

核·空间
英杰绘画作品集

核·空间 英杰绘画作品集
CORE AND SPACE
A COLLECTION OF YINGJIE'S PAINTINGS

图书在版编目(CIP)数据

核·空间英杰绘画作品集. 黄英杰著. —上海: 同济大学出版社, 2008.7

ISBN 978-7-5608-3800-7

I. 核… II. 黄 III. 抽象表现主义—绘画—作品集—中国—现代 IV.J221.8

中国版本图书馆CIP数据核字(2008)第081911号

核·空间英杰绘画作品集

黄英杰 著

责任编辑 荆 华 责任校对 宋 磊 版式设计 李晓懿

出版发行	同济大学出版社(地址: 上海四平路1239号 邮编 200092 电话 021-65985622)
经 销	全国各地新华书店
印 刷	精英彩色印务有限公司
开 本	889mm×1194mm 1/16
印 张	10
印 数	1—2500
字 数	134 000
版 次	2008年7月第1版 2008年7月第1次印刷
书 号	ISBN 978-7-5608-3800-7/J·104

定 价 80.00元

我被一种无形的力量牵引或推动
并逐渐感知到一种想象的自由和存在的意义

I was drawn or rather pushed by a hidden power,
beginning to realize the freedom of imagination and the meaning of existence.

Preface

Core and Space

Breaking the vague boarder, he works between painting and designing with skill and ease and tries to find a concrete visual expression. As an architect, his perspective is different from that of a fine artist. Not confined to structures, he touches the essence, which has made his works simple but profound.

A tree or fruit; fish or water, or even skin or hair; light or shadow, ripples or wrinkles, all these things are magnified several times in size or delicately depicted.

With both ends indistinct, core and space exist. He seeks the agreement, metaphor and overlap between two poles meticulously and cautiously at the cost of time. The baseline haunting frequently in the works and the balanced composition, as well as the background of his designing, dizzy umbra, emphasized wrinkles and the cross design appearing indistinctly symbolize that there is a morality criterion between the tangible and intangible, which breeds a spirit of equanimity.

This is the way he observes the world, analyzes the world and accepts the world. He expresses his ideas with paintings: The universe originates from the tiny particle. A particle, namely, is a universe. The slighter it is, the greater it appears.

Huang Yingjie, professor of Tongji University, at every silent night, withdrawn from designing architectures, devotes himself to a series of delicate paintings with extraordinary skills. I'm very glad to see that his works of arts have been collected here and hope you can also enjoy them.

The Curator of Shanghai Museum

Chen Xie jun

我被一种无形的力量牵引或推动
并逐渐感知到一种想象的自由和存在的意义

I was drawn or rather pushed by a hidden power,
beginning to realize the freedom of imagination and the meaning of existence.

序

核与空间

黄英杰，同济大学教授，在构造城市建筑之余，于无数静夜或午后，退蔽城郊宅邸，潜心蛰伏，绘制“石榴”、“双鱼”、“水影”、“肌体”等系列绘画，大至数尺，小及盈寸，密如针芒，细若游丝，手绘精工之绝，心力耗费之盛，叹为观止，实堪与前辈铜板精品媲美。

他游刃于绘画和设计之间。在两者衔接处——富于艺术张力的界面，他寻找具有文化个性的视觉表达。建筑师的眼光，有别于画者的观察，不拘泥于形色，而直接触及事物核心状态，使其画作更简略，也更深沉。

树或果实，鱼或水，肌肤或毛发，裂变或缝合，波纹或皱褶，光或影，某个生命器官，事物局部，被数倍放大或被细微刻划，超越视觉生理极限的窥探，揭示了隐匿于细胞之中的独特视野。

核与空间，苍茫两端，其间有足够的艺术追求与哲学睿智的周旋余地。他以针管笔触，以时间代价，绵密审慎地谋求两极之间的契合、隐喻和重叠。他的艺术智慧频繁地出没于画作中的构图、立意和神韵，且暗示其设计背景，那晕化的暗影、强调的褶皱、隐现的文化符号，昭示出一种介乎于有形与无形之间的艺术基准，使其画作于苍茫间，滋生出一种理性的定力。这是他观察世界、解析世界和认同世界的一种方式。他以画明示：苍穹源起于细微。一粒微核，即一个“宇宙”。愈是细微，则愈显宏大。今集成册，是为贺。

上海博物馆馆长

陳燮君



Thoughts on Yingjie's Works

A bosom friend, Yingjie. Whenever I'm free, I'll drop in at his house, a modern construction wrapped with plain concrete. I always take a lot of pleasure in chatting with him and appreciate his rich collections. But our conversation will never stray from the topic—his paintings.

Though he has already been known as a designer and architect, few people identify him as an artist, except some close friend, including me. When I hear some people refer him as "great vessels take years to produce", I know this is not true to him. In fact, for dozens of years, he has devoted almost all of his energy to painting, otherwise how could he have created these masterpieces which have touched the audience deeply?

In my eyes, his paintings have a sense of mystery, containing his reflections on nature and life and the representation of his life story. It seems that they were not drawn but written by him, as when you read his artistic world composed of strokes, you may feel you are reading a novel or poem. A temptation to escape from the reality and a touch to your innermost heart will lead you to the realm of philosophy and literature.

His paintings are romantic and elegant, as they are soaked in the traditional Chinese culture, wandering between certainty and uncertainty, fiction and nonfiction, visibility and invisibility. It's strange that some sort of architectural elements appear in his paintings now and then, such as "pillar" or "roof beam". But I believe it just indicates the other role of him: an architect. As an artist and architect, he can keep a balance between sense and sensibility.

It's amazing that these forceful and vigorous works arts are accomplished in a kind of simple and plain artistic language, pure but powerful. When you stand before his paintings, just like before his architectures, you will be greatly inspired and touched.

CONTENTS

目录

Preface	序
Thoughts on Yingjie's works	阅读之感动
Primordial image	原始意象
Stone, Wood and Paper	石、木、纸
Paintings	绘画作品
Chronology	艺术历程

阅读之感动

英杰兄虽较我大出那么几岁，可我们还是成了无话不谈的知己。只要有空，我常会去离我住处不远的他家，一幢裹着素混凝土外衣的现代建筑。进门之后，我总会听到那诙谐亲热的欢迎话语。闲聊中我当然也顺便会欣赏屋内的形形色色摆设，这都是吾兄含辛茹苦的收藏，但我们谈论的话题最终还是离不开他的画。倒不是因着他的要求，我每次都不知不觉会从他的画作中悟出点什么，甚而会身不由己地随之感动且得意忘形起来，以为自己又发现了他的蛛丝马迹，可以沾沾自喜。

虽然作为设计师和建筑家的吾兄早已为人知晓，这不仅仅仅是由于他时常出现在电视媒体上，为他的建筑作品而侃侃而谈。且是因为身为大学教授的他怎能逃脱诸多学子呼风唤雨似的大肆传播？可作为画家的英杰，可能只有作为好友的我们心知肚明了。当然，现在也有不少人看过和知道他的绘画。当我听到有朋友在评论他什么“大器晚成”“厚积勃发”时，总觉得委屈他了。其实这几十年来，吾兄除设计与教书外，几乎把所有的精力都放在绘画上了，要不哪来今天这番光景。那可是一种出神入化的造诣，是人人观之而情动不已的境界。

英杰的画，不论远观还是近视，总会给人一种神秘的感受。这来自世俗空间之外的意象，是作者源之生命跃动的抽象；是对自然与生命的思考和对她幽深博大的赞美；更是他对自己思想无垠的心灵故事的一种记述。我时常会开玩笑地讲：英杰的画不是画的，而是写的。因为当你面对那些用线段编织的世界时，似乎可以清楚地看见自己曾经历的思想与情感的真实细节，这如同在翻阅一部小说或一首诗。随着视线的移动，一种摆脱现实的引诱和直达心灵的感动，会深深的漫漶着你，一直把你拖进似哲学般的深沉与文学上的诗意境界。画境与心境，作者与观者，就那样在艺术的空间里相遇和依偎。超越一切宗教与信仰的束缚，任凭本能的梦幻与欲望的感动、飘浮、凝聚、蒸发。

我讲英杰的画似诗的浪漫和优雅，还因为在他的画里总弥漫着中国人文的朦胧气息。画中的空间时而虚无和超然；

时而空灵和迷离；又时而在“气韵生动”处洋溢、起伏、呼应，实在是美的了得。如同《老子》中所云：“道之为物，惚兮惚兮，其中有象；恍兮惚兮，其中有物。窈兮冥兮，其中有精，其精甚精，其中有信。”这游离在有无之间的不确定性，或隐或显，或虚或实，谓之朦胧的审美境界。观英杰的画，就是在这样的含蓄中把握和享受。说也怪，这朦胧意境竟是在一种类似建筑空间的构筑中完成。在英杰营造的空间里，你总可以发现那些时隐时现的“柱”“梁”结构，是它们支撑起整个画面，建筑着英杰绘画时空的“脊梁”。既耐人寻味，又意义非常。我经常听他讲：绘画就是一种秩序与非秩序的均衡；是严谨与丰富的统一。这恰恰道明了吾兄的另一角色：一个地道的建筑师。作为艺术家和建筑师双重身份的他，总能在朦胧的感性和思辨的理性中创造平衡。

如果说英杰的画，空间是如此幽远和无垠；气象是如此万千和雄浑，而这一切却来自于那素朴无华的绘画语言。一种类似硬笔书写的笔划；一种如安藤忠雄式素混凝土的纯粹。英杰的画，一般都以单色笔绘叙，用笔划勾取，用线段造型，用类似点的元素聚集成视觉空间的超然和灵动。平实无华的笔划可谓他的基础之基础，其表现力之强，我常为之惊讶。这正可谓是“无前无后，不倚不因。劈空而来，天惊石破。”（孙过庭《书谱》）

我一向喜欢黄宾虹的焦墨山水，故有时会用“传统”的眼光去品阅英杰的画，抒发见解，切磋商感。以为要读懂他的画，还需翻出压在箱底的“中国画理”，因这样比较妥当。可他却不以为然。细想也光明磊落，当你站在他设计的现代且前卫的建筑面前时，怎会有这般念头？不过这正好说明了阅读英杰绘画的玄妙之处。人人都可以来阐释这艺术的景象，去展现自由与超然的思想，在欲望和梦幻的内心深处，激发出存在的感动。

谭靖漪

2008.2.5 于上海虹桥

Primordial image

Yingjie is a handsome man. As his friends, we sometimes even feel jealous of his magnetism to women. By quoting a popular word, I have to say he is "eye-catching"

However, his paintings are not "eye-catching". Seen at a distance, they are just the mixture of three calm colors: black, white and grey, but when seen closer, a mighty world will be found from the magnificent cosmos to the tiny cells. Once seen far closer, there are just ink drops full of the paper, some scattered and some gathered.

Just as Laozi said, the great image is invisible.

On the paper with a limited size, the space appears grand and images are dynamic, full of primal instinct.

In terms of representing life forms through fine arts, the West has realistic methodology requiring careful strokes in order to get vivid images while in China, there is freehand painting. Take Qi Baishi's well-known "shrimp" as an example, the shrimp in his painting was brought to life just with the least of brushstrokes. As for Yingjie, he chose the symbolic primordial image. Through summary and abstraction, he has found his distinctive way to express, that is, to represent the most complex life form with the simplest dots and lines through his philosophical thoughts on life.

Primordial image is also called archetype, which is the vehicle of collective unconsciousness, gathering man's emotional experience throughout the history of mankind. In China, the morphology in The Book of Odes and the image in The Book of Changes are two oldest theoretical summary of archetype in the realm of Chinese art and Chinese philosophy. Cultural archetype always indicates the intention of life, just like the concept of Yin and Yang in The Books of Changes. In Yingjie's works, there are lots images about Yin and Yang. Another primordial image which is frequently presented is the sport of cloud and rain, which implies the creation of life in traditional China.

The life forms presented in Yingjie's paintings are the primal instincts. Just like the breath of new life in early spring, they are also the new buds and the light yellow dotting the willow branches, not gorgeous but they capture your heart and thought-provoking.

Jung said, "Whoever speaks in primordial images speaks with a thousand voices; he enthralls and overpowers, while at the same time he lifts the idea he is seeking to express out of the occasional and the transitory into the eternal realm....."

Yingjie, who is eye-catching, shows us his mind-capturing artistic works and pursue the eternal realm.

原始意象

剑眉大眼的英杰，帅气潇洒，常引得不少女子的青睐，余光所及，连我等在英杰身侧之辈也时时能感觉到的。若以时下流行词来说，英杰“抢眼”也。

英杰的绘画作品不抢眼，远远看去，平平静静的黑白灰；走近初看，若有所见，但不辨具象；再看，若有所辨；再细看，大千世界，无所不有：宏观如宇宙，日月经纬，星汉灿烂，风起云涌，雷鸣电闪；微观如入生命之体，细胞蠕动，菌蛹化蝶。若再细看，满纸墨点，疏疏密密，空间无限，大象无形。

有限的尺幅中，空间宏大，动感十足，充满着生命原初冲动的千姿百态。用绘画表现生命的形态，有西方写实的表现，刻画仔细，形态逼真，也有中国写意的表现，白石老人寥寥数笔的水墨虾，同样是栩栩如生。英杰选择了具有象征意义的原始意象，通过概括和抽象，找到自己独特的表现方式，即通过对生命的哲理的思考，用最简单的点线来表现最复杂的生命结构，最不确定的生命动感。

原始意象也可称为原型，是集体无意识的载体，积聚着几乎人类有史以来的情感体验。中国的《诗》之兴与《易》之象是中国艺术和中国哲学对原型的最古老的理论概括，而文化原型常体现出生命的意象。如《易》中乾坤两卦的取向，根源于天地男女对应关系。《易》以乾坤为纲，本于阴阳，而生命的意象的抽象即是阴阳。英杰绘画中阴阳的生命意象比比皆是。如画中的十字形构图，其交汇处往往是画面的视觉焦点。这十字形正是乾坤两卦的独特组合。乾坤两卦的一般组合为直立的乾卦穿插在坤卦中，所谓“夫乾，其动也直，其静也专……；夫坤，其动也辟，其静也翕……”，表现的也是两性生命冲动的形态。画中的另一个原始意象为云与雨。

《易·乾象》云：“乾元者，万物资始，乃统天。云行雨施，品物流形。”“云雨”，与“品物流形”相联系，已有创造生命的象征意义。许多画面都形象地表现了云雨这一天地交感的现象，正如汉代王充所说：“天复于上，地偃于下；下气蒸上，下气降下，万物自生其中间矣。”

英杰作品中表现的生命形态，是原初的冲动，是初春生命的萌动，是欲开的花苞，是柳枝上点点的鹅黄，没有仲春的艳丽，没有秋季的多彩，所以不那么抢眼，可是它抓心，耐人寻味，发人深思。

荣格说：“谁讲到了原始意象，谁就道出了一千个人的声音，可以使人心醉神迷，为之倾倒，与此同时，他把他正在寻求表达的思想，从偶然和短暂提到永恒的王国之中。”

抢眼的英杰，拿出了抓心的作品，追求的是永恒。

郑孝正

2008.3 于同济大学

Stone, Wood and Paper

Huang Yingjie's workshop is in Xinzhuang Town.

It's a plain house, hidden behind lots of villas. Plantains, green bamboos and jujube trees dot its yard. On the grass lie about ancient mangers filled with water, on which lotus floats. On one side of the yard, beside the corridor stand a few stone poles used to tie horses hundreds of years ago. The weathered stone carvings and vague horoscope images on these poles embody the spirit passed on from ancient times.

When you step into the house, hundreds of old chairs collected from different places will catch your eye immediately. They pile up on the ground or hang on the wall, taking up most of the space. Chair, was his research subject years ago. At that time, he searched for them everywhere. At weekends, he would lock himself in the workshop, doing cleaning and repair work for these chairs with great care. Every time he saw a damaged chair, he would try his best to restore its previous appearance by hand.

On the desk scatter fish-patterned earthenware and blue flower bowl; on the wall hang fishing net and net shuttle and at the corner stands a wooden oar. These became his collections after he took charge of the design of the Fishing Culture Museum in Zhu Jia Jiao, Qingpu District while the beautifully-carved roof beam, the stone tiger squatting at the door and the cabinet decorated with scarlet patterns are part of his collections after a study on ancient

architecture. It has become his habit that after the study, he will keep some items as a memory of time, like the stones in his yard and the wooden things on the wall.

But this time, it is paper, paper of all sizes, painted with dots and lines, which are accumulated by a special pen with extremely thin pen point. Sometimes it looks as if it's as subtle as a cell, but with life and breath. Sometimes it looks as if it's as broad as the galaxy, but with inner order and harmony.

As an architect, he focuses more on time than space.

At least, when we put the weathered stone poles, damaged wooden chairs, and the dotted paper together, we can feel time slowly flow through these items placed in the space.

Imagine that when he withdraws into his house in the suburbs. On the old grand wooden table there is a black-and-white TV set broadcasting football match, and a glass of tea made with fresh shoots. The shutter reflects the shadows of bamboos. He is lost in his painting.

Time elapses, but at this point it seems to be kept still in his house.

Stone, wood and paper because of his persistence, glow with aesthetic values, and persistence has become a part of his personality and his attitude towards the world.

石、木、纸

黄英杰工作室处于上海西南角，是一栋平实素朴的独立住宅。院子里点缀着芭蕉、翠竹、丹桂和枣树，草地上散置着旧时的石雕马槽，内中漂浮着碧荷红莲，院侧过道旁，矗着数十根拴马柱，风化的石雕，模糊的生肖形象，有一种近乎倔强的古意。

屋内，从各地觅来的古旧椅子，地上垒着，墙上挂着，层层密密地占据着硕大的空间。椅子，是他前些年的研究课题。那时，他四处淘宝。周末，独自锁进工作室，为椅子掸灰上蜡，遇到缺损的椅子，选一块木材，依照原来的纹样复制一个扶手一根横档，或者用藤篾编织一个椅背。

散放在桌子上的鱼纹陶罐、蓝花碗，悬挂着的鱼网和织网梭子，立于墙角的木桨，是主持设计朱家角渔文化博物馆后的收纳。横亘在半空的雕花房梁，置于门口的石虎，画满艳红图纹的柜子，则是研习古建筑后的部分藏品。而这几乎已成为一种习惯，每次课研，他总要存藏一些物品，给时光留下一份回忆。

从院子里的石，到墙上的木。

这一次，是纸，大大小小的纸，布满了细密碎点和线条的纸。那些碎点和线条，是他用极细的针管笔，一点一点，一笔一划，一层一层，积攒而成。有时，是笔记簿的一页，随性的一枚图案，仿佛是小小的细胞，有着生命的呼吸；有时，是一张正开大纸，构思审慎，布局绵密，如同宇宙星云般恢宏辽阔，却暗藏着不易察觉的秩序和精神源泉。

作为一个设计师，他对时间的关注似乎远甚于空间。

至少，当我们把风化的石块、残缺的木椅和布满碎点的纸片码放在一起的时候，一道时间的光晕，就从隐藏于空间

的物体上，慢慢地散发开来。

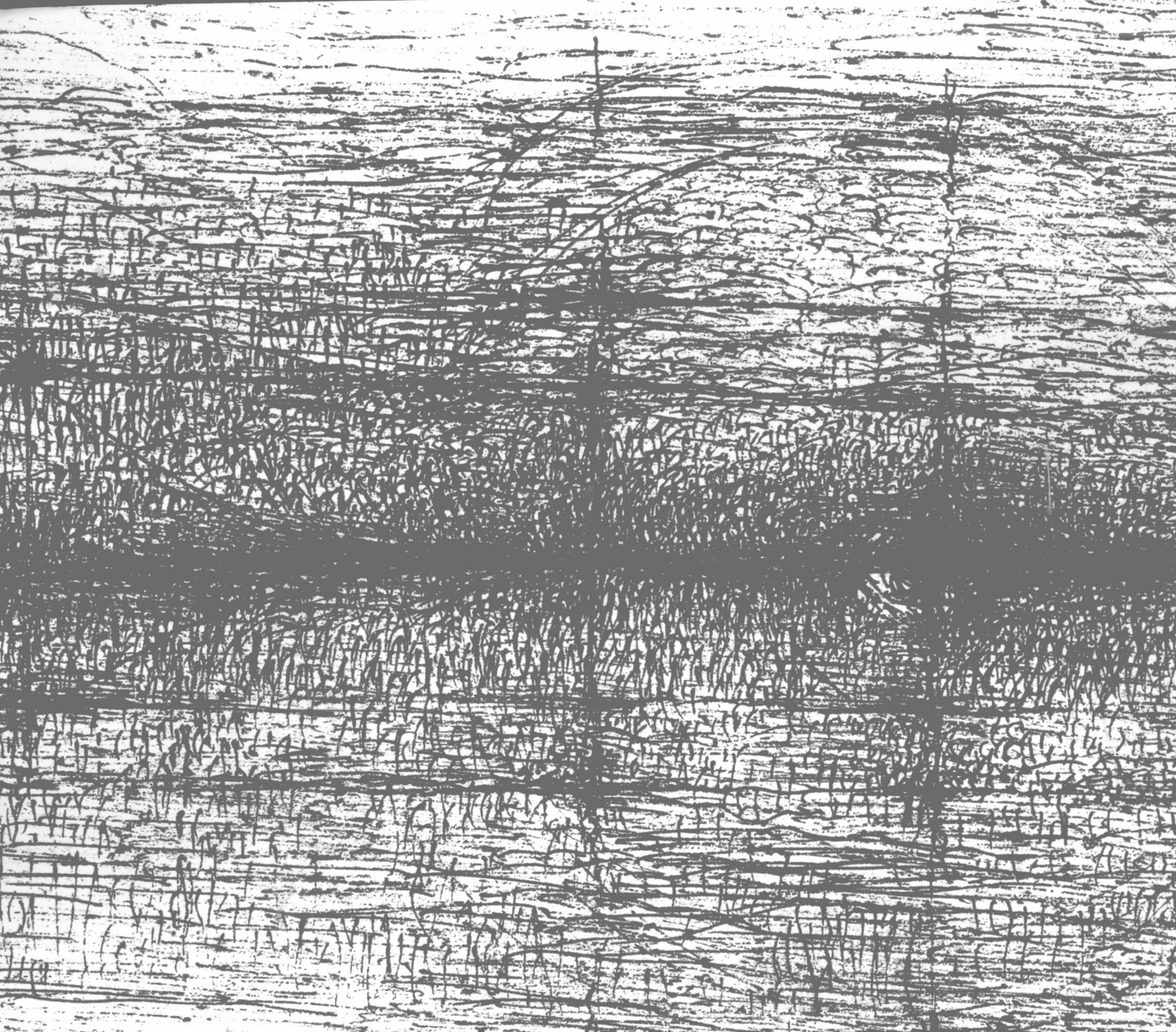
试想，当他蛰居在郊外的屋舍里，宽大的老木桌上14吋黑白电视机里播着足球赛，玻璃杯里浮动白茶嫩芽，百页窗外隐现着竹喧声蕉叶影，但听他在白纸上画着，沙沙沙，时间就这么走着，却也被他留住了。

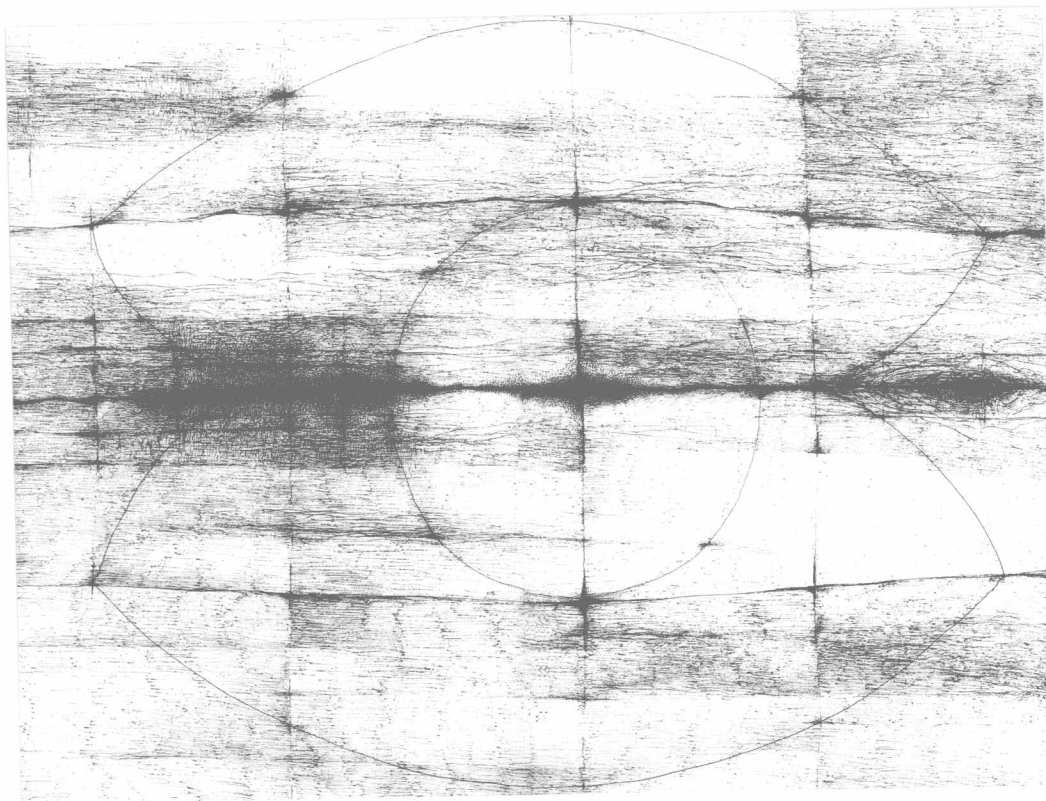
石。木。纸。

因为他的坚持，而焕发出一种美和价值；并且坚持，也成为他处世的一种态度和一种品格。

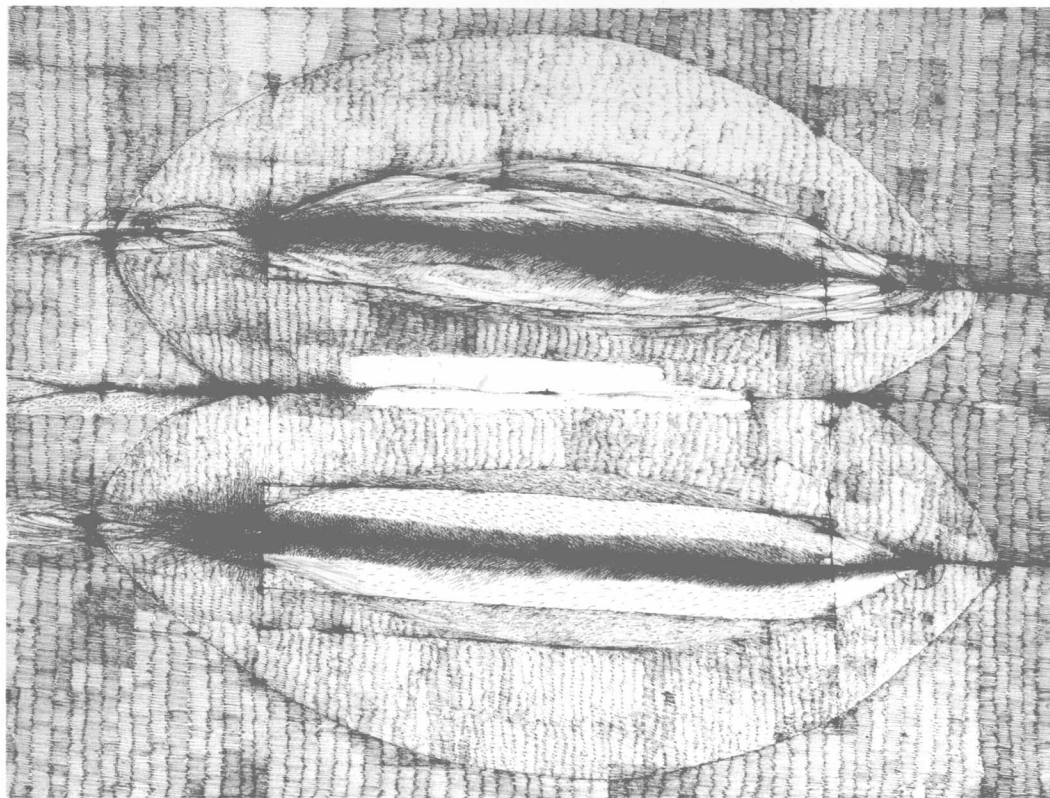
王仲儒

2008.4 于上海





No. 06026 40cm×30cm



No. 06018 40cm×30cm