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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 · 张利
China Realism · Zhang Li

吉林美术出版社
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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想所求的社会效果。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

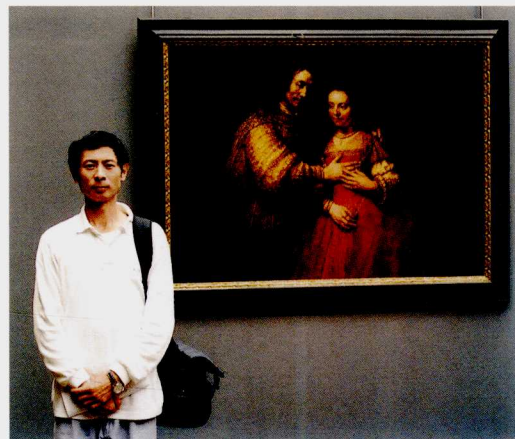


简历

- 1958年 生于北京。
 1976年 参军。
 1979年 考入解放军艺术学院。
 1983年 毕业留校任教。
 现为中国美术家协会会员，解放军艺术学院美术系教授。
 作品多次参加国内及国际大型展览，并有作品获奖及被国内外美术馆、画廊和收藏家收藏。
- 1981年 参加“全国美术作品展”。
 1982年 参加“全国美术作品展”。
 1987年 参加“全国美术作品展”。
 1988年 参加“第一届中国油画展”，展出后作品被选送日本参展。
 1989年 参加“第三届亚洲美术作品展”，作品被日本福冈美术馆收藏。
 1990年 参加“欧亚艺术展”，土耳其。
 1991年 参加“北京国际艺苑美术馆建馆油画展”；
 参加“法国第23届宾卡涅国际绘画展”。
 1992年 参加“中国油画展”，印度；
 应邀赴土耳其参加“欧亚艺术节”。
 1994年 参加“国际艺术博览会”，中国香港。
 1995年 参加“中国油画展”，阿根廷。
 1992年—1995年 参加香港佳士得举办的国际拍卖。
 1998年 参加“中国油画展”，南非。
 2000年 参加“国际肖像绘画展”获最高奖，纽约。
 2004年 参加“北京写实画派画展”。
 2005年—2008年 参加“中国写实画派年展”。
 2008年 参与中国写实画派抗震救灾《热血5月·2008》巨幅油画创作。

出版个人专辑

- 1998年 在香港出版《张利油画作品集》。
 2000年 天津杨柳青画社出版《中国当代实力派油画家——张利作品精选》。
 2006年 天津杨柳青画社出版《中国著名油画家作品精选——张利》。





Resume

- 1958 Born in Beijing.
- 1976 Joined the army.
- 1979 Admitted to People's Liberation Army Institute.
- 1983 Taught at school after graduation.
- Now He is the member of China Artists Association, professor of Arts Department of People's Liberation Army Institute.

His works joined many national and international exhibitions, and some got awards and were collected by museums, galleries and collectors.

Exhibition:

- 1981 Participated in National Fine Arts Exhibition.
- 1982 Participated in National Fine Arts Exhibition.
- 1987 Participated in National Fine Arts Exhibition.
- 1988 Participated in The First China Oil Painting Exhibition, after that his work was selected to exhibit in Japan.
- 1989 Participated in The Third Asian Fine Arts Exhibition, his work was collected by Fukuoka Gallery in Japan.
- 1990 Participated in Turkey Europe-Asia Arts Exhibition.
- 1991 Participated in Beijing International Arts Gallery Founding Oil Painting Exhibition; Participated in 23rd France International Fine Arts Exhibition.
- 1992 Participated in China Oil Painting Exhibition, India; Invited to Turkey Europe-Asia Arts Exhibition.
- 1994 Participated in International Arts Exposition, Hong Kong, China.
- 1995 Participated in China Oil Painting Exhibition, Argentina.
- 1992-1995 Participated in Christie's International Auction, Hong Kong, China.
- 1998 Participated in China Oil Painting Exhibition, South Africa.
- 2000 Participated in The International Portrait Competition, Grand Prize, New York.
- 2004 Participated in Exhibition of Beijing Realism Oil Paintings.
- 2005-2007 Participated in Annual Exhibition of China Realism Oil Paintings.
- 2008 Participated in and created the large-scale theme work *May of Warm Blood · 2008* for charity auction; Participated in 2008 Annual Exhibition of China Realism Oil Paintings.

Publication:

- 1998 *Zhang Li Oil Painting Works*, Hong Kong.
- 2000 *Selected Works of Zhang Li, China Contemporary Painters*, Tianjin Yangliuqing Fine Arts Press.
- 2006 *China Famous Oil Painter Collection: Zhang Li*, Tianjin Yangliuqing Fine Arts Press.





走向纯粹

顾征宇

张利的作品我比较熟悉。还记得早在1988年“北京国际艺苑油画展”上，他就在圈内引起了关注。他当时展出的那两张肖像，在造型处理上的圆润、用色的丰厚以及对边陲少数民族特质的捕捉，就当时的技术水平来说，实在让我们很佩服。

作为一位十分专业的人像画家，他陆续以一批面貌鲜明的少数民族人物肖像闻名，画法与效果几成一类样式的代表。他的风格毫无疑问是属于写实的，他也加入了“写实画派”这个团体，但我认为他在写实画家群中，走的是相当独特的一条路。

有人将他归类于“唯美主义”，我以为这更像是搞文字的为了出版任务而给定的一个题目。他可能唯美，但和历史上一般概念的“唯美主义”相差太远。“唯美主义”不管是褒是贬，都只是相当表面的一种描述，只适合很少的特定人群。而如果从画家们的“专业视角”来看，套在张利头上实在有点风马牛不相及。如果有人问，“你对唯美主义是怎样认识的？”他只是一笑了之。还有人说他是“新古典主义”。不错，他的作品具有古典美，但理念与画面却与新古典主义的取向大相径庭，或者说那种美的来源也不同。从技术上看，他用的根本不是古典画法；在美学上，他的想法中更多是一些对东方传统的理解。

我们相信，类似的许多说法是写给不画画的人看的，他希望我为他写一篇文章，抛开“唯美主义”标签式的归纳，写那种关起门来画家自己家里说的话。毕竟认识三十年来了，已经记不起一同探讨和画画有多少次了。

我更习惯于描述如何从近处具体观察他是怎么画画的。

他的作品给人的第一印象，就是画得十分生动，有很精致细微的感性素质。他的细腻感性来自一种理性与

冷静，这与他性格中的含蓄、中庸不无关系。他的理性与冷静决定了他始终希望坐下来，沉下心，细致认真地学习汲取欧洲油画传统中的精华。另一方面他不喜欢当下一些人以把画画得越怪越好，把本来就匮乏的“灵感才思”全放到哗众取宠的“现代追求”上。或许，一个浮躁混乱年代赋予他这样一种人的机会就在于，他只能心无旁骛地面对他的画布。

如果他在艺术上的努力能被概括一下的话，我想起他曾提到的一个词儿——“纯粹”。他是一个单纯意义上的画家。

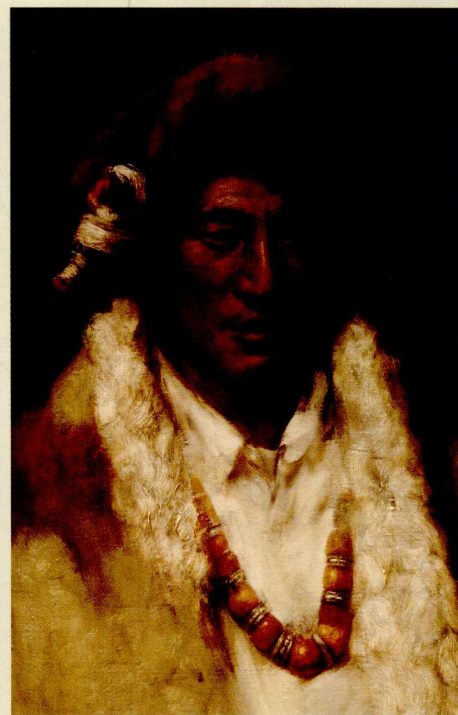
以前曾经不只一次地看他面对画布凝神静气地发愣，仿佛水手遥望地平线，我明白他一定是在找他的“彼岸”，他的那个“彼岸”就是绘画性的纯粹。他始终要求自己能循着画面空间追求属于绘画本身的纯粹。

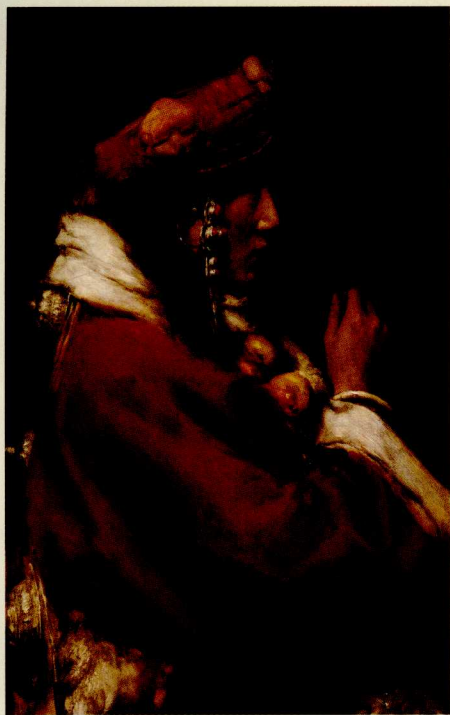
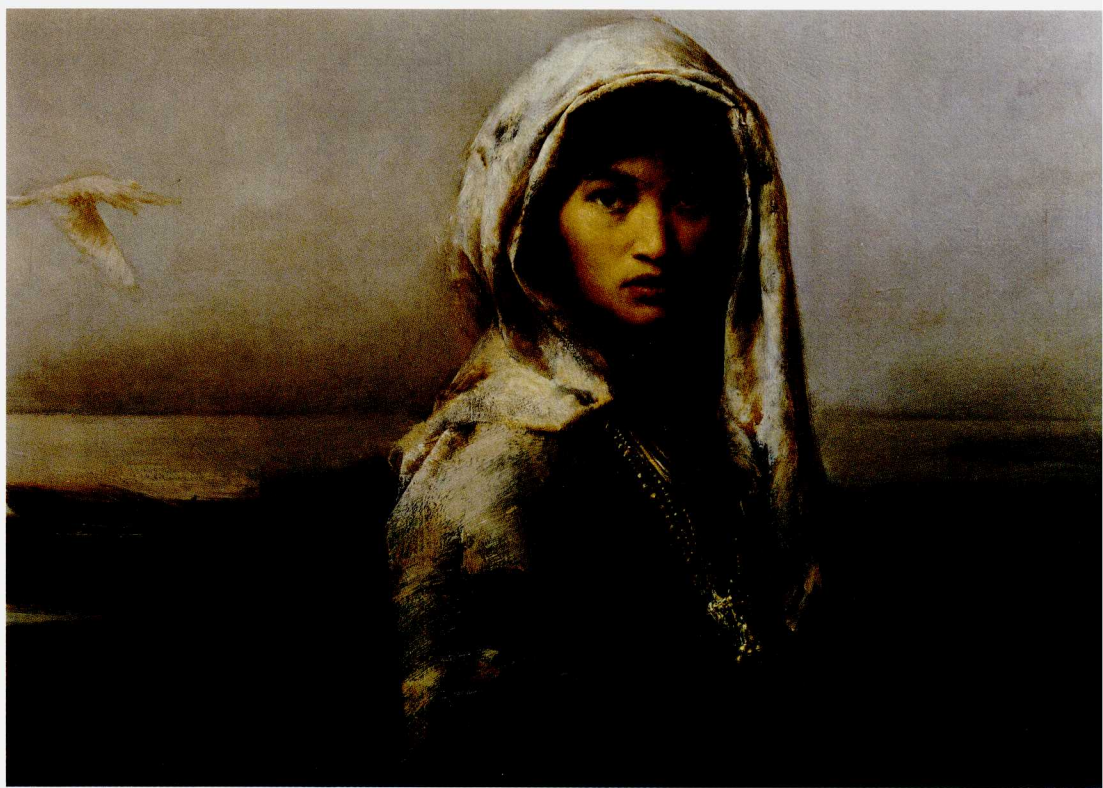
从绘画性出发，他认为第一重要的就是对油画体系的深入了解，这需要严肃而“纯粹”的态度。他时常流露遗憾：油画我们搞了这么多年，但迄今也没有拿到人家的精华，写实的没弄明白，又去赶当代艺术的时髦。确实，中国艺坛的悲剧就在于把艺术当成时装样式，急功近利的氛围促成了太多轻率和不负责任的行为。也正因如此他只相信沉下心来踏踏实实地画画。

中国油画还处于摸索的阶段上，需要在学习研讨人家东西的同时建立自己的系统。必须从手头从画面做起，这是再多的理论、再新的观念也无法替代的。也正因如此他心目中的焦点始终聚在绘画性的追求上。

所以，我们经常讨论的不是什么“新古典主义”之类的“论文概念”，而只是一些和画面探索直接相关的“画题”。粗略想起，大概有这样一些“画题”，或许可以概括他的面貌和他对“纯粹”的理解。

他认为一切应从绘画性入手，坚信深入绘画性本身才是一个画家最根本的出路。但他理解和所做的并不是





惯常见到的那种激烈、野性的宣泄式的绘画性，不是粗率的“写”，而是与造型、光影细腻结合的语言表现。张利的作品在印刷品上看似很“实”，人的肌肤、首饰的质感画得很到位，金银饰品不仅铿锵作响，而且成为画面情绪表现的重要组成部分。但细看原作其实相当的“写意”。他花很大精力追求画面主观表现意蕴的呈现，一直在努力将其融于用笔与塑造中。如在那幅《爱尼族女孩》中我们看到在细致造型处理的同时，那种看似凌乱与错综的笔触肌理所构成的抽象效果，折射的就是他的某种追求。

那种追求是什么呢？

许多人认为写实就是把对象“写真”出来，其实这离绘画艺术的要求差之千里。表面写真影响了写实的名声，相当一批写实画家仍在画照片。其实这种“达到照片要求的作品”连西方绘画写实传统的影子还够不着呢。不少人流连于外表的光鲜、细腻、逼真，而对西方油画的造型体系和语言机制则根本不去深究。但他坚信写实艺术的魅力就在于绘画性。绘画性是通向精神沟通的路径，也是写实绘画作为精神创造而存在的理由和出路，是写实的灵魂。

他依循的绘画性结构很有特点也很单纯。他理解的绘画性是从材质、肌理与用笔间的运动节律为起点，在虚实、强弱、厚薄、疾徐、轻重等方面构成一种非物理性的“表现结构”层面。他之所以一直选择少数民族头像样式，就是因为，一是它十分单纯，可以集中全部精力在绘画性表现的经营上，做到精湛与深入。二是被表现对象的风致为进一步达到绘画性的演绎提供了很好的基础。他画的那些西南少数民族形象都很有味道，淳朴而厚重，具有某种人性中纯粹的东西，张利希望于其中提炼达到那种真性情和没有都市俗媚浸染的境界。第三，就是他希望由肖像的直接

借鉴进一步学习他向往的伦勃朗等大师们的精华，真正提高中国油画的质量。

绘画性本身是一个既纯粹又复杂的任务。说其纯粹是因为它的操作对象相当单纯，只是材料与造型本身，说其复杂是因为它在相对单纯的造型光影物理要求之上可以营构的情感、意绪乃至精神空间的可能性是无限的，却又无所依凭，完全靠个人的感悟。这是一条跋涉的路，一个面对个人心灵世界的跋涉，这个心灵世界空寂、幽暗而又无限丰富。这种跋涉是将艺术家在感受对象过程中折射的心理，转化成一种精神素质表现在画面结构中。绘画性是语言，但它没有条理性的规则语法，完全要靠画者内心的感悟、动力和对营构表现水平的调动。

绘画境界的玄妙魅力也就在于，在这一单纯而复杂的过程中达到一种对物理过程的超越，这种超越来自认真的体验与对物理过程的游刃有余。游刃有余地将其过程转化为人的情感与意志的把握。这是一种个人化的过程，你自己要完全进入自己的内里，你是什么样的人，画面也就传达出什么样的品质。因此，这个过程不是简单的客观再现与描摹，而是在对客观表现对象的再现感受中的探询，从中寻找心灵折射的内容。绘画性正是把心灵感受中那些厚重的文化沉淀凸显出来，用它来暗示、建构一个精神空间。因此，绘画性不仅仅是构成，而是主动的人的情感、意志的流动和把握。

说起来，张利是位中庸的探索者，但他含蓄的性格决定了他更向内在、深层下功夫。他的许多想法很具体，很适合在画面上追求纯粹油画的目标。由画面出发，再返回画面。他的画面上有一种流动的、富于节奏变化的力量，他解释这是他对气韵的一种追求。

这里反映出今天中国画家面临的一种情境：大家并不具备太多西方的文化背景，但努力在理解学习西方绘

画传统，并且这些年来已有了一定的收获。但是不可否认的事实是每个人都在努力用自己的理解求索着油画的真谛。无疑，这是“油画中国化”过程一个不可忽视的环节。

气韵是张利在作品中把握的一个重要关键词，也是他个人风格的特点。他走的是一条折中路线，他对气韵的表达是建立在西画构成范围之内的，但心理情感的控制是宁静、和谐与阴柔的。或者说，那种由笔触纵横交错、反复覆盖形成的棕褐色硬质肌理和细微、精致的光影效果中流动的意志与情感是纯粹中国化的。这是走向现代化过程中比较典型的例子，它反映了西方文化样式与中国审美心理进一步融合过程中的样态。

仔细分析他的画面，会发现他的造型与欧洲油画的不同特点。在体积处理上，张利在关注造型方面很大程度上依靠光影来切割、衬托造型，更注重将光影的对比、层次与中国人对韵律的认知结合起来处理。在构成结构上，他不仅非常注重效果的虚实与强弱，而且这种处理很容易让人想起和书写习惯的某种联系。与书写相关的审美表现，是中国造型传统的固有文化特征。“书写”元素在中国绘画中是种追求生命感的方式，在其影响下生成的思维定势决定了中国审美不同于西方。张利作品带有明显的融合痕迹，在表现结构中，带进“书写”的表现元素特征使这类中国油画的绘画性结构自然不同于欧洲传统。

张利的画面十分突出的是那种带有书写特质的笔触，或者说，他将书写的思维运用到塑造上，而在我看来，实际上也是种构成。他以书写的感受来理解构成，而在造型上用构成的效果来取代一部分造型的功能。这在一些同样追求类似的绘画语言的画家中，张利做得更出色，显得自由而流畅。这是因为他实际上运用了对书法的某种认识，这是我把他当成一个例子研究的原因。

通过这样一些探讨，我们便会感到即使同在写实的旗帜下，不同的画家在探索方向和本质上的差别有多大，也感受到了学习欧洲油画的意义，更使我们感到理性与深入的态度对复兴我们自身文化的重要性。而张利作品的微妙与深入、理性与细腻，正是从这个意义上反映了中西文化交流中的差异与融合。

可以说，他的风格诚然写实，但并不是许多人眼中的写实，他的作品并不很“实”。他像一些探索者一样，不把那种照片式的细致视为深入，而是通过油画材质与笔法交织的结构努力表现个人的感受世界，只不过他更注重造型的和谐，效果显得更细腻一些。仔细品味《节日中的甘南藏女》就会发现画面上那种厚薄有度、

起伏变化的处理不是即兴的，是沉静深思而得。还有，他从伦勃朗的作品中学到了不少东西，特别是那种纯粹属于绘画性的厚重，那种暗示个人心灵空间的复杂用笔与肌理结构。

照片的思维不仅使许多画者连立体感都画不出来，更谈不上造型的完整与表现了，或者说对西方油画的浅尝辄止阻断了对艺术表现的纵深探索。张利看到了这一点，才选择了这样的路子。

他早就认识到在画面形象之上建立的“笔触与肌理”的结构，是一个个人的审美空间。他以对在理念上自己称之为“气”的那种把握入手，将那些少数民族形象种种独特的风致、韵味表现得别样出众。我仔细想，这基本是一种以构成上的韵律感为基础的意味体验，这种做法似乎和中国传统有某种联系，但在效果上又很“欧化”。

不仅是笔触与肌理，光影色调、色阶的运用也制约于一种主观的“表现——语言机制”从而使画面拥有厚重的心理氛围。那张《高原上的虔诚者》即是一例，在深色背景与各层次灰色的衔接上形成和谐的效果，既部分地达到了西画体积造型上的圆润效果，又相当程度上推动了韵律的展开。调动笔触与肌理达到的是包括各种因素要求的整体表现过程，他不仅对自然律动的丰富与微妙心领神会，更触及了生命本质那鲜活的偶然性。

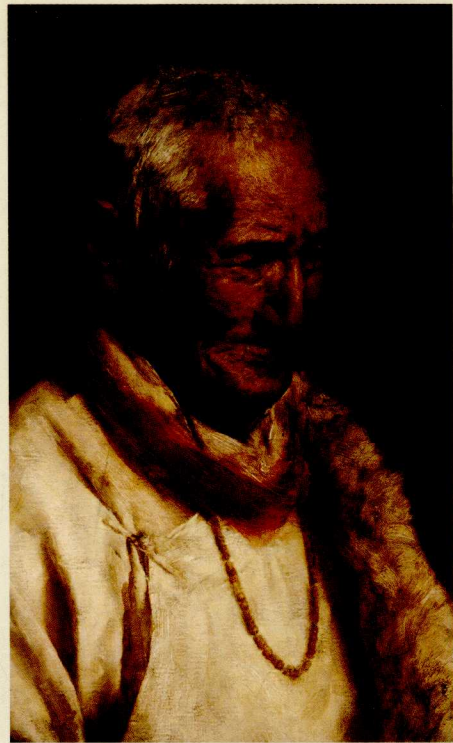
张利在一步步地走着，或说，跋涉着。因为他时时感到深入油画材质系统的门径，其展示的绘画性的道路，从根本上应是欧洲数百年人文历史的积淀，有着巨大的感召力。

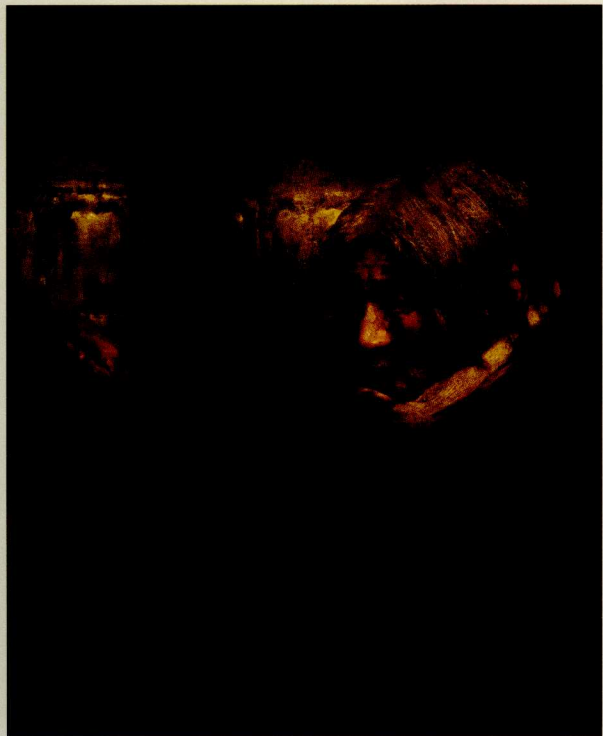
在学习别人的同时，张利也有许多特有的做法。比如，他在画面上时常注意用笔的擦与揉，制造光暗与质地“虚”的效果。这是一种他很个人化的特殊处理，它通过这种物理质地与心理暗示糅杂的手段营造出某种如梦如幻的边寨风情，形成了张利独有的标志性效果特征。

以上这些方面，都说明他意识到在研究自然与深入绘画性表现之间的探索，是推动油画发展的基本任务。绘画性这个课题，是画面的要求也是风格的起点。这是一条狭窄的通道，他为自己规定，也执着于这个目标。

作为画家通向“彼岸”的通道，绘画性的那种纯粹在于它的非符号性，在于它给画家提供的自由，这种自由源于自然，因为造物主在人的感官中展示的丰富性，为属于画家的自由意志提供了无限的契机。

沿着这条“纯粹”之路，他还在不断地突破自我，而且也不断为遇到的矛盾而苦恼。





Walking to the Purity

Gu Zhengyu

I am familiar with Zhang Li's works. I still remember that it was the Beijing International Gallery Oil Painting Exhibition in 1988 when he received much attention in field. Those two portraits which he exhibited, on the basic skills of that time, made us admire him very much on the color of the model and the catching to the characters of minority living by the border.

As a professional portrait painter, thereafter he is renowned for a batch of minority portraits with distinct appearance successively, and his techniques of painting and effects become representative of designs. Undoubtedly his style belongs to the realistic one, and he has participated in China Realism. But I think he has a quite unique way in Realism.

Someone defines him as aestheticism, however, I thought this was like a designated topic in order to publish the book. He may be in that way, but is too far from the general concept of aestheticism in history. Aestheticism, no matter to praise or demote, is only superficial description by few particular groups. And if from the painters professional demands, it might be a little absurd to refer this to Zhang Li. If someone asks, "what do you know about aestheticism?" He can only

smile. Somebody else is saying that he is Neoclassicism. It is true that his works are classical and beautiful, but his idea and orientation actually are different with Neoclassicism, that kind of beautiful source is different too in other words. Technically, what he used is not classical technique of painting; aesthetically, there is more traditional understanding of the east in his ideas.

We believe that a lot of similar statements are written for the person who does not paint.

He hopes I write an article for him, without the label of aestheticism, and write something known by painters. I have known him for over 30 years after all, and can not remember how many times we discussed and drew together.

I am more used to write how he paints in a nearer angle concretely.

The primary impression that his works give is that it is very vivid, and have very exquisite and slight perceptual quality. But his fine and smooth come from reason and calmness, and have some relations with the implication and mean in his personality. That determines his personality to sit down and study the good quality of European canvas. On the other hand, he does not like some people instantly to paint strangely and put his lack of imagination and inspiration to pursue the so-called modernism. Perhaps, the impetuous times could give him the chance to make himself go to where his wants and faces with the canvas all the time.

If his efforts in art can be summarized, I would remember a word that he has mentioned — Purity. He is a pure painter.

I have seen him more that one time staring at the canvas as a sailor looking at the horizon afar. I realized he must be looking for his "other shore", which is the purity of painting. He requires oneself following the pursuit of image, and that itself.

Proceeding from painting, he thinks the first important thing is to understand the system of oil painting, which requires serious and pure attitude. He always pities that though we have studied the oil painting for so many years, still did we not learn their best. Without figuring out what is realism, now we are pursuing contemporary art again. It is true that the tragedy of the Chinese art field is they regard art as the fashion design, and the eager for quick success has been brought up too much. Because of that he believes it is necessary to paint step by step.

The Chinese oil painting is still at the stage of searching, we need to set up our own system while learning other's advantages. We must start from picture and hands which can't be substituted by any theories and ideas. That is why he always focuses on the pursuit of painting.

So, what do we often discuss is not neoclassicism, but some topics about the exploration of the picture. I could roughly remember that probably there is something like this perhaps can summarize his understanding of purity.

He thinks everything should precede with painting, and firmly believes that painting itself is the only opportunity of a painter. But his understanding is not the fierceness and wildness type, but fine and smooth combination of the model. It seems very that his works was quite real on the printed matter, the skin and the ornament were drew very well, where the gold and silver ornaments become the important component that picture displays. But it is actually suitable to examine the original work, he spends much energy on the appearance of the work, trying to melt it with pen and structure. While we saw the work *Young Aini Girl*, it is easy to find the abstract composition of the mess brush trace and which reveals his certain pursuit.

What is his pursuit?

A lot of people think that Realism is to paint target vividly, but it is far from the truth. The superficial imitation misleads people, and some of the painters are still drawing the pictures now. In fact this even cannot meet the requirements of the western paintings. They only focus on rigid

appearance, but does not study the model system and language of western canvas at all. But he firmly believes the glamour of Realism lies in painting. Painting leads to the route of spirit communicate, and the existing reason and outlet of Realism, and, the soul of that with no doubt.

His painting structure is characteristic and simple. Painting that he understands is the rhythm of pen, and forms a kind of non-physical structure in such aspects as the actual situation, strong or weak, thick or slow, heavy or light, etc... He has been choosing the head portrait of minority all the time, because, first it is very simple, he can concentrate all energy in the management of the painting behavior, and make sure it is consummate and deep; Second, it offered foundation of displays the target in drawing nature. The image of those southwest ethnic minorities that he draws has quite a style, which is honest and serious, and having purity in certain human nature, Zhang Li hopes to refine and reach the pure disposition and not as the vulgar charming realm that contaminate in the city; Third, he hopes to study further from the quintessence of masters, such as Rembrandt, etc... and improve the quality of the Chinese canvas.

Painting itself is a pure and complicated task. Say it is pure is because of its target, just material and model; say it is complicated because it is limitless in the possibility of emotion, thought and spiritual space from the model, shadow and physics requirements, but totally depended on personal feeling. This is a way scaled and forded, to one's soul which is empty and quiet, dim and abundant. It refracts the artist's psychology in the course of experiencing the target and transforms it into spiritual quality and displayed in the picture. Painting is language without regular grammar; only depend on feeling, power and structure.

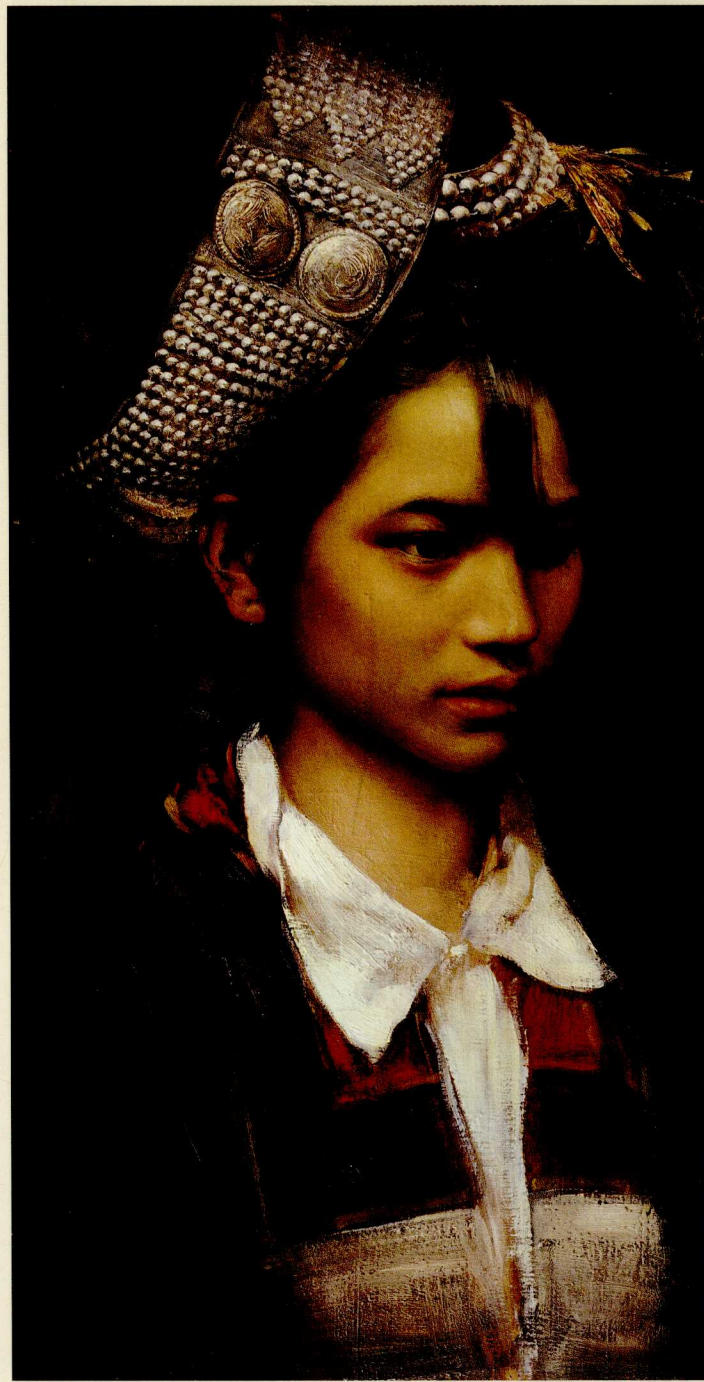
The mysterious of the painting is to surmount the material in this simple and complicated course, which comes from experience and the skill of physics. Transform it into emotion and assurance of will quickly and perfectly. This is an individualized course, and you should totally enter your own by yourself, and the picture could express what kind of person you are. So, this is not simply reproducing and depicting, but inquire to display the target objectively, and content that the soul of yours. The deep and serious culture is precipitated in painting, which hints, builds and constructs a piece of space of spirit. So, painting is not merely formation, but flowing and assurance of will of initiative person.

Zhang Li is said to be person of mean, and his implicit personality determines his introversive and deeper layer of work. A lot of ideas of his are very concrete, suitable for the goal of pursuing the pure canvas on the picture. It comes out from and back to the picture. There is a kind of flowing and rhythmed strength on his picture, and he explains it as a pursuit to the atmosphere.

It reflects the situation which the Chinese painter faces in today: everybody does not possess western culture background too much, but making great efforts to understand the western painting tradition, and has already got something in these years. But the undeniable fact is that everybody is trying to construct the true essence of the canvas with their own understanding. Undoubtedly, this is a link that can't be ignored to make the canvas more China.

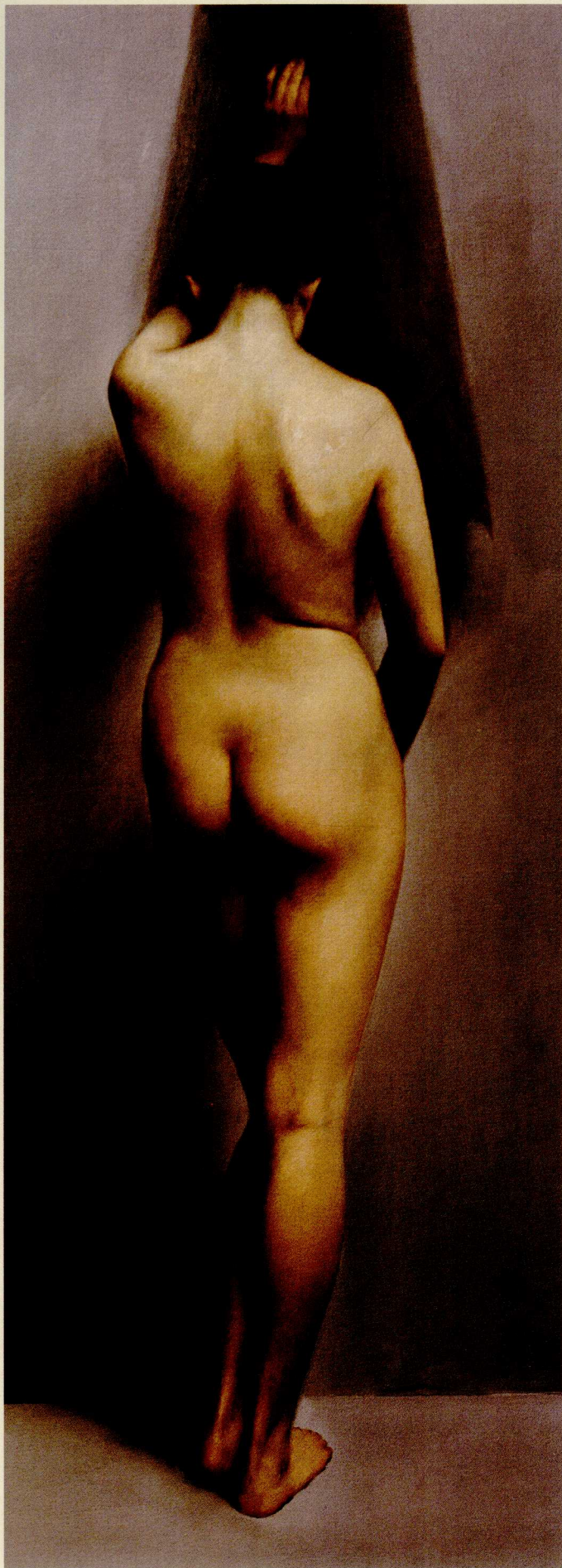
The atmosphere is an important keyword that Zhang Li held in his works and the characteristic of his personal style too. What he took is a route of compromising, where his expression is set up within the range of western drawing, but the control of the psychological emotion is quiet, harmonious and gentle. In other words, it is pure Chinese emotion which is flowing in skin texture and brush stroke through slight, exquisite shadow of brush. This is a typical example in the modernization, which has reflected the merging of western culture design and China's aesthetic psychology.

If we analyze his picture carefully, we will find his model and characteristics are different from European canvas. In the volume, Zhang Li relies on shadow to cut and set off the model to a great extent, and pays attention to combining contrast, level and Chinese's cognition. In structure, he does not merely pays attention to the actual situation



and power, and this he is very apt to let people remember and the habit of writing. Aesthetical behavior correlated with writing is the inherent cultural characteristic of China. Element of writing is a way of sense to pursue life in China, and the regular thinking tendency determines China to be aesthetically different from West. There are obvious integration traces merging with the behavior structure of canvas, makes the Chinese canvas structure to be different from the European tradition.

It is the brush stroke of writing in painting stresses very much on Zhang Li's picture, in other words, he application of the writing; but in my view, in fact it is compositions too. He understands and forms with the feeling of writing, but replaces some functions of model with the result. Among other painters who pursuing the similar painting language, Zhang Li does more splendidly with free but smooth skills. This is because he has used a certain understanding of the calligraphy in



fact, in which way I regard him as an example to study.

Through some discussions, we can feel even with the Realism flag, different painters are exploring different direction and essence, where they experience the meaning to study European canvas, furthermore make them feel the importance to rejuvenate our culture. And dedication and deepness, reason and exquisiteness of his works, have exactly reflected difference and integration in Chinese and Western cultural exchanges.

We can say he has the Realism style, but not like what in people's eyes. He is like a seeker, who does not take the photo imitation carefully, and makes great efforts to display individual through the structure of material and techniques, only he pays more attention to the harmony of the model, and the result seems finer and smoother. In *The Tibetan Woman from South of Gansu in Festival*, we could find that the rising and falling of thickness on the picture is not casual, but after serious consideration. In addition, he has learnt many things from Rembrandt's works, especially which kind of deep and serious thickness, and using pens and skin texture.

Photo imitation makes a lot of painters who are unable to draw even three-dimensional effect, let alone fullness and behavior of the model. The little knowledge of western canvas in other words correctly blocks the depth to the artistic expression. Zhang Li has seen this and chose such a way.

He has realized and set up the structure of brush stroke and skin texture on the image for a long time, which is aesthetic for space. He starts with assurance of atmosphere and expresses those unique ethnic minority images in a sophisticated and outstanding way. I think this is the experience which is based on the rhythmical images paid to formation, and this kind of method seems to have a certain connection with China's tradition, but Europeanize on the result.

Not only brush stroke and skin texture, shadow tone, color application and steps are all restrained from subjective behavior, which is the language mechanism. Thus makes the picture deep and serious psychological atmospheres. If *The Prayer on the Plateau* is formed by the harmonious result on dark background and connection of every level, they not only reached the model of the western drawing, but also promoted the expansion of rhythm on some extent. It was the whole behavior course that including various factors that aroused brush stroke and skin texture, he has not only touched that lifelike contingency of life essence, even more the naturally rhythmic abundance.

Zhang Li is walking step by step, or say, is scaling and fording, for he often touches the access of the material system of oil painting. His painting road shows that it should be the accumulation of humanity history of several hundred years of Europe fundamentally, and there is enormous influence.

While studying others, he has a lot of characterized methods too. For example, Zhang Li notices to make the effect of fakeness by wiping and rubbing the brush in picture. This is his individualized process, and has formed his unique significant characteristic through the combination of physical texture and psychology miscellaneous to represent the landscapes of villages in border.

The above aspects all proved he realizes that exploration is the basic task of promoting the development of canvas by researching nature and painting. Facing with the subject of painting, is not only a requirement of the picture but also a starting point of the style. This is a narrow pass way, he stipulates in this goal too for oneself.

As the pass way which leads the painter to the other shore, the purity of painting is that it is non-symbolic, and the freedom that it provides for painter, which comes from nature, for what the Creator showed in people's senses is abundant, and have offered the limitless opportunity for the free will of the painting brush.

Along this road of purity, Zhang Li is still constantly surpassing himself, and worried about the contradiction that he will meet.

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104	西藏风景写生 之一	Tibet Landscape I
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106	老宅	Old House
107	土耳其写生	Paint in Turkey
	素描	Sketch