



主编 杨飞云



中国艺术研究院中国油画院
Chinese Academy of Oil Painting of Chinese National Academy of Arts

油画研究

Oil Painting Study

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主编/ 杨飞云

装帧/ 林仲奕

责任编辑/ 鄂俊大 关欣

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序

在当今时代，各艺术门类在相互的影响中交融并淡化着自身的界限，同一艺术门类也因此可以扩展、丰富着自身的呈现形态，但这种演变的趋向并不能抹杀艺术家创造个性的追求，而正相反，独特鲜明的艺术个性和高格调的文化品格，正是构成一个成熟的艺术家的主要标志。艺术个性的彰显和文化内涵的厚度，帮助一个艺术家的作品与当代观众产生内在情感与精神境界的紧密联系。因此，对当代艺术家而言，执著的艺术理想的追求仍然是不可或缺的。中国艺术研究院中国油画院筹划的“寻源问道——油画研究展”，除了展示我国油画艺术家代表当代整体水准的创作以外，他们努力追求自身艺术目标的执著，探寻体现自身鲜明艺术个性和艺术格调的认真，也是值得人们看重的。

百余年来，作为外来画种的油画在中国的传播过程中，不断被中国艺术家们所选择、认识、认可，并在其中融入了中华文化的艺术认知方式和观念，逐渐形成了富有技法特色和风格面貌的中国油画，使之成为中国艺术的重要组成部分。油画的传统技法与体现中国本土面貌相融合并呈现于创作，一直是中国油画家的执著追求。与传统中国画不同，油画以其材料、工具和技法的特殊性而另具独特的艺术表现力，在我国当代的艺术创作特别是在重大题材的表现方面与中国画相互补充、相得益彰，发挥了其特有的功能。同时，油画在反映日常生活、表现人物、表达自然魅力诸方面，又具有不同于其他画种的审美特点，深得我国众多艺术家和广大群众所喜爱。

近半个世纪以来，中国油画在20世纪前半叶成就的基础上不断发展，取得了令世人瞩目的重要成就，油画研究与教育不断深化与提升，创作队伍不断壮大，优秀作品大量涌现。在此过程中，老一辈油画艺术家以自己对艺术的挚爱和炽热的创作激情，投身于表现新时代的创作之中，用自己的画笔及时讴歌和反映社会主义革命和建设的伟大成就，展现人民生活 and 精神的崭新面貌，传达艺术家的审美认知，体现人们的审美需求，创作了大批堪称经典的优秀作品，充实和丰富了新中国的文化艺术宝库。在此进程中，由于“文化大革命”的极左影响，压制了艺术家的创造，也压抑了油画艺术民族化的探索。改革开放新时期以来，油画艺术的发展呈现新貌。著名的油画艺术家们，特别是很多中青年油画家继承传统，并积极探索油画艺术的语言特性和表现规律，不断创新，使油画艺术的本体语言更加丰富，精神内涵不断拓展。特别是在油画民族化的发展道路上，能不断从中国传统艺术中汲取营养，在油画创作中探索和发掘中国传统的审美认知方式和表现方式，使中国油画不离外来传统而又具有了更加丰富和鲜明的中华民族艺术特色。

创立于2007年的中国艺术研究院中国油画院，在建院过程中吸纳了一大批当代中国油画界的著名艺术家，致力于中国油画的创作与研究，并在油画创作后备人才的培养上积极探索，努力开辟中国油画继承、创新、发展的新纪元，已取得了丰硕的成果。由中国艺术研究院主办，中国油画院承办的“寻源问道——油画研究展”，是中国油画院成立以来所组织的中国油画艺术家们创作成果的又一次集中展示。这次展览旨在通过油画艺术传承本体之“源”和油画艺术精神与法则之“道”的探寻，交流与探索中国油画在新的历史时期如何进一步体现中国民族艺术特色，如何建立中国油画艺术的评价体系，如何体现艺术的核心价值，以及如何在科学发展观的方针指引下，以艺术的方式表现和谐社会发展的新面貌和人的内心世界，将进一步展现中国油画创作洋溢的民族文化自信和艺术魅力，我想，参展艺术家的精心之作，定会使这些想法得到充分的体现。

王文章

中华人民共和国文化部副部长 中国艺术研究院院长

2008年10月15日

Preface

In our time, kinds of the arts categories are in the blend and play down their own boundaries in the influence of each other, the same category of art also can expand and enrich the forms of their own. But this evolvement trend does not deny artists to create individual pursuit, and on the contrary, the unique and distinctive artistic style and high-style culture character are the main signs of a mature artist. The demonstrating of the artistic style and the thickness of the cultural connotation will help the works of an artist to contact closely the inherent emotion and spiritual realm of the contemporary audiences. As a result, for the contemporary artists, the persistent pursuit of the ideals of the arts continues to be indispensable. "Seek the source—the oil painting research exhibition" which designed by Chinese Academy of Oil Painting of Chinese National Academy of Arts, in addition to display creations of China's oil paintings that represent the overall level of contemporary artists, they make great efforts in the persistent pursuit of the art goal, seriously explore distinctive artistic style and art pattern of their, and what they do is worth to value.

More than a century, oil painting, as a foreign kind of painting, in China, in the process of propagation of it, has been chosen, understood, recognized frequently by Chinese artists, and blended the cognitive style and concept of Chinese culture in it, gradually formed Chinese oil painting with rich techniques, characteristics and style, made it an important part of the Chinese art. The amalgamation of the traditional techniques of the oil painting and the outlook of local of China present in a creation, which is Chinese oil painting artists have been seeking. Different from the traditional painting, oil painting has particular art expressive force because of the particularity of materials, tools and techniques. In China's contemporary artistic creation, especially in expression of the major subjects, oil painting and Chinese painting complement each other, bring out their best and exert its proper function. Meanwhile, the oil painting has different aesthetic characteristics of the other kinds of painting in the aspects of reflecting the daily lives of people, exhibiting the character and expressing the natural charm, thus it has won many favors of the artists and the general public in our country.

Nearly half a century, the Chinese oil paintings constantly have been developing based on the achievements of the twentieth century in the first half, achieved important fruits attracting world attention, and the research and education in oil painting have been deepening and enhancing, and the creative teams go from strength to strength with the emergence of a large number of excellent works. In this process, the older generation of artists of oil paintings have devoted their own love of the arts and creativity heated passion into the performance of the creation of the new era, using their brush in time to eulogize and reflect the socialist revolution and the great achievements of construction to show the People's brand-new look of lives and spirit, convey the artist's aesthetic perception, reflect the people's aesthetic needs, create a large number of outstanding works of rated classic, fill and enrich the treasury of culture and arts for new China. In this process, because of ultra-leftwing of the Cultural Revolution, the artist's creation and the exploration of nationalization of the oil painting were oppressed. In the new era of reform and opening up, oil painting has been showing the new development. The famous oil painting artists, especially many young and middle-aged artists, have inherited the tradition, and taken an active part in the exploration of the language features and expressive laws of the oil paintings, constantly inaugurated, making the content of oil painting richer, expanding the connotation of the spirit. Particularly on the road of the development of the nationalization of oil painting, they can derive the nutrition from the Chinese traditional arts, explore and dig the traditional aesthetic perception and expressive in the oil paintings creation, so that Chinese oil painting will have a richer and more distinctive artistic characteristics of China with the outside tradition.

Chinese Academy of Oil Painting of Chinese National Academy of Arts, which was founded in 2007, has absorbed a large number of famous artists of the contemporary Chinese oil paintings in the process of construction, and it is committed to the creation and study of the oil paintings, and takes an active part in the exploration of training talent reserve for the Chinese oil paintings, makes great efforts in clambering on the new realm of succession, innovation and development, has achieved fruitful results. "Seek the source—the oil painting research exhibition", which sponsored by Chinese National Academy of Arts, undertaken by Chinese Academy of Oil Painting of Chinese National Academy of Arts, is another concentrative revelation of creative fruits of Chinese oil painting artists organized by the Chinese Academy of Oil Painting from its formation. This exhibition aims to through the exploration of the "source" of the oil painting and the "road" of artistic spirit and laws, exchange and explore how the Chinese oil painting to further embody the characteristics of Chinese nation art in the new historical period, how to create a evaluation system for Chinese oil painting, how to embody the core values of the art, and how to express the new look and the people's in inner world in the harmonious society through the means of art under the direction of the policy of scientific concept of development, to further show the self-confidence of national culture and artistic charm in the oil paintings. I think, the artists' well-made creations in this exhibition will bring full effect.

Deputy Director of Ministry of Culture of P.R.C.
Headmaster of Chinese National Academy of Arts
Wang Wenzhang
October 15th, 2008

规范、个性及其他

邵大箴

杨飞云君嘱我为中国艺术研究院中国油画院筹划的“寻源问道——油画研究展”写点东西，我一时觉得无从下手。这几年我为中国油画现状写过一些文章，话说得不少，但自感限于视野与水平，新意不多，再说就是“老生常谈”了。无奈杨君诚意相邀，我只得硬着头皮说两点意见，请同道们批评。

一、油画的前途

20世纪以来，油画艺术在发展过程中不断遇到新的课题。早在20世纪初，西方传统形态的写实油画受到来自表现性、象征性、抽象性油画的挑战，油画表现语言发生很大变化；从20世纪70年代起，西方观念艺术崛起，采用多种媒介的装置艺术成为新的艺术样式，这对平面的油画艺术是一种挑战，而近十多年，西方出现的视觉文化观念，缘于摄影、录像新科技手段创造的影像，质疑绘画形式存在的必要性。由此有人发问，当今世界人们运用科技手段在造型、色彩、空间构成上可以做出各式各样的图像，油画还有存在的价值吗？这些问题同样困扰着中国的艺术家们。

我想，一种新艺术门类或形式的出现，自有其合理性。西方艺坛上表现性、象征性和抽象性思潮对古典写实的反拨，只能使写实绘画在一个时间段里受到抑制，而不可能使写实油画消失。艺术创新与科学创新有所不同，虽然它们都是在已知的基础上探索新知，但科学领域内的新原理、新定律一旦成立，旧的原理、定律即被推翻。艺术上的探新则不然，即使新思潮、新样式猛烈抨击已经成为传统的模式，但旧的表现方法仍然会有存在的价值。就拿西方写实的绘画来说，它在20世纪上半期经历了一段坎坷曲折的历程之后，于20世纪70年代出现“复苏”的景象，又重新显示出活力和生气，成为当今画坛多元格局的组成部分。同样我们可以认为，近二十年来观念、装置艺术对绘画、雕塑的挑战，只能促使绘画、雕塑按照自身发展的规律和形式特点走革新之路，以适应时代的需要。绘画、雕塑不会消失，作为绘画的一种——油画，也不会消失。

至于用摄影、录像等手段完成的影像，即使在写实的层面上或“画面”境界的构造上，可以与绘画一比高下，但在表达感情的微妙和细致上，它不能替代用心、脑、手合作完成的绘画创作。应对新图像的挑战，西方一些艺术家所做的各种探索和取得的成果，可供我们借鉴。像英国的卢西安·弗洛伊德、西班牙的安东尼奥·洛佩斯这类画家用缜密、冷静、理性的写实手段，描写他们非常熟悉的人物与风景，开辟新写实画风，这是一种；像德国的里希特，借用摄影手段改变或补充绘画的表现方法，是另一种；而长期在美国从事艺术创作的英国画家霍克尼，把绘画、摄影和装置集于一身的创作，又是一种。总之，新科技的影像、图像没有窒息他们的艺术，反而激发了他们的艺术创造力。事实上，我们中国艺术家也在探寻各种途径，应对新影像、新图像给绘画创造提出来的新问题。

客观环境对中国油画进一步发展是有利的，随着国内经济快速增长和人民物质生活的提高，大众对艺术的需求在不断增长，油画市场的现状和前景令人乐观，这是油画发展的基础，但我们也应该清醒地认识到，市场对艺术来说是一把双刃剑，它可能促进油画的发展，也可能使油画创作偏离方向，为满足市场、为适应市俗趣味而导致艺术的精神弱化。当前我们面临的课题是在市场经济条件下推动包括油画在内的一切艺术门类健康发展。政府部门要拨出一部分收藏资金鼓励有社会现实意义的油画创作，并对有关艺术家在精神上予以褒奖，而作为艺术家，要对市场机制对艺术创作的影响有全面的认识，要增强自己的社会责任感，要关注社会现实、关注人生，提高自己各方面的修养，用自己有文化含量的作品满足社会的需要。此外，在美术组织机制和展览运行机制上，还要采取有效措施，促进青年艺术家的健康成长。

二、绘画语言的共同规范与个性创造

继承与革新是艺术的永恒话题。艺术作为人类表达思想感情的手段，随着时代的进程一定要发生相应的变化，变化的是某些观念以及手段、媒介、形式和技巧，而它的本质，它的原理，有永恒不变的一面。这是因为人性中追求真善美的理想是永远不会变化的，而艺术之所以产生和之所以传播，是因为它是人类精神需求即人性需求之一部分，不会随着时间的变化而丧失其本能与性质。

促进艺术变革的有各种因素，其中最根本的是社会因素。社会经济、政治和组织结构发生的变化，必然会影响

社会文化发生变化，从而影响人们的思想感情和审美趣味，而身处其中的艺术家们必须敏感于这种变化，在艺术上作适当的调整，作相应的变革，以适应时代和大众的审美需求。这就必然会形成这样或那样的艺术新思潮，出现这样或那样的新样式、新风格，但是，对发生的新思潮、新形式风格和新的语言样式要做出准确的价值判断，则需要时间。只有真正有探索意义和创新价值的新思潮、新风格，才能在艺术进程中占有自己的位置，否则只能是昙花一现。这说明，艺术家在艺术变革和艺术创新中，除了要有胆量和勇气之外，还要有见识和修养。这里说的见识和修养就是对艺术规律和原理的认识与把握。有修养的艺术家，必然是深谙艺术规律的，他们一般能透过艺坛的表面现象看到事物的本质，在实践中会有所坚持、有所追求而不随波逐流。他们会在适应群众审美需求的同时，保持艺术的格调，用自己的作品悄悄地提高大众的审美水平，而缺乏修养、不懂艺术规律的艺术家则可能在一味迎合大众趣味中断送自己的艺术前途。

前面说过，艺术有变的一面，也有恒定的、不变的一面，喜新厌旧乃人之常情，艺术创作与艺术欣赏也不例外。艺术家和大众都不愿墨守成规，这是常理，可是人们往往在热衷于变革时忘记了艺术创造的共同规范，忘记了艺术创造规律。例如中国画的创新，既不能为传统规则束缚而裹足不前，也不能离开中国画的优秀传统，抛弃基本的笔墨规范“为所欲为”，同样，油画创新也要遵循几百年来油画艺术积累的宝贵经验，在这个基础上求突破与拓展。我们强调艺术家要有个性风格，这没有错，可是必须十分明确地指出，艺术家成熟的个性风格包含了两个不可或缺的要素：共同的规范和面对客观世界艺术家独特的个性把握。前者着重于继承与延续，后者则是个人在艺术创作上的新探索。人们往往有一种误解，以为在艺术创造上的继承与创新、延续与拓展是相互对立的，其实，这两者的关系紧密不可分割。机械地承袭前人的经验而没有独到的体会和创造，并不是真正的继承，同样，离开了继承奢谈创新与发展，也毫无意义。

“原创性”是创造性的高度发挥，那当然是值得提倡的，可是是一个人的创造性，不论在科学领域，还是在艺术领域，都应该建立在知识与经验的基础之上，离不开前人的创造，离不开传统。任何创造性，包括原创性，都应该受到某种规范的制约，不可能是无拘无束的，事实上，一切艺术创造不可能抛弃一切规范与法则。1800年，歌德开始写十四行诗，其中有一首题目叫《自然与艺术》，最后两行是：“在限制中才显出名手，只有法则能给我们自由”，表达的就是这个意思。20世纪有些西方现代主义的艺术家们那种过分狂傲的心态和目空一切的“创新”，达到了骇人听闻的地步，是走过了头，失去了“度”，而“度”对任何事物都是至关重要的。艺术创造要不断探求扩大自己的边界，丰富自己的媒材和表现语言，运用现成材料，运用现代社会的废品，运用其他艺术，如表演艺术的语言，使之融入新的有机体中是无可非议的。艺术与生活行为的某种结合，也是值得欢迎的，这样做的目的是为了使艺术更具有感人的力量，使艺术更具有现实的品格和内在的生命力，而不是消解艺术本身。

Norms, Personality and etc

Shao Dazhen

Yang Feiyun has asked me to write some articles for “seek the source—the oil painting research exhibition” which designed by Chinese Academy of Oil Painting of Chinese National Academy of Arts, and I can not gain the upper hand temporarily. In recent years, I have written some articles on the status quo of Chinese oil painting, but I felt limited field of vision and level, little innovation in my papers, if I repeat them again, it will be “a home truth”. However Mr. Yang invited me in good faith, I had to say only two points of view, please oblige me with your valuable comments.

I . the Future of the Oil Painting

Since the 20th century, the oil painting art continue to face a new challenge in the process of the development. As early as the beginning of the century, the traditional western forms of the realism oil paintings have been facing the challenges from the expression, symbolism and the abstract oil painting, and the expression language of the oil painting has greatly changed; since the 1970s, the conceptual art rose in the west, the devices arts using a variety of media have become a new art form, which is a challenge for the plane oil painting art; in the past decade, the emergence of the western concept of visual culture which rooted in photography, create images by the technological means of new scientific of video, it has oppugned the necessity of the existence of the form of drawing. This question was, in today’s world, people can use scientific and technological means to make all kinds of images in the shape, color, construction of space, is there any value in the existence of the oil painting? These problems are also puzzling the Chinese artists.

I think the appearance of a new form or class of art, it has its own rationality. In the western art world, the expression, symbolism and the thoughts of abstract repelled the classical realism, but they only made the realistic painting restrained in a certain time, and can not make the realistic oil paintings disappeared. Artistic innovation and scientific innovation are different, although they are both exploring new knowledge on the basis of known knowledge, the new principles and new laws once established in new areas of scientific theory, the old principles and laws were overturned. The new artistic exploration is not so, even if new ideas, new styles have inveighed the traditional patterns, the old methods of expression still have value. In term of the western realism painting, in the first half of the 20th century it had gone through a difficult and tortuous course, in the 70s appeared the picture of recovery, once again showed its energy and vitality, had become an integral part of the pattern of multi-structure in current art world. We can also believe that, in the past 20 years, the challenge of concept and the installation art to the painting and sculpture, only can urge the painting and sculpture according with the laws of their own development rule and the characteristics of the form to go on the road of innovation to meet the needs of the times. Painting, sculpture will never disappear, as a sort of painting—oil painting, it will not disappear.

As to the images completed by the means of photography, video, and etc, even they can follow the original route by the painting in the level of realism or the structure of screen bourn, but in the views of the delicacy and particularity of the expressing the feelings, it can not replace the painting creation complete carefully by the cooperation of heart, brain and hand. To deal with the challenges of the new images, we can learn from all kinds of results achieved by some western artists had explored and gain. Such as British painter, Lucian Freud, Hispanic painter Antonio Lopez who used the careful, calm, rational and realistic means to describe their characters and the landscapes which they were very familiar, opening up new realism style, which is a sort; as Richter of Germany who used the means of photograph to change or add the expression of the painting, is another sort; the British artist, Hockney, who engaged in the artistic creation for a long-term in the United States, whose works rolled painting, photography and installation into one creation, is also a sort. In short, the new technology image and picture do not stifle their art, instead stimulated their artistic creativity. In fact, Chinese artists are also exploring the ways to deal with the new issues rose from new images and new images for creating paintings.

The objective environment is advantaged to the further development of Chinese oil painting, with the rapid increase of economic and improvement of the people’s material life, the demand of public in art is growing, the current situation and prospects of the oil painting market is optimistic, which is the basis for the development of the oil painting. But we should also realize clearly that the art market is a double-edged sword, which may promote the development of the oil paintings, and also may make the oil paintings deviate from the direction, in order to satisfy the market, adapt to the folk fun and lead to the weakening of the spirit of art. At present, our task is to promote all categories of the arts including the oil paintings to develop healthily under the market economy. Government departments should allocate part of the collection of funds to encourage the creation of the oil paintings with realistic social significance and give spiritual praise and honor to the artists. As an artist, they should have a comprehensive understanding that the market mechanism is impacting artistic creation, and it is necessary to enhance their sense of social responsibility, pay attention to the social reality and the life, improve culture of their own of all aspects, use the works with their own culture and content to meet the community need. In addition, effective measures should be adopted on the organizations mechanisms and the exhibition operating mechanism of the fine arts to promote the healthy growth of the young artists.

II. the Common Norms of the Language of the Painting and Personality Creation

Inheritance and innovation is the eternal subject of art. As a means of expression of human thoughts and feelings, with the development process of the time, the arts must occur corresponding changes, and which will change is the certain concepts, means, medias, forms and techniques. And its essence, its principles are immutable. Because human nature in pursuit of the ideal of beauty will never change, and the arising and diffusing of the arts are due to the human's cultural demands namely the part of human nature demands will not lose its instinct and the nature with the change of the time.

There are a variety of factors promote the art changes, thereinto the most fundamental factors is the social factors. The changes of Social economy, political and organizational structure will inevitably affect the socio-cultural changes, thus affect people's thoughts and feelings and aesthetic taste. And the artists who are in the midst of the changes must be sensitive to such changes, make the appropriate adjustment in the art and the corresponding changes in order to adapt to the times and aesthetic needs of the public. So it will inevitably bound to one or another formation of a new artistic ideas, appear one or another new model or new style. However, we need time to make accurate value judgments on the occurrence of new ideas, new forms and style and language of the new style. Only these new ideas and new styles with groping meaning and value of innovation that can be in the possession of their own position in the process of art, otherwise they will only be a flash in the pan. This shows that in the changes and innovation in the arts, the artists must have not only the guts and courage, but also knowledge and self-cultivation. The knowledge and self-cultivation here are the understanding and grasp of the laws and the principles of the art cultured artists must be familiar with the art laws, and they generally can see the nature of things through the outward look of the art world and they will persist in practice and have goals, rather than following the crowd. They will meet the aesthetic demands of the mass, at the same time keep the art pattern, quietly improve the general aesthetic level with their work. The artists who lack of self-cultivation and do not understand the law of the artists may endanger their future of the art in simply meeting the public interest.

It has been said previously, there is a mutative side in the art and there is also constant and changeless side, it is human nature to love the new and loathe the old, so artistic creation and appreciation of art is no exception. It is common sense that artists and the public are unwilling to follow the beaten track. But people always forget the common norm of artistic creation when they keen to change the art. For example, the innovation of Chinese painting, which not only can not hesitate to move forward because of the traditional rules, but also can not leave the fine tradition of Chinese painting to abandon the basic norms of painting to do whatever they want. Similarly, the innovation of the oil painting must follow the valuable experience accumulated for hundreds of years, seeking the breakthrough and development on this basis. It is correct to emphasize that artists should have personality style, but it must be very clear that the artist's mature personality style comprise two essential elements: the common norms and the grasp of artist's unique personality in the face of the objective world. The former one focuses on the succession and continuity, while the latter is the personal new exploration and artistic creation in the artistic creation. People always have a misconception that the succession and innovation of the artistic creation is mutually antagonistic to the renewal and expansion. In fact, the relationship between the two is close and inseparable. Automatically following the experience of their predecessors without unique experience and creation is not a true succession; similarly, to talk about innovation and development without succession is also meaningless.

Originality is a high degree of creation, of course, it is good for advocated. However, a person's creativity, whether in the fields of science or art, should be built on the base of knowledge and experience, and they can not be separated from the creation of predecessors, can not be separated from the tradition. Any creativity, including originality, should be restricted by some kind of norms, and they can not be unfettered. In fact, all artistic creation can not abandon all the rules and norms. In 1800, Goethe began to write sonnets, one of which named as *Nature and Art*, the last two lines are: "a famous player is only in the restriction, only the laws give us the freedom", which just express the meaning. Some Western modernist artists in the 20th century, whose innovation were too arrogant and supercilious and had reached appalling extent, they were too far away, had lost degrees. The degrees is of vital importance for everything. Artistic creation must constantly search expanding and creating their own borders, enriching media and the expression languages of their own, using the ready-made materials, using the waste products of modern society, using the language of other arts (such as the performing arts) to make it into a new organism, it is reproachless, and the certain blending of art and life is also welcome. The aim in this is to make art have more moving force, to make art have more realistic character and inherent vitality of art, instead of clearing up the art itself.

油画文化自觉的期待

——写在“寻源问道——油画研究展”之前

吕品田 中国艺术研究院研究员、《美术观察》主编

由中国艺术研究院主办，中国油画院承办的大型油画展“寻源问道——油画研究展”将于年底在中国美术馆举办。在展览层出不穷的今天，这个展览值得期待。所值得期待的或许不在于它一定会推出什么惊世之作，或者会产生什么划时代的骇俗意义，而在于它将很大程度地体现中国艺术研究院这所国家级综合性艺术科研机构积极介入美术创作领域的宏观运思，以及中国油画院作为其隶属机构志在促进油画艺术健康发展的具体运作。

集合在中国油画院这面旗帜下的一批志同道合者，为自己的艺术实践提出了“寻源问道”的目标，同时也向油画界提出了这个目标。这当然会有相应的学术考虑和价值诉求，此前中国油画院会同《美术观察》杂志社曾召集过专门的座谈会，邀约部分著名艺术家和理论家就此话题先行交换过意见。尽管意见各有所重，但大家都深切认同“寻源问道”所强调的现实针对性，希望通过凸显学术把握力的展览及相应创作面貌的展示，能够向社会传递某种相对明确的价值取向或价值判断。在价值追求多样化甚至多元化的今天，社会的健康发展需要加强核心价值体系的建设，需要端正和昭示社会的主流价值取向，艺术领域同样面临这个问题。“寻源问道”目标的设定，有着这方面的考虑，也希望通过有诉求的思想和实践探索，促进油画艺术核心价值体系的建设，并且以创作上包括诉诸作品物化形态的具体性，鲜明地提出涉及或关系油画艺术核心价值的认识。就此意义而言，作为目标追求的“寻源问道”，是中国油画艺术发展至今而历史地提出的文化自觉要求。

在中华民族的现代审美进程中，油画艺术带着中国人的满腔诉求，走过了一百多年的旅程。它用有别于中国传统绘画方式构筑起的人文景观，不仅记录了这一百多年来的中国社会生活，还以不断融入中国社会生活的状态和趋势参与中国现代文化形态和审美价值的建构。回望历史，在中国的社会情境中，经中国艺术家的创造性把握，油画艺术一方面综合来自欧洲古典艺术和现代艺术的影响，一方面融合本土审美意识和绘画传统，经历了何等程度的变化！20世纪上半叶，在本土艺术的汪洋大海中，形同孤岛的油画艺术还只是孤傲地折射着欧洲现代艺术革命的奇光异彩，国人对它还缺乏基本的认识。20世纪中叶之际，油画艺术的技术品格和文化因素，被致力社会文化变革的国家意识形态所选择，以至在现实主义创作方法的框架中展开了一段辉煌显赫的历史，并享有“油老大”的重要地位。20世纪后期，改革开放的恢弘的国家社会实践为艺术家提供了更加开阔的国际视野，以至人们满怀激情和新奇地重履西方现代艺术革命的足迹，继而又迅速地接续“现代主义”之后的故事，使油画艺术以高度多样化的创作格局成为中国最为活跃的一个艺术领域。综观当代中国油画创作，其中既有对重大历史事件和社会现实的反映，又有对高尚人生风操和日常生活情趣的表现；既有重“再现”的写实手法的运用，又有重“表现”的抽象、变形、装饰、象征和表现手法的借鉴。可以说，在当代中国油画艺术的横断面上，几乎汇集了西方“古典—现代—后现代”历史跨度中的各种表现手法和风格样式，其丰富程度令人惊讶。

然而，繁荣与活跃的当代中国油画创作，也在发展中呈现出诸多问题。这些问题中，有的是在新的历史条件下所出现的新的问题；有些则是文化引进高速化过程中一直缺乏认识或未能得到充分解决的问题；有的是出于外界的挑战；有的则是出于自身的作为。总之，今天的中国油画艺术和艺术家有诸多需要直面的问题和诸多需要应对的挑战，而“寻源问道”即包含着相关的认识诉求。

20世纪80年代以来，张扬个人主义价值观和个人经验、摆脱社会责任担当的思想和实践倾向，一方面促进了油画艺术的多样化发展，一方面也消解着油画艺术的社会共识和价值准则，从而造成审美认知和价值取向的“多元化”。在当代油画创作上，这种思想和实践倾向很大程度地冲击了原先的主流形态，造成艺术价值的蕴涵和表征缺乏主导性、倾向性、延续性和统一性。我们注意到，时下油画创作十分流行自然主义方法及风格，人们往往热衷于描绘现实生活中的个别现象和琐碎细节，一味追求事物的外在真实，而忽视对生活现象作合乎社会理想和主流价值取向的分析、概括和判断，以致把个别等同一概，把偶然视为必然，把瞬间当做恒常。我们注意到，因缺乏社会共识和价值准则，时下的油画创作往往在盲目中落入盲从，无法在复杂的时局中保持清晰的价值判断和正确的方向把握。很明显的是，现在多有画家热衷于把落后、奴性、愚昧、呆傻、麻木、懦弱、粗痞、怪异等消极的人格因素解读、认定为所谓中国人的“国民性”，每每用这样一些脱离历史、人为臆造的概念化的符号形式来表现所谓中国文明的“本质”

或“状态”，以迎合西方中心主义的认识立场和利益诉求，从而造成对中华民族形象和中国国家形象的严重损害。我们注意到，时下油画创作太重一己之私的表现，以致“颓放”、“慵倦”、“冷漠”、“盲然”、“无聊”、“萎靡”、“惶惑”等缺乏公共性的极端个人经验充斥画面，其美学境界和艺术品格偏于绮靡孱弱，呈现出一种病态感或变态感。相比之下，那种凸显社会意识、扬厉公共价值、激发奋斗热情的主题性创作，门庭显得异常冷落，水平也急剧下滑，而那些表现希望、光明、理想和美好的艺术形象以及端直骏爽、刚健正大的美学因素，则普遍淡出当代油画创作。

价值追求方面的问题，促使我们要在“源”上进行思考。也就是说，今天我们需要认真地思考油画艺术的社会价值来源问题。20世纪90年代的中国艺术，随同整个社会价值体系处在一种调整状态。其价值取向最重要的变化之一就是，理想主义因素逐渐削弱，对个体自我的人生体验和现实需要的关注日益增进。表现在油画创作上，就是“写实”方法被特别地加以强调，并在实际中引以为不加分析、判断和选择的自然主义的“写真实”。这种不乏特定历史原因的“写实”作风，把对现象或物象作具体而逼真的描绘理解为绝对的真实，但实际上它所表现的只是个人的感官经验，并没有涉及生活真实的普遍性以及艺术真实的社会性。由于艺术家沉溺于将个体价值绝对化的“自我表现”，人们多觉得当下的油画艺术作品普遍缺乏“精神性”，因为所谓的“精神性”一定是体现人类社会性、关切社会价值的思想情感。健康的艺术真实观不主张把个别等同一般、把偶然视为必然、把瞬间当做恒常，也不要求只是反映“已经如此”的现实。它强调通过现象或物象的具体描绘生动地揭示生活的一般性、必然性和恒常性，强调通过艺术手法集中而鲜明地反映“应当如此”的社会生活。艺术的真实性不取决于与生活现象近似的程度，而在于与社会意识和社会理想接近的程度。无论个体心灵有怎样的物象感受的真实性或生活体验的实在性，也只有当它们与社会意识和社会价值保持统一或趋向统一时才具有对这个社会而言的真实价值，其艺术的表现才具有真实性。油画的写实语言形式源于视觉对于现象或物象的文化认知，油画艺术的真实价值源于社会化的心灵感动及其生动而贴切的表现。对于强调真实性的写实油画艺术而言，其生存和发展的基础不仅在于以真实描绘事物形象为特征的形态学意义，更突出地表现在它需要以“艺术的真实”对世间人事做出符合社会意识形态和主流价值取向的评价，欧洲文艺复兴以来的古典油画发展历史充分地表明了这一点。今天，坚持写实油画艺术创作，特别需要对“写实性”或“真实性”价值做一番“寻源”工作，需要深入地研究欧洲古典油画艺术在认识和把握社会价值方面的历史经验。

20世纪80年代以来，强调观念革命和艺术创新、努力摆脱艺术规范和技术标准限制的实践倾向，一方面极大地拓宽了油画艺术的疆域，一方面也消解着人们关乎油画艺术的本体意识和形态认知，从而造成其边界和形质的“无限化”。我们注意到，“反技术化”是当代油画创作普遍而明显的一种倾向。许多画家热衷于以看似缺乏专业技术训练或技术驾驭能力低下的样子，来显示一种突破或否定既有技术要求和规范的创作态度，并以一些实在有失“专业水准”的花样文章为炫耀，奉之为“个性追求”、“先锋实验”、“形式独创”或“风格特色”等等。这种以“低技术含量”为共同特征的创作倾向中虽不乏真诚的探索和尝试，但更有故弄玄虚、自诩前卫、标榜创新、吸引眼球、制造商标的刻意之心以及借调侃作秀、胡作非为的“反姿”哗众取宠的营销之图。“反技术”创作倾向空前地挑战和冲击了确立油画自身品质和价值两个基本点——“油”和“画”。非油画媒介、非油画传统方法和非绘画性因素的过度介入，日益消解了体现油画本体价值与文化自觉的技术标准及形态学特征，使油画在无限制状态或反限制状态中变得扑朔迷离、难以把握，使油画变得越来越没有确立自己存在方式和存在价值的当然理由。一段时期以来，在以“油画”为冠的一些个人展览或专业权威机构组织的全国展览上，油画自我解构的尴尬和无所适从的惶惑已有不同程度的表露。毋庸讳言，无视必要限制、强调绝对自由的“反技术化”，是造成油画创作紊乱失范的重要原因之一，同时这也表明油画艺术评价体系建设的不力。我们也注意到，油画艺术在努力融合本土审美意识和绘画传统的过程中，出现了一种疏离自身规律和表现传统的“国画化”趋势，这种以“平面化”、“水墨化”、“线条化”为表征的趋势，一定程度地削弱了油画艺术基于媒介的形态特性和具象写实手法所形成的特有的“塑造性”及“塑造性美感”。或者说，这种业已归为油画本体属性的“塑造性”和“塑造性美感”，因为“光感”、“影调”、“透视”等诸多油画要素的削弱而很大程度地失去了它赖以实现或表现的载体。

价值追求方面的这一问题，促使我们要做“问道”的工作。也就是说，要想使得油画艺术能够健康发展，就必须深入地研究和认识“油画”，以其不可替代性而成为绘画领域的一个特别种类的“道”。今天，艺术家应该认真分析和总结油画的技术学内涵，需要把油画的技术问题与油画艺术的“可持续发展”紧密地联系起来，通过技术形态去深刻地认识和把握油画艺术的本体性质和语言的纯粹形态，揭示其保持和延续存在价值和自身特质的“油画之道”。要知道，油画材料以及基于这种材料特性所形成的空间介质的密度、笔触造型的质地和量感、油彩特有的光色表现力等“油画性”，都是指认或显发油画之“道体”的基本表征。忽视或抛弃“油画性”的“开拓”和“创新”，根本不是发展油画，而是摧毁油画。经过长期的创作实践，今天的中国艺术家已经对外来的油画有了一定的文化自觉，并且还可能达到更高程度的文化自觉。油画“问道”的目标设定和追求，就是力求正确地认识和充分地把握油画艺术自身的规律，以更高程度的文化自觉推动中国油画艺术向前发展。

为此，我们深切地期待“寻源问道——油画研究展”，冀望通过这个研究性的作品展览以及相应展开的探讨活动，大家能够在“寻源问道”的目标下取得一些实质性的认识和实践成果。

Looking Forward to the Cultural Consciousness of Oil Painting

— Written before Seek the source · the oil painting research exhibition

Lu Pintian

Sponsored by Chinese National Academy of Arts and hosted by the Chinese Academy of Oil Painting, a big oil painting exhibition "Seek the source—the oil painting research exhibition" will be held in China Art Gallery in the end of this year. This exhibition is worth to be expected when exhibitions emerge endlessly nowadays. What is expected perhaps neither in any surprising works promoted, nor with any epoch-making significance, but in that it will embody to a large extent the macro-thinking with which the Chinese National Academy of Arts, the state-level comprehensive art scientific research institution being actively involved in the field of art production, as well as the Chinese Academy of Oil Painting's specific operation aiming at promoting the healthy development of the oil painting art.

Gathering under the banner of Chinese Academy of Oil Painting, there is a group of oil painters in the same camp who put forward the goal of "Seek the source" for their own art practice as well as the oil painting circles. There are surely corresponding learning considerations and value narration. Prior to it, Chinese Academy of Oil Painting and *Art Observation* had a special symposium, a part of well-known artists and theorists were invited to exchange their ideas on this topic. In spite of emphasis different in their opinions, they deeply identified the realistic pertinence emphasized by "Seek the source", hoping that through the exhibition protruding the grasping power of learning and revelation of the corresponding creation visage, the relatively clear value tropism or valuation can be passed to the society. Today when pursuing value is multiple even pluralist, the healthy development of society requires strengthening the building of the core value system and correcting and declaring publicly the mainstream value tropism of the society. The art domain is facing such a problem too. We have such consideration on the enactment of the target "Seek the source", i.e., hope with appealing idea and practice exploration to promote the building of oil painting art core value system and with specificity including the physical form of the appealing works distinctly put forward the cognition dealing with or relating to oil painting art core value. In this sense, "Seek the source" as a goal pursued is the cultural consciousness requirement put forward historically when Chinese oil painting art has been developing nowadays.

In the modern aesthetic process of the Chinese nation, oil painting art with the Chinese appealing has gone across over one hundred years, landscape constructed different from the traditional Chinese painting form not only records the Chinese social life during the over one hundred years, but also endlessly melding itself into the state and trend of the Chinese social life and participating in the construction of the modern Chinese cultural form and aesthetic value. Recollecting the history, in the Chinese social context, with the creative mastering of the Chinese artists, the oil painting art integrating the influence from the classical European art and modern art as well as melding the local aesthetic consciousness and painting tradition undergoes a big change! In the first half of the last century, in the ocean of the local art, the oil painting art like an isolated island only proudly and lonely refracts the exotic custom of the modern European art revolution and people are lack of basic understanding of it. In the middle of the last century, with its technical characters and cultural factors chose by the state ideology making efforts in the social cultural change, the oil painting art outspreads a brilliant history in the frame of realist creative ways and takes the important position as "No.1 Oil Painting". In the late period of the last century, the grand national social practice of reform and opening provides the artists a more broad international perspective, as a result, people with enthusiasm and new passion re-take the footsteps of the modern western art revolution, then quickly continue the story since Modernism, the oil painting art with a high degree of diversification of creative pattern becomes the most active field of art in China. Making a comprehensive view of the contemporary oil painting production, there are reflections of important historical events and social reality as well as representation of graceful bearing and daily life sentiment; there are exercising of realistic technique laying stress on emersion as well as reference of abstract, ornamental, symbolized and representing techniques laying stress on representation. We can say that on the transect of the contemporary Chinese oil painting art with its surprising richness there is an influx of various representation techniques and styles in the historical span of the western "classicism—modernism—post modernism".

Nevertheless, a lot of problems emerge in the development of the booming and active contemporary Chinese oil painting production. Some are new problems emerging in the new historical condition, some problems lack understanding or not fully solved in the high speed process of culture introduction; some come from external challenge and some come from the painter's own conduct. Anyway, at present, the Chinese oil painting art and artists are facing a lot of problems and answering a lot of challenges. "Seek the source" embodies the correlative appealing cognition.

Since the 80s of the last century, ideology and practice trend publicizing individualist values and private experience and shaking off social responsibility promote the diversified development of oil painting art while dispelling the social consensus and value guide line, resulting in multielement of aesthetic cognitive and value orientation. In the contemporary oil painting creation, such ideology and practice trend to a large extent impact the original mainstream form, as a result, the implication and token of art value lack dominancy, tendency, continuity and uniformity. We care about that at present naturalist technique and style are very popular in oil painting creation. The painters are

often wide about depicting the individual phenomena and pettiness in the real life, blindly pursuing the external reality of the things while ignoring analysis, summary and judgment on the life phenomena which accord with the social ideality and mainstream value orientation so as to equate individual with general, treat indecency as necessity and take instant as constant. We care about that owing to lacking the social consensus and value guide line, the present oil painting creations often follow blindly like sheep and unable retain clear value judgment and correct orientation mastery. Evidently, at present, there are a lot of painters being wide about unscrambling and recognizing the passive selfhood factors which are backward, enslaved, blind, foolish, dull, recreant, ruffian and monstrous as the so-called "the national character" of the Chinese people. They often use such forms of symbol deviating the history and man-made fabrications conceptualization to represent the "essence" or "state" of the so-called Chinese civilization to cater for the cognition standpoint and interest appealing, resulting in serious damage on the images of the Chinese nations and China. We care about that the present oil painting creations lay too attach to the representation of private interests, as a result, the extreme private experience lacking publicity which are "decadent", "languid", "cool", "blind", "dull", "dispirited" and "perplexed" are full of the general appearance of the picture, and their realm of aesthetics and artistic character indulge in extravagant weakness, showing a pathological or abnormal senses. In contrast, the house of the theme creation protruding social consciousness, developing public value and stipulating struggle and enthusiasm is unconventionally deserted and the level rapidly glides down as well while those artistic images representing hope, brightness, ideal and fineness and upright and vigorous aesthetics factors fade at large out of the contemporary oil painting creation.

The problems in pursuing value urge us to ponder in the "root", i.e., nowadays we should seriously consider the problem of the root of social value of the oil painting art. In the 90th of the last century, together with the whole social value system, the Chinese art is in an adjusted state. One of the most important changes of its value orientation is the gradual weakening of the idealist factors and increasing enhancement of attention to the private self-life experience and realist needs. What it represents in the oil painting creation is specially emphasizing "paint realistically" while in the practice it is naturalistic "painting reality" without analysis, judgment and selection. Such style of painting reality with no lack of specific historical reason comprehends the concrete and lifelike depiction of phenomena or image as extreme reality. However, what it represents is only actually private sense organ experience and does not touch upon the universality of life reality and sociality of art reality. Owing to the artists addicting themselves to "self-presentation" going to extremes in valuing private value, people mostly feel the present oil painting art works lacking at large "spirituality", because the alleged spirituality is by all means the emotional feeling embodying human society and concerning social value. The healthy concept of art reality in emotional feeling which embodies human society and concerns social value do not affirm to equate individual with general, regard incident as necessity, take instant as constant, and not request only reflecting "such is the case" reality. It stresses through concrete depicting of phenomenon and image vividly revealing generality, inevitability and constancy as well as through artistic technique reflecting "it should be so" social life in focus and clearly. The reality of art does not rest with how it is similar to the life phenomenon but how it is near to social consciousness and social ideal. However what reality of image feeling or substantiality of life experience, only when they keep with the social consciousness and social value in unity or inclining to unity, does the private spirit has the real value to the society and its artistic representation has authenticity. The form of painting realistically of oil painting roots in vision's cultural cognizing on phenomenon or image and the real value of oil painting art roots in socialized spirit inspiration and its vivid and apt representation. For purpose of painting realistically oil painting art emphasizing reality, the foundation of its existence and development is not only in the significance of morphology with really depicting image as its characteristics, but also gives prominence to representation that it requires with "artistic reality" to give a value on the human being according with social ideology and mainstream value orientation. The history of the classical oil painting development since the Renaissance in Europe fully indicates it. Nowadays, as long as we insist on paint realistically in oil painting art creation, we specially have to "seek the source" of "realness" or "authenticity" and deeply study the historical experience with the classical European oil painting art in understanding and grasping social value.

Since the 80s of the last century, on the one hand, the idea and practice tendency stressing concept revolution and art innovation, trying hard to get rid of the control of art criterion and technical standard have extremely opened up the boundary of oil painting art, and on the other hand they dispelled the proprioception and form cognition related to oil painting art, resulting in "boundlessness" of its boundary and form quality. We care about that "anti-technologies" is a popular and evident trend in the contemporary oil painting creation. A lot of painters are wild about revealing a creative posture breaking through or negating the existing technical requirement and standard with a gesture lacking professional technical training or with low technical reining ability and displaying the mood articles with low "professional level", esteeming it as "personality pursuit", "pioneer in experiment", "original creation in form" or "style feature". Although there are also sincere explorations and tries in it, such creative tendency with "low technology content" as the common features painstakingly has the scheme of deliberately mystifying, praising themselves advance guards, boosting innovation, attracting eyeballs and making brand as well as marketing playing to the gallery by "anti-technologies" displaying and ridiculing, acting wildly against law and public opinion. "Anti-

technologies" creative tendency unprecedentedly challenges and strikes two focal points: "oil" and "painting" which establish self-quality and self-value of oil painting. Non-oil painting medium, non-traditional oil painting technique and non-painting factor excessively intervene with oil painting and increasingly dispel the technical standard and morphological characteristics embodying oil painting body value and cultural consciousness and oil painting becomes complicated and confusing in the uncontrolled state or anti-control state, difficult to be grasped, without the natural reason for establishing self-existing form and existing value. In the recent period, in some personal exhibitions and national exhibitions organized by professional authority titled with oil painting, oil painting self-deconstruction and the embarrassment of a loss of fear express in varying degrees. No need for reticence, "anti-technologies" disregarding necessary control and stressing extreme freedom is one of the important reasons resulting in the turbulence in oil painting creation while indicating the failure in building the oil painting art evaluation system. We also care about that in the process of making great efforts in melding the local aesthetic sense and painting tradition, there is a trend getting rid of oil painting self-law and expressing traditional Chinese painting. Such trend which is a token by "plane", "ink" and "lines" weakens in certain extent oil painting art's form characteristics based on media and the unique "figuring" and "aesthetic feeling of figuring" formed by concrete image painting realistically. In other words, such "figuring" and "aesthetic feeling of figuring" classified as oil painting body quality lose to a large extent the carrier which they are based on owing to the weakening of "photoreception", "tone", "clairvoyance" and many other elements of oil painting.

Such a problem in pursuing value urges us to "seek the source", i.e., for healthily developing oil painting art, we have to deeply study and understand the way in which "oil painting" with its non-substitution becomes a special variety in the painting sphere. Nowadays, the artists have to seriously analyze and sum up the technology connotation of oil painting art, it's imperative for them to closely relate the technology of oil painting to the "continuous development" of oil painting art and through technical form deeply understand and grasp the body nature of oil painting art and pure form of language to reveal the "way to oil painting" maintaining and continuing its existing value and self-particularity. Disregarding or giving up "deplotation" and "innovation" of "oil painting nature" is not to develop but destroy oil painting at all. Through a long term of inventive practice, nowadays the Chinese artists already have certain cultural consciousness of the overseas oil painting and can possibly reach higher cultural consciousness. The enactment and pursuing of the goal of "Seek the source" are to correctly understand and fully grasp the law of oil painting art itself and with higher cultural consciousness promote the development of the Chinese oil painting art.

To this end, we look forward keenly to "Seek the source – the oil painting research exhibition" and expect that through this researching works invitation exhibition and corresponding unfolding discussions, some substantive understandings and practical results will be achieved under the goal of "Seek the source."

Researcher of China Art Research Institute
Editor-in-chief of *Art Observation*
Lu Pintian

“寻源问道”漫议

余丁

今年是中国改革开放30周年，中国油画在这30年间的大发展、大繁荣可能是中国近百年来从未有过的，油画自传入中国四百多年来，也从未有过今天这般的盛景，也就是在这短短的30年间，中国油画也因当代艺术的发展，多种媒材在艺术创作中的普遍运用而遭受了前所未有的挑战。艺术的边界不断被拓展，也使得人们怀疑油画作为画种存在的理由。在当代艺术中，油画被当做是众多表达观念的媒介之一，使得油画之为油画的独特性被忽视。当代艺术对于图像的“崇拜”胜过了对于媒材特质及艺术语言的关注，以至于很大程度上不再对艺术之好坏作价值判断，而把艺术作品当做是图像和观念的载体。资本对于艺术的渗透，艺术市场上作品价格的飙升成为了当代艺术发展的猛药。

在这样的背景下，继承和发展油画的传统，建立油画的中国学派，成为了一种难得的呼声。中国油画院在杨飞云先生的领导下，关注油画作为独立画种的特性，静心致力于油画的研究与创作，力求在油画语言、精神内涵、情感表达等方面有所突破。“寻源问道”反映了他们的一种明确主张，而“寻”和“问”的过程，其实兼具创作和研究双重任务。事实上，在面对油画问题时，每个人都在寻找解决问题的办法。大而言之，如果把艺术看做是一种人生目标，每位艺术家都会有接近真理的方法，而正是那不同的方法，使艺术作品呈现出不同的面貌。

以“寻源问道”作为本次油画研究展的题目，正可以呈现出多样的解题方法。

一、油画“寻源”：一种文化态度

源，对于油画创作来说至少有两种解释，一为自然，一为本体。前者是指油画所要描绘或者表达的对象，后者则是指油画之为油画的属性。若为前者，恐怕不为油画所独有，举凡艺术，都离不开自然之源，因此，这里所说的“源”多半是指后者。

寻找油画之源，是近百年以来中国人一直在做的事情，然而对“源”的理解，不仅在不同时代、不同的环境有很大的差异，即使在同一时代，因为观念不同也充满争论。中国油画曾经有三次“寻源”的学习热潮，第一次，即20世纪初留学西欧与日本；第二次，是20世纪中期的学习前苏联；第三次，则是20世纪末的西方现代艺术热¹。

20世纪伊始一批留学生前往欧美和日本，就是去“寻源”。1881年李铁夫赴美国追随萨金特学习油画；1905年，李叔同东渡日本学习油画；其后有李毅士、李超士、冯百钢、林风眠、徐悲鸿、庞薰琴、常书鸿、倪貽德等中国油画的前驱者们外出“寻源”。虽都是“寻源”，然而目的不同，对油画的看法也不同。

以徐悲鸿为代表，把油画看做是改良中国画的方法，着眼于油画的技艺法度，数十年间坚持引入西方写实主义；把自文艺复兴以来，到19世纪法国现实主义油画看做是中国新艺术之源；把如实再现生活作为艺术的衡量标准，由此产生也确定了中国现实主义油画的基础。同样是到西方“寻源”，刘海粟和林风眠等人却又有不同，他们把当时欧洲正在发生的艺术革命看做是中国艺术之源。刘海粟号召人们做“艺术叛徒”，要“革传统艺术的命”，把凡·高等艺术家的后印象主义风格作为油画之源；而林风眠则把欧洲古典艺术、印象主义以及野兽派与中国艺术传统一起视为自己的艺术之源，创造了一种融合中西的独特表现方式。

在20世纪初美术革命的洪流中，对于不同源头的选择形成了传统、西化、融合三种不同的流向，而对每一种流向的选择，都无法舍弃立足中国传统文化来审视西方艺术的立场²。20世纪三四十年代由于抗战的需要，现实主义逐渐成为主流，直到新中国建立以后，徐悲鸿所提倡的现实主义逐渐与延安的革命现实主义结合起来，形成了新中国油画的主要面貌。在社会主义的意识形态下，中国油画都在欧洲油画的“源头”中寻找着答案。从库尔贝、米勒到委拉斯贵兹、伦勃朗，再到达·芬奇、米开朗基罗都成为中国现实主义油画之源，而印象派及其之后的艺术则被视为资产阶级的反动腐朽的艺术。当然，现实主义油画还有一个更近的源头，那就是前苏联和俄罗斯油画。20世纪50年代在油画教学上引进苏派体系，除了具备社会主义文艺思想的意识形态合法性以外，更重要的是在艺术上看重自俄罗斯巡回画派以来的现实主义传统。中国油画这一“全盘苏化”的历史，可以被看做是自20世纪以来第二次向欧

1、詹建俊《中国油画的处境与选择》，参见《新时期中国油画论文集》，第35页，岭南美术出版社2005年11月第一版。

2、梁江《本土化——百年中国油画的主题词》，同上，第42-43页。