

曹鳴喜作品集

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南京师范大学出版社



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作者简介

曹鸣喜，号芙蕖居士、醉仙斋主人。1952年生于江苏省连云港市，1977年毕业于南京师范大学美术系。现为中国美术教育学会会员，江苏省美术教育学会理事，江苏省水彩画研究会会员，连云港市书画院特聘书画师，江苏省海州师范高级讲师。



序 一

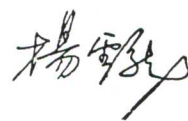
曹鸣喜, 1952年生于连云港市。从小就经历过一番坎坎坷坷的生活磨炼。他既是学生, 又做过农民, 更有趣的是还当过酿酒工人。所以, 在他的作品中常用一方“醉仙斋主人”印。他酷爱书画艺术, 孜孜以求。无论是严寒酷暑, 工余饭后, 他总是不顾一天的劳累, 在昏暗的煤油灯下, 苦苦探索, 渴望总有一天能进入艺术殿堂。功夫不负有心人。1975年他考入南京师范大学美术系, 经过老师的指导和自身的刻苦学习, 练就了扎实的基本功。

他毕业以后, 一直从事中师美术教育工作; 为本地区培养了一大批美术教育人才, 有的还考上了美术专业的研究生。他的所有作品都是在深入生活的基础上, 利用业余时间进行创作的。所以在他的作品里, 洋溢着浓郁的生活气息。他的画风踏实, 富有情感。由于他生长在亚欧大陆桥东桥头堡——黄海之滨的连云港, 作品很自然地流露了对家乡的热爱。那大海、那港口、甚至一草一木, 无不寄于深厚的情感。渔民们勤劳朴实的形象, 更是他刻画的对象。因为他熟悉他们, 了解他们。

他的水粉画, 用笔稳健, 色彩丰富, 构图新颖; 水彩画则轻盈、透明, 具有“逸笔草草”之妙, 体现了画种特点, 显示出较深的功力。

他的书法之楷书精研颜鲁公; 行草觅宗二王、孙过庭、于右任; 隶篆衷爱《石门颂》、《毛公鼎》, 尤沉溺于汉简帛书之中。作品多次参加各类展览, 并获奖; 还作为对外文化交流的礼品, 赠送国际友人。

一分耕耘, 一分收获, 祝愿曹鸣喜在今后的艺术道路上取得更好的成绩。



Preface (I)

Cao Mingxi, born in Lianyungang City in 1952, went through a lot of difficulties and hardships even in his childhood. He became interested in art when he was in middle school. Later on he was sent to farm, even for sometime, became a brewery worker until he went into college. The latter experience explains why he often uses a seal with characters “Master of Zuixian Zhai (A Drunken Immortal's Study)” on his works. With an ardent love of art, he made full use of every opportunity he could find during the day and at night. Though often tired out, he studied assiduously under the dim light of a Kerosene lamp, dreaming of entering the world of art some day. His constant effort finally brought him what he had been wishing for—in 1975, he became a student of the Art Department of Nanjing Normal University. Under his teachers' instruction and through his own efforts, he laid a solid foundation for his future work.

Cao Mingxi has devoted himself to artistic education at a teacher's school ever since his graduation from the college. A lot of his students with potentialities in art have benefited from him and some of them became postgraduates of Art later. All his works were done in his spare time on the basis of careful observation of life, so a rich flavour of life can be found in them. He grew up in Lianyungang City, which is now the eastern bridge head of the New Eurasian Continental Bridge, by the side of the Yellow Sea. As a result, most of his works reveal his deep love of his hometown — his love of the sea, the port and almost everything there. And since he knows the fishermen well and deeply understands their feelings, he naturally makes them the leading characters of his paintings.

His style of painting is stately but not pompous. Every touch of his gouaches is firm and steady while that of his watercolours is lithe and graceful. His gouaches are rich in colours and original in composition and his watercolours are almost transparent. They are good manifestations of his consummate skill and his deep understanding of the characteristics of those different kinds of paintings.

In respect of calligraphy, for his regular scripts (kaishu), he has studied the works of Yan Lugong; in his running (xinshu) and cursive scripts (caoshu), we can find traces of Wang Xizhi and Wang Xianzhi, Sun Guoting and Yu Youren; in his official scripts (lishu) and seal characters (zhuanshu), we can feel his love of works like “Shimen Song” and “Maogong Ding” and his special love of those works on bamboo slips and silks in Han Dynasty.

His works have been displayed in different exhibitions for many times and won him many awards. Some of his works were presented to foreign friends as international cultural exchange gifts.

As the old Chinese saying goes, “The more ploughing and weeding, the better the crop.” I wish Cao Mingxi more successes in his art life in the future.

Yang Yunlong

序 二

70年代中期, 我与鸣喜同窗求学于南京师范大学美术系。毕业后, 我留在江南的六朝古都, 他回到了苏北的黄海之滨连云港。在以后的20年漫漫岁月中, 尽管我们还时常见面, 但每次都是来去匆匆。谈起我们共同的话题——艺术时, 也总有言犹未尽之憾。20年的阳光风雨, 既酿就了我们深厚的友谊, 更滋养了鸣喜情有独钟的艺术之树。

鸣喜情趣广泛, 于各门各类艺术多有涉猎, 是那种童心不泯的艺术家。除了书画, 他酷爱玩风筝, 甚至1994年他制作的风筝《沙燕》参加全国第四届风筝比赛还得了第一名的大奖。但鸣喜毕生的艺术追求还是在书画上, 尤其于水彩画用工最深。

鸣喜的水彩画以写景为主, 兼擅人物。其作品《港城春雨》、《肌理》等分别入选江苏省和全国水彩画展。如此成绩的取得, 既有赖于他深厚的造型功底、娴熟的绘画技巧, 更得力于他丰富的人生阅历、多方面的文化素养和豁达的艺术胸襟。

在水彩画的技法上, 鸣喜多用稳健的笔触将大块鲜明的色彩恣性泼洒在画面上, 然后抓住水与色的自然渗透、色与色的巧妙碰撞的有利时机, 信笔挥洒, 以形成富有动感的韵律和淋漓氤氲的空间感。此外, 他还注重从中国画墨分五色的理论中汲取营养, 通过干、湿、浓、淡、枯的对应与和谐, 炼就出虚实相生、层次丰富的寓动于静的彩色的乐章, 从而使观者从中发现大自然所蕴涵的笔情彩趣之美。

在水彩画题材的选择上, 也许是因为鸣喜生在海边、长在海边的缘故, 他的作品总与大海有着解不开的情结, 并由此拓展成一个海的系列——海岛、渔村、港湾、沙滩、渔夫、船老大、渔船、渔家新居、渔村大娘, 甚至朝晖、晨露、日出、夕阳、蓝天、白云、细雨、瑞雪中都飘散出浓浓的海风的气息。是生活的源泉激发了鸣喜永不枯竭的创作灵感; 是为艺术而献身的志向赋予了鸣喜更有魅力的人生价值。近几年来, 鸣喜曾两次成功地举办了个人书画作品展。1997年第一期的《江苏画刊》又专栏介绍了他的水彩画新作。

成功永远垂青于不懈的追求者。浩瀚大海, 云台山麓, 这块哺育了鸣喜的神奇土地, 必将给予他更加丰厚的人生回报, 只要鸣喜更痴心于神圣的缪斯女神。

徐培晨

Preface (II)

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In the middle of 1970's, Cao Mingxi and I were both students in the Art Department of Nanjing Normal University. After graduation, I stayed in Nanjing while he went back to his hometown, Lianyungang City, by the side of the Yellow Sea, in the north of Jiangsu Province. In those past twenty years, we have often seen each other but all in a hurry and each time we would regret that we couldn't talk about art to our hearts' content. Those years have witnessed our growing friendship and also Cao Mingxi's increasing enthusiasm and successes in art.

Like those artists with childlike innocence, Cao Mingxi is interested in various form of art. Besides painting and calligraphy, he is extremely fascinated by kites. In 1994, "Shayan", a kite made by him, went in the Fourth National Kite Competition and won the gold medal. However, it is the painting and the calligraphy that hold his lifelong interest, and more specifically, watercolours occupy most of his time and energy.

Cao Mingxi's watercolours focus on scenery though he is good at painting human beings, too. His "Spring Rain in the Seaport City" and "Skin Texture" were displayed respectively in the provincial and national Watercolours Exhibition. Successes like those come not only from his abundant experiences of life, his cultural accomplishments of various kinds and his magnanimous artistic mind.

In painting watercolours, Cao Mingxi likes to use steady touches and freely spray big spots of bright colours upon the paper or canvas, and then taking opportunity of the natural osmosis of water and colours and of the ingenious mixture of different colours, he paints at will to achieve an active rhythm and vivid, dense spaciousness. Moreover, he tries to draw nourishment from theories of traditional Chinese painting, especially the theory of dividing ink into five shades — dry, wet, thick, light and dried-up shades. And by the contrast and/or harmonization of them, he gets colourful, meaningful pictures with the co-existence of lightness and intensesness, and the embodiment of movements within stillness. His paintings actually help us to better appreciate the magnificent beauty of the nature.

Perhaps it is because of his birth and growth by the seaside that the subjects of Cao Mingxi's watercolours always have a lot to do with the sea. His watercolours of this kind form a series of their own. The islands, the fishing villages, the harbour, the beaches, the fishermen, the chief boatmen, the fishing boats, the fishermen's new houses, the old women in the fishing villages, and even things commonly seen everywhere like the early morning sunshine, the morning dew, the sunrise, the setting sun, the blue sky, the white clouds, the drizzle, the snow — they all have the odour of the sea under his brushes. Life itself inspires him to go on with his everlasting creative work and in turn his dedication to art makes his life more valuable. In the past few years, Cao Mingxi has twice successfully held exhibitions of his paintings and calligraphic works. The first issue of *Paintings of Jiangsu Province* in 1997 set aside a special column to introduce his newly painted watercolours.

Success always belongs to those who persistently pursue it. As long as he devotes himself to the Muses, I am sure that that area of magic land with the boundless sea and the Yuntai Mountains, which gives him constant nourishment, will bring Cao Mingxi more and more successes.

Xu Peichen

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山雨欲來
Mountains Before the Rain

43cm × 40cm

1987年



港城新姿
A New Look of the Seaport City

43cm × 40cm
1987年



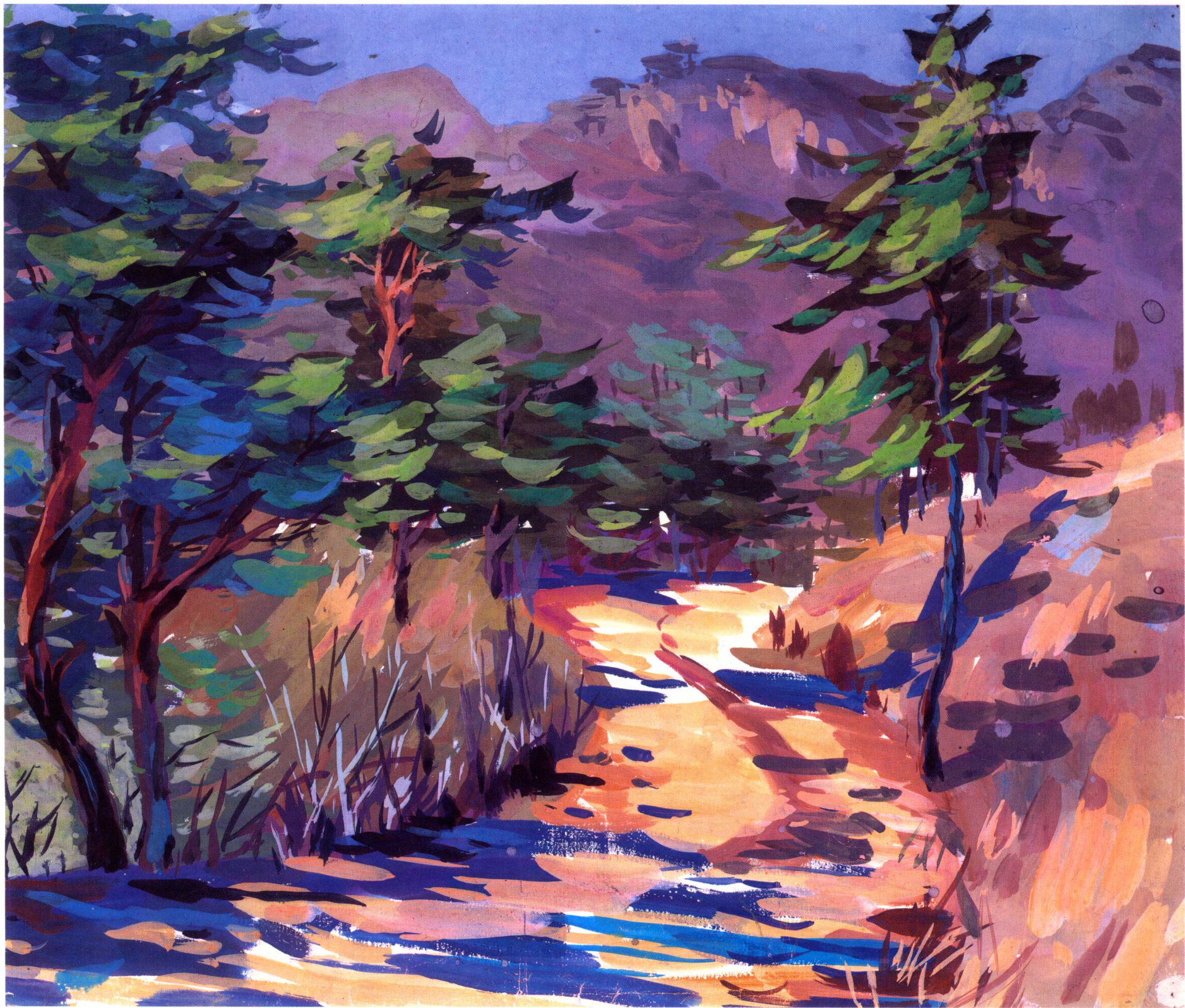
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