

畫畫是件愉快的事情！

毛旭辉

1907年油画《亚威农少女》在巴黎诞生，这是一件划时代的作品，当时26岁的毕加索也因创造了这件作品的而成为令人瞩目的先锋人物，之前艺术的焦点都在马蒂斯的安乐椅上，而《亚威农少女》的出现让那种法国式的享乐和情趣一度休克，一种粗野的力量瞪大着惊讶的眼睛赤裸裸地登上历史舞台，艺术的趣味不再是雅致、高贵与文明的标签，它也可以是其它的东西，如波德莱尔所揭示的“恶之花”，是的，现代艺术迈向存在真实性的帷幕是被波德莱尔在1857年所揭开的，而《亚威农少女》是其视觉艺术中最强有力的呼应，当1996年我在纽约现代艺术博物馆见到这幅伟大而奇异的作品时仍然十分感动，它给我的印象远远超过那些由此产生的立体主义的结晶体。

今天我是想谈论一个年青艺术家的创作，突然想到了毕加索与他年龄相仿时——即94年前的巨作——《亚威农少女》，它们之间竟有着某种联系，这让我很兴奋。可能我们这位年青艺术家并不知道或者不熟悉毕加索的作品，这并不重要，接下来我会道出自己的感觉。

陶发，1984年出生在云南师宗县的一个苗族山寨的农民家庭，是一个在大山中长大的孩子。在乡下读完高中后，2004年考入了云南大学的艺术与设计学院。在我执教的第二工作室学习艺术，2008年毕业之后留在昆明，走向了自由艺术家的道路。他的才华是2006年在圭山的教学活动中凸现出来的，他对古老山村的感觉引起了我的注意，圭山是撒尼族居住的地区，离他的老家只有百十来公里，其生活方式也与他生长的苗族山寨大同小异，所以他在这里画写生比在城里的课堂上用心得多，很快就抓到了绘画的乐趣。除了红土还对扭动的老果树——都是上百年的梨树、柿子树和核桃树的生长结构有了感觉，自然对象的节奏让他的笔流畅了起来，也让他在绘画上有了自信，他开始在写生中流露出主观的意识和感觉——苞谷垛被画成蓝色的，白日被画成夜色，特定的光线被忽略了，画面的光只有他自己知道从何而来，简陋的栅栏和孤独的农舍，疲倦的狗和孩童的黑影，画面被某种神秘的力量笼罩着。也正是在圭山我才认识了这个长得五大三粗的学生，也有其虚弱的一面，他对阴沉黑暗有着天生的恐惧，他直言世上有鬼，白天也能看见鬼，每当太阳落山之后他都要和同学呆在一起，不敢单独行动。他常常带着白酒上山写生，边喝边画，一开始

我以为是一种浪漫情调，其实那是为了壮胆。苗家人都好酒，这其中的缘故之一必与信奉鬼神有关。

从那次圭山写生回来，一个新的陶发出现了，他开始了自己的创作道路，而且一发不可收拾，一路走到今天已有五年的时间，五年并不长，但对一个想表达的年轻人而言，他对创作投入了大量的时光。纵观他的创作，画的都是荒山野岭，草木池塘，庄稼地和不时出现的人影或是鬼影，占据他心灵的全是老天创下的天与地，正如《千字文》开篇“天地玄黄，宇宙洪荒”，那个开天辟地以来的原始风貌和农耕文明，完全没有任何现当代文明的位置，正是这个特点引发了我的思考——艺术究竟来自哪里？我想到了“落后”这个的概念，在快速发展的当代文明的语境里，落后的文明、意识、乡村、土地和人群都面临巨大的挑战，成为一种卑微的弱势状态，然而有一种艺术的力量恰恰产生在落后的意识形态里，这就是为什么开篇就将《亚威农少女》拿出来的动机，毕加索在二十世纪初创造的这幅杰作，可以看作是一种新的美学观念的宣言，他所谓的“新”其实是倡导了原始艺术的魅力，他粗暴地将非州黑人雕塑的面具造型，直接画在欧洲少女们的头上，这在文艺复兴以来的欧洲艺术里显得如此突兀而令人惊异，毕加索把落后的原始艺术，抬到了十九世纪以来作为世界艺术中心的巴黎的餐桌上，这一举动引发了对艺术新的思考。新艺术当然会产生在新的社会所代表的科技水准和物质生活中，但过去的古老的原始落后的文明，仍然是催生新艺术的土壤，不看到这一点，就不能真正解释发生在十九世纪末二十世纪初的，高更的塔希提现象，凡高的阿尔现象，卢梭的原始派现象以及毕加索现象，而这些艺术家的作品都与过去、落后、原始有关。

陶发的创作常常引发了我对创作的遐想，艺术产生的原因的确要从生命内部去寻找，但如何打开这个黑暗的空间并没有一套行之有效的技术，它依靠启发、鼓励，但又不是泛泛之谈，因为每一颗种子的来处都不一样，这有赖于对人性、对不同人文背景的关注和尊重，绝不会是千篇一律的，也不会演绎出同样的故事。陶发来自一个受汉族文化影响的苗族部落，这部落只有两个家族，到了陶发这一代基本的生活都有了保障，但笃信鬼神的意识仍然延续至今，这也注入到陶发的生命和他的艺术中。然而在革命的年代鬼神都是要被打倒的东西，是要被扫进历史垃圾堆的。当然这种极端的年代已经过去了，一种多元文化的现实成了当代的风尚，不过真正做到并非易事。

陶发的绘画用色用笔十分自由、流畅，而且都是即兴之作，他的确是在用情绪作画，是生命状态的直接展露，这一点并不新鲜，吸引我的是他能长期地保持这个原始的纯粹状态，他总是给人一种鲜活的印象，没有思想的痕迹和障碍，绘画就是

一切，他不计较一张画的得失，他需要的就是画，不断地画，所以五年来他的作品一直都那么鲜活、那么无意识、那么非理性，尽凭天性和酒性的发挥。看他的画不累，但绝对不是轻浮之作。他的画里充满各种情绪和诗意，他既阳光也忧郁，他把从小生活的环境——那些充满灵性的荒山和庄稼地，草丛和树林，阴雨和夜晚，朝阳和鸟禽统统纳入到绘画的世界，用自己的方式自由地把玩它们，作品都完成得酣畅淋漓，十分自信。看了他的作品直观的感受就是——画画是件愉快的事情！

陶发的绘画方式很直接，状态上依赖酒精，材料上依赖大量的调色油，以保证作画的流畅，他不是理性的人，学院派技术对他没有任何帮助，反而会让笔与心灵、感觉、幻象缺乏连贯性，为了保证精神、情绪表达的畅通，他的画都几乎是一气呵成，幸好他有着强健的体魄，无论尺寸多大，都能完成感觉下达的指令。

从2004年至今的近八年的城市生活，没有让陶发改变绘画的主题，他的绘画始终只与自然、山野、空气和光色相连，而所有的社会问题、国际化、政治和腐败、人权、身份似乎都与他的艺术毫不相干，他迷恋着自然的天空，迷恋着从小长大的那个落后的世界，沉溺其中并且乐此不疲。并非所有的当代艺术都要纠结在政治和问题当中，绘画的方式太古老了，也太落后了，不足以成为宣传和干预社会的工具，在六、七十年代“文革”期间，它曾有过红色的历史，但这一切已成为过眼云烟。艺术又回到了个人手上，到了陶发这一代艺术家，绘画的古老功能又浮出水面，一种抒发个人情感的象牙之塔重新成为可能。这样的绘画尽管没有了社会性，但更具有人性的色彩，而且更加凸现了艺术本体的价值，这一点非常必要和关键，我们一直期待那种富有人性色彩的语言结构的产生，这的确依赖个人长期的独立的工作，像塞尚那样，像莫兰迪那样。在陶发的作品里，能强烈地感受到生命的鲜活，情绪的波动，一个生命的爱与恐惧——徘徊与迷茫、失意与微笑尽在绘画之中。

2011.9于昆明创库

Painting is a thing of joy

Shu-Huay Mao

The painting “The Young Ladies of Avignon” was born in Paris 1907, it was a milestone piece; the 26 year old Picasso became the focus, a pioneer for creating it. Before this, eyes were on Matisse’s chair paintings (Iorrain chair? Nude woman on a chair?), the

appearance of "The Young Ladies of Avignon" shocked the French style of hedonistic interests, a brutal force of staring, startled wide eyes was presented nakedly on the stage of history; the fun of art is no longer stapled by elegance and civilized nobility, it can now be something else, like "the flowers of evil" Charles Baudelaire revealed; yes, behind the curtain of the march of modern art into authenticity is what Charles Baudelaire revealed in 1857, and "Avignon girl" is the most powerful visual art that echoed, when in 1996 I saw in the Museum of Modern Art in New York, this great and strange painting was still moving. It gave me an impression that far exceeded the resulting crystals of Cubism.

Today I want to talk about a young artist's creation, the sudden thought of Picasso at his age- that is, the masterpiece 94 years ago - "the Avignon Girl", and a link between them, which I was very excited about. We may not know this young artist or are not familiar with the works of Picasso - this is of little importance - I shall proceed to convey my impressions.

Tao Fa was born in 1984 in Yunnan, Shizong Province of a Mong family of farmers, a child who grew up in the mountains. He finished high school in the countryside and after 2004 was admitted to the Yunnan University of Art and Design. He studied art in the second studio I taught at, left in 2008 after graduating from Kunming and embarked on the artist's road to freedom. His talent stood out in 2006 in Guishan's teaching activities, his sentiments of old village caught my attention. The Sani tribe live in the Guishan area, only a hundred kilometers away from his home, and their ways of living were rather similar to his cottage life in Hmong - he painted the painting here much more intently than in the city classrooms and quickly absorbed the fun of it. In addition to the red earth, he developed also sentiments for the structures of twisted fruit trees- centuries old pear trees, persimmon trees and walnut trees growth, the rhythm of nature made his brushstrokes flow and gave him confidence in painting; he began to show subjective consciousness and feeling through his sketches – maize stacks were painted blue, the day is shown as night, particular light is ignored, only he knows where the light in his pictures comes from ; simple Fences and lonely farmhouse, tired dogs and shadows of children, his pictures are shrouded with some sort of mysterious force. It is also in Guishan that I learned about this stout looking pupil's weak side - he has a natural fear of the dark and gloomy, he bluntly states that ghosts exist, even during the day they are visible, after sunset and he stayed around others and dare not wonder alone. Often he paints on the mountains with white wine, drinking and painting; first I thought it was romantic, but he actually drank to induce courage. Miao people like wine, one reason for that might very well be the belief in ghosts and spirits.

Coming back from painting in Guishan emerges a new artist - he began his own creative path and was out of control, it has been five years up to date; five years is not long, but for a youngster who desires to express, he put a lot of time into creating. Throughout his works are paintings of barren lands, vegetation, ponds, cropland and the shadows or ghosts or people from time to time; his mind is full of the sky and earth created by the

heavens, as the "Thousand Character Classic" begins "Baraka, the primitive universe", the epoch of origins and agricultural civilization has no place for contemporary civilization, and this led to my thinking – where is art from? I thought of the concept of "backwardness/out-datedness – in the context of rapid development of contemporary civilization, the backward civilization, consciousness, villages, land and people are facing enormous challenges, and marginalized into a humble state of weakness; but there is a force in art precisely generated in this backward ideology which motivated the aforementioned "Avignon girl" - in the early twentieth century this masterpiece by Picasso can be seen as a new aesthetic declaration - what he called "new" is actually the promotion of the charm of the primitive, the black mask sculpted by Africans were painted directly onto the heads of young girls in Europe, this art since the Renaissance was unexpected and dazzling, Picasso's primitive art were presented on the table of Paris, the nineteenth century's center of art, and triggered a new way of thinking towards art. Art, of course, will represent the new society's level of technology and material life, but ancient civilization of the past is still the soil from which new art is born, failure to see this will result in failure to explain what happened in the late nineteenth and early twentieth century - Gauguin's Tahiti embankment phenomenon, the phenomenon of Al Van Gogh, Rousseau's primitive phenomenon and the Picasso phenomenon; these artists' works are all related to the past, out datedness, and the primitive.

Tao's works often inspire my imaginations of creation, the becoming of art indeed need to be searched from inside of life, but there is no well-established technique to unlock this dark space, it relies on inspiration, encouragement, and not general talk, because each seed comes from a different place, and it depends on a concern and respect of human nature and different cultural background, there will never be monotony and no story is ever the same. Tao is from a culture influenced by the Mong tribe, the tribe has only two families, the lives of Tao's generation have basic protection, but beliefs and consciousness of spirits continue to this day, and are injected into Tao and his art. In the age of revolution, spirits are something to be overthrown, to be swept into the garbage heap of history. Of course, this extreme era has passed and became a multi-cultural reality of contemporary fashion, but actualization is never easy.

Tao's use of color is free, flowing and mostly improvisations, he indeed paints with emotions, directly exposing the state of life; this is not new, what attracts me is that he can maintain long-term this primitive pure state, he always gives a vivid impression, no traces obstacles of thinking - painting is everything. He does not care about the pros and cons of a painting, he just needs to paint, to paint constantly; for five years his work has been fresh, unconscious and irrational, nature and wine makes his paintings. It is easy to look at his paintings, but they are certainly not frivolous. His paintings are filled with a variety of emotional and poetries, he is sunny but melancholy, he had infused the environment of his upbringing - the hills filled with spirituality, and crops, bushes and trees, rain and night, sunrise and birds - all were incorporated into his painting world, he freely play with these elements in his own ways; works are completed with heart, very confident. Reading his works gives an intuitive sensation -

painting is a happy thing!

Tao has a very direct way of painting, form is dependent on alcohol, material wise a lot of painting oil is used to ensure flow. He is not rational, academic techniques therefore don't do any good but make the brush inconsistent with heart /imagination; to ensure the uninterrupted flow of the spirit and emotional expression, his paintings are almost always wrapped up in one take - fortunately he is physically fit and no matter the size of the work, can complete the instructions issued by his feelings.

Nearly eight years of city life from 2004 have not changed the subject of Tao's paintings, they always refer only to nature, mountains, air and light; all social problems, internationality, politics and corruption, human rights and identity seem to have nothing to do with his art; his fascination is with the natural space that he grew up in, he is obsessed with the backward world, and the addiction and hasn't gotten old. Not all contemporary art has to be entangled in politics and problems, painting is way too old/outdated and ineffective for promoting and becoming a tool of social intervention; in the "Cultural Revolution" period of the sixties and the seventies, it had its red days in history, but that is gone. Art has returned to the hands of individuals; this generation of artists, the old functions of paintings have again surfaced, ivory towers of personal, emotional expressions have again become possible. This kind of paintings, though not social, are more humane in colors and highlights the value of art itself, it is very necessary and critical, we have been looking forward to the kind of humane colored language structure, and this is indeed dependent upon independent personal long-term work, as Cezanne and Morandi's. In the works of Tao, one experiences life's freshness, mood fluctuations, an existence of love and fear - wandering and confusion, frustration and smiles all dwell in the paintings.

2011.9 in Kunming CiF