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序

申晓轶、张朋、何迪，三位毕业于中央美术学院的年轻画家，将她们的一批作品集中呈现出来，以“格物·方寸”为题，表达了她们用手中的画笔，汲汲触摸和探求这个丰富多彩的世界，并恪守内心绘画艺术价值观的意愿，致使她们的艺术透露出一派清澈宁静的气息。

她们的艺术品格与她们共同经历的艺术道路是紧密相关的。九十年代，她们共同在中央美术学院附中就学，之后又一起升入中央美术学院国画系。在她们艺术成长的过程中，她们有共同的老师，接受标准一致的专业绘画训练。在她们的画作中，可以感受到当年的影迹。经过美院毕业后这七八年的磨砺，她们的艺术开始绽露出各自面貌的端倪，在作品中显现出来，为艺术逐步趋于成熟奠定了基础。

三位女画家中，申晓轶专攻工笔重彩，多着意于人物画，何迪专业为花鸟，不同题材的侧重，自然导致画法上的不同取向。其中，申晓轶2000年从中央美院毕业后，先曾在解放军艺术学院美术系任教五年，军艺美术专业教学对人物画训练的特殊重视，也在很大程度上强化了她在人物画艺术方面高标准的自我要求。她的画，画得从容，不刻意追求造型的花式变化，而是通过娴熟的画法手式，以端正平和、富于内涵的形象塑造，表现出一种高品格的温和华滋的艺术风格。笔法细致沉稳，用色用得十分单纯，绢本上尤其淳厚得深密透彻。何迪的作品，在中国画的科班气质上，与申晓轶的情况相近，她们共同的专业资源是中国画的科班训练，何迪的花鸟画，画面的整体感很强，结构扎实、赋色深入，表现出一种凛然有度的骨力，且在细节上表现的丰富稠密，富于质感。张朋的作品同样看得出坚实的专业基础，但她显然不以此作为其绘画艺术创造的重心，而是通过别致的人物造型与环境组合关系，表现了一种显得有些另类的冷异色彩。有几许怀旧，却又怀旧得很现代，十分难得。

这本《格物·方寸》作品画集，虽然规模不大，但对于她们从选题、画法、意象等各方面去小结自身，梳理脉络，肯定方向，都有十分积极的意义。衷心祝愿成功！

泰武

二〇〇七年十二月

FORWARD

Shen Xiaoyi , Zhang Peng and He Di all graduated from CAFA (Central Academy of Fine Arts). By the title "Study Nature•Square Cun", they express their curiosity to the world and their willing to hold on aesthetic values. For this reason, their works give out a clear and peaceful breath.

Their art manners and styles are closely related to the common experience in art-learning. Since 1990s, they studied together firstly in the attached high-school of CAFA, then the Chinese Painting Department, CAFA. During the school time, they accept the same professional trainings from same teachers. Even from their works today, we can still trace this common experience. With years passed, their works become diversified for preparation of future maturity.

Among them three, Shen Xiaoyi specializes in fine brush portraiture, while He Di focuses on fine brush flower and birds painting. Different subjects lead to different techniques. After graduated from CAFA in 2000, Shen Xiaoyi taught in the Fine Art Department, PLA Art Academy for 5 years. The special emphasis PLA Art Academy lays on portraiture push her setting higher standards for herself. She never seeks dazzling change on modeling, but portrait dignified and gentle characters with dexterous skills and mild style. He Di presents a similar academic context as Shen Xiaoyi, but characterizes with her integral composition, elegant coloring and rich texture. Though sharing the academic background with the other two, Zhang Peng prefers a non-academic context. By unique imageries and special dealing on environment, her works display an alternative mixture of nostalgia and modernness.

The Catalogue Study Nature •Square Cun is not a big one, but it summarize their subjects, techniques and imageries, trace the thread in their works, and review their directions. Wish them a great success!

Yuan Wu
Winter in 2007

格物·方寸

本集画册，以“格物·方寸”为名，系三位中国工笔画家申晓轶、张朋、何迪联袂出品，究其诉求，不知是否可解为与其艺术追求互为解释，就如工笔技法之三矾九染，意境拓展开了，所表达的内容，是很丰富的。

所谓“格物”的概念，实在有名的无须再说。但画集以此为名，我想是有深意值得阅读者用心体验一下的。“格物”之要，面对不可胜数的天地万物，体认其中蕴含的“所当然之则”与“所以然之故”；格物”之目标，又定在“方寸”之间，其心志便清楚明了：不求大、稳稳当当关乎方寸之间、一草一木。联想新近畅销书《奢侈崇拜症》(The Cult of the Luxury Brand)，作者将奢侈品消费划分为5个发展阶段：镇压、金钱之始、炫耀、适应、生活方式。艺术品鉴赏也属奢侈品，年轻画家心志沉着，追求“让艺术品创作与欣赏成就为生活方式而非炫耀”，心志远大，可喜！

我了解申晓轶、张朋、何迪三位年轻国画家有些年头，其皆毕业自中央美术学院，究其共性，我看是用心秉承宋代古法用笔，虽不刻意求新求变，却也不乏在这巨变的时代抒发出个人的当代的情怀，对更深邃和温暖的情感表达，是有执着追求的。洞烛幽微也罢，刀削斧劈般的姿态也罢，是需要艺术家与观者，透过画作，进行直接、真诚的交流。本次以“格物·方寸”为题，结集出品近年创作精品，我愿意从个人的角度略作解读。申晓轶专长工笔重彩。其讲究细节上的丰富和稠密，非一招一式，日复一日的专门训练不能造就。以描法而言，“十八描”大都为工笔，就色法而论，也有三烘九托，撞粉渍染。申晓轶的画作，首先在细节上，能首先展示出训练精严的专业素质。其次讲究品格。“谷雨三朝看牡丹”，为什么非得是“三朝”去看牡丹呢？因为是去看牡丹，这样的解释有一点类同五代荆浩所云“画者画也”的语气。申晓轶的画，画得安静、祥和，不求腾挪让的花式变化，而以画蝶午憩一般的安静“呈现”。以晓轶的年龄，专业素养与品格的修持，远比个人艺术风格和样式的形成重要，相信经过一以贯之的努力积累，她会水到渠成地画出来。

张朋的画，着色单纯，笔法简单。偶尔一笔浓丽的朱砂、石绿，是其独特的表达。张朋

喜画一块巨大嶙峋的太湖石，一株蜿蜒孤独的梅枝，一丛单薄宁静的翠竹，还有一个垂目不语，沉思冥想的人物，诸如此类。张朋的艺术追求与表达的过程，经历过在颜色堆积的技法中，不断放弃、又不断重新寻找的过程，现代与传统之间，动到静之间，繁复与简单之间，执着与抽离之间，记载的是其不断蜕变的过程，以及类似活在当下的情绪、情感与思想的表达。

何迪专长工笔花鸟，从其作品中，比较容易读到其中国古代诗词的深厚根基。其身形瘦削，与其精微笔法甚是吻合。正如其好友形容，她喜用刀削斧劈般的手势，来表达“气势”、“粗放”、“转折”、“挺拔”等等概念，让人疑心她在谈别人的画。其2007年的作品‘暗凝伫’系列，以黑白着色，表达“沉着的华丽”。我看来甚是惊喜，其一是为其坚持，其二是其细腻至及，反求粗放的情绪诉求，看到了其艺术追求的愈发坚定和自信。她的姿势，是潜到深处、淡定的婉约，不急不徐，有力有度。其坚决秉承宋代古法用笔，执着画出一款自身独到的“沉着的华丽”，使婉约的丰富更丰富，精致更精致。这一切，都是以多年如一日的坚守垫底的。

祝愿本集作品，可以打动中国画爱好者的内心！

叶蜀娟

二〇〇七年初冬

Study Nature • Square Cun

The catalogue “Study Nature·Square Cun” presents fine brush paintings by three young artists: Shen Xiaoyi, Zhang Peng and He Di.

“Study Nature” is not difficult to understand. As the title of their catalogue, it indicates they experience from heaven, earth, and myriad things in between to reflect the natural order and its reason; “Square Cun” stands for the scale-limited paper they paint on. Rather than seeking big issues, they concentrate on painting well each blade and tree. The Cult of the Luxury Brand by Radha Chadha and Paul Husband divides luxury consumption into 5 stages: oppressing, money-generating, showing off, adapting, & lifestyle. Fortunately, long before the book published—probably as early as they three started art-learning, they have fixed art as a lifestyle rather than showing off.

I know them for quite some years. They all graduate from CAFA (Central Academy of Fine Arts), all received systemic training on Chinese painting, and express their contemporary feelings in this fast-changing time. They wish bring depth and warmth to the time, but never seek so-called “innovation and change” by means. For whatever pose or insight they present, a direct and honest communication is always necessary between artist and viewer.

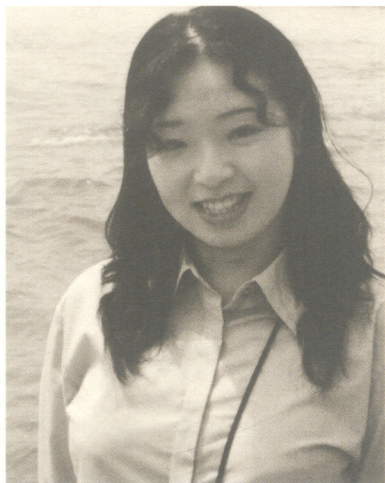
Shen Xiaoyi's fine brush color paintings characterize with rich details and peaceful temperament. The former character indicates her professional training, and the latter one responses to Zenism in Chinese painting history. Jing Hao, an ancient Chinese painter in the Five Dynasties (907—960), explained painting as “Painting is painting”. So does Shen Xiaoyi. She never pursues dazzling innovations, but creates a context as peaceful as a butterfly at rest. Comparing with her current manner and style, I believe her age, professional accomplishment, and personality will play a more important role in her art, and finally lead her to success. Zhang Peng's uniqueness rests on her simplified coloring

and brush skills. She paints giant craggy Taihu rock, lonely branch of Japanese apricot, single cluster of quiet bamboo, silent characters in meditation, etc. Through constant giving up and re-searching, she enriches color-piling techniques, explores the new possibilities between modern and tradition, movement and stillness, complicate and simple, insistent and giving up, etc. and record all her feelings and reflections in the process.

He Di specializes in fine brush paintings of flower and birds. From her works, we can easily sense her familiarity with Chinese ancient poems. As described by her friend, although her petite figure perfectly matches her delicate paintings, she always gesticulate powerfully to express ideas e.g. "wild", "converting", "upright", etc. as if talking about others' works. Her latest series in 2007 is named "Dim*Condense*Pose", presenting a still magnificence in black and white, a wildness originated from extreme exquisiteness. From the new series, I see her insistence and self-confidence. With the brush skills inherited from Song dynasty and years of practices, she enriches the "composed magnificence" with a mixture of grace and power.

Wish this catalogue could touch the heart of all those who love Chinese paintings!

Stella Ye
Winter in 2007



申晓轶，1977年生于重庆，中国人民解放军军事博物馆画家，中国美术家协会会员。毕业于中央美术学院国画系，曾在解放军艺术学院美术系执教六余年，期间在北京大学艺术系攻读文化艺术管理专业研究生。作品《红色记忆》入选建军八十周年全军美展，《心海》入选第二届中国画大展，《惠安女》入选“奇迪杯”全国第五届工笔画大展并获收藏奖，《岁月》入选第九届全军美展，《夏日荫凉》获全国工笔画大展优秀奖。出版有个人作品集《晓轶速写》。



Page15 印象之一 Impression I [2007]
金笺 On Golden Paper 50×40cm



Page7 态 Manner [2007]
绢本 On Silk 120×60cm



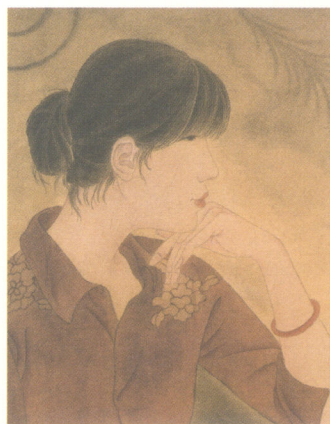
Page1 容 Looks [2006]
绢本 On Silk 120×60cm



Page19 印象之三 Impression III [2007]
金笺 On Gilden Paper 60×30cm



Page3 馨 Chime Sound [2006]
绢本 On Silk 120×60cm



Page11 琳琅之一 Dazzling I [2007]
绢本 On Silk 80×40cm



Page13
琳琅之二 Dazzling II [2007]
绢本 On Silk 80×40cm



Page5 馨 Fragrance [2007]
绢本 On Silk 120×60cm



Page17 印象之二 Impression II [2007]
金笺 On Gilden Paper 40×30cm



Page9 韵 Charm [2007]
绢本 On Silk 120×60cm



Page49

林下一琮琤 Forest—gurgling [2005]

纸本 Paper-based 46×37cm



Page35 藏之一 Hiding I [2007]

纸本 Paper-based 80×60cm



Page55

繁花之上 Above Luxuriant Flowers [2007]

绢本 On Silk 44×63cm



Page47

林下一湘灵 Forest—River-god [2005]

纸本 Paper-based 46×37cm



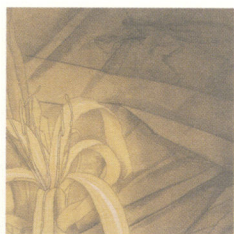
Page25 蕉荫 Banana Shade [2007]

纸本 Paper-based 66×53cm



Page27 屏影 Screen Shadow [2007]

纸本 Paper-based 66×53cm



Page51 叶底寻花 Flower under Leaves [2007]

绢本 On Silk 28×29cm



Page33 女孩与猫之二 Girl and Cat II [2007]

纸本 Paper-based 70×50cm



Page21 思 Thinking [2006]

纸本 Paper-based 120×90cm



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红楼隔雨 Red Mansion after Rain [2007]

绢本 On Silk 28×29cm



Page 29 竹风 Bamboo Wind [2007]

纸本 Paper-based 66×53cm



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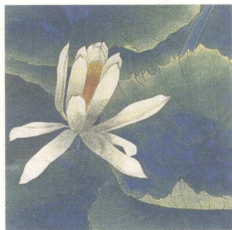
芝芳自拟 Sweet Grass as Self-metaphor [2007]

纸本 Paper-based 60×60cm



Page 41 暗凝伫 Dim Condense Pose [2007]

绢本 On Silk 145×58cm



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西洲清韵 Rippling Water at Xi Zhou [2004]

绢本 On Silk 180×100cm



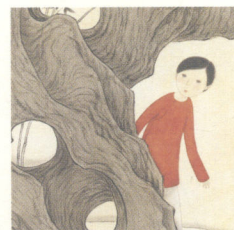
Page 23 梦 Dream [2006]

纸本 Paper-based 120×90cm



Page 31 女孩与猫之一 Girl and Cat I [2007]

纸本 Paper-based 70×50cm



Page 35 藏之一 Hiding I [2007]

纸本 Paper-based 80×60cm



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冉冉春无际 Tender Spring Everywhere [2007]

绢本 On Silk 145×58cm



Page 45 林下一忆旧 Forest—Recall [2005]

纸本 Paper-based 35×38cm



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平章风月 Comment on Breeze and Moonlight [2004]

绢本 On Silk 120×110cm

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磬 Chime Sound [2006]