

李智油画作品集

Selected Oil Paintings by Li Zhi

人民美術出版社
People's Fine Arts Publishing House

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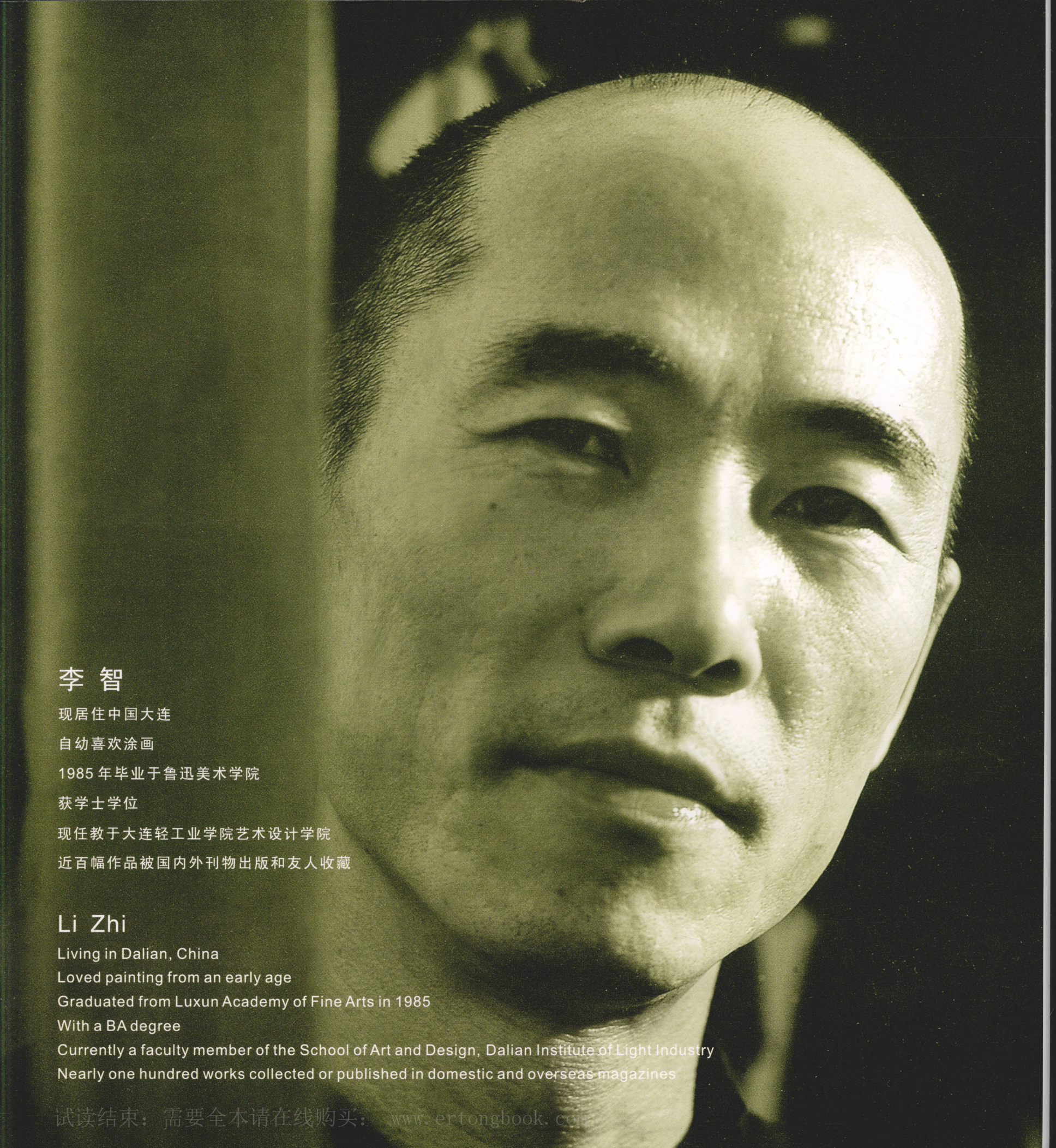
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李智

现居住中国大连

自幼喜欢涂画

1985年毕业于鲁迅美术学院

获学士学位

现任教于大连轻工业学院艺术设计学院

近百幅作品被国内外刊物出版和友人收藏

Li Zhi

Living in Dalian, China

Loved painting from an early age

Graduated from Luxun Academy of Fine Arts in 1985

With a BA degree

Currently a faculty member of the School of Art and Design, Dalian Institute of Light Industry

Nearly one hundred works collected or published in domestic and overseas magazines

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从物性到宁静之思

李智的物象油画

易英

我们知道中国当代绘画多以人物为主，如果单纯以静物、风景题材创作作品，很难进入当代的艺术批评视野。这其中的原因不是画家不愿意去画这些题材，而是当代艺术的发展有着自然形成的批评框架。那么，李智这批以物象为主的油画作品如何释读呢？如果是在上个世纪80年代早期，创作单纯、静穆的静物或追求纯形式的绘画，会是一种革命性的举动。当年的“形式美”大讨论，引得画家热血沸腾、充满了艺术自律与独立的向往。那是对文革中题材至上论桎梏的一种思想解放，是中国新时期美术发展史上具有里程碑的艺术事件。

但是随着中国社会的转型和经济的发展，艺术在当代中国经历了彻底的洗礼，特别是中国融入全球经济体系之后，80年代对艺术的现代性与自律性追求已经变得不再是批评话语的焦点，这是因为艺术在当代中国的演变有着多重的历史原因和现实政治缘故。艺术的主导话语曾强调艺术的独立性和现代性，但是在遭遇现实的重大变故后，突然其内在的力量停滞了，就像哑然失语一样；而市场经济的形成和国际化程度的提高，也一下子让艺术一夜间失去了它的先锋性和重要性，被消费文化彻底俘虏。而潜藏在新一代画家心中的经验感受突然成了表达他们情绪的出口和素材，引发了90年代后期一次又一次的绘画图式转换，这里面既有国际化的背景，也有经济投资的力量，但也不能否认这里面还有艺术的内在力量在自发地涌动着。这就是我们常说的艺术先知般感知了时代的气息，并传达了这一时代的讯息，这也是艺术史中所记录的艺术敏感和它所创造的艺术。

但是当代以中国人生态状况为母题的绘画创作，是否是艺术的唯一呢？或艺术存在的意义是否脱离了画家生命的本体呢？恰恰相反，当我们把艺术批评的目光放到当代的整体艺术世界中时，我们发现了多样的艺术存在，或艺术的当代构成是一个多元并存的状态。特别是艺术与艺术家的经验关系在当代成为一个重要的现象，这是超越了艺术史的主导话语之后的艺术自信与艺术自由的表现，这是艺术在超越消费表象之后回归艺术本体的显现，绘画必将超越形式与内容的对立回归到现象学的绘画上来。当代艺术经过主题领先、形式至上、社会题材转向之后，必将突出艺术绘画的现象学意义。绘画的二元构成将以画家的意向性为维度悬置形式与内容的矛盾。观看绘画和释读绘画与画家形成完整的存在系统。李智的绘画正是一种物象的存在显现，既不是自然风景的复制，也不是静物画的翻版，而是突出物象存在意义的图式观览。所谓物性即是强调事物本有的形态和生命，它是超越物本身的生命赞歌，或谓由物象而达于至性之纯然，即古典艺术所追求的静穆的伟大、崇高的单纯。这是当下绘画回归绘画性的自觉反思。在当下中国的艺术批评中，重提纯物象的绘画可能更加突出画家观察世界的能力和经验。艺术创作的视觉世界越丰富、越细腻，就越加深刻反映了画家洞察世界存在的独特感知。这种视觉感知越是强烈，就越能突现其绘画作品的绘画真实性。当代的多元绘画语言已经给画家打开了广阔的天地，不是画家没有可

画的母题，而是画家如何挖掘自己的经验世界。它既可来自生活的直觉经验，也可来自对世界的心悟体验，在体验与经验中寻找画家对世界的了解和感知。一旦画家走向了个体经验的内省把握中，他将会源源不断地发掘出绘画创作的母题和宝藏。李智正是这样一个寻找自己的物象世界的画家，他超越于人物而进入到自然的物象，准确地说他从自然万物中选择了植物物象，将它们提纯，将它们置于纯粹的构形中，但在有序的平衡中赋予这些植物物象一种意义，即在纯粹的繁复构形中将画家的内省感应达到极致，物不言而有语，画家的存在已隐匿于其中。说它们不是风景，因为这是提纯了的物象景观，超拔于任何的自然对象；它们也不是静物，因为它们代表了画家的反思意向，是一种宁静中的安详，没有尘埃、没有喧嚣，只有回到物本体的心性之思。

李智经历丰富，对人生的不同境遇都有过深刻的体验。这种体验没有让他飘浮，满足于现世的浮华和表象，而是努力要脱去种种外在的符号，无论是做过美国蓝带啤酒首席设计师，还是策划过大型建国45周年庆典，还是担当政府的艺术顾问，这些都不是他内心的寄托。他所钟情的是一种文化的单纯，人生的简朴，能够帮助他实现内心寄托的只有艺术。而李智沉潜于绘画艺术，并没有追逐流行，也没有落入因循模仿，而是选择一种能够体现自己的心灵的客体。这一个客体既是关照的对象，具有事物的本质特征，是独立的存在，也是画家寄予思考、投射灵魂情感的对象，转换为主体的存在对象，形成主客体的统一和一致。在色彩的单纯中，画家得以凝神静气，在细致耐心的笔法中，得到了宁静之思。正如画家所言，在这些绘画的创作过程中，“你应能感受到你的思想和意识，并且能够知道它转向你所期望的方向。……你便会从烦乱中达到宁静。”

李智曾多次到印度访学，希望获得东方文化的沉静内涵，让这种内敛的包容性收服浮躁的世俗虚相。观物而达于心悟，最后回归到大自然的和谐律动中。从《大地》的沉郁到《作品15》的透彻，从《蓝色天空》的凝练到《作品13》的专注，画家构造了一条明晰的物象心路。如果说这条心路还要延伸下去，画家追求的单纯与宁静会更加简练，形与色会更加统一，而且物象的集中也更加会体现画家的绘画艺术目标。说到这里，李智在远离喧嚣中创作的这批物象油画，一定会激发他积极地从生命经验中选择绘画题材，让这些物象油画留下更加个人化的印记，既是单纯的物象，也是深刻的心象；既是简朴的具象，也是还原到绘画性的思考。画家能做到的不仅是超脱于市场的侵扰，更主要的是让绘画性重新得到重视。从绘画性的一极中挖掘绘画元素的实验性表现，这方面的实验和实践不仅是李智的价值所在，也是当代绘画语言需要深化的领域。当代绘画的语言提炼就像社会性内容的挖掘一样，也需要勇气打破禁忌，并非形式的探索就是形式主义，追求单纯简化就是唯美主义、商业化。中国当代艺术终归需要完成绘画形态的现代化转换，这个转换一直在进行中，但远没有完成。当别人从社会题材上确立自己的当代绘画位置时，一定会有人从绘画语言形态上做出自己的贡献，这个贡献绝不亚于社会化的回归。绘画艺术本体的回归永远是社会化回归的基础和来源，同样会作用于题材的创作，这大概就是创造物象绘画的画家李智的内心秘密吧。

2006年6月 于北京花家地

From Materiality to Pondering in Serenity

Object Painting by Li Zhi

Text by Yi Ying

As observed by many, contemporary painting in China is mostly figurative, while painting with pure still life or landscape themes are rarely heeded by contemporary art criticism. This is not because painters do not want to produce works of those subjects, but rather due to the naturally formed framework of criticism in contemporary art. Then how shall we interpret Li Zhi's paintings of objects? The creation of simple and solemn still life or works that pursue pure form could be a revolutionary act in the early 1980s, when the great debate on beauty for form drove the painters hot-blooded and filled them with a longing for artistic autonomy and independence. It was an ideological liberation from the shackle of the subject matter bearing the utmost importance in the Cultural Revolution and a milestone in the art history of China in the New Era.

With the social transformation and economic development of China, art has experienced a thorough ablation in present day China, especially when China became part of the global economy. The pursuit for modernity and autonomy that prevailed in the 1980s is no longer the focus of the critical discourse, as the evolution of art in contemporary China is being influenced by a multitude of historical and political factors. The dominant discourse of art, which for a while stressed independence and modernity, has lost its inherent power, as if having aphasia, when it was impacted by the sea changes in reality. Moreover, the emergence of the market economy and the rising level of globalization have all of a sudden led to the total surrender of art to the consumer culture and deprived art of its edginess and importance, while the experiences and feelings hidden inside a new generation of painters suddenly became the outlets and materials of their emotional expression, and thus gave birth to the consistently shifting schemas in painting since the late 1990s, behind which one sees the background of internationalization and the power of economic investment. However, what is also undeniable is the spontaneous surging of the innate force of art, which is exactly what we often say, that art has sensed the breath of the age like a prophet and has conveyed it, and that is the artistic sensitivity and the art thus produced as recorded in art history.

But is painting that depicts the current conditions of the Chinese the only choice of art? Or has the meaning of the existence of art divorced from the life of painters themselves? Just on the contrary, when we direct our critical vision to the world of contemporary art as a whole, we find the existence of diversified art forms, or a plural form of the contemporary composition of art. The connection between art and artists' experience is a very important contemporary phenomenon, which is a manifestation of artistic confidence and freedom after transcending the dominant art historical discourse, and a

demonstration of the return of art to its noumenon after transcending the superficiality of consumption. Art will surely transcend the opposition between form and content, and return to a painting of phenomenology. Having gone through the stages of Subject-First, Form-Supremacy and the Social-Subject Turn, contemporary art is bound to give prominence to the phenomenological significance of painting as art. The dualistic composition of painting will take the painters' intention as a dimension to suspend the contradiction between form and content, whereas viewing painting and interpreting painting will form a complete system. Li Zhi's painting is just the visualization of objects, the schematic browsing of the meaning of the existence of objects, instead of being the representation of the natural landscapes or the reproduction of still life. The so-called materiality is an emphasis on the immanent physical form and the life of the objects, which is a eulogy of life that transcends the objects themselves. It might be said that the ultimate purity achieved via the depiction of objects is exactly what is pursued in classic art, i.e., the grandeur of solemnity and the purity of sublimity. And that is a conscious reflection on the current return of painting to pictorially.

In present day art criticism in China, the re-emergence of pure object painting may require more the painter's capacity and experiences in observing the world. The richer and more exquisite the visual world of artistic creation, the more profoundly it reflects the unique perception of the painter's insights in observing the world. The stronger this visual perception, the more reality is presented in painting. The pluralistic contemporary painting language has opened up vast possibilities for the painter, and the problem is not that the painter has no motif to paint, but how they should explore their worlds of experience. It may be either intuitive experience from life or spiritual understanding of the world, and the painter may search his understanding and perception of the world from his experiences and feelings. Once the painter walks towards the introspective understanding of the individual experience, he would be able to explore endlessly the motifs and treasures for painting creation. Li Zhi is precisely such a painter who has been seeking for his own world of objects. He has transcended figurative painting and entered the world of natural objects, or to put it more accurately, he has picked up the images of plants from all the objects of nature, extracted them and placed them in pure formal composition, and given these plants a meaning with such an ordered balance. With the pure and meticulous form the painter brings his introspection to extreme where the images now speak for themselves and the painter finds himself existed in the painting. They are not landscapes because they are extracted natural scenes which transcend any natural object; nor are they still life paintings because they stand for the reflective intention of the painter. They are sedateness in serenity, without dust or noise, and with only mental pondering that goes back to the nature of the objects.

Li Zhi has rich life experiences and has tasted very deeply different circumstances of life. These experiences have not made him floating and content with the worldly ostentation and representations, and instead, he endeavors to get rid of various kinds of extrinsic symbols. Be it the chief designer for the American Pabst Blue Ribbon beer, or involvement in the planning of the 45th National Day celebration, or an art consultant for the government, none of these is what is desired in his heart. What he loves is an innocence of culture and an austerity of life, hence only art could help him to achieve what he loves.

Li Zhi is fascinated by painting, and he did not follow a trend or fall into the trap of stereotyped reproduction. Rather, he chooses an Object that could reflect his own soul, an Object that is both the subject matter of contemplation, an independent existence that has the essential traits of things, and a subject matter that the painter rests his thinking and projects his spirits and emotion, a subject matter that has turned into the existence of the Subject, thus forming the unity and consistency of the Subject and the Object. In the purification of colors, the painter manages to fix his attention and achieve the pondering in serenity. It is as remarked by that painter, that during the creation of those paintings, "you could feel your thoughts and consciousness, and could tell that it is turning to the direction that you expected, then you shall be able to rid of agitation and reach serenity."

Li Zhi has been to India, in a hope of acquiring the essence of tranquility in oriental culture, the containing capacity of which could help overcome the fickle worldly superficiality. He achieves enlightenment of the soul through observing the objects, and eventually returns to the harmonious rhyming of the Nature. From the gloom in *The Earth* to the lucidity in *Work 15*, and from the conciseness in *Blue Sky* to the attentiveness in *Work 13*, Li has constructed a clear mental path of the objects. If this mental path shall extend, the serenity and simplicity that the painter strives later on will be briefer, the form and color will be more unified, and the concentration of the objects will display more the painter's artistic goal. No matter what we have commented before, these object oil paintings created by Li Zhi away from noisiness will surely stimulate him to choose more initiatively motifs from his life experience and leave on them more individualistic marks, which are both pure objects and profound images of the soul, both indicating simple realistic images and thinking on pictorially. What a painter can do is more than just detaching himself from the invasion of the market, but more important, to regain more attention to pictorially. The experiment and practice to explore the experimental presentation of painting elements through pictorially is not only where Li Zhi's value lies, but also what contemporary painting language needs to deepen. Just like the exploration in the social themes, the extraction of the language of contemporary painting needs courage to break down taboos. Formal explorations do not necessarily lead to formalism, nor purification and simple estheticism or commercialization. After all, contemporary Chinese art needs to finalize the modern transformation of painting, a process long in progress but far from completion. When others establish positions in painting with social themes, there must be someone else who would make contributions in the language of painting, a contribution not less than the return to socialization. The return to the noumenon of painting is always the foundation and source for the return to socialization, and it will, similarly, have impact on the subject matter of creation, which is probably a secret of Li Zhi's, a painter who produces paintings of objects.

Huajiadi Beijing China June 2006

作品 01 [墙与花树] 1999 - 2000年 亚麻布 油彩 116厘米 x 90厘米

Work 01 [Wall and Flower Tree] 1999 - 2000 linen painting oil 116cm x 90cm



李智 2000

作品 04 [白色石墙] 2000年 亚麻布 油彩 81厘米x65厘米
Work 04 [White Stone Wall] 2000 linen painting oil 81cm x 65cm



李智 LIZHI 2000-2

作品 03 [秋忆] 2000年 亚麻布 油彩 73厘米 x 60厘米

Work 03 [Memory in Fall] 2000 linen painting oil 73cm x 60cm



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