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NEW FINE LINE PAINTING LITERATURE BOOKS

崔进·卷

CUI JIN · VOLUME

崔进 编

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经过近一年的精心准备,《新工笔文献丛书》终于可以付梓出版了,心中颇感欣慰。犹记得,初见新工笔画作时,被它那繁复的渲染、细腻的纹路和精心的构图所吸引,止不住惊艳之余,感觉到的是它背后深厚的文化体验。尔后,时间飞逝,但对新工笔画作的痴迷却未减一分,反而愈加浓烈,并进而于其精雕细琢的笔触中,感知到画家内心关于青春、关于梦想、关于探索的文化理想。他们,是一群真诚的艺术家的,在这个喧嚣的现代社会里,以细致的毛笔,在宣纸或绢上,一丝不苟地记录、表述他们关于生命、关于存在、关于传统的文化体验。

值得一提的还有,在接触新工笔画的过程中,与杭春晓先生的相交,颇有些意外的收获。正是与他悉心的交流,才进一步深化了我们对新工笔画的了解,并逐渐理解了此类绘画对于今日中国文化崛起的意义、价值。而对此套丛书的编撰,他更是倾注了很多心血,耗费了大量精力,加之与他志同道合的艺术家们的共同努力,我们多年的梦想才变成现实,才有了这眼下的书墨溢香。很荣幸,能有这样一个机会参与这套丛书的编撰,与众多艺术家合作,共同探讨传统艺术形式的现代性转型,从而在中国工笔画的当代化发展道路上,尽自己的一份微薄之力。

这套丛书力图通过画家自述、艺术家访谈、画作评论以及高清图集,呈现当代年轻工笔画家们的心路历程,彰显他们鲜明的个性特征,更试图勾勒出当代工笔画的发展轮廓、脉络与方向。当然,丛书的出版,并不意味着这一任务的结束、目标的实现。相反,它是一个崭新的开始。因为,当代工笔画的发展绝不会就此止步,画家们的探索更不会就此停止。

就让我们站在这新的起点,再次期待,期待这些年轻的艺术家的超越此刻的成就,迎向更为辉煌的未来;期待他们的画作为中国当代工笔画由传统向现代的转型提供更多的可能。本着对艺术的热爱,我们将一如既往地关注这些工笔画家的成长,与他们一起见证并记录中国当代工笔画的发展。

凯撒世嘉文化传播

总裁 陈小兵

After a year's thorough preparation, I am delighted to see the book series of A Case Study of New Meticulous Brush Painting coming to light. I still remember the time when I first saw works of new meticulous brush painting, I was impressed with their complex representation, detailed pattern and careful design. Apart from feeling surprised, I sensed the rich cultural experience beyond them. Afterwards, as time went by, my obsession with this kind of painting did not lessen, but became even keener. From those meticulous brushes, I sensed the cultural ideals of painters about youth, dream and exploration. They are a group of sincere artists who use their delicate brushes to carefully record and express their cultural experiences about life, existence and tradition on paper or silk, despite the noise of modern society.

What merits mentioning is my acquaintance with Mr. Hang Chunxiao during my learning of new meticulous brush painting, which has been a somewhat surprising reward. It was our close contact that deepened our understanding of new meticulous brush painting, as well as the meaning and value of this kind of painting for the development of Chinese culture today. He has devoted a lot of energy to the edition of this book series, which together with the efforts of his fellow artists made our dreams a reality by producing these books before us. I feel honored to take part in the compilation of this book series, to cooperate with many artists and to discuss with them the modern transformation of traditional art forms, so that I could pay my own tiny effort to the development of Chinese meticulous brush painting today.

This book series tries to reveal the mental experience of contemporary young artists of meticulous brush painting, through a collection of their monologues, interviews, criticism and distinct images. It not only reveals their unique personalities, but also tries to depict the contour, skeleton and direction of the development of contemporary meticulous brush painting. Of course, the publication of this book series does not signify the completion of this task. On the contrary, it signifies a new beginning, because the development of contemporary meticulous brush painting will not end with our work, nor will the exploration of artists.

Let us expect again, at this new beginning, that these young artists will surpass their achievements of this moment and welcome a brighter future. Let us hope that their works will add more possibilities to the modern transformation of Chinese contemporary meticulous brush painting. We shall concern ourselves with the maturation of these artists out of our love for art and together witness the development of Chinese contemporary meticulous brush painting.

Caissa Culture Communication

President Chenxiaobing

新工笔的出现,及其近年来被逐渐接受,绝非偶然,而是中国画自身转变的必然结果。众所周知,20世纪是传统中国画被迫转型的时代。在西风东渐的潮流中,以写实造型改造中国画的语言审美,一时间成为中国画现代性转换的目标。然而,如此变革,并未给中国画带来意外惊喜,相反,却因丧失了超世俗的诗性而备受质疑。“文革”后,新学院派画家开始反思这一现象,并力图回溯传统,形成所谓的“新文人画”。但是,一方面,传统文人环境的彻底消亡,致使此种努力难以深切,而多以松快、诙谐类的现代抒情简单再造古典形式;另一方面,推动者也未曾展开严谨的理论梳理,只是将当时学院内青年画家简单集合,形成一个名词套用所有类型作品的现象,并最终导致这一尝试流于杂乱、无序。当然,新文人画之外,实验水墨、都市水墨等都构成了当时中国画力图突围的努力、尝试。然而它们要么掉入形式主义陷阱,要么成为都市表象的直接描摹,难能深入,甚至与传统资源毫无关联,并最终成为中西视觉夹缝中的孤儿。如此判断,并非为了全盘否定上述中国画于特殊阶段中的作用,而是为了理清今日中国画继而变革的内在脉络,也即了解类似新工笔这样的转变是发生在怎样的线索之中。

相对前者,新工笔画家面对中西的态度更为轻松、自由,既不背负宏观上自身价值证明的责任,也没有他者强势下的简单追随,而是从自我经验出发,选择关联性的视觉资源进行感官上的“编码重建”。如此“重建”,需要文化上的一种自信。当然,所谓自信,不是自我封闭地坚守传统。因为,如此“自信”,恰恰是文化姿态上的“不自信”,其后果是传统视觉资源成为前进的障碍,而非起点。那么,不再固步自封地自信,在这批新工笔画家中有怎样的表现呢?通阅本套丛书,我们会发现:他们对各类视觉经验均采用了解放、包容的姿态,而非简单的肯定或否定。这使他们获得了主动性的创作途径——不再拘泥某种既定的对待过去的眼光,而是出于需要自由地选择视觉配方,并进而重建新的感官图像。于是,他们的作品,仿佛一次视觉编码的重新理解与重新组合,并于这一过程中注入他们对所用资源的自我理解,最终使之成为画面的有效组成部分。值得注意的是,他们对于这些视觉信息的消化,并非形式上的简单挪用,而是对形式及形式背后精神体验的综合理解。就此,他们的作品虽然是在形式体验的多样性中获取,但其画面表达却具有“反形式主义”的语义诉求。直观而言,他们的“编码重组”,是将细腻的形式感剥离为自身的主观观念的经验依托,并以此为线索重新编织

视觉逻辑、结构以及由此带来的叙述方式。这种方式，就根本而言，是一种源于当下精神体验的主观立场。

因为拥有了立场，他们面对中西视觉经验，就不再是样式上的重复，而是精神体验上的改造。于是，他们在纷繁的视觉图谱中寻找自己的出发点，并以此经营画面的视觉形态，呈现有关自身生存体验的描述。就此而言，他们的画作比在古典形式中寻找某些现代情绪抒发的新文人画更为直接，也更为当下。同时，较之在西方视觉逻辑中寻找东方价值的实验水墨、都市水墨，他们的画作则显现出与中国传统天然的渊源关系，而非夹缝中的孤儿。就此，新工笔向我们呈现出一种新的可能性——传统中国画在当代语境中自我突围的方向之一。

从某种角度上看，此种突围：一方面体现为在语言层面上强调传统的精神体验，而非强调简单的技术临摹——他们的作品多将东方绘画语言的积淀转化为一种带有“距离感”的理性观照，在宁静、舒缓的气质中呈现它与传统的精神脉络；另一方面，新工笔以当下立场为“感官重建”的预设前提，将传统自然主义的观照方式改变为主观观念化的阐释方式，即对物象的描绘不是抒情性的自我缅怀，而是一种认知结果的视觉编造，其图像的内在逻辑具有“反自然主义”特征，并与一直以来追求改变本体认知视角的哲学潮流相吻合。就此，新工笔画家在两条线索上完成了自身与传统的系统性建设，并以此为基础实现了他们对既有视觉成果的重新发现，抑或重新编撰，从而以个人化的逻辑、视角综合出中国画当下突围的共个性化体验。

于是，面对新工笔作品，我们发现，传统视觉资源不再成为中国画获取当下性的障碍。相反，在画家视觉编码的重构中，它们获得了重新被发现、被认知的机会，以至为我们的生存经验提供出别样的精神图谱，并成为中国文化自我发现的重要现象。而这，正是简单嫁接西方样式的艺术所难以具备的文化主体性，也是中国文化实现世界范围内文化版图重新书写的重要条件。

杭春晓

2010年5月21日

The emergence and eventual acceptance of new meticulous brush painting have not been accidental, but the necessary result of the transformation of Chinese painting. As we all know, the 20th century has been a period when traditional Chinese painting has been forced to change. In the tide of western culture, it has become the goal of the modernization of Chinese painting to replace the linguistic aesthetic of Chinese painting by realistic forms. However, such a change has not brought nice surprises for Chinese painting, but has been largely debated because it lost the poetry of detachment. After the cultural revolution, new academic painters have started to reflect about this phenomenon and tried to resort to tradition, forming the so-called "new literati painting". However, on the one hand, the disappearance of traditional literati environment has failed such an attempt, which simply recreated classical forms with quick, humorous modern lyrics. On the other hand, promoters have not undertaken strict theoretical work. They merely gathered young painters of the academia and used one noun to include all kinds of works. Their efforts finally led to disorder and chaos. Of course, besides new literati painting, experiment ink painting and urban ink painting have been efforts and experiments of Chinese painters to break through. However, while some of them fell into the trap of formalism, others became direct depiction of urban sceneries which were very hard to penetrate, even unrelated with traditional resources. They ended up being orphans left by Chinese and Western visions. I have not made this judgement to deny entirely the role Chinese painting played during special periods, but to clarify the internal skeleton of the transformation of contemporary Chinese paintings, i.e. under what kind of clue did new meticulous brush painting change.

Compared with the former ones, the attitude of new meticulous brush painters toward China and the West has been more relaxed and free. They did not burden themselves with the responsibility of self-proof, nor did they follow others simply out of pressure. Yet they started with their own experiences and "reconstructed codes" of senses with related visual sources. Such "reconstruction" required a certain confidence in culture. Of course, the so-called confidence does not mean guarding tradition in an insular way, because such "confidence" is in fact "defidence" in culture, the result of which would block the advancement of traditional visual sources, not the initial start. Then, what is the representation of an open-minded confidence in these artists of meticulous brush painting? Through reading this book series we shall discover that they have adopted an open and tolerant attitude toward various visual experience, instead of a simplistic "yes" or "no". This allowed them to possess an active creative path, one that was not limited by a fixed idea about the past. They chose visual materials freely out of needs and reconstructed new sensual images. Therefore, their works seemed like a new comprehension and reconstruction of visual codes, infused with the artists' own understanding of those materials, making them integral constituents of the picture. What merits attention is that the artists' appropriation of these visual information is not a simple appropriation of the form, but a comprehensive understanding of the spiritual experience behind forms. Therefore, though their works were created out of the diversity of formal experiences, yet their representation had an

anti-formalism pursuit. To be exact, their "reconstructing code" is making delicate formal feelings into the experience of private subjective ideas, hence reconstructing visual logic, construction and narrative modes. This method is a subjective stand that originates from current spiritual experience.

Because they have their own stand, their visual experiences about China and the West are not formal repetitions, but a spiritual transformation. They then seek their starting point out of complex visual images and create visual forms of pictures, revealing descriptions about human living experiences. Thus, they are more direct and contemporary than those new literati seeking the representation of modern emotions out of classical forms. Meanwhile, compared with experimental and urban ink painting artists who seek eastern values out of western visual logic, they demonstrate a natural connection with Chinese tradition. They are no orphans. Thus, new meticulous brush painting has demonstrated to us a new possibility, a direction for traditional Chinese painting to break through under contemporary context.

To certain extent, such a breakthrough is reflected on two aspects. On the one hand, traditional spiritual experience is emphasized on the linguistic aspect, instead of mere technical imitation. These works transform eastern painting language into a "distant" rational observation, conveying a spiritual connection with tradition through a tranquil and slow air. On the other hand, new meticulous brush painters have assumed the premise of contemporary stand as "sense reconstruction", transforming traditional nature-oriented observation into subjective ideas. Their descriptions of natural phenomenon are not lyrical self-indulgence, but a visual coding resulting from cognition. The internal logic of their images has the feature of anti-naturalism and is in accordance with the philosophical trend that values transforming ontological perception. Thus, from two clues, painters of new meticulous brush painting have completed the systematic construction of self and tradition. Based on this, they have completed their re-discovery of existing visual achievements, as well as reconstruction, so that they have synthesized the universal achievements of the current breakthrough of Chinese paintings.

Therefore, faced with works of new meticulous brush painting, we have found that traditional visual sources are no longer barriers on the road to modernization of Chinese paintings. On the contrary, while painters reconstructed visual codes, they have been given a chance to be re-discovered and reevaluated, so that they could become unique spiritual pattern for our living experiences and significant phenomenon for the self-discovery of Chinese culture. This is a cultural sovereignty western-styled arts find hard to possess, and significant factor for Chinese culture to rewrite itself in the cultural pattern of the world.

Hang Chunxiao

May 21, 2010

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精神的图像

——崔进访谈录

吴东（以下简称吴）：先跟我们聊聊你的从艺经历吧。

崔进（以下简称崔）：其实我自己都很困惑不解小时候为什么会绘画感兴趣，因为在我记忆中，儿时似乎没有能够影响我画画的气氛和环境，只是依稀记得很小的时候就喜爱涂鸦。或许那时能够消遣的东西实在是太贫乏了，唯有画画能找点乐趣。

当时能够见到的美术作品也就是连环画和铺天盖地的“文革大字报”了，有时看完电影后会依据电影情节自己画下整整一本儿童画式的、自以为是的连环画，可惜这些早就找不到了，这是我最早的“创作”了。

有一次一个在外当兵的远亲给我捎来一盒水彩颜料，诱发了我无边的五彩斑斓的想象和梦想，冥冥之中这盒颜料似乎和我的未来联系到了一起。

上小学后，学校的老师发现了我画画的天分，于是经常将学校的黑板报上的图画交给我包干了。记得一次画了一幅雷锋的头像，周围一群小伙伴一片惊叹：“太像了！”你真是可以想象我当时的那种得意心情了。



图一 崔进和雷苗
王豫明摄 2005年

小学三年级时我一个住在县城的堂哥送我一本《芥子园画谱》，这是我除了小学课本之外见到的第一本美术读物了。当时真是爱不释手，如痴如醉地整天掖在书包里。没有老师教，似懂非懂地按照自己的理解硬是将整本画谱从头到尾用钢笔在白板纸上描摹了一遍（都不知道要在宣纸上画），这可能也是我接受的最早的正规训练吧。

上中学时，恰逢与在当地颇有名气的画家马永欣先生的儿子在同一班，由此有幸认识了马老师，常去他住处观其作画，有了对国画的直接感觉，虽然很朦胧，却获益匪浅。后经马老师介绍，又拜仇安泉先生学习素描、色彩，有了考美术院校的想法；高中毕业后又在南通画家黄鹤群老师的指导下为考取南艺打下了很好的基础。

吴：南艺时期的学习在你艺术发展的道路上有着怎样的影响？

崔：当时对我影响较大的是邬烈炎老师及张承志老师等。邬老师长期研究绘画色彩学，他的水粉及油画作品将色彩的因素及情感发挥到了极致，重要的是不仅从他那里学得具体技巧及处理手法，而是拓宽了自己的视觉，延伸了对绘画性意义的理解。写意色彩的表现性及形式美感，观察自然与抽象移情等方面给我很多的启发，直到现在我在工笔画创作中还经常思索他的创作理念。

张承志先生当时亦是“'85新潮”的参与者，课堂上他传授最多的是艺术的观念极其意义，谈及哲学与美学的联系，将我们的视野从绘画本体之处延伸到哲学范畴中去，应该说这让我们学到了技术之外更为重要的艺术本质，等等。这也让我从大二时就开始思考选择表现的内涵而不仅仅是满足于对物质形态再现的追求。

另外一个对我影响极深的是王孟奇老师。当时王老师是“新文人画派”的领军人物，王老师的作品是人生的解读，笔墨神逸，其人品性格也是淡然物外，让我很是敬

图二 《放飞的风筝》

图三 《放飞的风筝·二》



仰，几乎是每星期都去他家观其作画。当时我虽不习国画，却感受到不同画种、不同流派之间的共同之处，所以后来在创作方式的行程中，总是习惯于让思维游走于不同的绘画门类中。

吴：崔老师是上世纪60年代出生的艺术家，在你们最重要的青年时期正好赶上了改革开放，西方的各种文艺形式通过各种途径传入国内，刺激着艺术家，艺术界各种思潮风起云涌正是对这种刺激的回应。好像那个时代的艺术家都热衷于西方的理论著作，习惯于用西方的文艺思维来批判和反思中国的现实问题。

崔：的确这样，那时大家看的书既多又杂，就像是饿了很久突然给你摆上一桌盛宴，哪还来得及考虑那道菜适不适合你，有没有营养？从哲学到美学，从亚里士多德到尼采、叔本华，大家都很迷恋，当时朋友见面谈文学、哲学就像“文革”时期大家背《毛泽东选集》一样。李泽厚先生主编的美学译文丛书、贡布里希的《艺术与视知觉》、弗洛伊德的《梦的解析》、叔本华的《作为意志与表象的世界》、阿恩·海姆的《艺术与视



知觉》、荣格的《人及其象征》等书都很认真地拜读过。我们这个时代的艺术家从“文革”中走来，或多或少都有一种文化责任感，因此在艺术创作上也多少有一点历史的包袱，不像70后的艺术家那么轻松，这种理想主义的情结影响了我们这一代人。

吴：求学阶段对艺术风格的形成是很重要的，有没有特别喜欢的艺术家和艺术作品？

崔：刘海粟创立南艺之后，邀请了不同地区、不同风格的艺术大家来校任教，养成了自由、开明的教学传统，教师来来去去，这个传统却被保留下来，深深影响了每一个到此学艺的人，这才是最重要的。

我在学校期间兴趣比较广泛，可以说是不安本分，可是后来总结了一下，还是有一个主线的，比如倪云林、八大山人、贾科梅第、巴尔蒂斯、夏加尔、达利、基弗、鲁西安·弗洛伊德等艺术家都是我比较痴迷的。他们的作品有一点很相似，就是带有某种神秘、枯寂冷逸的气息：倪瓒的《六君子图》冷逸萧疏；朱耷的花鸟画如画鱼、鸭、鸟等，皆以白眼向天，充满奇绝之气；达利、马格利特、夏加尔等超现实主义画家那表现梦幻、潜意识等题材的作品，人物超越时空，无逻辑、荒诞地并置于一幅画面。这些都与我当时的内心合拍。

另外，像美国画家戴维·萨利那看似不相干的结合的相互贴近或相互重叠的图像，透露出的情绪和理智上的令人不安的暗示——对自我表现极度恐惧的作品，美国当代画家埃·菲谢尔描绘出的焦虑不安、高度紧张、充满压抑的世界，质疑生活方式意义的作品，都对我有很大的影响。

吴：能举两个例子解读你对绘画和艺术的理解吗？

崔：在传统人物工笔画中，唐代画家张萱无疑是极其重要的一位。在他的《捣练图》中，以长卷式的叙事性的横向平面构图来铺叙情节。人物姿态生动优美，动静相间，疏密有致。通过对人物动作的精到把握活跃构图，展示人物的心理活动。线条以圆笔长线为主，组

图四 《姿势》（左页图）

图五至图六 创作草图

