

第6届亚洲冬季运动会
THE 6TH ASIAN WINTER GAMES

长春冰雪画展

EXHIBITION OF CHANGCHUN ICE AND SNOW PAINT



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The pattern of the back cover is the lucky thing of the 6th ASIAN
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致 辞

在第六届亚洲冬季运动会即将召开之际，"长春冰雪画展"隆重开幕。

"长春冰雪画展"是第六届亚冬会文化活动总体方案的重要活动之一。长春冰雪画会认真组织创作。这次展出的168幅作品从不同角度和风格把长春的北国风光、千里冰封、万里雪飘的美丽冬色，用冰雪画的形势展示给人们。各位画家用精湛的艺术语言把雪的婀娜、冰的晶莹、雪山冰川、雾凇银柳的自然界原生态景观描述得惟妙惟肖。每一幅作品都具有长春地域特色，充分体现了每位作者心系长春，热爱家乡的感情。特别是为迎接亚冬会的召开，他们又创作了一批表现冬季体育运动的作品，为亚冬会、为"冰雪亚运、魅力长春"增光添彩。

"长春冰雪画展"作为文化艺术的友谊桥梁，一定能给前来参观画展的各国体育代表团的运动员、教练员以及各国新闻媒体的朋友们留下美好的印象，为宣传长春做出贡献，让世界了解长春，让长春走向世界。

祝"长春冰雪画展"圆满成功。

2007年1月20日

龙华—长春市文化局局长、第六届亚洲冬季运动会组织委员会文化活动部部长



CONGRATULATIONS

Achievement Exhibition of Chang Chun Ice-Snow Painting is inaugurated at the earlier time of the 6th ASIAN WINTER GAMES.

Achievement Exhibition of Chang Chun Ice-Snow Painting is one of the important culture activities of scheme of the 6th ASIAN WINTER GAMES. The leaders of Chang Chun Ice-Snow Painting Association organize the members to create works earnestly. All the 186 works in this exhibition show the beautiful wintry scenes of North Land, covered with ice and snow for very long distance, of Changchun city from different angle and different style with the style of Ice-Snow Painting. All the painters depict graceful snow, glittering and translucent ice, glacier, snow mountain, rime fog, argentine willow, and scene born form of nature with consummate art language. Each work has feature of Changchun clime. All the works incarnate the reins of the authors who care for and who love Changchun. Especially, in order to celebrate ASIAN WINTER GAMES and in order to add luster to ASIAN WINTER GAMES, they create a set of works to incarnate the wintry games.

As the bridge of culture and art, the Achievement Exhibition of Chang Chun Ice-Snow Painting can impress itself deeply in the mind of athletes, coaches and news reporter of all the countries. This exhibition contributes to Changchun city. Lets the world knows Changchun, lets Changchun to go to the world.

Wish Achievement Exhibition of Chang Chun Ice and Snow Drawing succeed.

2007.1.20

Long Hua - the director general of Changchun Culture Bureau, he also is the minister of Culture Movement Bureau of the 6th ASIAN WINTER GAMES Committee.

关东冰雪 群芳竞秀

喜闻长春冰雪画会在2007年1月第六届亚冬会期间举办“长春冰雪画展”，作为多年研究“冷文化”的老画家，我为长春冰雪画会在成立短短的时间内取得的成绩感到十分欣慰。亚冬会是亚洲体育的盛会，1996年哈尔滨曾作为我国第一次成功承办亚冬会的城市而载入历史史册，当时哈尔滨冰雪画研究会为此做出了自己的努力。此次在长春举办的第六届亚冬会，将是亚冬会有史以来规模最大、水平最高的一届盛会，长春冰雪画会能够抓住这一契机，组委会的审批，向亚洲乃至向全世界展示关东冰雪绘画艺术，推广具有东北特色的冰雪风情，让世界更多的人了解中国，了解关东，了解北半部的冰雪艺术，一方面反映了长春冰雪画会成员们辛勤地探索和努力得到了社会认可，同时也反映出亚冬会组委会以冰雪文化作为承载冰雪运动的主体精神所体现出的对冰雪艺术的高度重视。

“一方水土养一方人”，一个地域有其自身的文化习俗和地域文化，月是故乡明，这是长春冰雪画会的同志们立志把自己家乡冰雪地域特征展示给世界的动力。吉林的冰雪美景，东北的白山黑水，使生长在这个地域的美术工作者，从他们的父辈甚至祖辈，就想用手中的画笔画出养育自己的冰雪世界。他们渴望用手中的画笔，把家乡美好的冬天冰雪表现出来。他们从上个世纪八十年代开始学习、临摹冰雪画，在九十年代曾赴韩国参加了“中韩书画交流展”，亲身感受到了东南亚各国美术界对中国冰雪画的兴趣和热爱，增强了他们的信心。2004年年底，以王维华为首的长春七名冰雪画友筹备成立长春冰雪画会，画会的成立推动了东北吉林地区冰雪画艺术的健康发展。

以王维华为会长的长春画会，克服了重重困难，在短短不到两年的时间里，组织起各种类型的学习班，面向社会，坚持创作，取得了很好的成绩，不仅先后参加了冰雪画派第三届、第四届作品展，他们的作品还在《美术》、《中国书画报》、《美术报》等专业报刊发表，在《中国书画报》上进行了冰雪山水画创作经验交流，取得了很好的社会反响。尤其是今年9月由中华人民共和国文化部、白俄罗斯共和国文化部主办的2006白俄罗斯中国文化日的“中国冰雪画展”中，又有九幅作品入选，这一切充分显示出长春冰雪画会成立以来正以不懈的努力坚实地前进。

这次展出的69位画家的186幅作品，一种是以会长王维华为首的以冰雪画传统技法为主，在原有冰雪画表现题材基础上向纵深开拓的新作，另一种是以副会长王玉岩、颜岩为首的传统水墨画和冰雪画结合的新水墨样式。在展出的这些作品中，有的表现晶莹剔透的雪树冰峰，有的展示茫茫雪原、千里冰封，也有表现婀娜多姿的雾凇奇观和浓郁的塞北风情。

王维华的作品在冰雪画语言探索上近年取得了可喜进步，这位深受书香门第家庭熏陶的关东画家，自幼“热爱长白山的雪、喜欢松花江的冰”，二十年来他和冰雪画结缘，把冰雪作为母题研究和探索。由于他注重艺术修养，他的作品多在意、气、趣、格上下功夫。在《月上长白雪林间》和《寒林吟晓》等作品中，他对冰雪画语言的突破，主要表现在他对矮杂树的处理。传统冰雪画中的“雪松”，是我“倒锋用笔”形成的语言符号，现已成为冰雪画的“传统”符号，王维华刻意避开了冰雪画原始样式，他全部使用传统的中锋用笔和冰雪画的技法，利用黑白对比、渲染、穿插、西画的明暗处理等手段，以清晰的笔痕表现了各种茂密的杂树被大雪覆盖、雾凇挂满枝头的效果。如果说传统冰雪画的“雪松”表现的是一种清逸、雅静之美，王维华的杂树则有一种刚直、桀傲不逊的超拔之美。他的水墨语言既能体现当代意识，又具有冰雪水墨语言的独特性。

在这次展览中非常可喜的是王维华在“冰雪水墨”探索中又有新的突破。他开始挖掘冰雪水墨资源面向现代和未来的前景，打通一种不为题材、形式和风格所限的抽象冰雪语言，故而他也把目光放到了宇宙和星空。在他的太空系列作品中，可以看出他驾驭笔墨的能力，他要使笔墨为表达自己的思想感情服务，为传递作品的精神和内涵服务，他既没有在太空系列中丧失冰雪水墨的自身价值，又超越了通常冰雪语言所能达到的感知境地，他放弃了一些比较细微的追求，建立了冰雪语言和抽象形式之间更广阔、更博大的气魄，丰富了以往冰雪画的表现手段和视觉形态。除了在表现宏观冰雪水墨的太空系列中王维华有一个明显的飞跃外，他近年来还在表现微观的冰雪水墨中确立了自己的风格。北国冬天室内窗户上挂着的冰花，是寒带地区家喻户晓司空见惯的现象，王维华能从生活中寻找内容和灵感，从细微处着眼，把冰雪水墨作为一种语言方式探索冰窗花的语言形态。在《窗前》这幅作品中，他用矾墨结合的方法画出北方窗户上挂满的冰花，然后又在窗台刻意摆放了一盆盛开的鲜红的绣球花，旁边栓吊的窗帘显示出这一作品精巧的构思。他对冰雪水墨原有物象形式的打破，非但没有引起冰雪水墨秩序的混乱和迷失，反而凸显出“冰雪水墨”的效果，拓展了冰雪画的表现题材。在《醉游》这幅作品中，他把冰雪画的技法用



活，以淋漓酣畅、零乱疏离写意手法表现出水中畅游的鱼虾，那挥洒恣意的笔触，表明了他冰雪写意花鸟追求意象造型的特点和不愿墨守成法的张扬个性的创新精神。在《腊月》这幅作品中，他克服了用冰雪技法表现物象时如缺乏经验极易发板的弊病，以“雪皴法”和“拖泥带水皴”兼用的方法画出静止积雪松软的体积感，使冰雪水墨特性得到了更充分的发挥，证明了在冰雪水墨语言领域中还有极大的可探索空间，为冰雪画派深化水墨研究带来新的启示。

副会长王玉岩由于具有较深的传统文化修养，常常从民俗学和民间谚语中提取创作题材，他最大的特点是能娴熟地驾驭传统留白和冰雪画“画白”的语言，各取所需，游刃有余地表现自己的内心世界。残雪，是他喜爱的主题，在他看来，被大雪覆盖了一冬之后遗留的残雪很富有中国画诗化的意境。“残”已不代表的美的缺陷，而是美的另一种形式，表现残雪可以赋予作品一种独到的哲学意味。在《又是一年寒风尽》、《大雪小雪又一年》和《七九河开、八九雁来》等作品中，他通过使用传统留白和冰雪画的画白技法，突出了春天残雪的美丽和耀眼。近年来，他着力在冰雪画技法上下功夫，用心研究矾水与淡墨、重墨之间的渗透关系，寻找最适合表现物象的浓淡比例，以达到最大发挥传统中国画的笔墨和冰雪画技法的结合点。不仅是冰雪山水画，在冰雪人物和冰雪花鸟画的探索上，近年来王玉岩也有很大的突破。在作品《8848，我的珠穆朗玛》中，他利用学习过油画、版画和设计的优势，广泛吸收西方绘画和现代水墨的某些因素，把传统水墨、版画、其它画种、现代观念和冰雪水墨结合，不断地追求、不断地探索，使冰雪人物画真正体现了当代艺术精神。世界屋脊的珠穆朗玛最接近天体，也是中华民族的象征，藏女们在珠穆朗玛峰下舞蹈不仅歌颂了白雪皑皑的神峰，也歌颂了伟大的中华民族精神。这是他在探索冰雪水墨语言过程中有机地与当代文化意识结合的一种文化自觉。在冰雪花鸟的表现上，王玉岩也取得了长足的进步。在《静夜思》中，他赋予了作品浓厚的艺术神韵，留白和画白巧妙地结合，以冰雪水墨画出严冬琐碎的冰块，森林中的倒木，再阔笔泼墨画出枯干，传统留白空出雪地，小生命在雪野上栖息，表现出作者追求超然出尘的高隐幽情。

颜岩女士是长春冰雪画会的骨干，她的作品在冰雪水墨的符号和标识上大胆进行形状和意象的组合，把传统的、经典的、轮廓线清晰的冰雪语言符号采用淡墨多次皴染弱化，使画面具有一种模糊朦胧、虚实实和半写意之感。她在作品《月照寒林》、《雪韵》中，应用冰雪画的“重叠法”结合传统中国画积墨的方法进行层层积染，既保持了冰雪画的特点，又传承了传统积墨的厚重，同时还体现了“雪”的洁白明丽特征，增强了原有“雪皴法”的空间感。以冰雪技法进行画面背景的渲染，是颜岩在冰雪水墨语汇探索上的一个拓展，在作品《瑞雪丰年》、《傲雪欢歌》中，她改用传统冰雪画以清水为调剂进行渲染的方法，使用淡墨甚而重墨和矾水进行中景和远景天空的渲染，她把传统冰雪水墨技法和形式感融入新的语境中，再以独特的充满动感状态的渲染手段展现出来，这就超出了传统冰雪水墨渲染的套路，形成了自己的心灵符号。

在冰雪画题材的拓展上，还有武世珍、武虹、邵本茂、高翔、周兆天、张文如、魏凤芝、张才儒、丛玉兰、黄桂花、李振镛、吴淑琴、许前茂、曲胜荣等人，他们在承传中国画和冰雪画基础上，追求新的笔墨情趣、韵味以及形式，以山水、花鸟的形、色、声、象体现人的主观精神的客观化，借这些传达更为深广的思想内涵。

李振镛的花鸟，追求版画的效果并添加了新的水墨情趣；丛玉兰、黄桂花和张才儒的雪树处理、武虹的泼墨渲染、魏凤芝的远景水墨运用，都是他们在寻求关东大自然生活环境与艺术的结合点上大作文章，追求冰雪大自然与人的精神境界的契合；高翔的冰雪花鸟打破了惯有的空间关系，巧妙的构思与和谐的色彩，表现了冰雪花鸟天人合谐的美、主客观俱化的美和心物合一的美；武世珍把冰雪残荷，赋予了新的精神内涵，他借两只用笔狂放凄苍、率真的八哥，抒发和表达了冰雪花鸟画借物抒怀，寄情言志的美学品格；周兆天的花鸟，运用了冰雪水墨和其它调剂，增强了的肌理效果，抒写自己的情意志趣和心境，而他的山水画《塞北的雪》则偏重一种形式感和现代感，富有装饰性，有一股清新之气；许前茂的冰雪花鸟，以一种更侧重个性和笔墨意趣的新角度画出了冬季鸡冠花的状貌，把冰、雪、气、雾、树、花果揉和在一个画面上，展示出冰雪绘画仍有强盛的表现力和生命力。

短短两年，长春的冰雪画会在大家的努力下，取得了可喜的成绩，但还存在一些不足，具体体现在对中国画笔墨的认识和实践不足。但是有长春冰雪画会同志们对传统文化的热爱、对冰雪画的热爱和对工作的极端热情，相信他们会借这次亚冬会冰雪画展的东风，再接再厉，更上一层楼。

预祝第六届亚冬会“长春冰雪画展”圆满成功！

李永信

2006.12.30



Beautiful Fragrant Flowers Contend For Beauty In Ice & snow World in Northeast China

I am happy to hear that Changchun Ice & Snow Drawing Exhibition will be held by Changchun Ice-Snow Painting Association in January 2007. As an old drawer of "cold culture", I am so happy for the achievements gained by Changchun Ice-Snow Painting Association in so short period. Asian Olympic Games is the pageant of Asian sports. In 1996, Harbin has ever been written into the History as the first city in China that has successfully undertaken the Asian Olympic Games. At that time, Harbin Ice & Snow Drawing Institute has made great efforts for it. This time, the Asian Winter Olympic Games to be held in Changchun will be the largest one in scale and the highest one in level in the history of Asian Winter Olympic Games. Changchun Ice-Snow Painting Association can grasp this chance, gain the approval from Organization Commission of AWOG and shows ice & snow drawing arts of Northeast China to Asia up to whole world, popular ice & snow customs with northeast characteristics and enable more people in this world to learn China, learn Northeast China and learn ice & snow arts in north part, in one respect, it reflected that the hard research and efforts made by the members of Changchun Ice-Snow Painting Association have been recognized by the society, meanwhile, it also reflected that Organization Commission of AWOG has laid more emphasis to ice & snow arts embodied by regarding ice & snow culture as the principle part bear the ice & snow sports.

"Places make people", one area has its own culture and custom and field culture. The moon at home is the most brilliant. This is the power that the comrades of Changchun Ice-Snow Painting Association show the character of this land covered with ice & snow in winter to the world. The beautiful scenery of ice & snow in Jilin, Changbai Mountain and Heilongjiang River of northeast have the artists born and live in this land intend to draw out this ice & snow world which foster themselves with the brushes since their fathers even since their ancestors. They are eagerly to express the beautiful ice & snow in winter at their home. From the 1980s, they began to study and facsimile ice & snow drawings; in 1990s, they have ever been to Korea and participated in "Sino-Korea Exchange Exhibition of Writings and Paintings", felt interest and love to the Chinese ice & snow drawings and paintings from the artists of Southeast Asian countries, which increase their confidences. At the end of 2004, Changchun Ice-Snow Painting Association were founded by 7 ice & snow drawing artists, headed by Mr. Wang and his son. The establishment of Association promoted the healthy development of ice & snow drawing arts in Jilin region of northeast China.

Changchun Drawing Association, headed by Chairman, Wang Weihua, overcome plenty of difficulties, organized various training classes in a shortly 2 years. Facing to the society, they insist creation and gained excellent achievements. They participated in the 3rd and the 4th Works Exhibitions of Ice & snow Drawing Section; meanwhile, their works were also published in professional journals such as Arts, China Writing and Drawing, Arts Journal. They exchanged the creation experiences of ice & snow drawings in China Writings and Drawings; it gains a perfect social echo. Especially in September of this year, in the China Ice & snow Drawing Exhibition in 2006 White Russia-China Culture Day jointly hosted by the Ministry of Culture of China, Ministry of Culture of White Russia, another 9 works are selected. All these show fully that Changchun Ice-Snow Painting Association have been progressing step by step with its remorseless efforts since establishment.

186 works drawn by 69 drawers are shown at this time. One type of drawings is the new creations that are drawn by Chairman Wang Weihua with traditional skills of ice & snow drawings and are expanded to the depth on the basis of subjective materials expressed by former ice & snow drawings, the other type is the new ink painting style of traditional ink paintings combined with ice & snow drawings represented by Deputy Chairman Wang Yuyan and Yan Yan. In these shown works, some express glittering, translucent, bright and limpid trees covered with snow and peaks covered with ice, some show endless snow-covered land and long frozen rivers, some express rime and thick folk custom in the north of Great Wall.

Wang Weihua's works has made a delightful progress upon the language research of ice & snow drawings in recent years. This drawing master, who has been edified deeply by his literary family, has been loving the snow of Changbai Mountain and like the ice of Songhua River when he was a child. For 20 years, he became attached to the ice & snow drawings, has been studying and researching regarding ice & snow as mother subject. For he pays attention to the artistic culture, he concentrate his efforts on soul, spirit, interest and pattern in his works. In works of "Moon Light in Snow-covered Changbai Forest" and Morning of Cold Woods, etc. the breaking through of ice & snow drawing language are mainly shown in the treatment to the low and short copse or bushes: Snow-covered pine in traditional paintings is the language expression / symbol formed by me when I use brush tip conversely, and now it has become the "traditional expression/symbol" of ice & snow drawings. Wang Weihua avoids the original type on purpose, and uses completely traditional medium part of brush tip and skills of ice & snow drawings, utilizing methods such as contrast of white and black, romancing, interlude and dark & bright treatment of western painting skills, expressed the effect that lush trees are covered by heavy snow and rime hangs fully on the branches of trees with clear brush marks. If we say that the snow-covered pine in traditional ice & snow drawings expresses a kind of beauty that is new and graceful, refined and quiet; the copse in Wang Weihua's drawing shows some beauty that is upright, outspoken, obstinate, unruly and overstep. His ink painting language may not only embody present idea and conception but also have unique character of ice & snow ink painting language.

In this exhibition, it's very happy to see that there is further new break in Wang Weihua's research to the Ice & snow ink paintings. He begins to dig out the foreground that ice & snow ink painting resources face to the modern and future, break through the abstract ice & snow language that is not limited by subjective materials, form and style. Therefore, he also laid his eyes to the universe and starry sky. In his serial works upon space, we may see his control capacity of ink painting. He intends to have the ink to serve for expressing his own thinking and idea, for transmitting the spirit and meaning of works. In his works of space, he did not lose the self value of ice & snow ink painting; on the contrary, he exceeded the feeling circumstances that normal ice & snow language may reach. He abandoned some smaller pursue, set up wider and greater verve between ice & snow language and abstract forms, enriched the expression method and vision form for past ice & snow drawings. Wang Weihua confirmed his own style in recent years in expressing micro ice & snow ink paintings except for the obvious over-fly that he had in expressing macro ice & snow ink paintings in his space series. The ice crystal hung on the windows inside the room in north China is a very familiar and common phenomenon for each families in cold area. Wang Weihua may find content and feeling from life, have small place in mind, and regard ice & snow ink painting as a mean of language to research the language form of ice crystal on the windows. In "At the Front of Window", he drew out ice crystal hung fully on the windows in northern area by using of the method combining alum with ink, then put a fresh red azalea full of blossom on the windowsill on purpose, the curtain banded and suspended beside it may show the ingenious conception of this works. The breaking that he did to the original objective image forms of ice & snow ink painting does not cause a confusion and lost of the order in ice & snow ink painting, on the contrary, it shows the effect of 'ice & snow ink painting' obviously. It expands the subjective materials to be expressed in ice & snow drawings. In Tour like Drunk, he used ice & snow drawing skills fully flexibly and freely. In it, he expressed fish and shrimps swimming freely and happily in water with incisively, vividly, scattered and spars freehand brushwork methods. That free and willful style of drawing shows his characteristic of seeking image shaping in ice & snow freehand brushwork of flowers and birds and stink innovation spirit, unwilling to be scholasticism, in "the twelfth month of the lunar year", he



overcame the shortness that it is easily to be stiff if lack of experience when expressing images with ice & snow skills. By means of "snow scraping method" combining with "messy scraping", to show cubage sense of the static piled snow and soft pine enables the characteristic of ice & snow reach a full play. It proved that there is still great researchable space in language filed of ice & snow ink paintings and it bring a new hinge to deepen the study of ink painting for ice & snow drawing genre.

Deputy Chairman, Wang Yuyan, has deeper traditional culture, so he always abstract creation objective materials from civil customs and slang. His biggest character is that he may skillfully use the language of traditional margin leaving and ice & snow drawing's "white leaving", to express his spirit world with skill and ease. Remained snow is the subject that he likes to draw. In his opinion, the remained snow left after a winter with heavy snow is really full of artistic conception of Chinese drawing like a poem. Remained or say remnant does not stand for the default of beauty any more, but another form of beauty. To express remained snow may endow the works some kind of unique philosophic meaning. In his works, "cold wind for another year", "another year with heavy or light snow" and "river thaws in 7th 9 days and swan returns in 8th 9 days", etc. He uses traditional margin leaving skill and white leaving skill of ice & snow drawings, gives prominence to the beauty and shining of remained snow in spring. In recent years, he exert himself to concentrate his efforts to the skills of ice & snow drawings, study hardly the infiltration relation between the alum water, light ink and thick ink, seek for the most suitable ratio between light ink and thick ink to express objective phenomenon so as to reach the joint point of full show of brush ink skill of traditional drawing and ice & snow drawing skills. Not only upon research to the landscape ice & snow drawings, but also upon the study to the ice & snow personalities as well as ice & snow flowers and birds drawings, Wang Yuyan also has broken greatly in recent years. In the works "8848, My Everest", he uses his privilege that he has ever learnt oil painting, engraving and design, widely introduces in some factors of western painting and modern ink painting, combines traditional ink painting, engraving, other drawings and modern conception with ice & snow ink painting, keeps seeking and researching, has ice & snow personalities drawings really embody the arts spirit of the time. Everest, the ridge of the world, closes to the astronomical body and is also the embodiment of Chinese Nation, Tibetan girls dancing at the bottom of Everest not only pays a tribute to the holy peak covered with heavy white snow, but also pays a tribute to the great spirit of Chinese Nation. This is a kind of culture self-knowledge organically combined with culture consciousness of the time during the course that he has been researching the ink language of ice & snow drawing. Upon the expression of ice & snow flower and birds drawing, Wang Yuyan also made great progress. In "Thinking in Silent Night", he endowed his works a thick artistic verve; margin leaving and white leaving is combined skillfully and smartly; Ice blocks, fallen trees and logs in the forest in cold winter are drawn with ice & snow ink drawing skills. Further with thick brush and splash-ink drew dried trunk, for snow field and puppies inhabiting in the snow field, he used traditional margin leaving skill, all these shows the feeling that the painter seeks for transcendent retreat.

Ms. Yan Yan is the backbone of Changchun Ice-Snow Painting Association. In her works, shapes and images are bravely compounded upon the symbols and identifications of ice & snow ink paintings, which sicken the traditional, classic and clearly contour lined ice & snow language symbols by adopting light ink through plenty times of romancing, which offer the drawing a blurred, dreamlike, seemingly false and real and half enjoyable feeling. In her works "Cold forest in moon" and "Charm of Snow", overlay method of ice & snow drawing skill is used combining with ink-piling method of traditional Chinese drawing to romance by piling many times, that not only kept the character of ice & snow drawings, but also passed down the massiness of traditional ink piling, meanwhile, the character of pure white and brightness of snow is embodied, the space feeling of snow scraping is strengthened. To romance the background of drawing with ice & snow skills is an expansion in the research of ice & snow ink painting vocabulary. In her works "Heavy snow and harvest year" and "Happy song in snow", she changed to use traditional ice & snow drawing skills and methods as dispensing to romance, with light ink and even thick ink and alum water to romance the medium and distant scenery sky. She harmonized the traditional ice & snow ink painting skills into new language environment, then express with unique romancing method full of autokinetic effect, which exceeded traditional skills of ink painting romancing, her special soul expression is formed.

Upon the expansion of subject matter of ice & snow drawings, we have Wu Shizhen, Wu Hong, Shao Benmao, Gao Xiang, Zhou Zhaotian, Zhang Wenru, Wei Fengzhi, Zhang Cairu, Cong Yulan, Huang Guihua, Li Zhenyong, Wu Shuqin, Xu Qianmao and Qu Shengrong, etc. they seek new ink painting interest, lingering charm and form, embody the objective human being's subjective spirit with the shape, color, voice and image of landscapes, flowers and birds, by such, transmitting more deeper and wider intention of idea on the basis of traditional Chinese drawings and ice & snow drawings.

Flowers and birds drawn by Li Zhenyong, seek for the effect of engraving and spice with new ink painting; the snow trees treatment by Cong Yulan, Huang Guihua and Zhang Cairu, using of wash for romance by Wu Hong and distant scenery ink painting by Wei Fengzhi reflect that they are seeking the correspond between nature of ice & snow to human spirit by making efforts at joint point of natural living environment in northeast china with arts; birds in ice & snow drawn by Gao Xiang breaks the space relation used to be, smart conception and harmonious color shows the harmonious beauty of birds in ice & snow between nature and human being, the beauty of embodiment between subject and object as well as the syncretism beauty between mind and articles; Wu Shizhen endows the remnant lotus in ice & snow a new spirit involution --- he expressed esthetics character of flowers and birds in ice & snow that expresses emotion and ideal through objects by using of two black mynahs drawn in a unruly, sad, desolate and bald way; the flowers and birds drawn by Zhou Zhaotian, taking advantage of ice & snow ink printing and other dispensing, strengthened a grain effect and expressed his mind of ideal and interest, while his landscape painting, Snow at north of the Great Wall, lays more emphasis on a form sense and modern sense full of decoration and having a fresh and new feeling; the flowers and birds in ice & snow drawn by Xu Qianmao, show the appearance of cockscomb in winter from a new angle that lays emphasis on individualism and interest of writing (brush and ink), further he put ice, snow, vapor, fog, trees, flower and fruit in one drawing harmoniously, which shows that ice & snow drawings have strong and puissant expression power and life force.

In such short period of two years, Changchun Ice-Snow Painting Association has gained delightful achievements through the efforts of members. While, there is still some shortness, for example, the understanding and practice to the writings of Chinese drawings. Anyway, with the love to traditional culture and ice & snow drawings as well as the extreme passion to the work from comrades of Changchun Ice-Snow Painting Association, I believe that they will make persistent efforts and scale new heights.

Wish the Changchun Ice & Snow Drawing Exhibition a full success in Asia Winter Olympic Games!

王永刚

2006.12.30



长春冰雪画会介绍

长春冰雪画会是我国冰雪画艺术研究会设在长春的分会，成立于1997年。

长春地区在北纬45度线上，地处东北中部的白山黑水之间，冬季气温可达零下30度。“北国风光，千里冰封，万里雪飘”就是对这里的真实写照。长春人喜雪、爱雪、恋雪、画雪，为冰魂雪韵所痴迷。长春冰雪画会的近百名冰雪画家就是以冰雪结缘的美术团体。会长王维华自1985年起就开始临摹、探讨用冰雪山水画创始人于志学的技法来表现冰雪的神奇与奥妙。作为于志学老师的弟子，他带领冰雪画会的会员们以长白山、松花江、黑土地为母题，用冰雪画的形式画长春，把长春的美丽冬色展现给人们，为关东的冰雪文化呐喊。近年来，他又把冰雪与花卉相结合，创作出大批冰雪画新作。在第六届亚洲冬季运动会召开之际又创作一批以体育为主题的冰雪画作品，为亚冬体育盛会、为“冰雪亚运·魅力长春”增光添彩。

长春冰雪画会的作品多次参加国内外展览并获奖，有9名会员的11幅作品走出国门，参加了2006年9月21日在白俄罗斯首都明斯克举办的、由中华人民共和国文化部和白俄罗斯共和国文化部主办的“中国冰雪画展”，受到国际美术界同仁的赞誉。画会的作品被多次发表在《美术》、《美术报》《中国书画报》《中国文化报》《北京晚报》《长春日报》等多家报刊杂志上。

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INTRODUCTION ABOUT CHANGCHUN ICE-SNOW DRAWING ASSOCIATION

Established in 1997, Changchun Ice-Snow Painting Association is the branch of Chinese Ice-Snow Painting Art Research Association. Changchun locates in the middle area of Northeast of China, between Changbai Mountain and Song Hua River. In winter, temperature maybe lower then 30. C. The scene of Northern Area is full of ice and snow. Changchun's people like snow, love snow, and draw snow. They are crazy on the charm of snow. There are near 100 painters in Changchun Ice-Snow Painting Association, they are collected by ice and snow. From 1985, the chairman of Changchun Ice-Snow Painting Association, Mr. Wang Wei_hua, has begun to probe into that how to express the secret and mystery of ice and snow with the skills which are developed by the founder , professor Yu zhi_xue, of Ice-Snow Painting Art. As the student of teacher Yu Zhi_xue, Mr. Wang leads the members of Changchun Ice-Snow Painting Association to draw the scene of Changchun with the ice and snow painting skills. Their topics include Changbai Mountain, Songhua River and black soil. They present the beauty wintry scene of Chang Chun with ice-snow painting form. They shout loudly for Ice-Snow Culture of Northeast of China. Recently, Wang Wei_hua combines painting of ice and snow with painting of flowers and plants in traditional Chinese style. He creates many new ice and snow paints. He also creates a set of ice and snow paints for ASIAN WINTER GAMES to add luster to ASIAN WINTER GAMES.

The works of Changchun Ice-Snow Painting Association are exhibited in China and other countries for many times. There are 11 paints of 9 members of this association are exhibited in the Achievement Exhibition of Painting of Ice-Snow Painting which is held by the Culture Department of China and Culture Department of White Russia in September 21th, 2006. Their works are praised warmly by many international artists. Their paints are published in many journals such as "Art", "Art Paper", "Chinese Handwriting and Painting Paper", "Chinese Culture Paper", "Beijin Evening Paper" and "Changchun Daily Paper".

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邵本茂

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周兆天

NO: 64-65



高翔

NO: 66-68



许前茂

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宋 爽

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NO: 74-76



王桂芬

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王桂珍

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王兆军

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曲胜荣

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贾淑琴

NO: 86



王春龄

NO: 87



周月琴

NO: 88



张长清

NO: 89



于锁琴

NO: 90-91



刘淑贤

NO: 92



李晓秋

NO: 93



陈跃坤

NO: 94



肖文举

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安玉堃

NO: 131



黄桂花

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王丹彤

NO: 136



《北极》178×96

《The North Pole》178×96

于志学: 冰雪山水画创始人。现任黑龙江省画院荣誉会长、黑龙江省美协名誉主席、黑龙江省国画研究会会长、冰雪山水画研究会会长、第九届全国政协委员、中国美协理事。自1960年开始研究雪景画, 在技法上创造出“雪皴法、泼白法、重叠法、滴白法、排笔法”及“画山无石、画林无树、画树无枝”的三无画法; 在理论上提出“南黑北白、南虚北实、南以石画山、北以树画山”和“墨有韵、白有光”等新的美学思想, 创造了冰雪山水画。冰雪山水画以其特有的艺术语言和独特的技法, 表现了“冷逸之美”等冰雪美学的核心思想; 填补了传统中国水墨画一千多年来不能直接画雪更不能画冰的空白; 使传统中国画的表现对象由山、水、云、树拓展到山、水、云、树、冰、雪, 创立了中国画“白的体系”。