

素心

许华新作品集

The pure soul

Xu HuaXin work collection

许华新 / 著

江西美术出版社

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The pure soul · Xu HuaXin work collection

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## 简历

**许华新**，笔名刻一，斋号钓溪阁。1968年生，1991年毕业于广西师范大学美术系。2004年硕士毕业于厦门大学美术系，师从洪惠镇教授。2006年就读于中国国家画院山水画工作室。2007年就读中国艺术研究院贾又福山水画工作室。北京大学贾又福艺术研究会常务理事；中央美术学院贾又福山水画工作室指导教师；桂林旅游学院教授；《书画研究》杂志主编；中国美术家协会会员。作品多次参加全国美术展览并获奖。

### 展览：

#### 2015年

中国当代水墨展（新加坡）

“回归历史语境——传统水墨的延伸”南京国际美术展（南京）

虚薄之境——对画，山水与风景展（上海）

空性之旅——许华新艺术展（青州）

#### 2014年

江山如玉许华新水墨作品巡展2014（岭南美术馆）

空寒——索卡艺术空间当代艺术展（北京）

“风和雅正”——当代最具传统人文精神的国画名家邀请展（北京）

“尘外孤标”——当代逸品中国画家邀请展（北京）

#### 2013年

江山如玉——许华新水墨作品巡展2013（南宁）

江山如玉——许华新水墨作品巡展2013（潮州）

#### 2012年

江山如玉——许华新水墨作品巡展2012（北京）

墨韵华风——中韩水墨交流展（首尔）

自由的尺度——中国当代水墨关怀名家邀请展（北京）

江山如玉——许华新水墨作品巡展2012（南宁）

#### 2011年

北京大学贾又福工作室师生作品展（北京大学）

第七届中国美术家协会会员中国画精品展（合肥）

#### 2010年

第六届中国美术家协会会员中国画精品展（海口）

#### 2009年

无声呼唤——贾又福山水画工作室师生作品展（济南）

#### 2008年

苦行探道——贾又福山水画工作室师生作品展（中国美术馆）

亚洲古董艺术展（香港）

#### 2007年

《故壑新风》获黎昌第五届青年中国画年展金奖（中国美术馆）

## Resume

**Xu Huaxin**, whose pen name is Keyi and study name is Diaoxi Pavilion, Born in 1968, graduated from Guangxi Normal University with a major of fine art in 1991, and finished his master's degree in Fine Art Department of Xiamen University in 2004, learning his craft with professor Hong Huizhen. He studied in Landscape Painting Studio of China National Academy of Art in 2006, and studied in Jia Youfu Landscape Painting Studio of CAFA in 2007. Now he is the executive director in Jia Youfu Arts Seminar of Peking University, and the instructor of Jia Youfu Landscape Painting Studio of CAFA; professor of Fine Art Department of Guilin Tourism University; chief editor of Painting and Calligraphy Research, and member of Chinese Artists Association. His works have been exhibited in nationwide art exhibitions for many times and all awarded.

### Exhibits:

#### In 2015

"An Exhibition of Contemporary Chinese Ink Artists" (Singapore)

"Virtual artistic conception" paintings, landscapes and scenery exhibition (Shanghai)

"Emptiness trip" Xu Huaxin art exhibition (Qingzhou)

#### In 2014

"Jade-like Landscape" Xu Huaxin Ink Painting Works Itinerant exhibition (Lingnan art museum)

"Empty cold" Soka art space contemporary art exhibition (Beijing)

"Elegance and calmness" The most traditional humanistic Chinese painting masters invitational exhibition. (Beijing)

Solitary symbol outside of this mortal life-Contemporary Yi Pin Chinese artists invitational exhibition. (Beijing)

#### In 2013

"Jade-like Landscape" Xu Huaxin Ink Painting Works Itinerant exhibition (Nanning)

"Jade-like Landscape" Xu Huaxin Ink Painting Works Itinerant exhibition (Chaozhou)

#### In 2012

"Jade-like Landscape" Xu Huaxin Ink Painting Works Itinerant exhibition (Beijing)

"Ink rhyme and Chinese Style" China and South Korea Ink Exchange Exhibition (Seoul)

"Measure of freedom" Contemporary Chinese Masters Invitational Exhibition of Ink works (Beijing)

"Jade-like Landscape" Xu Huaxin Ink Painting Works Itinerant exhibition (Nanning)

#### In 2011

Teachers and students works exhibition of Jia Youfu studio of Peking University (Beijing).

The Seventh Session of Chinese Painting Boutique Exhibition of Chinese Artists Association Members.(Hefei)

#### In 2010

"The Sixth Session of Chinese Painting Boutique Exhibition of Chinese Artists Association Members" . (Haikou)

#### In 2009

"Secret Call" Teachers and students works exhibition of Jia Youfu studio (Jinan)

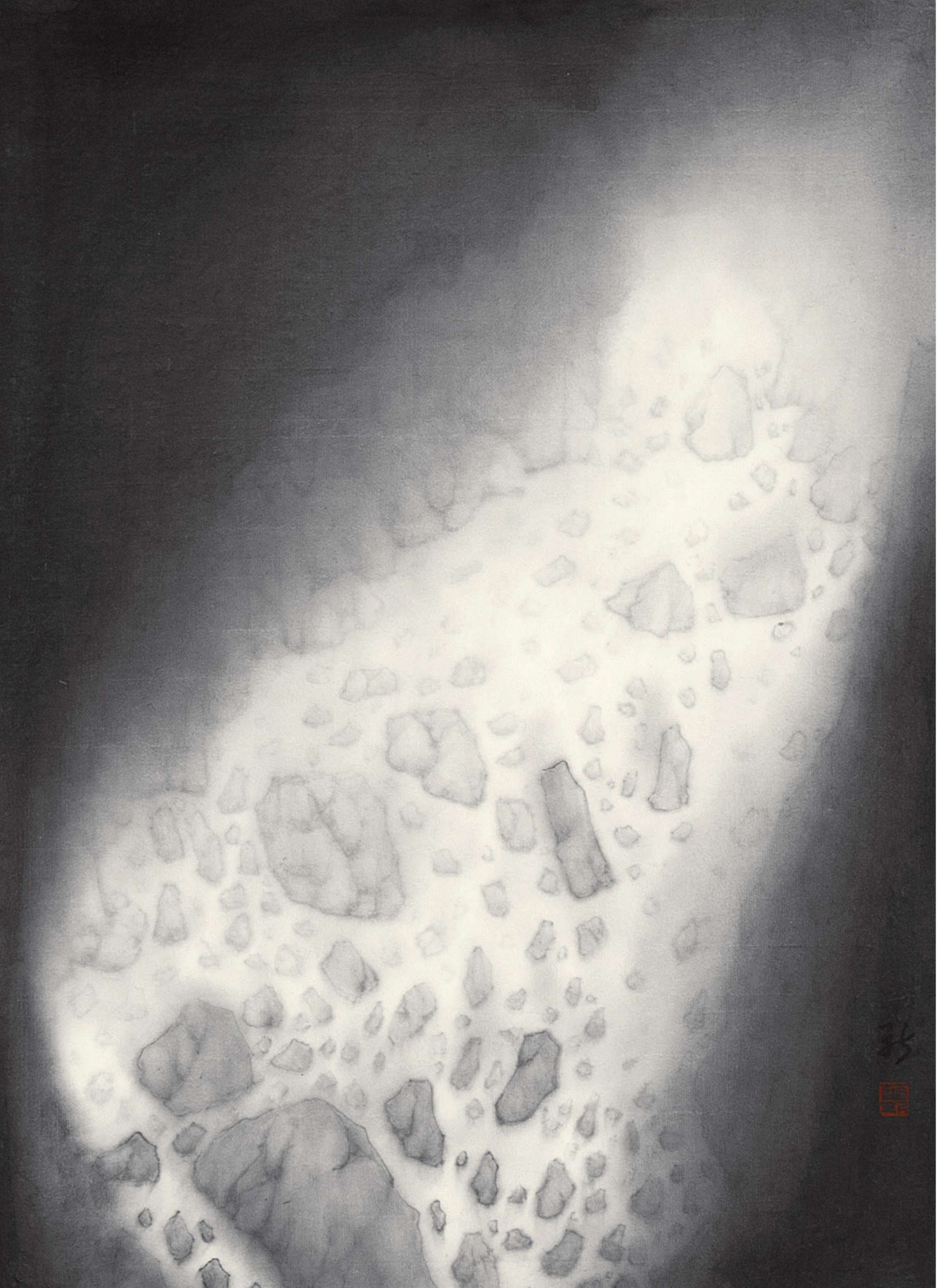
#### In 2008

"Asceticism exploration" Teachers and students works exhibition of Jia Youfu studio (National Art Museum of China)

"Asian Antiques Art Exhibition" (Hong Kong)

#### In 2007

"New Wind in Ancient Gully" won the gold award of the Fifth Chinese Painting Exhibition of the young people in Lichang. (National Art Museum of China)





# 素心

——我说许华新

文 / 张渝

谁都知道江山如画，但是江山究竟该如什么画，不同的艺术家却有不同的选择。非此，中国绘画史可能就是一个样式的木版印刷史。深谙此道的许华新没有选择山花烂漫，也没有完全复印他现在的老师贾又福，而是在自然、古人、今人之间梳理自己的艺术谱系。于是，我从发生学的意义上，看到了许华新大致的艺术脉络：自然山水→浙江→洪惠镇→贾又福。

作为画家，搜尽奇峰打草稿是自然而然的事。可是，如何搜罗却见功力和智慧。我并不完全清楚许华新究竟去了哪些有名或无名的山，但我知道他是带着一颗心而非一种固定的样式去了山里。张彦远“妙悟自然，物我两忘”一句话说得就是心，而不是样式和笔墨。当然这颗心是素心而非花心。

“我心素已闲，清川淡如此。”王维的水墨晕染今日虽已片纸难见，但其“体素储洁”的精神，却绵延下来。在这种精神中，许华新首先要做的就是“去物”——从特定时空中移出物象而作审美把握。由于这样的“去物”，许华新笔下的山水已很难说是太行还是黄山或者华山，它们只是许华新笔素心闲的一个符号。

八大之外，浙江也是中国绘画的一个异数。他的冷寂清高一直冰裹着我们喧嚣而又浮躁的心。但是，尘世的诱惑实在太大，于是我看到太多的、被浙江的清寂包裹的人们依旧桃红柳绿。他们不是不知道浙江的好，而是知道自己学不来。许华新也不是不爱处

世间的热闹，而是热闹之中，他更懂得闲的意义和力量。而这又回到了中国艺术的根系即庄子的心斋与坐忘。

如果说浙江给了许华新清寂的艺术精神的话。那么，他读研究生时的老师洪惠镇以及他现在的老师贾又福又给了他什么？

洪惠镇的安静与虔敬使得许华新明白了素的意义，而贾又福取自太行的浩然之气又打开了他的胸襟。于是我们看到了这样的许华新：外去眼境，内净心尘，不予不取，不爱不嗔。

此前，我曾为许华新写过一篇评论，题目是《桂林的难处》。漓江边上长大的许华新当然会画如画的桂林山水。但是，我们也必须看到，李可染之后，桂林山水被许多画家污染了，他们笔下的桂林山水已然俗不可耐，漂亮的漓江两岸也因此搁浅了众多所谓的山水画家。在这样的一种境遇中，许华新绝地反击。为此，我曾写下这样的文字：

“看许华新的画，首先让我感动的是他不仅体会到了‘桂林’的难处，而且还试图用一声瘦瘦的叹息来破解这个‘难处’。于是，在许华新的画中，我常常看到很瘦的笔墨与意境，他的作品舍丰腴而取清瘦；舍雄浑而取清傲。清清的瘦与清清的傲中，许华新的山水给我留下了难以忘怀的记忆。”

当时的华新已然去了北京，但时间不久。从风水角度言，北京一地虽不贵气，却是首善之地，风云际会自是少不了的，但华新还是从虚静入手，在冷、幽、静、寂等处

余音

Luminous Melody

46cmx34cm 2015





安稳自己的心灵。一晃几年，华新还真是有所得。在他新近发来的作品图片中，我既看到了浙江的清冷，也看到了吞吐大荒的气概，比如《寂》、《圣城》、《天籁》、《洁》等一系列作品。在这个系列里，他把古人、今人（他的两位老师）以及自然的东西交相融合，去物之繁华，独存虚静融合之心，也就是我所说的素心。

不过，在此一系列之外，他还有一类相对写实或说雅俗共赏的作品，比如《山色清幽》、《秋山可游》、《故壑新风》等作。这类作品，华新画得很努力，而且也是他桂林山水风格的自然延续。更为重要的是，这类作品也是许华新“以临泉之心临之”（郭熙语）。然而，由于画面以及笔墨上的刻意，部分作品还是有些格低，比如作者2009年作的《山色清幽》，就很容易让我想起景德镇的瓷板画——光洁有余，内涵不足。而

这是不是由于华新有时过于拘于物象所致？或许是，也或许不是，不管是与不是，我都想在这里给华新送上恽南田说的一句话：

“离山乃见山，执水岂见水。”

青山不语，空亭无人，西风满林，时作吟啸。倘能如此，夫复何求？然而，无论我，还是华新本人都不可能于尘世如此。于是我们一起向古荒之地张望，以图安妥素淡的心。品读华新的水墨作品，那无尽的江山成了我们一片素心的安妥之地，笔墨微茫处，自然是素心一片的铭刻，不知不觉中，观者的心灵得到自我纯化与升华，一并陶醉于画境之中。《诗品》中说：“虚贮神素，脱然畦封，黄唐在独，落落玄宗。”很喜欢这句话，录于此，与华新共勉。

（作者系陕西美术家协会理论委员会常务副主任兼秘书长）

心旅空境  
Traveling in Undefined Word  
68cmx136cm 2012



心扉  
The Gateway  
69cmx69cm 2014



遥

The Vista

180cmx97cm 2015



# The Pure Soul

—Speaking of Xu Huaxin

Article / zhang yu

Everyone has come across the phrase ‘the scenery is like a painting’, but the question of ‘how the scenery should be painted’ has as many interpretations as there are artists. Without this subjective interpretation, the history of Chinese painting would have been easily described with woodblock printing. Xu Huaxin understands this principle well – he has deliberately chosen to avoid romanticised landscapes, and he has learned from, but avoided the footsteps of his mentor and teacher, Jia You Fu. It is through a deep understanding of nature, and of wisdom past and present that he developed his own artistic style. Xu Hua Xin’s art can be described as an evolution from the understanding of natural landscape to Jian Jiang (Hong Ren), and from Hong Huizhen to Jia Youfu.

As an artist, the exploration of the natural world and seeking out wondrous vistas is a very natural instinct, but it requires a very different ability and wisdom to see beyond one’s eye. I am not exactly sure which mountains, famous or otherwise, that Xu Hua Xin visited and inspired him, but I am certain he did so with a simple and ingenuous heart. You can see it plainly in Xu Huaxin’s art – it is about soul, not about style and technique. Wang Wei’s ink wash technique is rarely used by artists today, but his spirit of purity and simplicity has been faithfully passed down

through the years. Following in this minimalist tradition, Xu Huaxin has gone further by eliminating the presence of extraneous objects in his paintings. In this respect, he has created an abstract space through which he is able to represent the purity of the mountain’s aesthetic. Xu Huaxin’s mountains are not a representation of the great and famous mountains of China. They are at once the Taihang Mountains, Huangshan or Mount Tai. The mountains he paints are simply put, a representation of his heart.

There are eight acknowledged grandmasters in Chinese ink painting, but apart from these oft-discussed artists, Jian Jiang (Hong Ren) is also an important figure in the history of Chinese painting. His cool aloofness and detachment stands in sharp contrast with the noise, bustle and distractions of the world around us. We face numerous temptations in this world, as a result, many people are conflicted; while they claim to follow the teachings of Jian Jiang, they are still attracted to the noise and colour of the world around them, and are unable to truly focus and elevate their hearts. Xu Huaxin is not an ascetic immune to temptations, but he has a deep understanding of the meaning and power of quiet stillness. This goes back to Zhuang Zi’s Daoist meditation which is the root of Chinese art.

Xu Huaxin studied the artistic spirit of tranquil





stillness from Jian Jiang. Subsequently, I will explore more about what he has learnt from his mentor Hong Huizhen during his postgraduate studies, as well as his current mentor Jia Youfu. Xu Huaxin developed his perspective of ‘simplicity’ from his mentor Hong Hui Zhen’s quietness and piety. Beyond that, he learnt temperance and open-mindedness from Jia Youfu’s nobility of spirit which Jia developed from a lifetime engagement with the Taihang mountains.

I had previously written a critique about Xu Hua Xin, titled “The Dilemma of Guilin”. Xu grew up alongside the famous Li River and at a very early age learnt how to paint the postcard landscape of Guilin. The great master Li Ke Ran set the high water mark for capturing the atmosphere of the Li River, but the legion of artists following in his footsteps have created a stereotype imagery of Guilin. Just as Guilin is overrun with tourists, Guilin landscape painting is unable to escape mainstream mediocrity. When I first came across Xu’s paintings, I wrote ‘When I look at Xu Huaxin’s paintings, he impresses me with his understanding of Guilin, and his determination to overcome its moribund state. His fine, deliberate brushstrokes and his thin

cumulative layers of ink leave an indelible impression.’

At the time of my first commentary on Xu Huaxin’s work, he had already left for Beijing. From a fengshui perspective, Beijing is not the most elegant of cities, but being the capital and beating heart of China, it brought together all kinds of people. In spite of the myriad influences which he was exposed to, he retained his spiritual tranquillity and this has continued to be a fundamental principle in his art. His time in Beijing were formative years; I saw in his new works a combination of the subtlety and cool detachment of Jian Jiang, as well as the sense of majesty and grandeur characteristic of northern artists. Pieces such as ‘Immaculate’, ‘Reflections’ and ‘Radiance’ best reflect this new direction. In these works, he has eliminated the extraneous, achieving a minimalist quiet solitude that I can best describe as the work of a ‘plain heart’.

Xu Huaxin has also created a number of more realist works such as ‘The Colours of the Mountains’ and ‘Autumn Journeys’. These works are a natural extension of his Guilin landscape paintings. I see these works as catering to popular taste rather than Xu’s

无垠  
Infinity

34cmx138cm 2014



true artistic expression. Some of the works from this genre remind me of Jingdezhen porcelain paintings – bright and clean but lacking in depth.

Reading Xu Huaxin's paintings is like experiencing a poem. The silent mountains have their own language, and the winds fill the woods. The empty pavilions echo with a quiet sigh. Perhaps the spiritual solitude Xu

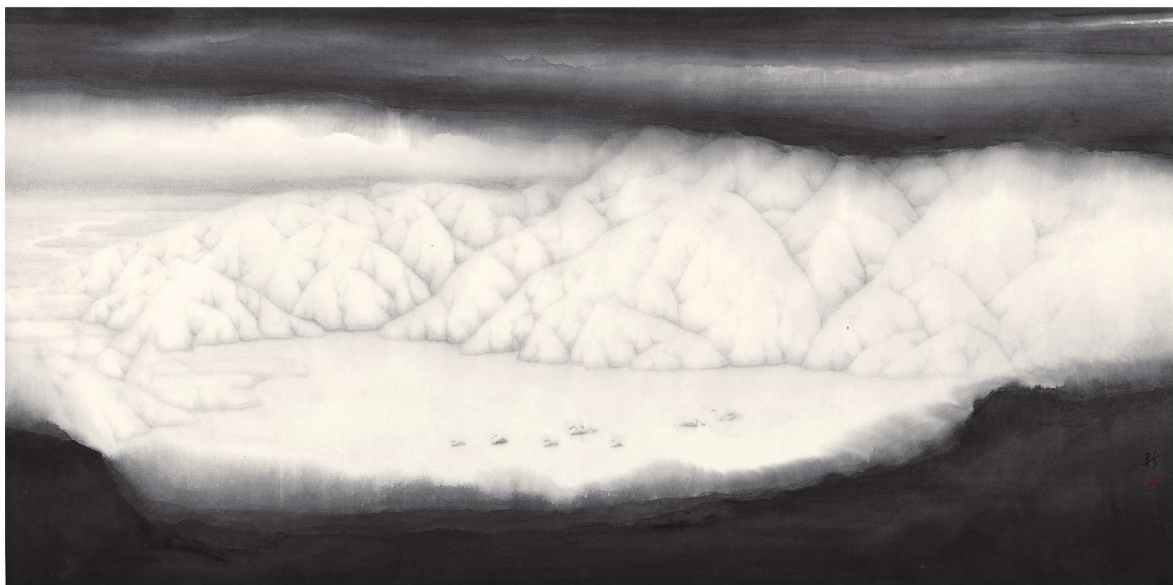
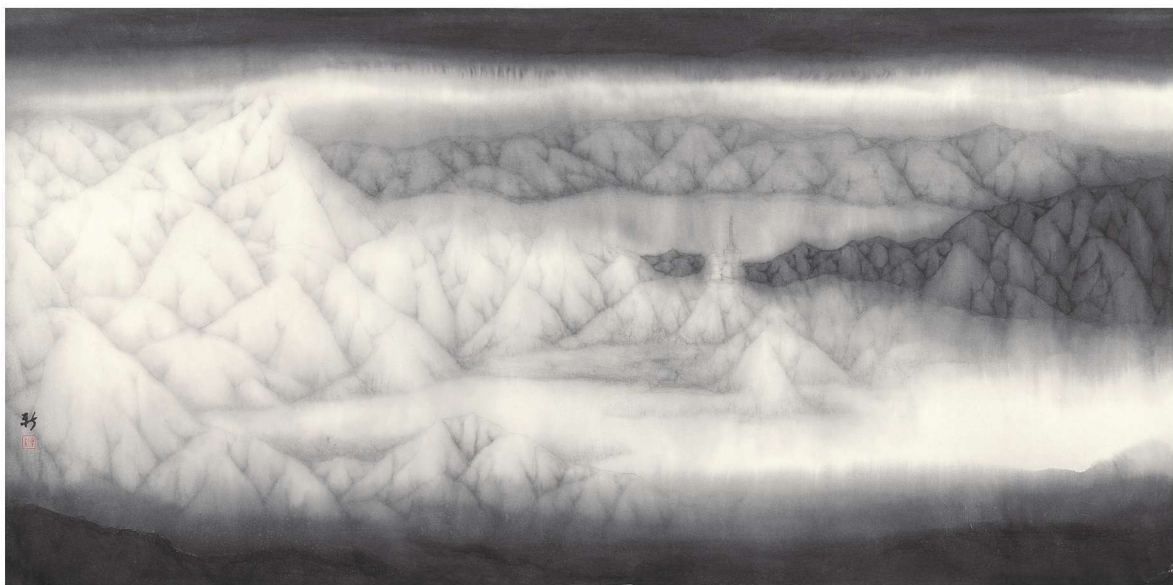
Hua Xin and I aspire to is an impossible ideal, but nonetheless, we find ourselves staring into infinity across the endless mountains. I am elevated by the ink of his brush.

(the author is the Deputy Director of the Shaan' Xi Artists' Association's Art Theory Committee)

雁叹寒江  
Sigh of the Geese  
69cmx69cm 2014



悠吟  
Solitary Watch  
180cmx97cm 2015



梵光

The Tower In the Sky

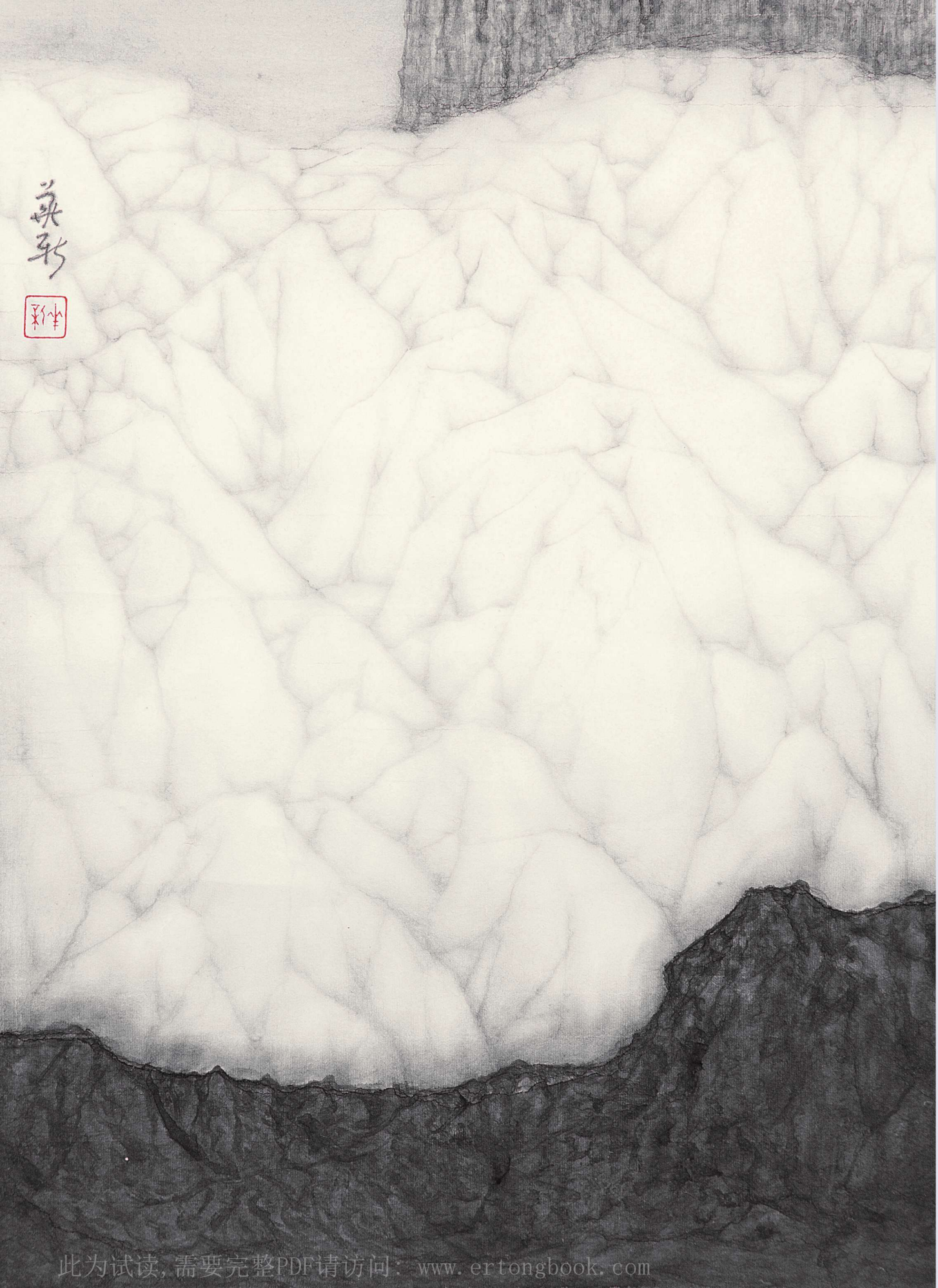
69cmx136cm 2015

梵界

A Skein of Geese Marks Spring

69cmx136cm 2015





吳新

