



# 中国农民画

CHINESE FARMER PAINTING IN HU COUNTY

■ 王西平 主编



陕西出版集团  
陕西人民美术出版社



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## 重塑民俗艺术的文化精神

### 序 (一)

陕西省美协主席  
西安画院院长  
王西京

其实中西绘画的源头都产生于远古先民的群落。那时的彩陶、壁画及服饰上已有着简单的绘画，表现着人们对美好生活的感情和与自然灾害斗争的不屈精神。

人类进入阶级社会以后，由于悬殊的贫富和森严的等级差别，贵族和平民的艺术开始分离，形成两种不同的流派。活跃在乡村的民间艺人，用木板年画、风俗画、剪纸、织绣等多种民艺形式来表达他们的生活状态和对自然的憧憬。

新中国成立后，人民当家做主，翻身农民对新生活的激情再经大跃进炉火的熔炼，几乎达到了白热化的程度。

极度的狂热极易产生疯狂性的艺术浪漫。经过1956-1957年的孕育，1958年的历练，到1963-1964年户县一批爱画画的农民在专业美术工作者辅导下，借助“三史”画展之风放笔作画，一时沸沸扬扬，从三秦大地走向了全国，于是户县农民画便脱颖而出。

看着那些一列火车装着一个大玉米棒、划着豆荚过黄河的匪夷所思的夸张画面，你不能不为之拍案叫绝。

显然，它充分体现着民间艺术和艺术家对那种超然的理想追求和那种农业强国、赶超英美的急切企盼，这也是一种民族文化精神和自信心的体现。

十分遗憾的是，自上世纪90年代以来，中国西部这一棵艺术奇葩并没有像昔日那样梅开二度。

这其中的原委，有多元文化冲击的因素，有艺术品市场的有效调节，同时与民俗艺术自身更新缓慢有着直接关系。

众所周知，一个民族的文化精神，更多的是体现在民俗艺术上。只有在民俗艺术形质上，我们才会真正找到民族精神的源头，才会真正寻找出民族艺术的自身根系。

如果我们把户县农民画的《打井》同明末清初王铎的山水图及半坡陶盆的鱼形装饰对比一下，就不难发现在工笔写意上，三者是贯通的。

从技巧的角度看，户县农民画是工艺和美术的混血，具有鲜亮的工笔重彩特色。其中综合运用了版画、剪纸、刺绣等艺术形式的表达语言。

正是在这多元性、民俗性、实用性上，户县的农民画具有了更为宽泛的领地和可贵价值。

从中，我们不仅仅可寻觅到中西绘画生发的源头，捕捉中西合璧的基因，利于艺术创新，而且可把握绘画艺术精神延续的脉搏，更为重要的是，从户县农民画上农民主体形象的更新，可以重新认识民俗艺术和民族本土文化在当代国际化潮流中自强不息的真正意义。同时深入理解改革大潮对民间艺人的精神影响力和他们求新求变的创造精神，这是当代民间艺术实现可持续发展的必由之路。户县农民画无疑会在一个新的层次上成为时代艺术的鲜明符号，从而成为融入市场，并走向国门的闪亮的文化品牌。

2010年9月12日

## Remolding the cultural spirit of the folk art Foreword (1)

Chairman of Shaanxi province artists association and master of Xi'an art gallery Wang Xijing

In fact, both of the roots of drawing in Chinese and western are originated from the tribe of ancient people. There were simple drawings on the colored pottery, mural painting and dress to express their emotion of wonderful life and unyielding spirit to the natural oppression.

After people passed into class society, because of wide gap between the poor and the rich and strict hierarchy, art between the poor and the rich had began to separate from each other and then shaped two different artistic forms. Folk artists are active in countryside. They show their living condition and hopes for nature through many forms of art, such as New Year pictures on wooden board, genre painting, paper-cut, knitting and embroidery and so on.

After the founding of The People's Republic of China, people became the masters of the country. Farmers' passion to the new life reached white-hot degree after the smelting of the Great Leap Forward.

Extreme fanaticism produced crazy romanticism in art field. With the chance of the exhibition of Three History, a group of farmers who loved painting drew lots of paintings courageously at that time. They created quite a stirring and then went out from ShaanXi to the whole nation. Thus peasant painting of Hu County began to stand out from the crowd.

Seeing the exaggerated pictures, such as hoisting crane hang the corn or paddling on the bean-pod, people can't help striking the table and braving for these unimaginable works.

Obviously, this artistic form fully shows folk art and artists' transcendent dreams and wishes for a world agricultural power-China. This is also an instantiation of cultural spirit and confidence of our nation.

Regretfully, this artistic exotic flower in western China hasn't had a second bloom just like old times since 1990s.

The reasons for this situation include the impact of multicultural heritage and effective regulation of the art market. Meantime, it has a direct relation to the slow update speed of folk arts itself.

As we all know, the spirit of a nation's culture is reflected more in the folk arts. Only in the quality of folk art forms, we will truly find the origin of the national spirits and the roots of national arts.

If we compare the "drilling", one works of the peasant painting of Hu County, with the landscape by Wang Duo in Ming Dynasty or Banpo fish-shaped decoration on ceramic pots, we can easily find they are similar in meticulous freehand method.

From the perspective of painting skills, the peasant painting of Hu County is mixture of handcraft and art form with bright meticulous re-color features. The creating of the peasant painting of Hu County synthetically uses the plate painting, paper cutting, embroidery and other artistic forms.

It is of this diversity, folklore and practicality. The peasant painting of Hu County has a more general value and a wider territory.

From above, not only can we find the germinal origin of Chinese and western painting and capture combined factors of Chinese and western to promote artistic innovation, but also can grasp the pulse how the painting's spirit continues. More importantly, from the update of farmer's main images on peasant paintings of Hu County, we can re-recognize the true meaning of self-reliance in the contemporary international trends of local folk art and national culture. Meanwhile, we can deeply understand that the spirit of reform tide has influence on the folk artists and their creative spirit and innovative idea is the only way to achieve sustainable development for contemporary folk art. The peasant painting of Hu County will undoubtedly become a distinct art symbol of the era on a new level and a shining cultural brand that can integrate into market and go abroad.





## 序 (二)

中共户县县委书记  
陆晓廷

继《中国户县农民画史略》《中国户县农民画大观》等专著之后，一部沉甸甸的《中国户县农民画》大画册又要与读者见面了。我代表户县县委、县政府，代表各界人士及全县人民，向本书的编辑出版表示诚挚的祝贺。

户县农民画是户县最具特色的地域名片，是户县的文化标志。走过半个多世纪风雨历程的户县农民画，为县域经济的发展、文化产业的兴盛做出了卓越的贡献，为户县乃至为陕西、为国家赢得了荣誉。其价值、意义和作用经过了历史与实践的检验，已成为中国美术总格局中不可或缺的一部分，在世界美术史上的地位也是无可替代的。编辑出版一部能够展现户县农民画历史轨迹、艺术风貌和作者整体阵容的总观性的画册，是我们早有的宿愿，我们早就期盼着她的出现。

50多年来，经过各级领导的重视、专业辅导者的培养、广大人民群众的支持，户县先后出现了2000多名土生土长的农民画作者，400多名创作骨干，100多位知名画家，累计创作了数10万件作品，其中1500余件在国家级刊物上发表，500余件在国内各美术展览中获奖，4500多件应邀在48个国家和地区展出，近20000件被国际友人和国外博物馆收藏；邮电部曾以户县农民画为题材发行过多次邮票和特资明信片。户县农民画是受到国内外广泛关注的一朵艺术奇葩，她的斑斓多彩、雅俗共赏令世人瞩目！

《中国户县农民画》从大量原创作品中遴选了430多件佳作、精品汇集成册，并且以独特的视角、公允的标准，分门别类，精心编排，展示了户县农民画的创作成果和艺术风采。这是迄今为止户县农民画收集作品最多、编排档次最高，熔学术性、观赏性、文献性于一炉的大型画册，必将为户县农民画事业的健康发展并扩大其影响产生积极的作用。它不仅填补了户县农民画整体展现的空白，同时也为中国农民画、乃至世界美术研究提供了一部极具参考、研究价值的鲜活材料。

我们将继续加大对户县农民画的扶持力度，一要丰富载体，通过开展“新壁画”活动，发挥农民画服务新时期农村精神文明建设的作用，扶持建设农民画庄，培训作者，壮大队伍；二要加强对农民画作者的管理，对作者进行评等定级，并按级别享受政府津贴，鼓励广大农民画作者创作的积极性；三要繁荣农民画创作，鼓励多出精品，每年举办一次农民画精品评选活动，建设农民画珍藏馆，对评出的精品予以珍藏并进行政府采购，作为礼品向外界赠送，不断扩大农民画的知名度和美誉度，提升农民画的影响力。

王西平先生是一位寓居省城、情系家乡的户县籍学者，在中国文学和宗教文化研究方面多有建树。2004年以来，他在繁忙的专业学术活动之余，倾心于户县农民画的研究，四处奔波搜集整理农民画史料，调查走访农民画作者和知情人，拍摄画作及相关图片，锲而不舍，上下求索，披沙拣金，呕心沥血，陆续编著关于户县农民画的著述，最近《画乡开拓者丁济堂》一书，也已付梓，不断为实现他“为家乡做点事”的心愿而不懈努力。我觉得，所有参与户县农民画活动的亲历亲见者，所有关注户县农民画事业前途命运的有识之士，所有关心户县经济文化社会发展进步的人们，都应当向本书编者王西平先生致以崇高的敬意，感谢他为户县农民画历史、现状和未来研究所做的难能可贵的重要贡献。

是为序。

2010年10月12日于户县

## Foreword (2)

The Secretary of the Party committee of Hu County Lu Xiaoyan

Follow the "Brief History of Chinese Peasant Painting in Hu County" and "The Grand View of Chinese Peasant Painting in Hu County", another great album of peasant painting "The Complete Works of Peasant Painting in Hu County" will meet the readers. On behalf of the Party Committee of Hu County and personalities of various circles, I express my sincere congratulations to this book's editing and publication.

The Peasant Painting is the most representative card and cultural symbol of Hu County. Peasant Painting, which has developed hardly for half of a century, has made remarkable contributions to the development of prosperity of economic and cultural industry and won the honor for Hu County, Shaanxi province and the whole country. Its value, significance and function have passed through social practice during the passed 50 years, and it is absolutely necessary part of Chinese fine arts. Therefore, it is our long-cherished wish to edit and press one complete album which can show its artistic style, history trajectory and the overall team of the authors. We'd look forward to her appearance.

During the passed 50 years, with the leader's attention, the professional teachers' training and support of the public, the number of the farmer painters has been reached to 2,000, including 400 key members and 100 famous painters. They have created a number of 100,000 works, of which more than 1,500 works have been published in the state-level publications, about 500 works have won prizes in many exhibitions in the whole country, more than 4,500 works have been invited to participate in art exhibition in 48 countries and regions and nearly 20,000 works have been collected by foreign museums and friends. Ministry of Posts and Telecommunications had issued stamps and special capital postcard, the theme of which was peasant painting of Hu County. It indeed is a wonderful work that draws widespread attention at home and abroad. Its gorgeous color and popular taste have attracted remarkable attention from all over the world.

"The Complete Works of Peasant Painting in Hu County" has collected more than 430 works from a large number of original works into volume form. Its unique perspective, fair standard and careful classification and arrangement show the achievement and artistic style of the peasant painting of Hu County. It has the highest arrangement and is the largest album that collects the most works so far. The album, with academic nature, ornamentalism and documental value, will bring great positive effects to peasant painting's development and its influence. It not only fills a gap which should show the whole view of peasant painting of Hu County, but also provides a fresh reference for people to study the value of various peasant paintings and the world's art history.

We will continue to increase efforts to support peasant painting next step. Firstly, we need to enrich the carrier, support the construction of the art manor and enlarge the team of the farmer painters by training them. Especially we plan to make peasant painting to serve the spiritual civilization construction through the activity of "new mural" in countryside in the new period. Secondly, we must strengthen the management of the authors. The authors will be classified into different grades. According to these grades, we will provide government subsidy for them to encourage them to create paintings actively and enthusiastically. Thirdly, we will take some measures to prosper creation and encourage authors to create more fine works. We will discuss and select high-quality works every year. The good works chosen in this activity will be bought and left in collection museum by the government. Some fine works will be sent to people outside. Through these methods, we will enlarge the notability and reputation and promote the influence of the peasant painting.

Wang Xiping is an worker in the field of social science. He has settled down in the province capital, however, he still has affections to Hu County, his hometown. He does well and has many achievements in the field of Chinese literature and religious culture. Though busy in his professional research, he still loses his heart to do the research of peasant painting. He does investigations and visits the farmer painters and the insiders, takes many photos of the works of peasant painting and collects so much documents to help the research since 2004. Some of his writings about peasant painting have already finished. The latest one is the book "The Pioneer of Peasant Painting in Hu County: Ding Jitang". Through unremitting and tireless efforts, he has realized his dream that he should do something for his hometown. I think that all the people who participate in the activity of peasant painting, who pay attention to the development of peasant painting, who are concerned about the economic, cultural and social development and progress of Hu County, should present their thanks to Mr. Wang for his contribution in the study of peasant painting's past, present and future.

And this is a foreword.

August 12th 2010. in Hu County





1		
2	3	4
5	6	7
8	9	10
		11

1. 2005年户县农民画园丁们与作者代表合影。
2. 1960年，丁济堂带领八名作者在西安参加赛画会时合影。
3. 1974年，户县文教局副局长贺知良带领中央美院院长古元在户县钓鱼台参观丁济堂主持、辅导的美术训练班。
4. 1985年2月，丁济堂在中国美术馆给著名漫画家华君武介绍户县农民画。
5. 1975年，户县农民画作者画《公社春常在》壁画。
6. 1993年，王景龙、雒志俭、魏朋朋被邀在美国农业展览馆办画展，图为揭幕之日在馆前广场举行升旗仪式时留影。
7. 2002年，全国农民画联展在户县举办，应邀评委在户县农民画展览馆前合影，右起第三、四位为丁济堂、刘群汉。
8. 2004年，雒志俭、王文吉参加联合国教科文组织在日本举办的亚洲地区民间理论研讨会。
9. 2009年，国外游客参观户县农民画展览入馆时的热烈场景。
10. 2010年元月，县委书记陆晓延（右）在户县农民画展览馆展厅向西安市领导介绍迎新春农民画展作者及作品。
11. 2009年9月，县长张永潮（前左）同县委常委、宣传部长张阅农（右）在户县农民画展览馆审查迎国庆农民画展时商讨户县农民画的持续再发展问题。



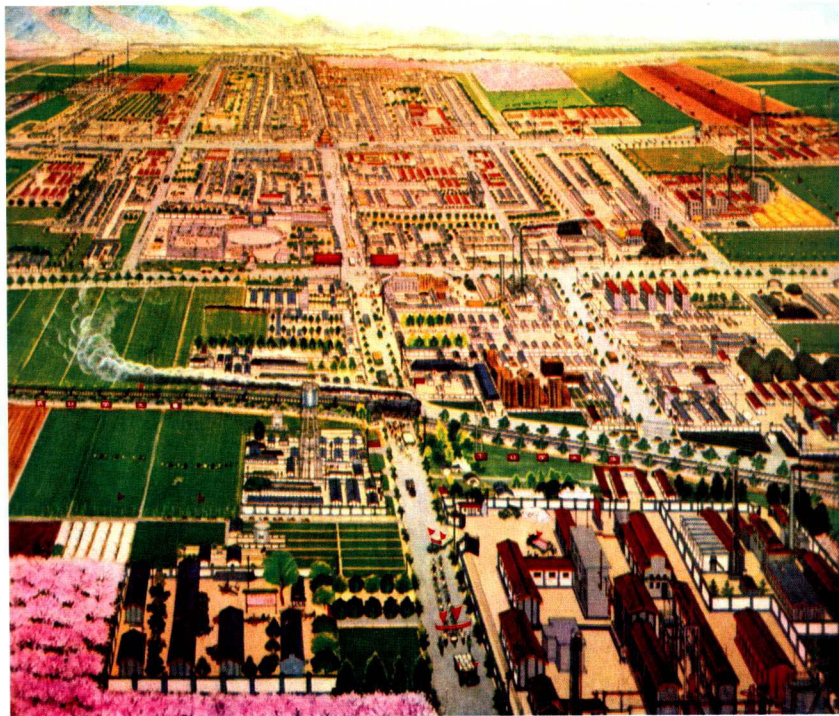
序一	Foreword 1
序二	Foreword 2
壹 初生形态 “文化大革命”前 刊画17幅	001 The Primary Form
贰 奇葩烂漫 “文化大革命”中 刊画124幅	009 Blooming of the Wonder Flower
政治辙印	010 Political Imprint
丰收畅想	019 Harvest Imagination
大干精神	035 The Spirit of Tremendous Vigour
多种经营	045 Diverse Business
新风新貌	055 New Morale, New Look
叁 百花争艳 “文化大革命”后 刊画212幅	073 A Hundred Flowers Compete in Beauty
耕织图	074 Farming and Weaving
丰收歌	083 Harvest Song
五业旺	099 Prosperity in Five Industries
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捌 作者简介	194 Brief Introduction of Painters
后记	Epilogue



# 壹

初生形态  
「文化大革命」前  
THE PRIMARY FORM





画乡朝晖 80cm × 80cm

The Painting County under the Rising Sun

董正谊 Dong Zhengyi

董正谊从1964年起，曾四画《户县新貌》，后改今题。1973年北京展览和1974年人民美术出版社出版的《户县农民画选集》均作为首幅

公社柿子园 120cm × 80cm

The Persimmon Garden of the People's Commune

温志强 Wen Zhiqiang

刊登于1965年10月《人民画报》封底



# 防黑霜 (右上) 54cm × 34cm

Prevent the Black Frost

董正谊 Dong Zhengyi

1958年春创作，刊登于2008年陕西人民美术出版社出版的《中国户县农民画史略》

# 书记和我们在一起 (左下) 54cm × 34cm

The Secretary of Party is with us

宋厚成 Song Houcheng

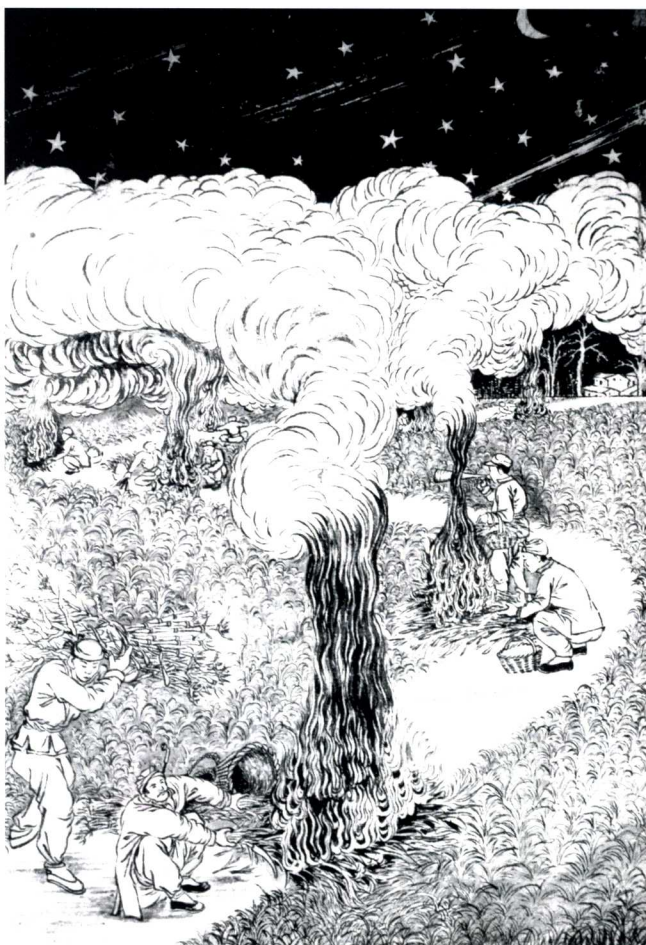
刊登于1960年11月9日《人民日报》

# 送肥 (右下) 54cm × 34cm

Carry the Fertilizer to the Field

葛正民 Ge Zhengmin

1958年冬作，修改稿刊登于1959年3月27日《陕西日报》







种菜 38cm × 54cm  
Vegetables' Seeding  
张智敏 Zhang Zhimin  
1959年8月创作

大战返青关 38cm × 54cm  
Do the Best in the Period of Reviving  
杜志廉 Du Zhilian  
1961年春创作

一棒玉米大无边 39cm × 53cm  
The Super Big Corn  
李乃悌 Li Naiti  
1959年创作，2010年刊登于《中国农民绘画展览·文献集》



牛马成群 54cm × 78cm

Cattle Herds

张林 Zhang Lin

刊登于1965年《人民画报》10月号



古庙改名换姓了 78cm × 55cm

Rename of Old Temple

刘知贵 Liu Zhigui

1964年创作，刊登于1965年陕西群众画页







施底肥 54cm × 76cm

Basal Dressing  
李希堂 Li Xitang  
1962年春创作

中秋之夜 40cm × 80cm

Mid-Autumn Night  
单春荣 Shan Chunrong  
1965年创作

看“三史”展览 45cm × 60cm

Visit the Exhibition of Three Histories  
陈建春 Chen Jianchun  
刊登于1966年6月21日《人民日报》



书记和我们在一起 80 cm × 40cm

The Secretary of Party is with Us

王子瑞 Wang Zirui

1964年创作

送货下乡 40cm × 80cm

Deliver Goods to the Countryside

佚名 Unknown

1964年创作

