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个性的流溢(代序)

邓福星

中国艺术研究院研究员、博士生导师中国艺术研究院学术委员会副主任

我是先读到晚峰的文章,后读他的画作,再后才见到他本人的。

大约在八九年前,他还在延安大学教书,写过一篇批评书画界不良风气的文章寄给《美术观察》(注)。文章的火气大了点,有些话讲得尖刻了一点,但问题抓得很准,剖析得很到位。特别是字里行间流溢着真实的情感,敢说敢议,口无遮拦。读文如见其人,能猜想到作者当是一位爽直而有独立见解,并有近乎疾恶如仇的侠义心肠的青年画家。

后来,我见到他的画,是"向日葵系列"。他画的向日葵变形很厉害,有些葵花头重重地低垂着,像是承受了一种超量的负荷,保持着无奈的沉默,有些葵花头都朝向一侧,显然是在期盼什么,似怀着某种希望。晚峰着意于株杆的表现,粗重而干渴的用笔,传达出它们的负重与顽强,还有沧桑感。黄土地上的向日葵,竟是这般地使人沉重甚至压抑,但又显得豪迈而浑厚。画家还把若干株葵花紧紧地画成一簇,经过魔术般的变形,形成一团火焰,热烈地燃烧起来。透过这些作品,读者会发现其背后隐含的深厚意蕴。我相信,唯有生长在陕北的黄土地上,唯有像晚峰这种为人和艺术修养的画家,才画得出这样的作品来。

我见到晚峰是在2002年的初夏,我刚刚经过一场劫难,晚峰听说后专程来看望我。在金台路旁一个小饭馆里,我俩相对而坐,点了菜,边吃边谈。我发现他思想很活跃,性格比我想象的活泼。但在他嬉笑怒骂的谈笑中,其实含有一种冷峻和激励。他那冷峻的一面是对某些小人恶人的鄙夷,是对世俗与矫情的嘲讽。这正是他做人的真实所在。一个人如果没有这些,谁又能相信他对真、善、美的真诚呢?与晚峰的冷峻和激励相比,某些人的甘言笑面,恰恰是虚伪。这次,我把晚峰的为人与他的文章、画作对上了号,我以为是极其吻合的。他新近的一批山水画作品名为"山音系列",这是在"向日葵系列"的基础上,拓展了视野与题材,深化了主题与立意,丰富了创作思想和表现手法而画出来的。画家描绘了家乡的山川风貌,时隐时现的丘壑,弯弯曲曲的山路,层层排排的窑洞,稀稀落落的林木,既无山泉流水,更无舟楫亭台,这就是陕北的黄土高坡。所谓"山音",不正是回荡在画中的那高亢、

旷远、激越、悠长的信天游的旋律吗?令人发生兴趣的是,广袤厚重的西北大地在画家的笔下竟如行云般地游动着。黄土地并不干涸,却是气象氤氲,充满了跃动和勃勃生机。画家以自己特有的表现样式,以行草的笔法,书写了一种情绪,一种如诉如歌却又飘忽不定的情绪。正如在文章中和他谈笑中所流露的那种很真挚很自然的情绪。我突出的感觉,他的画和他的为人那么统一,统一得几乎不好区分。画中那种不加掩饰的情绪,那种悲天悯人的济世情怀,那种恣意任性的洒脱,正如其人。

我想他作画的时候可能并不轻松,但会很惬意,他从投入中获得愉悦。正如他的人生,耿介,侠义有时使他感到疲惫,但他从严肃的投入和辛勤的奔波中享得乐趣。也许他并不在意于其意义和价值,因为他自己并不能改变自己。

(注): 文见《美术观察》1996年11期《"危机"之后的危机》

丙戌 端午后三日

A Cataract of Personality (Preface) By Deng Fuxing

About 8 or 9 years ago, when he was still teaching in Yan'an University, Wanfeng wrote an article for the magazine Art Observation (NOTE), criticizing the bad ways among the painters and calligraphers. The article expressed his furious anger which was a bit too sharp, but right to the point. It was a cataract of authentic feelings. As the style of writing is the man himself, I could see his personality from his words. I realized that the writer should be a straight and insightful man or even a young artist of hatred toward badness and chivalry. Afterwards I saw his paintings—the Collection of Sunflowers. His sunflowers are rather distorted ones—some of them are drooping the heads as if suffering from overweight and powerlessness, and some are facing all the same way, obviously expecting something with hope. Wanfeng concentrates on the stalks with heavy and dry strokes, expressing their burdens, tenacity with a tint of suffering. The sunflowers on the loess plateau make one feel ponderous and depressed, but at the same time bold and ignorant. The painter manages to present the sunflowers closely nit interlocking with each other, as done by a magician, burning fervently like a fume. Through the paintings, the viewers can see the implied meanings. I believe that only those who live there on the loess plateau in northern Shensi, and those artists who have the personality and training can produce such great paintings. I got to know him in the summer 2002 when he came to see me after I survived a disaster. In a small restaurant we talked face-to-face over some dishes. Soon I found a man of new ideas and activity more than I had expected. From his casual talk, I sensed as touch of severity and sharpness. His severity was directed at the contemptibility of those flunkies and hellions—a satire of mundane and artificial customs. This is his personality. Without this, can we believe that he is pursuing the truth, goodness and beauty? In opposition his severity and sharpness, there are false smiles and untrue words—just hy

His recent collection of landscape paintings is named Collection of the Sounds of the

Mountains which is an expansion of The Sunflowers in the vision, motif, a deepening effort in themes and concepts. It is after all the enriched creative ideas and means of expression. The painter presents in the new collection the styles and features of his hometown: hazy gullies, zigzagging paths in the mountains, rows of cave-houses, sparsely planted trees, but without gurgling streams or boats or pavilions—a real picture of the loess plateau in northern Shensi. "The sounds of the mountains" are the local songs ringing with resounding, vehement and long rhythms that you can feel from the paintings. Interestingly, the vast land in the northwest l\of China is moving like the clouds in the sky. The land is no longer dry but full of rigor, movement and vitality. The painter, in his own manner—bold strokes of the brush, depicts a sensation, a plaintive but roving emotion. The motion is identical to that felt from his talks and articles. My obvious impression is that his character is so consistent in his paintings that you cannot tell the difference. The uncovered motion—depress, undauntedness and freedom—is a mirror of his personality.

I guess he cannot have any ease when he is at work on the painting, but agreeably because he gets pleasure from his devotion to his work. As he feels fatigue, straightness and chivalry from real life, he is rewarded with pleasure for his sincere effort and toil during work. Perhaps he does not at all any meaning or value he can get from his work, because he cannot change anything in himself.

(NOTE: See Art Observation Vol. 11, 1996 for the article A Crisis after the "Crisis" by Zhou Wanfeng.

June 3, 2006

读周晚峰的画

田黎明

中央美术学院教授、著名画家中央美术学院中国画学院院长

晚峰是延安大学一名老师,延安精神与陕北高原铸造了他是一个纯厚、直率的人。他对艺术的热爱若同他的为人,于诚信为所能,于心性为自然。

晚峰的人物画有着扎实的造型基础,其许多人物画主题创作透彻着忠厚的秉性,笔墨重情,画风朴素,可以说他的人物画更多的是表述了他对人格的颂扬,对真善美精神之体验,从而体现出他对儒家文化人格理念的崇信和追随。于此的积淀,晚峰渐渐地明晰了自己向往的文化品格,在修身之道中以一贯之地去呼吸传统文化的人文境界。

晚峰是一位当代优秀的山水画家,他的山水画从师于"外师造化,中得心源"的人文空间,北宋山水的博大胸襟,元、明人文的笔墨文化理念都成为晚峰山水的意象基础,如何使地域形态转为笔墨的文化观照方式是一个山水画家的探索课题,它也是一个关于文化修养和文化思考的课题,晚峰十年如一日依靠文化素养的苦学精神,探索着笔墨当随时代的文化内涵。其山水画草稿在否定中求变,变化中体会,何为山水境界,何为墨法从理,何为行笔遒劲,何为笔墨苍翠……晚峰正是在追寻笔墨境界之中渐渐呈现出诗的文化理念,使其山水画语言不停留在对物象的摹拟,而在于对山水语言情怀和感触来体味其中的奥妙,诗境的体验也正是笔墨由外向内、由远及近的品格观照,这使晚峰的山水一下子鲜活起来。笔墨于具象、抽象中传达了他对术与理的心性体验,晚峰又把文化理念的体验与山水人文意识在有机的交融中立足一方山水的形态,建构起山水文化理念中的山水符号语境,可以说对晚峰自己是一大突破。

这一过程使晚峰这个有忧患意识、有诗人情怀的人,在自己山水语言中渗透出一种苍凉而明快的文化秉性,仅此非常难得。其实每个人在向往人生境界过程中最需要的是持守专一的学术品格,把它作为自己的信念,不知疲倦地向着这个方向。晚峰已步入了自己山水语境的开端,愿晚峰在走进人生境界、山水境界的空间中茁壮成长。

Reading Zhou Wanfeng's Paintings By Tian Liming

Wanfeng is a teacher at Yan'an University. The Yan'an Spirit and the life on the plateau of northern Shensi have made an honest and straight person of him. His passions for art are just like his conducts. It's a success of sincerity, and the nature of his heart.

Wanfeng's paintings show his strong painting foundations: the motifs of some paintings show the honest and kind character, the paintings lay stress on feeling, and the simple style of his paintings is austerity. We can say that his picture mostly expresses the praise for personality and experience of the good, the beautiful, and the true. So it could reflect his worship and pursuit of the personality of the Confucian culture. For all this accumulation, Wanfeng has gradually become aware of the cultural character to which he has been striving for. In the way of cultivating morality, he achieves the consistent humanist state, drawing upon the traditional Chinese culture.

Wanfeng is an excellent landscape painter of contemporary China. His landscape paintings owe a lot to the humanism in the soul hidden in the paintings. The great ancient landscape painters and calligraphers all offer Wanfeng good foundations for his images in his landscape paintings. How to translate geographical terrains to strokes of brushes as representations of the culture is a big topic for landscape painters and is also a topic concerning the cultural accomplishments and cultural reflections. Wanfeng clings to the diligence which finds its way into the cultural accumulations that he has been trying to feed himself for the past years, exploring the cultural denotations of the time. He changes his painting drafts one after another for the better and for the representation of his mind. He has been trying every means to transplant his poetic ideas into the paintings, thus making them more of a concern for the humanism found in the landscapes and making the nature more lively. His brushes lend more vigor to the mental experience of the real landscapes so that they bear the spirit of the painter. This is typical of Wanfeng's paintings.

The process of transferring his mind to the landscape paintings has made him a caring man and a poet. It is valuable that his paintings are full of both desolate and bright elements of the Chinese culture. Everyone should try hard to keep exercizing the ethics for art in his life as his faith. Wanfeng has started on his journey of art, and will be stronger in his life and the landscape he has made for himself.

恣肆晚峰

梅墨生

中国画研究院一级画家 中国画研究院理论研究部副主任

晚峰是条西北汉子, 生于甘肃, 活于陕北。然而, 他在西北活得不轻松也不愉快。于是, 他来到了北京城。

晚峰去了趟江南,在黄山呆了一个月,他傻了。天下竟有如此的美景!在西北雄浑山水之外,周晚峰第一次发现了秀丽、发现了清逸、发现了奇幻的美。

北归的晚峰沉醉于黄山云烟中。他的创作激情喷薄而出。从此,晚峰山水多了一种水墨韵味,多了一种云烟气象。在他笔下,西北高原风物都染着一缕烟云变灭的奇气,原本雄健苍凉的风物,多了份韵致,莫名的奇秀。

我与晚峰萍水相逢,有一年的有一天,我收到他寄来的一批作品照片和复印文章材料,后来,我也看到了报刊上的介绍,才算初步了解他。他给我的印象,热烈奔放,率直单纯,挚爱艺术。在他的身上,豪爽与执著合一,失落与进取同步。在命运的坎坷与生存背景的不顺之下,晚峰有一股劲,风风火火的闯劲。如今他在中央美术学院代课,教学颇受学生欢迎。好家伙,他这一闯,闯到了美术的最高学府里来了,一批名家对他的作品给予了好评。

晚峰有时十分自信。有一次,他抱了一大捆作品到我家来,一张张,一张张,如数家珍。神态中自得,言语中自信。这就是艺术家!

近日,我看到了他的一摞黄山写生稿,是炭笔,大气而恣肆,画得真好!又看了一批写意山水画,却是用云水风格表现北国高原景象,画得也很好!好在北画南韵,雄秀兼得,痛快淋漓:好在恣肆张扬,奇崛朴拙,生辣酣畅,与时下之山水画风迥然不同。可不要小看了这一点不同,这一点不同已经非常难得,它是一种思想与精神的突破,它透露出晚峰为人为艺的个性与追求。在竞尚雕饰,一派"秀气"的山水时风中,更是为艺的"真"字才能够使然。晚峰的画像烈酒、纯高粱酒,辣而冲,喝了让人热血沸腾。为此,我期待着这酒再沉淀一下,再醇厚些,让它成为陈酿!

Unrestrained Wanfeng by Mei Mosheng

Wanfeng is a native of Northwest China. He was born in Gansu Province, and lived quite a few years in the north of Shensi Province. However, he came to Beijing as he didn't have a pleasant time in the northwest.

Once Wanfeng went south of Yangtze and stayed in the Mount Huang for a month; to his astonishment, he found a most beautiful scenery in the world. Beyond the majestic mountains and waters of northwest China, for the first time in his life, he saw the beauty of grace and fancy of nature.

Wanfeng, who has just returned to the north, absorbed himself in the clouds and mists of Mount Huang. His passion of creation burst forth. Then in his landscapes were added the aroma of ink and wash and the atmosphere of clouds and mists. With his brushes, the landscape of the northwestern plateau is tinged with a marvelous scent of the changes of the clouds and mists, making the originally majestic and bleak scenery more elegant and heauty.

I got to know Wanfeng by chance. Several years ago, I received from him some of paintings and copies of some articles on his works. Later, I also happened to read the introduction to his works in newspaper- which is my first knowledge of him. I was impressed by his unrestrained passion, his frankness and innocence, and his devotion to art. There is the combination of straightforwardness and perseverance and the sense of both loss and persistence in him. Despite the frustrations and the bad living conditions, Wanfeng has a kind of undaunted pioneering-spirit. Now he is teaching in Central Academy of Fine Arts, and a very popular teacher among his students. This reckless guy pioneered into the best academy of arts in China, and was praised for his works by a lot of artists of high prestige. Sometimes, Wanfeng is very confident. He once brought a lot of works to my house, and showed me one by one. Full of his satisfaction and confidence-that is the real artist!

Recently, I saw a couple of his sketches of Mount Huang which were done with charcoal pencil. They are magnificent and unrestrained, they are really impressive! I also saw some of his beautiful freehand brushworks, which are characterized by clouds and waters, showing the sceneries of plateau of North China. They are beautiful because the northern landscape in his paintings is seasoned with the charm of the southern sceneries — a combination of majesty and elegance, thoroughly impassioned; they are beautiful because they are unrestrained, bold and simple, with ease and verve, which are quite different from the present landscape paintings. Don't ignore This difference can never be ignored because it is really hard to see, and it is a revelation of thought and spirit, which shows Wanfeng's personality and pursuit as a man and as an artist. In the refined and "elegant" landscape, it is the "true" spirit as an artist that can make this difference.

Wanfeng's paintings are like liquor, pure strong liquor, hot and drunk-driven, and they make people indignant. Therefore, I'm expecting the liquor to be purer, and better!

原版陕北

感受周晚峰水墨艺术

鲍传江

评论家、收藏家

自由撰稿人

本来到北京是干别人的活,于是电话里告诉周晚峰只有一个下午的时间交给他打发。就在那个下午刚坐下来看画,我马上意识到一个下午远远不够。

一别十年,周晚峰把陕北山水的原生态找了回来。一个原版的陕北,要花上很多时间去虔诚的感受。 这就是原版——满幅的大山,没完没了的苍苍莽莽,完全交代不清的树木之间的厚实关系堆积在画面,被改版了的陕北强化过的记忆面对周晚峰抑或他笔下原版的陕北让我有些措不及防,这些1958年"大跃进"之前再早至延安垦荒运动之前的陕北复原了。这时的陕北离范宽要近一些。

没法不说到范宽。充满了自然崇拜的范宽那时候有神灵护佑,一下子就走到大山深处。那些山比例不合,随时失重,走在范宽时代的大山里的人嚣张不得,行者或画者都不敢想象什么战天斗地。有敬畏之心让范宽的山水差不多在中国美术史上挂了头牌。也正是这种敬畏之心及人间伦常让中国文化艺术稳稳推进着。

后来无常了,无所畏惧了,老百姓说无常就是见鬼。

大约从黄宾虹之后人们对山水就率性了。山上的树一看就是一个集体上去栽种的,没有藤科蔓科、花鸟草虫的纠缠。很多山山水水在一种狂热情绪下被臆造了出来,更可怕的是一些赤色而且炽烈的裸露着的山,下面没水,上面没云,这样的山不但不能让人寄居,还会让人的心灵更加仓皇,你不能指望它供养烟云。

周晚峰笔下的原版陕北就不一样,在他很逼仄的画室连通的客厅里,他顺手操起一个电视遥控器充当麦克风,很生硬地扭摆着肢体唱起了那首全国人民都熟知的陕北民歌。这首先是抒发私情后来改成颂歌其间又换了主人公的经典民谣其实早就被陕北老乡返回原版一再张扬了。周晚峰每回陕北都能听到老乡声情俱老地唱着这首歌,这首歌现在由周晚峰唱出来,原汁原味,尽管转调时还有些支楞:"双扇扇门,单扇扇开,叫声哥哥你快进来,伸手解开裤腰带,呼儿咳呦……"还有什么比哥哥来了更让妹妹心旌摇荡的事呢?还有什么比妹妹心旌

摇荡更能激活男人们的雄强呢?事情的发展是哥哥后来被屏蔽了,结果几十年也没有找到可 以替代哥哥的东西。仅仅改写一首民歌表面上不太可怕,可怕的是很多关系接下来都被改写 了,比如人和人之间的伦常,人和自然之间的和谐,人和一种超验力量的共谋……把这些关 系都改写了就不好办了, 因为很多关系是不可逆的。

实在地说,当时这首情歌里哥哥的隐去和后来那些没有烟云的山是有某种连带的。

改写和破坏都会让当事人充满了快感,这些人人心中都潜伏着的魔障,一旦出笼就不好收 伏。从战天斗地到透支性使用自然资源一直有快感邀宠肉身。问题是这样的快乐不能泽及后 人, 坐在尽享曲线呵护的座椅上, 有机器加工出来的凉风吹拂, 本来可以让当代人暂时地很 滋润,周晚峰也可能画些柔媚的卖相好的花鸟之类。好端端的周晚峰要找什么原点呢。

我原先了解的陕北主要源于先前的灌输和后来一种叫威风锣鼓之类的玩意,那么多的人很夸 张的扭曲身体,更好笑的是电视工作者们往往在敲锣打鼓的庞大阵容后面加上满目黄塬作为 背景。锣鼓一威风,不毛之地上黄尘滚滚。有这样的视觉经验打底,你走到哪里都知道沙尘 暴是人造的。

在北京一个叫花家地的小区里, 周晚峰展示着他作品中那些敲锣打鼓的人, 这肯定不再是什 么威风锣鼓了,我一下就能听到画面里充满了的哀鸣,这些人差不多都歇斯底里了,在周晚 峰新近的画面里,只要有人的面孔就有着直接的悲凉。

就算周晚峰在这些人的身旁密植了那么多的树又能怎样。其实只有周晚峰才能在他自己经营 的画面里大口吸氧。说穿了,周晚峰要在画面里先解决自己的问题,难以开解的冲突都密集 地呈现着,这些冲突仓促的突围却又有可能鬼打墙一样在原地打转,最后才讲和了重新生产 一种力量在画面的上端找到出口。一种快意顿时发生。周晚峰也是肉身承重, 他感知到自己 的前景伟岸,他还不能让自己憋死在冲突之中,他要把那些不合时宜的情绪搬运出来,最好 的去处是在陕北原籍,在这个原版陕北里,周晚峰得到了安置。