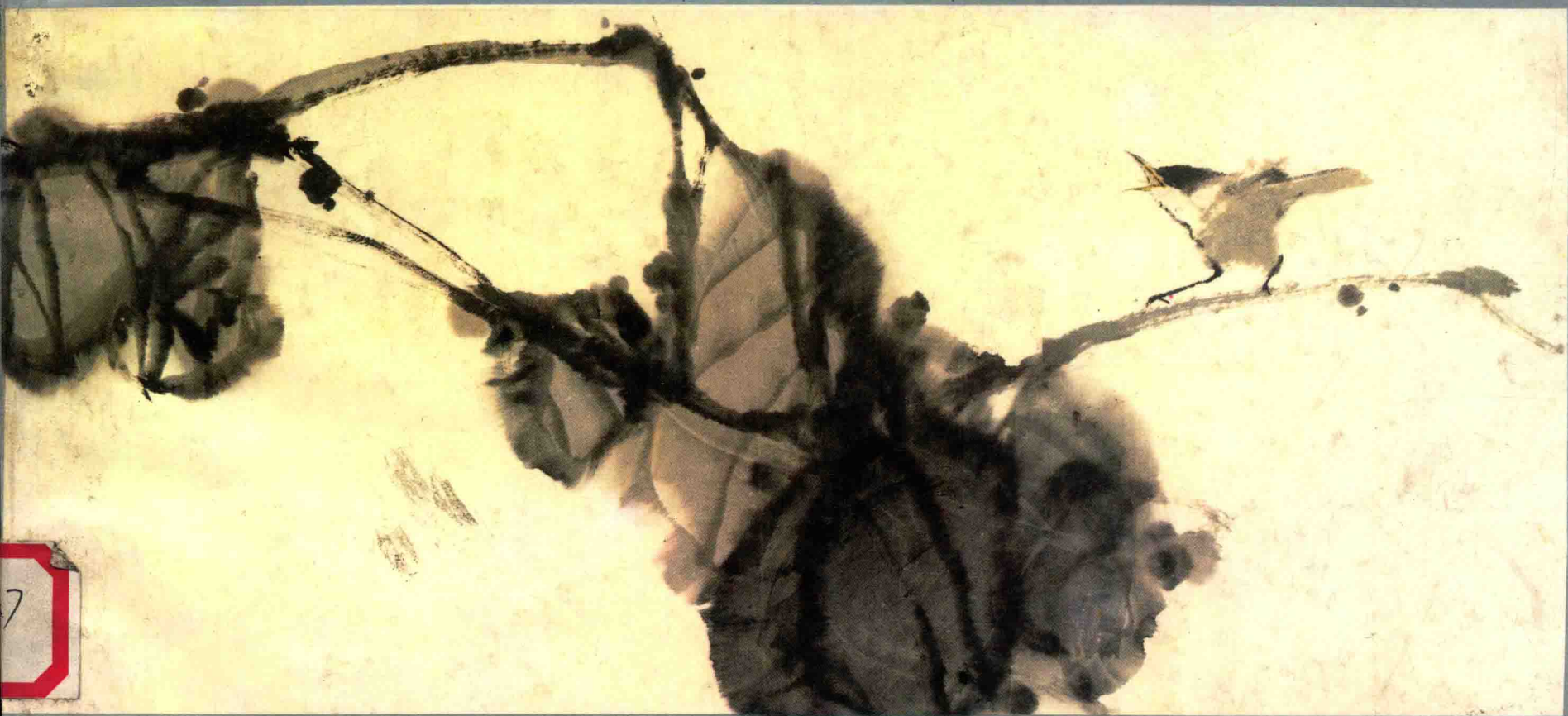


SELECTED PAINTINGS OF Qing Tiaozhu

秦天柱畫集



ARTS PUBLISHING HOUSE OF SICHUAN ARTS PUBLISHING HOUSE OF SICHUAN ARTS PUBLISHING HOUSE OF SICHUAN



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秦天程書



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作者小传

秦天柱1952年生于四川成都

中国美术家协会会员

四川省诗书画院画师

作品多次参加国内外画展,《清芬图》获日本18届精选现代水墨画美术展优秀奖,四川美协、江苏省美术馆、中国美术家协会曾为其举办个展;作品《锦官城外柏森森》《川西三月》《朦朦春雨》等分别为中国美术馆、江苏美术馆、深圳博物馆、日本福山城博物馆收藏。

THE PROFILE OF THE ARTIST

Qing Tianzhu was born in Chengdu, Sichuan in 1952

He is a member of the Chinese Artists Association, Sichuan Branch and a painter of Sichuan Provincial Art and Poetry Academy.

His paintings have been exhibited at home and abroad many times. "A Picture of the Delicate Fragrant Narcissus" has won the reward of excellence in the 18th Japanese Art Exhibition of Selected Modern Ink and Wash Paintings. Sichuan Branch, Jiangshu Art Gallery and the Chinese Artists Association have held exhibitions for his paintings. His works such as "Dense Cypress in the Suburb of Chengdu", "March in Western Sichuan Province" and "Drizzling in Early Spring" are respectively collected by the Chinese Art Gallery, Jiangshu Art Gallery, Shenzhen Museum and the Museum of Fukuyama, Japan.

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序 言

李少言

有成就的画家当然是有才气的，但是，有才气的不一定都有成就。有才气加上艰苦努力必有成就。相反，有才气，不努力，定会一事无成。如果把才气用到邪路上，则既害人又害己。

对于秦天柱同志，我是先认识其画，后认识其人的。七年以前，我在一次展览上偶然见到他的画，感到在众多的花鸟画中他的画不同于一般，显得有勃勃生气和独特的韵味，由此我们有了较多的接触。但我知道，搞艺术的看别人的作品往往因为个人的兴趣爱好带来审美的偏见，而做组织工作的则应当尽量避免偏见，多听听别人的意见，以便看得更准确些、全面些。不久，北京几位著名画家来成都，请他们看了我省的一些国画作品，他们一致喜欢天柱的作品。以后，我去北京又请一些国画家看天柱的画，大家一致称赞他的作品在全国年轻的花鸟画家中也是冒尖的，难得的。一九八三年成都四青年国画展在外省展出时，外省的同行人和观众对他也有同样的评价。经过许多国画家和观众的评论，意见都是一致的，我相信我对天柱的作品的看法不是个人的“偏爱”了。他确实在国画创作上既有才气，又勤奋刻苦地努力实践，获得了他应当获得的成就。

从秦天柱同志的作品中可以看出，他坚定立足于民族，善于广采博取，借鉴兄弟艺术之长“为我所用”。他不脱离传统，也不囿于传统，不断地探索，不断地创新。他在笔墨技巧里，在花鸟画惯见的题材中融入自己的思考，形成了他个人的风貌。他的构图大都比较险奇，很能知黑守白，用色不多而谨慎，在不多的色中注重色阶关系，使人感到丰富、协调、清雅。在构成上很喜欢对比，浓和淡、枯和润、粗放和精微……颇有韵味和风采，诗情和画意。所以，他的作品不但为画家所称赞，同时也为广大观众喜爱。作为一个社会主义中国的画家，其作品首先应为广大群众所喜爱，才能达到为人民服务的目的。

秦天柱同志的成就，主要靠他自己的勤奋努力，但也不能否认客观条件的作用。当他在艺术道路上起步时，是在成都市一个蔬菜站工作，他在繁杂的工作中要挤出时间画画，又常常被借出去深入生活搞创作，蔬菜站的领导对他一直是支持的，没有因此责难他“不务正业”，后来调他到画院工作，也没有丝毫留难，这就给秦天柱同志在风华正茂的创作黄金时代能充分发挥才华，创造了良好的客观条件。这事使我很感动，我认为这个蔬菜站的领导在给我们国家培养有才华的画家上，应算是无名英雄。谈这点好象与天柱同志出画册没有什么直接关系，但是，珍惜人才，培养人才，在建设社会主义两个文明的今天，仍然是个需要大家共同重视的大问题。

这些年来，我省涌现了不少像秦天柱这样颇有成就的中青年国画家，当然在全国就更多了，这充分体现了我国传统的国画艺术正在走向兴旺发达的康庄大道。

1988年5月

SELECTED TRADITIONAL CHINESE PAINTINGS BY QIN TIANZHU INTRODUCTION

by Li Shaoyan

Successful painters certainly have talents. yet, not all talented painters are successful. Success depends on genius and hard work. Without hard work one is apt to gain nothing, gifted as he may be. And if one exploits his talents in the wrong direction, he will suffer greatly himself and be harmful to others as well.

As for Comrade Qin Tianzhu, our acquaintance was made through a medium—his paintings. Seven years ago, when I first came across his paintings on an exhibition, I was greatly struck by their vigour, vitality and special Lingering charm, which made them so unique among a great many flower-and bird paintings. Through this medium, We Later got into more frequent contact with each other.

I know that owing to their own interest or point of view, the artists are apt to express a sesshetically prejudiced opinion in their evaluation and appreciation of the works by other artists. But men as organizers should be always on the alert against

prejudice and should Listen attentively to the views of different people so as to get a more exact and complete picture of the matter in question. Not Long ago, when several renowned painters from Beijing came to Chengdu, and were invited to a show of the traditional Chinese paintings by our painters in the province, they all, without exception, took to Qin's works immediately. Later in Beijing when I sought for more appraisals of Qin's paintings from some traditional Chinese painters, so unanimously they acclaimed that now Qin's unique works had come to national prominence among the young flower-and-bird painters across the country. Also, this evaluation of his works was shared by fellow painters and spectators as well when the traditional Chinese paintings of four young painters from Chengdu were exhibited in 1983 in other provinces. All this unanimous evaluations and appreciations by artists and spectators alike have led me to believe that my love for Qin's paintings did not grow out of my "personal liking". As a matter of fact, Qin, ardent and diligent, is a genius in art creation who deserves all the credit that should be due to him.

From his works one can see that Qin, having a vision that is national, is adept at acquiring extensive knowledge, and merging

the merits of other arts with his own. Not breaking away from the tradition, nor being confined to it, he is constantly exploring new possibilities and making new experiments. While displaying his drawing techniques, he given expressions to his own thoughts through the common theme of the flower-and bird paintings, thus forming a distinctive style of his own. The composition of most of his paintings looks perilous and peculiar for he is capable of giving a well-balanced black-and-white colour combination. Cautious of the ink, he pay special attention to the colour gradations so as to create a scene of abundance, harmony and elegance. In presenting the picture, he likes to use contrast, contrast between the vivid and the light, between the withered and the fresh, between the rough and the delicate... which brings out a lingering charm and creates a picturesque poetic mood. As a result of this, not only are his paintings well acclaimed by professional painters but also enjoy great popularity among the ordinary people.

As a painter of socialist China, he can only then serve the people when his works of art are well received by them.

Qin's success was mainly achieved through his hard work and diligence, but the objective conditions could not be ignored. At the beginning of his artistic career, Qin was then working in a vegetable shop in Chengdu. yet, he managed to set aside time from overcrowded routine schedule for drawing practice, and when called upon, could leave his post to plunge into the thick of life for his art creations because

he always had the support of the leaders of that vegetable shop who had never censured him for "neglecting his duty". Later when Qin was to be transferred to the Academy of Fine Arts, without making it difficult, they gave him the full permission, thus offering Qin a good opportunity to develop his creative talents to the full while he is still in his prime of creation. I am deeply moved by this attitude of the leaders of that vegetable grocery, who I think should be regarded as an unsung hero in bringing up another gifted artist for our country. It seems that this remark may not have any direct bearing on the publication of an album of Qin's paintings. But today in building the two socialist civilizations, valuing and training qualified personnel is still a very important issue that should merit all our attention.

In recent years, here in our province have emerged quite a number of young and middle-aged accomplished traditional Chinese painters like Qin Tianzhu. Needless to say, there are many more of them throughout the country. All this indicates that the art of the traditional Chinese paintings has embarked on the road towards its full growth and flourish.

—translated by Zhu Rongzheng

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1. 山中岁月长 Long Years in the Mountain





2. 高粱熟时 Sorghum Is Ripe

3. 白鷺 Egret

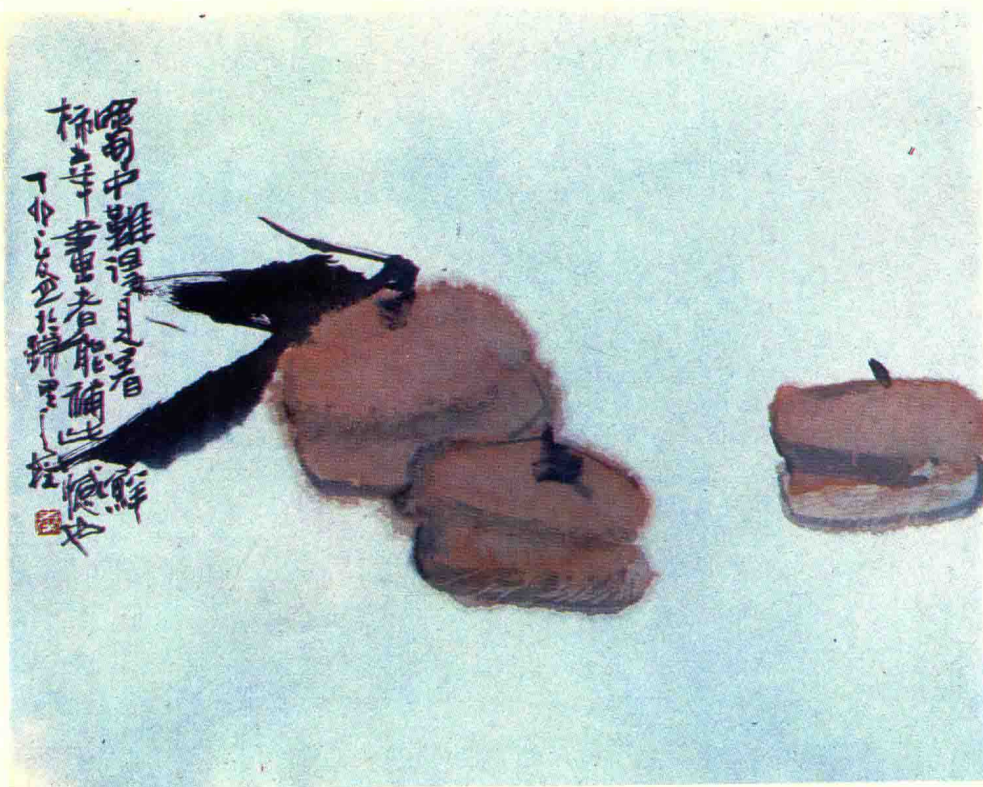




4. 摇影 The Swaying Shadow

5. 残荷 The Withered Lotus





6. 柿 Persimmon

7. 岁朝图 The Beginning of the Year



8. 霜晨

A Frost Morning

