# 李孟军

SONTEMPORARY ART 河北南有出版社

## 图书在版编目(CIP)数据

当代艺术. 李孟军/李孟军绘. 一石家庄: 河北教育出版社, 2009.11 ISBN 978-7-5434-6467-4

当… Ⅱ.李… Ⅲ.①艺术-作品综合集-中国-现代
②油画-作品集-中国-现代 Ⅳ.J121 J223

中国版本图书馆 CIP 数据核字 (2007) 第 029090 号

# 北京市属高等学校人才强教计划资助项目 PHR (IHLB)

Funding project for Academic Human Resources Development in Institutions of Higher Learning Under the Jurisdiction of Beijing Municipality

责任编辑 栾小超

文字总监 郑一奇

装帧设计 王 梓 吴 鹏

出版发行 ブルお育よ版社

(石家庄市联盟路705号,邮编:050061)

出 品 北京颂雅风文化艺术中心

印 制 北京雅昌彩色印刷有限公司

开 本 787×1092毫米 1/8

印 张 6印张

书 号 ISBN 978-7-5434-6467-4

出版日期 2009年11月第1版 第1次印刷

定 价 98元



第一次见到李孟军的作品是2005年在中国美术馆。在正在展出的"自然与人"第二届当代中国山水画、油画风景展的展厅中,见到了他的作品《秋天的风景——向日葵》。此次展览是继1998年第一届"当代中国山水画·油画风景展"之后,中国油画学会和中国画研究院以及李可染艺术基金会联合推出的。中国美术馆展出了全国各地295名画家创作的349幅艺术作品。后来听说这批作品是从全国5000幅作品中精选出来的。在看到了他的这幅《秋天的风景——向日葵》后,我怦然心动。画面中铺洒而下的阳光和挺立于阳光下的几丛向日葵在我内心中产生了强烈的共鸣。2006年,我又在中国美术馆举行的"精神与品格"中国当代写实油画研究展中见到他的油画作品《秋天的声音》。站在他的这幅作品前,我受到的震撼超出了我的观画经验。我们在北方秋季常见的景物经过李孟军的画笔,变成了一幅永恒的画面。表现秋天景色的作品在古今中外的油画作品中十分常见,但李孟军采取的创作方法和他对秋天景色的处理,无疑是独特的。后来,经朋友介绍,我拜访了他在东营艺术区的工作室。当我看到他近期所创作的一幅幅作品时,我认为我有理由更深入的了解这个独特的艺术家。

中国油画发展到当下,写实油画取得了令人瞩目的成就,已成为中国油画的主流。写实油画的发展,离不开众多在当代艺术大潮中坚守具象绘画画家们的坚持。写实油画如此众多的作者群造就了众多收藏群和广泛的读者群。中国的写实油画有着多种创作方法和各种不同风格的作品。而李孟军所创作的这一系列风景作品又为当代中国写实油画提供了一个新的语言模式。他在风景画创作中的探索又为中国当代风景画开拓了新的创作领域。

使风景这种传统的绘画题材在中国当代艺术大潮中具有更大的发展空间。明确写实油画的 当代境遇,是李孟军在近期创作中的追求和探索。他曾对风景画创作有深刻的思考。他说:"从 古至今, 优秀的风景画(包括中国山水画)都是艺术家的精神与大自然充分交流、高度协调的产 物。风景画的风格是经过漫长的历史长河逐渐变化的,而这种变化是自然的。艺术家应充分与自 然接触,才能找到与大自然交流的方法。风景油画的创作应在这种交流中产生风格,而不是臆 造。风景画的当代性,应是由当代艺术家的作品来定义。"大自然中山川景物及其四季变化,是 历代风景画家表现的题材,这个主题不会改变。但时代不同,赋于风景画的感情色彩也具有了时 代性。另外,不同时代,人类活动对自然的改变也是不同的。比如当今人类工业化进程中,对自 然的破坏以及当代城市化背景下,人们对自然的疏离感也是我们这个时代风景画创作中应该关注 的。我们关注中国风景画创作和写实油画的当代性,应该有我们这个时代艺术家自己的认识。因 为,艺术的当代性关键在于如何表现当代的生活,这是形成艺术当代性的最为重要的因素。如果 单纯从西方当代艺术尤其是观念绘画的角度,来评价我们中国的当代绘画,特别是同传统因素密 不可分的写实油画和创作题材相对传统的风景油画的创作。艺术作品是否具有当代性,应有我们 自己的主张。不同生活经历、不同艺术素质和不同感受的画家笔下传达的意境和情趣各有所异。 所以,创作出来的作品就各具风格。看李孟军创作的一系列风景作品,我能感觉到他在艺术实践 中,在同大自然对话中所取得的感悟。自然中的风景本身不具备丰富的精神和情感,也不具备当 代性,李孟军正是感受到了风景的精神,并用当代艺术家的绘画语言去表现这种精神,才使他的



名称 风景 年代 1993年

# 风景作品具有当代的精神和品格。

李孟军所创作的风景画,题材大多是选取了北方秋季的风景。他所表现的大地通常是在夕阳下和朝霞中。特别是在金色阳光照耀下的玉米地和一丛丛果实丰满的向日葵是他近期作品的主题。在强烈光线的照耀下,大地所呈现的壮美,我相信是打动他的主要因素。我还注意到,在他创作的风景画中,从未出现过一个人物。但是人类活动加之于自然的种种痕迹都历历在目。人与自然的关系和人类活动对自然界的影响是他作品中隐含的另一主题。仔细阅读他的作品,我还发现他在创作过程中,通过一遍一遍有条理的描绘和刻画,表达出他内心中隐含着的对古老时空及古老声音的追诉。

苏珊·桑塔格在写人类学家列维·施特劳斯文章的开篇中说:"对我们这个时代进行了极 其严肃的思考,总免不了要与那种无家可归感抗争。当你内心的精神要求与你生活的时代格格不 入的时候,也只好从众多的他者中寻找自我的归属感。"看李孟军的作品。不难看出我们时代大 多数人一样存在着对自我归属感的缺失。这也可以使我理解了他从探索十年的表现主义画风转变 为写实风格的风景画创作的心路历程。这其中,从风景画创作中获取力量,我想应是他同时代抗 争的心理需求。看他的作品,我们不难看出在整个创作过程中,他自始至终享受着绘画游戏的快 乐和对于精妙而神秘的自然中细微世界抽象秩序发现的兴奋感。这种快感来自于对真实的具象局 部"非真实"抽象的幻化般的渐次、递进的刻画。他把自己对大自然的认识以及个人情感倾注在



名称 表现作品之二 年代 1997年



每个细小的局部上。他的作品在写实的定义上,不属于"照相写实主义"也不属于"超级写实主义",好象也不能定义为完全的现实主义,他的写实方法是独特的。但这与他所想表达的精神内涵相比,技巧并不十分重要。我认为他在通过这种独特的创作方式来消减我们当代人面对大自然时所表现出的那种广泛的疏离感,从而摆脱那种所谓的无家可归感。这正是他所创作的风景中内含着的力量所在。

对李孟军的绘画作以上文化涵意的分析,我们或许应该从他的画面中找出答案。记得在谈到他的画面时,他说:"我希望我作品的画面是纯粹的,是精致的。而我在创作过程的态度是诚挚的。"在他的作品中,他刻意强调了玉米地和向日葵在强光下形成的光斑,并着重注意了这些光斑在微风吹动下的运动方式。他在创作中,努力追求传统油画技法同个人绘画习惯的完美结合。他刻意淡化东方和西方,而是在创作中专注于在画布上表现光、形、色营造的氛围。而他所选择的这两个系列的题材为这种氛围的切入提供了可能。他努力突破光线在绘画语言上的传统意义,赋予这两种在北方极其常见的景色以全新的意义。在创作这一系列作品中,他追求的是传统与当代,心灵与自然相融的最高境界。

在众多艺术家观点中,将对自然的直觉体验转化为艺术,并不局限于表象形式,同样也可 以籍由抽象形式表达,其决定因素是真实经验所诱发的感情深度。对于李孟军而言,他的绘画语 言追求抽象性和客观性的和谐综合,抽象呈现经常提供给他寻求表达最接近真理的方法。他认为 客观的再现现实并不会影响画面抽象因素的存在,一幅好作品的抽象因素应隐藏在表象之下。李 孟军近期创作的大幅风景画中,除精确的刻画景物的细节,更强调了画面的抽象框架,并敏感的 注意到了大自然浑然天成的抽象性质。透过深刻的直觉与抽象表达能力的结合,李孟军在他的作 品中创造了一个几何形同天然图形完美结合的样式库。他的画面中,充满了秋季所特有的几何、 天然和流畅的图形,这些图形是自然形成的。当收获后的玉米地和成熟的向日葵在各种色调的大 地的衬托下, 自由横陈, 相互叠压, 形成了各种各样的形状, 这种形状的个性特征常常在创作过 程中被弱化甚至被忽略。李孟军正是发现了这种形与形之间抽象结和它所表现出的美感。才使他 在创作过程中找到了自己特有的创作方法。他和助手们借助于幻灯机和投影仪把微小的局部准确 的记录到画布上,这一工作过程需要创作者具有强大的抑制力。但这种方法准确保留了自然中形 成的各种有个性的形状。为了在创作的每一个步骤中不使这些个性消减,所付出的工作量是巨大 的。通过对画面各种抽象因素的处理,同时利用对壮观的大地及强烈光线的处理,增加了画面抽 象结构的层次。对光影在画面的合理摆布也使他所创造的画面充满了节奏感和复杂的音乐因素。 我想这一切也源于他对音乐的爱好,特别是对古典音乐的热衷和深刻体会。

近几年,李孟军的作品多次在国内重大展览中露面,并获得好评,他的创作探索也引起学术界的关注。首先,我们关注他选择的题材。他曾解释自己的这种选择说:"平凡的风景中蕴含着的巨大视觉能量,需要我们去发现,进而用自己的方法去表现。"他所选择的主题,无论是同大地浑然一体的玉米地,还是挺立在阳光下的向日葵,都传达着一种永恒的壮美。听他讲过,之所以对这类题材如此迷恋,源于他少年时期农村生活的经历。在那些时光中,少年的他在冀中平原



名称 表现作品之一\年代 1997年

的青纱帐中奔跑、游戏;秋季帮助大人们收秋;冬季对着静默、冷寂的大地发呆。虽然后来随父母到城市里生活,但心中无法挥散的土地情结一直伴随着他。在他的作品中对大地的表现如此充盈,如此深沉。大量暖色的运用,使收获后的大地显出浓烈的氛围。这种浓烈气氛又使他的作品具有深远的"历史感"。这种"历史感"包含了他向主题挖掘过程中对人、自然、大地的思考。在技法运用上,他突破了常见的写实方法,建立起了自己一套完整的写实方法。尤其是对细节的处理,更具有独特的个人价值。对一些精彩局部的不断放大而创作出新的作品,也使他的这套工作方法具有了"当代性"。

我们所处的时代是一个图像世界,在这种时代背景下,艺术家要创造出震撼人心的作品会遇到各种挑战。中国当代风景画更是要在传统模式和现代图像中寻找自身的发展空间。我相信李孟军将会继续在实践和探索中不断拓展风景画的当代空间。也相信他的不懈工作会为我们创作出更多更具精神震撼的作品。而他的作品也将证明他艺术创作和艺术探索的价值。

Shang Fei

It was in 2005 when I first saw works of Li Mengjun in National Art Museum of China. In the hall of "Nature and Human" 2nd China Contemporary Landscape Painting and Oil Painting Exhibition is on show, I saw his work Autumn Landscape — Sunflower. This exhibition was jointly hosted by China Oil Painting Society, Research Institute of Traditional Chinese Painting and Li Keran Art Foundations after the 1st "Contemporary Landscape Painting and Oil Painting Exhibition" in 1998. 349 works of art from 295 painters all over the country were exhibited in National Art Museum of China. Afterwards, I heard that all these products were strictly selected out among 5000 works. I palpitated with excitement after I saw his Autumn Landscape -- Sunflower. Sunshine full in the picture and several sunflowers standing under the sunlight awoke strong feeling in my deep heart. In 2006, I saw his oil painting work Sound of Autumn in "Spirit and Morality" China Contemporary Oil Painting Research Exhibition in National Art Museum of China. Standing in front of his works, I was more touched than ever before. After paintbrush of Li Mengjun, common landscape in autumn of the Northern China becomes an eternal frame. There are plenty of oil painting works at all times and in all lands representing landscape of autumn, but there is no doubt that the creating method Li Mengjun adopted and the treatment on autumn landscape is really unique. Later, I visited his studio in Dongying Art District after an introduction by a friend. Studying his recent works one after another, I felt a need to get a further understanding of this special artist for good reason.

Until now, for the development of China oil painting, realistic oil painting has outstanding achievements and become the mainstream of China oil painting. The development of realistic oil painting cannot be departed from the persistence of many concrete painting painters held on in the contemporary art tide. Many painter groups of realistic oil painting call out a large collection group and a wide range of readership. Chinese realistic oil painting has many different creating methods and works with different styles. The landscape paintings produced by Li Mengjun has provided a new language mode for China contemporary realistic oil painting. His exploration in landscape creation has expanded a new creation field for China contemporary landscape painting.

Recent works of Li Mengjun shows that his pursue and exploration is to give traditional painting theme as landscape a larger developing space in China contemporary art tide and make clear contemporary circumstances of the realistic oil painting. Li Mengjun has made deep thought on scenery painting creation. He said, "In all ages, excellent scenery paintings (Chinese scenery paintings included) are all works of sufficient communications and high degree of coordination between spirits of artist and the nature. The styles of scenery paintings have been changed gradually through the long history; however, this change is nature. Artists shall never depart from nature, and then they can find out methods to communicate with the nature. Styles of creation of scenery paintings shall be produced in this kind of communication, but not in fabrication. The Contemporaneity of scenery paintings shall be defined by works of contemporary artists. Mountains, rivers and seasonal changes of the nature are themes represented by different generations of landscape painters, these themes will never be changed. As times have changed, emotional coloring in the scenery painting has temporal spirit as well. Moreover, changes of human activity on nature are different as the times are different. For example, in the scenery painting creation in this era, we shall pay more attention to people's sense of alienation to nature, a result from destroying nature and urbanization in the process of industrialization. Contemporaneity we care about in China scenery painting creation and realistic oil painting depends on artist's own understanding in this era. The reason is that the contemporaneity of art is mainly depending on how to express contemporary life, it is the most important factor to form the contemporaneity of art. We shall have our own opinions on whether artistic works have contemporaneity, if we evaluate Chinese contemporary paintings, in particular the creation of realistic oil painting with traditional features and scenery oil painting with traditional creating themes only from the view of Western contemporary art (in particular to concept painting). Artistic conceptions and meanings expressed via paintbrushes of painters with different life experiences, different artistic qualities and different feelings. Therefore, works they created have different styles. Watching at a series of scenery works created by Li Mengjun, I can feel his inspiration from communications with the nature. Scenery itself in the nature has no spirit, emotion, no contemporaneity,



名称 表现作品之三 \ 年代 1997 年

but Li Mengjun can feel the spirit of scenery and show it out with painting language of contemporary artist, thus his scenery works have contemporary spirits and moralities.

Mostly themes of scenery paintings created by Li Mengjun are sceneries of seasons of the northern China. Lands he expressed are mostly in gloaming, under sunset or sunglow. A theme of his recent works is always corn field under the golden sunlight or clusters of plump sunflowers. I believe that the main factor moved him is the beauty showing by the land under the shining light. I also noticed that never did human showed up in his scenery paintings; however, human activities and traces in the nature are vivid. Another theme hidden in his works is the relationship between human and nature or influence of human activities on the nature. After carefully studying his works, I also found that during the creation process, pursuit on oil times and old sounds hidden in his deep heart were expressed through rational portray and painting again and again.

In the introduction to article of anthropologist Levi-Strauss, Susan Sontag said, "After serious considering our era, we have to fight against the feeling of homelessness. When spirit requirement from your deep heart is far away from the era you are in, you can only look for the feeling of belonging from many others." It is easy to read out that many people are lack of self-belonging feeling from his works.

And also it made me understand his mind way of creation changing from ten years of exploration on expressionism style to landscape painting with realistic styles. Strength obtained from his creation of scenery paintings might be the psychological requirements of his fighting in the same era. From his works, we can find out that he has enjoyed the happiness from drawing and the excitement of finding abstract order of the fine world from wonderful and mysterious nature all the time. The happiness comes from magical continuous painting one time after another on "unreal" abstract of real concrete objects, He expressed his recognition and personal feeling on nature in every tiny details. From the definition of realistic painting, his works belong to neither "photography realistic painting" nor "super realistic painting". His works can not be defined as complete realism as well. The method he expresses the reality is unique. Compared with the spiritual meaning he wanted to express, techniques seem not so important. In my point of view, he is eliminating our contemporary the wide sense of alienation to the nature by this unique creation method, thus to get rid of the feeling of homelessness. This is also the strength hidden in the landscape he painted.

The above mentioned are analysis on cultural meaning of Li Mengjun's paintings. Maybe we can get the answer from his pictures. I remember that when talking about his pictures, he said, "I'm hope pictures of my works are pure and exquisite. Anyway, my attitude during the creation process is sincere." In his works, he overemphasizes the light spots formed by corn field and sunflowers under the strong sunlight and the movement mode of these light spots under breeze. During the creation, he strives to pursue a perfect integration of traditional oil painting techniques and personal painting habits. He downplays Eastern and Western, but focuses on showing atmosphere expressed by light, shape and color on the painting cloth in the creation instead. The two series of themes he selected provides possibilities for the building of atmosphere. He tries to break traditional meaning of sunlight on painting language and give them new meaning to normal landscapes in northern part of the country. When creating the series of works, he pursues the landscape combining tradition with contemporary era and integrating soul and nature.

In opinions of many artists, the transformation of direct experience to the nature to art is not limited to image form, it can be expressed by abstract form as well. The decisive factor is the emotional depth caused by realistic experience. For Li Mengjun, his painting language pursues harmonious integration of abstractness and objectivity, as the abstractness always provides him method to seek for closest truth. In his opinion, objectively repeated showing of the reality will not influence the existence of abstract factor of the picture. Abstract factors of a good work shall be hidden under the image. In many landscape paintings Li Mengjun created recently, except for the accurate description on details of the scenery, he emphasizes more on the abstract frame of the picture and sensitively pays attention to the naturally formed abstract property of the nature. With the combination of deep intuition and abstract expressing ability, Li Mengjun has created a sample base with a geometric shape perfectly combined with natural images. All geometric, natural and fluent images of autumn are abundant in his pictures. These images are formed naturally. Harvested corn field and matured sunflower are in our eyes freely and mutually overlaid under the background of various colors of land, and then in different shapes; the individual characteristic of the shape might be weaken or even neglected during the creation process. It is just the abstract combination and beauty showed between shape he has found made he has discovered his unique creation method during the creation process. His assistants and he himself accurately record tiny details on the painting cloth by epidiascope and projector, this working process requires creators having great restraint. However, this method accurately reserves different featured shapes formed in the nature. In order to avoid eliminating these characteristics during every step of the creation, the working required is really heavy. The treatment on different abstract factors of picture and the treatment on great land and strong sunlight have added levels of abstract factors of the image. The reasonable layout of shadow in the picture has made the created image full of rhythm and complex music. I consider that all these also come from his love for music, in particular to his love and deep feeling on classical music.

In recent years, works of Li Mengjun has been exhibited and received good comments in important exhibitions in China for many times, and his creation exploration has caused concern of

academic circles too. First of all, we focus on the themes he selected. He has ever explained on his selection, "We shall note huge visual energy hidden in common sceneries and then express it with our own methods." Themes he selected are expressing an eternal beauty, be it corn field integrated with the ground, or sunflowers standing under the sun. He has ever said that the reason he always choosing themes of this kind is because of his experience in rural life in his teenager times. At that time, young Li Mengjun was running and playing in the green curtain of tall crops of central Hebei Plain; he helped parents harvest in autumn; stared facing the silent and cold field in winter. Although he moved to the city with parents, his love for the land has always been around him. In his works, the expression of the ground is rich and deep. The adoption of plentiful warm colors makes the field after harvest strong in atmosphere. The strong atmosphere enables his works possessing deep "historical sense". This "historical sense" includes his thought on human, nature and land during the theme exploring process. On the technique use, he breaks common realistic methods, instead of which, he has established a complete set of realistic methods. In particular his treatment on details has unique personal value. New works created after continuous enlargement on some wonderful details enable this set of working method having "contemporaneity".

The era now is an imaging world, under the background of this era, artists may encounter challenges of different kinds if they want to create great works. China Contemporary scenery painting is further searching for its developing space between traditional mode and modern image. I believe that Li Mengjun will expand contemporary space of scenery paintings continuously during his practice and exploration, and his work with great effort will provide more moving works. Meanwhile, his works will testify his value on art creation and art exploration.



电影《东邪西毒》中有句台词:"每个人都会为一些东西而坚持,在其他人看来是在浪费时间,但他 会觉得很重要。"

每个人心中都有一个世界,我们不必取悦他人,我们应真实的表达自己。

影响了一大批中国艺术家画风的德国艺术家里希特在回答西方记者问他为什么受美国艺术的影响要大 于欧洲的问题时,说的一句话我十分认同。他说:"我只想作画,不生产意识形态。只有画本身才能使一 幅画作成为好作品,其中的意识形态却不能。"这同我十分喜欢的另一位艺术大师巴尔蒂斯对绘画的理解 是一致的。在巴尔蒂斯从事创作的各个时期,无论艺术潮流如何变化,艺术风格如何花样百出,也无论评 论家把他定位于什么主义或者某种风格,他依然坚持对绘画语言的研究。巴尔蒂斯提倡复古精神,沉湎于 具象艺术的大传统,埋首于具象绘画的再营造。他在瑞士格吕叶尔谷地罗西尼尔镇归隐多年。在20世纪抽 象主义艺术主宰画坛的情况下,巴尔蒂斯仍固守具象,维护传统,没作任何妥协。但这并没有妨碍他在历 史上取得他应有的地位。被后人推崇为"二十世纪最伟大的画家"。我大约是1988年,在江苏画刊封底见 到了他的两幅作品,这对我后来创作影响很大。后来,巴尔蒂斯的作品有幸来到中国展出。我们终于在中 国美术馆见到了他的原作。他作品的品质证明了他艺术的永恒。而不在于他画中表现的某种意识形态。所 以,我认为中国的画家还应在自己画布前踏踏实实的工作。

同前几年中国当代艺术市场的火爆相比,世界经济危机对中国的影响,无疑相当一盆冷水。不过这也 使许多艺术家冷静了下来。我的工作室在机场辅路边上的东营艺术区(也许当画册出版时,东营艺术区已 拆掉了),我在这里工作了二年多,我许多作品是在这里完成。东营艺术区离798艺术区不远,我常在周 末带学生到798艺术区参观。看着日益冷却的艺术市场和不断关门的各色画廊,我对学生说:"你们在见 证一段历史,这段日子对于中国当代艺术是一个十分痛苦也是十分重要的时期。"我认为中国当代艺术到 了应该反思的阶段。

2009年8月8日 在新京报上我看到一篇著名画廊尤伦斯当代艺术馆馆长杰罗姆·桑斯所著《对话中 国》的书评:《艺术对话中国的尴尬》。书评人驳疑思就杰罗姆·桑斯的这本《对话中国》一书的评论所 谈观点我十分认同。他在文中指出西方艺术家也好、艺评人也好、收藏家也好,总之,外国人对中国当代 艺术所表达的实质意义有太多误读。而且这种现象一直存在。这不仅是此次"对话中国"对话的尴尬,也 是中国当代艺术的尴尬。驳疑思同志在文中提到杰罗姆·桑斯在同中国当代艺术家对话时,表现的初来乍 到和与中国体制下涌现出的艺术家对话时的准备不足。在文中,作者举了一个例子,如桑斯认为方力钧的 经典光头形象是在表现"罢工"的状态。我认为这种坚持显然不是准备不足,而有点别有用心。是把意识 形态强加于中国当代艺术家的作品中。而实际上光头的符号不过是源于画家自己形象与儿时经历,我在工 作室也常常遭遇此类尴尬。驳疑思在文中还指出一些功成名就的艺术家,在乎的是如何表达自我对当下生 活的看法,而不在乎有多少人看懂,这是中国当代艺术家多年来未解决的尴尬。他们的作品沦为了西方藏 家、本土画廊与艺术圈内部的交流品,极少普通人能体会到这些"光怪陆离"的作品实际上反映的是他们 的生活。也就是中国当代艺术的本土受众太少的原因。

我常思考一个问题。西方人对中国当代艺术的兴趣,是因为我们的作品在品质上达到了世界当代艺术 最高水平了吗?中国当代艺术之所以受到国际上的重视,很大程度由于中国不断改变的社会现象让西方人 感兴趣。同时,也是中国经济的大幅提高在世界范围内造成的向心力作用。就如桑斯在同32位中国当代艺 术家对话中,对于中国艺术家作品背后蕴含的中国社会现实比对艺术家的内心世界更感兴趣。对于这些现 实的客观存在我们必须认真思考,中国当代艺术才会健康的发展下去。

Germany artist Gerhard Richter, who does a big impact on style of a large number of Chinese painters, said when he answered a reporter's question why he was more influenced by art of U.S. than that of Europe: "I only care about painting not ideology. Only painting itself can contribute to a good work while ideology cannot." I can't agree more with Gerhard Richter who has the same understanding to painting as another maestro I love--Balthus. During all stage of Balthus's art creation, in spite of any change of art trend and art style, no matter what school or genre the critics classify him into, he never stop his study on painting language. Balthus advocates spirit of returning to the ancient and indulges in figural art and its rebuilding. For many years he lives seclusively in a small town of Swiss called Rossiniere. With abstract art dominating world of painting in 20th century, Balthus still sticks to figural art and safeguards tradition without any compromise. This does no effect to his fame and role in history of arts and he is reputed as "The Greatest Painter in the 20th Century". In 1988, I saw two pieces of his works at back cover of Jiangsu Art Monthly and they greatly influenced my painting style afterwards. Luckily, Balthus' works can be later put on show in China and I finally see his original works in The National Art Museum of China. The quality of his works proves the eternity of his art regardless of any ideology expressed in his painting. Therefore, I think Chinese painters should do their homework in a down-to-earth spirit.

Compared with the booming market of China modern art a few years ago, the current one is relatively bleak with impact of global economic crisis. However, this may enable many artists to have a sober head. My studio is located at Dongying Art Zone (it may have been demolished by the time this album is published) along side road of Beijing International Airport Expressway. I have worked here for over two years and many of my works are painted in this studio. Dongying Art Zone is not far from Beijing 798 Art Zone where I often take my students to visit last semester. Seeing the art market weathering a deeper recession and more galleries shut down, I said to my students: "You are witnessing a part of history when Chinese modern art experiences a rough but very crucial period." I believe it is the time that Chinese modern artists should do some reflection to themselves.

On August 8th 2009, I read in Beijing News a book review to "China Dialogue" written by Jérôme San, curator of Ullens Center for Contemporary Art, a famous gallery: "Embarrassment in China Dialogue Art". I quite agree to what Boys' comments on "China Dialogue". He pointed out in his article that none of western artists, art critics or collectors can really understand Chinese modern art and foreigners have too much misunderstanding to the essence expressed by Chinese modern art. The phenomena have existed for a long time. It is not only an embarrassment of "Dialogue China": but also of Chinese modern art. Boys mentions in his article that Jérôme San looks as a newcomer and shows inadequate preparation in dialogue with Chinese artists living in Chinese institution. He gives an example, Jérôme San believes Fang Lijun's classical bare head image is to show a state of "walkout", which I think it is not just inadequate preparation but have other motives. He tries to impose ideology to works of Chinese modern artists. In fact, the bare head image only comes from the painter's own image and his experience in childhood. I myself often meet such kind of embarrassment in my studio. Boys also points out that some successful artists only care about how to express their ideas about today's life not how many people can understand the painting. This is also an embarrassment that can not be got over by Chinese modern artists, whose works are kept by western collectors, local galleries and exchanged among circle of arts. However, quite few common people can make a sense that these peculiar works are actually reflect their life. This is also why local audience to China modern art is rare.

I often think over: whether the interest the westerners show to Chinese modern art originates from its high quality in the world? In fact, it is the consistent change of China's social phenomena attracts the westerners who have paid close attention to Chinese modern art. What's more, the ever increasing of China's economic strength brings centripetal force worldwide. In his dialogue with 32 China contemporary artists, Jérôme San shows more interests in China social reality implicated in works of China artists than inner world of the artists. So only when we begin to ponder the existing social realities of China can China modern art develop soundly.

我在创作过程中崇尚顺其自然。我选择创作主题一个基本原则是这一主题必须打动我,并且给我强烈的震撼。从1991年参加首届中国油画年展的作品《安多圣山的插箭节》到目前正在创作的一系列风景作品,都是遵循了这一原则。选择秋天的风景为创作主题,是一次同美景的不期而遇。大概在2004年,晚秋,北京郊区平谷。当时来开一个会,好像是学校的教学会。下午外出,我一个人来到一片已收割完毕的玉米地,当时站在金色的阳光下,我面前的玉米地也发出了奇异的光——我被震撼了。当时十分激动,冷静一下,迅速按下了手中相机的快门。那一切十分短暂,正是在短暂的时间内我记录下了几个永恒的画面。但真正决定创作这一系列秋天风景则是另一次同风景的不期而遇。2005年10月,山海关。我同孙纲老师住在一个朋友的写生基地。早晨,我们在一个山丘下,转过一片废弃的土墙,忽然见到一片高大的向日葵挺立在我们面前。由于没人管理,向日葵自然的生长着,在早晨金色阳光的照耀下,又形成了一幅壮美的画面。有了这两次的巧遇,我的一系列秋天的风景的创作也就水到渠成了。我先后根据这一批素材创作了《秋天的风景——向日葵》,入选了"自然与人"第二届当代中国山水画油画风景展;《秋天的声音》,入选了"精神与品格"中国当代写实油画研究展;《秋天的风景——凝固的时光》入选了"融合与创造"2007年中国油画名家学术邀请展。这一系列创作得到了学术界的认可并给自己带来很大的信心。

在这一系列作品的创作过程中,我发现了自己许多潜在的能力。比如面对如此复杂的画面进行刻画所需的抑制力。在复杂的画面中找出每一幅画面中抽象因素的概括能力。这种能力得益于我十年的表现,抽象主义画风的探索和研究。

中国的当代艺术是当今画坛的主角。70后、80后一波一波,画风追求新、奇、怪。政治普及变种,艳俗艺术变种以及各种转基因风格每天冲击着我们的眼球。各种展出的消息冲击着我们的耳膜。我审视自己近期的创作,常常问自己:"当代吗?这画算当代吗?"但当进入工作中,心会随一笔一笔的刻画而沉下来。外界的干扰在这种按部就班的工作程序中减弱到最低点。另一方面,抛开了干扰自己的各种问题,自然而然回到了作品本身上。在创作中,常常感到自然是有精灵的,是有生命的。在创作过程中,我试着把握自然生命的律动,并逐渐获得心灵上的感知,并将对自然的感动作为创作的感情基础。我常常觉得我所创作的这一系列秋天题材的风景如果比作音乐的话,应该是交响乐,我所表达的壮美风景应如交响乐般震撼人心,如交响乐般结构复杂而且具有强烈的节奏。我在努力实现这一目标。

我们当前所面临的一个重要命题,也就是整个中国油画家共同的命题,是对中国油画审美价值的构建。这种构建是需要各种因素的参与。有当代艺术因素也应有传统艺术的因素,这种构建的基本条件就是艺术家所具有的更深厚的油画传统与宽广的现代视野。我相信我这一系列风景作品也已纳入到了中国油画审美价值构建这一巨大工程中。这是对我自身文化指向的考量,也为我的创作提供了一个提高的机遇。在创作中找到东方传统的精神内核,并同西方现代艺术的世界性相结合,必定会创作出辉煌的作品。

2008年5月12日于北京 东营艺术区画室 Li Mengjun

I upholds "let nature take its course" in my career of painting. My basic principle of selecting a topic is that it must get me moved and give me a shock at the same time. I have been following this tenet from the work "Erecting Arrow Festival at Mount Ando" exhibited in The First Annual Chinese Oil Painting Exhibition in 1991 till my current landscape series. The reason to select sceneries in autumn is my encountering some beautiful scenery by chance. It was in late autumn of 2004, at Pinggu, suburb of Beijing, where I attended a seminar on teaching. I went out by myself in the afternoon and came to a large patch of corn field which had just been harvested. In the golden sunshine, some quite fantastic light shone out of the corn field in front of me-I was greatly moved. I was so excited at the moment and then, when I calmed down a little, I pressed the shutter of my camera. The scene is transitory and it was in such a transient that I recorded the eternity. However, it is another meeting by chance that enables me to decide to work on autumn landscape series. It was at Shanhai Pass in October 2005 when I and Mr. Sun Gang lived in life painting base of my friend. In the morning, we came to the foot of a hill. After passing some deserted earth wall, a large cluster of sunflowers came into my eyes suddenly. The sunflowers, without any care, grew naturally in golden sunshine of the morning and formed a very charming picture. With the two coincidences, the conditions are ripe for starting my autumn landscape series. Based on these materials, I have painted several works which include "The Scene of Autumn-Sunflowers" selected by Nature and Human Beings-The 2nd Chinese Modern Landscape Oil Painting Show; "The Sound of Autumn" selected by Spirit and Character-China Contemporary Realistic Oil Painting Exhibition; "The Scene of Autumn-Eternality" selected by Integration and Creation-2007 China Oil Painting Distinguished Painters Academic Achievement Exhibition. The work series have been recognized by circle of art and brought great confidence to me.

During the process of drawing the series, I discover my potentials. Thanks to 10 years' exploration and study to abstractionism, I have developed some abilities: the power of control in portraying such complicated pictures, the ability of epitome in picking out abstract factors in intricate paintings.

Chinese modern art is the star in today's art arena. The artists born in 1970s and 1980s pursue novel, peculiar and unconventional traits. Our world is filled with politics popular variation, gaudy art variation and various transgenic art techniques. All kinds of exhibition news glut our ears. So I will often ask myself when I look at my recent works: "Are they modern? Or can they be called modern?" But once I set to work, I will become coolheaded with each stroke's depiction. The interference from outside world will be diminished in the largest degree in my orderly work process. Without any disturbance, my mind will spontaneously go back to the work itself. I often feel that nature has spirit and life and I try to grasp the pulse of nature. Gradually I can perceive the soul of nature and take the affection to nature as emotional foundation to my creation. If my autumn landscape series were compared to music, I think they should be symphony which is stirring, complicatedly composed and with strong tempo. Actually this is the target I am making great efforts to meet.

One of the most important subjects we face, a common subject to all Chinese oil painters, is to construct the system of value with aesthetics to Chinese oil painting, which may involve many elements-both modern art elements and traditional ones. The basic premises of such construction are the profound oil art tradition and in-depth modern insight Chinese artists possess. I believe my landscape series have been incorporated into the magnitude project of aesthetics value system construction of Chinese oil painting. This is an examination to my cultural tendency as well as a better opportunity to my future career. I am deeply convinced that masterpieces will surely be born through combining spiritual essence of Chinese tradition with global feature of western modern art.

Art Studio in Dongying Art Zone May 12, 2008 Beijing . ×

