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新工笔文献丛书

NEW FINE LINE PAINTING
LITERATURE BOOKS

姜吉安·卷

JIANG JI AN · VOLUME

蔡青 编

时代出版传媒股份有限公司

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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 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着怎样的表现呢?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。值得我们注意的是,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染转化为一种带有“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。

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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从启蒙到实验

——姜吉安 VS 尚玉荣①



图一 姜吉安4岁时照片 1971年

图二 启蒙老师王树光

图三《人物》素描 1983年

尚玉荣（以下简称尚）：你小时候有什么爱好？为什么对绘画感兴趣？

姜吉安（以下简称姜）：我小时候性格比较安静，除了上学，大多数时间跟爷爷在一起。爷爷有一些书法和国画卷轴，现在有印象的是一件刘墉的书法卷轴，但不知真假，我还依稀记得那些卷轴灰黄的颜色。爷爷有时写些书法，我4岁左右就跟着他写字了。

我爷爷是个有名的老好人，整天见他笑呵呵的。他也是个京剧票友，家里经常有票友聚会，天天听二黄、西皮，我慢慢也学会了一些老生唱段。5岁时，曾被鼓动着上台，一段唱了半截，由于害羞就跑下台了……

现在记忆最深的是，一张八仙桌和两把圈椅，我和爷爷一老一小，他喝茶，我写作业或者毛笔字，桌上摆着《柳公权》碑帖，墙上挂着《朱柏庐治家格言》卷轴六条屏，留声机放着杨宝森的《武家坡》。

尚：上学以后绘画的爱好是怎么延续下来的？

姜：上小学的时候，因为字写得不错，经常被老师留下来写黑板报，后来跟着舅舅学画一些三国人物等。我很喜欢上学，学习也很好，当过学习委员。记得当时特别喜欢发新课本，喜欢新课本纸张散发出的香气，总是很仔细地包上书皮。

上初中的时候，担任物理课代表，老师经常让我上课前把要讲的图例画在黑板上。那时候还痴迷小说《西游记》，整天满脑子牛魔王、如来佛祖什么的。后来根据想象画了几本连环画，画面里有对话文字的，同学们传着看。

如果说画素描算是开始学画，那就是初中一年级。当时学校来了一位烟台师范学院毕业的美术专业老师，使我第一次接触素描和水粉画，立即着迷得不得了。老师给我她的画，我拿回家临摹。从此在画画上花的时间就越来越多了。

尚：看来你自身和绘画很有缘分，碰巧又受到老师的影响。后来的绘画经历是怎样的？

姜：初二的时候，我一意孤行地进了烟台福山区的美术班，开始了以美术为主课的学习，那是山东艺术学院毕业的王树光老师主持的美术班。我初中的老师们为此都很遗憾，因为他们觉得我文化课成绩很好，学画画可惜了。当时12岁，在20多人的美术班里还是小孩。

尚：那时的学习状态是怎样的？

姜：接受的是很正规的学院式的美术教育，同时也学习初中文化课程。王树光老师对我很好，经常带我和同学们回家吃饭和聊画画的事。



图四 《闹钟》 水粉 1983年



图五 启蒙老师靳浩

图六 《同学》 编本 1987年

图七 《宋园》 编本 1987年

图八 姜吉安(左)、吕胜中(中)、
刘斌(右)合影 1996年

在美术班期间，认识了文化宫的贾春光老师，还有曲阜师院美术系毕业的靳浩老师。靳老师是油画专业，我当时看他画石膏像觉得很惊奇，明暗关系像一片雾笼罩着，而且画得很快，我立即有顿悟的感觉。他的父亲当时是曲阜师大的教授——靳涛，是山东的著名画家，水彩画很棒。我每天晚上我都去贾春光老师的画室里画素描，靳浩也一起画，他们都十分鼓励我。

美术班毕业后，靳浩老师就带我去他任教的烟台第一职业中学，我住在他的宿舍里，吃他做的腌肉米饭。每天画素描、速写、色彩，能力大幅度提高。当时兴趣很大，走路时都带着速写本，随时会停下来画。印象比较深的是，曾经去大渔岛写生，在一个村子里住了一周，住在养貂场的饲料仓库里，那里面堆满了一麻袋一麻袋的貂的饲料——鱼干，我们每天用电炉子烤鱼干吃。

尚：那个年龄的人很单纯，学习上也没有什么干扰。你为什么后来选择上了山东师大？

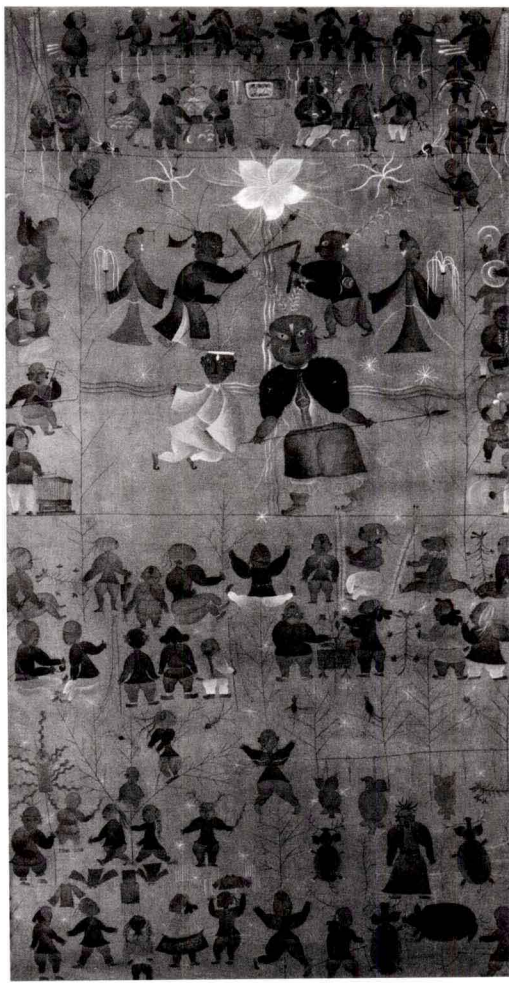
姜：1983年，我16岁，报名参加了山东师范大学、曲阜师范大学、山东工艺美院的专业入学考试，获得了3个学校的专业录取通知书，最终遵照老师意见选择了山东师范大学美术系。在山师美术系1983级入学成绩中，我与钟健同学并列专业第一名。

尚：在本科阶段的学习状况怎么样？

姜：四年中，前两年基本是上写生课，授课的有刘斌、孙爱华、宋丰光、张鸿宾、艾启明、孙磊等老师，这些老师都各有所长，而且有的老师有很独到的东西。刘斌老师现在中央美院壁画系任教，是从我大学到今天一直很投缘的一位老师。

当时的山东师大美术系有两个专业：油画和国画。我的素描、速写和色彩基础没有强弱差异，所以对选专业举棋不定。刘斌老师建议我选国画专业，也许是因为顺应了中国艺术界寻根的潮流，我最终选择了国画专业。

从临摹线描《朝元仙仗图》，到宋代工笔花鸟，再到唐



图九 《春》 / 图十 《夏》 / 图十一 《秋》 / 图十二 《冬》 绢本 1987 年

