

# 王克印画集



洁莲

山菊

佩兰

芦苇

丁香

葛藤

樱花

月季

庭槐

山楂

寒塘

白鹭秋水

果去红长在

古柏新艳

幽栖

春蕾

日暮

春梦

郊趣

无题

南国秋色

细语赏春

丽日

咏春

紫韵



# 王克印画集

王克印题



江苏美术出版社

## 王克印画集

江苏美术出版社出版发行

江苏省新华书店经销

深圳中轻印刷公司印刷

1998年6月第1版第1次印刷

开本: 889 × 1194mm

印张: 4.25 印数: 1 - 3500册

ISBN 7-5344-0822-9/J·823

定价: 38元



王克印,1932 年生于河南登封,中国美术家协会会员,高级美术设计师,中国少林书画院艺术顾问兼研究员,河南省汉风花鸟画研究院副院长等职,1991 年获全国优秀设计工作者称号,1993 年被国务院授予“全国有突出贡献的优秀专家”享受政府津贴待遇。1993 年由人民美术出版社出版《王克印花鸟画集》。1997 年由江苏美术出版社出版《王克印画集》专著。

1989 年始相继被编入安徽美术出版社出版的《中国名人大辞典》、上海人民美术出版社出版的《中国当代美术家人名录》等典册。

克印的画,有厚实的绘画功底,在传统技法的基础上,笔墨随时代而新,把西画的表现方法融于中国画的创作趣味中,以追求形神兼备的艺术效果,形成了他鲜明生动,雅俗共赏的艺术风格。

#### BRIEF INTRODUCTION OF AUTHOR

Wang Keyin was born in Dengfeng, Henan Province in 1932. As a member of the Chinese Artists' Association and higher artistic designer, he assumes the officers as art consultant and research fellow of Chinese Shaolin Painting and Calligraphy Institute, and vice — president of Hanfeng Flower — and — bird Painting Institute in Henan Province etc. In 1991 he won the title of the National Excellent Designer. He was conferred the National Excellent Expert Making Prominent Contribution by the State Council in 1993. From then on, he has enjoyed governmental subsidy. In recent years, his paintings are published in succession. For example, *Album of Wang Keyin's Flower — and — bird Paintings*, come out by People Art Publishing House in 1993 and his monograph, *Album of Wang Keyin's Paintings*, come out by Jiangsu Art Publishing House in 1998. Since 1989 his name has been included *Chinese Famous Person Dictionary* published by Anhui Art Publishing House and *Chinese Contemporary Artists' Name Record* published by Shanghai Art Publishing House, etc.

Wang Keyin has a thorough training in basic painting skills. He bases his paintings on Chinese traditional painting technique, while he renews constantly with the change of ages. Specially he strives to blend as well as Western painting technique to Chinese traditional artistic creation to seek the art effect of having both form and ingenious brushwork, which makes his works form a distinct and vivid art style, suiting both refined and popular tastes.



# 笔墨随时代而新

## ——王克印画集序

鲁慕迅

石涛说：笔墨当随时代。这句话的确反映了艺术发展的客观规律。但并非所有的画家都能做到，这主要决定于各人的绘画观念是不是也能与时俱进。而一种新的绘画观念的产生，又是与新的时代生活和新的审美意识分不开的。

画家王克印，从事工笔花鸟画创作已数十年。但他具有创新意义的艺术实践，是从1985年以后才真正开始的。像他的《白鹭秋水》、《塘边》、《紫韵》、《小憩》、《白孔雀》等，都是1985年之后的佳作。这些作品明显地有别于传统的工笔花鸟画，而呈现出一种具有现代审美情趣的新的画风。并已开始进入一个由现代绘画观念所开启的艺术创造的自由空间。

随着绘画观念的突破，许多工笔花鸟画画家从民间美术、古代美术、西方美术或工艺美术中汲取养料，融合多种表现方法和技法，以创造新的绘画语言，开辟新的发展途径。王克印也是其中的一位，他根据自己的审美追求，走出了一条自己的创新之路。

他的工笔花鸟画既有传统的基因，又有时代的风貌。例如在他的可以视为代表作之一的《白鹭秋水》中，两只白鹭的造型是比较写实的，而对大片芦苇的处理则根据平面构成的要求加以装饰化，并且使用了统一的色调，造成几个错落而规整的块面，因而愈加显示出环境的深邃清幽和白鹭的恬静闲适，给人以清新愉悦的情调感染。又如《塘边》一画，近处几片荷叶，几朵白莲，几只水禽栖息于香影浮动之间，远处则一片空濛，含蕴不尽，颇有宋人小品的意味。画中景物虽少而且比较写实，但以撞水撞粉所造成的肌理效果，却使这少许景物显得丰富而有变化，也更衬托出远方的空灵虚静、境界开阔、望之令人意远。在《紫韵》一画中，紫色的三角梅像瀑布般直泻而下，造成很强的视觉冲击和热烈的浪漫情调。这种对整体效果的强调和把握，也透露着作者的现代审美意识和新的追求。

运用独特个性的绘画语言，是每个画家走创新之路的题中应有之义。这与画家的传统基础、生活经验、文化素养、审美观点和审美情趣有关，也与画家选取的题材内容、表现方法和技法有关。正是这些综合因素的交互作用，通过画家不断的艺术实践和探索，逐渐形成自己富有个性特色的绘画语言，进而标志着一种创作风格的形成。这时，绘画作品才能达到一个新的境界。王克印的创作之路，给我们以启示。

画家的画风质朴清新，平易近人，严谨精到而富于内涵，也和他诚笃朴厚的为人一样，可算得人品与画品的真正统一。正是这种对人生、对艺术的踏实执著的态度和勇于探索、勇于创新的精神，使他取得了已有的显著成就。相信他在今后的艺术实践中，还会不断突破，不断超越，不断达到更高的艺术境界。

1997年7月于桂苑

## Brush and Ink Works Must Be Rejuvenated along with Times

### —Preface of Wang Keyin's Painting Collection

By Lu Muxun

Shi Tao said: Brush and ink works must follow times. It really reflects the objective law of art development. However, not every painter can follow this law. It depends mainly on whether the painting concept of each painter can be rejuvenated along with times. Furthermore, the appearance of a new painting concept can not be separated from the life of new times and the new aesthetic standard.

Painter Wang Keyin has been engaged in the meticulous brushworks of birds and flowers for several decades. However, his art practice with new ideas really began since 1985. Such paintings as his "Egret and Autumn Water", "By the Pond", "The Purple Rhyme", "A Short Rest", "The White Peacock", etc. are all fine pieces of his works since 1985. These paintings evidently different from the traditional meticulous brushworks presents a new style with a modern aesthetic interest, and began to enter into a free space of art creation opened up by a modern painting concept.

Many painters of meticulous brushwork of birds and flowers have absorbed the nutrients from the folk art, the ancient art, Western art or craft art, mix together various expression approaches and techniques and opened up a new developing way with the new painting language along with the breakthrough of the painting concept. Mr. Wang Keyin is one of them. He has opened up his own new path according to his aesthetic pursuit.

His paintings of meticulous brushwork of birds and flowers reflect not only the traditional gene, but also the modern style and feature. For example, in his painting "Egret and Autumn Water" which can be regarded as one of his representative paintings, the modeling of two egrets is quite realistic, while the handling of vast reed is very decorative in line with graphic structure by applying the unique colour, forming several scattered yet regular pieces, thus further showing deepness and quietness of environment, and peace and comfort of egrets, and creating fresh and pleasant artistic appeal. Take "By the Pond" for another example, on the foreground there are a few lotus leaves, white lotus flowers and birds resting among floating fragrant flowers while it is empty and dim on the background with boundless implication. It contains the style of simple artistic creation in Song Dynasty. The objects in the painting are few yet rather realistic, but the effect of skin texture resulting from water splashing and pollen spraying makes these few objects rich and changeable, and further reflects the quietness and broadness of environment in the background. In the painting "The Purple Rhyme", the purple triangular plums running straightly downward like a waterfall creates a very strong visual impact and warm romantic appeal. The emphasis and control of the total effect indicates the modern aesthetic-consciousness and new pursuit of the painter.

To use the peculiar individual painting language is with in the realm of themes for each painter to take the new path. It is related to the traditional foundation, life experience, aesthetic viewpoint and aesthetic appeal of painters. It is also linked with subjects, expression methods and artistic techniques of painters. Just because of the interaction of these comprehensive factors and continuous exploration and art practice of painters, their own peculiar painting language will be gradually established, thus marking the formation of their own creative style. Just at this time, the painting works can reach a new stage. Wang Keyin's creation way has given us inspiration.

His painting style is simple, fresh, plain, rigorous, exquisite and rich in connotation just the same as his character who is simple and honest, resulting in integration of character and painting style. His steady and inflexible attitude towards life and art, and his spirit of being brave to create the new have made him gain his remarkable achievements. I am sure that in his future art practice he will make continuous breakthrough and surpass, and reach a higher art realm.

In Guiyuan in July, 1997



# 目 录

## CATALOGUE

1. 盼 盼	Pan Pan [66×66cm]	1
2. 寒 塘	Pond in Winter [90×88cm]	2
3. 二 乔	Two Qiao Beauties [90×88cm]	3
4. 咏 春	Ode to Spring [88×85cm]	4
5. 庭 槐	Chinese Scholartree in the Courtyard [60×60cm]	5
6. 紫 韵	Rhythm of Purple [93×82cm]	6
7. 春 梦	Spring Dream [87×84cm]	7
8. 塘 边	Beside Pond [87×86cm]	8
9. 丽 日	Bright Day [90×86cm]	9
10. 白鹭秋水	Egrets on Autumn Waters [139×87cm]	11
11. 幽 栖	Peaceful Rest [89×86cm]	12
12. 月 季	Chinese Rose [66×66cm]	13
13. 日 暮	Dusk [90×86cm]	14
14. 果去红常在	Red Colour on Branches [67×64cm]	15
15. 郊 趣	Interest in the Countryside [85×84cm]	16
16. 葛 藤	Kudzu Vine [106×66cm]	17
17. 出 浴	Out of Waters [89.4×86cm]	18
18. 无 题	No Title [87.6×85cm]	19
19. 情 述	Heart-to-heart Talk [90×88cm]	20
20. 幻 曲	Fantasia [66×63cm]	21
21. 故 乡	Hometown [90×88cm]	22
22. 南国秋色	Southern Autumn Scenery [90×88cm]	23
23. 秋 实	Autumn Fruits [89×84cm]	24
24. 春 蕾	Flower Bud in Spring [90×88cm]	26
25. 墙 外 音	Sounds Beyond Wall [91×90cm]	27
26. 荷 品	Moral Character of Lotus [90×88cm]	28
27. 林 曲	Tune in Woods [110×105cm]	29
28. 古柏新艳	New Look of Old Cypress [89×86cm]	30
29. 听 涛	Listening to Billows [87×86.8cm]	31
30. 秋 野	Autumn Field [100×101cm]	32
31. 洁 莲	Pure Lotus [97×82cm]	33
32. 春 涯	Spring in the Remotest Corner [66×66cm]	34
33. 瑞 雪	Auspicious Snow [65×65cm]	35
34. 小 憩	Resting [90×88cm]	36
35. 丁 香	Lilac [105×94cm]	37
36. 晨 曦	First Rays of the Morning Sun [82×82cm]	38
37. 细语赏春	Whisper in Spring [67×54cm]	39
38. 芦 苇	Reeds [90×86cm]	40
39. 山 菊	Wild Chrysanthemum [90×88cm]	42
40. 碧 玉	Jasper [99×66cm]	43
41. 出 尘	Beyond the World of Mortals [88×82.6cm]	44
42. 樱 花	Oriental Cherry [82×79cm]	45
43. 北 国	The North [66×65cm]	46
44. 群 栖	Rest in Groups [81×78.2cm]	47
45. 比 翼	Flying Wing to Wing [89×87cm]	48
46. 春 情	Spring Feeling [62×62cm]	49
47. 清 林	Peaceful and Quiet Woods [95×89cm]	50
48. 蜜 恋	Collecting Honey [80×66cm]	51
49. 相 聚	Gathering [89×87cm]	52
50. 屋 后	Behind House [90×88cm]	53
51. 清 气	The Delicate Fragrance [90×88cm]	54
52. 佩 兰	Fragrant Thoroughwort [90×88cm]	55
53. 九 鹭 图	Nine Egrets [87×81cm]	56
54. 艳 菊	Bright-coloured Chrysanthemum [86.5×83cm]	58
55. 山 楂	Hawthorn [91×90cm]	59
56. 冬	Winter [95×32cm]	60





1. 盼 盼





2. 寒塘





3. 二 乔





4. 咏春





5. 庭槐





6. 紫韵





7. 春 梦





8. 塘边

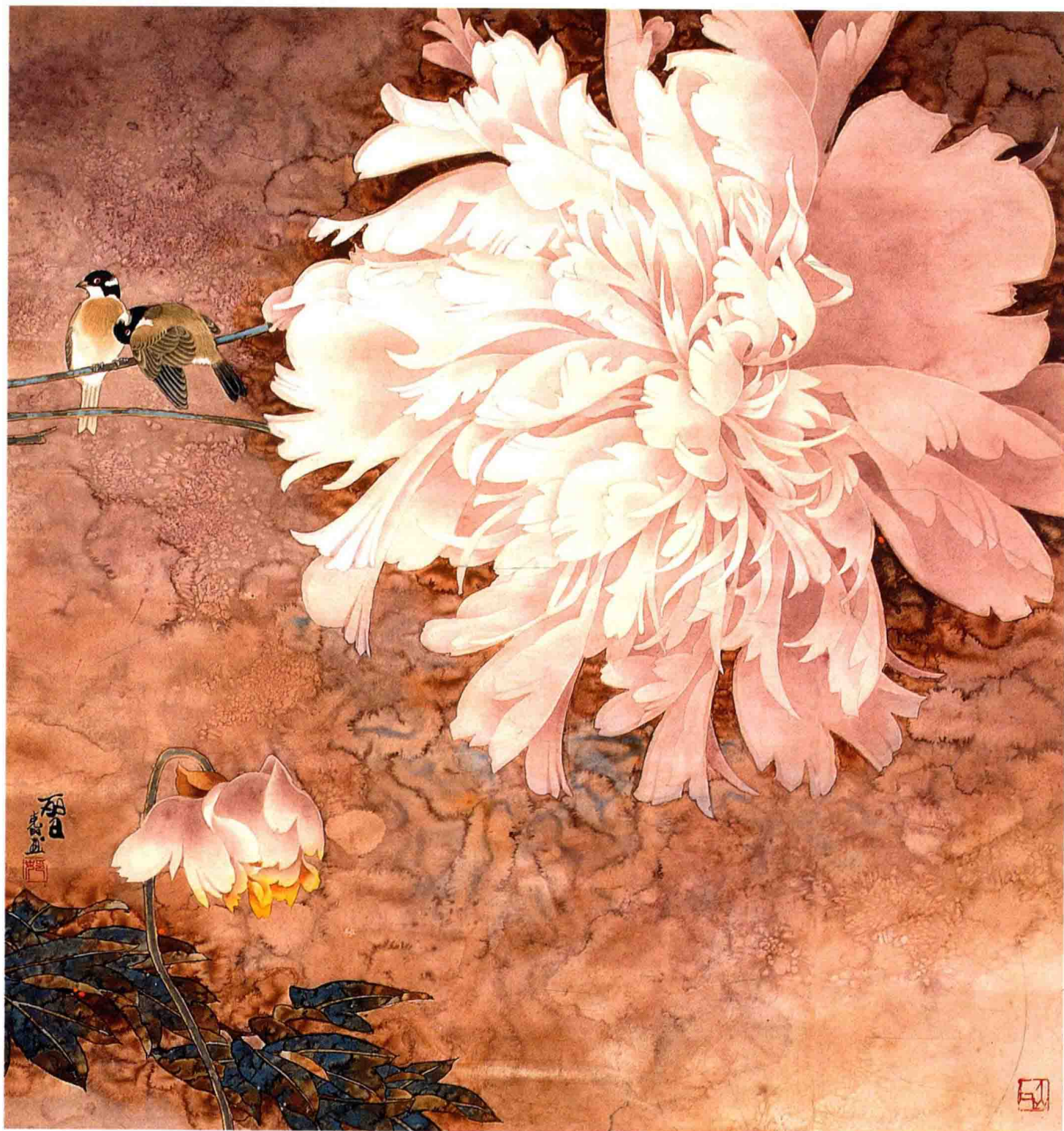
同山齋

唐佳

丙午年秋  
於京師







9. 丽日