

## 一意孤行之后 再读沈勤的画

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@ 武汉 2019 沈勤一意孤行展览已经成为一个美好的回忆。当时围绕展览题目有好几个选项，最后确认由编剧谢丽虹女士所起的“一意孤行”四个毛笔字作为展览题目。这次展览的确展现了沈勤的孤绝孤寂和不同凡响，至今成为展览的一个绝唱。此后几年，再难出现那时的展览景况。展览撤展时，突如其来的作品断裂，似乎又蒙上了层阴影，预示着某种不吉祥。果如作品断裂般所预示的，疫情肆虐全球，各种交往熔断，展览终止。及至 2023 年疫情的烟消云散。美术文献艺术中心迎来了沈勤·2023，一意孤行之后的新思考新表达新图像，这又预示着一种开放吉祥与宽阔宏远。

一意孤行的沈勤，图像中看似孤行，其实现实生活中沈勤并不孤行。近几年双年展等各种展览邀约不断，各种大展都有那个深入人心又广受读者喜爱的那个孤绝的图像，孤绝孤独孤寂不同凡响，耐人寻味又引人深思。

持续的耕耘与坚守，是沈勤艺术的重要特征。如果没有在当代艺术领域持续的深耕，就不会有今天沈勤的与众不同。这种坚守坚持，面临生活的孤寂与茫然，1986 年从南京到石家庄，一个从灵秀江南来的才子，很难和北方文化的那种粗犷所相融。不仅艺术上没有交游，生活中亦缺乏酒友。最孤寂的时候，他会拿着酒逼迫太太单位烧锅炉的工人朋友陪他喝。以至于因缺少和朋友间的语言碰撞，他都显得有些笨嘴拙腮了。后来沈勤的开幕式答谢辞总是除了谢谢，还是谢谢两个字，这是否和这段经历有关呢？其实沈勤是一个非常渴望交流的热心人，用侠骨柔肠似乎太诗意，但刚烈傲气，内里有种傲骨，有不画出个模样决不示人的果敢与果断。我和沈勤在同一个街区居住，居然 20 多年没有往来，直至 2009 年，经杨小彦介绍，得以和沈勤相识。我被他令读者惊艳的视觉图像及视觉表达背后所带来的空寂空灵纯粹纯洁纯净感染着浸润着，这是一种高洁高远高处不胜寒般的高级艺术。此后的沈勤有如神助般出现在各种各样的展览上。今天的沈勤已经不需要再为他多添润色了，因为读者比写作者已经了解沈勤更多了。

沈勤艺术第二个特征是中国性。今天最热议的就是坚守中国文化立场，坚持与中国传统文化相结合，守正创新，这正是沈勤视觉图像表达所彰显出的深刻内涵。沈勤钟情于水墨图像表达，其实水墨最能代表中国民族文化根性，是中国传统文化的符号礼仪，是最中国的，沈勤用中国的传统媒材表达出一个当代中国人对当代社会和艺术人生的真诚思考和激情讲述。他讲出了自我的观念立场、方法，讲出了自我的态度激情和跌宕起伏的人生。他失意时孤寂茫然，他得意时依然一意孤行，但生活和艺术中，沈勤的孤寂茫然却又能赢得许多朋友的赞许。这的确是沈勤视觉图像为人处事的高妙独特之处。

沈勤艺术的第三个特征是绘画感。他的手性、笔性、墨性、水性都很令读者激赏和迷恋。读者被他简洁干净、宏远广阔的视觉图像所感染，也因他视觉图像中的纯粹、纯洁、纯情所留恋往返。没有题材没有叙事没有多余的人，但视觉图景由内而外散发出的孤冷高绝荒寒寂寞，的确是不易达到之境。出世的情怀，淡然的心境，淡漠的心理图景，非经历超然孤独的人不能体验其中的散淡与漠然。这些艺术之境，透过其灵动飘逸的笔墨纸水的混响，就这样静悄悄地向读者袭来，绘画感所扑面而来的情感体验与激情四溢，的确令每一个走近其图像世界的人难以忘怀。

沈勤艺术的第四个特征是当代性。自 85 美术新潮以来，沈勤始终处于艺术潮流之中。他没有选择装置、观念这些更前卫的媒材样式。义无反顾的进行水墨在当代的转换表达的探索。水墨是中国的传统，如何在迈向现代性的过程中实现水墨的创新性发展与创造性转化。很显然，沈勤不仅对传统文化有着深度认知和深刻把握，更懂得传统水墨必须要和当代的社会相适应，和当代的文明相协调。因为作为农耕文明表征的水墨艺术，只有融入当代的全球文化语境中，才能为水墨艺术的当代表达赢得广阔的发展空间。很显然沈勤是深知其中之意的。艺术中的沈勤和生活中的沈勤也应了那句话：

此中有深意，欲辩已忘言。

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## After “Following His Own Path” Re-reading Shen Qin’s paintings

Ji Shaofeng

The @Wuhan2019 exhibition of Shen Qin’s “Following His Own Path” has become a fond memory. At that time, there were several options for the title of the exhibition, but in the end, the exhibition took its name from the Chinese brush writing of “Following His Own Path” by playwright Ms. Xie Lihong. This exhibition indeed showed Shen Qin’s loneliness and extraordinariness, which became the peak of poetic perfection of the exhibition. In the following years, it was difficult to see the exhibition scenes of that time again. When the exhibition was withdrawn, the sudden fracture of the work seemed to cast a shadow again, foretelling some kind of inauspiciousness. As the break in the work foretold, the epidemic ravaged the world, interactions melted down, and the exhibition was terminated. In 2023, the epidemic dissipated. Fine Arts Literature Art Center welcomes Shen Qin-2023, a new reflection, a new expression, and a new image after “Following His Own Path”, which foretells a kind of openness, auspiciousness, spaciousness, and broadness.

Shen Qin in “One Will, One Way”, who seems to be alone in his images, is not alone in reality. In recent years, Shen Qin has been invited to various exhibitions such as the Biennale, and various major exhibitions have featured the solitary image that is deeply rooted in people’s hearts and widely loved by readers, which is lonely and unusual, intriguing and thought-provoking.

Continuous cultivation and perseverance are the important characteristics of Shen Qin’s art. Without the continuous deep plowing in the field of contemporary art, Shen Qin’s distinction would not have been possible today. This perseverance was facing the loneliness and bewilderment of life. In 1986, he moved from Nanjing to Shijiazhuang, a talented man from delicately beautiful south, and it was difficult for him to blend with the ruggedness of northern culture. Not only did he have no friends in art, but he also lacked drinking friends in life. When he was most lonely, he would take wine and force his wife’s boiler-burning worker friends to drink with him. So much so that due to the lack of verbal interactions with friends, he became a bit clumsy. Later, Shen Qin’s opening ceremony thank-you speech was always no more than two words, “thank you” - is this related to this experience? In fact, Shen Qin is an enthusiastic person who is very eager to communicate, it seems too poetic to use chivalrous and tender, but he is fierce and proud, with a kind of pride inside and a boldness and determination that will never be shown to others until a work takes shape. Shen Qin and I lived in the same neighborhood, but I had no contact with him for more than 20 years until 2009 when I was introduced by Yang Xiaoyan, I was able to get to know him. I was overwhelmed and infiltrated by his stunning visual images and the purity behind his visual expressions, which is a kind of elegant art of high purity. Since then, Shen Qin has appeared in various exhibitions like a godsend. Today’s Shen Qin no longer needs to be embellished, because the reader already knows more about him than the writer.

The second characteristic of Shen Qin’s art is its Chineseness. The most hotly debated thing today is to adhere to the Chinese cultural position, insist on combining with Chinese traditional culture, and follow fundamental principles and break new ground, which is the profound connotation manifested by Shen Qin’s visual image expression. Shen Qin is fond of ink and wash image expression. In fact, ink and wash can best represent the Chinese cultural root as a symbolic ritual of Chinese traditional culture, being the most Chinese. Shen Qin uses Chinese traditional media material to express a contemporary Chinese’s sincere thinking and passionate narration of contemporary society and artistic life. He speaks out his concept, position and method, his attitude and passion and his ups and downs of life. When he is disillusioned, he is lonely and bewildered, and when he is pleased, he is still bent on his own. Instead, Shen Qin’s loneliness and bewilderment can win the praise of many friends in life and art. This is indeed the subtlety and uniqueness of Shen Qin’s visual images in dealing with people.

The third characteristic of Shen Qin’s art is his sense of painting. His hand, brushwork, ink and water are all very exciting and fascinating to the reader. Readers are infected by his simple, clean and broad visual images, and they are also attracted by the purity, innocence and pure emotion in his visual images. There is no subject matter, no narrative, no superfluous figures, but the loneliness and isolation of the visual images from the inside out is indeed a hard to reach. The out-of-this-world sentiment, the indifferent state of mind, and apathetic mental picture cannot be experienced by those who have not experienced transcendent solitude. These artistic realms come to the reader quietly through the reverberation of the brush, ink, paper and water, and the emotional experience and passion that comes from the sense of painting is indeed unforgettable to everyone who approaches the world of his images.

The fourth characteristic of Shen Qin’s art is its contemporaneity. Since the ’85 New Wave, Shen Qin has always been in the middle of the art trend. He did not choose the more avant-garde media such as installation and conceptualization. Instead, he has been exploring the transformation of ink and wash into contemporary expression. Ink painting is a Chinese tradition, and how to innovatively develop and creatively transform ink and wash while moving towards modernity is the current problem. It is obvious that Shen Qin not only has a deep knowledge and profound grasp of traditional culture, but also understands that traditional ink and wash must adapt to the contemporary society and harmonize with contemporary civilization. Only by integrating into the contemporary global cultural context can the art of ink and wash, as a symbol of agrarian civilization, win a broad space for the contemporary expression of ink and wash art. It is obvious that Shen Qin is well aware of this meaning. Shen Qin in art and life also answers the saying:

There is a deeper meaning in this, I want to argue but have forgotten to say

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