



王四海畫集

王四海



SELECTED PAINTINGS OF
WANG SIHAI

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70×138.5cm (1992)

○封底作品：霞 歸

96.5×69cm (1990)

Cover:

Calligraphy of Jia Youfu

Exploring the way

Back cover:

Returning at sunset

四
海
共
友

苦
行
探
道

賈又福





簡 歷

王四海，字墨緣，號不獲堂。
1954年8月生，北京市人。

現任職中國·教育科學出版社美術編輯室負責人。中國民主同盟北京市盟員；中國出版協會裝幀藝術研究會會員；中國書畫研究社會員；北京師白藝術研究會會員。

就讀於中央工藝美術學院，獲益於多位名家。從師於中央美術學院賈又福教授，耳濡目染，教益之深，受益極大。主攻山水，兼畫人物及裝飾藝術等諸類。

出版有《兒童繪畫起步》、《學做布貼畫》、《王四海畫集》及“裝

飾作品集”二本(與他人合作)。中國畫“萬山紅遍”收入《燭光頌——中國當代書畫名家作品集》，作品在全國幾十家報刊上發表和介紹。

其作品多次參加各類展覽，並獲獎。《幼兒文學從書》1套7冊獲“全國首屆書刊封面設計大賽”三等獎；《幼兒自學畫畫》1套11冊獲“全國優秀暢銷書”責任編輯獎；《男子漢》雜誌主辦“全國封面設計大賽”鼓勵獎等。

1993年4月在中央美術學院畫廊，舉辦首次個人畫展。其作品被毛主席紀念堂、中央美術學院陳列館、中央美術學院畫廊等收藏。部分書畫作品被美國、英國、日本、南朝鮮、港、澳、台等人士所收藏。

在《新華社》、《人民日報》、《中央電視台》、《北京電視台》、《中國日報》、《中國文化報》、《華聲報》、《中國青年報》、《中國旅遊報》、《中國商報》、《中國教育報》、《中國稅務報》、《中國工商報》、《中國書畫報》、《新聞出版報》、《北京日報》、《北京晚報》、《北京青年報》、《首都經濟信息報》、《教育文摘周報》等新聞單位，刊登幾十次專訪、消息和作品圖片。

前言

正如每一個人都知道的，任何一件認真創作的繪畫作品，觀者通過視覺直觀得到的感受和聯想，往往來自於畫家對自然物象無數次的感受、聯想。美好力量的凝聚，皆是畫家以自己的審美意識、情趣對大千世界的選擇、取捨的努力。

這裏匯集的青年畫家王四海的48幅近作，雖然反映的僅僅是畫家多年埋頭創作的一個側面，但作品却顯示出畫家活躍的創作能力，且是在多方面呈現出來。他曾就讀於中央工藝美術學院，從師於著名畫家賈又福教授。耳濡目染，受益極大。現在中國教育科學出版社任美編。期間，他的藝術創作廣泛涉獵油畫、國畫、水粉畫、裝飾畫，其內容有山水、人物、盆景、花卉及現代抽象畫等。賈又福先生曾為他舉辦的個人畫展題曰：“苦行探道”。形象地反映了畫家多年安心默默耕耘，反復領悟自然和人生的苦心摸索。

把眼中觀察到的自然世界，通過墨彩變成溝通人們心靈的精神世界，依靠的不僅僅是技巧的純熟，更重要的是畫家對生活的體驗、智慧的支配以及執著的熱情和對生與死的理解。畫家這裏奉獻的作品，通過流動、變化的形象思維創造，從寫實和現代意識兩個方面表現了生活賦予他的才智和感悟；同時，又通過畫家對自然物象獨具慧眼的取捨和選擇，表達了畫家希望、理想的境界。如果說感情是有色彩的，那麼，這些作品顯現的藝術品位，正是畫家經年寫生，又從心靈流淌出來的色彩情感。

在畫家的創作習慣中，鮮有一次完成一幅作品。他常常是畫了部分構圖或輪廓後便掛在牆上，一旦靈感來了，再繼續創作。這種多次染墨的創作方式，或曰創作態度，在許多卓有成就的成名畫家中不乏其人，而在青年畫家中，可以說是不多的。畫家認為，一氣呵成一件作品儘管可以，但當感覺多而拙於筆，或筆可行而情未達時，絕不強作。只有意、筆貫畫，畫出來的畫面才是最達意的。這就是說，創作衝動，或靈感，不僅僅在智慧光點中反映出來，還可以，而且應該表現為一種智慧鏈的過程。

因此，在藝術創作過程中，畫家注重繪畫和觀者的情感交流，杜絕在畫面上出現艱澀難懂的繪畫語言。這裏面世的部分作品，突出引起我們注意的還有，即為畫家不僅在作品的“似”中傳達感情；又在“不似”中表現着“得意忘象，得意忘言”之筆。這種“捨象求意”的精神把握，儘管還沒有形成作者明確的風格，却實實在在證明了畫家對藝術道路的正确選擇，以及畫家可觀的創造潛力。

畫家的畫室題曰《不獲堂》，觀其自然而傾心的創作成果，可謂不為而為之，不獲而獲之。日月之塗，所行必到。藝術女神，永遠屬於為之真誠付出的畫家。

劉建偉

1993年4月於《問天齋》

FOREWORD

As everybody knows, people perceive their impression and imagination on any painstakingly created paintings through direct senses, and these impression and imagination often come from the painter's repeated impression and imagination on the natural world. Any condensation of wonderful energy is the painter's appreciation of and interest to the natural world and his efforts of selection.

Selected in this album are the young painter's 48 recent paintings. Though showing only part of his creations for years, these works reflect the painter's passionate creativeness in many aspects. Wang Sihai was educated at the Central Institute of Arts and Crafts as one of the students of renowned master Professor Jia Youfu, from whom he benefitted greatly. Now he is an art editor of the China Educational Science Publishing House. His artistic creation has a wide range including oil painting, Chinese painting, *gouache*, decorative painting of landscape, figure, potted landscape, flowers and modern abstraction. Professor Jia Youfu wrote "Painstaking practice to explore the way" for Mr Wang's personal painting exhibition, vividly speaking out the painter's many years of hard work and repeated efforts in understanding the nature and life.

The natural world that the painter has observed is turned into colour and ink that link people's internal world. For a painter, it is not only a question of sophisticated skill, but also a question of his experiences from real life, the use of his wisdom, his enthusiasm and understanding of life and death. The paintings the painter offers here show that, through his creation of moving and changing images for conveying ideas, the painter's ability, wisdom and understanding endowed with by life are expressed realistically and freely in a modern sense; through his insight into the nature and ingenious selection, the realm of the painter's wishes and ideals are fully reflected. If we say that feelings are colourful, these artistic works are the result of his many years' sketches from life and coloured sentiments flowing from the artist's heart.

In his habit, the painter has hardly finished a piece of work all at once. Often he makes sketches first and hangs them on the wall. Once inspiration comes to him, he continues his creation.

This repeated painting process, or creation approach, is used by many well-known painters, but by very few young painters. Mr Wang thinks that it is all right to finish a work at one go, but when you feel more to paint but find it difficult to start painting, or when you are ready to paint but your inspiration hasn't come, you'd better not start painting. Only when the brush and inspiration are both ready, will the piece of work truly convene your imagination. This is to say that, the impulse of creation or inspiration will not only be reflected at the painter's wisdom spot, but also or should be a process of wisdom chains.

Therefore, in the process of artistic creation, the painter pays more attention to the exchange of feelings between painter and viewer, avoiding to have ambiguous painting language on the picture. There is one thing that may catch our attention. The painter conveys his feelings in the "likeness" of his works, and reflects his freehand brushwork and fewer words in the "unlikeness". His natural command of "freehand brushwork", though having not been formed as the artist's clear style, has proved his choice of art career as a correct road and his considerable creative ability.

The painter's studio is named "Hall of No Acquirement". Looking at his natural and painstaking works, he has gained what he did not intend to get or to acquire. Efforts bear good results as time goes on. Art belongs to the devoted painters for ever.

Liu Jianwei
In the "Hall of Asking the Heaven"
April 1993

ABOUT THE PAINTER

Wang Sihai, also known as Muyuan and styled by himself as Buhuotang, was born in Beijing in August 1954.

He now works in the China Educational Science Publishing House as the chief of its art department. He is also a member of Beijing branch of the China Democratic League, a member of the Book Design Society of the Chinese Publishers' Association, a member of the China Calligraphy and Painting Society, and a member of the Beijing Shibai Fine Arts Society.

Educated at the Central Institute of Arts and Crafts, he was supervised by a few well-known painters. As one of the students of Professor Jia Youfu of the institute, he has greatly benefitted from his teacher. Wang Sihai specializes in landscape painting, and is also good at figure, potted landscape and decorative paintings.

His publications include *Guide to Painting for Children*, *How to Make Cloth-patch Painting*, *Selected Paintings of Wang Sihai*, and *Selected Decorative Works* (two volumes, co-authored). His Chinese traditional painting *Mountains in Red* was selected in the *Song of Candle -- A Selection of Best-known Calligraphers and Painters in Contemporary China*. Many of his paintings have been published or introduced in a few dozen newspapers throughout the country.

His works have for many times been displayed in different exhibitions and won prizes. He was awarded a third prize in the First National Cover Design Competition for the 7-volume *Literature Series for Children*, a National Best-seller Editor Prize for the 11-volume *Teaching Yourself Painting for Children*, and an encouraging prize in the National Cover Design Competition organized by *Man* magazine.

He held his personal painting exhibition in the Art Gallery of the Central Academy of Fine Arts in April 1993. Some of his paintings have been collected by Chairman Mao Zedong's Memorial Hall, the Exhibition Hall and Art Gallery of the Central Academy of Fine Arts. Some have been purchased by collectors from the United States, Britain, Japan, South Korea, Hong Kong, Macao and Taiwan.

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1. 山卿春趣

Spring delight in a mountain village

67.5×45cm (1988)



2. 圓明園之魂

Spirit of Yuanmingyuan
100.5×55cm (1988)



3. 毛壩秋高
Autumn in Maoba
118 × 84cm (1990)



4. 鄂西騰龍

Tenglong Cave in western Hubei
79.5×55.5cm (1990)



5. 歸

Return

84×56cm (1991)



6. 紅土地

A piece of red land
101×83cm (1991)