

朱辉水彩画

湖南美术出版社



封面作品:

红辣椒、黄辣椒

Red Pepper and Yellow
Pepper

39 × 54cm

1985 年

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朱辉, 1937 年出生于湖南衡阳, 又名朱大闾, 中国美术家协会会员, 湖南师范大学艺术学院教授、院长, 中国美术家协会湖南分会副主席。

Zhu Hui, born in 1937, Hengyang, Hunan Province, Member of Chinese Artist Association, Professor, President in Art Dept of HNU (Hunan Normal University), Vice-president of Hunan branch of Chinese Artist Society.



老人
An old man
64×55cm
1986年
(印度尼西亚
水彩研究会
收藏)



阳台上 On a Balcony

金谷满苗寨 Harvest

参加 1984 年七省市水彩画联展

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序

朱 辉

屈指一算,我从事水彩画创作与教学已有36年了。回顾当初选择水彩画艺术作为终生追求的目标,除了机遇之外,还要感谢两位先生对我的影响和引导。我于1952年初中毕业,考入湖南艺术学校学习,当时任水彩画教学的是王正德先生。他不善言谈,经常在课内课外给学生一块写生,示范,使同学们受益匪浅。平时,我们又常到先生家中欣赏英国出版的水彩画集,水彩画艺术的精美与魅力,给我留下了深刻的印象。从此,我便迷上了水彩画。

1959年,有幸去浙江美术学院研习水彩画,师从我国著名水彩画家潘思同先生。在学习的一年中,先生反复告诫,写生不要简单地以再现自然为满足,要注意每幅画的立意,要学会将自然规律转化为艺术规律。每当讲到兴致所至时,便拿出他编绘的水彩教学图例,再作深入浅出的指点,使我茅塞顿开。后来,随先生到上海写生,住在他的家中,有机会读到许多作品。又随先生走访上海水彩画家张眉荪、李泳森诸位先生,相邀一道到上海闵行、高桥写生,使我大开眼界,更坚定了在水彩画领域奋斗一辈子的决心。

1960年,我开始在高校从事水彩画教学和画水彩画创作。也许是长期从事教学的缘故,我的许多创作作品都是以写生的方式完成的。我认为写生既可作为初学者当作造型的基础练习,亦可作为一种创作手段。世界上许多大师成名的作品,都是以写生的方式来完成,从他们的作品中,可以看出画家的创造性智慧和深厚的造型技巧。这些作品成为人类艺术宝库一颗颗熠熠生辉的明珠。

收入这本画集里的作品,大部分都是以写生的方式完成的。但在写生的创作过程中,也还有些变化,例如有的作品,因受外界人或物的强烈感受,产生表现的激情,于是以即兴写生的方式来完成,像《小演员》、《假日》等;有的作品是在写生过程中,不断增强创意意识,融入自己的思想、情感,努力使作品的内涵和意境不断丰富和升华,像《梨》、《秋艳》、《边城晚炊》等;有的作品则注意发挥水彩画的表现语言和形式美感,以求增强画面的艺术趣味和魅力。像《红辣椒、黄辣椒》、《梨与影》、《画室》等;有的作品则力求在人们司空见惯的生活环境中发现美、表现美,使人们感到美就在自己的身边,如《小木桌》、《厨房》和《农家厨房》等;有的作品追求概括、轻柔、明快,有的追求丰富、厚重、深沉,力求使水彩画的表现语言丰富和多样,像《女人体》、《戏曲人物》和《桃》、《王满爹》等;有些作品则是在许多写生素材的基础上,再经过整理加工而完成的,像《晒棉场上》、《侗家小庭院》等;有的作品是在预先有了明确的构图稿之后,再到生活中请来模特儿,摆好道具,一边创作,一边写生完成的,像《卖鸡蛋的老大爷》。

写生最能直接地从生活、大自然中汲取营养,获得感受,激发创作灵感和热情。往往在写生过程中,一切表现技法都是对自然感悟的忠实流露,很少被固定的表现程式、法则和刻意雕琢所困。即使出现一些败笔,也不要紧,可能反会增加画面生动、自然和朴素的神韵。我认为一件优秀的作品,并不取决于画种的差异、题材的大小,写生还是创作,而是由作品自身的格调与内涵、作品的艺术魅力、作品本身所充分展示的材质媒介和表现手段的美感与独到来决定的。

写于湖南师范大学石北村 1997年3月



静物 Still life 江苏美术馆藏



清香 Fragrance 54×75cm 1991年



左图/一篮苹果
A Basket of Apples
(入选中国第七届
美展,深圳美术馆
藏)



右图/镜前的桔子
Oranges Before a
Mirror
72 × 60cm
1988 年
(入选亚洲第八届
水彩画展)

Preface

Thirty - six years have already passed since I took up watercolour painting and teaching. In retrospect, the choice of watercolour as my career is due to the influence and guidance of the two artists, besides the opportunity. After graduating from a junior high school in 1952, I was enrolled in Hunan Art School. Mr. Wang Zhengde was then in charge of watercolour teaching. He was quite reserved, and taught by demonstration both in and after class, to the great benefit of the students. In spare time, we would go to him and enjoy watercolours in an album published in Great Britain. The exquisite designs and artistic charm of the watercolours made a deep impression on me. From then on I have been engrossed in watercolours.

In 1959, I was lucky enough to study watercolour in Zhejiang Academy of Fine Arts under Mr. Pang Suhong, a famous Chinese watercolourist. During my one - year study there, he repeatedly warned us that in sketching from nature one should not rest content with a simple reproduction of nature, but pay much attention to the approach of each painting, and that one should learn to change the law of nature into the law of art. When he was talking with great interest, he would show us watercolours painted by him as teaching models and give directions in simple language, which greatly opened my eyes. Later I accompanied him to Shanghai to sketch from life and during my stay in his home there, I had the chance to read many of his works. He took me to pay a visit to Mr. Zhong Meisun and Mr. Li Yongsun, watercolourists in Shanghai. Then he invited them to Minhang and Gaoping of Shanghai to sketch from life, which broadened my view and helped me to be more determined to devote my life to watercolour.

Since 1960 I have been engaged in watercolour painting and teaching at the institution of higher learning. Perhaps it is because of my long - term profession as a watercolour teacher that my works are produced in the form of sketches from nature. My opinion is that sketching from nature is a basic modelling exercise for beginners as well as a method of creation. The works which established a reputation for many great masters in the world were produced in the form of sketches from nature. In their works we can perceive the painters' wisdom, originality and profound modelling techniques. These works are shining pearls in the treasure house of art of mankind.

Most of the paintings in this album are produced in the form of sketches from life. But in the process of sketching, changes have been made. For example, paintings like "A Little Actress", "Holiday", etc. were finished by sketching inopportunely because of the great impetus from outside figures or objects which stirred up strong de-

sire in me to picture them. Paintings like "Pears", "Fall Leaves", "Cooking Stove at Dusk in a Remote Town", etc. are teeming with my own thoughts and feelings prompted by incessantly enhancing the intention of creation in the process of sketching to strive to continually enrich and raise the connotations and artistic conceptions of the works. Paintings like "Red Pepper and Yellow Pepper", "Pears and Their Shadows", "A Studio", etc. lay emphasis on the expressive language and the beauty of the form of watercolours so as to add artistic interest and charm to the appearances of the pictures. Paintings like "A Little Wooden Table", "A Kitchen", "A Peasant's Kitchen", etc. strive to find beauty in people's common life and express it so as to make people realize there is beauty around them. In paintings like "A Woman's Body", "A Dramatic Figure", "Ponches", "Grandpa Wang", etc., some strive for gentleness, gentleness and locality and some for richness, dignity and profoundness during the time of sketching from life, to make the language expressed in watercolours rich and various. Paintings like "On the Canton - Sunning Ground", "A Little Courtyard of the Dong Nationality", etc. are completed on the basis of a lot of sketch materials through sorting out and polishing them. Paintings like "An Old Man Selling Eggs" are finished by sketching and creating after I have a clear composition of the picture, then find the models from life arrange the props.

Sketching from life is the and best way to draw nourishment directly from life and nature, to get a fresh impression and to stir up inspiration and enthusiasm for creation. Usually in the process of sketching, all the techniques of expression are a faithful revelation about the understanding and perception of nature, and few of them are constrained by fixed patterns of expression, rules and sedulously ornate styles. Even if there are faulty strokes in a painting, they do not matter much, on the contrary, they may add certain romantic charm of vividness, naturalness and simplicity to the painting. I think an excellent work depends not upon what kind of painting it belongs to, or upon its subject matter, or upon whether it is a sketch from life or a creation, but upon the style and connotation of the work itself, upon its artistic charm, upon the subject medium fully revealed in the work and upon its sense of beauty and originality in the means of expression.

Heshi North Village

Hunan Normal University

March, 1997

Zhu Hui



果盘里的桔子

Oranges on the Plate

54 × 77cm

1994 年 (中国美术馆藏)



桃李季节 Peach and Plum Season 56 × 77cm 1991 年



三只柚子 Three Pomelos 56 × 77cm 1995 年



窗台上的梨 Pears on Windowsill 53 × 78cm 1988 年

右图/窗台上的梨(局部)
Pears on Windowsill





桔子与红叶 Oranges and Red Leaves 64×75cm 1993年



春雨 Spring Rain 56 × 77cm 1995 年



永恒 Eternity 66 × 79cm 1996 年



红苹果 Red Apples 54×79cm 1994 年

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鱼 Fish 39×54cm 1991 年



白桌布上的静物

Still Life on White Tablecloth

54 × 79cm 1992 年



小木桌

A Little Wooden Table

43 × 56cm 1992 年