

观念的格调

CONCEPTUAL TONE

Article collection of
contemporary Chinese painters of
Xin Gongbi

volume

2

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中国书画函授大学
中国书画函授大学

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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。

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.

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—————	009
—————	045
—————	095
—————	119
—————	149
—————	167
—————	181
—————	203
—————	231
—————	259
—————	281
—————	305
—————	321
—————	345

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流,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改变,色调处理上不再严格遵

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,反映了一种游走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《虚惊》,明式椅子的经典图像掩映于折叠墙体,一只低掠的鸟,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与理论言说，也从最初「三个诉求」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、马灵丽等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。

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.

目

录

徐 累	Xu Lei	_____
姜吉安	Jiang Ji'an	_____
金 沙	Jin Sha	_____
张 见	Zhang Jian	_____
高 茜	Gao Qian	_____
秦 艾	Qin Ai	_____
彭 薇	Peng Wei	_____
徐华翎	Xu Hualing	_____
杭春晖	Hang Chunhui	_____
郑庆余	Zheng Qingyu	_____
郝 量	Hao Liang	_____
肖 旭	Xiao Xu	_____
杨 宇	Yang Yu	_____
马灵丽	Ma Lingli	_____

CONTENT

—————	009
—————	045
—————	095
—————	119
—————	149
—————	167
—————	181
—————	203
—————	231
—————	259
—————	281
—————	305
—————	321
—————	345



徐

累

评 论

鲁明军

物—图—词：临界的诗学
——徐累的视觉叙事与认知秩序

对 话

陈 蕾 / 徐 累

空间的诗学

Commentary

Lu Mingjun

Object — Image — Word: Poetry of the Critical State
Xu Lei's Visual Narrative and Cognitive Order

Interview

Chen Lei / Xu Lei

The Poetics of Space

评
论

Commentary

Object — Image — Word: Poetry of the Critical State
Xu Lei's Visual Narrative and Cognitive Order

Lu Mingjun

物—图—词：临界的诗学
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鲁明军

自 20 世纪 80 年代至今, 修辞术与辩证法无疑是徐累绘画一以贯之的话语方式和视觉机制。徐累认为, 艺术不止于技艺表现, 亦非立场、观念的载体, 而是一种智性的实践, 一种认知方式的开启。虽然延用宋画“勾勒填色、三矾九染”的传统技法, 但他并不自囿于一般认为的“当代水墨”范畴, 而是出没于玛格利特、杜尚、克莱因的实践维度上予以自我审视和检讨。

问题在于, 徐累画面的重心虽然是视觉的秩序, 但又完全植根于一种传统中国的美学情境; 虽然他强调的是视觉的修辞术与辩证法, 但又处处可见古老的象征逻辑和叙事策略; 虽然他执迷于智性的实验, 但又不断地挑衅着自我和观者的感官系统……可见, 这是一种症状式的话语实践, 他彻底揭掉了绘画的形式表皮, 制造了一个视觉认知学的迷宫。

一、物与图: 象征, 抑或叙事?

徐累的画面中反复出现这样一些日常经验之物: 马、鞋子、椅子、帽子、鸟、舆图……那么, 这些物在这里到底意味着什么? 它与画面之间又是何种关系呢?

马是出现在徐累画面中次数最多的一个物象或

Since the 1980s, rhetoric and dialectics have undoubtedly formed the discourse method and visual system that threads through Xu Lei's painting. Xu Lei believes that art is not just the expression of technical skill, nor is it merely a carrier of viewpoints and concepts. Instead, it is an intellectual practice, the opening of a cognitive approach. Though he continues with the traditional "outline, coloring and blending" approach of Song dynasty painting, he has never confined himself to what most people would consider the realm of "contemporary ink painting," instead emerging in the self-examining and exploratory dimensions of the practices of Rene Magritte, Marcel Duchamp and Yves Klein.

The problem is, though the center of gravity in Xu Lei's painting is visual order, it is also completely rooted in the traditional Chinese aesthetic setting; though his emphasis is on visual rhetoric and dialectics, we can see ancient symbolic logic and narrative strategies at every turn; though he is obsessed with intellectual experiments, he constantly provokes the sensory system of himself and the viewer... We can see that this is a pathological discourse practice. He has completely peeled away the formal skin of painting to produce a labyrinth of visual cognition.

1. Object and Image: Symbol or Narrative?

In Xu Lei's paintings, there often emerge the following objects from everyday experience: horses, shoes, chairs, hats, birds and maps. What do these objects really mean here? What is their relationship to the picture?

意象，甚至已成为他的一个标志性符号。在大多人的经验中，马只是一种普通的动物或家畜，但在史书的记载中，它总是与战争、人格、忠诚等密切相关，并被赋予了诸多积极的价值指向，如“伯乐相马”、“白马驮经”、“白马清流”等历史典故中，马都扮演着一个近乎超验的角色。

然而，徐累抽空了这些历史涵义，试图回到最原始、最朴素的物理层面上予以讨论。他说，“画马，很大程度上是因为它是雌雄同体的，屁股散发着肉欲感，而马头呢，在弗洛伊德的梦的解析里，它就代表阳具”。显然，徐累画面中的“马”即便有意义，也不再指向历史与思想，而是肉身，是欲望，是记忆，它不再是某种超验物的象征，而是一种心理或精神的表征。

历史上关于马的绘画并不稀见，有恣肆叫嚣者，亦有静若处子者。徐累画面中的马多属后者，那种静谧和孤寂之状，更象是一个抽空内在的虚壳，一种空幻心态的具象化身。毫无疑问，这一虚幻感彻底背离了马自身所具有的历史容量。而徐累之所以更加看重马臀或马头的视觉意象，也是为了试图将其从历史的整体叙事中解放出来，通过局部“放大”式的显影，私下诉诸肉身与性这一基本物理欲求。徐累看似沿袭了一种象征的逻辑，但此象征非彼象征，准确说这是一种去象征化的象征。因为，这里的马，所指的不再是悬置于其之上的一个理念他者，而是内在于其自身的一个感官自觉。

The horse is the object or image that has appeared the most often in Xu Lei's painting, to the point that it has become a sort of personal marker. In most people's experience, the horse is just a common, livestock animal, but in historic texts and records, it is always closely connected to war, human character and devotion, and has been bestowed with many positive connotations, taking on an almost transcendent role.

Xu Lei, however, has extracted this historical significance in an attempt to bring the discussion back to the most primal, most simple physical level. He says, "To a great extent, I paint horses because they are both male and female. Their buttocks radiate with carnal desire, and the horse's head, according to Freud's dream analysis, represents the phallus." It would seem that in Xu Lei's paintings, though the "horse" does have meaning, it no longer refers to history and ideas but to the flesh, to desire, to memory. It is no longer a symbolic transcendent object but a psychological or spiritual indicator.

In history, Some such horses are bold and unrestrained, while others are tranquil and reserved. The horses in Xu Lei's paintings are more akin to the latter. That serene state is like an emptied shell, a concrete avatar of an illusory mental state. There is no doubt that this sense of illusion is a total departure from the historical volume possessed by the horse. Xu Lei's focus on the visual imagery of the horse's buttocks or head is an attempt to liberate it from the overall narrative of history, using the "magnifying" emphasis on details to quietly discuss the physical desires of flesh and sex. Xu Lei seems to follow the logic of symbolism, but this symbol is not that symbol. To put it more accurately, this is