

墨色倾城

2013上海师范大学都市水墨邀请展

WATER-INK PAINTING WITH METROPOLITAN

彭莱 余松 主编



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图书在版编目 (C I P) 数据

墨色倾城 : 2013 上海师范大学都市水墨邀请展 / 彭莱、余松主编.
—合肥 : 安徽美术出版社, 2013. 12
ISBN 978-7-5398-4629-3

I. ①墨… II. ①彭… III. ①水墨画—作品集—中国—现代 IV.
① J222.7

中国版本图书馆 CIP 数据核字 (2013) 第 274563 号

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MOSEQINGCHENG

2013 SHANGHAI SHIFAN DAXUE DUSHI SHUIMO YAOQINGZHAN

出 版 人：武忠平

责任编辑：黄 奇

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装帧设计：路小佳

责任印制：徐海燕

出版发行：时代出版传媒有限公司

安徽美术出版社 (<http://www.ahmscbs.com>)

地 址：合肥市政务文化新区翡翠路 1118 号出版传媒广场 14 层

邮编：230071

营 销 部：0551-63533604 (省内)

0551-63533607 (省外)

印 制：上海丽佳印刷有限公司

开 本：210×285mm 1/16 印 张：9

版 次：2013 年 12 月第 1 版

印 次：2013 年 12 月第 1 次印刷

书 号：ISBN 978-7-5398-4629-3

定 价：320.00 元

如发现印装质量问题，请与营销部联系调换。

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前言

2013 真是一个水墨热爆的年份，全国各处各类名目的水墨展此起彼伏，让人目不暇接。临近岁末，墨色倾城——2013 上海师范大学都市水墨邀请展又将揭幕。策展人彭莱让我为此展写几句话。原由也很简单，我自己也是画水墨的，同时我是从上师大走出来的，我人生最美丽的二十二年是在这个学校度过的，这一切让我不能推却。

虽然至今我还未见其作品，但我相信这应是一个很有意思的展览。首先题目很美，“墨色倾城”有诗意，况且颇具力度。名单上的画家我也都熟识，有的是朋友，有的是学者，都是一些很好的画家。水墨很古老，都市很年轻，将其放在一起能有好戏，有冲突才会有戏。上海是对外开放最早的口岸城市，19 世纪末就华洋杂居。吴友如的《点石斋画报》或许可以称为最早的都市绘画。他描绘了海上的市井新闻，还有汽车、火车、轮船、洋房等新鲜事物，甚至也想当然地画了些欧美的城市。现在看来这有点幼稚与滑稽，因为他只是将都市的生活作为题材，但语言还是停留在农耕时代。或许这正是上海师范大学欲将都市水墨艺术纳入学科建设重点的现实意义所在，它将迫使我们这门古老的艺术再向前推进。上海这座城市的文化精神与文化性格让我们在这种当代水墨艺术的探索中颇具优势，毕竟上海在中国应是一个最像都市的都市，它将是都市水墨最恰当的天时地利。

至于人和，这次邀请名单中的画家，都是当今 60、70 后新生代中很活跃的一群，很多人已经引起圈内人的关注。他们大多来自院校，艺术的生涯起始于近三十年的新时期，所以他们中没有我这代人所有的艺术的一些成见。他们会关注当下人们的生存境遇与精神的状态，对于水墨，更将其视为其表达特定情感的一种语言，它的词汇或许在遗存的词典上很难搜寻，现成的语法、修辞都会难以妥帖顺应。在此语境下创造成为唯一的出路，也唯有创造才是艺术存在的理由。所以我想这个展览会是很意思的。我将热切地期待着。

上海市美术家协会副主席

张斌

Preface

The year of 2013 witnessed a boom of Chinese painting. Various categories of Chinese painting shows are proliferating nationwide which taking turns to keep catching public's eyes. Right now, near the end of the year an exhibition of water ink with metropolitan 2013 is approaching, in Shanghai Normal University. As an Chinese ink painter who was graduated from this school, I accepted the invitation of curator Miss Penglai. I spent my most precious times throughout my twenty-two years in this university, so I think it's a good time for me to say something.

Although I haven't seen the works so far, I believe it will be a real wonderful exhibition. Above all, I was attracted to the rather persuasive title of "water ink with metropolitan". The artists on the list are also familiar to me, some friends, some academics, but all of them are good artists. For China water ink is old while the urban is so young, then how to mix them up? It's a great challenge for current people to solve it, and I firmly insist that everything will have great fun in the contradictions and conflicts. Shanghai is the oldest port city in China, from the beginning of the late 19th century, Chinese and foreigners living together. Like "*Dianshizhai Pictorial*" depicted that old Shanghai's normal living as well as some more new things at that time like cars, trains, steamship, and big houses fulfilled in it. This pictorial was written by Wuyouru which known as the earliest painting to depicted the city. In addition Wu even described some European and American cities for granted. At current point of view, those old skills looks funny and childish, just because he only priored to the urban life as the theme and left the artistic language in agrarian age. Maybe this is the meaning for Shanghai Normal University to included the metropolitan water ink art into its emphasis subject construction. It will force us to involve this old art to reach a new height. The city cultural spirit and cultural character in Shanghai have made us take advantages of the exploration in current water ink art. After all, as the most proper representative of the urbanization cities in China, Shanghai will be used the best in water ink with metropolitan.

For "harmony", most of the artists on the list are the most active ones from the cenozoic era who were born after the 60s and 70s in 20th. Some of them have aroused the concern of insiders. Great majority of them are from institutions, whose artistic careers began in the nearly 30 years. As a result, we can't find the inherent artistic prejudices from these younger than my generation. They will more attention to the present situation of living with mental condition. For water ink we'd better take it as a language to express a particular kind of emotion. That way, we may not find its vocabulary easily from the dictionary remained. Ready grammar and rhetoric would be hard to appropriately conformed. In this condition creation become the only way to go. Only be creative is the reason for art to exist! Consequently, I'm more looking foreward to the arrival of this wonderful exhibition.

Vice Chairman for Shanghai Artist Association
Mr. ZHANG Peicheng

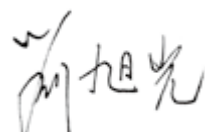
解放“水墨”

水墨无关时代！对艺术语言的探索，艺术在技艺与风格方面的创造，有一种超越性——它无关城堡上旗帜的颜色，也无关世间冷暖，艺术家可以把艺术技艺与艺术语言的追求乌托邦化，变成一种宗教般的执着与追求，无关世事，有益精神。人们用“艺术的自律性”来表达艺术创造本身的超越性。“水墨”本身是一种艺术语言，对“水墨”这种艺术语言的探索，同时无关时代。无论画什么，笔力墨色，以及笔墨之“和”，永远都是水墨艺术的艺术性所在。如果是这样，水墨呈现出的是山水，还是古典人物，这无关紧要。即便用水墨来描绘现代都市情调，也应无所挂碍，水墨无关时代。

笔墨当随时代！代有其文，每一个时代都有与时代的社会形态相关的形式感、节奏感、美感。特别是人的情感及其结构，本身也是社会历史的产物，宋人观看山水的方式与我们的时代是不一样的，元人观看艺术作品的方式也与我们不同。在艺术领域中，任何复古都是徒然，时代自有其“眼”，并且随“时”而变。因而，何必执着于宋元或者明清？模仿永远不是艺术，既然水墨艺术面对的时代的眼睛与心灵，都会发生改变，为了能够让这些时代之眼在水墨艺术中获得愉悦，就应当引领与满足这种时代之眼。

人们用太多的时间去争论是否“古”或者是否是“中国画”。应当解放“水墨”，水墨自有其“魅”，尽其可能地挖掘与应用水墨的魅力，探索其艺术性，这是当代水墨艺术的使命。同时，用水墨这种媒介，去呈现与表现当代生活、当代心灵，这当然可以。可能水墨创作真正困难的，或者真正具有艺术性的部分在于：找到水墨最独特的话语方式，找到水墨最适合的表现领域，以自我之声，说属我之事，水墨将因此而解放，也将因此而“自律”。都市水墨？当然可以。水墨不拒城乡，如果水墨能够表现都市心灵，或者长于表现都市情调，何乐而不为？

上海师范大学美术学院副院长



Liberate the Chinese-ink

Water ink has nothing to do with the era. In regard to the exploration to artistic language, there's always be a transcendent in artistic creation for its skills and style, which has nothing to do with the color of the castle flag or any social reality. Artists can transform artistic skills and artistic language into his way to pursuit his individual Utopia, like religious, nothing with things but beneficial spirit. People use "Art of self-discipline" to express the transcendent of artistic creation itself. To its own, "Water ink" is an artistic language, which the exploration is also unrelated to the era. NO matter what you drew, what brush or ink used on paper, "harmony" will always be the most existence of the artistry of water ink. If this is the case, it's no matter about what landscape or classical figures that appeared on paper with ink. It will be no impediment, even if we use ink to describe our modern metropolitan sentiment. As the word before, water ink has nothing to do with the era.

The ink should follow its era. Every era has something particular related to its social form, like sense of form rhythm and aesthete feeling. Specifically that people's emotion and their structures all have their origins in this current social history. For example, people in Song dynasty would have different tastes to appreciate art paintings from us, as well as the people in Yuan dynasty. In the arts, it's useless for any retro, and none of them will be worked. This current era will make his own choice, and make changes with the times. Consequently, why do we obsessed with Song, Yuan, Ming or any past dynasties? Imitation will never become the real art. Since the water ink facing the eyes and the mind of this era, everything will make changes. In order to enjoy these eyes of era getting pleasure from the water ink art, we should lead and satisfy them.

People wondered too much about if one painting is imitated the past or lost into the high debate about whether a certain work is Chinese painting or not. Water ink should be liberated, it has its own charm. Here is our duty to make good use of it and take advantages of this charm to dig its artistry for our current ink art. As the same time, we can use this form of ink to present and perform our contemporary living and heart. This is possible, instead of the difficult things, I think the most is to find an unique expression, a better proper field for water ink art to perform itself. To do itself in its own voice, then be liberated then so-called "self-discipline" will be got. Water ink with metropolitan? Of course we can! Ink never refuse the urban. As long as the water ink can fully demonstrate the spirit of the city and some certain sentiment of it. Why not.

Assistant dean for Fine Arts College, Shanghai Normal University

Dr. LIU Xuguang

水墨江南及其都市传承

一

江南是水墨画的发源地。宋人刘叔赣“我家古屏来江南，白画水墨渍烟岚”的诗句依稀为我们呈现了江南绘画传统与水墨语言之间古老的亲缘关系。这种亲缘关系在文献记载中或许可以追溯到南朝，而史实确凿的则指向唐代江南画家项容、王墨的泼墨画风，其灵动多变的墨韵在当时“写真山水”潮流中激发了灵感，从而改变了以“勾线”为中心的传统画法，所谓“有笔有墨”，从此成为古典绘画的基本语言手段。

晚唐鉴赏家张彦远对江南的艺术推崇有加：“江南地润无尘，人多精艺，三吴之迹，八绝之名，逸少右军，长康散骑，书画之能其来尚已。”（唐张彦远《历代名画记》）这种推崇至北宋累积成一种“江南情怀”，在文人学士之间弥漫：林逋“记得江南曾看着，巨然名画在屏风”，苏轼“何须夸落墨，独赏江南工”，沈括“江南董源僧巨然，淡墨轻岚为一体”……他们把赞美的目光指向了五代南唐的绘画，名之曰“江南画”，其蕴藉秀润的笔墨、幽淡抒情的格调为这些饱学而多情的士大夫树立了一种理想的审美范式。经过宋元文人画思想与实践的洗礼，“江南”在绘画史上不再只是个地理概念，而成为风格、趣味的代称。而在明清声势浩大的文人画创作潮流中，江南，始终是一块风格与趣味的基石，它指向笔情墨趣、隐逸精神与学问涵养。

如果单从地理意义上讲，绘画史上的“江南”，在五代、北宋被指为南唐，在南宋为临安，在元代为太湖沿岸，在明代为苏州、为南京、为松江，在清代为扬州、为上海，均为历朝绘画极盛之地，那么不禁要问，进入20世纪以至今日，绘画史上是否还有“江南”？

二

江南也是近代中国现代化的滋生之地，社会现代化的进程促发了艺术形态与趣味的转变，这个转变的契机即在上海。从19世纪后半期开始，上海由一个滨海渔村一跃而为通商大埠，“地仅弹丸，而南北异物，远莫能致者皆备”，城市扩大，人口急剧增加，成为商贾、文人的聚集之地，“以硯田为生者皆于于而来，侨居卖画”（清张鸣珂《寒松阁谈艺琐录》）。上海以其发达的商品经济、开放的文化环境，孕育了阵容浩大而风格纷繁的画家群体，“海派”一词应运而生。筑基于新兴艺术消费机制上的活力和纳采中西文化资源的开放性，使海派绘画足以成为新的文化环境下最绚烂的艺术景观，而其在江南区域（如江苏、浙江）甚至对于北方的辐射影响，则为上海奠定了20世纪上半叶艺术地理上的轴心位置。

显然，此“江南”已非彼“江南”。明清此地风靡的“松江画派”所彰显的江南画派的笔墨氤氲此时已黯然消退，在这座摩登都市的化育改造之下，封建文人的出世理想让位于删繁就简、雅俗共赏的市民趣味，明清画家所津津乐道的地域之别则化解在“海纳百川”的包容性当中。南北并存、中西交杂的文化环境催生了海派国画的商业气息、人伦精神与开放意识。

然而，这样的气质与特征却并不意味着海派国画在风格和趣味上的“西化”。事实上，那个时代涉足传统绘画这个行当的，不管是画家还是作为绘画消费者的商贾或文人，在纷涌而至的西方文化面前大多采取的是一种强大自身而抗衡西学的文化立场，因此，虽然海派国画家大多自觉、不自觉地吸纳西方艺术的一些因素，但总体上却是坚守着传统绘画的精神与

形式内核，如笔墨精神、山水情怀等等。也正因为此，当五四新文化运动之后向西洋学习的风潮日盛，北方画坛逐渐被以徐悲鸿为首的融西画写实性于国画的“改良派”主宰，而南方则坚定地继承着“岭南画派”折中中西的旗帜，相比之下，海派国画在总体上却呈现出与这座都市“东方巴黎”的声名不尽合拍的传统气质。这种气质，在吴湖帆、贺天健、陆俨少等传统主义者那里体现为“摩登山水”中的古典精神，而在林风眠、关良、朱屺瞻等留洋归国的画家那里，则体现为西画表壳下浓厚的文人情怀。

海派国画这种传统气质无疑是与江南画派笔墨涵养的悠远积淀有密切关系，其深邃深厚，一直绵延至新中国建立以后。当全国范围内国画创作被现实主义“新国画”的风尚蔓延之际，仍可以在程十发、方增先等上海画家的作品中看到对笔墨趣味的追求。然而，外面的世界毕竟已发生翻天覆地的改变，20世纪后半期，上海作为文化艺术中心的地位不再，正如郎绍君所言，“在整个中国古典绘画的传承被弱化的同时，上海失去了美术学院，失去了艺术移民，传统型老画家不能自由收徒”（在2013年11月8日上海美术作品进京展座谈会上的讲话），江南传统与海派国画一同迎来了相对沉寂的年代。20世纪七八十年代，上海甚至一度被看作艺术界的“世外桃源”，失意艺术家潜心修炼之地。

三

“八五”现代艺术新潮是“文革”之后知识分子的文化诉求在艺术领域的爆发，这是继20世纪初以后艺术界又一次热中向西方艺术学习的时期。急于在世界艺术版图中找到自我定位的学者们围绕“国画”一词的名与实展开了辨析讨论，最终，“水墨”作为一种凸显媒材而模糊国籍的概念，被更多愿意从传统中跳脱出自我的艺术家所认同。从那时开始，各种试图打破传统绘画固有体系的实验性、探索性水墨艺术依托于美术学院逐渐活跃起来，它们与坚持中国画形式与审美价值的新文人画、折中中西的学院派新国画共存，开启了水墨艺术多元化的创作格局。

进入21世纪以后，这种多元共生的特点在上海水墨艺术界尤为显著。也许正因为缺乏悠久的学院教育的积淀与传承的原因，上海并不像其江南邻居南京、杭州等地那样有着依托于学院的强大地方传统，这里的艺术创作环境在让艺术家感到自由的同时也略感孤独。在上海重要的水墨艺术家当中，既有陈心懋、王天德、仇德树那样打破媒介与架上的形式的实验者，也有像卢辅圣、张培成这样折中中西的架上水墨创新者，更有如陈佩秋、刘旦宅这样直接承袭海派笔墨余绪的传统派。不同的创作流派并行而相互尊重，这一代的海派水墨艺术家为这个城市的水墨文脉延展出新的契机，在他们身上，依稀能看到遥远时代江南绘画的革命性、学者气与灵动秀逸的形式趣味。

当一个多元的格局已然形成，水墨的课题却在不断地变更。近十多年来都市化的建设进程既改变了中国社会与中国人的生活，也改变了水墨艺术的精神指向。“对于水墨艺术而言，城市化过程改变的不仅仅是它的描绘对象，更重要的是它改变了水墨艺术和现实之间的关系，也改变了水墨言说的受众。”（皮道坚《全球化与都市化背景下的中国水墨艺术》）如果说，与“现实”的错综纠缠的关系是延续艺术自身生命与

活力的根本所在，那么，当人类生活从封建社会的山林、乡村、城镇迁至都市，与都市之间的关系，也就必然成为当下水墨艺术众多有趣言说中重要的一章，“都市水墨”，也正是顺应这个逻辑而成为近十年来水墨艺术中的新话题。由此亦可窥见这个概念的提出，是基于对中国当下的社会现实与文化情景的考虑，是将水墨这一有着悠久历史的艺术语言带入当下的一种实践与理论的表达。

水墨能否表达都市？又如何表现都市？如果说，“八五”以来围绕水墨艺术的种种实验性探索的成果之一就是水墨艺术从以笔墨为价值评判焦点的传统批评体系中突围，那么，在今天开放多元的艺术时空之下，众多青年水墨画家致力于从材料与形式语言的角度发掘水墨对当代都市文化与生活的表现力，不妨可以看作是这一成果的深化，亦可以看作突围之后对水墨艺术审美体系的重建。

饶有兴味的是，在 21 世纪中国城市化的建设进程中，上海再度成为了焦点，她在江南的文化前沿地位亦正在不断凸显。当所谓国际化大都市正在重新崛起，水墨是否可以作为一种文脉连接这座城市的历史与现实？而对于从事水墨的艺术家来说，如何在个人对这座城市的认知、情感、经验与水墨表达之间形成自然、自在的“自我”？无论如何，当这种自我形成，“水墨江南”，这个由来已久的文脉也就自然地具备了彰显这座城市的精神与品格的能量。这正是我们举办这次题为“墨色倾城”的展览所希望引出和探讨的课题。

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彭莱

Ink Jiangnan with its urban heritage

One

Trace the origin, Jiangnan is the birthplace of water ink. As Song Liushugan presented to us "With my loved screen I came to Jiangnan, All of I can see was clouds fulfilled surrounding around the mountains impregnating the painting ". This poem said about the relative relationship between the traditional Jiangnan painting and the ancient water ink language. Following the literature, we may trace this relationship back to South dynasty. But the historical facts pointed to Jiangnan painter Xiangrong from Tang and Wangmo's "Splash ink painting", whose changeable ink excited great inspirations in "Portray landscape" trend at that time. Since then "brush with ink" instead of the traditional skills "paint lines" became the basic skill of Chinese classical painting language.

Connoisseur Zhangyanyuan in late Tang dynasty had a highly praise to Jiangnan art. Once he said: "Jiangnan, a place of fertile land and talented people gathered. Origin of Sanwu, eight outstanding reputations, Wangxizhi and Gukaizhi both of their skills writing and painting have become a fashion." (Zhangyanyuan "Famous paintings in past dynasties") These high praises gradually developed into a "Jiangnan feelings", permeating through the literati. Linpu said "Reminded of seeing the painting by Juran on the screen several years ago in Jiangnan." Sushu wrote "Why should we praise the ink. How enjoyable for us to appreciate the skills of Jiangnan." Shenkuo also had some words "Jiangnan was famous for Dongyuan and Juran, who have great talents in describing the mountains with light ink ". Jiangnan painting in Wudai South dynasty was known for its dripping delicate ink and quiet lyric style, establishing an ideal artistic paradigm for later generation. After the baptism of Song Yuan literati painting trend, "Jiangnan" is no longer a geography concept, but on behalf of style and interest. In the massive tide of literati paintings during Ming, Qing, Jiangnan always be a cornerstone of style and interest from the beginning to end. It points at fun of ink, hermit spirit and knowledge conservation.

From the point of geography barely, "Jiangnan" in art history was known as South Tang in Wudai and North Song. In the South Song was Linan, along the Taihu Lake in the Yuan, known for Suzhou, Nanjing, Songjiang in the Ming, called Shanghai in the Qing. All of them were the peak of the painting lands in past dynasties. Then we will ask, from the 20th century to the present day, if there are any "Jiangnan" in art history.

Two

Jiangnan also bred the modernization of modern China. Process of social modernization pushed the transformation in artistic form and interest where taken place in Shanghai. From the late 19th century, Shanghai from a coastal fishing village turned into a big trade port, "A tiny area but assumed an important hub for North-South trade and reserved something far apart in the city ". Urban expansion, rapid population growth, it caused a large amount of businessmen and the literati to be together. "People who live for farming come to Shanghai selling paintings instead." (Qing Zhangmingke "Notes about talking art in pine pavilion") Shanghai relied on its developed commodity economy, open culture, breeding various style of numerous painting groups. Shanghai painting started to come to the public. Basing on emerging art consumption

mechanism and accepting the openness of Chinese and western cultural resources, it will make Shanghai painting to be the most brilliant art landscape in the new culture environment. Additional, the influence in the southern region (such as Jiangsu, Zhejiang) even northern, laid the core position for Shanghai in the first half of the 20th century, in art geography.

Apparently, this "Jiangnan" is not the real one I mentioned above. What dripping ink that "Songjiang painting" advocated had generally faded. Under the influence of this modern city, tastes of the public interest instead of the feudal literati hermit thought. About the geographical differences that the Ming, Qing artists like to discussed had resolved in the great inclusiveness. Under the North-South co-exist and western mixed culture environment, Shanghai Chinese painting was created of commercial atmosphere, as well as the spirit of human relations and open awareness.

However, Shanghai paintings' secular temperaments don't mean westernization in style and interest. In fact, whether painter or as consumer or literati, most of them tried to become stronger to make a balance in western culture standpoint. Therefore, although Shanghai painting artists absorbed some factors of western art unconsciously, overall they insisted the spirit and form core of traditional Chinese painting, such as water ink spirit and feelings of landscape. Because of this, northern painting was gradually occupied by "Improvement", which is devoted to integrating western realistic painting into Chinese painting by Xubeihong after Wusi New Culture Movement when the wave of learning from the west was increasingly prosperous. In southern, artists made efforts to putting Chinese painting middle of the west to carry on the concept of "Lingnan" painting. By contrast, Shanghai painting showed us a difference traditional temperament from its famous for eastern Paris modern city. In the eyes of those traditionalists like Wuhufan, Hetianjian, Luyanshao, this temperament indicated the classical spirit of landscape, but in others they would more emphasized on literati feelings just like Linfengmian Guanliang Zhuqizhan who had ever studied abroad.

This traditional temperament of Shanghai painting had been stretching until after the founding of new China. When the wave of realism new Chinese painting was spreading nationwide among the Chinese painting creation, we can still find Shanghai artists' pursuits of ink interests in Jiangnan painting's tradition from the works of Chenshifa, Fangxianzeng and so on. However, the outside had been undergoing tremendous changes. In the latter half of the 20th century, Shanghai was not the center of culture and arts any more, as the words by Langshaojun "Throughout the time of Chinese classical painting tradition was weakened, Shanghai lost academy of Fine Arts, art immigration and the freedom to be apprenticed to traditional old painters" (In the November 8, 2013, Shanghai art works speech in Beijing exhibition on the forum). Jiangnan tradition along with Shanghai painting met head on difficulties of a relatively quiet era. In the 70th and 80th of 20th century, Shanghai even once considered as the arts "paradise", and was an ease place for artists to devote themselves to creation.

Three

"1985" Modern Art trend was considered as a great outbreak in art field about the culture ambition among intelligentsia after "WenGe". This is another crazy period of learning from the western art. To be eager to find self-position in the world art map, the academic launched a discrimination around the Chinese painting of extrinsic and intrinsic. Finally, "Water ink" as a concept of prominent medium but vague notion of its nationality, accepting by more and more artists who willing to escape from the tradition form to beyond self. Since then, various experimental, exploratory ink arts which tried to break the traditional painting system relying on Fine Art Academy gradually become active. They together with new literati painting and college new painting coexisted, and opened up a multi-outlet creation pattern for ink art.

After entering the 21st century, this multiple character seemed particularly obvious. Maybe just because of lacking of long history of college education accumulation and inheritance, Shanghai not like Nanjing, Hangzhou or others areas which can rely on deep college local traditions. Therefore, in the condition of Shanghai, artists can enjoy a freer creative environment but a litter lonely as well. Among the important ink artists in Shanghai, there are both Wangtiande, Qiudeshu, Chenxinmin who experienced breaking medium and form, and like Lufusheng, Zhangpeicheng who created water ink western mixed, more others like Chenpeiqiu, Liudanzhai as traditionalists who inherited Shanghai ink directly. Shanghai ink artists of this generation have striven after a new opportunity for the ink spirit of this city. From them, we can vaguely feel about the revolutionary, scholarly and flexible form of interest.

When a multiple pattern has been formed, ink subject was in constant changes. In recent decade, the process of urbanization has changed both lives of Chinese and our society, but also changed the spirit direction of ink art. "For ink art, to change the process of urbanization not only its objects, more importantly, it changed the ink on the relationship between art and reality, but also changed the ink and narration of the audience." (Pidaojian "Under the background of globalization and urbanization, China ink art") If we say that, the complex "reality" is the essentials of continuing the relationship between life and art itself. Then, when human life from a feudal society, the mountains, villages, towns moved to the modern city, the relationship with city must become the most significant chapter in current ink art opinions. "Water ink with metropolitan" also conform to this logic to become the new topic in ink art over the past decade.

It is interesting that throughout the process of Chinese urbanization contribution in 21st century, Shanghai to be the focus again. When the so-called international metropolis is emerging, if ink can connect the city as a context between history and reality? For artists engaged in ink art, how to formed your individual perception of the city between emotional, experience and water ink to express a natural and comfortable "self". Anyway, when you finish this self-forming, water ink this ancient context will naturally highlight the city with the spirit and character of energy.

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PENG Lai

认识李桐之初，是从别人的话中感知。几年之后回忆，依然记得当时的描述者神采飞扬，对李桐的才情言之凿凿，令听者不无好奇：李桐究竟何人？其画究竟如何？能让他人如此折服传唱，岂为一般人物？！

见到李桐之前，已经从展览请柬上窥得其画之人物风貌，眼及之处线条酣畅，布局简意洒脱，气韵飘逸，无不禅机，手触时掌纹连心，怦然心动，几欲落其画间，超然享闲避世。

李桐食素，葑山居士与心性相携出世，从此寡淡俗常，心莲净展。都说李桐具唐宋皇家的富贵祥和兼元明的书卷静气，技法来自对佛学、儒学、道学的极致浸淫，我却在不断流连他的自得画作中企图切其要害：他的画大抵纸本设色，花青与赭石偏重，线自由转接，时而刻意着痕，高古气质从壁画、古籍中感悟颇多，技法确实无从挑剔，但意境奇高，成李桐独有语系，未来自我突破，恐是艰难。我终究自喜，发现李桐“绘画语言”之小破绽。

我所见李桐之言可贵：一静、二净、三空灵；一言精、五言格、七言律，再多言。出于内心，浑然天成，道是有言却无言，拿捏题材若化雪无痕，了然于纸，尽显真诚。而这份格致，多少世人可解？怕是以李桐言之“物”化，却不道其“玄”理，此为李桐画中人物之幸或不幸？今时今日，清静之所难觅，李桐得居自我世界，一叶一菩提，快意哉！

由此，我更要世人爱惜李桐。敦厚、淡泊，固守文人气节，实属难得。比之现世众多“言之无物、言之过饰”之辈，李桐已为传统美学之珍贵财富。

犹记得离莞当日李桐坦言：“我所绘人物，虽有模特影射，然笔端呈现大多为心中构想，不拘诸多……”由此联想弗洛伊德之“记忆痕迹”阐述其形成不是单一个体，乃在不同系统中沉淀，于全神贯注之关注之下被激活，后被随之事件、情感、状况以精神性方式充填！彼时恍然，李桐之画，原是他个体之精神方式，与凡品相较，焉能于世无迹？！

写此，用来了悟桐言之无边界墨迹。

吴沫 撰文



蔚山引之一
FengShan quotation series I
纸本设色
ink and colour on paper
134×70 cm
2011