



老蓬艺术

LAOPENG YISHU

彭文斌 著
Peng Wenbin

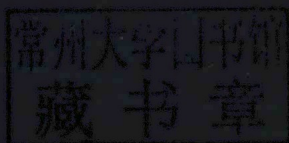
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彭文斌，
自署老蓬。

1976年生于湖南新化，
1999年移居广州。

Peng Wenbin,
Styling himself Laopeng.
Born in Xinhua County, Hunan Province in 1976,
Moved to Guangzhou in 1999

意趣天成 空灵虚静

文/王岳川

北京大学博士生导师
北大书法研究所所长
中国书法家协会理事

文斌是我的书法研究生。

他在绘画创作中探索出极具自家面目的佳趣妙构，视觉形式的律动与移情造化的险绝熔于一炉，深得其师承的潘天寿、李苦禅画风精髓，神从笔出，笔走游龙，从而使他的创作形成一种气象空灵、逸趣天成，源于自然而又妙于自然的彩墨风格。

他设色大胆却艳而不俗、媚而不娇，诗意流动，以朴拙儒雅入画，天趣自然，以天地情怀入理，意味深远；简则逸笔疏疏，墨线灵动，笔意互盼，浑然天成。他多以写意荷花、芭蕉、松鹤、水仙、山水为主题，似在致力于泼墨敷彩，追求文人画的天趣自然，空灵虚静、幽秀淡远。

他特别强调艺术的主要目的是给大家传达“美”的视觉和“健康”的思想，还原自然景象的原始美。观其作画，神清气爽，雄力内含，故他的山石，骨力劲健而不野，笔墨精严而不俗，笔到力到，力到气到，气雄而力健，可以呼吸，可以触动。神趣流光，其中蕴蓄着一个“真”字。

他画中的意境，全都是思想的流露、意趣的表达，所谓“画到极时即为书、书到极时即为画”，美哉！

Unworldly and Peaceful Rhythm Flowing out from the Top of the Brush

Text / Wang Yuechuan

Aesthetics PhD supervisor at Peking University
Director of Peking University Painting and Calligraphy Research Institute
and member of China Calligraphers Association

I was Peng Wenbin's supervisor when he was studying painting and calligraphy at Peking University.

In my view, Peng's paintings feature unique compositions, and perfect combination of visual impacts and emotions, which are exactly the characteristics of the works of Pan Tianshou and Li Kuchan whose styles he follows. The brushstrokes of his works are so spirited and smooth, creating vivid and interesting scenes exceeding corresponding natural existence.

The colors of his works, which are bold, elegantly bright, comfortably charming and poetic, depict the beauty and vibrancy of nature in a simple yet refined manner, expressing his emotions naturally. Sometimes, with just a few ethereal brushstrokes, he can create a vivid scene. The subjects of his works are mainly lotuses, Musa, pines & cranes, narcissus and landscape created using expressive brushstrokes and splashing ink in an

impressionistic approach. Natural appeal, otherworldliness, peace, elegance, and the lofty natures of artists, which are the symbols of literati paintings, can all be seen in his works.

Peng's works focus on creating eye-pleasing effects and expressing healthy ideas through presenting the original beauty of nature. Actually, Peng himself is very spirited and energetic when creating works, and I think that's why the rocks he painted feature powerful but not wild brushstrokes, and delicate but not vulgar colors. With the movement of the brush, his spirit and power come out from the top of the brush together with ink, leaving energetic and lively brushstrokes which seem to be breathing and communicating with the audiences.

Most importantly, his works, through perfectly balanced composition of painting and calligraphy, authentically express his feelings and thoughts.

彭文斌作为广州国际艺术博览会的艺术总监，在成功打造南中国文化艺术名片的同时，还坚持书画的探索与创作，这种艺术的态度与坚持难能可贵！

广州国际艺术博览会打造的艺术文化圈层不仅艺术家、艺术机构需要，大众同样需要，这样多元化的艺术交流平台有助于大众深入艺术，学习艺术。

刘大为
中国美术家协会主席

As the Art Director of the Guangzhou International Art Fair, Peng Wenbin has successfully promoted the Southern School of Chinese painting while trying to incorporate innovative ideas and elements into the inheriting of traditions. I appreciate his attitude towards arts and his perseverance.

The Guangzhou International Art Fair creates a platform of arts on which artists and artistic institutions, as well as the public can exchange ideas about different types of arts from different perspectives, helping the public to learn and to have a better understanding of arts.

Liu Dawei
President of China Artists Association



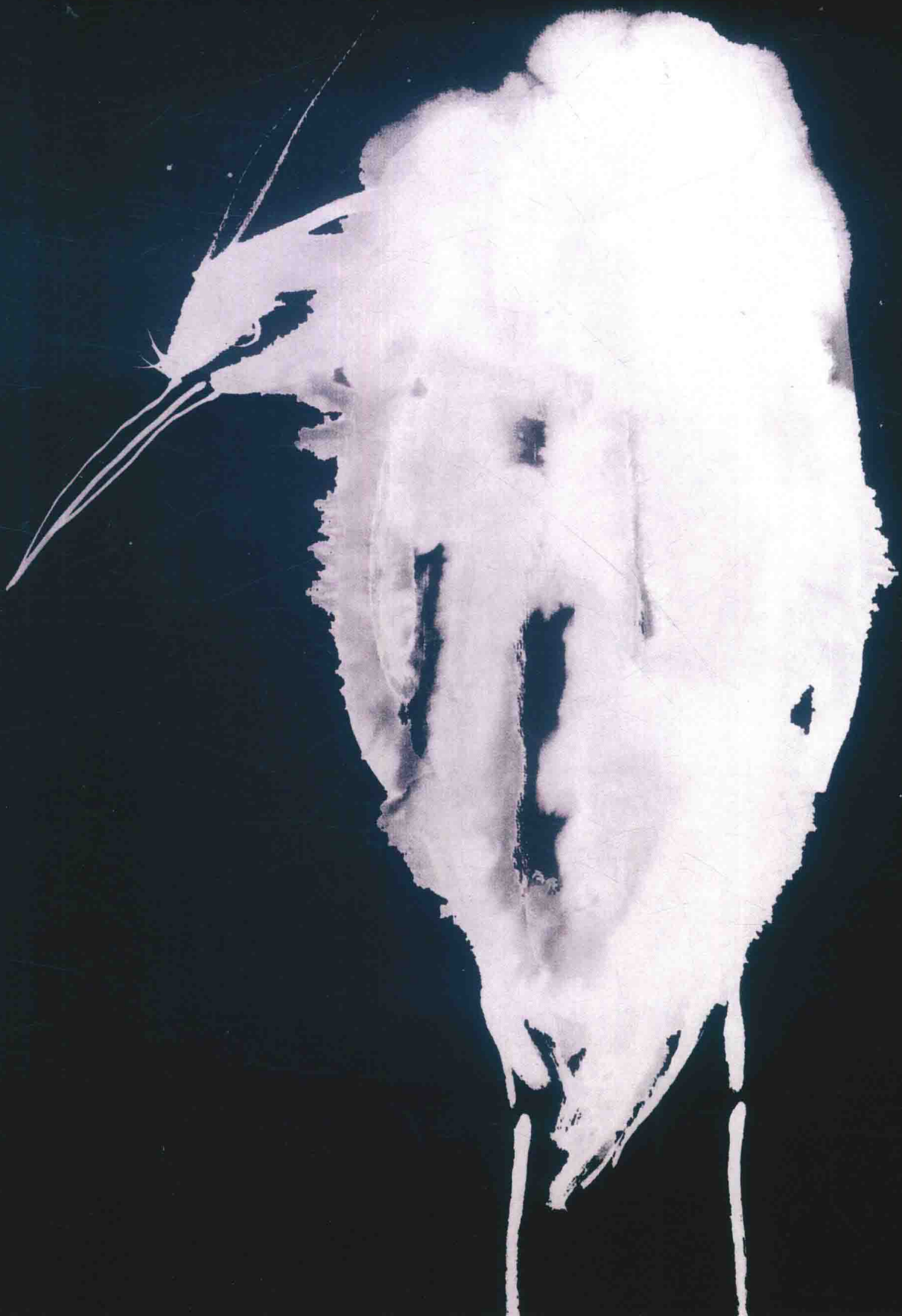


彭文斌的绘画题材甚广，涉及人物、山水、走兽飞禽、草木鱼虫等等。总之，只要是目所能及之物，都能进入他的画面。而他表现这些物象时，从来不是刻意营造，精心设计，而是信手拈来，率性为之，却栩栩如生，唯妙唯肖。这当然得益于彭文斌深厚的绘画功底与长期的造型训练，更得益于他的生活积累。正是因为丰富的生活经历，开阔了彭文斌的文化视野，也奠定了他的造型基础，使其在坚守自我的同时，能够兼柔并蓄、海纳百川，吸收各式各样的艺术风格。所以，彭文斌的绘画，既舒展放达，又精气饱满；既形态万千，又言之有物。

杨卫
当代艺术批评家

The paintings of Peng Wenbin involve a variety of subjects such as figures, landscapes, beasts, birds, grass, trees, fish and insects. In a word, all things that can be seen can be painted by him. In painting these images, he has never created and designed them deliberately, but followed his own heart. His paintings are lifelike and vivid. Of course this has benefited from his solid foundation in painting and a long design training, and more benefited from his life accumulation. Thanks to his rich life experience, it has broadened his cultural horizon and laid a foundation in design. As a result, while maintaining his own style, he is inclusive and has absorbed all kinds of artistic styles. Therefore, the paintings of Peng Wenbin are unrestrained and energetic, and diversified and concrete.

Yang Wei
A contemporary art critic



“新”水墨，“心”水墨

文/彭文斌

石涛先生说过，笔墨要“当随时代”，所以中国水墨在新的时代怎么找到新的方向一直是业界所争议的，近几十年中国的全球发展战略让艺术的交流空间无限延伸。西方艺术思想的冲击，影响着中国本土艺术家的视野；传统绘画反思的纠结，以求更加自由多元的表达。这种外来艺术的侵略与自我意识的调整，将冲破“中国画黔驴技穷”的生存危机。艺术表现的时代性与大众审美的当代性将促使水墨理念进行现代性转化，传统文人画的笔墨追求、布局设计、主题诉求、审美标准等都面临解构与重组，当代水墨艺术家跳出这些条条框框的限制，将让水墨获得新的秩序与生机。

新水墨的“新”使命

“新水墨”在某种意义上也可理解为“当代水墨”。顾名思义是突出其当代性，是将本土意识与国际视野一体化呈现与根植的艺术形态。它肩负着革新使命，它最重要的变革是艺术表现理念与综合媒介融合的嬗变。在新水墨语言中，“抽象”“表现”“超现实”“观念”等风格学已经没有了界定，当然也无需去界定，中国水墨的写意性早就超越了以上风格。我认为新水墨的当代性有一个重要的表象就是“媒介性”的松绑，从二维到多维的媒介性应用，打破了固有而程序化的媒介方式对于创作所带来的障碍与局限。

新水墨的“心”观念

新水墨既要有传统的脉络与根性（“水”与“墨”的应用），这是基因传承；又要有当代的精神性指向，这是基因变异。它更加感性地追求个人哲学思想、精神体验在创作中的影射与传达，它要求艺术家拥有尖锐的具有批判性的视角，以突显个体生命状态在现实世界的存在感。新水墨抛开“题材和内容”的形式语言固化，而注重文化与精神的“当下”体验状态。新水墨艺术的意义在于艺术家能够摆脱传统固有笔墨的约束，创造出前人没有尝试过的“新观念”艺术形式。也许这种新水墨的艺术表现在一开始不被认可与接受，但一段时间后会被人理解甚至追捧，正如西方印象主义油画的出现与风靡。艺术创作的直觉与潜意识的直接表达是新水墨艺术的根本，它是一种可以完善人内心的艺术表现，艺术创作中必然性与偶然性的结合，可控性与不可控性的贯通，这种艺术，不是写实主义的图像还原，也不是文学含义的寓意表达，它摒弃了绘画所强加的“背后故事”与“含义象征”，它不是用眼睛去“看”的艺术，而是用“心”去感受的艺术。

New Chinese Painting: To Build the Inner World

Text / Peng Wenbin

Famous painter Shi Tao of the Qing Dynasty once said, "Painting shall catch up with the times." In modern times, how to find a new direction for the development of Chinese painting has been a controversial topic among artists. Over the past decades, with the implementation of China's global development strategy, artistic communication between China and the rest of the world has seen great improvement. In this process, influenced by western ideas, Chinese artists started to view traditional artistic creation from new perspectives, and traditional Chinese painting, as a type of traditional Chinese art, also saw the desire and efforts to explore new ways of expression. Under the joint influence of external cultural invasion and internal cultural awareness adjustment, Chinese painting will break the bottleneck in development. To meet the requirements of artistic expression and public aesthetics in modern times, traditional Chinese painting must seek changes in terms of brushstrokes, ink application, compositions, subject election and aesthetic standards. When painters try to think out of the box, traditional Chinese painting will build its new order and revive.

The new mission of New Chinese painting

"New Chinese painting" can be understood as "contemporary Chinese painting" in some sense. Just as its name implies, new Chinese painting focuses on highlighting the contemporary elements of Chinese painting through expressing traditional elements from an international perspective. New Chinese painting undertakes the mission of change, primarily the change in combining artistic expression concepts with comprehensive art media. In the language of new Chinese painting, Chinese paintings are not divided into different styles like "abstractionism", "expressionism", "surrealism" and "conceptualism", and there is no need to do so, because freehand style Chinese painting has already contained such styles. In my view, one important contemporary element of new

Chinese painting is its adoption of new art media: from two-dimensional media to multi-dimensional media, the application of new types of art media will remove barriers and limitations hindering artistic creation.

How to understand New Chinese painting

New Chinese painting should absorb contemporary spirits which may be called "genetic variation" while inheriting traditional elements (primarily the application of "water" and "ink") which may be called "genetic inheritance". Seeking the expression of personal philosophical thoughts and spiritual experience through artistic creation, new Chinese painting requires artists to view the world from an incisive critical perspective, so as to highlight the presence of individual life in the real world. New Chinese painting will get liberated from the conventional scope of subjects and contents, and shifts attention to contemporary cultural and spiritual experience. The significance of new Chinese painting lies in its encouraging artists to break free from conventional modes, creating artistic forms expressing "new concepts". Maybe new Chinese painting will not be accepted at first, but like impressionist painting, it will later be understood and even highly sought after by the audiences. The direct expression of intuition and subconsciousness through artistic creation, which is the basis of new Chinese painting, is a kind of artistic expression that builds our inner world. New Chinese painting allows the combination of inevitable factors and accidental factors, and of controllable and uncontrollable factors. It's neither the reproduction of images in realism nor implied expression of thoughts in literature. It even abandons "stories behind" and "symbolic implication" thought to be necessary attachment to paintings. To really understand New Chinese painting, you must feel with your mind instead of just watching with your eyes.



当代水墨

CONTEMPORARY
CHINESE PAINTING