



唐 晖 画 鹿
Deer Painting

2014—2016

唐晖 著



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Tang Hui

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画鹿记

在很久很久以前，古印度有个国王喜欢猎鹿，于是鹿王令众鹿抽签，每天都要有一头鹿把自己献出去给国王射杀，以此保护鹿群中其他的鹿。这样，国王每天射到一头鹿，便心满意足地回宫。有一天，他正想弯弓搭箭时，忽然看到那姗姗来迟的公鹿气度高华，两眼含泪，非同一般。国王很惊讶，不由得收起了弓箭，向那头鹿仔细打量。而那头鹿在这时忽然口吐人言。原来，他是鹿王，因为今天轮到一头母鹿要被国王射杀，而那头母鹿怀了孕。鹿王不忍心一尸两命，但是重新抽签对其他的鹿又不公平，于是就决定由自己来代替那头母鹿献给国王。国王听了十分感动，从此下令这一带永不许猎鹿，于是鹿野苑便成了鹿的天堂。

释迦牟尼在菩提伽耶悟道成佛后，西行二百公里，来到鹿野苑。随后就在这里对父亲净饭王派来照顾他的五个随从讲解佛法，向他们阐述人生轮回、苦海无边、善恶因果、修行超脱之道。

在今天的奈良生活着一群不用担心被猎杀的鹿，他们在一座寺院林立的古城中自由繁衍，和当地居民和睦相处，穿行在寺院中的鹿让我感受到不一样的“佛境”。

我前前后后去过四趟奈良，前三次都是匆匆忙忙地旅行，而最近的一次是2013年的秋天，我是寻鹿而去。

记得我是夜晚到达的奈良，独自行走在雨后的街道，朝着“东大寺”的方向前进，要穿过奈良公园。红枫在灯光的照射下像火焰一样，空气中弥漫着鹿的气息。印象中一只老鹿静静地卧在湿漉漉的地上。远处黑漆漆的树林钻出了一大群鹿，他们悠闲自在，旁若无人。我对这些鹿产生了敬畏的心情。

而我是一定要在纸上完成画鹿的作品，只有水墨与纸张的配合，才能达到我需要的那样一种静默。

我的计划是画很多幅关于鹿的作品，恍惚间又觉得画鹿就是在画自己。

唐晖

2015年5月于望京

Deer Painting

Long long ago, an ancient India King favored hunting deer. So the King of deer demanded that his deer crowd should choose one deer by lot to sacrifice and save the rest. The king hunted one deer everyday and then returned to his palace with pleasure. One day, when he was preparing the bow and ready to shoot, he saw an elegant buck which was walking slowly toward him. The buck looked quite extraordinary with tears in its eyes, which shocked the king and made him hold back his arrow to observe carefully. At that right time, the deer spoke in human's language to tell its story. Today, it was a doe's turn to be sacrifice by lot, while the doe was pregnant. The King of deer didn't want to sacrifice two lives at one time, but it was also unfair to others if they take a second round of lot today. So the buck, as the King of deer, decided to replace the doe and be the sacrifice to the human King. Hearing the truth, the King was so touched that ordered to ban hunting deer among this area. Then we get the Sarnath as the heaven of deer now.

After Sakyamuni attained enlightenment at Bodh Gaya, he went to west for 200 kilometres and arrived at Sarnath. There, he promoted the dharma to five retinues who were sent by his father Shuddhodana, explaining of the life circle, the abyss of misery, vice and virtue, and the way of detachment.

Nowadays, a crowd of deer, which are not worry of being hunted, live in Nara. They proliferate freely in a ancient city which stands with a forest of temples, and go well along with the local citizen. Looking the deer which are walking through the temple forest, I feel a different "state of Buddhism".

I have ever been to Nara for four times in total. The first three times were just travel in a rush. The latest visit was in the autumn of 2013. I went for the deer.

I can still remember that night I arrived at Nara. Walking alone in a street after raining, I went toward the direction of "Todaiji Temple" and passed through the Nara Park. In the light, the red maples were burning as fire dose. In the air, the smell of deer was flowing. In a silence, there was an old deer lying on the damp earth. A big crowd of deer were walking out from a dark forest far away. Those deers were so free that it seems nothing can stop them enjoying the leisure, which made me revere them.

The deer must be painted on paper. Because only the cooperation of ink and paper can achieve the silence state I dream of.

I plan to paint many works of deer. Sometimes, I feel the deer I paint is exactly myself.

Tang Hui

Wangjing

2015/5



唐晖

1968年出生于中国武汉的艺术世家，1991年毕业于中央美术学院壁画系，现任中央美术学院壁画系主任和教授。在媒介和主题的选择上，他不拘一格；从巨幅的壁画到精致的小水墨，从宗教神像到一草一木，从对未来的畅想到对过去的追忆，他都在不断开拓自己的生活边界与精神领地。唐晖是一个坚守传统绘画方式的实验艺术家，一个带有强烈未来感的复古主义者。

Tang Hui

Born in an artist family of Wuhan in 1968, graduated from the Mural Painting Department of China Central Academy of Fine Arts in 1991. Tang Hui is taking the position of dean and professor of the Mural Painting Department of CAFA now. He has no limitation on choosing the medias and subjects, which include the huge mural painting and delicate ink painting, buddhism portrait and daily stuffs, the imagination of future life and the memory of old times. He always keeps broadening the boundaries of his life and spirit. Tang Hui is an experimental artist with insist on traditional painting, and the reversionary with a perfect style of future.

在我看来,唐晖的艺术首先具有一种本体论的平等意识。在他的观念中,任何存在的东西都是真实的。在伟大的和平凡的事物之间,在历史的和现实的存在之间,只有形态的差异而没有性质的区别。他强调各种事物的内在关系,个人与他人、此物与他物的关系是内在的、本质的、构成性的。其二,他信奉文化的有机论,希望在不同事物之间建立起一种快乐的联合。并且像生命的成长、繁殖一样顺其自然,用物体之间的亲缘感来代替统治的欲望。其三,他的艺术也体现了一种新的时间观。既倡导对过去与未来的关心,也试图用新的生态主义思想来挽救被割裂的世界,消除人与世界、物质与物质之间的对立。概而言之,他的艺术体现了一种在解构之后又重构的文化理想。

范迪安(中央美术学院院长)

I can see an equality sense of ontology from the art of Tang Hui. In his mind, anything that exists in the world is real. There is no difference of nature but shape, between great and ordinary things, history and reality. He emphasizes the inner relations, which means the relation of individuals and others, and of "this" and "that" is inside, natural and constitutive. Secondly, he has belief in the organism of culture and hope to build a delighted connection among different things, which are cultivated to grow up and multiply according to the nature, replacing the desire to govern with the familiarity between stuffs. Thirdly, his art represents a new opinion on time, which proposes to care about the past and the future, trying to save the broken world with a new idea of ecologism, eliminating the antagonism between human beings and the world, between substance and substance. In general, his art represents a recomposed cultural dream after being discomposed.

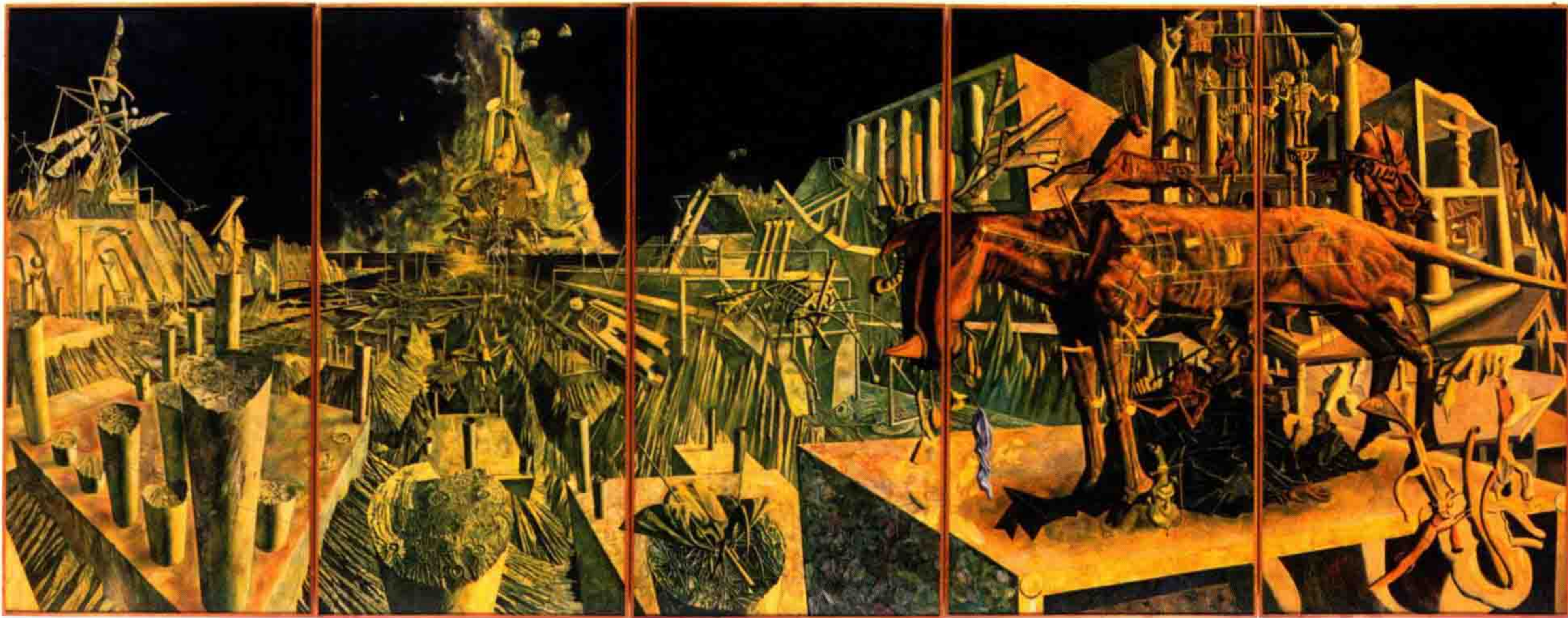
Fan Di'an (The President of China Central Academy of Fine Arts)

如果说,最好的继承就是创造,那么唐晖是当代中国传统山水画精神层面的继承者,以一种自发的纯真心眼去探视传统,感受独到的启发,并产生进向当代时空的作品。唐晖是代表90年代的一种新锐油画家典型,抛开历史包袱、地域成见及时潮的盲从,秉持精湛的技法,支持绘画在自我开阔的时空中顺其自然的发展。

林惺岳(台北艺术大学教授)

If the best inheritance is to create, Tang Hui must be the contemporary heres of the spirit of Chinese traditional painting, who sees into the tradition with a nature and naive eye to experience the special inspiration and produce the works of contemporary. Tang Hui stands for the cutting-edge oil painter in 1990s, who threw away the burden of history, the prejudice of territory and the blindness to the fashion. He has extremely delicate skill and support the painting to develop in a very open space naturally.

Lin Xingyue(Professor of Taipei University of the Arts)



《时空一击续》
A Beat in Space-Time II

丙烯亚麻 Acrylic on canvas
220cm×550cm
1995

《奈良鹿No.16》
Nara deer No.16
纸上水彩
Watercolor
103cm×153cm
2015



《奈良鹿No.15》
Nara deer No.15
纸上水彩
Watercolor
103cm×153cm
2015



《奈良鹿No.17》
Nara deer No.17
纸上水彩
Watercolor
103cm×153cm
2015

