

Album of Chen Baiyi's Paintings

白一逸集



湖南美术出版社

Album of Chen Baiyi's Paintings

白一画集





任道

湖南美术出版社

出版策划：萧沛苍
责任编辑：张青渠
装帧设计：张青渠
英文翻译：饶健华
中文校对：李奇志
英文校对：杨 专
摄影：王春林

白一画集

湖南美术出版社出版·发行（长沙市人民中路103号）
作者：陈白一 责任编辑：张青渠
湖南省新华书店经销 深圳华新彩印制版有限公司制版
深圳利丰雅高印刷有限公司印刷
开本：787×1092 1/8 印张：18
1999年11月第1版 1999年11月第1次印刷
印数：1—1000册

ISBN 7-5356-1270-9/J·1188 定价：298元



陈白一, 1926年9月生于湖南省邵阳市。1946年于华中高级艺术学校毕业, 任邵阳市中学美术教师。1956年起主持湖南省美术家协会工作。1979年开始筹办画院。曾任湖南省美术家协会副主席、主席, 湖南书画研究院院长, 湖南省文联执行主席, 全国文联委员, 中国美术家协会常务理事。现任中国当代工笔画学会副会长, 湖南省美术家协会顾问, 湖南师范大学艺术学院客座教授, 陈白一艺术研究所所长。其作品多次参加全国美展,《无题》、《欧阳海》、《听壁脚》、《夏夜》等十件作品在全国获奖并分别藏于国家及地方美术馆、博物馆。曾在港、澳、台、京、湘、穗举办个展。出版有《陈白一画辑》、《陈白一新作选》、《荣宝斋画谱》等七本画集。获国务院特殊贡献者特殊津贴, 为一级美术师。

Chen Baiyi was born in Shaoyang County, Hunan Province in October, 1926. After graduating from the School of Art of Central China in 1946, he began his career as an art teacher in Shaoyang Middle School. Since 1956, he has been in charge of the Artists Association of Hunan Province. He once held the post of vice chairman, and then chairman of the association, executive of Hunan Federation of Literary and Art Circles, dean of Hunan Research Institute of Painting and Calligraphy, committee member of China Federation of Literary and Art Circles, and standing director of Chinese Artists Association. Now he is the vice president of the Contemporary Chinese Gongbi Painting^① Society, advisor to Hunan Artists Association and guest professor of the school of art of Hunan Normal University and the director of Chen Baiyi Art Research Institute. His works are often put on national art exhibitions. "No Title", "Ouyang Hai^②", "Overhearing", "Summer Night" and many other paintings were awarded a prize by the state. They have been collected and stored up in the national museums or local art galleries and museums. He once held exhibitions on his own works in Hongkong, Macao, Taiwan, Hunan and Guangdong. He has got seven picture albums published such as "Album of Chen Baiyi's Paintings", "Selections of Chen Baiyi's New Works", and "Rongpaozhai Model Paintings". Mr. Chen Baiyi, a grade-1 artist, is monthly subsidized by the State Council for his special contributions to art.

① Traditional Chinese realistic painting characterized by fine brushwork and close attention to detail.

② A PLA soldier who sacrificed his life to save a speeding train.

陈白一作品的特点是表现劳动生活的美……画面上不但出现了典型的工农形象,而且出现了画家的激情,出现了对于劳动生活的热爱,因而也就出现了劳动生活的美。这一美的出现,标志着人类劳动生活的历史进入了一个新的纪元;同时,也为我们的美术史揭开了新的一页。

蔡若虹 原中国美术家协会副主席

蔡若虹

当否定中华文化的嚣声,在美术领域震耳而引起困惑时,你却不怕有故步自封之讥,坚持为人物传神写照,不追随全盘西化的风气,为你的收获感到高兴。

王朝闻 原中国美术家协会副主席

王朝闻

神州大地百花开,育种园丁妙选栽;湘水画坛陈白一,情深继往为开来。

关山月 原中国美术家协会副主席

关山月

白一同志之画熔工写于一炉,生面别开,在当代无出其右者。拜服!拜服!

潘絜兹 原中国美术家协会中国画艺委会主任、
中国当代工笔重彩画学会会长

潘絜兹

陈白一的工笔画,像优美的田园诗,清新隽永,引人冥想;像作者自传体的画卷,情真意切,发人深省;像江南风景长卷,使你觉得画家表现的家乡景物是那样的动人,使你进入画中留连忘返,觉得“风景这边独好”。

金维诺 中央美术学院教授、原美术史系主任

金维诺

我最近看到他很多独创新意的画作,感到是一次很好的美的享受。他这些思与境谐、诗情画意杰出的作品,洋溢着袭人的清馨。

彦涵 中央美术学院教授、中国版画家协会副主席

彦涵

他的每一幅歌颂劳动妇女的作品都使我动情。他表现了少数民族妇女劳动生活的美,歌颂了她们和平安逸的具有诗意的幸福生活。因此有人说陈白一是社会主义美术的一个代表,是名符其实的。我为他的杰出的艺术成就表示庆贺。

力群 原《美术》杂志副主编、《版画》杂志主编。

力群

陈白一有一方闲文印,文曰“心如水”……这种如水的心态、如水的意境,体现在他的每一幅画上,每一笔一墨之中,也贯串到他整个创作生活之中……他按照“心如水”的心态对待艺术,也以“心如水”的美学标准塑造他笔下的人物,捕捉美的情趣,创造美的诗境……水到了,渠成了,一个陈白一的艺术世界,在整个中国工笔画复兴的潮流里闪烁着清亮的浪花。

刘曦林 中国美术馆研究部主任

刘曦林

陈白一自从1955年画出了处女作《朝鲜少年崔莹会见罗盛教双亲》之后,在中国画发展的每个重要阶段,他都留下一些好作品,仿佛一方方朱红印章,押印在当代中国画史的长卷上。

李松 原《美术》杂志副主编

李松

白一先生以数十年的努力终于踏出了一条坚实而有成效的艺术之路,这对当代艺术家是富有启发意义的。作品独成一家,以浓郁的诗意和情趣、地方风情及时代精神显示了自己的艺术个性,格外令人关注和喜爱。

邓福星 中国艺术研究院美术研究所所长

邓福星

Mr. Chen Baiyi's works display the beauty in the life of the labouring people ...The images of the workers and peasants are properly depicted in his works, which are permeated with his passion and deep love for the life. The beauty in the life of manual labour is thereby brought out. The appearance of this beauty marks the beginning of a new historical era of human life of labour, and has opened up a new chapter of our art history.

Cai Ruohong, well-known theoretician, former vice-chairman of the Chinese Artists Association

When people are perplexed by a deafening hullabaloo to reject the Chinese culture in the field of art, you persevere in giving a vivid and lifelike portrayal of figures, resisting tendencies towards westernization and not caring to be derided as one who stands still and refuses to make progress. I'm very pleased with your achievements.

Wang Zhaowen, well-known theoretician, former vice-chairman of the Chinese Artists Association

A hundred flowers blossom in this divine land.
The gardeners grow them with their untiring hands.
Carrying on the past and forging ahead into the future.
Chen Baiyi stands out in Hunan art circle, a zealous dab hand.

Guan Shanyue,well-known painter in the traditional Chinese style, former vice-chairman of the Chinese Artists Association

Combining the traditional Chinese realistic painting technique with free hand brushwork in his works, Mr. Chen Baiyi has broken a new path. None of his contemporaries is equal to him in this respect. He has really won my respectful admiration.

Pan Jieci, chairman of the Committee of the Traditional Chinese Painting Art of the Chinese Artists Association, president of Contemporary Rich-colour Gongbi Painting Society

Mr. Chen Baiyi's gongbi paintings are like pretty idylls, pure, fresh, meaningful and thought-provoking. They are like the artist's autobiographical picture painted with deep affections and true feelings which sets people thinking. They are also like a long scroll of the landscapes of the South, the painter's native soil, which appeal to you enormously and make you feel that you are part of the picture and “the landscape here is beyond compare”

Professor Jin Weiluo, former chairman of the Department of Art History of the Central School of Art

I have recently seen many of his paintings of originality and new conception. They are really a great artistic treat to me. These outstanding works in which the mood and thought are in harmony are permeated with poetic charm and assailing delicate fragrance.

Professor Yan Han in the Central School of Art, vice-chairman of the Chinese Print-artists Association

I would be deeply touched by all his paintings depicting the labouring women. He displays the beauty in the manual labour of the minority nationality women and eulogizes their peaceful, easy and poetic life. Some correctly pointed out that Mr. Chen Baiyi's works embody the socialist art. I wish to congratulate him on his artistic achievements.

Li Qun, former associate editor in chief of the magazine “Art”, editor in chief of the magazine “Print”

Mr. Chen Baiyi has a seal inscribed with “My heart is like water” ... This water like state of mind is embodied in all his paintings and even every stroke of his writing brush. It also runs through his whole career of artistic creation ...He treats art in the water-like state of mind and portrays the figures in accordance with the aesthetic standards of “my-heart-is-like-water”,catching the temperament and interest of beauty and producing the poetic mood ...When the water comes, a channel is formed. Hence, Chen Baiyi's artistic world is seen glittering in the trend towards the rejuvenation of the Chinese gongbi painting.

Liu Xilin, chairman of the Research Department of the Central Art Gallery

Since his maiden work “The Korean Boy Cu Ying Meeting Lo Shengjiao's Parents” was produced in 1955, Mr. Chen Baiyi has always left some fine works in each important period in the development of Chinese painting. These works are like vermilion seals stamped on the long scroll of the history of contemporary Chinese painting.

Li Song, former associate editor in chief of the magazine “Art”

With unremitting efforts of several decades, Mr. Chen Baiyi has eventually opened a solid and sure road to art, from which contemporary artists can derive their inspiration. He has developed a style of his own in his works that are characterized by their rich poetic flavour, temperament, interest, local conditions and customs, and the spirit of the day, which enormously appeal to people.

Deng Fuxing, director of the Research Institute of Art of China Research Institute of Art

陈白一画集序

潘絜兹

不知是哪一位哲人说过，在有百万年人类文明史的中华黄土地上，每一方寸进行探掘，都有深厚的文化积淀。越哉斯言！20世纪中国美术考古的伟大发现，把中国绘画的历史追溯到六千年前新石器时代中期。多处发现的彩陶图纹有人面、舞人、鱼、蛙、几何纹饰等等，都是工笔重彩，描线力求规整，而且施用炭素、赤铁矿、白垩等矿质颜料；还多处发现了史前岩画、地画等。1949年和1973年在长沙出土两幅战国时期的帛画：《人物夔凤帛画》和《人物驭龙帛画》，这是最早的绘画真迹，显示了工笔画不平凡的开端。1972年长沙马王堆西汉帛画的发现，震惊世界，那已是地道的艺术精湛的工笔画了，还是楚文化的典范之作。这些重要发现廓清了绘画史上的迷雾，有力地说明湖南是中国工笔画的故乡。

50年代，我对湖南美术界同志说：“湖南有两个宝贵传统，一个是楚文化的历史传统，一个是近现代的革命传统。正是这两个传统，培养了湖南新一代的工笔画家。”从50年代起复兴工笔画由古典形态向现代形态转型的进程中，组成了一支湘军，南征北战，作出了非凡的业绩，使湖南一跃而成为现代工笔画大省，走在全国前列，这是很不容易的。白一同志正是这支湘军的组织者和身先士卒的统领。

白一同志在40年代抗日战争时期就已走上艰苦的学艺之路，但他的艺术成长和发展都在解放以后。他是新中国培养的第一代工笔画家，是现代工笔画开创人之一。五十年来一直坚持艺术为人民服务的大方向，不曾有过偏离，是忠诚的人民艺术家、杰出的工笔画引路人。50年代他创作的《朝鲜少年崔莹会见罗盛教双亲》获奖并参加在莫斯科举办的社会主义国家造型艺术展，

之后又创作了《迎春图》、《欧阳海》、《苗岭欢歌》、《考古新发现》、《闹元宵》等一系列沉甸甸的里程碑式大作品而声名鹊起。但是白一同志的创作道路并不是一路鲜花、春风得意的，他和共和国母亲共命运，不能不在极左路线下蒙受恶运，在十年动乱中被迫停止了创作。到70年代末才迎来了第二个文艺春天。这场浩劫并不曾使他心灰意懒，消沉下去，相反，促使他更加斗志昂扬地投身于艺术的新长征，好像夺回了已丧失的青春，艺术显得更年青，生机蓬勃，画风也变得更加纯净和动人情思，如出水芙蓉，绝去雕饰，艺术上这叫出神入化。

我说白一同志的画是动情的艺术，自己画时动情，让观者看画也动情。这情是充塞宇宙、非由述作的，有了它，使人与自然和谐，人与物相互依存，人类相亲，社会安定，是人类所企求的大同世界的精神基础，也是我所说的大和至善。也许是对“文化大革命”的反拨，使他扬弃斗争哲学而转向追求更纯净的爱和美，在白一同志80年代以后的创作里，几乎每幅作品都充满了这种情，动人心魄。他带观众走进他的理想世界，一切都被美化、净化、诗化了，万物含情，情满世界。让人爱自然、爱生命、爱万物、爱和平、爱劳动，使人类互爱……一个艺术化的世界等待人类去创造，这是艺术家的高尚情怀和神圣使命。

我因病弱之躯，不能对白一同志的作品一一评述，大家自能在观赏画册时领悟到这一切。我在今年元旦写下我人生和艺术的信念，抄给白一——我敬爱的同志和画友共勉：

依仁游艺，与德为邻，追求大美和至善，进入天人合一的境界，忘我奉献，其乐无穷。

1998年2月15日病中

Preface to Album of Chen Baiyi's Paintings

Pan Jieci

A certain philosopher said, if we dug deep into the yellow soil of China, a country with an ancient civilization of one million years, each inch would yield abundant cultural deposits. How true it is!

Owing to the great discoveries in China's archaeological studies in the 20th century, the history of Chinese painting can be traced back to the middle New Stone Age of 6,000 years ago. Human faces, dancers, fish, frogs and geometric ornament are fine-painted in bright colours on the pottery excavated in many places. Every effort was made to standardize the lines and the mineral pigments such as charcoal, hematite and chalk were used. Furthermore, many pre-historic rock paintings and underground paintings have been discovered. The two paintings on silk of the Warring States, "Drivers of Dragons" and "Figures, Dragons and Phoenixes", excavated in Changsha in 1949 and 1973 are the earliest authentic paintings, marking an extraordinary beginning of gongbi paintings. The discovery of the paintings on silk of the Western Han Dynasty at Mawangde, Changsha in 1972 shocked the whole world. They are exquisite gongbi paintings, classic works nurtured in Chu culture. These important discoveries have cleared away the mist hanging over the painting history, showing convincingly that Hunan Province is the birthplace of the Chinese gongbi painting.

In the 50's I said to the Hunan art circle, "Hunan boasts two valuable traditions: the historical tradition of Chu culture and the modern revolutionary tradition. It is the two traditions that have nurtured a new generation of gongbi painters in Hunan. In the 50's when gongbi painting rejuvenated and began its transition from classical pattern to modern pattern, a "Hunan Army" was built up, "fighting" north and south, it has got outstanding achievements and made Hunan famous for gongbi painting

overnight. All this didn't come about easily. Chen Baiyi is the founder and commander of this "Hunan Army", always charging at the head of his men.

During the War of Resistance Against Japan in the 40's, Mr. Chen Baiyi took the rugged road of learning art, but it is just after Liberation^① that he became artistically mature. He is among the first generation of gongbi painters nurtured by New China and one of the initiators of modern gongbi painting as well. Over 50 years he has preserved the general orientation of art of serving the people and never deviated from it. In the 50's he produced "Cun Ying, a Korean Boy Meeting Lo Shen Shengjiao's Parents"^②, which was awarded a prize and displayed at a plastic arts exhibition of the socialist countries held in Moscow. Afterwards he produced "Welcoming Spring", "Ouyang Hai, a Communist Fighter", "Singing Joyfully in the Miao Mountains", "New Discoveries in Archaeological Studies", "Merry Lantern Festival" and many other monumental works. From then on his fame rose rapidly. However, Baiyi's road to artistic creation was not a royal one. He shared a common fate with his motherland and suffered a lot from the leftest political line. He was compelled to stop working during the 10 years of upheaval^③. It was in the late 70's that he joyously saw the spring of literature and arts again. This catastrophe didn't dispirit him, on the contrary, it spurred him on to throw himself into his artistic career high spiritedly again, as if he had won back his lost youth. His artistic works seem more dynamic, overflowing with vigour. His style has become purer and more touching, like a lotus flower just appearing above the water, instinct with a natural charm. He has reached the acme of perfection in art.

As I mentioned above, Baiyi's painting is an exciting art. On one

hand, he would become excited while painting, on the other, those who are looking at his pictures would become excited, too. The universe is filled with the exciting sentiments, because of which man and nature are in harmony, man and things depend upon each other, and living in a stable society, people love each other. The sentiments are the spiritual basis of Great Harmony mankind hope for, or the acme of perfection as I said. Having drawn historical lessons from the Cultural Revolution, he discarded the philosophy of struggle and turned to seek the purer love and beauty. Of his paintings after the 80's, almost all are permeated with these deeply moving sentiments. He takes his patrons to his ideal world in which everything has been beautified and sublimated, and rich in poetic flavour, exuding tenderness and love. All this endears nature, life, peace and work to us, and makes us love each other...An artistic world is waiting for man to create, which is the artist's noble thoughts and

sacred mission.

I, an invalid, am not able to make comment on all of Mr. Chen Baiyi's works one by one, which can be comprehended by the appreciators of this picture album. On this New Year's Day I wrote down my belief of life and art, which now I present to Baiyi, my beloved friend and wish to encourage each other with.

Let perfect virtue be accorded with. Let relaxation and enjoyment be found in the polite arts. Neighbour with virtue. Seek superb beauty and the acme of perfection. Strive to reach the state where man is integral part of nature. It is a delight to be selflessly devoted.

Feb. 15,1998

① Signifying the termination of Kuomintang rule in mainland China in 1949.
② Lo Shengjiao, a Chinese People's Volunteer during the War to Resist U.S. Aggressors and Aid Korea (1950 — 1953) , sacrificed his life to save a drowning Korean boy named Cu Ying.
③ Referring to the Cultural Revolution (1966 — 1976) .

陈白一评说

杨福音

去年，我写过一篇文章，叫《三个繁荣期》。说在中国绘画史上，宋代是山水画的繁荣期，清代是花鸟画的繁荣期，新中国成立至今是人物画的繁荣期。前两个时期都有相应的画家在画史上确立了大家的地位。我们所处的这个时代，人物画的空前繁荣，决非包括唐代在内的历代人物画所能比拟，但可惜的是，我们缺乏总结，至今我们还没有确定人物画家在当代人物画史上的大家地位，这个空缺的一页，需要补上。

艺术，是时代的产物，艺术家的活动，离不开他所处的那个特定的社会环境。因此，回到历史中去，客观地审视一个艺术家在他那个时代的创作活动，就能比较不带偏见地比较准确地判定他艺术上所取得的成就，也就能不带偏见地比较准确地将他安放在适当的地位。对待陈白一，我们正需要这样的态度。

当代人物画的繁荣，首先是伴随着新中国的诞生应运而生的，崭新的生活，崭新的精神面貌，是那个时代的特征。全身心地投入到新的生活中去，热情地讴歌新的生活，是那个时期艺术家的天职。人物画的创作在当时则得天独厚地占据了国画的主导地位，它的作用，也明显地站在了山水画、花鸟画的前头。有作为的画家，当以自己人物画方面有影响的作品而闻名于画界。作为工笔人物画家的陈白一，那时正值年轻，朝气蓬勃，才情兼备，又能敏锐地把握时代的脉搏，他的创作活动，他的社会活动，他的作品，毫无疑问，自然而然地与这样的一个时代紧紧地联系在一起。

作为一个画家，陈白一真诚地自觉地按照《在延安文艺座谈会上的讲话》来树立自己的人生观、艺术观，真诚地自觉地模范地投身到人民群众的火热的生活中去(这方面的感人故事可

以用一篇重头文字去记叙)，真诚地自觉地要求自己的作品将革命的现实主义内容和尽可能完美的艺术形式结合在一起。而且，陈白一以他一贯的长者之风，宽厚仁慈的胸怀，诲人不倦的艺术品格，真诚地热忱地在湖南培育了一支美术队伍，致使这块本来贫瘠的美术土壤，呈现出一派生机勃勃的繁荣景象。陈白一成为湖南画界的核心和领路人，这是大家所公认的。

此段时期，陈白一的主题画创作有大量的作品问世。他的成名之作是《朝鲜少年崔莹会见罗盛教双亲》。《欧阳海》则是他成功之作中突出的代表。

赞美英雄，可说是世界性的永恒的主题，有血有肉的英雄形象，总是那个民族积极向上努力进取的催化剂。陈白一先生创作的《欧阳海》，可以说是革命的浪漫主义和革命的现实主义相结合的典范之作。画幅不大，容量不小，站在它的面前，可感觉到火车呼啸着冲向画面，这与英雄欧阳海迎面推马振臂狂呼屹立如山的雄姿构成千钧一发惊心动魄的矛盾冲突。作者虚掉了火车，着力渲染欧阳海的血肉之躯，这种虚实相生的艺术语言，获取了浪漫主义的效果，凸现了一代英雄的真实而高大的形象。背景的渲染极为成功，火车的强大气流与英雄的气壮山河的呼喊，构成了一幕即将出现的悲壮景象。在这里，作者的成功在于全力凸现“壮”，隐去了“悲”，这样，艺术的品格便有了一种激奋人心的昂扬，英雄的生命意义也冲出了躯体得到升华。可以说，工笔人物画《欧阳海》创作的成功，标志着陈白一先生的绘画艺术，无论是对主题的深刻挖掘、素材的取舍、形象的塑造、场面的烘托，还是工笔绘画语言的运用，均进入到了一个成熟的阶段。这种成熟的作品亦包括他那时创作的《迎春图》、《闹元宵》、《任凭风浪起》等等。

80年代以后，从事艺术的环境更加宽松，艺术家自由创作的空间更为广阔。在这段时间里，陈白一先生一方面致力于振兴我国工笔画事业，与潘絜兹先生一道创办全国工笔画研究会并携湖南工笔画进京举办展览。同时拿出自己创作的一批全新的工笔人物画作品于1991年在北京举办个人画展，引起画界的关注和重视。一时间掀起了工笔画热，对全国的工笔画创作起到了一个推动的作用。这一点亦应该在当代人物画史上记有一笔。

另一方面，陈白一先生将更多的精力放在工笔画的研究上，通过创作，将他自己的作品推到了一个更新的阶段。90年代初，我在《中国绘画的发展》一文中谈到：“中国绘画的发展由四个因素决定，即题材的扩大、外来文化的影响、技法的演变、从写实走向写意。这四个因素不是孤立的，而是一个相互依存的关系，其中一个因素的变化，必然引起其他因素的变化。这四个因素之中，尤以技法之演变至关重要。以人物画为例，线描的变革是其关键，历代的人物画大家，无不是握有了新的线描样式而确立他在人物画史上的地位。”

毫无疑问，在当代人物画家中，陈白一先生握有第一流的线描硬功，他的线描可作大画，亦可作小画，他的大幅之作用线长大直圆且不失其韵味，他的小幅之作用线亦有逼人之感。我的用意尚不在此，因为这些功夫，我们在历代人物画大家的作品中，在艺术的宝库敦煌壁画中可以寻到。还有，陈白一反先人的计白当黑，将丰富的环境和背景充满画面，与人物一起融合在美好的气氛中。他的背景的技法也有多种的运用，如冲水法、厚积法，显出厚

重而透明的效果。我的用意也尚不在此，因为这些技法，在当代的一些工笔人物画家的作品中，我们也可以寻到。另外，陈白一先生在近年的创作中，尤其注重色调的统一，他喜欢蓝绿的调子，可以恰到好处地表达静美的意境，而这种意境正好是多雨的湖湘风光的特质。我的用意仍然尚不在此，因为色调的运用，并不难从西画中获得启示，何况日本的美人画已经有了这个讲究。我要在这里着重指出的仍然是陈白一的线，他的线描的最大特质，是它的“意”。这种“意”的味道，首先是“写”出来的，当然，还有它对于形的概括和提炼，同时，也有它对于形的不依赖性。这样的线，游离出画面，就有了它独立的审美价值，这种以写求工的线描，便上升到“逸”的美学高度。潇洒、飘逸、任性为之、无羁无绊，这便是陈白一线描的最大的特点。陈白一线描的成就，正是完成了从工到写到逸的这样一个过程。若以此来审视历代的或当代的人物画家，能够完成这个过程的，有，但终归是少数。

陈白一在工笔人物画这块领域里，辛勤地耕耘了数十个年头，他对艺术的一往情深和执著的追求，他对美的依恋、钟爱和其纯真的赤子之心，终于使他用他的作品酿造了醇香的美酒，在人们的面前展现了一片多姿多彩的绚丽画图。

陈白一用他艺术的实践奠定了他作为当代人物画大家的地位。

我，如是说。

1999年3月31日午夜
匆匆于广州聚德花苑

An Appraisal Chen Baiyi

Yang Fuyin

Last year I wrote an article titled “Three Flourishing Periods” stating that in the history of Chinese painting, the Song Dynasty is the flourishing period of mountains and waters painting, the Qing Dynasty is the flourishing period of flower and bird painting. From the founding of New China to the present time covers the prosperous period of figure painting. The first two periods saw painters who were firmly established as great masters in the history of painting. Our times witness the unprecedented flourishing of figure painting beyond comparison in history including the Tang Dynasty, another prosperous period of figure painting. But it's a pity that we haven't summarized our achievements and acknowledged the contemporary figure painters to be great masters in the history of figure painting. This gap must be filled.

Art is the product of times. The Artists cannot hold themselves aloof from their particular social environment. Therefore when we examine historically and objectively an artist's creative activities in his time, we can evaluate his artistic achievements and status impartially and accurately. This is the attitude we should take towards Mr. Chen Baiyi.

The flourishing of contemporary figure paintings followed on the heels of New China as the times demanded, which were characterized by an entirely new life and a completely new mental outlook. It was the vocation of the artists in that times to throw themselves into the new life heart and soul and sing enthusiastically in praise of it. At that time the creation of figure paintings, as if endowed by nature, played a leading role in Chinese painting. It obviously got ahead of mountains and waters painting and flower and bird painting. A promising painter should establish his reputation by producing figure paintings able to make a strong impact. As a gongbi figure painter, Mr. Chen Baiyi was then in the prime of life. Being full of vigour and brimming with talent, he throbbed with the pulse of the times. No wonder his social activities and

works were closely linked with his time.

As an artist, Chen Baiyi sincerely and conscientiously moulded his outlook on life and art in accordance with “Talks at the Yenan Forum on Literature and Art”. He sincerely and conscientiously threw himself into the seething life of the masses—It would be a very long article to tell about all his moving stories—He sincerely and conscientiously tried to express the revolutionary realistic content with as perfect an artistic form as possible in his own works. Furthermore, with the style of a venerable elder, a generous and benevolent mind and tireless zeal, Mr. Chen Baiyi has enthusiastically trained an art contingent in Hunan so that a great boom emerges on the formerly poor soil for art. Mr. Chen Baiyi has become the core and guide of Hunan art circle, which is generally acknowledged.

Recently a large number of Chen Baiyi's theme paintings have been published. His first successful work is “Cu Ying Meeting His Chinese Mother”. “Ouyang Hai” is one of his outstanding representative works.

Eulogizing heroes is an eternal theme in the world. The lifelike images of heroes and heroines always stimulate the whole nation to keep forging ahead. Chen Baiyi's “Ouyang Hai” is, as it were, an exemplary combination of the revolutionary romanticism with the revolutionary realism. The picture is small but it contains much. Standing in front of it, one seems to be aware of the imminent, perilous, soul stirring collision between the whizzing train and Ouyang Hai in a heroic posture, who, shouting wildly and towering like a mountain peak, strives to push the horse off the railway. Having omitted the train, the artist concentrated his efforts on depicting Ouyang Hai, a fleshed figure. Existence and non existence come into being by opposing each other. This artistic technique produces the romantic effects and highlights the real and lofty image of the hero of our time. The background is very well depicted.

The strong current produced by the train and the stentorian shouts of the hero constitute the imminent stirring and tragic scene. The success lies in that the artist did his utmost to give prominence to the “sublime” and let the “tragic” lie dormant. Thus the artistic quality is excitingly enhanced. As soon as the hero's life bursts out of the body, its significance becomes sublimated. We may as well say that the success of gongbi figure painting “Ouyang Hai” marks the maturity of Mr. Chen Baiyi's painting art in delving into subjects, choosing source material, moulding images, making the scene stand out and in the use of gongbi painting “language”. His artistically mature works include “Welcoming Spring”, “Merry Lantern Festival”, “Braving the Rising Wind and Waves” and other works he produced at that time.

Since the 80's, the artists have been given a more spacious and more tolerant environment for free creation. During this period, Mr. Chen Baiyi devoted himself to the vitalization of the undertaking of gongbi painting in our country. Together with Mr. Pan Jieci, he set up Chinese Gongbi Painting Research Institute and held an exhibition of Hunan gongbi painting in Beijing. Besides, he gave a personal art exhibition of his newly produced gongbi figure paintings in Beijing in 1991, which drew a good deal of attention of the art circle and aroused intense popular interest in gongbi paintings for a while, pushing forward the creation of gongbi painting all over the country. This event should be recorded in the history of contemporary figure painting.

Mr. Chen Baiyi also devoted more energies to the research in gongbi painting. He brought his own works to a newer phase through his creation. In the early 90's, I said in my article “The Development of the Chinese Painting”, “the development of the Chinese painting are decided by 4 factors, namely, the diversification of subject matter, the influence of exotic cultures, the evolvement of skill and technique and the

shift from painting realistically to freehand brushwork (A style in traditional Chinese printing, which is characterized by vivid expression and bold outline). The 4 factors don't exist in isolation, on the contrary, they depend upon each other. The change in one always bring about changes in others. Of the 4 factors, the evolvement of skill and technique is most important. Take figure painting. The key is the change in line drawing. None of the great figure painters through the ages didn't acquire his position in the history of figure painting through mastery of the new forms of line drawing.”

Of the contemporary figure painters, Mr. Chen Baiyi has certainly acquired the masterly skill of line drawing, with which he can produce paintings large and small. In his large pictures, the lines are long, thick, straight and round, but still have lingering charm. The lines in his small pictures also create an impulsive visual force. However, that is not what I really want to say, for these skills are shown in the works of the great figure painters through the ages and the frescoes in the Dunhuang Caves (In Gansu Province, dating from 366 A.D., containing Buddhist status, frescoes, and valuable manuscripts), a treasure house of art. Our predecessors used to leave blank space on the paper to stimulate people's imagination. Acting in an opposite way, Chen Baiyi fills up his scrolls with varied surroundings and backgrounds. All this and the figures are enveloped in a congenial atmosphere. He uses various skills and techniques such as water diluting technique and colour thickening technique to draw the backgrounds, which look thick, heavy and transparent. But that is not what I really want to say either, for these skills can also be found in the works of the contemporary figure painters. Besides, in his recent years' works, Mr. Chen Baiyi attaches more importance to the unity of tone. He likes green which can just right convey the charming and tranquil mood characteristic of the typical scenery of rainy Hunan. So far

that's not all I want to say, for we can gain a good deal of enlightenment from Western paintings in the use of tone. Moreover, the Japanese also pay close attention to this in painting beautiful women. What I would like to lay stress on is Chen Baiyi's line drawing characterized by its "mood". The subtle flavour of the mood is expressed by "writing". Of course his line drawing generalizes and refines the shape and meanwhile it is independent of it. Dissociating itself from the general appearance of a picture, this kind of line is endowed with its independent aesthetical value. Since exquisiteness is acquired by "writing", this kind of line drawing is elevated to the aesthetic level of "ease". Naturalness, unaffectedness, flowing grace and unconstraint are the most important characteristics of Chen Baiyi's line drawing. Mr. Chen Baiyi's achievements in line drawing are due to the completion of the process of evolve-

ment from craftsmanship to "writing" and eventually to ease. Examining from this angle the figure artists through the ages and the contemporary figure painters, only a few completed this process.

Mr. Chen Baiyi has been an assiduous cultivator in the field of gongbi figure painting for decades. Retaining the innocent heart of a newborn babe, he has been passionately devoted to art and beauty and eventually succeeded in producing exquisite works as intoxicating as mellow wine, unrolling a splendid and gorgeous scroll before the world.

Mr. Chen Baiyi has been established as a contemporary master figure painter through his artistic practice.

Thus spake I.

Jude Garden, Guangzhou
on the night of March, 31, 1999

目 录 Contents

1	朝鲜少年崔莹会见罗盛教双亲·····	(2)
	欧阳海(局部)·····	(4)
2	欧阳海·····	(5)
3	任凭风浪起·····	(6)
	迎春图(局部)·····	(7)
4	迎春图·····	(8)
5	龙腾狮舞庆丰年·····	(10)
6	考古新发现(局部)·····	(11)
	闹元宵(局部)·····	(12)
7	闹元宵·····	(13)
8	办嫁妆·····	(14)
9	节日晨妆·····	(15)
10	秋韵·····	(16)
	苗岭欢歌(局部)·····	(17)
11	苗岭欢歌·····	(18)
12	三月三·····	(20)
	喜雨(局部)·····	(22)
13	喜雨·····	(23)
14	春暖花开·····	(24)
	春暖花开(局部)·····	(25)
	芙蓉花开(局部)·····	(26)
15	芙蓉花开·····	(27)
16	甘泉曲·····	(28)
17	舂米谣·····	(29)
18	清风窸窣·····	(30)
19	月夜·····	(31)
20	山里人家·····	(32)
21	人约黄昏后·····	(33)
22	小伙伴(又名《无题》)·····	(35)
	晨风(局部)·····	(36)
23	晨风·····	(37)
24	山谷清泉·····	(38)
25	春水谣·····	(39)
26	絮语·····	(40)
	絮语(局部)·····	(41)
	夏夜(局部)·····	(42)
27	夏夜·····	(43)
28	清香满园·····	(44)
29	长在深谷人未识·····	(45)
	蚰蚰(局部)·····	(16)
30	蚰蚰·····	(47)
31	野葡萄·····	(48)
	野葡萄(局部)·····	(49)
32	蝴蝶泉·····	(50)
33	小羊牯·····	(51)
	摘豆角(局部)·····	(52)
34	摘豆角·····	(53)
35	竹喧戏鸭·····	(54)
36	木叶声声·····	(55)
37	听壁脚·····	(56)