

读画札记
——潘金玲作品集——
潘金玲 著



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河北美术出版社

图书在版编目（C I P）数据

读画札记：潘金玲作品集 / 潘金玲著. -- 石家庄：
河北美术出版社，2013.8
ISBN 978-7-5310-5488-7

I. ①读… II. ①潘… III. ①中国画—作品集—中国—现代 IV. ①J222.7

中国版本图书馆 CIP 数据核字（2013）第 179766 号

责任编辑：吴建功

责任校对：齐少楠

书籍设计：张志伟 知墨春秋设计工作室

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出版发行：河北美术出版社

地 址：河北省石家庄市和平西路新文里8号

邮 编：050071

电 话：0311-87060677 85915035

印 刷：北京方嘉彩色印刷有限责任公司

开 本：889mm×1194mm 1/16

印 张：6.75

版 次：2013年8月第1版

印 次：2013年8月第1次印刷

定 价：178.00元



Notes on Reading Paintings

Collected Art Works of Pan Jinling



潘金玲简历

潘金玲，1959年8月生于江苏如东。1982年2月毕业于南京师范学院美术系中国画专业，获文学学士学位。曾任南京师范大学美术学院副教授，硕士生导师。现为文化部中国艺术研究院中国画院专职画家。其作品多次参加全国及省、市各级美展。多幅作品被中国美术馆和江苏省美术馆收藏。出版有个人画集《绘事后素》，专著有《粉画技法》等，并有多篇学术论文发表于专业期刊。



Brief Introduction to Pan Jinling

Pan Jinling was born in August 1959, in Rudong County, Jiangsu Province. She studied in the Department of Fine Arts at the Nanjing Normal University and majored in Chinese paintings. She received her BA in February 1982. She worked as an associate professor at the Nanjing Normal University and an advisor of MA students. At the present, she is a professional artist at the Institute of Chinese Paintings at the Chinese Academy of Arts under the Ministry of Cultural Affairs. Her works have been displayed in numerous exhibitions at the municipal, provincial, and national levels. Many of her works have been included in art collections of the Chinese Arts Museum and Jiangsu Provincial Museum. She has published an individual collection, entitled *Painting Matters* (hui shi hou su), a book on brushwork techniques, entitled *Techniques of Painting with Powder* (fenhua jifa), as well as many scholarly articles in professional journals.

目录

试论工笔画中的写意性	1
On the Freehanded Nature of	
Fine Brushwork Painting	6

绘画作品

海南有个蜈支洲岛	16
The Wuzhizhou Island in the South Sea	
从波斯来	22
From Persia	
从敦煌来	26
From Dunhuang	
从巫山来的小刘阿姨	30
Little Aunt Liu from Wu Mountain	
读画札记－山林	33
Notes on Reading Paintings—Mountains and Forests	
富贵长春	38
Prosperity and Long-lasting Spring	
鸣禽图	40
Singing Birds	
驯狮图	44
Taming Lions	
鱼翔浅底	49
Fish flying in Clear Water	
翠羽游鱼	51
Green Feathers and Swimming Fish	
动物童话－豹子与鹿	53
Tales of Animals—Leopard and Deer	
动物童话－大象	55
Tales of Animals—Elephants	
动物童话－黑牛	56
Tales of Animals—Black Ox	

动物童话 – 猴子上树	58
Tales of Animals—Monkey Climbing on a Tree	
动物童话 – 虎扑鹿	61
Tales of Animals—Tiger Jumping on a Deer	
动物童话 – 狮子和狐狸	63
Tales of Animals—Lion and Fox	
动物童话 – 狮子扑牛	65
Tales of Animals—Lion Jumping on an Ox	
动物童话 – 狮子与猎人	66
Tales of Animals—Lion and Hunters	
动物童话 – 狮子与武士	68
Tales of Animals—Lion and Worriers	
动物童话 – 樱桃龟	71
Tales of Animals—Turtles of Cheery Flower Pattern	
范扬在海口	73
Mr. Fan Yang in Haikou	
红蓼水禽图	75
Red Smartweed and Water Birds	
牧象图	77
Herding Elephants	
潜水	79
Diving	
山茶飞禽图	81
Rhododendron and Birds	
探海	85
Exploring the Sea	
跳伞	87
Parachuting	
我和范扬	89
Fan Yang and I	
戏水	91
Playing with Water	
驯象	95
Taming the Elephant	

试论工笔画中的写意性

潘金玲

前些时我画了一组《读画札记》，共六七件，工笔青绿，下了一点儿功夫，也有些心得。

去年中国艺术研究院中国画院“时代心象”第二届院展在中国美术馆展出，我这组画儿拿出来参展，一是挂出来自己看看，二来正好就教于同道。那天，何家英先生来看展览，就着这组画儿，我说我画的是工笔，何家英却说：“你这画的是写意工笔。”乍听之下，似有矛盾，细想以后，倒真是觉得言有深意，可以咬嚼，于是，便把这“写意工笔”拿来做一篇文章的题目。

我画这组画儿的时候，手头上是有一些特别感觉的，隐隐约约也觉得，无论作画程序、心态意念、形象组合乃至具体手法皆不愿与时人同，也不全是旧手法。混混沌沌地画来，似乎也觉出一点光明，经何先生这高手一点破，倒也说出了此中真意。何先生到底是动手动脑的，感觉特别敏锐，说出了定位，也说到了妙处。工笔画画得工整细致，是该的，不算稀奇。工笔画得写意，才算高明。工笔的面子、写意的里子才有意思。一个事物，发展到高层面的时候，矛盾就统一了，状态也协调了。那么，画画也是如此这般，工中见写，平中见奇，你的画才能顺势推进，细细品味，慢慢深入，渐入佳境。

关于工笔的写意性，我来说说，大概有这么几个意思，我先给出几个关键词，叫做意念、意象、意态、意笔，最后还要画出点意思来。

先说意念。

譬如，我们要作画了，先总要有个念想，我要画什么，大致怎么画，有这么一个混沌的念想。这个念头，就像果树的种子，果实的核。有这么个念想，往后才会有生发生根、发条抽芽、开花结果的可能。生物学家告诉我们，一颗莲子，埋在土里两千年，出污泥后，



还能生成，还能生长成活。那就是有了那么一颗莲心，遇到了阳光、雨露，她就可以先露尖尖角，长成接天叶，盛开映日花，回归莲蓬心。这么一个轮回，合了自然之道，也与为艺之道相通同。

为艺的初念是一个模糊的、框架式的构想，随着意识流的行进，它又是随机的，它带着你往前走，你顺势随之前行，随行随止，随机生发，随情随性，随心所欲，最后，就“笔墨当随时代”了。就如长江大河，最终是要流向大海的，西高东低，这是大的方向趋势。但是又有高山、丘壑，故而它又曲折蜿蜒的。于是，黄河有了这么个河套大弯，也有了壶口落瀑，有了龙门鲤鱼。到了出海处，又有湿地千里，鱼翔鸥集。于是，有了“白日依山尽，黄河入海流”的气概，才有人建了鹳雀楼，才有诗人“欲穷千里目，更上一层楼”的千古佳句、人文精神。

再说意象。

画儿是要用形象来说话的。具象也好，抽象也罢，总还是要有个“象”字。我这里说的是意象。我创作《读画札记》，有如读书笔记，随手翻书，砚边点滴，朝花夕拾。我读画也随缘，开卷有益，随手撷取。由形象进而形式，由此及彼，由表及里。由一而二，由二而三，以至无穷。比方，我正好近日有兴趣于波斯和印度的细密画。细密画的形象是具象的、工整细密的，却被作者很有意味的平面化了。山林河流、人物动物、国王美人、奴仆战士、虎豹豺狼、花卉鱼虫、围猎驯象、战争和平、饮食男女、三千大千，应有尽有。画者设身处地，有着地域风物的观察与描绘，又有他自己的处置办法。画面上的形象，是具象，同时又是意象。我读来觉得有意思，也就随手勾勒，画了人物，加了动物，再种芭蕉，添点儿奇葩异卉、鱼龟蛇虫。生发开来，构图就有了。树长高了，



1. 1998年 在新疆写生
 2. 2005 年 在丹麦小镇
 3. 2005 年 梵高画中景
 4. 2009 年 马蒂斯画前
 5.6. 2013 年 在大足写生

灵猿攀之，渊深鱼跃，天高鸢飞。东西画上去，画儿就自然完成了，手法是工整的，状态是写意的。

前几天，我又喜欢上了明清青花瓷。

青花瓷的纹样，自然生动，笔法活泼。画面上山石庭院的画法，又有着中国画的味道。人物简易，鱼藻流动，三国故事，戏剧刀马，三老四少，七贤八仙，林林总总。风摆杨柳，雪压芭蕉，四美国色，五子登科，福禄寿喜，梅兰竹菊，这里全是中国人的好意头，形象都是好意象，看了叫人不由得生出欢喜心来。这青花，我喜欢了。“天青色等烟雨，而我在等你”。你等着，待我有暇，我也要铺纸落墨写青花。依我看来，林风眠先生这几笔瓶花仕女、芦草鹭鸟，大约也是青花意象的深入浅出吧。青花瓷形象的采集、编排组合、整理重塑，都是经过画家头脑过滤的，在这个淘洗的过程中，融入了画家的意念，那么就成了意象。就像先民们在河边淘洗泥土做盆罐，然后画上涡纹，后人指之为黄河水流之漩涡；画了小人儿手拉手舞蹈，人们说是宗教仪轨，是人性欢乐；画了石斧鹤鸟、鱼蛙网纹，便就是渔猎时代的意象表现了。

下面我再说说意态。

我说的意态指的是作画时有意味的工作状态，也就是我所说的工笔画的写意状态。

具体而言，作画时你的工具、你的材料、你的手法、你的样式是工笔的；但同时，你的心态、你的意态、你的工作流程、你的状态又是写意的，是工笔又是写意。很多朋友画工笔，先都要有了稿子，切磋琢磨，九朽一罢，弄到差不多了，再上正稿。不过弄到这时候，新鲜劲早没了，黄花儿菜也凉了。在正稿上再找感觉的时候，往往就“找不到北”了。画过工笔的人，大多有过这一番经历，这一番沮丧。我画工笔，不起草稿，

边画边想，随行随止，随遇而安。比如，海滩拾贝，你怎么知道前面有什么在等着你呢，是一段珊瑚？是一匹海星？是一个虎斑贝？还是一个大海螺？正是因为有了遐想的时间和空间，你才有了希望，有了艺海拾贝的惊艳和喜出望外的收获。作画难道不可以也是这样随机的吗？胸有成竹固然好，而胸襟空明时，则更是芥子可纳须弥哉。

作画时，当如徐霞客探山，崇山峻岭，林壑幽深，茂林修竹，草木华滋，乘兴而来，兴尽而归。整个作画的过程，是一个意态流动的流程，没有复制，只有新鲜，不炒冷饭，头道靓汤，吃得脾胃舒服，别人看了也愉快。独乐亦众乐，何乐而不为。

我认为，像吴道子画山水，大同殿一日作嘉陵江三百里；画人物，又有吴带当风天衣飞动之说，不管其作品以工或以写的样式呈现，必定是一种真正写意的状态。不然，如何能当风飞动呢？我看世传吴道子的《送子天王图》，用线精当而神采飞扬，的确就是工笔的面子，写意的里子。其实，推而广之，如李公麟、陈老莲、崔子忠一些工笔的高手，在他们的作品里我们都能读到其蕴含的写意性来。

落实到具体而微的作画手法上来，我们就要说说工笔画中的意笔了。

意笔实际上和上述的“意态”是分不开的。心态写意了则手法亦工亦写。因为你的状态是流动的，写心中意态的，所以你的作画方法便是虽工亦写的了。我们读美术史，都看过唐永泰公主墓室的壁画和线刻。作为盛唐时期的皇家墓室，必定是有宫廷一流的画师来制作的。永泰公主墓的壁画，因了时间的缘故，画面底子上的线描稿都呈现出来了，赭石线、淡墨线、起稿，勾描，画师作画的程序也都显露无遗。那种起稿的赭石线，一条一条爽朗的勾画，那种自信，那种自由，那种心态，那种状态，情驰神纵，一派写意状态。想必所有的观者在其面前，都能直接地被感染到。永泰公主墓石门上



2013 年 阆中写生

线刻，必定是被画师整理后完成的精工之作，精美白描，铁线所往，一往无前。非但工细，而意态尽在挥写之间矣。

意笔就字面上来说是相对工笔而言的。

意笔者，一般用来指小写意、大写意的笔法意态。但是，我要在这儿把其引入工笔范畴中，我说的是在作工笔过程中，一种随意生发的状态，随机而动的手法。一般说，工笔画三矾九染，按着程序一遍遍来，积染丰厚，照既定方针，一步步实施，便是工笔。不过，这个过程，有点儿艰难，有点儿无趣，同时也产生了困惑。这时候你应当细读古代高人的佳作，如顾恺之、吴道子、李公麟、赵孟頫、南陈北崔，最后任伯年也算一个吧。他们的工笔作品里有着意笔的趣味。行笔时的状态，形象塑造的自由度，人物、配景的大小安排位置经营，表现方法上随遇而安的作派，直到设色时的随机、随性、随心，画面上具体而微的手法、办法，都是写意的，同时却又都是工笔的。

是工笔，又是写意的。这才是真正的高明，这才有意思。

面对任何事物，无论是思想、政治、军事、戏剧文学，乃至绘画，一个高手，最大的本事就是摆平这矛盾的统一体，使之进入一个和谐的状态，这就是成功。落实在我这儿，我说，工笔画要让人看出你是写出来的，看出你的写意性，你就是高手。

当然，这是一个愿望，美好的愿望，艺术的理想。我们会努力，不断前行，以期达到自己的目标。

On the Freehanded Nature of Fine Brushwork Painting

Pan Jinling

A while ago, I created a set of paintings entitled *Notes on Reading Paintings*. It includes six to seven pieces in the style of fine brushwork with blue and green colors. I made an effort on and also have some reflections about it.

Last year, the Institute of Chinese Paintings of The Academy of Chinese Arts had its second exhibition with the theme of “Mental Image of the Time” at the Chinese Art Museum. I participated in the exhibition with the above set of paintings. I did so because I wanted to hang the paintings up for myself to see, and also want to invite response from fellow artists. One day, Mr. He Jiaying visited the exhibition. When he looked at my paintings, I told him that what I did was in the style of fine brushwork. But He Jiaying said: “What you did was really fine brushwork with a freehand. Upon first hearing it, the comments seemed contradictory. However, after thinking about it carefully, I have come to the realization that the words actually have deep meaning and are worth chewing over. Because of this, I picked “fine brushwork with a freehand” as the topic of this article.”

When working on this set of paintings, I indeed had a bit of special feeling about it. In an unarticulated way, I felt that from the process of creation to state of mind, to composition of images, and to concrete ways of executing the painting I did not want mine to be the same with any contemporary artist. Neither was I to use entirely old techniques. Working along, this vague idea seemed to grow clearer. Once the brilliant Mr. He pointed it out, the true nature of my idea really emerged. After all, Mr. He is someone who uses both his hand and his brain. He is very sharp and able to point out my position and the truth about it. When one paints in the style of fine brushwork, elegant details are expected and not very special. But if one can do fine brushwork with a freehand, that is truly an accomplishment. It is extremely interesting if one can create works that have fine brushwork on the surface while expressing the spirit of freehand brushwork. When a given matter is developed to a high level, its contradictory aspects are unified and its overall conditions are harmonized. This is also the case in art. When one is able to show a freehand in fine brushwork and extraordinary in ordinary, one may

improve one's painting. By such method, one can nurture exquisite taste in details, gradually get into depth, and reach the highest level of achievement.

I would like to discuss several layers of the freehanded nature of fine brushwork. First, let me give several keywords. They are mindset, image, attitude, and brushwork. Lastly, one must also paint to give the work some meaning.

First, let me discuss mindset.

For example, when one is about to do a painting, one must have an idea about what to paint and how to do it. This is an unarticulated idea. This idea is like the seed of a tree, a pit of a fruit. Only after one has such an idea that it is possible to have it taking roots, sprout, blooming and bear fruit. Biologists tell us, after it has been buried for two thousand years, and once it is taken out of dirt, a lotus seed can still come back alive. That is, once you have a lotus seed, with sunlight and rain, first the tips of lotus leave will grow, then flowers that reflect the sun will appear, and eventually it will come back to lotus seeds. This is the circle of life and death that fits the way of nature, and it is the same with the way of art.

The initial idea in art is something that is vague, just a framework. It follows one's stream of thoughts and thus is also very flexible. It takes you forward, and you will follow it along. It goes and stops by chance, and it follows your own nature and heart. In the end, it is all about "one's brush should follow the time". It is just like the Yangzi and other big rivers that will eventually flow into ocean because the Chinese topography is high in the west and low in the east. While this is the general tendency, there are also high mountains and deep valleys that make the watercourse winding and complicated. Therefore, the Yellow River has a huge bend at Hetao, and it also has the waterfall at Hukou, and carps leap at Longmen. At the river mouth, there are thousands of miles of wetland where fish and birds gather. For this reason, there is the scenery of "The white sun ends by the mountains, where the Yellow River flowing into the sea." This is also why the Stork Tower was built, and why a poet

writes “if one wanted to broaden his view to a thousand miles, one must climb up floor in the tower.”

Now, let me discuss image.

Paintings speak with image. It does not matter whether we are concerned with realistic or with abstract paintings, because they both include the element of imagery. Here I am talking about the concept of image. The way I created *Notes on Reading Paintings* was similar to note taking when one read a book. It was like flipping through the pages and write down the pieces and bits of thoughts, or like picking up the morning blooming flowers at night. The way I read paintings is really to follow chance. I believe that one can benefit from any piece of artwork, and I note my response whenever it comes to me. I move from image to form, from one to the other and from the surface to interior. I go from one to two, from two to three, and all the way to infinity. For example, I recently became very interested in reading the intensely detailed paintings of Persia and India. These incredibly detailed paintings have very concrete images and were done with fine brushwork, and yet artists intentionally made them two-dimensional. The paintings show mountains and rivers, human and animals, kings and beauties, slaves and soldiers, tigers and wolves, flowers and fish and insects, hunting scenes and taming of elephants, war and peace, eating and drinking and sex. In other words, they include a multitude of things. The artists put themselves in the scene, made observations and descriptions of the local landscape and customs, but they did it with their own methods. The images on the paintings were concrete with fine details, while at the same time they were done with a freehand. When I read these works I found them fascinating, and as a result, I start to frame things with a freehand in my own work. I painted people and then added animals, planted bananas, and then added some exotic flowers and snakes and insects. Developing from this, I begin to have a structure for my painting. It was like when trees grow taller precious monkeys begin climbing in them, when ponds grow deeper fish leap in them, and when the sky is higher eagles begin flying in it. Once you have things on the painting, the work