

Jianghui's Folklore Oil Paintings



姜慧  
民俗  
油画

中国世界语出版社

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姜慧風俗油畫

Jiang Hui's

新書

Folklore Oil Paintings



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# 序

石成峰

中国世界语出版社请我为《姜慧风俗油画》写序，我欣然同意了，原因是我读姜慧的画太多了，非常了解她的人品与画品。

姜慧文静好学，一派大家闺秀。她自幼酷爱绘画，梦里都想进艺术院校求学。但，天不从人愿，阴错阳差，偏偏让她毕业于大学文秘专业。学画伊始就给她设下了一条崎岖的路。

人贵在有志。姜慧常说：有志者事竟成！为了一个理想，只要壮志不移，径直走下去就不会没有一点成就。学习油画的决心时时在撞击着她。

很多人都知道油画叫西画、洋画，传入中国近一百年了。由于种种原因，长期以来并没有给其一定的地位。苦心钻研的人时有“崇洋媚外”之嫌，致使这一神秘的画种没有在中国枝繁叶茂。尽管毛泽东曾倡导“洋为中用”，但如何用于中国艺术领域，服务于人民大众，特别是解决油画民族化的问题，仍待努力。

姜慧，一个女孩，偏要学油画。这就自己给自己选择了一条艰苦的路。内行们都知道，任何绘画，尤其是油画，要想学有建树，必须有扎实的素描基础，敏锐的色彩感觉，严谨的造型能力，否则无缘于绘画。

遵循油画的严格要求，姜慧长期深入生活，到基层群众中，到大自然中去坚持写生。

姜慧的作品绝大部分描绘的是山东、河南农村的人文风貌。十多年来在鲁、豫两省，尤其豫北一带不知洒下了一个弱女子的多少汗水。一身穿了多年的外衣，一套沉重的画具，一辆旧脚踏车伴随她度过了如玉的年华。但她总说，其乐无穷，乐在其中。

画集共收入了她五十余幅作品。这些画我都拜读过。看了画再看人，真让人愕然，让人赞叹，让人敬佩不已！惊讶如此之多的好作品竟出自一个女孩之手。我不夸大地说，看她的画使我看到了法国绘画大师米勒的影子。她不受某些现代派绘画的影响，坚持现实主义写实技法，正像一九三五年吴作人先生所教诲的：“艺为人生”，“艺术是人世的，是时代的，是能理解的，大众能理解者，方为不朽之作。”姜慧的许

多画让人喜闻乐见，感人肺腑，而不是百思不解。朴实中见人生，一般中见真情。

《这是俺孙儿》是姜慧油画作品中很有代表性的一幅。画面上冬去春来，主人公坐在依山傍水的石坎上，显然是山里人，明媚的阳光照在她们的身上，神态十分安祥。

这幅画，姜慧用心巧妙，蓄意深邃。在中国，重男轻女的封建传统观念还很重，特别是在农村，一家生了一个男孩，阖家欢喜备至，甚至大办庆宴。姜慧巧妙地抓住了这一瞬间，她好像站在祖孙面前，问老奶奶：“您抱的是您什么人呀？”老奶奶迫不及待地扒开小孙孙的开裆裤，露出男孩的重要标志，幸福无比地告诉她：“这是俺孙儿！”画面上温暖的阳光，身后的青山绿水，天伦之乐堆满了老奶奶沧桑的笑脸，此刻我想谁也不会想到作者在宣扬封建世俗，留给人们的却是亲切动人的画面，是一幅感人至深的佳作。

《山东娃》也是姜慧百幅风俗人物画中典型的一幅。小主人相貌堂堂，头戴虎头帽，脚穿虎头鞋，拾阶而下，刻画了一位活生生的中国“小男子汉”形象。此画妙在姜慧把中国服饰文化恰到好处地表现在作品里。不少外国朋友问我，为什么中国小孩爱戴虎头帽？我说：“虎是兽中之王，人是世界的主人，自幼育其英雄虎胆，正是我中华民族之象征。”

画集封面作品《坐在草堆上的小妞》，初看时看不出多少表现内容，但稍加分析，作者用心良苦跃然画布。思想内涵与油画语言在作品中得到尽善尽美的展示。

这是一幅暖色调的画。秋日，一个小姑娘身着黄毛衣，红布裤，花球鞋，安静地坐在玉米秆堆上。她在干什么？不知道，只见她手里拿着个小玉米微笑地坐在那里。这是一幅令人叹服的精品之作。人物形象生动真实，朴实自然，无言中露出水晶般的稚童心灵。色彩空间、冷暖、虚实处理得非常到位。这又使我想到了维米尔和谢洛夫等绘画巨匠的作品。姜慧就是这样沿着绘画大师们的足迹，呕心沥血地研习着，其成绩已见一斑，令人佩服。

出版社为姜慧出版画集，自然是看到姜慧油画作品所表现的正是我国的古老文化，民族风骨，“洋为中用”的成果，是油画民族化田园里绽开的一朵鲜花。

姜慧画了数百幅油画写生，创作了很多好作品，她不图虚名，从不张扬，默默地进取着，她找到了心灵的归宿——爱自己的父老乡亲，画自己的父老乡亲。她找到了艺术的故乡——画自己祖国的山山水水，她完善着自己的人生——做一个人民群众喜爱的画家。

一九九七年八月二十五日于北京



# PREFACE

*Shi Chengfeng*

I readily accepted the invitation of the China Esperanto Press to write the preface for *Jiang Hui's Folklore Oil Paintings*, because I had appreciated so many of her works as to know her personality and style of painting like the palm of my hand.

Quiet and assiduous, Jiang Hui is a typical well-bred woman from a good family. With an ardent love for painting since childhood, she had dreamt of entering an art college. But somehow, by a twist of fate, she ended up in a college, learning how to be a secretary. Thus a tough road to the world of painting lay in front of our aspiring painter from the very beginning.

Where there is a will there is a way, as the saying goes. Jiang Hui believed that so long as she cherished her ideal and went out of her way to achieve it, it would be impossible that she could not attain real accomplishments. The determination to paint became a perpetual motive force behind her efforts.

Oil painting, also known to many as Western painting, found its way to China almost a century ago. For one reason or another, it failed for so long to gain the public recognition it deserved. For a time, those who were absorbed in mastering it were often suspicious of "worshiping things foreign and toadying to foreign powers", and thus this "outlandish" genre of painting failed to flourish in this country. Though Chairman Mao Zedong advocated "making foreign things serve China", much remained to be done to apply his idea to the Chinese art world by adapting oil painting to Chinese aesthetic taste, and making it serve the Chinese people.

As a woman, Jiang Hui made the tough choice to make a career out of painting. It is common knowledge among experts that no one could amount to anything in the world of painting, oil painting in particular, without a sound foundation in sketching, a keen sense of colour, and a rigorous aptitude in plastic art.

Following the strict requirements of oil painting, Jiang Hui has spent long years mingling with the life of common people at the grass-roots level and sketching directly from Nature instead of from books.

The motifs of her works are mainly village people and rural scenes in Shandong and Henan provinces. For well over a decade, Jiang Hui's footsteps have covered the countryside of these two provinces in general and north Henan in particular. Donning a threadbare coat, and carrying a painter's paraphernalia on a rattling bicycle, she has spent the best part of her life visiting new scenes and observing local characters and manners, yet she said she had found immense joy in her unending rambling.

This book comprises more than 50 pieces of her work, each of which I have appreciated with surprise and admiration. I am not boasting when I say I have found the ghost of the eminent French painter Millet in these masterpieces which turn out to come from a young lady from China. Jiang Hui doesn't allow herself to be influenced by modernistic painting, and sticks to her realistic style. Wu Zuoren, a celebrated Chinese painter, stated in 1935 that art is designed to serve the people and that only those works which belong to this world and this era and which are understood by the common people can possibly achieve immortality. As typical examples of Wu's ideas, Jiang Hui's works, touching and understandable in a simplistic way, have succeeded in conveying the true meaning of life.

*This is My Grandson* is representative of her creations. The painting is set in the time of the year when



winter is giving way to spring. There is something peaceful and congenial about the character, apparently a mountain villager, as she sits on a stone step against a backdrop of mountains bathed in bright and soothing sunshine.

The painting is ingenious in conception and profound in meaning. In China the feudal idea that boys are superior to girls is deep-rooted; in the countryside, the birth of a son brings such happiness to the family, that it is often celebrated in the form of a feast. Jiang Hui has cleverly captured a wonderful moment of rural life, as if she were standing before the old woman and asking, "Who is this baby in your lap?" The granny, her face beaming with happiness and pride, pries open the open-seat pants to reveal the boy's important mark. The warm sunlight, the mountains and river in the background, and the smile on the granny's weather-beaten face, all combine to form a masterpiece which never fails to strike a deep chord in the heart of the beholder.

*Shandong Boy* is yet another representative piece of Jiang's folklore painting. It depicts a good-looking young boy moving down the steps in the poised manner of a Chinese grown-up. The tiger hat and tiger shoes he wears serve to set off traditional Chinese costume to best advantage. When some foreign friends asked me why Chinese children liked to wear tiger hats, I told them that the tiger, the king of animals, is the mascot of the Chinese nation, and our children are taught to be as brave as a tiger so that they can grow up to be masters of their own in the world.

The cover of this book is aptly adorned with Jiang Hui's work *Little Girl Sitting on a Haystack*. At first sight there's nothing special about the painting, but on further perusal, one could not but be impressed by the perfect combination of profound feelings of the mind and a pictorial language that only oil painting is capable

of conveying.

*Little Girl Sitting on a Haystack* is diffused in warm colours. It is apparently an autumn day, as the little girl, attired in yellow sweater, red trousers and multi-coloured shoes, sits quietly on a pile of corn stalks. Nobody can tell what she is doing — she is just sitting there, smiling, with a tiny corn ear in her hands. The beauty of this painting lies in the simple and unaffected portrayal of the innocent inner world of the little girl. The flawless disposition of space, the striking contrast between cool and warm colours and between abstraction and substance, are evocative of such eminent painters as Vergilius Maro and Cepob. It is by tracing the footsteps of these master painters that Jiang Hui has remarkably succeeded in blazing a trail of her own.

Jiang Hui's folklore paintings have distinguished themselves by displaying the ancient culture of our motherland and the strength of character of the Chinese nation. She has followed the idea of "making foreign things serve China", and rendered a distinctive Chinese character to an art which is considered by many as outlandish. I surmise this is precisely the reason why the publishing house has chosen to publish her works in this beautifully designed book.

Having accomplished hundreds of folklore oil paintings, many of them being art collectors' dream pieces, Jiang Hui refuses to rest on her laurels. With dogged fortitude, she is constantly improving herself without caring so much about personal gain and fame. In painting she has found the haven for her heart — the folks she is depicting with love — and the domain of her art — the mountains and waters of her motherland. She has found her life's goal — to be a people's painter.

**August 25, 1997, Beijing**



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*Jiang Hui's Folklore Oil Paintings*

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耙地  
101×71cm 1997 年  
Hoeing the Farmland  
101×71cm 1997







*Jiang Hui's Folklore Oil Paintings*

2

奶奶与孙子  
81 × 65cm 1996 年

Grandmother and Grandson  
81 × 65cm 1996







*Jiang Hui's Folklore Oil Paintings*

3

坐在河边的小妮  
75 × 54cm 1990 年

Little Girl Sitting by a River  
75 × 54cm 1990







*Jiang Hui's Folklore Oil Paintings*

4 烙烧饼  
60 × 50cm 1992 年  
Making Pancakes  
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