

# 中国之花



万仁辉牡丹 莲花国画作品集

**The Flowers of China**

Album of Wan Renhui's Chinese Paintings of Peony and Lotus



NLIC 2970702701

中国出版集团

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图书在版编目(CIP)数据

中国之花—万仁辉牡丹、莲花国画作品集/万仁辉

绘. —广州: 广东世界图书出版公司, 2011. 3

ISBN 978 - 7 - 5100 - 3409 - 1

I. ①中... II. ①万... III. ①牡丹—花卉画—作品集  
—中国—现代②莲花—花卉画—作品集—中国—现代  
IV. ①J222.7

中国版本图书馆 CIP 数据核字 (2011) 第 043431 号

## 中国之花——万仁辉牡丹、莲花国画作品集

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责任编辑 萧宿荣 康琬娟

责任技编 刘上锦

出版发行 世界图书出版公司

(广州市新港西路大江冲 25 号 邮编:510300)

电 话 (020)84469982

网 址 <http://www.gdst.com.cn>

印 刷 利丰雅高印刷(深圳)有限公司

(地址:深圳市南山区南光路 1 号利丰雅高印刷大厦 邮编:518051)

版 次 2011 年 3 月第 1 版

印 次 2011 年 3 月第 1 次印刷

开 本 787mm × 1092mm 1/16

印 张 15.5

字 数 310 千

印 数 2000

书 号 ISBN 978 - 7 - 5100 - 3409 - 1/J · 0127

定 价 168.00 元

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花展时节动慕城

为仁辉 方家牡丹居 印

南陽臥龍崗人  
黨禹於己年

著名书法家党禹为万仁辉赴德举办个人画展题词“花展时节动慕城”

## 德国致万仁辉先生的邀请函

Dear Professor Wan Renhui,

some time ago your son and Professor Kallmayer showed me some examples of your art by which I was greatly impressed. Therefore we spontaneously decided to offer you the possibility to present your work at our office building, situated in the heart of Munich, where such events take place several times a year. From your son we heard that you agreed with this offer and we are very pleased and honored to have an exhibition of your masterpieces in our house.

With this letter I formally invite you Mr. Wan and your wife Mrs. Huarong Wang to come to Munich and to present some examples of your work from April 13 to May 24 this year in the building of the Supreme Building Authority in the Bavarian Ministry of Interior, in German: Oberste Baubehörde, Franz-Josef-Strauß-Ring 4 in 80535 München. The opening ceremony should take place on April 12, 2011. Parallel to this letter I have also sent a letter to the Consul-General of China in Bavaria to inform him of our intentions.

Telefon: 089 2192-3212 E-Mail: [baubehorde@bavaria.de](mailto:baubehorde@bavaria.de) Franz-Josef-Strauß-Ring 4 · 80539 München  
Telefax: 089 2192-13212 Internet: [www.baubehorde.bayern.de](http://www.baubehorde.bayern.de) Postfach 22 12 53 · 80502 München

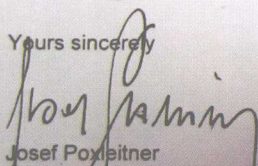
parallel to this letter I have also sent a letter to the Consul-General of China in Bavaria to inform him of our intentions.

Please send us a list of the art works you are intending to show with the dimensions of each piece in order to make the proper arrangements.

The time-span for the installation will be from April 6 - 11 and for the removal at the latest May 25 - 27, 2011. For further details you may contact either Professor Kallmayer or my colleague Mr. Attila Karpati.

I am looking forward to meet you personally.

Yours sincerely



Josef Poxleitner

Head of the Bavarian Supreme Building Authority





# 万仁辉简介

万仁辉，又名仁晖、万粹，祖籍南昌幽兰乡，故号“幽兰居士”；因藏砚九百方，辟有九百砚堂，儒家称，一方砚乃良田三百亩，故自诩“良田廿七万亩地主”；生子取名义顿，又自称“顿父”；中年得女，取名仪千，又篆“千千老父”之玺；因自建花园徽派古建筑万粹楼，人皆称“万粹楼主”，故而又自谑“万粹园终身首席洒扫男丁”。一九四八年一月十九日(农历丁亥年十二月初九日)生于福州，乳名“顶好”，平辈及长者呢呼至今。

仁辉少年在景德镇师从著名陶瓷美术家南昌派艺人涂菊清先生，学诗文、金石、书画、陶艺，得益颇深，后又师从陶瓷考古学家刘新园研究员，学考古鉴藏。一九八三年至一九八五年就读于广州美术学院，后定居广州，并创办广东中华陶瓷文化研究所等文化产业和企业。

仁辉多年深入陶瓷各种工艺作坊、文博馆院、古玩市场、藏家会所，精思悉研，苦蒐秘藏，潜移默发，沉淀弥深。

仁辉离校多年来，或忙于事业，或沉溺书斋，故作画甚少，但多次在国内外举办个人画展，其独创写工牡丹，深得国内外艺术界好评并被高层机构及人士收藏。出版有《万仁辉书画集》和牡丹、莲花专辑《中国之花》，发表过多篇学术论文。

仁辉于一九九五年投资黄山建立登瀛楼艺术馆；一九九六年落成丰镐园文化艺术接待中心；一九九九年，仁辉用长期以来收购的明、清两代的徽派建筑旧构件砖雕、木雕、石雕，在黄山号称“活动的清明上河图”的屯溪老街，建成了中国首家古建形式的私人博物馆万粹楼。

仁辉长期从事文化艺术和学术活动，经常应邀去北京、香港、澳门等地授课讲学，多次举办大型文化联谊、学术交流、文人雅集、书画笔会，与全国以及世界各地文人学者、书画艺术家有密切交往，在文化艺术界享誉颇高，为极具感召力和凝聚力的文化活动家和文化事业家。中央电视台、凤凰卫视、澳洲电视台、辽宁电视台、山东电视台、安徽电视台等数十家广电媒体和美国《世界周刊》、香港《文汇报》、《大公报》、《明报》、广东《南方日报》、《羊城晚报》等诸多有影响力报刊杂志都曾大篇幅报道其人其事。

万仁辉现任广东省人民政府文史研究馆馆员，广东省收藏家协会副主席，中华收藏家联合会副主席，民革中央教科文卫体委员，民革中央画院理事，以及多家高等院校的客座教授和研究员。

东南大学现代书画艺术研究所所长 文备



## A Sketch of Mr. Wan Renhui

Mr. Wan Renhui, also known as Wan Cui, was born in Fuzhou on January 19, 1948. Like most traditional Chinese literati, he has a number of poetic names, a few of which are listed as follows. Because Mr. Wan is a Buddhist and his hometown is the Youlan County of Nanchang, he calls himself a "Kulapati of Youlan". Confucian considers an ink-stone is as precious as three hundred acres of fertile land. Accordingly, Mr. Wan praises himself a "landlord of two hundred and seventy acres of fertile land" since he has collected more than nine hundred ink-stones. Owing to his private Museum Wancuilou that he built, others have been regarding him as the "Lord of Wancuilou"; however, for the same reason, he nicknamed himself the "Permanent, Chief Gardener and Cleaner of Wancuilou".

Mr. Wan had first learned poetry, prose, epigraphy and inscriptions, calligraphy and painting, and the art of pottery and porcelain from Mr. Tu Juqing, a famous, esteemed artist of pottery and porcelain, who was recognized as a representative of the Nanchang School. Then he had studied archeology and antique authentication from Prof. Liu Xinyuan, a celebrated archeologist of pottery and porcelain. From 1983 to 1985, Mr. Wan had been a student of the Guangzhou Academy of Fine Arts. Since then, he has settled in Guangzhou, where he established several cultural institutions and enterprises, such as the Guangdong Research Institute of Chinese Ceramic Culture.

Through many years of deep research and study in various workshops of arts and techniques, museums, antique markets, clubs and associations of collectors, Mr. Wan has developed profound academic, cultural, and artistic accumulation.

Notwithstanding very few time spent in painting so far since his college graduation, due to being either busy with business or buried in books and corpus, Mr. Wan has held exhibitions of his paintings in both China and abroad. In particular, he created a new style and technique of Chinese traditional painting, named Xie-Gong. His Xie-Gong paintings of peony have got favorable receptions and have been collected by high class organizations, institutions, and individuals in China and abroad. Along with a number of academic papers, Mr. Wan has published an *Album of Wan Renhui's Calligraphy and Painting*, and *The Flowers of China*, an album of paintings of peony and lotus.

From 1990's, Mr. Wan has invested in the Huangshan City of Anhui Province to build and establish several cultural institutions, listed as follows. In 1995, his Dengyinglou Art Gallery was built and opened to public. In the following year, his Fenghaoyuan Hospitality Center for Art and Culture was established. In 1999, achieved was the grand opening of the Wancuilou museum – Mr. Wan's private museum and the first private museum in China that is in the form of ancient architecture. Wancuilou was constructed with exquisite Hui-style building units made in Ming and Qing Dynasties, such as carved bricks, carved wooden and stone components, and so on, which Mr. Wan had collected in decades.

Mr. Wan has been playing an active role for a long time in various academic activities of culture and art. He not only has been invited to give lectures in many places, including Beijing, Hongkong, and Macau but also has organized and sponsored many large academic exchange forums, elegant gatherings of literati, and pen clubs for calligraphers and painters. He also maintained a profound friendship with lots of Chinese and foreign scholars and artists. As a result, he is well recognized in the society of culture and arts as an influential, cohesive cultural activist and entrepreneur. Tens of TV and news media, including CCTV, Phoenix TV, Australian TV, Liaoning TV, Shandong TV, Anhui TV, the *World Journal* in USA, the *Takunpao*, *Wenweipo*, and *Mingpao* in Hongkong, the *Nanfang Daily* and the *Yangcheng Evening News* in Guangdong, have an extensive coverage of Mr. Wan and his career.

Appointments that Mr. Wan Renhui holds at present are fellow of the Guangdong Provincial People's Government Research Institute of Culture and History, vice president of the Guangdong Association of Collectors, vice president of the Chinese Association of Collectors, member of the Committee of Education, Science, Culture and Public Health of the Central Committee of the Chinese Democratic Revolutionary Party, councilman of the Institute of Painting of the Central Committee of the Chinese Democratic Revolutionary Party, and visiting professors and fellows of numerous universities, colleges, and institutes, etc.

Wen Bei, Director

Southeast University Research Institute of Modern Calligraphy and Painting





# 序

仁辉君是以资深文物鉴藏家和艺术家的声名入世的，他也是一位学富五车的学者。这就奠定了他的艺术观高视点、高意境，他更是艺术家中为数不多的“完美主义”的谦谦君子，画画——于他而言是天赐的一份宁静和安祥。

作为画家，他精益求精，决不粗制滥造，一年也就细细地画出那么十来张画，绝不滥竽充数。在当今相轻之风日盛，人人都自命天下第一的“画界”，他仍然“无语笑春风”。一个真正的画家是以终身文化成就和整体人格高度的历史性乘积来衡量的。作为一个藏家，基于我对他这位亦师亦友、多年至交的了解，我是早就看好他的。

据说，年轻时的他什么都画。而到齿年中晚，只是画花，而且画得那么执着。为此，他放弃了许多他该画也很想画的东西。但他认定，倘用半辈子时光能将这花的主题画到极至，仅此足矣。对他来说，这片花的世界很大、很宽广，大得令人惊叹，宽广得让人一望无际。

他常对我说起画牡丹的难堪：不少“高雅”画家不以为然，谓其唯“俗”；亦有艺术家一说到姹紫嫣红的牡丹，也似有不屑。这个俗字好比条钢丝，横于他的艺术的人生之路，他不可回避地要执着地长期顽固地走下去。然而，他以其对艺术的热情和智慧演绎着牡丹的“俗”，他妙笔生花，以毫端融化“俗”的帷幔，让我们看到那彩墨华滋的画面，雍容华贵、高雅端庄、富丽璀璨。正是仁辉君内心高贵和典雅，对艺术高尚神圣的追求，这才有了我手中这本《中国之花》！

我认为，艺术家不仅仅要“笔墨当随时代”，更须开创时代，尽管是这多元世界的一个小小领域。艺术只有在相互比较下才能显现出其特征和生命力，或在比较中以其公认的主导性脱颖而出。在这片“花”的绘画领域里，仁辉君就是以他中西合璧的特色和蓬勃的生命力并蓄蕴着主导性的张力在这百花齐放的世界中脱颖而出，让我们眼前一亮，耳目一新。

仁辉君的“花画”，游走于国画与西画、传统与时尚之间，此与岭南画派先辈的遭遇何其相似！然而，我倒觉得，他这“中西兼容”“古今融汇”的秉持本身非但不是一件易事，而且甚可宝贵，故而，我认为他应该坚持，永远不失偏颇，这才是他——万仁辉的风骨。当我们看到他那洋洋洒洒、西画味甚足的“花”的作品里，中国水墨伴作光影溢淌



其中，地空天白衬着华彩跃动其内，立即会觉得灵魂已被这天人共爱的圣物所净化，此何“俗”之有？眼前看到的只有神圣，只有人与花之间的那种人与自然的和谐。在这些“花画”中，仁辉君又往往通过题注等形式，把包括古文、诗词和书法、金石等一些高度浓缩的中国传统文化的元素注入其中，令我们感知并感动、神识并神往。

当今美术界普遍认为，只有画大画，画宏大的历史题材，才是真正的大家……。若能如此，当是至高，但古今中外，并没有多少大师巨匠是从这条路子中走出来的，相反，微观深度题材恰恰是孕育培植大师的温床，比如大师齐白石。尽管仁辉君无意要成为职业画家，更无意要成为一代宗师，他只志在通过真诚的“浓墨重彩”艺术带给人们精神愉悦并留存于世，仅此而已。然而，他已是我心目中的至高。仁辉君在韩国首尔的个展赢的掌声、赞许声至今仍不绝于耳，今又举篋携其新作赴德国一展花容。我荣幸受嘱为之撰文。

中华收藏家联合会主席 陈少湘

二零一一年三月

谨序于广州曜湘居

## Preface

Often known as a senior connoisseur of cultural relics and an artist, Mr. Wan Renhui is also a knowledgeable scholar. As a result, he has a high artistic view and conception. Furthermore, he is one of those perfectionistic gentlemen who are very few amongst artists. To Renhui, painting is heaven-sent and brings him serenity, peace, and harmony.

Being a painter, Renhui persists in seeking for greater perfection and never trades the quality for the quantity of his paintings; hence, he elaborately produces only about ten paintings a year but not more just to make up the number. In today's community of Chinese Painting, where almost every one considers oneself the best, Renhui still remains calm, honest, and modest. A painter should be evaluated according to his/her total personality and life achievement in culture and arts; indeed, in this respect, I think highly of Renhui, to my personal point of view as a collector and one of the closest friends of his for ages,

It was said that Renhui painted all kinds of things when he was young, yet has been painting only flowers since his middle age. He is so committed to Flower Painting that he forsakes a variety of subjects that he should and would like to paint. Nevertheless, he firmly believes that it is but completely satisfactory to him if he would be able to carry his Flower Painting to perfection in the rest of his life. The world of flowers is to Renhui surprisingly enormous and in fact endless.

Renhui and I often talk about the embarrassing situation of Peony Painting in China nowadays: quite a few self-glorifying painters consider Peony Painting vulgar, and some other painters cannot help their depreciation of colorful peonies. This kind of criticism that it is vulgar to paint peonies, although alleged and unjustified, appears to be a huge obstacle of Renhui's art career, to which he refuses to yield his artistic pursuit. In his unique way guided by his enthusiasm, inspiration, and wisdom in arts, he interprets the true appearance and



temperament of peony and presents to us gorgeously colorful, elegant, and noble pictures of peonies; his brush tips wash the tag of “vulgar” away, which was wrongly attached to peony by certain artists. There are no other than the very elegance, nobleness, and the exalted pursuit of art, lying in the heart of Renhui, that make available the album *The Flowers of China* that is right at my hand!

To my point of view, an artist is not supposed to only keep up with the trend of the times but rather should create a new era, even if it would be in a narrow field of our multidimensional society. Was it not through comparisons to other arts, an art would not be able to show its characteristics and vitality, neither would it stand out, owing to its dominance won in comparisons. In this diversified field of Flower Painting, Renhui's painting pales others' by its exuberant vitality, characteristics that blends Chinese and Western Painting styles, and accumulating tensility of dominance, which is scintillating and refreshing to our artistic feeling.

Renhui's paintings of flowers have a style that is in between Chinese and Western Paintings, and in between traditional and contemporary. Such a style that blends Chinese with Western and merges ancient with modern, to my opinion, is rather difficult to reach and precious; therefore, I strongly agree on that he should keep it up, and such persistence is his very strength of character. Without a single trace of coarseness, not to mention vulgar, seen in his copious and fluent paintings of flowers, with fairly rich Western Painting style, is a pure world weaved by the gorgeous colors of the sacred flowers and the flowing light and shadow created by Chinese ink-and-wash, which purifies our soul to visualize but holiness and the harmony between human and nature. Moreover, by means of calligraphic annotations Renhui often breathes into his paintings highly concentrated elements of Chinese culture, such as classical Chinese writing, poem, calligraphy, inscription, and so on, which not only catch our perception and conscious but also touch and fascinate us.

It is widely considered in today's Chinese Painting community that those who paint only “big” pictures of grandiose historical subjects may be recognized as truly great masters. It would be supreme if one could satisfy this criterion; however, there haven't been many great masters who made their successful career according to this criterion. On the contrary, subjects of microscopic depth turn out to be fertile soil of producing masters, e.g., Qi Baishi, a great master. Mr. Wan does not intend to be a professional painter, let alone a great master, but merely wish to bring people spiritual pleasure by his sincere art of “thick ink and heavy colors”. Even though, he has already been the top most in my mind.

Lingering in our ears are the applauses and praises Renhui has won by his personal exhibition in Seoul Korea, yet again he is now invited to exhibit his flower paintings in Germany in this April. I am thus very pleased and honored to preface this album of him.

Chen Shaoxiang, Chairman  
Chinese Association of Collectors  
(Translated by Wan Yidun)





# 写工牡丹说

万仁辉

蒙《大公报》陈旻女士垂约，造一编关于自己画牡丹的小文，虽心有惶恐，然却之不恭。

十余年来，在某种感觉的牵引下，我摸索出一套与众不同且认知度和识别度都很高的用中国画形式表现牡丹的方法，我谓之为“写工”画。二零零二年，应韩国国际书画家联盟之邀，我赴韩国举办个人书画展，临时出了一本画册，在前置言论里，我写了一段文字，叫《写工绘画言论》。其时，这种写工概念虽已臻成熟，但在技法上我并未能完全驾驭，充其量只是初级阶段，以致名实难副，回想起来真是一身冷汗，那本画集如今也羞于示人，难逃艺术家“今是而昨非”的法咒。现在虽然技法上亦已臻成熟，但一方面由于自己的审美修养尚有欠缺，另一方面自己是一个惰性十足的低产业余画人，不足以奢谈什么感言，故仍心存忐忑，实乃勉强为文。

余观乎，当今画牡丹者，不下万千，酒店、机场、街头、艺廊，莠莠充斥，甚至不少被誉为“王”者之作亦往往惨不忍睹；而更有惨甚于此者，余亦偶被人恭称“王”，令我一阵阵恶心且浑身起疙瘩，是所谓世俗可悲、世情可悯也！然“孤芳忌太洁”，当排遣些文字以呈识别之。

牡丹及其牡丹绘画是我国弥足珍贵的民族文化遗产，千百年来，多少文化人、艺术家书其神、赋其彩，各呈其韵，各炫其姿，创建起蔚为壮观的牡丹文化宝库：从东晋顾恺之的《洛神赋图》里，我们可以在洛水边寻找到牡丹的芳踪；在北齐杨子华的画卷里，我们可以看到他构思灵巧、笔墨精彩的牡丹；我们也可以看到唐人周昉的“簪花仕女”头簪着雍容富丽的牡丹花；唐代的边鸾，五代的徐熙、黄荃，宋代徽宗赵佶和他的待诏们，元代王渊、钱选，明代沈周、徐渭，清代恽寿平、八大山人，乃至清末和近现代之吴昌硕、齐白石、张大千、王雪涛、崔子范、李苦禅等等，他们或薄施、或叠染，或勾勒、或没骨，或工笔、或写意，留下了绚烂多姿的牡丹绘画作品，为历代中央政权、文人士大夫和艺术家所宗仰和珍视。

然而，阳春白雪和下里巴人始终是一对孪生姐妹，甚至低俗的亚文化阴影常常伴随。文化和艺术，并不是原生态的就最好。当今有个敏感话题，谁否定或非议“原生态”艺术，谁就大逆不道，为千夫所指。其实，包括文学、诗歌、音乐、绘画等各部门艺术原态，都是经过整理、加工、提炼、升华后，才能更好的绽放出艺术的光辉。就像中央电视台的“青歌大赛”的所谓“原生态”，其实都是经过反复雕琢修饰、排演磨合的，有哪一个才是真正的原生态？充其量只能说是“原民族传统”的。造型艺术更加如此，任何一个由现实物象到平面构成或三维构成以及所有形式的现代艺术造型的过程，都是一个经

由思维转换的创造升华过程。于绘画领域，便有气韵生动、骨法用笔、应物象形、随类赋彩、经营位置、传移模写之六法，这其实也是迄今为止中西绘画艺术的不二法则。但是，最令人遗憾的是，这种经由思维转换的创造升华过程由于作者的情怀和综合素养的不同以及对上述不二法则的遵循或歧解的缘故，其作品的形式、内容、意境、格调以及在失去上述评判标准的情形下优劣效果亦截然不同。就牡丹绘画而言，千百年来它经过多少回合的传统与创新之争，以及由民间到宫廷又由宫廷普及民间等多种形式的蜕变和涅槃，更经过多少人、多少次的反复求变，且又由于这些寻找出路的痛苦求变，让这种创造掺杂了太多艺术之外的因素，令牡丹绘画在繁荣的同时又泥沙俱下。特别在当今的商品经济社会，浅薄浮躁的追名逐利，使不少画家和读者甚至理论家迷失，以至将华贵美好糟踏成恶俗。

我无意于否定历代艺术大家那些让灵魂和现实高度交融的写意绘画和抽象艺术，尽管这种真正的艺术巨匠并不多，然上述言论至少另含一份对中国文化健康安全的担忧。因为低俗艺术有一千个理由，它不需要学问和诚实；而高雅艺术只有一个理由，那就是诚实学问！由于秉着这唯一理由，我能潜下心来，十年如一日地努力探寻并玩味这“写工”牡丹新颖的绘画观念和特有的绘画语言的微妙真谛并享受这种超越。以下是我发表在《万仁辉书画集》“前置言论”里的《写工绘画言论》的大概。

任何美术教学和学术理论对中国绘画技法向来分三大类：一曰工笔，二曰写意，三乃工兼写。写工之说于今天其实并非首创之宣言，而是其存在已久之证言。所谓写工画，简言之就是糅合中西绘画的所有技法以写意之笔画出工笔效果。它有别于工兼写之处在于：工兼写为工笔部份加写意部份合成，工笔部份用工笔技法，写意部份用写意技法。而写工绘画的关键在一个“写”字，正如不少文人画家引为自豪的：“我的画是写出来的”。写工画虽绝非工笔、工艺，但有工笔、工艺的严谨细致；这种“写”也更非描绘，它不必近距离地伏案勾勒描摹，皴擦点染，而是以一种放的，有时甚至是豪放、粗放、奔放、狂放的，活的，包括活灵活现、活泼活动的手法，相对远距离地处理出来。而这种处理又不是一种很省心的敷衍铺陈。许多写工之作看上去特别是近距离审视，确实好像只有寥寥数笔，不少地方和写意的泼墨放彩相似。但这寥寥数笔也好，繁复多遍也好，写之目的不是为意而意，而是以为形服务为主，且为准确造型服务，即以象创意，以象示意，不像写意画那样强调忘象无相。其实形之不存，神将焉附！至于意在先或象在先却不绝对，它们其实是一种相互转换的反复推进的复杂过程。

值得强调的是，写工绘画在写形之时非常注重西画的素描关系即明暗对比而稍稍忽略其色彩关系，完全是以一种大统一协和的中国画之水墨为主的技术手段绘制出来的中国画。这样，就又形成了一个中国画和西画在技术上和材质上的矛盾点，即西画的高光部份可以用白色覆盖并提亮，水彩亦可以洗擦并辅以留白；在中国画材质特别是生宣纸上则落笔无悔，要达到光感效果，留白是最重要而且颇有难度的手段。这种留白不仅仅是中国画背景留白，而主要是



物象本身特别是高光亮点的留白。正因如此，写工画和传统工笔、写意或工兼写的区别还在于：写工画非常强调用光感意识达到光感效果来实现“写工”的目的。由于以中国画统一的色彩关系为主调和水墨的大量使用，因而它永远不是照片式，也与西画的细腻准确的“准照片式”大相径庭，因而它永远是“写工”中国画。因此，“写工画”的概念是完全成立的。

笔者并不是写工画的代表亦更非始作俑者，只不过是“写工”言论的提出和推广人。其实有很多画界先贤有意无意地写出过不少写工或近似写工的名作。岭南高氏系统中许多画家都有启蒙状态甚至较浓厚的写工意识，作品也不在少数，笔者印象最深的是高其峰的《雪鹿图》。岭南画许多作品已含有不少西画技法或曰西画意识，结合撞水撞粉的技巧，令作品颇有写生感、写真感。许多近代日本壁画也都类属写工范畴。唯有遗憾的是，这些有意无意的写工作品也好，画家的写工意识也好，只能是由西方早期绘画和中国唐宋工笔以及元明以来文人写意的碰撞和结合的一个区域、一个历史阶段的产物。特别是在画光方面，他们只可能画概念光而忽略现实光、时态光和环境光。当然，基于中国画的色彩关系和水墨特质，任何写工画都不可能达到像莫奈《日出印象》或“印象主义”的效果。写工画也不一定都是现场对物写生，故这种光感也只能是以现实光为依据的抽象光，它只可能是中国特色的科学光感模式。写工画虽然着意画光感、画空间、画体积、画动感、画质地、画三维，但它又不应该受制于这些要素，而应该以写工画对该画幅本身的美感意识和艺术精神的要求来作出抉择和取舍。否则它就不是中国画的“写工”之作了。至于它的素描关系，也应是一种提炼的，综合着色彩构成的明度、色相、彩度均衡对比关系予以辅助和支持的素描关系，结合水墨浑然天成。写工画只是应该也可以用一种强烈的光源意识和光向思考，最大限度地减少概念光，以环境光和时态光来要求之。

写工画应该走向何种境地、何种状态，还有待其在漫长的实践包括学术和理论的探索中自己发育成长。可以肯定，它必将自成体系而立于中国画坛。

# On the Xie-Gong Painting of Peonies

Wan Renhui (Translated by Wan Yidun)

Guided by certain inspiration and perception, I have developed a highly discernible and recognizable style of Chinese Traditional Painting and corresponding techniques to paint peonies, which I term Xie-Gong Painting, during my exploration in painting over the past decades. The two Chinese characters, “Xie” and “Gong”, represent respectively the two conventional styles of Chinese Traditional Painting, namely Xieyi (Freehand) and Gongbi (Meticulous). Nevertheless, Xie-Gong is more than and distinct from a direct mixing of the two conventional styles. I shall not dwell on any further explanation and discussion of the terminologies for now but leave them for more appropriate places in the sequel. In fact, in 2002 I wrote the preface, “Opinions of Xie-Gong Painting”, for the album that was published for an exhibition of my paintings in Korea in the same year, which was invited by the Korean International Association of Calligraphers and Painters. It has been nine years since then, and my understanding, skills, and experience of Xie-Gong Painting have been more mature, which brings out this article as partly an expansion of the aforementioned preface written in 2002.

Peony and Peony Painting are a precious heritage of Chinese traditional culture. Over thousands of years, an uncountable number of artists and literati have written about and painted peonies in various ways to eulogize their colors, figures, and temperament, which has established a magnificent treasure-house of the Chinese Peony Culture. A few examples are in order. Seen in the painting “On the Goddess of the Luo River” by Gu Kaizhi of the East Jin Dynasty are the peonies blooming on the bank of the Luo River. Seen in the paintings by Yang Zihua of the Northern Qi Dynasty are the wonderful, exquisitely composed peonies. Seen also by us in the painting “Beauties Wearing Flowers” by Zhou Fang of the Tang Dynasty are the natural and graceful peonies pinned in the hair of the Beauties. Via the techniques of Chinese Traditional Painting, including Overlapping, Outlining, Boneless, Meticulous, and Freehand, many other masters of painting, such as Bian Luan of the Tang Dynasty, Xu Xi and Huang Quan of the Five Dynasties Period, Emperor Zhao Ji and his Editorial Assistants of the Song Dynasty, Wang Yuan and Qian Xuan of the Yuan Dynasty, Shen Zhou and Xu Wei of the Ming Dynasty, Shou Ping, Zhu Da of the Qing Dynasty, Wu



Changshuo, Qi Baishi, Zhang Daqian, Wang Xuetao, Cui Zifan, and Li Kuchan of neoteric and modern times, and so on all left us with wonderful peony paintings, which have always been highly regarded and appreciated by Chinese central governments, literati and officials, and artists.

Nevertheless, highbrow arts and popular arts are twin sisters, sometimes accompanied even by the shadow of coarse subculture. I would not think that a culture or an art has better to be in its primitive form; however, in our country nowadays, it is considered outrageous to criticize any so-called primitive art. Actually, any kinds of established arts, including poetry, music, and painting, could not have reached their present forms from their primitive states without a long course of repeated refinement and sublimation. Take Chinese Painting as an example, such kind of refinement and sublimation has led to the famous “Six Principles of Chinese Painting”, namely “Spirit Resonance” (vitality), “Bone Method” (the way of using a brush), “Correspondence to the Object” (depicting of the form), “Suitability to Type” (application of colors), “Division and Planning” (placement and arrangement), and “Transmission by Copying” (copying of models), which should equally apply to Western Painting. Unfortunately, the course of refinement and sublimation of Painting Art can hardly be near being ideal or perfect. Consider Peony Painting, over the past thousands of years, it has not only been recursively refined from the Civil to the Royal Court and then re-spread in the Civil but also gone through numerous confrontations between tradition and innovation, rounds of variation and transformation, and even renaissances. But this long, painful, and complicated process, in the meantime of prospering Peony Painting, involves too many non-arts and non-culture factors that inevitably cause vulgarization. Especially in our highly materialized society nowadays, quite a few painters, audience, and even theorists are lost in shallow, impetuous ego trips, which turned nobleness, gracefulness, and elegance, as embodied by peony, into vulgarness.

I have no intention to criticize those Xie-yi and abstract paintings by many masters in history, which can bring one's soul and the reality to a complete harmony, despite not many artists are qualified as truly masters. Nevertheless, my pointviews discussed above also at least indicate my concern about the health of Chinese Culture. The reason is that vulgarized arts may have one thousand excuses to exist since it does not require much knowledge and integrity. On the contrary, high art demands truthful knowledge. It is this very faith in highbrow arts that has supported my exploration into the subtleties and essence of the novel concept and distinctive painting language of the Xie-Gong Painting of peonies.

Bearing in mind the above general concerns of the culture and art of Chinese Painting – in particular of peony - that I have, we shall move on to an introduction of the Xie-Gong Painting, by quoting as follows some parts of the aforementioned preface, “On Xie-Gong Painting”, I wrote in 2002.

The techniques of Chinese Traditional Painting are conventionally