

中国水墨

CHINESE

INK PAINTING

NEW TREND

OF ART IN CHINA

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CHINESE INK PAINTING

'95中国水墨

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我喜欢绘画艺术，更喜欢和画家朋友交往；我即觉得绘画很难，又觉得它和生活一样的平常。让我们在平常的生活中真诚交往，使我的生活更充实，让画家们的艺术创作更为理想。

刘 强

中国的改革开放，造成了中国画坛百花齐放的局面，画家们在改革开放的大潮中解放思想、勇于思考、敢于探索大胆创新，使各种风格的作品展姿吐艳，显示出一派勃勃的生机。《'95 中国水墨》就这样应运而生了。

我们推举了一批颇有成绩的画家（主要是中青年）进入画册，我们觉得它充分显示了画家创作的个性原则。我们强调百花齐放，这也更需要画家采取自己的表达方式，以表现自己鲜明的个性。我们深深地相信，编辑这部画册，会使观众从他们的作品中窥出中国画发展的现状和趋势，也对以往那种千篇一律面孔的中国画画坛注入一股新鲜的血液。

也许读者就此会产生许多想法：这部画册中的一些作品还是中国画吗？偏离传统是不是太远了？这倒是一个值得探讨的问题。

什么是中国画？它是国人多年来一直在争论的一个老题，从所谓“传统”的眼光看，“中国画”有个定格和定势，传统与非传统，正宗与非正宗，笔墨与非笔墨，所有这些人为的注意事项，长久地萦绕在每个中国画画家的脑际。人们各抒己见，众说纷纭，画家们尤其象走钢丝一样时刻在寻找着平衡，诸如材料决定论，技法决定论，意境决定论……，各种观点不一而足。

争论是好事，百花盛开方能有百家争鸣。《'95 中国

水墨》这部画册能给我们透露出一种新的认识。

是不是中国画？一个根本的认识论，就是要看它有没有中国画画家的哲学观。千百年来，无论何枝何脉的中国画的画家，都在正面和曲折地表现着自己的也是国产的哲学思想。由此可以得出这样一个结论，用中国绘画的语言，表达中国的哲学思想，这就是中国画。

可不可以这样说，中国古典的哲学观即阴阳观，这个道理早在《周易》里就阐明了，它影响了华夏几千年，现代的人们也还在表现它，中国画的画家们也毫不例外。不仅如此，唯其这一不例外，也才真正是中国画艺术思想的灵魂。只有在这一灵魂支配下，也才能创作出真正的中国画。才能造成东方色彩的文化。既如此，你采取什么样的工具材料，运用什么样的绘画技法，就不能成为界定中国画的主要条件了。也许前此的一些中国画的画家们还坚持那样的条件论，殊不知，变化的只是时代，经济的发展，科学的进步，也必定会引起材料、工具的变化，人们审美情趣的转移不也是理所当然的吗？当然，我们在这部画册中选定的几十位画家，也仅仅是众多画家中的一部分，由于篇幅所限，不能将更多的画家予以介绍。这几十位画家的作品登出后，若能对中国画的发展有一点新启示的话，也就是我们编辑这部画集最大的收获了，我们也由衷地感到最大的欣慰！

Reforms and opening to the outside world has brought about a hundred flowers blossoming to the painting world. In the upsurge of reforms and opening to the outside world, the Chinese painters have emancipated their mind, plucked up the courage to think deeply, dared to probe into the essence of things and blazed new trails boldly. As a result, all types of works unfold graceful carriage in a situation full of vitality. The 1995 Chinese ink Paintings emerges as the times require.

What is traditional Chinese painting? It is a long-disputed theme among the Chinese painting circles. In the perspective of "tradition", the traditional Chinese paintings have established styles and modes, tradition and non-tradition, orthodox and non-orthodox and brush-and-ink and non-brush-and-ink. All these man-made points for attention have long been lingering in the minds of every Chinese painter. Each people airs his own views and no unanimous conclusion can be drawn. Painters, in particular, are looking for balance at all times just like walking the tightrope. There are varying viewpoints such as material determinism, technique determinism, and mental image determinism, etc.

Dispute is a good thing. Only when a hundred flowers blossom, can a hundred schools of thought contend. This album will divulge a new concept.

Whether or not it is a traditional Chinese painting depends on whether it contains a philosophical outlook of a painter of the traditional Chinese painting. Over the past thousands of years, all traditional Chinese painters, no matter which schools they belong to, have been expressing, directly or in a circuitous way, their own, also home-grown, philosophical thinking. A

conclusion can be thus drawn: Using the language of traditional Chinese painting to express Chinese philosophical thinking is traditional Chinese painting.

May we say that the classic Chinese philosophical outlook is the yin-yang outlook. This had been elucidated in Zhouyi (the Book of Changes) long ago. This philosophical outlook has made an impact on China for several thousand years and people in modern times are still giving expression to it. Painters of traditional Chinese painting are no exception. Moreover, it is exactly this "no exception" that has represented the genuine soul of the artistic thought of the traditional Chinese painting. Only inspired by the soul can genuine traditional Chinese paintings be created, and can a culture with oriental flavour be forged. Such being the case, specific materials used and painting techniques employed cannot be taken as major criteria to define traditional Chinese painting. Some painters in the traditional Chinese painting world may persist in the above-said criteria to define traditional Chinese painting, but they should know the times are changing, economic growth and scientific advancement are bound to give rise to changes in materials and tools. And isn't the shifting of aesthetic standards a matter of course? Naturally, the dozens of painters selected for this album are part of the numerous painters in China because the limited space of the album cannot contain more painters. We shall consider it a great accomplishment, and most gratified if the publication of the representations of the painters can give a little enlightenment to the development of traditional Chinese painting.



于水

1958年生，北京人。二十岁开始绘画生涯。人物学陈老莲、任伯年。作品曾三次入选全国美展并两次获得铜奖。94年赴台湾举办展览及艺术交流活动。代表作品有《长恨歌》、《离骚》、《霍小玉》、《马球图》等。出版有连环画数十部，白描画集、挂历等。毕业于中国艺术研究院美研所主办的中国画名家研修班。现为北京晚报美术部编辑，中国美术家协会、新华书画院特聘画师。

活着·画画

平生喜欢在古人留下的园子中小坐。三五好友喝点清茶，叙些闲话。亭台楼阁，小桥流水，心里感怀着古人那一份悠闲与自在。画画爱安静，内心的情感在一笔一墨之中缓缓释放。画出好看、耐看，又有点让人感动的画来，心里高兴。

——于水

Yu Shui's Resume

Yu Shui was born in Beijing in 1958. He began painting at the age of 20. He model human figures on those of Chen Laolian and Ren Bainian. He won two bonze medals at the national art exhibitions. Scores of comic strip books and an outline drawing album were published. He graduated from a class for doing research into famous traditional Chinese painting artists run by the Art Research Institute. He is an art sub-editor in Beijing Evening News and employed as a painter by the Chinese Artists' Association and Xinhua Studio.

Yu Shui's Views on Art: To Draw for All My Life

I like to take a rest in a park cultivated by the ancients. Several bossom friends of mine drink tea and chat there. I recall with emotion the ancients' leisurely and carefree life. Drawing needs quiet. The inner feelings are released slowly at the tip of the brush. I feel happy when a good and inspiring picture is completed.

荷葉羅裙一色裁 芙蓉向臉兩邊開 癸酉年于水畫



荷葉羅裙圖

谈心图





马小娟

1982年毕业于中国美术学院（前浙江美术学院）国画系。1988年由该系研究生班毕业，获硕士学位。

现任上海师范大学美术系副教授，上海中国画院画师，上海美术家协会会员。

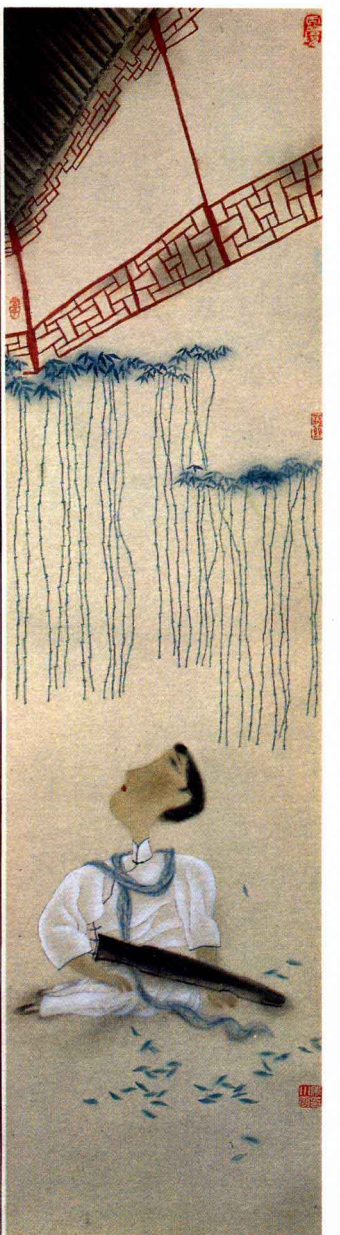
作品多次参加全国美术展览并选送美国、欧洲、日本及东南亚国家和地区展出。被上海美术馆及各地收藏家收藏，89年获《当代水墨画新人奖》大奖。91年在台北举办个人展览。出版有《马小娟》画册。

Ma Xiaojuan's Resume

Ma Xiaojuan graduated in 1982 from the Department of Traditional Chinese Painting at China Academy of fine Arts (formerly Zhejiang Academy of Fine Arts) and awarded a Master Degree by the department in 1988. She is now associate professor at Shanghai Teachers University, a painter in Shanghai Traditional Chinese Painting Studio and a member of Shanghai Artists' Association.

Her works were displayed many times at national art exhibitions and on show in the United States, Europe, Japan and southeast Asian countries and regions. Her representations were collected in Shanghai Art Gallery and by art collectors in all localities. In 1989 she was awarded a "Contemporary Ink and Wash Painting New People Prize" and ran a one-woman art exhibition in Taipei in 1991. And "Ma Xiaojuan" picture album has been published. Her works include "Porch" and "Light Spring".

She was awarded a grand prize in 1989 for her ink painting and held a one-woman art exhibition in Taipei in 1991. A "Ma Xiaojuan" picture album was published in 1991.





马健培

1959年6月生于北京，回族。1983年毕业于北京师范学院二分院中文系。1993年进修于中国艺术研究院中国画名家研修班。现为中国嘉德国际拍卖有限公司信息出版部业务主管。

随感

人们都说中国人“实”，其实中国人也很“虚”，尤其是中国的文化人。什么事到了文化人的手里就要“虚”一下：喝茶不为解渴，下棋不为输赢。象这样真虚的文人，时下还真少了。就拿画画这事来说吧，有几个画不为钱，画不为名呢？话又得说回来，玩虚的是在玩实的基础上，玩实的是可以实打实的。做这个时代的画家好象不大容易，又要虚，又要实。玩虚的还是玩实的，还是玩真真假假、虚虚实实，只好自个掂量了。

Ma Jianpei's Artistic Vitae

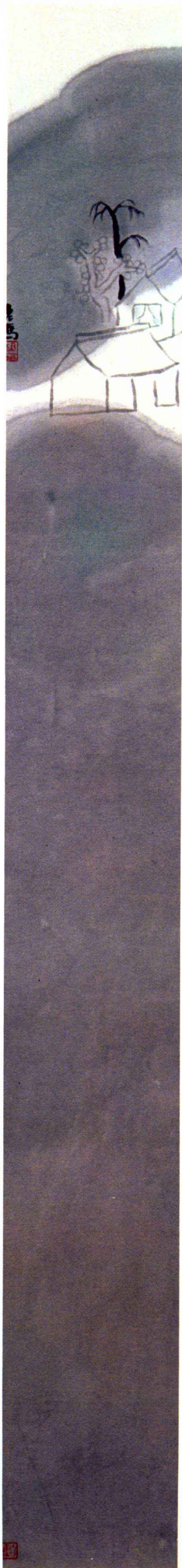
Ma Jianpei, was born in Beijing in June 1959. He is a muslim and graduated from the Chinese Language Department of the Second Branch School attached to Beijing Teachers' College in 1983. In 1993 he advanced his study in the research class of noted Chinese painters at the Chinese Art Academy. He is now business chief of the Information and Publication Devision in China Jiade International Auction Co. Ltd.

Casual Feelings

By Ma Jianpei

It is said that the Chinese are truthful, but in fact they are not necessarily so, especially Chinese literators are not so. The Chinese literators are hypocritical in all things. Trinking tea is not for qenching their thirst; Playing chess is not for winning games. But now there are few hypocritic literators like them. Taking picture drawing for instance, aren't there a few pictures which are not for money or fame? But one may also say: Hypocrisy is based on truthfulness. If one is truthful, one may do things truthfully. Nowadays it seems not easy to be a painter. He should be truthful and hypocritical as well. How to be truthful or hypocritical cannot but be at the discretion of a painter.

山水



山水





孔紫

作品曾多次参加全国、全军美展，并赴日本、香港、台湾、南韩、澳大利亚等地展出，并有作品被首都博物馆、中国美术馆收藏。作品及本人被收入《中国女画家》大型画

册，《中国画新百家》及1992年、1993年《中国画年鉴》。

1988——作品《海风》入选“中国当代工笔画学会首届大展”；作品《御寒图》入选“八十年代中国画展”。

1989——作品《藏女与黑牦牛》获“当代水墨画新人奖”优秀奖，入选全国七届美展；作品《黄伞》等赴日本参加“中国女画家精英展”。

1990——作品《土布包包》获总参第12届美展金牌奖；作品《绿玉米》入选中国画研究院第二届院展。

1991——作品《黄玉米》获“中国当代工笔画学会二届大展”三等奖；作品《高粱青青》入选“庆祝建党70周年全国美展”；入选中国画研究院“中国人物画邀请展”；中国美术馆收藏；作品《泉》入选“全国第一届民族文化风情中国画大展”；在北京举办《七人中国画联展》。

1992——作品《赵氏孤儿》入选“纪念讲话发表50周年全国美展”；作品《绿色花季》入选“建军65周年全军美展”；在上海举办《总参五人画展》。

1993——作品《苞谷熟了》获“东方杯”国际水墨画大赛银奖；作品《微风》获“全国首届中国画展览”二等奖。

1994——出版《孔紫画集》；在深圳举办《军队十人画展》。

我一直不倦地种着我的“庄稼地”，伴和着心血和汗水，希冀与艰辛。

说不清为什么，我与庄稼地结下了不解之缘，那泥土的气息，那庄稼杆儿的清香，使我有一种回到家的自自然然、踏踏实实的惬意，或许是儿时老家的河水、小路给我留下了太美好的记忆，或许是初中学农时与沙地上的小姐妹结下的无瑕的友谊，或许是下乡插队时端午节老队长送给我们的那一大篮“百家粽”，或许是奶奶用那永远改不了的乡音哼唱的“猫作饭、狗烧火、毛猴子来了蒸窝窝”的童谣……，日复一日，我们祖祖辈辈耕耘着这块土地，生息在这块土地上，我依然是这血脉的延续。

我对待这片“庄稼地”就象对待自己的孩子将心血饲与他，只希望着见他长得翠绿，长得茁壮，长得饱满，长得辉煌，当把一天该作的事作完之后，我便独自来到这片土地上，弯下腰，开始了心的劳作。渐渐地，这片地里有大豆，有了玉米，有了苦荞，有了高粱……他们摩肩接踵，歌唱着，舞蹈着，活泼泼地展示着生命的力量。

我喜爱这片“庄稼地”。

Kong Zhi's Artistic Resume

Kong Zhi, female, was born in Tangshan city, Hebei province in December 1952. Her ancestral home is in Xian county, Hebei province. She advanced her study in the Department of Traditional Chinese

Painting at Zhejiang College of Fine Arts in 1985 and graduated from the Department of Fine Arts at the PLA College of Fine Arts in 1989. She is a member of the Chinese Artists Association and of China Contemporary Society of Meticulous Style Painting.

Her work "a Tibetan Girl and a Black Yak" was awarded a prize in 1989. In 1990 her "Home-Spun Cloth Bundle" was awarded a gold medal at the 12th Art Exhibition of the PLA Headquarters of General Staff in 1990. Her "Yellow Ear of Maize" was awarded a third-class prize at the Second Exhibition of China Contemporary Society of Meticulous Style Painting in 1992. In 1993 her "Corn is Ripe" was awarded a silver medal at the Oriental International Ink Painting Grand Contest and her "Gentle Breeze" was awarded a second-class prize at the First All-China Traditional Chinese Paintings Exhibition. Kong Zhi Picture Album was published in 1994.

Kong Tzi's Views on Art

I have indefatigably farming my "cropland" with blood and sweat, expectation and hardship. I don't know why I have been brought together with the cropland. The flavour of earth and the fragrance of crop stocks make me feel as if I have come back home. May be it is my native place where I lived when I was a child or the trails there that have left a very glorious memory in my mind. May be it is the impeccable friendship forged with the young sisters on the sands when I was in the middle school and sent to the countryside to learn from the peasants. May be it is the Zongtzi (a kind of dumpling made of glutinous rice wrapped in bamboo or reed leaves) in a big basket sent us by a production team leader in the Dragon Boat Festival when I was in the countryside. May be it is the children's folk rhymes hummed by my grandmother May be all this makes me feel happy. Day after day, year after year, our ancestors farmed this plot of land from generation to generation, and lived on it. I remain the succession of this bloo relationship.

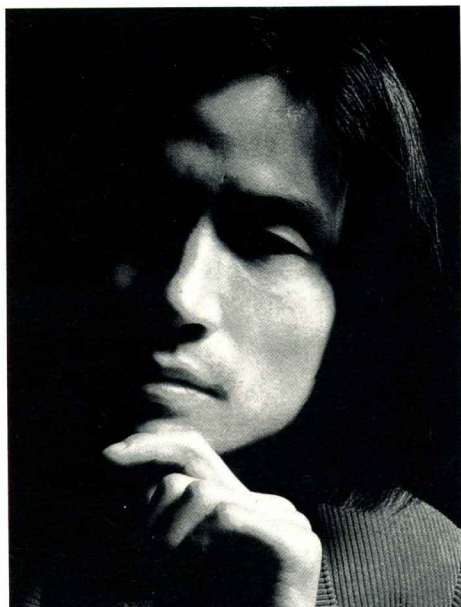
I regard this tract of cropland as the children of my own and feed it with my own blood. I only hope to see the crops on it grow in lush green and robust vitality. When my work is finished I would come to this plot of land and work it. As time goes on there will be soybean, corn, buckwheat and sorghum in the fields. They are singing, dancing and showing their vitality of life. I love this plot of cropland.

秋风



三女图





王天德

1960 年生于上海，1981 年毕业于上海工艺美术学院，1988 年毕业于浙江美术学院中国画系。现复旦大学艺术教育中心副教授，上海美术家协会会员。

1988 年，创作大型水墨历史画“背水一战”

1989 年，作品入选第七届全国美展。上海美术馆收藏，并获上海文化艺术节优秀成果奖。

1990 年，创作水墨圆系列树木部分。

1991 年 1 月，在上海中国画院举办个展。参加上海美术馆主办《四人中国画展》，《'91 中国画邀请展》，“圆系列 NO: 34”为中国画研究院收藏。

1992 年，创作水墨圆系列皮、草部分，作品参加《海平线绘画、雕塑展》

1993 年，参加《上海·台湾现代水墨展》，《全国首届中国画展》，《上海现代艺术展》（日本），“圆系列 NO: 39”获全国首届中国山水画展铜奖，上海美术馆收藏。

1994 年，《上海美术馆藏品展》、《第八届全国美展》。

1995 年，《上海美术馆现代艺术展》（德国），上海美术馆个展。

作品刊载于：《中国大陆中青代美术家百人传》（台湾），《现代中国艺术轨迹》（韩国），《上海美术馆藏品选集》，《二十世纪末中国现代水墨艺术走势》等。

艺术手记

对于水墨，让我激动的倒是水墨的空间展示形式。长期以来对于笔墨观念过于精微的传统意识，在一定程度上阻碍了水墨空间展示语言的表现力。由此，作画时，我总假想一个空间展示形式，常常为一个不知名的展厅结构来完成一件作品。

如果说前期（圆系列树·草）是绕着圆的周边反反复复边走边看来寻找契机，那么近作井田制系列，则是在三十六块方形组合画面中竭力寻找圆的分解点，试图解构笔墨元素在平面排列中上下、左右之间的错位与和谐之关系。存在着一种静态水墨意识，同时也是圆系列全方位视觉语言的延续。

相对于非理性的表现性水墨，静态抽象水墨，其画面的某些局部在处理上可能是非理性，而整体的构成意识是静态理性的。

Wang Tiande's Artistic Resume

Wang Tiande was born in Shanghai in 1960. He graduated from Shanghai Arts and Crafts School in 1981 and from the Department of Traditional Chinese Painting at Zhejiang Academy of Fine Arts in 1988. He is now an associate professor at the Art Education Centre at Fudan University and a member of Shanghai Artists' Association. In 1989 he was awarded an outstanding achievement prize in Shanghai Culture and Art Festival. He held a one-man art exhibition in China Studio in Shanghai in January 1991. His Circle Series No.39 won a bronze medal at the first China landscape exhibition in 1993. In 1995 he held a one-man exhibition at Shanghai Art Gallery.

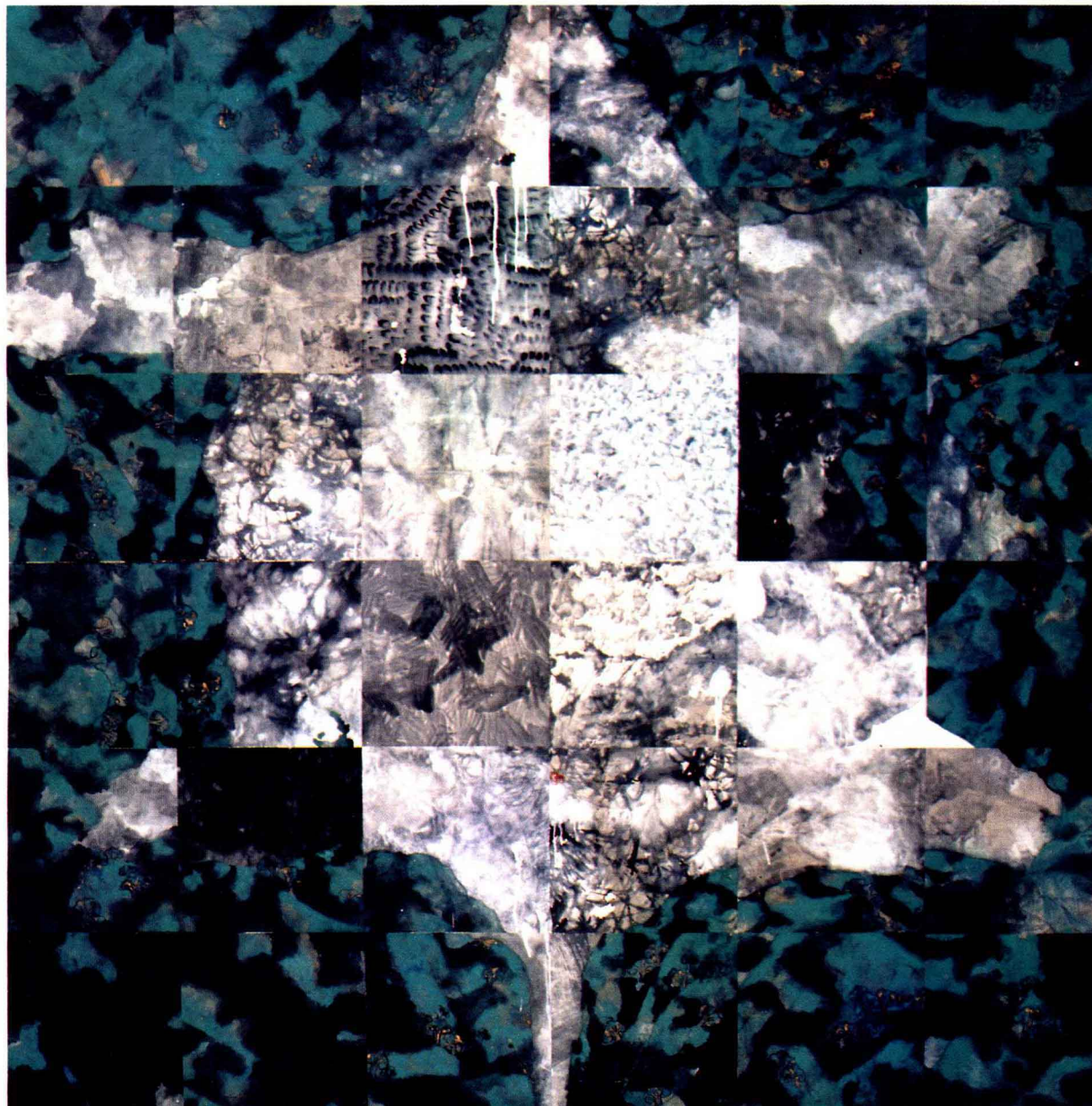
Wang Tiande's Art Notes

As for ink and wash painting, what animates me is the form of spatial manifestation. For a long time the traditional consciousness about overemphasized subtle brush and ink concept has, to a certain degree, impeded the expressiveness of the language of spatial manifestation in ink and wash painting. I, therefore, always imagine a spatial manifestation form for my painting — presumably finishing a representation for an unknown structure of an exhibition hall.

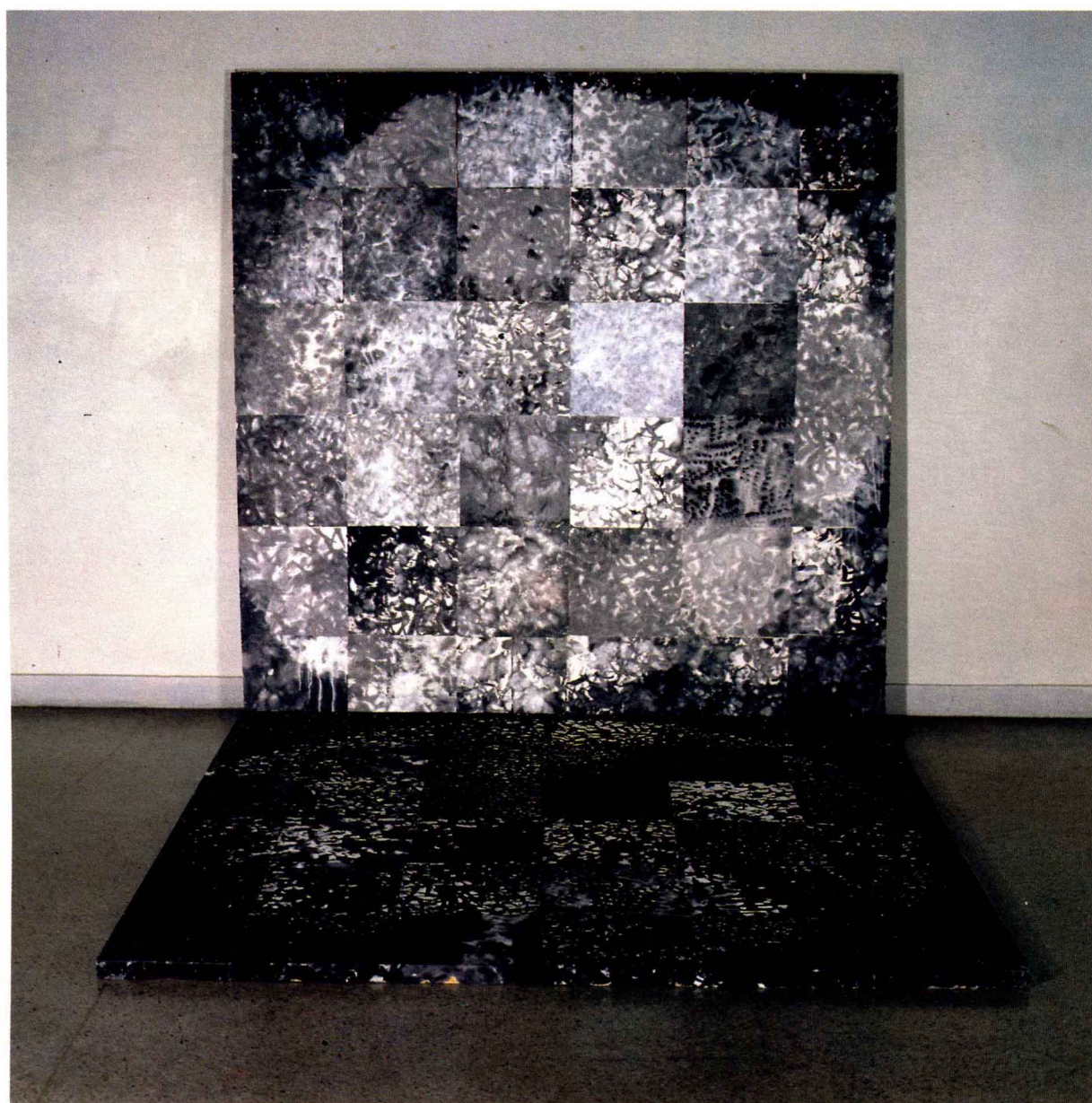
If I Say, in the event of the Circle Series — Tree and Grass, I was looking for a chance observing the circle and pondering again and again, then in my recent work Jin Tian Zi (Jin Tian Zi is an ancient system of cutting farmland into nine squares in the pattern of the Chinese character #) series, I was doing my best to find out resolving points among the 36 square composite pictures and try to arrange for malposition and harmony of brush and ink elements in middle, upper, lower, left and right positions on a plane. Here lies a static consciousness of ink and wash painting and at the same time it is a prolongation of the omnibearing visual language in the Circle Series.

In contrast to the irrational representative ink painting, the entire compositional consciousness is static and rational, but the handling of some parts of the static abstract ink painting is likely irrational.

牛田制



圆系列 NO:54 井田制





王伟中

生于 1962 年，江苏吴县人。1979 年起任苏州日报美术编辑，1984 年考入南京艺术学院美术系，1988 年毕业，获学士学位。1989 年任教于华东工学院美术教研室，现为江苏美术出版社理论画册编辑室编辑。

1984 年参加南京三人画展

1985 年参加江苏青年艺术周大型现代艺术展

1987 年参加中国水墨画邀请展（台湾）

1989 年应邀在河北石家庄举办个人画展

1991 年参加北京国际水墨画邀请展

1993 年参加中国基督教徒艺术展（香港）

作品先后刊登于《美术》、《江苏画刊》、《艺苑》、《中国中青年画家自选作品选》、《中国美术报》、《素描艺术》、《艺术潮流》（台湾）等刊物。并作专题介绍。并被收进 1992 年《中国画年鉴》。

Wang Weizhong's Resume

Wang Weizhong, male, was born in Wuxian county, Jiangsu province in 1962. He was an art sub-editor at Suzhou Daily from 1979, admitted to the Department of Fine Arts at Nanjing Academy of Fine Arts in 1984 and graduated from the department in 1988 with a Bachelor of Arts degree. He was a teacher in the art teaching and research section at East China Engineering College in 1989. He is now a sub-editor in the theoretical picture album editing office in Jiangsu Art Publishing House.

A one-man art exhibition was held in 1989 in Shijiazhuang, Hebei province.

人物



人物

