



艺术心路 彩绘人生

A MIND OF ART AND A LIFE OF PAINTING

殷保康水彩艺术

Yin Baokang's Art of Watercolor

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出 版 人：李小山

著 者：殷保康

英文翻译：韩金波

责任编辑：文 波

特约编辑：殷 俊 李 辉

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殷保康，湖南师范大学美术学院教授，中国美术家协会会员，中国水彩画家学会理事，湖南省水彩画艺委会顾问。

1957年西北师范学院艺术系美术专业毕业留系任教，相继担任留法专家吕斯百、常书鸿、刘文清先生助教，在湖南师范大学工作期间担任美术系主任多年。

从事高校美术教学及组织工作50年，著有《水彩画教学》和《水彩画教学新编》，组织和参与编写了《素描初步》、《全国高等师范院校水彩画教材》、《卫星电视教育水粉画教材》并出版个人画集10余本。

作品多次参加全国美展，数十幅作品参加中国水彩画展，并赴亚、非、欧、美等地诸国展出，不少作品获奖和被中外美术馆及收藏家收藏。《中国水彩画史》、《中国水彩画图史》、《中国现代美术全集》、《中国百年水彩画集》均有作品刊登介绍。

Yin Baokang is a professor at College of Fine Arts of Hunan Normal University, a member of China Artists Association, a Council Member of China Watercolor Artists Association, and a consultant of Hunan Watercolor Art Committee.

After he graduated as a Fine Arts major from Fine Arts Department of Northwest Normal College in 1957, Mr. Yin stayed in the department as a teacher, and worked as a teaching assistant for Lv Sibai, a scholar returned from France, and then for Chang Shuhong and Liu Wenqing respectively. He served as the head of Fine Arts Department for many years in Hunan Normal University.

It has been five decades since Mr. Yin engaged in fine arts teaching and administration at tertiary level. Books written by him include Watercolor Teaching Practice and New Watercolor Teaching. He is also a co-author of Basic Steps of Sketch, Watercolor Textbook for National Normal Universities, and Gouache Textbook for Fine Arts Majors of Educational Satellite TV. He has published around 10 albums for his individual paintings collection.

His works have been exhibited many times in the National Fine Arts Exhibition. Dozens of his works were selected for the Chinese Watercolor Painting Exhibition in Asia, Africa, Europe, and America. Quite a few works have been awarded and collected by art museums and collectors at home or abroad. His artworks were also published and introduced in History of Chinese Watercolor Painting, Illustrated History of Chinese Watercolor Painting, Complete Works of Modern Chinese Fine Arts, and Chinese Watercolor Painting Collection of One Hundred Years.



序 一

勤奋人生 多彩艺术

对殷保康先生在水彩画领域数十年的辛勤耕耘和取得的卓越成就，我一是敬仰，二是感动。我敬仰他经过锲而不舍的探索和研究，不仅建立了自己独特的艺术面貌，而且对中国水彩画的发展道路和方向，以及对水彩画的教学，提出了自己的颇有学术价值的见解，不愧是一位有思想和有实践经验的艺术家和美术教育家；我感动的是，他虽然已入古稀之年，但仍然心怀壮志，继续在实践和理论上探究水彩画艺术的奥秘。他说“我在高校教授水彩画已五十年，从学习水彩画算起已有六十载，亦遵循边学习、边实践再求发展的原则，从事着水彩画的学习、磨炼与研究”。而他精心编选的这本图文并茂的个人水彩画集，不只是他个人艺术历史真实而生动的回顾，而且从一个侧面反映了我国几代水彩画家的心路历程，在某种意义上是我国现代水彩画历史的缩影。

水彩画自欧洲引进中国，立即引起中国画家们的兴趣和人民群众的喜爱，细细考究不外乎有两个原因：一是它以其自身丰富的色彩不同于中国传统的水墨画，使人耳目一新；二是它用水的方法与中国传统水墨有异曲同工之妙，中国人易于掌握，且倍感亲切。历来中国人对绘画色彩的认识和理解，有两种不同的角度和观念：重视艳丽色彩的运用，这见于院体的工笔重彩画和洞窟、寺庙、墓室壁画；受佛教某些思想和道家的影响，强调墨色内在的精神性和禅意，持“水墨为上”的观念，致使讲究笔墨的水墨艺术日臻完善，在世界艺坛上自成体系。与此同时，以水墨为主流的国画界对多彩的绘画多有贬意。不过，在社会大变革和艺术大普及过程中，水墨艺术一时不易为工农大众所理解。在这种情况下，色彩瑰丽的水彩画受到人们的欢迎，便是很自然的了。

在欧洲，水彩画的技法有不同的派别，20世纪初中国绘画的先驱们以兼收并蓄的精神学习各种技法，英国的、法国的，等等。但绝大多数画家的艺术不约而同地受一个原则指导，那就是现实主义创作方法，即在艺术理念上关注社会现实、关注人生，在语言上用易为大众所能接受的写实技巧和技法。虽然，从艺术的本质属性来说，写实只是一种而不是唯一的方法，可是早期中国的水彩画偏重于写实有其充足的理由，那就是它是当时社会大众的选择。因为写实艺术能及时地表现现实生活，鼓舞和推动人民大众积极投入社会的变革。殷保康有幸受到中国第一代遵循现实主义创作方法的艺术大家吕斯百、常书鸿、刘文清等人的指导，更受毛泽东文艺思想的教育，遵循生活是艺术创作的源泉这一基本原理，坚持描写生活的真实，表现面对生活的真切感受。他的早期作品虽然受当时意识形态影响带有那个时代的印记，但它们的内容来自当时的生活，语言严谨而质朴，倾注了他内心的真情，有无可争议的历史意义和艺术价值。今天我们读来，仍然感到亲切。

从学习水彩画起步开始到成为一位杰出的艺术家，殷保康在作品的题材内容、形式语言和技法上不断有所变化、有所拓展，可以说是一位与时俱进的探索家。他创作态度严肃认真，从搜集素材到最后作品完成，均有明确的目标和周到缜密的安排，可谓一丝不苟。他在人物、风景、静物方面均有出色的创造。他以自己的生活体验为基础，以大量的写生为素材，所以作品有来自生活的新鲜感和生动感。他的艺术的过人之处在于善于提炼，善于把生活提供的资源上升到艺术创造的境界。他广泛借鉴和吸收外国水彩大师的技巧，但因为他有对客观事物的独立视角，忠实于自己的生活感受，善于选取现实生活中富有诗意的景物入画，作品面貌和艺术语言显示出特有的创造精神。所以，李剑晨先生评价他的画是“继承不泥于古，创新不离于源”是非常恰当的。

殷保康在运用写实技巧时，有两点值得我们特别关注：一是他充分发挥水彩画艺术语言的特长，根据创作地域环境和表现对象的不同，也根据自己预定的艺术追求，运用水与彩融合的不同方法，创造出奇异多彩的画面。他早期在西北创作的水彩画，多自如地运用多层干后重叠的英国水彩画法，回湖南后又常采用趁湿点染重叠、近似我国水墨画的技法。技法上是如此，作品的气度和格调也兼有南方秀丽和北方浑厚的特点。更重要的是，他自觉地吸收传统中国画的观念和技巧，用于自己的水彩画创作。他在作品的章法、笔触、色彩上，均从传统中国画中汲取了营养，这突出地反映在艺术语言虚实、动静关系的处理上。中国传统艺术的写意精神和技巧对他的创作很有影响，他在写实的语言中注意传达神韵和诗意，重视意象性的表现，在线和色彩的运用中注意音乐的韵律和节奏。尤其在改革开放之后的作品中，这些特点表现得更为明显。这说明，在殷保康心中一直有这样信念：水彩画落户中国，应该扎根在中国传统文化的土壤中，应该结出具有民族特色的艺术果实。事实上，他自身的艺术创造就在这方面作出了杰出的贡献。

殷保康的艺术实践之所以能产生如此丰硕的成果，除了得益于他的勤奋劳动和具有的艺术悟性外，还与他在理论上不断有所研究、有所体会、有丰富的知识积累和广阔的艺术视野有关。他长期在高等院校教书育人，与青年学子广泛交流，又积极参与全国水彩画界的展事和学术活动，关注国外水彩画动态，水彩画技法及其传授等问题一直是 he 思考和研究的内容。他撰写的有关水彩画技法的书籍和文章，他对中外水彩画法的归类研究，是从实际出发和具有学术观念的著述，有很大的实用价值，对人们学习和掌握水彩画技法、技巧和提高艺术修养，有很大的帮助。

殷保康水彩画集生动地呈现了一位诚实的艺术家坎坷曲折和绚丽多彩的人生及其劳动成果，我们从中不仅可以获得水彩画方面的许多知识，还可以得到对人生和艺术的感悟和启迪！

邵大威

中国美术家协会理论委员会主任

Preface I

A Diligent Life with Colorful Art

I am always respectful of and meanwhile, moved by Mr. Yin Baokang's hard work, devotion, and his remarkable achievements for decades in watercolor field. He has gained my respects for creating his own unique art style and proposing valuable understanding of the route and direction of Chinese watercolor development and teaching through his persistent exploration and research. He has proved himself to be an art educator and an artist with ideas and practical experience. I have been touched by his ambitions in his seventies to continue devoting himself to the exploration of the secrets of watercolor arts in practice and theory. "I have taught watercolor at tertiary level for five decades, and it has been six decades since I learnt watercolor painting," he said, "my study, practice and research on watercolor follow the principle of learning, practicing and then seeking for development." This collection of individual watercolor artworks with pictures and texts carefully compiled by him not only is a retrospect of his real art life, but also indirectly shows the changes of Chinese watercolor painters of different generations, and it is a reflection of Chinese modern watercolor history to some extent.

When watercolor painting was introduced to China from Europe, it attracted Chinese painters' interest and won people's hearts. Two reasons can be concluded. Firstly, its rich colors distinguished itself from traditional Chinese ink painting and made people feel fresh and new. Secondly, the ways to use water of both watercolor painting and ink painting were in common with each other, and as a result, it was easy for Chinese people to learn and they felt familiar with it. Chinese people's understanding and knowledge on painting colors were based on two different angles and perspectives. One focused on the use of bright and beautiful colors, such as gongbi color painting (painting with exact delineation and enriched colors) of imperial style and frescoes in grotto, temple or tomb. Influenced by Taoist and some Buddhist ideology, the other one emphasized the meaning of mentality and meditation inside ink's color, and upheld the concept that ink comes first, so that ink art stressing brush and ink became well developed and established its own system in the art circle around the world. At the same time, the Chinese tradition painting circle whose mainstream was ink painting showed an unfavorable attitude towards colorful paintings. However, in the course of social transformation and art popularization, it was not easy for workers and peasants to understand ink art, while it was natural that watercolor painting with beautiful colors was popular among people.

The techniques of watercolor painting are classified into various schools in Europe. The pioneers of Chinese painting in early 20th Century absorbed and incorporated different techniques from U.K. and France, etc, but most of them happened to follow one principle, to create their works in a realistic way, which focused on social reality and life in artistic philosophy and employed the realistic skills and techniques for expression to make them easy for the public. In terms of art's nature, being realistic is not the only but one of the approaches. There is a good reason for early Chinese watercolor's emphasis on the realistic method, the public's preference. Realistic art can show the real life in time to inspire and facilitate people in social transformation. It was lucky for Yin Baokang to be guided by great artists like Lv Sibai, Chang Shuhong and Liu Wenqing, who were the first generation of realism creation. Educated by Mao Zedong's artistic and cultural thoughts, he followed a basic rule that life is the fountainhead of art creation, and insisted on depicting the life's reality and real feelings of facing the life. His early works were influenced by the ideology at that time and had features of that era, but they were all from the real life of the time,

meticulous but simple and full of true feeling. They are of great historical meaning and art value undoubtedly. They still look familiar and friendly to us.

From a beginner to a great artist, Yin Baokang has made changes and exploration for the theme, form and language, and techniques of his works. He is a kind of explorer keeping pace with the times. Meticulous and serious, he has clear objects and careful plans from material collection to the completion of his works. He created excellent works in people, scenery, and still lifes. His works are based on life experience and plenty of sketches from nature and life, and generated from the freshness and vividness of life. His works excel at which he is good at refinement and developing resources from life into art creation. He learned and absorbed a wide range of techniques from overseas watercolor masters. Because of his unique angle to objective things and loyalty to his own feeling, he did well in selecting poetic scenery in real life for his painting, and the feature and language of his works showcase his special creativity. It is true that according to Mr. Li Jianchen, Yin Baokang's paintings "are not restricted by the ancient techniques, which are meanwhile, the source of his creativity".

Two aspects are worth our attention in terms of Yin Baokang's use of realistic techniques. First, he makes full use of the artistic language of watercolor painting to create special and colorful images through different ways of mixing water and color based on geographical environment and objects and his own expected artistic pursuit. Most of his early works created in the northwestern region showed his skillful use of wet-on-dry technique, an English watercolor painting method, to lay colors after first layers have dried. After he returned to Hunan, he adopted the technique of wet-on-wet, similar to the skills used in Chinese ink painting. In spite of different techniques, the style and temperament of his works incorporate the charm and beauty of the south, and the simplicity and grandeur of the north. More importantly, he gladly applies the concepts and skills of traditional Chinese painting to his own watercolor painting. The composition, brush strokes and colors of his works have absorbed the nutrition of traditional Chinese painting. That is remarkably reflected in processing the virtual and real expression of art, and the relation of motion and rest. The spirit and techniques of xieyi (freehand painting) in Chinese traditional art have a significant impact upon his works. He attaches importance to the delivery of romantic and poetic charm for his realistic expression and emphasizes imagery and the musical rhyme and rhythm in the use of lines and colors. These features stood out in his works after China's reform and opening up. Evidently, Yin Baokang always has a faith that as watercolor was introduced to China it should root itself in Chinese traditional culture and blossom out with national characteristics. His own creation of art has made great contribution to this. The fruitfulness of Yin Baokang's practice of art have not only benefited from his dedication and talent, but also his theoretical research, experience, accumulation of knowledge, and wide horizon of art. He has taught in university for a long time, exchanged ideas with young learners, actively involved in national exhibitions and academic activities nationwide, and followed international watercolor trend. Watercolor techniques and its teaching practice have been parts of his thoughts and studies all the time. His publications on watercolor techniques and his classified research on Chinese and foreign watercolor techniques are based on practice with academic concepts and of great practical value; they are the assets to watercolor techniques and skills learning and the enhancement of art culture.

Yin Baokang's watercolor painting collection will show you the ups and downs and colorful life of an honest artist and his accomplishments. Not only can we enjoy the knowledge on watercolor painting, but the feeling and inspiration of life!

Shao Dazhen

Director of the Theory Council of China Artists Association

序 二

以真为美 严谨求真

这是一本别具一格且意义深远的书，一本值得你珍藏并细细品味、深入研究的好书，这绝非一般的水彩画册，而是一个睿智、勤勉的老水彩画家心血的结晶，是一位严谨、真诚的老教授经验的总结。全书分为四大篇，全面地展示了殷保康先生从事水彩画创作和教育的心路历程和丰厚成果，可以说是新中国水彩画发展过程的一个缩影，堪称承上启下的一代水彩画家的典范，对水彩画的后学者也无疑具有极大的借鉴作用。

《学习篇》是“殷保康水彩艺术”的起点和由来。得天独厚、令人钦羡的师承，奠定了殷保康水彩艺术的高起点。我一直对殷先生早期精彩的静物画和小幅风景写生钦佩不已而不得其解，原来他是认真地直接继承了绘画大师吕斯百、常书鸿、刘文清的现实主义传统，对事物真实、精到的表达和朴素、洗练的画风以及深厚的绘画功力，这也确立了以后殷保康水彩艺术的基本风格。俗话说“名师出高徒”，确有道理。如何继承和发扬中国水彩画的现实主义传统，应该是当代中国水彩画的主旋律，王肇民先生说过：“中国水彩画应该沿着什么道路发展？我的意见自然是中国水彩画应沿着现实主义的路子向前发展，别的路子是不可能行得通的，人民将做出决定。”这值得我们深思。当然，殷保康先生的继承还有个广泛扩展的过程，对于作为舶来画种的水彩画，向英国、法国等水彩画传统的学习借鉴也是必不可少的。1963年我曾经和他一起在上海虔诚地临摹过不少“英国水彩画三百年作品展览”的经典作品，深感受益匪浅，对水彩艺术的敬畏感，使我们努力去掌握水彩画技法的真谛，现在看来是多么可贵！

《实践篇》是殷保康先生水彩画创作实践的集成，展示了他从事水彩画五十余年各个时期的代表作品，包罗了风景、静物、花卉、动物、人物、创作等各种题材，足见他是一个难得的“多面”的高手。更可贵的是在画册中他对这些作品产生的背景、构思、技法和画后的感想都作了真实而详尽的介绍，使本书更有学习的实用价值。综观殷保康先生这些“瑰丽多姿”的作品，为什么会如此真实感人、常画常新？这使我想起了宋代朱熹的一首诗：“半亩方塘一鉴开，天光云影共徘徊。问渠那得清如许？为有源头活水来。”在水彩画这个“半亩方塘”里，要能达到“天光云影共徘徊”的这种自由境界，必须要有取之不尽、用之不竭的“源头活水”，这就是丰富多彩、日新月异的生活！要永远真诚地去感悟自然，感悟人民生活，甚至人性化地去体悟静物、花卉的内在生命，这可以说是殷保康水彩艺术成功的奥秘，殷保康先生五十余年如一日，始终坚持深入生活，连年事已高也未停止。他的作品都来自对生活最鲜活的直接感悟，充满了他的真情实感，他不追时尚，不跟风向，不留恋水彩的表面效果，一心一意平静地细细描绘他内心的感受，力求真实地表达他描绘

的对象，因而他的艺术手法也随之变化发展，而不落入俗套，艺术风格也自然地渐渐更生，而不致结壳停滞，艺术质量也从而水涨船高，殷保康水彩艺术的这种良性运行的经验，很值得我们借鉴。

《研究篇》是本书的一大亮点。理论研究历来是中国水彩画界的薄弱环节，作为学者型画家的殷保康却一直重视理论研究，特别是水彩画教学理论的研究，这应该说是他对中国水彩事业的独特贡献。他的《水彩画教学》及新编，在全国产生了广泛的影响，因此，连有“中国水彩画之父”美誉的李剑晨先生都对他“内容充实、插图丰富”、“足见功力”的著作表示“深为钦仰”。殷保康先生后来的《中外水彩画法归类研究》则更为翔实、细致、系统，谱写了水彩画技法理论研究的新篇章。

《反响篇》应该说是成就篇，在水彩领域耕耘近五十余年的殷保康先生当可以此自慰了。在中国水彩画的史册中，有他光彩的篇章，作为一个老画家，在历届的全国大展中每次都有新作面世确实难能可贵，能始终和时代同步前进，这在全国也是一个少有的特例。本书的出版树立了他辛勤跋涉征途中光彩熠熠的里程碑，我相信他还会跋涉不止，创立他水彩艺术的新高峰！祝他健康前行，再创辉煌！



中国美术家协会水彩艺术委员会主任

Preface II

The Pursuit for Beauty from Realism and Realism from Vigor

This is a special book of profound meaning, worth your appreciation and research, rather than a common watercolor painting album. It is the brainchild of a wise and dedicated old watercolor painter, as well as the reflection of a strict and sincere professor. Divided into four sections, the whole book is a mirror of the development of watercolor painting in new China, and it tells Mr. Yin Baokang's long-term experience in creation and teaching of watercolor painting and his great achievements. As a watercolor painter, he is a role model, influenced by the previous generations and inspiring the next. His artworks are excellent examples for new learners.

"Learning" is the beginning and root of Yin Baokang's watercolor art. Enjoying admirable advantages as a student of great masters, Yin Baokang started his watercolor art creation at a very high level. I have thought highly of Mr. Yin's early paintings of still life and landscape paintings of small size, and was obsessed with the secret of such paintings, until I knew he had carried on the realism tradition from his teachers, great masters like Lv Sibai, Chang Shuhong and Liu Wenqing. With his impressive talent, he excelled at real and precise expression and simple but sophisticated style which generated his basic pattern of watercolor art. As a proverb says, an accomplished disciple owes his accomplishment to his great teacher. It is true indeed. How to carry forward the realism tradition should remain a major theme for current Chinese watercolor paintings. "Where should Chinese watercolor paint lead to? In my view, it should head to realism," Mr. Wang Zhaomin concluded, "other ways won't work, and people will make their decisions." That makes us ponder. However, it involved something more. As watercolor painting was imported, it is necessary to learn from the watercolor tradition of Britain and France. Very much devoted, he and I copied many classical artworks in the Exhibition of British Watercolor Paintings for Three Hundred Years in Shanghai in 1963, from which we benefited a lot. Our appreciation and respect for watercolor art pushed us to learn the true meaning of watercolor techniques. Looking back on it, how commendable it was!

"Practice" is a summary of Mr. Yin Baokang's watercolor painting practice, showcasing his representative works in every phase for around five decades of his watercolor painting career. Ranging from landscape, still lifes, flowers, animals, people, the wide variety of his works makes him an extraordinary versatile master. What makes this album practical and valuable for learning is the real and detailed introduction to the background, conception, techniques and feelings of his works. These magnificent works, why they are so touching and fresh? That reminds me of a poem by Zhu Xi from Song Dynasty: There lies a glassy oblong pool, where light and shade pursue their course. How could it be so clear and cool? For fresh water comes from the source. Watercolor painting is the "glassy oblong pool", and to make the "pool" so clear that one can see "light and shade pursue their course" in it, the key is endless water "from the source", which exactly refers to the colorful and flourish life. The secret of Yin Baokang's success in watercolor art is to feel the nature and people's life with all his heart, and even try to understand the internal life of still objects and flowers from human's angle. Mr. Yin Baokang has kept digging into the life for five decades, and has never changed at all despite his advanced age. His works are generated from the most straightforward fresh feelings of life, filled with his true emotion and affection. He has neither tried to be trendy nor been addicted to watercolor's external effect. Only does he depict his own feeling and truly present his target. His techniques also keep changing and are never restrained by convention,

alongside his art style and quality whose improvement never ceases. Such effective experience is worth our learning.

"Research" is the highlight of the book. Theoretical research has been the weakness of Chinese watercolor painting, and Yin Baokang as an academic painter has valued it greatly, especially the research of watercolor teaching theory, which is his unique contribution to Chinese watercolor. His publications Watercolor Teaching Practice, and New Watercolor Teaching have made profound impact nationwide. Mr. Li Jianchen, the Father of Chinese watercolor also deeply appreciated his publications with rich content and pictures which prove his talent. More accurate, specific and systematic, Mr. Yin Baokang's later publication Classified Research on Chinese and Foreign Watercolor Techniques is like a new chapter of the theoretical research of watercolor techniques.

"Feedback" or achievements to be exact, could bring relief to Mr. Yin Baokang for his dedication in watercolor for nearly 50 years. His glory reflects in the history of Chinese watercolor painting. It is estimable for an ageing painter to present his new works every time in the national exhibition and keep pace with the times. He is a rare example in China. The publication of this book is a milestone of his journey of hard work and glory, and I believe he will keep moving and reach a new peak in watercolor art. Wish him perfect health and more success!

Huang Tieshan

Director of the Watercolor Art Committee of China Artists Association

序 三

水随人意 彩如人生

刚上大学就是跟着殷保康老师学习，到韶山画风景，在教室上静物课。跟殷老师学画，很注意看老师怎么作画。和一般水彩画家不同，殷老师是干画法用得较多，注意观察，下笔严谨。初学画喜欢那些画得“帅”的，看殷老师的画觉得不过瘾，很想画得“帅”一些。观察方法不对，“帅”也“帅”不起来，用殷老师的话说是“一些淡水水抹过来抹过去”。这时才知道学习要老实一些。后来看了殷老师的早期作品，就是他在西北时期画的水彩，才真正感受了他的“老实”。西北的风景在他的笔下显得那么坚忍、干涩，但又显露出顽强的生命力。自然、技巧和个人的生存体验结合在他的画面上，似乎超越了水彩的画法，而是生命的颂歌。很多年后，看到英国的水彩画，我都没有像看殷老师的画这么激动。

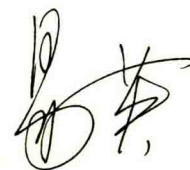
从殷老师的水彩画作品看，他与许多绘画大师一样经历了两个重要阶段，即由第一阶段的学习借鉴期，到第二阶段的个人风格形成期。在学习期，他的宗旨和目的非常明确，即研究传统水彩技巧，并继承吕斯百等几位先生的现实主义传统。他临摹国外名作，研读国外艺术理论；他也坚持写生，到大自然中去，提高自己的绘画技巧。他这一时期的作品尽管与成熟期相比个人面貌还不够明显，但是仍然体现出了不凡的画面效果。如《桃花梨花开》，他在画面中讲求水彩画的自身意味，凸显水色的渗化与韵味，并同形式感的体现结合起来，使画面有耐人寻味的水彩意蕴。我们知道，水彩画就是以清新淡雅的色调和充满韵味的水化效果体现出独特的效果。在表现中由于工具材料的局限，往往会减弱画面物体的结构，着重凸显一种朦胧和虚化的视觉效果，以取得水彩画的意蕴和水味。如此一来，如果在表现中控制不好，将会在追求水彩意味的同时，失去物象形体的坚实感觉。如果没有相当的技巧，色彩的丰富性和形体的造型感就会相悖，很难达到完美统一。而殷老师却非常自如地把水彩的韵味与画面物象形体的塑造以及形体与色彩的关系处理得恰到好处，掌握了“水随人意”的技巧，使画面流露出独特的视觉效果。

作为一个有着远大理想的画家不会满足于眼前所取得的成绩，而会倍加努力，思考艺术与社会、与人生以及艺术语言的现代形态。殷老师在水彩画艺术中的探索和努力受到了专家及同行的肯定，但是他并不满足于此。他在水彩画艺术的实践中发现，水彩画不仅是体现形式的问题，更重要的是体现主体精神的问题。这促使殷保康在艺术表现过程中思考如何把外在的形式有机地转换为表达内在感情与精神的载体，并凸显出独特的个人面貌。这正如黑格尔所言：“艺术之所以抓住这个形式，既不是由于它碰巧在那里，也不是由于除它以外，就没有别的形式可用，而是由于具体的内容本身就包含有外在的、实在的也就是感性的表现形式作为它的一个因素。”因此，只有因情感而选择形式才能最大地体现形式

的表现力。为了使水彩表现更能表现情感和彰显主体精神，殷老师在表现中更加注重感情的自然流露，他行走在世界各地，在写生的同时也在写下自己的人生轨迹，这就使感情因素更加明晰。他在画面表现中，在控制好水分和保持水彩意味的同时，追求色彩的厚重与沉着，加强构图中的节奏感和构成分割。在这种有意识的追求中，他的个人风格也得到了张扬，《赛里木湖之春》、《巴黎圣母院》、《威尼斯海运码头》体现出大气磅礴的雄浑气象，画面整体感和精神因素得到了更为突出的表现。人生的经历与油然而生的情感是殷保康画面的灵魂，是整合画面因素的主帅。以感情的激发来进行艺术创作尽管受到许多限制，它对景物的选择，对时间、情绪都有所要求，但是一旦积攒的感情被某种物象所触动而成为作画的冲动，艺术家就会迸发出惊人的创造力，毫无疑问这就会成为画家艺术创作的真正状态。正如恩斯特·卡西尔曾说：“当然毫无疑问，伟大的抒情诗人都具有最深厚的情感，而且一个不具有强烈感情的艺术家除了浅薄和轻浮的艺术以外就不可能创造出什么东西来。”殷保康的《草原圈马》，就是一幅个人风格突出、浸润着浓烈感情色彩和充满水彩韵味的优秀艺术作品。画面所表现的题材是北方草原的风景，这片热土承载着厚重的文化和历史，是一片令人魂牵梦萦的精神家园。画家在画这幅画的时候，是以炽热的感情和无限的向往、眷恋倾入其中的，画家在画面中尽其可能地避免奇巧，凸显平实和质朴的画面语言，使主观感情悄无声息地流露出来，感染了观者。画面看似一幅平常风景画，但它在画家的精心经营中体现出不凡的寓意和视觉效果，人们仿佛从画面中可以看到高天厚土所孕育出的中华民族的坚韧精神，体会到悠久的历史沉淀至今的感人力量。

在几十年的水彩人生中，殷老师也在不断思考如何使水彩画的表现能够体现出中国特色。由此，他在水彩画实践中尝试把中国艺术的审美趣味融入水彩画表现中，使水彩画更能体现出中国的艺术精神。抱着这样的信念，他对传统文化有着深的研究，并从中汲取营养；同时又坚持常年到野外对景写生，积攒视觉经验，把对传统艺术的理解通过艺术实践转换为视觉元素，体现在水彩画的艺术语言中。看他的水彩作品与写生随笔，可以感受到他已在水彩画的实践中渐渐体会到：水彩画作为一种舶来品，只有把它变成表达中国人民感情和审美理想的艺术形式才能使这一艺术形式真正体现出中国风采。因此，他在水彩画语言中加强中国传统艺术的审美趣味，追求平实、古朴、稚拙的风格面貌，剔除取巧和华丽的表面效果。他在艺术表现中追求感情的质朴、视觉效果的平实，避免矫揉造作的痕迹，使画面所表达的审美感受和主体精神自然而然地从视觉语言的深处吐露出来，真正体现出一种平实吐真情、避巧见思想的大美的审美理想。同时他更加注重整体感，以一种“大音稀声，大象无形”的高境界来统筹画面，使画面的色彩越加简约，形体更加浑然，画面体现出耐人寻味的意味。我们从他的作品《漓江夏日雨》和《山城风雨》就能深切地体会到他在画面融入中国传统艺术审美趣味的特点，画面的色彩在简约的同时，也在不同的微差中体现出丰富的层次，彰显色彩的表现力；在形体上他加大了概括的成分，使形体的处理更加符合整体的语言和审美需要，进而画面的形体上升为一种精神化的象征符号，体现出强烈的精神追求和文化品位。

殷老师在画面中除保持水彩画语言的中国审美趣味外，更加注重水彩画独到的韵味，保持水彩画的洗练、轻松的特性，把绘画语言的中国化追求同水彩画独特的韵味有机地结合起来，取得了良好的视觉效果。在不懈的努力下，他的水彩画创作逐入佳境而愈臻完美，先后多次参加全国各种大型展览，受到了国内专家和学者的肯定。殷老师在水彩画领域所取得的成绩不是轻而易举得来的，而是经过他不懈的努力和艰难的探索取得的。当然艺术创作不仅仅是下工夫就能取得成功的，它还需要一种超人的感悟力和敏感，殷老师不乏艺术的感悟力和敏感。他依靠这种感悟力和敏感去把握视觉语言的真谛，体会水彩画的意蕴，把中西传统艺术的精神很好地融会贯通，并幻化为一种独特的艺术语言。他在水彩画表现中以饱满的感情投入创作，使画面更加具有感染力；他在水彩画创作中避免取巧和油滑的表面效果，追求平实、稚朴的返璞归真境界，使他的水彩画作品更加体现出人文关怀和人生的主体精神。



中央美术学院教授、博士生导师