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黑白木刻  
Black and white woodcut

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不以物喜 不以己悲

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2014



## 谭浩楠

河北省承德人

石家庄铁路职业技术学院副教授

河北书画诗词艺术研究院院士

中央美术学院访问学者

创作方向：版画，黑白木刻

2006-2007年

2008-2009年〔石版画《立春》〕〔木版画《向上》〕

深圳观澜版画工坊

2010年〔丝网版画《生命的风景》系列〕

走出西柏坡的画家作品展

2011年〔油画《山城新貌》〕

建党九十周年优秀作品展

2011-2012年创作黑白木刻

〔系列作品《形色之后》〕私人收藏

2013年〔木版画《素墨》〕〔木版画《悦在其中》〕

第二届中国青年版画邀请展〔北京、青岛、纽约、深圳、上海〕

2014年〔木版画《归隐》〕〔油画《岭上人家》〕

第十二届全国美展河北展区



Tan Haonan

Born in Chengde, Hebei

Associate Professor, Shijiazhuang Institute of Railway Technology

Visiting Scholar of Central Academy of Fine Arts

Member of Hebei Art Research Institute of Calligraphy, Painting and Poetry

Expertise: printmaking, Black and white woodcut

2006-2007 [Woodcut "Plain Perception" "Life Series" "Man in Observation Series" ]

2008-2009 [Oleograph "Early Spring" Woodcut "Upward" ]

Shenzhen Guanlan Woodcut Workshop

2010 [Wire Mesh Print "Scenery series of life " ]

Exhibition for Artists from Xibaipo

2011 [Painting "New Look of the Mountain Town" ]

Exhibition of Excellent Work for 90 Anniversary of the Founding of the Party

2011-2012 Black and White Woodcuts

[Work series "Behind Appearance" ] Private collection

2013 [Woodcut "Simple portray " ] [Woodcut "Joyous " ]

Second Chinese Exhibition of Woodcut from Young Artists [Beijing, Qingdao, New York, Shenzhen, Shanghai]

2014 [Woodcut " Seclusion " ] [Painting "Villager' s Home" ]

12th National Exhibition of Fine Arts, Hebei Area

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## 自序

譚浩楠



吾自幼喜画，青山绿水、鸟兽鱼虫；赤橙黄绿、树木花草，尽在指尖挥洒。二十余载，思起而行，思静而安，自然而然，感悟渐多。春夏秋冬、人情世故，只求诉出心声。今时值而立之年，幸得恩师点拨、友人提携，得以静心而为。

吾之做版，与其说刻板，毋宁说“雕心”。虽拙劣与不足，但不虚、不假、不粉饰。随心而动，雕刻心中之境。一笔、一刀、一作品，皆是心灵印痕的折射。

绘画之境，非自然之境。境生于象外，由心而造。老子说“道之为物，唯恍唯惚。惚兮恍兮，其中有象；恍兮惚兮，其中有物；窈兮冥兮，其中有精；其精甚真，其中有信。”这种惚兮恍兮的神秘，在物象与心象之间徘徊，正是绘画的精神所在。亦是意境之源。

绘画须存静心，修闲情，无为而为。不以物喜，不以己悲。与世无争，静修禅悟，灵魂出焉。余虽无慧根，但求执着，只有尽心竭力，悟道修行。其路虽远，然心有所往，无牵无挂、无欲无求，尽其努力，即便殉道于此，当此生无憾。

是为序。



# PREFACE

Tan Haonan

I've been fallen love with painting since my early age. I've tried almost everything in different colors: mountains, waters, trees, flowers, grass, birds, beasts, fishes, insects, you name it. During over 20 years of my painting career, I picked up the painting tools when I was inspired, and put them down when I felt it was time to rest. Gradually I accumulated my own experience. Year after year, I grew up to understand in my own way the world around me, and tried to add personal comprehension to my paintings. Now, in my 30s, I can engross myself in painting with the help of my beloved teacher and my friends.

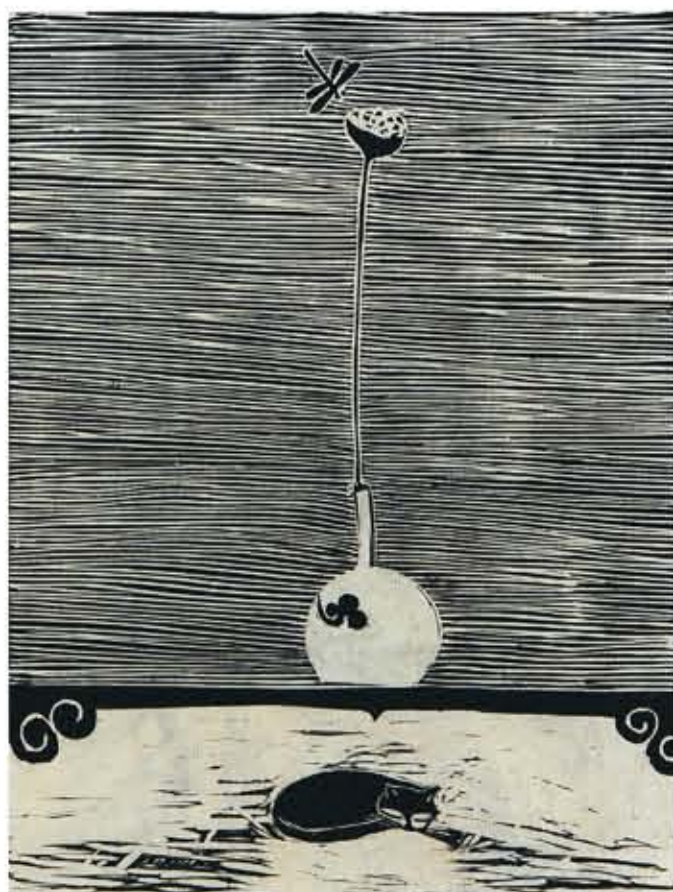
As to my woodcuts, I cut with my heart more than with a graver. Though my creations are far from perfect, they are full of sincerity with no disguise. The graver moves along with my heart to cut stuff as they ought to be in my eyes.

Painting is different from the real scene. The essence of painting doesn't depend on the real scene but the painter's heart. Laozi said: "The Way is abstract instead of substantial, but people can sense it's existence and explain it in real-life instances. It's intangible but has some truth which is genuine and has been proven trustworthy." This intangible mystery, the essence of painting and the origin of artistic conception, lies in somewhere between the real scene and human senses.

To get ready for painting, the painter has to stay in peace and at leisure. To create best paintings, the painter mustn't have pragmatic purpose. What's more, the painter needs to look into his soul by contemplating, free from worldly trifles and unaffected emotionally by personal gains or losses. I have no enough wisdom but persistence to perceive the truth of art. It's a long and difficult path, but I proceed whole-heartedly without any extraneous desire. I'm trying my best with the hope of leaving no regrets behind even if I collapse on this path.

This is all my insight into art by now.





# 宁静的心怀

谭平

谭浩楠是我的学生，也是承德老乡，当他到美院第十工作室做访问学者的时候，就显得格外亲切。他到我的工作室是学习平面设计的，不知为什么结束访学回到学校以后，就开始了版画的创作，而且一发不可收拾。仔细回想起来可能有两个原因，其一我是版画专业出身，也做了很多的版画，他受了我的影响。其二就是在美院学习期间在深圳观澜版画基地的实习，使他对版画有了了解和热爱。

两年来他创作了上百张的黑白版画，在如今的版画艺术家中很少见。他每隔一段时间，就从石家庄来北京给我看他的新作。在开始的时候他的版画中有动物，有场景，有很多的情节，略显琐碎。在不断的探索中，画面减掉了许多修饰，内容也愈发简洁与单纯，树干或是树叶通过简洁的线条在黑色的背景中显现，勾勒出精心选择的图像，静谧而清新，有一种禅意。

在作品的构图与图形选择中体现出他独特的知识结构。与其他版画家不同，设计专业背景使他的作品更加具有平面性特征，画面的构图更像一个完整作品的局部，呈现出开放四边，如果将作品悬挂于空间的墙面中时，自然会与空间中的其它物体产生联系，交相辉映，融为一体。

在作品中无论是长形构图，还是圆形构图，一只莲蓬，或是高山流水，我们都可以感受到宋人山水的意境给予他的灵感，自然、达观、清晰和直接。不仅黑白的比例、节奏与布局井井有条，还能体会到他的审美追求和对生活的理解。

在今天这个浮躁和充满欲望的社会中，有如此单纯、宁静的心怀，摆脱尘世，用黑白分明的眼光凝视纷繁的世界，实在难能可贵。





# A PEACEFUL HEART

Tan ping

Tan haonan is one of my students, and we come from the same city, Chengde. We felt congenial to each other when he came to No. 10 Studio of Central Academy of Fine Arts as a visiting scholar. He came to my studio for the study of graphic design, but started the art of woodcuts when he came back to his college after finishing his study, and he seems really fascinated by this form of art.

Originally I didn't know why, and later I found two possible causes when I looked back: the first is my influence on him, since I once majored in woodcut and had created many woodcuts. The second is his visit to China Guanlan Original Printmaking Base in Shenzhen under my guidance during his visit, which led to his love in the art of woodcut.

He has made over 100 woodcuts in two years, which is rare in today's woodcut artists. He comes to see me regularly from Shijiazhuang, bringing with him his new work each time. At the beginning, there are animals and settings in his work. But too many, which give an impression of being overly detailed. In the course of exploration, he cuts back on adornment stuff and makes his work pure and concise. In his work, trunks and leaves with simple lines appear in a black background, which make up patterns in elaboration. These patterns, in a sense of Zen, impress viewers with tranquillity and refreshment. His unique knowledge to woodcut is embodied in the conception and choice of figures in his work. Different from other woodcut artists, his work is characterized by a strong sense of graphic design due to his art background. It seems that the composition of the patterns in his work is more like a portion of a complete scene, connecting with the surroundings and becoming a whole when they are hung on walls.

No matter the composition is long or round, be it a lotus pod or a waterfall in a mountain, in his work, we can feel from it the inspiration he has received from drawings of Song Dynasty, natural, philosophic, clear and straightforward. In addition to the

orderly arrangement of the layout of his work and the ratio of black and white, we can also feel his aesthetic standards as well as his understanding of life.

In this society of anxiety and desire, it's commendable to have such a pure and tranquil heart and to look at this complex world with sober eyes free from worldly distraction.

---

Tanping Vice President of the Chinese National Academy of Arts (former Vice President of the Central Academy of Fine Arts of China), Professor and doctoral tutor,



素观

不以物喜，不以己悲。

素观，

离不开这个形形色色的世界。

静心，

我们在形与色之间，乐享那些细微的感动，

有时清醒，有时沉迷。

当鼎沸的人群散了，繁华的夜灯灭了，

不再陷入重围，挣扎闪烁。

热闹打不散心里未曾泯灭的梦想。

月儿清澈，大静如初。

你问我，素观到底是什么？

是返朴归真的信仰，是恬淡虚无的境界，

是一种平和的态度，是一种深邃的思考，

是话语温暖，是感情真挚。

就像一草一木，

经历春生、夏长、秋收、冬藏。

The values of plainness

makes us unaffected emotionally by gains or losses.

The values of plainness

would not be there without this world of great varieties.

Tranquillity in heart

we enjoy those subtle things of all types making us moved.

Sometimes we are sober; sometimes we are infatuated.

When the noisy crowd dispersing and glittery lights being off,

we need not to struggle and dodge any longer.

The noise can't put out the flames of dream in our hearts.

The moonlight is lustrous in quietness.

You ask me: what are the values of plainness?

It's a belief to be simple, a state of tranquillity and nothingness, a serene attitude, and a deep meditation; it's warm words and sincere affection.

It's like grass and trees,

having to experience the course of sprouting in springs, growth in summers,

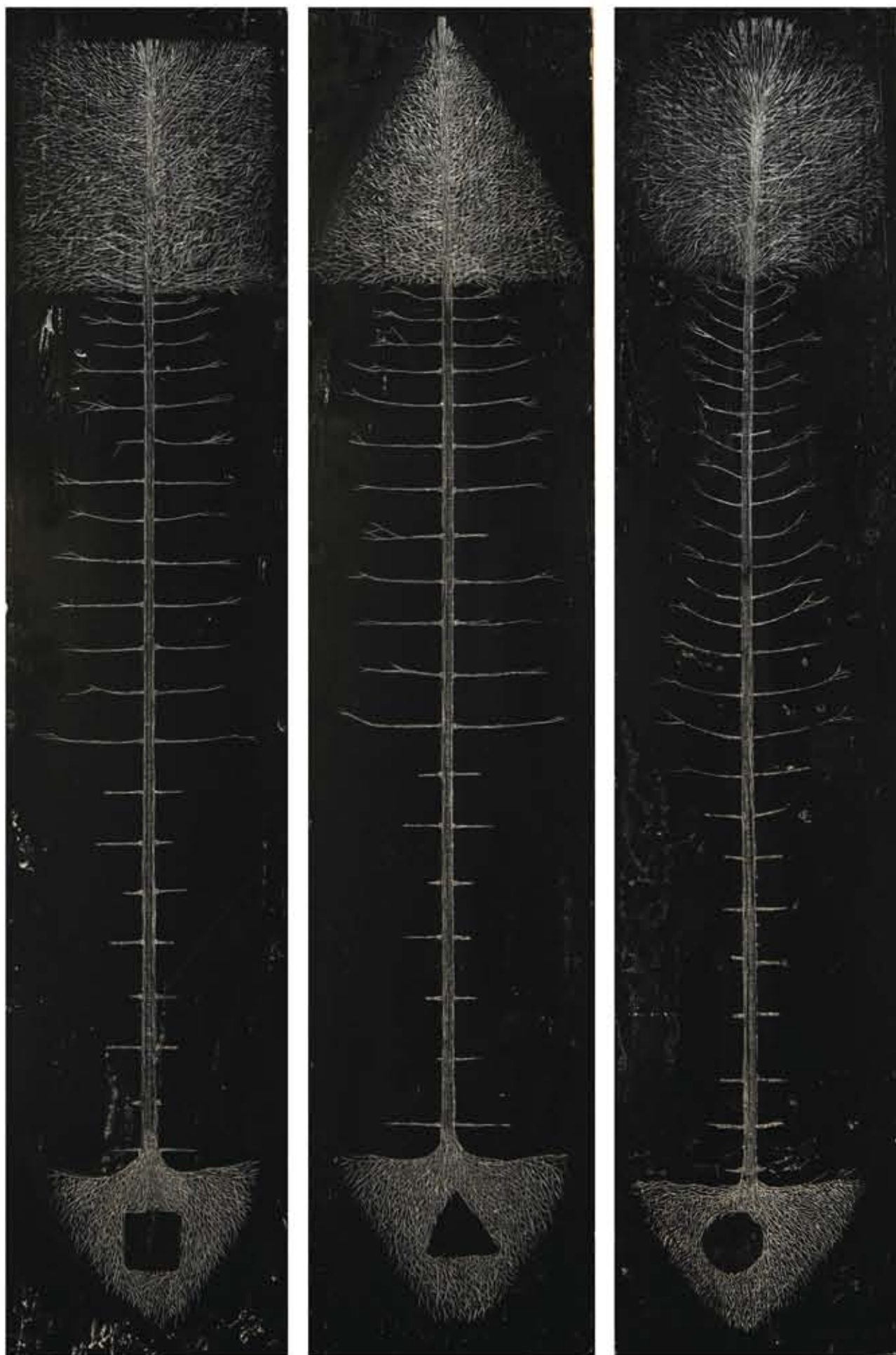
harvest in autumns, and storage in winters.



黑白世界里我看到了色彩斑斓；  
色彩斑斓世界里我看到了黑白。

In a world of black and white all colors I can perceive;  
In a mass of color sight of black and white I achieve.







觀天地生物气象  
悟无为静心之道

Seeing all creatures between heaven and earth;  
Meditating on the true meaning of doing nothing.