

# ABOUT DRAGON

龙说  
说龙

陕西人民美术出版社

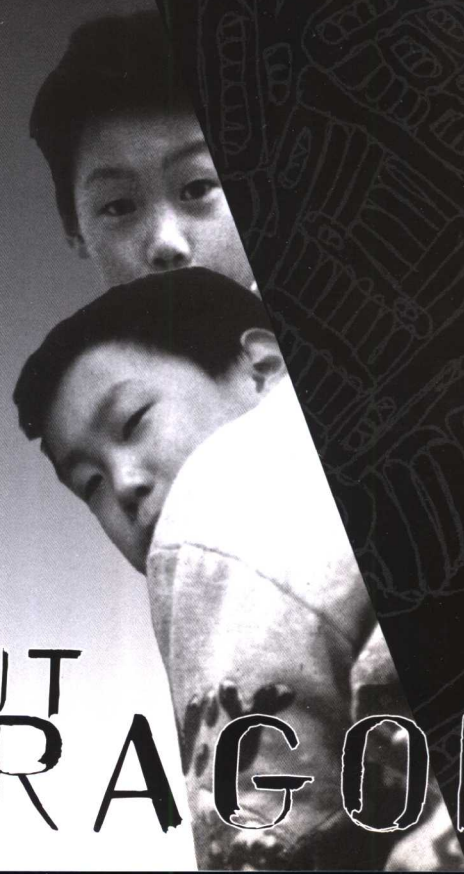
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ABOUT  
DRAGON





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龙说·说龙

陈龙阙、陈敦煌十岁——十七岁的绘画作品



陈龙阙

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1999年陕西教育出  
版社出版画集《龙行天  
下》，并于第九届全国  
书展中举办画展。

2006年，陕西人民  
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《龙说·说龙》。

佟玉洁

西安美术学院艺术研究所



## 画龙不点睛 让龙留下来

画龙不点睛者，为画龙的最高境界。

中国古代有画龙不忘点睛者。结果，龙飞走了。

点睛，让我们接近了真实却无法超越真实，于是我们失去了一个可以自由驰骋的想象空间，一个彰显个性的生命空间。

龙，作为中国古代的图腾文化，从早期单纯的原龙纹中原始的巫性，到集合了多种动物神性的帝王文化的象征，进而发展成为民族的族徽。其中建立了不可动摇的一种视觉审美的样式，成为不可逾越地图腾文化的终极。大男孩陈龙阙、陈敦煌属相为龙，情迷于龙，涂鸦于龙。然而，无论是带着线条去跑步的汪洋恣肆，还是带着线条去散步的悠然自得，那种初无定质的自由洒脱，缘自于对生命的敬畏。于是在演绎龙的故事时，将一切生命与非生命的物质，带入了中国人类早期建立的龙的图腾文化记忆。期间，一个或者多个意象的重复与叠加之后，头生足足生头，尾是首首是尾，它有我我有它，非龙似龙，似龙又非龙，制造出了一个既令人熟悉又让人陌生的复合生命体，是一次龙的文化视觉经验的颠覆与重构。他们天性中的叛逆精神，决定了他们的创造更接近虚拟的真实。

虚拟的真实来自于混沌之美。而混沌之美恰恰表明画龙不点睛，是一个没有维度的境界。而没有维度的境界为艺术原创的继续，提供了一种可能。

留连忘返于童年的信手涂鸦，我们有一种感动：始终保持一种被人阅读的姿态，来自于艺术原创的冲动与智慧。

佛家以为，每人都有一种与生俱来的智慧，或者被称为自然智。但是我们后来的成长经验洗劫了这种自然智，让我们成为消失在他人文化身体里，满足于自己阅读自己的文化阉人。丧失了被人阅读的价值。

当我们阅读了陈龙阙、陈敦煌有关龙的话题，发现童年的信手涂鸦不仅成为原始生命冲动的定格的影像，而且成为了人类童年文化的精彩回放。同时，那种超越真实的想象力与创造力的信马由缰，让我们触摸到了自然智的存在以及存在的方式，而后留下了余味绵长的美学话题：

画龙不点睛，让龙留下来。

佟玉洁



## **When painting the dragon, leave out the final touches; let the dragon stay**

Those who leave out the final touches as they paint the dragon have reached the highest realm of painting.

The ancient Chinese never forgot to finish off their dragons. In the end, the dragons flew away.

The final touches bring us closer to reality but cannot transcend reality; therefore we have lost a space for our imaginations to freely romp around in and a living space in which to manifest individuality.

The Dragon, as part of China's ancient totem culture, began as a shamanic inscription purely as a dragon, absorbed aspects of many animals as a symbol of imperial culture, and further developed into a people's ethnic insignia. In the process, an immovable aesthetic style was constructed, and it became the unsurpassable peak of totem culture. The young men Chen Longque and Chen Dunhuang are dragons by the Chinese zodiac, who are infatuated with dragons, and scrawl their likenesses. Whether taking the lines out to run amok, or taking them for an easy and carefree walk, that undetermined free roaming is borne of a reverence for life. In effect, when deducing the story of the dragon, one brings all living and non-living things into the dragon's totemic cultural memory. During that process, after stacking and combining one or many images, the head is the quintessential head, the tail is the quintessential tail; it contains me and I contain it; what is not a dragon resembles a dragon, while what resembles a dragon is not. It produces a complex living thing that strikes a chord of familiarity while it remains unfamiliar; this is the subversion and reconstruction of the visual cultural experience of dragons. Their instinctive revolutionary spirit has determined that their creations are closer to a virtual reality.

Virtual reality comes from the beauty of chaos, and the beauty of chaos coincidentally demonstrates that leaving out the final touches is a boundless plane of existence. This boundless plane provides a possibility for the sustainability of original creation in art.

Losing ourselves in youthful spontaneous scribbling touches us in a certain way – it always maintains a proper posture for being read by others, which comes from the excitement and wisdom of pure artistic creation.

Buddhists believe that everyone possesses a sort of innate wisdom, or what is called natural wisdom. Later, this natural wisdom is looted by the experience of growing up, making us lost in the cultural bodies of others, a eunuch satisfied with reading oneself. We have lost the value of being read by others.

When read into Chen Longque and Chen Dunhuang's works on dragons, we realize that the youthful spontaneous scribbling is not merely an archetypal image of primal impulse; it has also become a brilliant rerun of mankind's youth. At the same time, that transcendent imaginative and creative power on the loose lets us touch the existence and ways of natural wisdom. In its wake, it leaves a pleasant aftertaste of an aesthetic topic:

When painting the dragon, leave out the final touches; let the dragon stay.

为大小  
二體  
所设计的  
画册装  
帧草图

Xiangle  
2001  
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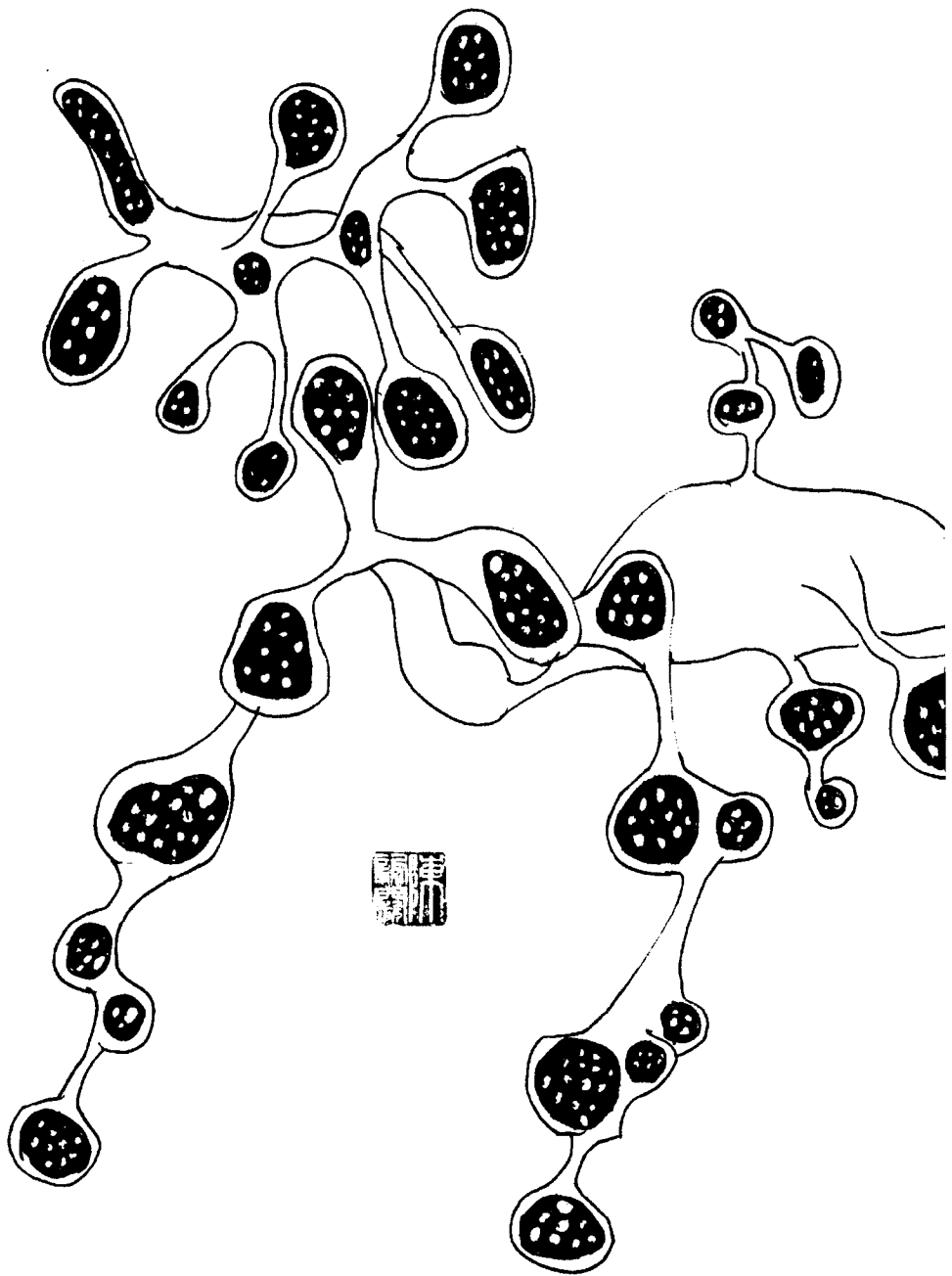
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## 一、长不大的顽皮

似角非角，似眼非眼，似鳞非鳞，似足非足，用同一性的装饰符号的圆点，随意抛撒都能点石成金，似乎都能用来构成一个既熟悉而又陌生的生命意象，总能唤起你生命深处的记忆。那种长不大的顽皮是没有设计的设计，一切在漫不经心中生长出一个龙的故事，其中，有刚出生的小猫小狗的弱不禁风，以及在弱小禁风中，生命的蹒跚起步的顽强。一切按照龙的文化程序设计，有角、有鳍……让人在惊奇中回味，在回味中让人感动，在感动中去发现。如果把艺术当作情感表达差异的符号，孩子略胜于成人一筹的永远是精神的洒脱与境界的自由。

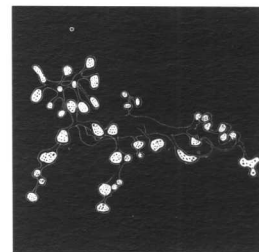
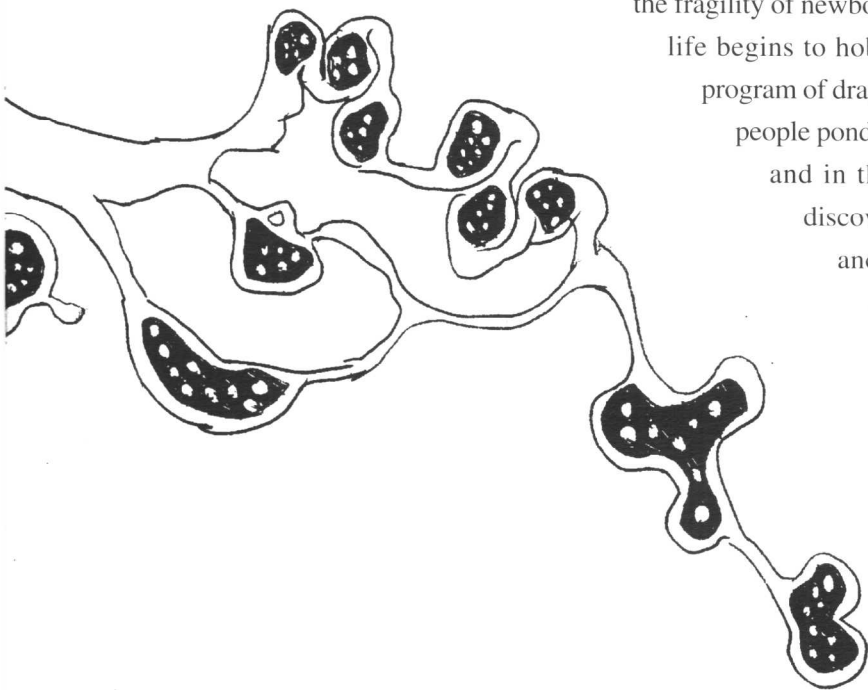






## I. Naughtiness that Never Grows Up

A horn that is not a horn, eyes that are not eyes, scales that are not scales, feet that are not feet... through the use of the dots of similar decorative icons, thrown about in a careless fashion, one can make a gem out of a piece of rubbish, a living image that is at once familiar and unfamiliar that can always rekindle memories from deep within your life. That never-grow-up naughtiness is unplanned design; a dragon story is always born from such carelessness. Within that is the fragility of newborn kittens and puppies, and in that fragility, life begins to hobble in tenacity. It all follows the design program of dragon culture; there are horns, fins... It makes people ponder in their surprise. This surprise is moving, and in that moving moment, people go out and discover. If we make art into an icon of discrepancy in emotional expression, then children are just a notch above adults; it is always an ease of spirit and a free realm.



## 二、身体是个建筑工地

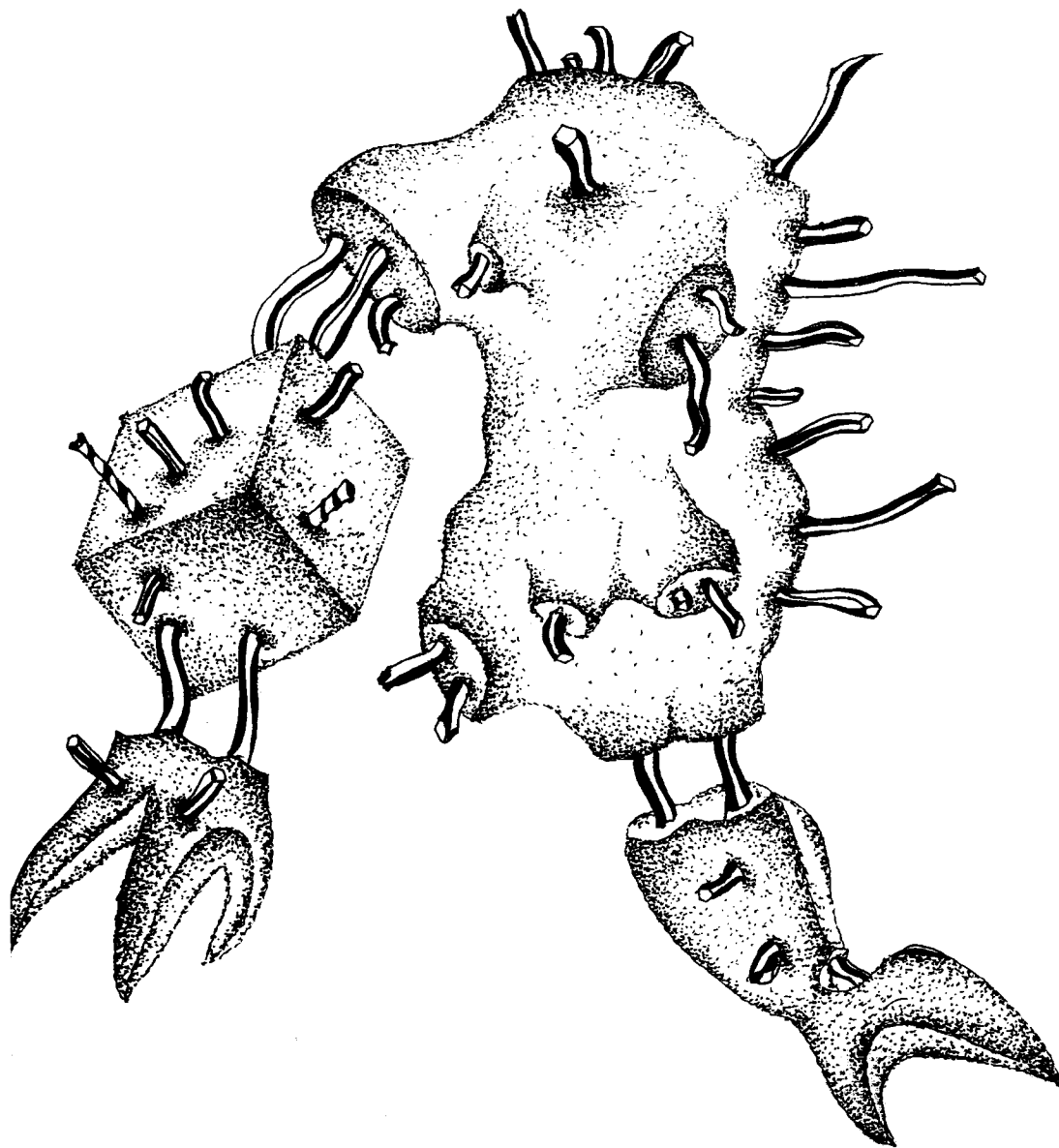
当时间为身体的建筑打下了第一根生命的柱子,空间便为身体的建筑确立了灵与肉的三维边界。从此爱与恨的情感不再是平面的。首先来自于父母的生命基因设计中,有关高矮、胖瘦、美丑的问题不断地拷问自己,让自己归类。而归类的过程就是不断地切割灵与肉的过程。也是爱与恨的分裂与重构的过程。此时裸露的肌肉纤维是思维的钢筋,或曲或直;或长或短;或隐或现,不断地迷惑读者的情感。让读者感受生命中爱与恨的情感履历,是如何将切割的鱼尾与双乳等有关生命故事的边角料重新整合,制造出一个暴力而又神秘的身体寓言的故事。

此时画面上思维的钢筋,充满阳刚的三维处理之后,长短不一地长在脊背上,可视为龙的鳍,冷不丁地冒出小不点的思维钢筋,出现在看似头部的某个地方,可视为龙的眼睛……艺术的视觉经验总能唤起读者的想像力。

### II. The Body is a Construction Site

When time erected the first pillar of life for that building which is the human body, space established a three-dimensional realm for the spirit and flesh. From that point on, the emotions of love and hate ceased to be flat. The design plans laid out by genes from the parents unceasingly interrogate the self along the lines of height, build and look; this classification process is the process of cutting between the spirit and the flesh. This is also the splitting and reconstruction of love and hate. The muscle fibers exposed at this time are the tendons of thought, straight or bent, long or short, hidden or revealed. It never ceases to confuse the viewer's emotions. To let the viewer experience the history of the relationship between love and hate is a question of cutting up the fish's tail, the breasts and the other remnants of the story of life and recombining them to create a violent and mysterious parable of the body. At this time, the tendons of thought, having been permeated with a strong, masculine three-dimensional placement, they stretch in various lengths across the backbone, which could be seen as the dragon's fin. Suddenly, a tiny tendon of thought pokes out in some place on what resembles a head, and could be taken for an eye... The visual experiences of art can always arouse the imagination of the viewer.





### 三、沿着自己的额头爬出观众的视野

只要我们置身于人群之中，我们都是被视觉阉割的产物。有一千个观众就有一千个观众中的我。胡须上、肢体上、额头上……缀着无数个眼睛，肢体已经不再属于自己，惊恐留在了心里，留在了自己的肢体的每个细胞里。变形的生命体在痉挛，即使集所有动物之神性的龙也不例外。然而画面上，出现的类似树根状的龙的意象，让每一个根瘤，都酷似眼睛一样，所造成的视觉的紧张，来自于作者内心的不安。但由于图案化的装饰处理。所呈现出龙的意象，仍不失一个审美对象。作为审美的对象，这是一个另类的龙文化，足比身长，足可为鳍，足可为须……。非常规的生命秩序的建立，来自于一个大男孩子超常思维的一路撒欢。

### III. Climbing Along Your Own Forehead out of the Audience's Field of Vision

Whenever we place ourselves within a crowd, we become the products of castration by the visual. Where there are one thousand in the crowd, there is also I of the one thousand. On my beard, limbs, forehead, etc, are stitched countless eyes; my limbs no longer belong to myself. Terror remains in the heart; it remains in every cell in my body. The morphing living bodies are convulsing, including the dragon, which contains the spiritual essence of every animal. Even as the dragon symbol, such like the gnarled roots of a tree, appears on the scene so that every knot on the roots appears to be an eye. The visual nervousness this produces comes from the viewer's own mental unease. But with the ornamental design, the dragon imagery that arises is also certainly a target of the aesthetic. As a target of the aesthetic, this is an alternative dragon culture; the feet are longer than the body, the feet could be fins or even a mane... This unconventional construct of the order of life is just a boy's extraordinary intellect out for a romp.

