

黄洋书画集

破天然题



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黄洋书画集
黄洋 绘画

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黄洋书画艺术

袁宝华题



原中顾委常委、国家经委副主任
袁宝华同志为黄洋书画题词



著名书画家陈天然教授为黄洋书画题词



黄洋与著名书画家陈天然教授

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序 言

黄洋出画集,当然我内心高兴,因为他是我学生中较有成就的一位,凭我 50 多年来搞书画艺术的经验和体会,欣然命笔,只感到青年人工作之余能取得如此成就,理应向社会推荐,让名家指教,来振兴和繁荣祖国文化艺术的发展。

一个人的艺术成就,能在前辈耕耘的文苑领域里争得一席之地,自有他独到的地方,黄洋专攻国画,始于工笔花鸟,熔传统和现代技法于一炉,力图开拓新的艺术境界,在传统的技法中有所突破,去掉顾虑,大胆赏试,用笔用墨新颖,这点精神是难能可贵的,滴水穿石,自成一体,逐步形成自己的风格。

根据他近年来的进步,作品也屡次参加国际国内大型展览。1982 年在南召县举办个人画展,1985 年参加在美国举办的《华人书画大展》作品入选马来西亚连城画廊;国画《富贵千秋》1992 年 4 月 1 日被编入《当代书画篆刻家辞典第二卷》。1992 年 7 月在南阳地区举办联展。现是地区美协理事、河南花鸟画研究会理事、东方艺术研究会理事。

十几年来,包括他在河南轻工学院这段时间,他是很辛苦、勤恳的,我也曾向省内外的名家们推荐去学习,如河南轻工学院的王敬贤老师、广州美院的陈少峰老师。本人的努力,生活、锻炼了他的意志,也给他提供了创作的源泉。人常说“名师给以点化,本人苦心经营焉有不成才之理”。黄洋的画,深厚的意境,就他笔下的鹰来说,落鹰足踩枯木,眼望苍茫大地,不甘寂寞,再展雄风,装点祖国的春色,一股英姿焕发之气,带来山水清秀。“居高声自远”,“群鹰会”再现了黄洋团结艺道仁人志士,为国为民谋福利,绘宏图的远大抱负,喻意及深,主题鲜明,佳景深处有佳景。他在画法上不畏艰难,有时为探索用笔用墨的变化而通宵达旦,累得汗水淋漓,头昏目眩。永于求索,

试图以工兼写,以水推墨的特殊变幻效果,扬其长而避其短,经过十几年的实践,终于摸索出了一套“推墨法”,从此在画面上出现了变幻无穷的意境。

时而泼墨小写,时而七彩相映。伏牛山的缩影、黄土高坡的浑厚、一花一鸟,昂然纸上,余墨的挥发、落笔的足迹,象水中的影、风中的树、雨时的山。……

黄洋同志,1962年8月出生于方城县,家居深山自幼聪慧,沟壑、松林、晚霞、走云,给他以启示,童年的追忆,诗情画意的生活,笔端凝聚了大自然的灵气,涉足画面自然给人一种耳目一新的质感。加上在河南轻工业学院这段锻炼,又拜请了王少卿、李少翰等前辈大师教诲,自然步履矫健。当然,从黄洋的某些作品来看还有一定的不足,还不够老练,我深信,只要有这股热情,对艺术的不懈追求,将来是会大器完成的。

我祝愿黄洋和一些书画界青年人,“百尺高竿更进一步”,祝愿他有福有才。

“黄洋界上炮声隆”,阳光普照聚群英,

百花齐放兴大业,民族文化显威能。

一九九二年十月



我所走过的这段艺术道路

故乡在河南方城县山窝窝里，我童年时期和长辈们牧牛，常和大山、野林、风雨、雷电、飞禽、走兽打交道，一身野味。有时鸡鸣二遍起，有时日落晚霞归，望着远方变幻莫测的风云：时而象奔马、时而象飞龙……看得发愣，在幼小的心灵里打下深深的烙印——那条路，那座山、那块巨石……

牛群走远了，我跟在后边背上背着一捆柴草，头压的很低，几乎喘不过气来，边走边想：有朝一日能用什么方法表现出来该多么好呢！

凭着好奇心，我跑到河沟里捡来许多花棉石头，在家门口的石板上，开始绘画了，看见牛画牛，看见马画马……，累得浑身是汗，手脸脏得不分鼻眼。反正什么也不懂，只是童趣的追求，朦朦胧胧。

有时我母亲让我烧火做饭，发现锅灶里的木炭条拿出来在墙壁上画效果更好，就当即画只鸡、画只狗，母亲看后说：“好乖乖，将来能画啥象啥就行了”。凭着这句话，我的劲更大了。那年已七岁，入了农村叫作“更读”的小学，当时山区的小学很贫苦，可怜得冬天连个木桌木凳都没有，用泥土垒的课桌冰的小手发肿，入学一年还没见到正规学习资料。第二年开学了，老师发了儿童读书，第一次手里有了带彩的图案，有猪马牛羊，山脉河流，封面上还有武汉长江大桥，心里高兴极了。中学时期是在大店街上的，那时也有美术课，但我本人对画种门类很模糊，搞不清国画、水粉画，更不懂各类的技法，同学和老师都很用心，累得浑身是汗，但效果不佳。

中学后半期，我对美术追求得更强烈了，当时只有十四岁，听同道们讲，方城县城文化馆有名家高手，冲着一股热情，步行90华里到县文化馆，见了张振华老师。张老师真是老八路作风，对人真诚忠厚，给我指出了学习方向，从此决定练习中国画。那时的张老师生活清贫，但对艺术不惜一切代价。他象慈母一样手把手教我从素描、白描、工笔等，讲技法造型、章法、构图等一系列技术专论知识，白天让我画画，晚上给我讲美术史，美术概论和学习国画的深远意义。更重要的是，作为艺术家要有好的画风、画德、高尚的情操、宽阔的胸襟，这样将来才能进入更高层次的艺术殿堂。否则将成为“画奴”。

张老师谆谆教诲，使我明白了一些道理，有了良好的思想基础，也给我指明了前进的方向。在这一段时间里，艺术水平有了明显提高。

高中时期，是在方城县四里店后岗中学学习的。这时很艰苦，

冬天大雪纷飞，就餐时还得排队买饭吃，连脚手都冻烂了，疼得眼泪在眼眶里打转转。美术课一星期两节，为了提高绘画水平，每逢星期天，我都到张振华老师家学习国画。从内心说，张振华老师是我此生奔走艺道的启蒙老师，或叫恩师。

除老师之外，还有朋友的影响。在思想和艺术上有抱负的、志同道合的朋友，推心置腹的朋友，也叫诤友，能够直说出彼此之间的缺点与不足，互相得到教益，不只讲客套，不虚荣。严师诤友，对我影响很大，这些都是客观因素。从此也产生了动力，动力促使我不间断努力，使我疲倦时不知疲倦，有危险时不觉危险。这种信念和抱负，要求自己在艺术上努力深造，想着将来能为祖国的文化事业做点贡献。不辜负自己的老师，不辜负自己所生活的年代，我没有想过当官发财，只想在艺术上能有成就，把我的一切心血都发挥到事业上去，所以才能一直坚持到今天。

“寄情丹青”这也是自慰的常用词，有时遇上不快之事，也有习惯，喝几杯浓茶叶水，一画就是通宵，这样既消除了我心灵创伤，又补充了我精神上的不足。

高中毕业了，我抱着对艺术的追求，决定走出家门，到青藏高原写生，了解民族风情，“草原情歌”就是那时的代表作，那年刚17岁，也可以说是：没退乳毛的小鸟——黄嘴叉子。

写生归来，得到了老师和同学们的称赞和支持。

1977年张振华老师调南阳文化宫工作，我也时常住在文化宫，经常看一些名家展览，聆听一些老艺术家教诲。

随后在云阳绣品厂担任技术与设计工作，在工厂生产任务的间隙，厂里常派设计人员到祖国名山大川，观摹写生，有时也到本抽纱工艺行业了解生产过程与体验生活深造。

1982年，在老师张玉山及诤友们的大力支持下，我费了九牛二虎之力，在南召县城初办个人画展，得到艺道仁人的评定，受益非浅。

生活和艺术的关系，归根结底要通过不断地实践来解决。条件艰苦，它不能消弱我追求艺术的决心和斗志。

1986年，我到河南轻工业学院深造，又受到更高层教育，受到著名工笔花鸟画家王少卿、李少翰、陈天然等大师的教诲，使书画水平又上了一个新的台阶。

在郑州期间，我拜陈天然大师门下，接受了前所未有的教育。在国画技法上、构图造型上、书法功力上，填补了我过去的功底不足，较全面系统地实践了过去所学绘画理论。尤其是陈老的为人，使我深受感动。俭朴的生活，诚实忠厚的性格，为人师表，对艺术一丝不苟，对学生言传身教、无微不至地关怀，可以说是我终生之师。

十几年来，结合本专业技术，我设计的工艺抽纱图案，屡受香港、台湾、法国、意大利、美国、日本、新加坡等国客商的赞誉，连年来为国家创汇近千万元。1991年秋，随着国家科技代表团访苏，途经黑河、布拉哥、莫斯科等市，进行技术交流，以货贸易。受到专家们的欢迎。

总之，在艺术这块天地里，我是个新兵，是个小学生，如果说这十几年来取得了一点成就，那是前贤大师和道友们的栽培，不倦教诲的结果。我——被大自然染红的一片秋叶。俗话说“旁观者清，当事者迷”。我是在朦朦胧胧中摸索着前进、求索的，渴望的是“真诚的教诲，恭拜求教是我的座右铭，马不停蹄，奋斗不止。……

仅以此书，作为一片秋叶，奉献给尊敬的前贤大师和朋友们！

黄洋（福才）

一九九二年十月于河南云阳

The Painting Career

I was born in a mountainous village, Fangcheng County, Henan Province. When a child, I used to herd cattle with elders. My homeland was very beautiful in scenery. I was deeply attracted by the high mountains, the wildwoods, wind and rain, thunder and lightning, flying birds and wild animal, everything are to my taste. At dawn the farmers were woken up by the cock and came back at sunset. Changeable cloud in the sky, now and then, like horse running, like dragon prancing, I was intoxicated with natural landscape. All these made a lasting impression on me, the road, the high mountains, the huge stone..... Herds of cattle had been driven away, I followed them with a bundle of firewoods on my back which made my head down. I was almost out of breath. I was thinking while walking, "It is wonderful that I can describe the beautiful nature in future!"

Out of curiosity, I running along a small river to pick up some stone bring back home and practiced painting, seeing a horse I painted it immediately, a cow painted it at once, practicing and practicing. until streaming with sweat, My face was dirty, people could't, distinguish what position my nose and eyes was! I was ignorant on painting, No known how to do it very well. All this was only childish interest. One day, mother let me make a fire for cooking, I found the burnt wood could be used as a drawing pen, So I picked it up painted a cock and a dog on the wall, After having seen the picture mother said to me "Good son, I wish you can paint them just as what it used to be in future. From mother's word I was full of strength and confidence. At the age of seven, I went to a school, called "Farming and Reading" in my homeland. The school was simple and crude. There were not any desks or chairs using in the classroom. The People built some imitative desks and chairs with mud mixed sand. In winter, "the desks and chairs" like ice make the children hands swelling. For one year, there weren't any textbook or studying material in children's hands. Until the second year term begun, the teachers didn't give the textbook to the students. It was the first time I held books, which had beautiful colour picture such as pigs, horse, cows, sheep, mountains and rivers. Wuhan Changjiang Bridge was on the cover of the book, How glad I was!

I studied middle school times in a place called "Dadian Street", a small town. That time the class of art was given, too, But I couldn't make sure what painting they are, what was the Chinese painting, What was the Gouache. I didn't know how to put the skill into painting. Teachers and students all worked at drawing, I had been tired out, but results wasn't very good.

In the last term of middle school. I had a stronger desire of art than past, The year I was only fourteen year old. I was told in the culture centre of Fangcheng City there was a famous skillful artist. With great enthusiasm, I determined to ask him for help. "For scale new heights, never lose courage in the painting!" I told myself.

I left for the city on foot. It is ninety miles far away. In the culture centre. I called on Master Zhenhua Zhang. Zhang with a army-man's air, honest and tolerant. He was enthusiasm with me, and guided me how to practice painting at first. From then on. I determined to practicing Chinese painting. Master Zhang was very poor, but often spent much on art. He taught me painting so patiently just like my mother, From Sketching. Traditional line Drawing Style. Chinese Realistic Painting. Composition and so on. To how to grasp drawing structure, skill, figure, rule and all of systematic theory of the painting. During the daytime Master Zhang taught me how to practice painting. In the evening he told me about painting history, painting outline and the meaning of Chinese painting. He told me as a artist we should has good moral character, good painting style, noble sentiment and openhearted. such a person was able to get into art's paradise, Otherwise he will become "A Painting Slave"! Master Zhang's earnestly instruction make me known how and why. With a solid base of ideology, this period my painting made an obvious Progress.

Senior middle school times, I lived in a place called "Si Li Dian Hougang Town" in Fangcheng County This period life was very

hard. In winter, snow falled heavy. the student must line up for meal. Both feet and hands were freezed. my eyes were filled with tears while was aching. The students had painting two classes a week. For raising my painting level, every sunday I went to Master Zhang's to learn Chinese painting. To tell the truth Master Zhang was my first teacher who make me advanced towards the art's road.

Besides Teacher Zhang, I was also influenced by my friends who had common goal on ideodogy and art. We could point out the shortcomings and mistakes, could benfit among friends. could are free on ceremony. not vain, The teacher was severe, so were friends, All of these influenced me very strongly.

These outside factors made me more powerful, the power urged me to strive, make me forget tired, forget danger. The belief and ambition asked me to future practicing. In future I should make some contribution to my motherland's cultural cause. I should do according to teachers will. I never wanted to be an officer or got rich in the future, I only wish I achieve in art. I dedicated myself to the cause of painting. All of these had encouraging me to insist on painting until now.

"Interesting in painting", I always memoriced the words. Sometimes I met something unpleasant I used to drink some tea then painted until daybreak, Doing this cleard up my sorrowful and make me in high spirist.

After the graduation from sinor middle school, I cherished high hope in the painting. I decided left homland for Ching Zang Plateau to draw life, to learn nation amorous feeling and custom, "Love Song of the Grass lands" was my early period representative works, at that time. I was only seventeen still like a nestling.

Comingback from drawing life. I was praised and supported by the teachers and friends.

In 1977, Teacher Zhang was transfered to Nanyang Culture Palace, I used to live in culture palace, too, I often saw some painting exhibitions and got the instructions from old artist.

Afterwards I held the post of technology and design work in Yunyang Embroider Factory. When we weren't very busy the head of the factory used to send some designers to some well-known mountains and some big rivers to sketch. Sometimes we also went to some trade unit observed the producing process. In 1982, I was strongly supported by Teacher Yusan Zhang and some sincere friends. I made a great efforts to establish a personal painting exhibition and got good directed from some well-known's painters which benfited me great deal.

The relation between the life and art in the final analysis result. should be delt well with only through the countiunous practicing, The bad condition couldn't weaken my will and confidence in seeking art.

In 1986. I went to Henan Light Industry Institute. I recived the better eduction from well-known Chinese fine brushwork artist, such as Shaoging Wang, Shaohan Li. Tianran Chen, with their earnest teaching, my painting and calligraphy level been received a lot.

In Zhengzhou, Henan Province, I acknowledge Tianran Chen to be my teacher. From Tianran Chen I learned many thing which never had I studied ago. In the skill of Chinese traditional painting. In the compositions and modeling, in the penmanship training, etc. I had learned a lot. I overall and systematicly practiced painting theory, Especially I was deeply moved by Teacher Chen's behaviour, the plain living. the sincere and kind's nature. He was worthy of the name of the teacher, was a model for the students, I can say he is forever my teacher in all my life.

For over ten years, combining my professional tecknigue, I have designed Industrial Art Drawwork Pattern admired by traders from France, Italy, America, Japan, Singapore, etc. For years importing and exporting trade rate of exchange for nearly over ten milions. Autumn 1991. I accompanied by the national science and technology delegate visited Soviet Union. Passing cross the Black River, Prague, Moslow some city, We was enganed in interchange of economy and teehnology. We were warmly welcomed by foreign special-ists.

Generally, in art's field I was only a new soldier or was a small pupil. Over ten years, if I hadn't got the help from the great teachers, colleagues and friends I couldn't gain achievement. I am only a piece of leaf dyed by nature world. A common saying: "The spectators see things most clearly than the doers." "In obscurity, I continuously advance and explore, I am long to be taught by artist, Learning from others is my motto. I will continuously struggle as a running horse....."

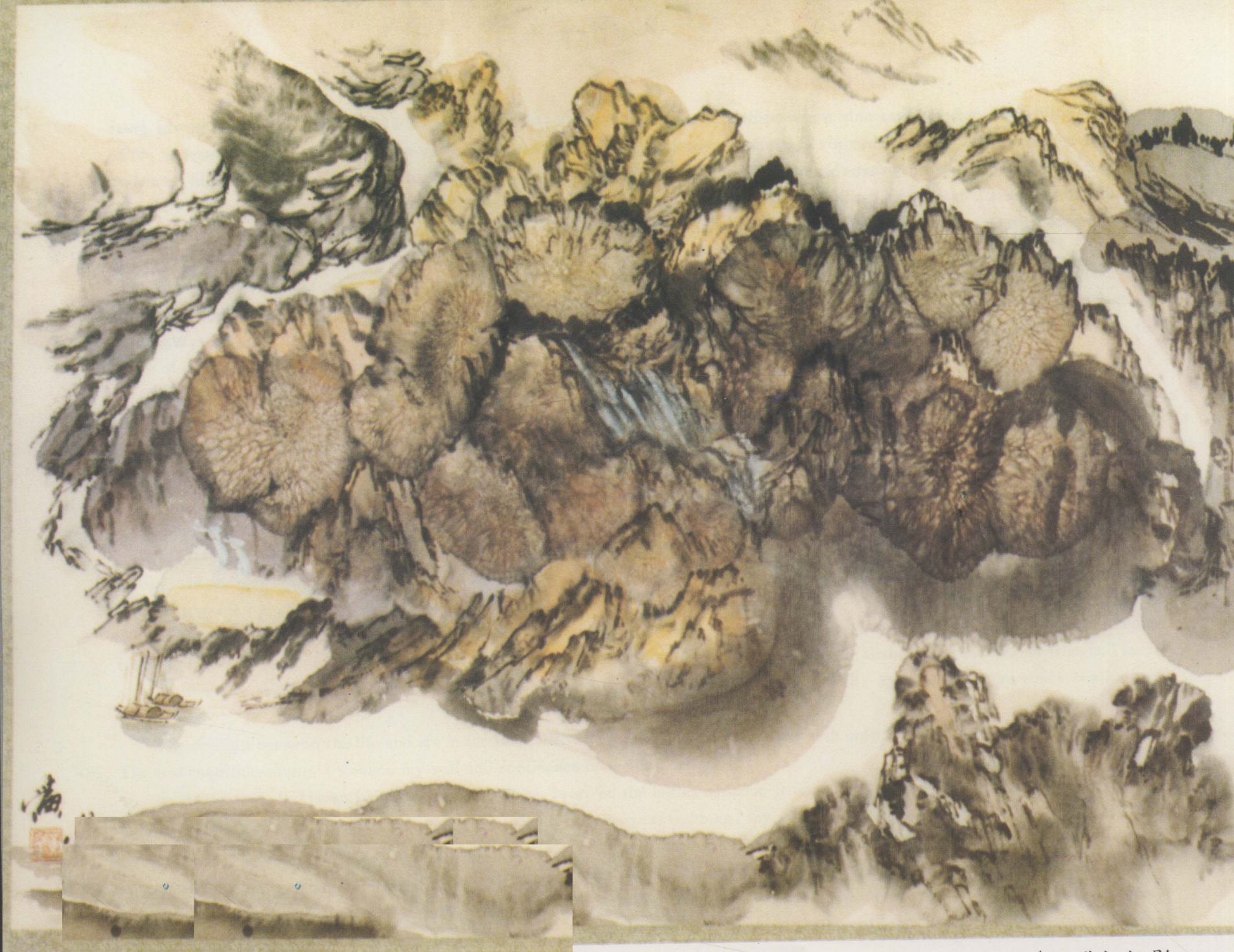
The book as a piece of an Autumn leaf standing for all my respect will be presented to the great teacher and the friends.

Huang Yang (Fu Cai)

October, 1992.

Yunyang Henan Province.

Translator: Wengying



△ 秋江帆影

▷ 福寿如意



▷ 延年益寿





戊辰年夏七月於鄭州西部黃洋畫





◁ 生机昂然



△ 春意



△ 玉堂富贵