

中央美术学院  
博士研究创作集

# 格局 格调

中国画卷  
陈相锋



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，会为我们继续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 Experiments, 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 Arts*

A doctorate in artistic practice has been added to 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 (CAFA) in Beijing followed. The latter two colleges enrolled a considerable number of students. CAFA is the only one art college which is 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.

CAFA has enrolled dozens of practice-type doctoral students over the past decade, a considerable part of which were the young teachers serving in CAFA. There were also people from 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 art history and theory after their enrollment. It should be said that the vast majority of doctoral students have made gratifying achievements on creation and research. They strived to bridge the gap between artistic practice and research on art history and theory (originally this gap should not exist), made efforts to improve the ability of practical thinking and theoretical thinking, delved in specific subjects regarding art history and theory, sorted the source and context of academic 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 academic explanation and solution. Most of the subjects regarding art history and theory they studied were related to the professional practice they engaged in. Some of them were purely theoretical or belonged to basic theoretical context. Due to the demanding task of paper writing, which was time-consuming and energy-consuming, they generally did not meet the expected level except some well-prepared students with strong foundation. This also indicated that it required a process of experiencing, exporing & digesting to demonstrate their academic achievements in 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 study & reflection. Therefore, different scholars have different opinions on it since its foundation. Definitely, the debates which benefit the perfection of the doctor traing program will certainly continue. The experience obtained and the issues exposed over the past decade will provide discourse for our in-depth discussion on the program. I believe this is the original intention of *Geju·Gediao—Doctoral Research of China Central Academy of Fine Arts* 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 Arts·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 degree of fine arts, The China Central Academy of Fine Arts (CAFA) is their first choice. To enter CAFA for the doctoral course, students must pass the most rigorous entrance examinations and mentor screening as system 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 keep a balance between theoretical studies as a scholar and artistic creation with high skill, high quality and high standard.

The doctoral students selected by doctor mentors and enrolled by CAFA 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", School of Chinese Painting of CAFA 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 Western culture" and the concept of education "traditional-oriented and inclusive", locates in two main academic lines including "innovation based on tradition" and "fusion of Chinese and Western 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 time, and innovate from 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 Western culture". It pays attention to nationality, times and

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

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 School, but also the future direction of Chinese painting.

*Geju·Gediao* edited by Dr. Ge Yujun is a series of academic books 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 academic outcome. Some of them also had some impact on academia and society. The papers written by these doctors were accepted 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 guidance for readers to ponder. What level are Doctors' paintings? It is a question 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 issue 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<sup>【1】</sup>、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，后又在此基础上成立了实验艺术学院。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 (CAFA) 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<sup>(1)</sup>, Chinese Painting Volume and Chinese Calligraphy Volume (arranging). We are trying to review and summarize 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 · Zi-Yi*), that is, establishment of standards and patterns; 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 the 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 boost 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

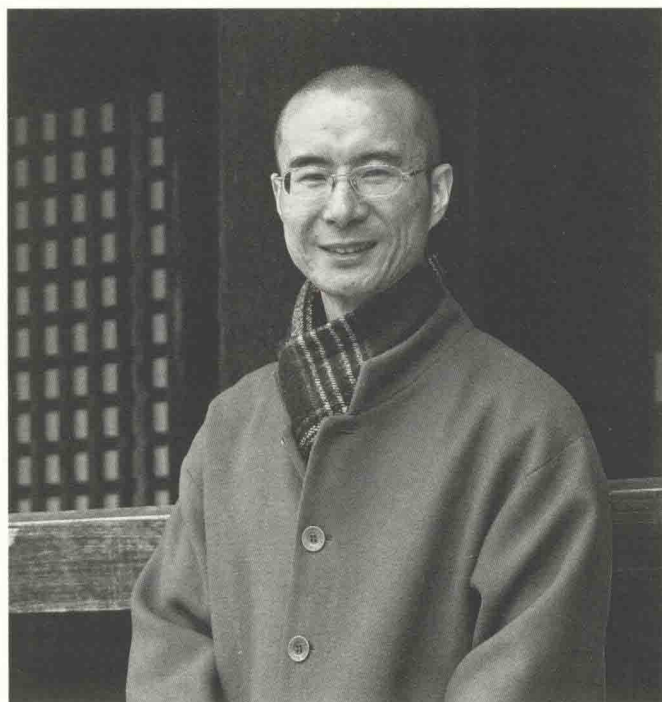
cultivation and exploration not only for CAFA but also for national art academies. Therefore, such book series are not simply collections of works in a general sense, but rather displaying and reflecting artists' learning process and thinking dimensions to the maximum extent and recording the process 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 Yang 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 her hard work on the books.

(1) The term of plastic arts in CAFA refers to the artistic types including traditional Chinese painting, oil painting, print, carving, and fresco. CAFA 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 21<sup>st</sup> 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



### 陈相锋

字南元

斋号绎元堂、容澄斋、放微草堂

现为中央美术学院中国画学院教师

1975 年生于浙江永嘉

2001 年中国美术学院书法篆刻专业毕业，获文学学士学位

2006 年中国美术学院花鸟画专业毕业，获文学硕士学位

2014 年中央美术学院当代中国花鸟画专业方向博士研究生毕业，获文学博士学位并留校任教

相锋如面：

夜深人静，翻看你即将付印的作品选集，十分欣慰，深感你这么多年踏实用功，走着一条十分艰辛但是很正确的学习道路。

作为花鸟画专业的博士生，必须要从理论和实践两方面齐头并进。在专业学习方面，你是临摹、写生、创作三位一体，书法、篆刻等方面多轨同步。这是一条造就大家之路，你自觉地选择了这条路，可见你有远识，也有毅力。这样走下去，路子会越来越宽；这样走下去，就会逐渐完备一个中国画大家所必须具备的素质。

学国画的人就怕路走得太单，只好一家，只好一法。只会一法的画家，都走不了长路。这都是因为不理解中国画，更是急功近利者失去了对中国画的理解和尊重的结果。

踏实的路，浮躁的人是走不了的，你骨子里对传统文化的尊重，使你能静下心来从继承、临摹，生活、写生，创造诸多方面步步深入。

我感到你选择的临本都很好，崔白的《双喜图》、赵孟頫的《幽篁戴胜图》、李安忠的《竹鸠图》、赵昌的《写生蛱蝶图》、法常的《写生卷》，直到近代赵之谦的花卉八条屏，你都临得很到位。有些人临本都选择不好，又临不进去，走走过场是没有用的。临摹是个重要的研究学习的过程，古人所积累的创作方法和笔墨技巧，是我们今天创作的重要基础和条件。临摹动手之前，要做细心准备、深入研究，在比较中发现其特点，要在纵横联系、相互对比中去分析理解。眼观、心想、脑记、手临，系统临摹又能够增强对中国绘画发展史的研究，从发展过程中才能看到谁继承了谁，谁发展了什么，我自己应

该怎么走，这样心里就明白了，我想你从系统临摹中一定收益匪浅。

关于写生，我认为中央美术学院的中国画教学是特别注重写生，而且构建了“写生教学体系”，徐悲鸿、叶浅予、蒋兆和、李可染、郭味蕓这些老先生对中国画写生教学都投入了极大的热情和认真的实践。在花鸟画的写生中要特别注意体味人与自然、与社会的相互关系，这要不断培养感受能力、理解能力、判断能力、捕捉能力和表现能力。一个在大自然面前缺乏感悟、捕捉、表现能力的画家，自然画不出大自然的生命形态和气节、气度。可惜的是当前一些人虽然也在写生，但画不出对大自然的体验，所画回来的只是一个局部、一个标本，一个并不感动人的形体。我特别希望把写生教学的研究再继续深入下去。

中国画创作要有很强的人文素质，要有严肃的责任感，也要有一种悠远淡然的情怀。在社会急切的前行中，在中国画一片创新的行动中，我们是否都会回望这些中国画家要具备的这种情怀和素质。从你的作品中，看到了你在关注这些，这就是你的判断能力，你才能沉得住气。从你的画中看不到当前中国画中普遍存在的浮烟涨墨、胡涂乱抹、无病呻吟和剑拔弩张，而是一种十分清雅、安宁、诗意的个性化的情感表达。

相锋，你选择了一条艰难的、富有挑战性的道路。我想会有更多的人走上这道路，这条路不是重复古人，不是简单继承，而是当前中国画发展的前沿课题，我愿和你共同努力。

## ——小议陈相锋的花鸟画

浙江的永嘉，历史悠久，文化荟萃，王羲之和谢灵运都曾在此任官，近年也常有从这里走出来的艺术家，最早学医的青年花鸟画家陈相锋就是其中之一。他治学和从艺的特点是筑基广博，发展全面：工书法篆刻，能古文诗词，尤擅花鸟画。

陈相锋始而学习工作于西子湖畔：在中国美院攻读书法篆刻本科，又在母校攻读花鸟画研究生。后来他受中央美术学院之聘，北上京华讲授宋元花鸟临摹、白描写生与创作，接着考入实践类博士研究生班，随郭怡琮先生深造花鸟，亦学亦教，教学相长，在南方的灵秀中，试图注入中原之气。

他的花鸟画，听说也有青藤、白阳一路的大写意，但我没有见过，我只见过三种面目。一种是设色的小写意，出入于恽南田、华新罗和赵执叔；另一种是墨竹与古木竹石，损益自文同、苏轼、王庭筠和赵孟頫；还有一种是工稳而精到的墨花，小品取法徽宗写生珍禽，大幅接近于元代王渊、边鲁。

三种面目的作品都很好，普遍用笔劲爽潇洒，用墨丰富

润泽，布局稳健，气韵生动。而我尤其喜欢他的“墨花”。“墨花”是宋元人的称谓，确切地说，应该叫细笔水墨花鸟。相锋的这类作品，能把对传统的追寻，由明清上溯宋元，尊重物理、领悟画理，融入书法的笔势、笔意、笔性、包括点画形态，在表达生意的同时注入个人的气质性情。

相锋作画有个突出特点，那就是即使画工细的墨笔花鸟，也从来不起稿，而是在笔墨运行中，实现与物理的契合与画理的同一。他把孙过庭“一点成一画之规，一字乃终篇之准”的要求和石涛“一画论”的思想，化入工细花鸟画生成变化的创作过程之中，因为本之理而出之笔，故细密愈见生机，因以书入画，故畅达而愈见情性。

近几年来，我受命指导他的博士论文，相锋常来舍下讨论治学与著文，去年著有《论崔白的花鸟画新风与笔墨表现》献给本人的七十之寿，今年夏他又以所著《中国画技法图典》13种相赠。近日，他因花鸟画集即将出版，求序于我。我深感相锋的潜力，故略述所知，以告读者，并祝他的艺术继续精进。

画画对我来说，是在抛弃纷扰杂乱的物欲俗情的烦恼之后，照见自我本心的一种途径。它不是禅，却如同禅。晴窗素榻，静室焚香，不复虑生计与尘劳，或击筑品茗，或寂坐遥思，或谈笑散怀。在当下一念一触即发之际，速速铺纸濡墨，挥洒振迅，放笔写取，让心中产生的瞬间意象在纸笔之间一展无遗。每当深入无人之境，感受眼前花草竹木的生长荣枯变化，直面自然万象周流不殆的无限生机，思绪便如同画笔，把静对中的感悟勾勒出一幅幅物我不二、与天地精神独往来的画面。此情此境，可谓是人生一乐。

画家要善于观察物象。观物之道，在于观其理。所谓物理，即是指万物生长变化的内在规律。若不悟其理，则徒有形貌，而难于传达气韵与神采。北宋文同一生爱竹、咏竹、画竹，朝夕游憩于竹林之中，观照自然之竹的生、荣、老、卒的变化之道，精察物形、物态、物情与物理之间的内在联系，故而下笔之际，已是胸有成竹，意在笔先。

物有物理，画亦有画理，人则有情理，三理合一，方为契合心源的笔端妙想。因而提笔之际，当令画中的形质，与理相契，依据理的变化规律而生发变化，而不拘泥于枝枝节节形似与否。明其理，则法应缘而生；可知法的运用与变化，是必须顺乎理的内在约束与规定的。

观物明理之外，绘画中种种妙想的传达，还必须依赖于高超的笔墨技巧。笔墨作为表现技法，有体现共性的本法与体现个性的变法之分。画家的创作历程，必须是要经历对本法的深入学习与训练，以及思考、探索有关个性与风格表现的变法问题这两个过程，如车之两轮，鸟之双翼，缺一不可。明白其中的道理，路才能走得更远。无论走多远，茶香依旧，琴声依旧。

壬辰（2012年）五月上浣于绎元堂窗下



雪竹聚禽图

205cm × 150cm, 2012

纸本墨色



雪竹聚禽图（局部）



雪竹聚禽图（局部）