

SIX CHINESE CONTEMPORARIES/
INK AND WASH PAINTINGS

中国现代水墨画六人集

北岳文艺出版社 ●

● BEIYUE LITERATURE AND ART PUBLISHING HOUSE

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序

廿世纪的中国画,经历了一个风云变幻的发展时期。中国艺术家们从对传统绘画生命活力的怀疑、争论,到各持己见,进行试验。经过数十年上下求索,中国艺术家发现自己似乎又回到本世纪初的起点,他们需要解决的问题和对前途的把握,似乎与前人无甚差异。当然,这是一种错误。画家们关心,探求的课题,和他们所处的文化环境,早已有了新的内涵。

例如,曾经困惑前人的中国绘画是否具有继续发展的生命力,传统中国画是否可以吸收外来绘画的艺术因素以丰富和增强自身等问题,在当代中国画家人心目中,已经具有完全不同的含义。传统绘画与当代人的感情、精神的契合,这一基本的艺术课题,是在新的内部结构和新的外界条件下出现并展开的。八十年代登上中国画坛的画家,对传统水墨画技法和对西方绘画的兴趣和理解程度,如果不能说高于他们前辈的话,至少也是比他们的前辈具有更为自由选择的可能,以水墨技法表现现代人眼中的世界和他们的心情思绪方面,比他们的前辈更为宽广。

田黎明、王彦萍、申少君、刘进安、张羽、赵际滨六位画家,是八十年代崛起的水墨新人。他们都以水墨作为基本表现手段,这与传统中国画是一脉相承的。但他们的艺术世界已不再是淡泊、平静的天地,他们以水晕墨章营造出异于前人所向往的新的感情天地。六位画家正处于创作的盛年,其中最年长的田黎明,今年三十七岁,赵际滨出生最晚,今年三十整。从绘画史发展阶段看,他们属于一代人。古人说「三十而立」,六位画家都已从青年时期热情而不无迷惘的寻觅、探求,进入有了明晰目标和坚实步履的阶段。在艺术风格上,他们风神各异,共同的取向是将传统水墨与现代人丰富多变的心理和求新求异的视觉追求融为一体。

田黎明是中央美术学院教师。近年来常以银灰水墨和明丽的淡黄,创造出片片如梦如雾的抒情氛围。从第六届全国美展获奖作品《碑林》,到一九八八年前后对书法和形体线条力度的揣摩,这一过程使他的作品有柔情而无轻佻,微妙的朦胧中透出沉着,淡墨的色彩的辉映,为水墨的表现性别开生面。

王彦萍和田黎明都是中央美术学院中国画系的硕士,王彦萍的创作发挥了女画家的敏感,又注入她个人特有的多思的气质。她常常把纯净的女性身体与大自然组合在一起,显露出无限生机。那种似乎毫不经意的纵横涂抹,与画面上没有任何社会历史、文化重负的形象,把观众引向一个清静无垢的乐土。但在作品的深层,依然含有烦扰着现代人的七情六欲和种种观念形态的问题。

申少君是广西师范大学艺术系教师,秀逸灵动的南国风韵,在他作品的构思和笔墨中时时有所流露。对书法与绘画“同源”、“同法”这一古老命题的关切,更形成他创作的一大特色。笔墨的简淡和意境的悠远,是他所追求的境界。这种境界说起来寻常,而将它们融为相反相成的地步,自然经过艰辛的磨练。

刘进安是河北师范大学美术系教师,他运笔遒劲有力,善于用洗练的线,勾画出意态盎然的人物。以单纯、集中的色、墨团块与大片空白构成明快的对比。他所创造的古代文士生活图景,既充满诗意,又具有现代绘画趣味。而当他把笔峰转向另一类型的生活和人物时,又能全然不同的意境,或沉重,或狂放,耐人寻味。

张羽是天津杨柳青画社编辑,他是一位具有想象力的艺术家。未曾经受美术学院系统技能训练的欠缺,被丰富的实践锻炼抵销。善于广采博取的禀赋,将这一局限转化为无牵无挂地自由创造的优势。在六位画家,他吸收西方绘画形式因素最多。色彩在他的作品中发挥重要的作用,他淋漓墨彩之中,徜徉于上天下地,为观众描绘一个个神奇的童话。

赵际霖是山西北岳文艺出版社编辑,毕业于中央工艺美术学院,在连环画与油画创作上都有所建树。近年他倾力于水墨画创作,作品有深沉、峻拔的幽并风致。那是一种既亲切而又遥远,旷野中常有神秘的意境。他用水墨皴染,造成特殊的光照效果,寒夜的村舍、神秘的牧人、灵异的牲畜……仿佛是远古的史诗,或者是童年的梦幻。

传统中国画按道释、仕女、山水、花鸟、鞍马、鱼龙……分科;本世纪以降,中国画按人物、山水、花鸟划分。以这些尺度衡量他们的创作,很难将他们归入哪个门类。六位画家都画人物,也都画人物活动的环境,但他们显然不是人物画家或者山水画家。这种传统观念无法概括的现象,恰好说明了他们对水墨画艺术的发展。自然和人,在他们的创作中不可分离。山林泉石的壮丽、幽静,人物形象的崇高、优美,都不是他们表现的宗旨。他们追求自然和人的内部所蕴含的精神,他们视人 and 人赖以生存的自然环境为一体,一切感性都来自天和人的交会。他们也表现人和自然的矛盾和对峙,但生命正是在这种矛盾中存在和发展。从作为视觉艺术的绘画来说,这确实是一个难以解开的谜团。但画家对这一现象的描绘,也就是他对问题的解决。我们将期待六位画家对人、自然、生命的存在和发展,不断作出新的描绘。而中国水墨画将在这种发展中,不断呈现新的面貌。

Preface

Shui Tianzhong

Traditional Chinese painting of the twentieth century has passed many changes in its development. The Chinese artists at first doubted of and debated on the vitality of the traditional painting, then stuck to their respective views, and finally, after tens of years' painstaking undertaking, found themselves back at the starting-point at the turn of this century, and little different than their older generations in the problems to be solved and in the grasp of the future. This is a misconception, of course. A new proposition has been existing in their concerns, tasks, and cultural circumstances as well. In the eyes of contemporary Chinese artists, for instance, a completely different meaning is given to the problems puzzling the older generation whether traditional Chinese painting has the life-force to be further developed and whether it can absorb foreign artistic factors to enrich and help build itself. The fundamental artistic task of a perfect agreement of the traditional painting with emotions and spirits of the contemporaries emerges and spreads with a new structure and a new external condition. Those painters who came upon the Chinese painting stage in the 1980s at least possess much more optional interests in and understanding of traditional Chinese painting and Western painting than their seniors, if not above them; they give a more extensive expression than their seniors in representing the world in the eyes of the contemporaries and their feelings and thoughts, in ink and wash.

Tian Liming, Wang Yanping, Shen Shaojun, Liu Jin'an, Zhang Yu, and Zhao Jiluan are promising ink and wash painters emerging in the 1980s, using ink and wash as the major medium to paint, which comes down in one continuous line of traditional Chinese painting. But their artistic world is no longer a carefree and calm one, instead, a new world of emotions and perceptions, in ink and wash, which is out of their older generation's expectation. The six painters, of whom the eldest is the 37 years old Tian Jiming, and the youngest, Zhao Jiluan, at the age of 30, are all in their prime. From the perspective of historical classification of painting, they are of the same generation. An old saying goes that a man is mature at the age of thirty, and these six painters have stepped beyond the enthusiastic but puzzling explorative youth and into a new stage with defi-

nite goals and steady paces. They display a variety of artistic tastes and charms, whereas the common point is that the traditional ink and wash is blended with the contemporaries' rich and changeable psychology and visual demand for novelty.

Tian Liming, a teacher at the Central Academy of Fine Arts, in the recent years has used silver grey and bright light yellow to create a dreamlike and mistlike lyrical atmosphere. In the time of the Steles, awarded at the sixth National Art Exhibition, through his fathoming the dynamics of handwriting art and line forms around 1980, his works were rendered tenderness but not frivolity, with serenity revealing from the subtle dimness, and with light ink shined in colours. He thus breaks fresh ground.

Wang Yanping, like Tian Liming, graduated with Master of Arts from the Traditional Chinese Painting Department of the Central Academy of Fine Arts. The sensitivity of a woman artist and her peculiar meditative temperament can be perceived in the paintings. She often combines the pure female body with nature to uncover a full life; the inspector is guided to an innocent merry land by her seemingly casual strokes and touches whose images are relieved of social, historical, or cultural loads. However, one can still comprehend, from under the painting, emotions and various ideological problems that are puzzling us.

Shen Shaojun is a lecturer at the Art Department of the Guangxi Normal University. A southern charm of elegance and liveliness appears now and then in the composition and brushwork of his paintings. It features his painting to care about the classical proposition that handwriting and painting are of the same origin and by the same skills. He seeks for a simple light ink and a profound conception, which is seemingly easy to get at but an arduous journey is undoubtedly there for the height that the two opposites complement each other.

Liu Jin'an, a teacher at the Hebei Normal University, is expert at figure painting with vigorous strokes and succinct lines, contrasting the whole masses of ink and colour with large voids. Scenes of the ancient scholars' life are highly poetic and share the interests of modern painting

as well. But when he turns to other types of life and people, a totally different conception is made: steady, unruly, or thought—provoking.

Zhang Yu, an editor of Tianjin's Yangliuqing Painting House, is an imaginative artist. The pity of his not having received systematic training at fine arts school is compensated by his rich experience in the practice; and this disadvantage is turned into an advantage for his carefree creation, due to his nature of wise and extensive learning and collection. Of the six painters, he is the first who absorbs the form elements of Western painting. Colours play an important role in his painting and he wavers about in the rich ink and colours, providing the inspector with a fairy world.

Zhao Jiluan, an editor of Shanxi's Beiyue Literature and Art Publishing House, graduated from the Central Academy of Arts and Crafts, and made considerable achievements in oil painting and layout design as well. In the past few years, he has been engaged in the ink and wash. His works are both profound and stern, which is a style of remoteness and familiarity, mystery in wildness. By shading and dyeing, he produces a peculiar effect of sunlight. Villages on the cold evening, mysterious herdsmen, spirited animals and livestock... all these seem to compose an epic of the times immemorial or dreams in childhood.

The Chinese painting was traditionally classified as Taoist—Bhudist

painting, painting of beautiful women, landscape painting, flower—and—bird painting, saddle—and—horse painting, fish—and—dragon painting, etc.; in this century, it is normally classified as figure painting, landscape painting, flower—and—bird painting. Nevertheless, any of these classifications can hardly cover the six painters' works, as they all paint figures and the setting in which figures exist, but they cannot be defined as figure painters or landscape painters. This unclassifiability well indicates that ink and wash painting has made great progress. Nature and man are substantially connected with each other in their painting, which is purported not with the magnificence or serenity of mountains or springs, the sublime or grace of figure images, but with the spirits borne in nature and man, for they observe that man is unified with natural circumstances of his existence as a whole, and all the emotions and perceptions come from the communication between man and nature. At the same time, they express the contradiction and opposition between man and nature, since life exists and evolves with contradiction, anyway. This is really a puzzlement for painting, a visual art, to undo. After all, the painter's representation of this phenomenon is just the solution to the problem. We expect the above six painters to create constantly new works about the existence and development of man, nature, and life, and traditional Chinese ink and wash painting will therefore take on fresh looks constantly.

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田黎明, 1955 年生于北京, 安徽合肥人。中国美术家协会会员, 硕士研究生。现为中央美术学院国画系讲师。作品多次获大奖, 并有个人画集出版。

Tian Liming, born in Beijing in 1955, a native of Anhui's Hefei, is a member of the Chinese Artists' Association, an M. graduate, and a lecturer at the Traditional Chinese Painting Department of the Central Academy of Fine Arts. His works won quite a few prizes and his one—person albums have been published.



山野 90 × 120 cm



泥土

90 × 120 cm

4

EARTH

荷蓮

90 × 120 cm





山岗 90 × 120 cm



夕陽

90 × 120cm

7

THE SETTING SUN



五月

90 × 120cm

8

MAY



梅雨 90 × 120 cm



种子

90 × 120 cm

10

SEEDS