

MODERN INK AND WASH

PAINTINGS OF
CHINA

中國當代
水墨畫選

广西美术出版社

中国当代水墨画选

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申少君 编



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责任编辑：唐石生

姚震西

封面设计：邬永柳

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前言

无可讳言，中国的水墨画是背负着沉重的历史负担走到了今天的。特别是人物画几百年来更是每况愈下，真是日暮途穷了。

现代水墨人物画的新生应该归功于前辈大师徐悲鸿、蒋兆和、李斛等先生。是他们勇敢地冲破了传统的樊笼把传统的人物画从古代士大夫的无病呻吟和不食人间烟火引向一个更为广阔更为真实的世界，这是一个多彩的物化的世界。在这短短的几十年的时间里，中国人物画经历了写实、写意、夸张、变形等等痛苦的蜕变。经历了这个中国人物画必须经过而又不可逾越的几十年：以科学的法度溶入艺术的审美；以严谨的造型规范与飘逸隽永的传统笔墨合二而一，以艺术家的激情倾注于描绘对象而达到“物我两忘”……。应该说，经过众多的中国人物画家的努力，他们创造了不少极具时代审美意识的优秀作品。在这本画册中所介绍的卢沉、姚有多、刘国辉、韩国榛等先生就是这一主流人物的代表。他们的作品为人们提供了新的造型模式 and 学习的借鉴。在中国人物画的历史上有其不可磨灭的地位。

美是人的自我肯定。人是在经过不断地对自身进行肯定和否定之中向前发展的。今天，我们的人物画家们也在肯定自己的同时在不断地否定自己而达到对自己更新的肯定。因而，他们所创造的美在向着更广阔领域中发展：物化的、非物化的；理性的、非理性的；摩登的、背时的；现代的、原始的……。地球变得小了，而艺术家所表现的世界却变得更大了，更丰富了。这是一个前无古人、后有来者的世界。在今天重要的是，我们不必会丢掉些什么，我们的黑头发和黄皮肤不会因为吃了面包牛奶而非我炎黄子孙。也同样，泱泱五千年大国优秀文化遗产一概拱手奉送，这岂非败家子？我们需要的是极具现代意识的民族自信心。周思聪、田黎明、刘进安、申少君、周京新等先生正是这样一批有划时代意义的弄潮儿，他们与多数有志于发展中国人物画的同仁们是属于觉醒了的一代，是承上启下的一代，或许他们之中的某人能成为大师，或许他们根本就成不了大师而是为了造就出中国最伟大的世界级的大师而作出悲壮献身的一代。历史是公正的，也是无情的。但这不要紧，只要生命的基因中决定我们是热爱艺术的，这就够了。

中国人物画的发展是历史的必然。只是我们觉得她还应该发展得快些，更快些！聪明而智慧的中国人在艺术的创造力和丰富的想象力方面绝对是无与伦比的。而当我们举起双手在欢呼一个新的时代到来的时候，我们为即将过去的时代划上一个句号，让人们从中去深思、去叹息、去向往、去奋进……。

何人 1988. 11

FOREWORD

There is no denying the fact that it is a bulky burden that Chinese ink and brush painting has been shouldering up to now and that Chinese figure painting, in particular, has been growing worse from day to day these centuries.

Modern Chinese ink & brush figure painting should owe her rise to the great artists like Xe Beihong, Jiang Zhaohe and Li Hu, who courageously broke the prohibitions of tradition, switching their attention of presentations from the affectedness and secludedness of the ancient literati and officialdom to a broader world, a world full vigor and colours. Decades have elapsed, within which Chinese figure painting underwent some necessary but extremely labourous transformations: from realism to expressionism; from hyperbolism to metamorphism. She appiles scientific manners to artistic aesthetics, wreathing the meticulous formal styles with the graceful traditional techniques, throwing all her passions into the objects of her expressions to attain "an ideal fusion of the painter into the painted..." We should say that countless Chinese figure painters have successfully created many brilliant works which certainly possess a great value in the modern aesthetics. Lu Chen, Yao Youduo, Liu Guohui, Han Guo-Zhen and some other painters introduced in this album of paintings are the representatives of this trend, whose creations, by providing a novel style for others to follow and to refer to, have an indelible impact upon the history of Chinese figure painting.

Beauty is an expression of human self-affirmation. Man evolves in the course of constant self-affirmation and negation. The same can be said of our nowadays figure painters who are continuously negating themselves on the basis of their previous affirmation so as to arrive at a new self-affirmation. Therefore, the beauty they portray is developing towards a vaster area: realistic and unrealistic; rational and irrational; fashionable and unfashionable; modern and primitive... The earth is getting smaller, while the world for the artists to display is growing larger and more significant. It is a world never trodden by the senior artists, but to be thronged with artistic newcomers. What matters today is that we should not be afraid of losing anything, for the colour of our black hair and yellow skin will not change only because of our accepting bread and milk. On the other hand, isn't that wasteful if we cast away all our magnificent cultural heritage of five thousand years? What we are in need of is a strong sense of national confidence. Zhou Sicong, Tian Liming, Liu Jin'an, Shen Shaojun, Zhou Jingxin and some other painters are such epoch-making pioneers. Together with their colleagues who are resolved to prosper Chinese figure painting, they belong to the awakened or linking generation. It is most likely that some of them turn out to be distinguished masters, or that all of them turn out to be nothing but the tragic heroes who sacrifice themselves only for the birth of some artistic giants who will win world reputations for our country. History is fair as well as relentless. However, that doesn't matter. We will be greatly satisfied if only the genes in our lives determine the fact that it is for art that our love is cherished.

The development of Chinese figure painting is an inevitability in history, but we always feel that it should have proceeded fast of faster! The intelligent and talented Chinese people are absolutely incomparable in their artistic originality and abundant imagination. The moment we cheer for the coming of a new era, we put an end to the one that is passing, leaving the people in rejoicing to ponder, to sigh, to yearn for, to strive...

He Ren
November 1988

作品 WORKS

卢沉

中国美术家协会会员，中国画家，中央美术学院教授，院学术委员会委员，中国画系第一画室主任。

1935年10月生于苏州

1958年毕业于中央美术学院国画系，留校任教。

1964年画《机车大夫》（全国美展并赴日展出）。

1977年与周思聪合作《清洁工人的怀念》（中国美术馆收藏）。

1978年画鲁迅象《月光台水照缙衣》（文化部创作组作品展，中国画研究院收藏）。

1980年画《摔跤手》（中国画研究院院展）。

1981年出版《卢沉、周思聪作品集》（画册）。

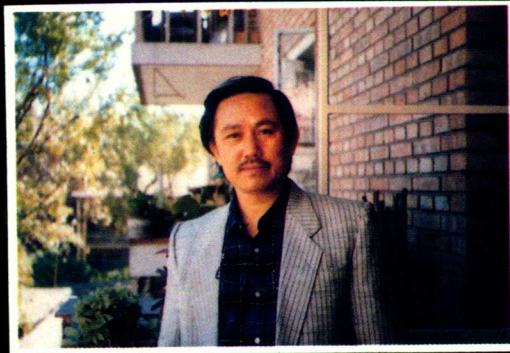
1984年与周思聪合作《草原夜月》（第六届全国美展优秀作品展，美协收藏）。

1985年《塞上竞技场》（获全国奥林匹克体育美展二等奖，国家体委收藏）画抽象水墨画《即兴》（东方艺术交流学会展，赴日国际交流合同展）。

1986年任美院职称委员会委员

1987年画《宋画史解衣磅礴图》《杜甫老马图》。

1987年10月至88年2月应法国巴黎高等美术学院邀请赴法交流教学，顺访意大利、希腊、奥地利、瑞士、西班牙五国。



LU CHEN

Member of the Association of Chinese Painters, painter, professor of the Central Fine Arts Institute, member of the Academic Committee and Director of the First Studio in the Department of Chinese Paintings, Central Fine Arts Institute.

Born in October 1935, Suzhou.

Graduated from the Department of Chinese Paintings, Central Fine Arts Institute, and remained in the institute as a teacher, 1958.

"Doctors of Engines" (1964), first shown in the National Fine Arts Exhibition and in Japan.

"Fond Memories of A Street Cleaner" (1977), in collaboration with Zhou Sicong and collected by Art Gallery of China.

"Translucent Moonlight on the Black Robe" (1978), a picture of Lu Xun, shown in the Exhibition of Creations by the Painting Program of the Ministry of Culture, and collected by the Institute of Chinese Paintings.

"The Wreathlers" (1980), shown in the exhibition held by the Institute of Chinese Paintings.

SELECTED WORKS OF LU CHEN & ZHOU SICONG, published in 1981, (an album).

"The Moonlit Pasture" (1981), in collaboration with Zhou Sicong, sent to the Competition of Excellent Works in the Sixth National Fine Arts Exhibition, and collected by the Association of Chinese Painters.

"A Sports Contest on the Frontier" (1985), awarded silver medal in the National Fine Arts Exhibition of Olympic Sports, and collected by the Sports Committee of China; "Improvisation", an abstractionist ink & brush painting shown in the exhibition held by the Association of Oriental Artistic Exchange, and then sent to compete in the Contracted Exhibition of International Exchange in Japan.

Member of the Post Evaluation Committee of the Central Fine Arts Institute, 1986.

"A Majestic Revelation of the History of Song Painting" and "Du Fu and the Steed", 1987.

Invited by the Higher Fine Arts Institute of Paris, he went to France in the capacity of an exchange scholar (10/87-2/88). On his way to and from, he visited Italy, Greece, Austria, Switzerland and Spain.



老軍宿陳玉杰
2012年10月



写生示范

一九八三年十月
在江浦补野
明居彦稿



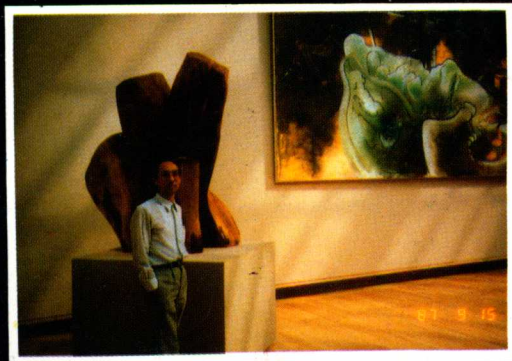


趙孟頫六弟
吳興沈周畫於
吳中



姚有多

姚有多,男,一九三七年生,浙江慈溪县人。现任职务为中央美术学院教授,院学术委员会委员,中国画系第二画室主任,中国美术家协会会员,中国书画函授大学名誉教授。一九五四年考入中央美术学院中国画系攻读中国人物画专业,一九五九年毕业后留校至今,一九六一年,连环画“革命家庭”(与姚有信合作)获全国连环画优秀作品奖,并参加第二届全国美展。一九六三年作品“新队长”参加第三届全国美展。一九六七年赴非洲几内亚国访问并写生,一九七九年与亚明、魏紫熙、林镛组成中国画家代表团赴巴基斯坦访问,一九八一年参加中央美术学院代表团赴香港访问。一九八二年中国画“春雨”参加法国沙龙展及日本“现代中国画展”。一九八三年作品“傣族姑娘”“野趣图”等赴约旦、坦桑尼亚、扎伊尔、刚果、圭亚那等国参加中国画展。一九八四年,作品“春”“夏”“秋”“冬”参加香港集古斋“中国人物画展览”。一九八五年作品“茅屋为秋风所破歌”参加日本中国现代绘画名作展并由日本福山市博物馆收藏。一九八六年作品“诗圣著千秋”赴日本参加“中日水墨画交流协会联展”。一九八七年九月应邀赴美国讲学及访问。一九八八年四月东京九段画廊举办“姚有多人物画展”。



YAO YOU DUO:

Born in 1937, Cixi County, Zhejiang, he is a professor, member of the Academic Committee and Director of the Second Studio in the Department of Chinese Paintings of the Central Fine Arts Institute, member of the Association of Chinese Painters and honorary professor of the Correspondence University of Chinese Calligraphy & Painting. In 1954, he entered the Department of Chinese Paintings, Central Fine Arts Institute, to study Chinese Figure Painting, and graduated in 1959 to be a teacher in the department until present. In the National Picture-Books Competition (1961), his work "REVOLUTIONARY FAMILY (in collaboration with Yao Youxin) was awarded "Excellent Work Prize" and was very competitive in the 2nd National Fine Arts Exhibition. In 1963, he "New Team Leader" was sent to the 3rd National Fine Arts Exhibition. The places he has visited include Guinea where he has made some sketches, 1967; Pakistan, with the Delegation of Chinese Painters composed of Ya Ming, Wei Zixi and Lin Yongzu, 1979; and Hong Kong, with the Delegation of Central Fine Arts Institute, 1981. In 1982, his ink & brush painting "Spring Shower" was shown in the French Saloon Exhibition and in the Exhibition of Modern Chinese Paintings. In 1983, his "Dai Lasses" and "Funs of Outing" were sent to the Exhibition of Chinese Paintings displayed in Jordan, Tanzania, Zaire, Congo and Quyuana. In 1984, his "Spring", "Summer", "Autumn" and "Winter" participated in the Exhibition of Chinese Figure Paintings held by Jiguzhai Art Gallery in Hong Kong. In 1985, his "Ode to My Cottage Unroofed by the Autumn Gales" took part in the Exhibition of Sino-Japanese Modern Masterpiece Drawings and was collected by the Museum of Fukuyama, Japan. In 1987, his creation "Immortal Post of Poets" joined the Collaborated Exhibition by the Association of Sino-Japanese Ink & Brush painting Exchange. In September 1987, he was invited to make a lecture tour in the United States of America, and in 1988, the Art Gallery of Kudan, Tokyo, organized "Yao Youduo Figure Painting Exhibition."

苗族老龍庭軒

石象寺有及宜取花垣县
馬栗坡有





