

观念的格调

volume

2

CONCEPTUAL TONE

Works collection of  
contemporary Chinese painters of  
Xin Gongbi

2011

文化艺术出版社

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中国当代新工笔画家

图集

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## 观念的格调

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## CONTENT

徐 累            Xu Lei            \_\_\_\_\_

姜吉安            Jiang Ji'an            \_\_\_\_\_

金 沙            Jin Sha            \_\_\_\_\_

张 见            Zhang Jian            \_\_\_\_\_

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“新工笔”是指动态地、变化地激活传统资源，  
不断地拓展表达方式的一种言说媒介。

是对已知的否定与超越，对知识综合与跨学科  
的探索，在创作中既保持对时代的敏锐触觉，  
又坚守了艺术哲学的历史传统。

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*Xin Gongbi* means a discourse medium which  
activates traditional resources dynamically and in  
changes and expands presentation continually.

Demonstrate their negation and transcendence of  
knowledge as well as knowledge integration and  
interdisciplinary exploration, and these artists  
maintain acute touch for the times and abides by  
the historical tradition of the philosophy of art.

二十世纪以来，西方艺术史的发展以认知的科学态度遵循着线性逻辑，陷入「艺术终结论」的困扰中。八五思潮以来，中国当代艺术的发展以如何实现西方资源中国化的探索为主线，直至近年。伴随着中国经济的发展，是艺术家们抵制西方话语权并返身汲取中国传统文化的内核，展开对民族文化归属感的自觉探索与对历史的重新阐释，回应当下正在生成的时代语境。

在艺术思潮转向的氛围里，「水墨」这一特定的艺术媒介与语言，吸引了众多关注，并形成一股热潮。这既是艺术界对水墨创新的期待，也是水墨自身突破的呈现。在「新水墨」板块中，新工笔艺术率先自觉于水墨画当代化探索，它在坚持纯粹工笔语言——三矾九染的同时，强调当代社会精神、观念的表达，实现了传统工笔画对「当下」的介入与言说。评论家杭春晓在不断完善「新工笔」的定义及理论架构时指出，「新工笔」是指动态地、变化地激活传统资源，不断地拓展表达方式的一种言说媒介。拒绝艺术市场简单的价值判断与定义，更多地关注新工笔的自我激活与更新能力。

从上个世纪的零星萌芽演变为如今一场蓬勃发展的艺术运动，新工笔艺术大致变化了三种创作阶段：在初始阶段，新工笔艺术的创新更多体现在色彩的变化，色调处理上不再严格遵守

循随类赋彩的固有模式，而是使用包含西洋色彩的多种颜色品类，注重环境色的表现效果。以改变传统色彩视觉的表现方式，对传统工笔画产生撬动作用。在这一阶段依然保持了一定的传统审美趣味，反映了一种游弋于传统与现代之间的折衷性；第二阶段是在言说或者是图像构成的这种叙述性上发生的一种转变和变革。受超现实主义、观念图式等现代艺术的影响，图像方式往往具有主观营造的特点，试图在虚构的图像经验中表达艺术家个人化的认知、判断，具有某种观念的隐喻性或象征性。如徐累《虚掠》，明式椅子的经典图像掩映于折叠墙体，一只低掉的鸟，古典与现代、寂静与响动在错乱的空间陈列中再现了一种怀疑与虚无的现代理性感受。再如张见《二〇〇二之秋》，西方文艺复兴时期的荒原场景，热带的棕榈，侧面的肖像，东西方文化标识相互渗透的语言方式，呈现一种独特的带有工业文明和现代感，又夹杂着经典文本联想的新鲜视觉经验，等等。

进入二〇一〇年，新工笔出现了一些更创新、更当代的创作，是对工笔画的这种视觉形成方式的一种反思，打破了工笔画既有的定义、概念或边界，重构传统文化与今日生存体验、文化经验的表述关系。如姜吉安《丝绸·剩余价值》，结合中国传统「以物观物」的哲学与西方「现成品」的概念，通过燃



烧绢的一系列创作方式，混融了绘画、雕塑、行为的界限，改变了绘画的结构，使艺术作品形成圆满自足的结构。再如徐华翎《之·间》由上下两层图像构成，绘画与照片的组合改变了「架上绘画」的传统模式，在不确定的空间中，制造了互文性的双重阅读关系。等等。艺术家们更多的观念创新之作，丰富了水墨这一传统艺术语言的表现力，拓展了水墨语言的表现维度。

相应地，对新工笔的学术研究理论与言说，也从最初「三不诉求」的定义，即非自然主义、非形式主义、非审美主义，转向对定义的消解，不带价值判断和权利控制，将工笔画激活到更新的自由空间中，进行观看世界的表述。新工笔艺术的三个发展阶段也并非截然递进关系，更不是平行关系，而是相互交叉、共生着，逐步向前推演。

自九十年代，徐累、姜吉安、张见等代表艺术家的新锐探索，到年轻艺术家的不断涌现，如八零年代生人的郝量、肖旭和杨宇等，无不显示新工笔艺术的深远影响力及旺盛活力。本书旨在对新工笔领域中富有探索创新精神的群体及其实践活动，进行一次归纳性的梳理和呈现。收录了徐累、姜吉安、金沙、张见、秦艾、高茜、彭薇、徐华翎、杭春晖、郑庆余、肖旭、郝量、杨宇、马灵丽十四位新工笔艺术家的创作，展现他们对已知的否定与超越，对知识综合与跨学科的探索，在创作中既保持对时代的敏锐触觉，又坚守了艺术哲学的历史传统。并以此为基础，进一步探究和推广新工笔艺术乃至中国当代水墨的新美学特征，重新确立水墨系统中存在的当代性意义和学术价值。

# 序

## PROLOGUE

Since the 20th century, the development of western art history has followed linear logic on the basis of scientific cognitive attitude and has been trapped in “the end of art” ; after 85’s art thoughts, the chinization of western resources is mainly explored in the development of contemporary Chinese art till now. With economic development in China, the artists resist western discourse power and absorb the core of traditional Chinese culture, conduct conscious exploration on the sense of national culture belonging and the reinterpretation of history and respond to current context of era.

In the atmosphere of art thought conversion, “ink painting” as specific art medium and language absorbs numerous concerns and forms an upsurge. This is the expectation of art circles on ink painting innovation and also the breakthrough of ink painting. In the block of “new ink painting” , the Xin Gongbi rate is earlier than the exploration of ink painting modernization. It insists on pure meticulous art language- “three alum nine dyed” concept, emphasizes contemporary social spirit and concept expression and realizes the intervention and discourse of traditional meticulous painting for “the contemporary” . The critic Hang Chunxiao continually improves the definition and theoretical framework of “Xin Gongbi” and indicates that “Xin Gongbi” means a discourse medium which activates traditional resources dynamically and in changes and expands presentation continually. Refuse simple value judgment and definition on art market and pay more attention to the independent activation and update of Xin Gongbi.

Developed from fragmental bud in the last century to a booming art movement currently, the Xin Gongbi art is generally changed in three creation stages: at the very beginning, the innovation of Xin Gongbi is mainly reflected in color change, the color processing does not follow the fixed mode, namely, application of colors according to categories, but various colors including western colors are used and the performance effect of ambient color is valued. The traditional meticulous painting should be levered through changing traditional color vision presentation. In this stage, the traditional aesthetic interest is still maintained, which mirrors the compromise between tradition and modernization; the second stage includes conversion and change in the discourse or the narration of image composition. Affected by surrealism, conceptual schema and other modern arts, the image pattern is often characterized by subjective creation, the artist attempts to express personalized cognition and judgment of the artist in image experience and there is metaphor or symbolism of some concept. The first example is Imaginary Sweeping by Xu Lei, the typical image of Ming style chair is shielded by the folded wall, there is a sweeping bird in a low height, therefore, classic state and modern state as well as silence and sound

reproduce a doubtful and empty modern rationality feeling in a massy space. Another example is Autumn of 2002 by Zhang Jian, the wasteland during the Renaissance, tropical palm, profile portrait and language mode of interpenetrative eastern and western cultural logo presents a unique new visual experience with industrial civilization, modern sense and classical text association.

After 2010, Xin Gongbi has some innovative and modern creations. It is an introspection of meticulous painting, a visual formation mode, breaks existing definition, concept or boundary of the meticulous painting and reconstructs the presentation relation among traditional culture, current survival experience and cultural experience. In Tiffany and Surplus Value, Jiang Ji'an combines traditional Chinese philosophy "observing one object by another" and western "ready-mades" concept, uses a series of creation methods like burning silk, mixes the boundaries of painting, sculpture and behavior, changes painting structure and makes art works form complete and self-sufficient structure. The Interval by Xu Hualing is composed of two layers of images, namely, upper layer and lower layer, the painting combined with the photos changes the traditional model of "easel painting" and double reading relation of intertextuality is formed in uncertain space, etc. More conceptual creations by the artists diversify the expression of ink painting as a traditional art language and expand the presentation dimensions of ink painting language.

Accordingly, the academic research and theory of Xin Gongbi are also changed from the definitions of "three demands" including non-naturalism, non-formalism and aestheticism at the very beginning to the decomposition of these definitions. Without value judgment and right control, and the meticulous painting is activated into updated free space for presenting world view. Three development stages of Xin Gongbi art are not completely progressive or parallel, but they are crossed, coexist and gradually develop forwards.

Since the 1990s, the cutting-edge exploration of the representative artists such as Xu Lei, Jiang Ji'an and Zhang Jian as well as the constant emergence of young artists including Hao Liang, Xiao Xu and Yang Yu born in the 1980s have shown the deep influence and vigorous vitality of new meticulous art. This book is designed to give an inductive selection and presentation of the groups with exploring and innovation spirit as well as their practical activities in the Xin Gongbi field. The works from 14 artists of new meticulous painting such as Xu Lei, Jiang Ji'an, Jin Sha, Zhang Jian, Qin Ai, Gao Qian, Peng Wei, Xu Hualing, Hang Chunhui, Zheng Qingyu, Xiao Xu, Hao Liang, Yang Yu and Ma Lingli are included to demonstrate their negation and transcendence of knowledge as well as knowledge integration and interdisciplinary exploration, and these artists maintain acute touch for the times and abides by the historical tradition of the philosophy of art. On the basis above, explore and promote Xin Gongbi art and the new aesthetic characteristics of contemporary Chinese ink painting, and reconfirm existing contemporary significance and academic value in ink painting system.

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徐

累

我的作品里是有一个隐形的“中界”，  
这可能我艺术中最顽固的部分，  
也是控制得最好的一部分。

.....

这可能代表着我，或者是我的态度，  
包括我在艺术上要偏颇地体会文化上的两极，  
东方和西方，古代和现代，  
我认为我是用中庸之道来阐释这个。

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文字解读：《文集》P010-037

## Xu Lei

There is an invisible "boundary" in my works and this may be  
the most stubborn part of my art and also  
the part under the best control.

.....

A "boundary" for balance is contained in all these works, it may  
represent me or my attitude, I need to experience two culture poles  
including east and west, ancient and modern in the art without any  
partiality. I think that I explain this via golden mean.



徐

