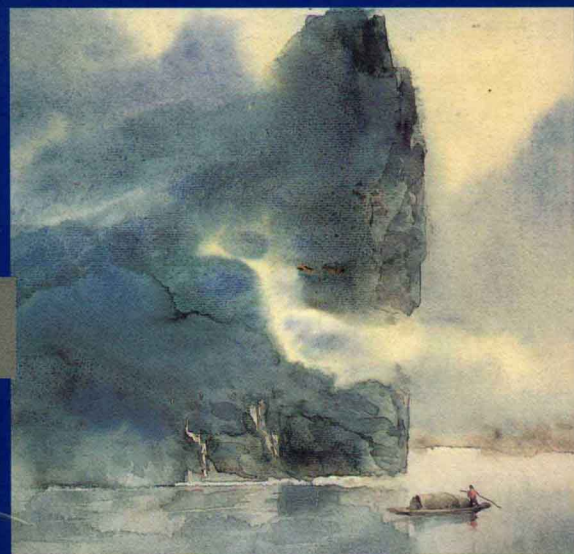


# 蒋振立

JIANGZHENLI

## 水彩画集



广西美术出版社

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The background of the entire cover is an abstract watercolor painting. It features a mix of warm colors like yellow, orange, and pink, with cooler tones of blue and green interspersed. The brushstrokes are visible, creating a textured, layered effect. In the top right corner, there is a small, rectangular white label.

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集

广西美术出版社





## 画家名片

蒋振立,又名白沙子、欧歌、正之,1940年9月生于广西桂平县(今桂平市)。

1960年毕业于浔州高中,同年考入广西艺术学院美术系,1964年毕业于该院美术系油画本科。

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蒋振立







# 序

黄 铁 山

长期从事编辑工作，一心一意为他人做嫁衣裳的蒋振立先生终于系统地出版一本自己的画集了，这格外令人高兴，更何况这“后补的嫁衣”竟又如此出人意料的精彩，就更令人兴奋不已，使我不禁有感而发要一吐为快了。

过去看蒋先生的画并不多，但他作品显露出来的高雅脱俗的格调、清新隽永的意境和随意洒脱的手法，印象是极为深刻的。这使我想起了中国水彩画界的老前辈李剑晨先生1991年在台湾和水彩画家们座谈时，回答提问中说过的一段话，他说：“中国水彩画作者，可归为三大类：一类是艺术家型，他们有自己的艺术主张，有个人的艺术风格，自我修养也比较高；二类是工匠型，他们或是以各种材料手法制作出种种花样翻新的特技效果，或是以精细入微的功夫描摹出照相式的画面；三是学生型，他们只会因袭摹仿，或永远停留于写生习作。”（据台湾著名水彩画家邓国清先生的回忆）这个分类说得好极了，形象地概括了中国水彩画界的现状。我想，蒋振立先生无疑是属于第一类的。他有很好的艺术气质和很高的艺术素养，有不慕时尚、独立孤行的艺术追求，没有丝毫的工匠气和学生腔，这是难能可贵的。他的画粗看貌不惊人，但使你看得轻松愉悦，感到率真自然，耐得住细细品味。个中缘由，值得我们认真探讨。

现在中国画界在大谈“新文人画”，我倒认为蒋振立的作品是典型的

“文人水彩画”。作为编审的蒋振立，长期积累的文化素养使他对中国传统文化精神有比较深刻的理解；长期形成的眼光和判断力，使他对时代精神和作品的内涵有恰当的把握，因此，他的作品才会内涵深刻、意境隽永。例如他被编入《中国现代美术全集·水彩卷》的《慰忠魂》，以敏锐的眼光抓住了现实生活中的重要题材和动人瞬间，以非常概括的手法讴歌了中国军人的爱国主义精神，那凯旋的负伤战士高举酒碗俯首敬献战友亡灵的形象，加上一片金黄色调中的战马、花环、桂花酒的烘托，真是一以当十、入木三分。长期生活在漓江畔的蒋振立，对漓江的神韵有深刻的理解和感觉，他的《漓江渔歌》以平稳的构图、氤氲的云雾，优美的冷色调表现了静态的漓江美，强化了漓江的朦胧、幽静和润泽，这和他的老师阳太阳先生的《漓江木筏》表现的漓江的动态美形成了鲜明的对照，又都具有抒情诗般的意境，说明他既学到了老师的精髓，又能有另辟蹊径的创造。他的《迎风》一画，可以说深得石涛“一画之法”的神韵，用笔洒脱放纵，又贯气统一，仿佛“一画”的流动衍化而成，匆匆草就的芦花、芦草、坡地虽在似与不似之间，但大气和生命的律动，作者身临其境的心潮，芦花飘逸的神采都体现得淋漓尽致。阳太阳老师曾谆谆教导他：“水彩画创作要从写形提升到写意、写心、写神的境界。”蒋振立一直是为此努力的，他决不以外形的描写为能事，而是追求内在精神的神似，比较早也比较自觉地从写生式如实描写的樊篱中解放了出来，



使他的水彩画走上了中国“文人水彩画”的新路。我认为这不能只看成是阳太阳先生具有远见卓识的教诲和蒋振立先生身体力行的实践,应该看到这是中国水彩画的一种新发展。“中国文人水彩画”应该成为一面艺术的旗帜!这对中国水彩画的多样化发展繁荣,无疑是有益的。

蒋振立的水彩画不但精神意境是中国式的,手法也是中国式的,他的水彩画是“画”出来的,甚至可以说是“写”出来的,他大胆地吸收了中国画和书法的营养,这和他长期主编《现代书法》杂志,又长于书法不无关系。例如他入选“第五届全国水彩粉画展”的作品《黄山》,画得何等酣畅淋漓,包含着大写意和草书的韵味。入选《中国水彩画图史》的《山寨》则弱化色彩,而强化了中国画“墨分五色”的优势,又吸纳了中国画用水的妙趣,既有干裂秋风的枯笔,又有润含春雨的湿画,把一个古村表现得苍凉而悠远。他参加“全国小型水彩画展”的新作《巍巍雪山》,更是以泼墨手法把一方安稳的雪山表现得动感盎然,用笔有如刀削斧劈,力透纸背,使你感到一种如山舞银蛇般的力量和运动的冲击。蒋振立这种立足于民族传统的技法探索,无疑是极为有益的。水彩画作为一个舶来画种,在技法上应该说是比较完美了,但这种完美在某种程度上又意味着停滞和束缚,正如春蚕吐丝后的结茧,已经有阶段性的“完美”,但如不破

茧而出,由蛹变蛾再产卵孵化,便无法实现新的阶段的飞跃,达到新的“完美”,而只能“蛹死茧中”。因此外国的水彩画家们也都在寻求新的突破,中国水彩画家又何必再跟在洋人的身影后面踱步而自寻末路呢?王肇民先生说得好:“就油画、水彩画等从外国传播过来的画种而言,民族风格是很重要的……没有中国的民族风格就不是中国的民族文化,仍然是舶来品。”中国水彩决不能再当“舶来品”了,我们不光要自觉地建立自己的思想精神和审美价值体系,也要建立自己的技法体系,只有这样,中国水彩画才能自立于世界水彩画之林而独树一帜。

如上所述,《蒋振立水彩画集》的出版对中国水彩画的发展应该说是很有启迪意义的,因此,我才兴奋地发表了以上的拙见,以此和全国水彩画界的同仁们切磋,姑且为序。

2004年1月2日

(黄铁山,中国美协水彩艺术委员会主任)



# Preface

---

It makes one extremely glad that Jiang ZhengLi, who has been engaged in editorial work for many years, and always helps others publish, wants at last to publish formally his own collections of drawings.³ moreover, when the perpetual best man finally walks down the aisle to make his own vows, that the product is so unexpectedly brilliant, it excites us all the more. So after viewing it, I can't resist saying a few words about it.

In the past, I didn't see many of Jiang's drawings, but the refined style, fresh artistic conception and apparent masterly ease in his works impress me deeply, reminding me of the remarks of Li Jianchen, an early exponent of the Chinese Watercolorists' Circle, in a lecture to artists on watercolor in Taiwan, when replying to questions. He said⁴ "Chinese watercolor painters, there are basically 3 kinds. One is the genuinely artistic type, who has his own aesthetic vision, his personal style and a comparatively high level of mastery of the medium. Another is more of the craftsman type, who can produce various special effects with a variety of materials and skills, or has the technique of producing photographic likenesses down to a fine art. The third is the student type, who can only imitate or stay forever in sketch exercise work" ⁵ according to the recollection of famous Taiwanese water colorist Deng Guoqing⁶. This classification stands up very well, summarizing in a graphic way the present situation of the Chinese Watercolor Circle, I think. Mr. Jiang ZhengLi undoubtedly belongs to the first kind, because he combines a very good artistic disposition with very high artistic attainment and he doesn't follow fashion, but pursues art independently without the slightest trace of the craftsman or student mentality. This is very laudable. At first glance his drawings don't seem so impressive, but as you relax and observe at leisure, their essential joyfulness and originality

will captivate you. It is worth our while to examine the reasons for this. Now, Chinese art circles are talking about "The New Generation" school of watercolour. But I think Jiang Zhengli's works already epitomise the New Generation school. Being an editor, his long experience of art and art criticism gives him a deep understanding of the spirit of Chinese traditional culture⁷ while his exquisite sensitivity to the spirit of the present moment rests on judgment and insight formed over a long period. His works can thus combine serious intention, and profound artistic conception. For instance, in "Comfort Loyal Soul", which has been added to the "Chinese Modern Collected Works of Fine Arts⁸ Watercolor Volume", he has captured, with sharp insight, an important subject and critical moment in an individual life, while suggesting at the same time the dedicated patriotism of all Chinese soldiers. The image of the wounded soldier who has returned victorious, raising a libation above his bowed head to show respect for the ghost of his comrade-in-arms, stands out against a background where his battle steed, surrounded by garlands and fragrant may wine, all bathed in a golden glow, calling to mind with incisive bitterness the ferocious struggle of ten against one. Having lived for a long period on the side of Li Jiang River, Jiang Zhengli has a deep understanding and feeling for the seasonal rhythms of the River. His work " Fisherman's song of Lijiang River", with its balanced composition, shows the static beauty by using a mist of yellow-green and soft cool colours to harmonise and underline the river's dim, quiet moist atmosphere, which makes a distinctive contrast with the dynamic beauty shown in his teacher Yang Taiyang's work "The Raft of Lijiang River". The two works both convey the delicacy and subtlety of lyric poetry in a visual medium. It makes us believe that he has sucked the marrow of his teacher but

has not forgotten to blaze his own unique trail to creative success.

As to his work "Facing the Wind", we can say it benefits a lot from Shi Tao's timeless adage, "the principle of the single stroke". He wields his brush freely, easily and indulgently while daring to assert noble aspiration, as if it is developed from "a single stroke". Hurriedly sketched reed catkins, reed grass and hillside fields are between being and not being, but the atmosphere and the rhythm of life, the author's personal emotion at the scene, the glowing look of dancing reed catkins, all these are embodied throughout. His teacher Yang Taiyang instructed him earnestly "the watercolor craft must be elevated from simple realistic painting to displaying a capacity for vivid expression and bold outline."

Jiang Zhengli is always striving to achieve this. He is never satisfied with being merely able to paint realistically, but pursues the intangible inner qualities with equal zeal. Choosing early to depart from the constraints of realist painting, his watercolor marks a turning point towards the New Generation Watercolour school. I think this can be regarded not only as the product of Master Yang Taiyang's uncompromising grounding in the basics and Jiang Zhengli's earnest practice, it can be seen as a kind of breakthrough in Chinese watercolor; it should become an artistic banner! This is undoubtedly good news for the development of a prosperous and diverse Chinese watercolour movement.

The watercolour painting of Mr. Jiang Zheng Li is typically Chinese not only in inspired artistic conceptualization but also in his mastery of technique. His painting is drawing, even we can say it is writing. He has absorbed the nourishment of Chinese drawing and penmanship fully, which has much to do with his long-term editing of the magazine < Modern Calligraphy > and his own excellent calligraphy. For instance, his selected work, <Yellow Mountain>, which has been accepted for <The Fifth Nation-Wide Watercolour Art Exhibition> is drawn incisively and vividly, while retaining fully the lingering charm of free brushwork and 'grass characters' in the Chinese tradition. Another work,

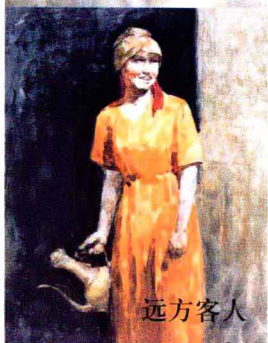
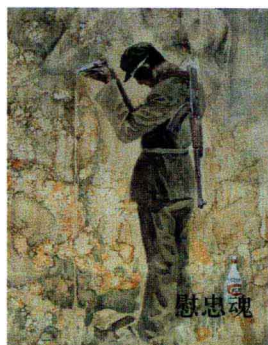
<Mountain Village>, selected in < History of Chinese Watercolor Painting > has played down colour but taken advantage of the five separated ink-sediment tones and at the same time has shown, with exquisitely Chinese taste, the use of salt to create both arid and moist effects, reflecting a desolate and faraway ancient village. His latest work < Lofty Snow Mountains>, which is on show in <The Nation-wide Miniature Watercolour Exhibition> uses mixed media to represent solid, quiet snow-covered mountains in a lively and vivid manner. Using a palette knife with the dramatic force of an axe, his style grabs you with its powerful athleticism. This kind of exploration of skill based on national tradition is undoubtedly a positive step. Watercolor painting is a kind of painting coming from foreign countries. We can say they are more perfect in skills, but this kind of perfection can sometimes mean stagnation and limitation. Just as the silkworm in spring spins his cocoon of perfect silk around him, but has to break out of it, cutting through the silk threads to become a moth, so the 'perfect' art has to change, die and regenerate or it remains sterile, 'still-born'. Foreign watercolorists, therefore, are also seeking new breakthrough. Chinese watercolorists needn't imitate them. Mr. Wang Zhaomin's comments are very much to the point: "In terms of oil painting and watercolor painting from abroad, national style is very important...without an unmistakable Chinese national style it is not the Chinese national culture - it is still imported goods." We will not only consciously develop our own ideological spirit and establish an awareness of our own aesthetic value system, but also claim our own technical skill. Only in this way can Chinese watercolor painting be regarded as distinctive in the world.

As has been stated above, the publication of Jiang's complete oeuvre has the power to enlighten and add meaning to the evolution of Chinese watercolor painting. I have therefore delivered my opinions in the above preface and am eager to exchange ideas with my colleagues nation-wide.



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水乡炊烟 Chimney smoke of the region of rivers and lakes

54cm × 76cm 1990 年







漓江渔歌 Fisherman's song of Lijiang

38cm × 54cm 2000 年



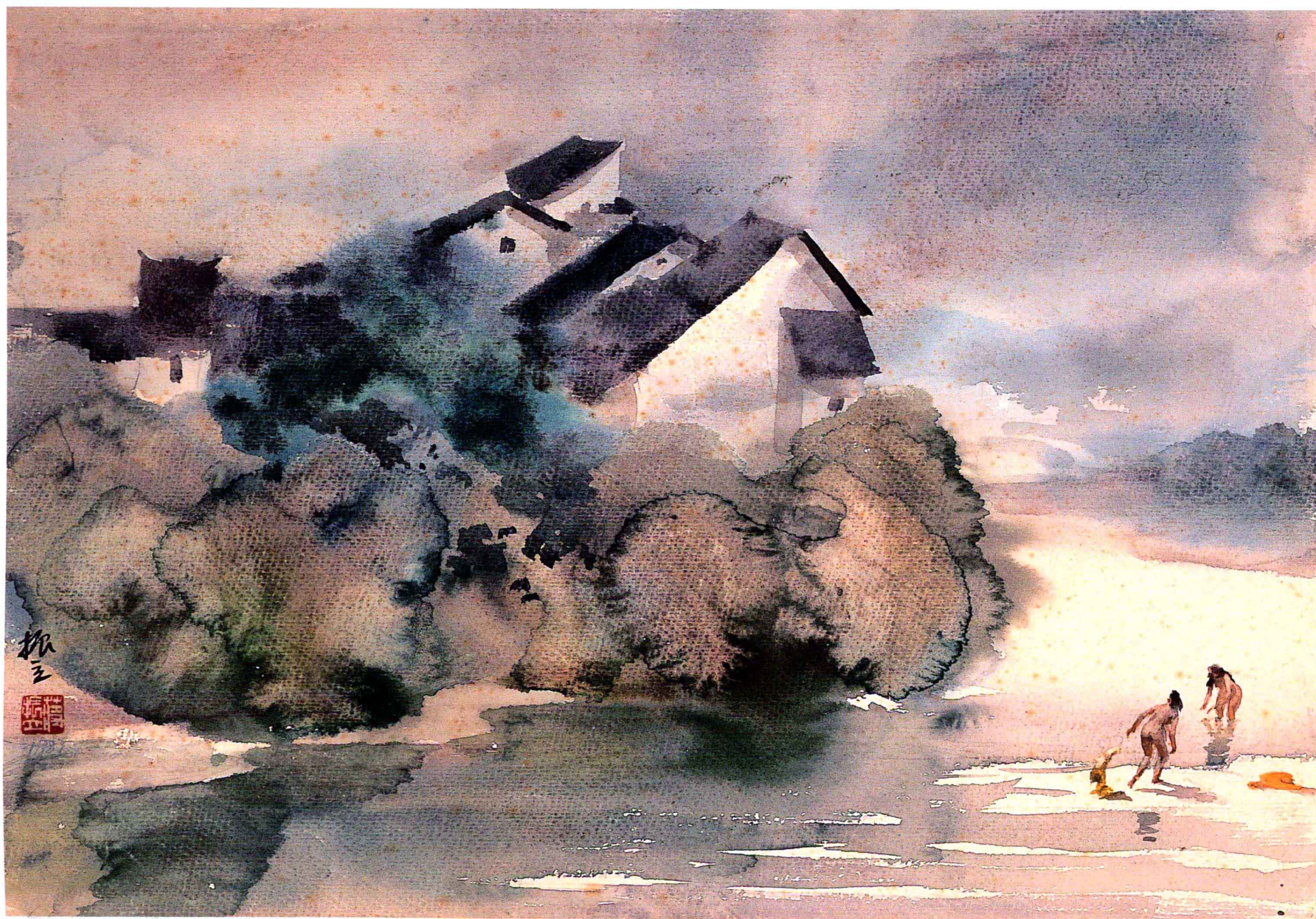






漓水情 Lijiang's love

35.5cm × 51cm 1987年







云海 Sea of clouds

55cm × 78cm 2004 年