

存海濤海之戀畫集

李可染



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海纳百川  
有容乃大

是幸海清涵之志血展

冰心



谢冰心题字



# 艺海之涛

吴休

北京画院著名画家李海涛，以擅画海景闻名于世。近几年来，曾先后在香港、广州、北京举办《海之恋》专题个人画展。他的《海疆万里图卷》尤为专家和观众所称道和赞赏。中国美术家协会副主席、著名画家华君武在李海涛个人画展开幕式上发表讲话，热情赞扬说：“李海涛同志是一位非常勤奋的画家。我们相当长一段时间不大讲深入生活了，但是李海涛依然走这条路，画出这么好的画来。李海涛同志是一位爱国者，没有爱国主义思想，是画不出这样的画来的。”我认为，这是对李海涛的人品和画品的高度概括和中肯的评价。

李海涛1932年出生于青岛。青年时代投身革命，在部队从事舞台美术工作，后入学深造，先后毕业于西北艺专（西安美术学院前身）和河南艺术学院，曾得到过邱石冥、谢瑞阶、黄胄等著名画家的教导，后来成为北京画院专业画家。他幼年生长在海滨，对大海情有独钟，几十年来，迷恋大海的情愫始终未改，至今年逾花甲，仍不辞辛劳，常年奔波在祖国的南北海疆，或伫立礁石，或随船出航，去感受大海的壮阔、沉稳、奔放、浩淼、激越和神奇；去深入观察大海在阴、晴、雨、雪、风、雾、晨、夕、夜、晓中的千变万化。精诚所至，大海为他敞开了博大的胸怀，为他提供了取之不尽、用之不竭的创作源泉，使他创作出一幅幅佳作，更创作出了一幅亘古未有的《海疆万里图》长卷。从而使他成为了闻名遐迩的海洋画家。

古人说：“登山则情满于山，观海则意溢于海。”山水画创作不是风光摄影，更不是绘制地形图，而是要“物与神会”、“缘物寄情”，以画家的感受和想象，创造出新的形象、情趣和意境，来寄托作者的神思，拨动观赏者的心弦，使之获得美的享受。李海涛画海，正是着力于这样的追求。他十分重视根据自己的感受和联想，对自然景物运用夸张、剪裁、概括、对比等各

种意匠加工手段，作出富有艺术感染力的处理。《海鸥奏鸣曲》描写一群飞翔着的海鸥嬉戏于浪尖之上，我们仿佛听到了浪涛低沉的轰鸣和海鸥此起彼伏的响亮欢快的歌唱，一轮月影更增添了画面的抒情气氛，不禁令人感受到大潮的澎湃和弄潮人的潇洒。《雷雨行》则描绘了阴云密布、闪电雷鸣中渔船与惊涛骇浪搏斗的场景，气势磅礴，扣人心弦。在艺术技法上，泼墨泼彩、大笔纵横捭阖，对渲染气氛、突出主题甚为得当，实在是难得的佳作。

《海疆万里图》，是李海涛历时5年，行程3万余公里，倾心尽力完成的一幅长50米、宽90厘米的长卷。历代中国画，表现大海的作品流传至今的寥寥无几，在传统技法方面几乎是空白，除南宋著名画家马远的“水”图以外，可以说没有多少遗产可资借鉴的了。李海涛就是在这样的基础上开拓其艺术表现领域和手法的。他巧妙地运用中国画“以大观小”、“散点透视”等构图方法，将中国画的笔墨与西洋画的色彩和写生技法相结合，把万里海疆从南到北不同地域的自然景观，春夏秋冬各个时空变化，以及沿海名胜古迹、城乡新貌等，概括而又具体地浓缩、组合在一幅长卷之中，于虚实，疏密对比中突出重点，参差错落而又铺陈有序。在写生和创作过程中，通过深入观察、体验、分析、研究，他逐渐摸索到表现海浪的多种笔墨技法，创造出激浪、滚浪、抬头浪、拍岸浪、旋转浪、千层浪等各种海浪的艺术形象；他还观察到大海在南北方不同气候、季节和环境影响下的变化，以及沿海各地礁石、岛屿、渔船的不同特征，各种海鸟、鱼、贝等的形态及各种捕鱼方式，使他的作品更加引人入胜，给观者以丰富的欣赏乐趣和美的享受。李海涛的成功再次证明了生活对创作、创新的重要性。愿他的眼中永远有无尽的大海，胸中永远有滚滚的波涛。

## WAVES IN THE SEA OF ART

Wu Xiu

Li Hai Tao, the renowned painter of Beijing Art Academy, is known worldwide as excellent in seascapes. In recent years, he has run thematic art exhibitions of his personal paintings, entitled "Affection for the Sea", in Hongkong, Canton and Beijing. One of his paintings, the scroll of "Tens of thousands of miles of coastal waters" was accorded extraordinary appreciation and acclamation by both professionals and a large audience. Hua Jun Wu, the renowned painter and vice chairman of All China Association of Artists, gave a speech at the opening ceremony of the exhibition of Li Hai Tao's personal paintings. He said, in enthusiastic praise, "Mr Li Hai Tao is a very diligent painter. For a rather long time, we have failed to emphasize going deep into real life. Yet Li Hai Tao has persisted in taking this road and has produced such brilliant paintings. Mr Li Hai Tao is a patriot; without patriotism, never can such brilliant paintings be produced." I think this is a most succinct and relevant commentary to Li Hai Tao's personality and his artistic style. Li Hai Tao was born in Qingdao in 1932. He plunged into revolution at an early age, serving as a stage artist in the army. Later he attended colleges, and graduated from Northwest art college (antecessor of Xian art institute), and then, Henan art institute under the instruction of renowned painters such as Qiu Shi Ming; Xie Rui Jie; Huang Zhou, and finally worked as a professional painter in Beijing art academy. He grew up on the coast and developed a deep love for the sea. In the past decades, his profound affection for the sea has remained unchanged. He is now over sixty in age, yet still keeps being busy,

traveling on coastal waters in the north and the south of the country, in spite of all the hardship. Sometimes he stands alone on reefs; sometimes he sails out on board of a ship just to sense the openness, strength, fever, vastness vehemence and mystery of the sea and to observe elaborately the changing sea under overcast, fine, rainy, snowy, windy or foggy weather and in the morning, during the day, in the evening or at night. In return for his devotion, the sea has opened her bosom widely for him; provided him with an inexhaustible source of artistic creation and enabled him to create many a masterpiece, and in particular, the unprecedented long scroll of "tens of thousands of miles of coastal waters". Consequently Li Hai Tao becomes a worldwide known painter of the sea.

A time honoured Chinese saying demands "When on mountains be fanatized by the mountains; when at the sea be haunted by the sea". Creating a landscape is not like taking a scenic picture. It is even less like drawing a relief map. It requires "the object meet with the spirit" or "the object serve to express emotion". A painter should, based on his sensation and imagination, create fresh images, charm and conception to embody the painter's mental state and to strike the viewer's mental chord to his aesthetic enjoyment. This is just what Li Hai Tao endeavours to pursue in drawing the sea. He lays stress on artistically appealing handling of natural scenes, basing on his own sensation, by means of a variety of conceptional skills: such as exaggeration, pruning, condensation contrast. In "Sonata of Seagulls" he depicts a flock of flying seagulls joking above wave-crests. The viewers



in fantasy, seemingly hear low and deep roars of the sea and continuous loud and gay chirps of the seagulls. The bright moon adds greatly to the lyricism of the painting, affecting the viewers with the upsurge of great waves and the easiness of the birds. In "Sailing under Thunderstorm", he depicts a scene in which fishing boats struggle desperately with terrifying waves under blinding lightning and deafening thunderbolt in overcast sky. This is a momentous and startling scene. The painter adopted the skill of "splash ink" and "splash paint", using vertical and horizontal broad full strokes, thus properly heightening the atmosphere and highlighting the theme. This painting is indeed a rare masterpiece.

Tens of thousands of miles of coastal waters is a scroll, 50 meters long and 90 centimeters wide. To produce it, Li Hai Tao spent 5 years and made a total of some 30,000 kilometers' journey. Traditional Chinese painting has made very few seascapes, the only exception being the painting entitled "Water" made by Ma Yuan, a painter in Southern Song dynasty. There is a lack of heritage of established skills to learn from in this field. It was under such a condition that Li Hai Tao developed his art-presentational domain and techniques. He ingeniously used the compositional method of "viewing the small from the large" and "scattered-point perspective" in Chinese painting tradition, combined Chinese painting techniques of "ink and brush" with western painting techniques of "color and sketch" and condensed and composed, summarily yet realistically, into a long scroll the natural aspect of various regions from the north to the south along

the tens of thousands of coastal waters and its changes in the different seasons of spring, summer, autumn and winter together with scenic attractions and historical relics along the sea coast and the new looks of the towns and the countryside alongshore. Focal points stand out through the contrast of the empty and the solid and that of the dense and the sparse. Harmonious arrangement grows out of apparent irregularity. In the process of sketching and creating, through careful observation, experience, analysis and consideration, Li Hai Tao has gradually acquired the proper ink-and-brush techniques to express sea waves and thus created artistic images of a variety of sea waves such as turbulent waves, rolling waves, rising waves, splashing waves, swirling waves and piling waves. Moreover, he has also familiarized himself with the variation of the sea under the different climatic, seasonal and environmental influences in the south and in the north, the special features of reefs, islands and fishing boats at different localities, the different morphologies of various fishes, shells and seabirds, and various fishing ways. Consequently his paintings become more informative, providing viewers with more abundant intellectual and aesthetic enjoyment.

The accomplishment by Li Hai Tao once again testifies the importance of experience of life to art creation and innovation. I wish an infinite sea always in his view and rolling waves always in his heart.

# 目 录

## THE PAINTING LIST

- 1 海鸥奏鸣曲 141cm×69cm  
The Sonata of Seagulls
- 2 金光闪烁的海洋 136cm×68cm  
(入选第23届蒙特卡罗国际展)  
The Glistening Sea  
(Participated in The 23rd Prix International Contemporary Art, Monte Carlo)
- 3 嬉浪图 136cm×67cm  
Sporting on the Waves
- 4 晓晨 68cm×68cm  
The Dawn
- 5 海光 68cm×68cm  
The Reflection of Light
- 6 海市图 107cm×65cm  
Mirage
- 7 渔光曲 68cm×68cm  
Fishing Boats in Sunset Glow
- 8 千里共婵娟 150cm×80cm  
Still in the Same Moonlight though Being Parted
- 9 潮韵 68cm×68cm  
The Tidal Rhythm
- 10 鲁海朝晖 54cm×45cm  
The Boats of Shandong Welcome the Rising Sun
- 11 桂舟晨风 54cm×45cm  
The Boats of Guangxi in Morning Breeze
- 12 夜深沉 108cm×68cm  
The Night Is Deep
- 13 晨雾 68cm×68cm  
The Morning Fog
- 14 渔归 68cm×68cm  
The Returning Fishing Boats
- 15 大渔岛之晨 79cm×87cm  
The Morning of the Dayu Islet
- 16 浪涌归舟 67cm×64cm  
The Returning Boat on Waves
- 17 湾月起无限情 68cm×68cm  
The Moonlit Harbour
- 18 避风港之红帆 130cm×66cm  
(入选第八届全国美展)  
The Red Sails at the Harbour  
(Participated in the 8th Chinese National Art Exhibition)
- 19 雾海茫茫 130cm×68cm  
(获“新铸联杯中国画精品荣誉奖”)  
At the Foggy Sea  
(Won the prize of honour at the Xinzhulian Cup Painting Exhibition)
- 20 苍龙月夜入海图 68cm×68cm  
(获中国少数民族美展优秀奖)  
The Moonlit Great Wall Extending into the Sea  
(Won the prize at the Art Exhibition of Chinese Minority Nationalities)
- 21 晨光曲 131cm×60cm  
(获1980年年度优秀作品奖,北京美协收藏)  
The Song of the Morning Sunshine  
(Won the Beijing excellent-art-work award of 1980 and collected by the Beijing Artists' Association)
- 22 雾海朦胧 60cm×49cm  
The Mist over the Sea
- 23 海涤 83cm×50cm  
Washed by Waves
- 24 雪夜渔炊 68cm×68cm  
Fishermen's Village at Night
- 25 桂海渔村 54cm×45cm  
Fishers' Village in Guangxi
- 26 粤舟日浴 54cm×45cm

- The Boat of Guangdong Bathes in Sunshine  
27 暮曲 68cm×68cm  
The Melody of the Dusk
- 28 琼岛水乡 68cm×68cm  
The Village on the Hainan Island
- 29 渔歌唱晚 68cm×68cm  
(北京美协收藏)  
Fishers' Harvesting  
(Collected by the Beijing Artists' Association)
- 30 泉州双塔 84cm×54cm  
The Towers of Quanzhou
- 31 桃花春雨梦如烟 68cm×68cm  
Spring Blossom in Mist in a Dreamland
- 32 雾航 68cm×68cm  
(获全国民族百花美展优秀作品奖)  
Navigating in Fog  
(Won the excellent-art-award at the National Hundred Flowers Art Exhibition)
- 33 涛声震天 62cm×55cm  
The Roaring Waves
- 34 浙岛渔村 54cm×45cm  
Fishers' Village on the Islet of Zhejiang
- 35 晓月风情欲望时 68cm×68cm  
Fishing in Fog at Night
- 36 雷雨行 128cm×88cm  
Travelling in the Thunderstorm
- 37 云霞出海曙 136cm×67cm  
The Glow over the Sea
- 38 太姥山情 60cm×54cm  
The Landscape in the Tailao Mountain
- 39 退潮 68cm×68cm  
The Tide Is on the Ebb
- 40 碧海朱舟 68cm×68cm
- The Red Ships on the Blue Sea
- 41 海堤月夜 100cm×65cm  
The Sea Dyke in Moonlight
- 42 涛声伴渔归 132cm×64cm  
The Boat Returns to Crashing Waves
- 43 天高云淡 60cm×54cm  
How High the Sky and How Thin the Clouds
- 44 小憩 124cm×96cm  
A Break
- 45 虎门之根 130cm×64cm  
The Roots of Humen
- 46 幽情 90cm×67cm  
The Secluded Sea
- 47 拉网小调 69cm×45cm  
The Song of Fishers
- 48 浪溅留音 55cm×46cm  
The Foam of breaking waves
- 49 四季组画:  
The Serie Painting of the Sea in Four Seasons:  
(1)雾海烟云(春) 55cm×41cm  
The Sea in the Spring Fog  
(2)狂海雷电(夏) 55cm×41cm  
The Sea in the Summer Thunder-Storm  
(3)夜海未礁(秋) 55cm×41cm  
The Sea with Red Rocks at Autumn Night  
(4)怒海风雪(冬) 55cm×41cm  
The Sea in the Winter Snowy Storm
- 50 深深的海洋 276cm×138cm  
The Sea of the Life
- 51 碧海浪花 55cm×46cm  
Blue Wave and Silver Flower
- 52 金海白帆 55cm×46cm  
White Sail on the Golden Sea



海鸥奏鸣曲 141cm×69cm  
The Sonata of Seagulls



金光闪烁之海洋  
海阔无边  
李长庚画  
北京画院

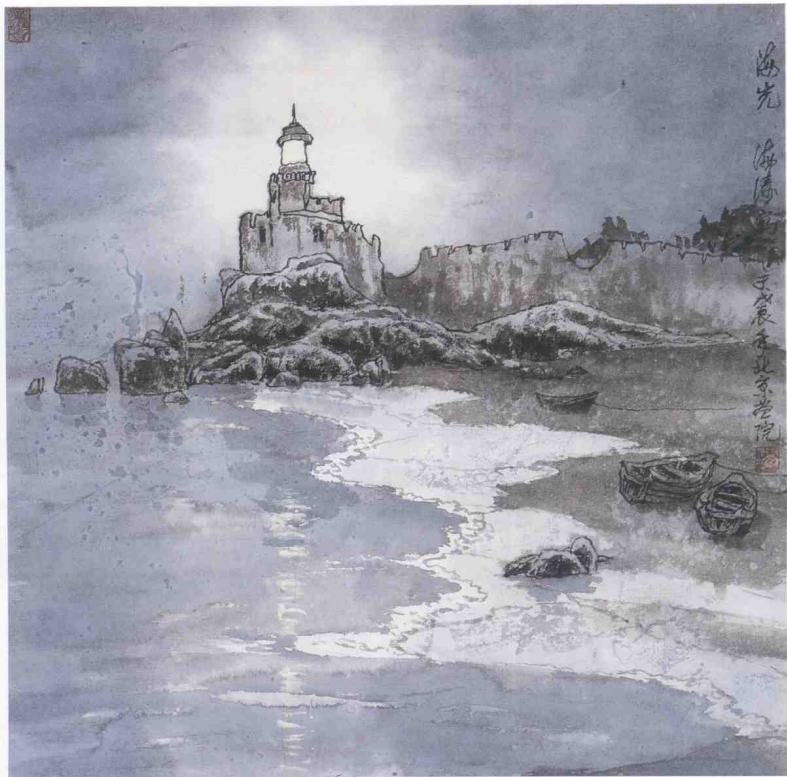
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