

Beauty of China
Contemporary Chinese painting classical series volume 2
Wang Qing Zhou

大美中国——当代国画经典系列

主编 / 苏百钧

王清州·卷

第2辑

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王清州

王清州，号椰石斋。1974 年生于安徽省宿州市砀山县，现居北京。幼年时代就在其祖父王瑞西先生的严格督促下学习书画。曾先后就读于中国人民大学徐悲鸿艺术学院、中国艺术研究院中国书法院、中国人民大学画院。多次游学于欧洲。现为北京 798 艺术区独立艺术家。

02/03

Brief Introduction to Wang Qingzhou

Wang Qingzhou, male, Han People, Name of Study: Coco Stone Study, he was born in Dangshan County, Suzhou City, Anhui Province in 1974 and now lives in Beijing. When he was young, he learned Chinese calligraphy, Chinese painting, seal cutting, line drawing, gouache and sketch under the strict instruction of his grandfather Wang Ruixi. He has studied at School of Arts of Renmin University of China and Chinese National Academy of Arts. He has travelled to Europe for many times to study. Now he is the Chairman of Goose Exchanging Book Club and an independent artist in 798 Art District in Beijing and other places several successful solo exhibitions.

神彩奥妙：王清州的色彩写意

文 / 岛子

民国著名学者、画家陈师曾在1912年《绘学杂志》发表《文人画的价值》，首次揭示出文人画的要素：第一人品，第二学问，第三才情，第四思想。具此四者，乃能完善。在今天看来，先生的揭示实有对水墨艺术的拯救之功，其拯救的意义是在美术革命的乱象之外把价值藏匿起来，进而放到艺术的本质奥妙中去。

王清州的色彩写意从传统文人花鸟画脱胎而来，既蕴涵文人画的要素，又在对自然的观察与表征中注入现代艺术语言的表现性乃至抽象性，而现代艺术语言本身有其丰富的思想性。从当代水墨的发展视角来考量，清州的色彩写意创作不失为返本与开新的成功实验。

所谓返本，是以骨力见风神，是其笔墨质地秉持的书写性，这显然源自画家多年的书道修为。纵观其成熟之作，无论色彩如何肆意挥洒，如何斑斓浓郁，都能够以线条的节奏来穿缀、编织、连结、回环，使得画面气韵盈满、旋律流贯。所谓开新，乃是从“不拘一法”之兼容并蓄到“无法之法”之随心所欲。以我心会万物之心，继而通天地之心。自由精神打开了具象世界所遮蔽的澄明之境，因此赢得清新自然、别开生面之旨趣。

清州画竹，是典型的书写性笔意，竹节顿挫有力、竹干之浓淡干枯笔笔到位，其用色纯粹、干练，如单色的朱红、熟褐等都能使之相得益彰，生机盎然。

花卉的纷繁生命形态由写生得来，破除了程式化习气显然还不够，画家进一步融入主观意绪表现，使光线、色彩、线条相互对比、融合、交感、渗化，于幽微之中窥见变幻的时间本性，如

最近作品《中国古代樱花树》、《烂嚼红茸》、《造化夺天功》、《接天莲叶无穷碧》、《绿叶发华滋》和之前《仲夏花色》、《红尘浅忘》、《风递幽香出》、《秋天来过》、《重重叠叠》、《我意花海》、《菊花》系列等作品都是得意忘象、静观出神之作。

除了上述作品，我更倾向于清州“猿鸣三声泪沾裳”、“布达拉宫写生”一类的水墨实验，在这些作品中，文化、自然生态的德性关怀完全改变了惯常的笔墨审美意指。这类作品，结构上看似支离、色彩亦有违纯净，实则画家心象之“秘响旁通”。其“写生”的奥妙，在逸笔草草之下、在淡紫、土黄、猩红以及墨点的浑然交响中透出不可抑制的悲悯与感慨。从这天问般的图式中可以断言：一旦学院式的“写生”雾霾被生命书写、生态关怀之清风驱散，一个新天新地将降临到水墨世界。

藉此而言，当代山水画、花鸟画的创新要点不是别的，而是旨在迈出“唯画种论”、“唯笔墨论”的藩篱，向生态审美智慧开放、会通，才有大格局、大作为。诸如以“天人合一”与生态存在论审美观相会通；以“中和之美”与“诗意地栖居”相会通；以“域中有四大人”为其一”与“四方游戏”相会通；以怀乡之诗、安吉之象与“家园意识”相会通；以择地而居与“场所意识”相会通；以比兴、比德、造化、气韵等古代诗学智慧与生态诗学相会通等等，建构一种包含中国古代生态智慧、资源与话语的当代生态艺术。

2013年7月2日，清华园
(作者为清华大学美术学院教授、博士生导师)

Fascinating World in Colors: Colored Freehand Brushworks by Wang Qing Zhou

Dao Zi

04/05

Chen Shizeng, a famous scholar and painter of the Republican period, published “The Value of Literati Paintings” in the journal *Painting Theories* in 1912. He pointed out for the first time that the essential factors for literati painting were moral quality, knowledge, talents and insight and all of them were indispensable for a perfect work. Today it seems that such a theory is helpful to revive ink and wash art by advocating hiding the value of art from the chaotic art revolution and infusing it into the subtle essence of art.

Deriving his colored freehand brushworks from traditional literati flower-and-bird paintings, Wang Qingzhou has both endowed his works with elements of literati paintings and merged modern artistic language, which is expressive, abstract and meaningful, into natural observation and depiction. Examined in the development course of contemporary ink-and-wash painting, his creation is no less than a successful experiment in reviving the tradition and breaking new ground.

By “reviving the tradition”, we mean that his unique style is achieved by vigorous strokes resembling those presented in handwriting works, which results from the painter’s accomplishment in calligraphy. His mature paintings, which feature brilliant colors sprinkled unrestrainedly, are completed with rhythmic lines linking and weaving all the elements, for which the pictures seem so harmonious and coherent. By “breaking new ground”, we mean that he paints in a completely free way that has integrated various painting techniques. He feels everything with all his heart and then gets embraced by the universe. With the spirit of freedom, he entered a clear realm previously covered by the curtain of physical world, in which he has achieved a refreshing, natural and fascinating style.

His bamboos are typically calligraphic: the joints are drawn in strokes with abrupt stops, ink applied to the stems is perfectly precise, and the pure colors such as scarlet and brown are adopted to achieve graceful complementariness and vividness.

When it comes to flowers, the painter has drawn their various shapes out of sketching. Not content to merely get rid of the stylized patterns, he has further merged subjective connotation into his creation, making the changeableness of time leak from the nuances resulting from rays of light, colors and lines contrasting, mingling and integrating with each other. His recent paintings such

as *The Cherry Tree in Ancient China*, as well as the previous works including *Summer Flowers*, *Dimming World*, *Fragrance Floating with Wind*, *The Passed Autumn*, *Overlap*, *Flower Sea in My Heart* and *Chrysanthemum Series*, are all exquisite masterpieces with connotations going beyond the picture.

Besides works mentioned above, I am also impressed by his experimental ink-and-wash paintings such as “*Sadness Echoing Ape Calls*” and “*Sketching on The Potala Palace*”, within which the usual signifying of painting symbols have been totally changed by concern about culture and nature. They, with seemingly fragmental structure and impure colors, are indeed implying depiction of the painter’s inner world. Presented in sketching style, the pictures, which are comprised of simple lines, ink spots and such colors as light purple, yellowish brown and scarlet, are overflowed with deep merciful emotion. Such grand paintings predicts that ink-and-wash art will be ushered into a new world after the academic “sketching” is refreshed by life writing and ecological concerns.

Thus we can see that the key to effectively innovate in contemporary landscape paintings and flower-and-bird paintings is nothing but casting off the outdated practices of over-emphasizing painting categories and techniques and embracing ecological aesthetic wisdom. The contemporary ecological art containing ancient ecological wisdom, resources and discourse should be created by integrating ancient insight with modern theories, such as “keeping harmony between human and nature” with aesthetical view of ecological existentialism, “finding beauty of neutral” with “poetic dwelling”, “human beings are superior to the rules, heaven and earth” with the western theory of “world games among heaven, earth, god and people”, homesickness poetry and auspicious symbols with “homeland consciousness”, “choosing ideal place to live” and “sense of place”, as well as ancient poetic wisdoms including comparison, modeling and uniqueness-forming with ecological poetics.

in Tsinghua University

(The author is a professor and doctoral supervisor
in Academy of Art & Design, Tsinghua University)



Lively Trees with Lush Leaves 68cm×46cm Mixed paper 2013

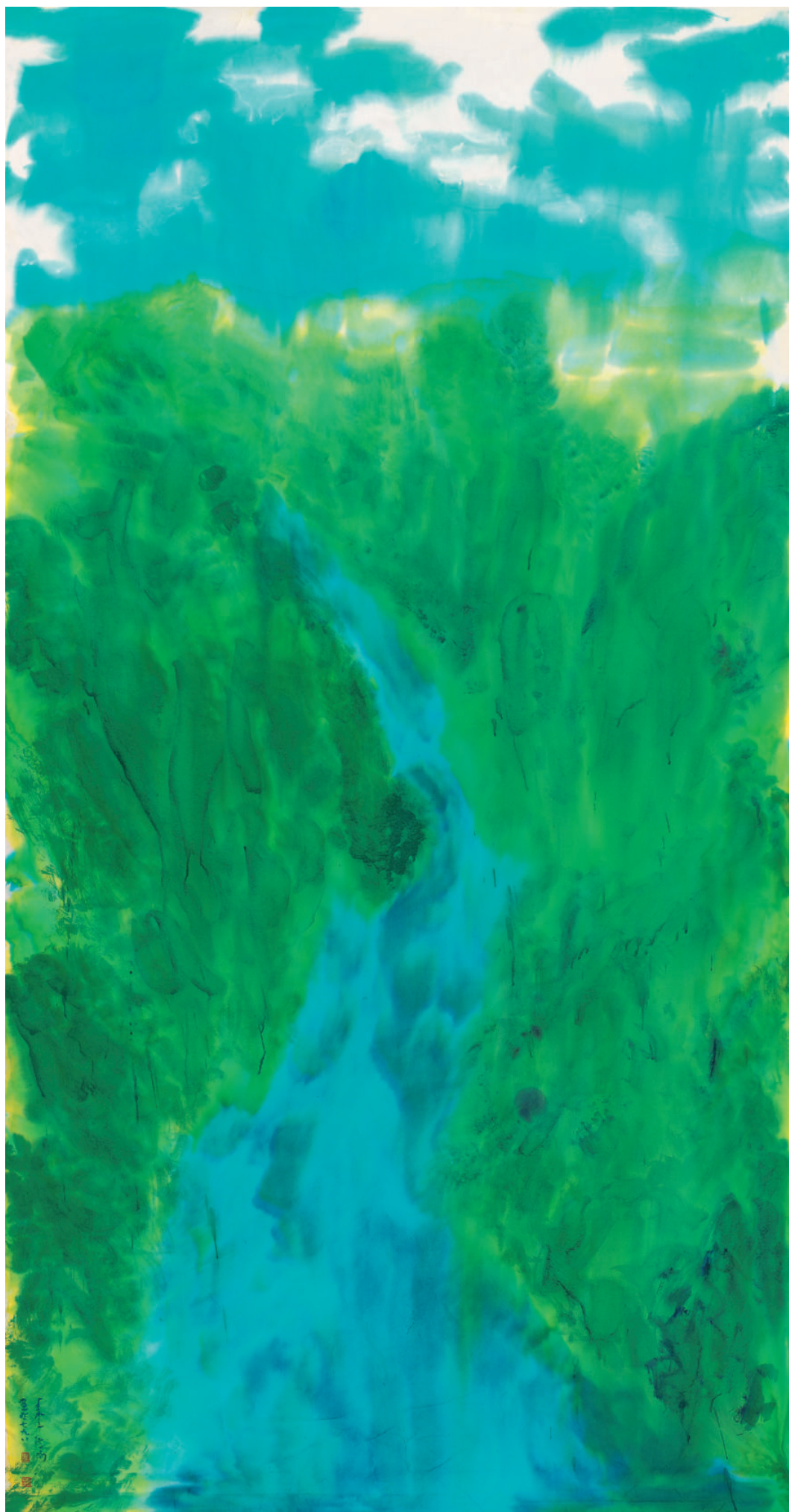
绿叶发华滋 纸面综合材料



06/07

造化奇天功 纸面综合材料

Amazing Grace Granted by Nature 96cm×178cm Mixed paper 2013



The Longest Wuxia Gorge 244cm×122cm ink on paper 2012

巴东三峡巫峡长 纸本水墨



Tear Drop Wets the Clothes 244cm×122cm ink on paper 2012

猿鸣三声泪沾裳 纸本水墨



Chewing Area Nuts Delightfully 68cm×46cm ink on paper 2013

烂嚼红茸 纸本水墨



10/11

中国古代樱花树 纸本水墨

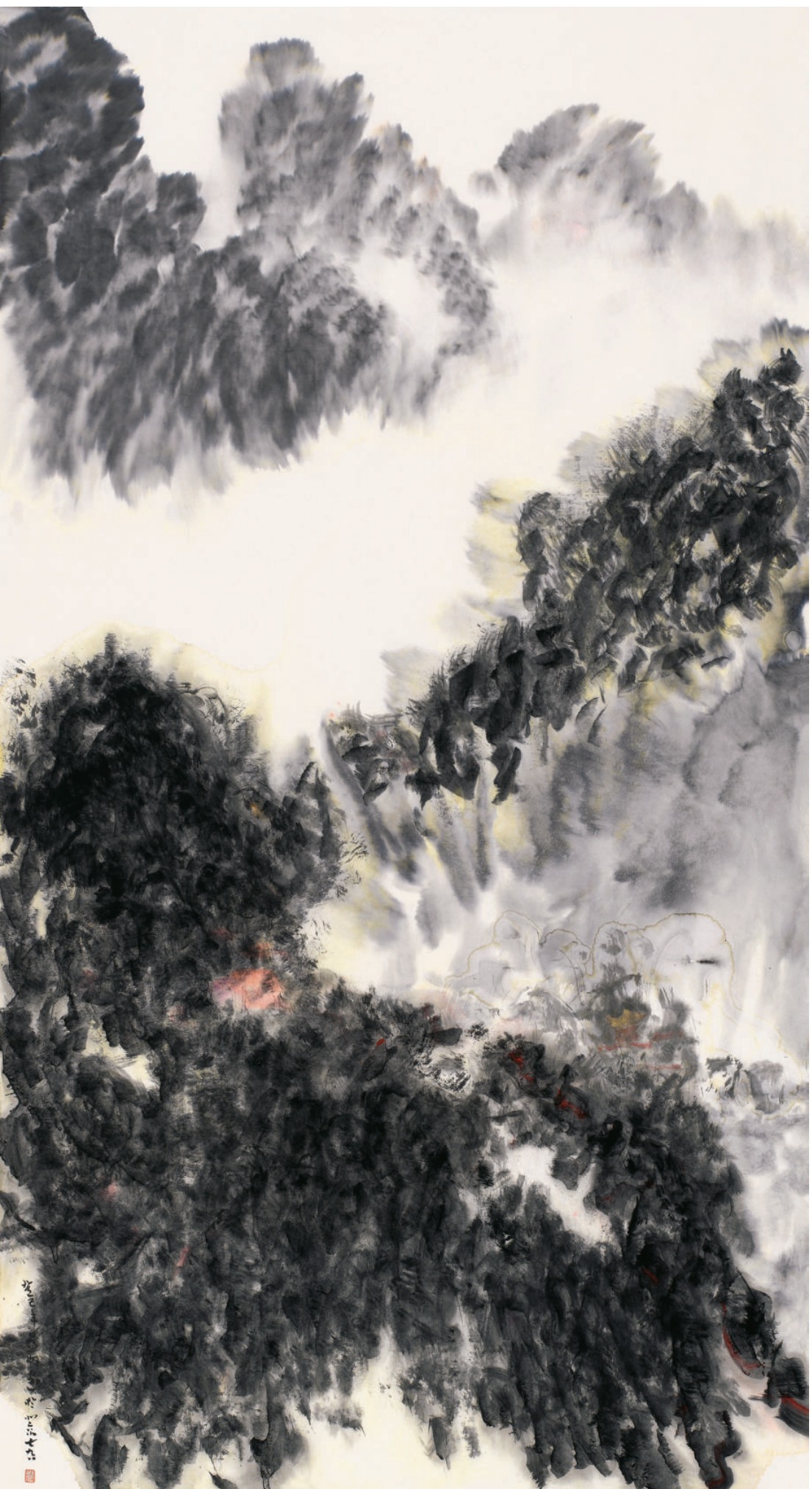
The Cherry Tree in Ancient China 46cm×68cm ink on paper 2013



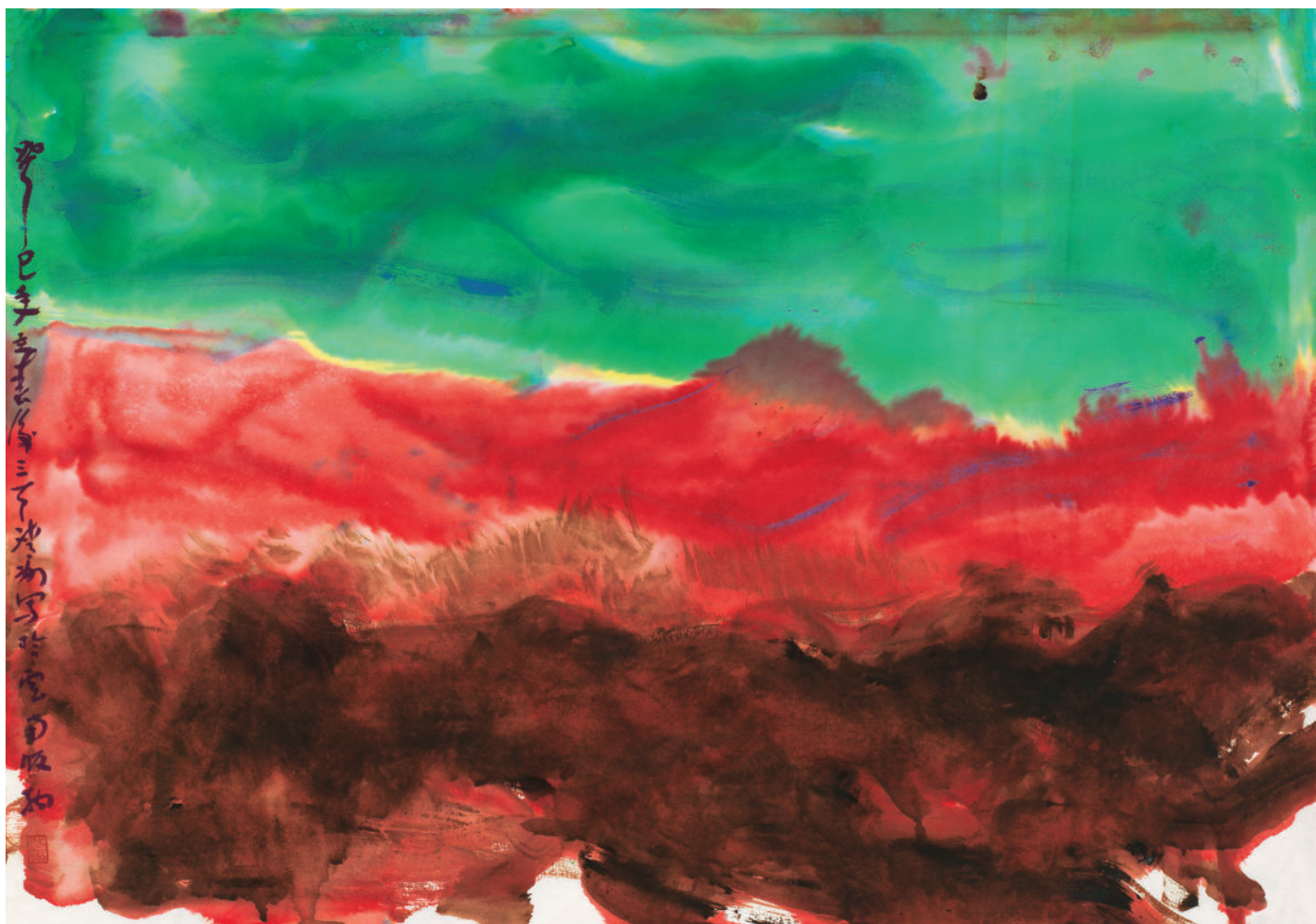


看遍花无胜此花 纸本水墨

Unmatched Flower 96cm×178cm ink on paper 2013



片石含清錦 纸本水墨
A Piece of Stone Near the Flowing Spring 178cm×96cm ink on paper 2013



14/15

橙黄橘绿天 纸本水墨

The Orange and Green Season 46cm×68cm ink on paper 2013