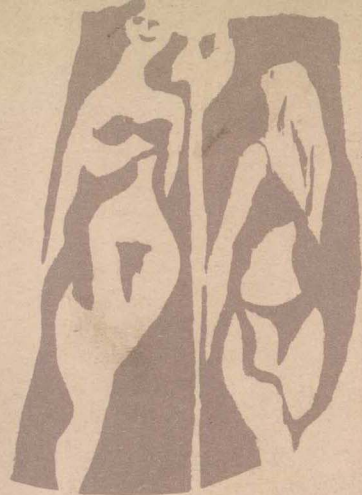


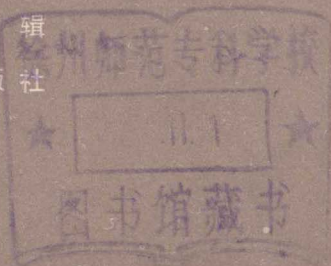


装饰画集趣

WANG
CHI HU
A
JIA
ZHANG
CHI
HU
A
JI
QIU

绘 ● 翁震航

江画报社编辑
胡摄影艺术出版社



装饰画集趣

ZHANG SHI HUA JI QIU



对于我们眼睛并不缺少美，而
是缺少发现

——罗丹

翁震航 编绘



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西湖摄影艺术出版社

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序

它，不是《千里江山图》、《八十七神仙卷》、《格尔尼卡》那样的宏篇巨作，而是些豆腐块、火柴盒般的小玩意儿。它也不象国画、油画、版画、雕塑那样犹如四大金刚般威风凛凛，弱小得连个正名也没有。有人叫它装饰画，有人称为黑白画。在报刊上又被称作题图、尾花。

然而，它是艺术。

就在这小小方寸之中，你照得出一颗诚挚地追索美的心灵。

就在这小小方寸之中，你看得见一双想象的羽翼在翱翔。

就在这小小方寸之中，你会激起遨游大千世界的兴致，得到读散文诗般的享受。

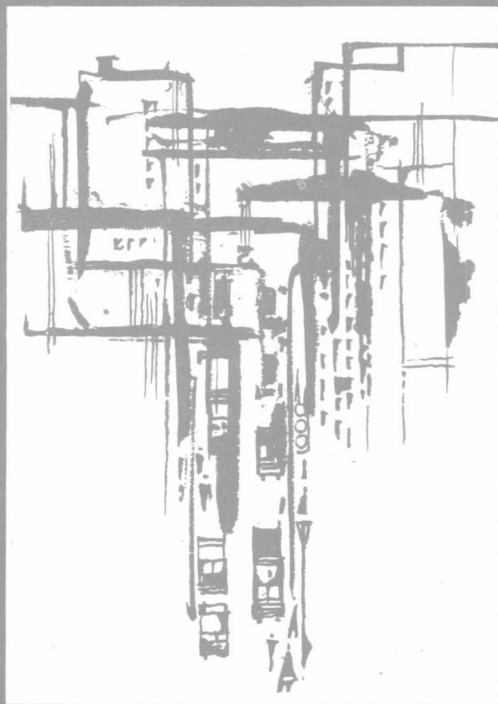
就在这小小方寸之中，您将体味到形式美正与生命的律动共鸣，内在的美又寓於某些哲理之中。

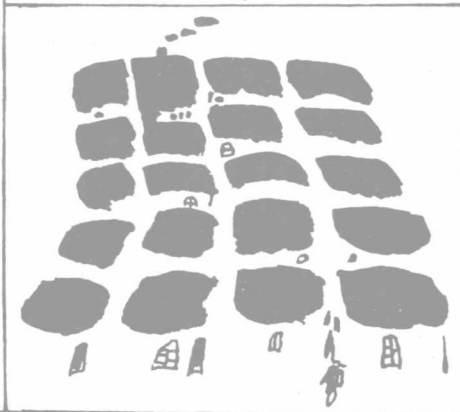
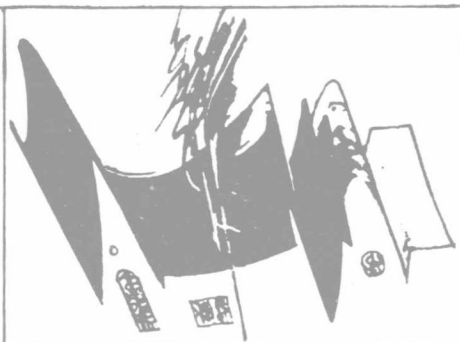
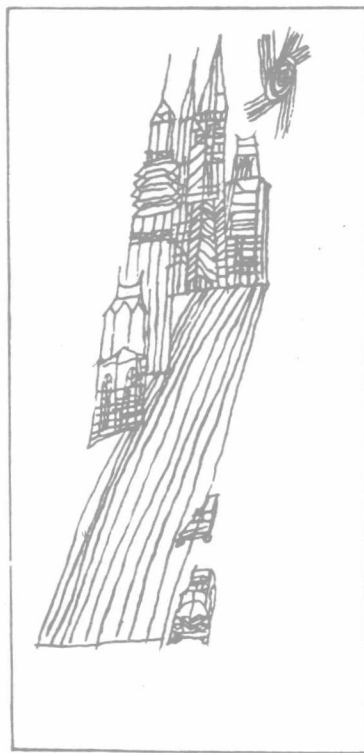
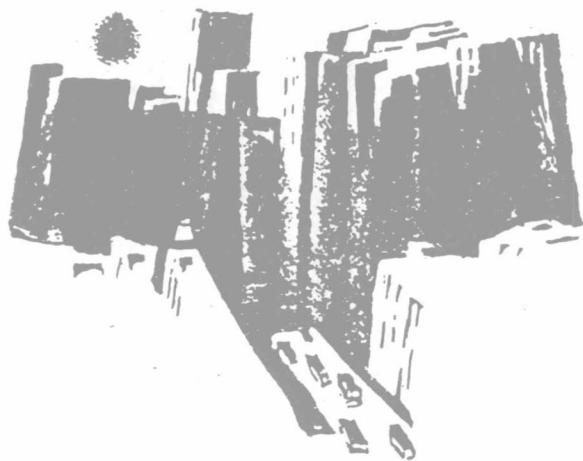
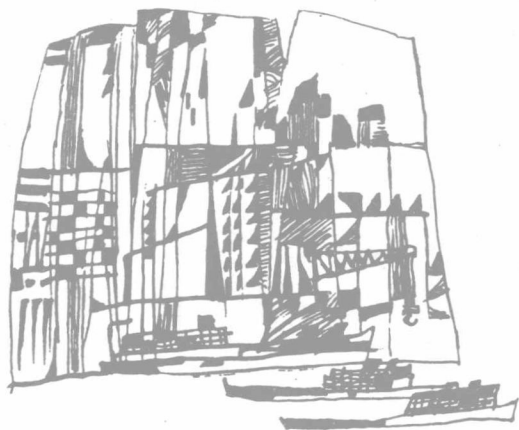
发之于心源，跃动着创造的活力，是一切艺术的共性；知白守黑，小中见大则是这一平面艺术的美学特征，並由此确立它在造型艺术中独特的地位。

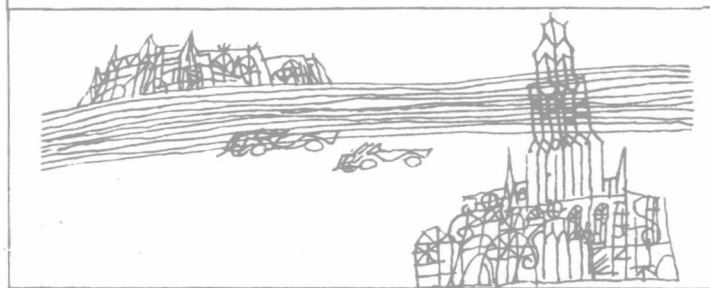
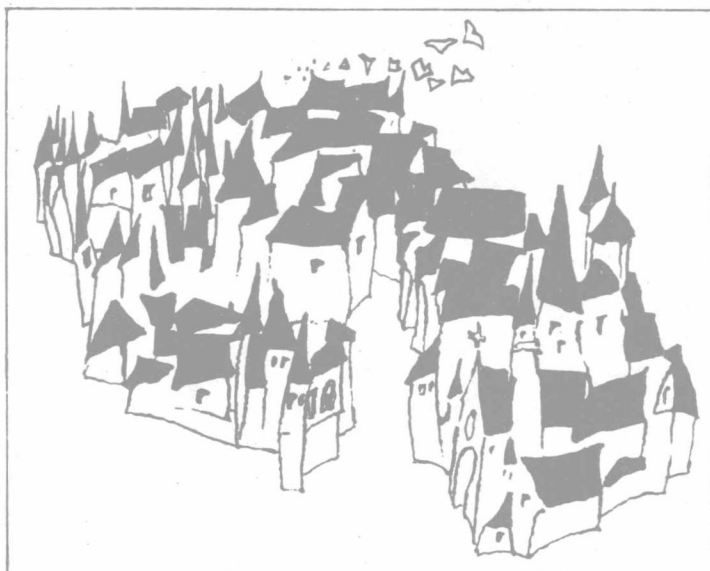
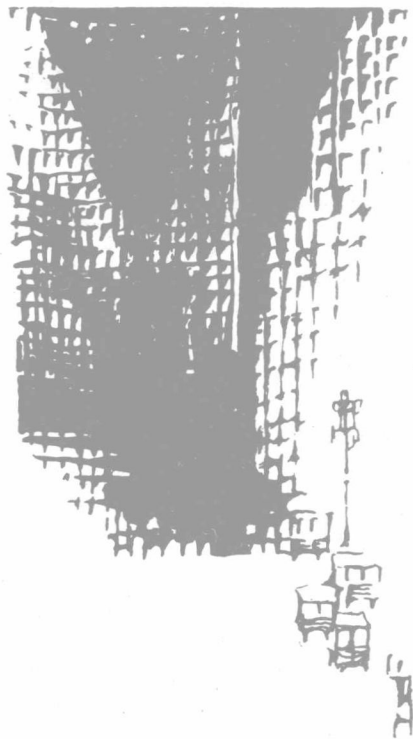
作者为了在这小小方寸之中创造出一个崭新的世界，仿佛曾从地球的北极远涉南极，在具象和抽象之间寻找着它的恰当形式，自然地显现出开放观念和现代审美意识。同时，也显现稚嫩之处，在这小小方寸之中还需要作横跨东西方文化的艰苦的跋涉，尤其还要对民族文化之根作深层的挖掘，于更高的层次上体现中华民族的当代审美意识。那么，这小小方寸之中就该是一个无限深、无限远的所在吧。

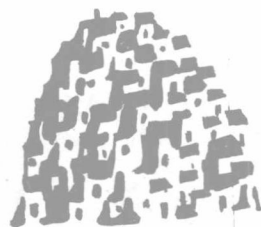
刘曦林

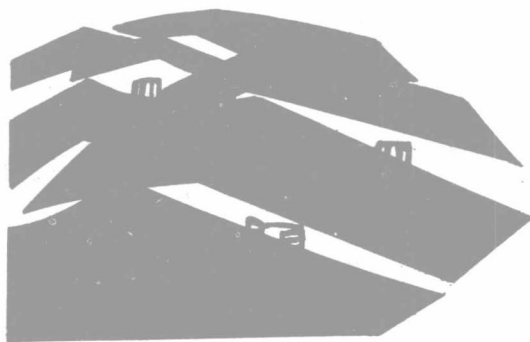
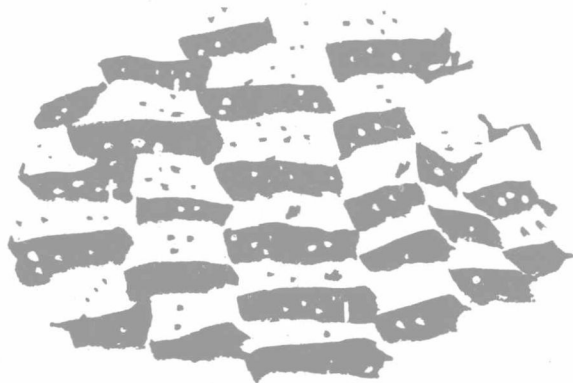
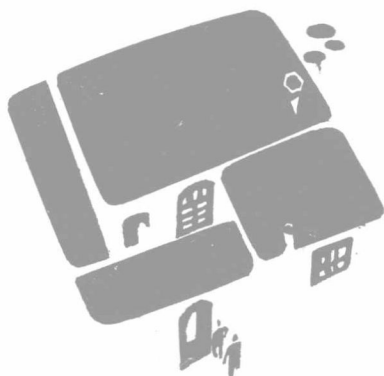
一九八六年冬于北京

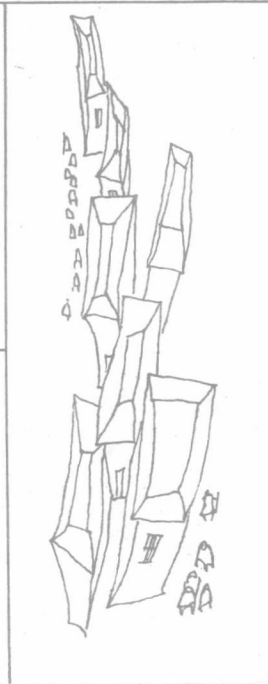
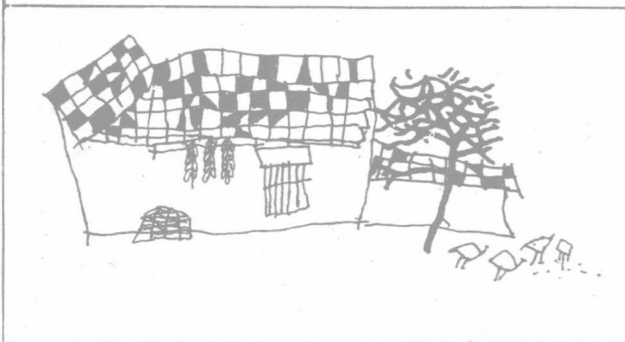
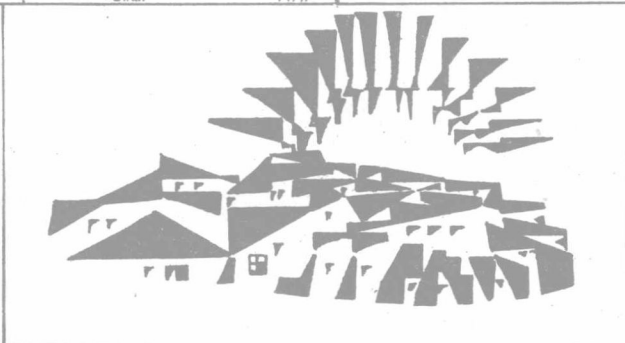
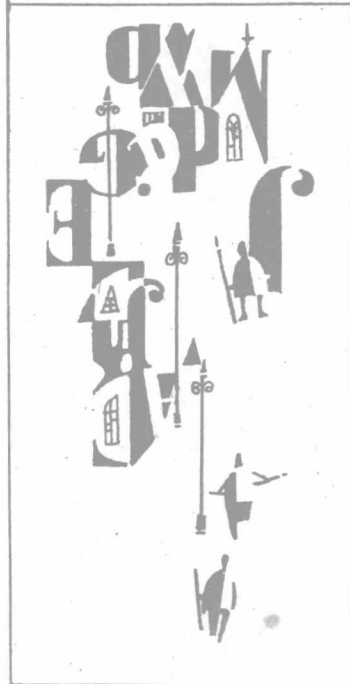
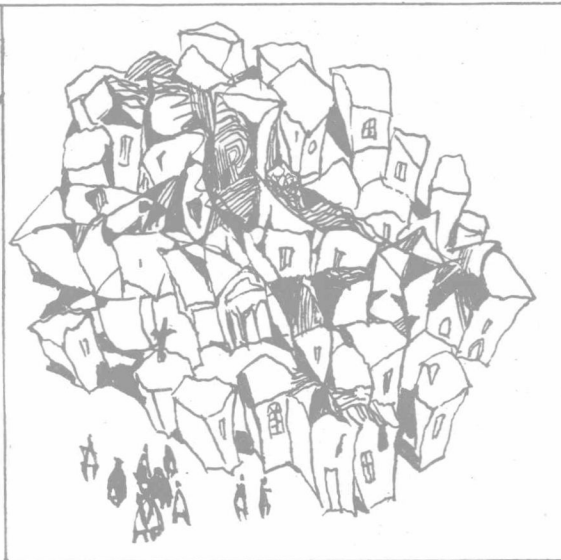
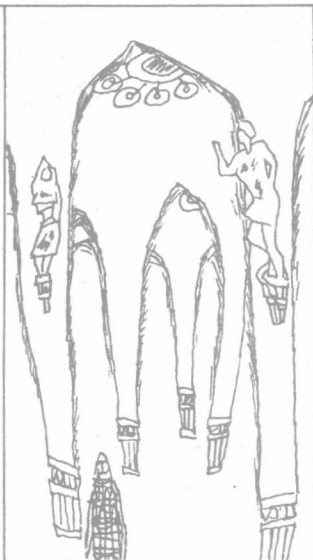
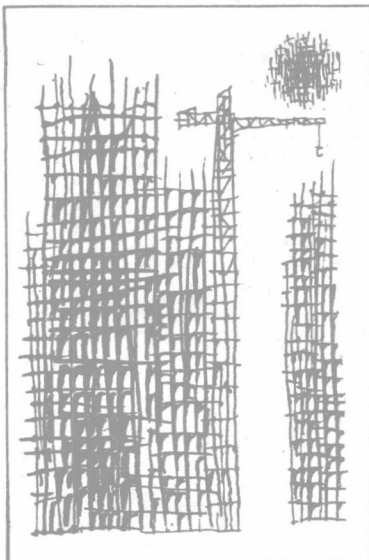


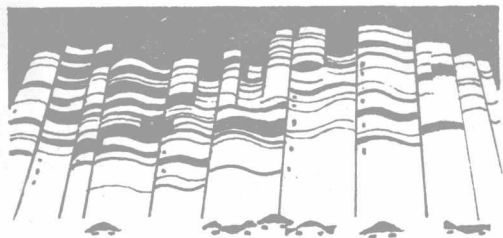
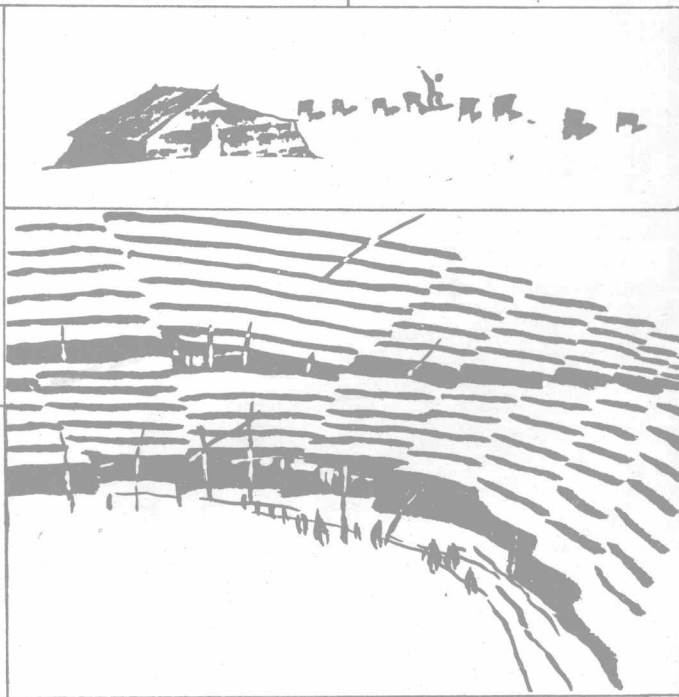
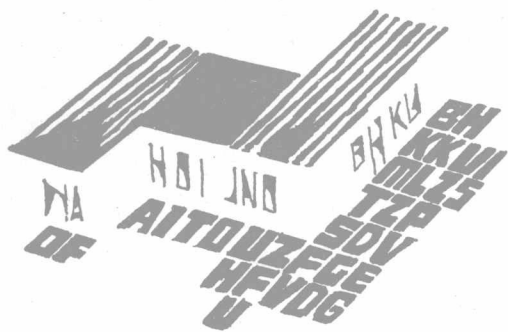
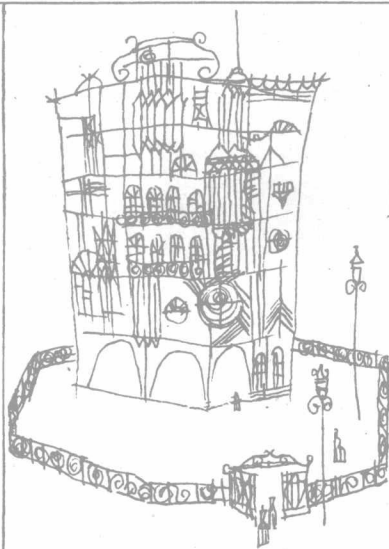


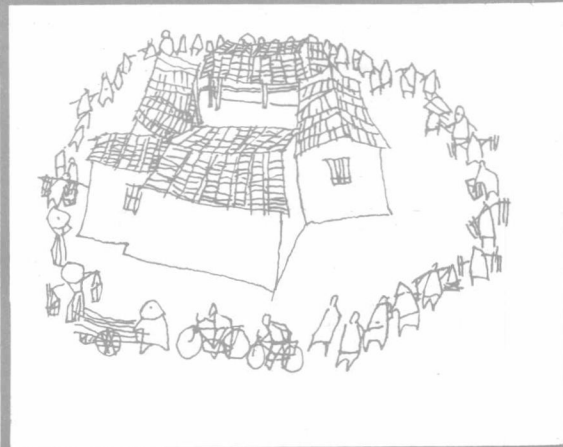
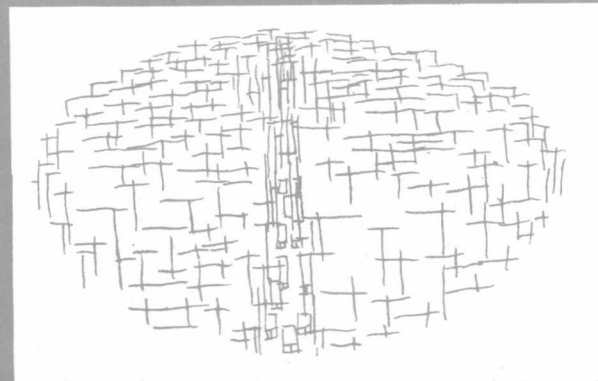
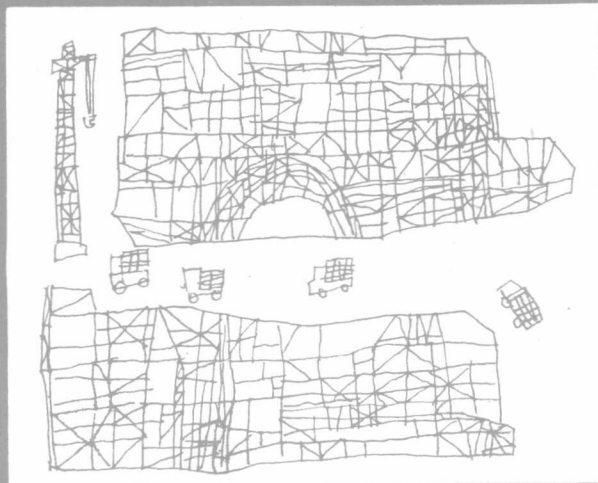
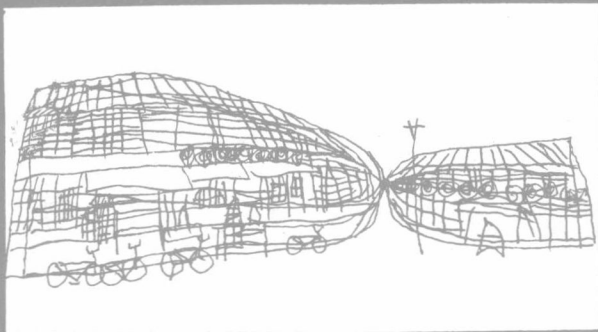


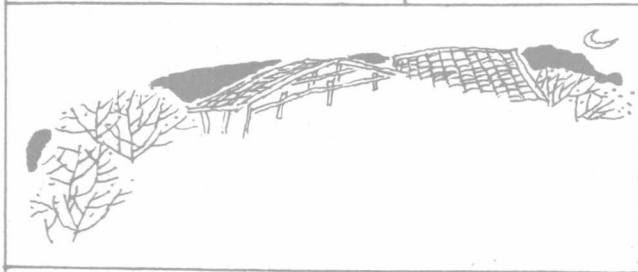
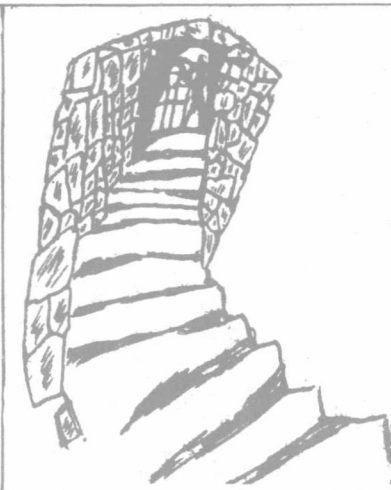


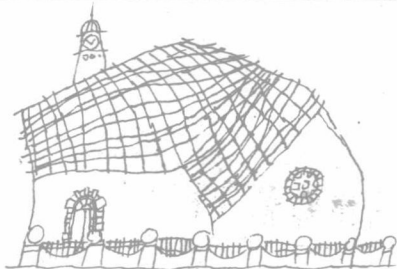
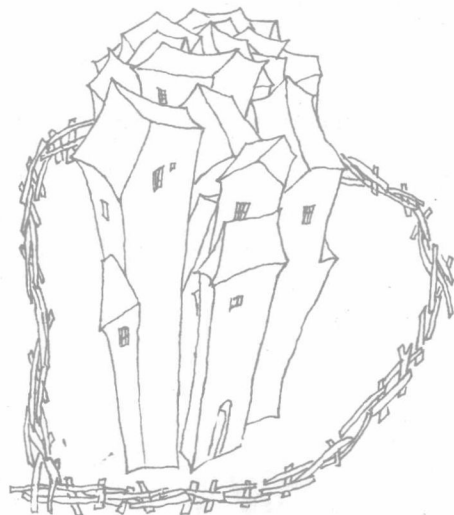
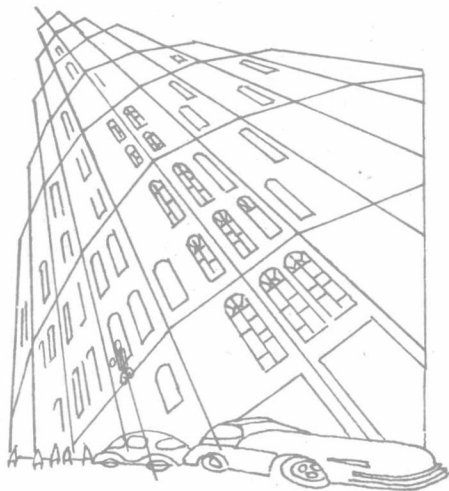
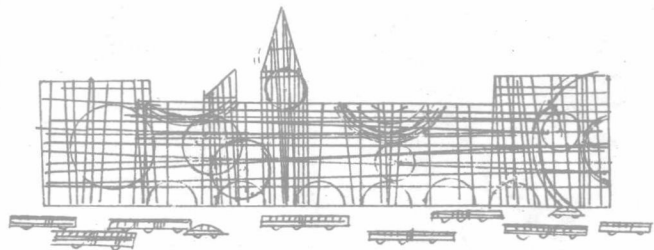


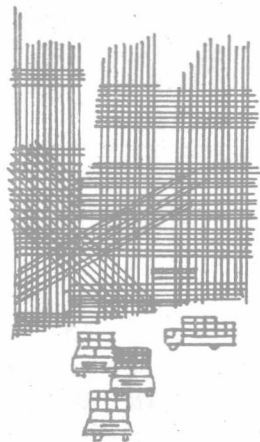












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