

海外中国油画家

THE OVERSEAS
OIL PAINTER
OF CHINA



李晓刚

THE OIL PAINTING OF
LI XIAOGANG

天津人民美术出版社（全国优秀出版社）
TIANJIN PEOPLE'S FINE ARTS PUBLISHING HOUSE
(STATE OUTSTANDING PUBLISHING HOUSE)

油画作品



38. 白毛衣 *White Sweater* Oil and Tempera 混合技法 2000年 45.5cm × 53cm

扉页: 猫和少女
Cat and Girl
Oil
油画
2005年
50.0cm × 60.6cm

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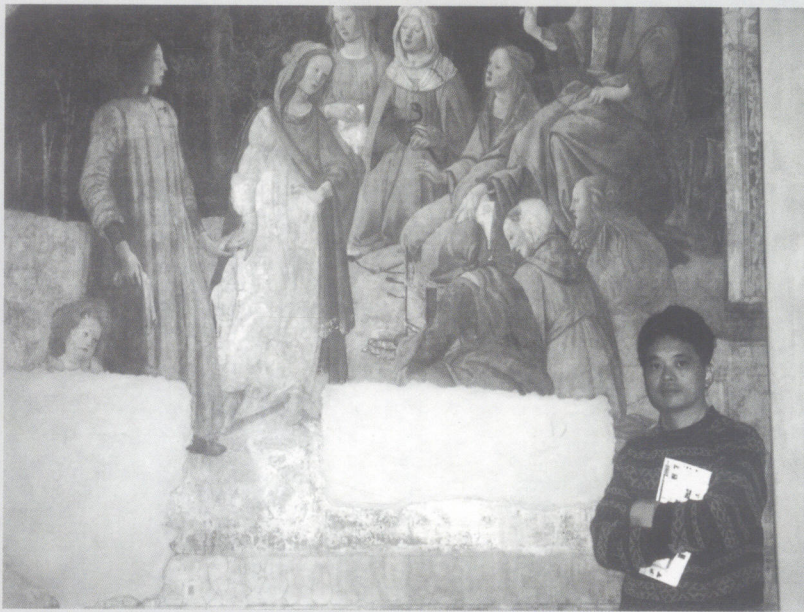
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画家李晓刚在意大利



画家李晓刚和模特儿



画家李晓刚的工作室

李晓刚艺术简历

- 1977年 毕业于北京市八一中学
 - 1979年 考入解放军艺术学院美术系
 - 1982年 油画《微山湖》入选全军美展
 - 1984年 油画《1949年春》入选第六届全国美展
 - 1986年 参加第三届国际艺苑油画展
 - 1988年 油画《泸沽湖的传说》入选第一届全国油画展
 - 1989年 加入中国美术家协会
 - 1990年 考入日本国立大阪教育大学美术系硕士研究生，在前田律雄教授研究室攻读绘画技法、材料专业。在校期间赴意大利绘画工房及欧美国家研究蛋彩画技法
 - 1999年 蛋彩画《少女》获东京上野森林美术馆银奖
 - 2000年 由日本丹波市立美术馆主办“李晓刚蛋彩绘画展望展”，作品《海的信息》被该馆收藏
 - 2001年 油画、蛋彩混合技法《石榴》获东京都美术馆第七十七届白日会佳作奖，同年油画《翻绳》获日本OSAKA第十届国际现代造型大奖
 - 2002年 为日本大阪现代建筑一心寺三千佛堂内堂创作大型蛋彩湿壁画《雪山弥陀三尊图》(10米×25米)，同年油画、蛋彩混合技法《蚀》入选第四届佛罗伦萨雪梁舍奖展
 - 2003年 油画、蛋彩混合技法《残照》获东京都美术馆第七十九届白日展白日奖，同年赴圣彼德堡列宾美术学院做访问学者
 - 2004年 油画、蛋彩混合技法《息》获东京都美术馆第八十届白日展TOMITA奖
 - 2005年 油画《人鸟》(又名《偶像》)入选日本HYOGO国际现代绘画大奖展
 - 2006年 油画《翻绳》获日本三洋美术大奖
 - 2006年 谈艺录《李晓刚画话》由人民美术出版社出版
 - 2006年 油画、蛋彩混合技法《悠》被中国美术馆收藏
 - 2007年 油画、蛋彩混合技法《视》获日本国文部科学大臣奖
- 现任职于日本大阪市国立教育大学。长年以来在日本高岛屋画廊、大丸画廊、东京文艺春秋画廊、岛之内画廊举办个展，与东京银座ARTONE画廊签约并每年举办个展，作品为美术馆及个人广泛收藏。



画家李晓刚壁画工作照



画家李晓刚获奖后接受日本《读卖新闻》社的采访



画家李晓刚在Yinena教堂

Li Xiaogang

Resume

- 1977 Graduated from Beijing Bayi High School
 - 1979 Enrolled in the PLA Academy of Arts
 - 1982 His work "Lake Weishan" was selected in the PLA Fine Arts Exhibition.
 - 1984 His work "Spring in 1949" was selected in the 6th National Fine Arts Exhibition.
 - 1986 Participated in the 3rd International Art and Literature Circle Exhibition
 - 1988 His work "The Legend of Lugu Lake" was selected in the first China Oil Paintings Exhibition.
 - 1989 Joined the Artist Association of China
 - 1990 Entered the graduate school of Osaka Kyoiku University (master degree course), major in painting technique and materials. He went to Italy and the U.S.A. to study tempera technique.
 - 1999 His work "Girl" won the silver medal in The Ueno Royal Museum in Tokyo.
 - 2000 "Li Xiaogang's Tempera Exhibition" was held in Tamba City, Ueno Memorial Museum. His work, "Messages from the Sea" was collected by this museum.
 - 2001 His work "Pomegranate" won a fine work prize in the 77th Hakujuitsukai Exhibition. His work "Cat's Cradle" won the 10th International Contemporary Art Competition OSAKA in Japan.
 - 2002 Painted the tempera mural "Amitabha in the snow mountains (10m×25m) in the Sanzenbutudo hall in Isshin-ji Temple in Osaka in Japan. His work "Lunar Eclipse" was selected in the fourth Florence Prize Exhibition in The Seturyosya Museum in Nigata.
 - 2003 His work "Afterglow" won the Hakujuitsu prize in the 79th Hakujuitsukai Exhibition.
 - 2004 His work "Breath" won the Tomita prize in the 80th Hakujuitsukai Exhibition. He went to the Repin Art Institute (The Russia Art Academy) in St. Petersburg as a visiting scholar.
 - 2005 His work "A Person and a Bird" was selected in the 10th "HYOGO International Competition of Painting". His work "Shiosai" won the Sanyo Art Encouragement prize in the 81th Hakujuitsukai Exhibition.
 - 2006 His work "Cat's Cradle" won the Sanyo Art prize in the 82th Hakujuitsukai Exhibition. His work "Yu" was collected by The National Art Museum of China in Beijing.
 - 2007 His work "looking" won the Ministry of Education, Culture, Sports, science and Technology prize.
- Solo Exhibitions: Takashimaya, Daimaru, Sogo, Kintetsu, The Bunsyun Gallery, Simanouchi Gallery, Ginza, Artone gallery, etc.
- His works were widely collected by many art galleries and individuals.

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“心象”中的古典与浪漫

——读李晓刚的艺术有感

考察李晓刚的艺术，我们会发现从他1988年参加首届中国油画展的成名作《泸沽湖的传说》，到当下创作的《蜃楼》之间，有一条追求至善至美的艺术表现的清晰线索。无论如何，与早期作品比较起来，李晓刚近几年创作的作品，无疑在造型的准确、技法的娴熟、语言的纯粹、画面处理的精到、情感表达的细腻和丰富等方面，都已达到了成熟完美的境地。同时我们也会注意到，李晓刚的艺术不仅是写实具象的，而且还是“心象”的。我们不妨把此视为李晓刚在艺术上的独创。不过我想重点指出的是，他艺术中的“心象”之所以是有意义的，在于它建立在古典和浪漫的艺术精神与美学原则的基础上。

李晓刚艺术中的古典性（不是古典主义的），表现在他仍然遵循着古典艺术的形式法则：理性而又稳定的画面布局、和谐统一的艺术形式、严谨的造型语言、肃穆而又宁静的气氛等。

艺术史家贡布里希认为，西方艺术史就是古典艺术与偏离和抵抗古典艺术的历史，在他看来，古典的和非古典的艺术（如样式主义、巴洛克、罗可可、浪漫主义等）之间是无法和平共处的，然而在李晓刚的“心象”艺术中，我们则能发现古典与浪漫的共存和统一。如果说在艺术形式的和谐统一，男女人体的完美表达方面，李晓刚是一位优秀的古典艺术家的话，那么在人物形象的心灵诉求和作品的情感表达上，他则无疑跨入了浪漫艺术家的范围，因为他在古典艺术的形式空间中，建构了一个他想象的“心象”世界。

在这个自由的“心象”世界中，李晓刚把各种人物置身于非现实和非逻辑的环境之中，那些或悬挂下垂，或结成网状的线，诱人的石榴，起皱的白纸，神秘的空间、斑驳的墙壁和地面，都是作品中人物情感的外化物，心灵活动的明证，也是艺术家为表达作品的整体情绪服务的。同时，李晓刚也是一位描绘女性形象的优秀艺术家，并且评论家们也注意到他笔下的女性形象不仅妩媚动人，而且很少直视画外的观众。李晓刚自己把此解读为对女性的尊重，因为她们没有挑逗观众的眼神。（不过在女权主义批评家看来，这种无视观众存在的女性形象，特别是女裸体形象，恰恰证明了她们只是被男性观看的欲望对象）我想女权主义者的解读思路并非没有道理，但从李晓刚的作品看，我倒是更愿意把那些无视观众存在的美丽女性，理解为收心内视，以体验青春短暂，生命易逝的艺术形象。

李晓刚把古典和浪漫艺术统一在他的“心象”世界之中，表达了艺术家超越现实，追求人生理想的愿望。也正是由于在他建构的“心象”世界中，具有古典和浪漫的艺术精神，才使他的艺术充满了本雅明所说的那种“灵韵”（aura），散发出一种神性的光辉。

邹跃进

（博士，中央美术学院美术史系副教授，美术理论教研室主任）

Classicism and Romance as “Mental Image”

On Li Xiaogang's Art

Looking at Li Xiaogang's art, we may discover, from his celebrated work “Legend of Lugu Lake” from the first exhibition of Chinese oil painting in 1988 to the more recent “Mirage” that there is a clear sign identifying his style, namely, he is constantly pursuing honesty and beauty. Compared with his earlier works, Li Xiaogang's recent creations achieve a mature and higher level, whether in the accuracy of his sculpting, his dexterous skills and purity of language, his perfect handling of “tableau” or the expression of his exquisite emotions. We can also observe a unique characteristic of Li Xiaogang's art; not only are they concrete descriptions, but they are also expressed in abstract images. However, what I want to point out is, the conception of “image” in his work has a sense of meaning because it based on the spirit of classicism and romanticism and the principles of aesthetics.

Li Xiaogang's works show he still insists on following traditional rules of classicism: a rational and stable arrangement of the whole picture, a harmonious formation, precision in language, a solemn and silent atmosphere, etc.

The famous artist E.H.J. Gombrich regards the history of western art as the continuous resistance between classic art and non-classic or derivation to classic art. In his opinion, it is impossible to make a gap between classical and non-classical art (such as Mannerism, Baroque, Rococo and Romanticism etc.). But we find in Li Xiaogang's “image” works that classic and romantic factors can coexist and are harmoniously unified. On the one hand, we can call Li Xiaogang an excellent classical artist in terms of art formation and unification, and the perfect expression of men and women's bodies. On the other hand, in terms of portraying the spirit of his figures and the description of emotions, he also can be called a romantic artist, for in his classic art's formatted space, he constructs an “image” world.

In this “free-image” mental world, Li Xiaogang puts various figures into non-realistic and illogical environments. The vertical and

netted lines, the attractive pomegranate, the crinkling paper, the mysterious space and the motley wall and floors, all these things are externalized emotions, demonstrations of the movement in his spirit. Li Xiaogang is an excellent artist in portraying female images. Many critics notice the female figures in his works are not only charming enough, but seldom care about the audience outside. Li Xiaogang himself regards it as an attitude of respect to women, for they have not teased the audience. (However, from a feminist viewpoint, this attitude, especially the naked female figures, testifies these women are only victims, manipulated by a male. In my opinion, the feminists may have their own opinion.) While looking through Li Xiaogang's works, I would like to regard these beautiful and disdained female figures as the symbols of introspection, demonstrating the shortness of youth.

Li Xiaogang mingles classic and romantic factors into his “image” world, and penetrates his will to transcend the realistic world to realize an ideal life. It is just because his classical and romantic art spirits combine to construct a mental world, that give his works an “aura”, giving his art a divine brilliance.

Zou Yuejing



鸟巢 Nest of a bird Drybrush (干笔水彩) 1998年 40.9cm × 31.8cm

大画家李晓刚

莫言

我不懂绘事，虽然也偶尔去看看画展或翻翻画册，但没有判别好坏的能力，只有喜欢与不喜欢的感受。

1983年李晓刚从解放军艺术学院毕业，1984年我踏入这所学校的大门。过了二十多年，在一次朋友聚会上，认识了这位非凡的校友。虽然我读的是文学系，虽然我对美术是一窍不通，但每次去学院图书馆，几乎都是借阅画册。那里有凡·高的画册，有高更的画册，有莫奈的画册，有毕加索的画册。画册珍贵，不许拿走，只能在那间小小的阅览室里看，旁边还有一个管理员，不时地投过一瞥，有监督之意，我想大概是怕被不良分子用刀片刮去几页吧。这些画我都喜欢。我看着画，心里感动，仿佛能感受到画家创作这些作品时的心情，心里也就涌动着同样的或暴烈或悲伤或忧郁的感情，想用某种形式表达出来，别无长技，只能诉诸文字，于是就有了《红高粱》、《爆炸》那样一批轰轰烈烈的作品。现在我想，那些画册，一定是李晓刚读过了无数遍的，他从那里边，一定也汲取了许多的营养。从这个意义上说，他是我的师兄。现在，我依稀回忆起了当时在学校里盛传着的李晓刚的大名，说他的入围了全国美展的《冻河》，说他的赢得了赞誉的《泸沽湖的传说》，大家在传说着他的成绩和他的年轻时，同时也在预测着他的远大前程。今天的事实证明，李晓刚没有辜负校友和老师对他的期望。他先是东渡扶桑，后又游学西洋。二十多年里，殚精竭虑，面壁破壁，勤奋创作，用几十幅非凡

的作品，奠定了自己在东洋画界的地位。

我只看过李晓刚送我的画册，没有看过他的原作，但就是在画册这样小小的尺幅里，我已经感到了一股大气。我最喜欢他画的女人。这些女人，高贵而忧郁，正符合了我对女人的最高级的想象。这是些大女人，不是小女人。这样的女人身上，洋溢着高尚的色情，是人性和神性的结合，超凡但并不脱俗。我也喜欢他画的风景。那些河，河边的房子，房子边的树，河上的桥，河里的水，水中的倒影，都是感性的，既是实物的写照，更是梦中的幻境。

仅仅有了这些画，还不足以让我用“大画家李晓刚”来做这篇文章的题目。因为有了那幅画在一心寺里的巨幅壁画《雪山弥陀三尊图》，我才敢说李晓刚是个大画家。这项宏伟的艺术工程创作伊始，就将米开朗基罗在西斯廷教堂里干的那件大活儿当成了榜样。米开朗基罗那活儿已经成了艺术史上的伟大奇迹，李晓刚在一心寺里干的这件活儿能否流芳千古还需要时间的证明。但仅从照片上看，我已经被那巨大的气魄和无边的庄严所震慑。李晓刚把喜马拉雅山搬进了一心寺，同时他还把弥陀三尊的莲花宝座安放在喜马拉雅山上。因为有了这壁画，一心寺放出了万丈光芒，那是普照众生的佛光，也是美轮美奂的艺术之光。

干出了这等活儿的人，不是大家是什么？

Famous artist Li Xiaogang

By Mo Yan

I have no talent in appreciating paintings. Although sometimes I go to the exhibition or flip through some albums, I have no ability to identify the good ones from the bad, just have taste of feelings of like or dislike. In the year of 1983, Li Xiaogang graduated from PLA Art Institute. I enrolled that institute in the following year. Twenty years later, in a friend party, I met this unordinary schoolmate occasionally. Though my major was literature, while I knew nothing about arts, each time I went to library of my university, and most of books I borrowed were albums. There were albums created by Van Gogh, Ganguin, Monet and Picasso. Because these albums were very precious, there was a prohibition not to take them away. So audience had to read in that small reading room and there was a librarian beside to supervise the readers, sometimes the librarian give a glimpse, with the sense of supervision, maybe to avoid those students cutting several pages off. I like these paintings. Looking at these paintings, I was moved in heart, it seemed that I could feel the moods when artists were drawing those arts and the same emotion, strong, sad, gloomy or somber, also emerged together in my mind. I expressed them by words therefore, came out the famous works as "Red Jowar", "Exploding". Now I think that those albums must have been read by Mr. Li Xiaogang for many times. He also absorbed useful conceptions from them. From this aspect, I was one of his schoolmates. Till now I still remembered that Li Xiaogang's name was prevailed around the institute. His work "Frizzed River" was chosen by the national art exhibition. They also praised his "Legend of Lugu Lake". As the people talked about his achievements and his youth, they also forecast his brightly future. Today's facts have proved that Li Xiaogang didn't make his teachers and schoolmates disappointed. He first went to Japan and then studied in west countries. In the twenty years, he worked dili-

gently to create dozens of famous works which help him to get a position in art realm in the eastern of the world.

I have just read the album which Li Xiaogang sent to me instead of his original works. But only from these pictures in the album, I can feel the vigor of his created style. I like the women in his works. They have characteristics of elegant and gloomy, which fit my imaginations to women. Those women are elegant but not common. Distingue eroticism flows from them. It is the combination of humanity and divinity. They are transcendent. I also like the scenys in his works. Those rivers, houses beside the rivers, the trees near the houses, bridges over the rivers, water in the rivers, shadows in the rivers, all of these are sensitive. They are portraiture of the objects but also phantom in the dream.

Only those paintings are not enough for me to call him "famous artist Li Xiaogang" as the title for this article. I call him so is because the huge mural painting in Yi Xin temple named "three Gods in Snowy Mountain" 'He set Michelangelo's work in Sistine Chapel as an example from the very beginning of creating the huge work. Michelangelo's work has become a miracle in art history. Whether Li Xiaogang's work in Yi Xin temple will go around forever, it needs time to be proved. But from the picture, I have already been shocked by its verve and grandeurmural. Li Xiaogang has put Himalaya in the Yi Xin temple, and put the lotus Vajra-Basod of three Gods on the mountain of Himalaya. Just because of this mural painting, Yi Xin temple spreads radiant lights. It is the Buddha lights that shine on all livings. It is the magnificent light of art as well.

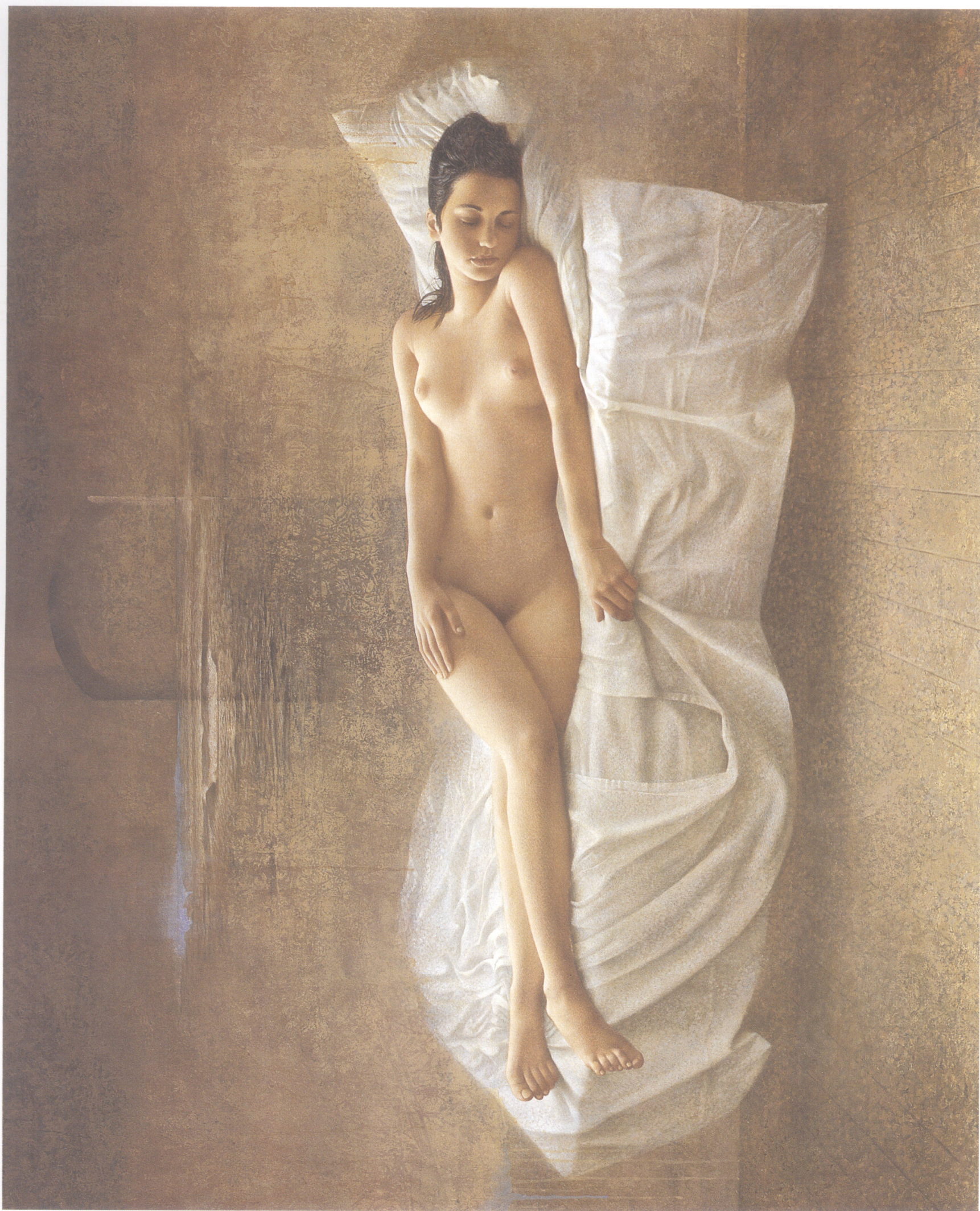
Don't you think the person who has created such a huge work should be called as famous artist?





1. 残照 *Afterglow* Oil and Tempera 混合技法 2003年 130.3cm x 162.1cm





2. 息
Breath
Oil and Tempera
混合技法
2004年
130.3cm x 162.1cm

息(局部)
Breath (Detail)

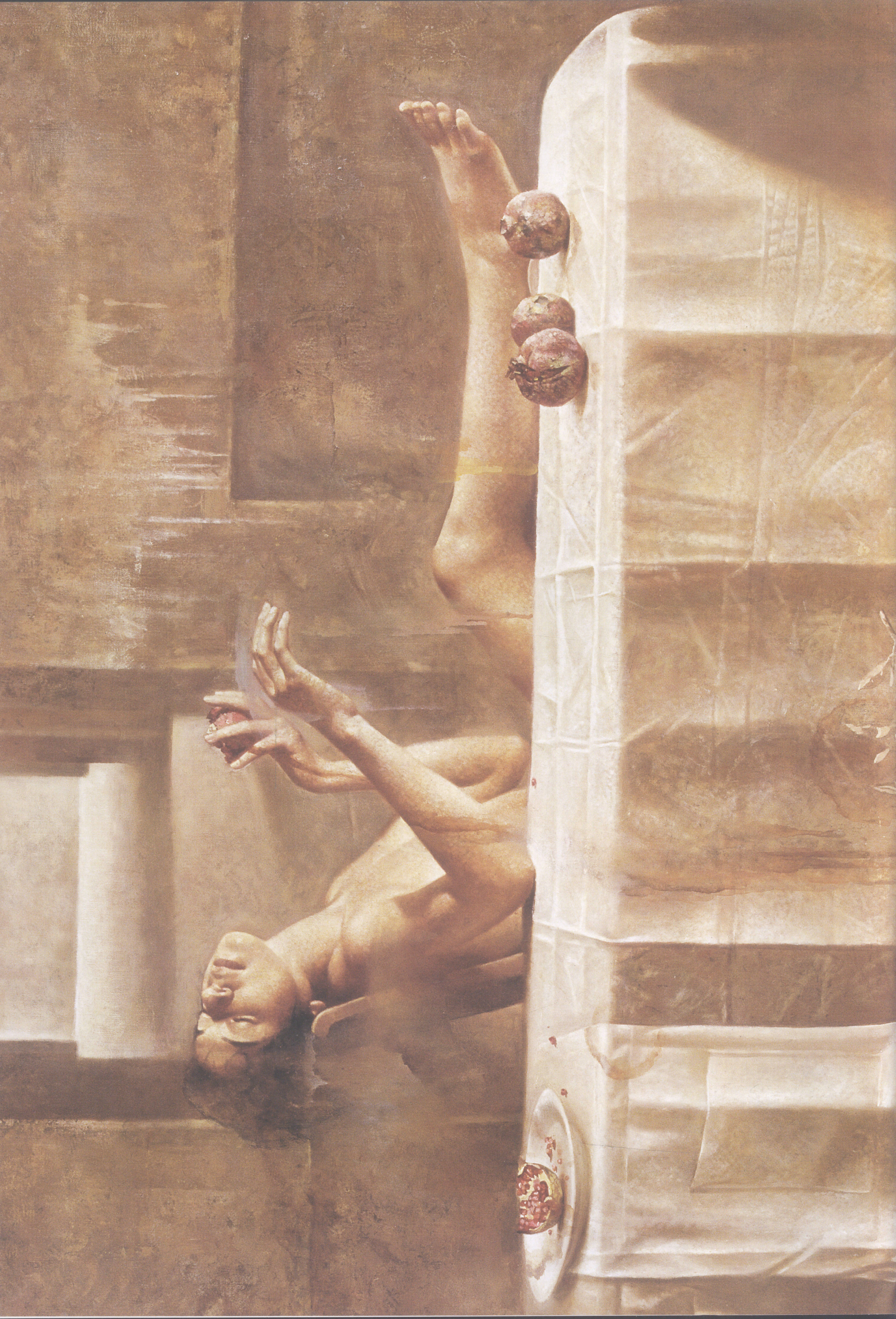




3. 悠 Yo Oil and Tempera 混合技法 2006年 97.0cm x 162.1cm

▼ 悠(局部) Yo (Detail)







4. 石榴 *Pomegranate* Oil 油画 2001年 130.3cm x 162.1cm



5. 眠
Sleep
Oil and Tempera
混合技法
2007年
162.1cm × 130.3cm