

著名人物画家

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当代中国画家  
名作赏析与技法精解

THE ARTISTRY ENJOYMENT OF NOTED CONTEMPORARY CHINESE PAINTING



he Artistry Appreciation of The Selected Master Pieces of Noted  
Contemporary Chinese Painters And Painting Techniques  
Mr. Liu Guohui, Famous Portrait Painting Artist

# 当代中国画名家 名作赏析与技法精萃

著名人物画家

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浙江摄影出版社

## 序

### 中国画研究院院长 刘勃舒

自来江浙中国传统文化积淀深厚、源远流长、才俊荟萃、贤达毕至。明清以降，其灵山秀水引无数骚人墨客居游流连，书画歌诵，且以笔无纤尘、墨具五彩而入载画史者众，丹青高手尤代不乏人。近、现代以来更是艺事繁盛，又以吴昌硕、黄宾虹、潘天寿、陆俨少、陆抑非、周昌谷、方增先等名家迭出而成就卓著。

今顾生岳、朱颖人、孔仲起、杜曼华、童中焘、刘国辉、卓鹤君、吴山明、闵学林、冯远诸君，系赣、苏、申、浙人氏，少时皆受家乡文化熏陶，精研绘事；及长，又先后修学于中国美术学院的前身——国立艺专、浙江美术学院；毕业后皆留校执教，培养教授后学，并努力从事美术研究，兢兢业业执著于中国画创作，因而每有重大展事，均有力作推出，遂渐次声誉鹊起，名声远播。进而成为面貌各异、风格独特、技艺精进的著名画家，成为当今中国画坛的中坚力量。

艺术贵在创新，世纪之交的中国画坛正处于新人辈出、佳作纷呈、生机盎然之际。艺无止境，学海无涯；不进则退，不变则退；变则通，变则生。相信他们有如此坚实之基础、如日中天之成就，所求所冀，定当更为高远。他们定能继续积极参与创造，博采众家之长，怀抱生活，师法造化，屡破陈规，令各自的笔墨精神，气度不凡，势韵饱满，常葆清新、性灵之特色，更臻典雅、醇厚而意味隽永之境。

欣闻浙江摄影出版社筹划推荐十家名作和技艺精萃，可喜可贺。诸君值耳顺、知天命、不惑之年，正是创造并焕发光彩的黄金年华，余寄望他们取得更大成就，为社会主义精神文明建设创造更多更美的精神食粮。

是为序。

## PREFACE

——By Liu Boshu (Director Of Chinese  
Painting Research Institute)

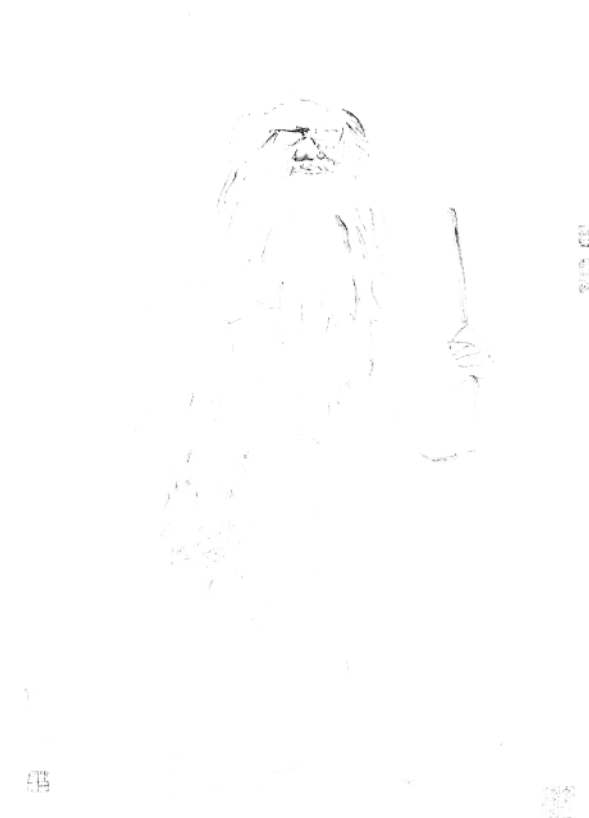
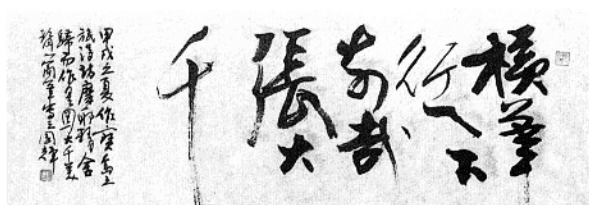
Ever since, Chinese traditional culture in Jiangzhe area which is a distant source and a long stream have accumulated so deeply. These wonderful places which have a galaxy of talent attracted so many men of letters from Ming & Qing dynasty to enjoy themselves so much as to forget to go home. They wrote a lot of marvellous poems and painted so many beautiful paintings to express their deep love and the elegant scenery of Jiangnan area. Some of the artists were handed down because of their pure and vigorous paintings. Since modern times, it is so prosperous in art circles in this area which is especially eminent by those famous artists, such as, Mr. Wu Changshuo, Mr. Huang Binhong, Mr. Pan Tianshou, Mr. Lu Yanshao, Mr. Lu Yifei, Mr. Zhou Changgu, Mr. Fang Zhengxian and so on.

Today, the very famous artists like Mr. Gu Shengyue, Mr. Zhu Yingren, Mr. Kong Zhongqi, Mrs. Du Manhua, Mr. Tong Zhongtao, Mr. Liu Guohui, Mr. Zhuo Hejun, Mr. Wu Shanming, Mr. Min Xuelin and Mr. Feng Yuan, are all the natives of Jiangnan area. They were nurtured in the culture of hometown in their early ages. Later, they concentrated all their attentions on Chinese painting. All of them graduated from China Academy of Fine Arts which former names are Zhejiang Academy of Fine Arts and National Art Training School. These artists remained in school as teachers to research art and to create wonderful Chinese paintings. As many of their masterpieces have been displayed in great exhibitions home and abroad, they have been becoming world-famous generally. Actually, the artists, who have unique styles and superb artistry, are nucleus of painting circles of China today.

It is very important to constantly bring forth new ideas in the arts. As it's the golden time between two centuries, a new batch of gifted artists has emerged in art circles and they paint variable masterpieces which make the art circles are overflowing with vigour. There's no limit to art and knowledge. It's great important to improve the artistry and to renovate the styles. That is the way to draw better paintings. I trust that these artists will achieve great successes not only by their solid foundations but also by their positive creations. They would absorb quintessence of the others, have deep love for the life and break free from conventions. In this way, the artists will have elegant and pure style which express their clear and simple characteristic and their painting would keep up meaningful artistic conception.

I am so glad to hear that Zhejiang Photographic Press will publish the masterpieces and artistry of these artists. As all of them are in their golden ages to create more and more masterpieces, I believe that they will achieve greater successes and create much more paintings for people as nourishment for the mind and also add color to the construction of spirit civilization.

I wrote this preface with abundant feelings in my heart.



张大千 77 × 50(厘米)

## 张大千

这是一种大写意的格局。在有限而十分精炼的笔墨里，在状如随手拈来的表现中，要墨之浓淡焦湿兼备，用笔正反虚实皆到，寓丰富于简约，寄复杂于单纯，才见功夫。

长袍左下摆的长线一弯，却是画者匠心独运，以求形的别致。

## ZHANG DAQIAN

It is a structure of freehanded brushwork of traditional Chinese painting. Both density and lightness of the colors, inward and outward of the strokes, are included in the limited but concise touches and appearance of the painting at will. Technique is demonstrated when complicated contents are contained in a succinct frame.

The long bent line in the left lower hem of the gown is drawn intentionally as to show the uniqueness of the pattern.



苹果花开 100 × 68(厘米)

## 苹果花开

这是一个描写幸福的题材。这里的阳光和早雾本身就具有深刻的含义。给人物以适当的光感是必要的，这里借用了素描的手法，但不刻意塑造，意在有无间。在浓重的身躯后面，配以并不清晰的淡花枝，是为了呈现一种早雾中的迷离感。

## APPLE FLOWERS IN BLOSSOM

This is a subject of happiness. The sunlight and morning fog originally have thoughtful contents. It is necessary for the figure to have appropriate brightness. The method of sketch is used indistinctively. The colors of the scarf and the collar are used to express the situation in the morning sunlight. The dim flower twigs in the background of the dense-colored figure display a sense of misty in the morning fog.





女儿 80×68(厘米)

## 女儿

女儿小时候，常常爬上我画室里那靠墙壁的沙发背上坐着，望着我。一次，我蓦地回首，突然发现这是一幅很有情趣的画面，便就着手头的纸笔画下了这一幕。我不愿丧失原速写的生动和形象的洗炼，毛笔的运行完全循着速写的轨迹。上衣小衫以似乎非平的厚色涂抹，只是为了突出头部和肢体的神采：那刘姓的眼和面部的神情，双手手指错落的差异和两脚朝向及其透视面的微妙变化，对此画者备加珍护。这里需要用笔的技巧和修炼，看似一竿到底的长线却不能直奔目标，运线看似风行无阻，实质道路艰险，控制中的潇洒，流畅中的迟拙，长线中的短顿，积点间的气连，为的是使线条不滑、不飘、不死、不结。旁边放置马蒂斯式的插花，让西方人的东方化和东方人的当代化在这里接轨。两种不同的文化心理让人咀嚼回味。

## MY DAUGHTER

When my daughter was young, she used to climb up the back of the couch in my painting room, sitting against the wall and looking at me. Once I turned around and found the posture interesting all of a sudden. I drew a sketch with a pencil and a piece of paper at hand, and enlarged it two days later. The active and succinct image of the sketch was kept as the painting—brush moved along the tracks of the original sketch. The thick colors painted on the coat were used to set forth the brightness of the head and the body. The painter laid emphasis on the eyes that resembled her father's, the facial expression, crossed fingers and slight changes of the directions of each foot. The technique of controlling strokes was required here. Long lines can not reach the main point directly. The lines seem plain and straight, but they were conducted with great effort. Freely helmed but in restraint, smoothly steered but with delay, straight lines have short stops and various dots have combinations. The picture is neither superficial nor stiff. Arranged flowers of Matisse's were placed aside. Orientalized western culture comes into contact with contemporary oriental culture, which makes people ponder it.



维族老汉 110 × 68(厘米)

## 维族老汉

宾虹谓北宋山水画多深厚，墨浓笔健，林峦层叠，细而不纤，粗而不犷，气在笔力，韵在墨采，层层点染，常积数十百遍而成，遂得浑厚华滋之致。今以人物画一试，若何？

## UYGUR ELDER

Huang Binhong said that paintings of mountains and waters of Beisong Dynasty usually had deep colors, with dense ink and powerful strokes. Thin lines were not weak. Thick lines were not rough. The spirit of the painting was hidden in the strokes and colors. Details were added layer by layer. Sometimes there were tens of layers and sometimes more than a hundred. Thus the most magnificent and profound paintings were made. How about trying the method in my figure painting now?



黄土坡的青年 136 × 68(厘米)

## 黄土坡的青年

笔墨是在表现物象过程中产生的。当笔墨成为一种脱离表现的存在和神圣而纯粹的玩物时，它虽获得了自由而至高的地位，然而它的终期也就不远了。笔墨生命的延续和发展只能在对生活的再表现中获得，而不是在技巧熟练的“杂耍演员”的头脑里。《梦幻居画学简明》中说的“……天生如是之山石，然后古人创出如是皴法。……天生成模样，因物呼名。并非古人率意杜撰，游戏笔墨也。”就是这个意思。

## YOUNG MAN OF THE LOESS PLATEAUS

A painting is originated from the process of expressing objects. Although it can reach a high situation freer than ever before as soon as it becomes an absolute and sacred skill that exists without expression of objects, yet it is not far from its end. Continuation and development of the life of a painting can only be obtained in the re-expressing of life, but not from the seemingly noble minds of skillful art-technicians. This is the meaning of the < Brief Account on Painting in The Dream House > that "… the mountain stones are naturally appear like this and ancient people created such creases... It is born in nature and gets its name afterwards. It was not deliberately created by ancient people, but just reached by a technique in painting."



老哥俩 80×68(厘米)

## 老哥俩

人物的重叠除需注意形象的刻画外,在技术上要多注意两人的相依相衬、既合又分的关系。“合”(和谐)是指气脉要合,两个人物笔法一以贯之,不能为了区分而运用不协调的笔法。所谓“分”则是充分运用黑白、疏密、粗细这些表现因素区别对象并组成对立统一的画面。前面的人物用笔回旋驰骋,笔头任其聚散,不着眼衣纹细节的复杂变化,随着毛笔中墨的由浓到淡、由湿到干,将臂、腿、胸等部位大致分开。关键是头部、手、足的刻画,其细节的渐次递减,保障了头部的突出。后面的人物,手以上用碎笔组成有密度的重色块,手以下是以大墨阔笔组成整体的大墨块,随手勾出裤口上的绳结和鞋子,上下笔法富有变化,下面的整体衬出上面的丰富,整幅画要的是气脉的贯通而不是事无巨细的雕琢。

## OLD BUDDIES

To overlap different figures, the painter should not only lay stress on the technique depicting of appearance, but should also pay attention to the harmonized but variant relationship of technique between the two figures. To be in harmony, the use of strokes for two figures should be in consistency. Unharmonious strokes can not be used for the purpose to distinguish one from the other. To be variant, opposite factors of black and white, thick and thin, sparse and dense, are used to form a picture in unity of opposites. The strokes are freely wielded to paint the figure in the front, neglecting the complicated details such as folds of clothes. The arms, the legs and the body are separated by the density of ink. The facial features are stressed out by the progressive decrease of details on hands and feet. For the figure behind, dense color patches are made by smashed touches beyond the level of hands, and complete big ink lumps are made by brushes below the level of hands. The strokes used up and down are different. The rich details in the top are set forth by the completeness of the bottom. The picture requires for entirety of spirit but not the description of every aspect.





小必 136 × 68(厘米)