

百年山水之窺——李可染、陆俨少比较

刘文洁 著

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摘要

在二十世纪这百年中，中国山水画经历了一个特殊的阶段。二十世纪的中国发生了前所未有的社会整体变动，在西方文化的被动输入和主动引进下，传统的艺术和文化受到了最为强烈的异质性挑战，美术革命的思潮针对的是传统中国画和中国画的传统。本文以李可染和陆俨少为研究对象，通过对两人的艺术主张及其实践作深入具体的比较分析，在一定层面上反映出世纪中国山水画在传统与变异之间的现实张力。李可染曾毕业于上海美专，后进入国立艺专就读研究生，在新式美术学校学习西画，此时较为深刻地受到了林风眠的影响，这是他习惯性地以西画的眼光和思维方式来对待中国山水画的缘由。他主观上努力地认识和把握中国画传统，求教于齐白石和黄宾虹，以笔墨的把握为根据，与中国画传统保持了内在的紧密联系，但是他对传统笔墨的理解和现实的把握是有所缺陷的，他强调笔墨与自然景物真实性的结合，弱化了笔墨自身的审美价值，注重笔墨对于实的表现而忽略了笔墨中虚的表现。他接受徐悲鸿“直接师法自然”的国画革新观点，有志于“为祖国河山立传”，立足于西画的写生方式进行实景山水创作。陆俨少基本在传统师授的国画学习方式中成长，他师从传统山水画家冯超然，并在王同愈的引导下学习诗

文，以传统文人的综合素养要求自己，“四分读书，三分写字，三分画画”成为他一生的修养方式。陆俨少充分重视山水画传统，同时深入自然，在游历中“参酌往昔前人笔墨”，使自己既“自创新貌”又“笔笔有来历”。李可染与陆俨少在对待“师造化”的问题上有着极大的差异。李可染将其理解为“深入生活”，要求“把客观世界看成是第一个老师”，持物我两立的态度，要求画家对客观世界作真实性的描绘。陆俨少则重在真山水中“看神气”，将对自然的感受和理解融于笔墨的自如表现中，注重画面的诗性呈现。李可染将素描中的高光表现转化成为其山水风格的一大特色，而陆俨少则将自然景物中的光照现象发展成为“画面上似不可少此一物”的“留白”艺术处理手段。李可染的画作以表现高山为主，构图常以斗方或中堂的形式，画面形象集中，施以积墨，通过笔墨的层层累积来呈现画面的整体形象，有较强的视觉性。陆俨少的画作以云水为特色，以书写性的笔墨线条呈现画面形象，注重画面中的动势，体现传统阴阳变化的宇宙认识，并长于手卷、册页的表现形式，意蕴表现含蓄、婉转，承续了传统山水重品味的艺术特色。李可染将传统艺术范畴中的“意境”理解成为情与景的结合，仅停留在意象的层面上，甚至将其理解成西方艺术学中的“典型”，其在创新的同时对于传统艺术的本义产生了偏离。陆俨少的成功是以比较纯粹的传统立场，同时以其灵活的开放性和创造性，形成了自我的风格。李可染的成功是将异质性的成分融入山水画中，并且以传统的部分损失为代价所进行的创新，别具一格。这样的比较提示了中国山水画在走向现代时值得思考的诸多问题。

关键词：师造化；写生；游历；笔墨；意境

Abstract

During the 20th century, Chinese landscape paintings went through a special period. China of the 20th century witnessed an unprecedented change of the whole society, under the passive absorption and positive introduction of the western culture, traditional art and culture met the strongest heterogeneity challenge, the thoughts of art revolutionary was aiming at the traditional Chinese paintings and the tradition of Chinese paintings. This paper takes Li Keran and Lu Yanshao as the research objects and reflects the realistic tensility on some lays of Chinese landscape paintings between tradition and variation by the detailed analysis of these two artists' artistic opinions and practice. Li Keran once graduated from Shanghai Art College and studied as a graduate student at National Art Institute and learned western paintings at new-type art school, also he was deeply influenced by Lin Fengmian, that's why he treated Chinese landscape paintings with a an insight and thinking of the western paintings chronically.

Subjectively, he made great effort to learn and master the tradition of Chinese paintings, sought help from Qi Baishi and Huang Binhong and kept an internal close contact with the tradition of the Chinese painting on the basis of the mastering of pen and ink, however, there is limitation of his understanding of traditional brush-ink and his mastering of the reality, he emphasized the true combination of the brush-ink and natural scenery, while weakened the taste value of the brush-ink itself, also he paid great attach to the expression of the brush-ink to the solid and ignored its expression to the void. He accepted the new reformed ideas of Direct Imitation of Nature of Xu Beihong, aspired to make memoirist of the China territory and created real landscape paintings by the western way of sketch. Lu Yanshao almost learned the traditional Chinese paintings, his teacher is Fen Chaoran who is a traditional landscape painter, he also learned poetry under the guide by Wang Tongyu and requested himself by the integrated quality of the

traditional literator, the way of 40 percent of learning, 30 percent of writing and 30 percent of painting became the culture way during his lifetime.

Lu Yanshao attached full importance to tradition of landscape paintings; meanwhile, he was close to the nature and learned paintings of the past artists during his travel which made himself creative and traditional. Li Keran and Lu Yanshao had great difference in the views of the imitation problem. Li Keran understood it as going deep into life, requesting to regard the objective world as the first teacher and holding an attitude of the coexistence between substances and I and asking painters to depict the real objective world. While Lu Yanshao focused on the manner from the real landscape, incorporating the feeling and understanding of the nature into the natural expression of the paintings and presenting a poetic picture. Li Keran transformed the highlight expression in the sketch into a characteristic of the landscape style, while Lu Yanshao developed the lights in the natural scenery to an artistic mean of Margin Leaving which seems that it was a necessary part of the whole picture. Li Keran's paintings are mainly about high mountains which were usually composed in the form of square or central hall. The images of the picture are concentrated and expressed by putting one layer on the other, which present a strong visual effect. Lu Yanshao's paintings feature landscape, presenting the picture by the ink lines in a calligraphy style, he focused on the motion tendency in the picture and incarnated the universal acknowledgement of the traditional changes of Yin and Yang, also he was good at forms of hand rolls and volume album in a implicative and mild and indirect way which bearing the artistic features of traditional landscape paintings' particular attention on taste. Li Keran understood the artistic conception in the traditional art scope as a combination of emotion and scenery which was only on the stage of imago and he even comprehended it as the Model of the western art, thus, a departure of the original concept of traditional art was caused with the creation. Lu Yanshao's success attributed to his pure traditional stand and his flexible openness and creativity which helped him form his own style. While Li Keran's success is resulted from his integration of the heterogeneity into the landscape paintings and his creation which was on the basis of the part sacrifice of the tradition and presented a unique style. Such kind of comparison suggests lots of considerable problems of Chinese landscape paintings in the modern times.

Key words: Imitation ; Sketch ; Travel ; Brush-ink ; Artistic-composition

目 录

摘 要 / 1

第一章 导 论 / 5

第二章 世纪遭遇下的艺术起步 / 11

2.1 世纪初的美术教育 / 11

2.2 李可染——师授与学校教育 / 14

2.3 陆俨少——师授与文人修养方式 / 18

2.4 师友的意义 / 21

2.4.1 李可染与林风眠、齐白石、黄宾虹、徐悲鸿 / 21

2.4.2 陆俨少与王同愈、冯超然 / 29

第三章 面对自然——题材与表现对象 / 35

3.1 各适其志 / 35

3.1.1 “为祖国河山立传” / 35

3.1.2 “杜甫诗意” / 41

3.2 师造化 / 50

3.2.1 “师造化”释 / 50

3.2.2 “深入生活” / 53

3.2.3 “游历” / 62

3.3 写生问题 / 67

3.4 关于“光” / 71

3.5 高山 / 82

3.6 云水 / 92

第四章 面向传统——中国画的尺度 / 102

4.1 态度和取向 / 102

4.1.1 李可染 / 102

4.1.2 陆俨少 / 110

4.2 笔墨问题 / 116

4.2.1 “平、圆、留、重、变” / 116

4.2.2 “自创新貌”与“笔笔有来历” / 132

4.2.3 书法及其意义 / 140

4.3 意境问题 / 149

第五章 在百年山水的视域中 / 165

5.1 类型与代表 / 165

5.2 绘画功能的转变与视觉性的凸现 / 172

5.3 书写与刻画 / 176

参考文献 / 180

附录：李可染、陆俨少年表合编 / 182

后 记 / 209

摘 要

在二十世纪这百年中，中国山水画经历了一个特殊的阶段。二十世纪的中国发生了前所未有的社会整体变动，在西方文化的被动输入和主动引进下，传统的艺术和文化受到了最为强烈的异质性挑战，美术革命的思潮针对的是传统中国画和中国画的传统。本文以李可染和陆俨少为研究对象，通过对两人的艺术主张及其实践作深入具体的比较分析，在一定层面上反映出世纪中国山水画在传统与变异之间的现实张力。李可染曾毕业于上海美专，后进入国立艺专就读研究生，在新式美术学校学习西画，此时较为深刻地受到了林风眠的影响，这是他习惯性地以西画的眼光和思维方式来对待中国山水画的缘由。他主观上努力地认识和把握中国画传统，求教于齐白石和黄宾虹，以笔墨的把握为根据，与中国画传统保持了内在的紧密联系，但是他对传统笔墨的理解和现实的把握是有所缺陷的，他强调笔墨与自然景物真实性的结合，弱化了笔墨自身的审美价值，注重笔墨对于实的表现而忽略了笔墨中虚的表现。他接受徐悲鸿“直接师法自然”的国画革新观点，有志于“为祖国河山立传”，立足于西画的写生方式进行实景山水创作。陆俨少基本在传统师授的国画学习方式中成长，他师从传统山水画家冯超然，并在王同愈的引导下学习诗

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Key words: Imitation ; Sketch ; Travel ; Brush-ink ; Artistic-composition

第一章 导 论

二十世纪，对于我们来说，是刚刚翻过的一页，回溯这百年，我们的感受是极为特殊的，它绝然不同于以往的数千年历史，而我们又不得不承认，这百年所沉积下来的一些还来不及仔细检索的东西也已经成为我们眼中“传统”的当然成分，并对现时发生着深层的作用。对其进行理性的回溯与反思是我们现在无法回避的课题。

在这百年中，中国的社会发生了剧烈的变化，深锁自闭的国门被“船坚炮利”的西人敲开后，“西潮冲击——中国反应”成为最为重要的历史现象。国人由被动而主动地向西方学习，“从‘夷务’到‘洋务’再到‘时务’，由贬义的‘夷’到平等的‘西’再到尊崇的‘泰西’，西方在中国人思想中的地位步步上升”¹，这是与对国故的否定同时进行的。文化的传统在世纪中遭到了有史以来最为严峻的冲击和考验，而国人置身其中，在苦痛中希冀有所建树，进行了不同角度、不同层面的多种尝试和开拓，奉献了自己的智慧和生命。

在世纪初的宏大背景中，社会和政治的革命、文化的革命成为最重要的命题，美术革命作为其中的一个重要的组成部分，揭开了世纪美术的新幕。“美术”是一个新词，在其领域中，绘画是最为重要的角色，随着对西方文化的引入，西画在中国开始了

它的蹒跚之步,然而随着观念和技术的迅速输入和发展,对“国画”(此称呼的产生即是彼时与西画相对而语的)而言不仅是多出一个相对的参照,并且成为了一种挑战、冲击和具有颠覆可能的异己力量。陈独秀在《美术革命——答吕澂》中说:

若想把中国画改良,首先要革王画的命。因为改良中国画,断不能不采用洋画写实的精神。……画家也必须用写实主义才能发挥自己的天才,画自己的画,不落古人的窠臼。中国画在南北宋及元初的时代,那描摹刻画人物禽兽楼台花木的功夫还有点和写实主义相近。自从学士派鄙薄院画,专重写意,不尚肖物;这种风气,一倡于元末的倪、黄,再倡于明代的文、沈,到了清代的三王更是变本加厉;人家说王石谷的画是中国画的集大成,我说王石谷画是倪黄文沈一派中国恶画的总结束。²

以西画的一个立脚点来否定国画的千年成果,是极为简单而极端的做法。

他的这种思想源于“五四”运动,旨在取法现代的、先进的、科学的、民主的西方,改造落后的、保守的、封建的、迷信的中国。³

与持同样观点的如康有为等人一样,他们对于美术的思考和要求更多地是绘画本身之外的立足点,反映了社会文化大环境下对美术的诉求。这种诉求也是与西画的引进以及新式美术教育及美术社团、出版、展示等现代机制的建立同时的,因此,更有美

术界人士的亲身实践推动了中国绘画在新的环境中、各种新的要求之下的存续与变动。

二十世纪中国绘画虽然是在上述特殊背景下展开的，但是其实际的情状并非是简单、直线的。传统绘画的观念及其文化影响遭到了巨大的挑战，然而文化现象是多层面的，文化精神更是在民族的集体无意识之中，并不是在理性思维的简单处置和要求下就能轻易地解决的。在特殊的时代中，每个人均以个人的境遇、学识、阅历形成了自己的视角，在自觉与不自觉中进行取舍，并且将这种价值上的取舍体现在自己的行动之中，以个体的具体实践构建起社会的整体境况。

中国画有山水、花鸟、人物的分科，在二十世纪，不同画家的艺术实践也会有所侧重，当我们将各科的状况综合在一起论述的时候可以予以一定的概括，发现并陈述在一定基础上的共性特征。这样的论述在一定层面上自然具有根本性的意义和价值，但我们并不会满足于此，期望能够有更加细致、更为深入的认识和探究。那么，就必须对每一分科进行具体的分析和讨论。本文的论述所面对的是二十世纪的中国山水画坛。

在中国画的历史传统中，山水画是主体。可以说，中国山水画的成就代表了中国传统绘画的最高成就。在世纪的回眸中将山水画作为考察的对象有着极为重要的意义。薛永年在他的《百年山水画之变论纲》中指出：

在千余年的发展过程中，山水画一直在变。然而真正改变山水画的题材内容、社会功能与文化观念，包括学习山水画的方法，还是近百年以来的事。百年来山水画之变，发端于清末，自觉于二十世纪三四十年代，成形于五六十年代，

80年代以后又在反思中有了新的变化。大略经历了以下过程：由画法之变，到学画方法之变，到艺术源泉之变，到题材内容之变，到艺术功能之变，到画家身份之变，到山水画文化观念之变，再到新时期方方面面的又一变。⁴

确实，这样的变化可谓大矣，几乎是彻头彻尾的。二十世纪的中国山水画呈现了极为独特的历史风貌，而我们所关注的更是中国山水画在外在条件变化挟持下的内在演变逻辑。面对百年山水，如郎绍君《类型与流派》所列举的三类型、九流派⁵那样，视域中如此多富有特色的对象，要做出全面、细致的考察与论辩是艰难的。然而这样的思考在世纪末已经成为理论界的一个主题了，浙江人民美术出版社1997年出版的《二十世纪中国画——“传统的延续与演进”国际学术研讨会论文集》集中地反映了世纪末这种思索的成果，2006年上海书画出版社的《二十世纪山水画研究文集》则展示了在新世纪下更为具体和细致的研究，这两本专题学术研讨会⁶的文集是有组织的大型专题研究成果。《二十世纪山水画研究文集》收入的论文由总论、分论、个案三大部分组成，总论部分收文章十二篇，分论部分收文章二十篇，个案部分收文章十九篇。这样的构成基本反映了目前对于二十世纪山水画研究的展开状况。

二十世纪山水画的史实是由一个个画家及其活动为主体共同构成的，因此，对于画家个案的研究有着重要的意义。个案研究能够使我们对于史实的掌握更为深入和具体，我们将个别画家的艺术创作历程与他的艺术思想结合起来考察，能够掌握一个个鲜活而立体的历史片段。如果将一个画家在他活动的历史段落中对其他人的辐射性影响，以及画家之间的互动性交往综合起来进