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## 说沈勤

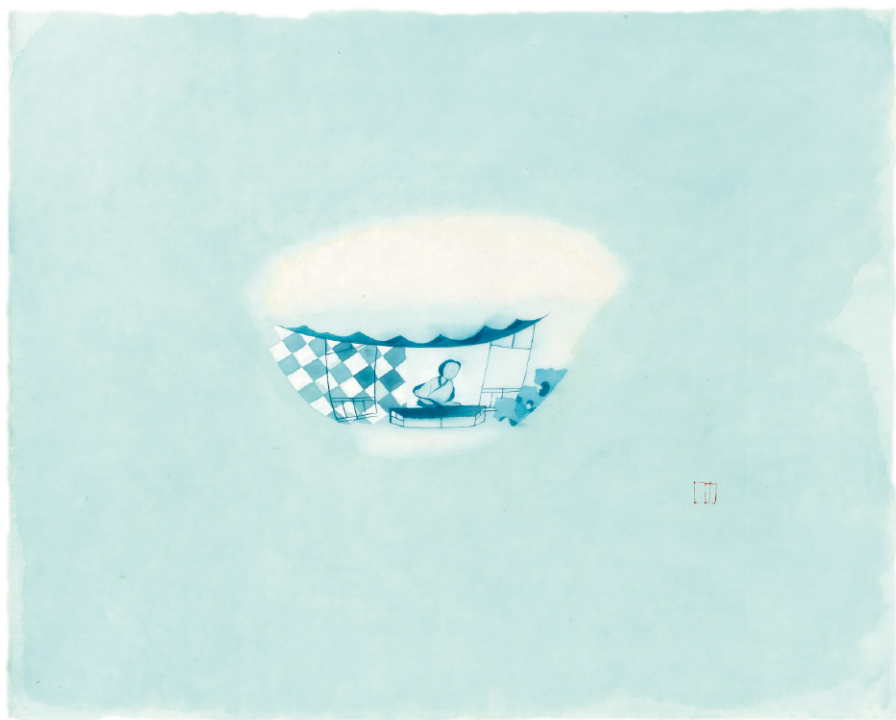
1980年，我在还在上高中时就认识了沈勤，那时我在学画，一心向往艺术家浪漫的乌托邦生活。当时学画条件极其简陋，没有老师，没有教材，没有考班。只有一群因热爱绘画自发聚集在一块自学成才的画友。任何杂志，画报，画片都是我们学习的范本。偶而弄到一张前苏联画家素描图片，便宝贝似的相互传看临摹。我的画友都比我年长，我像一个跟屁虫似的随着他们逃公交去长途汽车站画速写。沈勤是我们画友头儿林逸鹏的师兄，偶而会来和我们一块画。那时沈勤已在江苏省国画院当“学徒”，是现在所谓的体制内画家，令我们好生羡慕。那时他在我们面前多少有些“装”，但时间长了就露出俏皮好玩的本性。记得一次我和徐维德到沈勤家聊天，晚了便打地铺，三人睡在一块。翌日清晨，徐维德先醒了，小公鸡般的扯着嗓子唱《智取威虎山》杨子荣打虎上山“穿林海，跨雪原……”那段，他跨字刚出口还未收音，沈勤无影手般的将双臭袜子塞到他嘴里。一时间，惊愕，嬉笑，怒骂混在一块，开心极了。

尽管和他很熟，但我一直视他为师，我喜欢他的画。1982年他在南艺美术系做了一个展览，其中《三个跳舞的羌女》让我死的心都有，他画的那么好，还有我们什么事儿，很长一段时间，我对自己的绘画缺乏信心，但我一直都在关注他的画。有段时间，他似乎异常活跃，常去北京参加一些“现代艺术展”或活动，好像更“装”那些。后来突然消失的无影无踪，跑到石家庄偏安去了。此后，我们大约20年没有见。

前年回南京，去钱大经先生处玩，听他说沈勤的画，眉飞色舞，取来画册一看，又要死一回。没别的意思，是喜欢死了。他的画清冽，自然，干净，没有丝毫“作”的痕迹，如一泓清泉，清澈见底。我并不打算分析他的作品，好画一如美女，任何语言都是多余的。能上眼，入几分，透骨髓，全凭自己的造化与眼缘。

2013年，我们都有作品在夏可君先生策划的展览上。开幕那天见了面，他还是那副“短衣襟，小打扮”的利落劲，只是眉宇间退却了烟火，一如其画。我们似乎没有20年间隔带来任何障碍，读画识人，惺惺相惜。我的书案放着沈勤的画册，时常翻看，在想，有些东西真是宿命，比如艺术家的作品风格抑或精神品格，似命中注定的。不成便罢了，若成，一定是他独有的精神质感，别人学不会，抢不走。再回看《三个跳舞的羌女》，难道和他现在的画不是一脉过来的吗？羌女，庭院，太湖石……，总之，一切有形之物都是壳，是灵性的依附，我爱看他画中那些飘忽不定，虚实交互的墨迹与无限延展的澄明空间。

陈琦



瓷器-No.1 Porcelain-No.1 / 55×69cm / 水墨设色纸本 Ink and Color on Paper / 2015

## About Shen Qin

In 1980, when I was still in high school I got to know Shen Qin, I was learning to paint, and I only dreamt of the romantic Utopian life of being an artist. At the time the conditions for learning to paint were abhorrent, with no instructors, no teaching materials, and no merit-based or structured classes. There was only a group of budding artists who loved painting and got together for independent study. Any magazine, pictorial, or painting could serve as an exemplar for our learning. Sometimes we would stumble upon images of Soviet painter's drawings, and we would treasure these which we shared among ourselves. My painting friends were all older than me, and I was like a bug nagging them as we went to the long-distance bus terminal to draw sketches. Shen Qin was a classmate of our eldest painter Lin Yipeng, and sometimes would come paint with us. At that time, Shen Qin was already an "apprentice" at the Jiangsu Traditional Chinese Painting Institute, and had become an "artist within the system", a success of which we were all jealous. At that time he would always manage to maintain "appearances" in front of us, but as time passed he revealed more of his friendly and even mischievous nature. I recall one time that Xu Weide and I went to Shen Qin's home for a chat, and when it got late, the three of us would sleep on the floor together. Early in the morning, Xu Weide arose first, and would hum like a rooster singing one episode of "Taking Tiger Mountain by Strategy" about Yang Zirong "traversing the mountains and seas, across the snowy plains..." Then just as he started humming, Shen Qin placed smelly socks in his mouth to get him to be quiet. Spending time together, with shock, laughter, and ridicule mixed together, made for real happiness.

Even though we were very close, I always considered him to be my teacher, and always appreciated his works. In 1982 he held an exhibition at the Arts Department of the Nanjing University of the Arts, where he displayed his *Three Dancing Qiang Women* and I was impressed with his excellence, especially since for a long time I had lacked confidence in my paintings, so I had always paid attention to his works. For some time, he was very active, and often went to Beijing to participate in some "Contemporary Art Exhibitions" or activities, giving him even more fame. Later he suddenly disappeared without a trace, and went back to Shijiazhuang. It was then almost twenty years we hadn't met.

Last year after returning to Nanjing, I went to see Qian Dajing at his home for fun, and heard him speak of Shen Qin's works, with its beautiful dancing colors, and I looked at a portfolio of his works, which revived my artistic spirit once again. I almost died from the joy. His works were clear, natural, pure and without any trace of "superficiality", as if from a natural spring, with utter clarity. I do not intend to analyze his works, since a good painting is like a beautiful woman, and any speech is simply extra. Where the work is beautiful, one will be attracted to it to the core, and all it depends on one's sentiment and whether the eye of the beholder is stimulated.

In 2014, we all had works in an exhibition curated by Mr. Xia Kejun. When we finally met on that fortuitous day, he was still marked by his style of wearing just that "short sleeved, simple accoutrement", as if right out of one of his paintings. It was as if we hadn't been separated by some twenty years apart at all, sharing that same artistic spirit and mutual regard for each other. I keep a copy of Shen Qin's portfolio of works nearby, for frequent reference, since I think some of them must represent fate, such as how artists' style or the spirit of the works, are the product of destiny or providence. Whether or not it's true, they certainly have his own unique spiritual texture that no other can mimic, nor take away from him. Then as I think back once more on his *Three Dancing Qiang Women*, perhaps they represent a different school of work from his current paintings? Qiang Women, gardens, and decorative natural stone sculpture images... overall, these physical objects are all shells, representing the external aspect of the spiritual, and as I enjoy his paintings erratic sense, the interplay of real and ethereal ink marks reveal an unlimited extension of clarity in space.

瓷器-No.2 Porcelain-No.2 / 68×49cm / 水墨设色纸本 Ink and Color on Paper / 2015





水田-No.2 Paddy Fields-No.2 / 70×56cm / 水墨设色纸本 Ink and Color on Paper / 2015

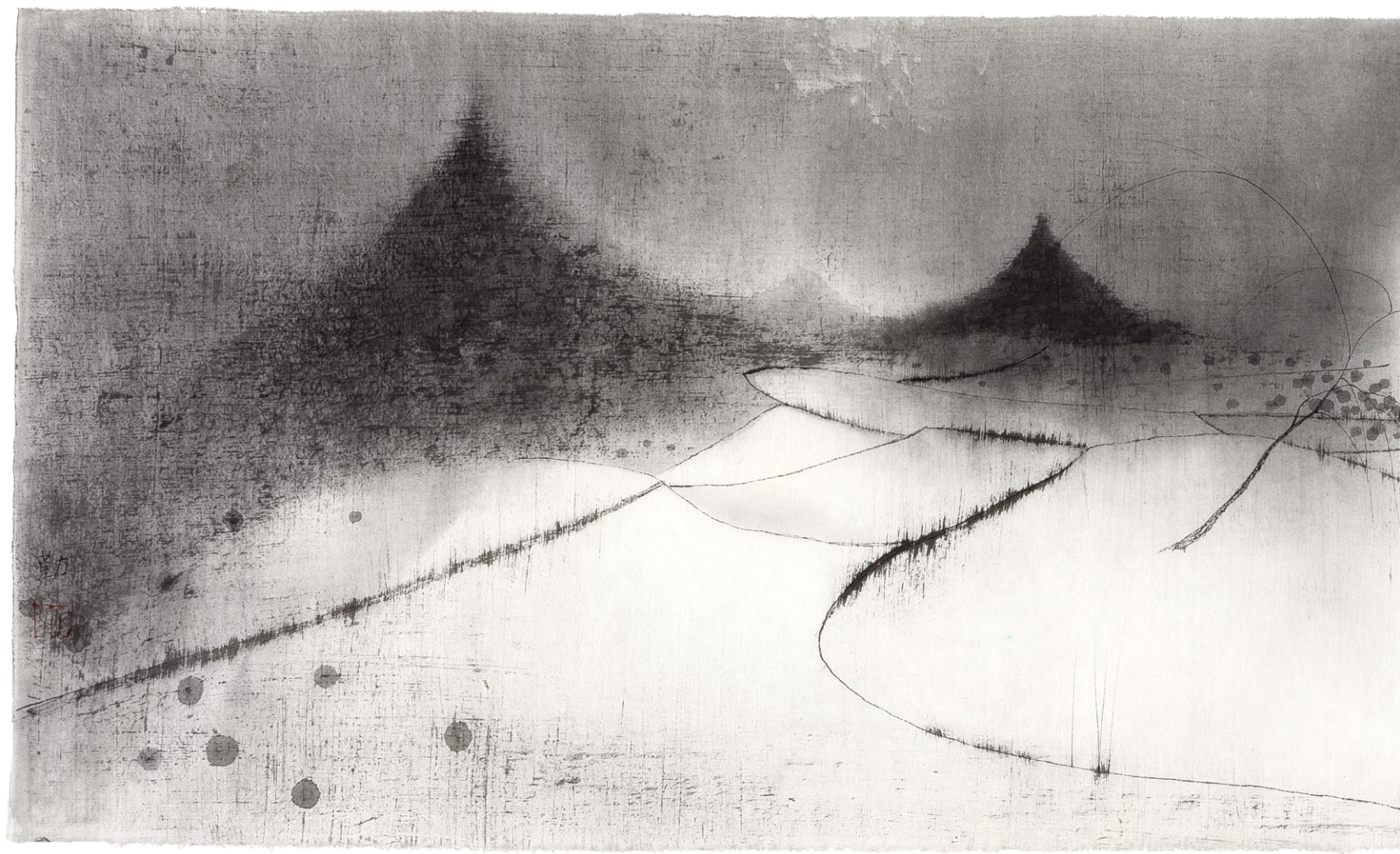


水田-No.1 Paddy Fields-No.1 / 50×81cm / 水墨设色纸本 Ink and Color on Paper / 2015



村-No.1 Village-No.1 / 137.5×28cm / 水墨设色纸本 Ink and Color on Paper / 2015



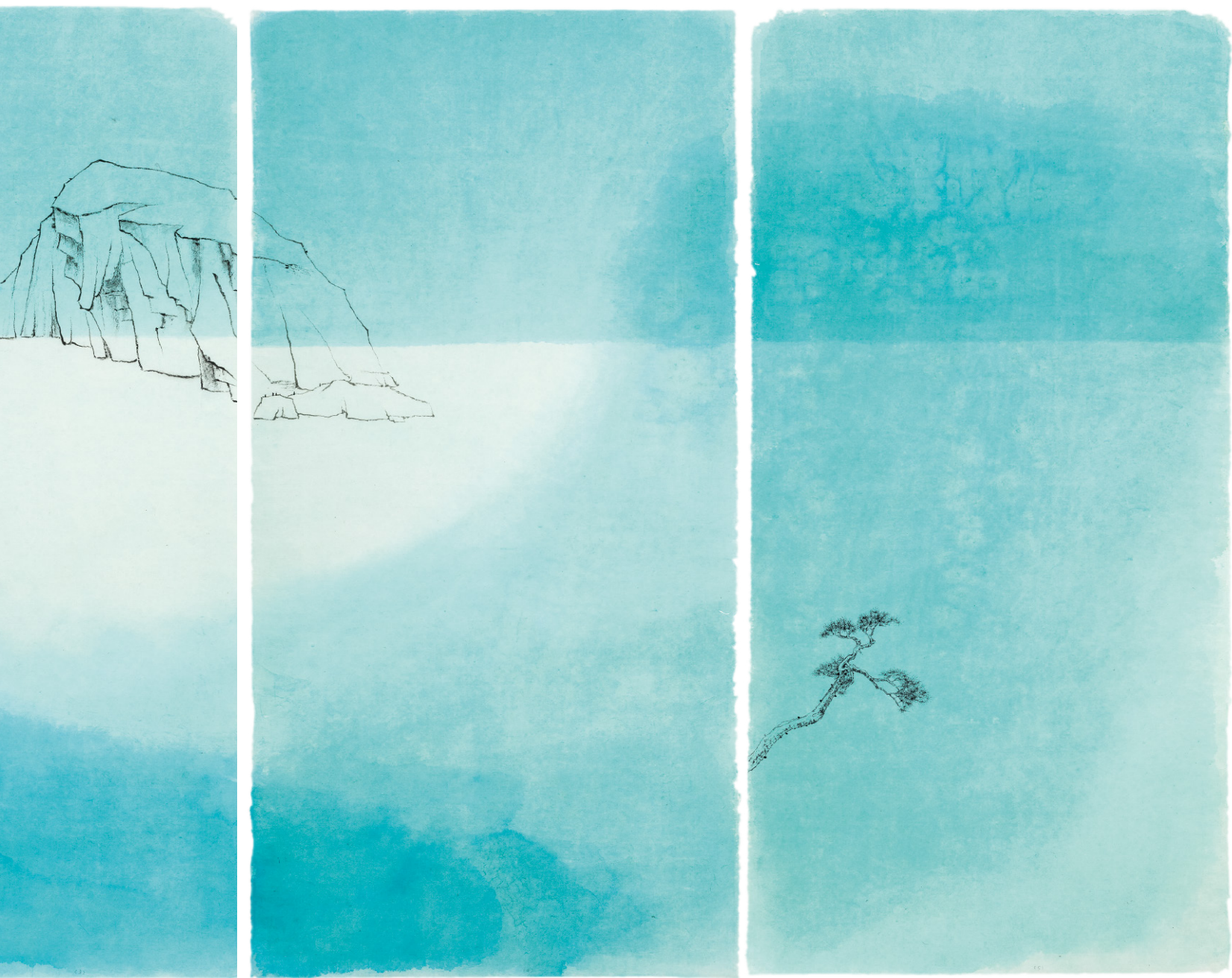






村-No.2 Village-No.2 / 41.5×138.5cm / 水墨设色纸本 Ink and Color on Paper / 2015





渔庄秋霁 Sunshine in Autumn at Fishing Village / 140×69cm×5 / 水墨设色纸本 Ink and Color on Paper / 2013

园林 15-4-D Garden 15-4-D / 141.5×72cm / 水墨设色纸本 Ink and Color on Paper / 2015