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中国写实画派五周年全集

China Realism Five Years Complete Works

中国写实画派

China Realism·Li Shijin

· 李士进

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## 总序

特定的历史机缘和现实条件以及一种共同的内心取向与价值认同，促使我们发起成立了“中国写实画派”。5年来，当我们以一个画家的淳朴和诚实的心愿起步，并付上我们当有的努力和认真的行动后，产生了远远超过我们所想所求的社会效果。其创作的质量与业内影响致使画派人数不断增加，逐渐会聚了一批中国当代最优秀的实力派画家，足见写实绘画在中国当下的生命力与现实意义。因此，首先应当感谢我们的恩师传授给我们从事绘画艺术的能力与品质，感谢艺术界一直以来对我们的鼓励与支持，更感谢这个时代给我们每一个人充分发挥才情提供了可能。

写实油画在中国，自辛亥革命后，已经有了五代优秀艺术家的积累与努力。写实油画是产生在西方的一种绘画方式，但是今天已经在中国扎根和发展了，可以说没有写实绘画的需要就没有油画这个品种的产生。写实仅仅是一种绘画表现的手段，而非绘画的目的，在写实的问题上更不存在先进和落后之分，凡是人类历史上伟大的写实绘画都包含了所有的绘画元素，而那种精湛的技巧与深厚的学养是由伟大心灵的需要创造出来的。那种超凡的表现力与高妙的境界是通过超强的绘画能力承载的。是写实的这种方式训练和培养了我们的眼力，让我们学会了观察，通过对自然与生命的深入关注，学会了贴近真实的体验与表现力的研究；是写实绘画的需要让人类挖掘和使用油画材料表现的最大可能性。面对自然的无限丰富，那种被动的照抄、琐碎的模仿与细描细画是写实绘画的大敌。我们必须去使用绘画原理，掌握自然规律，主动地书写与表现心灵感动，传递审美体验，升华内在境界，注重真实背后的那个抽象美，那个内涵的精神与品格才是写实绘画的真正灵魂。

面对今天时代的丰富和我们内心的渴求，表现手段更加需要拓展和更新。“人人心中之有，他人笔下所无”的境界当是我们写实画派的共同追求。“中国写实画派”的自然形成，以很快的速度凝聚了一批志趣相投、风格各异的艺术家的大家互

相启发，相互效力，研究经典，师法造化，关注现实，热爱生命，认同真、善、美的核心价值观，使得每一个人都获得了极大的进步，真正地体现了其他组织形式所无法取代的意义，写实绘画的现实水平得到了推进与深化。相信，今后会有更多优秀的写实画家参与，一起同行，使“中国写实画派”在中国今天的美术界发挥更大的作用。

吉林美术出版社出版的该套高仿真版油画丛书，选中“中国写实画派”的全体画家，每人一集，全面深入地展示了每一位艺术家的面貌，是我们共同的荣幸。运用高科技手段将油画原作效果最大限度地呈现给观者，加上每幅作品以多张局部放大的手段更能精微全面地展示作品的魅力，运用印刷品呈现油画作品的准确度来说，无疑为画家和学习研究油画的人们带来一个福音。

长久以来我们有一个体会，印刷品常常把坏画印好，好画印坏，好画的精妙之处印不出来，而不怎么样的画一印还像那么回事。我们常常从世界各大博物馆走出来，激动地想找大师经典作品的印刷品，无论是单张还是画册，每看都很失望，因为离原作效果太远，就是一句话：不准确。中国目前还没有油画博物馆，而好的重要的展览时间和地点都有限，大多学习研究油画的人都依据印刷品，因此有很强的误导性，我也曾为此付出过代价。

我认为吉林美术出版社融雅昌高科技工艺这一开创性的印刷举动具有很强的现实意义，那些放大的局部对于研究、学习、临摹甚至批评的深入都提供了全息的、更加准确的依据，同时也给艺术家们带来挑战，放大的局部将艺术家的问题和不足之处暴露无遗，这也会促使艺术家们主动地思考和更加用心地去创作。我期待着，此一方面的改变，为中国油画的学习和进步起到积极的推动作用。



2008年8月

## Preface

The special historical occasions, practical conditions as well as the common internal orientation and value identification impel us to initiate and establish Chinese Realistic Painting School. Over the past five years, we took off with simple and honest wish, we took as hard-working and serious actions as we should, and we have got the social effects far greater beyond our imagination. Due to the high quality of the works and great influence in this field, there increases more and more realistic painters, who are a collection of Chinese masterful artists, it serves to show the vitality and pragmatic meanings of contemporary Chinese paintings. Therefore, we should extend our sincere gratitude to our teachers who have imparted to us painting skills and also virtues, to encouragements and supports from all arts circles, and more to this era for providing us the possibility of giving full play of our talents.

Ever since the revolution of 1911, realistic oil painting, in China, has got five generations of excellent artists' accumulation and hard-working. Realistic oil painting originated in the west, while took root and develop in China nowadays, we can say there exists no oil painting without realistic painting's needs. Realistic is a means rather than purpose of painting, regarding to realistic, there is not distinction of advancement and lagging behind, all the painting elements are included in every great realistic painting throughout human history, and that consummate skill and profound accomplishment are created by soul demands. The remarkable expressive force and ingenious state are carried by transcendental painting skills. It is realistic that develops and cultivate our observation, and the observation on nature and life leads us to experience reality and research the expressive force; it is realistic that makes people excavate and apply oil painting material's greatest potential. Facing the abundant nature, the formidable enemy of painting is passive copy, trifling imitates or detailed drawing. Thus we must take use of painting theories, grasp the laws of nature, display heart and soul touching, transfer aesthetic experience, sublimate inside state, and pay attention on the abstract beauty behind the reality, the real soul of realistic painting is spirit and character of connotation.

Expressive means should be developed and updated, when facing with colorful and varied contemporary time as well as our inside thirst. The state of showing what is in everyone's mind, but in other's works is the common pursuit of realistic school.

Since the founding of China Realism, many artists who share similar taste and interest, but distinct in styles accumulate together, inspiring each other and studying the classics, whereas paying close attention to reality and life, and approving the key values of truth, kindness and beauty, which makes everyone gain the great experience that no other organization could replace. I believe that there will be more painters participate in the China Realism group and play a greater role in China's art field. We are delighted to publish this set of high emulation oil painting editions by Jilin Fine Arts Press, which compiled all the painters who belong to China Realism and put each one in a book specifically, they used the High Technology to present the original work to the viewers in the maximum extent and enlarge the paintings precisely to show its charm and glamour. On the accuracy of printing matters, undoubtedly, this set of books brings a good news to the painters and the ones who study oil painting.

It seem to be a pattern that the printing matters never present the sparking points of the excellent work, but make the average ones magically beautiful. After visiting the great museums in the world, we are always eager to find some albums about masterworks. However, there is nothing to satisfy us, because of one word: inaccurate. Meanwhile, it is hard to fine a oil painting museum in China, and there are not enough exhibitions for people to visit. People mostly choose oil painting album to study and were misled by them, for instance, I used to be one of them.

I realize the real significance of Jilin Fine Arts Press refines a new way of printing by Artron Printer's High Technology. Those enlarged part could provide more holographic and accurate basis for us to research, study, even criticize. On the other hand, it could expose the problems and the disadvantages of the painter, which will impel them to think and paint more creatively. I expect that this new method will play a positive role for the study and the improvement of China oil painting.

Yang Feiyun  
Aug. 2008



## 简历

1958年8月 出生于河北省邯郸市。

1980年 考入河北师范大学美术系油画专业。

1984年 毕业并获学士学位。

1989年到1990年 在中央美术学院油画系第一画室进修。

现为北京服装学院教授，中国美术家协会会员，中国写实画派成员。

## 参展

1991年10月 《逝去的岁月》（之一）入选“中国油画年展”。

1992年5月 《逝去的岁月》（之二）入选“纪念毛泽东在延安文艺座谈会上的讲话发表50周年展”并获优秀作品奖。

1992年9月 《寂静》入选“中国油画艺术展”。

1993年5月 《辉煌的记忆》入选“第三届中国体育美术作品展”。

1994年4月 《不安》入选“第二届中国油画展”。

1994年11月 《红色背景》入选“首届中国油画静物展”。

1994年12月 《逝去的岁月》（之三）入选“第八届全国美术作品展”。

1995年4月 《不安》入选“现代中国油画展”并赴日展出。

2006年5月 《唱响百年》入选在中国美术馆举办的“北京风韵——年度系列展”。

12月 《秋祭》入选“精神与品格——中国当代写实油画研究展”。

2008年5月 《阳光灿烂的日子》入选在中国美术馆举办的“北京风韵——年度系列展”。

9月 《书香》等四幅作品入选在中国美术馆举办的“中国写实画派2008年度展”。

2009年9月 《经典》入选“第十一届全国美术作品展”。

2011年12月 参加“中国写实画派年展”。

2012年11月 参加“中国写实画派年展”。

## 出版

1997年 在安徽美术出版社出版个人专著《超写实油画技法》。

2000年 出版个人画集《当代油画名家精品——李士进》。

2001年10月 出版个人画集《含蓄的力量》。

2004年10月 出版个人画集《同路而行油画作品集——李士进油画精品赏析》。

11月 在香港出版发行个人画集《踏过写实》。

2005年5月 在上海书画社出版《油画家工作室经典教案——油画静物》。

6月 在河北教育出版社出版《三种目光》三人联展作品集。

8月 在荣宝斋出版社出版《北京服装学院美术系教师作品集——李士进》。

2007年11月 出版《三种目光——2007》三人联展作品集。

11月 《中国油画》杂志发表冀少峰文章《无言的对话》，介绍李士进及其作品。

2009年12月 出版《三种目光——2009》三人联展作品集。

## 个展联展

2000年 在香港奥卑利画廊举办“红凳子·青平果——李士进个人画展”。

2001年10月 在香港奥卑利画廊举办“含蓄的力量——李士进个人画展”。

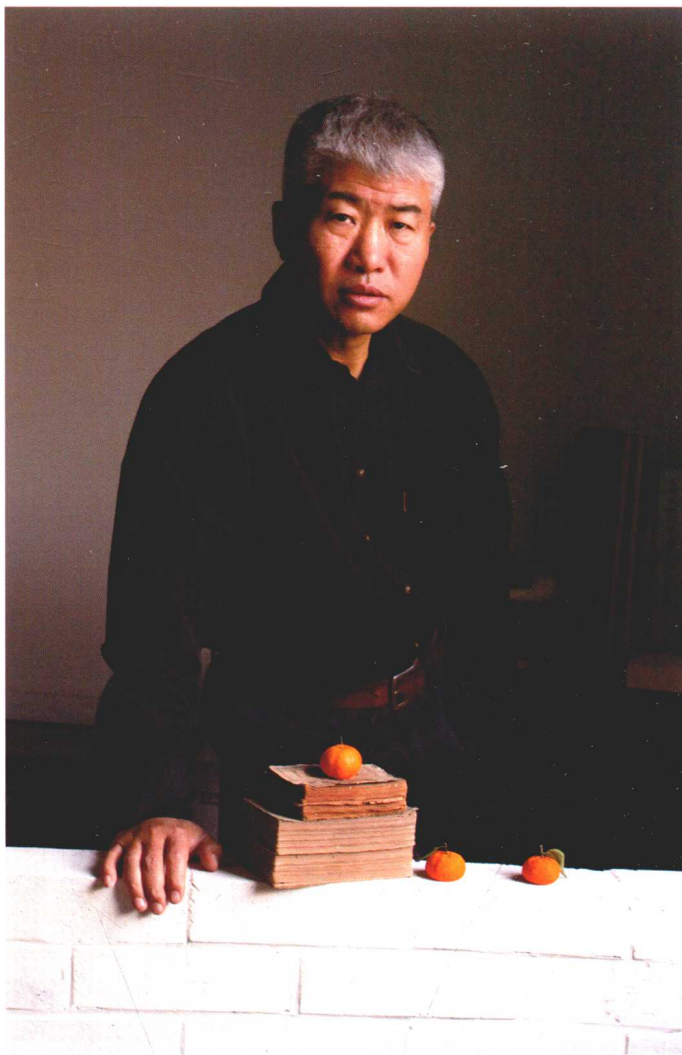
2005年6月 在上海举办“三种目光——李士进·孙纲·王焕青三人联展”。

2007年11月 在北京举办“三种目光——2007年度展”。

2009年12月 在上海举办“三种目光——2009年度展”。

## 其它

2008年5月 参与《热血五月》——中国写实画派赈灾大型创作与拍卖捐献活动，6月受文化部表彰、嘉奖并颁发证书。





## Resume

August, 1958, born in Handan City, Hebei Province.

1980, admitted into Oil Painting Major, Fine Art Division, Hebei Normal University.

1984, graduated with a bachelor's degree.

1989-1990, furthered his education with No.1 Studio, Oil Painting Division, China Central Academy of Fine Arts.

Now professor in Beijing Institute of Fashion Technology, member of China Artists Association, member of China School of Realism.

### Exhibitions:

October, 1991, *Bygone Days I* was exhibited in Annual Exhibition of Chinese Oil Paintings.

May, 1992, *Bygone Days II* was included in Exhibition Commemorating the 50th Anniversary of Deng Xiaoping's Speech and won Excellence Award.

September, 1992, *Silence* was included in Exhibition of Chinese Oil Paintings.

May, 1993, *Brilliant Memory* was included in The Third Chinese Sports Art Exhibition.

April, 1994, *Anxiety* was included in The Second Chinese Oil Painting Exhibition.

November, 1994, *Scarlet Background* was included in First Exhibition on Still Life Oil Paintings.

December, 1994, *Bygone Days III* was included in The Eighth National Art Exhibition.

April, 1995, *Anxiety* was included in Contemporary Chinese Oil Painting Exhibition and exhibited in Japan.

May, 2006, *Songs for A Century* was exhibited in Style of Beijing Annual Series Exhibition in National Art Museum of China.

December, 2006, *Tribute of Autumn* was exhibited in *Spirits and Characters—Research Exhibition of Chinese Contemporary Realism Oil Painting*.

May, 2008, *Sunny Days* was included in Style of Beijing Annual Series Exhibition in National Art Museum of China.

September, 2008, four works including *Fragrance of Books* was exhibited in Exhibition of China School of Realism, 2008 in National Art Museum of China.

September, 2009, *Classics* was included in 11th National Artwork Exhibition.

December, 2011, joined in Annual Exhibition of China School of Realism.

November, 2012, joined in Annual Exhibition of China School of Realism.

### Publications:

1997, monograph *Super Realism Oil Painting Skills* was published by Anhui Art Press.

2000, published album *Masterpieces of Contemporary Oil Painters—Li Shijin*.

October, 2001, published album *Power of the Subtle*.

October, 2004, published album *On the Same Way—Appreciations of Li Shijin's Oil Painting Masterpieces*.

November, 2004, album *Beyond Realism* was published in Hong Kong.

May, 2005, *Classic Lesson Plans of Oil Painters' Studio—Still Life Oil Painting* published by Shanghai Calligraphy and Painting Press introduced Li Shijin's studio.

June, 2005, joint album of three painters *Three Visions* was published by Hebei Education Press.

August, 2005, *Collection by Professors' in Fine Art Division of Beijing Institute of Fashion Technology—Li Shijin*.

November, 2007, published joint album of three painters *Three Visions: 2007*.

November, 2007, *Silent Dialogue* by Ji Shaofeng was published on Chinese Oil Paintings, introducing Li Shijin and his work.

December, 2009, published joint album of three painters *Three Visions: 2009*.

### Solo Exhibitions and Joint Exhibitions:

2000, Li Shijin's solo exhibition *Red Chair, Green Apple* was held in Old Bailey Gallery in Hong Kong.

October, 2001, Li Shijin's solo exhibition *Power of the Subtle* was held in Old Bailey Gallery in Hong Kong.

June, 2005, *Three Visions—Joint Exhibition of Li Shijin, Sun Gang and Wang Huanqing* was held in Shanghai.

November, 2007, *Three Visions—Annual Exhibition of 2007* was held in Beijing.

December, 2009, *Three Visions—Annual Exhibition of 2009* was held in Shanghai.

### Others:

May, 2008, took part in *Warm Blood in May—creation and auction of School of Realism for Earthquake Relief*.

June, 2008, was commended and awarded with certificate by Ministry of Culture.

## 沉默的记述

王 兵

我尊重士进与事、与人、与画所坚持的一贯公正的态度。士进沉得住气，他的耐心和他沉着内敛的性格使他获得了一份独有的宁静。

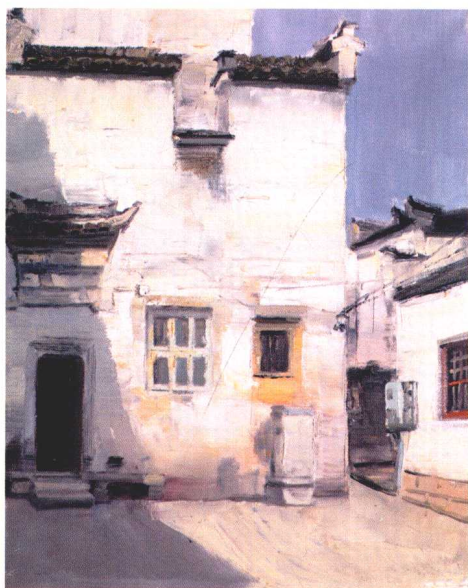
观赏士进的作品我会格外谨慎，透过那些安静朴素的形象，我能读取到带着画家心脉与呼吸的另外一个现实：深思所积蓄的内涵依然是严肃、镇定、坚决、真诚、浪漫。是被感情支撑、包容、引导而致的澄怀静虑的区域。士进在绘画中严格地“招待着”由他那生动感知能力所深发的纪律与秩序，不动声色地将日常物象转化成一种图景，没有什么是需要遮蔽的，一切都可以看得真切、清醒、哀恳、认真、投入，这是我所熟悉的士进陈述事物原由的方式，而更多相关于他思想与志趣的感受，我则是从他作品所表现的形象神态中获得理解，是视觉与理智的信任。士进在作着一种超我的努力，从容不迫地追求着自己认定的价值，他所描绘的那些陈旧的物品，带着纪念的意味，带着经历世事的疲惫，带着时间的庄重，带着油彩赋予视觉亲切的眷顾。我在他的画中认出了自己，他将我的过去保存在了他绘画的记述中。那些鲜美的果实，流露出士进对现实的忧患，看上去它们似乎可以永久地新鲜而不受时间与记忆流失的影响，然而，那些清晰的视觉却在悄然地掩饰着他内心的迷茫。以我们这一代人特有的处世经验，回避着他对现实世界淡忘与漠然的感情，静观物是人非的人世悲哀。士进关注着过去的生活真迹，思索与分辨着社会变故所积淀的情景细节，他敏锐灵活地控制着自己的发现，甚至不会轻易地放过其中的空气和灰尘，精准图像的密集存储是相当的内心质量的外延，这样的典范从中世纪就已确定，那是沉思后的惋惜、理性的觉醒。只是今天的照相术和文字让我们失去了持续这种精神关照的志趣和勇气，我们越来越怀疑这方面的能力。作为理论上的伪装我们称此努力为“照像写实主义”，事实上，在照相机还没有影儿的时候，艺术人类就已经以超出精密仪器的能力从自然事物中摄取拟真的视觉精华，它不仅仅是视觉描摹的发现，而且是心理经验深度的探究。

今天，我们面对的艺术形势是复杂的，甚至可以

混乱来形容。艺术的力量被分解，消融在散漫的社会意识和不断分流的观念转移中，我看到了更多的奇异、冒险、惊世骇俗的艺术发生。激奋的思想伴随着莽撞的行动与试验，我们的主体思想和精神意志受到多方面力量的牵制。艺术的意义不再是长远持久的，艺术的和平也不再回来，艺术变得难以捉摸。前卫艺术和它最活跃的部分也滑到了社会商业消费的夹缝里。但是，这并没有带给我们过分的担忧与不安，相反，我们理解，这是艺术在现时代必然要做出的反应，艺术需要生存的自我保护和突围。有突围者，也有留守者，可以肯定，这两者都将是一种牺牲。士进选择的是后者，然而，留守必须是有责任的看护，有觉悟的承受，有怀疑的容忍，有主见的沉默，这些品质士进也都具备。

一条由西方启蒙时代沿袭而来的道路，我们经历很短的时间就好像已经走到了尽头，其实，我们明白，我们的理想所欲企及的灵验境界却从来没有深入到它辽阔疆域的腹地，“我思故我在”，对世事的谦卑和对自我的苛求。然而，我们只顾得好奇而赶路，却很少停下来专注其深刻理念在我们心智上投射的光亮。我们用手模仿了历史的杰出片段，却忽视了用头脑投之于更生动的思索与回想，我们培养了利用光与影有节律的映射事物的多维效果，却疑迟于我们心灵神话的真实。因此，守望是我们对历史必尽的责任，也同样是一种觉悟。回眸与内观不再是对过去的确认，相反，它看到的是再生。

士进的立场是现实的，从他的方位可以见到我们这一代人的经历和思想痕迹，尽管它们被时代留在了原地，士进还是动情地把它们收存在他的作品中，他用手中的调色盘承受了矛盾与责任产生的所有重量，并且道出了他这样做的理由：艺术要想与自己的本质和自身的历史相匹配，就必须向人讲述自己的事儿，这里应当有的是：生命的真切体验与对其缘由冷静、清醒的探讨。



## Narration of Silence

Wang Bing

I respect ShiJin's ever-lasting attitude of fairness that he insists when getting along with things, with people and with his paintings. He is always composed: through patience and a calm and undisturbed temperament, he gained a special tranquility.

I always pay particular attention when watching ShiJin's paintings: through the quiet and simple images, I always see another sphere of reality bearing the heartbeats and breaths of the painter; accumulated through meditations, are still the earnest, calmness, determination, sincerity and romance; a world of limpid and tranquil temperament supported, embraced and guided by emotions. He meticulously treats the discipline and order derived from his vivid perception, quietly transforming ordinary daily objects into images. Nothing is to be concealed; everything is seen clearly, somberly, sincerely, earnestly, and attentively. This is ShiJin's way of narrating the fundamentals that I am familiar with; as for more perceptions about his thoughts and interests, I gained from the image and the bearing in his paintings: that is a trust both visually and rationally. ShiJin is always making efforts to surpass himself, pursuing the value he believes in. The time-worn objects in his paintings bear the sense of remembrance, the fatigue after the vicissitudes of life, the solemnity of time, and the loving caress that the painting conveys to your visual perception. I see myself in ShiJin's paintings: in his narration, he preserved my past. The image of those fresh and pretty fruits reveals his worries about the reality: they seem able to stay fresh forever, unmarred by the passage of time and memory, but underneath the clear lines and colors, he secretly covers up the confusion in his innermost world. He evades his forgetfulness and indifference to the reality, with the worldly experience particular to our generation, quietly observing the secular sadness of vicissitudes. ShiJin pays attention to traces of the past, meditating and analyzing the scenarios and details accumulated from social changes. With sharpness and flexibility, he maneuvers his

findings, not even missing the air and dusts. The storage of refined images in such intensity is the extension of substantial inner quality. This paragon has been set since the Middle Ages: that's the regret after meditation, and renaissance of ration. However, photographic technology and words deprived us of the aspiration and courage to continue with this spiritual introspection. We call such efforts "photo-realism", in an attempt to disguise it as a theory. But in fact, long before the invention of cameras, the artists have already obtained the visual essence to imitate reality from natural beings, with the ability far superior to any precise apparatus: it is not only the result of visual depiction, but the in-depth exploration into psychological experience.

Today, the artistic situation we are faced with is quite complicated, or even chaotic. The power of art is segregated, dissolving in the disorderly social consciousness and the ever-diverging conceptual transfers. We witness the emergence of more eccentric, adventurous and appalling art works. Besieged by enthusiastic ideas and unscrupulous actions and experiments, our thoughts and will are now subject to more influences from various directions. The significance of art is no longer time-enduring; the peace of art is not to be found again; art becomes elusive and unpredictable. The avant-garde art and its most active part have slipped into the crevice of social consumption. In spite of all this, we are not unduly upset. On the contrary, we perceive it as the inevitable reaction of art in response to this era. Self-preservation for future survival and the breaking-out from the encirclement are both needed. There are artists who break through the siege, and those who stay behind to guard: both have to sacrifice, that is for sure. And ShiJin chose to be the latter. However, to stay behind is to take care with responsibility, to bear with awareness, to tolerate despite suspicion, to remain silent while having his own observation. ShiJin has all these qualities.

On this path beginning with the Enlightenment of the western world, we seem to have reached the end within a short time. But deep down, we are aware that the depth we aspire for has never reached the vast and expansive inner lands of this culture, nor the state of "Je pense, donc je suis", nor the humbleness towards the world and the strict discipline towards ourselves. However, we have been too busy rushing ahead to satiate our curiosity, rarely stopped to spare any attention to the light that this path is shedding on our minds. We imitated with our hands the extraordinary fragments of history, while ignoring that we can use our mind for more active meditation and retrospection. We created the multi-dimensional effects for rhythmic reflections of things with lights and shadows, but hesitated on the realness of the myths in our heart. Therefore, to keep watch is our unexemptible obligation to history. Retrospection and introspection are no longer merely a confirmation of the past; on the contrary, it is renaissance that we see by so doing.

ShiJin's standpoint is reality. From his orientation, we can see the experiences and evolution of thinking of our generation. Though they are left behind in that era, ShiJin nevertheless included them into his works with emotion. He took up all the contradictions, responsibilities and all the burdens they resulted in with his palette, and shared the reason for so doing: to match its essence and its history, art must have its own story told to the world, including, most critically, the real experiences of life and the clear-minded and somber exploration into its causes and essentials.

## 宁静深处

王焕青

在土进望京的画室窗外，是中国画坛最喧哗的地方，许多发生在画界的事件总和这里有密切联系。凭窗望去，或远或近的窗口里晃动的兴许就是某一事件的当事人。画界的声闻随时飘荡在房前屋后。

可当把目光从窗外收束到画室，光线立刻安静了，柔和地弥漫在房间里，融融地沐浴着由李士进主宰的这个独特世界。

这里像是个小型博物馆，各有来历的古董旧物随意地挤满格架，发黄的书籍和植物的果实，数十年的生活用具、上百年的相机、几千年的陶器，因为不同的质地和色泽散发着不同层次的微光和莫名其妙的气息。

临窗一角，温顺的光线照在他精心摆放的陶罐、水瓶和黄里透红的柑橘上。刚刚完成的油画修改了阳光游移无定的习性，光线永远沉溺在物体上，像是要一直渗透到物体深处去。

环顾画室，时代感和时间性变得模糊不清，恍惚这不是一间画室，而是阿马蒂兄弟的小提琴作坊，或是阿基米德的实验室。虽然这里既不生产乐器，也与数学没太直接的关系，却有相同的工作性质——探索和创造。

应该说，这是李士进为时间着色的实验室。古往今来，不同的画家就是为不同的事物染上颜色。画家所钟情的，所热爱的，所迷恋直至所憎恨和厌恶的一切，构成了绘画史。粗略地说，士进对隐藏在时间里的细节有特殊的迷恋，否则他就不会一如既往地实物做细致入微的肖像。看他的画让人总是赞叹：这么好看的东西！从哪儿弄来的？然后是感慨：画得这么老道！再接下来是左看右看，像是画里藏了让人看不透的东西。

其实，他的办法就是写生。

士进把写生引申为创作方法——从这一点上看，塞尚像是他的老师——受某一件器物在冥冥中指引，做出这样或那样的选择，让它们庄重地按色彩、质地、形态、气质和功能结合在一起。作为发现者，把观看的结果记载在画布上。但由于支配观看的兴趣和理念不同，使站在同一起点的画家走上完全不同的道路。这也是塞尚之前和之后那些研究静物的画家，大异其趣又各有千秋的原因。与塞尚或塞尚之后的画家相比，士进更像是背道而驰者，一直退回到静物画开始的地方，重新研究造型的技法并对体裁重新定义。这门外国手艺落在他手里，十几年下来已经被用得像自己的双手一样便利。

士进吃透了写实的理法，对里面的学问了然于心，却并不奉为圭臬，只是当成工具，用来做自己的事。把激越和亢奋的观念关在窗外，把自己的心性过

滤得澄明见底，在静寂无声的光线里观看物质本来的面目。

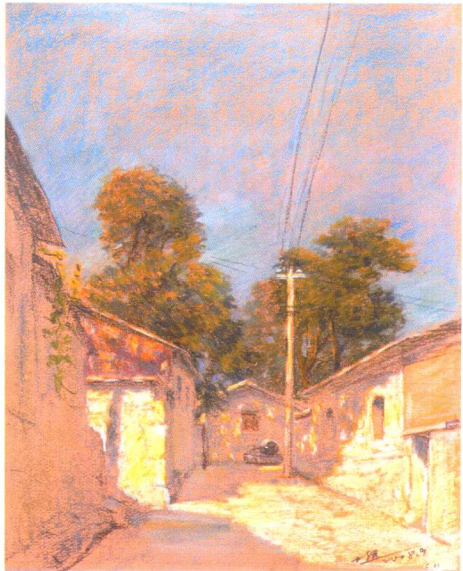
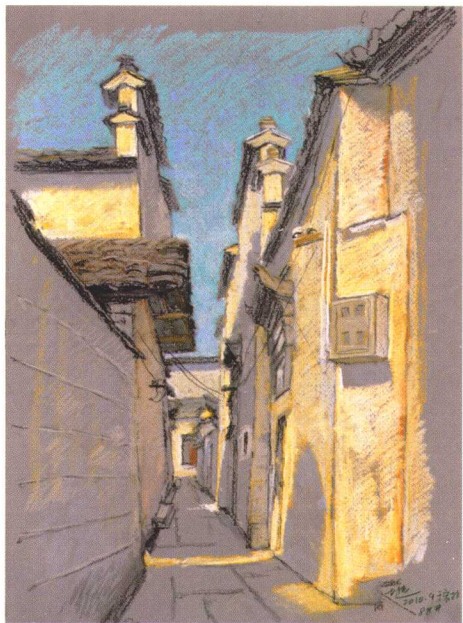
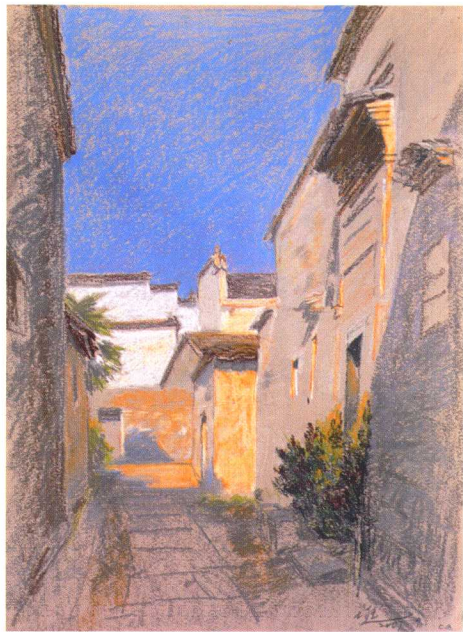
在宁静深处，能看出一片皱纸、一棵蔬菜、一本旧书、一个陶罐曾经有过的风帆满涨的激情和青春；能听到时间在不知不觉中把“新”打磨成“旧”所发出的细微声响；在宁静深处能领悟出存在的另一重真义，物与物不再有人们最初定义的品质高下和身份的优劣，只是被时间滤掉功能的一种物质。曾经的波澜壮阔化作风中细碎的声音，人影幢幢来来去去的人生，变成某一器物上无法辨识的痕迹。

当这些被士进用具体逼真的外貌还原出来的时候，既是大众话语又是深刻的隐喻。在人们不停地制造、使用和抛弃的习性面前，士进收敛起人间的种种结果，却不谈论它的含义，像一个痕迹专家，勘察时间里隐藏的秘密又守口如瓶。所以，他的画在宁静外表下总有人回应的回声在敲击观看者的眼睛，似乎有一天，深藏在平静外表下的奥秘会喷涌出来，让人期待不已。

士进的为画之道和他的为人如出一辙，深得平朴的要领。美国画家怀斯就像是为他做遥远的证明：怀斯的画里满眼是人性的喧哗，外表却有冷静的形式。他们都善于用精湛技巧传达刀锋般微妙的情绪。

士进乐于人们把他看作纯粹的静物画家，虽说当代艺术逐步在抹杀艺术之间的界限，画种之间的墙已不如从前那么结实，但从画家的手艺上看，术业有专攻的说法仍然成立。不管绘画、装置、影像或是徒手作战的行为艺术，每一行里都有精专之人开宗立派或厮守门户，在静物油画领域，士进身边已渐渐无出其右了。他让自己的画褪掉了夺人眼目的技巧，这是油画技术里最不易的工夫，甚至是一种境界。接着又从意识形态撤退，从表面的诗意与激情撤退，从斑斓的世俗撤退，从看来很有主义其实很没意思的艺术潮流里撤退，退回自己的内心，退到自己的立场，重新冷静地观看这个世界。于是，具有洞察力的作品就在他那间空中的画室里源源不断地创作出来。

为了让绘画面对内心、面对大众，他把追求和主见坚决地融合在一起，敢于在通俗的式样里建筑艺术理想，用持久的热情和信心，把静物油画从西方古典艺术丛林里挖掘出来，穿过大学课堂，穿越现代艺术的屏障；从人们止步的地方开始，在人们感到倦怠的地方发现诗意，在喧嚣的都市里，士进对静物的锻炼正炉火纯青。



## In the Depth of Tranquility

Wang Huanqing

Looking out of Shijin's studio in Wangjing District, Beijing, you can see the most exciting place in China's painting society, where many events happen. The figures you see from his window might be the participants of some big event, and news and stories from the painters' circle are heard from time to time around his room.

Looking back to the studio, the light become quieter immediately, softly saturating the room, casting its warmth to the world ruled by Li Shijin.

It is like a miniature museum: antiques with stories crowded the shelves. Old books, fruits, daily utensils, cameras with a-hundred-year history, potteries dated back thousands years ago: each with unique texture and color, they are all sending out lights of different hues and scents beyond description.

By the window, the soft light is cast on the earthenware, bottles and yellow-and-red oranges which he carefully arranged. The newly-finished oil painting changed the elusive habit of sunshine, the light set on the object permanently, as if penetrating to the deepest core of the object.

Looking around the studio, the sense of era and time is blurred, as if it was not a studio, but a violin workshop of Amati brothers, or the laboratory of Archimede. Though this room doesn't produce musical instrument, nor have much to do with mathematics, it witnesses something of a similar nature—exploration and creation.

To some extent, it is a lab where Li Shijin colors time. Since ancient times, different artists have been coloring different objects. What is loved, adored, obsessed, or even hated and loathed by the artists, formed the history of art. Generally speaking, Shijin's has a particular obsession and affection to the details hidden in time, or he wouldn't always make portraits for objects with such refined details. We always marvel at his paintings: "Such beautiful things!", "Where is it from?". Then we would say despite of ourselves "What impressive techniques!". At last we would look here and there, as if hidden in the picture is something we can't quite figure out.

But as a matter of fact, his way is to make sketches and paint from life.

To Shijin, this is his way to work—in this aspect, he is a follower of Cezanne—to be guided somehow by an object, and make choices, so that components can be incorporated according to color, texture, shape, style and function. The painter is a discoverer who recorded the result on the canvas. Due to the difference in interest and philosophy, artists, those who start from the same point, usually took different paths in recording the image. This is why still life painters before and after Cezanne have different interests and styles. Compared with Cezanne and those after him, Shijin seems to have taken another path, going back to where still life painting started, made a new study of the shaping techniques and redefined the genre. After using it for more than ten years, this foreign technique is used as flexibly as his own hands.

Shijin has a thorough understanding of realism, knowing everything about it. But he chooses not to totally rely on it, but use it instead as a tool to serve his own purpose. He shut out the enthusiastic and exciting concepts, cleansed his mind to be transparent, and saw the real images of objects in the silent light.

In the depth of tranquility, you can see the enthusiasm and youth from a cramped piece of paper, a vegetable and a piece of earthenware; you can hear the slight sound of time polishing the "new" into the "old" unobserved. In the depth of tranquility, we can obtain through meditation another layer of significance: on those objects, there is neither superiority in quality nor hierarchy in identity that were first decided by people, but just materials whose functions were filtered out by time. What used to be grand is now reduced to faint sounds in wind, while the life that witnessed many stories became an unidentifiable trace on some object.

When the traces are recovered with detailed and vivid profile, they act both as colloquial language and puzzling metaphor. In the human habit of constantly creating, utilizing and discarding, Shijin collected the various earthly results without discussing their meanings. Like an expert on traces, he explores into the secrets of time without repeating them to anyone. Therefore, underneath the tranquility of his paintings, there always seem to be echoes pounding on the viewers' eyes, as if some day, the concealed secrets would erupt, arousing the expectations of viewers.

Shijin's painting is like his being: simple and unspoiled to the full. Wyeth, the American painter, is like a distant proof: Wyeth sees the noises of human nature, but keeps a somber form to his paintings. They are both good at using their superb skills to express sentiments as subtle as the edge of a knife.

Shijin loves to be seen as a pure still life painter. Though the boundaries between different art forms are blurred by contemporary art, and the walls between different categories of paintings are no long so solid, "each painter has his own strong field" is still a truth in terms of skills. In painting, installation art, photographic art and action art, every field has someone to set milestones or to guard the tradition. In the field of still life oil painting, Shijin has become the most prestigious master. He concealed the eye-catching skills from his painting, which is the most difficult skill, or even a most advanced state in oil painting. After that, he retreated from ideological matters, from the superficial poetic and passionate expression, from the colorful earthly world, from the seemingly significant but actually meaningless artistic trends, to his heart, to his standpoint, to see the world once again with a calm and somber mind. Hence, works with vision and insight are created one by one from his studio in the air.

To let his paintings face his heart as well as the public, he resolutely mingled his pursuit and his ideas, daring to build his artistic dream with a common form. With constant enthusiasm and confidence, he excavated still life oil painting from the jungle of classic Western Art, through the classrooms of colleagues, through the barriers of modern art; he started from where people have stopped and found poetry where people have felt tired. In the bustling city, Shijin is perfecting his skills in still life every day.

## 心物絮语

李士进

我的画属于精工细作的那种类型。每幅画都要花很多的时间和精力。我的作品全是在固定光源下的写生，我力求把冲动和热情保持始终。一般来说，我从早晨一直画到天黑，画到看不清颜色的时候为止。冬天天黑得早，我就收工早，夏天天黑的晚，我就收工晚。这跟农民很相像，日出而做，日落而息，都是满怀希望地劳作，不急不燥看云卷云舒。

当今社会经济发展，物质极大丰富，充满各种诱惑和机遇，每个人都不可能逃避现实，也都要面临选择。焦虑、躁动是常事，所以保持平静的心态就更显得重要。

一般来讲，我在画某张画的时候，就会诞生下一张作品的构思。不过，也有这张画完了，下一张的想法还没出现的时候。没关系，我就看看书，喝杯茶，或者到旧货市场去转转。在潘家园、高碑店，还有一些收废品的地方，我常常能得到一些灵感。我很享受一个人在热闹嘈杂的市场里，漫无目的地转悠，没什么目标，但总觉得有什么东西在那儿等着我。说不定什么时候，灵感就蹦出来了。很多年下来，顺便也收集了不少东西。

艺术创作简单又复杂，它既不像有些人说的那么高深，也不是异想天开那么简单。它需要想象力和感悟能力，还有长期的实践。画家的视觉经验和判断能力都是在持续的累积中缓慢地形成的。深邃的自然界可以给你任何你想要的东西，只是你需要虔诚、真实、持续的努力。

我面对所描绘的对象，就像是在感悟大自然的脉动，我喜欢这种被指引的感觉。绘画的过程，总有很多不确定性，从始至终都处在一种捕获的兴奋状态。既有可预见的，又有偶然因素。我不喜欢太强的程序化，这会减少绘画的偶然性和冲动感。我的绘画题材，大都是日常生活中常用或常见的东西，我认为它们更能体现人性。一件物品被人创造出来，它在人世的经历，深刻地浸染着人的气息和气质。对一件物品的观看，其实就是对文明的审视。

因为从小受父亲的影响，对工业产品有一种特殊的

感情。从前家中有许多马蹄表，每当看到父亲擦拭和修理，都激起我对那些精密复杂的机器的好奇。很早我就会照相和冲洗照片。我对相机有着特殊的亲切感，纯机械相机不仅实用，也具备很强的审美价值。每当我看到好看的老相机，那种质感、手感和美感总能吸引我，于是就把它买下来。我愿意在画里把我对它们的喜爱表达出来。

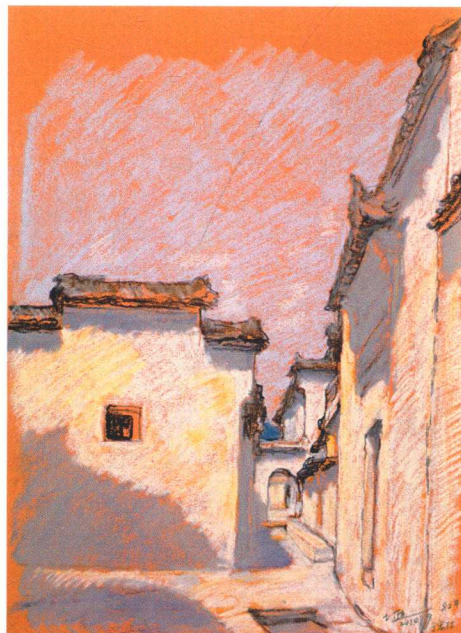
我也喜欢陶器的朴实、厚重和神秘的历史感。我在描绘陶罐时就像在和一位老朋友谈天，没有任何障碍。我非常愿意从它们身上发现一些光彩，也愿意赞美它们。

我画水果、面包和蔬菜，是因为在市场买菜的时候被触动了，被它们激起了画的兴趣。我在用心挑选这些东西的时候，旁边的人总是用迷惑的眼神看着我，想不出一个吃的东西用得着翻来覆去的挑吗？他们不知道我是为了画，不是为了吃。我不仅对色彩和造型有极其苛刻的要求，还要考察每一个果子或蔬菜的性格、表情和气质。

画画其实就是要表达自己对生活的体验，也记录自己的生命状态。通过画就能解读一个人的信息密码。九十年代初，我的第一张静物作品画的是老相机。画面尽量的复杂，有精密的老相机，楠木小柜，背景是破旧的报纸。报纸上的字要一个个写上去。为了强调真实的效果，着实下了一番功夫。年轻气盛，精力充沛，在画面上尽量凸显我的绘画能力和技术，同时又要自然、逼真，尽量不露人为摆布的痕迹。

这个阶段之后，在1993年我创作了《不安》。这张作品可以说真实地记录了我那个时期的心情。孩子小，工资低，住的拥挤。生活压力之下的焦虑自然地反应在画面里。随后还画了《樊笼》、《空虚》、《困》。这些作品通过画面里的肌理、节奏、形态表现出一种紧张的心情。

几年后，生活逐渐稳定了，我的心情也平静下来，画面上可以清楚地看出温馨、安逸，平和的氛围。《柠檬和陶罐》、《甜瓜》、《桔子》、《石榴》等作品都



是在这个时期完成的。这些画幅大都比较小，有的画只有十几厘米。画面色彩较之前的画明亮了许多，色调的把握使人更能感到平实、温暖的感觉。

2004年我创作了《秋祭》。通过这张画，我认识到怎样才能通过物体表象，看到它背后的东西。我能更加主动地运用视觉因素，来控制画面的整体感。这一时期的作品有《收藏》、《丰收四季》、《家》、《书香》、《晨曦》、《影像世界》、《经典》等。我在尝试用简洁的内容表现意蕴的丰富，用大面积空白，来衬托精微、质朴但值得想象的事物。

当我回顾自己的艺术旅程，可以明显看出不同阶段的变化。但是，这些变化都不是我刻意追求的结果，而是在不断积累中自然发生的。

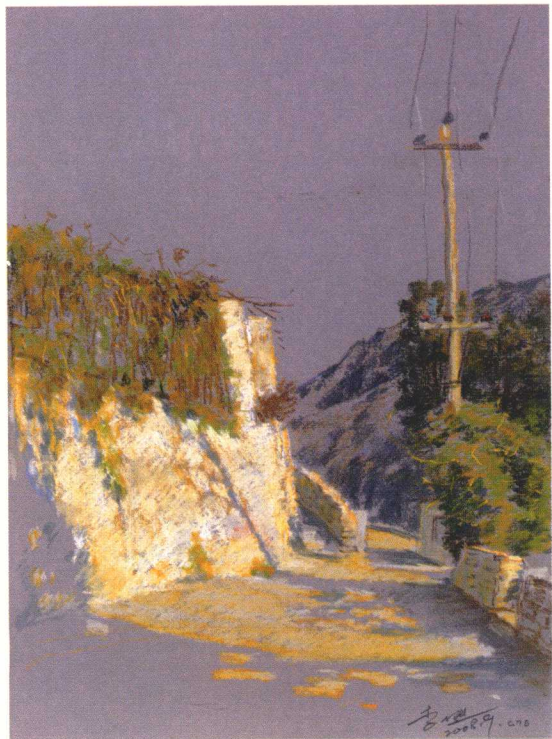
在创作的早期，我的注意力大都放在画什么上。选择描绘对象以及布置画面时，着重考虑的是如何展示技术能力。之后，我开始专注于如何通过内容来表现当时的生存状态。随着年龄的增长，生存环境的变化，画面所呈现的面貌也有所不同。绘画语言也逐渐洗炼、概括。这种由繁到简，就是为了更好地表现自己的心性。虽然在画画时我很少考虑技术问题，但由于我对画面的要求在不断变化，与之相应的技术也就随之演变了。譬如《老相机》和《影像世界》这两张作品的创作时间相差了十七年。虽然画的都是相机，但表现的情绪相去甚远。一个色彩凝重，通过对物体质感和形态的深入描述，把人带入到对过去事情的联想之中。另一张则色彩明亮，注重色调整体感。画面张弛有度，给人以轻松雅致之感。几十年走来，回头一看，变化还是很大的。就像一个人的成长，每一刻都在发生变化。这是一个逐渐积累的过程，每个时期都有特定的意义，年轻时画不出现在的画，而现在也画不出年轻时的画。

一个画家的作品就像是公开的心灵日记，也是画家DNA的直观表现。

去年，我碰到一个在香港做画廊的朋友，他对我说，士进，你的画越画越好，能一直在进步，的确是一件非常了不起的事情。这句话对我是鼓励和肯定，也是我要追求的效果。一个人不可能总是一帆风顺，在你前进的道路上一定会遇到各种各样意想不到的困难。怎样面对困难，采取什么方法解决这些问题，不仅能充分体现出入和人的差别，也决定着人生道路。我追求像山泉

一样的性格。从山里涌出来，自由地朝前流淌，无论遇到怎样的沟壑，总不退缩，面对它，永远都有应对措施。道路时曲时直，走起来时快时慢，但不管怎样，每一步都是有意义的。

1982年上大学时，暑假期间去河北邯郸的涉县写生，遇到一个农民，他给我们相面，说我今后没什么钱，说我爱人是受累的命。我当时没问他有多少钱算是有钱，干多少活算受累。有钱没钱，累与不累都是心理的感觉。其实，还有一个更重要的东西，就是家庭是否幸福快乐。我感谢我的妻子和儿子，是他们让我时刻感受到家的温暖。每当我生活或工作中遇到压力，心里有解不开的结，妻子总是在恰当的时候用恰当的方式和话语，使我豁然开朗。这份相互支持与温暖比有钱没钱，累或不累，重要得太多。所以，感谢上天给予我的一切！





## Whispers of My Heart

Li ShiJin

My paintings are always done with the utmost care and attention to details. On every piece of work, I spend lots of time and energy. My works are all done under fixed light source, and I try my best to always maintain the urge and enthusiasm for my paintings. Generally speaking, I would paint from morning to dawn, until I can no longer distinguish the colors. In winters when darkness arrives early, I would wrap up early and I would work for a longer time in summers. Such routine is like the lifestyle of peasants: to rise and begin daily work with the sun and rest as night falls, to work with hope, and to enjoy such lifestyle to the full.

Currently, with the socio-economic development and the abundance of materials, and with various temptations and opportunities, we all have to face the reality and the many choices in life. Anxiety and agitation can occur frequently. Therefore, it is even more important to maintain the inner peace.

Ideas about my next painting usually occur when I am doing the painting at hand. But sometimes the idea fails to come up when the previous painting is finished. But it would be alright to me. I would read some books, have a cup of tea, or go to the antique market for a walk. I can always get inspirations in places like the antique stores in Panjiayuan and Gaobeidian, and even in some recycling stations for used objects. I enjoy strolling aimlessly in a crowded and noisy bazaar. Though having no particular purpose, I always feel something there is waiting for me, and inspiration might just pop up at any moment. After many years, I collected quite some curios as a result.

The creation of artworks is both simple and complicated. It is neither mysterious as some imagine, nor as easy as some might naively think. It demands imagination and capability of perception, as well as long-term practice. A painter's visual experience and ability to make judgments are slowly formed during the unceasing process of accumulation. Nature, profound as it is, can offer you anything you want, as long as you devote your sincere, real and constant efforts.

Faced with the subjects to be depicted, I would feel as if I am touching the pulse of nature, and I love this feeling of being guided. With the many uncertainties in the process of painting, I am always in a state of excitement, ready to capture something at any time: some are predictable while others are incidental. I don't like following strict routines: it reduces the incidental elements and the impulse in painting. The subjects of my works are always ordinary objects common in daily life, which, to me, can better reflect humanity. An object is created by the hands of humans, and through its experiences in this world, it will also be steeped in environment and temperament of humans. To watch an object is to appreciate the beauty of civilization.

Under the influence of my father since childhood, I am particularly attached to industrial products. We used to have in my family many alarm clocks of the oldest type. Every time when watching father cleaning and repairing them, I would be stimulated, full of curiosity about those fine and complicated apparatus. I learned to take photos and to develop films long ago. I am especially attached to cameras: the mechanical cameras are not only practical, but also esthetically valuable. When I find good-looking old cameras, I would always be drawn by their texture, touch and beauty, and couldn't help but to buy them. I am always willing to express how I love them in my paintings.

I am also fond of the simplicity, dignity and mysterious historic bearing of pottery. Painting them is like talking to an old friend, with no obstacle between me and the object. I love to discover the brightness on them and to praise them with my brush.

I paint fruits, breads and vegetables because I am touched by them when shopping in the market and the urge to paint is stimulated. When I select them from the pile with the utmost care and attention, others would stare at me, apparently puzzled: do you have to be so picky with your food? They have no idea that they are not for eat, but for paint. I have extremely strict requirement for color and shape; the character, expression and temperament of each fruit or vegetable have to pass my scrutiny as well.

To paint is to express one's understanding of life and to record one's way of living. Through a painting, you can decipher the secret code of the painter. In the early 1990s, I did my first painting with an old camera as the subject. The image was most complicated: the old camera with its precise parts, a cabinet made of NanMu and old newspapers in the background. The characters on the newspaper were written on one by one. To emphasize the effect of reality, I indeed devoted a lot. I was then young, assertive of myself and energetic. So I did everything to show my capability and skill on the image, and strive to make it natural and real, leaving no trace of intentional

