

跨界创新

邵亦杨

美术史家、中央美术学院教授

Transboundary Innovation

Professor Yiyang SHAO, Ph.D.

Art historian, Professor of CAFA



任天进善于跨界创新，从传统水墨中发掘力量，又借鉴西方现代的艺术形式，把传统艺术转化为当代的视觉语言。他的许多作品都用油画刀、丙烯创作而成，然而，画面有很强的水墨效果。他将书法用笔带入创作中，使书法的笔触与刮刀的力度、水墨的晕染与油画的肌理相互叠加、合为一体。

自《一划》起，任天进开始了绘画上的创新突破。一划，是文字的原初，也是文化和历史的起点，中国最早的公文就开始于隶书体一划。以隶书体的一划为基本笔触，任天进创作了黑色、白色和红色的大型抽象画，仿佛是传统文化的纪念碑，每一笔都在记录最古老的历史。以“一划”为契机，任天进生发出许多新的作品，《白色风景》系列看似一幅白色的抽象画，然而，底色其实是黑色的“一划”，画面中潜藏着黑色的线条、笔触和纹理，并且隐隐浮现出天空、远山、池塘、树木和花草，如同简笔的文人山水，意境淡泊高远。与之相对，《山恋》是典型的文人山水画形式，以6块可以随意组合的拼图构成。它将传统卷轴画延绵不绝的意境在当代空间中无限延展。当观众在其中穿过时，可以获得“人在画中游”的沉浸式体验。

在任天进的作品中，《原初》是一件独特的水墨作品。

任天进用书法的中锋用笔，游刃有余地描绘出大大小小、浓淡不同、铺天盖地的圆形，彰显出墨分五色，干湿不同的效果，呼应了来自宇宙原初的生命力。与《原初》的圆润和谐形成对比的是《纠结》。这幅画以草书笔法构成，金光闪亮，然而，在黑色的背景下，笔触之间相互勾连、纠缠无序，令人焦虑，恰似全球化时代的诱惑与危机，与当下来自疫情的威胁。

任天进的作品是开放式、跨边界、跨语境的实践。他的书法、绘画、雕塑和装置相互转化，独立成章，而又融会贯通，都显示了他自由表达的创造力和想象力。他以胡杨枯木做成现成品雕塑，没有雕琢的痕迹，既保留着自然之美，又凸显出历史的沉淀。他的代表作《太湖石·东风》，将自己书写的草书“东风”二字嵌入苏州园林的假山石之中，演变为一件铜雕。这件构思巧妙的作品，将二维空间的传统书法自然地融入三维立体的雕塑之中，跨越了传统与当代、设计与纯艺术之间的界限，显示了不同时空下，不同文化和思想之间的相互交流、穿越和并行。

从水墨出发，任天进融传统于现代，化有形于无形，将中国文化传统带入全球语境之中。

Ren Tianjin excels in transboundary innovation, drawing power from traditional ink art while incorporating Western modern forms, transforming classical aesthetics into contemporary visual language. Many of his works are created with palette knives and acrylics, yet exude a profound ink-wash sensibility. By integrating calligraphic brushwork into his practice, he merges the rhythm of writing with the force of scraping, the diffusion of ink with the texture of oil paint—fusing them into a singular expression.

Beginning with *Stroke* series, Ren embarked on a breakthrough in painting. The "one stroke" (一划) symbolizes the origin of written characters, the genesis of culture and history—China's earliest official documents began with this single clerical-script stroke. Using it as his foundational gesture, Ren created large-scale abstract works in black, white, and orange, each resembling a monument to tradition, every mark etching ancient memory. From this concept emerged series like *White Landscape*: seemingly white abstractions, their underpainting reveals hidden black "strokes," with veiled lines and textures suggesting distant skies, mountains, ponds, and flora—reminiscent of minimalist literati landscapes, serene yet boundless. In contrast, *Slalom: Primeval Chaos* reimagines classical scroll paintings as six modular puzzle pieces, extending their unbroken poetic space into contemporary installations. Viewers walking through them experience immersion as "wandering within the artwork."

Among Ren's oeuvre, "*Primordial*", a unique ink work, demonstrates his mastery of centered brushwork: fluid circles in varying sizes and ink densities cascade across the paper, embodying the "*five tones of ink*" (墨分五色) and echoing the vitality of cosmic beginnings. Juxtaposed with its harmony, *Entanglement* (纠缠) employs golden cursive strokes against black, their chaotic interlocking evoking the anxieties of globalization—its allure and crises, mirrored in pandemic-era tensions.

Ren's practice is open, transdisciplinary, and transcultural. His calligraphy, paintings, sculptures, and installations interconvert—each autonomous yet interconnected—showcasing his creative freedom. Sculptures like those

using weathered Euphrates poplar as readymades preserve raw beauty while accentuating historical patina. His seminal work *Taihu Rock-East Wind* (《太湖石·东风》) embeds bronze-cast cursive script into Scholar Rock form, merging two-dimensional calligraphy with three-dimensional form. This ingenious piece dissolves boundaries between tradition and modernity, design and fine art, revealing dialogues across time, space, and thought.

Starting from ink, Ren dissolves tradition into the contemporary, form into the formless, propelling Chinese cultural heritage into a global discourse.