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蔡锦素描

CAIJIN SUMIAO

华夏出版社
HUAXIA CHUBANSHE

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女、1965年2月8日生于
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安徽师范大学美术系。1991年
毕业于中央美术学院研修班。
现在天津美术学院任教。

- 1999年 “蔡锦·超越画布” 北京四合苑画廊
- 1999年 “蔡锦·美人蕉” 柏林亚洲艺术画廊
- 1999年 “五人作品展” 纽约Jack Tilton 画廊
- 1999年 “TRANSCIENCE” 美国芝加哥大学艺术博物馆
- 1999年 “1999 ART CHINA” 美国旧金山 Limn 画廊
- 1999年 “1999 北京·科隆交流展” 德国科隆 Gothaer 艺术中心
- 1998年 “河流主义” 纽约布鲁克林 Carroll 街
- 1998年 “THE UNSEEN SEEN” 费城 Peng 画廊
- 1998年 “半边天” 德国伯恩妇女博物馆
- 1998年 “世纪——女性” 中国北京当代美术馆
- 1997年 “AGAINST THE TIDE” 美国纽约 Bronx 艺术博物馆
- 1997年 “蔡锦—Chinese Hand studies from life” 美国纽约 Ethan Cohen 画廊
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- 1997年 “蔡锦油画” 纽约 LuLu 画廊
- 1997年 “后 89 中国新艺术展” 美国加里弗里亚圣荷西艺术博物馆
- 1997年 “女性·花” 北京中央美术学院画廊
- 1996年 “15 位来自中国的艺术家工作室” 德国慕尼黑
- 1996年 “中国油画学会展” 中国美术馆
- 1995年 “变化——中国当代艺术” 瑞典歌德堡美术馆
- 1995年 “蔡锦油画展” 美国亚特兰大 King 画廊
- 1995年 出版《蔡锦》油画集 中国人民美术出版社
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- 1993年 “后 89 中国新艺术展” 中国香港艺术中心
- 1991年 “第二十四届滨海卡涅国际艺术展” 巴黎 Cognes-SurMer
- 1991年 “第一届中国油画年展” 中国历史博物馆
- 1991年 “蔡锦油画展” 中国中央美术学院画廊
- 1987年 “中国首届油画展” 上海美术馆
- 1985年 “前进中的中国青年美展” 北京中国美术馆

蔡锦，活笔大师

(美)林似竹

翻译 马修 张宇

蔡锦的素描风格极其独特，这不是模仿来的，也不是从书本里得来的，却是一种天生的风格被她逐渐意识到并释放出来的。“活笔大师”是形容她的最好的说法。她的艺术是自然的内心流露，在她的艺术道路上有两个转折点，第一是她1989年在中央美术学院学习的素描课，第二是她于1991年开始了画她最喜欢的主题——美人蕉。

1989年，蔡锦开始了她在中央美院油画系研修班的学习。在她这段教育中最初受到影响的事情是她参加的一个从版画系来的年轻老师徐冰的素描课，他的课程方式替代了那些提供给学生的经典石膏像、摆开姿势的模特和安排好的水果静物——正常素描课的步骤。徐冰把随手可得的报纸、粗糙的树桩子等一些不起眼的东西，安排起来构成一种挑战的方式给学生画。全班20多个学生大部分都受到了这个经验的影响，它也使蔡锦获得视觉和观念上的解放。首先，在随处可见的景物中，在最低限度的材料里，触动了她对自然物的兴趣；其次，留给她的最深的感受是，素描本身就是一门特殊的艺术，而不仅仅是个工具为另一种艺术品、一幅画或者版画及雕塑品作准备的。素描除了可以记录一件东西的样子以外还可以做得更多，它可以作为一种媒介表现自己的感觉。这之后，她已经不能满足于一贯的那种熟练帅气的线条技巧，而现在她让自然及内心倾向的引导长时间地沉浸在每一幅素描中。

这些使蔡锦的素描与众不同。她细心观察自然界中的平凡景物并从每天的生活中找寻灵感，她利用素描这种最朴素的语言表现内心自我，她把素描与其他的艺术形式放在同样的角度上，她在每一张小小的素描中倾注了无限的时间。

蔡锦小的时候跟她的家人住在安徽皖南的一座老房子里，门、窗上的精致木雕使那里的建筑变得古色古香。按照蔡锦说的，她老家的那些错综复杂的建筑的一些雕饰的地方，给她后期的艺术发展带来很深的影响，这种繁杂的木雕样式已变得被人们所熟悉而不再被感到只是过去的东西。更重要的是，自她孩提时代以后，蔡锦一直觉得那种变幻不定的、神秘的自然模式具有某种魔力使她着迷，那些流淌在地上的水迹常常让她进入幻想，还有那老墙上经过阴雨天出现特别丰富的黑霉斑似的斑斑点点也让她神魂颠倒。早在9世纪以前，宋迪已有在残破的墙上找寻灵感的体会，“默以神会，自然境皆天就，不类人为，是为活笔”（沈括《梦溪笔谈》）——宋迪相信这种灵感能创造出自然性的画风，并且通过“直觉理解”会获得自发的自然景色。因此，它看上去不像人工完成的，这就叫“活笔”。

对蔡锦来说，那些墙壁表面的纹理和霉斑、水迹、密密麻麻的窗格子像是涓涓不息的源泉使她神往，这种自然形式正是她的美人蕉主题长久灵感的源泉。过去8年里，她画了近100多张不同变异形式的素描和油画，美人蕉植物本身并非是蔡锦作品的表达主题，而是她把一种感觉灌注于它的叶子干枯以后的那种形状、那种似肉红色的肌肤上。这个系列偶发于1991年，一天她在草地上不经意看到一颗枯死的美人蕉，这使她着迷，她观察了它很久，有一种什么吸引住了她，这一发现使她神离了好几天。之后，她便开始了美人蕉的创作。在她找到美人蕉主题之前，她曾试图在她的艺术里表达些什么，可是她做不到，如今，在美人蕉的根茎、叶片里，她的感觉被流放了出来。

不论她在画油画还是在画素描，透过这个主题，在她的艺术里的素描和油画是相依互补关系，并且是在同一种感觉上进行和完成的。

蔡锦的铅笔穿过艺术作品的表面，看似是在不停的移动，却正是自然界的无限流露，是重复的，也总是变幻无穷的。蔡锦沉迷在她的创作动作之中。她经常以严谨的、重复的、圆形的笔画模式移动她的铅笔，这个动作是不自觉的，当她在画骨骼模型这幅素描时，她的铅笔线条不是很流畅地顺从于其外形，而是徘徊在它周围加以替代，并赋予最无生命力的形状以新生。一张单纯的素描作品断断续续的要花上几天画完它，她用现在最细的铅笔一次次地徘徊于同一张画上，直到最后才认为是完成了。

蔡锦的人体素描基本上没有她的美人蕉的素描那么密集，她很少表现整个的人体，代之的是她极感兴趣的一只手、一双脚、一个躯干，并且，这些不是为其他作预先准备的，它们是已完成的艺术品。她那液体的线条包裹着有生命力的肌肤，给人以宁静的感觉，这就像是她宁静地注视一度懒惰的外形以安宁。如今这种宁静落在描绘着的铅笔上，这些极其个人化风格的素描作品，就像是看到艺术家本人一样。

最近几年蔡锦通过她的油画出了名，并且她开始创造装置艺术品，但是素描仍是她长久的表现自我的方式，这将是她一直保留的最重要的方法。

1999年1月11日于斯坦福

——林似竹(Britta Erickson)博士，美国评论家，展览策划人。

CAI JIN, MASTER OF THE LIVING BRUSH

by Britta Erickson/ 林似竹

Cai Jin's style of drawing is highly idiosyncratic. It was not taught to her, nor learnt from books. Rather, it is an innate manner that she has gradually recognized and released. She can best be described as a *huobi* 活笔 ("Living brush/pencil") master, her art is such a natural outpouring of her inner self. Two events mark turning points in Cai Jin's artistic career. The first is a drawing class she took in 1989, the second is her discovery of her favorite motif, the canna leaf, in 1991.

In 1989, Cai Jin began her graduate studies in the Oil Painting Department of the Central Academy of Fine Arts. One of the most significant events in her formal training there was her participation in a drawing class taught by a young instructor from the Central Academy's Print Department, Xu Bing. Instead of presenting his students with classical sculptures, posed models, or arrangements of fruits—the usual fare of a sketching class—Xu Bing gathered old bits of cloth, gnarled branches, and other discarded objects, and arranged them into challenging bundled forms for the students to draw. Most of the twenty students in this class were little changed by the experience, but for Cai Jin it was liberating. First, it struck a chord with her natural interest in the patterns to be seen everywhere, in the lowliest of materials. Second, it left her with the sense that drawing was a fine art in itself, not merely a tool to be used in preparation for another work of art, a painting or print or sculpture. Drawing could be much more than a means of recording the appearance of something; it could be a vehicle for expressing one's feelings. And finally, while she had earlier prized the ability to sketch quickly, now she allowed her natural inclinations to dictate the length of time spent on each drawing.

These, then, are the qualities that set Cai Jin's drawings apart: she looks to the small things in nature and everyday life for inspiration; she uses drawings to express her inner self; she treats drawing as an art the equal of any other; and she devotes an unlimited amount of time to each individual drawing.

As a young girl, Cai Jin lived with her family in an old home in Anhui Province. There, such buildings are graced with elaborately carved wooden screens over windows and doors. According to Cai Jin, the intricate architectural detailing to be found in her native town bore a profound influence on her later artistic development. The carved patterns repeat, evolve almost unnoticed, and are characterized by a *horror vacui*. Even more important, from her childhood on, Cai Jin has always found that the shifting inconsequential patterns of nature have the power to mesmerize her. As a child, she was cast into reverie by the rain drizzling down the windows, and fascinated by slowly evolving water stains seeping into the ancient walls. Searching for inspiration in damaged walls was recommended as early as nine centuries ago, by the painter, Song Di. He believed this kind of inspiration would result in paintings with a natural flavor, and said that through "intuitive apprehension, the natural scene will be spontaneously achieved, and hence it will be unlike the work of men; this is called the 'live brush'." While wall textures, dripping water, and shifting shadows were a never-ending source of fascination for Cai Jin, the natural form that has become a long-term source of inspiration for her is the canna plant, which she has been drawing and painting in hundreds of variations for the last eight years. The canna leaf *per se* is not the subject of Cai Jin's works, but its shape is the form into which she pours her intense inner emotions. The series began by chance, in 1991. As she walked through a field one day, she happened upon a dying canna plant. It fascinated her. She studied its shape there in the field, and found that it haunted her for days. Finally, she began work on what has become the "Canna" series. Before stumbling upon the canna motif, she had felt that there was something she wished to express in her art, but could not. Now, with the canna shape, her feeling poured forth.

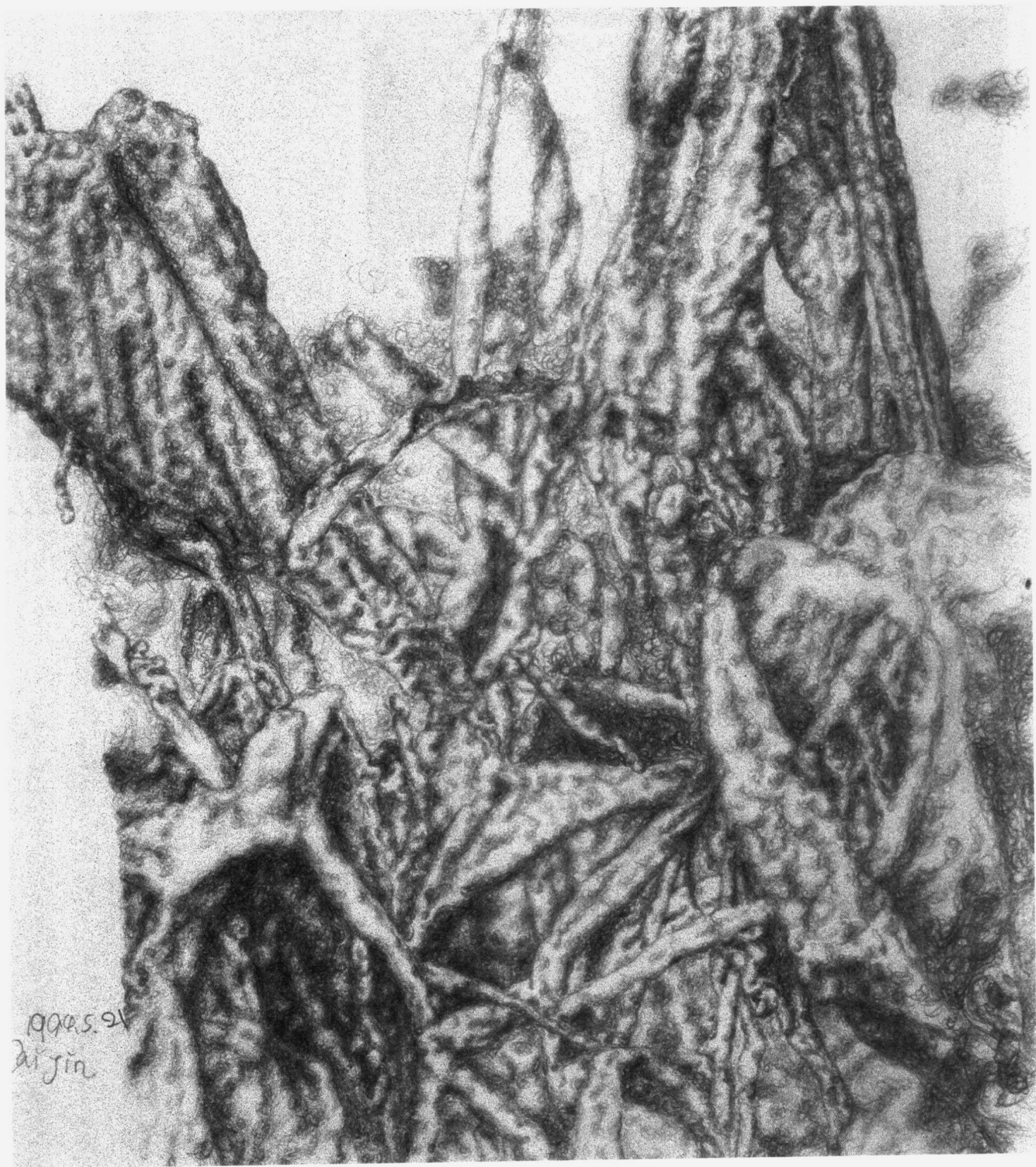
When she started the "Canna" series, Cai Jin referred to photographs of the plant to guide her in forming its shapes. Soon, however, she had internalized the canna's shape to the extent that she no longer had to plan ahead. With the canna, most conscious thought—including premeditation—was no longer necessary. This is true whether Cai Jin is drawing or painting the canna: through this motif, her drawings and paintings have come together as equal partners in her oeuvre, both the natural expression of her inner world.

The seemingly endless movement of Cai Jin's pencil across the surface of the work of art is a reflection of the endless flow of nature, repetitive and yet ever-changing. Cai Jin becomes caught up in the motion of creating, often moving her pencil in a tight repetitive circling pattern. This motion is automatic: when drawing a study sketch of a skeleton, for example, her pencil line will not smoothly conform to the object's outline, but will instead hover about it, imbuing even that most extinct of forms with life. A single drawing can take many days to complete; she uses the finest mechanical pencil available, and returns again and again to the same drawing, before finally deciding it is finished.

Cai Jin's figural drawings are generally not as dense as her canna drawings. She rarely represents an entire body, instead finding interest in a hand, a pair of legs, a torso. Again, these are not preparatory sketches; they are finished works of art. Her fluid line outlines and encloses the living flesh, conjuring a sense of repose. It is as if her calm gaze once rested on the recumbent form, and now rests on the penciled representation. These are very personal drawings, which seem to have retained something of the presence of the artist.

In recent years Cai Jin has become famous for her oil paintings, and she has begun to create installation art. But drawing, with its unique possibilities for self-expression, will always remain a primary medium for her.

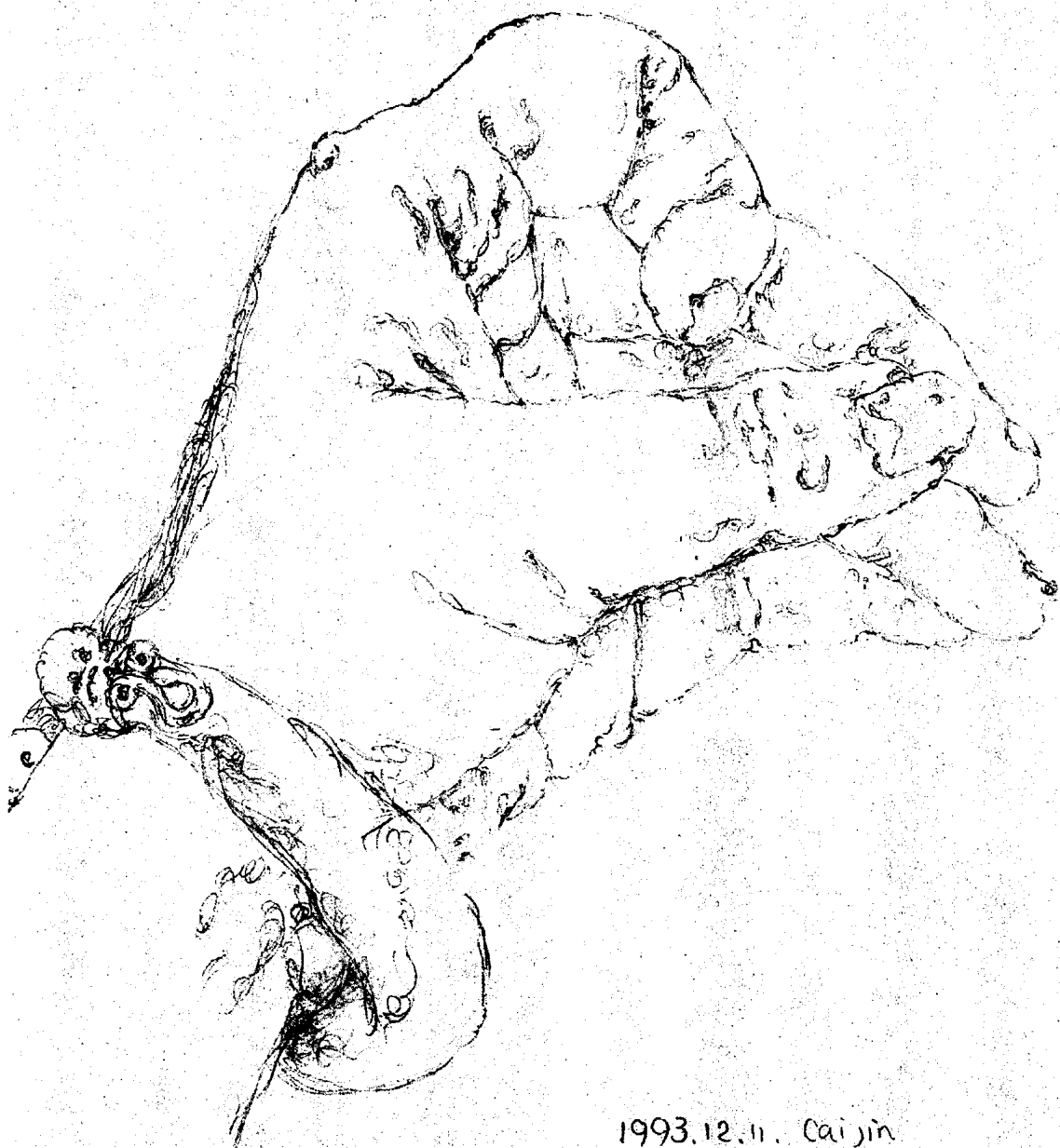
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美人蕉 1994年 速写纸·铅笔 16.8 × 20.5cm



手 1993年 速写纸·铅笔 16.8 × 20.5cm



1993.12.11. Cai jin

手 1993年 速写纸·铅笔 16.8 × 20.5cm



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作品2号 1992年 速写纸·铅笔 16.8 × 20.5cm



1992.6.30

向日葵 1992年 速写纸·铅笔 16.8 × 20.5cm



1994.5.27

女人体 1994年 速写纸·铅笔 20.5 × 16.8cm



美人蕉系列之 二 1996 年 速写纸·铅笔 16.8 × 20.5cm



作品3号 1990年 速写纸·铅笔 16.8 × 20.5cm