

第四屆全國年畫展
獲獎作品選

沈彤



WINNING ENTRIES FROM THE
FOURTH NATIONAL CHINESE NEW
YEAR PICTURES COMPETITION

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年画艺术创新的新起点

滕大千

呈现在读者面前的这本画册，是中华人民共和国文化部、国家新闻出版署、中国美术家协会和中国出版工作者协会联合举办的第四届全国年画评奖全部获奖作品的汇编，经中国出版工作者协会年画研究会编辑，由人民美术出版社出版。

年画是我国传统的民族民间艺术，其历史悠久，源远流长。从有文字可考的宋代算起，年画伴随着引为自豪的印刷术的发展，居然流传了千年！年画历来深受人民群众、特别是广大农民的喜爱。新中国成立后，更是得到国家政府的大力扶植。文化部、国务院都曾多次发布专题文件，推动年画事业的发展。50年代年画一度代表了当时我国美术事业最高的艺术水准。

目前，我国的出版事业正处于一个低谷，而年画仍然得到人民群众的青睐，平均每种出版物每年依然可以发行十几万张，带来了国家显著的社会效益和可观的经济效益，支持着美术出版事业的文化积累。而对于年画存在的艺术价值，艺术家们的认识历来却很不一致。有人认为：“新年画不如老年画。”甚至认为：“年画要消亡。”“仁者见仁”，原也无可非议，认识更不能强求一致。不过年画每年六亿张的巨大发行量，总能体现出一些群众的审美情趣，这也是一种不容忽视的客观现实。

今天年画的面貌，正是在历史的长河中，年画家们一代接着一代地沿着年画自身的发展规律，把群众的意愿形象化体现出来的结果，而群众的年画审美习惯，又是年画在长期出版竞争中，经过人民不断地优化、筛选而逐渐形成的。因而年画的艺术创新，不仅有满足群众文化消费的需求和提高群众鉴赏能力的任务；同时也要求画家不断地提高自身的业务素养和对艺术本质规律的认识。

究竟什么是“年画”？这是首先要明确的问题。新版《辞海》这样诠释：“中国的一种绘画体裁，新年时张贴，故名。”多年来，我们一直把年画当做一种艺术门类来对待。所谓“油（画）、国（画）、版（画）、雕（塑）、年（画）、连（环画）、宣（传画）”的提法，就把并列的这些画种，当成构筑支撑当今“美术殿堂”的四梁八柱。然而，严格说来，年画始终不是一种独立的绘画形式和体裁。50年代颇有影响的年画《开国大典》就是一幅油画，近年还有不少“世界名画”步入年画出版的行列；所谓“月份牌”年画也是“土洋结合”的产品；民间木版年画又与我国传统的雕版版画同源；国画中的工笔、写意、人物、山水、花鸟，无不是年画中常见的艺术内容和题材。至于近年蓬勃发展

的摄影年画，不仅数量、品种已占据年画发行量的五分之二，其表现形式，也远远地突破了传统绘画的固有领域。

这一切，都要求我们正视现实，更新观念。年画早已不单纯是绘画中的概念，不是一种独立的绘画体裁，它借助了各种造型手段，处理自己的题材，以反映广大群众普遍的审美心理，适应吉祥喜庆的年俗习惯。年画的概念应该是：我国的一种传统的群众性、民俗性的美术出版物。它在艺术和人民群众间架起广阔的桥梁。

今天，若仍以原有的概念来鉴定或品评当前的年画，都难免有失偏颇。年画艺术的创新，无疑应当注重民族的群众的审美心理和深入研究群众对年画的反馈信息，力求取得群众对艺术家每一探索的认可，或者说艺术家本身始终存在着一个自我匡正的任务。

年画，这门古老的民俗艺术，没有湮没在漫长的岁月中，反而勃发新枝，茁壮成长，正是它长于自我调节，能够主动去适应消费者不断提高的需求。目前造型艺术都面临脱离群众、脱离现实生活的倾向，一枝独秀的年画艺术却及时提供了人民群众审美观念转变更新的确切信息。这对我们艺术家抛弃固有成见，开拓和把握我们民族的深层文化观念，进而创造人民喜闻乐见并能自立于世界民族之林的社会主义新文艺，不是更带有普遍的启示意义？

从本书汇集的年画作品看来，质量明显高于已往年画评奖的水平。这些新作题材广阔、琳琅满目。生动地展现了我们的时代，反映出当前伟大的变革，实现了我国人民奋发图强的精神。它是年画家向广袤的现实生活不断深入开拓的结果；这也是年画艺术如何向着既充满时代气息、又富于年画特点的方向提高的可贵探求。足可供所有美术家们参考借鉴。

祝愿我们的年画家们沿着正确的方向，不断进取，为攀登新的年画艺术高峰而努力奋斗！

1988年6月于北京

CHINESE NEW YEAR PICTURES TODAY

TENG DA QIAN

This book comes as the result of the Fourth Annual Chinese New Year pictures Competition sponsored by the Ministry of Culture of the People's Republic of China, the Bureau of Publishing Administration, the Chinese Artists Association and the Chinese Publishers' Association. It was edited by the CHINESE New Year Pictures Research Group of the Chinese Publishers' Association and was published by the Chinese PEOPLE'S FINE ARTS PUBLISHING HOUSE

Chinese New Pictures have a long history in Chinese traditional folk arts. As reliable written records indicate in the Song Dynasty, Chinese New Year Picture along with the process of printing have developed for over a thousand years. Throughout its history, Chinese New Year Pictures have enjoyed wide popular appreciation, particularly among peasants. Since 1949, they have received unprecedented government support under the official protection of the Ministry of Culture and the National State Council. The Chinese New Year Pictures of the 1950's are representative of our nation's highest artistic endeavors of the period.

Although the publishing industry has its ups and downs, the printing of Chinese New Year Pictures thrives with an average of over 100,000 prints for each painting, bringing forth significant social and economic benefits as well as contributing to the development of our publishing industry. Artists have varied opinions on the artistic value of Chinese New Year Pictures. Some believe modern Chinese New Year Pictures are not as good as those of the past. Others believe they are outmoded and ought to be abandoned. Although opinions vary, the production of over 600 million prints annually attests to their broad public appeal.

The development of today's Chinese New Year Pictures is part of a historical movement. Generation after generation, they follow the pattern of translating the people's wishes and dreams through images. Viewer appreciation has changed over the years. Contemporary Chinese New Year Pictures must not only satisfy the people's cultural needs but also promote the public's ability to appreciate the pictures and at the same time elevate the artist's artistic skills and knowledge.

What is a Chinese New Year Pictures? The new edition of "Cihai" describes it thus: a type of picture which one pastes on the wall during the Chinese New Year. For many years, we have regarded it as a category of visual arts, i.e. oil paintings, ink and watercolor pictures, prints, sculpture and posters. However, strictly speaking, we do not consider it to be an independent category on its own as it combines other media. In the 50's, a famous Chinese New Year picture "Inauguration Ceremony" was actually an oil painting. Recently, several "world masterpieces" have been printed as Chinese New Year pictures. Several calendar type Chinese New Year pictures have combined Western and Chinese design elements. Folk art type Chinese New Year pictures are similar to prints of carved wood blocks. The themes of Chinese watercolor pictures . . . bird and flower, landscape, and portraits are subjects often seen in Chinese New Year pictures. Recently, photographic prints consist of two fifths of all Chinese New Year prints.

Thus, one is forced to look at Chinese New Year pictures in new terms. It combines the various media of the visual arts, handles themes in a unique way, reflects the people's innermost wishes and at the same time represents auspicious folk customs.

Today's Chinese Year Pictures should be considered as prints of artistic value with traditional characteristics, forming a bridge between the arts and common people.

One must not judge modern Chinese New Year Pictures with old concepts. Today's Chinese New Year Pictures require an understanding of how the public regards them, and what they want to see in them.

Looking at the selections in this book, one can see that the standards are higher than in past competitions. The themes are broader, vividly portraying our current generation, our current reforms, our people's spirit in building a strong nation. One sees in them the artist's attempt in penetrating deeply into the social psyche, illustrating changes in our society while maintaining traditional characteristics. They are valuable points of reference for all artists.

June, 1988
BEIJING, CHINA

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 75. RACING ON GRASSLAND (THIRD PRIZE) SHAO WENJING
 76. BEFORE PERFORMANCE (THIRD PRIZE) ZHANG WEILIANG
 77. EAT, AND, DON'T DRINK TOO MUCH (THIRD PRIZE) CAO HEPING
 78. A PICTURE SCROLL OF WRESTLING MATCH (THIRD PRIZE) BU WANFANG
 79. HAPPY CHILDREN IN FOUR SEASONS (THIRD PRIZE) ZHAO XIUDAO
 80. THE COUNTRY IS PEACEFUL, THE PEOPLE HAVE A SURPLUS (THIRD PRIZE) WANG BAOGUI
 81. THE PLEASURE OF SPRING (THIRD PRIZE) LU SHENGZHONG
 82. ENTERTAINMENT CROUND IN SHANGHAI (THIRD PRIZE) ZHANG YUQING
- COVER: DRAGON RISING AND TIGER LEAPING (SECOND PRIZE) WANG XIAOLU



1 面向未来 (一等奖) 陈继武



3
鸿福满堂
(一等奖)

刘吉厚



鴻福滿堂



4 小小心意

(一等奖)

李云龙 李汇泉