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新工笔文献丛书

NEW FINE LINE PAINTING
LITERATURE BOOKS

杭春晖·卷

HANG CHUN HUI · VOLUME

杭春晖 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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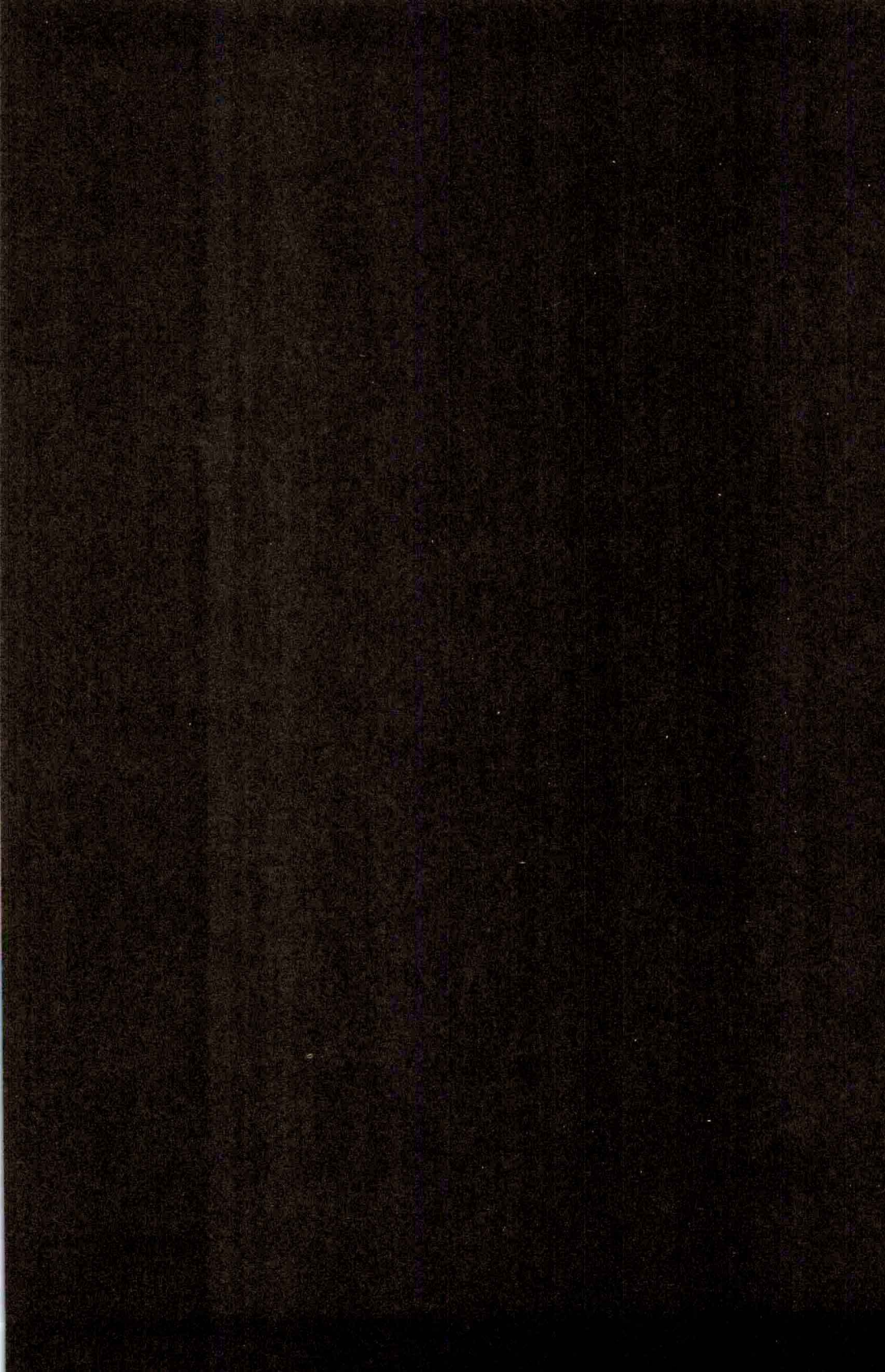
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多元的选择

——杭春晖 VS 孟繁玮①

我时常想起大学时读的一篇关于海德格尔的文章，里面有一句话一直不能忘怀，那就是“为死而在”。关于“死亡”，在叔本华的哲学思考里它是人生“绝对虚无”的根源；而在海德格尔的表述中，死亡则转化为人生意义的源头。死亡是我们每一个人不能避免的归宿，那么在这之前实现你人生最大的可能性无疑是非常有意义的。

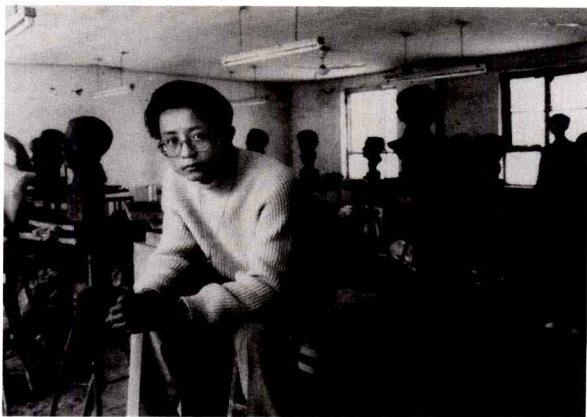
——杭春晖

孟繁玮（以下简称M）：你的教育背景很“立体”，从本科到硕士再到博士，从专业上看似乎一直在变化。

杭春晖（以下简称H）：是的，从某种角度上看，我一直在“不务正业”，一直在选择与放弃的过程中成长。

M：呵呵，表面上看是有点这样的意味。

H：所以在同学聚会上，我的身份总是大家的话题。我的本科是北京服装学院的装饰艺术专业。但毕业后我却干起了平面设计，并且考上了中央美术学院视觉传达专业的硕士研究生。当大家都认为我会就这么一直干下去的时候，我又选择了画工笔画。记得有一次研究生同学聚会，他们听说我在画画时，都认为我是“正宗的



图一 1995年，在雕塑工作室



图二 2004 年获奖现场



图三 2004 年获奖发言

票友”。直到后来听说我考上了中国艺术研究院的现代水墨人物画专业的博士，仍然是不习惯我的身份转变。呵呵，这有点像“票友转正”，但还是有点血统不纯的感觉。

M：呵呵，是什么原因让你这么折腾？

H：其实并不是我不专一，恰恰相反，对于绘画的理想是我一切选择的动机。记得在大学二年级的时候，曾经有过退学的冲动。当时退学申请已经交了上去，我父亲因为此事特意从安徽老家来到北京。经过长时间的思想斗争，最后我还是决定先完成大学学业再说。后来被生活的压力所牵引，一直未能实现这一儿时的梦想。在现实和理想之间，我一直被动地做着选择。时间长了，以为自己已经学会了遗忘，学会了妥协……在报考研究生的时候，我很现实地选择了设计专业。而且当时我也在设计行业中取得了不错的成绩。

M：是的，我也了解到你的一些设计作品在国内外的竞赛中被认可。

H：是。在2004年的时候，我的一张海报作品获得了当年靳埭强设计奖的金奖，这是一个不错的全国性学生竞赛。2005年我的一件作品入选香港设计师协会奖。第二年又有两套视觉系统设计获得2006年CCII国际标志双年奖的银奖和铜奖。这些成绩虽然对于今天来说都不是非常重要，但是我却很感谢这些设计经历。因为它们给了我对于未来的希望和信心。

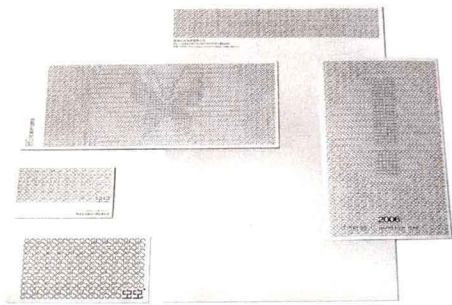
M：能具体聊一聊你的设计作品吗？

H：可以，我先说说2004年的那张海报吧。这张海报的名称是《平面设计在中国》，其实创意很简单，通过对“中国—CHINA”这一英文概念的原意——瓷器的概念延伸，结合苹果电脑的标志表达海报主题。设计过程其实更多的是从画面构成和图像表现的技术角度入手，大量的时间花在了对设计作品的“品质”追求。在电脑中将原本完整的青花瓷盘转化成苹果标志的过程

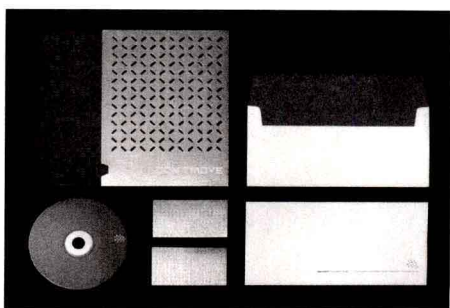
中,你要不停地在形式和内容的结合上考虑。最后作品的成功其实更大原因在于这些你看不到的审美选择。比如文字字体的选择与整体作品的气质在审美上应该有联系的。现在很多设计作品不讲究,其实并不是创意上出了问题,根本原因还是在审美上出了问题。

M: 看来设计的背后也是有很多细节需要考虑的。

H: 对,细节是非常重要的。我记得在美院读研究生的时候,韩国著名的设计师安尚秀给我上版式设计课的时候,就十分强调这一点。我印象最深的一句话就是电脑中自动出现的字体排列一定不好。为什么?其实就是强调在不同的应用环境中,需要不同的细节,比如说字体大小、字体种类以及字间距离和行间距离都是需要设计师从审美原则上调整的。比如我入选香港设计师协会奖的那件标志,是为一家玻璃公司做的设计。创意也很简单,就是利用玻璃的折射原理,将一个方框变为两段的图形。但是,做这件作品时,几乎所有的时间都是在调整方框的比例,阴形与阳形之间的关系。甚至在折射的连接处的细节上,也深入地考虑到曲直与软硬的矛盾统一性。其实标志设计最能体现一个设计师对艺术原则的理解度。因为它不同于其他图像设计,在标志设计中,造型一般是非常简单的几何图像,你没有更多的空间可以转移读者的注意力,美与不美一眼就能感觉到。



图四 虫虫服饰 VI (2006CCI 国际标志双年奖银奖)



图五 大木摄影 VI (2006CCI 国际标志双年奖铜奖)



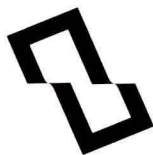
D E S I G N



I N C H I N A



图七 2005年香港设计师协会
颁奖现场



HARD 汉顿
BEIJING HARD GLASS CO. LTD

图八 汉顿标志
2005年入选香港设计师协会奖

图九 设计在建筑中的应用
2004年荣获建筑设计金奖

M: 当时你设计的前途看上去还不错, 为什么会突然放弃这个发展不错的专业呢?

H: 其实就是一份关于梦想的东西在起作用。在2005年之后, 我的设计项目就很少接了, 在2006年之后就几乎不再做设计项目了。获奖的作品基本上是2006年之前的工作结果。这一阶段我的生存压力明显变小, 梦想就会在这个时候变得重要起来。不想带着遗憾继续生活, 于是就抱着试试看的态度开始了画画。

M: 每个人都会有梦想, 有的人坚持了, 有的人放弃了, 看来你还是属于前者。什么时候开始有这样的一个梦想? 受到什么人的影响吗?

H: 其实我的叔叔——杭法基是画画的, 记得很小的时候看过他的个展, 非常喜欢, 于是希望能学画。但是当时我的父亲并不支持我画画, 所以只能变成一种梦想了。

M: 看来得不到的东西往往最有吸引力, 尤其对于孩子来说。

H: 呵呵, 应该不是这个原因。记得小学三年级的语文课上, 老师让我们每一个人站起来说理想的时候, 我就鼓足了勇气说: “我要当一个画家!” 其实那时我最喜欢的课程是美术课。当然, 父亲是不知道这一点的。小时候得过很多三好学生之类的称号, 现在都早已经忘得干干净净, 但是却难以忘记我的画获当地一个画展三等奖的快乐记忆。那件奖品——印着齐白石对虾图的保温杯被我珍藏到现在。

M: 还记得画的是什么呢?

H: 当然记得, 临摹的是齐白石的河虾。小时候很多东西都丢了, 但是我还是很小心地保留了那时候的画。有时候会拿出来看看, 虽然这些画都是非常稚嫩的, 但却是我绘画梦最开始的地方。

M: 后来学画画是因为你叔叔吗?

H: 有一点影响, 但并不大。我记得初中时我曾经找过我叔叔, 可能是因为父亲的原因, 他并没有给我太多建