

线相

刘永刚线相艺术

Liu yonggang's Line and phenomenon Art



笔墨生肖

Chinese Zodiac in Brush and Ink

刘永刚 著

Author: Liu yonggang

图书在版编目 (CIP) 数据

刘永刚线相艺术: 笔墨生肖 / 刘永刚著. — 北京: 文化艺术出版社, 2014.7

ISBN 978-7-5039-5818-2

I. ①刘… II. ①刘… III. ①水墨画—翎毛走兽画—作品集—中国—现代 IV. ①J222.7

中国版本图书馆CIP数据核字(2014)第150771号

刘永刚线相艺术·笔墨生肖

著 者 刘永刚

摄 影 孙泽宁

责任编辑 胡 晋

装帧设计 北京晶视宏文化艺术发展有限公司

出版发行 文化艺术出版社

地 址 北京市东城区东四八条52号 (100700)

网 址 www.whyscbs.com

电子邮箱 whysbooks@263.net

电 话 (010) 84057666 (总编室) 84057667 (办公室)
84057691 — 84057699 (发行部)

传 真 (010) 84057660 (总编室) 84057670 (办公室)
84057690 (发行部)

经 销 全国新华书店

印 刷 北京圣彩虹制版印刷技术有限公司

版 次 2014年7月第1版

印 次 2014年7月第1次印刷

开 本 889毫米×1194毫米 1/12

印 张 25

图 数 图片360幅

书 号 ISBN 978-7-5039-5818-2

定 价 380.00 元

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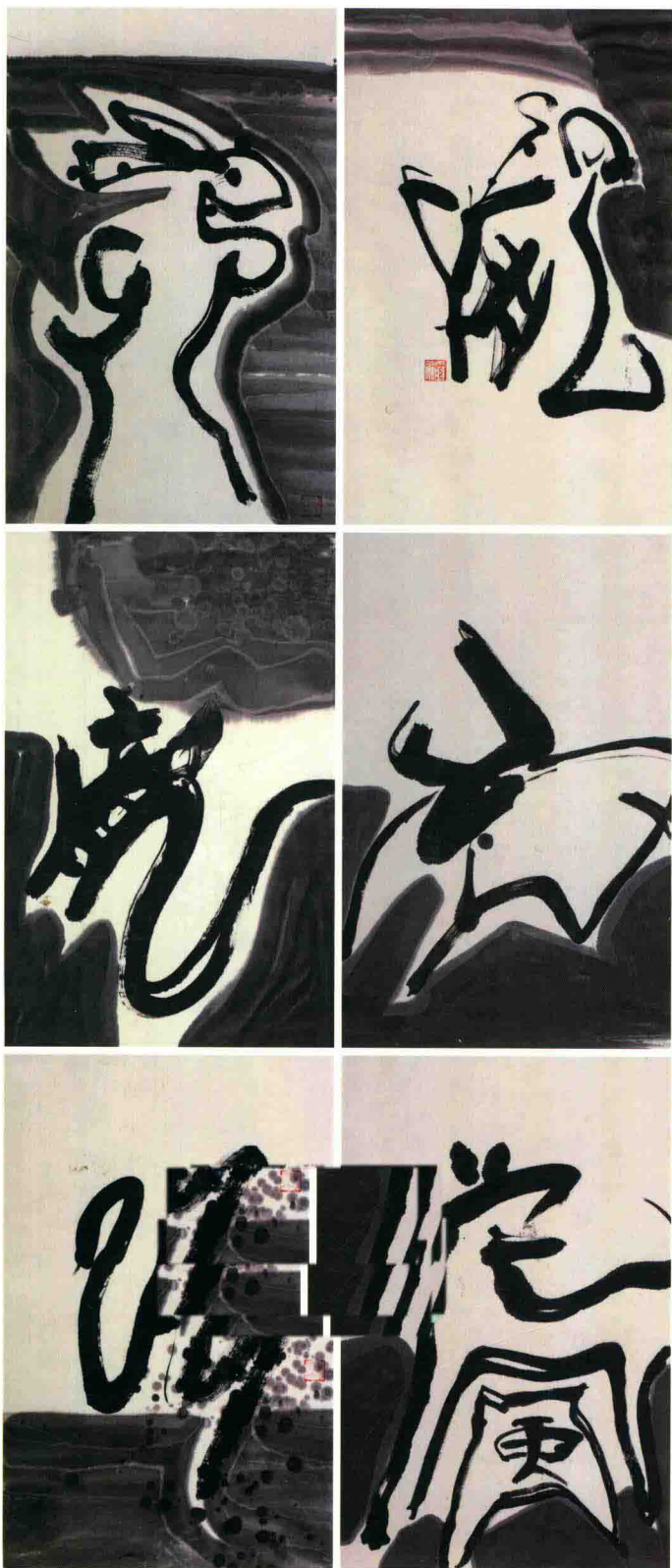
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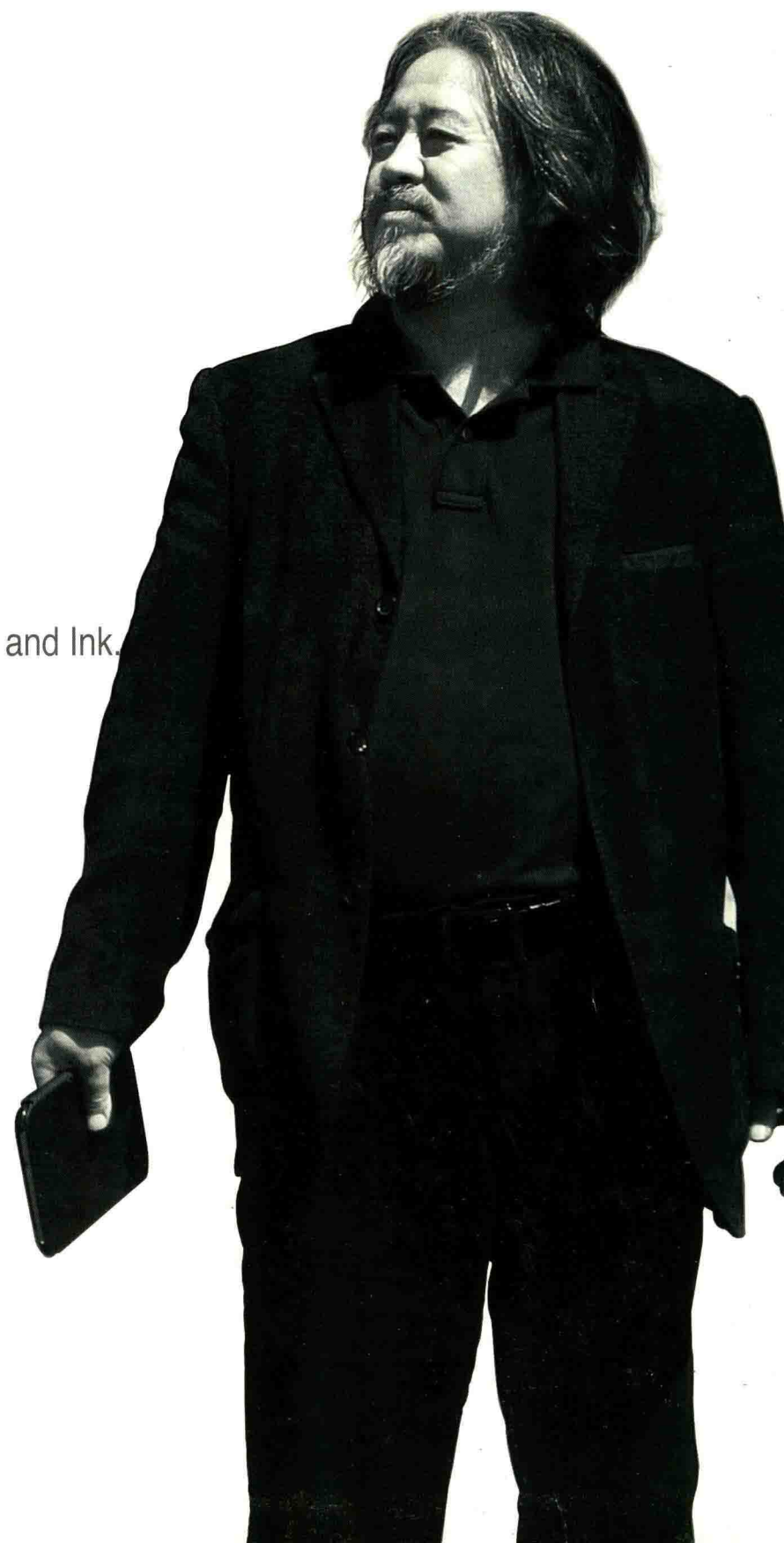
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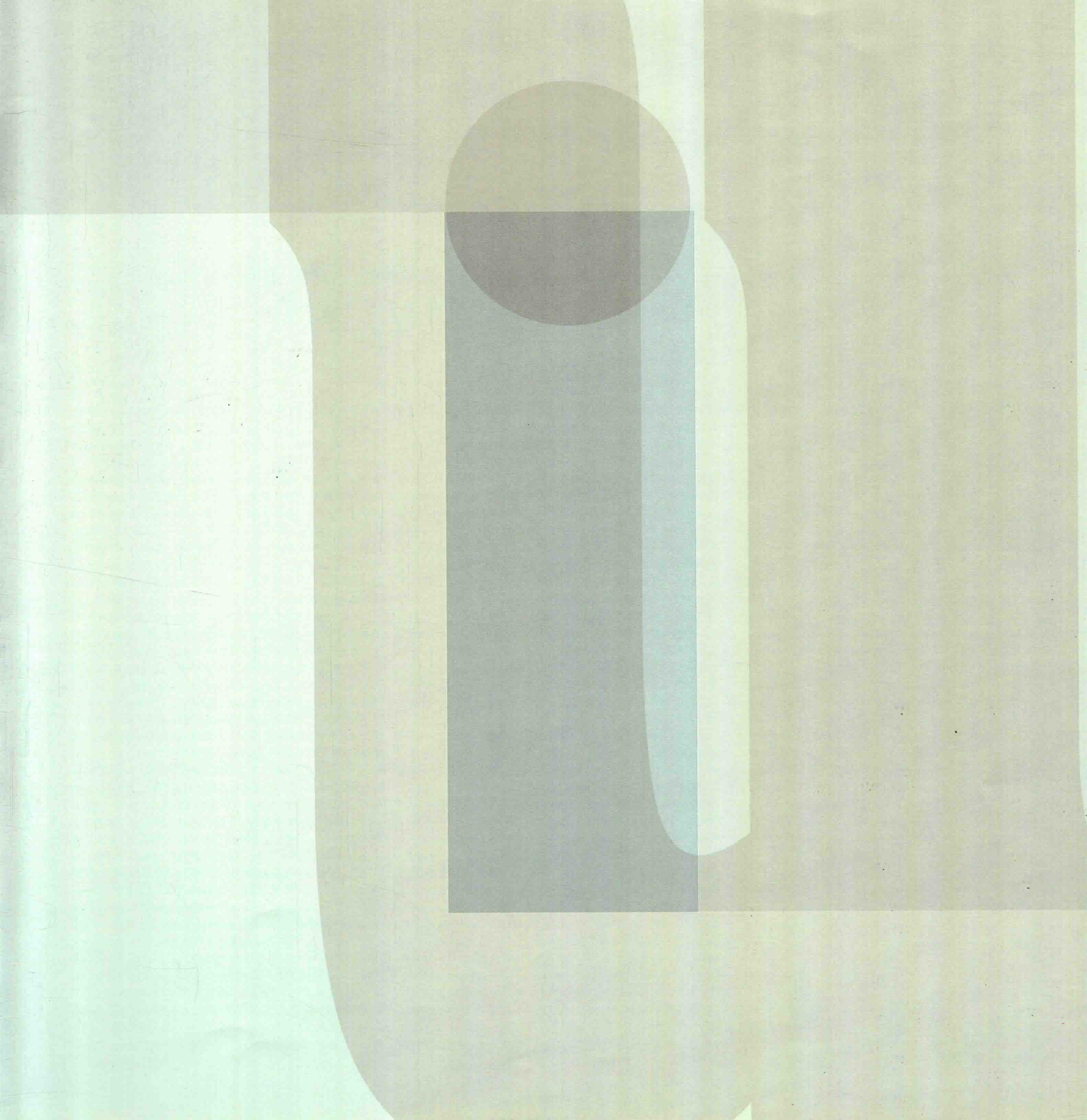
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前言

笔墨生肖：刘永刚“线相”新探

——“笔墨生肖”展序言

文 / 贾方舟



贾方舟

著名理论家 中国画院当代水墨研究委员会主任

资深批评家 中国美术批评家网主持

Famous Theorist, Director of Contemporary Ink Painting
Research Committee of China National Academy of Painting
Senior Critic, Host of China Art Critics Assembly

刘永刚曾于20世纪90年代留学并旅居德国多年，不仅对西方文化的历史演变有了直观的了解和深入的研究，更重要的是这种认识和研究为他提供了一个反观自身文化的视角和参照系统。他由此更加清晰地看到中国传统文化的独特性和有待宏扬光大之处。他的艺术方向由此变得愈加明确，他的探索也便由线形构成的文字开始。2007年，他回国举办了一个以“站立”为主题的个展，以石雕为主并有部分油画作品。所谓“站立”——就是将中国文字立体化，以石雕的方式重塑中国文字之美，线形之美。但又不是直接还原和再现文字本身，而是重在它的线形结构关系。他的这些以中国文字为创造起点的作品一经与观众见面，便好评如潮，迄今为止已被多家机构收藏，永久地“站立”在多个城市的广场、美术馆、博物馆等公共空间。

之后几年，刘永刚在平面和立体的不懈探索中进一步对传统文化深入研究，并写出长篇论文《艺术的“线相”与精神的“尚立”——对古今“线”的解读》，提出了“线相”这个概念。应该说，“线相”的提出，既是对几千年传统文化的理性认知，也是他对既往创作实践的总结以及自觉开启未来创作的理论准备。

永刚把绘画、书法中的“线”看作是“上千年艺术史中所积累下来的精髓”。他说：“在我们的艺术传统中，古人以线作为造型语言和审美要素，而不是根据视觉观察直接造型，因而它对客观对象的再现不是对真实的直接模仿而是对真实的指代与示意，这就为画家的主观意识参与客观的视觉感知留有了余地。可以说，以线为媒介，就决定了它对于对象的再现必然是带有表现性的，而创作主体的主观意识恰恰就体现在他对于线的梳理组织、表现运用上。”正是基于这样的认识，使他愈益明确自己该做的事。在理论探讨的同时，他又在画布上进一步展开了对“线相”的视觉阐释。这一过程，实际上就是试图彻底舍弃对“字象”、“形象”和“物象”的表达，而把“线”单独提纯出来以构成“相”（在这里，“相”的基本字义是指容貌，表现于外而能想象于心的各种事物的相状）。即所谓“线”的结构关系所构成的“样貌”，也即纯粹的“线的相”。在这一阶段的探索中，刘永刚走的是一条纯抽象的道路。所不同的只是他以“线相”这一概念取代了来自西方的“抽象”概念。这一概念首先应该视为刘永刚的理论贡献，然后他又在实践中加以验证。

因此可以说，为刘永刚所创造的“线相”这一概念，是他

对中国传统绘画极具本体意义的概括。人有形象，物有物象，字有字象，但“线相”却放弃了对表现对象（人、物、也包括字）本身的诉求，而只保留“线的相”，也即纯粹的线的形式结构。艺术家在“站立”中就是借用“线相”解构“字象”，使“文字”成为无法阅读的纯粹的“线组织”，但又不脱离文字抽象的结构关系。他接着在画布上进一步尝试，完全排除“字象”的纯粹线组织和线结构，也即以纯粹的“线的相”构成画面，让“线”成为唯一的、只具绘画本体意义上的“相”。至此，“线相”只是线本身的“相”，而不负载任何别的“象”的含义，也即不负载“字象”、“形象”和“物象”的内容。这就是“线相”所要创造的绘画本体意义上的“纯抽象”境界。

但在“笔墨生肖”系列作品中，画家又从这种“纯抽象”境界有所回转。为了呈现十二生肖的不同形象，他不得不使“线”从纯粹的形式表达回转对形象的表达之中。如果说在“站立”中他解构字象的同时不能不顾及字象（让观者首先意识到是文字），那么在“笔墨生肖”中，他在创造“线相”的同时又不能不顾及生肖各自的形象。在这种情况下，笔墨和生肖既是一种矛盾关系，又是一种依存关系，当这种关系处在最佳状态时，画面既具有生肖的意涵，又显示出笔墨的饱满和纵情挥洒，并在挥洒中最大限度地呈现出“线相”自身的美感。

特别值得注意的是，刘永刚的这批新作是借助于传统媒介——水墨来完成的。他不是水墨画家，也不擅长于传统的书法用笔，但凭他多年对传统绘画的研究特别是理性认知，他很快在宣纸上实现了用笔墨表现生肖的意图。由于十二生肖是以动物指称的一个有序的时间段（例如鼠是子时出来活动，所以谓之“子鼠”，牛很早（丑时）就起来耕田，所以称“丑牛”），所以在中国传统文化中生肖是一个具有时间概念的代码，也是中华民族的智慧结晶。但在刘永刚的“笔墨生肖”中，对生肖的“表现”不是“根据视觉观察直接造型”，对生肖的再现也“不是对真实的直接模仿而是对真实的指代与示意”（刘永刚语）。所以笔墨的核心价值仍在“线相”而不在“生肖”。就艺术而言，生肖是解读“线相”的入口，而“线相”又是借助生肖的不同形象而生成。所以它们是一种相辅相成的关系。

在短短几年中，永刚经历了媒介材质和表现手段的多次转换，从石雕到油彩，又从油彩到水墨。但他在多个领域的尝试最终都连接着传统文脉的精髓——线相，而“笔墨生肖”展，正是刘永刚在“线相”这一学术航道上不懈努力的最新成果。

Preface

Chinese Zodiac in Brush and Ink: A New Exploration of Liu Yonggang's "Line-appearance" —Preface of "Chinese Zodiac in Brush and Ink" Exhibition

Jia Fangzhou

Liu Yonggang studied and resided in Germany for many years in the 1990s where and when he had a direct understanding of and deep research on historical development of western culture, which provided an angle and reference system for him to reflect on his own culture, and made him better understand the uniqueness of Chinese traditional culture and what to be developed and promoted. His art direction thus became clearer, and he began to explore from the words formed by lines. In 2007, he went back home and held a solo exhibition with a topic of "Spatial-calligraphy", which was mainly composed of stone carving and some oil paintings. "Spatial-calligraphy" is to make Chinese words stand up and remodel beauty of Chinese words and lines by stone carving; however, it pays much attention to linear structure of word instead of only directly restoring and reappearing the word itself. Since his works inspired by Chinese words appears, they have been spoken highly of, have been collected by several organizations and permanently "stand up" in square, art gallery, museum and other public spaces of many cities.

In the following years, Liu Yonggang furthered his research on traditional culture when exploring flat and solid shapes, and wrote a long paper named Artistic "Line-appearance" and Spiritual "Standing up" – An Interpretation of Ancient and Modern "Line", putting forward the concept of "line-appearance". We can say that Liu Yonggang's concept of "line-appearance" is not only a kind of rational understanding on thousands of years of traditional culture, but also his summary of past creative practice and theoretical preparation for future creation. Liu regards the "line" in painting and calligraphy as "essence of art with thousands of years of history". He says, "In our artistic tradition, the ancients took line as modeling language and aesthetic element rather than directly modeling according to visual observation. Therefore its reflection on an objective target is to express and show the reality instead of directly imitating the reality, which leaves some space for painters' subjective consciousness to participate in objective visual perception. As it were, taking line as medium makes its reflection on a target expressive. Subjective consciousness of a creation subject is just reflected in how he arranges, organizes, shows and uses the lines." It is just based on such awareness that he knows better what he should do. When exploring theory, he also develops

visual interpretation of "line-appearance" on canvas, where he tries to completely give up expressing "word image", "shape image" and "object image" while forming "appearance" with only "lines" (the "appearance" here is basically referred to what it looks and shapes of various objects showed outside and imaged in people's heart). "Line" structure makes up "appearance", which can be simply interpreted as "appearance of line". For exploration in this stage, Liu Yonggang chooses a pure abstract method, and the only difference lies in that he replaces the concept of western "abstract" by "line-appearance". This concept should be regarded as the theoretical contribution of Liu Yonggang and has been demonstrated by him in practice.

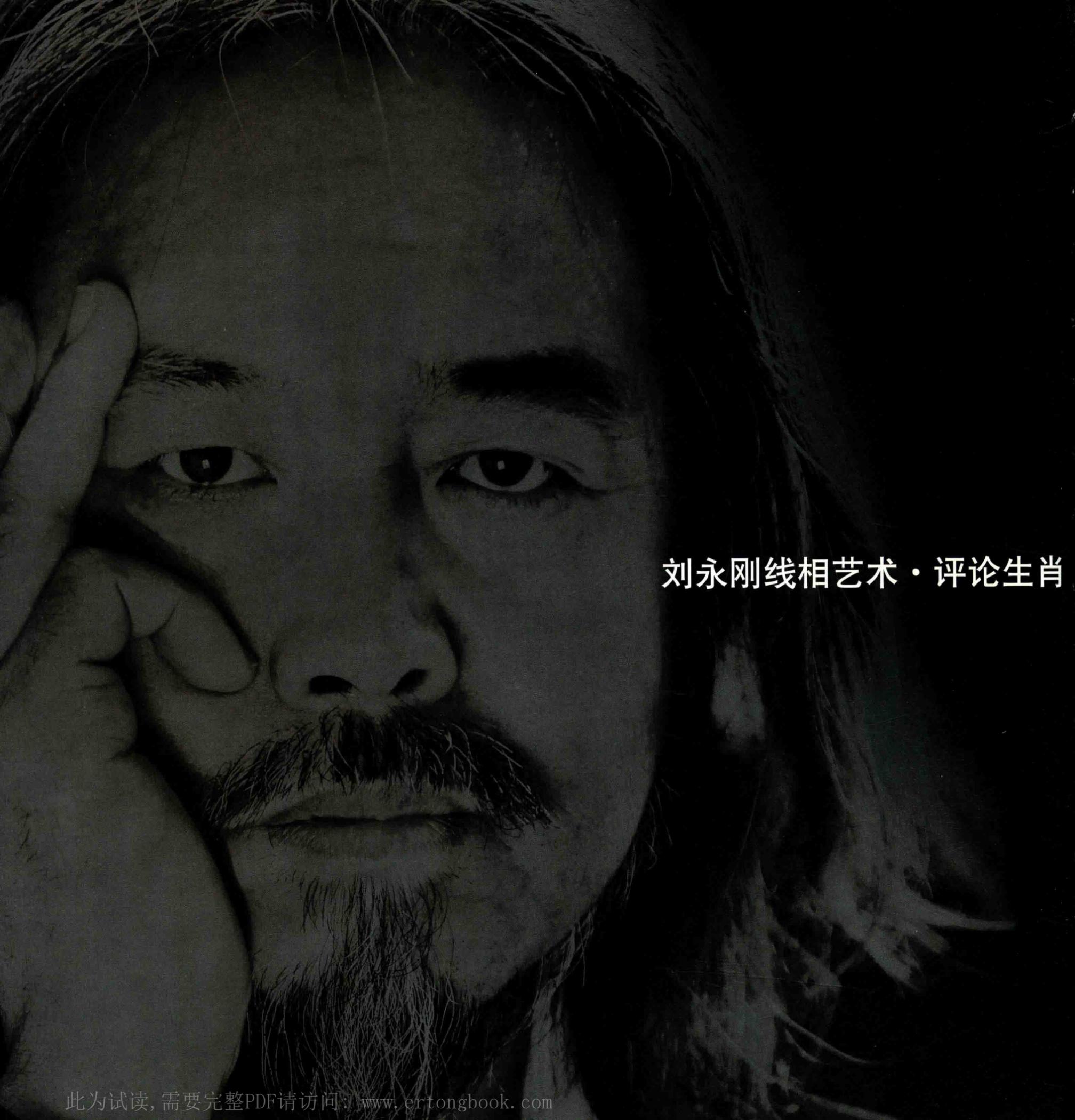
Therefore, it could be said that the concept of "line-appearance" created by Liu Yonggang is his perfect summarization of Chinese traditional painting. There is image for human, image for object and image for word; however, "line-appearance" gives up expressing the target itself (human, object and word) while only reserving "appearance of line", namely pure form structure of lines. In "Spatial-calligraphy", the artist makes use of "line-appearance" to deconstruct "word image" and makes "words" become pure "line structure" which are unreadable while does not break away from abstract structure relationship between words. He further attempts on the canvas, completely eliminating pure line organization and structure of "word image", namely making up picture by pure "appearance of line", which makes "line" the only "appearance" only with main body significance of painting. In view of this, "line-appearance" is only "appearance" of the line itself instead of carrying meaning of other "images" or content of "word image", "shape image" or "object image". That is the "pure abstract" realm of main body significance of painting that "line-appearance" tries to create.

However, in series of "Chinese Zodiac in Brush and Ink", the painter turns back from the "pure abstract" realm. To present various images of the twelve Chinese Zodiacs, he has to express the images again from purely expressing "line". If in "Spatial-calligraphy", he has to consider word image when deconstructing it (make the readers aware of the words at first); in "Chinese Zodiac in Brush and Ink", he has to consider various images of Chinese Zodiac when creating "line-appearance", so brush and ink and Chinese Zodiac

are contradictory and inter-dependent. When such a relationship is in the best condition, the picture will show not only the meaning of Chinese Zodiac, but also plump and complete brush and ink, and best present beauty of "line-appearance" during painting.

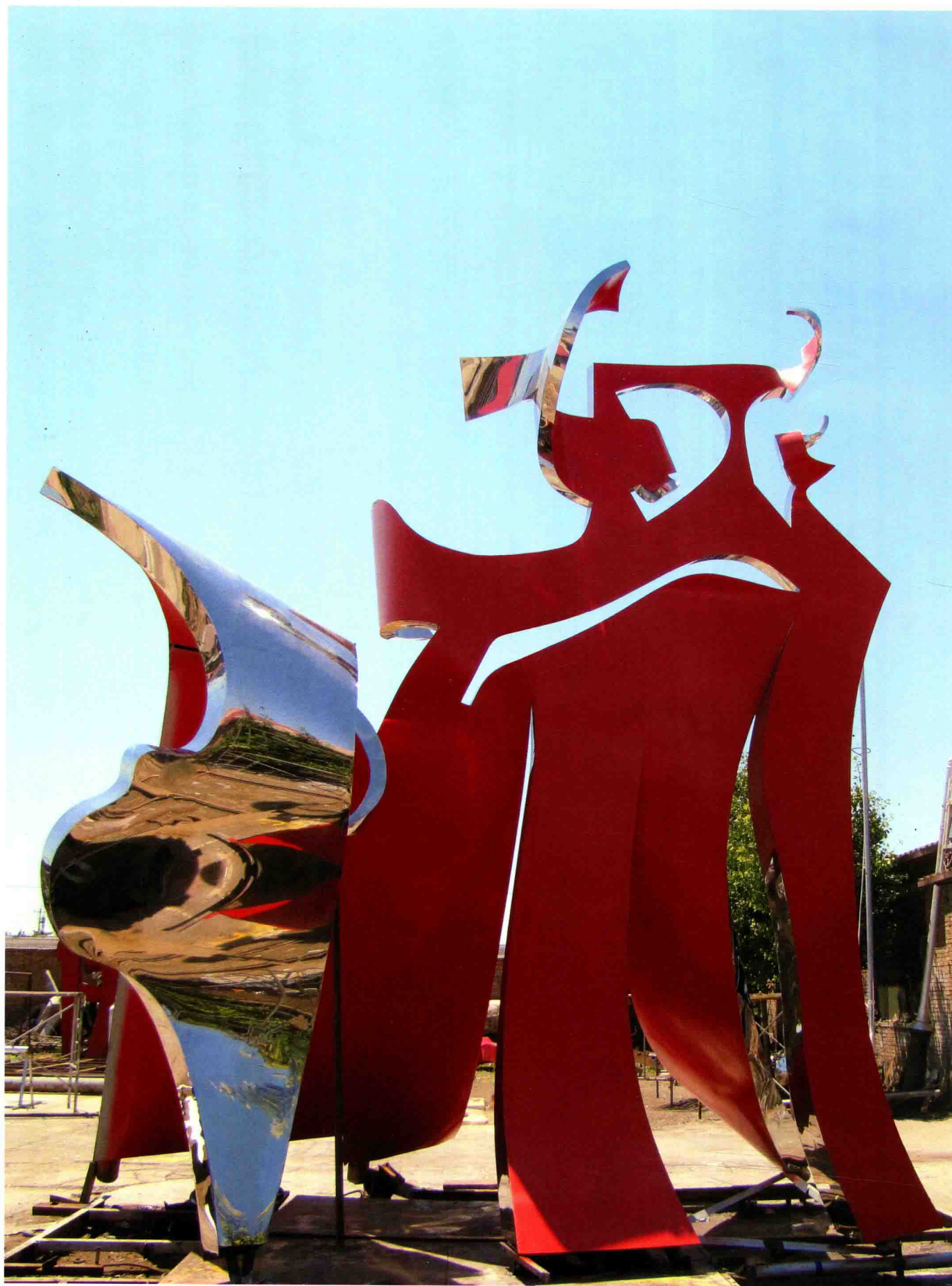
It is worth noting that the new works of Liu Yonggang are finished by use of traditional media – ink. He is not an ink painter, neither is he good at traditional calligraphy brush; however, with his research on and rational cognition of traditional painting for so many years, he quickly succeeded in expressing Chinese Zodiac on Chinese rice paper with brush and ink. Since the twelve Chinese Zodiacs are to refer to an orderly time quantum with animals (for example, rat comes out at midnight, so it is also called Rat Charm; Ox plows early (during Chou Period), so it is also called OX Patient). Therefore in Chinese traditional culture, Chinese Zodiac is a code with the time concept and gems of wisdom of Chinese nation. However, in Liu Yonggang's "Chinese Zodiac in Brush and Ink", he "expresses" Chinese Zodiac not "directly modeling according to visual observation" and reappears Chinese Zodiac by "expressing and showing the reality instead of directly imitating the reality" (by Liu Yonggang). Therefore core value of brush and ink lies in "line-appearance" rather than "Chinese Zodiac". In terms of art, Chinese Zodiac opens the door to interpret "line-appearance" while "line-appearance" is made up of various image of Chinese Zodiac, which makes them supplement each other.

Liu Yonggang converts between medium material and expression way in recent few years, from stone carving to grease paint and from grease paint to stone carving, but he always sticks to the essence of traditional culture – line-appearance when trying in many fields. The "Chinese Zodiac in Brush and Ink" Exhibition is the latest fruit of Liu Yonggang in the academic course of "line-appearance".

A dark, high-contrast portrait of a man with a beard and long hair, resting his head on his hand. The image is in a monochromatic, almost black-and-white style with deep shadows. The man's face is the central focus, with his eyes looking directly at the viewer. His hand is positioned on the left side of his face, with fingers partially visible. The background is dark and indistinct.

刘永刚线相艺术·评论生肖

Liu yonggang's Line and phenomenon Art, Comments on Zodiac.





探寻大逸之美：“生肖”抽象艺术的创造

文 / 刘骁纯



刘骁纯

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Member of Commission on Theory of China Artists
Association

关于生肖的艺术题材，以往艺术家的创作基本上是在民间传统的基础上结合自己的形式语言进行的，像韩美林等。刘永刚的这批作品跟他们最大的不同，他采用的是抽象的观念，刘永刚本质上是抽象艺术家。

刘永刚这一批以生肖为基本主题的创作，是字画结合的方式，主要的材料是水墨。这批作品跟他以前的作品，例如《站立的文字》，其脉络是贯通的。

刘永刚到德国以后就开始探索现代艺术，现代艺术有着与古典艺术不一样的特征，就是艺术的内部问题。作为抽象艺术的语言是点、线、面，是笔触，是物质材料的积累。这种语言本身就负载着一种精神含量，主要是艺术家的心灵与这些物质材料，与点、线、面的融合，进而与自然的结合。这是刘永刚抽象艺术探索与贯穿的核心。

抽象艺术，在考虑其内部问题和本身的语言与表达性的时候，容易与公众发生一种疏离。怎么与公众结合，让公众从欣赏画作的习惯来欣赏，专家则从另一个角度进行欣赏，双方都能达成欣赏，这是刘永刚从“站立的文字”系列到“笔墨生肖”系列都在做的尝试，在抽象艺术中进一步进行开掘。

刘永刚“站立的文字”主要是利用大家对汉字、对文字的熟悉，把文字变成一种抽象符号。它不强调可读性，但是大家可以从这个角度理解，感觉跟自己熟悉的东西有一种关系。欣赏者在理解的基础上再去看艺术家的形式，看他的造型、力度、结构，慢慢就能接入现代艺术。这批“笔墨生肖”在这个思路上是延续了“站立的文字”的美学思想，是在笔墨和点线面的关系中进行探索的抽象水墨作品。

作为专业的艺术家，刘永刚还要考虑最核心的一个问题，就是似与不似之间，有与无之间。他的笔墨最大的特点就是以灰色的墨与大面积空白作为背景，以黑色的线作为主体，这样形成一个对立统一的关系。

对立关系之间怎么达到和谐？一刚一柔，一重一轻，一个是比较强调刚劲有力的，一个是比较虚合的，这两者之间要寻找一种和谐。这种和谐是对应艺术家内心的，对自然的感觉和对物质材料的感觉。为什么强调物质材料呢？在抽象艺术里头，物质材料本身就是自然，这个自然本身也有生命，它与人 的心灵也能发生关系，所以从这个角度，才用两种笔和墨之间的对应关系，来表达他的一种对天、地、人的关怀，这就是他的内部语言，真正的抽象语言。

刘永刚在表达对立关系的同时，他的内部探索达到了一种和谐。这种探索本身也有一个难点，当艺术家在考虑两个方面的时候，若不能把这两种东西完全融合在一起，会造成作品线、面、结构对精神的表达不到位，而刘永刚两面都照顾得很好。

刘永刚还在思考，还在探索，关于他探索的方位，我曾经用过一个概念叫书象。中国书法的抽象意识很强，从这里发展过来的艺术，我就把它叫做书象。刘永刚的这批作品也能看到这样的影子，他主要强调生肖，但是同时也能感觉到象形文字的影子。

具象的内含与艺术家抽象的意识这两者本身就存在矛盾，一旦进入抽象观念，处理这个问题的难度要大得多。而刘永刚

探索的具象与抽象的关系，这个难度就很大，他还很多课题，目前来说是很可喜的，他有一部分作品已经处理得相当好了。

平面作品如何转化成为三维立体雕塑，首先，观念必须是三维的，而非做出一个有厚度的平面。观念的三维与做出有厚度的平面是不一样的。雕塑搞好了，也会跟他的绘画一样突破一大步。突破以后，也会面临同样的问题：抽象雕塑跟公众理解这个矛盾如何解决？一旦完全采用雕塑语言，破坏这种平面感，进入三维立体的时候，可能生肖的形象就更不可琢磨了，因此雕塑的突破可能比水墨的难度还要大一点。这样的难题是我们过去都没有思考过的问题，这也正是刘永刚这一艺术探索的基本价值。

在我的印象中，所有做生肖的艺术家都是在做平面的、具象的，很少做抽象和立体雕塑。刘永刚则是往前走，不断地做新的尝试，不断地寻找难题，克服难题。为什么好多批评家关注刘永刚？就是他始终在思考问题、探索问题、寻找问题，做很多尝试，当然是在一定的高度上尝试。

关于刘永刚生肖作品的精神气质，一个是人文的精神，就是人与人的和谐共处，人 和人 对立统一，所谓和而不同。比如说两个生肖可以对应夫妻、阴阳、父子等人文关系，也可以对应宇宙之间的阴阳、生命等关系。后一种关系更接近抽象艺术内部的关系，前一个人文关系更接近艺术家和公众沟通的思考。人 和人 之间都是有差异的，但是彼此互相尊重、互相依存，实际上这也都是延续了“站立的文字”在人文方面的气质。第二就是他的纯粹抽象艺术的内部问题。刘永刚实际上追寻的更多是人和自己的关系，人和天地的关系。在他的作品里，我们能够明显地看到阴阳关系，这种阴阳本身就是个哲学问题，不完全是人文问题或天地问题。在人与人的关系中，他强调的是和谐。人与人的关系在西方很多作品里强调的是对立性和不可协调性，强调悲剧性。以及结局的终极绝望。

刘永刚的艺术强调和谐，无论他背后的哲学思考，还是形而下的这种人文思考，他的中心还是强调和谐，也就是中国说的天人合一。人与人的和合，天与人的和谐，不是悲决的，而是强调人的生存环境和宇宙环境有关系。我们要追求超越与和谐，这是中国的文化性格，所以刘永刚的作品性格里也传达出这种传统文化的思考。

希望刘永刚在抽象本身的探索和公众理解之间这个层面的探索能继续下去，因为这个课题很大，也很难。他的成果是阶段性的成果，完全可以继续下去。

中国文化性格与西方文化性格具有非常大的差异，中国文化性格中有一种超脱、超越的东西。我们现在对庄子有一种误解，以为他无为、虚无、彻底清静，什么都不管，都忘掉，逃脱，其实西方人那种悲决是对人的问题看得很重，而庄子对人的问题、对人与自然的关系问题看得很透彻。

庄子不是悲决的，是超脱的，所以中国出现了一种美，叫做“逸”。这种美在古代一直在发展，但是没有发展到真正大的逸，宏观的逸。什么能承载这种逸美？抽象艺术能承载，因为抽象艺术更接近哲学。一旦大逸之美发展规模很宏大，中国文化性格跟西方文化性格之间的关系就看得很清晰了。刘永刚生肖水墨作品里就能感觉出“逸”的因素。

对于当下的中国艺术来说，抽象艺术比具象艺术的探索更难一些，因为理解范围更小，抽象艺术距离一般人的通俗解释更艰难，所以刘永刚在做这种有相当难度的尝试。

无论从具象还是抽象角度，刘永刚的艺术都是可以与外部文化沟通的。“笔墨生肖”是一种沟通方式，是在人文层次上的沟通方式。另外，在用抽象艺术去表达更抽象的精神这个方面，也没有国界，艺术是没有国界的。

我所欣赏的更高层次的艺术是在庄子思想下的大逸的美，这是对庄子的一种重新解释。必须看清楚庄子有为的方面，就是看破红尘、染进红尘、超越红尘，达到“逸”的境界。所谓染进红尘，是务实的，关注现实、关注人生的；超越红尘才能达到“逸”的境界。这是庄子哲学里最核心的东西。

刘永刚从这种观念，从点线面笔墨去表达精神。他用抽象观念来看具象的造型，所以他就用了很多笔墨关系、结构关系，他用水墨上很多大胆的尝试和思考来对应更宏大的人文精神，用传统的中国哲学或者玄学概念，像阴阳关系，天地关系，天地人关系（这就是更抽象的观念了），进入抽象艺术创作，这是他艺术里最核心的问题。在刘永刚的艺术里，哲学层面的东西是第一位的，人文、民俗的东西是第二位的。他的部分作品是真正把这个结合得非常好的。

我从20世纪80年代开始关注中国现代的一些艺术创作。几乎所有有成就的艺术家，都关注现当代的艺术，他们接受西方，接受人类艺术的演化逻辑。当他接受了这个逻辑之后，回来来找中国的元素。同样的问题，中国解决方式跟西方肯定不同。比如写意艺术，西方人基本上不面对这样的问题，中国人要面对这个问题是跟我们的文化有关系。我们还强调与公众结合，面对这个问题必然进入比较难的挑战，直接的挑战，这个挑战本身也可能出现大的火花。刘永刚敢于直面这个问题，他的作品给人感觉有很多火花。火花越积越多，艺术作品就会自带着烈火达到如同宇宙大爆炸的裂变结果。

（本文根据采访整理 整理者：邢清南）



Seeking for Beauty of Great Ease: Creating Abstract Art of “Chinese Zodiac”

By Art Critic and Doctor Liu Xiaochun

In terms of the artistic theme on Chinese Zodiac, previous artists would always create by combining folk tradition with their own form language, such as Han Meilin. The biggest difference between Liu Yonggang's works and theirs is that Liu Yonggang applies the concept of abstract and he is an abstract artist in nature.

Liu Yonggang created the works with a basic theme of Chinese Zodiac by combining words and painting, and his major material is ink. The present works are interlinked with his previous works, such as Standing Characters.

When Liu Yonggang came to Germany, he began to explore modern art which is different from classical art in internal problem of art. Language of abstract art is point, line, plane, brushwork and accumulation of material. Such a language itself carries a kind of spirit which is mainly a blending of artist's soul and these materials, points, lines and planes, and even the nature, which is the core of Liu Yonggang's abstract art.

Abstract art is easy to become alienated from the public when considering its internal problem and own language. When it comes to how to blend with the public, make the public appreciate from the perspective of painting and the expert from another perspective and both can appreciate, Liu Yonggang has been trying from “Standing Characters” series to “Chinese Zodiac in Brush and Ink” series and furthering to explore abstract art.

In his “Standing Characters”, Liu Yonggang transforms the words into some abstract symbols since people are familiar with Chinese Characters and words. Though it does not emphasize on readability, we can still understand from this perspective and feel that it has something to do with our familiar things. Appreciators may understand before observing the artist's form, his modeling, force and structure and gradually approaching to modern art. The present “Chinese Zodiac in Brush and Ink” inherits the aesthetic ideology of “Standing Characters”. It is abstract ink paintings exploring the relationship between brush and ink and point, line and plane.

As a professional artist, Liu Yonggang needs to pay attention to the most important issue which is between similarity and dissimilarity and being and not being. The biggest characteristic of his ink works is that they are on the background of gray ink and large blank and mainly composed of black lines, which forms a relation of unity of opposites.

How can opposite relation become harmonious. One is firm and another is gentle; one is heavy and another is light; one is forceful and another is virtual, but the two will become harmonious. Such harmony is artist's feeling about the nature and material. Why should material be emphasized? In abstract art, material itself is the nature which itself has life and is related to human's soul. Therefore he expresses his caring for heaven, ground and human by corresponding relationship between brush and ink, which is his internal language and true abstract language.

Liu Yonggang finds harmony in internal exploring when

expressing opposite relation. Such exploration also has a problem. If the artist fails to fully blend the two aspects together, he will also fails to thoroughly express points, lines, planes and structure in the work. Liu Yonggang well deals with both of the two aspects.

Liu Yonggang is still pondering and exploring. I once used a concept of calligraphy image to describe his exploring field. Chinese calligraphy has a strong consciousness of abstract which I call calligraphy image in art, which can also been seen in Liu Yonggang's present works. He emphasizes on Chinese Zodiac, but we can also catch a glimpse of pictograph.

Concrete content is always contradictory to abstract consciousness of artist. Once abstract consciousness prevails, this problem will become more complicated. It is difficult for Liu Yonggang to explore the relation between concrete and abstract. He has many projects which are delightful for he has well-dealt with the relation in some of his works.

When it comes to how to convert plane work to three-dimensional sculpture, first of all, it needs a three-dimensional concept rather than making a plane with thickness. Having a three-dimensional concept is different from making a plane with thickness. A finished sculpture is the same big breakthrough as his painting. When making a breakthrough, he should solve another problem: how to make the public understand the abstract sculpture. If he completely use sculpture language and destroys the sense of plane, Chinese Zodiac may be beyond understanding in three-dimension, therefore breakthrough of sculpture may be more difficult than that of ink. We have never been concerned with such a problem, and this is where the basic value of Liu Yonggang's artistic exploration lies.

As far as I'm concerned, all artists engaged in Chinese Zodiac are working on something plane and concrete, and few are involved in something abstract and three-dimensional sculpture. Liu Yonggang is moving forward, keeps trying something new, constantly looks for problem and solves it. Why are there so many critics paying much attention to Liu Yonggang? The reason is that he is always thinking, exploring, looking for problem, and trying something new especially on a certain realm.

There are two kinds of spiritual temperaments in Liu Yonggang's Chinese Zodiac works. The first is humanistic spirit, in other words, harmonious coexistence of people, unity of opposites of people, which is so called harmony in diversity. For example, two Chinese Zodiacs can be referred to human relations such as wife and husband, Yin and Yang, father and son., and relations in the universe, such as Yin and Yang and life. The latter is closer to internal relation of abstract art, and the former is closer to deliberation on communication between the art and the public. People are different from each other while respecting and relying on each other, which inherits temperament “Standing Characters” in humanity. The second is internal problem of his pure abstract art. In fact, Liu Yonggang pursues more the relation between a person and himself