



陽光空氣系列

田黎明中国画

LIGHT AIR WATER

CHINESE INK PAINTINGS BY TIAN LIMING

主编 田园

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阳光 空气 水——田黎明中国画


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阳光 空气 水 —— 田黎明中国画 **LIGHT AIR WATER —CHINESE INK PAINTINGS BY TIAN LIMING**



理论家点评选摘

潘公凯：田黎明的绘画保持了中国画的那种宁静、飘逸和洒脱感，保持了中国画的韵味和书香气，作为他的作品审美特征的重要组成部分，这也是非常重要的。

郎绍君：田黎明的画之所以得到大家的好评，是因为他的画有自己的创意；更为重要的是，他的风格没有变质，仍然是中国画，而有的人的画虽有新意，却未必是中国画。

范迪安：田黎明在艺术上的独创性在于他悄然地实现了以墨为主的传统水墨体例向以色为主的现代水墨体例的转化。现代水墨当然也可以以墨为主，这一点毋庸置疑，许多画家就是这样做的。但田黎明不满足于此，他对自己原有以墨为主的造型语言作出了修正，把色彩带入了墨的世界，并且渐次形成他独特的“墨色方式”。中国画的传统是如此深厚，历代画家的点滴突破如涓涓之水流入江河，才汇成积累的大势。一个画家能够在极为丰富的传统当中增添一番新的境界，不能不说是积极的贡献。

刘曦林：田黎明是一位非常独特的艺术家，他的独特性源于他的创造性，他是个性最鲜明的画家之一。于是，也就是在这个意义上，我认为，他也因此而形成了一些图式，这个图式和他的艺术思想或观念是息息相关的。

薛永年：田黎明的画，不仅仅是描绘了一个具体的形体，而主要是创造了一种意境。无论是画天真的儿童在水中游戏，还是画一个老人在阳光下休息，都非常和谐地融入到自然之中，他们身上、他们所处的环境，无不充满了朝气、充满着阳光，给人一种美的享受。这是在以

前画家创作中所未曾见过的。

陈传席：田黎明不仅保持了中国画的本色，而且在此基础上又有所创新，与传统的中国画拉开距离，形成了独特的个人面貌，自古至今独此一家，真正做到了别开生面。在绘画上，能够把这两方面同时兼顾起来，是十分难得可贵的。

张晓凌：我认为田黎明一个最大的特点，或者说一个优秀的品质，就在于他一直在突破。他的绘画风格、样式、造型以及整体的画面效果，都是非常独特的，在当代画坛独成一家。我们可以用很多东西描述它，但是都很难涵盖其绘画所有的要义。

王鲁湘：黎明兄之画所见重于时者，乃其清纯、恬澹、静谧、阳光之没骨人物。人或谓此画风，意境、造型、笔墨三新，实为中国水墨人物画史上，既大胆又温柔之创新，出人意表，又在情理之中。诚哉斯言！以余之浅陋之见观之，黎明兄之画，于古于今，于中于西，皆可上溯正脉。上自张僧繇，下迄恽南田，中国自有一路没骨画法。黎明兄得其心传，又辅以西欧“印象派”之陆离光影，挽天河浩淼之水，洗尽墨滓与铅华，遂成天光云影之绝唱！

殷双喜：田黎明后来走的是一条内在修养的道路，表面看其难度虽然不大，但却是不容易达到的艺术境界。

LIGHT

陽

光

A SELECTION OF COMMENTS BY CRITICS:

Pan Gongkai

The paintings of Tian Liming have the sense of peace, elegance and easiness of Chinese painting, as well as its lingering charm and scholarly fragrance. As an important component of the aesthetic characteristics of his works, these are incredibly meaningful.

Lang Shaojun

The reason why Tian Liming's works are highly praised is that he has his own creativity; more importantly, he persists in his style of Chinese painting. While others may be visually creative, their works then may no longer be considered as Chinese paintings.

Fan Di'an

Director of the National Art Museum and renowned critic

The artistic creativity of Tian Liming derives from the fact that he realizes the transformation from ink-centric traditional ink painting to color-centric contemporary ink painting. Of course, contemporary ink painting also can be ink-centric, and many painters are no doubt following this movement. However, Tian is seeking more than just this, he improves his original ink-centric language, by bringing color into the ink world, he creates a unique "ink-color style". The tradition of Chinese painting is so profound that minor breakthroughs of painters of all generations contribute to current general trend. A painter, who creates a new state in this very rich tradition, certainly makes positive contributions.

Liu Xilin

Tian Liming is a unique artist. His uniqueness stems from his creativity. He stands out as a painter with incredibly distinctive characteristics. Therefore I believe, in that sense, he creates his own style, which is closely related to his artistic idea or concept.

Xue Yongnian

The paintings of Tian Liming describe not only specific external forms, but also create an artistic atmosphere. Whether depicting innocent children playing in the water, or an elderly man resting under the sun, his concept is harmoniously blended into nature.

AIR

空气



Their subjects and their surroundings are full of the vitality and sunshine, bringing the viewer an artistic form of pleasure. I have never seen this in previous works of other painters.

Chen Chuanxi

Tian Liming not only maintains a distinctive character within his style of Chinese painting, and he also innovates this. His works advances from traditional Chinese painting style, and in doing so, he creates a unique style. From antiquity to the modern age, he stands alone in paving this new path. In this field it is rare to find an artist possessing this valuable balance of keeping with tradition and creating something new.

Zhang Xiaoling

I think the most obvious characteristic or an outstanding quality of Tian Liming is that he keeps making breakthroughs. The style, form and overall visual effect of his paintings are unique in the contemporary art circle. We could describe his style with many terms, however, it would be difficult to cover all the thoughts conveyed in his paintings.

Wang Luxiang

Tian Liming's paintings focus on the present age with a pure, tranquil, peaceful and lightness in a boneless style. It can be said that his three greatest achievements are the refinements of artistic atmosphere, form and brush technique. These are indeed brave yet subtle, unexpected yet foreseeable innovations in the tradition of Chinese figural ink painting. This is really true! In my opinion, Tian's style can be traced back to its beginnings, from Zhang Sengyao to Yun Nantian. There always has been a boneless drawing style in China, and Tian has captured the essence of this style. While maintaining in his heart a Chinese traditional style, he keeps in the periphery the light and shadow of the Impressionist painters. Using the water from heavenly river, he washes away all excesses, achieving a perfect harmony between the light from the sky and the shadows from the clouds.

Yin Shuangxi

Tian Liming follows a pilgrimage of self-cultivation and reflection. It seems easy, but it is a difficult-to-reach artistic conception.

WATER





序

王文章

田黎明是一位勇于进行探索性创新的学者型的艺术家。他以具有自觉性的文化思考和别开生面的艺术创造实践，开创出中国水墨人物画的新境界，在中国水墨画的时代变革中迈出了一大步，为探索中国画的时代转型和契合时代审美趋向的演进作出了重要的贡献。

将生活作为衍生艺术形象的本源，而不仅仅是传统艺术形式的点缀，时代生活的鲜活气息洋溢于传统笔墨形式之中，形式才能幻化为呼之欲出的清新的人物形象。田黎明正是从时代精神的气息中寻找到了人物的灵魂，并以创新的笔墨形式，赋予一个个人物鲜活的生命。将现实生活体验与精神层面的思考融为一体，通过艺术形象的独创性创造一种具有深厚文化内涵的人文境界，是田黎明艺术创作追求的基点，这也可以看作他艺术观的本源。田黎明属于“学院派”画家，他有扎实的中国传统水墨技巧，但也不局限于技术本身，而是着力在技巧蕴涵的传统文化内核中挖掘和体验。他十分重视前辈艺术家学术思想和继承，并把自己的思考赋于其中，在教学和绘画实践中加以凝练和提升。正是在此基础上，融会贯通，构建起呈现中国画本体特色、中国画气象内蕴和中国画气格于一体的田氏绘画艺术风貌。他所探索独创的融墨法、连体法、围墨法，系统地延伸和发展了传统没骨法，使传统水墨的表现力在今天依然洋溢着蓬勃的生命气息。

田黎明画中的阳光、空气、水代表了生命存在三要素，这三者在其画中的构成关系是相互照应和相互依存的，寄托了田黎明对人与人、人与自然和谐共处的美好希冀。田黎明通过清澈的水、纯净的空气、温柔的阳光和质朴的人物营造的情境，使观者能感受到人与自然的真切融会，品味到自然自由自在的生命力，进而获得一种宁静平和的精神

体验。“万物负阴而抱阳”，人生、社会、自然都有其阴阳与虚实，我们从田黎明的画中能够体悟这种阴阳虚实的相生相济，它会唤起我们重新回味在生活的开合聚散中承受生命中不能承受之重与之轻，由此，也会体会到田黎明的艺术方式表达的是乐观进取的人生态度。尤其是处在科技将人与人之间的距离迅速缩短的今天，生活节奏不断加快，每个人都在紧张繁杂中忙碌，忽视了对自己心灵的探寻与反省。田黎明绘画恰好给浮躁焦虑的人群提供了一个心灵的栖息之地，一个可以获得心理归属感和亲切感的精神家园。

田黎明之所以成为在中国水墨画继承与时代创新中别开新境的具有标识性的一位艺术家，首先是因为他秉持“立足社会，关注民生”的理念，注意观察和捕捉时代的精神气息并融入绘画之中，他不去写实地表现生活情境，但时代的清新气息却扑面而来；其次，他敢于强调优秀传统文化观念对当前文化语境的启示性，把对传统文化的真切体悟融入绘画的意境营构，鲜活的画面与人文境界的统一，构成了他绘画的独特品格；同样重要的还有，他从中国传统水墨表现技巧与现代新的审美元素的融合中拓展出个性笔墨语言，使他的作品具有了鲜明的“这一个”的艺术风格与特色，以艺术的独创性而令人瞩目。田黎明的艺术实践，反应了一位当代杰出艺术家立足时代、勇于探索创新的艺术情怀，也充分体现了一位当代艺术家正确的艺术主张和有责任感的社会担当。田黎明的艺术追求和体现时代意义的绘画成就，都是值得我们肯定的。

作者系中华人民共和国文化部副部长、中国艺术研究院院长

PREFACE

By Wang Wenzhang

Tian Liming, a scholarly artist who is bold in exploring his innovative art, has initiated a new level of Chinese ink figure painting. With his practice rooted in conscious cultural thinking and groundbreaking artistic creation, he makes an important step in the changing age of the Chinese painting and significantly contributes to the exploration of a shift into a new style and the evolution in aesthetic tendency.

Life, used as the inspiration for creating an image, enhances the traditional artistic form. Modern day life nourishes traditional brush style a fresh aura, enabling the vivid figures come alive. In the context of the immaterial aura, Tian explores the spirit of the figures, immediately vitalizing them with a vivacious life via innovative ink painting. He follows a cardinal point – also considered as his original view of art – in his artistic creation, to integrate life experience and consciousness with his unique innovation of artistic image to produce a humanistic level of profound cultural connotation. Tian Liming belongs to the School of Academism. He possesses the solid skill set of traditional Chinese painting - proficiency in ink painting itself, while underlining a new exploitation and experience in the essential traditional culture of the skill. He does not take for granted the rich inheritance of academic thinking bestowed upon him by artists before him, giving him scope for his own thinking and from there he distills and improves it in teaching and painting. From this all-encompassing practice and mastery gained through comprehensive study of the art emerges the distinguishing characteristics of Chinese art itself, a unique form which can only be called “Tian-style Painting”. With the methods of ink-merging, ink squeezing, and ink encircling, the three major skills to which he is exclusively devoted, he systemically extends and develops the traditional Mogu Painting, that is a boneless painting style, whilst continuing to endow the traditional style of painting with an expressive sense brimming with the invigorating breath of life.

Within Tian's paintings, sunlight, air and water represent a trinity of the three elements for life, creating a relationship of interplay and interdependence, into which he intersperses a bright hope for harmony between man and nature, and between human beings themselves. With clear water, clean air, warm sunlight, and simple figures, he creates an imaginative context in which each observer feels a communion between man and nature, an organic free and unrestrained vitality,

thus gaining a sense of inner peace.

“All things bear shadows and embrace radiance” (*Dao de jing*, Chapter 42) Life, society, and nature are all embodied with an interplay between Yin and Yang, of True and False. We are awakened to recollect the separations and unions, the scattering and gathering, the loads of life we were ever incapable of bearing, severe or slight. One also feels that his artistic expression is of optimism, especially in this current age where scientific and technologic advancement has rapidly shortened the distance between people, resulting in living tempo becoming quicker and pressure from responsibility and a burdened work life, leaving not even a moment for exploration and introspection into their own minds. With his painting, Tian provides the anxious and restless with a mind space, a spiritual home for a sense of belonging and empathy.

Tian is a symbolic artist who continues the tradition of Chinese painting while opening a new path in the age of innovation. Firstly, he has always adhered to his concept, “Build a harmonious society to attend the livelihood of the people”. He carefully observes and captures the aura of the times and integrates it into his craft, which manages to embrace the full temporal context while never reaching realism. Secondly, he has the courage to underscore how the rich traditional culture should enlighten the current cultural context. He incorporates the clear realization and comprehension of traditional culture into the sensory framework of painting, and unifies the humanistic realm with a vivid scene, so as to formulate his own unique style. Last and equally important, he explores a unique “language” for ink painting through the integration of the skills of traditional Chinese painting with the new aesthetic elements of the contemporary, thus rendering his portfolio with features and an artistic style that is distinctive of this “language” and with a world-catching uniqueness. His practice in the art of painting reflects that he, as a remarkable contemporary artist, is devoted to the context of this current epoch and to his social responsibility for broadcasting the right artistic message. All in all, Tian Liming achievement in the pursuit of creating art that significantly represents the times we live in is no doubt worth our undivided attention and appreciation.

Wang Wenzhang is Deputy-minister of the Ministry of Culture of People's Republic of China
and Director of Artistic Research Academy of China



