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花 非 花

LIU MINGXIAO'S WORKS

刘明孝作品

FLOWERS
ARE NO
FLOWERS



Liu Ming
Xiao

是
非
花

刘 明 孝 作 品
LIU MINGXIAO'S WORKS

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我的每一件作品都记录着我内心深处的某种悸动。我创作了那么多的作品，像是赋予了她们自身以生命。就像许多无奈的父母，我只能一次次眼望着“女儿”们一个个远离自己，以她们自己的方式寻求各自的归宿。我也时常能梦见她们，总会黯然神伤，新生出一丝悲凉。创作时的种种细节、痛苦与狂喜在我心中重新来过……

“是什么东西拂过我的心，它是世上罕有？”

上苍把警视给予人们，要他们观看事物不要太近”。

着什么悸动
像是赋予了她们自身以生命
各自地归宿。① 就像许多无

眼望着一个个“女儿”们一个个远离

式寻求各自的归宿。我也时常

总会黯然神伤

灵动和坚持

我所看到的刘明孝和他的画

冯 斌

刘明孝的画册付梓之际，嘱与之文，既欣然受命，又惶然于受命。与刘明孝，本是同事之份，就是说学有先后，也仅仅是时差两年而已的师兄弟，何妨就以同辈的亲历，来谈谈他和他的画。

虽说是同窗同事，真正更多了解刘明孝还是开始于画画。记得是94、95年，那时大家都没有画室，于是系上的一间给教师创作用的教室就成了我们都需要的地方。时时在一起各画各的画，也就很容易一起说起这事那事，有画画的事，也有不是画画的事，比如他建议我们去邮购当时本地还买不到的丙烯颜色，从中我感受到他的灵动。这是最早的印象。

印象很深的另一事，是95年夏天，我刚游历欧洲三个多月回来，刘明孝就来约我去看他的近作，那时他已经有了一套二居室的房子，很慷慨地把一间最大的作了画室，在新房子里又很兴奋地画了好多的画。那天我们的话题主要在两个方面，一是怎么画，还有就是画了以后的出路。勿庸讳言，学了画画，又在教画画，自己再继续画画，这本是题中之义，但在社会的现实中，在具体的生存中，这又是一个巨大的问题，面对外面世界的诱惑和压力，考验的不仅仅是对画家的耐心和信心。感同身受，这也并非一个人的困顿。当时我好像说了诸如画画也需要良性的互动，坚持就是胜利之类的话，为了鼓励他坚持，我还说只要有东西，就会有好结果，不能等到有结果的时候没有东西吧。我不知道那次谈话，对刘明孝有何作用，但他确实在坚持画画，这是难能可贵的。

坚持画画开始结果，是紧接着的96年春。刘明孝的作品《新绿》被大英博物馆收藏了。这不仅使好多人对他刮目相看，也使他初尝了由大名鼎鼎的外国博物馆收藏带来的兴奋。这一事件既是对自己坚持画画的一种肯定，又是继续坚持的动力，更重要的，可能还有画画自身：在布上画，用丙烯画，还是不是“国画”？还有没有“传统”？这也是刘明孝如此画过来形影相随的诘难。但是在英国人的蓝眼睛看来，这样的画就是又有传统又有创新的中国画，是有创造性的探索。大英博物馆来遴选收藏作品的东方部主任龙安妮博士，自己就是一位研究中国美术历史的中国通，她是在四川美术学院遍访一个星期后，才决定了我们中国画系四位作者的四件收藏作品。这成为她在其后的讲演中，评价四川美术学院中国画系是“一个个性的中心、一个创造的中心”的实证支点。刘明孝和他的画，有幸被选列其中。

刘明孝的画，在材料上，是用布，而不是宣纸，用丙烯，而不是水墨；在表现上，以强调形式的画面构成和色彩的手段来画花卉、静物。这种画法，当然是会被说成“不是国画”的，也有说是“中国画新形态”的。是什么不是什么，自有观者和论者去说，作为同是画画的，我一直都觉得多少有点奇怪，可能我孤陋寡闻，我还没有听说其它国家或民族的画家和理论家把“是不是油画”之类的问题当成天大的问题在争论。所以不管是什么画，只要还可以算是画就已经足够了，因为还有许多关于画的问题，比如画什么，怎么画，更需要我们关心。刘明孝画花卉，已不同于传统花鸟画的“状物”，也不同于传统花鸟画的传情达意，而是一种现代意义的审美观照，所以在画面形式的注重和讲究上，与所画的内容就有了一个全新的内在关联。在画法上，他把工笔画的分染、积染与色彩的单纯、明丽同时并重，使画面的色彩在视觉上的层次感、透明性，与传统绘画中较为欠缺的厚重、丰富相协调，使之相应成趣。在其近作中，还可以看到刘明孝在有意识地摆脱画面的装饰性，把用色和用水结合起来，以一种更显随意的方法，画得更有活性、灵性。这正是刘明孝的灵动在他的画上的反映，要是说“画如其人”的话。

而刘明孝可以有这么多作品结集成册，这本身就证明了他这么多年来坚持画画的成果，无疑，这是他坚持的胜利。

2003年11月

于重庆黄桷坪唐坪村



Flexibility and Persistence

— Liu Mingxiao and his paintings

by Feng Bin

At the publication of Liu Mingxiao's work album, I was asked to write something for it. It is of course a pleasant task, though I am still upset: as his colleague, it seems my only advantage is that I am two years earlier as his schoolmate. So allow me to describe Mingxiao and his art from a viewpoint of his schoolmate and colleague.

Though we have been schoolmates and colleagues for years, I got to know Liu Mingxiao better when we began to paint together. It was during the years of 1994 and 1995. Either of us had a studio, so we shared a classroom our department provided for the teachers as studio. We painted together and chatted from time to time. Our topic ranged from art to trifles. I still remember he suggested we mail order acrylics which were not available in Chongqing at that time. It was my first impression of his quick-wittedness and flexibility.

What also impressed me happened in the summer of 1995. Liu Mingxiao asked me to see his new works when I was just back from a three-month trip in Europe. At that time, he already had a three-room flat, and generously made the largest room his studio. In the excitement, he produced a lot of new works. That day, we focused on two topics: how to paint and how to make a living with our paintings. This seemed beyond question since we have learned art, have been teaching that in school, and have taken art as our life-long career. However, in social reality when we came to the question of "how to survive", it has always been a big "to be or not to be" question. Facing with the temptations and pressures of the world, we were tested not only with our patience and confidence toward art. This was not his perplex alone. I had the same feeling. I said something like "to paint acquires positive interactions" and "victory comes from persistence". To encourage him to persist, I said that instead of having nothing at hand when "good results" came, we had to get ourselves ready at least with paintings before that. I didn't know how our talk worked, but I found him clinging to his work hard, which was a praiseworthy effort.

Anyway, his persistence repaid him in the spring of 1996. Liu Mingxiao's work *New Green* was collected by the British Museum. He enjoyed the excitement of his work being collected by a renowned foreign art museum as well as the respect from the people around. This affirmed his persistence and gave his greater motivations to keep on. More importantly, it was an approval on his art: painting on canvas with acrylics, Liu Mingxiao has been questioned if he was still making "guo hua" and whether there was any traditional element in his art. However, in the eyes of a British, such paintings were "guo hua" with both tradition and renovation, more creative renovation. Dr. Anne Farrer of the Oriental Department of the British Museum was an expert of Chinese art history. She had visited Sichuan Fine Arts Institute for a week before she made her final decisions on four pieces of art works from four teachers of the Chinese Painting Department. In her later speech to the Chinese Painting Department, she remarked it as "a center of individuality and a center of creation". Liu Mingxiao and his work were honorably included.

Instead of rice paper and ink, Liu Mingxiao uses cotton and acrylics. He paints his flowers and still lives with the composition and color that stress the form. This has caused controversies over whether it is still "guo hua", though it was also hailed as "new form of guo hua". Different audience and critics may have different opinions on what the genre of Mingxiao's paintings is. As an artist myself, I feel a bit weird that I have never heard such a question like "whether it is a oil painting" matters so much to either artists or art critics in any other countries. Whatever genre it is, they are paintings. That is enough. There are more problems related with paintings that we need care, for example, what to paint and how. Liu Mingxiao has deserted the traditional description of flowers in traditional flower-and-bird paintings. His flowers convey a kind of aesthetic reflection with contemporary significance. Therefore, his stress of form obtains harmonious unity with what he paints. While employing techniques in traditional meticulous painting, he also applies pure and bright colors, which gives his pictures distinct gradations and transparency, and makes up the deficiency of richness in traditional paintings. In his recent works, I notice that he consciously weakens the decorative elements in his paintings. By combining the use of colors and water, his paintings are more casual, vigorous, and pleasant to eyes. A saying goes that "paintings are like their painters". If this is true, Liu Mingxiao's flexibility is well reflected in his paintings.

And that Liu Mingxiao assembles so many of his works into an album is a proof of his persistence in painting, and the victory of his persistence.

Tangping Valley, Huang Jueping, Chongqing

Nov. 2003



1992
96.2
[Red Seal]



瓶花·懿 2001
布面 丙烯 水墨
60 × 48 公分

Flowers in vase- Beauty 2001
Chinese pigments, acrylic on canvas
60 × 48 cm



瓶花·颂 2001
布面 丙烯 水墨
60 × 48 公分

Flowers in vase- Ode 2001
Chinese pigments, acrylic on canvas
60 × 48 cm



瓶花·莺 2000
布面 丙烯 水墨
100 × 80 公分

Flowers in vase- Nightingales 2000
Chinese pigments, acrylic on canvas
100 × 80 cm



瓶花·葵 2000
布面 丙烯 水墨
100 × 80 公分

Flowers in vase- Sun Flowers 2000
Chinese pigments, acrylic on canvas
100 × 80 cm



瓶花·谧 2002
布面 丙烯 水墨
110 × 90 公分

Flowers in vase- Tranquility 2002
Chinese pigments, acrylic on canvas
110 × 90 cm



瓶花·舞 2000
布面 丙稀 水墨
100 × 80 公分

Flowers in vase-Dancing 2000
Chinese pigments, acrylic on canvas
100 × 80 cm



瓶花·棠 2003
布面 丙烯 水墨
100 × 80 公分

Flowers in vase- Crabapples 2003
Chinese pigments, acrylic on canvas
100 × 80 cm



瓶花·蒙 1999
布面 内桶 水墨
100 × 80 公分

Flowers in vase- Enchanted 1999
Chinese pigments, acrylic on canvas
100 × 80 cm



瓶花·冠 1997
布面 内桶 水墨
100 × 80 公分

Flowers in vase- Cockscomb 1997
Chinese pigments, acrylic on canvas
100 × 80 cm



瓶花·冀 2000
布面 内稀 水墨
100 × 80 公分

Flowers in vase- Hope 2000
Chinese pigments, acrylic on canvas
100 × 80 cm