

周红艺画集

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周红艺画集

ZHOUHONGYI HUA JI

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周红艺，1974年出生于陕西眉县，1995年毕业于西安美术学院中国画系，现任教于西北工业大学建筑系。出版有《周红艺美术作品集》、《艺术赏析》等。

Zhou Hongyi, born in Mei County in Shaanxi in 1974, graduated from Chinese Painting Department in Xi'an Fine Arts, Institute now is a teacher in the Architecture Department in Northwestern Polytechnical University. His major publications include *A Collection of Zhou Hongyi's Chinese Painting*, *Art Works Review*, etc.



山水清音自有风

赵农

霁月风光，白云物象。

青年画家周红艺多少年来封屋励志，手摹心追，以格物致知的精神，直溯宋人书画，每每九朽一罢，不倦不弃，而独有心得，画稿渐多，艺境亦丰，笔挥墨染，意象自成。而知性遂高，意趣既浓。所作大山，磅礴起伏，流动翻飞，高岳云起，沧海壑归。周红艺对于北派山水的李成、范宽诸先贤的图式感染，理解愈深，韵律渐识，自是：根深不怕风摇动；树正何愁月影斜。

周红艺毕业于西安美术学院国画系以后，在西北工业大学从事美术教学工作，独特的学术环境和工作方式，养成了勤勉自律，好学不倦的良好习惯。然而，周红艺既为人师，便勤于教学，身体力行，常常是领学生下乡写生，一方面教学，一方面体验，于是游走江河之间，在所遇名山大川中，升华着个人心境。渐渐地所见丰满，所竞勤勉，目喜山水，意好高古。其山水作品亦渐渐呈现出豪迈大气、欣然自得的意境。这种将大山大水演化为个人心境的机缘，也使观者在云气与山溪之中徜徉，在危石与古亭之间流连。画中常常见高士观云，渔父泛舟，其草木葱茏中层林铺陈，水伴云动，山随路转，在浓淡干湿中展示出一点一划的笔墨精妙。于是神与古游，意趋前贤。然而红艺崇古而不拟古，也演绎出许多生活的新意，表达着画家的心声。因而红艺的绘画，不再是闲山剩水的荒冷景象，而充满着生机勃勃的天籁之声。

王国维在《人间词话》中有“有我之境也，以我观物，故物皆着我之色彩。无我之境，以物观物，不知何者为我，何者为物”，是为绝论。中国文化讲“大智若愚”的一种精神思想，大智具有无形无色无声无踪的特征，如万斛泉源、随时涌出。因此画家的才能除了表现在山水的创作过程中，也更多地表现在处世识人，洞察事物的能力上，征尘万里，读书万卷，所谓“功夫在诗外”，更是一种人生的积极修养。

因此，对于一个中国山水画家来说，其作品的经典往往是通过“造境”来体现出的。这种山水风格的特征，更是画家精神世界的展示。画家在自己的山水世界中，寻找着一种心灵的寄托，而不是机械照搬生活的原型素材。千万里的追寻，正是创造出适应于自我的题材与手法，以及渐积渐深的审美趣味。因而山水画的“造境”便是在写生的基础上形成的一种创作规律，它充分体现了经典的意义，并于诗、书、画、印等方面的努力，形成个人的艺术风格，以及独特的艺术魅力。

中国山水绘画的造境正是个人生命的沿伸，通过实境、妙境、神境、禅境、空境、虚境，将境与界的联用，拓展着山水的地域概念，在不屈不挠的创作中，反映出鲜活的生命观念和深邃的宇宙意识。“古道西风瘦马，杏花春雨江南”，正是一种艺术的造景，是把许多不同的景致罗织到一起，形成一种新颖的独特的诗意，这种境界是独立的，是造境产生的新的画境。

周红艺在假日里多寻幽探胜，吟咏唱和，秦岭大山的苍茫，给予画家无穷的启迪。以其在山水的实境中寻找着意象对应，表现着易老庄禅的学术精神。周红艺的勤奋努力，不断地获得中国山水意识的觉悟，并渐渐演变成个人山水画的表达方式。因而，周红艺的山水作品，能够在变化中求法度，以气致意；在布局中求庄严，以意御笔。其刻苦奋进，力追古贤，一方面有着“闲居理气，拂觞鸣琴，披图幽对，坐究四荒，不违天励之聚，独应无人之野”（宗炳语）的对应，也有“望秋云，神飞扬，临春风，思浩荡”（王微语）的张扬，而在“登山则情满于山，观海则情溢于海”（刘勰语）的感悟中，便演绎为山水文化赋予人类生命的永久关怀。

周红艺平素喜好书法，旁及印章，多做艺术形式的探索。先是以宋代书法大家“苏黄米蔡”入手，并上溯对“二王”书法反复研究，吸收其中的诸多精华，细心领悟，手摩心追，并结合着隶书、行书、篆书的一些笔意特点，重视行草的盘错、疏密、枯淡，因此，婉转而不柔媚，奔放而不粗疏。在阅读和领悟古典文学的过程中，心存高迈，独得天机，用点划之法得其笔韵，以奔放之意得其趣味。并将其心得演绎到山水之间，获得积极的艺术营养补充。

“山气日夕佳，飞鸟相与还”，宋人的书画对周红艺的影响是深刻的，在山水绘画中，寻找着生命意义的传达，形成人与自然的和谐。在书写的抒怀中，收获着不同层次的精神硕果。

周红艺近日结集书画作品，并将历来的诗文，辅于画左，以求自我与同道的切磋雅赏，正是“望崦嵫而勿迫；恐鹈鴂之先鸣”（鲁迅集屈原句）。好雨适时，来日方长。是为序。

2008年秋于风物长宜之轩

（赵农 西安美术学院美术史论系主任、教授、博士生导师）

A comely and exquisite style in landscape painting

Zhao Nong

Light breeze accompanies clear moon after rain, white clouds show changing images in sky.

ZHOU Hongyi, the young artist who spares no efforts in pursuing the spirits of Traditional Chinese Landscape Painting, has come to a brand new stage of this artistic life. For many years, he has devoted all his energy trying every means of painting techniques which could help him achieving self-improvement from the masters over the past 1000 years, dating back to the Song Dynasty. Over the time, his understanding of the masterworks of early artists such as Li Cheng & Fan Kuan, whose works represent the northern school of Chinese landscape painting, are intensified and his own personal style is gradually formed.

After Zhou graduated from the Department of Traditional Chinese Painting, Xi'an Fine Arts Institute, he has been enjoying his life as a lecturer of fine arts in the Northwestern Polytechnical University. Beside his daily teaching works, he never forgets that he is an artist. His mind always awakes when he is walking in the great mountains and rivers. Wise old folks and fishermen are common highlights in his works, which represents the ever lasting traditional Chinese gentry's dreamlive the rest of life like a wild goose floating in the forgotten pond and in the blue sky. Zhou respects the ancient painting techniques, but he never wanted only to copy. He is always trying to introduce some new meanings of life into his painting, and to express the voice from the artist's heart; therefore, Zhou's paintings are always filled with living sounds of nature.

WANG Guowei has a top saying in his Poetic Words in Life: "Where there is 'me', everything is seen form 'me', so 'me' is in everything; Where there isn't 'me', everything is seen from something, so it is hard to tell what is everything and what is 'me'". "Still water runs deep", Chinese culture finds a spirit in it. People think the capacity of artists are not only expressed in their creative process, it depends more on their knowledge of life and their ability of detecting the world. "Reading thousands of books" and "traveling thousands of miles" are among all the positive accomplishments in life that make artists different.

As a Chinese landscape painter, the classic of his work is always expressed by means of creating a special environment. In this way, the painting is not just a painting, it also shows the spiritual world of the painter. Here the painter is not copying the natural scenery, but trying to seek the best way to express his interior spirit. All the efforts are made to pursue a personal style, as well as to understand more comprehensively about the meaning of life. That is how it works. The environment created has a unique artistic charm, it shows what the painter wants to express. And it judges the quality of the work.

During holidays, ZHOU always likes to inspect deep and remote places all over the country, so as to inspire his painting. Through constant hard work, ZHOU has achieved more and more profound understanding of the Chinese landscape painting, which gradually formed his own style. In one way, he is like what ZONG Bing said, "in spare time, enjoys looking at flowers blossoming and fading away. Stay or leave, just follow its destiny." In another way, he is like what WANG Wei said: "watching cloud in fall, spirit is flying; facing wind in spring, thought is flowing". His understanding of landscape painting eventually deducted into care of life, which is endowed by the landscape culture.

Besides painting, ZHOU also likes calligraphy and Chinese stamp. He seizes every opportunity to explore different art forms, from which he gains some valuable experiences. He analyzed and learned the masterworks from early artists such as SU Dongpo, HUANG Tingjian, MI Fu & CAI Xiang, the most famous four calligraphers in the Song dynasty. He researched over and over again about the most classic works of WANG Xizhi & WANG Xianzhi, the most famous two calligraphers in the Chinese history. Absorbing the distillates of many masters, ZHOU blends what he has learned with his own characteristic and applied them in his painting.

This book is a collection of ZHOU's Chinese landscape painting, accompanied with his calligraphic works and some pieces of essays to share with others. It is just like "good rain comes in time", and the coming days are long.

Autumn 2008

In Xi'an

(ZHAO Nong, head, professor and doctoral mentor of the Department of Art History, Xi'an Fine Arts Institute)



春天的花在冬天就孕育好了，只等着东风一吹，便开得漫山遍野……



《春山烂漫》绢本设色 83cm x 108cm 2008年作
Flourishing mountain in spring Color on silk



《柳堂高卧》纸本水墨 47cm x 57cm 2007年作
Living in the house near the willow tree Ink and wash on paper



《柳岸行吟》纸本水墨 65cm x 65cm 2006年作
A troubadour along the bank of osier Ink and wash on paper

山林清梦

夜里喝了些茶，了无睡意，便想些画画的事。

从美院毕业到现在也有十几年了，记得刚从学校毕业的三五年间，画花鸟、画人物、画山水、捣鼓水墨、玩现代派，用生纸、用熟纸、用皮纸、作肌理、搞特效，什么没弄过就弄什么。还弄得自己热情高涨，沉浸其中，乐此不疲，也忘乎所以。总以为从美院出来便拥有了一片自由的美术天空，其实质却像一个瘸子一下子失去了拐杖，东突西突的想赶紧抓住个什么，却什么也没抓住，抓住的又不称手，于是深一脚、浅一脚，路越发走得东倒西歪了。这样凭一腔热情的作画不久便觉得花样愈多愈不知道该怎么画了，东一榔头西一棒地，破绽百出。

一天早上起来，突然觉得那些搁置已久的曾经被自己认为陈旧腐朽而不屑模仿与重复的传统作品，竟变得那么的和蔼可亲，意味绵长，便自觉不自觉地被他们迷住了，非要向传统靠近不可。说来也怪，一旦觉得传统的可贵便恨不得自己一下子笔笔有出处，张张有古法，弄他个彻底地道。于是，就开始在历史的长河中放笔直追。先上溯到二十世纪初，再上溯到明清，后又到元，最后干脆直取五代北宋，才觉得正宗。

一与之订，千秋不移。

以后，随着画面中的水墨淡染，心情也逐渐的悠然淡定。或是随着心性的素净悠远，画面也渐渐变得冲和虚静……不管怎样，这一淡，人就闲了。

人一闲，就只想读读书，喝喝茶，听听音乐，看着兰花发呆，或是闲坐一天。一个人坐着坐着，又忽然想画画，干脆就拈毫涂抹起来。从不讲究纸到讲究纸，从不在乎墨到在乎墨，从不挑剔笔到挑剔笔。从即兴抒情、随便涂抹，到反复推敲、精心营构，常常到了不能自拔、忘却世事的地步……

茶是喝得越来越多了，恨不得将唐诗宋词揉碎一块煮了，才显得有味；山里去得也愈来愈勤了，总希望能把岭上的白云揣兜里带走，才觉得过瘾。

陶弘景言：“山中何所有，岭上多白云。只可自怡悦，不堪持赠君。”

云自然是带不回来的，魂却常落在了山里。不知是魂真的丢在了山里，还是山气注入了灵魂，于是梦里常被水流石上，风过林中，烟笼青山，雨润野桥的景象所占据。天亮了，还是满脑子的竹林小桥、茅屋高士。最后的办法就只好将他们全画在纸上，好为下一个山水清梦腾块儿地方。

这样的梦越做越多，来不及画的，就先寥寥几笔的记在速写本上，等到哪一个无梦的早上，再翻出来，净手洗器、绢素初展的在白天重作一次。一张画一画就是几天、十几天、几十天，就像是把一个刹那间的梦拉开铺平，无限的放大，让其渗透得无处不在。这样长年累月地作画，就像是在长年累月的做梦，常常搞不清楚自己是活在画的世界里，还是活在现实的世界里，是醒着？还是在梦里？

既是美梦，自然是不愿意醒的。于是，一年四季，天天都在编织着那个属于自己的山林清梦。



《问道终南》纸本水墨 136cm x 136cm 2006年作
Finding the truth in Zhongnan Mountain Ink and wash on paper

《竹林小溪》纸本水墨 180cm x 270cm 2003年作
Creek in the bamboo grove
Ink and wash on paper



