

ZHONGGUODANGDAIZHUTIXINGYOUHUACHUANGZUOMINGJIA

中国当代主题性油画创作名家

高泉艺术专集

GAOQUANYISHUZHUANJI

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高泉近照

高泉艺术简历

1936年11月生于安徽蚌埠。1961年7月毕业于中央美术学院，留任油画系董希文工作室助教；1962年11月调干入伍，先入海军，后到总政画报社、解放军艺术学院至军事博物馆，历任美术员、美术编辑、美术教员、美术创作室主任。现任中国美术家协会会员，中国美术家协会油画艺委会委员，中国油画学会理事，中国壁画艺委会委员，一级美术师。从艺以来创作发表了《向海洋》、《女气象员》、《八·六海战》、《毛主席在连队建党》、《艰苦的岁月，伟大的友谊》、《渴》、《母亲》、《心潮》、《过草地》、《中流砥柱》、《东渡黄河》、《北上》、《1998年夏·丰碑》、《决策出兵》等二百余幅作品，其中《渴》获全国美展三等奖。《过草地》获全军美展优秀奖，《全国各族人民大团结万岁》获全国宣传画展二等奖，《丰碑》获全军抗洪美展一等奖、全国九届美展铜奖。1983年出访朝鲜考察全景画；1986年、1988年先后参与领导绘制了我国第一幅全景画——卢沟桥抗日战争纪念馆的《卢沟桥的战斗》和我国第一幅全景画——辽沈战役纪念馆的《攻克锦州》。平生爱画大海，创作了近二百余幅海洋题材的绘画作品；1987年八一电影制片厂拍摄了大型个人传记片《大海之子》；1992年、2005年天津人民出版社先后出版了《海之歌》和《高泉的海》画集。1993年为中南海国务会议大厅创作巨幅海洋画《大潮歌》。许多作品被国内外收藏、名列各典录。中央及北京等媒体多次专题报导，被誉为有个性的军事及海洋画家。1993年享受政府特殊津贴。1999年底退休，在山东威海远遥村建成“高泉艺术博物馆”和“海洋画院”。

BRIEF NOTES OF GAOQUAN'S ART

Born in November 1936, in Bengbu of the Anhui province in China. GAO Quan was graduated from DONG Xiwen's Studio belonging to the Oil Painting Department of the Central College of Fine Arts (in Beijing) in July 1961. Volunteering to join the army in November 1962, he worked successively for the Navy, the illustrated Magazines Office off the General Politic Department of the Chinese army, its institute of Arts and the National Military Museum. Beginning his career as fine arts designer or staff, he successively qualified as fine arts editor, fine arts teacher and Director of the Fine Arts Studio. Being now member of the National Fine Arts Association of China, he has qualified as a National First-class painter, he is also member of the Oil painting Commission and that of the Fresco Commission under the Association as well as Councilor of the Oil painting study Association of China. We find his more than 200 main painting works as follows: "Turning face to the sea", "A woman weather observer", "the August 6th Sea War", "Chairman MAO established the company branch of the Communist Party in the army", "The great friendship during the hard times", "the Thirst (which won the Third-class Prize of the National Fine Arts Exhibition of China)", "A Mother", "the Mood", "the long march though the swamp (which won the Outstanding Reward of the Fine Arts Exhibition of the Chinese Army)", "The Backbone", "Cross the Yellow River to east", "Advance to north", "the Great Monument-the Summer of 1998 (which won the First Prize of the Flood Fight related Fine Arts Exhibition of the Chinese Army as well as the Bronze Prize of the 9th National Fine Arts Exhibition of China)", "the Decision of sending troop", etc.. Furthermore, His work named "long live the great unity of all Chinese nationalities!" won the second-class Reward of the National Propaganda paintings of China. In 1983, GAO traveled in North Korea to study its panorama art. In 1986 and 1988, he joined the leader group to realize the China's first semicircle scene painting named "the Battle at the Lugou Bridge" for the Anti-Japanese War Museum of Lugou Bridge as well as the first panorama named "Capturing Jinzhou" for the Liaosheng War Museum. Loving deeply to paint the sea in all his life, GAO has created up to 200 ocean related paintings. In 1987, the Bayi Cinematic Studio made a biographical documentary about him called "the Son of the sea". In 1992, the "Album of GAO Quan's sea related paintings" was published by People's Fine Arts Publishing House of Tianjin. In 1993, he created his huge size sea painting "the song of the Great Tide" to decorate the State Council Hall at Zhongnanhai. Many of his paintings are collected by Chinese and foreign art lovers, recorded by some top-level culture dictionaries, and reported by the CCTV, Beijing TV as well as many Chinese magazines and newspapers which consider him as a famous army and sea topics painter with his clearly personalized artistic choice. Enjoying the special subsidies awarded by the Chinese government from 1993, he retired in 1999 and then at Yuanyao Village of Weihai City in Shandong province were founded the "GAO Quan's Art Museum" and the "Academy of the Sea Painting".

序 言

2005年11月24日,近百名从各地汇集而至的故交新知、学生同道、少年伙伴、昔日战友,欢聚在威海遥遥高泉艺术馆,庆贺主人的七十生辰与从艺五十周年,“有朋自远方来,不亦乐乎”是自然的。满目的画作,也分明记录着画家半个世纪的奋斗与实绩,感动之外,更添了几多感慨。

艺术馆依山傍海,是画家以一己之力,于磕磕绊绊中,花费了近十年的心血所建成,这当然并非只为厌倦了都市的喧闹,来筑一块晚年栖身的宁馨场所,爱海画海是高泉一生的追求,这不算小的场馆规模,似乎更要将他的海洋绘画事业,甚至要将他多年梦寐的海洋画派的理想,连同他的气魄、抱负、执著,也一并构筑于其中了。倚山望去,三面环翠拂云,前方涛声依旧,不知为什么竟生出些许悲壮意味。

慨然想来,油画之在中国,其实是并不轻松的话题,它的起起落落,不啻中国近代东西文化碰撞之表现,亦是外来艺术在源远流长的本土文化中植根、发芽、开花、结果的反映。廿世纪中叶,中国画的一批大师,以久蓄的余绪,终于成就了中国画史的又一巍然高峰,谨以境界论,黄宾虹学术大成,造极度越;以气象论,齐白石大匠童心,神性自驻;以格调论,潘天寿风骨横天,奇崛不群;以精神论,林风眠孤心独诣,清远逸行……这是超迈“形而下”而直抵以“道”之精神为根本内质的中国文化的杰出体现,是在守成与突破中创造的足以令后世仰叹的成果,便是世界的画史,亦必将会为之睿识真赏。在这种文化精神参照下,油画作为外来画种,先天不足是显然的,与支撑艺术的最基本的审美层面,也有相当的区隔。艺术不单是狭义的技术功能,也不是材质载体的形态表现,一个艺术门类,只有当它居于一种文化系统的框架之内,其体现的伦理观念、精神指向、审美价值,同这个民族的文化传统、信念、秩序、需求,融合为一个整体结构时,才具有本质意义与存活空间。

油画有直觉感知的优势,其造形之缜密,光色之丰沛,空间之真实,相对中国艺术一向只崇尚“意”的领悟与平面情味,使之在传入之初,便令国人刮目相看是并不奇怪的,它在真实再现方面的能量,于中国绘画强调主观“心性”之外,确也填补了可以触摸客观“实性”的另一面空间。尤其在当代中国,油画被赋予担当反映社会现实生活的主角使命,便决非个人,而是历史的选择了。

印象派及其之后,中西绘画殊途同归,西方艺术看到了东方艺术的堂奥,中国艺术则要以西方艺术来作补充。曾经几代人为油画在中国的使命,付出了卓绝努力,高泉一代无疑是其中至关重要的一环。他们持奉现实主义为圭臬,怀有远大抱负,对现实的热性关注与对文化的冷性思考,也最真切地表现在他们超常的勤奋与对艺术的忠诚上。他们置身创作第一线,又实际上授受着承前启后的角色,这就不仅是时代,更是个人的自觉了。

高泉在中央美院从学的乃师董希文先生,是一位熟谙东西方绘画精髓,毕生致力于中国油画的东方精神与民族气派,并作出重大实践成果的卓越油画家。可惜天不假年,只活了五十九岁,如果可以假设的话,中国油画或许另有一番局面。不过,高泉从董先生处获得的教益是明显的,尤其在格局气质上,可谓得先师真传,他也一直在董希文所启示的东方艺术精神与油画本土方向上摸索前行。从毕业创作《向海洋》发轫,及至以后的《八·六海战》、《心潮》、《在连队建党》、《黄河》、《过草地》、《母亲》等等一大批军事历史与主题性巨制宏篇,在上世纪六十年代以后的各个历史时期,都曾为社会奉献过自己优秀的画作。这些作品也无不贯穿大气磅礴、气势逼人的雄浑。在恪守西方写实油画高度的造形风范,与借鉴中国绘画的抒放意味中,励志精进,潜修研发,在烙下时代印记的同时,也留下自己一路辛勤耕耘,深沉而豪健的足迹。在怀念以感情为艺术动力的时候,我们常会想起凡高赞扬德拉克罗瓦的话——“他是个有种的大画家,头脑里有太阳,心中有风暴”,那是一个时代的风尚,诚非时下徒为耳目诡异玩好之庸凡者所可以比肩。

依高泉的个性与画风,倘借助中国词学的说法,看作豪放派代表性画家,似无不当。他一贯擅用健笔,重视气势营造,强调素描骨力,着意虚实空间,喜于跌宕壮观的氛围里,以硬朗的造型,塑造胸中块垒。他的胸中也总充斥一种乘风破浪的欲望与驱驰藩篱的豪情。他之选择大海作为自己创作的终极目标,大抵亦与自己内心大道通圆、天人合一的理念相观照,与豪迈奔放、不受羁勒的秉性相契合,正所谓“画者心之迹”是也。他于大批海景画创作中所铺张的雄浑伟岸,激越宏搏,从某种意义上说,是以极端的阳刚与热烈,赋予艺术以一种象征品格,透露出—个变革的伟大时代所需要的主导信息,尽管世界所有的一切无不蕴含阴阳两面,艺术更不例外。

高泉是受过严格学院训练的画家,也一直遵循传统油画最基本的视觉规范,极其重视笔头功夫的审美体现,尤如笔墨之于中国水墨画的意义与价值,这一根底线,矢志不渝。这与他天马行空式的思想,似乎显现某种矛盾与悖反,这固然与他初始的艺术选择有关,也似与油画在中国现实中的角色有关。其实,高泉性格中的双重性也是显然的,青壮年时,他是酒中豪客,烟中逸仙,进入中老年,却可以做到点滴不沾,有足够的理性与意志力加以控制。欧文斯通曾以“马背上的水手”形容杰克·伦敦,闻一多曾以“带镣铐的舞蹈”比喻诗词格律,艺术正是以规矩和自由互为应证的创造活动,高泉的性格与艺术,也是类似情形,他于写实范畴与传统技法所下的大气力,非一般画家可比。除他见诸于世的军事历史、主题性创作与大量海景油画外,他的艺术实践还有一个巨大而丰富的系列,即他一生笔耕不辍的写生作品。从油画的本体而言,我似乎更愿意看重他在这个领域作出的努力。无论是人物、风景、静物,都充分体现出他经过千锤百炼所掌握的“稳、准、狠”的功力与风格,也最能体现在吸收欧洲古典油画与伦勃朗自近代德拉克罗瓦、库尔贝以下,以及俄罗斯画派中,庄正浑朴、兼工带写一路的综合正果。尤其在他的静物油画中,写实油画的造型、素描、色彩、空间、质感、笔法等等,极洒脱又极严谨、准确地有机融合一体,显示了传统油画特有的美感与高贵品质,其技艺与表现力已臻炉火纯青之境,令人叹服。在时下轻视艺术本体特征,基本技艺整体滑坡的情势下,高泉的努力,是否具备了别样的价值与意义?

高泉离开北京已数年,每次返京亦只作匆匆的短暂停留,他选择海边一隅作为自己艺术老境的最后场所,想来也是性之必为。他曾为自己的艺术馆自撰一联云“一意孤行方立我,无中生有才为高”。道不同不相与谋,其实也是艺术的老例,用舍由时,行藏在我,高低文野自在穷深研几之中。徐悲鸿说:“独持偏见,一意孤行”,鲁迅说:“走自己的路,让别人说去”,语意多颇相近。如此看来,以上的所谓序言,亦是多余的了。

蔡景楷

2006.6.30于北京莲花池



Foreward

On November 24, 2005, nearly hundreds of old and new friends from all over the country joyfully reunited in Weihai Yuanyao Gao Quan Art center, celebrating master Gao's 70th birthday and 50th anniversary of his life in fine arts. So many paintings have recorded the painter's half century struggle and the actual accomplishments, everybody there was so touched.

It had spent the Master nearly ten years to complete the art center with his painstaking care. The art center stands by the sea, not only because he is too tired of the city's noise and excitement, but also he could fulfill his dream of yearning for the sea.

Mr. Dong Xi Wen was the teacher of Master Gao in the Centre Academy of Fine Arts. He knew thoroughly the East and West drawing essence, and his whole life was devoted to the Eastern spirit and the national style of Chinese oil painting. Unfortunately, he had only lived 59 years. If he could live longer, the history of the Chinese oil painting would have better aspect. But luckily, Master Gao has obviously learned the spirit and some skills from him, especially the style and the temperament of the fine arts. Started from the graduation work "to Sea", Master Gao had finished hundreds famous paintings, such as "The sea war ⑧C August 6," "Surging thoughts and emotions", "Found the party in company", "the Yellow River", "Cross the meadow" and "The Mother". Most of his paintings are related to the military history and topic. Every time when I see the Master's works, they can always remind me the famous words which Mr. Vangogh said to Ferdinand Victor Delacroix "He is a great painter who has the sun in his brain and the storm in his heart".

According to the Master's fully energized individuality and painting style, he is a bold faction representative painter. He chooses the sea as the ultimate object of his creation because he believes that the man is an integral part of nature and he wants to be one part of it. However the Master has been strictly trained in the institute, and he continuously follows the traditional oil painting. It seems that his powerful and unconstrained style and his educational experience are contradictory. In fact, it reflects the real role of oil painting in China. That's why except the works from the military history and topical creation which have been recognized by society, his artistic practice also has one huge and rich series-- the sketch works from the real life. By the oil painting itself, I'd rather see him making a great effort on that.

Master Gao has left Beijing for several years, every time he returns Beijing only for a hurry short stop. He chooses a seashore corner as the final place all because the nature inside him. He once described his own art center as "I am I because I have my own way. I am successful because I know how to blaze the trail".

Jinkai Cai
6.30.2006
Lotus pool, Beijing

返虚入浑 积健为雄

水天中

高泉在当代中国画坛的位置是十分独特、无可替代的。他一直以雄健的气度描绘大海，表现人与自然在精神上的“共振”，堪称艺坛独步。高泉笔下的海与一般海景画不同，它使人警醒，使人振奋，远离萎靡与平庸。他的画在视觉审美之外，使观众浮想联翩，思索人与“天”（宇宙、自然）的关系，“艺”与“道”（精神、信仰、理想直至所谓“终极关怀”等等）的关系。以一个在空间和时间上都十分有限的个人，用简单的画笔表现出如此浩瀚雄浑的自然气势，既是对人的智慧、精神力量的实现和高扬，又是对“天”（自然）的赞颂和敬畏。

占据地球表面积十分之七的海洋，是最平凡、最单纯、又最变化无端的绘画题材。在它面前，绘画的种种程式——线性透视、解剖、比例、丘壑、皴法……都显得无能为力，甚至显得十分幼稚——最基本的原因是大海的极端单纯中蕴含着不可捉摸的变化。中国古代思想家孟子说：“观水有术，必观其澜。”——只有在奔流激荡中才可能领略这种“自由的元素”的性格和力量。而在它最具变化、最显动荡，即最“自由”的瞬间，人们是很难心平气和地做审美观照的。高泉正是从这种角度想象和表现大海。大海、天宇、云霞是他作品的主角，艰难而又勇敢地出没其间的人和海鸟则是配角，但正是这些“配角”的生命状态的投射，赋予大海“情节”和感情色彩，使作品产生“余音绕梁，三日不绝”的韵致，在创作构思上，想象的成分超过了客观再现的成分。高泉说：“我画的海洋不是我看到的海，而是我心里的海。”何谓“心里的海”？那就是风云激荡、变幻无穷、永无休止的海，是风暴即将来临和风暴刚刚过去的海。它时而深沉、凝重而神秘，时而温柔、轻快和明朗。刘勰论诗文的创造与意象，谓“登山则情满于山，观海则意溢于海”。从高泉作品所表现的“情”和“意”来看，他显然是倾心于海的深沉和神秘，即使是晨光微熹的明朗，明月初生的静谧，也是于宁静中蕴含着庄严，宁静中孕育着永不休止的动荡。那是一种沉默、激动、震荡和抗争之间的间歇与休止。当我们把高泉描绘大海的作品作为一个整体、一个系列来欣赏的时候，就会感受到画家心绪的起伏，思想的发展，像乐曲由引子到序曲，展开、发展，经过高潮，回到徐缓再现的结尾。而大海的浩瀚深沉，则是高泉作品的第一主题。即使是那些淡雅如同水墨的小画，也透露着深沉的精神力量。

在新旧世纪之交，常常听到对时下美术创作欠缺精神性的感叹。所谓精神性，实际上是一种力量，思想、信仰、情感和生命的力量。美术作品缺乏精神性，并不是艺术技巧或者艺术风格问题，它反映着创作者的生存状态和他对生命的理解，反映着他对艺术的态度。所以精神性不是召之即来的东西，它需要培养修炼，需要一个适合其发展的氛围。艺术作品的精神力度源于丰实深厚的人生体验和思考。司空图在他的《二十四诗品》中将“雄浑”列为第一品，有“返虚入浑，积健为雄”之说。他是强调创作者的精神状态对于作品取得雄浑气度的重要作用。高泉强调自己笔下的海是他“心里的海”，恰好证明了艺术家精神修养对于创作的关键意义。

个性是艺术的灵魂

高 泉

聪明的小孩喜欢模仿，模仿得越像，人家就越说他聪明，然而长大之后，他如果仍然只是一味地模仿别人，大家就会笑他傻，傻就傻在他不懂得自己也有一个可以发明创造的头脑，大人们就会说他没有“出息”，而被他模仿的人还会说他抄袭或侵犯专利权。

处于发展中国家的中国，在发展过程中也难免会出现过多模仿别人的地方，聪明绝顶的温州人不是可以很快地把西方的各种名牌产品“搬”到中国市场吗？当然这种快速度超越的办法不是个好办法，它最多只不过是满足了一部分买不起外国货而又想打扮入时的人的虚荣心而已，因而，模仿与虚荣都不应是我们民族的本色。

油画自西方传入中国走过了一个漫长的世纪，学习与研究给中国油画奠定了可喜的基础与成就，然而无疑它已经走完了孩童学步期而进入到独立成熟期的艰苦过程，现在应该是以中国之感情唤起中国油画之魂魄的新世纪开端了，任何一个油画艺术探求者，都会当仁不让地担负起这一历史重任，那种油画西方中心的观念应该结束了。不然，当西方在油画艺术上走得很远甚至要抛开油画概念，抛开架上绘画概念的今天，我们还要去朝圣人家，惟人是听、惟人为榜，唯唯诺诺，亦步亦趋去追随人家，那就难免要上演堂吉珂德式的闹剧，会使人笑掉大牙的。艺术是上层建筑，是民族的情与魂，连这都要向西方靠？难怪会有人要把头发染黄去充当外国人了，这就连个起码的民族自尊也不要了。

要想搞出中国自己的油画，必须研究中国的文化传统与底蕴、了解中国几千年的民族文明与苦难历史，后而使自己骨子里、血液中都浸透着中华民族的特殊情血，起码要懂中国的月亮也是明亮的，清纯的黑头发更是美丽的。

大半生的经验告诉我，要想自立于人群与社会、要想画出不同他人的作品，必须要有自己的个性与特点。自古以来，凡是比较成功的艺术家都是具有鲜明个性的，越是突出、个性就越强。所谓个性，即个别性、特殊性，它服从于共性，又具有自己的独立品格，是活跃于共性之中，促进共性发展的不可或缺的重要成分，小到一个人，一个家庭、集体，大到一个政党、国家乃至多个观念领域都存在着个性问题。个性存在于一切事物中，决定着事物的性质与发展。做为精神领域范畴的艺术更是离不开个性，同样它决定着艺术的生命与质量、生存与发展，是艺术的灵魂。为此，我悟出了“绝不因袭他人，重复自己”的道理，得出了“一意孤行方立我、无中生有才为高”的铭句来制约自己的艺术实践，“我言我语”、“我随我意”地远在时尚的波流之外，驾着孤舟，闯入决不平静的汹涌之中去寻觅与体味独闯艺海的酸甜，倒也痛快地度过了苦探苦追的甲子，进入到更加放意的自由天地，其中苦乐真也无穷。

以往的艺术生涯中，我曾画了不少有关革命历史题材的大型创作，介入过我国第一幅全景画及全景画的巨大工程的创作，也曾为它们惊心动魄的情节与场面而激动不已，然而这些题材所强调的共性要求，或多或少地限制着我的个性发挥与表现，并未能达到尽心尽情、随心所欲的境地。而在其它题材，特别是大海题材的创作上，可以说是倾情倾意、物我相融的。自上个世纪60年代的毕业创作《向海洋》到今天，大海一直成为我描写和歌颂的主题，成为我艺术创作上的一大特点。自然的人格化与人格的自然化一直是我所提倡的，我的心目中大海是母亲、是英雄，是我崇拜的偶像与精神支柱，甚至达到顶礼膜拜的地步，有时我会不自觉地把自己的精神情感宣泄在波涌间、浪头上，以达到势不可挡、勇往直前的态势。我的海是动荡的、欢腾的、激动的、奋进的，有时也是反抗的、愤怒的、咆哮的、充满狂野的原始蛮荒的，毫不掩饰和赤裸裸的，充分表现海的动辄千钧、威严勇武的阳刚大气，这已经不是我眼中的海，而是我心中的海，这海和我有着神魂一体不可分割的人海合一的机缘。可以说我画的海是我的海，它是奋斗的、愉快的、永远充满活力的，这是我个性的表现，也是我作品的个性表现。

个性是艺术的语言、风格、情操与品格的集中表现、是艺术的灵魂。

人生短暂、艺海茫茫，只要能在艺术上不泥古、不仿人，用心用情去刻画自己所动情的一切，把自己强烈的感受用自己的语言表现出来，个性自然就会流露，并且一定会成为百花园中一朵奇异的葩蕾。

GOING BACK TO THE PRIMITIVE WORLD AND ACCUMULATING COURAGE TO BE MAJESTIC

By SHUI Tianzhong

Using his tremendous courage to paint the sea and thus to show the interaction of the human being and the Nature, GAO Quan's art is unique and irreplaceable in China's contemporary art world. Being different from other's paintings about the sea, GAO's alert spectators and inspire their enthusiasm to keep themselves away from low spirits as well as the vulgarity. Actually, his paintings not only give a good view but also invite people to make a dream and to think about the links between the human being and the Universe (or the Nature), as well as those between "the art" and "the law of the Universe" (which means spirit, faith, vocation or even, if thinking bigger, the highest care, etc.). Though being human being with all his time-space limits, GAO has succeeded in using his apparently simple brushes to display such great might of the Nature. Therefore, not only have his works embodied and appreciated human wills and intelligence but also they present the painter's praise for the natural power as well as his deep respect to the Universe.

Covering seventy percent of the surface of the Earth, the sea is the most ordinary, unitary but changeable thing to paint. Facing it, conventional drawing techniques, such as perspective, anatomy, proportion, skills to draw mountains and brush techniques etc., become unhelpful and even childish. Fundamentally, this embarrassment is due to irregular changes of its form under its apparently unitary surface. Mencius, a famous ancient China's philosopher, said: "To get a good view of the water, you need to observe its waves." Indeed, only facing its exciting movements can you feel the real power and character of this "free element". But, at these extremely short moments the sea shows the most changes of its form, in other words, its full nature of freedom, people can barely watch it with a calm and good-natured mind. However, it is by this way that GAO Quan imagines and expresses oceans. In his works, the sky, the clouds and, of course, the sea play a main role whereas some human figures and sea birds struggling hard against waves have a supporting role. But thanks to the strength of life shown by these apparently "secondary actors", the sea has been filled with stories and human feelings. Thus, his paintings end up enjoying a fadeless charm. Concerning GAO's art concepts, there are always more creations from his imaginations than objective reproductions. GAO Quan says: "The sea I paint is not that I've seen but mine". What does the word "mine" present? It does present a thrilling and eternally changeable sea just before storms arrival or after their leave. Sometimes, it's dull and mystic; sometimes, tender, joyful and vivid. In his essay about links between concepts of poems and images created by author's mind, LIU Xie (well-known Chinese literary critic in the 5th century A.D.) said: "While climbing mountains your feelings will be deeply attached to their characters; while facing the sea, your spirit shall be filled with its mind." The "feeling" as well as the "spirit" expressed by GAO's paintings give evidence of his attaching to the mystery and the profundity of the sea. Often in his paintings about oceans, a scenery with a sun-rise clarity or a calm moonlight does hide a kind of majesty and eternal movements fermented by the tranquility. It is a kind of silence or a halt between struggles, vibrations and excitements. By taking GAO's paintings of the sea as a whole or a series to admire, we could feel painter's varied emotions and the development of his mind as well: these are just like a piece of music which starts with the overture followed by the development and climax to make its end by going back to the slow rhyme. The immensity and the profundity of the sea are always the most favorite topic of GAO's art. Even some paintings in small size have ability to express the hidden strength of the mind through their simplified images only painted in black ink.

At the very beginning of the 21st century, it is often said that the latest fine arts works are short of spirit. Actually, the word "spirit" means a kind of power from thoughts, vocations, moods and life. The lack of spirit is nothing to do with artistic techniques or styles, but due to an artist's living, his view of the life as well as his attitude toward the art. Therefore, the spiritual wealth won't come by order. To get it, an artist needs to enrich his life and live in a place apt to nurture his own art character, for the spiritual strength only come from life experiences and reflections. SIKONG Tu (ancient Chinese poem critic in 9th century A.D.) considered "majestic and profound" style as the highest standard of his 《24 levels of poems》, essay which advocates the idea: "Going back to the primitive world and accumulating courage to be majestic." By it, SIKONG did emphasize the main role played by the state of an artist's mind to make his or her art magnificent and enriched. GAO Quan's declaration that the sea painted by him is nothing else but the one deep inside his heart has strongly proved the key role of an artist's spiritual riches in favor of his creative works.

Individuality ---- the soul of the fine arts

By Quan Gao

Individuality ---- the soul of the fine arts

The intelligent child likes imitating. The more he imitates looks like, the more others would say he is intelligent. However, after he grows up, if he still only imitates others constantly, everybody would laugh at him to be silly, on silly in him could not understand he also has his own brain to invent and create. Adults would say he does not have "the prospect", and the people who are imitated by him would also blame him plagiarizing or infringing patents.

The developing China also unavoidably appears excessively imitates others in the developing process. The extremely intelligent people of Wenzhou "move" very quickly all kinds of famous brand goods from the West to the Chinese market. Certainly this fast surpassing is not a good way, it only satisfied a certain part of people who are not able to afford the foreign goods but still want to dress up stylishly. As a result, the imitation and the vanity should not be the characteristics of Chinese nationality.

The oil painting spreading to China from the West has passed through for a long century. The study and the research of the oil painting have laid the encouraging foundation and achievement in China. However it had already walked through the childhood to the independent mature period of today's difficult process. Now it should be the beginning of the new century in which the soul and appearance of Chinese oil painting have been aroused by the sentiment of China. As an art seeker of oil painting, I will shoulder this heavy and historical responsibility, and that kind of oil painting West center idea should be ended in China.

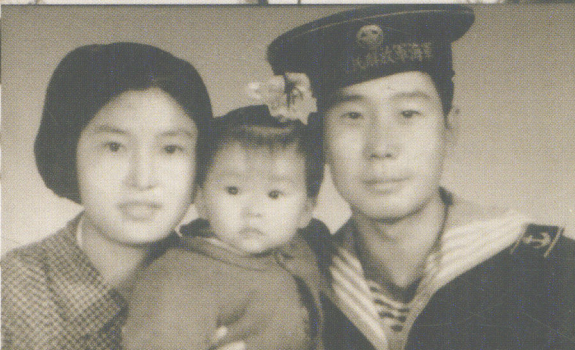
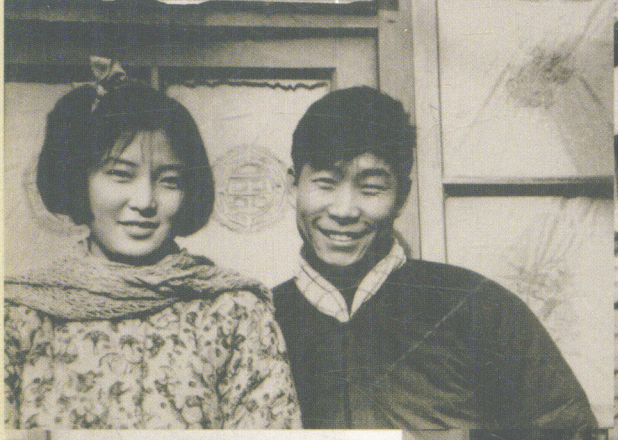
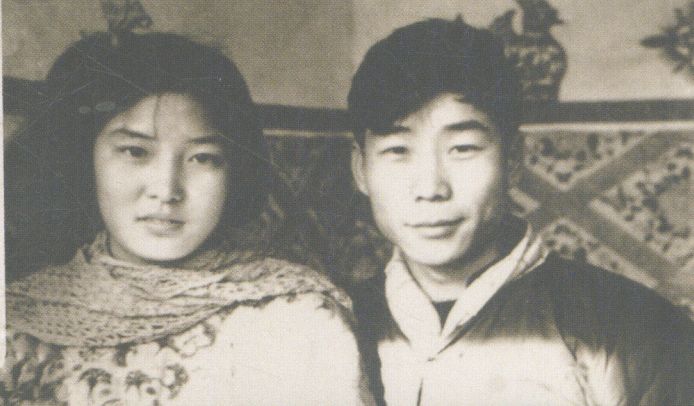
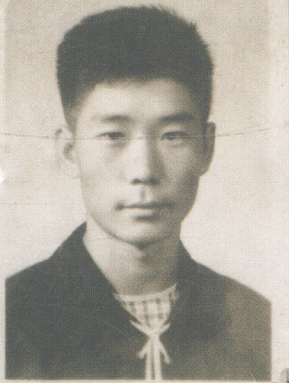
To do the Chinese oil painting, you must study China's cultural tradition and the inside stories, understand Chinese national civilization and misery history in millenniums. And also, you should have the special complex of Chinese nation.

The great half of my lifetime experience tells me that I must be myself in the crowd and the society; I must have my own individuality and the characteristic if I want to draw the different works from others. From the ancient time to the present, all succeeded artists must have their own distinctively individualities.

In my former artistic profession, I had drawn many revolutionary history related theme creations of oil painting which are large-scale works. I was so shocked and excited with the stories, but they are too universality to bring into my own individuality. While in other creations, especially the theme of sea, I could just follow my feelings. That is why the sea has become the eulogy subject to me since the creation of <Face the sea> in 60's of last century.

In my heart, the sea is the mother, the hero. It is turbulent, jubilant, excited, and brave; sometimes rebellious, angry and undisguised. That is the soul of my arts. Life is short, but the artistic creation is immortal. Express oneself freely, the individuality will become the soul of the fine arts.









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橘子洲头



高泉艺术博物馆



心潮 (1977)

