

艺术的阳光·石齐
Sunshine of Art
Shi Qi

人民艺术出版社
People's Fine Arts Publishing House

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■ 序言

郭庆祥

21世纪的中国在世界舞台上无疑是一个最为亮丽的角色。经济、政治以及外交诸方面都在展示其迷人的活力，充分展示了中华文明的深厚底蕴和非凡魅力。而中国的文化艺术同样正在国际文化舞台上展现出前所未有的诱人姿容。“中国特色”或者说“中国形象”正成为西方世界津津乐道的一个话题。

中国画在中华民族传统艺术中历久弥新，是最能阐发时代精神、最具生命活力的独特艺术。经历将近1500年的历史发展，它海纳百川，包容壮大，始终能够推陈出新，长盛不衰，具备无限的开拓能力和探索空间。中国画的这一巨大优势是其他传统文化如戏曲、文学都无法比拟的。我们实在不必杞人忧天。以为在全球化的今天，中国画已经穷途末路，走到尽头。

石齐先生——一位孜孜不倦的探索者以其敏庶的胸襟对人生的真谛和事物的本质有独到深刻的理解。他的作品恰好就是中国画巨大创造力的有力证明。他以自己数十年艰苦的艺术探索和实践充分向世人表明：中国画在面对时代冲突和变革的时候，我们只要清醒意识，冲破迷障，是最能挺立潮头，力挽狂澜而最能引领时代、唤醒迷悟的。

画道万千，其命唯新。值此石齐画作结集出版之际，谨冒昧数语。相信人们在画中不难领略石齐笔下源源不断、健康阳光的艺术活力和中国画的创生精神。

■ Preface

Guo Qingxiang

China in the 21st century is no doubt playing the most brilliant role on the world stage. It is showing its ascending vitality in economic, politics, foreign affairs and other fields, and exhibiting the deep details and extraordinary appeal of the Chinese civilization. Just on this international cultural stage, Chinese cultural art is showing its well its unprecedented attractive posture. "Characteristics of China" or "Image of China" is becoming a delighted topic for the westerners.

Among the traditional Chinese national arts, Chinese painting, sharing a long history full of new elements, is a kind of unique art which can mostly describe the spirit of the times and has the most life vitality. With about 1500 years of development, it has embodied all and has grown greatly by absorbing differences. It keeps bringing forth the new through the old, with full vitality. It possesses powerful exploration capability and searching space. Regarding to these great advantages for the Chinese painting, all the other traditional culture like traditional Chinese poems, literature are beyond compare with it. We really do not have to bear superfluous worries, thinking that now in the globalizing world the Chinese painting is reaching the end of the rope.

Mr. Shi Qi, a diligent explorer, with his great generosity and broad mind, studies a penetrating and distinctive understanding to the true meaning of life and the essence of things. His works have convincingly demonstrated the great vigorous creation of the Chinese painting. Through several decades of hard exploration and experiment on art, he tells the world that the Chinese painting is facing the time for the times conflict and reformative. If only we are aware of it and keep a clear mind, we shall be the most to stand in a forward position, make efforts to turn the tide, become the time guidance and wake up the confused.

There are multitudinous methods in paintings, but only their lives are new. On the occasion of the publishing of Shi Qi's collected collection of paintings, I venture to express my view. I am sure it won't be difficult to understand in Shi Qi's works the untiring, healthy and ardent artistic vitality and the vigorous creation spirit of the Chinese painting.

■ 不安分守己的革新者

——谈石齐的画

邵大镛

在美术界，石齐是一位引人注目，也是引起争议的人物。说他引人注目，是因为他在全国性的展览会上得过奖。近十来年，不断创新，画风变化很大。在展览会上，石齐的画很抢眼，色彩强烈，造型介于具象与抽象之间，大概正因为这一点，对他的作品有不同的议论。就是很自然的。我注意石齐的画也有好多年了。画界的朋友对他作品的褒贬，我早就有所闻，所以每当有机会看他的画，我总是认真仔细地看，认真地仔细地想，以便作出自己的判断，不受别人的影响。暂时撇开对石齐艺术成就的评价不说，我觉得在当下美术界，像石齐这样能引起争议的画家不是太多，而是太少了。许多画家引不起人们的兴趣，人们对他们的作品很冷漠，那倒是让人忧虑的事。石齐作品引起不同意见的争议，说明他思考的和实践的，触及到了大家最关心的课题，触及到中国绘画语言的本质。

石齐在20世纪70年代中期的全国性展览会上推出自己的作品《飞雪迎春》，1979年展出《流水节》，逐渐在画界树立起自己的形象。可以说，假如他按照这两件作品的路子走下去，他的艺术不会引起如此的争议。因为他使用的语言是大家已经习惯了的和公认，在原来写实的基础上，有所创新，有个性的流露。可是石齐偏偏在进入上世纪80年代之后，一心一意，而且一发不可收拾，变化的幅度越来越大，这就惹起了麻烦，受到一些人的非议。

俗话说说“变”是好事，很难，绘画语言和文学语言一样，显作者内心的表露。当作者表达自己的观点和感情时，他有权利，也有必要选择他的语言。这种选择又往往是自觉的。犹如一个人说话的语气和姿态，总是为了最恰当地表达自己的意愿和情感。表达的手段越自然越好，表达的情感越真诚，不可想象，表达手段可以成为一种戒律和模式，要求大家共同遵守。艺术家的无数事实说明，死守戒律的人，多是在艺术史上无所作为的平庸之辈。石齐在艺术天性上是个不守本分的人。实际上，在《流水节》一画中，就有不少变奏的因素。例如，他努力突破传统人物画中人物安排的程式，克服传统笔墨色彩比较单薄的弱点，使画面有宏大感和厚重感。但这种变革对石齐来讲，仅仅是开端。当他想突破具象和情节时，他又开始思考新的课题。对此，他有一段“独白”：“70年代末，我的画在中国画坛赢得了一定的声誉。但是，我并因此而满足，我在思考一个新的问题，我想中国画是千年一朵花，但是人们欣赏观念和欣赏习惯各不相同，仅此一朵花，远远不够，而应有千千万万朵花。中国画的思维太单一，形式太单一。我想自己在这个问题上醒悟得太晚，感到再不能只循着传统的程式亦步亦趋地向前爬行，而必须尽快从中解脱出来。”

显然，石齐感到传统的模式阻碍了他主观感情的表达，强烈地想变，变的目的全在于加强绘画语言的表观力。变的手段则在全面地提高修养，增长见识的基础上，寻求手法的多样性和丰富性。他说，在1980年后的五年中，他几乎不再画传统的中国画，每天除了临手画15幅字外，就是在宣纸上把原来的画法拆散，改换，从多方面寻找适合他自己的新风格。大概正是在这时，石齐才逐渐悟到艺术的本质不在于摹拟生活的表象，而在个性和心灵的表达，才悟到画家自我的重要性。说到个性和心灵，说到画家自我，我总是把它们和“生活”、“客观”对立起来。其实，任何画家的个性和心灵，任何画家的自我，都是受外界制约和影响的，绘画表现中最重要的是感情，感情是个性，心灵的集中表现，而且是情绪化了。有感染力的表现，感情必须建立在体验生活的基础之上，否则便是无病呻吟。石齐懂得这一点，他在加强个性和心灵的自我意识时，丝毫没有忽视生活和感情的体验。他到黄山，九华山去观览，去体验，他力图在对自然景象的体验中领会艺术本质。在这两者之间找到内在的联系。不，他更进一步，在这种体验中，领悟更深的人生和绘画哲理：“当我坐在一处宁静的放生池旁，望着林间中的一轮明月时，忽发奇想：何不把天堂、人间和地狱沟通。”

画是技艺，技巧，又远不在技艺、技巧。境界的大小，格调的高低，远不是技巧所决定了的。画中有“道”，要悟到这道，绝非易事。看来，画风变革的过程，正是画家悟道的过程。我看石齐80年代后期的画，深感他在悟“道”过程中的真悟和痛苦。

石齐跳出了“具象”，不为现象所束缚。可他依然依着具象，即使在相当抽象的构图中，也隐隐约约显示出具象的痕迹。他把古今中外的各种表现手法归纳为三大体系，即“三象”——具象、印象和抽象。他没有说自己是属于三大体系中的哪一体系。据我看，他在三象中游离，

选择和探索。其实，不论具象，印象还是抽象，都是手段，它们于人的视觉映像不同、造型的方法有异，可在感受性的要求上却有共同之处。美学，感受学也。艺术本质上是培养和提升感受力的一种手段，绘画、雕塑、音乐、戏剧，从根本上是一种有意义的精力耗费，它们的意义正在于有助于人们感受力的培养。不管石齐自己是否意识到这一点，他全方位地运用具象、印象和抽象的绘画语言，正是在充分表现自己的感受力，并以此来影响别人。看石齐近十年的画，发现他越来越善于敏锐地捕捉自己的感觉，越来越善于表达他内心世界那种微妙、细腻的感觉，也正因为他把表达自己的感觉当成最重要的目标，绘画语言的具象、印象和抽象就自然而然地沦为一种手段，而不为它们所拘，他尽情地任点、线、面中陶醉，为了更细致、广阔、深邃地表达自己内心的善情，有一阶段，他更多地注意色彩的运用，近年来，他又加强线的运用，墨线、色线，相互穿插、交织，触动人的心灵。他用色很大胆，有时甚至不怕别人议论“俗”和“生”，用大块洋红渲染，石齐的画，犹如他的为人，天马行空，我行我素。常听有人对他的高提出非议，这也是中国画，其实，石齐所追求的，正是要跳出传统中国画的圈子，为中国画的多种表现途径探索新路。其实，画的体系虽有中西之分，但又何必各存门户之见，互相排斥，而不相互融合？石齐的创作就不同于传统的中国画，又不同于西画，创造了自己特色的风格，这正表明他画风的成熟。

有人常把绘画的现代化和表现的偶然效果混为一谈，确实，重视表现的偶然效果是西方现代绘画的特征之一，但是，西方现代艺术家是从强调心灵世界的直接流露这一点上，强调表现的偶然效果和机遇性的，如果不是真诚心灵的流露，没有独到的见识（善于发现和捕捉偶然效果），那么，画面的偶然性，便缺乏深度，没有感染力。石齐也是重视偶然效果的，他作画时倾注全部精力和热情，对于画面上稍纵即逝的映像，善于立即抓住，善于把出现的苗头加以引发、升华和提炼。不同于许多现代派画家的是，石齐有坚实的写实造型功力，他表现上的自由性、随意性，是建立在他所追求的目标相联系，紧紧地以生活经验和感情体验为基础。这样，自由性、随意性以及与之相伴的偶然效果，成为他画面上的闪光点，而整个构思，却以其完整性和深度给人视觉和心理以感染力和震撼力。

石齐从不使自己停留在某一点上，即使在他的创作最顺利，最得心应手之时，也是如此。半抽象的绘画语言，已经使他从中军中脱颖而出，成为一位很有特色的画坛高手，可他却偏偏又提出新的计划，要在不久的将来回归到70年代的作品，将那时未形成或未完善的特点加以发展，完善。他甚至对我说，他要腾出时间来到俄罗斯去提高自己的素描能力。然后再投入写实的创作。总之，他的目的最是要通过广泛的涉猎，全面的修养，使自己的艺术语言达到更高的境界，以包含更大的精神容量。

我欣赏石齐的创新成果，也赞叹他的劳动和探索精神，我相信他会在成功和失败中不断前进，朝着他预定的、也是看不见的崇高目标。

1992年12月20日于中央美术学院

■ An Unrestricted Innovator

—Reading Shi Qi's Paintings

Shao Dazhen

In art circles, Shi Qi is regarded as a conspicuous and controversial figure. He is conspicuous because of his award-winning (in a national exhibition and his continuous innovation and great changes in his painting style in recent ten years. In the exhibition, Shi Qi's paintings were eye-catching for their intense colors and the formation between concrete image and abstract image. Maybe just for its later reason, it caused different comments on his works. I have been keeping a strict watch over his paintings for years and have heard those appraisals on his works from my friends in the circles. Therefore, will always watch and think about his works carefully whenever I have a chance, and make my own judgments, not to be influenced by others. Putting aside the topic of comments on Shi Qi's achievements, I feel there are only a few controversial painters like Shi Qi in the current art circles. Many painters can not arouse people's interest and their works are being treated with indifference, which is really being worried. Different controversies over his works show that his thinking and practices have touched the subject that people are concerning and has got to the essence of the Chinese painting language as well.

In the middle of 1970s Shi Qi presented his work "Flying snow Greet the Spring" in a national exhibition, and in 1979, The "Water-Splashing Festival" was exhibited. His image was gradually established. It is imaginable that if he followed his way as that for the two pieces of works, his technique would not cause such controversy, since the language he used sounds familiar and acceptable to viewers. His paintings, on the basis of his former realistic style, reflected his innovation and personality. However, in the early 1980s, Shi Qi set his mind on changing and the idea became so unrestricted that his changes were getting greater and greater which brought him troubles and blames of others.

It is very difficult to tell in the abstract whether the "change" is good or not. Painting language, the same as literary language, is the inner world expression of a painter. When a writer or painter wants to express his idea and feeling, he has the right and necessity to choose his own language. Such choice is usually unconscious, when a person tends to use the tone and posture that could express his idea and feeling most appropriately. The more rational the expression method is, the more faithfully the feeling shows. It is unimaginable that expression method can be a kind of commandment and pattern which have to be followed. Many facts in the art history show that those who rigidly adhere to commandments are mostly mediocre painters. Shi Qi, however, is an unrestricted figure. In fact, in his work "The Water-Splashing Festival" exists many variables. For instance, he tried to break figure style in traditional figure painting by overcoming the weak point of traditionally thin painting color, and strengthening greatness and dignity of the general appearance of a picture. But this innovation is only a start to Shi Qi. When he tried to break the concrete and detail, he turned to consider a new subject. He therefore has a "monologue": "At the end of the 1970s although my paintings had won certain reputation in Chinese painting circles, I am never satisfied. I keep on thinking a new question: one thousand years of the Chinese painting produce only one flower which is far less than enough and thousands and thousands of flowers shall be cultivated because different people will have different appreciation sense and custom. The Chinese painting is of narrow way of thinking and of unitary style. I hate myself to wake up too late to this question, I can not just abide by the traditional style and crawl forward by following suit. I must extricate myself from it."

It is obvious that Shi Qi has felt that the traditional pattern had blocked his expression for his subjective feeling. A strong mind of change comes to him. The purpose to change is to strengthen the power of painting language. The method for changing is to fully improve self-cultivation, widen your knowledge and seek variation and enrichment for method. He said he almost had given up the Chinese traditional painting in the 2nd half of the 1980s. Everyday, beside 15 pictures for a picture-story book drawn conveniently, he would dismember the original painting methods on rice paper and then refit them, so as to seek a new style suitable to himself through multiple ways. Perhaps just from that time, Shi Qi gradually realized that the art essence was not to simulate the presentation of life, but to express personality and spirit. He also realized the self-importance as a painter. In terms of personality and spirit, and of a painter himself, people will naturally put them opposite to "life" and "objective". In fact, any painter's personality and spirit will be restricted and influenced by the outside. The most important for painting expression is feeling. Feeling is a concentrated expression of personality and spirit, and furthermore it has been put in a mood, sharing expressional appraisal. Feeling must be built on the basis of life experience, otherwise it will be thought as sentimental. Shi Qi understood it quite well. Beside of strengthening self-consciousness of personality and spirit, he never neglected his life and feeling experience. He climbed Huangshan

Mauntain and Juhuanshan Mountain for observation and experience. He tried to understand art essence through his personal experience to natural sight and to find the internal relation between the two. No, he was further advanced. Through such experience, he got a deeper understanding on life philosophy and painting philosophy. "When I am sitting beside a set-animal-free pool in a temple and watching the moon hanging high in the sky, a strange notion will suddenly come to me: why not link the heaven, humanity and hell."

Painting is a kind of skill and technique, but it goes further to them. The requirement for realm and style can not be decided by skill. Each work has its own method, which is quite difficult to be realized. The changing process of a painting style can be considered as the process for a painter to realize the 'method'. In Shi Qi's paintings of later 1980's, I can well feel about his pleasure and pain gained during his realization process for the 'method'.

Although Shi Qi has got himself out of "concrete image" without being restrained by phenomena, he is still attached to concrete images. Vestige of concrete image reveals indistinctly even in his quiet abstract paintings. He classified expression methods for classic and modern, Chinese and foreign paintings into three significant systems: "three images", namely concrete image, impressive image and abstract image. He didn't say which system he affiliated to. But in my point of view, he was moving about, selecting and exploring among the three images. No matter concrete image, impressive image or abstract image, all are painting methods, which give people different visual image and different formation manner, but sharing one common place in terms of sensation. Aesthetics, in another word, science of sensation, is a kind of method for sensation cultivation and promotion in art essence. Painting, sculpture, music and play basically are considered as the kind of significant energy consumption. Their significance is to cultivate people's sensation skill. No matter Shi Qi has identified it or not, he applied from all respect painting languages for concrete image, impressive image and abstract image to express thoroughly his sensation skill so as to influence others. Watching Shi Qi's paintings produced in recent ten years, I have found he is getting more and more adept at capturing keenly his sensation and at expressing delicate sensation of the inner world of his heart.

Just because he had put his sensation at the most important target, concrete image, impressive image and abstract image, as a painting language, which have naturally become a kind of method, will not restrain his sensation. He is intoxicated thoroughly with dots, lines and painted patches to express more delicately, more quietly and more in depth his inner world passion. For a period of time, he was more concerning on the size of each area. In recent years, he was strengthening the application of lines. The alternation and interweaving of black lines and color lines had really touched viewers' heart. Even not be afraid of people's comment of being "vulgar" and "stiff", he applied colors bravely by applying rose pink for large areas. His paintings, like himself, show an unrestrained and vigorous style and stick to his own way. It is often heard that people make censures on his works. Are these Chinese paintings? Actually what Shi Qi persuaded is just to jump out of traditional Chinese painting circle and to explore new ways for diversified expression methods for Chinese paintings. We know that painting system is classified into Chinese style and western style, but the fact is why people let sensation views deaf and let them exclude each other without harmoniousness. Shi Qi, a creator is not only different from traditional Chinese painting, but also different from western painting. He has created his own style which indicates the maturity of his painting style.

People often mix the modernity of paintings and occasionality effect of expression. Indeed, it is one of the characteristics of modern western paintings to emphasize occasionality effect of expression. But modern western artists emphasize occasionality effect and opportunity of expression by impressing directly his inner world. Without sincere spiritual expression, without unique experience (being aimed at discussing and capturing occasionality effect), the occasionality of painting would be void of artistic depth and appeal. Shi Qi pays attention to occasionality effect as well. He devotes his whole energy and passion while painting. For a transient image shown in a painting, he will grip the symptom immediately and then initiates sublime and abstract it. Different from many other modern painters, Shi Qi has profound realistic formative skill. His freedom and randomness of expression have close relations with the target he is pursuing and are closely based on the experience and emotional experience. Therefore, freedom, randomness and the accompanied occasionality effect have become the bright point of his paintings. The integral composition gives viewers visual and spiritual appeal and shake-up for its integrity and depth.

Shi Qi never remains at a certain place, even when his creation won him success and his paintings went with great facility. Therefore, his semi-abstract painting language makes him different from those of the same generation, and makes him a very special top painter. But he has prepared another plan that in the near future, he will turn his works back to the 1970's style, further develop and perfect the characteristics that had not been formed or perfected at that time. He even said to me that he was going to make time to visit Russia to improve his sketch technique, and then return to his painting. In a word, his purpose is to upgrade his art language to a higher level and to embody a greater spiritual world through wide reading and overall self-cultivation.

I admire Shi Qi's creative achievement and praise his hard-working and exploration spirit as well. I believe that he will keep on moving forward in success and failure, toward his predetermined but visible and lofty target.

Date: Dec. 20, 1992
Place: Central Academy of Fine Art, Beijing

■ 当代的意义：合而立

——石齐的艺术

吴锡艺

潘天寿在《中国绘画史》卷末结束语最后两段文字中写到：

“原来东方绘画之基础，在哲理，西方绘画之基础，在科学；根本处相反之方向，而各有其规模。兼画氏之言，固为叙述东西绘画异点之所在，实为赞誉双方各有终极之好美，供献于吾人之眼睛，而不同其效耳。若让跋中西画中以为新奇，或西方之倾向东方，东方之倾向西方，以为索幸，均足以损害两方之特点与艺术之本意。未识现时研究此问题者以为然否？”

此后之世界交通日见便利，东西学术之相互融合化诚不可以意想推测，只可待诸异日之自然变化耳。^① ②

可以看出：潘氏在他一生的绘画创作中，强调“中西绘画，要拉开距离”^③的观点，自有其坚定的理论基础，他也亲身实践了，并达到了中国文人画的境界。然而，他对其以后的艺术发展却不敢妄加断想。但是，书本的最后一段，也就是这句八十年前写成的短短文字，他为艺术的发展却作了开放式的叙述，随着今后世界广泛便捷的交流，东西方文化的融合只能待世界的自然变化而变化了！

时至今日，人类社会的发展、现代科技和文明的进步，已彻底改变了传统的生活方式和生活方式。每一个心胸博大的艺术家必然要创造和选择时代的艺术语言去表现自己所认识的新世界。无论谁创造的先进文化、先进科技，已归全人类社会所共有。今日之中国，已是世界之中国，中国现代绘画发展至今，简单地再谈东西方的融合或传统创新，已无甚必要。

西方现代绘画自它诞生之日起，即冠以“破坏”的名义存于世。上溯一个世纪前至今的艺术发展过程中，经历了“破坏——创造——再破坏——再创造”的多次反复过程。在中国现代美术的发展过程中，其主流并没有同步世界，及时体验到“现代”的意义。至上世纪80年代初，国内新潮美术兴起，才在各个画种领域迅速蔓延，仿效已过时数十年的西方现代艺术，对传统的“破坏”比西方有过之而无不及。

当代美术，对于画家的要求提高到了相当的高度，他不仅要通晓本民族的文化，还要掌握异域民族文化的优秀传统，不仅要知道世界文化的历史，还要了解当今世界文化的发展。今天，当“传统”已被“破坏”得支离破碎时，人类一切学问的大“合”，且为创造者服务，更具有发展的意义。因此，一件优秀当代艺术作品的诞生，必定带上时代的烙印，又必然是画家创作思想、人文精神、艺术修养大融合的产品，古今中外艺术思想的大融“合”，才能在作品中真正建立“立”起当代艺术精神的意义。

“合”，非“大杂烩”，乃是有取舍的“综合”，“复合”之统一。

自“五四”新文化运动开始，林风眠、徐悲鸿、刘海粟等一批留洋归来的艺术家就引入了西方绘画的观察方法、造型技巧，把中国绘画带上了“中洋结合”或“中西调和”的轨道。改良或折中了中国的传统绘画，他们是中国现代美术发展的先驱者，也是铺路石。但他们的“合”，仅停留在画面表现的技法技巧或其它的某个层面上。

在中国当代艺术家中，石齐走的是一条“大合”之路，这不是画家本人的伟大，或比他的前辈们高明，而是我们这个开放时代的伟大！他幸运，他可以自由自己的学术思想，创造新的理念，同时可以融合前人的成就。

在石齐的同一幅绘画作品中，我们看到了传统水墨的大写意，看到了印象派的光与色，看到了画面局部的细腻描写，看到了造型的变形元素。他们和游而统一地集合在画幅之间，构成了石齐独有的绘画面貌。

中国传统文人画的发展，长期处于自闭的状态，这与中国社会的封闭发展是密切相关的。政治理想的丧失和精神生活的消沉，使得文人墨

客只能以笔代心, 墨戏的方式来宣泄心情, 或寄物明志, 文人画就成为士大夫阶层精神调剂和玩味的产物, 跳出传统文人画狭隘的圈子而进入到大美术的广阔空间。正是当代有作为画家的时代责任, 石齐正是这样一个肩负使命感, 在不断探索中前进的艺术家, 并把他的艺术赋予了当代性。

在中西绘画史中, 所有一流的大家, 均具有他那个时代的当代性、前瞻性、前瞻性、透视原理的运用, 使得意大利文艺复兴的三杰是开创光与色的独立表现, 使得印象派的莫奈是摆脱绘画再现现实的观念, 使得现代绘画之父塞尚是, 多视角、多空间的立体几何构成画面的新秩序, 又使得毕加索也是。中国明清时纵情真山真水的石涛是, 笔墨境界直行彼岸脚踏的八大是, 以及发掘民间绘画天真烂漫的齐白石是, 意象雄浑而从心所欲不逾矩的黄宾虹也是。同样, 今天石齐的“大合”美术, 再次把传统带入了当代。

“勇敢革新者, 常争议四起。”正是艺术的当代性、前瞻性出现时, 人们习惯性审美反应, 同时, 作者的创作思想也可以在“争议”中, 不断自我激励, 自我完善。

对中国画传统笔墨的领悟, 石齐在上世纪 70 年代已经达到了相当的高度, 并受到了广泛认可。然而, 大智者永不会满足已有成就, 必定会适应大时代发展的潮流, 开拓更大的新格局。石齐主张的“具象”、“印象”、“抽象”三象并举, 正是其从传统的水墨程式中解脱出来, 开辟了整体而多元化视觉表现方法的实践, 也是“大合”美术的体现。具有独创性的意义。在石齐的绘画中, “大合”观又体现在表现手法的多样性方面。象征性的语言、写实性的语言、意象性的语言、表现性的语言, 它们能在同一画面中自然地融合在一起, 并形成统一的格局。

如《打靶图》、《曙光无限》、《女娲补天》、《颐和园长廊》等作品, 画面构图的大视觉效果, 多彩绚丽的宏伟画面, 以及风韵优雅的诗情画意, 在这里, 变幻、交错、融合, 构成了激情洋溢、视觉“大合”的色彩交响乐。

石齐是一位开放型的艺术家, 对文学、音乐、建筑、体育等等其它学科的研究, 又使他具备了学问的“大合”, 在作品中体现了现代社会的人文情怀, 如《凌云志》(《鹭鸶》)、《大连造船厂》、《齐家大院》等, 又使得他的作品充满着时代的朝气与阳光。

石齐是一位探索型的当代中国画家, 在他的绘画语言中, 坚持追求艺术观的多样性、风格的多样性、形式表现的多样性, 使得画面的境界博大、开放、变化和多元。石齐的艺术、石齐的精神世界和无穷尽的现实物质世界同样丰富多彩、变化多端!

全方位的纵横交错, 纵横融合, 是当代“大合”美术观的体现, 也是石齐艺术的特征。中国的传统文化修养、道德品质, 又使石齐的艺术在“大合”中取舍, 而得到统一。

通向艺术成功的道路有千万条, 有“大道”, 也有“小道”。“大道”直接指向艺术的高峰, “小道”方向曲直, 可能有弯路, 甚至有回头路。而石齐无疑是一张方向明确的“大道”开辟者。他会为坚持自己的艺术主张, 弘扬人性之美好, 而不断探索未来, 不断脚步前进!

“艺术相通, 工具技法随时更替, 交错, 情之所至, 古今中外必相拥抱!”——吴老先生也是这样说的! ④

注释:

① Laurence Binyon, 今译劳伦斯·比尼恩 (1880—1943), 英国诗人、剧作家、艺术史家。曾任任英国博物馆东方古及绘画分部 (The Oriental Slide-department of Prints and Drawings) 主任。

② 海天有梦《中国绘画史》293页, 漓江出版社 2006 年 1 月。《中国绘画史》写于 1928 年。潘氏时年 30 岁。1935 年此书被定为“高中必修”, 成为“高中全国”的统编教材。

③ 尹树德著《中国书画家全鉴——潘天寿》293页, 河北教育出版社 2000 年 10 月。

④ 范冠中《“田字”“国图”“田心”》,《新晚报》2006 年 10 月 15 日。

■ Contemporary Significance: Integration and Establishment

— Shi Qi's Art

Xi Yaoyi

The last two paragraphs of the last chapter in the History of Chinese Drawing state:

What the oriental drawing is based on is philosophy while what the western drawing is based on is science. The two bases are totally different and have their own merits. What Laurence Binyon perhaps wanted to stress is on the differences between these oriental and western drawings. Actually he admires these two drawings and there are different applications for us. Any compensation between the two drawings or any preference to either the western drawing or oriental one would harm their features and significance of art. Is it reasonable for modern researchers to study this issue?

As the transportation becomes more convenient in the world lately, the academic exchange and fusion can not be expected for the time being. We can only wait and let time tell us.

It is clear that Pan stressed the two drawings are different in his lifetime of drawing. He also adopted the theory in his practical drawing and eventually obtained achievements of Chinese literati drawing, but he could not infer status of art development. However, in the last paragraph of the book, a short article which was written 80 years ago, he widely narrated the art evolution. But in the end, he stated that, as the global communication becomes wider and more convenient, the fusion between the oriental culture and western culture may be reached in the future.

Up to now, the traditional style and rhythm have been totally transformed due to both the evolution of human being and the progress of modern science and technology. It is natural for those ambitious artists, with their advanced art methods, who manage to express the world in their own view. Whoever develops advanced culture, science and technology, they belong to our human being. Today's China is part of the world. It is unnecessary for modern Chinese drawing to either simply merge the western or innovate from its own.

The western drawing has been regarded as destruction since it came into existence. From last century till now, the western art followed the cycle: destruction—creation—template—is destruction—re-creation. However, the development of the mainstream Chinese art has not undergone the same way as the western. Therefore, the modern Chinese art became popular in the 80's of the last century, and imitated the old-fashioned western modern art. It did much more harm to its traditions than the western art did.

The requirements for a modern artist become high now. He needs to know both his own national culture and foreign national culture. He needs to know both the history of the world culture and modern world culture. The tradition has been destructed so hard that few remains. Any integration of knowledge has more significance once it is used for its creator. Therefore, any outstanding art works must be with marks of its epoch, the outcomes of the integrations of artists' thought, cultural inspirits and art accomplishments. Only an artist with the oriental and western culture and the history and modern culture can his works establish its art inspirits of its epoch.

The integration is not simply mixture, but the integration with reservation and deletion.

A group of artists from overseas, such as Lin Fengmian, Xu Beihong, Liu Haisu and etc., has used the western observation methods and modeling techniques, and integrated the Chinese drawing with western drawing. These hermits of Chinese modern art improved Chinese traditional drawing. But their integrations are only concerned of drawing expression, such as techniques.

The artist, Shi Qi, among the modern Chinese artists, adopted the great integration. It was not because he was greater or smarter than his predecessors, but he was lucky to be in this open era. He was free to adopt any academic ideas or other achievements.

In the same works of Shi Qi, we can feel his great sense of traditional ink and wash painting, appreciate light and color of impressionism, see subtle local description, and realize the modified elements of modeling. They are all well-organized in harmony and become the distinctive characteristics of Shi Qi drawings.

The development of Chinese literati drawings had been in closed status for a long time. This is because that the society in China then was in the same situation either. Deprived of their political thoughts and being inactive, the artists had no other choice but wrote papers or drew stuffs to vent their dissatisfactions or inspired themselves. Gradually, the literati drawing became these person's diversions.

It is their responsibility for potential artists to get into the great art from the small literati drawings. Shi Qi took the responsibility and kept exploring in his drawings.

In the world painting history, any first-rat artist has anticipation. The anatomy of human body and perspective principles were adopted by three Italian Renaissance artists. Independent expression of light and color was established by impressionist Claude Monet. Breaking away from the idea of painting being re-expression of the reality made Cézanne the father of modern painting. The multiple angles of view and spatial geometry in drawings were used by Picasso. Real scenery expression was advocated by Shi Tao in the Ming dynasty and Qing dynasty in China. Putting his inspiri into their drawings was the BA DA. The purity and romantic of countryside was pursued by Qi Baishi. Wide imagination is Huang Binhong's most distinctive characteristics. In the same way, the Great Integration of Shi Qi, has brought up the tradition today.

The innovators are often being disputed. This is the people's response for the art reality and anticipation. In the meantime, artists can improve and inspire themselves by this dispute.

Shi Qi could already well comprehend the Chinese traditional drawing in the 70s of last century, which was well-known then. However, masters are never satisfied, and ready to make greater progresses. Shi Qi advocates that concreteness, impression and abstract are equally important. It is the uniqueness of the Great Integration that it is free from the traditional procedures of ink and wash drawings and that he apply overall and multiple visual expression methods to his drawing.

In Shi Qi's drawing, the Great Integration has many expression methods, such as symbolization, reality, imagination and impression. They can be well integrated in one drawing.

His drawings are often with intensive visual effects like wall painting, beautiful grand scenes, and refined expression of emotions. For example, the "Harvesting", the "Limited Sunshine", the "Nvwa Mends the Heaven", the "Long Corridor in the Yiheyuan" and etc. They compose a colorful visual integration like a symphony.

He is also an open-minded artist. His research interests include literature, music, architecture, sports and etc. Some of his drawings are from modern society and full of vigor and sunshine, such as the "Great Ambitions", the "Dalian Shipping Factory", the "Qiao's Great Courtyard" and etc.

The modern Chinese painter, Shi Qi, is an adventurer. He insists the multiplicity of expression in his drawings, which includes art point of view, style, and expressions. His art are as colorful as his physical and spiritual world.

The overall integration of art expression is Shi Qi's distinctive feature of art. He combines them by selectively adopting Chinese traditional culture and morality.

There are many ways towards success, the wide and the narrow. The wide way goes directly to the pinnacle of art, while the narrow one goes in zigzag way. What Shi Qi selected is the wide way. It is certain that he will keep going on the road for better life of people.

The techniques adopted by artists can be changed any time, but the spirits they pursue remain constant and are warmly welcome.

Notations:

1. Laurence Binyon, (1869-1948), British painter and dramatist. Former director of the Oriental Silk department of Prints and Drawings.
2. The "History of Chinese Drawings" - Pan Tianshou, Tianjin Publisher, January, 2000, 2293. It was written in 1900 when he was 30 years old. It was erected as one of shi's series books and was a best seller.
3. The "Album of Chinese Painting" - Pan Tianshou - Lu Xi, published by the Hebei Education Publisher in the October, 2000.
4. The "Chinese Literature, Chinese Painting, and Chinese" - Wu Guanzhong, published on the Xinhui Evening on 15th October, 2000.

■ 新水墨的创造者

陈永联

当今的艺术评论，精英的美术批评家不多，而精神低微者不少；美术评论十分庸俗并充满铜臭气，美术批评缺少正气，缺少见识，新精神、批评家缺乏公正和高水平的结果是集体公信力与权威的下落。

我们这里高度评价石齐的艺术，首先在于我们正处在一个变革的全球化文化环境中，我们应该建立新水墨标准，我们今天的艺术大师一定是具有国际文化特征的，一定是原创的和融贯中西的，一定是具有强大磁力和陌生性的艺术语言的，在中国当代石齐是这样一位大师。

石齐的作品具有新的立体主义特征，具有深厚的中国画笔墨功夫又有近代艺术的元素。在20世纪70年代石齐早期的《养鸡图》中人物的棒子耍的笔墨和色彩让人看过瘾，而且在当时中国画的色彩还是人们不太敢尝试的课题，作为黄齐学生的石齐来说，他并没有被黄齐的关注遮住自身的光芒，他从思路上就先行黄齐一步，大胆地从中西两个方向进行突破。20世纪70年代石齐已经开始大地地使用色彩与墨的对比。从表面来看石齐不是个疯狂狂人，可是在画中都透露出阻挡不住的，一种自我的非理性的甚至是疯狂的因素，这些因素导致了画面的结构、笔墨、色块、语言，让我等深层次的艺术家，这些因素形成了他自己独特的有深度的创新与变革。这是和石齐具有深厚的笔墨功夫密不可分的。石齐同时把几种矛盾的看着水火不容的要素巧妙整合，融合在一起。像色彩和结构这样，传统中国画讲究一统，把这两大体要素整合在一起是一个很艰难的过程，这两种元素在一起的时候是很激烈的，但石齐却在自己的中国画创造的平台上把它们和谐地融合在一起，这是很高超的。无论是李苦禅的“惟古开新”，李可染“西为中用”的利用素描的效果，从笔墨、笔墨这些技法上说只是一种协调性元素的延伸，而石齐则是在中西结合部上进行了大胆的创造，他是把东方的、西方的、造型上的色彩以及中国画笔墨这些所有的矛盾元素揉在一起创造出奇迹。

判断石齐艺术成就的价值体现在什么地方呢？首先他不像中国画家一套的东西，他希望创新和变革，他本身具有极其深厚的笔墨基础，再利用自己丰厚文化修养资源，为自己开创了现在这样一个可靠的局面。其次，从中国水墨历史的发展来看，西方人也明显不同，中国具有自己的社会文化特点，中国画水墨实际上是中国古典文化和农业文明的一个产物，而石齐是把这种传统的东西进行了转化和升华。回过头来看石齐早先学过工艺美术，有色彩的基础，这种跨界水墨的文化基础拓展了他前行的思路，石齐是处在东西文化交融碰撞的实处，人类史上也是属于时代和理想时代的一个。他充分把握时代所给予的东西利用起来，把观念和文化的进行变革，制造成了今天我们所看到的水墨奇观。时代造就英雄，石齐的画永远有新鲜的血液在流动，今天看到的今天画出来，明天看到的明天画出来，甚至一些还没看到的把它猜出来了，每个精神层面的表现都用笔墨和综合材料语言表现出来了。石齐是表现型大师，比如，这里一块墨已经不是传统的那块墨的意义了，而是一种设问解释的下落说的东西，是一个人生感受的一种力量，利用纸、墨、色把这种力量物化成为一种语言，一种境界。石齐表现出来的东西和自己心境有直接的关系，每张画都表现出自当时的一种生命行为，可以说石齐本身就是一个不透烦恼，看他的画麻烦不出过个人的时候，根本就不会烦恼，根本就分析不出来，画作充满了生机、变化、细腻，跟生活中的人是合不起来的。

石齐是一位国际化图的水墨画家，是中国当代水墨创新型画家的典范与风向标。中国传统的水墨实际上是一种本土的农业文明的产物，他打破了这种几千年来农业文明的桎梏，去跟世界文明、现代文明接轨，行成了一种中西方都认可的形式，这个成就的产生以及文化定位确实不可磨灭不一样的。判断一个人的价值一定要看他具有怎样的历史意义，历史意义必须是原创意义，而石齐的作品就具有巨大的原创意义。

石齐的作品充满了力量，《独尊》则使挡住了画面的某一个部分，还是会有一种张力，冲击力吸引看人。这是一种形式的力量 and 一种生命的力量在往外迸发，也就是说即使没有很具象的东西的出现，可仍然具有强烈的感染力和无法遏止的冲击力，可以说是下意识地表现了中华民族性的“刚性文化”，这是一种中华民族刚毅的力量，这种力量很奔放，这种视觉冲击力来自结构的坚实，这是别的画家根本无法做到的，即齐白石只是借用了“八大”的笔墨来表现一种生活，一种情绪，根本没有文化转型的意义所在，而石齐的作品则具有深刻的文化转型的历史意义，石齐的作品在视觉力度、结构刚性、画面难度、当代文化的观念、语言符号的复杂性、冲突性与矛盾的大胆型创新能力等方面都超过了齐白石，我为我们的民族出现了石齐这样的艺术大家而感到自豪。

石齐大量使用了弧形的意念的激烈的线条。这种线有时用色线有时用墨线。这种线的气质不同于黄宾的逆写线,也不同于米芾的趣味线。而是石齐特式线。这种线像幽灵一样在石齐的画面中起到了一种组合体块塑造画面的作用。这种有别别调的线与实际空白的体块形成了对比与冲突。这种线已经成为一种视觉样式,提示了石齐的视觉风格特征。石齐的白点、金色细线就像李可染图像中大黑山猪白瀑布和小白虎一样造成一种别样的视觉感觉。

我们可不可以把石齐放在世界艺术史中来比较, 答案当然是肯定的。而且把石齐与世界级艺术大师波洛克、德库宁、米罗放在一起仍然具有强大的文化抗衡力。当石齐从地域文化中脱颖而出进入国际文化后, 他的艺术价值已经不能仅从中国美术史的角度来评价, 而是可以把石齐的作品摆在波洛克、米罗的作品旁来判断他们各自在原创、视觉、力量、结构、空间等方面的分量与不同的历史价值。

石器的来源由20世纪70年代全国范围内调查和20世纪80年代开展的田野性调查都证明进入了十分有力的转化。石器的这种转化就是具有十分重要的历史文化意义。石器的现代文化在具体语言与形象上表现在抽象性与具象性上, 色彩从艳丽到淡雅多。石器的演变就是具有某种神秘性的故饰, 这种神秘性主要体现在石作品开化的过程和审美能力的提高上, 石艺术多采用紧张而舒缓的装饰线, 块、线、面等表现手段, 体现了他的某种具体形态之心与情。他生活中的情感在作品中得到了表现。从这些石艺术作品的艺术要素本身来看, 它体现又体现了石艺术本身是一个整体之心态。他生活中的情感在作品中都得到在水墨作品中, 这种艺术创作方式本身是自然、自然和自然。

石齐是一个富有激情的人。这种本性的发挥注定了他要从写实走向写意，再从写意走向抽象。这是一条必由之路。

石涛希望能在20世纪50年代与70年代以笔墨为主体。石涛在笔墨中融入了高僧悟、菩萨心、济世而救世。笔墨是石涛作品的文化根基如他在石涛创作中所谈云：“石涛之作品价值就大打折扣”。石涛的主张性价值在于可从中两个方面点染出真谛：可与西画相媲美而不是西画的最高境界。所以该石涛不能回避超早期的笔墨发展。石涛开始注重色彩，画法有泼力力透纸背，点染入神而通融，浓淡润和丰富，气韵生动而有力。墨色兼解婉转，石涛善墨法，重视墨色，石涛作画的特点，灰、灰色要把握得好，再加上强色，这使他的画近观冲击力很强，这就弥补了中国传统水墨的不足，使得中国水墨在国际的舞台上映出了小面积的精彩的作品。

石齐学习吴昌硕、李可染、黄胄，但创造出属于自己风格的笔墨。石齐的气度使得他的笔墨风格呈现雄浑、辣、野、浑、拙、持、悟之色。石齐在经历 20 世纪 70 年代的水墨文化积淀后，在 80 年代进入了整合期，也可称为整合期，画面中多部元素的配置时期。李可染当年将石齐作品中画多种语言元素，这说明李可染虽已慧眼有对石齐进入超人的艺术特点。石齐是一个不取模范的艺术大师，他擅长于同题重画斗争，他善于画面的逻辑与构成，这既靠天赋，善变化，喜处在错杂复杂的矛盾中寻求艺术与艺术的统一。

现代艺术大师实际上是新元神的发现者与新元素关系的配置者。如米罗、达达克、马蒂斯、毕加索、新元神的配置可以丰富现代艺术的语言文化。如苏伊士城中雕塑主位空角而“露露露”、涅涅涅、涅涅涅强曲线而得首目下苏伊士神庙的色度及中透法书法线条，相笔线条的笔触而奔致，如笔尖与墨头相触，透出空角，冷渐色的冲击力、强烈的调适色感、松动的、宽裕的、和善的笔触，苏齐文氏在一幅作品中使用如此多的语言来表述，这也许是苏齐认为这样才过瘾，才能达到一种审美效果，这更说明的是这些元素整体都控制在苏齐的思维和境界之中，这些东西都是作为苏齐个人的感情和性情展示，他像一位最高领袖在指挥着他的士兵们冲锋陷阵，在东西方艺术史上我们还不曾看到使用这么多语言时是元素。

石齐作品尤其是20世纪80年代后的作品,画面表现出一种十分紧张的可令人叹为观止的画境现场感。我可以从画面中感到一种让人心理上十分迫切和紧张的形式。石头这种现场感在东西方艺术史上都未见过。水墨宣纸的平面作画让人联想到以同样紧张感、一种亢奋、一种狂躁、一种空阔、一种温暖、一种湿润、十分不匀、十分独特、十分前所未有、十分的开天辟地。我个人只有在看皮克曼、李可染、陆俨少的作品时才会产生这种令人叹为观止的现场感。

20世纪50年代后齐白石作品出现了较强的板、硬、毛涩、苍老的风格。这种板硬有着很强的综合材料倾向。水与墨的因墨太重而滞，造成作品是一种十分危险的状态，因为会沉坠在冰凉的边缘地带。它还在远离传统意义的水墨。但它又保持了萧瑟、气韵、苍凉、劲健的视觉或文化象征意义。这就使得它的文化象征上并没有起到西方作用。而是中国水墨画向现代转换过程中的新创造。看齐子平定中国画的标准不一定是非指墨色味水味，就是水性文化元素像上了中国的西方和笔墨就不会跌到西方去。

齐白石像苹果一样不断变化和更新陈旧。我们纵观他从1970年到2000年30多年的创作,可以看到他的这种艺术性格。这也说明他是一个执着的探索者,一个喜欢艺术高峰、敢于一个平反的人。在这一个点上他与李苦禅完全不一样。李苦禅是一个绝对稳定的艺术家。他到了一种境界和境界的巅峰后固定下来了。而齐白石高昂的情怀与艺术趣味这一点是李苦禅与艺术大师不一样的。齐白石的作品总给人一种期待感,他到了一种构成上的极限,画面留下了适当的空隙,这使得他的作品满而不死,丰富而简洁。他使用方形那模块块在画面中加重了画面的板滞感,又使得空间得以更深层进行渗透。齐白石用了一些不规则的符号与主观方便的体块。齐白石在空间结构上大处大实,大处大实,大处大实,各种不同线条的并置符号互相碰撞、冲撞,从而产生一些