



陈东如水彩鱼选集

CHEN DONG RU SHUI CAI HUA XUAN JI

岭南美术出版社

陈东如水彩鱼选集

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陈东如肖像 油画大师冯钢百作品 (60年代)

筆 拙 美 呆
身 陷 途 境
何以致之 可知究竟
海東如藝友遠作後而寫 祥冰兄

画家简介



陈东如 先生 (1922-1991)
广东,台山

著名室内装饰和装璜美术设计师、 水彩画家——陈东如

粹生
1998.10.1

陈东如早年师从油画大师冯钢百、徐东白。东如好学不倦，才气飘逸，深得冯老赏识与器重。经冯老悉心指点，东如落笔运思渐趋成熟，亦自成风格，其50年代的水彩作品，业内人士已评曰：“既有英国水彩高贵、细腻之风，又融合油画严谨的写实技巧和富丽色彩，空间感强，造型准确兼且生动”。

抗日战争刚取得胜利的1945年10月，陈东如偕画友四人，在广州创办了“大地广告社”（简称大地）。“大地”从始创到1956年初结束（转入新成立的国营“广州美术装饰公司”），东

如和“大地”同人在长逾10年的艺术实践中，锲而不舍地追求，努力不懈地创新，设计了不同系列的广告画，表现了他们从战乱走向和平、走向建设繁荣祖国、憧憬美好将来的创作冲动。广告画色彩鲜明、构图新颖、线条简练、风格独特、别显吸引力。“大地”成立两年，即以其技艺的突出成就，成为广州最具影响、兼领风尚的一家广告社。广州广告界前辈谭灼华先生称：“大地”社的成功，实与陈东如的技艺超群分不开。他不仅擅长各类型广告、装饰、装璜的设计，更精通绘制胶粉、油彩、水彩、黑白等各类大小广告，以至领袖画像的技能，堪称美术广告界的“全材”。

“大地”初创时期，由于创作室未能与业务获得同步发展的局限，常要在社址门口马路旁公开作业，这一来反而意想不到地经常吸引了众多喜爱绘画的青少年学生驻足围观。久而久之，不仅“大地”社藉此扩大了它的社会影响，还成了好些后来终于涉足美术界的朋友们常来观摩、借鉴和交流心得的场所。已旅居美国的画家何克敌，便属其中的一位。

建国后，陈东如以其敏锐的视角审视现实，并以经意之笔和写实的功力，表达自己的主观感受。他应社会之需，绘制了大量形神兼备的巨幅领袖像和深受民众欢迎的电影广告画，又为室内装饰、商品装璜、商业广告和商标以及多类宣传画的设计，竭尽心智。他还受政府之委托，为欢庆广州解放、庆祝国庆等重大节日的大会会场及主要街道的市容、会场、牌楼作设计；还担任过第一届中国出口商品交易会装饰设计设计的总设计师、广州“日本展览会”装饰设计中方总设计师。前苏联最高苏维埃主席团主席伏罗希洛夫，由周恩来总理陪同访问广州时，又受命负责起自机场到欢迎大会场，以及下榻宾馆的全面装饰的总设计工作。80年代尚担任中国轻工展销会、中国轻工产品深圳展览会、哈尔滨广东轻工业产品展销会等多项总设计师的职务。

陈东如在工艺美术设计方面的业绩，是有目共睹的，而各种类型的装饰质量和社会效应的好评如潮，则再好不过地证明了，他不愧为广州工艺美术界颇具影响力的优秀工艺美术工作者。

陈东如的美术功底在水彩画方面得到充分体现。他早年师从画家冯钢百时，即经常从冯老到野外写生，从中锻炼绘画者的观察力，掌握“师造化”的现实主义表现方法，留意于写生之道的“贵在意到情适”。冯老在室内作画，他则侍

Curriculum Vitae

CHEN DONGRU,
THE FAMOUS INTERIOR
DECORATOR AND GRAPHIC
DESIGNER, AND WATER COLOR
ARTIST

by CUI SHENG
1998.10.1

Chen Dongru learnt after oil painting masters, Feng Gangbai and Xu Dongbai in his early life. Dongru, with his tireless diligence and elegant ability, was recognized deeply and regarded highly by Master Feng. With the devoted direction from him, Dongru gradually became mature in painting and conceiving, and formed his own unique style. The authority in his field made comments on his watercolor works in 1950s, (His works) combine the noble and exquisite style in English water color painting, and the precise realistic skill and splendid color in oil painting. The space in his works is broad yet subtle; the modeling accurate yet vivid.

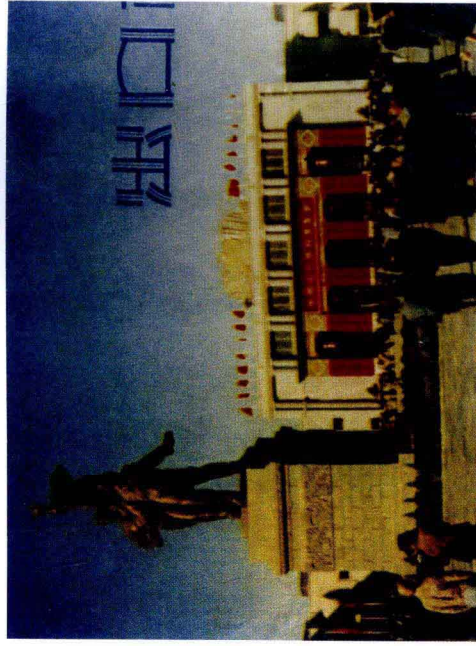
Just after China won the Sino-Japanese War in October 1945, Chen Dongru and his four painter friends launched Earth Advertisement Company in Guangzhou (the Earth, for short). From the inception to the end of the Earth in 1956 (merged by the state-operated Guangzhou fine arts decoration company founded at that time), Dongru and his colleagues in the worked for the artistic practice for ten years long in Earth compang, never gave up their pursue and innovation spirit, and designed series of different advertisement paintings. They demonstrated their creation impulse for the peace after war, the move towards the construction of prosperous motherland, and the dream of the splendid future. The color in them was

立一旁，全神贯注，着意于学习大师作画的布局构图和审美要求。志同道合的师生俩，总有诉说不完的轻声细语。就这样，冯老毕生作画的心得和为人准则，似涓涓细流，不息地滋润着东如的心田。东如一生的画艺，如果在“外师造化，中得心源”上有些许成就的话，无疑应归功于冯老潜移默化化的言传身教。

就影响而言，东如的水彩画，不如其已公诸于众的广告画，但其大量鲜为人知的水彩画作（未计流失的有500余幅），其中仍不乏超越时代考验，可供今人鉴赏的优秀之作。40年代，陈东如的一幅水彩风景画，曾在全国青年美术作品展览中获奖。50年代中国社会充满生机，也正是东如艺术生命蓬勃发展的时期，此时他作为广州美术家协会成员和水彩画协会会员，创作意念尤为旺盛，业内人士对东如当年水彩惊世之作的评说，本文开端已作引述，东如描绘的山村景色，江边轮渡和其师冯钢百的水彩佳作，其水彩技巧的运用，均有淋漓尽致致的表现。在他的笔下，江水山色空漾，跃然纸上；层次分明的冷暧色对比，和虚实相间的画面韵律，衬托出栩栩如生的江边轮渡；用色瑰丽，运笔潇洒，布局用色相顾，让人更觉闲坐石上的冯钢百形神兼备。东如对景物和空间的刻画是如此的严谨、细致，却又不失水彩画的痛快、明朗；运笔又如国画般概括、肯定，其水彩画的技巧达到如此的水准，即使在今天也是不可多得的。

陈东如的生命，是通过其艺术去演绎的。五六十年代之交，社会气候晴雨多变，陈东如病了，回台山老家休养，家乡的山山水水和家乡人的纯朴亲情，使他不能自我，在画具纸张极其贫乏的情况下，他仍画了大量小型水彩画（10cm × 20cm）。这批作品，小而精干，朴实感人。70年代以后，其水彩画题材倾向于静物，这也许是此时的他，心境已归于沉静自省，或许是出于传授学生的需要。在这些静物写生画中东如的画风更趋严谨，造型表现更为扎实，一丝不苟。这些作品，无论色彩、形态、质感、光线、都称得上是水彩画静物写生的典范。

陈东如穷其毕生精力，致力于艺术创作，但他也没有忘怀艺术创作需要薪火相传，因而他关爱身边的弟子，倾情地辅导弟子作画，70年代以后对愿意学画的少年儿童，更是一视同仁，诲人不倦，以至于画技指导外的其它需求，他都尽其所能地给予帮助，其关爱弟子之真诚是有口皆碑的。



第一届中国出口商品交易会门面装饰

bright, the composition novel, the lines succinct, the style unique and attractive. Two years after its establishment, with its prominent art achievement, the Earth became the most influent, custom-prevailing advertisement company in Guangzhou. Mr. Tan Zuohua, the precursor in Guangzhou advertisement industry, stated, the Earth Company's success couldn't be achieved without Chen Dongru's outstanding expertise. He is not only good at the design of various advertisement, decoration and graphic, but also adept at the advertisement picture drew in tempera paint, oil paint, water color, black and white, etc., and even the skill of leader portrait drawing. He deserves the title of all-rounder in the field of advertisement fine art.

In the initial time of the Earth, because of the production of studio falling behind the growth of the business, many works were completed publicly at the gateway of the company, which attracted, not on purpose, the great attention of multitudinous young students. Gradually, the Earth took advantage of this phenomenon to expand its social influence, and became the spot for many artists-to-be to view, appreciate, emulate, and communicate with what they had learnt. The quite famous painter, Mr. He Kedi, sojourning in U.S. presently, belonged to one of them.

After the establishment of PRC, Chen Dongru examined the reality by his keen sensation, and expressed his own feeling with his precise paintbrush and skill for realistic. For the demands of society, he drew enormous amount of leaders, huge picture, which resembled the leaders in shape and expression, and movie advertisement pictures which prevailed widely in populace. He exhausted his ability and wisdom to design interior decoration, product package, advertisement and trademark. He was appointed by the government to accomplish the meeting site design for the celebration of Guangzhou liberation and National Day (and other significant festivals), the city's

major street appearance and decorative archway design. He assumed the chief designer for the decoration design of the first session of Chinese Export Commodities Fair, and the chief designer in China's side for the decoration design of Japanese exposition in Guangzhou. When the Supreme Soviet presidium president Voroshilov of former Soviet visited Guangzhou accompanied by Premier Zhou Enlai, he was assigned to be responsible for the whole range design works from the airport, the welcoming meeting site, to the hotel they stayed. In 1980s, he still held the post of chief designer for the Chinese light industry exhibition fair, the Chinese light industry product Shenzhen exposition, the Harbin-Guangdong light industry product exhibition fair, etc.

Chen Dongru's achievements of fine art and design are obvious to all. The high praises for decoration quality and society effect ultimately prove that he is worthily an influential, excellent fine artist in Guangzhou.

Chen Dongru's art talent based on watercolor painting. When he learnt after painter Feng Gangbai in his early life, he often followed Master Feng to draw in open country, gained and exercised the observation ability of painter, grasped the realism depiction approach through "earning after the nature", and focused on draw from nature featured by "the worth of the synchronization of ideas and sensations. When Master Feng composed his drawing indoors, he concentrated on studying the master's layout composition and the esthetic request. Having the same ideal and conception, the teacher and student always has endless words in soft voice. By this approach, Master Feng's attainment and ethic criteria from his all life poured into Dongru's mind just like the trickling and running creek. Dongru's painting skill, if succeeding to some extent in "learning after the nature outside and finding the source of heart inside" without doubt should attribute to Master Feng's teaching of words and personality which always subtly affected him.



欢迎参加中国出口商品交易会 来宾标语塔 (原旧火车站前花坛位置)

Speaking of the influence, Dongru's watercolor paintings are less than the advertisement pictures displayed in public. However, his enormous amount of his watercolor painting (not including over 500 ones missed) did not only went beyond their time, but some of them should be worthy to be appreciated and admired by the people today. In 1940s, a landscape of Chen Dongru's watercolor paintings won an award in the national youth fine arts work display. China's society in 1950s was full of vitality, and it was also the time for Dongru's artistic life to vigorously develop. At that time, as a member of Guangzhou artist association and the watercolor painting association, he found his creation desire exuberant. What the authority in his field commented on his amazing works of watercolor painting have been quoted in the beginning of this article. In the pictures on the mountain village scenery, the waterfront ferry, and his mentor Feng Gangbai, his exploitation of watercolor skill was demonstrated incisively and thoroughly. Under his paintbrush, water of river and hues of mountain color, ethereally rippling, appeared vividly on the paper; the distinct levels of the contrast of warm and cool color, and the actual and ideal rhythm hidden in the picture well set off the lifelike waterfront ferry; with magnificent color, chic brushwork, and perfect harmony, he made the viewers feel the image of Feng Gangbai, sitting leisurely on the rock, true to life. Dongru portrayed the scenery and the space precisely and carefully, but did not lose the direct and bright feature of watercolor painting; he wielded the brushworks concisely and firmly like that in the traditional Chinese painting. His watercolor painting skill succeeded to such extent that even in today it is hard to reach.

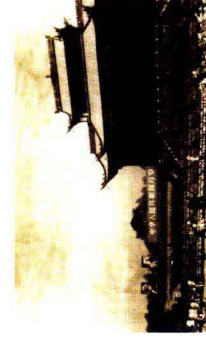
Chen Dongru's being is interpreted by his art. When the society climate in the turning point of 1950s and 60s became unpredictable, Chen Dongru got sick, and returned to his hometown, Taishan, to recuperate. The

hometown's mountains and rivers, and the plain affection from his fellow villagers enabled him to compose many small watercolor paintings (10cmx20cm) through the serious lack of painting instruments and paper. This batch of work is small yet refine, simple yet touching. In 1970s, the theme of his watercolor paintings tended to be still life. Perhaps it was the time for his mood to be engaged in stillness and introspection, or just the need for teaching. The style of his still life drawing is much more precise, modeling solid and much more scrupulous about every detail. These works, in terms of color, shape, light, sense of reality, can be regarded as apotheosis in still life drawing of water color.

Chen Dongru had exhausted the vitality in his whole life to devote to the artistic creation, but he did not forget that the torches of artistic creation need to be passed on. Hence, he kindly concerned the young students around him, and arduously guided them in drawing. From the end of 70s, he had impartially treated youths and children who were willing to learn drawing, taught them with tireless zeal, and, with his full capacity, even met their needs beyond the instruction of drawing. His bona fides of concern about his students had won universal praise.

1	3
2	

- 1 与冯钢百合照
- 2 庆祝国庆十周年
- 3 工作照



魂归何处——哭东如老师

学生 林兆璋 写于开罗金字塔下
1997.10 夜

恩师辞世去了，浑泪别愁多年。至今，留在我心底里依然是永远抹不去的思念。

有悲伤——他是我儿女俩的恩师，无以图报。

有安慰——他毕竟结束了苦难的人生，入土为安。

忆当年，恩师才华横溢“大地”，广告画风靡羊城。不幸，运交华盖，从此，您只能在漫漫的人生这路上踟躅、彷徨。

歧视——压抑——磨难

逆境曾使您一度消沉、是天真的弟子又唤起您对美好未来的憧憬。

是您——把春暖送给了别人，把寒冬留给了自己。

是您——把欢愉送给了朋友，把孤寂埋藏在心间。

此画集出版是我们晚辈多年心愿。苦难终有尽头，而对老师的怀念却是无尽。

问苍天，魂归何处？

榕树下的怀念

尹定邦

1998.6.2

陈东如老师走了。多年来，作为他的学生我一直在怀念着他，怀念他对学生的亲和、关爱，更忘怀不了他一生的才华和坎坷。他走得太早了。

40多年前，身为广州美院工艺系学生的我，两次社会实践都有幸跟从陈老师学艺，而且两次师从学艺的地点虽因搬迁而易改了，却又都在老榕树下。

广州城区的榕树不同于乡间，它生在水泥夹缝中，长在车马喧嚣里，为争得阳光眷顾，树与楼房竞长高，因而老榕树干明显瘦硬挺拔。在这里，你看不到村野古榕的舒展自如，也看不到“小鸟天堂”中那古榕的千须成干、万木连根、落霞点染、碧池成镜的气派。你能看到的路边榕树，它尽是瘦硬挺拔，也展着枝、垂着须、流着翠，没有倦意和叹息，也没有后悔，天天滤清空气，年年荫夏百秋，把关爱与清爽撒向人间。

我第一次认识陈老师并成为他的弟子，是在惠福路东段布满榕阴的一间房子里。门上挂着一块不很起眼的“大地美术广告社”的牌子，门里摆有三桌，两位师傅在桌上画彩稿或黑稿，一位管帐主供求业务。往里有架小梯，上通阁楼，在阁楼画室工作的就是五六十年代广州最著名的设计师陈东如。当时我在广州美术学院工艺美术系二年级就读，学校要求我们到社会实习，陈老师接受了我、刘仪鸿、张九如等。在此后的两个月里，他在指导我们设计包装和绘制海报，提供资料之余，还表演一些炭相与水粉画的特别技法，让我们大开眼界。最令人神奇的是他从月历上撕下一页，用毛笔在上面画个框架，毫挥几笔，草稿由阁楼扶手处飘到楼下师傅的桌子上。第二天，楼下师傅已把它画成精美的彩稿，让客人们无不紧张而来，满意而去。

对于今天的学生说来，这一切也许近乎“老土”，可对当时的我们，想看到一份专业资料真是难得之极，如能得到一位专家的指导，更近乎梦想。因此，陈老师的指导、表演及潇洒的设计过程，更让我们感到特别亲切与关爱。

两个月过去了，陈老师成了我们心中的偶像。当我们进入大学五年级的毕业设计阶段，我们又去他的公司实习，并

再次请他指导。陈老师又一次接受了我们班几乎所有的同学，他依旧是那样热忱、亲切与关爱，和我们一起设计，一起聊天，以至一起饮茶。这时的公司已搬到了下九路邻近金声电影院的一栋房子，房子仅两层，陈老师的工作室在二楼，被称之为研究部。现广州画院院长张绍诚和美院装潢系主任应梦燕等，那时正谓青年俊才，当时都在陈老师身边工作。我们的学习地点在楼下，中间有座天井，里边也长着一棵瘦硬挺拔的巨榕。

仰望巨榕令我心中不免感触良多。

是的，在阁楼上，在榕树的那一边，陈老师曾辉煌过。他曾经是穗、港、澳三地最有才华的广告设计师，他主持了“大地广告公司”，一度名噪一方。同样在阁楼上，在笑容的后面，陈老师虽然竭尽其心智，为广州解放、国庆游行、宣传展览等日以继夜地辛勤工作，但因秉性耿直，守正不阿，一番肝胆相照的崇论宏议，带来的却是受批、挨整等连串“反右”的不公正待遇。陈老师在工作中虽仍笑容不改，但这笑容却化解不了人为的政治隔阂。息工归家，他孑然一身，唯有孤独相伴，更受寂寞侵袭。人，什么叫做人，怎样才能做人？我们这群成长中的青年学子慢慢发现做人难，做好人更难，做陈老师那样的好人实在难。而当时谁也不想等到陈老师的还有后来10年“文革”的种种磨难。可他竟然又活过来了，而且还活了近30年，用这30年为益丰搪瓷厂的生产销售、为一代代年青人的成长继续做出奉献。

陈老师走了，像惠福路边倒下的巨榕一样地走了。他的一生是辉煌的、又是艰难的。难能可贵的是他在辉煌与艰难之间一直坚持着自己做人的原则，并为一个正直的智者作出了人生的答案。我是在榕阴下走过来的人，愿以此文，表达对他的尊敬与怀念。

IN MEMORY OF THE DAYS UNDER THE VANYAN TREE

by YIN DING BAN June
1998.6.2

Be Love Master Chen Dong-ru has left us for many years, but as his student, his kindly and friendly manner toward his students and especially his talent of art and his miserable and frustrated life have always appeared in my mind. He left us too early.

It was more than 40 odd years ago when I was still a student of the Design Department of the Guangzhou Academy of Fine Arts that twice I was so Lucky as to be able to study under his guidance during my internship, and twice we were used to receiving his guidance under an old banyan tree though in respective places.

Banyan trees growing in the urban area of Guangzhou city are quite different from those propering in the countryside. They have to survive in the gap of concrete ground, suffering from dust and noise caused by the heavy traffic. In order to receive enough sun light, they have to compete with the buildings to grow as tall as possible. So the urban banyan trees are usually very thin and tall but strong and vigorous. In the village, booming freely, nor can you see such banyan trees as those growing in the "Birds` Heaven", the hundreds of whose hanging roots are able to reach the land, receiving adequate water and nourished by the fertile soil. Never can you see a scene of urban banyan tree that is reflected in the transparent water of a lake with brilliant sunset as its background. What you can see in the city are those urban banyan trees lined by the road, suffering from the storm of dust, surviving whatever hardship. Thin as they are, they are strong and vigorous, and they still have their own braches and hanging roots. They are struggling to survive without any tiredness and regret. What they are doing is to refresh the polluted

air, shelter the land with their leafy bodies and devote all their energy to bring care and love for the people. My first meet with Master Chen and became his student was in a house at Huifu Road, which was sheltered by a tall old banyan tree. By the door of the house was a small board, not so attractive, written "Dadi Artistic Advertising Society". Entering the house, one could see three wooden desks. Two craftsmen were working at two of them, colouring or copying a draft of design. At the other desk was the accountant, who is also responsible for the material supplies of the Society. At the back were narrow staircases leading to an attic. It was in this small room that Master Chen Dong-ru, the most famous art designer in Guangzhou in the 50s to 60s of the 19th century, made his art creations. I was then a second year student of the Design Department of the Guangzhou Academy of Fine Arts. It was required that we second year students have two months of intern ship and I with my classmates Liu Yi-hong and Zhang Jiu-ru was accepted by Master Chen. It was under his guidance we learned to design package and paint postes. Besides, he taught us some special techniques in drawing charcoal portrait and painting in gouache, which greatly improved our knowledge. What interested us most was the way Master Chen created his design--having a concept in mind, he tore a sheet down from an old calendar. By making use of the back of it, he sketched his design with rapid and free strokes on it. Then he slid it down on the craftsman downstairs, who soon accomplished it by colouring it and adding certain details. Then a perfect colour draft of a design was done. His successful designs used to attract a lot of customers, who came with their desire and left satisfactorily with what they needed.

For the students today, what I have described above may be quite out of date, but for us at that time, it was really a dream to get the guidance of an expert with grant talent. So, the guidance of Master Chen and his unique

and emancipated demonstration of the way of creating an artwork filled us with great admiration.

After studying under his guidance for two months, Master Chen had really become our idol. During the last period of my fifth academic year when we were working at our graduate design, again we went of Master Chen, who once again accepted all of our classmates as his students willingly, taking care of us so warmly and dearly. He studied together with us, talking about art with us and going to the cafe to have tea with us. The Company (formerly called Society) then had been moved to a building at shangxiajiu road opposite to the jinxing Cinema Hall. It was a two-story building with Master Chen's studio on the second floor, which was then called the "Research institute". The director of Guangzhou Painting Academy today, Mr. Zhang Shao-cheng and the dean of the Decoration Department of the Guangzhou Academy of Fine Arts were then the excellent young designers working under Master Chen. The place for our students to work in was on the ground floor. There was a yard at the center, where there was also an old tall banyan tree growing vigorously. The working conditions were better than those of the former Society at Huifu Road. What the same was that we were used to working under the banyan tree, always looking up at the second floor where there was Master Chen, where he had created his brilliance. He had been the most productive and brilliant designer of genius, well-known in Guangzhou, Hong Kong and Macao. It was he who first established the "Dadi Advertising Society" that was once so well-known in the south. It was in that small attic that he worked day and night designing for the liberation of Guangzhou, for the celebration Day and all kinds of propaganda work and exhibitions. But, unfortunately, it was just because of his frankness, his sense of righteousness and his honest opinions and voice for justice that he was seriously criticized and mistreated during the so-called "Anti Rightists Movement" From then

on, although he had never changed his smiling could hardly melt the suffering in his heart from the unjust political treatment. Going home after work, he was silently walking alone, thinking of the difficulty of being a person with his own personality. What did it mean to be a real person and how could one really become a person? Seeing Master Chen, we, a group of young students also found it difficult to be a person without any unreasonable torture and to be a real man like Master Chen was especially difficult. We could not imagine what was waiting for him was the later severe torture during the ten years of "Cultural Revolution", but he survived firmly and had persisted in working hard at the Yifeng Enamelware Manufactory for more than 30 years as a common labourer, devoting all his energy to improve the production of the factory.

Our beloved Master Chen has gone, like the disappearance of the banyan tree at Huifu Road. His life is brilliant and so it is full of hardship. The most impressive and valuable thing is that he had been persisting in living up to his own principle of being a real man. He persisted in this principle when he was brilliant and so did he when he had to lead a miserable life. As a real human being he did set us an example how we should live. I was one of those who have been so lucky to have been a student under his guidance under the banyan trees. By writing this article, in remembrance of our beloved master I with to express my respect for a real human being.

纪念画家陈东如兄

陈绮绮
1998.2.15

陈东如辞世已经多年了，今天籍着他的画集出版之际，写篇记述性短文，以抒一往情怀。

我在40年代就认识陈东如了，那时我姐姐陈纯纯跟陈东如的妹妹陈遂是广州市第二中学的校友，上学和活动总形影不离，而我还是一个小学生。由于同是姓陈，东如兄妹常来我家玩，彼此熟落，如通家之好，我们也跟着陈遂姐姐称陈东如作哥哥。

陈东如擅长油画和水彩画，尤以广告画著称。建国初，广州市大街小巷张贴的许多广告画和城市宣传画，都署名“大地”，它便是陈东如所在画社的简称。

“大地”的作品设计新颖，主题突出，颇富创意，容易招徕观众。钟表店、照相馆、图书馆、音乐茶座等最适宜挂“大地”的画作。我清楚地记得中山五路艳芳照相馆门口张贴的芭蕾舞演员广告画，其绰约舞姿，惟妙惟肖，不知吸引了多少过往行人。

东如兄除了精通美术之外，还通晓音乐、舞蹈。在当时我们这班小朋友眼中，他是位每首歌都会唱、每只舞都会跳的艺术家。他略高的个子、瘦削的身材、潇洒的举止，跳起舞来轻巧自如，给人一种与众不同的感觉。可惜的是东如兄子然一身，备受不公平的政治待遇，健康状况一直不佳。在50年代的政治运动挨过整，后来虽然落实了知识分子政策，但仍落落寡合，独居阁楼，自煮自吃。未婚的他常感身体不适，而我们一家子都是医生，所以替他打针开药，便成为常事。但东如兄并不为政治、健康景况的跋前颞后所左右，他笔下景物总是美好的，他坚持的意念是画家的责任应把美好事物带给世人。廖冰兄有赠言“身陷逆境，笔描美景”八个字，真是透彻精辟，深刻至极，这是对东如兄最恰当的评价。

“文革”10年，我家和东如兄一度失去联络，“文革”后，我们又恢复了来往。1983年，我当广州市副市长后，有关于艺术上的问题仍向他请教，如纪念册的封面设计、护土节贺卡的设计等。只要请教于他，他都会提出很好的意念，起到画龙点睛的作用。

东如兄的美术设计有其新颖独到之处，他设计的贺卡、礼品包装等，无不令人喜爱，即使给人送上几个水果、果盆

也进行别出心裁的艺术装饰，令人爱不释手。

东如兄患过肺病，加上生活无规律，体质甚为孱弱，平时不易远行，有时他不得不出差，出发前总是我替他静脉滴注葡萄糖氨基酸肌苷之类的药物。一年冬季，他极想出差往哈尔滨，又担心身体吃不消，征询于我，我鼓励他远行一次，到北国欣赏雪景，行前亦为他滴注了葡萄糖氨基酸，结果他如愿以偿。从哈尔滨南返后对我说：“我能够在哈尔滨欣赏美妙的冰灯，应归功于你”。他的话倒令我十分惭愧，因为我为他做的事情实在太少了。

东如兄已经走完了他的人生旅程，他的一生实而不华，平淡显得丰富完美，他创作不息也问心无愧，他算不上一位显赫的艺术大师，但却给大地留下了一幅幅美景佳作。他的朋友们不会忘记他，大地也会永远留下他的笔迹和足迹。

IN MEMORY OF THE PAINTER CHEN DONGRU

by Chen Qiqi
1998.2.15

Mr. Chen Dongru has gone away for many years. At the time of his painting album being published, I write these words to express my feeling of missing him.

I made the acquaintance of Chen Dongru in 1940's. My elder sister Chen Chunchun and chen Sui, the Chen Dongru's younger sister, were the schoolmates of Guangzhou No.2 Middle School. They were friendly and always together. I was a pupil in a primary school then. Dongru and his sister came to our home and played with us very often. We knew each other very well. For the same surname Chen, we treat each other as sisters and brothers in one family.

Chen Dong-ru was good at oil painting and watercolour painting, especially expert in poster. Just after the founding of our People's Republic, every body could find many picture posters in most streets and lanes in Guangzhou City. They were all signed "Da Di", in Chinese its means "the earth", or "the land", that is the abbreviation for the studio Chen Dongru worked in.

Da Di's works were full of new ideas; they had sharp subjects and were eyeball-catching. They were most suitable to be hanged somewhere in a clock store, photo shop, library, music bar and so on. Just the poster that was posted up at the front of Yanfang Photo Shop on Zhongshan No.5 Street, painted a ballet dancer, is still clear in my mind now. The dancer's graceful posture and movements that were vividly presented had caught so many passersby's eyes.

Besides painting, Dongru had mastered music and dance. For our little ones, he is the one could sing all kinds of songs and dance just like a performance artist. He was tall and thin, free and easy, also happy and relaxed when he was dancing. Anyway, he was out of the ordinary. Unfortunately, Dongru was made to suffer in the political movement in 1950's. He had received unfair political treatment in his lonely life. Though he was implemented the Party's policy towards intellectuals later, it did not change his single life. He lived in the empty house alone, and cooked

for himself. He had been in poor health. My family is all doctors. So we often treated him. Nevertheless, Dongru did not surrender himself to despair in spite of his unlucky experience in the political movement and his poor health. His paintings were always sunny. He taught that it was a painter's responsibility to bring the beauty to people. Mr. Liao Bing Xiong had given several words to Dongru, that is living in an adversity, Painting a beautiful landscape these words were incisive and gave a thorough exposition of Dongru's whole life.

During of the "culture revolution", we had lost touch with each another. We contacted again after the ten years. I was elected vice-mayor of Guangzhou in 1983. I often seeded advice from Dongru on art such as the design of front cover of the commemorative albums and the card for Nurse's Day. He gave me useful advice as long as I asked for. His good idea pointed out the keynote to bring the idea home.

There was something unique in Dongru artistic designing. The cards, the package of gifts, all he designed were popular. Even if he presented some fruit to a friend, he would make an elaborately design for the basket. The friend could not tear himself away from the distinctive gift.

Dongru had suffered from the pulmonary disease, and his working hour was hot so regular. He was too week to take a long trip. Sometimes he had to go somewhere on business, I would infuse him with glucose amino-acid before his leaving. In one winter, he longed to visit Haerbin meanwhile he worried his health could not bear the trip. I encouraged him to enjoy a snow scene in North China when he asked me. He set off after I infused his with glucose amino-acid. After he came back, he said to me: "I can enjoy the wonderful ice carving with your help." His words made me feel ashamed that I had done so little for him.

Dongru had finished the trip of his life. He had been simple and unadorned, ordinary but colourful in his all life. He had produced works incessantly and had no regrets. Though he was not a distinguished artist, he had left so many beautiful landscape and excellent works for the world. Therefore, all his friends will never forget him, for he has left his paintings and footmarks on the earth.

东如先生是在1981年我组建广州水彩画研究会时才见面的，虽然他的名字、他的作品早就认识了。东如先生沉默寡言，虽说是研究会理事，他却不爱“理事”，他说年轻人精神好，多干点，年纪大的人多画点，因为时间是不会给你很多的。东如先生的确画了许多许多的水彩画。最令我不能忘怀的是他在一次会展中展出的“美人蕉”（不在画册中），一幅带露珠的美人蕉大特写，令观众为之赞叹——好的超级写实主义手法——嫣红的美人蕉花，一滴滴未干的水珠，晶莹、透明、玲珑、润泽。

东如先生的超写实手法源出他早年的广告画技法，也源于他所熟练的擦笔水彩技法（上海月份牌画），用之于水彩表现美人蕉及其水滴，再熟手不过了。“大地广告”，享誉上世纪四五十年代，大地广告画遍及整个广州城，东如先生的作品当时已经大放光彩。六七十年代东如先生从事装饰、包装、展览设计，“精工”的描写更加发挥了他的超写实能力。“带露珠的美人蕉”的成功是必然的。

东如先生画水彩最活跃的阶段应该是七十年代，期间，他画了大量的水彩画，有人物、风景、静物等一大批。静物之中花卉为多，风景之中也有不少“场景”，显得先生的作品“面”极为广阔，涉猎的题材极为多样。先生的水彩画大多为短期作业，运用一次性画法和湿画法。这些画法令画家自己保持着一种作气写画的激情，也是一种淋漓尽致地发挥。当然，这是上世纪五六十年代许多水彩画家画法，他们较少运用“干画法”，也不习惯慢慢地画和长时间地描一幅画，他们认为太冷静会令艺术的激情减退。作品“一现”、“越秀山小景”，“干校”等作品较为鲜明地体现了东如先生作品的这个特点。昙花在先生笔下画得天衣无缝，一气呵成的光、色、质、用水、用笔、形、神、虚、实无一不精——昙花开了，画纸张开了，昙花谢了（前后之两小时）画也画了……

如果说，东如先生的水彩画鲜明地表现那个年代的艺术特色的话，那就是特别重视画面的光感，十分熟练地运用“从浅到深”的传统画法，十分把握地调动“撞色”、“撞水”、“留光”、“飞白”的技法与当今水彩画坛“重色不重光”的技法

思想不同的是：强调光感优于强调色感，令画面觉得朴实无华，充分调动水彩画纸的“白色因素”，创造一个“光”的世界，用光与影、明与暗创造一种绘画美的旋律。

东如先生的水彩画技法，充分吸收了中国传统绘画的精华，花卉画中，向“墨叶法”靠拢，将花的色彩提纯，将叶的色泽压向墨色，突出主体，集中观众的视线，造成一个主次分明，虚实有致的画面意境。这大概就是老一辈水彩画家所特有传统文化内涵，用时髦一点的话来说，就是东方传统文化内涵的外延。

说实在，我更喜欢东如先生的调性水彩，他大多数的作品都带某一种调子，面对缤纷的世界，他胸有成竹，用某一种调子画出心中的歌。如作品“梦”，紫褐色的调子画出如梦似幻的画面；“夜百合”，蓝绿色的色调烘托出一个美妙夜的世界；“一现”中的昙花，暖暖的色调表现了一种成熟的希望；“蕉林”与“人家”，暖调谱写出一首首热带风情曲；“干校”一画，黄褐色的主调和不见绿色的绿树，偏紫偏黄的乱云真正反映了作者的焦躁、不安；“黄玫瑰”与“彩雀”都赋予不同金黄调子和玫红的色调，有人说，歌是“唱”出来的，调子是“哼”出来的，而我却很喜欢东如先生“哼”出来的水彩。

不管唱也好，哼也好，东如先生的画总掩盖不了自己的命运与遭遇，掩盖不了人生的沉郁与郁闷，尽管人生道路如此坎坷，他却走得坚定；艺术的历程如此反复，他却十分执着……“萝岗香雪”，数根枯枝，几朵白梅，何等沉郁；“白玫瑰”，在黑暗中开放，何等迷惘；“黄玫瑰”像在火中一样燃烧、烘烤，又何等悲怆；再说他的“红玫瑰——芳”相当明显地表达了一种孤芳的心态，虽说东如先生的人生旅途孤独，但也曾有过几多的辉煌，孤芳也值得自赏！“石榴”可算是这类作品的代表，两根挺拔的枯干了的枝丫，三个已经熟了的石榴果，映衬在暗红色的背景上，坚强、有力、执着、忍耐，这里没有“梅开百子”，也没有“绿叶映照”，只有如铁一般的枝丫，似石一样的果实……

如此解读先生的画，是否不知深浅，不解裘裘，总之，笔者心存一番敬意，尊敬他艺术上的执着与追求，尊敬他的一生是辉煌的，又是艰难的。难能可贵的是“他在辉煌与艰难之间一直坚持着自己……”（尹定邦教授语）。

Analysing Mr. Dongru's Watercolour Paintings

By Huang Kunyuan
Guangzhou research association of watercolour painting, Guangzhou painting academy
2005.3.1

Though I have known Mr. Dongru for a long time, we saw each other when I set up Guangzhou research association of watercolour painting in 1981. Mr. Dongru is a man of few words. He was the director of the association, but he didn't interested in directing. He said that the vigorous younger should shoulder more responsibilities, and the elder should paint more in the shorter life. Dongru had painted many watercolours. "The Canna" displayed in an art exhibition (not enclosed in the album) is the most unforgettable for me that the close-up of a canna with dew drops. The wonderful super-realism technique, the bright red flower of a canna with wet and transparent drops on it, has evoked much admiration of the audience.

The original of Mr. Dongru's super-realism technique was his poster technique in his early years and his familiar special watercolour technique (Shanghai calendar paints). "Dadi" were well known in 40's and 50's in last century. The poster paintings of "Dadi" reached every corner of Guangzhou city. Dongru's works had splendid then. He was engaged in the design of decorating, showing and packing.

It was the most active period of Mr. Dongru's watercolour when He had painted lots of watercolours including figure paintings, landscape paintings, still life and so on in 1970's. Most of his still life were flower-and-plant paintings, and there are some more "scenes" in his landscape paintings. So his works touched upon quite a number of subjects. Most of Mr. Dongru's watercolour paintings were short-term works and one-shot that kept the painter being full with enthusiasm of accomplishing a work at a stretch vividly and thoroughly. Of cause many painters were the same in 1950's and 1960's. They were not used to painting one in a long time. They thought that the more soberness, the less artistic enthusiasm. The works such as "Flower Briefly", "The scene of Yuexiu hill" and "The cadre school" presented the characteristic of artist works more clearly. The broad-leaved epiphyllum was flawless in Dongru's work. The light, colour, and the form shape, mind, feint and real of the painting were all consummate. While the flower was out, the paper is spread. The painting had been

finished when the flower withered after two hours.

Putting stress on the brightness of a painting, the artistic characteristic of that time was displayed clearly by Mr. Dongru. He was skilled in the traditional technique from light to dark. He handled the technique of "zhuangse", "zhuangshui", "liuguang" and "feibai" with ease. The difference from the idea of contemporary watercolour circles regarding colour as superior to light is that pay more attention to light than to colour.

Mr. Dongru's watercolour technique absorbed the essence of Chinese traditional paintings. His flower-and-plant paintings closed to "black leaves" that refined the flower's colours and made the leaves colour close to black. So his paintings laid the stress on main part and caught the audience's eyes. Perhaps it's traditional culture just owned by the old generation of watercolour painters.

To tell the truth, I prefer Mr. Dongru's "melody" watercolours. Most of his works have their own tunes. Face to the multicoloured world, he had a ready plan in his mind and painted the songs in his heart by one tune. For example, He painted the dreamy watercolour with purple in "The dream", he gave us a wonderful night with blue-green in "Lily in night", and he expressed a ripe expect with warm colours in "Flower briefly", he composed the tropics music with warm tone in "The sugarcane bush" and "The households", He showed anxious and restless in "The cadre school" with tawny principal, the trees without green and cloud drift with more purple and yellow. It is said that a song is sung and a ditty is hummed. I like the tune of the watercolours hummed by Mr. Dongru.

Anyway, Mr. Dongru's paintings could not cover up his destiny, experience and the depressings in his life. He never gave up though his life was unlucky. "Snow in Luogang", several withered branches and white plum blossom, how melancholy! "The white rose" bloomed in night, how perplexed! "The yellow rose" looks like burning in fire, how tragic and stirring! "The red rose-Fang" show the self-appreciation obviously. "The pomegranate" represents this kind of works, two forceful withered branches and three ripe pomegranates are strong and indomitable.

I analyse Mr. Dongru's works with no sense of propriety. In a word, I have the greatest esteem for his persistent effort on art. It's exceptionally commendable that "He insisted on himself between brilliance and harip..." (by Prof. Yin Dingbang).