

ILLUMINATION AND CREATION

新与创造

ILLUMINATION AND CREATION

A Selection of the Works of the Teachers at the School of Art, Hebei Normal University

传承与创造 河北师范大学美术学院
教 师 作 品 集

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传承与创造的使命

徐福厚

河北师范大学创建美术专业已有三十年的历史了。三十年来。我们一代代的教师筚路蓝缕。殚精竭虑。忠实地履行着艺术家创造的使命。也忠实地履行着教师对于视觉文明传承的使命。

河北师范大学最早的美术专业是创建于1973年的河北师大军体文艺系和1973年创建的河北师院军体文艺系。1998年院校合并。原河北师大美术系与河北师院美术系合并为河北师范大学美术系。2001年组建为河北师范大学美术学院。我院现有教职工81人。其中教授15名。副教授26名。

艺术创作实践

教师艺术创作实践。决定着一个教学单位的学术高度。教师群体的知识总容量。实际上决定着一个教学单位的教学水平。我们长期追求的是艺术研究与创作高品位的学术性以及艺术反映当代生活和艺术语汇的当代性。

我们的油画及综合媒体创作和中国油画界一样。具有丰富的多样性。作为教师个体。每一个人都有自己的研究方向。这些不同的方向组成了共同的学术阵容。总结起来。最少有以下具备各自特点的几个方面的类型：

一、借鉴抽象表现主义和继承中国传统绘画中的人文精神和风格语言。来表达对当代人生活中的视觉世界和精神世界的理解。其作品精神品格和艺术品位都达到了相应的高度。尤其在语言方面的贡献是国内某些领域中具有范例价值的。

二、对人类共同的普遍永恒的人文精神的追求。这是人类文明中有关崇高的追求的延续和发展。当代社会快速的物质化进程虽然掩盖了它的光辉。但它永远是人类进步的精神动力和精神家园。是对当代人精神生活的深层召唤。这类创作如同中国当代油画界类似现象一样。从最初在风格语言和精神层面都对西方古典绘画有不同程度的依赖中逐步解放出来。吸收近代绘画语言。增强了当代人对永恒的崇高美的理性的向往色彩。

三、更密切地关注当代人的生存境遇和心灵遭遇。这类作品多以综合材料的方式出现。我们可以看出他们运用非架上语言的敏感性及语言魅力。可贵的是其代表作品具有他们对当代生活独特的发现和具有东方色彩的精神品格。具备着某种实验艺术必须具备的原创性特征。

四、更广泛的现实主义。这里所指的现实主义不是传统意义上的写实绘画。这类作品方式以更多风格面貌出现。其中某些利用了近当代绘画的抽象因素。但共同的特点是对当代生活及其背后意义的密切关注。这类作者多是当代中国“近距离现实主义”之后更年轻的一代。他们更关心现实。但方式是多样的。精神到语言更具有个性化色彩。他们的独立思考往往掩盖在不经意的对当代视觉世界的表达之中。

在中国画方面。我们重点在于对更人格化的中国传统文化重新深刻理解和。发挥其语言特征的表现力。以一种方式关注当代人的社会生活和精神生活。它有着以下几个方面的特征：

一、面对当代生活。人们更渴望与自然相依相从的生存状态。因此。我们的作者将心情寄托与山水。让花鸟与我们亲近。让人物回归历史。让人类回到童年。在大文化的意义上。使其作品具有了当代价值。其中有些作品广泛继承东方文化中的精神和恰当地利用西方近代绘画语言。使作品具有了相对高度的艺术品格。

二、我们对东方传统的研究指其核心。中国传统绘画的精华在于语言。而更重要的在于中国人古往今来形成世界观、宇宙观。比如对天人合一的认识。比如对规律的认识。比如对世界整体的感悟方式及感知与表现。对此进行更深层次研究与追问。使我们更接近其本质。对此的付出。对当代艺术创作与教育都具有重要意义。

三、现代水墨实验。众所周知。西方的抽象绘画又开拓了东方水墨表现的各种可能。我们共同感觉到西方纯抽象绘画已出现了形式主义的堕落倾向。而我们站在东方的立场上。站在当代立场上。站在永恒的人类普遍情感之上创造。往往具有强盛的生命力。我们有的教师为此做出努力。在中国当代艺术发展过程中有着不可替代的贡献。

刘进安

静物

1982年毕业于河北师范大学美术系。
1982-2000年在河北师范大学美术系任教。
现任首都师范大学美术学院教授。

Liu Jin-an

Still Life

Graduated from the Fine Arts Department, Hebei Normal University (HNU) in 1982. Taught at the Fine Arts Department, HNU from 1982 to 2000. Currently, professor at the School of Art, the Capital Normal University.



版面创作和我院主流创作一样,主张当代性和学术性。我们自觉地消除画种意识,是为了强调一个作为当代艺术家共同责任。我们也强调画种意识,是利用画种语言发展它的表现力,发展它在当代艺术中有着不可替代的作用,发挥它作为当代综合艺术中重要手段的作用。

对于视觉设计专业,我们更重视其与当代社会生活和审美时尚的关系,重视设计在更广阔舞台上进行的创造,关注作品的实用价值。同时关注它的文化价值。因此,我们从事这个专业的教师从艺术高度进行设计,也直接使用设计的手段进行当代艺术作品的创作。

视觉文明的传承

我们的教学指导思想,是把人类视觉艺术的整体作为整体对学生进行教育,训练学生全面的对艺术环境的感知能力,研究能力和全面的艺术创作能力,作为培养美术教育人才的教学体制中,这是重要和必要的任务。

第一,基于对学生对人类视觉文化全面了解和继承的目的,我们要面对为艺术有全面的了解和研究,必须说明的是,第一,与未来的创造相对,我们认为此时此刻以出现的艺术现象故就是传统,因此对艺术了解必须包括对当代。第二,学习方式不只是接受知识的方式,同时是创作和习作方式,不管学生选择什么专业,用何种方式研究东西方艺术传统是必要的。

第二,教的认识过程是一个循序渐进的过程,我们主张教学应从客观地认识对象开始——逐渐发展到在视觉世界中发现和表现“有价值的因素”——再到在视觉世界中发现“既对比又和谐”的“最佳秩序”——再到在视觉世界中表现“既对比又和谐”的“异种秩序”或“陌生秩序”——甚至达到自由创造境界。这是对客观世界认识从观察到由具象到抽象的一个认识过程,同时也是“一个对艺术语言、语言符号体验过程,一个来自于艺术传统,一个来自于今来,一个来自跨时空的审美规范。当然这是一个“认识”过程,而非严格意义上的线性的时间次序。在教学实践中,我们最早地使学生进入这样一个规律,这个过程往往是一个循环往复的教学过程,这其实是一个认识从从具象到抽象表现客观世界的有效方式。

三、创作带动习作的方式。首先培养学生对当代生活态度和当下视觉世界的表现欲望,在表现欲望强烈要求下主动寻求艺术语言的建设。四、培养学生对当代生活敏锐的认识能力,这需要对学生全面素质的培养,比如传统文化和当下文化经典著作、经典作品的研究,尤其是经典作家和经典著作与当代社会生活和创作过程的研究等等。

和中国当代艺术史同步前进

我校美术专业的三十年是和当代中国当代美术史同步前进的,尤其是新时期美术史的进程也正好是我们成长壮大的过程,我们与历史一起行着艰难的创新。历史是人民创造的,我们和全国美术界同仁一起划策推动了这架大船,在中国当代史的“新时期”之后,也许从今天起会进入另一个时期,这个时期将具有新时期各种文化不同特征,全球化的进程已不是期望,中国艺术既能随着中国整体国力的增强而在世界文化史中具有独立的自主地位,也可能参与在与世界文化对话的同时创造更具有东方精神,更具有当代性的艺术,我们应清醒地认识到这个挑战,也有充分的自信与全国美术界、美术教育界一起迎接这个挑战,以不辜负历史赋予我们创造与传承的使命。



乔晓光
七月流火
1982年毕业于河北师范大学美术系。
现任中央美术学院民间美术研究室主任、副教授。
Qiao Xiaoguang
Graduated from the Fine Arts Department, HNPU in 1982.
Currently, associate professor and director of the Folk Art Research Program in the Central Academy of Fine Arts (CAFA).

THE MISSION OF CREATING AND ILLUMINATING

By Xu Fuhou

It has been thirty years since the Fine Arts Program of Hebei Normal University was initiated. The past decades have witnessed the remarkable achievement of our dedicated teaching staff. With a strong sense of mission, they worked both as artists and teachers, creating excellent works and instructing students with passion and rich artistic language.

The Fine Arts Program was first offered by the Military, Sports, Art and Culture Departments in Hebei Normal University and Hebei Teachers' College in 1973. In 1998 two institutions were united and the Fine Arts Department was founded. 2001 saw the establishment of our current School of Art, housed by Hebei Normal University. We are proud of our committed 81 faculty members, among whom are 15 professors and 26 associate professors.

Creative Artists

The academic quality of an art school relies heavily on teachers' artistic practice. Indeed, teachers play a critical role in art education. On one hand, we attach great importance to high artistic and academic quality. On the other, we place a high value on the contemporary art language and the notion that art should be integrated into our current life.

Our teachers' work in oil and mixed media are rich and diverse. Each member of our faculty has his or her distinct approaches. Yet, these varied and vigorous strands are capable of weaving into a coherent picture. I would like to summarize their characteristics as follows.

First, some artists use abstract expressionism to explore the visual and the conceptual. They also draw upon humanistic and stylistic elements in traditional Chinese painting. They have created excellent works in terms of both intellectual depth and artistic quality. It is noticeable that their artistic language is quite pioneering in certain areas.

Second, many works embody and reflect the universal and lasting human interest and man's tireless pursuit of the sublime and the beautiful. In modern world where the material aspect of life is dominant, this pursuit is easily neglected. However, it does provide a powerful driving force for us to seek something deeper and higher. Similar to what happens in the contemporary oil painting in China, the practice of our teachers moves from merely following the classical Western painting tradition to absorbing contemporary painting language and seeking the sublime and the beautiful.

Third, artists pay closer attention to man's conditions of existence and mental activities in the contemporary world. Many of their works take the form of mixed media. These works are distinguished by their fascinating artistic language and sensitivity. Their originality and experimental spirit are also notable. Artists imbue their work with their insight of the contemporary life and the essence of the Oriental spirit.

Fourth, some works adopt realism in a wider context. They are more concerned with the contemporary life and its meaning yet they vary greatly in styles. For instance, some use the abstract elements in contemporary painting. Artists in this line are younger and more individualistic than those who practiced "Close-Up Realism". Their independent thinking is masked by their seemingly casual and spontaneous expression of the contemporary visual phenomena.

In Chinese painting, emphasis is placed on rethinking the traditional culture and exploring the expressive power of the medium's artistic language. Artists are seeking the possibility of reflecting our current social and intellectual life in a different way. Chinese paintings produced by our teachers have three features.

First, they reflect people's longing for a more intimate experience with nature. It is not difficult to find how the artists imbue their feelings and thoughts in the landscapes, pleasant birds and flowers, historic scenes and children. These works take on a new meaning in the contemporary world. Among their works are masterful combinations of the Oriental spirit and Western modern painting language.

Second, they reflect a deeper understanding of the essence of the Oriental tradition. It is true that artistic language plays a vital part in Chinese painting. However, a deeper and more thorough investigation of our longstanding world views and cosmology, such as the notion of the harmonization of man and heaven, the concept of dao or principle, and the way in which we perceive and reflect the world, will bring us closer to the essence of our tradition. The exploration in this direction is important to our current artistic practice and art education.

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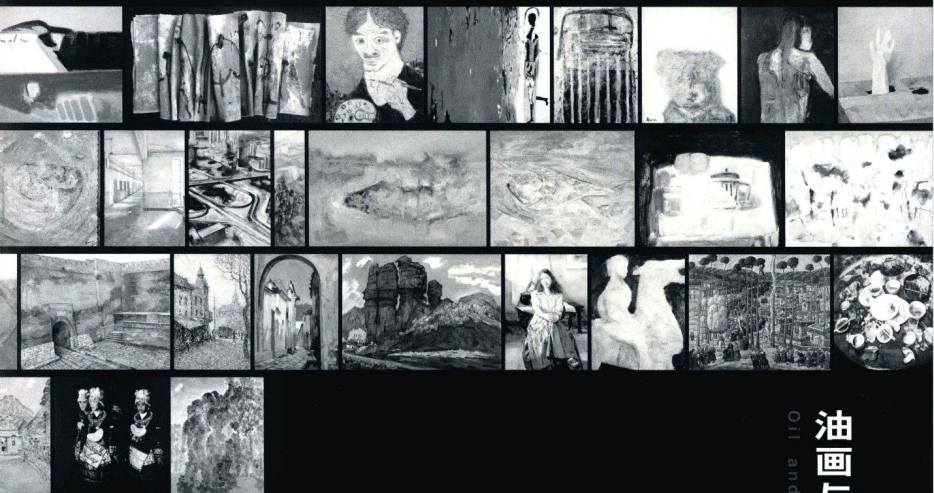
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油画与综合材料 Oil and Mixed Media

教师与艺术家

从事高等艺术教育教师的双重身份

孙 纲

在艺术学院中从事教学的教师大都扮演着双重身份,一是从事繁重的教学任务的教师身份,二是从事艺术创作的艺术家身份,二者不分轻重。这对于大多数有进取心、有责任感的教师,两种身份既有区别又统一。他们把大多数的业余时间投入到科研当中,(在综合类大学中艺术类系部的创作统称为科研),并把自己在创作中所取得的成果及时地运用于自己的教学实践中,我们就学院中的教师积极从事艺术创作,希望他们在自己所涉足的领域里取得可喜的成果。在这些教师中有的重视基础教学研究,有的教师侧重传统的艺术语言研究,有的注重当代艺术语言的研究,我们认为这些教师虽然学者着眼点不同,但作为一个整体的教学与研究机构的一部分,都具有同等的重要性,他们缺一不可。

在艺术语言的研究方面,教师们也都有着强烈的个性特征,他们在自己的学术领域里不懈地探索。

大家有一个共识,这就是我们应如何面对我们的研究方向,对于当代艺术家如何面对现代艺术与传统文化的吸收与继承。如何拓展自己的艺术语言?如何开展现代艺术教学?这些话题是平日美术学院教师中谈论最多的内容。

我们积极倡导教师从事具有当代艺术特色的不同风格的艺术语言研究,这需要了解和分析西方现代艺术的发展现状和发展规律,同时应大量吸收我们本民族的文化传统,吸收文化传统和现代艺术不是简单地模仿,应是创造性的吸收与应用。

我们所倡导的艺术语言的当代性不是直接套用西方的某种艺术风格或是某种艺术语言在东方的移植。因为西方有西方的传统和文化,它们伴随着自身的社会发展,经济进步发展着自己的艺术。我们应吸收他们对艺术不断追求的精神,他们在反传统的口号下,又在不断地创造着自己的文化和传统。而我们应如何在继承我们本民族的文化遗产的同时创造出属于我们自己的文化和传统,创造出属于我们东方人自己的艺术。这些都是我们每个有识教师(艺术家)所追求的最终目标。

石磊

人物

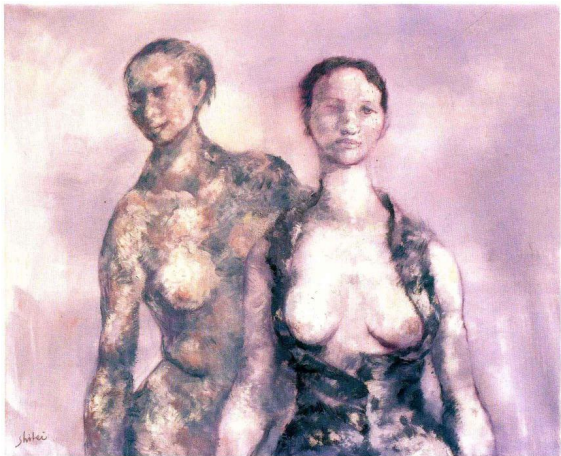
1984年毕业于河北师范大学美术系。

现任华南师范大学美术系副教授。

Shi Lei

Human Figures

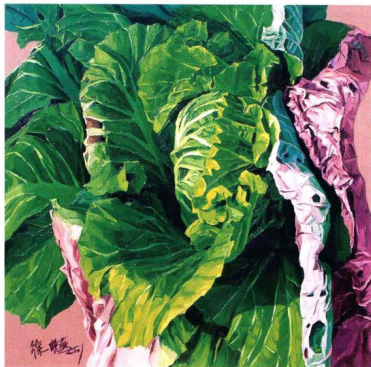
Graduated from the Fine Arts Department, HNU in 1984. Currently, associate professor at the Fine Arts Department, South China Normal University.



TEACHERS AND ARTISTS

Dual Roles of Art Educators in Art Academies

By Sun Gang



Most art educators play two roles. They are dedicated teachers and creative artists as well. For most committed art educators, though these two roles are not identical, they can be reciprocal. They devote their spare time to research (artistic creation is usually called research in art departments in Chinese comprehensive universities) and then in their teaching they can make the best use of what they have achieved in artistic creation. Therefore, we encourage our faculty members to participate actively and fruitfully in artistic creation. Our teachers possess various specialties ranging from foundation courses teaching studies, to traditional or contemporary artistic language studies. Though they have different research focuses and methods, their exploration in combination has formed an important part of teaching and research in our academy.

In terms of artistic language, our teachers adopt highly individual approaches and work enthusiastically in their field.

We, as art educators, are deeply concerned with the pressing questions. What is the direction for our future research? How to deal with modern art and traditional culture? How to develop our artistic language? And how to promote contemporary art education?

In order to enrich our artistic language, we need to draw upon our own cultural tradition as well as acquire a comprehensive understanding of the Western art. To learn from them means not to follow them, but to add to them and to give new light to them.

What we mean by contemporary quality in artistic language is not mere imitating or transplanting the Western practice, since the development of Western art has its own cultural, social and economic foundations. However, what inspires us is its sense of exploration and innovation. Guided by their anti-tradition spirit, they are creating new cultures and traditions. We, as teacher/artist, should draw upon our national heritage and at the same time create new Oriental culture and tradition. That is probably the ultimate goal of Chinese art educators.

徐晓燕

蓬勃·绿色

1982年毕业于河北师范大学美术系。
现任河北大学美术学院副教授。

Xu Xiaoyan

Vigor. Green

Graduated from the Fine Arts Department, HNU in 1982. Currently, associate professor at the School of Art, HNU.

岳敏军

我要杀了你

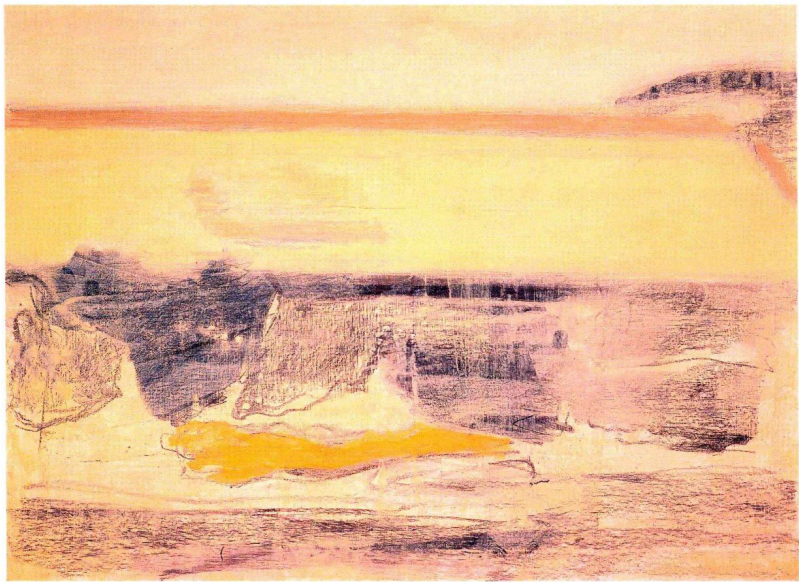
1986年毕业于河北师范大学美术系。
现为职业艺术家。

Yue Minjun

I Want to Kill You

Graduated from the Fine Arts Department, HNU in 1986. Currently, professional artist.

孙 纲 Sun Gang



坝·风景 I

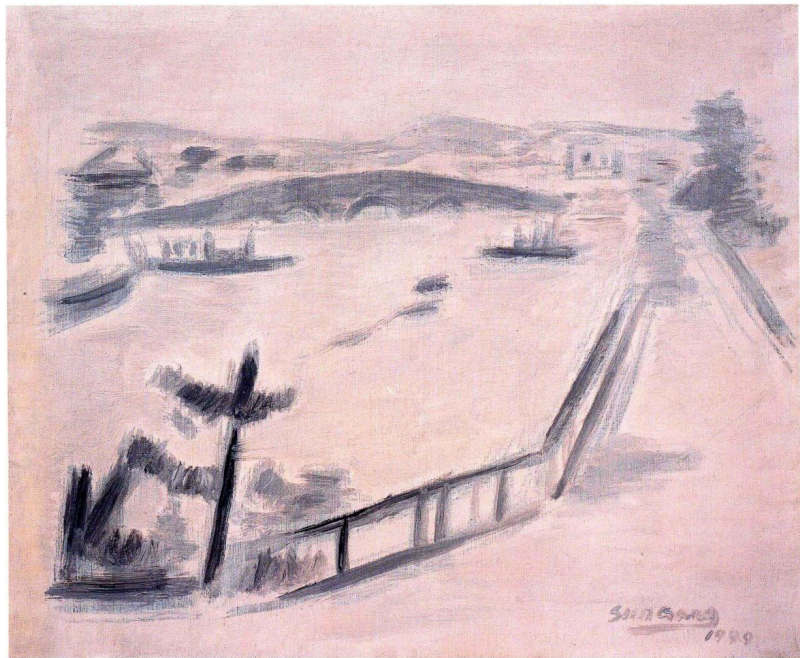
Ba Landscape I

73 × 100cm

2000 年



坝·风景 II
Ba Landscape II
73 × 100cm
2000 年



蓬莱水色

Seascape in Penglai

50 × 60cm

1999 年



花谱·综合材料

Flowers

150 × 280cm

2000 年