

劉慶和

今日中国艺术家

CHINESE ARTISTS OF TODAY

刘庆和 LIU QINGHE

临界

Beyond the Bank

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距离的意味

范迪安

在当代画坛，刘庆和属于那种极有才情又极为勤奋的画家。20多年来，他从不满足各个阶段已取得的进展和成果，而是不断地谋求艺术上的精进。这种精进，既包括水墨语言的实验性探试，更包括艺术观念的蜕变与拓展。

集中地说，刘庆和多年来所致力的是水墨这种语言切入当代的可能性。这首先需要一种作为当代人关切现实的立场，也需要感受现实的方式与角度。刘庆和的特点是在都市化这个最大的中国现实情境中，以一种与现实若即若离的态度作“在场”的悠游。他既贴近生活的实相，观察日常生活中的许多具体事件和人物，同时也保持着与真实的距离。回到绘画的叙述中表达具有体验性质的感受。他作品中的人物与场景充满着偶然与必然同时显现的特征，尤其精微地表达了人的个性化状态与集体性宿命的二元同一关系。

被称为“隔岸”系列的刘庆和新作典型地显示了他艺术的状况。在我看来，“隔岸”就是距离。他对许多东西——包括对大家都通俗感受到的现实、对已有的艺术表现手法和自己向往的东西——都有一点儿距离。这种距离难以用长度的数量去界定，它是一种心理上或观念上的距离，一种有距离的观察与体味，因此，他笔下形形色色的人物既有在日常的生活景象之中的“常态”，更有各

形各色超越日常状态属于神经末梢才能够触知的“异态”。

同样，在水墨语言上，刘庆和也持有距离——既与传统和学院教育的水墨造型方式保持距离，也与超逸水墨边界的非水墨系统保持距离。他始终把水墨当作精神的触角，在用笔用墨用水用彩中似有常规来路，却偏离已有程式，感性而尖锐地指向超验性的体悟。笔墨在他那里是一种敏感的语言，用以表达他敏感到的现实。



隔岸——渡/Beyond the Bank---Ferry/800 cm × 160 cm × 200 cm
2007/ 铁、木头、纸 /Iron,Wood,Paper

The Meaning of the Distance

Fan Di'an

In contemporary painting circles, Liu Qinghe is that kind of talented but diligent painter. For over 20 years, he has never been content to progress and achievements gained in various stages, but constantly pursued artistic proficiency and advancement, including experimental exploration of ink and wash language, as well as changes and development of artistic concepts.

Totally speaking, Liu Qinghe has been devoted to the possibility of ink and wash language to cut into the contemporaneity for years, which may first need a standing as contemporary people to concern the reality and to feel realistic ways and angles. What is Liu Qinghe special for is that, in the hugest context of the urbanized China reality, he wanders as on the scene with an attitude seemingly neither friendly nor aloof to reality; he not only approaches the actuality of life and observes lots of specific things and people in daily life, but also keeps certain distance from the truth and returns back to express feelings from experiences in the narration of the painting. People and scenes in his works show characteristics with chanciness and inevitability coexisting and express subtly the integration of individualized state and collective foreordination.

His latest works of "The Other Side of the Bank" series typically show his artistic state. To me, "the other side of the bank" means distance. He seems to keep himself a little way from many things, including reality commonly felt by people, existing artistic way of expression and things he yearns for. Such a distance is hard to be defined with length measurement, but is a psychological or conceptual distance, a kind of observation and taste with distance. Therefore, people under his brush show both "normal states" in daily life scenes and "heteromorphic states" surpassing daily life scenes which can only be apperceived by nerve end.

Also in ink and wash language, Liu Qinghe keeps distance away from traditional and academic ink and wash shaping ways, from non-ink-and-wash system beyond. All the time he regards ink and wash as a kind of spiritual feeler, seemingly has regular approaches in using brush, ink, wash and watercolour, but actually deviates from the modes already existing, sensibly and sharply points at experiencing comprehension. Ink and wash become a kind of sensible language to help express the reality he senses.



线描 /Line Drawing/2004
线描 /Line Drawing/2004

刘庆和水墨画评析



易英：

以其特有的语言方式来表现环境与生存主题是刘庆和近期创作的主要方向。正如在他的画面上浓重的墨色象征着烟雾一样，他一系列以环境和生存为主题的作品实际上表现的是环境的恶化，或者说一个恶化了的生存环境在等着我们的子孙后代。这实在是一个悲剧，这种悲剧的气氛在刘庆和的画面上体现得很充分。刘庆和在由一个个人的精神世界逐渐进入到一个共有的精神世界，即他是以人类共同的一个紧迫课题作为题材。他从个人经验的描述走向一个有普遍意义的生存困境的表现。他不是都市牧歌式的守望家园，而是从一个更广阔的层面上描绘了一个都市废墟的景象，这不能不给人以心灵的震撼。

皮道坚：

与其说刘庆和的作品描绘的是当代都市生活的景象，不如说他描绘的是当代人的精神图像。在他的水墨表达中，水墨的淋漓渗化营造的是具有个性张力的空间意蕴和结构意蕴。在没有割舍与传统笔墨范式的联系的前提下，刘庆和化解了传统的笔墨范式，从中寻找出了与当下体验契合的因素，在色墨的情绪性发挥和人物形体结构相对严谨的均衡之中，使人物形象得以浮现并与背景环境相得益彰，从而也使得古典式的感伤情愫有效地融入到现实生活人物寂寥无奈的形象当中，渲染出一幅幅人类现代性精神失语的生存图景。现实形象与心理形象相结合的方式，使它摒除了水墨人物画所常见的要么淡出当下体验，孤芳自赏，要么肤浅地图解生活场景作脸谱式演说的弊病，从而为水墨人物画进入当代提供了可资借鉴的案例。

郭晓川：

刘庆和的作品在中国当代水墨画中代表着一种风格，产生了很大影响。刘庆和属于内省型的艺术家，其作品反映出一种阴郁的情调。现代都市人的冷漠、呆滞以及无所归属的情状，被作者敏锐地捕捉。与众不同的是，刘庆和并未一味突出这种城市人的精神恍惚，而是在表现这种迷途

状态的同时，寄托了一丝美好和温情。也就是说，刘庆和没有诅咒般地刻画这些城市人，而是将这些城市人当作自己的镜子，甚至就是当作自己。因此，无论表现内容，还是笔墨程式，刘庆和都创造了一种堪称现代经典的模式，很好地揭示出中国传统笔墨在现代的发展潜力及其表现力。

鲁虹：

刘庆和是一个不断寻求突破的画家。近十多年来，他关注的对象与表现手法有了好几次重大改变。在今天，他所塑造的北方现代青年的形象已成为现代水墨中的代表符号。从刘庆和的一系列作品来看，他对水墨自身的特点及局限性是把握得非常好的。为了突出现代都市中边缘人物的生存状态，继而涉及无奈、无聊、失落、空虚等话题，他从不刻意再现客观对象，而是努力将客观对象转换成易于表现的水墨意象。这些水墨意象通过具有个人面貌的笔墨样式画出，具有平面化与超现实的特点。

刘庆和的艺术实践，是现代水墨的一次成功超越，即其提供了一个值得借鉴的实验方案，也预示着当下水墨画的表达不仅可能，而且具有很广阔的天地。

Analysis on Liu Qinghe's Ink and Wash Paintings

Yi Ying:

The main tendency in Liu Qinghe's recent works is to present themes on environment and survival in his unique language. Just as the heavy ink color in his paintings to symbolize smog, his series of works on environment and survival are actually presenting environmental deterioration, or a deteriorated surviving environment awaiting our offsprings. It is actually a tragedy he presents well in his paintings. Liu Qinghe is gradually entering into a shared spiritual world from his individual spiritual world, that is, he sets his theme on a common pressing problem for human beings. He shifted from description of personal experiences to presentation of the surviving difficult situation with common meaning. He is not urban pastoral-like home-watching, but describing a vision of city wasteland from a wider level, which is hard to not offering heart convulsion.

Pi Daojian:

Rather than saying Liu Qinghe describes contemporary life vision in cities through his paintings, we would say that he describes the spiritual images of contemporary people. In his expression of ink and wash paintings, the free infiltration of ink creates a space and structural implication with individual strain. Without breaking up relations with traditional ink mode, Liu Qinghe dissolves the traditional ink mode, from

which he finds out factors corresponding to current experiences. Then images of people emerge between the emotional exertion of colors and ink and relatively strict balance of human body structure, match well with the background environment, so that the classic sentiment can be effectively merged into lonely and quiet images of people in reality, forming the spiritually and modern wordless surviving pictures of people. The way of combination between realistic images and psychological images gets rid of either current experiences and indulgence in self-admiration commonly fading out of ink and wash portraits or abuses like skin-deep illustration of life scenes and facial make-up speeches, so as to offer cases to refer to for ink and wash portraits.

Guo Xiaochuan:

Liu Qinghe's works represent a kind of style in China's contemporary ink and wash paintings and show great influence. Liu Qinghe is an idiosyncratic artist and his works reflect a kind of depressed emotional appeal. The apathy, primitiveness and homelessness of modern urbanites is discovered by the creator. Distinctively, Liu Qinghe does not blindly highlight this kind of spiritual trance of urbanites, but places hope on a ghost of nicety or warmth when presenting this kind of lost status. That is to say, Liu Qinghe does not execratively portray those

urbanites, but regards them as his mirrors, even himself. Therefore, whether content presented or ink mode, Liu Qinghe creates a kind of modern classic mode to reveal Chinese traditional ink's developing potential and expressive force in modern society.

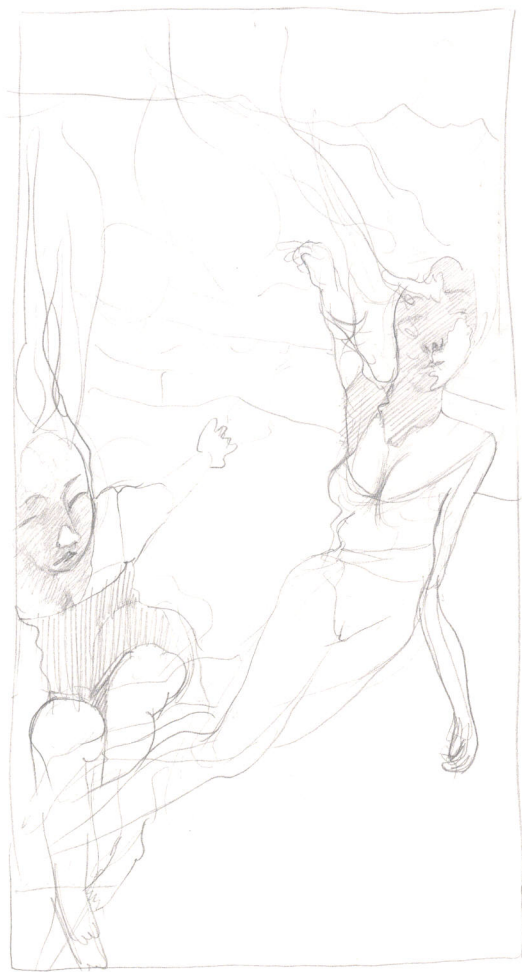
Lu Hong:

Liu Qinghe is a painter who searches for his own breakthrough point all the time. For over ten years, the object he focused on and his language of painting had greatly changed. Now, the modern northern youth image that he presented in his paintings had become the represent of modern ink and wash paintings. According to Liu Qinghe's painting series, we can see his well controlling on characteristic and localization of ink and wash painting. In order to give prominence to marginalized people in modern city, and relate to some subjects such as resignation, fastidium, loss, emptiness, and so on. He had never reappeared the object, but change it to the appearance of ink and wash image. These image are painted with personal characteristic, take on complation and surrealism as its feature.

It is a successful exceeding in modern ink and wash painting of Liu Qinghe's practice on art. He provides a precept of practise which is worth to learning, and indicate to that deep develop on the language of ink and wash will come true.

隔岸者：他的“隔”与他的“岸”

赵力



丽水之一（手稿）/Beautiful Water I (Manuscript)/2005

“隔岸”，是刘庆和新近出版的画册的书名，也是刘庆和为该画册自作序的标题。

这一方式在当下或许显得尤其特别，因为由艺术批评家或者艺术策展人来撰写前言早已成为了一种当下的定式或套路。虽则，刘庆和勤于写作且文笔不错，自然留下了诸如“心迹”、“随想”、“议论”的各式文本，但他此番的“越俎代庖”，绝非意欲和那些专业的“笔耕者”来抢夺饭碗，而是纯然带着有感而发和借机抒怀的某种兴味。

“隔岸”，这篇文字与刘庆和之前的其他文字有所不同，纠结而缠绕。就像是晚清的词，层层叠叠，似乎到处都有玄机；或者更像是人到中年，浊酒半斛后的喃喃自语，即便语焉不详，却充溢着真情实感。好在文字的开篇不仅很快地点了题，也给出了“隔岸，讲述的是一种空间的距离或者说是一种情境”的明确定义。果真如此，那么“隔岸”就是刘庆和的现时标榜，就是画家的当下立场。

亦如刘庆和所言，“现实生活中，人或懒散或奔命，入境和逃脱就成为了虚实两境。于是营造环境、渐入佳境和逃离窘境，是经历积极进取到消极退缩的全过程”，这番言辞或许自有所论，抑或另有所指。然而在我读来，更像是一位人生“路已走出大半”的画人的自觉自省。

出生于1961年的刘庆和，具有60后中国艺术家的典型性：一方面，并不热衷于所谓的“宏观叙事”，也不想把自己的生命与灵感全然受制于

“理想的乌托邦”；一方面，仍抱持着“对生活和艺术态度的严肃认真”，憧憬理想并努力将其付诸实现。作为20世纪90年代初“新生代”画家群中的一位重要画家，刘庆和这一时期的创作同样将眼光投向了日常生活中的事物人情，开始讲述一些与己有关的生活体验，并且相信艺术的真正力量就在个人的最一般的日常生活中。

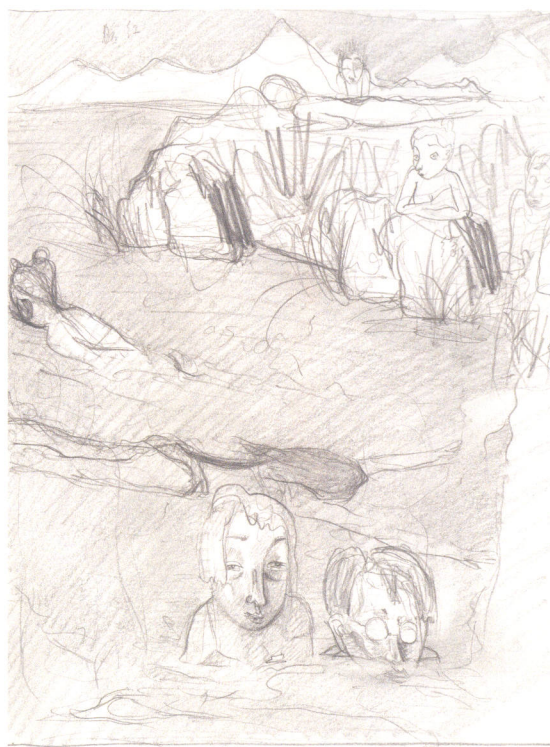
然而与新生代其他画家不同的是，刘庆和的创作带有更强的个人倾向。

事实是早在1987年本科毕业创作的石版组画《墙》中，刘庆和就表现出他对“当下生活环境和当下的人文背景”的热衷与关心，同时更通过对现实生活场景的不断提纯概括，逐步引申出某种预言式的文化结论。只是此时《墙》的叙述方式采用了连环画式的衍进构成，这无疑得益于刘庆和在美院本科期间连环画系的学习。

以《墙》为起点，“引发了一系列我对于兴趣取向的纵容和夸大，以及一个从追求一本正经到惧怕一本正经、厌恶一本正经的全部过程”（画家语）。其结果之一，就是刘庆和转而投身中国画这一“传统疆域”，并自信地认为“我们力所能及的也只有关注当下生活，以这一准则来看传统，就不会被传统凌驾，进而突出‘人、生命’这一永恒的主题”（同上）。结果之二，就是画家并不像新生代其他画家一样，仅仅对现实生活的体验，以一种冷漠、平凡的态度加以重现，而是试图建



安全地带（手稿）/Safety Zone (Manuscript)/2001



绿岛（手稿）/Safety Zone (Manuscript)/2004

立起既关乎自己的生存状态又反映时代文化状态的“有意味”的图像系统。

1990年至1991年创作的《雨·雪》《烟·云》《坐转椅的人》等系列作品，参加了1991年的“新生代艺术展”以及同年的其他重要展览。这些作品所呈现出的“隔”的面向，有时反映在作品基于中国画的形制材质而于当代艺术展中显得如此地“卓然不群”，有时则因“使中国画注入时代感”后的迥异气质而于中国画专业展览中显得如此地“格格不入”。虽则这种“隔”的面向，只停留于刘庆和个人风格化的初步层面，但从更积极的意义来看，它却潜伏着一种逐步革新和不断变化的特质。

值得强调的是，无论是《雨·雪》《烟·云》还是《坐转椅的人》，对于中国画题材拓宽皆具有特殊的意义。因为刘庆和认定“使中国画注入时代感，最初遇到的问题仍然是题材的拓宽”。而落实于创作中，画家则一方面要求自己的创作表达出与现实的同步，一方面还要求在再现对象的过程中寻找意义。因为“逐一摆明道理，难免陷入细节的叙说；逐一细说清楚，也会失去水墨画的随意”。故而刘庆和的做法是，将生活中的因素进行充分地滤取，进而加以一番锤炼，“使之更具代表性，更加典型，同时更意味深长”。从这个意义上而言，刘庆和以对城市生活的锁定来拓宽题材可能只是一种表象，更内质的却是画家基于题材

的有机拓展而对图像系统确立的某种致力，“实际上我知道自己身上的特点，我觉得是有一点把一种自信放大了，就是图像，即图像的感召力，技术是应该包括在图像以内的”，刘庆和如是说。

毋庸置疑，刘庆和画中的图像是直面生活的，同时也是注重重构性和充满想象力的。这就使得他的作品能“隔”而逸出，“虽然也有不少人在从事都市水墨的创作，但总觉得是浮于表面，不过是罗列一些现象符号而已”（李津语）。这也使得刘庆和的创作，不仅在题材与风格的层面和主体和正在经历的都市生活相互印证，更通过图像的确立结构出关乎“当下的生活环境和当下的人文背景”的“一个较为完整的体系”。

研究生期间“对于中国画中远离生活真实、一成不变的套路格式的不屑一顾”，导致了刘庆和在图像化的艺术探究上越走越远，也决定了其与“传统”中国画间“隔”的更多存在。

如果说1990年至1991年间的《雨·雪》《烟·云》《坐转椅的人》的图像结构，或多或少可溯源至西方现代派大师的范本，譬如说大卫·霍克尼、弗朗西斯·培根，甚至是更早的西方“超现实主义”样式，然而至1993年之后，刘庆和似乎开始与这些范本或样式渐行渐远，并以“水墨的名义”来纯然完善自我的图像系统。

1993年的《游戏》似乎并未走得太远，因为在作品中肢解现实物像并重新结构组合的方式还

未出现。现实场景得到保持，只是略微改变了现实物像的那种属于生活样式的组合，这种低调的处理同样获得了一种别样的荒诞感。

1994年的《王先生》，似乎仍延续了《坐转椅的人》（1991年）中主体人物“坐椅男人”的经典做派，但是“由物像位置的假设”所产生的荒诞感却愈演愈烈，于是在看似现实的表象后面，分明听到的是画家的丝丝冷笑。

1998年的《流星雨》，虽则夜空中的流星形态亦与《雨·雪》中的斜向细雨有着某种相似性，然而整个画面则出现了一个肢解现实物像并重新结构组合的经典场景。在这个场景中，刘庆和以更多的虚拟性手法，扩展为对都市人群的一次集体性的文化揶喻。

从单体人物的塑造来看，我不否认一些批评家关于“刘庆和用他独创的北方青年形象，非常成功地突出了现代都市文化对大多数边缘性青年人的巨大压迫感以及他们无可奈何的心态”的结论，但是从作品的整体而言，这种批判性的特质更多地体现为某种别样的“刘庆和式幽默”。

刘氏的幽默，不是京片子里的喋喋不休，也不是“硬挠你胳肢窝”式的“小丑伎俩”，更像是天津马三立说的相声，是一种有余地、有玩味的“冷幽默”。事实上每个深度接触过刘庆和的人，都会发现他“冷幽默”的性格，即在其平淡从容、不露声色的表象下的辛辣与尖讽。因此在画面中，



不露声色的表象下的辛辣与尖讽。因此在画面中，刘庆和或许会重复性地引入一些元素，譬如松弛的肉体、下垂的双手、僵直的胳膊，以及“天空”、“山火”、“断墙”、“铁丝网”等等，但是在我看来，它们仍是一些具体的“图像”，远没有达到“符号化”的程度。因为它们并非具有独立的意涵，它们或许只是一些视觉性的“碎片”，或许就是“要抖出的那个大的幽默包袱”的有机组成，也就是说，这些元素只有以一种集体组合式的方式呈现才具有意义。而“有时还在个别画中加进了网形符号，意在影射现实中各种因素所形成的无形之网”等等的说法，则或许有过度阐释、望文生义之嫌。也正因为如此，刘庆和的创作并未因图像化的致力而堕入所谓“图式化、符号化翻版”的尴尬境遇，由此画家既有机地保持着自我图像的系统完整性，又从容地生成出形形色色的幽默与层出不穷的机趣。

刘庆和，除了以这种独特的幽默方式来控制图像的整体性之外，还运用各种绘画性的手段来达成同样的目的，以至于在近期的作品中两者又被有效地扭合在一起，而形成了某种合力。

在与刘庆和的一次对话中，画家李津明确指出“形体塑造”是刘庆和的“强项”，“你一直很在意形体的东西，注重其强度与力度，这个架子搭好后才开始注入更多的情趣”。而在刘庆和的创作观念中，这种“形体塑造”虽则必须服从于图

像系统的大局，然而同时它又具体落实为“包括在图像以内的”各种技术因素。事实上从这些统辖于图像之内的技术因素而言，同样也反映出刘庆和绘画的建构性和想象力。

从刘庆和所写的大量文章中我们可以清楚地知道，画家不仅坚决反对“笔墨中心论”，同时也反对以传统的笔墨标准来品评新水墨的创作。而在与余丁的一次对话中，刘庆和进一步阐释了自己的观点：“水墨画走向当代，要靠自身的生活积淀、感召，只要是真情实意的生活，就不会对生活无动于衷，也不会回避水墨画所遇到的新课题。所谓新课题，就是水墨的技法表现，在都市题材面前难以找到经验可循。强调‘笔墨中心’会使人觉得与现实生活产生敌意。”的确，中国水墨的传统从来就不是守成的，而是始终处于某种变化的形态之中。就是到了晚近，从清代石涛乃至现代傅抱石的身上，仍可以看到重构创新与当随时代的笔墨诉求。另一方面，片面地强调以笔墨为中心，则是将笔墨技法等同于水墨创作的本身，其最终结果既无益于水墨画的自由发展，甚至还会进一步消减了水墨画自身的生存空间。

刘庆和的具体做法是，以笔墨主动拥抱现实生活，而不是与之产生敌意。在这种深思熟虑之下，画家在20世纪90年代之初就尝试着以线、面结合的作画方式，来配合自己在都市题材上的急速拓宽。从作品《坐转椅的人》和《雨·雪》中我们



强调书写性的传统使命的刻板履行，而面的形成则与“没骨”的墨法以及水墨融合的大面积渲染密切相关。而两者主旨皆指向于图像及其环境氛围的有力营造。由此呈现出一种“看上去是想象但又是非常现实的”场景。值得注意的是，作品的笔墨结构所存在的那种开放性，既吸收西方又不拒绝传统，既不排斥笔的作用又不削弱墨的发挥，亦正如刘庆和所言，“这就是现代社会，或者说是现代艺术的宽容”。此外这种笔墨结构的开放性，还表现于画家在这一阶段最大程度地保留了那些因笔、墨交融互参而出现的“偶发性”，或许有人会诟病它的存在，从表面上看就像是“混乱之中，摆不清哪儿是对、哪儿是错，也许从错开始了又以错结束”，然而它却提供了一种在创作过程中的流畅感、一种本质性的流露以及一种同样具有幽默性的品质。“这也许是对身心最有利的事情”。

此后的刘庆和开始夸耀并充分展示出其笔墨结构的开放性，进而延伸出个人创作的自由空间。画家推崇一种“反向操作”的姿态，即不再像所有的传统经典那样以线性笔法作为造型的准则，而是以墨的块面并通过熟练控制墨色的层次变化来“形体塑造”。以此为主轴，线与面的关系呈现出某种“位置的倒错”，在一些画中，线的笔法被运用于人物的背景之中，并形成了一种被控制的、甚至略带装饰性的网状构成，而在另一些画中，

“细线只是其中的点缀而已”。

事实上，在刘庆和的画中，墨的块面以及墨的多层次变化，既是造型的，也是质感的，更是气氛性的和情绪性的。也正因为如此，这种“墨法”更需要画家具有更强有力的统御和控制。于是，刘庆和在人物画中创生出被称为“内轮廓”的新墨法。

所谓的“内轮廓”，来源于刘庆和在早期创作中关于“白”、“高光”的偶然性保留。在此则被提升为一种有“力度”地控制“形”的刻意设计。在与画家李津的对话中，李津对此有这样的解释：“‘白’、‘高光’是很重要的环节，也许正是你的‘形’和所谓的‘力度’在控制着‘线’上面的‘白’，特别是你做外形、做外围的时候可以很随意，但是你在处理流动的‘白’的地方非常地客观，而且相当谨慎。怎么说呢？从‘骨’来讲，还是统一在外围的‘线’上。内轮廓这些‘白’有一种很西方的概念，但是这种‘白’你会控制地用它，如果解读分析你的画，更多地是看这个‘白’。从形式区别上来讲，画‘内轮廓’的人很少，你的‘内轮廓’我的一个解读就是‘白’，你现在所有画的‘白’决定了你的好东西。”

刘庆和无疑赞同李津的解释，并且在对话中坦言“‘白’是来自西画的角度”。的确，“白”除了“内轮廓”的结构功能之外，还可以生成某种关于“色”的理解，即黑、白、灰的色相上的丰

富性，如此等等，然而这些都是停留于描绘层面上的有益讨论。

事实是从内质上，刘庆和似乎又回到了中国式的思辨结构之中，亦如其在2006年所写就的《隔岸》文本的那种反映。在另一篇名为《心迹》的文本中，刘庆和写道：“我的心情无法稳定，无法脚踏实地地依附于现实中的井然有序。可我的骨子里又是一个循规蹈矩的人。这就让我在迷信和自信里，幸福和疼痛中苦苦挣扎。”实际上刘庆和知道自己的心所属的“岸”在哪里，或许也早已寻觅到了“上岸”的门径，然而他似乎有意识地将自己置于“刻舟求剑”式的窘境。因为，刘庆和似乎更迷恋于那种苦苦挣扎的感觉，那种漂移不定的轨迹，以及由此而生成的画家对自身明确“在场”的那份感知。

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Man on the Other Side of the Bank: His "Other Side" and "Bank"

Zhao Li

"The Other Side of the Bank" is the name for Liu Qinghe's recent painting album, also the title of the preface by himself of the album.

This way may seem to be specially unique currently, for prefacing by art critics or art curators has already become a current formulary or fixed mode. Nevertheless, Liu Qinghe is diligent in writing and has a good style of writing, with various styles like "true feelings", "capriccio" and "comments". However, this time his exceeding his duties to meddle in prefacing is never meant to contest with those professionally making a living by writing, just purely out of certain kind of interest of expressing own feelings.

"The Other Side of the Bank" is snarling and voluble, different from previous writings by Liu Qinghe. Just like Ci in late Qing Dynasty, it is cascading and seemingly filled with mysterious principles; or just like a man at his middle age mutters after drink, unclearly but sincerely. Fortunately the opening gets to the point soon and also offers clear definition that "The other side of the bank refers to a kind of spacial distance or say a kind of situation". If so, then "The Other Side of the Bank" is Liu Qinghe's current fraunting, also the painter's current standing.

Also as what Liu Qinghe said "In real life, for a man, either idling or rushing, facing or escaping, becomes virtual or true situation. Therefore, creating environment, entering the most pleasant stage gradually and escaping embarrassed situations is the whole process experienced from active striving to passive cowering." May be of his own thinkings and arguments, or of other meanings, but to me, more like self-knowledge and introspectiveness of the painter who has already been over half way of the life.

Born in 1961, Liu Qinghe has the typicalness of post-60s Chinese artists: on one hand, he is neither fascinated about the so-called "macroscopical narrative", nor wants to limit his own life and inspiration to "the ideal Utopia"; on the other hand, he still holds "seriousness and carefulness towards life and art", yearns for ideals but strives for realizing. As one of the main painters of "the New Generation" in early 90s, Liu Qinghe turns his eyes to daily life issues in the creation of this period, begins to tell something relevant to his own life experiences, also believes the true power of art lies in the commonest individual daily life.

However, different from other painters of the new generation, Liu Qinghe's works show stronger



personal tendency.

Actually early in 1987 in his graduate stone print group works *Wall*, Liu Qinghe not only showed his zeal and care for "current life situations and humanistic background", also constantly purified and summarized real life scenes and gradually amplified on certain predicting cultural conclusion. But at this time he used picture-story developing composition in the narration of *Wall*, which was undoubtedly benefited from his studying experience of comic strip in undergraduate course of CAFA.

Starting from *Wall*, "my connivance and exaggeration of interest and tropism and a process from pursuing solemnity to fearing solemnity then to hating solemnity were inspired." (by the painter). One result was that Liu Qinghe turned to engage himself into the "traditional realm" traditional Chinese painting and confidently thought "what we can do is just paying attention to current life and view the traditional with this criterion, then you will not be overwhelmed by the traditional and can further highlight the permanent theme of 'Human & Life'" (as above). Second result was that different from other painters of the new generation, the painter only represented the experience of real life in a cold and common attitude, and tried to establish a

"meaningful" image system both related to his own living status and reflecting cultural status of the times.

During 1990 to 1991, he created series of works like *Rain-Snow*, *Smoke-Cloud* and *Man in A Swivel Chair*, which were shown in the "New Generation Art Exhibition" in 1991 and other key exhibitions the same years. "The Other Side" shown in these works, sometimes, seemed to be so "outstanding" in contemporary art exhibitions as reflected in shapes and materials of works based on traditional Chinese paintings; sometimes, seemed to be incompatible in traditional Chinese painting exhibitions for its widely different temperament of "injecting feelings of the times in traditional Chinese paintings". Though such "The Other Side" only lied in Liu Qinghe's primary level with individual style, in a more active meaning, there was a gradually reforming and constantly changing particularity hidden inside.

It worths mentioning that no matter *Rain-Snow*, *Smoke-Cloud* or *Man in A Swivel Chair*, they all have special meanings in expanding the themes of traditional Chinese painting, for Liu Qinghe firmly believed "the first problem faced in injecting feeling of the times into traditional Chinese

painting was still the expansion of the themes. "However, in creation, the painter, on one hand, required finding out the meanings in the process of representing objects. As "stating arguments one by one will result in narrative in details; expatiating clearly one by one will lose random of ink and wash painting", Liu Qinghe adequately filtered factors in life and further refined them to "make them more representative, more typical and more meaningful." In this sense, Liu Qinghe's theme expansion through focusing on city life might be presentational, while the endosarc was a certain kind of dedication to establishment of the image system based on organic expansion of themes. "Actually, I know my own characteristics, one of which I think should be enlarging the confidence, that is image, the inspiring power of image, while technology should be included inside the image." Liu Qinghe said.

There is no doubt that the images inside Liu Qinghe's paintings were directly life-facing, also restructure-focused and full of imagination, which made Liu Qinghe's works echoed with city life experienced by subject in themes and styles and constructed "a fairly complete system" about "current living environment and current humanistic background" through the establishment of images.

During his postgraduate learning, "his disdain to cast a look at the fixed and unchanging route and format far away from the truth of life in traditional Chinese paintings" led to his further and further away from his artistic image discovery, also determined the spacing between his works and traditional Chinese paintings.

If say the image structures of *Rain-Snow*, *Smoke-Cloud* and *Man in A Swivel Chair* during 1990 to 1991 could more or less be tracked back to the examples of western modern masters like David Hockney and Francis Bacon, or even to the style of western "surrealism". Then after 1993, Liu Qinghe seemed to begin far and far away from those examples or styles, but purely perfected his own image system of ink and wash in name.

Game in 1993 does not go too far away, for in the works, the way of dismembering real objects and restructuring composition not yet appears. Real scenes are maintained, with only life-style composition of real objects slightly changed. This kind of low-pitched treatment also gains a specially incredible feeling.

Mr. Wang in 1994 seems to continue the classic way of the main character "a sitting man" in *Man*

in a Swivel Chair (1991), but the incredible feeling caused by "supposal of object location" appears to be stronger. Therefore, behind the seemingly real appearance, what we can hear is the sneering of the painter.

Meteor Shower in 1998, though has the shape of meteor shower in the night sky similar to drizzle in *Rain-Snow*, there is a classic scene of dismembering real objects and restructuring composition appearing in the picture. In this scene, Liu Qinghe uses more subjunctive approaches to further expand into a group cultural tease city people.

Seen from the sculpture of a single person, I don't want to deny some critics's conclusion on "Liu Qinghe uses his unique northern youth image to successfully highlight the huge pressing feeling and helpless psychological state of most youths on the edge", but as a whole, this critical particularity is more represented as a certain kind of special "Liu Qinghe-style humor".

Liu Qinghe-style humor is neither blatting of Beijingers nor trick of tickling, but more like comic dialogue by Tianjin Ma Sanli, an allowance-making and interesting "black humor". Actually everyone who has deep contact with Liu Qinghe will find his

personality of "black humor", that is acridity and satire below calm and undemonstrative appearance. Therefore, in the picture, Liu Qinghe may repeatedly introduces some elements like relaxing body, drooping hands, stiff arms, "sky", "mountains and fire", "broken wall" or "wire netting", but to me, they are still some of those specific "images" and still far away from "symbolized". As they have no independent meanings and they may be only visual "fragments", or may be just organic composition of "that huge load of humor to be revealed", that is to say, these elements are meaningful only if represented in a group way. Some views like "sometimes add netting symbols in some paintings to reflect intangible netting formed by various factors in reality" may be over-explained without real understanding. Just for this, Liu Qinghe's creations did not fall into embarrassed situation of "graphic and symbolized copies" due to the dedication of images, therefore, the painter could both organically keep systematic integrity of the images and calmly generate various humors and endless interestings.

Liu Qinghe, except for this unique way of humor to control the integrity of the images, also adopts different kinds of painty methods to reach the same goal, so that in his recent works, the two are

