

TIAN YU GAO WATERCOLORS



田宇高水彩畫集

重慶出版社

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厚氣
積象
薄溲
發膠

九四年元月



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□ 前言

水彩畫具有透明、輕快、水色淋漓的藝術特色，它和中國水墨畫有異曲同工之妙。自八十年代以來，中國水彩在畫壇上大放異彩，發展很快，以致名家輩出，貴州田宇高就是其中的佼佼者。

田宇高一九二三年一月生于河北徐水，早年曾跟水彩畫家衡平先生學畫，並受到水彩畫家關廣志及畫友馬白水、趙春翔影響，一生酷愛水彩藝術。早在青年時代就在北平、西安、上海等地舉辦多次個展及聯展。建國後他多次參加國內外水彩大展，出版刊行并被國家收藏，獲高度評價。四十多年來他經常深入貴州苗鄉、侗寨、林區體驗生活、收集素材，創作了大量水彩作品。近幾年來又迷醉于布依族石板房。“畫如其人”，他的畫風嚴謹樸實、清新明快、意境深邃，富有濃鬱的生活氣息和強烈的地方民族特色。這本畫集所記錄的正是他藝術生涯的成果。

他擅于描繪雲霧的變化，如《清水江上》、《林區采運》、《山城》、《霧鎖青岩山》、《山里人家》等作品水色淋漓，有情有景，達到情景交融的境界。

在他的作品中，雪景占了很大的比重。如《銀裝》、《雪地》等均系即興之作。《石頭寨的冬天》、《歲末》等都是根據寫生反復提煉的。他對雪有濃厚的感情，早年在北方時，冬季常外出寫生，這種習慣一直保持到現在。即使在少雪的貴州，每逢下雪，他必定出外寫生。畫家有意突破“小品”極限，加強創作意識，使其富于內涵，耐人尋味。此外在畫面上他還使用灑鹽等特殊技法，使其形成雪花紛飛的肌理效果。

他的作品常以北京、上海、敦煌、嘉峪關、張家界、蘇州、紹興、開封、洛陽、三峽等地的自然美色為主題，開拓了風景畫的視野。他不滿足于一般的寫生，而是向着更高的以情寫景，以景抒情的境界邁進，使作品內涵及技法不斷豐富起來。如《江南細雨》、《魯迅故鄉》、《莫高窟》、《嘉峪關》、《龍門石刻》、《華山西峰》等作品，都能根據不同情景，使用多樣的表現手法，達到心、眼、手息息相應的圓熟境地。最近幾年，田宇高在水彩畫藝苑里的耕耘，更是碩果累累，他在藝術境界的不斷攀登中又邁出了更高一步，人們從他的作品中感受到的不僅僅是普通的自然景物，更多的是畫家透過高度洗煉的筆法與構圖，向人們展示了更為深邃的世界和心靈氣質，着實耐人尋味。近作《秋實》，則洋溢着濃鬱的鄉土生活氣息，他以飽滿的熱情描繪陽光下的石板房，色調明亮，對比強烈，用筆穩健，一片富有詩意的田原景色，展現出豐收的喜悅心情。

田宇高現為中國美術家協會會員，貴州美術家協會理事，一級美術師，貴州水彩畫研究會會長。他為人正直、待人真誠，除擔任美術編輯等工作外，還兼任過貴州大學、貴州師大等校的水彩教師，培養出不少中青年水彩畫家，雖年屆古稀，他對藝術仍是辛勤耕耘，對於深入生活充滿着熱情，他在追求和探索的道路上正在不斷地奮進。期待他結出更豐碩的果實。

李劍晨
一九九三年
冬十一月

□ PREFACE

Watercolor Painting has its artistic characters of being transparent, brisk and watery. It has different tunes rendered with equal skill to wash painting. Since 1980, China watercolor Painting has yielded unusually brilliant results in art fields and has made so great progress that masters have appeared with doubled numbers. Tian Yu Gao is one of the Successors.

Tian Yu Gao was born in January, 1923, in Xu Shui, He Bei province. In the early years, he learned the watercolor painting from Mr. Heng Ping and then was influenced by Guan Guang Zhi, the watercolor painting master, and his friends Ma Bai Shui and Zhao Chun Xi-ang. He ardently loves the art of watercolor painting all his life. In his youth in Beijing, Xi An and Shanghai, he held his personal art exhibition and joint exhibition. After liberation, he joined in many famous exhibitions at home and abroad. His print and publish has been collected by the country government, and gained highly praise. For forty years, he often goes to Miao and Don villages and the forest zone to learn through his personal experience, gathers material and has produced plenty of works. In recent years, he is bent in Bu Yie People's Stone Stockaded House. His Painting mirrors himself, his style of painting is strict and simple but conception is deep and has rich and strong national color. This Album of painting is just the reflection of his artistic successes.

He is good at painting the changing fog. For example, "On the Qing Shui Jiang River," "Cutting Over in Forest Zone"; "Mountain City" "Qing Yian Mountain in Fog," "A family in Mountain". His works are watery with feelings and settings, and both happily blended.

In his works, Snow setting holds quite a number. Take for example, "the falling of Snow" "Snow Forest" are both impromptu works. "Winter in Stone Stockaded Village", "The End of the Year" are based on his painting from life and refined. It shows us his deep love for snow. In his early years, in the North, he often went out in winter to paint from life. He has kept the good habit till now, even if in Guizhou where it seldom snows. He is sure to go painting from life when it snows. The painter has a mind to break through the limit of the short artistic creation and enhances the consciousness to create. He made all his works afford food for thought. Besides, As a special technique, he pours salt on his works and made them have skintexture effect of the falling of the snow.

His works often take the beautiful scenery in Beijing, Shanghai, Dun Huang, Jia Yu Guan, Zhang Jia Jie, Su Zhou, Shao Xing, Kai Feng, Luo Yang, the three Gorges as his painting subjects. He has opened up a new path in landscape painting. He is not only satisfied with general painting from life but also forges ahead toward higher realm of painting with emotion and expresses his emotion in paint. So, the intension and the techniques of his works become richful. "Rain in South of Changjiang River," "Lu Xun's Home Town" "Mo Gao Rock Cave" "Jia Yu Guan" "Long Men Stone Inscription", "West Mount of Hua Shang". The above works are painted in many different techniques according to different scenes, and attain the circumstances of contrasting the mind, the eye, hand finely with each other.

In the past decade, Tian Yu Gao has made much great improvement in the field of watercolor painting. He has made a big stride forward. What you can feel from his works is not only the natural scenery but more the temperament of his artistic heart and soul, which is expressed through his highly concised calligraphy and composition. It affords food for thought.

His close work "Autumn Fruit" is permeated with strong national color, with full enthusiasm, he gives a description of the slabstone house in the sun with a bright color, forming a sharp contrast, and rich in the scenery of fields and gardens. Unfolds before our eyes happy feelings for harvest.

Tian Yu Gao now is a member of China Artists Association, a director of Guizhou Artists Association. An artist of first rank. The chairman of Guizhou watercolor painting institution. He is upright and frank. Besides artistic editor, he used to be a part-time teacher of Guizhou University, Guizhou Normal University, teaching watercolor painting. He has fostered a lot of young and middle aged artists, Although he is in his seventies, he still works hard in art field and has been full of the enthusiasm toward life. He is making further research. We are expecting him score great successes.

by Li Jian Chen
winter, 1993

田宇高
水彩畫集

Tian YuGao
Watercolors

田宇高的沉寂與沉迷

鄒文

承 15 年前同青年畫家田軍過從之惠，我很早也分享了他父親田宇高先生的藝術滋養。在文化大革命剛結束的貴州，藝術貧瘠如非洲災區。我們這一代藝術青年能夠看到那種有些唯美傾向、品味高尚、技法純熟的作品確是福氣。80 年代在北京，曾時不時被一陣陣的貴州美術浪潮顛簸，卻沒在哪个浪頭上看見“田宇高”的名字。我認為田宇高先生的藝術已然成熟，在美術界打動人是水到渠成的事。但他終于未能制造一回轟動——不是他企圖制造轟動慘遭失敗，而是他壓根不想去製造。他的沉默便顯得十分悲壯。

不能簡單地把他歸為淡泊名利、老庄氣節十足的怪杰畫痴。把他想成一位壯志豪情的被逐詩人更有助于理解他的作品。自娛性是他創造的根本驅動力，也是古往今來杰作產生的原因。每幅作品透露的都是歡愉。那樣投入，那樣潛心，肯定耽誤了他盤算如何轟動。他從不考慮怎樣將自己的心力換成鈔票，畫完就收起來，這樣的藝術家自然是商品大潮的逆子和受難者。

田宇高的沉默反映出他的人生態度。藝術優先于一切。數十年來，儘管中國和世界發生了翻天覆地的變化，卻沒在他的作品中留下太多的劃痕。貴州地區的相對閉塞，保護了一個較穩定的生態和人文環境。這裡山水天然，民風依舊，田宇高平和的性格適得其所。所謂“寧靜致遠”，他的專心使他的藝術達到了很高的境界，技法修煉得相當純熟。除在題材上有一些區域特征外，其總體的創作態勢是開放型的，不以奇詭怪异引人注目，而始終依循國際公認的審美常規進行創作。他的所見所聞是講給全世界的人聽的，沒用土語方言。他的作品，可以串聯的美感印象是寧靜、平實、清純和利落。不難從梁實秋，沈從文等大家手筆里獲得這樣的通感。田宇高的創作心態近于“散文體”。或表現一片初雪中的密林；或表現一處泥香四溢的農家庭院，他以如實的陳述為滿足，不再想加以發揮營造。在自然中源源不斷的發現無疑牽制了田宇高在社會中重返畫壇的靈活，久之使他越來越沉寂。越來越投入，最大的收獲是技藝的高度純熟。他完全駕馭了繪畫天地中最為難馴的水彩畫烈馬，轉瞬之間可熟練地同步完成着色和造型，下筆肯定，收筆利落，用水用色都 OK。在他面世的作品中，敗筆率降到幾乎為零的程度。田宇高獲得如此多的精品，必會感謝貴州地區潤濕的氣候。這是接近水彩畫的祖國的氣候。他講的故事平實無華，卻真實動人。著名畫家張仃和著名美術評論家吳甲豐看了田宇高的作品，十分感動，張仃先生連連說：“好！好！好！，這個人的功力很深、很踏實、很純熟，難得難得！”吳甲豐先生說：“他的畫很有生活，很有底子，畫得這樣好不該埋沒”。在我的印象中，兩位德高望重的老先生對一個同行的贊許如此溢于言表，是很少見的。張仃先生主動欣然題字：“贊田宇高先生作品。氣象渾穆、厚積薄發”。這樣的評價，一定能代表本書有慧眼的讀者們。

（本文作者：中國《裝飾》雜誌社副社長、美術理論家）

TIAN YUGAO'S SILENCE AND INDULGENCE (POSTSCRIPT)

ZHOU WEN

Having been granted a favor of associating with the young artist — — — TianJun 15 years ago, I had shared his father — — — Tian YuGao's artistic nutrition. In GuiZhou, when the Great Cultural Revolution just came to an end, the barren art was like disaster areas in Africa. It was indeed of a good fortune for our artistic youth to be able to appreciate such works with aesthetical inclination, noble taste and high skill. In 1980s, from time to time, Beijing was tossed by the currents of GuiZhou's art — tide, but there was no his name — — — TianYuGao at each wave. I thought Mr. TianYuGao's skill had been ripe, which could make a name for him in art circles, just — — — when conditions are ripe, success will come. But he didn't come to create a sensation — — — not his attempt suffering failure, but he had had no idea of doing so from the start. His silence seemed quite solemn and stirring.

He shouldn't be merged into the kind of those eccentric painting — worms who attach little importance to fame and wealth, and are full of LaoZi and ZhuangZi's integrities (two famous ancient Chinese thinkers). If we think him as an expelled poet with lofty aspiration, which could make it easier to understand his works. Self — entertainment is the cardinal drive for his creation, and the cause for producing masterpieces of all ages as well. Joy comes to light in each piece of his works. In such indulgence and such great concentration, his attempt of causing sensation has been definitely held up. He never considers how to change his efforts into bills, he packed it up as soon as a piece was finished. Such an artist certainly is the unfilial son and victim in the high commodity tide.

Tian YuGao's silence reflects his attitude of life. Art takes precedence over all. For several decades, though China and the world have taken place an earth — shaking change, his works have little marks. The relative closing — up in GuiZhou area preserves a fairly steady ecological and human environment. Here mountains and rivers are natural, folk customs remain unchanged, Tian YuGao's peaceful personality just fits them. It was so called that only be quiet can you be beyond conventions. Owing to his concentration, his craft has reached a very high realm, his skill has been well trained and refined. In addition of some regional features concerning subjects, his general creating state is open, he proceeds to create all the time following generally recognized international aesthetical standards instead of attracting notices with weirdness. Without local dialect, what he saw and heard is shared together with people all over the world. The chained aesthetical feelings in his works are quietness, simplicity, pureness and neatness. Obtaining such common feelings is no more difficult than from LiangShiQiu and ShenCongWen, etc. those famous writers' handwritings. Tian YuGao's creating state borders on "prose style", either displaying a thick forest amidst the first snow, or a peasant courtyard filled with the aroma of the earth, with no more elaborations. He is content with the accurate statement. His continuous findings in nature undoubtedly contain Tian YuGao's mobility to return art circles, in time he became more and more silent, more and more concentrating. The high skill is his ultimate harvest. Out and out he can control the most tameless raging horse on watercolor paintings, meanwhile, accomplishing coloring and modelling with high proficiency, he starts surely and finishes neatly by appropriate water and color. In his works facing to the public, the rate of his faulty stroke almost comes to naught. Tian YuGao's such many exquisite works owe much to GuiZhou's moist climate, close to our homeland's climate on watercolor paintings. The stories he describe is simple and unadorned, but true and moving. When they saw Tian YuGao's works, the famous artist — — — ZhangDing and the famous art critic — — — WuJiaFong, they were touched so much. Mr. ZhangDing said again and again: "Good! Good! Good! This person's skill is profound, steady and proficient. It's quite rare!" Mr. WuJiaFong said: "his paintings are filled with life and perfect skill, they are so wonderful that they shouldn't be buried." It's my impression that it's rare for both prestigious seniors to praise a colleague with such high words. With pleasure Mr. ZhangDing inscribed of his own accord: "There is a liberal allowance of charming views and something unique about perfect skill — — — Praising Tian YuGao's works." Surely such an appraisal represents any perceptive reader's response.



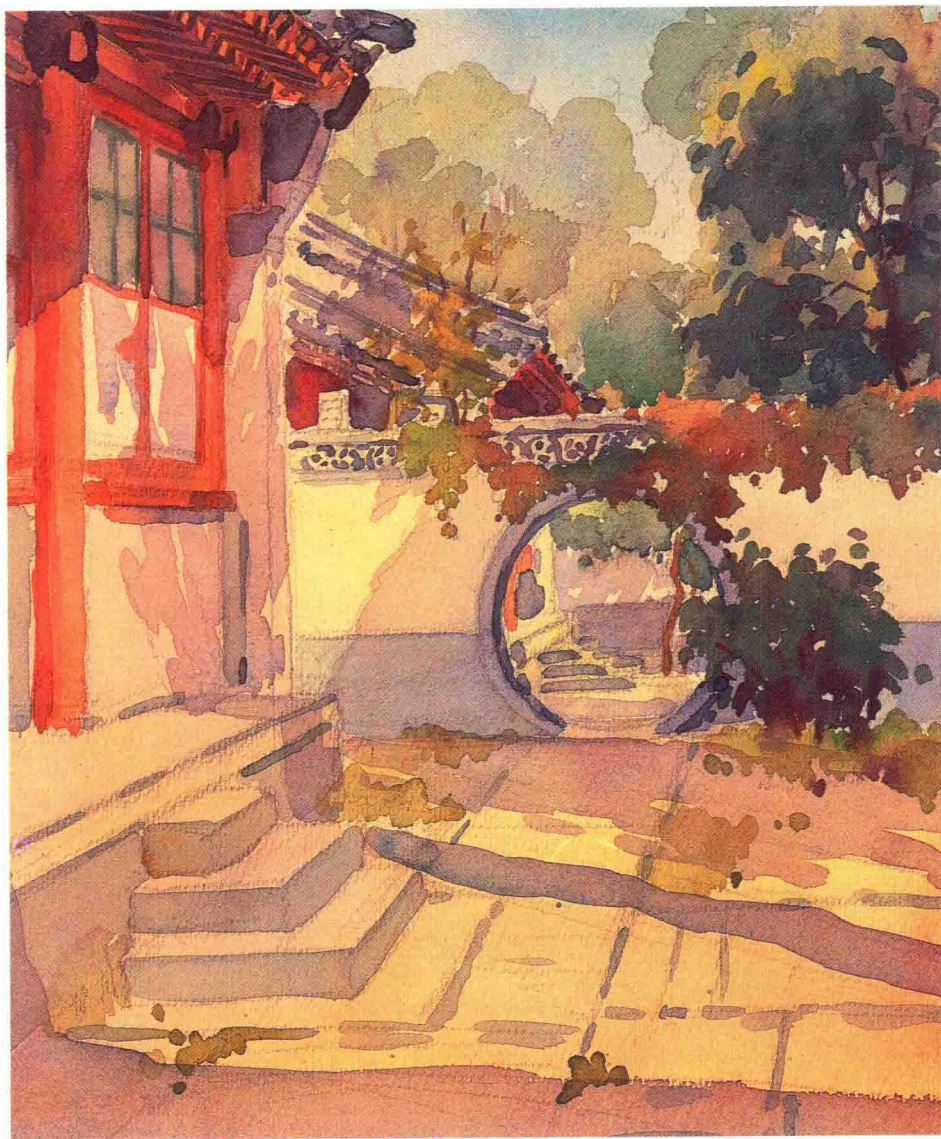
上海弄堂 1948

(410×285mm)

Shanghai Neighbourhood

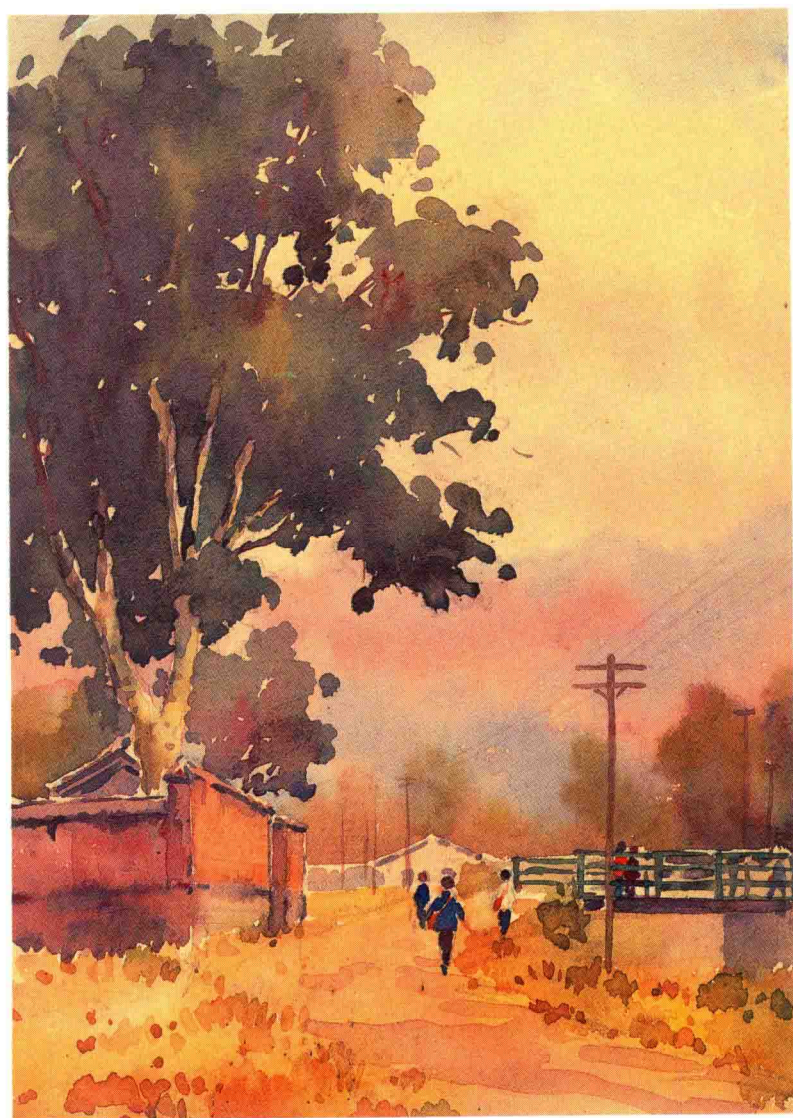


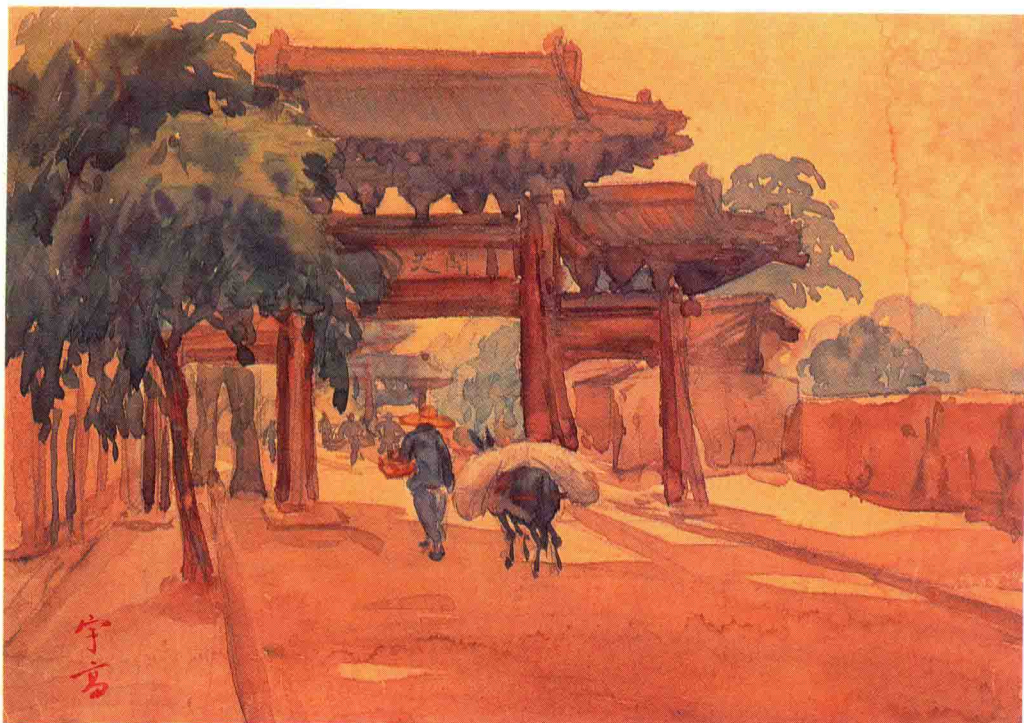
榕江街口 1982
(208×405mm)
Street Corner in Rong Jiang County



北京庭院 1963
(290×242mm)
Beijing Courtyard

京郊風景 1963
(265×185mm)
View in Beijing Suburb

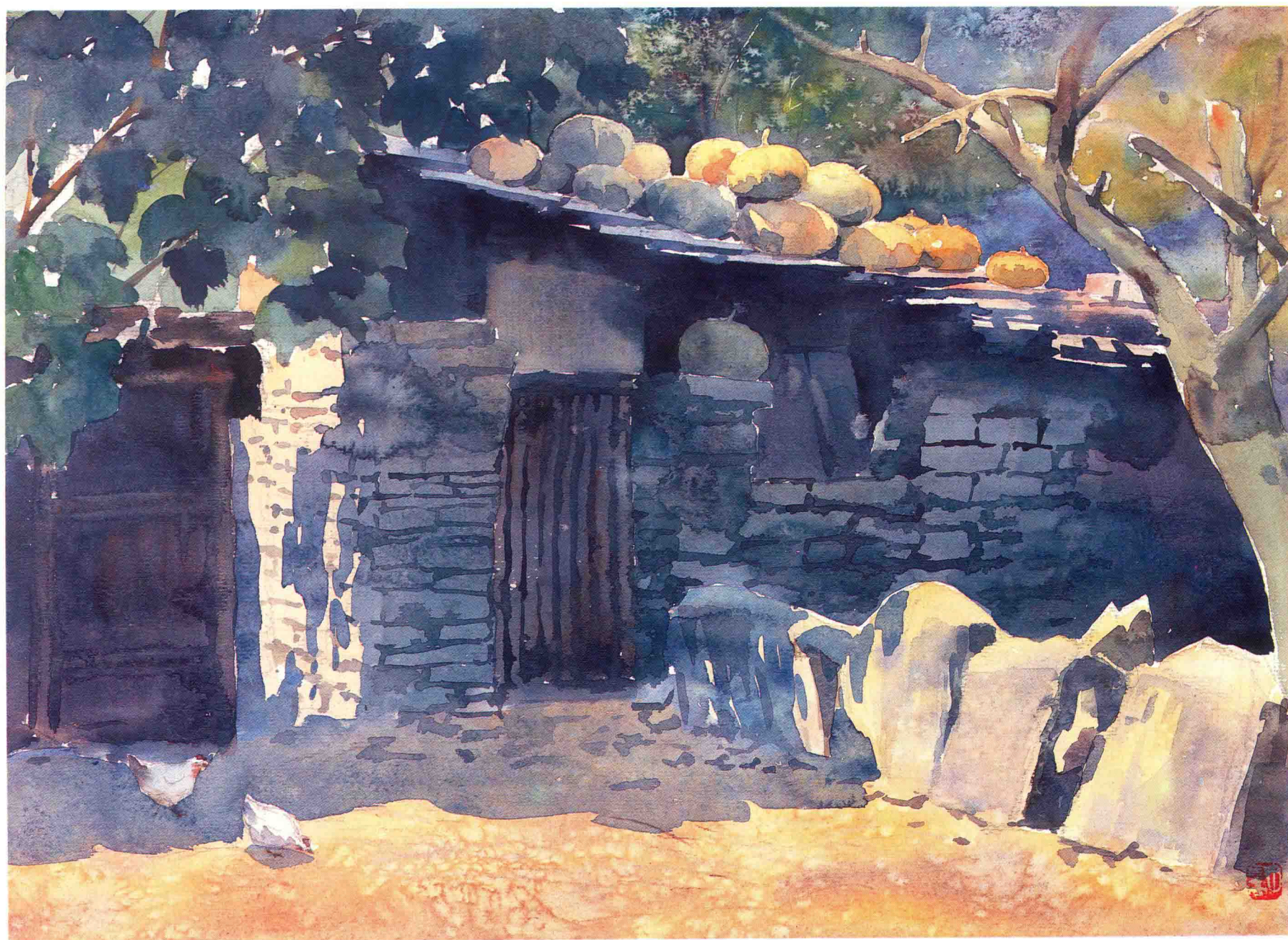




秋之詩(575×430mm)1989
Autumn Poem

天水街頭(370×260mm)1948
The Street Where
the Tian Shui Meet

秋實 1993
(386×533mm)
Autumn Fruit





川東奉節 1987
(420×357mm)
Feng Jie County
in East Si Chuan Province



江南細雨 1989
(530×280mm)
Drizzle in the South
of the Chang Jang River

遠眺白塔 1963
(357×267mm)
White Tower in Distant View





歲末 1990
(530×385mm)
The End of the Year



苗家樹皮屋 1991
(530×385mm)
Miao People's Bark House



貴陽博愛街 1990

(540×385mm)

Bo Ai Street in Guiyang City