

QIU ZHAOMING CHINESE LANDSCAPE PAINTING COLLECTION

裘兆明

山水画

人民美術出版社

PEOPLE'S FINE ARTS PUBLISHING HOUSE

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序

孙美兰

赏画,也可以是一种再创造、再发现的高层次精神活动。赏裘兆明的画,从中得到再创造、再发现的欢喜,在我,很有些时日了。从这层意义上说,裘兆明的画对于观赏者,是一种创造美、发现美的诱导。她的《云南风情系列》、《江南水乡系列》都给人留下美好难忘的印象。

“杏花春雨江南”这个令人神驰的命题,早在上世纪50年代曾被李可染等前辈山水名师画到极至。那时,裘兆明大概是刚入美院附中一个十五、六岁的小姑娘。30年后,她情不自禁,为幼年徜徉其中的江南水乡落墨,而另有她自己的发现、自己的创造,写出她自己的灿然诗篇。在她画笔下展开的是由一颗率真的童心所体验到的明丽温馨的世界。作为山水人、水乡女儿,在那里,她发现一种不可名状、无可言传、如云似水的柔和诗境。没有交叉重叠的雨伞,没有醉人的杏林。她的画面,以深印在心窝的那种古朴建筑、民居作为主结构,色墨交融,像月亮地,清澄透明,弥漫着迷人的空气。那里是上上下下的石阶、石桥、桥洞,长长短短的横线、竖线、斜线,简洁的黑、白、灰、黄、绿色块,落下奇异的交响。江南梅雨季节的气息,浸润着水乡小屋的屋顶墙壁,浸染着单摆的小小蓬船,同时,平和的、温润的石苔绿色也在浸染着你的心灵。一种单纯美,像天真的儿歌,像稚气的童谣,令人久久难忘。简化的线、形结构,不知是否受蒙德里安“极简法则”的启示;当然,那洋溢于画面的东方韵味是迥然不同。比起西方现代极端理性的“冷抽象”,我们更感到水乡系列人性化气息的亲切。正因为如此,出自中国一位女画家心手的水乡图画,也会是近世西方人企慕的东方宁静浪漫之乡。

上世纪末到新世纪初,五年来最新近的《旅欧系列》可以看作是裘兆明水墨山水走向成熟的界标。优雅自然,空灵蕴厚,气静骨强,显示出裘兆明山水画的个性风格是十分独特的,一如其人。值得注意的,是她将中国古典画论“得意忘象”之美,转化为“得意取象”“得意造境”之美。经她这一转化,竟出乎意外,陡然眼前一亮,画面获得沟通赤子之心的现代精神。某些过于趋近古代文人画,某些过于沉溺表层形式美的潮汐起落,或者过于趋同李可染山水原创图式的走向,都为她所不取,因而她的作品与众不同。引人瞩目的《旅欧系列》,像是“对景写生”,并不是“对景写生”。一边一角面对自然生命、人类世界的新鲜美好感觉,无处不在,而艺术格局力求开阔从容,意匠经营严谨完美,造型讲究,强调捕捉神

韵,颇得李可染“德国写生”之精髓。其构图多取“以大观小法”,紧紧把握纵深线,将形象、层次、气氛、色彩、笔墨等多种元素融为一个整体。她敢于略去乃师山水画作为典型特色的“逆光之美”,为求取色彩元素大幅度驰骋而拓展另一番天地。色彩注重整体调性设计:有灿烂的,有淡雅的。有热烈的,有幽深的。有欢快喧闹的,也有静谧沉寂的。有日光朗照,又有夜巷深深。前人山水画少见和不曾有过的纯蓝色、柠檬黄色,一旦在画面出现,借助四边四角混合色、中间色的衬托,更显出画面境界的空灵玄妙。对建筑的勾划、变异多端,得心应手,并不费力。这里凝聚着女画家幼小时光对父亲手绘建筑图样的兴趣和向往吧。

由中国美术家协会组织、特邀画家们前往的欧洲之旅,目的在艺术考察、参观博物馆,不曾有机会写生。裘兆明的《旅欧系列》作品从哪里得来粉本?即使一路前往的美术家同行,也莫不为之惊诧。那么,奥秘在哪里?探索艺术创作的奥秘,本是我早年心愿。几经努力,终于明白,不会画,也不懂画,要想探知艺术深层的真谛,恐怕是水中捞月。但是,我曾有所思考:第一,裘兆明学艺悟道的青少年时代,正处在美术院校中国画“四写”教学体系的实验期和完型期,她始终是“写生、速写、摹写、默写”基本功扎实的好学生。我曾鉴赏她从不着草、绝少停顿的习作。第二,她深入领会和实践可染先生的一条教导:画家不但要画所见,还必须画所知、所想,要善于推移时空。第三,她重视中国画创作思想、观察方法的核心:“目识心记”。用现代语言诠释“游悟记写”“丘壑”与“笔墨”,“充实”与“空灵”,“意”与“象”,必须以“目识心记”为主导观念,才可能浑然一体,才可能诞生一个具有真正创造性内涵的艺术世界。“采一炼十”的底火,就藏在她手中那小小方寸“目识心记”的图样里。这一切,我曾专门为文,赞评一位真正的艺术家专诚不二的心态,叫做“潜移山川,心与天游”。

程大利先生说:“到底是可染先生弟子”,我不知道,还有什么评价比这样一句更实在,更有份量,更具激发力。激发一位山水画家去求索人格与艺术应有的不断升华。

2003年处暑

(本文作者为李可染艺术基金会学术委员会委员,中央美术学院教授)

Preface

The appreciation of good paintings is a kind of pleasant fine art enjoyment. Ms. Qiu Zhaoming's paintings bring me a pleasant surprise. Her series of the landscapes in Yunnan province and series of the water towns in southern China have given me a happy and unforgettable impression.

The famous instructor Mr. Li Keran already made the greatest achievements in drawing the theme of "Apricot Flowers and Spring Rain in the South China" 50 years ago. 30 years later, she is brave in drawing this theme and shows her creativity; and she has composed her own brilliant poems. Her paintings reflect a childlike innocence and a poetic, warm and beautiful world. Employing no umbrellas or apricot forests having drawn by others, she creates a splendid symphony, an unforgettable pure beauty by taking simple and unsophisticated folk houses as the composition structure in which colors and ink are blended, stone steps, stone bridges, horizontal, vertical and diagonal lines that are long or short, pithy black, white, gray, yellow and green tunes are made use of. I wonder whether she has gained the inspiration from Mondrian, Piet's "Extremely Simple Rules". Of course, the oriental lingering charm of the paintings is absolutely different from the western cold abstract.

In recent five years, her series of traveling in Europe have been regarded as the milestone which indicates the maturity of Mr. Qiu's Chinese landscape paintings. The individual style of this female painter is unique. The theory of the ancient Chinese painting emphasized "meaning", that is, the pith of actual scenery was incorporated with the expression of the painter's own feelings. Ms. Qiu is very outstanding in this aspect. Seeming to be the

sketch of the view, the noticeable "Series of Traveling in Europe" are not exactly the sketch of the view. The composition is precise and perfect, the modeling is tastefully drawn, and the reflection of the objects' verve is emphasized. The painting has the pith that is reflected in the stretch of Mr. Li Keran. She bravely takes out the typical character-backlighting of Mr. Li Keran's landscape paintings, energetically developing the color expression. The pure blue and lemon yellow colors which are seldom seen or never seen in the landscape paintings of the elder generation are used very well in her paintings.

From Ms. Qiu Zhaoming's paintings, I have learnt: 1. She began to study the fine arts at the Central Academy of Fine Arts in her early youth, thus, her basic skill is very solid. 2. She is good at understanding and practicing her instructor, Mr. Li Keran's teaching, not only drawing those that she has seen, but also drawing those she has known and those in her mind. 3. She has paid great attention to the creation core of the Chinese paintings which is not only to observe with the eyes, but also to remember by heart, so that the really creative fine arts could be generated.

Just as what Mr. Cheng Dali said: "Mr. Ke Ran's student is Mr. Ke Ran's student." His evaluation should not be taken lightly.

Sun Meilan-Member of Academic Committee of Mr. Li Keran
Art Foundation
Professor of Central Academy of Fine Arts

清水潺湲 率性天真

程大利

翻阅裘兆明的画册，一页一页，每幅都是一个世界。温馨淳朴，被真情厚厚地裹着，又像江南雨后，清澄而舒畅。这是裘兆明的世界，是她对生活的信念生发出的爱，对造化万物体悟后流泄笔端的真诚。她比较喜欢的还是一种婀娜的美感，始终带着雨霖铃的清雅。这和用粗笔加浓墨表现西部，用折带加皴擦表现太行一样，裘兆明用淡淡的墨加上少许的浓线、淡线，皴擦点染，同样力透纸背，明朗干净处照看到厚拙的追求，到底是可染先生弟子，虽巧也拙，秀中蕴厚。她的语言虽然单纯简洁，照样摄得江南氤氲的魂魄。

裘兆明1959年毕业于中央美院附中，1964年毕业于中央美术学院中国画系，师从李可染、李苦禅、叶浅予、宗其香诸先生。前辈的言传身教，给了裘兆明生活和创作的深刻影响。在她的身边，总是随身带着一个小本子，上面记录着叶浅予先生的速写口诀：“眼快、手快、多看、多画：铅笔小本永不离身。”“思不成熟不忙下笔，下笔肯定惜墨如金。”裘兆明把口诀化为实践，随时捕捉大自然中瞬息万变的景致，感受了万物滋生的繁茂丰盛和山川河流生生不息的气象。一摞摞的速写本，积累下了裘兆明的生活，铁杵成针，她的功底扎实，格致不俗。数十年的编辑生涯，锤炼了画家的眼睛。齐白石有方印文曰：“有眼应识真伪”，裘兆明的确有一双判定文野高下的好眼睛。在编辑工作中以“选择”度日，在艺术上，自能选出最佳的路途。以业余时间而成为优秀画家，个中艰辛，当过编辑的人都有深深体会。

“天地之气，各以方殊，而人亦因之。”裘兆明原籍浙江，生于滇边，在秀润温婉的南方山水中长大。尔后求学京师，毕业后一直工作在人民美术出版社，不知不觉中在北方生活了40余年，北方山水雄壮厚拙之气也深深影响着她。她的水墨山水自写生中提炼而得，能融会西画及民间美术的特点，并研究李可染先生在意境、结构、笔墨等方面的独到之处及宗其香先生青绿山水设色变革的成果。她下笔沉稳，追求朴厚，行笔似乎很慢，但又流露着女性的纤细。在章法经营上追求平中求奇的效果，时见匠心。因

此不管她写的是南方依山傍水的吊脚楼、郁郁山林间的小茅屋、潺湲小河边的草房子，抑或是丽日晴空下的北国景致，都能透出一股明净、朴素、大方的心境。

裘兆明追求骨法用笔的同时保持着线条的流畅抒情，她不会像一般男性画家那样大笔挥扫，纵横恣肆。她用笔是审慎的、理性的，行笔沉稳，点画间无一丝躁气，从容地抒泄心曲。

“笔墨之道，本乎性情。”从裘兆明画面上追求的拙朴的笔致和单纯的色彩中还可看出她从未泯没的天真童心。这也许跟她所热爱的儿童美术编辑工作有关系。她曾创作了和编辑了大量儿童美术出版物，如单行本《鼠鼠改过》、《黄鼬护秋》等。插图《过春节》被联合国教科文组织作为中国唯一入选作品编入其出版物。1990年获得国际儿童读物联盟（IBBY）荣誉奖及国际安徒生奖提名，应邀赴美领奖和参加第22届世界年会。她的山水画曾入选中国美术家协会和文化部艺术司主办的《百年中国画展》及许多重要展览，并屡屡获奖，曾获世界华人国际荣誉金奖和“世界杰出华人艺术家”称号。许多作品被收藏和入选各种大型画集。她的创作受到广泛关注。

裘兆明秉着对艺术的执着信念，勤奋地创作，不断探索着新的艺术风格。她反复咏唱着那些童年的记忆，流连着自己深深受到感悟的地方，如此朴素而单纯，仿佛有清水自心间潺湲流过。那回旋着的色彩与造型的乐章，与山岚的风齐鸣，与田野间的小溪唱和，让读者一起与之感受天地之美的同时，也感受着画家的一颗善良美好的心。

癸未之初于京华师心居
(本文作者为人民美术出版社总编辑，中国
美术家协会理事、中国画艺术委员会委员)

Clear Water Flowing Easily, Pure Heart Speaking Naively

When looking through the collection of Ms. Qiu Zhaoming's paintings, I found that each painting is like a world full of gentleness and simplicity. It is she who generates her love to the belief in life and the sincerity of understanding all things on the earth. What she prefers is a kind of graceful sense of beauty with elegance. Although her painting language is simple, the enshrouding soul in the south of China can be still obtained. It is little wonder she is the apprentice of master Li Keran.

Qiu Zhaoming was born in Yunnan Province and grew up in an environment of green hills and clear water in Zhejiang Province. She graduated from the Chinese Painting Department of the Central Academy of Fine Arts in 1964 and learned painting techniques from famous instructors such as Li Keran, Li Kuchan, Ye Qianyu, and Zong Qixiang. Learning by personal example as well as by verbal instruction from the elder generation has had a deep influence on Qiu's life and creation. She always takes a notebook with her in which a pithy formula was written by master Ye Qianyu. She uses the pithy formula to practice at all times, catching the scenery of natural changing in the twinkling of an eye and feeling the luxuriance of the breeding all things in the world. She has created plenty of sketch notebooks full of art source materials and accumulated the experience and observations that helped her lay down a solid foundation.

After graduating from university, she has been working for the Chinese Fine Arts Publishing Group for many years. She spent more than 40 years of her life in North China and was deeply influenced by the magnificence of mountains and rivers there. All of her landscape paintings were refined and obtained from the sketches of life. She can well combine the characteristics of western paintings with Chinese folk fine arts. Qiu Zhaoming also studied the originality of Li Keran in the field of artistic conception and structure as well as Zong Qixiang's painting skills. She merged all those

into her creation. She operates the brush steadily and calmly and moves the painting brush slowly while showing her feminine mannerisms. Whether she draws cottages among green, luxuriant mountains and forests or little straw houses by the riverside, each feature reflects the state of mind of her peacefulness and simplicity. One of her works entitled "House of My Grandpa" displays her strong design techniques. Another work, entitled "Rainy Day," is vivid and lovely, constructing the tableau environment.

Qiu Zhaoming is very prudent and sensible, using her brush to express her mind leisurely. From the expression of her paintings, it seems that she possesses childlike innocence with her plain drawing techniques and use of simple colors. Her paintings were selected and displayed at the exhibition "Chinese Traditional Paintings of the Past 100 Years." She has won numerous prizes in China as well as other countries, including an international honorary golden prize. She was also awarded the honorary title of World Chinese Outstanding Artist.

Due to her pursuits of arts and diligent creations, she is exploring new styles of fine arts continuously. She repeatedly recites the memories of her childhood. Her painting is so plain and simple it is as if clear water flows through her heart, while the clouds and mists in the mountains are singing in unison. Let the audience feel the beauty of the heaven and the earth while experiencing the soft heart of the painter.

Cheng Dali-Chief Editor, People's Fine Arts Publishing Group



故乡 2001 97cm × 123cm
My Hometown



纳西村庄 1998 52cm × 52cm
Naxi Village On the Hills



爷爷家 1998 68cm × 68cm
Home of My Grandpa

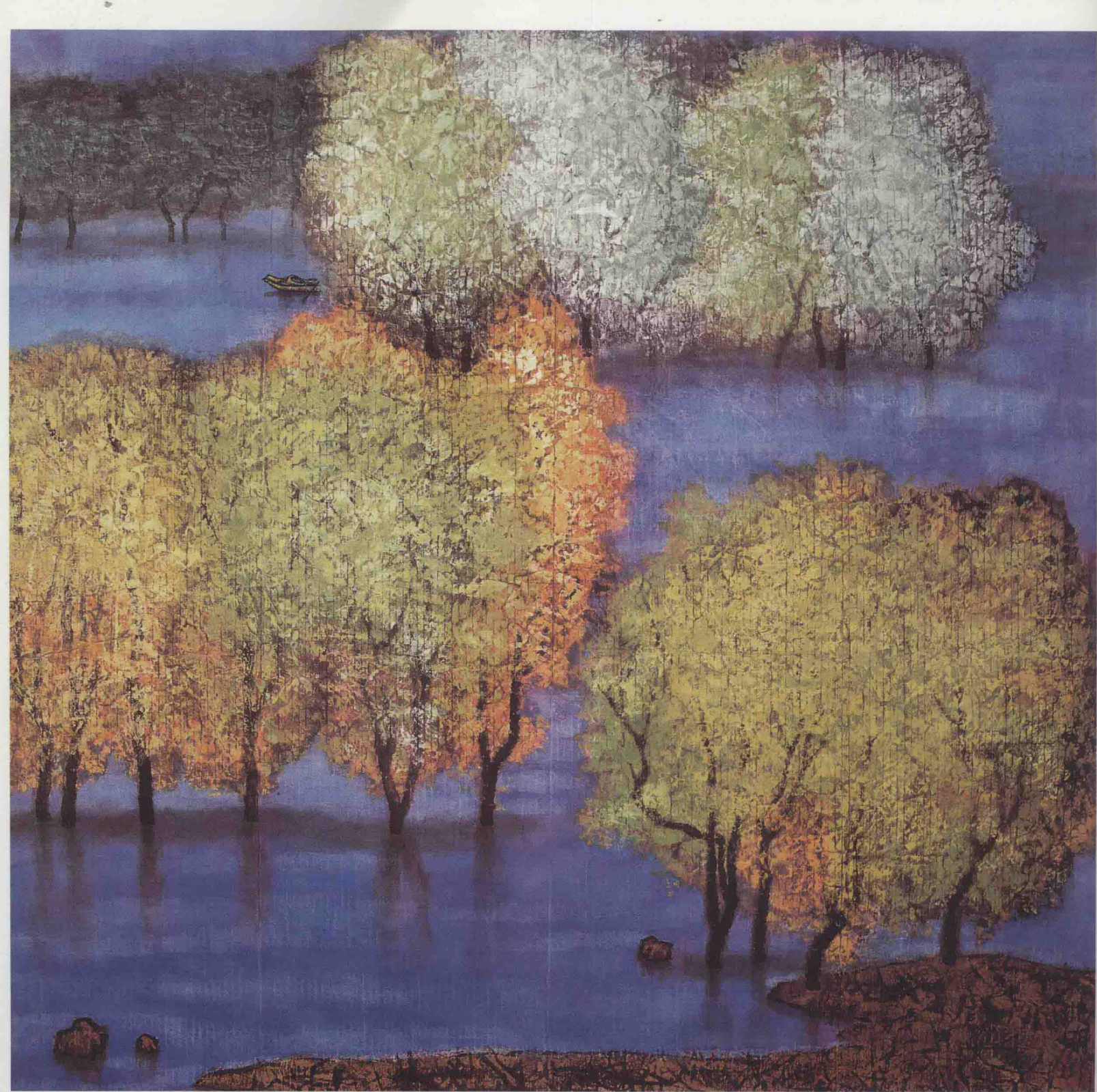


雾润傣家 1995 68cm × 136cm

The Home of Dai Nationality



春到滇北 1998 68cm × 68cm
Spring's Coming to Yunnan



秋天的节律 1998 104cm × 104cm
Autumn Melody



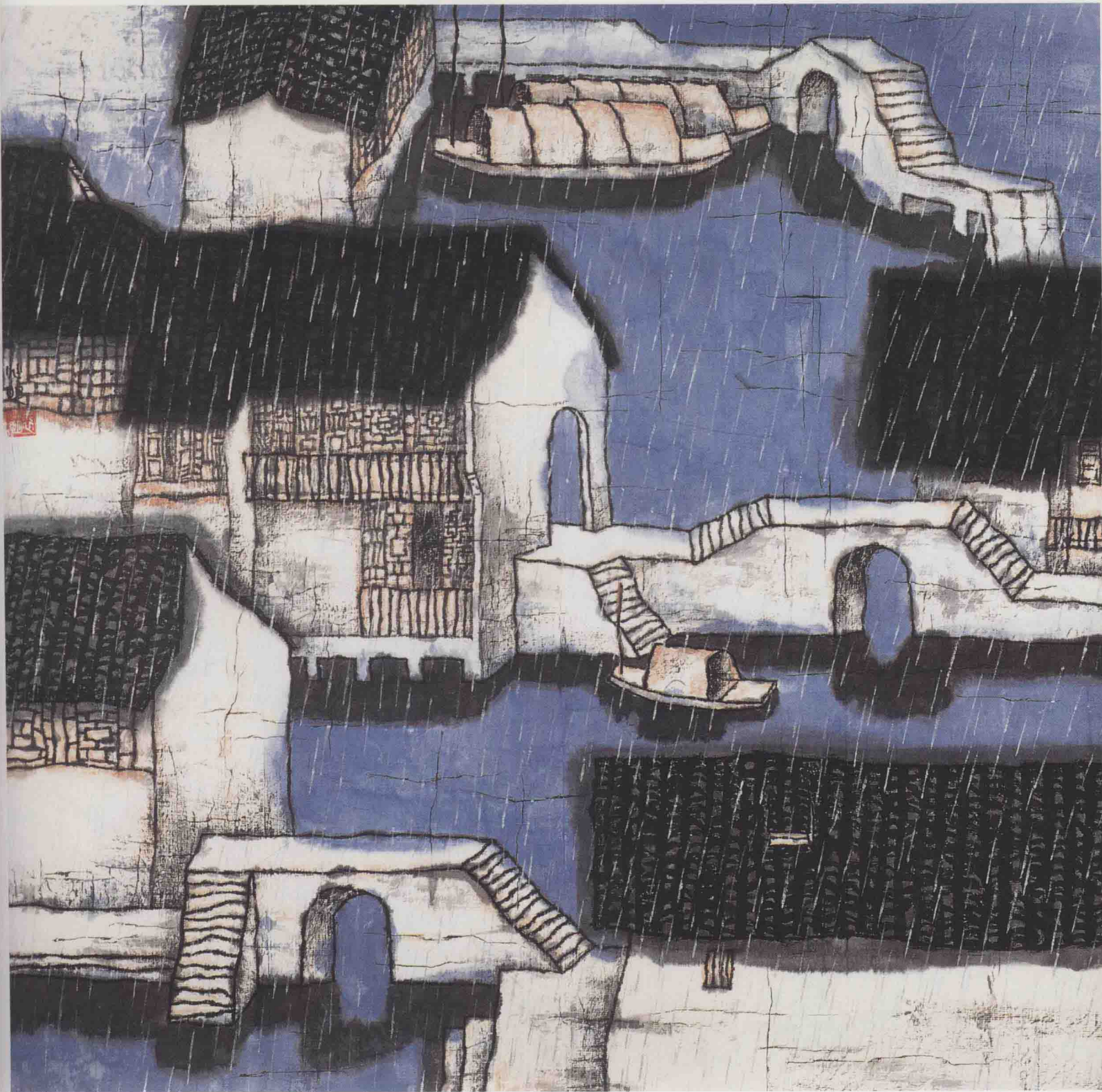
五月 1999 68cm × 68cm

In May



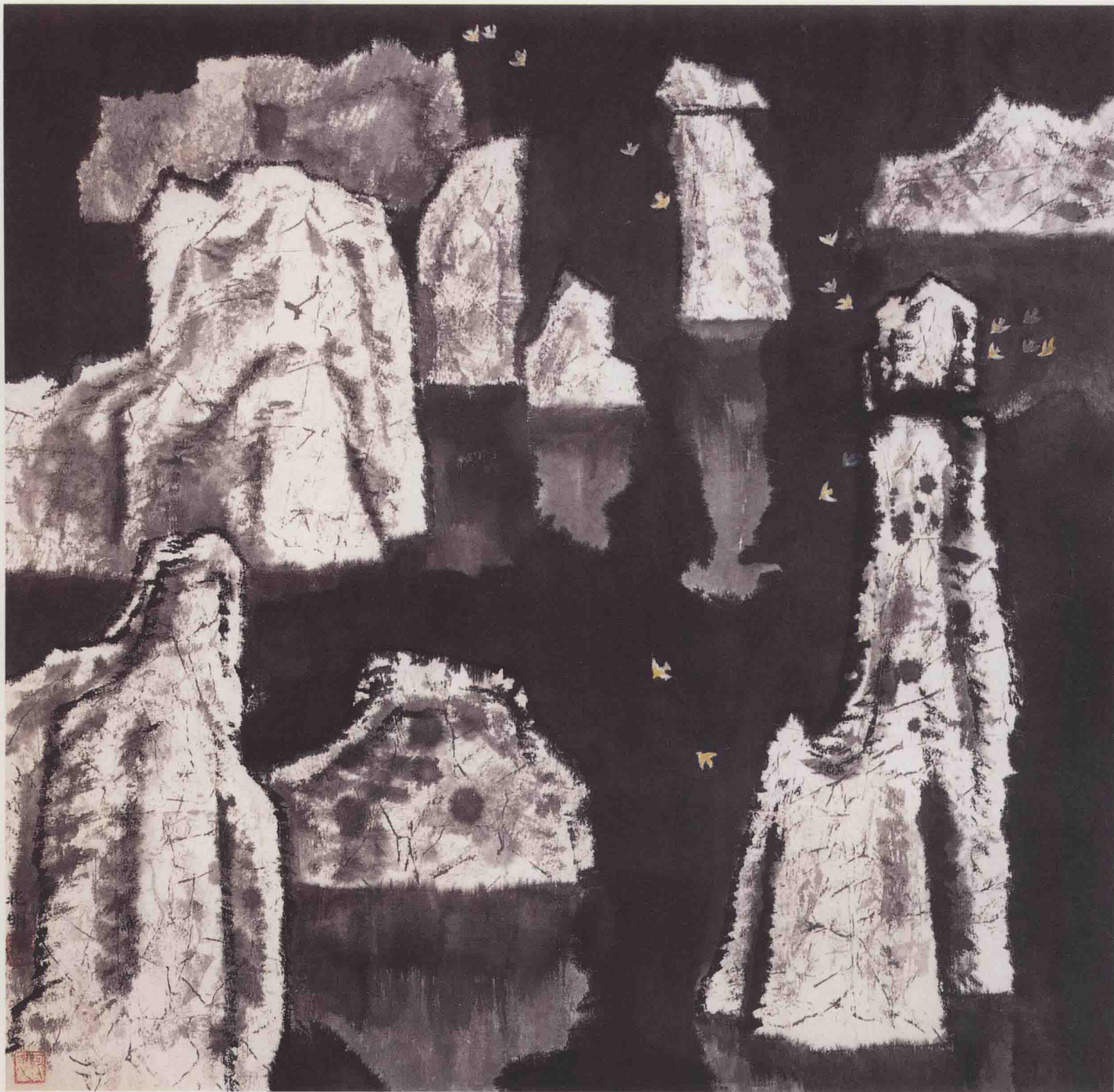
石林村 1994 52cm × 52cm

The Village



小雨 1999 104cm × 104cm

Drizzle



石林湖 1995 68cm × 68cm

The Lake