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# 梁建平實驗水墨作品集

Experimental Inkwork Works Of Liang-Jianping

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梁建平簡歷

1962年生于中國河北省邢臺

1981年畢業于河北工藝美術學校

1997年結業于中央美術學院民間美術研究室

1998年結業于中國藝術研究院國畫高級研修班

1991年徒步黃河全程考察黃河文化

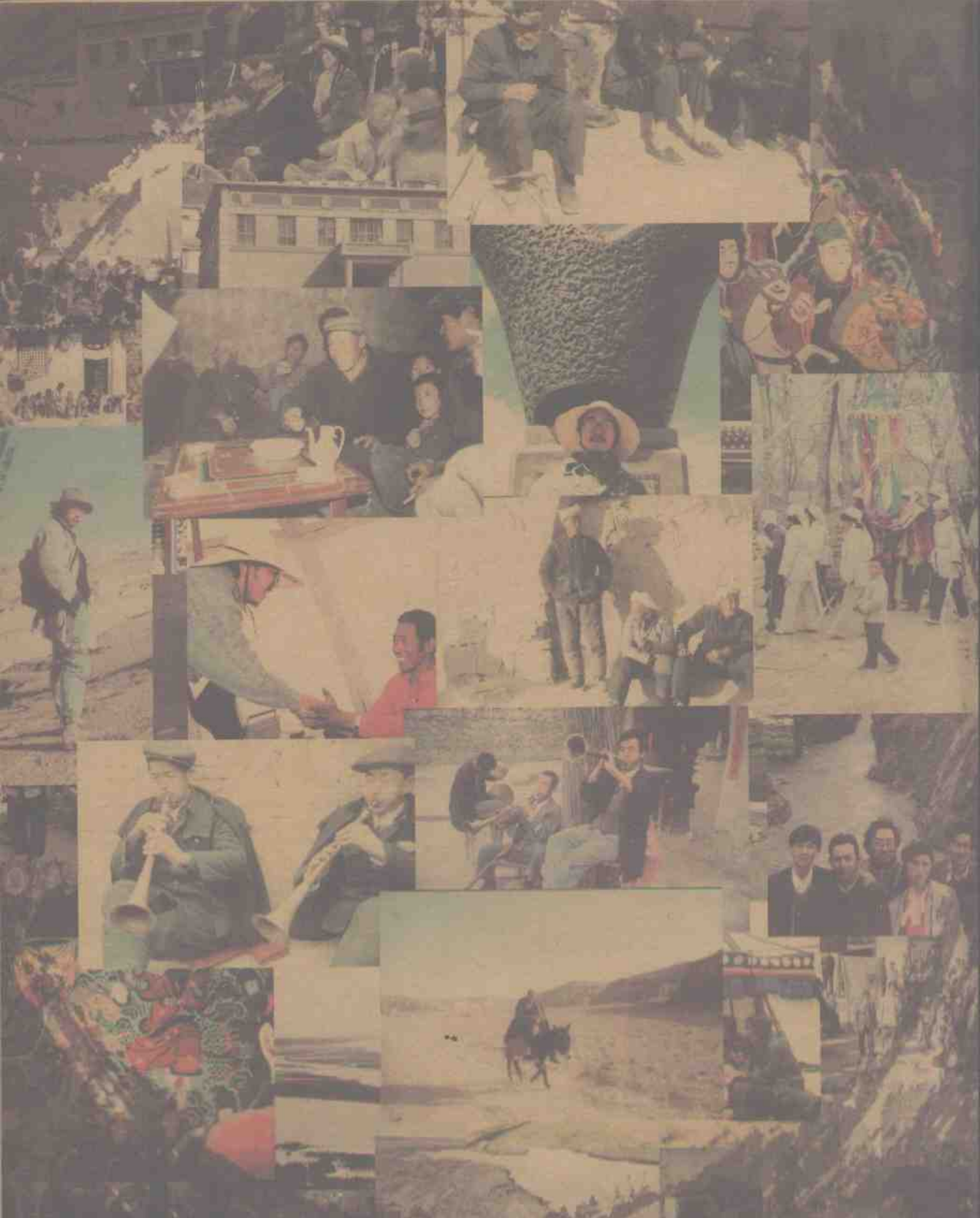
1997年在雪白畫廊舉辦《水墨藝術展》

2001年西安國際抽象水墨畫邀請展

2002年中國實驗水墨藝術展（青島展覽中心、

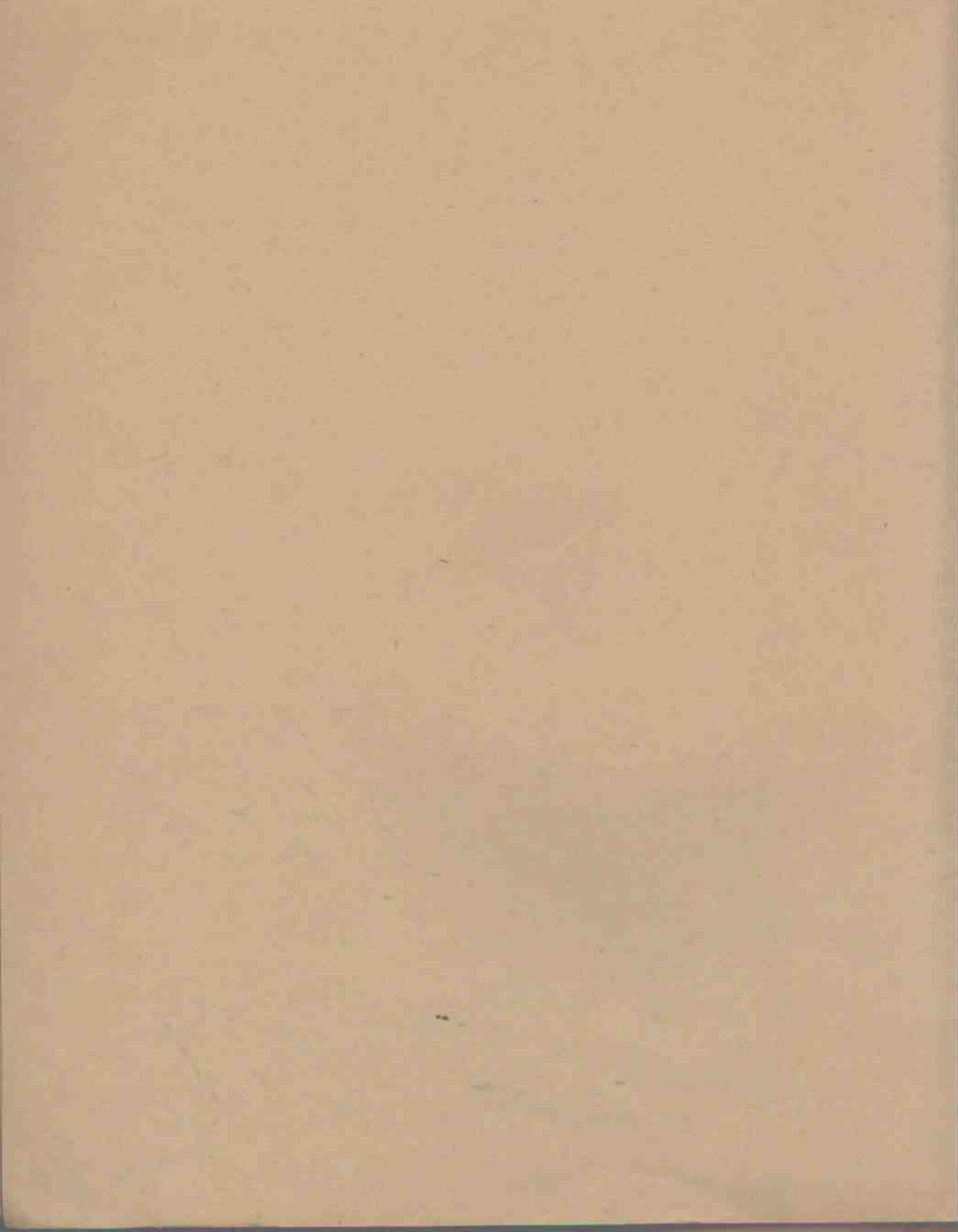
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# 自渡與普渡

談梁建平近作

劉驍純

梁建平 1981 年畢業于河北工藝美校，從此他成爲一名藝徒。  
1991 至 1992 年，梁建平徒步沿黃河全程考察黃土文化，精神上經歷了一次磨難和跋涉，文化上接受了一次陶鑄和洗禮。

走完黃河，他于 1993 年拜師皈依佛門，從此他成爲一名佛徒。  
他的皈依行爲與他的西行行爲有某種內在的聯系。兩者都與他關注現實的憂患意識有關。對物欲橫流，無限制地劫掠自然的現實世界的關切，以及由此反觀自我進而拷問自我，是他以原始的徒步方式到西部尋根探源、繼而皈依佛門的主要心理動力。兩者統一于他的靈魂自救。

佛藝雙修，雙重“皈依”，雙重門徒——1993 年轉變了他的人生路程。梁建平 1962 年生于中國河北邢臺平鄉，那年他 31 歲，恰合三十而立的說法。

他從藝，以行筆的方式修行。

他打坐，以定心的方式煉意。

在他皈依佛門以後到 2001 年之前的七、八年的時間裏，是他尋找和搜索禮佛與從藝的關係的階段，是他掙扎于藝徒與佛徒之間，經歷種種心靈劫難的階段。

有時，他根據步行黃河的感受進行創作，嘗試着宏大敘事的西部風格的鄉土寫實，鄉土表現性水墨畫，這類作品我稱之爲“大鄉



土”，它不是鄉土風情畫，而是借鄉土進行文化反思和精神探源。這類作品與他心靈深處的憂患意識相吻合，因此畫得很投入，作品大都頗具精神力度，而且有的畫還產生了一些社會影響。但是，他的這類西北風始終比不過西部畫家的西北風，而且常有某人門下之憾。更大的問題是，西北風與禮佛完全是兩張皮，而他真正需要尋找的是與禮佛相適應的精神訴求方式。

1996、1997年他先後進入中央美術學院、中國藝術研究院進修，這時他又嘗試着有點禪意和文人畫余意的戲墨小品。這類畫中的“自在”、“淡泊”、“平靜”、“脫俗”、“禪意”等等似乎與修佛有點關係，但與他內心積聚的憂患情結又存在着較大的距離，而且滑入了已經變得流行化了小品趣味，而他真正需要尋找的是與自己心性深處的憂患情結相適應的精神訴求方式。

他在兩難中尋找，而藝術的真正希望常常潛藏在兩難之中。

他是羅平安的學生，曾經虔誠、認真地研究學習過羅平安的彩墨繪畫，在他將要從羅平安畫風中脫出而又尚未完全脫出之時，曾用自己萌芽狀態的筆法畫了幾張“自渡與普渡”題材的半抽象繪畫，這時，他突然感覺似乎發現了什麼東西，而且得到了周圍朋友的鼓勵。2001年底，他以其中比較抽象的幾張作品參加了由我主持的“抽象水墨畫國際邀請展”（西安《西部·西部》大展的一個專展），繼而又參加了張羽策劃的《開放的中國實驗水墨》邀請展。從此，他一發不可收拾，畫出了一大批畫。這批半抽象，在直觀上有時甚至很容易誤為抽象水墨畫的作品，直吐胸臆，將他心底的聲音自由無礙地傾瀉了出來。這便是他到目前為止最有價值的作品——《養生系列》。

“普渡”不是在衆人之外更不是在衆人之上引渡別人，梁建平認為，普渡的核心是自渡，而自渡又只能在關愛他人、關注衆生的過程中實行。在渡己中渡人，在渡人中渡己，自渡即普渡，普渡即自渡。

“我”不外乎“衆生”，我是衆生中的一分子，衆生是我所關注并構成我之靈魂的衆生。自我與他人，帝王與百姓，巨富與赤貧，文豪與文盲，男人與女人，靈界與凡界——在佛面前均屬普渡衆生，也都可以超度。作為一個修行的人，批判衆生也是自我批判。批判是因為憂慮，憂慮衆生是因為關愛衆生，關愛衆生是因為佛家視衆生



為父母。

衆生亦我，我亦衆生。因此梁建平作畫時常隨自己于萬衆之中。

梁建平信仰儒釋道合一。目前，他的精神狀態顯示出比南宗強得多的入世性，這種入世性向內表現為對生命激情的當下關注，向外表現為對現實人生的當下關注。

梁建平繪畫中的入世性和憂患狀態與他修佛並不矛盾。

佛教是個複雜的精神文化系統。在某個層面是無善無惡，但梁建平當前更強調佛家的善惡觀念，認為現世并非無善無惡，無因無果，主張積德行善以離苦得樂，而強調離苦又是因為看透了現世苦海無邊。他強調佛家的因果觀，主張現世作惡或行善，必于今生或來世得報。佛家認為萬惡之源在于“惑”和“業”，“惑”因欲而生，因欲而產生“貪”、“嗔”、“痴”，故而生出種種煩惱，此為“惑”，為滿足欲念而有身、口、意等行為，此為“業”。故佛家講以戒去欲，無欲而定，由定而慧，強調“渡”，就是因為看破了靈魂萬象和人間百態，憂患狀態則起于關愛，看破紅塵，自渡普渡——這就是《蒼生系列》入世性的宗教依據和宗教背景。

中國繪畫有一個非常值得發展的傳統——以“逸”為四品之首。它的哲學背景是易老莊玄佛攝的最高概念“太極”、“道”、“虛空”，但“逸”和“虛空”一樣，那是一個只能追尋而永遠不可能達到的“終極”，“逸”乃“超逸”，“超”是過程，是真實生命的自我超越過程。

“逸”不同于一味地逃避，老子、莊子、釋迦牟尼、倪瓚、朱耷……這些大逸者，哪一個不是對現實人生“纏綿悱惻”之極而后才達到“超曠空靈”的？陶淵明“悠然見南山”的境界何嘗不是在經歷了“猛志固常在”的種種磨難後的超越？沒有“大江東去，浪淘盡千古風流人物”的生命激情蘇東坡何以悟得“靜故了群動，空故納萬境”？清代正統畫壇直求南宗，結果將“逸”變成了僵死的教條，而在野的“四僧”尊重個性，心性、生命，強調“君子自強不息”，反而留下了活脫脫的“超逸”。

梁畫紅塵看破紅塵而後超越紅塵，是為“超逸”。

在這個意義上，我贊成梁建平的當下追求。

梁建平不僅在藝術行為中自渡，甚至還在經商行為中自渡，協助夫人在邯鄲成功經營着畫廊和茶藝館。梁建平相信，佛在心而不

在形，剃度可以修行，不剃度也可以修行。在寺廟可以修行，在煙紅酒綠中更可以修行。在市場環境中廣結善緣，在“貪癡”的世界中去“貪癡”，也是一種修行的過程。

《蒼生系列》屬表現性繪畫。如果說梁建平的鄉土表現性繪畫以“鄉土”延續了鄉土寫實繪畫，那麼，《蒼生系列》則以“表現性”延續了鄉土表現性繪畫。在關注現實的憂思意識方面，這批新作和他的鄉土表現性繪畫一脈相承。只是這種現實關注背後的理想，由實踐性的未來憧憬轉向了宗教性的極樂世界。內容一變，形式也就變了。

所謂表現性，表現傾向，表現主義，一般指抒發不平心緒的藝術，借韓愈的話說便是“喜怒窘窮，憂悲愉佚，怨恨思慕，酣醉無聊，不平有動于心，必于草書焉發之。”這種藝術中常有不和諧聲響，或曰噪音，這種噪音主要表現為造型的破壞性和筆墨的“粗服亂頭”。

以半抽象的表現性繪畫實行佛藝雙修，是梁建平的大膽之處，也是梁建平的獨到之處。

《蒼生系列》中的衆生只是個符號，它抽去了張三李四的具體性，甚至也抽去了你我他、官與民、富與貧、男與女、僧與凡等類性，只剩下一個個反復出現的、若有若無的、抽象化的人的象形符號。這是因為藝術家所關注的不是具體人而是“衆生”這個宗教概念。

無論是單個的人形符號，還是人形符號黑壓壓大量重複、堆積、擠壓、扭結的整體意象，都不給人以愉悅而是給人以痛感、苦感、滯感、壓迫感，就像是一曲大悲咒。

如果說整體意象是和弦，筆墨則有如旋律。運筆施墨的過程在表現性水墨畫中最直接地抒泄着藝術家的不平心緒。如果將筆痕墨迹視為生命，生命在這裏是生成的，藝術在這裏是創化的。梁建平在作畫中保持着一種“在路上”的狀態。這一點，對於抒泄性的繪畫來說十分重要。所謂“在路上”的狀態，就是“胸有成竹”和“胸無成竹”相克相生的狀態。作畫之前，聚氣養神，產生初步的畫面構想。一旦落筆，氣迫筆，筆迫氣的自發狀態便開始了。在這個過程中，不能計較一筆一墨的得失，不能怕敗筆，關鍵在於能否轉敗為勝，能否在左失右補，上失下補中不斷調整畫面構想和筆墨走勢。



下筆之前不知法何法，收筆之后不知成何法。一畫完成，不可再仿。

表現性藝術中的不和諧因素，以整體結構的無懈可擊和心緒表達的確切感人而達成和諧，即所謂“亂中求治”、“不和諧的和諧”。就這一點而言，我更喜歡他的《蒼生系列之十二》、《蒼生系列之二十五》、《蒼生系列之三十四》等作品。在這類作品中，粗重蒼厚的行筆和筆墨關係確實能夠給人以如呼，如嘆，如歌，如訴的情感衝擊力。

梁建平的艺术還在起步階段，但起點不低。這起點，便是他經過長期的艱苦努力發現了自己的精神原點和語言原點。如何強化、生發、深化自己的精神原點和語言原點，以及如何真正實現蘇東坡所言：“出新意于法度之中，寄妙理于豪放之外”，那還是一個長期修行的過程。蘇東坡的詩句意味着一種理想境界：作畫時不怕偶然失誤却能在失誤中拯救章法結構，創作時物我兩忘却能在兩忘中真化造型法度，揮毫時形骸放浪却能在放浪中發現森嚴規矩，運墨時解衣盤礴却能在瀟灑中創化格律規範。也就是我們常說的無法而有法，自由而中矩，無意而得意，不為而為之。

2004-3-11 北京



## Self-release and Release Others From Sufferings

### Comments on Liang-Jianping's present works

Liu Xiaochun

Ever since he graduated from the Hebei School of Arts and Crafts in 1981, Liang Jianping has become an apprentice of art.

From the year of 1991 to 1992, Liang Jianping studied the culture of loess along the Yellow River entirely on foot; he had experienced spiritual hardships and trudges, accepted cultural nurture and baptism.

After completing the walk along the Yellow River, he converted to Buddhism in 1993 and ever since has become a Buddhist.

His converting has some inherent correlation with his western travel, both of which are about his suffering awareness of the reality. Concerning with the material real world that is plundering the nature without limit, and thus self-reflection, then next self-questioning, is the major psychological impetus for his root-inquiry in the west in primitive pedestrian way, and for his converting to Buddhism afterwards. The two are unified in his self-salvation of soul.

Practicing both Buddhism and art, being dual converts and dual apprentices in 1993, he changed his life path. Born in Pingxiang, Xingtai city, Hebei Province, China in 1962, Liang Jianping was 31 years of age in that year, just as the saying goes "A man should be independent at the age of thirty."

He took up art and cultivated himself in a way of painting.

He did *za-zen*, and refined his soul in a way of concentration.

The dozen or eight years from his converting to Buddhism to 2003 were the stage he searched after and furnished the relationship between practicing Buddhism and art.

Sometimes, he composed according to his pedestrian feelings from the Yellow River, trying





magnificent narrative western-characterized countryside-realistic and manifesting inkwash drawings, and carrying out cultural pondering and spiritual exploration upon countryside. This kind of works is identical with his suffering awareness in his inmost heart, so he painted in devotion, and the works are mostly provided with spiritual forces; and that some of his paintings have produced some social influence. But this kind of works often does not tally with Buddhism practice.

In 1996 and 1997, he attended China Central Academy of Fine Arts (CAFA) and China Institute of Art in sequence for advanced study, now, again he tried liberal paintings with some Buddhist and scholar intentions, "Freedom", "not seeking fame and wealth", "quietude", "free from vulgarity" and so on in this kind of paintings apparently has some connection with practicing Buddhism, but differs much from his inmost accumulated suffering complex.

He was seeking in a dilemma, while the true hope of art often hides in a dilemma.

He was a student of Luo Ping'an, whose paintings he had studied. When he was but not was completely apart from Luo Ping'an painting style, he had painted several semi-abstractive paintings with the subject of "Self-release and Release Others from Sufferings" by his own budding brushwork, then, he suddenly felt that he seemed to have found something, and was encouraged by his surrounding friends. In the end of 2001, with several pieces of his works, he took part in "the International Invitation Exhibition of Abstractive Inkwash Drawings" which was hosted by me (a special exhibition among the large-scale exhibition of West to West in Xi'an), and then he participated in the invitation exhibition of the Open China Experimental Inkwash Drawing planned by Zhang Yu. From then on, he could not stop himself and had painted a large quantity of works. These semi-abstractive, or even abstractive inkwash drawings expressed his heart frankly, pouring down his inmost voice freely. And this is his most valuable works at present-Series of Common People.

In Liang Jianping's view, the core of releasing others from suffering is self-releasing, which can only be fulfilled during the process of loving others and concerning common people. "I" has no exception to be 'common people', and I am a member of common people that are concerned by me and constitute my soul. As a cultivating human, criticizing common people is also self-criticizing, criticizing is because of concerning, concerning is because of loving of common people, loving is because that common people are regarded as parents in Buddhism.

Common people include me, and I am common people. Thus Liang Jianping often hides himself among common people when he paints.

The Series of Common People belongs to expressive paintings. On concerning awareness of reality, this group of new works comes down in his continuous line with his countryside expressive paintings; but the idea behind the concerned reality has converted from practical longing for the future to the religious Elysium. The change of content as well as the change of form.

The so-called expressiveness, expressive tendency, expressionism, generally refers to art expressing grievous mood. In Han Yu's words, "joyful or furious, embarrassed or poor, worrying or sorrowful, happy or dissolute, resentful or thoughtful, drunk or dull, as discontentment in one's heart, one surely will exert it in grass style." This kind of art is constantly with disharmonious sounds, or noises, which is mostly represented in formative destruction and "coarsely daubing" with pen and ink.



Practise both Buddhism and art in his semi-abstract expressive paintings is where Liang Jianping's intrepidity and originality lie.

Common people in the Series of Common People is just a symbol, which takes away peculiarity of anybody, even takes away you, me and him, officers and civilians, the rich and poor, male and female, monks and ordinary people, what only left is one and another repeatedly appeared, partly hidden and partly visible, abstracted ideographic symbols of human. This is because what the artist concerns is not a particular human, but the religious conception of "common people".

No matter it is a single human symbol or a unitary image of human symbols that are greatly repeated, piled, crowded and kinked, all give people suffering feel, bitter feel, difficult feel and repressive feel rather than joviality, it is just like a lengthy malediction.

Liang Jianping keeps his paintings in a sort of "on-the-way" status, and this is very important for expressive paintings. What is called an "on-the-way" status is the status between restriction and interpromoting relations in five elements corresponding to "have a well-thought-out plan" and "not have a well-thought-out plan". Before painting, the qi would be gathered for self-absorption to produce pictorial visualization. Once starting to paint, the status of spontaneity then starts, in which the qi traces pen, the pen traces the qi. During this progress, success and failure of one stroke and ink should not be cared for, also faulty strokes should not be afraid, the key point lies in whether the failure could be turned into success, whether the artist could continuously adjust the pictorial visualization and the painting intention by means of amendment on the right for failure on the left, lower amendment for upper failure.

Disharmonious factors in expressive art reach harmony by unimpeachable unitary structure and authentic touchable mood expression, which is called "governing among confusion" and "disharmonious harmony". According to this point, I prefer his works such as , in which coarse and thick strokes and pen-ink relations will undoubtedly give people emotional impact force like yelling, crying, singing and appealing.

Liang Jianping's art is still on the initial stage, but with a high starting point. This starting point is where he has found his own spiritual and language origins after being through long-term trial efforts. But how to strengthen, exert and deepen his artistic origin and how to really realize what Shu Dongpo had said, "making novelty arise from old methods, producing miracles with boldness and unconstraint", is still a long-term cultivating process.

3.11.2004  
Beijing



# 蒼生



蒼生系列之一 宣紙、水墨 2003 96cmX96cm