An abstract painting featuring two faces. The face on the left is rendered in warm, earthy tones of brown and orange, with a prominent nose and a dark, shadowed mouth. The face on the right is more ethereal, with cool tones of blue and grey, and a wide, open mouth showing teeth. The background is a complex, textured mix of these colors with visible brushstrokes and some red artist seals in the upper corners.

A COLLECTION
OF ARTISTIC
WORKS BY
NIE GANYIN

聶干因作品集

千日畫集

子範



題字：著名畫家崔子範

聶千因作品集

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千因月去法論



弗眞
鞅取

乙巳年
宣山張行



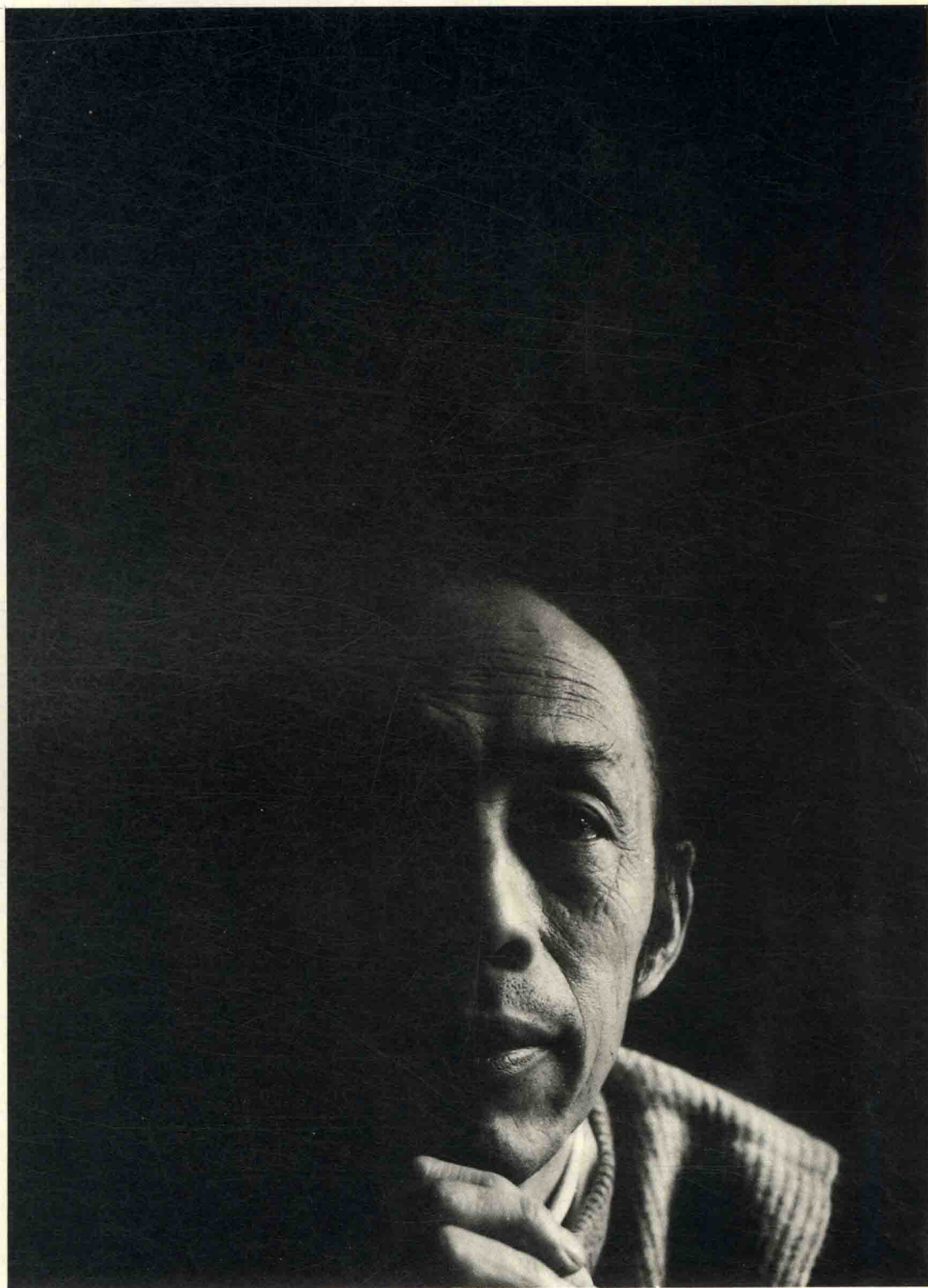
我童年就愛鑽棘窩，因為最好的野果是在荊棘叢中。

—— 千得

湖北省美術院畫家：聶干因

Painter of the Art Academy of Hubei Province:

Nie Ganyin



攝影：彭年生

序

兩個世界的交響

彭 德

面對聶千因的水墨畫戲劇臉譜圖，古代和現代、東方和西方、傳統和創新這兩兩對應的世界，不免要並列地浮現在我們的眼前。

戲劇臉譜是中國傳統藝術鍊上的一環。它起源於大唐盛世，是古代傩舞面具的簡化。傩，中國戲劇的鼻祖，至少經歷了四千年的歷史。《尚書·舜典》中說：“擊石拊石，百獸率舞。”即指伴隨石磬音樂，先民們裝扮為各種象征族徵的野獸跳傩舞。由此我們可以追溯臉譜→傩舞面具→圖騰之間的淵源關係。戲劇臉譜，隱含着為時人激賞的遠古文化的質朴、神秘和野性。

聶千因的水墨畫臉譜圖，並非戲劇臉譜的簡單再現，在相當大的程度上，它只是作者審美理想的載體。其作品同傳統的水墨畫表現手法相比，已經有了明顯的距離。在構圖風格和色彩組合上，作者打破了傳統寫意畫的空靈與單純，賦予畫面以現代構成的意味。

聶千因曾以一個畫家的身份，涉足中國傳統戲劇二十年。傳統戲劇以及它所體現的種種特色，自然會鐫刻在他的畫面之

中。在戲劇中，臉譜只限於淨醜二角，二者是使戲劇富有戲劇性並能調動觀眾情緒的重要角色。聶千因在他的水墨畫臉譜圖中，正是保留了繪畫母題的本性。他通過色與墨的衝突，綫與形的對立，使畫面洋溢出具有調侃和諧謔情調的戲劇性。

程式化是中國傳統戲劇的一大特色。臉譜無疑不在例外。歷代淨醜的臉譜，其基本譜式只有十來種。與此相呼應的是，聶千因的畫，不論如何抽象和富於變化，細看都是臉譜，可以說“畫不離譜”。二者的不同之處在於，戲劇臉譜的圖案是刻意經營的，作者的臉譜却是自由揮灑的；前者強調形象的類型化，後者注重類型的隨意化。

在當前水墨畫壇，傳統和創新之爭，一度困惑過整整三代畫家。在這場爭論中，聶千因用自己的實踐，作出了無聲的回答。他的戲劇臉譜圖以及他新近創作的以民間門神畫（傩的民間變種）為參照的寫意畫，無不既流露出一現代意識，又不失中國氣派。

Preface

THE HARMONIZING OF TWO MELODIES

Peng De

In front of Nie Gan-in's ink and wash paintings of opera facial makeup types, the counterpart worlds, ancient and modern, oriental and European and traditional and creative, will appear in our sights.

Opera facial makeup types are one of the links in the chain of Chinese traditional art. Originated in the heyday of Tang Dynasty, it is a simplification of masks of Nuo xi (ancient dance for greeting gods) with a history of at least 4000 years, is the ancestor of Chinese operas. A Shang Shu (Book of Shang) Shun Dian (code of Shun) says "the ancestors dressed as various animals symbolizing their clans, danced to the beat of stone music". So we can trace the relations among the facial makeup types, the masks of Nuo-xi and to them. The types are embodied with simplicity, honesty, mystery and untrulines of the primitive culture which are being highly appreciated by the contemporaries.

Nie Gan-in's ink and wash paintings of facial types, are not simple reproductions of opera facial makeup types but to a great extent representations of the artist's aesthetic ideal. The techniques in his works obviously differ from those traditional ink and wash techniques. In composition and color rendering the artist charges the paintings with modern constructive significance by breaking away from the empty and simple spaces in the conventional free brush paintings.

Nie Gan-in, as a painter, has set his foot for 20 years in Chinese

traditional drama which as a result has greatly influenced his works. In the operas, the facial makeup types are confined in use only to the two roles of Jing and Chou which serve as an important factor in dramatizing the opera and animating the audience. Through the complements of color and ink, and line and mass, he enlivens the paintings with humor.

Stylization is a major characteristic of facial makeup types as well as Chinese traditional opera. The types for different dynasties have only a dozen basic variations to which Nie Gan-in's paintings are closely related. No matter how abstract and changeable his paintings may be, can you always recognize, when viewing carefully, the facial makeup types. And yet the opera facial makeup types and the paintings are quite different because the former is deliberately delineated while the latter is freely done with brush works: the former stresses the typifying of images while the latter emphasizes freedom of types.

In contemporary ink and wash painting the contradiction between tradition and creation has frustrated, for quite some time, three generations of painters. In this controversy Nie Gan-in shows his opinion by his practice. His paintings of Chinese opera facial makeup types and his recent free-brush paintings inspired by folk door-gods (a variety of Nuo-xi) exclusively reveal the contemporary sense but without the loss of Chinese spirit.



醉酒圖
王好



OPERA FIGURES

醉酒圖

57×90

1985

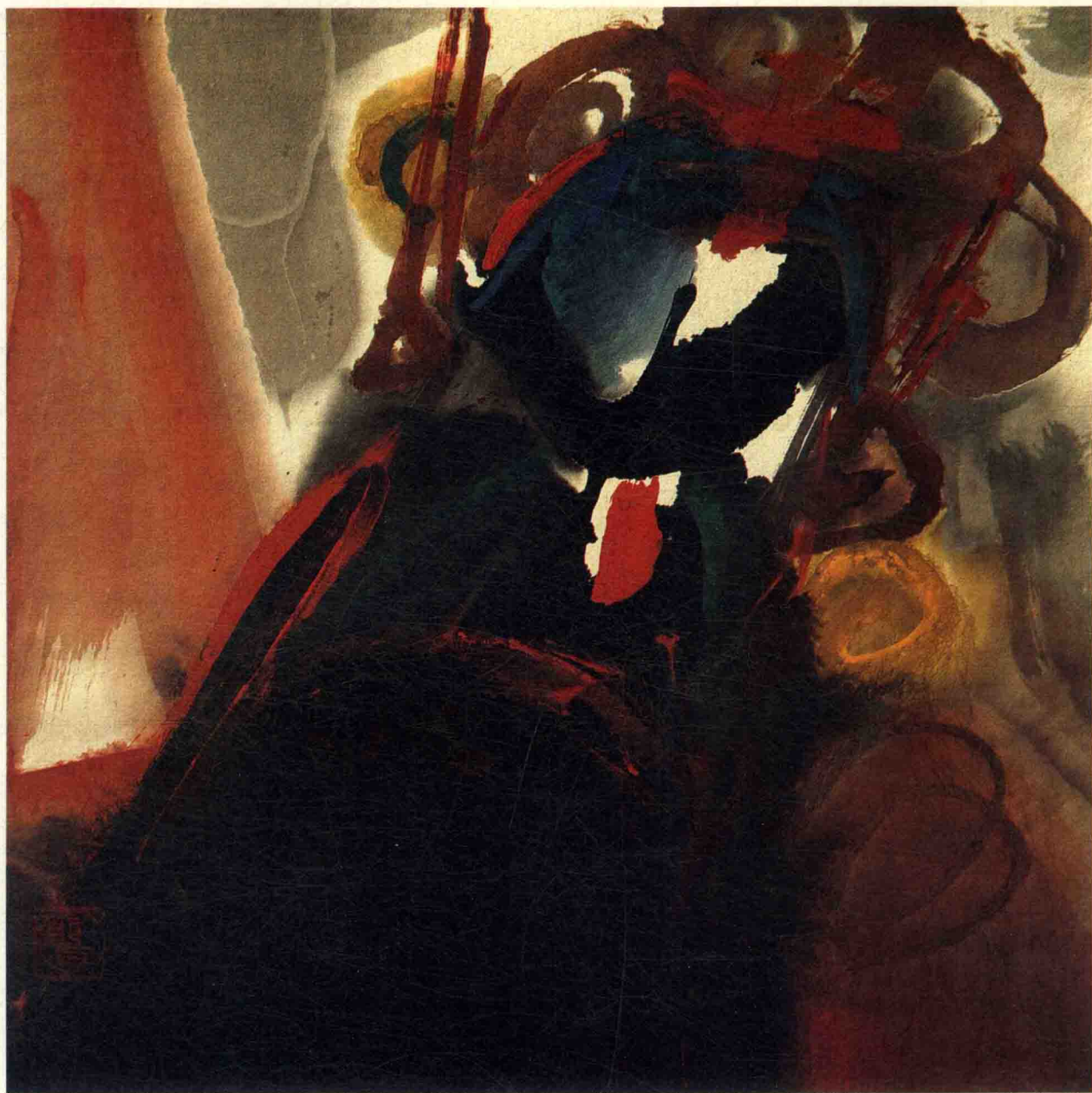
OPERA FIGURES

三疑計

57×90

1987





MASK 1
臉譜 (一)
30×30
1986



OPERA FIGURES

景陽崗

47×48.5

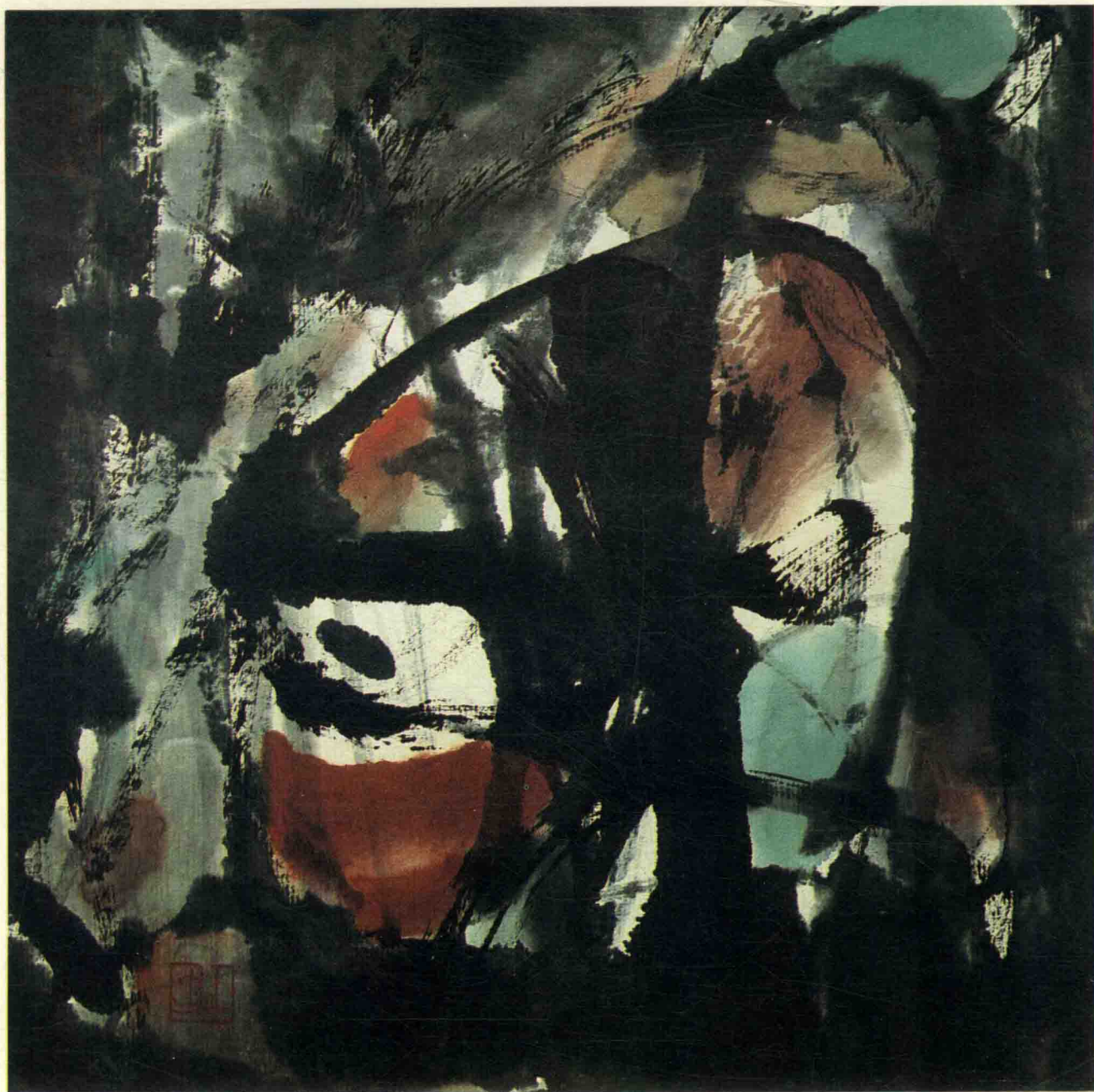
1986

MASK 2

臉譜（二）

26×26

1987



OPERA FIGURES

對打

58×45

1987





MASK 3

臉譜 (三)

29×34

1987

OPERA FIGURES

臨潼山

36×35.5

1987

