

域上和美集团艺术扶持计划
USUNHOME Art Support Program

Contemporary Chinese Painting Exhibition of
Ten Artists Round 3

Asking the Way to Water Ink

问道 水墨

当代中国画十家作品集·第3辑

四川出版集团·四川美术出版社
SICHUAN PUBLISHING GROUP · SICHUAN FINE ARTS PUBLISHING HOUSE

主编 黄越
Edited by Huang Yue

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澄怀味象，观于大道

序第三届“问道水墨·当代中国画十家作品展”作品集

吴永强（艺术批评家，四川大学教授，博士生导师）

“问道水墨·当代中国画十家作品展”继前年和去年在西安与合肥成功举办后，今年将在成都举办第三届。与前两届相比，尽管参加者有个别变动，但十位画家仍然是当年在中国美院中国画研修班的同窗。23年过去了，他们天各一方，年岁又至少比那时增加了一倍，但对艺术的热情依然不减。今年他们再次相聚，就是为了继续交上一份“问道水墨”的答卷。

参加本次展览的十位画家分别是刘丹、肖素红、肖舜之、李建、杨涪林、黄越、谢宗君、刘春明、于树斌、覃俊武。虽然他们大多成就卓著，在不同范围内建立了声望，有的已驰誉画坛，可是每个人依然充满梦想。他们澄其胸怀，苦其心志，希望以水墨为径，分享艺术创造中“道”之所在的至上光芒。本次展览反映了他们一如既往的梦想和执着，使我们再次深感人生有限，艺术无限。

这次画展共展出十位画家的一百件作品，平均每人十件。从这些作品可见，每位画家都在各自的兴趣点上，沿着自己的画路继续前行。刘丹、李建、黄越、谢宗君、于树斌、覃俊武展示了山水画；杨涪林展示了人物画；肖舜之、刘春明人物画和山水画兼而有之；肖素红则继续展示其实验水墨的成果。不必说，“六法”的通晓、技艺的精湛、创新的渴望、实验的热忱，是这些画家的共同点。不过真正值得关注的，是他们彼此的差异。趁着这个机会，让我先睹为快——

刘丹脚踏黄土高原，在大西北的山水情境中搜索表现对象。然而，其造型意象来自于烛火。那是在微风吹送下摇曳跳荡的火苗，把自己的影子借给了画家。于是，我们在刘丹的画中，就看到了颤动、摇摆和烛影般重叠的虚实。画家又从供石中借来肌理，欲以把明灭中的变幻固定下来，结果，在实的物体和虚的律动中统统刻下爪痕，拓印出那一片土地的苍凉。

肖素红一直倾力于水墨的纯粹实验。但她的画并非只用水与墨画成，而是以水墨为基本元素，借用多种材料和手段构成的综合画面。看她的作品，我们不容易联想到画外的事物，因为画面本身的物性，会立刻呼吁我们前去关注，那是材料的体量、质地和形与形之间的力动关系发出的。但就像她的系列作品“大陆漂移说”曾经告诉我们的那样，也许画家是在表现不可表现之物。这样，她的作品就不仅是一个视觉的实体，而且是观念的实体了。

肖舜之是漓江画派的重要画家，在本次展览上，除了漓江小景，他还带来了写意人物画和描绘竹海的作品。画家选择一隅之景来表现漓江风光，以交响诗的规模来表现竹海的

莽苍。但两者都水汽弥漫，光影浮动，极显空间穿透力和墨分五彩之妙。其用笔，有时干净利落，有时千转百回。体现在竹木形象中，是对画家描绘功夫的酬答；体现在写意人物画中，又见证了画家气质中的文人风雅。

李建调和宋元笔意，把南北山水画传统融为一体。他的画既有磅礴的气势，又有润泽的质感。画家把点线组合和枯笔皴擦发挥得无以复加，形成了致密的结构和可触摸的肌理，同时又依靠水的灵动来开解郁结，依靠色墨交晖来生发葱茏气象。顺着墨韵的流淌，复杂的景物在画中聚散离合，乍阴乍晴，观之颇有鸿蒙气象。然目之所至，水穷云起，才遇山重水复，又见柳暗花明。实为远而有势，近可涉足，让人放不下“卧游”的念想。

杨涪林展示了以意笔改造工笔的人物画成就。其题材涉及古代人物、近代人物和当代少数民族人物。如传统人物画一样，这些作品多无背景交代，但统统构成了情境性画面——有时用道具辅助，有时全靠构图和人物造型。然而，它们留给观者的最深印象，莫过于笔法的多姿和酣畅。尽管人物生动，布白生风，但再没有哪个因素比笔法更有统一画面的声望。方其逸笔草草，造型、结构、动态宛然俱在，淋漓地显示了画家的深厚功力和奕奕才情。

黄越继续探索山水画的结构性语言。他用素描经验挑逗笔墨，欲让两者相与顾盼，握手言欢。在他的作品中，块面造型与水墨晕染、物性实在与抽象秩序、线的蜿蜒与点的飞扬，建筑般的结构与音乐般的韵律，统统正在消除隔阂，趋向和谐。在这里，图形的抽象关系被植入山川，如同经过岁月磨洗，古代的废墟已经长成为大自然的一部分。走向它们，我们将倍感造化的力量。

谢宗君是深孚众望的当代青绿山水画名家。他的画功力深厚，但让人难以将其放在传统青绿画的尺度上给予评价。因为画家从传统出发，却与现代交游甚广。在宋人青绿山水画的基质上，他溯源探流，熔铸传统，又巧妙结合现代元素，让写意和表现语言渗入画面。在对拓染法的自由运用中，在多变的构成、强化的骨法、结实的造型和融通的色彩中，他的作品获得了个性化的表现力。观之，我们会感到典雅中洋溢的生气、传统与现代神遇时迸发的活力。

刘春明也为展览带来了人物和小景山水。观其人物，通过小写意的画面，我们既能凝望到诗人独酌、逸士醉卧的林泉潇洒，也能窥探到庭院深深、美人独处的红尘心事。观其山水，通过平远构图，我们能见到江南小景，观其远而淡墨轻岚，近而柳岸汀州。但两者

均格调雅逸，诗意盎然。其兰叶般的线条、简练的笔法，使画面充满音乐般的律动；而清雅的色彩，又为画面格外增添了诗意。

于树斌的作品将使我们山水格法与视觉美的关系产生新的理解。他的画不论尺幅大小，都有高屏大障的气势，丰富、浑整、墨气四溢。画家从南宋院画的山水格法中释放出整合画面的力量，斧劈皴丛出，造型料峭，笔势挺拔。可是，水墨的权势却腐蚀了执拗，软化了硬度，阉住了点、线、面和一切细节的喧闹。望之而觉刚柔兼济，层次粲然，充满深邃的美感。

覃俊武喜欢用斗方的画面来进行山水画构图。其景物构成，常常是自然全景中的某一个局部，或村墟，或荷塘，或小桥，或山寺……观之颇感有北宋小景山水画的风致。在本次展览的作品中，可看到画家对点、线之能力的信赖，同时只把晕染作为一个辅助手段，这使他的画自然地形成了布白之趣。在点与线的造型结构中，疏大于密，从而到处透漏，满纸风过。

如此浏览完十位画家的作品，我得到一个印象，那就是每位画家无不表现出自己的艺术个性，这是特别值得欣慰的。因为艺术个性是艺术家释放创造力的前提，也是见证其能力和水平的标志。虽然23年前的同窗之谊，是使这十位画家走到一起的理由。但这个理由并不充分。要是他们没有充分的艺术个性来保证彼此相称的艺术能力和水平，要聚集起来参加这样一次展览，是不可想象的。

最后，我们还应该特别感谢域上和美集团董事长邱伟先生。邱伟先生自幼对艺术抱有浓厚的热情，少年时期就开始接受系统专业训练，并在大学美术专业伴随艺术渡过了一生中最美好的年华。如今，邱伟先生把自己早年交付艺术创作的热情换作了对艺术事业的倾心扶持，曾经多次为艺术家、艺术活动和艺术项目慷慨解囊。为了使这种扶持行为具有可持续性，在他的倡议和推动下，域上和美集团以企业的名义设立了一个“艺术扶持计划”。本次展览便是作为该计划的扶持对象得到全程赞助的。所以，这次展览能够顺利举办，首先得归功于这个计划，特别体现出邱伟董事长对艺术的一片拳拳之心。

我们也要感谢四川省文联、中国美协四川分会、成都市文化局、武侯祠博物馆的关怀和热情支持！感谢所有为本次展览付出了心血的机构、单位和个人！

2013年11月23日于锦江河畔

Preface for the Portfolio of the Third "Asking the Way to Water Ink - Contemporary Chinese Painting Exhibition of Ten Artists"

By Wu Yongqiang (Art critic, Professor of Sichuan University, Doctoral Supervisor)

Following the success in the last year and the year before last respectively made in Xi'an and Hefei, the Third "Asking the Way to Water Ink - Contemporary Chinese Painting Exhibition of Ten Artists" has been held in Chengdu this year. Compared with the previous two sessions, some of the participants are replaced. The ten artists listed here are once classmates in the Chinese Painting Seminar of China Academy of Art. 23 years has passed since then, and now they are far apart and at a doubled age. But their passion for art continues without any declination. This year they meet again, to share their findings in "Asking the Way to Water Ink".

The ten artists participating in this exhibition are Liu Dan, Xiao Suhong, Xiao Shunzhi, Li Jian, Yang Fulin, Huang Yue, Xie Zongjun, Liu Chunming, Yu Shubin, and Tan Junwu. Although most of them have already gained certain reputation in different ranges, some even known far and wide in the art circle, none of them stops chasing dreams. Undergoing mental trials, they hope to, through Water Ink, share the uppermost brilliance of "Tao" in artistic creation. This exhibition, which reflects their dreams and persistence as always, also ushers in the feeling that life is limited, but art is unlimited.

The exhibition showed a hundred works selected from ten artists, with an average of ten per person. It can be seen from these works that each artist guided by specific interest, creates his or her paintings consistent with previous style. Liu Dan, Li Jian, Huang Yue, Xie Zongjun, Yu Shubin, and Tan Junwu showed landscape paintings; Yang Fulin showed portraits; Xiao Shunzhi and Liu Chunming showed a combination of portraits and landscapes; Xiao Suhong continued to demonstrate the results of experimental ink. Needless to say, these artists have something in common such as familiarity with the "Six Approaches", superb artistry, longing towards innovation, enthusiasm for experiment, and so on. But what we should really concern are their differences between each other. Taking advantage of this opportunity, I'd like to brief you about the characteristics of their works.

On the Loess Plateau, Liu Dan searches his objects from the landscape of northwest China. However, It is the shape of candlelight, which sways in the

breeze, brings up the painter's images lending its own shadow to him. Therefore, in Liu Dan's paintings, we see a virtual and real complex of trembling, rocking and candle-like overlapping shadows. The Painter also learns from the marvelous stone texture, trying to fix the flickering changes. As a result, claw marks are carved between real objects and imaginary rhythm, rubbing out the desolation of the land.

Xiao Suhong is always dedicated in pure ink experiment. However, water and ink are just fundamental elements, her paintings show a comprehensive appearance created by a variety of materials and tools. When appreciating her works, we are not likely to be disattracted by things other than the paintings. Because our concerns are gripped by the physical properties of the picture themselves. As what is told to us in her series "Continental Drift", perhaps the task of artists is expressing something that can hardly be expressed. In this way, her work is not only a visual entity, but also a conceptual one.

Xiao Shunzhi is an important artist of Lijiang Painting School. In this exhibition, along with small scenes in Lijiang, he also brought impressionistic portraits and bamboo painting works. The artist selects several corners of Lijiang to unfold the whole scenery, and the boundless bamboo sea are expressed in a scale like symphonic poem. However, both are full of diffuse vapor and floating light, highlighting the significant space penetration and the wonderful multicolored ink. His painting style is sometimes neat, and sometimes roundabout. When embodied in the image of bamboo, it is a feedback of the artist's painting technique; and when reflected in impressionistic portraits, it witnesses the writer's elegant temperament.

Li Jian harmonizes the style of Song Dynasty and Yuan Dynasty, and integrates the North-South landscape painting tradition. His paintings are of both majestic momentum and moist texture. Point-line combinations and landscape planning techniques are well applied to form a dense structure and a touchable texture; in the same time, the flexibility of water helps to resolve stagnation and the ink alternation helps to create a verdant atmosphere. In the floating ink rhyme, complex scenes gather and depart like the weather, sometimes cloudy and sometimes sunny.

Creating in an atmosphere of obscurity.

Yang Fulin shows his portraits achievements depending more on artistic conception than on painting tools. The subjects include ancient characters, modern characters and contemporary minority figures. Like traditional portraits, these works give no background explanation, but all constitute a situational scene—sometimes assisted by props, sometimes completely owing to the composition and character modeling. However, the deepest impression on the audience is the variety and verve of the strokes. Although the characters are vivid, with white cloth flutter in the wind, no factor can be more useful than painting style to harmonize and unify the scene. Even if with indulgent strokes, there is no absence of shapes, structures, and dynamics, thoroughly showing the artist's profound skill and talent.

Huang Yue continues to explore the structured language of landscape. He first sketch and then add ink, making the two integrated. His works are trying to eliminate barriers and create harmony between block shape and ink smudges, between physical objects and abstract order, between wandering lines and flying points, as well as between architectural structure and musical rhythm. Here, the abstract graphics are implanted in mountains, just as the ancient ruins have become part of nature after years. Walking close to them, we will feel the power of Nature.

Xie Zongjun is a contemporary master of green landscape enjoying high prestige. His paintings are of profound skills, but difficult to make assessment with measures used in traditional landscape paintings. That's because the painter, though rooted in tradition makes wide acquaintances with modernity. Based on the green landscape style of Song Dynasty, he traces the origin, melts the tradition cleverly combines modern elements, and infiltrates impressionistic and expressive style into the picture. With free application of dyeing, changing composition, strengthened bones, solid shape and harmonious colors, his works gain personalized expression. Watching his works, we will feel overflowing vigor, elegance and vitality bursting out from the magic combination of tradition and modernity.

Liu Chunming also brought both portraits and small landscapes for the

exhibition. As for the portraits, from the small impressionistic pictures, we can not only stare into the poet's chic when drinking alone and sleeping drunk, but also glimpse into the earthly preoccupations reflected by the deep courtyard and lonely beauty. As for his landscapes, through the patterning composition, we can see the small Jiangnan scenes, where there is soft haze of light ink in the distance and Tingzhou willow bank in the near. Both styles are elegant and poetic. The orchid-like lines and concise strokes make the picture full of musical rhythm; the elegant colors add a poetic atmosphere in particular.

Yu Shubin's works make us have a new understanding of the relationship between landscape grid method and visual beauty. Regardless of the size, all his paintings show integrated magnificent mountains. The painter has the power to integrate the painting with the landscape grid method of Southern Song Dynasty, which is reflected in ax cracked, upright mountains and modeled crags, and so on. However, the power of ink has eroded stubbornness and softened the hardness, controlled the noises of points, lines, surfaces and all details. His works show a combination of softness and hardness, clearly separated level, and profound beauty.

Tan Junwu likes to compose landscape in Doufang pattern (sheets about one foot square with inscription for pasting on wall). The scenery is often one part of the natural panorama, such as a village, a pond, a bridge, a temple and so on, similar to the style of small landscapes in Northern Song Dynasty. From the works in this exhibition, we can see the painter rely much on points and lines, using smudging only as an adjunct, which makes his paintings naturally form an interesting Bubai (Calligraphy language. Arranging the ink and blank spacing properly while drawing.) In modeling points and lines, there are more sparseness than density so that the painting looks translucent everywhere, as if the wind just blows.

After browsing the works of the ten artists, I get the impression that every artist exhibits his/ her own artistic personality. It is particularly gratifying because artistic personality is the prerequisite for artists to release creativity, and is also a symbol to prove their ability and level. Being classmates since 23 years ago is not a

convincing reason to explain why these ten artists come together. Without sufficient artistic personality to ensure their neck and neck artistic ability and level, it is almost impossible for them to come together to participate in such an exhibition.

Finally, we would like to extend our special thanks to Mr. Qiu Wei, the chairman of USUNHOME. Mr. Qiu Wei has a strong passion for art since his childhood. He began to receive systematic professional training some teenage, and spent the best years of his life in Fine Arts in the University. Now, Mr. Qiu Wei transforms his enthusiasm at early age to cordial support of the artistic career, and has for many times contributed generously to artists, art events and art projects. To make such supporting behavior sustainable, he advocates to establish an “Arts Support Program” in the name of his enterprise, USUNHOME. This exhibition is therefore fully sponsored as an object of the program. So the success of this exhibition should first owe to the program, especially Chairman Mr. Qiu Wei’s sincere concern to art.

We would also extend gratitude to Sichuan Provincial Federation of Literary and Art, Chinese Artists Association, Sichuan Branch, Chengdu Municipal Bureau of Culture, Wuhou Temple Museum for their kind care and enthusiastic support! Thanks would also go to all agencies, units and individuals working hard for the exhibition!

At the Jinjiang River on November 23, 2013

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肖素红

现为中国美术家协会会员、上海大学美术学院教授、硕士生导师。1985年毕业于哈尔滨师范大学美术系，1990年结业于中国美术学院国画系人物专业，1999年毕业于天津美术学院国画系，并获硕士学位。2011年中央美术学院访问学者。

Xiao Suhong

Xiao Suhong is a member of China Artists Association, professor of College of Fine Arts, Shanghai University, postgraduate tutor. Graduated from Fine Arts Department of Harbin Normal University in 1985, she completed courses of portrait major from Department Tradition Chinese Painting at China Acadeng of Art in 1990, then got master's degree from the Department of Tradition Chinese Painting at Tianjin Academy of Fine Arts in 1999. In 2011, She became a visiting scholar of China Central Academy of Fine Arts.

个展

1996年 肖素红水墨人物画展（黑龙江省美术馆）
1999年 肖素红毕业作品汇报展（天津美术学院展览馆）
2009年 肖素红现代水墨艺术展（上海大学美术学院展览馆）
2012年 肖素红现代水墨·油画作品展（北京视觉经典美术馆）

获奖情况

1987年 《童年》获“中华杯”中国画大赛佳作奖
1994年 《花季》获黑龙江省第四届青年美术书法展览银奖
2001年 《多梦时节》获“中国美术金彩奖”铜奖
2005年 《摩尔的天空》获“中国电影百年书画大展”特殊荣誉奖
2011年 《大陆漂移说NO.108》获“2011全国美术教师作品展览”三等奖

入选作品

1994年 《正月里》入选“第八届全国美展”
1995年 《我的朋友》等四幅作品入选“第十次新人新作展”
2000年 《夏日》入选“2000年全国中国画作品展”
2004年 《东方欲晓》入选“第十届全国美展上海展”
2005年 《冬天的故事》、《大陆漂移说》两幅作品入选“2005上海美术大展”
2009年 《大陆漂移说》系列参加“第五届上海美术大展”
2013年 《大陆漂移NO.146》入选“第七届上海美术大展”

被收藏作品

2001年 《飞翔的鸟》被中国美术家协会收藏；《多梦时节》被中国文联收藏；《自由天空》被黄宾虹美术馆收藏
2003年 《荷塘月色》被上海大学美术学院收藏
2005年 《摩尔的天空》被中国电影家协会收藏
2006年 《古意人物》被上海美术家协会收藏
2011年 《荷塘清晖》被南京市美术馆收藏

Solo Exhibitions

In 1996, Xiao Suhong Ink Portraits Exhibition (Heilongjiang Provincial Art Museum)
In 1999, Xiao Suhong Graduation Works Report Exhibition (Gallery of Tianjin Academy of Fine Arts)
In 2009, Xiao Suhong Modern Ink Painting Exhibition (Gallery of Fine Arts College of Shanghai University)
In 2012, Xiao Suhong Modern Ink & Oil Painting Exhibition (Beijing Museum of Visual Art)

Awards

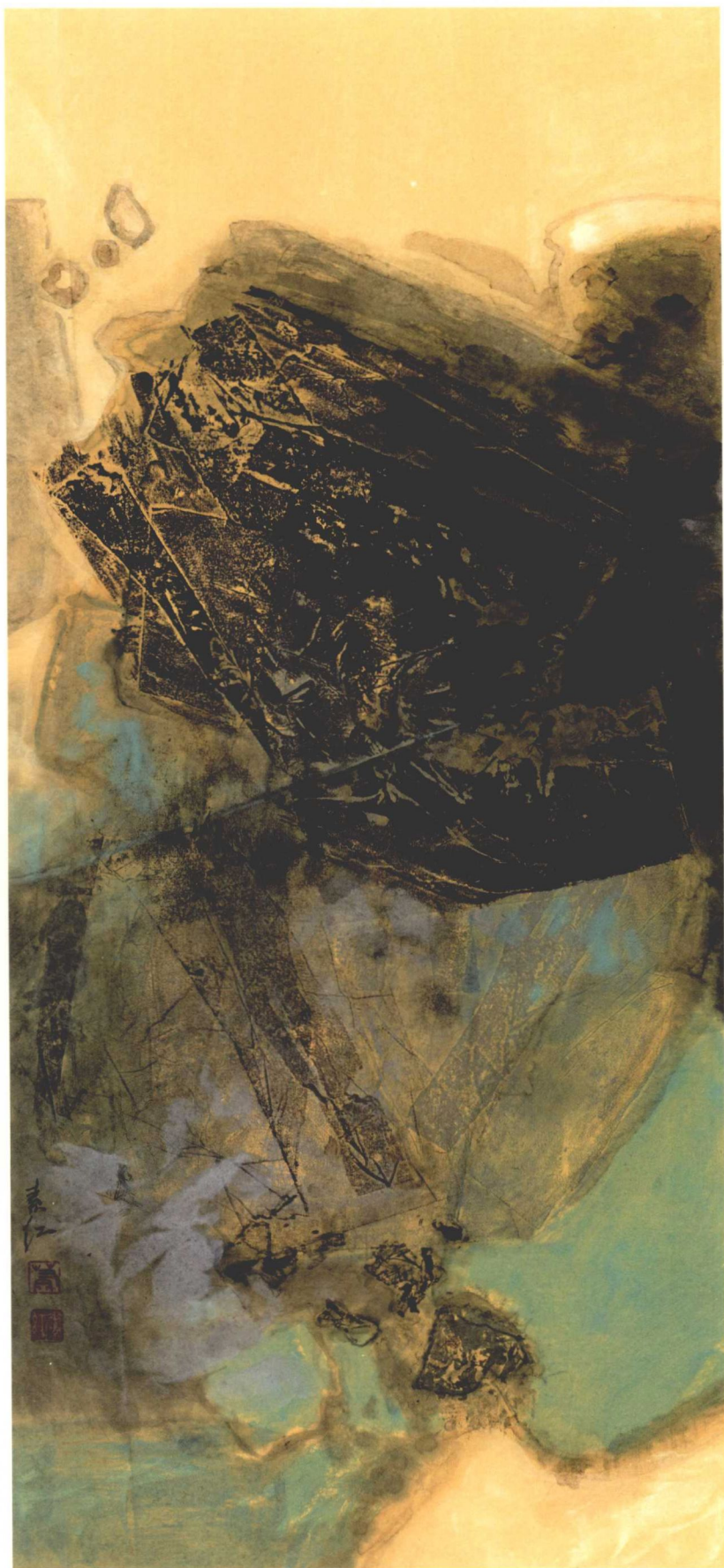
In 1987, *Childhood* won the Excellent Work Award in the “China Cup” Chinese Painting Contest
In 1994, *Teen Life* won the silver medal in the 4th Heilongjiang Provincial Youth Art and Calligraphy Exhibition
In 2001, *Dream Time* won the bronze medal in the Chinese Art Golden Color Award
In 2005, *Moore's Sky* won the Special Award of Honor in the Chinese Movie Centennial Painting and Calligraphy Exhibition
In 2011, *Continental Drift NO.108* won the third prize in 2011 National Exhibition of works of Teachers of Fine Arts

Selected Works

In 1994, *The First Lunar Month* was selected for the Eighth National Art Exhibition
In 1995, four works including *My Friend* were selected for the Tenth New Artist & New Works Exhibition
In 2000, *Summer* was selected for 2000 National Chinese Painting Exhibition
In 2004, *Dawn Wakes in the East* was selected for the Tenth National Art Exhibition in Shanghai
In 2005, *Winter Story* and *Continental Drift* were selected for 2005 Shanghai Art Exhibition
In 2009, *Continental Drift* series were selected for the Fifth Shanghai Art Exhibition
In 2013, *Continental Drift NO.146* was selected for the Seventh Shanghai Art Exhibition

Collected Works

In 2001, *Flying Bird* was collected by the China Artists Association. *Dream Time* was collected by CFLAC. *Free Sky* was collected by Huang Binhong Art Museum
In 2005, *Moore's Sky* was collected by the China Film Association
In 2006, *Old-fashioned Characters* was collected by the Shanghai Artists Association
In 2011, *Clear Light on Lotus Pond* was collected by Nanjing Art Museum



板块运动 No6
Plate Movement No6
68cm x 134cm
2010

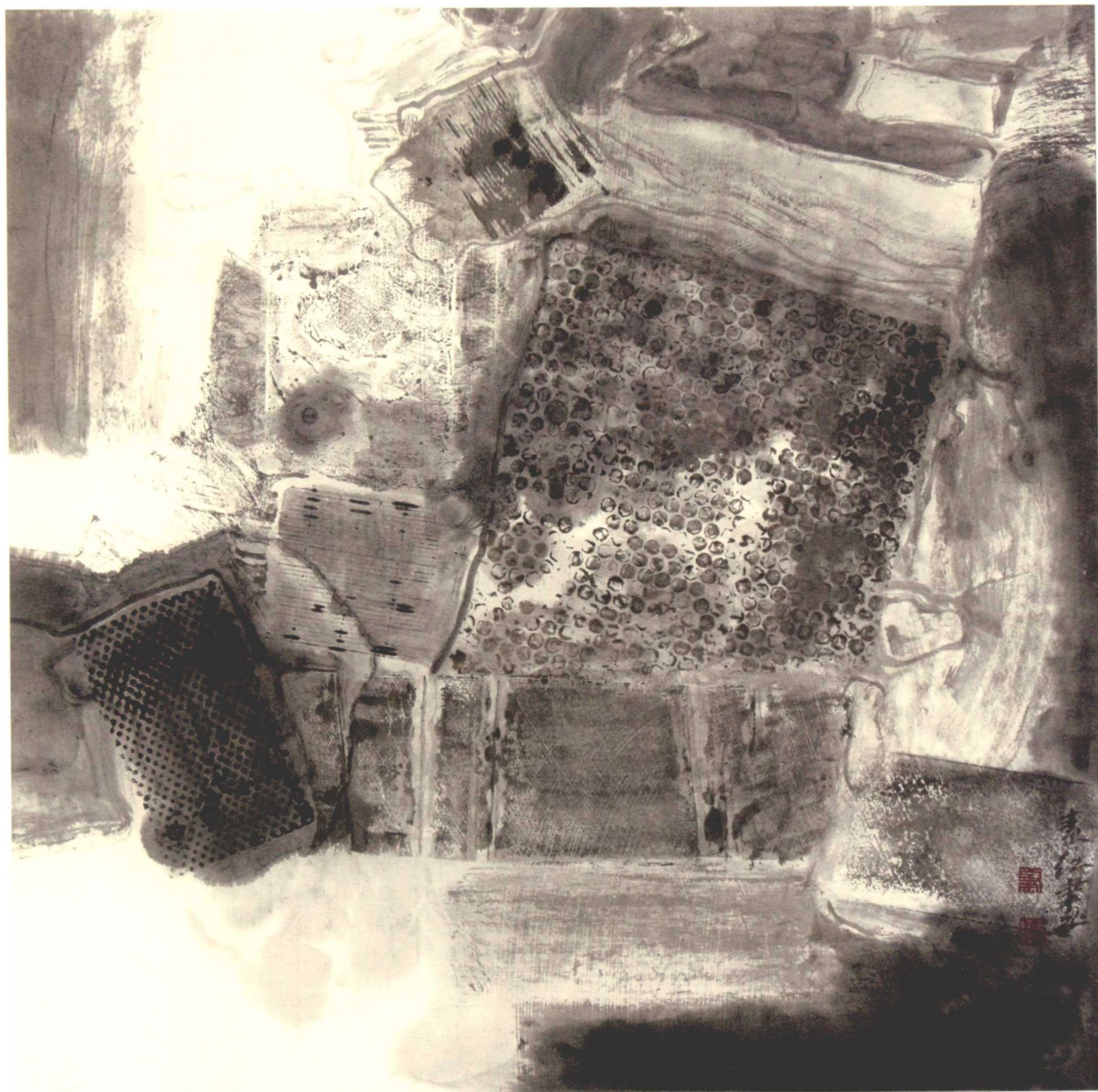


板块运动 No8

Plate Movement No8

68cm X 68cm

2010



板块运动 No9
Plate Movement No9
68cm X 68cm
2010