

| 新 | 工 | 笔 | 文 | 献 | 丛 | 书 |

NEW FINE LINE PAINTING LITERATURE BOOKS

雷苗·卷

LEI MIAO · VOLUME

雷苗 编

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## 新工笔文献丛书——雷苗·卷

雷苗 编

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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淀转化为一种带有“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.

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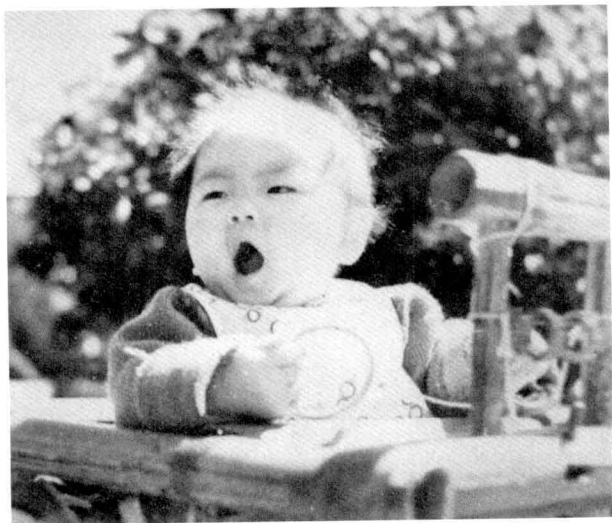


# 画画的理由

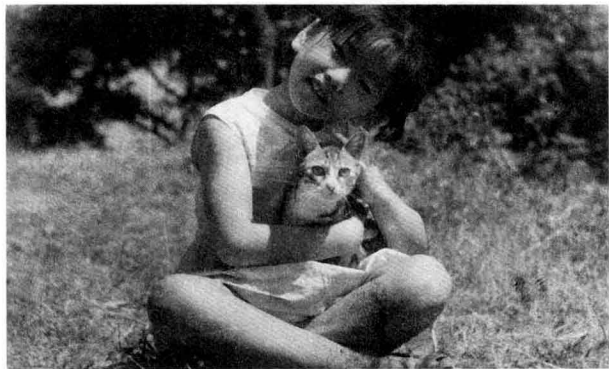
## ——关于生平的叙述

雷苗 / 文

主编嘱我在书中要谈出“画家与艺术家的不同”。可实际上我连自称“画家”都还心虚着。这当然不是矫情和做作。我心目中的画家是近乎神圣的——他一定具备非凡的头脑，高深的学养，博大的胸怀，卓尔不群的气质，可看看自己似乎不太像。特别是在某些论坛、研讨会上听到那些艺术家们侃侃而谈艺术与哲学、当代艺术的文化想象、精神的困境、“殖民”与“后殖民”、水墨的出路与突破……每到这时，我更感到自己与“画家”或“艺术家”这样的称呼沾不上边。基本上我是个拘谨内向、羞怯敏感的人，当然有时也有点倔强与固执，平时不常出门，喜欢弄弄花草，热爱小动物，还养着一只十七岁的老猫，再有就是喜欢画画，用它来打发时间。我的户口簿及工作证的职业一栏上倒是写着“画家”，这真是要感谢上天对我的眷顾，让我具有这样的技能，让我能做着自己喜欢的事，并且凭着这份“喜欢”就有足够的能力养活自己，让我在懒散平淡的生活中能葆有一份独立与自尊。好了，既然主编说介绍作者生平是不可忽略的章节，那么我也就着这篇文章



图一 我小时候 爸爸雷立美摄影



图二 我与邻居家的小猫 爸爸雷立美摄影

回顾一下我平凡且依然平凡着的人生，哈哈，也顺便凑凑字数，如果您有兴趣就看看，如没有就直接翻过好了。

我的爷爷奶奶在我父亲青少年时代就已经过世了，我从未见过二老。我的外公蒋必曾留学日本、德国，是黄埔军校的炮术教官，获少将军衔。他的另一个身份是为我党我军筹措经费，购买军火。后辞军职，于太华山出家为僧，1963年病逝于常州。这位颇具传奇经历的外公我也未曾谋面。祖辈里与我最亲近的是我的外婆狄明初。她出身书香世家，是一位才女。外婆曾为我写过一本“成长日记”，记录了我从出生到14岁的点点滴滴，下面就摘抄几段，算是对我的少年有个交待。

### 1970年出生

1970年3月30日（农历庚戌年二月二十三日）7时12分，小雷菱出世了。因为妈妈产程过长（3月26日即因胎膜破裂羊水外流住院），两度听不到胎心音，进行施救才“化险为夷”，所以爸爸为她取这样一个名字，即平平安安的意思。

三个月，小菱重14斤，逗逗她会大笑，而且是哈哈大笑。

也不知谁教的，小菱有对付人的三部曲：首先是“嗯”，再就是手一扬“打”，最后就是呸口水，太不礼貌了。

## 1971年成长简记

小美又想改名雷怡了，因为“美”字作名词读mèi，做动词才读yí，没有什么意义，随便吧，反正是雷yí就行。

10个月会认敬爱的领袖毛主席，会逗人。常常拿着东西递给别人，当你伸手来接的时候，她马上把手缩回去，还要哈哈大笑。

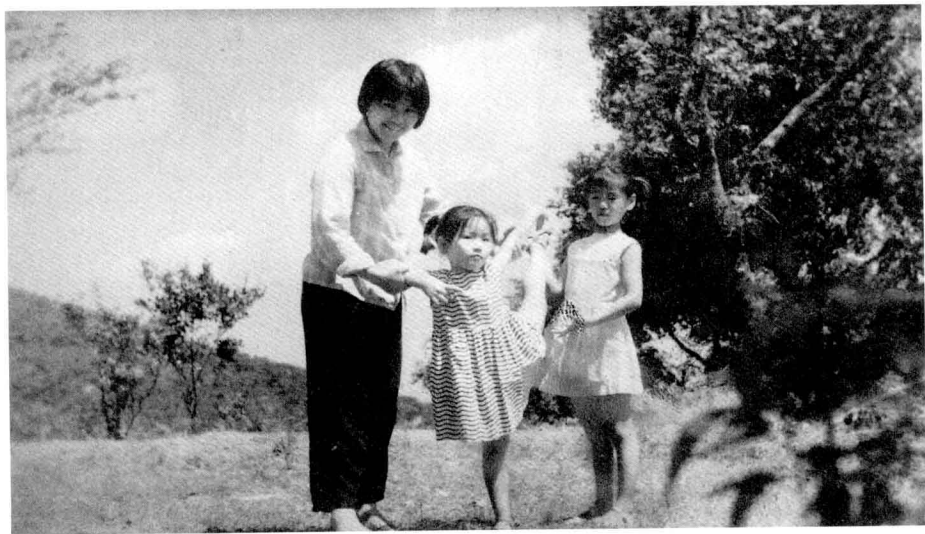
一岁多的小yí，共出了四颗牙，爱挠耳朵，会跳白毛女，会做牛叫、猫叫。

## 1974年元旦

外婆在广西住了半年，真想念这些小外孙，特别是小yí。记得外婆去广西，妈妈带小yí到车站相送，她第一次看到火车这庞然大物，又是惊奇，又是高兴。左顾右盼，一时火车放水了，她拍手直叫：“姆妈、外婆，火车撒尿了。”把大家都笑得合不拢嘴。

5岁时，姨奶奶送了一只小花猫，毛色是黑白二色，头部除鼻梁外，连耳朵都是黑的，活像一只大蝴蝶，漂亮极了。小猫是她的小伙伴，时时抱在怀里，不论吃什么，都要先喂喂它，它不吃的或吃够了的，小yí自己才吃。还不停地和它亲嘴——为此，我们不知道说过多少遍，她总不听。龚妈妈拿棍子来吓她也不怕。她和小猫说普通话，常自称“姐姐”：“小花过来，姐姐抱抱”；“小花，

图三 妈妈、姐姐为我纠正舞姿  
爸爸雷立美摄影





姐姐给你吃饼干”。后来，小花一天天长大，长到七八斤了，越来越漂亮，而且毛色黑白分明，沙阿姨封它为“美公子”。1980年夏，家搬新居，“美公子”恋旧居，不肯过来，抱来又溜走。后来习惯了些，但在1981年春末，它终于一去不复返。小yí常在夜晚到山林侧去叫唤，总无影踪，为此她惆怅很久。

1977年9月，小yí开始到湖南师范学院附小读一年级。五年的小学课程学习完毕，1982年攻入师院附中，现已结束初中二年级的学习，下学期即将升入初三了。日子过得真快啊！

关于小yí14年来的生活琐屑，我观察得不全面，记载得不详细，但当我提笔写下这些的时候，仿佛她还是那个娇憨活泼、稚气逗人的幼童，给我留下了永远难忘的回忆及甜蜜。而事实是，她即将跨入青年时代。曾被我灌溉过的幼苗（读小学时，看了电影《春苗》，她自己要求更名雷苗），茁壮地成长吧！

外婆狄明初记

1984年8月31日



图四 《球戏》



图五 1990年，爸爸、姐姐和我  
摄于湖南岳麓山



图六 1994年，在南艺黄瓜园  
洪磊摄影

下面由我自己来谈谈与画画的机缘吧。

我的父亲雷立美是湖南师范大学外国语学院英语教授，从事英语、英美文学和英汉互译教学工作三十余年。我的母亲狄淦之，她获得美国哥伦比亚大学的博士学位，是美国纽约城市大学的英语教授，教了美国人多年的英语。我的祖辈里及父母亲都没有从事过与绘画相关的工作，我也一点没有继承父母的语言天赋。我母亲常说我那点画画的基因可能是遗传自父亲。我父亲写得一手好字，会摄影，也会在暗房中自己冲印照片，会烹饪，会做衣服，还会在我们的裙子上绣些花花草草、小猫小蚱蜢什么的。我小的时候就常坐在他的膝上，由他握着我的手画些绣花图片。大概这就是最早的艺术启蒙吧。小学时，我们家的邻居中有一位叫殷保康的先生，他是湖南师范大学美术系的老师。那时时兴“易子而教”，我的母亲帮他的公子辅导英语，殷老师就教我画画。从那时起，似乎就开始了与画画的结缘，每到寒暑假，就到殷老师家摆弄着素描呀水粉的，不亦乐乎。总是这样的，但凡自己的孩子有点什么异处，做父母的总是喜欢四处夸耀。因此每有亲戚朋友上我家，我母亲便会将我的画拿出来展示，大人们自然是不会打击小孩子的信心的，也总是夸口说好。久而久之，竟让小小的我生出一种信念——似乎将来就该从事与画画相关联的工作。

渐渐地，因学业的繁重，我画得少了，只在心里朦朦胧地对画画有着一份憧憬和向往。1987年，我高二了，随母亲工作调到苏州，并就读于苏州铁道师范学院附属中学也有三年了。眼见着就要高考，我该选择怎样的学校，怎样的专业，将来能从事怎样的职业呢？这时，我母亲的同事朱阿娘告诉我们说南京有两所高校是有美术专业的，苏州、无锡也各有一所。并热心地为我们介绍她的战友，当时执教于苏州轻工学院的凌瑞祥老师为我辅导美术专业。于是，画画的梦想又从心底升起，似乎人生也有了清晰的方向。

1988年，我报考了南京艺术学院、南京师范大学美术