

山水画集



魏揚

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魏扬山水画集

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灵心漫游

WANDERING OF A FREE AND INTELLIGENT SOUL

灵心漫游

(代序)

魏 扬

多年来,“心象山水”是我山水画创作的主旨,并以继承楚文化神韵,追求当代人情思为作品主节律定位自己。

现代人所具有的“心象景观”体现在山水画中,与古典山水画意境不应在同一层面上,它们既有文化血缘,又有质的差异。我力求既同又异——完全不同,另起炉灶,会失去宗脉;完全不异,毫无再创造再发展成分,反会使这个画种没落消亡。中国山水画这项民族国粹,应该是一种既开放又能多方吸纳的具有健全机制的文化机体。

当代是一个伟大时代,当代人内心的人生境界、情感生活、人文情思和理想追求都无比丰富,他们所遇到的矛盾、困惑、阻隔、变异、异化等等也都是前人所无法想象和无法体验的;精神境界中一定的法则、法度也正处在一种复杂变动之中,毋庸置疑,这些都决定了现代心源面貌是多姿多彩的景观。当代山水画何能脱离这个现实,只有深入现代人心界,充分发挥画家个人主体思辩能力,增强作品对现实生活在心灵中折射的深度、强度和醇度,增强灵性凝聚的力度和张力,使作品贴近时代。石涛曾提出“搜尽奇峰打草稿”,我向自己提出“搜尽当代心象景观”进行山水画创作,或者把两种“搜尽”结合起来,感悟自然万象与感悟当代人生、感悟当代精神气息结合起来。目前我的这些作品,作为“心象山水”画,大致有感性、知性、志性和灵性四种心象层面。感性比较直观,缘情表现;知性重在兴意比知;志性重在表现生存意志和终极关怀;灵性更在意于某些审美感触、瞬时灵动或某些思绪意念等等。总之,希望在画中师心纵横,气概成章,记下当下心迹,体现自己最真挚的追求。

创作活动是一种不可思议的体验,而这一体验过程必是内部意象和外部真实的艺术性统

一,艺术本体深化,才能更好地完成和完善这种统一。图式、笔墨、程式构成是一种美的创造,也可以说是历史艺术创造积累和选择的结晶,需要画家深厚造诣和功力,其中不仅需要高超的艺术技巧,还要有独特、深邃的艺的意识和美的意识,也包括艺与技的高度统一。艺术本体的继承和创造是画家的终生事业。我从传统六法论的六个方面来概括目前我对山水画本体深化的领悟和追求。

对应六法中的“气韵生动”,我更着重“意味追求”。气韵生动统摄图式很重要,但目的还在于表达作品品格、意蕴、意味。生动呈于表,意味才是本。要使主体审美结构、意蕴以及所要表露的意味能充分运用画面一切因素完美地表达出来,这才是最重要的根本。把主体心理活动,自身灵性,把握当代精神的深度直接投射到作品中,外化得最真诚、最鲜活、最恰当更为重要。

对应六法中的“骨法用笔”,我用“化境笔墨”来要求自己。笔墨概念有丰富内涵,技术技巧也是无穷尽的,笔墨修养是终身的。化境可能目前还是一种追求目标,但应该有一笔墨要求标准。骨法固然重要但不能用单一标准简化笔墨内涵。笔墨修养从生到熟,由熟入生,进入笔墨化境,才是前辈成熟大师们的成功之路。对笔墨要沉得进去,又走得出来,化境之时总会逐步到来。

对应六法中的“应物象形”,我选择“结构优化”。将“应物象形”纳入图式结构之中,使艺术内外结构优化,才能让人人的思绪、情感、诗情、品格等心象境界与画面山水物象结构紧紧相应,同构、同律、同气息,真正艺术地完成心象境界表达。

对应六法中的“随类赋彩”,我着意随情赋彩,随意赋彩,随调赋彩,墨色结合。

对应六法中的“经营位置”,我主张“内营构成”。我仍希望充分运用传统经营位置的一切方法,同时借鉴运用现代构成方式,使作品更具现代感,更具风格特色。

对应六法中的“传移模写”,我强调“承继文脉”,以写心写意为主,努力创造新图式、新语汇语法,不受传统图式束缚,但又能继承传统山水画文脉。

以“意味追求”、“化境笔墨”、“随意赋彩”、“内营构成”、“承继文脉”等六法来补充传统六法,指导自己的山水画创作,能充分吸收现代中国画发展新成果,并能更进一步发挥艺术本体的深化作用,希望在今后实践中不断修正、充实和完善。

画集编排共分了四个部分:《灵韵篇》、《味象篇》、《应心篇》、《非美篇》,这样编排仅仅是为了将有相近作画心态和近似效果的作品归在一起,没有创作时间前后阶段性变化的意思。前三篇作品创作思路比较相近,仅《非美篇》稍有差别。《非美篇》中的作品,不是用传统的协调统一的审美标准,而是更偏重于将裂变、分解、变异或无序作为画面旋律,将山水形象分解、节取、情动多次转换,有意识与无意识并列或对峙,色相与墨相对立或转换,传统与非传统并用并置等等手法。标题“非美”也不是有意追求非美,只是思路上前三篇不一样,以此来表达一种不同于前三篇的心态。这大概也是一种尝试、探索。将其作为一部分编于画集中,以期能够较完整地体现这个阶段我创作中的面貌。

WANDERING OF A FREE AND INTELLIGENT SOUL

Wei Yang

For years the image – in – heart landscape has been the purport of my creation in which I orientated myself by combining the essence of the ancient Chinese culture with the affections of contemporary human race.

The imaged – in – heart scenic possessed by our contemporaries, when reflected in landscapes, should not be on the same level as the mood of traditional Chinese landscape painting. They not only have blood relationship in culture, but also have an essential distinction. What I have been trying to seek is both the similarity and distinction—to make a fresh start which is completely different from the tradition will certainly lose tie with the line of ancestries; but totally the same without further creation and development, will unavoidably impel this form of art to decline and disappear. Traditional Chinese landscape painting, the quintessence of Chinese culture, should be developed as an organic whole that is healthy and open enough to absorb nourishment of all kinds.

We are living in a great time, our inner world is filled with feelings of life, good will of humanity, and seek for ideals. We are also confronted with contradictions, perplexities, separations, variations and alienation that our predecessors could never imagine and understand. Besides, laws of behaviors in our minds are changing. This has no doubt made our inner world be many and varied, and tensions of the cohesion of intelligence, can an artist makes his work be close to the time. The Great Genius Shi Tao once claimed to “have all wonderful views of mountains as his preliminary draft of painting”, I set demands on myself that I should “search for various spiritual images” for my creation of landscape painting, or combine both of them—understand the variety of nature and also the contemporary life and spirits. At present, my work as paintings of spiritual landscape can be classified into

four levels—perception, knowledge aspiration and intelligence. Perception is to perkier directly through the senses, expressing in accordance with feelings, knowledge stresses on ‘associative’ (Xing), that entails the use of language in such a way that when much has been said, more is left to be pondered over, and similar (bi), the employment of physical objects to convey one’s deeper feelings. Aspiration tends to represent will and concern for existence, and intelligence lays more emphasis on certain aesthetic thoughts and feelings, instant brainwave or state of mind. Above all, I hope that I can keep in my painting the true feelings of contemporary people, so as to realize my most sincere pursuit for art.

Creative activity is an experience that is unimaginable. This course must be the unity of inner image and outer reality. Deepening the art – in – itself, will better accomplish and perfect the unity. Image, brush and ink, composition are beautiful creation that can be regarded as a crystallization of accumulation and choice of artistic creation through ages in which not only superb skills, but also excellent ideas are invoked. The inheritance and innovation are a life – long profession. Next I would like to outline on the basis of traditional Six Principles my current understanding and pursuit for the deepening of the landscape painting.

In contrast to the first of the Six Principles “animation through spirit consonance”, I lay stress on “seeking for profound significance”. Certainly, it is quite important to dominate over the whole picture by animation through spirit consonance, but the ultimate aim of painting is the expression of quality and style, profound significance. Vastly shows only the appearance of the object, profound significance is the essence of a work. Whether we will be able to express the aesthetic construction and significance of the subject by making full use of elements of a painting is of fundamental impor-

tance. It is more important for an artist to reflect in his work the subject's psychology as well as his own intelligence and his grasp of contemporaries spirits in a vocabulary that is sincerest, fresh and suitable.

In contrast to "structural manhood in use of the brush," I take "Perfect brushstrokes and ink splashes" as my aim of efforts. The concept of brush and ink is rich in commutation, and skill is also inexhaustible. However, the accomplishment in the use of brush and ink is something useful for life. Perfection, at present, probably is just the aim, but we really need to set a standard for brush and ink. Though structural method in use of the brush is very important, we cannot simplify the connotation of ink and brush by means of a single standard. Accomplishment of ink and brush is from unfamiliarity to maturity, then from maturity to unfamiliarity, and finally enters the perfect state. This is the successful road of our venerable seniors in painting. If one can pour oneself into the practice of ink and brush and also keep away from it, the perfect state will gradually come.

In contrast to "fidelity to the object in portraying forms", I choose "optimization of structure", when fidelity to the object in portraying form is put into the structure of form as to optimize the inner and outer structures of art, we can make our feeling's quality and style closely connected to landscape revealed in painting.

In contrast to "conformity to kind in applying colors," I prefer "applying colors in agreement with feelings and tones," combining ink with color.

In contrast to "proper planning in placing (of elements)," I stand for "constitution of inner structure." However, I still want to take advantage of all traditional methods, and at the same time, to make use of modern ideas in construction so as to make my work

more modern and personal.

In contrast to "transmission in making copies," I lay emphasis on, "inheriting the line of culture." On the basis of expressing the soul, I try to create new form and vocabulary, breaking away from the Yoke of tradition, at the same time, inheriting the essence of traditional Chinese landscape painting.

Under the guidance of "seeking for profound significance", "perfect brush - strides and ink splashes", "optimization of structure", "applying colors in agreement with feelings and tones", "proper planning in placing of elements" and "transmission in making copies", which I put forward to supplement the traditional "Six Principles", I hope to absorb new development of Chinese painting.

The album is divided into four parts: pondering over image, reflection of soul, inspiration and non-aesthetic. Such arrangement is neither attempted to put together the similar works with similar state of heart nor made to distinguish the change of creative time. The works in the first three parts are comparatively close in thoughts, only the last part makes difference. Works in non-aesthetic part, do not conform to harmony—the traditional unified aesthetic criteria, but emphasize on the effect of fission resolution. Variation and disorder, using skills to resolve and extract the landscape, to make consciousness and unconsciousness juxtaposed and confronted each other; to make opposites or change between color and ink, and to juxtapose orthodoxy and unorthodox. The headline "non-aesthetic does not mean that I deliberately seek for non-aesthetic, just show the difference from the formal three parts. This is just a try and exploration, I collect this part in the albums so as to show completely the appearance of my creation in this period.

灵韵篇

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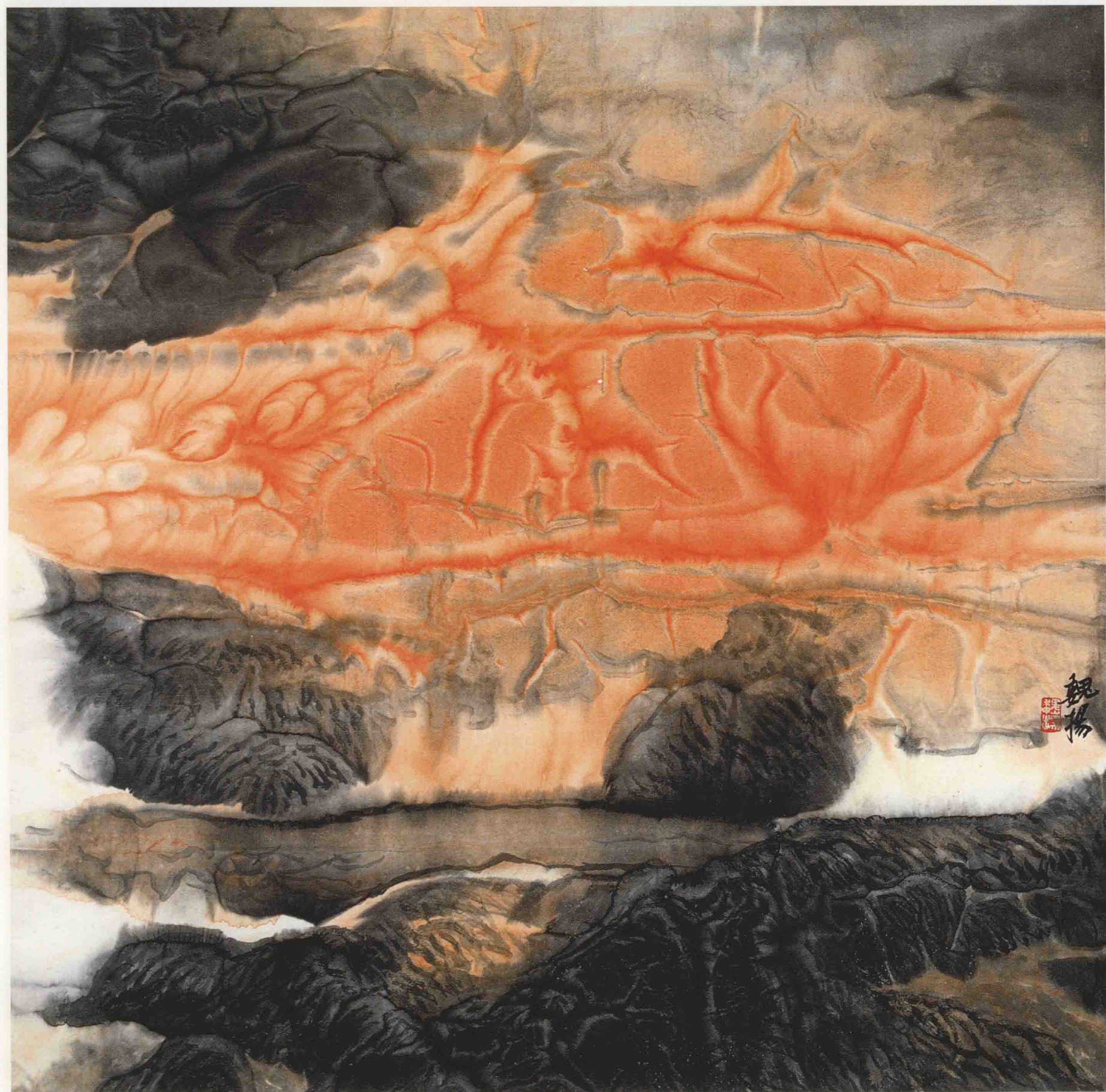
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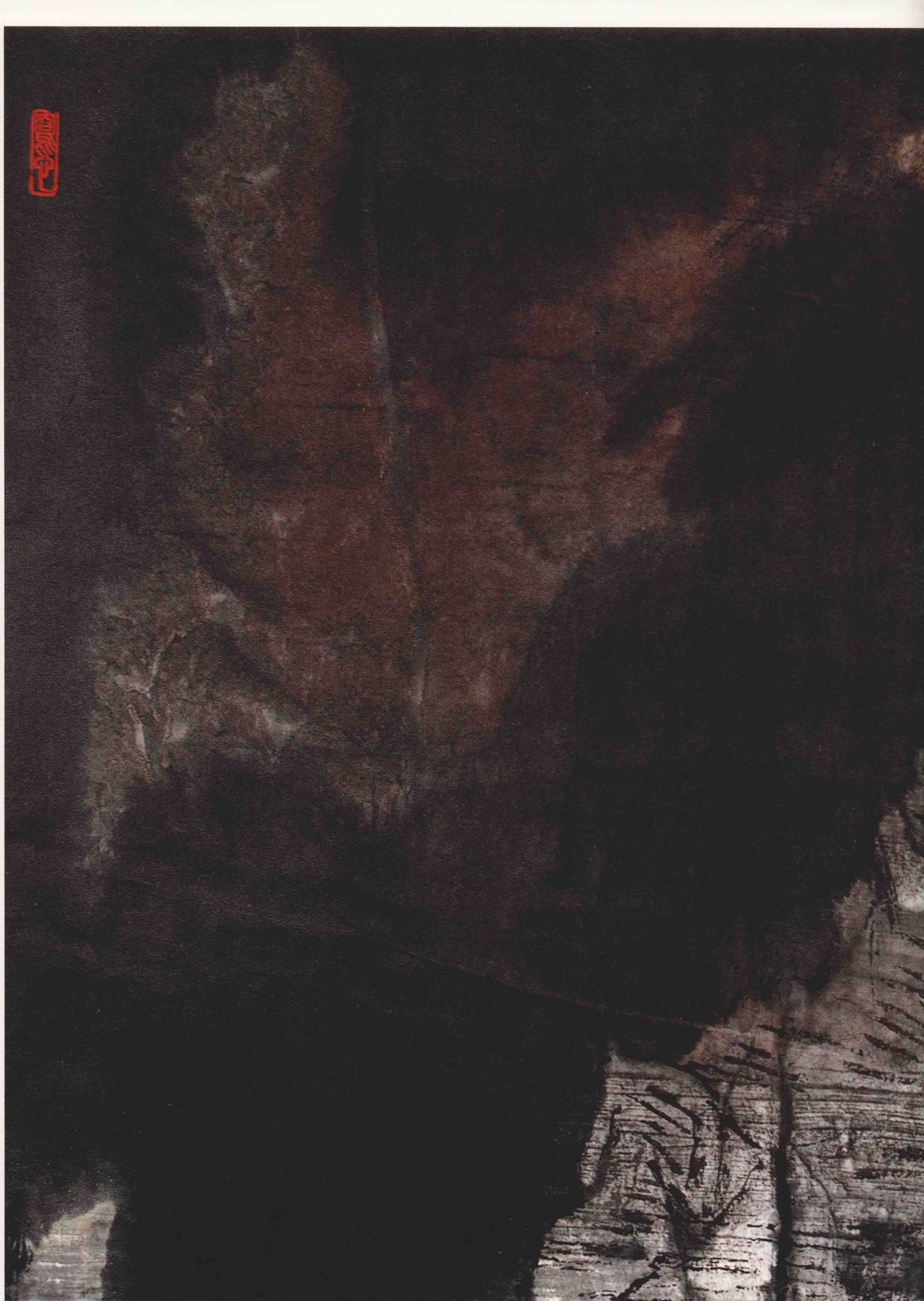
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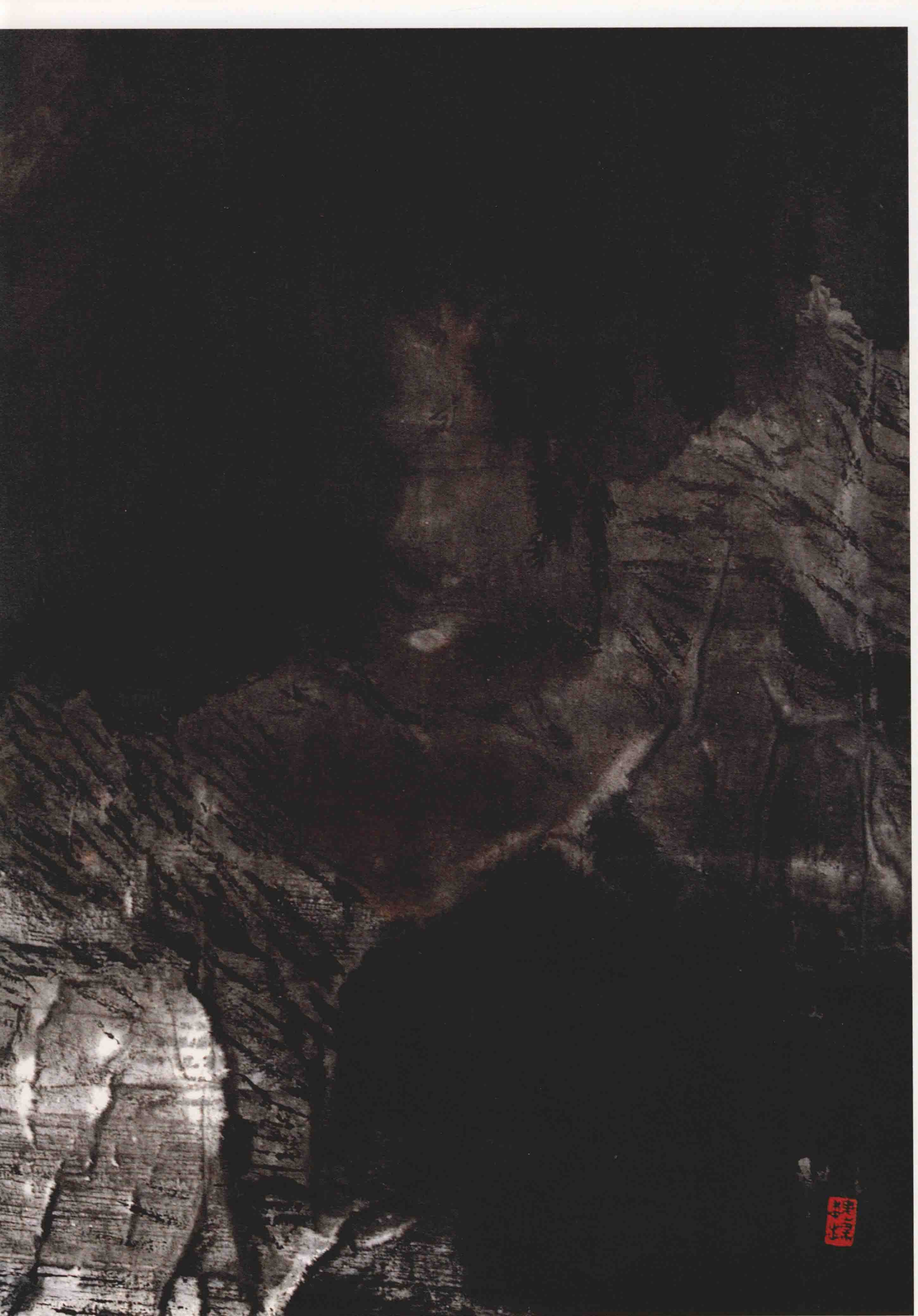
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霞光 69×69cm 1982年



夜色消融 68×88cm 1982 年





暖梦土 68×67cm 1983 年