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新工笔文献丛书

NEW FINE LINE PAINTING
LITERATURE BOOKS

郑庆余·卷

ZHENG QING YU · VOLUME

郑庆余 编

时代出版传媒股份有限公司

安徽美术出版社

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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。

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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艺——术——经——历

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从艺的风景

——郑庆余 VS 徐熙、赵东

徐熙（以下简称熙）：庆余，你的父母都画国画，在这样一个家庭从小就受到熏陶，对你以后从事艺术还是很有影响的吧？

郑庆余（以下简称余）：肯定有啊！我父母比较开明，小时候没有强求我学习绘画，我是在自发的涂鸦中逐渐对绘画产生兴趣的。听母亲说，我小时候不懂事又淘气，但从没故意或无意损坏过家里的任何一张画。这大概是我与中国画之间的天然缘分吧！

熙：“70后”的大多画家是从严格的铅笔素描训练开始学画的，而你从小受家庭影响。你最早接触的是以毛笔为工具的传统中国画吗？

余：是的，有便利条件嘛——现成的笔墨纸砚，凭兴趣随意涂抹。至于正儿八经的学画，我和同期大多数学画的孩子一样，也是从素描开始的：几何石膏，继而静物，继而石膏人像，继而人像，同时学习水粉色彩。当时，我不清楚学习这些究竟有什么作用 and 意义，甚至从现在看来，学习绘画也未必一定要从素描、色彩等基本功入手。但当时认为枯燥的学习却为我打下了比较扎实的造型基础，令我日后的创作受益无穷。



图一 1985年，在家中作画，右为母亲



图二 1998年，雪后与大学同学在南艺合影

赵东（以下简称东）：作为逐渐走向成熟的“70后”艺术家之一，先谈谈你从艺学习的经历吧。

余：1995年，我考入了南京艺术学院美术系，就读中国画专业；1999年考上于友善先生的硕士研究生，继续在南艺研习中国人物画创作。在这里，我向艺术殿堂真正迈开了第一步。方骏、周京新、江宏伟、于友善、张友宪、吴元奎等一批国画界赫赫有名的人物担任我们的专业课老师。他们在课堂上亲笔示范，让我们直接感受绘画过程的奥妙；他们带领我们写生、采风，引导我们贴近生活、趋近自然；他们从个人的绘画经验出发，畅谈对中西经典绘画的理解与感悟，使我们真正体味传统的精髓；他们中肯直言当代画坛的风格、流派与种种现象，展望中国绘画未来发展的趋势与方向……这一切直接奠定了我当时的绘画基础与艺术观念，一扇“风光无限”的艺术之窗在我面前倏然打开！

东：你在南艺学了七年，收获颇丰，可见南艺对你影响之大。

余：没错。一方面，南艺学风相当自由，老师对学生的教学从临摹开始就不会硬性局限于某家某派、某一风格，在写生、创作阶段更是如此。他们不会为学生直接指定艺术发展的道路，更多的是给予启发式的建议，教给学生读懂绘画、感悟艺术真谛的方法，让学生根据自己的理解、喜好以及自身基础去选择。可以说，这是一种“授之以渔”而不是“授之以鱼”的教学方式。同时，南艺各位老师之间的绘画风格也面貌迥异，自成一家，这也使得我们的艺术视野更加开阔，艺术思维更加活跃。

另一方面，学风的自由并不意味着没有底线。南艺中国画的基础就是对于传统的重视与尊崇。在老师们的引导下，中国传统绘画中蕴含的深邃、和谐的人文精神，清雅、平和的审美追求，以及妙到毫端的笔墨技巧都让我迷醉不已，以至对那些古代的经典名作有着近乎膜拜的痴迷。

熙：当时我们到处搜集相关的资料、图片，越清楚越好，局部放得越大越好，对于古画的临摹不遗余力。

余：呵呵，相互之间甚至有些“攀比心理”。即使是



图三 临摹《簪花仕女图》局部



图四 线描写生(局部)

《簪花仕女图》中的一个人物，我们也会花上三周甚至更长的时间去临摹。在一笔笔的勾勒与渲染之中，不仅仅在技法上逐渐趋近古人，而且感觉仿佛在笔、纸、墨、色、水的交融中思想慢慢能与古人相联，体悟到数百年前画家面对画面时的所思所想。好的绘画绝不仅仅是对象的简单再现与技法的浅薄炫耀，而是留存着画家认知世界的初衷，留存着作画那一时刻心中蕴含的情感。中国的传统绘画是如此深厚、博大，以至于每一次展卷品读都会增加新的认识，即便现在也是如此。

东：临摹大师作品是学画的重要阶段，尤其是中国画，以后的审美取向以及艺术追求多少在这一时期就萌芽了。

余：仅就造型而言，临古就帮我完成了最初的转换。以前，我画过明暗素描、结构素描，但是纯粹的线描是进入南艺以后才接触到的，这对我的创作道路一直产生着很大的影响。

东：按我的理解，从素描到线描不是一个简单地将轮廓留下、明暗去除的过程。如果这样，线描便成为简单化的素描——失去丰富光影变化的线条，会显得苍白无力、全无韵味的。

余：从本质上说，这个过程不仅涉及绘画的技法层面，而且直接关系审美取向的转变。众所周知，线作为中国绘画的主要表现手段之一，有着塑形的功能。此外，线条自身的本体美感与情感表述功能也很重要。西方的绘画塑造对于结构、空间以及细节都有很强的表现能力，甚至做到“如灯取影，纤悉不遗”。这方面，工笔显然不具优势。那么，我们进行线描写生、创作时，就要在保持线本体功能的同时努力拓展其塑形的深入性与表现力，于两者之间取得一个和谐的平衡。

熙：虽然南艺的学风比较自由，但老师们要求很高，数年的耳濡目染，我们逐步养成了严谨的习惯。

余：记得进校第一阶段课程就是于友善老师的线描人物写生，画一位女青年。我使出了浑身解数，尽己所能进行刻画，自以为相当深入，形也挺准的。但于老师看后就指出：其他不说，单看女青年双眼皮就没有深入观察，结构、位置都不准确，两层眼皮之间的相互关系也没有准确交代，而这些在读本科之前都应该解决。可以说，当时我是深受“刺激”啊。

熙：哈哈，这是我们多年的笑谈。

余：但也就是这一次，使我知道严谨与深入的重要，从而逐步养成了对对象追根求源的习惯，只有在“知其然，知其所以然”的情况下才有可能真正做到准确。于老师在写生示范时从来不忌讳使用橡皮，不忌讳反复修改。虽然他于人体结构早已了然于胸，但对模特儿的观察仍旧极其仔细，即使每一个微小的局部，如眼角、鼻孔等等，也都会反复研究，在仔细推敲后最终定形。于老师极尽精微的写生功夫真是让我大受启发。有人主张线描写生要一气呵成，不加修改，这固然是种能力，但当其作为工笔绘画基础时，我认为不必如此。过于畅快的线条虽然帅气，但容易让自己的固有定式逐步取代或者一定程度上消解对于当前对象的深入感受。我从那时起就慢慢养成了研究性的“精雕细琢”，对细节充分重视，在不断修正中向“准确”靠拢。中国绘画讲求概括，讲求“笔不到”，但这并不意味着我们可以忽略、漠视细节，而是要达到“意到”的境界。这么丰富的内容，线应该要以怎样的一种微妙变化才能承载涵盖？有时一根线结束时方向的细小差异就能暗示出不同的结构特征。“言简意赅”，这是线描语言自身特点所要求的，也是其艺术魅力的重要源泉之一。

东：“皮之不存，毛将焉附？”没有一个个具体细节的支撑，没有严谨的线描基础，你的绘画也就成为空中楼阁了。

熙：其实南艺的教学不仅仅强调严谨，我们也从老师身上悟到了潇洒的“放”。举个例子，有一次张友宪老师看我们对



图五 摹《八十神仙图卷》局部

一位老年妇人进行水墨写生，笔笔小心，唯恐不到位。他当场示范一张，两支大号狼毫并用，饱蘸浓墨，细观对象，思索片刻之后出手如风，似兔起鹘落，及至衣上两扣，笔从上而降，如坠落石，砰然有声，人物已跃然纸上。画毕，张老师说着我们画画实在收得太紧，紧应该紧在内，紧在心中，而画的过程，画的语言要松、要放得开。

余：你刚才谈了一个非常关键的问题。虽说张老师当时是针对写意而言的，但是我逐步体会到这对于工笔同样必不可少。过于严谨，过于注重对形的“死抠”，就很容易就陷入僵硬、呆板的误区。