



老蓬艺术  
LAOPENG YISHU

彭文斌 著  
Peng Wenbin



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# 意趣天成 空灵虚静

文/王岳川

北京大学博士生导师  
北大书法研究所所长  
中国书法家协会理事

文斌是我的书法研究生。

他在绘画创作中探索出极具自家面目的佳趣妙构，视觉形式的律动与移情造化的险绝熔于一炉，深得其师承的潘天寿、李苦禅画风精髓，神从笔出，笔走游龙，从而使他的创作形成一种气象空灵、逸趣天成，源于自然而又妙于自然的彩墨风格。

他设色大胆却艳而不俗、媚而不娇，诗意流动，以朴拙儒雅入画，天趣自然，以天地情怀入理，意味深远；简则逸笔疏疏，墨线灵动，笔意互盼，浑然天成。他多以写意荷花、芭蕉、松鹤、水仙、山水为主题，似在致力于泼墨敷彩，追求文人画的天趣自然，空灵虚静、幽秀淡远。

他特别强调艺术的主要目的是给大家传达“美”的视觉和“健康”的思想，还原自然景象的原始美。观其作画，神清气爽，雄力内含，故他的山石，骨力劲健而不野，笔墨精严而不俗，笔到力到，力到气到，气雄而力健，可以呼吸，可以触动。神趣流光，其中蕴蓄着一个“真”字。

他画中的意境，全都是思想的流露、意趣的表达，所谓“画到极时即为书、书到极时即为画”，美哉！

# Unworldly and Peaceful Rhythm Flowing out from the Top of the Brush

Text / Wang Yuechuan

Aesthetics PhD supervisor at Peking University  
Director of Peking University Painting and Calligraphy Research Institute  
and member of China Calligraphers Association

I was Peng Wenbin's supervisor when he was studying painting and calligraphy at Peking University.

In my view, Peng's paintings feature unique compositions, and perfect combination of visual impacts and emotions, which are exactly the characteristics of the works of Pan Tianshou and Li Kuchan whose styles he follows. The brushstrokes of his works are so spirited and smooth, creating vivid and interesting scenes exceeding corresponding natural existence.

The colors of his works, which are bold, elegantly bright, comfortably charming and poetic, depict the beauty and vibrancy of nature in a simple yet refined manner, expressing his emotions naturally. Sometimes, with just a few ethereal brushstrokes, he can create a vivid scene. The subjects of his works are mainly lotuses, Musa, pines & cranes, narcissus and landscape created using expressive brushstrokes and splashing ink in an

impressionistic approach. Natural appeal, otherworldliness, peace, elegance, and the lofty natures of artists, which are the symbols of literati paintings, can all be seen in his works.

Peng's works focus on creating eye-pleasing effects and expressing healthy ideas through presenting the original beauty of nature. Actually, Peng himself is very spirited and energetic when creating works, and I think that's why the rocks he painted feature powerful but not wild brushstrokes, and delicate but not vulgar colors. With the movement of the brush, his spirit and power come out from the top of the brush together with ink, leaving energetic and lively brushstrokes which seem to be breathing and communicating with the audiences.

Most importantly, his works, through perfectly balanced composition of painting and calligraphy, authentically express his feelings and thoughts.

彭文斌作为广州国际艺术博览会的艺术总监，在成功打造南中国文化艺术名片的同时，还坚持书画的探索与创作，这种艺术的态度与坚持难能可贵！

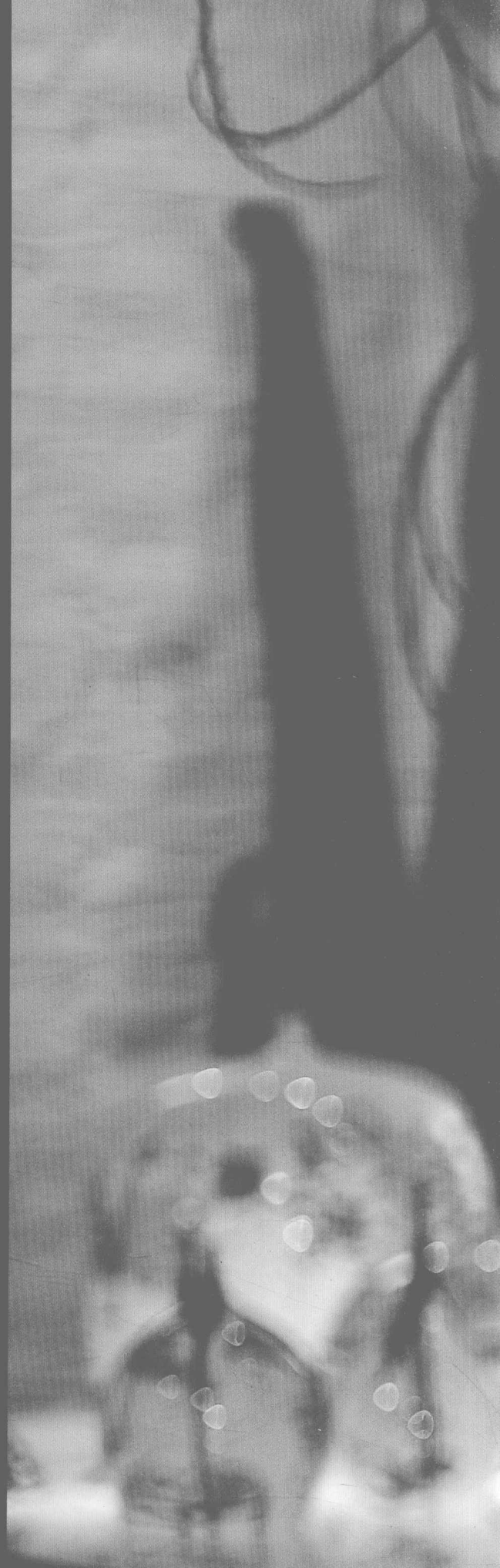
广州国际艺术博览会打造的艺术文化圈层不仅艺术家、艺术机构需要，大众同样需要，这样多元化的艺术交流平台有助于大众深入艺术，学习艺术。

刘大为  
中国美术家协会主席

As the Art Director of the Guangzhou International Art Fair, Peng Wenbin has successfully promoted the Southern School of Chinese painting while trying to incorporate innovative ideas and elements into the inheriting of traditions. I appreciate his attitude towards arts and his perseverance.

The Guangzhou International Art Fair creates a platform of arts on which artists and artistic institutions, as well as the public can exchange ideas about different types of arts from different perspectives, helping the public to learn and to have a better understanding of arts.

Liu Dawei  
President of China Artists Association





彭文斌的绘画题材甚广，涉及人物、山水、走兽飞禽、草木鱼虫等等。总之，只要是目所能及之物，都能进入他的画面。而他表现这些物象时，从来不是刻意营造，精心设计，而是信手拈来，率性为之，却栩栩如生，唯妙唯肖。这当然得益于彭文斌深厚的绘画功底与长期的造型训练，更得益于他的生活积累。正是因为丰富的生活经历，开阔了彭文斌的文化视野，也奠定了他的造型基础，使其在坚守自我的同时，能够兼柔并蓄、海纳百川，吸收各式各样的艺术风格。所以，彭文斌的绘画，既舒展放达，又精气饱和；既形态万千，又言之有物。

杨卫  
当代艺术批评家

The paintings of Peng Wenbin involve a variety of subjects such as figures, landscapes, beasts, birds, grass, trees, fish and insects. In a word, all things that can be seen can be painted by him. In painting these images, he has never created and designed them deliberately, but followed his own heart. His paintings are lifelike and vivid. Of course this has benefited from his solid foundation in painting and a long design training, and more benefited from his life accumulation. Thanks to his rich life experience, it has broadened his cultural horizon and laid a foundation in design. As a result, while maintaining his own style, he is inclusive and has absorbed all kinds of artistic styles. Therefore, the paintings of Peng Wenbin are unrestrained and energetic, and diversified and concrete.

Yang Wei  
A contemporary art critic





# New Chinese Painting: To Build the Inner World

Text / Peng Wenbin

Famous painter Shi Tao of the Qing Dynasty once said, "Painting shall catch up with the times." In modern times, how to find a new direction for the development of Chinese painting has been a controversial topic among artists. Over the past decades, with the implementation of China's global development strategy, artistic communication between China and the rest of the world has seen great improvement. In this process, influenced by western ideas, Chinese artists started to view traditional artistic creation from new perspectives, and traditional Chinese painting, as a type of traditional Chinese art, also saw the desire and efforts to explore new ways of expression. Under the joint influence of external cultural invasion and internal cultural awareness adjustment, Chinese painting will break the bottleneck in development. To meet the requirements of artistic expression and public aesthetics in modern times, traditional Chinese painting must seek changes in terms of brushstrokes, ink application, compositions, subject election and aesthetic standards. When painters try to think out of the box, traditional Chinese painting will build its new order and revive.

## The new mission of New Chinese painting

"New Chinese painting" can be understood as "contemporary Chinese painting" in some sense. Just as its name implies, new Chinese painting focuses on highlighting the contemporary elements of Chinese painting through expressing traditional elements from an international perspective. New Chinese painting undertakes the mission of change, primarily the change in combining artistic expression concepts with comprehensive art media. In the language of new Chinese painting, Chinese paintings are not divided into different styles like "abstractionism", "expressionism", "surrealism" and "conceptualism", and there is no need to do so, because freehand style Chinese painting has already contained such styles. In my view, one important contemporary element of new

Chinese painting is its adoption of new art media: from two-dimensional media to multi-dimensional media, the application of new types of art media will remove barriers and limitations hindering artistic creation.

## How to understand New Chinese painting

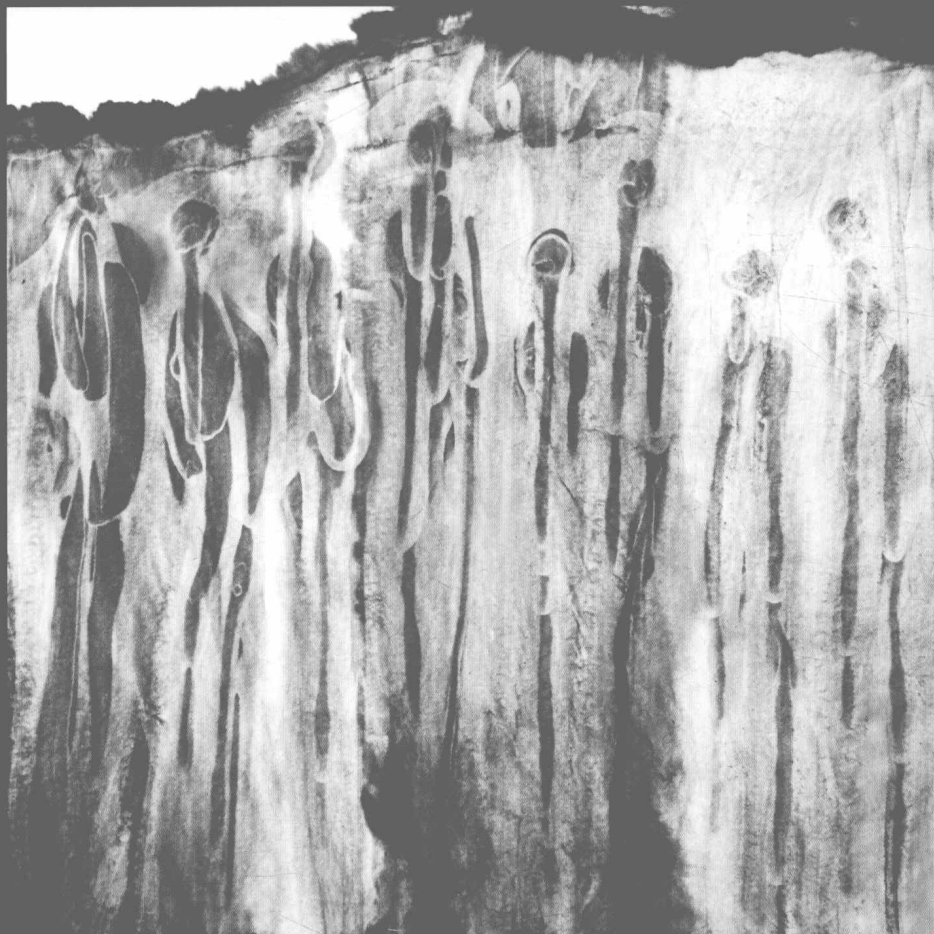
New Chinese painting should absorb contemporary spirits which may be called "genetic variation" while inheriting traditional elements (primarily the application of "water" and "ink") which may be called "genetic inheritance". Seeking the expression of personal philosophical thoughts and spiritual experience through artistic creation, new Chinese painting requires artists to view the world from an incisive critical perspective, so as to highlight the presence of individual life in the real world. New Chinese painting will get liberated from the conventional scope of subjects and contents, and shifts attention to contemporary cultural and spiritual experience. The significance of new Chinese painting lies in its encouraging artists to break free from conventional modes, creating artistic forms expressing "new concepts". Maybe new Chinese painting will not be accepted at first, but like impressionist painting, it will later be understood and even highly sought after by the audiences. The direct expression of intuition and subconsciousness through artistic creation, which is the basis of new Chinese painting, is a kind of artistic expression that builds our inner world. New Chinese painting allows the combination of inevitable factors and accidental factors, and of controllable and uncontrollable factors. It's neither the reproduction of images in realism nor implied expression of thoughts in literature. It even abandons "stories behind" and "symbolic implication" thought to be necessary attachment to paintings. To really understand New Chinese painting, you must feel with your mind instead of just watching with your eyes.





当代水墨

CONTEMPORARY  
CHINESE PAINTING



大言希音 68cmX68cm 水墨纸本 2017年  
The Sound of Silence 68cmX68cm Chinese painting on Xuan paper 2017