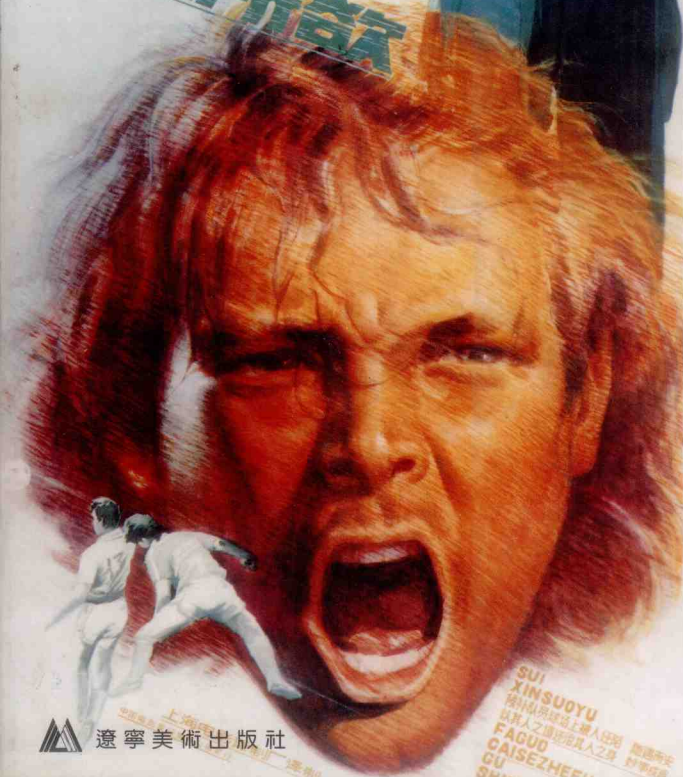


中國當代美術家精品集

中國電影公司出版 彩色畫冊式故事片

隨心所欲



遼寧美術出版社

SUI
XINSUOYU
隨心所欲
以舞人之情道舞人之身
CAIGUO
CAISEZHEFU
GU
SHIPIA

PRINTING
COLLECTIONS

OF CONTEMPORARY

CHINESE

ARTISTS

QIN

YONGCHUN

秦永春

電影宣傳畫專輯

中國當代美術家精品集

秦永春

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中國當代美術家 秦永春



藝術簡歷

BIOGRAPHY

秦永春，筆名欽浩。祖籍山東掖縣，1936年12月生于吉林省蛟河縣奶子山。瀋陽市東北電影院業務宣傳部主任。國家二級美術師，中國美術家協會會員，中國電影家協會會員，遼寧省年畫學會會員，瀋陽市美術家協會副主席，瀋陽中山書畫研究會常務副會長，瀋陽市政協委員。

他是一位自學成才的畫家。童年時代即迷上了繪畫，18歲起在各類報刊上發表作品。迄今已在美術園地裏辛勤耕耘了45載。他的作品被人民美術出版社、遼寧美術出版社、瀋陽美術出版社及人民體育出版社等出版，有連環畫、國畫、年畫、宣傳畫、電影招貼畫、插圖等總計3000餘件。他創作的宣傳畫《布下天羅地網》、電影招貼畫《死期臨近》等20餘幅作品被選送出國展出，許多作品會參加全國、省、市等各級展覽，並且多次獲獎。其中，年畫《豐收忙》、電影宣傳畫《蝙蝠》、《天雲山傳奇》等3幅作品被中國美術館收藏。他信奉老老實實做人，認真真真作畫的準則，經過40多年的潛心實踐和刻苦研摩，其作品形成了嚴謹、樸實、細膩的風格，躋身於中國當代卓有成就的美術家的行列。他的名字已被載入《中國美術家》、《中國現代美術家》、《中國當代藝術名人辭典》、《1949—1989中國美術年鑒》等辭書。

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郵政編碼：110001
電話號碼：3878093

Qin Yongchun (pen name: Qin hao) was born in Jiaohe County, Jilin Province in December, 1936. Now he is the director of Propaganda Department of the Northeast Cinema in Shenyang; the state grade—2 artist; the member of China Artists Association, China Film Society, Liaoning New Year's Picture Society; the vice—chairman of Shenyang Artists Association; the vice—president of Shenyang Zhongshan Painting and Calligraphy Research Society; the member of Shenyang Political Consultative Committee.

He is a self—taught painter and was addicted to drawing since childhood. He has been engaged in painting for 45 years and his works began to be published in various magazines and newspapers at the age of 18. He has produced over 3000 pieces of picture—story books, traditional Chinese paintings, New Year's pictures, film placards and illustrations up to now. More than 20 of them were shown abroad, such as his picture posters Casting Escape—proof Net and placard The Coming Death Date. Many of them were chosen for exhibitions at different levels and awarded. His New Year's picture Busy Harvest Season, placard Bat and The Story of Mt. Tianyun were collected by China Art Gallery. He believes in the rule of being an honest man and painting carefully. Through 40 years' hard working, he has become an achieved artist in China with his own rigorous, plain and exquisite style. His name was written into Chinese Artists, Contemporary Chinese Artists, Who's Who of Contemporary Chinese Artists, China Artistic Year Book 1949—1989, etc.

Add: Northeast Cinema, Shenyang, China.
Post code: 110001
Tel: 3878093

序言

在紀念世界電影誕生100周年、中國電影誕生90周年的日子裏，秦永春先生從瀋陽打來電話說，他的電影招貼畫作品已被選入《中國當代美術家精品集》系列叢書，要出一本個人畫集。喜訊傳來，我百感交集，好多往事一齊涌上心頭……

記得那是1985年的冬天，我冒着嚴寒，帶着電影劇本和劇照來到秦永春先生的工作室，請他為長影新片《直奉大戰》創作海報。他謙和地笑着問：“你怎麼找到我這兒來了？”我說是慕名而來。還是在魯迅美術學院當學生的時候，我就會借着電影的機會到東北電影院看門前的電影海報。那是60年代末，東北電影院的海報在瀋陽城裏是相當有名氣的，而那些海報大都出自青年秦永春之手。它們那樣強烈地吸引着我。至今記憶猶新。想不到20年後的80年代，我也迷上了電影海報創作。電影海報是架在影片與觀眾之間的橋梁。可以說，我和永春先生就是在為使這座大橋更加壯觀的奮鬥中，結下了深厚的友誼。

畫如其人。永春先生為人謙和、忠厚、誠摯。他的電影招貼畫也是情真意切、生動感人。他創作的電影海報《蝴蝶》、《天雲山傳奇》，在1981年由中國美術家協會、中國電影發行放映公司舉辦的全國第一屆電影招貼畫展覽上榮獲二等獎之後，即被中國美術館收藏，首開了中國美術館收藏電影招貼畫的先例。《死期臨近》、《八女投江》等20餘件電影海報作品，分別獲得了全國和十大城市、東三省等畫展的一、二等獎。在我們這個行當裏，取得這樣的成就足以驕人，但永春先生却甘寂寞，從未聽他自已張揚過。

近些年來，永春先生先後為長影新片創作了《“七·七”事變》、《解放》、《神龍劍俠侶四娘》等20餘件電影招貼畫，分別發表在《中國廣告》、《中國報刊》、《國際電影招貼畫》、《電影海報選》等多種畫刊上。在從50年代起到90年代的漫長歲月里，永春先生繪製了數以千

計的電影廣告，成為我國著名的電影廣告畫家。為了把他的創作經驗和繪畫技巧傳授給年輕一代電影美術工作者，中國電影美術學會曾經請他實地表演水粉人物畫技巧，並錄製成學術錄像帶。全國各地電影公司也紛紛聘請他作水粉畫教學表演，為提高我國電影發行放映系統美術工作者的業務水平，永春先生做出了不懈的努力和可貴的貢獻。

永春先生數十年如一日，耕耘畫壇，碩果纍纍，藝術境界極高。他會刻有一枚犀角章“萊州羊人”，以羊鳥先飛自勵。為了一幅海報的構思，他常常苦思冥想，半夜裏似夢非夢地想到一個構圖，就馬上下床開燈畫起來。對於浩如燭海的中外美術史論，尤其是現代的設計理論和實踐經驗，他更是不停地探索和研究。永春先生經過“衣帶漸寬終不悔”的磨練，一幅畫一個臺階地向上攀登，終於達到了“驀然回首，那人却在燈火闌珊處”的自由境界。

電影廣告就是誘導觀眾去觀賞影片。一個好的創意應該是根據影片的樣式、風格、內容，選準切入點，準確把握主題，選擇最有表現力、最具美感的鏡頭形象，選擇最適合表達該片的廣告語言，言簡意賅，以一當十，使觀眾產生一種非看不可的欲望。永春先生對於電影招貼畫的特性和創作規律的總體認識是十分透徹的，比如《蝴蝶》就是一幅構思、表現俱佳的電影廣告作品，畫面簡練、凝重，墨綠色的基調，前景一隻黑色的蝴蝶，後面是人的半個臉，機警的眼神，淡藍色的光打在臉上，既驚險又神秘，把這部情節曲折、故事離奇的影片充分表現出來了。整幅畫表現得痛快淋漓，筆墨酣暢，水粉畫技巧也相當高超。《天雲山傳奇》的創意也抓住了關鍵，不是圖解影片，而是高度概括地表現主題。廣告選取三組形象，畫面上中部大面積是主人公羅群和馮清嵐互相依偎著的頭像；左下角是馮清嵐在風雪中用小

PREFACE

車拉着生病的羅群，表達出了馮晴嵐在羅群身處逆境時對他的深情厚誼；畫面右下角是宋薇的背影，右手扶頭，左手拎包，身體微傾，使觀眾體味出宋薇離家出走愁苦萬端的心緒。宋薇肩上一條紗巾，一端已從右肩滑落，表明她本來應該很充實、很有價值的人生。在歷史的風暴衝擊下竟然變得像這塊紗巾一樣飄零……兩種感情的強烈對比，使觀眾的心在海報面前為之震撼，深邃的內涵令觀眾產生不盡的思索。另外，永春先生的這兩幅廣告的片名和廣告語言的處理也是極講究的，既占有醒目的位置，又起到加強畫面氣氛的衝擊效果。無怪中國美術館的專家們慧眼識金，一下子就從衆多海報作品中將永春先生的兩幅畫作為精品加以收藏。

永春先生的海報作品《死期臨近》也是一幅值得稱道的佳作。此作曾榮獲全國13大城市海報展一等獎。永春先生這幅作品創意內涵深刻，設計奇巧，繪製精到，形象刻畫細膩，打碎的玻璃畫得惟妙惟肖，文字製作精細如同電腦排字一樣。此作實為近年來電影廣告畫壇上少有的好作品。永春先生的電影廣告作品20餘件被選送參加“中國電影招貼畫原作展”。1993年2月8日在萬象展出時，受到國際友人的高度贊揚。

永春先生還是一位多產的畫家，創作精力極其旺盛。多年來，他涉獵廣泛，還創作發表了很多連環畫、宣傳畫，以及年畫作品。

永春先生曾得花香滿地、染就兩鬢白霜、難年逾花甲，但仍充滿活力、搶起大板刷的氣勢不減當年。我相信，有這般子心勁的永春先生必將迎來又一個萬紫千紅的藝術之春。

姚東璣

1996年冬于長春電影製片廠

At the time of the 100th anniversary of the world film and the 90th anniversary of Chinese film, Mr. Qin Yongchun phoned me from Shenyang that his film placards will be selected into Painting Collections of Contemporary Chinese Artists. All sorts of feelings welled up in my heart when I heard the good news...

I can never forget that winter day in 1985 when I went to Qin Yongchun's studio with a film script and some stills and asked him to paint a placard for the film newly—produced by Changchun Film Studio called Zhifeng Campaign. He asked me with a smile, "How can you come here?" I said I was out of admiration for him. While studying at Luxun Academy of Fine Arts, I used to go to the Northeast Cinema to see those placards because they were very famous in Shenyang in 1960s and most of them were designed by Qin Yongchun. I didn't expect that I could be interested in painting placard 20 years later in 1980s for it is a bridge between film and audience. Qin Yongchun and I establish a profound friendship on this bridge.

Mr. Qin is modest, amiable, kind and sincere by nature. His moving placards are a revelation of his true feelings. The placards for Bat and The Story of Mt. Tianyun won Second Prizes at the First National Placard Exhibition in 1981 and collected by China Art Gallery. Over 20 of his works as Eight Heroine Drowning Themselves into the River and The Coming Death Date won First and Second Prizes at the 10—city and Northeast Art Exhibitions respectively. All these achievements made by a painter in this field will be a great pride. But Yongchun has never been proud of them.

In recent years, he has produced over 20 placards for Changchun Film Studio which were published in various magazines as Chinese Advertisements, Chinese Screen, International Film Placards and Selected Works of Placard. From 1950s to 1990s, he has painted thousands of placards that make him well—known. In order to teach the young how to paint, China

Film Art Society has invited him to give a demonstration of the techniques of gouache figure painting and videoed the whole process as teaching materials, so have many film companies. Qin Yongchun contributes a lot to the development of placard, really. His years of painstaking work brought great success and he has risen to the toppest artistic state.

He has had a signet called "Clumsy Man From Laizhou" with the meaning of "Clumsy birds having to fly early". In order to design a placard, he always thinks hard. He keeps intensively on studying Chinese and foreign art history, especially modern design theories and practice. The more ploughing and weeding, the better the crop. His works are perfected step by step.

The purpose of a placard is to provoke viewers' thought to see the film. A good creation should apply to the film's style, content, plot and subject, select the most expressive and beautiful image, adopt the most suitable and compendious language to attract the audience's attention. Yongchun has a thorough understanding to this point. For example, the placards for *Bat* and *The Story of Mt. Tianyun* are well-knit with strong visual impact. No wonder the experts of China Art Gallery have exceptional insight to collect the two fine works among lots of placards.

One of Yongchun's works for *The Coming Death Date* is also a praiseworthy work. It won the First Prize at the 13-city Placard Exhibition. This painting is a rarely-seen good painting. Over 20 of his works have been chosen for Chinese Original Placard Exhibition and well-received in Vientiane on Feb. 8, 1993.

Yongchun is also a versatile and vigorous artist. He has produced many picture—story books, picture posters and New Year's pictures. Although he is over 60 years old, he is still with plenty of vigour. I believe another art spring in a riot of color is coming to him.

Written by Yao Donghui in winter of 1996 at Changchun Film Studio

天雲山傳奇（1981年）105×72cm

獲第一屆全國電影宣傳畫展覽二等獎

（中國美術館收藏）



蝙蝠 (1981年) 106×60cm

獲第一屆全國電影宣傳畫展覽二等獎

(中國美術館收藏)

BIANFU

北平各路口
同公路上
禁止通行
因修路



蝙蝠

死期臨近 (1990年) 102×72cm

獲全國13大城市電影宣傳畫聯展一等獎
(出國展覽作品)

扑朔迷离的案件 交织着复杂的心态
离奇生动的故事 展示了扭曲的灵魂

SHEZHI SHIPIAN

编剧谢洪 导演 谢洪
主演陈有良
李永群 胡益康
彩色录像式故事片

作曲高宝和 制片刘夫
配音张景汉
摄影梅许亚军
峨眉电影制片厂摄制

LINEAGE INC.

溫郊行動計劃（1986年）107×78cm

獲東北三省首屆電影宣傳畫聯展三等獎

（出國展覽作品）



八女投江 (1988年) 104×72cm

獲東北三省首屆電影宣傳畫聯展二等獎

(出國展覽作品)