

The background of the book cover is a traditional Chinese ink wash painting. It depicts a bird, possibly a sparrow or a similar small bird, perched on a dark, gnarled branch. The bird is rendered with delicate ink strokes, showing its feathers and form. The branch extends across the frame, with some leaves or buds visible. The overall style is minimalist and expressive, characteristic of traditional Chinese ink art.

戴
暢

中國畫集

Chinese Paintings By Daichang

陝西人民美術出版社

戴畅

中国

Chinese

Paintings

By Daichang

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戴畅中国画集

序言

画家戴畅，1943年出生于陕西省蓝田县(唐代大诗人王维从官场上退下来即隐居在蓝田县的辋川，他被明代大文豪、书画大师董其昌尊为“南宗”画派的鼻祖，创立了水墨写意画，为中国文人画的开拓者) 1964年毕业于西安美术学院中专部，从此投入浊浪滚滚的艺海，由于勤奋好学，以西画为底蕴研讨中国传统绘画，擅长花鸟和山水，迄今已成为陕西画坛上的“明星”之一，被誉为“辋川灵毓，秦地雄魄”！

“艺海无涯”。戴畅在艺海生涯中度过了悠悠的岁月，酸、甜、苦、辣都尝够了！点、线、面、体都学会了；皴、擦、点、染都掌握了！他创作山水画和花鸟画曾承受了三大压力：二十世纪西方现代派和后现代派对中国传统艺术的冲击，这是中国国门开放之后必然出现的“遭遇”，同时也是“机遇”，因为中国的传统文化与世界文化相接轨才有希望进入“世界大文化圈”；石鲁和赵望云于二十世纪60年代创立的“长安画派”挖掘了中国传统书画的潜力，激活了书画艺术家的创造性，曾凝聚了一大批有发展前途的后起之秀，使古都西安的书画艺术勃勃有生机，并形成了一个实力雄厚的学派，使海内外文化名流“西望长安”，刮目相看！但石鲁和赵望云“仙逝”之后，“长安画派”已处于“群龙无首”的危境，往日那种浓郁的文化氛围已烟消云散，代之以“市场文化”，于是预言家对未来的前景深为焦虑，悲观地发出叹息：“长安无大家”！其实，大家都是“大家”而“大家”都变成了大家，于是大家都不是“大家”，自然也自动降为“小家”了！

“市场文化”的导向迫使所有书画艺术家纷纷“下海”，他们之中的少数佼佼者戴上各种“假面具”，竭力自我包装，粉墨登场，进行表演，冒充“大家”进行狂热地“侃”，从而把自己“炒”起来，现蒸现卖，不是升官便是发财，或是名利双收，而大多数书画学子们无可奈何，只好望洋兴叹！书画之道本是文人余韵：“文章憎命达”，“文以气为主”，“气韵”见“清浊”，因此，凡是在历史上有所建树的书画大师们都能“隐居”自安，“洁身”自爱，安贫乐道，独善其美！

戴畅年近花甲，为人憨厚，属于“老实人”群体。他在书画之道上有追求、有理想、有个性、有才情，因此，竭力寻求书画艺术脱落的环节，以便衔接。他受到“长安画派”的启示，由近及远，“近水楼台先得月”；由内及外，先“安己”而后再“攘外”，因此摆脱由内外交困造成的尴尬——这样他便选择花鸟和山水

画作为突破点。他如实地接受了“长安画派”的艺术观念和艺术语言，即“一手伸向生活，一手伸向传统”——历史证明艺术观念源于“生活”的长期实践，而艺术语言则出自“传统”的悠久积淀，也就是：“外师造化，中得心源”的转化。艺术家追求“得心”应手，即“夫心之足以制一身之用者，为之成心”。

摆在戴畅面前的问题尖锐而深刻。首先是关于艺术创作的主体投入，即在花鸟画和山水画之间必取其一，二者不可兼得，从而形成个人的文化“焦点”。目前，他是两条腿走路，两个拳头打人，而我一贯认同：“一笔画”、“一点通”，“一以贯之”。其次是关于个人的审美定位，即在石鲁和赵望云之间必取其一，二者难以贯通，从而形成自己的面貌。最后是关于艺术风格的定向，即在西洋绘画传统和中国绘画传统之间必取其一，二者难以融会，从而形成个人的风格——因为个人风格是民族风格和时代风格的整合和凝聚。

在《戴畅画集》出版的前夕，我仅对他的花鸟画和山水画畅谈我的感受：“意到则舒怀以命笔，埋伏则投笔以卷怀”。

中国传统绘画由形似、骨气、立意和用笔四大要素所构建，并凝固为一个整体：“象物必在于形似，形似必全其骨气，骨气、形似皆本于立意而归乎用笔。”（唐张彦远：《历代名画记》）“立意”和“骨气”是有机地联系在一起，即书画作品在宏观世界的客观效应，史称“助人伦，成教化”；“用笔”和“形似”也是有机地联系在一起，既书画作品在微观世界的视觉效应，史称“穷神变测幽微”。因此，“立意”为本，“用笔”为末，不可本末倒置。

在戴畅的花鸟画里可以隐隐约约地看到石鲁的影子，即“神韵”漂浮，天马行空。以《田园情趣》为例，足知作者擅长大泼墨，墨飞色舞，淋漓尽致，尤其几只麻雀在谷物的枝梢上跃跃如飞，躁动不安，使画面勃勃有灵气，由此展示了一系列以麻雀为主体的生动画面——

《竹雀图》和《竹林小雀》揭示了“某些东西的缺乏，包含着对小生命的挚爱”。《金针花开》题词为：“庭院莹花开不败，年年夏月又复来”。作者通过朴素的农耕题材，探索和描绘田园景象，他体现了一种文化价值：“任何意义都比根本没意义要美”！他的花鸟画以小写意为主，画面强调笔墨对比，笔法灵活，浓墨淡写，丰富多彩，饱满充实而处于流动状态，以动代静！

在戴畅的山水画里可以冷冷清清地扑捉到赵望云的影子——“形影”相随，看山是山，看水是水，山高水远，望眼欲穿。赵望云曾多

次深入秦岭和祁连山的老林里“应物象形”并留下很多传世的“墨宝”，而戴畅也沿着导师的脚印创作出自己的“墨迹”。

终南山是秦岭的主峰，也称中南山，它东起蓝田，西止武功，囊括翠华山、南五台、圭峰山和骊山等景色秀丽的山峰，犹如锦绣画屏，屹立于古都西安的南郊。翠华山是终南山的山中之山。传说汉武帝曾在这里祭过太乙神，山间有太乙谷，谷水流入滴水，又名太乙山。又据传说，在唐代天宝年间，山峰崩裂，因谷水被堵塞而形成一座天池，面积约7公顷。池水碧青，赏心悦目，山影映入池中，池中倒立山影，使人感到山中有水，水中有山，山水映衬，其乐融融。戴畅的《终南秋色》和《翠华欲滴》都是截取了终南山和翠华山的片段，抒发了秋色的诗意。这两幅画都是他的代表作，前者题写：“霜叶红似二月花”；后者则使人联想到宋代黄庭坚的《一落索》：

谁道秋来烟景素，任游人不顾。一番时态一番新，到得意，皆欢慕。

紫萸黄菊繁华处，对风庭月露。愁来即便去寻芳，更作甚，悲秋赋。

《幽草溪流》和《祁连山谷》是戴畅在祁连山写生时获得的灵感。祁连山在山水画上还没有得到足够的表现，所以没有受到现代文明的污染。祁连山位于甘肃河西走廊的南侧，当地称之为“南山”。崇山峻岭，幽谷冰川把人诱入奇境，岗峦起伏绵延 1000 多公里。奇峰突起，以疏勒南山峰为最高峰，高度为5808米，在 4000 米以上的山峰上，终年积雪，是永不退休的“白头翁”。由山峰向下分布了大小冰川三千余条，它覆盖着峰顶，或紧贴山坡，或隐藏在幽谷的深处，如同出鞘的利剑刺向谷底，闪闪发光，被称为：“固体水库”。画面只截取了祁连山的片段，描写了盛夏或中秋的景象：冰雪融化，清流从山涧倾泻而下，密林深处有温泉，四季如春；幽谷深处有盛开的雪莲，如同纯真的少女，孤芳自赏。画面特写了屹立于幽谷中挺拔的巨石，它像一排排全副武装的壮士，随时投入战斗，于是令人不禁联想到西汉骠骑将军霍去病以祁连山为屏障六次出击匈奴人的壮观场景。

戴畅的山水画以树为主体。在他的心目中，树象征着“福”，水象征着“禄”，而山则象征着“寿”，福、禄、寿三结合构成了他的审美情调。树激发了他的灵感，例如《早春》和《娇杨》就是以树为主体的山水画，仿佛通过树与山水对话，切切私语，不无忏悔，来自压抑的深处：“迄今，我对自己所爱的人一直是忠实的，我从来没有欺骗过任何人，而且如果

不是有重大的原因，如果不是由于别人的过错，扼杀我心中的爱情，我是不会对人不忠的。从这个意义上讲我是完全纯洁的人。……”（法国女作家乔治·桑：《我和肖邦》）

在自然环境中生长的树千姿百态，它展现了生命的多样性，黑格尔把这种“植物美”和女性联系起来进行琢磨，鼓励艺术家从人性的角度提高树的审美情趣。戴畅在画面上塑造的树大都是青春“少女”，风姿婀娜，亭亭玉立，容光焕发，娇艳动人。

画家的天才在于作品，画出一刹那间的生动感受，至于是什么艺术观念和什么艺术语言已无关紧要——因为他们被灵感袭击的时候，思维一片混乱，只接受激情的摆布，没有明确的方向和捷径可供选择。由于不顾一切地急速表达，往往陷于失控状态，于是杰作就诞生了！

中国的画家擅长用笔，因为只有笔才能描绘中国人的伟大；同时也擅长用嘴，而嘴又把一切最伟大的东西吃掉了，或者被否定了！画家的成功往往取决于他们的积累和冒险：山由于冒险而积小成大；水由于冒险而积少成多；树则处于积累和冒险之间，进可攻，退可守，两头沾光。因此古人称：石为山之骨，水为山之灵，树为山之衣。创作山水画就是生命的体验和玩味。

经过多年实践，戴畅的山水画和花鸟画已呈现出自己的面貌：艺术观念的开放性和艺术语言的灵活性。他擅长用笔，笔行意随，一弛一张，相得益彰。所以画面的效果“细密精致而臻丽”。他的艺术风格可概括为生动、活泼、淋漓、清旷。其画集的出版并不意味着故步自封，而是更上一层楼。人一旦步入老年才更能体会到文化的价值和意义。

邵君德

2000年3月8日于西安

Dai Chang is an artist born in 1943 in Lantien County of Shanxi Province, where a very famous poet and painter, Wang Wei, once lived in seclusion during the Tang dynasty. Mr. Dai graduated from the Xi'an Art Academy in 1964, and he began his career as an artist ever since. Both talented and diligent, he based himself on the West tradition of art and orientated towards the Chinese tradition of art. Good at flower-and-bird painting and landscape painting as well, he is now one of the best artists in Shaanxi province.

Mr. Dai has tasted both the sweetness and bitterness of life, and at the same time, he has acquired all the skills and tastes of art. The 20th century saw the impact of modernism and postmodernism of the west on the traditional Chinese art, by which modern Chinese art could possibly enter into the world artistic circle. In the 20s, it was Shi Lu and Zhao Wangyun who built up the Chang'an Painting School on the basis of the Chinese tradition stimulated by modern creation, and thus attracted the attention from the artistic circle both home and abroad. Unfortunately, after their death, crisis came to the artistic circle in Xi'an, with a tremendous impact from the market economy in recent years. People worried about this serious situation and said: "there is now nobody in Xi'an!" As a matter of fact, when everybody pretends to be somebody, and somebody turns out to be nobody, there can really be nobody at all, and hence everybody becomes nobody.

The development of economy has driven most of the artists into a sea of money-making struggles in the past decades, and some of them learned to sell themselves for a good price, either for fame or profit. Others, who are not good at adaptation for this, continue to paint and paint, with a hope to have their self-realization or moral improvement fulfilled. Art, in the eyes of some modern men, is nothing but a heritage of ancient intellectuals whose spirit can be so different that they go different ways. There are some, however, both in history and at present, who are inclined to live a poor but pure life, totally engaged in their artistic creation in seclusion all the time.

Dai Chang, now nearly sixty, is one of those whose interest is in art itself. Honest and modest, he is striving with sentimentality and responsibility between history and reality. Enlightened by the spirit of Chang'an School, he starts from himself for somewhere afar and from his inner self for somewhere outside. Flower-and-bird painting and landscape painting is his major choice for a good start. He accepted both the ideas and skills of art from the Chang'an School, that is, relying upon life on the one hand and upon tradition on the other. That is because that artistic ideas stem from practice of life, and art find her expressions in a cultural tradition. A Chinese saying goes, to learn from nature for proper images and to return to one's heart for expressions. Once you get it in your mind, you are apt at handling it.

In my mind, there are three fundamental problems he now has to face and solve: One is what to paint, that is to say, he has to choose between flower-and-bird painting and landscape painting as his personal objective. Now he seems to do both at the same time. But for my part, concentration on one and do it with consistence is of most importance and one should always bear it in mind. Second is who is the right model to follow, that is, the choice between Shi Lu and Zhao Wangyun. And, of course, one has to go his or her way of creation in the end. Lastly, as for artistic style, should one learn more from the West or from Chinese tradition? He or she must have a choice so as to form his own personal style on the basis of the national style with some flavor of his time.

On the occasion of the publication of Dai Chang's paintings, I think that I'm in a right position to express my own ideas about his paintings. My own observation is that ideas go along with his writing brush that touches the paper in the making of a painting. Theoretically, Chinese painting is composed of four major factors, including likeness in form, vividness in spirit, comprehensiveness in design and tastefulness in skill. And a picture painted as a whole should include all these: "To follow nature means likeliness in form, which means vividness in spirit, and both of which mean to realize the design to be completed by skills of painting." (quoted from Zhang Yanyuan 《Comments on Famous Paintings》)

Design and spirit are related to fulfil its basic social function of moral culture. Likeliness in form and painting skills are also related to fulfil its esthetic function of visual arts. Therefore the former is more important than the latter. In fact, one could find the influence of Shi Lu on Dai Chang in his flower-and-bird paintings. Take 《Tastes in the field》 for example, lovely sparrows perching on the crops seemingly to fly at any moment add liveliness to the picture. Other pictures also include sparrows in the bamboo to express the idea of confusion in human world. and 《Day Lily》 show the farm scenery, meaning "that meaningfulness is better than meaningless." On the whole, his flower-and-bird paintings, dynamic rather than static, are rich in color and flexible in skill, reflecting a freehand brushwork and an impressionistic manner.

We could easily find clues of Zhao Wangyun's influence on Dai Chang in his landscape paintings, in which mountains and rivers show themselves the way they should in nature. In the past, Zhao Wangyun often went into Qinling and Qilian Mountains to find natural images for his sketch, and now Dai Chang does the same, and in Qinling mountain ridges he focuses himself at Zhongnan Mountain, the best of which is the Cuihua mountain. Cuihua Mountain boasts itself with the God Taiyi worshipped by Wudi Emperor of the Han dynasty, and the Tianchi Lake formed in a collapse of the hill during the Tang dynasty. His two pictures, 《Autumn Tints in Zhongnan》 and 《Cuihua Dressed in Green》, are among his best works in praise of autumn scenery. One is inscribed with a line "The frosted maple

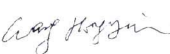
leaves look more attractive than spring flowers." And the other reminds us of Huang Tingjian, a famous poet in the Song dynasty who wrote a Ci Poem to the melody of Yiluosu.

Other paintings, such as 《Streams through Deep Grass》 and 《Qianlian Valleys》, lead us to the beautiful Qilian Mountain in Quansu province, which is not yet polluted by modern industry. The ice-covered valleys stretches 1000 km long, with its snow-capped peak 5808 m tall, spreading 3000 valleys big and small, forming a so-called solid reservoir. How magnificent is the picture! Yet the artist took just part of the picture, including the melting snow flowing through woods, where snow lotus are blooming in cold weather and huge rocks standing in rows like soldiers in silvery armors and arms fighting Tatars on the Northern frontier.

Trees are often found in many of his Chinese paintings, symbolizing happiness, while water symbolizing prosperity and mountains longevity, forming the trinity in Confucian value system. In this regard, the typical design include 《Early Spring》 and 《Poplars》, in which trees seem to be talking with hills and streams from the soul of nature the way a timid girl ----honest and modest----is pouring out her heart to her lover. Trees betray diversity and universality of nature and life, which is likened to women figures in Hegel's philosophical terms, for the sake of personification of nature in art. Dai Chang does the same with the same purpose for artistic creation.

Chinese artists are good at two things. One is using brush to describe the greatness of the Chinese people, and the other is that they talk too much and eventually they talk nonsense of everything great. In fact, adventure and accumulation are important for a successful artist in the sense that adventure and accumulation make water deeper and hills higher, yet trees lie just in between without going extremes and so they are double blest. For painting mountains, one should know that rocks are bones and rivers are souls, and with the dress of trees mountains are completed, with good tastes and experiences of life and nature.

After many years of hard practice, both his flower-and-bird paintings and landscape paintings have taken on a new look. Dai Chang has a renewed concept of arts as well as flexible expressions of art, and therefore his works are both delicate and delightful with a style of vividness and liveliness. Of course, the publication of his paintings is by no means the end of his artistic achievements or creative career. Rather, it is a new point of departure towards his more tasteful life experience and cultural values to be realized in the bright future.

 By Shao Yangde
March, 8, 2000 Xi'an, P.R.China

戴畅 中国画集

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秦川五月小麦黄 (1980年 92cm × 46cm)



秦川小景 (1980 年 38cm × 45cm)



故居 (1980年 68cm × 69cm)



嘉陵江写生 (1978 年 35cm × 32cm)



巴山写生 (1978年 32cm × 35cm)



略阳写生 (1978 年 32cm × 35cm)