

JOUACHE WORKS OF XIANG ZHENGXIANG
INVISIBLE FIGURE

大象无形

向正祥 水粉风景

向正祥著 湖南美术出版社



图书在版编目 (CIP) 数据

大象无形：向正祥水粉风景/向正祥. —长沙：湖南美术出版社，2006
ISBN 7-5356-2503-7

I.大... II.向... III.水粉画：风景画—作品集—中国—现代 IV.J225

中国版本图书馆CIP数据核字 (2006) 第091391号

大象无形 向正祥水粉风景

责任编辑：范琳

责任校对：徐盾

出版发行：湖南美术出版社

(长沙市东二环一段622号)

经 销：湖南省新华书店

印 刷：长沙长大成彩印有限公司

开 本：889X1194 1/12

印 张：5

印 数：1-4000册

版 次：2006年8月第1版 2006年8月第1次印刷

书 号：ISBN7-5356-2503-7/J·2307

定 价：49.80元

[版权所有，请勿翻印、转载]

关于作者

CONCERNING THE AUTHOR

向正祥 1964年11月出生于湖南湘

西保靖县一个土家族家庭。专业学习始于1982年，曾先后就学于湖南省醴陵陶瓷技校、湖南省轻工业高等专科学校、中央工艺美术学院、湖南大学，专业学习陶瓷、装潢、工业设计、环境艺术设计等学科。十年的专业求学经历为自身的职业生涯奠定了坚实的基础。现任长沙理工大学设计艺术学院副院长、副教授，湖南省工艺美术协会副理事长，中国工业设计协会会员，湖南省美术家协会水粉画分会会员。从业多年，长期从事艺术设计、设计教育及研究工作，著有《世界设计摄影精粹》、《立体构成》等专著，由湖南美术出版社出版；曾在《装饰》、《家具与室内装饰》、《中外建筑》等专业期刊发表学术论文二十多篇。

Xiang Zhengxiang was born in a minority family in Baojing County, west part of Hunan Province in Nov 1964 since 1982. He has successively learned ceramic, decoration, industrial design and environment art design, in Liling Technology school of Ceramic, Hunan Light Industrial college, Central Academy of Arts & Crafts and Hunan University. Decade studying experience established a firm foundation for his professional career. Currently, he is the vice-dean and an associate professor of Design & Art College of Changsha University of Science and Technology, the vice-chairman of the Hunan Industrial Design Association, the member of Chinese Association of Industrial Design and the member of the Watercolor Art Committee belonging to the Artists Association of Hunan Province. During his professional career, Xiang Zhengxiang has been working in the field of art design, the designing education and research. He wrote *PHOTOGRAPHY SELECTIONS OF WORLD DESIGN* And *THREE-DIMENSIONAL CONSTITUTION* which were published by the Hunan Fine Arts Press, and he published more than 20 articles on *design, Foreign and Domestic Architecture* and *furniture and Interior Design* and some other professional periodicals.

大象世界

王正祥

向正祥 水粉风景
Gouache Works Of Xiang ZhengXiang 向正祥 著

INVISIBLE FIGURE

GOULACHE WORKS OF XIANG ZHENGXIANG

湖南美术出版社



向 正祥
Xiang zhengxiang



浓彩吟唱的诗句 走进向正祥的风景画世界

李渔

太阳散漫着走进窗口
山峦江面遗撒大片金黄
也懒得回头收拾

——现代·李渔《正祥·谈画》

向正祥出生在湖南湘西，但大把的岁月是在湖南轻专（现为长沙理工大学设计艺术学院）度过的。“黑山覆黑土，黑色是我唯一的风景。”这是向正祥《家园》中的诗句，也是家园给他最本质、最刻骨的记忆。少年正祥就在湘西这样板结的土地上，用破旧的大碗舀饮知识的甘露，用一种可贵的固执，滋养培育着自己对绘画的爱好和天分。1986年夏末，正祥幸运地考入大学。校园感性的世界便以一种完全异于既往而崭新的精致、优美、丰富，浸润着被黑土掩埋了许久年华的枯涩心灵。

长沙，在西方绘画传入中国的百年历史中始终居于开拓先行、引领风尚的中心地位。学子向正祥在这样的环境里得到了全面的滋养，潜移默化中也确立了绘画创作的审美旨趣。“清明翌日，绵雨淅淅，透过窗花水雾去看迷蒙的雨帘，眼睛里涂抹着灰、黑的调子，间或有幽灵般的橘色飘过，幽雅，游离，近乎凄美的视觉感受……”他如此具象地描绘自己那时的画意。扫把塘畔的湖南轻专美术系幽静美丽，正祥在这里受到了优雅传统的耳濡目染，得到了众多名师的言传身教。在白玉兰绽放的春天，他领悟了香罗锦绣的中国古典画意；在天际渺远的秋天，他感受了印象派画展斑斓莫测的运动光感，建构了属于自己的绘画表达语言。

对正祥来说，大学给予他的不仅是专业教育，还有一种跳跃式的生活提升，一种全新断面上的自觉“布白”。学有所成的正祥插上了翱翔艺术天空的翅膀，他踌躇满志，潇洒倜傥。从贫瘠和坎坷中走过来，他有了一种如春潮奔涌的激情和迎接命运挑战的自负。

1989年夏末，向正祥大学毕业后在留校任教的岗位上开始了舞文弄墨的职业生涯。这个时期，他的作品、论文多次刊发于国内多种报纸杂志，并屡屡获奖。他不是“百科全书”式的天才，“广种博收”的成功首先得益于旺盛的精力和做事的执著，得益于“他的眼睛总是在搜寻着什么，他的心灵总是在感受着什么，他的脑子总是在思考着什么”。文学的修炼在日复一日地雕琢着正祥的灵性，而文学抒情言志的特质则被他巧妙地融入了绘画之中，用简练和概括淡化了绘画形的元素，却增强了绘画本质的艺术表现力和精神感悟之美。万物的形、色彩和调子，都服从于画家的感情，艺术的真实因而在自然真实的基础上获得了生命。这种创造风格也生动地反映在他的画面上，线条趋向简练，色彩趋于平淡，空间层次变得通透概括。他教学生画画，也凝神忘我地现身说法；讲艺术理论，也如饥似渴地向师长学习。岁月依稀，如水墨淡彩，定格于宁静与自然。

沉暗的天光，渺远的山峦，飞动的笔触处理，写意的技法，小中见大的意境营构，忧郁的感性气质，这便是向正祥作品的共性特征。在归属上我们依然把向正祥放在西方写实画派的序列里。在感观上，他的作品并没有跑出传统，并没有背离“应物象形”、“随类赋彩”的写实绘画准则。但是，如果现代艺术是“以自治的法则反抗对现实的模仿”，那么他和现代艺术又是沾边靠谱的。在向正祥的作品中，“安格尔细腻的线条笔触”和“德拉克罗瓦微妙的色彩”都没有突显为招牌式的画面语言。素描的笔触凝练概括，色彩的表现清纯朴实，正祥的作品呈现的是一种“象形而不拟形，赋彩但不累色”的对冲倾向，在保留中弱化了“枫丹白露式的线条”，又在约束中包容了“蒙马特高地的色彩”。他从民族文化中汲取了写意绘画的精神实质，探索了一条基于写实传统的写意之路，用一种类似西方绘画的“音符”吟唱“东方之歌”。

向正祥很少画“大作品”，那种群像式的或者景象开阔的作品。他的画，或是一湾小溪，或是一丛山林，或是一座佛塔，或是一匹蹶行的老马，都小得纯粹，小得深远，小得生动，小得耐人寻味。

冯骥才曾在一个高仅百米的古刹留下“最小山头，顶大佛界”的联句，用来评价向正祥作品的“小”也是最恰当贴切的。“诗与人为一，人外无诗，诗外无人，其面目也完整。”风景绘画，是正祥“用浓彩吟唱的诗句”，也是他人格精神的物我写照。

正祥喝酒很实在，不赖不卖不纠缠；正祥喝酒也得体，不贪不斗不含糊。能在酒酣面热时“忘却芸芸”，生出“小舟从此逝，江海寄余生”的旷达，又能克制放任保持浅醉复醒，于他来说是一种先天的能力，也是一种磨炼的定力。幻想浪漫的文化女人总以为画家是浪漫的，不修边幅，放荡不羁……照此打量，正祥憨朴无华，与浪漫是无干的。在精神内核上，他确是属于传统，属于这个词语联想的安详宁静，而不属于浪漫，不属于那种趋于躁动和混乱的浪漫。但是，如果把浪漫理解成一种对现实的唯美概括，正祥又是一个骨子里很希冀浪漫的男人。他厌恶平庸，但尊重秩序；他颂扬活力，但绝不放荡不羁。中国文化，历来轻视没有文人精神和气质的书画，作品所表达的思想内蕴是衡量艺术成就的重要标尺。正祥读书广泛，涉猎无余，但他谈得很少，缄默无语。

黑的背放射四面银辉，一个挺拔的男子披着红色的长袍，孤傲，冷漠……这是向正祥作品中最具思想隐喻的切面，它让我想送给大家一句箴言：

做一个大师，而不是工匠！

Verses Chanted with Rich Colors

Walking into the world of Xiang Zhengxiang's landscape painting

Li Yu

The sunlight is wandering into window
Mountains and water surface is strewn golden light,
Too tired to look, back.

Contemporary, Li Yu's "Zhengxiang • Tackling about Painting"

Born in Xiangxi Autonomous District of Hunan Province, he has been storing most of his life in Hunan Light Industrial College (now named as Design Art Academy of Changsha University of Science & Technology). "bundant black earth covers deep green mountains, and black is the only scene I obtain." The lines come from the poem of "Homeland" written by Xiang Zhengxiang. It is the homeland that brings him the basic and the most impressive memory. In his teenage, the hardened and impervious land, from which he greedily drank large bowls of knowledge, nurtured and cultivated his interest in drawing and genius as well. This is valuable sturdiness. In the end of 1986, he fortunately passed the entrance examination to the college. The perceptual world opened to him was one brand new world totally different from the past: elaborate, elegant and colorful, which soaked up the young long-buried dull and heavy mind.

Changsha City has always been playing the pilot role in the centennial history of western painting introduced into China. Xiang Zhengxiang, whose aesthetic motif was condensed unknowingly, grew in such an environment. He depicted the mind at that time as "the next day after Qingming, drizzling, looking out through the water mist on the window to watch the misty rain-curtain, grey and black colors fills my eyes, orange color is flying away intermittently, elegantly and isolatedly, one almost chilly and elegant visual receipt." By Broom Pond located the department of fine arts of Hunan Light Industrial College tranquilly and lustrously, Zhengxiang had been immersed in the elaborate traditions and had followed the masters' teachings. In spring, white Yulan Magnolia flowered, he touched the Chinese classical artistic atmosphere transmitted by the works finished on silks and rice papers. In the solemn autumn, he felt the kinetic light effect brought by Impressionism Exhibition.

The college life meant not only the professional training but also the leaping style of improving life quality, one brand-new conscious "space arrangement". Zhengxiang, with a good harvest, ambitious, young and dashy, coming from leanness and frustration, was born with surging emotion and arrogance to challenge his fate.

By the end of the summer in 1989, Zhengxiang graduated and was assigned to stay in the college as a teacher. From then on, he started his professional life dealing with art and literature. His works and articles, which won awards for times, had often been published on the newspapers and magazines. He is not an encyclopedia-style genius. His success attributes to hearty energy and persistence which leads to his "wide cultivation, rich harvest". "His eyes have always been thinking something and his soul has always been clashing with something." The literary training is carving his creativity impetus day by day. Meanwhile, the quality of lyrics is deliberately melted into his painting. Succinctness and brevity lessen the concrete elements of painting, but strengthen the power of artistic expression and satisfaction of spiritual comprehension. The genuineness of art, created by the form and color tone of the physical world, which are subject to the painter's sentiment, comes to life on the basis of natural genuineness. The painting style is also reflected in his works: simplicity-tending drawing lines, plain-and-elegant color and clear-and-diaphanous space arrangement. He passes on painting techniques to students and untiringly explains them with his own experience as an example; he teaches the theories of art and desirously learns from his teachers. The days, just like Chinese ink and wash painting, vaguely rising in mind, are freeze framed in tranquility and nature.

Murky daylight, distant misty mountains, flying and lithe brush stroke, impressionistic technique, atmosphere creation of seeing great truths from small things and melancholy temperament all of these are the common qualities of Mr. Xiang's painting. We still classify Mr. Xiang into western realism. As for the sense of feeling, his work style has not been beyond tradition and been against the realism criteria: "following the concrete appearance of physical things", "painting with color in line with the basic color tone of physical things". But, seen from the point that modern art is using autonomous law against the imitation of reality, his works are correlative with the taste of modern art. In his works, "Ingres's exquisite stroke of line" and "Delacroix's subtle color-using", don't become the brand language. Simple and general sketch style, plain and pure color expression endow a counteract tendency that "following the physical form not imitate; adding colors but not accumulating". He weakens "the lines of Fontainebleau style" in reservation and includes "Montmartre Highland colors" within constraint on the works. He detects and absorbs the spiritual essential of expressionism painting from national culture and exploits an expressionist way based on realism tradition which is using a similar "note" in western painting to chant "orient verse".

Mr. Xiang seldom creates "nobly aspiring work" such as group portraits or broad scenes. He portrays brook, grove, Buddhism tower or loitering alone horse, all of which are "small" but pure, profound, lively and affording for thought.

Mr. Feng Jicai ever left the sentence that, "The lowest mountain is located by the greatest Buddha" in an ancient temple one hundred meters high, which is very fit for describing "small" in Mr. Xiang's works. Poem and person are unified, that is, poem and person exist at the same time, so the artistic atmosphere is perfect. Landscape painting is "the verse chanted with rich colors" which is the description of his personality and experience.

Zhengxiang is an honest man. Even in drinking, he has never played tricks and always conducts himself appropriately. When drinking with ease and verve to the extent of "forgetting everything", he also behaves suitably as the verse "the floating boat is floating away, then leading the rest life with sea" goes. This is his inborn capability to keep half-drunk and the steel willpower. The romantic lettered woman always keeps thinking that painter is romantic, slovenly unconventional and immoderate... compared with this standard, Zhengxiang is simple and honest, not romantic at all. Analyzed from spiritual point of view, he is the traditional kind, the related words include peaceful and carefree. He doesn't belong to romance, that kind of uneasy and confusing romance. But, if the romance is only considered as an aesthetic generalization of reality, Zhengxiang is expecting romance in his bones. He rejects mediocre and respects order; he sings high praise for vitality but absolutely not unstrained. Looking through our Chinese culture, we'll know the works of calligraphy and painting without spirit and traits of literati are despised, because the expressed connotation in the works becomes the important criteria for valuing the art works. Zhengxiang is erudite and of wide knowledge but he keeps silence.

Black back radiates bright light, one tall and straight man with red robe, proud, aloof and indifference... this is the sector of meaningful metaphor, which makes me want to give a maxim to every one: "to make yourself become a master, not a craftsman."

第 1 幕

THE FIRST SCENE



曾不知路之曲直

Did not know the hardness of the road before



金鞭岩 550cm×395cm

金鞭岩以其立马扬鞭、直指云天的气度，和它那鬼斧神工般的造型，成就了自然界里力拔千钧、气贯长虹的艺术杰作。作为张家界标志性景观，金鞭岩名副其实，就是奉为武陵源山水风光体系中的景点极品也实不为过。众生芸芸，无论你是行者、看客，还是画家、作者，都不能不匍匐在金鞭岩伟岸的身影里，凝神仰视、叹为观止。金鞭岩大气磅礴之下，更有青葱翠绿与厚重雄浑的强烈对比，伟哉，壮丽之美油然而生。该画作者不仅考量了构图、透视之绘画的常规法则，更尝试着运用油画刮刀之技法，以及颜料干抹与堆积的表现手法，来追求山石岩层肌理、质感的审美意境。

Jinbian Cliff 550cm×395cm

Jinbian Cliff is the excellent artistic work of nature for its grand posture and refined shape. As the marked scenic spot, it is genuine. It is not excessive even we regard it as the nonesuch of scenic spots in Wu ling yuan Yuan landscape scenery system. No matter who are you, you will be deeply attracted by it and stop your steps in front of it. Besides the grandeur, there is strong contrast between vivid green and dark color which makes us feel quite splendid. The painter not only thought of the common rule of perspective but also tried to use the skill of oil painting spatula, the skill of pigment dry brushing and accumulating to express the aesthetic environment of mountain and stone.





得夯小村 280cm×380cm

◀ 在我的辞典里“好景不长”可以放之四海，唯独不愿意将它与得夯相关联。上个世纪80年代的“到此一游”令我印象深刻、回味无穷。2005年再度寻访得夯却是面目全非，宁静、淡泊、安逸、和谐早已绝尘而去，令人扼腕叹息！直面现实中的得夯，我宁愿让思绪与情感停留在画布上的“得夯小村”。

Dehang Village 280cm×380cm

I first visited Dehang village in the 1980s. Its beautiful scenery was strongly impressed on my memory. To my disappointment, I visited it again in 2005 and found it had totally changed. The peaceful and harmonious scenery before disappeared. Facing the real Dehang village, I would rather appreciate it in the picture.

光与影 380cm×280cm

◀ 秋日的暖意尽情尽兴地在小镇的街头巷尾挥洒、浸润。感受阳光、体验温暖，远不只是停留在视觉的层面。透过色彩与光影，我们分明闻到了阳光的味道。静谧与和谐所构建的人居生态平衡，源自那充满生命色彩的光影，源自那张扬秋天意韵的笔触。

Light and Shadow 380cm×280cm

Autumn sprays its sunshine to every part of the town, so we can feel warm not only by eyes. We certainly smell the taste of sunshine through colors and shadow. The residential ecological balance by peace and harmony was original from colorful light and the beautiful brush work.



春色 380cm×280cm

◀ 满眼春绿，春意盎然；枝繁叶茂，生机勃勃。画面上色彩浓郁而厚重，笔触繁复而富于变化，又不失有序的章法。丰富的空间层次与韵律美感，正是基于作者繁复、变化而有序表达的绘画功底。

Spring Scenery 380cm×280cm

Spring is in the air, the trees turn green, and blossom out, everything is animate. The color is deep, brush work is complicated and everything is in order. For this ability of the painter, we can see different layers and rhythm in the picture.

芙蓉镇街尾 280cm×380cm

在经典的王村，本该关注四季常开的芙蓉，画作却另辟蹊径，不经意地定格在不起眼的街尾。正是在这“不经意”与“不起眼”之间，大面积受光与小面积背光的艺术冲突，冷暖色调、亮面与暗部色彩的强烈对比，演绎了芙蓉镇在艺术境界里的无限延伸。

The Outskirt of Furong Town

280cm×380cm

In the Wang village, the painter does not pay attention to the perennial hibiscus but pay attention to the outskirt. For the artistic conflict between large bright area and small dark area, and strong contrast between cool tonality and warm tonality, Furong town extends without limits in artistic world.





旧景长沙——侯家塘 330cm×405cm

▲ 捧起这幅旧作，我曾不止一次让朋友们猜度这幅画作的写实地点，结果十有八九朋友们会感到茫然。或许是因为过于熟悉，司空见惯，人们才会熟视无睹城市今非昔比的变迁与进化，以至于曾经再熟悉不过的地方也变得如此陌生而隔膜了起来。感谢历史的记忆，让我们享有怀古念旧的情怀。当年的我，手上功夫还不见得娴熟，表现技法也谈不上老道，但这写实风格的画作，却让我们今天备感亲切，乃至孤芳自赏。那立于街头拐角如同鸟笼子一般的交警岗亭、十字路口交会处的红绿灯装置、人字形屋顶、沿街的门面，以及骑自行车的路人……这便是久违了的侯家塘旧景！

Old Scenery in Changsha—Houjia Pond 330cm×405cm

I usually ask my friend to guess the real place in the picture, however, most of the time they are puzzled. Maybe they are so familiar with this place as to neglect the improvement and development of the city. As a result, the places which they were familiar with before become strange to them. Thanks to the memory of the history, I quite enjoy meditating on the past. This picture makes me feel so intimate although I did not draw very well in the past. You see the traffic box like a bird cage in the street corner, the traffic lights in the intersection, the shops along the street and the herringbone roof. All of these are the old scenery of Houjia Pond, Changsha.