

GARDEN OF HONGHAOCHANG

# 洪浩昌的园林

中国文联出版社



127 HAOCHANG

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徒步在自己的火上的日子，迅速燃烧的靈魂，獨自旋轉在自己的宇宙中……一切，是那麼狂躁而又坦然。我承受着自己越來越大的垃圾桶！夢的大廈越來越模糊……

心扉被打開在寂寥的春里，雨開始打在窗上。春天真的來了！外面的狗沸騰起來。樹兒依旧默默被白天和黑夜折騰……葉芽發了，風兒吹過，人兒老去……我依然對自个兒發情著……

那莫名的衝動還在！

還走在那條習慣的路上，還飄在習慣的季節里……還承載那個孩子似的自己……

花儿開了！我被俘虜，被按在春天的草叢里……

人兒，有些痒痒的。只為春的泥土氣息膨脹在心裡！抹一把濕漉漉的心情，油光光的記憶塞滿生活。我漂浮在大自然的懷里……

洪浩昌

The days which wander up my own fire, my soul burns quickly, I revolve in my own universe by myself……  
All the thing is manic and calm, I endure the bigger and bigger waste basket which is from myself! The dream's building is more and more blurred……

The heart is opened in the lonesome spring, rain starts beating on the window, the spring really came! The dog begins to seethe outside, the trees are still afflicted by the daytime and dark night silently……Leaf bud begin to sprout, breeze blow across the earth, person is more and more old…… I was still in the oestrus to myself……

The strange impulse remains!

I remain walk on the habitual road, and remain float in the habitual season……remain endure myself as a child……

The flowers are bloom! I am captivated by them, and I am pressed in the tussock of the spring……

Because the breath of the mud inflates in my mind, my heart is restless! Erase the wet mood, my life was filled up with shining memories. And I am afloat in the bosom of nature……

Hong Haochang



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何 辉

—— 写在《洪浩昌画集》出版之际  
从园林到园林

中国的古典园林艺术已有三千多年的悠久历史，是中国传统文化中的瑰宝。一九七七年被联合国教科文组织遗产委员会列入《世界遗产名录》。它和法国古典园林艺术一起被称为东西方两大造园体系中的代表。与西方强调均衡、对称和几何形式的古典园林相比，中国的园林艺术注重师法自然，它不受任何形式的制约，以再现山水林木的写意手法而建造，由山石、流水、花木和亭台楼阁所组成，追求景色的幽雅和意境的深邃，营造出和谐优美的生态环境，是人类可居、可赏、可游的理想家园。世界上许多国家如美国、加拿大、英国、法国、德国和日本等都有模仿中国园林的建筑。

以描绘中国古典园林艺术而闻名的洪浩昌是一位颇具艺术天份且非常勤奋的油画家，我与他的相识是一种缘分。

去年夏天我在西湖边逛画廊，正当一件件瞧不上眼的作品让我索然无味时，一幅描写苏州园林的油画令我眼前一亮。在这幅方形作品中，画家先以棕、灰色线条勾勒出园林的亭台楼阁，又用画刀平涂出一泓碧水，水边是墨绿色块组成的浮萍和倒影，那宽舒清澈的湖水，典雅明亮的色彩和优雅清丽的意境如同一首情景交融、意趣隽永的诗歌，让我感受到一种清逸幽静、身心愉悦的艺术美感。我随即买了一本这位画家的画册翻了起来……

从画集中我了解到，这幅作品是毕业于中国美术学院的画家洪浩昌创作的。从那时起他的名字就在我心里留下了印象。那本画册也摆进了我的书柜，有时想起也会拿出来欣赏一番。

同年秋天，在好友关海亮的引见下我在北京五洲大酒店有幸与这位早有神交的画家不期而遇。他中等身材，一双明亮的眼里流露出真诚的同时还有几分原始的野性，话语间表现出略有傲骨的个性和自信。他刚从无锡来北京发展，还带了一批油画，听

到我他对他的画感兴趣，就约我到他的住处看画。

浩昌带来的这批油画中有一些描写江南水乡和苏州园林的作品。看后我发现他的创作全部来自写生，他独特的艺术语言也是以自然为师，可贵之处在于他并未照抄生活，而是经过对景物的取舍、提炼和夸张后将自己的感受融入到创作之中。追求作品的内涵和文人情怀，使他笔下的园林既源于生活又高于生活，升华到了具有抒情诗般的完美意境。

在构图上，他在写生的基础上将园林的景观根据画面高低错落、虚实相间的需要重新组合。他非常注重画面四条边的剪裁，在强调丰富的空间和层次感的同时，有意使画中的内容扩展到画外，追求小中见大，以少胜多的弦外之音，使本来面积不大又精巧秀美的园林具有了宽广大气的自然美感。

在造型上浩昌删繁就简，在保留亭台楼阁主体的同时，去掉园林景观中一些人工雕琢的痕迹，舍去林木上的繁枝密叶，只保留了花草树木的形，在太湖石的描绘上，他以国画中写意夸张的笔法使本来就源于自然外表玲珑多姿、内部空灵通透的太湖石平添了几分大气和厚重，并与周围的景物形成了虚实的对比。在水面的处理上，他大胆的舍去了一般画家画水惯用的波纹，而是以大面积的平涂法画水面并通过色彩的变化体现出水的深浅，再用水边的色块表现出倒影，使他描绘的水面既宽广大气又不失灵动、深沉的意韵。

在用笔上他起初用画笔，后来改为排刷，最后索性只用刮刀来画，这样的刀锋笔触不仅成就了他独特的艺术语言，也使他的作品疏朗大气、浑然天成，给观者留下了想像的空间。

在表现树木和花草时，他常用灵动的复线笔触来表现，他从印象派大师凡高的技法中吸取了营养，运用得自然和谐，没有一点模仿的痕迹。



在色彩上，浩昌吸收了印象派的技法，强调色彩的丰富和绚丽，尤其注重表现阳光下景物的复杂变化。追求亮丽阳光下的强烈色彩效果。在创作中，它用大自然中的碧水蓝天画园林，通过棕、绿、灰和土黄等和谐的色彩描绘出错落有致的树木、古朴典雅的楼阁、蜿蜒曲折的长廊和自然天成的山石，在真实色调的基础上增加了清新亮丽的美感，使本来具有幽静、深邃意境、古朴淡雅色调的园林平添了晴空万里的阳光和丰富亮丽的色彩，让人有一种回归自然的享受，观者仿佛能从他绘制的浓缩了的自然景色中呼吸到清新的空气，有一种净化心灵的感觉。

浩昌笔下的园林艺术融入了他对自然、对人生、对社会生活的感悟。他画中有意夸张放大的湖石体现的是山的精神，一池宽广的碧水给人以江河湖海的遐思。所谓“仁者乐山，智者乐水”正是画家仁厚与智慧精神境界的体现。从他的画中我能感受到人类向往返璞归真、天人合一的自然本性。洪浩昌手中的画笔使具有浓郁中国古典书卷气的园林艺术平添了现代人的审美情趣和鲜明的时代气息。

洪浩昌1973年生于云贵高原昭通。那里是海拔二千多米的盆地，依山傍水，一年有十个月是春天。他小时头上是蓝天白云，脚下是红土，靖安河水从他身边流过汇入金沙江。也许是金沙水赋予了他的灵性和智慧，乌蒙山给了他宽广博大的胸怀，才使这样一个在都市受过严格美术教育的青年人能画出如此“纯天然”的感觉。

在具有悠久传统的中国美术学院学习和生活的十余年间，浩昌受到了中国传统文化特别是国画艺术的熏陶和滋养，加深了他对传统绘画精神的理解，也直接影响了他的油画创作。他将中国传统国画的写意笔法和内涵与西方油画技法中的结构和强烈的色彩对比融会贯通，在他的园林作品中追求古典诗歌的意境和丰富多彩的形式美感，形成了独特的油画艺术风格。

近年来，洪浩昌的油画在全国性艺术展中多次获奖，并被中国美术学院、北京大学、无锡博物馆等艺术机构收藏，出版了多部油画作品集。

近日，我见到了一些他近期为出书去苏州画的园林，这些具有自然之天趣、园林之雅韵、表现东方艺术化生活环境的作品在北京展出时受到中外美术界人士一致好评。一些国外画师纷纷邀请他去举办画展并收藏了他的作品。他们认为画家作品中独特的艺术语言和表现力具有开创性，他笔下民族情调浓郁的油画表达了现代人崇尚自然、回归自然的美好愿望。

我曾数次去苏州，置身于人与自然和谐共存的古典园林时，不禁由衷地感叹：这才是人类理想的家园；如今身居京城，看到浩昌画的园林，能领悟到画家为我们营造的是可供精神遨游的人间胜境。

日前，得知中国文联出版社出版的《洪浩昌画园林》即将付梓，我草成此文，略述印象，且容代序。

二零零七年八月于千鹤家园



He Hui

## From Garden to Garden

The art of classical Chinese gardens has a history dating back more than 3,000 years. As a valuable part of the traditional culture of China, Suzhou classical gardens have been included on the UNESCO World Heritage List since 1977. These gardens, together with the classical French gardens, are regarded as the representatives of the Oriental and Western style gardening systems respectively. While Western classical gardens emphasize balance, symmetry and geometric shapes, Chinese gardens seek to imitate nature. With rocks, water, plants and pavilions as major components, Chinese gardens reproduce elegant natural sceneries and invite visitors' imagination. They are an ideal place for people to enjoy, learn and rest. Today architectures inspired by Chinese classical gardens can be found in the United States, Canada, England, France, Germany, Japan and many other countries.

Hong Haochang, a gifted and studious artist, is well-known for depicting Chinese classical gardens. It is pure by chance that I got to know him.

Last summer, I was pleased to see an oil painting depicting Suzhou gardens in a gallery when I strolled by the West Lake in Hangzhou. In this square piece, the artist delineated the pavilions in the garden with brown and gray before flatly daubed the canvas with green to create a thick body of water. Duckweed and reflections decorated the dark green waterside. The elegant and bright colors and the comfortably clear water manifest an exquisite artistic conception. The painting seems to be a poem that harmoniously blends emotion and nature. Charmed by the artwork, I picked up a

copy of the artist's album and leafed through.

From the album, I noticed the artist's name, Hong Haochang, who was a graduate from the China Academy of Art. I put the album into my bookcase when I got back, and would sometimes take it out and find pleasure in reading it.

I met the artist in a hotel through Guan Hailiang, a friend of mine, in the autumn of that year. Hong Haochang is of medium height, his bright eyes revealing sincerity and a free spirit. He spoke with self-confidence and ambition. He had just come to Beijing from Wuxi, taking with him a batch of his oil paintings. When he found that I was interested in his works, he immediately invited me to his studio.

Among those works in his studio, some were about Suzhou gardens and the country sceneries south of the Yangtze River. I noticed that all of Hong Haochang's works are based on his sketches. Nevertheless, he didn't just copy life. He took nature as his teacher. After thoughtful selecting and dramatizing his objects, he blended his emotion and the techniques of Chinese traditional ink painting to his oil works. His gardens are from life, but above life. They are so refined that they are a perfect artistic embodiment like a lyric poem.

For composition, based on his sketches, Hong Haochang reorganized and adjusted components of the garden to his canvas. While emphasizing space and hierarchical structure, he paid special attention to the edges of the canvas, deliberately painted the sceneries in a way that as if they were expanding beyond the canvas. By doing so, he enabled the viewers to see a larger picture from a smaller one, to gain

more from little, and thus has enriched the small gardens.

For shape, Hong kept the prominent structure of pavilions and gardens while removing excessive leaves, branches and other man-made embellishments. For the undulating and porous Taihu rocks, Hong painted in a freehand style, a traditional Chinese ink painting technique, making them so overwhelming that they form a strong contrast with the surrounding scene. When it came to the water surface, instead of showing customary ripples, he flatly applied big areas of paint, using various shades of colors to represent different depths of water before supplemented them with waterside reflections. The result is that the water surface in his paintings was solid, voluminous yet very lively.

For his painting tool, Hong Haochang chose small paintbrush at first, then gesson brush, before changed to painting knives, which gave him a special art language. Such strokes show strength and intensity while leaving space for audience's imagination.

For trees, flowers and grass, Hong Haochang used to paint with repeated agile strokes. He might have taken inspiration from Impressionism master Van Gogh, but he painted with such ease and natural style that his works are far from mimicry.

Hong Haochang took in the Impressionists' technique, which emphasis rich and vibrant colors, luminous effects of the sunlight and the complicated change of color responded to the changing light. In his garden creations, Hong kept the natural green for water and clear blue for sky. He applied brown, green, gray and khaki to depict different layers of bushes, elegant pavilions, twisted corridors and the free-stand

rocks. As the fresh and bright colors lighten the quiet classical gardens, his gardens become a small escape to nature. It is as if viewers can take a fresh breath, a breath to purify their soul, from Hong's intricate gardens on canvas.

Hong Haochang put his perception of nature, life and society into his painting of gardens. The rocks in his garden have embodied the spirit of mountains and a pool of green is a reminder of the river and sea. As the saying goes, the wise enjoy the waters, the benevolent enjoy the mountains, Hong's paintings are reflections of the artists' value and aesthetics. I can feel the harmony between man and nature and also man's thirst to return to nature in his paintings. While Chinese gardens always have the traditional scholarly taste, Hong Haochang's gardens certainly have his touch of modern aesthetics.

Born in 1973 in Zhaotong, Yunnan, the artist grew up in a basin 2,000 meters above sea level, where there are rivers and mountains and it is spring almost all year round. His memory of hometown would not be complete without the blue sky and white clouds, laterite under his feet, and the Jing'an River running all the way to the Jinsha River. Maybe because the Jinsha River had inspired him intellectually, or the Wumeng Mountain had given him a broad mind, even if after years of strict artistic training in an urban environment, Hong is still able to paint with such a natural feeling.

Hong Haochang has nurtured by traditional Chinese culture, especially Chinese ink paintings, during more than ten years of stay at the China Academy of Art. He achieved a deep understanding of

the spirit of the traditional art, and this in turn has influenced his creation of oil painting. He blends the brushstrokes and spirit of traditional Chinese ink painting with an emphasis on composition and the bold contrast of color, features that are usually found in Western oil paintings. By choosing gardens as his subject matter, seeking classical, poetic artistic conception and the aesthetics of form at the same time, Hong Haochang has developed his unique oil painting style.

In recent years, Hong Haochang's works of art have won quite a few prizes at national art exhibitions and his paintings have been collected by China Academy of Art, Peking University, Wuxi Museum and other institutions. He has also published several oil paintings albums.

Recently I had an opportunity to see some of his Suzhou garden paintings in a new collection soon to be published. With the beauty of nature and the elegance of gardens, these works form an Oriental artistic setting. They were well received when they were exhibited in Beijing. Several foreign galleries invited him to hold exhibitions and had collected some of his works. What they were impressed by the garden paintings are Hong's unique art language, his strong local sense and flavour, and man's dream for a spiritual haven that is far from worldly worries.

I have been to Suzhou many times and have been marveled at the harmonious blending of man and nature when I visited the classical garden. Now living in Beijing, when I look at Haochang's gardens on

canvas, I realize that the artist has created for us a worldly paradise.

Not long ago, I learned that the artist's new album, Hong Haochang's Painting of Gardens was soon to be published. I sorted out my impression and wrote this article. I hope it can serve to be an introduction to the artist and his works of art.

Beijing, August 2007



景物在他情绪的蒸腾下消解了细节，只剩下经过他情绪充分发酵的色块和阴影不断膨胀，聚到他的笔下构成景物基本的造型秩序，变成沸腾的浩浩昌式的色彩器叫。

浩昌是超越了，超越了风风景情写实，指向内心，但仍然是感性的、直观的。

阿符

浩昌的画美而不媚。

周长江

组成他作品的那些景物要素似乎并没有增加也没有减少，但那些景物的细节描绘却慢慢消失了，画中的一切逐渐被简化为一片片平涂的色面。

尤其令人惊异的是，洪浩昌在标准的长方形和正方形构图之外，还找到了一种中国传统绘画立轴式的构图样式。这种“一线天”式的独特构图实现了作品的最大简化……

王端廷

浩昌简直就是大自然的精灵。他一直在用大自然的色彩美化人们的心灵。

李瑾

浩昌的色彩感觉是与生俱来的，在绘画界是不多见的。

戴晓东

他在云南的高原上长大，高原上美丽而纯净的色彩使他构筑了雄厚坚实的审美眼光，而山民坚忍不拔的生活环境也铸就了强大的人格力量，这使他能让自己和灵性百病莫侵。

他充沛的感性如高原之风，从高处俯视并往下狂奔，以它野性的不可思议的力量。这充沛的自我，真力弥漫，似乎要舞动一切，表现在画面上，是大开大阖的笔墨和色彩，几乎是意到笔到甚至是神来之笔，在他的笔下，水是喧哗流动的，云是飘飘舒卷的，花是蓬勃燃烧的，连山岭和房屋也都生机勃勃，随着情感波澜起伏跃动。

徐学

浩昌的画，其实是一个云南汉子和江南文化的结合产物。

张建华

他的画是继方力钧、岳敏君之后又一成熟的当代绘画形式语言，

张思永

当代艺术颠覆了权威，洪浩昌又颠覆了当代艺术。

冯中起

浩昌的画大气又不失“宇宙性”。

李光洲

洪浩昌的画兼油画、版画、国画于一体。

顾森

浩昌的画，韵味和意境是令人遐想，耐人寻味的。

陈瑞农

Details of this scenery were dissolved in the churning passion, leaving only its colors and shadows that ferment well through his emotions and developed to constitute the basic visual order of the scenery in his painting. Finally it became a clamor of colors in Hong Haochang's style.

Hong Haochang has reached beyond a realistic representation of the landscape to reach the heart. However, his paintings are still direct and visually accessible.

#### **A Fu**

Haochang's works are elegant. They don't play to the gallery.

#### **Zhou Changjiang**

In his painting, components of the scene were neither added nor cut, only the details were gradually disappeared. Eventually, everything is simplified to masses of colors, applied with his flat strokes.

It is a surprise that Hong Haochang has found an upright composition style, like those in traditional Chinese ink paintings in vertical scrolls, besides standard rectangle and square compositions. Such slim composition simplifies his works to the greatest extent.

#### **Wang Duanting**

Being a child of nature, Haochang has been using colors of nature to beautify our soul.

#### **Li Jin**

Haochang was a gifted artist with good sense of color.

#### **Dai Xiaodong**

He grew up on the Yunnan plateau. Charming and pure colors there helped him develop a unique aesthetic perspective, and the mountainous living environment, which tempered local people, nurtured his resilience. Combined, they foster a strong, innocent character that cannot be beaten

by earthly intrusions.

On the one hand, his passion flows like a gust from the plateau, full of vitality and originality. When it comes to his painting, it is represented by vibrant colors and vigorous strokes. Wherever his feelings arrive, his brush follows. Hence water in his paintings is uproaring and running, clouds curling, unfolding while floating, flowers abundant and lively, even mountains and houses are full of life.

#### **Xu Xue**

Haochang's paintings are the production of man who came from the Yunnan plateau and were later intoxicated by the culture of the south of the Yangtze River.

#### **Zhang Jianhua**

He has developed, in his painting, a new contemporary art language after Fang Lijun and Yue Minjun.

#### **Zhang Siyong**

The contemporary art turned the tables on the authority, and Haochang did the same to the contemporary art.

#### **Feng Zhongqi**

Haochang's paintings feature a simplicity that stirs empathy and intellect.

#### **Li Guangzhou**

Hong Haochang's artworks bring oil painting, etching and traditional Chinese painting together.

#### **Gu Sen**

The artistic mood of Haochang's paintings invites imagination and has a lasting charm.

#### **Chen Ruinong**

作品1号 Works No.1 布面油画 Oil on canvas 80 × 110cm 2007