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中国现代 重彩画精品集



云南美术出版社

Treasures of Modern Chinese Colour Wash Painting

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副 主 编: 彭 晓 方绍忠

策 划: 双 木

装帧设计: 林维东

英文翻译: 周昆华

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（注：目录排列除林风眠、黄永玉先生外，其余绘画作者以姓氏笔划为序）

探求重彩画的现代之路

——代前言

邵大箴

中国绘画传统的文脉是一个完整的写意体系，在发展过程中形成两大分支：重彩与水墨。就历史渊源来说，重彩早于水墨，并且有过辉煌灿烂的历史。宋元之后，文人画日渐昌盛，水墨遂为主流，重彩受到压抑，但它仍然在逆境中生存，并获得一定的发展。尤其在上世纪“五四”运动之后，中国社会发生重大变革，社会现实向艺术提出了新的要求，人们的审美观念和趣味发生了相应的变化，西画大量引进，中西融合的课题被紧迫地提到日程上来。重彩画领域也随之有新的品种出现，这种在观念和技法上都有别于传统的重彩画，被人们称之为“现代重彩画”。虽然“现代重彩画”是个大致的名称，没有确切的定义，边缘也很难划立，但其含义却是明确的，那就是指那些侧重于表达现代人的审美感受和融会中西表现技法的重彩画。与传统的工笔重彩的区别在于，它不拘泥于传统工笔画描绘的工整与细密，而更侧重于追求绘画整体的艺术效果，并把中西技法有机地融为一体；它从传统绘画中承继的首先是写意、传神的精神，其次是对线的运用和敷色的方法以及装饰效果，这些因素许多是从古代壁画和民间艺术中吸收过来的。西画的素描造型被他们巧妙地纳入到传统的线描造型之中，西画的光和色彩的处理方法也经过适当的改造，而融会在新的、具有装饰感的色彩体系中。现代重彩画同时力求适应现代的社会展示、布置、欣赏的要求，在绘制、尺幅、装裱方面，具有现代感。

现代重彩画风的首创者当推在中西绘画交融上做出突出贡献的林风眠先生，而黄永玉先生的创造成果则对这一画风的形成起了推波助澜的作用。一批20世纪五六十年代在高等美术院校受过系统教育、有志于革新的艺术家们，多年来在这一领域里辛勤耕耘，做出了令人瞩目的成绩。尤其是在云南生活和创作的一些画家，从当地的人文、自然环境中吸收创作的灵感，通过艰苦的探索与提炼，使这一现代重彩画风朝着更具形式美感和更富有装饰意味的方向发展。之后，在20世纪80年代中期，旅居海外的丁绍光、蒋铁峰等人的艺术创造，受到了西方人们的关注与喜爱，在美国一度掀起了“云南画派”的旋风，对促进中外艺术交流起了积极的作用，这也从另一个侧面反映出我国现代重彩画有其广阔的生存空间。

现代重彩画的崛起不仅使我国传统重彩画显示出新的活力，而且还使被我们称之为“中国画”的领域呈现出争奇斗艳的局面。中国民族绘画传统博大多姿，文人水墨是其中的一个重要的、但不是唯一的派系。唯水墨独尊的观念和实践显然是值得检讨和反思的。在重彩的领域里发掘、探索和创新，无疑会使“中国画”的创造更显丰富多彩。

现代重彩还在继续发展。现代人们的生存环境和审美需求，现代科学技术的成就，不断扩大的国际文化艺术交流，为现代重彩画提供了前进的动力。沸腾的现实生活和丰富的大自然，以及深厚的民族民间艺术传统，为现代重彩画提供了取之不尽的创作资源。以装饰意匠为主要目的的“现代重彩画”将在内容、形式两个方面继续向前拓展，它采用的媒材也会不断更新。这本画集中收集的老、中、青几代艺术家的作品，基本上反映了我国现代重彩的创造成果，反映了在现代重彩画创作方面多种探索的途径。应该说，这些艺术家的个性面貌是强烈而突出的。尤其可喜的是，一些中青年艺术家矢志献身于现代重彩事业，并以更开放的姿态，更扎实的步伐，在结合传统和外来艺术经验上下功夫，力求拓宽现代重彩之路。

相信现代重彩画领域会异彩纷呈，百花斗艳！

2002年8月6日于北京，中央美术学院

Searching for a Road to Color Wash Painting

—— Preface

Shao Dajian

With a perfect freehand brushwork system, traditional Chinese painting has formed two big branches in its development ----- color wash painting and ink and wash. Historically, color wash painting which started earlier than ink and wash once had a brilliant and splendid history. Yet, after the Song and Yuan Dynasties, with the growing prosperity of literati painting, ink and wash soon became the main stream while color wash painting was gradually constrained. Despite this, it still gained its life and development in the adverse circumstances. Especially after "the May 4th Movement", with great social reforms in China, and people's appreciation of the beautiful and their interest changing correspondingly, social reality raised new demands for arts. Moreover, the introduction of many western paintings also raised an urgent question of how to combine Chinese paintings with those of the West. Accordingly, a new type of painting known as "Modern Color Wash Painting" which is different from traditional one both in concept and in technique came into being in the field of color wash painting. By modern color wash painting, we mean the paintings which try to express modern people's affection for beauty and the expressional technique used to combine Chinese painting with that of the West. With fine brushwork and close attention to detail, it differs from traditional color wash painting in that instead of rigidly adhering to the neatness and detail produced by traditional fine brushwork, it puts emphasis on the entire artistic effect and combines the technique of Chinese painting with that of the West organically. What it inherited from traditional painting, first of all, is the spirit of freehand brushwork and vividness, and then the use of lines, the method of coloring and the decorative effect, many of which come from ancient murals and folk arts. They brought the sketches of Western paintings ingeniously into traditional lines and thus gained a new decorative color effect by moderately changing the methods of how to deal with light and color in Western paintings. Simultaneously, modern color wash painting strives to adapt to the display, arrangement and appreciation required by modern society so that it possesses a sense of the contemporary age in drawing, dimension and mounting.

The founder of modern color wash painting was Lin Fengmian who made great contributions in the combination of Chinese painting with Western painting, and the works by Huang Yongyu also contributed richly to the formation of this painting style. The artists who studied in higher fine arts colleges during the 50s and 60s and devoted themselves to reforms toiled in this field for many years and made remarkable achievements. Notably, some painters who lived and produced their works of art in Yunnan drew inspiration from the local culture and natural surroundings. After painstaking pursuit and refinement, they helped this painting style to develop in a direction of possessing more formal beauty and decorative effect. Then, in the mid 80s the art works by such artists as Ding Shaoguang and Jiang Taifeng who lived abroad attracted the attention of Westerners and set off a whirlwind of "Yunnan Painting School" in the United States. This, undoubtedly, promoted the artistic exchange between China and other countries and reflected from another aspect the vast space for the existence of Chinese modern color wash painting.

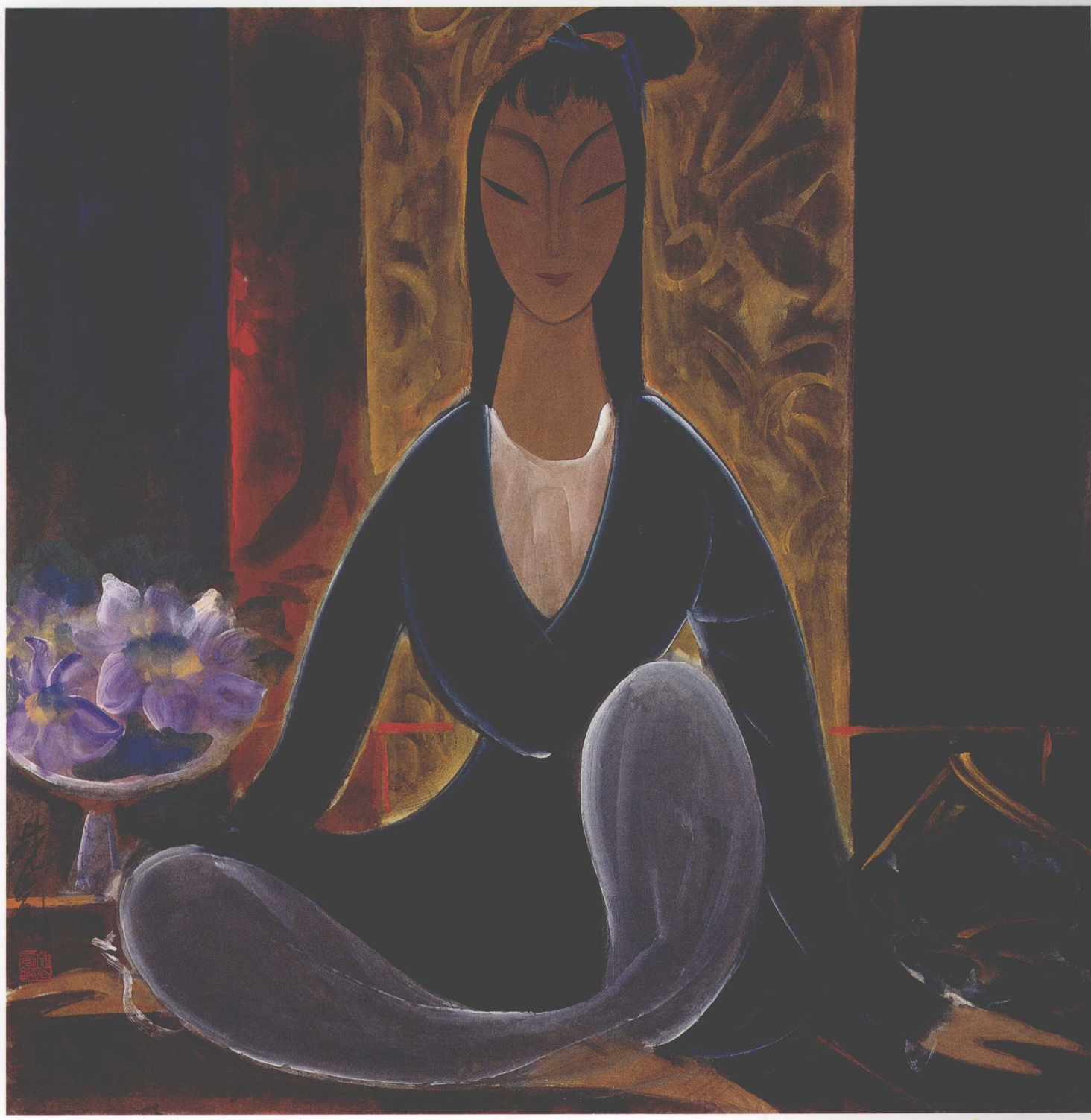
The emergence of modern color wash painting not only enlivened traditional Chinese color wash painting but also opened up a new prospect in the field of "Traditional Chinese Painting". Chinese ethnic painting had a rich tradition with ink and wash acting as one of its important schools. So the concept and practice of attaching sole importance to ink and wash should obviously be examined and reconsidered. The exploration, search and bringing forth new ideas in the field of color wash painting will surely lead to the prosperity in the creativity of Chinese painting.

Now, modern color wash painting is still continuing its development. People's living surroundings, their aesthetic needs, the achievements in modern science and technology and the ever-increasing international culture and art exchange provide modern color wash painting with a motive force to move forward. Furthermore, the exciting real life, the rich nature and the great folk art tradition offer modern color wash painting endless resources of creation. Undoubtedly, modern color wash painting, which mainly aims at decoration will still develop in both content and form, and its media will be renewed continuously. The works collected in this picture album by generations of old, middle-aged and young artists reflect to a certain extent both the creative effects and methods in modern color wash painting. Admittedly, these artists have strong and outstanding personalities. Satisfactorily, some middle-aged and young artists who have devoted themselves to the cause of modern color wash painting are now making great efforts in the combination of traditional Chinese arts with foreign arts with more open attitudes and stronger steps to widen the road to modern color wash painting.

May new forms blossom in radiant splendor and a hundred flowers contend in beauty in modern color wash painting!

April 1st, 2002

Central Fine Arts College, Beijing



■ 端坐 林风眠



■ 风景 林风眠



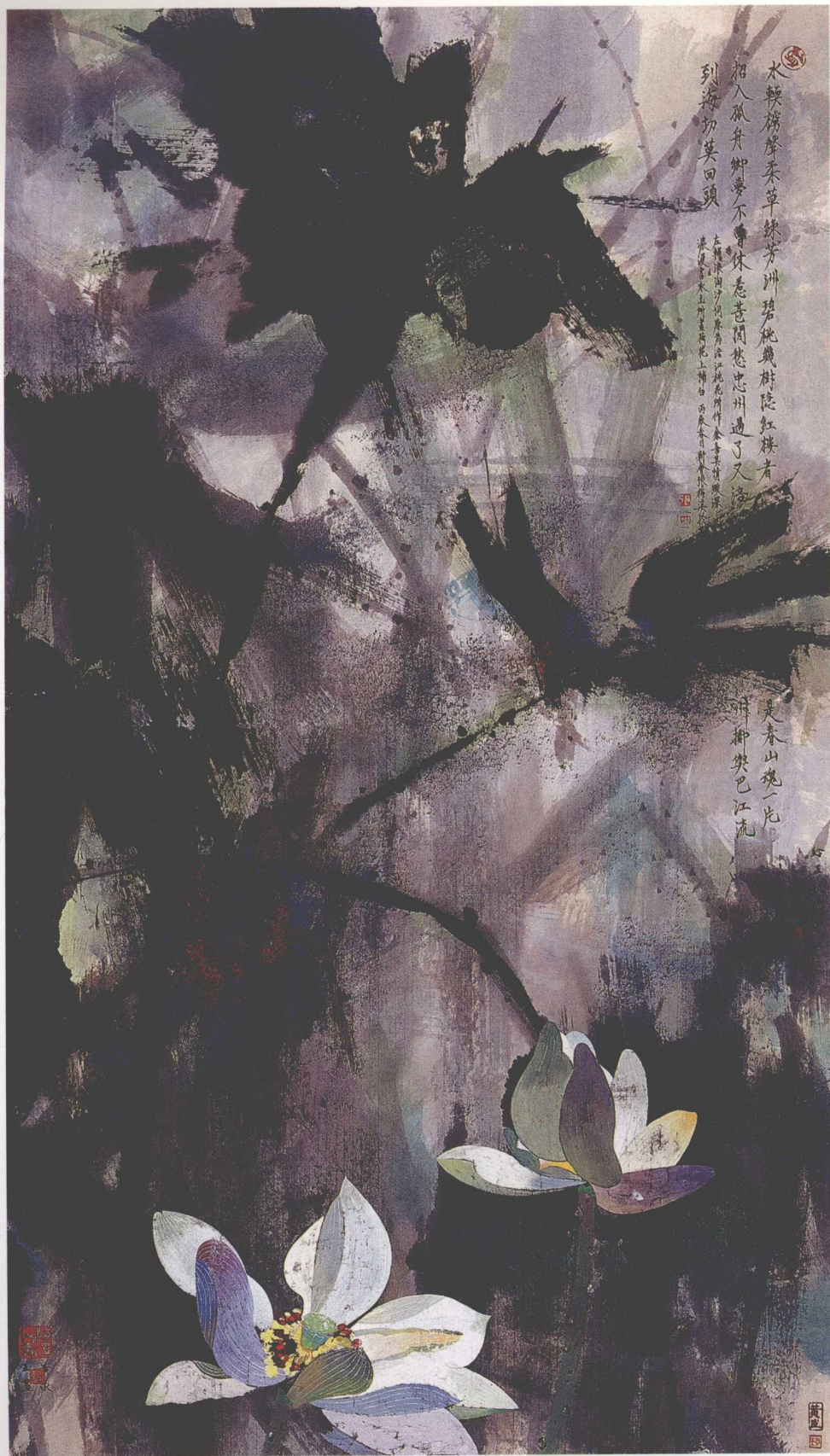
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 黄永玉



■ 瓜叶菊 黄永玉



■ 迎春图 黄永玉



■ 白玉兰
黄永玉



緬甸單人舞

黃永玉

壬戌初秋

■ 緬甸單人舞 黃永玉



荷生池塘 黄永玉