



OIL PAINTINGS BY YAMING LIU

100

幅油畫

劉亞明

劉亞明 著
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— 序 言

燈塔上的火炬手

文 / 吉狄馬加

吉狄馬加

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2016 年獲歐洲詩歌與藝術荷馬獎

我是在一個偶然的機會，才看到了畫家劉亞明的巨幅油畫《世紀寓言》和《蒼穹之眼》，它們第一次帶給我除了強烈的視覺衝擊外，畫面所呈現出來的每一個個體生命和群體的關係，都給我留下了極為深刻的印象。我歷來對那些具有史詩品格的作品有著特殊的偏愛和感情，但是，同樣對這樣的宏大敘事也充滿著警惕和戒備，因為每一種無論在內容和形式上都宏大的作品，如何處理好整體和局部、集體和個人的關係，都對它的創作者是一個極大的考驗，當然，一件作品所能達到的高度，還不僅僅是這些。偉大的德語作家埃利亞斯·卡內蒂在其輝煌的著作《群眾與權利》中就反復闡釋了這個道理，他告訴我們：“存在下去就必然包含著最偉大最純潔的生命……將所有曾與他同行的人一起帶入不朽，最渺小的和最偉大的，一切都將活躍在這不朽之中。”應該說，畫家劉亞明的作品，在描繪人類的集體命運和個體的生存狀態方面，都將其有機地融合在了一起，他那巨幅畫面中的眾生相，毫無疑問，是無數靈魂和個體精神的一次最肅穆、最莊嚴的儀式，我不想在這裡對這些動人心魄的作品在內容上和形式上去做一些簡單的歸類，我認為任何一種歸類都會是偏頗的，有時候甚至是極為有害的，特別是在內容上，如果將其符號化、世俗化，實際上都是對其崇高價值的削弱和損傷，尤其在藝術形式上，說它是古典主義的真正回歸，更是一種無法讓人容忍、近似於戲謔的評價，因為任何藝術形式的借鑒和使用，它從來都不是簡單的、孤立的，特別是劉亞明作品中的當代性和現實主義精神，就充分地說明了這一點。不過，我在此要強調的是，他作品中的現實主義精神，不是方法論意義上的現實主義，而是作品在見證這個時代時所表現出來的對真理的追求和絕不妥協的勇氣。

在當今的中國，畫畫的人不少，但真正的畫家卻不多，我可以肯定——劉亞明，是當下為數不多的最富有天才和創造力的畫家之一。

二十世紀後半葉以來，人類進入了一個消費主義和物質主義主導的世界，人類的精神空間被擠壓得日益縮小，對現實和生活的解構似乎成了一種時尚，多少年來我們缺少和呼喚真正有精神高度的作品，但大多數寫作者和藝術家，都不把對人類的終極關懷以及對精神的提升關注作為自己的追求和責任，許多所謂精神產品的製造者，他們關心的只是自己眼皮下的那些瑣事，而對人類的整體命運卻漠然視之，這不能不說是當下藝術領域讓人感到不安的、亟需改變的現狀。劉亞明創作的作品，讓我們再一次恢復了藝術創作應有的、對精神世界在更高的層面發生作用的信心。

藝術的規律告訴我們，所有的精神創造，都與創作者的個體生命體驗有著最直接和密不可分的聯繫，我們期待著今天的藝術家既能將雙腳踏在現實的大地上，同時又能在自己的作品中將那種來自於生活真實的藝術的行而上，如同閃爍在天庭拱頂的

— 序 言

光芒，去照亮每一個畫面上以及畫面外的生命和靈魂。

對光的高超應用，劉亞明當然不是第一人，歐洲文藝復興以來的大師們早已為後來者樹立了光輝榜樣，就是二十世紀初的超現實主義畫家群體，也把神秘的光運用在自己夢幻與現實交錯的作品中，進行了足以讓世人驚歎的實驗。在中國畫家中，劉亞明是一位對光有著特殊理解的人，也可以說是他在自己所有的創作中，將光的運用這一偉大傳統發揮到了極致。作為詩人的敏感，我完全贊同當代法國詩人博納富瓦的觀點，“只有光能在最後的入口引領我們”，而我在一首詩中也曾這樣寫道：“只有光，唯一的存在，能回到最初的時日。”

回望歷史，許多偉大的經典作品的產生都不是偶然的，我們許多人不相信、甚至常常不承認時代和社會發生重大變革給藝術創作和生產所帶來的重大影響，但丁、達芬奇、米開朗基羅、拉斐爾、歌德、羅丹、列夫·托爾斯泰，甚至二十世紀以來出現的畢加索、保羅·塞尚等劃時代的人物，他們那些具有經典意義的不朽作品，從來就是他們所處的那個時代所孕育和造就的產物，從某種意義而言，時勢造英雄這句話是正確的，當然要成為“英雄”還必須同時具備別的因素和條件。前不久，我剛剛出版了長詩《致馬雅可夫斯基》，說來也並非是巧合，也就在這個時候我有幸看到了劉亞明的油畫《世紀寓言》和《蒼穹之眼》。我在《致馬雅可夫斯基》中力圖表達和揭示這樣一種事實和真相，那就是人類在二十世紀初和二十一世紀初所遭遇到的兩次世界性的精神嬗變和危機，已經給人類邁向明天和未來敲響了響徹宇宙的警鐘，實際上，劉亞明的油畫作品與我的詩作在許多地方不謀而合，我們都在為重構人類的精神世界，恢復人的尊嚴與價值而吶喊和戰鬥。我在《致馬雅可夫斯基》中這樣寫道：“新的諾亞——正在曙光照耀的群山之巔，等待你的方舟降臨在陸地和海洋的盡頭，詩沒有死去，它的呼吸比鉛塊還要沉重，雖然它不是世界的教士，無法赦免全部的罪惡，但請相信它始終會站在人類道德法庭的最高處，一步也不會離去，它發出的經久不息的聲音，將穿越所有的世紀——並成為見證！”為此，我相信作為畫家的劉亞明，也將會成為這個時代一位令大眾難忘的勇敢的見證人。

2017年2月26日

— FOREWORD

The Torchbearer on a Lighthouse

Author / Jidi Majia

Jidi Majia

Jidi Majia is a well-known poet of Yi ethnic nationality, vice chairman and member of the secretariat of China Writers' Association, a recipient of the 2014 Mujiwa Humanitarian Award and the Homer Medal, the European Award for Poetry and Art, and one of the most influential poets of China today.

Once, I came across two huge paintings on canvas, *Fable of the Century* and *Eye in the Sky*, by the Chinese artist Yaming Liu by chance. In addition to the first overwhelming visual impression, what also struck me were the unspoken words and the relationship between the individuals and the society each painting represents. I have a special passion for art with an epic quality. I always believe that art so great in size and so rich in meaning demands a particularly well-proportioned relationship between the individual parts and the overall composition, which is an exceptional challenge to the artist. At the same time, truly great art needs much more than that. Elias Kanedi, the German writer, reiterates a truth in his exceptional work *The Mass and Rights*, that only a strong and pure life can survive an existence in which the greatest and the most insignificant lie side by side. Liu's paintings portray an honest picture of the life of individuals and the common fate of all mankind. All the human images in his paintings depict the worldly life of countless souls and the mentality of many individuals. I do not intend to draw any casual conclusion of Liu's soul-stirring art, of either the art form and style, or of the meaning behind the images, since this could lead to harmful bias. In particular, if we interpret the meaning only through symbols and lead everyone to take the same perspective, it will weaken the artistic value and bring more detriment than help. Again, if we define Liu's art style simply as a revived classical style, it is an irresponsible comment and absolutely unacceptable. Art has never been an easy job, but there is no reason to employ an borrowed form. The contemporary artistic ideology and the realistic quality expressed in Liu's painting is not about technique; rather, it depicts the courage he has as a witness of our time, and illustrates his pursuit of truth without compromise.

In China today, we have many painters, but only a few deserve to be called true artists. Liu is among the few artists rich enough in talent and great enough in creativity.

Since the second half of the twentieth century, human artistic culture has given way to consumerism and materialism. For years, we have been looking for a high morality in art, which has been scarce; most writers and artists do not have the sense of responsibility for and commitment to the ultimate concerns of human beings and cultural morality. They just dwell on the trivial rather than tackling the problems that humankind faces. Liu's creativity reassures a trust and confidence in us the unshirkable function and committed mission of art. We all hope the artists today can be realistic and translate life and reality into art that lights up the inner world of all the souls living in their paintings and in our reality.

— **FOREWORD**

The rule of art tells us all creation in culture has something to do with the life of the creator. We all hope the artists today can put their feet on the land of the reality and at the same time, they also can bring the light shining in the canopy of their artistic life to their paintings and to the lives and souls living outside the paintings.

Liu is not the first master of light in art; the legendary Renaissance masters paved the way and set the best examples. Even the twentieth-century surrealists created mysterious light in their artistic language, where they blended fantasy and reality. Among the Chinese artists, Liu has a unique understanding of using light to its best effect. As a poet myself, I approve of the saying by the French contemporary poet Yves Bonnefoy that light is the real guide to lead us at the final entrance. In one of my poems, I wrote: "Light is the only existence that can bring everything back to its very beginning."

History has proven that many time-honored classics did not come into existence by chance, and while the likes of Dante, Da Vinci, Michelangelo, Rafael, Goethe, Rodin, Tolstoy, Picasso, Cezanne were inherently creative, they were also products of their time. As the saying goes, heroes aren't born, they're made; to be a hero, one needs challenging conditions and circumstances, and the ability to rise above. Not long ago, I published my poem *Dedication to Vladimir Mayakovsky*. It was perhaps not coincidence that I saw Liu's massive works *Fable of the Century* and *Eye in the Sky* at the same time. In "Dedication" I tried to bring to light a fact and truth: the moral transmutation and the social crisis the world experienced at the beginning of twentieth and twenty-first centuries rang the warning bell for the future of humankind. As a matter of fact, the art of Yaming Liu echoes the voice of my poems. We all work hard to reshape the morality and cry out for regaining self-respect and re-establishing values. Just a few lines from *Dedication to Vladimir Mayakovsky*: On the highest mountain top, a new Noah is awaiting the arrival of the Ark at the end of land and sea. My poems will never die; they will breathe with heavy difficulty. I am a poet rather than a priest. It is impossible to offer an amnesty for the sins and guilt. Poems will uphold the banner of human morality to its highest, giving away a prolonged sound that echoes through centuries. The sound will live forever to be a witness. I truly believe that Yaming Liu and his art will be an unforgettable and brave witness of our times.

Feb.26th, 2017