

**自然 · 自语**  
**梁然犀油画作品**

**WHISPERING TO NATURE**

# **自然 · 自语**

**ABOUT LIANG RANXI'S OIL PAINTINGS**



天津人民美術出版社

图书在版编目（C I P）数据

自然·自语：梁然犀油画作品 / 梁然犀绘. —天津：天津人民美术出版社，2012  
ISBN 978-7-5305-4783-0

I. ①自… II. ①梁… III. ①油画—作品集—中国—现代 IV. ①J223

中国版本图书馆 CIP 数据核字 (2012) 第 066913 号

自然·自语·梁然犀油画作品

出 版 人：李毅峰  
责 任 编 辑：李 健  
技 术 编 辑：赵慧珍  
出 版 发 行：天津人民美術出版社  
社 址：天津市和平区马场道 150 号  
邮 编：300050  
电 话：(022) 58352913  
经 销：全国新华书店 经销  
网 址：<http://www.tjrm.cn>  
制 版：天津市锐彩数码分色技术有限公司  
印 刷：天津市豪迈印务有限公司印刷  
印 张：10  
印 数：1—1000  
开 本：889 毫米 × 1194 毫米 1/12  
版 次：2012 年 4 月第 1 版 第 1 次印刷  
定 价：180.00 元

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冬日田原 100cm×80cm 2007年



# R 然犀的梦

北方的四五月间，正是春深时节，城里城外一定会繁花似锦，香气袭人。似是为了给这个美好的季节增添一抹更绚丽的色彩，我的挚友梁然犀的画展将在他的母校天津美术学院的美术馆举办，画册也将同时发行。朋友们嘱我为此写篇文章，这于我当是责无旁贷的，是我从心底想做和仅能做的事情。

人到了一定年龄，就往往会感叹人生，有快乐、有辛酸、有幸福、有苦痛，这是因为每个人都会经历身边发生的许多事情。

每个人的幼年时代想来都会有许多梦想，且梦想各不相同。梦想不会是凭空而来，一定有许多许多难以捉摸的诱因促成。虽然梦想各不相同，但一定都是美好的，都会充满阳光。

然而，人的一生又是那么的难以把握，至少都会面临和经历许多不同的选择。选择有时是主动的，有时却并非是完全的主动。对于人之初的梦想，生命的旅途中大约有三种可能：一是幸运地在梦想之路上一路前行；二是永远地和幼时梦想分离；三是经历了其它人生选择之后的梦想回归。

我们的朋友然犀，从儿时起就梦想着用画笔描绘心中美丽的世界。他的梦想应该是实现了，尽管有一段岁月若即若离。

大学四年油画专业的学习，奠定了他真正实现梦想的基础，毕业后又在高校从事专业教学，前途一片光明。但然犀是个“不安分”的人，他有着更强烈的个性追求和更活跃的艺术思维。上世纪80年代初，他就曾经在天津作过一次颇具轰动效应的艺术活动，之后不久，他又远赴大洋彼岸的美利坚，继续去追寻艺术之梦。而生活的现实和追求的梦想之间，却常常不同轨，命运导引着然犀暂时离开了他的绘画事业，回到祖国，开始了他的创业之路。靠着坚韧的毅力和脚踏实地的苦干，新的事业蒸蒸日上，卓有成就。但是，然犀周围的朋友都知道，他的内心里依然抱持着幼年的梦想，须臾不曾真正地放下。

近些年来，事业的成功让然犀有了更多的时间重拾画笔，或关在画室里创作，或长途跋涉旅行写生，没有任何功利的祈求，只是为了自己心中的梦想。

浏览然犀的作品，能真切地感受到他奋笔挥洒的愉悦。相对于当下许多注重观念、形式探求的绘画作品而言，然犀的绘画可以说是一种原生的状态，没有过多的前期营构，以直面自然、直面世界而产生的激情和冲动，用奔放不羁的笔触和强烈的色彩对比，充分表现着他对生活的热爱。

在绘画艺术语言和内在情感表达中，画家的选择有着十分开阔的自由空间。对生活的态度，对外部世界的感受，都以自己个性的方法和形式在作品中尽情地宣泄，并以此感动观赏者。然犀的绘画作品中，那些青山，那些碧水，那些树丛，那些白雪，那些投影，那些不同地域的建筑，在写意般的色彩和笔触中跳跃着生命的律动，折射着耀眼的太阳之光。从对美的敏感而言，然犀在他的作品中展现出了杰出的艺术潜质。我不愿用当下流行的“大家”、“大师”之类的词语来评价然犀，因为这不是他的追求。我只想说，然犀是用生命的真诚对待他的绘画事业，没有刻意的雕饰，没有世俗的痕迹，唯此，他的作品才具有动人心魄的视觉冲击。

从一幅幅充满对生命之热爱，对世界之热爱，对阳光之热爱的画面中，我们仿佛看到了然犀一路前行的步痕，也看到了他的梦的实现。然犀是个普通人，又是一个成功的人。作为一个普通而又成功的人，我们用多少美好的词句描绘他的人生都不过分，而我只想说：然犀，为了梦想，你付出了一切，你的梦已变成了永久的现实。你永远与春天同在，你永远与阳光同在。

天津美术学院院长、教授 姜陆

2012年春



# Ranxi's Dream

## Ranxi's Dream

In April and May of Northern China, Spring flowers are blooming, filling the air with sweet fragrance. To add even greater beauty to the season, my friend Liang Ranxi held his Art Show in the Art Gallery of his school —Tianjin Academy of Arts, meanwhile, an album of his paintings will be published. As a friend of Ranxi, I have the great honor to write something for him, and this is the only thing that I can do for him.

When we reach a certain age, we would reflect on our lives. We've all experienced joy, bitterness, happiness, and pains.

Everybody had a dream when he was a child, and dreams do not come out of the blue. There must be reasons for them. Our dreams might have been different, but they were all beautiful and hopeful.

However, life is unpredictable, and we would often face various options. We can make some choices with our own will but sometimes we really have no choice. There are usually three possibilities for those dreams. Some people are lucky and they keep walking toward their dream; some have to say goodbye to their dreams; but there are some people who could return to their dreams after making other options in their lives.

The childhood dream of my friend Ranxi was to paint this beautiful world in his way. We should say that his dream has come true, although he took a detour.

His four-year study of oil painting in university paved a way for fulfilling his dream. After graduation, he started to teach in a university and his future looked promising. However, Ranxi had a strong desire for living a different life and pursuing his own style in painting. In the early 1980s, after his unusual art show in Tianjin, he went to the United States to further pursue his dream. Yet, dreams and reality are often on different tracks. Ranxi was lead to a different path by his fate. He stopped his pursuit temporarily, came back to his motherland and started his own business. He turned out to be a very successful entrepreneur due to his perseverance and dedication. But all his friends know that he had never given up his dream.

During the past few years, the success in his business made it possible for him to come back to his painting. He would either paint in his studio or travel far to paint. He did all this not for profits or fame, but for the dream in his heart.

Looking at Ranxi's art works, we can feel the joy and passion he gets from painting. Compared with the paintings nowadays focusing on concepts and patterns, Ranxi's works show little preliminary designs but direct proximity to nature and the painter's passion and love for his life through unrestrained strokes and contrasted colors.

Artists have the freedom to express their feelings about life and the world in their works and try to touch people in their own ways. In Ranxi's paintings, the rhythm of life and light are clearly and freely represented in the forms of mountains, rivers, trees, snow, water reflections, and architectures through colors and strokes. Ranxi's sensitivity for beautiful things can be felt in his paintings. I wouldn't call him a "master" or an "expert", a term often used nowadays for distinguished people, because he didn't care about fame. I just want to say that Ranxi loved painting from the bottom of his heart. It is this pure love that made his paintings touching and striking.

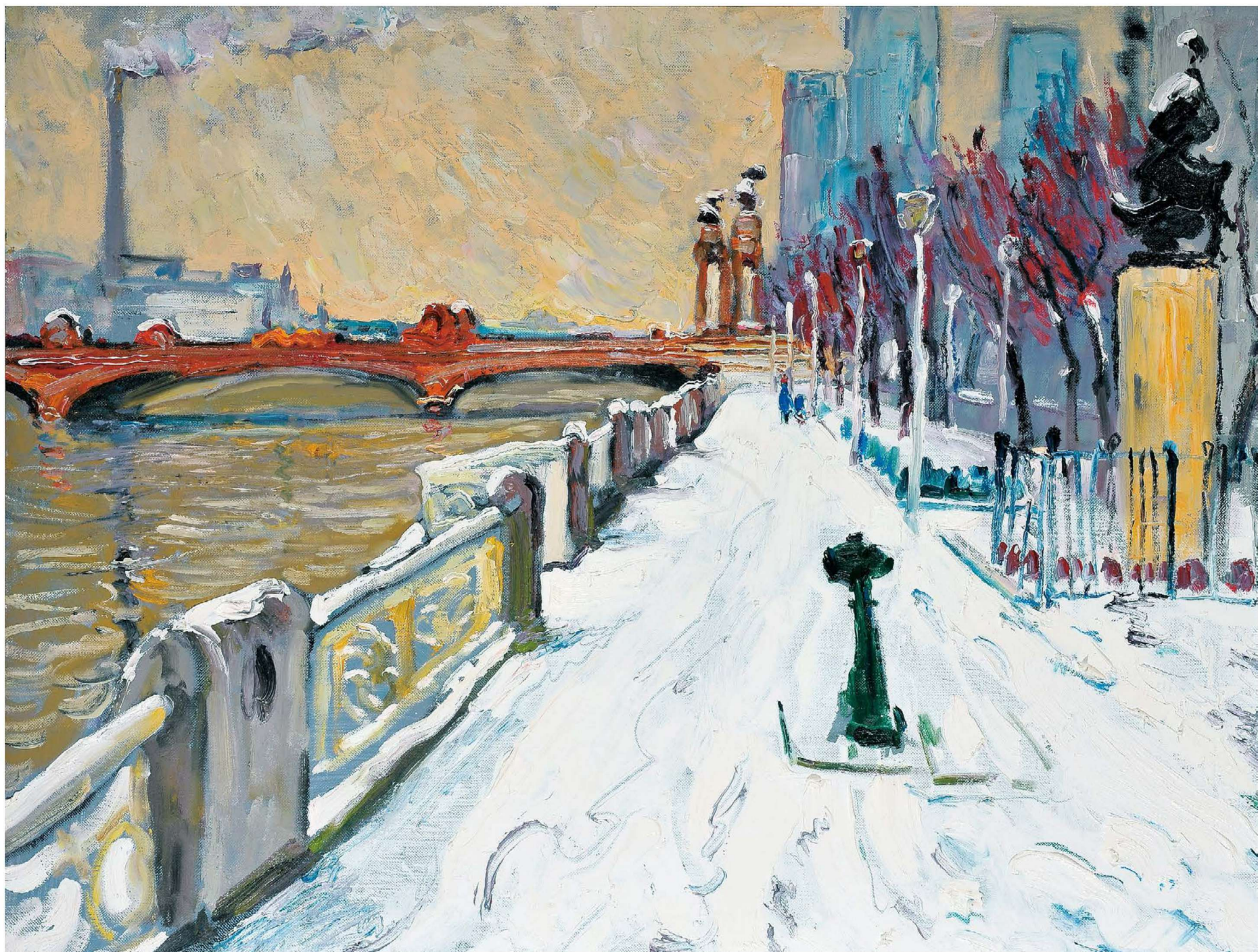
From his paintings which show his love for life, for this world and the sunlight, we seem to see his firm steps all his way towards his dream. Ranxi was an ordinary person as well as a successful entrepreneur. It will be by no means an exaggeration whatever words we use to praise his life with, but I just want to say:

Ranxi, you did everything you could for your dream and your dream has become a permanent reality.

You will forever be with the spring and sunshine.

Professor Jiang Lu  
Dean of Tianjin Academy of Arts Spring, 2012





雪中大光明桥 100cm × 80cm 2011年



# M一个画家精神世界的独白

然犀说，画了一批风景，让我去看。

早就听几个画友说，然犀最近画瘾来了，几次开车去外地写生。我也非常想看然犀的新作究竟如何。作为他的亦师亦友，也非常赞赏他为自己的理想而付出的努力。

还是40多年前的1968年左右，“文革”的烽烟还没散尽，人们开始觉醒，不再把自己的精力和热情献给无休无止的政治运动。老画友们又开始聚集一起，聊艺术、画写生。在一群二十多岁的画友中，出现了一个十多岁的孩子，谦恭有礼，很叫人喜爱，这就是还在读初中的梁然犀。我们画画，他在旁边认真地看。从那时起，他小小的心灵就孕育了一个梦想，要以艺术作为自己的理想。在那个乍暖还寒的年代，人们总能看到一伙年轻人背着画箱在天津的各个角落奔走，寻找要画的景色，这就是我的那些热爱艺术的小兄弟们。之后，我调到了河西文化馆工作，我的工作之一是举办美术班，报名的学生将近百人，然犀正式成了我班里的学生。不久，国家恢复了高考制度，我考上了天津美术学院，三年后，高中毕业的然犀也考上了天津美院。我们成了校友。

然犀的画室很快到了，门口停放着一辆白色的“得利卡”九人座面包车，然犀说，这就是我的写生车，打开后车门，一股浓浓的调色油味道冲来，车里面很大，放着画箱、画架，还有空白的画框，散落着的方便面和颜料堆在一起，我感受到了他在野外写生的艰苦。

进到然犀的画室——还不如说是画库。因为然犀主要是在野外写生，基本不在室内画画。四面墙堆满了大大小小的画框，然犀搬出他的一幅幅写生给我看。我的眼睛立刻被画面的视觉冲击力抓住。刚才轻松的气氛似乎“庄严”起来。

那画面的视觉冲击来自两方面，一是画面的图像：多是荒野大漠，多是残秋败叶，孤寂的山包、傲然伫立的树干，滚动的云，飘动的树枝，潺动的河水……景物单纯，画面简洁，清纯脱俗，没有矫饰和浮华；二是画面的语言，然犀把自然的对象都进行了主观加工、取舍，逐渐形成一种更接近符号化的语言，我看过很多人的写生，多是一丝不差地照摹自然，而然犀画中的自然景物是有生命的，似乎一切都在扭动，都在生长着；也是有情感的，他把自然对象作为抒情达意的媒介，一草一木都寄托了他的某种期望和情愫，他借用自然万物的屈伸抑扬的百般姿态，更多的是抒发自己内心积郁的澎湃激荡的情感，暗喻自己不染尘俗、孤傲清高的内心世界。他经营的画面已经具有了一种感染他人的意境，促人激动，催人泪下。

随着一幅幅的画面转换，然犀越来越兴奋起来，滔滔不绝地讲着他出行和写生的快乐，我也被这画面清新的气氛和他热情的讲述所感染，心立刻被净化了。

好久没有看到过这么纯粹的绘画了，我心里暗喜以至钦佩，令我欣慰的是他的画中显现出一种独立姿态，没有世俗的精细模仿，没有谄媚、讨好的色彩，没有被铜臭

熏染的味道，看得出，他依然在不懈地守望着自己的精神家园的单纯与崇高。

我从心里祝贺然犀已经形成了他自己的绘画特色，非常欣赏跻身商海的然犀依然有着如此的艺术品位。很多人奇怪平素儒雅、沉静的然犀画出的画却是那样泼辣、野气。其实一直生长在都市的他，却时常躲避着城市的繁华与喧嚣，去寻找一个心中的世外桃源，他常常离开自己温馨的生活和家园，去到天边外寻觅苍凉、偏远、荒芜的大漠。而平素温顺、平和的他在画面里却总是流露出一丝悲凉、苦涩、凝重的意味……

然犀见我看着画发呆走神，就说：“老兄，提提意见吧。”

我不禁问道：“挺好的……我刚才在想，你怎么总是舍近求远爱寻找荒凉？”

然犀道：“怎么说呢，说高点是崇尚自然，原来上学前不也是越过了漂亮的‘五大道’来画田野、树林，画光秃秃的‘红草地’嘛，我不怎么爱画建筑——那些强加在地球上的东西，就是画了，也只是作为陪衬。”

一说到“红草地”，我就想起当年——还是上个世纪70年代末，当然犀还是个十五六岁的孩子时，就天天“泡”在水上公园后门的那片白桦林中画画，那是“文革”后这些喜欢画画的孩子们的乐园。由于这里是退海的盐碱地，所以草是红色的，尤其到了秋天，白桦林的黄叶加上红草，颜色很是丰富，并且大字报也不会贴到这里。在这个缺少自然景色的都市里，这片红草地成了唯一的一片净土。从与凡·高的画不期而遇起，然犀就开始练习写生，而写生也成为了他终生不渝的最爱。他用纯洁的眼睛在灰蒙蒙的天空中寻觅那一点点的光亮，追逐着自然中颜色的细微变化。也正因为有着“红草地”情结，后来然犀干脆把他和他的伙伴们的展览都放到了那里。他让自己的作品融在树木草地的大自然中，并且让作者和观众也自然而然地融在一起，那个展览更像个行为艺术，别开生面。

“可惜，你们为这个城市的艺术做了这么重要的事，后来也没有被宣传，最终还是不了了之。”我为他愤愤不平。

“无所谓，玩个过程就行啦。”然犀把话题一转，打开了话匣子，又由写生讲到了最初与红土地的缘分。“我就是从‘红草地’起家，后来上了学，经常出门，才觉得外面的世界更新鲜，尤其是1983年我毕业那年，你在西藏援藏教学，我和高迎进去西藏找你，看到了那么多高山大河，尤其是川藏路上的山，我被震撼和征服了，我觉得这些大自然太美了，太干净了。多少年了，那些景色总是使我不能忘怀。”

“那次从川藏路回来，一路颠簸不说，由于耽误了回学校的时间，差点没领到毕业证，不过，能饱览雄山大川，值啦！”说着然犀嘿嘿地笑了。

“是啊，你们也够胆大的，我一直替你们担心……”一晃快三十年了，记忆还是那么清晰，我们策划找机会再去西藏……



“尽管这些年在忙于生计和生意，但我的心早已属于那里，这些年我天天忙于那些商界琐事烦恼透了，就像圈在栏杆里的狼，早就想跑出来啦，回到我最喜爱的大自然中……”

上世纪90年代，美术新潮偃旗息鼓，艺术与人们渐行渐远，中国也迎来了商品经济大潮，梁然犀和女友一起去了美国闯荡，在纽约的餐馆打工，在街头画像，和众多“美漂”一样，历尽千辛万苦，终于在美国站稳脚跟，成为了一名美国公民。这对于许多“美漂”来说似乎已经达到了目的，但然犀觉得在美国难以成就他的艺术梦想，他还是回到了自己的祖国，他觉得只有自己的国土，在自己的母语文化环境中才会在艺术上有所作为。回国后，他想先打拼搏些钱，来养活他、他的家庭和他的梦想。在积累了一些资金后他和朋友联合投资建立了公司，业绩一路飙升，作为总裁的然犀虽然已经是事业有成的成功人士了，但他觉得这些商业的成功并不是他最终的理想，当公司业务稍微稳定，他便又开始思考关于艺术上的事情了。

新世纪初，艺术思潮进入了观念的时代，开始然犀有些迷茫，经过认真的思考和悉心的观察、研究，他觉得那些从国外生搬硬套玩弄小智慧的观念艺术并不是他的表达，也不是他的追求，他觉得还是要沿着自己既定的道路走下去，还是先从最钟爱的写生自然入手，因为与人和谐相处的大自然最能唤起他的灵感和激情。

外表“文静”的然犀，却异常胆大，有种为艺术献身的理想，他敢于为了自己既定的目标而冒险，不畏辛苦和劳累。2006年的最后一天，一夜的大雪后阳光明媚，景色非常漂亮，兴奋的然犀拿起画箱，走上街头，动笔画了雪景，那幅画令他满意，也找回了画画的感觉。此后他一发不可收，不满足于仅仅在天津附近写生，他和朋友来到河北的白洋淀、山东的沂蒙山、东北的大兴安岭写生。我看着他画中生涩的线条和厚厚的笔触，想到最近一个刚开展的画家，那些甜俗的画面招来红火的名声和丰厚的利益。我问然犀：“你的画还是这么‘楞’，一点也不讨好别人，你一点也不考虑卖相吗？”

“我要画上几百幅画，开一次个人画展，和大家一起分享我的成果？”

“我奇怪你的画怎么在激动和高昂中似乎有一点点苦涩和忧伤？”我说出了我的疑问。

然犀说：“我也不知道为什么，原来喜欢凡·高、郁特里罗，现在还是更喜欢德国画家的作品，诺尔德、基尔希纳、科科希卡，当然还有苏丁以及英国的科索夫，我觉得这些画家的想法和我的追求是相通的。我不喜欢甜的，我喜欢淡淡的苦涩，就像喝咖啡，我喜欢黑咖啡，不放糖，纯纯的，简单却经得起品味……”

“画画成了我排遣苦闷和烦恼的一种方式。每当我坐在令我激动的景色面前，我的心就静了，心无旁骛。一切烦恼和忧虑都忘记了，当心灵的激动转换成活跃的颜色和激越的线条时，我就会更加陶醉，那时的快乐是我人生中最美的时刻……”

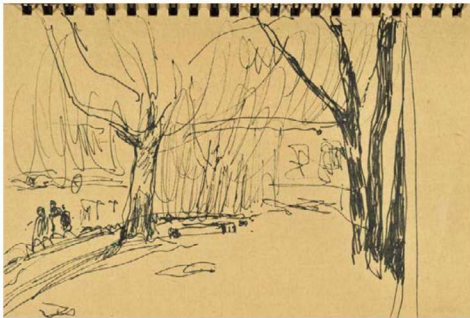
“只可惜我的画大多是没画完的，我的毛病就是总画不完……”然犀谦虚地说。

我告诉他：“我正是喜欢你的画画不完这点。这叫‘未完成感’，正是有些未完成的地方才耐人寻味，才有意思。”

我们谈兴正浓，时间的流逝却是那样的不知不觉。然犀还有事，我们又匆匆告别。

2011年10月，然犀想赶在秋天结束前去黑河写生，把那里最好的景色收留在自己的画中。在佳木斯，在小兴安岭，看到雪地中的红草黄叶，他又兴奋起来，他喜欢这里色彩斑斓的草地和林海雪原。这是他最喜欢的颜色，他奋笔疾画，那象征生命的黄色，那象征热情的红色，在他的画中灿烂地铺展开来。还有那耀眼的黄色在雪中燃烧直到凝固。那慌乱的线条，急促的笔触，以及那生涩的颜色，都显示了然犀是那样急于要表达他想要表达的话语，仿佛他总怕有什么东西来不及说完，他要赶在日落前将它们画在画布上书写出来。

当这些作品摆在我们面前时，我们聆听到了那个崇尚自由精神，甘于忍受寂寞，坚守个人意志，保持独立品格的画者在和他所向往、喜爱的大自然对话，也聆听到了一个孤独的灵魂精神世界的内心独白。



孙建平



# Monologue of a Painter's Inner World



初冬 2006年



大地 80cm × 100cm 2007年

Ranxi had told me that he had just finished a group of landscape paintings and invited me over to see them.

I heard a long time ago that Ranxi became crazy again about painting and often drove to other provinces to paint. I really wanted to see his recent paintings. As his teacher and friend, I really admire him for striving for his dream.

In 1968, the Cultural Revolution was not over yet, but people began to wake up and were no longer crazy about political movements. Painters would gather together talking about arts and paintings. Among some young painters was a boy over ten years old, courteous and lovely. He was Ranxi, who at the time was a middle school student. He would watch attentively while we were painting. From that moment on, he planted a seed for his dream—a dream of arts. During the time when things were starting to get better, a group of young people were often seen walking on the streets carrying paint boxes on their backs, looking for new sceneries to paint. These had been my little buddies who loved painting. Later, I went to work at Hexi Art Club, and part of my job was to teach painting to children. Nearly 100 children signed up for my class, Ranxi being one of them. Soon after that, national college entrance examination was resumed and I was admitted to Tianjin Academy of Arts. Three years later, Ranxi was also accepted by this university upon his graduation from high school. And so we became alumni.

Soon we arrived at Ranxi's studio. A white nine-passenger van "Delica" was parking outside. Ranxi told us that it was his van for especially for painting. Strong scents of paint came out when the back door opened, and inside it was big, filled with painting boxes, shelves and canvases. Also in the van were some pot noodles and paints. I could imagine the hardships he had experienced while painting in the wilderness.

I entered Ranxi's studio, or warehouse to be exact, as he seldom actually painted indoors. The walls were crammed with painting shelves. Ranxi showed me his paintings one by one and I was immediately struck by his works. The light-hearted atmosphere we had just a moment ago was suddenly gone as I stood in awe of what I saw.

There were two visual impacts, one was the spectacular image of the paintings: wilderness, falling leaves, mountain huts, tall trees, rolling clouds, shaking twigs and babbling brooks... all simple and pure; the other was the language of them. Ranxi depicted nature through careful observation and selection, making his paintings a symbolic language. I have seen many nature paintings and most of them are just a mimic of natural sceneries. However, the sceneries in Ranxi's paintings are full of feeling. They seemed to be moving and growing with a life of their own. Nature merely functioned as a media for him to express his hopes and feelings. By depicting various forms of the natural world, his passion and love were fully expressed. His paintings embody his pure and rich inner world and they are both touching and inspiring.

Ranxi became growingly excited as he talked about his paintings one by one. I was touched both by his paintings and his words. My heart felt like it was being cleansed.

I had not seen such paintings for a long time, and admiration sprang from my heart. What impressed me the most were the uniqueness of the works, the individuality and pride clearly demonstrated. We could see that he had been trying hard to protect his garden of purity and loftiness.

I really wanted to congratulate Ranxi for having his own style and being able to maintain such a high standard after years of being immersed in the business world. Many people were surprised that a quiet graceful man could create such powerful and wild paintings. In fact, though having been a city dweller, he always retreated from the noise of the city into a world of peace in nature. He often slipped from his comfortable city life and traveled to the far end of the land seeking remoteness and wilderness. A touch of sadness, bitterness and profundity could be felt from the paintings of this gentle artist...

Seeing I was engrossed in his paintings, he said, "hey buddy, give some comments."

"Pretty good but I was wondering why you had to go so far seeking remoteness? I asked.

Ranxi replied, "How can I put it? Maybe I should say that it is my love for nature. Before I entered college, I went beyond the beautiful "Wudadao Area" and painted fields, trees and 'red grass'. I don't like painting architectures which I think are simply extras added onto nature."

Talking about the "red grass", I remembered how at the end of 1970s when Ranxi was still



about 15 or 16 years old, he often went to paint in the birch woods near the back gate of Water Park. After the Cultural Revolution, the place was paradise for kids who loved painting. Since this area used to be covered by the sea, the grass here always looked red. In autumn, the yellow leaves of birches and the red grass made this place very colorful. What's more, no red papers against culture were ever posted here. So in a city lacking in natural sceneries, the "red grass" area was the only land of purity at that time. After seeing Van Gogh's paintings, Ranxi painted nature throughout his lifetime because it was his true love. He searched with his clean eyes for light in the dark sky trying to capture the subtle changes of color in nature. It was also due to his love for the "red grass" that he and his friends chose this place for their art show. He engaged his paintings into nature and made painters and spectators feel engaged too. That art show was more like a behavior art, very impressive.

"What a pity. What you did for this city was fantastic and so important, but it is not being taken seriously," I was indignant for him.

"That's ok. I enjoy the process of it." Ranxi swiftly changed the topic and started talking about nature painting and his love for the red soil. "I started with painting 'the red grass'. After going to school, I had many chances to travel and was fascinated about the outside world. In 1983 when you were teaching in Tibet, Gao Yingjin and I went to visit you. We were thrilled by the mountains and rivers there, especially the mountains we saw when traveling on Sichuang-Tibet road. Nature was so beautiful and pure. After so many years, those beautiful sceneries still linger on my mind."

"After the hard trip on the bumpy Sichuang-Tibet road, I went back to school and almost failed to get my diploma because I came back too late. But it was really a worthwhile trip." Ranxi smiled.

"Yeah, you really were bold. I was really worried about you..." Time flies. Nearly 30 years have passed, and those memories are still fresh in my mind. We are planning to go back to Tibet.

"During the past few years, though I was busy with my business, my heart was always there. I'm bored with doing business and I feel like a wolf trapped behind fences eager to escape and return to nature."

In 1990s, art wave ebbed and arts was moving away from people due to the economic tide. Liang Ranxi went to the United States with his girlfriend. After working hard as a waiter, street sketcher, he started to have a stable life and got an American green card. For many Chinese people living in the U.S., it is like a mission accomplished, but Ranxi found it hard for him to fulfill his dream of arts in the U.S. So he came back to China because he believed that only in one's motherland can an artist make achievements. After coming back to China, Ranxi worked hard again in order to make enough money for his family and for his dream. Later, he started a company with his friend and their company was listed and was very successful. However, being a successful entrepreneur was never his dream. So he decided that it was time for him to think about arts again.

Early 21th century was an era of concept art. Ranxi was lost for some time but after a careful reflection, observation, and study, he realized that he was not interested in borrowing concept art from the west as many artists were doing. He decided to follow his heart and started with nature painting because to him, nature was always the source of inspiration and passion.

Quiet but enterprising, Ranxi wanted to devote himself to art. He had the courage to take risks for his goal. On the last day of 2006, after heavy snow during the night, the white scenery was very beautiful in the morning sunlight. Ranxi was so excited that he picked up his painting box and began to paint on the street. He was very satisfied with his work and all of a sudden, all his understandings about painting came back to him. Soon, he was no longer satisfied painting in Tianjin and went to Baiyang Lake of Hebei province, Yimeng Mountain of Shangdong province, and the plateau of Da Xing'anling in Northeast China. Looking at the rough strokes and strong colors, I remembered an artist who just had his art show. His paintings won him both fame and money because they were pleasing to the public. I asked Ranxi, "You still stick to your rough style with no intention to please anybody. Aren't you concerned about how you can sell them?"

"No, I do other things for making money. I don't want money to ruin my pursuit for art. I paint to make myself happy and that's enough. I don't even care about having an art show."

"Despite passion in your paintings, I am surprised to see a little bitterness and sadness in them." I said.

Ranxi said, "I don't know why, either. I used to like the works of Vincent Van Gogh, Maurice Utrillo, but now I like German painters more, such as Nolde, Ernst Ludwig Kirchner, Oskar Kokoschka, and of course Soutine and the British painter Leon Kossoff. I feel like I have something in common with them. I don't like sweetness. I like something a little bitter, like coffee. I like pure black coffee, the way that the taste lingers on my tongue..."

"Painting is the best way to relieve me from stress and frustration. Every time when I sit before the enchanting sceneries, my heart would be so peaceful and contented. All worries would be gone at that moment. When the passion in my heart turned into lively and colorful strokes, I would be more intoxicated. That is the most wonderful moment in my life."

"It's just too bad that most of my paintings are not finished. My problem is always not finishing..." Ranxi claimed humbly.

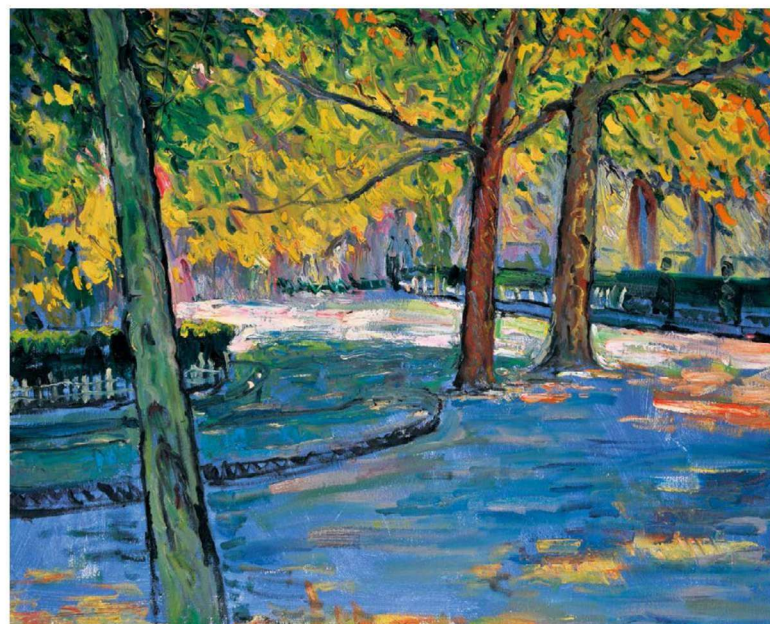
I told him, "That what I like about your work. I would call it 'a sense of incompleteness', it arouses people's interest and curiosity about the unfinished part."

We enjoyed talking with each other so much it felt like time flew. Ranxi had other things to do so we hurriedly said goodbye to each other.

In October 2011, Ranxi went to Heihe in northeast China. He wanted to record the most beautiful autumn sceneries into his paintings. In the plateau of Xiao Xinganling and in Jiamusi, seeing red and yellow leaves lying on the snow, he became excited again. He really liked the grass covered with colorful leaves as well as the trees and snow there. He was fascinated by everything that surrounded him and started to paint. Yellow for life, and red for passion. Yellow seemed to freeze in the snow. Eagerness and hastiness seemed to be felt in the strokes. Ranxi was so eager to express himself and he was afraid that he wouldn't have enough time to finish what he wanted to tell. He felt he must finish everything on the canvas before it got dark.

Looking at these paintings, we can hear a conversation between nature and an artist, who loved freedom and strived to pursue his dream. We can also hear a monologue of a lonely artist talking about his inner world.

Sun Jianping



静秋 80cm × 100cm 2006年



# V 画外音

然犀从来都不会为自己的绘画起个好名。

在出版此画册与展览的筹备过程中，然犀夫人周瑞芬让我给他的画逐一取名，实话说我勉为其难，然犀的画是无标题性的，就像我们所知的无标题音乐。

一次与然犀听印象派作曲家德彪西《牧童的午后》，听毕我问他听出了什么标题？他说：“听出了纯自然的声响与动静，看到并领悟了自然界色彩的神秘与朦胧，听出了莫奈。至于标题 或许并不重要。”

这就是然犀的绘画态度和对绘画的认知。

道，可道，非常道；名，可名，非常名。

## （一）

一个画家的成型是由多种因素组合而成。自由，不受约束，意味着是一种独立的精神状态，意味着思考与行为的时代性与特殊性。而最为重要的则是个性。

然犀自少年时便显现出他强烈的个性。这个性由两种元素构成：顺应与叛逆。

习画初始，他多顺应自然，按所谓自然法则构图，去设色，去涂抹。尔后不久，他便对“法则”产生怀疑，并认为：“此法非我法。”于是在一段时间内，能看到他画面上的无序、混乱，甚至不合常理，不守规则。色彩充满着“野”性。套路也被形容为“野路”。

对自然他充满着热爱与真诚，但对自然的解释他又有着个人意志，在并不成熟的年代，性格的双面形式对弈的，并也常常将自己置于孤寂的矛盾之中。

如果说凡·高的绘画在早年对然犀的影响是开启了他眼睛看色彩的明度与锐度，那么凡·高在孤寂中展现出对自然的尊重与不屈从的矛盾状态时确立的尊严及个性，是然犀对凡·高崇敬的理由。他俩的精神状态有着相似之处。

上世纪70年代末，西禁初开，叔本华、尼采等人的哲学观念对然犀影响颇大，顺时地接受，迎合了他的个性，也在他当时的矛盾状态中找到了理论的解释，把个人意志强加于自然之上，对他来说在当时是一个必然，而这种必然也就必然导致了他第一个画展“融·艺术”，并且把画展放置在自然中展出。

至今我认为“融·艺术”在主观上并不是为了迎合当年’85美术新潮。虽然这个画展在形式上不知不觉地开启了中国行为艺术的先河，并也受到各界的

赞誉。这个“被自然”的展出，应该说是然犀在艺术思想与艺术形式上的一次对自然的挑战，也是对自己个性的挑战，而这次挑战的时刻，正是他顺应与叛逆的个性从初级阶段转而走向高级阶段的重要时刻。

## （二）

对一个学习西方绘画的画家，走向世界去追根寻源是必然的，也是必须的。

个性使然，然犀把“融·艺术”推向一个极端，之后便是迷惑，沉默，冷静。甚至放下了画笔，他需要对自己有个反思。也需要给自己以后的艺术发展找一个出口。

负笈出国。在北美他饮过科罗拉多河的冰水，俯瞰了大峡谷的壮丽与高远，领略了“新大陆”的气度，然后便在“世界之都”纽约安顿下来。

纽约是用钢筋水泥筑起的森林，是另一个自然与沼泽，更是各类艺术动物的聚集之地，也是相互厮杀的战场，对于暂时放下画笔的然犀来说，为了生存，把艺术上顺应与叛逆的个性转化另一种极端形式，硬是在与生猛的“同类”与“异类”的搏杀中，在另一领域杀出了一条血路。

对一个画家来说，画笔可以放下，但心不可能放下，同时眼睛也有了洞察的深度，并也能在海外大杂烩般的艺术盛宴中，选择适于自己的简单食物。

他在纽约的那段经历，是我在十多年后在纽约生活与工作才真正认识到的，这里就不再赘笔。

如果说他早年出国是为了追寻西方绘画的源头而来解释自己，那在海外的经历更像是他已浸淫在并不艺术的河流中适时上岸后，才看到了本属于艺术的自己。走向世界。实际上自己并不存在于那个世界之中。

## （三）

回归是然犀聪明的选择，也是他艺术上成熟的开始。

当被过滤的历史蓦然回首时，那突然又显现在时间隧道灯火阑珊之处，向他招手的仍然是过往的伊景伊物。崇尚自然的他，对自然的理解与观察，悄然间已发生了质的转变，而这种转变的前提则是绘画态度的确定。

西方哲学的最高精神倾向于人与自然的冲突性。强调人的逻辑理性对自然的控制与征服。相对而言，中国哲学的最高境界是倾向人与自然的同一性，强调人的天然本性对自然的归一和顺应。然犀性格的双面性正迎合了东西文化的对立性。从他近年来的作品中看到，他努力地在调和这种对立，实际上就是



调和自己，调整自己对绘画的态度。态度的转变并不意味着性格的丢失，顺应已变为投入，叛逆已变为解脱，性格本身在对立统一中得到了升华。他的眼睛重新在感受，他的心灵重新在贴近，他要在喧嚣嘈杂的生活中把握住最基本的色相变化，他要重新梳理出自然界最原始的秩序，然后重新结构出一个自我，一个觉醒，觉悟后的自我。

然犀的绘画，“题目是赘物，是障碍”（康定斯基语）。

他经常把自然界中的所见置换为视觉形象的感情需要，他不给景物命名，取景也不以奇为胜，视角则更为普通。偶有所触就兴笔涂抹，将想表达的景物不吐不快地速记下来。把西方表现主义的特征瞬间转化为“性情所铄，陶染所凝”的东方美学意象之中。

然犀有自己的形象语意，他少时习画，接受西方教育。而后多年生活在海外，对西方绘画有了更深刻的体会，由写实至写意的过程中，又多注重对东方绘画的研究，并汲取精华。《周易》讲“以象达意，意尽则象立”，宋人论画也讲不拘泥形象，但不悖物之道理。然犀作画常是对景写生，但他不纠结于枝节之实，而是把握对景物的总体感受，寻找得意之处，并围绕这得意之处去造景造物，其它的则无关宏旨且碍事，在看似无序的操作与自由挥洒之中完成画作，既能柔怀畅神，又能暗合物象之本，该强调的则强调，该弱化的则隐退，用心智、用感情来组合一种完整，西方哲学与绘画的意志论开始融化在东方哲学与绘画的意象学说中，并将两种文化的精神冥合为一。

世间作画者可分为三类，一类是用功作画；二类为用脑作画；三类称用心作画，然犀属用心作画。

黑格尔讲：“艺术美是高于自然的，是出自心灵的活动与自由的创作，是再生的美，是高于自然的美。只有心灵才是真实的。”然犀的绘画是心象的再现，心有所向，笔有所动。一切为大脑分析出来的“绘画逻辑”都将会摧毁他对绘画本质的理解及内心中所激发出敬仰自然与征服自然的原欲。他画风景时并没有刻意地去营造幻觉的意图，只是把他熟悉的，乃至失去了生气的景物拉到画布上，在不同色相与色调的颜色变化下，使它们首先在自己的心中重新呼吸起来，跳跃起来，并恢复它们的生命。心灵与景物的对应与互动才是他的追求。

只要有心灵的真实，一切景物在他的画面上都艺术般地“真实”起来。而为了将这“真实”完美，他有勇气在重新思考过的领域里摸索，并集中精力如参禅般地将感情沉浸在自己内心世界中，此时此刻笔法、笔势、笔力、速度与色彩的薄厚全然失去了被规定的格式，一切都为我心所用。每一次的修改，每一次的犹豫，每一

次的“摧毁”，每一刻的躁动，都是为了心中的完美，而当这种完美实现后，他的内心才得到安宁。

然犀绘画因有“心路”，便而得“道”。

（四）

然犀画景不是因景设色，而是因色设景。

这正是他与其他画家的不同之处。

然犀绘画中的色彩是他生命中的“感情符号”。在他的色彩中有情态、韵律、起伏、间歇、转换、对比、节奏等等一切音乐元素。

色为心象，乐为心声。

然犀酷爱音乐已至如痴的地步，巴赫、肖邦、莫扎特、德彪西、柴可夫斯基、斯特拉文斯基 对他来讲全不陌生，但他唯推贝多芬为自己心中的第一乐圣。画室中也多发出老贝的音响。工作时，每当画到得意之处便举起画笔，有如卡拉扬的指挥棒，必跟着老贝的节奏，手也舞之，足也蹈之。倒也与老贝有些谐调，并还生生想出学习音乐指挥之念。

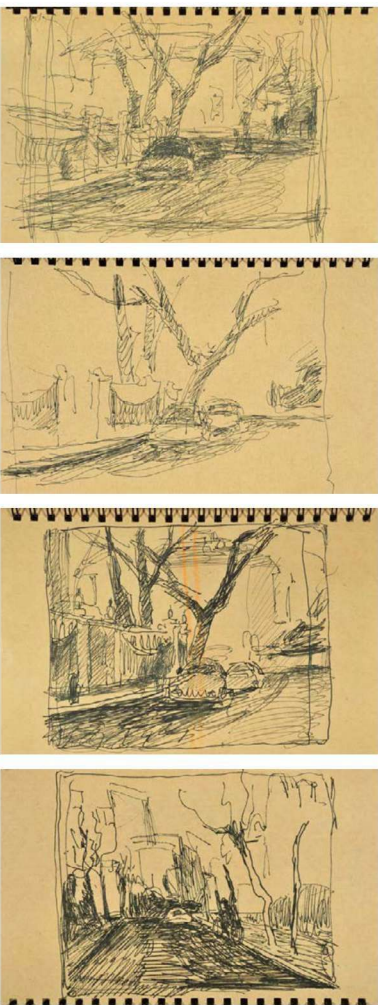
不用学，其实他早就是指挥了，指挥的是他调色板上的色彩。

《乐经》说：“情动于中故形于声。”

然犀设色大胆且强烈，一切鲜明的颜色都在画布上跳跃，并努力地争夺着各自的表现力，总体的视觉冲击性很强。稍一闭眼，缓冲一下过度的刺激，再睁眼看，其实他用色很简单，也很单纯。音乐中讲“十二音”，色彩中讲“十二色”，音与色都是在单纯中演绎出丰富的变化。

《圣经》中，上帝说了：“要有光”，就有了光，对然犀而言：“要有光，就有了色，光色之间，便就有了音响”。

然犀最大的享受则是观看生动的色彩是怎样形成与如何熠熠生辉的，一棵树，一朵云，一栋建筑的边缘，他都能找到迷人的色彩，他对色彩有着主观感受。他偏爱红色，红色代表着他极端的感情，是他生命中的原色，也是他的性格色彩。旋卷的红云，飞也般摇曳着的红树，宛如一团团熊熊燃烧的火焰在空气中飘动，而在这红色周围常贴补着大绿、大蓝、大黄、大紫等其它鲜明之色，更加衬托出对红色的原发感受，并也产生了红色与其它原色之间硬碰硬的强烈交响效果。他喜欢雪，喜欢白色的纯洁，纵览他所画的雪景，不难看出在白色中并置着其它各种颜色，它们在相互融合中有对比，有对话，有同质色调般的神秘与震颤，并还多了一份享受安宁时的柔情。他爱用黑色，黑色对他来讲是底色，黑色代表着沉稳，代表着理性，代表着说服力。他会用黑色来协调，来控制其它颜色免于夸张与肆意。





然犀总能在稍纵即逝，又难以控制的光影变化与色彩变化中找到物象美的本质。在他的色彩中有狂妄，有旋律，也有控制。他的色彩使用狂而不燥，艳而不俗，任何色彩都有深度与力度，既可表达，又可容纳，特别是对红、白、黑三种原色的使用与把握，就如同音乐指挥，得心应手地把握与控制着交响乐中的弦乐、管乐、打击乐这三个音域。

音符与色彩一样，因组合的次序与复合成分相同而形成“同言”、“同象”。音乐中有奏鸣、变奏、呈示、发展、再现、快板与慢板等等元素，很难有其明确的标题，色彩也一样，有色相、色调、对比、构成、复合等等多种元素，也很难有明确的标题。标题不过就是“音乐符号”与“色彩符号”在不断变化的时空中的一种延续。只要改变些力度，就能把这些符号加以改变，从而产出着不同的语意。

在然犀的绘画中，色彩的符号存在于最为开放的动态结构中，它不预制具象，色彩浓淡与叠加的量变，可能会导至其形象的根本质变。

然犀的绘画受益于音乐，就在他把对音乐的理解作用在他的绘画之中，使平面的画布演变为立体的音乐剧场。

#### (五)

如今我们都生活在一个不断变化着的世界，科学在改变着生活的表面形态。艺术家们的欲望得到抑制，从而一个个地走向渺茫的迷途。

艺术已被“艺术家”自毁。艺术已无真诚可言。

但然犀仍然在他的“艺术状态”中顽固地坚守着。

有人便说然犀“缺根弦”。很长时间我没明白何谓“缺根弦”。偶有一次在闲时翻开本书，这书中有卡内基讲的一个故事：“有一次，世界上最有名的小提琴家欧利·布尔在巴黎举行一场音乐会，他把小提琴上的A弦突然断了，可是欧利·布尔就用另外三根弦成功地演奏完乐曲。”卡内基意味深长地说：“这不仅是生活，这比生活更可贵——这是一次生命的胜利。”他正是靠着一种真诚，一种意志与毅力而完成了人生最为辉煌的一次演奏。

我明白了，然犀也是在“缺根弦”的状态下靠着意志与毅力绘画出了他真诚的一生，任凭世事几多变幻，且无怨无悔。

这或许就是然犀绘画的标题吧？

真正地去赏识绘画是个人的事，别人的感觉都无法替代个人的审美体验，但对于一个画家的了解则不仅仅是在画家的画面上去解读。我可以把然犀的绘画读得色韵缤纷，其实有一件事使我有实质性的触动。

几年前我曾带着我与然犀共同的朋友去画室看画，这个朋友是圈外人，不太懂画，我口若悬河般地解释然犀绘画的精到之处，但朋友并不为其所动。之后不久我在纽约的家中接到这个朋友的电话，说是去看了一个“大师”云集的画展，一进展厅就远远地看见几张画，他说：“大老远我就知道那是然犀画的。”我问他怎么看出来的？他说：“没见过他那样画的，很响亮。”

够了，多么单纯的认知，响亮二字有声有色。很纯粹。

我顿悟，真诚与纯粹正是然犀绘画的标题。

#### (六)

当听到贝多芬第五交响曲《命运》时，只听到开始命运在敲门的动机就下定义，这不是内行。只要听完全部历程，就知道什么叫呈示，什么叫转折，什么叫发展，什么叫再现。而在这些之中，才凸显出生命的真正涵义。

然犀画画看似悠然并快乐，其实谁能知道，在自然中他仍然很孤独，也时常在沉默。面对自然界的强大，从顺应而投入，从叛逆而超脱，其历程就像一条长路，是几经坎坷，几经曲折，几经跌宕，几经蜕变的行走后，才看见了光明的天际，而在天际的那边，我们看到了德彪西描绘的那个牧童，又向我们走来……

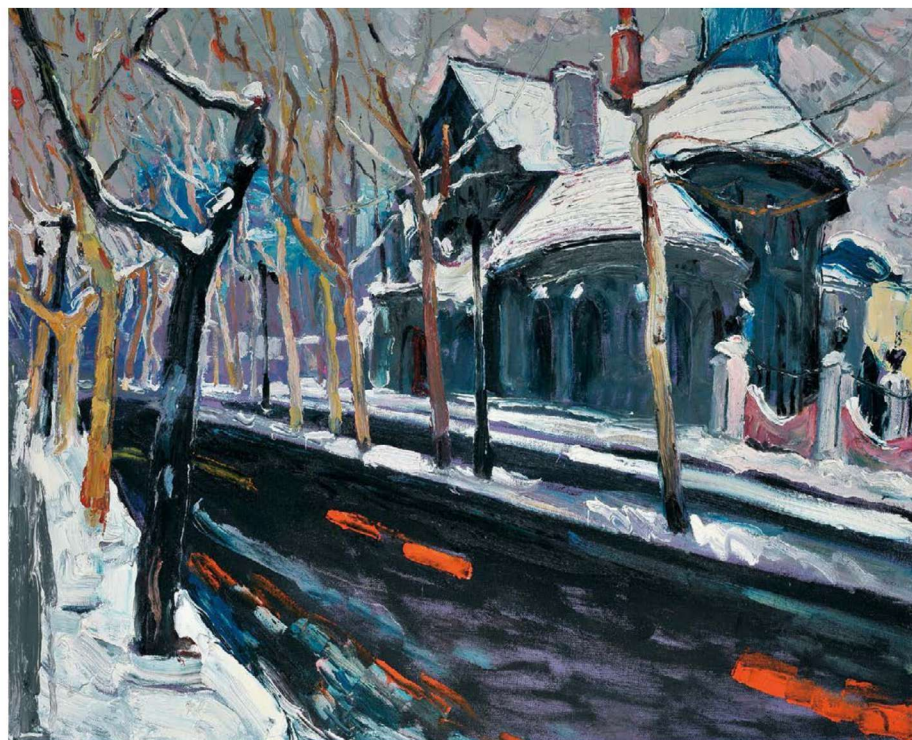
#### (七)

在人人皆可成为大师的年代，然犀不是大师，他只是一个画画的人。

同时也是我要好的朋友和知音。

马惠武

2012年3月28日完稿于津郊百思门



教堂 100cm × 80cm 2011年



# Voice over

## Voice over

Ranxi never bothered to give titles for his paintings. While preparing for his art show and getting his album of paintings published, his wife, Zhou Ruifen, asked me to give titles for his paintings. It was hard because Ranxi's paintings are like non-title music.

Once we were listening to "the Little Shepherd" composed by Claude Debussy. When the music stopped, I asked him, "What theme did you get from the music?" He said, "I could hear the sound of nature and I could see the color of nature. I could also hear Monet, but as for the theme, it doesn't matter." This is his attitude and understanding about painting.

According to Taoism, "The way that can be named is not the ultimate way. The name given is not the eternal name."

When he started painting, he tried to comply with conventional ways in compositing and in using colors. However, it didn't take him long before he began to have doubts about the conventional way and realized that it was by no means his way. So, for a period of time, his paintings showed a kind of disorder and irregularity. Wildness could be felt in the way he painted and the way that colors were used.

He loved nature and had his own understandings about nature. Young people tend to have two contrasting characters which often make them feel lonely and confused.

If we say that when Ranxi started painting, Van Gogh's artworks inspired him in the use colors, then we can say that he was more inspired by Van Gogh's dignity and uniqueness demonstrated in his reverent but unyielding attitude towards nature. That's why Ranxi showed great respect for Van Gogh. In fact, they do have something in common.

In late 1970s, Western cultures and Western thoughts were introduced into China. Ranxi was greatly influenced by the German philosophers Arthur Schopenhauer and Friedrich Nietzsche about compliance. He also found theoretical resolutions to his self-contradiction between compliance and rebelliousness. It was natural for him to incorporate his will into nature and this resulted in his first art show "Blending Art" at which his paintings were displayed surrounded by nature.

I never believed that "Blending Art" had anything to do with "'85 Art Wave", though this art show happened to start China's behavior art and was highly spoken at that time. Ranxi challenged himself both in the mode of thought and arts. It was at this moment that his uniqueness of compliance and rebelliousness evolved into a higher level.

As an artist of oil painting, it was also natural for him to aspire to see the outside world.

"Blending Art" was a climax for Ranxi at that time, but after that he was lost and quiet again. He even stopped painting because he needed to reflect on himself and find a new outlet for his arts.

He then went on to travel to the United States. He tasted the cold water of Colorado River and enjoyed the beautiful and spectacular Grand Canyon. After experiencing the openness of the "New Continent", he settled down in New York.

New York is like a cement forest, or another kind of nature and swamp.

It is even a battlefield as well as a haven for artists. In order to make a living, Ranxi demonstrated his compliance and rebelliousness in another extreme way and thrived in the midst of fierce competition.

As an artist, you can stop painting for some time, but you can never stop thinking about painting. After getting a sharp insight into the outside world, he found his own "food" in the hotchpotch of arts.

I didn't know about his experience in New York until 10 years later when I went to work there but I won't elaborate on that here.

He went abroad looking for the root of western paintings but got lost for some time. Fortunately he got back and found his own arts. He went to the outside world but realized that he didn't belong there.

It was wise for Ranxi to return to his motherland where he started to be mature in his paintings.

His past experiences often flashed into his mind but he began to have a different understanding about nature and life, which paved the way for having his own style in painting.

Western philosophy sets man and nature as opponents, emphasizing on man's conquering of nature through their rational and logic power, whereas Chinese philosophy emphasizes agreement between man and nature. Ranxi's dual characters demonstrated the sharp contrast between Chinese culture and Western culture. His recent paintings show that he was trying to reconcile the differences. In fact, he was trying to adjust himself or his understandings about painting. Reconciliation doesn't mean the loss of individuality. Here, compliance evolves into devotion, and rebelliousness gives way to extrication. His style became more clear and unique. His eyes and soul became more sensitive. He was determined to grasp the subtle changes of color and sort out the most natural order in this busy world. Eventually he was going to restructure himself.

According to Wassily Kandinsky, title is something redundant or an obstacle. So titles are not necessary in Ranxi's paintings.

In his paintings, nature was depicted in the way he felt. He gave no titles for his paintings and he didn't focus on anything unusual. He would paint whatever attracted him. He turned Western expressionism into Oriental aesthetics which emphasizes on sensibility and environment.

Ranxi has his own language. He started painting at an early age and later received western education. Living abroad for some years, he developed a deeper understanding about Western paintings. From realism to expressionism, he wanted to know more about the essence of Oriental paintings. According to Book of Changes, images help out meanings and meanings well conveyed bring about images. Ranxi liked nature painting, but he didn't care too much about the details. What he cared about was how he felt about the scene and then depicted it. He knew what to highlight and what to ignore. He painted with his wisdom and emotion. He succeeded in combining the subjective will in western philosophy and painting with China's image painting.

There are three kinds of artists, those who paint with techniques, those who paint with brains, and those who paint with hearts. Ranxi belongs to the last group.