



不翼 宣纸水墨 129 × 131cm 卢辅圣



空谷 宣纸水墨 191 × 202cm 卢辅圣



飞光 宣纸水墨 69 × 69cm 卢辅圣

怀古与逍遥

□郎绍君
Lang Shaojun

Leisurely Meditation on Traditional Culture

Moonlight "is so blurry and illusive, which sparks infinite fantasy, imagination and contemplation. What's more, the white cold light permeates me and simply turns me into a crystal-clear ice in it".

我的朋友中，卢辅圣是一个特殊的人物。说特殊，一是他对中国美术史有自成体统的独到见解，大凡读过其《天人论》、对他提出的“象限论”略有所知的同道，都会有同感。说这些见解“自成体统”，并非空泛的赞词。《天人论》谈的是绘画，所涉及的问题却具有历史学和哲学的意义。他用一种不同于数十年流行的发展论的新方法论探讨艺术史，这探讨是学术方式、有思想深度的，而与集体无意识式、运动式的反叛和批判不同。正是有了这样的学术思考，在他担任上海书画出版社总编辑的这些年里，先后组织与主持了以

“四王画派”、董其昌、赵孟頫为题的大型国际学术讨论会，主编了《中国书画全书》、《黄宾虹文集》、《朵云》、《书法》等颇有影响的丛书和杂志，编辑出版了大量有学术份量的著作和画册，对书画出版事业作出了卓越贡献。辅圣毕业于浙江美术学院中国画系，是以画家身份进入美术史论界和出版业，但其逻辑思辨能力、史论素养与相应成就，让我们这些学艺术史论“出身”的人都感佩不已。这样的才能，不是很有些特殊吗？

二是他有比较深厚的古文化修养。卢辅圣生于1949年，是在新中国初期开始读书的，但他同时又接受了传统的私塾式家教：读古文，颂古诗，写书法，因此其传统文化的功力，比一般同代人高出许多。只要读一读他的文字（如《中国书画全书序》），看看他写的诗文书法，就能明显感觉出这种差距。他对于画史画论的思考，对于传统类图书的编辑策划，以及在书画创作中传达的传统文化信息，都可以证实这一点。对于同样生长于革命年代、传统文化底子

薄弱的人群来说，这种“厚”也就显得特殊了。

三是他一直从事出版工作，编书著述，人们都已把他视为史论家和出版家，但他始终坚持作画，屡屡参加国内外重要展览，作品面貌也独具一格。作为一家著名专业出版社的社长、总编，在开会、策划、运筹、审稿、联络、应酬之余，还能挤出时间转换角色，平心静气地画出诸多构思缜密、描绘精致的作品，这样的本事，当然也算得上特殊。

1990年，香港城市画廊出版《卢辅圣人物画集》，他为画集写的自序中，称自己远酒近茶，偏爱月色而疏于日光。他说，茶“与酒之不同，正在于迷而不乱，嗜而有敬，使人在清醒中应对世事，在沉静中反思现实，在安详静谧的冲淡心境中把自己引向生活的彼岸。”而月色“是虚灵超旷的，空明混茫的，似真似幻的，置身其间，必然产生梦境一般的幽邃深远的冥想，直至冰雪其心，肌骨俱爽，物我恍惚融为澄澈透明的一体。”“在我的画上，很难看到奇恣



终南 宣纸水墨 248 × 123cm 卢辅圣

纵肆、狂傲不羁的激情与力量，也很难看到恢诡谲怪、诙谐怒张的侠骨和幽默，弥漫于笔墨形象之间的，大多是轻淡、纯净、舒缓、宁静、平和、澄明、悠远，以及蕴藉含蓄、欲说还休等等意味的静逸之趣。”这个自述，清晰地勾画出其作品的风格倾向以及产生这种倾向的个性心理和趣味根源。熟悉卢辅圣的人都知道，他虽然身居生活节奏日益紧张化、快速化的上海，但处理纷纭复杂的人事艺术事，从来都是以静制动，以柔克刚，在淡然中化解紧张，于平和里消融激烈。而这种化解与消融总是伴随着清醒的理性，同时又不乏出人意料的想法。我们常说“画如其人”，但在艺术品急剧商业化

的当今，许多画家失去了真诚和创造，迷失于摹仿和风格化套式的复制里，“画如其人”也变得混沌模糊了。卢辅圣始终坚持着自己的个性与趣味，保持着那份自然和真诚，他的作品，是他的个性生命的延伸，这种延伸就像他对茶和月的描述，是情感化、充满浪漫诗意的，是他在精神上的一种逍遥，尽管这种逍遥大多以发古之幽思的形式表现出来，有时令人感到过于空寂和虚无。

卢辅圣擅长人物，多画古圣贤者、文人雅士、仕女儿童，都是前人或同时代人画过的题材。但对他来说，画什么并不重要，重要的是表达什么以及如何表达。譬如，同是以陶渊明那首著名的《饮酒》诗为题，他没有像一般作品那样描绘诗人采菊，而是画了一个鬓角插花、皱眉思考的头像——塑造的不是隐逸文人而是“欲辨已忘言”的晋代名士。这表达了画家对历史人物的独特理解。其他如《宅心》、《大风起兮》、《白露》、《日乌》和近期巨幅代表作《丽人行》、《兰亭雅集》、《大司命》，也都具有这样的特色。这类作品，与其说是对古人形神的再现，莫如说表达了画家对某种古代精神的体认和形象表述。不必说，这种形象表述是困难的，其古拙的变形，充满哲理意味的题跋，题跋中大量古文字、异体字的使用，更为这表述增加了一些高深莫测的味道。也许画家要有意拉开与当下流行的大众趣味的距离，因而追求“文”与“雅”、追求“另类”的表现，也许是觉得非如此不能传其情达其意。这让人想起一百年前用石鼓大篆题画的吴昌硕和出奇制胜、不拘一格的海派传统。

卢辅圣的基本画法是工笔：细勾，淡渲，富于装饰性，即便大面积泼墨或没骨设色，也加以归纳，赋予画面单纯与工致的特色。就是题跋，也只用略带汉简意味的秀丽古隶。但从整体看，作品结构的空灵简洁、笔致的松静散淡、色调的单纯简逸、特别是精神的虚旷淡远，又具有浓郁的写意性。不妨说，这是一种写意性工笔或工笔性写意。画家所使用的手段精而巧，所创造的形象秀而拙，所呈现的风格幽而奇，所指向的境界迷远而深冥。这倾向富于古意，也相当现代，它与画家的南方气质、清醒理性与浪漫情怀有着千丝万缕的关系，与当代中国知识层的文化追求，尤其是与正在兴起的重视以传统精神丰富与重造自己人格形象的知识层文化追求有着深刻的关联。

▼
Lu Fusheng is delightfully distinctive among my friends for several reasons. First of all, he is extraordinary for his unique understanding of Chinese art history. Anyone would probably agree if he has read Lu's *On Nature and Man* about the innovative Quadrant Theory. My comment is quite substantial rather than flattery. More than painting appreciation, the book is brimming with historical and philosophical contemplation. His reflection on the history of fine arts is academically profound and different from what has been prevalent during the past decades. Mr. Lu has organized quite several international conferences on the Four Wangs, Dong Qichang and Zhao Mengfu's artistic achievements. As the Editor-in-Chief of many influential books and magazines, he has made remarkable contribution to the flourishing of fine arts. His masterworks include *Full Collection of Chinese Painting and Calligraphy*, and *Collection of Huang Bin-hong*. Meanwhile, periodicals like *Duo Yun* and *Calligraphy* have been coming out regularly. Mr. Lu graduated from Zhejiang Academy of Fine Arts, specialized in Chinese painting. He started art study and

publishing as a painter. However, his ability to analyze and achievements in the study of history make my talented friend incredibly outstanding.

Secondly, Lu is distinguished for his accomplishment in traditional culture. He was born in 1949 and went to school of a modern style. But he got traditional education at home by reading ancient classics and practicing calligraphy, which accredit him with better mastery of traditional culture. It is proved to be invaluable blessing to his meditation on art history and art criticism, to his editing of traditional classic works, and to his artistic creation as well. Compared with his counterparts brought up in a revolutionary age with insufficient exposure to traditional heritage, Lu is conspicuously superior for his profound understanding of Chinese culture.

Thirdly, as a widely acclaimed historian, critic and publisher, Lu keeps on artistic creation in addition to his publishing work. His paintings, original and exquisite, are exhibited in important galleries both at home and abroad. It is incredibly hard for a busy publisher to get round to concentrating on painting a great many delicately-constructed works with such a peaceful mind. Isn't it extraordinary?

In the preface to *Collection of Portraits by Lu Fusheng*, published by Hong Kong City Gallery in 1990, Lu said that he preferred tea to alcohol and moonlight to sunlight. As he has explained, tea "is different from liquor in that one does not become addicted; on the contrary, one drinks tea with respect and keeps sober in life and meditation". Moonlight "is so blurry and illusive, which sparks infinite fantasy, imagination and contemplation. What's more, the white cold light permeates me and simply turns me into a crystal-clear ice in it". "Overindulgence and self-conceit are rarely seen in my brush works, nor are affected humor and chivalry. What prevail in my works are simplicity, placidity, relaxation, and remoteness. It is the elusive connotation and the mood that make a literary work more diverting." From Lu's own words, we can see the distinctive features of his creation and the source of his inclination. Despite the hustle and bustle in Shanghai, Lu Fusheng is able to meet change with constancy and to take the edge off in a peaceful way. Such mollification needs rational thinking and unpredictable imagination. As is often said, "One's work mirrors his mind." In an age when art is over-commercialized, many artists are losing their own creativity and falling into the trap of imitating or even copying others' works. However, Lu Fusheng sticks to his own personality and taste, keeping his works sincere and natural. The works he has created are the extension of his life, which is emotional and romantic, just like what he thinks of tea and moonlight. Sometimes the spiritual leisure seems void, which is often present in the meditation over the past.

Lu Fusheng is especially good at painting portraits of sages, men of literature, beauties and children, but what to be conveyed is far more important. One of his paintings inspired by *Drinking Wine*, a well-known poem created by Tao Yuanming in the Jin Dynasty, shows Lu's unique understanding of the famous poet. Unlike other painters who envisage the poet picking chrysanthemum by the hedge, Lu is original in drawing a face with a flower by ear and brows frowned, contemplating. Thus a gifted scholar rather than a pitiful secluded literator pops into our eyes. His innovation can be discerned in many other paintings of his, which show Lu's recognition and illustration of the essence of traditional culture instead of mere portraits of some figures. Needless to say, the presentation is no easy at all. The transformation, philosophical remarks and traditional characters make his artistic works erudite and profound.

Maybe the artist is to choose a less beaten way in pursuit of grace and elegance. Or he may recognize it as the best way to convey such meanings and emotions, which reminds us of Wu Changshuo who painted on rock drums as well as the Shanghai-style painting which is not confined to one form.

Basically Lu Fusheng employs *gongbi*, a traditional Chinese painting method featured by fine brushwood and detailed description. His fine brushwood paints are simple and delicate. The annotations are gracefully written in official script, a style of Chinese calligraphy current in the Han Dynasty. His freehand brushworks expressively reveal a relieved or even detached soul with a simple composition and the subtle shades of color. The freehand painting paints a free soul. The portraits, either elaborate or simple, created in an artful way leads us to unchained imagination and deep meditation. Besides the artist's disposition cultivated in South China, his inclination to traditional classics with a touch of modern flavor is attributed to his sober thinking and romantic feelings, which is pursued by the contemporary Chinese intellectuals who have been attaching increasingly more importance to the traditional culture in the process of reconstructing their personalities.

Translator :Zhou Caiqing



玻璃 宣纸水墨 66 × 43cm 卢辅圣