

陳忠義國畫海景

CHEN
ZHONGYI

PAINTING
COLLECTIONS OF
CONTEMPORARY
CHINESE
ARTISTS

中國當代美術家精品集



遼寧美術出版社

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中國當代美術家 陳忠義

情滿於海
志溢於山

出義先生在海得海之神
畫少得山之靈

馮其庸

題詞：馮其庸——

中國藝術研究院前副院長
中國紅學研究會會長
中國當代著名書畫家

藝術簡歷

陳忠義，1932年生于河北省吳橋縣，1958年先後畢業于魯迅美術學院中國畫系，北京中國畫院研究班，在著名花鳥畫家王雪濤，著名山水畫家吳鏡汀、秦仲文指導下研修寫意花鳥畫、山水畫。

現為魯迅美術學院中國畫教授，前國畫系主任，中國美術家協會會員。

多年來在教學之餘創作了大量的花鳥畫、山水畫作品，如：《開山渠》、《春至西藏》、《長城之春》、《夢入雲程》等，被選入大型畫集《中南海藏畫集》、《中國花鳥畫集》、《當代花鳥畫集》及其它數本畫冊。作品多次在美國、日本、澳大利亞、新加坡及東南亞各國展出。本人被選入《中國當代藝術家名人錄》、《當代國畫家辭典》。

近年來鍾情于對大海的體驗與研究，去海島、下漁村，靜聽大海的心聲，細觀大海的動容，朝朝暮暮，心營筆追；或浪飛濤舞，或波涌潮翻，潮長、潮落、晨霞、夕暉，……現在將這些表現大海的作品奉獻給廣大讀者。

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BIOGRAPHY

Chen Zhongyi, born in 1932 in Wuqiao County, Hebei Province, graduated respectively from Traditional Chinese Painting Department of Luxun Academy of Fine Arts and the Research Class of China Art Academy in 1958. He has done special research on freehand brushwork flower-and-bird painting and lanscape under Wang Xuetao (a famous flower-and-bird painter), Wu Jingting and Qin Zhongwen (famous landscapists). Now, he is the professor of Luxun Academy of Fine Arts, ex-dean of the Traditional Chinese Painting Department, the member of China Artists Association.

For years, he has created a great amount of flower-and-bird paintings and landscapes in his spare time after teaching hours. Many of his landscapes, for example, An Irrigation Ditch Through an Opened-up Mountain, Spring in Tibet, The Great Wall in Spring, Dream, have been selected into Painting Collection of Zhongnanhai, Chinese Flower-and-Bird Painting Collection, Contemporary Flower-and-Bird Painting Collection... which have been exhibited in America, Japan, Australia, Singapore and Southeast Asian Nations. His name was chosen into Who's Who of Contemporary Chinese Artists and Who's Who of Contemporary Traditional Chinese Painters.

In recent years, he becomes addicted to drawing the sea and often goes to some islands and fishing villages to draw from the nature. Now we want to dedicate this seascape collection to the readers.

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序陳忠義國畫海景專輯

□楊仁愷

友人陳忠義教授從事藝術教學有年，原任魯迅美術學院中國畫系主任，桃李滿門，培育出不少知名新秀。而教授本人既為國家育才，又從未耽誤筆耕，孜孜不倦，終年揮毫不已，故而獲得了育才和創作的雙豐收，飲譽藝林，令人欽羨。

忠義教授花鳥、山水畫法受我國著名畫家王雪濤、吳鏡汀、秦仲文三位先生傳授和指點，深諳傳統，而又時出新意。往往獨出心裁，突破山水和花鳥的界綫，相互交織，使大自然充滿無限生機，這正是畫家獨特風格之所在。尤其是近年以來，將蘊藏于胸中的激情，就是對大海的熱愛鍾情，突然爆發而出，竟一發而不可收拾。

據我所知，歷代畫家對汪洋大海的描繪，向不多覩。記得南宋畫家馬遠有《十二水圖》的作品，十分精緻。現藏故宮博物院，原為東北博物館收藏。12幅中每幅畫各種江河湖泊的水態，已達到工巧之能事。可是，對海水的描寫，記得僅錢塘江入海處，《八月望日觀潮》一幅，美則美矣，惜受綫描和尺幅的局限，未能盡興，此乃歷史留下來的遺憾。至于歷來別的畫家，大都是以長江為主題，中間雖出現風浪波濤，畢竟與海上的洶濤駭浪不可同日而語。為何古代畫家很少有海水題材入畫？原因是與海洋接觸機會太少，能接觸到的又非丹青妙手，至流傳下來的作品，幾乎成為絕響。所幸今天陳忠義教授對海的觀察，早已有所體驗，經過長時間的蘊積，終於從筆下揮灑而出，填補了畫苑題材的空白。

陳教授畫海水的技法，雖無前人傳統可資借鑒，却有豐富的生活為基礎，促使創作手法，賴以運用自如，正是藝術的可貴之處在于出新之所在。他畫波濤不用綫描，客觀上顯得軟弱無力，從而改用留白的技法，在海水千變萬變中，無窮的形態，都能表現得淋漓盡致，得心應手。那畫集中的《大潮》、《潮汐》、《銀花怒放》諸作，誠有“洪濤掀地軸，驚雷掣濤頭”之氣概。《千頃霞波》、《大海的戀情》則有“六鰲憑負載，一鶴任翱翔”的幽然情趣。與畫面所不同的是，海面上群鷗飛舞，更多生意。再如《山海共相邀》、《海誓山盟》諸作，頗有“三山終古峙，一碧極天浮”的詩情畫意。總之，畫冊中所收入的30多幅作品，同屬畫海水之作，而表達呈現在讀者的眼前景象，為之胸懷開朗，興趣橫生。不但毫無雷同之感，却更加引人對海水戀戀不肯釋手的眷戀情懷。

我生長于祖國的西部丘陵地區，從小沒有看見過汪洋大海，晚年經常渡海遠游，有時常到海濱閑眺，于是對海的興趣與日俱增。今讀陳教授的這本畫集，勾起我的遐思，應當表示衷心的謝忱！

1996年11月20日于盛京沐雨樓中
楊仁愷：中國遼寧省博物館名譽館長
國務院中國書畫鑒定組成員

PREFACE

About Chen Zhongyi's Seascape Collection

My friend Chen Zhongyi, ex-dean of Traditional Chinese Painting Department of Luxun Academy of Fine Arts, has been engaged in teaching for many years with pupils everywhere. After teaching hours, he never gives up painting. So during the long period, he has achieved a great deal in teaching and painting which is admired by his fellows.

Prof · Chen has inherited the tradition of Prof · Wu Jingting, Wang Xuetao and Qin Zhongwen (Chinese famous artists), but broken the limit and been more creative in flower-and-bird painting and landscape. The natural things in his painting are full of life and vigour, which can reveal his own artistic style. Especially in recent years, he has devoted all his love for the sea to his drawing the seascapes.

As far as I know, there are few artists in Chinese history describing the sea in their paintings. Ma Yuanyou, a famous artist of the Southern Song Dynasty, had a series of delicate paintings entitled Twelve Rivers (collected in the Palace Museum). In his twelve paintings, each showed a different kind of river with consummate skill. But there was only one of them named Watching the Sun and Tide in August describing the Qiantangjiang River emptying into the sea, from the appearance, it's very beautiful but not perfect for being limited by the lines and size. This is a great pity. As for other artists they mainly chose the Changjiang River as their subject matter to describe its stormy waves which couldn't be compared with the heavy sea. Why were there so fewer ancient artists painting the sea? Maybe because they had no chance to get in touch with the sea, but those who had this chance were

lack of skill, we can seldom find ancient seascapes today. Fortunately, it's Prof. Chen Zhongyi who has filled in the gaps in this field.

The technique Prof. Chen adopted is on the base of his own experience, insight and creativity. He draws the waves by using the skill of "leaving white" instead of lines, so he is in his element when painting the sea with various shapes. He aims at a likeness not only in appearance, but also in spirit. Some works in this album, such as Understanding the Spring Tide, Morning and Evening Tide, The waves Breaking and Foaming..., have the spirit of " Big waves surged on the sea, thunder rolled on the waves", Some of them as Romantic Love of the Sea are very charming, the sea gulls flying above the sea make the pictures more vivid. His other works as Mountains and the Sea, A Solemn pledge of Love... are full of poetic grace. Generally speaking, the thirty works collected in this album are all about the sea which are different each other in appearance and can attract the readers attention.

Because I was born and brought up on the western hilly land, I had never seen the sea in my childhood. I have spent my remaining years going to the seashore scenic areas and my interest to the sea is on the increase. I should thank Prof. Chen for excellent works in this painting collection which induce my fantastic reveries.

Written on Nov. 20, 1996 in

Muyulou by Yang Renkai—Honorary Chief of Liaoning Museum and member of China Connoisseurs Group under the State Council

陳忠義●國畫海景作品

Traditional Chinese Seascape Paintings of Chen Zhongyi



●潮聲
82×68cm

●The Sound of Tide
82×68cm

陳忠義●國畫海景作品

Traditional Chinese Seascape Paintings of Chen Zhongyi



●大潮來去覺知音
90×60cm

●Understanding the Spring Tide
90×60cm

陳忠義●國畫海景作品

Traditional Chinese Seascape Paintings of Chen Zhongyi



陳忠義●國畫海景作品

Traditional Chinese Seascape Paintings of Chen Zhongyi

●月伴潮聲
95×58cm

●The Sound of Tide under the Moon
95×58cm

●海風

86×68cm

●Sea Breeze

86×68cm