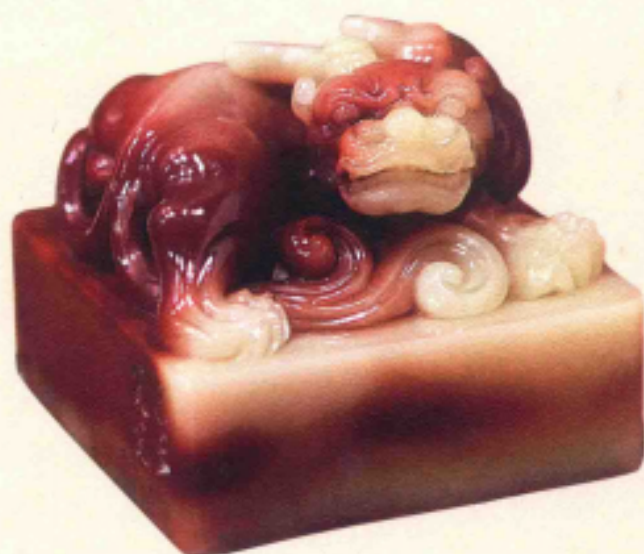
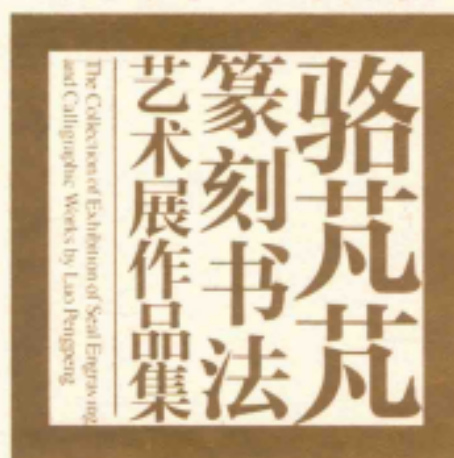


The World of Chinese Seals

The Collection of Exhibition of
Seal Engraving and Calligraphic Works
by Luo Pengpeng

“中国印”的世界

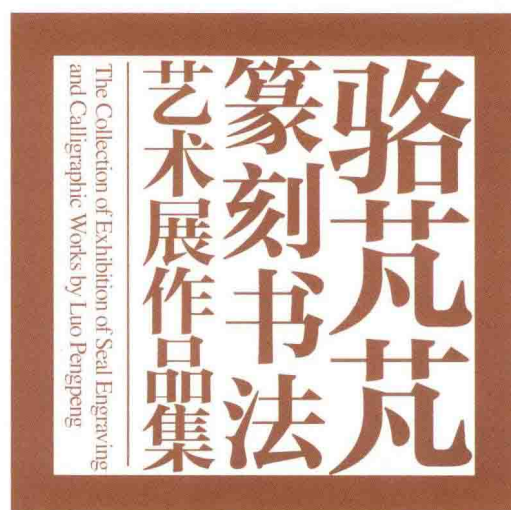


文化艺术出版社
Culture and Art Publishing House

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骆芃芃 著

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前言

王文章

中华人民共和国文化部副部长
中国艺术研究院院长

阳春三月，是一年中气候最好的季节。春意盎然之际，中国艺术研究院的著名艺术家骆芃芃来到伦敦举办艺术展，我想有两个美好的意愿：一是我们在这里沐浴春风，以对古老的艺术方式——篆刻艺术的欣赏和共话艺术的传承与当代的发展，彼此增进了解和友情；二是我们的艺术家在这里以艺术的方式，为伦敦奥运会的举办表达祝贺的心愿。

印章和书法，都是中国主体的传统艺术方式。在中国古代，印章曾是至高无上的权力和尊贵的象征，印章也是代表着中国人诚信、守诺的凭信物。作为艺术，印章艺术已有3000多年的历史，它融文学、历史、哲学、训诂学、文字学、美学、书法、刀法等多种学识和技艺于一身，在“方寸”之中表现“大千世界”。印章艺术的创造，自宋元时代起就是中国传统文人修为的一个途径。而在今天，篆刻艺术印章已成为中国人喜爱的一种艺术方式。

书法艺术是源自殷商时期中国甲骨文演变而来的一种艺术方式，原是由于语言交流的书写载体。魏晋时期逐渐发展成为一门中国特有的水墨造型艺术。印章和书法是中国最独特、最古老、最具代表性同时也是至今为止广泛传承的中国传统艺术方式。2009年，中国的篆刻艺术和书法艺术被联合国教科文组织列入了“人类非物质文化遗产代表作名录”。中国的印章艺术和书法艺术的传承，为维护世界文化的多样性存在，为保护、传承和发展人类的艺术方式做出了贡献。

骆芃芃是中国艺术研究院的艺术家，同时也是中国当代著名的篆刻家、书法家。她的书法、篆刻在中国艺术界有着很高的评价。她的艺术创造有广泛的社会影响。她的书法、篆刻有丰厚的中国传统文化底蕴，而又具鲜明的个人创造风格。她的书法和篆刻的作品，传统功力扎实，时代感强。比如，她带到这里来的作品中，有一部分是以书法和篆刻的方式表现中国古代伟大的思想家孔子、老子、孟子、韩非子、荀子等人的经典名句，深刻的哲理，反映在当代中国艺术家的艺术方式上，既古意醇厚，又以毫不拘谨的篆刻刀法和书法用笔，体现出新的阐释品味。骆芃芃的篆刻和书法，在日本、韩国、新加坡和东南亚一些国家，以及台湾、香港、澳门等地区的同道中也有着重要的地位。骆芃芃的书法和篆刻是当代中国艺术家传承和发展中国传统的主体艺术的一个缩影。

当代中国正处在改革开放和新的文化艺术创造的时期，传统艺术的深厚基础，为中国艺术家的当代创造提供了取之不尽的丰富资源。他们正以自己对新的发展时代的理解和体验，在传统的传承中融合时代新的审美趣味，创造着当代的新的艺术。骆芃芃以自己对传统艺术的理解，执著地坚持着传统；而她同时又以对新的时代的体验，在艺术创造中以渐变的方式表达出时代审美取向的变化。

通过这次展览，不仅能够更好地了解骆芃芃的艺术。我想，也可让更多的英国朋友了解中国的文化和中国的传统艺术。双方在交流中共同探讨在不断发展、变化的社会历史进程中，文化和艺术的传承和创新。

预祝展览圆满成功！

2012年3月23日

Preface

Wang Wenzhang

Vice minister of Culture of the People's Republic of China and
the president of Chinese National Academy of Arts

Spring is the best season in the year, when Luo Pengpeng, one of the well-known artists from the Chinese National Academy of Arts is to hold an exhibition in London. For this I have two wishes: To enjoy seal engraving art, an ancient art of China, and discuss its inheritance and development while enhancing mutual understanding between the two peoples; to express the good will of our artists for the opening of the London Olympic Games.

Seal engraving and calligraphy both are forms of traditional Chinese arts. In ancient China, seal was a symbol of power and nobility, as well as means of trust between the Chinese people. As an art, seal engraving has a history of 3,000 years, emerging literature, philosophy, interpretation of ancient texts, lexicology, aesthetics, calligraphy, cutting technique and many other knowledge and technique, showing a “big world” within a tiny space. The beginning of seal engraving was in Song and Yuan dynasties (960-1368) as a cultivation of scholars. But today, seal engraving art has been an artistic form loved by the Chinese people.

Calligraphy art is a form of art which evolved from inscriptions on bones or tortoise shells of the Shang Dynasty (c.1600-1046 BC), which was the writing form of language communications originally. It generally became a particular Chinese ink modeling art in Wei and Jin dynasties (220-420). Seal engraving and calligraphy are the most unique, oldest, and most representative traditional art forms in China which have spread popularly. In 2009, China’s seal engraving and calligraphic arts were included in the List of the Intangible Cultural Heritage of Humanity by the UNESCO. The inheritance of China’s seal engraving and calligraphic arts has made great contribution to keeping the variety of the cultures in the world and protecting, inheriting and developing the art forms of mankind.

Luo Pengpeng is an artist of the Chinese National Academy of Arts, as well as a famous contemporary seal engraver and calligrapher in China. Both her calligraphic and seal engraving works have received high appraisal in Chinese art circle, and her art creation has produced wide social influence. Her calligraphic and seal engraving works contain rich connotation of traditional Chinese culture and distinct personal style of creation, with good command of traditional skills and sense of the time. Among her works in the exhibition, some of them are to present the classical quotations of great philosophers in ancient China

like Confucius, Laozi, Mencius, Hanfeizi and Xunzi, in the forms of calligraphy and seal engraving. Their profound philosophical theories have been reflected in the works of the artist, a perfect combination of traditional charms and modern tastes. Luo's seal engraving and calligraphic works have important art status in Japan, South Korea, Singapore and some countries in Southeast Asia, and in the art circles in the Chinese regions of Taiwan, Hong Kong and Macao. Her seal engraving and calligraphy are the epitomes of the inheritance and development of Chinese traditional arts by artists.

China is now in the era of the reform and opening up and the creation of new cultural arts. The solid foundation of the traditional arts provides Chinese artists with rich resources for their art creation. Based on their understanding of and experience in the new era, the artists are combining the traditional arts with aesthetics of modern times, to create new arts. Luo sticks to the traditional art by her own understanding and expresses the gradual change of aesthetics in her art creation based on her insight into the new era.

This exhibition may help visitors better understand the arts of Luo, and provides an opportunity for British friends to know more about Chinese culture and its traditional arts, so as to exchange ideas on the heritance and innovation of cultures and arts during the social progress which is developing and changing unceasingly.

Wish the exhibition a full success!

March 23, 2012



骆芃芃近照

Recent Photo of Luo Pengpeng

骆芃芃

中国艺术研究院中国篆刻艺术院常务副院长、国家一级美术师、研究生导师。“文化部优秀专家”、“文化部非物质文化遗产保护工作先进个人”称号获得者。中国书法家协会理事、篆刻委员会委员，西泠印社理事，清华大学美术学院兼职教授。2009年荣获“2009年中国十大最有影响力人物”称号。2011年被中央国家机关授予“巾帼建功”先进个人。

篆刻及书法作品曾多次参加了全国书法篆刻展、全国中青年书法篆刻家展、全国篆刻艺术展、全国妇女书法展、国际篆刻交流展、全国楹联书法展、全国扇面书法展、国际书法双年展、日本书峰展、西泠印社社员提名展等。

2011年9月举办了由中国艺术研究院主办的“天翰云章 金石永年——骆芃芃篆刻书法艺术展”的个人篆刻书法艺术展。

2008年赴印度甘地艺术中心进行文化交流；2009年赴丹麦参加第一届中欧当代艺术论坛；2010年参加首届亚洲当代艺术论坛；2011年5月参加了第六届东亚茶文化专题研讨会；2011年9月赴台湾参加了两岸汉字艺术节——当代书法学术研讨会；2012年赴台湾参加两岸非物质文化遗产专家论坛。每一次都在会上发表讲演。曾多次出访日本、韩国、新加坡、澳大利亚、法国、意大利、美国等国以及中国台湾、香港和澳门地区举办展览、讲学和学术交流。

出版有《芃芃印拾——骆芃芃印章选》、《骆芃芃篆刻集》、《骆芃芃篆刻书法》、《天翰云章 金石永年——骆芃芃篆刻书法艺术展作品集》等。编著、主编和编辑的书籍有《篆刻基础教程》、《青草芃芃·骆芃芃文论集》、《寿山石鉴藏指南》、《吴昌硕书札选粹》等一百七十余部。

2006年在中国艺术研究院领导的直接指导下，成立了第一家也是目前唯一的一家中国艺术研究院中国篆刻艺术院；2007年在研究生院设立了中国首个篆刻艺术硕士研究生点，并招收了有史以来中国第一批篆刻艺术硕士研究生。2008年策划创意的由中国艺术研究院主办、中国艺术研究院中国篆刻艺术院承办的在中华世纪坛和国家大剧院举办的“金石永寿——中国第一届寿山石篆刻艺术展”，被文化部列入2008北京奥运会期间国家外宣项目，开创了“书斋开放式展厅”的先例；2009年策划创意并设计了“江山多娇——庆祝中华人民共和国成立六十周年篆刻艺术精品展、中日篆刻艺术展”，开创了“中国庭院式篆刻艺术展”的新范式；2010年策划创意的在上海世博会世博文化中心举办的“人类非物质文化遗产代表作——中国篆刻艺术精品展”，为中国篆刻艺术走向世界作出了应有的贡献。

2009年作为“中国篆刻”申报项目负责人将“中国篆刻”成功列入联合国教科文组织“人类非物质文化遗产代表作名录”。

Art Career of Luo Pengpeng

Luo Pengpeng is the executive vice president and postgraduate supervisor of the Chinese Academy of Seal Engraving Art under the Chinese National Academy of Arts. As a first-grade national art master, she has won herself a number of honorable titles, including the "Outstanding Professional of the Ministry of Culture", "Outstanding Person in the Protection of Intangible Cultural Heritage of the Ministry of Culture", member of Seal Engraving Committee and council member of China Calligraphers Association, council member of Xiling Seal Engravers Society, and adjunct professor of the Academy of Arts & Design, Tsinghua University. She was entitled with one of the "Ten Most Influential People in China 2009" and "Outstanding Woman" by the CPC and State Administrative Departments in 2011.

Her seal engraving and calligraphy works have been displayed at many exhibitions, such as the National Calligraphy and Seal Engraving Exhibition, the National Youth Calligraphy and Seal Engraving Exhibition, the National Seal Engraving Art Exhibition, the National Women Calligraphy Works Exhibition, the Exhibition for International Seal Engraving Exchanges, the National Couplet Calligraphy Exhibition, the National Fan Calligraphy Exhibition, the Biennial Exhibition of International Calligraphy, Japanese Calligraphy Exhibition, and Exhibition of Works of Nominated Members of Xiling Seal Engravers Society.

Eternal Art, Heavenly Seals – Seal Engraving and Calligraphy Art by Luo Pengpeng, her first individual exhibition, was held by the Chinese National Academy of Arts in September 2011.

Luo has attended and delivered speeches at many international forums and seminars, including the cultural exchange activities in Indira Gandhi National Center for Arts in India in 2008, the first Sino-European Contemporary Art Forum in Denmark in 2009, the sixth East Asia Tea Culture Seminar in May 2011, the Cross-straits Chinese Script Art Festival – the Contemporary Calligraphy Seminar held in Taiwan in September 2011, and the Cross-straits Intangible Cultural Heritage Professional Forum in Taiwan in 2012. She has paid frequent visits to multiple countries and regions, including Japan, South Korea, Singapore, Australia, France, Italy, the US, and Taiwan, Hong Kong and Macao regions, holding exhibitions, giving lectures or participating in academic exchanges.

Her publications include *Selection of Luo Pengpeng's Seal Prints*, *Collection of Luo Pengpeng's Seal Engraving*, and *Seal Engraving and Calligraphy by Luo Pengpeng*. There are over 170 books that she wrote or edited, such as *Basic Course of Seal Engraving*, *A Guidebook of Appreciation and Collection of Shoushan Stones*, *Selected Letters of Wu Changshuo*, and *Eternal Art, Heavenly Seals – Seal Engraving and Calligraphy Art by Luo Pengpeng*.

Under the leadership of the Chinese National Academy of Arts, the first and by now the only seal engraving institute – Chinese Academy of Seal Engraving Art – was established in 2006. The first master's course of seal engraving studies in China was also set up in the graduate school of the academy in 2007, which enrolled the first batch of postgraduate students majoring in the studies of seal engraving.

China's first Shoushan Stone Seal Engraving Art Exhibition, a pioneer of open gallery, was held in the China Millennium Monument and the National Center for the Performing Arts in 2008. It was planned by Luo and held by the Chinese Academy of Seal Engraving Art under the Chinese National Academy of Arts, and was included in China's publicity programs during the 2008 Beijing Olympic Games.

She also planned the Beautiful Landscapes –Exhibition of Fine Works of Seal Engraving Art and Sino-Japanese Seal Engraving Art Exhibition in the Celebration of the 60th Anniversary of the founding of the People's Republic of China, which was China's first garden-style seal engraving art exhibition. She was also the planner of the Representative Works of Human's Intangible Cultural Heritage – China Seal Engraving Art Exhibition held in the Cultural Center during the 2010 Shanghai World Expo, an efficient publicity of China's seal engraving art in the world.

In 2009, she was in charge of the application for China's seal engraving art to be included in the List of the Intangible Cultural Heritage of Humanity of the UNESCO.

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骆芃芃
篆刻书法艺术展

评论文章



韩天衡

——骆芃芃其艺其人刍议

为篆刻而生的女性

骆芃芃是当今很有影响力的篆刻家，作为女性益见可贵。她的篆刻雄浑、豪放，刚柔相济，黑白相生，具有鲜明的艺术风格。记得，明代有位女篆刻家韩约素，授以略大的印章，则为难的很，认为是要她一个女流之辈去“凿山骨”！而芃芃则巨章在握，同样地神闲气定，举重若轻，体现出了当代女性篆刻家中帼不让须眉的豪气。

芃芃的篆刻不同于一般，还在于她是有文化厚度和思想深度的。她刻印不但计白当黑，琢磨文字、推敲章法，不但放松心情，提升激情，捕捉灵感，还注重于突现文字内核的文化属性与艺术本谛。她曾经叙述过四次磨刻“绵绵若存”一印的推敲求索心路。听了使我震撼，也为之佩服。的确，一个真正的篆刻家是文化的传承者，是精神的劳动者，是迥别于文墨不通、浪漫缺失、艺心荡然的刻字工的。从她的艺术追求和实践中，我感悟到，搞篆刻艺术不能仅着眼于枣栗之小的印面，而刀石之外，是务必要有一个大篆刻、大文化理念的。

芃芃不仅对篆刻艺术呕心沥血，追求卓越完美。作为中国艺术研究院中国篆刻艺术院的常务副院长、当家人，她在行政、组织、管理、教学、展览诸方面都呕心沥血地不惮其烦、苦心经营，其投入精力之多、之大，是绝非常人所能想象的。更可贵者，她不仅埋头苦干，而且像对她钟爱的篆刻一样，当作艺术来做，做得光彩夺目。在篆刻院成立的几年里，她很有创意地策划、操办过几个大型的展览，不仅“大”是前所未有的，且巧妙地将篆刻艺术得体地与人文、历史、山林融贯于一体，开创了一种崭新的展示模式，体现了古老篆刻走向现代的跨越。“大”能成立在于“精”，芃芃还善于从内部展示、陈列的调度与丰赡多样性上别出心裁，将装置艺术和茶文化、书斋文化浑成一气，使观众能获得清新、纯粹且深邃的精神享受。从而赢得海内外篆刻界乃至观众群体的如潮好评，使枣栗之小的篆刻，能做出大作为，产生大影响。因此，芃芃屡获殊荣，荣膺“2008年度当代篆刻十大名人”，继而又获“2009年中国十

大最有影响力人物”称号。中央国家机关授予“巾帼建功”先进个人等，这的确是实至名归的。

篆刻艺术是中国最古老的传统艺术之一，而近三十年来，篆刻艺术获得了巨大的开拓与认知，使它由书斋小圈子进入大众的视野、审美，其成绩是世所公认的。这是全国业界奋发，领导重视，天时、地利、人和的必然结果。而芃芃也是其中骁勇搏击的一员。前一阵，我们篆刻界都为“中国篆刻艺术”的“人类非物质文化遗产代表作名录”申遗成功而欢呼、庆贺。人们也都向作为申报单位的西泠印社、中国篆刻艺术院报以掌声。其实，在这漫长、艰辛的申报过程中，骆芃芃作为申报项目负责人，始终是冲在第一线的操作手。她撰写申报文本、申报视频片的脚本、解说词，组织和设计视频片镜头，广搜和反复论证申遗资料……过程之曲折、反复、折腾是难以想象的，而芃芃则全身心地投入，十几个夜以继日的办公室鏖战，可谓兵来将挡，水来土

掩，终于化险为夷，日出天开，最终获得了申遗的成功。芃芃付出的心智和心血，也许是外人不知的，其实局内人也是未必知道的，这一切的一切都是为了“篆刻”。诚如评者江山先生所称：“在当代篆刻艺术史上，骆芃芃可以称得上是一位骁勇的功臣。”

以我对芃芃的观察，她是一位把一生都乐意献给篆刻事业的人，是一个做大事的人。这包括艺术创作，也包括组织、管理和教育、推广。事实上，力亦有限，生亦有涯，三者要并举兼施，其付出的劳动是可以想见的。尤其作为一位女性，则更是勉为其难了。但芃芃以她的刚毅执著无怨无悔地做了、做好了，而且将会一如既往地做下去、做得更好。我坚信着。

今天，展现在我们面前的这些作品，则是对芃芃的追求、努力以及创新精神的又一次验证。

2011年8月9日晨于上海