

Vicissitudes Of Centuries  
Ying Tianqi

# 应天齐

世纪遗痕

深圳报业集团出版社  
SHENZHEN PRESS GROUP PUBLISHING HOUSE

世纪遗痕 VICISSITUDES OF CENTURIES

# 应天齐 YINGTIANQI



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# 目录 Contents

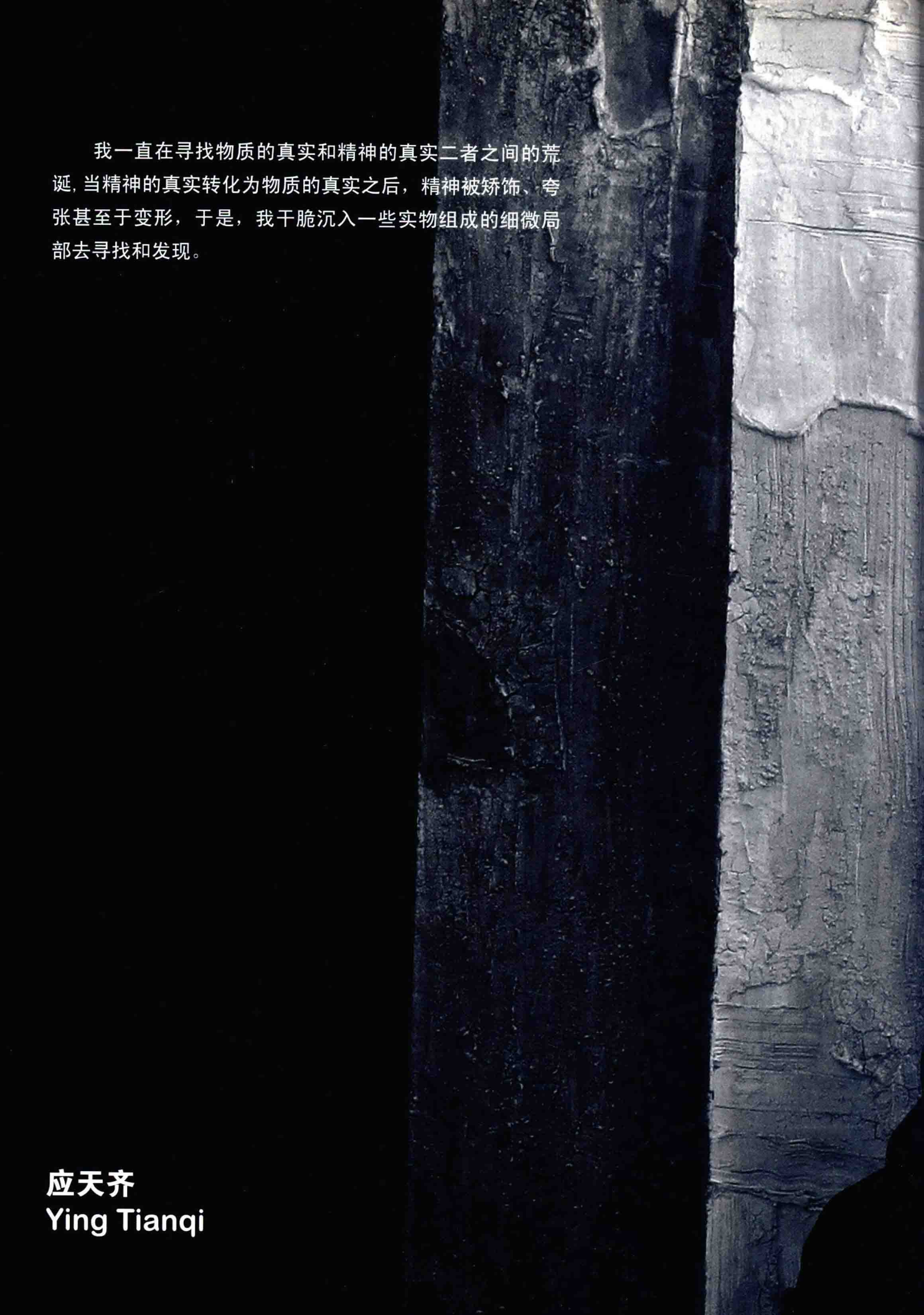
徐玉明：关于《遗痕》的问答	Traces-Ying Tianqi's New Series of Oil Paintings	6-9
常宁生博士：历史遗痕与文化感怀	(Chang Ningsheng) Historical Traces and Cultural Recollection	11-15
朽木	Eroded wood	17
问道	The Pursue of Taoism	18-19
裂开的墙（局部）	Cracked Wall (partial)	20
裂开的墙	Cracked Wall	21
出绿	Green-ier	22-23
出绿（局部）	Green-ier (partial)	24-25
失忆（局部）	Amnesia (partial)	26
失忆	Amnesia	27
画室	Studio	28-29
竹帘（局部）	Bamboo Curtain (partial)	30
竹帘	Bamboo Curtain	31
木板墙	Wooden Wall	32-33
天井（局部）	Patio (partial)	34
天井	Patio	35
裂缝	Cracks	36-37
木雕之二	Wooden Sculpture #2	38-39
木雕之二（局部）	Wooden Wall (partial)	40-41
草图	sketch	42
见光	Exposure in Light	43
见光（局部）	Exposure in Light (partial)	44-45
消失的故事	Vanishing Story	46-47
灰色的墙	Gray Wall	48-49
灰色的墙（局部）	Gray Wall (Partial)	50-51
木雕之三	Wooden Sculpture #3	52-53
木雕之三（局部）	Wooden Sculpture #3 (partial)	54-55
木雕之一	Wooden Sculpture #1	56-57
木雕之一（局部）	Wooden Sculpture #1 (partial)	58-59
<b>水印版画——西递村系列 徽州之梦</b>		
重复的西递村系列之五	Repeated Xidi Village Series No.5	63
西递村系列之二十三	Xidi Village Series No.23	64
西递村系列之二十三（局部）	Xidi Village Series No.23 (partial)	65
西递村系列之八	Xidi Village Series No.8	67
徽州之梦十	Dreams in HuizhoNo.10	68-69
西递村系列之古巷	Xidi Village Series	70
西递村系列之二十一	Xidi Village Series No.21	71
西递村系列之十二	Xidi Village Series No.12	72
西递村系列之三	Xidi Village Series No.3	73
西递村系列之二十二	Xidi Village Series No.22	74
西递村系列之四	Xidi Village Series No.4	75
徽州之梦九	Dreams in HuizhoNo.9	76-77
西递村系列之二十六	Xidi Village Series No.26	78-79

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# 应天齐 YINGTIANQI



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我一直在寻找物质的真实和精神的真实二者之间的荒诞,当精神的真实转化为物质的真实之后,精神被矫饰、夸张甚至于变形,于是,我干脆沉入一些实物组成的细微局部去寻找和发现。

应天齐  
Ying Tianqi









# 目录 Contents

徐玉明：关于《遗痕》的问答	Traces -Ying Tianqi's New Series of Oil Paintings	6-9
常宁生博士：历史遗痕与文化感怀	(Chang Ningsheng) Historical Traces and Cultural Recollection	11-15
朽木	Eroded wood	17
问道	The Pursue of Taoism	18-19
裂开的墙（局部）	Cracked Wall (partial)	20
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出绿	Green-ier	22-23
出绿（局部）	Green-ier (partial)	24-25
失忆（局部）	Amnesia (partial)	26
失忆	Amnesia	27
画室	Studio	28-29
竹帘（局部）	Bamboo Curtain (partial)	30
竹帘	Bamboo Curtain	31
木板墙	Wooden Wall	32-33
天井（局部）	Patio (partial)	34
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裂缝	Cracks	36-37
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西递村系列之二十三	Xidi Village Series No.23	64
西递村系列之二十三（局部）	Xidi Village Series No.23 (partial)	65
西递村系列之八	Xidi Village Series No.8	67
徽州之梦十	Dreams in HuizhoNo.10	68-69
西递村系列之古巷	Xidi Village Series	70
西递村系列之二十一	Xidi Village Series No.21	71
西递村系列之十二	Xidi Village Series No.12	72
西递村系列之三	Xidi Village Series No.3	73
西递村系列之二十二	Xidi Village Series No.22	74
西递村系列之四	Xidi Village Series No.4	75
徽州之梦九	Dreams in HuizhoNo.9	76-77
西递村系列之二十六	Xidi Village Series No.26	78-79

# Traces—Ying Tianqi's New Series of Oil Paintings

## 关于《遗痕》的问答

——应天齐访谈录

原载浙江《美术报》画家专刊

文/徐玉明

编者按：

以《西递村系列》版画名世的著名艺术家应天齐先生是一位艺术探索涉猎广泛、跨度跳跃、活动频繁的艺术家。从1995年结束《西递村系列》探索之后，应天齐广为涉猎装置、行为、综合材料等领域，本报首次发表他以综合材料绘制的油画作品《遗痕·沧桑》系列，以及本报记者徐玉明的专访，以期和读者共同解读他独特的艺术追求。

徐玉明（以下简称徐）：应先生，您好。第一次看到您的这些油画作品非常震撼，这些作品视觉张力很强，保持了您原有的独特绘画风格：比如构图的抽象和构成因素，还有您画中特有的标志——黑色块的运用，以及将版画中运用材质肌理的特质延伸到油画之中，给人耳目一新的感觉！您是怎样想的，怎样画的？

应天齐（以下简称应）：在《西递村系列》的探索中我已经开始了这种试验：图式的抽象和局部的具象同时呈现，刘骁纯先生称之为“惊险的融合”。在油画《遗痕·沧桑》系列中，我将这种对抗、融合更加推向极致。如果说《西递村系列》还希望让人理解这是一个真实存在的、能辨认地域、光线、建筑造型的遗存空间，那么，在新的油画系列里，则将这种时空、地域的识别推向一个更为模糊的状态，使原有的认识得到了改变。

徐：能说一说这样做的理由吗？是一种心理需求还是一种

刻意所为？

应：走出和告别西递村之后我被投入一个更大的社会公共空间，尤其是从安徽芜湖这样一个内地中小城市，进入深圳这样一个和世界接轨的新兴都市，包括有机会去欧洲和世界其他地区进行艺术考察等等，这些生活使我的视野和思想经历了一次“升级”和“扩容”。反映到绘画创作上来应当是一种必然，而非刻意。

徐：这样做是受什么样创作灵感或冲动的驱使？

应：《西递村系列》探索之后，我一直在反思自己的创作能否进入一个更广阔的思维空间，一种更为宽博的对人生的思考。2001年在新疆高昌古城唐玄奘讲经台前，我惊异于当年数千听众簇拥的高台竟然只留下一抔黄土和满目苍凉，岁月无情地淹没了绿树、清泉、少女、集市、音乐、舞蹈、爱情、欢娱，这种感觉我同样在意大利庞贝古城的废墟中感受到了。昨天和今天仅一步之遥，如果说有灵感冲动的话，应当来源于此。

徐：你希望将这一切置于这些实实在在的壁垒之中？

应：是的，真实在这里似乎具有了特别的意义，人们不停地劳作，遗留下他们劳作的痕迹。我们在岩壁上看到先人留下的岩画，虽然只是一些粗糙的画痕，我们却感到了生命的意义。在创作中我只希望更真实地去表达，是一种客观的真实和非客观真实的并存。

### 西递村系列之二十三

(英国木板基金会收藏)

1991

50×60cm

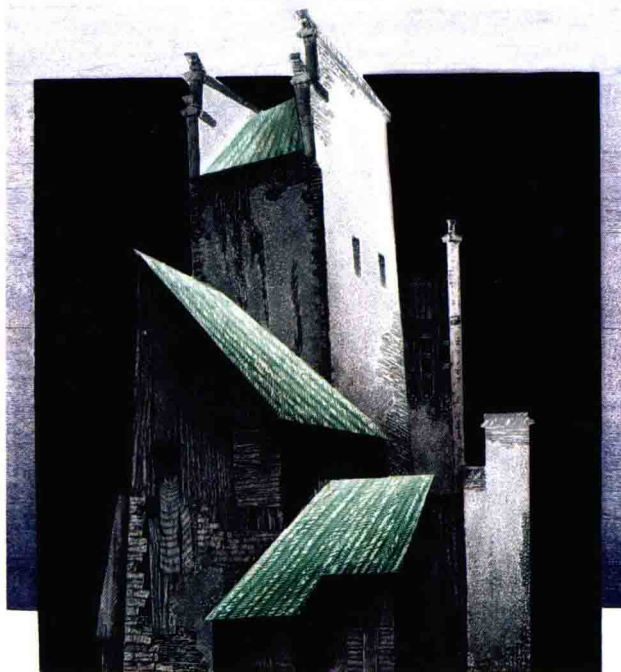
水印版画

Xidi Village Series No.23

1991

50×60cm

Watercolor Print



徐：您是一位卓有成就的版画家，进入油画创作会给您带来身份和定位的改变吗？

应：你觉得这种定位很重要吗？

徐：也许这是一种社会范畴内的看法吧，但美术圈内也会这样看的。

应：我觉得这是一种并非正确的判别，无论是版画家、油画家还是国画家，首先应当是一位艺术家，甚至应当是一位文化人，因为决定艺术的绝不仅仅是技术的分野。国内画界部分人将此分得太清，大有井水不能犯河水之势，有位资深油画家开玩笑地和我说：“你在抢我们的饭碗！”其实这样的门户之见是毫无道理的，毕加索身后遗留作品

的总数显示：油画1885幅，版画26121幅，从数量来看，毕加索毕生创作的油画仅为版画的1/13，我不知道应当称毕加索是版画家还是油画家。吴冠中先生以油画、水墨称雄画界，也常听到国画界的人不以为然或油画界的人不以为然，这种局面还是艺术观念的陈旧和艺术行政化大一统所致，应当得到改变了！

我们是否能改变在画种内关起门来自娱自乐的习惯，版画界更应改变长期以来就版画论版画而形成的在当代文化中缺席失语的状态。

徐：谢谢您的回答，祝您在新的艺术探索中取得更大成功。

## Editor's notes:

Ying Tianqi, renowned for his “Xidi Village” printing art series, is an active artist who explores art extensively and in a very wide span. Since the end of his “Xidi Village” series in 1995, Mr Ying has begun his research on the subjects like installations, behavioral art, and comprehensive materials and so on. For the first time, we proudly present his new “Traces- Vicissitudes” oil painting series together with an exclusive interview by our journalist Xu Yumin with a view to, with the audiences, casting light on his unique pursuit of art.

Xu Yumin (hereafter as ‘Xu’): Hello, Mr. Ying. I was shocked when I first saw those works of oil painting. These paintings all have very strong visual tension with the presence of all your original unique painting styles, such as: the abstraction of composition and composing factors; your unique art style – the use of black-color blocks; and the extension of the material texture from your prints

to your oil paintings. All of the above factors give us a brand new feeling. How did you compose and draw them?

Ying Tianqi (hereafter as ‘Ying’): I have begun my exploration to present the abstract schema and the specific partial images in the same picture ever since I started my research on “Xidi Village” series. This process is described as “breathtaking integration” by Liu Xiaochun. Therefore when painting the “Traces- Vicissitudes” series, I push the counter-actions and the integration of these two factors to an acme. For example, if people can still identify the existence of location, light and left-over architectural space in my “Xidi Village” series, they can no longer do so in the new oil paintings, since I push the location and space into a more ambiguous status where the original understanding is changed.



Xu: Can you give us any reason for the change? Is it out of your psychological desire or just one of your deliberate actions?

Ying: After a few changes in my life such as my departure and farewell from the Xidi village, I start to devote myself into a larger social life circle. Especially after I left Wuhu, a medium city in the middle of China, for Shenzhen, an international boomtown and after my visits to Europe and other countries, my vision and thought have experienced a new round of upgrade and expansion. These are then reflected in the creation of those paintings as a natural result instead of a design.

Xu: What is the inspiration and motivation of such creation?

Ying: After creating the "Xidi Village" series, I always wonder if I can push my creation to a higher level, where a wilder thinking capacity and a broader thinking of life itself might be entailed. In 2001, I was astonished by the sight of Tang Xuanzang's preaching stage in Gaochang Remains, Xinjiang. Once a splendid stage surrounded by thousands of audiences left nothing more than its loess and vicissitude today. Green trees, clear springs, lasses, markets, music, dancing, love and happiness were all drowned by the relentless age. The same kind of touch hit me when I was among the ruins of Pompeii in Italy. These experiences give me the feeling that there is only one narrow step between yesterday and today. Therefore, if inspiration really exists, it might derive from there.

Xu: Do you want all these to exist in the real vallation?

Ying: Yes. Reality here is given a special significance. People work ceaselessly and leave traces of their work. For example, when we see the rock paintings left by our ancestors, even though they are only rough painting marks, we can still feel the meaning of life. I only hope I am able to express this true feeling during my creation, which is a co-existence of both the objective and the non-objective truth.







Xu: Being a highly successful print artist, do you see the change of your identity and orientation in art when you start the creation of oil paintings?

Ying: Do you think it is important to fix oneself to a specific strand in art? Xu: Perhaps it is a social stereotype. I think some insiders of fine art will think so as well.

Ying: I think such kind of discrimination is not very appropriate. Because art should never be defined solely by different painting skills that are applied to it, instead, as a print artist, an oil painting artist or a Chinese ink artist, he or she first and foremost should be an artist, even, a culture expert first. Some domestic artists divide the field too specifically, so that they always have the thought of "You mind your own business, and I'll take care of mine". A senior oil painter used to joke with me, saying that you are 'robbing' our 'rice bowls'. In fact, this is totally an unjustified bias. For instance, the total numbers of Picasso's works shows 1,885 pieces of oil paintings as against 26,121 pieces of print works- the number of oil paintings is just one thirteenth of the quantity of his print works. As a result, I am confused to define Picasso as a print artist or an oil painting artist. Mr. Wu Guanzhong is famous for his oil painting and Chinese ink. But people from both Chinese ink group and oil painting group don't have a unified agreement on which group he actually belongs to. The situation is due to the old artistic recognition and the unified art administration. It should be changed!

Can we change the habit of having fun within only one sort of painting species? Printing community should change the long-existed situation of absence and aphasia in the contemporary culture, a consequence of the practice of studying prints just for the sake of prints.

Xu: Thank you for your answer. I wish you greater successes in your new art explorations.





# Historical Traces and Cultural Recollection

— Comments on Ying Tianqi's Modern Paintings Art

Chang Ningsheng

## 历史遗痕与文化感怀

评应天齐的现代绘画艺术

文/常宁生博士

深暗的木纹、灰涩的砖痕、斑痕累累的墙面，深深地流露出历史的苍桑。当我第一次在深圳大学应天齐工作室观看他近期创作的现代绘画系列作品《遗痕》时，就被他的绘画新作深深打动，并自然引发起我的沉思冥想与深深的感怀，思索沉重的历史与现代精神的翱翔。

应天齐先生早年曾从事木版画创作，以安徽皖南古镇西递村的古建筑为题，表现出中国深厚的文化传统面临当代的状况，以及对历史文化的感怀。作品中深藏的个人情怀和呈显的冷峻风格、当代语境在20世纪80年代末90年代初的中国画坛引起了广泛关注。代表作《西递村系列》奠定了画家应天齐在中国版画界的重要地位。

在水印版画《西递村系列》中，应天齐同时并置了纯黑色域和皖南民居古建筑、现代抽象构型和古典具象写实两种造型，同时交织了冷峻理性和脉脉温情、依恋田园与拷问村落。艺术理论家刘骁纯先生曾指出，应天齐“热切向往现代和深深眷恋乡音两种精神状态，而且，他对两面都投入了极为内向的深度体验，这使应天齐不能不接受灵魂被两极力量不断撕扯的苦役”，精神苦役经历八年后终于崩溃，正如他自己所说：“有一段时间我实在受不了了，精神到了崩溃的边缘，身体也得了各种各样的疾病，有两年多不得不搁笔，最后被诊断为抑郁症。我觉得我不能再继续下去了。”这才最终导致了1994年的“告别西递”。

告别并不是结束，告别意味着超越。从上世纪末至新世纪初，应天齐从单纯的绘画艺术创作转向思考当下文化

在历史进程中面临的种种问题，近十年来应天齐涉历“装置”“行为”艺术，完成了《砸碎黑色》、《大剪纸》等系列作品，将文化思考的触角触及现实生活。作为一位当代中国著名的版画家，应天齐不断反思版画艺术在今天摄影与现代印刷复制技术影响下的文化功能与价值。在新世纪的数年中应天齐又开始创作现代油画与综合材料作为媒介的绘画艺术。

20世纪50年代西班牙现代抽象画家安东尼·塔皮埃斯（Antoni Tàpies）曾采用实体材料进行绘画。在形式上他兼容了自发状态、自然涂抹、破碎裂痕、重新图画等各种手法，运用幽暗的颜料、清漆、沙子和大理石粉混合堆积成大块面起伏不平的画面，使作品产生了固态的浮雕效果，以达到一种新的“实存”观念。

应天齐在这些新作中将这种“实存”的观念加以延伸。长年版画创作中对于材质的思考和娴熟的驾驭材质的本领在这些新作中得到很大的发挥，在创作手法上应天齐同样运用了实物拼贴、木版纹理、色料手绘的综合媒材表现法，营造出一种独特的二维平面与三维空间共生的视觉效果。所不同的是，在画面的整体构图上，应天齐表现出现代绘画的构成主义的风格图式，以几种不同层次矩形色块的排列或并置，表现出不同时代与漫长岁月的历史遗痕及其当代意义。在《遗痕：木雕系列》中，巨大的画面中央被嵌入了一块不大的清代徽州原木雕饰，一下就将历史与当代的情境组合在一起，并给人以穿越时空的无限遐



碎裂的黑色之一  
(中国美术馆收藏)

2000  
90x107cm  
水印版画  
Broken Black Series No.1,  
2000  
90x107cm  
Watercolor Print

想。同时也在作品中注入了空间和历史维度。

在应天齐的现代绘作品中有一个重要特征是对黑色运用，画面通过不同的构型，并置了富有深沉历史意味的竹帘、木纹、砖痕、石斑（如《竹帘》、《问道》等），但大多都有一块形状大小不等的深暗的黑色，或为空间或为陪衬。而在他上个世纪后期的《西递》版画作品中，许多画面大部分被巨大的黑色块面所占据，给人以沉重和压抑之感。因此，在应天齐的绘画中，黑色绝不只是一种随意的选择，而是具有特定的文化象征意义。

在中国传统文化中，黑色具有其特定的文化内涵。中国人有着黑色的头发与黑色的眼睛。道家的主张是“玄学”，即崇尚黑色。玄就是黑色，是幽冥之色，是超然生死的天界之色，黑色是高居于其他一切色彩之上的色彩。道家的太极图即黑白两极相互转换，并将黑色列为众色之首，选择黑色作为道的象征之色。

黑色给人以庄重、肃穆、儒雅的情怀，然而，在绘画中大块沉重的黑色也会给人的心情带来压抑与阴霾的感觉，同时也给人以历史深处的忧思。西方现代艺术家马列维奇（Kasimir Malevich）、莱因哈特（Ad Reinhardt）、马克·罗斯科（Mark Rothko）等人都曾画过巨大满幅的黑色画面。马列维奇的《黑方块》（1915年）与莱因哈特的《黑色画》（1962年）导致了西方绘画艺术走向终结。而马克·罗斯科的大色域《黑色系列》致使艺术家长期处于精神封闭和压抑之中。

我们如何走出封闭幽暗的历史，我们如何面对现实与当下？历史、今天与未来是不断地绵延，还是断裂与激变？1998年以来应天齐多次实施了砸碎黑色的观念行为。尤其是2001年1月1日在新世纪到来的零点时刻，应天齐在深圳大学校门口举办的砸碎黑色行为艺术，并将破碎的黑色玻璃图形印制成《碎裂的黑色》系列版画。在破碎的黑色块面裂痕中终于显现出白色的光感。正如艺术批评家王林先生所言，“对应天齐而言，裂缝是一丝亮光，也是一种解脱。”我认为，同时这也是一线对未来的希望之光，应天齐用艺术行为实施一种自我救赎。

这种自救导致了应天齐近期（2006-2009）现代绘画中的黑色块面被大大缩减，画面的整体色调也渐趋明朗。其作品名称如《问道》、《天井》、《见光》、《出绿》、表现出对未来的展望与期待。这些的遗痕系列作品，如《朽木》、《夹缝》、《裂墙》、《失忆》中，则显现出作者对传统文化历史不断衰朽的深刻反思，这与《西递村系列》版画中那种沉湎和伤感有本质的改变，艺术家在救赎之中产生了新的超越。

回顾画家从西递村创作起步的二十余年，应天齐作为当代学者型的艺术家，艺术创作的每一步历程都是对自身的拷问，对历史与现实、时代与文化精神的追思与感怀。

2009年3月15日 南京



## 朽木

(上海中邦美术馆收藏)

综合材料：木皮、石膏、乳胶

2006-2007

121×92cm

Eroded wood

(collected by Shanghai ZOBON art gallery)

2006-2007

121×92cm



Dark wooded texture, gray brick traces, walls full of scars- I was deeply touched when I first saw Ying Tianqi's recent new painting series 'Traces' in his studio, in which embraces all these historical vicissitudes. His work aroused my meditation and recollection, wondering between the oppressive history and the modern spirits.

Mr. Ying was engaged in woodcut creation of the theme of an ancient village called 'Xidi' in Anhui province in his early days. Those works show his desire to represent the current status of the profound Chinese traditional culture and his recollection of the history. The Magnum Opus 'Xidi Village Series' laid the foundation of his importance in the Chinese print art group.

Ying Tianqi used the pure black color spectrum and the ancient architecture of southern Anhui residence: the modern abstracted figure and the classical specific image model simultaneously in his watermark printings- 'Xidi Village series'. It also embraces the counteraction of the tender emotion and the cold onus, the reminiscence of the rusticity and the condemnation of the village life. It is once suggested by an art theorist Mr. Liu Xiaochun: Ying's earnest yearning towards modernization and his attach to his accent hometown, to both of which he fully expose his endocentric and deep experiences, torture his soul constantly so that he had to accept the reality at the end. He eventually collapsed after eight years, saying that 'I've had enough and was at the verge of collapsing with all kind of illnesses torturing my body so that I had to stop painting for more than two years. I was diagnosed with depression and had the feeling that I can not keep on like this anymore.' This eventually led to his farewell