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PAINTINGS BY  
ZHAO JUNSHENG

新 世 界 出 版 社  
中 国 当 代 名 家 名 作 系 列 丛 书

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### 图书在版编目(CIP)数据

赵俊生 / 赵俊生绘. — 北京: 新世界出版社, 2002. 4  
ISBN 7-80005-715-1

I. 赵… II. 赵… III. 中国画—作品集—中国—  
现代 IV. J222.7

中国版本图书馆 CIP 数据核字(2002)第 020818 号

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主 编 / 柳 琴  
责任编辑 / 张世林 陈晓云  
装帧设计 / 郑子杰  
摄 影 / 王书灵  
翻 译 / 王 旭  
制 版 / 时尚兴裕印刷制版有限公司  
出版发行 / 新世界出版社  
社 址 / 北京市百万庄路 24 号 邮政编码 / (100037)  
电 话 / 86-10-68995424(总编室)  
86-10-68994118(发行部)  
传 真 / 86-10-68995974  
电子邮件 / nwpcn@public.bta.ncl.cn  
印 刷 / 铁道出版社印刷厂  
经 销 / 新华书店  
开 本 / 250 × 260 12 开  
印 张 / 6.5 印张  
印 数 / 1-2000  
版 次 / 2002 年 4 月第 1 版 2002 年 4 月第 1 次印刷  
书 号 / ISBN7-80005-715-1/J.083  
定 价 / 69.00 元

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新世界版图书, 印装错误可随时退换。

2002 年  
5 月 4 日 ~ 26 日  
德国 · 格默尔斯海姆

“传统与新风”  
赵俊生水墨作品展

德国  
美因茨大学

中国  
北京语言文化大学

TRADITION  
and MODERNITY  
Germersheim Germany

Water and ink  
By Zhao Junsheng

May, 4 -26  
Germersheim, Germany

Sponsored by  
Beijing Language and Culture University  
Mainz university

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生



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## 我看赵俊生

著名美术评论家

刘曦林

赵俊生是爱美的，爱美才学会了画，于是干了美术这个行当。他依那颗爱美的心看今天，看昨天，看历史，把那美的物事，美的造型，美的构成诉诸笔墨。他笔下的旧京风俗，就是把那些民间俗事中的美，把那些京城里特有的、好听的、好看的、好吃的、好玩的，集中在一起，汇成一个“美在民间”的主题。

赵俊生画天桥说书人，着意于天桥造就了说书艺术，造就了说书艺术家；他画货郎担、糖葫芦，着力于人间脉脉温情；他画小吃摊，着意于美食文化；他画厂甸风车、灯画老店，是惊异于民间美术的创造。

当世界越是工业化、现代化，人们的衣食住行越是实用化、简单化、世界化，就越是珍惜那有着诸多人情味儿的乡风民俗，日益珍重那有着民族传统和地域特色的民间玩意。赵俊生就是这样一个既喜欢现代又迷恋于民间的艺术家。将对民俗之美的怀思化作现代的艺术，正是他的心计。

赵俊生讷于辞令，很少有什么高谈阔论，但是我知道他肚子里有货，容得下“东、西”，盛得下“古、今”，只要是他认为美的，均取“拿来主义”。他的唐女系列小品和文人生活小品，就是顺手从古文化的大海撷取而来的，这虽仅是他画案上的两道小菜，但很有味道。画意是艺术的内美，是艺术的灵魂。好画不仅令人惊，亦令人思，在欣赏者的品嚼、想像中又获得一些味外之味。

以怎样的形、怎样的造型语言来传达艺术的内美，是绘画成败高低的关键所在。赵俊生于笔墨，于色彩，于造型确是行家里手。这位曾经以造型严谨的连环画、插图著称的画家，近年的中国画作品已经由以形造型跃入以意造型的里程。

赵俊生是位中国画画家，评论他少不了什么传统、创新、笔墨之类的俗套，是这些事物的重要，还是评论的贫乏，我也说不太清，但还是不能不说。我只是想说，我的这位老邻居，糟蹋宣纸耗的灯油比我爬格子耗得多，以至构想画意、布形赋色、运笔运墨都已熟练得如同表演刀削面的厨师。

赵俊生没有发表过什么宣言，更未标榜是何门何宗，也很难把他归入古典写实的、西方现代的、回归传统的、学习民间的等等其中任何一流，但又好像什么都沾着边。他只是随心所欲地把他认为美的物事画出来，美也就从画面上自然地流出来。

——《清水芙蓉自在开——赵俊生作品赏析》

## About Zhao Junsheng

Art Critic By Liu Xilin

Translated by Wang Xu

Zhao Junsheng has an acute sense for beauty. His chosen profession made it possible that he can be self-indulgent in every thing that is beautiful. His brushwork touches people and things of the past, with its beautiful forms and splashing ink.

The work tells of folklore and social scenery of Beijing in the good old days. The scenes unfolding are uniquely about this historical city: nice things for the ear, nice things to look at; good food and loads of fun in daily life. Beauty is the theme, but this theme does not come from any aspect of the "polite culture".

Tianqiao used to be a merrymaking place for the locals in Beijing. It was the particular atmosphere about this place that produced generations of story-tellers: the talkshow comedian without a TV camera pointing at them, the street vendors and Tanghulu, hawthorns on stick with a sugar coating, convey a certain warmth of secular living. The snack stand spreads culinary culture not so refined, and the paper windmills and painted lanterns reflect his fascination with folk crafts.

Modernization has one side-effect among other things: people's longing for things that will arouse nostalgia, things of local colour and things that embody the culture of a region. Zhao Junsheng tells the story well. He likes modern life, and at the same time, is deeply attached to the past. In his art, modernity works not merely as a means to represent, but allows him to explore further the mundane dailiness of life.

Zhao Junsheng is a man of few words. But this man is expansive in the knowledge about our past, as well as our present, as reflected by the Tang Ladies, and the casual life of ancient men of letters. These are not serious works; Zhao Junsheng treated his subject lightly, the result is ease for the viewers. Still there is something more to the paintings, not to be said, but to be tasted.

Zhao Junsheng handles the ink and brush beautifully, whose sensitivity as Chinese media and a traditional way of expression gives his art an innate quality. He was a prolific illustrator, his training and practice in drawing serves him well when it comes to his style. As in the great water and wash tradition in China, form is regarded as of lesser importance. Grand view takes no concrete shape.

It is cliché for critics to examine the influence of Chinese visual heritage on him and the technique he applies to his paintings. However, these are signs of his diligence and labour. Zhao Junsheng is not interested in making art statements, so it would be gratuitous to mention schools and genre. Zhao Junsheng blends many influences and freely transfers his understanding of beauty in a way that is only natural for him.

他的人物作品，以简笔为之，有时用线，有时则作“墨人”；粗“细”，淡“浓”，随机，随意，随手，加上随处题写的诗词跋语，让人感到他抒写时的自由与放松，好像是在以纸格作游戏。古人有“意笔”之说，又有“戏笔”画，即指这种随意性很强的作品。兴之所至，信笔涂来，如水行也，自由自在，尽兴而止，有如儿童游戏。古代书法家也有“兴来洒四壁，走笔如流星”的情状，西方现代画家如抽象表现主义，新表现主义者，也都强调作画的随机性，把艺术创作视为人的灵性的一种表现，而不屑于去经营、构想和绘制。

幽默感是智慧、热爱人生的表现，有时也透露着自我解嘲的人生无奈感，以及以玩笑态度看世事的生活哲学。这种幽默感与画家自由抒写的戏笔风格十分和谐，也可说，是画家以艺术的戏笔写戏剧性的人生感受吧。

著名美术评论家  
郎绍君



There is a striking simplicity about his brushwork. Zhao Junsheng treats his images with spontaneity, together with an element of playfulness. Our ancient masters in penmanship were spontaneous in their line and character creation; their sentiment and feelings carried their maze of lines and strokes "through the starry night". Zhao Junsheng instills these linear formations with freedom and ease, thus gives the work a humorous and theatrical quality.

Zhao is not a cynic; he brews something which is already there and adds humour to his art without a trace.

Art critic Lang Shaojun

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对 饮  
Two Men Drinking

水墨设色  
Ink, coloured wash on paper  
68 × 46cm  
1999 年

共醉風光地  
酒杯添幸事  
有花應



歲次  
丁巳



醉在  
花間



东坡赋诗

Poet Su Dongpo

纸本设色

Coloured wash on paper

59.5 × 48cm

1999 年



芳魂残红  
 青杏小  
 燕子双飞  
 绿水人家  
 绕树  
 柳绵  
 吹又少  
 天涯何  
 处无  
 芳草  
 墙里秋千墙  
 外道  
 墙外  
 人  
 笑  
 东风渐  
 暖  
 多情应笑我  
 早生华发  
 多情应笑我  
 早生华发  
 多情应笑我  
 早生华发

唐寅  
 五



东坡咏梅

Poet Su Dongpo

纸本设色

Coloured wash on paper

136 × 56cm

1999 年

