



蔡广斌当代水墨艺术研究

CAI GUANGBIN'S CONTEMPORARY INK ART RESEARCH

蔡广斌 著

河北美术出版社

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再造新墨韵——解读蔡广斌新近的艺术追求

鲁 虹

从艺术家蔡广斌的艺术创作年表来看，20 世纪 90 年代是他寻求新艺术风格的重要时期。虽然当时抽象水墨比较红火，处于上升阶段，但他却并不怎么看好抽象水墨。据我所知，一是他感到，“中国抽象艺术的生成土壤并不坚实。” [1] 二是他认为“抽象水墨与中国当代艺术相比差得太远，基本上是做做肌理、拓印、拼贴，太表面化了。” [2] 在后来的一系列访谈中，他进一步说明了他的想法，即认为抽象水墨一方面对现实介入得不够，另一方面也缺乏深刻思想的表达。应该说，正是基于以上思考，他方在新世纪的水墨探索中，迈出了很有意义的一步。可以想见，如果他也去追随一些抽象水墨艺术家的做法，绝不可能脱颖而出。

1999 年，蔡广斌从哈尔滨调到了上海。作为一个地地道道的外地人，他很快就敏锐地发现，由于上海那密集的“水泥建筑森林”长年处于灰色的云层之下，所以总是显得灰蒙蒙的。此外，在这个十分商业化的地方，人与人的沟通也特别困难，每个人好像都在防范着别人。用法国存在主义哲学家萨特的话来说，“他人就是你存在的监狱”。这样的感觉虽然让他非常困惑与不安，却使他对不断映入眼帘的窗子印象很是深刻。经过很长时间的思考与摸索，他继而开始了《窗》系列的创作。在这些作品中，他常常有意识地将许多“窗”堆积或排列起来，且在其中表现了一张张既孤独、压抑、忧郁、紧张，又渴望与人交流的脸。充分显示了人渴望进行社会交际的本能在异化社会中所遭遇的一份尴尬。这种体会，由于很多人都有，所以人们也很容易理解他的画，并产生了良性互动的关系。而在艺术处理上，他既十分强调对影像的借用，[3] 亦很注意对传统水墨表现方法的运用。毫无疑问，恰恰是在影像与水墨的相互交融中，蔡广斌初步形成了个人的独特艺术面貌，也得到了较为广泛的学术认可。

本来，蔡广斌完全可以对作品《窗》系列展开更加深入的探索。因为他不仅获得了图像与技法上的专利，而且在市场上也有一定的斩获。大家知道，在当代艺术界，受利益的驱使，一些艺术家一旦获得了某些专利，就会不断重复自己，并心安理得。十分难得的是，这位永难满足的艺术家却不愿意这样。在一次黑夜去崇明岛的路上，因突发了要以皮肤的起伏变化和微妙表情来表现人之深层心里的想法，他竟果断放弃了自己 5 年来十分熟悉的题材与手法，进而开始了全新的探索。要是以水墨创作的历史作为大的背景，我们并不难发现，蔡广斌所想要解决的艺术难题，显然是前无古人的。既有很大的难度，也很有发展的希望——前者是因为没有人处理过，没先例可循；后者则因为他可以用古人所没有的知识优势去解决古人没有解决过的新问题，所以，我也将其称为当下水墨创作中的“强问题”，在我看来，这相对已被古人解决得很好，却无多大发展空间的传统性“弱问题”肯定要有意义得多。[4] 那么，接下来，他就得想办法以独特的表现方式去达到自己的目的。可这绝非易事，通过对艺术史的学习使他深深知道，一个艺术家的想法再好，倘若不落实到具体的艺术语言创造上，那也只是白搭。比如塞尚，他就以个人创造的艺术语言表达了他对世界新秩序的理解，他的风格也由此确立。他不会也不可能借用安格尔式的表现手法去进行艺术表现。对他而言，观念就体现在具体的表现方法中，反过来，具体的表现方法也成就了他的观念，这二者是绝对不可分的。同理，蔡广斌在有了新的追求与想法后，重要的还是要解决好形式或视觉表现的问题。在这里，新观念与新想法并不可能直接转换成新的表现方法，后者也不可能是前者随手可以拿来套上的外衣。它至多只能促使艺术家去思考相关问题，再想办法加以有效解决。大量的事实足以证明，艺术终究是以形式存在的，而形式在很大程度上是一个自足的生命体，它不仅有自己的历史，也与特定的技术、工具、材料密切相关。不深入其中，并有独到的研究，一个艺术家就不可能有大的作为。所以，一个优秀的艺术家决不能仅仅为思考而画画，更重要的是要为观看而画画，并使观众通过观看去体会隐含于其中的思想内容。事实上，无论是法国艺术史家福西永，还是德国学者希尔德布兰德，都在他们的书中说过图像与形式是两回事，不可混为一谈。[5] 故一个艺术家只指靠图像而不解决好形式问题是根本行不通的。从这样的角度出发，蔡广斌用很大的精力对以往的表现手法做了必要调整：

首先，从揭示当下人的深层心理出发，他对影像的借用有了更深入的推进，一方面是从照片图像扩大到了网络图像，继而扩大到了手机图像——比如在《他拍·旧去》系列中，他就借用了大量照片图像与网络图像，而在《自拍》系列中，则大量借用了手机图像，其中还有对手机晃动图像的表现。当然，这也使他涉及了人的隐私问题；另一方面，他在画面上更加强调对面部或肢体局部做大特写式的处理——比如在《旧去》系列中，他就堆积了许多表现儿童面部的特写图像，但在同一系列的第49、54等图中，则表现了特写的肢体。而且，在展出时，他还一些作品的旁边配上了与心理内容相关的图片——比如，在作品《热点·2012A》中，他就将画有男少年特写头像的画放在了右边，而在左边并置了一张少先队员在迷雾中行走的图片。按他自己的说法，这更有利于交代来自社会的信息源，并加深作者对作品的理解与交流。

其次，与上面紧密相连的是，在创作中，他尽管大量引入了影像，但并没有止于影像。为了强化对皮肤感觉的表达，也为了突出水墨的特殊韵味，他不但没有以写实油画的方式去转换影像，并且完全放弃了过去对线条与笔踪的追求。而在作画时，他则更多是在有漆的木板上直接放置宣纸，然后用水将纸打湿，并以软刷子调墨进行无数遍的渲染，此外，还采用了喷、洒、吹、折、烫等多种新的手法。整个过程很有些像黑白照片在冲洗时逐渐成像一样。后来的结果证明，这即使画面的烘染更加细腻、更加丰富、更加微妙，也与他想要表达的思想观念建立了一种紧密的内在联系。特别重要的是，他也由此创造了一种前无古人的新墨韵，从而为水墨的表现开辟了一种全新的可能性，这是极其不容易的。一部水墨发展史告诉我们，传统中的水墨艺术家在作画时，总是要强调“书法用笔”的价值观，即使用泼墨或上颜色时，也要执着地强调所谓用笔的味道，而艺术家蔡广斌恰恰在这一点上逆反了传统，著名批评家刘骁纯曾经在接受雅昌艺术网记者采访时高度评价了他的这一创造，认为他的无笔痕渲染法既与传统有联系，又有新的创造，其关键是在用水与用图上出了新意，我完全同意他的看法。在此，我想补充一下：是对现代影像构型方式的借用促使蔡广斌改变了水墨渲染的方式，与此相关，新的水墨渲染方式又促使他的作品很好偏离了科技的图像与德国艺术家里希特画照片的表现方式，但这却使他能够把对现实的独特感觉、对现代影像的自由借用画中以很中国的方式充分表达了出来，因此是具有艺术史意义的。

法国艺术史家福西永曾经在他的伟大著作《形式的生命》中，[6]谈到了如下观点，即一个时代的艺术，不仅包含当下出现的风格，也包含着过去幸存下来的风格，以及将来早熟的风格。我认为，在蔡广斌创造的新艺术风格中，显然具有以上三种因素。因为，他的作品既保持了水墨的材质特征与传统水墨的渲染法，又体现了强烈的现代意识，从中，人们将可以重新认识水墨画潜在的巨大表现力，所以很值得我们去关注、去研究。蔡广斌与一些新水墨艺术家最大的不同是，作为一个现代知识分子，他能够自觉地关注人的当下存在状态，并在作品中表现出了强烈的人文关怀意识。恕我直言，这在整个新水墨界还是不多的，而这样的高起点，则使他明显超越了同时代的许多新水墨艺术家。看来，要给水墨艺术注入新的活力，重要的是将自己的艺术创作活动直接放入当代文化的现实中去。完全依靠对西方抽象艺术的转换远远不够。不过，这样做远不是要简单的获得一种新的素材或图像，而是为了在对现实的深刻体检中，寻找到新的艺术观念与问题，然后由此去寻找全新的表达方式。所谓观念就是形式，形式就是观念正是从这一意义上讲的，它很适合于解释蔡广斌的近作。但这一点对那些只从形式上考虑问题的人，可能是永远难以企及的。

注：

[1]《蔡广斌接受库艺术采访》，2012年7月26日。另，他在访谈中用的是“实验水墨”一词，因为我感到他实际上谈的是抽象水墨，故做了改动。

[2]马艳《我更多关心人本身的问题》，2013年7月。

[3]因为在《影像挪用与水墨探索——解读蔡广斌的近作》（载于《艺术当代》2013年8期）一文中，我较详细地谈了影像挪用的意义与问题，故在本文中不再重复相关内容。

[4]详见《影像挪用与水墨探索——解读蔡广斌的近作》（载于《艺术当代》2013年8期）。

[5]见（法）福西永著，陈平译《形式的生命》，北京大学出版社，2011年1月版；（德）希尔德布兰德著，潘耀昌等译《造型艺术中的形式问题》，中国人民大学出版社，2004年6月版。

[6]（法）福西永著，陈平译《形式的生命》，北京大学出版社，2011年1月版。

Recreating the New Ink Style: Interpreting of Cai Guangbin' s New Art Pursuit

Lu Hong

From Cai Guangbin' s art chronology, the 1990s was an important period for the artist searching a new art style. Although at that time, the abstract water ink was rising and gained its popularity, he did not follow the trends. The reasons as far as I know, first, he found that "the soil brought out Chinese abstract art is not solid enough" [1]; second, he considered that "Chinese contemporary art is much better than abstract water ink; the later is too superficial as just making some texture, rubbing and collage." [2] In later interviews, he amplified his ideas as abstract water ink was not fully involved in reality and lacked of deep thoughts. I should say it is based on these considerations that he took significant steps in the water ink exploration in the new century. It is conceivable that he would never leap out if he followed some abstract ink artists' practices.

In 1999, Cai Guangbin was transferred from Harbin to Shanghai, as a non-native he soon keenly found that Shanghai, the dense "cement building forest", was always overcast by grey clouds all the year round. Besides, in this especially commercial city, it was very hard to communicate with other people for one seems to be guard against others. As the French existentialist Sartre said, "Hell is—other people". This feeling confused and upset him, but impressed him with windows he constantly greeted. Thinking and exploring after a long time of, he began to create the "Windows" series. In this series, he aggregated and arranged lots of "windows", in which he presented faces lonely, depressed, sad and nervous but longing for communication. These images fully illustrated the embarrassment that people' s instinct to communicate encountered in aliened society. This feeling is familiar to many people and makes it easier for them to appreciate his works, and stimulate healthy interaction relations. On art processing, he puts emphasis on images using, [3] also focuses on traditional water ink expression. Undoubtedly, Cai Guangbin formed his own art features and gained comparatively extensive academic recognition in the blending of images and ink.

However, Cai Guangbin could have deeper exploration to the "Windows" Series: not only he obtained the exclusive right to use the images and technique, but also won the market. As we all known, driven by interests, some artists would feel comfortable to repeat it constantly as long as the exclusive achieved. It is rare that this never satisfied artist chose not to. One night on the way to Chongming, an island in Shanghai, Cai Guangbin had a sudden inspiration of expressing deep thoughts through human skin' s nuance and subtle expressions, and then he decisively abandoned his familiar subject and technique of last five years to explore a completely new direction. It will not be difficult to find out in the ink painting history background that the dilemma Cai Guangbin wants to solve is never achieved before. It is tremendously difficult, because no one dealt with it before, or there was no example to follow; but at the same time it has a hope of development, as he could use the advantage of knowledge which ancient people lacked, to solve a new problem that never done before. That is what I called as "strong problem" in contemporary ink creation, from my point of view, which is much more significant than a traditional "weak problem" solved well by ancient people but not much space left for development. [4] Then, he needed to find his own special way to achieve the goal. However, it is not easy to do so; through art history studying, he well understood that failure is the only end to an artist with good idea but without specific artistic language. Take C é zanne for example, he used self-created art language to express his understanding of a new world order, and then establish his style. He would not and never use Angle' s expressing method to present his artwork. For his concern, idea is embodied in the specific expression method. Vice versa, the specific expression method became his idea. These two are undeniable inseparable. As the same reason, after new pursuits and thoughts came out, Cai Guangbin found out the most important thing is still solving problems of forms or visual expressions. At this point, new idea and new thoughts can not be directly converted into new expressions. And

the later is not like a coat at hand to put on at any time, it only could promote an artist to think about relative questions then solve them effectively. A lot of facts proved that, artwork eventually exist in forms which are largely self-sufficient life with its own history, and related to particular technique, tools and materials. Without sink into it, or research it in specific way, an artist would never have great achievements. Therefore, an excellent artist not only paints for thinking but also paints for seeing, and invites appreciators to understand the implicit thoughts through seeing. In fact, the viewpoint that image and form are different and can not be confused with each other is mentioned in both books written by the French art historian Henri Focillon and the German scholar Bruno Hildebrand. [5] Hence, it is definitely failure that tries to solve the problem only by image without solving the problem of forms. From this point, Cai Guangbin devoted a lot to adjust his former art expressions:

On the one hand, from exposing a deep psychological of present people, he took a further advance of using images, from photos to website pictures, and then, photos shot by mobile phones. For example, in his series “Shooting the Other – Fade Away” , he used a lot of photos and website pictures, and then in “Self – Snapshot” series he applied a lot of mobile phone shot images with hand shaking. Of course, this caused him violet people’ s privacy. On the other hand, he put emphasis on face and limbs as close ups, take “Fade Away” Series for example, he piled up lots of close-ups of children’ s faces, while in No. 49, No. 54 etc. of the same series, he focused on body close-up. While on exhibition, he matched some artworks with psychology concerned images, as in the work “Hot Spot– 2012A” , a young man’ s portrait was on the right side, while on the left side was an image of a young pioneer walking in a dense fog. He explained that it was more helpful to illustrate the social information source and deepened author’ s understanding and communication to the work.

On the other hand, closely linked to what I said above, in his works he introduced a lot of images but to which he did not limit. In order to enforce the expression of skin feelings, and highlight the special charms of water ink, he gave up the way converting images from realistic painting or traditional pursuits of lines and brush trace. While he paints, he directly places rice paper on painted wood plate, and then wets the paper with water, brushes ink on it with thousand times. Beside all these, he also uses multiple kinds of skills as spraying, splashing water, blowing, folding, and burning. The whole process is similar to black and white photograph developing gradually. And the later results proved that it makes painting more exquisite, more abundant and more delicate, and establishes a close inner connection with the ideas he wants to express. It is especially important and extremely uneasy that he created a brand new ink style, explored a totally new possibility for ink expression. The history of ink art development told us that it is the value of “use brush as handwriting” that traditional ink artists emphasized in process of creating, even when using ink splashing or coloring, they were still sticking to the manner of using handwriting, which is exactly the tradition that the artist Cai Guangbin turned back to. When the famous critic Liu Xiaochun interviewed by an Artron journalist, he gave a high appraisal to Cai Guangbin’ s creation, and considered his traceless brush applying is both a connection to tradition and a new creation, the key was bring out new conception from using water and image. I can not agree more to these points. Here I want to make a complementary: it is the using of the contemporary image forms that impels Cai Guangbin to change the way applying water and ink, to which related it is the new applying way of water and ink that let him departing the science and technology of the image and the expression of German artist Richter. And these are the exact reasons why art historical meanings exist in his works, because he expressed his special feeling of realistic and felt free to use modern images in his works.

The French art historian Focillon wrote points as below in his great work *Vies des Formes*: [6] the art of an era is not only included styles emerged now, but also included styles that survived from the past, and also styles that will mature in future. I believe that it is obvious Cai Guangbin's new art style has the three factors above, because his works maintained the material characteristics of water and ink, as well as the rendering methods of traditional water and ink, while at the same time manifest a strong sense of modern. Those provide people to reconsider the gigantic potential expressive of ink art, and so it worthy for us to concern, to research. The largest difference between Cai Guangbin and other artists is that, as a modern intellectual, he was able to consciously pay attention to the presence of people, and showed a strong sense of humanistic concerns in his artworks. With all due respect, this is rare in the whole water ink art scene, and with such high starting point, he obviously beyond many contemporaneous new ink art artists. It seems that the most important thing for one to infuse new energy to ink art is put one's own art creation directly into real contemporary culture. It is not far enough to convert from western abstract art. However, it is not simply obtaining a new object or image for doing this, the point is to search new art view and problem from deep experience of realistic and then find a complete new expression. So called "idea is form, form is idea" made sense from this point, which fits to explain Cai Guangbin's recent works. But for those who consider only forms problems, it is difficult for them to achieve at Cai's level.

Note:

[1] "Cai Guangbin's Interview with Ku Art", 26th July, 2012. P.S., he used "experimental ink" during the interview, but I sensed that he was actually talking about abstract ink, so I made a small change.

[2] Ma Yan, "I Concerned More on the Problems of People Themselves", July, 2013.

[3] As I have discussed in detail about the meaning and problem of image appropriation in "The Image Appropriation and Ink Exploration: Reading of Cai Guangbin's Recent Works" (contained in *ArtChina*, No.8, 2013), the related contents did not repeat in this article.

[4] See details in "The Image Appropriation and Ink Exploration: Reading of Cai Guangbin's Recent Works" (contained in *ArtChina*, No.8, 2013).

[5] See *Vies des Formes*, Henri Focillon (FR), translated by Chen Ping, Peking University Press, January, 2011; *Das Problem der Form in der Bildenden Kunst*, Bruno Hildebrand (GE), translated by Pan Yaochang, China Renmin University Press, June, 2004.

[6] Henri Focillon (FR), translated by Chen Ping, Peking University Press, January, 2011.

并置、融汇、移位——蔡广斌“影像水墨”之当代叙事与表达

皮道坚

蔡广斌自新世纪以来陆续创作的被人称作“影像水墨”或“手工影像”的作品，从早期的《逝去》、《窗，窥露》发端，到《陈海公路》系列、《东滩》系列、《江湾》系列等几组水墨与影像并置的作品，以及2011年继续以这种影像水墨创作方式完成的《白求恩》、《热点·2010》等，直到近期的新作《他拍》、《自拍》系列，几乎无一例外地受到批评界广泛而持久的关注。这些作品不仅以其对水墨媒介的创造性运用，将水墨材质的“内在力度感”发挥到一个新的极致而令人叹服；更以其摆脱庸俗的社会功利性，热情关注当下存在、执着探索生存困惑的独立精神品格受人尊崇，发人深思。仅从这两方面看，即有理由认为蔡广斌创造了一种新颖的当代绘画形式和独特的当代绘画风格，而这种绘画形式与绘画风格与中国传统绘画的艺术史文脉又有着深刻而内在的联系。蔡广斌的艺术实践表明利用水墨这样的传统艺术媒材表达当下的价值观念和精神追求，或将水墨性、水墨精神与水墨方式植入层出不穷的新艺术媒介或艺术语言方式，都有可能成为东方文化精神的当下特殊载体。具体而言，蔡广斌的“影像水墨”或“手工影像”为我们提供了一个在“现代性”核心价值前提下，探寻属于我们自身的历史和价值面向，并且是具有内在历史感、现实性与方法论意义的艺术实践新“范式”。这一“范式”最大的启发意义在于，它让我们坚信传统媒介与新艺术媒介的内在与外在结合都有可能成为既能与当代生活方式、体验相匹配，又同时具备东方气质和传统文脉精神价值传达功能的语言形态。今天如何重新激活传统媒介，让它体现当代人文精神，已经成为每一个真正的当代艺术家自觉承担的历史责任。不言而喻，水墨方式是一种有千余年历史的古老的东方话语方式，而作为一种观看机制，或说是一种话语的生产方式，言说的生产方式，它的现、当代转换理所当然地成为了横亘在当代艺术家面前的时代难题。作为艺术实践“范式”的蔡广斌“影像水墨”恰好表现了艺术家在解决这一时代难题时的诸多方法论智慧，颇值得我们认真研究、剖析。

尽管最先吸引批评家眼光的是蔡广斌“影像水墨”的当代性品格，是他以当代生活的真实图像所表达的复杂而真实的内心感受及其所唤起形而上思考，但蔡广斌作品的东方气质及其与中国传统绘画之艺术史文脉的深刻而内在的联系，仍然相当引人注目，不容忽视。也许应该说正是蔡广斌作品的东方气质及其与中国古典绘画的内在关联令蔡广斌的当代表达与当代叙事具有了更加深刻的历史感、现实性与方法论意义。所谓“影像水墨”这一当代水墨新概念，本身就是当下与历史、西方与东方、世界与中国、科技与人文的有意味链接。蔡广斌以水墨方式制作影像是一种十分睿智的艺术方式选择，这让他得以很自然地将上述诸多既相对立又相互联系的社会、历史、艺术、科技、人文元素揉合进了自己的作品中，这些元素在作品中或“并置”或“融汇”，它们以古今中西时空交错的“互文性”形成丰富多样的能指场域，为我们提供了前所未有的极富时代意蕴的阐释读解空间。如果说“互文性”是阐释它们的GPS导航仪，则“水墨性”、“水墨精神”与“水墨方式”无疑应该是解读蔡广斌“影像水墨”作品的一组重要关键词。

蔡广斌的“影像水墨”很容易让人联想起著名的德国当代艺术家格哈特·里希特，想起他的那些模拟旧照片的黑白油画作品。里希特认为：“针对复制图像的无所不在，传统的绘画艺术只有适应改变的媒体条件，自己变成照相艺术，同时不放弃本身的绘画性质，才能保持其意义。”与里希特把“自己变成照相艺术”的艺术理念不同，蔡广斌追求的是将影像与水墨“并置”，让作品的含义更加深厚。他说：“影像的运用在我的作品中都是与水墨形式并置的，它们从心理上与艺术形式相吻合的水墨图象相并置之后便产生了一种十分有趣的现象，即作品的本身空间与观者的心理空间延伸化，人物表情与空间意识重叠后，作品的含义显得更加深厚了。”里希特以陈旧周刊、报纸黑白印刷照片和家庭像簿老照片为素材的灰色调油画，通常是用干净的画笔刷过未干的画布，让画面模糊以表达记忆消逝、时过境迁的人生感慨。与里希特灰色调的油画照片很不一样的是蔡广斌“影像水墨”作品的浓郁水墨韵味，他在打湿的宣纸上用软性毛笔排刷、喷壶等非传统水墨画工具聚精会神、凝心静气、不见笔痕地喷、洒、晕染，将中国水墨、宣纸的媒材物性在一个新的层面上发挥得淋漓尽致，带给我们一种前所未有的、新颖的视觉感受。不能不说这是蔡广斌“影像水墨”的重要艺术魅力之一。如美学家桑塔耶那所言：“假若巴比农神庙不是大理石的，皇冠不是金的，星星不发光，大海没有声息，那还有什么美可言呢？”我们所说的“水墨性”

应该在相当大的程度上指的是东方传统媒介的物性，水墨媒材给人的视觉感受薄、轻、通透、空灵，它象征着一种内敛、含蓄的柔性精神品质。蔡广斌对水墨媒材的这种特殊品性有着独到的敏感与领悟，这使他的艺术表达与艺术叙事与众不同。英国美学家鲍桑葵认为艺术家是用他的媒介去思考的，蔡广斌“影像水墨”作品的画面肌理感觉不仅有如天鹅绒一般的温润、沉静、细腻、柔和，也充满了丰富且微妙的变化，与其作品中由“诗”与“思”的并置、融汇所形成的含蕴沉缅的精神气质是那样地相得益彰，令人信服地证明了鲍桑葵的这一判断。从艺术史文脉看，这既是中国古典绘画“诗中有画，画中有诗”、“诗画本一律，天工与清新”艺文观的自然延续，也是传统绘画以水墨为上观念的发扬光大。蔡广斌延续的艺术史文脉，是起自唐代王维的“破墨”和张璪、王洽、项容等人的泼墨画法，此后经北宋米芾、米友仁父子之“米氏云山”，南宋马远、夏圭等人的“水墨淋漓”和梁楷的简笔泼墨画风，明之徐渭，清之朱耷的水墨写意花鸟直到近世之林风眠、张大千等人的现代水墨一脉相传、代有新创的重视用墨、用水的绘画传统。蔡广斌与这一绘画史文脉的关系，颇似天才的俄罗斯犹太画家夏加尔与他的犹太文化和宗教血统的联系。夏加尔曾经这样说过：“我在生活中的唯一要求不是努力接近伦勃朗、丁托利克以及其他的世界艺术大师，而是努力接近我父辈和祖辈的精神。”

与里希特的“把自己变成照相艺术”的油画照片作品最大的不同在于，蔡广斌的“影像水墨”是艺术家直接面对当下人的生存状态的冥想、叙事与沉思。除了极少数如《白求恩》这样的以旧照片为素材的作品，他所潜心描绘的皆是当代人生存的真实图景。他说：“研究人的精神、生存状态是我坚持并需要深化的主要方向。”他的《窗》系列及《堆积》等作品关注人与人的生存关系，试图揭示的是某种潜在的象征性的结构框架，他对都市人精神状态的忧患意识透过一帧帧水墨影像的儿童面容与眼神叩问我们的心灵。而他的《陈海公路》系列、《东滩》系列、《江湾》系列等作品，尤其是近期的《他拍》、《自拍》系列则是巧妙地通过对当代文化情境的直击式切入，唤醒某种被城市遗忘了的诗意，让人在喧嚣之中重返内心的宁静，努力寻求、建造一个心灵可以安顿的所在。

这种对当代文化的关注是当代水墨创作领域前沿正在发生的移位与转型。

我在十多年前为广东美术馆策划《中国·水墨实验 20 年》展览时，曾写下这样一段文字：“20 世纪中国关于‘水墨问题’的学术争鸣、理论探讨和艺术创新活动，大致经历了问题的提出、解题方案的酝酿成型和方案的实施三个阶段。世纪末的 80、90 年代是解题方案成型和实施的关键的 20 年。可以将这 20 年的新水墨创作概括为一个由‘出位’而重新‘到位’的精神文化旅程。”这里所说的当代水墨创作领域前沿正在发生的“移位”与“转型”，正是指上世纪末“到位”的现代水墨在新世纪开始以来向当代水墨的“移位”运动，蔡广斌的“影像水墨”毫无疑问走在这一“移位”运动的最前列。

注：

[1] 见《艺术虫杂志》采访，2012、1、29 于上海。

[2] 同上。

[3] 见《中国·水墨实验 20 年》，黑龙江美术出版社，2001 年。

The Juxtaposition, Combination and Transference: The Contemporary Narration and Expression of Cai Guangbin' s "Image Ink"

Pi Daojian

The Artworks that Cai Guangbin continuously created during the 21st century were called "image ink" or "handmade image", from the early series "Fade Away", "Windows, Peeping and Exposing", to the series of "Chenhai Road", "East Beach" and "Estuary" which juxtaposed groups of ink work and images, as well as the work "Bethune" and "Hot Spots – 2010" etc., till the recent work series "Shooting the Others" and "Selfies", received wild and continuously concerns from the critics without exception. From these two facets only, we have enough reason to believe that Cai Guangbin created a new contemporary art form and a special art style, which have deep and inner connection with the context of Chinese traditional art history. Cai Guangbin' s art practice demonstrated that applying traditional art material as water and ink to express the contemporary values and spiritual pursuits, or implanting the water and ink nature, spirit and pattern into plenty of new art media or art languages, could be a special support of eastern cultural spirit. To be specific, the "image ink" or "handmade image" of Cai Guangbin provides us a new "mode" with inner historical sense, reality and importance of methodology, to explore our own history and value orientation under the premise of "realistic" coral value. The greatest enlighten meaning of this "mode" is it made us believe that the traditional media and the new art media combined from inside and outside could be possibly match with the contemporary life style and experience, at the same time be provided with a language form with eastern temperament and a function to express traditional context spiritual value. How to activate traditional media again, and to present the contemporary humanities spiritual, have been a historical responsibility for every real contemporary artist consciously performs. It is self-evidence that the water and ink is an eastern language of thousand years, as a way of seeing or a speaking way of producing, or a way of saying, it is apparently become an era difficulties lying in front of the contemporary artists. As Cai Guangbin' s art practice "mode", the "image ink" expressed the multiple methodology wisdom when solving this difficulty of this time, which worth our serious research and analyse.

It is the contemporary character, the complex and real inner sense, and the metaphysical thinking evoked by the real picture of contemporary life, which attracts the critics most. However, the eastern temperament and the deep and inner connection with Chinese traditional art history are still quite remarkable and can not be ignored. May be it could be said that it is the eastern temperament of Cai Guangbin' s works and the inner connection to the classical Chinese painting, make Cai Guangbin' s contemporary expression and narration even more profound historical sense, realistic and importance of methodology. So called "image ink", a new concept of contemporary ink, it is linked with the contemporary, west and east, world and China, technology and humanity. It is a very wise art choice for Cai Guangbin to produce image in water and ink way, which let him to fuse many contradict and interrelated social, historical, art, technologic, cultural facts into his works. These facts were "juxtaposed" or "fused" in works, they formed a rich and varied referable field by the "intertextuality" of the time and space intertwined Ancient and modern, Chinese and western, provide us an interpreting space abundant with era meaning. If the "intertextuality" is the GPS to interpret, then the "nature of water and ink", "water and ink spirit" and "water and ink pattern" are undoubtedly a group of key words for understanding Cai Guangbin' s "image ink".

Cai Guangbin' s "image ink" easily calls upon the black and white oil paintings simulate old photos painted by the great German contemporary artist Gerhard Richter. Richter considered that: "It is because copied images are everywhere, that traditional painting art could only adjust the material condition turns itself into the art of photograph and at the same time maintain its painting character, which could keep its meanings." On the contrary of Richter' s "turning itself into photograph" art idea, it is the juxtaposition of images and ink works that Cai Guangbin pursuits, which profound the meaning of works. He said: "The applying way of image is juxtaposed with ink forms. After juxtaposed with the ink art forms with the similar thinking, the images come out of an interesting appearance that the space of the

audience, the overlapping of people's expression and spatial awareness profound the work's meaning." 1 Richter used the old weekly, black and white newspaper photos and family old pictures as the basic of grey oil painting; he applied clean brush brushing across wet canvas, blurred the painting to express the thoughts of a fading away memories and a changing life. The greatest difference between Richter's grey photo-like oil painting and Cai Guangbin's "image ink" is the dense water and ink style of the later. He applied untraditional ink painting tools, like soft brush and sprinkling can, on wet rice paper, with totally concentration, represented the features of Chinese water and ink, the rice paper incisively and vividly from a new aspect, bringing us an unprecedented and newly vision. It is the most important glamour of Cai Guangbin's "image ink". As the aesthetician George Santaya said: "There would be no beauty at all as the Parthenon Temple not built of marble, a crown not made of gold, a star do not shine, a sea without sounds." The "water and ink nature" we said should reference to the eastern material, the water and ink material gives a vision sense of thin, light, transparent and intangible, which represents a restrained and implicit soft spiritual character. The original sensitive and understanding to water and ink material's special character of Cai Guangbin, formed his unusual art expression and art narration. The English aesthetician Bernard Basanquet believed that an artist use his material to think. Cai Guangbin's "image ink" has a texture of warm, calm, exquisite and soft as velvet, and is full of rich and subtle change, inflected perfectly with the juxtaposed "poems" and "thoughts" which combined into a spirit, which convinced the estimate of Basanquet. From the point view of art history context, it is the nature extension of Chinese classical painting art view: "poems with picturesque, picture with poetry", "poem and painting are the same, formed by nature and purity", also the development of the idea that water and ink painting was supreme in traditional art. The artistic context that Cai Guangbin carried on was since Wang Wei's "ink breaking" of Tang Dynasty, Zhang Zao, Wang Qia and Xiang Rong's ink splashing method, traced as the same origin and improved generation after generation, from the North Song Dynasty Mi Fu and Mi Youren's "Mi's cloud and mountain", the South Song Dynasty Ma Yuan and Xia Gui's "splashing ink", as well as Liang Kai's simplified ink splashing style, the freehand ink painting of flowers and birds by the Ming Dynasty Xu Wei and the Qing Dynasty Zhu Da, till nowadays Lin Fengmian and Zhang Daqian's modern water and ink, which put emphasis the traditional way of using ink and water. The connection between Cai Guangbin and the art history context is similar to that of the Russian jewish painter Marc Chagall and his Jewish culture and religious heritage. Chagall once said: "The only demand in my life was not getting close to Rembrandt, Tintoretto and other art masters, but close to the spirit of my father and ancestors."

The most difference between Richter's "turning oneself into photo art" oil painting picture and Cai Guangbin's "image ink", is the artist's facing directly to the present state of human existence, meditation, and meditation. Except a very few artworks created base on old photos as "Bethune", he painting with fully concentration was the real picture of contemporary life. 2 His "Windows" series and "Accumulation" series focused on the human survival relationships, tried to expose a certain symbolic framework structure, his consciousness to the mental state of urbanite spirit asked our hearts by the ink image of children face and eyes. And his series of "Chenhai Road", "East Beach" and "Estuary", especially the "Shooting the Others" and "Selfies" series' directly cut into the contemporary cultural situation, evoked a poetry forgot by the urban, brought back a peace in heart during in the chaos, tried hard to search and build a place where to settle down.

The focus on the contemporary culture is shift and transformation happening at the forefront of contemporary ink painting creation.

When I planned the exhibition "China – Experiment Water and Ink in Last 20 Years" at Guangdong Art Museum more than 10 years ago, I wrote as below: "The academic argument, theoretical exploration and artistic innovation activities

of ‘the problem of water and ink’ during the 20th century in China, went through three stages as raising questions, forming solutions and carrying out projects. The 1980s and 1990s are the key two decades to form and carry out projects. We could generalize the new water and ink creation as a spiritual culture journey from ‘stand out’ and ‘back in position’ again.”³ The shift and transformation happening at the forefront of contemporary ink painting creation I referred here, is exactly the modern ink art which “was back in position” in the 20th century, shifting to the contemporary ink art since the beginning of the 21st century. It is unquestionably that Cai Guangbin’s “image ink” is walking in the forefront of the “shift” movement.

1. See the interview of Art Worm, 29th January, 2012, in Shanghai.
2. Ibid.
3. See China – Experiment Water and Ink in Last 20 Years, Heilongjiang Fine Arts Publishing House, 2001.

再造新墨韵
RECREATING THE NEW INK STYLE

有图就有真相——读蔡广斌的画

冀少峰

蔡广斌近期的视觉表达，着实折射出一个自我内在心态的深刻转变，这不仅仅是视觉图像的转向，更是其对激变的社会现实所做出的激情思考和视觉想象，面对整个社会的宏观结构发生激烈变化的同时，巨变的社会必然迫使我们做出自我的思考和判断，那么用怎样的方式来回应社会的变化问题呢？因为转折中的社会出现了许多新问题，这是以往的社会从来没有遭遇过的，仅仅靠现成的知识储备、思想储备难以回答，由此，重新寻找回应时代的生活方式和艺术方式是蔡广斌不能不思考又必须做出回应的一个问题。

我们依稀地记得在 20 世纪 90 年代末期，年轻人逛街都喜欢拍大头贴，后来用手机拍，当 Ipad 流行时，自拍或拍他已然成为一种时尚，紧接着微博、微信把我们带入了一个微控时代，于是大家在这个公共平台上晒思想、晒灵魂、晒空虚、晒满腹哀怨，微信上的自拍图像往往充斥着炫、卖萌、屌丝精神，透过手机微信似乎已然触碰到了人们的灵魂深处，在一个大家一起晒灵魂的时代，如果不搞出点炫，又怎么能在微信上跟粉丝们“混”呢！无微就被 out，但随着 3G 手机的普及，可以说手机拍照彻底打破了相机的神秘感、仪式感，拍照已不是专业人士才能拍，它体现的是一个平等、公开、自由的年代的开始，这开启的必然将是一种人类亘古未有的新的生活方式和艺术方式。一个毋庸置疑的事实是，一个无往而不微的时代开始了，就连苏珊·桑塔格的高论在这期间已显出了一种不合时宜来：“许多人拍照时会忐忑不安，并非因为像未开化的人那样害怕受到伤害，而是因为害怕照相机的不认可。”但手机的便捷、廉价，其图像的逼真动人，其阅读的便利，都导致了一种新的生活方式的开始，即数字开始挤压文学，界面不断欺负纸面，图像日渐代替读字，手机的无所不能彻底颠覆了人们惯常的生活认知、艺术表达方式，而蔡广斌近期的视觉图像世界无疑正是这种手机自拍或拍他所产生的一种艺术新力量。

熟悉蔡广斌的人都知道，他虽不善言辞，但在低调含蓄中，内心涌动着的却是一种对艺术和人生的激情，他敏锐地感知到我们生活新方式的开启，必然会带来一种新的文化类型，因为新的生活方式已经把我们变成了不一样的人，而艺术在实践上必须跟得上或适应这个激变的社会的发展，其实贯穿蔡广斌视觉叙事主线的仍是一个在危机四伏的现实世界里，人们的一种生存的焦虑体验问题。

可以说蔡广斌紧扣住这个时代脉搏，于日常生活方式中，把自拍或拍他所带来的视觉体验透过其水墨叙事给阅读者带来一种陌生化的视觉经验，蔡广斌以自我的独树一帜的微体验、微叙事、微表达来彰显自己对当代社会和艺术人生的真诚思考和洞察性表达。

蔡广斌沉浸在“自拍”的水墨游戏中，在游戏与轻松中，自觉不自觉地和社会的时尚潮流结合在了一起，油然而生的则是新的存在感和新的生活方式所带来的新的艺术实践方式，而这种实践透过其当代表象与传统的水墨媒材的对接来展演自我的情感和内心的世界，在自拍或拍他中也找到了人生的诱惑，没有复杂的效果，亦鲜有复杂的叙事情节，但扑面而来的还是一种演绎着人们在现实生活和精神生活中感受到的内心世界，他以极富时代表征的、真正的当下表达，为阅读者描绘出的是一个比现实生活更为真实的精神世界，但隐匿其间的则又有一种不安神秘的特征，可以毫不夸张地讲，这一幅幅自拍像，无疑构成了我们这个时代的镜子——光怪陆离，时光飞逝，一切皆在虚幻中的这样一种真实处境。而其深刻之处，也在于更多地借助自我的镜像，反映出人类普遍的悲哀及人性深处的秘密，特别是模糊而有光晕的图像背后，实则隐藏着的是时代的焦虑与悲情意识，实则隐藏着的是时代的焦虑与悲情意识，即在物质主义时代人们的一种不堪忍受的绝望，对未来出路的迷茫及人类孤独的生存处境，及人与人之间的冷漠与疏离，揭示出在物质化的社会中，人们内心深处的那份孤独与忧伤，一种隔膜状态，一种对现实的迷惘，由此，不能不反观我们的现实。在繁华的都市生活中，在紧张单调而又重复的工作中，血性日复一日地逐渐丧失，个性逐渐磨灭的一种落寞、孤寂、忧伤、疏离与空虚及毫无意义的忙忙碌碌这一生存情态，特别耐人寻味的是，在光晕背后，在双目被晕眩得难以看清现实世界及对未来命运的猜测这样