

中国当代美术

中国水彩画集

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· 上海书画出版社 ·

韩碧池 编

A Collection of
Watercolour Painting

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前言

画为心物熔冶的结晶——潘天寿

群星璀璨，风采各异。此间荟萃了活跃在当今中国水彩画坛的数十位佼佼者。画家借物写心，积极探求，以水彩画独特的语言形式表现了水色相融、个性迥异的绝妙境界。

中国的现实主义美术源远流长。

魏晋以降，即有顾恺之、陆探微、展子虔等大家出现，至唐代王维、李思训后，现实主义的绘画就已经达到了相当的高度。“应物象形，随类赋彩”的思维模式，普遍被华夏民众所接受，历千百年而不衰。西洋水彩画之主流也是写实的，尽管有着地域、地理、民族风尚之不同，但以水作媒介，调合颜色画在纸上，其笔情彩趣，犹与中国传统的“天人合一”的美学思想相契合，所以水彩画始终受到国人的普遍喜好。

时代正以雄壮的步伐飞速向前。数年前，人们还很难想象会出现这样一个新世界：四通八达的信息高速公路将地球上各个角落紧密地连结在一起。地球似乎变小了，而人们的视野却是扩大了。对美的理解与感受，也随着时代的发展不知不觉地但又确实实地趋向于多极。例如对“迪斯科”音乐，从坚决排斥到可以容忍到逐渐理解的过程说明人们的审美情趣也不是一成不变的。生活本身犹如“迪斯科”的节奏：快速、强烈、一往无前。所以，青年一代更有理由接受和爱好这种多样性。

潘天寿在《听天阁画谈随笔》中谈及：“凡事有常必有变；常，承也；变，革也。承易而革难。然常从非常来，变从有常起；非一朝一夕偶然得之。”大师对画事的论述辩证而全面：绘画创作既离不开传统的继承——常，犹不能忘却个性的张扬——变。失却“搜尽奇峰打草稿”那股钻研探索的劲道，艺术家是难以到达理想而“变”出的境界的。

音乐崇高而美丽，她净化人类的心灵。绘画艺术同样能使人们心地脱俗，丰富着人们的精神生活。我常常想：画家从笔端流露出来的，不仅仅是五彩斑斓的绚丽色块，更主要的是，显示了作者的思想品位，体现了他的审美思辨与审美理想，也就是黑格尔常说的“理念美”。作画时有没有这个“理念美”，关系可大了，我以为只有理解了“理念美”，并以其作主导来构架作品时，才有可能从“常”跃至“变”。

实际上，“变”也不是画家想变就变，可以一蹴而就的。郑板桥说得好：“四十年来画竹枝，日间挥写夜间思。冗繁削尽留清瘦，画到生时是熟时。”在心与物、主与客、传统与创新的碰撞中，惟有单纯而执着的斗士，才能从必然王国走向自由王国。

所幸本集特邀之画家，他们在各自的领域里均有所发现，有所感悟，也有所“变”。哪怕只是一点点，却无不闪耀着个性的风采。从一个侧面反映了当代精彩纷呈、风格多样的中国水彩画的现状：或格体精微，韵律生动，似交响诗般优美地抒写着祖国的好山好水；或逸笔潇洒、恣意奔放，完美地将中西手法熔于一炉；或以意写形，似到非到，追求梦幻境界的描述；或线面结合，物我相融，以浪漫主义的手法，讴歌现代人体美之意韵；犹有舍粗取精、去伪存真，消化了自然形态后，以心中的意象构架时代的语言，展露了一代海派水彩的风貌；也有以水韵作魂，心仪水的流动、水的渗化、水的涌吻、水的交融。把水色涵泓、笔法精练的画面，推向了明丽而富于诗意的高雅境地。

感谢新华社上海分社韩碧池先生对文化事业的热心关注，为本书的出版倾注了大量心血。也感谢上海书画出版社精心印制了《中国当代美术·中国水彩画集》，此举为发展中国水彩画铺垫了颇有分量的大基石，也为广大水彩画家与青年水彩画爱好者，展示了多样而目不暇接的水彩世界。

张英洪 2000年10月第二稿写于上海翠园

Constancy and Change Always Follow Each Other, Written as the Preface

Pan Tianshou, the famous Chinese artist ever said, "Painting is the crystallization of melting the heart and the substance."

A host of stars are dazzling together, each with its own graceful manner. And here assemble tens of active painters in Chinese watercolor field. They kept expressing their heart with the aid of the matters, having explored actively in the peculiar language of watercolor to approach the ideal state full of their personalities with waters and colors merging in one.

In China, realism art is of long-standing and well established. In the dynasties of Wei and Jin, there sprang up many great masters such as Gu Kaizhi, Lu Tanwei and Zhan Ziqian. After Wang Wei and Li Sixun of Dynasty Tang, Chinese realism painting had reached a considerably high degree. And as a realism mode of thinking, "To paint according to matter's shape and color" was accepted by the ordinary Chinese people, which had lasted for thousands of years.

The main trend of Western watercolor is realism too. Taking water as the carrier, they paint harmonious colors on paper. These manners actually agree with the Chinese aesthetic idea of "The nature and human are in one", although their natural conditions and social customs are obviously different from those of Chinese people. And this is the reason that Chinese people like watercolor so much.

Days are flowing forward with strong steps at all speed. Even years ago, people could hardly imagine this new world where information expressways radiating in all directions would link up every corner on the earth. While the earth seems to become smaller, people's view has been widened. As a result, their understandings and experiences of beauty tend to variety unconsciously but truly. For example, at first we rejected Disco, then we endured it, now we understand it regularly. This course means people's ideas on beauty are not unchangeable. Just like that of Disco, the rhythm of our life is fast, strong and indomitable too. Therefore it is more reasonable that the youth feel like to accept and love this trend of variety.

The Famous Chinese artist Pan Tianshou said, " Constancy and change always follow each other. Constancy means inheritance, while change means reformation. The former is easy, and the latter is difficult. Though, Constancy actually comes from changes, while changes often start at constancy. Both couldn't be accomplished occasionally in one day. " These words are not only dialectical but also comprehensive. Painting creation can't depart from inheriting its traditions, which mean constancy, but what's more important, it ought to publicize the painters' personalities which means changes. No artist could "change" into his ideal state unless he keep exploring hard.

Music is lofty and beautiful, which gives it the ability to purify people's spirits. Similarly, painting has the ability to free people's souls from vulgarity, and to richen people's spirits. I usually think, that under his brush a painter show not only colorful chunks, but

also the level of his thoughts displaying his aesthetic theory and aesthetic ideal, which maybe the "ideal beauty" so-called by Hegel. I think this "ideal beauty" is so important in our painting that we couldn't jump over constancy into change unless we understand it and make it play a leading role when we design the structure of a work.

In fact, no change can be accomplished in one move. Another famous Chinese artist Zheng Banqiao ever indicated this point in one of his poetry. Its gist said, "I have painted bamboo for tens years, drawing at daytimes and thinking at nights. Then I extracted its thinness by weeding out its superfluities. Eventually I found that I became practiced at the very time when I became rusty." Hence in the colliding between spirit and matter, tradition and innovation, only those fighting persistently and simply can go out of the Realm of Necessity into the Realm of Freedom.

Fortunately, the artists in the book have all found, experienced, and changed something in their own fields, which showed their personal manners less or more. And all these display the survey of contemporary Chinese watercolor from one aspect. Some describe the beautiful mountains and rivers of their motherland with fine styles and vivid rhythm. Some melt Sino-Western skills into one furnace boldly and freely. And some sing the praises of the knots of modern human body's beauty with a romanticism style. Furthermore, some design the artistic languages with their impressions of the new era showing the style and features of the Shanghai watercolor of a new generation. With waters and colors merging, with their fine and concise strokes, They have put the tableau into a bright and graceful state rich in poetical philosophy.

We should thank Mr. Han Bichi for his painstaking labor in this book and for his enthusiastic concern to our cultural undertakings. We should thank Shanghai Calligraphy and Painting Press for its publishing Contemporary Chinese Fine Arts°\$A Collection of Chinese Watercolors, which lay a great stone on the foundation of the development of Chinese watercolor and open up the rich and various world of watercolor before the eyes of painters and enthusiasts of watercolor.

By Zhang Yinghong
Cuiyuan, Shanghai, Oct. 2000

TUBAN

图 版

杨云龙

YANG YUNLONG

艺术简介

杨云龙, 1919 年生, 江苏无锡人。1942 年毕业于国立艺专西画系。历任苏州大学、南京师范大学教授, 硕士生导师。现为中国美术家协会会员, 江苏省水彩画艺术委员会主任, 全国水彩画、粉画展一、二、三届评委, 中国水彩画学会顾问, 美中艺术家交流协会顾问。著有《水粉画技法》、《水彩画》、《杨云龙水彩画集》等书, 其中《水彩画》获国家级全国优秀教材一等奖。作品曾入选历届全国美展, 多次参加国内外重要展览。举办过六次个人画展, 两次于我国台湾省展出。很多作品被出版、收藏或获大奖。

Resume

Yang Yunlong, born in Wuxi, Jiangsu Province in 1919, graduated from the Department of Western Paintings, National Academy of Fine Art in 1942, and had held the post of professor successively in Suzhou University and Nanjing Teachers' University. Now he is the chairman of Jiangsu Watercolor Committee, adviser of Chinese Watercolor Institute, consultant of Sino-America Artists Communion Association, and one of the members of Chinese Artists' Association. Mr. Yang has held his personal exhibitions six times, including two times in Taiwan. Many of his works have been exhibited at all previous National Fine Arts Exhibitions and at other internal and external important exhibitions. And many of his works have won prizes or have been published and collected. Furthermore, Mr. Yang has published many books, such as Skills of Gouache, A Collection of Yang Yunlong's Watercolors, and Watercolor which won the first prize of National Excellent Teaching Books.



艺术要创新。大至观念的更新，小至对每一幅画的构思构图及表现形式的设定。其关键是在生活中要不断观察、体验，接触新生事物。水彩画当以水彩的独特语言来表达。其核心是“水”与“彩”的结合，运用各种不同的表现手法，令其产生出微妙的效果，以达情之所至，意味无穷之境界。

Art needs innovations from ideology to the plot, structure, and expressing methods of a specific painting. So what really important is that you should observe, experience and contact new things continuously. Watercolors should express feelings and thoughts in its special language, which means integrating water with color to bring forth delicate effects in various methods.