

著名山水画家

孔仲起

当代中国画家
名作赏析与技法精萃

THE ARTISTRY ENJOYMENT OF NOTED CONTEMPORARY CHINESE PAINTING

摄影出版社



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The Artistry Appreciation of The Selected Master Pieces of Noted
Comtemporary Chinese Painters And Painting Techniques
Mr. Kong ZhongQi, Famous Landscape Painting Artist

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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)

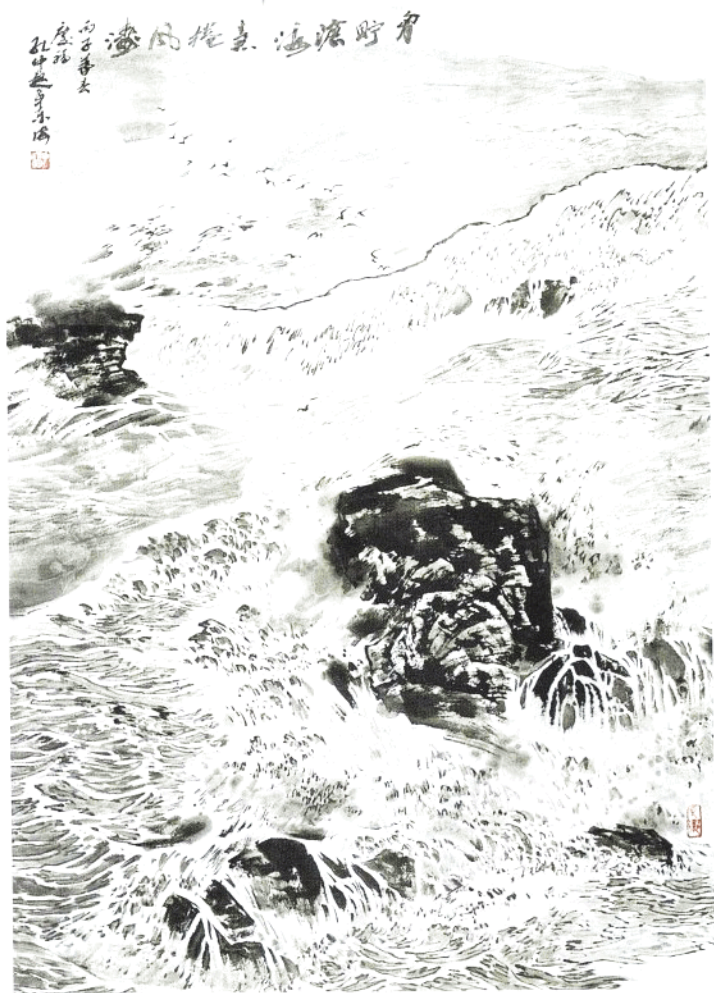
Ever since, Chinese traditional culture in Jiangzhe area which is a distant source and a long stream have accumulated so deeply. These wonderful places which have a galaxy of talent attracted so many men of letters from Ming & Qing dynasty to enjoy themselves so much as to forget to go home. They wrote 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 is 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.



胸贮沧海 意卷风涛 69×100(厘米)

胸贮沧海 意卷风涛

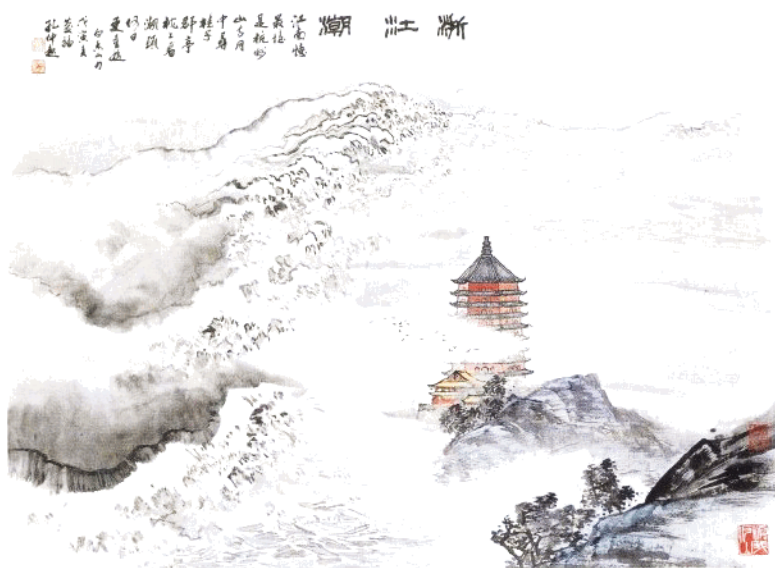
作者爱大海，欣赏它那苍茫无涯、翻腾激射的气魄与力量。因此，亦喜欢画大海。

海水是活物，隔不绝，切不断，刚合即分，刚分旋合，有形无体，有体无形，捉摸不定。作者通过长期观察揣摩，试以纷繁多变的线条结构表现大海，遂把握了其瞬间即逝的浪漫形态。

WITH THE BLUE SEA IN MIND AND THOUGHTS SURGING WITH BILLOWS

The painter loves oceans, admiring the audacity and strength shown in their vastness and vehement surging of waves. That's why he likes to work on the subject of seas and ocean.

Seawater is a living thing. It cannot be separated or cut into different units. Its splitting and merging process almost take place at the same time. Seawater exists but does not have a distinct shape and thus becomes rather unfathomable. However, after his years of careful observation and study on the sea, this painting is able to catch the sea's momental and romantic pattern by those numerous changeable and complicated lines.



浙江潮 92 × 122(厘米)

浙江潮

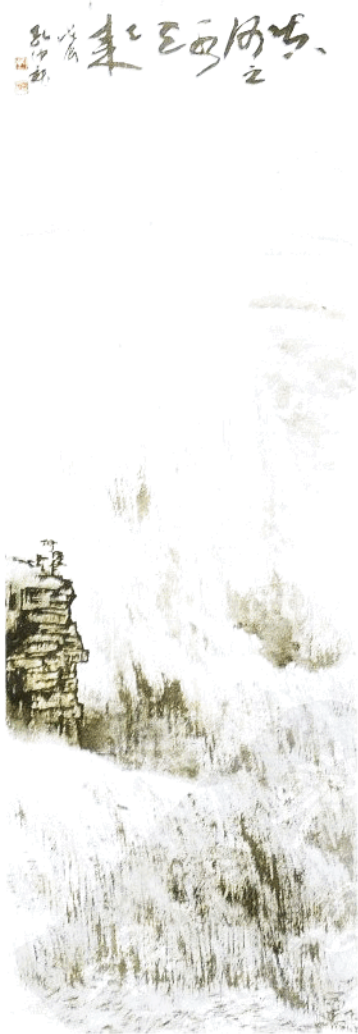
是画以流动活泼又圆浑凝重的线条勾画出钱江潮排山倒海的气势，使之与古老雄伟的六和塔相映成辉，从而创造了“八月十八潮，壮观天下无”的典型意境。画面录下了白居易《江南好》的词句，是提示人们“何日更重游”。

作者曾在钱塘江边生活7年多，“一月周流六十回”的大潮常激励其奋笔为之传神，以至几十上百遍，犹是“画到白头嫌不足”。

QIAN TANG RIVER TIDE

In this painting, the overwhelming vehemence of Qian Tang River Tide is delineated by the mobile, vivacious and dignified lines, forming a charming contrast with the ancient and imposing Pagoda of Six Harmonies on the riverbank. And thus the typical artistic conception, “the unique and incomparable magnificent sight of Qian Tang River Tide on August 18 (according to the lunar calendar)” is created. On the top left part of the painting is a poem written by the celebrated Tang poet, Bai Juyi, titling “The Beauty and Marvel of Jiang Nan (the area south of Yangtze)”. This poem serves the purpose of reminding people “when to return and enjoy the beautiful scenery in Jiang Nan again”.

The painter used to spend seven years on the Qian Tang riverside. “The grand tides rise in various postures twice a day according to different modes of the flowing water.” Such scene often encourages him to record and convey its charm and spirit with the painting brush. He has to draw dozens of times before getting a satisfactory picture. However, “there is always room for improvement.”



黄河之水天上来 30×90(厘米)

黄河之水天上来

这幅画尺幅并不大，但是人们却被画幅中的磅礴气势所慑服：滔滔的河水从天而落，奔腾汹涌，仿佛还能感受到水花拂面，咆哮之声贯耳，但最终又幻化出钢琴协奏曲《黄河》动人的乐章。

黄河是中华民族文化的摇篮，黄河那奔腾的气势展现着中华民族一往无前的精神。显然，画家不仅仅是在画山水，更是为中华民族精神写照。

THE YELLOW RIVER WATER POURING DOWN FROM THE HEAVEN

This painting bears rich content within the seemingly small compass. People's hearts are vibrated by the majestic vehemence transmitted from the relatively small picture. The river water is coming down in torrents from the sky and it seems as if we can feel the tiny droplets of water flicking on our faces and our ears filled with the thunderous sound. In the end, all these are magically turned into components of the piano concerto, THE YELLOW RIVER, a moving musical movement.

The Yellow River is the cradle of Chinese civilization. The vehemence and vigor of the Yellow River portray China's national spirit. That is, to march resolutely forward regardless of obstacles and difficulties lying ahead. Obviously, the artist is not only painting landscapes but also the spirit of Chinese nation.



无题(惊涛拍岸图) 46×70(厘米)

无题（惊涛拍岸图）

此画泼墨淋漓，气势磅礴。惊涛骇浪冲向危岸，喷薄激射着大小岩礁，浪花飞溅，令人眼花缭乱；一行秋雁凌空飞去，这分明是魏武《龟寿篇》中“洪波涌起，秋风萧瑟”的境界。

此类画题常如大海洪波在作者心中时而涌起。这里有普陀记忆，亦有北海印象，或者蓬莱壮思。因此下笔时已饱含激情，挥洒点染似暴风骤雨，一气呵成，满纸飞溅的宿墨水点也加强了气势和动感。

PICTURE OF TERRIFYING WAVES BEATING AGAINST SHORE

This dazzling painting is characterized by the artist's uninhibited use of splash-ink, a typical Chinese painting technique, which creates an artistic conception of great momentum. In this picture, we can see terrifying waves darting towards the precipitous cliffs. The seawater clashes violently into the rocks and reefs, its spindrifts splashing in the air. High in the autumn sky, a group of migrating wild geese is soaring ahead in "V" formation. What we see in this picture is exactly like what Wei Wu had elaborated in his article entitled 《Chapter of Longevity》. In it he described the scenery of swarming seawaters that is surging in the bleak autumn wind.

This kind of painting topics always rise in the painter's heart like waves. The ocean in his mind bears the remembrance of the seawater near Pu Tuo Island, the impression of the North Sea, or the lofty aspiration he got after seeing the ocean around Peng Lai Islands. That's why his painting brush contains great amount of enthusiasm when he begins to work and thus he is able to sketch the frame and add colors freely and ardently. The whole work was completed without a stop. The preserved Chinese ink (ink of very dark quality after being preserved overnight) that he used to draw the water droplets all over the paper well strengthen the picture's imposing manner as well as its fluid and dynamic state.



锦屏临海浪 69 × 135(厘米)

锦屏临海浪

舟山的普陀岛是我国四大佛教胜地之一。作者多次登临此岛是因为钟情于它的浩荡洪波、怪石金沙和丛林古刹。

此画取材于其潮音洞胜景。作者突出和夸张了危崖险壑、拍岸惊涛，并将就近的“不肯去观音院”集中到山头，临风屹立，以体现自然景色和人文景观的融合。

是日兴来，作者情激气冲，遂展纸捉笔，一气呵成，笔酣墨畅，尚感淋漓有致，不无“法雨飞天花”的寓意。

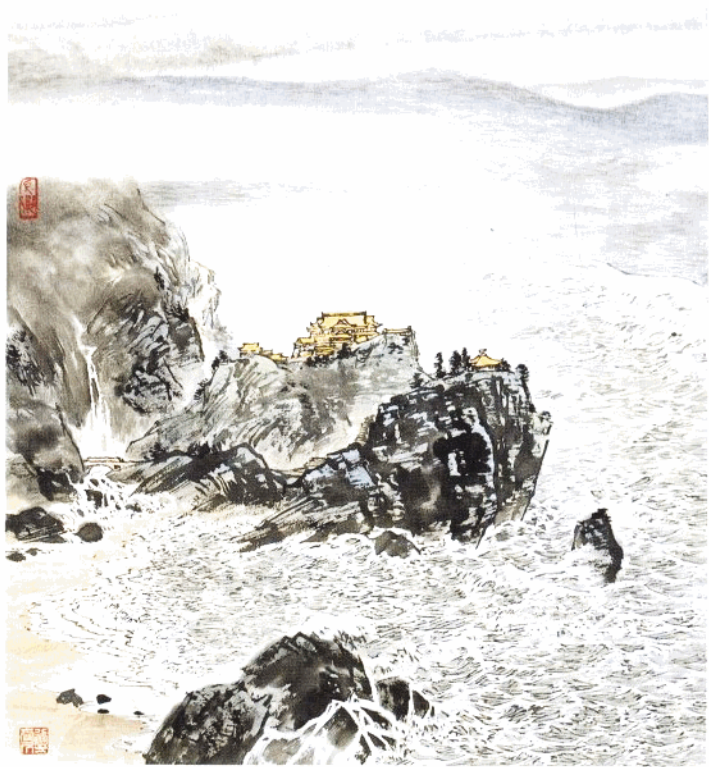
THE BRIGHT AND BEAUTIFUL SCREENLIKE CLIFF FACING TOWARDS VIGOROUS WAVES

The Pu Tuo Island of Zhou Shan is one of China's four holy lands of Buddhism. The painter has often been attracted there all because he is deeply in love with its vast and vehement waves, rocks in novel and strange shapes, golden beach, thick forest and those ancient temples.

The painting material of this picture is taken from the wonderful scenery of the Chao Yin Cave. In it he exaggerated and gave prominence on the precipitous cliff, deep ravine and terrifying waves generated by the sea waters when they beat against the shore. Apart from this, he also transferred the nearby "Goddess of Mercy Reluctant to Leave" Nunnery to the mountaintop where it stands firm and erect in the wind. In this way, a harmonious combination of natural beauty and cultural charm is reflected on the paper.

That day the painter was suddenly, in the mood to draw a picture. He felt so excited and was in high spirits. Urging by this artistic impulse, he spread out the paper and start to paint fast and nimbly with the brush. The whole work was finished without a stop. The picture is rich in color and the Chinese ink is handled soundly and smoothly, thus the Buddhism conception of "the omnipresent radiance of Buddhist doctrine shinning everywhere" can be felt.

觀無涯 壬午年 孔慶雲



觀無涯 55×69(厘米)

观无涯

广阔无际的大海往往被人们引作各种比喻，如：“学海无涯”、“海纳百川，有容乃大”、“沧海一粟”等等，这是隐喻和希望人们知识要广、心胸要宽、前程远大。

“悟”的前提是“感”，“感”的前提是“观”。而人类的精神生活始终是以“观”为主要方式。“观无涯”的寄意是为人处世要看得远、看得广！在对生活不断进行观察、观照下，无穷的智慧和力量在等待着你！

LOOKING AT FAR CORNERS OF THE EARTH

The vastness and majestic scenery of oceans and seas often give birth to various metaphors and analogies that can be used to describe many other occasions. These include “knowledge is like an ocean that will never be at an end”, “we should have the magnanimity to welcome and embrace all the difference and diversities existed in our life just as the oceans will always have capacity for different rivers and streams flowing to them from all corners of the earth”, “Genuine magnanimity means to have wide breadth of mind”, “A drop in the ocean”, etc. These sentences that has close connection with oceans and seas all express the sincere hope that people should have wide range of knowledge and breath of mind and that we should also make long-range and ambitious plan for future.

To feel and sense the essence of our surrounding world is the prerequisite for receiving certain philosophical enlightenment. In order to feel and to sense better, we should learn to look and to observe with heart. So far as we know, “looking and observe” is the principle pattern of human beings’ spiritual life. The purpose of this painting, “LOOKING AT FAR CORNERS OF THE EARTH”, is to convey the meaning that when we are conducting ourselves in society, we should learn to look far ahead and have wide breadth of mind. You will get endless wisdom and power if you keep looking and observing life with heart.