

心 灵 寓 言



冷 冰 川 的 世 界

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“人生在勤，不索何获”

冷冰川的黑白画

袁运甫

冰川艺术的独特性，是伴随着他的生活感悟和美学理想而诞生的。我说诞生，正是因为他每幅作品里深深地孕育着那青春的生命意义，是真善美的追求，是用情用心精致绘制的力作。他恰当地以自己特有的表现方式，塑造了这生命意味的精神物语。以刀代笔，惜墨如金，计白当黑，以小观大，结构全局……诸如传统或是现代艺术的种种经验，他自如地融化在精神性、表现性的艺术创造中。

这是我为他写的第三篇短文，在不到十年的时间之中，他从国内到国外，他从传统的民俗生活和乡土文化的陶冶中，又漫步十里洋场，经历西方文艺复兴和现代文化的洗礼。人们总是在从简单到复杂的过程中认识世界，进行着磨练悟性的经世步旅，并且不断地在沙里淘金的分析选择中寻求真知灼见。汉代大科学家张衡说得透彻：“人生在勤，不索何获”。自我觉悟是勤奋求索的硕果。冷冰川正是以巨大的艺术劳动征服了读者的心。他的教师(西)海门·埃依玛教授写道：“我们不知不觉地就会陷落在作者精心营造的一个个细腻的感情漩涡中，不知归去。”他不是即兴的画家，他不是渲泄，而是不断地在寻求新的发现和存在，因此我们仿佛可以感受到他那自得其乐的创作心态，这是多么可贵的心态啊！冰川从“黑白装饰画”、“插图”、“江南系列”等，到在国外创作的“二十四节气——立春、雨水、惊蛰、春分、清明、谷雨、立夏、小满、芒种、夏至、小暑、大暑、立秋、处暑、白露、秋分、寒露、霜降、立冬、小雪、大雪、冬至、小寒、大寒”，“梵高系列(之一——之十)”，“西班牙系列”，以及诸如“江东”、“春鸟秋虫”、“樱桃红”、“远雷”、“内景”等等作品，都是精心投入，全力以赴的。他的这种坚毅认真的创作态度十分难能可贵。特别是他在国外留学期间的新作，能使人看到在原有的基础上又十分留意汲取欧洲艺术传统的精华，特别是文艺复兴推动的人文精神的觉醒，对大自然和人的和谐一体的认知，新的时空关系的观念，构成形式多元的表现等等，或隐或现地在作品中都有新的体现和反响。但是，他的艺术始终保留着浓重的冰川味，其中固然蕴含不少我所熟悉的家乡情结，那些稍带冷漠但又高亢而自由的乡土风情。前些年，他在艺术上有时也短暂地绕些弯路，然而很快地又寻找到自己熟悉的道路回家来了。记得他在荷兰学画时，曾寄来不少信与油画习作的照片，但我一直没有回应，因为我既难以表白对他改

变画风的疑惑，又不想过早非议他在艺术上执意于西方的“现代”。我始终认为“现代”不是西方的专利，东方艺术家理所当然地应负起走向现代的责任。当然，留洋不必固守金池，要善于汲取并容纳人家的好东西，天长日久的品尝、比较之后，再于新的发现的基础之上进行选择 and 认定。光听师爷的指点，也许能唯命是从，但终究还不是笃真的认定的。事实上，冷冰川在艺术上有很强的辨别力，他的成熟不仅仅体现在创作中，也包括了其所经历中西艺术比较的实践过后的真正认定。在艺术上能敏锐地成为一个明白人，是需要实践中去亲身体验和感觉的。从他的这批新作中，确实感受到这种可贵的自信和独立的人格追求。

他天性如名，外冷内热，沉静热忱，又练出了一副强壮的体格，好不知疲倦地为绘事耕耘。他像严冬里那荒原深处的寂静火山，貌似淡泊，内中炽热，有时火花爆发，有时流星闪烁。他的眼睛里充满了捕捉生活真情的智慧之光，这为他具有抒情和典丽含蓄的艺术风格带来了至关重要的生命活力。我相信，他会在这新的起点上攀登高峰，取得更大的突破性成就。

1998年10月11日于北京

“Achievements Rely on Diligence and Inquiry”

Leng Bingchuan's Black-and-White Graphic Works

Yuan Yunfu

The distinctness of Leng Bingchuan's art comes out of his own perception of life and conception of aesthetic. Each of his works is carefully created with his heart and soul, full of energy and meanings as the life of a youth, and pursuing the true, the good, and the beautiful. With the appropriate use of his special form of representation, his art works seem like live objects that can speak by themselves. The knife and ink in his skillful hand produce the pictures in black white contrast, with a vast horizon in a small frame, containing traditional and modern experiences of art, and expressing his own spirit and reflections.

This is the third article I have written about his works. In the past ten years or less, Bingchuan has learned a great deal both at home and abroad, not only from folk customs and native culture but also from Western Renaissance and modern culture. As everyone acquires his knowledge through a process from the simple to the complicate, Bingchuan goes all the way through and tries ceaselessly to extract the essential from mass materials. Zhang Heng, a great scientist of the Han Dynasty, once said, “Achievements rely on diligence and inquiry”, which means that only diligence is not enough and one must continuously make inquiries if he wants to have achievements. Indeed, Bingchuan's specific

conception of art resulted from his continuous inquiries. And it is this that takes his audience. His teacher Jaime Aymar writes, “ We may fall unconsciously into the emotional whirlpools articulated elaborately by the artist, forgetting ourselves.” Bingchuan is not an impromptu artist, venting his feelings just for a moment. He always seeks for new discoveries and new existence in a peaceful mood that may affect our own. What a good mood he has! Indeed, all his works — from “Black-and-White Decorative Pictures”, “Illustrations”, and the series of “South of the River” to those he created abroad, such as the “24 Solar Terms” (The Beginning of Spring, Rain Water, The Wakening of Insects, Vernal Equinox, Pure Brightness, Grain Rain, The Beginning of Summer, Lesser Fullness of Grain, Grain in Beard, The Summer Solstice, Lesser Heat, Great Heat, The beginning of Autumn, The Limit of Heat, White Dew, Autumnal Equinox, Cold Dew, Frost's Descent, The Beginning of Winter, Lesser Snow, Great Snow, The Winter Solstice, Lesser Cold, Great Cold), The Van Gogh Series (I-X), the Spain Series, and the “East of the River”, “Birds in Spring and Insects in Autumn”, “Cherry Red”, “Distant Thunder”, “The Inner Scene”, etc. — manifest that he has produced them with great efforts and elaborations, which exemplify his persistent and serious attitude towards art. What is

most impressive of Bingchuan is that during his study abroad he can assimilate the essence of European tradition, particularly the humanist spirit of the Renaissance, the conception of harmony between man and nature, the new relation of time and space, and the multiform representations, all of which are embodied and resounded implicitly or explicitly in his works. However, his works of art continue to have his distinctive personal style, expressing a native complex quite familiar to me, that is, a style which seems cold and detached but full of passion and freedom characteristic of his nativeland. In the past years, although he sometimes made detours in his practice of art, he would soon find his familiar way and come back home. I remember that he sent me quite a few letters and pictures of his oil-painting exercises while he was studying in Holland, but I did not give him any response, for I was uncertain of his change in style and did not want to criticize him prematurely on his adhering to the Western “modern”. I always believe that “the modern” is not a privilege of the West, and artists of the East should also take up the task of developing towards the modern. Of course, one does not necessarily stick to his old tradition while studying abroad; rather, he should judge and then assimilate what is good of others by way of comparison

through his personal experiences. To follow a teacher's instructions passively only leads to subjugation, but never to true cognition. In fact, Leng Bingchuan has an unusual sense of differentiation, which is clear not only in his creative works, but also in his self-conscious comparison between Chinese art and Western art. His artistic sensibility comes from his personal practice and experience. And his new works clearly demonstrate his self-confidence and his pursuit of independence.

Leng Bingchuan's name is somewhat like his character — “Leng Bingchuan” literally means in Chinese “the cold glacier”. He looks cold and quiet in appearance but warm and enthusiastic in heart. He is strongly built and seems never to feel fatigue in his art creations. He might be compared to a dormant volcano in winter in the wasteland, seemingly tranquil but with strong internal passionate feelings. And sometimes he sparkles as a meteor, his eyes shining with wisdom. All these are significant to his lyrical, elegant and implicit artistic style. And I believe that he will make further breakthroughs and scale a new height from the new start.

Beijing, October 11, 1998

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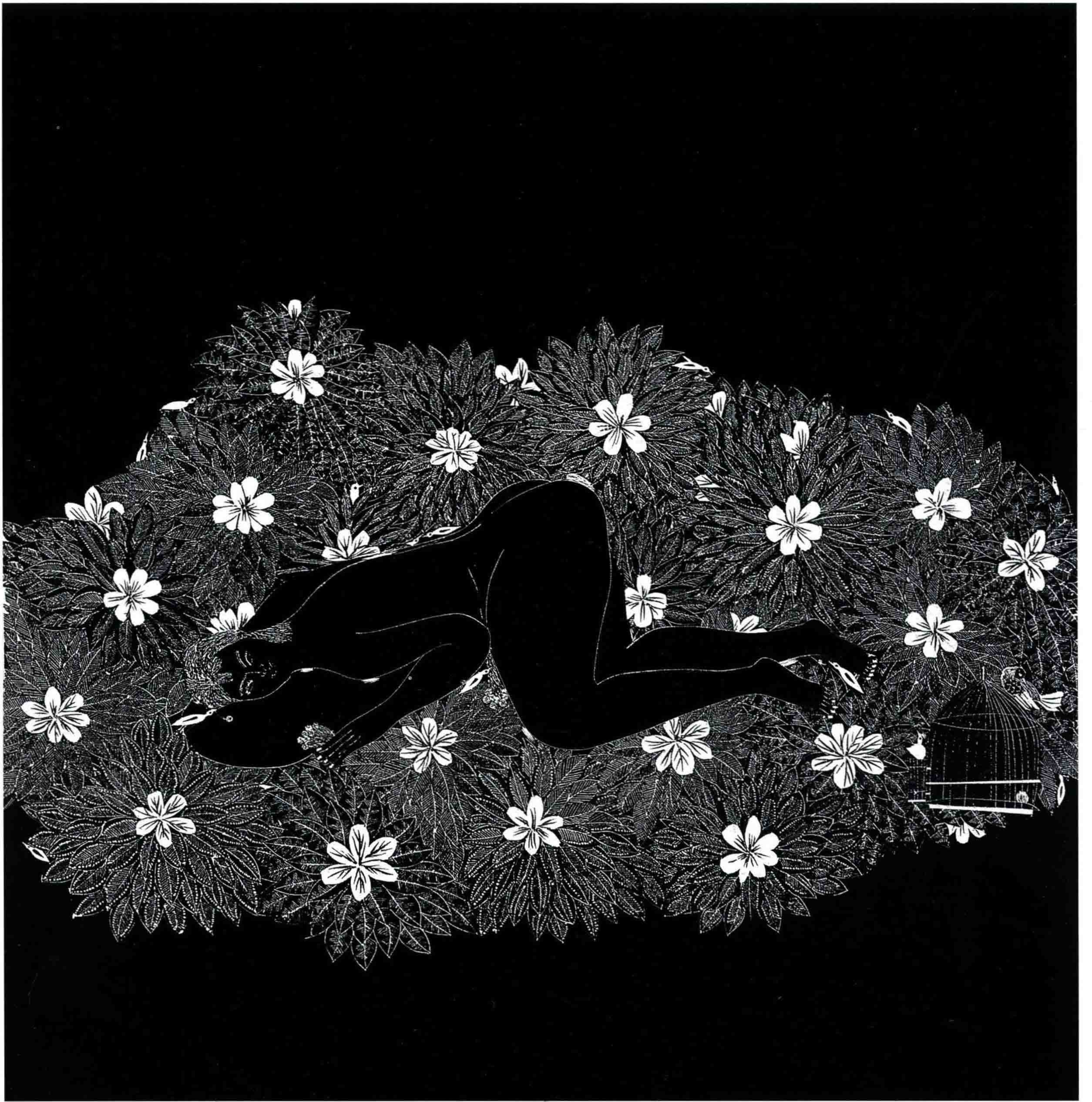
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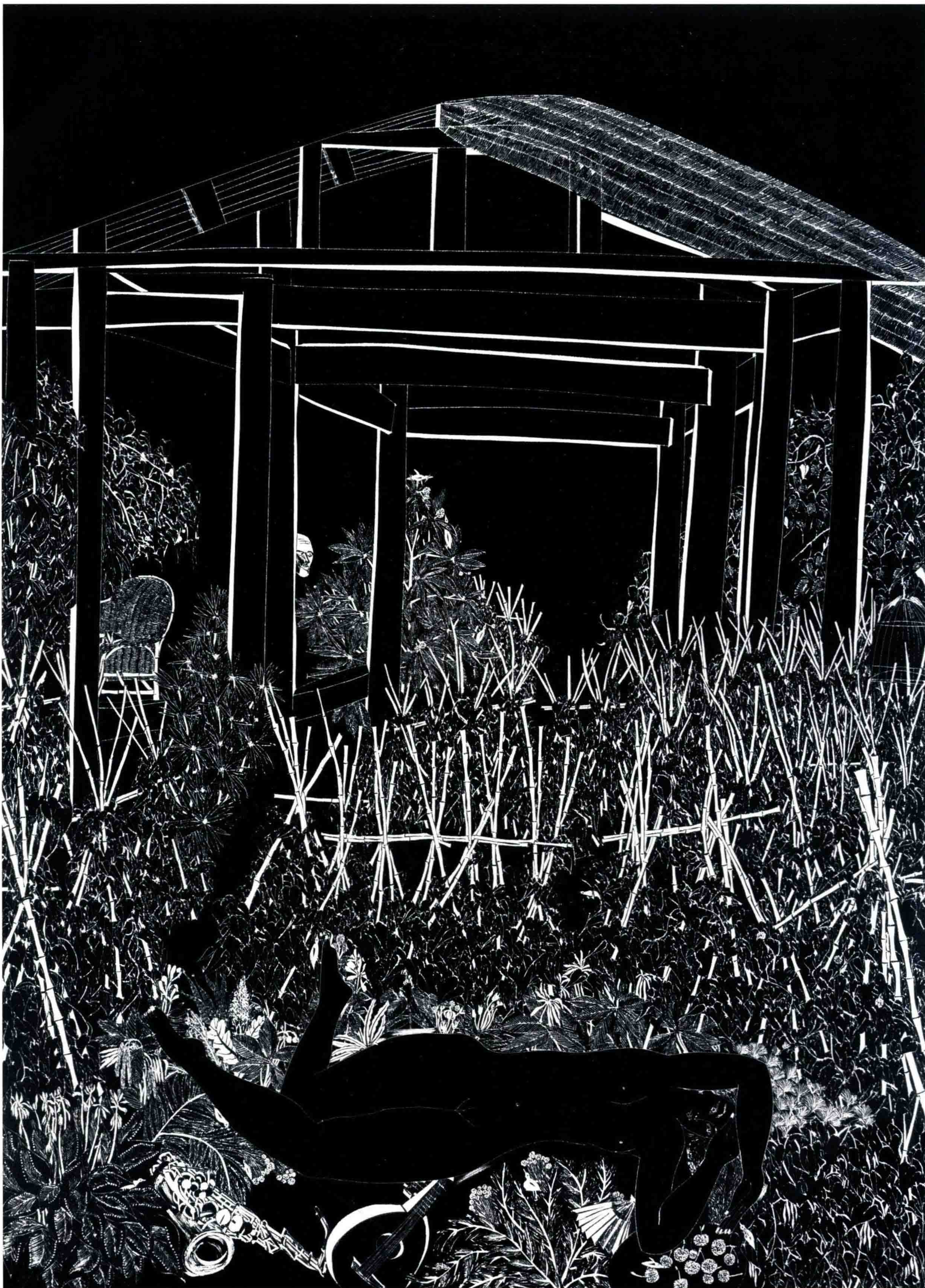
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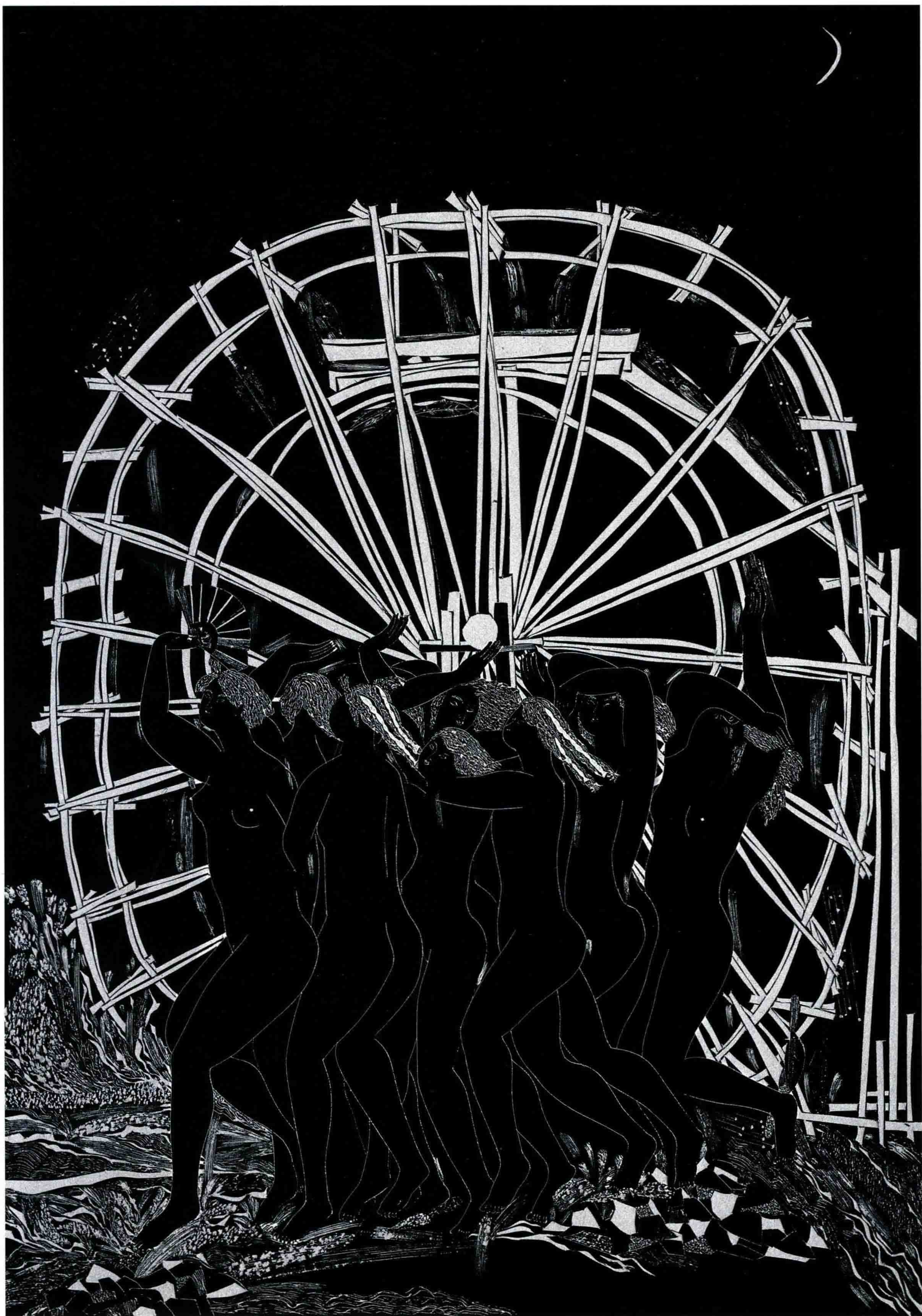


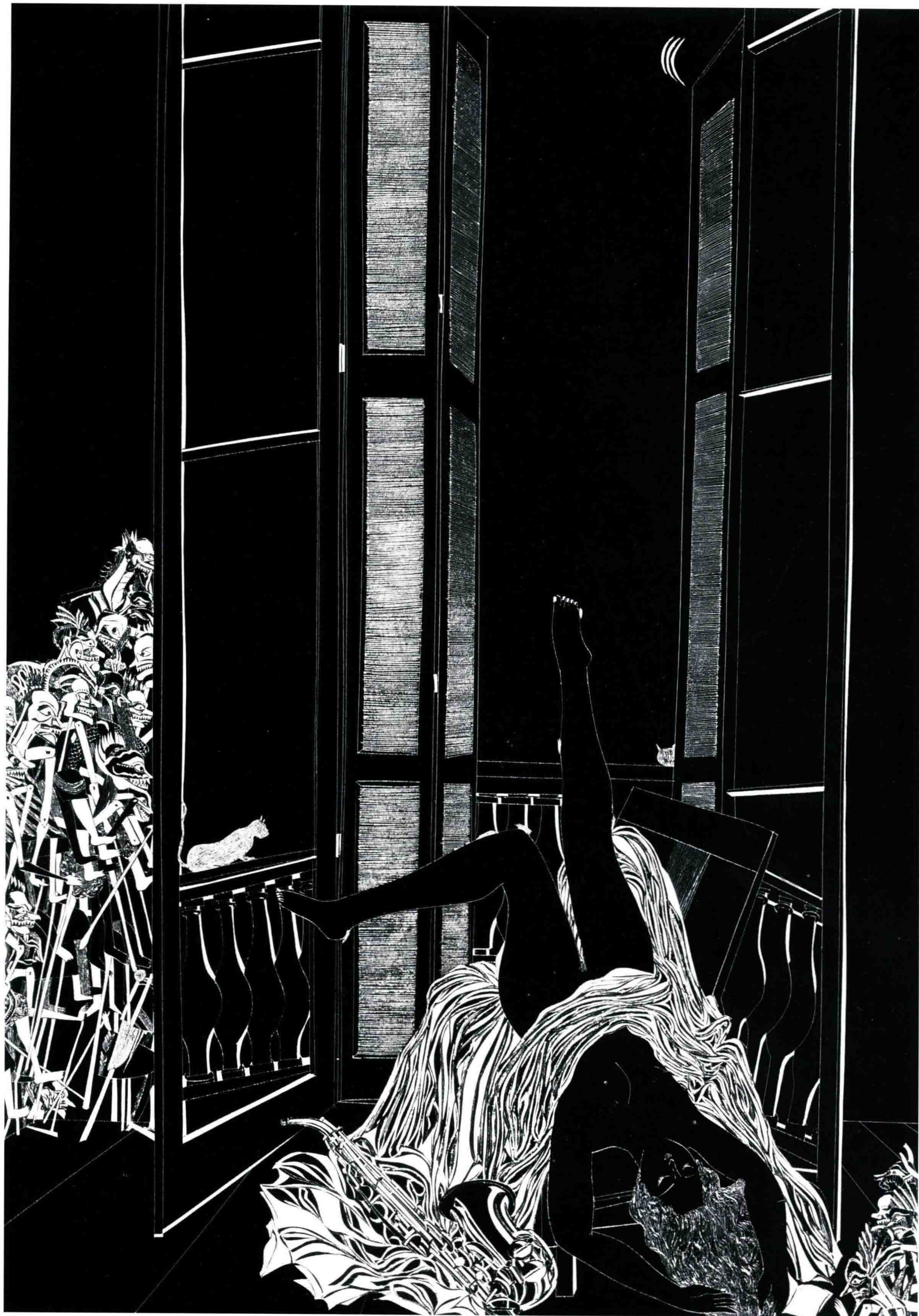


黑莓的风景



野豌豆







竹 露