



中國畫 名家作品邀請展 作品集

The Expansion of Profundity
The Cultural Value of the Contemporary
Chinese Paintings

2003深圳·漾日灣畔

人民美術出版社

中国画名家作品邀请展作品集

2003 · 深圳 · 漾日湾畔

CHINESE PAINTINGS WORKS COLLECTIVE OF INVITATIONAL EXHIBITION OF
FAMOUS ARTISTS WORKS

2003, YANGRI BAY, SHENZHEN, CHINA

图书在版编目(CIP)数据

中国画名家作品邀请展作品集 / 李会斌. —北京:
人民美术出版社, 2003
ISBN 7-102-02778-8

I .中... II .李... III .中国画—作品集—中国—
现代 IV .J222.7

中国版本图书馆 CIP 数据核字(2003)第 030462 号

中国画名家作品邀请展作品集

责 编：王玉山
设 计：汪敏明
出版发行：人民美术出版社
经 销：新华书店总店北京发行所
制版印刷：广州市番禺区石楼官桥彩色印刷厂
开 本：889 毫米×1194 毫米 1/12 印张：9
印 数：0001-2000 册
版 次：2003 年 5 月 第 1 版 第 1 次印刷
书 号：ISBN 7-102-02778-8
定 价：128.00 元

中国画名家作品邀请展作品集

2003·中国·深圳·漾日湾畔

总策划

李会斌

主编

大 方

执行主编

石 子

责任编辑

王玉山

摄影

郑武华

装帧设计

汪敏明

翻译

徐海论

编委

王迎春 王炎林 王荣昌 江 峰 李婷婷

杨力舟 杨 凯 杨才育 赵宁安 郭全忠 殷双喜

(按姓氏笔划排列)

CHINESE PAINTINGS WORKS COLLECTIVE OF INVITATIONAL EXHIBITION OF
FAMOUS ARTISTS WORKS

2003, YANGRI BAY, SHENZHEN, CHINA

Chief-designer

Li Huibin

Chief-editor

Da fang

Executive editor

Shizi

Copy Editor

Wang Yushan

Photographer

Zheng Wuhua

Binding and layout

Wangminming

Editing members

Wang Yingchun, Wang Yanlin, Wang Rongchang, Jiangfeng, Li Tingting, Yang Lizhou, Yangkai,

Yang Caiyu, Zhao Ning'an, Guo Quanzhong, Yin Shuangxi

专 论

CRITICISM

图版目录

(按姓氏笔划排列)

马国强	人物	8	杜显清	人物	34	沈道鸿	人物	59
马国强	人物	9	杜显清	花鸟	35	姜怡翔	花鸟	60
王有政	人物	10	石 虎	人物	36	姜怡翔	花鸟	61
王有政	人物	11	陈振国	人物	37	吴绪经	人物	62
王炎林	人物	12	陈冬至	人物	37	祝 焘	花鸟	62
王炎林	人物	13	李行简	山水	38	贺 成	人物	63
王玉山	花鸟	14	李行简	山水	38	周韶华	山水	63
王玉山	花鸟	15	李问汉	山水	39	贾又福	山水	64
王西京	人物	16	李问汉	山水	39	贾宝珉	花鸟	65
王文芳	山水	16	李 江	人物	40	郭石夫	花鸟	65
王迎春	人物	17	李 江	人物	41	郭全忠	人物	66
王荣昌	花鸟	18	李铁生	山水	42	郭全忠	人物	67
王荣昌	花鸟	19	张 珺	花鸟	43	范 曾	人物	68
王 平	山水	20	张 珺	花鸟	44	罗平安	山水	69
王 平	山水	20	张自启	人物	45	徐震时	人物	70
冯 远	人物	21	张 伟	人物	46	徐震时	人物	71
田黎明	人物	22	张大路	花鸟	46	徐 宁	人物	71
田 镛	花鸟	23	张之光	花鸟	47	崔振宽	山水	72
田 镛	花鸟	23	张玉民	花鸟	47	黄志生	人物	73
田 源	花鸟	24	张 久	人物	48	黄志生	人物	74
卢 勇	花鸟	24	汪伊虹	人物	48	彭培泉	花鸟	74
尼马泽仁	人物	25	郑叔方	山水	49	程大利	山水	75
毛国伦	人物	26	赵 豫	山水	49	程大利	人物	76
刘书民	山水	27	郑 义	花鸟	50	谢冰毅	山水	77
刘书民	山水	27	郑 义	花鸟	51	谢冰毅	山水	77
刘永杰	人物	28	赵宁安	花鸟	52	杨力舟	人物	78
刘永杰	人物	28	赵宁安	花鸟	53	鲁慕迅	花鸟	79
刘懋善	山水	29	赵俊生	人物	54	熊红钢	山水	80
刘 葵	人物	30	赵俊生	人物	55	熊红钢	山水	80
何家林	山水	30	赵凤琴	山水	56	蔡嘉励	山水	81
何家英	人物	31	赵凤琴	山水	56	蔡嘉励	山水	81
师国栋	人物	32	金连经	山水	57	尉晓榕	人物	82
师国栋	人物	32	金连经	山水	57	樊鸿宾	人物	83
杜滋龄	人物	33	沈道鸿	人物	58	樊鸿宾	人物	84

CONTENTS

MaGuoqiang	Figure painting	8	DuXianqing	Figure painting	34	ShenDaohong	Figure painting	59
MaGuoqiang	Figure painting	9	DuXianqing	Flowers & Birds painting	35	JiangYixiang	Flowers & Birds painting	60
WangYouzheng	Figure painting	10	ShiHu	Figure painting	36	JiangYixiang	Flowers & Birds painting	61
WangYouzheng	Figure painting	11	ChenZhenguo	Figure painting	37	WuXujing	Figure painting	62
WangYanlin	Figure painting	12	ChenDongzhi	Figure painting	37	ZhuTao	Flowers & Birds painting	62
WangYanlin	Figure painting	13	LiXingjian	Landscape painting	38	HeCheng	Figure painting	63
WangYushan	Flowers & Birds painting	14	LiXingjian	Landscape painting	38	ZhouShaohua	Landscape painting	63
WangYushan	Flowers & Birds painting	15	LiWenhan	Landscape painting	39	JiaYoufu	Landscape painting	64
WangXijing	Figure painting	16	LiWenhan	Landscape painting	39	JiaBaomin	Flowers & Birds painting	65
WangWenfang	Landscape painting	16	LiJiang	Figure painting	40	GuoShifu	Flowers & Birds painting	65
WangYingchun	Figure painting	17	LiJiang	Figure painting	41	GuoQuanzhong	Figure painting	66
WangRongchang	Flowers & Birds painting	18	LiTiesheng	Landscape painting	42	GuoQuanzhong	Figure painting	67
WangRongchang	Flowers & Birds painting	19	ZhangJun	Flowers & Birds painting	43	FanZeng	Figure painting	68
WangPing	Landscape painting	20	ZhangJun	Flowers & Birds painting	44	LuoPing'an	Landscape painting	69
WangPing	Landscape painting	20	ZhangZiqi	Figure painting	45	XuZhenshi	Figure painting	70
FengYuan	Figure painting	21	ZhangWei	Figure painting	46	XuZhenshi	Figure painting	71
TianLiming	Figure painting	22	ZhangDalu	Flowers & Birds painting	46	Xuning	Figure painting	72
TianYong	Flowers & Birds painting	23	ZhangZhiguang	Flowers & Birds painting	47	CuiZhenkuan	Landscape painting	73
TianYong	Flowers & Birds painting	23	ZhangYumin	Flowers & Birds painting	47	HuangZhisheng	Figure painting	73
TianYuan	Flowers & Birds painting	24	Zhangjiu	Figure painting	48	HuangZhisheng	Figure painting	74
LuYong	Flowers & Birds painting	24	WangYihong	Figure painting	48	PengPeiquan	Flowers & Birds painting	74
NimaZeren	Figure painting	25	ZhengShufang	Landscape painting	49	ChengDali	Landscape painting	75
MaoGuolun	Figure painting	26	Zhaoyu	Landscape painting	49	ChengDali	Figure painting	76
LiuShumin	Landscape painting	27	Zhengyi	Flowers & Birds painting	50	XieBingyi	Landscape painting	77
LiuShumin	Landscape painting	27	Zhengyi	Flowers & Birds painting	51	XieBingyi	Landscape painting	77
LiuYongjie	Figure painting	28	ZhaoNing'an	Flowers & Birds painting	52	YangLizhou	Figure painting	78
LiuYongjie	Figure painting	28	ZhaoNing'an	Flowers & Birds painting	53	LuMuxun	Flowers & Birds painting	79
LiuMaoshan	Landscape painting	29	ZhaoJunsheng	Figure painting	54	XiongHonggang	Landscape painting	80
LiuKui	Figure painting	30	ZhaoJunsheng	Figure painting	55	XiongHonggang	Landscape painting	80
HeJialin	Landscape painting	30	ZhaoFengqin	Landscape painting	56	CaiJianli	Landscape painting	81
HeJiaying	Figure painting	31	ZhaoFengqin	Landscape painting	56	CaiJianli	Landscape painting	81
ShiGuodong	Figure painting	32	JinLianjing	Landscape painting	57	WeiXiaorong	Figure painting	82
ShiGuodong	Figure painting	33	JinLianjing	Landscape painting	57	FanHongbin	Figure painting	83
DuZiling	Figure painting	33	ShenDaohong	Figure painting	58	FanHongbin	Figure painting	84

深度的拓展

——当代中国画的文化价值 殷双喜

即将在深圳举行的“中国画名家作品邀请展”提供了这样一个难得的机会，使我们可以从更为广阔的文化背景中思考中国画的当代文化价值。展览的主办者多年来关注当代中国画的发展，脚踏实地建立起一大批当代中国画的收藏，并且积极进行中国画的传播与推广。虽然这些画家的年龄不同，知识结构不同，艺术语言和表达方式也各具异趣，但他们的创作，基本上反映了20世纪最后十年中国画的变革成果。这些作品的集中展示，本身就说明了中国画在中国当代文化生活中的深入与普及，以及中国画与当代社会的密切关系。

在一个全球文化（主要是西方文化）的普遍性扩张成为不可阻挡的趋势的今天，作为具有十多亿人的华人文化的优秀代表，中国画虽然还是一个地域性的绘画样式，但是它所具有的对于全人类的文化发展的重要意义和精神价值，却在后现代主义的信息时代日益凸显。概言之，作为中国古典文化与艺术的经典代表，中国画是通过追求现实人生与精神伦理的和谐一体，从而在对自然的观照与个人内心的沉思反省中体现出个体与自然、社会的统一。与西方科学与艺术所具有的理性逻辑和革命性运动的形式不同，中国画的发展始终是通过笔墨语言的继承性变革而得到发展的。虽然，当代中国画家也在中西艺术之间寻求新的意识观念，在画面结构、空间布局、色彩运用、笔墨技巧等方面付出了不懈努力，但整体上来看，传统中国画所特有的诗书画印的完美和谐，文以载道、图以言志的伦理精神，含蓄抒情的诗意表达，都使当代中国画具有了中国传统艺术所特有的隽永清新、畅神抒情，最终指向人性的完美这样的经典艺术的审美品格。

就人物画来说，秦代的雄强气势、汉代的博大飘逸、盛唐的华丽辉煌始终是中国画家所难以忘怀的，这里面不仅有中华民族所特有的民族凝聚力，也寄托了画家对当代中国繁荣昌盛的潜意识向往。冯远的《唐人击鞠图》就生动地反映了唐代仕女骑射习武、击鞠游戏的豪爽性格。程大利的《博弈图》、黄志生的《竹林七贤》和沈道鸿的《金石缘》则从围棋、音乐和金石收藏鉴定等方面反映了中国古代文人丰富的文化生活，正是这种超然于世俗物质生活之上的艺术活动，建立了中国文人“由艺进道”的自我人格修炼的精神生活方式。这种重视精神伦理价值的生活方式同样体现在陈振国、马国强、樊鸿宾等人的作品中，这些文人高僧仕女寄情山林、听松观月、吟诗畅饮，还有老子出关云游四方，达摩面壁十年顿悟。即便是在田黎明所描绘的现代人物画中，这种对阳光和纯净的空气的追求，也具有一种忘情山水的精神追求，无论画中的人物是以何种方式完成诗意的生存，都和大自然融为一体，这也是中国画自隋代展子虔《游春图》以来所建立起来的“天人合一”的和谐境界。有关古代的中国人物画为何不喜表现大规模的农民起义或血腥厮杀的战争场面，大抵和中国画的这种超然社会、哀而不怨的文人心态有关，也和明清以来中国文人画重视个体心境和精神修养的文化价值观有关。这种达则兼济天下，穷则独善其身的文人心态，最好的归宿就是融入自然。为什么在现代题材的人物画中，画家多画有关边疆少数民族的中国画？这是因为在边疆绘画中，人物和自然结合的更为紧密，多彩的人物服饰和秀丽的山川以及牛羊猫犬等各种善良的动物结合在一起，更有助于表现画家对自然的赞美态度，这方面的优秀画家有杜滋龄、郭全忠、王有政、汪伊虹等。而杨力舟、王迎春等画家的人物画，突出了中国人

民顽强的生存意志和奋斗精神，是建国以后现实主义人物画的突出代表。

值得注意的是中国画画家对于人体的态度，在他们的人体画中，虽然明显地看到20世纪以来西方绘画引入中国的教育所带来的造型的提高，但是对于人体的表达，中国画家仍然着重于对女性的品格与气质的表达，而没有像西方人体画那样，过多地关注人体的美，石虎、王炎林、何家英的作品都体现了这种女性的含蓄美。

山水画的发展在20世纪现代中国画中是最有成就的，我们可以将当代山水画也作为人物画来观看。这是因为无论高山大川，还是小桥流水，都体现了现代人对于山水的静观与畅神，有些山水画中有点景人物，有些山水画中则有人所建造的舟桥建筑或与人共处的动物，它们都共同营造了人类生存的环境，无论是人迹罕至的西部山川，还是充分开发的江南水乡，我们所看到的，仍然是人与自然和谐相处的东方人的生存理想，这也是现代山水画中为何很少表现城市，而多是表现乡村自然的一个原因。这并不是中国画画家痛恨与疏离城市，他们大多生活在城市，享受着现代城市所提供的物质便利，但这不说明他们的保守，而是表明了他们对于现代城市工业化发展的不满足，他们希望有更多的与自然的密切交流。另一方面，自古以来，中国山水画的笔墨语言最初就是从原生态的自然中炼出来的，它更适宜表现自然山水而不是理性化、工具化的现代城市，从这一角度来看中国画家对于自然山水的偏爱，不妨以一个文化旅游者的宽容心态去接纳他们对大自然的赞美。在这方面，王文芳、贾又福、崔振宽、罗平安、李行简、程大利等人是当代山水画的优秀代表，而谢冰毅、何加林、熊红钢、郑义、王平等则是前途远大的青年俊杰。

从当代山水画的创作实践来看，山水画的发展受到美术学院的教育影响很大。建国后以潘天寿、陆俨少等以传统为师的中国美术学院（原浙江美术学院）的山水画教学，与中央美术学院李可染以写生为师的山水画的教学，是山水画两大教学主流。李可染“有意识地放弃由‘临摹前人得来的一套方法’，根据对象的形质特征和真实地描绘这些特征的要求寻找新画法。”【1】这与潘天寿提倡的先临摹后写生不同，也与黄宾虹所说的“必先明各家笔墨与皴法方可写生”不同。也许可以说，中国美术学院的山水教学与中央美术学院的山水教学，正是在潘天寿、陆俨少与李可染不同的自然观与写生观的基础上，形成了今日所谓“北派”与“浙派”山水画的差异。李可染强调在准确、结实的基础上去寻求的新山水画传统，较之黄宾虹所代表的中国画的老传统，在自然的真实性与质感、光感的表达等方面，体现了20世纪中国山水画与西方艺术的进一步融合。

同样，花鸟画的创作，也体现了当代中国人的精神追求，并且花鸟画以小观大，从有限短暂的动植物的荣衰看到时间的流逝与生命的永恒。画家郑义的一首题画诗非常有代表性：“百荷无风莲亦动，鲜蕊失色淡却红。人生苦短真情在，悲欢离合往来中。”老一辈花鸟画家田镛、鲁慕迅、张之光、祝涛的作品或沉稳含蓄，或秀丽清新；中坚辈画家赵宁安、郭石夫等则用笔奔放，气势雄强。

进入 21 世纪，中国画在自身的笔墨语言发展之外，应该具备更为广阔的全球性的文化眼光，这里面最重要的，是要强调当代中国画对民族文化的重新审视与反思，这正是中国画艺术中的现代性的体现。笔墨语言作为中国画在现代化过程中保持自身文化特质的重要资源，仍有发展的空间，但它应是当代中国画发展的起点而不是终点。同时也应该看到，对于中国画家来说，笔墨问题固然是无法回避的传统，但它毕竟是艺术内部的形式问题，最重要的是如何理解中国画传统中对于人与自然的态度的态度，在现代功利社会中，中国画如何通过艺术完成个体的拯救，寻求心灵与自然的和谐，沟通现代人的心灵，实现精神的超越与升华。“根本性的问题还不在于对西方文化的态度，而在对自身文化传统的态度，其焦点就在于：究竟哪一种价值处于现代历史的中心。”【2】

这里我们有必要强调当代中国画的人文内涵与精神追求，即当代中国画的发展，应该向深度拓展，它应该以表达当代中国的现实生活和中国人的精神与心理状态、审美趣味为己任，但同时又从中外优秀的艺术传统中寻找语言的资源与风格的生长点。无可否认，当代中国画从西方艺术中吸取了许多有价值的东西，如结构、色彩、肌理等。但当代中国画家要探讨中国画艺术语言的自足性，即语言如何通过表达的方式同现实生活发生关联？从形态学的角度对中国传统水墨语言进行解体、重构与再造，通过图像的隐喻、符号的组织，建立抽象与具象的深层文化联系。也就是说，东方艺术的独特性在于“超以象外，得其环中”的深厚意蕴，这也意味着当代中国画虽然更为注重材料与图式的探索与表达，但它最终与传统中国画一样，都是指向人的精神生存，是在传统的继承中实现中国画向现代的转型。

当代中国画中的空间意识与结构观念已经发生了重要的变化，一是平面化的趋势日益增强，与之相关的是装饰性与色彩的增强；另一方面是多样化的空间处理方式所形成的丰富的画面空间。由此确立了中国画在当代的生存价值，即中国画的笔、墨、纸、水、色彩诸元素的组合，能够高度敏感地传达当代人的丰富情感，在当今这个多元文化的世界中，中国画仍然具有不可代替的文化价值，它不仅是中国人民精神生活中的重要内容，也有助于各国人民的相互理解。面对世界艺术的发展，中国绘画应发挥自己的原创精神，贡献出具有民族特色的精神表达方式，中国艺术应该有自尊自信的文化特质，与当代西方艺术保持必要的张力，以此来促进世界文化的平等交流。

注：

【1】郎绍君 《李可染的山水写生》，载郎绍君《现代中国画论集》，南宁，广西美术出版社，1995 年 12 月第 1 版，第 182 页。

【2】汪 辉 《反抗绝望》，河北教育出版社，2000 年 1 月第 1 版，第 114 页。

殷双喜 1954 年生，博士学位，现任《美术研究》杂志主编助理，中央美术学院学术委员会秘书，中国建筑学会环境艺术专业委员会委员。

The Expansion of Profundity

The Cultural Value of Contemporary Chinese Paintings

Yin Shuangxi

The Chinese Paintings Invitational Exhibition of National Artists is coming to Shenzhen, offering us a valuable opportunity to think of the contemporary cultural value of Chinese paintings from a much more expansive cultural background. The holders of the exhibition are concerned about the development of contemporary Chinese painting for many years. Steadily they collect a large number of contemporary Chinese paintings, and they are actively going disseminating and popularizing the paintings. Although the artists are different in age and knowledge structure, even in their artistic language and technique, yet their creative works reflect the transforming achievements of the Chinese paintings in the last 10 years of the 20th century. The concentrated exhibition of these works illustrate the penetration and popularization of Chinese paintings in Chinese contemporary cultural life and the close relationship between Chinese paintings and contemporary society.

Nowadays the universal expansion of global culture (mainly the western culture) is tending toward inevitability. As an outstanding representative of more than one billion Chinese people's culture, although Chinese painting now is just a type of regional painting, yet its significance and spiritual value for the cultural development of humanity has been gradually revealed during times of late modernism. In a word, as a classical representative of Chinese classical culture and art, Chinese painting reflects the integration between the individual and nature and society in its views on nature and meditation and the reflection of the artists' minds, through pursuing the harmonization between real life and moral principles. Different from the rational logic and forms of revolutionary campaign that western science and art possess, the development of Chinese paintings is consistently developed through the inherited transformation of painting language. Although some contemporary Chinese artists are seeking a new consciousness and conception and persevere with making efforts to frame structure, space composition, the use of color, and the use of pen and ink skill, yet from the whole, the perfect harmonization among poem, book, picture and stamp, the expression of moral principles through articles and paintings, and the poetic expression of implicit feelings that the traditional Chinese paintings are characterized with, all make contemporary Chinese paintings possess the meaningful, delicate and fresh character, and the expression of feelings, and finally the perfection of human nature.

As for figure paintings, the grandeur and strength of the Qin Dynasty, the extensivity and elegance of the Han Dynasty, and the gorgeousness and splendidity of the Flourishing Tang Dynasty make Chinese artists unforgettable. Because in them is the national cohesion that Chinese people have and also the reflection of the artists' potential yearning for prosperity in contemporary China. 《Tangnese shooting》by FengYuan vividly shows the forthright character of beautiful women in the Tang Dynasty when they're riding, shooting arrows, practising martial arts and playing shooting games; 《Playing Chess》by ChengDali; 《The Seven Virtuous in Bamboo Grove》by HuangZhisheng; and 《Favor on Gold and Stone》by ShenDaohong; all reflect the rich cultural life of ancient Chinese intellectuals from chess, music and the collection and appraisal of gold and stones. It is just such kind of artistic activity, detached from the mundane material life, that builds in the Chinese intellectual the self-personality practice of mental life from art. Such a way of life that values the mental principles is also embodied in the works of ChenZhenguo, MaGuoqiang and FanHongbin. In their works, the intellectual, eminent monks, nobles, or beautiful women place their feelings on mountains and forests, listen to the pine and observe the moon, recite poetry and drink their fill; also Laozi goes out and travels here and there; Bodhidharma suddenly realizes truth after 10 years' facing the wall. Even in the modern figure paintings that TianLiming drew, such a kind of pursuing the sunlight and clear air also reflects a spiritual pursuit that one wanders in mountains and waters. No matter in what way the figures in the paintings are living poetically, they finally melt with nature. This is also a kind of harmonized state that "Nature and people melt together" which has been building since 《Going on Spring Outing》of ZhanZiqian in Sui Dynasty. Why didn't the Chinese ancient figure paintings less reflect the large-scale uprising of peasants or the war scene of bloody tussle and killing? Maybe it's concerned with the painters' psychology that is detached from society and feeling sad but not resenting, also with the view of cultural value that the painters valued individual and mental cultivation since Ming and Qing Dynasty. The state of the intellectual which is: I'll help all others around the whole nation if I'm wealthy, and I prefer that only I myself am poor, if I'm poor. The best home is to melt into nature.

Why did the painters mostly draw the paintings about the national minorities in border areas in modern figure paintings? This is because in the paintings about the border areas, people and nature connect even more closely. Colorful clothes and beautiful mountains and waters and cows, goats, cats and dogs and all kinds of

animals combine together, all of which are helpful to show the painters' eulogistic attitude toward nature. The excellent painters on this aspect are DuZiling, GuoQuanZhong, WangYouzheng, and WangYihong. Their works of figure paintings show the indomitable living will, and are the outstanding representatives of realistic figure painting after the establishment of our nation.

The Chinese artists' attitude toward the human body are worth attention. In their body paintings, although we can see the improving of mold obviously since the 20th century when the western paintings were brought into Chinese education, yet as for the expression on body, Chinese painters still emphasize the expression on women's character and temperament but not like the western body paintings which are mostly concerned with body beauty. The works of ShiHu, WangYanlin and HeJiaying all reflect such implicit beauty of women.

The development of landscape painting is the greatest achievement during modern Chinese paintings in the 20th century. We can also appreciate the modern landscape painting, just as the figure painting. This is because, no matter whether they're high mountains and land or the rivers under the small bridge, they all reflect modern peoples' quiet observation and free thoughts upon mountains and waters. In some landscape paintings there are figures only to adorn the view, and in some landscape paintings there are boats and bridges or other constructions that people build, or some animals who live with human beings. All of them build the environment that human beings live in. No matter whether it's the land in the unfrequented western part, or the villages of waters which are fully exploited on the southern part of Yangtze River, what we see is still the oriental peoples' living dream that human beings get along with nature harmoniously, which is also the reason that why modern landscape paintings seldom reflects cities but mostly the village nature. This is not because Chinese painters hate and stand aloof from cities. Most of them live in cities and enjoy the material convenience that modern cities offer, but this doesn't show their conservatism, but indicates they're not satisfied with the industrialization development of the modern city. They hope there could be much more close communication with nature. On the other hand, since antiquity the painting language of Chinese landscape painting was refined from primary nature, which is more fitting for showing the natural landscape instead of the rational and instrumentalized modern city. Seeing why Chinese painters' favor natural landscape from this viewpoint, we would accept their praise on nature as a cultural tourist. On one hand, WangWenfang, JiaYoufu, CuiZhenkuan, LuoPing'an, LiXingjian and ChengDali, are the excellent representatives of contemporary landscape paintings, while XieBingyi, HeJialin, XiongHonggang, zhengyi and WangPing, are the young artists with bright futures.

Seeing from the creating practice in contemporary landscape painting, its development was influenced much by education in fine arts college. After the establishment of our nation, there were two main trends in landscape painting teaching: one was PanTianshou and LuYanshao in China Fine Arts College (Former as ZheJiang Fine Arts College) who was based on tradition; the other was LiKeran in China Center Fine Arts College which was based on sketching from nature. LiKeran "intentionally quits 'the set of ways by copying the formers', but he's looking for a new painting way according to the object's figure characteristics and the demands for truly depicting these characteristics" [1], which is different from the way PanTianshou advocated, which is first to copy and then to sketch from nature, and is also different from the way HuangBinHong said, namely that is we can't sketch from nature until we know well about different groups' painting and how to make shading ink strokes. Maybe we can also say that the landscape painting teachings in both China Fine Arts College and China Center Fine Arts College form a difference between the so-called "North Group" and "ZheJiang Group" today which is based on different Nature conceptions and Sketching conceptions between PanTianshou and LuYanshao's, and LiKeran's. LiKeran stressed the New landscape painting tradition based on accuracy and durability. Compared with the old tradition of Chinese paintings that HuangBinHong represented, which reflects the further meld between Chinese landscape painting and the western arts of the 20th century and its aspects of natural factuality and the expression of the sense of texture and brightness.

Similarly, the creation of the flower and bird paintings also reflects the mental pursuit of the contemporary Chinese people, which can distinguish big from small, that is, we can see the lapse of time and the eternity of life from the short life span of animals and plants. A poem written on a painting by ZhengYi is very representative: "The water lily is waving among lotuses although there is no wind; Although the fresh pistil is fading, yet its lightness shows much red; Although life is short and full of misery and hardship, yet there's still true sentiment; The vicissitudes of life is often coming and going." It's steady and implicit or it's pretty and

fresh, as in the works of the old generation painter in flowers and birds such as TianYong, LuMuxun, ZhangZhiguang and ZhuTao; while the works of the generation as ZhaoNing'an and GuoShifu are bold and unrestrained and powerfully energetic.

While entering the 21st century, Chinese painting should have a more expansive global cultural view and yet develop its own painting language, in which the most important thing is, to emphasize the contemporary Chinese paintings' re-examining and re-thinking toward the national culture, and this is shown in the modernization of Chinese painting. An important resource for Chinese painting is to keep its cultural features in the course of modernization. Painting language has still the space for development, but it should be the starting point for the development of Chinese painting and not the ending point. At the same time, we should see that for our Chinese painter, although the problem on pen and ink is an unavoidable tradition, yet it's formal problem is inside arts after all. The most important is how to understand the attitude toward the human being and nature in Chinese painting from a traditional viewpoint, and in modern society, how to accomplish rescuing the individual through art, to look for the harmonization between soul and nature, to communicate and know the thoughts of modern people, and at last to realize the sublimation of spirit. "The essential problem is not on the attitude toward the western art, but on the attitude toward our own cultural tradition, and the focus of which is on: what value on earth is on the center of modern history." [2]

Here it's necessary for us to emphasize the humanity connotation and spiritual pursuit of contemporary Chinese painting, that is, its development should expand toward profundity. It should take as its duty to show the real life of modern China and the Chinese peoples' spirit, mental state and aesthetic interests, and also seek the resource of language and developing point of style from the excellent art tradition from both home and abroad. Undeniably, contemporary Chinese paintings absorb many valuable things from the western arts, such as: structure, color and texture. But for the modern Chinese painter, they should explore the natural art language of Chinese paintings; that is, how does language connect real life through its expression? From the viewpoint of morphology, they should disintegrate, reconstruct and re-create Chinese traditional ink and wash language, and also build a deep cultural connection between the abstract and the concrete through visual metaphor and organization of symbols. That is to say, the uniqueness of oriental art is on the profound implication of "being beyond picture but comprehending something from it." This also means that, although contemporary Chinese painting stresses the exploration and expression of materials and pictures, yet at last it's just like traditional Chinese painting, which concerned the mental existence of human beings, and realizes the transformation toward modernization during inheriting the tradition.

Important changes in concepts of space and structure occur in contemporary Chinese paintings: one is the gradual strengthening of the trend of planization, which is related to the strengthening of decoration and color; on the other hand, it's the plentiful frame space formed by the method of using space. These elements establish the value of Chinese paintings in modern life; that is, the combinations of pen, ink, paper, water, and color, still produce powerful emotional response. In this modern world with poly-culture, Chinese painting still has an unreplaceable cultural value. It's not only the important thing in Chinese people's intellectual living, but also it's helpful for the mutual comprehension among the people from different nations. Facing the development of world art, Chinese painters should elaborate their own creative spirit and dedicate themselves to the mental expressions that have our national characteristics. Chinese arts should have the cultural feature of self-esteem and self-confidence, and keep a necessary tension between modern Chinese and modern western art, promoting future co-equal communications among the cultures of the world.

Notes:

[1] LangShaojun: 《The Landscape Sketching of LiKeran》 was recorded in LangShaojun's 《The Collected Works on Modern Chinese Painting》, Nanning, Guangxi Art Publishing House, Edit One in December, 1995, Page 182.

[2] Wanghui: 《Resisting Despair》, Hebei Educational Publishing House, Edit One in January, 2000, Page 114.

Yin Shuangxi who was born in 1954 and earned a Doctor's degree. Now he is the chief editor assistant of the magazine 《ART RESEARCH》. He's an academic commission member of the China Art Gallery. He's also an environmental art commission member of the China Architectural Association.

图 版
PLATES



马国强 人物 68cm × 68cm 纸本



马国强 人物 71cm × 92cm 纸本



王有政 人物 96cm × 180cm 纸本