

江文湛の畫集
A Collection of Jiang Wen-Zhan's Paintings

江文湛



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江文湛重要藝術活動年表

Chronicle of Major Events in Jiang Wenzhan’s Artistic Career

<p>1957、考入西安美術學院附中，習油畫和雕塑專業。</p> <p>1957、Admitted to the high school affiliated with the Xi'an College of Fine Arts. Studied oil painting and sculpture.</p>
<p>1961、西安美術學院附中畢業。分配到西安工藝美術公司特種工藝廠工作至1978年。十多年來從工藝設計制作和民間藝術中吸收了豐富的藝術技巧，同時注重研究書法和篆刻，這為江文湛的藝術發展打下了良好的基礎。</p> <p>1961、Graduated from the high school. Assigned to work at a special arts and crafts factory of the Xi'an Arts and Crafts Company. From 1961 through 1978, learned a wide range of artistic techniques from designing and manufacturing arts and crafts to folk arts as well as studied calligraphy and seal cutting. These experiences laid a solid foundation for Jiang's professional development as an artist.</p>
<p>1978、考入西安美術學院國畫系研究生班。跟隨著名山水畫家羅銘教授從事山水、花鳥畫的研究，於80年畢業。</p> <p>1978、Enrolled as graduate student of the Departmet of Chinese Painting, the Xi'an College of Fine Arts. Specialized in landscape, flowers and birds under the guidance of Professor Luo Ming, a well-known landscape painter. Successfully completed graduate studies in 1980.</p>
<p>1979、作品“秋容”由陝西人民美術出版社選入年歷出版。參加“陝西畫家十三人展”，此展分別在河南、湖北、南京等地展出。同年由導師羅銘教授帶領赴四川成都、峨嵋、樂山等地寫生，為研究生畢業創作收集素材，并完成畢業創作山水畫“秦嶺實成路”。</p> <p>1979、The painting“Autumn” was selected and published as a calendar picture by the Shaanxi People’s Fine Arts Publishing House. Participated in the Exhibition of 13 Shaanxi Artists which toured Henan, Hubei and Nanjing. Went to Chengdu, Emei and Leshan of Sichuan Province with Professor Luo Ming as supervisor to collect material for graduation work. Completed the landscape painting “Baoji-Chengdu Railway along the Qinling Mountains” as part of graduation requirements.</p>
<p>1980、研究生畢業并留校任教。山水畫“秋水”由陝西人民美術出版社編入年歷出版。《中國書畫》封底刊出作品“岩畔”。</p> <p>1980、Retained as a faculty member of the Xi'an College of Fine Arts upon graduation. The landscape painting “Autumn Water” was selected as a calendar picture and published by the Shaanxi People’s Fine Arts Publishing House. The painting “By the Cliff” was carried on the back cover of <u>Chinese Calligraphy and Painting</u>.</p>
<p>1981、香港《文匯報》專題介紹了江文湛的“魚樂圖”、“不染”、“微寒”和“春曲”等作品。《美術》雜誌第六期刊出“雙禽圖”。</p> <p>1981、<u>Wen Hui Bao</u> in Hong Kong carried a special article on Jiang Wenzhan’s paintings. The four works “Fish”, “Uncontaminated”, “Chill” and “Spring Melody” were published. “Two Birds” was published in <u>Fine Arts</u>, No. 6.</p> <p>1982、《美術》雜誌第七期發表論文“淺談筆墨的抽象美”及作品“春淚”、“春日遲遲”、“不染”等。</p> <p>1982、Wrote and published the essay “On the Abstract Beauty of brush and Ink ”in <u>Fine Arts</u> No. 7 together with the paintings “Spring Tears”, “Late Spring Day” and “Uncontaminated”.</p>
<p>1983、《江蘇畫刊》第四期由邢湯風撰文“時代前進的節律”介紹江文湛的花鳥畫并刊出“墨荷”、“夏蔭”、“野蜂”、“竹雀”、“荷”、“芳草”等作品。同“中國美術家代表團”赴日訪問，在東京舉辦“西安美術學院美術作品選拔展”。</p> <p>1983、<u>Jiangsu Paintings</u> (No. 4) carried the article “Rhythm of the Times” by XingTangfeng, which reviews Jiang Wenzhan’s paintings of flowers and birds. Six of Jiang’s paintings were published with the review: “Dark-coloured Lotus”, “Summer Shade”, “Wild bees”, “Sparrows on the Bamboo”, “Lotus” and “Pretty Flowers”. Visited Japan as member of the Chinese Painters Delegation and organized the Tokyo Exhibition of the Selected Works from the Xi'an College of Fine Arts.</p>
<p>1984、參加由南京博物院主辦的“中國畫探新作品交流展”。為《光明日報》創刊三十五周年紀念展提供作品“荷”。</p> <p>1984、Participated in the Exhibition of Innovative Chinese Paintings sponsored by the Nanjing Museum. The exhibition was later held in the Shanghai Museum. Dedicated “Lotus” to the 35th anniversary of <u>Guangming Daily</u>.</p>
<p>1985、應聘借調深圳。在深圳期間為籌備成立深圳畫院而奔走，并為深圳刊物繪制“擊水三萬裡”為《現代攝影》第六期撰寫文章“耗散與同構”。同年應湖北省美術家協會邀請，參加了“中國畫新作邀請展”。十二月在江蘇徐州辦個人畫展。同時陝西人民美術出版社出版了《江文湛畫選》，入選作品五十件，其中“魚游”等作品隨“陝西國畫展”在香港展出。</p> <p>1985、Worked in Shenzhen as invited artist. Campaignecd for the establishment of the Shenzhen Fine Arts Academy. Painted “Beating 30,000 Li of Waters” (“Big Bird”) for a Shenzhen magazine. Contributed the article “Disintegration and Integration” for <u>Modern Photography</u> (No. 6). Participated in the Invitational Exhibition of New Chinese Paintings at the invitation of the Hubei Provincial Association of Artists. Held a personal art exhibition in Xuzhou City, Jiangsu Province in December. Published <u>Selected Paintings of Jiang Wenzhan</u> by the Shaanxi People’s Fine Arts Publishing House. The album includes 50 of Jiang’s works. The Exhibtion of Chinese Paintings from Shaanxi was held in Hong Kong with Jiang’s paintings such as “Swimming Fish” included.</p>

<p>1986 . 由西安美術學院調入西安書院并任副院長。《江蘇畫刊》第六期由雷侶撰文“呼喚一個全新的春天”，專題介紹了江文湛的花鳥畫新作。封面及彩頁刊出“旋渦”、“紅與黑”、“旋律”、“荷”等九幅作品。《迎春花》第二期又專題介紹了作品“芬芳”、“葫蘆”、“枝頭幽情”等十幅作品。《北京周報》英文版刊出作品“盛荷”、“春曲”、“岩畔”等作品。十月，參加由江西美術家協會主辦的“八大山人研討會”和“全國第一屆花鳥畫邀請展”。湖南出版社出版《研究生作品集》，選入作品“秋”、“紅與黑”、“牡丹”等三幅。</p> <p>1986 . Transferred from the Xi'an College of Fine Arts to the Xi'an Academy of Fine Arts and appointed vice director of the Academy. <u>Jiangsu Painting</u> carried an article entitled “Ushering in a Brand-New Spring” about Jiang Wenzhan's new works of flowers and birds. The magazine's front cover and inserts has nine of Jiang's paintings including “whirlpool”, “Red and Black”, “Rhythm”, and “Lotus”. <u>Spring Flower</u> magazine (No.2) carried a special article on ten of Jiang's works, among which were “Fragrance”, “Calabash”, and “On the Branches”. <u>Beijing Review</u> (English Edition) carried Jiang's “Lotus in Full Bloom”, “Spring Melody”, and “By the Cliff”. Participated in October in the Forum on the Eight Major Landscape Painters and the First National Invitational Exhibition of Paintings of Flowers and Birds sponsored by the Jiangxi Provincial Association of Fine Artists. <u>Selected Works of Graduate Students</u> published by the Hunan Publishing House included Jiang's “Autumn”, “Red and Black”, and “Peonies”.</p>
<p>1987 . 赴香港參加由香港集古齋主辦的“西安中國書院作品展”開幕式，并由集古齋出版《西安中國書院作品集》，香港電視臺對江文湛進行了現場專訪。同年應邀參加由河南省舉辦的“全國第二屆花鳥畫邀請展”。</p> <p>1987 . Participated in the opening ceremony of the Exhibition of Works of the Xi'an Academy of Fine Arts sponsored by in Hong Kong. <u>Selected Works of Xi'an Academy of fine Arts</u> was published by……. Jiang was interviewed by a Hong Kong television Station. Participated in the Second National Invitational Exhibition of Paintings of Flowers and Birds sponsored by Henna Province.</p>
<p>1988 . 批准為國家一級美術家。組織西安中國書院赴日“四季風情”展作品并撰寫文章“長安畫壇一支新群體”，發表於《新觀察》第四期。介紹了西安書院畫家陣容的基本情況，并刊出作品“牡丹”。應邀參加江蘇徐州舉辦的“全國花鳥畫邀請展”第三屆展。香港《藝苑》出版藏畫特輯，入選作品“清趣”、“紫藤”及冊頁六幅。</p> <p>1988 . Became first-grade artist at the national level. Organized Scenes of the Four Seasons, an exhibition of the Xi'an Academy of Fine Arts, held in Japan and wrote “A New Group of Chang'an Painters, which was published in <u>Xinguancha</u> (No. 4) with Jiang's painting “Peonies”. Participated in the Third National Invitational Exhibition of Paintings of flowers and Birds held in Xuzhou City, Jiangsu Province. Hong Kong's <u>Art World</u> put out a special issue of collected paintings, which includes six of Jiang's paintings such as “Fun” and “Purple Vines”</p>
<p>1989 . 《中國書畫》第二十六期專題介紹“綠荷的構成”、“大鳥”、“樹椿”、“牡丹”。“秋荷”參加全國美術作品展，《新觀察》刊出花鳥作品“愛蓮說”。</p> <p>1989 . Chinese Calligraphy and Art (No. 26) carried a special, signed article on Jiang's “Formation of Green Lotus”, “Big Bird”, “Three Stump”, and “Peonies (back cover)”. “Autumn Lotus” was put on display at the National Art Exhibition. <u>Xinguancha</u> carried Jiang's “Ode to Lotus”.</p>
<p>1990 . 批准為全國美術家協會會員。天津《藝術家》雜誌第六期由陳雲崗撰文“風流倜儻江文湛”。赴陝北深入生活，創作以“鼓手圖”為代表的一批陝北風情人物畫作品，這些作品均在“西安文化節美術作品展”中展出。參加“全國第五屆花鳥畫邀請展”同年臺灣陽門藝術中心在臺北舉辦“當代中堅名家畫展”、《藝術貴族》發表四幅作品。同時“曾氏藝術中心”在高雄等地舉辦由江文湛參加的“西北、西南地區畫家精品展”。香港《藝苑藏畫集》入選作品數幅。“加士得拍賣行”拍賣江文湛花卉一幅。</p> <p>1990 . The Tianjin magazine <u>Artists</u> (No.6) published an article by Chen YunGang entitled “Jiang Wenzhan, Talented and Unconventional”. Went to North Shaanxi for field study and created a series of paintings depicting the local people and scenery—paintings represented by “Drum Beating”. These new creations were put on display at Xi'an Cultural Festival. Participated in the Fifth National Invitational Exhibition of Paintings of Flowers and Birds. Had paintings displayed at the exhibition Paintings of Major Contemporary Artists held at Yangmen in Taiwan. Had four paintings published in <u>Artist Elites</u>. Had paintings included in the exhibition Best Works of Artist from Northwest and Southwest China which was sponsored by the Zeng Art Centre and held in Gaoxiong and other locations in Taiwan. Albums devoted to collected paintings published by <u>Art World</u> in Hong Kong include several of Jiang's works. One of Jiang's album of painting was auctioned at .</p>
<p>1991 . 參加由山東荷澤主辦的“全國第六屆花鳥畫邀請展”。由河南人民美術出版社出版《花鳥畫庫》，精選作品十三幅。十月由陝西電視臺攝製完成了《畫家江文湛》專題片。參加“全國第七屆花鳥畫邀請展”十月同家兄江小竿、畫家劉原生在山東臨沂、郯城等地舉辦“魯郯三人省親畫展”。在蘇州舉辦“江文湛、劉原生國畫作品聯展”同月應邀出席了由山東臨沂舉辦的“全國第一屆山水畫邀請展”，并組織了在西安、南通兩地舉辦的“西安、南通書院聯合展覽”。八月籌辦召开了“意象藝術國際研討會”展出“山水韻律”、“東方魂”等作品。香港藝術館收藏江文湛冊頁作品十二幀。</p> <p>1991 . Became a member of the National Artists Association. Participated in the Sixth National Invitational Exhibition of Paintings of Flowers and Birds held in Heze, Shandong Province. Thirteen of Jiang's paintings were selected and published in the <u>Collections of Paintings of Flowers and Birds</u> by Henan People's Fine Arts Publishing House. A special T.V. program entitled “Jiang Wenzhan, the Artist” was produced and screened by Shaanxi Provincial T.V. Station in October. Participated in the Seventh National Invitational Exhibition of Paintings of Flowers and Birds. Held a Home Visiting, Joint Art Exhibition with cousin Jiang Xiaoyu and Painter Liu Housheng in October in Linyi and Tancheng, Shandong Province. Held in Suzhou the exhibition Chinese Paintings by Jiang Wenzhang and Liu Housheng. Participated in the First National Invitational Exhibition of Landscape Paintings held in Linyi, Shandong Province. Organized the Joint Exhibition of Paintings by Xi'an and Nantong Academies of Fine Arts held in Xi'an and Nantong. Acting on the steering committee of the International Symposium on Conceptual Arts with “Movements of Mountains and Rivers” and “soul of the Orient” put on display during the Symposium. The Hong Kong Museum had as their collection twelve albums of Jiang's paintings.</p>

目錄

CONTENTS

秋意圖 Autumn Sentiments	86 cm × 120 cm	(10)	雙鳥圖 Double Birds	68 cm × 68 cm	(42)
愛蓮說 Ode to Lotus	136 cm × 68 cm	(12)	春遊圖 Spring Outing	68 cm × 68 cm	(44)
高古圖 Woman Stringed-Instrument Player	68 cm × 68 cm	(14)	秋 塘 Autumn Pond	68 cm × 68 cm	(46)
寒鴉圖 Crows	68 cm × 68 cm	(16)	雙 鷗 Double Seagulls	68 cm × 68 cm	(48)
荷塘月色 Moon Over the Lotus Pond	176 cm × 136 cm	(18)	秋 趣 Autumn Lotus	68 cm × 68 cm	(50)
河洲唱晚 Dusk	68 cm × 68 cm	(20)	秋 韻 Autumn	34 cm × 34 cm	(52)
秋 荷 (全國七屆美展作品) Autumn Lotus	194 cm × 175 cm	(22)	倒拔垂楊柳 Uprooting a Weeping Willow	68 cm × 68 cm	(54)
板橋落梅詞意 Falling Plums	68 cm × 136 cm	(24)	荷塘秋趣 Lotus Pond in Autumn	97 cm × 175 cm	(56)
車行圖 Ox Cart	68 cm × 68 cm	(26)	白荷野蜂圖 White Lotus and Wild Bees	68 cm × 68 cm	(58)
梅 花 Plums	68 cm × 136 cm	(28)	琵琶行 Pipa Playing	97 cm × 97 cm	(60)
牡丹雙鳥 Poenies and Birds	83 cm × 50 cm	(30)	閒庭花影睡起遲 Enchanted	68 cm × 136 cm	(62)
敦煌變奏 Dunhuang Art	68 cm × 68 cm	(32)	盛荷圖 Lotus in Full Bloom	68 cm × 68 cm	(64)
秋 荷 Autumn Lotus	68 cm × 68 cm	(34)	煙花待剪裁 Spring Flowers	97 cm × 97 cm	(66)
陝南鄉情 Southern Shaanxi	97 cm × 97 cm	(36)	樂舞圖 Dancing to Music	68 cm × 68 cm	(68)
比武圖 Competition	68 × 68 cm	(38)	松鳥之趣 Birds in the Pine	68 cm × 68 cm	(70)
雙鷄圖 Double Chickens	136 cm × 68 cm	(40)	酒 盃 (局部) Wine Cups	68 cm × 68 cm	(72)

落梅詞 Falling	68 cm × 68 cm	(74)	陝北社火隊 Folk Performance In North Shaanxi	97 cm × 97 cm	(106)
人間留得嬌無樣 Lady-Like Flowers	97 cm × 97 cm	(76)	社火隊的農民 Farmers at a Folk Performance	68 cm × 68 cm	(108)
山的旋律 Movement of Mountains	97 cm × 97 cm	(78)	綠 荷 Green Lotus	68 cm × 68 cm	(110)
人與馬 Man and Horse	68 cm × 68 cm	(80)	東方魂 Soul of the Orient	97 cm × 97 cm	(112)
紅盛綠減 Autumn Lotus	136 cm × 68 cm	(82)	白荷圖 White Lotus	68 cm × 68 cm	(114)
雁 落 圖 Swallows	68 cm × 68 cm	(84)	西王母的故事 Legendary Woman	68 cm × 68 cm	(116)
騎射圖 Shooting on Horse Back	68 cm × 68 cm	(86)	梅鶴圖 Plum and Crane	97 cm × 17.5 cm	(118)
一塵不染 Uncontaminated	136 cm × 68 cm	(88)	石榴圖 Pomegranate	68 cm × 68 cm	(120)
河西走廊 Hexi Corridor	97 cm × 97 cm	(90)	擊鼓圖 Drum Beating	68 cm × 68 cm	(122)
虎 氣 Cloth Tiger	68 cm × 68 cm	(92)	水中之月 Moon in the Water	68 cm × 68 cm	(124)
碧 玉 Pretty Lotus	136 cm × 68 cm	(94)	大 鳥 Big Bird	68 cm × 68 cm	(126)
桿頭小鳥 Birds on Pole	68 cm × 68 cm	(96)	野 蜂 Wild Bees	34 cm × 34 cm	(128)
關中社火圖 Folk Performance In Central Shaanxi	136 cm × 136 cm	(98)	衆妙之門 Novice	68 cm × 68 cm	(130)
宿鳥絲語 Birds at Nest	68 cm × 68 cm	(100)	冰清玉潔圖 Purity	68 cm × 136 cm	(132)
荷 趣 Lotus	68 cm × 68 cm	(102)			
雨中曲 Melody in the Rain	175 cm × 97 cm	(104)			





小叫，喜歡擺滿牆滿地的新作讓朋友批點。或是喝到微醉，講他難堪的少年和青年，最使他不能忘懷的也讓我感動的是他的少年教堂見聞，那高大五色的玻璃和輝煌的聖壇，他跟大人蘸上聖水點在額上於胸前劃十字，然後跪在長凳上合着音樂念經。音樂如水非常，悠揚低沉，神父穿着華而不麗白色鑲着花邊的披風，提着冒香氣的熏爐，將一片叫聖體的白色據說是江米做成的耶穌聖像送到閉目微張的教徒口裏含化。那聖體一定很好吃，但神父不給他，而深深令他傷惱。這種對於江米糕片的聖體可望不可及，影響了他的整個人生。他對於繪畫有着天生的悟性，但爲了圓滿一個真正畫家的夢，他在生活的淵海裏沉浮，四十年的歲月裏，江文湛才美麗瀟灑。所以他不會輕薄，也不玩那一種“強說愁”的偽深沉。我們在野遊的山巔之上待到鴉影日落，看萬里夜空裏，一輪明月來，朗讀魯迅的《鮮花與墓地》：在開滿鮮花的墓地中，一位老人問一位少女：“你看到了甚麼？”少女說：“鮮花。你看到了甚麼？”老人說：“墓地。”江文湛站起來了，說：“我看到的是墓地上長了鮮花。”我們都爲他鼓掌了，淺薄的喜劇是令人生厭的，但太沉重的悲劇並不是藝術的最高境界。在悲劇的基層上超越悲劇走向喜劇才是大的藝術。曹沾在寫《紅樓夢》時缺衣少食，爲甚麼他寫大觀園那麼明媚燦爛，一聲：“寶二哥來了”鳥也叫，花也開，滿院歡笑呢？

還是那種在教堂裡吃不到江米糕片的聖體的憂傷，深深地痛苦着江文湛的繪畫意識，一派靈性，又固執而放縱，當四十歲裏真正步入了中國的畫壇，他的花鳥畫創作贏得了一片聲名，但他要瀟灑，真正的瀟灑使他在藝術上祇能朝三暮四，喜新厭舊而感官上的欲望，現實不可越的困惑，新的追求和難以割舍的瓜葛，他毅然離開了西安美院南下深圳，又從深圳返回西安，畫了撕，撕了畫，摔了畫盤又買畫盤，他心情不好，衣着不整，形容如鬼，他完全是被拋進了深淵旋渦，幾乎是要沉沒了。整整四五個年頭，江文湛硬挺着走過來，於人生和藝術把原有的自己徹底打碎了，終於完成了現在的瀟灑。論起他作品的旋渦時期到如今的構成時期，江文湛總是笑笑說：“我老去十歲”老去十歲的代價後的瀟灑，瀟灑的創作使每一個面對着他的讀者都感到“減去十歲”。

但是，當我最近一次去他家的時候，江文湛正窩在一張大沙發中，沙發下是一雙擺成X型的鞋，酒和茶在面前的小桌上淋得斑斑點點。

序

/ 賈平凹

總是聽人說江文湛瀟灑，以為是二十出頭的小年輕；一日我隨一幫人去終南山下訪一位禪師，半路裏上車的是一對男女，女的美艷，男的却五十多了，相貌古怪，像戈壁灘上一隻公羊；有人說這是新夫新婦的江文湛，於是我們便認識了。

那天的雲很淡，他穿件紅衣，蓄老長的頭髮。論罷禪，大家往院外的小河裏去玩，後門不開，他第一個翻很陡的頽牆，手脚敏捷如貓，還硬要那女子也翻，不翻，就迭聲兒鼓動，遂一團綠空中墜下，他在下抱住了她也抱住了帶落下來的一塊殘磚。河並不深，亂石匝地，他瘋得像個孩子。女人是坐在一片林子邊的，一語不發，任他放縱。他後來却歪在石窩里不動起來，河裡是晚霞流動，紅的團塊和銀的波綫糾纏組合，岸的兩邊默坐了遙視的男女，境界如唐詩宋詞。我說：“你在欣賞妻子嗎？”他說：“我在看樹。”他是在看妻子身後的樹，看樹全是些人在那裏站着各異的美妙，也看見了妻子是林中的一棵。我知道他的想象力極好，易入非非之境。就笑着說，藝術家都蓄這麼長的頭髮，為甚麼藝術家都蓄長髮呢？他說你見過獅子嗎？我聽說過，沒見過，話題就這麼斷了。幾個月後，再見他是在街上，他頭髮却短得出奇，幾乎形象都變了，兩人倚着車子在路旁的電桿下說兒女說天氣，由髮型說到形式問題，他說了一句形式問題是認識觀的問題。這話很費解，分手後騎着車子想，回味如讀了一本很厚的書：當今是搞藝術的人領導奇裝異服，可搞藝術偏要弄到自身也藝術化嗎？天上的鳥與水底的魚原本一樣，鳥翔雲而不劃水，鱗衍變成翅，魚劃水而不翔雲，翅衍變為鱗，翅與鱗應美在生存的需要，而不是為美而美。此後的日子里，與江文湛處得熟了，讀他的人也品他的畫，理解了他是真正的瀟灑。他崇高，是有孜孜追求的事業，他自私，作畫原本是一種自娛，畫可以懸掛在莊嚴的大廳和大人物的臥室，街上拉着板車的運煤小工也可以拉着他去畫一幅兩幅，他善吃好喝，敢冒犯，敢不衛生，也談性說女人，他多麼熱愛他的生命，不失時機的要美麗，要輝煌。他為人為畫，以人生的體證和心性的適意，他當然活得瀟灑。別人說他瀟灑是企羨，又乏之擺脫外界和自身的俗塵的勇氣，祇好幾分嫉妒，幾分戲謔，無可奈何。當今能瀟灑的人能有多少呢？輕薄玩世不是瀟灑，那是做作的浪蕩。如果說瀟灑是屬於外向性，幽默多是屬於內向性，那麼瀟灑和幽默同是沉悶的人生所透氣的如窗的兩扇，是一種超越人生的別一個境界。

常常是一個電話，江文湛發動了一次沙龍清談或野遊，他喜歡爬極陡的崖涉老深的潭，着人大呼

スマートなこととユーモアとはちょうど重苦しい人生の窓の両扉のようなもので、これは一種の人生に対する超越であり、人生の別の境地でもある。

電話があると、江文湛はサロンを組織して俗事を離れた閑談をしたり、ハイキングに行ったりするのである。彼は高い崖に登ったり、危険な川を渡ったりするのが好きだ。人を呼び止める時、いつも大声で叫ぶし、家の壁や床一杯に新作の絵を並べて、友達に批評させるのも好きであった。また、酒を飲んで酔った場合、自分の少年時代や青年時代の失敗を言うのが得意であった。とくに彼の少年時代の教会の見聞についてとても感動した。それは高くて大きい五色の窓ガラスと輝いている教壇である。彼は大人達のまねをして、神水を手につけて自分の額や胸に十字を書き、座布団にひざまずいて音楽に合わせながら経を詠んだ。その音楽は水の流れの如く、高くなったり低くなったりしている。神父が素朴な白色の生地には花のある裾のコートを着、香りの散発する香炉を持って、白色の「聖体」（もち米で作ったイエス像）をそれぞれ目を閉じそうな教徒たちの口に入れた。その「聖体」はおいしそうに見えたけれど、神父がくれなかったのも、彼は非常に残念がって苦悩した。この見ていながら手に取れなかったもち米の「聖体」はその後の彼の人生に影響している。彼は絵画について生まれつきの悟性を持っているが、円満なる画家の夢になるために、生活の困惑や軽はずみを解決しつつあるのである。だから四十年ほどのうちに、江文湛は美しくスマートになったのである。彼は軽薄もできないし、無理に「愁」を言ういつもの沈着もできない。私達は山頂で日が暮れるまで空を眺めていた。万里の夜空に一輪の明月がかかっている。私達は魯迅の《鮮花と墓地》を朗読した。それは咲き乱れる花の中にある墓地で、老人が少女に「あなたは何を見たのか」と聞くと、少女は「私は鮮花だ。あなたは？」と答える。老人は「墓地だ」と言う。江文湛は突然立ち上がって、「私の見たものは墓地に咲いた鮮花だ」と言って、みんなの拍手を浴びた。簡単な喜劇は人にいやがられるが、あまり手痛すぎた悲劇は芸術の最高の境地にもならない。悲劇を基礎にして悲劇を超越して喜劇へ進むのは真の大芸術である。曹霑が《紅樓夢》を書くとき、衣食も足りなかったのに、どうして一大歓楽園の明媚な風景を書き尽くすことができたのか。一言「宝二哥がやってきましたよ。」という、鳥も鳴き、花も咲き、満院の歡笑を迎えるのである。

やはりあの教会でのもち米の「聖体」が食べられなかった悲しみの思い出は以来江文湛の絵画意識をすっかり痛めつけている。一方、生来の賢さと霊性が彼を頑固にし、放縦にしてしまった。四十歳から中国の画壇に登場し、独得の風格のある花鳥画を発表して注目され、同時に名声も博した。しかし、彼はこれには満足せずにより一層スマートになろうとするのである。真のスマートを追求する心があったからこそ、彼は芸術上の満足を得られずに、いつも踏み止ることなく、次から次へと新しい世界を開くよう追求してきた。感覚上の欲望や現実を越えられない困惑や新の追求と捨てがたいかわりあいなどがあっても彼は断固として西安を離れ、深圳へ行った。また深圳から西安にもどって、絵を書いてはやぶり、やぶってはまた書き、絵具を投げ捨てて、また新しいのを買う。彼は落ち着きもせず、衣服も不揃いで、すっかり深圳の渦巻の中に巻き込まれて鬼のようになって死にかかりそうだった。その四、五年の間、彼は頑張り続けた。そして人生と芸術の道で、彼は元の自我像を完全に破ってしまい、とうとう今のスマートな人生にたどりついたのである。もし彼の創作奮闘史を尋ねたら、江君はいつも笑いながら「私はもう十歳も老いぼけてしまいました。」と答えるだろう。これは十歳も老いぼけた代価のあるスマートさだ。このスマートな創作であったからこそ、観賞者の一人一人も「自分は十年ほど若返った」という感動をもたらしたのである。

最近、彼を尋ねたことがある。江君は大きなソファーに斜めに座っていた。ソファーの下には一足のX型の靴が並べてある。小卓の上には酒と茶が点々と散らばっていた。

江文湛はあかぬけしていると、よく言われているので、私は彼を二十ぐらいの若者だと思ってしまう。ある日、友達と終南山のふもとに住む禅師を訪問する途中で、男女二人が我々の車に乗車してきた。その女のほうは美しくて若い、男のほうは五十すぎに見える。男の容貌はどうも変で、ゴビ砂漠の雄羊みたいである。友達の一人がこの新婦新郎は江文湛ですよと、紹介してくれたので、私は初めて彼を知り合った。

その日、空には薄い雲がかかっていた。彼は赤い服を着て、長い髪をしている。禅の話しが終わってから、皆が近くの川へ遊びに行きたいといって出掛けたが、寺の裏門が開かなかったので、がっかりした。しかし、彼は先頭に立って高い土塀を越えた。その動作はまるで猫のようだ。そして、その女にも声をかけて、越えさせようとした。彼は先に飛び降りて、女を受け止めた。そのとき、落ちてきたレンガのかけらもいっしょに受け止めた。川は深くないので、石だらけの川底がはっきり見える。彼は子供のようにはしゃいでいるが、女は樹林の空地に座って、彼のはしゃぎぶりを見詰めて黙っていた。しばらくして、彼は岸辺の石原に静かに座っていた。河水を夕焼けが染めていた。赤い雲と銀色の波紋と入り交じった夕焼けである。川の兩岸に向き合って、男女が座っているようすはまるで唐詩宋词のようだ。私はそばから「君は奥さんを観賞しているのか」と聞くと、彼は「いや、木を見ているんだと答えた。彼は奥さんのうしろにある木を見ている。その背景の点々とした木々は、多くの人が立っているように見えて、木々はそれぞれに美しに。そして、奥さんもその木々の中の一つに見える。

私は彼が想像力が豊かで、いろいろな境地に入り込みがちだということをよく知っている。「芸術家は皆長い髪が好きですよ、それはどうしてですか」と、私はふざけながら、質問すると、彼は「あなたはライオンを見たことがありますか」と、反問した。「私は聞いたことがあるが、まだ見たことはありません」と答えた。その時の話題はこれだけだった。それから何ヶ月のあと、ある日 町で彼に会った。この時の彼は髪が意外に短かったので、全く別人のように見えた。二人は自転車を路傍の電柱のところに寄せて話し込んだ。子育ての話や天気の話からヘアスファイルに入り形式問題にまで発展した。話の中でとくに彼の「形式問題は認識論の問題だ」という言葉については分からなかった。このことについて、私は別れてからも自転車を走らせながら、一生懸命に考えつづけたが、あとでふりかえてみると、それは一冊の厚い本を読んだように感じられた。今、芸術家たちは奇異な服装をしている。芸術活動をするのはいいが、自分自身まで芸術化するのは不思議だと思う。空を飛ぶ鳥も水中の魚ももともとと同じようで、鳥は空を旋回するが水を泳がず、鱗のかわりに羽がある。魚は水を泳いで、空を飛ばず羽のかわりに鱗がある。羽と鱗はそれぞれの生存に必要なもので、美しく見せるためのものではない。

それ以来、だんだん江文湛と仲よくなった。彼の人格を理解し、その作品も観賞するようになり、次第に彼の真のスマートもわかってきた。彼が気高いのは一生懸命に追求する対象があるからだ。彼がわがままなのは絵を書くことを一種の楽しみだと考えるからだ。彼の絵は荘厳なホールや大人物の寝室に掛け付けてもいい。町の役人たちが絵がほしいといえ、書いて送ってやる。彼は酒飲みが好きだし、尊厳を犯すことも恐れない。性行為についても話すし、女性についてもよく論じる。彼は自分の仕事に熱中し、あらゆるチャンスを逃さずに、美しく輝きたいと願うのである。彼の人柄と彼の絵は人生の体験と人間らしい気持ちのよさを現している、当然、彼はスマートに生きるはずである。彼がスマートと言われるのは、その人が羨ましいからだ。外界と自身がもっている俗塵から脱け出す勇気がないために、嫉妬したり、冗談を言ってからかったりするほかしかなかったのである。

今、世の中にスマートな人はいったい何人いるのか？軽薄に世の中を甘くみるのはスマートではない。それは思わせぶりであり、無頼である。スマートな人はたいてい外向型の人で、ユーモアのある人はたいてい内向型の人であるとすれば、

halves of a window, through which fresh air filters in to relieve the doldrums in life. Charm and unconventionality signify a transcendence, a new horizon for human life.

Frequently, Jiang Wenzhen gets people together by phone for a saloon-style talk or an excursion. He relishes in climbing steep cliffs, swimming in deep pools, and shouting to people while he was enjoying himself. He likes to cover his walls and floor with new creations for criticism from friends, or recalling, when half drunk, the embarrassing days of his adolescence and youth. Of all the incidents recalled, the most unforgettable to him and the most touching to me is his experience in church as a child. Before the glittering altar in the imposing building with multi-coloured glass windows he would follow the grown-up congregationists wetting his forehead with holy water on his fingers, making the cross on his chest, and reading out the scriptures to the beat of the music while knelling on the pew.

The music would flow, deep and melodious, rising and falling. The priest, dressing in white robe with laces on the edge, a robe magnificent but not pompous, would walk by with a burner full of fragrance and put into the mouths of the pious congregationists with half closed eyes a white stuff, the holy image of Christ, which was made of glutinous rice. To the boy, the holy white stuff must be very tasty, but the priest would not give it to him, much to his disappointment and frustration. His whole life was affected by the holy Christ figure made of rice, which was within sight, but beyond reach.

Jiang Wenzhan had great aptitude for painting. But to become a genuine artist he experienced ups and downs, joys and sorrows in his striving. Over the past forty years, he has been engaging in unrestrained artistic pursuits, neither intoxicated in his achievements nor faking any profundity by harping on the efforts he has made.

On one of our excursions, we lingered on a hill top till sunset. Gazing at the vast expanses of the sky and the bright moon we read out the story "Flowers and Graveyard" by Lu Hsun. At the graveyard full of blossoming flowers, an old man was asking a young lady: "What have you spotted?" "Flowers. And how about you?" the lady countered after giving her answer. "Graves," came the answer from the old man's lips. At this, Jiang Wenzhan stood up, claiming: "What I see is a graveyard with flowers blooming." Hearing this, the rest of us could not help clapping our hands.

A naive comedy bores people, but a tragedy too pessimistic does not necessarily reach artistic sublimity. Great art derives from the comedy that has roots in tragedy but transcends it. When writing A Dream of the Red Mansions, Cao Xueqin led a life of deprivation. How come that he could delineate to the full the magnificence and grandeur of the Grand Mansion? How could it be that with the announcement "Here comes Baoyu the second brother", birds began chirping, flowers blossoming and laughter and rejoice filling the entire garden?

It is in the final analysis the distress brought about by the inaccessibility of the rice cake in church that deeply pricked Jiang's heart and inspired his artistic creation. Gifted, unyielding and unrestrained in his endeavour, he became, at the age of forty, an artist, recognized and famous for his paintings of flowers and birds. But he continued seeking after new dimensions and unconventionality which determines his capriciousness in artist creation. Understandably, frustrations ensued—dissatisfaction with sensuous desires, perplexity with reality unsurpassed, and difficulty in bringing forth the new and discarding the old. To triumph over these frustrations, he left the Xi'an College of Fine Arts for Shenzhen, only to return to Xi'an; he painted, tore to pieces his creations, only to resume painting; he smashed his paraphernalia, only to buy another one. Depressed, sloppily dressed and haggard, he was virtually thrown into an abysmal whirlpool and almost drowned. But Jiang survived the ordeal which had lasted four to five years, transformed himself in both life and art, and attained the charm and unconventionality. Talking about these difficult times, Jiang would laugh and say: "I've become ten years older." However, the charm and unconventionality he has achieved at the expense of the ten years and, more importantly, his appealing and unrestrained works convince the lovers of his art that he has, instead, become ten years younger.

Nevertheless, when I went to his place recently, I found Jiang outstretched on a big couch with a pair of shoes placed in the shape of an X. And the little table in front of him were splashed all over with wine and tea.

PREFACE

JIA PING AO

Having learned on numerous occasions that Jiang Wenzhan is charming and unconventional I reckoned that he was no more than a lad a little over twenty years of age. One day, on my way to a Buddhist temple with a few acquaintances I saw a man and a woman get on the bus. The woman was attractive; the man, on the other hand, was over fifty years of age with an odd appearance. In fact, he looked like a ram on the Gobi Desert. I was told that they were the newly wed—Jiang Wenzhan and his wife. That was our first meeting.

It was a fairly clear day. Jiang had on him a red jacket, and his hair was very long. After our visit with the monk, we headed for the stream outside the temple grounds. Finding the back door locked, Jiang jumped over a steep wall ahead of all of us as nimbly as a cat. He then coerced his bride to follow him and kept urging her when she hesitated. Shortly, the woman dropped and the man took her in his outstretched arms together with a fallen, broken brick.

The stream ran shallow with pebbles all over the bed. Jiang was running amuck like a kid. His bride, in contrast, was sitting silent at the edge of the wood watching her man indulging himself. After a while, Jiang lay down on the pebbled river bed, motionless. The evening glow glittered on the stream with the red ball of sun mingling with the silvery ripples of the water. On the opposite bank of the stream were sitting the husband and the wife beholding each other without a word—a scene one only finds in the poetry of the masters of the Tang and Song Dynasties.

"Are you marvelling at your wife?" I asked.

"I'm gazing at the trees," he answered.

He was looking at the trees behind his wife—trees that were to him standing like human beings with exquisite postures. He saw his wife as one of the trees in the wood. I knew that he was endowed with rich imagination and prone to get into a trance and asked again with a smile:

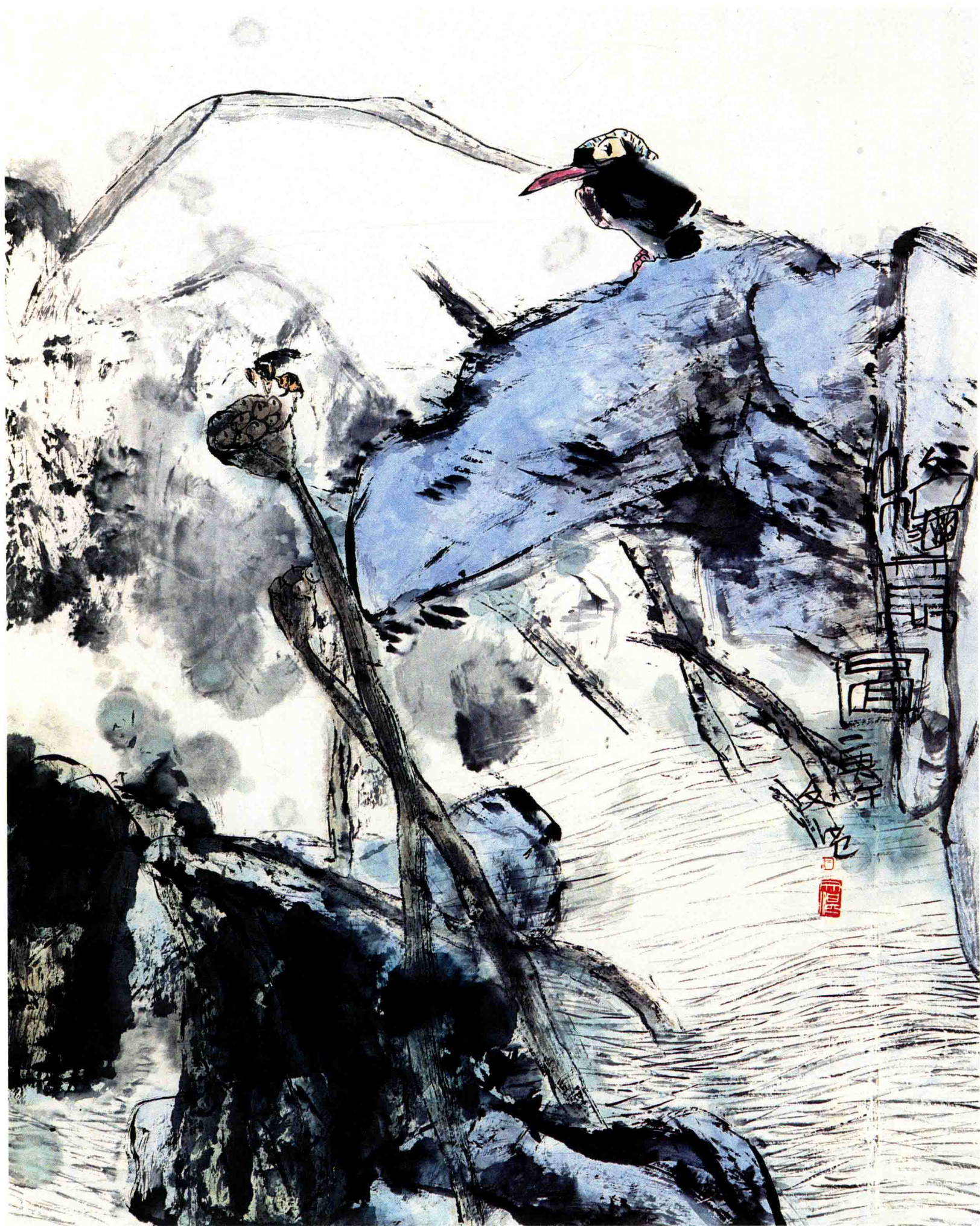
"Why do artists grow their hair long?"

Instead of answering the question he asked me whether I had ever seen a lion. I said that I had heard about the lion but had never seen one. At that, our conversation came to an abrupt end.

I met Jiang the second time in downtown Xi'an several months later. This time, however, his hair was cut extremely short, so much so that he looked an entirely different person. Standing by the power pole with our bikes we chatted—about our kids, weather, hair style and artistic forms. He said that the question of form had much to do with epistemology, which I found hard to understand. On my way back home I mused over his statement and felt that I had read a profound book. It is the artists that lead in the fashion today. But does that necessarily lead to the artists appearing exotic? The birds that fly in the sky and the fish that swim in the water were in the beginning of the same origin. Birds soar in the air, not whirl in the water, so the scale evolved into wings; fish move in the water, not circle in the air, so the wings evolved into scales. Wings and scales are beautiful for the sake of subsistence, not for the sake of beauty.

In the days that followed, Jiang and I got to know each other better. By learning more about him and studying his paintings I began to understand where exactly his charm and unconventionality lay. He is noble, for he is zealously striving to perfect his art; he is selfish, for he paints for recreation. While his paintings may hang in magnificent halls and specious bedrooms of important personages, anybody, even a coal-cart puller in the street can get him to paint a couple of pictures. He wines and dines without caring too much about the cleanliness of the food; he talks about woman and sex. He loves life and loses no time dedicating his paintings to others to demonstrate his generosity and to seek self-satisfaction. Naturally, he leads a life that is full of fun, a life that is out of the ordinary. It is out of envy that people speak of his charm and unconventionality. And the envy is to some extent mixed with jealousy, mockery and helplessness. Unfortunately these people do not have enough courage to transcend themselves and rid themselves of conventionality.

However, few people can be truly unconventional. Certainly, superficiality and cynicism do not constitute unconventionality, because they lead to affectation and dissipation. If unconventionality is brought about by extrovertedness, humour then stems from introvertedness. Therefore, unconventionality and humour may be taken as two



秋意圖

Autumn Sentiments

秋韻

小陸
 不蔓不枝香遠溢清亭淨植可達觀而不可玩焉子謂菊之野逸者也牡丹之富貴者也蓮花之君子者也噫菊之愛陶後鮮有聞蓮
 之愛同予何人牡丹之愛宜乎前矣公无一什致伯捌拾伍年六月畫於深圳八卦嶺筆祭山下
 景宋人愛蓮說

