



雲上

Beyond The Clouds

潘汶汛作品

Pan Wenxun Works

中国美术学院出版社

责任编辑 郑亦山  
摄影 金石 朱坚平 寂 莱  
翻译 张 舒  
版 式 听鹂别苑工作室  
责任校对 南 山  
责任出版 葛炜光

## “云上”——潘汶汛

策 展 人 庞惠英  
主办单位 杭州法云安缦  
协 办  赛翼美术馆  
SHERRY ART GALLERY

### 图书在版编目（C I P）数据

云上：潘汶汛作品 / 潘汶汛绘. -- 杭州：中国美术学院出版社，2013. 1  
ISBN 978-7-5503-0431-4

I. ①云… II. ①潘… III. ①水墨画—作品集—中国—现代 IV. ①J222. 7

中国版本图书馆CIP数据核字(2013)第026817号

## 云上：潘汶汛作品 潘汶汛 绘

出 品 人 曹增节  
出版发行 中国美术学院出版社  
地 址 中国·杭州市南山路218号/邮政编码：310002  
<http://www.caapress.com>  
经 销 全国新华书店  
制版印刷 浙江海虹彩色印务有限公司  
版 次 2013年3月第1版  
印 次 2013年3月第1次印刷  
印 张 7 1/3  
开 本 889mm×1194mm 1/12  
字 数 12千  
图 数 90幅  
印 数 0001-1000  
ISBN 978-7-5503-0431-4  
定 价 180.00元

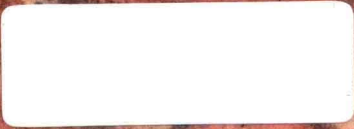


雲上

Beyond The Clouds

潘汶汛作品

Pan Wenxun Works



中国美术学院出版社

ISBN 978-7-5503-0431-4



9 787550 130431 4 >

定价：180.00 元

雲上

Beyond The Clouds

潘汶汛作品

Pan Wenxun Works

中国美术学院出版社

试读结束：需要全本请在线购买：[www.ertongbook.com](http://www.ertongbook.com)

## 创造什么样的世界

我的画面里有“人”的形象。这实在是兜了圈子。我并不想画具体的“人”，也不想落实到具体是谁。从前的人们开始不再满足“宰诸波”或是神的足迹来纪念佛，从而佛的形象落进人间。世俗的神迹故事也渐渐化进了大众生活，形象跟着生活走。

在各式人样与世俗生活中，我却本能地想回去，山山水水其实也是人，我也想把人当做“山石”或是“树枝”、“岚气”之类，如同世间万物一样去看待。我要一个更远的世界。如我儿时初有知觉时认识的世界。“我”在里面，却依然旷远，远到可以触及每个敏感的心底里，无论逝去或是将来。

他们看着画面，说：这是“你吗”？我说：是吧，它们的确就是我的元素，那些细细密密、透不过气来的东西，无处不在，间隔距离。对于绘画上的“精微”，有时候就像海森伯的不确定关系定义，我们无法测量世界，矩阵中的不对等性就像任何一个企图尽力去描述世界的形象或词汇，都是无法企及那样。而不停的变幻也是各式意会的可能途径。距离是通道，打开某个眼，不确定的交换沸腾才是美妙。

一件作品，放在前面，我想要保持某种“间距”力量。“距离感”像水的浮力、空气动而有风一样，从而展现出各自让人认识一个小世界的途径。

细细晕染空气是我乐意的，在每样物象之间，都有各式各样的小小存在。它们或是一些最简单的节奏，进而也是一些原子电子量子，那些非可见的也无法确切测量、描述的“场”在绘画中，也会转述成“格调”，“吸引力与气质”。

笔落下，既有痕迹渐成形象，毛笔，纸的纤维，墨色痕迹，都是诗性节奏，细微地牵动着神经。线与笔墨赋予可见的形象联想之外，也有更深沉的意味。

“风值水而漪生，日薄山而岚出”是我喜欢的世界，随机与幻化，在“人”间是更难得的样子。

再回到那些“人”。某个世界的人，摒弃一些性别的差异，留下他们自己的体态。是未经时的纯粹，也是遥远神性的招引。男或女的个体差异或是交织，在这里不是重要的事情。里面还有树、石、莲花、鹿、飞鸟、风、水气、香。这些都是我喜爱的东西。它们总带着：清远、愉悦、凌厉、沉重、模糊、牵引、暧昧、悠扬自生不息、孤独沉寂不语的气质。

曾是一个场景吗？虽然有天远地缘，但依然可以化作每个观者自由维度的心境。

潘汶汛

## What Kind of World Shall I Create?

There are images of "beings" in all my paintings. Actually, by saying "being" I am circling around the most important aspect of my paintings; my intention is not paint any concrete humans, nor do I care to explain who these people are. A long time ago, people felt it was not enough to worship Buddha with only the imagery of stupas or the traces he left behind. Thus, the image of Buddha himself began appearing in our secular world, and these illustrated figural narratives gradually permeated the lives of the masses. Such figures always follow the lives of ordinary human beings.

While our world is full of different kinds of human life, my instincts always call me back to the past. For me, the mountains and rivers are also beings. I regard human beings as I might a rock to the mountain, a branch to a tree, or a fragrance to a flower. I am searching for a more distant world. A world that resembles the one I knew as a child when I was first developing my senses. "I" am still inside this world, but it is a remote place, so remote that it touches the depth of every sensitive heart, whether it existed in past or is to be found in the future.

When people observe my paintings and ask, "Is that you?" I say, "yes". What I really mean is that my subjects are an elemental part of me, so fine and delicate that they permeate everything. They are my essence; they're everywhere and yet at the same time, they're remote. With regard to the "significance" of my painting, I think it somewhat resembles Heisenberg's uncertainty principle: we cannot measure the world. The unconformity of a mathematical matrix is like any image or word that attempts and fails to describe the world. Whereas, the incessant fluctuation gives rise to many possible channels of understanding, distance must be the main route; it opens any eyes, and exchanges the uncertain for the undisputedly splendid.

In front of my paintings, I would like to preserve this power of "distance". "The sense of distance" is like the buoyancy of water or the movement of the atmosphere; it extends people's awareness and provides access to this small and remote world.

I am happiest when I am able to capture the indistinct and delicate of the atmosphere. Between every image surface there is a wide range of minutiae: the tiny particles that keep rhythm, the atomic electrons, and quantum energy. These are the non-visible, the immeasurable and the indescribable in a painting, which help relate the "style", "allure" or "temperament" of a painting.

When a brush touches the paper, the vestiges of ink gradually become images. The brush, the paper, the fibers, the line and the color are all poetic rhythms that ultimately stimulate our nerves in a certain way. It is thus clear that beyond the associations of the visible image, ink painting itself contains even deeper meaning.

"When a breeze kisses a lake, ripples are born. When the sun leaves a mountain, mists are born." Such is the world that I love, random and magical variations that are so rare in the "human" world.

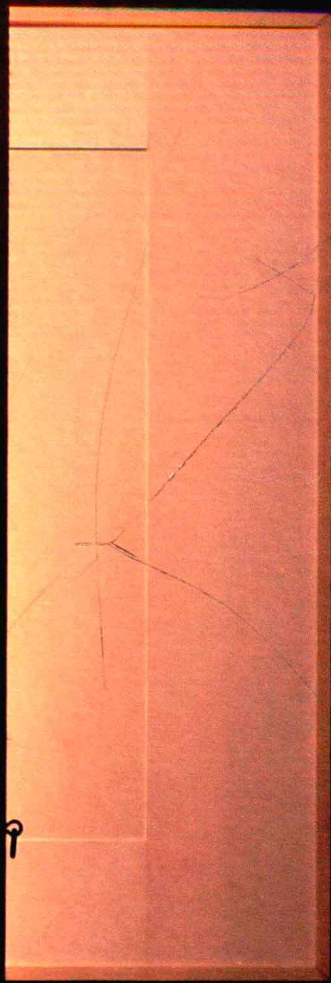
Let's return again to "beings". These are the beings of a certain world, where there are no longer differences between the two sexes, and only their corporeal bodies remain the same as ours. These beings represent the pureness of innocence and the attraction of some distant divinity—the distinction and similarity between male and female is important here. There are also trees, stones, lotus, deer, birds, breezes, mists and fragrances in my paintings; this is what I like. For me these life forms always carry associations such as: distant clarity, happiness, sharpness, gravity, vagueness, attraction, ambiguity, endless succession, loneliness and wordless silence.

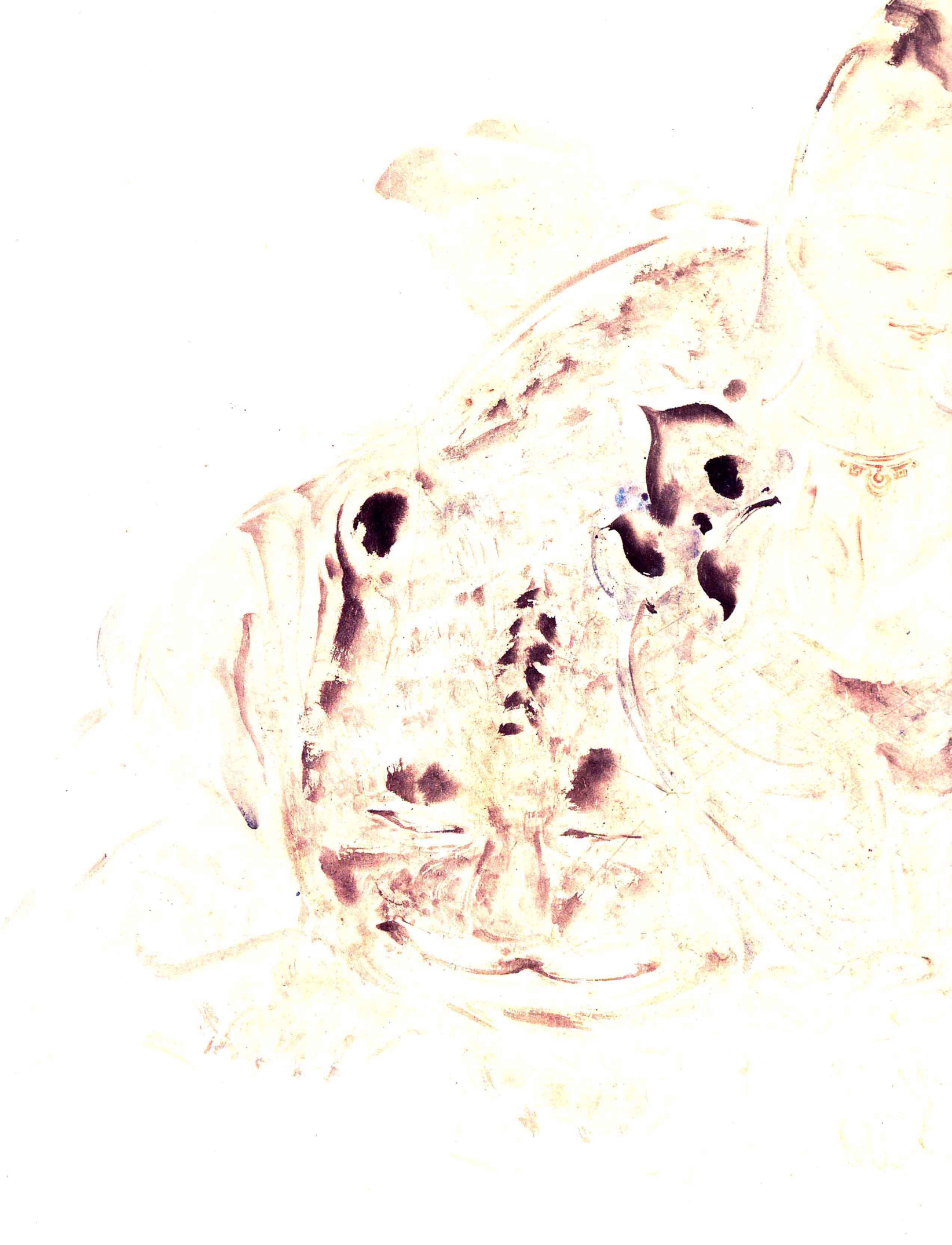
Was there ever such a scene? Although the paintings represent some distant world, I hope that every viewer can still find a connection to this free and ethereal state of mind.

Pan Wenxun









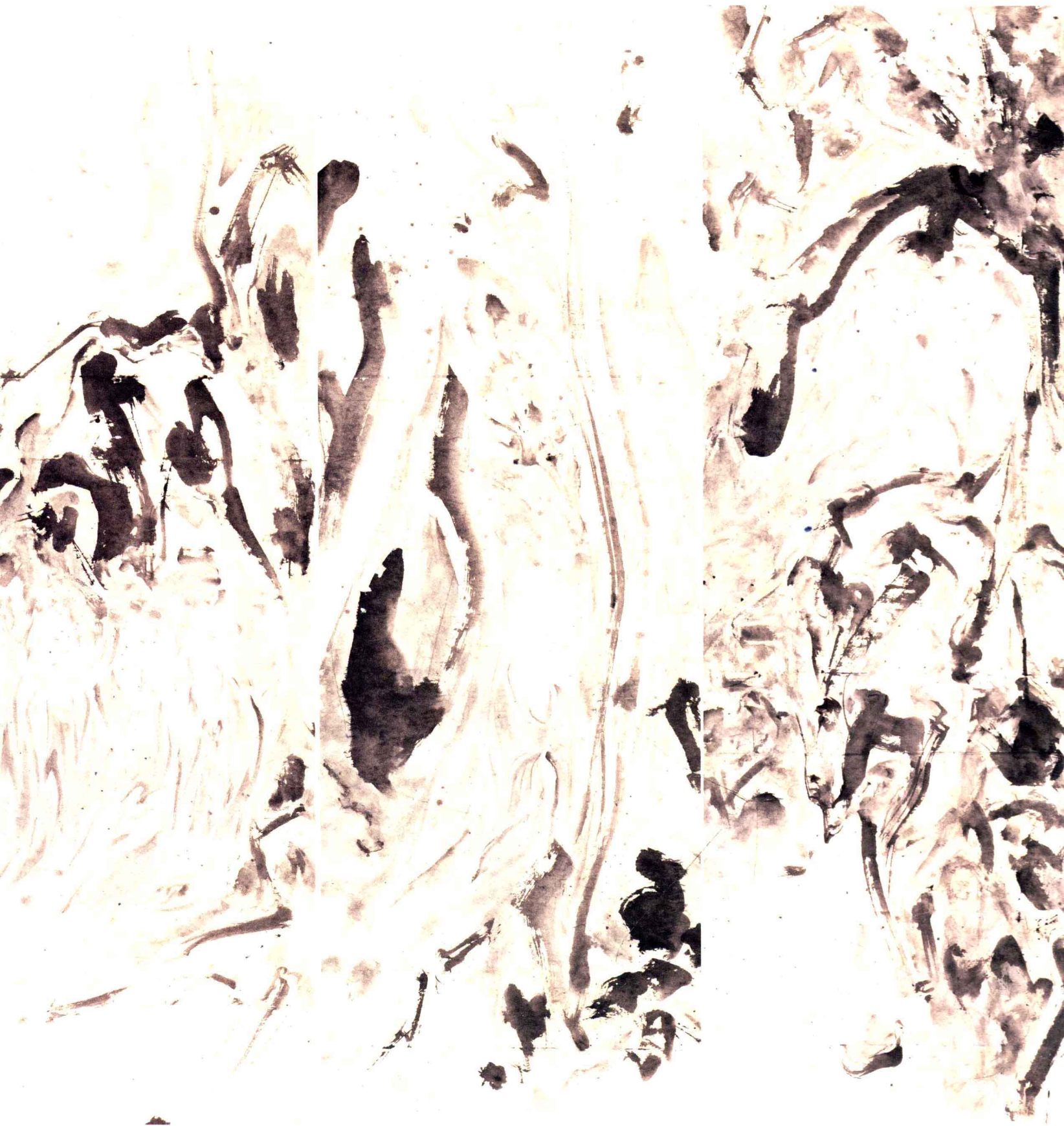


四睡图  
Four Sleepers

唯本才堂出品  
Chinese Ink and Mineral color on paper  
126cm x 740cm  
2011







灵隐  
Lingyin

2019年  
10月  
100cm x 300cm

