

国家美术作品收藏和捐赠系列
晁楣

谭平
主编

国家美术作品收藏和捐赠系列
National Artworks Collected & Donated Project

Chao Mei
晁楣

National
Artworks
Collected &
Donated Project



文化藝術出版社
Culture and Art Publishing House

文化藝術出版社
Culture and Art Publishing House

晁楣

Chao Mei

National Artworks
Collected & Donated Project

国家美术作品收藏和捐赠系列

文化艺术出版社

Culture and Art Publishing House

目 录

Contents

艺术家简历 Resume of the Artists	1
版画捐赠作品 Donated Print Works	5
家属访谈 Family Members' Interview	29
学生访谈 Students' Interview	39
相关艺术评论 Commentary on the Artworks	47
图版索引 Plate Index	85

艺术家简历

Resume of the Artists

晁 楣

1931 年生于山东菏泽。现任中国国家画院顾问、院务委员，中国国家画院版画院研究员，黑龙江省美术家协会名誉主席，黑龙江省美术馆名誉馆长，黑龙江省版画院名誉院长，兼任中央文史研究馆书画院院部委员、黑龙江省人民政府文史研究馆馆员。

曾任中国美术家协会理事、中国美术家协会版画艺术委员会委员，中国美术馆学会核心领导小组成员，全国城市雕塑指导委员会委员，《中国当代美术史》编撰委员会委员，黑龙江省文学艺术界联合会主席，黑龙江省美术家协会主席，黑龙江省美术馆馆长，黑龙江省版画院院长。曾受聘为中央美术学院版画系创作课指导教师。曾担任第六、七、八、九届全国美术作品展览总评审委员会委员及版画评审委员会主任委员，以及第八、九、十三、十五届全国版画展览评审委员会主任委员。曾当选为第三届全国人民代表大会代表，中国共产党第十二、十四届全国代表大会代表，黑龙江省第五、六、七届人民代表大会常务委员会委员。

其艺术作品曾在 60 多个国家和地区展出，有 300 余幅作品被国内外美术馆和博物馆等艺术机构收藏。曾在国内外举办个人艺术作品展 10 余次。作品多次参加全国性重要美术作品展览并获得奖项，其中《春醒》获“第五届全国美术作品展览”二等奖（1979 年），《新居》获“全国农垦第一届美术展览”荣誉奖（1983 年），《松谷》获“第六届全国美术作品展览”金奖（1984 年），《路漫漫》获“第九届全国版画展览”优秀创作奖（1986 年），《瞩》获“首届世界华人艺术大展”金奖（2001 年）。建有晁楣版画艺术陈列馆（山东省菏泽市）和晁楣艺术馆（黑龙江省哈尔滨市）。

Chao Mei

Born in Heze of Shandong Province in 1931, he is now a consultant and member of the China National Academy of Painting, a researcher of the Printmaking Academy of the China National Academy of Painting, honorary president of Heilongjiang Artists Association, honorary director of Heilongjiang Art Museum, honorary president of Heilongjiang Printmaking Academy, member of the Calligraphy and Painting Academy of the Central Research Institute of Culture and History, and an official of Heilongjiang Province People's Government Research Institute of Culture and History.

He served as director of China Artists Association, a member of the Committee of Print Art of China Artists Association, core leadership team member of National Art Museum of China Society, a member of the Committee of the National Urban Sculpture Steering, a member of committee of the *Chinese Contemporary Art History Compilation*, president of Heilongjiang Federation of Literary and Art Circles, president of Heilongjiang Artists Association, the gallery director of Heilongjiang Art Museum, president of Heilongjiang Printmaking Academy. He was once employed as the director of the creation course in the department of printmaking of the Central Academy of Fine Arts. He was a member of the 6th, the 7th, the 8th and the 9th National Art Exhibition general review committee and the chairman of the printmaking review committee, as well as the chairman of the 8th, the 9th, the 13th and the 15th National Printmaking Exhibition review committee. He was elected as a deputy to the 3rd National People's Congress, a deputy to the 12th and the 14th National Congress of the Communist Party of China, and a member of the standing committee of the 5th, the 6th and the 7th People's Congress of Heilongjiang Province.

His works have been exhibited in more than 60 countries and regions, and more than 300 works have been collected by art galleries and museums at home and abroad. He has held more than ten exhibitions of his art works at home and abroad. His works were displayed in important national art exhibition and won many awards, including *Awakening of Spring* awarded with the second prize of “the 5th National Art Exhibition” (1979), *New House*, “the National Land Reclamation at the First Art Exhibition” honor (1983), *Pine Valley*, “the 6th National Art Exhibition” gold award (1984), *A Long Way to Go*, “the 9th National Printmaking Exhibition” excellent creation (1986), *Gaze*, “the First World Chinese Art Exhibition” gold award (2001). Chao Mei Print Art Exhibition Hall (Heze City, Shandong Province) and Chao Mei Art Museum (Harbin City, Heilongjiang Province).

版画捐赠作品

Donated Print Works

1961

夏日

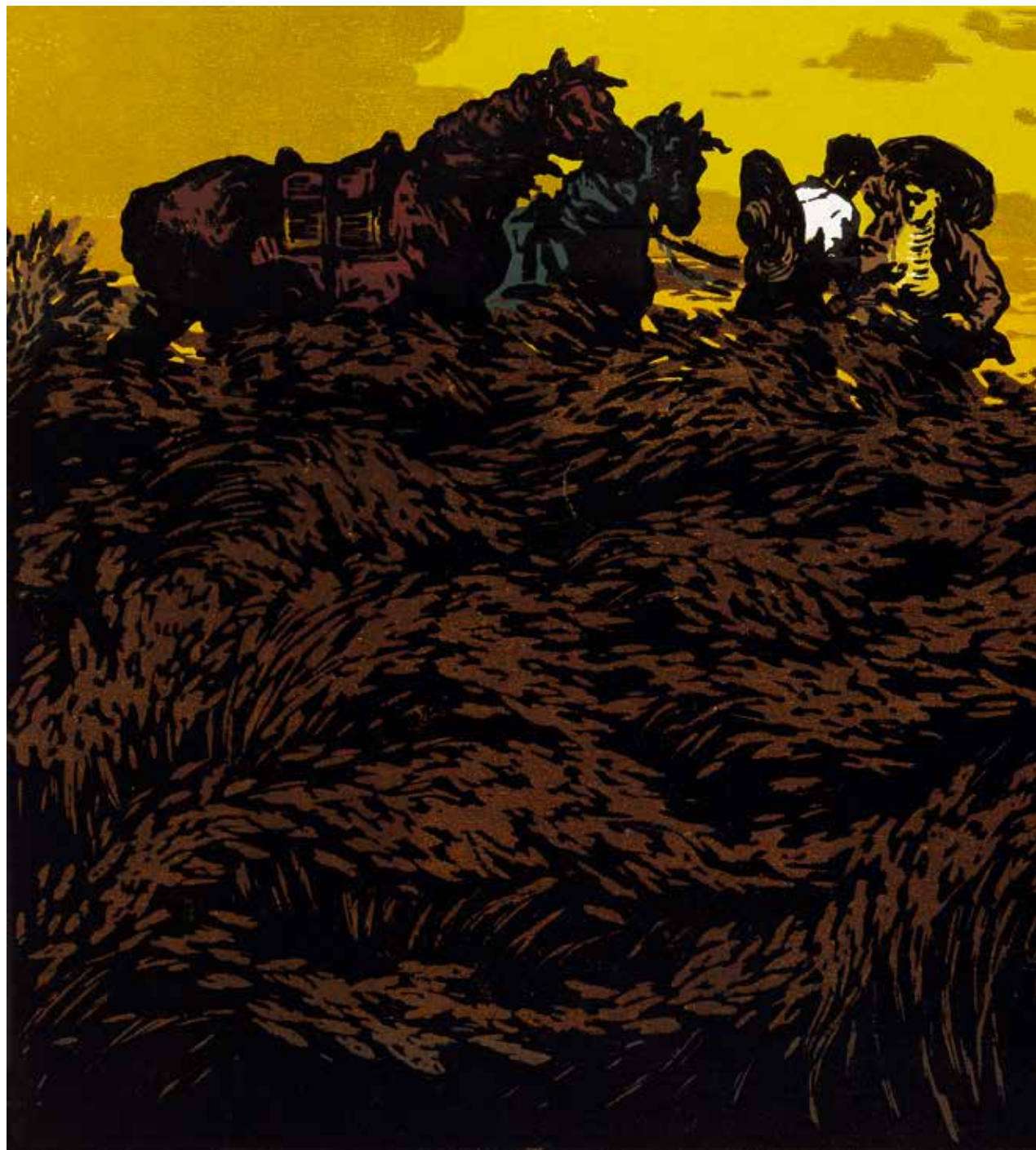
Summer

套色木刻版画

A Colored Woodcut Print

43cm × 37cm





1961

麦收序曲

Prelude to Wheat Harvest

套色木刻版画

A Colored Woodcut Print

31cm × 66cm





1962

杏园

Apricot Garden

套色木刻版画

A Colored Woodcut Print

43cm × 59cm



1963

北方九月

September in the North

套色木刻版画

A Colored Woodcut Print

41cm × 63cm



1973

黎明前奏

Prelude to Dawn

套色木刻版画

A Colored Woodcut Print

53cm × 84cm



1975

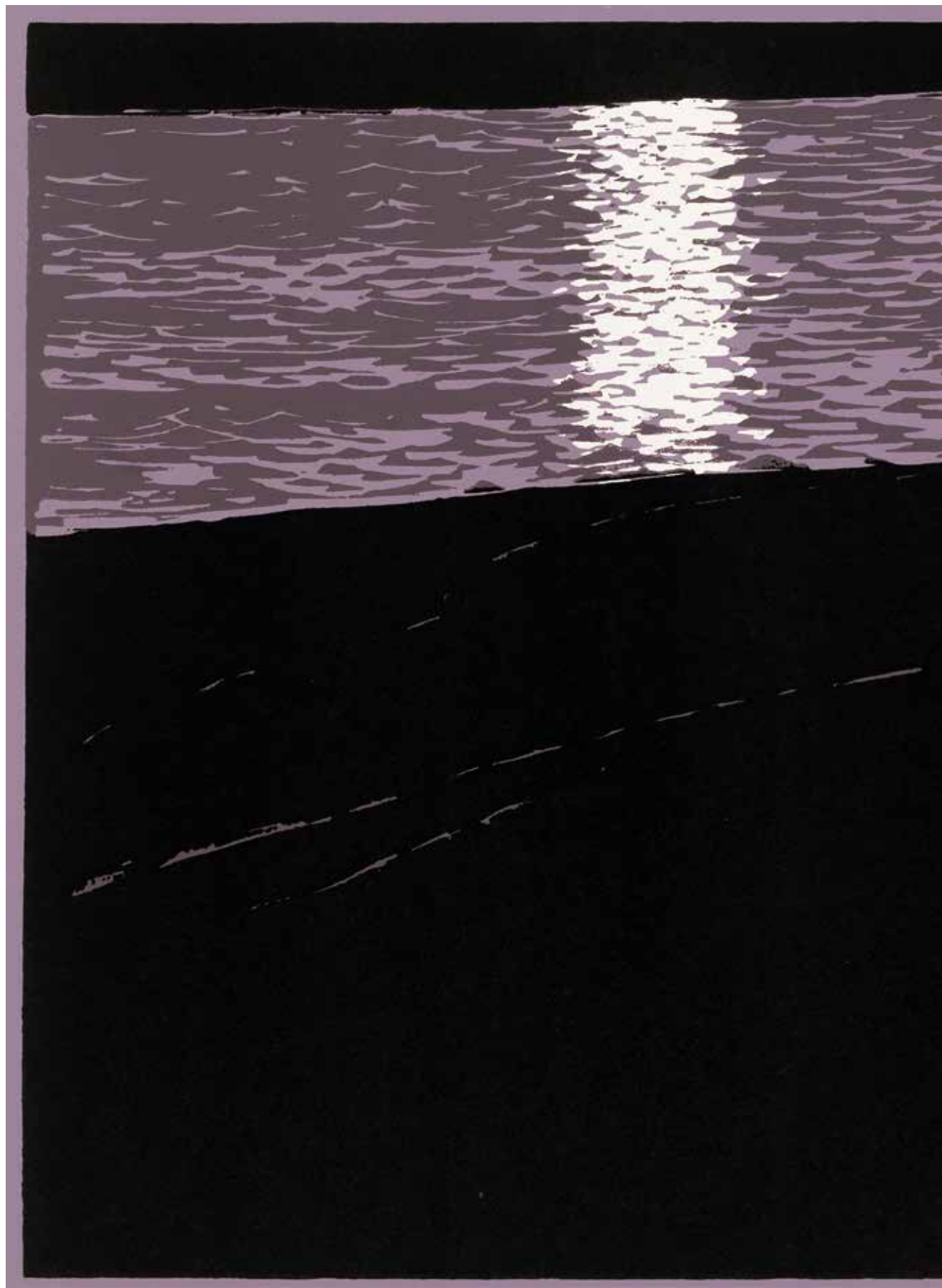
红装素裹

Clad in White

套色木刻版画

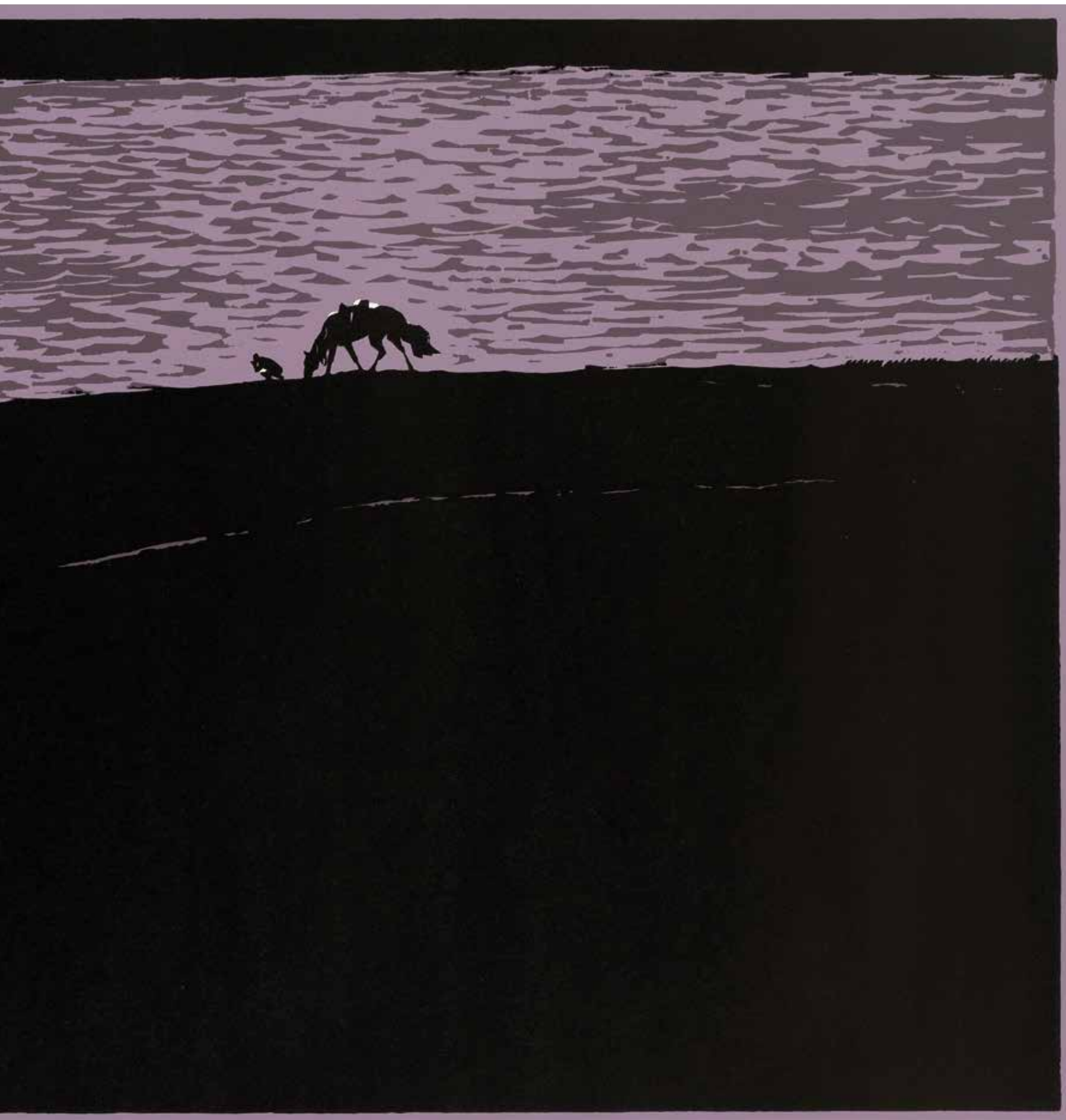
A Colored Woodcut Print

53cm × 89cm



1979
长河行
Long River Journey

套色木刻版画
A Colored Woodcut Print
42cm × 69cm







1980

雪松

Cedar

套色木刻版画

A Colored Woodcut Print

42cm × 68cm



1980

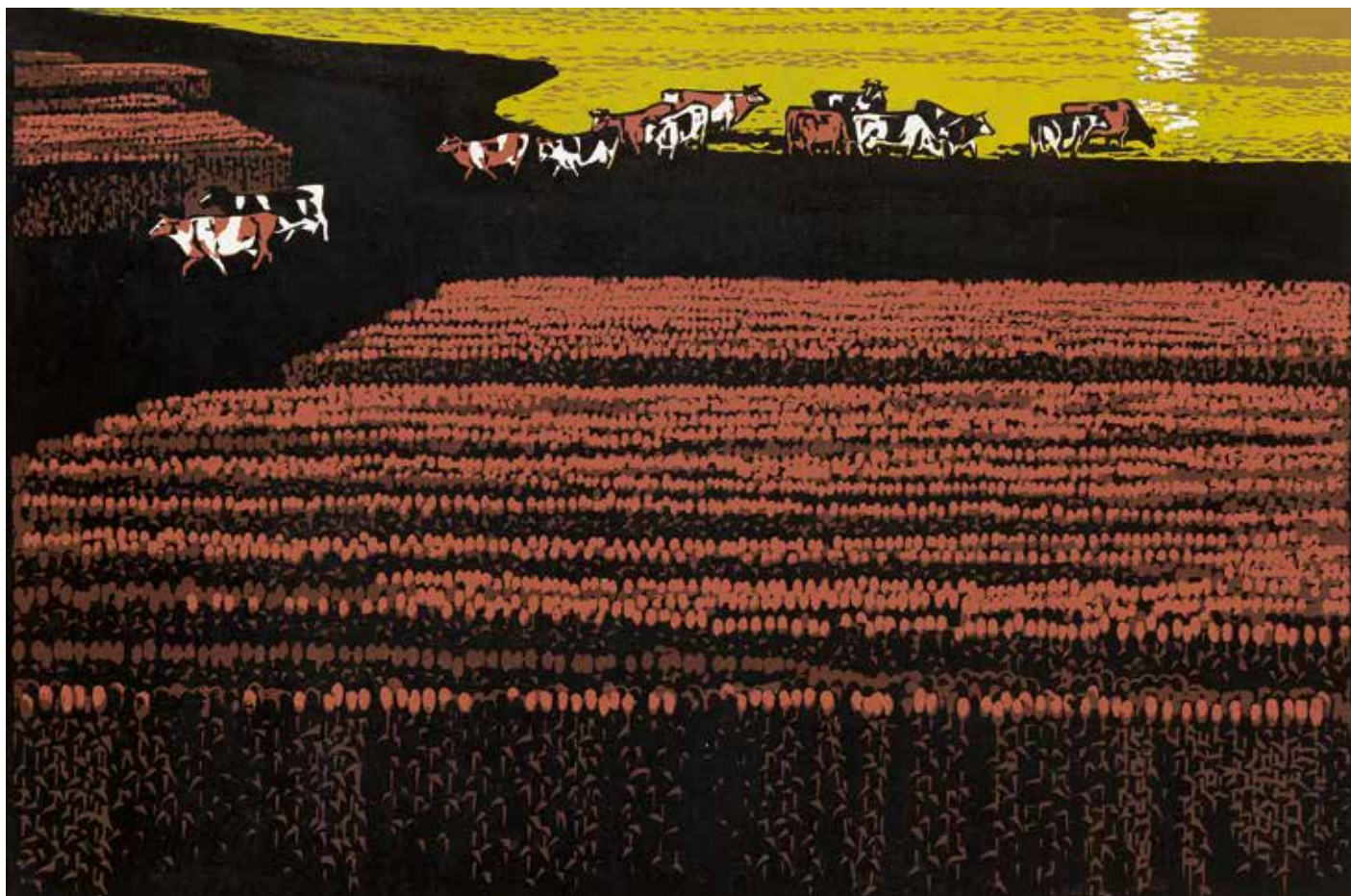
早春

Early Spring

套色木刻版画

A Colored Woodcut Print

44cm × 62cm



1982

乡水吟

Song of the Countryside

套色木刻版画

A Colored Woodcut Print

41cm × 61cm



1982

秋歌

Autumn Song

套色木刻版画

A Colored Woodcut Print

40cm × 67cm



1982

清风

Breeze

套色木刻版画

A Colored Woodcut Print

46cm × 54cm



1984

松谷

Pine Valley

套色木刻版画

A Colored Woodcut Print

74cm × 103cm



1986

云与影

Cloud and Shadow

套色木刻版画

A Colored Woodcut Print

57cm × 67cm

1996

秋韵

Autumn Charm

套色木刻版画

A Colored Woodcut Print

57cm × 57cm



2004

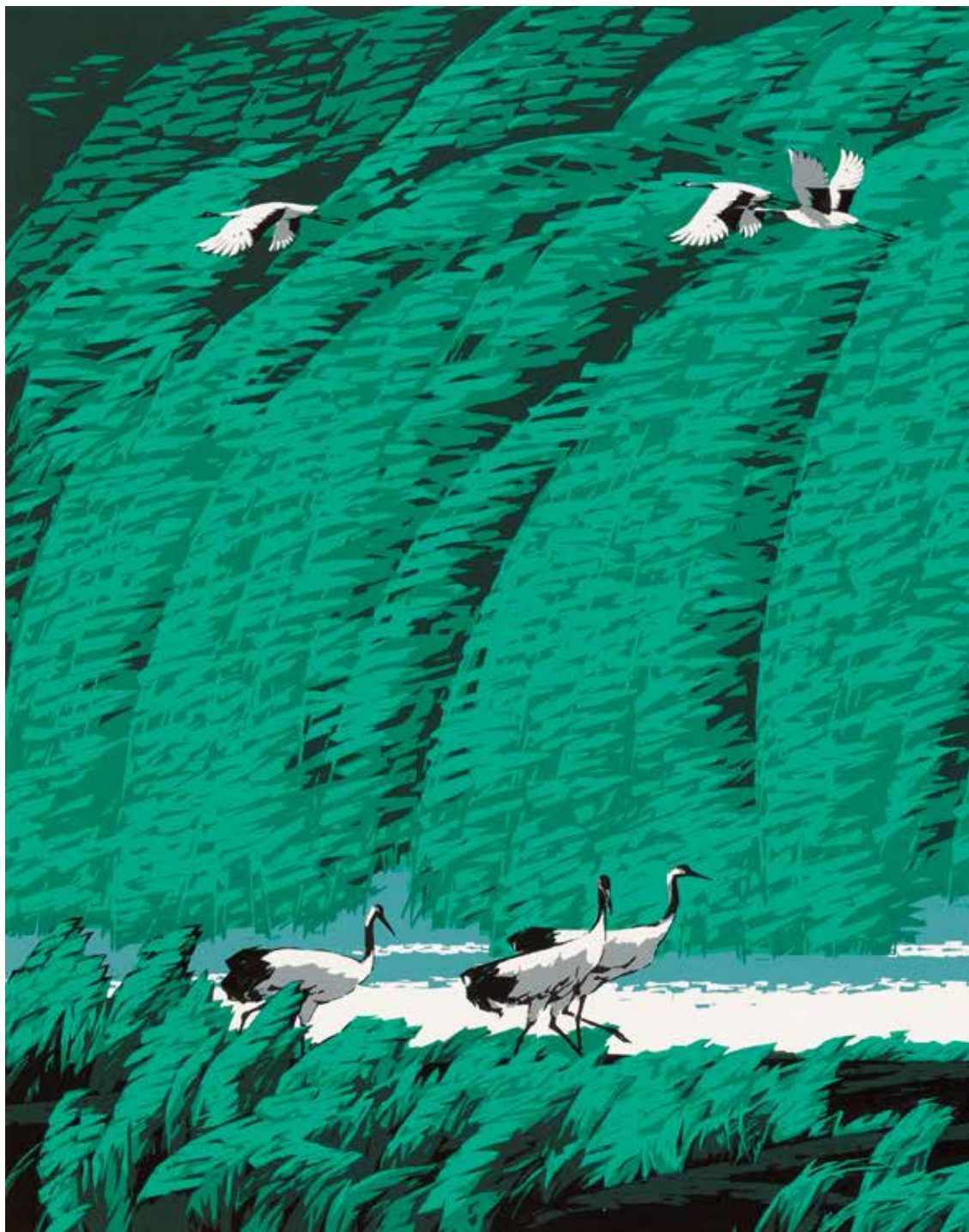
绿风

Green Wind

套色木刻版画

A Colored Woodcut Print

61cm × 120cm





家属访谈

Family Members' Interview

采访人：吴士新（中国艺术研究院副研究员）

受访人：晁方方（晁楣之子）

Interviewer: Wu Shixin (Associate Research Fellow,
Chinese National Academy of Arts)

Interviewee: Chao Fangfang (son of Chao Mei)

吴士新：晁楣先生是我国著名的版画家，您能否谈一下他的艺术成长经历？

晁方方：我父亲 1931 年出生在鲁西南菏泽的一个书香家庭。我的曾祖父是菏泽当地的著名乡绅，也是中医外科医生。我的祖父曾经师从在菏泽做山东乡村建设研究的梁漱溟和陈亚三，创建了菏泽县立第一女子小学并出任校长，日军入侵菏泽后，他拒绝出任伪职，避至天主教菏泽教会，并建立教会所属体仁学校，任教学督导。

父亲在天主教学校读书时，课余师承菏泽地方名家练书习画，余暇随父兄学古诗词。1946 年考入南京国立社会教育学院附属中学就读。课余随社教学院附中美术教师吴夔学画，方法为西画程式。

在社教学院附中学习期间，他受同为中共地下党的长兄晁樾和美术教师吴夔影响，思想倾向左翼，并接触到延安鲁迅艺术文学院与木刻等信息，开始学习木刻并试作表现一农村妇女挎篮采野菜の略有装饰风格的《剡菜图》，由此开始接触木刻。

1949 年 4 月 23 日南京解放，他参加人民解放军并考取第二野战军军事政治大学预科班，12 月毕业被派遣至军政大学文化工作团美术队工作。12 月随部队抵达中南武汉，遇木刻家汪刃锋并向其请教木刻创作技法。

1950 年 1 月，父亲随部队进驻西南。第二野战军军事政治大学先后更名改制为西南军政大学和第二高级步兵学校，他被任命为校文化工作团美术队队长。其间创作的黑白木刻《晨》参加重庆第一届美展，《提高警惕保卫祖国》刊登在《西南画报》，作品首次公开发表，从此坚定了他从事木刻创作的信念。1952 年 12 月底，他奉命调往东北哈尔滨，参加哈尔滨军事工程学院建院工作。其间完成第一幅套色木刻《守卫在祖国边疆》，并入选“第一届全国版画展览”和“第二届全国美术展览会”。

为完成庆祝建军 30 周年美术作品展的创作任务，中央军委政治部安排他去长白山和小兴安岭体验生活，回来后他创作套色木刻版画作品《长白山下》《太阳落山》《追踪》等，其中《追踪》入选全军美展并获得好评。在此行的最后一站——黑龙江的萝北县，他接触到由 60 多名北京知青组成的新中国第一支垦荒队，在集体农庄同他们一起劳动，体验到用青春与热血浇灌的沸腾生活，由此也坚定了他要离开军队，去参加军垦，增加生活与创作阅历的信念。

1958 年 3 月，他申请转业参加北大荒军垦建设并获得批准，这是他人生的重要转折点。父亲他们那一代人，腹有诗书、胸怀抱负，又渴望在火热年代中一试身手，当他们与激情燃烧的岁月、与壮美如画的自然、与艰苦的劳动生活迎面相撞时，便迸发出巨大的勇气、坚忍的意志与超常的能量。3 月 6 日，他到达密山铁道兵农垦局报到，主动要求到最艰苦的生产第一线 853 农场新建五分场当农工。他是带着画具与刻刀进入新建分场的，在垦荒的工余，在临时搭建的马架里，开始了版画创作。他从 4 月开始构思《荒原春夜》并起稿刻制，在劳动及间隙中时停时续，至 6 月 24 日印出第一张色样。这是他到北大荒垦区的首件套色木刻作品，亦是第一幅反映北大荒军垦题材的版画作品，被中国美术史学者界定为北大荒版画学派开山之作。

如果说家庭的早期环境给了父亲传统文化的教诲，奠定了他的中国传统文化的审美定势，而十年的军旅生涯，特别是四年的北大荒军垦伟业，则使他增加了革命英雄主义与革命浪漫主义的审美情怀，正是这两种根植于内心的熏陶与影响，引导着他此后一生的艺术创作道路与追求。

吴士新：众所周知，晁楣先生是北大荒版画的开创者和代表人物之一。请问北大荒版画是如何形成的？北大荒版画与其他版画的区别在哪里？它的形成与晁楣先生之间有什么关系？北大荒版画群体的主要人物有哪些？晁楣先生的艺术风格的独特之处在哪里？

晁方方：北大荒版画最初的形成与当时密山铁道兵农垦局主办的《北大荒文艺》和《北大荒画报》密切相关。我父亲在基层农场工作三个月后，被调到《北大荒文艺》编辑部做美术编辑工作，当时被错划成右派的漫画家丁聪负责杂志内文插图，我父亲负责四封的美术作品。由

于当时的印刷条件很有限，套色版画的分色制版印制的效果好，黑白木刻更好印，所以四封基本选用的都是版画作品。《北大荒文艺》的四封实际上就成为垦区版画作品的一个发表园地。北大荒版画的另一个组织者张作良先生，原是《解放军画报》的美编，来垦区工作后任《北大荒画报》负责人。

《北大荒文艺》创刊号发行一段时间以后，就有不少作者往编辑部寄画稿，在这些作者里面发现了很多基础好的版画家。北大荒版画家张祯麒就是在这些投稿作者中被发现的。而那个时候《北大荒文艺》和《北大荒画报》编辑部已经聚集了很多专业的美术创作人才，成为垦区美术创作的聚合地、集中区与稳固平台。1959年9月，垦区宣传部任命张作良为《北大荒画报》编辑部主任，晁楣为副主任。编辑部有郝伯义、张祯麒、尹瘦石、张钦若、徐介城等，还有被错划为右派的张路、丁聪等。

北大荒版画早期主要作者的规模化集结，就是起步于《北大荒画报》这一基础平台，虽然由于多种因素《北大荒画报》仅出版了创刊号便告停刊，但画报社作为垦区美术特别是版画创作平台聚拢了优秀人才，产生了大量作品。关于1960年至1962年9月画报社时期的创作生活，父亲有文记述道：“同时作为办公室、寝室、画室和课堂的画报编辑部的大房间，实际上又像一个群众美术创作活动的招待所和转运站：画报内部同志创作进行到一个阶段，需要补充生活素材了，就三三两两地分头下到基层去。基层作者有时携带草图、成品从四面八方跑来征求意见，当天回不去，就挤在我们的大通铺上安营扎寨。在不足五十平方米的空间里，整天价熙熙攘攘，你来我往，好不热闹。”

1960年8月密山农垦局缩编，局党委决定让这批美术专业人士成立美术服务社，由张作良和我父亲分别做正、副经理。这批人中专业刻木刻的是我父亲和张祯麒、张路，而张作良和郝伯义主做连环画、油画，闲余也刻木刻，张钦若和徐介城画油画，尹瘦石画国画。另外，农垦局直属单位农垦报社的美术编辑徐楞、李忆平也刻木刻，农垦局所属的各农场也有一些搞版画创作的，如杜鸿年、刘洛生、吴哲辉、方元、杨凯生、廖有楷、葛德夫等，一共10多个人。1960年和1961年分别在北京举办了“北大荒美术作品展览”与“牡丹江垦区版画展览”，筹办晋京展时，由张作良任筹备组组长，晁楣任副组长；两次展览引起了轰动，特别是“牡丹江垦区版画展览”引起了美术界极大的关注。人民美术出版社从两次展览中选取了15位作者的42幅版画作品，编辑了一本《北大荒版画选》画册，“北大荒版画”这一专有名词正式出现在国家出版物上，从此“北大荒版画”这个响亮的名称传遍全国，并在其后60余载声誉日隆。如今“北大荒版画”已经不再局限于当时的农垦版画群的概念，它已经是包含黑龙江境内所有版画创作群体的学术概念与版画语义的总称。

北大荒版画作为当代中国版画的重要学派之一，在20世纪下半叶相当长的一个时期里，与四川黑白木刻版画、江苏水印木刻版画并称“三大流派”，而立足于我国版画创作领域。这种具有地方区域性特色的版画作者群的出现与兴起，是中国新兴版画发展历史上的一种独特的现象。“三大流派”都是以其鲜明的地域特色著称和饮誉全国的，丰富了中国版画的风格样式。

北大荒版画以其特有的创作道路、语言风格、画家集群、经典作品、理论建树与美学价值，为中国现代创作版画提供了新的参照，注入了新的活力，北大荒版画已被公认为黑龙江著名文化品牌和艺术财富，是黑龙江艺术繁荣发展的显著标志。我父亲是新中国成立以后成长起来的第一代版画家。他到北大荒参加军垦之前就已开始了版画创作，并初露锋芒。他随部队由东南的南京转战西南的重庆，木刻始终是他创作的手段。1952年调至哈尔滨，这里曾是俄国人聚集的地方，塞外黑龙江的自然环境与苏俄的自然环境有相似之处。20世纪50年代，国内的黑白木刻填色的套色方法，很难恰如其分地体现他对迎面而来的新生活的感悟，经过几年的摸索后，父亲的套色木刻作品已经与同时期中国套色版画作品，在制作工艺与分版方法上有了明显区别，当时国内套色木刻的黑色主版有绝对主导作用，而我父亲的套色木刻，副版与主版的作用不分伯仲，有时副版的作用甚至比主版更大，这一点其实是受苏俄的石版画套色方法的影响。

北大荒第二代版画家袁耕在《镌刻大荒：北大荒版画——黑龙江版画发展纪程》一文中写道：“在这灿若星云的艺术集群里，晁楣无疑是最杰出的代表。立论依据是：1960年11月12日—12月4日，由中国美术家协会、牡丹江农垦局政治部在北京主办的‘北大

荒美术作品展览’中，共展出30位作者的版画作品132件（139幅），占该展览全部202件作品的65%以上，而晁楣参展作品为15件，超过人均作品数额三倍有余；1961年8月31日—9月15日，由中国美术家协会、牡丹江农垦局联合主办的‘牡丹江垦区版画展览’在北京举办，展出作品100余件，晁楣参展作品达20件之多，不但数量远超其他作者，而且其作品中体现出来的对生活本质的理解和对版画语言的把握，都更成熟、更到位。1960年12月1日，中国美术家协会、中国美术研究所、人民美术出版社、《美术》杂志联合召开北大荒美术座谈会，由时任中国美协副主席蔡若虹主持，吴作人、刘开渠、艾中信、王朝闻、李桦、力群、古元、郁风、伍必端、方成等专家及垦区宣传部干部夏威一，作者张作良、晁楣、杜鸿年、刘洛生等参加。会上代表垦区美术工作者发言的，便是时年29岁的晁楣。据此可知，自初创始，就已经奠定了其北大荒版画主将和领军人物的地位。”

有研究者将晁楣版画创作生涯不同阶段、不同主题、不同表现风格的经典作品归纳为“垦荒系列”“林海系列”“长河系列”，前两者偏重写实，透过物象刻画传情达意；后者多重写意，色彩、形体、刀法高度概括、几近抽象的物象，完全服从、服务于意象的传达，使作品呈现彩色的哲理、形象的人生。人们将晁楣不同系列如《解冻》《春回大地》《北方九月》《在岗位上》《黑土地带》《第一口油井组画》《装不尽运不完》《红装素裹》《北陲屏障》《春醒》《雪松》《长河行》《风声》《乡水吟》《松谷》《路漫漫》《北国春潮》《秋艳》《风采》《秋韵》《天柱》《绿风》等作品做纵向比较，再分别与同时期其他作者的作品横向比较，就会清晰地发现晁楣不同时期的视野所及和选题指向、思考方式和开掘深度、语言风格的形成或转换，对众多画家乃至学派集群所产生的深刻影响和导引作用。

“在北大荒版画代表画家中，晁楣的经典作品多、收藏记录和出版著述多、获得奖项和荣誉多、担任学术职务多，引领和推进北大荒版画学派的作用最为显著”（袁耕《镌刻大荒：北大荒版画——黑龙江版画发展纪程》）。华君武先生称晁楣为北大荒版画的“主将”。彦涵先生认为“晁楣是北大荒版画的代表”。邵大箴先生评价：“版画家晁楣先生……成为新中国的一个重要的版画群体和流派——北大荒版画的开拓者和领路人，是因为他有崇高的理想，有无私的献身精神，有脚踏实地、勤于实践的勇气，还有敢于进取的锐气。当然，这当中有时代给他创造的良机，有同行们的无私奉献给他的大力支持，还不能不提到他的天赋和富有诗意的艺术气质。”马克先生论述：“提起晁楣必然谈到北大荒，提到北大荒也必然谈到晁楣，因为晁楣与北大荒的关系太密切，可以说是北大荒土地的乳汁哺育了他的成长，他又为北大荒做出了巨大贡献”；“晁楣……是建设的拓荒者，版画的组织者，美术的领导者，更主要的是一位创作者”。刘曦林先生评价：“以他（指晁楣，引者注）为核心的北大荒画派崛起于中国北方，同四川版画、江苏木刻水印等地方画派一起，构成了新兴版画在当代四面开花的繁盛局面。”李松先生评说：“在当代的美术家中，晁楣属于这样一类人：他的创作生涯和一个地区的美术事业已经紧紧地连为一体。他的艺术成就，成为北大荒地域性文化的一个突出代表，以此而立足于当代美术史。”齐凤阁先生盛赞：“晁楣是北大荒版画的一面旗帜，是北大荒版画最优秀的代表，在学识修养方面，在作品质量方面，没有谁能达到他那样的高度。”范梦先生剖析：“晁楣与北大荒画派的关系，真就像常言的血肉关系或鱼水关系，离开了北大荒画派很难孤立地评价晁楣，要想准确评价晁楣就必须密切结合北大荒画派。在我国版画界，乃至美术界，还没有哪一位画家像晁楣这样与本画派集团结合得如此紧密。”郝伯义先生则认为：“北大荒版画家业绩卓著的当数晁楣。他出类拔萃的艺术才华，独树一帜的作品风貌享誉我国画坛。拓展于北大荒泥土的几代版画家，无不直接、间接地受到他的影响，随着荒原的垦拓而成长，并发展成为以套色木刻为主要特色的北大荒版画创作群体。”郝伯义先生近距离的解读，尤显直接与真切。

吴士新：晁楣先生创作了许多北大荒题材的版画，您觉得最有代表性的作品是哪件？为什么？

晁方方：几十年来，国内外著名学者对晁楣及其作品的理解、认同与赞赏可谓汗牛充栋，不胜枚举，而孙美兰先生的诗化评论最为传神：“大地，有黑土，有山林，也有荒漠；拓荒，饱含艰苦，又充满喜悦。晁楣的版画，是拓荒者催醒大地的心曲；它充溢着黑土地奉献给人们的

美和富饶，浸透着我们整整一代人的青春岁月和汗水。这里，有激情，有理想，因而有诗。晁楣，用刀锋开掘生活的美，用木板铭刻诗。”如许评价言犹在耳，堪称经得起实践检验的历史判断。

父亲幼时的识字是从学习读诗词开始的，接受中国的传统文化比较多，受其影响也大。中国的传统绘画作品一直认同绘画创作所追求的意境，与中国诗词是一样的，“诗中有画，画中有诗”，好的诗词意在言外，而好的画则意在画外。

北大荒版画明显有异于国内外其他地域版画的主要特征，是基于生活实践、生产实践的文化思考与艺术实践所铸就的时代特征、地域特征和语言风格特征，其所映射的，是蕴含于作品之中的黑土气息、大荒气派与时代精神。北大荒版画与劳动生活的密切关联及创作方式、注重色彩造型的形式法则，都在他的作品中得到充分体现。父亲这辈子创作了近400幅版画作品，他的95%的作品都是表现塞北黑龙江题材的套色版画，他代表性作品多，所获奖项与荣誉也多。我认为父亲的每个创作时期都有可以称道的作品，有被版画史研究者确定为北大荒版画开山之作的《荒原春夜》，有作为象征和记载开垦北大荒精神与伟业的《第一道脚印》，有国内外美术界公认的北大荒版画最具代表性作品《北方九月》，有迄今为止北大荒版画获得过最高级别奖项的《松谷》，还有其收官之作《地久天长》。他晚期创作的版画作品还有《路漫漫》《天地间》《云与影》《残阳》《天柱》等。

吴士新：北大荒版画对新中国美术创作产生了哪些影响？

晁方方：北大荒版画群体是一个有向心力的集体，经历了近60年的风雨历程，逐渐形成了自身的艺术特色，也形成北大荒版画传帮带的发展模式，培育了大量版画作者，他们在全国的各种展事中成绩斐然。北大荒版画现在已经是黑土文化和北疆文化的艺术品牌了，北大荒版画为黑土文明树立了文化自信，它作为一个文化现象所产生的社会效应，已超出了画种本身的范畴。北大荒版画以其特有的创作道路、语言体系、画家集群、经典作品、理论建树和美学价值，为中国当代创作版画提供了全新的语言范式和审美参照，产生了深远影响。

北大荒版画的艺术实践表明：集体意识没能禁绝创作集群中每位作者与生俱来的审美旨趣驱动和个性表达，晁楣、张作良、张祯麒、杜鸿年、张路、徐楞、廖有楷、郝伯义等人在大致同一的选题指向下，各自的视点聚焦、艺术处理和个性伸张等层面是有明显差异的。当然，构图恢宏、造型洗练、刀法遒劲、色彩生动，构成了这一群体的共同风格特征。自1958年北大荒版画崛起至今的60余年间，参与北大荒版画（或称黑龙江地域版画）创作者近千人，参加历届全国美展、全国版画展及国内外大型展览的代表性作品近3000件（计入“代表性作品”的标准为作品参展规格、次数及媒体发表、评价指标），各类媒体刊发作品、专题及相关评论逾万件（次）。令人欣喜的是，依托黑龙江省版画院、北大荒版画院、阿城版画院、大庆版画院、鸡西版画院、大兴安岭版画院、庆安版画院和绥棱版画院等创作机构以及哈尔滨师范大学、齐齐哈尔大学、佳木斯大学等高校版画系或版画专业的创作格局，大批青年作者的创作实力持续提升，优秀作品不断涌现，进一步巩固和拓展了以北大荒版画为母体的黑龙江版画的资源布局、本体形态、综合实力与社会影响。

吴士新：能不能从晁楣先生的儿子角度谈一下晁楣先生对您的影响？

晁方方：父亲坚持教我厚道做人、踏实做事，在这方面近于严苛，在学业上反而任我们由着兴趣与爱好发展。我们兄妹三人中，只有我报考大学时选择去读美术学院版画系，这是他对我的期望，也是我自己的选择。大学毕业后我没有机会从事本专业，便转业去做新闻摄影，后又回到大学做教师。如今我们兄妹三人分别选择从教、从文、从商。

“雪岭，马架，篝火，朝霞，轰鸣的机车，苏醒的荒原令人心驰神往；蓝天，绿野，黑土，白桦，金黄的麦浪，火红的高粱让人满目生辉。”这诗句好似对北大荒版画作品的场景描述，作为北中国垦荒伟业和北大荒版画的承传后人，我觉得，我们这一代被感召和浸染的，是父辈的精神。

Wu Shixin: **Mr. Chao Mei is a famous printmaker in China. Can you talk about his artistic growth experience?**

Chao Fangfang: My father was born in 1931 in Heze, Southwest Shandong Province. My great grandfather was a famous local squire in Heze and a doctor of traditional Chinese medicine. My grandfather used to learn from Liang Shuming and Chen Yasan, who were doing research on rural construction in Heze. He founded Heze's First Women's Primary School and served as the principal. After the Japanese invasion of Heze, he refused to take the post of a puppet, fled to the Catholic Heze church, and established the school of benevolence affiliated to the church as the teaching supervisor.

When my father was studying in Catholic school, he learned from famous local experts in Heze to practice painting and calligraphy after school. In his spare time, he studied ancient poetry with his father and brother. In 1946, he was admitted to the Affiliated High School of the Nanjing National Institute of Social Education. After class, he learned from Wu Kui, an art teacher from the Affiliated High School of the National Institute of Social Education to draw with the method of Western painting.

During his study in the Affiliated High School of the National Institute of Social Education, he was influenced by Chao Yue, his elder brother, who was the underground Party of the Communist Party of China, and Wu Kui, his art teacher. His thoughts tended to the left-leaning, and he came into contact with the information of Yan'an Lu Xun Academy of Art and Literature and woodcarving in Yan'an. He began to learn woodcarving and try to make a slightly decorative *Gouge out the Vegetables* to show a rural woman picking wild vegetables in a basket, from which he began to contact with woodcarving.

On April 23, 1949, when Nanjing was liberated, he took part in the People's Liberation Army and was admitted to the preparatory course of the Second Field Army Military and Political University. After graduation in December, he was sent to the art team of the cultural working group of the military and Political University. In December, he arrived in Wuhan, a city in Central South China, with the army, met Wang Renfeng, the woodcutter, and asked him for his woodcut creation skills.

In January 1950, my father joined the army in the southwest. The Second Field Army Military and Political University was renamed Southwest Military and Political University and the Second Senior Infantry School. He was appointed as the leader of the art team of the school's cultural work group. The black and white woodcut *Morning*, which was created during the exhibition, was displayed in the First Art Exhibition of Chongqing, and the work *Raise Vigilance and Protect the Motherland* was published in the *Southwest Pictorial*. The work was published for the first time, which strengthened his belief in woodcut creation. At the end of December 1952, he was sent to Harbin, Northeast China, to participate in the construction of Harbin Institute of Military Engineering. During this period, the first colored woodcut *Guarding the Border of the Motherland* was completed and selected into "the First National Printmaking Exhibition" and "the Second National Art Exhibition".

In order to complete the creation task of the art exhibition celebrating the 30th anniversary of the founding of the army, the Political Department of the Central Military Commission arranged him to experience life in Changbai Mountain and the Lesser Khingan Mountains. When he came back, he created colorful woodcut printmaking works such as *Under Changbai Mountain*, *Sunset Mountain* and *Tracking*, among which *Tracking* was selected into the military art exhibition and won praise. At the last stop of this trip, Luobei County, Heilongjiang Province, he met the first reclamation team of New China, which was composed of more than 60 Beijing educated youth. He worked with them in the collective farm and experienced the boiling life watered with youth and blood. Therefore, he firmly believed that he would leave the army to participate in military reclamation and increase his life and creative experience.

In March 1958, he applied for transfer to join the construction of Great Northern Wilderness Army reclamation and obtained approval, which was an important turning point in his life. My father and his generation, full of poetry and ambition, were eager to try their hand in the hot years. When they collided with the burning years of passion, the picturesque nature, and the hard work life, they burst out great courage, perseverance and extraordinary energy. On March 6, when he arrived at the Bureau of Agricultural Reclamation of Mishan Railway, he took the initiative to ask the 853 farm, the most difficult production line, to build a new five branch farm to work as an agricultural worker. He came into the new branch with his painting tools and carving knives. After checking the grass and reclaiming wasteland, he started to create prints in the temporary horse rack. He began to conceive *Spring Night in the Wasteland* in April and began to draft and engrave it. He stopped and stopped in the labor and gap until the first color swatch was printed on June 24. This is his first colored woodcut work in Great Northern Wilderness reclamation area, and also the first print work reflecting the theme of Great Northern Wilderness military reclamation. It was defined as the first work of Great Northern Wilderness printmaking school by Chinese art history scholars.

If we can say that the early environment of the family gave my father the instruction of traditional culture

and established the aesthetic set of his traditional Chinese culture, the ten-year military career, especially the four-year military reclamation of Great Northern Wilderness, increased his aesthetic feelings of revolutionary heroism and revolutionary romanticism, which were rooted in his inner edification and influence and guided the way and pursuit of his artistic creation in the rest of his life.

Wu Shixin: **As we all know, Mr. Chao Mei is one of the founders and representatives of Great Northern Wilderness printmaking. How did Great Northern Wilderness printmaking come into being? What is the difference between Great Northern Wilderness printmaking and other prints? What is the relationship between its formation and Mr. Chao Mei? What are the main characters of Great Northern Wilderness printmaking group? What is the unique place of Mr. Chao Mei's artistic style?**

Chao Fangfang: The initial formation of Great Northern Wilderness printmaking was closely related to *Great Northern Wilderness Literature and Art* and *Great Northern Wilderness Pictorial* sponsored by the Bureau of Agricultural Reclamation of Mishan Railway at that time. My father worked in the grass-roots farm for three months, and was transferred to the editorial department of *Great Northern Wilderness Literature and Art* to do art editing. At that time, Ding Cong, a cartoonist who was wrongly assigned to the right, was in charge of the illustrations in the magazine, and my father was in charge of the four pieces of art. Due to the limited printing conditions at that time, the effect of color separation printing was good, and the black and white woodcut printing was better, so the four seals were basically printmaking works. In fact, the four seals of *Great Northern Wilderness Literature and Art* have become a publishing place for print works in reclamation area. Zhang Zuoliang, another organizer of Great Northern Wilderness printmaking, was originally an art editor of the *Pictorial of the People's Liberation Army*. He came to work in the reclamation area and became the director of *Great Northern Wilderness Pictorial*.

After the publication of the first issue of *Great Northern Wilderness Literature and Art*, many authors sent their drawings to the editorial department, and found many well-established authors among them. Zhang Zhenqi, a painter of the Great Northern Wilderness printmaking, was found among the contributors. At that time, the editorial department of *Great Northern Wilderness Literature and Art* and *Great Northern Wilderness Pictorial* had gathered a lot of professional art creative talents, becoming the gathering place, concentration area and stable platform for art creation in reclamation area. In September 1959, the Propaganda Department of the reclamation area appointed Zhang Zuoliang as the director of the editorial department of *Great Northern Wilderness Pictorial* and Chao Mei as the deputy director. The editorial departments included Hao Boyi, Zhang Zhenqi, Yin Shoushi, Zhang Qinruo, Xu Jiecheng, etc., as well as Zhang Lu and Ding Cong, who are wrongly assigned to the right.

The large-scale aggregation of the early main authors of Great Northern Wilderness printmaking started from the basic platform of *Great Northern Wilderness Pictorial*. Although *Great Northern Wilderness Pictorial* only published its first issue number and then stopped publication due to various factors, the pictorial society, as an art creation platform in the reclamation area, especially the printmaking platform, gathered outstanding talents and produced a large number of works. From 1960 to September 1962, my father recorded that: "The large room of the editorial department of pictorial, which is also the office, dormitory, studio and classroom, is actually like a hostel and transfer station for the mass art creation activities. When the creation of the same chronicle in pictorial is in a stage, we need to supplement the living materials, so we will go down in twos and threes. Grassroots writers sometimes come from all directions with sketches and finished products to ask for opinions. If they can't go back on the same day, they will crowd into a long big bed to set up a camp. In the space of less than 50 square meters, people were bustling with activity. It was quite lively and boisterous."

In August 1960, Bureau of Agricultural Reclamation of Mishan was downsized. The Party committee of the bureau decided to let these art professionals set up an art service agency, with Zhang Zuoliang and my father as the chief and deputy managers respectively. Among these people, my father, Zhang Zhenqi and Zhang Lu were the professional woodcarvers, while Zhang Zuoliang and Hao Boyi were the masters of comic books and oil paintings. In their spare time, they were also woodcarvers. Zhang Qinruo and Xu Jiecheng were oil paintings, and Yin Shoushi were traditional Chinese paintings. In addition, Xu Leng and Li Yiping, the art editors of the agricultural reclamation newspaper, the units directly under the Bureau of Agricultural Reclamation, also carved wood, and some of the farms affiliated to the Bureau of Agricultural Reclamation, such as Du Hongnian, Liu Luosheng, Wu Zhehui, Fang Yuan, Yang Kaisheng, Liao Youkai, Ge Defu, etc., were engaged in printmaking, with a total of more than 10 people. In 1960 and 1961, the "Great Northern Wilderness Art Works Exhibition" and "Mudanjiang Reclamation Area Print Exhibition" were held respectively in Beijing. When preparing for to be exhibited in the capital, Zhang Zuoliang was appointed as the leader of the preparatory group and Chao Mei as the deputy leader. The two exhibitions caused a sensation, and especially the "Mudanjiang Reclamation Area Print Exhibition" attracted great attention of the art circle. The People's Fine Arts Publishing House selected 42 printmaking works of 15 au-

thors from two exhibitions, edited a album of *Selected Works of Great Northern Wilderness Printmaking*, and the proper term “Great Northern Wilderness Printmaking” officially appeared in national publications. Since then, the loud name “Great Northern Wilderness Printmaking” has spread throughout the country, and its reputation has been growing for more than 60 years. Now “Great Northern Wilderness Printmaking” is not limited to the concept of farming and cultivation print group at that time, and it has been the general term of academic concept and print semantics including all print creation groups in Heilongjiang Province.

As one of the important schools of contemporary Chinese printmaking, Great Northern Wilderness printmaking, together with Sichuan black and white woodcut printmaking and Jiangsu watermark woodcut printmaking, is known as “three schools” in the second half of the 20th century, and stands in the field of Chinese printmaking. The emergence and rise of this group of printmakers with local regional characteristics is a unique phenomenon in the development history of China’s new printmaking. The “three schools” are all famous for their distinctive regional characteristics and national reputation, which enriches the style of Chinese print.

Great Northern Wilderness printmaking, with its unique creation path, language style, painter group, classic works, theoretical construction and aesthetic value, provides a new reference for modern Chinese printmaking and injects new vitality. Great Northern Wilderness printmaking has been recognized as a famous cultural brand and artistic wealth in Heilongjiang Province, which is a significant sign of the prosperity and development of Heilongjiang art. My father was the first generation of printmakers who grew up after the founding of New China. Before he went to Great Northern Wilderness to participate in the Army reclamation, he had already started to create engraving, and showed his talent. He moved from Nanjing in the southeast to Chongqing in the southwest with his troops, and woodcut was always his means of creation. In 1952 he was transferred to Harbin which used to be the place where the Russians opened the ports and gathered. The natural environment of Heilongjiang outside the Great Wall is similar to that of Soviet Russia. In the 1950s, it was difficult for the domestic color matching method of black and white wood engraving to properly reflect his perception of the new life coming from his face. After several years of exploration, the father’s color matching wood engraving work has been significantly different from that of the contemporary Chinese color matching printmaking work in terms of production technology and plate dividing method. At that time, the black main plate of the domestic color matching wood engraving played an absolute leading role. In my father’s woodcut with color matching, the effect of the side plate is the same as that of the main plate. Sometimes, the effect of the side plate is even greater than that of the main plate. This is actually influenced by the color matching method of Russian lithographs.

Yuan Geng, the second generation of Great Northern Wilderness printmaker, wrote in the article *Engraved Dahuang: the Development of Great Northern Wilderness Printmaking—Heilongjiang Printmaking*. “In this bright cluster of artists, Chao Mei is undoubtedly the most outstanding representative. The argument is based on the fact that from November 12 to December 4, 1960, in the ‘Great Northern Wilderness Art Works Exhibition’ organized by the Chinese Artists Association and the Political Department of Mudanjiang Bureau in Beijing, a total of 132 prints (139) by 30 authors were exhibited, accounting for more than 65% of the total 202 works in the exhibition, while Chao Mei’s 15 works were exhibited, more than three times the amount of works per capita; From August 31 to September 15, 1961, the ‘Mudanjiang Reclamation Area Print Exhibition’ jointly sponsored by the Chinese Artists Association and Mudanjiang Bureau of Agricultural Reclamation was held in Beijing. There were more than 100 works on display, with Chao Mei’s 20 works on display. Not only the number of works was far more than other authors, but also his understanding of the essence of life and the language of printmaking reflected in his works were more mature and in place. On December 1, 1960, China Artists Association, China Academy of Fine Arts, People’s Fine Arts Publishing House and *Art* magazine jointly held the Great Northern Wilderness Art Symposium, which was presided over by Cai Ruohong, vice chairman of China Artists Association at that time, experts such as Wu Zuoren, Liu Kaiqu, Ai Zhongxin, Wang Zhaowen, Li Hua, Li Qun, Gu Yuan, Yu Feng, Wu Biduan, Fang Cheng and cadres of Propaganda Department of reclamation area, Xia Weiyi, the author Zhang Zuoliang, Chao Mei, Du Hongnian, Liu Luosheng, etc. Chao Mei, 29, was speaking on behalf of the artists in the reclamation area. It can be seen that since the inception, Chao Mei has established its position as the master and leader of Great Northern Wilderness printmaking.”

Some researchers have summed up the classic works of Chao Mei’s engraving creation career in different stages, themes and styles as “Reclamation Series”, “Forest Sea Series” and “Long River Series”. The first two emphasize realism and convey feelings and ideas through image depiction; the latter is multi-faceted, with highly generalized and nearly abstract images of color, shape and knife technique, and fully obeys and serves the image transmission to make the works present colorful philosophy and image of life. Comparing Chao Mei’s different series, such as *Thawing*, *Spring Returning to the Earth*, *September in the North*, *On the Job*, *Black Soil Zone*, *First Oil Well Painting*, *Endless Loading and Transportation*, *Clad in White*, *Barrier in the North*, *Awakening of Spring*, *Cedar*, *Long River Trip*, *Sound of Wind*, *Song of the Countryside*, *Pine Valley*, *Long Road*, *Spring Tide in the North*,

Beauty of Autumn, Elegant Demeanor, Autumn Charm, Tianzhu, Green Wind and other works, and then comparing horizontally his works with the works of other authors in the same period, we will clearly discover the formation or transformation of Chao Mei's field of vision and topic selection direction, way of thinking and depth of excavation, language style in different periods, which has a profound impact and guidance on many painters and even school clusters.

"Among the representative painters of Great Northern Wilderness printmaking, Chao Mei has many classic works, many collection records and published works, many awards and honors, many academic positions, and the most significant role in leading and promoting Great Northern Wilderness printmaking school." (Yuan Geng's *Engraving Dahuang: the Development of Great Northern Wilderness Printmaking—Heilongjiang Printmaking*) Mr. Hua Junwu called Chao Mei the "master general" of Great Northern Wilderness engraving. According to Mr. Yan Han, "Chao Mei is the representative of Great Northern Wilderness print". Mr. Shao Dazhen commented that: "Mr. Chao Mei, the printmaker... Great Northern Wilderness an important group and school of engraving in New China, he is a pioneer and leader of engraving because of his lofty ideals, selfless dedication, down-to-earth, practical courage and enterprising spirit. Of course, there are opportunities created by the times for him, great support from his peers, and his talent and poetic artistic temperament have to be mentioned." Mr. Ma Ke discussed that: "When mentioning Chao Mei, he must talk about the Great Northern Wilderness, and when mentioning the Great Northern Wilderness, he must also talk about Chao Mei. Because Chao Mei is so closely related to the Great Northern Wilderness, it can be said that the milk of the Great Northern Wilderness fed his growth, and he also made great contributions to the Great Northern famine"; "Chao Mei... is the pioneer of construction, the organizer of print, the leader of art, and more importantly, a creator". Mr. Liu Xilin commented that: "Great Northern Wilderness painting school with him (Chao Mei) as its core rose in the north of China, together with the local schools such as Sichuan printmaking and Jiangsu woodcut watermark, which constituted the prosperous situation of the new printmaking in the contemporary era." Mr. Li Song commented that: "Among contemporary artists, Chao Mei belongs to such a group that his creative career has been closely linked with the art career of a region. His artistic achievements have become an outstanding representative of the regional culture of Great Northern Wilderness, which is based on the contemporary art history." Mr. Qi Fengge praised "Chao Mei is a banner of Great Northern Wilderness printmaking and the best representative of Great Northern Wilderness printmaking. No one can reach his height in terms of learning and cultivation, and in terms of work quality". Mr. Fan Meng analyzed: "The relationship between Chao Mei and Great Northern Wilderness painting school is just like the relationship between flesh and blood or between fish and water as the saying goes. Without Great Northern Wilderness painting school, it is very difficult to evaluate Chao Mei in isolation. If you want to evaluate Chao Mei accurately, you must closely integrate with Great Northern Wilderness painting school. In China's print industry, and even in the art industry, no painter like Chao Mei has been so closely integrated with the group of his school." Mr. Hao Boyi thought that: "Chao Mei is the outstanding painter of Peking University. His outstanding artistic talent and unique style of his works are well-known in China's painting circle. With the development of the wasteland, the printmakers of several generations, all of whom were directly and indirectly influenced by him, grew up and developed into the Great Northern Wilderness printmaking creative group with the main characteristics of color wood carvings." Mr. Hao Boyi's close reading is especially direct and true.

Wu Shixin: **Mr. Chao Mei has created many engravings on the theme of northern famine. Which one do you think is the most representative? Why?**

Chao Fangfang: Over the past decades, there have been many famous scholars at home and abroad to understand, identify and appreciate Chao Mei and his works. There are countless appreciation, but Sun Meilan's poetic comments are the most vivid: "There are black soil, mountains forests as well as deserts on the earth. The pioneering was full of hardship and joy. Chao Mei's engraving is the heart song of the pioneers to awaken the earth; it is full of the beauty and richness of the black land dedicated to people, and it is saturated with the youth and sweat of our whole generation. There is passion and ideal in the works, so there is poetry. Chao Mei, with the blade of a knife, digs the beauty of life and engraves poems on wooden boards." Such evaluation is still in the ear, which can be called a historical judgment that can stand the test of practice.

My father began to read poetry when he was young. He accepted more Chinese traditional culture and was greatly influenced by it. Chinese traditional painting works always agree with the artistic conception pursued by painting creation, which is the same as Chinese poetry, "painting in poetry, poetry in painting". Good poetry is beyond words, and good painting is beyond pictures.

Great Northern Wilderness printmaking is obviously different from other regional printmaking at home and abroad in its main characteristics. It is based on the time characteristics, regional characteristics and language

style characteristics forged by cultural thinking and artistic practice of life practice and production practice. What it reflects is the black earth flavor, Dahuang style and spirit of the times contained in the works. The close relationship between Great Northern Wilderness printmaking and labor life, the way of creation, and the formal rule of focusing on color modeling are fully reflected in his works. My father has created nearly 400 printmaking works in his life. 95% of his works are color overprint printmaking with Heilongjiang theme in northern China. He has many representative works and has won many awards and honors. I think my father's works can be praised in every period of his creation, such as *Spring Night in the Wasteland* which was determined by the researchers of printmaking history as the mountain opening work of Great Northern Wilderness printmaking, *The First Footprints* which symbolized and recorded the spirit and great achievements of Great Northern Wilderness printmaking, the most representative works of Great Northern Wilderness printmaking recognized by the art circles at home and abroad, *September in the North*, which has been awarded by Great Northern Wilderness printmaking so far, *Pine Valley*, which has won the highest level of awards, and his final work, *Everlasting*. His later printmaking works include *Long Road*, *Between Heaven and Earth*, *Cloud and Shadow*, *Setting Sun*, *Tianzhu*, etc.

Wu Shixin: What influence did Great Northern Wilderness printmaking have on New China's art creation?

Chao Fangfang: Great Northern Wilderness print group is a centripetal group. After nearly 60 years of ups and downs, it has gradually formed its own artistic characteristics, and formed the development mode of Great Northern Wilderness's engraving spread, help and belt, and cultivated a large number of printmakers, who have made outstanding achievements in various exhibitions across the country. Great Northern Wilderness engraving is now an art brand of black soil culture and northern regional culture. Great Northern Wilderness engraving has established cultural confidence for black soil civilization. As a cultural phenomenon, its social effect has gone beyond the category of painting itself. Great Northern Wilderness printmaking, with its unique creation path, language system, painter group, classic works, theoretical achievements and aesthetic value, provides a new language paradigm and aesthetic reference for Chinese contemporary printmaking, and has a profound impact.

The artistic practice of Great Northern Wilderness engraving shows that the collective consciousness fails to prohibit the inherent aesthetic purport drive and individual expression of each author in the creation cluster, and there are obvious differences in the perspectives of focus, artistic treatment and individual extension of each author in Chao Mei, Zhang Zuoliang, Zhang Zhenqi, Du Hongnian, Zhang Lu, Xu Leng, Liao Youkai and Hao Boyi under the same topic selection direction. Of course, the composition is magnificent, the modeling is refined, the sabre technique is strong, and the color is vivid, which constitutes the common style characteristics of this group. For more than 60 years since the rise of Great Northern Wilderness printmaking in 1958, nearly 1000 artists have participated in Great Northern Wilderness printmaking (or Heilongjiang regional printmaking) and nearly 3000 representative works have participated in all previous national art exhibitions, national printmaking exhibitions and large-scale exhibitions at home and abroad (the criteria included in the "representative works" are the specifications, times, media publication and evaluation indexes of works' participation), and various media journals have taken place. More than 10000 articles, special topics and related comments (Times). It is gratifying to note that, relying on the creative structure of Heilongjiang Printing Academy, Great Northern Wilderness Printing Academy, Acheng Printing Academy, Daqing Printing Academy, Jixi Printing Academy, the Great Khingan Mountains Printing Academy, Qing'an Printing Academy and Suiling Printing Academy, as well as the print departments or print majors of Harbin Normal University, Qiqihar University and Jiamusi University, a large number of young authors' creative strength with continuous improvement, outstanding works continue to emerge, further consolidating and expanding the resource layout, noumenon form, comprehensive strength and social impact of Heilongjiang printmaking based on Great Northern Wilderness printmaking.

Wu Shixin: Can you talk about Mr. Chao Mei's influence on you from the perspective of his son?

Chao Fangfang: My father insists on teaching me to be kind and practical, which is close to strictness. On the contrary, we are allowed to develop our interests and hobbies in our studies. Among the three of our brothers and sisters, only when I applied for college entrance examination, I chose to go to Print Department of art college, which is his expectation for me and my own choice. After graduating from University, I didn't have the chance to be a professional, so I changed my career to work in journalism photography, and then I returned to university as a teacher. Now my siblings and I choose to teach, to engage in literature and to do business.

"Snow ridge, horse rack, bonfire, morning glow, roaring locomotive, waking wasteland are fascinating; blue sky, green field, black soil, birch, golden wheat wave, red sorghum are dazzling." This poem is like a description of the scene of Great Northern Wilderness printmaking works. As a successor of the great cause of northern China's reclamation and Great Northern Wilderness printmaking, I think it is the spirit of our parents that our generation is inspired and imbued.

学生访谈

Students' Interview

采访人：吴士新（中国艺术研究院副研究员）

受访人：代大权（清华大学美术学院教授、著名版画家）

Interviewer: Wu Shixin (Associate Research Fellow,
Chinese National Academy of Arts)

Interviewee: Dai Daquan (Professor of Academy of Fine
Arts, Tsinghua University, famous painter)

吴士新：众所周知，新中国成立后北大荒版画成为中国版画创作的代表，而晁楣先生又是这个画派的代表人物，您能不能谈一下晁楣先生对北大荒版画的贡献？

代大权：首先，我们把晁先生和北大荒版画联系在一起，是因为他自己身处在北大荒版画家这个群体当中，但是实际上他对于版画的影响已经超出了北大荒版画。我们知道，中国现代版画经历了几个重大的历史时期。第一个时期是抗日战争时期；第二个时期是解放战争时期，它们以延安版画、重庆版画为代表；第三个时期的版画就是新中国成立后的版画。新中国成立后，版画创作方向也发生了转变。版画不再只是一种革命斗争的武器，还成为表现和平生活、讴歌时代变化的一个工具。晁先生改变了之前版画所惯有的表现人与人之间的斗争的场景。因此，从这一点上来说，晁先生开创了歌颂新国家、歌颂新社会、歌颂党的先河。晁先生的作品题材源自他发自内心的爱，对于祖国广阔土地、美好自然的热爱，并赋予它们一种个人的精神。因此，在我看来，他的历史功绩远远超出北大荒版画这个范围。

吴士新：画家的作品都有时代性，古元、彦涵、王琦、力群、李桦等人的版画都带有鲜明的革命精神，这一点在晁先生的版画作品里显得不那么强烈。而其作品中的博大、洪荒的抒情场景，令人印象深刻，为什么会出现这样的情况？

代大权：晁先生也创作过具有革命斗争精神的版画作品，但这不是他的代表作品。他的代表作品反而聚焦于人与自然的关系上。他的创作体现出“天人合一”的思想。人与自然的关系是平等的，而不是人类凌驾于自然之上。这种观念实际上在当时是很先进的。

吴士新：将人与自然和谐共生的理念用于版画创作中，晁先生的观念的确很超前。那么，他是如何将这种理念贯穿在他的版画创作中的呢？

代大权：晁先生不是一个保守的学院派版画家，他有很好的造型能力，但是他并不局限于“形”的描述上，而是注重意蕴、意境的表达。在他看来，形式永远都是一种手段，而意蕴、意境才是表现的目的。诗人王国维在谈到诗词歌赋时，强调有意境者为最高。我们的绘画有一个非常重要的精神指向，就是其塑造的这个语境空间，只有这种意境存在的时候，我们才能设身处地地进入画面，才能被它的审美精神引领。因此，晁先生努力塑造的是一种人被感化后的意境。在他的版画作品中，没有小情、小趣，有的是一种大意境。他有这样的大心胸是非常了不起的。我想这种大心胸，一是源于晁先生对中国传统文化“天人合一”的判断认识，二是来自新中国成立后对一个新时代到来的强大的信心。因此，在他的版画作品中，既有传统的支撑也有现代的表达，蕴含了很多的意蕴。

吴士新：新中国成立后，晁先生引领的北大荒版画是如何影响全国版画艺术甚至是美术发展的？

代大权：面对一个新的国家，艺术家应该站在怎样一个立场上用自己的作品表述对新时代的认识？这是当时每个画家需要回答的问题。新的时代、新的社会的开始，恰恰是重新确立人与自然关系的新的篇章的开始。好的作品一定是表现人性非常深刻的作品，它抓住了人性这一非常关键的点。人性是复杂的，它既有很强悍的斗争，也有抒情而和谐的一面。在两者之间的选择和转换中，晁先生找到了自己的美学观念和艺术立场。如果在新中国成立之前的旧社会里，还存在敌对阶级、反动派等斗争对象，那么新中国成立后，当这些斗争对象不存在时，如何从斗争的思维中快速地转向和平的思维来观察、表现这个世界，是需要胆识与慧眼的。

从历史来看，新中国成立后，当时整个中国美术界还沉浸在斗争思维之中，还沉浸在回忆过去的艰苦岁月之中。这反映出人们对新时代的到来并没有充分地意识到。从这一点上来说，晁先生版画创作的转换充满了勇气和信念，对后来的美术创作产生了重要影响。

吴士新：晁先生的版画形成了独特的风格，您如何看待晁先生在版画语言上的创新性？

代大权：在这里，我们应该将晁先生的版画语言放在中国版画史中予以观照，便可以有一个清晰的认识。20 世纪 20 年代以来，鲁迅先生提倡的新兴木刻运动与传统的复制版画之间最大的区别就是，以创造代替图式、以艺术代替技术、以突出个性代替平庸的共性。抗日战争爆发后，新木刻作为一种战斗的工具参与到敌我斗争之中，版画艺术在延安解放区碰到过一些问题。西方的三维的、黑白灰的立体造型不太被老百姓接受，而老百姓更喜欢传统的、平面的、二维的线性造型。此时召开的延安文艺座谈会就是针对这个问题，重新强调了文艺为工农兵服务的问题，创造人民大众所喜闻乐见的艺术。版画艺术的语言开始转向，从三维的、黑白灰的语言，转向二维的、平面的、线条的语言，版画语言逐渐向民间的、民族的、民俗的艺术吸收和借鉴，这种经过改造后的版画语言更接近我们东方的审美意蕴，也就更符合中国老百姓的审美习惯。

1949 年新中国成立后，版画出现了一个新的问题，就是版画语言要不要随着时代的发展而提升？过去，版画在延安面对的是山沟里的农民；而新中国成立以后，版画面对的可不仅仅是山沟里的农民，还包括城市的知识分子以及其他各个阶层的人，如何满足他们的审美诉求？那么，就需要我们不断地提升版画语言的质量，强化版画语言的意境表现力。晁先生的版画尤其是套色版画，从传统苏联版画以及中国传统木版年画中汲取有益的成分，使自己的版画色彩更加鲜明，更加亮丽。这种变化中潜藏着晁先生对中国传统色彩观念的一种独到的体验、认识。

吴士新：能否谈一下晁先生版画艺术对您个人创作的影响？

代大权：我一直把自己当作晁先生的一个入门弟子。与其说一直把他当作技法上的先师，不如说他是我艺术精神上的导师。我一直把他歌颂人性中高大伟岸的这种精神作为自己创作的一个主旨。我学的恰恰是晁先生艺术中精华、本质的东西。很多人学晁先生的构图、色彩，而忽略先生的艺术精神。而恰恰是精神所在，是无法学的。

虽然我没有成为晁先生的入门弟子，但是并不妨碍我对他艺术精神的摄取，并不妨碍我对他版画中所体现出来的人与自然关系的艺术观念的研究。

吴士新：如何评价晁先生对中国现代版画的贡献？

代大权：如果我们按照历史时期对版画家进行划分的话，新兴木刻运动时期是第一代版画家，如古元、王琦、彦涵、力群、李桦等；新中国成立后第二代版画家，如晁楣等；第三代版画家就是我们这一批了。我们这几代版画家不断把版画向鲁迅先生提倡的以创造为最终目的这个主旨上发展，努力让版画面向社会和大众，而不是把它局限在学院这样一个狭小的范围里。让它真正成为一种大众的艺术，而不应该是小众的玩物。如果版画没有社会大众支撑的话，那么它就变成了个人的、小众的艺术，它就不会有今天这样一个广大的影响。

从第一代版画家到第三代版画家，再到今天的第四代、第五代版画家，每一代版画家都是在不断地扩大版画的影响，提升版画的发展质量。到今天，中国版画已经成为世界现代版画中发展得最好的版画。首先，中国版画版种齐全，中国版画家人数最多。其次，中国的版画家始终面对社会现实问题进行思考，有一种对社会的责任和担当，而不是像其他地区的一些版画只停留在个人的一种情绪化表达。最后，中国版画已经突破了印刷的尺幅限制，出现了更大、更自由的版画表现形式，大尺幅的版画，如四五米甚至十几米的版画，极具艺术表现力。

每个艺术家都有自己的时代性。在一个新时代，一个艺术家怎样去体现自己的价值，我觉得晁先生是具有敏锐的判断力的，这也是他的版画艺术得到了那么多人尊重、喜爱的原因。他的这种艺术精神是贯穿于历史的，具有恒定性、持久性。他站在人性的高度进行艺术表现，是可以穿越历史的，这是许多其他画家所不具备的。王国维先生在评价某人时说了一个词：

堂屋特大。所谓“堂屋特大”，就是心境宽阔。他认为，人和人都是人，最了不起的一点不在于你的遣词造句，而是你的心境比别人都大。中国地大物博，中国的文化艺术需要一种大气、向上的气象，需要一种汉唐精神。因此，晁先生版画艺术中博大的精神意象远远超出同时代其他版画家。

Wu Shixin: As we all know, after the founding of New China, Great Northern Wilderness printmaking became the representative of Chinese printmaking, and Mr. Chao Mei was also the representative of this painting school. Can you talk about Mr. Chao Mei's contribution to Great Northern Wilderness printmaking?

Dai Daquan: First of all, we associate Mr. Chao with Great Northern Wilderness printmaking because he is in the group of Great Northern Wilderness printmakers, but in fact, his influence on printmaking has exceeded that of Great Northern Wilderness printmaking. We know that Chinese modern printmaking has gone through several important historical periods. The first period is the period of War of Resistance against Japanese Aggression; the second period is the period of Liberation War, which is represented by Yan'an prints and Chongqing prints; the third period is the prints after the founding of New China. After the founding of New China, the direction of print creation has also changed. Printmaking is not only a weapon of revolutionary struggle, but also a tool to express peaceful life and eulogize the changes of the times. Mr. Chao changed the scene used to show the struggle between people. Therefore, from this point of view, Mr. Chao has created a precedent of praising the new country, the new society and the party. Mr. Chao's works are based on his love from the heart, his love for the vast land and beautiful nature of the motherland, and give them a personal spirit. Therefore, in my opinion, his historical achievements go far beyond the scope of Great Northern Wilderness printmaking.

Wu Shixin: The works of the painters are of the times. The prints of Gu Yuan, Yan Han, Wang Qi, Li Qun, Li Hua and so on all have distinctive revolutionary spirit, which is not so strongly reflected in Mr. Chao Mei's prints. But the vast and desolate lyric scenes in his works are impressive. Why does this happen?

Dai Daquan: Mr. Chao has also created prints with the spirit of revolutionary struggle, but this is not his representative work. Instead, his representative works focus on the relationship between human and nature. His creative thought embodies the idea of "the unity of human and nature". The relationship between human and nature is equal, not that human is superior to nature. This concept was actually very advanced at that time.

Wu Shixin: When the idea of harmonious coexistence between human and nature is used in print creation, Mr. Chao's idea is really ahead of his time. So, how does he put this idea into his printmaking?

Dai Daquan: Mr. Chao is not a conservative academic printmaker. He has a good modeling ability, but he is not limited to the description of "shape", focusing on the expression of meaning and artistic conception. In his view, form is always a means, and meaning and artistic conception are the purpose of expression. When Wang Guowei talks about poems, songs and Fu, he emphasizes that those with artistic conception are the highest. Our painting has a very important spiritual direction, which is the contextual space he created. Only when this artistic conception exists, can we put ourselves in the picture and be led by its aesthetic spirit. Therefore, Mr. Chao tries to create a kind of artistic conception after human influence. In his printmaking works, there are no personal sentiments or interests but great artistic conception. It's amazing that he has such a big mind. I think this kind of great conception is derived from Mr. Chao's understanding of the traditional Chinese culture "unity of human and nature", and from his strong confidence in the coming of a new era after the founding of New China. Therefore, in his print works, there are both traditional support and modern expression, which contains a lot of meaning.

Wu Shixin: After the founding of the People's Republic of China, how did Great Northern Wilderness printmaking led by Mr. Chao affect the national print art and even the development of art?

Dai Daquan: In the face of a new country, what position should artists take to express their understanding of the new era with their works? This is the question that every painter needs to answer at that time. The beginning of a new era and a new society is exactly the beginning of a new chapter in re-establishing the relationship between human and nature. A good work must be a very profound work of human nature, which has grasped the very key point of human nature. Human nature is complex. It has both a strong struggle and a lyrical and harmonious side. In the choice and transformation between the two, Chao found his own aesthetic concept and artistic position. If in the old society before the founding of the People's Republic of China, there were still antagonistic classes, reactionaries and other objects of struggle, then after the founding of the People's Republic of China, when these objects of struggle did not exist, how to quickly turn from the thinking of struggle to the thinking of peace to observe and express the world needs courage and insight.

Historically, after the founding of the People's Republic of China, the whole Chinese art circle was still immersed in struggle thinking and recalling the hard years of the past. This reflects that people are not fully aware of

the new era. From this point of view, the transformation of Mr. Chao's engraving creation was full of courage and belief, which had an important impact on later art creation.

Wu Shixin: **Mr. Chao's printmaking has formed a unique style. How do you think of Mr. Chao's innovation in printmaking language?**

Dai Daquan: Here, we should take Mr. Chao's engraving language into consideration in the history of Chinese engraving, so as to have a clear understanding. Since the 1920s, the biggest difference between the new woodcut movement advocated by Mr. Lu Xun and the traditional reproduction print was to replace schema with creation, replace technology with art, and replace mediocrity with individuality. After the outbreak of the War of Resistance against Japanese Aggression, new woodcut, as a tool of fighting, took part in the struggle between the enemy and ourselves. Print art encountered some problems in the liberated area of Yan'an. Western three-dimensional, black and white gray three-dimensional modeling was not easy to be accepted by the common people, and the common people preferred the traditional two-dimensional linear modeling of the plane. The Yan'an Forum on Literature and Art held at this time was aimed at this problem, re-emphasizing the issue of literature and art serving the workers, peasants and soldiers, and creating the art that the people loved. The language of print art began to turn, from three-dimensional black and white gray language to two-dimensional, flat and line language. The print language gradually absorbed and used with reference to folk, national and folk art. This reformed print language is closer to our Oriental aesthetic connotation, and more in line with the aesthetic habits of Chinese people.

After the founding of the People's Republic of China in 1949, there appeared a new problem in printmaking: Is printmaking language to be improved with the development of the times? In the past, in Yan'an, printmaking faced the farmers in the mountain valley. After the founding of New China, printmaking faced not only the farmers in the mountain valley, but also the intellectuals in the city and other people of all walks of life. How to meet their aesthetic demands? Then, we need to constantly improve the quality of print language and strengthen the artistic expression of print language. Mr. Chao's prints, especially the overprint prints, draw useful ingredients from the traditional Soviet prints and the traditional Chinese woodcut New Year paintings, so as to make his prints more bright and bright. In this change, Mr. Chao's unique experience and understanding of Chinese traditional color concept are hidden.

Wu Shixin: **Can you talk about the influence of Mr. Chao's print art on your personal creation?**

Dai Daquan: I always regard myself as a disciple of Mr. Chao. He is not so much a pioneer in technique as a mentor in my artistic spirit. I have always regarded his spirit of praising the greatness of human nature as a theme of his own creation. What I have learned is precisely the essence and intrinsic quality of Mr. Chao's art. Many people learn Mr. Chao's composition and color, but ignore his artistic spirit. But it is precisely the spirit that cannot be learned.

Although I didn't become Mr. Chao's entry-level disciple, it didn't hinder me from absorbing his artistic spirit, or from studying the artistic concept of the relationship between human and nature reflected in his prints.

Wu Shixin: **How to evaluate Mr. Chao's contribution to modern Chinese printmaking?**

Dai Daquan: If we divide the printmakers according to the historical period, the new woodcut movement period is the first generation of printmakers, such as Gu Yuan, Wang Qi, Yan Han, Li Qun, Li Hua, etc.; the second generation of printmakers is after the founding of New China, such as Chao Mei, etc.; the third generation of printmakers is our group. Our generations of printmakers have been developing their printmaking to the theme of creation as the ultimate goal advocated by Mr. Lu Xun, striving to make the printmaking to the society and the public, rather than limiting it to such a narrow range as the college to let it really become an art of the masses, not a plaything of the masses. If engraving is not supported by the public, then it will become a personal, minority art, and it will not have such a broad impact today.

From the first generation of printmakers to the third generation of printmakers, to today's fourth and fifth generation of printmakers, each generation of printmakers is constantly expanding the influence of printmaking and improving the development quality of printmaking. Today, Chinese print has become the best print in the world. First of all, there are all kinds of Chinese printmaking, and the number of Chinese printmakers is the largest. Secondly, Chinese printmakers always think about the social reality, and have a sense of responsibility and duty for the society, rather than a kind of emotional expression just like some printmaking in other areas.

Finally, Chinese print has broken through the scale limitation of printing, and there have been larger and freer forms of print expression. Large-scale prints, such as four or five meters or even ten meters, have great artistic expression.

Every artist has his own time. In a new era, how can an artist embody his own value? I think Mr. Chao has a keen judgment, which is why his print art is respected and loved by so many people. His artistic spirit runs through the history and is constant and lasting. He stands at the height of human nature to perform art, which can go through history. And many other painters can not perform like that. Mr. Wang Guowei said a word in the evaluation of people—the big hall. The so-called “big room” means broad mind. In his opinion, people are people. The most remarkable thing is not your words, but your mood is bigger than others. China is rich in land and materials. Chinese culture and art need a kind of broad mind and upward atmosphere, as well as a spirit of the Han and Tang Dynasties. Therefore, the broad spiritual image of Mr. Chao's print art is far beyond other printmakers of the same era.

相关艺术评论

Commentary on the Artworks

晁楣的艺术追求及理论思考——《晁楣艺术·版画卷》序

齐凤阁

晁楣是新中国成长起来的版画家中杰出的代表，是北大荒版画流派的开创者、组织者之一。作为一位勤奋、高产的画家，他在半个多世纪的艺术实践中，创作了四百余幅版画作品，特别在我国油印套色风景版画的发展上做出了卓越的贡献，而且以大量的国画、书法和写生作品，体现出他全面的修养与出众的才华。同时，他创作之余勤于思考，在理论上亦有建树，至今出版的两部文集不仅是他创作实践的经验总结，也是他对艺术规律的深入探讨。本文仅就其版画创作与理论成果透析其艺术特色及思维轨迹。

粗豪、博大、浓郁——开拓期风格的形成

20世纪50年代末期至60年代前期是北大荒版画的开拓期，也是其代表画家晁楣艺术风格的形成期。与当时呈鼎足之势的以刻画人物著称的四川版画及以描绘江南水乡著称的江苏水印木刻不同，北大荒版画着力表现的是十万名转业官兵开发荒原的壮举与北国辽阔神奇的景观。在表现手法上油印重套的鲜明强烈也与四川版画的黑白对比及水晕墨化、秀丽典雅的江苏版画大相径庭。北大荒版画流派的崛起不仅在我国风景版画领域开辟出一片新的天地，而且一定程度上改变了我国当时存在的套色木刻等于黑白木刻填颜色的状况，这是对我国套色版画的重大贡献。

晁楣作为北大荒版画家中的佼佼者，其创作标示着北大荒版画的水准。其风格集中体现了这一画派的特色，与有些画家风格的形成经历了漫长的过程不同，晁楣版画的风格是与他北大荒的艺术历程同步的。当然此前也曾有将近十年的学习与探索过程，而且十年间不断有版画作品参加全国版画展与在各报刊上发表。1958年投身北大荒怀抱的壮举是他人生历程的转折点，也是其艺术旅途的里程碑。对这片神奇荒蛮土地的初步表现，使他叩开了风格之门，实现了其版画创作历史上的第一次超越。当时创作的《荒原春夜》《黑土草原》《第一道脚印》《解冻》等一批作品，以粗犷豪放之风和博大恢宏的气势，以及浑厚浓郁的色彩，赢得专家及同人的赞誉。

如果从美学形态的角度审视，晁楣的这批北大荒题材的版画，其审美品格当属阳刚之美、雄壮之美、崇高之美。李大钊在其一篇早期论文中曾写道：“美非一类，有秀丽之美，有壮伟之美，前者即所谓美，后者即所谓高也。”^①晁楣的版画即属后者所谓的崇高之美。它以一种力量和气势取胜，在展现人们征服荒原的斗争中，表现征服者那种坚强的意志和无所畏惧的强大力量。这种品格既体现在主客体的矛盾冲突中，也是由表现对象自身显现的。北大荒“天苍苍，野茫茫”，大风雪、大荒原、冰天雪地、荒无人烟、蒿草过人、野兽出没。这严酷的自然环境自身就与那种“江作青罗带，山如碧玉簪”（韩愈）的优美的山水品格不同。不以开阔的构图、博大的视角就不足以表现北大荒那雄强的气势。所以晁楣此时期的版画几乎都以大场面展现荒原博大的气势。而十万名转业官兵——征服者的英雄气概、壮志豪情则是作品的灵魂，是作品给人以雄强的崇高感的根源所在。虽然作者很少直呈征服者与自然搏斗的场面，但通过《麦海》《歇晌》《麦收序曲》《北方九月》等把北大荒变成“北大仓”的过程及情怀的表现给人以鼓舞与力量。

这批作品的成功虽然首先来自火热生活的感召与作者拓荒的亲身经历与感受，但其风格

^①《李大钊诗文选集》，人民文学出版社1981年版，第116页。

的确立则得力于作者在艺术本体上的悉心探求。美国现代心理学家鲁道夫·阿恩海姆认为,美术作品的“意义”是形式和色彩所固有的。虽然他关于作品与现实相分离的主张不能令人接受,但其形式、色彩在人的视知觉经验中起重要作用的观点是具有合理性的。我们对晁楣作品的审美观照所产生的精神震撼也是从视觉形式开始的。其豪放的刀法与浓郁强烈的色彩是晁楣风格特征的重要标志。版画中的刀法与国画中的用笔方法一样,应根据所刻画对象与抒发情感的需要,选取不同的刀型与刀法基调。晁楣此时期在创作中喜用圆润、浑厚的圆口刀,运刀根据北大荒的地貌结构,往往大刀阔斧,而较少精雕细刻。在色彩方面,晁楣以油印重套所形成的浓郁强烈的色彩效果,开拓出我国油印套色风景版画的新领域。他版画的色彩概括洗练,如表现北大荒题材的第一幅版画《荒原春夜》只有三块色版,《黑土草原》《第一道脚印》《丰收前夜》《北方的早晨》等也都色版不多,但浓郁浑厚,具有以少胜多之效。有些作品的色彩艳丽、单纯,对比鲜明,如《春回大地》《北方九月》《朝阳》等,设色大胆,不追求丰富、柔和,甚至使用原色,火红的高粱,碧绿的草原,蔚蓝的天空,白云、彩霞等对比十分强烈,但通过中间色的缓冲,又不显得生硬。他将大自然繁杂的颜色概括、提炼,转化为单纯的色彩关系,简洁统一,又响亮明快,富有节奏感。据他的画友郝伯义回忆,晁楣根据北大荒物象特征的表现需要把握与运用色彩规律,当时“创造了一套变化多端的拓印技术方法,如厚印法、重叠拓印肌理法、一版多次套印法等。这套油印技法,首先在垦区的作者中普及开来,成为追求北大荒版画艺术特色的重要手段”。“这种运用于垦区内外达30年的套色方法仍运用至今。晁楣率先创立的北大荒画风和坚实的来自生活的创作方法,为垦区版画群体的形成乃至全省的版画事业的发展做出了历史的贡献。”^①

客观地讲,“文革”前晁楣的版画创作还未臻成熟的境地,甚至有的作品尚粗略欠精,而且在面貌上也未与其画友拉开距离,但艺术特色已初步形成,手法写实又常辅以抒情的笔调,以景为主,却着意于人物情节,粗放的刀法,浓郁的色彩,宏阔的构图,体现出一种大手笔、大气魄。

诗趣、寓意、哲理——成熟期意境的求索

20世纪70年代后期至80年代是晁楣版画创作的盛期,也是其艺术日臻完美的成熟期。除在“文革”后期深入油田,创作一批石油工人题材的人物版画外,他仍专注于风景版画,但此时期主体意识增强,与开拓期的版画相比,更重情感熔铸与精神品格,在意境的开掘、求索中将其版画提高到一个新的层面。意境作为情景交融的产物,以意蕴、情趣取胜,须化景物为情思,亦须化情思为景物,不是机械地再现客观物象,而是如刘禹锡所说的“境生于象外”,亦即画中有诗情、诗中有画境之谓。

意境的创造对画家提出了更高的要求,是对画家的想象力与诗文素养的检验。晁楣早年饱读诗文,其父是中学文史教员,受家庭文化氛围的熏陶,使他打下了较扎实的文学功底,所以在版画创作中往往以诗人的情怀,赋予作品以诗的情境。《不速之客》以表现森林调查队员的特定生活为主旨,但画中没有出现一个调查队员,密林深处,月挂树梢,调查队员的帐篷里透出黄色的灯光,两只小鹿深夜来访,在帐篷外好奇地观望。这不速之客是指小鹿,还是指扰动了森林安静的调查队员,任读者去联想。而《森林,您早》《雁窝岛》则把人带进了抒情诗的境界。前者林间上下呼应的几只小松鼠妙趣横生,为森林的早晨平添生气与情趣,与远处繁忙的、马达轰鸣的运木机车队相比照;后者那无数雁群构成的优美的旋律,与芦苇彩云形成的抑扬节奏,是对这片作者曾洒下过汗水的土地的赞美。晁楣曾以“境真源于神似,意远根于情深”阐述他的意境观,这也是他创作经验的总结。

^① 郝伯义:《刻留在黑土地上的脚印——回顾晁楣在北大荒垦区的创作》,载于美成编《晁楣论》,黑龙江美术出版社1995年版。

寓意于境不仅能加深作品的内涵，而且能为读者留有想象即再创造的空间。晁楣的有些作品构思巧妙，寓意深远，并常赋予景物以象征的意义。如《雪松》有“言有尽而意无穷”之妙，画中空无一人，但松下两匹备鞍的骏马，却给人留下遐想的余地。作者把几棵雪松刻画得顶天立地，在幽静肃穆的环境的衬托下，更显出其伟岸、高洁的品格。类似的还有《风声》中以岿然屹立、宁折不屈的松树表现边防前线风云变幻的主题，以及以巡逻骑兵队与成片的松树林蕴含双重含义的《北陲屏障》，还有气势恢宏、言简意深的《松谷》等，都表现出画家“意境贵深远、恶浅俗”的追求。

如果说以上作品着力于寓意、诗情的表现，那么《路漫漫》《长河行》则蕴含着一定的哲理意味。在《意境的求索》一文中，晁楣曾这样阐述其想法：“我在取名《长河行》的这幅作品里，企图超脱现实生活中具象习惯概念的制约，而赋予容量较大的哲理内涵。人们面对画面上有限的物象：落日辉映的黑色大地和滔滔汨汨的河水，岸上小憩饮水的征人和战马……会想些什么？能不能联想到人生的甘苦，征程的艰辛，意志的坚韧，或领悟到地宇的博大，历史的长流不息……”^①当然审美接受者的联想与再创造，也因不同人的生活经历、艺术修养、文化素质而有所不同，这正所谓“一千个读者就有一千个哈姆雷特”。但美感享受的获取根本在于审美对象，这一点是毋庸置疑的。晁楣的这类作品不仅能够令人喜，赏心悦目，亦能令人思，给人以思想的启迪，这是难能可贵的。

作品意境的深远，在画题上需精心推敲、锤炼以收到画龙点睛之妙。晁楣许多作品的题目本身便具诗味与哲理。除以上作品外，还有如《乡水吟》《雪恋》《极地》《留君不住》《天地间》《风雨行》《北国春潮》等，都不同凡响。当然更重要的，首先需对表现对象深入地观察、体验、理解。晁楣在“师造化”上下的功夫，令人钦佩。他刚到北大荒时主动要求当农工而不愿留在机关，后来成为专业画家，几乎每年都去农场、林区深入生活，所画的大量的写生为其创作积累了丰富的素材，成为他提炼、加工、造境的基础。然而把素材变成怎样的作品，则关键在于作者的主观条件。其中情感是很重要的因素。晁楣曾说：“画中之境必须能引人入胜，画中之意必须能动人以情。”^②晁楣对北大荒可谓一往情深，他满怀激情地投身于荒原的开发，满怀深情地依恋着这片土地，其间几次有升学与调转的机会，但都被他婉言谢绝了。他将这种情感熔铸于作品之中，加之他善于调动各种艺术手段开拓与深化意境，从而使他的一些作品诗意清新，寓意深远，富含哲理，耐人寻味。

构成、简括、意象——发展期画风新变

20世纪80年代中期，中国版画开始转型裂变，由传统的单一的具象写实形态，趋向现代的多元格局。其外在原因是西方现代主义艺术的冲击，而内在动力则源于画家创新求变的艺术需求。在海禁大开、西方现代艺术大量涌入之时，由于观念与知识结构的差异，年轻画家异常兴奋与活跃，老年画家则相对恒定与守常，而当时属于中年的画家则有些困惑与迷惘，坚持固有的艺术主张便有陈旧保守之嫌，而标新立异则要以西方现代主义艺术为参照系，这不仅使其难以接受，而且在观念与知识结构方面，也无法与年青一代相比。所以一些画家创作停顿，陷入两难的境地。但晁楣却显得冷静清醒，且在创作上对以往艺术取向既有继承坚持，又有画风新变。综观晁楣80年代中期以来的创作，呈现出两种形态：一种是他以往的抒情写实画风的顺承式发展，如《秋实》《雪恋》《惊蛰》《北国春潮》等作品；另一种是构成意识增强，颇具极少主义余韵，而其精神品格仍是东方的，其物象资源仍与北大荒相联系，只是在视觉形态上一改北大荒版画的传统样式，而体现出画家紧随时代的现代追求。

构成、简括、意象是此类作品的突出特征。画家摆脱客观物象的束缚，进入一种主观的

^① 晁楣：《意境的求索》，《美苑》1982年第1期。

^② 晁楣：《意境的求索》，《美苑》1982年第1期。

以意造象的自由世界。而且这种意象简而又简，在极简约的构成关系中表达画家新的审美趣味。以《云与影》为例，画面中只有一片云、影、三头牛，只有黑黄两色，黑色的天空，黄色的草原，这是被主观异化的自然景观，但在黑与黄的色块穿插、对比中，形成一种强烈、单纯、节奏鲜明的视幻效果，黄色让人感受到阳光的强烈，黑色让人感受到天地的深远，云影内外的三头牛，使画面静中有动，为被纯化的草原增添生气与动感。而《鹰之歌》也只有黄黑橙几个简单色块，但通过穿插、叠置而构成奇与险的失衡感。这些色块面线等形式要素，在这里只有表意的功能，只是情感表现的媒介，而几乎没有状物的作用，与客观物象相去甚远。还有《天地间》则以直线、曲线、弧线为构成关系，表现天与地、母与子的永恒主题。《残阳》更是精纯到极致，整幅黑色，一条红霞横穿画面。画家把夕阳西下时的天空、云霞、草地无限丰富的色彩用黑色取代，夜幕降临，肃穆、凄婉。但一线红霞与匆匆归去的飞鸟不仅点活了画面，更使作品意境幽深。“夕阳无限好，只是近黄昏。”这是对时光的慨叹，是对生命的珍惜。

晁楣的这批作品既是对以往创作的超越，也是在精神层面上的深化。从20世纪五六十年代受苏俄现实主义创作方法的影响，具象再现，真实地反映征服荒原的火热生活，到七八十年代，主体意识的增强，更重提炼概括和意境的表现，再到此时期这类作品的单纯、简化，走过了一条删繁就简的道路。其实他和郑板桥的“冗繁削尽留清瘦”还有区别，他不是客观上的减法，而是主观上的异化，除了画面中点景的家畜飞禽还保持客观样态外，其他天地万物均主观化为简括的色块，单纯而强烈，有的与物象已无形、色的联系，这是否进入了“画到生时是熟时”的境地？

在精神层面，由早期的表现开发荒原的主题与把北大荒变成“北大仓”的壮志豪情，到新时期新气象给画家带来的欢欣、愉悦的心态，再到后来的哲理寓意的表达。这是一个作品语境逐渐深化的过程，它表现出画家历经征服荒原、“文革”磨难，改革开放后，对人生、社会、历史的深刻体悟。晁楣先生在谈到这段创作时说：“我在试图寻求一种最简练、最概括、最强烈、最具个性的现代版画语言，来表达自己的生活、对社会、对人生的理解、认识、情感和态度。”“人们都说，我的创作风格在变，变化符合事物发展规律。我想，这变化首先来自我的艺术思想和创作观念。但是，万变不离其宗，我仍坚持，在探求进一步驾驭艺术规律的同时，我将持续扩展生活积累并深化对生活的实质性的理解。生活之于创作，依然是我的艺术生命的上帝。”^①这正是其创作走向现代而又与青年画家迥异之处。

探究、思考、评析——实践中的理论升华

晁楣是一位思考型画家，这不单指他在创作中构思立意时的缜密思索与对形式语言的反复推敲，主要是指他在学理层面对艺术规律、美术现状、北大荒版画群体及画家的理性分析与思考。

1. 结合创作实践对艺术规律的探究

作为画家，对艺术规律的探讨主要源于自己的创作实践。晁楣在漫长的版画创作生涯中，“由学法到用法，由无法到有法，由立法到破法，由守法到变法”^②，经历了艰辛的实践与探索，而对法则、规律进行总结梳理是在20世纪80年代。他当时发表的《意境的求索》《套色木刻色彩漫谈》《刀法性能浅识》《构图实践琐记》《风景版画创作浅见》等文，寻规索矩，对套色版画创作从构思立意布局到具体技法进行了较为系统的全方位的总结。在这一点上的贡献，其当代及后辈画家都无人可比。这其中的重要原因除了他有丰富的创作经验，并居于套色风景版

^① 晁楣：《我的艺术实践》，《江苏画刊》1990年第12期。

^② 晁楣：《构图实践琐记》，《美苑》1994年第4期。

画的至高点上以外,就是他的文化素养和理论造诣。虽然他不是像书斋中的学者那样进行抽象的思辨,但是在规律的揭示中他善于运用对立统一法则,充满了辩证法。这既体现于对构图中的“整体与局部”“满与空”“藏与露”“简与繁”“明与暗”“静与动”“险与稳”等各矛盾范畴的阐释,也体现于对套色木刻色彩表现规律及刀法性能的概括。他往往在强调事物一面的同时,又看到事物的另一面,如“套色木刻的色彩不受物体固有色的限制,但有时却以画面上占据主体的物体固有色统贯全局……套色木刻的色彩也不受条件色的制约,但有时却着意加强条件色的色彩感觉,使某一条件色笼罩画面上所有物象,形成一个统一的色调”^①,并通过分析自己的作品实例,使读者加深理解。还有如“构图之奇即创新”“境真源于神似,意远根于情深”等真知灼见,对人们的创作及艺术思考都有启迪作用。

2. 对版画现状及问题的审视、思考

晁楣对全国版画的关注、审视、思考,一个是源于他一直担任中国版画家协会副主席的责任感,另一个是由于多年主持和参与全国版画大展的评选工作,使他能在与全国版画的近距离接触中,辨析发展倾向,发现存在的问题,并及时撰文,给予推动与引导。从他八九十年代发表的一些文章及一些研讨会上的发言可看出,他思想稳健但不保守,力主创新但不激进,其观点、见解从创作实际出发,特别是敢于提出问题,并常常附以解决问题的方案,体现出一位艺术的思想者的睿智与胆识。

20世纪80年代中期是中国美术界最活跃的时期,观念更新、思想碰撞,创作也呈现出一种超越传统、走向多元的局面。晁楣结合“第九届全国版画展”的评选,撰写了《版画创作需要多样化》《多样化,当代版画发展的重要特征》等文章,对版画的新趋向、新格局进行评析,旗帜鲜明地表述自己的观点。指出:“长期以来,我们习惯于在人为的一个模式中作茧自缚”,“我们的版画创作已经冲破了一个狭窄的、单一的封闭的模式,走向题材、形式、风格的多样化。这确实是一个了不起的好现象”。^②当一些人对创作中出现的一些狂怪、形象扭曲、挑战传统的审美模式的现象极力反对、否定时,他指出:“要多样化,我们就要学会宽容”,“对待这样的画也不能下命令不让人家画,强迫一个人改变自己的审美观点是不可能的。它有着自己也许是圈子很少的欣赏层次,它体现了一批青年人的心境和追求……我们应该相信青年一代人的思辨能力和开拓能力”。^③这体现出前辈名家的一种胸怀、一种气度。而在“第七届全国美展”的版画评选结束后,他又以《评选会外的议论》为题,撰文在《美术》杂志上发表自己的见解,高兴地指出:“几年过去,对外来文化样式盲目崇拜的热潮逐步冷却下来,进入了一个较高层次的溶化和反思阶段。”^④但是他又以较强的问题意识,对版画存在的不足深入剖析,包括此后的不同时期,都有针对性地提出问题,进行分析、索解。如在对社会变革的大潮里版画创作队伍重组的分析,对非专业版画家与专业版画家的定位、使命的分析,包括对中青年版画家的总体素质的提高是提高创作质量的关键的提醒,都是切合实际、非常有价值的意见。当疏离生活的倾向日甚一日之际,他强调,关在屋里、胡编乱造,绝不会出真正的艺术精品;当市场冲击,版画销路受阻时,他强调改善版画创作的发展和生存环境,但提醒“又要防止出现创作方向让商品画牵着鼻子走的现象”;当版画理论滞后制约版画发展时,他指出,“我们有关新兴版画运动的理论文章,40年来老生常谈,少有发展,少有变革,少有新的发现和新的开拓”^⑤。呼吁加强版画理论建设。晁楣一直主张在生活和创作上要立足垦区,而在学术和艺术问题上要放眼全国和世界。他对全国版画现状与问题的审视与思考,对

① 晁楣:《套色木刻色彩漫谈》,《版画艺术》1981年第3期。

② 晁楣:《版画创作需要多样化——在第二次全国版代会上的发言》,《黑龙江美术通讯》1986年第2期。

③ 晁楣:《版画创作需要多样化——在第二次全国版代会上的发言》,《黑龙江美术通讯》1986年第2期。

④ 晁楣:《评选会外的议论》,《美术》1989年第9期。

⑤ 晁楣:《评选会外的议论》,《美术》1989年第9期。

他自己的创作提升、全国版画的健康发展都起到了积极的作用。

3. 对北大荒版画的总结评析

在晁楣的理论成果中,对北大荒版画群体及画家的创作进行总结、回顾、评述的文章占有一定比例。作为这一画派的领军人物和黑龙江美术的领导者,他以极大的热情关注、引导北大荒版画乃至整个黑龙江美术的成长与发展。在《北大荒版画初期的创作活动》《北大荒版画纵横谈》《开创性的群体创作实践——纪念北大荒版画30年》《关于版画群体艺术的思考》等文中,他对北大荒版画的分期与发展阶段、对北大荒版画的艺术追求与特色、三代作者的结构与局限,以及北大荒版画的定位、贡献及问题等进行详尽的分析,可谓如数家珍,鞭辟入里。而且他不是带有感情色彩的敝帚自珍,其冷静的、辩证的客观分析,使人诚服。譬如“北大荒版画地方性较显著,而民族气派似有不足”,“北大荒版画作品有它共同的风貌,但作者个人的风格却不够鲜明,作品时有雷同之感”。而且在20世纪80年代初期他就不无担忧地指出,青年作者的“文化水平和艺术素养较差,如果得不到及时解决,创作水平持续提高将遇到很大阻力”。时至今日,这些仍是黑龙江版画突破瓶颈、实现自我超越所面临的实际课题。

晁楣对版画家及作品的评析,涵盖了北大荒版画的三代作者。虽然这些评论文章均是应画家与刊物之邀随时撰写的,却体现出作者力避浮夸,力求准确的版画行家的客观态度与学术水准。从作品的意蕴内涵到形式语言,细至色彩、刀法,“可谓丝丝入扣,精细确当,从中足以见出晁楣对所论述对象的熟悉程度”^①。

从整体上看,晁楣的理论是以感受为基础的理性思考,既不做脱离实际的主观臆断,也不是言之无物的空洞说教。其丰富的艺术实践经验、广博的学识修养、朴实的辩证思想以及较高的文化视点使他的理论文章通俗晓畅,知识性、专业性、学术性、可读性融为一体,使读者在知识获取与思想启示中产生一种满足感、一种精神快感。

以上就晁楣的艺术追求及风格演化,理论思考及与创作的互动,追述其半个多世纪的艺术历程及所展现的瑰丽多姿的艺术世界。就主体条件而言,晁楣并不比别人优越,没有接受过学院严格的专业训练与良好的教育而先天不足,但他以艺术家的真诚与军人的刚毅,凭借他后来在人生旅程中的聪明选择、勤奋努力和善于思考,在创作成果与理论成果的双重积累中,塑造了他在中国当代美术史上大家的形象。

^① 邓福星:《〈画内画外〉序》,载晁楣《画内画外》,黑龙江美术出版社1998年版。

镌刻在黑土地上的情愫美——写在晁楣从艺六十年的日子里

章江

晁楣艺术馆落成在哈尔滨市阿城金上京历史博物馆。这是晁楣先生回报给黑龙江人民的一份厚礼，是值得黑龙江人民珍爱的。晁楣艺术馆的落成和对外开放，是对晁楣从事版画事业60年成就、成果的肯定，也是留给后人敬仰和研究的黑龙江文化乃至世界文化的一笔宝贵财富。

晁楣作为我国当代版画的大家，是北大荒版画学派的开创者和代表人物，在我国美术界享有很高的地位。几十年来，他勤奋不辍，硕果累累，在国内外产生了深刻影响。这颗镶嵌在天鹅版图上的璀璨明珠，必将光耀于中华画苑，辉煌于世界文化之林。北大荒版画是黑土文化的重要组成部分，是一张亮丽的艺术品牌，是黑龙江人民的骄傲和自豪。我们研究晁楣版画的艺术风格和创作思想，对了解整个北大荒版画的发展轨迹，都具有重要意义。

本文将从研究晁楣版画创作的美学价值的角度，对其版画作品的艺术美、情感美、艺术语言之美及其作品的趣味性等方面做深入的探讨。

一、晁楣版画创作的艺术美

版画同其他艺术门类一样，具有认识功能、教育功能和审美功能。毋庸置疑，在这三大功能中，审美功能是版画艺术的最重要、最根本的功能，是美的核心，是决定性的因素。可以说，版画的认知功能和教育功能，只有通过审美功能，才会得以实现。正是基于这一点，我们可以肯定地说，美，是版画的命脉。版画必须用“美”来感染人、陶冶人、震撼人和征服人。美，应该是版画家在版画中设定的自觉目的。晁楣先生完美地实现了这一伟大目标。

版画艺术的审美无外乎内容美、形式美和思想美三个方面。其中内容美的首要因素是情感美，其次包括形象美、意象美、和谐美、别趣美、朦胧美等；从风格美的角度讲，有雄厚的、婉约的、豪放的美等；如果从诗意美的角度讲，有含蓄的美、韵律的美、细节的美等。

晁楣版画作品的成功，首先取决于画家主体的美学观念引导和对美的认知。艺术美予人情趣，扣人心弦，启人遐想，发人深省，有着不可抗拒的魅力，也只有在这种意义上所说的美的作品，才可堪称“画中诗或诗中画”。晁楣的版画艺术，是画家遵循美的规律所进行的创造性劳动的产物，是画家美学思想和美学观念的闪光，是画家审美情趣和审美思想的体现。以晁楣为代表的北大荒版画，也是中国艺苑中的奇葩，是牵动广大读者魂魄的艺术精品，是诗的版画。

二、晁楣版画作品中的情感美

情感美是晁楣版画艺术美的本质特征。情感美是一切文学艺术种类的共同质素。晁楣的每一幅版画作品都凝结着他对生活至诚的情感，具有审美价值，给人以美的享受。这种情感美，在于画家构思的出发点和审美角度，在于画家灵魂深处对自然景象的切实感悟，也即艺术感受。晁楣先生运用其敏锐的艺术感受能力去体验和观察生活，从而在作品中表现他的情感。他自始至终把艺术观察作为他艺术表现的前提。正因为晁楣版画植根于黑龙江，与黑土地有着亲缘血肉的关系，所以才使他的艺术生涯在这片沃土上一直保持着蓬勃向上的青春活力。

晁楣还具备“诗人的眼睛”，具有发幽烛微的洞察力，看人看事入木三分。所以观赏者才能通过诗人的眼凝望大千世界，去感受画家创造的美。这种艺术感受正是晁楣版画所独具的情感魅力所在。他在宇宙和心灵的二度空间中，穷追不舍地寻找生活现象的内涵，寻找“质”

的美感。晁楣版画和北大荒流派的确立，恰恰是独特艺术感受在黑土文化上的积淀，进而使表现他们的思想感情和美学思想成为可能，使他们的主体意识、独立意识、创造意识和竞争意识的实现成为可能。

晁楣曾在他的创作随记《生活、情感、想象及其他》中谈道：“在一幅作品的构思过程中，触发创作冲动的也许是眼见的生活中的某一具体事物，但是在整个创作过程中，都要动用自己全部的生活经验、生活认识和生活感受。”灵感的到来有两个先决条件：一是主观方面长期积累的丰富素材、切身感受和求索的不尽思考；二是客观外界新信息对画家因冥思苦想而有了准备的头脑的刺激。不难看出，美的艺术作品，来自自然美和社会美。也就是说，画家只有具备了感知能力、观察能力和审美判断能力，才能在自然和社会中发现与主观情感相契合的美的创造素材。自然是物质的，社会是功力的。而版画所采摘的是感情的花朵——它化物质为心灵，超功利而审美。万物给版画以形式和色彩，画给万物以灵魂和生命。当画家的审美潜能与万物的审美潜能相互作用，便是对画家作品的发现与确认，也便是对美的画作的发现与确认。晁楣版画实践了艺术美的全过程。

抒情美是晁楣版画现实主义与浪漫主义相结合的亮点，是其作品情感美的另一个体现。

晁楣是一位出色的风景版画家，也是一位抒情的版画诗人。《第一道脚印》是一幅激动人心的木刻，它既叙事又抒情。作品描绘了转业军人进军“北大荒”初探荒原时的生动情景，在有限的画面中，浓缩地表现了生活的广阔境界，给人以丰富的联想空间。作者的主旨是在表现人改造自然的力量，歌颂拓荒者下定决心、不怕困难、排除万难、争取胜利的精神，以及征服大自然的雄心壮志。作品的审美价值就在于作者构思的新颖、取材的巧妙、思想的深刻，抓住了生活中的重要环节和本质的东西。它的亮点是创业者在深厚的雪原中踏出的脚印，那是战天斗地在寒风中前进的英雄形象，显示了壮士出征的必胜信念和对即将来临的“暴风雪”的又一场剧烈的战斗。作者安排两个战士正在点火抽烟的情景，是作者构思巧妙的又一个亮点。它的意境可谓深远。作者除了通过色彩的灰调子和划火时照在人物面部的火光来表达夜景的效果之外，还有深层的寓意，即“星星之火可以燎原”的荒凉的长夜即将过去，黎明的曙光快要出现了，战友们奋斗前进吧！对行军者来说，那是胜利的号角。辽阔的荒原形成了前进的困难，它向人们预示，这批经过战争考验的官兵们是不怕艰苦、不怕牺牲、敢于胜利的军人。那是解放军胜利的足印。

从晁楣的作品集中可以明显地看到，20世纪70年代后期他的作品多偏重抒情的风格，用诗人更多想象的成分去充实对客观事物的直接观察，尽管画面上大的活动减少了，但展现在人们眼前的更多的却是诗意盎然的宁静、幽雅、深邃的大千世界。那自然的风光显现着潺潺的溪水、呦呦的鹿鸣、乖巧的小动物、翱翔的鹰鹤……这些自然景观惟妙惟肖地穿插于作品中间，更加突出了这类作品空间的辽阔和大自然的神秘感。晁楣是一位善于从大自然中去发掘动人的生命情趣以及原生态的朴素和自然美的艺术家，如《鹿泉》《森林，您早》《不速之客》《鹤乡》《雪霁》等作品。尤其《松谷》这幅曾获“第六届全国美术作品展览”金奖的作品，是对他艺术风格成熟老辣的肯定。那挺拔高耸的群松啸傲，是对祖国蓬勃向上的歌颂，是对英雄人物高度的赞美，是诗化了的松树风格。德艺双馨，画如其人，这是对晁楣人品的高风亮节和北大荒版画的领袖人物的赞美。《松谷》作于中国改革开放的第六个年头——1984年，正值林区的春天，松涛在歌唱，林木在苏醒，这是新的历史时期他创作上、思想上的解放带来的艺术表现更加独特和富有个性化的版画作品。这是晁楣版画艺术一个新的富有力度和深度的飞跃。在这首气势磅礴的林海赞美诗中，他以其独特的构思、新颖的构图、宏伟的气势、凝练的色彩、豪放的刀法，为人们展现了一个生长在黑土地上的北方森林世界。

三、晁楣版画艺术的语言之美

1. 形象美，是晁楣版画真善美一体化的价值体现

版画的形象美是画家按照美的规律，伴随着美感活动的创造性劳动的产物，是画情的载

体,是画家引领读者进入画境的第一个美的阶梯,是观赏者全神贯注的审美对象。在画家的想象活动中,即在画家的形象思维过程中,无论是画家精神领域的情思意绪,还是理性世界的抽象概念,或是潜意识深处的心理表象,都可以通过画家的主观想象以及客观世界中自然物象等来表现,使其所塑造的形体有质感,看得见,触摸得着。

对于一棵树,科学家关注的是它的科学价值,木匠关注的是它的实用价值,而画家倾心的却是它的审美价值。画家总是以对树的感知为发端,神与“树”游,使记忆表象质变为创造的想象表象,进而托“树”载情,倾情于树,从而创造出具有审美价值的树的形象,如《雪松》《松谷》《森林,您早》等作品。

真善美是形象美的基础。画家以真情寓美。没有真而善的画情,便没有美的源泉、美的价值,更没有艺术的美。晁楣版画是真善美的统一体,它应该具有“真”即真理的认识价值,也应该具有“善”即道德的教育价值,更应该具有“美”即艺术的审美价值。画的本质就是要给予三维体的概念以生动的、感情的、美丽的形象。画家以美寓真情,真情即来自实感。如果没有画家对客观事物悉心的观察、独特的感受,没有画家对虚构情境切实的“内部体验”,就不会产生真情,从而也不会产生“有感而发,缘情而作”的画作,也不会产生美。对画家说来,没有比虚情假意更为致命的弱点了。

形象美使晁楣版画完美地表现了内容的丰富性,达到了内容与形式的和谐统一。它的艺术形象在内容上具有真实性、典型性、思想性和感染性;在形式上则突出了作品的个别性、生动性、丰富性和完整性。他在艺术实践中,千方百计地调动自我创造的能动性,充分发挥一切艺术的手段来实现“创造形象美”的目的。他所塑造的形象,多以挑战的姿态出现在作品中。《第一道脚印》《森林,您早》《路漫漫》《云与影》等,为这些形象的构成与观念的姻缘提供了血肉之躯。他的作品常常表现为如何将普通的和抽象的事物化为生动的、显现的形象,怎样将哲理的思考和深邃的思想蕴藏在他所观察过、感受过、思考过和艺术加工过的作品形象之中。这些鲜明的、生动的、形象的主要特征,都是源于生活又高于生活的。

晁楣先生是一位善于运用民族艺术语言和木刻艺术语言的时代歌手。他的版画是以风景为主题而著称于世的。他是“用刀笔开掘生活的美,用木板铭刻诗”的版画诗人。这的确是一部拓荒者惊天地、泣鬼神的“催醒大地的心曲”。以“铁笔写景,木纸传情”,这是对晁楣版画概括性的艺术诠释。

2. 色彩美,是晁楣版画生命的艺术彩照

色彩是绘画语言的重要组成部分。版画在20世纪三四十年代已成为以黑白为宗的亮剑的诗,到了60年代至80年代以晁楣为代表的北大荒版画是以色彩为主调。晁楣版画是从黑土地大地升空的彩虹。《北方九月》是红调子润出的秋收景象,是一首歌颂收获、歌颂劳动、歌颂美好生活、歌颂黑土地火红的乐章。在整个画面中体现了整体与局部、动与静、繁与简、隐与现、明与暗的匠心设计与巧妙安排。那是红色的高粱与劳动的场景形成了既和谐又统一的艺术整体,把劳动收获的氛围和工农们的喜悦情怀镂刻得淋漓尽致;那是紫调子紫得深厚的《黑土草原》;那是黑与蓝对比产生的《夏日》景观;那是灰、白、黑散点布局的《雁窝岛》;那是红、绿、黑、白集合而成的《春回大地》,两行飞翔的白天鹅划破鸟瞰的荒地和新翻的黑土,组合出几道斜线与安置在斜线上的红色拖拉机相呼应,画面敷了大片的绿色,给人一种春天的视觉效果,通过色彩的对比进一步强化了色彩的张力。他把色彩美与意境美巧妙地结合在一起,达到了更佳的效果,如《麦收序曲》中的棕色与黄色,《桦林秋深》的灰绿色与黄色,《松谷》的灰蓝偏绿成分的色彩,又在同类色的和谐排列中增强了色彩的魅力。

《路漫漫》那一人一马,在坎坷的山路上进行,远处抽象的背景似乎是艳艳夕照中的山峰,也许是汹涌澎湃的巨涛或是大片染满火红晚霞的云彩,人的形象显现出一种毅然前进的姿态,红色主调的山、涛或云的点线面组合呈现的磅礴气势,唤起人们勇往直前的强烈意念。那幅在形式上纯净概括、在内涵上丰富深远的佳作《长河行》更是别具灵趣。两片暖黑色的河岸,夹着雄阔的一条滔滔大河,河中倒映着日或月那明亮炫目的白光,一位旅行者在岸边掬水而饮。这幅诗化了的画面,会给人们带来怎样的哲理的启迪啊!

“留白”是晁楣套版木刻形式美感的又一种体现，也是色彩美感的一门学问。这是晁楣版画作品构图的主要组成部分。他在创作实践中体会到“画面上大片的留白是无限的空间开阔的原野，浩瀚的江湖，深邃的曙光，心灵的天窗，教人豁然开朗，振奋精神”（晁楣《套色木刻色彩漫谈》）。我非常欣赏晁楣先生在套色木刻作品中那些小块含蓄的留白。这些留白恰到好处地为他的写景抒情起到了“画眼”的作用。如《北方九月》火红主调中闪现着的白头巾，那种强烈色彩的对比，为北方秋收的热闹场景做了提醒；《长河行》中水面反光昭示着“路漫漫其修远兮，吾将上下而求索”的遐想；《鹿泉》中垂挂的汨汨山泉，以及《鹤乡》中丹顶鹤的白羽，都以小块的留白，赋予它宁静深远的诗意，使欣赏者视觉感受的审美余韵，缠绵于心灵深处。

3. 意境美，是晁楣版画艺术的灵魂

一件优秀的艺术作品为什么能够发人思索、启人联想、动人情怀？关键在于意境。那种缺乏意境的艺术作品只能悦目，不能动情，其生命力也是虚弱和短暂的。然而，晁楣版画的创作十分注重对作品意境的开拓，以引发欣赏者去领会“象外之致”和“韵外之味”。

怎么样处理好作品意境的拓展和主题思想的深化，这是关系艺术生命的至关重要的问题。晁楣恰恰高屋建瓴地抓取生活中易于引起人们思考和联想的事物，摄取那些能够引起人们审美心理效应的情节和场面，通过刀笔的艺术加工和渲染，为广大观众呈现出令人浮想联翩的大千世界。

那幅时代感较强的作品《新居》，在几乎占满了整个画面大部分空间的红瓦房顶上，站着三只姿态静美的象征着和平的鸽子，房顶的红色给人一种温暖和谐、柔美而充满生机之感。作者巧妙地把色彩美与意境美融合在一起，表达了党的十一届三中全会后，国家繁荣安定、人民安居乐业的那个时代现实生活变迁的缩影，同时，也是作者对伟大祖国告别了那个动荡年代进入新时期后喜悦心情的写照。灰色的旧居成了历史，而那暖红色的新居却孕育着生活的开始。我们不难发现，这个小房一角的安谧宁静之中，蕴藏着中国改革开放时代的宏伟内涵。整个作品流露着舒畅自由的幸福感。

通过赏析晁楣的作品，我们可以得出这样的结论：意境美是“创造出来”的，是画家通过想象活动而使客观物象变形的结果。画家所创造出的意境，既不源于客观世界，也不源于主观世界，而是审美主体与审美客体契合之后所产生的一个崭新的认识领域。这种独创性的意境是丰富的、可感的、派生的、跳跃的。它是画家通过“神与物游”而架起的生活诗化过程中所必经的桥梁。现实生活只有经过这“意象的桥梁”，才能转化为艺术作品的生动形象。意境是通过作品内容和形式的统一而综合表达出来的。也就是说，作家在造意时，作品所表现出来的意境，是同作者的思想感情、艺术修养、审美情趣等诸多因素密不可分的。而画家在表意时，这些内容又是同形式因素紧密连在一起的。出于表达不同的主题，为了开拓不同的意境，画家有意在画面结构形式上做了不同的处理。如《雁窝岛》，作者通过黑、白、灰色块散点式的布局，首先给读者以视觉上具有动感的结构形式，加之天空那雁阵和云块相互交错的弧线以及地面同芦苇犁痕、地平线纵横穿插的直线，将读者的注意力有意识地做了多向引导。作者为了表达农垦大军征服北大荒的壮观情景，进而将那人迹罕见的荒凉感和风起云涌的氛围表现得充分而完美，从而进一步加深了读者对开发北大荒的英雄们不惧艰苦、战天斗地的革命英雄主义精神和伟大形象的崇拜。而《春醒》却从另一个角度表现垦荒者在被征服了的土地上耕耘、播种的场景。作者为了表现黑土地经过严冬长眠之后刚刚苏醒的蕴蓄力和黎明时刻肃穆、宁静的气氛，加大“醒”字亮点的力度，充分显示出大地初醒，“一年之计在于春，一日之计在于晨”，那令脉搏跳动的表情。

除此之外，意境的创作还必须在内情与外物的融合上下功夫。在这方面，晁楣的作品更是炉火纯青、刀笔老辣。《留君不住》描绘的是一角桌面上的一个瓶子里插着一束光秃秃的枫叶，十几片枫叶全部飘落到桌面上。从画面上看，作品的内容虽然简单，但是，立意的独具匠心，却凝聚着作者缜密的思考，构成了一部蕴含着深刻哲理的形象化诗篇。面对画面，人们会情不自禁地意识到，一片片殷红的落叶几天前还卓然枝头情态融融、生机盎然地展示着楚楚动人

的风采，而时至日前却一片片地飘落下来，触景生情，令观赏者感叹不已。晁楣曾谈到这幅作品的构思，对古诗“春宵一刻值千金”的佳句颇感兴趣，经过反复酝酿升华成《留君不住》所要揭示的深刻哲理。

意象与意境都是画家主观与客观的高度统一。《春醒》与《留君不住》都是诗化了的形象。“醒”字与“留”字，既是作品的诗眼，也是作品的画眼；它既是“炼”字，也是“炼”意。它们为作品注入了新鲜的血流，使作品活了起来，动了起来，生命不息，感人不已，寓意深远，显现出晁楣艺术大师文学功底的深厚、思想的深邃和目光的睿智。

4. 内涵美，是晁楣作品立意、构思的生命线

内涵美这条红线自始至终贯穿于晁楣全部作品之中，它是晁楣版画艺术的核心，也是他创作的原动力。他的革命生涯，他的人生价值观，他的思想品德、人格的魅力，都为他的创作打下了良好的基础。他有高度的革命事业心和责任感，急垦区之所急，想垦区之所想；他积极贯彻党的“双百”方针；他勇于思考，勇于实践，善于创作；他是垦区建设的拓荒者、版画的组织者、美术的领导者，更主要的是一位创造者。他对北大荒和其他群体的最大支持和关怀，主要表现在他的创作思想上。他善于在不同时期发现不同问题、提出问题，提炼自己的创作思想，并著书立说，从理论上加以探讨，以自己创作的实践成果去影响周围的同伴。他很早就意识到许多北大荒版画作者的风格彼此雷同，缺乏鲜明的个性特征，为了解决这个问题，他有意识地与别人拉开距离，在创造实践中突出“自我”。他力求每幅创作都有自己独特的发现和表现手法，不同于别人也不重复自己。他认为：“画家个人创作风格的逐步形成，绝不是表象地、人为地玩弄形式，故弄玄虚，哗众取宠，而是画家艺术生命日臻成熟的重要标志之一。”也就是说，个人风格的形式只有结合画家本人的思想觉悟、审美趣味、文化艺术修养等内在的动力，方能在作品中处处留下自己的印记。

晁楣版画着重在精神和文化内涵上下功夫，尽情地追求人生精神、崇高境界、自我价值的完善，焕发与折射出东方文化精神在新时期的发扬光大，从而进一步显现出作品的那种万物浑融、博大精深、至善至美的境界。晁楣善于以生活为基础、以想象为手段、以情感为动力、以思想为灵魂去进行构思和创作形象，进而取得情景交融、诗意盎然、感人至深的艺术效果。假如作者没有一个美的思想、美的灵魂、美的意识，怎么会创作出广大群众喜闻乐见的艺术作品来呢？！试想，如果不是作者亲自参加踏荒、播种、夏锄、秋收等艰苦的劳动与北大荒建立了深厚感情，如果不是受黑土地神奇壮美的自然景观的熏陶和感召，那《黑土草原》《第一道脚印》《解冻》《夏日》《北方九月》等一系列作品怎么会展现在我们面前？晁楣个人艺术地位的确立，为北大荒版画群体赢得了声誉，为我国新风景版画的发展做出了里程碑式的贡献。

晁楣作品思想美的落脚点，是他善于弹拨大自然的“交响曲”。他既是当年北大荒垦区的“作曲家”，又是一位“演奏家”。他所创作的作品多是一些既奇异又平凡的自然景观，抒发的是自己热爱大自然的真情实感，是广大农垦战士征服大自然、向荒原要粮的壮志豪情。在他的刀笔下，有等待开发的处女地，有禾苗飘香的田野，有冰化雪消万物苏醒的早春，有丰收在望的金秋，有北陲银装的冰雪世界，有郁郁葱葱的原始森林，有残阳如血的晚霞，有密林深处的涛声，有翱翔的苍鹰，有美丽的天鹅，有活蹦欢跳的小松鼠，有可爱的小鹿，等等。这些大自然的生命被他描绘得有声有色、有景有情、有动有静、有虚有实，出神入化，美到极致，令观者赞叹、赏者神往。

为英雄业绩的感召而创作，为英雄业绩的感召而生活。在垦区，晁楣自愿申请到一个边远农场的生产队当农工，他下决心献身于美术创作事业。他当年在垦区生活的理念是，如果不能在生活的海洋里学会游泳，那就葬身于生活的海底吧！总之，晁楣对沸腾的创作生活无比钟情，已把他那颗热烈的心，化为激情燃烧的线条，唱出了爱抚寒地黑土的情怀，歌颂了北大荒人的创业心声。那是黑土文化的美，那是北大荒版画的美，那是晁楣版画艺术思想美的结晶。

四、晁楣版画作品中所蕴含的趣味性

何谓趣？所谓趣，是泛指人们的审美理想、审美情趣，包括人们的审美的取向、兴趣以及对艺术美的认识、理解和要求等。版画作品中的趣，是画家按照主观的趣，将自己对现实生活审美的感受和体验加以改造、提炼、熔铸而成的意旨；是画家通过一定的艺术手段使其作品所具有的独特风格和情味；是画家将自己的趣物化在作品里的结果；是其在作品的艺术特色和美感效果方面的表现。独具慧眼的晁楣善于敏锐地发现生活中能够反映生活事物本质的别趣现象，通过艺术加工再造成富有崭新意趣的艺术形象，成为蕴藏着深刻含义的艺术作品。他在20世纪80年代创作的《森林，您早》《新居》《春曲》和《乡水吟》无不跳动着时代的脉搏，充满着清新向上的活力，如一首首诗化的生活画卷和大自然的赞歌，唤起人们对生活的热爱和对未来的憧憬，鼓舞人们奋发向上。

情趣是美感。它以兴趣为基础，是人对美的事物的欣赏和再创造，是人的精神境界的自然外露。只有高尚的情趣，才能派生出画的别趣。所以，我们认为别趣美是自然地蕴含在形象之中的本质美，它是以生活情趣为基础，并由此派生出来的。一幅画有趣，才能吸引人、感染人、打动人、陶醉人；有趣而又有味，才是好画。所以，画的别趣美常常以鄙视的目光对抗着画的平淡寡味。可以说，大凡成功的画家和诗人，都以他们卓然傲群的创作实绩，说明着他们本人是“情趣”的拥有者和创造者。晁楣作品之所以能够吸引人、感染人和征服人，不能不说是他“情趣”释放能量的结果。

画家和诗人不能没有“趣”，画和诗不能没有“趣”，人们的生活尤其不能没有“趣”。可以断言，随着社会的发展和人们物质文化生活水平的提高，在精神生活中，人们对“趣”的需要必将越来越强烈、迫切，也越来越多样化。晁楣版画的别趣美是通过别有理解、别有风趣、别有奇趣、别有灵趣和别有隐趣而表现出的一种艺术魅力，一种能够激起欣赏者美感和审美的属性。

请看《春曲》中的那几只举足轻重的小麻雀，是该作品引人注目的亮点，它在意象和意境上起到了画眼的作用。简洁的画面，新颖的构思，整个作品显现着集理趣、风趣、奇趣、灵趣和隐趣于一身的别趣美。像这样一些妙趣横生的、令人陶醉的版画佳作，从晁楣的版画艺苑中随手可以采撷。

中华民族心理的稳定结构是以中庸之道为核心的伦理系统。“和为贵”，是儒家学说提倡的核心理念。中庸之道强调的是中正、中道，强调整体结构各部分的均衡、调和，并在均衡调和中整体性地共同渐进。因此，关于“美在于和谐”的观点，在我们这个民族的传统心理结构以及与之相关的伦理、道德、情感等各个范畴中，在建筑、艺术、文学等各个领域，也成为我们当今时代和谐社会的主旋律。

2008年是晁楣先生从艺60周年，恰逢我国改革开放30周年，举国上下沉浸在激情北京奥运的热烈氛围中。这是一个美好难忘的年份。综观晁楣先生所走过的艺术道路，他给黑龙江人民留下了十分宝贵的精神财富，为黑土文化增添了光彩，为我国版画事业做出了杰出的贡献。作为晁楣版画的崇拜者和忠诚的读者及齐鲁大地的关东后代的我，写了上述点滴的拙见，祈盼同人们给予批评指正。为庆贺晁楣老师从艺60周年，特赋七律诗一首以示祝福：

长河漫漫垦荒情，铁笔丹心数俊翁。
傲雪青松军骨气，新居信步唱东风。
夕阳眷恋黎明媚，老骥神驰少壮功。
木纸高歌黑土地，晁公版画九州红。

意境的求索

晁楣

我幼时学识字，是从读诗词开始的。诗词把我引进了一个朦胧、陌生而又似乎熟悉的境界，我用儿时仅有的全部智慧、知识和生活经验去理解它、体会它。我也喜欢聆听中国古典乐曲的演奏，那悠扬或沉郁的旋律，如吟如诉的音韵，有时会使我热泪盈眶，它们所呈现的艺术境界，蕴含着无比浓郁的艺术魅力，使我承受到一种美感的陶冶而产生冲动，激起无边的联想的涟漪……

艺术作品的意境，是情与景的水乳交融，意和境的有机结合。境是生活现象的客观反映，意是艺术家情感、理想的主观创造，意境是在这两方面的有机统一中所反映出来的客观生活的本质真实。意境，是中国民族艺术的精髓、灵魂。绘画当然也是一样，对于风景画来说，尤应如此。“诗中有画，画中有诗”即指意境。好的诗，意在言外；好的画，意在画外。

意境的开拓，是运用形象思维的方式，通过多种艺术手段进行的一种复杂的创造性的劳动。艺术作品的境界同作者的精神、思想境界是相通的，故曰：画如其人。

我长期从事以风景为主体的版画创作，艺术意境的求索，是我的重要课题之一。

一、境真源于神似，意远根于情深

我的创作多取材于农场和林区，20多年来创作的200多幅作品中80%是这方面的题材。我比较熟悉黑龙江的农场和林区，熟悉那里的人民、土地乃至草木，我非常热爱他（它）们，与他（它）们结下了不解之缘。正是那里孕育了我的艺术生命。

我以农场和林区为题材的创作，多是以风景为主体的。画风景要让人愿意看、喜欢看、有看头，使之身临其境，引人入胜，动之以情。首先作者必须有情有意，才能发现生活中的美，激发创作的欲望。对现实生活的美感，如何在画面中表现出来，有一个集中、概括、去芜存精的过程，需要刻意地经营处置。

人有个性，景也有个性。茫茫雪原，滔滔林海，万千变化，不离其本，抓住环境的性格特征是画景取胜的基本前提。掌握、表现环境的典型性格同样需要观察体验、熟悉和理解。景是由物组成的，物同样有个性。画人不能千人一面，画物也是一样，如画树，也不能千树一面。人有个性，树也应有个性。求其形似，还要达到神似。在北方的原始森林，人们会看到繁茂的松树。小兴安岭，就被誉为红松的故乡。其实松树有数十种，在东北林区中常见的就有七八种，各有其外形和内在的特点，在现成的松树画谱中或前人的作品中都是找不到范本的，只有实地考察、写生，才能熟悉它，表现它。画树重要的是神似，但必须熟练掌握其形，方能准确摄取其神，“未有形不似反得其神者”。画人要对其有感情，画景也要对其有感情，画物亦然，不然就画不好。在我的画中经常出现松树和桦树，一是由于这两种树有地区特点，二是因为我喜欢这两种树。其实在林区，其他杂树也很多，我在画原始森林时，把杂树掺和在里面，总觉得别扭，所以除非特殊情况，基本上是一棵不要。

有一段时间，我在几幅画中表现冬天有雪挂的松树造型时有雷同的感觉，处理手法也有些程式化。追其根由，主要还是“师造化”不够，对物象观察不细、研究不精的缘故。看到共性多了，没有关注个性的千差万别。后来我对东北林区各类松树的结构和特性又多次做了调查了解，也对同类松树的不同外形做过研究和记录，才比较熟悉它们。

人们对于物的认识，表现在文艺作品中，总是带有个人特定的思想感情因素，缘物抒情，寓意于境。“帘卷西风，人比黄花瘦”（李清照），“冲天香阵透长安，满城尽带黄金甲”（黄巢），同样以菊人相寓，其气质和境界是何等不同！我在创作时，同样是表现原始森林的环境，在刻画松树的造型时，则试着在不失其基本特征的情况下，在不同画面上根据需要分别强调其某一方面的特点，以服从于某一特定主题思想和艺术效果的总体要求，由此较有效

地避免了雷同感和程式化的倾向，同时也强化了描绘对象的个性。例如，在《不速之客》（见《中国青年》1981年第14期，封面）中，我强调了松树魁伟、挺拔的外形（以白松外形为依据），以有助于烘托幽谷的险峻和隐喻森林调查队的职业特性。在《北陲屏障》（《美苑》1982年第1期，封底）中，我把松树拉近视线，将枝丫处理得疏密相间而又洒脱有致（以白松为依据），使其在间隙处露出一队巡逻的骑兵，以求在视觉上“屏障”的双重含义得以同时呈现。在《风声》中，我则把松树画得岿然屹立、宁折不屈（造型以红松为依据），使其与表现边防斗争风云变幻的主题相协调。而在《雪松》（《美苑》1982年第1期，第6页）中，我又把松树刻画得顶天立地、规整、肃穆，以借此歌颂正直、高洁的品格。

北大荒农场无垠的原野，平坦开阔是它的基本特征。小的起伏，微不足道，不是北大荒的性格。但是，如何把少有起伏的平地组合为多种多样的构图样式，确是表现北大荒农场风景需要解决的一大课题，不在实践中悉心经营是很难奏效的。我曾多次通过鸟瞰透视安排画面构图的变化，如《春回大地》（《美苑》1982年第1期，第4页）、《新垦地》等。也曾依靠地物的设置突破平地的呆板，如《雁窝岛》《春曲》等。即使同样是平视构图，也根据需要着重强调特定条件下大地的不同风貌。如早期创作的《黑土草原》中，突出刻画了一簇簇盛开的花草，表现它的富饶美丽。在《解冻》中把那条残雪中泥泞道路上的辙印放在显著地位，以有助于联想到创业者的艰辛；而在《春醒》中的大地，在黯黑中显露出来的排列伸展而笔直的垄沟，与天际的一道曙光、一行春雁相呼应，则有助于渲染空旷、深远、宁静的氛围，着意点破大地苏醒这一特定的环境。

作品画面中的树木和土地，源于现实生活中的物象，但绝不是客观物象自然主义的复制。在表现过程中已经渗透了我的理解、认识、感受乃至想象。如《雪松》中的松树的形象，就是融合了白松和塔松的外形特点创造出来的。艺术作品既然不应该是生活真实的翻版，艺术家就必须充分利用根据需要处理客观事物的权利。

杜绝客观物象自然主义的再现，追求融合主观思想感情的意象的创造，是开拓艺术意境的重要因素之一。境真源于神似，意远根于情深。“悟对通神”，“迁想妙得”（顾恺之），领悟了描绘对象的内在精神，然后通过想象的驰骋，“神与物游”，酝酿了足以表达意象的艺术形象，并通过绘画手段得以体现出来。人们面对它就不会感到是普通的生活现象，而会透过有限而具有个性的形象，由此及彼地领悟到“景外之景，象外之象”。

二、环境和情节的典型化

在我创作的版画中，画面是以风景为主（以描绘环境为主体），很少有单纯的风景画，一般都配有一定的情节，尽管安置的情节在画面上不都占有显著的部位，但却不是可有可无的点缀。它也不同于中国山水画中的点景小人。环境和情节在画面中常表现为静与动的呼应，景（境）与情（意）的融合和统一、彼此经常处于同等重要的地位。因之，在我的实践创作中，还时常碰到在画面中环境和情节如何相得益彰的问题。典型环境和典型情节的巧妙结合和安排，直接影响到作品意境开拓的成败。

生活现象虽然错综复杂，变幻无穷，但事物的发展和形成总有其一定的客观规律。在任何情节的特殊性和偶然性中，又包含着在那个特定环境中的普遍性和必然性。符合这种规律的艺术构思，就是使人感到景真意切，合情合理。因为它来自生活，是遵循着生活发展的规律提炼、推理和创造出来的。它既是陌生的（高于生活），又是熟悉的（源于生活）。反之就会使人感到虚假和造作，因为它不符合生活规律，是艺术家杜撰和臆想出来的，虚情假意、牵强附会，不能使人信服，当然也就无从感人了。这里涉及典型环境中的典型情节问题。

在创作构思和构图过程中，环境和情节安排的突破，是整个创作进程的关键。先有环境或先有情节，抑或同时出现的情况都是可能发生的。

《雪松》的创作是先有环境。有一次，我在完达山中对景写生，雨后多云，大气清澈，阳光时隐时现，远山近树的光影，变幻无尽，时而出现近树透亮而远山树丛深暗的奇异效果，非常动人，我急忙记下了这个瞬间即逝的景象。以后我把这张画变体改画成冬天的环境，清理减弱了局部的明暗对比，强调了整体近亮远暗所形成的深远空间感，突出了雪松的形象。本拟

加上运载原条木材的拖拉机，画成表现冬运的场景。画面的氛围和雪松的造型效果使我改变主意并命题为《雪松》，这个题目骤然震撼了我的思绪。拖拉机运材的情节显然喧宾夺主，有碍于《雪松》意境的开拓。究竟加进什么情节？我几经周折，最后决定在一棵幼松下画上两匹备鞍的骏马，使它在对比中有助于显出雪松高大笔直的形体，并强化了幽深、静穆的环境气氛。马的亮色（留白）使画面增加了一个调子。画中无人，我设想人们会从马的存在而增添一点也许不尽相同但却有益的联想。《风声》实际上是两幅创作半成品的合二而一，表现边防雷达站的环境构图没着落，而描绘疾风劲松的场景又需要情节。“众里寻他千百度，蓦然回首，那人却在，灯火阑珊处。”（辛弃疾）两个没有完成的创作构思互补所缺，结合为一，找到了合意的归宿。《不速之客》则是另外一种情况，表现森林调查队员特定的生活情节的意愿在先，而幽谷冬夜的环境是从多种设计中选定的。因为我考虑把这个特定的情节安排在这样的环境中，由此而组成的整个构思，更有利于意境的开拓。

麻雀这种小动物，在我的生活经历中曾增添过不少乐趣。冬天，在温暖的房间里透过冰封的窗户玻璃窥赏室外窗台上近在咫尺的麻雀觅食的动态，简直是一种美的享受。怪不得中国画家早已把麻雀作为描绘的对象，并在不少作品中表现得那样生动可爱。这种感受一直催动我试图在版画中表现一下麻雀，我估量着也许能在版画的画面上平添一点民族化的气息。由此我创作了《雪霁》，画一群麻雀飞翔并散落在大雪初晴后满挂冰雪的树枝上。这幅画的完成似乎仍不能满足我的夙愿，之后在下农场的一次写生中，一台播种机的局部特写的画面，使我为欢闹的麻雀找到了另一个较理想的环境和情节，很顺当地创作了《春曲》。

环境和情节的有机结合，有时会“踏破铁鞋无觅处”，有时也会“得来全不费工夫”。其实两者是辩证的，“偶然得之”，正是“长期积累”的结果。环境情节的选择和结合，大多数情况总是需要动用生活经历知识和思想感情导线的全部库藏。有时像银幕上的镜头一样一个个叠印、吻合、验证，方能找到合意的搭档，以达到情景交融、和谐统一、“花红叶绿两相扶”的理想效果。

三、意境的开拓，要动用全部艺术手段

画中之境必须能引人入胜，画中之意必须能动人以情。欲达此目的，作者必须首先自己身临其境满怀激情创造一个非同凡响的艺术境界。“为人性僻耽佳句，语不惊人死不休。”（杜甫）生活是动人的，艺术应该更动人。艺术家在生活中触景生情，一旦进入创作过程，就会浸沉在更为炽烈的情思之中，最终通过作品的感染力使观者得到感情的共鸣。

人们表达思想感情，一般要靠语言和文字，词不达意或语无伦次无从窥见其思想感情的丰富和深邃。艺术家的创作构思，则靠熟练地掌握艺术手段，以使其胸中意蕴变为可视的艺术形象。“神居胸臆……物沿耳目，而辞令管其枢机”（刘勰），艺术构思的完成和意境的开拓，诗靠语言文字，音乐靠音响旋律，而美术要通过构图、色彩、形象来体现，作为版画（木刻），还要包括刻制刀法的组合运用和拓印手法等，我甚至认为作品的题目也可以作为艺术构思的组成部分去对待。

同样一个场面，构图的角度采取俯视或仰视会出现截然不同的画面，给人的感受也是迥异的。刻画人物选取何种角度和姿态，直接影响到内在性格的表达；同样一幅套色木刻的画面，把它印成冷调或暖调，会给人以两幅互不相干的作品错觉；有时某个套版色相的些微差别，竟会影响到整个艺术效果的成败；圆口刀刻出的刀味浑厚、开朗、奔放，三角刀刻出的刀味苍劲、丰满、严谨，两种刀法所呈现的艺术效果绝不能互为取代。在创作进行中，画面构图的安排，色彩的设计，刀法的运用，拓印的程序，等等，都是完成艺术构思的组成部分，也是完成艺术意境开拓的至关重要的手段。

在创作《北方九月》时采取的是俯视构图，这是为了便于安排收运高粱的欢闹场面并让高粱的红色统贯画面，以有利于表达劳动的气势和丰收的喜悦；《戈壁林带》和《雪松》的画面采用稍仰视的角度，则较便于塑造杨树和松树的高大形象。如果不把《傍晚》统一在玫瑰色的主调中，“夕阳无限好”的境界就无从呈现。木刻的刀法，千变万化，若无穷尽，它既表现物体的造型（体、量、质和空间）结构，又表现画家的意味情趣（气质、情感、性格等）。

我在刻《套马》中的环境时，舍弃了草地具象的塑造，而用大圆口刀的刀痕随着马群的走向奔腾而去，是试图以此加强套马这一特定场景的运动感。

北大荒垦区曾流传过一首民谣叫《春归雁》：“飞过新垦的土地，飞过新建的农场；北大荒呵变了样，大雁不识新家乡。”这是我后来创作《春回大地》的主旨。它的原始素材来自春耕现场画的一张速写，当我把它改画成开荒的木刻稿时，加画了两行飞翔的白天鹅，正好使它们划破鸟瞰的荒地和新翻的黑土组合而出的几道斜线，并与安置在斜线上的红色拖拉机等形成点、线、面的交叉呼应。“春风又绿江南岸”，绿色较能呈现春天的视觉效果，我决定把荒地调整为嫩绿色，并用重复压印的拓印方法形成均匀柔和的斑迹以代替生硬的刀痕，使在天鹅体下的远距离的大地在整体的大块颜色中不显得单调。这一切手段的施用，都是围绕着开拓《春回大地》的境界展开的。

作品的命名不可忽视。我国传统绘画的题跋从来就是创作构思和构图的组成部分。漫画标题的作用也是大家所共知的。我想其他画种亦可从中得到启示。

我的画题有的是在构思进行中就确定的，甚至像《雪松》一画，正是这一命名促成了构思和构图的完成，《红装素裹》一画亦然。有的却是几经推敲和改换的。如《春醒》，当初曾先后题为《曙光》和《春晓》，而似乎都没有《春醒》较为确切。更何况我本是把地平线上那道横贯画面的白光臆想为睁开睡眼的缝隙……我以为《北陲屏障》比原用的《北疆巡骑》稍好些，前者似可以促成情、景的融合，一语双关，意在画外。

当然，作品的境界如果一味乞求于标题，那将是舍本逐末，是无能的表现。作品的标题不能是画蛇添足，有时倒应当起到画龙点睛的作用。

四、意境贵新亦贵深远

意境贵新，忌陈旧。“山水之难，莫难于意境。笔墨非不苍古，气韵非不深穆，章法非不绵密，一落窠臼，便是凡手。”（金绍城）新由何来？来自艺术家对生活的独特体验、感受 and 发现；来自在熟练掌握艺术规律过程中，对艺术表现手段的独特认识、创造和发展。艺术创作要在既定的总目标下坚定地走自己的路，勤于创新，敢于立异，我行我素。意境的开拓也要有自己的天地、个人的特色。由于艺术家的生活经验、思想感情、性格倾向等的不同，他们所捕捉和熟悉的生活境界也各有不同，这种不同造成了他们创作风格的差异和塑造的艺术意境的不同。古人曾戏言唱柳永词须十七八岁女孩儿执红牙拍板，而唱苏轼词则须关西大汉执铁板云云，极其形象地道出了两者格调的鲜明差别。丰富多彩、变化无穷的生活源泉，奔流不息、湍涌前进的历史长河，又为不同经历不同个性的艺术家提供了开拓不同艺术境界的深厚而又广阔的基础。《十面埋伏》如风驰电掣、深沉激越；《二泉映月》似涓涓细流，忧愤凄婉。乐曲境界各异，却同样感人肺腑，动人心弦。

生活在 80 年代的社会主义中国，作为向人类物质文明和精神文明进军队伍中的一员，艺术家自然就必须深切地感受新时代的脉搏，与革命同命运，与人民共呼吸，爱其所爱，恨其所恨，“喜怒哀乐，无不相通”。艺术境界的新，必须来自新时代的新生活、新事物，还要来自艺术家的新思想、新情操、新的审美观念……

我认为，艺术（包括意境）的新，还要做到：一不因袭他人，二不重复自己。前者固然不易，后者更加困难。不驾轻就熟，不作茧自缚，不故步自封，谈何容易！像我这样的情况，艺术手段比较单一（以风景为主的套色木刻），生活基地和创作题材范围有限（主要是农场、林区），更需要生活和艺术实践中深入体验、细致观察、敏锐发现、解放思想、挖空心思、多辟蹊径。“美是到处都有的，对于我们的眼睛，不是缺少美，而是缺少发现。”（罗丹）

艺术创作有自己统一的风格不是坏事，这正是形成艺术个性的标志之一。但是这决不应被理解为一个人生出的孩子都应该是一个模样。

意境贵深远，恶浅俗。境贵深，欲深必曲，不能和盘托出，一览无余，要为观者留有身临其境再创造的余地，要收到弦外有音，画外有境的效果。意贵远，欲远必蓄，不能言尽词穷，水竭根枯，要有尽量大的容量。这里说的容量，当然绝非要画面包罗万象，恰恰相反，要精益求精，以一当十，耐人寻味，言有尽而意无穷。要“小中见大，大中有小”，即在有限的画面

中容下无限的空间，在看来无限的空间中着意安排点题的细节。

北大荒农垦区的雁窝岛，是我当年参加创建农场流过汗水的地方，弹指廿余年，面目巨变，多次重游故地，画了一些习作，其中有一张画面是在苇甸高坡上吃草的马群。归来决定把它改画加工刻制成一幅套色木刻。古人有“向纸三日”之说，我在长期创作中养成了一种习惯，就是在木板上酝酿完成艺术构思——“向板三日”。通常都是直接在木板上起稿，开始也许只是几个不同色相和色度的色块，有时面对最初未定形的色稿，会进入忘我境界，浮想联翩。画面色块的形体会呈现不同物象的幻觉，天空—河流—大地，云朵—山景—树丛……任其变幻。我常常就是从这些不固定的幻觉中应机捕捉住理想的画面并从而把它固定下来。画面最终的结局也许会完全透脱于原先设想之处。《长河行》的构思构图就是这样演变出来的。在最初的色稿上改来改去，天空变成了河水，苇甸涂画成黑色的大地，马群只剩下一匹马……我把这种情况看作内容和形式有机结缘的过渡，我甚至认为在板面上应机畅想变迁，比单纯在头脑里酝酿更利于形象思维活动的进行。造型艺术的形式美感，准确的尺度，只有通过视觉才能反映出来并得到鉴定。在头脑里酝酿成熟放在板面上准确无误一成不变的情况，在我的创作经历中从来没有过。一生专门画竹子的画家，可以“胸有成竹”，我却很难做到。

我在取名《长河行》的这幅作品里，企图超脱现实生活中具象习惯概念的制约，而赋予容量较大的哲理内涵。人们面对画面上有限的物象：落日辉映的黑色大地和滔滔汨汨的河水，岸上小憩饮水的征人和战马……会想些什么？能不能联想到人生的甘苦，征程的艰辛，意志的坚韧，或领悟到地宇的博大，历史的长流不息……我曾经问过一些并非画界的同志，他们的回答竟未使我失望。这也许是一个很难获得全胜的冒昧求索，但我却意想坚持探测幽微，不惜付出高昂的代价。

艺术意境的开拓，是一个极其复杂而又难度较大的课题，我的求索实践，起步伊始，收效甚微，仅仅是艺术征途上留下的点滴足迹。

Chao Mei's Artistic Pursuit and Theoretical Thinking—Preface to “Chao Mei's Art, Prints”

Qi Fengge

Chao Mei is an outstanding representative of printmakers who grew up in New China, and one of the pioneers and leaders of Great Northern Wilderness printmaking school. As a diligent and productive painter, he has created more than 400 prints in over half a century of artistic practice. Especially in the development of our country's mimeographed landscape prints he made outstanding contributions, with a large number of Chinese painting, calligraphy and sketching works reflecting his comprehensive cultivation and outstanding talent. At the same time, he is diligent in thinking after his creation, and has made achievements in theory. The two anthology published so far are not only the summary of his creation practice, but also his in-depth discussion on the law of art. This paper will focus only on his printmaking and theoretical achievements and analyze his artistic characteristics and thinking pattern.

Bold, broad, full-bodied—the formation of pioneering period style

From the late 1950s to the early 1960s, Great Northern Wilderness printmaking was the pioneering period and also the formative period of Chao Mei's artistic style. Different from the overwhelming sichuan prints known for portrayals of characters and the Jiangsu watermarking woodcuts known for portrayals of water towns in the south of the Yangtze river, Great Northern Wilderness prints focus on the exploits of 100000 retrained officers and soldiers to develop the wasteland and the vast and magical landscape in the north. So far as means of expressions is concerned, its heavy set of distinctly strong mimeograph is different from the black and white contrast in Sichuan print and the beautiful and elegant Jiangsu prints with water halo ink. The rise of Great Northern Wilderness printmaking school not only opened up a new world in the field of landscape printmaking in China, but also change in a way the situation that colored woodcuts were equal to black and white woodcuts, which was a significant contribution to colored woodcuts in China.

Chao Mei, as the leader of Great Northern Wilderness printmakers, marked the level of Great Northern Wilderness printmaking and embodied the characteristics of this school. Different from some painters' forming their own style in a long profess, Chao Mei's printmaking style is synchronized with his artistic process of Great Northern Wilderness. Of course, there had been nearly ten years of learning and exploration before, and in the past ten years, a number of prints have been exhibited in national exhibition and published in various newspapers. In 1958, he devoted himself to the Great Northern Wilderness, which was the turning point of his life course and the milestone of his artistic journey. The initial expression of this mysterious and barbarous land made him knock on the door of style and realize his first transcendence in the history of printmaking. His works, such as *Spring Night in the Wasteland*, *Black Soil Grassland*, *The First Footprints*, and *Thawing*, were praised by experts and peers for their rugged and bold manner, broad and magnificent momentum, and rich and strong colors.

If viewed from the angle of aesthetic form, the aesthetic quality of Chao Mei's prints about Great Northern Wilderness should be masculine beauty, majestic beauty and lofty beauty. In one of his early papers, Li Dazhao has ever wrote that: “Beauty is not a kind. There is beauty in beauty and grandeur. The former is called beauty, while the latter is called height.”^① Chao Mei's prints belong to the latter's so-called sublime beauty. It triumphed with strength and grandeur, and in showing the struggle of men to conquer the wilderness, expressed the strong will and fearlessness of the conqueror. This kind of character is not only embodied in the contradiction between subject and object, but also manifested by the object itself. Great Northern Wilderness has “the vast expanse of the wild”, featured with blizzard, wasteland, snow, desolate, wormwood man, wild animals. This harsh natural environment itself is different from the graceful landscape character of “the river is like a green ribbon, while the hills are emerald hairpins” (Han

① *Selected Works of Li Dazhao*, published by People's Literature Publishing House, 1981, p.116.

Yu). Without the position of a picture, broad perspective, the strong momentum of Great Northern Wilderness could not be fully manifested. Therefore, almost all the engravings of Chao Mei in this period showed the broad momentum of the wasteland with large scenes. However, the heroic spirit and ambition of one hundred thousand converted officers and soldiers—conquerors are the soul of the work, and the root of the noble feeling of the work. Although the author seldom presents the scene of conqueror fighting with nature, the process of transforming the Great Northern Wilderness into the “northern village” through *Wheat Sea*, *Rest of the Day*, *Prelude to Wheat Harvest*, *September in the North* and the expression of feelings can inspire and power people.

Although the success of these works first comes from the inspiration of hot life and the author's own experience and feelings of pioneering, the establishment of its style is achieved by the author's careful exploration on the art itself. Rudolf Arnheim, a modern American psychologist, believes that the “meaning” of works of art is inherent in form and color. Although his proposition that works should be separated from reality is unacceptable, his viewpoint that form and color play an important role in people's visual and perceptual experience is reasonable. The spiritual shock generated by our aesthetic observation of Chao Mei's works also starts from the visual form. Chao Mei's style is marked by its bold and powerful cutting style and strong color. The knife method in the printmaking is the same as the brush method in the traditional Chinese painting. According to the needs of the portrayed objects and expressing emotions, different knife shapes and the tone of the knife method should be selected. During this period, Chao Mei liked to use a round and thick Spindle gouge in his works. According to the geomorphic structure of Great Northern Wilderness, Chao Mei used to make a bold and vigorous sword, but less careful carving. In the aspect of color, Chao Mei developed a new field of landscape print in China by using the strong color effect formed by heavy mimeograph. The color of his prints is summarized and refined. For example, the first print on the theme of Great Northern Wilderness, *Spring Night in the Wasteland*, has only three color plates; *Black Soil Grassland*, *The First Footprints*, *Eve of Harvest*, and *Morning in the North* also have few color plates, but they are rich and dense, with the effect of “less is better than more”. Some works of colorful, simple, comparative and bright, such as *Spring Returning to the Earth*, *September in the North*, *Rising Sun* and so on, bold color, not the pursuit of rich, soft, even the primary colors were used, such as the strong contrast between red sorghum, green grassland, the blue sky, white clouds, the rosy clouds, but with the color in the middle of the cushion, it does not appear curt. He generalizes and refines the multifarious colors of nature and transforms them into simple color relations, which are concise and unified, loud and lively, and full of rhythm. According to his painting friend Hao Boyi, Chao Mei needed to grasp and apply the color rules according to the physical characteristics of Great Northern Wilderness. At that time, “He created a set of varied rubbing techniques, such as thick printing, overlapping rubbing texture and multiple overprinting in one edition. This set of mimeographed techniques, first popularized in the reclamation area among the authors, has become an important means to pursue the characteristics of the art of Great Northern Wilderness prints.” “This colouration method, which has been used in and around the reclamation area for 30 years, is still in use today. Chao Mei took the lead in establishing the northern wilderness painting style and the solid creation method from life, which made a historical contribution to the formation of printmaking group in the reclamation area and the development of printmaking in the whole province.”^①

Objectively speaking, Chao Mei's engraving has not become mature before “Cultural Revolution”, even some rough works needed to be modified, and the lineament was not so delicate as his friends'. But his art characteristic was preliminarily formed, his method and was often accompanied by lyrical style, with landscape is given priority to, focusing on the plot, extensive cutting, and rich color, summer composition, which reflect a kind of big, and great courage.

Poetic interest, implication and philosophy—the search for artistic conception in the mature period

From the late 1970s to the 1980s, Chao Mei's printmaking was at its peak and his art was becoming more and more perfect. In addition to going deep into the oil field in the late period of “Cultural Revolution” and creating a group of figures' prints on the subject of oil workers, he still focused on landscape prints. However, during this

^① Hao Boyi, “Footprints Carved on the Black Land—Review of Chao Mei's Creation in the Great Northern Wilderness Reclamation Area”, in Yu Meisheng edition of *Chao Mei Lun*, Heilongjiang Fine Arts Publishing House, 1995.

period, the subject consciousness was enhanced, and compared with the prints in the pioneering period, he paid more attention to emotional melting and spiritual character, and raised his prints to a new level in the exploration of artistic conception. Artistic conception, as the product of blending scenes, wins by implication and interest. It is necessary to turn scenery into sentiment and sentiment into scenery. Instead of mechanically reproducing objective images, it is just like what Liu Yuxi said: "The situation is born outside the image." That is, the painting has poetry and the poem has painting.

The creation of artistic conception puts forward higher requirements for the painter, which is a test of the painter's imagination and poetic quality. Chao Mei spent his early years reading poetry and literature. His father was a teacher of literature and history in a middle school. Influenced by the family culture, Chao Mei laid a solid foundation for literature. The theme of *Uninvited Guest* is to show the specific life of the forest investigation team members. However, there is no one investigation team member in the picture. In the deep forest, the moon is hanging in the treetops. It is left to the reader to wonder whether the intruder is a fawn or a member of the investigation who disturbed the silence of the forest. *Forest, Good Morning to You* and *Wild Goose Nest Island* bring people into the realm of lyric poetry. The little squirrels that echo up and down in the former forest are full of humour, and add life and interest to the morning of the forest. The graceful melody formed by countless wild geese and the cadence formed by reed clouds are a praise to the land where the author once shed sweat. Chao Mei once expounded on his conception of artistic conception by saying that "the vivid scenery comes from spiritual likeness, and the profound meaning derives from deep love", which is also a summary of his creative experience.

Implied meaning in the environment can not only deepen the connotation of the work, but also can leave the space for the reader to imagine and re-create. Some of Chao Mei's works are ingeniously conceived and have profound implications. For example, his work *Cedar* has "a unique charm with endless artistic meaning". There is nobody in the picture, but the two saddled horse under the cedar leaving a space for the reader to imagine. The author portrayed several cedar trees of gigantic stature in the background of quiet and solemn environment, prominently showing their great, noble character. Similarly, the unyielding pine standing in the snorter in the work *Sound of Wind* presents the theme of the border frontier; *Barrier of Northern Backland* is showed with patrol cavalry and patches of pine forest containing the double meanings; *Pine Valley* is magnificent and has profound meaning. All of these works show the pursuit of the artist that: "Emphasise on profound meaning and disgust superficiality and vulgarity."

If the works above focus on allegorical and poetic expression, *Long Road* and *Long River Journey* contain certain philosophical meaning. In *the Search for Artistic Conception*, Chao Mei once expounded his thought as follows: "In my work named *Long River Journey*, I attempt to break away from the restriction of the concept of concrete habits in real life and endue it with more philosophical connotation. People are faced with the limited images on the screen—the black land with sunset glow and the flowing river, warriors and war horses resting on the shore for drinking... What will they think of? Can we associate with the joys and hardships of life, the hardships of the journey, the perseverance of the will, or the broadness of the earth and the endless flow of history..."^① Of course, the associations and recreations of aesthetic receivers vary according to different people's life experience, artistic accomplishment and cultural quality. However, the acquisition of aesthetic enjoyment is based on the aesthetic object, which is beyond doubt. Such works of Chao Mei's can not only make people happy and pleasing to the eye, but also give them thought and enlightenment, which is commendable.

The profound artistic conception of the work, in the painting topic need careful deliberation, temper to close the finishing touch. The titles of many Chao Mei's works are poetic and philosophical in themselves. In addition to the works above, there are such extraordinary works as *Song of the Countryside*, *Love of Snow*, *Polar Region*, *Can't Make You Stay*, *Between Heaven and Earth*, *Travel in Wind and Rain*, *Spring Tide in the North* and so on. Of course, more importantly, the object of the performance should be firstly carefully observed, experienced and understood. Chao Mei's effort in the process of "teacher and nature" is admirable. When he first came to Great Northern Wilderness, he took the initiative to become a farm worker instead of staying in the government office. Later, he became a professional painter. He went to live in farms and forest areas almost every year. However, how to turn the material into a work depends on the subjective conditions of the author. Emotion is a very important factor. Chao Mei once

① Chao Mei, "The Search for Artistic Conception", *Beautiful Garden*, No.1, 1982.

said: “The scene in the picture must be attractive, the idea in the picture must be moving.”^① Chao Mei had a deep affection for Great Northern Wilderness. He devoted himself to the development of the wasteland with passion and attached himself to this land with deep feelings. During this period, he had several opportunities for further study and transfer, but all of them were politely declined by him. He fuses this kind of emotion in his works, and he is good at mobilizing various artistic means to expand and deepen the artistic conception, thus making some of his works fresh and poetic, profound, philosophical and thought-provoking.

Composition, conciseness, image—new changes in painting style in the development period

In the mid-1980s, Chinese prints began to transform from the traditional single realistic form to the modern multi-pattern. The external reason is the impact of western modernist art, while the internal motivation comes from the artists' artistic needs for innovation and change. When the country is open to the foreign trade, western modern art was widely spread to China. Due to the differences in concepts and knowledge structure, the younger artists were excited and active while the old artists were relatively conservative. However, the middle-aged artists of that time were confused and lost, because it was conservative and out of time to insist on the inherent artistic claims but to start art new should be with reference to western modern art, which was hard to accept and cannot be compared with the younger generation in terms of ideas and knowledge structure. So some artists are stuck in a dilemma. However, Chao Mei was calm and sober, and in his creation, he not only inherited and insisted on the previous artistic orientation, but also changed his painting style. A comprehensive review of Chao Mei's works since the mid-1980s shows two forms—one is his previous lyrical and realistic style of painting, which developed in a submissive style, such as *Autumn Fruits*, *Love of Snow*, *Awakening of Insects* and *Spring Tide in the North*. The other one is the enhancement of the consciousness of composition, which is quite minimal, but its spiritual character is still oriental, and its material and image resources are still connected with Great Northern Wilderness. It just changes the traditional pattern of Great Northern Wilderness prints in the visual form, reflecting the painter's pursuit of modern times.

Composition, conciseness and image are the outstanding features of such works. The painter got rid of the shackle of objective objects and entered a subjective free world of creating images by means of intention. Moreover, this kind of image is more than simple, which expresses the painter's new aesthetic interest in the extremely simple relationship of composition. Take the *Cloud and Shadow* as an example, the picture with only a piece of cloud, shadow, three cows, only black and yellow, dark sky, yellow grassland, which are subjective alienation of natural landscape, but in black and yellow color piece in weaving, contrast, forming a strong, pure, rhythm and distinctive effect of optical illusions. Yellow lets a person feel the intensity of the sun; black, lets a person feel the heaven and the earth brought low, both inside and outside the three cows, makes the picture in a static dynamic, for the purification of prairie life and move feeling. And *Eagle Song* is depicted with only a few simple yellow, black and orange color blocks, but through interspersing, overlapping and constitute a strange and dangerous sense of balance. These form elements, such as color blocks, lines, etc., have only the function of expressing the meaning and are only the medium of emotional expression, and almost no effect of the shape, which is far from the objective image. *Between Heaven and Earth*, on the other hand, takes straight lines, curves and arcs as the relations of formation, expressing the eternal themes of heaven and earth, mother and son. The *Setting Sun* is more refined to the extreme, the whole black, a red across the screen. The painter replaced the infinite rich colors of the sky, clouds and grassland when the sun was setting in the west with black, and the night came, solemn and melancholy. But a ray of red and birds in a hurry to return not only point to live the picture, but also make the work deep artistic conception. “The sunset is charming, only that it is near dusk.” This is the sigh of time, the treasure of life.

Chao Mei's works not only surpass the previous works, but also deepen them on the spiritual level. From the 1950s and 1960s, influenced by the realistic creation methods of Soviet Russia, the realistic reproduction truly reflected the hot life of conquering the wasteland. To the 1970s and 1980s, the enhancement of the subject consciousness, he emphasized on more refined generalization and the expression of artistic conception, and then to

① Chao Mei, “The Search for Artistic Conception”, *Beautiful Garden*, No.1, 1982.

the simplicity and simplification of such works in this period. He has experienced a road of simplification. In fact, Zheng Banqiao's method of "cutting the redundant and keeping the essence" is somewhat different from Chao's. He did not subtract objectively but alienate subjectively. In addition to the fact that livestock birds to point out the scenery in the picture remain in objective image, other objects were subjectivized to simple color lump which were pure but strong. Some of them barely has no relation with shape and color. Does it enter a state of "painting is mature when it comes to life"?

On the spiritual level, he turned from the early expression of the theme of developing the wasteland and the ambition of transforming the Great Northern Wilderness into "northern village", to the joy and pleasure brought by the new atmosphere in the new period to the expression of the later philosophical implication. This is a process of deepening the context of the work, which shows the painter's profound understanding of life, society and history after conquering the wasteland, suffering from the "Cultural Revolution" and opening up and reform. When talking about this piece of writing, Mr. Chao Mei once said: "I am trying to find the most concise, the most general, the strongest and the most individual modern printmaking language to express my understanding, cognition, emotion and attitude towards life, society and life." "People say my style is changing and it's in keeping with the way things are going. I think, this change comes from my artistic thought and creative idea above all. However, I still insist that I will continue to expand my life accumulation and deepen my understanding of the essence of life while seeking to further control the laws of art. Life and creation remain the god of my artistic life."^① This is exactly his creation to modern and different from the young painter.

Exploration, thinking and evaluation—sublimation of theory in practice

Chao Mei is a thinking painter, which not only refers to his careful thinking and repeated deliberation on formal language when conceiving ideas in his creation, but also mainly refers to his rational analysis and thinking on art rules, art status quo, Great Northern Wilderness printmaking group and painters at the academic level.

1. Explore the law of art in combination with creation practice

As a painter, the discussion of the rule of art mainly comes from his own creation practice. During Chao Mei's long career in printmaking, "from studying rules to using them, from no rules to having rules, from creating rules to breaking rules, and from obeying rules to reforming"^②, Chao Mei experienced hard practice and exploration, and it was in the 1980s that he summarized and combed the rules and regulations. At that time, he published such articles as *The Search for Artistic Conception*, *A Talk on the Colors of Cross-coloured Woodcarving*, *Shallow Understanding of the Performance of Knife Method*, *Detailed Records of Composition Practice*, and *Brief Views on the Creation of Landscape Prints*. He made a systematic and comprehensive summary of the creation of overtone prints from conception and layout to specific techniques. In this point, the contribution of his generation and the next generation of painters are unmatched. The important reason for this is his cultural attainment and theoretical attainments, in addition to his rich experience in creation and standing on the top of the chromatic landscape prints. Although he did not carry out abstract speculation like scholars in the study, he was good at applying the law of unity of opposites in the revelation of laws, which was full of dialectics. This is not only reflected in the interpretation of the contradictory categories of composition, such as "whole and part", "full and empty", "hidden and exposed", "simplicity and complexity", "light and dark", "static and dynamic", "risk and stability", but also in the summary of the color expression rules and the performance of the tool. He often emphasizes one side of things while seeing the other side of things. For example, "the color of the color-register woodcut is not limited by the inherent color of the object, but sometimes it is unified by the inherent color of the object that occupies the main part of the picture... The color of the chromatic woodcut is not restricted by conditional color, but sometimes it is intended to enhance the color sense of conditional color, so that a certain conditional color envelops all the objects on the picture, forming a unified tone"^③. And through the analysis of their own works the understanding of the reader is deepened. In

^① Chao Mei, "My Art Practice", *Jiangsu Painting Magazine*, No.12, 1990.

^② Chao Mei, "Detailed Records of Composition Practice", *Beautiful Garden*, No.4, 1994.

^③ Chao Mei, "A Talk on the Colors of Cross-coloured Woodcarving", *Art*, No.3, 1981.

addition, such insights as “the strangeness of composition is innovation”, “the vivid scenery comes from spiritual likeness, and the profound meaning derives from deep love” have enlightening effects on people’s creation and artistic thinking.

2. Review and reflect on the current situation and problems of printmaking

Chao Mei’s focus, observation and thinking on the print derives from the sense of responsibility as vice President of China association of print and his years of experience of presiding and participating in the selection of Chinese printmaking exhibition, which enables him to differentiate the development tendency, find the problems, and wrote in time so as to promote and guide by getting close to the national prints. From the 1980s to 1990s, he published some articles and some conference speech where you can see that his thought was steady but not conservative, he argued for innovation but he was not radical, and his views and opinions was based on creating reality. He dared to raise questions, and often put forward the solution to solve the problem, which reflects the wisdom and courage of a thinker of the arts.

The middle of 1980s was the most active period in Chinese art circle, with the update of ideas and collision of ideas, and the creation also presents a situation that transcends tradition and moves towards pluralism. According to the selection of “the 9th National Printmaking Exhibition”, Chao Mei wrote several articles, such as *Print Creation Needs Diversification* and *Diversification is an Important Feature in the Development of Contemporary Printmaking*, to evaluate and analyze the new trend and pattern of printmaking and clearly express his own views. It is pointed out that “for a long time, we have been accustomed to create a cocoon of ourselves in an artificial pattern”^①. This is a wonderful phenomenon. When some people strongly opposed and repudiated some crazy forms in strange, image distortion, which challenge the traditional mode of aesthetic phenomenon, he points out: “to diverse, we must learn to be tolerant”, “When treating such kind of drawing we can neither stop them from drawing nor force to change their aesthetic view. It has its own, maybe little, appreciation level, which reflects a group of young people’s mood and pursuit... We should trust in the critical thinking and pioneering energy of the younger generation.”^② This reflects the mind and tolerance of a famous predecessor. After “the 7th National Art Exhibition”, he wrote an article on the topic of *Comments Outside the Selection Meeting* and published his own opinions in the *Art* magazine, in which he happily pointed out that: “Over the past few years, the upsurge of blind worship of foreign cultural styles has gradually cooled down and entered a higher level of melting and reflection.”^③ However, with a strong sense of problems, he made an in-depth analysis of the shortcomings of prints, including the subsequent different periods, and put forward specific problems, analysis and solution. For example, in the tide of social change in the printmaking team restructuring analysis, to the non-professional print-painters and professional print-painters positioning, mission analysis, including the overall quality of the young print-artists to improve the quality of the key to improve the creation, are very valuable practical advice. At a time when the tendency of alienation from life was on the rise, he stressed that no real work of art could be produced if it was shut up in a room and made up. When the market impact, printmaking sales blocked, he stressed to improve the development and living environment of printmaking, but reminded “to prevent the creation direction to let the commodity painting led by the nose” phenomenon; When the printmaking theory lags behind and restricts the development of printmaking, he pointed out that: “Our theoretical articles on the emerging printmaking movement have been a platitude for 40 years, with little development, little reform, and few new discoveries and developments.”^④ He called for strengthening the theoretical construction of prints. Chao Mei has always advocated that both life and creation should be based on reclamation areas, while academic and artistic issues should be looked at the whole country and the world. His examination and reflection on the current situation and problems of national prints have played a positive role in the promotion of his own creation and the healthy development of national prints.

① Chao Mei, “Print Creation Needs Diversification—Speech at the Second National Printing Congress”, *Heilongjiang Fine Art Newsletter*, No.2, 1986.

② Chao Mei, “Print Creation Needs Diversification—Speech at the Second National Printing Congress”, *Heilongjiang Fine Art Newsletter*, No.2, 1986.

③ Chao Mei, “Comments Outside the Selection Meeting”, *Art*, No.9, 1989.

④ Chao Mei, “Comments Outside the Selection Meeting”, *Art*, No.9, 1989.

3. Summary and analysis of Great Northern Wilderness prints

Among Chao Mei's theoretical achievements, there are a certain proportion of articles summarizing, reviewing and commenting on the creation of Great Northern Wilderness printmaking group and painters. As the leading figure of this painting school and the leader of Heilongjiang fine arts, he paid great attention to and guided the growth and development of Great Northern Wilderness prints and Heilongjiang fine arts. In the *Early Creation Activities of Prints in Great Northern Wilderness*, *A Longitudinal Talk on the Printing of Great Northern Wilderness*, *Pioneering Group Creation Practice—Commemorating 30 Years of Prints in Great Northern Wilderness*, *Thoughts on Group Art of Prints*, etc, he introduced and analyzed in details about the periodization and development of Great Northern Wilderness engravings, the art pursuit of Great Northern Wilderness prints and characteristics, the structure of the three generations of the author and limitations, and wild prints positioning, contribution and problems and so on. What's more, he is not a sentimental person, whose calm, dialectical and objective analysis makes people sincerely believe in him. For example, "Great Northern Wilderness prints are more local, but their national style seems to be inadequate", "The works of Great Northern Wilderness prints have their common features, but the author's personal style is not clear enough, and the works sometimes were alike". In the early 1980s, he pointed out with some concern that young writers' "cultural level and artistic quality are poor, and if they are not solved in time, the continuous improvement of their creative level will encounter great resistance". Up to now, these are still The challenge faced by Heilongjiang prints as well as the realization of self-transcendence faced with the actual issues.

Chao Mei's comments on printmakers and their works cover three generations of authors of Great Northern Wilderness prints. Although these critical articles were written at the invitation of the painter and the publication, they reflect the objective attitude and academic level of the printmaker who avoids exaggeration and strives for accuracy. From the connotation of the work to the formal language, from the color to the knife technique, "it can be said that Chao Mei's familiarity with the objects discussed is very clear"^①.

On the whole, Chao Mei's theory is a rational thinking based on feeling, neither making subjective assumptions divorced from reality, nor empty preaching. His rich experience in art practice, extensive knowledge, simple dialectical thinking and high cultural perspective make his theoretical articles popular and smooth, knowledge, professional, academic, readability integrated, so that readers in the knowledge acquisition and ideological enlightenment generated a sense of satisfaction, a spiritual pleasure.

As for Chao Mei's artistic pursuit, style evolution, theoretical thinking and interaction with creation, the above is an account of his artistic course of more than half a century and the magnificent and colorful artistic world he has exhibited. In terms of subject condition, Chao Mei is not superior than others. He did not receive strict professional training and good education and the deficiency, but he has shaped his image as a great master in Chinese contemporary art his story by his sincerity of an artist and perseverance of a soldier, his wise choice, diligence and deep thinking in his later life as well as the accumulation of his creation achievement and theoretical results.

^① Deng Fuxing, "Preface to 'Painting inside and painting outside'", in Chao Mei's *Painting inside and painting outside*, Heilongjiang Fine Arts Publishing House, 1998.

Beauty of Sincere Feeling Inscribed in the Black Land—Written in Chao Mei's Sixty Years of Art

Zhang Jiang

Chao Mei Art Museum was completed in Harbin City Acheng Jin Shangjing Historical Museum. This is a generous gift returned by Mr. Chao Mei to the people of Heilongjiang Province, which is worthy of their cherishing. The completion and opening of Chao Mei Art Museum is a recognition of Chao Mei's achievements and success in printmaking in the past 60 years, and also a valuable treasure for the Heilongjiang culture and even the world culture admired and studied by later generations.

Chao Mei, as a master of contemporary Chinese printmaking, is the pioneer and representative figure of the Great Northern Wilderness printmaking school, and enjoys a high position in the art circle of our country. For decades, he has been diligent and fruitful, which has exerted a profound influence at home and abroad. This bright pearl embedded in the map of the swan will shine brightly in the Chinese painting garden and the forest of world culture. Great Northern Wilderness printmaking is an important part of black soil culture, a beautiful art brand, and the pride of Heilongjiang people. It is of great significance for us to study the artistic style and creative thought of Chao Mei's prints in order to understand the development track of the whole Great Northern Wilderness printmaking.

From the Angle of studying the aesthetic value of Chao Mei's printmaking, this paper will make an in-depth discussion on the artistic beauty, emotional beauty, artistic language beauty, and interesting aspects of Chao Mei's printmaking.

I. Artistic beauty in Chao Mei's printmaking

Prints, like other arts, have cognitive, educational and aesthetic functions. Undoubtedly, among the three functions, its aesthetic function is the most important and fundamental function of print art, the core of beauty and the decisive factor. It can be said that the cognitive and educational functions of printmaking can only be realized through aesthetic functions. It is on this basis that we can say with certainty that beauty is the lifeblood of printmaking. Prints must use "beauty" to infect people, edify people, shock and conquer people. Beauty, should be the conscious purpose set by a printmaker in the process of printmaking. Mr. Chao Mei fulfilled this great goal perfectly.

The aesthetic of print art consists of three aspects—the beauty of content, the beauty of form and the beauty of thought. The primary factor of content beauty is emotional beauty, followed by form beauty, image beauty, harmony beauty, beauty of fun, hazy beauty and so on. From the point of view of style beauty, there is a strong beauty, graceful and restrained beauty, bold and unconstrained beauty; From the point of view of poetic beauty, there is implicit beauty, rhythmic beauty, detail beauty.

The success of Chao Mei's prints depends on the artist's aesthetic concept and cognition of beauty. The beauty of art is appealing, exciting, thought-provoking and irresistible. Only in this sense can a work of beauty be called "a poem in a picture or a picture in a poem". Chao Mei's print art is the product of the painter's creative labor in accordance with the law of beauty, the flash of the painter's aesthetic thoughts and aesthetic ideas, and the embodiment of the painter's aesthetic taste and aesthetic thought. The Great Northern Wilderness printmaking represented by Chao Mei are also wonderful works of Chinese art, fine works of art that affect the soul of the majority of readers, and poetic prints.

II. Emotional beauty in Chao Mei's prints

Emotional beauty is the essential feature of artistic beauty of Chao Mei's prints. Emotional beauty is the common quality of all kinds of literature and art. Each of Chao Mei's prints embodies his sincere emotion towards life, which has aesthetic value and gives people enjoyment of beauty. This kind of emotional beauty lies in the starting point and aesthetic perspective of the painter's conception, and in the painter's real perception of the natural scene, that is, the artistic feeling. Mr. Chao Mei uses his keen artistic feeling ability to experience and observe life, so as to express his emotion in his works. He always takes artistic observation as the premise of his artistic expression. It

is precisely because Chao Mei's prints are rooted in Heilongjiang and have blood relations with the black land that his artistic career has been kept dynamic and vigorous in this fertile land.

Chao Mei also had "the eyes of a poet" and had the insight to make a candle faint. Therefore, viewers can look at the world through the eyes of the poet and feel the beauty created by the painter. This kind of artistic feeling is the poet or painter's main means, which is the internal cause of Chao Mei's printmaking's unique emotional charm. In the second dimension of the universe and the soul, he pursued the connotation of the phenomenon of life and the beauty of "quality". The establishment of Chao Mei's printmaking and Great Northern Wilderness printmaking school is exactly the accumulation of unique artistic feelings in black soil culture, which makes it possible to express their thoughts, feelings and aesthetic thoughts, and to realize their consciousness of subject, independence, creation and competition.

Chao Mei once wrote in his essay *Life, Emotion, Imagination and Others*: "That in the process of conceiving a work, what triggers the creative impulse may be a specific thing in the life seen by the eyes, but in the whole process of creation, all one's life experience, life knowledge and life feeling should be used." The arrival of inspiration has two preconditions: one is the subjective aspects of the long-term accumulation of rich materials, personal feelings and endless thinking; the other is that the new information from the external world stimulated the painter's prepared mind for meditation. It is not difficult to see that beautiful works of art come from natural and social beauty. That is to say, only when a painter has the ability of perception, observation and aesthetic judgment, can he find the material of beauty creation in nature and society that corresponds with his subjective emotion. Nature is material, society is powerful. And what the print picks is the flower of feeling—it turns material into soul, super utility and aesthetic. All things give form and color to prints; Painting gives life and soul to everything. When the painter's aesthetic potential interacts with the aesthetic potential of all things, it is the discovery and confirmation of the painter's works, as well as the discovery and confirmation of the beautiful paintings. Chao Mei's prints practiced the whole process of artistic beauty.

The beauty of lyric expression is the highlight of Chao Mei's printmaking which combines realism with romance and is another embodiment of emotional beauty in his works.

Chao Mei is an outstanding landscape printmaker and a lyrical printmaker. *The First Footprints* is an exciting woodcut, which is both narrative and lyrical. The work depicts the vivid scene when the military personnel who changed jobs entered the "Great Northern Wilderness" to explore the wasteland. In the limited picture, it shows the broad realm of life intensively and gives people rich associative space. The main idea of the author is to show the power of man to transform nature, to praise the pioneer's determination, the courage to overcome difficulties, the spirit of victory, and the ambition to conquer nature. The aesthetic value of the work lies in the originality of the author's conception, the cleverness of the materials and the profundity of his thought. Its highlight lies in the footprints of the entrepreneurs left in the deep snow, which shows the hero image proceeding in the cold wind and the strong will of victory of a soldier and the battle against the forthcoming "snowstorm". The artist created a scene that two soldiers are lighting a cigarette which is another highlight. Its mood is profound. In addition to expressing the effect of night scene through the cadence of color and the firelight shining on the characters' faces when drawing fire, the author also has a deep meaning, that is, "a single spark can start a prairie fire". The desolate long night is about to pass and the dawn is about to appear. Comrades in arms struggle forward! To the marcher, it was a horn of victory. The vast wilderness formed the difficulty of advancing, and it showed that these officers and men, who had been tested in war, were not afraid of hardship, nor of sacrifice, nor of victory. That is the footprint of the victory of the PLA.

Concentration can be clearly seen from the works of Chao Mei's. In the late 1970s he focused more on lyrical style, with a poet more imaginary ingredients to enrich the direct observation of objective things. Although the picture on the big activity decreased, the show in front of people more is lyrical quiet, elegant and deep boundless universe boundless universe. The natural scenery shows murmuring streams, deer singing, clever small animals, flying eagles and cranes... These natural landscapes interspersed in the works vividly highlight the vast space of such works and the mystery of nature. Chao Mei is an artist who is good at exploring the charming life and interest as well as the simplicity and natural beauty of the original ecology from the nature, such as *Deer Spring*; *Forest, Good Morning to You*; *Uninvited Guest*; *Hometown of Crane*; *A Clear Day after Snow* and other works. Especially *Pine Valley* which once won "the 6th National Art Exhibition" gold award works, is to his art style mature old spicy affirmation. The group of tall and straight proud pine, is the vigorous upward praise to the motherland, is the hero of the high praise, is the poetic style of the pine. Moral and skill comes in pair, painting reflects the painter—is a praise for Chao Mei's moral integrity and the leaders of Great Northern Wilderness printmaking. *Pine Valley* was created in the sixth year of China's reform and opening up—in 1984. It was the spring of the forest area, when pines

were sighing with the wind and the trees were waking up. It was a printmaking work in the new period that his creation and ideological liberation brought more unique and personalized artistic expression. This is a new leap of strength and depth in Chao Mei's print art. In this magnificent linhai hymn, he shows a boreal forest world growing in the black land for people with his unique conception, novel composition, magnificent momentum, concise color and bold and unconstrained sword.

III. The beauty of Language in Chao Mei's print art

1. The beauty of image is the value embodiment of the integration of truth, goodness and beauty in Chao Mei's prints

The image beauty of printmaking is the product of the creative work of artists in accordance with the laws of beauty and accompanied by aesthetic activities. It is the carrier of painting emotion, the first step of beauty that the painter leads the readers into the painting environment, and the aesthetic object that the viewers are absorbed in. In the artist's imagination, that is, in the process of the painter's image thinking, whether it's the painter in the field of mental thoughts, or rational world of abstract concepts, or deep subconscious mental representation, can be expressed through the painter's subjective imagination and natural object in the objective world, to make it have qualitative feeling which can be seen and touched.

For a tree, the scientist is concerned about its scientific value, the carpenter is concerned about its practical value, but the painter is attracted to its aesthetic value. The painter always starts with the perception of the tree, and the soul accompanies with "trees" to change the memory image into the imaginary image of creation, and then the "tree" carries feelings and attached affection to it, so as to create the image of tree with aesthetic value. Such as *Cedar*; *Pine Valley*; *Forest*, *Good Morning to You* and other works.

Truth, kindness and beauty are the basis of image beauty. A painter mixes beauty with truth. Without true and good painting, there is no source of beauty, the value of beauty, not to mention the beauty of art. Chao Mei's printmaking is the unity of truth, goodness and beauty. It should have the cognitive value of truth, the educational value of morality and the aesthetic value of art. The essence of painting is to give the concept of three-dimensional body vivid, emotional, beautiful image. The painter combines truth with beauty, and truth comes from feeling. If there is no painter's careful observation of objective things and unique feelings, and no painter's actual "internal experience" of the fictional situation, there will be no real feelings, thus there will be no "paintings made by feelings" paintings, and there will be no beauty. There is no weakness so fatal to a painter as insincerity.

The beauty of image makes Chao Mei's prints perfectly express the richness of content and achieve the harmony and unity of content and form. Its artistic image has authenticity, typicality, ideology and infectivity in content. In form, it highlights the individuality, vividness, richness and completeness of the work. In his artistic practice, he tries every means to mobilize the initiative of self-creation and give full play to all artistic means to achieve the goal of "creating image beauty". The image that he moulded, appear in the work with challenge posture mostly. *The First Footprints*; *Forest*, *Good Morning to You*; *Long Road*; *Cloud and Shadow*, etc., provide flesh and blood for the formation of these images and the marriage of ideas. His works often show how to transform ordinary and abstract things into vivid and visible images, and how to store philosophical thinking and profound thoughts in the images he has observed, felt, thought and artistically processed. The chief features of these vivid images are both from life and above it.

Chao mei was a "singer" who was good at using national art language and woodcut art language. His prints are famous for their landscapes. He is an engraving poet who "digs up the beauty of life with a knife and pen, and inscribes poems with a board". This is indeed "a heart song to wake up the earth" by startling the world and crying for ghosts and gods. This is a general artistic interpretation of Chao Mei's printmaking.

2. The beautiful color is the artistic color of Chao Mei's prints

Color is an important part of painting language. Printmaking in the 1930s and 1940s has become a brave poem based on black and white, and from the 1960s to the 1980s, the Great Northern Wilderness printmaking represented by Chao Mei mainly focused on color. Chao Mei's print is a rainbow rising from the black earth. *September in the North* is a red tune embellished autumn harvest scene, is a praise of harvest, praise of labor, a better life, the black land fiery red music. The whole picture reflects the whole and part, dynamic and static, complex and

simple, hidden and now, bright and dark ingenuity design and clever arrangement. It is the red sorghum and the scene of labor formed a harmonious and unified artistic whole, the atmosphere of labor harvest and workers' feelings of joy carved incisively and vividly; It was the deep purple *Black Soil Grassland*; That is the contrast between black and blue *Summer landscape*; It is the grey, white and black scattered point layout of *Wild Goose Nest Island*; It is red, green, black, white and become *Spring Returning to the Earth*, two lines of flying white swan across the desert in the bird's eye view and newly turned black soil, leaving a few diagonal lines correspond with the retractor set on the oblique lines. The picture is mainly covered with green, giving a visual effect of spring. The tension of color is further strengthened through the color contrast. He skillfully combined the beauty of color with the beauty of artistic conception to achieve better results, such as brown and yellow in *Prelude to Wheat Harvest*, grey green and yellow in *Birch Forest Autumn*, and grey blue and greenish component in *Pine Valley*, which enhanced the charm of color in the harmonious arrangement of similar colors.

One person and one horse in *Long Road* was walking on the rough mountain road. The abstract background in the distance seems to be the mountain peak in the bright sunset. Maybe because the surging waves or large clouds stained with red sunset, the image of human shows a determined attitude of progress. The combination of the mountains, waves or cloud points, lines and surfaces of the red main tone presents a great momentum, arousing people to march forward bravely. The wonderful work *Long River Journey*, which is pure in form and rich in connotation, is even more interesting. There are two warm black river banks and a huge river. The bright and dazzling white light of the sun or the moon is reflected in the river. A traveler is drinking on the bank. What kind of philosophical enlightenment will this poetic picture bring to people!

"Blank space" is another embodiment of the formal aesthetic feeling of Chao Mei's woodcut. This is the main composition of Chao Mei's prints. In his creative practice, he realized that "the blank space in the picture is the open field of infinite space, the vast river's lake, the deep dawn and the skylight of the soul, which can make people suddenly enlightened and invigorate the spirit" (Chao Mei: *A Talk on the Colors of Cross-coloured Woodcarving*). I appreciate very much the implicit white space in Chao Mei's color-coded woodcuts. These blank play a "painting eye" role to a fit just for his landscape lyric. For example, the white headscarf flashing in the red main tune of *September in the North* reminds the bustling scene of the autumn harvest in the north; the reflection of *Long River Journey* shows the reverie of "the road is long and the road is far away, I will go up and down to look for it"; the gurgling mountain spring hanging in *Deer Spring* and the white feather of the Red Crowned Crane in *Hometown of Crane* is all given small pieces of white space with quiet and profound poetry, so that the audience's visual feeling of the aesthetic charm, lingering in the deep heart.

3. The beauty of artistic conception is the soul of Chao Mei's print art

Why can an excellent work of art arouse people's thinking, association and emotion? The key is the mood. The work of art which lacks artistic conception can only be pleasing to the eye but not emotional, and its vitality is weak and transient. However, Chao Mei's printmaking pays much attention to exploring the artistic conception of the work, so as to inspire the viewers to understand the "charm outside the image" and "taste outside the rhyme".

How to deal with the expansion of artistic conception and the deepening of the theme of the work is a crucial issue related to the life of art. Chao Mei just grabbed the things in life that are easy to arouse people's thinking and imagination, and ingest the plots and scenes that can cause people's aesthetic psychological effect. Through the artistic processing and rendering of the pen and knife, he presented a world full of imagination for the general audience.

The work *New Residence*, with a strong sense of the times, stands on the top of the red tiled house, which almost occupies most of the space of the whole picture, three quiet and beautiful doves symbolizing peace. The red roof gives people a warm, harmonious, soft and full of vitality. After the Third Plenary Session of the 11th CPC Central Committee, the author skillfully combined the beauty of color with the beauty of artistic conception to express the epitome of the real life changes in that era when the country was prosperous and stable and the people lived and worked in peace and contentment. The old gray house has become history, while the new warm red house symbolizes the beginning of life. It is not difficult for us to find that the corner of the small quiet quiet, containing China's reform and opening up era of the magnificent connotation. The whole work exudes the happiness of ease and freedom.

Through appreciation of Chao Mei's works, we can draw the conclusion that artistic beauty is "created" and is the result of the distortion of objective objects by the artist's imagination. The artistic conception created by the painter does not originate from the objective world, nor from the subjective world, but from a new field of cog-

nition after the combination of the aesthetic subject and the aesthetic object. This original artistic conception is rich, sensible, derivative and leaping. It is the only bridge that the painter has to build in the process of poetic life through the “spirit and things”. Only through this “bridge of images” can real life be transformed into vivid images of works of art. Artistic conception is expressed comprehensively through the unity of content and form of the work. That is to say, the artistic conception expressed by the author is closely related to the author’s thoughts and feelings, artistic accomplishment, aesthetic taste and so on. When the painter expresses his ideas, these contents are closely related to the formal factors. In order to express different themes and explore different artistic conception, the painter intentionally handled the structure and form of the picture differently. For example, in *Wild Goose Nest Island*, the author, through the layout of black and white and gray blocks and dots, first gives readers a visually dynamic structure form, together with the interlaced arcs of wild geese and clouds in the sky, as well as the straight lines between the ground and reed plough marks, and the horizontal and vertical interlacing of the horizon, consciously guides readers’ attention in multiple directions. In order to express the grand scene of the conquest of Great Northern Wilderness by the army of reclamation, the author further expresses the rare sense of desolation and the surging atmosphere of wind and clouds fully and perfectly, thus further deepening the readers’ worship of the revolutionary heroism spirit and great image of the heroes who developed Great Northern Wilderness, who did not fear hardship and fought against the heaven and the earth. However, *Awakening of Spring* presents from another angle that the cultivators were plowing and sowing in the conquered landscapes. In order to show the potentiality that the black earth just wakes up after the long sleep in winter and the solemn and tranquil atmosphere at dawn, the author increases the intensity of the bright spot of the word “wake up”, which fully shows that the earth wakes up at the beginning of the year, “the plan of the year is in the spring, the plan of the day is in the morning”, the expression that makes the pulse beat.

In addition, the creation of artistic conception must also focus on the integration of the inside and outside. In this respect, Chao Mei’s works are even more sophisticated. *Can’t Make You Stay* depicts that a bunch of leafless maple leaves were inserted in a bottle in the corner of the table, with dozen pieces of maple leaves falling to the desktop. From the perspective of the picture, although the corner of the work is simple, the originality of the intention embodies the author’s careful thinking and constitutes a vivid poem with profound philosophy. In front of the picture, people can’t help but realize that the pieces of red leaves a few days ago were brilliant and graceful, full of vitality to show the elegant demeanor, but now they are falling down one by one, touching the scene, to make viewers sigh. Chao Mei once talked about the conception of this work, and he was quite interested in the fine sentence of the ancient poem “one hour of spring and night is worth a thousand pieces of gold” and after repeated consideration, it became the profound philosophy in *Can’t Make You Stay*.

The image and the artistic conception are the high unification of the painter’s subjective and the objective cognition. *Awakening of Spring* and *Can’t Make You Stay* are poetic images. The characters “wake” and “stay” are not only the eyes of poetry, but also the eyes of painting. It “polishes” the word as well as the meaning. They inject fresh blood into the works and make them full of vitality. They are not only moving but also touching. They have far-reaching implications, showing the profound literary skills, profound thoughts and the sagacious observation of Chao Mei, the master of art.

4. The beauty of connotation is the lifeline of Chao Mei’s works

The red line of connotation beauty runs through all the works of Chao Mei, which is the core of Chao Mei’s print art as well as the driving force of his creation. His revolutionary career, his values of life, his moral character and the charm of personality has laid a good foundation for his creation. He has a high degree of revolutionary dedication and responsibility, He is urgent for what reclamation area is urgent and think for the reclamation area; He actively carried out the party’s “Double Hundred” policy; He has the courage to think, to practice and to create. He is the pioneer of reclamation area construction, the organizer of printmaking, the leader of fine arts, and more importantly, a creator. His greatest support and care for Great Northern Wilderness and other groups are mainly reflected in his creative ideas. He is good at discovering different problems and proposing problems in different periods, refining his creative ideas, writing books, discussing them theoretically, and influencing his peers with his creative achievements. He realized very early that the styles of many authors of Great Northern Wilderness prints were similar to each other and lacked distinct personality characteristics. In order to solve this problem, he consciously kept a distance from others and highlighted “self” in his creative practice. He strives to create each painting with own unique discovery and expression technique, which is different from others and does not repeat himself. He said: “The gradual formation of the painter’s personal creative style is not a superficial,

artificial play with the form, mystifying, grandstanding, but one of the important signs of the painter's artistic life is maturing." That is to say, the form of personal style can only leave its own mark in the works by combining the artist's own ideological consciousness, aesthetic taste, cultural and artistic accomplishment and other internal motivation.

Chao Mei's engraving focuses on the spiritual and cultural connotation, pursues the perfection of life spirit, lofty realm and self-worth, radiating and reflecting the development of oriental cultural spirit in the new era, so as to further show the state of all things in the work, which is comprehensive, profound, perfect and beautiful. Chao Mei was good at conceiving and creating images based on life, with imagination as the means, emotion as the power and thought as the soul, so as to achieve artistic effects of blending scenes, full of poetry and touching people deeply. If the author does not have a beautiful idea, a beautiful soul, a beautiful consciousness, how can he create a work of art that is popular with the masses? ! But just imagine, if the author had not personally enrolled on drought, seeding, summer hoeing, the autumn harvest of hard work thus establish a deep affection with Great Northern Wilderness established the deep affection and he had not been nurtured and impelled by the magical and magnificent natural landscape of black land, how could the *Black Soil Grassland*, *The First Footprints*, *Thawing*, *Summer*, *September in the North* and a series of works exhibition be displayed in front of us? The establishment of Chao Mei's personal artistic status won the reputation of Great Northern Wilderness printmaking group and made a milestone contribution to the development of new landscape printmaking in China.

The ideological beauty of his works is he's being good at playing nature's "symphony". He was not only the "composer" of the Great Northern Wilderness Area, but also a "performer". His works are mostly strange and ordinary natural landscapes, expressing his true feelings of love for nature, and the ambition of the vast number of farmers to conquer nature and ask for food from the wilderness. Under his knife pen, there are virgin land waiting for development, fields with fragrant grass seedlings, early spring where ice melts snow and everything wakes up, golden autumn where harvest is in sight, ice and snow world in the northern border, lush virgin forest, sunset with blood like sun, waves in the deep forest, flying eagles, beautiful swans, little squirrels, lovely fawn, and so on. These life of nature are described by him as vivid, moving, moving, real, transcendent, beautiful to the extreme, which makes the audience admire and marvel at.

Write for the hero's deeds, and live for the hero's deeds. In the reclamation area, Chao Mei volunteered to be a farm worker in a remote farm production team. The idea of his life in the reclamation area was that if he could not learn to swim in the ocean of life, he would be buried in the ocean of life. In a word, Chao Mei's love for the boiling creative life has turned his warm heart into a burning line of passion, singing the feelings of caressing the cold and black land, and praising the entrepreneurial aspirations of the Great Northern Wilderness pioneers. That is the beauty of the black soil culture, the beauty of the Great Northern Wilderness printmaking and that is the crystallization of Chao Mei's print art thought.

IV. The interest contained in Chao Mei's prints

What is interest? The so-called interest refers to people's aesthetic ideal, aesthetic temperament and interest, including people's aesthetic orientation, interest, understanding and requirements of artistic beauty. The interest in printmaking works is the intention of the painter to transform, refine and cast his aesthetic feelings and experience of real life according to his subjective interest. It was achieved by the painter's unique style and taste through certain artistic means; it is the result of the painter's materialization of his interest in the work; it is his performance in the artistic characteristics and aesthetic effect of the work. Chao Mei, who had a sharp eye, was good at discovering the interesting phenomena in life that could reflect the essence of things in life, and then created a new artistic image full of interest through artistic processing, thus becoming an artistic work with profound meaning. His works created in the 1980s—*Forest*, *Good Morning to You*; *New Residence*; *Spring Melody* and *Song of the Countryside* all beat the pulse of the times, full of fresh and upward vitality. His works were like a poetic picture of life and the hymn of nature, it arouses people's love for life and vision for the future, and encourages people to work hard.

Temperament and interest is beauty. Based on interest, it is the appreciation and recreation of beautiful things and the natural exposure of people's spiritual realm. Only noble interest, can derive a painting of the other fun. Therefore, we believe that beauty is the essential beauty that is naturally contained in the image, which is based on life interest and derived from it. A picture is interesting, can attract people, infect people, move people, intoxicated people; Only a fascinating and interesting picture can be a good one. Therefore, the other interesting beauty of painting often confronts the insipid flavor of painting with the disdainful eyes. It can be said that all successful painters and poets, with their outstanding and outstanding creative achievements, show that they are the owners

and creators of “interest”. The reason why Chao Mei’s works can attract, infect and conquer people is that his “taste” releases energy.

Painters and poets can’t live without “fun”, paintings and poems can’t live without “fun” and especially people’s life can’t live without “fun”. It can be asserted that, with the development of the society and the improvement of people’s material and cultural living standards, in the spiritual life, people’s need for “fun” will be more and more intense, urgent and diversified. The beauty of Chao Mei’s prints is a kind of artistic charm, which can arouse the aesthetic feeling and aesthetic attributes of the viewers, through understanding, wit, curiosity, spirit and hidden interest.

Look at those important sparrows in *Spring Melody*, they are the eye-catching highlights of this work. They play an important role in image and artistic conception. With simple pictures and novel ideas, the whole work shows the beauty of other interests, which integrates rational interest, funny interest, strange interest, spiritual interest and hidden interest. Such interesting and intoxicating masterpieces can be picked at will from Chao Mei’s engraving art.

The stable psychological structure of the Chinese nation is an ethical system centered on the doctrine of the mean. “Harmony is the most precious” is the core concept advocated by Confucianism. The doctrine of the mean emphasizes fair and balance. It emphasizes the balance and harmony of all parts of the whole structure, and advances together in the balance and harmony. Therefore, the view of “beauty lies in harmony” has become the main melody of our modern “harmonious society” in the traditional psychological structure of our nation and the related categories of ethics, morality and emotion, as well as in the fields of architecture, art and literature.

2008 marks the 60th anniversary of Mr. Chao Mei’s performing arts and the 30th anniversary of China’s reform and opening-up. The whole country is immersed in the passionate atmosphere of the Beijing Olympic Games. It was a wonderful and unforgettable year. Looking at the artistic road that Chao Mei walked along, he left a very precious spiritual wealth to the people of Heilongjiang, added luster to black soil culture, and made outstanding contributions to Chinese printmaking. As an admirer and loyal reader of Chao Mei’s engravings and the descendants of Kanto from the land of Qilu, I have written the above humble opinions, hoping to be criticized and corrected by others. In celebration of the 60th anniversary of Chao Mei’s professional skills, a seven-law poem is composed of the following:

The long river is full of reclamation, and the iron pen is full of hearts.

Standing proudly like an erect pine in the snow with the spirit of a soldier, he takes a stroll in the new residence and sings with the east wind.

The setting sun is sentimentally attached to the beauty of dawn; old as he is, he keeps vigorous and glowing.

Black land is eulogized in his woodcut; Chao’s works shines the whole nation.

The Search for Artistic Conception

Chao Mei

When I was young, I learned Chinese characters from reading poetry. Poetry introduced me to a hazy, strange and seemingly familiar realm, and I used all the wisdom, knowledge and life experience I had in my childhood to understand and experience it. I also like to listen to the performance of Chinese classical music. The melodious or gloomy melody, such as the rhyme of chanting and telling, sometimes brings tears to my eyes. The artistic realm they present contains extremely strong artistic charm, which makes me bear a kind of aesthetic edification and produce impulse, arousing endless ripples of association...

The artistic conception of a work of art is an organic combination of emotion and scenery. Scenery is the objective reflection of the phenomenon of life, while emotion is the subjective creation of artist's feeling and ideal, and artistic conception is the real essence of objective life reflected in the organic unity of these two aspects. Artistic conception is the essence and soul of Chinese national art. The same is certainly true of painting, especially of landscape. "There are paintings in poems and poems in paintings" refers to artistic conception. Good poetry is beyond words; Good painting, meant to be beyond the painting.

The development of artistic conception is a complicated and creative labor by means of image thinking and various artistic means. The realm of the work of art is connected with the spirit and thought of the author.

I have long been engaged in the landscape as the main body of print creation, artistic conception of the search, which is one of my important topics.

I. The vivid scenery comes from spiritual likeness, and the profound meaning derives from deep love

My works are mostly based on farms and forest areas. 80% of the more than 200 works I have created over the past 20 years are about this subject matter. I am familiar with the farms and forest areas of Heilongjiang Province, and the people, land and even vegetation there. I love them very much and have made an indissoluble bond with them. It was there that my artistic life was born.

I take the farm and the forest area as the subject matter creation, mostly taking the scenery as the main body. The author must have feelings and intention in order to discover the beauty in life and stimulate the desire of creation. He must have a process of concentration, generalization, elimination and refinement to show the aesthetic feeling of real life in the picture, which needs to be handled deliberately so as to make people to be willing, love to, have interest in appreciating the immersive, fascinating and emotional landscape painting.

People have personality and landscape has its distinctions as well. The vast snowfield, surging forest and sea, thousands of changes are inseparable from its origin. Grasping the character characteristics of the environment is the basic premise for the success of painting. Mastering and expressing the typical character of the environment also requires observation, experience, familiarity and understanding. Scene is composed of things, which also has their own personality. Thousands of people can not be painted in the same way. Painting objects follows the same rules. Like painting trees, you can not paint thousands of trees in just the same way. People have personality, and trees should also have personality. To seek the resemblance of form, we need to achieve the resemblance of spirit. In the primeval forests of the north, one can see luxuriant pines. The Lesser Khingan Mountains are known as the hometown of red pine trees. In fact, there are dozens of pine trees, seven or eight of which are common in the northeast forest area. Each has its own shape and internal characteristics. There is no model in the existing pine tree painting or the previous works. Only through field investigation and sketching can we be familiar with it and express it. Each has its own shape and internal characteristics. There is no model in the existing pine tree painting or the previous works. Only through field investigation and sketching can we be familiar with it and express it. Painting people must have feelings for it, painting scenery must have feelings for it, painting objects also, otherwise it is not a good painting. Pine and birch often appear in my paintings, partly because of their regional characteristics and partly because I like them. In fact, in the forest area, there are many other miscellaneous trees. When I draw the primeval forest, I always feel uncomfortable to mix miscellaneous trees in it.

For a period of time, I have a similar feeling in several paintings of pine trees with snow hanging in winter, and

the treatment methods are also a little stylized. The main reason is that “study nature” is not enough—The observation to the object image and the research is not careful enough. I focused more on the commonality without paying attention to the diversity of personality. Later, I investigated and understood the structure and characteristics of all kinds of pine trees in the northeast forest region for many times. I also studied and recorded the different shapes of the same kind of pine trees, so that I was more familiar with them.

People's understanding of things, expressed in literary and artistic works, always has a specific personal emotional factors, lyric fate, meaning in the environment. For example, “Curtain volume west breeze, the person is thinner than the yellow flower” (Li Qingzhao), “The fragrance array penetrates Chang'an, and the city is full of golden armor” (Huang Chao), the two poems both depicts a picture of people and chrysanthemum in the house, but their temperament and realm is quite different. When I was creating, as for showing the environment of primitive forest, I try to emphasize one aspect of its characteristics on different pictures according to the needs without losing its basic characteristics in depicting the shape of pine trees, so as to comply with the overall requirements of a specific theme and artistic effect, to effectively avoid the tendency of duplicating and stylization, and at the same time, strengthen the personality of the object described. When I was creating, as for showing the environment of primitive forest, I try to emphasize one aspect of its characteristics on different pictures according to the needs without losing its basic characteristics in depicting the shape of pine trees, so as to comply with the overall requirements of a specific theme and artistic effect, to effectively avoid the tendency of duplicating and stylization, and at the same time, strengthen the personality of the object described. For example, in *Uninvited Guest* (see *China Youth*, No.14, 1981), I emphasized the tall, straight shape of the pine (based on the white pine's shape) to help convey the steepness of the valley and to suggest the professional nature of the forest investigation team. In *Barrier of Northern Backland* (*Beautiful Garden*, No.1, 1982, back cover), I bring the pine tree closer to the eye and make its branches dense and free and easy (based on the white pine), so that a group of cavalry patrol can be seen in the gap, in order to present the double meaning of “barrier” visually at the same time. In *Sound of Wind*, I drew the pine tree as upright and unyielding (based on the shape of the red pine), so as to harmonise it with the theme of the border defense struggle. In *Cedar* (*Beautiful Garden*, No.1, 1982, p.6), I depict the pine tree as indomitable, neat and solemn, so as to praise the integrity and purity of character.

Great Northern Wilderness farm is featured with boundless, flat and open field. Small ups and downs, insignificant, were not the character of Great Northern Wilderness. However, how to combine the flat land with few ups and downs into a variety of composition patterns is indeed a major problem to be solved to represent the landscape of Great Northern Wilderness farm. It is difficult to work without careful management in practice. I have arranged the changes of the picture composition through bird's eye view for many times, such as *Spring Returning to the Earth* (*Beautiful Garden*, No.1, 1982, p.4), *New Reclamation Land* and so on. I also relied on the setting of ground features to break through the flat flat mechanical, such as *Wild Goose Nest Island*, *Spring Melody* and so on. Even if it is the same horizontal composition, it also emphasizes the different features of the land under specific conditions according to the needs. For example, in the early creation of *Black Soil Grassland*, the flowers and plants blooming in clusters are highlighted to show its richness and beauty. In *Thawing*, the ruts on the muddy road in the snow are put in a prominent position to help remind people of the hardships of entrepreneurs. In *Awakening of Spring*, the earth's lines and straight furrows, which show up in back dark, correspond to a light in the sky and a row of spring geese, which help to render a spacious, profound and tranquil atmosphere and point out the specific environment of earth awakening.

The trees and land in the painting originated from the objects in real life, but it is by no means a copy of the objective objects and naturalism. The performance process has permeated my understanding, knowledge, feelings and even imagination. For example, the image of pine in *Cedar* is created by combining the appearance characteristics of white pine and tarzan pine. Since a work of art should not be a copy of real life, the artist must make full use of the right to deal with objective things according to needs.

It is one of the important factors to develop artistic conception to eliminate the reproduction of objective object and image naturalism and to pursue the creation of image integrating subjective thoughts and feelings. The vivid scenery comes from spiritual likeness; profound meaning derives from deep love. (Gu Kaizhi) I understood the inner spirit of the depicted object, and then, through the gallop of imagination, he formed an artistic image that could express the image, which was reflected through the means of painting. Faced with it, people will not feel that it is an ordinary phenomenon of life, but will perceive that “the scene beyond the scene, the image beyond the image” through the limited and individual images.

II. Typicality of environment and plot

In the prints I have created, the pictures are mainly landscapes (depicting the environment as the main body), and there are few pure landscape paintings. Generally, they are equipped with certain plots. Although the plot placement does not occupy a significant part in the picture, it is not an unnecessary ornament. It is also different from the small figures in Chinese landscape paintings. Environment and plot in the picture is often expressed as the echo of static and dynamic, scene (environment) and feelings (meaning) integration and unity. Each of them is often in the same important position. Therefore, in my practical creation, I often encounter the problem of how to bring out the best in the picture environment and plot. The ingenious combination and arrangement of typical environment and typical plot directly affect the success or failure of artistic conception development.

Although the phenomena of life are complicated and changeable, there are certain objective laws in the development and formation of things. In the particularity and contingency of any circumstance there is also the universality and necessity of that particular circumstance. The artistic conception in line with this law is to make people feel that the scenery is true and reasonable because it comes from life and is refined, reasoned and created according to the law of life development. It is both strange (higher than life) and familiar (from life). On the contrary, it will make people feel false and artificial, because it is not in accordance with the law of life, and it is invented and imagined by the artist. Typical plot problems in typical environments are involved.

In the process of creative conception and composition, the breakthrough of environment and plot arrangement is the key to the whole creative process. It is possible to have an environment first, a plot first, or both.

The creation of *Cedar* has its environment first. Once, I was sketching scenes in Wanda Mountain. It was cloudy after rain, the atmosphere was clear, and the sunlight was intermittent. The light and shadow of the distant mountain was close to trees, which changed endlessly. Later, I changed this picture into a winter environment, cleaned up and weakened the partial contrast of light and shade, and emphasized the profound sense of space formed by the whole near light and far dark, thus highlighting the image of cedar. The tractor carrying the original wood is intended to be added to make the scene of winter transportation. The atmosphere of the picture and the modeling effect of the cedar made me change my mind and the title was *Cedar*, which suddenly shocked my mind. The plot of tractor transporting materials is obviously overwhelming, hindering the development of the artistic conception of *Cedar*. What was added? After many twists and turns, I finally decided to paint two horses with saddle on a young panasonic, making it helpful to show the tall and straight form of cedar in contrast, and strengthening the deep, quiet atmosphere. The horse's bright color (white space) adds a note to the picture. There is no one in the picture, and I imagine that people would add a bit of perhaps different but useful association to the existence of the horse. *Sound of Wind* is actually a combination of two half-finished works. It shows that the composition of the environment of the border defense radar station has not been determined, and it needs plots to depict the scene with strong wind and loose wind. Two unfinished creative ideas complement each other, combine into one, and find the desired destination just as the poem written. "Looking for him in the crowd, suddenly looking back, the man is in the lamp languishing place." (Xin Qiji) *Uninvited Guest* is another case, showing the willingness of forest investigators to live in a specific plot, and the environment of the dark valley winter night was selected from a variety of designs. Because I consider arranging this particular plot in such an environment, and the whole idea formed thereby is more conducive to the development of artistic conception.

The sparrow, a small animal, has added a lot of pleasure to my life experience. In winter, it is a kind of beautiful enjoyment to watch the movement of sparrows looking for food on the outdoor windowsill through the frozen window glass in the warm room. It is no wonder that Chinese painters have long depicted sparrows as objects, and they are so vivid and lovely in many works. This feeling has been urging me to try to express the sparrow in the print. I figured that maybe I could add a little national flavor to the print picture. Therefrom, I created *A Clear Day after Snow*, which depicts a flock of sparrows flying and scattering on branches covered with snow and ice after the snow clears. The completion of this painting still seems to be unable to satisfy my long-cherished wish. Later, during a sketch on the next farm, I found another ideal environment and plot for the hilarious sparrow with the close-up picture of a seeder, *Spring Melody* was created very smoothly.

The organic combination of environment and plot will sometimes be "nowhere to be found", or takes "no effort to get it". In fact, the two are dialectical, "accidental", is the result of "long-term accumulation". The selection and combination of environmental plots, in most cases, always requires the use of life experience knowledge and the full repository of emotional leads. Sometimes, like the scenes on the screen, they can be overprinted, matched and verified one by one, so as to find a satisfactory partner, to achieve the ideal effect of blending feelings and scenes, harmony and unity, and "supporting both flowers and leaves".

III. The development of artistic conception requires the use of all artistic means

The scene in the picture must be attractive, the idea in the picture must be moving. To achieve this goal, the author must first create an extraordinary artistic realm with his own passion. "I am strange person who indulge in beautiful poems. If the poems can't move people's hearts, I won't give up until I die." (Du Fu) Life is moving, but art should be more. Once the artist enters into the creation process, he will be immersed in more intense emotions, and finally make the audience get emotional resonance through the appeal of his works.

People's expression of thoughts and feelings generally depends on language and characters, and the richness and profundity of their thoughts and feelings can't be seen from inaccurate or incoherent words. The creative conception of the artist depends on mastering the artistic means skillfully, so as to make the meaning in his mind into visible artistic image. "God is in the breast... Content along the eyes and ears, and rhetoric tube its cardinal." (Liu Xie) This is about the completion and development of artistic conception. Poetry relies on language and words, music relies on sound melody, while the art should be reflected through composition, color and image. As for prints (woodcut), the combination and rubbing techniques of carving knife, etc should be included. I even think that the topic of work can also be used as a part of the artistic conception to treat.

For the same scene, if the angle of composition is taken to look down or up, the picture will appear completely different, giving people different feelings. How to choose the angle and attitude to depict the characters directly affects the expression of the inner character; The same color woodcut picture, printed into a cold tone or warm tone, will give people the illusion of two separate works. Sometimes some slight differences in the color of a certain overprint can affect the success or failure of the whole artistic effect. The print carved by the spindle gouge gives a vigorous, open and unrestrained sense, while the print carved by the triangular knife gives a strong, plump and rigorous sense of. The artistic effects presented by the two knife methods can never replace each other. In the process of creation, the arrangement of picture composition, the design of color, the application of knife method, the procedure of rubbing, etc., are all the components of the completion of artistic conception, as well as the crucial means of the completion of the development of artistic conception.

In the creation of *September in the North*, the composition was made from a bird's eye view, which was to facilitate the arrangement of the hilarious scene of sorghum harvest and make the red sorghum consistent with the picture, so as to express the momentum of labor and the joy of harvest. The images of *Gobi Forest Belt* and *Cedar* adopt a slightly upward angle, which is more convenient to shape the tall image of poplar and pine. If *Dusk* is not unified in the rose tone, The real that "The glow of the setting sun is splendid" cannot be presented. The knife method of wood carving is ever-changing and endless. It not only expresses the shape (body, quantity, quality and space) of the object, but also expresses the painter's interest (temperament, emotion, personality...). When I carved the environment in *Roping the horses*, I abandoned the concrete shape of grass. Instead, I used the mark of the big spindle gouge to gallop away with the horses, in an attempt to enhance the sense of movement of the specific scene of horse racing.

The Northern Wilderness Reclamation Area once spread a folk song called *Spring Return Wild Goose*: "Over the new reclaimed land, over the new farm; The wild geese don't know their new hometown." This was the theme of my later work, *Spring Returning to the Earth*. Its original material comes from a sketch of the scene painting of spring ploughing. When I changed it to a woodcut manuscript, I drew two lines of flying white swans, which just made it cut through several oblique lines formed by the combination of the wasteland and the newly turned black soil under bird's eye view, and corresponded to the intersection of points, lines and surfaces formed by the red tractor placed on the oblique line. "The spring breeze is green on the south bank of the river", and green can present the visual effect of spring better. I decided to adjust the wasteland to tender green, and formed even and soft spots with repeated imprint rubbings instead of rigid knife marks, so that the long-distance land under the swan body would not appear monotonous in the overall large color. The application of all these means is based on the development of the realm of *Spring Returning to the Earth*.

The naming of the work cannot be ignored. The postscript of traditional Chinese painting has always been a part of creative conception and composition. The role of comic book titles is also well known. I think other kinds of painting can also learn from this.

Some of my painting titles are determined in the process of conception, even like the painting *Cedar*. It is this name that contributes to the completion of conception and composition, as well as the painting *Clad in White*. Some have been examined and changed. For example, *Awakening of Spring*, the original title has been *Dawn* and *Spring Dawn*, and it seems that *Awakening of Spring* is more accurate. And besides, I had imagined the white light on the horizon across the picture as a gap to open my eyes... I think *Barrier of Northern Backland* is a little better

than the original *Northern Territory Patrol*, because the former seems to be able to promote the fusion of feelings, scene, a pun. And the meaning is intended to be outside the picture.

Of course, if the realm of the work blindly begging for the title, it will be the neglect of the essence, which is the performance of incompetence. The title of the work cannot be gild the lily, but sometimes it should play the role of finishing the dragon.

IV. New and far-reaching artistic conception is important

Artistic conception should be new instead of out of date. "Mountains and rivers are difficult to paint, due to the artistic conception. If the ink is not of great antiquity, the aura is not deep, and the rules are not dense, and it falls into a set pattern, the paint will be nothing but ordinary." (Jin Shaocheng) Where did the new conception come from? It is from the artist's unique experience, feeling and discovery of life; It comes from the unique understanding, creation and development of artistic expression means in the process of mastering artistic laws. Artistic creation should follow its own path firmly under the established general goal, be diligent in innovation, dare to create new ideas, and follow its own course. The development of artistic conception should also have its own world, individual characteristics. Due to the difference of artists' life experience, thoughts, feelings, disposition, etc., the life realm they capture and are familiar with is also different, which causes the difference of their creation style and artistic conception. In ancient times, it was jokingly said that singing Liu Yong's poems required a 17 or 18 years old girl to hold the red teeth while singing Su Shi's poems required a big guy from Guanxi to hold the iron plate. This extremely vividly shows the distinct difference between the two styles. The colorful and ever-changing source of life and the ever-changing and surging history provide a profound and broad foundation for artists with different experiences and personalities to explore different artistic realms. *Ambush on all side* is swift as the wind and quick as lightning, deep and exciting; *The Moon over a Fountain* is like a trickle, sad and indignant. The musical states are different, but they are also touching and touching.

Living in socialistic China in the 1980s, as a member of the army marching towards the material and spiritual civilization of human beings, artists naturally must deeply feel the pulse of the new era, share the fate with the revolution, breathe with the people, love what they love and hate what they hate. The new realm of art must come from the new life and new things in the new era, but also from the artist's new ideas, new sentiments, new aesthetic ideas...

As far as I am concerned, the novelty of art (including artistic conception) requires that artist should not copy others and should not repeat himself. The former is not easy, but the latter is more difficult. It's not easy not to be familiar, not to be tied up and not to be complacent! In my case, the artistic means are relatively single (mainly landscape colored woodcuts), and the living base and creative theme range are limited (mainly farms and forest areas). Therefore, it is more necessary to deeply experience, carefully observe, keenly discover, emancipate the mind, think hard and find new ways in life and art practice. "Beauty is everywhere. For our eyes, it is not a lack of beauty, but a lack of discovery." (Rodin)

It is not a bad thing that artistic creation has its own unified style, which is one of the signs of forming artistic personality. But it should never be understood that every child born should be the same.

Artistic conception emphasize on profoundness and discust evil and vulgarity. The environment emphasise on deepness. If you want to make a deep environment, you can't explain it in a coherent way. You need to leave room for the audience to recreate it, to receive the effect of sound outside the line and sound outside the picture. You should store up as far as you want to go. You should not be so poor as to say nothing as the water is dry and the root is dry. You should have as much capacity as possible. The capacity said here, of course, is not to be encompassing. On the contrary, we should strive for perfection, take one as ten, be intriguing, and have endless meanings. To "see bigness in the smallness, smallness within bigness", that is to say, there is an infinite space in the limited picture, and the details of the questions are deliberately arranged in the seemingly infinite space.

Wild goose nest island, in the agricultural reclamation area of Great Northern Wilderness, is the place where I participated in the establishment of the farm and had a sweat. After 20 years of rapid changes, I visited the old place many times and drew some studies, including a picture of horses grazing on the high slope of weidian. When I returned back, I decided to process and carve it into a color woodcut. I have developed a habit in my long-term creation, that is, to ferment and complete the artistic conception, as the saying goes, "three days to the board" which means that only when you have careful consideration and have an object in your mind can you start your work on the board. Usually I draft directly on board. Sometimes it could be just a few different hue and chroma piece and sometimes I could enter a state of when facing the color draft that did not form initially. The shape of the picture

color block will present the illusion of different objects, sky—river—earth, cloud—mountain scene—trees... changing randomly. It is often from these unfixed hallucinations that I capture the ideal image and thereby immobilize it. The final outcome of the picture may be completely clear from the original idea. This is how the composition of *Long River Journey* evolved. The sky became a river. The reeds were painted black. Only one horse was left in the herd. I regard this situation as a transition between content and form, and I even think that it is more conducive to the process of imaginal thinking to imagine changes on the board than to brew them in the mind. The beauty of the form of plastic arts, accurate scale, only through the vision can be reflected and identified. In my creative experience, I have never experienced the situation of fermenting maturity in my mind and putting it on the board in an accurate and invariable way. A painter who paints bamboo all his life can be confident, but it is difficult for me to do so.

In my work named *Long River Journey*, I attempt to break away from the restriction of the concept of concrete habits in real life and endue it with more philosophical connotation. People are faced with the limited images on the screen: the black land with sunset glow and the flowing river, warriors and war horses resting on the shore for drinking... What will they think of? Can we associate with the joys and hardships of life, the hardships of the journey, the perseverance of the will, or the broadness of the earth and the endless flow of history... I have asked some comrades who are not artists, and their answers have not disappointed me. It may be a bold claim with little chance of complete success, but I am inclined to persist in probing subtlety, at great cost.

The development of artistic conception is an extremely complicated and difficult subject. My exploration practice, was at the beginning and has little effect, which was just a little footprint left on the journey of art.

图版索引

Plate Index

6



夏日
Summer

8



麦收序曲
Prelude to Wheat Harvest

12



黎明前奏
Prelude to Dawn

13



红装素裹
Clad in White

18



早春
Early Spring

19



乡水吟
Song of the Countryside

22



松谷
Pine Valley

23



云与影
Cloud and Shadow

10



杏园
Apricot Garden

11



北方九月
September in the North

14



长河行
Long River Journey

17



雪松
Cedar

20



秋歌
Autumn Song

21



清风
Breeze

24



秋韵
Autumn Charm

26



绿风
Green Wind

图书在版编目（CIP）数据

国家美术作品收藏和捐赠系列·晁楣：汉英对照 /
谭平主编. — 北京：文化艺术出版社，2019.12
ISBN 978-7-5039-6813-6

I. ①国… II. ①谭… III. ①美术—作品综合集—中
国—现代②版画—作品集—中国—现代 IV. ①J121
②J227

中国版本图书馆 CIP 数据核字（2019）第 236022 号

National Artworks
Collected & Donated Project

国家美术作品收藏和捐赠系列：晁楣

主 编 谭 平
项目统筹 赵海明 张亚昕
出版统筹 陶 玮
项目执行 钟 声 贾 雷
资料整理 官楚涵 赵 玲 姚旭光
文字编选 吴士新
英文翻译 孙晓云
责任编辑 赵 月
书籍设计 龙佑玟
出版发行 文化艺术出版社
地 址 北京市东城区东四八条 52 号 （100700）
网 址 www.caaph.com
电子邮箱 s@caaph.com
电 话 （010）84057666（总编室） 84057667（办公室）
84057696—84057699（发行部）
传 真 （010）84057660（总编室） 84057670（办公室）
84057690（发行部）
经 销 新华书店
印 刷 北京雅昌艺术印刷有限公司
版 次 2019 年 12 月第 1 版
印 次 2019 年 12 月第 1 次印刷
开 本 635 毫米 × 1000 毫米 1/8
印 张 11.5
字 数 173 千字 图片 16 幅
书 号 ISBN 978-7-5039-6813-6
定 价 198.00 元

版权所有，侵权必究。如有印装错误，随时调换。