

中国当代水彩·粉画选

SELECTED CONTEMPORARY CHINESE
WATERCOLOUR & GOUACHE PAINTINGS



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序

曾几何时！美术界新思潮汹涌活跃，青年美术群体纷纷崛起，各种展览一年来遍于全国。自我探索，自我表现，发起冲击。艺术观念的更新和大胆实践，伴随改革而来，又超越那肩负历史重任步履艰难的改革，比较起来显得颇轻易地出现了空前的变化。美术界一部分人包括我自己在内曾为之欢呼，自然也有人忧心忡忡。然而不论如何，它是出于长期禁锢于一种模式一统天下的逆反心理和社会变革时期艺术发展的必然规律，丰富多彩的艺术风格和表现技巧的出现已成为大势所趋。

十月廿八日在杭州开幕的全国水彩、粉画展览，这是自从1956年举行过一次全国水彩画展之后三十年来的第一次。同三十年前相比自然是大大不同了，水彩画不再只是写生小品，不再只是限于几种题材，不再只是同样技法的熟练与否的程度上的差别。而且连篇幅也不再限于八开、四开水彩纸，而是很多作品用全张水彩纸或更大的画布。总的水平比过去常见的水彩画都提高了，大部分作品是认真下了功夫的。有些作品只要扫上一眼就能吸引住你，眼前一亮之后还经得起细看，说明作者经过深思，真诚的探索取得了成效。而且多数作者是不知名的新人。

水彩画在我们的综合性展览中，向来只是敬陪末座的小品，然而它却是最早作为西洋画的形式传入中国，最先普及到最广泛的群众中。继蔡元培、丰子恺等所倡导的新兴教育施行，水彩画已是小学生的必修课，稍后也是美术学校的色彩基础课。直到现在，据许多省的美协分会统计，在分画种举行的展览会中，与国画、油画、版画、雕塑相比，以水彩画的观众为绝对多数。说明水彩画特别容易欣赏，群众最喜欢看。

水彩画就是这么一个特别的画种。在美术史上，我们还很难举出一位世界公认的一生坚持画水彩的大师，也很难举出一幅象《蒙娜丽莎》那么出名的水彩杰作，即使如英国水彩画的杰出画家透纳（Turner 1775—1851），身后留下的作品油画多于水彩近三倍。但是自古至今不论哪国哪派画家多数都画过水彩却是事实。在纽约现代美术博物馆陈列的近二、三十年来的作品，大大扩展了绘画材料的

范围，绘画方面除剪贴之外主要是油彩和丙烯，而用水或稀油调的丙烯画出来的效果常常有意显出水的自然流淌和不同色彩的融合以及薄薄的透明感，就如水彩的性能效果一样。

在我国现代前辈画家中，从最早的张聿光、李叔同、到关良、林风眠、倪貽德、程及、庞薰琹都画水彩，至于潘思同、李剑晨、张眉荪等更是专门的水彩画家。潘思同先生在晚年时曾和我谈过，中国人画水彩画是得天独厚，因为从中国画传统讲究气韵生动的意境、讲究用笔用水用墨渲染的技巧，与水彩画的特点非常近似。潘思同先生晚年画黄山的作品就颇有中国画的韵味。确实，我们有自己的丰富遗产，从宋代的没骨画法发展到虚谷（1824—1896）、居廉（1828—1904）、任伯年（1840—1896）的花卉，简直就是绝妙的水彩画。

我们中国的水彩画就是这样多脉相承发展到今天的。

在这本画册中，我们可以看到以极其熟练准确的技巧完成的人物画，不但严格地掌握造型，而且着重表现人物精神气质和与环境背景总体吻合的美感。我们可以看到寓意深刻、个性鲜明的风景画，唤起人们对自然的凝思，使人重新发现和追忆无数逝去的暮霭晨光、雨雪风霜，使人为生命的活力而震动。我们可以看到以不同形式、不同的艺术语言来再现的各种生活场景，体会我们在生活中常见而又常常忽略的美感。还有丰满富丽的静物画，还有历史的遐想，乡土的怀恋，现代工业的赞颂……。表现手法丰富多样：有刻意追求完美严谨设计的构图，也有挥洒奔放的笔触；有接近西方现代色彩用强烈对比或装饰变形的水粉画，也有接近中国传统画法用线造型和散点透视的淡彩画；用新的工艺技法造成肌理效果的更是各有巧妙不同。

我们可以预料的是今后工具材料的种类日益繁多，多种技术方法都可为表现服务，每一位艺术家要充分发挥自己的才智和个性，必然更自由地选择用各种艺术手段。水彩画不只是小品，一切画种都可能向边缘发展，将来的艺术家也不再是以画种来分类的了。

郁风 1986年12月于北京

FOREWORD

Recently, new trends of thought have been very active within the artistic circles, groups of young artists have sprung up and various exhibitions been held all over the country. People are out for self-examination and self-expression. Along with our country's reform there have risen renewed artistic conceptions which, outspeeding reform (as the latter has to proceed with prudent steps under the weight of history), have led to audacious artistic practice and brought about with comparative ease unprecedented changes. All this has been cheered by a great many artists (with me among the number), though at the same time has met with misgivings on the part of some people. At any rate, this is the outcome of a desire to break the stereotyped pattern to which art has long been confined as well as the law of development of art in a time of great social change, and consequently, the emergence of colourful artistic styles and techniques of expression has become an irresistible trend.

The Nationwide Exhibition of Watercolour and Gouache Paintings inaugurated in Hangzhou on October 28 was the first in thirty years after the one held in 1956. Compared with that of thirty years ago, the present exhibition has revealed remarkable differences. Here watercolour is no longer mere sketches, no longer confined to a few motifs, nor is it a mere matter of degrees of skill of the same technique. Nor are the pictures limited to octavo or quarto sheets, but are done on whole sheets of watercolour paper or on canvases of still greater size. The level, as a whole, has been raised above the average watercolours commonly seen in former times. Most of them are executed with great care and efforts. There are many pictures which will catch your notice in a flash, yet after the first glance they are still able to stand scrutinizing. All this shows that the painters have pondered deeply over their subjects before setting brush to paper, and have made earnest searches to achieve good effect. Nor have I failed to note that many among those who have exhibited are hitherto nameless young painters.

Watercolour used to occupy a very inconspicuous place in our comprehensive art exhibitions, yet it was the first type of western art to be introduced into China and to grow popular among the broadest masses. Thanks to the advocacy of Cai

Yuanpei and Feng Zikai, watercolour painting was entered as a required course into the curricula of primary schools within the new educational system, and later it became a basic course in art institutes. Up to now, statistics of Artists' Associations in several provinces have shown that in various art exhibitions, watercolour draws the greatest numbers of audiences, absolutely exceeding those of traditional Chinese painting, oil painting, wood-cut and sculpture respectively. In a word, watercolour is most easy to appreciate, and hence appeals to the broadest masses.

Such is watercolour as a particular type of painting. In the history of art, however, we can hardly nominate some world-famous master who did watercolour throughout his life, nor can we name a famous watercolour masterpiece such as "Mona Lisa," which is an oil. Even the distinguished English watercolourist Turner (1775-1851) did more oils than watercolours, leaving behind him nearly three times as many oils as water-colours. Yet the fact remains that most painters, in whatever country, of whatever school, have tried their hand at watercolour. As shown by works of art of the past few decades exhibited in the New York Museum of Modern Art, there has been a great increase in the variety of painting materials, among which the most extensively used materials in painting are oils and acrylic acid. Mixed with water or thin oil, acrylic acid is often able to produce some such effects as the fluidity of freely flowing natural water, the fusion of various colours and a thin transparency, effects of a nature exactly like those of watercolour.

Among the older generations of modern Chinese artists, from the earliest artists Zhang Yuguang, Li Shutong to Guan Liang, Lin Fengmian, Ni Yide, Cheng Ji and Pang Xunqin they all have done watercolours; as to Pan Sitong, Li Jianchen and Zhang Meisun, they are regular watercolourists. Once on a later day of his life Mister Pan Sitong had this to tell me that the Chinese are especially favoured to do watercolour as, he said, traditional Chinese art sets great store by artistic conceptions and pays special attention to the mastery in using brush and water and ink, which are characteristics it

has in common with watercolour. As a matter of fact, Mister Pan Sitong's sketches of Mt. Huangshan, done in his later years, have a charm very much like that of traditional Chinese art. True, we have our rich heritage in art, from the boneless painting of the Song Dynasty to the flowers-and-plants painting of Xu Gu (1824-1896), Ju Lian (1828-1904) and Ren Bonian (1840-1896)—all this, practically, is excellent watercolour painting.

Thus Chinese watercolour has developed from various sources into what it is today.

In this anthology, we can see figure painting executed with a high order of skill which not only reproduces the human shape with accuracy but lays a special emphasis on the expression of the spirit and disposition of the subject and on the aesthetic sense resulting from its general correspondence with the surroundings and background. We can see landscapes pregnant with deep meaning and distinct individuality, that awaken your contemplation of nature, make you rediscover and recollect numerous evenings and mornings, passed in all sorts of weather, fine, rainy, windy or frosty, and tremble, the while, to think what vigour there is in life. We can see various scenes in life, reproduced in various forms and by various means, so as to bring out the beautiful in daily life, what is commonly seen but very often neglected. There are also sumptuous and magnificent still lifes, pictures manifesting historical speculations, home thoughts and the glorification of modern industry, etc. There is a variety of means of expression, some pursuing perfection of form and exactitude of design, some showing perfect abandon and freedom in execution. There are gouaches that approximate to modern western colouring, using sharp contrast or distorted decoration; there are also light-coloured paintings which, by adopting linear outline and multiangular perspective, come very near to traditional Chinese painting; and again some, which introduce new technique to produce a textural effect. In short, here are displayed felicities of various techniques.

We are sure that from now on there will be a greater and greater variety of tools and materials, and that various

techniques and methods can serve purposes of expression. It is our sincere hope that every artist will bring into full play his talents and give free rein to his individuality and that he will choose whatever artistic means that best suits his purpose. Watercolour is by no means a mere sort of bauble, and it is possible for every branch of art to develop towards its margins, and maybe artists in future times will no longer be classified as they are now by methods or materials.

Beijing Yu Feng

December 1986

目录

- | | | | |
|------------------|------|---------------------|-----|
| 1. 白丁香 水彩 | 傅尚媛 | 33. 涸洲记忆 水彩 | 高峻 |
| 2. 生命 水粉 | 金毓清 | 34. 红水河牧归 水彩 | 柒万里 |
| 3. 船 水彩 | 宋彬 | 35. 西域乡村 水粉 | 丁宗江 |
| 4. 桥 水彩 | 刘寿祥 | 36. 静寂的海 水粉 | 李方明 |
| 5. 梳妆 水粉 | 柴溪 | 37. 织女 水彩 | 李燕翔 |
| 6. 悄悄话 水粉 | 李东鸣 | 38. 哈萨克老大娘 水粉 | 鸥洋 |
| | 黄小玲 | 39. 幼苗 水彩 | 冯显远 |
| 7. 煤油灯下的欢乐 水彩 | 苏加芬 | 40. 晨光 水彩 | 管兆平 |
| 8. 小石潭 水彩 | 张英伟 | 41. 红岭 水粉 | 李颖白 |
| 9. 天目春深 水粉 | 潘长臻 | 42. 南粤大地 水粉 | 钟安之 |
| 10. 山庄 水彩 | 吴德隆 | 43. 醉蜻蜓 水彩 | 陈铁华 |
| 11. 村子里的阳光 水彩 | 薛良彪 | 44. 静物 水彩 | 袁宗杰 |
| 12. 水果店 水彩 | 王勇 | 45. 北方的冬菜 水彩 | 黄福增 |
| 13. 布达拉宫 水粉 | 次仁多吉 | 46. 细雨 水彩 | 王贵胜 |
| 14. 秋韵 水彩 | 简崇志 | 47. 上海早市印象 水彩 | 陈初电 |
| 15. 渺渺兮予怀 水粉 | 张世申 | 48. 渔歌 水彩 | 施福国 |
| 16. 风景 水粉 | 张黎 | 49. 秋声 水彩 | 王兆平 |
| 17. 西域之壕 水粉 | 石泓 | 50. 静岛 水彩 | 王颢 |
| 18. 雪 水彩 | 梁文亮 | 51. 山城 水彩 | 王兆杰 |
| 19. 火焰山下 水粉 | 张玉忠 | 52. 古镇余辉 水彩 | 瞿顺发 |
| 20. 非洲马达加斯加集市 水彩 | 哈定 | 53. 探海 水彩 | 姜小松 |
| 21. 傣族老人像 水彩 | 关维兴 | 54. 妈祖庙 水粉 | 郑起妙 |
| 22. 人体 水彩 | 柳毅 | 55. 夕照长白 水彩 | 张然或 |
| 23. 憩 水彩 | 欧日东 | 56. 卧龙海的传说 水彩 | 武忠平 |
| 24. 陕西风情 水粉 | 黄阿忠 | 57. 海滨 粉画 | 周诗成 |
| 25. 帕孜克里千佛洞 水粉 | 吴义英 | 58. 玉树 水彩 | 傅启中 |
| 26. 风景 水彩 | 吴健 | 59. 足月与摇篮 水粉 | 杜仲 |
| 27. 残塘的苏醒 水粉 | 朱金楼 | 60. 纪念贝多芬诞辰215周年 水彩 | 周铭 |
| 28. 陕北风情 粉画 | 李国栋 | 61. 银色的梦 水彩 | 张英洪 |
| 29. 雾 水彩 | 李绍中 | 62. 八月 水彩 | 杜月华 |
| 30. 辣椒 水粉 | 朱辉 | 63. 惠安女 粉画 | 李之久 |
| 31. 黎明 水彩 | 冯稼 | 64. 风向东南 水粉 | 许江 |
| 32. 融 水粉 | 揭冈元 | 65. 银色的夜 水粉 | 徐伟德 |

CONTENTS

- | | | | |
|---|------------------------------|--|-----------------|
| 1. White Cloves (watercolour) | Fu Shangyuan | 36. The Calm Sea (gouache) | Li Fangming |
| 2. Life (gouache) | Jin Yuqing | 37. Spinning Girls (watercolour) | Li Yanqiang |
| 3. Boats (water colour) | Song Bin | 38. The Hasake Granny (gouache) | Ou Yang |
| 4. The Bridge (water colour) | Liu Shouxiang | 39. The Young (watercolour) | Feng Xianyuan |
| 5. The Making Up (gouache) | Chai Xi | 40. The Dawn (watercolour) | Guan Zhaoping |
| 6. A Whisper (gouache) | Li Dongming & Huang Xiaoling | 41. The Red Hill (gouache) | Li Yingbai |
| 7. Joy in the Kerosine Light (watercolour) | Su Jiafen | 42. Fruitfulness in Southern Guangdong (gouache) | Zhong Anzhi |
| 8. The Little Pool among Rocks (watercolour) | Zhang Yingwei | 43. The Drunken Dragonfly (watercolour) | Chen Tiehua |
| 9. Spring in Mount Tianmushan (gouache) | Pan Changjin | 44. Still Life (watercolour) | Yuan Zongji |
| 10. The Village on a Height (watercolour) | Wu Delong | 45. Winter Vegetables in the North (watercolour) | Wang Fuzhen |
| 11. Under the Sunlight (watercolour) | Xue Liangbiao | 46. Landscape in Drizzle (watercolour) | Wang Guisheng |
| 12. The Fruit Shop (watercolour) | Wang Yong | 47. A Shanghai Green Market in the Morning (watercolour) | Chen Chudian |
| 13. The Potala Palace (gouache) | Cirenduoji | 48. Fishermen Starting the Day with Singing (watercolour) | Shi Fuguo |
| 14. Autumn (watercolour) | Jian Chongzhi | 49. Autumn (watercolour) | Wang Zhaoping |
| 15. Far Far Away Is My Heart (gouache) | Zhang Shishen | 50. The Peaceful Islet (watercolour) | Wang Biao |
| 16. Landscape (gouache) | Zhang Li | 51. The Hilly Township (watercolour) | Wang Zhaoji |
| 17. Ridges and Gullies in the Great West (gouache) | Shi Hong | 52. The Ancient Township in the Setting Sun (watercolour) | Qu Shunfa |
| 18. Snow (watercolour) | Liang Wenliang | 53. Searching in the Sea (watercolour) | Jiang Xiaosong |
| 19. Under the Mountain of Flames (gouache) | Zhang Wangzhong | 54. The Temple of Ma Zu (gouache) | Zheng Qimiao |
| 20. A Fair in Madagascar, Africa (watercolour) | Ha Ding | 55. The Changbai Mountains in the Evening Sun (watercolour) | Zhang Ranyu |
| 21. An Old Man of the Tai Nationality (watercolour) | Guan Weixing | 56. The Legend of Oulonghai (watercolour) | Wu Zhongping |
| 22. The Human Body (watercolour) | Liu Yi | 57. The Beach (Crayon) | Zhou Shicheng |
| 23. Restfulness (watercolour) | Ou Ridong | 58. The Jade Tree (watercolour) | Fu Qizhong |
| 24. A Scene from Shensi (gouache) | Huang Azhong | 59. Initial Prosperity (gouache) | Du Zhong |
| 25. The Pazikeli Cave of a Thousand Budhas (gouache) | Wu Yiyang | 60. In Memory of Beethoven on the 215th Anniversary of His Birth (watercolour) | Zhou Ming |
| 26. Landscape (watercolour) | Wu Jian | 61. The Silvery Dream (watercolour) | Zhang Yinghong |
| 27. The Awakening of the Pond (gouache) | Zhu Jinlou | 62. The Dream (watercolour) | Zhong Dingqiang |
| 28. A Scene from North Shensi (Crayon) | Li Guodong | 63. The Huian Girl (Crayon) | Li Zhijin |
| 29. The Mist (watercolour) | Li Shaozhong | 64. The Wind Blows from Southeast (gouache) | Xu Jiang |
| 30. Green Peppers (gouache) | Zhu Hui | 65. The Silvery Night (gouache) | Xu Weide |
| 31. The Dawn (watercolour) | Feng Jia | | |
| 32. Amicability (gouache) | Jie Tongyuan | | |
| 33. A Memory of Huizhou (watercolour) | Gao Jun | | |
| 34. Return from Pasture by the Hongshui River (watercolour) | Qi Wanli | | |
| 35. A Village in the Great West (gouache) | Ding Zongjiang | | |



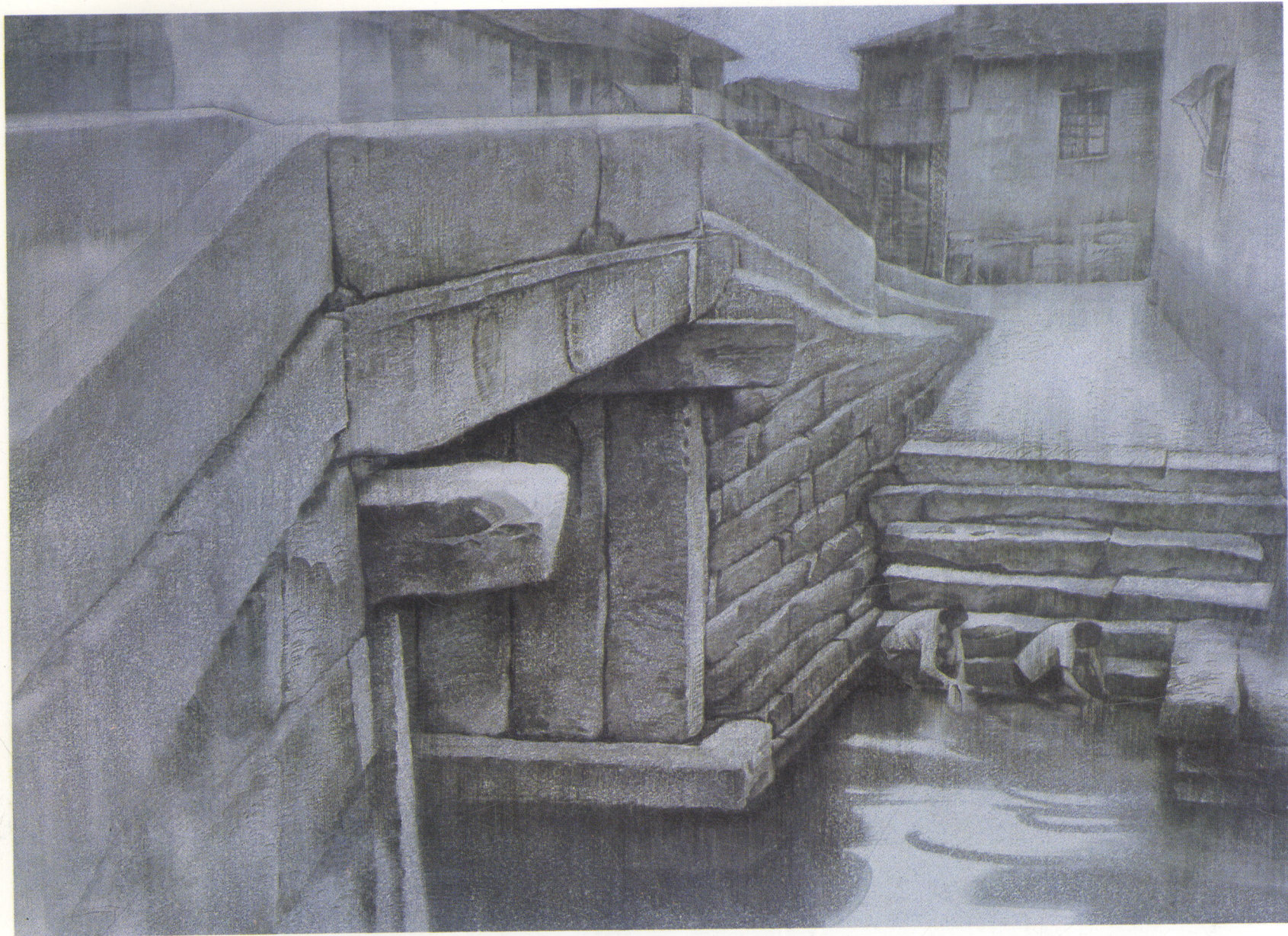
1. 白丁香 傅尚媛 White Cloves Fu Shangyuan



2. 生命 金毓清 Life Jin Yuqing



3. 船 宋 彬 Boats Song Bin



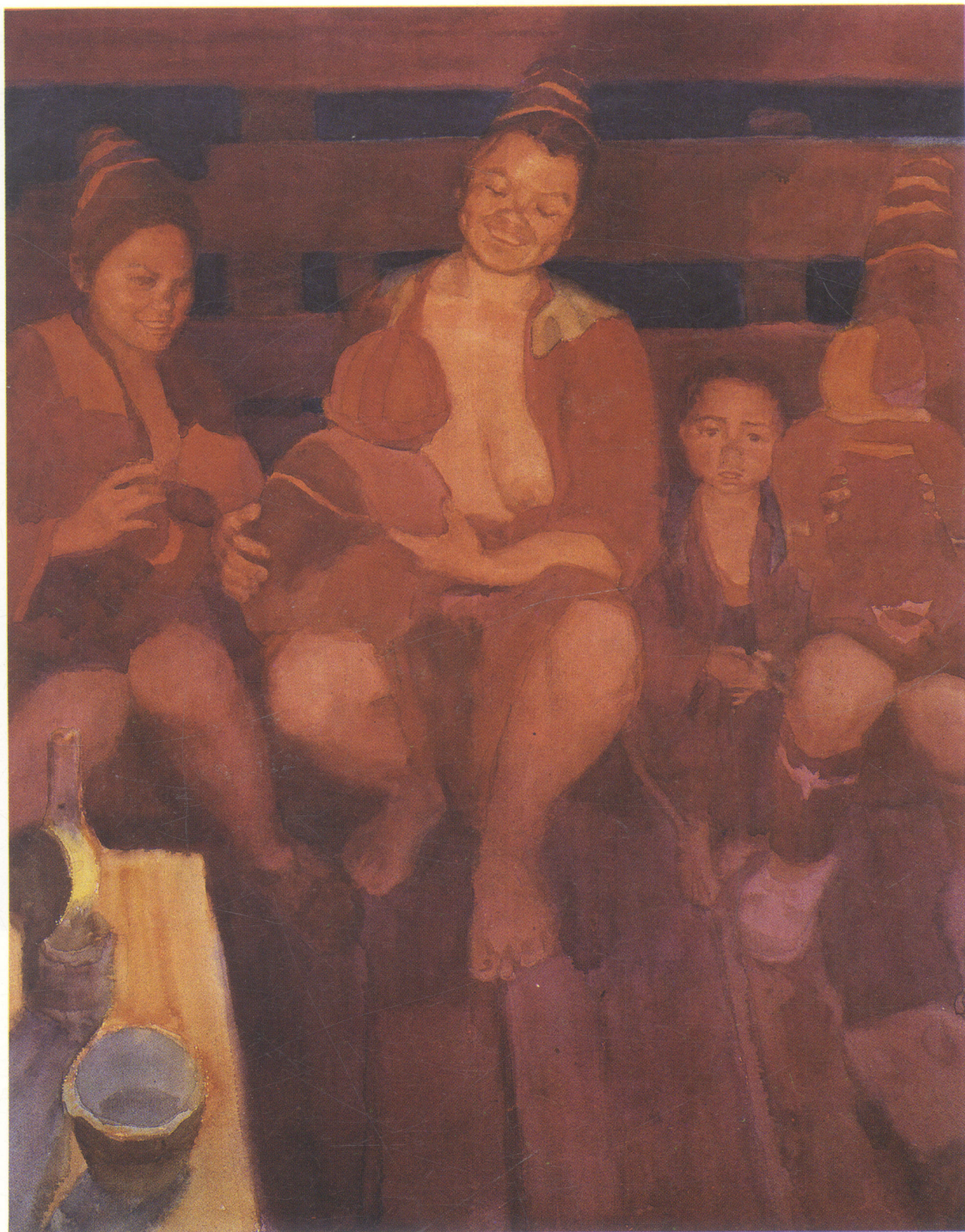
4. 桥 刘寿祥 The Bridge Liu Shouxiang



5. 梳 妆 柴 溪 The Making UP Chai Xi



6. 悄悄话 李东鸣 黄小玲 A Whisper Li Dongming & Huang Xiaoling



7. 煤油灯下的欢乐 苏加芬 Joy in the Kerosine Light Su Jiafen



8. 小石潭 张英伟 The Little Pool among Rocks Zhang Yingwei



9. 天目春深 潘长臻 Spring in Mount Tianmushan. Pan Changjin