

RICHTER  
GALLERY  
Series of Chinese Painting

正觀·文脉  
— 中国画 30 家

【第1辑】 孙志中 / 主编

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# 序

PREFACE

@ 孙志中 / 文

首届“正观·文脉——30家中国画展”是正观美术馆的开馆展览，今后每年都会举办，将结合其他单项展事，持续宣示自己的学术立场和艺术使命。办展览尤其是主旨性展览是件大事，因为展览面向大众，既是服务于创作者的学术展示，更是服务于投资和收藏界的指向引导，故不可不慎。近年来艺术品市场转热，画家人群和投资人群双向增加，对艺术价值作出判断愈加重要，也愈加困难。除了观赏者个人专业知识的限制和独立态度的缺失，造成误判的外部干扰因素也很多，例如体制原因带来的画家社会身份的二元化结构（所谓体制内外）；画家政治地位和社会名衔的干扰；画家关注、参与和主导市场的能力差异；艺术风格、技法体系、绘画理念的多样性形成的审美认知门槛；经营者以其趣向和利益为导向的推波助澜等。高价时代的到来意味着投资风险加大，价值判断须由感觉转为理性，若无审美“慧眼”，被一堆表象因素障目，失却“正见”，随波逐流，必不能收获艺术所本来蕴积的一切美好。

办好展览的关键在于甄选画家，此处须持公道心、责任心、担当心，深入仔细研究比较。本次参展画家的选择和邀请，力求破除那些艺术评价的“伪边界”，不为园囿，只取最优。有人说艺术没有对错，但有高低，就是说审美是有标准的，只是无法精确计量。设定什么样的标准？什么样的画家是好画家？我始终坚持这样的基本观点：好画家会让我们尊敬和感动，因为他们以真诚纯净的心怀，长期训练的能力，巧夺天工的运思，写成物我两化，钟灵毓秀的丹青画卷。他们首先是技法高超的画工，绘画能力成熟而独到；然后当深具知识与学养，以及由此而生的和而不同的观念和思想；最后他应该拥有性格要素中异于常人的性情、气质、品格与审美天赋，遂令作品的境界与格调至高至妙，美仑美奂。

以这样的高标准遴选出少而精的画家名单，并非易事，需要经过反复推敲和多方咨询。按老中青的简单划分，此次入选的30人里中年画家占了多数，这是因为他们兼具确定性和发展性，大多在这个巨变的时代横空出世，能力强大，语言完整，风格独特，已经受到后来者追随，来龙去脉清晰可见。年轻画家的选择难度很大，他们人数多面貌新，纵使布局领先者，中盘亦未可知，最终入选的几位，都是基础好、路子正、才华隽秀、可期于远的青年才俊，年龄暂止于七十年代末。最值得尊重的老画家群体，巨擘众多，均已硕果累累，本



应多作邀请，无奈展事初创，于匆忙之间，锦上添花难有益，忙中出错所堪忧，于是仅诚邀风格鲜明、成就突出者为代表，余者另作筹划。

此次展览既以“文脉”立主旨，便不得不面对中国画边界划定的专业问题，限于水平，此处不求究竟，仅以自我之朴素认识做出判断。当前的画坛呈现重度多元化，简而言之，有的人守望传统，而唐宋以降，中国画的传统已越千年，一路演进，于今回归何处，难免各作取舍；有的人追随西方，或于理念，或于观念，或于技法，必定面貌杂陈；有的人于中西之间融合，体用二字，斟酌参合，遂成万千形态……无论哪一路哪一派，本次所选画家都具有中国画最基本的共同点：一是以笔墨为核心语言，强调笔墨的独特审美价值，或者起码承认笔墨的功能性，即以笔墨为造型手段并能熟练运用；二是敬畏中国文化，表达当代中国人所能理解的观念和思维，或者我们所熟知的感情、感觉和感受。这两点也就是中国绘画传统主体的或根本的要素，除此之外，如描绘对象的选择，各种技法的创新，立意与视角的独特化，精神内涵的形质差异等，则属于艺术个性的范畴，我们应予充分尊重和热忱包容。我认为，画家在笔墨语言和文化体统之上的一切能力生发，都会集成为一个审美效果，那就是在中国人文语境下，令观赏者产生文化共鸣、情感慰藉和灵性升华。这正是中国画的终极价值所在，中国画画家及其作品的品质高下将由此处而见分晓。

本次所展百余幅画作，多为正观美术馆的开业首藏，我十分感谢30位画家的信任与合作，并期待同道中人从本次展览中发见半个世纪以来中国画的文心与脉络，感受中国绘画的生动气韵与自由精神。以心观画，让艺术的真善美返照心灵，物我交辉，色空不异，这是艺术欣赏的堂皇正道，更是佛家持“正见”以“观照”的修行境界，这便是“正观”。

The "Right View-Context—The 30 Chinese Painting Artists" debut marks the opening of Right View Art Museum. From this year on, it will become an annual event aimed at proclaiming our academic standpoint and artistic mission nonstop, in together with other individual events. Holding art exhibitions, especially exhibitions with specific themes, is a massive undertaking that should be treated seriously, because exhibitions are intended for the public and serve as academic presentation of the creators as well as the guide for investors and collectors. In recent years, artwork is getting increasingly popular with the market, giving rise to the number of both painters and investors and hence making it ever more important and difficult to evaluate artworks objectively. Apart from expertise limits and absence of independent minds, a lot of external elements could also contribute to false judgments. Some of them are the dual-identity of painters induced by the political system (in other words, inside or outside of the political system), the distraction of political status and social reputation, the difference of ability in concerning for, participating in and leading the market, the aesthetic recognition threshold caused by the diversity in artistic style, technique system and philosophy of painting, the driving force under the guide of the managers' interests and preferences and so forth. The advent of the era of high price means the rise in investment risks. Hence, we need to evaluate an artwork rationally instead of subjectively. Without aesthetic insight and wisdom, one could be easily blinded by a pile of superficial elements, losing "correct observation" and losing oneself in the tides of opinions of others. In this regard, never could one harvest all the glory that art reserves.

The key to presenting a perfect exhibition lies in selecting good painters through in-depth research and compare with an impartial and responsible mind as well as a sense of mission. We strive to get rid of the "pseudo boundary" of art review, and only go for the best when selecting and inviting painters. Some say there is no right or wrong in art, but there is good or bad. In other words, there are standards in aestheticism, but these standards could hardly be accurately calculated. So what are the standards and how to define good painters? I hold the basic opinion all along that good painters will always evoke respect and affection in us, because only with a pure and sincere mind, capability developed through long-term

training and ingenuity excelling that of nature could a painter produce a painting masterpiece that endows the finest spirits of the universe. First, they are painters with superb and exclusive expertise. Then they enrich their minds with knowledge and morality, and then come up with the philosophical view that harmony could be reached in diversity. Finally, they should have temperament, character and aesthetic talent, personality elements different from the masses, to elevate their artwork to a realm and state so beautiful and elegant that it is beyond the wildest imagination of mankind.

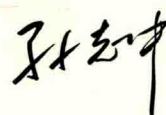
To produce a list of the most outstanding painters by such high standards is not an easy task. In the end, after relentless deliberation and consulting from various experts, we are proud to present a list of 30 painters. By simply dividing them into three groups, the senior, the middle-aged and the young, we could tell that the majority of them are middle-aged painters, that's because in an era of radical changes, they have established their personal style and in the meantime, maintain the momentum for sustainable progress. With great talent, complete painting language and characteristic style, they've become role models with distinct career trace that newcomers could follow. There's greater difficulty in choosing young painters, considering that most of them have just begun their career and what the outcome will be still remain unpredictable, even for those with a good start. Thus, the young candidates (born after the late 1970s) who make it to the list are undoubtedly talents with good painting foundation and promising future. The most respectable ones making the list are senior painters, some of whom are the very best in this field and have produced countless masterpieces. We should have invited more of them to the exhibition. Yet, considering that we are still in the early stage of this exhibition, in case we make any mistake in the rush, it would be wiser not to introduce so many brilliant works to the exhibition in such a hurry. So we only send for those with distinctive style and most outstanding achievements of the senior painters on this occasion, and as for the others, we'll make other plans.

As this exhibition focuses on the context, the professional issue of how to define the boundary of Chinese painting inevitably arises. Due to limits in personal capability, I'd bypass in-depth exploration of this issue and only judge from my own understanding. The contemporary painting circle is highly diversified. Some painters stick to old traditions. From Tang and Song dynasty onward, the traditions have been evolving all along over the past 1000-plus years, hence



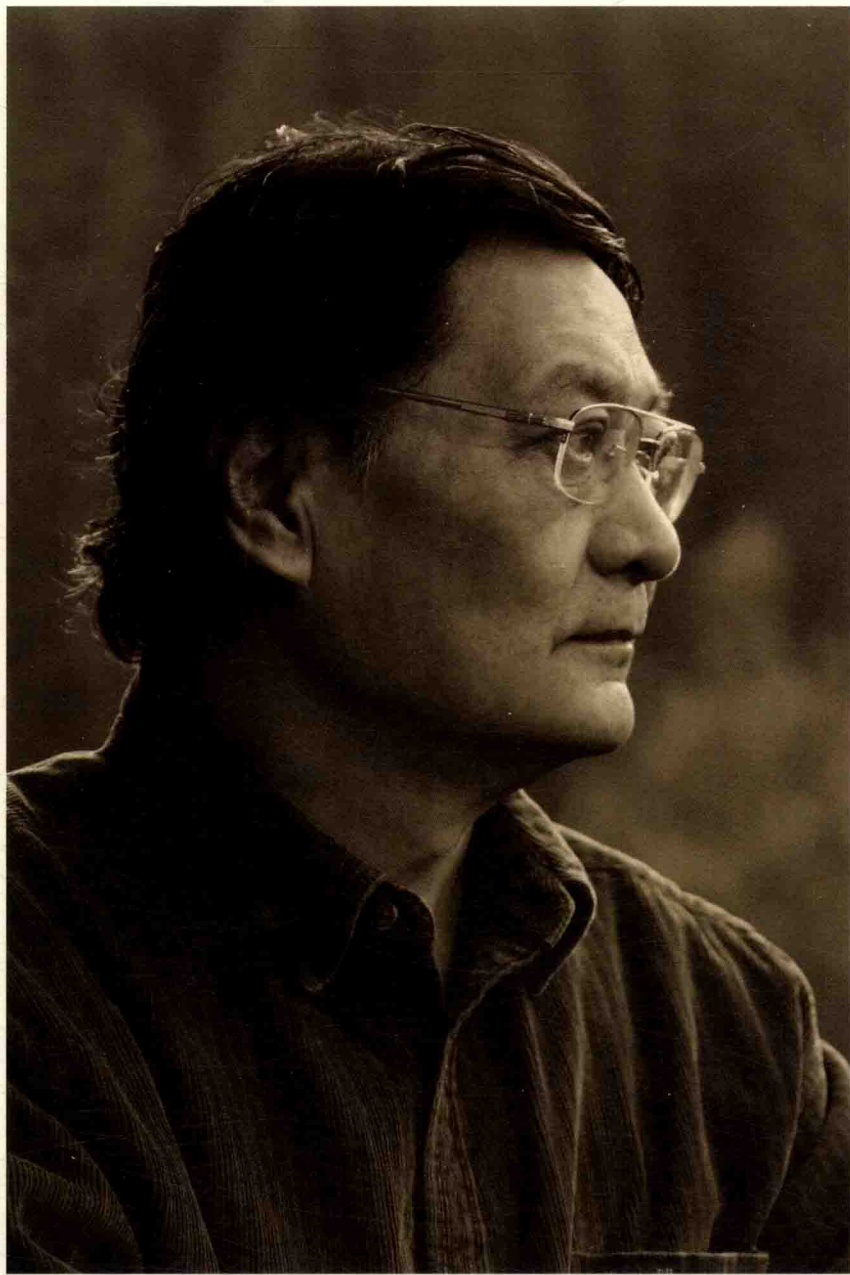
predicting where their destinations would be must involve discrimination. Some follow the West. For this group of painters, their personal styles must vary greatly whether in philosophy, in viewpoint or in technique. Some, merging the West with the Orient, derive inspiration from earthly objects, deliberate and combine, thus leading to tens of thousands of forms.... Yet, doctrine aside, all the participating painters share the most basic point of Chinese painting, i.e., the principal elements of traditional painting. First, champion ink as the main painting material and emphasize the distinctive aesthetic value of ink, or at least, acknowledge the functionality of ink, i.e., choosing ink as the tool and applying it proficiently. Second, respect Chinese culture by expressing opinions and ideas, or the feelings and senses in a way comprehensible to and fully acquainted by today's Chinese. These two points constitute the main or fundamental elements of traditional Chinese paintings. Apart from them, the choice of objects, the innovation in various techniques, the exclusivity in conception and viewpoint and the difference in spiritual connotation belong to the sphere of artistic individualism, hence full respect and tolerance should be given accordingly. I believe, as long as painters utilize all their capability beyond the tool of ink and cultural foundation, aestheticism will make a big difference in making the cultural sympathy, emotional comfort and spiritual elevation possible in the cultural context of China. This is where the ultimate value of Chinese painting lies, and the quality of painters of Chinese paintings as well as their artworks will be determined by it.

Most of the artworks in this exhibition are the very first collection of Right View Art Museum. I am utterly grateful for the 30 painters for their cooperation and trust, and I wish fellows cherishing the same ideal could find the cultural context and main spirit of Chinese painting over the past half century, and sense the liveliness of Chinese painting from the 100-plus paintings. To admire a painting from the heart, reflecting the true, the good and the beautiful of art upon our soul and developing a profound harmony of human inner feelings and the secular world and an impervious mentality to external temptation, is not only the grand path to art appreciation, but more the Buddhism spiritual discipline of holding Samma-Ditthi (right view) to Schauen (perceive). Such is "Right View"(correct observation).



Kevin





## 郭怡琮

1940年生于山东省潍坊市，郭味蕓先生第三子。1962年毕业于北京艺术学院美术系。长期任教于中央美术学院，曾任国画系副主任、博士生导师及首任中国艺术研究院中国美术创作院（现中国艺术研究院中国画院）院长，连续三届担任中国美协中国画艺术委员会主任，全国政协委员、全国政协书画室副主任。现任中央美术学院教授、博士生导师，中国画学会会长，中央文史研究馆馆员，中国美术家协会中国画艺术委员会名誉主任，中国热带雨林艺术研究院名誉院长。

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To produce a list of the most outstanding painters by such high standards is not an easy task. In the end, after relentless deliberation and consulting from various experts, we are proud to present a list of 30 painters. By simply dividing them into three groups, the senior, the middle-aged and the young, we could tell that the majority of them are middle-aged painters, that's because in an era of radical changes, they have established their personal style and in the meantime, maintain the momentum for sustainable progress. With great talent, complete painting language and characteristic style, they've become role models with distinct career trace that newcomers could follow. There's greater difficulty in choosing young painters, considering that most of them have just begun their career and what the outcome will be still remain unpredictable, even for those with a good start. Thus, the young candidates (born after the late 1970s) who make it to the list are undoubtedly talents with good painting foundation and promising future. The most respectable ones making the list are senior painters, some of whom are the very best in this field and have produced countless masterpieces. We should have invited more of them to the exhibition. Yet, considering that we are still in the early stage of this exhibition, in case we make any mistake in the rush, it would be wiser not to introduce so many brilliant works to the exhibition in such a hurry. So we only send for those with distinctive style and most outstanding achievements of the senior painters on this occasion, and as for the others, we'll make other plans.

As this exhibition focuses on the context, the professional issue of how to define the boundary of Chinese painting inevitably arises. Due to limits in personal capability, I'd bypass in-depth exploration of this issue and only judge from my own understanding. The contemporary painting circle is highly diversified. Some painters stick to old traditions. From Tang and Song dynasty onward, the traditions have been evolving all along over the past 1000-plus years, hence

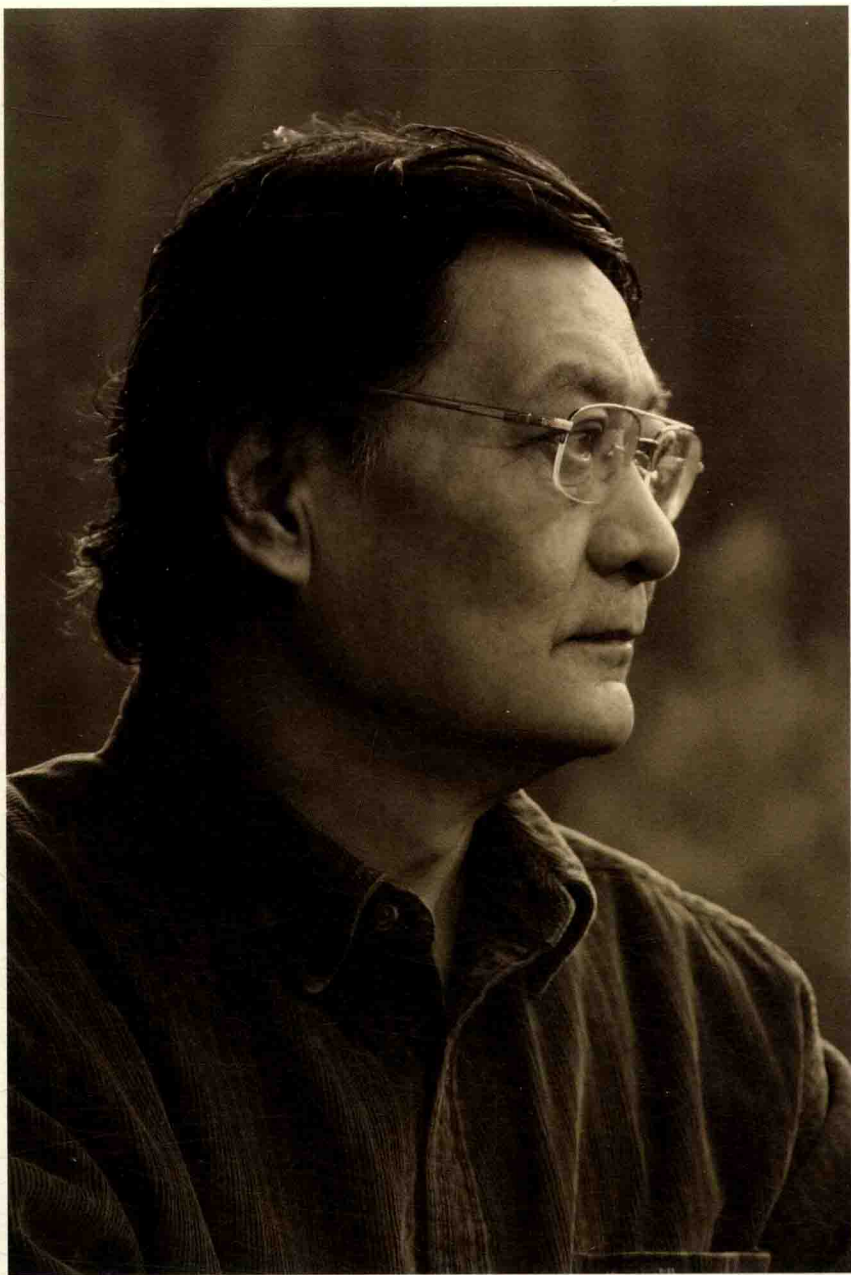
predicting where their destinations would be must involve discrimination. Some follow the West. For this group of painters, their personal styles must vary greatly whether in philosophy, in viewpoint or in technique. Some, merging the West with the Orient, derive inspiration from earthly objects, deliberate and combine, thus leading to tens of thousands of forms.... Yet, doctrine aside, all the participating painters share the most basic point of Chinese painting, i.e., the principal elements of traditional painting. First, champion ink as the main painting material and emphasize the distinctive aesthetic value of ink, or at least, acknowledge the functionality of ink, i.e., choosing ink as the tool and applying it proficiently. Second, respect Chinese culture by expressing opinions and ideas, or the feelings and senses in a way comprehensible to and fully acquainted by today's Chinese. These two points constitute the main or fundamental elements of traditional Chinese paintings. Apart from them, the choice of objects, the innovation in various techniques, the exclusivity in conception and viewpoint and the difference in spiritual connotation belong to the sphere of artistic individualism, hence full respect and tolerance should be given accordingly. I believe, as long as painters utilize all their capability beyond the tool of ink and cultural foundation, aestheticism will make a big difference in making the cultural sympathy, emotional comfort and spiritual elevation possible in the cultural context of China. This is where the ultimate value of Chinese painting lies, and the quality of painters of Chinese paintings as well as their artworks will be determined by it.

Most of the artworks in this exhibition are the very first collection of Right View Art Museum. I am utterly grateful for the 30 painters for their cooperation and trust, and I wish fellows cherishing the same ideal could find the cultural context and main spirit of Chinese painting over the past half century, and sense the liveliness of Chinese painting from the 100-plus paintings. To admire a painting from the heart, reflecting the true, the good and the beautiful of art upon our soul and developing a profound harmony of human inner feelings and the secular world and an impervious mentality to external temptation, is not only the grand path to art appreciation, but more the Buddhism spiritual discipline of holding Samma-Ditthi (right view) to Schauen (perceive). Such is "Right View"(correct observation).

Kevin

Kevin





## 郭怡琮

1940年生于山东省潍坊市，郭味蕖先生第三子。1962年毕业于北京艺术学院美术系。长期任教于中央美术学院，曾任国画系副主任、博士生导师及首任中国艺术研究院中国美术创作院（现中国艺术研究院中国画院）院长，连续三届担任中国美协中国画艺术委会主任，全国政协委员、全国政协书画室副主任。现任中央美术学院教授、博士生导师，中国画学会会长，中央文史研究馆馆员，中国美术家协会中国画艺术委员会名誉主任，中国热带雨林艺术研究院名誉院长。

**潘公凯：**改革开放以后，中国画的发展也进入了一个前所未有的最好的发展时期，在对中西方艺术都有进一步了解之后，我们思考研究中国传统艺术有了进一步的条件。发展任务是重大而艰巨的，但条件也比以前成熟了。在这样的背景下，郭怡孛先生在花鸟画创作方面做出了艰苦的努力。他从他父亲郭味蕖先生那里继承了深厚的学养和笔墨方面的传统，这个基础非常重要，在他的艺术道路上起着非常重大的作用。但郭怡孛没有停留在继承的阶段上，而是勇敢地、非常努力地有成效地向前推进，做出了一些重大突破。中国花鸟画在当代要突破，其难度是很大的，近代除了一批花鸟画大师，他们在技巧、风格以至体系上都非常成熟，正因为他们的高度使得后来者在继承和创新方面加大了难度，很难再超过这些大师。因此郭怡孛先生取得的成绩是难能可贵的。在三个方面他对花鸟画的突破是引人注目的。第一是题材，他的画是当代花鸟画当中表现题材最丰富的，他把山花野草以及最新品种的花卉都纳入了自己的表现范围，这是他的作品有崭新时代气息的来源。第二个突破是他对色彩的大胆尝试，中国画历来强调水墨为上，强调清高雅逸的审美趋向，对色彩运用比较少。另外中国生宣纸不太适于表现色彩，色彩在湿的时候和干的时候差距很大，完全要凭经验才能掌握。我想郭怡孛先生一定做了非常多的尝试，他用色的色谱非常宽，非常丰富，对花鸟画的发展做了很好的探索。第三是他在构图上也有突破，构图饱满。中国传统花鸟画留白很重要，有传统的审美，更有固定的规律，想改变这套规律，就要拿出自己的一套来，他在这方面的突破是非常不容易的。

**杨力舟：**我们入美院时郭怡孛先生就是老师了，我们很敬重他，几年前他在美术馆办的个展获得了很高的声誉。今天我想说三点：第一是他和他父亲的学派问题，他对郭味蕖先生的艺术是继承、发展和突破，他只去继承也可以名扬天下，但他没有这样做，自我接触他时他就在创新，而且是大胆创新，幅度很大，从笔墨、色彩、构图、技法、题材都做了很大努力。我赞赏郭先生对家学的继承态度，在继承中发展，既要发展自己父亲的艺术成就，又要发展我们的民族艺术，这并不矛盾，是一回事，他做得非常好。第二是他的作品有特点，我和朋友们说在花鸟画里找主旋律你就去看郭怡孛的画，他的画蓬勃向上，非常清新，是锦绣大地、锦绣河山，是一种健康的朝气蓬勃的没有旧痕迹的新画风，那是世界观在支配着他。他对社会的热情，对生活的热情，对大自然的爱都能体现在作品中，这种气息是时代的，是我们这个时代花鸟画创新的一个典型。第三是郭先生的敬业精神，在教学中非常投入，非常敬业，社会工作很多，团结了一批国画家来提高中国画水平。

**韩国臻：**我认为郭怡孛先生的艺术实践给我们提供了非常重要的启示，他始终没有脱离传统。如“充实和大”这本身就是中国传统美学追求的很重要的审美，一种审美精神，在汉唐艺术当中，很充分的表现了出来。但是





郭怡琮 春山图 纸本设色 96cm×178cm 2013

由于时代的发展，水墨成为中国绘画的一个主流以后，文人的孤傲、冷逸的一种审美占了主要地位，但是这部分的美学的艺术追求并没有死亡，它走向了民间，在民间，艺术得到了充分的展现。很多人认为现在一画中国画就是逸笔草草好像除外就不叫中国画了，实际上这是我们对传统认识上的一个误区。我认为郭怡琮先生作为一个现代艺术家，探索当中始终没有躲避传统美学，他提出“大花鸟”，这个“大”我认为它本身就很传统。另外从他的画面感觉到那种审美状态表现的趋势很有现代感，你仔细解读他的语言，可以说所有中国画的语言，包括写意、工笔、水墨、重彩全部技法，甚至山水技法，他都大量吸收，我个人感觉这点上他是做得非常好的一位。他没有行当之间的藩篱，对中国画所有的语言状况，可以感觉到他处在很高的位置上全面地俯视，广泛地吸收新的技法，在整个语言的结构上有鲜明的现代的创造性。

**王鲁湘：**郭怡琮的许多从写生中直接转化而成的作品，意匠经营后，繁而不芜，纷而不乱，气势从平面往四周扩张，花叶枝蔓的离披空隙处，常常见到精心的空间层次处理，把山野的环境往往寥寥数笔就交待出来了。

郭怡琮的画，没有特别明显的一己私情的寄托，他的心中似乎总是一片明净的天空，花不论贵贱，草不论枯荣，一样有自己的星座，一样星光灿烂。于是我们信步进入他的世界，徜徉流连，同林中枯藤、溪边野草、山隈繁花，悠然心会，灿然而笑，表里俱澄澈。