

翰墨名家
MASTERS OF CHINESE PAINTING

吴山明

WU SHANMING FIGURES IN XIEYI STYLE

写意人物



GONGREN PUBLISHING HOUSE OF CHINA
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形神并至 笔境兼夺

薛永年

上个世纪中国画最突出的成就在人物，水墨人物画以“现代浙派”为一大劲旅，而出身于“现代浙派”的吴山明又开创了不同师辈的“当代吴家样”，贯通了传统与现代，融会了人物与山水，形神并至，笔境兼夺。人物形象化入了氤氲的自然，神韵生动；笔墨像闪烁的黑水晶，单纯璀璨；意境像竞陵派的诗篇，淡远空明，其意象、境界和笔墨之美，显现出特有的艺术魅力，在当代画坛上独树一帜。思考其成功之美和所致之由，显然是饶有兴味的，也会引出宝贵的启示。

发展意笔人物的两大问题

“当代吴家样”形成于二十世纪八十年代后期，在此之前，水墨人物画经过长期的历史发展，不断改变着突破前人的路径。在此同时，为进一步超越既往成就已出现多种取向。然而自古及今，水墨人物画的与时俱进始终离不开两个核心问题，一个是怎样有效地扩展精神内涵，另一个是如何以新的方式解决笔墨与造型的矛盾。不找出统一笔墨与造型的新方式，既难以开拓新的意蕴与境界，也无法自立于各领风骚的古今画家之林。

自古以来，中国人物画便形成了两种体格，一为工笔，一为意笔(亦称写意)。在意笔人物兴起之前，占据画坛主流的是工笔重彩人物。当时，墨法尚未自觉，笔法主要是细笔的线描，可称“有笔无墨”。线描则服从于“应物象形”造型观，进而传达对象的精神气质，即所谓“以形写神”。意笔人物画兴起之后，占据画坛主流的已是写意山水与写意花鸟。此时，笔法墨法都得到了发展，既有了粗放笔法中各种形态的点线面，又有了墨法中浓淡干湿等变化，甚至一笔之内便见墨色过渡。不但讲求“水晕墨章”，而且刻意“笔精墨妙”。由于写意观念的深入人心，笔墨不仅要用以“状物”——描绘客观对象的形神，而且同时还要用来“写心”——表现画家的感情个性。相对人物画而言，写意的笔墨与精确的造型便成了不易两全的难题。

人们普遍感到，发挥写意精神，意笔人物大大难于意笔山水。明代徐沁指出：“能以笔墨开拓胸次而与造物争奇者，莫如山水……非若体貌他物，殚心毕智以求形似，规规于游方之内也。”他又说：“若夫造微入妙，形模为先，气韵精神，各极其变，如‘颊上三笔’，‘传神阿堵’，岂非酷求形似哉？”确如徐沁所见，画人物而不求形似，则对象个性全无，谈何传神；求肖似又势必影响笔墨的随心流淌，又怎么能表现写意精神，实现创作自由？以此之故，元明清数百年间，山水花鸟风行海内，名家辈出，山水更跃居各画种之上，以至有“画学十三科，山水打头”之说。而意笔人物发展迟缓，虽有卓尔不群之士，笔墨功深，造型精妙，但实属凤毛麟角。一般的意笔人物画家，为了笔墨写意的自由无碍，疏离了“应物象形”的古典造型观，略于形似，向山水花卉的宽泛图式靠拢，一意“以形写意”，加上选材的厚古薄今，创造的脱离生活和画法的陈陈相因，致使意笔人物画的主流陷入了类型化的泥沼，丢失了“以形写神”的传统和持续发展的活力。

二十世纪以降，志在振兴中国画的人物画家，为纠正明清人物画的流弊，引进了西方的写实主义，开宗立派，渐成主流。这一派大多以素描为造型基础，以笔墨(主要是勾勒皴染)为表现手段，使笔墨为严谨的造型服务，务求惟妙惟肖，由之公式化类型化被抛弃，人物个性得到突出，复兴了“以形写神”的传统，刷新了中国水墨人物画的面貌，有效地表现了关系国运民生的时代心音。但由于矫枉过正，在一定程度上忽视了精求笔墨的形式美感和写意功能，在全面发挥笔墨传统的妙谛上略有不足。以“现代浙派”领军人物为代表的一批画家，继承了近现代水墨人物画取材立意的传统，筑基于坚实的素描速写功夫，掌握了高强的人物造型能力，又取法于传统文人写意花鸟画的笔墨韵味与抒情功能，在前辈水墨人物画家勾勒皴染之外，广泛运用点厾、泼墨、没骨和破墨，于是变质实为灵动，成为现代水墨人物画中更加生动灵变的一支，在一定程度上为写实造型注入写意精神和笔墨美感，提高了水墨人物画的表现力。

开创“当代吴家样”之前，吴山明已是“现代浙派”第二代中的佼佼者，正当他寻找更适合自己的审美方式与造型方式之际，新时期对古今传统的反思，对西方现代艺术的开放，为水墨人物画超越前辈提供了多种可能，

题材选择从聚焦英雄人物扩展到芸芸众生；意蕴表达从思想感情的高亢昂扬到精神生活的丰富多样，艺术语言也从大同小异的水墨写实发展为多姿多彩。但因参照系的不同，约略表现为三种取向：一种以复古为更新，借径于意笔人物优秀遗产并不丰厚的古代文人画，尤着意于笔墨的写意，大多以休闲的“墨戏”，表现精神的超越，虽发展了非书法式线条的表现力，但往往描写古代人物，在造型上重蹈公式化类型化者亦复不少；另一种以学西而求变，取法西方现代派，尤致力于造型的夸张奇变，求视觉的冲击，时空的幻化，虽在表现自我甚至开发潜意识上不无探索，亦刷新了视觉样式，但不少远离了中国的艺术精神和笔墨奥义；第三种则努力深化晚近传统，坚持写实造型而力求突破，多能摆脱主题性绘画的文学性，谋求直观可视的绘画性，在描绘当代题材中，关注万家的欢乐，探讨水墨技法与西式制作手段的结合，虽丰富了画面肌理，但致力于传统笔墨挖潜并以新的方式实现人文关怀者，亦不多见。

吴山明基本上属于第三种取向的画家，由于师承“现代浙派”，在艺术思想上颇受潘天寿主张的陶融，深信中西绘画作为两大体系，相互间的吸收，不该削弱各自的特点，而应有助于拉开距离，使原有的传统更加丰满。对传统的理解，也不局限在技巧形式领域，而深入到文化精神和审美方式层面。在同样意义上他也颇受黄宾虹的影响，惟此之故，他在求新求变的过程中，一开始就把深化艺术蕴涵和纯化绘画语言作为突破口，为此紧紧把握了两点。一是反复走向生活，走向前辈画家未及充分关注的普通人的日常生活，以天人合一的文化精神发现耐人寻味的宝贵品质和文化精神。二是不断深入传统，深入传统的艺术精神、审美取向、语言方式、媒材技巧，洞察中国绘画自立于世界民族之林的精髓。鉴于意笔人物画传统相对薄弱，他特别重视深入前辈浙派人物画家尚未深入的水墨画传统，特别是山水画传统，开发其尚可持续发展并引入意笔人物画的深藏潜力。

宿墨张力与写实造型

在对传统的深入开掘中，吴山明牢牢把握住笔墨相反相成的精义和毛笔宣纸水墨特有的灵敏性与渗化性，努力在前人尚未充分施展的空间中，进行既纯化语言又强化视觉张力的离析与重组，经反复实践，形成了中锋笔踪和宿墨渗化相结合的笔墨方式，似古而实新，奇妙而卓异。

传统的水墨人物画，讲求有笔有墨，而发墨离不开用笔，不通过一定的笔迹，墨的变化永远是可能性而非现实性。为此中国画家向来在使笔中运墨，讲求一画落纸，是笔又是墨，充分发挥用笔踪迹的主导作用，高度重视“笔踪”。唐代张彦远就贬抑吹云之法，称其“虽曰妙解，不见笔踪，故不谓之画”。讲求笔踪，也就是讲究以笔法形态的千变万化和运笔来龙去脉的起承转合去状物抒情，但看重笔踪不等于忽略笔墨的相互生发，更不等于把墨韵变化死死控制在笔迹形态之内，无视笔墨生发中的随机性，没有这种随机性，便解放不了墨，容易失去天趣。“现代浙派”的绘画，比同时代的水墨人物画，笔踪无疑更丰富而有节奏，墨气也更灵活多变，但是墨韵的发挥仍局限于笔迹的框廓之内，少见墨法的机趣天然。

吴山明在纯化笔墨语言之初，画过白描人物，画过焦墨人物，也画过泼墨没骨人物，一次在藏区写生时偶以砚中宿墨作画，出现了意想不到的精妙效果，引发了他对宿墨的苦心挖潜。宿墨指隔夜的墨，因静置已久，墨汁开始离析，部分烟粒有所脱胶，颗粒变大，色泽变暗，颜色近乎松烟，减少了光泽感，增加了覆盖力。作为一种墨法，宿墨最早在宋代郭熙的山水画论里提及，以往画家偶尔亦用来丰富墨相，并没有物尽其材。能不能更多发挥宿墨的妙用，数百年来既无人想更无人做，一直到黄宾虹才把宿墨列为“七墨”之一，在山水画中破天荒地开发宿墨的潜能。他运用宿墨中渣滓导致的行笔涩厚及水分渗出的意外之趣，凭借笔墨的交叉叠压，造成了既气韵流动又骨体坚凝的效果，亦苍亦润，浑厚华滋，化腐朽为神奇地开辟了山水画墨法的一个新天地。

“当代吴家样”的笔墨语言正是在黄宾虹宿墨法的基础上形成的，然而，人物画的造型讲求确定性，宿墨的墨韵带有随机性，二者相互矛盾，在人物画中发挥宿墨，对于出身“现代浙派”的吴山明而言，必须解决两个化西为中的问题。一是变西式以素描为基础的造型观为中式讲求结构的造型观；二是变以笔墨服从于体面造型为主的手段为以线造型为主的手段，吴山明正是在不断钻研中解决了这两个问题，实现了笔踪与墨韵在水分冲击下的精妙生发，从而为意笔宿墨人物画的神明变化开拓了广阔空间。

“吴家样”的笔迹，充满变态又高度提炼，去掉了近现代水墨人物画皴染点厾，把点线面结合的笔法形迹，纯化为中锋的线，以短线为主，多成组使用，从整体着眼，不胶着于个别感受，不拘泥于次要细节，把握住最关键的部位。笔迹以碑味的凝重融入帖味的流畅，讲藏头护尾，一波三折，状如春蚓秋蛇，又多笔断意连。因使用长锋羊毫，蓄水多川流泻缓，落纸之后，既形成了沉厚有力的笔痕，又出现了笔痕框廓外的墨韵渗化，渗出了结构

的凹凸转折，渗出了厚度，也渗出了韵味，起到扩张线条、延展笔痕而塑造形体的作用。笔痕框廓内外因宿墨胶脱程度用水分的渗润之异，更出现了或结或化的不同，其凝结处有干笔的骨力，但干而能润；其化散处有湿笔的缥缈，但虚中有实。这种笔墨语言极其单纯又变化自然，既意在笔先，又有一定自动性；既讲求传统的笔情墨趣，又不乏随机偶成的新异肌理；既得心应手，又天趣盎然，大略在有控制又不完全控制之间，呈现出一种前所未有的笔墨之美，实现了高难度的写意笔墨与高难度的写实造型的统一。吸引了西方写实人物画法的造型精微，但出于有骨有肉，有气有血，有生命有个性的笔墨，强化了中国画笔墨状物写意的表现力。尽管有其不可避免的局限性，但毫无疑问的是一超越前人以古为新的创造。

山水意识与传神和构境

吴山明还十分重视开掘传统山水画诉诸观者的审美方式，特别是平淡有味地升华精神境界的造境方式。在中国传统美学的陶融下，平中求奇淡而有味的作品，向来被视为中国画的高品位，遗憾的是在古代山水花鸟画中时或有之，人物画殊为少见，近百年来，因社会变革的激荡风雷，振兴中华的庄严使命，有责任感的水墨人物画家，率先投入了火热的斗争选取重大题材，描写新的人物，表现新的思想。“现代浙派”的第一代画家，更能通过表现富于新意的生活情趣小中见大地讴歌新时代人物的精神风貌，但取自西方的写实观念与写实方法，一方面成为画家以文载道的利器，另一方面也制约了对传统审美方式的发挥。进入新时期之后，解放了思想，开阔了视野。水墨人物画取得了很大发展，但也有一些作品太重自我表现，对内心情感的表现太个人化，甚至热衷于表现苦闷、迷惘、挣扎和狂躁的情绪。究其原因，大约有三：一是对西方现代主义或后现代主义的简单袭用，消化不良。二是囿于画室生活天地狭小，源泉枯竭。三是不大注意以提升作品的精神境界陶冶观者，丢失传统，有变无承。

传统写意山水画亦不以境之奇怪为高，而以平中求奇为胜，追求在平常的景色中画出自然、历史和生命的统一。其实任何高明的传统艺术，都不是情绪的发泄、直白的叙说，而是通过涵养性情、净化心灵，使真情实感升华为审美理想和精神境界。前辈美学家宗白华早已指出，“中国画所表现的审美特征，可以说是根基于中国民族的基本哲学，即《易经》的宇宙观……生生不已的阴阳二气积成一种有节奏的生命。”“它所表现的精神是一种‘深沉静默地与这无限的自然，无限的太空浑然融化，体合为一。’它所启示的境界是静的……画家是默契自然的，所以画幅中潜存着一层深深的静寂。”为了在人物画中引入这一精义，他走出画室，贴近生活，不断囊笔远行，下滇南，上天山，进藏区，入延边，走内蒙，赴鉴湖，在与最平凡最普通的各族老少妇孺的接触中，感受他们的生存状态，悟解他们的内心精神，在这些宁静、单纯、质朴、有追求、富活力的人群中，他发现了他们生活态度的淡泊而积极，平凡而不平庸，他深深感受到这种世代默默支撑民族大厦的不朽精神竟是与静穆崇高的大地山河以及生生不息的历史同在的。这种直接来自原生态生活的深切体验，成为他创作淡而有味作品的源头活水。

如上所述，当不少画家如饥似渴地向西方寻找创新良药之时，吴山明却从生活感悟出发，潜入传统特别是山水画传统，参悟其绵延不息的文化精神，领略其升华精神的审美方式。他深感传统山水画每从整体上观照世界，虽讲情景交融的意境，但殊少太具体的情与太具体的景，较多的一种理想环境与理想审美感情的交融，因此才具有一种静尘器、合天人、通古今的悠远之感，才把可记的景象提升为可钦的精神境界。正是这样的认识，造成了他的人物画创作总是在品味生活中发现，在回味生活中升华，在拉开距离中表现美，形成了“当代吴家样”涵咏生活的诗意与余味。吴山明的水墨人物画，尽管有的只画人物，有的略微点景，但他善于把黄宾虹使用的浓宿墨转化为淡宿墨，尤善于精心显现人物环境的光风霁雪云流日影，巧妙地实现了“粉碎虚空”，使“空中有画，着处无痕”，把人物与环境在相互渗化中有机的统一在一起，不仅描写了不同人物的精神面貌，而且把自己回味无穷的审美感情投射到天人合一的宁静含蓄、光明悠远的境界中去。从而使自古以来以传神为依归的水墨人物画，成为以传神为基础、以造境为主导的新面目，尽管有人说他的每一幅作品都充分地实现了这一点，但就丰富人物画的艺术表现的途径而言，应该说，这是吴山明的一个创造。

Form and Spirit Existing Together Pen and Mood Holding Together

Xue Yongnian

Last century Chinese painting got the most outstanding achievements in figure. In water ink figure painting, “Modern Zhe School” was the most powerful force, being descended from which Wu Shanming set up “Contemporary Style of Wu” which was different from the older generations. He ran through the ancient and modern, merged figure and landscape, let form and spirit exist together, hold pen and mood together. The imagery of figure is melt into nature, being mysterious and vivid. The brushwork is like twinkle black crystal, pure and bright, and the mood is just like the poem of Jing Ling Genre, far and lyrical. The beauty of its imagery, mood and brushwork show the special charm of art and develop a school of its own in current painting world. Think about its beauty of success and the reason, it is obviously own much interesting and also draw forth valuable inspiration.

Two problems of developing figure on free sketch

“Contemporary Style of Wu” was formed in the late 1980’s. Before this period, the figure painting of ink without color had developed for a long history and been changing to break the older generation’s path. At the same time, it appeared much orientation in order to surpass former achievements. While from ancient to present, “stepping further as the time pass” about the ink figure painting was always connected with two key problems. One was how to extend spirit connotation effectively, the other was how to solve the contradiction between brushwork and molding with a new way, which if we couldn’t find out, not only can we hardly open up new implication and mood, but also are unable to be independent in the forest of all the outstanding painters.

Since ancient times, Chinese figure painting has formed two styles: one is Gong Bi, the other is Yi Bi (also called free sketch). Before Yi Bi figure raised, Gong Bi heavy color figure was the mainstream in painting circle. At that time, ink style hadn’t been perfected, the technique of writing was to outline with fine pen, which can be rated as “owning pen but no ink”. The outlining was subordinated to the molding of “pictographic character”, and then transmits the spirit temperament of objects; this was the so-called “write out soul with form”. After Yi Bi figure painting has risen, the mainstream on painting circles is already the landscape and flower-and-bird on free sketch. At that time, both the ink style and technique of writing have been developed. They own different styles of dot-line-composition in rough written style, the changing of dense, sparse, wet and dry in ink style, and even reach the degree of ink transition in one sketch. Not only do we search for “water halo and ink seal”, but also to reach “refined pen and ingenious ink”. Because the view of free sketch has been deeply in people’s mind, the brushwork should not only be used “describe object”—describe the shape and soul of objective subject, but to “write heart” at the same time—express painter’s personality. Compared to figure painting, the brushwork on free sketch and refined molding become the problem which is hardly to be perfected.

People commonly feel that the Yi Bi figure are harder than Yi Bi landscape in utilizing spirit in free sketch. Xu Qin in Ming Dynasty pointed out that, “it is landscape that can expand field of vision and compete with creature ...” his attitude is fairly true. If one can’t reach similarity in shape in figure painting, and doesn’t know the character of objects, how could it make soul similarity; while just search for shape similarity will be certain to influence the brushwork’s carefree going, then how could it express spirit on free sketch and make the free composition come true? For this reason, during several hundreds years in Yuan Ming Qing Dynasties, landscape and flower-and-bird were popular in interior country, a large number of famous masters appeared, the landscape painting was beyond other types of painting, so that it has this saying, “there are 13 courses to learn in painting and landscape first”. While Yi Bi figure developed slowly. Though there were some outstanding masters who had deep skill of brushwork, it really belongs to rare talents. The common Yi Bi figure painter was far away from the classical molding of “pictographic character” and skimmed the shape similarity in order to reach freedom of brushwork in free sketch. They approached to the extensive style of landscape, concentrating on “express mood

with shape". Besides, they stressed on ancient and underestimated present, separated themselves from life. This action caused the mainstream of Yi Bi figure painting fell into stylize, lost the tradition of "write out soul with form" and the energy to develop continually.

Since 20 century, the figure painters who are determined to develop Chinese painting, introduce the realism from western in order to correct the wrong stream of figure painting in Ming Qing Dynasties. They set up their own school which forms a mainstream. This school is based on sketch on modeling, takes brushwork as expressive way, makes the brushwork serve for the molding. So pattern and formularize are given up gradually, then the figure's personality are given prominence to. It reconstructs the tradition of "write out soul with form", renovates the appearance of Chinese ink figure painting, and expresses the aspiration which is connected with the whole country efficiently. But because of overcorrect, it neglects the style beauty and the function of free sketch in a certain degree and has some deficiency in utilizing brushwork. Those painters represented with "Modern Zhe School", inherit the tradition of drawing materials and setting view about ink painting of figure, base on the skill of sketch and master the ability of figure molding. Then they follow the poetic tone of brushwork and expressing emotion function about bird-and-flower painting on free sketch from traditional literati. Besides to outline in painting, they make full use of dots, broken brush strokes and splashed ink to change substance to impetus, and make themselves become the most nimble genre in modern ink figure painting. In a certain degree, they add the spirit of free sketch and brushwork beauty for realistic modeling, enhance the expressive power of ink painting of figure.

Before setting up "contemporary style of Wu", Wu Shanming has been an outstanding painter in the second generation of "Modern Zhe School". When he was searching a more suitable aesthetic way and modeling style, the introspection to ancient tradition from new ages, the opening to western modern art, offer possibility to surpass the seniors in ink painting of figure. In choosing the material, it changes from focusing on hero figure to all living things. In expressing emotions, from sonorous passion to rich and varied spirit life, even develop the ink realistic with slight differences only almost the same to be varied and graceful. But due to the difference of reference, it is simple expressed in three orientations. One is to take the returning to ancients as renewing, borrow the ancient, literati painting to free sketch of brushwork. Though having developed the expressive power of non calligraphy, it always portrays ancient figure, and fall into the same trap of formularize. Another is to seek changes through learning western. To take advantage of western modern school, devote to the exaggeration of modeling to reach an impact in visual sense. Though it has lots of exploration in expressing oneself and developing subconscious, also renew the style on visual sense, however, it goes far away from art spirit of China and brushwork mystery. The third is to make effort to deepen tradition. Insisting on realistic modeling can get rid of literature of subjective painting, reach an intuition of painting. In portraying contemporarily materials, he pays attention on the worry and happiness of human's. Although this combining of ink technique and western making way has richened the picture vein, it is not common in devoting traditional brushwork to achieve literati care.

Basically, Wu Shanming belongs to the painter in the third orientation. Taught by "Modern Zhe School" and influence by the view of Pan Tianshou in artistic idea, he believes that Chinese and western painting as two big systems, should absorb their character each other. This is beneficial to draw distance and rich the original tradition. The comprehension to tradition should not be limited to the area of technique and style, but deepen into the level of culture spirit and aesthetic style. In the same meaning, he is also influenced by Huang Binghong. Due to this, he takes deepening art connotation and purifying painting language as breach in the process of seeking news and changes. He grasps two points firmly for this. One is to go towards life repeatedly, to the daily life of common people which the senior painters haven't pay much attention to, to find out valuable personality with the culture spirit of unifying oneself with heaven. The other is to deepen into tradition, into the traditional art spirit, orientation of aesthetic judgment, language style, and media technique, to see and understand the marrow of Chinese painting of Yi Bi figure painting is relative thin. He pays special attention to deepen into the ink painting tradition which the seniors of Zhe school figure painter haven't deepened into, especially the landscape painting tradition, from which he can develop persistently and draws into the potentiality of Yi Bi figure painting.

Standing ink tension and realistic modeling

In the digging to tradition, Wu Shanming grasps the essential of brushwork being complementary to each other firmly, and the unique sensitivity and permeability of writing brush, Xuan paper and ink to try to pure

language and strengthen the tension of visual sense in the space where the seniors haven't made full use of. Through the repeated practice, he forms the brushwork style about middle stroke and standing ink's combination which is seemingly to be old but new in fact, mysterious and outstanding.

The traditional ink painting about figure is particular about pen and ink. Making ink can't be separate from pen, without a certain handwriting, ink's change will be possibility but not reality forever. Because of this, Chinese painters always wield ink in handling pen, stressing on one brushstroke owning clear pen and ink. But stress on brushstroke didn't mean to neglect the interaction of brushwork, even not equal to control the ink change into the shape of handwriting and ignore the interaction of brushwork, without which ink can't be liberated and it will lose neural interests. Compared to ink painting of same ages, the painting of "Modern Zhe School" is no doubt to be richer and rhythmic in brushstroke, the ink is also more nimble and variable. But the appeal of ink is still limited to the outline of handwriting with little natural interest appears.

At the beginning when Wu Shanming tried to purify brushwork language, he had ever pained figure in line drawing, in spilled ink and boneless painting. Once when he was painting from life in the area of Tibet, occasionally he used the standing ink and discovered some unexpected efficiencies which encouraged him to explore more about standing ink. Standing ink is the ink of the precious night which has been placed without touch, so the prepared Chinese ink begins to separate, parts of its drops fall off and become bigger. The color turns dark, with fewer lusters and more coverage. As one of ink style, standing ink was referred to in Guo Xi's landscape theory of Song Dynasty first. In the past, painter used it to rich ink pattern by accident, but didn't make full use of it. Whether it can produce its marked effect or not, since several hundreds years, no one has thought about it, even to do it, until Huang Binghong who listed standing ink as one of "seven inks", to develop its potential in landscape painting. He used the residue of standing ink which can lead to unsmooth and thick handwriting as well as water leaking out, relied on the overlap of brushwork, to achieve an efficiency of moving charm and firm bone, vigorous and lustrous, thick and moist. It set up a new space of landscape painting ink.

The brushwork of "Contemporary Style of Wu" is formed on the base of Huang Binghong's standing ink. However, figure painting's modeling is particular about certainty, while the ink charm of standing ink is of randomness. The two is contradictory. To use standing ink in figure painting, for Wu Shanming who is descended from "Modern Zhe School", it should solve two problems of changing western into Chinese. One is to change the western style which is based on sketch to Chinese structure on modeling view. The other is to change the way in which the brushwork should obey to composition modeling to the way mainly about line modeling. After continuous research, Wu Shanming has solve the two problems, implement the interaction of brushstroke and ink charm, so that it develop a vast space for standing ink figure painting on free sketch.

The handwriting of "Style of Wu" is full of variable styles and highly refinement, it skims over the wrinkle point of modern ink figure painting, purify the brushwork of dots, lines, composition's combination to middle tip lines, which is mainly about short lines and used in a group. It begins to write from whole, not being sticker from feeling and secondary details and grasp the most key parts. The handwriting merge the thickness of Bei taste to influence of Tie taste, being particular about hiding head and tail, it is full of twist and turns. Its form is just like spring earthworm and autumn snake, owing separate handwriting but whole meaning. Because he uses the long goat's hair which store more water, as soon as he put the pen on the paper, it appears strong and thick handwriting, and the ink disperses outside of frame, then it takes shape of concave-convex transition, dispersing both thickness and charm. The inside and outside of the handwriting's frame shows different efforts because the degree of standing ink comes unglued. The condense place holds strength of dry pen while the dispersal place shows the misty of wet pen. This brushwork language is extremely pure and also naturally variable. Not only conception comes earlier than pen, but also the pen has a certain self-generated; Not only seeking the interesting of traditional brushwork, but also taking shape of new different texture; Not only suiting his mind and hand, but also filling with natural charm, generally are among controlled and uncontrolled, taking on an unprecedented beauty of brushwork, reach an unity of highly difficult brushwork on free sketch and realistic modeling. It attracts the modeling marrow of western realistic figure painting, though it comes from with bone and meat, breathy and blood, owning brushwork of life and personality, it strengthens the expressive power of Chinese ink painting on free sketch. Although it has unavoidable limitations, it is no doubt that it is a new creation which is beyond predecessors.

Landscape Awareness, Expressing Spirit and Making State

Wu Shanming also pays much attention on aesthetic judgment which is to resort tradition landscape painting to viewers, especially the constructing mood way of sublimating spirit realm. Influenced by Chinese traditional aesthetics, those common but tasteful works always are considered as high taste of Chinese painting. What is the pity is that the figure painting is rare in ancient's landscape and bird-and-flower painting. Resent hundreds years, the agitated changes caused by society reform, the solemn mission of developing china make some ink figure painter take the lead in throwing themselves into the competing of choosing materials, portraying new figure and expressing new ideas. The first generation painters of "Modern Zhe School" are more skillful in eulogizing the spirit features of new ages through expressing those interests in life. But those realism view and way took from western, on one hand became the tool of painters to express ideas, on the other hand also limit the effect of tradition aesthetic judgment. After entering into new ages, the ideas are liberated and fields of vision are widened. The ink painting of figure has got great development, but there are still some works pay much attention on self-expression. The expression to inner emotion are too individualize, even keen on expressing depressed, wild and struggling feeling. The reason can be included into three parts. The first is simple followed western modernism or later modernism, dyspepsia. The second is limited in the artist's studio, having narrow life space, the original is dried up. The third is paying little attention on improving the spirit realm of works to attract views, losing the tradition, having changes but no inheritance.

The tradition landscapes on free sketch don't think highly on mood's strangeness, but seek it from common condition, seeking a unity of nature, history and life from common views. In fact, any clever traditional art are not the venting of emotion and direct narration, but to sublimate the true feeling to aesthetic ideal and spirit realm through refining personality, purifying heart. The senior aesthete Zong Baihua has pointed out that, "the aesthetic character which Chinese painting has expressed may be said as the basic philosophy based on china. In order to introduce this essential to figure painting, he went out of artist's studio and approached closely life. He traveled to the south of Yuan Nan, Tian Mountain, Tibet, Yan'an and Inner Mongolia. In the touch to those common people, he felt their life state, understood their inner spirit. In those quiet, pure, unadorned and energetic people, he found that their life attitude was prosaic and positive, common but not mediocre. Besides, he deeply felt that this kind of immortal spirit of supporting the whole nation silently unexpectedly exist with sublime mother earth, mountain and rivers. Those deeply experience which comes directly from original ecosystem and life, become the fountainhead of their composition.

As stated above, when many painters were passionately thirst for good medicine from western, Wu Shanming started from life comprehension, focusing on tradition, especially the landscape painting tradition, comprehended its continuous culture spirit and realized its aesthetic judgment of sublimation spirit. He had a deeply feeling that traditional landscapes painting always watch the world from whole view. Though it puts scene and passion together, yet there is little concrete passion and scene, but more about the combination of ideal environment and ideal aesthetic emotion. Therefore, it owns a kind of distant feeling about dust collector, merging heaven and human, knowing ancient and present, and improves the view which can be remembered to spirit environment which is admirable. It is this realization makes his figure painting always be found in tasting life, sublimated in aftertaste of life and express beauty in drawing away the distance, form the poetry and aftertaste of "Contemporary Style of Wu". Though some of Wu Shanming's ink painting of figure only have figure, some just draw scene slightly, but he is good at transferring the thick standing ink which Huang Binhong has ever used to light standing ink, especially reveling figure's environment of light, wind, snow, cloud and sun, skillfully achieve "smashing unreal world", make "sky owns painting while on mark there". He unites the figure and environment, not only does he describes the spirit of different figure, but also throws his tasteful aesthetic feeling to the quilt and bright mood. Thus he makes the ink painting of figure focusing on lifelike scene since ancient to a new appearance which is based on lifelike scene and guided by mood. Though some people say that his every work has fully achieved this, yet as far as the path of art expression about richening figure painting is concerned, it should say, this is a creation of Wu Shanming.

作品 Works





Fou Wong and Fou Kan
伍翁与伍龛 2000年 135cm x 68cm



母亲 1994 年 96cm × 96cm
Mother



初阳 2001年 100cm × 100cm

Early Sunshine



洱海渔女 1978年 68cm × 45cm
Fishergirl of Erhai Lake

