

中国工笔花鸟画精品集

喻继高



人民美术出版社

中国工笔花鸟画精品集

THE SELECTIONS OF TRADITIONAL CHINESE REALISTIC FLOWER-BIRD PAINTINGS OF YU JIGAO

喻继高



人民美術出版社

图书在版编目 (C I P) 数据

中国工笔花鸟画精品集·喻继高/喻继高绘. —北京:
人民美术出版社, 2009.12
ISBN 978-7-102-04186-5

I. 中… II. 喻… III. 工笔画: 花鸟画—作品集—中国—现代 IV. J222.7

中国版本图书馆CIP数据核字 (2008) 第003588号

中国工笔花鸟画精品集·喻继高

编辑出版 人 民 美 术 出 版 社

(100735 北京北总布胡同32号)

<http://www.renmei.com.cn>

发行部: 010-65252847 65256181

邮购部: 010-65229381

选题策划 李 翎

责编设计 李 翎

作品摄影 李邦会 喻 勤

责任印制 丁宝秀 赵 丹

制版印刷 浙江影天印业有限公司

经 销 新华书店总店北京发行所

2010年1月 第1版 第1次印刷

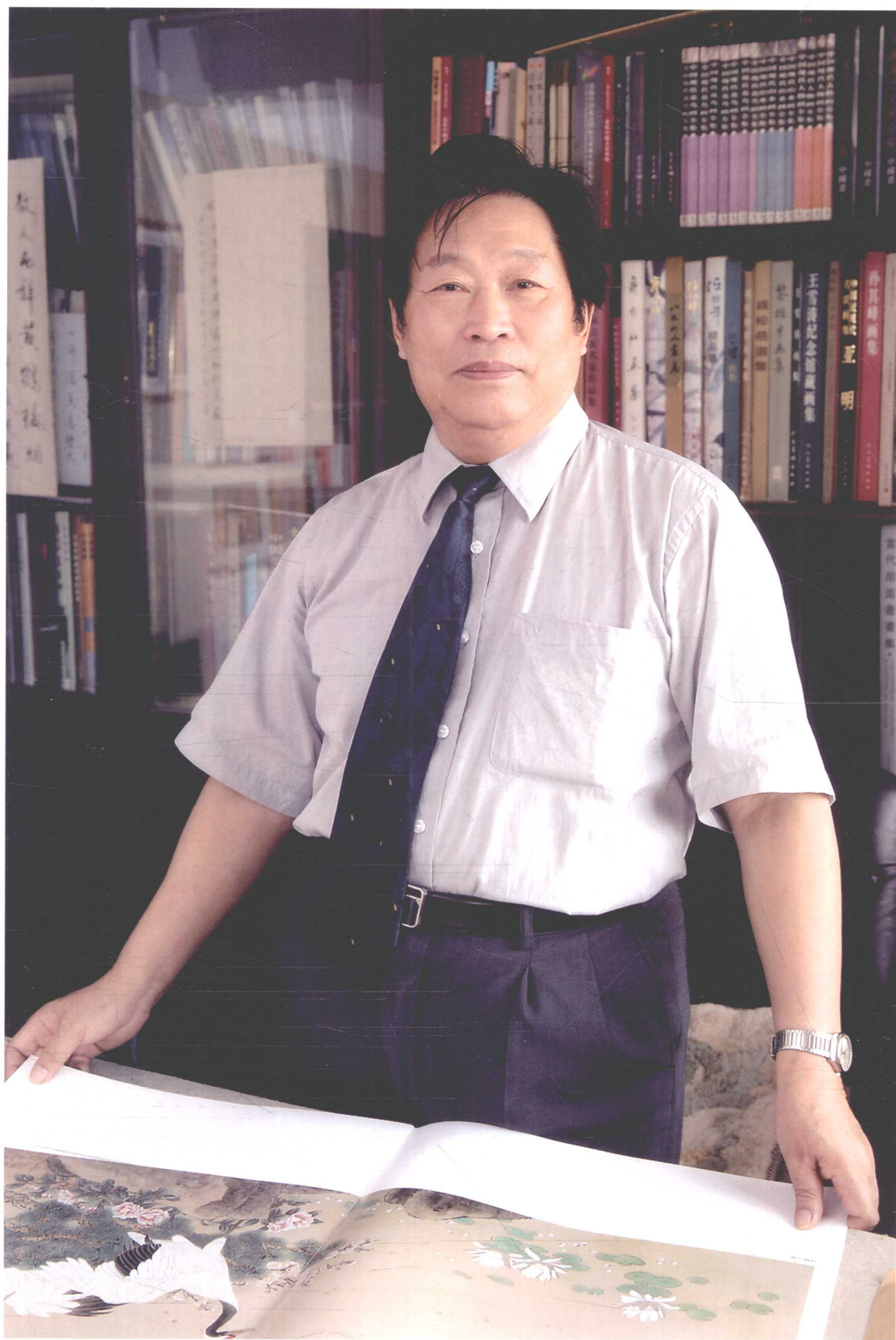
开本: 889毫米×1194毫米 1/16 印张: 6

印数: 0001—3000册

ISBN 978-7-102-04186-5

定价: 68.00元

版权所有 翻印必究



喻继高
YUJIGAO

简介

喻继高，1932年生于江苏铜山县。他是当代杰出的工笔花鸟画家，国家一级美术师，国务院和江苏省政府表彰的对我国文化艺术事业发展有突出贡献的专家。曾任江苏省国画院副院长，现任中国美术家协会理事、中国画研究院院务委员、中国工笔画学会副会长、中国文联牡丹书画艺术委员会副会长、江苏省美术家协会副主席等。他1955年毕业于南京师范学院美术系，1957年参与筹备并调入江苏省国画院。其作品繁盛充盈，精巧秀丽，光彩照人，泱泱大度，曲高和众，雅俗共赏。曾参加全国第三、六、七、八、十、十一届美展，并多次入选国际性展览。1986年、1988年、1997年分别在北京、广州、美国纽约联合国总部举办个展，联合国文委会颁发奖状表彰他在中国传统画上的卓越成就和对世界文化交流作出的巨大贡献。此外，他还为中南海、国务院、天安门城楼、钓鱼台国宾馆、国家主席办公室、全国政协等重要场所绘制了多幅巨作。出版有《喻继高画集》《喻继高工笔花鸟画集》《名家名画喻继高》等三十余部个人画集与专著。

Resume

Yu Jigao, born in Tongshan town in Jiangsu Province in 1932. He is a brilliant artist of traditional Chinese realistic flower-bird painting, the National First-Class Artist, a commended expert by the Department of State and Jiangsu government for his success contribution of Chinese culture and art. He was the vice-president of Jiangsu Provincial Chinese Painting institute. While now he is the director of Chinese Artists Association, Committee of Academy of Chinese Painting, vice-chairman of Traditional Chinese Painting Society, vice-chairman of Chinese Literary Federation of Peony of Paintings and Calligraphy, vice-chairman of Jiangsu Provincial Artists Association. He was graduated from Art Department of Nanjing Normal University in 1955, and participated preparing and transferred to Jiangsu Provincial Chinese Painting Academy in 1957. His paintings are famous for thriving, ingenious, colorful, magnanimous and appeal to both refined and popular tastes. His works had been selected for the 3rd, 6th, 7th, 8th, 10th and 11th National Art Exhibitions, and his works also had been entered for the International Exhibitions many times. His solo exhibitions were held in Beijing, Guangzhou, UN headquarter in New York in 1986, 1988 and 1997. And the UN awarded his great contributions in traditional Chinese Painting and Global cultural communication. Otherwise, he also painted huge works for Zhongnanhai, State Council, Tiananmen balcony, Diaoyutai State Guesthouse, office of Chinese President, Political Consultative Conference, etc. He has more than 30 art works' including "Collection of Art Works of Yu Jigao", "Collection of Art Works of Yu Jigao's Traditional Chinese Realistic flower-bird painting", "Master's Famous Paintings of Yu Jigao", etc.

画品人品两相宜

周积寅 纪太年

中国花鸟画形成于六朝，至唐代正式独立成科，开始则是以工笔技法出现的，薛稷、边鸾、刁光胤、滕昌祐是这个时期的代表人物。五代，形成了黄筌富贵、徐熙野逸两大花鸟画流派，对后世影响很大。两宋，由于帝王提倡，皇家画院兴旺，黄居寀、徐崇嗣、赵昌、崔白、赵佶、李迪、林椿等争奇斗艳，使工笔为主的花鸟画发展到达了鼎盛期。元明清，由于写意花鸟画大兴，工笔花鸟画则每况愈下。20世纪以来，工笔花鸟画开始复苏，并走向繁荣，名家辈出，画派纷呈。开派者当推荐“南陈北于”，“南陈”指南方陈之佛，“北于”指北方于非闇。前者风格典雅，后者风格富丽，学者甚众，人称“陈派”和“于派”。他们是春兰秋菊，皆为发展中国工笔花鸟画作出了贡献。陈之佛既是我国现代工艺美术之先驱，又是现代工笔花鸟画大家，他不但继承了我国民族的传统技法，广泛汲取唐五代宋元以来诸家之长，注重写生，借鉴图案的装饰性，更从写意画的“水化墨”、没骨画的“撞粉法”中探索、演变而成的一种特有的“积水法”（又称“水渍法”），创造了自己的绘画语言，开拓出花鸟画新天地。喻继高为其入室弟子，弘扬了这一画风，成为陈之佛之后第一人。

作为当代工笔花鸟画画家，喻继高坚持现实主义创作方法，走的是一条传统生活修养创新之路，一条成功之路。他创作的许多作品形神兼备具有鲜明的时代精神，受到海内外同行及广大读者的高度评价。其艺术成就不仅在江苏花鸟画界独占鳌头，即使在当今中国花鸟画坛亦属领军人物。几十年来，喻继高将全部身心投入中国画事业，除了做好行政领导工作，就是从事他的工笔花鸟画创作。师古人、师前人是为了自立门户，有着扎实过硬的基本功，更注重师造化，以花鸟为师友、为知己，日则凝视，夜则构思，身忘于衣，口忘于味，然后领花鸟之神，达花鸟之性，挹花鸟之韵，吐花鸟之情。触于目，得于心，应于手，赋予花鸟画之新生命。他和其师一样，作画都是有感而发，“感物而动，动而生情，情注于画，画感于人”。一情一景、一意一境，情景交融所产生的艺术意境，正是画家所追求的一个真、善、美的世界，令人神往，令人陶醉。

他的作品基本上有两种风格：一种得陈之佛真传，风格典雅。如《春江水暖》《寒梅栖雀》等，不仅得其形似，更得其神似，几可乱真。他将老师的技法运用自如、娴熟高妙，达到了炉火纯青的地步。多用细巧有力之浅墨线双钩，以轻色填彩，不拘于传统的“三矾九染”，而是根据艺术效果所需灵活为之，以得其天趣为佳。其工笔设色，与“北于”富丽相比，则偏于清淡，富有文气，而较其师更具现代审美倾向。另一种为画家妙悟所至，风格纤秀。喻继高在创作实践中早就感悟到艺术作品必须雅俗相和，才能为人民群众所接受，而年画则是老百姓最喜闻乐见的艺术形式，于是在他的工笔花鸟画创作中，汲取了民间年画的色彩，又选取传统吉祥如意之类的题材入画，取得了成功。其《松鹤长春》

《荷香鸭肥》《和平之春》等作品，成为工笔花鸟年画出版发行量之最。之所以为文人知识分子和老百姓共赏，就是因为画家将浓艳富丽与纤秀典雅两种不同的艺术风格结合起来，使雅与俗融为一体。要达到这样的境界是不容易的。这取决于画家的高深修养。修养高深的画家就有可能化俗为雅、借俗写雅，创作出雅俗共赏的作品来。

工笔花鸟画是寂寞之道，一幅作品少则两三天，多则数月，千笔万画，笔笔不能差错，因而画家必须坐得住冷板凳，唯如此，方能取得成就。早在学生时代，喻继高便是南京大学“全勤标兵”。从艺50年来，极少享受过星期天，没有一项业余爱好，所有时间与精力全部倾注在创作上。每日清晨，天蒙蒙亮便伏案画画。为节省时间，往往先将早餐米粥盛在碗中，然后继续创作，等米粥凉了，端起碗仰脖喝下。正因为如此勤奋，换来了累累硕果：《荷香鸭肥》《梨花春雨》《杜鹃山雀》《岭南三月》《苍松瑞鹤沐朝晖》等精美作品一幅一幅呈现在广大读者面前。画画是件兢兢业业、实实在在的事情，辛苦异常，容不得投机与偷懒，成绩与汗水是相等的。喻继高常说，画画要像运动员一样，得有真本事，假如你参加奥运会拳击比赛，水平很差，那结果是可想而知的。

喻继高先生不仅作品典雅技法精湛，其高尚人品更是令人称赞，多年来为社会做好事做善事数不胜数：铜山县棠张镇建立农民文化中心，他精心绘制五尺工笔中堂《松鹤长春》和条幅《梅花鹦鹉》相赠；喻庄修路，他捐款数千元；小学校缺少教具，又慷慨捐款一万余元；为魁山塔重建捐款两万元，并动员企业家朋友滕尚福捐款十万元；为喻庄小学捐款十万元；捐赠给徐州市人民政府三十万元作品……如果说向家乡捐款是出自乡情，那么向异乡捐款捐画则更多：喻继高数十次赴北京画画，分文未取；为香港特区政府义务绘制作品；为数十位失学儿童捐款；为众多孤寡老人捐款；南京大学百年校庆，喻继高捐款一万一千元，同时捐赠四尺工笔花鸟画一幅；他为各地希望小学捐画捐款不计其数，国家、省、市有关部门多次向其颁发奖状、奖牌、奖匾和证书；他为徐悲鸿研究会成立捐画，为国家十运会、第三届城市运动会、抗洪救灾、残疾人事业、第六届文化艺术节捐画……喻继高虽然经常做好事善事，却从不向别人提起自己善举。他觉得是党和国家将自己从一个农村孩子培养成为艺术家，对此，他心存感激，要用精美作品回馈人民对自己的厚爱。

建设和谐社会过程中，需要在艺术家中间倡导“德艺双馨”，一方面要求技艺超群，另一方面强调高尚的品德，善良的禀性。一个德艺双馨的人民艺术家，一定得到广大人民群众拥戴。一个勤奋创作的人民艺术家，一定得到广大人民群众喜爱。

Appropriate both in Personalities of Painting and the Character

Zhou Jiyin, Ji Tainian

Chinese bird-flower painting was shaped in the Six Dynasties, and separated as a subject in Tang Dynasty. At the beginning, the skill of painting was realistic, and Xue Ji, Bian Luan, Diao Guangyin, Teng Changyou are the masters in that period. To the Five Dynasties, it was formed two groups of bird-flower paintings by Huang Quan who was famous in his honor character style and Xu Xi who was good at brushwork of Chinese painting, and affected the style in later ages sharply. In Song Dynasty, because of the emperors' encouragement, the Imperial Academe was thrived, Huang Jucai, Xu Chongsi, Zhao Chang, Cui Bai, Zhao Ji, Li Di, Lin Chun were competed each other for art flourishing, and made the Chinese bird-flower painting mainly in realistic to a period of great prosperity. In Yuan, Ming, and Qing Dynasty, as freehand brush in bird-flower painting boomed out, bird-flower realistic painting was inclining downward. Since twentieth century, Chinese bird-flower realistic painting recovered, and becoming more and more prosperous. Many masters and many painting groups are coming forward in great numbers also. Two of the initiators are 'the South Chen Zhifo' and 'the North Yu Feian'. The former preferred elegant style, while the latter enjoyed ornate painting style. They were called the Group of Chen and Group of Yu, and aroused many followers. Actually, they made a great contribution to Chinese bird-flower realistic painting. Chen Zhifo is not only a pioneer of Modern Chinese Arts and Crafts, but also a master of Modern Chinese bird-flower realistic painting. He inherited traditional Chinese painting technique, picked up Tang, the Five Dynasties, Song and Yuan Dynasties' masters good aspects, attached great importance to sketch, learned ornamental in patterns, especially he researched and developed the freehand 'watery ink', no linear 'mix color together method' to a special method called 'store up water', and made it to be his own painting language, opened up a new field of Chinese bird-flower painting. Yu Jigao who is Chen Zhifo's student propagated this painting style, and was famous as the First Person after Mr. Chen.

As a master of Modern Chinese bird-flower painting, Yu Jigao persists realistic creation, he works on a traditional road while training innovation. His creations in paintings are both in form and sprite, having modern feature. The paintings are highly appraised at home and board. His art achievement is not only at the head in Jiangsu, but also in the whole national bird-flower painting area. Yu Jigao immersed in Chinese painting for several decades. He is busy in Chinese bird-flower painting, besides he works as administrator leadership. He learns former's technique in order to establish his own thought in art separately. He has strong basic in art, and learns from nature even more. Birds and flowers are became his bosom friends, which let him stare in daytime, while think in night. And this becomes his consuming passion gradually. He comprehends birds and flowers spirit, understands the character, reinforces the rhyme and expresses the affection. Catch by eyes, learn by heart, convey by hand, thus giving bird-flower a new life. He is as same as his teacher Mr. Chen, who expressed feelings from heart. They called 'inspired by nature, and result affection, then poured into paintings, and affected people at last'. One scene has one emotion, make both in harmony, it's the world which painters usually chase is the true, the good, and the beautiful, charmed and delighted everyone.

His works have two styles, one is from Mr. Chen Zhifo, learned the elegant style. Such as 'warm river in spring', 'sparrow rest on wintersweet'. Not only similar in form of appearance, but also is alike in spirit, look genuine almost. He can use the technique which taught by Mr. Chen skilled, and even sheer professionalism. He is used to taking the delicate and forceful light ink double linear, using light color filled in figures. Not concerned three times of alum nine times of stain only, but according to art effect chose suitable technique. Compared with Yu feian's ornate painting style, it's more light and elegant, and containing more modern taste. And another style is grace and lightness which attributed to painter's high talent. Yu Jigao feels painting should be containing both

elegant and popular tastes in creations in order to be accepted by great masses. And the subject of Spring Festival picture is popular in common people, so in his bird-flower paintings, he absorbed the Spring Festival pictures' color, and chose traditional subject which implies lucky and achieved success. His works like 'crane symbolizing eternal spring', 'fat duck on sweet lotus', 'peaceful spring', are the best publish of bird-flower paintings. Which accepted by all the people is the combination of strong color and ornate with elegant, and make them together and harmonious. To be this level is not easy. This lies on painter's storage in culture. Since only good cultured painter can paint good works.

Bird-flower realistic painting need very long time to be finished, at least cost two or three days, and some times need several months more, and thousands of lines can't mistake in one line. Therefore, painter has to keep lonely during painting one work. In his school days, Yu Jigao was 'Perfect Attendance Model'. In his 50 years for art, he spent almost every day on painting, including Sundays. To save time, he painted when his breakfast rice gruel turned cold. And after the rice gruel cold enough, he ate it immediately. Because of his hardness, he painted many competitive works, like 'fat duck on sweet lotus', 'pear flower in spring rain', 'cuckoo and tit', 'march in Lingnan', 'old pine and crane in sunshine', which are presented one by one to all people. Painting is a serious and formal work, an extremely hard work, no speculation and laze. Success is equal to hard working. As Yu Jigao once said to himself, painting is like sports, need great ability. If you participate the Olympic boxing game, but poor in ability, the result is obviously.

Yu Jigao's works are elegant, and his technique is gorgeous. His personality is also admired. He contributed very much to society by his personal ability. He constructed Peasant Culture Centre in Tongshan country. He also painted middle size 'crane and pine symbolize evergreen', 'wintersweet and parrot' as gifts for them. He contributed thousands yuan for Yu town mending roads, and ten thousand yuan for the education affiliation. And also twenty thousand and one hundred thousand yuan are contributed by his enterprise friend Teng Shangfu for the reconstruction of Kuishan Tower. Furthermore, he contributed one hundred thousand yuan for town school, donated three hundred thousand yuan for people's government of Xuzhou. If contribute money is from the emotion of hometown, he contributed even more money for other countries. Yu Jigao went to Beijing and painted many times for free. He also painted for free for Hongkong District. He contributed money to help children unable to afford to go to school. And he also helped many orphans and widows. When the celebration of 100 years of Nanjing University, Yu Jigao contributed eleven thousand yuan, and donated one piece of bird-flower realistic painting in 4 chi size. And he contributed to hope School countless. He received many awards by city, province and country. He contributed paintings for the foundation of Xu Beihong Research Centre. And also contributed paintings for the 10th National Games, the 3rd Inter-city Games, the fight flood and the provide disaster relief activity, handicapped project, the 6th Culture and Arts Festival. Although Yu Jigao always contributes to society, he never mentioned this. He thinks he is an artist educated by the party and the state, he feels grateful all the time, and decides to paint even more to feedback people's love.

In the process of building a harmonious society, it is proposed artists have morals skill pair of strong and pervasive fragrance. On one hand, this need perfect painting skill. On the other hand, this calls for highly personality and good-natured character. An artist who is perfect in morals skill pair of strong and pervasive fragrance will gain people's support doubtless. Also, an artist who is hard working can obtain people's love absolutely.



秋荷白鹭
Egret with Lotus
in Autumn
152cm × 79cm
2002年



杜鹃山雀
Cuckoo and Tit
68cm × 34cm
1978年

清秋

庚辰年仲秋曾於南京揚子江畔芳草園吟詠



清秋

Light Autumn
92cm × 51cm
2000年



春江水暖
River in Warm Spring
136cm × 66cm
1988年

春曲

一九八五年仲春丽日欣写于南京之葛云岭上

徐州喻德高



春曲
Spring Song
99cm × 41cm
1985年





枝头缀玉
Two Birds on a Branch
82cm × 44cm
1992年



梨花春燕

Spring Swallows in Pear Rain

78cm × 43cm

1978年