

集 畫 國 鴻 正 蔣

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湖南文艺出版社



蒋正鸿国画集

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图书在版编目 (C I P) 数据

蒋正鸿国画集 / 蒋正鸿绘. - 长沙: 湖南文艺出版社,
2002. 11
ISBN 7-5404-2900-3

I. 蒋... II. 蒋... III. 中国画 - 作品集 - 中国 -
现代 IV. J222. 7

中国版本图书馆CIP数据核字 (2002) 第084519号

蒋正鸿国画集

责任编辑: 袁世捷

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湖南文艺出版社出版、发行

(长沙市河西银盆南路67号 邮编: 410006)

湖南省新华书店经销 湖南宏达包装印刷有限公司印刷

2002 年 11 月第 1 版第 1 次印刷

开本: 889 × 1194 1 / 16 印张: 7

字数: 12 万 印数: 1 - 2,000

简易精装: $\frac{\text{ISBN}7-5404-2900-3}{\text{J} \cdot 628}$ 定价: 118.00 元

若有质量问题, 请直接与印刷厂技质科联系调换

(厂址: 湖南省常德市人民东路41号 邮编: 415003)



简 历

蒋正鸿，男，1936年生，浙江舟山人。

1960年毕业于中央美术学院。师从李桦，李可染，叶浅予，李苦禅，古元，黄永玉，张仃先生，学习国画、版画。

1960年至今一直从事高等美术教育工作，从中央民族大学美术系到中央工艺美术学院，清华大学美术学院，历时40年。

1959年作品《新城市》获维也纳举行的第七届世界青年联欢节金质奖章。

1963年加入中国美术家协会。

1992年举办“蒋正鸿国画展”于中国美术馆。

1996年获“中国版画家协会”颁发的鲁迅奖。

2002年《艺术与科学国际作品展暨学术研讨会》国际评审委员会评定，获提名奖。

作品为人民大会堂，毛主席纪念堂，北京地铁所收藏，悬挂。为长城饭店，丽都饭店，中化宾馆，富顿大酒店，银轮宾馆，等多处收藏悬挂。作品为国内外杂志选刊，展出甚多。

著有《学国画》《写意画技法》《黄宾虹艺术生涯》《焦墨写生技法》等书。

JIANG ZHENGHONG

- Born in Zhoushan, Zhejiang Province, in 1936
- Graduated from the Central Academy of Fine Arts in 1960, learned traditional Chinese painting and woodcut printing, under the supervision of such masters as Li Hua, Li Keran, Ye Qianyu, Li Kuchan, Gu Yuan, Huang Yongyu and Zhan Ding
- Teacher of fine arts in institutions of higher education since 1960, teaching in the Department of Fine Arts in Central University of Nationalities, Central Academy of Art and Design, now Academy of Fine Arts and Design, Tsinghua University
- Gold prize winner for his painting "New City" at the seventh World Festival of Youth and Students in Vienna in 1959
- Member of the Association of the Chinese Fine Art Artists since 1963
- "Exhibition of Traditional Chinese Paintings by Jiang Zhenghong", held in the National Gallery of China in 1992
- Winner of the Luxun Prize awarded by the Association of Chinese Woodcut Printing Artists in 1996
- Nominee for the prize awarded by the International Appraisal Commission at the International Exhibition of Works of Art and Science and International Academic Symposium on Art and Science in 2002
- Paintings collected by The Great Hall of People, The Memorial Hall of Chairman Mao, and Beijing Metro; hung and collected within such famous places as The Great Wall Sheraton Hotel and Holiday Inn in Beijing; published in many renowned domestic and international magazines; submitted for various exhibitions
- Writer of Learning the Techniques of Traditional Chinese Painting; Techniques for Freehand Brushwork in Traditional Chinese Painting; An Artistic Biography of Huang Binhong; Techniques for Painting From Nature with Charred Ink; and several others

得意忘形

(自序)

我的这些画，不拘泥于准确的形，没有鲜艳的色彩，不循规蹈矩，但她们寄托我的情思，体现丑美的流转，浑厚华滋的意境。

本来画不是用来取悦眼目的，而是提升心灵的，宇宙间山与水本无所谓美丑。通过人的意识，才产生议论它的美丑来。事实上地球上丑的环境比美的环境多，随着人们思考能力的发展，不满于那些美的山水引起的快感，而要深一步的去发掘丑的山水内含的美。无论是“丑而雄”，“丑而秀”，都是在追求“内美”。

丑是极美的延变。世俗称美者只不过匀整、端庄、平衡、洁净、调和、归纳、轻巧、纤秀等等形式的组合。通俗观点以为一幅山水画，只要山明水秀，桃红柳绿，朦胧无物，一片苍白，无需笔墨，只求物形。或略耍小技，弄些“肌理”。这些美是单薄的美，怯生生的美，外表的美。其实并不是真美，只是好看而已，是美的低级阶段。幼稚的美，几乎人人都可以接受它。

而追求“内美”、“极美”，表达抒发个性的美，狂风暴雨的美，要“山雨欲来风满楼”的美，要自以为是的美。美要有个性，要“浑

厚华滋”，要“融洽分明”，要雾迷云泻，若隐若现，层叠舒气的美。

“丑而雄”，“丑而秀”中，“丑”是指把物象的“象”抽去，回归到画家的思维中，再输入画家的思想、修养、知识、见解、重新解剖，重新组织，然后通过笔墨抒发到宣纸上。这样，画家对自然物象有了深刻分析，抓住其内在本质的因素，再创作出来的形象绝非一般的美景。因此而出现变形，不平衡，闪烁，不干净，不均整，怪腔怪调，显得“丑陋不堪”。但每当读者略微思考一下，玩味一番深入地再看看，顿时他就会体会到一种寓意某种哲理的情状。

当然，我们不能“以不美为荣”，因为这“丑”字后边还有“而雄”，“而秀”。“雄”指雄伟、宏大：“秀”指秀舒、清淡。正是有了这“雄”和“秀”。才能体味出这个“丑”——极美。“丑”是理性印象，“雄”“秀”是感性的体验，感性中提取理性，来个质的变化。待到你被画面上体现出的“雄”、“秀”所感动时，这“丑”便起到了本质的变化。你就会享受到极美的意境，这样的作品比之只求表面美的作品要更上一层楼。它经历师造化——分析对象——聚发感情——集中修养、知识——静思、抒发——笔墨达意，才能自然的抽去物象的形，从而注入第二形象，将具象隐去，留下框架，构成内在的原则，画面虽不同于自然的对象，却体现了事物的本质。

我试图把自己的天赋，精神素质和前辈大师留下的形神，结合

凝聚到笔端毫尖，加以调和。渊源于自然，终止于豪气的精神，在墨痕中得到妥协。让读者感受到潇洒，浪漫的神态，引发欢心。致美的意境成为自己的兴奋剂。不能满足于表面的一时感觉，是短促的感性享受。艺术家对美的感受，要求创造的满足，表现自然，表现自己。这是欲夺其造化之“欲夺”之意。感情的激动和理智的反省，尽融自然韵律于一身。变其变化，得其统一，才能得山水之生气，统一中得山水之谐和。

我创作时不描写只表现，表现侧重于事物内在精神，把形式寓于表现对象中。画面上尽露形式手法，尽量隐去形象的痕迹，最终达到情景交融，物我两忘的艺术境界。我尽量运用强烈活动感引发读者的联想与共鸣，这种主观表现的溢露，决定了中国画抽象因素的确立，反过来抽象构成中闪烁着我的主观情感。

笔墨不应依附于真实形象。线条本不存在于生活，中国艺术家根据主观意念发现它，并不断丰富它，运用它。把形象的边缘圈上线条，发展到绘画上来。当中国画产生之季就具有了抽象的因素，几千年的修饰雕琢，它成熟了，近代学人画家，渐渐地把笔墨形式独立出来，再次离开具象。从而完成了崭新的审美程序。随意画去，转折，点抹，擦捺，破渍，渗洇，聚散，拱引，积染，众多痕影，调配得头头是道。使笔墨旋转，跳跃，蠕动，

折冲，产生无声的音律——韵律。他们把物形分解成线、点、色、块、再组形迹，“师造化”，更“师我心”，把艺术家性格，遭遇，感情，知识转化渗入画面出现深邃博大，诡奇。神秘，热烈，荒诞，循环的意趣。

无论是丑美转化，形象重组，笔墨错位，全是感情勃发的具体手段，画情不画形是我表现对象的原则。得意忘形是绘画的精神。

蒋正鸿

2002、6

Foreword

These paintings of mine are not characterised by detailed lifelikeness, an exuberant application of brilliant colours, or docile compliance with technical matters, but they express my feelings and introspection, embody the transformation between ugliness and beauty, and represent my artistic conception of an unsophisticated, vigorous, flourishing and nourishing world.

Paintings are not to be produced to please the eyes, but to refine the soul. Hills and water in the Cosmos are not ugly or beautiful by themselves; they are perceived to be so by our conscious mind. In fact, the Cosmos has more ugly scenes in it than beautiful ones. The inspired mind, discontented with sensuous pleasure from beautiful landscape, devotes itself to exploring the underlying beauty of the superficially ugly landscape. Whether it is to find grandeur or elegance beneath ugliness, it is the pursuit of underlying beauty.

Ugliness is the extension of extreme beauty. What ordinary eyes perceive as being beautiful is no other than a composite form of regularity, grace, symmetry, orderliness, harmony, abstraction and delicacy. Beauty is generally attributed to a landscape depicting elegant hills and clear water, red peach blossoms and green willows, or with misty scenery and vast void, the faithful representation of whose form is taken to be beauty itself, without the dexterity of brushwork. Alternatively, it is painted with some clever tricks, giving it "flesh and muscle", but not "bone". Such beauty is feeble, lifeless and shallow, and, as such, it is not true beauty. A landscape that looks pleasant to the eyes can arouse only a naive sense of beauty in everyone, a sense which remains on the primitive sensuous plane.

What I mean by underlying beauty or extreme beauty is characterised by the expression of individualised perception, and the expression of overwhelming and sweeping beauty. It is the beauty perceived by the painter himself, imbued with individuality. It is, in itself, transcendental, vigorous, flourishing, nourishing, harmonious and distinctive. It is like mist and cloud, gleaming and capricious, but with distinctive brightness and hues, and pleasing to the soul.

To catch grandeur and elegance beneath ugliness, the painter should be able to go beyond the "ugly" appearance of the scene and represents, on the paper with brush and ink, what he reconstructs in his mind, a collective product of his understanding, integrity, use of techniques, insight, analysis, interpretation and reorganisation. Through such deconstruction and reconstruction of what is out there, the painter arrives at the true nature of scene, the recreation of which with brush and ink will be extraordinarily appealing. This may entail some apparent deformation, asymmetry, disorderliness, dissonance, or may sometimes seem to be "unbearably ugly". Closer scrutiny and attention, however, will immediately enable the viewer to unveil the true implication conveyed in the work.

One should certainly not represent ugliness for its own sake, but the grandeur and elegance beneath ugliness. To express grandeur is to express the majestic magnificence of the depicted scene, while to express its elegance is to express its grace, naturalness, simplicity. It is such grandeur and elegance that give an otherwise ugly scene extreme beauty. Ugliness is the result of mental perception while beauty comes from aesthetic experience, followed by the sublimation of that experience. When the grandeur and elegance expressed by the painting appeal to you, the apparent ugliness is no longer at work: you are carried away into a realm of extreme beauty. Such brushwork is categorically superior to that which attaches too much weight to representing outward beauty, since it derives inspiration from Nature by mentally reconstructing the depicted scene, and

it is recreated with personal aesthetic experience — the painter's integrity, technical skills, insights and feelings collectively. Ease and dexterity in brushwork enables the painter to go beyond lifelikeness to recreate an image with ink and brush. While this image is not true to life, it expresses the true character of the depicted scene by ignoring the detailed resemblance and retaining, as the basis, the aesthetic framework of the perceptual experience.

My paintings are an integration of personal ingenuity, self-cultivation and many years of brushwork refinement, which benefited much from my distinguished teachers and other masters of fine art. They are created by recapturing the spirit of Nature, concentrating it to the tip of the brush and leaving an image on paper. They are spirit-lifting, intoxicating, refreshing, inspiring towards a higher aesthetic realm in the mind. They are targeted at eliciting an aesthetic experience, rather than superficial and fleeting sensuous pleasure. An artist's experience of beauty necessarily entails its actualisation through creative artistic activity. This is what we mean by recreating Nature: merging the painter's self with Nature in the work of art. Throbbing sentiment and rational introspection find unity in representing the resonance of Nature. The spirit of landscape is embodied in an appropriate conflation of transformation and unity, producing the harmony in the depicted scene.

My paintings are more of an expressive than a representational nature. They are aimed at expressing the substantial inner force with a structural integrity, dominated by artistic recreation rather than life-like representation. The ultimate destination is an artistic realm in which the feeling and the scene merge into each other, and in which the distinction between the creator and the creation is blurred. The paintings are endowed with a sense of dynamic movement, stimulating imagination and

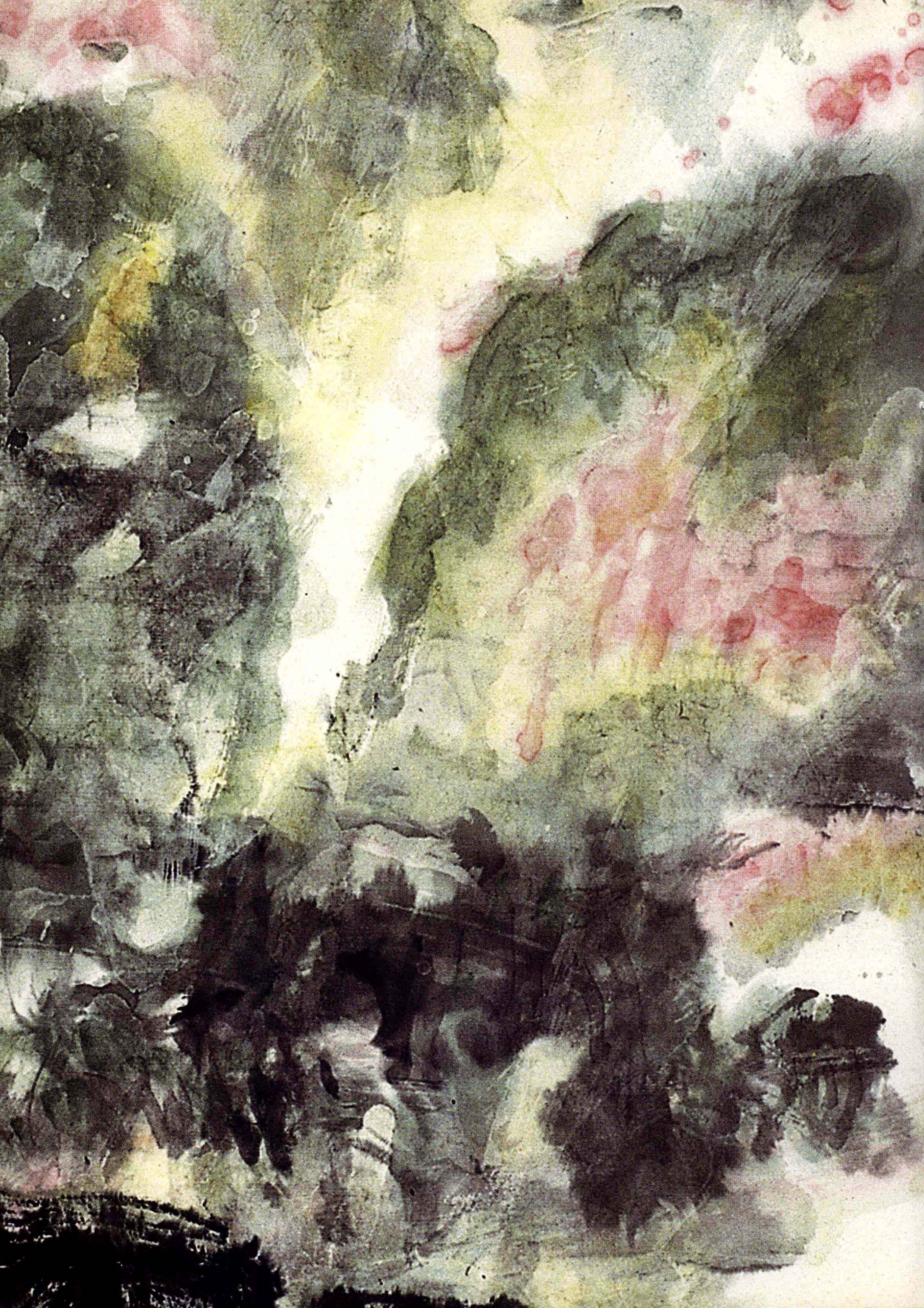
arousing shared feeling from viewers. They are marked by an affective interpretation of the depicted scenes, which is an essential abstract element in traditional Chinese painting, expressing my feelings and understanding.

The manipulation of brush and ink should not be restricted by lifelike images. Lines are virtually non-existent in real life. The Chinese artists conceive of their existence, enrich and refine them, applying them in painting to delineating images. This abstract element was already there at the birth of the traditional Chinese painting. Centuries of refinement only made it richer, until brushwork later evolved into an art form of its own right, further detached from mere imitation of real life images themselves. Various movements of the brush, the varieties of strokes, and ink application techniques have been developed to create the desired images on paper, endowing them with the much cherished resonance and soundless harmony. Real-life objects are taken apart and converted into images on paper by a miraculous rearrangement of lines, dots, colour, and blocks. Inspired by Nature and the spontaneous inner force, artists instill into their works of art their personality, experience, feelings and the art of brushwork, giving their works a sense of profoundness, loftiness, mystery, intimacy, continuity, or even absurdity.

Transformation between ugliness and beauty, reconstruction, or an unusual touch of the brush, these are all means to expressing the outburst of feelings. The expression of feelings, rather than lifelike representation, is of prime importance in my paintings. I am often so overwhelmingly intoxicated by my feelings when I paint, that I forget the outward form.

山形常随醉步移 60cm X 98cm Hills from the drunken eyes







断魂雨
98cm x 60cm
The rainy season