

青春足迹

刘孔喜绘画艺术·文献集

刘孔喜 著



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Footprints of Youth

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饱含浓情与诗性的青春绝唱

——写在《青春足迹——刘孔喜绘画艺术展》开幕之时

首都师范大学美术学院教授、博士生导师、画家刘孔喜是我多年的朋友，我不仅看过他当年在黑龙江生产建设兵团当知青时画的素描、速写和版画，也知道后来他凭着自己的刻苦努力和不懈追求，幸运地成为“文革”结束后首批考入鲁迅美术学院的学生，又攻读硕士研究生，毕业后留校任教。80年代末调入首都师范大学美术学院任教。90年代初，他东渡日本，到东京武藏野美术大学研究油画古典技法和坦培拉绘画技法，学成回国后又从事美术教育与创作多年。我特别注意到他近年来创作的一系列以《青春纪事》为主题的坦培拉绘画作品，在美术界引起了广泛的关注和好评。

作为具有知青经历和背景的艺术家的刘孔喜对这一题材格外关注是在情理之中。虽然那些遥远的往事早已被载入尘封的历史，然而，当岁月的脚步已变得很长，有哪一个亲历者、老知青能完全遗忘那段刻骨铭心的青春记忆呢？那是一代人成长的心路历程，也是无法选择的人生。刘孔喜用一个亲历者和艺术家特有的眼光、感受，以饱含浓情与诗性的艺术手法，去描绘、揭示了那段特殊历史背景下的特殊人生经历，他用绘画的形式告诉我们：不论是在社会底层、塞外边陲，哪怕命运坎坷、人生曲折，青春都会绽放出动人的光彩。北大荒的知青岁月，已经成为每一个亲历者生命中无法释怀的情结，并由此成为在当今社会中相互联系、相互帮扶的纽带。无论他们中间的每个人怎样看待或认识那段特殊的青春岁月，这一切都已不可更改；无论今天的人怎样看待或认识那段特殊的共和国岁月，用当代人的目光审视那段遥远的历史，你可能不理解，可能淡漠，但你能嘲笑和指责，因为在那里，凝缩着一代人的浓情和真诚。

刘孔喜所描绘的知青人物和青春往事，并没有沉溺于回味伤痛、顾影自怜，而是着力表现他（她）们在底层逆境中人性的善良和青春的美好，这是因为生命曾在哪里留下过印记，哪里就值得怀念和珍惜。这足以令每一个有过同样经历的人感到亲切、动容，也会让没有这段特殊经历的人感受到心灵的触动。

今天，许多当年的知青美术家已经享有盛名，这源于现实与人生的磨练和个人的勤奋。这次展览还展出了许多刘孔喜在黑龙江生产建设兵团当知青和在鲁迅美术学院攻读时所画的速写作品，画中生活气息扑面而来，看后令人有一种亲切之感，这样的速写在当今的美术院校已不多见，可是凭着它，当年曾经造就了一代知青画家的绘画才能，也蕴含了他们思想的印记。

我还知道，近二十年来，刘孔喜潜心研究坦培拉（英文“Tempera”的音译，西方古代一种以半油半水的乳液作为媒介剂组成的绘画，是早于油画的欧洲古典绘画技法材料体系，后来的油画正是在它的基础上发展演变而来的）——这一发源于欧洲的古典绘画技法，并身体力行地运用于油画教学和创作，为填补这一西方绘画技法材料体系在中国现代美术教学和创作的空白而辛勤耕耘、手不辍笔，培养出了许多学生、弟子，他的作品丰富了中国油画创作的风格和技法，具有较高的艺术水准。在我看来，喜欢或选择什么绘画技法和材料，完全是由画家的个人兴趣指向决定的，关键是，通过刘孔喜这些年的努力和探究，我们可以看到他在运用这种西方古典传统绘画技法之后作品所呈现出的亲近、平和、严谨、静穆的心境和状态，这种心境和状态在当下喧嚣、纷繁的艺术环境中是尤为难能可贵的。

刘孔喜此次展览所展出的作品，无疑是对个人乃至一代人青春岁月的绝唱，这种一唱三叹式的吟咏，表现了一个真诚的艺术家人性中的善良与淳朴，既是一种情感的怀旧，也是对一代人青春的纪念。他的作品中充溢着对今天的珍惜和对未来的向往之情，这是一代人在历经磨难之后，生活留给他们的最有价值的财富，有了这种财富收藏与情感积淀，我们相信：刘孔喜将秉承一贯的价值理念与艺术追求，在艺术创作与教学的道路上永远保持积极的进取精神和真善美的人格力量。

中国文联党组成员、书记处书记、副主席

中国美术家协会副主席



Passionate and Poetic Depiction of Youth

——At the Opening of Footprints of Youth, Exhibition of Liu Kongxi's Art Works

Liu Kongxi is an artist, professor and PhD mentor of Fine Art School of Capital Normal University. He has been my friend for many years. I have seen the sketches, quick sketches and prints he created when he was an educated youth in Heilongjiang Production and Construction Military Formation; I have also learnt that through diligence and relentless efforts, he became one of the first students admitted to Luxun Academy of Fine Arts after the Cultural Revolution, continued with his graduate study and taught in that school after graduation. He was transferred to Fine Art School of Capital Normal University at the end of 1980s. At the beginning of 1990s, he went to Japan to study traditional oil painting techniques and tempera painting skills in Musashino Art University and came back for art education and creation after accomplishing his study. I noticed that his recent tempera paintings themed Youth Stories have won special attention and commendation.

As an artist who has once been an educated youth, Liu Kongxi has every reason to attach special importance to this theme. The remote stories have been sealed by the dust of history, but even when time has left a long trail of footsteps, how could the witness of that history forget the memory of youth already engraved on their hearts? That history witnessed the growth of a generation and molded their life. With the unique perspective of a witness and artist, Liu Kongxi described the life stories of people during that special history with passionate and poetic methods. He told us in his paintings: even if one is at the bottom of the society, in the remotest area, even if one is experiencing hardship of life, one's youth will always sparkle with a brilliant glory. The days of being an educated youth in the Great Northern Wilderness will become an unforgettable complex in each witness of the history and a bond for them to communicate with and offer mutual help to each other. No matter how each of them review or understand the history when they were young, none of them could change the past; no matter how people of today review or understand the special era of People's Republic of China and examine the remote history with the eyes of present day, none of us should laugh at or scold it, even if you could not understand or do not care about it, because to that history, a generation has devoted their passion and sincerity.

Liu Kongxi did not indulge in pains and self-pity when showing the educated youth and youth stories, but focused on showing the kindness of humanity and the beauty of youth, even when they were at the bottom of the society. Because, wherever youth left its footprints, it should be cherished and commemorated. Such images are powerful enough to touch everyone with or without the experience similar to the painter.

Today, many educated youth have become famous artists, thanks

to the trials of life and reality and their diligence. In this exhibition are also some of Liu Kongxi's sketches made when he was an educated youth in Heilongjiang Production and Construction Military Formation and when he was studying in Luxun Academy of Fine Arts. These sketches are so vivid and lively, giving a sense of familiarity. Such sketches are rare in art schools of today, but they have helped a generation of educated youth polishing their skills and recording the growth of their mind.

I understand that in the past two decades, Liu Kongxi has been studying tempera paintings (an ancient Western painting using a kind of half-oil half-water milk as medium, a technique and material system earlier than oil painting, the predecessor of oil painting), an European classic painting technique, and applying it in his teaching and creation. He works hard to fill the gap of this important technique-materials in the teaching and creation of modern Chinese art and to nurture more talents. His works diversified the style and technique of oil painting creation in China, showing a high level of artistic sophistication. To me, it is the freedom of artists to choose which technique and materials to use according to their interest. But through the efforts and study of Liu Kongxi in the recent years, we could find after adopting this traditional painting techniques, his paintings could reflect an easy, peaceful, and calm state of mind, which is invaluable in such an impatient and complex artistic environment.

The works in this exhibition are the perfect depiction and praise for the youth of individuals, even a generation of individuals. From such praise, we see the kindness and simplicity of the artist, the melancholy of the emotions in the past, and the commemoration for the youth of a generation. His works are saturated with the cherishing for the present and the longing for the future; these are the most valuable wealth life left them after going through trials and hardships. We believe, with such wealth and emotions, Liu Kongxi will continue with his value and artistic pursuit and maintain his stamina and strength of character in his teaching and creation.

Feng Yuan

Vice President, Secretary of Secretariat, Member of CPC branch
of China Federation of Literary and Art Circles
Vice President of China Artists Association

上世纪九十年代初，一次偶然的机会与刘孔喜老师相识，此后我们亦师亦友，保持着朋友间如水的君子之交。近年来有幸与刘老师建立了更深入地交流与合作，彼此熟识已是二十载春秋。光阴荏苒、岁月如梭，随着生活阅历的丰富和对人生不断的感悟，刘老师的艺术生命也是越发地显得丰厚。

从1981年创作的版画《赫哲渔乡》，到1996年的坦培拉作品《布兰》、1999年的《老歌——革命人永远是年轻》以及近年来创作的《青春纪事》系列作品，我们可以看到一个成熟的艺术家不断发展、成长的过程，这个过程也是他不断完善自我、超越自我的过程。所以画面上的一切都是艺术家心境自然的流露，一如其人，内心宁静却不平静，反映在画面上，也自然而然的将观众带入到宁静却不平静的意境。

近年来，与刘老师在艺术领域接触越来越多，也使得我可以更近距离地与其人、其画直接交流与对话。艺术家多年来对欧洲古典绘画技法的执着追求，以及作品中充溢着的艺术激情，相信会让每一位驻足于画前的观者感动。

这本画集收录了艺术家大半生的作品和文献，是对过去创作经历的一次回顾和总结，在此我衷心祝愿，在未来的艺术道路上，刘孔喜老师能带给我们更多的感动，更多的期待……

北京澄明万荷美术馆馆长

张晋

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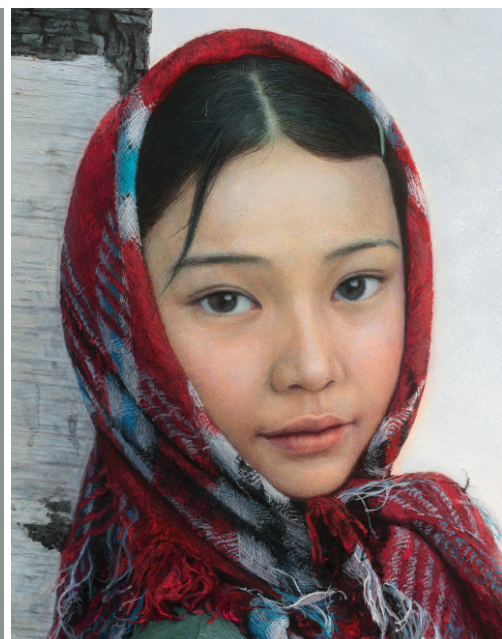
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油画与坦培拉
Oil and Tempera Paintings





青春纪事之十一——寂静山林 Youth Story No. 11 — Silent Mountain Forest
木板·坦培拉绘画 Tempera on panel
122cm x 66cm 2009

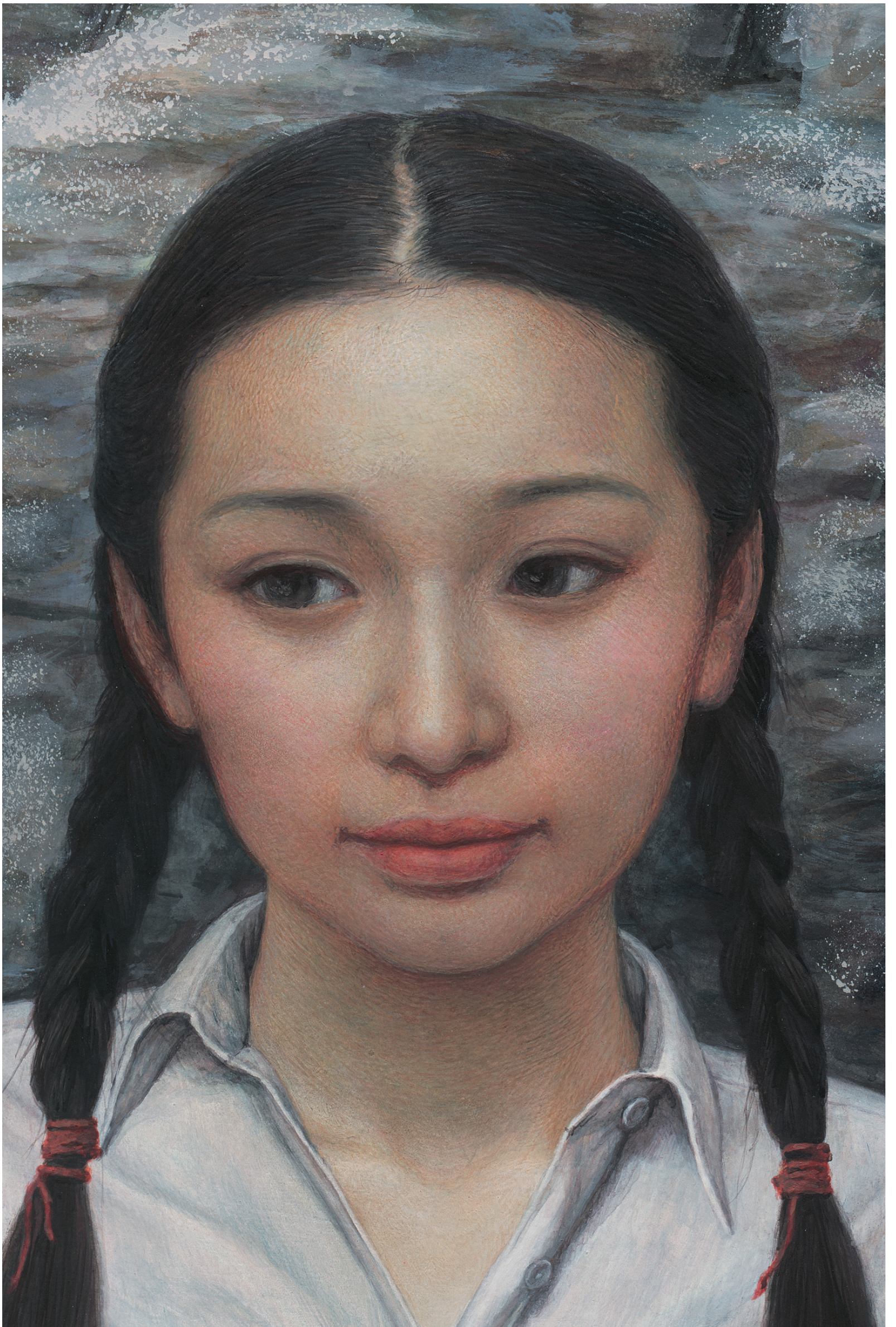






青春纪事之十二——纯真年代
木板·坦培拉绘画 Tempera on panel
160cm x 180cm 2009









悠然 Leisureliness
木板·坦培拉绘画 Tempera on panel
150cm x 75cm 2009



