

心灵的旅行
MIND TRAVEL

水粉风景画集

XIZANG COSMETIC LANDSCAPE PAINTING COLLECTION

刘朝晖 著
BY LIU ZHAOHUI

中南大学出版社

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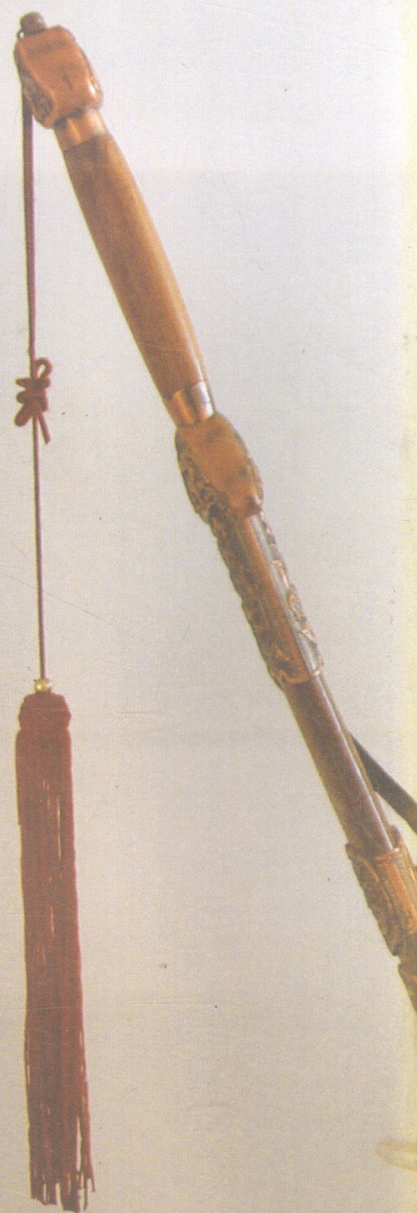
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刘朝晖，笔名西藏，副教授，高级工艺美术师，国内实力派中青年画家。1969年出生于湖南长沙，1991年毕业于中央美术学院，现为长沙民政学院艺术设计系绘画造型教研室主任。中国美术家协会湖南分会会员，湖南省油画家学会会员，湖南省设计艺术家协会理事。多次参加国内各级美术大展并获奖，其绘画作品被各级艺术机构及国内外收藏家收藏。

Liu Zhao hui, Tibet as his pen name, is a vice-professor and advanced industrial art master, who is now playing a strong and powerful role in the youth oil painting family in domestic. Born in Changsha, Hunan province in 1969 and graduated from China Central Academy of Fine Arts in 1991, Liu is specialised in oil painting. At present, he works as a dean of drawing model staff room in Art design department in Changsha Social Work College. He is a member of Chinese artist association in Hunan branch and a member of Oil-painting association in Hunan province. At the same time he is the director of Designs Artist association. He has won prizes in various levels of exhibitions in China many times and his works is collected by the art organizations and collectors both domestic and abroad.





自序

20世纪50年代初，父亲是中国人民解放军第18军的一员，于1953年进藏，后与来自长沙的一名湘女成了家。我出生于1969年，自幼就在西藏那美丽而又神秘的土地上生活、学习。1985年，我和姐姐随母亲内调回到长沙，父亲则继续留在西藏工作。从那时起，因为我是来自于遥远的西藏，大家就开始热情的称呼我为西藏。久而久之，周围大部分的人就只知道我叫西藏，反倒是忘记了我的本名。就这样，西藏也就慢慢地成了我的笔名。

光阴流逝，在西藏生活、学习的那段日子已渐行渐远，然而那神秘的布达拉宫，那美丽的雪山和草地，那成群的牛羊，那蓝蓝的天空上伸手可得的白云，却都始终让我难以忘怀。二十多年过去，我还依稀记得——在十二三岁萌发学画之初，我的第一幅画就是对布达拉宫的描绘。那时候，对我而言还没有什么风景画、人物画、静物画之类的概念，也没有任何可以求教的画家，习画的冲动可能就是一种单纯的对西藏那种辽阔博大的喜爱以及任由画笔在画纸上涂抹的快乐吧。

80年代末90年代初，在中央美术学院油画系读书时，我也曾和同学们去过陕西安塞、米脂、延安等地采风，画了不少油画风景，可惜那些作品返校后就被所谓的东南亚画商们廉价地买走了，连一张作品都没有留下。近几年，我和学生一起外出又画了不少水粉风景画，相对于自己挚爱的一直坚持的油画创作而言，一开始，我仅仅把水粉风景画作为教学示范的一部分。然而，随着写生与创作的深入，我越来越感觉到水粉风景画对我个人的重要意义，风景，已经不再是单纯的描绘对象，更多地蕴涵了我对自由心灵的追求。

这本水粉风景画集收入的作品，每一幅背后均有着我深深的回忆。在写生、创作这一批作品的过程中，我有时会重复去同一个地方，有时会对同一处风景反复描绘，从心灵深处去洞察，感悟，与之对话，然后将自己彻底融入其中。我深刻地感悟到，风景写生的过程，就是和自然交融的过程，就是追求自由的过程，就是让心灵去旅行的过程。

在艺术上，我与很多大师如梵高、马蒂斯等有着相同的艺术观点，那就是没有真诚就没有真正的艺术。我的创作，不是为了参加某种展览，不是为了迎合某种市场，更不是一种沽名钓誉，作画时，我总是将自己全身心地投入到风景与艺术之中，去追寻纯粹的艺术之神，也渴望艺术之神的眷恋。当代社会，有的艺术家开始为画商服务，沦为手艺人；有的艺术家则开始迎合国内外的某种需求，放弃艺术理想，成为权力和金钱的膜拜者。可对我而言，艺术不是玩出来的，而是用心和血熔炼而成，它只属于自己这个个体，不能成为某种利益的工具。真诚地表达自己的艺术追求，决不随波逐流，应该是每一位真正的艺术家必须秉持的信念，我亦以此作为自己的艺术之本。

刘朝晖

2007年7月15日

Preface

In the early 1950s, my father, a soldier of the 18th army corps of Chinese People Liberation Army, came into Tibet in 1953, later got married with a lady who came from Changsha of HuNan province. I was born in 1969, and since childhood I lived and studied on that beautiful and mystical land—Tibet. In 1985, my elder sister and I returned to Changsha along with our mother while my father continued to stay in Tibet to work. Since then, because I was from remote Tibet, everybody started to call me Tibet warmly. Gradually, the people all around me only knew that my name is Tibet, and had forgotten my original name on the contrary. Then, Tibet gradually becomes my pen name.

Time flies. Lives, the time lived and studied in Tibet gradually has been farther and farther away from me. However, the mystical Potala Palace, the beautiful snowy mountain, the lawn, the groups of cattle and sheep, the white clouds that it seems to reach in the blue sky, all is so unforgettable actually. More than 20 years passed, but I still vaguely remember, at the beginning of the study of painting at the age of 12 or 13 years old, my first picture was the description of Potala Palace. In that time, I had no idea about landscape painting, the portrait, the still life drawing and so on. Since there was not any painters who I may ask for advice, I grow the impulsion of drawing picture possibly one kind pure love to the vast and plentiful Tibet and the joy of scratching on the drawing paper freely.

In the late 1980s and the early 1990s, when I studied in the oil painting department of the Central Academy of Fine Arts, I once with schoolmates went to places such as Ansai, Mizhi, Yenan to draw from nature, has drawn many oil painting scenery. It was a pity these works are bought cheaply by the so-called Southeast Asia's picture businessman without a picture left. In recent years, the student and I going outside together have drawn many cosmetic landscape paintings, compared with my continuous love of oil painting creation, which I took merely a part of teaching demonstration at the very beginning. However, along with the sketch and creation, I feel the cosmetic landscape painting become more and more important to me. The scenery, already no longer was the description of object, it contains much desire and dream of free mind.

Every work of the cosmetic landscape painting collection has my impressive recollection. During the process of sketching and creation of the works, I sometimes would go to the same place for several times, even would draw a scenery repeatedly, seeking something from the deep of mind, having dialogue with it, at last it seemed that I was attracted by it. My profound feeling, the process of scenery sketch, is the process of meeting nature, finding freedom, and letting mind go traveling.

As to art, I agree with the great men like Fangao, Matisse on this: there is no true art without sincereness. My creation, is not to participate in some kind of display, is not to cater to some kind of market, is not a kind of seeking of fame. When painting, I always devote myself to the scenery and art, pursue the pure art spirit, also look forward to the appreciation of the god of the art. In contemporary society, some artists serve for the picture businessman, degenerated into craftsman; some artists give up the art dream to meet some kind of domestic and foreign demand, become the authority and the money pursuer. As it concerns me, art is to be melted by heart and blood rather than to play a game. It belongs to me and not a kind of tool for interests. Expressing my art idea sincerely instead of following others should be the faith of every true artist and it is also my art foundation.

Liu Zhao-hui
July 15, 2007

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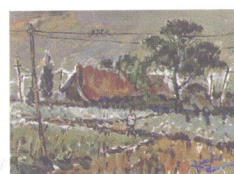
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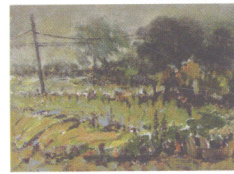
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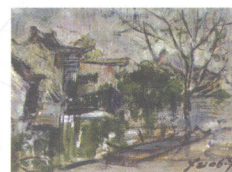
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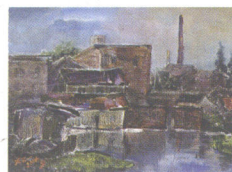
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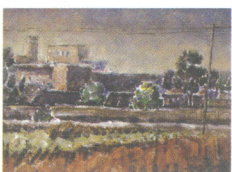
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彩云飘过 38cm × 52cm
The bright cloud has floated



心灵的旅行——西藏水粉风景画集

mind travel tibet watercolor landscape painting collection

碧罗春、银针、苦丁、铁观音什么茶我都爱喝。手中总是拿着一个放着满满茶叶的大号透明茶杯，时不时喝上一口。闲暇之余总会在书房里装模作样地从收藏的那些紫砂壶中挑上一把，搁上茶叶，烫上开水；在烟盒里抽出两支白沙烟卷，取出烟丝装入烟斗里点燃；随手拿起一本书，想去寻找和体验一下以往那些文人墨客们的感觉。使用紫砂壶泡茶，茶更加清香宜人，可是用烟斗抽烟，样子好看有派，但始终不能习惯。



Bi Luo Chun, the acupuncture needle, Ding, Oolong tea, all these are teas I like. In the hand I always take a large size transparent teacup with completely full tea, taking a sip once for a while. At leisure time, I select one sand-fired pots in the studio from collection, put the tea, burn the boiling water; extract two Baisha cigarettes in the cigarette case, take out the shredded tobacco to load in the tobacco pipe to light; take up a book conveniently, want to go to seek and to experience these writer literary feeling. Using the sand-fired pot to make tea, I feel the tea delicate fragrance is more pleasant, but I can never get used to smoking with the tobacco pipe, although the appearance has the faction attractively.



叹息的风 38cm × 52cm
Wind sighing



心灵的旅行——西藏水粉风景画集

mind travel tibet watercolor landscape painting collection

我国传统的美术教育往往将美术教育等同于绘画技法教育，只重视培养学生的美术技能和美术知识，不够全面。以学生发展为本的美术教育要求通过美术教育实现人的全面发展。即不仅仅达到美术的基本目标，还要借助美术对“真善美”的追求，最终为实现学生人格的完善做出贡献。



The traditional education of fine arts in our country often regards the fine arts education as an identity of the drawing technique education, which only pays attention to developing students' fine arts skill and knowledge, which is not sufficient and comprehensive. The fine arts education for students' future development requests that it realizes human's full development through the fine arts education. That is not only to achieve merely the basic goal of the fine arts, but also to contribute to the student personality completeness through the pursuit for "truth, goodness and beauty".



九月秋霜 38cm × 52cm
Frost in autumn in September



心灵的旅行——西藏水粉风景画集

mind travel tibet watercolor landscape painting collection



思考，不是无声的独白，而是无声的对话。因此，面对真实的风景，我愿意沉醉其中。清茶，清风，还有那自然的声与色，这是画家最大的愉悦吧。

Reflection, kind of silent dialogue, is all but silent monologue. So, facing a landscape, I'd like to enjoy the beauty of the natural world. I'd like to enjoy a cup of tea, fresh breeze as well as so many natural sounds and colors, which must be the greatest pleasure that could ever be sought by a painter.



鸟鸣依旧 38cm × 52cm
The chirping of birds remains unchanged



心灵的旅行——西藏水粉风景画集

mind travel xizang cosmetic landscape painting collection



灵感枯竭了，从学画时起，它断断续续，时来时走。但那时还处于初学阶段，对于创作来说太远了点。所以对它的缺失并不是太在意，只是在画不下去的时候不画了而已。可是今天它走了，离我而去了，走得无声无息，真的让我很难受，站在画布前发呆，拿起笔却无处可下，慢慢看着颜料在调色板上干枯。

The inspiration was dried out. Since I began to learn painting, it has come to me on and off. I was only a beginner at that time, and innovation is too far for me, so I didn't care much about the loss. I just quitted when I couldn't go on. But now I'm very sad that it left me silently. Standing in front of the canvas, I can paint nowhere with the brush, and only gawk at the paints getting dry.