

中国油画家
CHINESE OIL PAINTERS

陈力
Chen Li

陈子劲 主编
中国美术学院出版社

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生命的激情
PASSION OF LIFE
亚麻布 油彩
OIL ON CANVAS
65.5cm × 80.5cm
2004 年





打开的乐谱
OPEN MUSIC BOOK

董真希 油画
OIL ON CANVAS

180cm x 240cm
1995年





我们这一代（总序）

许江

我们
这一代
正陷入迷茫
青春渐去
却又
深深地不甘
那告别
青春迷茫的
迷茫
那对于
生命释然的
无法释然

这是2004年元旦之后的某个清晨，悬浮萦绕着的如丝如缕的心情，仿佛湖面上扭不断的薄雾。或如暮色中面对远山远境时常被裹挟的那一种“空”。

我们变得易于忧伤，我们渐渐习惯在记忆中讨生活。我们真的老了
吗？

这是上个世纪70年代末80年代初走进大学校门的一代人。那个改天换地的年代，中国终于结束了“文革”的噩梦。正处于一个充满生机却又几分迷茫的清晨。没有什么比这更深刻地嵌入我们生命的记忆。无论是出生于40年代末还是50年代或60年代初，这一代人的生命历程几乎都从这里断开。这以前是童年，少年和艰难岁月的、非理性的磨难。这以后是事业、理想和由之而来的、生活本身的压力与奋斗；这以前是无望的挣扎。这以后是希望与失望的交织；这以前是身不由己、无可选择的歧路。这以后是纷繁异彩、善于选择的殊途。我们的生命被这个切分所深深地塑造。无论我们愿不愿意，都将与这个时代相生相伴。而面对历史的记述之中。

2000年元旦之夜，在古城成都，天气阴霾，寒气却十分遥远，稀疏的星光忽明忽暗。我们一行人扎成一堆，在边郊远野的一个度假村里高唱

卡拉OK。其中有东道主罗中立等。有东北远道而来的韦尔申，宫立龙。还有南方的一批艺术家，虽然来自五湖四海，但所唱的歌，正把我们带回到同一个年代。从三四十年代的《毕业歌》，到50年代的《让我们荡起双桨》；从“文革”的毛主席语录歌，到高亢的革命样板戏；从悠远的《浏阳河》，《乌苏里船歌》，到童话般的《莫斯科郊外的夜晚》，我们从一个时代唱到另一个时代。我们从一种生活唱到另一种生活。在那个川西北群山中的夜晚，在新千年的那一个星空下，我们的生命，那天南地北的承受不同经历的生命，正被同一种节奏、同一种感觉编织着。我们是那样相似地活在同一首歌中。

这种生命的相似性任何时代都有。那时代的歌正是这种时代感觉的刻度。在今天的传媒社会中，这种相似性甚至更加鲜明。但在那个通讯工具并不发达的年代，我们的生活有着一一种被这些歌组织着的感觉。虽然我们歌唱时心中叠映的个人记忆是不同的，但这歌所牵连着的社会记忆却是那般一致，这歌所给予的生活的感受却是那样相像。确切地说：我们生命的相似性是被那强力社会，那被组织化的社会事件所组织着的。

我们正是在这样的组织中成长起来的一代。1977年和1978年。我们和中国的美术学院一道，和经历磨难的共和国一道。经历了同样的被“解

OUR GENERATION (GENERAL PREFACE)

Xu Jiong

Our generation
Is lost to youth,
Which is fading,
But we hate
To relinquish the perplexity
That leaves behind
The youthful perplexity.
We hate
To set free
The relief of life.

This happened on a January morning in 2004, when a lingering heart resembled the mist over the lake or a Vacuum that attacks viewers of distant hills and scenes in dusk.

We became sentimental and accustomed to life in memory. Are we really old?

This is a generation who enrolled in college in late 1970s and early 1980s. In that era of great transformations, China ended its nightmare of the Cultural Revolution and began a vigorous yet misty early morning. Nothing goes deeper in our memory than this. Born in 1940s-olds, the life record of this generation is broken here. Before this lay a childhood of hard times, irrational tribulation, while after this began a career and ideal, together with its pressure and strife. This marked the gap between a hopeless struggle and interwoven hope and disappointment; between a helpless, inevitable path and colorful diversification too difficult to choose. Our lives are profoundly shaped by this gap. Whether we will or no, we remain in the chronicle, accompanied by this era.

On the night of New Year's Day, 2000, it was hazy but warm in Chengdu. Under the twinkling stars, we gathered singing karaoke in a holiday resort in a remote suburb. The singers included our host Luo Zhongli, Wei Ershen and Gong Liang from five northeast and some artists from the south. But the

songs brought us to the same era. We sang 'Song of Commencement', 'Paddling', 'Quotation Songs', Peking Opera, 'Jiuyang River', 'Wusu Boat Song' and 'Night near Moscow'. We sang from one era to another and from one life to another. On the night among Sichuan mountains, our lives, which had diverse experiences across China, were interwoven by the same rhythm and the same feeling. We similarly lived in the same song.

Such similarity in life is found in any era, and the songs of that era are the mark of such temporal feeling. In today's media society, this similarity is even more clear-cut. But in that era with backward communication tools, we simply felt organized by these songs. Though we sang to different personal memories, the social memory connected by them was so similar that the same feeling of life was endowed. To be exact, the similarity of our life was organized by that powerful society, by the organized social events.

We are such a generation who grew up in such an organization. In 1977 and 1978, we experienced the "liberated" years of emotions together with China's art academies and our suffering republic; we went through the first perplexity and impact after the opening up. This generation of youth converged at the colleges, bringing their farm soils, factory smokes and soldier luggage. We were both the beneficiaries of normal education restored and witnesses at college life and new situation of Chinese art. This

放”的漫漫长月，经历了开放之后最初的困惑和冲击。这一代青年人带着山乡农村的泥土，带着车间磨刀的痕迹；带着士兵简陋的军服和行囊，会聚到了平壤。我们既是十年动乱后学校恢复正常教学的受益者，又是改革开放年代学生生机和中国艺术创作新画面的见证者。这是充满艺术理想的一代，虽然这种理想有些朦胧，却激情四溢；这是充满了艺术的使命感的时代，虽然这种使命感有些简单，却异常坚定。所有这些，都是因为那个时代正从“文革”的、至为严厉的组织化的形态中挣扎出来，走进一个合乎理性的、混乱反正的社会组织变革之中，走进一个开放、反省、又不乏整划划一的年代。

这种组织的环境具有一种深刻的、内在的塑造力量，它把人放在一个统一的构架之上，给予一种公共性、体制化的评断。这一代人的追求真的痕迹刻上了深深的印记。这种组织的环境正如柳敬一，首先来自于整个整个的社会，整个的年代。同时，这组织的环境还随着社会的宽松、时代的开放、人文思想的活跃，塑造出一种自我追求的倾向。今天，我们有机会正在成为这个社会的主体性时候，却同时感受到一种“告别青春迷茫”的迷茫，正是因为我们对于这种从组织的环境中“逃离”之后，却又发现无法逃离的这一事实的自觉，而这一自觉正源于我们自我评断的内心中所包含着的那种在组织环境中早已被塑造起来的力量：我们是选择了逃避者的命运，努力地逃避而行，当我们将自己立于站在了光柱正中的时候，低头一看，影子正在脚下，并无力清晰。

这种迷茫心的另一份沉重自觉，便当我们进入主潮的层面的时候，发现所要致力构建的仍是那样意义上的组织的环境：我们曾担忧组织的环境所深深塑造，今天又塑造着另一种组织环境，并由此去塑造新一代的人们。这种致力去构建的要求从一开始就演化成为一种强烈的使命感，并不断地被投入的精力，调动的资源，可能有的成果证实着，同时又与势力中的阻碍、组织环境本身固有的弊病，新一代的诘问等等搏斗着。这种使命感如此深重，一方面它使我们不断地坚持，执守着我们的绘画创作。从根源处把青春已消逝起来的理性的力量，感受我们自身的真实存在。一方面，又不断地刺激出去，毁灭自身，并由此体验虚无毁灭积极的快感，从而去策动和谋划一次次的自我毁灭、执守与迁变，实有与虚无，变换着不同的、变换的角度作用着我们，使我们变得沉重，变得无法释怀。我们不会用波普的恣意地来面对，我们不会用波普的姿态来调侃。我们也无法改变自己去迎合某种需求。这一系列的不会和无法，使我们变得更加紧张，更加沉重。我们正是在这种无法调适的形态，无法逃避的现实中心存迷茫。

在这一代人这里，迷茫是一种品质，是敏感者坠入沉思的一种症状，是守望者远望所知之间时歇发生的一份冥想：迷茫并非迷失。它包含着折磨般的冲突及其追问，包含着意志的坚定和无意义的渴望，包含着生命的匆匆与辉煌之时所常常常在的失落与无奈；包含着存在者之存在在否

弊病前深沉的隐忍；迷茫包含着很多，但首先包含的是“真”。正因为要真，所以常带诸多求真的诘问和随之而来的诘难。这种诘难的重要特征源自我的内在裂变和彼此间的批判。这种多思的情态化特征，揭示了迷茫的状态。显然，这迷茫是关于思的迷茫，因此，迷茫已然是一份觉悟、一种自觉：是一种与生命相生相性的思索的气质。

在这一代人这里，沉重是另一种品质。那种迷茫的隐忍，那使命感的坚执，那执守与迁变的双向重压，使得他们的绘画格外沉重。无论他们在绘画处理中如何大气和放纵，但他们时代的底色是沉重的，他们生命的本质是沉重的。那草原或大山，那义豪或姑娘，那远方的藏族山民或影棚室中的模特，他（她）们都带着这一代人生命的肃然和沉重，带着生命奋斗的表情：这种沉重背负着历史的重负，自觉地给绘画转化为一种礼仪，一种凝滞生命奋斗的礼仪，一种在迷茫中专注迷茫的礼仪。这一代人有太多沉重的理由，但他们无意再获沉重，而把沉重留给自己，留给绘画仪式中如在灶具前感受，留在魂灵那生命与对象相触相融的深处。他们被沉重所深深地滋养着，沉重，正成为这一代人的代名词。

这一代人正是带着这样的精神品质，从那个超一的年代中走出，从他们那里，艺术开始真正呈现生命的多样性。有人喜欢称之为“风格”，实质上，在画之前，也有“风格”，但那只是你题材寓于下，风格寓于上，风格服从于题材，题材先行的一种方式。只是到了这一代人那里，才有可能将风格与题材、与内在的精神融为一体，以一种生命的痕迹的精神呈现出来。今天，风格化正在成为当下艺术重要的范畴，绘画的创作正陷落大大小小的样式主义的窠臼之中；许多具有实验精神的新一代艺术家对之怀以批判的态度。所采用的也是一种表现语言对题材的反映给态度，原因仍在于以某种风格化来与题材保持距离，其无形中所形成的所谓“面孔”，却在与自由的精神之间挂上了帷幕。在这样的时刻，这一代人带着这样沉重的精神品质，与20多年历史相伴走来，正说明着精神生命与艺术表达之间的互为塑造的深刻意义。对于那些风格化的陨落，应当先弹出深深的警示。

迷茫和沉重，像一对双翼，这一代人中的一些人，鼓动着双翼，得以展翅飞翔。也有一些人，附着这双翼的重重而自甘沉沦：惟此，插中国美术学院出版社出版以这一代画家为代派的“中国油画家”大型画册丛书之时，这篇小文献给那些背负迷茫和沉重而奋力飞翔的时代的朋友们。

2005年4月

于南山三窗阁

generation was full of artistic visions, obscure yet passionate; full of artistic mission, amply well firm. All this was because it was an era still struggling from the rigorous organization of the Cultural Revolution into a rational reversed social reorganization, into an open, reflexive yet orderly era.

The organization appeared in an environment profoundly and intricately shaping us, by putting us in an integrated framework of public institutionalized judgment. In witness of our generation of truth seeking, this organized environment was like a song, which first came from the integrated society and era. At the same time, it brewed a self-escaping tendency with the on-going social deregulation, opening era and activating humanist ideas. Today, when we are in a position to become the mainstream, we feel a perplexity of "quitting youthful perplexity", because we are conscious of the inescapable other "escaping" from the organized environment. This awareness is derived from what, shaped in that environment, is contained in our core of self-judgment. We strive for phantoms in order to escape from shadows. When we imagine ourselves in the center of twilight, we need to see a shadow under our feet, as clear as ever.

Another self-awareness with this perplexity is that when we become decision makers we still try to construct a somewhat organized environment. We have been deeply shaped by an organized environment, and we are shaping another, by which to shape a new generation. This need for construction was turned into a strong sense of mission from the beginning, and was satisfied constantly by energy input, resources mobilized and possible achievements, frustrated by fatigue, inherent malpractice and the interrogations from the next generation. The sense of mission is so profound that it, on the one hand, keeps us persistent in our painting position, grasping at the roof the rational forces long established and perceiving our real existence; on the other, we incessantly dislodge ourselves to look back at our self, experiencing the nothingness as a ghostly interrogation and thus instigating and plotting self alteration. Inexistence and change, existence and nothingness, they act upon us alternately from different angles, making us ponderous and unable to feel relieved. We are not able to face it jokingly like pop art, nor to play with it humorously, or transform ourselves to satisfy some demand. Thus we become more nervous and ponderous. We feel perplexed because we are in this inadapted status and the inescapable reality.

Perplexity is a quality with this generation, a symptom of a sensitive person in meditation, a true state in the interval of a watcher overlooking and identifying. Perplexity does not mean loss. It contains a fatal fall and its interrogation, admonitory destiny and meaningless escape. The constant blunder and helplessness in the nicety of life, and the deep absurdity of a being before his discovery. It contains too much, but first of all it contains "truth". Therefore, there are many truth-seeking interrogations and corresponding answers. This answer is characterized by the internal fission and mutual criticism of the self. This pensive modality reveals the status of perplexity. It is obvious that this perplexity is one of thinking, thus it is already

an awakening, self-consciousness, a pensive temperament accompanying life.

Weight is another quality with this generation. The perplexed obscurity, the pensive rut, the diving sense of mission, the two-way pressure of insistence and change make their paintings more ponderous than ever. However generous or relaxed they are in painting, since the impression of their era and the essence of their life are ponderous, the grassland or mountains, the father or sister, the Tibetan mountain people in the remote areas or the model in their studio, they all share the seriousness and weight of life for that generation, laden with the expression of life struggle. This weight comes a historical load, willingly transforming painting into a life, which gazes life struggle and concentrates on perplexity while in perplexity. This generation has too many reasons for its weight, but they do not want to squander it, but keep it to themselves, to the trials feeling in painting, to the death of soul where life and object blend. They are edited by their weight. Weight has become the pronoun for this generation.

This generation walked out of the union era in that spirit. Art began to show the diversification of life with their. This is branded as "style", which in fact existed before that. But that was a method to put style outside the subject; style served the subject, which went ahead of the test. Only with this generation was it possible to combine style with subject, with the inherent spirit, to transcend life thereby. Today, stylization has become the first object of public denunciation. Iron and pointing has taken to the various patterns of modernism. Many new artists with experimental spirit have criticized this, usually in an ironical expression against the subject, because keeping it at a distance in some form of stylization will lead to a fashionable "appearance", drawing a curtain before the free spirit. At this moment, this generation with its ponderous spirit comes with 20 years of history behind them, showing the profound significance of spiritual life and artistic expression shaping each other. To those stylized visions, we should first issue a deep warning.

Perplexity and weight are like a pair of wings. Some of us in this generation beat their wings to get aloft, while others are degraded because of their weight. I would like to dedicate these words to my friends of the same generation, who are flying vigorously in spite of perplexity and weight, on the occasion of the publication of *Chinese Oil Painters Series* represented by this generation of artists, to be edited by China Academy of Fine Arts Press.

At Sanchuang Pavilion
April 2005

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1979-1989 素描、水彩作品

040/077

近十年艰辛的写生练习及对各类传统艺术的研究，我选择了类似东方艺术的“意象造型”。这种方式更适合自己的性格，更接近我对艺术的理解。



1977-2004 油画作品

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色彩在这个时期的作品中起着举足轻重的作用。到后期有的画几乎看不出形象，只能感受到色彩和笔触在画面上分布的疏密、浓淡、粗细的物象细微变化。



1990-2004 素描作品

252/315

我用意念触摸着起伏，让画面形体有着触觉的意味，用精神和意念享受着生命和大自然的给予。局部入手，一桌放桌叠着一片阴影，一个起伏连接着一个空间，眼睛追逐不舍。



1982-2004 综合类作品

316/345

我觉得雕塑是比绘画更直接的艺术，能更充分地表达人的原始生命力……我陶醉于这种过程，它与浮雕制作一起给放浪来的绘画产生了造型趣味上的影响。

众家评论·创作随笔·艺术经历

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DRAWINGS AND WATERCOLOR: 1979-1989

The last decade's etude sketches and research into traditional arts have located for me Image Modeling like the oriental art. This style is more suited to my personality, and closer to my understanding of art.

040/077



OILS: 1977-2004

Color is very important in this period and hardly any image can be found in the later paintings except abstract rhythms of thick and thin, dense and faint, of color and stroke distribution.

078/251



DRAWINGS: 1990-2004

I touch the undulating shapes in my mind so that the spirit can enjoy the gifts of life and nature. The eye follows the details of a line overlapping a shade and a rise-fall connecting a space.

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MIXED MEDIA: 1982-2004

I feel sculpture is an art more direct than painting as it expresses primitive vitality better...I am intoxicated in this process, and exercise in relief brought influence of modeling in my later painting.

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