

## 《伤感与悲鸣》

黎旭是中央美术学院油画专业的博士，袁运生先生的学生。我们曾同窗三年，他更是我的挚友，从2008年在北京环铁艺术城租工作室开始，俩人画室一墙之隔。至2016年他移居美国之前，一起画画，一起到泸沽湖驻地创作，赴挪威参加“中国挪威艺术交流项目与展览”，在韩国大使馆文化院办展等等，可以说是道合同。

黎旭为人谦和，软中有硬，分析事情，一针见血，做事务实有效。他的绘画有源自个人性格的诸多特征。黎旭作画果断迅猛，常常上午画面定稿铺色，到中午大改，人物的造型和位置已动，色彩也变；甚至我认为不错的作品，过几天已被他的新画覆盖。他作画的方式传承了其导师袁运生先生不打草图，画面随心随感而发的创作理念，以求时刻保持对画面变化的敏锐和对新鲜感受的捕捉。同时，他不求画中物象造型的面面俱到，多用各色线条勾勒外形，如刻入木板的痕迹，硬朗有力，线条在他的作品中有着特殊的语言意义，虽有类似奥地利画家埃贡·席勒（Egon Schiele）作品用线的敏感神经，却又不像席勒用线流畅肯定，其线条更多断续飞白，似乎凝结了许多忧怨与苦涩。他作品色彩在早期多是黑色、深灰色和红色，近期新作色彩鲜亮起来，但是依然让人看了忧愁。记得我每次去他画室看画，过后就会几个小时的莫名忧郁。

黎旭的作品和他画中的主角总能带给我许多意外和惊喜，因其所选绘画题材与其他更多关注现实事件和生活的画家不同。他的绘画早期关注中国神话和历史中的悲剧性人物，“荆轲刺秦”、“共工触山”、“精卫填海”等，近期作品则更多聚焦于作为个体的“人”的内心世界，于平淡常景中展现出对人性深切的伤感与悲鸣。其画面经营每每出奇，画中常有不知来源的一束光突然照亮主角，或者投射到背景和不重要的角落，甚至主角自身像一个发光体一样，漫射出淡淡的光芒，我想这光芒是主角在孤寂的场景中唯一获得的关注，是在黑冷色调中发自画家内心的唯一慰藉，画中人物虽未哭泣，但滴滴嗒嗒从上至下流淌的湿润颜色，仿佛说尽世间不同个体共同的忧郁与困顿... 其有如书法一般连续的用笔用墨，从湿到枯，极具绘画性与写意性。另外，黎旭画面布局宏大，有的作品虽然只有几十厘米见方，聚焦于各种人物，却在方寸之间，展现了复杂的构成和叙事的多种可能性。

2020. 7. 3

# W.MING 蓮藝

高翔，中央美术学院油画专业博士，获美术学油画专业博士学位。师从油画家钟涵教授。意大利画家乔尔乔·莫兰迪（Giorgio Morandi）艺术的研究专家、云南艺术学院教授、云南省美协油画艺委会执行副主任、云南油画学会副会长。

## Sentiments and Laments

Li Xu, Ph.D. has a Doctorate in Oil Painting from the Central Academy of Fine Arts, China's most prestigious and renowned Art Academy. He studied under Mr. Yuan Yunsheng. We were classmates for three years. He is a close friend of mine. We rented studios in Beijing Huan Tie Art City in 2008, our studios just a wall apart from each other. Before he moved to the United States in 2016, we painted together, went to Lugu Lake to create together, went to Norway to participate in the "Chinese-Norwegian Art Exchange Program and Exhibition", and held exhibitions at the Korean Cultural Center, China, and more. It can be said that we shared the same outlook and ambitions in life.

Li Xu is humble and "soft with hard." When he analyzes things, he gets the exact point and finishes effectively. His paintings have many features that derive from his personal character. Li Xu paints decisively and rapidly. He often finished a painting in the morning and set down his paints, but made a big change at noon, and the figures' shape and position and even colors changed. Even what I thought was good was covered by his new paintings in a few days. His way of painting is inherited from his advisor Yuan Yunsheng's creative philosophy of not making sketch but letting the pictures go at will, so as to remain keen to the changes in the pictures and to capture the fresh feelings at all times. At the same time, he did not seek to cover every detail in the painting of the objects' shape, rather to outline the shape with various lines, such as the traces carved into the wood, which is tough and powerful. Lines have a special linguistic meaning in Li Xu's works, showing an exquisite sensitivity like Austrian painter Egon Schiele's fluent and affirmative lines. However, Li Xu's strokes are broken and seem to be condensed with an abundance of grief and bitterness. This aesthetic brush technique, *Fei Bai*, or "Flying White" is attributed to the famous calligrapher Cai Yong (蔡邕, 132–192) of the late Han dynasty (後漢, 29 B.C.–219 C.E.). It owes its name to a special brush technique applied during writing that leaves behind ribbon-like wide lines, giving an impression of jumping or leaping on the paper surface without losing contact with it, all executed in one stroke. Smudgy lines of the strokes reveal white streaks called *kasure* (掠れ), which further elaborate the artist's angst. Li Xu's earlier works were mostly black, dark grey, and red. His latest works are bright but still depressing. I remember that every

time I went to his studio to see his painting, I would feel inexplicable melancholy for hours afterwards.

Li Xu's works and the protagonists in his painting usually bring me numerous surprises, as his choice of subject matter is poles apart from other painters who pay more attention to real events and life. His earlier paintings concentrated on Chinese mythology and tragic figures in history, such as "The First Emperor of Qin", "Gongshan Destroys Mount Buzhou", "Jingwei Tries to Fill the Sea" etc, while his recent works focus more on the inner world of "human" as an individual, and reveal deep sentiments and laments of human nature in ordinary scenes. His pictures are full of surprises every time. There is frequently a beam of light from unknown sources that suddenly illuminates the main character, or projects into the background and unimportant corners. Even the protagonist himself, as a luminous body, diffuse a faint light. Personally speaking, this light is the only attention the main character gets in the lonely scene, the only consolation from the painter's heart in the dark and cool color. Although the figures in the painting are not crying, the dripping moist colors from top to bottom seem to express the common melancholy and hardship of different individuals in the world. The continuous use of brush and ink, as in calligraphy, from wet to dry, is highly artistic and freehand. Besides, Li Xu's picture layout is grand, with some works merely dozens of centimeters square, focusing on a variety of characters, but within the square inch, showing the complex composition and a variety of narrative possibilities.

July 3, 2020

By Gao Xiang

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