

翰墨名家
MASTERS OF CHINESE PAINTING

范 扬

FAN YANG PAINTINGS

绘画作品



GONGREN PUBLISHING HOUSE OF CHINA 中国工人出版社

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中国书画函授大学肇庆分校建校二十周年纪念册

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图书在版编目 (CIP) 数据

翰墨名家. 第1辑 / 段传峰主编. —北京: 中国工人出版社,
2006.6

ISBN 7-5008-3695-3

I. 翰… II. 段… III. ①中国画—作品集—中国—现代②中
国画—艺术评论—中国—现代

IV. J222.7 ② J212.05

中国版本图书馆 CIP 数据核字 (2006) 第 070512 号

书 名: 翰墨名家·范扬绘画作品

绘 画: 范 扬

主 编: 段传峰

责任编辑: 杜 予

装帧设计: 未来开元

出版发行: 中国工人出版社

地 址: 北京鼓楼外大街 45 号

邮政编码: 100011

印 刷: 北京燕泰美术印刷有限公司

版 本: 2006 年 7 月第 1 版 2006 年 7 月第 1 次印刷

开 本: 889 毫米×1194 毫米 1/16

印 数: 1—3000

书 号: ISBN 7-5008-3695-3/J·335

定 价: 38.00 元



悟道与机缘

范迪安

艺术批评中常有一种奇怪的现象,面对一件艺术作品,往往难以在同一领域中找到恰当的评语,然而隔山有知音,在相邻的领域中可能掂出更能说明问题的参照对象。

唐张怀谨在《书议》中评“小王”王献之书法时曰:“子敬之法,非草非行,流便于行草,又处于其中间,无籍因循,宁拘制则,挺然秀出,务于简易。情驰神纵,超逸优游,临事制宜,从意适便。有若风行雨散,润色开花,笔法体势之中,最为风流者也。”

这一段文字说的是王献之的行草,但将此移评范扬的画,颇有几分恰当。范扬在两个世纪之交的几年里似乎得到了神助,以爆发出来的强劲之力将自己的画境大大地做了提升。在他的作品面前,可以真切地感受到他作画之际“情驰神纵,超逸优游”的状态,就笔墨的意态而言,他浓笔酣墨,落在幅上皆成“文章”,呈现出解衣磐礴的畅快,达到了通权达变的火候。就描绘的内容而言,他打通了山水、人物、花鸟原有门类界限,只要面对自然,便能“临事制宜,从意适便”,信手拈来皆得理法,在散乱的节脉中荡起形象的生机。范扬人到中年即达此大手笔境界,堪称在画坛上占了一席“风流”。

范扬的画看上去满幅轻松,但却埋伏了雄强之骨和深厚学养。他对传统雄浑一体的画风显然是体悟颇深的,从宋元绘画到黄宾虹,都是他直接吸收的对象。他的胸臆开敞,喜读群书,研读画史画论及文化论著,养成腹中经纶和思中识度。他也注重生活蒙养,投身于自然怀抱,采集养分,荡涤心灵,这些学养、才情、能力都是构成范扬绘画风格的基础,使他落笔便生墨韵,笔笔相连,连成景致不绝如缕的大千世界。

但是,范扬的智慧系统似乎还有一个玄机未得披露。他何以能够将极平凡自然的景致画得生机顿出,如同天造而成,“自然”得完全没有法度的痕迹,这大概只能归结于他将禅宗的“顿悟”化解于心,将禅机渗透在笔墨形象中。禅宗的理论认为,“顿悟”是包含有感知又超感知的认识瞬间。悟道之际,个体生命与外间世界形成了如火光闪耀般的感性直接关系,倏忽之间触及自然世界神秘的精神本体,体悟用逻辑思维百思不得其解的生命之谜。可以揣想,范扬在作画之际的态度就是一种“顿悟”状态。

他画中那些流畅的线条就是“悟”的附体,不受理性支配,一任感觉流发,在画面上成为欢跃的精灵。因此,他每幅画的感觉是完全不可复得。禅宗悟道离不开“机”的触动或引发,常常是受到某一机缘的启发而“顿然晓悟”,“悟”到刹那间、“即时豁然还得本心”,“其解脱在于一瞬”。在范扬那里,机缘的“机”就是他面对自然与视线中的事物。他山水的丘壑形象不是从理性选择来的,他甚至摒弃传统历史中那些经典格式,也放弃自己经验中的“先验图式”,谋求一种“即兴”状态下与物相接的因缘,只要能触及到眼前的自然生命,他的笔下就生发自然的意态。所以他的画看上去在景物选择上极随意,作品却拥有极高的境界。他的“悟”与自然的“机”相碰撞的瞬间,便如同一股清风拂去眼前尘埃,使画面顿时明澈透亮起来。“悟”与“机”的关系就是创造主体与外部世界的关系,在中国哲理中,这二者既二分又合一,二分是现象,合一是本质,是可能达到的境界。这是中国特有心与物、自我与世界、创造论与本质论的智慧图式。这与西方传统很不一样,以至于与现代西方哲学家如海德格尔、维特根斯坦等大哲都借“东风”以明拭“西洋镜”。20世纪80年代出现的新表现主义绘画为了打破绘画的静止状态,就用一种外部力量“介入”的手法造成画面的戏剧性效果。在绘画上,他们也曾想达到一种令人惊讶的生动性,但往往不能奏效。而在中国画家这里,只要学养和性情达到一定高度,就会有一双扰乱世界的慧眼。

Grasping Truth and Opportunity

Fan Di'an

Usually, there is a strange phenomenon in art criticism. When we are facing an art work, it is always difficult for us to find out a proper comment. However, maybe we can find a reference object which is more powerful in explaining problems in contiguous fields.

Tang Dynasty Zhang Huaijin commented Wang Xianzhi's calligraphy as follows: "Your calligraphy belongs to neither running hand nor cursive hand, but spreads between them, without a certain rule but abiding by your own regulation. It is graceful and forceful, trending to simple and easy handwriting which is full of feeling and emotion. Moreover, it is supernal and good at adapting as mood's changing. In the main, it seems wind's blowing and rain's spreading and is filled with smooth color like flower's blooming. It is no doubt that your calligraphy is the most distinguished in the technique of writing."

This words is talking about Wang Xianzhi's running and cursive hand, but it is also slightly proper to appraise Fan Yang's painting. In the joint of two centuries, Fan Yang seems to be supported by god, he improves his painting greatly with the forceful power which bursts suddenly and firmly. So when standing in front of his works, you can clearly feel the state of "be full of feeling and emotion, be supernal". As for the idea of writing, his writing is of thick ink and forms an article as soon as he has finished which shows a kind of carefree emotion and reaches a degree of adaptation. Refer to the content of his painting, he breaks the bounds among the mountain, water, figure, flowers and birds, ect. Provided that you face with nature, you can "abide by your own regulation and get the main idea at your ease". Fan Yang gets to this high level in his middle age which can be rated as that he gets a distinguished place in painting fields.

In a wide way, Fan Yang's painting looks like as relax as it is. Yet it buries deep and strong artistic attainments. It is obvious that he has deep comprehension in the style of traditional, vigorous and form painting. He accepts those people directly like Huang Binhong who painted in the joint styles of Song and Yuan Dynasty painting and so on. He raise his full knowledge and broad mind through his open experience, careful sensibleness and a lot of books such as painting history, treatise about painting and culture. Fan Yang also pays much attention on life and nature, he absorbs nutrient, cleans heart which are the base of painting style and make him creates a colorful, various and beautiful world. However, there is still a profundity which has not been disclosed in his intelligence system. How does he draw a common view into vivid paintings which are too nature to show the vestige of law? This just may be concluded that he permeates the "immediate sense" into his mind, the Zen chance into his painting. The principal of Dhyana thinks that the "immediate sense" is a short time contains not only

sense perception but also beyond sense perception. When you grasp the truth, the individual life and outer world form a perceptible relationship like the fire's burning and you can touch the mysterious spirit-in-itself of the nature world, learn the mystery of life which can not be explained with logic. Just have a think, you would know that Fan Yang's attitude when he is drawing is a state of "immediate sense".

In his painting, those sooth lines are the enclosure of "sense", not controlled by reason, just flow as feeling's showing and take shape of lively creature. Therefore, his every work is single in the sense and can't be regained. When you grasp the truth of the Dhyana Sect, you can't be departed from the guide of chance and you understand suddenly with certain enlightenment. If your realization comes to a high degree, you can get the original mind clearly. For Fan Yang, the chance is the things in his eyesight and that he come across when he faces the nature. His image about mountain and water is not from reason; he has ever given up both the classical style traditional history and the fixed pattern in his own experience, striving for a state connected to things in an impromptu situation. So far as he can touch the natural life, he can express a natural feeling when he is drawing. So his painting is very random in choosing scenery but own a high realm. When his realization meets with the chance of nature, it seems that a clear wind blow away the dusty flying in front of you and make the picture clear and limpid suddenly. The relation between realization and chance is the connection of creating things and the outer world. In Chinese philosophy, these two sides are separated and united. Being separated is the phenomenon while being united is the essence which may be reached. This is Chinese special style of heart and things, ego and world, create theory and essence theory. However, it is different from the western, so that the contemporary western philosopher such as Heidegger, wittogensitan turn to apply "Chinese wind" to wipe "western mirror". In painting, they have ever thought to get a vivid and amazing effect, but it always has no efficiency. In 80's, it appears a kind of new expressionism painting which creates a dramatic efficiency with a skill of permeating that turning to outer power, in order to break the static state of painting. While for Chinese painter, so far as their disposition come to a certain degree, they will possess a pair of bright eyes that can touch the world.

作品 Works





My Calligraphy, My Mountain
我家墨法我家山 2003年 纸本 136cm x 68cm

琅琊山写生
癸未年
琅瑯



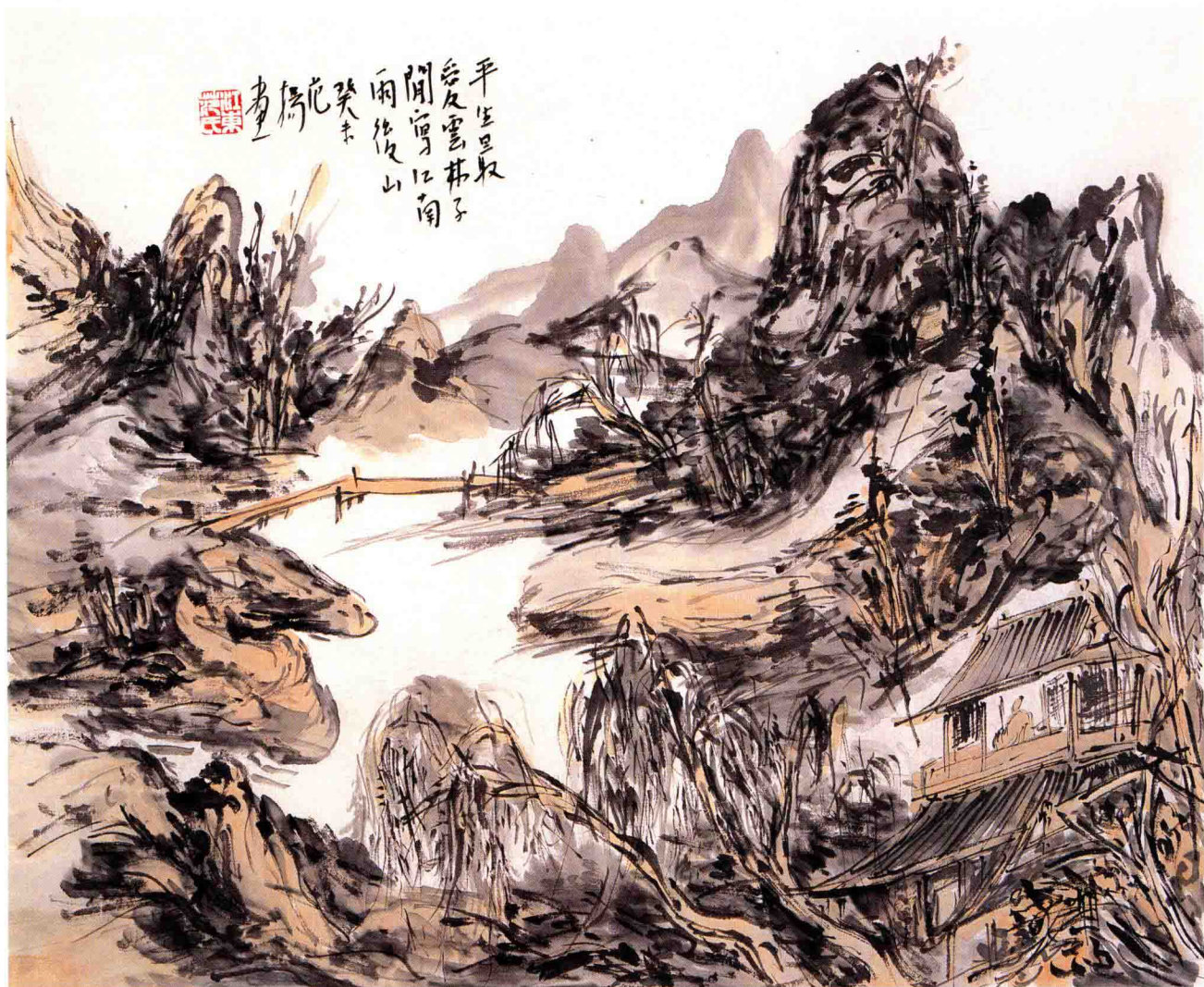
琅琊山写生 2003年 纸本 180cm × 98cm
Drawing from Nature in Lang Ya Mountain



A Small Hydroelectric Station in Southern An Hui
皖南小电灌站 2000年 纸本 180cm x 98cm

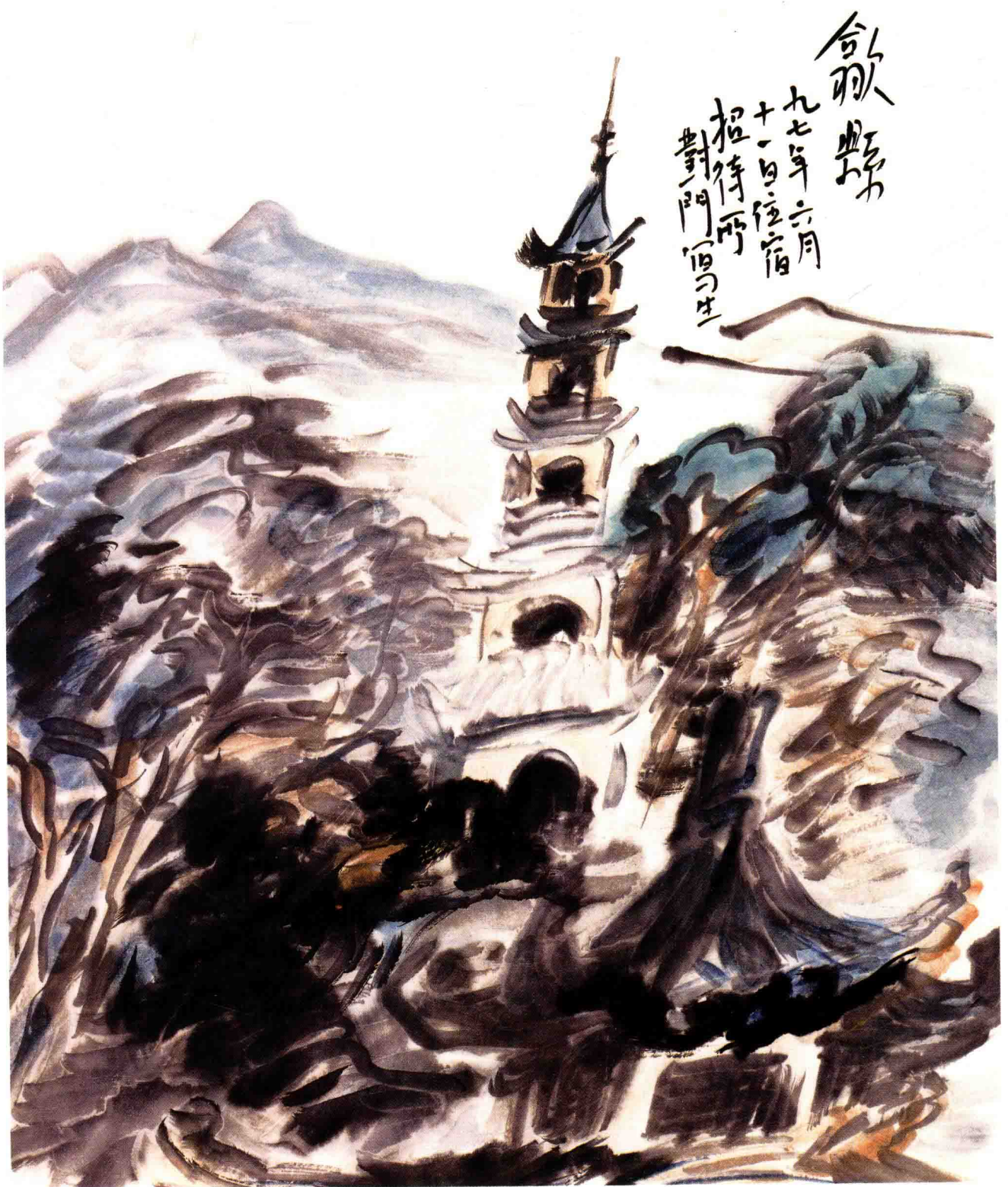


菩提树下 2001年 纸本 58cm × 71cm
Under the Bodhi Tree



江南雨后山 2003年 纸本 70cm × 100cm

Mountain in the South of the Yangtze River After Rain

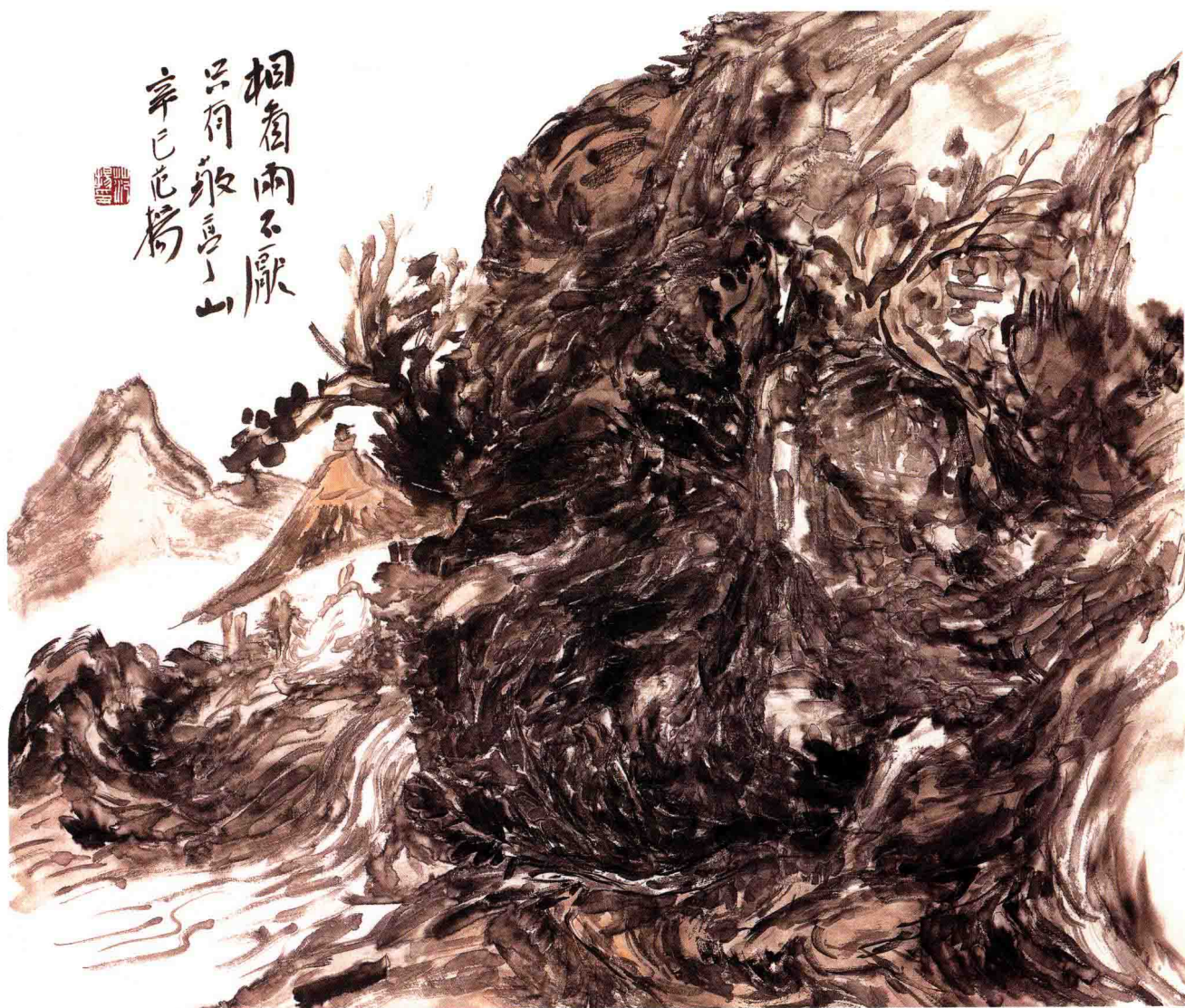


歙縣
九七年六月
十一日
招待所
對門宿生

歙县 1997年 纸本 54cm × 40cm
Xixian County



A Water Lane in Gusu City
姑苏水巷 1997年 纸本 180cm x 45cm



敬亭山 2001年 纸本 70cm × 90cm
Jing Ting Mountain