



名家名品 • 何家英

FAMOUS ARTIST
FAMOUS WORKS

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英为工笔人物画大宗，其成就、贡献，可称者多，而论定不易。小书受梓，命为题辞，乃简而言之：其人沉潜，其才捷悟，故所为画，皆以性灵运成法，由充实入精微，无愧于古人向往的“形神兼备”。这个词，斤两很重。厌乎时流蹈虚凿空，使泛泛无所归。请看古人议断：画者“移生动质，变态不穷，凝神定照，固为难也”（朱景玄）；“气韵全而失形似，虽活而非；形似备而无气韵，虽似而死”（刘道醇）。二说确然，当推形神论典要。但真去实践它，则信夫朱氏所慨息：“固为难也。”应该承认，这个“难”字，事经千百年，只少数人能克服它。就中症候，或可从如下二语参消息，一曰：“论画求形似，见与儿童邻”（苏轼）；一曰：“天下有形存神或亡，未有神存而形能遁之者”（王拯）。则口角同而是非定：尚在“备神”，而苛以“存形”。当一个正确道理被极端表述，效法者即矜其所见，毁其不见，离真际不近愈远。于是“神”被追摄无逾，“形”则坠绪茫茫。现成的参照就是西画，比较的结果自不待言，创辟的成就当由域外（这个事实无可讳言，否则徐悲鸿匪云有功）。当然，这只是个笼统判断，非即以为古人于斯“形”毫无是处，域外就做到了完美无缺。我意在表示：形与神或中与西，彼此的优劣长短，家英都有清醒认识的。他的用心是：取法传统以求正其体用，问途域外而不流于追随。力将西洋乃至东洋的成果了然于胸，循此比观、修正、融会、整合，这是一种纠偏迈往的艰苦努力，令人瞩目。至少在“形”的实践上已生面独开，拓展和丰富了语言空间，乃使徐、蒋之遗，不绝如线。而这种实践，则正可借用“固为难也”来评价。换言之，无论形神兼备还是中西整合，家英所作，都表现为一种对“难度”的不懈克服。这个“难度”，极重要也很必要，在方今骄心躁气的美术界，当属久违了。斯人乃捷足负肩，成为担荷者，足当功臣之目。

《小山画谱》云：“谛视而孰察之”，所以“夺造化之真”。用以衡量家英之作，最为对榫。乃如冰蚕抽丝，步步为营；乃能取神用意，放松不拘；乃使风调秀洁，比德于玉；乃得涵咏其心，流永其韵，终至原美达理。我对家英画，即作如是观，是为序。

壬午菊月 寒碧

Jiaying is a master of fine brushwork figure painting, making so many achievements and contributions that could not be demonstrated easily. But he asks me to write this foreword for his painting collection, so I will say in brief. He is cool-headed and intelligent. Having an inspiration regularly, changing abundance into exquisiteness, he combines perfectly "soul" with "shape", which is so important that even the ancients longed for yet has disagreeably been used vulgarly and vaguely later. The ancients argued: "The most important factor of a painting is the figure, which is changeable continuously with various expressions. So it is quite difficult to paint figures." (by Zhu Jingxuan) "A figure of a right disposition which is dissimilar in appearance is alive but a wrong person. On the contrary, a figure without disposition which is similar in appearance is dead though alike." (by Liu Daochun) These are two correct and typical arguments about shape and soul. But if we put into practice, then just like Mr. Zhu said, "it is quite difficult" to combine these two, so difficult to achieve that only a few artists could do well during thousands of years. Maybe we can learn something from the arguments as follow. The former said: "If one judges a painting good or bad according to if it is similar in form or appearance, he is like the child from neighbor." (by Su Shi) The latter said: "There is something without a soul but having a shape, while it is impossible to see something with a soul yet do not have a shape." (by Wang Zheng) These consistent words all have the greatest esteem for the "soul" and cast aside the "shape". As soon as an accurate principle has been expressed extremely, those followers will cherish what they have seen and slander what they can not see, thus go to the opposite direction. Hence the "soul" is pursued excessively whereas the "shape" is lost. The readymade reference is the Western painting, and the result, if we compare, is self-evident that the achievement should be at abroad. Such a fact must be faced squarely, or the emergence of Xu Beihong would have no meaning. Of course, the judgment I just made may be too general. I do not mean that the ancients did poor on the "shape" and the foreigners did perfectly. I just mean that He Jiaying knows well about the good and bad between shape and soul, China and Western. The conviction of He Jiaying is to make the past serve the present and foreign things serve China without blind worship. He understands thoroughly the achievements of the Western and Eastern, then according to this, tries hard at comparing and modifying, combining and connecting. At least, he has rendered further outstanding service to the language of Chinese painting after Xu and Jiang with his practice on the "shape", which can also be explained as "it is quite difficult". The difficulties are very necessary and important, for they can be seldom seen in the unstable Chinese painting circle today. He Jiaying rushes to shoulder heavy responsibilities, which must be focused on.

Xiao Shan Painting Guide emphasized that "one should watch carefully" so that he can "master the soul of the world". Measuring He Jiaying's painting in this way, we find it is perfectly consistent. He consolidates at every step and catches the soul unconstrainedly. His style is elegant and refined like a jade. With deep emotion, he makes the soul be distilled and the charm flow, so finally gets the beauty and reason. These are my opinions on Jiaying's paintings.

何家英简介:

1957年生于天津。1980年毕业于天津美术学院并留校任教。现任全国政协委员,中国美协理事,天津美术学院教授,硕士研究生导师。连续四次获得天津鲁迅文艺奖——优秀作品奖,获国家“有突出贡献的中青年专家”称号。

作品参展及获奖记录:

1980年:《春城无处不飞花》获第二届全国青年美展二等奖
1983年:《山地》获第三届天津青年美展一等奖
1984年:《山地》、《十九秋》入选第六届全国美展优秀作品展
1988年:《酸葡萄》获当代工笔画学会首届大展金叉大奖;《易水河畔》获中、日国画合同展金奖
1989年:《魂系马嵬》获第七届全国美展银奖
1991年:《秋冥》获当代工笔画学会第二届大展一等奖
1997年:《桑露》获首届全国中国人物画大展银奖
1998年:参加“中国美术20年启示录”展;参加跨世纪中国画名家21人展
1999年:在香港举办何家英画展
2000年:《酸葡萄》、《桑露》参加法国巴黎中国文化传统与变革——中国现代水墨画和雕塑展;之后又在欧洲其他国家巡展
2001年:数幅作品参加文化部在巴西等国举办的中国现代绘画展
2002年:在广州举办何家英画展

Brief introduction of He Jiaying:

Born in 1957 in Tianjin. Graduated from Tianjin Academy of Art in 1980 and stayed teaching. Member of the CPPCC National Committee. Director of Chinese Art Association. Professor of Tianjin Academy of Art. Tutor of master degree candidates. Won the Excellent Works Prize of Tianjin Lu Xun Art and Literature Prize for four times consecutively. Won the title of "State Young and Middle-aged Experts Who Make Outstanding Contribution".

Records of attending exhibitions and awards:

1980: Blossoms Everywhere in the Spring Town won the Second Award on the 2nd Chinese Youth Art Exhibition
1983: Hilly Area won the First Award on the 3rd Tianjin Youth Art Exhibition
1984: Hilly Area and Nineteen Years were presented on the Excellent Works Exhibition of the 6th Chinese Art Exhibition
1988: Tart Grapes won the Golden Fork Prize on the 1st Contemporary Fine Brushwork Institute Exhibition; Near the Yishui River won the Golden Prize on the Sino-Japanese Chinese Painting Contracted Exhibition
1989: Longing for Mawei won the Silver Prize on the 7th Chinese Art Exhibition
1991: Meditation in Autumn won the First Award on the 2nd Contemporary Fine Brushwork Institute Exhibition
1997: Dew on the Mulberry won the Silver Prize on the 1st Chinese Figure Painting Exhibition
1998: Attended the "Revelation of Chinese Art of 20 Years" Exhibition; attended the Trans-centennial 21 Famous Artists of Chinese Painting Exhibition
1999: Put on He Jiaying Art Exhibition in Hong Kong
2000: Tart Grapes and Dew on the Mulberry attended the Chinese Cultural Tradition and Revolution—Chinese Modern Wash Painting and Sculpture Exhibition in Paris, France; and then toured the other countries in Europe
2001: Several works attended the Chinese Modern Painting Exhibition in Brazil and other countries conducted by the Ministry of Culture
2002: Put on He Jiaying Art Exhibition in Guangzhou



He Jiaying

何家英

秋冥 (局部) Meditation in Autumn (part)

绢本 wash on silk

1991



He Jiaying

何家英

酸葡萄 (局部) Tart Grapes (part)

绢本 wash on silk

1988



He Jiaying

何家英

米脂的婆姨 (局部) The Wife in Mizhi (part)

绢本 wash on silk

1995



He Jiaying

何家英

朝·露·桑 (局部) Morning · Dew · Mulberry (part)
绢本 wash on silk
1997



He Jiaying

何家英

朝·露·桑 (局部) Morning · Dew · Mulberry (part)

绢本 wash on silk

1997



He Jiaying

何家英

十九秋 (局部) Nineteen Years (part)
绢本 wash on silk
1994

