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中国具象表现绘画二十年

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20 Years of Figurative Expressionist Painting in China

主编：孙周兴 蔡枫

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# “表现”同行

许江

大约九十年前，一批东方中国的艺术青年，负笈欧陆，学艺问道。青年艺者林风眠经历了马赛学语言，第戎、巴黎学艺，柏林从事自由创作的由南向北的历程，《摸索》是这段时间的代表性作品。这幅巨构描绘多位古今伟大艺者，以探索与思考的身姿展现其殷切的关怀。主调黑灰色，画风粗放，调性沉郁，既表现古代伟人们代表人类的精神探索，也透射出林风眠自己面对诸般困境的人生郁结。这幅画无论从语言上和思想内涵上都受了“一战”之后弥漫北方德国艺坛的表现主义风潮的影响。那种源自自身的生命关怀，那种沉郁粗放的表现语言，包裹着精神幻灭与救赎理想相搏斗的诗化沉郁，应当算是历史上被关注和描述到的中国最早的表现倾向作品。值得一提的是，《摸索》中还包含了一种东方文化启蒙所特有的博大关怀的激情。在这种激情中，几乎东西方的文化巨人悉数在场，尤其是浪漫抒情型的诗人，那是一种源自东方的全球乌托邦，为方兴未艾的欧洲表现主义艺术注入奇光异彩。这种激情也触及了表现艺术某种精神谜咒，“摸索”这个主题箴言式地道出了中国文化之前之后的世纪命运。

表现性绘画从那时候开始，几乎就作为一种精神底色，呈现在中国最早的艺术学府的美育“摸索”之中，呈现在鲁迅先生倡导的新兴木刻运动之中，呈现在20世纪30、40年代众多都市青年的结社宣言之中，呈现在抗战拯救的宣示和呐喊之中，呈现而为被逼迫着以救亡与启蒙为使命的血性文化的重要旋律。尤其值得关注的是这种表现性绘画与东方式的“写意”传统基因彼此呼应，曾经兴起诸多诗性契合的发端。但在20世纪中叶的一个较长的历史时期中，表现性绘画被作为“形式主义绘画”的代表，而受到来自写实主流绘画和传统中国绘画的两个方面的批判。20世纪70年代末与80年代初，国门骤开，西方近现代文化渐次进入中国的艺术展馆与讲坛，表现主义绘画确然在青年艺者那里受到关注和响应，并迅速地锐变而为反叛性的思想征候。在著名的“八五运动”和之后的艺术运动中，表现性艺术一方面被零度绘画清洗而为反向的冷表现潮流，另一方面在实验水墨、现代书法和部分波普艺术中激发而为革命性力量。但不论哪一方面的激浪，都对表现性绘画的语言质量提出了简约而富有强度的冷处理，并在浩繁无垠的时代变迁的狂飚中，裹挟成风，聚变而为新锐多元的艺术取向。换一句话说，表现性绘画虽然没有像德国“新表现主义运动”那样成为曾经的冷战刀刃之上的明晰而强烈的艺术流派，但作为一种精神风气，却始终荡漾在所有变革性的激情波澜之中。

这种始终潜流着的表现性绘画虽然少有聚合，却依然表现出某些重要的精神内涵。这些内涵跨越了油画、水墨材料的界限，摆脱西画、国画的画种划分，从绘画与人、与群的整体深度重建精神体系，并重申创造者的感受强度与力量。这些内涵的廓清将有助于我们持续地感知绘画，把握创造的使命。

表现性绘画的内涵之一在于眼睛的力量。实际上,绘画的使命就是让不可见成为可见,这种可见的创造性的开启本身就得益于眼睛的力量。这里重申,眼睛的力量所指的是如若古希腊、古罗马的那种对肉身、对热能、对身手的直观的想往。就绘画而言,最直观的力量不是画中的故事,也不是画中的事物,而直接是画中的笔触和颜色,以及笔色自身的力量。对笔色强度乃至“暴力”的崇拜,形成画布上的纠缠与搏斗,塑造着画家的表现性气质。它代表了人类原初的活力,以直观统辖语言,以感觉驾驭理性。更重要的是,通过这种表现性气质,人的视觉感受在自己身上发现了一种眼手合一的触觉功能,而且这一功能往往蕴含于眼观者的艺术个性之中。所以我们说画家用他的眼睛绘画,是因为他能用他的眼睛去触摸。这种触觉功能的饱满程度,在摹仿的艺术那里往往难以实现,只有通过手的“暴力革命”及其陶冶出来的眼睛的力量,才能被重新创造出来。

表现性绘画的另一个内涵在于意象的体验。意象是一种中国文化的重要中介,中国的文人通过它得以把握事物的整体与根源。这种意象既不是纯然对象,亦非纯然意识里的东西,也不是对象与意识之外的第三者,而是将对象与主体包蕴一体的想象性与体验性的整体。中国写意性绘画借用山水人物花鸟的形貌,采用书法的用笔,既写形物之风神,又写画者的胸壑。但表现性绘画的意象体验更像是一种仪式。“祭如在,祭神如神在。”通过本人的植入和置入,以身体之,感同身受。仪式的入定,调动身体的触机。直如苏轼言述文与可画竹:“心怀渭川千亩,气压十万丈夫。”这种体象之机,已然开启身不由己的兴发。“惚兮恍兮,其中有象;恍兮惚兮,其中有物。”某种神智恍惚的超验,让眼与手有如施咒一般,出入化境,并陶融其中。

表现性绘画的内涵之三是身体的热量。有若舞者将“祭如在”的狂热与激情,转释为实实在在的身体的感知与释放。这种肉身直观的表达,拒绝视觉的故事,拒绝过度的诠释,而让行为与绘画,让笔触与颜色自己说话。这个转瞬即变、激情贲张的画架直若刑架,心脏的跳动、个人的热量直接从肉体上倾注。那种欲望与沉郁,那种疑窦与身不由己,仿佛一道颜料即成一块骨头那般,抛掷在那里的时候,艺者已在其中,并将每一个观者视为同群。

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值此中华艺术宫举办“同行——2014 美术馆联合大展”之际,我提出以上中国表现性绘画的诸般精神内涵,是要从某种绘画方法论的角度,表明中国艺坛坚守绘画及其特色性的精神品质。也正是出于同样的思考,整个大展布置了一个中西综合的展览格局,来体现中西艺者在今日全球境域中面对图像媒体同行“表现”、彼此呼应的文化境况。

在中国“同行”的一边,以“中国新表现”为题,邀请 24 位活跃于中国艺坛的绘画者展示自己的绘画作品,集中体现中国当代艺术中表现性的精神力量。鉴于上文所提到的中国表现倾向艺术与西方艺术的深远联系,及其与 20 世纪本土历史发展相伴相行所形成的独特之路,同时,面对全球化图像时代所带来的艺术生态的深刻变迁以及中国艺坛坚守绘画、拓展意象性传统的持续发展,“中国新表现”的提出,具有了国际化和时代性的意义。正由于它不是一个特定的流派,但作为中国绘画的一个资源性的精神特征,它的研究和梳理显得更为重要。参展艺术家几乎亲历了三十多年的中国变革历程。他们的作品饱含着时代精神浓度,既具有视觉表现的触感力量,又接续着东方特色的意象体验,充满着后“文革”一代人强烈的肉身体验与思想内涵。同时大展以“通变涵远”为题,举办了 20 世纪写意性绘画的 10 个大师样本展,通过这些“横站在东西之间”



的一代大师的作品，展现中国近现代绘画深蓄的表现性基因，弘扬中国绘画悠远而博大的写意传统和诗化风格，与当代中国表现性绘画形成历史的呼应。

值得一提的是中国“同行”的另一个展览：“此在的绘画——中国具象表现绘画二十年艺术展”。中国具象表现绘画是中国美术学院一批艺术家在当代艺术的不断反思中，以现象学哲学为思想背景，以重建中国体象之说为归宗发展出的绘画倾向。作为“同行”，中国具象表现绘画具有两个向度的特质：第一个向度是中国与法国具象表现绘画的时代同行之旅；另一个向度是与现象学等哲学理论界的思想对话之旅。展览的主要策展人正是中国著名的哲学学者孙周兴先生。这个展览集中展示了具象表现绘画强调绘画直观的存疑与真实、视域意义的体象与构成的纠结与诗意的品格特征，彰显艺术家立足自然、放怀表现的思想与创作的姿态。

在国际“同行”的一边，以德国女策展人贝亚塔为首的策展小组精心策划了以“狂野的心”为题的德国新表现主义艺术展。作为表现主义绘画的故乡，德意志的绘画之心张扬着强烈的表现气质，凝聚而为影响世界的“一战”前后的表现主义浪潮和20世纪70、80年代的新表现主义艺术运动。此次展览既有新表现主义的代表人物巴塞利兹、朋克、英门杜夫、安森·基弗、里希特的重要作品，也有一批亲睹柏林墙内外历史变迁的艺术团体的代表新作。这批作品的在场，使得当代表现绘画东西同行的主题得以彰显，并为艺术理论研究提供难得的同场比较的机遇。西方同行的另一个展览是由老朋友桑弗参与策划的题为“琳琅满天”的意大利当代表现性艺术展，既体现罗马美学传统的深厚基因，又呈现出绘画、装置、影像的多元性表现艺术。同时展出的还有“伸出拳头——厄瓜多尔绘画大师奥斯瓦尔多·瓜亚萨明画展”和“春天来了——德国绘画大师珂勒惠支作品展”，充分展示表现性艺术的世界性和历史性的影响。珂勒惠支作为百年前的表现主义艺术的旗手，通过中国新文化的导师鲁迅介绍给中国青年，对中国近现代艺术变革产生深远影响。她的版画流溢着表现主义艺术的浓浓的血色，又清晰地镌刻着中国几代艺者的生命记忆。这个展览作为艺术作品本身，作为中西艺术同行的历史性缩影，都必将感人。

两年前，上海世博会的中国馆更名为中华艺术宫，拉开新的帷幕。这个今日中国最大的美术馆以坚守绘画艺术为基本定位，以国际视野、本土关怀为特色方法，凸显上海这个国际化都市的文化性情与特色。又适新暑，又是一季收获与播种的节候，中华艺术宫推出以“同行”为题的大型系列展，追问当代艺术的表现性精神，展示中西艺术同行呼应的历史印迹，进一步确立国际与本土比较研究的文化方法，为上海的城市文化提供了一道强烈夺目的艺术风景。

预祝展览圆满成功，预祝中外艺术家携手同行，共创未来。

许江

2014年6月15日于杭州三窗阁



## Preface

# Expressionism Together

By Xu Jiang

About ninety years ago, a group of Chinese young artists went abroad to the European countries to pursue the art. Lin Fengmian is one of them. Travelling from south to north, he learned language in Marseille, acquired skills in Dijon and Paris, and worked on free creation in Berlin. During this period, *Groping* was created by him as a representative work. This masterpiece depicts a number of great artists living in ancient and modern times; shows sincere concerns with exploration and thought. The painting has a rough style and a depressed tonality though using dark grey as its main tone. It shows man's spiritual exploration through ancient great figures, and also reveals Lin Fengmian's depression towards life when facing difficulties. The painting is affected by the expressionism which pervaded the northern German art community after the First World War, both linguistically and ideologically. The self-originated care for life, together with the gloomy and rough expressionist language, is filled with the poetic depression that is expression through the fight between spiritual disillusionment and redemption of ideal. It should be the earliest Chinese painting, which is paid attention to and is described, with a trend of expressionism in history. It's worth mentioning that in *Probing*, there is passion of extensive care that is unique in oriental culture. Almost all cultural masters from both eastern and western countries, especially the romantic poets, present in the passion. The worldwide utopia brings brilliance to the ascendant European expressionist art. The passion also touches on some kind of expressionist mystery. The theme of *Probing* speaks the fate of Chinese culture before and after the century out as a maxim.

From then on, expressionist painting appeared as a spiritual background in the probing for artistic education by earliest Chinese art schools, in the new woodcut movement advocated by Lu Xun, in the declaration made by a great number of urban youngsters in 1930s and 1940s, in the declaration of resisting war, and in the significant melody of the red culture, that is being forced to stand up to save the country and enlighten the people. What should be paid particular attention to is that expressionist painting is correspond to the oriental traditional spontaneous expression and that the correspondence once raised many poetic agreements. However, during a long historically period in the middle of the last century, expressionist painting was criticized by both realistic painting and traditional Chinese painting as the representative of formalistic painting. In the late 1970s and early 1980s, China opened up to the world, so western modern culture gradually came into Chinese art galleries and rostrums. Undoubtedly, expressionism gained much attention and response among young artists and rapidly turned into the sign of rebellion. In the well-known August Fifth Movement and following art movements, on one hand, expressionist art were belittled as an inverted unpopular expressionist trend; on the other hand, it was inspired in experimental ink painting, modern calligraphy, and some pop art and became the revolutionary power. But the criticism from every simply and strongly de-emphasized the quality of expressionist painting's language. These criticisms went through changing times and grew together into a promising and diverse artistic orientation. In another word, though expressionist painting doesn't become an artistic school placing on the blade of the cold war like German Neo-Expressionism Movement, it is always ripping in all passionate revolutionary surges.

In spite that the long-last undercurrent of expressionist painting has little combination, it shows some important spiritual connotations. These connotations cross the line of materials between oil painting and ink painting, and the line of kinds between western painting and Chinese painting. They reconstruct the spiritual system from a comprehensive understanding of the



relationship between painting and human, between painting and the crowd, and reiterate the intensity of feeling and power of the creator. To identify these connotations will help us continuously perceive paintings and grasp the mission of creation.

The first connotation I want to talk about is the power of eyes. Actually, the mission of painting is to turn something invisible to be visible and the form of visible creativity benefits from the power of eyes. Here I want to reiterate that the power of eyes here refers to the direct longing for bodies, heat and gestures like in ancient Greece and ancient Rome. As for painting, the most intuitional power is not the story nor the objects, but the stroke, color and power of the color itself. Worshipping for the intensity or violence of the color forms tangle and fight on canvas, moulds artists expressionist temperament, represents man's primitive vigor, governs language through perceptual intuition and rein reason through sensation. More importantly, according to the expressionist temperament, people finds tactile function combining eyes with hands on themselves through visual perception. And this function is often contained in the artistic individuality of the viewer. Therefore, we say that an artist paints with his eyes because he can touches things with his eyes. In the imitated art, it's hard to realize the tactile function of so much strength. It can only be recreated through the violent revolution of hands and the power of eyes.

The second connotation is the experience of image. Image is an important intermediate of Chinese cultural, through which Chinese scholars can grasp the whole and origin of things. Image here I am referring to is not pure objects, things in pure consciousness, or something that is outside of objects and consciousness. It is a whole of imagination and experience, containing both objects and subjects. Chinese freehand brushwork shows the spirits of shaped objects and of artists by borrowing the forms of landscape, people, plants and birds and by the brushwork of calligraphy. But the experience of image in expressionist painting is more like a kind of ritual. Worship someone as he is in front of you and worship gods as they are in front of you. Through the implantation and placement of the artist himself, he perceives the same feeling with his body. The concentration of the ritual mobilizes the body. Just like Su Shi's comment on Wen Yuke's paintings of bamboo: He has the shapes in his mind, so the paintings are magnificent and spectacular. Such a physical impression brings about an inspiration before you realize it. In a trance, you seem to see the image in your mind, as well as the targets contained in it. It's like some kind of supernatural experience that casts spells on your eyes and hands, bringing you into a fantastic state, and you can hardly resist the charm.

The third connotation of expressionist is the heat of human body. It's like a dancer dancing with the enthusiasm and passion of worship someone as he is in front of you into the actual perception of body and release. Refusing visual stories and excessive interpretation, the direct expression of body let behavior, paintings, brushwork and colors speak for themselves. The changeable and passionate easel is the platform of execution where the beating of hearts and heat of human are poured out from bodies. The mixture of desire and depression and the fusion of suspicion and involuntary feelings suddenly turn a brush of pigment into a bone. When the bone is thrown at one place, the artist is already here and sees every viewer as a member of his group.

## II

On the occasion that China Art Museum holds the Together-2014 Gallery Group Exhibition, I put forward these spiritual connotations of Chinese expressionist painting so as to make clear the spirit of Chinese art community's insistence on the painting and individuality. For the same reason, the exhibition arranges a comprehensive display of both Chinese and western art to reflect that Chinese and western artists now march together in expressionism and support each other in the world.

In the Chinese part of Together, 24 painters who are active in Chinese art community are invited to display their paintings with a title of China's New Expressionism. Their works together reflect the spiritual power of expressionism in Chinese modern art. I have mentioned the profound relationship between Chinese art of an expressionist trend and the special path that expressionism walked through with the local history of the last century hand in hand. Beside, art ecology has changed profoundly in the global image era; Chinese art community insists on and continuously develops the painting the tradition of extending image. Under such background, the proposal of China's New Expressionism has an internal and epochal significance. Because it doesn't belong to any specific

school, it's more important to study China's New Expressionism, which is regarded as the spiritual feature of resources for Chinese painting. Almost all Artists participating in this exhibition experienced the changes of more than 30 years in China. Their works are filled with intense Zeitgeist which contains the tactile power released through visual expressionism and experience of eastern specific image. They are filled with the embodiment and ideological connotation of the Cultural Revolution generation. In the meantime, the exhibition displays samples of 10 masters of freehand brushwork in 20th century with the theme of transformation on the basis of tradition. Works of these masters are standing between east and west to show the expressionist gene accumulated in Chinese modern painting, to carry forward the profound freehand tradition and poetic style of Chinese painting, and to correspond to the Chinese modern expressionist painting.

What deserves special mention is another part of Chinese Together: Painting in Existence<sup>a</sup> Chinese Figurative Painting in 20 Years Exhibition. Chinese figurative painting is a trend developed by a group of artists in China Academy of Art. They keep introspecting among modern art in order to rebuild the return of the theory of Chinese physical impression. As a part of Together, Chinese figurative painting has features of two dimensions: one is that Chinese and French figurative paintings travel together through times; the other is the conversation between Chinese Figurative painting and the field of philosophical theories, such as phenomenology. The chief planner of this exhibition is Mr. Sun Zhouxing, a famous philosopher and scholar in China. The exhibition focus on displaying figurative painting, emphasizes the entanglement and poetry which include direct suspicion, reality and physical impression of visual significance, and manifests artists natural, expressional thought and attitude.

In the international part of Together, the planning team led by German curator Beata well planed the Wild Heart German Neo-Expressionism Art Exhibition. Being the hometown of expressionist painting, German has an intense expressionist heart of painting. This heart is well expressed in the expressionist surge affecting the world after the First World War and in the neo-expressionism movement in 1970s and 1980s. The exhibition includes important works by representatives of neo-expressionism such as Baselitz, Punk, Inmen Doff, Anselm Kiefer and Richter. It also includes the new works by the art community that have seen the historical changes inside and outside the Berlin Wall with their own eyes. The present of these works manifest the theme that Chinese and western expressionist paintings march together, and also offer researches of art theories an opportunity to compete with each other. Our old friend Sanford also participated in the planning of the Italian modern expressionist art exhibition with the theme of "Beautiful things in the sky". The exhibition shows the profound gene of Roman aesthetic tradition and the multidimensional expressionist art covering painting, devices and photography. There are also the "Stretch Fists Out--Ecuadoran painting master Osvaldo Guayasamin's painting exhibition and the "Spring is Coming--German painting master Kaethe Kollwitz's painting exhibition". The two exhibitions fully elaborate that the influence of expressionist art is worldwide and historical. As the pioneer of expressionist art one hundred years ago, Kaethe Kollwitz is introduced to Chinese youngsters by Lu Xun who is the teacher of Chinese new culture and greatly affects the Chinese modern art revolution. Her engraved paintings are filled with the spirit of expressionist art and clearly engrave the life memories of Chinese art generations. The exhibition is an art work itself and it will be touching as the epitome of the history that Chinese and western arts marches together.

Two years ago, the China Pavilion in Shang World Expo changed renamed China Art Museum and opened anew. Now, the biggest art museum in China stands on the basis of painting to highlight the culture and characteristics of Shanghai the international city through international view and local attention. Summer comes again, and it's time for harvesting and sowing. China Art Museum holds the grand exhibitions with the title of "Together" to pursue the expressionist spirit of modern art, to show the historical trace made by Chinese and western artists together, to further establish the cultural approach to do comparative study of foreign countries and our land, and to provide Shanghai's urban culture with strongly attractive artistic scenery.

Finally, I wish the exhibition a great success and I hope that Chinese and foreign artists will join hands to create a better future.

Xu Jiang

On June 15, 2014 at San Chuang Pavilion in Hangzhou



## 策展人的话

## 绘画的此在

孙周兴、蔡 枫

当海德格尔用“此在”(Dasein)来界定人之存在时,他不再在传统的“现实存在”或者“现成性”角度来规定人的本质,而是试图在现象学和解释学意义上揭示人的可能之在。“此在”不是猪一般的现实的沦陷者,而是不断向着诸多可能性绽出的创造性的实存者。可能性高于现实性,因此艺术高于历史——这本来就是亚里士多德《诗学》里的原初教诲。可惜人类健忘。而遗忘这一点,人就沉沦于世了。

人生此在既以“可能之在”为规定或使命,则艺术必然成为此在得以实现的通道。也就是说,唯有通过艺术,人生此在及其世界才是可揭示的。此在的现象学势必是艺术的现象学。于是我们在此说“此在的绘画”。

但此在最难理解和言说。原因在于,作为可能之在的此在具有无限丰富的可能性,我们在此时此地不知道命运的脚步何时来临、从何而来、为谁而来;原因还在于,个体此在处身于生动具体而又不断弥漫的因缘联系的世界境域之中,我们被引入其中,我们被规定于其中;原因更在于,个体性的人生此在及其世界不断生成流变、动荡不息,而我们,我们这些尼采所谓的“理论人”,早就戴上了普遍化的概念性知识的有色眼镜,无视于个体变动不居的实存情态。现在我们慢慢知道了:这种无视显示着现代人的普遍无能。

目光深邃的贾科梅蒂看到了这副有色眼镜,他有一句话听来不免玄乎:我不再能够直接地看,我通过我的认识来看你。——单凭这一句,贾科梅蒂就是一个地道的现象学家。贾氏的意思是说,直接的观看已经被“认识”“中介化”了,概念化的知识框架阻碍了视觉的直接性,掩盖了知觉的真实性。

于是我们需要此在的现象学。于是我们在此说“此在的绘画”。此在的现象学首先要反思被科学—技术普遍宰制之下的人类实存处境,以现象学的直接性直面事物,介入此在,发动创造。“此在的绘画”首先要追问视觉的真实,关注艺术的真理性问题,思考个体性的创作与生活世界的开启之间的共属关系。在这条道上,不只塞尚,不只贾科梅蒂,不只法国具象表现绘画,也许还有世界上别处类似的艺术探索,而今天,我们在本次展览上看到的是来自中国的“此在的绘画”——中国具象表现绘画。

本展览第一部分“溯源·回归视觉”,展出中国与法国具象表现艺术家的日常素描习作,包括具象表现绘画自20世纪90年代初由法籍华裔艺术家司徒立先生引入中国之后的发展历程的文献展示,呈现了法国与中国艺术家在这条道路上的同行之旅。本展览的第二部分“生机·感性的完满”展出20位中国具象表现艺术家的油画作品,集中体现了具象表现绘画强调现场直观的视觉真实和视域意义的感性构成的品格特征,以及艺术家立足自然的思想与创作姿态,以此来完成对“此在的绘画”这一展览主题的诠释。

中国具象表现绘画在西子湖畔生成之际,正值欧洲艺术界激烈争论“当代艺术危机”的时期。那是20世纪90年代初。历经20余年的艺术探索,中国具象表现绘画试图以自己的方式回应这一艺术危机命题,尤其关切我们时代的架上绘画的命运。而无论如何,无论成败,他们的努力都让我们相信:唯当“此在的绘画”成立,“绘画的此在”才是可能的。

## Preface of Curators



## The Being-there of Painting

Sun Zhouxing, Cai Feng

When Heidegger used “Being-there” (Dasein) to define the existence of human, he did not define the essence of human from the perspectives of traditional “actuality” or “presence”, but reveal its possible Being from the view of Phenomenology and Hermeneutics. “Being-there” is not to live like a pig, but creative beings of many possibilities. Possibility is higher than reality, so art is higher than history—those were the words which originated from *The Poetics* of Aristotle. It’s a pity that human is too forgetful to keep this in mind, so people give themselves up to the world.

Since “possible existence” is as regulations or mission of human existence, art is inevitably becoming the way of realizing being-there. In other words, only by art, can human existence and its world be revealed. The Phenomenology of being-there is also becoming the Phenomenology of art. Therefore, we are here to discuss “being-there of painting”.

However, it is most difficult to understand and interpret being-there. Because on the one hand, being-there of possible existence possesses unlimited possibilities, such as we have no idea of our destiny right here right now; On the other hand, individual being-there is situated in a world horizon of lively and mutual connection, by which we have been attracted and restrained; Moreover, we have ignored the situation that individual being-there is changeable, since we all wear glasses of conception knowledge as Nietzsche described. Now we have gradually realized that such ignorance is just the incompetence of modern people.

Giacometti has noticed that pair of glasses and said: I could no longer look directly, I would look at you through my understanding. — Giacometti is proved to be an authentic philosopher of Phenomenology by these words. What he meant is that direct looking had already been “intermediated” by one’s “understanding”, so that the immediate vision had been blocked by the frame of conceptual knowledge, and the truth of perception had been covered.

Therefore, we need Art Phenomenology of being-there. And we are here to discuss the “Painting of Being-there”. First of all, Phenomenology of being-there has to reflect the existential situation of human under a wide control of science-technology, by confronting things directly, intervening being-there, and inspiring creation. The “Painting of Being-there” has to ask the truth of vision first, pay attention to the truth of art, and consider the relationship between individual creation and the living world. There is not only Cezanne, not only Giacometti, not only French Figurative Expressionist Paintings on that way, but perhaps some other art explorations in the world. And today, we are going to present you the “Painting of Being-there” from China in this exhibition-- Figurative Expressionist Paintings of China.

The first part of the exhibition “Tracing Back Return to Vision” shows a fellow travel of French and Chinese artists together. It presents daily sketches by Chinese and French Figurative Expressionist artists, including documents recording the history of Chinese figurative expressionist paintings, which were introduced into China by Chinese French artist Mr. Szeto Lap since 1990s. The second part of the exhibition “Vitality Perfection of Perception” presents the oil painting works of 20 Chinese figurative expressionist painting artists, which shows the characters of emphasizing the on-site visual truth and perception construction of horizon, and artists’ thoughts and creation postures based on nature, which explains the theme of the exhibition “Painting of Being-there”.

When Chinese Figurative Expressionist Painting was born by the side of West Lake, it was the period of a fierce debate on “Contemporary Art Crisis” in the European art world. That was in the beginning of the 1990s. After 20 years’ exploration, Chinese Figurative Expressionist Painting has tried its own way to respond to this proposition of art crisis, especially the destiny of easel painting of our times. Anyway, by their efforts, we confess that only when “painting of being-there” exists, can “being-there of painting” be possible.

异邦的先声

The Foreign Heralds