

GROWING

in happiness of Nan Fang 南方·幸福着生长

上海人民美術出版社

nantang. 南方.



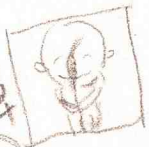
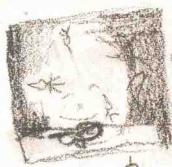
GROWING



南方·幸福着生长
Growing in happiness

上海人民美術出版社





樹

nanfang 200



南方
製造廠





本质的原始的自我

南方的画

文 / 易英

很多画家都有一个画小孩的过程，一般都是画自己的孩子，从出生一直画到长大。在这样的题材中，画家总是倾注了无限深情。就感情的程度而言，可能没有哪个题材能与之相比了。南方把他的这批画命名为“幸福着生长”。实际上他自己也在幸福着。幸福感流露在他的笔端，传达到画面上，也感染着看画的人。一般说来，画家在画这类题材时，是一种表现的冲动，他有很多话要倾诉，语言无法表达，就用他最熟悉的绘画语言来表达。诗人也留下很多写孩子的诗，情感与诗意糅合在一起，非常动人。诗人不会平直地描述，诗意是他的存在。画家也会有诗意的描述，但画家也很容易被再现所困扰。因为画家的语言是经过训练的，不像诗人那样是天生的。对于画家来说这就是一个矛盾，他对孩子的感情是天生的，但表现孩子的方式却是程式的、规则的，两者之间很难统一。一个很纯粹的画家往往关注画画的方式、风景、静物或人物都是绘画语言的载体，对象本身不要画家投入感情。一束花好看或者不好看都不重要，关键是用什么方式画出来。艺术家在绘画语言上的特定的情感会通过形式表现出来，我们不是被他画的对象所感动，而是被他所感动，“他”被凝聚在形式中，或者说艺术家的生命通过形式投射在对象中，对象也由此获得生命。

南方的孩子就是他的对象。这个对象是双重的，既是生命的对象又是表现的对象，要达到两者的统一却不容易。如果如实地描绘对象，画出天真可爱的孩子，画家就消失了，他只是个技术的存在，把天真的孩子复制出来的技术。在现代艺术中，艺术表现的是内在的真实，而不是对客观真实的模仿或复制。内在的真实即是主观的真实；也就是艺术家的真实的自我。内在的真实总是通过形式表现出来的，形式是有意义的形式，是凝聚了艺术家的审美感情的形式。我们被形式所感动，是因为凝聚了审美感情的形式唤起了我们的审美感情。南方的画就是这样，他不是着力塑造孩子的形象，而是表达自己的感受。他的形式借助对象显现出来，形式也有双重性，既有独立的审美价值，如抽象的形式，也可能依附于形象的特殊表现，后者更容易被人接受。不仅唤起审美的经验，还有生活的经验。南方的画没有学院的规则，他好像是信手画的。他的笔触和线条有着某种独立性，在他的画上看不到流暢的笔触和线条。形象的轮廓主要依靠色块之间的关系，有些地方也用线条勾一下，线条画得很稚拙，非常业余，就像孩子自己画的。线条的颜色也非常单纯，近乎纯的红色或绿色。好像孩子眼中看到的东西。单纯的颜色在他的画中不显得突兀和生涩，尽管是不协调的搭配，比如在孩子的画中用纯绿色画孩子的头发，用红色画脑袋的轮廓，绿色与红色并置在一起，并不显得冲突，反而显得新鲜而生动，适合表现儿童的那种稚拙与天真。补色的并置总是绘画上的忌讳，在野兽派绘画中，往往是通



过中性色来中和并置的补色。在南方的画中也是如此。在他艳丽的颜色后面总是灰色的背景。鲜艳的颜色被无形地中和了。但它又漂浮在背景的前面。吸引观众的视线。这种高调的和谐。似乎是现代绘画的一个规律。但实际上又不是学院绘画那样的规则。也就是说，按照学院绘画的规则可能训练出一个学院的画家。画出学院的作品。但现代绘画却给不出这样的规则。不是每个人都可以把不和谐的颜色并置而达到高调的和谐。你可以临摹野兽派或表现派的画。达到那样的效果。但自己一画却没有那样的效果。这其中没有一个公式。看南方的画就是这样。他很随意地把这些颜色拼凑在一起，却有着感人的力量。换一个人这么画，可能会一塌糊涂。这种搭配有很微妙的关系。就补色而言，既要有色彩的强度，又要避免不协调的冲突。在处理上或者是减弱一方的强度，或者缩小一方的比例。当然，起中和作用的中间色也很重要，灰到什么程度才恰到好处。这都是通过感觉来把握的。这种感觉也是一种天然的能力。

除了画孩子，南方更多的是画其他的题材。如《我愿意相信那些美好的东西》。这是画的一个少年。什么意思不太清楚。可能是一个闪念就成为他要画的东西。这个以紫色调为基础的畫面也布置了纯黄色的色块，在紫色的调子中非常醒目。这种补色的处理都成了他的一个标志。既然是一种天然的能力，就包含了个人的一些本质性因素。这种本质性不一定就是色彩和线条，它总是和其他的因素搅和在一起。只是通过视觉的方式表现出来。南方在画孩子的时候，儿童的天真性与他的本质性表现达到非常吻合的程度。他的形式与同儿童的特性相互补的颜色一样，同时获得了生命。在《我愿意相信那些美好的东西》这样的画中，这种天然的特性有力地表现了形象。在这种方式中，形象不是塑造的，而是表现出来的。在表现的过程中，艺术家的主观特性通过形式表现或者融合到形象，对象也因此获得天然性的表现。那个自由的天真的形象作为主客体的统一，也是艺术家的本质特征的反映。艺术家的本质性单纯在形式上的表现已经很有感染力。一些艺术家是用中性的题材让形式显现出来的，如塞尚或凡·高的静物和风景。也有一些艺术家是将两者结合起来。在形象的表现中不仅在形式上有自我的投射。在形象上也有精神的力量。如莫迪利亚尼和苏丁。其实，南方的画也是如此。他是把两种纯真结合起来，形式的纯真和形象的纯真。每个人都是一个自我。原始的自我总是会消解于文明。尤其在现代社会，人被异化为物的时候。南方的画使我们看到人的真实的存在。我们为他表现的形式和形象所感动。实际上，是为体验原始的生命而感动。这种感动是在所有商业的、学院的绘画中都没有的。

The ego of essence and origin

the paintings of Nan Fang

Text / Yi Ying



During the periods of painting child, lots of painters would choose to draw pictures of their own one from the birth to growing-up. Unlimited emotions would be put on the theme of pictures. None of themes could be compared to it on emotional degrees. Nan Fang named these pictures *Growing in happiness*. Actually, he is in happiness too. The happiness flows from the tip of brush to the frame of picture, deeply felt by spectators. In painting the theme of the pictures, the artist is generally impetuous in expressing, he has lots of things to show in meaning but hard to express in words, the most familiar paintings' language becomes the best way to express. Poets write lots of moving poems on child, mixing emotions with poetic sentiment. They would not describe the subjects plainly. Poetic sentiment is the style of their existence. The paintings also contain poetic description in description. But the painters are easily confused in image reproduction, since the language of painter comes from training, not like that of poet generated from nature. That becomes a contradiction to painter, for his love for child is generated from nature, the way of expression is a regular rule. It's very hard to integrate the theme and style. A pure painter usually focuses on the way of painting, scenery, static objects or peoples are just the carries of painting language which don't need the painter to devote themselves. Whether the flower beautiful or not is not the consideration of painters. What's more important is how to express. The form would be used to express the painter's peculiar feelings in painting language. We are not moved by the object in his painting, but by the painter himself. "He" is condensed in forms or it can be said that the life of painter is projected into the object which gain life in return.

The object of Nan Fang's painting is his child. The object is dual, which is not only the object of life but also the object of expression. It's hard to integrate the duality. If a naive and lovely child appears on the pictures as it is, we could not see the painter's spirits on the picture. He is just the existence of technology through whom to reproduce a naive child. In modern technology, the expression of art is the inner reality, instead of the imitation or reproduction of reality. The inner reality is also the subjective reality that is the real ego of the artist. The inner reality always finds a way in forms. The form becomes meaningful and condenses the artist's aesthetic appreciation. We are moved by forms, for condensation of the aesthetics appreciation could arouse our aesthetic emotions. The form of Nan Fang's painting is like that way. He does not try to build up the child's image, but to express his own feelings, the forms are emerged through the object. The form is dual, too. It has not only the independent aesthetic appreciation, like the ab-



我是祖国的花朵2 布面油画 260cm × 180cm 2006年 (中国美术馆收藏)

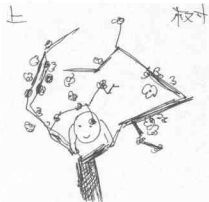
I am the mother land flowers 2 Oil on Canvas 260cm × 180cm 2006 (China Fine Arts Museum collection)

stract forms but also peculiar expression attached to images, the latter is easily to be accepted, since it can arouse the experience of aesthetic appreciation and the life. The paintings of Nan Fang have not confined by scholastic rules, it seems he draw it accidentally. The tips and lines of his brush has certain independence, there is no flowing tip of brush and line. The outline of images depends on the relation of color sections, with ticking somewhere. The drawing of line is a little childish and amateur, liked painted by child. The color of line is very close to pure red or green, like things from child's eyes. Pure color does not look like abrupt and stiff. Although the color doesn't match very well, for example, in pictures *Child*, the child's hair is painted in pure green, the outline of head in red. It does not abruptly to put green and red together but with a flavor of fresh and animated, adapting to express the childish and naive of child nature. It's a taboo to put compensating color together in painting. The Fauvism usually neutralizes the coexisting compensating color with neutral color. So is in Nan Fang's painting. In the back of gorgeous color stands grey ones the gorgeous color is neutralized invisible, but it still hangs on the background color to attract the spectator's eyes. The superior harmony seems to be the rule of modern painting, not the scholastic rule in reality. In another words, a scholastic painter can be trained to draw a scholastic works according to scholastic drawing rule. But there is no such rule in modern paintings. Not everyone owns the skills to put unharmonious color together and reach such a superior harmony. You can imitate to the paintings of fauvism or expressionism to reach that kind of effect, but you can't get that result as long as you paint by yourself, there is no certain



Ying
 布面油画
 50cm × 50cm
 2005 年
 Ying
 Oil on Canvas
 50cm × 50cm
 2005

formula in painting, neither is it in Nan Fang's paintings, too. He put these colors together in chance with moving power. If someone else paints in this way, he would make a mass of colors. There is a subtle relation in the collocation. As to compensating colors, it should have intensity of colors and avoid unharmonious of colors at same time. In handling with the problem, it would be either to weaken the colors intensity on one part or reduce the portion of sections. Of course, the neutral color plays an important role in neutralization. Which level would be better in



using of grey depends on feeling which is a kind of natural ability.

Besides painting child, Nan Fang focus on more other subjects, such as *I would rather believe those kind of beautiful things*. There is a young man in the picture, I'm not sure what he wants to express, maybe sudden thoughts would become his subject in painting. The section of pure yellow color appears glaring in the picture of mainly lumps of purple color. The ways of handling compensating color become one of his sign in

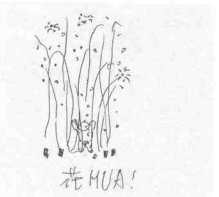


painting. It contains some personal essential factors as a natural ability. The essence is not certainly to be colors and lines which always mix with other factors and can only be expressed in visual ways. In his paintings of child serial, the naive nature of child goes well coincidentally with his essential expression. His forms and characteristic of child gain life like the compensating color at same time. In the picture of *I would rather believe those kinds of beautiful things*, the natural characteristic find a good way in expressing. The image is not molded but



expressed. In the process of expression, the main subjective characteristics of artist could be found in the forms or assimilate into image. Thus, the object gains natural expression. That free and naive image is a reflection of natural character of artist as a unity of subjective and objective. The purity native of artist is very impressive in the expression of form. Some artists make the form obvious by using neutral object, such as in the static objects and scenery in Cezanne and Vincent van Gogh. Some other artist connect two of them together, there are not only self-projection in

forms to express the image, but the spiritual power in image, such as Modigliani and Chaim Soutine. Actually, the connections also appear in Nan Fang's painting. He connects the purity of form and the purity of image together. There is one ego in everyone. The original ego would disappear in civilizations, especially when people are alienated to objects in modern society. We can feel the real existence of people in Nan Fang's paintings. We are moved by his form and image expression, actually moved by his experiencing original life. That is we can't feel in commercial or scholastic paintings.



对“不确定性”的探寻与描绘

观南方的油画近作有感

文 / 晋虹

随着影像艺术越来越红火，油画创作在青年一代艺术家那里已经发生了重大的变化。具体地说，经由写生获取画面图像的传统方式，正在被经由影像获取图像的方式所取代。我们知道，在摄影史上，最早有意使用模糊效果的是卡梅隆夫人。后来，这一手法又被借用到了美术界。最近在国内出现的一系列青年油画展便充分体现了这一点。仅以国内为例，就有何森、谢南星、尹朝阳和南方等。南方在近期创作时，故意将相机因拍摄对象而造成的“晃动感”所形成的“虚化”作为一种基本的视觉元素来运用——显然他是觉得“虚化”与“不确定性”有着紧密而内在的联系。正如大家所见的那样，南方近期的创作主要以婴儿的头像为母题。据南方讲，他的这种创作冲动是当了父亲以后才自然而然出现的。不过，他决不是要按传统的方式，为儿子造像以留作永久的纪念。恰恰相反，他是希望借助这一母题去表达他对成长中“不确定性”因素的独特领悟。在一篇短文中，南方甚至还将他画婴儿与打麻将的现象联系了起来（见《画刊》2005年9期）。按我的理解，他显然是发现了这两者身上存在着惊人的相似性，在他的心目中，婴儿就象征着生命的开端，其成长的过程则如打麻将一样，始终会被诸多“不确定性”与“偶然性”因素所制约。故对于他们的成长过程与未来是很难判断与把握的。

但与何森他们三人不同的是，南方并不想完全摹仿照片所呈现的机械观视效果。为了有效强调他内心的冲动与感受，他还机智地将传统表现主义艺术的元素有机纳入了他的绘画之中，结果使他对成长中的“不确定性”因素进行了卓有成效的表现。由于南方在自由解构和改变传统的作画规则时，整个艺术创作过程充满了对未知与不确定性的探索，因此画作有着很强的实验性与任意性。而且，南方在作画时更多是以直觉来处理，整合画面，这既使其艺术手法具有强烈的偶发、涂鸦意味，也使画面具有很好的张力效果。但正是这样，反而使作品包含着一种非凡的生命力以及艺术自身的自由精神。

由于南方作品的主题与内涵十分微妙又难以言传，同时像谜一样呈现出某种未完成性与不确定性，所以作品具有了诱人的生命活力。通过他画中的图像，一种关于生命的深远意义和可能性将会被“想象”地创造与激发出来。毫无疑问，这也更容易引起观众的自由联想与再创造。

我一直觉得艺术家的最大本领，就是通过自己创造的艺术语言，将生活中的感悟与那不可名状的东西传达出来。它可以使具有相关经历的人与作品产生积极的互动。因此要比纯粹地描绘对象有意义得多。从这个意义上说，我是非常认同与赞赏南方近期的艺术追求的。



Detectives and description on “uncertainty”

Remarks on Nan Fang's recent oil paintings

Text / Lu Hong



As photo technology become more and more popular, the creation of oil painting in young artist generation has took great changes. In specific, the traditional way of obtaining images from sketching nature has been took place by the way of obtaining images from photo. As we know, it was Madame Cameron who first intended to use vague results in the history of photography. Later, this method was introduced into paintings, which is fully embodied in recent civil young artist oil paintings display. There are young painters such as He Sen, Xie Nanxing, Yin Zhaoyang in civil areas, and Nan Fang etc. In Nan Fang's recent creations, he accidentally use imaginary formed by swaying feeling caused by object to be shot as a basic visual element. Obviously, he feels “imaginary” and “uncertainty” have certain close inner relations. As people see, the major theme in Nan Fang's recent works is focused on child image. According to Nan Fang, the impulse of the creation is the natural result of being a father. But he never portrays his boy for memory in traditional way. On the contrary, he wants to show his peculiar understanding on the “uncertainty” in growth from the major subject. Nan Fang even connect the infant to the phenomena of playing Majiang in one short essay (refer to *Pictorial* serial 9th 2005). He obviously found astonishing similarity between the two subjects through my understanding. In his minds, infants mean the beginning of life. The process of growth is limited by lots of “uncertainty” and “accidence” like that in playing Majiang. It's very hard to judge and master the process of their growth and future.

To the difference of the other three painters, Nan Fang does not want to totally