

局部
作品
施大畏

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如有质量问题，读者可向工厂调换

事情开始以后…… When It Starts……



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局部作品1・2・3
DETAILS 1・2・3





图1: 巴黎罗丹艺术馆 2006年
Image 1: Rodin Museum in Paris 2006

When It Starts.....

— Painting is different from cinematography which makes what is false appear to be true. We make what is false into something that is also false.

— I think with my hand.

— Shi Dawei

事情开始以后……

—— 我们和电影不同，它是要将“假”的做成“真”的，我们是要将“假”的最终还是做成“假”的。

—— 我是用手思想的人。

—— 施大畏

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我所认识的大畏

赵昌平

阔别近三十载，我与大畏的重逢，大约在五、六年前的一次中国画展上。古人说“问姓惊初见，称名忆旧容”，然而当时，我总难以将当初同弄男孩稚怯的旧容与眼前这纠纠伟丈夫的笑貌，以及他背后更为伟丽的作品联系起来。印象中的大畏，还是1963年我远赴北大就学前的模样：细细长长，白白净净，总是那么整洁，却又似乎比他的初中同学，我堂妹燕华更来得腴腆。然而我终于认出来了，从重逢一握手际，那标志性的笑容眼神中认出了他：粲粲而友善真诚，却似乎总略带些迷离。我曾对燕华说过：这大畏，好像老是在远望期盼着什么。而现在的变化，只是在迷离的期盼中，更多了些历练而来的前瞻与自信。

比起惊诧于大畏形貌的巨大反差，我更感慨于他画风的丕变：一时间，我同样很难将他现在那些初看有浓重西方现代派意味的中国画，与原先的连环画《暴风骤雨》，以及他赠我远出重洋的胞弟的传统国画《虎》相联系。变化，实在是太大了。我之大体读懂了他的新变作品，是在重逢约两年后——由于每年要同赴北京开一个长长的会，也就有了从容交流的时间，甚至进而共同策划了一些很有意思的史诗性的文化项目。

一直以来，作为“上古”社的总编，我总在寻找史诗性题材的绘画合作者，也曾采纳过几种历史画长卷，并为之序；然而我又总感到有所遗憾，因为史诗不仅具有历时性，更蕴涵着超越事件本身的复杂且深刻的动因，用传统文论的术语来说就是“势”，浅言之，也就是诸多历史的、现实的影响之合力所形成的“走势”，而传统中国画家，哪怕技法再好，将画幅展得再长，对于表现这种浑成的“势”来说，都不免显得乏术并因而乏力。是的，传统国画也有“咫尺应须论万里”的说法，但这种以心物相即、传神写照为理论基础的气势、气韵，与史诗所内含的“走势”，完全是两码事。前者从兴发意生到画面形成，都是共时的瞬间；而后者若形之于绘画，则必须将历史的历时性转化为瞬间的共时的视觉印象；前者可以只凭直觉而诉之于虚空；后者则必须伴随着深刻的理性思考甚至灵魂考量，从而将诸多的历史部件综合为浑沦而形上的一体。也因此，前者是较单纯的心物交通的建构，所谓“情往似赠，兴来似答”；而后者则必须是对历史解构之后的重新建构，说通俗点，也就是要将优秀连环画及其伴文的职能，高度抽象后共现于尺幅之中。

使我感到震撼而耳目一新的是他神话题材的史诗性画幅《开天》。是的，我甚至很难从画面上辨识出盘古及其周围数以百计的零部件的真切形相，然而我却确实感受到了开辟鸿蒙、二仪初分时代的絪縕元气，感受到了那种在周秦到两汉的典籍中得到充分表述的“早期中国”的天地人同一的朴素自然观，以及这种观念下所蕴藏的犷悍而苍茫的，我们民

族的创造性伟力。我所期盼的史诗性绘画的“势”，在这里得到了充分的表现。

不过，初时我对《开天》以及大畏那些近现代题材的史诗性画作，如《天京之变》、《长征》、《皖南事变》等，仍是知其然而不知其所以然。直到从他的画册中见到了那组以黄土高原为题材的系列作品后，我才对大畏及其新画风有了更深的认识。这组画，在我看来，是解开大畏画风不变之谜的钥匙。黄土高原，我在1968年大学毕业，由北京远赴内蒙时曾经见识，当时有一种心被抽紧了似的深深感动，但一直未曾抓获这种感动的底因。而三十来年后，面对大畏这组作品，尤其是他前不久告诉我，又重访了那座黄土原中的晋北山村后，我终于明白了——在一片具有强大视觉冲击力的黄色中，似乎被天神之犁深深耕划过的黄土高坡上的沟沟壑壑，与同样沟沟壑壑，似乎也被犁耕过的晋北老农脸上的深深皱纹，使我感到作者似在天地人三维中，对于民族历史与民族精神作执拗的苦苦追寻；一种沧海桑田的历史感中的积郁待放的深厚力度，一种具象的画面中的源于至情的人文抽象，令我当初的感动也得到了升华。从“黄土高原组画”初见形上思维的思力与技法，延伸到《开天》以及本画册中的《后羿的故事》等，可以见到大畏在中国画中借鉴现代派绘画的发展脉络。而从“黄土高原”回溯《暴风骤雨》及《虎》，又可以明白《文心雕龙》何以说“学慎始习”、“功在初化”，以及大畏如此执着于中国画新变的原动力。

带着这种体悟，我又重新细读大畏这十余年来那些初看极其西化的大体量作品。渐渐地，我从那极其印象化的色晕、极其抽象化的变形中读出了以劲健而纯熟的线条构建的骨格，而多层次的色晕与繁复的变形，也因而在看似无序中形成或相同相近、或相反相逆的肌质联系。于是险危的架构中显现出均衡，散乱的局部汇成了整体，偏于苍黯的主色调也因内含的张力而透现出一种郁勃蓊茸的生气活力。是的，大畏的新画风肯定无疑地从梵高、莫奈们，尤其是毕加索的艺术思维与技法中吸取了许多营养，然而这一切更通过努力“将毛笔与宣纸的功能发挥到极致”，而成为构成他新画风的有机元素。读到这里，我竟终于从画面上读出了大畏三十年前的“旧容”，那种迷离中见期待追索的，真诚而善良的笑容眼神。

大畏要我为这本画册卷首写些什么，我不会画画，而在安忆女史、伟东先生为画册撰文探讨后，更感到再写，恐是佛头著粪；然后有感于大畏对“昌平哥”的少小之谊，便从“我所认识的大畏”角度，信笔写下了这些。如果能有助于读者对大畏的新变努力，以及与此相关的他所说的“主旋律”之含义，提供一种新的视角，则幸甚，幸甚！

Dawei as I know of

By Zhao Changping

I met Dawei again about five or six years ago at an exhibition of Chinese paintings. I hadn't seen him for thirty years. A line from an ancient poem captured my feeling pretty well -- "I inquired about the gentleman's name and was startled that he had been an old friend, and I began to remember the way he used to look like." But when I saw Dawei after so many years, I found it difficult to collage the timid and innocent look of the Shanghai lane then, and the majestic and imposing countenance of him now, not to mention those grandiose and brilliant works behind him. I remembered Dawei the way he was when I departed for Beijing University in 1963 -- he was slender and tall, white and clean, always neat but seemed to be shyer than Yanhua, his junior high classmate and my cousin. But finally I recognized him when we shook hands, from his signature smile and the expression in his eyes: determined, friendly, kind and genuine, mixed with a sense of bewilderment. I once said to Yanhua, Dawei seemed to be looking into the distance and expecting something. Now, there was more forward looking and confidence in him, which came from his rich experiences, but the bewildered expectation was still there.

I was surprised by the big changes to Dawei's look, but marveled even more at the changes to his painting style. For a while, I couldn't associate his Chinese paintings of seemingly heavy western modernism with his earlier works, such as *Tempest*, a picture storybook and *Tiger*, a traditional Chinese painting he had given as a gift to my brother, who had gone abroad. The changes are simply dramatic. I came to a proper understanding of his new works two years after our encounter at the exhibition. We went to Beijing for a multiple-day conference each year and had ample time to talk. Some very interesting, epic-style culture projects had come out of these communications.

As the editor-in-chief of Shanghai Chinese Classics Publishing House, I have always been looking for painters who work on epic themes. We have published a few long scrolls of historical paintings and I wrote preface for them. On the other hand, I also felt there were something missing. Epic does not only span a long time, it also contains complex and profound causes and dynamism beyond historical events. To use the term of traditional art and literary review, it is a “force”, in simpler term, a force built on historical and realistic influences. Traditional Chinese painting specialists are often weak in presenting this powerful “force”, no matter how skillful they are, or how long their scroll extends, because there are not enough tactics at their disposal. To be fair, traditional Chinese painting also talks about “thousand miles of coverage”, but it is a feel and flavor based on the theory of mind and things coming together and vivid depiction, entirely different from the “force” in epic. In the former, the inspiration to paint and the completion of the task happen at the same moment. In the latter, if a painting is to come into being, historical time span has to be transformed into instant visual impressions in the same time and space. A painter can rely solely on his/her instinct and presents a virtual image in the former. With the latter, a painter has to think rationally, profoundly and hard, and even to question his/her soul to integrate various historical components. For this reason, the former is an innocent construction of the traffic between mind and things – “you devote your feeling to nature, and the nature returns with artistic inspiration”. In contrast, the latter is a reconstruction of the history after it has been decomposed. In simple terms, excellent picture storybook and captions have to be abstracted on a high level and recaptured on a single canvas.

I have been deeply touched by “Creation of the Universe”, a refreshingly done epic myth by Dawei. Yes, I can hardly recognize the truthful shapes and images of Pangu and hundreds of components surrounding him, but I certainly feel the dense mist and force when