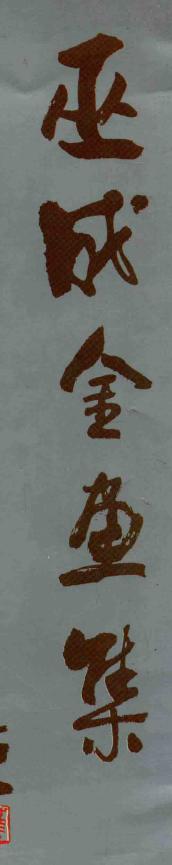
●中国美术家国际艺术交流丛书 INTERNATIONAL ART EXCHANGE SERLES CHINIES ARTISTS AND THEIR WORKS

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INTERNATIONAL ART EXCHANGE SERLES
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SELECTED PAINTINGS OF

WU CHENG-JIN

四川美术出版社 SICHUAN ART PUBLISHING HOUSE

古机龙军流江土



巫成金画中三味

费新碑

巫成金是蜀中颇有影响的青年画家,进美术学院以前当过工、农、兵,这些职业即便是在口号最响的文化大革命时,也不见得是令人眩目的职业。大学生活一结束后,他即奉职于绵阳市艺术馆。后又调入四川省教育学院美术系从事于一个理想与现实并悖的,同样也不算让人垂涎的工作。因而他与他的生活阅历自然地结成了一张无一破损的,似乎太尊贵的网。这种于中国社会现实较为贴近的生活,使他的双脚总是与凡夫俗子们齐并于地上、吃些稻米、瓜果、菜蔬、住着标准房,徜徉于街头巷尾过着清淡的布衣名士生活。有趣的是:他寻常的经历竟演化为他的艺术,就象蜀中百姓一样总是"抓倒黄牛便是马""检倒芝麻当西瓜",将平淡无奇的俗人,俗事、俗景转手一翻,成了招人喜爱的艺术品。

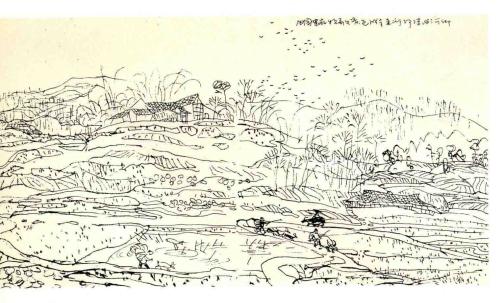
他的画为大众所喜爱是因为,其画犹如镜子,让人时而在镜中追忆起儿时被张三用当马骑的竹杆在自己额上留下的印迹,时而会心的贪恋起某冬日太阳下懒洋洋的一个倾其全力的喷嚏,时而为偷眼了一青年少妇一小块白白的肚皮而异样的兴奋……这是何等的满足和欢快!这些实实在在的生活味最令人陶醉。其实这种"小情趣"不仅为原本就这样生活的中国人喜欢,就是生活在"原罪"中的西方人也对此连连打喷。他们在这些画中找到了西方文化中失掉的那部份,对人情世故,打架斗殴、亲爱无比津津有味的那段生活空白。

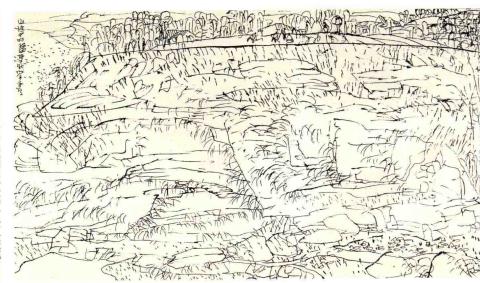
巫成金画中所表露对生活细品慢嚼的滋味,肯定在西方艺术痛苦 万般的先锋派画中和在论证崇高、英雄的古典绘画精神里是极难找到 的。因而他的画很难用现代高深的,经典美学理论统而笼之。他的艺术 风格特色无外就是一句老而又老的四个字"雅俗共赏"。但仅此一点,没 有内容的人是难以企及的,仅靠知识和理论充塞头脑的艺术家也只能 望洋兴叹。想来,巫成金画中可能包涵了几种存在于中国人品性中特有 的慈和、中庸、敦厚的根性,要不然,他的画不会成为让车夫小贩、樵夫

淑女、国王将相均能共赏,共玩,共乐的东西。其秘诀有三:

其一:情趣悠然。这许是巫成金画中最有特征的一点。他象古典先哲一样对一汪清潭,一桩树根,一条小狗,几个蚱蜢,一群稚气的乡村顽童极为专注和眷恋。他将一般人看似平凡,枯燥,贫困的世界,通过许多生活细节,末枝罩上一层美丽的面纱,企图使这个世界的脉搏同他的美感一起跃动。他所塑造的美存在于一片树林中几个微笑的彝族倩女、存在于满手粗糙、心灵精细的农妇,存在于劳动者劳动之余较劲式的"慢车赛"。奇怪的是,他怎么能见到那样多的美。相信如果与他一同外出,他会在河边一块普通鹅卵石中设法榨取出一斤半两的幸福和美妙,如果这时刚巧下起雨来,他一定会感到打在头上的雨点,有着不可言状的快乐和美丽。这些画中情感的流露,完全使我相信,他于画幅前一定没有西方画家那种口喘粗气、眉头紧锁(象电影里描绘的那种)的作画情绪,而是悠悠然于他的那些无足震撼人类的小玩意。这里没有世界末日的悲哀,也无对人生的痛楚和苦思。而是一个中国人悠缓享受人生踌躇满志的快活。

其二是园熟敦厚。观巫成金的画,技术娴熟,品气温和,表面上似乎缺少中年人那种冲动和活力的浪漫劲。但且意味着它反而有一种镇静、平和的力量。这些品质是以经验和忍性而获得的,他的感染力象老酒一样让人得到一种慢长,宁静的文明,从而放弃那种不切实际的欲求和幻想所作的努力。他让中国人的理性精神(实在是一种伦理精神)转化为一种美学享受,让观者认识到现实的幸福是一只多么难得的青鸟,并发现幸福就在自己身边,在自己手中,在一声婴儿啼哭时的恼怒,在寒冬初雪时为冥求柴火时的苦役中,在贫苦山区,索桥流水中的读书上进。这种艺术中表现的温厚敦实的生活态度,犹如四川柑桔专长于四川的红土壤里一样,是真正的中国精神品操,画家尽然将它描绘出来,不能不说是一种难得的成功,其成功似乎也在讥笑着那些,人过三十,仍然圆目睁睁,单纯无邪地那样关心生活之外的进步与发展,并火急火燎想



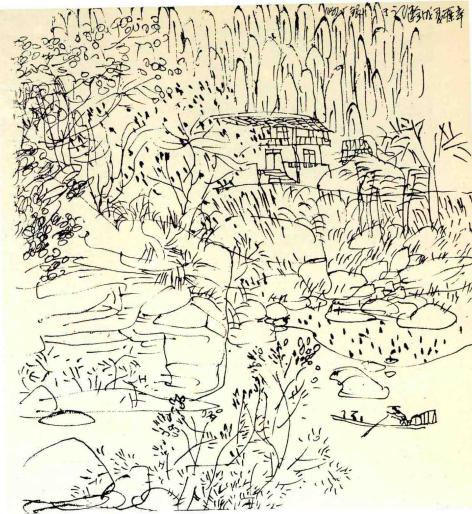


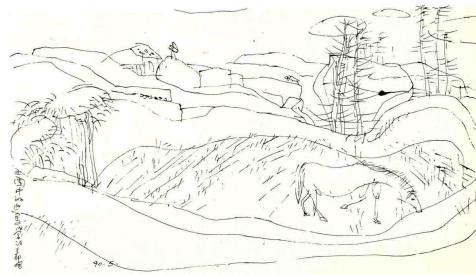
马上得到成功的那些;富有灵感的白痴,或稀里糊涂的天才。巫成金的画显示了他在这方面的睿智和机灵,他以圆滑超脱的笔调绘出了"过来人"对生活的感受和领悟,因而使人在其画前感到那种莫名其妙的敦厚和浓度,纯静和平安。

其三知足慈和。是巫成金画的又一特征,这里面贯穿了一种宽容, 大度、仁义、崇德的传统文化风格。他的人物造型有着欢快、和气,安于 现状、知足常乐的风貌。他画的寻常百姓中,似乎永远也产生不出一个 好战,伤感,愤世嫉俗,玩世不恭的人物,他的认真,仔仔细细地生活,有 时尽管认真得太鸡毛算皮,连本来想使人类步履更快的自行车钢轮、也 要比蚁虫还要慢上半步。这种近乎"无聊"的游戏,是中国人高贵的知足 品质、在生活中实实在在体现。难怪他们认为"时人不认余心乐,将谓偷 闲学少年"。巫成金准确的捕捉和感受到了这种品质,因而他在画中心 平气顺的绘制了许多欢快饶舌的四川婆娘,对镜自爱的少女和气喘嘘 嘘,汗流夹背的山人村夫,他们也同画家一样感情平稳,慈和憨直、对生 活绝对不象欧州人那样"坐卧不安",对物质那么冲动和有着不可抑制 的欲求,虽然他们也力图享受一切,但万一得不到也无从遗憾,这些人 可为一盘蛋豆加烧酒而醉生梦死,也可为一段红头绳而欢天喜地,这些 广阔而富有的生活德行,为一个成长于汉土的中国画家提供了一个宽 广的生活场景。它也是画家所画人物中所表现的那种知足哲学的动人 之处。倘若没有一种平顺的品行,是抓不到这一点的。

当我过及完巫成金画的三种品性,无外是想点出画家正在走一条悟中国智慧、传中国品性,绘中国生活的道路。借最新流行的"汇文化"理论来看,画家通过作品展示了一个文化背景下的生活,无疑是一条极可开拓和发现的道路,愿画家不要抛弃——这一大可撷取的天地——生活。







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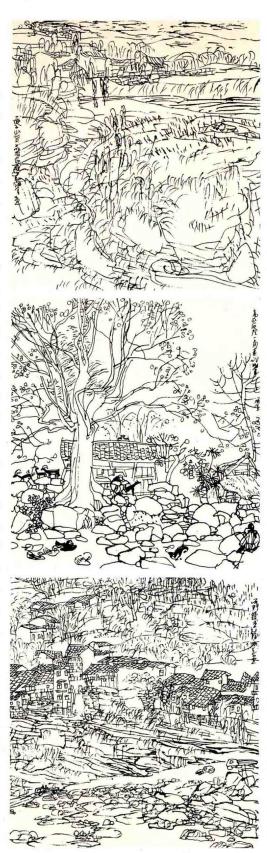


WU CHEN-JIN AND HIS PAINTING

WU Cheng-jin, a middle-aged painter, is very influencial in art circles of Sichuan Province. Before studying in Sichuan Academy of Fine Arts, he had to make a living as a worker, a peasant and then a soldier. After his graduation from the Academy he worked in Mianyang City and was later transferred to Sichuan College of Education as a teacher in the Department of Fine Arts. Successful as he is, Wu is always living a simple life as the poor ordinary prople, standing on the same stubborn land, living in the same kind of little house and eating the same food. But what is extraordinary is that his usual experience of life goes so far as to develop into his unusual art. Just as the Sichuaners' old story of touching a stone and turning it into gold, Wu Cheng-jin can easily turn the prosaic persons, uninteresting things, dull landscapes and even usually forgotten thoughts into unusual and unforgettable artistic gems.

The reviewers and appreciators are often captivated with Wu's painting because his works are like mirrors, in which one may probably see a scar on his own forehead left by one of his friends with a bamboo stick in their childhood or may think fondly of one of his languid sneezes jetting out with all strength long ago in a wintery sunny day or may recall the peculiar exciting moment when he stole a glance at a little white piece of a young married woman's belly. How sfied and how pleasant all these are! Yes, such lielights of everyday life are enjoyed not only by chinese people who have lived inherently in such elightful way but also by the Western Christians have lived in original sin, for they find there the part of the Western culture.

Wu Cheng-jin's paintings has a flavor of taking in time to enjoy life, which is hard to find in the vanguardism painting or classicism painting of the



West; therefore, it is very difficult to review Wu's painting in general terms of profound modern theory or classical aesthetic. His artistic style can be generalized with an old old Chinese saying that it suits both refined and popular tastes. But only for this, many artists usually feel powerless and frustrated, especially those who only have knowledge and theory in their brains—but have not rich experience of life. Wu's painting certainly contains kindness, amiability, honesty, sincerity and the golden mean all rooting in the moral character of Chinese people; if not so, his works could never have appealed to both the highbrows and the lowbrows.

The most remarkable feature of Wu's painting is the carefreeness with spiritual leisure. He, like the great thinkers of the past, always contemplates everything of Nature—a clear pool, a flowery meadow, a tree stump, a puny little puppy, grasshoppers beneath a weed, crickets beside a stove and the country boys sporting by a stream-with love, amusement, tender and tolerant pity. With his works Wu Chengjin covers a beautiful garment on this world that, in the eyes of ordinary people, is flat, insipid, poor, dull or even ugly, attempting to make the pulse of the world beat as fast as his own aesthetic feeling. Under his brush beauty exists among several pretty girls in a wood, on the broad, gnarled hands of a countrywoman, or in the "cycle racing for slowness" sponsored by the laborers at their spare time. One may well wonder why Wu Cheng-jin could see so much beauty. It is believed that if you had an outing with him at the riverside. you would have seen he took out two pounds of happiness or three ounces of wonderfulness from a cobble, and that if it then happened to rain, he would have shown you a gill of beauty or a half pint of delight in raindrops. So, you may imagine when he stood before his canvas he would never knit his brows or draw heavy breath (as some painters do in some movies), but always put himself in his simple matwrath to come nor sins and suffering inherent in to be laughing at those talented idiots or idiotic genius- comforts, and therefore who have never regretted faillife—but only delights of a smug Chinese who is en- es who, over the age of thirty as they are, still only ing to satisfy their wishes, although they want to enjoying his life in a happy-go lucky way.

the combination of the mellowness with good nature. way. His works are seemingly lacking in impetus and rothereby relinquish their unrealistic desires and fanciful fied with things as they are. Among the common peo- tion from it. notions. In his painting, Wu Cheng-jin turns the ratio-ple under his brush there is never a bellicose, sentinality (actually the moralities) of Chinese people into mental or cynical one. Wu Cheng-jin's contemplation Cheng-jin's painting have probably made it clear that an aesthetic enjoyment and makes it possible for the of life is so conscientious and so attentive sometimes. Wu Cheng-jin is on the road of comprehending chiappreciators to realize happiness is indeed like Marrice as to be too much. In his painting Cycle Racing For nese wisdom, spreading Chinese morality and depict-Maeterlinck's L'Oiseau Bleu, for which it is hard to Slowness, for example, the bicycles for speeding up ing Chinese life. Undoubtedly, the road that Wu search but which is just everywhere: at your feet, by man's steps are even slower than a tortoise's walk. But Cheng-jin chose is not only the right way of art but your side, in your hands, with cry of a baby, among in fact, this seemingly senseless game really reflects a also the right way of life, though it seems a little less or hard study. This mature and good-natured attitude tent with their lot. Wu has sensed this quality so accu- ate from this road. towards life showing in Wu's painting as Sichuan or-rately that he could calmly creat so many local-colange only roots in red soil of Sichuan, is a pure and ored figures; merry and garrulous Sichuan women, genuine Chinese spirit. We cannot say it's not a suc- sweaty and breathless mountain villagers and the nar-

cess for Wu to have depicted this spirit to the greatest cissistic girl looking at herself in the mirror—who all,

ters, in which there is neither lament over the day of extent with great skill and artistry. His success seems as the painter, have never had desire for material want to be famous and rich and successful-who joy everything good in this world as well. These com-Another remarkable feature of Wu's painting is don't want to enjoy their life in a calm and peaceful mon people can be intoxicated with only one cup of wine and be filled with only one piece of bread. Their Being content with realistic life is the third fea- simple but happy life has been a constant inspiration mance of a middle-aged artist, but actually contain a ture of Wu's painting, in which there is a traditional to this native Chinese painter so that he could have calm and peaceful power, which comes from his expe- Chinese culture of kindness, amiability, leniency, expressed his philosophy in his painting. Of course, if rience and tolerance and which, like mellow wine, magnanimity and humality. The figures in Wu's the painter were not a philosopher himself, he would makes people get a long and quite civilization and painting are alway looking cheerful, genial and satis- not comprehend their life, let alone draw his inspira-

The above-mentioned three features of Wu the first snow of a winter and even in your hard labor noble quality of ordinary Chinese people, being con-frequented. We hope that the painter will never devi-

> ——Fei Xin-bei, Feb. 5, 1991 English Version by Tsao Ming-lun





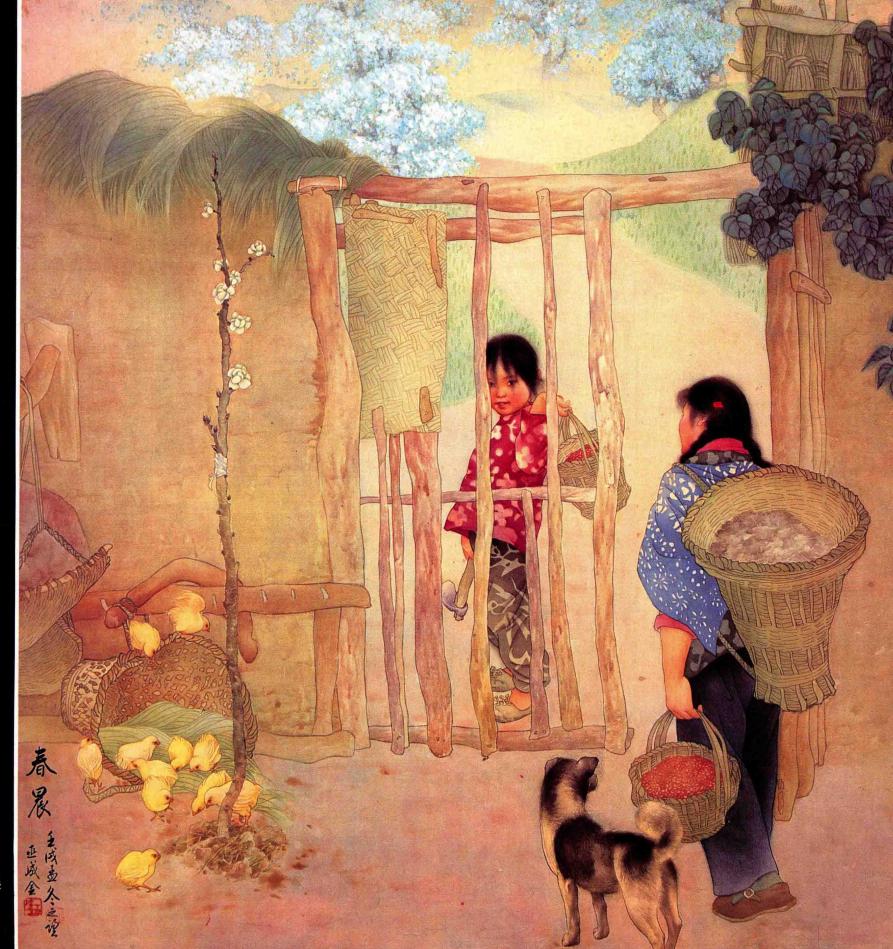
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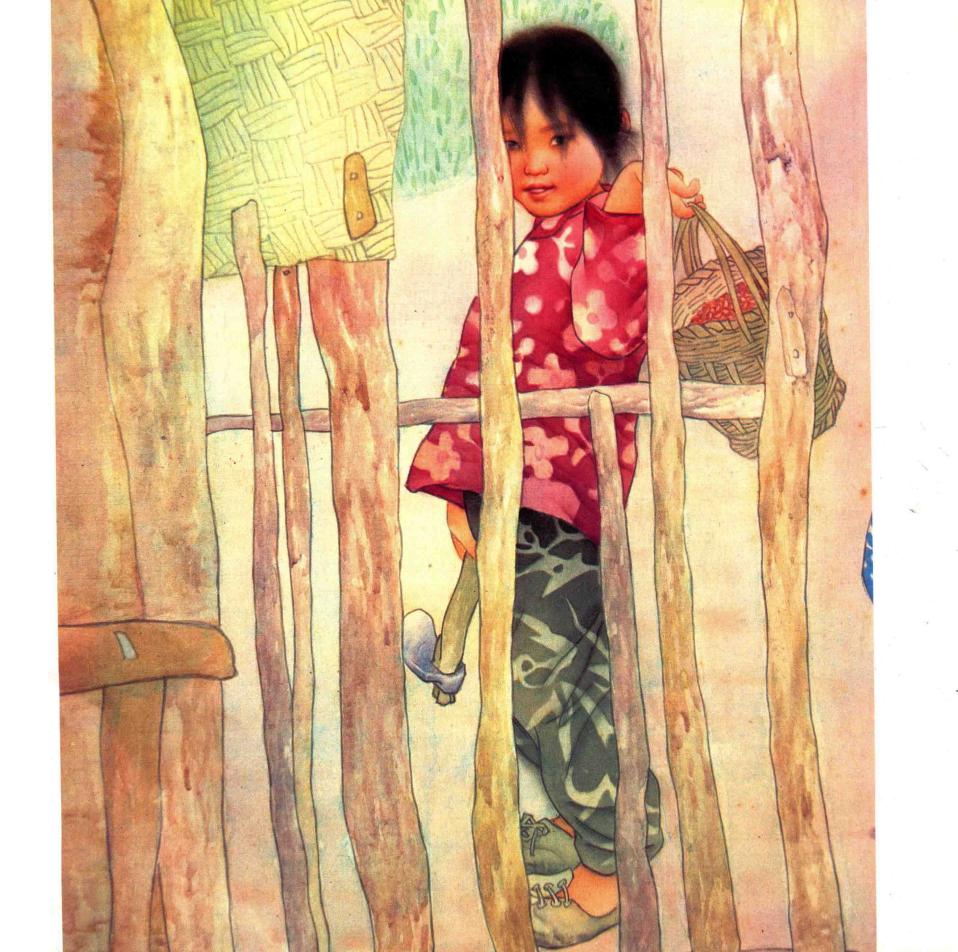


1、我家的果园





2、春晨



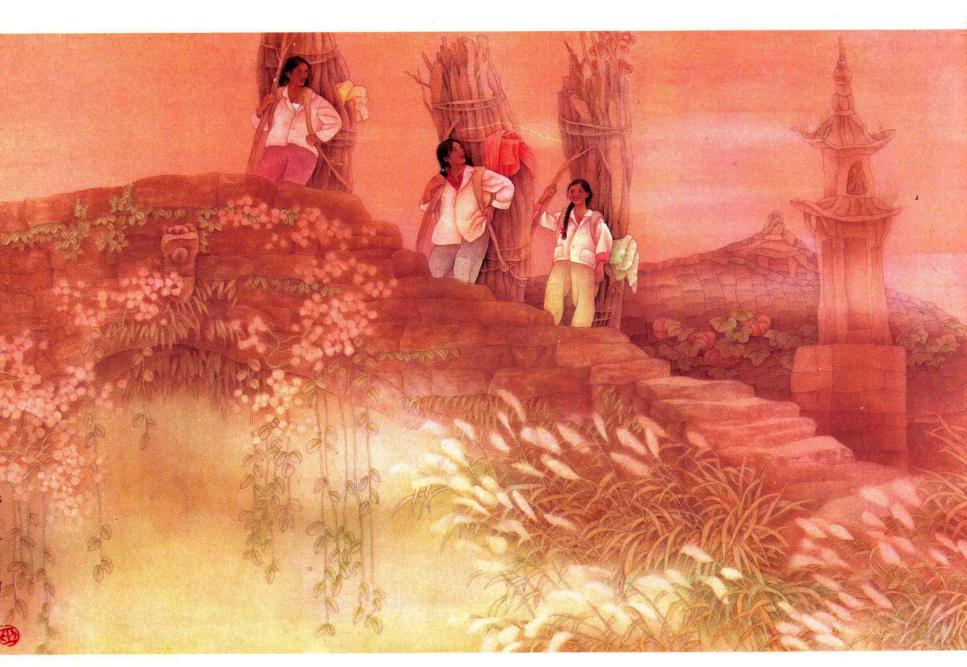


3、放学路上





4、布拖初雪



5、上里老桥

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