

中央美术学院
博士研究创作集

格局 格调

中国画卷
王赫赫



葛玉君 主编

安徽美术出版社

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——序《格局·格调——中央美术学院博士研究创作集》

近十年来，中国美术教育中增加了艺术实践类的博士学位，目的是尝试培养学者型的艺术家。最先招收实践类博士学位研究生的是清华大学美术学院，继而跟进的有浙江中国美术学院和北京中央美术学院，后两个学院招收的人数有相当的规模。中央美术学院，作为教育部直属的唯一一所高等美术学院，在做出这一决定之前曾由学术委员会反复讨论研究关于实践类博士生的生源、如何选择招收博士生的导师，以及制定相关的培养计划等问题，其中重要的一项是采取哪些措施使博士生研习期间既在艺术实践上有所突破，又在学术上取得相应的研究成果。学院委员会决定实践类博士生设双导师制，即一位实践专业（中国画、油画、版画、雕塑）教授，一位史论研究的教授，分别负责艺术创作和博士论文写作的指导。

近十年来，中央美术学院已招收实践类博士生数十名，其中有相当一部分是本院在职青年教师，也有全国其他院校和艺术机构的人员。除了较严格的招生考试制度外，博士生入学后在艺术创作和史论研究上也要付出艰辛的劳动。应该说，绝大部分的博士生在创作与史论研究上都取得了可喜的成果。他们努力打通艺术实践与史论研究的隔阂（本来这种隔阂是不应该存在的），努力提高实践思维与理论思维的能力，认真钻研某个史论专题，梳理课题学术源头与脉络，搜集大量史料和已有的研究成果，从中发现问题，运用相应的研究方法撰写学位论文，从学理上给予解释与回答。他们研究的史论课题大多与自己从事的专业实践有关，也有属于纯理论或基础理论范畴的。关于他们攻读博士学位期间的艺术创作，由于受论文撰写占用大量时间和精力影响，除一些原来基础雄厚和有充分准备的学员之外，一般说没有达到人们

预料的水平。这也说明，他们在读期间学术领域取得的成绩要体现于创作实践，需要有一个消化、体会和探索的过程。艺术家的手头功夫是受眼界制约的，眼高手低是一般的规律。视野扩大了，思考问题深入了，手头功夫自然会得到提高。不过，无论怎么说，这些经过三年或三年以上认真攻读博士学位的青年艺术家，他们的创作成果和他们撰写的学位论文，在当前美术界展现出了一种特有的、可供我们研究的格局和格调。

培养艺术实践类的博士学位研究生是一种新鲜事物，它存在不少值得我们认真思考和研究的问题，所以从它产生到现在，在学界都有不同意见，这种对我们完善博士生制度的有益争论，肯定还会继续下去。近十年来，我们已经取得的经验和暴露出来的问题，会为我们深入讨论这一问题提供可以言说的话语。我想，这就是葛玉君和李捷主编《格局·格调——中央美术学院博士研究创作集》的初衷。

是为序。

New Test, New Achievements

—Preface for *Geju·Gediao—Doctoral Research of China Central Academy of Fine Art*

Shao Dazhen / Professor and Doctoral Supervisor of China Central Academy of Fine Arts

A doctorate in artistic practice has been added for China's art education over the past decade. The purpose is to try to train scholar-type artists. Academy of Art & Design of Tsinghua University first enrolled practice-type doctoral students, and then China Academy of Art in Zhejiang and the China Central Academy of Fine Arts in Beijing followed. The latter two colleges enrolled a considerable number of students. China Central Academy of Fine Arts is the only one art college directly under the Ministry of Education. Its academic committee had repeatedly discussed a series of relevant issues before making this decision, including source of practice-type doctoral students, how to select and recruit doctoral mentor, and development of related training programs. An important issue was that what measures to take to enable doctoral students to make a breakthrough in artistic practice during doctoral studies and obtain corresponding academic research achievements. The College Committee decided to set up a dual-mentor system for practice-type doctoral students, that is, a professor for practicing courses (Chinese painting, oil painting, printmaking and sculpture) and a professor for research on history, respectively responsible for guiding artistic creation and dissertation writing.

China Central Academy of Fine Arts has enrolled dozens of practice-type doctoral students over the past decade, a considerable part of which were the serving young teachers of China Central Academy of Fine Arts. There were also people of other institutions and arts organizations across the country. In addition to stringent entrance examination system, doctoral students also needed to make great efforts on artistic creation and research on history after enrollment. It should be said that the vast majority of doctoral students have made gratifying achievements on creation and research on history. They strived to open up the gap between artistic practice and research on history (originally this gap should not exist), made efforts to improve the ability of practical thinking and theoretical thinking, delved in specific subjects regarding theories on history, sorted academic source and context of subjects, collected a large number of historical data and existing research

achievements, found problems and applied appropriate methods to write dissertations so as to give explanation and answers academically. Most of the subjects regarding theories on history they studied were related to the professional practice they engaged in. Some of them were purely theoretical or belonged to basic theoretical context. With respect to their artistic creation on the period they pursued a doctorate in art, because writing papers took up a lot of time and energy, they generally did not meet the expected level except some well-prepared students with strong foundation originally. This also indicated that they needed a process for digestion, experience and exploration to reflect their academic achievements on creative practice. Artists' capacity is constrained by the vision. Being fastidious but incompetent is the general rule. With expanded horizons and deep thinking, the capacity will naturally improve. Whatever, after three or more years of earnest doctoral study, the creations and dissertations finished by these young artists show a unique pattern and style available for us to study in the current art world.

Training doctoral students of art practice is a new thing. A lot of issues deserve our thought and research. Therefore, scholars have different opinions from its production till now. This debate useful for us to improve the system of doctoral students will certainly continue. The experience we have achieved and the issues exposed over the past decade will provide discourse for our in-depth discussion of these issues. I believe this is the original intention of *Geju·Gediao - Doctoral Research of China Central Academy of Fine Art* edited by Ge Yujun and Li Jie.

——《格局·格调——中央美术学院博士研究创作集·中国画卷》序

“博士”是这个时代象征知识和学问渊博的学位称号。每位莘莘学子都梦想成为博士。如果是攻读美术方面的博士，最希望入读的当然就是中央美术学院。要想入中央美术学院攻读博士必须通过科举一样最严格的考试和导师的筛选，这种拼搏的辛苦各自有知。即使入学了，其间也要为写一篇十万字的合格论文而读书数卷不能懈怠。这对于本来以画画为主的实践者来讲，研究理论成为学者，创作中又能技高、品高、格高，可为难之又难也。被中央美术学院的博导看中而入学的博士学子是极幸运的，成为时代骄子，争得如此之优的再学机会，实在是人生之大幸。当下是开放的时代，是艺术发展的最佳时期，也是展现才华的岁月。他们是优秀的，是能够奋起向艺术的深度和高度而不懈努力的。我们所要做的就是给他们提供一个最优质的学习平台，中央美术学院中国画学院在继承前辈“学术传统”和“教学传统”的基础上，始终强调中国画文脉的本体性与纯正性，崇尚学术研究的科学性、合理性，坚持“中为体、西为用”的包容性学术方略和“传统为本、兼容并蓄”的教育思想，定位于“传统出新”“中西融合”两条学术主线，坚持“传统、生活、创造”的教学原则，“临摹、写生、创作”三位一体的教学方式。针对不同学科的不同专业特点，衍生出不同的发展脉络：山水画、花鸟画、书法专业以传统为根本、随时代而发展，在传统的基础上创新——这是传统脉络；人物画则坚持“传统为本”“中为体、西为用”的学术方针，融合借鉴，注重绘画的民族性、时代性和个性——这是融合脉络。两条脉络同源共进、互为借鉴、互相影响，既是中国画学院学术精神的实质，也是今后中国画发展的方向。

由葛玉君博士主编的《格局·格调——中央美术学院博士研究创作集》是一部经过慎重思考，从理论深度出发，展现美术博士实践创作之才华的学术丛书。入选丛书集

的博士们在学术上已取得了一定的成绩，有的博士在学界和社会上也产生了一定的影响。这些博士撰写的学术论文均通过专家、学者、导师的认可。足以说明其论文具有理论上的创见，梳理了课题，阐述了观点，解答了一定的学术问题，他们的研究成果在当代学界具有前沿性。他们各自的学养提高了，理论水平加深了，见知更广阔了，实践创作方向也随之更清晰和明确了。不过，他们创作的这些中国画作品入选了丛书，并不一定说明作品是十分完美的。当各位读者翻阅这套学术丛书，对这些博士的中国画和中国书法作品赏析评品时，要抱着一种平和、静心之态，从研究的角度、从时代大格局的角度来品评他们各自作品的风格、特点、技法语言、立意及文化内涵。本丛书的题目是“格局·格调”，是指引导读者去思索的导引。博士的画作是何水平？以此问为题，便是读者应该进一步深入思考的。对中国画的传统与现代，中国画核心本质的认识，中国画笔墨技法、形式风格、书法功力做出恰当的确认，是一个有难度的问题。如果读者在赏析此丛书时能够从格局、格调、品质、品位、笔墨功力、意境等方面，提出一孔之见，供大家讨论，这也可以说是达到本套丛书的目的之一了。想一想：中国画将如何发展？中国画到底需要守住什么，创新什么？这的确是一个时代的大课题。

《格局·格调》这套系列学术丛书虽然还有很多需要改进的地方，但作为一个小的阶段性的总结，将成果与问题同时暴露出来，对于我们今后从中国画的本体出发多视点、多角度地进行研究，无疑提供了有益的借鉴空间。

Seeking Innovation from Tradition and Fusion of Chinese and Western Culture

—Preface for *Geju·Gediao*—*Doctoral Research of China Central Academy of Fine Art·Chinese Painting Volume*

"Doctor" is a degree title representing profound knowledge and learning in this era. All students have a dream of becoming a Doctor. If they pursue a Doctor of Fine Arts, the institute they most want to be enrolled in is the China Central Academy of Fine Arts. To enter the China Central Academy of Fine Arts for the doctoral course, students must pass the most rigorous entrance examinations and mentor screening as imperial examinations. They deeply understand such hard work. Even after obtaining admission, they still can not slack off and they need to keep reading a large amount of books during the course to write a qualified dissertation. To practitioners who are originally engaged in painting, it is extremely difficult for them to conduct theoretical studies to become scholars, while achieving high skill, high grade, and high pattern in creation.

The doctoral students selected by doctor mentors and enrolled by China Central Academy of Fine Arts are very lucky and become the strong performers of the times. The present time is an open era and the best time for artistic development. This era is the era of the talent show. Based on the succession of seniors' "academic tradition" and "teaching tradition", College of Chinese Painting of China Central Academy of Fine Arts always stresses noumenon and purity of the context of Chinese paintings, advocates scientificity and rationality of academic research, adheres to the inclusive academic strategy "based on the Chinese culture, integrated with the West culture" and the concept of education "traditional-oriented and inclusive", locates in two main academic lines including "create based on tradition" and "integrate with Chinese and West culture", adheres to the teaching principles "tradition, life, and creation", and the three-in-one teaching mode "copying, painting, creating". For different professional characteristics of different disciplines, different development contexts have been derived: landscapes, bird-and-flower painting and calligraphy take tradition as fundamental, develop with the times, and innovate based on tradition—this is the traditional context; figure painting adheres to the academic approach of "tradition-oriented" and "based on the Chinese culture, integrated with the West culture".

Tang Yongli / Doctoral Supervisor and Dean of Chinese Painting School of China Central Academy of Fine Arts

It pays attention to nationality, times and personality—which is the integration context. Two contexts are homologous, learn from each other and are influenced by each other, which is not only the essence of academic spirit of Chinese Painting College, but also the future direction of the development of Chinese painting.

Geju·Gediao edited by Dr. Ge Yujun is a series of academic book with prudent thoughts, starting from the theoretical depth, and showing the practice and creation talent of Doctors of Fine Arts. Doctors included in the books have achieved some encouraging results academically. Some of them also had some impact on academia and society. The papers written by these doctors were recognized by experts, scholars and instructors, showed theoretical originality, sorted the topics, elaborated view, answered some academic issues and featured the frontier of research topics pursued by contemporary scholars. Then, their practice and creation direction would be clearer. When you read the books and evaluate their works of Chinese painting and Chinese calligraphy, you'd better hold an attitude of peace and meditation and evaluate the style, characteristics, techniques, language, conception and cultural connotations of their works from a research perspective and from the perspective of the general pattern of the times. This series of books is titled "Geju·Gediao", which is a guide to lead readers to ponder. What level are Doctors' paintings? This question is what the readers should think about in depth. The learning of tradition and modern of Chinese painting and the core and nature of Chinese painting, the confirmation of techniques, forms, style and calligraphy skill of Chinese painting are difficult problems. Raise some questions when reading and evaluating the books and put forward partial understanding from the perspectives of pattern, style, quality, taste, ink skill and mood, etc., for discussion. Think about how Chinese painting will develop? What does Chinese painting should maintain and what should be innovated? This is a big subject of an era.

《格局·格调》是我在攻读中央美术学院博士学位期间，受邀为安徽美术出版社策划的一套学术丛书，一晃眼，至今已近三年，值丛书马上付梓之际，回想起策划的整个过程，虽非常辛苦，但倍感欣慰！

本套系列学术丛书分为造型卷^[1]、中国画卷和书法卷（筹），书名为《格局·格调》，努力尝试对近些年实践类博士的培养过程做一个回顾与整理。所谓“格”的概念，至少有以下几种含义：其一，“言有物而行有格也”（《礼记·缙衣》），即标准、范式的建立；其二，品格、品质；其三，一种衡量、鉴别的能力；其四，在“格物致知”（《礼记·大学》）中，更有探索、洞察、推究、研究的含义。这也正符合关于博士生培养旨在尝试性建构一个高品质、高标准的目标。而博士生的学习过程本身就是一个不断研究、探索、实践的过程，这一过程并不仅仅局限于对绘画语言、笔墨技法层面的追求，更提倡对于研究能力、鉴别能力的锻造。关于“格局”“格调”两个概念，则更多是一种横向和纵向意义上的指征，格局指一个艺术家视野的开阔，涉猎之广泛，跨学科、跨领域的研究能力，即关于艺术家“通才型”“学者型”发展趋向的定位；格调则指向一个高下的维度，它一方面指艺术家在本专业领域研究的高度，同时，还包括艺术家本人的综合修养、学识的高下。

早在实践类博士生培养工作开展之际，潘公凯先生便指出如何定位博士生是博士培养的关键所在，并提出将“学者型”艺术家作为博士生的培养目标。这样一种尝试并非削弱艺术家对本专业的研究能力，而是在此基础上把个人的综合素养、学识、心性等全方位的提升作为一个方向，关于“学者型”艺术家的培养已不仅是中央美术学院也是全国艺术院校人才培养探索的主要目标。因此，本套丛书并非一般意义上的作品集，而是尽最大可能反映、体现艺术家学习的过程与思考的维度，记录这批艺

术家如何将理论研究与实践创作紧密结合的过程。尽管过程本身并不一定“完美”，但给我们的启示则可能是深刻的。基于此，本套丛书更愿意起到抛砖引玉的作用，正如邵大箴先生所言，“近十年来，我们已经取得的经验和暴露出来的问题，会为我们深入讨论这一问题提供可以言说的话语。”这也正是我策划此套丛书的初衷所在。以上仅代表我个人的观点，在我看来，在目前国内的学术语境中，写一篇好的文章、策划一套好的丛书抑或一个展览，其重要性似乎并不在于它的受众是哪些，同时也并不在于它具有何种的市场价值。重要的是：它究竟在表达一种怎样的诉求，建构一种什么样的理念与价值标准，抑或起到何种的范式作用……

最后，衷心感谢邵大箴先生为丛书撰写总序；感谢唐勇力教授、丁一林教授分别为“中国画卷”“造型卷”撰写序言；感谢著名设计师王子源教授带领团队黄婷、杨佳成完成丛书的整体设计。当然，尤其要感谢安徽美术出版社社长武忠平先生对学术的支持，对本套丛书的大力投入。

由于各种原因，此套丛书还有很多不足之处，好在这是一项开放的、持续的项目，希望大家多提宝贵意见，以便在今后的策划中进一步完善！

【1】中央美术学院造型艺术这个词主要包括国、油、版、雕、壁等艺术种类。21世纪初，在新一轮学科建设中，沿用了造型艺术这个称谓，保留了油、版、雕、壁的系科建制，而将中国画分了出去，成立了造型学院和中国画学院，并且在造型艺术板块中增设了实验艺术专业。因此，严格意义上将此卷称为“造型卷”不是十分准确的，但是为了整体的规划，暂定为“造型卷”，特此说明。

Geju • *Gediao* is a set of series of academic books I edited during my doctoral study at China Central Academy of Fine Arts with the invitation of Anhui Fine Arts Publishing House. Time flies, it has been nearly three years. Recalling the whole process of editing, I feel really delighted at the time that the series of books are ready for publication!

This set of academic books, entitled *Geju* • *Gediao*, is divided into three volumes including the Plastic Art Volume⁽¹⁾, Chinese Painting Volume and Chinese Calligraphy Volume (arranging). We are trying to review and summary the cultivation process of practice-type doctoral students in recent years. The concept of "geju and gediao" at least has the following meanings. First, "have substance in speech and behave in a fit and proper way," (*Li-Ji* • *Zhi-Yi*), that is, establishment of standards and pattern; second, character and quality; third, the ability of measure and identification; fourth, exploration, insight, deducing and study are contained in "studying the nature of things" (*Li-Ji* • *Da-Xue*). The above conforms to the aim of doctoral cultivation, which is, tentatively constructing a high-quality and high-standard target. The learning process of doctoral students is a continuous course of research, exploration and practice. The concepts "geju" and "gediao" are more like an indication of a horizontal and vertical sense. Geju refers to the widening of vision of artists, namely orientation of "generalist-type" and "scholar-type" development trends of artists; gediao is more like an indication of high or low-level dimension. It refers to the height of research of artists in the professional fields, while also including artists' own comprehensive accomplishment and knowledge.

As early as the cultivation of practice-type doctoral students commenced, Mr. Pan Gongkai already indicated that the key of the cultivation of doctoral students was the positioning of doctoral students. He also proposed to make cultivation of "scholar-type" artists as the objective of cultivation of doctoral students. Such an attempt is not to weaken the research capacities of artists in the professional field, but to take the all-round promotion of comprehensive personal qualities, knowledge and disposition, etc., as an orientation. The cultivation of "scholar-type" artists is the main goal

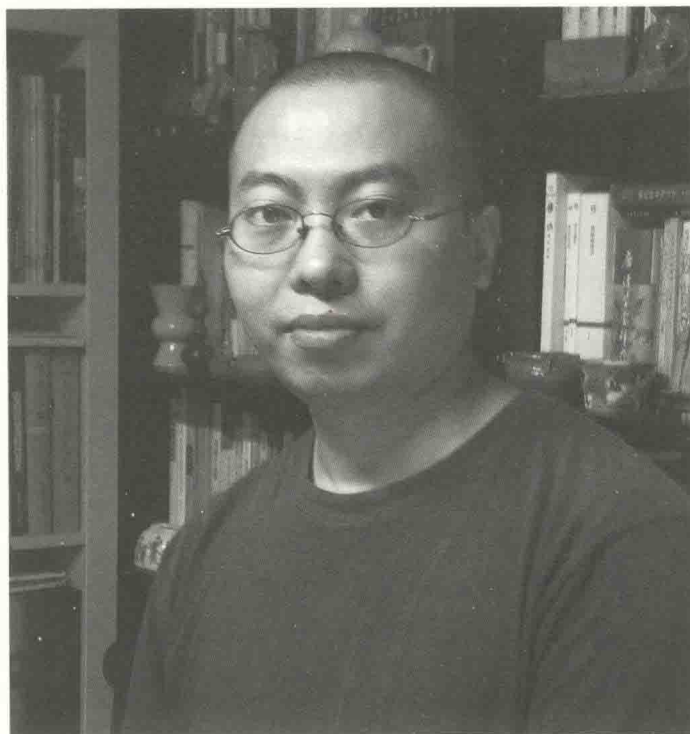
regarding talent cultivation and exploration not only for China Central Academy of Fine Arts but also for national art academies. Therefore, such book series are not a works collection in a general sense, but rather displaying and reflecting artists' learning process and thinking dimensions to the maximum extent possible and recording the process that how these artists closely integrate theoretical study with practice and creation. Therefore, these series of academic books will play a valuable role of breaking the ice. As Mr. Shao Dazhen said, "the experience we have achieved and the issues exposed over the past decade will provide discourse for our in-depth discussion of these issues." This is also the original intention for us to edit these series of academic books.

The above represents only my personal view. In my opinion, the importance of writing a good article and arranging a good set of books or an exhibition in the current domestic academic context seems to be neither about the audience, nor the market value they own. The importance is: what kind of appeal they are expressing, what kind of ideas and values they are constructing, or what kind of role they are playing ...

Finally, I sincerely thank Mr. Shao Dazhen, Professor Tang Yongli and Professor Ding Yilin for writing the prefaces; Professor Wang Ziyuan for leading Huang Ting and Yany Jiacheng to complete the overall design of the books. Also, I would like to give my special thanks to Mr. Wu Zhongping, President of Anhui Fine Arts Publishing House for academic support and to Ms. Zhang Yanxin for the hard work on the books.

(1) The term of plastic arts in China Central Academy of Fine Arts refers to the artistic types including traditional Chinese painting, oil painting, print, carving, and fresco. China Central Academy of Fine Arts followed the term of plastic arts and retained the organizational system of faculties including oil painting, print, carving, and fresco in the new round of construction of disciplines at the beginning of the 21st century, while leaving traditional Chinese painting as a separated category. It set up the School of Plastic Arts and School of Chinese Painting. It also added the course of experimental arts in plastic arts sector. Therefore, it is not very accurate to call this volume the "Plastic Arts Volume" in the strict sense. However, in order to include more artistic forms in the future publication, we temporarily called it "Plastic Arts Volume". It is hereby noted.

简介



王赫赫

生于长春，祖籍陕西大荔。2010年毕业于中央美术学院获博士学位，现为中国艺术研究院中国画院专职画家。

作品刊登于《中华文化画报》《国画家》《美术观察》《收藏家》《美术报》《民族美术》《亚洲美术》《中国水墨》《当代书画家辞典》《现代素描》《速写技法》等刊物。出版有《王赫赫画集》《王赫赫画罗汉集》。

——王赫赫及其罗汉系列

王赫赫生在长春——我工作过的地方，毕业于中央美术学院中国画系。

他自从攻读博士学位，就不时来家小坐，虽然不由我指导，却总是带些作品，认真听取意见。他为人朴讷温厚，治学刻苦扎实，在七〇后的同学当中，发展比较全面，既具备良好的写实基本功，又能够致力于诗书画印的一体，领悟文人画传统。其中国传统的功底、书法刻印的造诣，可以说在不少同龄画家之上。

他创作的中国画，大略人物为主，也画山水。画的路子很宽，手法多样，既有水墨写实的，也有传统写意的，还能吸收木刻之美，包容西方现代主义因素。他描绘现实生活的作品，讲求立意，注重感受。其中的乡村小品，写实中略有夸张，融入独特意趣，富于生活情味。表现古代题材的作品，则崇尚写意之妙，追求古意之美。笔墨醇厚，意境悠远。

他平素坚持写生，同样高度重视临摹。近年，他在创作现实题材人物画之余，画起了罗汉系列。他的罗汉，主要取法晚明的陈老莲、丁云鹏和吴彬，也上溯五代的贯休，宋代的刘松年，对敦煌壁画与白画，似乎也有参酌。画中的罗汉，均巡行或静坐于山水间，千姿百态，骨像清奇，气格高古。山水衬景，则参酌宋元明清大家的笔墨丘壑，高洁静穆，气韵生动。

罗汉是佛陀的得道弟子，已经解脱死生，证入涅槃，进入最高果位。赫赫所画的罗汉，都带着中国文人的气质，出入于历代大家笔下的名山胜水之间，体现禅悦的物我两忘。据说，这一系列的作品创作于他父亲去世之后，不难想象，他正是通过与融于古人笔下自然的罗汉对话，表现某种对天人关系的追问或开悟。这或许便是其罗汉系列的文心与禅境的画外意吧。

有文思则省，有文境则淡，有文心则远。一个中国画学子须当在文中作苦为乐，其境无穷。赫赫就是沿着这样的文心一直向前走着。读本科时赫赫已开始悟到中国画的基础须在文中下工夫，他一面苦练扎实的写实基础，一面在诗文、书法、篆刻中彻悟。毕业后，赫赫已经具备了坚实的人物造型基本功，并能在书法内涵中更深一层地体味中国画笔墨之道。他崇尚写意之妙，又多在习作里感怀境遇的不易。在赫赫近年来的诗、书、画、小品及理论研究中都积有本心。他始终以道之精神来观照中国画的理论与技能，并多注重传统文化演进自律性的运行规律。从一笔一墨、一境一心中，思辨、体验由技进道的文化结构，使赫赫的艺术有了丰厚的硕果。但赫赫仍是一个执着于苦行的人，他温纯的性格里贮存着善良和自省的文化之源。他的画，他的为人，从心性里真诚地以自然和笔墨之境来对待一切事物。赫赫始终保持着静心的本源，以纯洁的思想看世界，这就是我认识的赫赫。

——读王赫赫的绘画有感

现代艺术教育，多强调形式与内容的统一。尽管形式与内容这对概念的含义不甚明了，但这动摇不了它们作为中国艺术批评的核心概念的地位。缺乏内容的艺术往往被作为形式主义加以批判，缺乏形式的艺术甚至连艺术的身份都难以获得，而内容与形式不统一的艺术无论如何都不是一种好的艺术。然而，如果我们了解自己的艺术传统，也许没有内容的艺术才是最高境界的艺术。

王国维通过中西艺术的对比，发现中国艺术的核心是一种他称之为“古雅”的性质。古雅不是表现内容的形式，而是表现形式的形式，是“形式之美之形式之美”。表现内容的形式是“第一形式”，表现形式的形式是“第二形式”。事实上，所有艺术都不缺乏第一形式，但几乎所有艺术都缺乏第二形式，除了中国传统艺术之外。作为第二形式的古雅，与自然再现无关，与情感表现无关，只与中国古代文人的一种特别的趣味有关。这种趣味建立在人格学问的基础上，而不是建立在天才创造的基础上。我们无法从作品中指认出古雅的成分，但可以感受到古雅的气息。借用分析美学家比尔兹利（M. Beardsley）的术语来说，古雅不是作品中可以分析出来的“局部性质”（local quality），而是从诸多局部性质中突显出来的“区域特性”（regional property），是一种只可意味不可言说的“韵味”（aura）或“氛围”（atmosphere）。在王国维看来，这种古雅的韵味或氛围不仅可以与内容无关，而且必须与内容无关。

赫赫受过严格的学院教育，具有扎实的造型功力，这从他的写生作品中可以看出。但赫赫骨子里有一股文人氣息，追求高古的艺术境界，这从他近来创作的小品中可见端倪。前者让他能够更好地关注当代的生活内容，后

者让他得以更好地锤炼传统的艺术形式。包括赫赫自己在内的人们自然会提出这样的问题：如何能够将两者结合起来创造出形式与内容统一的艺术作品？这不是赫赫一个人所面临的问题，而是所有研习中国传统艺术的人们面临的共同问题。但我不认为这是一个真正的问题，因为也许没有当代内容的艺术才是最纯粹的中国艺术。现代艺术教育让我们不敢正视古雅，而失去古雅的艺术将不再是“中国艺术”（Chinese Art），而只是一种“在中国的艺术”（art in China）。我不想在这两种艺术之间作出价值判断，但要指出在做批评的时候不能发生范畴错位，不能用前者来要求后者，也不能用后者来要求前者。更重要的是，在人们都在琢磨如何融合中西的时候，我们不妨来考虑一下它们各自的纯粹性问题。也许让中国的更中国让西方的更西方，才是今天这个多元文化时代我们应该采取的态度。就赫赫个人而言，他已经具备同时做好这两种艺术的素质。我不认为他必须将二者融合成为一种新的艺术才算成功，也许克制融合的冲动保持各自的纯粹性就是成功。就像美学家舒斯特曼（R. Shusterman）所指出的那样，我们可以采取一种包括性的析取立场（inclusively disjunctive stance）。在面对要酒还是要水的选择时，我们既可以要酒，也可以要水，还可以既要酒也要水。我们既可以保持酒水分开，也可以让酒水搀和。至于最终做出怎样的选择，完全取决于个人的趣味，取决于当下的机缘和情境。



观自在罗汉
26cm × 31cm, 2011
纸本设色



持瓶罗汉

48cm × 56cm, 2011

纸本设色



竹石罗汉之一

46cm × 68cm, 2008

纸本水墨