

論彩墨 論水墨

ON INKCOLOR ON INKWASHI

二十一世紀中國當代著名藝術家關宇藝術風

THE ARTISTIC STYLE OF GUAN YULIANG

—A FAMOUS ARTIST OF THE 21ST CENTURY CHINA



GUANYULIANG

黑龍江美術出版社

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ART

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前言

關玉良的藝術道路是用血汗鋪出來的！看他不停地在藝術裏實實在在地做。我感覺到他很苦、很傻、很可愛！

一次次看到關玉良大量的作品，我很震驚，他用多少時間才能畫出如此大而精的作品？他對藝術的迷戀是虔誠的！

關玉良能畫出好作品，是因為他對事物、對生活有很強的表現慾，全身心的行動、從而達到繪畫性，得到廣泛的認同、推崇。不但國人認同，西方國家、東南亞地區也不斷與他交流，並收藏他的作品。我想，這就說明他的作品不但是中國的，還是世界的。

Preface


Guan's road of art has been paved with his sweat and blood! Seeing him so steadfast in his artistic work, I find him miserable, stubborn and adorable.

Time and again I experienced a shock when I saw the quantities of his paintings. How much time did he spend to come up with such large and elegant works? His artistic commitment is faithful.

The reason why Guan Yuliang can create such good works is that he has a very strong desire to represent things and life; the impulses of the entire body finally result in the state of artistic creation. His works have met with acceptance and admiration from all quarters. Not only are they accepted by his fellow countrymen, but also by people in Western countries and Southeast Asia, who have been conducting exchanges with him and collecting his works. I guess this indicates that his works belong not only to China, but to the whole world. ('93 Beijing Symposium on Guan Yuliang's Art of Color and Ink)

劉勃舒

中國美術家協會副主席



面對藝術的海洋，你去吧，不要問爲甚麼，也不要說它是甚麼，一切美好的幸福感，都在你心裏得到體會，爲了這份體會你會永遠地創造着……。你會永遠地感受幸福，因爲你永遠在創造幸福過程中。

關玉良

2003.3.23

Facing the vast field of art, you may as well go your own way, without asking why, or what. You are well conscious of the happiness in your heart. Inspired by this of fine happiness, you will keep on working creatively without end. You will be constantly experiencing the happiness because you are found permanently in the process of creating happiness.

Guan Yuliang

Mar 23, 2003

art

序

關玉良，多年前結識的一位執著於探索求新，並且具有着鮮明個人藝術風格的黑龍江畫家，去年意外地造訪我的工作辦公室。在此起彼伏的電話鈴聲和川流不息的事務應接中，我們進行着時斷時續的對話。玉良帶來厚厚幾大摞作品圖片、照片，一一講解。我粗粗瀏覽，頗為感動。當年，已經頗有影響的青年人從中國最北端，一頭扎進最南端的深圳，一去七年，少有音訊，而今滿載着數量驚人的新作準備進京辦展。誠如玉良所言：“時光即逝，人進中年，多年苦心只為向父老鄉親、老師及同道做一個匯報，一次交流展示，表達一份誠意。”轉眼七載春秋風和雨，經歷南國的校園隱居生活，侍奉藝術，癡心未改。擬議中的展覽將展出千餘件幅新作，其中重彩作品百餘幅，新水墨百餘幅，現代中國字系列百餘幅，扇面、綫描、油畫數百幅，還有陶藝、現代雕塑數十件，其中巨幅、大幅作品約佔三分之一，如此數量的新作，傾多年心血，其用心、用力所花費的創作性勞動可見一斑，實為可喜可賀。

展出的這批新作，充分體現了一位不拘成法的藝術探尋者的智慧與才情。沉潛多年的關玉良，以多變的手法和風格創造了豐富多樣的藝術新形式，在其原有的基礎上更推進了一步。那些成套成系列富有神秘色彩且具有靈性的陶藝、水墨、素描、油彩、綫描作品與中國字，將向觀眾展示中華五千年文明歷史的豐厚內蘊和樸茂強悍的生命活力，爛漫多姿、詭麗奇異。你甚至可以想像得到作者在創作之時那種宇宙萬物皆與我交融的恣恃汪洋，解衣盤礴、獨行往來的自由精神。讀玉良的作品，你能感受到其充溢的不羈之氣，由不得被其誘導入去，深陷其中，跟着他探玄尋幽而思接千載，神驚八極。從事藝術創作數十年，讀畫、品畫、評畫盈千累萬，但我却少有這種意外驚怵之感。正是中國數千年綿延代謝而不曾中斷的文化傳承精神，以及善取、兼融的博大襟懷與德性，才使得中國藝術的傳統神韻和現代精神在當代中青年藝術家的作品中得以充份體現。

祝關玉良藝術作品展取得成功，並寄望他在隨後的環球藝術巡展中以一個藝術家的角度和方式向世界傳遞中國人熱愛和平、追求美好的善良意願。

馮遠

中國美術館·館長

PRELUDE TO THE EXHIBITION OF GUAN YULIANG'S NEW CREATION

Guan Yuliang is a young painter from Helongjiang, who I made acquaintance with many years ago. Guan is a painter persistent in exploring what is new and having a boast of a personal artistic style of his own. Last year, he paid me an unexpected visit in my office. We had an intermittent talk amidst constant interruption by telephone ringing and business contacts. Guan brought with him several thick piles of pictures, photos of his new works. With his introduction, I scanned and was moved by them. At that time, the young painter, already of some popularity, coming from the utmost north of China, now absorbed himself in artistic creation in Shenzhen, a city in the utmost south of China. For seven years since then, little had been heard about him. Now he came forth with an astonishing number of his new works, planning to hold an exhibition in Beijing. Just as Guan put it. " Time flying by, now I have entered my middle age. I have worked painstakingly all these years just to have something to report to the people in my home town, to my teachers and to my colleagues, to have them displayed and exchanged, so as to show my sincere regard to them. " Seven springs and autumns have elapsed before we know it. All these years he lived and created in seclusion on the campus of Shenzhen University, devoted to artistic pursuit, as absorbed as before. At the planned exhibition will be displayed over 1000 of his works selected by himself, including 100 odd dark color ones, 100 odd new inkwash ones, 100 odd modern Chinese handwriting series, 700 pieces of fan-shaped pictures, sketches and oil paintings; besides, exhibited will also be scores of pottery and modern sculpture works, of which about 1/3 are of a large size. Such a large number of new works he has created with his body and soul, with his creative labor, are really something to be respected, admired, and celebrated.

The said exhibition of his new works as mentioned above fully manifests the wisdom and brilliancy of an artistic explorer who never sticks to any set patterns or rules. Guan Yuliang, after many years of absorption in his pursuit, has created colorful, variegated artistic forms, showing a stride forward from his original creation. Those respective series of pottery, inkwash, sketches and Chinese handwriting works, mysterious and intelligent, will demonstrate to the viewer the abundant content, and vigor and vitality, colorfulness and wonder, of the Chinese cultural history, which has carried on for 5000 years. The viewers may even be able to imagine the spiritual state of the painter during his creation, with the latter mentally integrated, and freely communicating, with the vast universe. When admiring his creation, you may perceive it being full of a feel of unconstrainedness. You may find yourself unable to resist being induced into it, deeply going into it, and exploring in depth the innermost implication of it, which links the remote past and the vast expanse. Engaged in artistic creation for scores of years, having seen, admired, commented on paintings in their hundreds, and thousands, I have seldom experienced such a keen touch, surprise or shock as I do when facing Guan's creation. It is the never interrupted cultural tradition of China that has carried on from generation to generation for thousands of years, and it is its vast bosom, so compatible and absorptive, that enable the traditional spirit of Chinese art and the modern spirit to be fully embodied in the works of the middle-aged and young artists of our time.

Wish the exhibition of Guan Yuliang's artistic creation a full success; and hope Guan Yuliang can convey to the world the good wish of the peace-loving people of China in a perspective and manner proper to an artist in his international itinerant art exhibition that is to follow.

Written by Feng Yuan,
Curator of the Gallery of China
June 9, 2004

《無盡山樓》

關玉良藝術工作室簡介

這是一間巨大綜合的藝術創作基地，由著名藝術家關玉良先生主持的個人創作空間。他向社會、同道傳播着創造歷史、展示民族文化、現代化、當代化的藝術實驗。這裏的創作思維是跳躍的、展開的，而不是以西方文化做尺度的實驗。從這裏能找到民族文化的原點。多年的實驗，他的藝術觀念材料的更新、升華，使其藝術創作進入“無常規”（重彩、水墨、油彩、文字系列、素描、雕塑）狀態。

他採用“調整狀態”與“無常規”的材料運用，使他的教學“無法則”方法同步進入學生的創作狀態。他讓授教者知覺甚麼是“固有”，甚麼是“創造”和怎樣進入“無常規”這一難解的課題。

他是九十年代突起的一位“重量級”藝術家，他以“無常規”的藝術思維達到了藝術的高峰期。一九八八年，首個北方畫家個展進入中國臺北三原色藝術中心。一九九零年，首個北方畫家個展進入韓國百想美術館，畫展獲得巨大成功，並獲韓國國際藝術委員會特別畫家榮譽獎。他成為了少數幸運者之一，同年與香港畫廊簽約，一九九二年，首個北方畫家個展進入美國紐約國際文化藝術中心，並獲東方藝術創新獎。一九九三年，首個個人畫展異地巡展，哈爾濱黑龍江美術館、香港雲峰畫苑、紐約黃河藝廊、北京中國美術館、一九九四年同英國畫廊簽約。一九九五年關玉良的個展又進入一個峰期，由英國畫廊主持，自加拿大、英國、法國、韓國、日本展出，並在中國香港拍賣公司拍出近百萬元港幣的高價位，至此成為《藝術界》一九九七年第五期的封面人物。一九九九年榮獲中華人民共和國文學藝術一等獎，二〇〇一年榮獲法國蒙特羅藝術獎。二〇〇二年榮獲深圳十大品位男士。二〇〇三年，他的作品《中國戲》是世界選美大賽慈善拍賣中，唯一一幅中國畫作品，並以高價位拍出。二〇〇四年榮獲首屆中國收藏界年度排行榜，中國當代畫家排行榜之十佳獎。

關玉良的創作狀態是常人想像不到的，對一切事物的悟覺更是一般人理解不了的。近十幾年他出版發表了大量作品。在世界各地舉辦個人展覽三十餘回，他近十年的閉門苦心、勤奮的藝術創作，近期將在全球推出“神域世界”，《關玉良藝術國際巡迴大展》展出作品有水墨、彩墨、彩扇、文字系列、陶藝、陶瓷、雕塑六百餘件，在中國及亞洲、歐洲、美洲等地區會產生巨大影響。

近期由人民美術出版社出版《中國當代名畫家集·關玉良》和黑龍江美術出版社推出的二十一世紀中國當代著名藝術家·關玉良藝術風系列叢書。《論水墨》、《論彩墨》、《論彩扇》、《論素描》、《論陶藝》、《論文字》、《論人體》、《論狀態》、《人體藝術》、《當代俑·都市人》等專著，我們熱衷推介他的“無常規”狀態的實驗創作系列叢書，以饗讀者。

PROFILE OF GUAN YULIANG'S STUDIO

This is an art complex which Mr. Guan Yuliang, the renowned Chinese artist, employs as the base to perform his comprehensive artistic creation. Here the thinking of creation is dynamic, open-minded, unconstrained, and different from those experiments with reference to the western culture; here you can find what is original in our own culture. His experiment of many years, the innovation of the material he uses and sublimation of his artistic ideas enables his artistic creation to enter a non-conventional state, or "non-regular state," whether in his creation of dark color, inkwash, pottery, or oil painting, handwriting series, sketches, and sculptures.

By "adjusting his state of creation" and the non-conventional employment of materials in his creation, he succeeds in bringing his "non-regular" (or, non-stylized) state of teaching into his students' state of creation. He helps the students be aware of what is conventional, and what is creative, and how to approach the difficult subject of "non-regular creation"

He is a prestigious artist arising impressively in the 1990's. With his non-regular (non-stylized) artistic thinking, he attained his peak year in artistic creation. In 1988, he held an individual painting exhibition, the first one of its kind by northern painters, held at Sanyuanse Art Center, Taipei, Taiwan. A similar painting exhibition was held at Baishiang Gallery, South Korea. The exhibition was a great success, with a special prize of honor awarded by International Art Committee of South Korea. Guan Yuliang was one of few fortunate. In the same year he signed a contract with the Gallery of Hong Kong. In 1992, another of his individual painting exhibition was held at the International Cultural and Artistic Center of New York, with an Oriental Art Trail-Blazing Prize awarded to him. In 1993, his first itinerant, individual painting exhibition was held successively at Helongjiang Gallery in Harbin, Yunfong Gallery in Hong Kong, Yellow River Gallery in New York and the Gallery of China in Beijing. In 1994 Guan Yuliang concluded a contract with the British Gallery. 1995 witnessed another peak year of Guan's individual painting exhibition when, sponsored by the British Gallery, it was held one after another in Hong Kong, Canada, Britain, France, South Korea, and Japan. The exhibited articles were auctioned by Hong Kong Auction Company at a fairly high price of one million H.K. dollars. And then in 1997, his personal picture appeared on the cover of the journal *The Art Circle*. In 1999, he had the honor to win the First National Prize of literature and Art of China. In 2001, he won the Montauroux Prize of Art in France. In 2003, his creation *The Chinese Opera* was the only Chinese painting selected for the charity auction sold and at a high price during the World Beauty competition that year.

It is hard for ordinary people to imagine in what state Guan Yuliang has carried out his creation, and his unique grasp and perception of things is harder for people to understand. In more than a decade, he has published a large number of works, and held individual exhibitions in various parts of the world on more than 30 occasions. In the recent decade he has shut himself up working painstakingly and assiduously in artistic creation. As a result, he is to launch his "A Divine World" - *The International Itinerant Exhibition of Guan Yuliang's Artistic Creation* --an exhibition of more than 500 items, including inkwash, inkcolor, fan-shaped color pictures, handwriting series, pottery, and sculpture. It is expected to attract great attention in China, Asia, Europe, America, etc.

In the near future, the following books by Guan Yulian are to be published: 1. *Collection of Paintings by Guan Yuliang*, one of the 20 renowned modern Chinese painters selected nationwide to be published by The People's Fine Art Press; 2. Series of *Guan Yuliang's Artistic Style*, --*On Inkwash, On Inkcolor, On Oil Painting, On Sketches, On Pottery, On Modern Handwriting Art, On Human Body Art, On the State of Creation*, to be published by Helongjiang Art Press. They are the series of books from Guan Yuliang's "Non-conventional" experimental creation. Hereby we have them offered sincerely to readers.

彩 墨

INKCOLOR



論彩墨

感悟是感性的悟化，是對事物的理解程度至而達到對事物的開覺，進入智慧的境界。

對於藝術家的創作過程來說，感悟與開覺智慧，是隨其創作過程而醞釀、思辨的一種心理活動。這種活動是因藝術家心理因素的不同，創作意向差別而對事物悟化的理解就產生了不同，這與作者所生活的空間有着重要的關係。同樣的是一盤魚，畢加索喫完魚，看到盤中的魚骨他會跳起來，他看到了藝術！當天他會把魚骨的感受，畫在陶盤上，畫在畫布上，他會說這是最動人的畫面。而我們的老先生們喫完魚肉後，他會看着盤中的魚骨大談今天喫到了味道最好的魚而已，因為老先生畫的魚一定要活着而要完整成群的魚。這就是兩種生活文化空間所產生的兩種不同的思維和感悟。

生活對每一個藝術家都是公平的，但同樣的生活空間對生活的悟化能力、角度的“敏感性”是有很大差別的。所以真正創造性的藝術家感悟是每時每刻都在體驗的過程中，都在開覺內在的智慧。悟到才會知道為甚麼要畫畫，做藝術家，如何通向藝術的大門。



在作巨幅作品

中國繪畫的彩墨審美心理，其實交雜着畫家對造化的追求。而造化的熔鑄又來自於心源，且交雜着認識與倫理。《周禮·考工記》載：“畫績之事，雜五色，東方謂之青，南方謂之赤，西方謂之黑，天謂之玄，地謂之黃。青與赤謂之文，赤與白謂之章，白與黑謂之黼，黑與青謂之黻，五彩備謂之綉。”中國繪畫的色彩，亦可說是造化與心源契合的產物，它既不違背造化，又得心性之源，且使心性之源不能離開自然物象，所謂“隨類賦采”就是這個道理。當然，如現代人的觀點，色彩也是人們感覺美的十分重要的元素之一。有科學論斷指出，不同的色彩是能够引起人們不同的情緒與心理變化。如紅色，它往往讓人感覺到一種血與火的洗禮，使人產生亢奮與激動，因而其象徵熱情；綠色呢，它是大自然一切植物的代表，也是旺盛生命的象徵；藍色則是天空與海洋的代表色，除了讓人心曠神怡，它還象徵自由；黃色呢，它是穀物成熟的代表色，又因明黃色與帝王結緣，因而除了象徵富有，還往往象徵高貴；至于白色，它是冰雪的代表色，所謂冰清玉潔就是它的延伸，其象徵意義，往往讓人想到純潔；黑色，則除了令人感覺神秘、還往往象徵權力與威嚴。當然，這些象徵性的色彩觀念，又往往會因時、

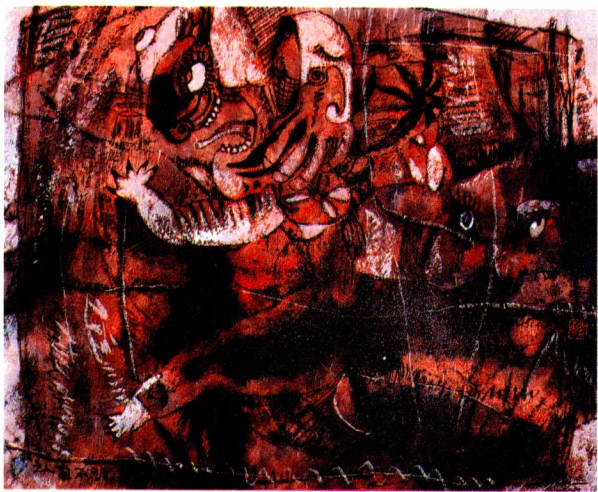
因人、因地而產生異動。大畫家王原祁就曾指出：“設色即用筆，用墨意，所以補筆墨之不足，顯筆墨之妙處，令人不解此意，色自爲色，筆墨自爲筆墨，不合山水之勢，不入絹素之骨，惟貶紅綠火氣，可憎可厭而憶。設色惟不重色，專重取氣，于陰陽向背處，逐漸醒出，則色由氣發，不浮不滯，自然成文，非可以躁心從事也。至於陰陽顯晦，朝光暮靄，巒容樹色，更須於平時留心。淡妝濃抹，觸處相宜，是在心得，非成法之可定矣。”所以，中國繪畫審美的色彩心理，其實並不在於清淡者就一定符合文人騷客的口味，絢麗者也不見得就一定是皇家宮苑的格調。究其然，“和”便成爲中國繪畫審美的重要法則之一，也是對立統一的和諧美的法則。譬如



合 95 × 70 CM



工作室



夜行人 50 × 45 CM



奔走的人們 50 × 45 CM

青綠色，初看對比度不明顯，但它常與赭色相配，則立覺欣欣然而生意勃發；當然，若青綠色與朱砂、朱磬、胭脂相配，則少許便足，刹時便有萬綠叢中一點紅的強烈震撼感。這種古人對淺絳山水的理解，於觀者而言，妙在心領神會。當然，黑與赭的冷暖對比，在畫面上也會契合得十分貼切。同理，花青與赭石，汁綠與赭石，具都已深深嵌入中國繪畫審美心理的色彩觀念。再說中國沒骨畫，雖無墨而全以色彩為之，但它和水墨畫一樣是以寫實為基礎，以其輕盈、獨特，酷肖真實而備受畫家青睞。其以色彩造型，又發揮筆的功用，且並無背悖筆性綫型的審美原則。大畫家王冕積數十年設色體會，指出：“凡設青綠，體要嚴重，氣要輕，得力全在渲暈，余於青綠法，靜悟三十年，始盡其妙。”當然，需要指出的是，西方繪畫却往往認為色彩是一個危險的媒介力量，它經常被體積破壞或打亂體積，其色彩的內在特性亦常常處於不穩定狀態。無論是大藝術家米開朗基羅、倫勃朗、德拉克羅瓦、克利還有畢加索，他們往往通過審慎地安排色彩的光來找到和諧。而中國彩墨畫呢，其筆、墨、色三者，最不受重視的却往往是設色。這就給人一種感覺，似乎中國繪畫的色彩並無科學依據。這就出現了一個難題，為甚麼要如此非難中國繪畫的

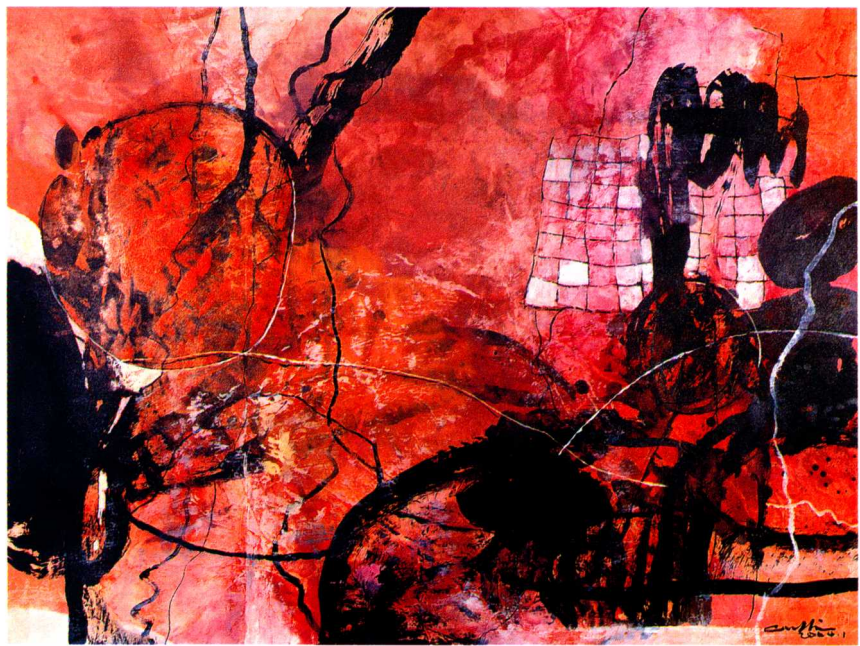


創作巨幅油畫中的關玉良

色彩呢？既然線條造型的用筆超然於光影成像的原理之外，團塊墨色與之相合而成的水墨畫又超然於色彩科學的原理之外，那麼，設色的主觀意念性就完全可以獨立於科學之外。這也正是中國彩墨畫最獨特之處。當然，彩墨畫也是訴諸感覺的藝術，也要表現人的心思情感。因此，對設色技巧的重視，也就是對彩墨畫本體的重視。彩墨畫的設色技巧應該強調模擬“造化”之形似，抒寫“心源”之神韻。設色技巧亦應該把人與自然聯系在一起。通過設色技巧的揭示，達到人與自然的一種和諧。可以這樣說，將“造化”移入“心源”，或將“心源”投合“造化”，其程度應以設色技巧所能抵達的真實程度為限制，務求追真求實，立足於“移動造化”的設色技巧錘煉，以達到“心源”與“造化”相通的至高境界。我們甚至可以想像，彩墨畫設色的過程猶如大詩人白居易在聽一曲琵琶演奏，其曲調聲音往往由細碎單純而至渾厚雄壯，由靜靜的輕訴而至熱烈喧鬧，甚至到高潮時，會有一個突然的問題，琵琶聲戛然而止，片刻的無聲，把先前如急雨、如私語、如珠散玉盤，如金戈鐵馬的音響效果驟然托出，無聲而餘音裊裊。所謂於無聲處聽驚雷，就是這個道理，老子說“大音稀聲”。甚或中國畫強調



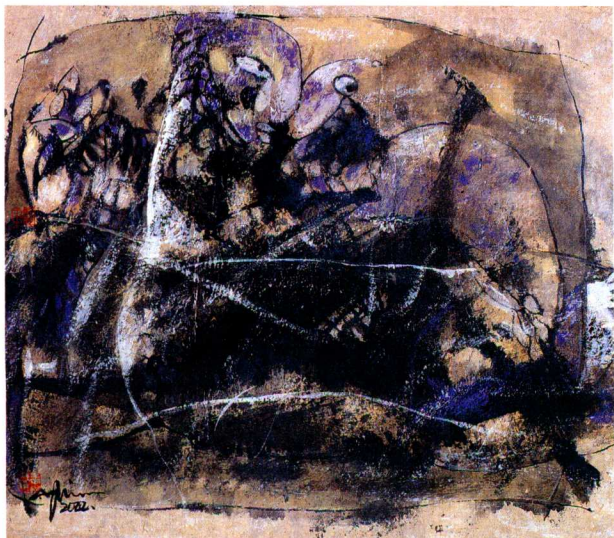
路中人 95 × 70 CM



海世界 150 × 120 CM



關玉良在工作中



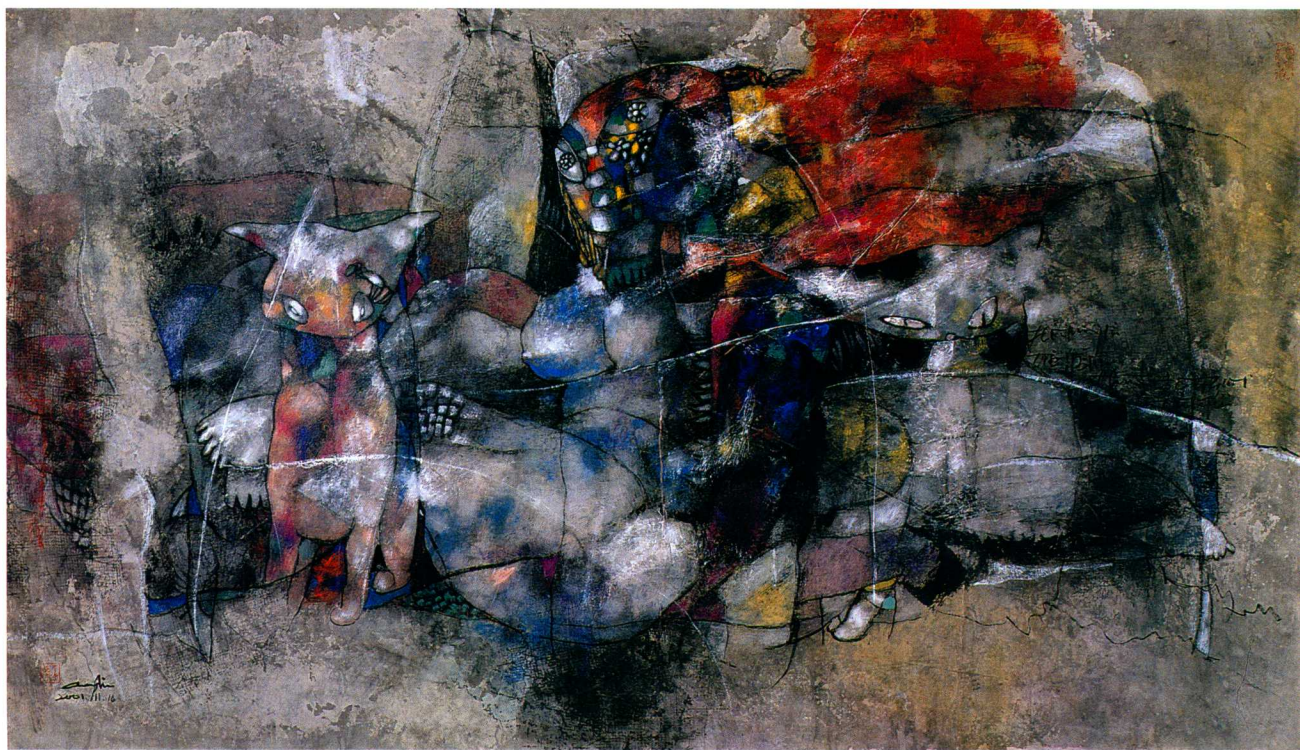
母與子 50 × 45 CM



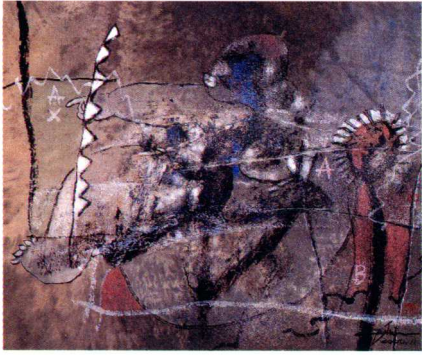
山路行 95 × 70 CM

明暗調子則強調的是重量。當然，彩墨畫也要講究筆墨程式，雖不敢說筆墨能包容大自然萬物萬態，但却能盡顯畫家的隨意心態。至於彩墨畫的墨，則多數落在墨綫身上。這些墨綫可以說是彩墨畫家表達愉悅情感的綫，其狀無論是方、圓、粗、細，其迹是燥、濕、濃、淡，總是一任流

的空白，也同是這個道理。所以，現代彩墨畫的設色，要建立在真實的有知性空白空間的設色理念，無疑是彩墨畫空間心理意識轉化為意識心理空間，亦即由客觀空間轉化為主觀空間的根本特徵。當然，中國彩墨畫在由草創到成熟的過程，也是形與色的發展軌迹由簡到繁，甚至進入成熟期後又呈現出由繁到簡。設色在求真務實的時尚感召下，其技巧也達到了相當高的水準，在彩墨畫面上也出現了祇有西畫才有的大面積的純色，形與色給人的感官刺激也變得越發強烈。譬如筆者的彩墨畫《藏戲系列》、《藏女系列》、《老戲系列》和《夢幻系列》，雖染指丹青，構圖却是西化的，綫條抽象，設色也強調大面積的原色，其畫面給人的衝擊效果，以至高存在方式獨立於純粹的美的追求之外，強調了一種“天人合一”的無我境界，在講求悟心為道的原則下，體味了至道和暢情的無遺之境。這批彩墨畫，設色時我十分強調設色要先有色調，強調如通常人們所說的“明暗對比”，一個色層或許以白色見豐，而另一個色層則多少又偏重於紅色，也許粉紫色就成了過渡；總之，色彩強調的是質量，而



女人與猫 180 × 96 CM



暢，不作頓挫，轉折也不露痕迹；總之，全憑手中那管毛筆，却掌控描繪對象的內在氣韻與規律，以“暢情達情”營造畫面的“天趣”，力爭達到天籟的意境。記得北宋山水畫家郭熙曾說：“真山水煙嵐，四時不同；春山淡怡而如笑，夏山蒼翠而如滴，秋山明淨而如妝，冬山慘淡而如睡。”這其實就是筆墨的性情，也更像人生的情景。一個彩墨畫家若能悟到人融入一種氣象裏是能體悟到一種境界，而境界中的人便是境界中的自然之物。我亦常常有這樣的感覺，彩墨畫面突然會有一種感覺生發，沒有預約的就會被生活的物象所觸動，一個造型能引出一個沉積許久的感覺，一種筆墨或許就把隱在身心裏的經歷渲染出來。或許，祇痴於畫畫上的技法效果就會無形中被自己心底的溪流衝將出來；或許，單純的感覺會在直覺的引導下從沉睡的模糊中醒悟；或許，現代的時空使我感到瞬間過後的剛才已成爲每一天現時的歷史；總之，一種感覺的喚起，使畫筆浸入到它的多彩空間裏徜徉。彩墨論到此，我實在有一種釋然的感覺。我曾將我近期創作的彩墨畫攤滿了畫室，靜靜地看着它們，獨坐了一個晌午又一個晌午，任思緒在我親手繪製的畫面上神遊，真感覺作了一回莊子，化了一回蝴蝶。莊子說：“既雕既琢，復歸於樸”。我想，這就應該是中國現代彩墨畫的真諦了。



