

# 中国当代肖像艺术集粹

PORTRAITURE

ART

刘传铭 主编

上海书画出版社

## 图书在版编目(CIP)数据

中国当代肖像艺术集粹/刘传铭主编.-上海:上海书画出版社,  
2002.7

ISBN 7-80672-335-1

I.当... II.刘... III.①油画:肖像画-作品集-中国-现代②中国  
画:肖像画-作品集-中国-现代  
IV .J221

中国版本图书馆 CIP 数据核字(2002)第 043248 号

## 中国当代肖像艺术集粹

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出版发行

上海书画出版社

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经 销

各地新华书店

承印者

上海中华印刷有限公司

开本: 889×1194 大 16 开 印张 7

2002 年 7 月第一版 2002 年 7 月第 1 次印刷

印数: 1-2000

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ISBN 7-80672-335-8/J·295

定价: 100 元

主编：刘传铭

# 中国当代肖像艺术集粹

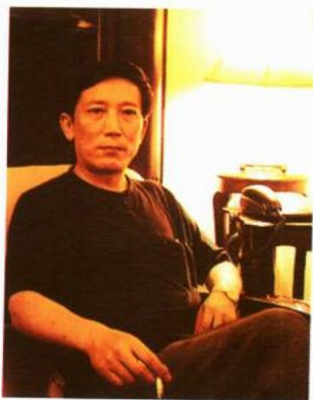
上海书画出版社



# 序

## 关于肖像的当代寓言

刘传铭



人们总是在一些重大的场合和庄严的时刻见到肖像；

肖像属于关注人类终极命运的严肃艺术；

肖像与卡拉 OK 无关，肖像拒绝流行。

有记载的美术史，是从奥地利的维伦多夫维纳斯开始叙述的，这也标志着肖像艺术有着最古老的起源。人类描述的宇宙万象之中，人们当然最先关注自身的形象，无论是出于崇拜，出于敬仰，还是出于对美的倾慕、怀念或者憎恶、仇恨、鄙视，肖像作品都成了种种情感对话的媒介，成了人们自我和相互观照的需要。其实所谓对话只是期待而已，是无法相互抵达的，临到最后，难免成为绘画者的独语。

在西方，从“古埃及人‘为留下另一个自我’到‘古希腊肖像艺术追求真、善、美的理想和谐’，到罗马人‘真实具体地再现’的法则，到‘对人类自我价值重新发现’的意大利文艺复兴”，肖像艺术伴随着文明的脚步不断走向成熟。达·芬奇、米开朗基罗、拉斐尔三巨头确立的素描作为造型艺术的根本和基础，不仅仅成为了绘画技术的宝贵经验，同时也成为了肖像艺术理论的经典。

丢勒、荷尔拜因、卡拉瓦乔、委拉斯贵支、伦勃朗等人继往开来,他们充分相信对象的价值,相信他们笔下的每一个人都是整个世界,从而使我们这些后来者相信历史就是这个样子。(自画像作者都是多多少少有些自恋情结的世界怀疑论者)

16 世纪的卡拉瓦乔以一种新的写实主义态度,面对生活真实,甚至直接用对着模特儿写生的方法进行创作,这使他的不少宗教题材作品也被人们以为是风俗写照。他的代表作《酒神》画面色调对比明快协调,人体肌肤质感描绘细腻、精致,色彩变化妙不可言,人们似乎可以看出血液在皮肤下隐约流动。人们相信这是画家本人的自画像。其实人们看到的只是卡拉瓦乔的灵光乍现和“企望的真实”。

真实有多真?这个问题交给 19 世纪诞生的照相机来回答就简单多了。然而简单容易犯错误,这里的错误对写实性肖像画来说,有点像扳错了道叉。这一叉就错了两百多年。今天,我们才把“照相术无法取代绘画中的艺术因素和表现因素”当新发现的真理来宣讲未免为时已晚。

错误的时间(油画肖像在西方日渐式微),错误的地点(有着两千年中国画人物画传统),油画肖像

在 19 世纪来到了中国。

油画肖像画和中国画人物画的面对面成了近两个世纪以来两个不同画种,不同品类,不同血型,不同风格之间的亲亲仇仇,融合排拒,夹杂不清,有时又互为借鉴、相与争锋的一本糊涂账。

中国画人物画对“传神”的强调,带有很浓的东方式品味的性质,即并不特别强调精细地观察与解剖客观对象,而是把观察感受尤其观察主体的思味置于头等重要的地位。这和强调数学般准确与理性精神的由“希腊艺术至意大利文艺复兴”一脉相传的西方传统有着深刻的区别。

我的心就是花,把花放在花圈上,把花圈放在烈士的墓上,这花圈就是逝者的肖像——肖像用于祭奠。

从高悬于天安门城楼的伟人像到矗立于城市中心的雕塑,从印制无数的名人印刷品到展览会上参观者“高山仰止,景行行止”的肖像——肖像用于宣教。

用于商务……

用于欣赏……

肖像作为社会整体需要的地位是空前的,肖像

作为人的个体需要和文化权力却完全被忽略了。这便是肖像艺术在中国面临的尴尬。

当代中国肖像艺术不仅包容了百年东西方文化的撞击与理解，也包容了殊途同归的两类人——以关注人、研究人、表现人为目的，以对人的内在品质刻画，对生活真谛的理解，对人的精神面貌探索为己任的油画家和国画家的彷徨、尴尬、努力和智慧。

理论的价值终归要由社会的总体实践来证明。经验的局限往往是某一艺术家个性的鲜明旗帜，而捕捉对象的凝神状态（绝不是故作庄严的单一模式），挖掘人物灵魂的真实，搜寻自己的语境与情结，把握自觉与不自觉的平衡，摆脱观念与激情的失衡，才能真正体现肖像作为大艺术的本质品格。

失形神不现，无神形则死。

讨论形与神的关系无疑是讨论鸡与蛋，皮与质，源与流。那么我们不妨设问：形与神是什么时候分离的呢？这一问可能会扯出科学与人文的分离，扯出一个把人心都要撕裂的纠缠。但它确实耐人寻思。

一个时代总会选择某些艺术家成为它们的代表，在当下艺术这个诸侯割据的乱世之中，我们尚未看到期待中的英雄出场。然而我坚信，在这个丧失了判断力的时代，惟有严肃的优秀艺术家的执著努力，

才会成为时尚文化的真正终结者。

油画国画面对面，在它们交错的目光中看到的是：同处一个地球上的不同国家和民族，东方和西方之间的文化，必定也如太平洋与大西洋之间阻不断的波涛波来涌去，而不是割裂而不能拼合的大陆。一个民族的文化与其他民族的文化之间，总会弥漫着、笼罩着一种云雾，那就是相互之间“无限的欣赏、无声的呼应、无迹的消化”。只是这云雾有时浓厚，有时稀薄，悠然飘忽地缠绕在历史长河沿岸那一座座峰峦之间。

肖像是记录，是关于绘画与被画者的双向记录。绘画者在描述看见的和企望看见的形象时也把自己溶进了油彩和水墨。

肖像是思考，是关于人的命运和人的价值的拷问。

肖像是寓言，是关于一个人、一个民族和一个时代的寓言。

# The Contemporary Allegory of Portraiture

Liu Chuanming

Portraits usually come out on great solemn occasions;  
Portraiture is a serious art that shows great solicitude  
for the ultimate fate of humankind;  
In contradiction to Karaoke, portraiture rejects popularity.

The recorded history of fine arts dated back to the creation of Venus of Willendorf in Austria, which indicates that portraiture is one of the most ancient arts. In the depiction of the universe, the primary concern of man is for his own image. Whether out of worship and reverence, out of adoration and reminiscence of beauty or disgust, enmity and contempt, portraits have become a medium for a heart-to-heart talk among the people and a necessity to show self and mutual concern. The so-called "talk", beyond the reach actually, is nothing but an expectation, and is inevitably reduced to a soliloquy of the painter in the end.

In the course of the western civilization, portraiture has reached its maturity through the transformation of a series of ideologies — from "to remain another self" of the ancient Egyptians to "an ideal harmony of truth, good and beauty" pursued by the Greek portraiture, from "a realistic and minute representation", a Roman portraiture law, to "the rediscovery of man's self-value" advocated in the Renaissance. Leonardo da Vinci, Michelangelo and Raphael

all regarded sketch as the basis and essence of plastic arts, which not only provided valued experience for the art of painting, but laid a theoretical foundation for classical portraiture as well. Following their steps, Dürer, Hans Holbein the Younger, Velázquez and Rembrandt firmly believed in the value of the subject, that each of their subjects is a whole world, which convince us the successors that history is just like what they described. (The creators of self-portraits are world skeptics with, more or less, narcissism complex)

Caravaggio, the Italian painter in 16th century, adopted a new realistic attitude toward the life, and even created his works by directly sketching his sitter. Quite a number of his religious works, thus, were a depiction of the secular world in the eyes of many people. His representative work Bacchus, for example, is characterized by brilliant coloring, harmonious contrast and realistic detail of the texture. The intriguing subtlest nuances of colors are a testimony to an almost visible sight of blood flowing beneath the skin! Although some people hold that it is a self-portrait, it is actually the fruit of a sudden inspiration as well as "the embodiment of a prayer".

How close can we get to the reality? It seems that

this question might be pretty easy to answer by resorting to the camera, a great invention in 19th century. A simple way of thinking about the solution, nevertheless, is usually a trigger of blunders. As to realistic portraiture, the mistake here is rather like a wrong switch of the railway track, which lasted for over 200 years. It seems quite late today to claim a newly-discovered truth that "the artistic and expressive factors in the painting are beyond the scope of the camera".

In 19th century, a wrong time when oil portraiture was on the decline, it was introduced into China, a wrong place where the traditional Chinese figure painting had dominated for 2, 000 years.

For the past nearly two centuries, the two different genres had been mutually repulsed and fused, had competed with and learned from each other.

The traditional Chinese figure painting stresses a kind of "vividness" with intense oriental flavors, displaying a strong regard for perception, and comprehension of the subject in particular, rather than for meticulous observation

and anatomy of the subject, which distinguishes itself from the western tradition that, traced to the origin "from the Greek art to the Renaissance", emphasizes mathematical subtleness and rational spirit.

My heart is the flower that is twined on a wreath;  
I place the wreath in front of the martyr's tomb since,  
it has been a portrait that I drew for the deceased,  
to whom, I offer my sacrifice.

No matter whether it is the portrait of the great man hung on the Tian An Men gate tower or the sculpture standing upright in the city heart, printed matter with celebrities' likenesses or images placed on exhibition that visitors behold with great awe, portraits are obviously religious.

They are commercial ...

They are appreciable ...

Such an unprecedented concern for overall needs completely precludes that for individual needs and cultural rights, an embarrassment to portraiture in China.

The contemporary Chinese figure painting shows a conceptual magnanimity to portraiture, a magnanimity not only to the cultural clashes between East and West, but also to the waver, embarrassment, endeavor and wisdom of



both oil painters and traditional Chinese painters, the two types of people who aim at the same concern for, research and expression of men, and who assume the same responsibility for the depiction of the inner man, comprehension of the essence of life and exploration of psychological depth.

The value of a theory can only be testified through general social practices. The deficiency of experience is usually an eye-catching banner preceding the procession of an artist's personality. It is of requisite to catch the subject's staring state, which is never a monotonous solemn pattern, discover the psychical truth, probe the context and complex of the painter's own, balance his consciousness and unconsciousness and regain the balance between concept and passion so as to manifest the essence of portraiture as a great art.

Spirit submerges without form; form dies without spirit.

The relationship between form and spirit differs in no way from that between chicken and egg, skin and substance, and source and course. Yet, people may wonder when they have been apart, a question that probably implicates the thought-provoking detachment between natural science and liberal arts as well as a heartbreaking entanglement.

Every era chooses some artists as its voices. In this troubled time with coexisting various genres, we haven't yet seen our awaiting hero. I am well convinced, however, that in this age which has said goodbye to judgement, only serious superexcellent artists can become the terminators of popular culture through their unremitting endeavors.

Through this eye contact between oil painting and the traditional Chinese painting, we have seen: one and the same earth on which different countries and nationalities live together rather than isolated continents which fail to piece together, that the Eastern and Western cultures, just like the unobstructed billows surging back and forth between the Pacific and Atlantic, are experiencing a constant exchange, and that between one culture and another is always permeating the mutual "infinite appreciation, soundless echo and trackless digestion", a fog that is thick or thin, floating among the ridges and peaks along the course of history.

Portraiture is a recording, a two-way recording of both the painting and painted. In the depiction of the image in his eyes and mind's eye, he fuses himself in the paint or the ink and wash.

Portraiture is meditation and interrogation of the fate and value of humankind.

Portraiture is an analogy, of a specific individual, a nation and an age.

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# 油 画

Canvas





全山石 维族老人（局部） 180×80cm





全山石 维族少女 80×110cm





詹建俊 凌妮 117×91cm





詹建俊 马大爷 54.5×60cm