

|新|工|笔|文|献|丛|书|

NEW FINE LINE PAINTING LITERATURE BOOKS

张见·卷

ZHANG JIAN · VOLUME

张见 编

时代出版传媒股份有限公司

安徽美术出版社

全国百佳图书出版单位

图书在版编目 (CIP) 数据

新工笔文献丛书·张见卷 / 张见编. --合肥:

安徽美术出版社, 2010.9

ISBN 978-7-5398-2414-7

I. ①新… II. ①张… III. ①工笔画—美术批评—中国—现代 IV. ①J212.05

中国版本图书馆CIP数据核字 (2010) 第150583号

总 策 划: 陈小兵

丛书总编: 杭春晓

责任编辑: 张李松

责任校对: 司开江

装帧设计: 李 毅

新工笔文献丛书——张见·卷

张见 编

安徽美术出版社

(合肥市政务文化新区翡翠路 1118 号出版传媒广场 14F)

邮编: 230071 网址: www.ahmscbs.com)

全国新华书店经销

北京今日新雅彩印制版技术有限公司印制

开本: 787×1092 1/16 印张: 9

2010年9月第1版

2010年9月第1次印刷

ISBN 978-7-5398-2414-7 定价: 42.00元

若发现印装质量问题影响阅读, 请与安徽美术出版社营销部联系调换。

新工笔文献丛书

NEW FINE LINE PAINTING
LITERATURE BOOKS

张见·卷

ZHANG JIAN · VOLUME

张见 编

时代出版传媒股份有限公司

安徽美术出版社

全国百佳图书出版单位

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,并非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 Chenxiaobin

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开放、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。

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 repetition, 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 code 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 patterns for our living experiences and significant phenomena for the self-discovery of Chinese culture. This is a cultural sovereignty western-styled arts find hard to possess, and significant factors for Chinese culture to rewrite itself in the cultural pattern of the world.

Hang Chunxi

May 21, 2020

艺术经历

II 如流记忆 张见

创作转折

39 图像的邀约
——张见 VS 孙欣

创作体悟

87 绘事札记 张见

89 2004年1月18日 雪 张见

诸家杂说

95 意外的经典
——也谈我和张见 漆澜

102 虚幻是通往博大的一个路径 贾鉴

106 迷藏
——窥探张见的绢上意图 孙欣

115 作品欣赏

如流记忆

张见 / 文

记忆如流，总有一些谙熟的片段，未被画面捕捉，未经影像记录。

而我尝试，用文字的方式将它还原。

然后我发现，通常情况下，此种还原的过程，很有可能潜藏着一种类似于诱导的形式——它会时刻回望现在的结果，以之与过往思路不尽相同的架势，在理解、美化着过往的日子之外，给它们作出合乎逻辑却不太真实的释义。

而这，不是我所想要的。

人生难免会遇到重复的时光：或许是存生于梦，或许只是，记忆的途径。它们总在不经意却极为恰当的时候，彼此相连，彼此参照，互为解释。即使是在同样的桌子面前，也有说过的那些互相重叠或者截然相悖的话——这场景啊，好像早已发生过千遍万遍般——总被记忆留下，与某个特定瞬息午后光线深度、空气湿度、窗棂前寥落无语的尘埃，暗自相关。

而我总是，极其惯性地，对这些零碎又经典的记忆，产生不可抗拒的迷离式爱慕。

我把这种还原，看作是一场精神重游。

1972年~2009年，这条某种程度上代表着我个人化叙事情节的绳，连缀着一个有关于过往不同阶段的真实纪年。内心，不由自主地，为每一个日常而钟情的片段，打上清晰的烙印。



图一 儿时，我每天背着书包
穿过巷子去上学

它是一种记录，同时，也不仅仅是一种记录。

因为我感到，还原的瞬间，我的灵魂偷着跑出来撒欢儿了。

1991年前

上海的记忆，印有太多人的一呼一吸。

1972年，有了我。

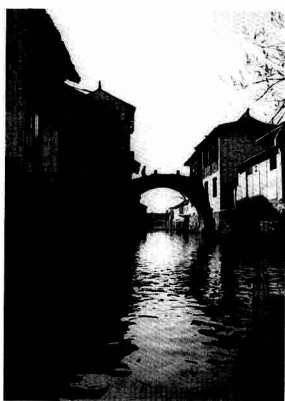
那个年代的两位上海名校大学毕业生，在无锡经人介绍结婚，从此他们成了我的父母。有关于他们的记忆总是连带一个疏松、愉悦的生活布景。刚满月的我，跟随父母自上海迁居无锡。

无锡是个历史名城，中国画史中的顾恺之、倪雲林等大家，便是此间人士。可我走上绘画这条路与他们无关。从沙巷到鱼腥巷，再到勤学路、南市桥巷，方圆不到八百米之地，我们三口之家经历了数度搬迁。家的周围围绕着薛福成、顾毓琇、钱松喦等名人故居。这小小老城，是我时至今日依旧挥之不去的精神依恋……在我看来，这就是一部活生生的无锡城市建筑发展史。只是，房子倒是越换越大，可居住感觉却越发封闭。

就在不久前，我毫无缘由地，宿命般，探访黄昏中的无锡。探寻几处二十多年前的居所，环境变迁，以至于眼前所见，比印象生疏，比记忆陌生。我走到它们的面前，却恍惚着，认不出。慢慢回过神来，按心索骥，寻到了那所父亲工作过的园子，那座有着我学车时撞坏父亲二八自行车记忆的小桥，那片拥有沉没的模型船和一个失落小人倒影的池塘……它们都比记忆中显得微小了，较之印象缩了水。忽大忽小的同一个地处，印证了我不知不觉中成长起来的真相。

忽然，一种夹杂着些微熟悉的陌生扑面而来，我意识到，那种真切的怀念只能永存于心了。

最近的一次奔赴无锡，是同俊舟参加一个画展活动。结识了当地南长区委书记刘霞，由她引领参观了古运河两岸的文化建筑维护规划，并且坐小船夜游古运河。儿时记忆中的无锡，又鲜活地跃入现实，立体成像。我确信，或许只有我这



图二 无锡古运河两岸收藏了多少儿时记忆

图三 1988年在杨春华老师家，右起杨春华、周秋实、张见、王晨犇

图四 2009年无锡世贸中国风度展，左起刘霞、张见、江宏伟、高云、王文章、田黎明、陈平、卢俊舟

样的游子，才会有如此的激动和感慨，同行的俊舟发出的赞叹和我的感动并不来自同一个心灵发源地。

父亲酷爱艺术品收藏。记得家里曾藏有北京、上海、南京等地一些知名画家的作品。于我，都是些不必要的礼物——儿时的我难以读懂，唯一感兴趣的是，《大闹天宫》原作者万籁天先生送给父亲的《金猴图》。大圣举着金箍棒，被作于生宣之上，精彩而传神。我看得出神，不由拿着毛笔勾画，勉强算作“临摹”，就如我一岁多的儿子天天盯着要看电视里的托马斯小火车，这一幕，成为我每每回忆的重要光景。

初中的一个暑假，我陪邻居晨桦去无锡书画院学画——我此行的原始动机就是和他作伴，陪公子读书。书画院周一清、杨春华老师认得我父亲，很热心地，也给我取来纸笔，我便有了趁机学习的机会。

直至高三，我尚不知绘画可以是大学里的一个艺术专业。直到有一天家长会后，母亲问我，我一听说还有画画的专业可以考，便义无反顾：“我考画画！”因了这样的机缘，我考上了南京艺术学院。当时差不多一千人考国画系，只招十个，也算百里挑一。

从此展开我的艺术求学之路。

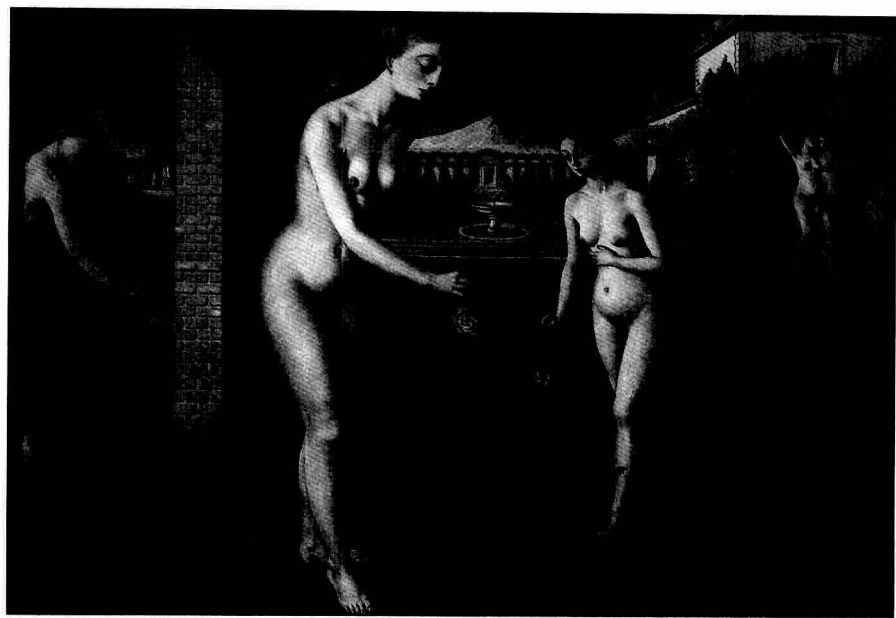
1991年~1995年

1991年~1995年，不长不短的四年，在南京艺术学院，不安分却又静静而过。

开学首周，一封家书表达了我不可抑制的快乐：在学校一周学到的知识几乎等于以前一年学到的量。前所未有的系统学习，让人有一种“老鼠掉进米缸”的快感。此时，我意识到自己的思想，如同吃对了食物般，发疯了似的生长。

大学伊始，我接触大量文艺复兴时期的西方古典作品，我的思维在不断被浸润，温暖起来。记得在1991年的那个冬天，和同学们一起去北京观看中国美术馆李可染回顾展。大家住在十块钱一晚阴暗的地下室里，兴致勃勃。这是我第一次进京，当时是活脱一个傻小子，可内心却火热得很。

此行间歇，去工人文化宫恰逢书展，其中一套“画风”

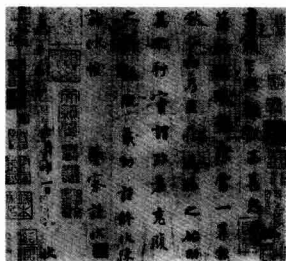


图五 德尔沃作品

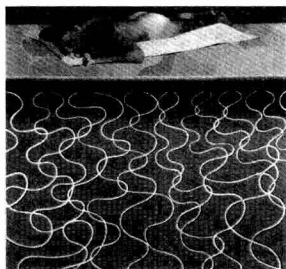
系列丛书引起我的注意。我买了马格利特、德尔沃画风，还有霍克尼画风。白底子方开本，现在回想起来印的很差。等我工作后，我又把这两本书送给了我班上的学生。营业员替我把所有书放一起包得严严实实，方方正正，炸药包似的，以至于经过天安门广场的时候，因太沉重而歇了两次，终于把便衣招了来：“你这是什么东西？”我战战兢兢地把发票拿出来：“书。”盘查后，放行。当时心中感慨，原来这就是首都。

晚上回到地下室，同学们纷纷拿出书献宝，孙建春就问：“你怎么会买马格利特、德尔沃画风，为什么不买达利的（超现实主义绘画中达利名气更大，不少同学买的是达利画风）？”

一个很原始的想法冒出来：“我觉得这些书，画画的时候都能用上。达利的那个，我用不上。”回想，其实买书的这一结果背后这些质朴而简明的想法，会很本能地折射出画人学画的着眼点，以及每个人吸取知识的本能倾向。



图六 杨凝式《韭花帖》



图七 霍克尼作品

大学三年级后，我越来越醉心于中国传统绘画、书法。书法如杨凝式《韭花帖》，绘画如宋徽宗《瑞鹤图》、赵孟頫《调良图》，此种俊致文雅且富于高贵气息的作品让我迷恋。进而意识到每个人都应根据其与生俱来的性格特点，择出与之相吻合的绘画气质。

对工笔画的逐渐喜爱与江宏伟老师当时的教学有关。他对绘画的理解与思维方式影响了一大批人。我也从中获益。

大学生生活单纯而又快活，学生很会穷开心，比现在的娱乐方式显得粗糙却有意思得多。我们开黑灯舞会、假面舞会，就连广播操比赛也不放弃表演作秀的机会。美术系的话剧小品到现在还是老同学之间谈论的话题。真羡慕那时候的我。1993年我们曾在学生会倡导下连续数天罢餐要求南艺食堂改善伙食，罢餐的学生都到附近的电专吃饭，真正便宜了那个更差劲的食堂。其实我很留恋南艺当时糖醋小排的味道。

1994年9月，我把盘缠缝进裤兜里踏上了去阿坝的旅途，同行者三人：高茜、胡萏，还有专程从香港赶来、儿时促使我走上绘画之路的“发小”晨犇。到了成都之后便是一路传奇。乘坐着破旧的中巴车一路往西，和上上下下穿着“包浆”皮袄的藏族老乡们挤于一处。在车上，很显然，我们四个便是异类。胡萏是个皮肤白净的小女生，很受老乡欢迎，有老头拿出鼻烟招待她，她竟也不拒，抓来就吸，她为我们几个赢来了全车人的好感。路上车一直不停向前，旅人却来了又走，有个大汉要为我看手相，摸了半天，郑重其事地给我算起命来。他随

图八	图九
图十	图十一

图八 与江宏伟老师在一起

图九 1994年毕业写生途经成都一个过街天桥，感觉很波普，右起胡萏、高茜、张见 王晨犇摄

图十 20世纪90年代初南艺食堂

图十一 1994年圣诞假面舞会，右起孙建春、陈燕、孙洪、张见

