

PAINTINGS BY CHEN HANZHONG

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廣東省出版集團
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Chen Hanzhong

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Member of Guangzhou Artists' Association

Director of Guangdong Watercolours Society







情满珠江 (题字)

林 壖 中国美术家协会副主席

Deep Love for the Pearl River

Inscription by Lin Yong,

Vice President of China Artists' Association

有感于陈汉中的勤奋和执著

（代序）

陈汉中先生执著于水彩艺术，像他如此锲而不舍，干劲十足，实在罕见。许多人自小就接触水彩画，但很多长大后却远离了、陌生了。在美术工作者中，也是这种情况。看来，热心水彩艺术，也要有缘分。对于陈汉中来说，也许是早年在美术学院附中有更多接触水彩艺术的机会，也许后来走上出版社美术编辑岗位，要更频繁运用水彩这既轻便又明丽的工具工作，也就培养起他对水彩的感情和对水彩艺术魅力的进一步探求。在他参加水彩画研究会之后，这个团队的创作、展览和学术活动，就成为他生活的一部分；他勤于实践，不断探索，一步一个脚印，形成自己的风格。

上个世纪八九十年代，汉中先生在工余中，创作了许多描绘河涌、农田、竹林、瓜棚、小艇和农舍的水彩风景画，这些具有独特的珠三角生机勃勃沃土上的景色，像一首首田园乐曲，轻快、悠扬而又抒情，勾起你对儿时的回忆，或许让你记起年青时在此划艇送肥、犁田收割的幕幕场景。大家比较喜欢的《小竹林》、《夏日凉风》、《正午》、《浓荫》、《小路》等等，都是较大尺度的对开纸作品，构图严谨，景物描绘仔细认真。如《浓荫》一画，他小心刻画和处理树荫下灌木杂草的形态和农艇平侧斜向，强调了树荫与受光部的对比，使画面意境得到彰扬。又如《金秋》，一望无际的蔗林，高高的看更台，几艘运稻的小艇闪着金黄，一抹淡蓝的远山，将南国秋日的温湿和收获时节的气氛，渲染得令人陶醉。其他画面上的鸭群，卷着尾巴挺立的小狗，河涌里渔网竹竿，都画得准确而又生动。汉中对农事和田园的关爱，他为此辛勤劳作，最大的回报是观众的共鸣。我们为此高兴！

陈汉中先生2007年利用到澳大利亚探亲机会，两个月画了60多幅水彩画。尽管多数是四开以下作品，那份勤奋和执著也令人敬佩不已。这些作品中，如《海边少年》、《余晖将去》、《紫灰色调的港湾》和《归航》等，都别开生面，他用更为提炼简括的笔触，点线交织有序的美感，有意无意的飞白处理，使画面更为利索和空灵，所描绘的异国环境和情调更为鲜活。这是我看到汉中作品处理上一次品位的提升。我深深祝贺他的成功！祈盼他为具有中国气派的水彩艺术再作贡献！

罗宗海 中国美协水彩画艺委会会员
全国水彩画评委
广东省美术家协会水彩画艺术委员会主任
广东省水彩画研究会会长



二〇〇八年三月

Impression on Chen Hanzhong's Diligence and Perseverance (FOREWOED)

March, 2008

By Luo Zonghai

Member of Watercolor Art Commissio of China Artists' Association

National Judge for assessment of watercolor paintings

Member of Academic Commission of Guangdong Artists' Association

President of Guangdong Society of Watercolor Paintings

Director of Guangdong Commission of Watercolor Art

It is really rare to see an artist like Mr. Chen Hanzhong who can be so keen on watercolor art, and work on watercolors with such perseverance. Many people set hands on watercolor paintings in childhood but turned away from it when growing up, so do some artists. It seems one needs lucky chance to be chosen by watercolor art. To Hanzhong, it was in his early time at the Affiliated School of Guangzhou Academy of Fine Arts where he had the chance to try his hand on watercolor, as well as in his work as an art editor in the children Publishing House where he frequently used watercolor as a handy tool, that he has cultivated his affection in watercolor painting and has been in constant search for the charm of watercolor art. Since he joined the Society of Watercolor Painting, the creative activities of the team have become part of his life. He is diligent in art practice and perseverant in art pursuit. Step by step, he has established his own style.

In the 1980's and the 1990's, Mr. Chen completed in his spare time many watercolor landscapes, portraying brooks, farm fields, bamboo woods, melon awnings, boats, and cottages. The pictures are characteristic of the unique scenes in the Pearl River Delta area, which, like merry and sweet idyllic melodies, can really remind you of your memories in childhood. His popular works like "Small Bamboo Woods", "Breeze in Summer", "At Noon", "Dark Shadows", and "Small Path" are in-folio large paintings strictly-structured and carefully-painted. In "Dark Shadows", for example, he seriously dealt with the status of bushes and grass in the shadows and the horizontal and lateral shape of the boats, thus emphasizing the contrast between the shadows and the lighted part. And "Golden Autumn" is another good example to bring out the harvest atmosphere in a warm and moist autumn day in South China so well that the viewers are taken away by its endless sugar-cane fields, high watchtower, golden rice-transporting boats, and flat blue mountains in the background. And the duck flocks, the standing dog with rolling tail, and the fishing nets and bamboo poles in the brook in his other paintings are all vividly and exactly described. Hanzhong loves farming and gardening life so much that he has been painting diligently on it, and we are very glad to see the best return he has got is the resonance from the audience!

In 2007, Mr. Chen Hanzhong completed over 60 watercolor paintings in two months during his relative visit to Australia. The works, though all in quarto paper, make us admiring his diligence and perseverance. Especially in "Teenagers at Seashore", "Sunset Glow Fading Away", "Harbor in Purple-grey Tone", and "Gettings Back", his precise touches, the dot-line weaved beauty, and the intentional or unintentional way of blank-leaving on the paper have broken fresh ground to make his pictures neater and more graceful and to present alien scenes more vivid and lively. I see in them a distillation of his taste in coping with his works. Congratulations on Hanzhong's success! May he contribute even more to the watercolor art with Chinese characteristics!

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家门口
At the House Gate
2005.11
40 × 28cm



进 村
Heading into Village
2003.3
62.5 × 47.7cm



小竹林
Bamboo Forest
1989.8
62.5 × 44.5cm



大涌口
A Brook Head
2007.5
30 × 20cm



水闸旁
At a Sluice
1989
39 × 28cm



小码头
A Small Ferry
2005.4
40.5 × 28.5cm



四月
April
2005.7
40 × 28cm



雨濛濛

Blurred in the Rain

2005.3

40.5 × 28cm