

花语心影 幻循作品

Paintings Through
Heart
The works of Huanxun

主 编：于伟涛



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幻循的画

名家点评

幻循之画，心田之华。

文/朱乃正 油画艺委会主任

心灵的自由歌唱，色彩的交相鸣奏。

文/吴长江 中国美术家协会常务副主席

在幻循的工作室里，布满了她这些年来极为努力画出的作品，其数量之可观，让人看到她的精神状态和生活状态都完全沉浸在艺术创作的快乐之中。这对于一个年轻的女画家来说十分难能可贵，而她的作品也完全是一幅幅发自自我心田的产物。它们与外部世界和生活现实中的复杂与嘈杂完全无关，犹如生命的花朵，在画家心灵源泉的滋养下，绽放出丰富的光彩和单纯的气息。

当代艺术界正前所未有地呈现出表现的生机活力，与之伴生的则是纷繁喧闹的混声和各种来自现实世界的功力诱惑。在幻循身上可贵的素质还有她远离世俗的心理定力，或者这本是她的性情。她能够不受外部现实的干扰，沉浸在读书、看展览、听音乐、写作和作画的单纯生活之中，以创造为快乐、以独处的冥想为动笔作画的起点。很难指明她创作每一幅画的动机，她的许多作品甚至来不及取出题目，但是，每件作品都叙述着她自己的故事，甚至每个局部的点画都蕴含有一种真切的感觉。但从她如此大量的作品中，可以让人感到，这是一种完全沉缅于表达的快乐状态下才有的产物。在她的世界里，自我是创作的源泉，或者确切地说，在精神上自足的自我是她作品萌发与生长的土壤，也是她艺术之花的家园。

范迪安 中国美术馆馆长



《春茂》《Lush spring》

幻循是一位画起画来不要命的画家，一旦进入状态，便激情喷涌，无法自控。每幅作品既有她预想达成的目标，也有许多超越预想的偶然成分。但这些令人惊喜的偶然效果，又是在反复试验、对材料性能熟悉后的一种必然。但以抽象手法表现出某种意象或意境，是这些作品的基本特征。

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诗性的回归

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Huanxun's paintings

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Fan Dian

Huanxun is crazy about painting. She always completely loses herself during painting when she is totally absorbed in it. Every piece of works contains her preconceived goal, some of them even exceed the preconceived effect. It is not the occasional effect created by chance but the necessity with the repeating test after understanding the performance of materials. The basic feature of her works is the expression of some kind of artistic conception by means of abstract representations. Huanxun paints on her own wishes. Sometimes, the painting is realistic and natural; sometimes, it is overwhelmingly exaggerated and full of colorful expression; and other times it is rich in the interest of plain decorating. No matter how she paints, she always paints without the preconceived design. She integrates her own experience, emotion and life into the painting.

Jia Fangzhou Art Critic

Poetic Regression
Huanxun's paintings are poetic. She simply does not pursue a certain style and technique of painting. The poetic feeling is the home of spirit. The life of flowers is the contemplation and meditation of the painter, but not the reproduction of the flowers no longer.
Written by Yi Ying art critic, professor of Central Academy of Fine Arts)

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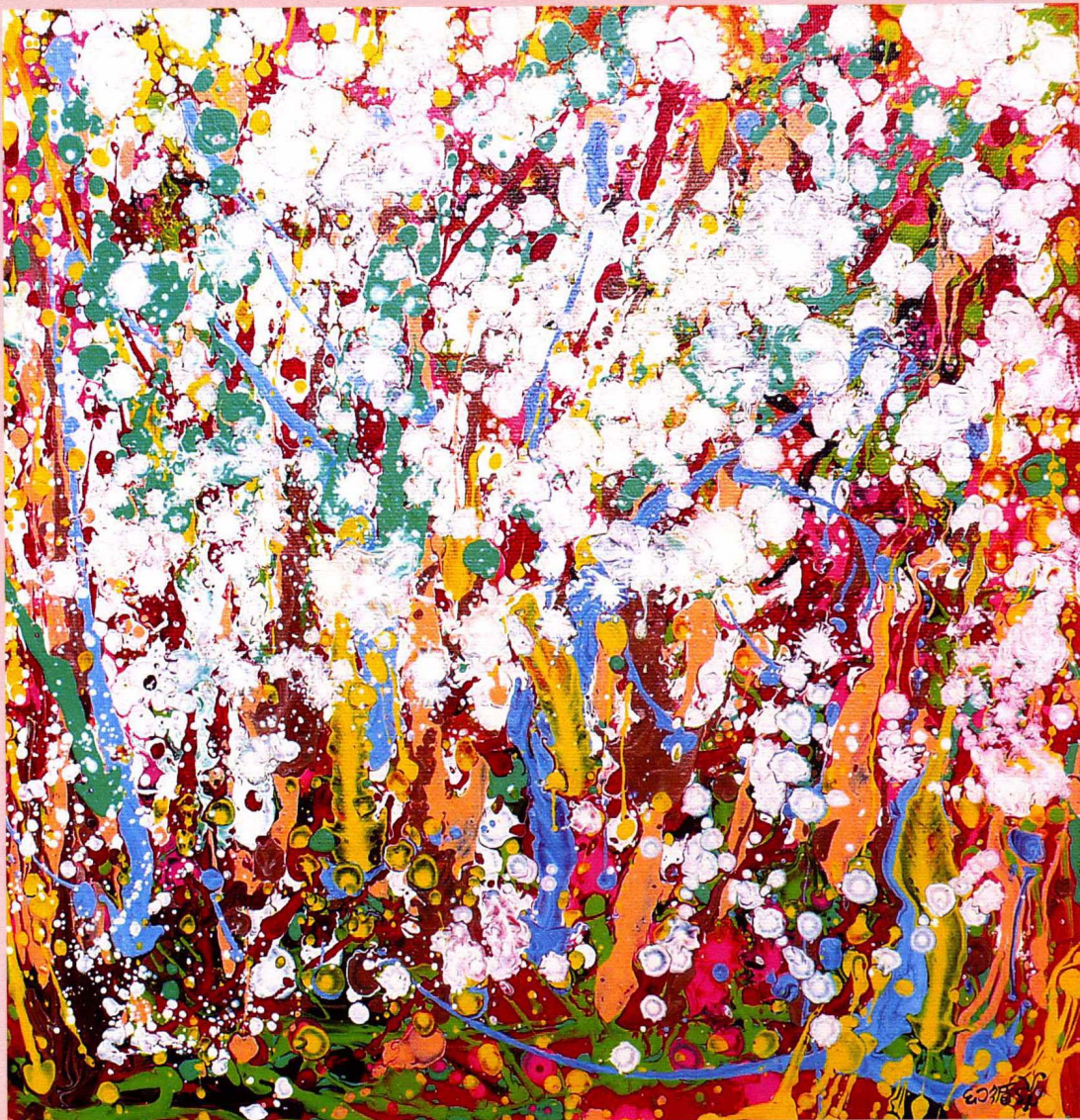
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综合材料的技法实践，有点像写小说的人收集素材，素材收集的足够多，主题才会丰满，才能够从容地设计章节，大块地剪裁。纯粹是艺术表现的最高境界，而纯粹的前提依旧是“量”的积累，无论是精神层面的能量与深度还是技法表现的洗练和“干净”，都由“量”的积累演化而来。

这个提炼和演化的过程如果硬是要归纳出一个“阶段”的话，就好比先写出一本书，把一本书变成一张纸，再把一张纸变成一句话。

一本书变成一句话的过程需要两种能量，对主题的把握和精神性的感悟；对素材的提炼和形态延展与控制。

幻循在中央美术学院学习的几年，经历了油画与中国画，传统技法与当代表现多个领域的技法探索，她勤奋执著又感性，在单画种材料技法的演进，多画种或多种材料技法互渗融通两种艺术追求，在具象与抽象的交替进行中，都有独到体验。如果说抽象与具象在艺术表现上有所不同，那也仅仅是“万象生松”或“松生万象”。

胡伟（中国美术馆副馆长）

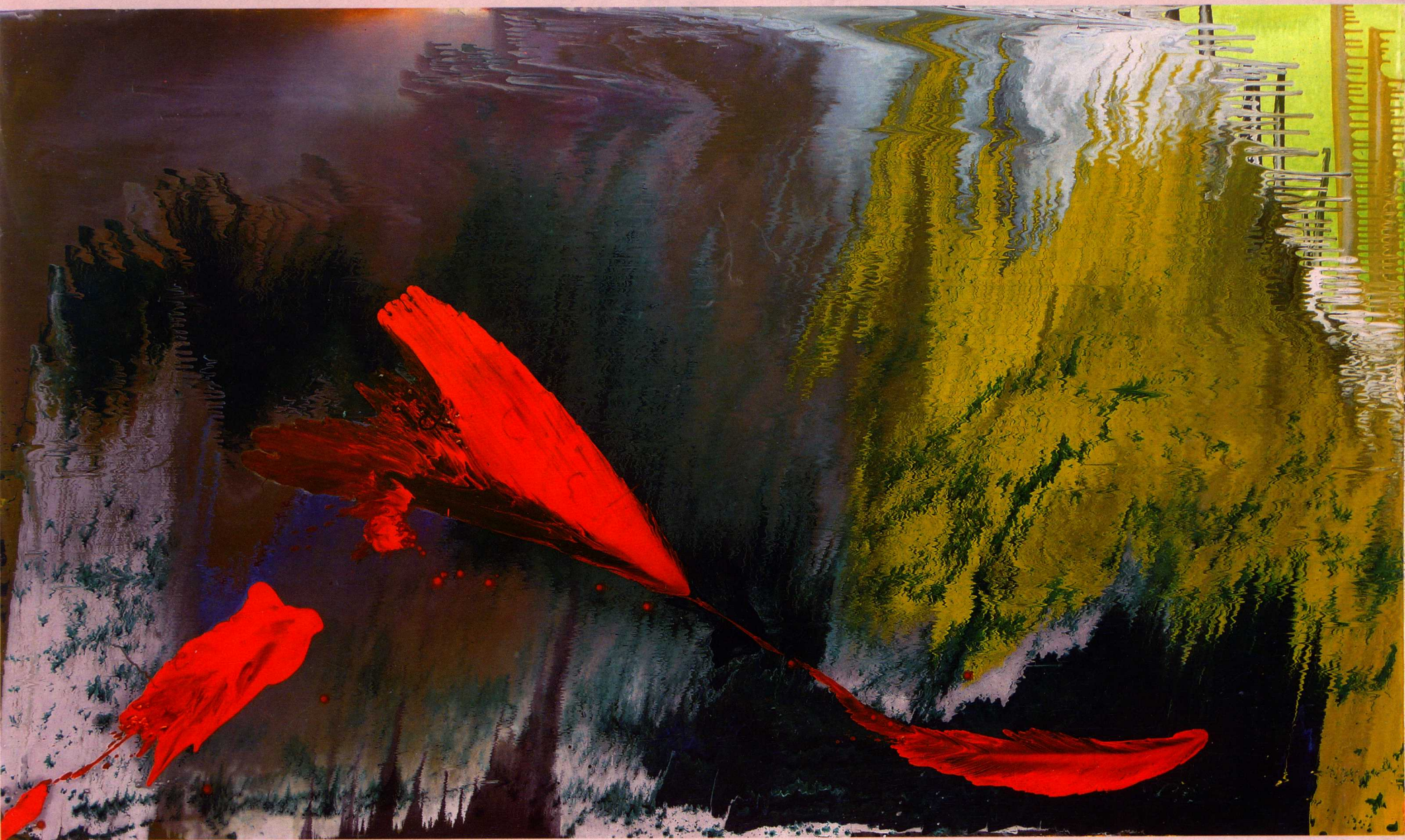
The technique practice of synthesis is something like the material collected by the author of a novel. The more material the author collects, the more complete the thesis will be, and therefore, the author will be able to design the chapters and clip them boldly and freely. Purenness is the tidemark of artistic expressions, while the premise of pureness remains the accumulation of "capacity". Whether it be the energy and depth at the spirit level or the sophistication and "completeness" in the technique representation, they all evolve through the accumulation of "capacity".

To summarize a "phase" for the process of refinement and evolution can be compared to writing a book, turning the book into a piece of paper, and turning the paper into a sentence.

The process of turning a book into a sentence needs two kinds of energy. One is to grasp the theme and apprehend the spirituality; the other is to refine the material, and spread and control the form.

During her study at the Central Academy of Fine Arts, Huan Xun has gone through the technique exploration in many fields, such as, oil painting, Chinese painting, traditional technique, temporary expression. She is diligent, persistent and emotional. She has the experience of originality in the evolution of the single painting material technique, the pursuit of the permeation of multi painting and various material techniques, and the alternation of concrete and abstract. If we may say that the concrete and abstract have differences in artistic expressions, it is only the situation of "all manifestations of nature giving birth to pines" or "pines giving birth to all manifestations of nature".

Hu Wei (the Deputy Curator of National Art Museum of China)



《池阔引欢愉》《Fish also like broad world》

画为心声

——幻循的花样世界

青年画家幻循的作品想象自由、色彩瑰丽，不拘一格、独出机杼。曾在中央美术学院美术馆、鼎美术馆等艺术机构举办过个展、受到朱乃正、吴长江、范迪安、贾方舟、胡伟、丁一林、李耀林、易英、邓伟等著名画家、评论家的好评。

2011年春天，幻循在中国美术馆举办她的个展，为我们送来了早春花发、斑驳明丽的视觉享受。这在她的艺术发展历程中，是一个具有标志性的事件，表明她的艺术理想和艺术语言已经初步成型，拓展出一种稳定的发展格局，即她的艺术，正在从完全个性化的表现主义，转向具有抽象性语言特征的对于自然生命的表达。展览以“花语心影”为主题，画家以花为表达媒介，抒发对于大自然的观察、感受与体验，创造出独特的审美意象。在她的作品中，某一具体的花朵不是表现对象，更多的是花的海洋，花的意象，对于花所表征的自然万物的生机与明艳，所给予我们的一种整体性的生之喜悦。这种喜悦，我们也许可以在《论语》中子路畅谈的人生理想中感受到：“莫春者，春服既成，冠者五六人，童子六七人，浴乎沂，风乎舞雩，咏而归。”（《论语·先进第十》）画家踏春归来，满眼春光，将春天的景象，如诗如歌地表达出来，与我们分享，不亦乐乎。

幻循将自己的作品称之为“花雨”和“花语”，正是表达了她内心深处对于花所代表的自然生命的敏感体验，“花雨即花语，花语如花雨”。画为心

声，言由情发，由于作者具有丰富的诗歌与散文写作经历，所以她的作品中充满了抒情性的优美意境，散发出中国传统绘画中诗情画意一体相生的东方审美气息，源于自然而又超越自然。在这一基础之上，画家以绚丽的色彩表达了个体的生命感悟，花语即心，心影如花。她的作品采用多种材料，以抽象性的艺术语言建立了一个内蕴丰富的意象世界，不同的观众可以在其中获得不同的生活体验与心灵感受。

在幻循众多的作品中，我比较欣赏的，还是偏于抽象性色彩表现的作品。这里面大体有三类，一种是2008年的综合材料作品，如《蝶影纷繁》、《恍然若失》、《漠漠轻寒意独语》、《呐喊》、《人已不欺》等，在这些作品中，她运用多种材料和泼洒、渍染、写绘等技法，创造了一个色彩丰富的抽象表现的世界，其中所传递的，是一种色彩的意象，一种对于自然万物的运动、气息、韵味的品鉴与回味，是对生命的高歌或低吟。

另一类大型的布上绘画（300×180cm）如《元夜舞曲》、《宿醉困流霞》、《空中楼阁翼梦丛》、《长河漫漫意双栖》等，则以自由流淌的鲜明色彩和丰富多变的晕染过渡，表现了由云和水所组成的山水意象，但在女性画家中十分难得的，更具有宇宙般的宏阔视野，成为以色彩表达的“心象”。在中国传统山水画中，“道”是通过“象”而为我们所感知的，我们只能通过具体的视觉形象去体味“象外之境”，通过超以象外的形而上的表现，进入无限时空，感受人生、历史、宇宙的永恒。归根结底，中国山水所追求的，正是一种达到精神自由的畅神境界，同时在与自然的目识心会过程之中，体味人生的有限与无限，获得一种“前不见古人，后不见来者”的苍茫的人生感与历史感。

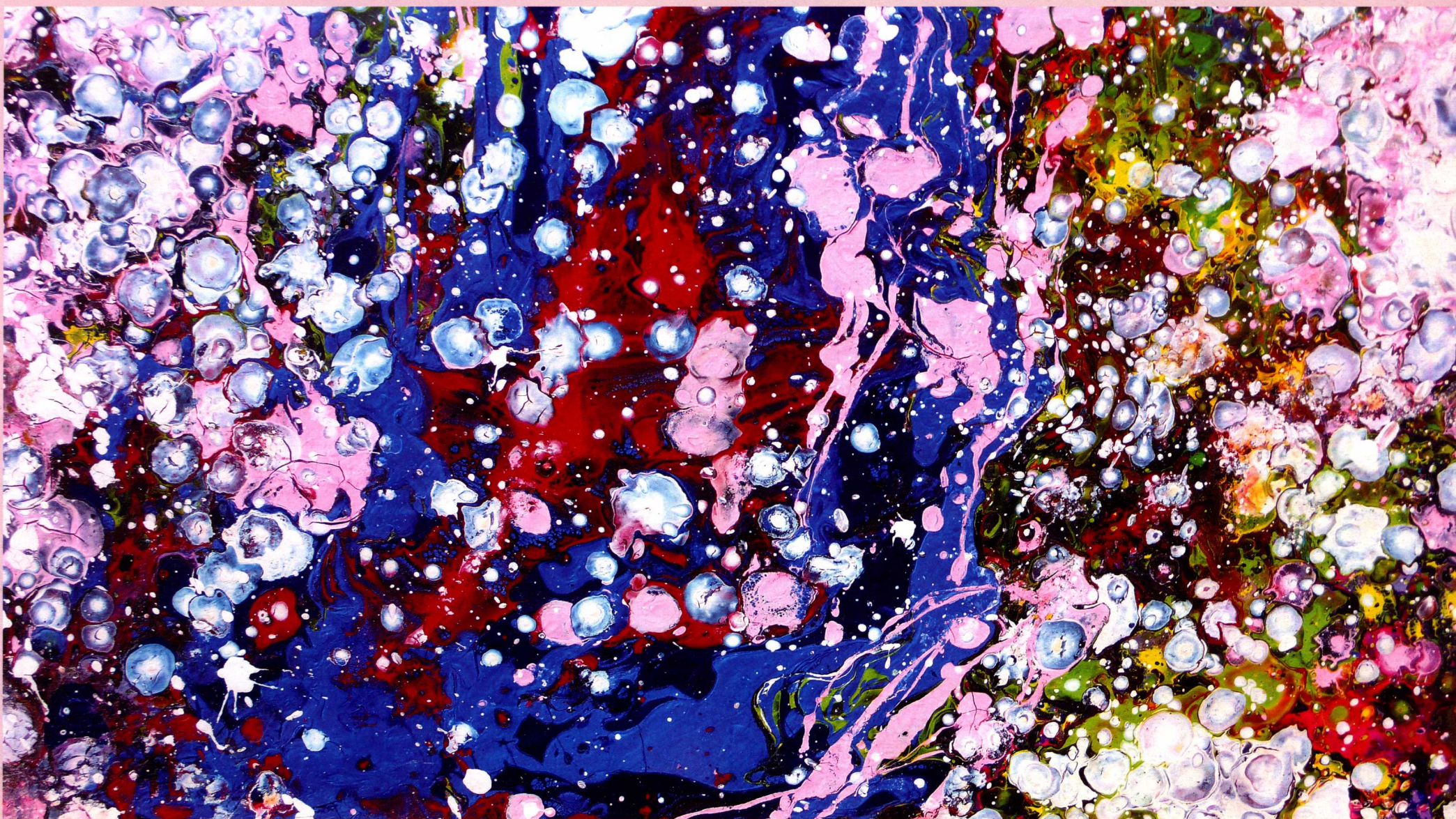
当然，幻循的近期作品，数量最多也着力最深的，是一批以点状滴洒为主要语言方式的花之意象系列，也就是她所说的“花雨”与“花语”。这些作品有其更早的探索基础，即以《春随人意》为代表的以不透明色彩浓重挥写的一批作品，这些作品来自春天的果园，其中仍然可以看出果树的枝干与花丛的相互生发。而在近期的《春风催又生》、《两翼如势》、《晨颜》、《夜幕下的樱花雨》、《墨雪》、《萍影熙熙》《雨意花丛》、《醉红》（均为150×150cm）等作品中，可以看出她对于花的理解与表达更加趋于自由与成熟，其中运用了某些透明性的颜料，采用不完全覆盖的方法，以自由的滴洒表达出一种写意性的色彩意象，营造出一种香雪海的审美境界，使我们如入花丛，如闻花香，如听花语，如晤花魂。当代画坛中，无论油画与国画，均不乏优秀的花卉画家，但是像幻循这样，不以表达花的形质为能事，而将花的意象，花的情态，花所给予人的心理感受与情绪变化作为艺术的表现主体，确实不多见，她的画题也许是具象的（如樱花、墨雪），但她的作品表达的是一种东方式的诗情意象，而她的画面的具体语言，又具有抽象性的特征，在繁复中表达单纯，以杂多表现整一，对于一个没有受过系统性抽象艺术训练的画家来说，这批作品具有相当优秀的抽象艺术的品质。应该说，这得益于幻循在中央美术学院相关写意绘画与材料研究的综合训练，但更多的还是来自她的内心那种不拘成法，自由表现的艺术气质与审美品味。

和许多科班出身的学院派画家不同，幻循没有在美术学院受过长期的造型训练，她的许多人物画作品，以学院派美术的眼光来看，是谈不上准确的。也许我们可以说，幻循是一位梦幻型的色彩画家，而不是一个理性的造型画家。但幻循的作品却一再引起许多重要的美术家和理论家的重视和好评，这向我们提出了“专业与业余”、“美术与文学”（视觉与语言）、“具象与抽象”等值得思考的问题。在今天，当学院式的造型准确不再成为一个主导性的评判标准时，对于艺术，我们还可以有哪些基于专业性要求的评价尺度呢？其实，幻循并非完全依靠本能在画画，她的艺术其实是有着很多的艺术史熏陶和学院教育背景的，只是她在其中自由行走，自取所需，自行其是而已。在幻循的许多早期作品中，我们能够看到她对于西方印象主义、表现主义、立体主义的研究

究和借鉴，这表明她不是一个完全依靠本能进入绘画的“素朴”画家或民间艺术家，后者往往没有受过专业的美术教育，更多地依赖个人对于外在现实的印象和一些民间艺术的传统手法与图像符号，进行自发的创作，例如相当一部份农民画画家。而幻循则于2005年—2009年在中央美术学院多年研修艺术理论、中国画、油画与材料修复等专业，得到戴士和、丁一林、胡伟等著名教授的指导，有着大量的画室工作实践和人物写生作品的积累，只是她从未将学院里的画室教育的要求视为自己必须遵循的法则而亦步亦趋。事实上，在她的那些画室作品中，名为写生，其实是表达自己对于人物的感受与理解，是写自己的生命感受，所以她的作品，具有印象派画家的强烈色彩，特别是晚期印象派画家凡高的激情、高更的质朴以及毕加索对于人物的自由变形与组合。但这一切，又与她个体的生命体验纠结在一起，具有一定程度的个人心理分析与表现的特色，甚至与英国拉斐尔前派画家一样，具有某种程度的自恋意识的无意识流露。

这里需要指出一点，通常人们对于幻循这样的画家与画风，会产生一种与“天才”相关联的理解，即这样的画家不需要学院的系统训练，只凭本能就可以达到一种与众不同的绘画表现。在国外，不断有这样的报道，某些天才儿童或从未学过画画的老妇，他们的绘画多么富有冲动和激情，展览和销售都很成功，令人惊异。在音乐方面，美国选秀的走音男孔庆祥和英国达人苏珊大妈，则以其一鸣惊人的本色歌唱而声名遐迩。就绘画来说，人们认为，印象派式的绘画似乎不需要基本的造型训练，例如美国晚期印象主义批评家弗兰克·马瑟认为，印象主义所表述的其实是一种“孤立的印象”，完全是个人意志化的，因此，其“绘画方法必须扼要直接，一张画数小时内完成……必然要牺牲形的准确性更多地注重光线的捕捉。”但是，另一位纽霍鲁画派的画家丹尼尔·加博却认为：“人们喜欢谈论冲动，谈论印象对我而言，印象并非一种纯粹个人化的感受。我必须针对同一物象反复地实验，以期达到最满意的效果。

《晨颜初醒》局部 《flowers Woke up in the morning》

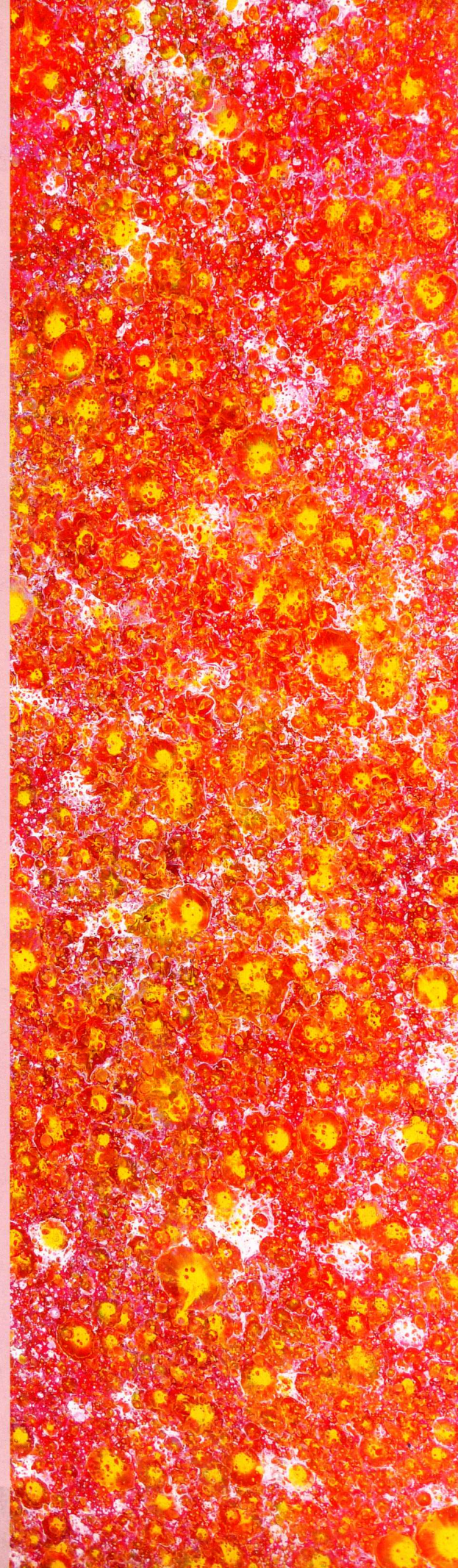


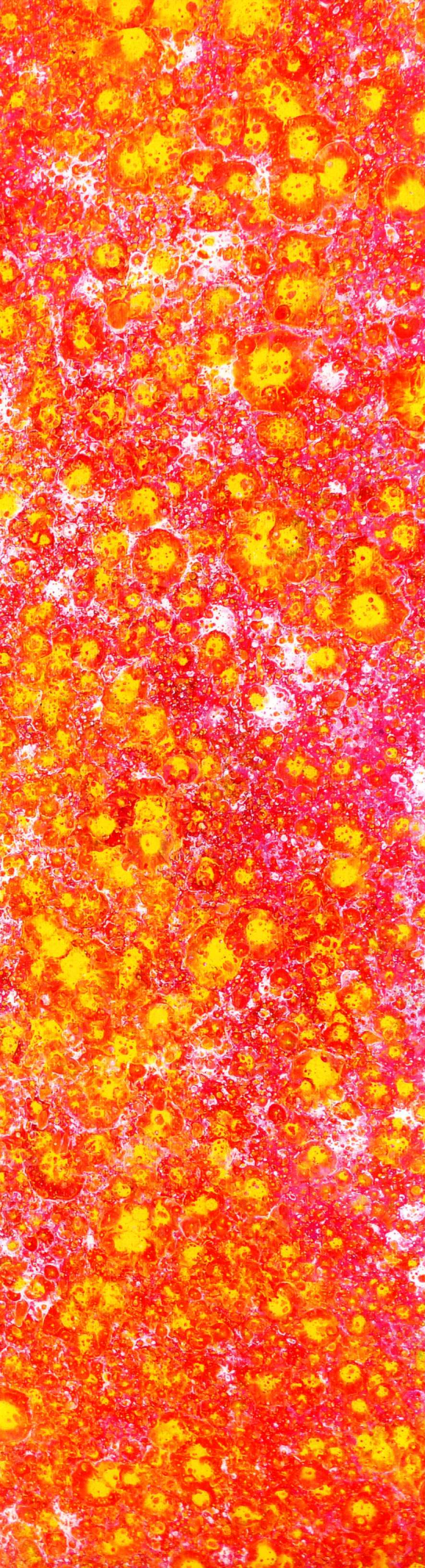
印象主义是建立在对主题的深入研究之上的，绝不等同于速写。”（《世界美术》2009-3.P56）如果我们有机会看到幻循近十年来的大量作品，就会认识到，在绘画中，天才和本能虽然重要，但更为重要的仍然是建立在挚爱艺术基础上的艰苦实践，这是造就一位优秀画家的必由之路。幻循的作品，虽然以油画和综合材料为主，但是具有传统写意中国画的某种特质，即对于某一类个人关注的题材和语言表现方式（如梅兰竹菊），从不同的角度持续地展开探索。在表现方法上，不拘于一种固定格式，而是言由心生，物随意动，从描绘到写意、从表现到制作，以酣畅自由、淋漓尽致、直达本心为矢的。

要言之，改革开放以来，西方艺术进入中国大行其道已经有30多年，我们需要重新寻找和建立一种并非封闭而又自主的新的审美判断能力。这种审美尺度可以从中国传统艺术中寻找具有“原生性价值”的生长点，我以为中国的“道”与“境界”可以作为新艺术的精神价值观内核加以观照、内审和发扬。究竟何谓“艺术之道”，当然可以探究，而“审美境界”可以有大小、高低之分，但没有先进落后和正确错误之分，重要的是心灵自由、道德内省和审美感悟能力。幻循的艺术创作，再一次表明，视觉艺术的魅力在于其艺术语言的深湛精进，更在于创作者的“赤子之心”与“纯净之眼”。舍此，艺术难以摆脱世俗利益的羁绊与纠缠，遑论对于人的内心世界和审美境界的“致广大、尽精微”，中国艺术的当代性也无从谈起。

殷双喜 中央美院教授

2011年2月立春





Paintings through heart

---Huanxun's colorful world

Young artist Huanxun's works once were exhibited at the Art Hall of Central Academy of Fine Art, Ding Art Gallery and other art institutes, and they were highly spoken of by famous artists and critics, such as, Zhu Naizheng, Wu Changjiang, Fan Di'an, Jia Fangzhou, Hu Wei and Li Yaolin. Huanxun's works are characterized by free imagination, bright colors, free styles and uniqueness.

In the spring of 2011, Huanxun hold her solo exhibition at China National Art Gallery. It brought us the visual enjoyment of bright and beautiful early-spring blossom. It was a symbolic event in her art development, which indicates that her art dream and language had taken shape, and formed a stable development pattern. Her art transferred from completely individualized expressionism to the expression of natural lives through abstract language. The theme of the exhibition was "flowery language with heart image". The artist expressed her observations, feelings and experiences of nature with flowers as the medium, and created unique aesthetic conception. In her works, specific flowers were not her objects of expression. More was about the sea of flowers and flower conception. Nature vigor and brightness were embedded in flowers, delivering all happiness that life has to offer. We can feel the happiness from "The Analects of Confucius". Zhong Luzi talked freely about ideals in life, "Spring/Spring clothes/Five or six adults/Six or seven children/Along Yi River/Wind dances/Sing and return". ("The Analects of Confucius", Tenth Advantage) The artist returned from her spring outing, full of the air of spring in her mind. She expressed the spring scene poetically and shared it with us delightfully.

To express the sensitive feeling about natural lives represented by flowers in the depth of her heart, Huanxun calls her works "flower rain" and "flowery language". "Flower rain forms flowery language, while flower language is like flower rain". Her arts are painted by heart, and her art language is based on feeling. The artist has abundant experience in poems and essays writing, so her works are full of lyric and graceful images, and show an oriental aesthetic appreciation of poetic and artistic imagination through traditional Chinese paintings, originating from nature as well as surpassing it. In light of this, the artist expresses her understanding of life through brilliant colors. Flowery language is expressed through heart, while her image is showed through flowers. Her works used various media to build the imaginary world with rich connotations through the abstract language. Observers can find their own living experience and feeling from her works.

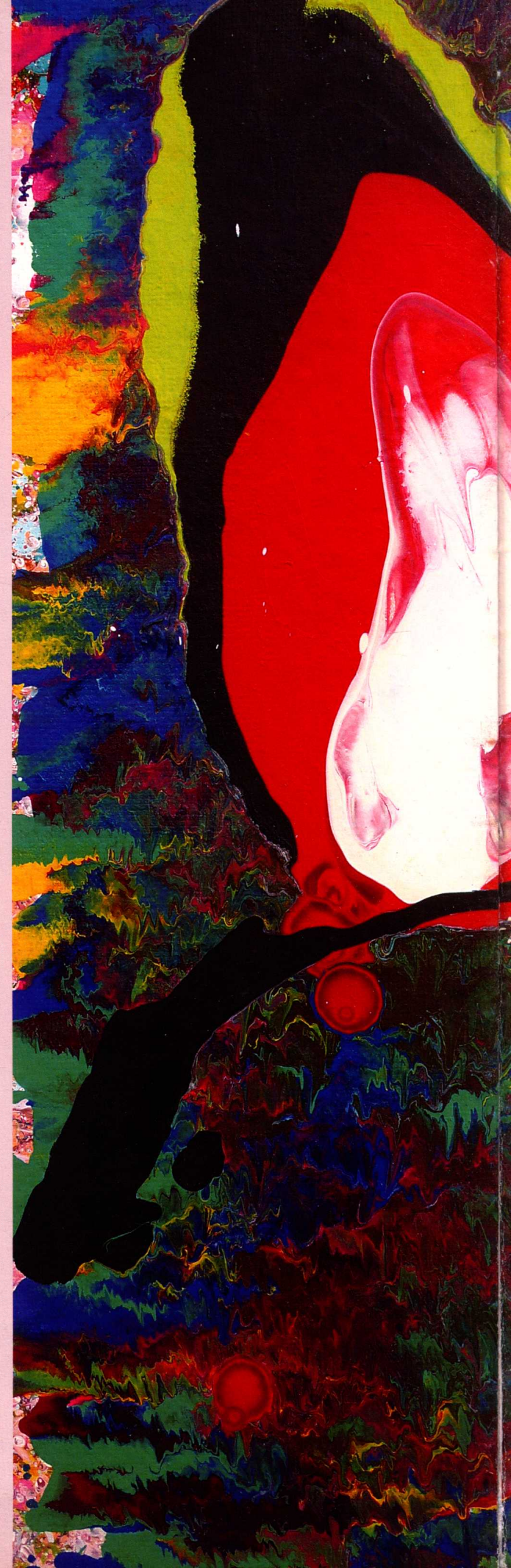
Among various Huanxun's works, I appreciate more of her works expressed through abstract colors. These works are basically divided into three categories. The first is the multimedia works created in 2008, such as "Butterfly and Flower", "Feel Lost", "Light Chill and Monologue", "Cry" and "Mature Man". She used various media and skills of dousing, steeping, painting and so on in these works, and created a colorful abstract world. What she delivered was the color conception, the appreciation and aftertaste of the movement, atmosphere and elegance of the nature, and the advocacy or song of life.

The second is large cloth paintings (300×180cm), such as "Dance Songs on New Year Night", "Drunk in Rosy Clouds", "Dreamy Cloud-Castle", "Boundless River and Rested Mind". Transfer is realized by the color-gradation technique of smooth colors and tremendous changes. They show the landscape of clouds and water. This is rarely seen from women artists. She has universal vision and the "heart image" for color expressions. In

traditional Chinese landscape paintings, we see the "scene" from "Tao (the way and its power)". We can only feel the "scene implication" through the specific vision, and enter boundless space; feel the eternity of life, history and universe through the metaphysical appearance of scenes. After all, Chinese landscape paintings are in pursuit of the ideal state of free spirit; they describe life finity and infinity during the interaction between eyes and heart, and show the boundless feeling about life and history, which is that "Where, before me, are the ages that have gone? And where, behind me, are the coming generations?"

Most of Huanxun's works are created recently by the language of dribbling dots. These works form the serial paintings of flower conception, namely, the so-called works of "flower rain" and "flowery language". They are created by dense non-transparent colors based on earlier research. The representative work is "Spring in Desire". The inspiration of these works is from spring gardens. We can still see the growth of fruit trees branches and flowers. From her recent works of "Growth Starts Again when the Spring Breeze Blows", "The Strong Two Wings", "Spring Color", "Sakura Rain at Night", "Black Snow", "Crowded Duckweed Shadows", "Rain and Flowers", "Charming Red" and so on (all in 150×150cm), we can see that, her understanding and expression of flowers become freer and maturer. She uses some transparent dyes and incomplete covering method. Color brushwork conception is delivered by the free dribbling technique. It creates the beauty of elegant snow sea. It seems that we are entering the sea of flowers, smell their fragrance, hear them talk, and are infected with flower spirit. There are many good flower painters nowadays, but those, like Huanxun, who can take the conception, spirit and feeling of flowers and emotion changes as the expression objects, not just the appearance of flowers, are few. The topic of her paintings may be concrete (such as sakura and black snow), but what her works express is the oriental poetic and artistic imagination. Additionally, her painting language is abstract, conveying pureness in complexity and indicating order by clutter. Even though the artist has no systemic training in abstract art, her works have the strong color of excellent abstract skills. We should say her comprehensive training in brushwork and media in the Central Academy of Fine Art is the threshold of her achievements, but liberal skills, free expression, artistic temperament and aesthetic appreciation are the base of the achievement.

Unlike most artists with professional training, Huanxun didn't receive long-term training at art colleges. Most of her figure paintings are not even correct in academic artists' eyes. But her works keep being highly spoken of by many major artists and theorists. The issues of "professional and amateur", "art and literature (vision and language)", "concrete and abstract" and so on are worthy our consideration. Today, when academic ally correct shape is no longer the dominant assessment standard for art, what other assessment standards based on professional requirements can we use? In fact, Huanxun doesn't paint by her instinct only. Her works show a strong background of influence of art history and academic training. She just uses it when she needs it. In Huanxun's earlier works, we can see her understanding and reference of western impressionism, expressionism and cubism. It means that Huanxun is a "simple"





artist or a folk artist, and she engages in art only by her instinct. Folk artists don't receive professional art education, instead, they rely more on their individual impressions of objects and traditional folk art skills and symbols. They create works on their own, for example, most folk artists are farmer artists. Huanxun studied the courses of art theory, Chinese paintings, oil painting, media restoration, and so on, from 2005 to 2008. She received instructions from some well-known professors, such as, Dai Shihe, Ding Yilin and Hu Wei, and accumulated freemeadow experience in studio painting works and figure portrait. But she didn't think she must strictly comply with the rules she learnt from the academy studio. In fact, through sketching, her studio works expressed her feeling about and understanding of the figure, and were embedded with her feeling of life. Her works had a strong color of impressionism artists, especially later impressionism artist Van Gogh's passion, Gauguin's simplicity and Picasso's free figure transformation and integration. All these features were combined together with her personal life, and her works indicate some individual mental analysis and expression. To some extent, she was like Pre-Raphaelite artists in England, and showed some kind of self-love consciousness.

It should be pointed out, however, that people always link the painting style and artists like Huanxun with "genius", and think that these artists don't need academic systemic training. Unique painting performance can be achieved just through their instinct. It is always reported that in foreign countries, some gifted children or old women who have never painted before have astonishing works. They are abundant in passion and enthusiasm and issue good sales and exhibition effects. In music, Kong Qingxiang, the man out of tune in American Show and Aunt Susan, the England "daier" become famous through their blockbusting performances. In painting, the public always believe that basic modeling training is unnecessary for impressionism painting. For example, later American impressionism critic Frank Masser thought that what impressionism expressed was a kind of "isolated image", which was completely idealized. Therefore, "the painting must be simple and straight-forward, and completed within several hours. Appearance accuracy would be neglected while focus would be given more on the capture of light." Daniel Gabor, another artist from Neuholu class believed that, "people like to talk about passion. For us, impression is not just pure and individual feeling. I have to repeat my experiments for the same object, until the optimal effect is achieved. Impressionism is based on the in-depth research of topics, definitely not equal to sketch." (World Art, 2009-3.P56) If we have the opportunity to see Huanxun's numerous works in recent ten years, we will find out in her paintings that, despite of the importance of gift and instinct, the more important thing is arduous work based on the love of art. It is the only way to the growth of excellent artists. Huanxun's works focus on oil painting and multimedia, but have some features of traditional Chinese brushworks. It means that for the topics that are cared about by peoples of the same category, and for language expression method (such as plum blossom, orchid, bamboo and chrysanthemum), she keeps researching from different angles. Expression is not limited to one fixed style.