



光墨文集

# 中国画的色彩革命

A Revolution of Color in Chinese Painting

何宝森 编著

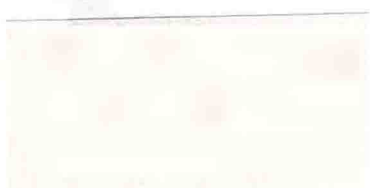
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Collected Works of Light and Ink Painting



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何宝森 编著

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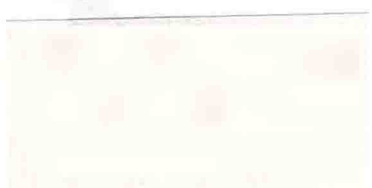
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# 献给国际科学与和平周

“艺术与和平”论坛丛书

For International Week of Science and Peace

Art and Peace Forum Series

- 生命之光
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- 和平之光
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*The radiance of life*

*The beauty in nature*

*The light of peace*

*All the beauty in the world*



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# 目 录

序 文/何宝森(忘 山)	8
光墨论 文/何宝森(忘 山)	10
光墨之道 文/何宝森(忘 山)	16
仰山画集序 文/何宝森(忘 山)	37
荷 文/何宝森(忘 山)	38
曼陀罗 文/何宝森(忘 山)	40
色空观 文/何宝森(忘 山)	42
《水墨鉴真》杂志 鉴真说画 文/何宝森(忘 山)	44
光墨艺术改变了我的事业之路 文/杨连成	48
我的艺术之路 文/王志洁	51
王志洁先生谈“光墨” 文/孙永安	52
光墨肖像画让我无法停笔 文/王志洁	58
菡萏朝花光潋潋 文/王功杰	62
砚边感悟 文/慕 山	64
良心与责任 文/元 康	70
令人耳目一新的《光墨画展》 文/元 康	76
“道”很长,还要走下去…… 文/元 康	80
一个永远年轻的画家 文/元 康	87
《水墨鉴真》卷首语 文/林 伟	88
让“光墨画派”的大旗猎猎飘扬 文/林 伟	89
中西合璧的大师 文/原国雷	90
融汇中西的画家 文/杨庆龙	92
从何宝森的“光墨”画所想到的 文/龚田夫	93
探索者的足迹—简论何宝森先生的“光墨”画 文/孙永安	103
何宝森光墨艺术浅识 文/李 宽	104
忘山画论 文/何宝森(忘 山)	110
何宝森年表	112
光墨精品选登	113
附录	150

# Contents

Preface (He Baosen) .....	9
On Light and Ink (He Baosen) .....	11
The Way of Light and Ink (He Baosen) .....	20
Great Master Combining Chinese and Western Approaches (Yuan Guolei).....	91
The Artist Blending East and West (Yang Qinglong).....	92
Reflection on He Baosen's "Light and Ink" Painting (Gong Tianfu) .....	96
Wang Shan's Views on Painting (He Baosen) .....	111

## 序

“中国画”延续了上千年的黑白水墨传统，由“光墨画”翻开了新的历史之页。自2008年起，两年间“光墨画”深受中外欣赏者的好评。今恰逢2009年国际和平周，将有关“光墨画”的文字集结付梓出版，是作者对世界和谐的期盼，对人类和平的最美好祝愿。

何宝森（忘 山）

2009年6月1日于北京

## Preface

For thousands of years Chinese paintings have followed the ink-and-wash tradition of black and white. A new historical leaf, however, is now being turned by the “light and ink” paintings, which have been highly appreciated in and outside China since 2008. For the launch of World Science and Peace Week, the publication of this collection of “light and ink” paintings, together with the accompanying comments and articles, expresses the painter and author’s deepest wishes for a harmonious and peaceful world.

He Baosen  
June 1, 2009  
Beijing

# 光墨论

(上 篇)

文/何宝森(忘 山)

中国画，自古有笔墨之说。笔者，线也；墨者，色也。有笔有墨堪称上品，而有笔无墨，有墨无笔，无笔无墨者皆为下品。

笔法，“有十八描”“十八皴”之程式；墨法，有焦浓重淡清，干湿枯焦润等五色之说，虽有金碧、青绿、浅绛之着色法，然中国画，仍保有黑白世界之风貌也。

古今名家，熟谙笔墨世故，知白守黑写世间万物，气宇非凡韵味丰足，佳作不胜枚举。近百年画界前辈：白石、大千、抱石、悲鸿、风眠、宾虹各领风骚。创水墨、彩墨、粉墨诸法，融汇西中拓展天地，其间可染之染法黑里透明影响深远。后辈学子，因误识宾虹老人之眼疾，更不明可染染法之艰辛，以墨追黑，黑笔黑墨，黑压压密麻麻，成一代黑笔黑墨之风也！

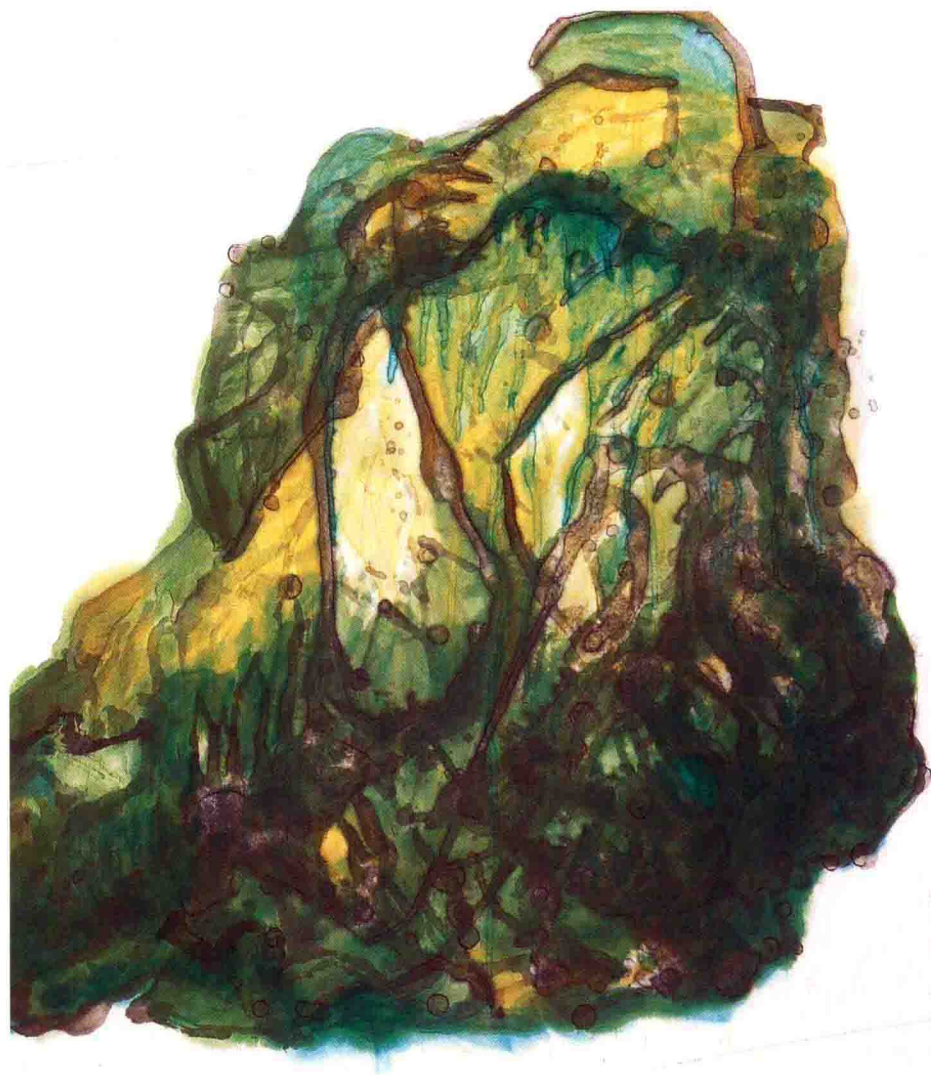
吾自幼学画，南北奔波，半百未成，每重温“六法”珠玑铭心。回顾世界画坛，东西文化无时不交流融汇，一代大师无人不师承人类文明精华。西洋画以色彩见长于中国画之书法趣味，中国画以笔墨之线形美鹤立于世界之林。“写意画”是东方绘画之极，“印象画派”乃西方绘画之精也！

“笔墨当随时代”。治学半百终得正果，以色补墨，以光入画。创“光墨法”，令光彩辉映，满纸明亮耳。

“随类赋彩”为中西绘画之古典色彩观，而“随光赋彩”乃是开一代现代画风之钥匙也！

有笔方有墨，有光方有色。气韵生生笔墨动，随光赋色彩虹飞，墨线色线皆光线，勾皴拼染点真情。

1989年12月22日记



翡翠  
97cm×97cm  
Jadeite

翡翠  
忘山

# On Light and Ink

## (I)

He Baosen

Since ancient times, brushwork and ink have been the important elements of Chinese painting. Brushwork refers to the strokes, and ink, the color gradations. A painting with fine brushwork and ink is considered a masterwork. A painting with good brushwork but without good application of ink, or vice versa, or without either, is inferior.

Chinese painting has stylized brushwork techniques, such as the 18 types of strokes and 18 types of texture-strokes. Ink has five shades, which are described as: dried-up, dark, black, light and pale ink; or as wet, moist, dry, drier and dried-up ink. Although gold-and-green landscape painting, blue-and-green landscape and light ochre landscape are found in China, on the whole, black and white are the predominant colors in Chinese painting.

Masters of the past and today all understand the intricacy of brushwork and ink application in painting. They deploy black and white artfully to present all forms of life in nature, achieving impressive images loaded with meaning. Such masterpieces are innumerable. Over the last century, the great masters Qi Baishi (1864-1957), Chang Dai-chien (1899-1983), Fu Baoshi (1904-1965), Xu Beihong (1895-1953), Lin Fengmian (1900-1991) and Huang Binhong (1865-1955), each are known for their accomplishments. By applying ink and water, or ink and colors, or ink and gouache to traditional Chinese painting, they integrated Western and Chinese traditions and expanded the latter's expressiveness. Of those masters, the landscapist Li Keran (1907-1989) applied ink that appeared dark yet transparent, and his ink skills have had far-reaching influence on other artists. Younger artists, however, usually do not know that Huang Binhong applied excessively dark ink because of an eye ailment. Nor do they know of the painstaking efforts it took Li Keran to achieve the seemingly dark ink shades. As a result, they superficially copy the dark ink and make their painting chokingly black, becoming a fashion of the day.

I have learned painting since my childhood, and have traveled in the north and south of China. Now I am 50 years old and yet feel I have achieved nothing. From time to time I review the ancient "six canons"\* in Chinese arts. As I review more paintings in the world, I see that Western and Eastern cultures have always been influencing each other, and that all great masters inherit the cream of civilizations created by their predecessors. Western paintings with its brilliant colors often outshine Chinese painting, while Chinese paintings stand out in the world's art with beautiful strokes and ink application. Free-style ink-and-wash is a gem of Eastern painting, while Impressionism is the epitome of Western painting. As the great master Shi Tao (1641 – c. 1707) said: "Brushwork and ink should follow the style of their times." As I turned 50, I finally came to know a better way of image creation: complementing ink with color and introducing light into Chinese painting. Thus I have formulated my technique to present light in ink painting in brilliant and colorful ways.

"Coloring according to the kinds of objects depicted" is an old principle in Chinese and European painting. "Coloring according to light" is a key to new styles of Chinese painting.

Only with appropriate brushwork can ink application be effective. Only with light can colors be seen. Lifelike tones and atmospheres are created by lively brushwork and ink markings; and colors brighten on being illuminated by light. All my ink and color strokes try to reveal the effects of light on the natural world, imbuing all my brush strokes and color touches with my feelings.

(from Diary, December 22, 1989)

\* The six canons are principles for the judging of paintings proposed by Xie He (AD 479-502):

1. Representing the bearing and vigor (of the depicted figure);
2. Building structure through brushwork;
3. Depicting the forms of things as they are;
4. Coloring according to the kind of objects depicted;
5. Composition;
6. Transcribing and copying.

(Originally, the first canon dealt with representation of human figures; later it was extended to the representation of landscape and other motifs, and its interpretation was changed to "creating a lifelike tone and atmosphere." – Translator)



蛙 声  
69cm×70cm  
*Croaking Frogs*

# 光墨论

(下篇)

文/何宝森(忘山)

光者，明也，心之灯，命之镜，洞察宇宙万物，观照人生百态。墨者，质也，色之本，笔之迹，写世间万象，现造化生机。

古今中外事丹青者，皆由描绘而达抒情，直至艺臻精熟，终成巨匠。千年以来，经写实而抽象随心所欲五花八门，杂像繁生，美丑不分，雅俗难辨。中国画，宣纸为本，竹管毛笔，万毫齐力，清水作介，一滴千姿。唐宋明清巨匠如星。近百年来，人心似火，急于名，激于成，画仅成图，墨只为黑，无光无彩，辜负丹青，更有不顾纸笔者，行动手足弃毁文明。

吾求艺一生，古稀悟道创光墨之画，近半百光阴，孤处一隅，忘世忘形，忘山忘水，品天我归一，忘物忘形化腐朽神奇，忘知忘己参荣辱舍离。笔墨随心，人笔一体，色空水迹，东方气韵，开天眼入虚境，识造化悟玄机，握笔化蝶，临池乐鱼，悲欢如一，无涯空云。

2007年3月12日植树节

紫晶  
忘山



紫晶  
97cm×97cm  
Purple Crystal

# On Light and Ink

(II)

He Baosen

Light is the source of illumination for the human mind and for life itself. With it, everything in the universe, including every human action, is clearly visible. Ink is the base for coloring and the product of the brush's movement depicting all phenomena and living beings in the world.

Ancient and contemporary Chinese and foreign artists all convey their sentiments by way of representation of life. As their skills are perfected, they become great masters. Over thousands of years, painting has undergone transmutations from realistic to non-figurative depiction, the result of some artists' whimsies. From the hodgepodge of works of various schools, the beautiful and the ugly, the refined and the crude are often not distinguished. The main base material used for Chinese painting is *xuan* paper. A painting is produced with a brush, the hair tip of which is applied with strength, and with clear water as the main medium, each drop of which may reveal a myriad of shades. Since the 7th century up until today, there have been as many great masters as the stars in the sky. Over the last century, people have become more impatient. They are eager to gain swift fame and achievement. When they produce a painting, they will stop executing as long as some kind of image seems completed. They use ink just as a black color. Their ink is neither brilliant nor suggestive of any color. Still worse, some people have discarded the brush and ink, to create pictures with their handprint or even footprints, utterly destroying any sense of human civilization.

With all my efforts poured into the study of painting, I was still not enlightened about painting until I was 70 years old. Over nearly half a century, I have remained in solitude, unmindful of the world, of myself, of mountains and waters in nature. I have tried to ruminate on the unity of heaven and human beings. As I forget myself and the world, forget the honors and humiliations, my mindset comes to a wonderful state. Then the brush and ink become a part of myself. Color and water on painting begin to be suggestive of a transcending and abstruse world. My emotions and nature become merged into one.

March 12, 2007

荷之韵之一  
69cm×70cm  
Charm of the Lotus (I), series



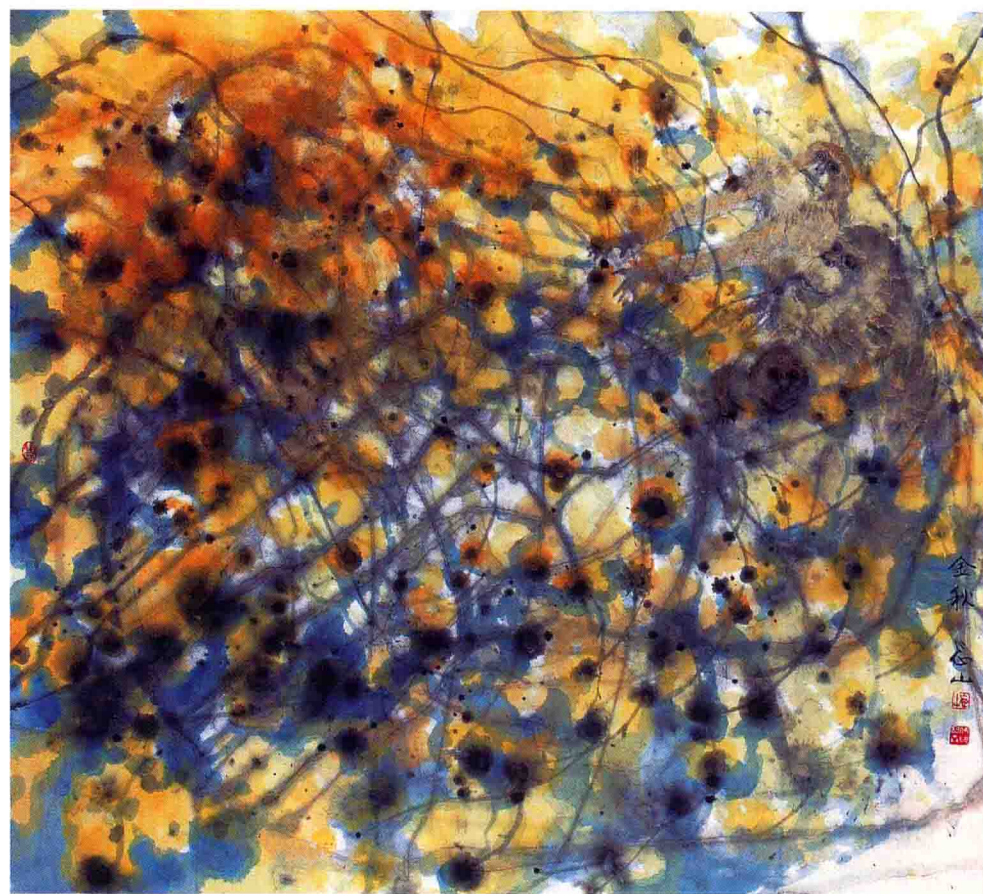
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曼陀罗一  
97cm×97cm  
*Mandala (I), series*

潜  
69cm×70cm  
*Diving*



金 秋  
90cm×99cm  
*Golden Autumn*