

# 一目洞然

## 陈炳佳水墨艺术三十年

Fine arts of Chen Bingjia in his 30-years artistic life

1986 - 2016

陈炳佳 著

岭南美术出版社





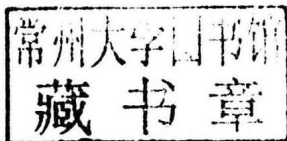
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## 一意孤行的画者

初识陈炳佳，在1988年的广西桂林，那年夏天我应王朝闻先生之邀出席由中国艺术研究院主办的“桂林国际水墨画研讨会”，会间友人推荐这里有一位年轻人画得很有意思值得去看一看，于是我和郎绍君先生一同去他画室。

那时陈炳佳的创作环境还相当简陋，两人挤在一个小房间内，画大都在床板和地上画的，我们进门连坐的地方都没有。没有太多客套，陈炳佳从床底下拉出一大捆画作摊在地上给我们欣赏，我和郎先生立即被眼前这一幅幅与众不同的艺术佳作吸引。从此我们结了缘。

我回香港、台湾后也常常想起他，曾去函邀请他参加我们组织的画展和学术交流，又因其他原因没有参加，可并没有中断对他的关注。

陈炳佳对新水墨探讨始于1986年，那时正值大陆地区“85思潮”兴起。人们在反思“十年文革”和革命现实主义风格的绘画独领艺坛与中国改革开放拥抱世界的历史性选择中，认识到了中国画的创新发展面临前所未有的挑战，为此，不少人进行了积极的理论梳理和艺术实践，做出了可喜的成绩，陈炳佳

无疑是立于这潮头的一员干将。30年来陈炳佳始终坚持着自己的艺术独特探索之路，因而我们从他的作品中能读出他心灵世界的宽阔和天马行空的自由。

其实，陈炳佳的许多艺术主张和艺术实践的方向与我是谋而合的。我把创新当做信仰。早在20世纪60年代初我就提出“中国画现代化”主张，并认为推进中国画的发展和保持中国画的生机活力的唯一途径就是创新；让中国画真正走向世界，使中国画成为世界性画种而与西画平起平坐的唯一途径也是创新，墨守陈规、抱残守缺只有死路一条。

然而，创新绝不是一个简简单单的命题。中国画有着千年传统，积累下来的老经验、老套路、老方法都已经牢牢地程式化了、腐化了；五四新文化运动，尤其是大陆地区近60多年的中国画现实主义改造之后又形成了一整套完备的教学体系，并且这一体系又几乎一统天下，成为了主流。此外，还有来自社会、体制、受众等方方面面的压力。面对这样的一个传统和现状，创新的阻力自然不言而喻。1988年陈炳佳撰写的长文《走出艺术的宗教》，似乎很好地回答了这个问题。他认为艺术不是不变的宗教，也没有固定的教仪和教宗。艺术是上苍留给人

类唯一一处可以自由发挥、无法无则、无边无际地创造和想象的精神家园，我们只有在这里才能真正寻找到自己生命的快感，放飞梦想，守住灵魂。他喊出了：用自己的办法画自己的想法和感受。

30年来他一直坚守着自己的创作方法和艺术语言。他用了大量时间精研文人画传统，同时也画出了一系列文人意味浓郁的传统人物画和山水画，但他自己认为这只是为他的新水墨画创作做功课，锤炼和提升笔墨的中国精神和表现张力。我们从他早期的《女囚》《人体变奏曲》《佛与虔诚的弟子》再到近年来的《鱼从何来》《根》《请勿喧哗》《八角亭》《无尽的航行》等等系列作品中不难看出陈炳佳创作手法的特殊性。这里他几乎完全抛弃了中国传统和既有的创作手法，很难找到这皴那描的痕迹，但是又是纯正的中国笔墨语言，不同古人也不同今天任何人，很有魂魄，耐人寻味。

最让人欣慰的是，陈炳佳在中国大陆地区30多年来的水墨创新大潮中不随人、不跟风，守着自己的艺术立场和主张，把画笔伸向了自己的精神深处，画自己的心灵风景。如今中国画界有的一味回归传统、回归宋元，以古出新，愈古愈新；有的

彻底抛弃传统直接和西方当代艺术进行嫁接、接轨，把中国水墨当成一种材料和西方行为、装置、影像、新媒体一样产生了令人眼花缭乱的“当代水墨”样式。陈炳佳完全不受西方媒体的宣传影响，潇洒而从容地走进了自己心灵深处。我们从他的作品一眼就可以读出楚人幽古的浪漫、大汉磅礴的气象、稚童无邪的天真、仙佛超脱的性灵，还有艺术家绚烂的精神世界。

独行侠的气质和胆识，往往才是引向艺术成功的必由之路。独行需要勇气、执着与资本；需要永远的担当，绝不言弃。

我衷心地祝福他，愿陈炳佳的艺术之路坦坦荡荡，繁花似锦！



2016年9月

（刘国松：教授、台湾著名水墨艺术家，被誉为中国现代水墨之父）

# Preface

## A Persistent Painter

I first met Chen Bingjia in Guilin, Guangxi in 1988 when I was invited to attend Guilin International Academic Seminar on Ink Painting held by Chinese Art Research Institute. During the seminar, a friend told me that paintings by a young painter were very interesting, and it was worth seeing. Therefore I went to his studio with Mr. Lang Shaojun.

At that time, Chen Bingjia was painting in a very poor environment, two men were squeezed in a small room and most paintings were painted on the bed or on the floor. We had no place to sit down when we came in. Without much small talks, Chen Bingjia took out a large bundle of paintings from under the bed to show us. Mr. Lang and I were attracted by these unique paintings at once. We have become friends since then.

I often think of him after I returned to Hong Kong and Taiwan. I have invited him to take part in painting exhibition and academic exchange held by us, but for

some reason he was not able to join; however, we still Religion out of Art, a long article by Chen Bingjia in 1988, seems to answer the question. He considers that art is not changeless religion and there is no ordinance and the Pope. Art is the only spiritual garden, which the Heaven leaves human being to create and imagine freely, disorderly and boundlessly. We can find happiness, dream and soul of our own. He appeals to paint his thought and feeling in one's own way.

He has stuck to his innovation style and art language for 30 years. Although he has spent a lot of time to study tradition of the literati's painting style and painted a series of traditional figure paintings and landscape paintings with strong literati's painting style, he himself regards them as necessary homework for his new style ink painting in order to practice and promote Chinese spirit and expression of ink painting. It is obvious to see the unique style of Chen Bingjia's in his works painted in the early period, such as "Girls",

"Variation of Bodies", and "Buddha and His Disciples", as well as his works painted in recent years, such as "Where Does Fish Come From", "Root", "Keep Quiet", "Octagonal Pavilion" and "Endless Navigation", etc. He has almost given up all Chinese tradition and existing creative method, however, his painting is also pure Chinese ink language, different from ancient people and any one at present, overwhelmed with feeling, interesting and significant.

It is gratifying that Chen Bingjia has not followed others even during the new wave of new ink painting movement in China for the past 30 years. He kept to his own artistic stand and avocation to paint his spiritual landscape from the bottom of his heart. At present China art scene, there are so-called "returning to tradition", "returning to the style of the Song and Yuan dynasties", there are even new thinking that "the older, the more neoteric. Some painters have totally given up the tradition to be in line with modern Western art, and simply regard ink as a

material, media, or installation and then call it "Contemporary Ink Painting". Uninfluenced by Western media, Chen Bingjia still follows his heart. His works show ancient romance of the Chu state, atmosphere of the Han dynasty, innocence of children and spirituality of immortals or Buddha as well as spiritual world of an artist.

A loner's temperament and courage often is a must for the the road to success. One needs courage, persistence and strength to be different from others; one also needs to take the responsibility and never to give up.

I offer my hearty congratulate to Chen Bingjia, wishing his art career will continue to blossom.

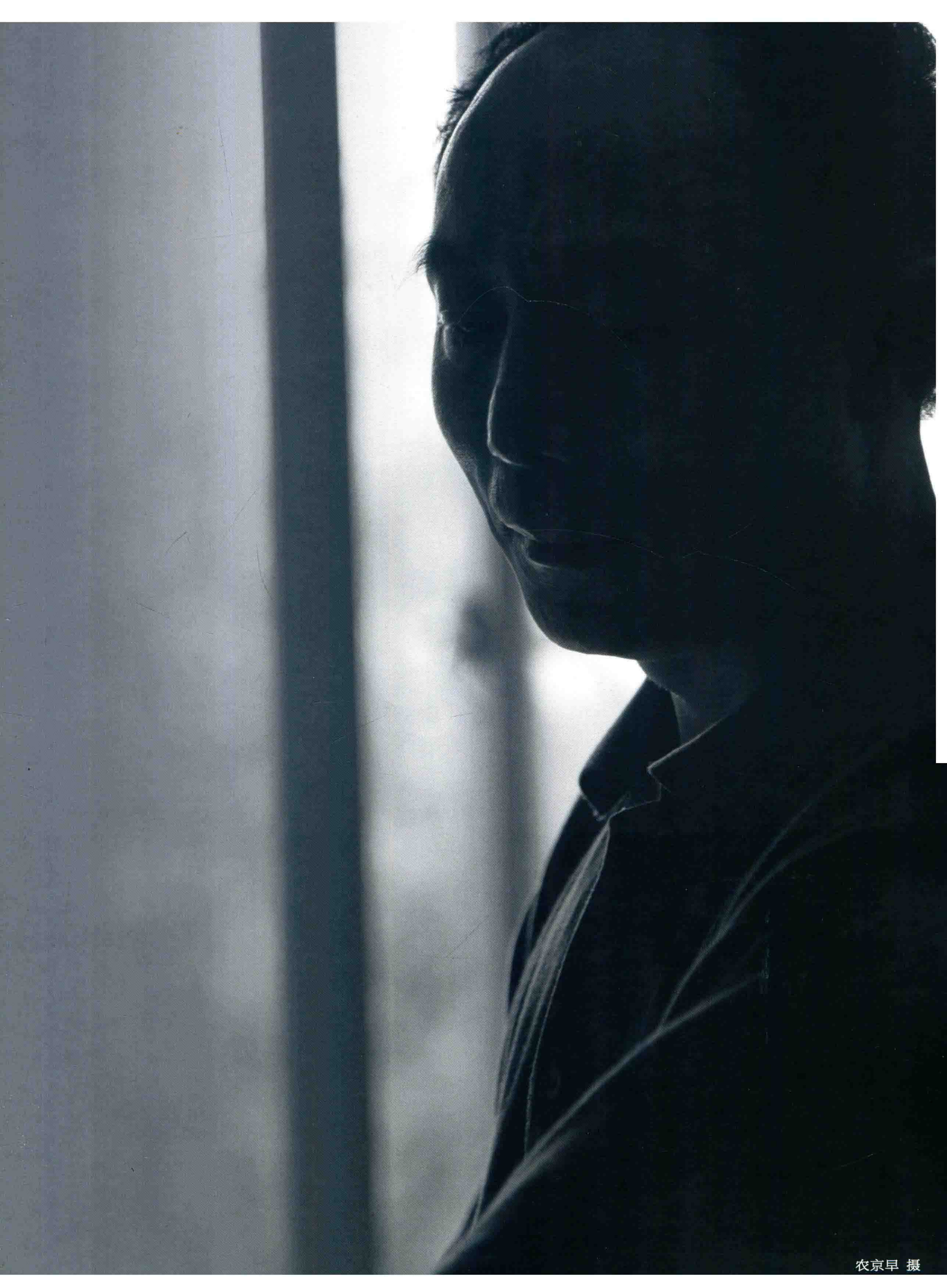
 in September 2016

Liu Guosong, professor, famous Chinese painter of Taiwan, China, enjoys the reputation of the Father of Contemporary Art of Chinese Painting

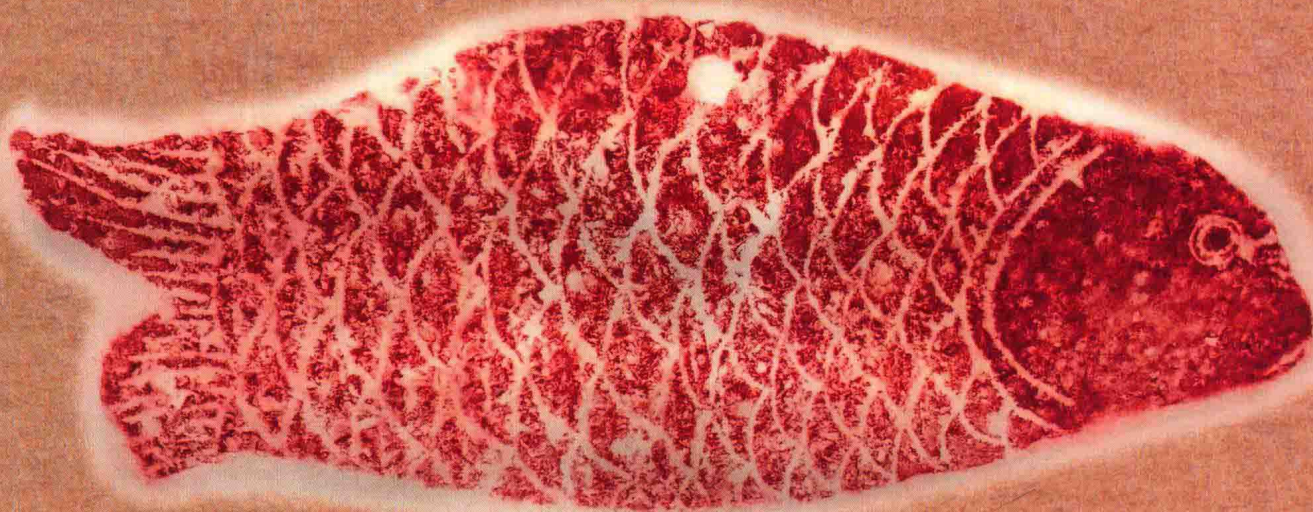


**陈炳佳** 湖南临湘人，1964年生。1981年入伍，做过电影放映员、营政治教导员、团政治委员，2007年调入广州军区政治部文艺创作室任专职画家，曾为广州军区美术书法研究院副院长、中国美术家协会会员、国家高级美术师。从军35年，现为职业艺术家。先后在桂林、南宁、广州、武汉、长沙、北京等地举办个人画展，出版有《陈炳佳画集》《天象苍茫·陈炳佳水墨系列集》《二十一世纪有影响力画家个案研究·陈炳佳》《画梦依稀·陈炳佳》等个人专著，撰有近百万字各类文章发表于《人民日报》《解放军报》《南方周末》等报刊。中央电视台、《人民日报》《中国国家美术》《美术》《美术观察》《荣宝斋》《画刊》《中国书画报》等媒体均对其创作有过专题介绍，多幅作品被国内外美术机构和个人收藏。









你们好！我是一条来自大汉的红鲤。

■ 汉画像石拓片



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女图  
68cm×68cm  
1986年





天香图  
120cm × 68cm  
1987年



佛意图  
120cm × 68cm  
1987年



## 【微言 @ 陈炳佳】

艺术品收藏随着国家战略调整正在逐步进入新常态，过去的礼品画、装饰画一统天下的局面渐渐地走向式微，人们在艺术掮客的鼓噪中开始变得冷静、成熟、理性。艺术是什么，收藏什么样的东西，才能确保收藏家真正获利？这是每个真金白银搞艺术品收藏的朋友最关切的问题。



闻乐而舞  
137cm × 137cm  
1987年



【微言 @ 陈炳佳】

顽固的守旧者很像大清的遗老遗少，虽然把辮子剪了，但是仍然依依不舍暗恋着曾经的那份自豪和荣光。