

国家美术作品收藏和捐赠系列：力群·彦涵·王琦
National Artworks Collected & Donated Project

Wang Qi
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力群·彦涵·王琦

谭平
主编



文化艺术出版社
Culture and Art Publishing House

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艺术家简历

Resume of the Artist

王 琦

1918年1月4日—2016年12月7日

别名文林、季植，重庆人。擅长版画、美术理论。1937年毕业于上海美术专科学校，1938年在延安鲁迅艺术学院（后更名“鲁迅艺术文学院”）美术系学习。早年在武汉政治部三厅、重庆文化工作委员会工作，曾在重庆育才学校美术组任教，并当选重庆中国木刻研究会、上海中华全国木刻协会常务理事以及香港人间画会理事。

1949年以来，历任上海行知艺术学校美术组主任，《美术研究》《世界美术》副主编，《版画》《美术》杂志主编，《中国新文艺大系1976—1982美术集》主编，《当代中国的美术》主编，《美育丛书》主编，《外国版画百图》主编，中央美术学院教授，中国版画家协会秘书长、副主席、主席，中国美术家协会理事、常务理事、副主席、党组书记、顾问。出版有《王琦版画集》，论著有《艺术形式的探索》《论外国美术》《美术笔谈》。代表作品主要有《人民万岁》《一日千里》《晚归》《古墙老藤》等。

Wang Qi

January 4th, 1918— December 7th, 2016

Wang Qi was born in the city of Chongqing with the aliases of Wen Lin and Ji Zhi. He was adept at prints and art theories. He graduated from Shanghai College of Fine Arts in 1937 and studied in Yan'an Lu Xun Institute of Arts and Literature in 1938. He used to work at the 3rd Office of Wuhan Political Department and Chongqing Culture Work Committee, be a teacher in the art group of Chongqing Yucai School and selected as the managing director of both Chongqing China Woodcuts Institute and Shanghai China National Woodcuts Association as well as the director of Hong Kong Renjian Art Association.

Since 1949, he acted as the director of art group of Shanghai Xingzhi Art School, the associate editor of the journals of both *Art Research* and *World Art*, the chief editor of the magazines of both *Prints* and *Art*, the chief editor of *Art Collection for The Primary Schools of China New Literature and Art 1976—1982*, the chief editor of *Contemporary Chinese Art*, the chief editor of *Art Education Series*, the chief editor of *A Hundred Images of Foreign Prints*, the professor of Central Academy of Fine Arts, the secretary general, deputy chairman and chairman of China's Prints Artists Association, the director, managing director, deputy chairman, secretary of Communist party group and the counselor of China Artists Association. He published the book of *Wang Qi Prints Collection* as well as the book on art theories such as *The Exploration of Art Forms*, *On Foreign Arts* and *Remarks on Arts*. His representative works include *Long Live the People*, *A Thousand Miles in A Day*, *Return Home at Twilight* and *An Old Tree besides an Ancient Wall*.

版画捐赠作品

Donated Print Works



1945

石工

The Quarrymen

黑白木刻版画

A Black and White Woodcut Print

17cm × 22cm



1953

售余粮

Selling Grain Surplus

黑白木刻版画

A Black and White Woodcut Print

25cm × 37cm



1954

牧归

Return Home after Grazing

黑白木刻版画

A Black and White Woodcut Print

35cm × 26cm



1955

晚归

Return Home at Twilight

套色木刻版画

A Colored Woodcut Print

16cm × 24cm



1963

森林之夜

The Night in the Forest

套色木刻版画

A Colored Woodcut Print

46cm × 28cm



1964

延边市集

Yan Bian's Bazaar

黑白木刻版画

A Black and White Woodcut Print

40cm × 26cm



1973

秋夜

An Autumn Night

黑白木刻版画

A Black and White Woodcut Print

58cm × 43cm

1975

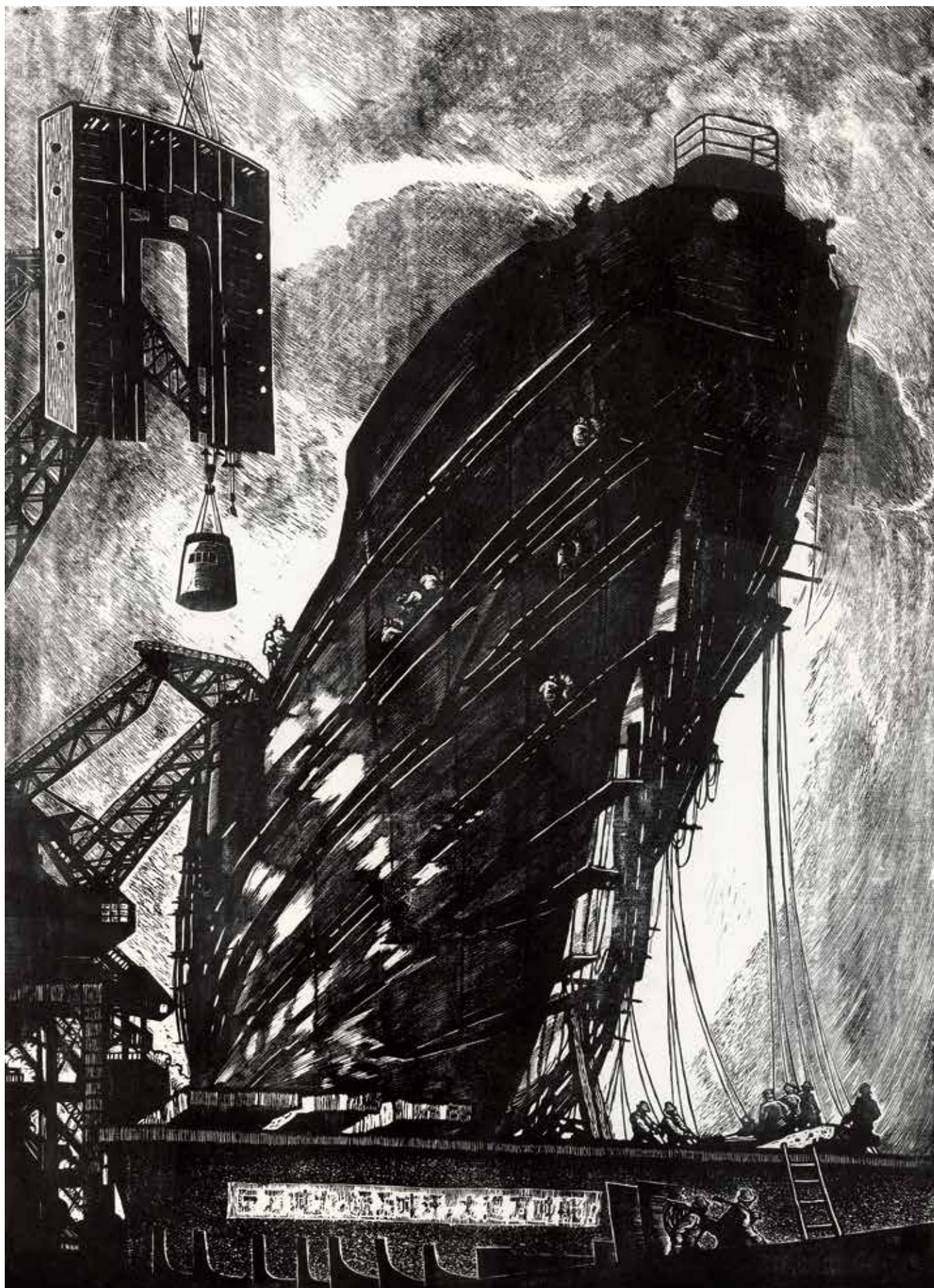
朝霞映船台

Sunrise on the Slipway

黑白木刻版画

A Black and White Woodcut Print

55cm × 40cm





1977

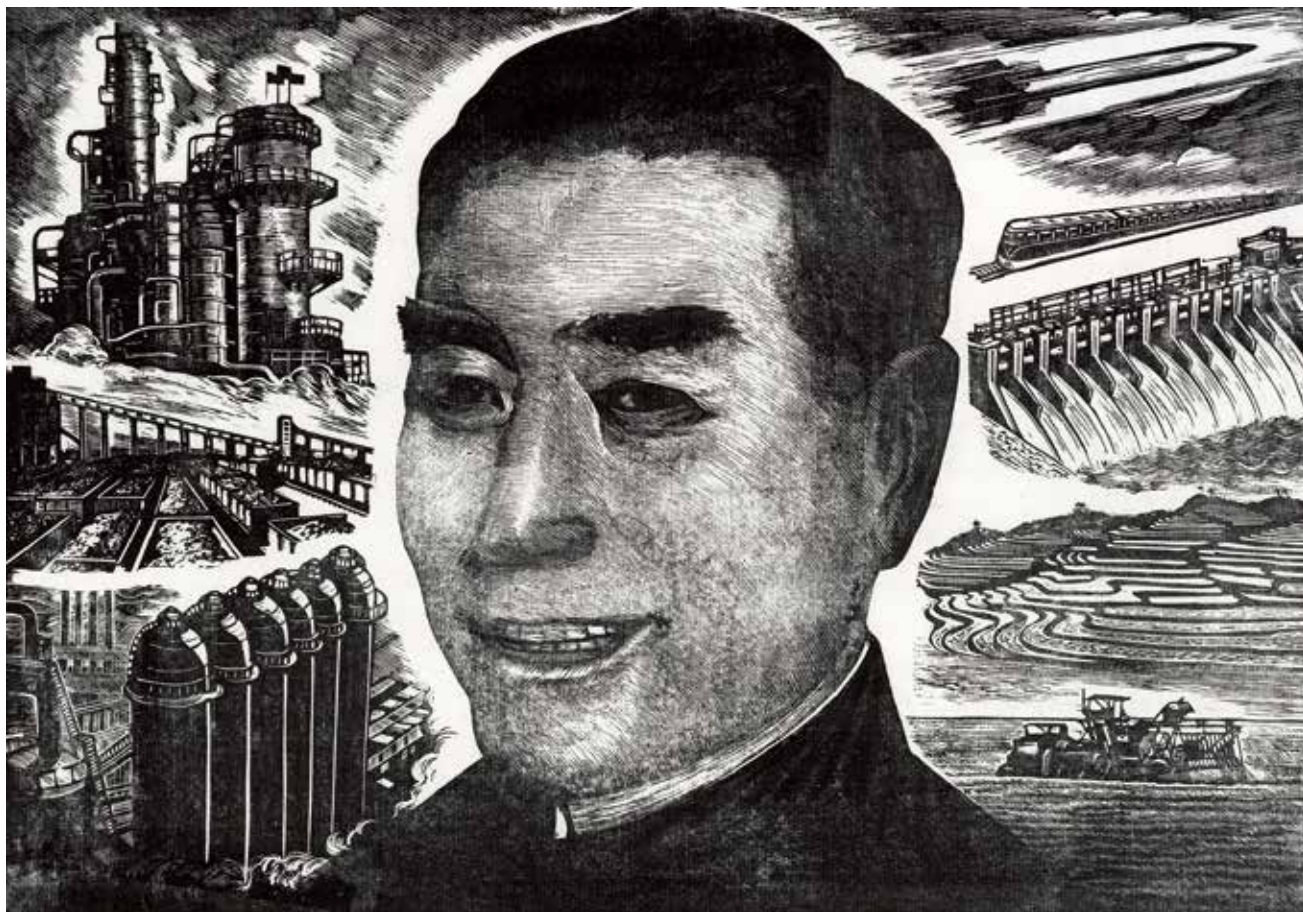
林海巡逻

Patrol in Snowy Forest

黑白木刻版画

A Black and White Woodcut Print

60.2cm × 45.3cm



1977

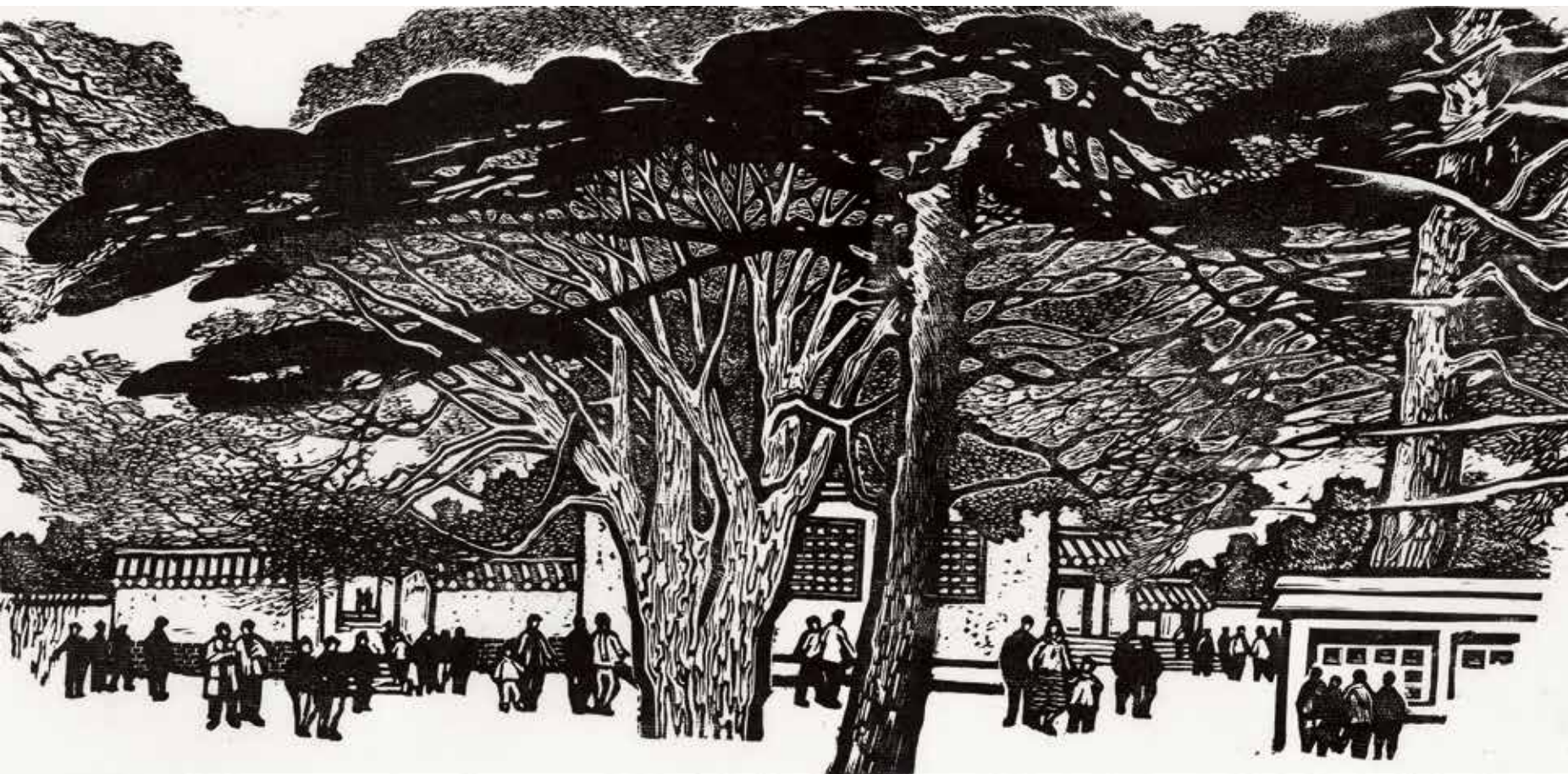
为了祖国的繁荣富强

For a Prosperous and Powerful Motherland

黑白木刻版画

A Black and White Woodcut Print

28cm × 40cm



1979

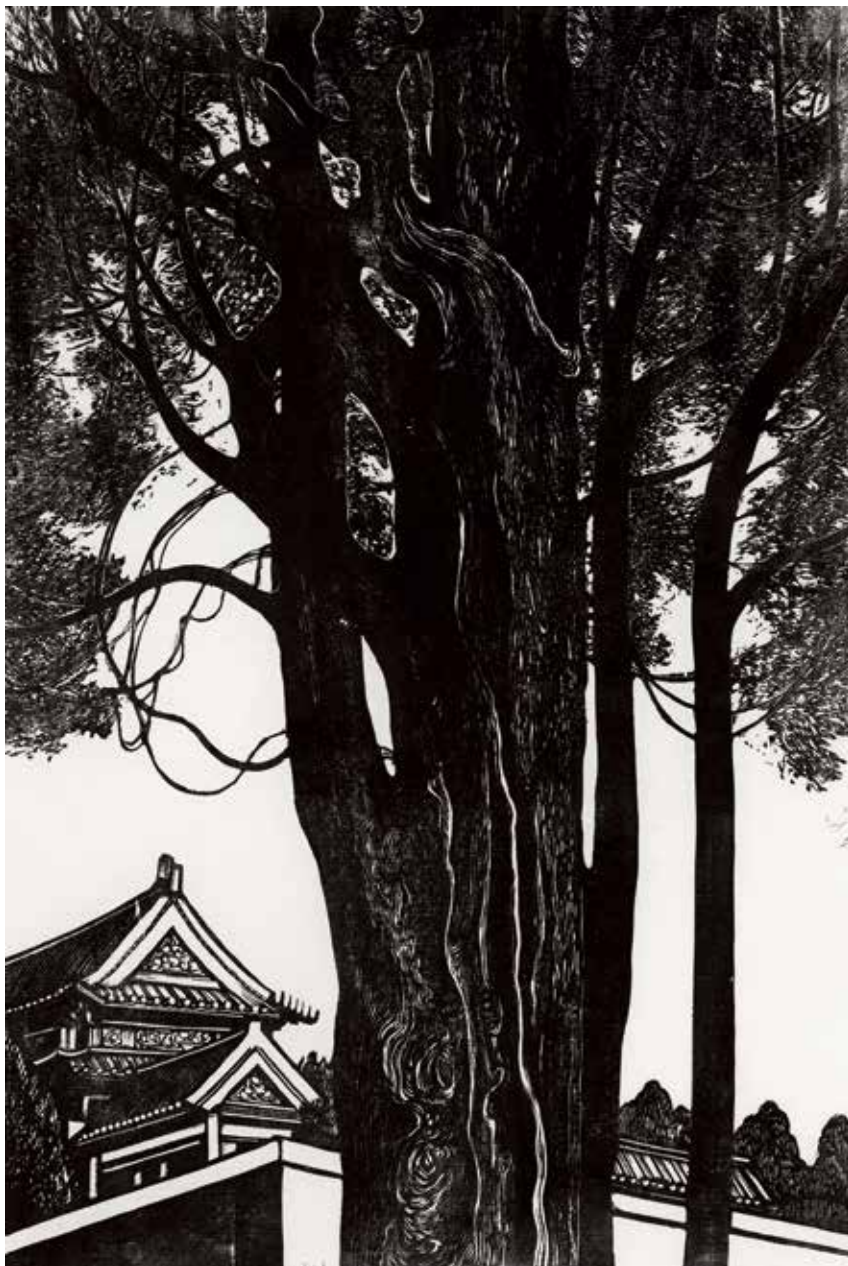
春游

A Spring Outing

黑白木刻版画

A Black and White Woodcut Print

20cm × 40cm



1985

故宫楼角

A Corner of the Palace Museum

黑白木刻版画

A Black and White Woodcut Print

41cm × 28cm



1987

古墙老藤

An Old Tree beside an Ancient Wall

黑白木刻版画

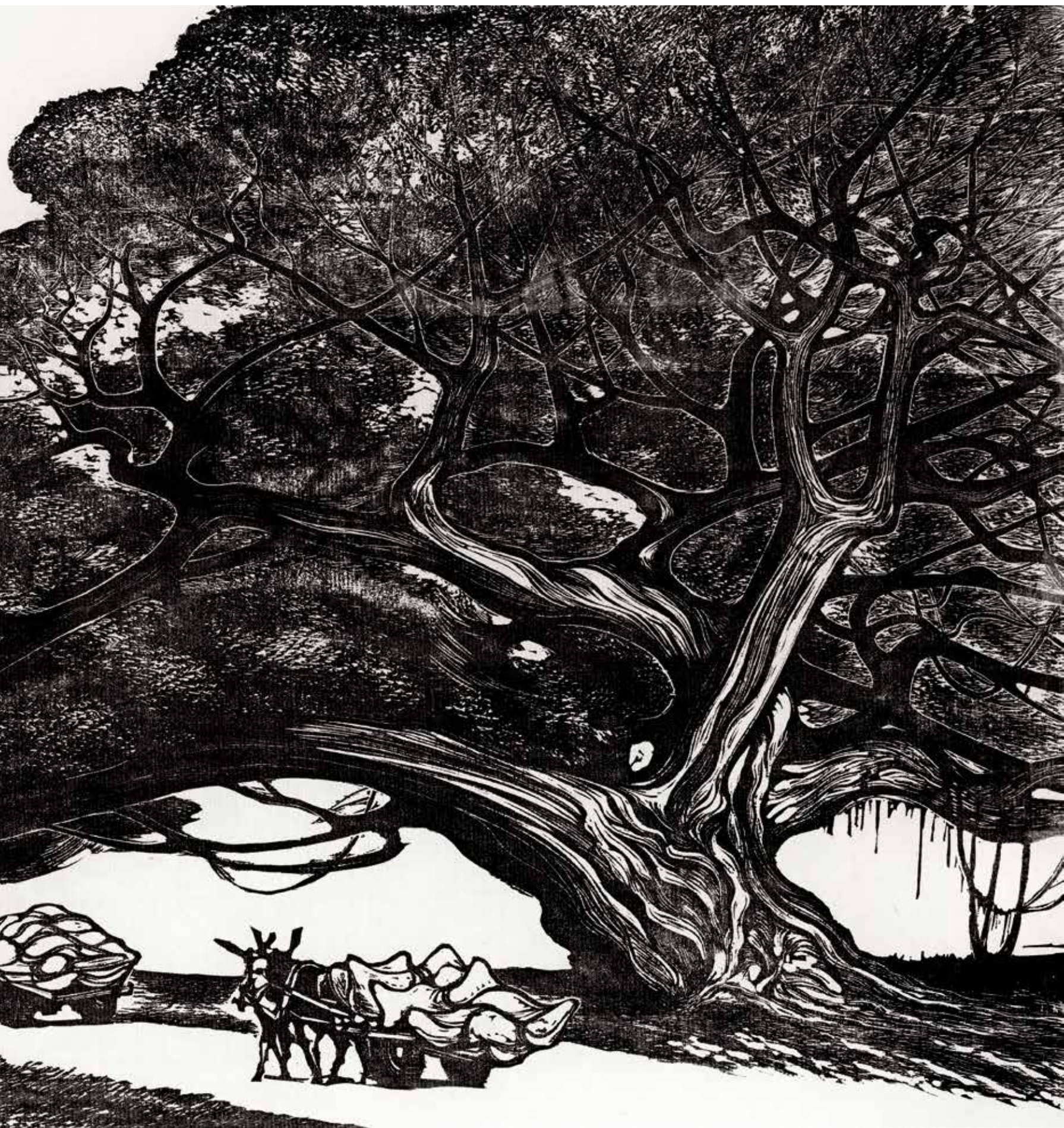
A Black and White Woodcut Print

27cm × 40cm

1987
古榕道上
On the Road with an Ancient Banyan Tree

黑白木刻版画
A Black and White Woodcut Print
28cm × 41cm





家属访谈

Family Members' Interview

采访人：吴士新

受访人：王伟（王琦长子）

Interviewer: Wu Shixin

Respondent: Wang Wei (Wang Qi's eldest son)

吴士新：众所周知，王琦先生是中国现代版画史上最为重要的人物之一，他创作了大量的反映中国革命、中国建设的版画作品。您能不能就这方面介绍一下王琦先生的版画成就？

王 炜：从版画这个角度来说，它在新中国美术中是很重要的一部分。就20世纪三四十年代开始的革命美术来说，版画是首当其冲的。因为鲁迅提倡的中国新兴木刻运动，从1931年到现在，经历了80多年。当初的先驱者都成了后来中国美术的奠基人。我父亲就是新中国美术界的代表之一，他也是很有学术理论水平的一个人。我认为，中国新兴版画运动先驱者有六个人，李桦、力群、彦涵、黄新波（这个人大家都不了解，他是广东的，现在已不断地被人们所认识）、古元、王琦。从他们的各个方面去研究，我认为他们是够格的，当然新兴版画运动的先驱者还有不少，包括江丰、赖少其，但是我认为从综合方面考虑，从作品的影响力来说，如果中国艺术研究院只收藏力群、王琦、彦涵的作品的话，还不全。我认为，如果把其他三位的版画能够收藏的话，那就非常全了，分量就足了。

就这三个人来说，现在古元没有，力群、彦涵有了，他们三个是延安的，是延安时期的代表。延安画派是我们研究的一个很重要的流派。我父亲跟李桦、黄新波是国统区的，是按地域来说的。从他们的作品来看，他们都有自己独特的风貌。

吴士新：王琦的作品可以分为三个时期，20世纪三四十年代的国统区作品、新中国成立以后以及改革开放以后的作品，您觉得这三个时期的版画作品中，哪个时期的版画成就最高？

王 炜：当然是最后一个时期了。他的版画艺术的最高峰实际上是最后十年，那么也就是20世纪80年代。我认为老爷子是个很睿智的人，他这一生该到什么时候刹住，他就毅然决然地刹住。当然这里有客观原因，晚年他的眼睛有毛病，视网膜脱落，做完手术后就不能再刻木刻了。因为他要凑近木板才能刻，这样对眼睛很不利，所以他就封刀了。也就是说，他在1989年刻完《运河码头》就封刀了。72岁时他又临危受命，组织上让他主持中国美术家协会（下文简称“美协”）的工作，他就一心扑到工作上。这时，他就拿起毛笔搞水墨画，所以说他的水墨画也是很有成就的。现在大家对他的水墨画创作不了解，其实他从事水墨画有二三十年的时间了。

我认为他的版画艺术的最高峰就是在20世纪80年代的十年。所以这次的收藏里就有他的代表作《古墙老藤》《故宫楼角》《古榕道上》。

吴士新：除了创作出色之外，王琦先生的艺术理论也十分厉害，撰写了不少具有很高学术价值的艺术理论文章。请您谈一下他这方面的情况。

王 炜：我的父亲不光是一个版画家，他还是美术理论、美术教育、美术组织工作者。《艺术形式的探索》是他艺术理论方面的代表作。实际上这篇文章是他在编写《外国美术史》教材时的心得体会。当时在香山，组织上让他主持编写《外国美术史》，邵大箴等都去了。他的写作班子，有这么十来个人。《外国美术史》编出来之后因为政治运动就没有出版，一直到20年以后，20世纪80年代才出版。后来这本书改名叫《欧洲美术史》。老爷子是特认真的，整部书稿的标点符号他都很认真修改。他也分管写了几个重要的部分，意大利文艺复兴的部分都是由他主笔的。实际上这篇《艺术形式的探索》是他的心得之作，所以谈得很透彻。

吴士新：王琦先生在《现代派艺术与我们》一文中谈到现代派，沿着资本主义道路去创造社会主义艺术是何等荒谬。1981年《红旗》杂志发表了《现代派艺术与我们》一文。从中我们看到他的文笔特别理性，而且他不是照搬西方的艺术史理论，他有非常清楚的、理性的、个人的判断。这点我觉得有些艺术史论家是做不到的。

王 炜：《红旗》杂志社刊登的这篇文章，是当时我给他组的稿子。老爷子对理论的研究可能从年轻的时候就开始了。他在20世纪30年代创办了《战斗美术》，发刊词是他写的。他有一个很明确的理论思想就是“批判——战斗的批判性”。而且那时候他作为一个热血的年轻人，他

觉得应该拿美术这个事业为社会做贡献。因此，他的艺术思想和创作跟社会紧紧相关，他不是纯理论的“为艺术而艺术”的艺术家，而是“为人生而艺术”“为社会而艺术”的艺术家。这个观念在他的脑子里一直十分强烈。

他一直在报刊杂志社工作，是报刊美术板块的主编。所以他的艺术理论是跟现实紧密相连的，不是脱离现实的。自从他走上了革命美术这条道路，就下定了决心为无产阶级的革命文艺事业而奋斗。纵观他的美术之路，我认为他一直在探索一条具有中国特色的美术之路，他没有离开我们社会的历史趋势。他是朝着在美术上建立一个中国特色的体系这条路走的。你看他的文章，我认为他这点始终没有摇摆过。最有意思的是在改革开放的80年代初期，西方的思潮涌进来了。那时候美术界是比较混乱的，年轻人追求向西方艺术学习。社会上也出现了新兴画派，还有个现代艺术大展，这个我都是很清楚的，美术馆的枪声，那样的一种情况。有一次刘曦林跟我说：“老爷子在理论上非常清醒啊！”我问：“怎么了？”他说：“看了王琦先生的文章，他既不‘左’也不‘右’，把握得非常好。”他对新潮也不是全盘否定的，而是科学地分析它，哪些东西是正确的，哪些东西是不正确的。他总是这么对待，所以说当时美术界，包括栗宪庭，他当时是《美术》杂志的一个编辑，在我父亲手下工作。我当时是《红旗》杂志的美术编辑，我跟他们都很熟，他们跟我关系也挺好。我经常到《美术》杂志那里约稿，我父亲在他们心中还是属于把握得比较正确的，不偏激，不是那么极端的，当然还要考虑到体制内的很多问题。你不能完全超出体制内，你作为《美术》杂志主编，那是美协的刊物，机关刊物，你得接受上面的领导。那个时期每一次开会的内容，我父亲都记录得清清楚楚。因为他有个习惯——写日记。他笔记本里面的发言、提纲，别人的发言，他都记录得一清二楚。按照范迪安先生说的，“他是中国美术的大百科全书”。最近湖南美术出版社正在出版他的全集。

吴士新： 《王琦全集》一共有多少卷？

王 炜： 包括他的理论著作，合起来大概有十一二卷。这个书出版后，为后人研究他的艺术提供了一个非常重要的依据。其实从我内心来讲，我并不想对老爷子做过多的评价，因为我毕竟是他的长子，在他晚年时我经常和他对话，实际上这一对话还没有完结，还需要继续。后来我撰写了一本《世纪刻痕——王琦、王炜艺术对话录》。

父亲热衷于理论自有他的历史渊源，他在年轻的时候受到普罗艺术的影响。厨川白村，日本的普罗艺术理论家，父亲受了他的影响。鲁迅翻译过他的著作。后来父亲又对西方现实主义画家米叶很感兴趣。我认为从年轻的时候，他的美学思想就受到进步思想的影响，包括鲁迅。鲁迅是新兴木刻运动的倡导者，父亲也是沿着鲁迅的美学思想走过来的。

吴士新： 王琦先生也是香港人间画会的重要成员，能不能讲一下王先生的这段经历？

王 炜： 我在香港待了两年，所以我也经历了这段历史，也就是1948年至1949年。新中国成立前，他从南京到香港。一群美术人集中在香港。黄新波是地下党员，在我的眼里是个特别纯粹的艺术家的，西装革履，潇洒、时尚，被人们称为“及时雨”，为朋友排忧解难。黄永玉当时是小兄弟。张光宇，这都是大哥。关山月，岭南画派的。人间画会这段历史在中国美术史上占有一席之地。他们热爱人间，表现人间的喜怒哀乐，是一群自由的艺术家，个个都是艺术精灵。父亲在这段时期主要做报刊的艺术周刊主编工作。

吴士新： 王琦先生后来是怎么成为《美术》杂志主编的？

王 炜： 他在《美术》杂志当主编是在1980年1月，当时经领导研究，想让王朝闻先生当《美术》杂志的主编，让我父亲当副主编。王朝闻说这样不行，王琦同志在抗战的时候就是《战斗美术》的主编，他是撰稿人。后来就定了两个主编，实际上是老爷子在负责。在晚年的时候我与他做笔录对话的时候，他跟我说过，王朝闻是文章写得最多的，有两千多万字。“美术界哪些人写文章写的多？”当时我问父亲，他说首先是王朝闻。版画界的力群也写，李桦也

写，他自己也算是能写的一个。父亲不但写理论文章，有些宣言、新闻发布他也执笔。

你刚才说的《现代派艺术与我们》那篇文章，我给你讲个故事。我当时在《红旗》杂志社当美术编辑，我们的主编熊复就跟我：“请你父亲写一篇文章，美术界评论现代派的，看他能不能写一篇？”我说：“行！”老爷子很快完成了这篇文章。文章拿到编辑部，总编看了，下面编辑室的人都捋一遍，一个字没有改，一个标点符号都没变，这把《红旗》杂志社全体编辑震惊了。都跟我开玩笑，你家老爷子写的东西真漂亮。所以说他治学是很严谨的，我认为他是一个学者风范的艺术家。

我认为他的“两杆笔”十分厉害：一手拿刻刀这杆笔，一手拿史论这杆笔。他从来不放弃这“两杆笔”。而且他有时候跟我说，他对史论这杆笔更有兴趣。我不知道他哪来的热情。他在中央美术学院（下文简称“美院”）的关于印象派的大讨论里，也是首当其冲的。实际上他那时候是美术史论系、版画系的教员，但我发现他有时候更偏爱理论。这种兴趣有时候令人感到不可思议。他跟我说，不想当理论家，研究理论是为了艺术创作。从客观上来说，我看他还不是那样的。他对理论的热情有时超过了艺术创作。这个老人是个睿智的老人，他有独立的思想。他知道什么时候做什么，什么时候不做什么，就是他在政治上受审查的逆境当中，他仍然能创作出像《晚归》那样的精品。1955年他受“反胡风运动”的影响。因为他跟胡风有关系，当时美院跟胡风有关系的人不多。那么上面就把他作为重点的审查对象。在那段日子里，我经历了抄家。在一个暴风雨的夜晚，来了两个公安人员，父母很热情地招待他们，让他们在家里搜查。他们把所有的笔记、日记等有关资料都拿走了，整整搞了一个晚上。就是在那种情况下，他对艺术创作的执着也丝毫没有减弱。这样看来，他一生对挚爱的艺术创作、理论研究从来没有放弃过。

吴士新：王琦先生作为艺术家，从艺术教育这个角度来讲，除了培养了许多著名的版画家以外，对您来说，最大的影响是什么？

王 炜：因为我在美院嘛，那就成了他的学生。版画系当时成立了四个工作室，有古元工作室、李桦工作室、黄永玉工作室、王琦工作室，当时我选了王琦的工作室，为什么呢？我认为这个工作室，有铜版、石版、木刻等，品种比较多。在20世纪60年代，版画的品种还比较单一，只有木刻水印。因为我比较熟悉古元的画风，他就是强调生活，这是他的教学特点。黄永玉我也很熟悉，黄先生我叫他黄叔叔，因为小时候就认识，他的教学体系我差不多也都知道。李桦先生的工作室是插图工作室。我的那个同学沈尧伊，画长征题材，因为他喜欢插图，就选了李桦先生的工作室。我们班当时只有六个同学，我和另一个孙荃同学选了第四工作室。

我认为父亲的教学特点是兼容并包。他并不强求你专门去学哪一种，他的教学观念是开放式的。

因为我毕竟对他还是熟悉的，更喜欢自由一点的教学方式，就选了他的工作室。他又是研究西方美术的行家。那么我就想多学点西方版画的艺术技巧。那时候系里经常搞学术讲座，他的讲座基本是座无虚席的。全院的同学都要来听他的讲座，他讲西方美术的流派、艺术家，讲得非常精彩，非常吸引人。他的教学理念并不约束人的创造力，而是善于激发学生的创造力。后来这又被当时“极左思潮”批判为“资产阶级形式主义的吹鼓手”。

当时版画系成立了所谓沙龙小组，也是被批判的对象，那么这个沙龙小组我也参加了，当时广军也是沙龙小组的重要成员。我们几个同学只是经常在一起研究艺术的形式而已，在现在看来简直是微不足道的，跟现在的年轻人比起来我们还是保守的。我最近在写一个《我与美院60年》，因为我这样一个特殊的身份，跟美院有着不解之缘，从1953年我跟着父亲到了北京，就与美院结下了缘分。当时美院三个著名的宿舍就是艺术启蒙的课堂。

父亲在美院近30年的教学工作中，身兼美术史系和版画系的教学，25年来一直是副教授的头衔。那个年代的人，他的心不在名，不在利，就是一心一意地要把自己的工作做好。我也问过父亲：“你不是党员，是个副教授，还经常挨整，你是怎么挺过来的？”他回答说：“我就是要把工作做好，别的我都无所谓。”所谓他的工作，就是他的事业，只要你给他时间画画，他就下去画，到生活当中。每年都要下去一两个月，画大批的速写。回来就抓紧时间搞创

作，默默无闻，埋头苦干。这是一种可贵的敬业精神。

老爷子经常跟我说“人，一定要有真本事”，这是他晚年的时候跟我说的话。没有真本事，第一让人瞧不起，第二你站不住。他说一到美院就发现江丰的书柜上有他的一本《新美术论集》。老爷子很注意这些细节。因为那个时候不是送书，都是买书。江丰在书店买了他那本书，他把老爷子调到美院原本希望他从事理论工作。老爷子不干，他还是要搞版画。江丰满足了他的要求，去版画系可以，但让他也要兼顾美术史系。因此他到美院就担任了两个系的工作，这在美院是绝无仅有的。

吴士新： 昨天我读他的理论读到很晚，我觉得他很有思想。他那个论述里面闪耀着思想的光辉，读后让人感到十分亲切，他的文字一下让他的思想活起来了。

王 炜： 他这种思维一直在跳，一直在转。我也经常翻他的东西看，他的文章文笔好，逻辑性强。我难以望其项背。他的口才更甭说了，他经常在各个场合发言、做报告，不念稿，只带一个小本，写上几条提纲。他看也不看，能侃一上午，娓娓道来，大家都特别喜欢听，等于是给大家上课，很多人受益匪浅。美协很多老人说他的讲话简直太有水平了。这个你不能不服。

WU SHIXIN: **As we know, Mr. Wang Qi was one of the most important figures in the history of Chinese modern prints. He produced a great number of prints works about Chinese revolution and construction. Would you please introduce his achievements in prints?**

WANG WEI: From the perspective of prints, it is an important part of new China's arts. Besides, from the perspective of revolutionary arts emerging in 1930s—1940s, print art was the first one kind of arts that devoted to Chinese revolution. So far, it has been more than 80 years since Chinese emerging woodcuts was advocated by Lu Xun in 1931. The pioneers at that time have become the founders for the current Chinese arts. My father was one of the representatives for art community in new China, and he also had solid knowledge of academic theory. I think, there were six pioneers for Chinese emerging prints, who were Li Hua, Li Qun, Yan Han, Huang Xinbo(He was a Cantonese. People did not know much about him in the past but now are getting more and more knowledge about him over time), Gu Yuan and Wang Qi. This is my opinion. Based on the full range of studies on them, I think they are qualified. Except them, there are other emerging prints pioneers, such as Jiang Feng and Lai Shaoqi. Based on my overall consideration, especially the influence of their works, I don't think it is sufficient that Chinese National Academy of Arts only collect the works of Li Qun, Wang Qi and Yan Han. Instead, I think it will be perfect if the prints works produced by the other three artists mentioned above can also be collected.

Currently, the works of Li Qun and Yan Han have been collected, but Gu Yuan's works has not yet. From the perspective of different regions, these three artists are representatives of the arts in Yan'an period. Yan'an school of painting is an important school for our study. My father (Wang Qi), Li Hua and Huang Xinbo are representatives of Kuomintang-controlled area arts. While from the perspective of their works, they all have unique characteristics of their own.

WU SHIXIN: **Wang Qi's works could be divided according to three periods, which are the works produced in Kuomintang-controlled areas in 1930s—1940s, the works produced after the establishment of new China and the ones after Chinese Reform and Opening. According to the works for the three periods, which period do you think he made the highest achievement?**

WANG WEI: Of course it is the last period. Actually the last ten years which was 1980s was the peak for him in prints art. I think my father (Wang Qi) was a wise man and he would firmly stop creation when it was time to stop it in all his life. Of course, there were some objective factors. In his later years, there was something wrong with his eyes (i.e. retinal detachment), so he could not keep on engraving after the operation on eyes. Because he needed to be very close to the wood for engraving, this was bad for his eyes. Therefore, he stopped working on woodcuts. That's to say, Wang Qi stopped engraving after he finished *The Canal Wharf* in 1989. At the age of 72, he devoted himself to the newly assigned work to take in charge the China Artists Association. So he used brushes to work on ink painting, on which he made great accomplishments too. Although people are not familiar with what he has done for ink paintings, in fact he worked on ink paintings about twenty to thirty years.

I think his peak in prints occurred in the ten years of 1980s. So his representative works such as *An Old Tree besides an Ancient Wall*, *A Corner of the Palace Museum* and *On the Road with an Ancient Banyan Tree*.

WU SHIXIN: **Except his achievement in art creation, Mr. Wang Qi also made great achievements in art theories by writing many articles on art theories of high academic value. Would you please talk about that?**

WANG WEI: Except prints, my father was also engaged in art theories, art education and art organization. *The Exploration of Art Forms* is a representative work of him on art theories. Actually, this article is a product of what he learnt when he edited the textbook of *The Foreign Art History*. He was required by his organization to go to Xiang Hill to edit *The Foreign Art History* together with other people such as Shao Dazhen. There were about ten people for his team. *The Foreign Arts History* was not published after edition work was finished due to political movement until 1980s, which was twenty years later. The name of this book was changed to *European Art History*. My father was very careful and he even revised the punctuations very carefully for the draft of this book. Besides, he was responsible to write some important chapters such as the Renaissance in Italy. *The Exploration of Art Forms* was based on his efforts on that job, so he could make a very thorough analysis.

WU SHIXIN: **In the article of *Modernist Art and Us*, Mr. Wang Qi talked about modernist schools, which points out that it is very ridiculous to create socialist art by following capitalist rules. His article of *Modernist Art and Us* was published on the magazine of *Red Flag* in 1981, which shows his rationality. Besides, he did not copy western art history theories but clarified his very clear, rational and personal judgments, which was impossible for**

some experts on art history.

WANG WEI: It was me that solicited contribution for this article which was published on the journal of *Red Flag* at that time. My father started his research on theories when he was young. The publication of *Fighting Art* was established by him in 1930s with its forward written by him. His theory thought was very clear, which was to criticize, i.e. making "Criticism for Fighting". As a new blood, he thought he should make his contribution to the society by virtue of art. Therefore, his art thoughts were closely linked with society. He was not a purely academic artist who worked on art just for art's sake, instead he was an artist engaged in art for the sake of life and society. He kept this thought in his mind firmly.

He always worked at newspaper and magazine offices as the chief editor for art sector of the newspaper. So his art theories are closely associated with real life rather than dissociated from real life. Since he stepped on the path of revolutionary art, he made up his mind to work for the cause of proletarian revolutionary art. Looking back his art history, I think he kept on exploring the art with Chinese characteristics all the time. He did not ignore the development trend of our society and worked towards the goal of establishing an art system with Chinese characteristics. According to his articles, I don't think he has ever changed this belief. The most important thing is that western thoughts arose in China at the early 1980s after Reform and Opening, when it was in chaos for art community and young people liked to learn western art. New art schools emerged in our society. Besides, the modern art exhibition was held, which I know was just like "a shot at art community". Liu Xilin used to talk to me, "Your father is very clear on theories!" I asked, "Why do you say that?" He said, "I have read the articles of Mr. Wang Qi, which shows that he is neither 'left' nor 'right' and there is an edge for him."

He did not repudiate all the new thoughts but made analysis on them to determine which were correct and which were not correct. He always dealt with them this way. I knew the art community at that time very well, including Li Xianting who was an editor of the magazine of *Art* and worked for my father. He got along with me very well. I was an art editor for the journal of *Red Flag* and I often went to the journal of *Art* for their contributions so we knew each other very well. In their opinions, my father had correct understanding for new thought and he was neither racial nor extreme. Besides, there were many issues within the system and he could not behave himself without consideration of the system. *Art* was a journal published by China Artists Association, so as the chief editor, he needed to obey with the leaders' instruction. My father made very clear and detailed meeting minutes for each meeting that was held during that time, because he had a habit of writing diary. He made very clear records for his speech, outlines, and others' speeches. As said by Fan Di'an, he was an encyclopedia for China's Art. Recently, Hunan Fine Arts Publishing House has been preparing to publish his complete works.

WU SHIXIN: **How many volumes are there for Wang Qi's Complete Works?**

WANG WEI: There are about 11 or 12 volumes, including his theory works. This book will become an important basis for people to study on him going forward. Actually, I do not want to make much comment on what my father did. After all I was his eldest son, and I often have a talk with my father at his later years. In fact, the conversation has not come to an end. Then I wrote a book named *A Century's Woodcuts History—Art Dialogues between Wang Qi and Wang Wei*.

There were historical reasons that my father was interested in theories, which was the influence by proletarian art when he was young. I mean the influence by Kuriyagawa Hakuson, a Japanese proletarian art theorist. Lu Xun translates his works, and later Wang Qi was interested in western realistic artists such as Millet. I think his esthetic thoughts were under the influence of progressive thoughts, including thoughts from Lu Xun. Lu Xun was an advocate for new emerging woodcuts movements, and Wang Qi also followed Lu Xun's esthetic thoughts.

WU SHIXIN: **Mr. Wang Qi is an important member of Hong Kong Renjian Painting Society. Would you please talk about that?**

WANG WEI: I was in Hong Kong for two years when I was a child, so I had experienced too. In 1948 and 1949, he went to Hong Kong from Nanjing. A group of people engaged in art gathered in Hong Kong. Huang Xinbo was an underground communist. In my eyes, he was a very typical artist, always in suits, handsome and vogue. He was nicknamed "timely rain", because he always helped others when they needed. Huang Yongyu was a young man. Zhang Guangyu was famous. Guan Shanyue belonged to Lingnan School. Renjian Painting Society played an important role in Chinese art history. They loved the world and expressed a variety of emotions. They were a group of free artists like spirits in art. Wang Qi worked as the chief editor of art weekly of newspaper during that time.

WU SHIXIN: **How did he become the chief editor of the magazine of *Art*?**

WANG WEI: He became the chief editor of the magazine of *Art* in January, 1980. According to the opinion of leaders, they wanted Mr. Wang Zhaowen to take the position of the chief editor of the magazine of *Art* and wanted Wang Qi to work as the associate editor. Wang Zhaowen said it was not appropriate, because Wang Qi was the chief editor of *Fighting Art* and he was my father's contributor. So finally they appointed both of them as the chief editors. Actually, it was my father that took charge in the relevant work. When I took down our dialogues at his later years, he told me that articles written by Wang Zhaowen was the most, about more than 20 million words. I asked him who wrote a lot in the art community? He said the first one was Wang Zhaowen. For prints art community, Li Qun and Li Hua also wrote articles. Wang Qi was good at writing. He not only wrote theory articles, but also wrote some declarations and news release.

As for the article of *Modernist Art and Us* you mentioned just now, I want to tell you a story. When I worked as the art editor for the magazine of *Red Flag*, Xiong Fu, our chief editor talked to me, "we hope your father can write a comment article for us on modernist school, could you please confirm with him about this?" I said, "OK!" My father finished this article very soon. When this article was presented to Editorial department, both the chief editor and the other staff read it and got shocked by it, because they did not change any word or any punctuation. They joked that your father's article was very excellent. So I think he is very careful at knowledge and he is an artist with the manners of scholars.

I think he is good at two areas. One is woodcuts and the other one is art theories. He never gave up his efforts on these two areas. He used to tell me that he was more interested in art theories. I don't know why he was so enthusiastic in that. Besides, he was one of the first people who launched the discussion about impressionism when he worked in Central Academy of Fine Arts (CAFA). Actually he was the teacher of both art theory department and prints department of art school. I found that he sometimes preferred theories. It is difficult to understand his interest. He told me that he did not want to be a theorist and he studied theories just for the purpose of art creation. Objectively speaking, I do not think this is the case. Sometimes he was more enthusiastic in theory than creation. He was a wise senior man and he has his own thoughts. He knew when to do and what to do and vice versa. He even created the excellent work of *Return Home at Twilight*. Because he had contacts with Hu Feng with whom few people in CAFA had contact, he was involved in "Anti-Hu Feng Movement" in 1955, and he was determined a key person to be investigated by the organization. During that time, the organization conducted a domiciliary visit to our home. In a stormy night, there were two police security officers coming to our family to search our home and they did that for the whole night while my parents gave them a warm reception. They took away all the notebooks and diaries. Even in that case, my father's enthusiasm in creation was not impeded. Therefore, I can say he never gave up his efforts on art creation and theory study in all his life.

WU SHIXIN: **As an artist, Mr. Wang Qi cultivated many famous prints artists. So from the perspective of art education, what influenced you most by him?**

WANG WEI: Because I studied in CAFC, so I became one of his students. There were four studios within prints department, which were Gu Yuan studio, Li Hua Studio, Huang Yongyu Studio and Wang Qi studio. I chose Wang Qi studio. Why? I thought there were diversity of art in this studio such as copperplate etching engraving, lithography and woodcuts etc. I was familiar with the style of Gu Yuan which was to emphasize life and this was his characteristics for his education. I was also familiar with Huang Yongyu. I knew him since I was a child and I called him uncle Huang and I also knew about his teaching approach. Mr. Li Hua studio was for illustration. My classmate Shen Yaoyi chose Li Hua studio because he focused on the Long March themes and he liked illustrations. There were only six classmates at that time, and both my classmate of Sun Quan and I chose the fourth studio.

I thought Wang Qi's teaching characteristics were compatible and open. He did not force you to study a specific kind of art. His idea in teaching was open. Because I was familiar with him and I liked a free teaching method, so I chose him. Besides, he was an expert in western art, so I wanted to learn more art techniques from western prints, so I chose his studio. There were many academic lectures that time. His lectures were very popular and all the students of CAFA wanted to listen to his lectures. He often gave lectures about the schools and artists of western art, which were very wonderful and attractive. His idea in teaching was not to constrain people's creativity but activated students' creativity, for which he was criticized as the "trumpeter of capitalist formalism" by the people with "ultra left thought" in later time.

The salon team was established within the prints department, which were also the targets to be criticized. I joined in this salon team and Guang Jun was also one of key members of this salon team. We often gathered together to study the forms of arts, which seems to be a very tiny thing today, and we were conservative compared to

young people today. Recently, I am writing *The Sixty Years I Had with CAFA*. My special identification determined a predestinated relationship between me and CAFA, which began with our arrival at Beijing with my father in 1953 when the three famous dormitories were the classroom for art enlightenment.

During the nearly 30 years of teaching work at CAFA, Wang Qi taught both art history department and prints department with the title of associate professor for 25 years. People at that time did not care much about fame and wealth and they just wanted to concentrate on their own work. His work was his career. As long as he had time for drawing, he would go to experience life. He would do that for about a couple of years every year by drawing a great number of sketches. After he came back he would work hard on his creation immediately. This is a very invaluable professional spirit.

My father often told me at the later years of him that, "as a man, it is a must that you have real abilities." If you have no abilities, others would look down upon you and you cannot establish yourself in society. He said when he came to CAFA, he saw there was a book of him named *New Art Theory Collection* on the bookshelf of Jiang Feng. He often paid attention to these details. People did not give their own books to others but bought them. Jiang Feng bought that book in a bookstore. He transferred my father to work in CAFA and hoped he could teach art theories. But my father did not want to do that, and he wanted to work on woodcuts. Jiang Feng agreed that he could teach prints department but he also needed to teach art history department. Therefore, he taught two departments of CAFA, which was never seen before in the history of CAFA.

WU SHIXIN: I read his theories last night very late and I think he was very thoughtful. His classification embodied the brilliance of his thoughts, which gave me a sense of familiarity. His articles embody his thoughts in a vivid way.

WANG WEI: His thoughts were jumping all the time. He was very good at writing which are very logical. I often read what he wrote which is far away for me to catch up with. On top of that, his eloquence was excellent. He often gave speeches and lectures in a variety of occasions and he never read the draft. He only took a small notebook with an outline. Mr. Wang Qi could talk about for a long time without looking at the key points he made. Everyone liked listening to his speeches and lectures, which were just like lessons that they could benefit a lot of people. Many senior people at China Artists Association said that Mr. Wang Qi was very adept at making speeches, for which we have to acknowledge.

相关艺术评论

Commentary on the Artworks

艺术形式的探索

王琦

一件好的艺术作品是内容与形式的统一，是思想性与艺术性的高度完美的统一。虽然形式并不等于艺术性，但完美的形式都是构成艺术形式的重要因素。不讲究形式的艺术家，即使在他的作品中具有高度思想性的内容，也会削弱作品的动人的艺术力量。

大家都知道，艺术和科学的重要区别，就在于艺术是用形象化的手段来揭示生活的面貌，艺术家应该善于运用生活中各种各样的事物，来塑造生动可感的艺术形象。因此，当我们一谈到艺术形式这个问题的时候，便自然立刻会联系到“形象化”的概念，而艺术家如果对形式问题研究得愈到家，则其在“形象化”方面所达到的程度也愈完满，从而艺术作品在其揭示生活的力量也愈深刻，给予观众的感染力也会愈强烈。

一部艺术史证明了艺术家的活动，大致不外是往两个方面在努力。一方面，艺术家为了从艺术上加深人们对于生活的审美认识，不断扩大艺术所表现的题材范围；另一方面，艺术家为了上述目的，不能不努力探索新的表现形式，使艺术形式不断达到丰富与完善。

每个艺术家目前面临着的重要任务，就是不断发掘生活中的新的题材，丰富艺术创作的新的思想主题。同时，也要不断探索新的艺术形式，改进艺术技巧，提高艺术的表现力。我们在过去一段时期，注意艺术的内容更多于注意艺术的形式，尽管我们还不能说对艺术的内容问题，已经研究得很够了（这永远是不会够的）。但相形之下，形式问题却谈论得很少，对于艺术形式的发展规律，以及有关艺术形式的一些比较重要的问题，都研究得很不够。令人感到遗憾的是马克思主义经典作家们在这方面留下来的宝贵遗产也并不多，恩格斯在晚年就曾经在给马克思的信里提到这点，他说：“为着要注意内容，形式就常被忽略，这是由来已久了。”唯物主义美学家在有关艺术形式问题上所做出的努力，比起他们的对手来是不免有些逊色的。黑格尔在他的美学著作中，曾经以相当多的篇幅来探讨艺术形式问题，但年轻的车尔尼雪夫斯基在他驳斥黑格尔的美学观点的论著《生活与美学》中，接触到艺术形式问题的部分，只不过简短的几页地位。

现在许多人对艺术形式问题十分感兴趣，搞创作的人尤其迫不及待地从事艺术实践上去接触这个问题。要求突破旧的“老一套”形式，要求在形式上有所革新和创造，从来没有一个时期像今天这样迫切地把问题提上日程来，只要了解一下许多年轻人对待那些新派艺术家的狂热程度便够了。

探索形式并不等于便是形式主义者，这是没有疑问的。可是形式主义者却比我们早就热衷于形式的研究，而我们对艺术形式问题的看法和态度，和形式主义者显然不是同一回事。那么，我们和他们之间的区别究竟何在呢？在探索新形式的道路上，应不应该遵循一定的准则呢？是什么样的准则呢？这些都是值得认真研究的问题。

本文拟就有关艺术形式的一些基本问题，谈谈我自己的一些初步的看法，并从西欧美术的发展来探讨艺术形式发展的一般规律。

探索新形式是为了更深刻地表现思想内容

形式决定于内容，依存于内容，已成为无可争辩的至理。我们越谈到形式问题，便越要牵涉到内容的问题。任何时代艺术上新形式的产生，都首先是由于新的内容的需要，迫切地要求艺术家去找寻适合于表现这种内容的形式。我们可以说，只有当新的生活题材、新的思想主题向艺术家提出新的要求时，一种新的艺术形式才会产生。

由于生活不断地发展和变化，在生活中常常出现许多为过去所不曾发现的新事物，这些新的事物给艺术创作提供了新题材，这些新题材可以促进艺术形式的发展。但人们如果提出

这样的问题：为什么同样题材，在同一作者或不同作者的笔下，也会产生多种不同的表现形式呢？

要回答这个问题，有必要先弄清楚艺术内容的概念。

题材是构成艺术内容的一部分，但艺术内容还不只是指题材本身，它包括题材和作者对待题材的认识和态度。不同的艺术家可以通过同样的题材——鸟、兽、虫、鱼、花、草、树木、山川等，来抒发自己不同的感受和思想情绪，从而达到完全不同的艺术内容的表现。后来的画家，当他感到过去的画家所运用的形式，已不能表达自己的新的思想情感时，他便会设法去探寻新的表现形式，这种形式是和他所要表达的内容是协调一致的。

为什么早期基督教艺术偏取形式上那种严肃、单调的正面律的表现，便是由于以神权为中心的社会，统治阶级需要艺术为宗教服务，以培养人们对于宗教信仰的虔诚。所以那种活泼、明朗而流动的形式，是和这种内容精神互相抵触的，而正面律的形式却更适合于表示这个制度所赋予神和贵族的尊严与权威感。到了文艺复兴时期，人文主义占了上风，“人”代替了“神”的地位，新兴的资产阶级为了要发动广大人民群众起来进行反封建主义的斗争，口头上喊出了“尊重人”“尊重自由、个性”的口号，广大市民阶层要求恢复“人的尊严”，要求人能在各方面（人的智力、体力、德育、美育）获得和谐发展的可能。于是那种明朗乐观的、和谐完美的（以拉斐尔为代表）、富于幻想的英雄气魄的（以米开朗琪罗为代表）艺术形式出现了。文艺复兴时期的艺术，在形式上的变化和发展，是对中世纪艺术形式的变革，而这种变革却是以不同时代的社会基础和思想内容为前提的。

法国大革命时代，资产阶级为了利用艺术作为激励人心、发动人民进行革命的有效工具。大革命以前所流行的那种卖弄风情、浮浅、柔弱的艺术形式（以洛可可艺术为典型）已远不能适应当时的需要。于是艺术家不得不从古罗马艺术里去找到英雄主义的启发，当时的革命政治家都披上罗马英雄的外衫，艺术家也采取了古罗马艺术的英雄主义的形式，也即是革命古典主义艺术形式的产生，这种形式从画家达维特的作品上表现得最为显著。

当浪漫主义兴起的时候，古典主义那种冷酷的、以严格的线作为造型基础的艺术形式，已不能满足新的内容的需要。浪漫主义要求充满热情的、幻想的、色彩丰富的、自由奔放的表现形式，德拉克洛瓦、叶利戈等画家便是在这种形式上探索到表现的高峰。浪漫主义和古典主义之间的斗争，绝不是如资产阶级艺术史学家所说那样，是一种“纯”形式风格上的斗争，更重要的是思想倾向上的斗争。

印象主义画家发现了观察自然界的新方法，要求表现自然界的阳光、空气和由太阳七原色所构成的丰富艳丽的色彩感，所以在对自然风景的表现上，一反前人描写自然界以严格的形体感为基础的形式，而以科学的眼光去分析太阳光中的七原色，并以不同的色点组成画面的颜色的合奏。对印象主义者来说，各种题材对象都是作为描写“光”与“色彩”的媒介，题材对象本身的意义是不足重要的，而画家对于题材对象的主观认识和感觉才更重要。所以印象主义画家虽然也描写了不少以城市生活为题材的作品，但作者却不在于通过这些题材来揭示某种具有社会思想意义的主题，而是从那些人物的服饰上、动态上以及环绕着人物的自然环境中，去发现足以吸引画家兴趣的阳光、空气感与色彩感。印象主义的这种创作观点以及为了适应这种观点而采取的表现形式和方法，应用在自然风景题材上时，其局限性便不像在一般社会生活题材上那样显著，因为对自然风景来说，阳光、空气与色彩感本身也具有表现自然界本质的某些方面的意义。所以，印象主义在帮助加深人们对社会生活的认识上，并没有提供更多更新的东西，但在揭示自然生活的面貌方面，却扩大了我们的视野与认识界限，并改进和丰富了艺术对自然风景的表现形式。

资产阶级的学者惯于把艺术形式说成是艺术家自发的脑力和手面技术的产品，仿佛认为艺术形式的发展，只是由于艺术家不满足于原有的形式，为探求形式而探求形式，把形式的探索和它赖以依存的艺术内容分割开来，不承认影响形式发展的其他种种外力因素，特别是社会因素。这种说法从表面上看，也只能适用于现代资产阶级的形式主义艺术家，而不适用于过去任何时代的任何艺术家。

只有到了19世纪末，西欧国家中才出现了那么一部分艺术家，他们憎恶现实而又不敢向现实进行斗争，于是便沉醉于“纯”形式的探求，热衷于对艺术工具材料进行实验，希望从那里找到一块逃避现实的天地，他们所探求的艺术形式才离开社会内容而孤立起来，这样的画家首先应该指出塞尚。塞尚企图使艺术摆脱它应尽的社会职能，摒除艺术作品的思想内容，否认艺术的客观法则，主张艺术纯然是艺术家“自我认识”的表现，把物体的“形”作为艺术家认识的中心，塞尚在艺术上的一切努力都环绕着对于物体的“形”的研究，“一切物体都应该看成是球体、圆锥体”，这是他的格言。苹果、花瓶、桌子是球体，人像、树木、山谷都是球体、圆锥体。塞尚这样耐心地对于物体的“形”的追求，自然也提供了表现“形体”的新的艺术方法和语言，丰富了历来画家对于“形体”描写的技术。但是由于塞尚追求形式的出发点不是为了更深刻地表现艺术作品的思想内容，而是主观地从形式出发，片面地为了追求形式的效果，所以为后来的形式主义者奉为“新兴绘画之父”，立体主义者就是从那里接过了衣钵，把“形体”问题进一步发展到极端，从对于物体的“形”的分析变成对物体的“形”的瓦解。塞尚在形体问题上不倦地探索了一生，在艺术形式上也有他一定的革新意义，他的作品虽然不能从社会生活方面给我们提供以巨大的认识意义，但却能给我们以一定的审美上的意义。如果说，塞尚那样热心地对于“形”的分析，表现在静止的物体上还很少显示出它的局限性，那么，在描写活的人物时，由于这些活的人物也是被艺术家当成是分析“形体”的媒介，因而也失去了人物应有的生命与富有活力的表现了。在揭示人们的性格、思想感情方面，塞尚没有替他的前辈画家补充什么新的东西，只是在如何表达物体的“形体感”上，有可供我们借鉴之处。

塞尚对于新形式的探求，尽管他自己声称内容是不足重要的，但他的实践却仍然没有脱离一定内容的支配，这种内容便是指艺术家对于事物的“形体的认识”。

严格地说，绝对地脱离内容的艺术形式是不存在的。形式总是相对于内容而言，没有内容，也就没有形式。既然我们所理解的艺术作品的内容，不仅是包括题材，也包括作者的思想、意图，作者的感觉或感情，那么，即使是现代被称是形式主义诸流派的艺术，那些艺术家对于形式的探索，也不能说完全与内容无关，要紧的是指什么样的内容？形式主义者虽然在口头上说什么为了追求“纯粹的形式”，实质上这些形式也正是反映了一定的内容——资产阶级的没落与腐朽的面目，精神的空虚和道德上的破产，艺术家主观思想意识上的矛盾与混乱，那些畸形的、古怪的、不正常的、歪曲的艺术形式，正是没落资产阶级和艺术家的这种精神世界的表现。

形式主义诸流派的艺术家，由于他们的观察与思维脱离了一般正常人的健康状态，因而他们追求形式的目的，也不是在于如何更真实地去反映客观世界，相反的却对客观世界极尽歪曲之能事。立体主义、未来主义、超现实主义的艺术家，尽管他们在探索形式的道路上，也不是完全进行着漫无目的的活动，而各自按照其所制定的艺术原则在进行实验，例如立体主义以追求“物体的体积感与内在结构”为最终目标，但他们所采取的表现形式却是肢解物体，把物体化为若干不成形体的碎片，然后凭作者的主观意志把这些碎片重新加以组合。未来主义力求表现物体在一瞬间的运动，要求在同一画面上表现时间的连续感，于是出现在画面上的是一些闪烁不定的令人眼花缭乱的非固定的形象。超现实主义则力图在现实世界之外，从人的潜意识中去发掘创作的灵感，虚构现实生活中所不存在的题材内容，以离奇、神秘、荒诞无稽的幻想代替客观世界中的真实事物，而他们却运用自然主义的表现手法，来表现他们自称为是从潜意识中所获得的印象。这些所谓“物体的体积感与内在结构”“运动的连续”“神秘的幻想”便可看成是这些流派所要表达的中心内容，这些内容与正常人对客观世界的真实认识是丝毫不相干的。因而这些流派的艺术家，尽管他们所采取的形式是和他们所要表现的内容协调一致的，但由于他们都同是背离了艺术，是客观世界的真实反映的这一法则，离开了艺术形式应该是“形象化”地再现现实的正常创作道路，因而他们的努力不可能很好地促进艺术形式的健康发展，相反，却可能导致对于艺术形式的破坏。继之而起的是现代抽象主义，这个流派的艺术家以探求“绝对的形式”为唯一职能，抽象主义者借助于

构成形式本身的各项要素——线条、色彩、点、面来描绘画面本身，宣称艺术形式是“纯粹的”“绝对的”形式，而不表现任何内容！抽象主义从对于艺术形式的破坏直接导致艺术形式的毁灭！

正常人总是以正常的眼光来观察世界，用正常的脑子来思考问题，以正常的思想来支配自己的活动。现实主义的艺术家的，不论彼此之间在创作方法和艺术风格上有多少差别，但他们在努力于新的艺术形式的探索时，总是以更深刻地表现其丰富生动的内容为前提。我们应该把艺术内容的扩大，看成是对世界认识的逐渐扩大和加深的结果，同时，也应该把艺术形式的发展，看成是对世界的审美观念的不断提高、审美范围不断扩大的结果。

探索新的形式是为了更真实、更完整地表现客观对象

如上所述，艺术形式既然必须服从于内容的表现，这些内容总是应该以具体的、可感的、真实的客观形象体现出来。艺术内容所包含的客观对象与作者的主观认识，这两者间的关系应该是统一而不是互相分离的，只有当作者的主观认识愈益接近客观对象的真实的情况下，这种认识才愈益接近真理。

艺术家可以通过不同的角度、运用不同的表现方法来描写客观对象，可以同样达到真实地揭示客观对象的目的。历来的现实主义艺术家不断致力于新形式的探索，无非是为了找到更真实、更完整地表现客观对象的艺术语言，更能体现作者自己主观认识与客观世界的一致。所以，不管艺术作品所要表现的内容是怎样丰富复杂，也不管作者在艺术形式上做到怎样的新颖和独创，都不能不服从于揭示客观对象的真实这一前提。

对于“真实性”与“完整性”的概念，自然主义者和形式主义者都持着不同于我们的见解。自然主义只注重于表现客观对象本身，而忽视作者对待这种对象的认识与态度。自然主义者往往冷漠地去模拟对象在外形结构与细节的毕肖，在自然主义者看来，这样才算是表现了客观对象的真实？！与此相反，形式主义者却又走到另一个极端，形式主义者完全忽视客观对象的真实形象，而偏重于表现艺术家的主观感觉与认识，而这种感觉与认识的结果，不管它是否和客观对象的真实取得一致。因此，出现在自然主义画面上的所谓“真实”，只限于物体自然形态结构的逼真，而缺少动人的艺术感染力。至于出现在形式主义画面上的所谓“真实”，则是与客观对象真实形体毫不相干的主观观念的形象，歪曲的形态，不和谐的色彩，点与线的混乱堆积，缺乏具体的、可感的、生动的艺术形象。

自然主义与形式主义分别走上“纯客观主义”与“纯主观主义”的绝路

自然主义主张在画面上的形象必须与客观对象的外在形态取得绝对的一致，把艺术上的真实局限于对客观对象外形与细节的“如实”写照上，把艺术形象看成是客观物象的刻意模仿，忽视了艺术家应有的加工、想象与创造的权利。按照自然主义的要求，艺术家在形式上的革新与创造，早就从艺术家努力范围内排除出去了，因为在若干年以前，以复制自然对象的外貌为能事的匠师，已把这种“如实摹写”的技术提到很高的水平，艺术形式和技巧再也不需要继续发展，只要重复前人的如实描绘的技术就行了。自然主义阻碍了艺术形式的发展与革新的可能。

和自然主义相反，形式主义者则主张艺术形象应该与客观对象在外表形体上的绝对不一致。形式主义者认为艺术上的真实，即艺术家主观感觉的真实，这种主观感觉与客观物象的真实形体距离越大，其真实性也就越强烈！形式主义把艺术形式的革新，看成是描写技巧与表现方法的极端“主观化”！

现实主义艺术家所理解的艺术上的真实，是作者主观认识与客观对象的相互统一。在艺术形象与客观物象之间，现实主义者主张又是一致又是不一致，所谓“似真非真”，恰好说明了艺术形象与生活形象之间的正确关系。说它们之间的不一致，是指艺术家在描写对象时，不为对象的原有形态所约束，不斤斤计较于对象细琐部分的绝对准确性，而让作者有充

分地选择、取舍、夸张或想象的权利。说它们之间的一致，是指艺术家在表现自己的不同感受或认识的时候，也不使经过创造性地加工后的艺术形象，离开客观物体固有的基本形态，而恰好是更加突出地表现了对对象的那些重要特征。一幅优秀的肖像画，可能在某些解剖学知识上不能和模特儿取得绝对的一致，但看起来却比他本人更像他本人，正如委拉斯开兹的《教皇英诺森十世》那样，由于画家深刻地理解了对对象的本质，强调描写了对对象的基本特征，这样的艺术形象，却是更真实地表现了对对象本身。伦勃朗的人像画，在某些细节上远不如荷尔拜因笔下的人像更为准确，但伦勃朗的人物肖像却更能体现对象的精神本质，更具有感人的生气与活力。

自然主义和形式主义不管怎样叫嚷着要求形式的“革新”，他们的努力却无助于使艺术形式更真实地表现客观对象，要么是像自然主义那样完全成为对象的驯服奴仆，而失去艺术家应有的驾驭对象的能力；要么是像形式主义那样完全离开对象而陷入纯主观的臆造，使艺术形象失去可靠的客观依据。只有真正的现实主义者，才善于把艺术形式的革新和为了更真实地表现客观对象的明确目的联系起来，或者可以这样说，他们更善于理解从生活的真实转化为艺术的真实的规律，表现了人对现实的掌握能力与艺术表现力的进一步提高和发展。

其次，对于艺术上“完整性”的概念，自然主义和形式主义的理解也是与我们截然不同的。

自然主义把艺术的“完整”和真实物体在轮廓细节的“完全”等同起来。自然主义要求艺术家对物体各部分的详尽无遗地描写，使艺术形象流于烦琐和累赘。自然主义在要求“完全”地表现对象的同时，却恰好是掩盖了物体对象那些值得特别强调的重要部分，把物体的各个部分都放在平均等量的地位，而忽略了对对象各部分之间的轻重、主次的差别。自然主义这样力求对物体细节的完全的描写，事实上却很难达到艺术形象的“完整”的表现。因为他们对“完整性”概念的错误理解，也就导致自己采取了错误的表现方法。形式主义却在反对自然主义的幌子下，公开破坏了艺术形象的完整性。野兽主义对于物体的夸大变形，在某些画家的某些作品上，野兽主义的部分作品，仍然可说是在一定程度上真实地表现了对对象，还保留了客观物体的基本形态，还没有失去对于客观物体的认识意义。至于立体主义、未来主义以至抽象主义则从根本上破坏了物体的基本形象，画面的形象仅凭艺术家主观臆造拼凑起来的，完全丧失了可供认识物体的真实意义，在艺术上就很难谈得上什么完整与不完整了！

我们所理解的艺术上的完整性，是意味着艺术形象的整体感的统一和谐，意味着对构成物体本身整体的各个重要部分的充分表现，通过对这些重要部分的适当处理而给予人一种完整的感觉，这种“完整性”也可以通过细致入微的表现取得，也可以通过粗豪简略的表现而取得。丢勒的《老人头像》用精确不苟的手法表现得非常完整，米勒的《农妇》素描，只用寥寥几根线条勾画出来也显得是完整的。达到艺术形象的完整，不妨碍艺术家可以采用各种各样的表现手法，写实的形象和夸大的形象在艺术上同样可以达到完整的表现，复杂的手法和简略的手法也同样可以达到完整的表现。比如为了要讲述一个故事，或者讲清楚一桩道理，人们可以用很多话来说明它，也可以用简单几句话来说明它。值得阐明的是艺术的完整性，重要的是要求艺术家在描写对象时，对物体各部分之间的主从、轻重、强弱、虚实的妥善安排，这种安排的恰当与否，也就体现着艺术家对于一般艺术法则的理解与把握程度。艺术家应该从复杂的对象中删除那些不必要的东西，保留那些最值得表现的东西。从这个意义上看，善于省略、集中、概括的艺术家，往往能以更简练明确的艺术语言，表现对象的完整性。凯绥·珂勒惠支常常在她笔下的人物形象上，集中于面部和手部的精细入微的刻画，而在其他部分则以轻轻几笔或用一大片黑色去处理它，但在画面上却给人以非常完整的感觉。

我们坚持艺术家在探索新的形式方面，应该以能更真实更完整地表现客观对象为前提之一，同时在对于“真实”和“完整”的理解上，应该和自然主义与形式主义严格地加以区别。

艺术形式的革新应以继承传统为基础

艺术形式（包括技巧、表现手法、艺术语言……）是由不同时代许多艺术家经过实践，不断探索、尝试、创造，逐渐积累经验，使它日益丰富、完满，而且形成某些固定的规律和法则（如构图、色彩、笔法、刀法、空间感、透视等）。这些规律和法则，不应任意加以废弃和破坏，而应加以保存，并从这个基础上不断发展。革新只是意味着传统的继续和发展。任何有才能的艺术家，也不能离开过去的传统而有所成就。艺术家只有当他已熟悉和掌握了前人所已用过的那些形式和技巧时，他才能突破旧的界限而创造出新的形式。马克思与恩格斯曾经写道：“历史总是不同时代的延续，每一时代都利用前世一切时代所传给它的那些材料、资本形式和生产力。因此，一方面在完全变更过的情况之下，继续进行传统的活动，另一方面用一种完全变更过的活动，来改变旧的情况。”可见新的总是从旧的基础上发展起来的。艺术家对传统经验学习得愈透彻，对传统的规律掌握得愈牢固，他在革新的道路上就会愈容易跨进广阔的领域，所获得的成就也会愈大。但事实上却偏有那样的艺术家，起初并没有充分吸取丰富的传统技巧和知识，在创作上便以“崭新”的形式出现。这类艺术家也表现了自己的独创才能，可是事实证明，这样的才能和新创，都是昙花一现的无法持久的，更不可能进一步获得发扬光大的，因为它缺少深厚的根基。这样的艺术家如果希望改变自己的情况，还得重新补课，回头向传统学习。即使是像那些以在艺术形式上的“标新立异”而引起注意的现代画家，他们都无一例外地是从深厚的传统土壤里生长起来的。马蒂斯、毕加索、马尔盖等，不管他是隶属何种流派，他们在未形成自己新的艺术风格、找到新的表现形式以前，不但都经过严格的正规的基础技术的锻炼，而且都曾经在博物馆做过长期的对遗产的研究学习。只有像未来主义的艺术家，才是彻头彻尾对传统抱否定的态度，废弃传统艺术的一切规律和法则，主张新的艺术形式的创造，应当和旧的传统断然绝缘。未来主义在形式上的“革新”，实际上对艺术形式的发展很难有所补充和帮助，这种艺术形式的生命很快就枯萎了。

历史上好几次大的艺术运动在艺术形式上的发展与革新，都包含了对于过去传统因素的复活。这些传统因素只不过是在新的时代条件下，被赋予以新的生命，改变了它的本质。古代希腊艺术为后来欧洲大部分艺术树立了楷模，提供了许多宝贵的养料，使后来的文艺复兴和其他时代的艺术，都从它那里取得了足以继承和发展的东西。他们采取希腊艺术家创造的形式，来适应自己的需要，并把这种形式按照自己的意图来加以改造和运用；威尼斯画派在色彩上的创造，给后来的浪漫派和印象派以莫大的启示；伦勃朗的明暗表现法为后世许多大师所取法；米开朗琪罗的富于幻想色彩的英雄的形式，使后代若干画家与雕刻家都得到呼吸，而米开朗琪罗自己又是从希腊艺术里汲取到丰富的养料，并直接继承了奎尔查、唐那太罗的传统。所以任何一个伟大艺术家在形式上的独特创造，都是吸取了前人的传统经验，而又给后来的艺术家提供了可供借鉴的典范。艺术形式的发展，便是这样世递相传地不断延续、不断丰富和日趋完善。

艺术家应当重视对传统的学习，但具有独创精神的艺术家，却绝不能以接受传统的经验为满足，学习旧的目的是为了创造新的。因为无论过去传统中那些最美好最健康的因素，也不能说完全适用于新的时代所交给艺术家的新的题材内容。当然，如果有人认为过去的传统形式只适用于过去旧的内容，而完全没有适用于表现今天新内容的因素，也同样是不对的。善于对待传统的艺术家，也就善于从传统形式中吸取那些可供为今天服务的东西，加以改造，使它适用于表现新的内容上。正如文艺复兴时期的艺术家对待希腊艺术，和法国大革命时期的古典主义画家对待罗马艺术那样，古典传统一到了这些艺术家手里，便获得了新的生命，传统得到发扬，艺术形式也得到促进和发展。

强调艺术家学习传统的重要性，并不等于说，任何艺术家都必须把传统的一切因素都吸收到自己的作品中来。前面曾经提到过，传统形式不但不完全适用于新的内容，而且也不一定适合于每个艺术家自己独具的特点。艺术家总是根据新的题材主题内容的要求，按照自己

的不同特点和需要，来吸取传统形式中可供自己利用的部分。同时，艺术家也完全有权舍弃他认为是不需要的部分，例如写实主义的大师库尔贝，便直接背离了在他之前的古典主义的传统，这是由于库尔贝所要探求的现实主义的艺术形式，从古典主义那里找不到较多可供利用的东西。米勒在艺术的表现形式上是发展了现实主义的传统，但贯穿在米勒的艺术形式上的现实主义精神，都是从老远的米开朗琪罗和蒲珊那里承受过来的。在罗丹的雕刻上找不到巴洛克或样式主义的痕迹，而希腊雕刻和文艺复兴时期的雕刻形式，却在罗丹的作品上打上很深的烙印，不论是绘画或是雕塑，19世纪以前的欧洲现实主义的巨匠们，总免不了要从希腊、文艺复兴那里汲取传统的精华。到了19世纪法兰西和欧洲的现实主义艺术运动高潮的时期，米勒、库尔贝、杜米埃、罗丹、门采尔等人又为现实主义的传统宝库增添了新的财富，而为后来的艺术家提供了足供利用的因素。现代的西欧的现实主义大师们，在回头望着过去传统的时候，总是把目光注视在三个重要的发展阶段——希腊、文艺复兴、19世纪。自然，在其他各个历史时期，也不乏足资后世效法的楷范，如伦勃朗、委拉斯开兹、戈雅、威廉·贺加斯、鲁本斯等。由于这些艺术家所采取的形式，都是为了表现当时的先进思想内容，充满着前进的、朝气蓬勃的、永不枯竭的生命力。那些形式在很大程度上，都足供后来的欧洲画家利用于表现新的题材和思想主题上。我们可以从珂勒惠支作品上看到戈雅的影响；从肯特的作品上看到希腊艺术和米开朗琪罗的影响。

不少的例子证明，艺术家只要是关心自己在创作中所表现的现实生活的内容，他在艺术形式上便不可能不向传统求援，因为人类社会生活本身便是从历史上不断延续下来的，新的生活也绝不是凭空另起炉灶。除非是艺术家舍弃了创作的生活内容，片面地追求主观观念的表现和纯形式效果，他便自然而然地把传统抛在一边。因为不关心表现生活内容的艺术家，自然也不需要能够真实地表现生活的生动形式，也更不需要利用传统的成果。形式主义便背弃了历史上一切优秀的艺术传统。但是值得指出的是，除了未来主义和抽象主义对传统完全抱否定的态度以外，有些流派却吸收了传统艺术中那些消极的因素，立体主义是从塞尚那里吸取传统，而且把它改造变质；超现实主义在表现手法上，却模仿古典学院派自然主义的作风；表现主义虽然受过一些凡·高的影响，但却把凡·高那种倾向于主观热情的表现推向另一极端；至于在未来主义和抽象主义的作品中，则看不见传统的影子了。历史艺术的传统到了某些形式主义者手里中断了，而优秀的现实主义艺术家却把继承传统的任务接过来，传统才得到延续并不断发展。

探索新的艺术形式要适应广大欣赏者的水平

艺术家对形式的探索和革新，要不要考虑到广大欣赏者的水平，这是一个复杂的也是争论最多的问题之一。资产阶级艺术家认为艺术家是艺术品的创造者，他所进行的创造性的活动，便应该是艺术家自己的，无须考虑到广大观众的欣赏水平。他们以为群众的欣赏眼光和艺术家自己的趣味及理想之间，始终是隔着一道万里长城。群众很难以理解艺术家的创造活动，如果照顾了群众的水平，便会妨碍艺术家的创造！现代资产阶级的形式主义艺术家和理论家，都一再重复着这种论调，他们坚持主张艺术家应该随心所欲地进行形式上的“革新”和“创造”，即使不为群众所理解也不足虑，而且愈是不为人所理解，方证明艺术家的“创造”是出奇不凡！形式主义者近几十年来在形式上做了五花八门的无数次的演变与尝试，其结果只是越来越加深了艺术作品与广大欣赏者之间的裂痕，艺术作品越来越失去广大的观众，越来越破坏了艺术家与欣赏者之间的正常关系。

我们既然肯定艺术应该承担一定的社会道德责任，负有改造现实、推进人类社会生活、帮助影响人的精神意识的巨大任务，那么，艺术一定要为中国人民所理解所接受，这应该是基本前提之一。艺术品不能脱离它的观众（即对象）而独立存在，艺术的发展是与得到观众的支持并逐渐扩大它的群众基础分不开的。没有观众支持的艺术是要坍台的，形式主义的艺术也有它一定的支持者——少数资产阶级和上层统治者，他们成了形式主义艺术家的恩护主，给了形式主义艺术家以金钱和物质的保证，形式主义艺术依靠这些恩护主才得以存在。

所以尽管他们在口头上声称自己从事艺术是“绝对的自由”！是“不受任何方面的限制”！实质上他们首先便得受市场艺术经纪人的限制，这些艺术经纪人秉承恩护主的意旨向艺术家提出要求，艺术家便不能不为了迎合少数阔佬资本家的趣味爱好而进行制作。形式主义者经常以“能在形式上进行自由创造”而自诩，而所谓“最自由的个性”也只不过是自欺欺人的幌子而已。

艺术家不可能摆脱欣赏者的要求而进行自由自在的创造，欣赏者有权利向艺术家提出一定的要求，艺术家应当充分考虑欣赏者的正确意见。

艺术家和欣赏者之间的关系，从统一到分裂再复归统一，是有其历史渊源的。原始时代的艺术家和欣赏者基本上是统一体，任何一个普通人也可从事艺术劳动，从事艺术创作的人也是按照一般人的趣味需要在进行制作，艺术作品与欣赏者之间的关系是正常的。到了阶级社会出现以后，由于统治阶级掌握了艺术的控制权，把艺术当成自己阶级的专利品，从事艺术的人也不能不按照上层统治阶级的意旨来进行创作，这种艺术品有时是专供统治阶级欣赏的，于是形成了艺术品与广大群众之间的距离，这种距离在以后越来越大。但广大人民却自己动手创造了民间艺术，和上层阶级的艺术相对立。由于民间艺术和广大人民是打成一片的，所以民间艺术的形式更是体现了人民的欣赏趣味和爱好，而且在内容上是充满了活力与生气，所以常常为后来许多优秀的艺术家从其中去汲取营养。

但不能从此得出结论，认为上层统治阶级服务的艺术，便是彻底地体现了统治阶级的思想，在形式上也是完全符合于统治阶级的审美趣味。这种狭隘的片面的看法，不能很好地解释历史上艺术的许多复杂现象。我们应该看到，在某个历史时期，某个占统治地位的阶级，当它需要发动全体人民起来为它的利益而进行斗争的时候，这时期的艺术形式，也不免会体现了各个不同阶级的审美理想和欣赏趣味，这在文艺复兴时期的艺术上表现得特别明显。由于这时期的新兴资产阶级需要联合广大人民向封建阶级进行斗争，所以文艺复兴时期艺术家所采取的艺术形式，就体现了广大市民阶层和一般下层人民的理想和趣味。而文艺复兴时期的艺术之所以获得长久的生命，主要原因也正在于此。这时期的艺术家都从自己的艺术上体现了不同阶层的审美理想和趣味，唐那太罗、米开朗琪罗的艺术更多地倾向于下层人民和城市市民阶层；拉斐尔、提香的艺术基本上倾向于市民阶层，而夹杂着一些上层阶级的趣味；基伯尔堤、佛罗基俄的艺术就较多地倾向于上层阶级，但仍保留了一些市民阶层的特点；波田析尼的艺术，体现上层阶级的因素比较明显。还有其他的许多艺术家，也可以根据他们的作品进行比较确切的分析。

为统治阶级服务或系由统治阶级策划主持下进行制作出来的艺术，其所以有时也具有广泛的群众性，一方面自然由于统治阶级需要利用艺术来发动群众，因此不能不考虑到群众理解和接受的程度。另一方面，又由于从事艺术创作的人都并非统治阶级自己，这些艺术家本人有时便是倾向于人民，或者是较多倾向于人民，他们在进行创作时，也不是完全按照统治阶级的意旨，而在很大程度上保持了自己在艺术上的独立性，就像拉斐尔、提香那样以教皇宫廷画家身份出现的艺术家，在他们的作品中，也仍然保留了较多的人民性因素。有时为了这种原因也常常导致艺术家与统治者之间的矛盾和冲突，罗马教皇与米开朗琪罗之间，就曾经为西斯廷教堂天顶画的处理而发生过争辩的事实。

历史上那些出色的艺术家，在处理艺术内容和表现形式的时候，不得不经常徘徊于统治者和广大人民的不同要求之间。一方面由于他们的订件者是统治阶级，便不能不在一定程度上迁就订件者的需要。一方面由于他们本身是倾向于人民，又不能不在艺术作品中表达人民的理想。这两种不同的欣赏者，各以其不同的尺度来衡量艺术家的作品，使艺术家经常处于矛盾的困惑中，这种矛盾自然也会从他们的作品里体现出来。

只有在这样一种情况下，艺术家的这种矛盾才能基本获得解决，即当占统治地位人们的理想趣味和广大人民完全（或基本上）取得一致的时候，正如同在现在社会主义无产阶级当政的国家，领导者和广大人民对艺术家的要求取得一致时，艺术家才能避免这种矛盾和苦恼。

但即使在社会主义的国家，虽然没有像过去历史上统治阶级与被统治阶级之间在艺术理想和趣味上的鲜明对立，由于长时期以来所形成的人们的艺术观点和欣赏趣味的差异，也仍然存在着专家与群众之间的距离，因而在艺术上也仍然存在着普及与提高的问题，艺术家还不能不同时照顾到来自专家与群众的两方面的意见。于是，经常面临着作者的一个难题便是：他究竟是多听些专家的意见好呢？还是应该多听取群众的意见？

如果我们好好体会一下毛泽东同志所指出的“在普及的基础上提高，在提高的指导下普及”这个公式的含义，便不难找到解决这种矛盾的关键。

原来艺术家总是为了欣赏对象而创造作品，所以首先应该考虑到广大欣赏者的意见和水平，这是基本前提。但艺术家同时又负有提高群众欣赏水平的责任，如果他的新观众还未存在（即目前还不能很好理解自己的作品），那么，艺术家就必须用自己的作品来创造他的新观众。所以，在通常的情况下，欣赏者的水平往往是落在艺术家创作的后面，艺术家经常走在欣赏者的前头，带动观众一同前进。艺术家的创造不应和群众的欣赏水平距离过远，它们之间恰好保持在一种最适当的地位上，也即是说，艺术家的创造和革新，应该恰如其分地保持着与提高群众欣赏水平互相适应的程度，这样既创造了新的艺术品，又创造了新的观众。

毕加索近几十年来在艺术形式的“革新”和“创造”方面，做过无数次尝试与努力，但真正能理解毕加索的观众的数量，却与艺术家的努力很不相称。其主要原因就在于毕加索不承认广大欣赏者的意见对于艺术家创造新形式的重要性，而坚持艺术家在形式上的“绝对自由”，毕加索把群众不理解自己的作品归咎于群众的欣赏水平不高，要求群众自动提高欣赏水平来适应他的作品。在毕加索看来，艺术家如果考虑到群众的欣赏水平和要求，便会妨碍自己创造性的充分发挥。所以不管毕加索在艺术形式上的“革新”和“创造”在西方某些资产阶级评论家看来具有多大的意义，但艺术家的欣赏对象却不是一天天扩大，相反的来自群众的批评和责难的声音却越来越多，毕加索本人也常常陷入一种矛盾苦恼中。

和毕加索同时代的法国的另一位现实主义画家安得烈·福热隆却能理解到这点，这位艺术家在走过一段形式主义道路以后，便回过头来努力于探求为广大欣赏者所易于理解的形式，在他创作的《巴黎市场上的卖鱼妇》与《矿工的生活》组画，一种比较为人们所理解的形式和他的新的思想主题结合起来了。但福热隆的实践却使得西方资产阶级的评论家惊惶失措，他们粗暴地指斥他的作品是“低级”“庸俗”的，是“受命作画”的！但福热隆失去的只是一小撮资产阶级上层分子，而获得的却是大量的普通观众。目前绝大多数西方国家的现实主义者，都理解到完全脱离了广大群众的要求而纯粹按照自己的“自由意志”进行纯形式的探求这条道路是那么难以通行。他们都不得不重新考虑自己努力的方向，力求探索为广大群众所易理解的形式，希望重新恢复长期以来被隔绝了的艺术品与欣赏者之间的正常联系。

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现代派艺术与我们

王琦

由于多年来“左”的影响，加上“四人帮”推行的文化禁锢政策，不让大家和外国艺术接触，造成在文化艺术上与世隔绝的状态。打倒了“四人帮”，文化开放，许多年轻人急于想了解西方资本主义国家的艺术究竟是什么样子，同时，也希望从其中吸取一些有用的东西，这种心情是完全可以理解的。

学习外国艺术的良好经验，是发展我们自己的艺术不可缺少的条件，鲁迅早在四十多年以前便指出这点，他认为学习传统与学习外国是发展我国新兴木刻的羽翼。鲁迅当时就把介绍外国美术作为一件十分重要的工作，而且在如何正确地对待外国美术的问题上，以自己的实践为我们树立了良好的榜样，他既反对完全拒绝的态度，也反对盲目崇拜的态度。他主张对外国美术要进行科学的分析，采取分别不同的对待，比如他对当时弥漫于画苑的离奇古怪的形式主义画风，就表示坚决反对；但对形式主义画家却不笼统地一概排斥和否定，而是恰如其分地肯定他们在当时美术界所起的作用。

我们过去在对待外国美术的问题上，就缺少像鲁迅那样的实事求是的精神，不是过分颂扬，便是过分贬低。长期以来，一谈到西方艺术的时候，仿佛只有希腊、罗马、文艺复兴、19世纪的美术，才是我们学习和取法的对象，对印象派以后特别是现代诸流派的艺术，都看成是资产阶级颓废没落的艺术而一笔抹杀；现在当我们提出要重新估计这些流派时，又有人把它捧到天上，甚至把它当成艺术创新的标本而加以全盘肯定，这种简单片面的态度，是不能令人信服的。

西方现代派艺术是比较复杂的现象，它是资本主义社会发展到一定阶段的必然产物，是资产阶级意识形态在艺术上的反映。但却不等于说，现代派艺术的任何现象都是彻底地体现了资产阶级的颓废没落的意识，其中就完全不具有进步健康的因素；在形式主义艺术中就完全不包含有现实主义的成分。比如，拿现代艺术的五个主要画派来说，野兽派主张表现作者的“个性”，表现派主张表现作者的主观“激情”，立体派主张表现物体的多方面的“形体”和内在结构，未来派主张表现物体的“运动”感，超现实派主张表现作者“想象”中的世界，潜意识和梦幻中的世界。

其中如“个性”“激情”“想象”或“运动”感，也是现实主义画家在创作上不可缺少的因素，我们在创作上，正是由于缺少鲜明的“个性”、强烈的“感情”、丰富的“想象”等必要的因素，因而才形成了千人一面、平铺直叙、如实描写的局面，使我们的美术创作缺少丰富多彩的面貌和强大的艺术感染力。

可是，由于形式主义者是把艺术看成与集体无关的纯然是个人的事业，否认艺术对于人类社会的道德职能，完全不考虑广大人民群众的需要，所以，他们所强调的“个性”“激情”“运动”“想象”都是从艺术家个人出发，把艺术当成是发泄自我感情的工具；他们在艺术上发挥“个性”“激情”或“想象”的作用时，都是为了更深刻更完满地表现客观现实世界的面貌，而仅仅是表现作者个人对于客观世界的主观观念，这种观念往往是与主观现实莫不相干的。我们在创作上需要强调“个性”“激情”“想象”等因素的重要作用，但在运用这些因素的方式和目的上，却与形式主义画家有着本质的区别。

目前在我们美术界的部分同志中，他们热衷于追求西方现代派的画风，其中还看不到立体派和未来派的显著影响，而表现派和超现实派的作风都在某些作品上打下较深的烙印。究竟是什么原因使得他们对这两个流派那么感兴趣？为什么在20世纪初诞生在西欧资本主义国家而瞬即消逝的艺术流派，竟会在80年代的社会主义中国又找到它的新的知音？这是十分值得人们去认真探讨的问题。

表现派是20世纪初在德国兴起的一个画派，它最早成立的一个组织“桥社”，是由德累

斯顿艺术学院的几位青年学生组成的。他们举办展览会，发表宣言。他们把作者的主观激情看作是艺术表现的最高目的。由于他们不满现状，对整个社会抱否定的态度，认为现实生活中的一切事物都是丑陋的、扭曲的。于是，认为艺术家的任务，就在于以极度憎恶的感情去揭发、暴露它的丑恶面目，暴露得越露骨、越彻底，就越好；他们对人类的前途丧失信心，认为生活中没有美的值得歌颂的东西，也没有促使人类社会前进的道德力量；在他们眼前只有一片灰暗。因此，他们一面憎恨现实，一面又以颓丧、绝望的感情来对待现实，从否定现实社会以至于否定自己，最后是否定一切，所以，有不少的表现主义者后来走向达达主义（达达主义是20世纪初在西欧出现的虚无主义的流派），有的又转向为超现实主义。

超现实主义者也是从否定现实出发，认为人们所生活着的客观现实世界是一无可取的，艺术家不能在这个世界里找到满足，必须另外创造一个“新”的世界，这个世界是超脱于现实世界之外的，仅存在于艺术家的潜意识中，存在于梦幻中，艺术家应该从这个世界里去发掘灵感，去找到自我内心的满足。

表现主义与超现实主义虽然在艺术主张和创作原则以及表现方式上各有不同，但他们之间也存在有共同的部分，那就是：

- （一）对现存的客观世界的否定，对个人的内心世界的发掘；
- （二）对人类前途丧失信心，认为光明的理想是不存在的；
- （三）在艺术家眼里没有值得歌颂的美好的事物，只有应该暴露的丑恶的事物。

在表现派画家的笔下，看不见任何美的形象，只有丑恶的、扭曲的形象。人物的形象是畸形的，感情是神经质的、伤感的，有时是狂乱的；自然的景色也是破碎、冷酷、荒凉的；为了强调艺术家主观激情的表现，表现派画家采取了强劲有力的粗犷豪放的表现手法，那种精细、纤巧的作风在表现派的作品上是不得一见的。超现实派画家从他们的潜意识中吸取的形象，有时是以细致入微、准确无误的自然主义的手法把它描绘出来，画面的情节和构思都是荒诞无稽的；超现实主义者从侧面上把人们引向一个充满神秘、阴郁、恐怖、荒凉的世界。

这样的作品，都是反映了当时一般青年知识分子对现实的不满、彷徨、悲观、绝望的心理状态，反映了他们内心世界的矛盾、痛苦与动荡不安，反映了他们对于人类前途、对生活理想的幻灭感。这是由于在帝国主义时代垄断资本的高度集中，加深了资本主义社会的腐朽性质和社会矛盾关系的激化，促使了人与社会、人与自然、人与人、人与自我的正常关系的破坏，使一般正直的知识分子造成精神心理上的严重创伤，激起了颓废情绪的新的波动，对科学真理的怀疑，对信仰观念的削弱，极端个人主义和虚无主义思想的泛滥，所有这些，都在当时的现代派（特别是表现派和超现实派）的艺术中得到不同程度的反映。

现在，当我们在某些展览会上，也听到有表现主义和超现实主义的余音时，就不禁使人想到，经过了史无前例的十年浩劫后的今天，林彪、“四人帮”的封建法西斯专政给我们的国家和人民带来在物质上和精神上的严重创伤，也是史无前例的，在一般年轻人头脑里本来就不很稳固的马列主义思想和对社会主义的信念，失去了它的声誉和地位，他们对“四个坚持”表示怀疑，对我们建设“四化”缺乏足够的信心，他们把周围的客观现实也看成是一片混乱、畸形、扭曲不全的世界，这种对社会主义现实的迷惘、彷徨、苦闷、失望的心情，恰好和过去的表现主义和超现实主义的作品产生了强烈的共鸣，仿佛从这些作品上看到了自己的精神面貌。因此，他们借助于这样的艺术语言来表达自己的内心感情是再恰当不过的，这样的作品也自然会赢得相当多的与这些作者怀有同样心情的观众的欣赏和赞颂。这类作品，正如鲁迅在多年前所说的，是直抒了作者的真实心情，从这里可以看到一部分知识分子心理状态的真实反映。可是，我们不能不指出，这样的反映多半是消极的，带有浓厚的个人主义和无政府主义的色彩；他们有的作品是从个人的角度与集体游离的角度对整个社会主义社会采取笼统的否定态度，这样的作品就更成问题。所以，这类作品，其中有的对于现存的不合理现象具有一定的揭发和批判的作用，但另一方面的对我们的建设事业又会带来很大的消极影响。而且，用过去资本主义国家的艺术家对待垄断资本主义社会的方式来对待今天的社会主义社会，也就颠倒了事物的本质，把社会主义社会的缺点错误和资本主义社会的腐朽本质等同起

来，这是十分错误的。

在西方资本主义国家，艺术上也始终存在着两种不同倾向（形式主义和现实主义）的斗争，而且有不少艺术家是从形式主义的营垒分化出来转向现实主义的，比如在当时名噪一时的德国乔治·格罗兹，便是从表现主义经过达达主义才走向现实主义的；约翰·米罗是从超现实主义讽刺画家走向现实主义；莱歇尔是从立体主义走向现实主义；有的现实主义画家如法国的安得烈·福热隆，比利时的法朗士·麦绥莱勒，意大利的古图索，墨西哥的大卫·西盖罗斯，美国的查理士·怀特等都在不同程度上接受过现代派艺术的影响。

但他们都是坚持不渝地遵循艺术要为广大人民群众、为人类的进步事业服务的崇高目标，他们的艺术在资本主义国家始终受到广大群众的欢迎，而与那些为少数垄断资本家所支持的为广大观众所弃绝的抽象派画家处在互相对立的地位。我们主张文化开放，向外国艺术寻求借鉴，应该更多地从这些现实主义画家的作品中吸取良好的经验和营养。至于形式主义的艺术，在某些作品上对资本主义社会有揭露批判的作用，并具有一定的认识意义，在艺术表现手法上也具有一定的革新精神，这些都应该予以恰如其分的肯定评价。但如果认为创造新的社会主义的艺术，就必须以他们作为我们效法的榜样，要我们继续走他们已经走过的老路，这就是在艺术上开历史的倒车，最终将会和现代派艺术那样走进一条死胡同。

沿着资本主义的艺术道路去创造新的社会主义艺术，这种设想是何等的荒谬！我们的艺术由于多年来受到“左”的干扰和影响，使我们走了不少弯路，存在着不少缺点，这是不容隐讳的事实，但这不是由于我们坚持社会主义方向道路的过错，而是在我们对社会主义艺术的认识和理解存在有片面性、狭隘性，在工作上又犯了主观主义和行政命令的偏差，没有根据艺术本身的特点，按照艺术的规律办事，使艺术创作问题不应有的干涉太多，因而使得我们在艺术上本来应该取得更多的成就而未能取得，反而造成许多不应有的偏向，这些偏向恰好成为某些反对社会主义艺术的人们攻击我们的借口。现在拨乱反正，解放思想，在艺术上要广开艺路，认真贯彻党的“双百”方针，保证艺术家在“表现什么”和“怎样表现”的问题上有充分的自由。这些措施和改革，都是为了一个目的，在于更好地坚持党对艺术事业的领导，更好地发挥每个艺术家的才能，努力去创造更新更美的社会主义艺术。

表现主义和超现实主义作为一种艺术运动，都早已从历史上消逝了，但某些流派的影响还能在今天我们的某些作品上留下印迹，这是不足为怪的。历史纵然在某些环节有惊人的相似之处，但历史也绝不会重复。何况过去既然也有为当时的进步思潮所震惊而转向现实主义的艺术家的，那么，在革命思潮汹涌澎湃的今天，我们也相信，那些暂时在十字路口处于怀疑观望、徘徊的艺术家，经过社会实践的检验，最终将会清醒过来，找到自己应该遵循的正确、健康的艺术道路。

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艺术创作的主观与客观

王琦

艺术创作包含有主观与客观两方面因素，是主观与客观的有机统一，纯主观主义的或纯客观主义的艺术恐怕是不存在的。这种主观和客观的因素在创作中也不是一半对一半，有的作品偏重于这一方面的因素而忽视另一方面的因素，这不仅是由于艺术家个人兴趣爱好的不同，更重要的是由于各人对艺术本质的认识、理解的不同，甚至涉及不同的世界观。唯心主义的美学家、艺术史家在考察艺术问题或评价艺术作品的时候，总是强调艺术创作的主观因素；唯物主义的美学家、艺术史家则强调它的客观因素。只有辩证唯物主义者才可能正确地理解艺术的主观与客观之间的关系。从艺术史上看，尽管出现过千差万别的各种不同的艺术流派，但归纳起来，他们的艺术主张和创作实践，大体不外乎以下四种倾向：

- （一）艺术是客观世界的如实反映；
- （二）艺术是通过作者的主观世界表现客观世界；
- （三）艺术是通过客观世界表现作者的主观世界；
- （四）艺术是作者主观世界的表现。

第一种倾向认为艺术的目的就在于如实地反映客观世界的面貌，艺术家的任务就是把客观世界的本来面目准确无误地描写出来，它要求作者尊重客观事实，在题材内容上要求作者描写视觉范围内所见所感的事物，不掺杂任何主观想象的因素；在表现形式、手法上要求严格地写实，越逼真越好，不容许有夸张或变形的表现。这种来自机械唯物论的观点，在艺术上便形成自然主义的特征。自然主义把艺术和科学等同起来，把艺术看成是单纯的认识客观世界的工具。所谓艺术上的“模仿说”，我认为与这种主张的精神是大体一致的。艺术家力求使自己笔下描绘的形象与客观事物的自然形态达到准确、逼真的地步，便把一些科学的法则应用到艺术创作上。比如表现人物，便要研究人体的解剖结构；表现自然环境，便要讲究远近透视关系，并以解剖学、透视学的原理来衡量艺术家的表现是否合乎客观事物的真实，这样便把艺术作品当成自然科学的图解。

自然主义艺术流派虽然出现在19世纪的法国，但它的精神却在很早以前的艺术作品上便有所表现。文艺复兴时期的现实主义艺术（特别在理论上），我认为在一定程度上也带有自然主义的性质。当时盛行着艺术与科学相结合的风气，许多艺术家同时又是科学家，达·芬奇、米开朗琪罗都曾亲自动手做人体解剖工作，并把解剖学知识运用到自己的创作上，米开朗琪罗在罗马西斯廷教堂天顶画上所做的《狄尔菲女先知》，为了人物头部五官比例的准确，就曾经做过一番精确的测量工作。画家乌切罗的《圣罗马诺的战役》和曼特尼亚的《基督之死》，都是严格地按照透视学原理画出来的作品。画家的意图十分明显，都为了使自己作品上的艺术形象达到与客观事物分毫不差的毕肖程度。我们还记得达·芬奇的一句名言：“绘画之可贵者，就在于所描绘的形象与客观对象取得最完善的一致。”可见在当时艺术家的心目中，客观因素在创作中具有何等重要的地位。

当然，强调艺术创作上的客观因素，并不等于这些作者便是自然主义者，尽管他们的某些主张、观点也符合于自然主义的精神，但他们在创作实践上却又常常背离这样的精神，这在艺术史上是常有的事。达·芬奇、米开朗琪罗无疑都是伟大的现实主义艺术家，在他们的作品里就包含有强烈的艺术家的主观因素。艺术上的自然主义理论在19世纪法国作家龚古尔兄弟与左拉、画家库尔贝等人的言论里得到明确的阐述，可是他们的创作实践往往是反其道而行之。库尔贝极力主张艺术家只能描绘自己眼睛所能见到的事物，主张忠实于客观对象的描写，他的某些观点是接近自然主义的，可是他自己的创作却并未排斥主观因素，不用说像《奥尔南的葬仪》《画室》那样的巨型构图，就是那些表现大自然景色的作品，如《海浪》《鹿的藏身处》，其中都渗透了作者强烈的主观精神，我们从那些作品中不仅看到作者对客

观世界的认识和评价态度，而且也看到艺术家的主观感情和性格的有力表现。无怪乎有人就认为现实主义和自然主义之间的距离犹如一层薄纸，也有人把自然主义看作是现实主义的低级阶段，由于两者都是着重于客观因素的表现，但如果把客观因素强调到不适当的程度甚至绝对化，便越出现实主义轨道而跑到自然主义一边去了。

第二种倾向认为艺术是通过艺术家的主观世界来表现客观世界，认为艺术不应是客观自然生活的复制、翻版，而是艺术家对客观世界的创造性的再现，是通过艺术家对客观世界的不同感受和认识来表现的。这里就包含了艺术家的主观因素。如果按照第一种主张，艺术纯然是客观世界的机械反映，而不是充分发挥艺术家的主观能动性，那么，同一个客观对象，十个画家画出来的作品，便会像是同一个模子铸出来的一样，彼此无多少差别。如果按照第二种主张，十个画家共同描绘同一的客观对象，便会出现十种不同的艺术形象，而十张不同效果的作品又同是表现了客观对象的真实，这便是不同的主观因素在创作上所产生的作用。

所谓艺术家的主观因素究竟包含些什么样的内容呢？我认为主要的有：（1）作者的立场、观点；（2）作者的思想、感情；（3）作者的个性、气质。

艺术家不同的立场、观点是由不同的世界观所决定的。不同的立场、观点决定艺术家对待客观世界的不同态度（不同的认识和理解程度）……一个对社会主义毫无热爱感情的人，他总是感兴趣于生活中那些阴暗的落后的事物，津津乐道地以欣赏的眼光去渲染这样的事物，而对现实生活中那些正面的光明的事物却视而不见，或是明明见到也认为不屑于去表现。当然，一个具有正确立场、观点的艺术家，不论是光明的或是阴暗的事物，在他的笔下都会达到正确的表现。所以，对于艺术创作来说，题材本身的意义远不及作者的立场、观点更为重要。那种认为事实即是真理，只要是生活中存在的事物，不管它是主要的或是次要的、本质的或是现象的，都可以作为艺术创作的题材，这是自然主义的观点，看起来仿佛是不偏不倚的公正的立场，实际上是以消极的客观主义的立场在对待生活。

艺术家不同的立场、观点直接影响作者对题材和主题思想的选择。

思想、感情是主观因素第二项主要内容。思想、感情是由作者的立场、观点所决定的，思想还包括艺术家的想象活动。艺术创作不能单靠作者的直观感觉，有时还要依靠作者的丰富想象加以补充，艺术家可以表现眼睛所能看到的事物，也可以表现头脑中想到的事物；可以表现现实生活中已有的事物，也可以表现对未来世界的理想。

自然主义既不容许创作中有作者主观想象的活动领域，又排斥作者主观感情在创作上的重要作用。托尔斯泰认为艺术的主要功能便是传达感情。人的感情是丰富多样的，喜、怒、哀、乐皆感情，一件艺术作品不能不包含作者的感情因素，作者如果不是首先对所表现的对象充满强烈的感情，从而把这种感情转化为强烈的创作激情，创作出来的作品便不会有激动人心的力量。我们常常鼓励艺术家应该表现自己所熟悉的生活，因为生活是创作的源泉，这自然是不错的。但仅仅是熟悉生活还不能保证就能产生感动人的作品，必须是作者对生活中某些事物获得强烈的感受，从感情上打动了作者，当这种感情在不可抑制的时候，作者就迫不及待地要从创作中把它表现出来。在这样的情况下，如果是一个具有艺术才能的画家，就一定会创作出感人的作品来。要体会感情因素在创作中的作用，凯绥·珂勒惠支的创作是最恰当不过的例子，她的每一幅作品几乎都渗透了强烈的感情，有时在这种感情因素调动到高潮的时候，她便把自己的形象引进画面，与作品里的主人公共行动、共呼吸，《农民战争》组画里的《反抗》画面上那个妇女的背部形象，便是作者自己的化身。这样的例子还可以从她的其他作品上找到。

自然，强调感情因素的重要，并不排斥理性认识在创作中的作用。艺术家对自己所熟悉所感兴趣的事物认识得愈透彻，理解得愈深刻，对它的感受也会愈强烈，在创作中的感情因素也就表现得愈丰满。如果按照第一种主张那样，艺术仅仅是复制客观对象，那么，艺术家只要以冷静的旁观的态度来对待所描绘的对象，只要像科学家那样，以冷静的头脑，耐心地去观察、分析、研究客观事物的外部形态、结构、色彩，如实地描绘出来就够了。许多科学技术应用书籍的样图和当作商品的肖像画便是如此。这样的作品，也能帮助人们去认识

一部分客观事物的外在现象，但作为艺术作品，它却缺乏引起观众强烈共鸣的感人的力量。艺术作品如果排除感情因素，全凭理性活动进行创作，就难免有把艺术变为生活常识图解的危险。我们常常号召艺术家要表现生活中有积极意义的事物，但并非生活中所有具有积极意义的事物都能进入艺术创作的题材范围。如果作者仅仅从理性上认为它是有意义的，而并未从感情上引起热烈的感受，这样创作出来的作品，也会由于缺乏作者激情的表现而变得呆板乏味。

所以，艺术家的主观感情因素，直接影响着艺术作品的艺术感染力。

艺术创作中主观因素的第三项内容是作者的个性、气质。个性是指作者的特有性格，包括兴趣、爱好和他的审美观点；气质是指作者的天禀素质以及生活环境对他的影响，还包括作者的文化及其他多方面的修养。所谓“画如其人”，也即是指作品中作者个性、气质的表现。不同作者的个性、气质，不但影响作者对题材内容的选择，在更大程度上还影响作者对艺术形式和表现手法的运用以及艺术风格的形成。出现在米勒画面上那种宁静、含蓄、朴实无华的情调，笼罩在蒙克作品上的阴郁、伤感、孤独的气氛，燃烧在凡·高画布上的火一般的色彩和强劲有力的线条、笔触，都是作者的个性、气质在艺术创作上的直接流露。欣赏者面向这样的作品，就仿佛面向艺术家本人，从不同的艺术语言里接受作者的宣告。那些不打上作者个性标记的作品，和不带有感情色彩的作品一样，很容易形成千篇一律；离开了作者个性和感情因素的艺术家，也很难形成自己独特的艺术风格，而风格的形成又是艺术家走向成熟的重要标志。

因此不同的个性表现，是克服创作的单一化，促进艺术形式、风格多样化的重要条件之一。

艺术家通过自己的主观世界来表现客观世界千变万化的现象，从他们的笔下产生的作品，就会出现多种多样的在题材内容和形式风格上都不拘一格的面貌，让广大欣赏者既能从那些作品上看到艺术家对客观世界的真实反映，又能看到艺术家的不同才智和创造力的充分发挥。这样通过艺术家的主观世界所反映出来的客观世界，就不是客观世界原有模样的翻版复制，而能达到比原来的客观世界更高更完美的境地。这正是现实主义和浪漫主义艺术的要求，是长期以来我们所提倡和坚持的艺术创作道路。

第三种倾向认为艺术是通过客观世界来表现作者的主观世界。在这里，客观世界不是艺术表现的主旨，它只不过是表现作者主观世界的媒介，而他们所理解的主观世界，主要是指作者的感情和个性，而对作者的立场、观点是不重视的（尽管在他们的作品中也反映了作者一定的立场、观点）。这一类艺术家忽视艺术作品的认识和教育意义；反对艺术的“模仿说”而代之以“创造论”，认为艺术要完全摆脱对客观世界的模仿，而充分发挥艺术家的主观创造精神；在表现形式手法上，反对写实，崇尚夸张、变形；他们认为从具象到抽象是艺术发展的必由之路。西方现代主义的许多流派都是这种主张的坚持者。

其实在现代诸流派还未出现以前，从印象主义起，艺术创作中的主观因素就在不断加强，客观因素就在不断地减弱。印象派画家对于自然风景的描写，就偏重于作者主观感觉和瞬间印象的表达，比之巴比松画家对自然风景的形体结构的刻意描绘，主观因素显然是占上风。到了凡·高、高更、塞尚的时代，艺术家的个性和感情的特点就更加突出地在作品上得到了加强。野兽主义画家就把个性表现当作画家的主要奋斗目标，属于这一画派的每一位艺术家，每个人的作品都打上各个不同的鲜明的个性标记。同是描绘人物，特朗、马蒂斯、莫地格里尼、罗兰珊之间的作品就大有差别；同是描绘风景，郁特里罗、弗拉芒克、马尔盖之间的作品就互相异趣，我们很难从他们的作品上找到相似之处。在野兽主义的创作中，着重于对客观世界认识的记录性的历史画几乎是绝迹了，代替的是大量的生活中小情小景的描写，而艺术家从作品上需要引起人们注意的，也不是客观对象本身，而是要观众去注意作者的艺术上具有独特风格和审美价值的强烈的个性表现。

表现主义画家把注意力集中在作者主观感情的表现上，他们的作品不像野兽主义作品那样具有鲜明的个性特征，但对作者主观激情的表现却是非常突出的，这种激情有时达到几乎快要爆炸的程度。从艺术流派的体系来说，凡·高和蒙克都不能算是表现派画家，但由于

两位大师都着重于主观感情的表现，有的艺术史家便把他们推为表现主义的先驱和开路人。凡·高有烈火般的个性，他的作品也是在极度紧张激动的情绪中完成的；蒙克的作品也是作者的孤独、忧郁、伤感情绪和个性的真实反映。但他们两人在作品中流露出的激情都不是孤立的，他们的许多作品都结合了一定的社会性主题，而且在发掘人的内心世界和精神状态的表现上，是卓有成效的，因而这些作品也符合现实主义的精神。至于大部分表现主义画家的作品就不是这样，作者的激情是不太正常的，带有神经质的；有时是神秘的，带有宗教色彩的。他们把整个客观世界看成是畸形的、扭曲不全的，而且是丑恶的、可憎的。因而出现在他们的作品上的极度丑陋的畸形的形象，正是艺术家那种狂暴的近乎神经错乱的激动情绪的表现。大多数表现派画家都是把客观世界的事物作为发泄主观激情的材料，因此，他们不重视画面形象、结构的完整和美化，而只求使油画上的每一块色彩和每一下笔触，版画上的每一片黑白和每一组刀法的运用，都是为了适应于作者主观激情的表达。只有像表现主义的新客观派的画家如乔治·格罗兹、奥托·狄克斯、马克斯·贝克曼等人的作品，由于他们虽然同样以憎恶的感情来看待客观世界的事物，但他们怀有对上层社会人物的愤恨与嘲讽，对下层社会人物的同情和怜悯的心情，当他们的画笔触及尖锐的社会性主题的时候，这些作品便带有批判现实主义的性质，乔治·格罗兹后来便成为蜚声世界的讽刺画家。当艺术家的主观激情与客观现实社会生活相结合并表示了作者对生活的评价态度时，便脱离了表现主义而走向现实主义的道路了。

立体主义和未来主义的主张与野兽主义、表现主义的主张不一样，它们既不重视个性，也不重视感情。立体主义重视客观物体的形体结构，未来主义重视客观物体的运动感，看来两者似乎都是十分尊重客观世界的存在的，而且他们都力图借助于科学的原理来表现这个世界。立体主义认为过去画家从平面角度来观察物体，是无法表现物体的全面形体和内部结构的；未来主义也认为像过去的画家那样，以静止的形态去描绘对象，是不能把充满运动感的现代世界的面貌真实地表现出来的。因此，立体主义就运用几何学的原理，以冷静的头脑，耐心地分析物体的形体、结构，并把物体原来的形体、结构从主观观念上破坏为零散的碎片，然后根据作者的分析、理解，把这些三角形、菱形、半圆形的碎片组织在画面上，构成和原来形体、结构全然不相干的形象，这种形象尽管在立体主义者看来是表现了客观物体的全面形态和结构，实际上只不过是艺术家主观的“心造的幻影”。未来主义企图打破绘画固有的静止状态的画面，借助于现代科学的力学原理，力求从艺术上表现客观世界在急速运动中的错综复杂现象，因而在画面上看不见任何固定的完整的形象。立体主义是从静止的角度破坏客观事物的形态，未来主义是从运动的角度破坏客观事物的形态，两者都声称要尊重客观世界的真实，但在艺术上却是从理论上的客观主义转化为创作上的主观主义，在远离客观物体的原有形态上，比野兽主义、表现主义走得更远。野兽主义和表现主义只是把客观物体的形态加以夸张、变形，立体主义和未来主义却把客观物体的原有形态加以破坏、解体。至于经过艺术家破坏、解体后构成的艺术形象，在艺术上具有多大的美学价值，还需要认真地进行探讨。

超现实主义艺术家从心理学的角度进行创作，他们从现实的客观世界中找不到满足，便企图从客观世界以外去寻求一个建立在主观幻想基础上的世界，艺术家从这个世界里去汲取灵感，描写客观现实世界中所不存在的现象。实际上超现实主义画家所描写的事物，又都是与客观现实世界有着密切联系的，只不过是艺术家的幻想形式出现而已。萨尔瓦多·达利的《内战的预感》，马克斯·恩斯特斯的《雨后的欧洲》，产生在第二次世界大战结束后，战争的残酷和灾难性后果给作者带来一种不可名状的恐惧感，这些作品正是作者这种精神状态和思想情绪的直接反映。艺术家在主观世界中的幻想，在一定程度上也反映了客观世界的侧面。

如果把现代主义各种不同流派的艺术不加区分地笼统称之为主观主义的艺术，完全排斥它的客观现实意义，是不够全面和确切的。现代派艺术主张通过客观世界的物象来表现作者的主观世界，这个经过艺术形象化手段创造出来的主观世界，仍然和客观世界保持有千丝万

缕的联系，而不是与客观世界断然绝缘的。

第四种倾向认为艺术是作者主观世界的表现。它是第三种倾向的发展和继续，这种倾向的首倡者是现代抽象主义。抽象主义是现代主义的一个流派，是表现派的一个支流，它的创始人康定斯基原是表现主义的“蓝色骑士派”的骨干，后来他提出了一种新的见解，但离开了表现主义而创立了抽象派艺术。他主张排除任何客观具体物象，而采取抽象的形式以表达作者的主观心理感情，用不同的色彩、点、线、面、块的组合来代替用客观事物的具体形象做成的构图，开辟出一条“纯粹的”“绝对的”“抽象的”艺术创作道路。这样，艺术就是表现纯粹的主观世界，客观因素在创作上几乎完全不起作用，艺术也完全脱离对客观世界的模仿和依赖，进入艺术家自我创造的纯粹的主观世界了。艺术的认识、教育功能在这里已丝毫不起作用，剩下的只有唯一的审美功能。所谓抽象的形式美，就是从抽象主义艺术上去发现，但这种抽象的形式美是否存在，抽象主义艺术是否具有审美价值，现在还存在有不同的意见。

有人认为从客观到主观，从具象到抽象，是现代艺术发展的必然趋势。事实并非如此。属于主观主义的抽象派艺术，从康定斯基开始已经超过了半个世纪，并且演变发展到了荒谬的地步，在今天似乎已走到它的尽头。20世纪70年代在西方国家兴起照相现实主义，又是极端的具象派艺术，这种艺术不但恢复了客观事物的原有形态，而且要求和客观事物一样逼真、准确、细致入微的程度，是任何写实派的艺术所不能达到的，只有现代的照相技术才可与之比拟。这不啻是对抽象派的否定。

如上所述，我们对于以上四种倾向的认识可以获得如下的概念：（1）所谓客观主义的艺术，即指自然主义；（2）所谓主观主义的艺术，即指抽象主义；（3）所谓主观与客观相结合的艺术，即指现实主义与现代主义。它们的共同之处在于主观与客观这相互对立的因素又统一在艺术家的创作中。但现实主义认为客观因素是主要的，是客观因素决定主观因素，艺术家的主观因素不应受到一定客观因素的制约；而现代主义认为主观因素是主要的，是主观因素决定客观因素，艺术家的主观因素可以不受客观因素的制约，而应在创作中尽量地发挥它的作用。

从近几年来我们美术界在创作上和理论上的发展情况来看，大家所关心的并引起争论较多的问题，焦点不是集中在第一或第四两方面，而是在第二和第三两方面。很少有人赞同自然主义和抽象主义的观点，哪怕有的人在口头上、理论上对抽象主义抱肯定或半肯定态度，但在自己的创作实践上也不搞抽象主义。大家倒是现实主义和现代主义提出各种不同的看法，坚持现实主义和拥护现代主义的人都为数不少。一般说，老一代美术家大都倾向现实主义，青年一代美术家大都倾向现代主义。有人就不恰当地把坚持现实主义的人说成是保守派，把拥护现代主义的人看成是革新派。

长期以来，我们对现实主义的作品看得较多，理解较深，对现实主义理论问题也做过一些探讨。可是对现代主义的作品却见得较少，对它的认识理解也较肤浅。过去我们总是习惯于把现实主义艺术和现代主义艺术看成是截然相反、水火不相容的对立物，误以为只要是坚持现实主义的人就一定会反对现代主义，而拥护现代主义的人也必然要反对现实主义。

事实并不完全是这样。

现实主义和现代主义在艺术主张和创作原则上虽然有许多不同之处，但两者并不是不可调和的对立物，它们之间仍然可以找到一些共同的语言。现实主义如果把它看作是一种创作方法，或是把它理解为艺术创作的内涵精神，那么，从古代艺术一直到现代诸流派艺术中，都在不同程度上包含有这种精神。无可争论，现实主义艺术创作是偏重于客观因素的，但为了使主观因素在创作中具有重要的地位，我们便强调要与浪漫主义相结合，使作者能够充分发挥想象的作用，以避免创作上的自然主义倾向。现实主义既然可以与浪漫主义相结合，为何不能与其他的主义（比如象征主义以及各种各样的现代派艺术）相结合呢？事实上它们之间早就在某些艺术家的创作上结合过，而且做出过显著的成效。现代西方国家的现实主义艺术家，有的是从现代主义转向现实主义的，有的一开始便走上现实主义道路，但他们都在不

同程度上接受过现代派的影响，并从现代派艺术上汲取过有益的营养，而且常常在创作上采取各种主义、流派的表现形式和方法。这样的艺术家，我们可以从德国的凯绥·珂勒惠支数起，还有与她同时代的乔治·格罗兹，比利时的麦绥莱勒，意大利的古图索、穆基，法国的福热隆、大莎利茨基、莱歇尔，美国的洛克威尔·肯特、查理士·怀特、本顿，墨西哥的里维拉、大卫·西盖罗斯，西班牙的戈麦兹，等等，他们都是当代的现实主义大师，都是在艺术战线上反对自然主义和抽象主义的积极的战士，可是他们对现代主义艺术都不采取全盘否定而是采取兼容并包的态度，其中最具有代表性的是西盖罗斯的言论，他声称要创造一种新的具有时代精神的英雄主义色彩的艺术，就要吸取现代艺术诸流派之所长，此外还要加上50种以上的其他因素。在他自己的创作上，就是吸取了野兽派的“色彩”、立体主义的“形”、未来主义的“运动”、表现主义的“感情”、超现实主义的“想象”等各种不同的因素，再加上自己的创造，完成了像《法西斯化过程》《新民主》《资产阶级的画像》等巨构，他的作品便是现实主义与各种各样的现代主义相结合的范例。我们再以毕加索的名作《格尔尼卡》为例，这幅作品在主题思想和题材的选择上，应该说是符合现实主义精神的，可是，作者的主旨不在于表现格尔尼卡这座城市被毁灭这一历史事实，而在于表现艺术家由于这个事件所引起的愤怒感情和对待这个事件的态度。因此，作者没有必要像有的画家那样，亲自到格尔尼卡城市现场去进行调查访问，去做些实地写生，按照当时当地的情况如实地描绘出来，也即是说，作者不是采取写实主义的表现方式，而是采取立体主义和超现实主义的表现方式来完成这幅作品。作者认为这样就能体现自己的创作意图。《格尔尼卡》也可说是现实主义与超现实主义、立体主义相结合的作品，也是通过客观世界（历史事件）来表现作者的主观世界（作者对事件引起的感情和态度）的作品。同样的解释也可以应用在毕加索的其他的作品如《朝鲜的屠杀》《佛朗哥的谎言》上。人们过去总认为毕加索只有在他的“青色时期”和“粉红色时期”那些描写日常生活的小情小景作品，才具有一定的现实主义的性质。而对于像后来的《格尔尼卡》那样向法西斯强盗发出讨令的带有政治宣告性的作品却大肆非难，斥之为资产阶级形式主义的艺术，这是极不公允的。我们从来是提倡走现实主义艺术道路的，但由于我们过去对现实主义的理解不够全面深入，往往只强调现实主义的客观因素方向，而忽略了它的主观因素方面，或者是在涉及主观因素时，往往是强调作者立场、观点的重要性，而对于作者的主观想象、感情、个性等因素在创作上的重要作用则估计不足，因而我们所提倡的现实主义，常常是不知不觉地偏到自然主义一边去了。创作上的公式化、概念化，千篇一律、千人一面的倾向多源于此。有人认为形成公式化、概念化的主要原因在于作者没有深入生活，这只是问题的一面。如果有十位作者同时下去生活，大家都戴着同一副眼镜去观察生活，用同一副头脑去思考生活，用同一种感情去表现生活，也无法避免创作上的互相雷同。我们要求艺术家共同具有的只有马克思主义的世界观和立场、观点，而在这种正确的世界观指导下，作者的想象、感情、个性、兴趣、爱好应该是多种多样的，各人对生活的感受和理解也应该是多种多样的，这样作品的主题思想、题材、形式和风格也自然会多种多样。丰富多彩的艺术创作，既来源于绚丽多姿的客观现实生活本身，也来自艺术家的丰富多样的主观精神本身。

我们的许多同志（特别是年轻的同志）由于不满足于过去在“左”的影响下给艺术创作造成的一些陈腐框框，不满足于过去那种“自然主义的现实主义”倾向，要求在创作上充分发挥作者的主观能动性，要求表现自己真实的感情、丰富的想象、鲜明的个性。所以，当他们接触到西方现代派艺术的时候，便好像从这里发现了艺术理想的王国，从这里看到艺术家的感情、个性爆发的火花，甚至把它当成是自己努力追求的目标，这种心情虽可理解但却是片面的。所谓想象、感情、个性等因素都不是抽象的，各种不同的想象、感情、个性在艺术上所产生的实际作用和效果也是不一样的。艺术上的想象、感情、个性等主观因素的发挥，只有当它有助于培养人的美好道德观念和高尚的情操，促进人们奋发向上的精神，为展望光明幸福的共产主义明天而努力奋斗的时候，才会显得有意义。那种脱离现实轨道的胡思乱想，企图把人们引向阴暗、神秘、荒诞、恐怖的幻想世界，像有些超现实主义画家的作品上

出现的情景那样，是作者对于人类前途丧失信心的绝望心情的表现，这样的想象是消极的。同样，像有些表现主义画家的作品上出现的那样颓废、冷漠、伤感、孤独、彷徨、矛盾、苦闷、歇斯底里似的爆发的感情，也是作者对现实生活感到前途渺茫、无所作为的悲观厌世精神的体现。这样的感情是和我们所处的时代社会精神格格不入的。可惜的是近几年来在我们的少许美术作品上，竟也看到有类似这样思想情绪的表现，尽管这种感情是十分真实，一点不掺假，但在我们的艺术创作上是不值得提倡表现的。我们主张艺术作品要表现作者的真实感情，反对说假话，但并不等于所有出自作者的真实感情的作品都是于人民于社会主义有益的好作品。

谈到这里，不禁使人想到，无论是通过作者的主观世界来表现客观世界，或是通过客观世界来表现作者的主观世界，在艺术创作上起主要作用的仍然是作者的主观世界，因为艺术作品始终是由人来创造的，客观世界的事物本身不能成为艺术作品，它只能为艺术家创造作品提供丰富的原料，艺术形象总是根据艺术家主观世界的面貌进行创造。所以，首先得要求艺术家有一个健全的主观世界，然后才有能创造出美好的艺术作品。而这个主观世界又必须以世界观为核心，有什么样的世界观，就会有什么样的立场、观点、思想、感情、个性。正确的世界观和健康的思想感情、豁达开朗的个性是互有影响的。我们对西方现代派艺术中某些作品感到格格不入，并不在于它在艺术上着重于表现作者的主观世界，更不在于它所采取的表现形式和方法，主要在于它们所表现的作者主观世界的精神内容是消极的、颓废的，和我们的主观世界的精神内容是不协调的，因而这些作品也无法在我们的思想感情上引起共鸣。至于表现形式和方法，我认为不是主要的问题。只要它所表现的主观世界包含有进步健康的内容，在表现形式、手法上应该允许艺术家有选择运用的充分自由。比如西班牙画家约翰·米罗，他是超现实主义画家，但同时又是当代西方的进步画家，他的政治思想是倾向于革命的，他的许多作品都是运用超现实主义的形式表达了健康的富有哲理性的内容，画面上给人以儿童般的率真、明朗、活泼、跳跃的感觉，和其他一些超现实主义作品上那种阴郁、晦暗、低沉的调子是截然不同的。米罗在艺术上的表现形式对我们许多观众来说可能是难于理解的，但我们不能认为自己不理解的作品便应受到排斥，我们不理解的东西不等于别人也不理解，现在不能理解的东西不等于今后也不能理解，艺术史上这种事例是屡见不鲜的。但是，在我的美术创作上，仍然应该充分考虑到广大欣赏者能否理解的问题。

我们提倡革命现实主义的创作方法，就是由于它首先要求艺术家要具有革命的世界观，要在艺术家头脑里建立一个正常的健康的主观世界，能够正确地处理艺术创作上主观与客观之间的辩证关系。但是由于客观世界所包罗的景象是变化万千的，人的精神世界包含的内容也是丰富复杂的，人们对艺术作品的欣赏需要也是多种多样的。所以，只靠一种创作方法是不能多方面地表现客观世界和主观世界的全部内容的。我们一面提倡革命现实主义的创作方法，一面也应该允许其他多种创作方法同时并存，并让它们在创作实践中互相竞赛，这对于促进社会主义艺术的繁荣发展是大有好处的。

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创社会主义之新、创人民所喜之新

王琦

艺术作品的广大欣赏者，总是要求艺术家不断产生新颖的作品，以满足他们日益增长的欣赏需要。如果艺术家反复用老一套作品献给观众，他们是会感到索然乏味的。艺术家应该随时要求自己的创作有所发展，有所前进。艺术贵在独创，这是对许多艺术家来说的，即是说，要求每一位艺术家的作品，都要保持自己独创的面貌，而不应与别人雷同；艺术贵在创新，这是对个别艺术家来说的，即是说，要求每一位艺术家的作品，都不应永远停留在一点上，反复地以一种面貌出现，而应该不断探索新的领域，不断改变自己作品的面貌。这样的艺术家在历史上也是凤毛麟角、极为少见的。

我们的美术在解放三十多年以来获得了很大的成绩，在思想、艺术水平上都比过去提高了一大步，这是无可否认的事实。但是也应该看到，我们的美术创作面貌还不够丰富多彩，千篇一律、千人一面的现象还相当严重，以致使得我们的许多外国朋友在看了我们的展览会后，批评我们的作品好像是一个人画出来的，看不出彼此之间的显著区别。我们国内自己的观众也有同样的反映。社会主义国家的艺术，如果不是在内容与形式上都达到高度的完美，如果不能在不同艺术家的作品上出现万紫千红、百花竞放的繁荣局面，就谈不上什么社会主义艺术的优越性，就不能在与资本主义艺术的竞赛中取得真正的令人信服的胜利。

现在，为了认真贯彻“双百”方针，党号召艺术家要解放思想，大胆创新，创作出更多的好作品，以满足广大人民的要求，为社会主义艺术争光。美术界的思想也比较活跃，各种不同的画会组织起来了，他们举办各种各样的展览会和座谈会，发表自己的观点，宣扬自己的主张，极力想从创作上摆脱过去那种陈规教条的约束，摸索出一条新的路子，改变美术创作的现状。他们要求“冲破社会主义现实主义的框框”，“要向西方艺术开放”，“要创造80年代的艺术”……（这些提法还值得研究）这样的呼声在一些青年艺术家那里是响得很迫切和强烈的。我们在近两年来的一些美术展览会上，也看到他们在追求创新的道路上所取得的可喜成果，许多作者都在认真地思考，认真地探索，态度是严肃不苟的。但也有个别作者由于对艺术创新的意义认识不足，在前进的道路上难免会走些弯路，这也是不足为怪的。艺术上新的探索本就是十分艰苦的不平坦的历程，一帆风顺的情况是极少有的。曾经有人认为艺术的探索就是灵魂的探险，只有以顽强的意志，坚韧不拔的毅力和决心，才能突破重重险阻而探索到新的领域，征服新的领域。

在美术创新的道路上，我认为有以下两个问题是值得注意的。这里，我愿意谈谈自己的一些不成熟的看法，求证于美术界的同志们。

创新仅仅是形式、风格问题吗

有人认为创新就是艺术形式、风格上的创新，与内容并无关系。这种看法是不全面的。诚然，在美术创作上也常常有这样的情况。同一类题材，在不同作者的笔下，会出现不同的表现形式和风格。这不正说明艺术形式、风格的多样，并不以题材的多样为转移吗？此外，在过去美术家反复用过的题材对象，如花鸟、山水，在今天画家的笔下，也往往产生了不同的表现形式和风格，也不正说明艺术的创新，纯然是形式、风格的问题而不是内容的问题吗？可是，这种论点之所以站不住脚，却在于没有全面理解艺术作品内容的含义。艺术作品的内容不仅指题材，还包括它的主题。主题是作者的创作意图，即作者通过作品告诉人们些什么，作者在作品中所体现的观点、思想和感情，作者希望和观众之间能发生共鸣的东西。这种观点、思想、感情需要借助于某种适合的题材才能得到体现，题材只是体现主题思想的媒介。所以题材和主题是构成艺术作品内容的主要因素。这样，正如以上所指出的，不同的

作者在运用同一类题材时，正是由于每个作者的观点、思想、感情不同，才能在作品上出现不同的表现形式与风格；现代画具有不同于古代画家的观点、思想、感情，才能在古代画家运用过的题材上，创造出不同的表现形式和风格，这正好说明是作者的观点、思想、感情在起作用，也是作为艺术作品内容的重要因素在起作用。已故画家傅抱石曾经写过一篇谈自己创作经验的文章，题为《思想变了，笔墨不能不变》，也正说明内容决定形式、创新不只是形式风格问题，也是内容问题的最简单的道理。在绘画上勇于革新的何止傅抱石一人，像潘天寿、叶浅予、吴作人、林风眠、蒋兆和、石鲁、李可染、关山月、黄胄、黄永玉、吴冠中、亚明、周思聪、刘文西等都是艺术上勤于探索的革新家，他们所取得的成就，都不能单纯地归结在形式风格方面而与内容截然无关。

只有当艺术家以新的观点、思想、感情来处理他所选择的题材，使他感到旧的一套表现方法和技巧已经不够使用、不能适应新的要求时，他们才努力去新的表现形式，创造出新的艺术风格，这是为古今中外具有独创性的画家的实践所证明了的。

单单从这一个方面来说明艺术的创新不能脱离内容的问题还是不够的。

新的艺术形式风格的产生，不仅是取决于作者以新的思想感情、新的观点来处理题材对象，同时也取决于新的题材、新的生活内容本身。

生活的发展变化给艺术创作增添了许多新的题材内容，但是，只有那些富有独创性的艺术家，才善于从生活中发现那些适合于艺术表现的东西，发现新的题材、新的情节、新的艺术构思，从而也要求艺术家以新的构图、新的色彩、新的手法去完成它。从这方面说，我认为新中国成立以来的不少作品在创新方面都取得很大的成就，董希文的《开国大典》，陈逸飞、魏景山合作的《攻占总统府》以及其他一些革命历史画和新的生活风俗画，都具有不同程度的创新意义。因为，像这样新颖的题材、情节、艺术构思以及人物形象的塑造方法，都是过去的画家所不曾运用过的，难道这些就不属于创新的范畴吗？以上举出的两幅油画巨构，虽然也运用了前人积累起来的油画技巧，但作者根据新的内容的需要而补充了许多新的东西。艺术上的创新，绝不是意味着可以完全舍弃前人运用过的表现技巧，而纯然以崭新的表现技巧去处理各种不同的内容。这一方面取决于不同的需要，另一方面也取决于作者的喜爱和擅长，他可以选择自己认为最适合于表现这样内容的形式和技巧。像《开国大典》和《攻占总统府》那样的内容，如果也运用毕加索在《格尔尼卡》一画那样的表现形式，是绝不能适应主题思想的需要，也达不到作者的预期效果在广大观众中引起那样强烈反应的。毕加索有毕加索的创新道路，我们的画家有我们自己的创新道路，我们的创新不仅要求具有浓厚的民族性，而且还要求具有广泛的群众性。在抗日战争时期，以古元、彦涵为代表的解放区木刻，便是以广大群众所喜闻乐见的具有强烈的民族色彩的形式而享誉于国际艺术界，当时的木刻在艺术创新方面所取得的巨大成就是大家公认的。

自然，我们的美术家在创新方面有选择各种各样道路的自由，任何人不能横加干涉。但是社会主义的艺术，总是为广大人民而创作，创社会主义艺术之新，总不能离开广大人民的欣赏习惯和审美需要，那种认为越不为人所理解就证明它是越新颖的看法，我们是不同意的。毕加索的《格尔尼卡》，在内容上是揭露佛朗哥的法西斯罪恶，艺术家主观上也是为了人民大众而创作的，在表现形式上也是独特的。可是，这幅作品四十年来在全世界观众中引起了截然不同的反应，有少数人非常欣赏他在艺术上的创造精神，认为是震撼人心的艺术，但广大群众却提出了异议，认为是看不懂，而且歪曲了人民群众的形象，有的反应还是十分激烈的。艺术家本人以及他的拥护者和广大人民群众之间形成尖锐的对立，划出了一道深深的鸿沟。这个问题多年来一直成为西欧艺术家在创新问题上引起争论的焦点，许多艺术家和理论家都坚持这样的观点，认为具有创新精神的艺术家和广大群众之间的鸿沟是无法填补的，理由是群众的欣赏水平落后于艺术家的创作，因而他们主张艺术家不用去考虑观众的需要，完全根据自己的意志而从事创作。但也有另一批艺术家认为艺术的创作必须为广大观众所理解才具有积极的意义。他们一面追求艺术的创新，一面把这种创新精神与广大观众的欣赏需要结合起来，力图把艺术家与广大欣赏者之间的鸿沟填平。这是西欧艺术界继续了几十

年之久的不同艺术道路的斗争，现在仍然进行着。我们的艺术家在通往创新的道路上，应当从这里获得怎样的启示和教训，这是值得大家认真思考的问题。

创新与学习外国

现在有人认为要创新就要向外国的艺术学习，要大量引进西方艺术特别是现代派艺术，认为只有现代派才是代表世界艺术的新潮流，才是20世纪80年代的艺术。我们有的同志提出要创造80年代的艺术，并认为向西方现代派学习是通往80年代艺术的重要途径。

诚然，三十多年来我们对西方现代派艺术的估价有些简单化，缺乏认真的具体的分析，便笼统地称之为“腐朽没落的资产阶级艺术”而宣判了它的死刑。如果有人对它做出一些实事求是的分析，或者肯定它某些可取的因素，便认为你是在“宣扬形式主义”，是在“为资本主义艺术鸣锣开道！”为了贯彻党的“双百”方针，打开了艺术的闸门，让大家能看到世界各国的艺术，年轻人如饥如渴地想看看西方的艺术究竟是什么样子。因此，凡是外国的他们都感到新奇，感到有兴趣。他们一时来不及去区分什么是80年代的艺术，什么是20年代的艺术，什么是形式主义的艺术，什么是现实主义的艺术，什么是颓废的艺术，什么是健康的艺术，鱼龙混杂，泥沙俱下，这是多年来文化禁锢政策的结果，是历史的必然现象，不足为奇。但我们这样老一代的人，就有必要把我们过去的经验和感受告诉现在的年轻人，帮助他们对于西方现代艺术获得比较正确的认识，这是责无旁贷的义务。

在西方任何国家的美术界，都存在有两种鲜明不同的倾向。有形式主义的艺术，也有现实主义的艺术；有为少数资产阶级、画商服务的艺术，也有为广大人民群众服务的艺术；有富得像资本家一样的艺术家，也有一贫如洗的艺术家。但不论是哪一类艺术家，他们为了争取自己的观众，都不能不在自己的艺术上要求有所创新，尽管他们所选择的道路和方式各有不同。形式主义艺术家的创新，是为了自我满足或是为了适合多数雇主有钱人的胃口；现实主义艺术家的创新，是为了争取为广大群众所接受，以充分发挥艺术的积极的社会职能。

所以，我们对于“创新”应该有一个正确的理解，不能认为凡是“新”的都是好的和美的。从马克思主义哲学范畴来说，“新”是与“向上”“前进”的意义联系在一起的。所谓新生事物，是指前进的发展的事物，而不是指衰朽的没落的事物。在艺术上，“最新”和“最美”的概念是不联系在一起的，只“新”而不“美”，这种“新”就毫无创造意义。艺术上的“新”东西也有“丑”的，而“旧”的东西又往往是“美”的。如果作为艺术品，只要它是真正“美”的，哪怕是过去的“旧”的也要继承和发扬，也会永远受到人们珍视。如果作为艺术品，只要它明明是“丑”的，哪怕是今天的新出现的，也应受到排斥和弃绝，永远不足为训。列宁曾经在谈到苏联十月革命后的美术现状时，明确地指出：“为什么我们要对真正美的背过脸去，拒绝拿它作为往前发展的出发点，仅仅因为它是‘旧的’呢？为什么应该在新的面前低头拜服，好像在上帝面前似的，仅仅因为它是‘新的’呢？这没有意思，完全没有意思！这是有许多虚伪，自然是对于在西方统治的美的时髦之一种不自觉的崇拜……我不能承认新印象主义、未来主义、立体主义以及一切什么‘主义’的美术作品是美术天才的最高表现。我不懂得那些。我从那些东西得不到一点愉快。”列宁赞同卢那卡爾斯基所说的“产生从民众中出来的天才，他们将建立人民的艺术，这种艺术能够创造出来的卢那卡爾斯基美，无限量地超过一切的美，而在过去只能是幻想而已”。我们同意列宁的观点，艺术不仅是属于人民，而且要为人民所理解。艺术的创新也要为人民所能接受、为人民所公认为是“美”的艺术。

不要把少数人认为是“美”而实际上是“丑”的东西供奉起来，甚至把外国人早已舍弃了的“旧”的东西当成“新”的供奉起来，对它进行模仿、学习，而且津津乐道，作为创造80年代艺术的榜样，实则是步着人家二三十年代的后尘！

The Exploration of Art Forms

Wang Qi

A good art work shall present both the union of its content and its form and the union of its thoughts and its artistry. Although it does not mean its form is equal to its artistry, but a perfect form is an important element of artistry. If an artist does not pay attention to the form, even though his work contains high ideological quality, the moving art power would be weakened.

As we know, the important difference between art and science is that artists can utilize a variety of things in life to shape vivid and sensible artistic images in a visualized way to reveal the life. Therefore, when we talk about the issue of art forms, it is natural to associate it with the conception of “visualization”. The more thorough studies on forms, the more perfect level an artist will achieve in “visualization”, which could make his art work a deeper revealing of life and offer a stronger artistic appeal to viewers.

The art history proves artists’ efforts mainly from two aspects. On one hand the artists keep on expanding the range of themes to be presented by art in order to enhance people’s aesthetic understanding for life; on the other hand the artists have to try their best to explore new forms of expression to make them broader and more perfect in order to achieve the purpose mentioned above.

Currently, the primary task faced to each artist is that he should constantly explore new themes in life to enrich main ideas for art creation. At the same time, he shall keep on explore new art forms to improve artistic expression. In the past, we paid more attention to art contents other than its forms, though it does not mean that we have made sufficient studies on art contents. It will be never enough. By contrast, we made relatively fewer studies on forms, especially the studies was not sufficient on the development rules of art forms and some important issues related to art forms. It was a pity that Marxist classical writers did not leave us many precious heritages. Engels mentioned this when he wrote to Marx in his later years saying, “It has been a long time that contents has been paid attention while forms have been ignored.” What the materialist aestheticians did for art forms was inferior to their peers. In his esthetics works, Hegel used many pages to discuss art forms, but there were only a few pages to discuss art forms in the article of *Life and Esthetics* written by young Chernyshevsky to refute Hegel’s point of view on esthetics.

Today many people are very interested in art forms and especially the people engaged in art creation cannot wait to explore this issue of forms by virtue of art practice. It is required to break away from the old forms and to be innovative and creative on the forms, which is put on the schedule very urgently. This can be shown by the fact that how crazy young people are about the artists of new art schools.

It is no doubt that exploring the forms does not mean we are formalists. Although formalists were much earlier than us to be interested in the study on forms, our opinions and attitudes towards art forms obviously are not the same as formalists. Then, what are the differences between them and us? Whether shall we follow certain rules on the exploration of new forms? If any, what are the rules? All these questions deserve us to conduct careful studies.

This article is designed to describe my primary opinions regarding some basic questions related with art forms and explore the general development rules of art forms based on the development of western European art.

The purpose of exploring new forms is to express main ideas in a more profound way. Forms are determined by contents and dependant on contents, which is a truth beyond question. The more we discuss the forms, the more it will involve the contents. In any times, new art forms emerge based on the needs of new contents initially, which urgently required artists to seek appropriate forms to present these contents. We can say that only when new life themes and new main ideas make new demands on artists, a new form of arts will come into being.

Exploring new forms is to present object in a more deeply way

Due to the increasingly changing development and changes of life, many new things that were never found before appear in life. These new things provide new themes for art creation and can promote the development of the art forms. But people may have such a question that why there are different forms of expression for the same theme no matter they were produced by the same author or different authors.

To answer this question, it is necessary to figure out the concept of art contents.

The theme is one part of art contents, but art contents are not limited to the theme itself because it includes the theme, the understanding and attitude of author towards the theme. Different artists can express his different feel-

ings, thoughts and emotions by the same themes, such as birds, beasts, insects, fishes, flowers, grass, trees, mountains and rivers etc, in order to present the totally different art contents. So when descendant painters feel that the forms used by the predecessor artists cannot express their new thoughts and feelings, they would manage to explore new forms of expression, which shall be in line with the contents they want to express.

The reason why the early Christian art preferred the forms of solemn and monotonous law of frontality was that the ruling class needed art to serve religion to culture people's piety to religious belief in the theocracy-centered society. So the lively, cheerful and dynamic forms were contradictory with this content and thoughts, while the form of law of frontality was much more appropriate to present the dignity and sense of authority granted by this system. While in the period of Renaissance, humanism prevailed and the "God" was replaced by "human beings". To mobilize the people to fight against feudalism, the emerging bourgeoisie shouted verbally the slogan of "Respect human beings, freedom and personality". At the same time, the citizen stratum required to restore dignity and required that people would be able to obtain the harmonious development in all aspects such as people's intelligence, physical strength, moral education and esthetics education. Then it emerged the form of art that was bright and clear, positive, harmonious (represented by Rafael) and the form of arts that was fantasy and heroic (represented by Michelangelo). The changes and development of forms in the period of Renaissance meant transformation to the form of arts in Middle Ages, while this transformation was based on the prerequisite of social bases and ideological contents of different times.

In the French Revolution era, bourgeoisie leveraged art as an effective tool to encourage and mobilize people to participate in revolution. The previous superficial and weak form of arts (represented by Rococo art) could not meet the needs that time. So artists had to be inspired by the heroism contained in Old Roman art, and the revolutionary politicians were all disguised under the cloak of Roman heroes. Artists also employed the form of heroism contained in ancient Roman Art, which meant the birth of the form of revolutionary classical art. The works of David were typical of this form.

When romanticism arose, classicism that took the grim and accurate lines as the basis of layout could not meet the needs of the new contents. Romanticism required a kind of form that was enthusiastic, fantasy, colorful and free. The artists such as Delacroix and Gericault represented the peak exploration for this form. The fight between romanticism and classicism was not a "pure" fight about the form and style as said by Bourgeois art historians, but about ideological tendency.

Impressionists found a new way to observe nature, which needed to present sunshine, air and gorgeous sense of colors formed by the seven primary colors of sun. So they analyzed the seven primary colors of sun and used different color dots to form the color of the picture rather than the previous form used by predecessors that took the rigid sense of shape as the basis. For impressionists, all kinds of themes were all medium to describe "light" and "color", so the meaning of themes themselves were not that important, instead the artists' subjective understanding and feeling for themes were more important. Therefore, impressionists produced many works related to the themes of urban life, but authors did not intend to reveal some main ideas possessing social ideological significance.

Instead, they wanted to present the sense of sunshine, air and sense of color that were attractive to artists by describing the figures' clothes, actions and looks and the natural environment where figures were. Compared to the themes about social life, when impressionists' creation idea as well as the expression forms and methods for it were applied to natural scenery, the limitation of it was not that significant. Because sunshine, air and sense of colors themselves had certain meanings in terms of presenting the essence of nature. So impressionism did not offer more new insights that could help improve people's understanding for social life but it expanded our vision and knowledge and improved and matured the expression art forms in terms of presenting what the nature looks like.

Bourgeois scholars often said art forms are products of the intelligence works and manual technology from artists. It seems that the development of the art forms are only due to the artists' dissatisfaction with the original form and the pursuit for the form just for the purpose of form, which separates the exploration of form from the art content that art forms rely on and does not recognize external factors, especially social factors, that would impact the development of forms. Superficially, this view applies only to the formalist artists of the modern bourgeoisie, not to any artist of any times in the past.

Until the end of 1800s, there were some artists in western European countries who hated reality but had no courage to fight against it, so they devoted themselves to the exploration of "pure" forms. They were keen on make experiments on art tools and materials and hoped to find a place to avoid reality, which led to the art form explored by them separated from social contents. Cezanne was one of them. He attempted to make arts shake off its social functions discard the thoughts content that should be expressed by art works, deny the objective laws and rules of art, propose that art was purely the expression of "self-knowledge" of artists and regard the "shape" of objects as the

center of artists' understanding. All efforts Cezanne made for art were about the studies on the "shape" of objects. "All objects shall be taken as spheres and cones", which is his maxim. Apples, vases and tables are all spheres, and human images, trees and valleys are all spheres and cones. Cezanne's patient pursuit to objects naturally offered new methods and languages to express "shape", and enriched the technologies on describing "shape" used by previous artist. But Cezanne's pursuit for forms was not designed to express its main idea in a more profound way, but pursuit the effects of forms by focusing on the shapes subjectively in a one-sided approach, so he was called "the father of new emerging paintings" by descendent formalists. Cubists followed his ideas and developed the issue of "shape" to the extreme from the analysis on "shape" to the disintegration of the "shape" of objects. Cezanne kept on exploring the "shape" in all his life, which has certain revolutionary meaning for art forms to some extent. Although his works cannot provide us significant understanding for social life, but has some value in esthetics. Cezanne's enthusiastic analysis on "shape" shows little limitation when it was used to present still life, but when used to describe figures, the figures are lack of vitality and energy because the living figures were taken as the medium for the analysis of "shape" by the artist. Cezanne did not make new contribution in terms of revealing the characters and feelings of the people, but we can learn from him with respect to the expression of "sense of shape" of objects.

Although Cezanne claimed that contents were not that important, his pursuit for new forms was still based on certain content, which was his "understanding of shape" for objects.

Strictly speaking, there is no form of art that is absolutely separated from its contents. The opposite of the form is the content, so there will be no forms without contents. Given that the art contents of works in our opinion not only include themes, but also the author's thoughts, intentions, feeling or emotions, so we cannot say that the exploration of forms by artists of what is called formalism school is totally irrelevant with contents. But the key point that we need know what the contents they are related with? Although formalists claimed verbally to seek the "pure forms", these forms also reflect some contents, such as the decline and decay of bourgeoisie, empty spirit and broken morals of them. The conflict and disorder of artist's subjective ideology and the monstrous, weird, abnormal and distorted forms are the reflection of the spiritual world of declining bourgeoisie and artists.

Because their observation and way of thinking of the artists such as formalism school are not as normal as those of ordinary people, so the purpose for them to seek forms is not to present the objective world realistically. Instead, they did everything possible to the forms to distort objective world. For the artists of cubism, futurism and superrealism, they did experiments to explore forms based on the art principles developed respectively other than purposelessly. For example, cubism artists' goal was to seek "sense of volume of objects and internal structure", but the expression form they used was to split objects, making objects into many pieces and then reassembled them according to author's subjective will.

Futurism artists did their best to present the motion of objects at some moment and required to present the sense of continuity on the same picture, which led to unfixed flickering and dazzling images on the picture. Super-realism artists aimed to find creation inspiration from human's subconsciousness beyond the realistic world and they made up themes and contents that did not exist in real life by using weird, mysterious and irrational illusion to replace the real things in objective world. At the same time, they employed the expression techniques of naturalism to present the impression what they claim are gained by subconsciousness. The "sense of volume of objects and internal structure", "continuous motions" and "mysterious illusion" can be taken as the core contents what these arts school wanted to express, which has nothing to do with the true understanding of ordinary people for the objective world. Although the forms used by the artists of these schools were consistent with the contents they wanted to express, all of them betrayed the rule that arts should be the real reflection of objective world and deviate from the normal creation path that the artists shall use forms to reproduce reality in a "visualized" way. Therefore, their efforts could not promote the sound development of art forms, which by contrast might have negative effects on art forms. Modern abstractism was the next school of this kind and the only purpose for artists of this school was to explore "absolute forms". Abstractism artists employed all the elements for forms including lines, colors, dots and planes to describe the picture itself, claiming that art forms is "pure and absolute" forms other than to present any contents. The damage by abstractism to art directly brought about the ruin of art forms.

The normal people will always observe the world from a normal perspective, think in a normal way of thinking and control their activities by normal thoughts. No matter how many differences there are in terms of the methods used for creation and art styles, realistic artists always present the rich and vivid contents in a profound way, which is the precondition for their efforts to explore new art forms. We should regard the expansion of the art contents as the product of people's expanded and improved understanding for the world. Meantime, we shall take the development of art forms as the product of increasingly improved esthetic ideas as well as the expanding esthetic scope of the people for the world.

Exploring new forms is to present object in a more true and perfect way

As mentioned above, art forms must serve presentation of contents, which shall be presented by specific, sensible, true and objective images. The relations between object and author's subjective understanding that are contained by art contents shall be unified other than separated from each other. As long as the author's subjective understanding gets closer to the reality of object, his understanding will be getting closer to the truth.

Artists could describe object from different perspectives and by different expression techniques, but they all can achieve the purpose of presenting object in a true way. All the realistic artists in the history worked hard to explore new forms with the purpose of finding an art language in order to present the object in a more realistic and integral way and reflect the consistency of author's subjective understanding with objective world in a better way. Therefore, no matter that what complicated contents art works want to present and no matter what kind of novelty and originality authors want to achieve with respect to art forms, they have to be subject to the precondition of revealing the reality of object.

For the concepts of "truth" and "integrity", naturalists and formalists hold different opinions. Naturalist only focus on presenting object themselves and ignore authors' understanding and attitude towards them. Naturalists always only imitate the shapes and structures and details of things indifferently, which in their opinion can be regarded as presenting the reality of object?! On the contrast, formalists go to the other extreme. They totally ignore the true images of object and focus on their subjective feeling and understanding, for which they don't care about whether the feeling and understanding are consistent with the reality of object. So, the "reality" presented on the naturalists' pictures are limited to the vividness of natural shapes and structures, lacking of touching artistic infectivity. The "reality" presented on the formalists' pictures are the images of subjective ideas, distorted shapes, inharmonious colors, and disordered piling up of dots and lines which have nothing to do with true object.

Naturalism and formalism went to a dead road of "pure objectivism" and "pure subjectivism" respectively

Naturalism advocates that images on pictures have to be consistent with the external shape of object with the reality presented by arts limited to "true" description of external shapes and details of object and they regard artistic images as the deliberate imitation of object, ignoring artists' rights in terms of processing, imagination and creation. According to the requirements of naturalism, the innovation and creation by artists for forms have already been eliminated from artists' efforts, because many years ago, craftsmen who were good at imitating natural objects improved this technique of "true imitation" to a very high level, and there was no need to continue to develop art forms and techniques, so it would be all right just to repeat using the techniques of objective description the same way as what predecessors did.

Contrary to naturalism, formalists advocate that arts images shall absolutely be not consistent with the external shape of object. Formalists think that the reality presented by arts shall be the true subjective feeling of artists. The bigger gap between the subjective feeling and the realistic shape of objective thing is, the stronger reality it will be. Formalists take the extreme "subjectivization" of both description techniques and expression method as the innovation for art forms.

Realistic artists think that the reality of art shall be the unity of author's subjective understanding and object. For the relations between art images and object, realists advocate both consistency and inconsistency. There is a saying, "to resemble the true object but not to be a real object", which explains the correct relations between art images and life images. The inconsistency refers that artists shall not be constrained by original shape of things when they describe them, not worry about the absolute accuracy of the tiny parts of the things and let the author have the right of making choices, trade-off, exaggeration and imagination. The consistency between them refers that when artist express his own different feeling or understanding, he will not make the art images that have been processed creatively lose their inherent basic shape of object but present those important characteristics in a more highlighted way. For an excellent portrait, it may be not consistent with the model from the perspective of anatomy, but it will resemble the model than model himself. Just like Velazquez's *The Portrait of Pope Innocent X*, because the artist had thorough understanding for things and highlighted the basic characteristics of things, so the art images created can present the object themselves more realistically. Although Rembrandt's portraits are not as accurate as the Holbein's portraits in terms of some details, but the former's portraits can present the spirit nature of object and show much more touching vitality.

No matter how naturalists and formalists claimed to make “innovation” for forms, their efforts have no support to make art forms to present object more realistically with the results of either making naturalism completely become a tame servant of the objects and lose its ability to control object or make formalism completely caught up into purely subjective makeup and lose the objective basis of art images. Only the true realists can associate the innovation of art forms with the clear purpose of presenting object in a more realistic way. Or we can say that they have good understanding for rules that can transform the reality of life into the reality of art, which reflects that human’s ability to control reality and artistic expression have been improved and developed further.

Secondly, for the concept of “integrity”, naturalist and formalist hold totally different opinions with us.

Naturalism thinks that the integrity of arts is equal to the “completeness” for the outline details of real objects. Naturalism required artists to describe all the parts of objects in a very detailed way, which makes art images tedious and redundant. Naturalism’s requirement to “completely” present objects actually ignored the emphasis on those key parts for the objects, which makes each part of object have the same importance and ignore the differences between the primary and secondary parts. Naturalism’s complete description for object’s details actually is very difficult to present the integrity of art images. Their wrong understanding for the concept for “integrity” led to the wrong expression method. In the banner of opposing naturalism, formalism publicly damaged the integrity of art image. We can say that fauvism’s exaggeration and deformation of objects, shown by some works of fauvism can present object realistically to some extent, which remains basic shape of objective shape and the subjective understanding for objective thing. But cubism, futurism and abstractism destroyed the basic images of objects fundamentally, because the images on pictures were fabricated and made up subjectively, which lost its meaning of reality for identifying objects, thus having nothing to do with the integrity of art!

The integrity of art that we understand refers both the union and harmony of the whole sense of art images and sufficient reflection for all important parts of it. The sense of integrity can be presented by appropriate processing of either detailed expressions or bold and brief expressions for these important parts. Durer used accurate and meticulous techniques for his *The Head Portrait of An Old Man* to achieve the integrity, while for the sketch of *A Peasant Woman*, Miller only used several lines to present its integrity.

The integrity of art images are not contrary to the variety of expression techniques used by artists. Both the realistic visualization and exaggerated visualization can achieve the integrity. Besides, both complicated techniques and simple techniques can also achieve the integrity. For example, in order to tell a story or clarify one thing, people can both use a lot of words and a few words to explain it. It is the integrity of art that is worthy to be clarified, but the important thing is the appropriate arrangement for all the parts of the objects based on the relations of the different parts that which part is primary and which part is secondary, which part needs to be emphasized and which part not, which part needs to be highlighted and which part not, and which part needs to be described realistically and which part not. Whether there is appropriate arrangement of this presents to what extent the artists’ understanding and control for general art rules is. Artists shall remove those unnecessary things from complicated objects and remain what deserves to present most. From this point of view, Artists who are good at removing unnecessary parts, focusing on and summarizing important parts can often present the integrity of objects in much simpler and clearer language. For the works of figure images, Kathe Kollwitz often focused on the meticulous description for faces and hands, while he only used a few strokes or a big block black to deal with the other parts, but the pictures present the sense of integrity.

With respect to exploration of new forms, we insist that artists shall present object in a more realistic and integral way, which is one of the preconditions. Besides, artists should distinguish themselves with naturalists and formalists strictly in terms of the understanding for “reality” and “integrity”.

The innovation of art forms shall be based on the inheritance of traditions

The constant efforts of practices, attempts, creation and accumulation of experience made by a great number of artists in different times enabled the increasingly rich and perfect art forms, including skills, expression techniques and arts language... for which some fixed rules and laws, such as composition, colors, technique of drawing, technique of carving, sense of space, perceptivity and so on, have been established. These rules and laws shall be well held other than discarded and damage, besides we shall make them develop based on that. Innovation means to inherit and develop traditions. None of talented artist could make achievement without inheriting traditions before. Only when artists are familiar with and mastered the forms and techniques used by predecessors, he would break away from previous limitation and innovate new forms. Marx and Engels used to write, “History presents the continuity of different times with each generation capitalizing in the materials, forms of capital and production

force left over by previous generation. Therefore, on one hand people will continue to conduct traditional activities in a completely changed situation; on the other hand, people will change the original situation by conducting completely changed activities.” It shows that new things are based on old things. The more thoroughly artists learn from traditions and the more solidly they master traditional rules, the easier it is for them to conduct innovation in wide areas and the greater achievements they will gain. But in fact, there are some artists who did not fully assimilate traditional skills and knowledge initially but used “brand new” forms for their creation practice.

This kind of artists also showed their unique talents in innovation. But it proved that such talents and innovation were just a flash in the pan and couldn't last long time and it was impossible for them to be carried on and broadened further, because there is lack of deep foundation for it to grow and develop. If such artists want to change this situation, they have to make up their missed lessons by learning from traditions. Even the modern artists who catch people's attention by using “new and different” forms, there is no exception that all of them developed their arts based on traditions, such as Matis, Picasso, Dufy and Marquet. They not only accepted strict and formal training for basic skills but also made studies on heritage for a long time in museums before they established new art styles of their own and found new expression forms regardless of their different schools. Only artists like futurists hold negative attitudes towards traditions completely, abandoning all rules and laws of tradition art and advocating creating new art forms that have nothing to do with traditions. Futurists' innovation in forms actually offered little compliment and help for the development of the art forms and the life of such kind of form went withered very soon.

There were several major art movements in history with the development and innovation of art forms showing the resurgence of traditional elements. But these traditional elements were given new life and changed their nature in the new times. Ancient Greek art set an example for most of European art, which provided many invaluable heritages to be carried on and developed for art in the period of renaissance and in other times. They adapted the forms that were created by Greek artists to meet the needs of their own and modified and employed these forms according to their own intention. Venetian school's creation in colors gave much enlightenment to romanticism and impressionism in later time; Rembrandt's chiaroscuro was learned by many great artists later; Michelangelo's fantasy and heroic forms were assimilated by many painters and gravers in later generations, while Michelangelo himself also learnt from Greek art and carried on the traditions of Quercia and Donatello. Therefore, any great artist's unique innovation on forms was based on predecessors' tradition and experience and set an example for later artists for their reference. The development of art forms has been continued, improved and matured constantly generation by generation.

Artists shall put an emphasis on study of traditions, but those with spirit of innovation must not satisfy themselves with assimilating traditions, because learning from old tradition is for the purpose of innovation. Even the most wonderful and positive elements contained in traditions cannot totally be appropriate for the new themes and contents provided by new times for artists. At the same time, it is equally not right that some people may think previous tradition only applies to old contents and so no elements available applies to present current new contents. Artists good at learning from traditions are also good at assimilating what can be used to serve current art and make them appropriate for presenting new contents after modification. The same as how artists in the period of Renaissance handled with Greek art and Classicism artist during the period of French revolution handled with Roman arts, the ancient tradition gained new life immediately after they were learnt and modified by these artists with the traditions broadened and art forms promoted and developed.

The emphasis on artists' study on tradition does not mean every artist should assimilate all elements of tradition for his works. As mentioned above, traditional forms not only could not be totally appropriate for new contents, but also it is not sure that they could be appropriate for each artist's characteristics. Artists always assimilate the elements that can be used for his art according to requirement for themes and main ideas as well as his different characteristics and needs. Meantime, artists have the rights to discard what he thinks unnecessary parts. For example the realistic master of Courbet directly deviated from previous tradition of classicism, which was due to the fact that he couldn't get more things that can be used by him.

Millet's art forms made the realistic tradition develop further, but realistic spirit indicated by his art forms was carried on from Michelangelo and Poussin. There was no trace of baroque or mannerism on Rodan's sculptures but carving forms for both Greek sculptures and Renaissance sculpture left their traces on Rodan's works including paintings and sculptures. During the peak period of realistic art movement in France and Europe before 1800s, the artists such as Millet, Courbet, Daumier, Rodan and Menzies added new treasure for traditional realism, which provided sufficient elements that can be used by later artists. When modern realists look back past tradition, they would always focus on three development phases, Greek art period, renaissance and 1800s. Of course, there was

no shortage of excellent artists in different historical periods that could be learnt from by later generations, such as Rembrandt, Velazquez, Goya, William Hogarth and Rubens et al. Because the forms used by these artists are designed to present advanced thoughts that time full of progressive, vigorous and inexhausted vitality. To a large extent, those forms can be employed by later European painters to present new themes and main ideas. We can see the effects of Yoga on Kollwitz's works as well as the effects of Greek art and Michelangelo on Kent's works.

Many examples prove that as long as artists are concerned about the contents of realistic life, it is inevitable that they will learn from traditions. Because human's social life keeps on moving forward on a historical basis and there is foundation for new life, unless artists abandon the contents of life to seek to present their subjective thought and effects of pure forms in one-sided approach and they will naturally put traditions aside. Because if artists are not concerned about how to present the content of life, it is natural that they will neither need vivid forms which can present life realistically nor need take the advantage of good traditions. Formalists abandoned all excellent art traditions in history. But it is worthy pointing out that except the total denial attitudes towards traditions by futurism and abstractism, some schools assimilated negative elements of traditions. Cubism learnt from the good traditions from Cezanne but changed their nature; superrealists imitated the manners of naturalism of classical academism in terms of expression techniques; expressionism was under the influence of Van Gogh but made his expression techniques with the tendency of subjective enthusiasm to another extreme, which led to missing traditions in the works of futurism and abstractism. Art traditions in history were interrupted by some formalists, while excellent realistic artists can take the task to carry on traditions to make them continue to develop.

The exploration of new art forms shall be in line with the level of viewers

It is one of the most disputed issues that whether the level of viewers shall be given consideration during the exploration and innovation of forms. Bourgeois artists think that artists are the innovator of art, so their innovative activities are of their own and they do not need to consider about the level of viewers and think that there is a big gap between appreciation level of them and the taste and ideal of artists. They think that it is difficult for people to understand artists' innovative activities, so if they take into account of people's appreciation level, the innovation activities of artists will be hindered. Formalist artists and theorists of modern bourgeois claimed this opinion all the time, and they think that artists should "innovate" and "create" forms at will and it does not matter whether these forms will be understood by people and the more difficult for people to understand, the more outstanding works they "created". The variety of evolution and attempts made by formalists in recent decades' resulted in a increasing big gap between art works and the viewers with arts works losing the attention of people and the normal relationship between artists and viewers damaged.

Now that we agree that arts should bear some social moral responsibilities to transform reality, promote human's social life and influence human's spiritual consciousness, then art must be accepted by people, which shall be one of the primary preconditions. Art cannot exist independent of its viewers (i.e. objects), and the development of art cannot be separated from the supports of viewers and its expanding mass bases. The art will not live long without support of masses. Formalist art have supporters, which were a few bourgeois and rulers, they were the protectors of formalists who provided the formalist artist with money and materials, which made formalism survive by relying on these protectors. So, although they claimed that they "are absolutely free" to engaged in art verbally and "limited by nothing". But in fact, firstly they were constrained by market art brokers, who often proposed requirements to artists according to intention of protectors and artist had to create works that could cater for some rich capitalists' interest and hobbies. Formalists often claimed that they "could make innovation on forms at will", but the "the most free personality" was just a self-deceiving excuse.

Artists cannot create freely without taking into account of viewers' requirements. Viewers have the right to propose some requirements to artists, and artists should fully think about the correct suggestions from viewers.

There are historical reasons that the relation between artists and viewers got unified and broken and then restored unified. The artist and viewer was basically the same person in primitive society because any ordinary person could also engage in artistic work. People engaged in art creation shall conduct their work based on the needs of the ordinary people and the relation between art works and viewers was normal. When it entered into the hierarchical societies, because ruling class possessed the control right of art and regarded art the patents of their own class, so people engaged in art had to create according to the intentions of upper ruling class. Sometimes such art were created specifically for ruling class, so the gap between the works and the people was established and expanded over time. However, the people started to create folk arts by themselves to make a contrast to the art for upper class. Because folk art was closely related with people, so form of folk art could better present people's appreciation taste

and hobby and be full of vitality in terms of its contents, which are often learnt from by many excellent artists later.

But it is not appropriate to conclude that the art that served the ruling class presented thoroughly the ruling class' thoughts and that its forms fully comply with authentic taste of ruling class. The narrow and one-sided perspective cannot explain many complicated phenomena of art in history. We should notice that if some ruling class needed to mobilize all of the people to strive for their interests during some historic period, then the art forms for that period inevitably presented the esthetic thoughts and appreciation taste of different classes, which was obviously shown by Renaissance art. Because the emerging bourgeois needed to unify with the people to fight against the feudal class, the art forms employed by artists in Renaissance presented the ideal and tastes of the wide citizen stratum and underclass, which was the primary reason that Renaissance art survived for a long time. The artists during this period presented the aesthetic ideal and taste of different strata with works of Donatello and Michelangelo tending to present the underclass and citizen stratum and works of Raphael and Titian tending to present citizen stratum but also mixed with taste of upper class and Ghiberti and Verrocchio preferring to present upper class while remaining some characteristics of citizen stratum and works of Boccioni presenting the upper class relatively obviously. We can also make relatively accurate analysis for the works of other artists.

The art that served ruling class or planned by them had wide mass base. There are two reasons. One is that ruling class needed to mobilize masses with art so they had to consider about to what degree that masses could understand and accept; the other reason is that people engaged in art were not ruling class themselves, so the artists will show their tendency to people, sometimes even very high degree of tendency, so they did not completely conduct creation according to the intentions of ruling class but maintained the independence of their own in art like Raphael and Titian who acted as pope court painters but their works present the elements related with people. Sometimes this reason often caused the conflict between artists and rulers, for example pope and Michelangelo used to debate with respect to how to deal with the ceiling frescoes of Sistine Chapel.

The outstanding artists in history often faced different requirements from both the rulers and the people regarding how to handle with art content and forms of expression due to two reasons. One was that it was the ruling class that gave them orders to paint so they had to accommodate themselves to their needs and at the same time they had to express people's ideal in their works. The two kinds of different viewers would measure the artists' work in different standards respectively, which made artists often in the confusion of conflict just as shown by their works naturally.

The conflict faced with artists would be settled basically only in one case when the ideal and interests of ruling class were consistent with those of the people. Just like in the socialist countries with proletariats as the ruling class, the requirements from both leaders and the people are the same; therefore the artists can avoid this kind of conflict and trouble.

Even in socialist countries, although the differences in art ideal and taste between ruling class and ruled class are not that contrasting, the differences in the art opinions and appreciation taste that were established in a long time show the gap between experts and people. Therefore it remains a question of how to popularize and improve art and how artists have to balance the comments from both experts and the masses. So there is a difficult issue faced with the authors which is that they should listen to more comments from experts or more from masses.

It is easy to figure out the key issue for this conflict if we can further think about "To improve it on the basis of popularization and to popularize it under the guidance of improvement" as said by comrade Mao Zedong.

Artists always create works for the viewers, so they should take into account of the comments and level of viewers, which is the precondition. But at the same time, artists take the responsibility to improve the appreciation level of viewers. If there has been no new viewer yet (that is to say they cannot understand his works now), then artists must cultivate his new viewers by their own works. Therefore in normal cases, with respect to the appreciation level, the level of viewers often are behind of the creation activity of artists and artists are in front of viewers and lead the viewers moving forward. It means that creation shall not be very close to the appreciation level of the masses and there should be appropriate distance between them. In other words, the creation and innovation of artists shall be at an appropriate level that can improve the appreciation level of viewer, which can create new art and cultivate new viewers.

With respect to "innovation" and "creation" of art forms, Picasso made a lot of attempts and efforts in recent decades, but the number of viewers that could truly understand his works does not match his efforts. The primary reason is that Picasso does not recognize the importance of viewers' suggestion to the new forms created by him and claimed "absolute freedom" in forms. Picasso thought that the low appreciation level of the masses should be the primary reason that they did not understand his works and required them to improve their appreciation level to adapt to his works. In Picasso's opinion, if artists took into account the appreciation level and requirements of the masses,

it will hinder him to make creation. So no matter what important meaning the “innovation” and “creation” of art forms made by Picasso was to some western bourgeois critics, the number of viewers did not increase over time. On the contrast, there were more and more criticism and blame, which made Picasso caught into the sorrow of conflict.

Another French realistic painter named André Fougeron who was the contemporary of Picasso could understand this point. After some efforts on formalism, he started to seek the forms that could be easily understood by viewers. In his serial paintings of *The Fishwoman in Paris Market* and *The Life of Miners*, he associated an easily understood form with his new main ideas. But his practice made the bourgeois critics consternated who rudely rebuked that his works were vulgar and he “was ordered to draw”. But what André Fougeron who lost was only a handful of bourgeois upper figures but gained the great number of ordinary viewers. Currently, most realists in western countries understand that it will be a difficult road if they totally do not consider about the requirements of the masses and seek the pure forms at their own will. They had to reconsider about their direction of efforts in order to seek the forms that can be easily understood by masses and hope to restore the normal relationship between artists and viewers that had been ignored for a long time.

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Modernist Art and Us

Wang Qi

The influence of “Left” over the years as well as the cultural confinement policy implemented by “the Gang of Four” that forbade people to have a chance to access foreign art made culture and life separated from each other. After the downfall of “the Gang of Four” and the opening policy in culture, many young people were eager to understand what the arts in western capitalist countries look like and at the same time they wanted to assimilate useful things, which could be understood completely.

It is an integral condition to learn from the advantage of foreign art in order to develop our own art. Lu Xun used to point out more than forty years ago that it was necessary to learn from traditions and foreign countries to develop new emerging woodcuts. Lu Xun took the introduction of foreign art as an important work of him that time. Besides, regarding how to deal with foreign art in a correct way, he set an example for us by his own practice, which was that he was opposed to both the attitude of total denial and the attitude of blind worship. He advocated to make scientific analysis for foreign art and took different approaches respectively. For example, he made a stand against the wired formalist styles in the art community. He did not oppose and deny all the formalist painters, but recognized their roles in the art community.

Our attitudes towards foreign art in the past were lack of practical and realistic attitude like Lu Xun, which was either exaggerated or excessively belittled. In a long time, as long as we talked about western art, it seems that only the art in the times of Greek, Rome, and Renaissance as well as the art in 1800s are worthy of learning from, while regarding the art after impressionism especially the variety of modernist school art as the decadent and declining bourgeois art that should be negated thoroughly. Now when we proposed to reappraise these schools, some people spoke highly of them, even took them as the examples of innovation and accepted them thoroughly. Such simple and one-sided attitude is not convincing.

Western modernist art is a complicated phenomenon. It was an inevitable product resulted from the fact that capitalist society developed to a certain phase and it was also the reflection of bourgeois’ ideology in art. But it is not to say that any modernist art phenomena thoroughly presented the decadent and declining bourgeois’ ideology and there was no any progressive element. It also does not mean that formalist art did not reflect realistic elements at all. Take the five schools of modernist art for example, Fauvism claimed to present the “personality” of authors, expressionism to present author’s “subjective passions”, cubism to present the various “shapes” of objects and their internal structures, futurism to present the sense of “movement” of the objects and the surrealism to present the world of “imagination”, subconsciousness and the fantasy of authors.

The “personality” “passion” “imagination” and “sense of movement” are all integral elements for the creation work of realistic painters. The lack of distinct “personality”, strong “feeling”, and rich “imagination” contributed the scenario of straightforward and accurate description with the art works similar to each other, which made our works lack of colorful diversity and strong artistic infectivity.

But, because formalists regarded art as their own business that has nothing to do with collective, and denied the moral function of art to human society and did not consider about the appreciation needs of the masses, so the “personality” “passion” “movement” and “imagination” were all based on their own needs, and took art as the tool to express their own feelings. The roles they played in terms of “personality” “passion” or “imagination” were all not to present the real objective world but their subjective thoughts of their own for the objective world, which was often not related to objective reality. We need to put an emphasis on the roles of elements such as “personality” “passion” and “imagination”, but there is difference in nature with formalists in terms of the way and purpose to employ these elements.

Currently, some comrades in art community are eager to seek the style of western modernist schools. So far, we have not see the obvious effects of cubism and futurism, but some works show the effect of expressionism and surrealism. What made them on earth interested in the two schools? Why could these schools that emerged in west European capitalist countries in the early of this century but disappeared very soon have new followers in socialist China in the 1980s? This issue deserves more studies.

Expressionist school emerged in Germany in the early of this century. Brücke, the first established organization, consisted of several young students at Dresden Art Academy. They held exhibitions and released manifestoes. They regarded author’s subjective passion as the final goal the works needed to present. They were not satisfied

with status quo and held negative attitude towards the whole society and thought everything in life was ugly and distorted. So they thought that the responsibility for artists was to reveal its ugly look and the more undisguised and thorough exposure is, the better it is. They lost their confidence in human's future thinking that there was neither beautiful thing worth to be praised nor the moral power that could promote the progress of human society. What before them was only darkness. Therefore, on one hand they hated reality and on the other hand they faced reality with dispirited and hopeless feeling by denying realistic life first and then denying themselves and at last denying everything. So many expressionists turned into Dadaism (Dadaism was a nihilistic school occurred in west Europe in this century) and some turned to superrealism.

Superrealists were based on negating the reality, thinking that the objective world people lived in good for nothing. Artists couldn't get satisfied in this world and they had to create a "new" world. This world was beyond the realistic world and only existed in the artists' subconsciousness and in the dream. Artists should explore inspiration and the sense of satisfaction from their heart.

Although there are differences in terms of art ideas, creation principles and the expression forms between expressionism and formalism, but they have something in common, which is as follows:

- The negating of existing objective world and the exploration of inner world of individuals.
- Losing confidence in human's future and not believing bright ideal exists.
- No beautiful things worth to be expressed in the eyes of artists thinking that there are only ugly things that need to be exposed.

The works of expressionists show no beautiful images but ugly and distorted images. The images of figures are abnormal, whose feeling is neurotic, sentimental and frantic sometime, and the nature scenery is broken, cold and desert. To highlight the presentation of artist's subjective passion, expressionists employed bold expression techniques. It is difficult to see the exquisite and delicate style on the Expressionist's works. The images from the subconsciousness of superrealists sometimes are described in delicate and accurate techniques of naturalism with the absurd plots and conception for the pictures. Superrealists led people to a world full of mystery, gloom and desolation.

These works all present the young intellectuals' psychological state of dissatisfaction, hesitation, pessimism and despair, present the conflict, pain and uneasiness in their hearts and present disillusionment to human's future and the ideal of life. This was because the high degree of monopoly capitals in the age of imperialism deepened the decadent nature of capitalist society and intensified the social conflicts, which contributed to the damage of the normal relations between human and society, human and nature, man and man and man and himself, and caused severe injury to the mental and psychology of the generally right-minded intellectuals, provoking the new fluctuation of decadent feeling and their doubts to scientific truth, weakening their idea in faith and arousing the ultra-individualism and nihilism everywhere. All of these are presented by the modernist art to different degree that time (especially expressionism and superrealism).

Today, some expressionist and superrealistic works shown on some exhibition reminded us of severe damage caused by decade-long culture revolution implemented by feudal fascist dictatorship of Lin Biao and "the Gang of Four" to our nation and people materially and spiritually, which was unprecedented. So the Marxist thoughts and belief in socialism that were not grounded into young men's hearts lost their reputation and position. They are doubtful to "Four Basic Principles" and lack of sufficient confidence in our "Four Modernizations". They take the objective reality as a world full of chaos, deformity and distort. The feeling of confusion, hesitation, anguish and disappointment to the socialist reality identify with the expressionist and superrealistic works very strongly and it seems that they see the spirit of their own. Therefore, it is also appropriate that they express their own feeling by this art language, which receives appreciation and praise from many viewers who have the same feeling and thoughts with these authors. As what said by Lu Xun years ago, such kind of works directly expressed authors' feeling, which was the real reflection of the psychological state of some intellectuals. However, we have to point out that such reflection is largely negative with strong sense of individualism and anarchism. Their works show the ambiguously negative attitude towards the socialist society from the perspective of individualism and dissociative collectivism, so such works have bigger problems. Therefore, although these works have a role in revealing and criticizing the existing unreasonable phenomenon, they also have some negative effects on the construction cause. Besides, they look on current socialist society in the same way as what artist in capitalist countries think about the monopoly capitalist society, which reversed the nature of things by equating the shortcomings and fault in socialist society with decadent nature of capitalist society. It is absolutely wrong.

In western capitalist countries, there is the fight between two different art tendencies (i.e. formalism and re-

alism) and many of artists turned to realism from formalism, such as the German caricaturist George Grosz who turned to realism from expressionism and Dadaism, John Miro who turned to realism from a superrealistic caricaturist, Lecher who turned to realism from cubism. Some realists were under the influence of modernist art to different degree, such as French André Fougeron, Belgium Frans Masereel, Italian Guttuso, Mexican David Siqueiros, American Charles White.

But they all insist the sublime goal all the time that art shall serve the masses and the cause of human progress. Their works are popular with the masses in the capitalist countries, so they are in the opposite position to the abstractionists who are supported by a few monopoly capitalists but abandoned by the masses. We advocate that culture shall be open and learn from foreign art and the advantage of the works of these realistic works. As for the formalist art, some works play their role in revealing and criticizing the capitalist society, have some cognitive significance and show some revolutionary spirit in expression techniques, which shall be affirmed and commented in an appropriate way. But if we think we have to learn from them and continue to do what they have done in order to create new socialist art, then art will develop backwards and will definitely enter a dead end just like modernist art.

How ridiculous it is to innovate new social art based on the capitalist art! The damage and effect of “Left” these years made us waste a lot of energies and times. There are some shortcomings for our art, which is a fact that shall not be hidden. It resulted from our one-sided and narrow understanding for socialist art rather than the socialist art we insist, in addition to the undue interference for art from subjectivism and the improper executive orders that were not based on the characteristics of art and art rules. These orders were designed to achieve more accomplishment in art but instead they were no help for the accomplishment and led to the deviation of our art which become the excuse to launch attack to us by some people who opposed socialist art. After bringing order to chaos and freeing our mind to establish a diversity of art and carefully implementing “double hundred” policy (which refers to the principle of cultural diversity and contending thoughts) to ensure artists to have the right for “what to present” and “how to present”. These measures and reform are designed for the same purpose that is to insist the leadership of communists for art in a better way and to develop each artist’s talent to work hard for the new socialist art.

As an art movement, expressionism and superrealism have disappeared in history, but some works today still show the influence of some schools, which is not surprising. Although there are some striking similarities for the different periods in the history, the same history would not happen again. On top of that, there were some artists who turned to realism after shocked by the progressive thoughts at that time, then we believe that some artists who are doubting and hesitating at the crossroad will finally become sober to find the right art direction that he will abide by after.

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Subjectivity and Objectivity for Art Creation

Wang Qi

Art creation consists of two elements, and it is an organic union of subjectivity and objectivity. So I'm afraid that neither the pure subjective art nor the objective art exists. The subjective element and objective element are not equally important, because authors might focus on one element and ignore the other element, which depends on not only the interest and hobby of artists but also their knowledge, understanding and different world views with the latter more important. Idealist estheticians and art historians always put an emphasis on the subjective element for art creation when they study art issues and evaluated art works; materialist estheticians and art historians emphasize the objective element. Only dialectical materialists can correctly understand the relationship between subjectivity and objectivity for art. Although there are a variety of different art schools in art history, their artistic ideas and creation practices could be summed up basically as follows:

- Art is the true presentation of the objective world.
- Art is to present objective world via author's subjective world.
- Art is to present author's subjective world via the objective world.
- Art is the presentation of author's subjective world.

For the first claim, people think that the goal of art creation is to present the objective world truly and the responsibility for artists is to describe the original look of the world accurately. Therefore, it requires authors to respect objective reality and describe what authors see with his eyes in terms of themes and not mix any subjective elements. Besides it requires artists to paint realistically in terms of expression forms, techniques (the more accurate description, the much better it is), exaggeration and distortion are forbidden. This view of mechanical materialism led to the establishment of the characteristics of naturalism.

Naturalism regards that art is the same as science and takes art as the tool that is just used for understanding the objective world, which is the so called "Imitation Theory". The artists who held this opinion require the images he describe are very close to the natural features of object. For example, if they want to present the features, then they have to study the anatomical structure of human body, and if they want to present natural environment, they have to pay attention to the perceptivity of distance and measure whether artist's performance are in line with the reality of object according to the principles of perspectivity and anatomy, thus making art as the illustration of science. Although naturalistic art school occurred in France in 1800s, its spirit was shown to some extent by the very early works. The realistic art in Renaissance possessed some quality of naturalism to some extent, especially in terms of theory. The atmosphere of combining art with science prevailed that time, and many artist were also the scientist at the same time. Besides, DaVinci and Michelangelo did human anatomy by themselves and employed their knowledge in anatomy for creation. As for *The Delphic Sibyl* produced by Michelangelo for the ceiling frescoes of Sistine Chapel, he used to conduct a very accurate measurement work to understand the accurate proportion of the five sensing organs of human's face. *The Battle of San Romano* by Uccello and *the Death of Christ* by Mantegna were drawn based on the principle of perceptivity. The drawers' intentions were very clear, which was to make the art images on their works possess high degree of resemblance with object. The saying from DaVinci said, "The important thing for drawing is to make the images described match with object perfectly." These show that what an important position the objective element played for art creation in the mind of artists that time.

Sure, the emphasis on objective element for art creation does not mean that these authors are naturalists. Although some ideas and opinions they claimed were in line with the spirit of naturalism, their practice in creation often betrayed this spirit, which is common in art history. It is no doubt that DaVinci and Michelangelo are both great realistic artists with their works containing strong subjective element of artists. The naturalism theories for art was given clear classification in the comments from French writers Goncourt brothers, Zola and drawer of Courbet etc, but their creation practice was against their theories.

Courbet spared no efforts to advocate that artists can only describe what they can see with their eyes and advocate describing the object loyally. Some of his opinions were close to naturalism but his creation activity were not exclusive to the subjective element, which can be indicated not only by his works that present nature such as *Ocean Wave* and *The Place for Deer to Hide Themselves* but also the huge painting such as *Ornan's Funeral* and *Studio*. These

works all indicate the strong subjective spirit of authors. We can not only see author's understanding and attitude towards the objective world but also can see the powerful presentation of author's subjective feeling and characters. No wonder that some people think that there is a very tiny gap between realism and naturalism, and some people even think the naturalism is the elementary phase of realism. Both of them emphasize to present objective elements, but they would walk away from realism and become naturists if authors put an overly emphasis on objective elements even only focus on objective elements.

For the second claim, people think that art is to present objective world via artists' subjective world. They think that art are not the copy and reproduction of the objective natural life, but a creative reproduction of objective world based on artists' different feeling and understanding for the objective world. Hence it contains the subjective element from artists. According to the first view that art are purely the mechanical presentation of the world rather than drawing out the artists' subjective initiative, then if there are ten painters to draw for the same object, then their works will resemble each other with few differences. According to the second view, ten painters will create ten different images for the same object, and all the ten works with different effects can present the reality of the object, which is the function achieved by different subjective elements for art creation.

What do the so-called author's subjective elements contain? I think the major elements include (1) author's standpoint and views; (2) author's thoughts and feeling; (3) author's personality and temperament.

The different standpoints and views of artists are determined by different world views. Different standpoints and views determine the author's different attitudes (different degree of knowledge and understanding) towards objective world... If a person that has no love and feeling for socialism, he would be always interested in the dark and backward things in life, appreciate them, enjoy putting an emphasis on them and turn a blind eye the positive and bright things in real life or won't bother presenting them after seeing them. So regarding art creation, themes themselves do not mean more than author's standpoints and views. It seems the views claimed by naturalism is an impartial standpoint, which regards facts as truth and takes the things in life as themes for art despite that they are primary or secondary aspect and of the nature and phenomenon, but in fact it is a negative standpoint of objectivism.

Different standpoints and views have direct effects on the choices of themes and main ideas for authors.

Thoughts and feeling are the secondary main contents. Thoughts and feeling are decided by the standpoints and views of authors, besides thoughts also contain the imagination activities of artists. Art creation shall not totally rely on the intuitive feeling of authors but also need their rich imagination for complement. Artists could present what they see with their eyes, what they think in their mind as well as the existing things in real life and their ideal for future world.

Naturalism does not allow the subjective activities of authors for creation and rejects the important function of authors' subjective feeling for creation, which Tolstoy did not agree with. He thought that the main function of art was to express feelings. There are a diversity of feelings such as happiness, anger, sadness and joy. An art work shall have to present the feeling elements of authors. If authors do not have strong feeling for what they want to present initially and transform such feeling into strong passion for creation, then what they produce would not have strong power. We always encourage artists to present the life that they are familiar with, because life is the source for creation, which is naturally correct. But it does not mean artists can produce touching works as long as they are familiar with life. It must be some strong feeling gained by authors from life that could touch authors. When such feeling develops to an irresistible degree, authors will be eager to present it by their works. Kathe Kollwitz's works are the best examples that show the function of feeling for art creation and almost every work of her presents the author's strong feeling. Sometimes when the feeling reaches a climax, author will introduce her own image to the works to behave together with the features on her works together. The back image of the woman on the picture of *Resistance* that was contained in the serial paintings of *Farmers' Fighting* is the embodiment of the author herself. We can find this from her other works.

Sure, although we emphasize the importance of feeling, we do not reject the function of rational knowledge for creation. The more thorough and profound understanding for what authors are familiar with and interested in, the more strong feeling he would have for it, and the much richer presentation the feeling would be. If artists behave as the first claim that it will be sufficient that artists observe, analyze and study the external shapes, structure, colors of the objective thing patiently with level head just as scientists. Many master drawing for the books on scientific technology tools and the portraits as merchandises are the example. These works can also help people to understand external phenomenon of some object, but as art works, they are lack of touching power that can resonate with viewers. If artists create works only based on rational activities without consideration about feeling elements, it will face the risk that transforms arts into illustration for daily life. We often call on artists to present positive things in

life, but it does not mean that the entire positive thing can be chosen as the themes for creation. If authors just think that they are meaningful from their perspective of rations and have no resonances with viewers in feeling, then the works produced will become dull and boring due to lack of author's passion.

Therefore, we can say that the subjective elements of authors will directly influence the artistic infectivity of art works.

The third content for subjective elements for art creation is author's personality and temperament. Personality refers the author's characters including his interest, hobbies and esthetic views; personality refers to the talents and the influence of life for him, and also includes author's culture and comprehensive quality in other aspects. The so-called "The painting represents the author". Means that the works present the author's personality and culture different personality and temperament and different authors not only affect the choice for the content of themes, but also affect the employment of art forms and techniques as well as the establishment of art style to a large extent. The quiet, implicit and plain tone of feelings presented by Millets' works, the sadness, sentimental and loneliness atmosphere produced by Munch's works as well as the fire-like color and strong lines and strokes presented by Van Gogh's works are all direct reflection of authors' personality and temperament. When viewers appreciate these works, it will look like that they are listening to the declaration of authors by different art language. Those works without author's personality are just like works without feeling, and it is easy for them to be similar with each other. Artists without employment of his personality and feelings are difficult to establish the style of their own, at the same time the establishment of style is an important symbol that authors are getting more and more mature towards art.

So the presentation of different personality is one of the important conditions to avoid the homogenization and promote the establishment of art as well as its diversity.

The works produced by artists based on their own subjective world can present the diversity of themes contents and forms style and the ever-changing phenomenon of the objective world, which can make viewers both see the true reflection of artists for objective world and see full employment of different intelligence and creativity of artists. Thus the objective world presented via artists' subjective world is not the copy and imitation of the original look of objective world, but can achieve a much more perfect level than original objective world. This is what realism and romanticism pursuit and is the direction for art creation that we advocate and insist all the time. The third claim thinks that art is to present author's subjective world via objective world. It is thought that objective world is not what art aims to present and it is just a media to present an author's subjective world. The subjective world in their opinions mainly refer to authors' feeling and personality and the authors' standpoint and views are not important, although their works present some standpoint and views of authors. Such artists ignore the understanding and education meaning of works, and oppose the "imitation theory" with "creationism" that art shall get rid of the imitation for the objective world totally and employ artists' subjective spirit fully. Besides, in terms of expression techniques, they oppose real description and worship exaggeration and distortion, thinking that it is a normal process for art development from representationsm to abstractism. Many western modernist schools advocate this claim.

Before the variety of modernist schools came into being, the subjective elements for art creation had been emphasized since impressionism and objective elements had been weakened. The description for nature scenery by impressionist focused on authors' subjective feeling and instant impression, for which subjective elements obviously prevail compared to the deliberate description for the shapes and structures of natural scenery by Barbizon painters. When it came to the age of Van Gogh, Gauguin and Cezanne, the characteristics of personalities and feeling of artists were highlighted in their works more prominently. Fauvism artists took the expression of personality as their primary goal with striking personality of their own highlighted in their works for every artist of this school. For the figures description, there are great differences among Teran, Matisse, Modigliani, Laurencin. While for scenery description, the works of Utrillo, Vlaminck, and Margai are not also the same. It is hard to find the similarities on their works. There were almost no documentary history paintings that focused on the understanding for objective world. Instead, there were a great number of descriptions for personal feelings and ordinary life scenery. What artists want people to notice were not the object themselves but the strong expression of their personalities featuring unique artistic style and aesthetic value of the authors.

Expressionists focused on the expression of subjective feeling of the authors. Their works don't possess the striking personality characteristics as those of fauvism, but the expression of authors' subjective passion was highlighted, sometimes such passion reaching a very high level of outburst. From the perspective of art school system, Van Gogh and Munch cannot be regarded as expressionists. But some art historians took them as precursors and pioneers of expressionism due to the fact that both masters focused on the expression of subjective feeling. Van Gogh had a fiery personality and his works were finished when he was in a extremely nervous and excited mood. Munch's works are also real reflection of the lonely, somber and sentimental feeling and his personality. But the passion

presented by their works was not isolated, because many works of them were integrated with some social themes. Besides, they succeeded in exploring how to express human's inner world and mental status. Therefore, these works are in line with the spirit of realism. That's not the case for the works of most expressionists, because their passions are abnormal, neurotic, sometimes mysterious and religious. They regarded the whole objective world as malformed, distorted, ugly and horrible. Therefore, the extremely ugly images on their works are just the expression of furious, almost mad and excited feeling. Most expressionists used the objective world as a tool to relieve their passions, so they did not pay much attention to the images, the integrity and beauty of structure, but sought to make use of all the colors, all the strokes, all the black and white and engraving skills for the expression of authors' subjective passions. As for the new objectivity school of expressionism, although the works of such painters such as George Grosz, Otto Dix and Max Beckmann present the same horrible feelings of authors for the things in the world, they show authors' feelings of resentment and scorn towards upper class and sympathy and mercy for underclass. When their works involve in poignant social themes, they would have the function of criticizing realism. George Grosz became a world famous caricaturist. When artists' subjective passions are integrated with objective realistic society and present authors' attitude towards life, their works will divorce from expressionism to realism. The opinions of cubism and futurism are different from those of fauvism and expressionism, because they neither focused on personality nor feeling. Cubism emphasized the shape structure of object and futurism focused on the sense of movement of object. It seems that both of them respected the existence of objective world very much. Besides, both of them attempted to leverage scientific principles to express this world.

Cubism thinks that it is impossible to present the comprehensive shape and inner structure of objects for the previous artists to observe objects from the perspective of planes. Futurism also thinks that it is impossible to present the look of modern world full of sense of movements in the same way as the previous artists who described the still objects. So cubism employed the principles of geometry to analyze the shapes and structure of objects calmly and patiently, and they broke the original shapes and structure of objects into pieces subjectively and then arrange the pieces of triangles, rhombuses and semicircles on the pictures based on authors' analysis and understanding for form images that are completely irrelevant with original shapes and structures. Although the cubists thought that this kind of images present the comprehensive shape and structure of object, it was just the "unreal image created subjectively" by artists actually. Futurists attempted to destroy the original still pictures and sought to present the complicated phenomena of objective world in rapid movements from the perspective of art by leveraging the modern scientific mechanics principles, therefore there was no fixed and complete image on their pictures. Cubists destroyed the normal shape and structure of objective thing from the perspective of stillness while futurists destroyed the shape and structures of object from the perspective of movement. Although both of them claimed to respect the reality of objective world, they turned to the subjectivism on art practice from the objectivism on theory and deviated further in terms of presenting the original shape and structure of object compared with fauvism and expressionism. Fauvism and expressionism only exaggerated and transformed the shape and structure of object, but cubism and futurism destroyed and disassembled the shape and structure of object. As for aesthetic value of the art images produced after destroying and disassembling the original objects, it needs to be discussed further.

Superrealists conduct creation activities from the perspective of physiology. They were not satisfied with the objective world, so they attempted to build a world beyond objective world based on subjective fantasy, where artists sought inspirations and described phenomena that don't exist in real objective world. In fact, what superrealists described is closely associated with real objective world, and the difference is that they are based on the fantasy of artists. The works of *Presentiment of Civil War* by Salvador Dali and *Europe After Rain* by Max Ernst were produced around the end of the World War II. The cruelty and catastrophic consequences of war brought about an indescribable sense of horror to authors and these works are the direct reflection of the spiritual state and thoughts and feelings. Artists' fantasy in their subjective world reflects some perspectives of objective world.

It would be neither comprehensive nor accurate if we regarded all the variety of schools of modernism as subjectivism art indiscriminately and deny their objective significance. Modernism art claim to present authors' subjective world by the objects in the objective world, so the subjective world created by the visualized artistic techniques is still closely connected with, other than isolated from, the objective world.

The fourth claim thinks that art present authors' subjective world, which is continuous development of the third claim. This claim was initially advocated by modern abstractism. Abstractism is a school of modernism and a branch of expressionism, and its founder was Kandinsky who was the backbone of "blue knight school". He proposed a new opinion and created abstractism art and did not follow expressionism any more. He advocated using abstract forms to express authors' subjective psychology and feeling other than any specific object. He proposed to use different combination of color, dots, lines, planes and blocks for composition rather than specific images, paving

a “pure” “absolute” and “abstract” path for art creation. In this case, arts are used to present pure subjective world with objective elements almost playing no role for creation, which made art totally separated from the imitation and its reliance on the objective world and present subjective world of art created by them. So except the aesthetic function, art lost its functions of cognition and education. The so-called beauty of abstract forms can be explored for the abstractism art but there are still many different opinions about whether the beauty of abstract forms really exists and whether there is aesthetic value for abstractism arts.

Some people think that it is inevitable trend for the development of modern art from objectivism to subjectivism and from representationism to abstractism. But it is not the case in fact. Abstractism art belonging to subjectivism had a history of over half a century since Kandinsky and evolved to a ridiculous level and seems come to an end today. Photorealism emerged in 1970s in western countries, which was an extreme figurative art. It not only restores the original forms of object, but requires images are as true, accurate and penetratingly minute as object. It is impossible for any other realistic school to achieve that and only modern photographic techniques could meet these requirements.

This basically denied the abstract schools. As mentioned above, we can conclude the following ideas based on our understanding for the four claims discussed above: (1) Objectivism art refers to naturalism; (2) Subjectivism refers to abstractism; (3) Art that integrates subjective elements and objective element refers to realism and modernism. Both of them have something in common which elements of subjectivity and objectivity as the union of opposite are integrated in the creation activities of artists. But realism thinks that objective elements is the primary elements and that objective elements determine subjective elements and that the subjective elements of artists cannot be constrained by some objective elements; while modernism think that subjective elements are the primary elements which determine objective elements and that subjective elements of artists shall not be constrained by objective elements and shall exert its function for creation. According to the development of creation and theory in our art community, the issues people care about and debate most are not the first and the fourth claims but the second and the third claims. There are few people who agree with the opinions proposed by naturalism and abstractism, which means that some people may hold positive or half-positive attitude towards abstractism but they don't produce abstract works themselves. Instead, many people put forward a variety of different opinions for realism and modernism and there are also quite a number of people to insist realism and support modernism. Generally speaking, the elder generation artists are inclined to realism while younger generation artists inclined to modernism. Some people wrongly regard realists as conservatives while taking people who advocate modernism as renovationists.

For a long time, we have appreciated relatively more realistic works and have a deeper understanding for them, and we also made some exploration for the issues of realistic theory. On the contrast, we saw a fewer modernist works and had superficial understanding for them. We were always used to think that the realistic art and modernist art are totally opposites and incompatible and wrongly suggest that whoever insists realism will definitely oppose modernism and whoever advocates modernism will surely object to realism.

That's exactly not the case.

Although there are many differences in terms of artistic ideas and creation principle between realism and modernism, they are not irreconcilable opposites and they still have something in common. If we take realism as a method for creation or the spirit for art creation, then this spirit are all presented by a wide range of art from ancient art to modernist school art. It is no doubt that realistic art creation put an emphasis on objective elements, but in order to make subjective elements play important role in creation, we have to address the integration of it with romanticism to enable authors fully develop their imagination to avoid the tendency towards naturalism. Now that realism can be integrated with romanticism, why can't it be integrated with other kind of art, such as symbolism and a variety of modernist schools art? Actually, some artists had integrated them and achieved significant accomplishments. Some realistic artists in modern western countries turned to realism from modernism, and some of them began with realism initially, but all of them were influenced by modernist schools to some different extent and assimilated the advantages of them and used the expression forms and methods advocated by different kind or school of art, such as Kathe Kollwitz and George Grosz from German at the same ages, Maserell from Belgium, Guttuso and Mbeki from Italy, André Fougeron, Great Salitz, Lecher from France, Rockwell Kent, Charles White, Benton, from America, and Rivera, David Alfaro Siqueiros and Gomez from Spain. All of them are the great contemporary masters in realism who opposed naturalism and abstractism of art as soldiers. Besides, as for modernist art, none of them totally denies them but hold the attitude of appreciation for them. The typical representative was Siqueiros, who claimed it was a must to absorb the advantages of the variety of modernist schools in order to create a new heroics art with spirit of times, and on top of it he would need 50 more other elements. He assimilated man different

elements, such as “colors” of fauvism, “shapes” of cubism, “movement” of futurism, “feeling” of expressionism, and “imagination” of surrealism in addition to the creation of his own for his works. The giant works of *Fascistization Process*, *New Democracy* and *The Portrait of Bourgeois*, which are the good examples that combine realism and a variety of modernist arts. We take Picasso’s famous work *Guernica* as one more example; we can see that the main idea and choice of themes conform to the spirit of realism. However, the author did not intend to present the historic fact that Guernica city was destroyed but that artist’s angry feeling caused by this incident as well as his attitudes towards it. Therefore, it was not necessary for the author did not went to Guernica to make investigation and visit as well as field sketch as what some painters did, instead he made a realistic description base on the situations there at that time, which means that the author did not use the expression method of realism but use the expression method of cubism and surrealism to finish this work. The author thinks that it can present his creation intention in a better way. *Guernica* can also be regarded as a work that combines realism, cubism and surrealism, a work that is designed to express author’s subjective world (author’s feeling and attitude caused by the incidents) by the objective world (a historic incident). The same explanation goes with the other works of Picasso, such as *The Massacre in North Korea* and *Franco’s lies*. In the past, people always thought that only his works produced in the “cyan period” and “pink period” about feeling and scenery featuring the nature of realism to some extent and criticized his works such as *Guernica* that condemned fascists and featured political propaganda as bourgeois formalist art, which is very unfair. We always advocate realistic art. But because our understanding for realism was not comprehensive, we often emphasized the objective elements of realism with its subjective elements ignored, or we often emphasized the importance of author’s standpoint and viewpoints but underestimated author’s subjective imagination, feeling and personality etc. Therefore, the realism we advocate often deviate from naturalism, which resulted in formulation, conceptualization and similarities for our works. Some people think that the main reason for formulation and conceptualization was that author did not have deep and sufficient experience and understanding for life, which is just one aspect of the issue. There is still no way to avoid the similarities for their works if ten authors go to experience life to observe it from the same perspective and to think about it in the same way of thinking and to present it with the same feeling. We require artists to have the world view, standpoint and point views of Marxism, but authors’ imagination, feeling, personality, interests and hobbies should be diverse under the guidance of correct world view. Besides, the feeling and understanding for life should also be diverse, which will contribute to the variety of main ideas, themes, forms and styles of the art works. Rich and colorful art works origin from both the colorful objective life itself and a diversity of subjective spirits of artists.

Due to dissatisfaction with the old rules for art under the influence of “Left” and dissatisfaction the previous tendency of “naturalism’s realism”, many young comrades (especially young comrade) required to exert author’s subjective initiative to present their true feeling, rich imagination and distinct personality. So when they are exposed to western modernist arts, it seems that they found a kingdom to achieve their art ideals and they saw the spark of outburst of feeling and personality of artists, and they even took it as the goal they attempt to pursue, which we can understand but is one-sided. The elements such as imagination, feeling and personality are all not abstract, and the actual functions and effects they have are not the same. As long as they are useful to cultivate good moral values and noble sentiments and improve people’s spirit to make progress and work hard for the bright and happy communism, the role of subjective elements such as imagination, feeling and personality are of significance. Those random thoughts that are not grounded in realities attempt to lead people to a dark, mysterious and horrible fantasy world, just like what are presented on the works by some superrealistic present authors’ desperate feeling due to no confidence in human’s future. Such kind of imagination is negative. Similarly, the decadent, cold, sad, lonely, confused, and contradictory, anguish and hysterical feeling presented on some works of expressionists was also the reflection of author’s spirit of pessimism for an uncertain future that he had nothing to do. Such feeling was against the spirit of the times today. It is a pity that there are a few art works which also present this kind of thoughts and feeling. Although such feeling is very true but it is not worth advocating for art creation. We advocate that works should present authors’ true feeling rather than telling lies, but not all the works presenting authors’ true feeling are good for the people and the society.

It reminds us that the author’s subjective world plays the primary role for art creation, no matter the objective world is presented by author’s subjective world or the author’s subjective world is presented by the objective world, because art works are always created by human and the things in objective world cannot become art works themselves, which can only be used as the rich materials for artists’ creation. Art images are always created based on the subjective world of artists. So first of all, it is required that the artist has a sound subjective world. At the same time, his subjective world must take his world view as the core part, because the standpoint, point views, thoughts, feeling and personality are all determined by the world view. As for these works, it is the negative and decadent

spirit of the author's subjective world, other than the expression forms and method that are incompatible with our subjective world, so they cannot echo in our thoughts and feeling. I don't think the problem lies in expression forms and techniques. The artists shall be given full freedom in terms of their choice of expression forms and techniques as long as the contents contained in subjective world are positive and optimistic. Take Joan Miró for example. He was a superrealistic and progressive painter in contemporary western country, whose political thoughts were inclined to revolution. He used the forms of superrealism to express positive and philosophic content for many of his works with the pictures giving people the sense of children-like frankness, brightness, activeness and vibrancy, which is totally different with the depressed, dark and low-spirited tune of some superrealistic works. We can understand the expression forms used by Miró, but it does not mean that the works that we cannot understand should be rejected. Because what we can't understand does not mean that other people can't understand either and what we can't understand right now does not mean they cannot be understood, for which there are many examples. But I should fully considerate the question how to make my works to be understood by viewers.

We advocate the creation method of revolutionary realism, because it requires artists to have revolutionary world view, which will be helpful to build a normal subjective world in the mind of artists and can make them deal with the dialectical relationship between subjectivity and objectivity for art creation. However, there are a variety of things in the objective world, and it is the same case for spiritual world. Besides, people's appreciation demands for art works are diverse too. Therefore, it is impossible to present the overall objective world and subjective world just by using one method for creation. On one hand we shall advocate the creation method of revolutionary realism; on the other hand it is allowed that it can coexist with other multi creation methods to make them compete in the creation practices, which will provide big benefits for promoting the prosperity and development of socialist arts.

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To Create New Socialist Art Loved by the People

Wang Qi

The viewers of art works always require artists to produce novel works to meet their increasingly improved appreciation needs. If artists always present viewers the same old stuff, they will feel boring. Artists should require themselves to make progress in creation. The important thing for art is its originality, which applies to all artists. That is to say every artist is required to remain his own originality in creation other than the same as others. Meanwhile the important thing for art is its originality, which applies to individual artist. That is to say every artist is required not to create the same works but to keep on exploring new areas to change his works continually. There are few artists of this kind in history.

Our art achieved big accomplishment during the more than 30 years since national liberation with its ideology and art level improved significantly compared to the past, which cannot be negated. But we also notice that art works are still not rich and colorful and present a serious problem of similarity, which makes many foreign friends criticize that it seems that our works are drawn by the same person and cannot tell the differences among them after they appreciated our exhibition. The domestic viewers also pointed out this issue. If the contents and forms cannot achieve high degree of perfectness, and if there is no rich and colorful art prosperity presented by the works of different artists, then we cannot talk about the superiority of socialist art and cannot gain convincing victory in the competition against capitalist art.

Now, in order to implement “Double Hundreds” policy, China communists call on artists to liberate their minds and innovate boldly in order to produce better works to meet the needs of the people and win honor for socialist art. The thoughts in art community get active, and a variety of art associations are established which hold various exhibitions and forums to express their own point views and advocate their opinions in order to break away from the constraint by the old rules and regulations and explore a new approach to change the current situation of art creation. They claim that to “breach the rule and regulations of socialist realism”, “be open to western art” and “create the art of 1980s”... (These point views are worthy studying.) These voices from some young artists are very eager and strong. According to some art exhibitions held in the nearly two years, we notice that what they achieved regarding innovation. Many authors are thinking carefully, exploring carefully and their attitude are serious. It is not surprising that there are some authors who conduct creation in a wrong way due to the insufficient understanding for the significance of art creation. It will be a difficult journey for the new exploration of art and it will rarely be smooth. Some people used to think that the exploration of art is actually the exploration of souls and nothing can overcome a variety of difficulties and find and conquer new areas but the strong will, perseverance and determination.

I think we should pay attention to the following two questions for art creation. Here, I would like to talk about my own immature opinions to correct some wrong ideas in art community.

Is innovation just a matter of forms and styles

Some people think that innovation is just a matter of art forms and styles, which has nothing to do with contents. It is not a comprehensive point view. Of course, there are different expression forms and styles for the same themes by different authors, which is very common in art creation. It proves that the diversity of art forms and styles are not determined by themes, doesn't it? Besides, the themes that are often used by previous artists such as flowers and birds, mountains and water are presented in different forms and styles by artists today. It just proves that the innovation of art is purely a matter of forms and styles rather than the contents, doesn't it? However, why can these arguments be challenged is that the understanding for the implication of the art works content is not comprehensive. The contents of art works not only include themes, but also its main ideas. Main idea refers to the intention of creation of authors, such as what authors want to tell people by his works, the point views, thoughts and feeling presented by his works and the thing authors want to have echoes in the heart of viewers. These point views, thoughts and feeling can be presented via some appropriate themes which are just medium to present main ideas. So themes and main ideas are the two primary elements for a art work. In this case, as mentioned above, the works from different authors will present different forms and styles for the same themes just due to the different point views, thoughts and feeling of each author. Because the modern painters have different point views, thoughts and feeling compared

with those of ancient painters, so they could create different forms and styles when they employ the same themes as ancient painters, which prove that the point views, thoughts and feeling of authors have their own functions, which function as important elements of the content of art works. The late painter Fu Baoshi used to write the article of *Changes in Ideology Lead to Changes in Art Works* to talk about creation experience of his own. It shows contents determine forms and innovation is not only a matter of forms and styles but also a matter of contents. Except Fu Baoshi, other innovators in paintings included Pan Tianshou, Ye Qianyu, Wu Zuoren, Lin Fengmian, Jiang Zhaohe, Shi Lu, Li Keran, Guan Shanyue, Huang Zhou, Huang Yongyu, Wu Guanzhong, Ya Ming, Zhou Sicong and Liu Wenxi et al. Their accomplishment resulted from the relevance between forms and styles and contents.

Only when artists handle with the selected themes in new opinions, thoughts and feelings, which will make them be aware of that the old expression forms and techniques cannot meet the new needs, they would make their best to explore new expression forms and create new art style. It has been proven by the practical efforts of the innovative painters in China and abroad in the history.

It is not sufficient to clarify the issue that art creation cannot be separated from its contents just from this single perspective.

The emergence of new art forms and styles is determined by not only the author's new way to deal with themes with his new thoughts and new point views, but also new themes and new contents for life.

The changing life provides many new themes for art creation, but only the artists with the quality of originality are good at exploring the things that are suitable to be presented by art, such as new themes, new plots and new artistic conception, which in turn requires artists to present them by using new composition, new colors and new techniques. From this point of view, I think that many works produced after liberation showed that we had made great achievements, like the *The Founding Ceremony of New China* by Dong Xiwen, *Overtake The Presidential Palace* coproduced by Chen Yifei and Wei Jingshan and other revolutionary historical paintings and new life genre paintings, all of which are of innovative significance to some different degree.

Because such novel themes, plots, artistic conceptions and the portraying methods for figures are all not employed by previous painters, so they can be regarded as a kind of innovation, can't they? For the two giant oil paintings, the authors added something new based on the need of new contents, although they also employed some techniques for oil paintings accumulated by predecessors. The innovation for art is by no means that we have to discard the expression techniques employed by predecessors and have to deal with a variety of contents just with brand new expression techniques. Authors could choose the forms and techniques that are the most appropriate to present these contents in their opinions. As for the content for *The Founding Ceremony of New China and Overtake The Presidential Palace*, if the authors used the forms as used by Picasso for *Guernica*, it absolutely cannot meet need of main ideas and can't have the effect of strong response by the people which was beyond the expectation of the author. Picasso had his own way of innovation and our painters have our own. Our innovation requires possessing not only the strong nationality but also need to meet the masses' need for art. During the war of resistance against Japan, the woodcuts developed in liberated area with Gu Yuan and Yan Han as representatives were very famous in the world due to the forms that were popular with the masses with strong national characteristics.

Of course, there are a lot of options for our artists in terms of innovation and no one is allowed to interfere with them. But the socialist art is created for the masses, so the innovation for socialist art cannot separate from the appreciation habits and aesthetic needs, so we don't agree with the opinion that the more difficult for people to understand it, the more novel the works will be. As for the *Guernica* of Picasso, its content is to reveal the Fascist crimes made by Franco and it was created for people from the perspective of artist's subjective intention. On top of that, its expression forms were unique. But this works caused different response in the world. Some people appreciated its innovative spirit for art and think it was an impressive art work. But the masses' opinion was just opposite, thinking they cannot understand it and the author distorted the image of the masses and even there was some very serious response. The artist and his supporters made themselves opposite to the masses. This issue has always been a focus of argument for innovation among the western European artists. Many artists and theorists insist that the gap between the artist with spirit of innovation and the masses cannot be narrowed. The reason is that the appreciation level of the masses falls behind the creation activity of artists, therefore they think that artist can focus on their creation totally based on their own will and there is no need for them to consider about the need of the masses. But there are some artists who think that the art works are of positive significance only when they can be understood by the masses. They explore the innovation for art while they associate this innovative spirit with the appreciation needs of the masses, to narrow the gap between artist and viewers. This is a fight that lasted decades of years in western arts community for different art paths, which continues today. The question about what implications and lessons that our artists can get from this fight for their own art creation need us to think about it further.

Innovation and Learning from Foreign Countries

Today, some people think that innovation requires learning from foreign art and shall introduce western art especially modernist schools art. They think that only modernist school art is the new trend of the world art and is the art in 1980s. Some comrades proposed to create the art for 1980s and thought that it was an important approach to learn from the western modernist schools.

Honestly, our assessment for western modernist art during more than 30 years was a little simple, and we did not make careful and specific analysis for them, and generally regarded that they were the decadent and declining bourgeois art and negate them entirely. If there were some people who made some objective analysis for them or recognized some elements that could be used for use, they would be identified to “propaganda formalism” and “advocate bourgeois art”. To implement the “Double Hundreds” policy, the gate of art is opened to let people appreciate the art in the world, because young people are very eager to have a look at the western art. Therefore, they are curious and interested in all the foreign art. They are not ready to tell what the art are in 1980s, and what the art are in 1920s, what the formalistic art are, what the realistic art are, what decadent art are, and what the positive art are. A mixture of both good art works and bad works are all presented to the young people, which is a result of culture confinement policy for many years and also is an inevitable phenomenon in the history that is not surprising. So as an elder generation, it is necessary for us tell the young people about our experience and feeling to help them to establish correct understanding for western modernist art, which is the responsibility we have to assume.

There are two significantly different tendencies in the art community of any western country, formalistic art and realistic art, art served for a few bourgeois as well as art dealers and art for the masses, artist as rich as capitalists and extremely poor artists. No matter which kind of artists they are, they have to make innovation to make themselves accepted by the supporters, although they chose different directions and methods. The innovation made by formalistic artists are for self-satisfaction or meet the appetite of their rich employers, while the innovation made by realistic artists are designed to be accepted by the masses to fully exert its positive social function of art.

Therefore, we should have a correct understanding for “innovation” and we should not regard all the “new things” as good and beautiful. From the perspective of Marxist philosophy, “new” is related to “upwards”, and “progressive”. The new things refer to the things under development and in progress other than decadent and declining things. Artistically, the concept of “the newest thing” and the concept of “the most beautiful” are not necessarily related with each other. It is meaningless for innovation if the thing is just “new” but not “beautiful”. Some “new” things for art are also “ugly”, and “old” things are often “beautiful”. As art works, as long as they are truly “beautiful”, they should be carried on, developed and cherished by people forever even though they are “old”. As art works, as long as they are “ugly”, they should be rejected and abandoned and cannot be the good examples we learn from even though they are new. When talking about the art situation after the October Revolution of Soviet Union, Lenin pointed out that, “why should we reject the truly beautiful things and refuse to take them as the beginning of development going forward? Is it just because they are ‘old’? Why should we worship the new things as what we do in front of the God? Is it just because they are ‘new’? It does not make sense at all. It is a kind of hypocrisy, and naturally it must be the unconscious worship to one of the beautiful fashions dominated by the western countries... I cannot recognize the works of new impressionism, futurism, and cubism and so on are the best works of art talents. I don’t understand those, which can make me feel a little bit of pleasant.” Lenin agreed what Luunkalsky said that “the talents who have the masses basis will establish the people’s art, which can present the beauty as that by the works of Luunkalsky, a beauty that nothing can compete, which was only illusion in the past”. We agree with the point views of Lenin that art not only belongs to people but also needs to be understood by people. The innovation for art needs to be accepted and be regarded as the “beautiful” art by the public.

Don’t worship actually “ugly” things that are thought to be “beautiful” in some people’s mind, and don’t worship the “old” things that have been abandoned as “new” things to imitate learn from as good examples for art creation in 1980s, because in fact they were outdated foreign art in 1920s and 1930s.

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