表意。質与、改善、寄生、 TIBETAN PLATEAU



專荚聚彩墨蓮莲 第一集

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## おる。 TIBETAN PLATEAU

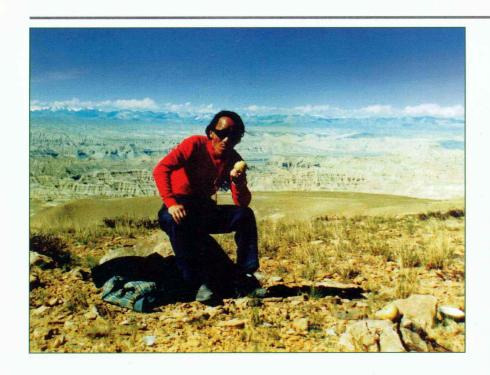


邱笑秋彩墨画选 第一集

कत्रं वर्ग इति । इत्र प्राचित्रं प्राचित्रं प्राचित्रं प्राचित्रं प्राचित्रं QIUXIAOQIU'S COLOUR INK PAINTING No.1

四川民族出版社

# **米四高原结绵**



#### 邱笑秋

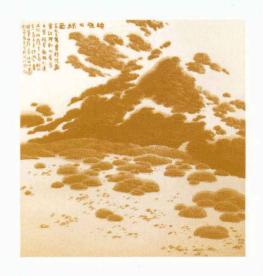
1935年生于四川成都。现为国家一级美术师,中国美术家协会会员,中国戏剧家协会会员,四川省文史馆馆员,四川省政协书画研究院副院长,四川彩墨画研究院院长,西南交通大学教授(兼),中国诗书画研究院院士……

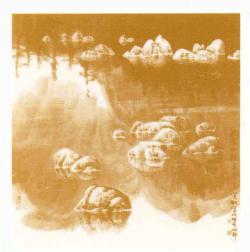
我们不可轻易奢谈"高于生活"。丰富多彩的生活本身就远远超过许多艺术作品的深度和广度;我甚至认为一切创新变法的刺激剂和引爆物仍然来自生活。关在画室里冥思苦想得到的要么离奇怪诞、要么与人雷同。如果说画业有成,那也是室外功夫、室内爆发。以自己的个性从生活中选择采集原材料,再用个性之火熬炼出来的作品也许会独树一帜。

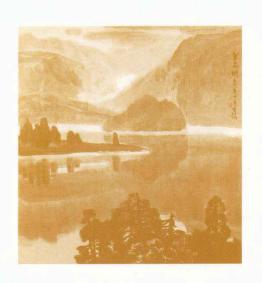
画家要做的事实在太多了。既要有丰富的生 活阅历, 长期的艺术实践, 还要有正确的理论指 导。仅就"行万里路"而言,人生短暂,画家不 可能三山五岳都去画, 总得选个重点, 有个基地。 我喜欢在一个点上扎下去,几年十几年后再转移。 我在川西北的卧龙、九寨就迂回了十几年。我画 青藏高原就是从它的东部高山河谷地带起步的。 正如歌中所唱道的"走进雪山,走进高原,走向 阳光....."。1983年我第一次进藏就深深地迷上了 这片神秘的土地。文学艺术主要是表现人的。画 山水也不例外。所谓"一方水土养一方人"、"地 灵人杰", 地理造就人文。紧紧抓住"一方水土" 抓住"地灵"去表现人与自然的亲密关系。山, 就有了灵性; 水,就有了人情。近年,我又连续 走过西藏,穿越川藏、青藏线,翻唐古拉山,去 坨坨河; 西行阿里, 南至樟木。几乎走遍西南、 西北藏区。越走越神秘, 越走越着迷。我刻了两 方印:"中国西部秘迷"、"吾乃朝圣者"。神秘, 是一个总体感受。什么神秘?由于研究的对象和 角度不同, 切入点自然就不同。山水画不可能深 层次地去反映西藏的宗教和民俗, 最直接的莫过 于它的地貌、光影和色彩了。奇异、平淡兼有的 地貌、强烈的光影和绚丽鲜明的色彩,都向中国 传统的山水画提出了挑战和新的课题。青藏高原 4个板块的风光各具特色。西藏的作家、艺术家 说: 藏北、阿里无人区最美,内涵最深。然而此 地没有林木, 很少赖以施展山水画皴法的裸露的 石质峰峦; 有的多是大面积的草地和平缓无奇的 所谓"馒头山"。海拔越高的地方,山的相对高 度反而更低。这里没有黄山的奇,没有桂林的秀, 也没有三峡那种类型的雄。这里天广地阔、无边

无际,它舒展、粗犷、原始、荒凉……为什么人 们都说这里美? 我到了扎达、普兰、那曲和双湖 后真为之倾倒了。如何将感受表述出来, 画出来, 把自然美转化为艺术美, 它需要另外一种审美观 念(这也许就是现代人的审美观念吧)去体验、 去表现。它似乎与吟风弄月、柳暗花明、闲情逸 志之类的情调毫无关系(而中国传统的山水画更 多的是起源于这种情调的)。因而画西藏山水不 得不背叛许多传统观念和传统程式以及习惯性的 束缚,不得不面对现实去解决迎面而来的新问题, 去耕耘新意境,去创造新技法。西藏,阳光充足, 空气稀薄, 随之而来的是光影强烈、色彩鲜明。 阿里的沙丘、红黄色的土林, 高原湖泊浓艳的碧 绿、湛蓝, 五彩纷呈的天空和云层……都给中国 传统的山水画出了难题。色彩, 几乎把墨的用武 之地挤到了最低点。面对这些活生生的现实, 画 家回避?以不变应万变,用原有的、自己娴熟的 技法去硬套西藏山水?不行。当然要就事论事, 当然要忠实于生活。我们不能墨守成规而不去闯 人为的"禁区"。

中国早期的山水画是重彩的, 如大青绿、金 碧山水,后来有了水墨、水墨淡彩和小青绿山水 画。研究和发展重彩山水画,不仅有创新问题, 还有"振兴"和"继承"的责任。不能因为用重 色,强调了光影,画了天地水色就说是向西画靠 拢。对于自然规律的基本认识,应是全人类的, 东西方应是共通的。比如音律、和弦、透视等等。 我们不能把科学地认识和反映大自然的权利让给 西方人和西画独占(其实中国传统的美术理论和 实践早已有所阐述)。何况中国绘画自身还在发 展。至于怎么发展,向细、向粗、抽象、具象、 理性、感性? ……都不会依人们的主观意志所决 定。我们用不着担心自己的作品会"西化",不 会的。我们的中国意识、东方意识和审美情趣是 根深蒂固的。我们完全可以大胆地、"不择手段" 地去开拓彩墨画的新天地。







### I HAVE DEVELOPED A LIKING FOR THE PLATEAU

We could not talk rashly about one's works "being on a higher plane than life", as rich and colorful life itself is far above many art works in depth and scope. I even believe that the stimulant and initiator for bringing about all the innovation and transformation stem from life. What one turns out by thinking long and hard in the studio would appear either fantastic or akin to other's works. If an artist is said to have achieved a success in his artistic career, it is only a casual outburst of the painter's inspirations, which are based on years of accumulation of artistic achievements and the honing of skills. The works created elaborately by an artist according to his own individuality by using the source materials that he selected and collected in accordance with his own personality may possibly fly his own colors.

There are too many things for an artist to do indeed. He must have rich life experience, long-term artistic practice, and be guided by correct theory. With regard to the requirement of "traveling ten thousand kilometers", it is impossible for an artist to travel to all the famous mountains across the country for artistic enlightenment, as life is transient. We can not do things in the same way as a monkey that breaks off corncobs, getting one while losing the other. We should focus more attention on a specific painting genre, which is then taken as our base for our creation.

I tend to throw myself into a selected destination and stay there for several or even a dozen years and then move elsewhere. I roamed about the Wolong Giant Panda Reserve and Jiuzhaigou Scenic Spot in northwestern Sichuan Province for more than 10 years. I proceeded to paint the landscapes of the Qinghai-Tibet Plateau first from the high mountains and valleys in the east of the plateau. As the words in a song read: "Trek into snow mountains. Trek into the highlands. Head for sunshine..." I was deeply enchanted by the mysterious land when I made my first visit to Tibet in 1983. Literature and art depict people as they should do. So does a landscape painting. As the saying goes "Each place has its own way of supporting its own inhabitants", or "A place is propitious for giving birth to great men", it is geographical conditions that determine human activities. We must firmly grasp place" to express the close relation between man and nature. Thus, the mountain is endowed with sagacity and water, human feeling. I had been to Tibet in the

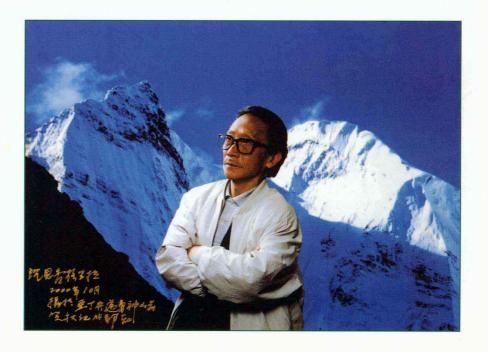
recent 5 consecutive years. The more, I travel there, the more fascinated, I felt. I carved 2 seals with scripts reading "Mystery of West China" and "I Am A Pilgrim" . Mystery is an overall impression on visitors. What is mystery? As the object to be studied and angle of viewing an object are different, the focus of attention is naturally different. A landscape painting can not reflect in depth the Tibetan religion and folklore, other than the topographic feature, light and colors. The grotesque and plain landforms, striking shade of light, bright colors all have posed challenge and put forward new task for the traditional Chinese landscape painting. There are 4 plates on the Qinghai-Tibet Plateau, each having its own distinctive scenery. Some Tibetan writer and artist told me that the northern Tibet was the most beautiful and conceived the most profound connotations. But there are no woods, no bare stony ridges and peaks, which offer space for applying the techniques of rubbing the brush against the paper widely used in the traditional landscape painting, but only large expanses of grass and prosaic gentle slopes. It is known to all that the higher, the elevation of a place is, the lower, the relative height of the mountain there is. Comparatively speaking, there is no picturesqueness of Mt. Huangshan, the beauty of the mountains and waters in Guilin and the magnificence of the Three Gorges on the Yangtze River in the area. But there are azure blue sky and vast land, boundless, presenting a visional, rough-cut, pristine and wild world. Why all people think that the place is beautiful? I was overwhelmed with admiration for the scenic beauty in Naggue Prefecture when I staved there. How to express one's feelings and to depict them in a picture, or to convert the natural beauty into artistic beauty needs another kind of aesthetic standards (it might mean the aesthetic standards of the contemporary people), by which an artist should learn through his personal experience and express his own feel of the landscape. It seems to have nothing to do with the sentimentalism of enjoying the air and moon or portraying the dense willow trees and bright flowers. (But the traditional Chinese landscape painting mostly originated from this sentimentalism). Therefore, one has to shake off the voke of numerous traditional ideas and established conventions as well as randomness of his habits, to face reality and tackle new problems popping up in the course of creation and try out new approaches in

portraying Tibetan mountains and waters. Tibet is a land with plenty of sunshine and thin air, so the shade of light is striking and color is bright. There are sand dunes, clay forests, emerald-like plateau lakes, multicolored sky and clouds... all of which set difficult questions for the traditional Chinese landscape painting. Predominantly large patches of colors are boldly used, leaving minimum blank for ink strokes in these paintings. Does an artist shut his eyes to the living reality? Or adopt an altitude of coping with shifting events by sticking to a fundamental principle? Or use the stereotyped or self-acquainted fixed pattern to mechanically copy Tibetan mountains and waters? No way. We should certainly treat the matter according to its merits, true to life, and not consciously or unconsciously move in a rut, daring not break in the artificially set "forbidden zone" .

The traditional Chinese landscape paintings in the early stage were intensely colored, e.g. dark blue-andgreen landscape and gold-and-green landscape. Later on, ink wash, ink wash and light color and light blueand-green landscape paintings successively emerged. To research and develop the intensely colored landscape painting signifies not only the aspect of innovation, but also the responsibility of revitalizing and inheriting the painting genre. We can not simply conclude that one's artworks are inclining toward Western art, just because he applies intense colors, emphasizes the use of light in portraying the sky, the land and waters. I understand that the basic understanding of natural rules should be identical for the whole of mankind and common between the East and West, for example, tonality, chord, substance, quality, perspective, etc. We should not give up the right of scientifically recognizing and reflecting nature to the monopoly of Western artists and Western arts (which was actually described in the Chinese traditional theory and practice of fine arts long ago). Moreover, Chinese painting itself is developing. As for how it will develop, to more minuteness, roughness, abstractness, concreteness, rationalism or perceptivity... it will not depend on the subjective desire of people. Our generation of artists does not have to worry that our works would be "Westernized" . No, because our Chinese awareness, oriental awareness and aesthetic taste are deep-rooted. We have every reason to boldly explore new horizons for the ink and color painting "by hook or crook".

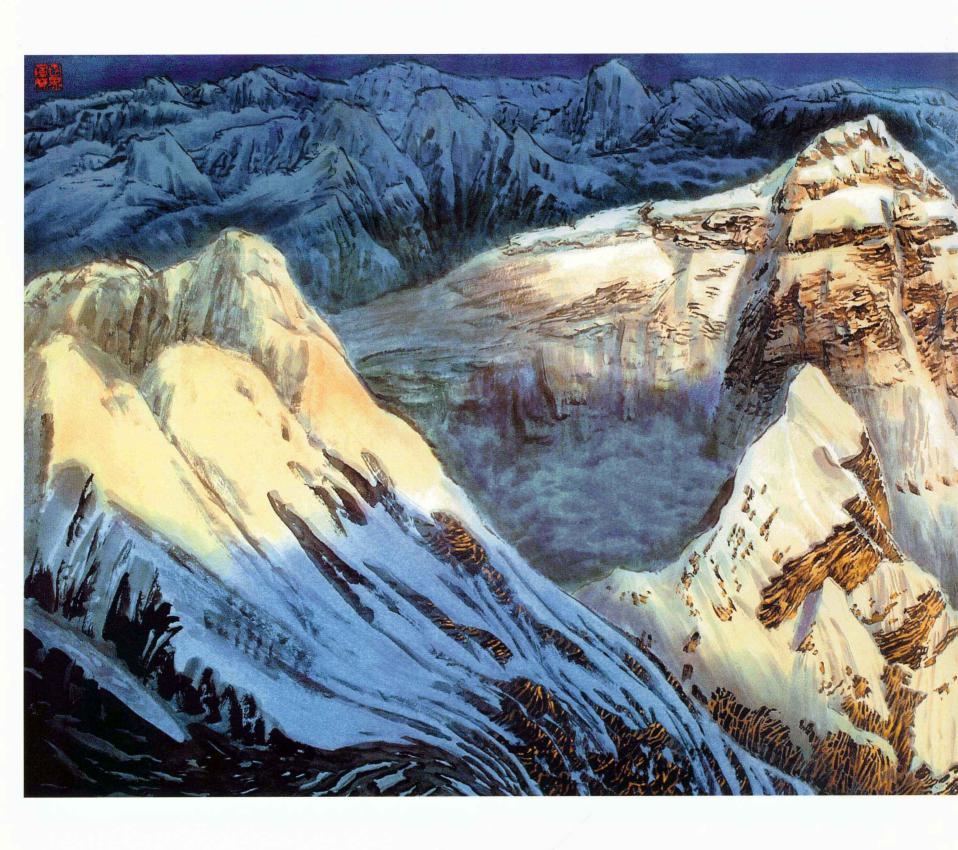
#### Qiu Xiaoqiu

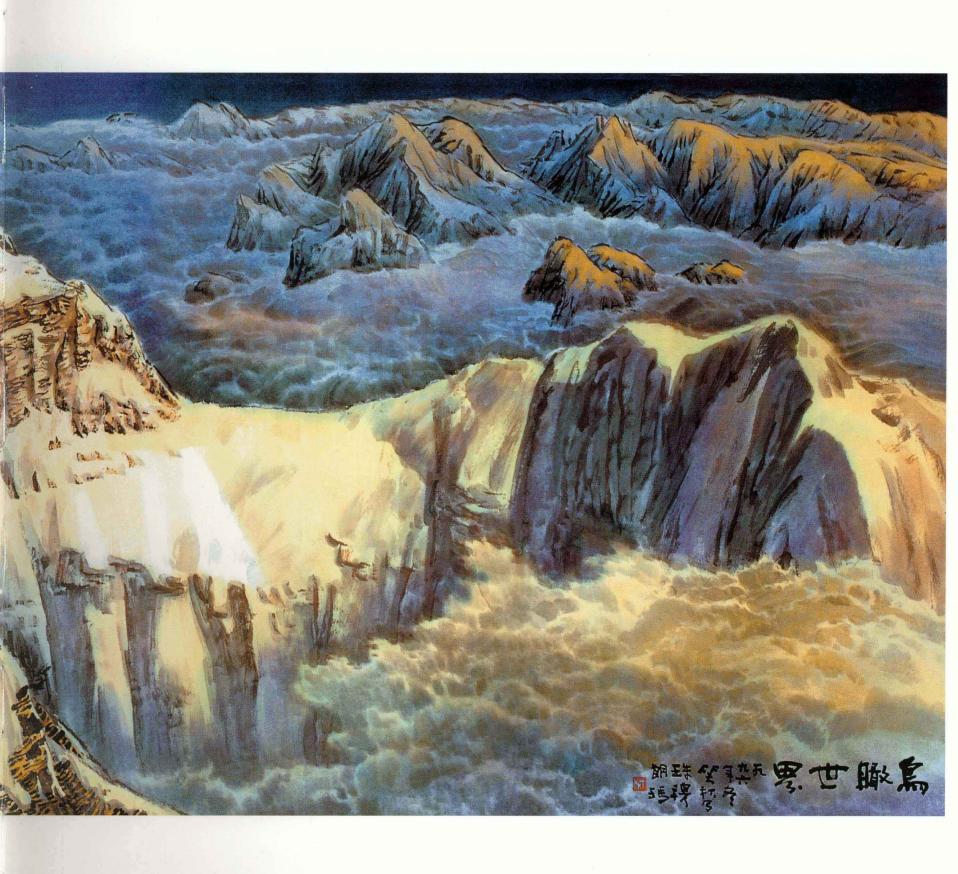
Mr.qiu was born in Chengdu City, Sichuan Province in 1935. Now he is a national grade 1 artist, member of the Chinese Artists Association, member of the Chinese Dramatists Association, member of the Sichuan Research Institute of Culture and History, president of the Sichuan Research Institute of Ink and Color Painting, vice president of the Sichuan Zhengxie Research Institute of Calligraphy and Painting.

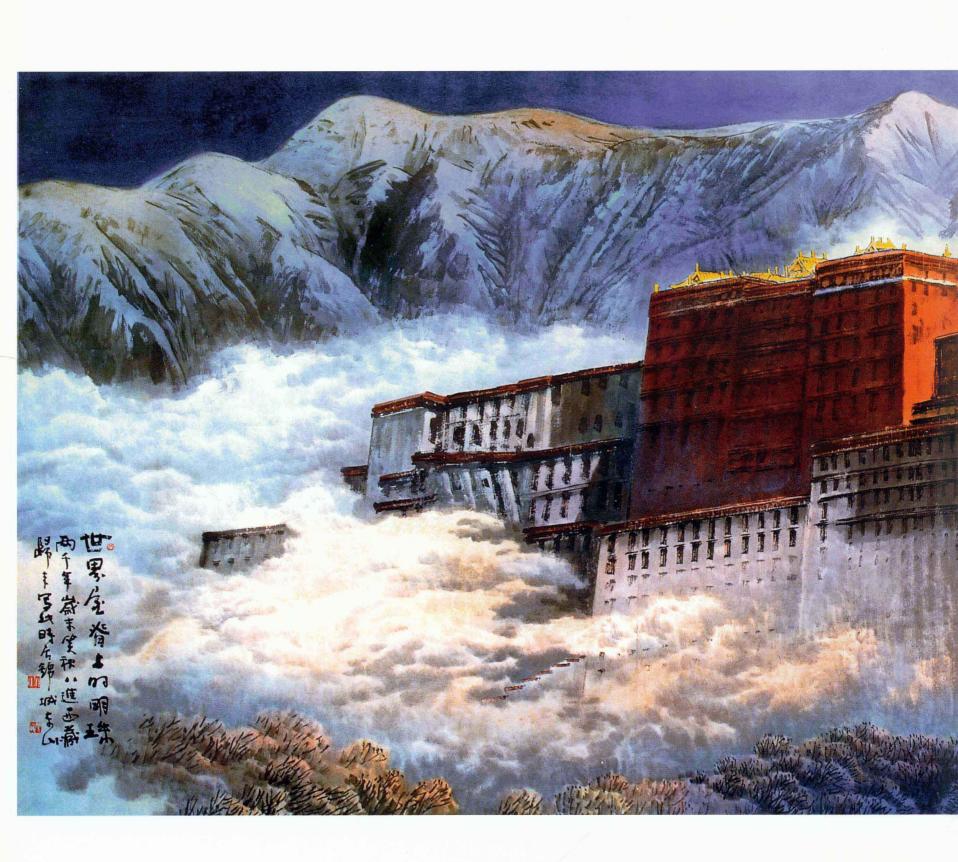




鸟瞰世界(珠穆朗玛峰) 367×146cm Overlooking the world (Mt. Qomolangma, the highest peak in the world)









世界屋脊上的明珠(布达拉宫) 367×146cm The bright pearl on the World Roof





亚细亚雄峰(神山冈仁波齐) 367×146cm The majestic peak in Asia (Holy Mt.Kangrinpoche)







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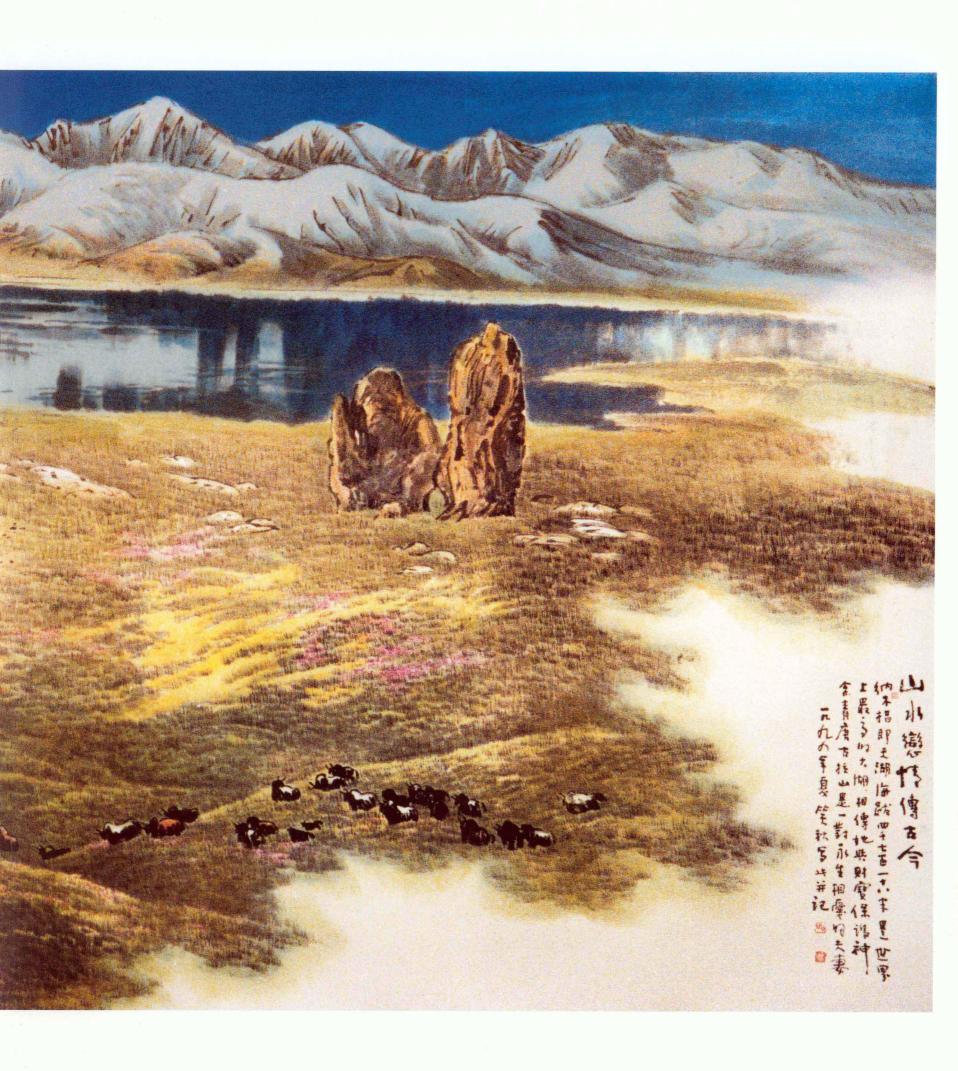
羌塘流韵(藏北风情) 367×146cm The lingering charm in Northern Tibet Plateau

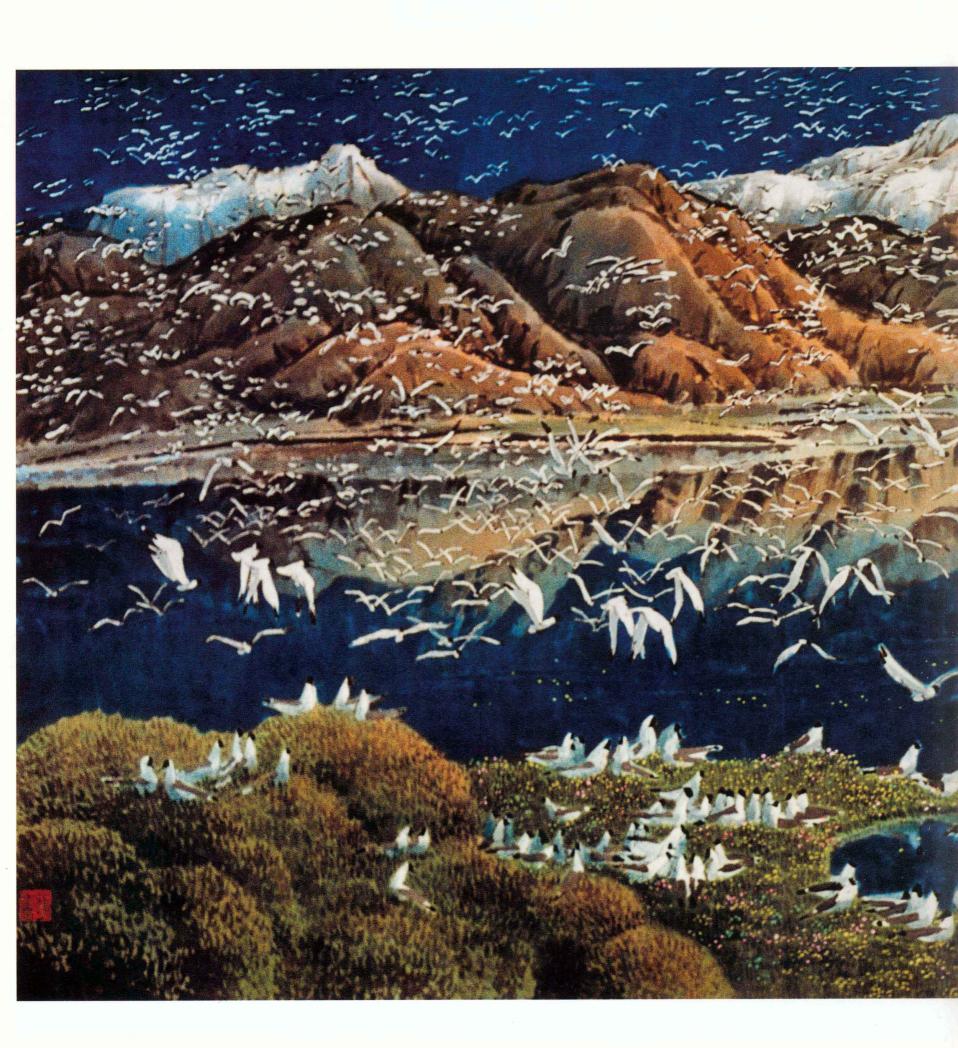




山水恋情传古今(藏北纳木措) 246×124cm The passion for the mountains and rivers spreads over years









来自大海的讴歌(藏西班公湖) 246×124cm The song from the vast sea





春满神州 379×170cm Everlasting Mountains and Rivers

