

| 新 | 工 | 笔 | 文 | 献 | 丛 | 书 |

NEW FINE LINE PAINTING LITERATURE BOOKS

秦艾·卷

QIN AI · VOLUME

秦艾 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·秦艾卷 / 秦艾编. --合肥:
安徽美术出版社, 2010.9
ISBN 978-7-5398-2416-1
I. ①新… II. ①秦… 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150581号

总策划: 陈小兵
丛书总编: 杭春晓

责任编辑: 张李松
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装帧设计: 李 毅

新工笔文献丛书——秦艾·卷
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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 978-7-5398-2416-1 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。

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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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——秦艾 vs 石晶晶①

石晶晶（以下简称石）：简单谈谈你学画的经历吧，什么时候开始画画的？

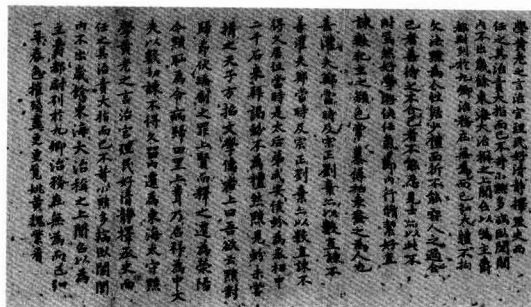
秦艾（以下简称秦）：如果说画画，其实小学二三年级时候就开始了，自娱自乐。我是个很不动的人，所以寒暑假我基本上都窝在家里。当时发现有一本《芥子园画谱》，我很喜欢，就拿来临摹，几年下来，那上面的画我几乎都临了一遍。没有人教我应该怎么画，也没有人来品评好坏，纯粹是一个孩子的个人爱好。那时候家人都觉得我很乖，其实也未必是那个意义上的，就是很随意的一个选择，可以消磨漫长的时光。

石：那个时候也写大字吗？你父亲是个书法家，对你有过这方面的要求吗？

秦：写大字就是更早一点的事情了。我父亲的人生其实不太顺利，“文革”时候被下放在工厂里。每天早出晚归，回家也不太说话。不过他早上出门之前都要写一幅字，通常都是一首古诗，我就得把这诗背下来。当时确实是熟读唐诗三百首，现在差不多都忘记了，想起来没有什么意义，所以我不会这样教育我的女儿。继续说写字的事。到我会写字了，就开始练习书法了。按照父亲早上写的临，每天十张毛边纸，完成任务以后才能休息或者出去玩。父亲回家之后会圈出写得好的字。



图一 童年开始练书法



图二 大暑假临《汲黯传》



图三 和父亲在一起

石：父亲沉默寡言，这大概就是你们的一种沟通方式了。

你很在意父亲的评价吗？

秦：确实，这是我们的交流渠道。我看见父亲圈得多会高兴，不过圈得少了也无妨。字的高下评判对我而言不重要，我觉得关键是你来我往的这么一种形式。我和父亲之间通过这十张毛边纸每天都在发生联系，而且有互动有回馈。中国书法有不近人情的一面，不过在我看来，倒是“笔墨传情”。

石：一直写下去的吗？

秦：没有，到初中觉得学业压力很大就没有再写了。父亲也没有刻意地要求我坚持。

石：自己不觉得可惜？

秦：还好。我基本上是个很淡的人，简单说对什么东西都不上瘾，说停就能停下来。而且确实也有现实的原因。初中的时候，尤其初二，理科的东西一下子多起来了，数学、物理、化学都凑在一起，弄得我筋疲力尽。我从小文科成绩都很好，但是对于理科绝对就是少根筋，努力了也没有用。其实我决定学画画也和这个有关。我想要离开南通离开父母，就只有高考升学一条路，但是正常去考大学是没有可能的，数理化的成绩太差。那就画画吧。我父母知道我这个想法之后挺高兴，也挺支持。我父亲还找了南通很多书画界的“大腕”来教我，毕竟我当时没有系统地学习过绘画。

石：说到这里，我很想知道，你父亲对你艺术道路有着怎样的影响呢？

秦：其实我想最主要的还是一种家庭氛围。说简单了，和父亲来往的都是文化人。他们频繁出入我父亲的画室，满满一屋的人坐着聊天清谈喝茶，有赵渐明、侯德剑、朱建中。他们的气质和谈话的方式都给了我新鲜的空气。后来我主要就是跟着朱建中老师学国画的，他的画给我树立了一种品格，在很长一段时间里都给了我很大的影响。我印象很深刻的是他用朱砂画的咸鸭蛋一样的太阳，很吸引我，学校的一次比赛里我还模仿着画了，觉得特别开心。

石：考南艺是哪一年？

秦：1991年，不过那一年没有考上。国画强调单线条的韵律、组织和形式，南艺当时很看重这方面的功力。可是我基本上都是率性的速写，没有特意训练过线描，路子完全不对，所以初试就被淘汰了。那年有个算命的说我们家在走霉运。后来爸爸陪我坐船到南京考试，转21路公共汽车从码头去南艺，下车发现中山装的衣袋给开了个口子，带来的3000块钱被偷了。



图四 朱建中老师的作品



图五 中学时期临摹的山水一



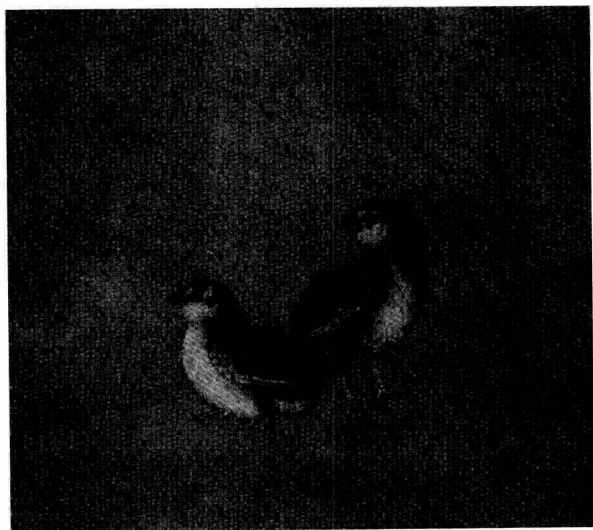
图六 中学时期临摹的山水二

石：还真背。接下来的一年特意训练强化了线条？

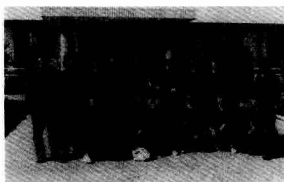
秦：第二年在南京上了高补班，这些基础的技能其实很快就学会了。不过在高补班的学习使我明确地意识到还有另外一个系统的存在，它明显区别于我画的那个异常化的鸭蛋形状的红太阳。我小时候自己临摹《芥子园画谱》，在南通学画时临《虢国夫人游春图》《韩熙载夜宴图》和宋人花鸟画，在意的是感觉和韵味；而高补班对于绘画技巧有着更为严格的要求。

石：教育系统正式出现了。第二年很顺利就考取南艺了，入学以后你有什么感受？

秦：入学的时候绝对是满怀期待。经过挺长一段时间的熟悉和了解之后，我很明确地感觉到绘画艺术的美妙，也能够捕捉到老师各人的特点、长处。譬如张友宪老师在我刚入学的时候出了一本全是画他父亲的画册，我体会到作品中的情感元素是很重要的；周京新老师的实验水墨画影响了国内的很多人；江宏伟老师在宋画的基础上加入了自己独特的感受和体验，使这一高度完美、封闭的系统有了新的萌芽。他们都是学识渊博的老师，在创作和人生道路上引导我，老师们给予我很多在创作过程中构架、思考、操作等方面的指导，但我总觉



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图八 入学军训



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图十 大二工笔花鸟课创作

得那些是他们的，并不能转化成我自己的，而且老师的高度我也未必能达到。于是我一直在摸索怎样表达自身的想法，也许微不足道或者孤芳自赏，但那是我真正想要的。另外，南艺国画专业的氛围我非常喜欢，可以说是整体散漫吧。老师并没有很严格地用条条框框来规范学生，不会动辄就处分或退学，宽容度非常大。我对此一直心存感激。

石：你当时不是一个传统意义上的好学生吧？会上课吗？

秦：我不是一个好学生。课还是上的，但是也不严格遵守纪律，会迟到早退什么的。有一次我起晚了，没吃早饭就去上于友善老师的课。结果一进教室于老师就教训我，骂着骂着我突然一阵天昏地旋，晕倒了，同学手忙脚乱送我去了医务室。其实是饿的，低血糖。

石：于老师紧张吗？

秦：后来他是这么说的：“我说你几句你就昏倒了，就算这样我以后该骂还是会骂的。”

石：这个老师很不散漫，而且可以算得上严格了。

秦：也不是这么说，还是很宽容的人。直到现在他还是会和我们班同学一起吃饭、喝酒，像哥们一样。南艺国

