

中央美术学院
博士研究创作集

格局 格调

中国画卷
王 若



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，其中重要的一项内容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

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

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

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·缁衣》），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 若

2001年毕业于哈尔滨师范大学，获学士学位

2005年毕业于天津美术学院国画系，获硕士学位，师从霍春阳教授

2009年考入中央美术学院国画系，攻读博士学位，师从郭怡琮教授

现任教于天津商业大学艺术学院

——从王若花鸟画谈起

“折枝”是传统花鸟画中的一种独特的表现形式，唐代韩偓在所著《香奁集》已凉诗中有“碧阑干外绣帘垂，猩红屏风画折枝”句，可见折枝花卉流传已久。

对折枝的明确界定，史书上不多。但一看画就很容易理解，往往是只取植物的三两枝，如同从整株上折取下来。《辞源》上也只简单介绍为“因画花卉不带根，故名”，这看来似乎简单了些，其实折枝画是中国花鸟画的一个大课题。

王若同学善画折枝；这与她的爱好有关，也与她读研时的导师霍春阳先生多画折枝有关。到中央美术学院读博时，她继续了这方面的创作研究，她的博士论文《赏心只有三两枝》也是有关折枝花卉的历史研究和艺术特点分析的。虽然历代画折枝画的人很多，但上升到理论高度的研究很少，尤其是画家经过亲自创作体验以后的理论研究就更少，但愿王若能补上这一空缺。

折枝花卉，顾名思义，不是宏篇巨制，而看重在疏简、抒情上，画家要在画面上做减法，只挑选了那“竹外桃花三两枝”，这三两枝中有着中国画家的智慧、品味和修养，去了繁杂，取其精华，简到极致又精到极致。

折枝画多为小品，但一定要有大寄托，这大寄托才是折枝画的核心和生命之源，才会有中国画的诗性，

诗，简而有物，简而有趣，能引发联想，韵味蕴藉，有可感可叹、可思可想之处，不是清水煮白菜，淡而无味。

历代都为我们留言下了折枝画的传世名作，有精心构思、精勾细染的《宋人册页》，也有横斜一枝的即兴之作，但这都需要深思熟虑，需要缜密的思考和反复的练习。因为那是对大自然中最精美部分深邃体察后的有感而发，表达的不只是笔墨形象，而是一种思想，一种精神，一种凝练的感情。

折枝花卉的另一个重要特点就是特别讲究，笔墨精美，技巧考究，表现力强。有的精雕细刻，有的率笔草草，但明确的审美取向和精神指向，是折枝花卉成功与否的关键。

在漫长的中国绘画史上，折枝花卉是特殊而精彩的浪花，不乏精品之作，在当今如何发展，画出时代气息，这是摆在王若面前的一道难题。王若既选择了画折枝这条路，就要坚决走下去，就要不离不弃，认清楚这条路的生态环境，肯定先贤过往的辉煌，更要看到眼前的艰难，此路并非平坦，而且面前就有雾霾。其一，是当前画界普遍认为折枝已成为往日黄花，全国画展和大型画展入选都难，在当前的主流创作中，即使有成就者也被认为是剑走偏锋；其二，有些人在打着尊重笔墨与薪传传统的幌子，画些貌似折枝的画，实际是陈词滥套，并以此招摇，

并非懂得折枝画的深奥与文化品格。

前面说了一些看似观点和道理的话，其实对王若来说我并不是一位很称职的导师。因为画折枝画是我的短板。记得30多年前，我在文化部中国画创作组应邀为联合国大厦及我国驻国外领使馆创作大画时，有蔡若虹先生、黄胄先生，华君武先生，在审查这批画时都说过，等完成了这批大画一定给我时间，在组里（指文化部中国画创作组）静下心来画练练小画。当时我只感激他们的好意，并没有真正弄清大画与小画的辩证关系，后来才慢慢明白，大型创作与简笔折枝，实际上是互为补充的，一个创造型的画家，画简的要懂繁，画疏的要懂得密，相反也如此。

记得父亲郭味蕖有一篇纪念黄宾虹和齐白石二位老人的文章，其中说道：“先生（黄宾虹）用笔用墨也极为讲究，他喜欢用焦墨、积墨、浓墨、宿墨、套墨等墨法，追求的是，笔愈密致，形愈完整，墨愈苍郁。他说：“简必从繁出，要简必须先繁，简而不繁则浮，繁而不简则殆，先生在九十高龄时，还要求自己必须由繁到简地进行笔墨提炼，这也是宾虹先生不断追求创作进取的最好例证。总之，白石老人之简，宾虹老人之繁，还是二人的不同相处，不是相同处，也是别人不可及处和二人的成功处。写此为王若共勉。我记得早年我看过一幅于非闇先

生画的一幅折枝画，给我留下了深深的印象，画上只画了一枝兰花和几片叶子，题写了：一花一草天下皆春，这画简单到无法再简了，但画的精神全景很大，给我带来很多的联想空间，我想先生创作这幅画时是有大寄托的。

折枝花卉是中国花鸟画中值得骄傲的艺术生命成果，那么简的画面，自然生命的小小的一部分却成为一种世代相伴的伟大的艺术形式，承载着内外生命精神的体验和表达。历代一些精美的作品，当代人认为成为绝唱。当前的艺术家如何在历史的长河中找到艺术生命恒久且优秀基因遗传的密码；从万物的生机、生命中获得新的信息，尽其生命去体验和探索，用当代人的智慧创造新的折枝画的生命形态。

关于传统花鸟画，我的感觉是它不像人物、山水表达得那样直白，它更在意画者心对物的一种单纯的感觉，传情达意，抒发情感。这并不是文人画特有的特点，唐宋的花鸟画“富贵”“野逸”都体现着这一方面，所谓“富贵”，即是画者那种对生灵世界“超于象外”的丰富想象，是剔除穷气，脱离俗气，是画家本身高尚情操高贵品格下的反映；而“野逸”即是富有“生机”，生机显露植物与禽鸟的性灵，神貌，以期涤洗凡俗尘霾。

我很欣赏并接受花鸟画这种单纯的特征，在我看来，它更接近于绘画艺术的本质，艺术来源于人的精神世界，是画者情感的自我表达。中国文人画所强调的“心”与“画”对应的关系建构了中国画哲学立场和先决条件，其讲求在“物我两忘”的情境中“物我两化”，把自我的情感对象化、外化，越是具有高级的审美心胸的人，其画越具有平和的、超脱的、宇宙通达般的境界，而绝不仅仅是赏心悦目。工笔画和写意画都是如此，只不过关乎笔墨、造型问题的侧重不同而已。

花鸟画这种“心对物”感觉，造就了大量传世佳作，没有这样的虔诚的情感基础，花鸟画也就失去了它的魅力。从宋人的宫廷画里可以看到那种准确细腻、具有和谐含蓄的美感的画作，它们暴露出画者对物象细微的观察以及对造型的严格的推敲，完全体现出画者“静对”“忘我”的状态，得自然之真气，诠释出人和物交流的一种和谐的状态，所以才会永恒。从艺术本体的角度和艺术精神的层面都是非常高的。而写意花鸟画更需要“心对物”的强烈的反应，画者一举一动尽在笔下，每一个心跳、每一个犹豫尽现无遗。

以上便是我眼中的传统，关于花鸟画的传统，她不应该被割裂成笔墨、线条、构图等画面的东西，如同书法一样，不是简单的抽象形式，而是一种“心象”，“触目横斜千万朵，赏心只有两三枝”，两三枝便是提炼、形成的心象，那是一种心对物的状态，一种对一花一草

的敏感度的保持。对传统花鸟画的学习其实就是对自己提出一个要求，不是完全按照古人那么画而是有信心按其水平的审美价值去画，保持一种敏感热忱的心，描述真实的东西，磨练自己。

学习是和兴趣分不开的，我一直保留了对宋元的花鸟画的情有独钟，感动于画面扑面而来的美和生机，赵佶的不能言语的唯美，钱选的不动声色的清丽典雅，崔白的生动，王渊的朴厚，而最直接的学习研究就是临摹。在常人的眼中学习中国画离不开临摹、写生、读书、创作这四个部分，这个是需要同时进行而且无论任何阶段都需要反复磨练。

在过去几年的学习中，对中国花鸟画认识尚浅，创作经验也不多，最大的感受便是绘画手段技法不够。在创作的过程中我的体会是表现技法单一，影响了自己的表达。所以我想应该寻求一些适合自己的方法，抑或可以从中激发自己的创作。所谓“技近乎道”，离开精熟的绘画语言，纵然有深远的立意，有事事无碍的心境，也无法表达出来。因为所有的想法都将物化为一种形式。中国花鸟画有着丰厚的文化积淀，经历唐宋元明历朝历代的丰富和发展，是独立而成熟的画科，艺术语言丰富而厚重，很多优秀的传世作品技法具有极其高妙的出神采的东西，没有仔细的临摹很难体会。临习宋元是我一直以来的学习计划，迷恋至今。

临摹不只是学习古人的笔墨、造型，而且也要感受那种气息，“师古人之心”。宋元花鸟画有她独特的品格，而品格是由画者的心境决定的，心境是画者一种文化追求沉淀下来形成的心理空间，它不会伴随的时代的迁移而消失，在临摹学习的过程中，能够理解、认识、解读画者的心境，从而孕育这种“心境”，达成表达方式的共识。

以上是我对传统花鸟画的浅显的理解和自己学习的方向。



一品奇芬
歲次癸巳王若

一品奇芬

33cm × 99cm, 2013

纸本



芙蓉图 I

33cm × 45cm, 2013

纸本



芙蓉图 2

33cm × 45cm, 2013

纸本