

中国艺术家之最丛书

Chinese Top Artists Series

夏小万 Xia Xiaowan
任戎 Ren Rong
刘野 Liu Ye
季大纯 Ji Dachun
徐赫 Xu He

唯美至上

表象主义油画名家系列

Aestheticism Supremacy
Image Oil Painting Masters Series

李放著
Author Li Fang



天津杨柳青画社

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Aestheticism Supremacy

Image Oil Painting Masters Series

中国实力派艺术家的喜怒哀乐是什么？最理想的生活方式是什么？他们艺术上奉行的最高准则是什么？他们最理想的艺术境界是什么？他们最崇拜的艺术家是谁？他们自认为最成功的作品是哪一幅？最失败的又是哪一幅？在这些作品背后，有着怎样或生动或曲折的故事？在他们最亲近的家人眼里，他们是怎样的形象？在他们成长的过程中，又有着怎样不同寻常的经历？这些极少出现在正统的美术史中的内容，又何尝不是读者感兴趣的呢？《唯美至上—中国艺术家之最丛书》将为你一一解答这些问题。该套丛书共计21册，准备对100位中国较有影响的画家、书法家、工艺美术大师进行深入采访，真实记录他们的心声，反映这个时代艺术家的整体风貌。

What are China's competent artists' emotions? What is the best way of life? What is the highest standard of art they pursued? What is the best art of life? Who is the most admired artist in their minds? Which one is the most successful works? Which one is the failure of their works? Behind these works, is there vivid or tortuous story? In their closest family's eyes, what are their images? What are the unusual experiences during their growth? These are rarely appeared in orthodox history of art, and aren't they what the readers are interested in? Aestheticism Supremacy - Shengtiange Chinese Top Artists Series will answer these questions for you. The series has a total of 21 books, recording the in-depth interviews to 100 Chinese influential painters, calligraphers and industrial arts masters with their real thinking and showing the overall style and features of contemporary artists.

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Preface

本书为您介绍5位表象主义代表画家：夏小万、任戎、刘野、季大纯、徐赫。他们的作品界乎于具象和抽象之间。不但有独特的艺术面貌，而且颇具思想性。他们五个人是真正意义上的“画痴”，除了画画以外，几乎别无所长。

“我见青山多妩媚，料青山见我亦如是，情与貌，两相思。”按照公众标准来看夏小万的有些画，是挺丑的。但画家心中自有他“遮不住的青山隐隐，流不断的绿水悠悠。”

“醉里挑灯看剑，梦回吹角连营。八百里分麾下炙，五十弦翻塞外声，沙场秋点兵。”旅德画家任戎自幼生长在军营，骨子里充满了争强好胜的雄心。他总力图用自己心血之作去超越以往心中的偶像。

“少小离家老大还，乡音无改鬓毛衰。儿童相见不相识，笑问客从何处来。”经过二十余年的摸索，刘野逐步建立起了一个貌似充满童真，但绝对不幼稚的艺术世界。其中常暗含着孩童无邪的快乐。有时看他的画就会暗自发出感慨：“如果再能回到他画中的世界该多好啊。”可能发出这种感慨还不止我一个人。他也顺理成章地成为我国拍卖市场最受追捧的当代艺术家之一。

“身无彩凤双飞翼，心有灵犀一点通”。一些朋友跟我说看不大懂季大纯的画。而我个人认为解读大纯的画需要找好一个点。如果点找准的话，你就找到了进入神秘之门的钥匙，就会发现一个奇妙的艺术世界，而这个世界又如同他的名字一样异常纯粹。

“君不见昆吾铁冶飞炎烟，红光紫气俱赫然。良工锻炼凡几年，铸得宝剑名龙泉。”徐赫是上个世纪七十年代出生的画家，也是我采访画家中最年轻的一位。他的朝气、睿智和企图心浸染画布。而画中所传递出的人文关怀和自由精神更是引人深思。

在本书即将付梓之际，衷心感谢天津杨柳青画社为本书付出的艰苦劳动。

最后需要注明的是，本书所采访画家以年龄长幼为序，排名不分先后。

本书作者 李放
于2007年5月

The book presents five image oil painting masters who are Xia Xiaowan, Ren Rong, Liu Ye, Ji Dachun and Xu He. Their works are involved in both representation and abstract, not only having unique artistic style, but also having thoughts. They five are real "painting addicts". They almost have no other hobbies except painting.

"I thought it's charming when I saw the green mountains; and the mountains may have the same feeling seeing me; in memory of feeling and appearance, we fell into missing." In eyes of the public, Some of Xia Xiaowan's paintings seem to be a bit ugly. But the painter has his own thoughts in the painting.

"Watching the sword with light in drunk and hearing the battle horns when waking up; with meat distributed and the northern string music, parade begins in battlefield in autumn." Ren Rong, the Chinese painter who had visited Germany, grows up in the army. So he has aggressive ambitions in heart. He always tries hard to transcend his idols with his own works with painstaking efforts.

"I left my hometown as a child and came back old; the child saw me but didn't know me, asking me where I am from." With over 20 years' groping, Liu Ye gradually forms an artistic style seemingly full of innocence but not childish at all. It often implies cherubic pleasure of a child. Sometimes you may sigh with emotion watching his painting, "How wonderful it will be to return to the world in his painting." Maybe I am not the only one to give such a sigh and be thus naturally becomes one of the most popular contemporary artists in the auction market.

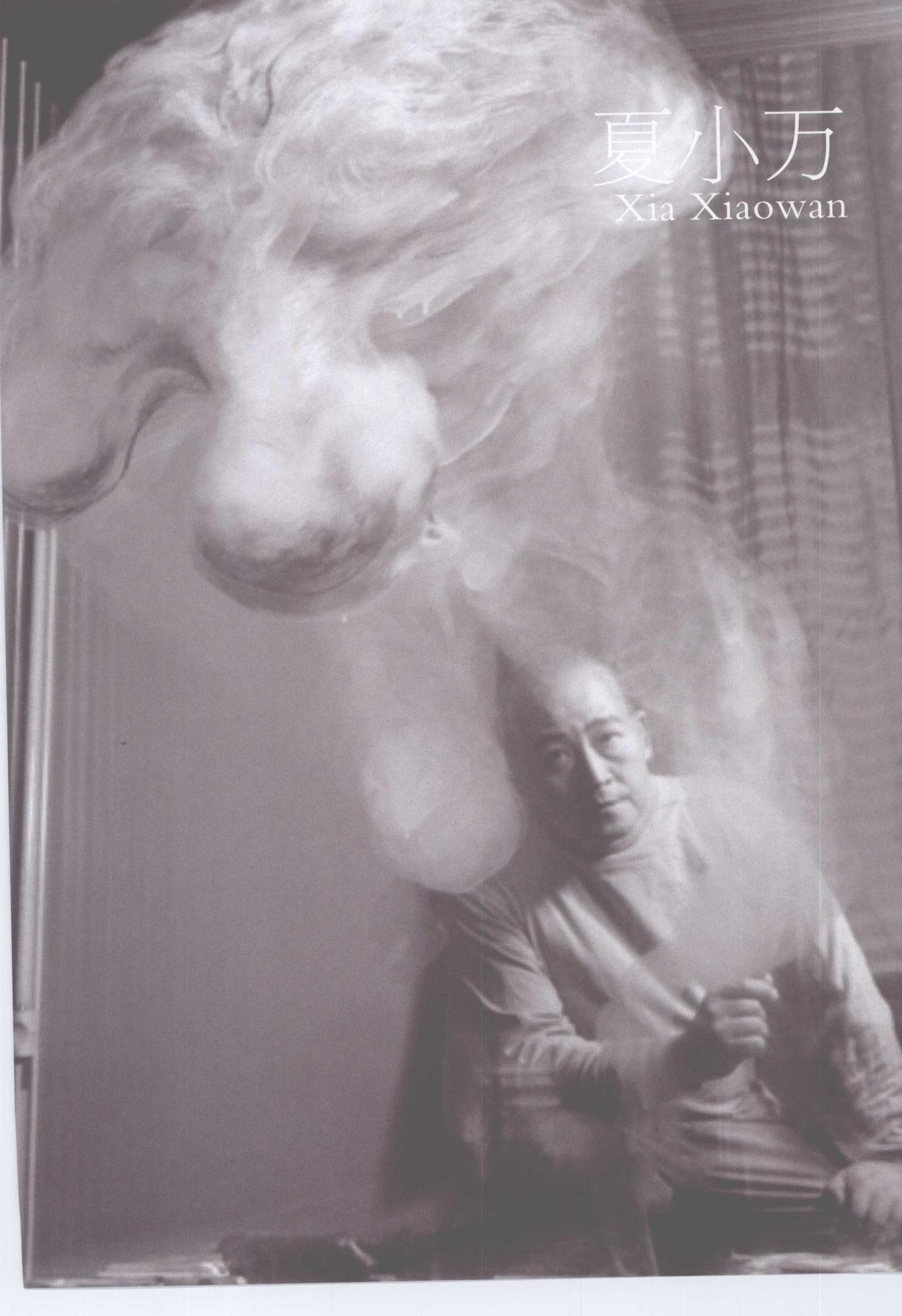
"I have not the wings of the colorful phoenix, but the heart has communication channels." Some of my friends told me that they have little understanding with the paintings of Ji Dachun while in my opinion you must find a good point to read his paintings. With a right point, you will be provided with a key into the secret door and find an amazing world of art which is just as pure as his name.

"Don't you see the iron is smelt with burning hot smoke, the red light and purple smoke are all impressive; with years of forging by the experienced forger, the famous sword is made and called Dragon Spring." Xu He is a painter born in the 1970s and he is the youngest one in the interviewed painters. His vigor, intelligence and ambition are disseminated in the canvas. And the human concern and spirit of freedom in the paintings are more worthy of chewing.

As the book is to be published, I'd like to give my appreciations to Tianjin Yangliuqing Fine Arts Press for their hard work for this book.

Lastly, it is to be noticed that the order of interview is based on their ages, from old to young, without ranking.

Li Fang
May 2007



夏小万

Xia Xiaowan



《水·肢体·海豹》 Water.Body.Seal



夏小万的画室位于北京宋庄画家村。他的画室异常空旷，而他的思想更显空旷。坐在我的对面，夏小万茶一杯一杯地喝着，烟一根一根地抽着。而他那些光怪陆离的“绘画雕塑”也笼罩在这茶香四溢和烟雾缭绕中。

Xia Xiaowan's studio is in Songzhuang Painter's Village of Beijing and this studio is very extraordinarily open. And his thinking is much more open. Sitting before me, Xia Xiaowan had tea one cup after another, and he smoked one cigarette after another. Those psychedelic "sculptures and paintings" are involved in the fragrance of tea as well as the smoke around.

一、夏小万之最

Questions to Xia Xiaowan

1、最高兴的事情是什么？

夏小万：我不是一个特别会安排生活的人，我最高兴的事情可能就是放松放松，可能有时候就是玩、休息，有时候是画画，这两件事情之间不是很明确。我现在也是一样，我不是一个工作狂，我工作起来的状态和玩的状态是一样的。

1.What's the most enjoyable thing for you?

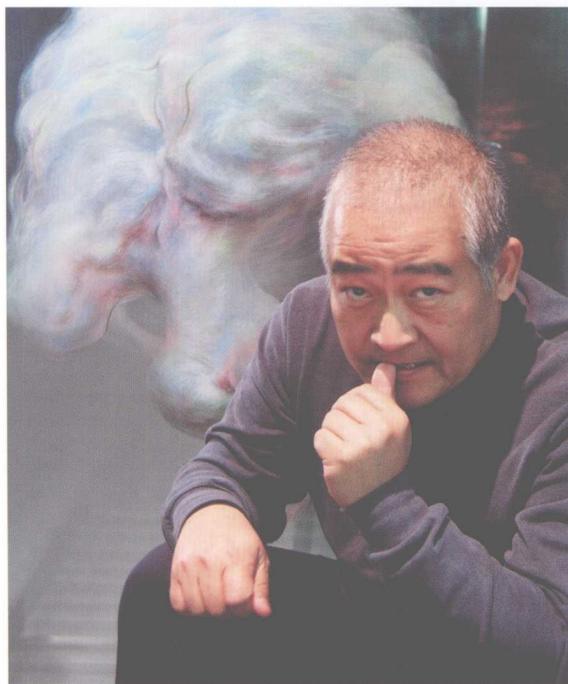
Xia Xiaowan:I am not quite skillful at arranging my daily life properly. Frankly speaking, relaxation is my favorite. I kill time playing and relaxing, sometimes painting. There is no definite time limit between relaxation and painting. I was not, and will never be a workaholic. I appreciate the same peaceful state of mind as relaxation when I am committed to working.

2、最痛苦的事情是什么？

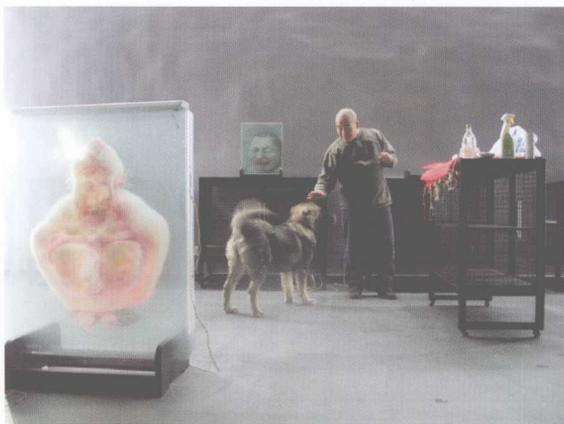
夏小万：没有什么最痛苦的事情。一切都顺天应时。

2.What's your most painful thing?

Xia Xiaowan:I never feel too much miserable in my



沉思 “Meditating” / Pondering



和爱犬在一起 Staying with His Dog



无题 Untitled

life, because I can take every favorable opportunity successfully with the peaceful state of mind.

3、最遗憾的事情是什么？

夏小万：最遗憾的事情就是我的记忆力不好，我自己也搞不清楚记忆力是个什么东西，我对事情的大的脉络还是清楚的，但是如果说什么事情，或者说突然有什么灵感，可能过去就过去了，不会总是记着。原来我有过后悔的感觉，后来我发现，记忆力是与生俱来的，不会因为你没记住什么事情，它就丢了，可能一旦遇到与这个事有关系的事情的时候，又从脑海里跳出来了。

3.What is the most regrettable thing for you?

Xia Xiaowan:To my regret, I have a bad memory. I, personally, can not understand what memory is. For instance, I drew a sudden inspiration, which pitifully was gone with the wind. I did feel regretful about it. Fortu-

nately, I am masterful at seizing the outline. Later, I find inspiration is inherent. It doesn't matter if you fail to bear it in mind, because it will spring up from your mind when something concerned happens.

4、最幸福的事情是什么？

夏小万：我和接触的各方面的朋友相处得比较愉快，互相都是以诚相待。

4.What is the happiest thing do you think?

Xia Xiaowan:I have made a lot of friends from all walks of life. We treat each other sincerely and graciously.

5、艺术上奉行的最高准则是什么？

夏小万：首先，通过一个最简单的事情，让我自己能够把艺术史的发展的脉络串通起来，这是我想得比较多的，不管社会发展是什么，但是，总觉得这里面应该有一个人性最基本的东西。

5.What is the most important standard do you pursue in art?

Xia Xiaowan:First of all, I wish I could integrate the development of the whole art history through the simplest thing. I attach great importance to it, no matter how the world is developing.However, in my personal opinion, human nature should be the foundation of the whole art history.

6、最理想的艺术境界是什么？

夏小万：就是现在做的，我很满足现在追求的状态。既没有去跟随什么，抄袭什么，我觉得自己始终走在自己的路上，这条路我认为和我前面说的理想是比较贴近的。

6.What is the most ideal artistic state do you think?

Xia Xiaowan:It is what I am committing now. with myself in terms of the pursuit status quo, never following blindly or plagiarizing recklessly. I think I have been on my way pursuing all the time, and this is close to the one I mentioned before.



《灼》 Burning

7、平生对自己影响最大的人是谁？

夏小万：在艺术上和现实生活中没有对我影响特别大的人。我很懂得欣赏别人，我可以同意很多事情，但是我不见得相信这些事情。而且我很愿意同意别人，我不愿意反对别人，我是这样的人。我想尽量去理解别人，我说的相信，不是纯粹从道理上，不像信仰一样，崇信一个东西。

7.Who is the person having the biggest influence on you?

Xia Xiaowan:Few people can impose big influences on my art and real life. I know how to appreciate others quite well and I have a great many in common with them. But, it does not mean I believe all these. I am a kind of person who likes to be for others, instead of being against them. This does not indicate I am hypocritical. I have been trying my best to understand others. Here, the "believe" I mentioned, is quite different from the belief in the sense of pure moral values.

8、最崇拜的西方艺术家是谁？

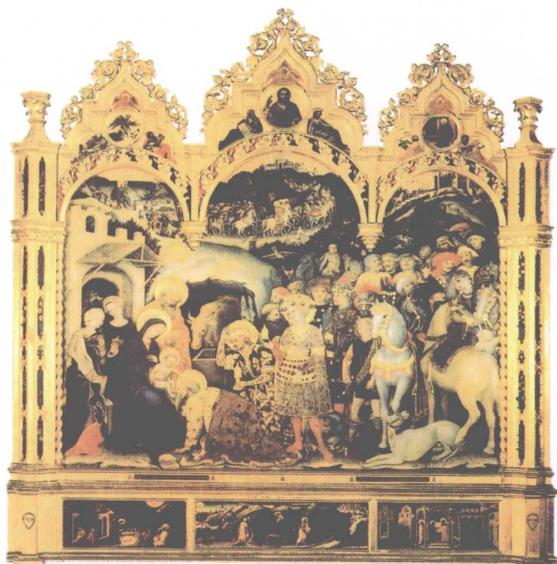
夏小万：我确实是在绘画的技术角度不是那么求精的。我觉得，对大师的崇拜有两类：一类是崇拜他的技术高超；还有一类，是以大师为一个载体，我崇拜他实际上崇拜的是某种人性，或者某种人的作为，这个人的作为呢，可能是这个大

师做的，但是未必就是他一个人做的。所以包括文艺复兴时期的那些画家，包括中国古代的很多画家，虽然没有留下名字，不能称之为大师，但对我影响都比较大。

我更侧重造型大师，比如说文艺复兴时期的一些大师，有造型也有雕塑，包括中国的古代的造像，都没有留下名字的造像师，我对他们比较崇拜。十九世纪也有，就是以造型为目的，包括毕加索等等，都是我比较喜欢的。

8. Whom do you admire most among western artists?

Xia Xiaowan: I don't regard the drawing technique as the most important thing in drawing. I think people have two kinds of great master worship: one to adore masters' lofty drawing techniques; the other is to the human nature or certain behaviors which are carried by these masters or those include them. They include those artists in the Renaissance and a great number of artists in ancient China who do influence me a lot, though they were not well known and can not be entitled as great masters. I prefer sculpture masters such as those in the Renaissance, including statue makers as well, and those in ancient China. There were some in the 19th century. Though their names were not passed down to now, they took sculpting as their aim, such as Picasso Pablo, the Spanish artist, I like them.



《三圣贤的朝拜》 Worshipping the three sages



《洗烫家禽图》(汉画像砖) Washing and boiling



《猎兽图》(汉画像砖)

9、最崇拜的中国艺术家是谁?

夏小万：古代的造型艺术家。

9. Who is the Chinese artist you admire most?

Xia Xiaowan: The ancient great sculptors.

10、自认为最成功的作品是哪一幅?

夏小万：很难说了，每个时期的成功作品都不一样，赋予这些作品的内涵都是不同的。这就好比制作一个产品，这个产品在我的产品系列当中，是最尖端的、最好的。没有这样的作品，每个时期都必不可少。包括这些素描，所有的作品我都可以卖，唯独素描我是不卖的，因为它对我来说是最纯粹的东西，它是最真实的，直接能反映我那一时刻的创作冲动和心理要求的。

10. Which is your most successful works do you think?

Xia Xiaowan: It is quite difficult to tell what successful works mean in different times. Different connotations were embedded in works in different times. Like making a series of products, the most sophisticated and best quality product constitutes an indispensable step in my product chain without which the continuous process will be broken off. These carbon pen sketches of mine are the core of my



夏小万和油画大师靳尚谊先生在一起
Xia Xiaowan and Le Shangyi, One master of oil Painting

products. They are the most basic to my other products. I can sell any one but these ones.

11、最失败的作品是哪一幅？

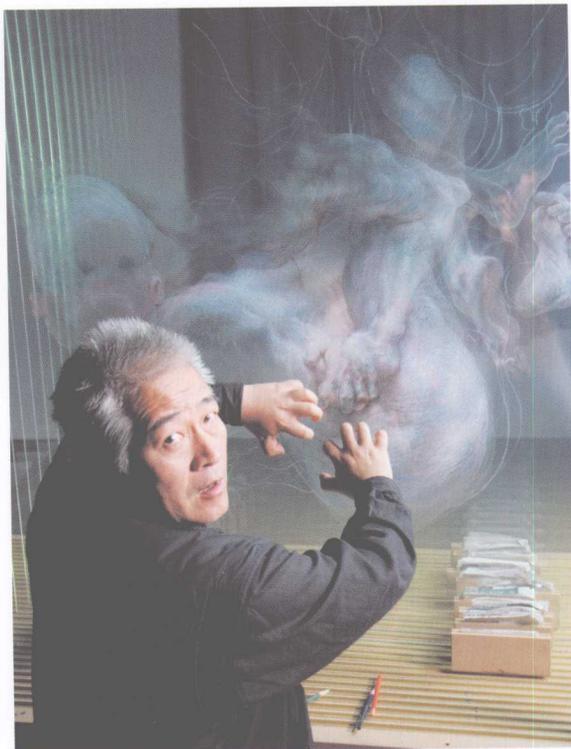
夏小万：上世纪90年代初，我是比较苦闷的。当你形成这一套完整创作的方法时，你可以把内容做调整，不断地持续创作出来，但是，我怀疑这种创作，我可能开始产生这个作品的时候，那个想法还比较鲜活，但是后来基本上已经程式化了，技术化了。所以，在中间一个阶段，以前制作过程还没有结束，但下一个阶段目标还没有找到，在这个过程当中是比较苦闷的。而这一时期创作出的作品也感觉失败。

11. Which is your most unsuccessful works?

Xia Xiaowan: I was perplexed in two phrases during my career. In the early 1990s last century when a complete set of methodology for works creation took shape and I could create new works continuously by adjusting the contents, I began to suspect the creation though it might be fresh and vivid at the very beginning. At that moment the thought became formulized and technologized. During the period, the previous works was not finished and the destination for the next period could not found, it was a gloomy time for me.

12、最不愿意干的事情是什么？

夏小万：从画画上来说就是重复。有的时候生活逼得我要重复一件作品的时候，我勉强在做，但是我发现，每做一次就失败一次，重复对我来说是太折磨人的事情，肯定是画不好的，天生的。



在画室里 Staying at the studio

12. What is the thing that you are most unwilling to do?

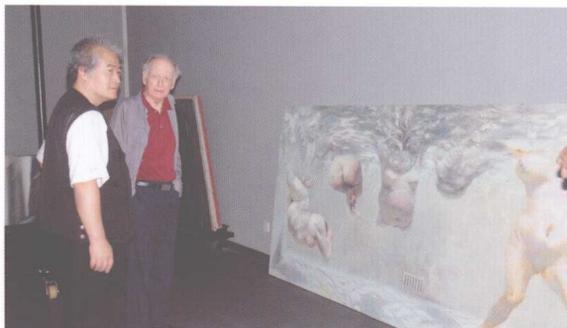
Xia Xiaowan: Painting is a kind of duplication. Sometimes I copy a works due to life pressure. I am reluctant to do so. The result of it is always that I fail every times when I copy. Duplication is so excruciating and torturing to me that I can not paint well. This is inherent in my character.

13、最理想的生活方式是什么？

夏小万：现在就挺好的。现在基本上全身心投入到画画上，除此之外，我可以顺带的玩玩。我的娱乐方式什么都有，锻炼锻炼身体，有时候出去玩玩，交友什么的也有一点，但是不多，我在交际方面是比较差的。

13. What's the ideal lifestyle for you?

Xia Xiaowan: I am very satisfied with the current situation. While I am painting I completely commit myself. Besides, I enjoy the pure pleasure and intense relaxation. I amuse myself by taking exercise, breathing fresh air in the open air and making friends. To be frank, I do not have a large circle of friends. Because I am not very sociable, I am just above the "poverty line".



夏小万在自己的作品前 Xia Xiaowan in front of his works

14、休闲度假最喜欢去哪里？

夏小万：国内国外都挺好的，只要能出去，哪怕在北京郊区也觉得挺好的，没有什么特殊要求，随遇而安，换一个环境就行。我们上次去了河北省比较远的一个村子，一到那里，感觉好像回到文革时期了，那个村子里面，文革时期的老建筑还都在那里，没有什么后来新盖的房子，看看也挺好玩的。

14. Which place do you like most to go for vacationing?

Xia Xiaowan: I have no special requirement on tour destinations, either domestically or internationally. I can make the best of things, even tour on the outskirts of Beijing. I think a new environment is of the utmost importance. Once, some friends and I paid a visit to a remote village in Hebei province. It seemed that we were living in the Cultural Revolution period (a period of history that was ultra-leftist, a period of history of civil disputes and chaos from 1966 to 1976 in China) as soon as we set foot there. The old buildings, which witnessed the Cultural Revolution, were still standing there. Besides, it seemed



和朋友们在一起 Staying with his friends

no more houses had been built. I went there just for a walk and a look. That's enough for me to be at ease and relaxed.

15、最震撼心灵的艺术品是什么？

夏小万：我还没有真正看到呢，我觉得可能会让我震撼的就是古埃及，我打算最近找一个时间去一趟。越是离自己远的，反而就越能够接近这个作品。

15. What is the works that makes you in awe?

Xia Xiaowan: I have not found it in strict sense. I think, the ancient Egypt would probably shock my consciousness. Therefore, I decide to visit some ancient Egyptian historic sites. The farther the inspiration is from you, the easier you will approach the works. Otherwise, the easiest-to-approach thing would blind you.



《迷狂》 Wild Disorientation



在创作 Creating



在自己的作品前 in front of his works



《人像5》Portrait fifth

16、作为艺术家应当最推崇什么？

夏小万：剥离开那个时期社会发展的那些影响、那些结论、那些定论，那么还能看到这个艺术家做的与其他人不一样的东西，我觉得这是最应该提起的。

16.What should an artist canonize most?

Xia Xiaowan: Taken off all those historical marks, summing-ups and verdicts of certain social development, something unique is left from an artist. That is worthy of mentioning.

17、作为艺术家应当最反对什么？

夏小万：就是跟着别人跑，别人让你做什么你就做什么，这可能就做不成什么事了，我总是

提醒自己：“是你自己来到这个世界上，不是另外一个人。”所以应该做自己的事情，能够证明自己来到这个世界上，是有价值的事情。

17.What should an artist be against most?

Xia Xiaowan: That is to say, you only follow others and do what they ask you to do. You probably can't do anything successfully of your own. I often remind myself that I came to the world with my special contributions instead of the same as others'. So I should spare no efforts to prove my value to be brought here to the world.

二、一幅画和一个故事 A painting and its story

玻璃作品：我心中的虚与实

夏小万：除了写实作品和油画作品之外，我好像三、四年前就开始做一些玻璃材料的作品。据我了解，刚开始你可能与带了一些处理新材料的问题。从画家的角度来讲，我能不能说一下选择和不同材料处理的想法。从作画本身来说没有太大的区别。因为传统的平面绘画也同样遇到不同材料的问题。在处理不同材料的时候，手底下所书写的那个感觉是不一样的，所以不管是用玻璃还是其他材质，这点没有太大的区别。区别其实仅仅是呈现的问题。即最后的呈像，因为现在是借助一种技术使图象实现在空间当中，最后的效果是不同的。



和中央美院院长潘公凯在一起 Staying with Pan Gongkai, President of Central Academy of Fine Arts



夏小万和朋友们在一起 Xia Xiaowan staying with his friends



和朋友在自己作品前合影
The group photo with his friends in front of his works



接受记者采访 Being Interviewed by the Reporter

Glass production: Fabricate and actadity in my heart

Xia Xiaowan besides your drawings on paper and your oil paintings on canvas, which still constitute a weighty part of your work, three or four years ago you started experimenting with working on glass and as I understand it, at the beginning, approaching the new mediums proved a bit challenging. From an artist's point of view, can you comment on working with different mediums?

As far as the artistic process itself goes, there is no huge difference .Even with traditional, two-dimensional

paintings there is the issue of choosing and working with different mediums. And in the process of working with any new medium-the actual hands on part of the process-there is quite literally a different feeling. So the challenge that you mention is not exclusive to going from two-dimensional painting to working on glass.It can exist within one form or medium as well. The only real difference is one of presentation, the final product as it were. Essentially by working with glass I'm applying a new technique whereby the works are suspended in air. The final result, or visual effect, of course, is different.

我的玻璃作品立体感很强，甚至可以说是一种“绘画雕塑”。很早以前我就注意到绘画的性质问题，它里面可分为两部分的内容：一部分内容是它的呈像结果，这个呈现记过在平面上更多反映的是一种图象的意义，在不同位置、不同比例关系当中，构成了图象；另一部分内容是绘画的行为属性，是体现在痕迹意义上，是传达人的心理活动的痕迹。我一直想，绘画行为是不是只属于平面上的，那么，人在空间当中书写的、比划的行为，是不是也是绘画呢？

My works on glass have a three-dimensional quality and might even be called a kind of "pictorial sculpture". From way back, I began thinking about the fundamental nature of painting. In my opinim,this question has two components.On the one hand, there is the issue of presentation or representation-what a painting looks kike when it's finished. On a flat, two-dimensional surface presenting something is often largely an issue of form or image: physical space, proportion...these create a certain image. But the other aspect of painting is a behavioral component-that is, painting as an action, as an event. In this sense, painting can be said to be a process of communication whereby the viewer is affected at some psychological or emotional level. For myself, I've been grappling with the question of whether painting is something limited to two-dimensions for some time. By creating a work that is suspended in-air, the physical act and process of creating such a piece-can this still be considered painting?

我觉得从直观上来看，这种空间绘画与平面绘画有很大的区别，因为从痕迹概念来判断人的书写，这个痕迹本身，你说它有没有，是什么，