

陈琦

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写陈琦也算写给自己和朋友

与陈琦认识大约是 1976 年的样子。那是文革后期，我毕业待分配，常常与我的同门师兄林逸鹏在一起画画。那时城里学画的一拨一拨，有师从私人老师的师兄弟、有中学美术小组的同学、有居住相近而结帮成伙的，大家全因为爱好，聚在一起消磨时光、消磨精力。

陈琦与老林是邻里街坊关系，常在一起画画，我们就这样认识了。常常结伴去长途汽车站火车站写生，没得老师、家长逼，画疯了。有一次老林他们搞到了几张素描照片，只能借看两天，那两天我骑车从华侨路我的家，穿过小半个城，到老林的家光华门外的 511 厂宿舍，与老林、陈琦他们一起临摹切磋。那时候南京城学画画的，常常会为传说中的一张画，挤在美术馆看上半天。为一张电影海报从城南冲到城北，里面是看电影的人，外面是看海报的人，很像金庸小说《连城诀》中的场景。后来才知道，那画海报的家里藏着苏联的《红星画报》。现在想想陈丹青当年他们床铺下肯定藏着法国画报。所有的崇拜，都是信息不对称造成的神秘，一切号称伟大的皆是此路数。

话说回头，我进了画院四、五年后，陈琦进了南艺。这次他与我的好兄弟徐维德同班且是关系最好的同学，那时维维借住我的房子画画，这样陈琦也会来我们这儿玩玩。陈琦与维维小我五岁，对青年人来说这就差不多够一代人的距离了，我那时已经进入 85 的创作轨道，画刊会常常发一些画，感觉有点儿“摆”。但那时的南艺学生狂的很，哪个“摆”灭哪个，我心里还是很怵他们的。写到这里，啊发现，我和陈琦之间都共有一个好友。人以群分，志趣相投，但我们俩人谨守各自一端，从未私会。也为今天这个画展留下了伏笔。

再之后我去了石家庄，偶尔会在画展上见到陈琦的作品。第一次见到陈琦的作品，是他的乐器系列，被震了。我当时对版画的意识还停留在柯勒惠支和德国表现主义的表达中，而陈琦的作品，如此明确的寻找东方文化的表达符号，他是最早的先行者。

那天开始，陈琦的艺术和形象在我心里变得很“摆”。这之后我渐渐后退，离陈琦渐行渐远，一晃二三十年再未谋面。只隐隐听见他的动人传说，我已成局外人。

然后，然后，五六年前在钱大经的工作室里看到陈琦的画册，陈琦的水田系列又让我眼前一亮，因为我也在画水墨的水田系列。再然后，陈琦的创作信息不断会从大经处传来，我也会主动问起，但传播的中间夹着个钱大经。有一次，大经提起说：“你、陈琦、刘丹应该做个展览，你们的画气息相同，对品质的讲究又同样有神经质的追求，又都是南京人”。再然后，我终于与陈琦一同参加了阿克曼策的一个画展，可能是吉时未到，我们还未谋面。

这一天终于到了。按小时候写作文的套路，应该是“在这大喜的日子里”，我们在 2013 年夏可君策的「虚白」画展上再一次共同参展，而且两人的画挨在一起，二十多年再次见面，中间不再隔着好友，在画廊的大门外两人约定，一同办个画展。

当我看着陈琦 2013 年出的厚厚的画册，我又惊了。这一次才发现俩人这么长时间不见，好像只为了印证人的思维和取向是可以如此这般的相同。从早期对自身文化的自觉，然后有水田系列的相似。还有陈琦想不到的，我 2002 年去温哥华维维家玩，一人骑车转悠，路过树林中小水塘边，竖着一块告示牌，电脑处理的水波纹画面，很好看，勾起了画的欲望。后来我也试图画过，可能是生宣对大面水墨的平展性不太好画，最后还是画了一组游泳的，但处理手法与我的原想法相去甚远。而陈琦的《水》作品，更接近我当初心动的效果。还有，陈琦现在有更多的空间作品，而我 89 大展时除了《黑、白山》水墨系列作品，还有一组浮雕《山》的壁挂作品。可能是冥冥之中的安排，在我和陈琦之间永远隔着个好友，如同轨道并行。

我在想如果陈琦也是画水墨的？惊出一身冷汗。

沈勤

2015 年 4 月 12 日夜—13 日晨

Writing about Chen Qi Is the Same as Writing for Myself or My Friend

I have known Chen Qi since 1976. At that time of the Cultural Revolution, I had graduated and was assigned employment, during which I spent a lot of time painting together with my fellow classmate Lin Yipeng. We shared the same art instructor. At the time painting in the city was developing incrementally, with help from fellow private art tutor classmates, or junior high art cohort classmates, as well as those living nearby who joined together in our endeavors. Everyone was motivated by their interest and saw it as a good way to kill some spare time and energy too.

Chen Qi and Old Lin were neighbors who often painted together, and that's how we got acquainted. We often went to long-distance bus terminals or the train station to make real life scenery paintings, without a teacher or parent pressuring us to craziness to paint. Once, Old Lin would bring several pictures of drawings, which he lent me for two days, during those two days I would ride from Overseas Chinese Road near my home across nearly half the city, to Old Lin's lovely home at the 511 Factory worker dormitories, where Old Lin, Chen Qi and I would paint together and compare our works. At that time in Nanjing, the study of painting often meant artists would gather at an arts museum to discuss an illustrious legendary painting for half a day. Sometimes to see a single movie poster we would urgently travel from the southern part of the city to the northern part, with the theater filled with people watching the movie and people outside viewing the poster, much like the scenery in Jin Yong's novel *A Deadly Secret*. It was only later we learned that the poster contained the *Soviet Red Star Pictorial*. Now when I recall Chen Danqing at the time had French pictorials. All the admiration resulted from the mystery involved, and all the great works seem to result from similar phenomena.

But back to the point, four or five years after I had entered the Jiangsu Traditional Chinese Painting Institute, Chen Qi entered the Nanjing University of the Arts. This time he and my close friend Xu Weide were close classmates, and at the time Wei-Wei (nickname for Weide) lent me his home to paint in, and so it is that Chen Qi would also come visit for fun. Chen Qi and Wei-Wei were five years younger than me, but for young people that was almost a generation apart, and I had already become a part of the '85 Art Spring. Many art periodicals gave me commissions, and it made feel quite successful (using an expression in the Nanjing dialect). But at that time the Nanjing University of the Arts students were really wild, favoring some artists and disfavoring others, so I was afraid of whether their views would be favorable. At this point I have to say that Chen Qi and I share a common close friend. While people like getting together to share their interests, but we always stayed apart and never met privately. That provides the foreshadowing for today's art exhibition.

Later I went to Shijiazhuang, and would occasionally see Chen Qi's works at art exhibitions. The first time I saw Chen Qi's works, it was his music instrument series, and I was amazed. At the time my consciousness about woodblock prints remained focused on Käthe Kollwitz's works and German expressionism, and Chen Qi's works, elucidated the search for a clearly Oriental cultural semiotic expression, and were the earliest such works.

Since that day, Chen Qi's art and style became treasured in my art. Later this significance diminished, and I began to see less of Chen Qi in person, until twenty-three years later we hadn't met in the meantime. But I had continued to hear about him, though I had become a stranger by then.

Then, about five or six years ago I saw a portfolio book of Chen Qi's works in Qian Dajing's art studio, and I was surprised by Chen Qi's Paddy Fields series because I also paint paddy fields in ink. Later I continued to hear of the latest news of Chen Qi's creations from Qian Dajing, and I would enquire of him about Chen Qi, but it was always through the medium of Qian Dajing. Once, Qian Dajing mentioned that: "You, Chen Qi, and Liu Dan, ought to hold an art exhibition together, because your works share a common spirit, and you emphasize quality and seek a similar spiritual essence, and are both natives of Nanjing." Later, Chen Qi and I participated together in an exhibition curated by Ackerman, but maybe the time wasn't right as we still haven't met again.

Then the day finally arrived. Or to use the pithy opening phrase common to elementary school essays, I should say "On that happy day...", when earlier in 2012 we had exhibited together in an exhibition curated by Xia Kejun entitled *Blank to Blank- Inframince Exhibition II*. While our works were exhibited together, it was over twenty some odd years since we had met. We would no longer be separated by close friends, and at the Soka Art Center door we pledged to hold an art exhibition together.

When I saw the thick art portfolio published by Chen Qi in 2013, I was amazed. It was then I realized that even though we hadn't seen each other for so long, our worldviews and style were nevertheless so intensely similar. This was true from our early interests in our own cultural exploration, to the similarity of our paddy field series. Then there was something that Chen Qi couldn't imagine, when in 2002 I went to Vancouver to Wei-Wei's for fun, I took a joyride and passed through the forest to a small pond, near a warning sign, which had computer generated wave patterns, which looked really good, and my desire to paint was stimulated. Then I tried to paint it, but perhaps it was difficult to paint such a large, straight scene, so I finally decided to paint swimming scenes, but the method I used was very different from what I had originally anticipated. And Chen Qi's Water were much closer to the effect that originally inspired me. Also, Chen Qi had many more spatial works, and in my 1989 exhibition, besides my ink work series entitled *Black, White Mountains*, I also completed a set of hanging relief works entitled *Mountains*. Perhaps it was a result of mindfulness and meditation, but Chen Qi and I who had remained such distant friends, nevertheless shared such common works.

I was then thinking, what if Chen Qi also paints in ink? I was sweating profusely.

Shen Qin

April 12, 2015 in the evening and April 13 in the morning

云图十之一 The Cloud-Ten-No.1 / 57.5×79cm / 水印版画 Woodblock Print / 2014



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云图+文-

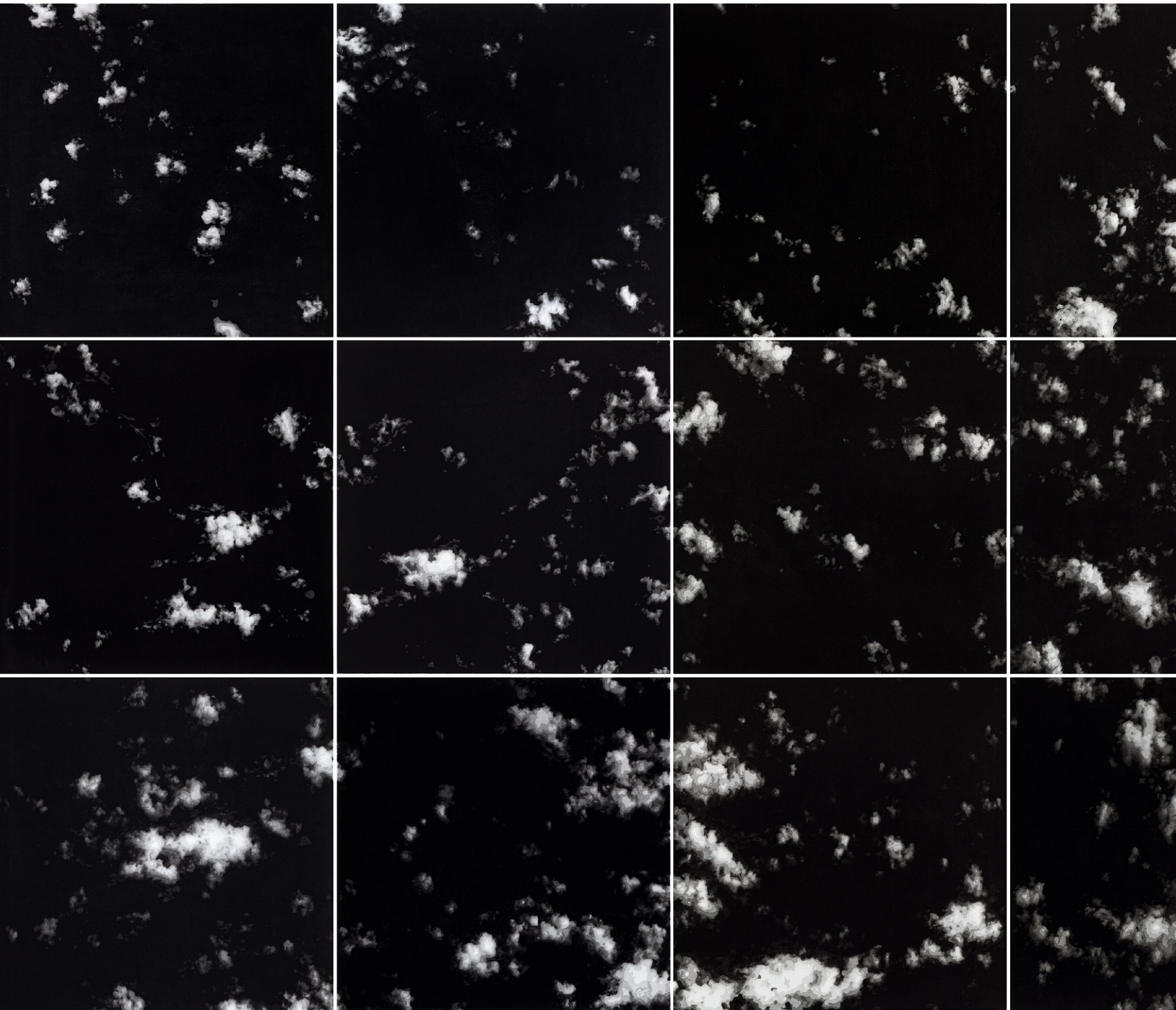


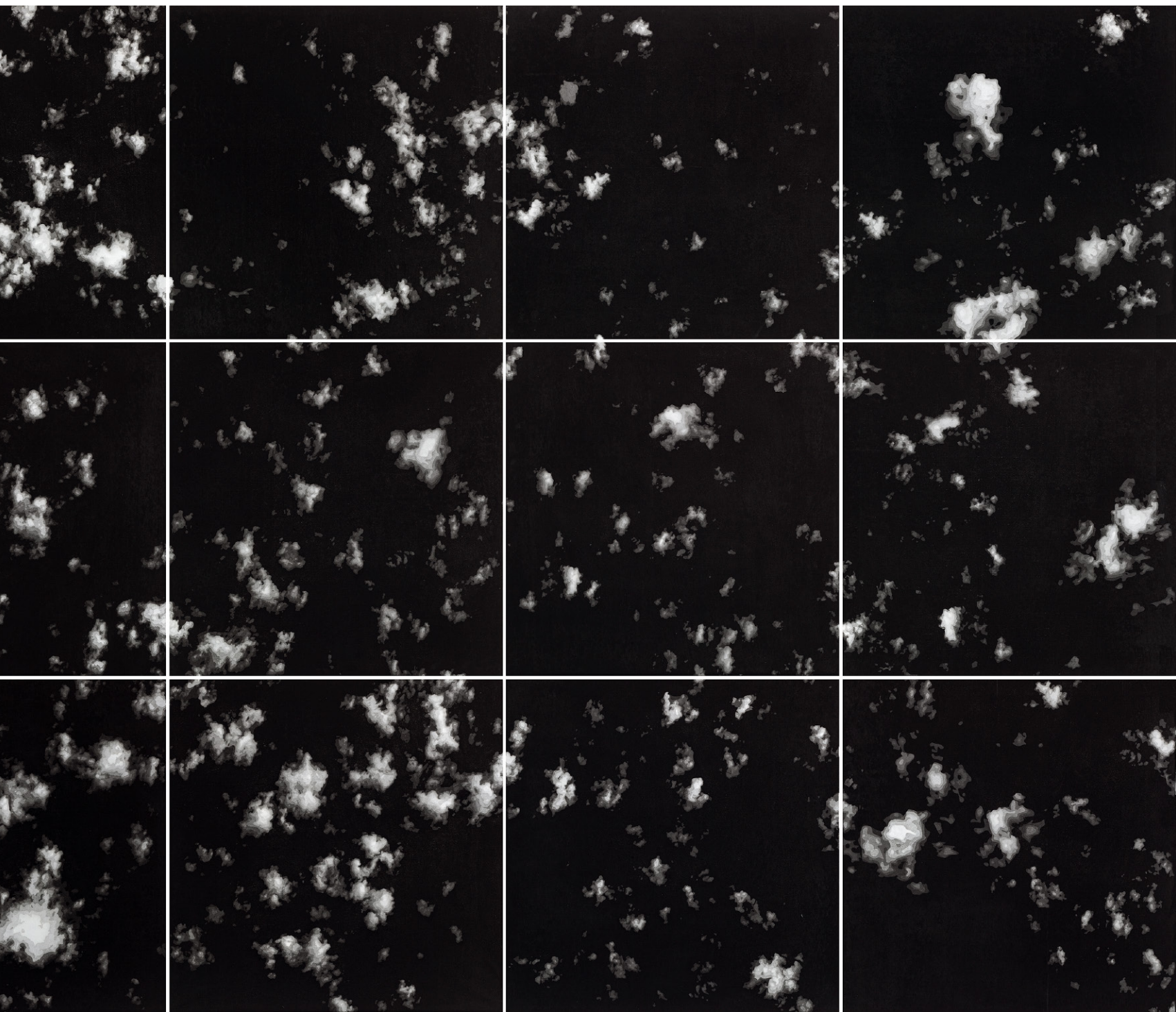
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陈鹤

云图十之二 The Cloud-Ten-No.2 / 100×58cm / 水印版画 Woodblock Print / 2014

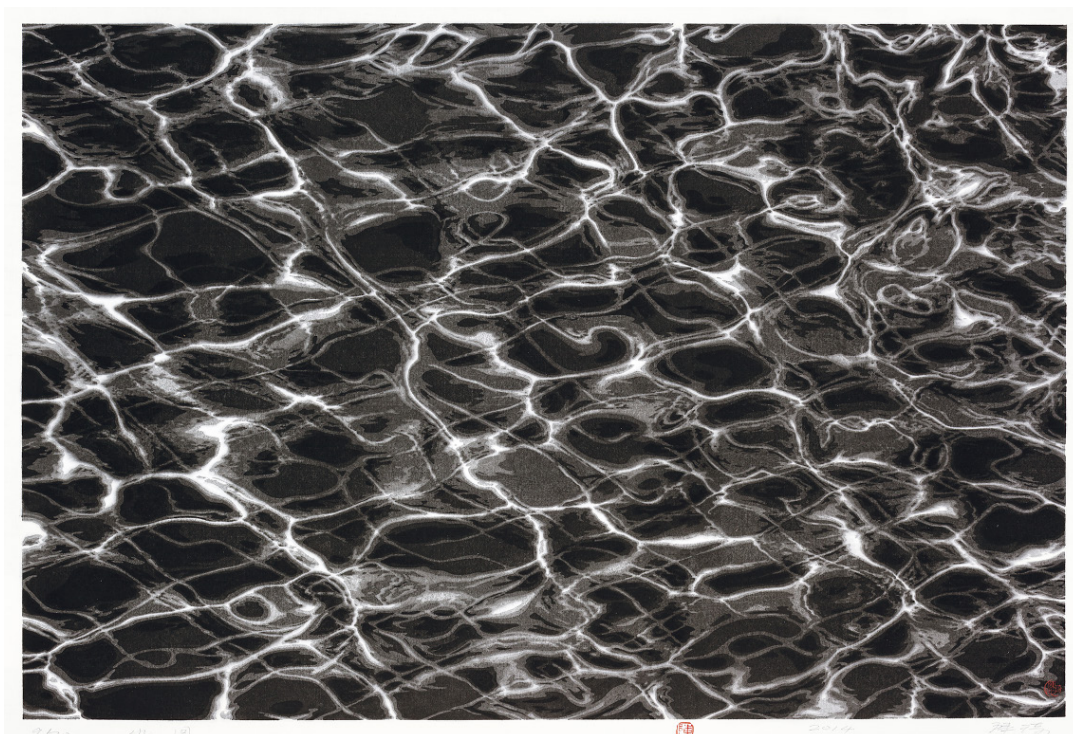




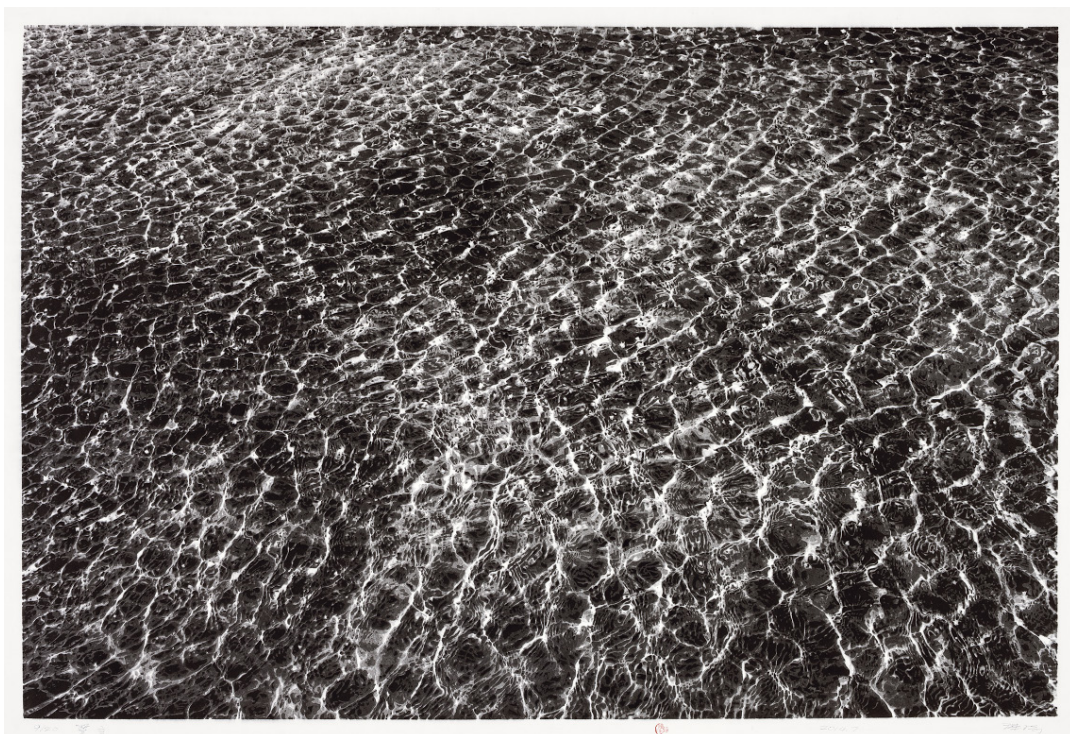


编年史-No.1 Chronicles-No.1 / 238×120cm / 水印版画 Woodblock Print / 2011



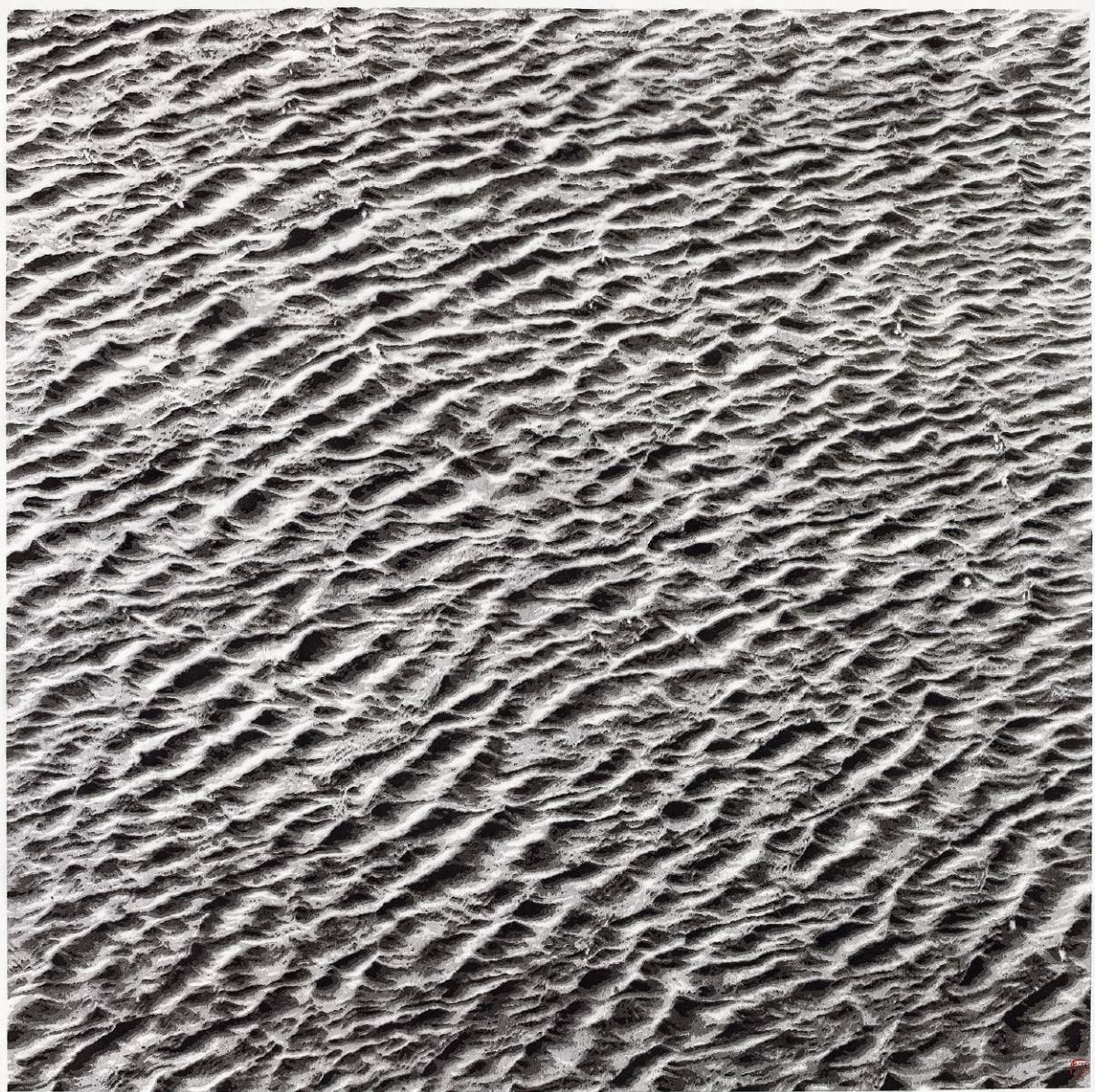


水图 The Water / 60×90cm / 水印版画 Woodblock Print / 2014



誓言 The Vow / 79×119cm / 水印版画 Woodblock Print / 2014

阿拉伯 Arab / 86×86cm / 水印版画 Woodblock Print / 2014



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阿拉伯

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2014

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