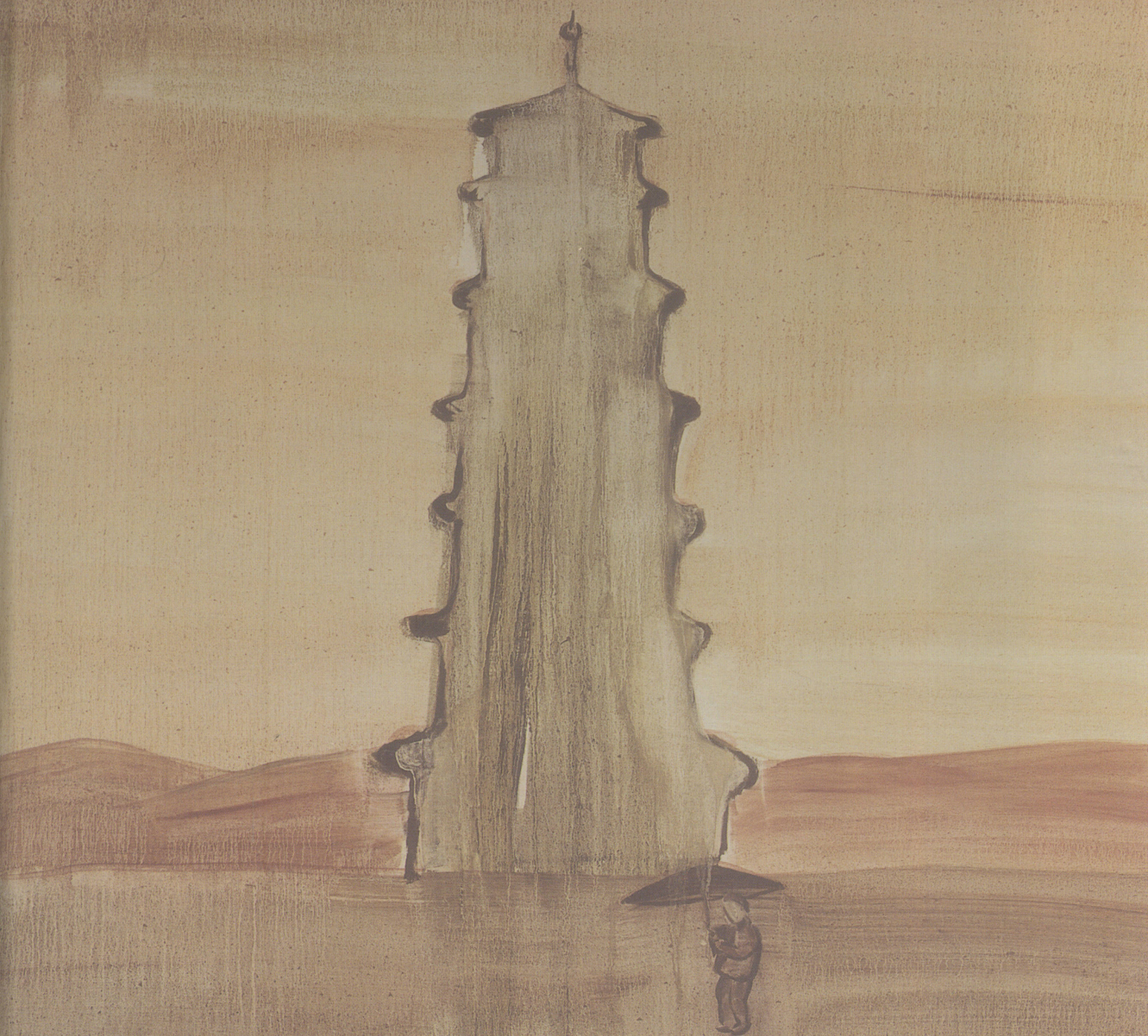


# 长宜

CHANG YI

刘长宜 绘



河北美术出版社



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## 长宜的创造——关于长宜若干画作的诗性解说

瓦西里·康定斯基说：创作一幅作品如同创造一个世界……

画家凝视纷乱的人世，沉浸于梦的彼岸，创造自己的精神世界。在画布上，显现出一方与现世对峙的天空。

当夜幕降临于这既喧嚣且乏味的世界，无所归依的人们期盼着云中的居所，那里星河浩瀚，俯视我们生于斯死于斯的贫瘠大地，庸鄙之人已沉入无梦的他乡；行役之中偶一驻足恍恍惚感到生命之迷失。空洞的生命亟亟于梦的归宿，而当清晨红日又一次升起，真正的迷梦终将照耀这贫血的白昼。

长宜在画布上创造出—个多姿的世界，这世界被她个人充盈的气息笼罩，散发出变幻的光彩。这里没有迷失和空洞，只呈现出努力建构的充实，在这梦一样的世界中我们追寻着别样的生命。

《落梅》虚实相间的繁枝上聚散着淡粉和浅白的点点梅花，那大力涂抹的稠厚油彩的浅灰背景有阴雨的气息，这愈加让人感到点点梅花的寂寞无助。这一束花枝又被插在一个近乎于“无”的玻璃花瓶中，玻璃花瓶运用肯定有力的白色笔触表达，实际上，这表达更多的是暗示。因为几乎没有更多的关于玻璃质感的描绘，但仅就这“瓶”的意义已经足够，因此这暗示正做得恰到好处，它最恰当地表达了空寂。而整个画面的力量从何而来呢？是从花瓶所被安放在的桌子造型传达出来的，它简单有力，略带倾斜地支撑在那里，整块充实的暗赭红色与上面的空形成对峙，使画面得到了力量的对抗。在落梅的季节里人是会感到忧郁的，但这忧郁是有力量，所以能给人以美好的情思。

《旧梦》的整个画面笼罩在一层沉郁的冷色调中，只有瓶花的顶部那几朵待开或已开的花朵是浅淡的暖色，笔触在这里也略显灵动，这在整幅画大面积的凝滞色块的衬托下更显出花朵的生意闪烁。而其他却不同：破败的地毯、深色折角的古几、蓝白相间的古瓷瓶、暗色的漆盒，甚至有点儿时序矛盾的接近枯意的叶片……画家在描绘它们时将具象绘画的表达推到了危险的边缘，但却理智地停住。这样我们看到这些具体可感的物体更多地呈现出久远时光的痕迹，散发出古旧的气息，已接近了抽象的意趣。背景的处理让观者感到空间的阻隔，似乎一切都没有向外展开的可能，只有向内摸索或是停止，缺乏生气地在那已沉睡多年，但这不是对陈旧的再现，是对陈旧的梦想，是梦想着的陈旧。因为有那几朵花在执着地闪烁，是旧梦中的一点儿希望。

《寒尘》在一个空濛的背景上只画了瓶插的若干枝马蹄莲，粗重的线条自由练达，体现了画家浓厚的东方文化底蕴。淡灰蓝绿的几块色彩布局，得到一种均衡与稳定，画面几乎全部都笼罩在空气的漂浮中，只有画面右上方的一小片暖色有稍强的颤动感，在整个的静中孕育着一丝动。画面体现出与现世的对峙，但又是从现世中得来。

《疏钟》同样是描绘了不能再简单的花卉静物，在这里画家似乎希望让观者看到别的什么。我们发现画家甚至于使用了在这类画作中极少使用的光影因素，虽然还是画家惯用的那种暗示手法，仅只是一块用刀砌上去的暗色，但这已足够。它让我们感到这简单之极的两个瓶子的排列喻示了些别的什么，这时我们看到的、感受到的在这里都被综合并提升了，提升到画面之外了，甚至于还听到了些什么……这或许就是画家的愿望吧，可同时画面依然保持了画家所偏爱的落寞和空寂。

《闺中》浅粉红色几乎控制了整幅画面，营造出似梦非梦的氛围。一切都不真实，连花瓶中生长出的干枝都升腾到空中衍变成了烟气，但又不都是虚，画面的下部：笔笔刻痕的白瓷瓶、细节入微的鸟笼及笼中回眸的小鸟，却又是实。这样的对比让观者的感觉徘徊于真实与虚幻间。具象表达的手段在这里再一次显示出分寸把握的恰当合理，这时绘画语言自身已成为情感抒发的不可或缺的组成部分。

《寒禽》由六幅长条画幅组合成整幅画面，在形制上已暗含中国古人的形制趣味。画面的构图及枝干的笔意表达更得助于中国古人的笔墨意趣，但画家还是理智地抑制住了这样的古意无节制的表现，在拟古的方向上并没有走得更远，终归又回到了自己诚恳的感觉世界。画面油彩的薄厚，对比，布质斑驳肌理的营造，仍然是一个现代画家的思考。那几只意态生动的鸟的描绘，既显示了画家驾轻就熟的绘画能力又分明表达了一个当代东方人的暖暖世俗之意。在苍寒的冬日，梅花点点透露着春的消息，飞鸟亦识人意似的喧闹不已。

《艮岳》在某种意义上与《寒禽》有互文的意义，《艮岳》的形制亦是传统的变奏，画面传达出的意味比之《寒禽》更多了对往事的回望。这回望不同于怀古，即使有猫和鸟的造型趣味本身暗示出的怀念——因为那明显是从宋人的趣味得来。但山石的不真实感和整个画面的极其抑制的银灰色调都加重了梦的不期而至之感，这就超出了艮岳这一特定意象所承载的应有信息。二帝北狩，空余残石游魂荡于梦中，那难过到无以复加的空落感，根本没有关于习见的道德必然性的追思。只是迷梦，关于那个失落的繁华的迷梦的梦幻，双重的梦境。

《庭柯》构图中枝杈横向的伸展犹如手臂有力地追寻着漠然的空间，但一切似乎没有回应，孤独的，一个将凋零的果实，



仍顽强地悬于空中，预示着繁华的终结，油彩流淌的背景更加重了这衰败的气氛。这一切构成了对往事的追忆之情，在这幅画中，梦的感觉减弱了，画家似乎想强调她在追忆往事时的向往之情。

《江南》是少有的一幅没有运用稠厚油彩以表达沉郁的画作，通篇是稀薄的油彩恣意流淌，但画面居中硕大的塔的形象沉重地撞击着观者的心，油彩的自然流动又出人意料地抓住了江南雨的情调，令人伤感的雨，点点滴滴在伤心处渗透。浅淡的远山和灰暗的天空以同样的暗赭红色绘出，更加强了天地无依无靠的情怀，这样的江南已失去了时间感和季节感，在这样的世界中那个小的不能再小的人走了过来，他或是她是走在了时间之外的梦里。那是一个能引出我们悲天悯人的情怀的伤心之梦。这伤情在小人儿擎着伞的孤独身形变得愈加分明。在这样的江南风景中，我们追寻到了生命中所希冀的关于江南水乡的全部忧伤记忆。

《古都》横贯画面的深重色彩的古城墙和护城河堤，微微倾斜着提示了与沉重历史形成反差的小小动荡，这动荡来源于小姑娘近于欢快的心情。倒映水中的闪烁的月亮更提示了这欢快的时刻。历史的沉重在这里失去了沉重感，变得可以亲近了，一个关于童年的童话。画家在这里又一次显示了她驾驭画面的能力，孩子的服装没有任何时代暗示，她只是一个与古城的沉重存在相对应的一个童年梦幻的存在，当两者交织在一起时，画家圆满地表达了一个关于古都的想象中的存在，在这里丝毫也看不到流行当下的廉价的怀旧。它描绘出人类文明碎片折射出的一线幽光。感人至深地照耀着我们灰暗的人生。

《放飞》可以看作是《古都》的另一个表达，但这一次的情绪更激荡，暗红的古城微斜地横沉于远方，天空与地面以冷色涂抹出激荡不安的肌理，云团和放飞的风筝混成一体，让我们感到孩子激荡的心情被放飞上天空，服装依然缺乏鲜明的时代感，但浅浅的紫灰色提示出童年那茫然无由来的淡淡愁思。这愁思又与整个画面的动荡不安形成辉映，昭示出画家个人对童梦的独特凝视。

《大镜子》在这里我们看到古城平静的日子，虽然抱娃娃的小姑娘依然有些忧伤（我们看到这是画家在她的画作中贯穿始终的一种心绪），但镜子中的男孩儿却表达了一种快乐的心境，或许画家用大镜子这一独特形象想表达一种与“我”对应的另一种存在，在这样的时刻世界呈现出它同时共存的两面。在画面中人物所处的风景也显现出某种更匀称的布局，平稳简约，表面油彩薄厚的对比也是以安静的面貌出现。画家再一次运用绘画语言自身完成了纯粹个人的精神表达。

《日全食》中的童年是向外眺望的童年，如果说画家在她一系列关于时间追忆的作品中更多地表达了向内的凝视，那这一幅就代表着画家向外，向更广大的宇宙眺望的情怀。仍旧是置身于安居的古城，但古代东方园林风景的选择，已提示出对于一个东方艺术家古典的宇宙观的关照。白色毫无细节的小舟是载着童梦的一叶浮舟，漂浮于东方的山水之中。在那不变的有悠悠时光印记的风景之上，是暗紫色天际不息的流转。迅速刮擦出的横向的刀痕，留住了宇宙深处的瞬时闪现。孩子认真地想通过胶片看清一切，这一细节的描绘表达出画家对宇宙万物涵怀一切的幽默之心。这或许正是画家在向“外”眺望时的会心一笑。

《散场》中的孩子唯一的一次在自己的童话世界里做梦了。画家一改喜用沉郁灰冷色调的习惯，将画面上半部的几乎全部用黄蓝对比色围合出一个现世的梦的舞台，中间衔接水平展开的暗赭红色。画面更没有了其他某些作品的动荡不安，一切都那么宁静。水平垂直的宁静线形书写着画家的女性温柔的另一面，或许这于画家是更真实的自我？我们无法确知，但确实在画家所创造的世界中又多了这样敏锐易感的一方静土。同样以黄蓝色表现的孩子，暗示出画家所凝视的童梦与童话的最终重叠，这纯真的童年的世界自身就如同童话般迷人。但终要散场，孩子最后也要走了吧，走出纯真的年代，走向懵懂的成人的世界……这又一次让我们看到了画家那颗永远过于敏感的忧伤的赤子之心。

这些作品就是长宜创造的世界，但远不是她所创造的全部。

这只是我们在这篇短小追寻文字中所能走出的一小段路程。画家未来的心路历程还很漫长，我们共同对别样生命的追寻也还需要更多的时日。

四季轮转不息，现世的生命以一种无所皈依的姿态去填充着时间无底的空洞。当另一种生命在画布上呈现时，这无尽的努力得到了力量的支持，这力量来源于对美的创造，它完善了我们现世生活之外的另一种生活。这生活有时会与我们的现世生活并肩而行，并照耀着我们的现世，使之多了一线难以察觉的光。

长宜的画以一种非常规的艺术表达来展现情思，在这样一些非常规的表达前，语言永远是无力，以这样非常规的诗性阐述来解说长宜所创造的神奇世界或许是徒劳的，这也使我经历了一次艰难而且危险的文字跋涉。

一戈  
2007年4月16日于北京

## Creation by Chang Yi – on the Poetry-like Explanation of the Chang Yi's Painting

As Wassily Kandinsky said, to create a painting is to create a world...

Facing the complicated world, the artist forgot herself in the dream and created her own spiritual world. In the painting, another world confronted with our real world appears.

When night falls in the noisy and dull world, isolated people look forward to a house in the cloud, where millions of stars are shining and where they can look down at the poor earth, on which we were born and will be buried. Ordinary people in the world have been asleep without dreams. It seems that we've lost our way during an occasional stay in our travel. The vacuous life is eager to a destination in the dream. When the sun rises once again, our delusive dreams will shine upon the bloodless daylight

Chang Yi has created a colorful world on the canvas. The world is full of her own emotions, with ever changing splendor in it. You won't go astray here, instead, it presents us the substantial things constructed by the artist with great efforts. In the fairy world, we are pursuing another kind of life.

"Fallen Plum Blossoms" Light pink and white plum blossoms are interspersed among the intricate branches, between fantasy and reality. The smell of rain comes from the thick oil painted grey background, through which we can feel the isolated plum blossom's loneliness. The plum is placed in a glass vase which is nearly invisible. Portrayed in white, it shows us more implied meanings. Though there isn't much more expression concerning the glass itself, the vase is enough to tell us the meaning of it. Thus, the implication of the drawing is exactly to the right degree, expressing an empty and solitary world. Then what lends vigor to the painting? The answer is the table holding the vase. Being simple but full of vigor, the table inclines to one side. A vivid contrast is formed between the dark red table and the emptiness above. The falling plum blossoms always give us a feeling of melancholy, as well as great power, so it also can bring us beautiful imagination.

"Old Dream" The whole picture is portrayed in a cold tone and enveloped in glooms. Only the several flowers in bud are in light warm color and look a little vivid. Compared with the large area of dull painting, the flowers appear as very lively. As for the other objects: a shabby carpet, an old dark tea table, an ancient white-blue porcelain vase, a lacquer with dark color, and even some almost withered leaves... The artist's painting of concrete objects has been limited at the fringe of danger. Therefore, we can see the concrete objects present us the vestige of ancient times. The background makes the space obstructed. Actually it's the reproduction of an old dream, instead of the ancient things, for the glittering blossoms, which can be treated as a hope to the old dream.



"Cold Dust" Several callas in the vase, portrayed in heavy but free lines, show us the artist's rich oriental cultural basis. The colors of light grey, blue and green are equally and steadily distributed over the painting. The whole painting is covered with the floating air. Only the warm color on the top right can give expression to a little vividness. The painting expresses an opposition to the reality, but it derives from the reality.

"Sparse Sounds" Only some flowers at rest are simply painted. It seems that the artist hope we can find some implications in his painting. The painter even used the painting of light and shadow which has been little used in this kind of painting. Though a common usage of implication is applied, the dark color part was carved by the knife. The two simple bottles drop a hint to us. What we can see and feel is beyond the painting itself. Maybe the artist's wishes are implied in it. However, the painting keeps the artist's favorite manners of solitude.

"Lady's Chamber" Light pink is the major color of the painting. It's just like a dream, but not a dream. Everything seems illusory, even the branches in the vase evolve into the mist in the air, but they are actually concrete. On the bottom of the painting: we can see the white porcelain vase with incisions and the lifelike birds in the cage. The contrast put us in a space between the reality and fantasy. The expressing way of concrete objects is so perfect that the painting itself becomes a indispensable composition of the emotions expressing.

The full picture of "Cold Birds" is the combination of six long frames. It implicates the forms and interests of ancient Chinese by its structure. The composition of the picture and the expression of the main part are more conducive to the pen and ink charms of the ancient Chinese style. However, the painter has suppressed the immoderate representation of this kind of ancient style, not to walk fatherly into the archaistic direction, and ultimately returned to the heartily perceivable world. The mushy contrast of the paint on the picture and the creation of the mottled texture of the cloth reflect the thoughts of a modern painter. The depiction of the seven vivid birds has demonstrated not only the nimble painting skills of the artist, but also clearly expressed a warm contemporary secular significance of the orient. In the grey and cold winter days, the plum blossoms reveal the messages of the spring. The flying birds are bustling as if they can understand human beings.

"Royal Park Of Northern Song Dynasty" has mutual cultural significance as "Cold Birds" in some sense. The shape of "Royal Park Of Northern Song Dynasty" is also variation of traditional premise. The picture conveys more meaning of looking back for the old events than the "Cold Birds". This is different from meditating on the past even if it has the modeling of cat and bird which has hinted yearning for the past, —as for this it was depicted from the interests from the people of Song dynasty. However, the unrealistic of the rocks of this picture and the silver-gray tone on the full picture has added to the unexpected feeling of the dream. This goes beyond the information the specific image Gen Yue should bear. The two emperors are hunting in the north to leave behind the lonely stones, and let the external souls to wander around in the dreams. The sadness of vacancy and depression can not be overstated. It has no inevitable chasing back of the conventional morality. It's just dreams, the dream of the lost prosperity, and double dreams.



The transversal spreading of the branches in the picture "The Tree In The Yard" demonstrates a vigorous arm pursuing for the dying space. But all this does not seem to respond to the decline of a lonely fruit, it is still tenaciously hanging in the air, indicating that the end of flourishing. The running greasepaint of the background has added to the overripe atmosphere. All this constitutes of a recall of the old events. The feeling of dreams in this picture has weakened. The artist seems to emphasize her yearning for the old days

"South Of Yangtze River" is a rare picture which has not used thick oil color to express melancholy. The picture is full of wanton running thin greasepaint. But the image of a large tower in the middle is beating the hearts of viewers. The natural flow of the paint has also seized the mood of the rain in the south of the Yangtze River. The sentimental rain is permeating the grieving hearts of the viewers. The light far mountains and gloomy sky are painted out with the same dark red to further strengthen helpless feeling of the world. This kind of the south has lost its sense of timing and sense of the seasons. In this world a small human being who can never be smaller is coming over. He or she is walking in the dream beyond time. That is a sad dream which can lead us to feel for compassion of others. The sad sensation becomes increasingly clear by the figure of the doom umbrella the small person is holding. In this scene of the south, we have hounded out the whole mournful memory of the water country of the south expecting in our lives.

The slanting ancient city wall and the moat bank depicted with deep and heavy colors across the picture of "Ancient Capital" have prompted small turbulences contracting to the heaviness of the Chinese history. The small turbulences come from the bright mood of a little girl. The Moon reflected from the water has also suggested this joyful moment. The heavy history has lost its heaviness in this sense become approachable. This is a fairy tale of one's childhood. The painter has shown her ability to control the scene. The outfit of the child has no sense of the time. She is a visional presence corresponding to the existence of the heavy ancient city. When the two parts are intertwined, the artist has expressed a complete thought on the existence of the ancient capital. Here we also fail to see any of the current fashion of cheap reminiscence. It outlines a gleam of quiet light reflecting from debris of human civilization. The impressiveness has shown our gloomy lives.

"Freedom" can be treated as another expression of the "Ancient Capital", but it is a more emotional upheaval. The dark red ancient city is slightly sloping across from afar; the sky and ground are depicted out to agitate unrest texture of fabric. The clouds and flying kites are blended together to let us feel the vibrant mood of the children to be release for flight to the sky. It still lacks the sense of distinctive clothing, but the gray shades of purple prompts out the weak melancholy of childhood suggested no hints of the origin. This grief coincides with the formation of the turmoil in the whole picture, and shows up the unique gazing of the artist for the child dreams.

"A Big Mirror" From this painting, we can see the quiet life of the ancient city. Though the little girl holding a toy in her arms looks like upsetting (an emotion runs through all her paintings), the boy in the mirror seems very happy. Maybe the artist intended to show us another existence, corresponding to the special image in the big mirror. Two sides of the world appear simultaneously here. The scenery in which the figures are located is also in harmony, being concise and steady. The distinction between the heavy and light oil on the surface also reveals tranquility. The artist has



achieved a complete spiritual expression through the language of painting.

"An annular total eclipse" shows us the childhood overlooking the outside world. If most of the artist's paintings focus on the internal world through the recollection of the ancient times, this painting represents her mood to overlook the vast space, turning her visual angle outward. Although it is located in an ancient city again, the old oriental park has represented the world view of an oriental artist. The simple white boat is floating among the water and mountains with all dreams in the childhood. Along with the constant time goes on, the dark purple sky is also running. The swift scratching knife mark keeps the instant display of the depth of the world. The child is eager to look through everything from the film, which has expressed the humor of the artist to the world. Maybe it's just a smile on her face while she is outlooking.

The child in "Ending" has had a dream in his own fairy world for the first time. The artist replaced the depressing cold color with the contrast between blue and yellow in the upper part, in order to create a stage of dream in the reality. In the middle, dark red is crosswise spread. Without the unrest of the other painting of hers, everything is tranquil. The peaceful line shows the female's tenderness of the artist. Could it be said that it's the true colors of the artist? It's still unknown. However, a sensitive peaceful world is added in the artist's created world. The kid portrayed with the color of yellow and blue implies the ultimate reduplication of the childhood dream and fairy tales which the artist contemplates. The world of the naive childhood is as attractive as a fairy world, but finally it will have an end and the child will leave for the adult world. Once again, we see a sensitive and grieve artist with an innocent heart from this painting.

All the painting above is the world created by Chang Yi, but these paintings can not represent all of her creation.

It's only a fragment of our recollection for her creation. The artist is facing an endless journey in the future, and we will spend us longer time to pursue the special lives.

As the changing of seasons, we are in the reality filling the endless time with our own lives in a casual way. When a special life appears in the painting, vigor comes from the creation of beauty to support our endless efforts. It makes another kind of life beyond the reality more perfect. This life runs with our real life simultaneously and shines upon our life, leaving us brightness which is difficult to find.

Chang Yi paints in an irregular way to express her emotions. Compared with it, any language becomes powerless. It may be useless to explain the magical world created by Chang Yi with irregular words as poetry, but I've undergone a hard and dangerous travel through letter.

Yi Ge  
Beijing, April 16, 2007









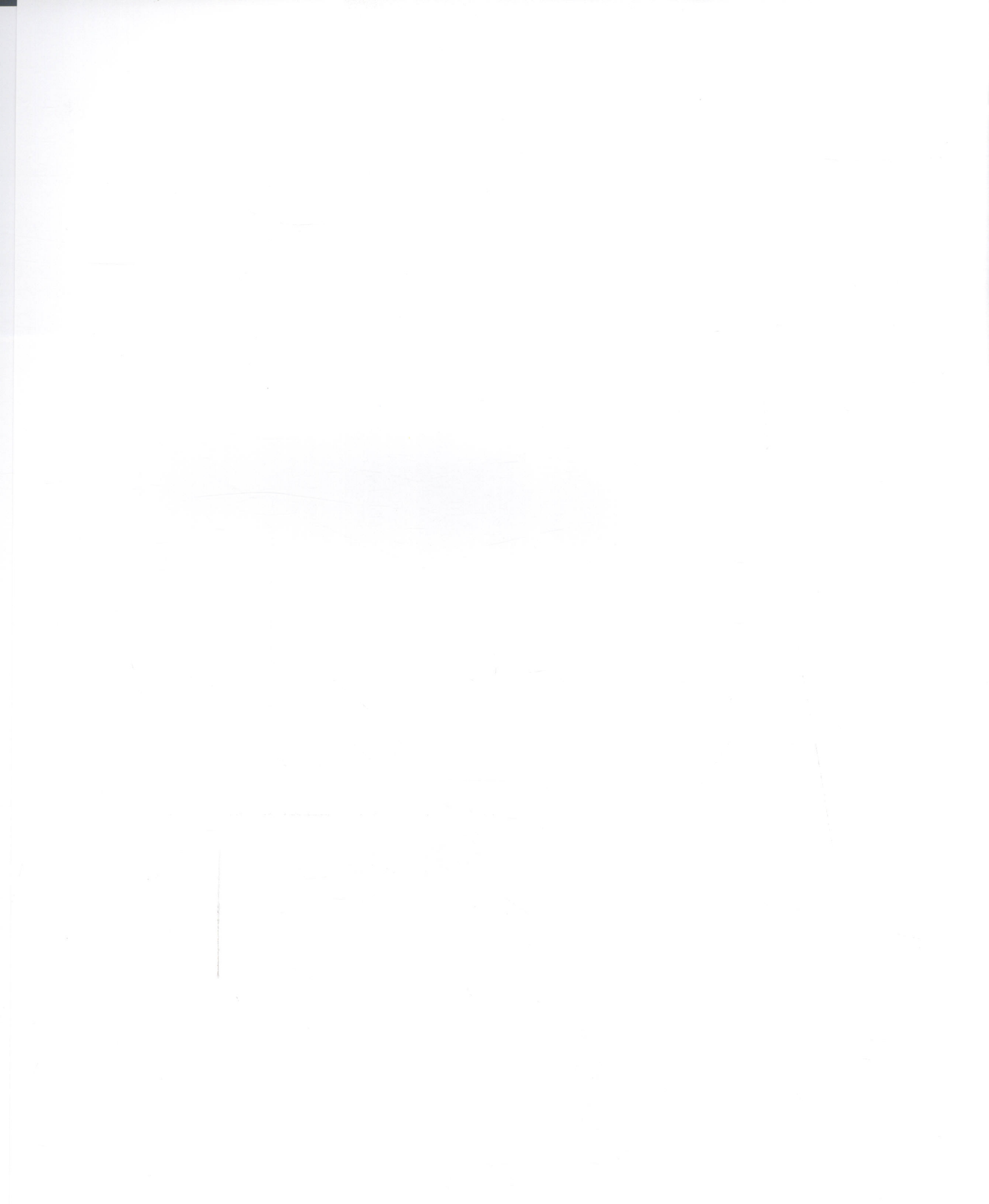
日全食 An Annular Total Eclipse 2007 布面油画 Oil on canvas 200cm x 150cm



归 Come Back 2007 布面油画 Oil on canvas 200cm x 50cm







瓶菊 Bottle Chrysanthemum 2007 布面油画 Oil on canvas 200cm x 50cm



