

高手到  
处都是

兔子在丛林

刘宾著  
Liu Bin

从『都是高手』到『兔  
子在丛林』刘宾作品集

From "All Are Masters" to "Rabbit in the Jungle"



河北美术出版社

# 从“都是高手”到“兔子在丛林”

## 刘宾作品集

刘宾 著

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From "All Are Masters" to "Rabbit in the Jungle"



# 序

# 兔子在丛林（代序）

刘振

读小人书是童年时的一大乐事，虽然那时候还不识字，却也看得津津有味。由于不认识画面下方的文字，我们发挥想象，把一页一页的画面重新“编”成一个故事，甚至把自己也“编”进故事里。

对于童年的心灵来说，生活的每一页画面下面，都是大人们的话语。对这些话语，我们也不甚明了。结果，我们无意间磨炼出的想象力就派上用场，把生活的画面也编成故事，我们就在故事里。

有时，我们甚至完全不需要现实的画面，就能编出一两段故事了。故事都是白日梦，我们却总是瞪圆了眼睛做这个梦。这是我们自由的领地，异想天开、无拘无束，是大人们不知道的所在。这样的领地，甚至会终其一生珍藏在我们的心里，不向任何人打开。

这似乎是不需外学的本能，在我们长大后也能发挥作用。每幅生活画面的下面，并不都有文字、话语的说明，即便有，也往往很不充分。这倒重新激发了我们的想象，把生活编成一个像样的故事。生活充满了束缚，却也到处是自由的领地。生活中不能没有别人，我们却总有别人进不到的地方。得意！

儒家的教诲是“慎独”，即便独处时也应自律。但是在这没有充分说明的生活中，哪里才算是独处的地方呢？也许正是这个我们自由的地方。我们是自由的，我们珍惜这种自由，舍不得让人知道，这也是慎独。



# Rabbit in the Jungle

By Liu Zhen

Reading comic book is a great delight of childhood. Although we were illiterate at that time, we read with interest. Not knowing the text below the picture, we recompiled pages of pictures into a new story with imagination, and even put ourselves in the story.

For the soul of childhood, adults' words were at the bottom of each page of life scenes. We were not clear about these words. As a result, the imagination we inadvertently honed came in handy. We compiled scenes of life into a story, and we were in the story.

Sometimes, we didn't even need a realistic picture to create one or two stories. The stories were daydreaming, but we dreamed with eyes wide open. This was our free territory where we were whimsical and unrestrained, and it was a place unknown to the adults. Such territory might even be a lifetime treasure in our hearts, unrevealed to anyone.

It seems an instinct which also plays a role after we grow up. There aren't always texts or explanations below each scene of life. Even there is, it is often very inadequate. This stimulates our imagination to make life into a decent story. Life is full of constraints as well as freedom. We can't live without others, but we can always have a private place. Proud!

Confucianism instructs us to be "discreet in privacy", i.e. to have self-discipline even when alone. But in the life without full description, where is the place to be alone? Maybe it is the place where we are free. We are free and we cherish this freedom, could not bear to let people know. This is also self-discipline.

We are alone in a place full of others. We can also luxuriate in "decorating" it with strange things such as snake, skull and creek. They can be ready at a moment's notice without being put on

我们独处在满是别人的地方。我们还可以对这个地方尽情“装饰”，装饰上千奇百怪，蛇、骷髅、小河，召之即来，无须备案，也不用任何文字、话语缀在画面下面。这装饰是自由的，不受文字、语言的约束。

我们甚至不受自己的约束。藏在这些装饰里，藏在自己创作的画面里，藏在丛林中，藏在兔子的面具下。是我们藏着么？还是我们本来就与丛林是一体的？也许我们本来就是丛林里的兔子。

对于从乡下迁到城里的小孩来说，更是如此。乡间的丛林变成了水泥森林，水草的味道变成了煤尘的味道。那些在乡间编成的故事，突然间全不适用了。那个自由的领地还在么？小孩总是倔强的，不愿舍弃那乡间的故事，就先在心里收藏起那勃勃的生机，然后在城市另起炉灶。

我们似乎有了两块自由的领地，多么奇怪。究竟哪一块才真正是我们的呢？我们也许会从一块迁到另一块，或者今天藏在这一块，明天藏在另一块，自由地迁徙在自由的领地，又似乎是不得不迁徙。每一块都是自由的，却又互不相属，自由在这里断裂了。我们还自由么？

不仅是两块领地，好像连小孩的心也成了两半。一半藏着乡间的故事，这颗心永远保留在了童年；一半编着城里的故事，半路出家地成长着。哪一半是真的呢？抑或是不一不异、不常不断？这也许只有那双慧眼能看到。

records or attached with any texts or words. The decoration is free, unbound by texts or words.

We are not even bounded by ourselves. We hide in these decorations, in pictures we create, in the jungle and under the masks of rabbits. Are we hidden? Or are we essentially part of the jungle? Maybe we are originally rabbits in the jungle.

This is especially true for children who move from the countryside to the city. The jungle of the countryside turns into a cement forest, and the smell of aquatic plants becomes that of coal dust. The stories made up in the countryside are suddenly not applicable. Is that free territory still there? Children are always stubborn, unwilling to give up rural stories. So they first collect the vigorous vitality in the heart, and then start all over again in the city.

We seem to have two free territories, how strange! Which one on earth truly belongs to us? We may move from one to another, or hide in this one today and in the other tomorrow. We migrate freely between free territories, yet we seem to be forced to do so. Both of the territories are free, yet not belong to each other. Freedom cracks here. Are we still free?

It's not just about two territories. Even the children seem to have two hearts. One conceals stories in the countryside and forever remains in the childhood, while the other makes up stories in the city and grows from halfway. Which one is true? Or neither is real or permanent? It maybe takes Buddha to see.

However, for children who grow up in countryside, I guess they would rather hide in the picture that has disappeared.

可是，对于那乡间成长过的孩子来说，倒宁愿藏在那已经消失的画面里吧。

2011 年 11 月 21 日



# 率真的表达 别样的境像

——评刘宾油画新作

杨维民

每个人的孩童时代或多或少都有过非凡的梦想，在自己的世界里做自己的主宰。这是一份属于童年的英雄情怀，而在刘宾的作品中这份情怀得到了延续，从“都是高手”到“兔子在丛林”，刘宾让这个理想变得更具体。

初看刘宾作品，对怀有视觉刺激和审美期待的人来说似乎看到了别样的境像。从他的画面里找不到刻意营造的形式美，也没有粉饰甜腻的审美风格，甚至没有传统艺术的规整性，唯一凸显的就是一份童稚的单纯和坦率，这种童稚感不等于拙劣和浅白，而是有着童心的内核。从四川美术学院油画专业硕士毕业的刘宾有着系统而专业的学院教育背景，但他却适当地舍弃了部分绘画技巧，以返璞归真的手法营造涂抹感和写意性，不拘泥形体的细节更重视整体氛围的营造。这种舍弃背后必然有着非常的态度与坚持。

刘宾是个70后艺术家，赶上了20世纪90年代末产生的“新绘画”浪潮，自然有着70后“后生代”艺术家的基本特点。从他的作品里我们看不到太过沉重的历史感，他更擅于将个人面貌放大，强调自我感受和追求虚拟。他这一代人同时也是独生子女的一代，备受呵护与关注的成长环境使他们更加敏感易受伤。因此，生活里的挫败会带给他们更多虚幻的感觉，我们从刘宾的作品中能读到他画中人物的感伤、困惑和孤独。

在“都是高手”系列里，他赋予画面中的每个形象明确的角色和身份。这些角色有的存在于社会之中，有的存在

# Frank Expression, Unique Mirror Images

——On Liu Bin's Recent Oil Painting Works

By Yang Weimin

Everyone has more or less extraordinary dreams in one's childhood. It is children's heroic feelings to be their own masters in their own world. In Liu Bin's works, such feelings are extended. From "All Are Masters" to "Rabbit in the Jungle", Liu Bin makes this ideal more specific.

At first glance of Liu Bin's works, those who have visual stimulation and aesthetic expectations seem to see a different kind of mirror images. There is neither deliberately created formal beauty nor apathetic or overly sweet aesthetic style in his paintings, not even the regularity of traditional art. The only highlight is a sense of childish simplicity and frankness, which is not equal to clumsiness or shallowness, but the core of innocence. Liu Bin, who graduated from Sichuan Fine Arts Institute with a master's degree in oil painting, has a systematic and professional college education background. However, he has appropriately abandoned some of the painting techniques to create a sense of scribble and freehand brushwork, unrestrained by physical details and paid more attention to the creation of overall atmosphere. There must be an extraordinary attitude and persistence behind such abandonment.

Liu Bin is an artist born in 1970s. He caught up with the tide of "New Painting" in the late nineties, and naturally has the basic characteristics of "post-generation" artists born after 1970. From his works, we can't see too heavy historical sense. He is better at enlarging personal appearance, emphasizing self-feelings and pursuit of the virtual. His generation is also the generation of only child who has grown up with much care and attention, which makes them more sensitive and vulnerable. So the frustration of life will bring them more illusory feelings. In Liu Bin's works, we can read the sentiment, confusion and loneliness of the characters. Since his growth process has undergone a new social change, his childhood was deeply influenced by heroes and cartoon images in Western

于虚构的故事里，不分国籍，有刀客、学生、政客，也有博伊斯、肯德基和超人。身份指向代表着每个人在成长初期关于未来身份的无限遐想和各种可能。人们常说，一切的开始都是美好的。无论是如今善良平凡的普通人，还是误入歧途正在做恶的坏人，他们都曾有过潜在的无数种可能，这是一个“你是谁，你想成为谁”的问题。而这些可能，随着接踵而来的选择在成长过程里一点点剥落，人无法真的拥有三头六臂，选择的同时需要不断舍弃，留下的遗憾被牢牢记住。也许，正如刘宾所说的那样，如今的我们都只是伪装成长大后的样子罢了。在成人的外表下，我们的心里都还有个没长大的孩子，无论当时的理想是成为天上飞的英雄还是地上跑的小狗，那都是最初的自己，我们或许把这个自己藏在了内心深处，刘宾则是把这个自己留在了他的作品里。

从“都是高手”到“兔子在丛林”，我看到的是刘宾作品中自我的一次成长和跨越。他从身份理想的追寻里走了出来，关注到自我感受和当下心境，他为自己营造了一片天地，以一种寓言的方式将自己置入其中。他是那只兔子，在森林里居住。“都是高手”里的人物只活在空荡的背景中，他们的存在没有时间和空间，不需要情节和原委。但在“兔子在丛林”里，画中的每个人物都待在丛林世界里，这片丛林，是刘宾内心的一个“梦境”，更确切地说，是他心中的“微观世界”，既包含着他对世界的理解，又透着些许童话寓言的色彩，引起观者想一探究竟。

进入刘宾这个“奇境”的入口在他的画幅里，只有拥有



pop culture. Super heroes with Western characteristics such as "Zorro" "Spiderman" and "Superman" were deeply imprinted in his childhood and became important elements of his future creation.

In the series of "All Are Masters", he gives each character a clear role and identity. Some of these roles exist in the society, and some exist in fictional stories, regardless of nationalities. They include swordsman, students, politicians, as well as Beuys, Kentucky and Superman. The identity represents each person's infinite reverie and various possibilities of the future at the early stage of growth. People often say that the beginning is always beautiful. Whether they are good but ordinary people, or a so-called "bad guys" who go astray and do evil, they all once had the potential of numerous possibilities. This is a question about "who are you and who do you want to be". These possibilities were peeled off with ensuing choices in the process of growth. People can not really have three heads or six arms, so they must constantly give up when making choices, and the regrets are firmly remembered. Perhaps, just as Liu Bin puts it, now we are only disguised to be grown-ups. There is always a kid in us under the coat of adult. No matter our ideals back then is to be a heavenly hero or a dog running on the ground, that's our initial will. Maybe we hide the kid deep inside, while Liu Bin put them in his works.

From "All Are Masters" to "Rabbit in the Jungle", I see the self-growth and new leap forward of Liu Bin. He steps out of the quest for identity, and focuses on private feelings and present state of mind. He has created a world for himself, and put himself in it in the way of fables. He is the rabbit living in the forest. In "All Are Masters", the characters only live in an empty background, existing with neither time or space, nor plot or details. But in "Rabbit in the Jungle", each character in the painting stays in the jungle, which is an inner "dreamland" of Liu Bin, or rather, a "micro-world" in his