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中国写实画派五周年全集
China Realism Five Years Complete Works

中国写实画派 · 徐芒耀

China Realism · Xu Mangyao

THE
MUSEUM



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China Realism · Xu Mangyao

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总 序

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

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

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

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

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

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

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

杨飞云

2008年8月

Preface

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

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

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

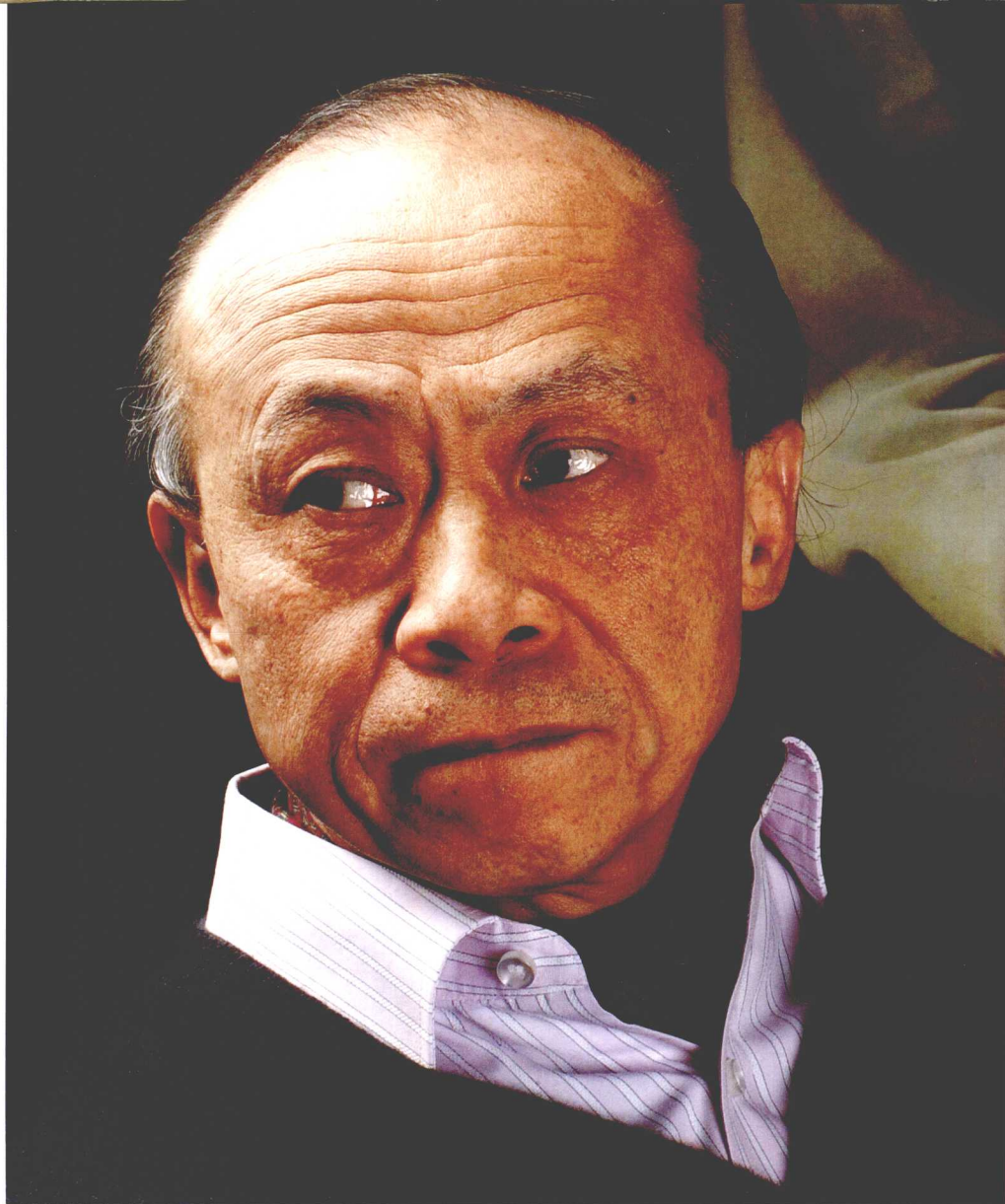
the founding of China Realism, many artists who share similar taste and interest, but distinct in styles accumulate together, inspiring each other and studying the classics, whereas paying close attention to reality and life, and approving the key values of truth, kindness and beauty, which makes everyone gain the great experience that no other organization could replace. I believe that there will be more painters participate in the China Realism group and play a greater role in China's art field.

We are delighted to publish this set of high emulation oil painting editions by Jilin Fine Arts Press, which compiled all the painters who belong to China Realism and put each one in a book specifically, they used the High Technology to present the original work to the viewers in the maximum extent and enlarge the paintings precisely to show its charm and glamour. On the accuracy of printing matters, undoubtedly, this set of books brings a good news to the painters and the ones who study oil painting.

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

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

Yang Feiyun
Aug. 2008



简历

1945年 生于上海。

1980年 中国美术学院油画系研究生毕业并留校执教于油画系；

油画《开拓幸福路》参加“中国第二届青年美术作品展”并获银奖。

1984—1986年 由文化部与中国美术学院选派赴法，进入巴黎国家高等美术学院—皮埃尔·伽龙教授工作室深造。

1987年 油画《我的梦》获“首届中国油画展”优秀奖。

1998—2008年 调离中国美术学院执教于上海师范大学美术学院。

现为

湖南师范大学美术学院客座教授

湖北美术学院客座教授

江西省油画研究院学术委员会主任

中国艺术研究院中国美术创作院特聘研究员

中国油画院特聘画师

中国油画学会常务理事

联合国教科文组织属国际造型艺术协会会员





Resume

- 1945 born in Shanghai, China
- 1980 graduated as a postgraduate from the Department of Oil Painting of Chinese Academy of Art and stayed to be a teacher
- 1984-1986 selected by the Ministry of Culture and the Chinese Academy of Art to go to France, pursuing further education in Prof. Pierre Carron's Studio in Paris in National Art College
- 1987 received a merit prize in the first China National Exhibition of Oil Paintings by his work "My Dream"
- 1998-2008 transferred out from the Chinese Academy of Art to the Art College of Shanghai Normal University as a professor

Now

- guest professor in the Art College of Hunan Normal University
- guest professor in Hubei Institute of Fine Arts
- director in the Academic Committee of Jiangxi Academy of Oil Painting
- researcher-in-residence in the Academy of Chinese Art Creation of Chinese National Academy of Arts
- painter-in-residence in Chinese National Academy of Oil Painting
- standing director in the Chinese Institute of Oil Painting
- member of AIAP attached to UNESCO



巴黎日记

徐芒耀

11月的巴黎，秋风瑟瑟间略有寒意。我与画商老友Maurice先生择一晴日于卢浮宫附近的Tuileries公园咖啡座中闲聊，话题落在画家与美术评论家、收藏家与画廊之类的内容上。身边时有翔鸽擦肩掠过，也有漫步于脚边觅食的。向地上洒些甜点碎末儿，数十只灰鸽顷刻降至，但它们只争食而不打斗，与人类于同一生态环境中和平共处。

在阳光下，凉风中与咖啡的郁香间展开话题。

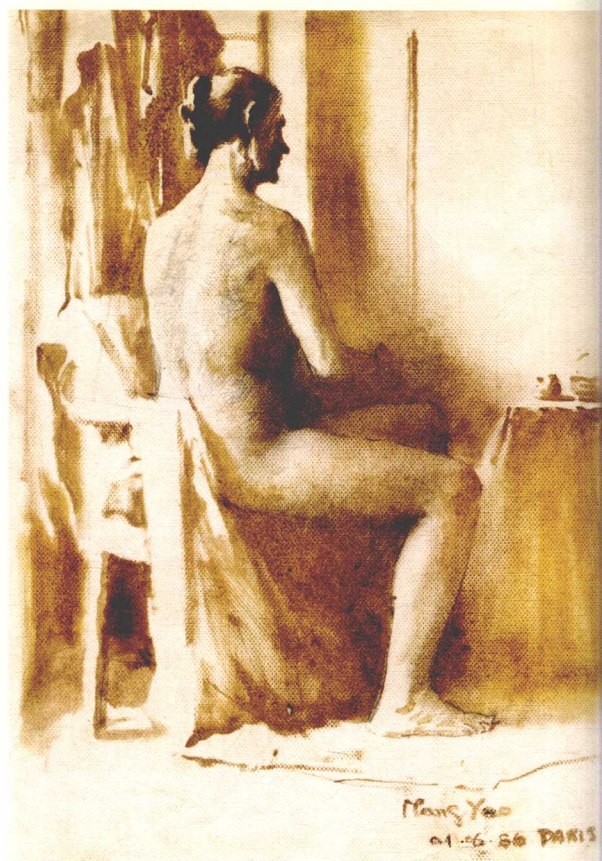
对20世纪的种种艺术现象发表各自的见解，我们都完全赞同巴黎毕加索博物馆馆长让·克莱尔（M·Jean clair）1997年所著的《艺术家的责任》（《La Responsabilite des artistes》）一书中所袒露的观点。在此书中他的一段文字指出：“欧洲人盲从美国是大错特错的，艺术如同种植，需要在自然环境中种植与培育。‘文化’与‘耕植’两词在法语中是一个词，即culture。文化与耕种同样需要扶植与积累。美国移民文化中的艺术经常带有乡情色彩，这是一种需要与思念掺拌的异国文化精神。美国是个多民族国家，绘画艺术多样化的存在是自然的。而相比之下，法国却是愚蠢地单一地尾随美国‘前卫’艺术，而‘前卫’从名字到实质全为过时货。”他又指出：“法国文化机构缺少一种对本国文化的自我保护精神。在民族问题上极其大方，甚至，一些巴黎的学生也会放弃自我的不可名状的‘优越感’，而轻易地让外国文化渗入，去认可自己理应感到耻辱的外国文化价值。”受中国文化大革命思潮的影响，法国当时年轻的蛮不讲理的反戴高乐的一代站到了美国的一边，形成了法国前卫运动中的奇怪现象，即“毛泽东主义”的反叛精神伴随着美国的肤浅文化，要求自治与独立。这时“Support surface艺术运动”在法国出现。20世纪60年代，年轻时的让·克莱尔先生也曾狂热地喜欢过美国抽象艺术，以至于使自己陷入神魂颠倒、难以自拔的地步。然而，美国是一个历史短暂的国家，它拥有先进的科技，却没有什么传统文化。它的艺术来自于欧洲、非洲和南美洲，美国抽象绘画艺术源于黑人涂鸦。而法兰西有其数千年的文明史，西方绘画艺术就产生在欧洲大陆上。今天法国人在艺术上盲从美国实在是错误至极的。

1992年10月的一期巴黎电视周报《TELERAMA》的号外上，发表了一批法国艺术评论家在学术上各持己见的文章。展开了一场剑拔弩张、刀兵相见的大论战。人类最早的原始艺术始于数千年前，而在20世纪末人类进

入高度文明、高度发达的时代时艺术却突然被认为“死亡”了。于是西方艺术家、艺术评论家，对具有百余年历史的现代艺术产生了疑问，至少现代艺术的“创造”法则使艺术的发展受到了局限，艺术陷入了枯竭的有限状态。今天的艺术家发现，绞尽脑汁、煞费苦心所创作的作品都逃脱不了重复的怪圈。我们该如何思考，如何面对现实，如何走向未来？

以塞尚为界点，人们将艺术划分为传统艺术和现代艺术，评判艺术品好坏的标准也因此发生了根本改变。也就是说我们看传统的写实绘画是一个标准，而去看现代绘画，甚至是装置或行为艺术，又是另外一种标准，并且不难看出现代主义艺术评论家与艺术家要彻底否定传统艺术。我自己从小到大都是在美术院校的教育体制中接受绘画技能训练的，而后来又有过几年在西方生活学习的经历，这样兼容并包的学习经历，开拓了我的视野。所以当我站在作品面前，知道这类作品是什么样的作品，也知道应该运用怎样的评判标准去审视它，这评判标准应该是变化的。比如我站在伦勃朗的作品前，评判作品好坏的标准很清楚；但如果我走到马蒂斯的作品前，我对马蒂斯的评判是另外一种标准。将两者放在一起去评判孰优孰劣却没法说，因为不是同一个标准。

当我们在谈这个问题的时候，如果你站在现代艺术家的立场上，以现代艺术的评判标准去看以前的艺术，你必然会带着批判的眼光。就像我如果是个行为艺术家的话，我会对架上绘画与装置艺术不屑一顾，它们就像我身边的椅子一样，没有什么能使我感动的。现代艺术家不需要有多少手上的技能，只要你有观念就行。一个不画画的人对绘画没有感觉，可以理解。人在观赏某物时，必然以其自身的知识体系作为审美基础。认知决定着观看的水准。比如我是一个专攻哲学的人，当我看一幅画的时候，我完全不知道作品好在哪里，差在哪里。因为我的兴趣点和我所关注的东西不在这儿。我会透过作品分析其体现了什么样的哲学观念，或者它表现了怎样一种思考等等。至于画面上的人物，这笔画上去是什么色，怎样表现，情趣如何等等，这一切我不明白，因为我不是画画的人，我不懂。就像我每次在电视里看到通俗歌曲演唱时总要换频道，因为没有什么能够吸引我或者使我为之所动。因此现代人去评判往昔时代的大师巨作也会存在这样的问题，他对当时那种语境已经非常陌生了，站在伦勃朗或杨·凡·埃克的画前，你不理





解不喜欢它们，完全是你自身的原因。如果你由此而否定它们，那是片面而狭隘的也是错误的。我们不能说有了普鲁斯特，就可以否定巴尔扎克，难道他的作品不存在价值了？巴尔扎克是不是应该否定，我想答案不言自明。在特定的社会、特定的历史时期的作家，他们有自己的社会影响和作用，也在历史上留下了深深的足迹。当今前卫的艺术家轻视传统艺术，否定学院派艺术或者说轻视具象绘画的做法，显得多么可笑与无知。我们提倡艺术生态圈的百花齐放，而不是一枝独秀。艺术是橄榄枝，而不是屠刀。

如果我们一味去追逐潮流，没有人再去搞架上，大家都去搞装置或行为，这将会有多么单一。你能想出多少花样来？能有多少人去看它？不喜欢以前的艺术，这其中固然有艺术家个人趣味的的原因；但还有一个值得注意的问题是：自从20世纪现代主义蓬勃发展以来，艺术家面对的问题要比他们的前辈复杂得多，那种创新的雄心，要走在时代前列的宏愿时常超过他们对于作品本身尽善尽美的追求。而无论怎样，任何人都没有权利否定往昔的艺术，他也没有这个能力。2001年10月我第六次赴巴黎考察，发现一个有趣的现象，卢浮宫的参观者络绎不绝，常常是排三个小时的队还进不去。而入蓬皮杜艺术中心时却一秒钟的队都不必排，直走即行。看来欧洲绝大多数喜爱艺术的知识人群，更喜欢卢浮宫的传统艺术作品，对现代艺术没有多少人关心。

对于“人人都是艺术家”这句话，我是持批评态度的。提倡“人人都是艺术家”的始作俑者是杜尚，而现在不少西方著名艺术评论家对此进行了批判和抨击。如果人人都是艺术家，那么人人也都不是艺术家了。艺术家的本质属性就被消解了。人人能搞艺术，那么艺术就和我们的睡觉吃饭一样，没有什么可超越的内容了。生活和艺术没有了区分。能说艺术等于生活吗？我认为生活的含量更大，生活的概念是根本的，艺术是依附于生活的。不少西方艺术理论家已经开始反思，觉得这种口号是很可笑的。

面对当代艺术界的很多怪现象，我们的观众和美术界同仁都难置一辞，大家只是沉默地观望，哪怕心里有太多的疑惑。这颇具皇帝新装的意味，谁都不敢贸然批评，怕被说成是不懂艺术。事实上，早在十年前，法国人已经开始对此进行反思，激烈者甚至认为这段现代艺术历史应该抹去重来。中国的批评家只知道一味追逐西

方新潮，并美其名曰创造。但创新是有限的，平面上的东西会有多少花样好变？变不出新招了，只有放弃架上绘画，然后装置、行为随之产生。随着计算机走进城市家庭的生活，计算机应用逐步普及，多媒体艺术也应运而生，而多媒体本是影视从业者的工具。在这些追逐新潮的人的眼中，架上绘画已经过时，但在架上绘画领域中，还有很多问题有待我们去解决，一定还有不少神秘的令人兴奋的一面有待我们去发现，在对绘画艺术的求索中我们能不断地创造奇迹。我对那些宣称绘画死亡的言论不屑一顾，俗话说得好，隔行如隔山。本已不是一个行当了，那种激烈言论除了惊世骇俗，哗众取宠外，不具备任何权威性和可信度。

“人人都是艺术家”、“生活就是艺术”的口号的起点就是错误的。这口号的产生本有它的历史线索，有它的特定情境，后来的人不去了解这些荒谬言论的产生起因，而是直接就拿来作为真理，这本身就带有极大的盲目性。一旦它发展成为类似于革命或运动之类的浩大声势，就会让越来越多的人卷入运动的洪流，在所谓先进与落后之间做出简单的二元选择，容易让人丧失个人的冷静思考和独立判断。

傍晚前，窗外传来咕咕的鸽叫声，我轻步走向窗前，只见三四只灰鸽蓦然拍打着翅膀，腾飞而去，翱翔深空。面对静空，我思忖，艺术原本历经几个世纪确立了它的评判体系与标准，在20世纪初骤然打破了规矩，艺术经受一百年的翻腾与突变，今天谁都无法主宰艺术世界和把握艺术世界的未来。我认为，艺术家必须拥有常人所不具备的技艺，技艺是他从事艺术的根本，是作为艺术家实存的理由之所在。据说当下的前卫艺术处于观念的需要，转换成了新媒体艺术，有人说应弃旧迎新。那么所有的画家是否该扔掉画笔去握摄像机与鼠标？！当今具象绘画不排斥观念，但观念不是绘画艺术的全部，观念不可取代绘画。

其实艺术本不该有太多的规矩，艺术家可以运用视觉艺术的特性，自由地充分地发现自己的视觉感受，视觉冲击、视觉幻觉，应像不羁的野鸽那样，任意飞翔。

2002年11月7日
于巴黎市郊IVRY-sur-SEINE

Paris Dairy

Xu Mangyao

Paris' November, the autumn wind rustles with slight chillness. My old friend, a painting merchant, Mr. Maurice and I determined a fair day to have a chat at an open air cafe in Tuileries Park near Louvre Museum. The topic of our conversation concentrated on the content of artists and art critics together with collectors and galleries. Flying pigeons swept across us, as well as some rambled for food at our feet side. When scattered some pieces of refreshments, tens of gray pigeons soon landed on, competing for food without tussling each other. They just lived peacefully together with human beings in the same ecological environment.

Bathed in the sunshine, cool breeze swaying the coffee's full aroma, we started our conversation.

After airing our opinions on diverse phenomena of art in the 20th century, we were all in favor of the viewpoint of M. Jean Clair, the Chief Librarian of Picasso Museum in Paris, which was exposed in his book written in 1997 *La Responsabilite des Artistes*. In this book, he says that "it is really a bumble that Europeans follow blindly after Americans. The same as growing, art demands to be planted and bred under a natural condition. *Culture* and *cultiver* are the same word in French. Culture needs to be fostered and accumulated as well as cultivar. American immigrants' art often carries on a color of nostalgia, which is an exotic cultural spirit demanding to be intermingled with homesick. America is a multinational country, as a result, it is natural for the diversification of painting art. In contrast, France simply follows America's "avant-garde" art like a sheep. However, "avant-garde" is outdated from name to its heart of matter." Moreover, he points out that "the cultural institutions of France are lack of a sort of self-protective spirit for their native culture. They are quite openhanded on the issue of nation, so much as that some Paris' students give up their own indescribable superiority complex, then indulge the infiltration of exotic cultures easily and accept the foreign cultural value that should be supposed as discreditable for them." Influenced by the thought of Cultural Revolution, the young and brutal Anti-Charles de Gaulle Generation in France of the day stood by the side of America, then a strange phenomenon in French Avant-garde Movement came into being, namely the rebelled spirit of Mao-ism, which called for autonomy and independence accompanied with American superficial culture. At this time, the art movement Support Surface appeared in France. In 1960s, young M. Jean Clair also enjoyed and crazed for American abstract art at one time, to such an extent as to head over heels. However, America is a country with a short history, it possesses nothing of traditional culture but advanced modern high-tech. Its art comes from Europe, Africa and South America. And American abstract painting art is derived from Negro doodle. Whereas France has a civilized history of thousands of years, and the western painting art is generated in the European continent. It is terribly wrong that French is so sequacious to Americans today.

On the extra edition of Paris television weekly TELERAMA in Oct., 1992, a group of French art critics each aired his own views on academic attitude, they launched a debate fighting at swords' points. The earliest original art of human dates from thousands of years before, but in the end of the 20th century when human enters into a high-civilized and high-developed age, art is considered to be "dead" abruptly. Thereupon western artists and art critics become doubtful towards the modern art that lasts only hundreds of years. At least the "creation" principle of modern art has confined the art development, which had led art to a limited state of exhaustion. Today's artists found that the works which had racked their brains and they had took great pains to paint all couldn't escape from the strange loop of repetition. How we deserved to think and how can we confront reality and head for future?

Before and after Cezanne, people had divided art into traditional art and modern art, and the criterion for artwork judging became fundamentally changed. That is to say, the way we look upon traditional realistic painting is a criterion, and the way we look upon modern painting or even installation and action art is another one. It can be easily found that modernistic art critics and artists determined to deny traditional art thoroughly. I had accepted the basic training and painting skills under the educational system of art academy man and boy, afterwards I lived and studies abroad several years. This janusian studying experience has broadened my vision. Therefore, when I stand before works, I know what kind of work it is and what judging criterion would be applied for, in addition, this criterion ought to be changing. For instance, when standing before works of Rembrandt, I acquaint myself with the judging criterion, whereas when walking about to the works of Matisse, I would have a different criterion of judging. I have no idea about which one is better, since they apply to different criteria.

When we talk about this problem, you would look upon former works from the critical point of view consequentially, if you take a stand on modern artist with the judging criterion of modern art. For instance, provided that I am an action artist, I would think it scornful to easel painting and installation art. They are just the same as chairs by me, and there is nothing that can make me excited. There is no need for modern artists to have somewhat skills, as long as you have conceptions. It could be understood that a man who doesn't paint at all has no sense of painting. When people appreciately watch something, they would inevitably base their own knowledge system on that. Cognition determines appreciation taste. Supposed that I am a philosophy specialist, when I watch a piece of painting, I would definitely not be able to distinguish where its excellence is and where its weakness is, since my interest and attention do not focus on there. I would analyze philosophical conceptions embodied throughout the work, or what kind of thought it represented. As regards figures on the picture, what color would the paintbrush leave on, how to represent, and how does it taste, etc, the whole shoot I cannot comprehend, on account of that I am not a painter, I don't understand. As if when I set eyes on the singing of popular songs on television, I would always switch the channel, as there is nothing which attracts me or moves me. So that modern people will face up to such problem when judging excellent works of great masters in virtue of unfamiliarity with the context of words of that time. When standing before paintings of Rembrandt or Van Eyck, you don't understand or appreciate them, it is due to yourself. If you accordingly





negate them, it is unilateral, intolerant and wrong. We cannot negate Balzac because of Marcel Proust's being. Are his works worthless? Should Balzac be negated? I believe that the answer is self-evident. Authors in specific historical period and specific society then have their own social influence and effect. They have also left footmarks deeply in history. Vanguard artists nowadays show contempt to traditional art, negate academism art or rather despise figurative painting. This indicates their ridiculousness and ignorance. We advocate a hundred of flowers blooming in art ecosphere but not just outshining all the others. Art is an olive branch but not a butcher knife.

In case we go simply after the fashion, no one can create easel painting while everybody goes to installation painting, it is too simplex. How many tricks you could think of? And is there any person going to watch that? We cannot deny that by reason of personal interest artists are not fond of former art. Whereas, there is a problem which should be taken notice, that is, since the development of modern art in the 20th century, the matter for artists to confront turned to be more complicated than their predecessors. And the high ambition for innovation and the lofty aspiration for being ahead for times are in excess of their pursuit for the perfect of works from time to time. Whatever, no one has the right to negate the art in old days, and no one can seal the top as well. Last October I went to Paris for my sixth tour of investigation, and I found a funny scene that there was an endless stream of Louvre visitors and they would be unable to go in after over three hours' waiting. At the same time, people needed not wait for a second and could just go straight when visiting Pompidou Art Center. It appears that most European intellectual people are in favor of traditional works of art while there are not so many people interested in modern art.

I hold a critical attitude to the saying that every mother's son is an artist. The starter who advocates is M.Duchamp, but quite a few famous western art critics arise to criticize and attack that. If everyone is an artist, well then no one would be an artist. The essential property of artist would then be slacked. In case everybody carries on art, art would become the same as sleep and eat, that nothing needs to be surpassed. And there would be no distinction between life and art. Can we say that art is equal to life? In my opinion, the content of life is far more than art, as the conception of art is fundamental while art attaches itself to life. Western theory circle begins to rethink and feel that this slogan is too ridiculous.

When confronted such odd phenomenon of modern art circle, our audience and the art world colleagues all cannot say anything about that, everybody takes a wait-and-see attitude silently even there is so much doubt in mind. It seems like the emperor's new suit that no one dares to criticize rashly in fear of being said to be ignorant of art. Actually, Frenchmen had started to rethink profoundly about that ten years before, among whom some fevered people even thought that this period of modern art should be wiped out and restarted. Chinese critics had done nothing but go blindly after western fashion, calling it by the fine-sounding name of creation. However, innovation is limited. Are there so many tricks which could be adopted to things on the plane? When new tricks are unable to be produced, we just give up easel painting, then installation and action come into being. With the entering of computers into urban families, computer applications become popularized gradually, and multimedia art comes with the tide of fashion. Multimedia ought to be the tool of film and TV practicants. In the sight of these fashion pursuers, easel painting has been outdated, but in the field of easel painting there are many problems remaining to be resolved. And it is certainly that some mysterious and exciting aspects are waiting to be discovered by us, and we can create miracles on and on in seeking for painting art. I disdain all the sayings that assert painting's death, as the saying goes, difference in profession makes one feel worlds apart. Professions had been different already, apart from the claptrap of furious sayings. There is no authority and credibility at all.

The starting point of the slogans that every mother's son is an artist and life is art is wrong. The generation of this slogan has its own historical context and its own specific situation. Without the comprehension of the cause for these fallacies, people afterwards then consider that as truth. It has great blindness. Once it grows into a huge momentum similar as revolutions or movements, more and more people would be involved in the current of this movement and take an easy dualistic decision between advance and backwardness. It may lead people to lose personal calm thinking and independent judgment.

Before nightfall, the coo-coo crying of pigeons came around, I walked up to the window gently seeing three or four gray pigeons beating their wings suddenly and then soaring into sky. Face up to the pacific heavens, I was thinking to myself that art had gone through several centuries and then established its judging system and criterion. And yet in the 20th century the custom of art broke down unexpectedly. After a hundred years of surge and sudden changes, there is no one could decide the destiny of world of art or hold the future of world art in hand either. To my belief, artists should be processed of the skills that common people do not have. There skills are fundamental for their art pursue. And they are just about the reason for the existence of artists. It is said that nowadays avant-garde art has been converted into new media art due to the requirement of conception. Some people say that it ought to weed out the old to bring forth the new. Then therefore should all the possessed throw out their paintbrushes and hold camera and computer mouse? Nowadays figurative painting doesn't discriminate against conception, whereas conception is not the whole shoot of painting art and it cannot take the place of painting.

As a matter of fact, art should not be supposed to have so many rules. An artist might exert the properties of visual arts freely and fully to discover his own visual perceptions, visual impacts and visual illusions, just as untamed flying rock pigeons soaring up into anywhere.

7th, Nov, 2002

In the suburb of Paris, IVRY-sur-SEINE

图版目录 Content

油 画

- 16** 开拓幸福路
Exploit the Road to Happiness
- 22** 青稞甜
Sweet Highland Barley
- 24** 金发少女
Fair-haired Maiden
- 26** 法国女郎
A French Girl
- 28** 老农肖像
Portrait of an Old Farmer
- 29** 坐着的男人体
Sedentary Male Body
- 32** 我的梦 之四
My Dream Series IV
- 34** 缝合系列
Suture Series
- 36** 雕塑工作室 之二
——开模
Sculpture Atelier Series II-
Mold Unloading
- 40** 巴黎阿尼埃尔·乔夫瓦街
Street Anieres Geoffwa, Paris
- 42** 雕塑工作室 之三
——上色
Sculpture Atelier Series III-
Coloring
- 46** 女双人体
Double Female Bodies
- 51** 视焦距变位 之二
——工作室一角
Deflection of Sight's Focal Length
Series II-A Corner of the Studio
- 54** 站着的女人体
Standing Female Body
- 56** 坐着的女人体
Sedentary Female Body
- 59** 鼓手
Drummer

Oil Painting

- 63** 躺在黑布上的女人体
Recumbent Female Body on Black
Cloth
- 67** 窗前的查尔斯
Charles in Front of Window
- 69** 配白头巾的老妇
An Old Lady with White Babushka
- 72** 妇人与古瓶
Woman and Old Vase
- 75** 维吾尔族妇女
Uygur Woman
- 76** 临摹
Tracing Saint Jacque-hener
- 78** 陕北老农
An Old Farmer from Northern Shanbei
- 81** 拉埃诺肖像
Portrait of Laeno
- 82** 画家夫人
Painter's Wife
- 86** 视焦距变位 之四
——我的工作室
Deflection of Sight's Focal Length
Series IV-My Atelier
- 88** 凝思
Meditating
- 89** 法国友人
A French Friend
- 90** 维吾尔族老人
An Old Man of Uygur
- 91** 妮娜
Nina
- 92** 法国南部乡村一景
A Rural Scene in Southern France
- 素描**
Sketch
- 96** 意大利佛罗伦萨少女
A Florence Girl in Italy
- 98** 巴黎大学女学生
A Schoolgirl of Paris University

100	尼古拉·渤海叶先生	Mr. Nicola Bossys	126	老农	Old Farmer
102	法兹夫人	Mrs. Fuzz	127	著名画家蔡亮先生	A Famous painter, Mr. Cai Liang
104	布列塔尼老人	An Old Man from Bretagne	128	希腊老汉	A Hellenic Old Man
106	博奈伏夫人	Mrs. Bonaivolts	129	克莱芒先生	Mr. Clemens
108	画家夫人	Painter's Wife	130	微笑的老人	Smiling Old Man
109	微笑的沃朗夫人	Smiling Mrs. Voland	131	阿兰先生	Mr. Alan
110	帝诺先生	Mr. Tino	132	七个月的妮娜	Seven Months Old Nina
112	手风琴演奏者	An Organ-grinder	133	牙科医生	Dentist
113	昆德拉先生	Mr. Kundera	134	博奈伏先生	Mr. Bonaivolts
114	法国宪兵	A French Military Police	135	陕北老农	An Old Farmer from Northern Shanbei
116	布列塔尼青年	Bretagne Youth	136	画家之女	The Daughter of An Artist
117	画家母亲	Painter's Mother	137	男人体	Male Body
118	站着的女人体	Standing Female Body	138	街头画家	Street Painter
119	画家夫人	Painter's Wife	140	代桑夫人	Mrs. Daisy
120	长发男子	Long-haired Man	141	巴黎利诺凡杜拉街心	The Center of Lino Ventura Avenue, Paris
121	莫里斯·渤海叶先生	Mr. Maurice Bossys	142	小港	Creek
122	哈萨克养路工	Kazakhstan Trackman	143	绍兴	Shaoxing
123	喀什市民	A Kashgar Townsfolk			
124	画家夫人	Painter's Wife			
125	彝族老人	An Old Man of Yi			

