

陳松茂美術作品集

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陈松茂 著

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松柏之茂 灼灼其华 ——陈松茂先生绘画作品集代序

西画自十六世纪随西来的传教士传入中国至今已有五百年的历史了。西画艺术在中国的传承和流变的历史，从一个侧面反映了中国社会由传统向现代转型中审美与审美价值取向的流变过程。时至今日，中国的画坛和整个的中国一样，在尚未经历过完整的现代化进程的情况下就被卷进了所谓的后现代的滚滚潮流之中，中国的西画创作已被人为的分作了两个截然不同的阵营，一方是所谓的当代阵营，而另一方就是所谓的传统阵营了，而在当下强势得几乎是一种不可抗力的艺术市场大潮的冲击下，无论是当代阵营还是传统阵营似乎都只能是随波逐流而去，真正对艺术有独立思考和审美判断的东西，反而是少之又少了，人们几乎已经根本来不及对作为一种本体存在的艺术及其许多相关的问题进行深入一步的思考，在这样的环境下，想要在自己的创作中不为眼前的功利所惑而始终保持自己对艺术与审美的独特判断与思考，已是一件很难做到的事情了。

以画风论，松茂先生的绘画艺术在当下的语境中恐怕是要被归入传统流派的，只是细细品读之后，或许我们会发现他的绘画与我们通常所见的所谓传统画法，其实是有许多不同的。

中国现代西画的传统是由以徐悲鸿等人为代表的中国第一代西画艺术传统的奠基者们在上个世纪的上半叶开始建立起来的，其根基源自法国的古典主义学院派艺术。事实上由意大利十七世纪画家卡拉契等人一手建立起来的西方古典主义学院派的绘画传统，在其开创时期，也曾经是有过一派生机勃勃的景象的。他们以拉斐尔为代表的古典主义完美的造型与构图基础同对大自然的悉心观察和研究结合在一起，后来在几位无论是技术能力还是艺术感觉都要超过卡拉契的法国人普桑、大卫和安格尔的努力下，古典主义学院派的艺术终于被推上了艺术的巅峰。问题是当代中国第一代西画艺术的精英们来到以法国为中心的欧洲迎取西画艺术的普罗米修斯之火时，欧洲已经没有哪怕是一位当时一流的画家仍然留在古典主义学院派的阵营中了，他们中的绝大多数人早已投身轰轰烈烈的现代艺术潮流之中，而那些大卫、安格尔的徒子徒孙此时已将学院派艺术变成了一套僵硬的教学体系而全然没有了其初创时期的那种生气，它偏重的是一套已被模式化了的技术标准和对历史性题材表现的偏爱，而非艺术表现最最关键的理念、情感与个性的表达，以及对自然的观察与表现。上世纪 50 年代以后，由于政治上的原因，在古典主义学院派的基础上加上了现实主义题材表现的“苏派”又成了中国第二代西画艺术家们唯一可以选择的不二法门，这就是中国现代西画艺术及艺术教育之所以先天不足的原因了。

正如几乎所有的曾经在上世纪五六十年代受过这种学院派严格训练的画家一样，松茂先生的艺术之路也是从这里开始起步的，然而对于先生来说学院派的训练仅仅是给了他良好的绘画“功底”，而正如所有对艺术本身有着那种与生俱来的感悟能力的艺术家从来就不会受制于一种固有的模式一样，松茂先生从一开始就没有被他的学院派背景所束缚，而是凭借着自己的艺术天赋和对艺术的直觉以及执着的个性走出了一条完全属于他自己的艺术之路，也正是他的这种天分与几十年来的坚持，使他能以自己独特的艺术视角和表现语言，成为仍然能够活跃在当今画坛上的中国第三代画家中的佼佼者。

在松茂先生的画中，我们看到自然的视角、文化的视角以及个人的经历与感受的视角几乎是平行而自然地在画面中延伸着，在这里，自然的生命、文化的生命和艺术家个人的生命交织在一起，构成了属于作品自己的独立生命，他既没有起点也没有终点，而只是记录了一个自由生长着的不断变化和重生着的生命的过程。在这里我们看到了已经被割裂许久的自然与艺术之间重新融合的可能性，或许这便是先生的作品之所以总是焕发着一种生机勃勃的生命力的源泉了，而在这背后我们可以看到东西方两种自然观和生命观之间的对话与交融，在这里先生似乎是在探索西方艺术中那种对自然的观察和客观的记录与描述，与东方天人合一及再生与轮回的自然生命观之间最佳的契合点，从而在西方的形的表现与东方的意的表现之间建立起了一种对话的语境。事实上在中国的传统艺术及其审美价值体系中，唯有意境是可以同西方艺术中的所谓观念进行等量齐观地抗衡与对话的，它们是东西方艺术与艺术表现的关键和灵魂所在。在松茂先生的画作中，我们几乎随处可见这种东西方艺术不同语境之间的奇妙对话，与此同时我们同样可以看到西方不同时期的和不同风格的绘画艺术表现语言之间的那种跨越时空的神奇对话。先生画面中的空间表达，既有传统的透视关系，又有东方绘画和西方现代艺术所特有的平面感，甚至还有西方立体主义的空间表现手法，先生通过画面各种透视关系和各种由色彩和光构成的面的塑造以及自由转折的线条，营造出一种时而立体、时而平面的独特的蒙太奇式的空间组合关系，尤其是那种用全景式的表现方式来表达局部和中景的空间与构图的方式，使画面产生出了一种处在运动和变化之中的空间感，它与时而抽象、时而具象的景物刻画结合在一起，充满了梦幻与超现实的感觉。画面的色彩极其绚烂，而色调的控制又非常的平和与协调统一，补色的互动与对抗极其讲究，色彩的跳跃感和平衡感之间的分寸掌握自如，在这里你几乎可以看到从印象派到梵高再到野兽派和表现主义，以及康定斯基和蒙德里安早期绘画的色彩与笔触及油画肌理运用的各种表现手法。而画面中的许多线条的运用却是独立于色彩之外的，更加接近于传统中国水墨画中的线条表现，充满了灵性和独立的生命感。在这样的画面上，先生与其说是在展现他的丰富的学养与学问，不如说是在表现他对于绘画艺术的独到见识，先生这种自由取舍的表现手法是为了更加自由地表达他对于自然与生命的理解与感悟。或许也正是由于这个原因，使我更加喜欢先生的那些速写和纸本，它们更加真实地表达出了自然的生趣和生命的自在。

东方与西方，抽象与具象，传统与现代，先生的绘画也时时的表现出一种取舍的纠结，对于艺术而言，这种纠结是很有风险的，它往往会导致作品因达不到西方现代艺术中所追求的那种表现上的极至而使艺术流于平庸，然而松茂先生却能够从这种纠结中造化出一种中国传统艺术中所追求的中和之美，并且赋予作品一种独特的魅力和风格品质，这种状况令人想起意大利文艺复兴早期的几位所谓非主流的画家如安吉利科、波堤切里和哥估利，他们也曾曾在哥特式艺术与所谓更加先进的文艺复兴艺术之间以及诸如表现画面平面与立体纵深之间纠结和徘徊，然而正是这种纠结和徘徊造就了一批文艺复兴早期最具特色和富有魅力的作品。事实上在画史上，从来就没有所谓先进和落后的评判标准，对于一个画家的评判永远只有会画和不会画的区分，而这实在是一件一目了然的事情，实在也是不需要去用什么高深的理论去评判的事情。松茂先生无疑是一位会画的画家，而且是他那一代画家中的佼佼者，而当我们学会不再用所谓当代和传统这样的评判标准去判断绘画艺术的优劣和价值，而是真正将艺术作品本身作为本体来考量的时候，那么，象松茂先生这样的画家及其作品的价值及其在画史中的地位就会更加的体现出来，而为更多的人所了解和接受。

松茂先生不仅是一位出色的画家，他也曾是一位出色的绘画教授和教学工作的领导者，桃李满天下。《诗经》中有“如松柏之茂，无不尔或承”这样的诗句，意思是说有如松柏之茂盛，世代相承生生不息，就此作为我们对先生和他的艺术生命的衷心祝愿吧。

魏劭农

2011年7月 写于上海

魏劭农：

华东师范大学设计学院院长，艺术评论家，上海创意产业十大领军人物

Flourish Pine and Cypress, Luminous and Bright Colors Foreword of Collection of Mr.Chen Songmao's Work

Western painting has been sparked in China for over 500 years since missionaries stepped on the earth of China in 16th Century, and its mutative history and inheritance is kind of reflection of the aesthetic change and value-orientation which took place during the transformation from traditional to modern society in this country. Even today, both China and its field of painting have been involved in the wave of so-called Post Modern despite their immature modern development. In terms of Chinese western painting, two disparate camps have been lead to, one is the contemporary camp, and the other is the traditional. But as it goes, neither contemporary nor traditional has option rather than follow the market which is too strong to avoid. And there's seldom independent thinking and judgement on art, and people would not treat art as a noumenon and have further consideration on relative issues. Within this situation, it would be a tough mission if insisting one's own judgement and consideration on art and aesthetics, meanwhile, ignoring current utility and profit and refusing seduction.

In term of the style, Mr. Chen Songmao's work would be categorized as the traditional camp in current context. After closely read his works, we would notice his skill is quite different from traditional methodology as we knew before.

In the early 50 years of 20th century, the tradition of Chinese modern western painting was established by the first generation of painters, such as its pioneer Xu Beihong, and it was originated from classical academism in France. Actually, since 17th century, Italian painter Annibale Carracci and some other artists had created western classical academical tradition. In the beginning, it was full of vigour, even combined classical perfect figure and composition, represented by Raphael Sanzio, and serious observation and research together. The French followers such as Poussin, David and Ingres, their skill and sense were even better than Carracci; classical academism had achieved the top due to their works. But the problem was, when the first generation of Chinese western painting elites arrived France, where was treated as the center of Europe, for the fire of Prometheus, there's no top-ranking painter stayed in the classical academism any more, most of whom had inserted themselves into furious modern art; and followers of David and Ingres had turn classical academism into a rigescent system with formal methodology and predilection of historical themes, rather than expression of concept, emotion, character, display and observation on nature. Afterwards, Soviet school has been the only proper course to take for the second generation in which realism has been top-up in classical academism, it was due to political reasons in 50s, thus caused inherent shortage of Chinese modern western painting and art education.

As other artists who accepted serious academic training in 50s and 60s, it was the start of Mr. Chen Songmao's art as well. But academic training was only essentials of basic skills for him, the inborn capability of comprehension which lead him avoiding intrinsic format and opening up his own method with his sensibility and clinging character, and never be bound up by academical background. And Mr.Chen has become the pioneer of the third generation painters in respect his talent and insistence for decades; even today, he keeps working actively in the field with his unique perspective and expressive language.

Natural life, cultural life and his individual life are entangled together and developing in parallel in Mr.Chen's works, and relationship has constituted Mr.Chen's own independent life without start and end, it has recorded his free continuous growing and reborn of life. There we

can find new possibilities of re-combination of nature and art which have been divided for too long, and it may be the resource that gives vitality to Mr.Chen's works, here, we could abstract two views of life and nature of east and west which interact together and arise dialogues. One hand, it is description or record of nature which is rooted in western art; on the other, it is a conjunction of unity of heaven and man, and the view of natural life that reborn and metempsychosis in east, it has constituted a dialogue context between the figure of western expression and concept of eastern expression. In fact, in the system of Chinese traditional art and aesthetic value, there's only artistic Yi Jing could be compared with so-called “concept”(Guan Nian) in the west, and those two mentioned above are keys and souls of expressions of eastern and western art. In Mr.Chen's works, we could notice such magical conversations between, meanwhile, there existing the dialogue among the expression languages in different periods and styles everywhere which has traversed time and space. In spacial expression, it contains traditional perspective relation and sense of two dimensions both in east and west, even expressive way of western cubism. So here comes the spacial composition like montage, it is an unique method exhibits both two dimension and three dimension from time to time, it was constructed by various perspective relations, colors, surface formed by light and lines with free turns. Especially, panoramic perspective is applied for part or mid-shot which brings us mobile and changing spaciousness, and the abstracted and embodied landscape emerged together now and then, and it is full of magic and surreal sense. Mr.Chen favorites various colors, but his capability of arrangement makes the imago very peaceful and harmonized. And due to his capability of controlling lively colors and equilibrium sense, from impressionism to Van Gogh, then to Piet Mondrian's early expression of color, brush and texture were presented in his works. But utility of lines in Mr.Chen's work is independent from colors, it is even closer to lines in traditional Chinese ink painting which is full of intelligence and independent sense of life. It reveals in his expression that Mr.Chen's concern is not expressing his rich knowledge, but his distinctive perspective on painting. His free expression on accepting or rejecting is in order to express his understanding and comprehension on nature and life. Therefore, I prefer his drawing and paper works that honestly reveal natural joy of life and free life.

East and west, abstract and representational style, tradition and modern, Mr.Chen's work also reveal intertwined acceptance and elimination on them, which would be very dangerous for the mediocre state that fails for achieving the pursuit of extreme expression in western modern art, however, Mr.Chen could free the harmonious that Chinese tradition are pursuing from the entanglement, and his work would be endowed with a unique character of charm and style. It reminds me those non-mainstream artists in the early Renaissance such as Fra Angelico, Sandro Botticelli, etc., their work showed the lingering between gothic art and more developed Renaissance, such as two-dimension and cubic depth; due to these hesitation and entanglement, it was the origin of such most special and charming works. In painting history, actually, there's no fixing disciplines between advanced and backward, for a painter, we could say he can or not. Undoubtedly, Mr.Chen owns the capability and even is good at it. If we can describe and diagnose an artist without traditional or contemporary division, but treat the art work as a noumenon, then it is certain that those artists, such as Mr.Chen, and their work would be more valued and regarded, and their significance can be focalized and well understood and accepted by larger public.

Mr.Chen is not only an excellent painter, but also a great professor and leader in the field of education, so his students are over the world. In The Book of Songs, “the succession would be as flourish as the pine and cypress”, and this is our best wishes for Mr.Chen and his life of art.

Wei Shaonong
Shanghai, July, 2011

Wei Shaonong

Director of School of Design, East China Normal University. Art critic, Forerunner of Shanghai Creative Industry.

那掠过星辰的风 ——陈松茂先生及其油画艺术

封治国

在碧水荡漾、烟柳掩映的师大青蓝湖畔，我们时常可以看见一位文质彬彬、神情俊朗的长者漫步期间，那就是著名油画家陈松茂先生。在这所学校，先生已经度过了近三十个春秋。

先生沉静的外表下，有着涌动的艺术激情，作为他的学生，我比旁人更能观察到这点。但他的激情是内敛的，阅读先生的作品，我们可以品味出那真放间蕴含精微的艺术特质。在日见喧嚣的当代画坛，先生的艺术总是保持其高傲冷峻的品格，一如他的为人，谦和下流淌着清高。在先生的创作前，我始终能感受到一种清新的气息，这种清新有如掠过星辰的清风，那正是叶芝诗歌中的意象。

陈松茂先生的创作题材非常宽泛，人物、风景、静物均有涉及，但我以为风景最能体现先生的艺术成就。不久前，读到了松茂师早年的几张风景写生，遂惊叹于先生对物象的敏锐观察力和驾驭色调的控制力。松茂师上世纪 60 年代就读于广州美术学院油画系，师从郭绍纲、周大集、王肇民等先生。郭绍纲是留学苏联的老前辈，其油画风景写生影响了众多青年学子，松茂师从少年时代开始，一直坚持面向自然写生，以造化为师，数十载不动摇。上世纪 90 年代末，我有幸成为先生的首位油画研究生。三年的学习中，松茂师始终坚持与我在课堂共同作画，面对模特研究人物造型，砥砺艺术语言，言传身教，循循善诱。直到今天，每每我回忆往昔，似乎又回到了那间散发着松节油清香的教室。先生强调师造化，更强调师心，他坚决反对自然主义的机械抄摹，注重概括，讲究提炼，始终把艺术的表现力放在首位，先生的教导，一直影响着我今天的艺术实践。他常对我说，“要做好加法，更要做好减法”、“少即是多，以少胜多才是艺术的高境界”。他是这样要求学生的，自己更是这样的坚定实践者。

闻一多先生曾经用“带着镣铐跳舞”来形容诗歌创作。松茂师对此深以为然，所谓“镣铐”，是指对于艺术规律的学习，不学习艺术规律，也就无法进入艺术创作的自由王国。但拘泥于“镣铐”，墨守成规，也无法真正“跳舞”。松茂师重视基本功的训练，重视对必然王国的钻研，但更强调性灵的抒发，他极为尊重艺术感觉的形成，反对因辞害意。他认为，艺术规律是为我所用的，艺术创作的本质，实际上是“我注六经”的过程。率真、朴素、有感而发是艺术创作中最为可贵的品质，一切矫揉造作、无病呻吟都是艺术的天敌，而媚俗则是先生最无法忍受的大忌，因为那意味着艺术格调的完全丧失。松茂师的画之所以呈现出自然、清新的气息，与他在艺术格调上的操守是完全吻合的。在他看来，一切绘画技巧、一切语言手段，脱离了纯正的艺术品位，就无异于走火入魔。多年来，每每与友人谈及先生的作品，我总是把先生对纯正艺术品格的追求放在首位，那是松茂师作品的核心价值。

先生的艺术创作，有着强烈的书写意味，但他追求的不是草书的飘逸，也不是行书的流畅，我以为他更接近石鼓文的沉郁顿挫。先生作画，鲜有一挥而就者，即便是方寸之间的小品，亦是苦心经营，绝不率尔操觚。我总爱把松茂师誉为苦吟诗人贾岛，他的作品，大都是“两句三年得，一吟双泪流”的产物。先生之为人，素来敏于事而慎于言，举止庄重，行事磊落，他反对轻佻的作风，从不追求画面的帅气。在他看来，所谓“气韵”，不是表象的潇洒，而是发于本心的浩然之气。先生同时是水彩画大家，那淋漓酣畅的画面、轻松自如的笔法，竟是苦心孤诣、深思熟虑的结果，其中甘苦，实不足为外人道也。先生的油画风景，笔触

雄浑，色层丰厚，视觉冲击力强烈，正所谓“独照之匠，窥意象而运斤”！笔者以为，对意象的经营，是松茂师艺术风格的重要特点，它贯穿了先生艺术生涯的始终。

从《春到井冈》，再到《八大山人纪念馆》、《故乡金秋》、《瑞雪》，先生的风景创作，有着一一条鲜明的艺术轨迹，那就是摆脱自然主义的描摹与叙事，在保持写实语汇的基本框架下，探求画面的言外之意、象外之旨。他十分注重作品内在的抽象构成因素，讲究整体的平面布局与色彩分割。这使他的画面形成一种强烈的风骨之力。风骨，正如刘勰在《文心雕龙》中所说的，它必须“捶字坚而难移，结响凝而不滞”。松茂师从整体气韵入手，精心锤炼画面中的每一块形与色，绝不拖泥带水，言不及义。因此，他的画面有一种画骨端直、意气俊爽的雄浑之气，即使在表现江南的旖旎风景时，画面亦更多呈现出壮美而不是优美的意象特质。先生时常在与我的谈话中，讲到油画的民族气派问题，在他的观念中，这种气派，是植根于中国传统文化的内部，它不应该是表面文化符号的嫁接，而在于文化的精神气度。因而，先生在风格取向上，很自然地选择了从意象这一中国美学的基本范畴入手，在保持油画材质美感的前提下，融入自我的审美追求。无论是他的风景，还是静物、人物，在精神特质和画面气度上，都显示出一个艺术家明确的价值判断。他关注当代艺术的发展，但对其间的投机与哗众取宠十分警惕。作为一位正直的知识分子，他也不屑于对政治符号的揶揄。他的全部实践在于一堆油画的材料玩味，在于纯粹艺术语言的试验。我们无需苛求他的画面要有“当代”感，他不是斗士，更谈不上“愤青”。我总觉得，相比外部的热闹与喧嚣，他更像是一位书斋内的隐者，浸淫在传统的丰厚滋养中，长期过着“冥想”式的生活。他从不随波逐流，更谈不上时髦，他有自己的艺术观，有自己的价值判断，这是一位艺术家最可宝贵的部分，他理应受到尊重。我常想，在当下这样的氛围，当大家唯恐被讥为落伍的时候，先生从容地坚持自己的艺术道路，这是怎样的一种坦然和自信。布克哈特（Burckhardt）在《历史的沉思》中曾说，在思想领域，我们应当废除一切边界，因为“世界上具有高度精神价值的事物实在太少，任何一个时代都不能这样说：我们绝对的自足；……在精神领域，我们必须只力求更高的事物……我们能够得到更高的事物”。这段话，也正是我对先生精神世界的理解。也许有一天，我们会真正体会到这位德国艺术史巨擘的话，那时，我们会再次品味出什么叫“岁寒，然后知松柏之后凋也”。

先生已年近耄耋，然笔耕不辍，每每拜访恩师，总能见到他的不少新作。画室空间虽小，却是窗明几净，纤尘不染，他在寂寥中耕耘并收获着。数年前的一个夜晚，当我再次看到先生的《瑞雪》时，不禁想起了苏东坡的一段话：“时云暮矣，风雪凄然，纸窗竹屋，灯火青莹。时于此间，得少佳趣。”天籁问，那恍若掠过星辰的清风不正映照着先生寂寥而磊落的人生境界吗？清代王士稹在《香祖笔记》中对苏公的这种寂寥之境曾阐发道：“此等寂寥风味，富贵人所不耐，而予最喜之！”是的，在那“槁几延毛子，明窗馆墨卿”的单纯天地间，在那惨淡经营、孤独幽微的寂寥生活中，先生却拥有了富足的精神领地。

“秩秩斯干，幽幽南山，如竹苞矣，如松茂矣。”我不知道这段《诗经·小雅》中的优美文字，是否就是先生名字的出处。但这位从孤儿院成长起来的艺术家，他用毕生努力所创作的作品及他所取得的艺术成就，早已“如松茂矣”。如今，先生已臻人书俱老之境，但他的艺术脚步还在前行，作为他的弟子，我衷心地祝愿先生健康长寿，为我等后辈再创佳作！

2009年8月2日于中国美术学院

封治国：

中国美术学院博士，江西师范大学美术学院副院长

The Wind Sweeps by Stars

Mr.Chen Songmao and His Art

We often meet a gentle elder, with bright spirits on his face, strolling on the bank of the green lake of Common University where is surrounding by rows of willow. This respected gentleman is the famous oil painter, Mr.Chen Songmao. My tutor Mr. Chen has been working in this university for around 30 years.

As Chen's student, I've observed more clearly than any other that beneath his calm expression, there always fluxing his artistic passion. We could appreciate his elegant and exquisite character that embodied in the trueness and expression of his work, even though his passion is constrained by him. In the field of painting, which is getting more and more clamorous, so as himself, Mr.Chen keeps his proud and cool manner, and his aloofness is undergoing beneath modesty. I could feel the fresh breath when standing in front of his works, such freshness could be compared to the wind that sweeps over stars, that's the metaphor from William Butler Yeats' poetry as well.

It seems to me that Mr.Chen's landscape painting is the most represented among all his creative themes. Not long ago, it is pleasant that reading his early landscape painting and surprised by his sensitive observation and dominance on hue. Mr. Chen studied in department of oil painting, Guangzhou Academy of Fine Arts, and his tutors are Mr. Guo Shaogang, Mr. Zhou Daji, Mr. Wang Zhaomin, etc. Among them, Mr. Guo Shaogang studied in Soviet Union and his landscape oil painting had affected quite a lot young followers, even Mr. Chen Songmao. He concentrated on nature and adhered to nature and has lasted for decades since he was a young talent. Luckily for me, I was the first MA of Mr. Chen. During the three years followed him, Mr. Chen insisted the education and discussion should take place in classes, we researched mold of human body when had model, probed into art language. Mr.Chen instructed and influenced me by both word and deed, and was good at giving me systematic guidance. The memory brings me back to the classroom filled with scent of terebinth, whenever I look back upon the old days, moreover still so far. Mr. Chen has strong recommendation that emphasizing learning from nature and heart, but resolutely against naturalistic stiff copy, he suggests generalization and abstraction, for him, the upmost element is artistic expression all along. And Mr. Chen's instruction affected my art practice at all times. He often tells me, “Be good at addition, and subtraction is even more important.” “Less is more, it would be the higher achievement if less would overcome more.” This is how he enlightens his students, and he is the decisive practitioner of this principle as well.

Mr.Wen Yiduo applied “dancing with shackles” to describe poetry. And the “shackle” so-called means rules of art, it is impossible to enter the free kingdom of art creation without rules, and it strikes Mr.Chen as very true. But too much shackles to dance, only sticking to conventions would baffle one's move. Mr. Chen attaches great importance both on basic training and research on inevitability; he respects form of artistic feeling very much, advocates growing of intelligence and spirituality, so he opposes impairing of rhetoric on imagery. For him, rules of art is functioning as “making notes on The Six Classics of Confucius”, which is the essence of art creation. The most valuable characters of art creation are forthright and sincere, austerity and spirit of let emotion take its course, rather than the negative element that affected manner and sentimental twaddle, above all, kitsch is the most unaccepted by Mr. Chen, for him, it means the total lost of artistic style. In this sense, The natural and fresh breath of Mr. Chen's works is corresponding with his style and virtue. If any skill and method breaks away from pure

artistic taste, it is nothing else but possessed by the devil. When talking with friends about the Mr. Chen's work, I have been always upholding his pure pursuit of artistic character as his central value.

Mr. Chen's art creation contains strong sense of writing, but in my point of view, what he is chasing for is neither the graceful cursive style (Cao) calligraphy, nor the fluent running style (Xing) calligraphy, his work is even closer to the calmness and melody of stone-drum inscriptions (inscriptions on drum-shaped stone blocks of the Warring States Period). Rarely, Mr. Chen's work can be done within one brush, every piece would cost his great effort on composition even a small work, he never let it be. I always compare Mr. Chen to Jia Dao, a great poet whose most sentences are "composed in two or three years, and when reading every sentence, there would accompanied tear." As a gentleman, Mr. Chen is usually sensitive on actions and talking, he owns serious manner, and acts frankly. He opposes skittish act and never only hunting for image. To the best of his belief, the Yi Jing is the noble spirit, instead of facial handsome. Not only an oil painter, Mr. Chen is also good at water color painting. You would see the fully and delightfully image, free brushwork, those are the result of painstaking and deliberate consideration which could not be known for the other, but himself has tasted the internal bitter and sweet. In Mr. Chen's landscape oil painting, we could observe strong brush and rich colors arrangement which bring us strong visual impact, it is exactly "particular observation, peculiar function." In my view, the arrangement of intention is the central feature of Mr. Chen's works, and it has been impenetrated his art life.

From Arrive in Jingang, to Memorial of Ba Da Shan Ren, Gold Autumn of Hometown, Auspicious Snow, we could observe distinct trace in Mr. Chen's works, his landscape has eliminated naturalistic narration and depiction, while insisting realistic framework, he also exploring the subaudition and implication locate out side the imagery. Mr. Chen attaches great attention on internal abstract constructed element and complanate arrangement and division of colors which forged strong character of his work. The strong character, as Liu Xie mentioned in The Literary Heart and the Carving of Dragons (Wen Xin Diao Long) should be "conjecturing strong and stable words, making crystallized and flexible sounds." Mr. Chen's work always starts from the general character and think over every shape and color in the image. He refuses messy, sloppy and express at random, which leads to bright and clear, strong and upright temper; even his work of graceful landscape of the region of south Yangtze River, we seldom see the gentle feature but magnificent beauty. Mr. Chen usually mentioned the national manner issue in our discussion, in his concept, this feature is rooted in the internal Chinese culture which concerns the cultural spirituality other than the symbolic grafting. In terms of the style of his work, he takes the imago at the first step in order to integrate it into his own aesthetic pursuit. No matter his landscape, still life painting, or portrait, all reveals artist's clear judgement in the spirituality and capacity. As well, Mr. Chen concerns the development of contemporary art, but he is aware of speculation and flubdub in the work. As an honest intellect, he thinks it is scorn to use or tease political symbol. All his praxis concentrates on chewing material and experiments on pure artistic language. There's no need to request the sense of contemporary, he is neither a fighter nor even a young cynic. Comparing with the noisy outside world, he is more an anchorite who lives in meditation and nourished richly in the tradition. Mr. Chen never swim with tide, he insists on his own artistic concept and judgement which is the most valued issue of an artist and should be paid enough respect. Within such atmosphere, he just follows in way and neglects the saying of fogysim, we could imagine how his imperturbation and confidence. In Jacob Burckhardt's Reflections on History (Weltgeschichtliche Betrachtungen), it suggests the borders should be eliminated in the field of thinking, "There's rarely the matters with high spiritual value in the world, therefore, it could not be said at all in any period: 'we are definitely satisfied'... In the field of spirit, we have to achieve higher object... and we can get it..." I would apply to this sentence to express my understanding on Mr. Chen's spiritual world. Maybe one day, I could full apprehend Burckhardt's word, and we would re-absorb the old saying that, "you would know the pine and cypress is the last to fade in winter."

Mr. Chen is nearly eighty years old, however, I usually can appreciate his new works when I visit him due to his diligent praxis. In his loneliness, he is cultivating and reaping at the same time, what he does only takes place in his small bright and clean studio. I still could remember one night years ago, when I re-visit Mr.Chen's Auspicious Snow, I could not help thinking Su Shi's poetry, "The dark fell, wind and snow arrived. Paper window and bamboo house, the light was bright. During the time stayed in, interest is seldom obtained." Tian Lai just asked, isn't the wind that sweeps over stars reflects his realm of life, lonely but upright? Wang Shizhen, scholar in Qing dynasty, interpreted the situation described by Su Shi, "The lonely situation could not be tolerated for the rich, however, it's my favorite."Such as calligrapher Mi Fu's natural description, in the pure world, it is "simple desk, brush and me, bright window, simple house, ink and me" , it reveals kind of simple and lonely life, but Mr.Chen owns his rich spiritual world in it.

"Flowing brook, quiet and beautiful South Mountain, in the thick bamboo forest, there is leafy pinetum." I'm not sure whether the gentle words from The Book of Songs: Xiao Ya was the origin of Mr. Chen's name. He grew up in an orphanage, and has achieved his accomplishment by continuous working which exhausted his whole life, and this situation could be compared to a leafy pinetum. Today, Mr.Chen and his work has attained veteran character, however, he is still on the way of moving forward. As his follower, I sincerely wish him a healthy and long life and create more great works for the followers.

Feng Zhiguo

China Academy of Art, August 2th, 2009

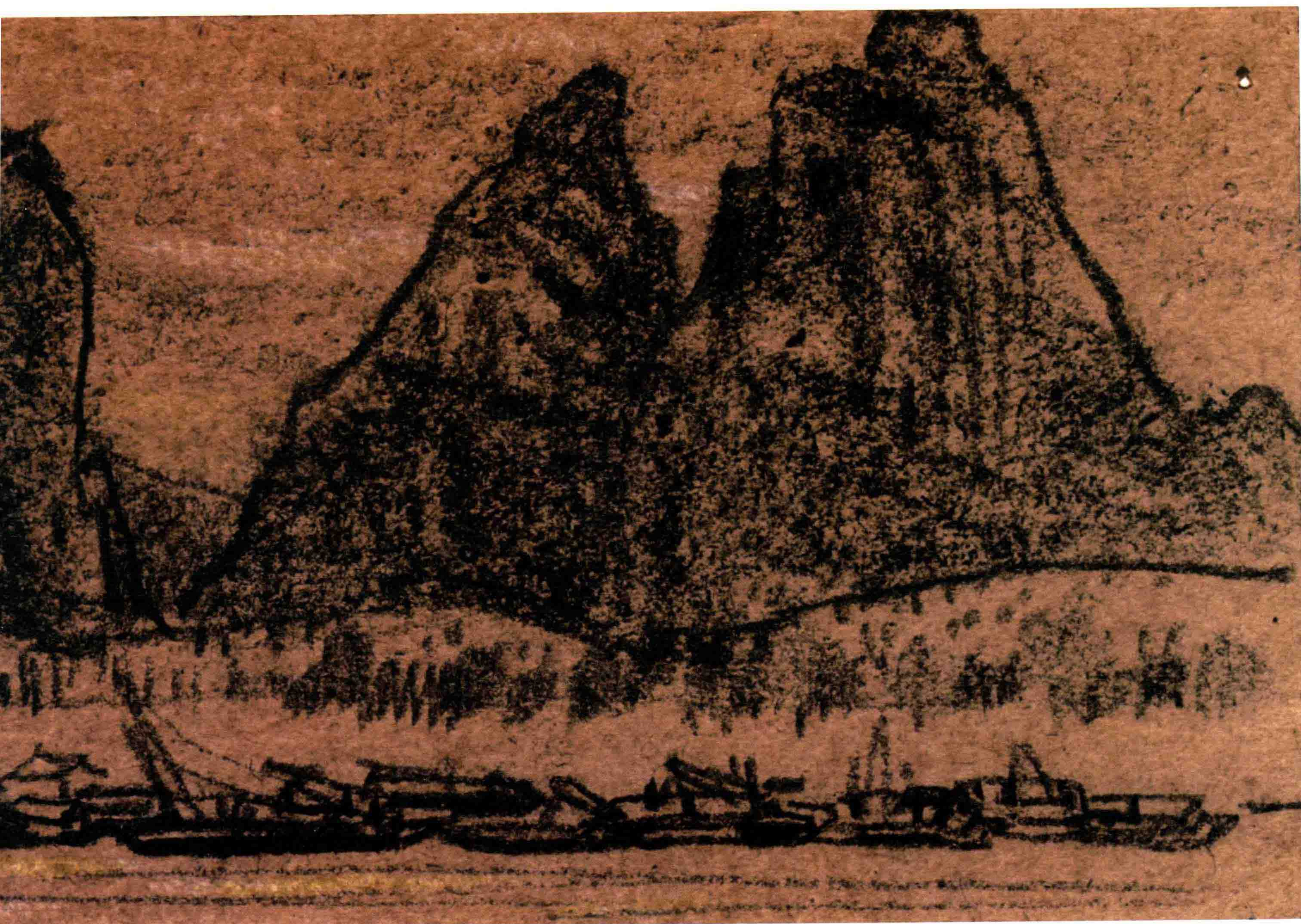
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桂林山水（炭笔纸本画）7x21cm 1961 年作

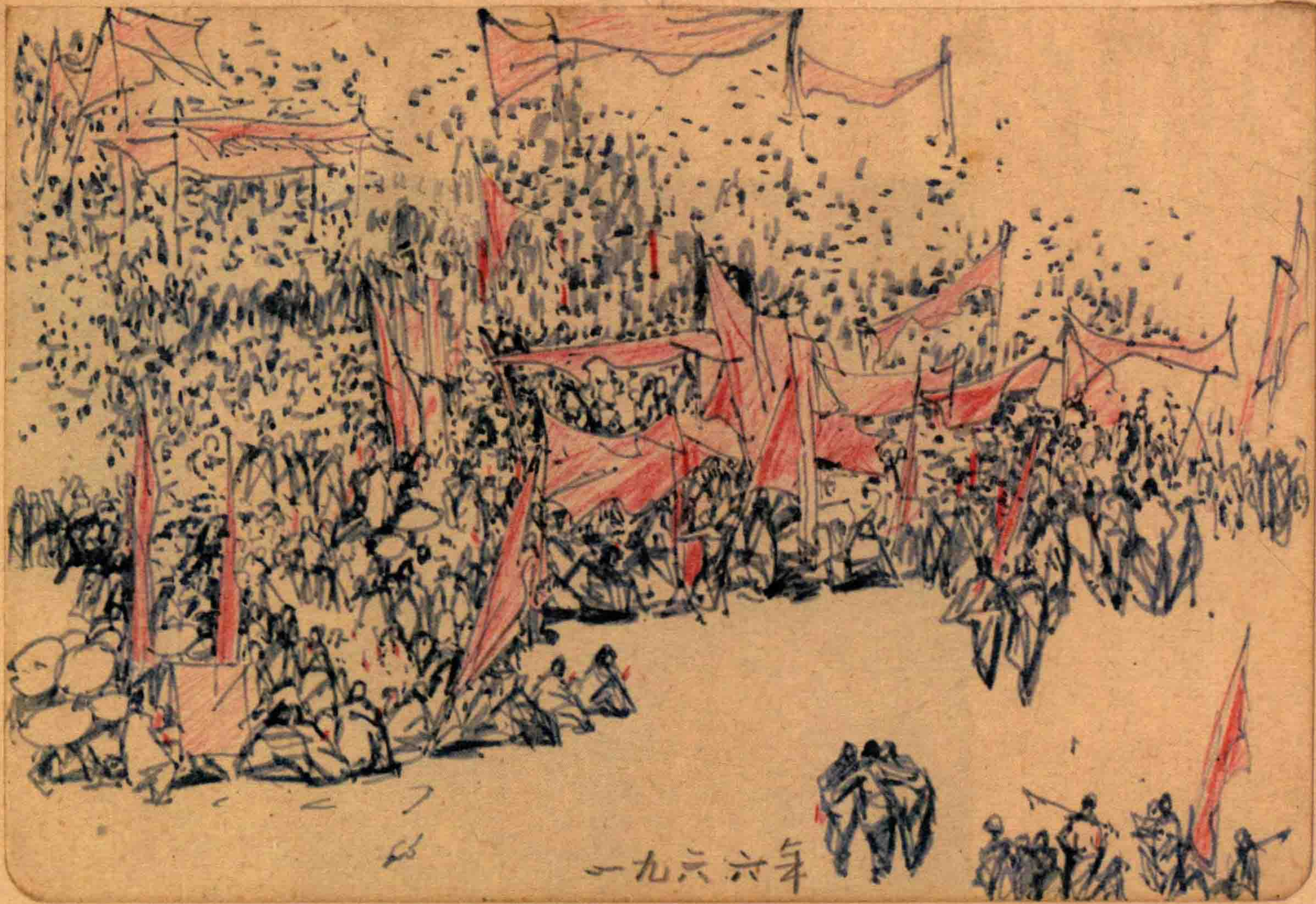
Guilin Landscape (charcoal painting on paper)/7x21cm/1961





左图：彩铅纸本画 10x15cm 1966 年作
右图：八角楼的灯光（历史画手稿纸本画）27x19.5cm 1968 年作

Left: Color Pencil Painting on Paper /10x15cm /1966
Right: Light of the Octagonal Tower (historical manuscript painting on paper) 27x19.5cm/1968





左图：炭笔纸本画 18x16cm 1958 年作

左图：炭笔纸本画 19.5x13.5cm 1958 年作

右图：铅笔淡彩纸本画 18x13.5cm 1958 年作

Left: Charcoal Painting on Paper/18x16cm/1958

Left: Charcoal Painting on Paper/19.5x13.5cm/1958

Right: Light Color Pencil Painting on Paper/18x13.5cm/1958

