

## 杨弼旻：由方言到世界语

2017-12-23

Dr. Ermin Yang: From Local Dialect to World Language

December 23, 2017

一晃的时间，从1992年画出《白菊花》算起，我在宣纸上作色彩水墨也已过去了二十多年。二十多年，中国绘画的进展并不大，几代人却是在变老。以我一个中年人的觉悟，我认为单色压抑了水墨画作为绘画的本性。古代画论有“墨分五色”，意思是把墨色分出浓淡以后如同缤纷的色彩那样丰富好看。这种论述说明无论古今人们都需要色彩。至于自宋以后人们为什么不用色彩，而是把墨用水稀释后，以浓淡变化来充当色彩，这不是一个简单的问题，我想它与当时画家的基本素质以及士大夫文人长期的审视推动有直接关系

Time goes by, since I painted “bái júhuā 白菊花” (White Chrysanthemum Flower”) in 1992, I’ve painted color water ink on xuānzhǐ 宣纸 (Chinese rice paper) for over 20 years. For the past twenty years, there has been few progress in China’s painting field, yet several generations are aging. As an awareness of a middle age man, I think single-color water ink painting has placed some hindrance on painting in nature. In the ancient times painting theories talked about “ink has five colors”, meaning that it looks best when ink color can show heavy and light and from between to give it shades of color. This theory serves to prove that whether in the far ancient times or today people need colors. As to why people didn’t need colors since Song Dynasty, they chose to dilute with water in ink, treated the changes between heavy and light of black as color, this is not a simple issue, I think this had a lot to do with the fundamental qualities of painters at that time and the judgement and direct promotion of scholars and officials at that time.

中国画，狭义的讲一般是指写意水墨画和工笔重彩。中国画是西洋绘画进入中国之后才有的概念。唐之前的中国画不是单色，宋朝的院体绘画也是以色彩和线条刻画为主，此外，宋朝还有另外一类画家，他们以士大夫文人为主。士大夫文人一般都不曾受过正规绘画训练，他们有很好的书写能力，也因为他们是士大夫，他们的兴趣导向能在上层产生影响，进而广大，于是他们笔下似与不似的绘画逐渐成为主流。似与不似在他们手里也是无奈之举，因为他们没有对物象的严格刻画能力，也只能画出一个大概的感觉来。这样的绘画起初属于文人士大夫的自娱自乐。文人画这个称谓和当代农民画的叫法近似，是以创作者的身份叫开的。也是与正统的院体绘画作区分。在中国这样一个官本位的国度，士大夫们的趣味，并在他们的推动下文人画得到空前的发展。中国美术史在这里拐了弯，自娱自乐基本就成为中国绘画的传统。原本正统的院体画家却成为了格调不高、匠气的代名词，也在主流的位置上退去了好几百年。

Chinese paintings, in a narrow sense, refers to interpretive shuǐmòhuà 水墨画 (water and ink landscape and painting) with Gōngbǐ zhòngcǎi 工笔重彩 ( exact delineation and enriched colors ) . Chinese painting formed the concept since Western painting came to China. Prior to Tang Dynasty Chinese paintings were not single color, yuàn tǐ 院体 (Academy style) painting style in Song Dynasty was mainly colors and lines, additionally, Song Dynasty had another kind of painters who were mostly

shidàfū 士大夫 (scholars) and wénrén 文人 ( literati ) . They usually hardly had formal training in painting, and they were very good at writing with brushes, and because they were officials so their interest orientation could impact upper class then expanded, so the drawing under their brushes whether like or unlike painting soon became mainstream. Like or unlike in their hands were something awkward because they didn't have strict defining skills of objects, they could paint a just about sensation. This type of painting started out as self-entertainment for the officials. The name of “Official’s painting” is close to the calling of “farmer’s painting”, is called based on the status of painters. This also differs from formal yuàn tǐ 院体 (Academy style). In a country of Guan Ben Wei (over values Officials) like China, officials taste and Official’s paintings got hugely advanced with their promoting effort. At this point the history of Chinese art has thus taken a turn, self-entertaining has basically become the tradition for Chinese painting. The yuàn tǐ 院体 which was the original tradition has become the substitute name of poor taste or rigid craftsmanship, which has been taken backwards for a good few hundred years.

我开始在色彩上探索中国画，现在想想很偶然，因为一个自小就在单色里画画的人，其惯性往往使人忘记真正的色彩，甚至对色彩视而不见。在我上大学的时候，记的有一次我在教室画山水，我用赭石、花青在墨线皴擦出来的山势结构上染色，我正画着，在旁边看我画画的一个人就问我：“这么多颜色你为什么只用那两只，其它的颜色为什么不用？”当时我就愣住了，下意识的去数了数那一盒国画色，是十二支。是啊，这么多颜色干吗不用它呢！这个问题，画画的人往往不会注意，因为从小受的教育，习惯了，眼里只有墨色，对于真色彩已经看不见了。我不知道他是不是上苍派来的使者，但我知道，他那句话对于我很重要，就是在那个时候开始，我有意无意的开始了在宣纸上真正的色彩探索。曾经有人问我青绿山水和我的水墨画的区别。青绿山水是用青，绿的单色进行刻画，和墨的单色意义差不多，是在同一个范畴里。古代画论“随类赋彩”是针对固有色而言的，意思是山石树木是什么颜色，画家就给它着什么色彩。在文人画里，因为画面基本是单色，是把墨色用水分出浓淡来充当色彩，这里的随类赋彩就是在墨色的基础上罩染一层类似的淡色。传统中国绘画色彩是辅助，是对不及色彩的一种补充。这让我想起几十年前在黑白照片上着色。

I began to explore Chinese painting with colors, now to reflect that, it was quite accidental. Because for someone who painted with single color since young age, he probably grew accustomed to forgetful about real colors, and may even turn a blind eye to colors. I remembered when I was at college, I was painting landscapes in classroom, I was adding colors on the mountain range with ochre and cyanine over the black ink creases, as I was painting the fellow who was watching asked me: “There are so many colors how come you only use those two (color) tubes and leaving alone the rest?” At that I froze, then automatically went to count the color tubes in that box, there are 12 of them. Well yes, there’re so many colors why not use them! Painters usually won’t notice things like this, because they were trained a habit, since young age, to only see ink color in their eyes, and have lost sight of real colors already. I wasn’t sure if he was sent by God, I only knew what he said is very important to me, it was then when I began to explore colors on xuānzǐ 宣纸 (Chinese rice paper), intentionally or not. I was asked about the differences between qīnglǜ shānshuǐ 青绿山水(traditional landscape painting characterized by the prominence of blue and green colors) and my ink water painting, qīnglǜ shānshuǐ 青绿山水 is to illustrate with two single colors of blue and green, it’s similar to painting with single color of ink, which is the same concept. The ancient painting theory of “suí lèi fù cǎi”随类赋彩 (coloring adhere to the

type) speaks keeping to the original colors, meaning what color is the mountain stones trees and wood, then painters should color them in those colors. In the wénrénhuà 文人画 (literati paintings), since the tone of the painting is single-colored, and ink mixed with water to show darker or lighter shades which was considered color, and in these cases “suí lèi fù cǎi” 随类赋彩 (coloring adhere to the type) becomes to coat a similar light color over the ink base painting. In traditional Chinese painting, colors are supplement, which is to replenish to the shortage of color. This reminds me of coloring on black and white photos several decades ago.

中国画有那么多种颜色，为什么用一种墨色稀释了，分出浓淡之后去充当色彩呢？除了前面所讲，还有文化以及心理的诸多因素，很复杂。这种现象存在于中国艺术史可谓源远流长。中国画家用墨色、用单色进行探索，这条路上的画家多，时间长，积累的经验丰富，取得的成就大。但我认为在中国绘画这条大路上，不能只是这一条路，一定要有一条色彩的路，不然那是很遗憾的。我在色彩水墨画这条路上探索了几十年，我的色彩写意发展到今天已经很成熟。

There're so many colors for Chinese painting, how come chose to dilute black ink, to show darkness from lightness to be called colors? Other than what was illustrated earlier, there were many factors including cultural and emotional factors, it was quite complicated. This case has been there in the history of Chinese art for a very long time. Chinese painters have explored painting in ink and in single color, there've been quite many painters and they've done it for a long time and have gained lots of experience and have accomplished a lot. However, in my opinion, down the road of Chinese painting, there ought to be more than one way, there must be a colorful path, otherwise it must be quite piteous. I have explored on the path of shuǐmòhuà 水墨画 for over several decades, my technique of freehand illustrating with colors has reached maturity over the time.

这里有必要谈一谈观念，换一个角度，我的新型水墨画首先是观念的变化，从前人们一味地画单色，我认为这是因为画家没有想过在这种材料上作色彩实践。不是中国画家在色彩上无能，而是观念。如果说人们曾经在宣纸上有惧色心理的话，那么应该就解除了。还存在一种思维定式，看到色彩就以为是西洋画，其实大错了，色彩不是西洋绘画所独有，色彩当然也属于东方，色彩是任何绘画的基础因素。当然，也不要以为那绚丽的色彩在宣纸上出现是件简单的事情，徐悲鸿先生曾经说宣纸不近色，大意是在宣纸上不能呈现色彩。色彩是百年来中国绘画前行的一大难题！

Now here comes the need to talk about change of the concept, change a different perception. Above everything else, my new shuǐmòhuà 水墨画 is a change of perception, in the past people were only painting with single color, I think it's the result of no painters have attempted painting with color experiment on material. It's not that Chinese painters were incompetent with colors but that of the perception. If there ever was a fear of putting colors on xuānzhǐ 宣纸, it should be relieved now. Additionally there existed a mode of thought, when seeing colors people will think that's Western painting, when in fact that's a big mistake. Colors is not the solely for Western painting, colors of course belong to the Orient, colors are the fundamental component for any kind of painting. Certainly, do not

take it for granted that the shiny colors on xuānzhǐ 宣纸 is an easy thing to make. Mr. Xú Bēihóng 徐悲鸿先生 has said that xuānzhǐ 宣纸 does go near colors, meaning that xuānzhǐ 宣纸 doesn't show colors well. Color has been one of the big problem for the advance of Chinese painting for hundreds of years!

大转型的时代，中国社会发生着有史以来最大的变革。走出去，几乎所有人都在往外走，有人走向了城市，有人走到了国外。水墨画由传统走向现代，由自娱自乐自我欣赏走向世界舞台。社会的变迁，传统文人士大夫的不复存在，取而代之的是以文化馆、画院、大学、职业艺术家为主的创作人群。千年来文人代替画家的情形告以结束。

In the era of great transformation, the society of China is going through the biggest reformation in human history. Stepping outbound, almost everyone is walking outbound, some have landed in cities, some have reached abroad. Shuǐmòhuà 水墨画 is walking from tradition to modern, and has landed on the world stage from being self-entertaining and self-appreciation. The society is under transformation, traditional wénrén 文人 and shìdàfū 士大夫 are no longer here, instead they're replaced by creative groups housed mainly in museum of culture, XX art academy, universities, and professional artists. The thousand years old tradition that XX took the place of painters should be ended.

中国国土这么大，人这么多，对世界的贡献也应该大。近现代，我们拿来了很多别人的东西：科技、医疗，艺术等。丰富、健康了我们的生活。我们要拿什么来贡献世界？做为画家我希望通过自己的不懈努力，把古老的中国绘画由方言转换为世界语。用汉语在巴黎街头的演讲其作用是微乎其微的，而转型之后的中国画是属于我们原创的贡献。

With this large size of land and population, China, should contribute greatly to the world. Since the modern time, we have taken many inventions by others: science, medical, arts, etc. All these indeed have enriched our lives and made us healthier. Yet with what should we present to the world? Myself being a painter, with my unremitting pledged endeavor, I hope we could convert the local dialect of ancient Chinese painting to a world language. To give a speech in Chinese in the street of Paris which significance may be minor, yet the transformed Chinese painting is something that we contribute originally.

一种新技法的成熟意味着一种新范式的建立，它填补了现代水墨与古典分野进程中的语言真空。可谓重大！

The maturing of a new technique means the establishment of a new form, which fills the language vacuum in the splitting progress between modern shuǐmò 水墨 (water ink painting) and classic shuǐmò 水墨. This is truly significant!