

当代艺术家丛书  
Modern and Contemporary Artists Series

# 谭天油画作品集

Lotus and Harmony—Tan Tian's Oil Painting Works Collection

## 荷·和

岭南画院  
Guangdong Art Institute

现当代艺术家丛书

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江苏工业学院图书馆  
藏书章





## 谭天

谭天，广州美术学院教授，《美术学报》副主编，学院学术委员会委员。“中国现代美术研究”硕士生导师，提出“毛思想美术”研究。中国油画学会理事，中国大学出版协会装帧艺术工作委员会常务副主任。首倡“油画山水”并付诸实践，提出“新五远说”。提出并主持“软现实主义”理论研究。

### Resume of Tan Tian

Tan Tian, professor of Guangzhou Academy of Fine Arts, Deputy Editor-in-Chief of "Art Journal", member of the college Academic Committee, master instructor of Chinese Contemporary Art Research, and he brought forward "Mao Thought Art" research.

He is the member of the council of China Oil Painting Society and Executive Deputy Director of Chinese University Press Association Binding Committee. He is the first advocate and one of the representative practitioners of "Oil Painting of Chinese Shanshui" and he set up the new "Five-Depth" theory. Recently, he presented and presided over the "Soften- Realism" theory research.

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# 荷·生命·自然

黄泽森

“荷·和”是谭天教授近年“荷”系列油画创作的专题展。中国文化史中，“荷”或作为某种神性的符号，或为文人骚客寄予性情之物，算得是“高贵”而“典雅”的物象。譬如南唐李璟《浣溪沙》：“菡萏香销翠叶残，西风愁起绿波间。”宋人周敦颐《爱莲说》：“莲，花之君子者也……莲之爱，同予者何人？”中国画人师心师造化，观万象于胸怀，理其神气、形态，格物致知，是为道也。所谓画者，意欲借笔墨以写天地万物而陶泳自我也。谭天这批“写”荷的画作，立意取中国画之“士气”，是“非学而有之，惟多书卷以发之，广闻见以廓之。”

谭天，姓名称著于中国画理论研究领域，可称得是“学者型”画家。自1990年代始，他进行了一系列“以西解中”的画学实践，即采用西画的媒材释读中国传统书画的精神意趣。这种创作观念可能受到20世纪以来“西画东渐”的若干思潮影响，毕竟他对“中国美术的现代化”这段历史相当熟悉；也可能与文革之后西方当代艺术形式和观念性的介入有极大关系，因为他正是生活于这个理论观念不断变化的境遇之中。假如我们对谭天早期“油画山水”系列探索有更多了解的话，那么在欣赏这批“荷”系列时基本不会遇到障碍——这是一种很有持续性的研究活动。谭天数十年的理论研究是为读书养气，人由学力而来，画理精神，实夺天地之灵秀。正是对这种创作意识的认同，“荷”系列显露出其对于生命、自然精义的参悟和思考。

有读者意识到，谭天的“荷”系列与法国印象派画家莫奈的“睡莲”系列有些许相近之处，二者对“笔迹”的自然流露显示出“写”的特征，近乎破碎的笔触使画面带有抽象的形态。至于相异之处，我们知道莫奈注重研究在“自然”的光线下莲池的“真实”色彩，而谭天更多是用“心象”去品味荷之神采；如果说莫奈变幻莫测的手法亦表现出某种东方式的意韵，而谭天则更重中国书画式的“雅言”的“静气”。这正是中、西两种文化滋养下产生的迥然有异的学人气质。实现谭天自己提出的“以中养西”的理想。

是为序。

# Lotus, Life and Nature

by Huang Zesen

Lotus and Harmony is the exhibition of Mr. Tan's "Lotus Series" oil painting created in recent years. In Chinese cultural history, Lotus is a symbol of noble and elegant, and it represents some kind of God or the way that people express their feeling. Such as Li Yu's poem in Nan Tang Dynasty, Huan XiSha, "fragrant leaves drunk by the sweetness, green wave become unhappy for west wind." In Song Dynasty, Zhou Dunyi wrote the poem Ode to Lotus Flower, "Lotus is the flower gentleman...about the feeling of loving lotus, who can resonate with you?" Chinese Painting is the View of Vientiane on the mind, reason and the divine in order to express the painters' feelings. Painters means that by writing their own universe to intoxicate themselves. Mr. Tan's works mainly reference the morale of Chinese painting, you will understand it through study. Only when you have more knowledge, you will widen your vision.

Tan Tian, his name is known in Chinese painting theoretical research area, could be named a scholarly painter. From 1990, he began his painting practice with explaining Chinese thought through Western theories. It means that with the Western cultural and historical information, he tries to explain the essence of traditional Chinese painting and calligraphy. This view may be subject to the 20th century Western art since the impact of Eastward Expansion of the ideas, because he is very familiar with the history of modern history; or because he is living in this ever-changing situation of the theory. If

we explore his early oil painting landscape series to learn more about his painting languages, basically, when you enjoy these Lotus series, you will not encounter with obstacles — this is a very ongoing research activities. Through decades of theoretical research, Tan Tian summed up that people read to cultivate their "Qi", personality comes from their cultivation, so the spirit of painting also carries the spirit of heaven and earth. In this sense of identity creation, people exposed their lives, the natural insight and reflection.

Some readers are aware that Tan Tian's "Lotus Series" is similar to the French Impressionist Claude Monet's work Water-Lilies. They both shows the characteristics of written, by the natural expression of their handwriting touches. Almost broken brush strokes make their images with abstract patterns. As for their differences, we all know Monet focuses on research in the natural light the true colors under the Lotus pond. However, Tan Tian tastes the Lotus's spirit through his mind. If we regard Monet's changing and unpredictable approach also shows some kind of oriental mind, and Tan Tian pays more attention to Chinese calligraphy and painting style of an elegance and quietness. Both nurtured by Chinese and Western culture, Tan have been cultivated as an utterly different tempered scholar. Mr. Tan realizes his own dream using oriental Chinese culture's sprite to nurture the western culture.

Sincerely as a preface to this exhibition.



# 文化性与观念性的新表现主义者

## ——从“荷花系列”看谭天的油画艺术

钟耕略

欣闻谭天先生即将在岭南美术馆展出他的新作——荷花系列，令我想起年前在他的小洲工作室所看到的数幅气度恢宏的“荷塘”作品。月前在岭南美术馆与可园之间的荷花池上又曾观其沐暑写生。今日更得睹新作，田田绿叶，满载荷香；恍如白玉临风，嫩红映日。使我想起了朱自清的散文，他在《荷塘月色》中有这么一段的描写：

“曲曲折折的荷塘上面，弥望的是田田的叶子。叶子出水很高，像亭亭的舞女的裙。层层叶子中间，零星地点缀着些白花，有袅娜地开着的，有羞涩地打着朵儿的；正如一粒粒的明珠，又如碧天里的星星，又如刚出浴的美人。微风过处，送来缕缕清香，……叶子本是肩并肩密密地挨着，这便宛然有了一道凝碧的波痕。叶子底下是脉脉的流水，遮住了，不能见一些颜色；而叶子却更见风致了。”

今天欣赏到谭天的荷花新作，其情景与朱自清所描写的何其相似。如诗般的梦境，承载着优美的文字。唯独不同者，谭天的画作以各种不同的色调，呈现了作者与荷花独处时那种静谧迷蒙底下所隐藏的一种躁动的意念。对比谭天前后期的作品，虽然描绘不同的题材，各有不同的探索领域，但却有一条贯通的脉络。那就是色彩与笔触之间，在看似安静的画面之下，隐然浮现着一种不安的躁动，那是热烈的，进取的，有一种生发之气。

谭天的“荷花系列”作品，是一组轻松随意之作。所谓随意，乃是指以写生为基础的即兴急就章。当我在可园的荷花池上观看谭天挥笔作画时，他把风姿绰约又簇拥交织的荷花归纳为一片茫茫的荷田，排除了四周的环境，让整片荷塘逐渐消失在画布上方，增强了画面的张力与饱和度；同时那清一色的荷塘更见纯净，可见作者沉浸于荷梦之中，了无杂念。谭

并没有刻意去描绘那溢着清香的荷花，和临风翻飞的荷叶；而是以带有写意般的跳跃笔法和表现主义式的激情，营造着画面的荷香节奏。它以不同的色调赋予荷花不同的情感，有热烈的赭红（作品《风动荷香》），有诱人的嫩绿（作品《绿的欲望》），又有迷梦般的靛蓝（作品《花田》）。可见谭的绘画观念是重于写情而非写景。所以他的写生，并非着意描绘形貌的写实主义，而是着意于写“心”的介乎象征主义和表现主义之间的艺术。所谓写“心”，指的是描写作者的“心境”和“心象”，那是艺术家个人的一种心灵的修为、观物的意象。

在朱自清的文字里，猜测着那肩并肩密密地挨着的荷叶底下应是脉脉的流水，虽不见颜色，但更显出叶子的风致。而谭天笔下的团团地密挨着的荷叶，下面所隐藏着的却是一种耐人寻味的躁动。这种躁动的情绪随着莲花和莲蓬的生发，展露给观众的是静中的一片生机。其中有一幅题为《洞房花》的作品，以鲜艳的朱红色描绘，擎擎玉立的荷花，宛如一枝枝燃烧的台烛；令人想起了唐人朱庆馀的“洞房昨夜停红烛”的诗句，一种热闹欢愉的春意跃然画布之上。

谭天这种带有暗示性的象征意念，以及表现性的绘写技法，明显地超越了它前期作品的境界。谭的前期作品比较刻意地把西方的油画形式，嫁接到中国的传统绘画艺术中去。他以中国经典式的山水布局，传统的构成法则为蓝本；但以西方的油画媒材来重新演绎。他把净色素雅的传统画面效果，转变为有色彩交织的厚度，有闪烁空间的微光，在笔触层叠堆积之间生发出一种空气感。他秉持着一种皴法和线条的表达方式，继承和沿用古人对山水理解的概念和审美准则。试图把传统的山水画从古代的时空中抽离出来，让观众透过一块有现代光色的镜片去重新审视古人构成的山

水世界。这种以现代人的眼光、西方的媒材和形式去变奏传统中国山水画的做法，正体现了一个美术史论家的思维方式和创作方法，那是一种以理论指导绘画制作方式的典型。

谭天的专业原是史论出身，在理论研究、批评著述方面早已奠定了他的成就基础。之后，他更钟情于绘画。我以为做史论的人如能在绘画实践中积累自己的经验，对研究和批评都有莫大助益。第一可避免流于纸上谈兵的空洞；第二更可通过实践去开拓新思路，以增强观察批评的敏感度。谭天前期的作品，如上述的“中国传统格式油画山水系列”，正体现了他的“以中养西”和“以西解中”的艺术情结。此亦为近百年来中国传统绘画艺术在变革和创新的过程中的一大情结。融汇中西一定要取法自然，切忌刻意、牵强，必须对中西文化有深刻了解之后，方可言融合会通。谭的前期作品，以西方的形式和技法，从一个文化的角度去演绎中国传统山水绘画艺术，虽然产生了变奏的效应，但未能畅快地抒发个人的感情。

其后，谭天逐渐远离这个解构与重组的游戏，其表现的手法已不斤斤于传统的中国画格式，而是专注于探寻画中的意象。对于画中内容的演绎，不求形貌的逼真，而于内涵中发掘出许多抽象的元素。谭运用这些元素，去营造画面的韵律、节奏和一种意象山水的虚幻缥缈的气氛。

近年，谭天针对中国传统山水画的构成审美法则——“三远法”（高远、深远、平远），增补了“宏远”和“微远”之说，这是一个试图把中国传统山水画带进现代时空的新颖理论。由于探索太空科技的发展，把人类的视角扩及世外，俯瞰地球，仰观宇宙，兴起了谭天追溯人类生命之源的意念；而显微科技对人类及生物细胞组织构成元素的剖析，又开启

了谭天以人体器官及构成生命之精微组织，幻化为浮游斑斓图案的灵感。最终，他把这种“宏远”和“微远”的观念统御在其新作之中，将他的艺术引领到一个崭新的阶段。谭在“宏远和微远系列”中，以一种宇宙的氩氦气象衬托出许多人体器官和细胞组织的显微形象，以一种图案形象的生成去构筑带有象征意念的画面。我以为这一系列把抽象与具象共冶一炉的作品，在形式、构成、观念和视觉上的震撼力，在当前中国抽象绘画领域内，当引领出一个值得注意的发展方向。

谭天的新作“荷花系列”已然摆脱了上述的两种理论的羁绊，他不满足于在既定的理论模式内寻求印证般的发展；他更偏重于艺术家个人感性的开拓和情绪的抒发。对于专精史论的谭天来说，未尝不是一个新的可能性，一个更具画家气质的创作契机。古之君子爱莲，皆因其不同流合污之品格。宋代周敦颐《爱莲说》有云：“予独爱莲之出于污泥而不染，濯清涟而不妖；中通外直，不蔓不枝；香远益清，亭亭净植，可远观而不可亵玩焉。”把植物人格化了以彰显清高自洁之美德。谭天之爱莲，应已超越了此种文人士大夫美德的孤芳自赏。他笔下的荷花有一种茫然浩瀚之气，其“宏远”之观念依然隐约潜藏于花叶之间。他所揭示的并非荷花之孤洁，乃是荷花勃发之生机。综观谭天的油画作品，都是从一个文化的角度来审视物象，以一种观念性的意象去开拓画中的境界。它是一种介乎具象与抽象之间、象征主义与表现主义之间的新表现主义的艺术。



# The New Cultural and Conceptual Expressionist

## To see Tian Tan's oil painting art from the "Lotus Series"

by Geng Zhong Genglue

Gladly hearing that Mr. Tan is to exhibit his new works-- "Lotus Series" at Lingnan Fine Arts Gallery, I remembered the splendid works of "Lotus Series" at his studio in Xiaozhou village I had seen a few days ago. A month ago, I saw him painting beside the lotus pool between the Lingnan Fine Arts Gallery and Keyuan Garden in hot summer sunlight. Now I have the chance to see his new works. The beautiful Lotus Series reminds me of Zhu Ziqing's prose which made such a description of lotus in his "The Lotus Pool By Moonlight".

"As far as eye could see, the pool with its winding margin was covered with trim leaves, which rose high out of the water like the flared skirts of dancing girls. And starring these tiers of leaves were white lotus flowers, alluringly open or bashfully in bud, like glimmering pearls, stars in an azure sky, or beauties fresh from the bath. The breeze carried past gusts of fragrance, ... As the closely serried leaves bent, a tide of opaque emerald could be glimpsed. That was the softly running water beneath, hidden from sight, its colour invisible, though the leaves looked more graceful than ever.

The scene in Tan's newly works of "Lotus Series" is so similar to the above description. Both of them have a poetic dream with graceful language. The only difference is that Tan expressed a disturbing thought deeply hidden under the silent scene with his multicolored oil painting tone. Compared with Tan's works of all periods, although he searched different fields, painted different themes, one thing is for sure, that he has a conceptual link of all ideas. A hot tempered atmosphere was felt between all colors and touches of him, which is a "Qi" of forging ahead, passion and generating, under all his quiet pictures.

Tan's "Lotus series" is relaxing. Relaxing means fast painting on the bases of drawing from nature. When I see Tan painting on the lotus pond at Keyuan garden, he concludes the graceful and crowding lotus to a boundless lotus field and remove environment all around, lets the

entire lotus pond vanish gradually over the canvas, which strengthen the density and saturation of the picture; Simultaneously that uniforming lotus pond sees more purely, obviously the painter immerses himself in a lotus dream, and has no distracting thoughts. Tan hasn't desirably describe the delicate fragrance lotus and the fluttering lotus leaves. By the enjoyable caper writing technique and the expressionism-like fervor, he is building the pictures with fragrant rhythms. He entrusts the lotus with the different color tones and different emotions, such as the warmly reddish brown red (the work "Lotus Fragrance in Wind"), alluring green (the work "Green Lust"), and the fond illusion indigo (the work "Blossom Field"). Seemly Tan's drawing idea focus on sentiment rather than scenery itself. Therefore, his sketch, by no means planned to describe the appearance of realism, but planned to write his "heart" lies between the symbolism and expressionism arts. So-called writes his "heart", what refers to is describing the author's "mood" and "image", that is the individual view image and self-cultivation of the artist.

In Zhu Ziqing's prose, what under the side-by-side lotus leaves densely should be the running water affectionately, although people can not see their color, but leaves' elegance could be felt more frequently. However, under all the dense and round leaves under Tan's writing, we could see kind of thought-provoking moving mood restlessly is hidden. This restlessly moving mood exposes the vigorous signs of life for the audience. One of his work titled "Bridal chamber Flower" describes by bright red, the handsome lotus holds up high, just like combustion Tai candles; which arouse us the Chinese poet Zhu Qinyu's poem "Blowing out red candles in bridal Chamber last night", above canvas we could feel the lively happy traces of spring vividly.

Tan's suggestible symbolic thought as well as drawing technical has surpassed his earlier works. Tan's earlier works desirably add West's



oil painting form to China's traditional drawing art. He takes China's classical landscape scenery layout and the traditional constitution principle as the main source, but deducts by West's oil painting intermediary material. He transferred the elegant traditional picture pure effect to thickness which the color interweaves, with the twinkle space glimmer, which produces grateful spatially between the brushwork and stack-up stack. He inherits and continues to use the ancient scenery understanding concept and the esthetic criterion. He attempts to pull out the traditional landscape painting from ancient time's space and let the audience to carefully examine the scenery world which the ancient constituted by the modern light color lens. With modern people's judgment, and West's intermediary material and forms, Tan tries to have a variation of tradition China landscape painting, which has manifesting the thinking mode and the creation method of an art historical scholar. He was a model of instructing painting practice with theory.

Tan's specialty is the art historical treatise, he has already laid his achievement foundation on the fundamental research and the criticism writings. Afterward, he is deeply in love in the drawing. In my opinion, self-drawing practice is of great help to his studies and criticism writing of a historical researcher. First, they may avoid to be an armchair strategist; Second, they may develop the new mentality through the practice, and strengthens the criticism the sensitivity. Tan's preliminary works, such as the above "the Chinese tradition form of oil painting scenery series", has been manifesting his artistic complex. To the Chinese traditional drawing art, this is also a big complex transform in an innovation process in recent centuries. Blends together China and the West, we should be natural, prohibit desirable, forced, must have the profound understanding of Chinese culture and the West culture. Tan's preliminary work, by West's forms and techniques, deducts the Chinese tradition scenery drawing art from a culture's angle, although has had the variation effect, but has not expressed his individual feelings.

After that, Tan is gradually far away from the Deconstruction and Reconstruction game. His performance techniques lies more on exploring the traditional image rather than traditional Chinese painting form itself. Regarding to the content deduction in the picture, he excavates many abstract elements in the connotation rather than the appearance. Tan utilizes these elements, builds up the picture rhythm, and one kind of unreal indistinct atmosphere.

In recent years, in view of Chinese tradition landscape painting

constitution esthetic principle—"Three-fars" (three distant prospects principles of lofty, profound, flat), Tan supplemented two dimensions of "Grand-far" and "Micro-far" saying, this is an attempt to take the Chinese tradition landscape painting into the modern space. Because the exploring of the outer space, people expands their extra mundane humanity's angle of view, and Tan started to trace the human origin of life. When the micro science and technology constitutes the element analysis of the humanity and the biology Cell tissue, Tan opened the human organs and the construction of life. Finally, this kind "Grand-far" and "Micro-far" began in his recent works, leading his art to a brand-new stage. In "Grand-far and Micro-far series", Tan contrasts many human organs and Cell tissue's micro image by one kind of universe's dense meteorology, constructs the symbolic picture by one kind of design image's production. I thought that this series of works concentrate abstract altogether with concrete produced shock in the form, the constitution, the idea and the vision, which indicates a noteworthy development direction in current Chinese abstract drawing domain.

Tan's recent work of "Lotus Series" already get rid of the above two kinds of theory fetters, he is not satisfied in the theory pattern which seeks the verification development; He stresses on artist individual perceptual development and mood expressing. Regarding to Tan as an expert in the art historical research, it is a new possibility and a turning point to him. The ancient gentleman loves the lotus all because it have noble personal character. In Song Dynasty, Zhou Dunyi's "Ode to the Lotus Flower" Saying that: "I just love lotus because she grows in mud, yet never contaminates with it. She floats on waving water, yet never dances with it. The branchless stem is hollow inside but straight outside. Her faint fragrance reaches far and she stands erect in water, fair and graceful. She can only be appreciated afar but cannot be played arbitrarily." The author Personified the plant to show his own clean moral excellence. Tan's love of lotus surmounted this. His "Grand-far" still indistinctly hides between the leaves. His lotus is by no means orphaned clean, but thrive the vitality. The comprehensive survey of Tan's oil painting works, he carefully examines the physical image from a cultural angle, and develops an ideal image in the picture. It is a new expressionism art between the embodiment and abstract, between the symbolism and expressionism.



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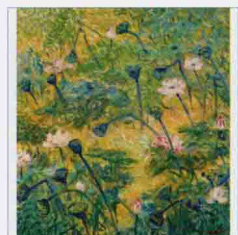
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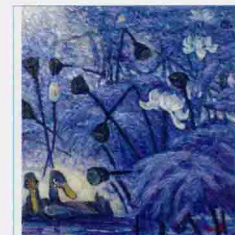
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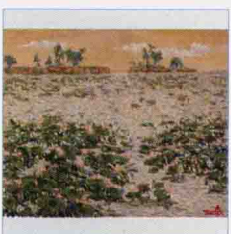
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绿的欲望 布面油彩

Green Lust, Oil Painting, 150×190cm, 2008







红的欢喜 布面油彩

Red Passion, Oil Painting, 150×190cm, 2008







旌旗 布面油彩

Banners and Flags, Oil Painting, 100×180cm, 2009