

墨彩瓷青

吴山明青瓷绘画作品集



中国美术学院出版社

陆易主编

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吴山明青瓷绘画作品集



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Professor, doctoral tutor of The China Academy of Art, director of China Artists Association, vice president, China National Academy of Painting Institute, vice chairman of Zhejiang Artists Association of Zhejiang province Painting Research Association, chairman of Hangzhou Artists Association, Zhejiang Painting Research Association, enjoy the special allowance of the state council.



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Preface

THE SECRETARY OF THE LONGQUAN MUNICIPAL COMMITTEE



Chen Qiaoyi, a famous historical geographer and a lifetime professor of Zhejiang University, wrote in Place Name Records of Longquan County • Preface that “throughout the whole province and even across the country, Long Quanyian is distinctive county. For more than one thousand years, it is this county that has earned us a huge wealth and a great honor around the world in light of its large number of excellent celadon, upon which the reputation of Longquan is spread throughout the world.”

Longquan celadon was started to be fired in the Three Kingdoms and Eastern & Western Jin Dynasties, was started to be produced at scale from the mid-Tang Dynasty to the Five Dynasties, was peaked in Song and Yuan Dynasties, was extended in the Ming and Qing Dynasties, as well as the Republic of China, and was revived in the contemporary era; to be more specific, its “Ge Kiln” was listed as one of the five major famous kilns in the Song Dynasty. During more than 1700 years’ inheritance in the successive dynasties, Longquan celadon formed four major unique skills, that is, glazed celadon, thick glaze decoration, celadon firing and hacking control; meanwhile, it also fabricated the most beautiful products of “powder blue” and “plum green”; moreover, it not only had brought about the traditional celadon firing craft to the peak, but also had made it become a famous historical kiln characterized with longest firing time in the China’s and even the world’s ceramic history, widest kiln site distribution, highest product quality requirement and largest production scale & export scope. Now, after more than 50 years’ restoration, Longquan celadon has already got a historic resurgence: its artistic level has set a new record, chased that of Ge Kiln, compared favorably with that of Zhang Sheng and caught up with that of Song & Yuan Dynasties, upon which another peak in the history of Chinese celadon culture has been formed.

More importantly, on September 30, 2009, on the 4th Session of the UNESCO’s (United Nations Educational, Scientific and Cultural Organization) Intergovernmental Committee for protection of the intangible cultural heritage held in Abu Dhabi, the capital of United Arab Emirates, Longquan celadon traditional celadon firing craft passed the review successfully and was approved to be listed into the Representative List of Intangible Cultural Heritage of Mankind, which is the first one in the world and currently the only one selected ceramic item. It has brought about a rare opportunity to the protection and development of Longquan celadon. And how to protect, inherit and develop the traditional firing craft of Longquan celadon, especially the innovation and development over the glaze color, decoration, etc, shall be a problem, which shall be considered by all producers and researchers of celadon. Now, Mr. Wu Shanming, a professor of China Academy of Art, a doctoral supervisor and a famous painter, is dedicated to the thinking, exploration and practice of the painting celadon, as well as the exploitation of a unique path of innovation, upon which he has provided us with an example.

As a great master of the contemporary Chinese painting, Mr. Wu Shanming is an iconic figure of New Zhejiang School’s water and ink portraits painting, as well as a representative figure of Chinese figure painting, whose works run through the traditional & the modern and integrate with figure & landscape, and, meanwhile, whose works are featured by vivid body & spirit and lifelike skill & realm; the figure is blended with shrouded nature, whose romantic charm is vivid; the beauty of its image, realm and skill embodies the distinct artistic charm, which is unique among the contemporary paintings. Fixing his sights on Longquan celadon, he devotes himself to the celadon glaze painting and transplants the individual painting language and style formed on his drawing paper to the celadon glaze so as to make the two perfectly combined and bring out the best in each other, which actually is a great luck for Longquan celadon.

With blue glaze applied on the green body, Longquan celadon has been fired in the reducing flame and is famous in the world by virtue of its exquisite quality, smooth & lively line, dignified & austere modeling and pure & bright-colored luster. The created aesthetic realm not only lies in the importance attached to the beauty of the glaze color, but also lies in the pursuit of the texture beauty of the glaze. Indeed, celadon itself is very beautiful, which is worthy of the name as “Flower of Porcelain” featured by “jade-like green, mirror-like brightness and inverted bell-like sound”. Surely, the characteristics of the celadon have also ever stumped a group of people eager to paint on the celadon.

Fearless of the difficulties, Mr. Wu Shanming is confident that the beauty of painting definitely can be reflected on the glaze of Longquan celadon. In 2008, he started the innovative trial for painting on the celadon; at that time, due to the insufficient materials, experience, etc, the fired work effect was not very ideal. Through a period of time’s repeated exploration, till 2012, he had developed a successful path. Now, he has basically grasped the artistic rule to draw the Chinese painting on the celadon: a person used to painting on the Chinese art paper takes celadon as a carrier to form another wonderful grafting for the Chinese painting and thus to realize the organic integration between the craft beauty and the painting beauty. Enjoying the painting celadon of Mr. Wu Shanming, you can feel the unrestrained line, elegant ink color and accurate modeling, which show the distinct style of being restrained, dignified, handsome and composed. This is exactly what is called: the ink and wash on full display have been porcelainized into a riot of colors.

Longquan celadon provides another favorable position for Mr. Wu Shanming to show his artistic talents; on the other hand, as for the celadon, the artistic performance on the celadon shown by Mr. Wu Shanming holds an epoch-making significance to destroy the old and establish the new, which provides another choice and contributes another possibility for the future development of celadon. I hope that it can affect and drive more accomplished artists to pay more attention to celadon, to sprinkle art on the celadon to precipitate their talents on the celadon glaze and thus to form a kind of “trend”, which hence inevitably will make the development of Longquan celadon sublimite in another fashion and create another glorious era for Longquan celadon.

序

中共龙泉市委书记



著名历史地理学家、浙江大学终身教授陈桥驿在《龙泉县地名志·序》中写道：“在全省，甚至在全国，龙泉是个不同凡响的县份。一千多年以来，就是这个县份，以它品质优异的大量青瓷器，在世界更为重要的是，2009年9月30日，在阿联酋首都阿布扎比召开的联合国教科文组织保护非物质文化遗产政府间委员会第四次会议上，龙泉青瓷传统烧制技艺成功通过审议并被批准列入《人类非物质文化遗产代表作名录》，是全球首个、也是目前唯一入选的陶瓷类项目。这为龙泉青瓷的保护和开发带来难得的机遇。而如何保护、传承和发展龙泉青瓷的传统烧制技艺，特别是创新发展釉色、装饰等，是每一位青瓷制作者、研究者所要思考的问题。现在，中国美术学院教授、博士生导师、著名画家吴山明先生孜孜于绘画青瓷的思考、探索、实践及其走出的独特创新之路，为我们提供了一个范例。

吴山明先生是当代中国画大家，为新浙派水墨人物画标志性人物和中国人物画代表性人物，其作品贯通传统与现代，融会人物与山水，形神并至，笔境兼夺；人物形象化入氤氲的自然，神韵生动；其意象、境界和笔墨之美，显现出特有的艺术魅力，在当代画坛上独树一帜。他将目光投向龙泉青瓷，潜心于青瓷釉面绘画，将自己在纸面所形成的个人绘画语言与风格移植青瓷釉面，使二者完美结合、相得益彰，实是龙泉青瓷大幸。

龙泉青瓷是在坯体上施以青釉，在还原焰中烧制而成，它以瓷质细腻、线条明快流畅、造型端庄浑朴、色泽纯洁斑斓而著称于世。其所创造的美学境界主要在于不仅重视釉色之美，而且更追求釉的质地之美。的确，青瓷本身就太美了，可谓是“青如玉，明如镜，声如磬”的“瓷器之花”。所以，在曾经的千年岁月流淌中，很少有人青瓷上作画。当然，青瓷的特性也曾经难倒了一批想在青瓷上作画的人。

吴山明先生不畏其难，自信绘画的美定能在龙泉青瓷的釉面上体现出来。2008年，他开始在青瓷上进行作画的创新尝试，当时因为材料和经验等的不足，烧制出来后作品效果不很理想。通过一段时间的反复摸索，至2012年，他已走出了一条成功道路。如今，他已基本把握中国画在青瓷上绘画的艺术规律，一个习惯在宣纸上挥洒丹青的人，将青瓷作载体，形成中国画的又一次精彩嫁接，实现了工艺美与绘画美的有机融合。观赏吴山明先生的绘画青瓷，感觉线条洒脱、墨色清雅、造型精准，呈现内敛凝重、朗俊沉稳的鲜明风格。正所谓：水墨淋漓，瓷化为五彩斑斓。

龙泉青瓷为吴山明先生提供了又一块用武之地，而吴山明先生在青瓷上的艺术呈现，对于青瓷而言，则是划时代的革故鼎新，为青瓷未来的走向，提供又一种选择，贡献又一种可能。但愿由此而能影响和带动更多的已经卓有成就的艺术家去关注青瓷，在青瓷上驰骋艺术，用青瓷的釉面凝结自己的才情，并由此而成为一种“潮”，那必然会使龙泉青瓷的发展在另一种时尚中升华，开创龙泉青瓷又一个辉煌时代。

吴山明

二零一三年拾月于龙泉

PROFILE OF MR WU SHANMING

PRESIDENT OF THE CHINA ACADEMY OF ART



It is easier said than making a profile of Mr Wu Shanming, as Wu himself is a master of sketch. Profile hereof refers to making brief introduction by abstract writing style for profile of Wu Shanming's workmanship and art skills. If I could describe his a few expressions to the point, I would be perfectly satisfied.

Healthy in old age with nimble behavior, Mr Wu Shanming is a great master by nature for gentle speaking. In the year that Artists Association held an entertainment party with hired performers held at home in Xijing Hotel, he was the first to take up the brush and starting painting, spilling plenty of ink. People standing around him wanted to replace the paper for him, but he rejected with a smile and continued his painting with a well-thought-out plan. Finally, all ink dots were painted as headwear and decorative pattern of a young lady of Zang of Tibetan nationality. After finishing the painting of figure, he invited Mr Fang Zeng to paint yak. Mr Fang Zeng, his teacher, was covered with black hair. Others knowing nothing about their teacher-student relationship said that the old came down and the young went up to the stage. It seems that he naturally acquire extra advantages by his white hair. On every occasion of meeting and activity, lens of medium always focused on the one with long white hair by nature and unrestrained expression. The scene taking place 15 years ago is still vivid in my mind.

Since Mr Wu Shanming entered Attached Middle School of the Central Academy of Fine Arts at mid-1950s, he engaged in undergraduate course, underwent the Cultural Revolution, guided reform and established peak in the Central Academy of Fine Arts for almost sixty years which in his eyes is his homeland and career as well, origin and attribution as well. From young teaching assistant to a generation of pioneer of the department of traditional Chinese painting and from a active talent coming from Central Zhejiang to famous master healthy in old age, Mr Wu Shanming almost becomes a successful model and a typical case of growing in at academy, which not only mirrors pattern and strength of the Central Academy of Fine Arts for cultivating people of ability, but also demonstrates the exploration path for experiencing and toughening and self-shaping.

The young figure of Mr Wu Shanming in the photo makes a deep impression on me that his brilliant eyes have been unchanged with signs of aging only left on his hair on the temples as if silver hair took place of black hair at 1980s. The glitter long silver hair in sound texture without any other color becomes topic of conversation and his mark as well. The unchanged "young face", gentle and tender, showing good fortune by nature lets us feel particularly close. In ordinary days, he is in free and leisured expression with gentle voice; while once taking up the brush, his eyes will be lit up with quick intelligence and soft refinement, as active as moving rabbit. He hunts for the vitality by brush in moment and directly pursues artistic inspiration contained in the enshrouding state. Beaming and buoyant in spirits, he is absorbed in painting.

Seeing behavior of Mr Wu Shanming, he is unrestrained and frank in appearance and penetrated with unique tolerance in nature. As a famous saying in the Laughing All The Way by Sikong Tu in Twenty-four Poetry Style: "Man is mortal. Life is short, with fewer happing hours and more suffering. Why not, then, take a bottle of wine and slept aside each day into the secluded mists, where the cottage is covered with wildflowers and visited the passing showers? Why not drink the cup of sorrow and walk out with a cane, laughing all the way." It is better to keep out of the affairs and pursue personal comfortableness in the wild with wine in hands rather than trapped in the human world. The broad-minded prospect, just like rural god of wine, is not in the wine, but in the artistic inspiration in heart. Live and work in peace and contentment with fragrant grass and flowers, indifferent to rapid rain. Afterwards, walk out with a cane and sing songs along with the wind for long distance. Although Mr Wu Shanming is not good at holding the drink, his take Chinese writing brush in his hands for painting of cloud and mist. Going on a tour amid cloud and mist and walking out with a cane and laughing all the way are just the portraiture of him.

The painting style of Mr Wu Shanming is always natural and unrestrained and the painting process could be deemed as performance. In case of videoing his painting process, it is better to video both his manner and expression of painting and skipping and changes of artistic conception of painting by lens installed on the brush-holder. Along with his freehand brushwork in traditional Chinese painting, observe his elaborate calligraphy and the vivid figure of character will emerge within the sight as the finishing point at eyes, breath on the mouth and noise and frown brows finally painted, just like decoding. Figures painted by him could be divided into two types: one type is historical figures such as eminent persons in history and great cultural masters to which pay more attention of expression and charm of themselves. The other type is common people in life, with people in prairie and regions at the south of the Yangtze River in the majority. Boundless prairie, beautiful southern regions and ceaseless tour of painting from nature exploited his mind, by which he feels tremendous beauty in the life and world. He portrays life over and over again and catches vitality that he seizes artistic inspiration from original and unadorned life and world and absorbs expression from real people. Characters painted by him are featured in a kind of simplicity and beauty, which is far more than the plain ink color and especially refers to the good quality of common people without makeup and to the plain and simple connotation by integration between brows and brush point. Just like people common to see in our life, those figures imply transient subtle feeling, which is called as "spirit" by our Chinese.