

江平画集



PAINTING ALBUM OF
JIANG PING

北京美术摄影出版社

BEIJING ARTS AND PHOTOGRAPHY PUBLISHING HOUSE

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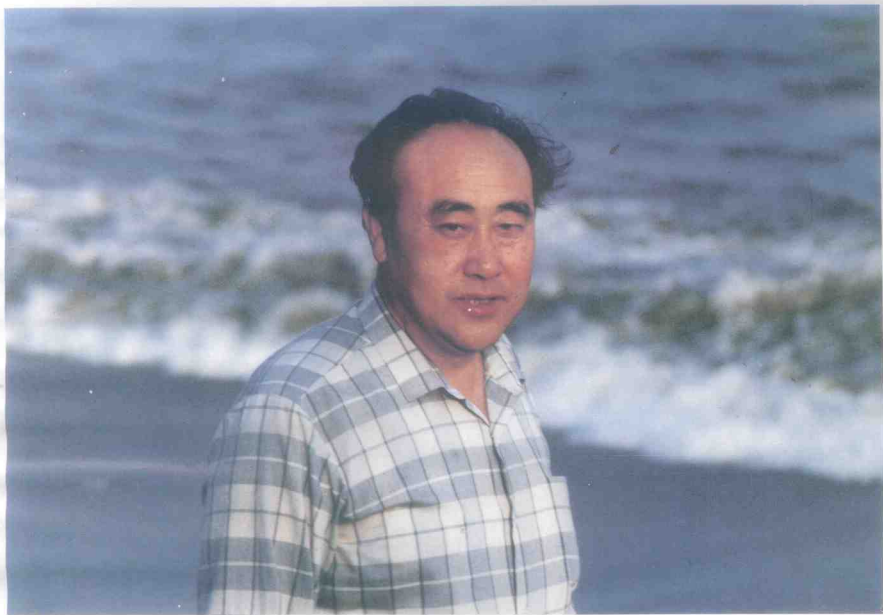
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画家江平 Jiang Ping the Painter

作者简介

1924年6月出生于山东省牟平县宁海镇新建里自幼热爱绘画,牟平东关小学毕业后考入牟平中学。

1944年为了抗日救国,投笔从戎参加了八路军,并在胶东抗日建国大学美术系学习。

1945年任胶东军区《胶东画报》社记者。

1947年任辽东军区《战士画报》编辑。

1950年任海军美术创作组组长。

1954年加入中国美术家协会。

1972年任北京风雷京剧团舞台美术设计。

1980年任北京画院艺术室主任。

1986年为北京画院离休老干部。从事油画、版画、国画创作近五十年,为北京画院一级美术师,系中国美术家协会会员、中国版画家协会会员、北京中国画研究会会员、青岛画院艺术顾问等。

Biographical Notes about the Painter

1924 Born June in Xinjianli, Ninghai Town, Mouping County, Shandong Province. Ardently loved painting since childhood. Entered Mouping Middle School after graduating from Mouping Dongguan Primary School

1944 Joined the 8th Route Army for the purpose of fighting against Japanese invasion and saving the nation. Studied in Department of Fine Art of Jiaodong University for Fighting against Japanese Invasion and Building Up the Country

1945 Took the post of the correspondent in 《Jiaodong Pictorial》 of the Jiaodong Military Region

1947 Took the post of the editor in 《Soldiers' Pictorial》 of Liaodong Military Region

1950 Took the post of the leader of Fine Art Creation Team of the Navy

1954 Became a member of China Artists' Association

1972 Took the post of Stage Art Designer in Beijing Fenglei Beijing Opera Troupe

1980 Took the post of Director of Office of Art, Beijing Painting Academy

1986 Retired, as a veteran cadre who had engaged in creation of oil-painting, prints and traditional Chinese painting for nearly 50 years, from Beijing Painting Academy. Grade-A Master of Art in Beijing Painting Academy, Member of China Artists' Association, Member of China Print-Painters' Association, Member of the Research Institute of Traditional Chinese Painting, and Artistic Consultant of Qingdao Academy of Oil-Painting

目录

油画

青岛太平角(1980).....	封面
啊·大海(1985).....	4
舰泊大港(1980).....	5
拾贝(1990).....	6
晨炊(1984).....	7
建造巨轮(1984).....	8
黄浦江(1977).....	9
苏州河夕照(1984).....	10
焦庄户村景(1972).....	11
运肥忙(1963) 一渡河(1963).....	12
牲畜圈场院(1972).....	13
一条小河(1986) 村口(1963).....	14
晨曦(1980).....	15
刘公岛铁码头(1980).....	16
渔岛夕照(1980).....	17
青岛栈桥(1981).....	18
龙须岛之夜(1982).....	19
渔村(1980).....	20
船坞(1982).....	21
推驳小轮(1982).....	22
小渔港(1982).....	23
繁忙的造船厂(1982).....	24
烟台山下浪花(1980).....	25
漓江游船(1985) 畔水人家(1985).....	26
成都出征桥小景(1966).....	27
渔岛秋色(1980).....	28
雨过天晴(1982).....	29

版画

造船(1954).....	30
军港(1957).....	31
护航(1959).....	32

停泊(1960).....	33
渔港(1959).....	34
船厂一角(1985).....	35
海岛夕照(1985).....	36

国画

渤海酒酒.....	37
渡峡图.....	38
夕映长城.....	39
涛声.....	40
溶洞泛舟.....	41
暮江泊渔图.....	42
落潮的海滩.....	43
渤海渔舟.....	44
激流.....	45
静波.....	46
狂涛飘小舟.....	47
落潮.....	48
秋水渔舟.....	49
泉浴.....	50
苏武.....	51
山鬼.....	52
对弈图.....	53
铺氍嫁妹.....	54
红袍铺氍.....	55
女起解 铺氍图.....	56
贺龙将军.....	57
画龙点睛.....	58
海上风暴 细雨绵绵.....	59
雾岛泊舟图.....	60
山雨欲来.....	61
渡 黄涛泛舟图.....	62
海岛小渔港.....	63

CONTENTS

Oil Paintings

Taiping jiao, Qingdao (1980)	Front Cover
Oh, the Ocean! (1985)	4
Anchoring at Dagang Port (1980)	5
Picking Shellfish (1990)	6
Cooking in the Morning (1984)	7
Building A Large Ship (1984)	8
Huangpujiang River (1977)	9
Evening Glow over Suzhouhe River (1984)	10
A Scene of Jiaozhuanghu Village (1972)	11
Being Busy Delivering Manure (1963)	12
Yiduhe River (1963)	12
The Livestock Pen and Threshing Ground (1972)	13
A Rivulet (1986)	14
The Entrance of the Village (1963)	14
First Rays of the Morning Sun (1980)	15
Iron Wharf, Liugongdao Island (1980)	16
The Fishing Island under the Setting Sun (1980)	17
Qingdao Landing Stage (1981)	18
A Night View of Longxudao Island (1982)	19
The Fishing Village (1980)	20
The Shipyard (1982)	21
The Barge (1982)	22
A Small Fishing Port (1982)	23
The Bustling Shipyard (1982)	24
Spindrift below Yantai Mountain (1980)	25
Pleasure-Boats on Lijiang River (1985)	26
Houses by the Water (1985)	26
A Scene of Chuzheng Bridge, Chengdu (1966)	27
An Autumn Scene of the Fishing Island (1980)	28
Fine after Rain (1982)	29
Prints	
Ship-Building (1954)	30
The Naval Port (1957)	31
The Escort (1959)	32

Anchoring (1960)	33
Fishing Port (1959)	34
A Corner of the Shipyard (1985)	35
Evening Glow over the Fishing Island (1985)	36
Traditional Chinese Paintings	
Surging Bohai Sea	37
Crossing the Strait	38
Evening Glow over Great Wall	39
Sounds of the Waves	40
Rowing in A Corroded Grotto	41
Fishing Boats Anchoring at Dusk	42
The Sea Beach after the Tide Ebbs	43
Fishing Boats on Bohai Sea	44
The Torrent	45
Quiet Waves	46
A Small Boat on Raging Waves	47
Ebbing Tide	48
Fishing Boats in Autumn	49
Bathing in the Fountain	50
Su Wu	51
Mountain Ghost	52
Playing Chess	53
Zhong Kui Sending His Sister to Marriage	54
Zhong Kui in A Red Robe	55
Su San Being Sent under Escort	56
Zhong Kui	56
General He Long	57
Adding the Finishing Touch	58
A Storm at Sea	59
Drizzling	59
Anchoring at An Island in A Misty Day	60
The Rain is Coming	61
Ferrying	62
Rowing on the Yellow Waves	62
A Small Fishing Port on An Island in the Sea	63

序

五十年代初，就见过江平的作品，知道他的大名。数年后的一个晚上，在吴作人先生家里，才见到他本人。他给我的第一印象是：朴实、敦厚，不像想像的那么潇洒。此后不久，听说他遭了厄运！直到八十年代初，我们才又见面，对他的了解也就更多了。

江平1924年出生于山东省牟平县宁海镇，自幼喜爱绘画。20岁时，为抗日救国，投笔从戎，参加了八路军，做了一名部队美术工作者，先后在《胶东画报》和辽东《战士画报》任记者和编辑，以画笔为武器，为抗日战争和解放战争的胜利，做出了自己的贡献。

建国后，江平被调到海军美术创作组任组长，开始了他艺术创作的黄金时代。他先后创作了油画《垃圾尾岛海战》、《击沉敌舰太平洋号》、《安业民烈士》，以及版画《消灭侵略者》、《造船》、《军港》、《护航》、《停泊》等。这些作品，被发表在建国初期的许多报刊上和被收进多种美术作品选集中。木刻《造船》作为全国第四届版画展优秀作品之一，由中国美术馆收藏；油画《垃圾尾岛海战》则由苏联列宁格勒海军博物馆收藏，这些初显才华的作品使他以引人瞩目的姿态，登上了新中国画坛。

正当他以充沛的精力，向着艺术的高目标攀登的时候，1957年遭了厄运！上百件作品被烧成灰烬……直到“文革”宣告结束，他的冤案才得到平反，分配到北京画院任艺术室主任，开始了他艺术生命的新旅程。

1983年国庆前夕，北京市美术家协会为他在北海公园画舫斋举办了生平反后的第一次个人画展，展出了他以大海为题材的油画写生约60幅，他在这些作品中，抒发了对大海无限眷恋的深情。

江平是我国目前为数不多的海洋画家之一。他生平与大

海有着不解之缘，他的故乡，是一个三面环海的县镇，自幼就熟悉和热爱大海。在海军工作的多年中，有机会经常下舰队，去渔村。现在，当他重新拿起画笔的时候，仿佛又听到了大海的召唤。他先后四次去他的故乡胶东半岛和辽东半岛，面对阔别多年的大海，以难以抑制的激情，挥笔写生。茫茫无际的波涛，能帮助他洗去对往日痛苦的记忆，使他心胸豁然开朗。他废寝忘食，如痴如醉，一幅幅描绘海洋景色和渔民生活的油画写生，就这样诞生了。从这些画里，我们不仅领略了多姿多采的海洋景色，而且看到了江平那颗激烈跳动的心。近年来，他又开始尝试在宣纸上用大写意的手法画海洋，他很想探索一种将传统笔墨和油画技法融合起来表现大海的方法，我祝愿他的探索获得成功！

江平是一个兴趣广泛的画家。版画、油画、国画、山水、人物等各类画种和题材，他都画。最近，我见过他几幅表现钟馗的写意人物，画得颇有风趣。他笔下的钟馗，不是手持利刃正在驱邪除妖的尊神，而是执扇困步、贪杯醉卧、与小鬼们对弈嬉戏的凡人。江平还酷爱京剧艺术，拉得一手好京胡；我想，也许正是这把小小的胡琴，伴他渡过了那些被剥夺了画笔的寂寞日子。

如今，江平已年逾花甲，但仍壮心不已，渴望在有生之年，用加倍的努力，追回逝去的岁月，为人民多作些奉献。

北京出版社将为江平出版画集，作为他的朋友，我对此感到由衷的高兴！但遗憾的是，得以收进画集的作品，主要的只能是他近十年的部分写生和创作，而他过去的作品，只有一小部分幸存下来的版画，所以，这本画集，只是他艺术旅程中的一块残缺的计程碑。但是，我相信，这也是他艺术旅程上的又一个新的起点。

孙滋溪

1992年3月于北京

Preface

I knew the name of Jiang Ping through viewing his works in the early 1950s. It was at a night years afterwards that I saw him at Mr. Wu Zuoren's house. The first impressions I had about him were: Guileless, sincere and less natural and unrestrained than what people thought of him. Soon afterwards, sayings went that he encountered misfortunes. I did not see him until the early 1980s when I knew more about him.

Born 1924 in Ninghai Town, Mouping County, Shandong Province, Jiang Ping was an ardent lover of painting as a child. When he was 20, he joined the 8th Route Army for the purpose of fighting against Japanese invaders and saving the nation, where he became a artistic worker in the troop. Being successively an correspondent then an editor in 《Jiaodong Pictorial》 and 《Soldiers' Pictorial》 (in Liaodong), he took up his painting brushes, fought ceaselessly, and made contributions in pursuing the victory of anti-aggression and Liberation wars.

After the founding of New China, he was transferred to the Fine Art Creation Team of the Navy as the Team leader, and the golden age of his creation activities began then. Many of his works produced in that period (such as oil-paintings entitled 《Naval Battle at Lajiwei Island》, 《Sinking the Enemy Naval Vessel "Taiping"》, 《An Yemin, the Martyr》 and prints entitled 《Wiping Out the Aggressors》, 《Ship-Building》, 《The Naval Port》, 《The Escorts》 and 《Lying at Anchor》) were carried by newspapers and periodicals published during the early stage of the People's Republic of China, as well as in collections of artistic works. Being listed among excellent works of the 4th National Prints Exhibition, the wood carving entitled 《Ship Building》 was collected by China Gallery. The oil-painting entitled 《Naval Battle at Lajiwei Island》 was among the collection of the former Leningrad Navy Museum of the Soviet Union. These works, presenting primarily his artistic

talents, led him into the painting circle of China and made him the focus of attention.

Just as he began forging energetically ahead toward the high artistic goal, he was drawn into the political storm of 1957 and encountered adversity ever since. Hundred pieces of his works were burnt……until “the Cultural Revolution” was proclaimed ended and the unjust charges against him were reversed. He was then assigned to Beijing Painting Academy as the Director of Office of Art. The new journey in his artistic life began.

Before National Day, 1983, an individual exhibition, the first one after his rehabilitation, was sponsored by Beijing Artists' Association. The exhibition, held in Huafang Studio in Beihai Park, had about 60 pieces of his oil-paintings and sketches put to display. Through these works, all drawing subject matters from the ocean, he showed his boundless feeling of being sentimentally attached to the ocean.

Jiang Ping is one among the few ocean painters of China at present. His life has been closely linked with the ocean. His home town is surrounded from 3 sides by the ocean, thus he knew the ocean well and ardently loved it since his childhood. For many years, he served in the navy and went frequently to fleets and fishing villages. Now, when taking up his painting brushes once more, he was eager to respond to the summon of the ocean. He went 4 times to Jiaodong Peninsula, his native home, and Liaodong Peninsula, and enthusiastically sketched the ocean from which he had long been absent. The boundless waves helped in washing away his agonizing memories about the past and in making him open-minded. Being wholly occupied, he worked untiringly and a large number of oil sketches were thus produced. While appreciating scenes of the ocean depicted in his works, we could feel that his heart was beating hard. In recent years, he has been trying to depict the ocean on Xuan paper in

freehand brushwork. He has been exploring after the skill of ocean-painting by combining the traditional brushwork and techniques of oil-painting. I wish him success!

Jiang Ping is a painter with extensive interests. He is good at print, oil-painting and traditional Chinese painting, and the subject matters involve landscapes, figures and many others. Recently, I have seen a few of his freehand paintings involving Zhong Kui (the legendary ghost-driver). Figure of Zhong Kui is not like those used to appear — not an immortal with sword in hand and driving demons and ghosts, but an ordinary man strolling with a fan in hand, or one who is drunken, even one who is playing chess or frolicking with demons. Jiang Ping also loves Beijing opera and is a highly skilled Erhu player. I think that it might be just such a little musical instrument which accompanied him spending those lonesome days when he was bereft of his painting brushes.

Now, Jiang Ping is over 60 but is still making every effort to make as much contributions as he can in his remaining years.

Beijing Publishing House is going to publish a selection of Jiang Ping's paintings. As his friend, I am gratified. This album may just be a fragmentary milestone in his artistic life, because it is regrettable that only a part of his sketches and creation produced in the recent 10-year period are majorly collected in the album while only a small part of his prints among his works of the past are fortunately recovered. But I am sure that it must also be a new starting point!

Sun Xizi
March, 1992
In Beijing

油画 Oil-Paintings

啊,大海 (88×73 cm) 1985 Oh, the Ocean! (1985)





舰泊大港 (54×39 cm) 1980 Anchoring at Dagang Port (1980)



拾贝 (94×62 cm) 1990 Picking Shellfish (1990)



晨炊 (130×87 cm) 1984 Cooking in the Morning (1984)



建造巨轮 (91×77 cm) 1984 Building A Large Ship (1984)



黄浦江 (54×39 cm) 1977 Huangpujiang River (1977)



苏州河夕照 (74×52 cm) 1984 Evening Glow over Suzhou River (1984)