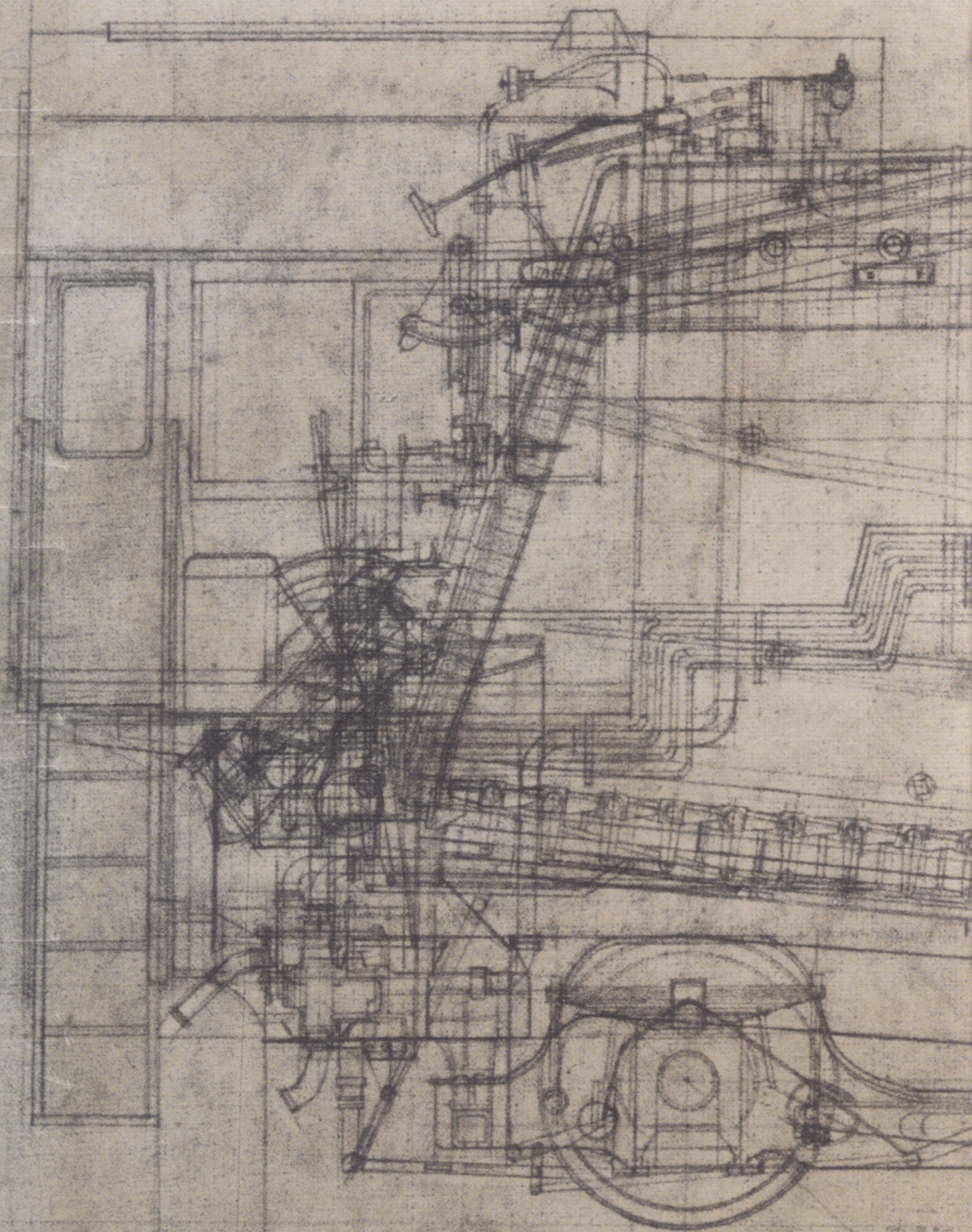


大男孩·韩巨良油画集

BIG BOY  
ON HAN JULIANG'S PAINTINGS

上海书画出版社





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# 写实语言的精神架构 ——关于韩巨良的油画实践

李 超

为韩巨良的油画写一些文字，想来是我们彼此投缘所致，这不仅是因为同龄和校友之故，更主要的是在我们近二十年的相知和交往中，我深知他的艺术所具有的那份亲和与坦诚。也许来自于祖辈生活的影响，以及童年的梦想和向往，他对于机械之美的执著，构成了画家持之以恒的关注。画面的蒸汽机车，不断连接着他对于艺术理想和表现形式的深入和拓展，他是这种近乎于痴迷状态的情景中人。我欣赏这样的艺术态度和事业心，不为暂时的浮躁和诱惑所动摇，走自己的路，一心一意地摸索个究竟，哪怕此中存在疑惑和疏漏，但在自我世界里却是十分的自足，一派沉郁的人文之气，一股优雅的唯美之风，萦绕在作品之间，向他诸多友人倾诉着他的艺术的过去、现在和对未来的憧憬。我为他的艺术工作方式所感动。

自20世纪80年代以来，韩巨良作为一位深受学院派影响的画家，逐渐形成在油画方面的敏锐探索潜力，其中潜藏着写实绘画语言的新的转型和追求。那就是在形式美的发现和表现方面，通过火车系列的精密形构，逐渐寻找新的艺术突破点，在他所描绘的动力机械的对象中，尤其寄托着画家的这种生动而细腻的艺术情感，并以此逐渐确定了他的艺术对象。似远似近的火车形象，如幻如真，基本构成了韩巨良心灵的意象，这使得他作品的唯美富有了深厚的意蕴，雅致的图形和色彩组合之间，显现出他的才情、阅历和理想。画家以此作为他长久的艺术母题，跨越了具象的叙事结构和抽象的符号指向，在图形和色彩的构成中，建立起一系列写实油画的独特表达方式，赋予写实绘画以某种实验性，以此显现他不断思考和探索的风格之路。

我们的视线，渐渐地从工业革命的机械智慧，深入到超现实主义的形式语言的发展，其中的人文底蕴，使得观众逐渐从画家近似与机械制图的表象中脱离，而再度体验画家所赋予架上绘画所应有的智慧和愉悦，那是可贵的写实结构能力和抽象生命的形式，因而韩巨良的许多充满火车意象的油画，都可能唤起我们对机械结构的某种审美情愫。近年来韩巨良的艺术探索，更加趋向抽象化的画面格局，令人更为直接地转化为对于色彩、图形、结构、笔法和肌理的感悟，这应当是画家不断提炼自身的艺术语言魅力所形成的结果。这使我们看到他在写实造型过程中所呈现的油画语言的丰富性。画中的构成处理看似灵动而洒脱，其实整体看去却是经过画家精心细密的安排，以此显现画家在艺术构思以及表现力上的非凡功力。

巨良近时的油画作品，为我们展现了他通过独特的艺术视角所发现的另一个世界，另一种架上艺术中的人文景观，那是充满文明结晶的机械组合，那是严谨细腻的图形结构，尽管机车的标号和代码，显露出某种波普的意味，但深入其中却是精神的符号，呈现出艺术家对于这种文明景观的感悟。换言之，画家意图于架上艺术，赋予写实语言的精神架构。这也是画家艺术探索的重要价值所在。

作者将他的视野，依托于一种若隐若现般的机械之物，聚焦在他笔下的画面发生了几段意味深长的定格。如此静谧，似乎保留下空寂的躯壳，让人不禁产生文明的情愫和理性智慧的向往。这样的一种形构严密的空间，之所以吸引画家，是因为其中包含的日常景观作为一种常见的艺术母题，存在着诸多形式变体的可能。画家能够将艺术经验中的关于形式语言的自由创造注入其中，使画面的传统写生的主题变成为图形与色彩组合的新创作主题，实现艺术语言的新架构。机车与蒸汽、金属与构架之间，潜藏着细微的色彩变化、生动的笔触；其中弧线、直线与斜线的对比，又形成了丰富有致的节奏变化；机车组合于阳光和阴影的变化，造成了色彩表现中丰富的形成冷暖对比和纯度与明度的对比关系。巨良沉浸在这样一种具象与非具象的造型语言的微妙转换过程之中，他需要凭借着自己的经验、阅历和判断，从他以往对于原本日常经验的机械结构的架构中脱离出来，寻找新的绘画语言的参照，进行新的写实语言的精神架构。

好像不是缩小的风景，也不是放大的静物，抑或我们很难以约定俗成的图像类型，去划分画家现在笔下的那些机车形象，那不是近代法国画家莫奈在表现里昂火车站时所体现的光色瞬息变化的视觉美感，也不同于近代中国名家吴友如在描绘的吴淞火车站时所显现的世俗场景，也许纯粹的视觉唯美已经升华，也许简单的具象纪实也已经脱离，画家已经将火车变成一系列绘画图式，在其中完成他所需要的视觉实验。





韩巨良与李超



因此，画家笔下的火车对象，无论是平面化的制图化处理，还是纵深性的火车头特写效果，已经在逐渐实现着写实手法和抽象观念的融会贯通。这似乎体现着画家与生俱来的禀性，似乎是在现实的外壳中填补着他的梦境，是作为画家对于现实世界的精神补偿。但我以为更为深入的缘由，是画家准备为这种新的空间架构提供了自由创造的理由和可能。新架构导致画家意象中的图形和色彩在变幻和升腾，既定的基调和偶发的效果的微妙转换，给他带来了创造的乐趣。这种乐趣需要画面中张弛有度，松紧有致。半抽象的语言变化，为他的作品带来了理性和即兴之间的那种不同程度的流露。这表明具象写实和抽象构成之间，油画语言依然存在着许多耐人寻味的互通之处，这是十分令人深入体味的艺术创作命题。

事实上，正是这些形式语言实践的命题使然，恰恰使得巨良选择了这样一种生活化的文明景观。换言之，在火车形象等形式载体之中，画家对于人文环境的图式得到了恰如其分的心理投射，他的希冀和理想，使得他眼前的火车机械景观再度“复活”，变成了作品中的视觉符号，而这正是在画那“如画”的架构。

油画中的图式，本是艺术风格形成的反映，由画家成熟的视觉心理投射于自己长久关注的对象，并提升独特的艺术语言形式加以外化，形成特定的视觉符号，诸多巨良笔下之物，存在着具象情调化、意象形式化和幻象变体化的多种交汇，形成了艺术家从语言本体深入到人文精神的塑造，为我们呈现出学院派艺术的实力和经验。

中国当前的架上油画的发展，面临着文化语境的转换，艺术市场的运作、前卫艺术的冲击，以及多媒体的科技手段，对于架上绘画的视觉语言深化，形成了多种实践和探索的参照。这方面，中国学院派画家的突出优势，逐渐形成了一种实力派力量，展现了有关油画艺术在中国发展的新迹象。巨良的新作，向我们证明了这种实力派艺术的风貌，其中留存的重要价值之一，应是学院派的中国图式。巨良如同其他诸多有为的艺术家一样，已经在多方面展现学院派艺术新的探索和发展的势头，而其作品便是其中的一个生动缩影。

值得关注的是，中国油画的发展已经从架上语言的纯粹自律性探索，拓展为更为深广的人文精神的思考。这方面，如巨良这样的学院派画家的艺术探索，为我们提供了这方面的重要经验，而其中写实语言的新理念、人文景观的架构和抽象境界的提升，使得韩巨良的艺术为学院派的中国图式的创作命题，呈现了一系列富有价值的参照。我以为，正是在这一基点上，韩巨良油画中所显现的架上艺术探索，才富有了深沉的图式创造意味。

因此，我们现在再来安静地品赏巨良的火车系列之作，那些火车，自然不会重复画家最初对于这些机械之物天然的童趣。在画家对于这些机械逐年“发烧”升级的过程中，火车系列已经成为其艺术升华的载体，强化了其中内在的人文环境的感受。画家在形式语言的创造之中，试图借用写实传统图式因素，置换其中古典的内涵，而进一步变体出他对油画形式语言新的结构方式和表达方式，并进一步由此深化为在架上绘画之中，实现图式方面的人文内涵的再度架构。这样的一种自由驰骋的情感空间，其实是油画图式的人文架构，其突破的油画探索一般的形式技巧玩味，具象因素发生生动的肢解，而成为抽象化的语言要素，让他的观众与他一起体味和共鸣的丰富的内心情感。因此，巨良作品为我们在今天重新解读原本是具体可辨的写实绘画，提供了一种别开生面的思考途径。

我又一次为画家的坚持和执著所感动，这也是我所向往的对待事业上工作方式和探索精神。作为同龄之友，巨良的艺术探索使我思考良多。他的火车系列的变化多样，可贵的是，这些“火车”的创造者已经步入不惑之年，而他笔下的火车系列依然充满生机。多少年来，日积月累，这些艺术形象，一步一印，见证着艺术家沉浸其中而乐此不疲的热情，素朴的对象中又见画家逐年成熟的心态。能够在这机械之物中寻找艺术天趣，足见巨良在艺术中的这种单纯和乐观，即便生活中存在着纷繁的色彩和迷惑，也需要进行避繁从简的选择。这是因为艺术领域终有一方净土，一寸家园，而那些画面中的火车，已经远离世俗的尘嚣，以微知著，印证着画家的理想和才情。这理想和才情，便是艺术家与你进行真诚心灵交流的桥梁。



# Spiritual Structure of Realistic Language ——Oil Painting Practice of Han Juliang

By Li Chao

For a long time, I want to write something about Han's oil paintings for our congeniality, not only because we are peers and alumni but, more importantly, our nearly two decades of friendship convinces me deeply of the geniality and honesty of his art. Perhaps it is the influence of his ancestors, his dream and longings in childhood, and his persistence in the mechanical beauty that has attracted his continuous attention to steam trains, deepening and expanding his artistic ideals and expression forms. Han is like a man in his paintings that is almost obsessed with what he sees. And I admire such an artistic and career attitude: not seduced by the hustle and bustle or any temptations, despite any confusion or oversights, he walks his own way, determined to explore the road ahead, self-sufficient and relaxing in the world of self, which is filled with a condense humanity atmosphere and an elegant esthetic style expressed in his works, and narrating the past, present and future of his art to his many friends. —I am deeply touched by his artwork style.

Since the 1980s, Han Juliang, as a painter deeply influenced by the institution school, has gradually cultivated a shrewd exploration potential in the field of oil paintings, with the new latent transition and pursuit of the realistic painting language. That is, in terms of the perception and expression of formal beauty, Han explores new artistic breakthroughs from the exquisite structure of the train series. Behind his paintings of driving force machinery lies especially the vivid and exquisite artistic emotions of the painter, which in turn determines his artistic objects. The image of the trains, seemingly both distant and near, realistic and fictional, constitutes the image of his heart and enriching the esthetics of his works. The elegant and refined combination of image and color is the reincarnation of his talent, experiences, and ideals. Using trains as his lasting artistic theme, Han has transcended the specific-image narrative structure and the abstract symbol identifier, establishing the unique expression form of realistic oil paintings in terms of image and color construction and endowing an empirical flavor to realistic paintings, which sets himself apart for his constant exploration of a unique style.

Our vision is now by and by departing from the mechanical wisdom of the industrial revolution and penetrating into the super-realistic formal language, wherein the humanity contents withdraw little by little the audiences from the painter's representation that resembles mechanical drawings and enable them to appreciate the wisdom and ecstasy endowed by the painter to his paintings. With the precious realistic structuring and abstract life forms, many of Han's train oil paintings may arouse our esthetic emotions about the mechanical structure. In recent years, Han is further approaching the abstract image layout in his artistic exploration, which brings more directly to the audiences an inspiration of the color image, structure, brush and texture. This is precisely the result of constant improvement and refinement of the artful language charm by the painter, presenting in front of us the richness of oil painting language in his realistic modeling. The structure handling in the image is seemingly flexible and random, while the whole is in fact a painstaking arrangement by the painter, as the evidence of the remarkable attainments of the painter in both artistic conception and expressive force.

Recent oil paintings by Han present to us another world that he has discovered from his unique artistic perspective, a humanity landscape in painting—the mechanical portfolio as the essence of civilization and rigid and fine image structure. Although the automotive symbol and code has kind of bop denotation; yet underneath it is the spiritual symbol, the perception of the artist about this civilization landscape. In other words, the painter intends to endow on-shelf art with the spiritual structure of the realistic language—and this is where the value of the painter's artistic exploration lies.

The author sets his eyes on a certain visible and invisible mechanical object and, as a result, the images under his brush become distant and profound. So quiet and tranquil are they that they seem to keep only an empty body, arousing a civilized feeling of the audiences and the longing for a rational wisdom. Such a rigorously structured space attracts the painter with the possibility of variations of the daily views as a common art subject. The painter artist injects into it his free creations of formal language, transforming the traditional realistic subject into a new creation subject with image and color combined to realize the new structure of the art language. Between the automotives and steam, metal and frame is the subtle color variation and vivid brush; and the contrast between arcs, beeline and oblique lines form a rich and dynamic rhythm variation; the shade changes of the automotive portfolio in the sunshine and in the dark accomplish the contrast between warm and cold color and between purity and illumination—Immersed in this subtle transition between specific-image and non-specific-image language, Han needs to rely on his own experiences and judgment to unfetter from the traditional mechanical structure and seek new painting language for the new spiritual structure of the realistic language.

His paintings, neither contracted scenery nor magnified object, but are an image type that defies the conventional categorization. The automotive image created by the painter is different from the visual esthetics



with transient changes of light and color at Leon Railway Station as expressed by the contemporary French painter Monet nor the mundane scenery illustrated by the contemporary Chinese master Wu Youru of Wusong Railway Station. Here in Han's paintings, the pure visual esthetics is already sublimed: the painter has transformed the train into a series of paintings, in which he finishes the visual experiments that he asks for.

Therefore, the trains in Han's paintings, whether plane drawing treatment or deep train head feature effect, have gradually realized the integration between the realistic language and the abstract concepts. It seems that the painter is depicting his dream within a realistic shell and his paintings are a spiritual compensation by the painter for this real world. However, I believe a deeper and underlying truth is that the painter prepares to provide the reason and the possibility of free creation for this new space structure, which results in the capriccioso transition of patterns and colors in the images created by the painter: the subtle variations of the given tone and the random effect brings him the joy of creation, a joy that requires the images to be reasonably relaxed and intense. And the semi-abstract language variation brings the disclosure of a varying degree of ration and improvisation. This suggests that between specific-image realism and abstract structure, oil painting languages still have quite a lot of similarities, which is in itself an interesting subject for artistic creation.

As a matter of fact, it is precisely the theme of these formal languages that has prompted Han to select this life-style civilization sight. In other words, through the image medium of the trains, the painter gives a proper psychological projection of the humanity environment. His wishes and his ideals re-vivify the mechanical train, turning it into a visual symbol in his works, which is just exactly the "painting-like" structure is being painted.

Patterns in the oil painting are originally the reflection of the artistic style wherein the mature visual psychology of the painter is projected on his long-observed object and is then externalized using a unique artistic language to form a special visual symbol: Many of Han's painting objects reflect the combination of specific image and artistic feelings, image and form, imagination and variations, bringing the painter from the painting language itself to the cultivation of the humanity spirit, convincing us once again of the power and experience of the institution school.

The current development of on-shelf oil paintings in China is now faced with the transition of the cultural context, the operation of the art market, impact from avant-garde arts, and the scientific and technological advances of multimedia, which together provide multiple references for the practice and exploration of deepening the visual language of on-shelf paintings. In this aspect, the painters of the institution school in China, with their prominent advantages, have gradually formed a quality strength, showing the new trends of oil painting arts in China. Han's recent oil paintings present to us this quality arts, an important value of which is the Chinese patterns of the institution school. Like many other accomplished artists, Han has already demonstrated in multiple aspects the new exploration and development trends of the institution school, of which his works are a vivid epitome.

Worth mentioning, the development of oil paintings in China has already evolved from pure self-disciplined exploration of the on-shelf language to a deeper and broader contemplation on humanity spirit. In this aspect, the artistic explorations by painters of institution school, like Han Juliang, provides important experience for us. In addition, the new concepts of realistic language, structure of humanity landscape and promotion of the abstract realm provide a series of valuable references for his artistic creation of the Chinese patterns of institution school. It is on this basis, I believe, that Han's painting exploration as expressed by his oil paintings is rich with a profound meaning of pattern creation.

Now, we turn our eyes back to the train series of oil paintings by Han Juliang. These trains do not repeat the original, natural and innocent interest by the painter of these mechanical objects. During the gradual upgrading of his interest in this machinery, the train series has become the carrier of his art sublimation, stressing the innate feelings in the humanity environment. During the creation of the formal language, the painter attempts to replace the classical contents with the realistic traditional pattern elements, further evolving his new construction and expression of the formal language of oil paintings. Such a free emotional world is in effect the humanity structuring of the oil paintings. Breaking through the ordinary formal skills, under Han's brushes, the specific image elements are decomposed, becoming the abstract language elements, enabling his audiences to understand and share his rich, inner emotions. Therefore, Han's works offer a novel thinking mode for us to re-interpret the originally specific, distinguishable realistic paintings.

Once again, I am deeply touched by his persistence and perseverance, a way and spirit of work that I have long admired. As his peer and friend, I have thought a lot about his artistic exploration and his endless variation of the train series. What's more important, now that the founder of these "trains" is entering his 40s, the train series under his brush is still full of life. For years and months, these artistic images have witnessed the devotion and passion of the artist and reflected in the plain objects is the painter's increasingly mature mentality, capable of seeking the fun of art in such mechanical objects. This precisely suggests the purity and optimism of Juliang: even though life is filled with noisy colors and various temptations, one needs to choose a simple life because in art there is always a piece of clean land and an area of home; the trains in those paintings have long left behind the hustle and bustle of the mundane world. A small aspect of life, it verifies the ideals and talents of the painter, serving as a bridge of truthful psychological communication between you and the painter.



# 大男孩的执著 ——有感于韩巨良的画

邵琦

迷恋火车，是韩巨良的生活状态，也是韩巨良的生活趣味所在。

迷恋火车，是韩巨良的艺术状态，也是韩巨良的艺术趣味所在。

一个将生活与艺术渗融为一体的人是快乐的，也是让人羡慕的。因为，他深深地体会到艺术地生活，生活的艺术的价值和意义。这既是人生的一种境界，更是艺术的魅力所在。韩巨良的魅力正在于他的这种艺术与生活的浑然不分，互为表里。

迷恋是以拥有为指向的情感表现，因而，迷恋的人会不厌其烦地看，如数家珍地说，甚至手舞足蹈地去做。于是，将火车作为绘画表现的对象，便是作为画家的韩巨良实现其真正拥有的最后选择。正如《毛诗正义·序》中所描述的那样：“情动于中，而行于言；言之不足，故嗟叹之；嗟叹之不足，故永歌之；永歌之不足，不知手之舞之，足之蹈之也。”在动作中表达、宣泄，在动作中创造、拥有。正因为如此，韩巨良的绘画艺术是真诚的、快乐的。

在这份真诚的情怀中，有些倔犟，有些莽撞，但更多的是执著。这就像他画的火车了，庞大的身躯、强劲的动力，虽然笨重却有风驰电掣之势，不免粗野却有一往无前之勇。因此，看他的画，强烈地感受到的是一种青春的气息，一个大男孩的形象：坚定而无畏。

大男孩的执著是顽强的，甚至是顽固的，他的持之以恒是一种不惜一切的青春力量，是一种无怨无悔的青春热情。这一份可赞可叹，可畏可爱，是韩巨良眼里的形象，也是韩巨良心中的形象。这便是韩巨良要表现的真实与深切。拥有这种真实、这种真切，在人是真情的流露，在画是真趣的绽现。

韩巨良执著于这艺术真趣的追求，是因为韩巨良难以释怀心中的迷恋。艺术的真趣以求真为目标，以写实为手段，是一种直接的，本然的审美。

在韩巨良的画面，没有变形、没有夸张，也没有矫饰，因为韩巨良深知：真实的展示，不仅是最自然的表达、最直接的表露，而且是最有效的表现。当形象之真和情感之真相洽相和的时候，摹形状物的写实技巧便是别无选择的唯一手段。所以，韩巨良可以这样经年累月地画着，可以这样巨细无遗地画着，在以形写形，以色貌色中，展开他充满乐趣的生活，展示他弥溢真趣的艺术。

韩巨良在他的作品中，呈现给观赏者的是严谨细致的机车形象。仅此而已。因而在韩巨良的画面中，我们见不到任何画家主观因素。他不是把自己隐藏了，而是抽离了画面。韩巨良刻意地营造这种艺术上的无我之境，是为了使自然物象与画面形象两者之间实现完美的对称还原；亦即使观赏者在不受任何干扰的情形下，通过视觉直接还原出这两者之间的内在关联——真。此时的真，是自然物象的真，也是画面形象的真，更是介乎于这两者之间的真——既是画家拥有的情感心象的真，又是观者发现的情感心象的真。由视觉形象的真实还原而引发的情感心象的体验，落实在人的机能本性上，也落实在绘画的本体中。因而是基础的、基本的，也是简单的、单纯的，更是直接的。也许正是因为没有画家主观的在场，所以，给观赏者作为主体的参与和再创作提供了足够的空间。画家的画面作为一种客观的引导，激活了被尘封、被搁置的观赏者的经历与记忆：重新体验这些经历与记忆中的心绪感情——情感心象。韩巨良的绘画作品能够成为一种雅俗共赏的艺术，大抵源于此。

这种真趣所引发的审美愉悦，是无可抵挡的，也是无法替代的；因而，对于投身其中、置身其间的人说，是满足的、快乐的。

以发现为特征的真趣固然让人流连，但是，以揭橥为特性的理趣无疑更有诱惑。从发现到揭橥，从真趣到理趣，是执著追求的事实逻辑，是艺术发展的历史规律。韩巨良的新作：那些近乎工程设计图的作品——“巨梁号”，标志着由真趣追求的极致而步入理趣揭橥。

“巨梁号”完全是韩巨良的，是韩巨良创造的。“巨梁号”的返璞归真，表现的正是韩巨良心中难以排遣的机车设计师心愿。

所谓返璞归真，其一，是由画面的特点呈现的：在这里几乎没有色彩，没有明暗，没有透视，一切可以艺术地展示的手段都被汰洗了，剩下的只是规整的线。因此，如果说这些也是韩巨良的绘画作品，那么，这些作品就是退却了繁华后的复归，回到了素描状态。其二，是由形象的特点展示的：画面上的这些机车，不是真实物体的视觉幻象，也不是已有机车的设计图纸的复制，亦即现实中没有制造过、也没有描画过；因为，这只是韩巨良依照机车的原理进行的原创设计。所以，韩巨良的这些作品不是对客观对象的形象模仿，而是造物的一个必需的组成部分：设计。

在素描与设计的问题上，范景中先生考证认为：Deisgn，作为一个美术术语，最早出现在文艺复兴年代，原意为素描。15世纪意大利理论家弗·兰西洛蒂曾将它和色彩、构图、创意一起称为绘画四要素。杰·瓦萨里也把它和创意并列，称它们为美术的父母。可是，由于17世纪的美术史家弗·巴尔迪努奇强调了素描包含着艺术家心中的创造观念，所以，设计就成了艺术家区别的一种能力上的标志（《中国百科全书·美术部》）。从这一意义上说，韩巨良的素描式的作品或者说设计式的作品，便有着久远的渊源了：这便是人类文明未进入现代细分阶段以前的那种人们对创造的渴望与肯定、期待与赞美。因而，也可以说，这是一种文艺复兴式的美与创造的观念的当代体现。

造物之美与造物之理合而为一的时代，虽说已经是历史了，但是，这种美术与科学混成未分时代的这种优雅而坚实的审美，却始终是人们心仪向往的理想境界。对这一

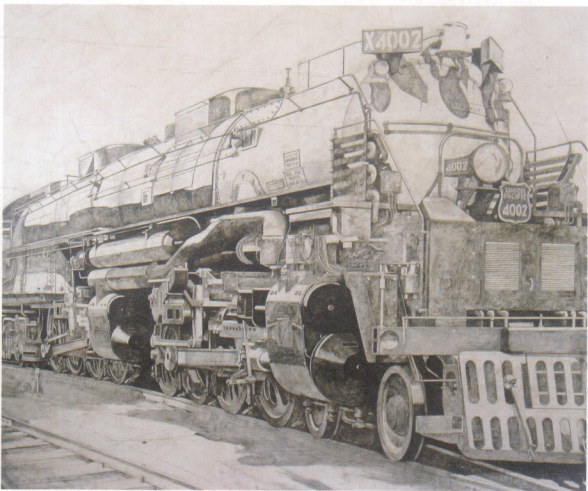




韩巨良与邵琦



韩巨良与邵琦在俄罗斯夏宫海边



美国“大男孩”火车头

境界的追求需要知识的拓展与累积，更需要执著无悔的热情。

当科学和艺术结合在一起的时候，展现的是文明的节律，跃动其中的是文明的动力。这是智慧的快乐，这是快乐的智慧。因为，韩巨良知道：在21世纪的今天，不可能把他的设计变成现实，也没有必要把他的设计变成现实；但是，他更清楚地知道：把科学的智慧和艺术的技巧结合在一起，是表达他自童年时代就形成的、伴随着年岁的增长而日益丰盈内心世界的最完美、最直接的手段。

面对着韩巨良的这些似乎被岁月尘封着的图纸，人们可以真切地体会到器物的实用价值的有限和审美价值的恒久，也许不免会有一些惆怅、一些遗憾，但是，透过这一层淡淡的幽怨，我们看到的是另一种执著：对人类最根本的创造——造物精神的景仰与敬畏。

面对造物的无限未来，今天的人们或许正处于这样一个执著的大男孩的时代。

从描绘火车到设计火车，是一个从赞美到创造的过程，也是一个从羡慕到拥有的过程。当这些构成为画面时，我们看到了一个大男孩由执著而智慧的心路历程，一个艺术家由真趣而理趣的审美轨迹。



# Persistent of a Big Boy ——On Han Juliang's Paintings

Shao Qi

Obsession with trains, this summarizes the lifestyle and artistic style, the fun of life and art for Han Juliang.

One whose life is merged with art is happy and admirable, for he deeply perceives the value and meaning of the artistic life and the art of life. This is both a realm of life and the charm of art. For Han Juliang, his charm lies in his integrating art with life.

Obsession is an emotional expression directing at possession: therefore, an obsessed person watches what he likes, talks about it, and even does it obsessively. Similarly, paintings of trains are the final step for painter Han Juliang to realize the possession in its true sense. As Preface to the Mao Poetry writes, with feelings in the heart, one expresses it with words; when words do not suffice, one sighs with regret; when sighing suffices not, one sings about it; when singing suffices not, one dances to express it. To express and relieve his feelings in movement, and to create and own his creations in movement, this is actually why Han's painting art is sincere and joyful.

Amidst this sincere emotion is some contumacy, some obtrusion, and more persistent, just like the trains in his paintings, with giant body and vigorous power, which are ponderous but swift as wind and quick as lighting, and which is graceless but fearless. Looking at his paintings, one is strongly impressed with the youthful breath and the image of a big boy: sturdy and fearless.

The persistent of the big boy is staunch and even stubborn. His perseverance is a kind of daring youthful strength and a regretless passion, admirable, appreciable, eldritch and lovely. This is the image in Han's eyes and in his heart; and this is the authenticity and profundity that Han strives to express: an authenticity and truthfulness that is the exposure of true feelings of people and the demonstration of true interest of painting.

This persistent pursuit of the true interest of art by Han Juliang originates from his unrelievable obsession. The true interest of art lies in the seeking of truth and relies on the depiction of the reality, which is a direct and instinctive esthetics.

In the paintings of Han Juliang, there is no contortion, exaggeration, or decoration, for in the depth of his heart, Han knows that the truest presentation is not only the most natural and direct expressions, but also the most effective expression. When the authentic image and the truthful feelings integrate, the sketching skill becomes the one and only choice. In this manner, Han does his paintings for years, meticulously and continuously, unfolding his joyful life and his innocent art through the images and colors.

In Han's paintings, all he presents to the audiences is the rigorous and meticulous locomotive image. That is all. Therefore, we can never see any objective factors in Han's paintings: not that he obscures himself, but that he extracts the image. Painstakingly Han cultivates this selfless realm in art, for the perfect symmetry between the natural substance and the painting image to enable the audience to directly retrieve, through sight, the intrinsic connection between the two without any disturbance—truthfulness, both of the natural substance and the painting image, and more importantly, a truthfulness between the two: the emotional truthfulness possessed by the painter and the emotional truthfulness perceived by the audiences. The authentic retrieval of the visual image revokes the experience of the emotional image on man's instincts and the painting itself. Therefore, it is fundamental, basic, simple and pure, and, more importantly, direct. It is perhaps that absence of the subjective emotions of the painter that leaves sufficient room for the audiences to participate and recreate as a subject. The painter's paintings, as an objective guideline, invoke the experiences and memories of the audiences, enabling them to re-experience the emotions and feelings—the emotional image—of these experiences and memories. This is probably why Han's paintings have become an art appreciable by both the elegant and the vulgar.

Such an esthetic ecstasy brought by this true interest is unparalleled and irreplaceable. Therefore, whoever is immersed in it is satisfied and delighted.

Indeed, this true interest characteristic of discovery makes one linger; but even more attractive is the rational interest characterized by disclosure. From discovery to disclosure, from true interest to the rational interest, this is the logic of fact of persistent pursuit and the rule of history of artistic development. Han's new works, Power—Juliang, which resembles the engineering design diagram, symbolize the transition



from the extreme pursuit of true interest to the disclosure of rational interest.

Created by Han Juliang, Power—Juliang is completely stylistic of Juliang. The return to innocence of Power—Juliang precisely denotes Han's lasting, unsatisfied wish to become a locomotive designer.

The return to innocence is represented in two aspects: first, this is reflected in the characteristics of the painting—without virtually any color, shade, or perspective, all means of artistic exhibition is abandoned here, leaving only the tidy and clean lines. Therefore, if these can be called Han's painting works, then they must be the return from luxuriance to innocence, to sketches; second, this return is shown in the image—the locomotives in the paintings are neither the visual illusion of the real substance nor the duplication of the design diagram of existing locomotives; in other words, they have never been produced or depicted before in reality. This is reasonable, for they are the original designs by Han Juliang according to the locomotive theories. Therefore, these works by Han are no longer the image imitation of the objective substance but an indispensable part of creation, which is called "design".

In terms of sketch and design, Mr. Fan Jingzhong holds that, design, as a term of the fine arts, first showed up during the Literary Renaissance, with the original meaning of sketch. In the 15th century, the Italian theorist Francesco Lancilotti referred to it, as well as color, composition, and creativity, as the four elements of drawing. Giorgio Vasari also called Design and Creativity the parents of fine arts. In the 17th century, art historian Baldinucci especially emphasized that sketch includes the creative ideas of the artist. Thereby, design has become a symbol that differentiates the capability of different artists (Encyclopedia of China—Fine Arts). From this sense, the sketch works or design works by Han Juliang have their long traditions: people's longing for and approval of creations, and yearning for and recognition of creations before human civilization entered into the modern labor division stage. Therefore, Han's works can be regarded as a contemporary embodiment of the beauty and creation concepts back in the Literary Renaissance stage.

The age of beauty and rationality of creation combined is now gone. But this elegant and solid esthetics undistinguishing art and science has persistently been the ideal realm pursued by people, a realm that requires the exploration and accumulation of knowledge and the persevering and regretless passion before one could reach.

When science and art is combined, we see the rhythm of civilization, vibrant with the power of civilization. This is the joy of wisdom and the wisdom of joy, because Han Juliang knows, today in the 21st century, it is impossible, and unnecessary, to turn his design into reality; even more clearly does he know that the union of the scientific wisdom and the artistic skills is the most consummate and direct means of expressing his inner world that has formed since his childhood and grown increasingly mature with the passage of time.

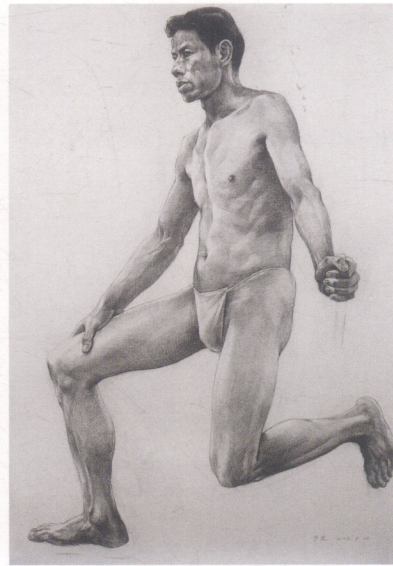
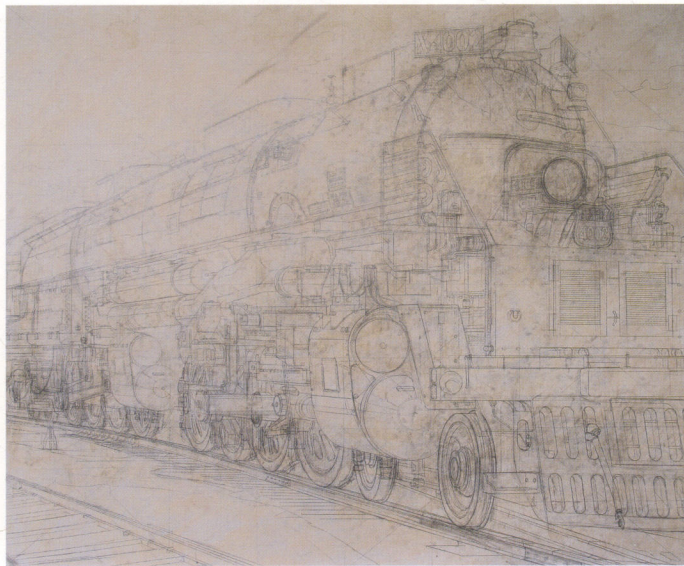
Facing these seemingly age-old drawings by Han Juliang, one distinctly feels the finiteness of practical value and eternality of esthetical value of all substances and couldn't help but taste some disconsolation and regret. However, amidst this faint melancholy, we see another kind of persistent: the reverence and worship for the creative spirit, the most fundamental creation of human beings.

In the face of the infinite future, we today may be in the age of the persistent big boy.

From depicting trains to designing trains, this is a process of transition from eulogy to creation, from admiration to possession. When these take the incarnation of paintings, we see the psychological process of a big boy's growth from persistent to wisdom and the esthetic track of an artist from true interest to rational interest.



# 关于我的绘画创作



绘画创作是纯个人的行为。因为有了物质世界，人作为和其他动物不一样的所谓高等动物，就有了精神世界，就有了审美追求。审美最早是感观的体会：我们听、看和尝，还有触摸。而这些行为的对象，首先是物质的，然后才有精神的介入。所以，又有了人类社会特有的精神生活——文化。

中华民族五千年的文明，人们一直在为追求富裕生活而努力——直到二百多年前蒸汽机的发明才开始把我们带进以物质文明为基础的现代社会。人发明动力机器的意义是巨大的，直到现在整个文明进程中无一事件能与之相比。

现代社会的巨大成就，使更广泛的人有条件去追求精神生活，促使更多的人为此而创造发明先进科技物质产品和创作优秀文艺作品。有的选择了音乐，有的选择了诗歌、小说和表演，而我选择绘画。

绘画是一门古老的手艺，有了人类就产生了绘画，这已被史料证明。因为人有审美意识，从审美视角出发，画家们选取了各种表现形式和对象，表现对象有客观事物和纯粹精神，但只要是绘画作品，其载体本身是物质的。选取表现对象的唯一标准是它视觉审美价值的有和无，任何事物其实都有它本身的审美因素——画家只是去发现和表现这种美，以使更多的人享受它。

对于火车——蒸汽机车，我自小就有一种挥之不去的情节，它的咆哮曾经使我吓得目瞪口呆，但我喜欢它，是它巨大沉重的钢铁身躯；暴露在外机械结构；行驶时产生动力的蒸汽呼啸和钢铁之间碰撞所发出的铿锵声；以及它的原始机械运动节奏的形式美感吸引了我。但还不仅是这些，蒸汽机车更使我感受到那种逝去的英雄的悲壮。

所以，从小时候起，每当我看到和路过铁路时，都有一种油然而生的向往情感。许多次出行的目的就是到铁道边，等待火车的到来和隆隆开过，此时的大地颤抖着，钢轨随车轮有节奏的碾过起伏着，宏大的气势势不可挡。有时在车站附近能看到停着的蒸汽机车头，一台或几台、十几台，近距离的观看，那比人还高的钢铁车轮，大直径的汽缸、汽阀和传动杆、车架及上面的锅炉，体现了静止时的沉重力感，机械美感跃然眼前。

由于热爱，我买了关于蒸汽机车的书籍进行研究，掌握了各种部件的结构、原理，由此深深感受到人类智慧的伟大——它本身结构的美感深深打动了我，使我产生强烈的创作欲望，使我只能如实的加以反映。至于画面的形式，是在创作中自然形成和成熟的，绘画形式是重要的，但我的创作不习惯形式先行，我相信内容决定形式的创作原理。我是受传统绘画教育的，所以在绘画中我热爱油画的传统技法，以此传达我的审美感受。最近我对铅笔有了浓厚的兴趣，这源自自我起稿时用铅笔在画布上画的严谨、完整的创作构图，我发现铅笔表现在画布上的比在画纸上反映的视觉效果要强烈许多，另一方面机械制图本身也有一种形式美，我的任务就是把这种美发掘出来，强化它。这些制图形式的画面内容都是真实存在的，以10:1或12:1缩小表现。

我的火车头，有中国设计制造的经典机车，也有国外已退役的名车。

中国是世界上最后制造蒸汽机车的国家，直到上世纪80年代后期结束。所以，世界上公认的蒸汽机车在中国发展得最完美。2005年12月31日中国大地上最后一辆蒸汽机车发出的绝响，宣告了一个时代的结束，中国的铁道运输全部进入现代化。这是社会发展的必然结果，但作为体现人类文明文化的一部分，我谨以我的绘画作纪念。



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红色动力  
Red Motive Power  
布面油画  
Oil On Canvas  
50 × 60cm  
1989.5





动力——飞翔  
Motive Power - Flying  
布面油画  
Oil on canvas  
80 × 100cm  
1992.10