

著名人物画家

冯远

当代中国画名家
名作赏析与技法精粹

THE ARTISTRY ENJOYMENT OF NOTED CONTEMPORARY CHINESE PAINTING



摄影出版社

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印刷监制：徐爱国

浙江摄影出版社出版、发行

(杭州市葛岭路1号 邮编：310007)

经销：全国新华书店

制版：浙江彩虹电脑图文制作有限公司

印刷：浙江兴发印刷厂

开本：850×1168 1/32

印张：1.75

印数：1—2000

1998年9月第一版

1998年9月第一次印刷

ISBN7-80536-556-3/J·303

定价：80.00元

(凡本社出版的图书，如有印、装质量问题，请寄本社出版室调换)

the Artistry Appreciation of The Selected Master Pieces of Noted
Contemporary Chinese Painters And Painting Techniques
Mr. Feng Yuan, Famous Portrait 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)

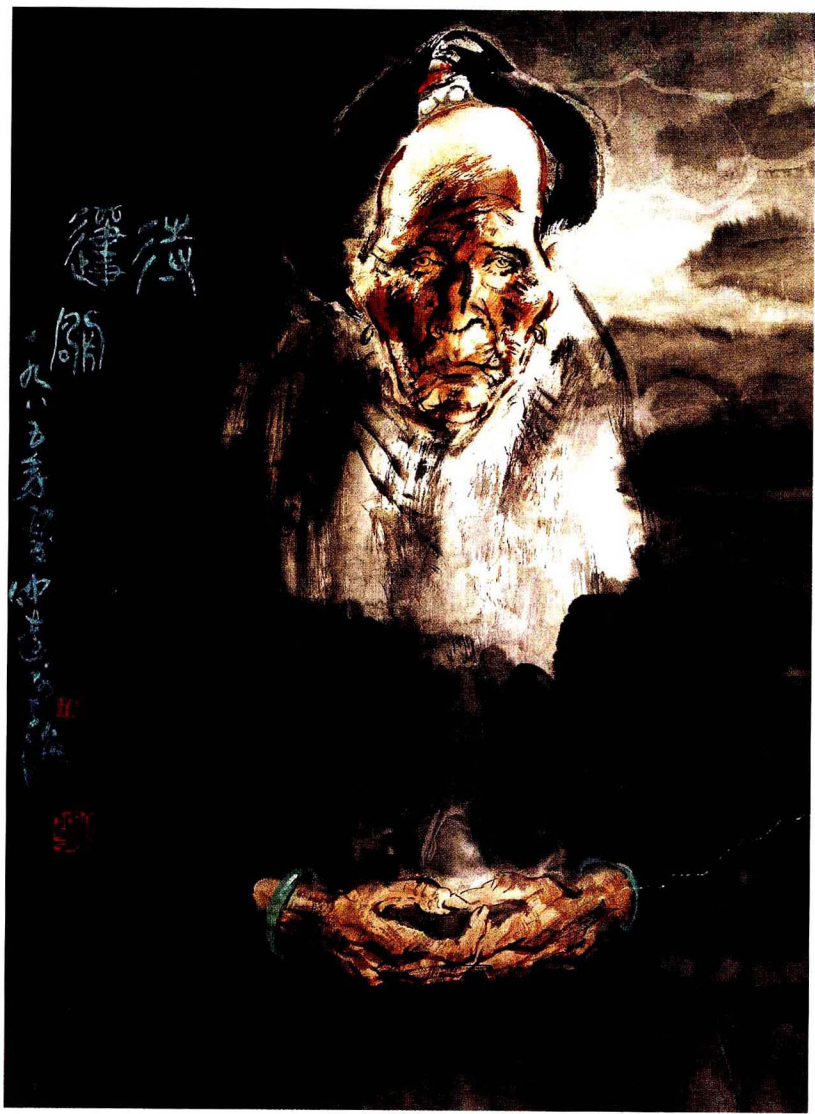
Ever since, Chinese traditional culture in Jiangzhe area which is a distant source and a long stream have accumulated so deeply. These wonderful places which have a galaxy of talent attracted so many men of letters from Ming & Qing dynasty to enjoy themselves so much as to forget to go home. They wrote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



待归帆 68×45(厘米)

待归帆

作者采用重色没骨手法先勾皴出人物头部，然后以焦墨提神点睛，着重刻画等待的神态。以大片墨色作衣服，并与暮色中的背景融为一体，衬托出一双下意识作交叉状而瘦骨嶙峋的枯手，与人物形象神态相呼应。作者先调以所需的肤色，根据面部大体结构，干湿不匀地皴擦各五官部位，然后以焦浓墨趁湿按感觉勾勒五官，由于色未干，焦墨干笔所到之处时渗时滞、互相交融、相映成辉，很好地表现了人物的形象特征与神态。

Waiting For Homing Boat

The artist used "Mo Go Technique" to delineate the head of the figure and then used very dark Chinese ink to paint the eyes to portray the waiting expression emphatically. He used a large piece of Chinese ink to be the cloth of the figure and it makes a harmonious scenery with the background of dusk. That's the way to set off the emaciated hands which have intersection state unconsciously. Actually, the special hands and the expression of the figure are in perfect harmony. The artist mixed needed color of skin and to delineate the facial features by dry or wet strokes, then he carefully drew the face with dark Chinese ink as the former ink was still wet. Undoubtedly, the very dark Chinese ink and the wet color blend well and contrast finely with each other. This particular style expresses the character and the expression of the figure excellently.



女工程师 68×56(厘米)

女工程师

这是一幅刻画人物神态特征较为成功的肖像画。作者将注意力放在人物形象的描写和色墨的层层渲染上。作画时，先以写实的手法用淡墨勾画脸部，然后根据头像的体积、结构关系用较淡的肤色层层染去，并注意头像虚实的过渡转折关系，趁未干之际反复烘染，直到色墨达到预期效果。同时注意眼神描绘的细微变化，以浓墨点睛勾勒，使女工程师在外表的柔和中透出自信的气质。考虑到人像置身于喧闹的造船厂背景中，作者用以密显疏的反衬法将人物上半身处理成整体虚白，又以干笔中锋勾线造型，辅之以浅色润墨的皴染，精妙而不失大气，给人以别致新颖之感。

Woman Engineer

This is a successful painting to portray expressions and characteristic of woman engineer. The painter paid his attention on the delineation of image and the usage of colours and Chinese ink. The artist used realistic style to delineate the face by light Chinese ink and then used very light colour of skin to paint according to the relation of head's volume and structure. The painter laid stress on transition from head's unreal form to real form and drew by Chinese ink again and again when it was still wet. That's the way to achieve the desired results at last by the colours and Chinese ink. Meanwhile, the artist paid his attention on subtle variation of expression in the figure's eyes, he delineated eyes by dark Chinese ink which shows disposition of self-confidence from the gentle appearance of the woman engineer. Considered that she was in the background of noisy boat-making factory, the artist used sparse strokes to set off by contrast that the above body of the woman is unreal and so white. He used middle tip of writing brush by dry strokes to delineate the shape. That's the way to make the whole painting meticulously and unrestrainedly and gives us a totally new sense.



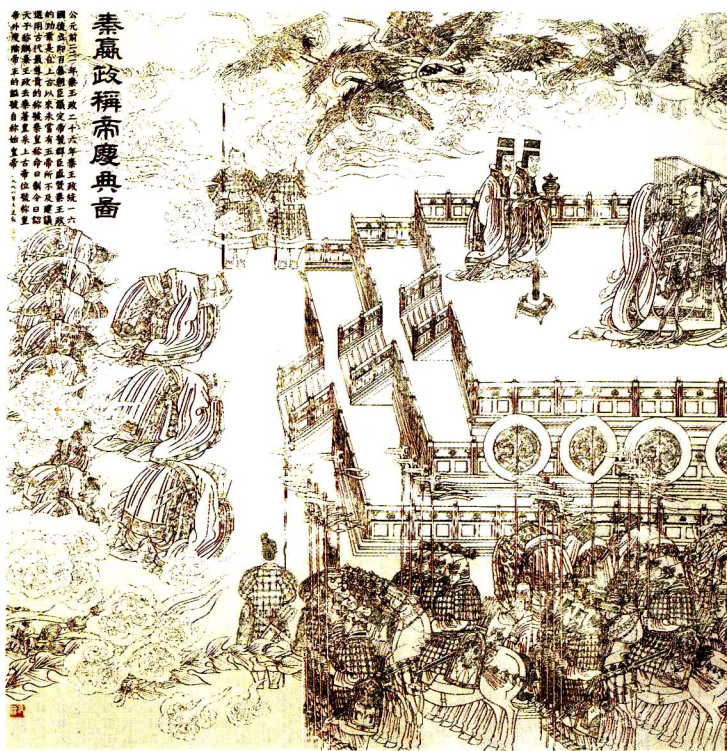
港口工人 160×90(厘米)

港口工人

传统水墨画语言在表现古典题材方面已经形成了一套完备的技法，但是在表现现代人物方面却处处显出力不从心。尽管“浙派”人物画在表现农村题材方面取得了突破，然而在表现工业和现代都市体裁方面仍存在着如何转换技术语言的问题。《港口工人》是以水墨形式表现工人的成功尝试。作者首先把握住水墨写意的特点是在线条的书写勾勒方面所体现的“写”的用笔意味。同时以大笔按捺的“瓦”表现布满油漆油腻的粗糙工装，犹如采用雕刻的打凿法，加强了工人造型的厚重感和雕塑感。在人物头像处理上也以相似的手法，用较为粗犷肯定的笔法按结构皴出体面关系，又敷以平涂的肤色。作品用笔遒劲奔放，用墨畅达，挥洒贴切自如，是为上乘佳作。

Worker Of Harbour

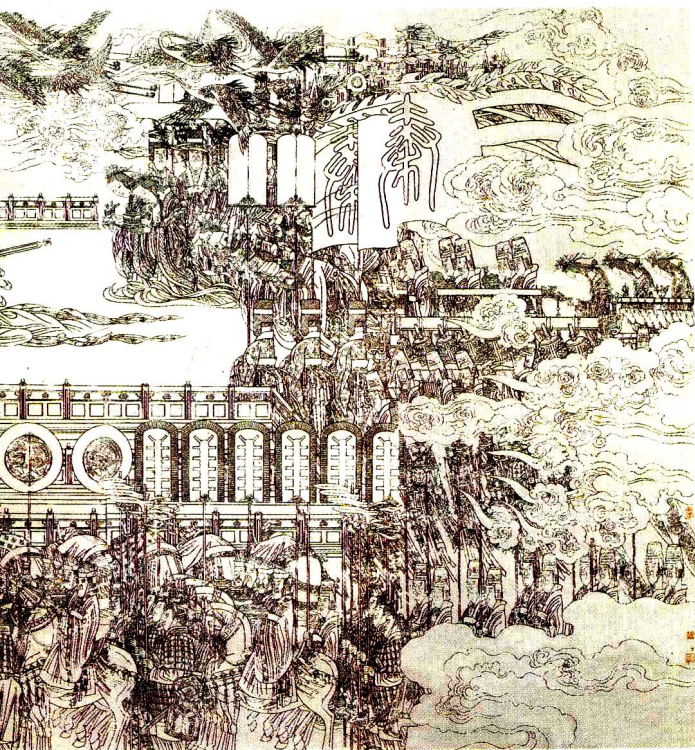
"Languages" of traditional Chinese ink and wash have already formed a perfect artistry on expressing classical materials, but on painting modern figures, it cannot express very perfectly. Although figure painting of "Zhejiang faction" has breakthrough in expressing materials of countryside, it still has artistry problem on expressing industrial and modern materials. This is a successful painting to express worker by ink and wash. The artist grasped the characteristic of freehand brushwork—that is to lay stress on the bold and unrestrained style in delineation. Meanwhile, he used dark strokes to express greasy and coarse working clothing. That's the way to make the senses of heaviness and sculpture. We can see the style on the head in this painting, as the artist used thick and firm lines to delineate the outline and then painted the colour of skin on it. The work is vigorous and has a bold and flowing style. As the lines are painted with ease and grace, it is really an excellent masterpiece.



秦嬴政称帝庆典图 200×80(厘米)×5

秦嬴政称帝庆典图

这是中国美术史上迄今为止最大尺幅的线描作品。画家采用最为单纯的线作为造型的技术手段，描写并展示了秦统一六国后，秦嬴政自封始皇帝接受朝臣恭贺的宏大庆典场面，成功地塑造了秦始皇刚愎自用、君临天下的帝王气度。作者运用大量翔实的资料，精心设计了兵马车阵、庆典仪仗队列、文武百官跪列丹墀之下的朝拜仪式。通过祥云四起、瑞鹤飞翔、旗幡飘摇、鼓乐齐鸣、歌舞升平和严整的黑、白、灰对比衬托出八面威风的秦始皇。此作品显示了作者很强的造型基本功和驾驭大场面的艺术处理能力。



Picture Of Inauguration Of Qin Yinzheng

This is the biggest painting of line drawing in China art history up to now. The artist used very simple lines to be his technique method to delineate and display the inauguration of Qin Yinzheng in Qin dynasty. He successfully portrayed self-witted and arrogant tolerance of the emperor. As the artist used large quantities of historical materials, he meticulously designed the line up of horses and soldiers, the honour guard and the ceremony of paying respects to the emperor. In this painting, we can see auspicious clouds, flying cranes, fluttering flags and also the contrast of black, white and grey colours. All of these set off the emperor so majestic-looking. This wonderful painting shows that the artist has strong basic training of shape and artistic ability to master big occasion.



四季调·吹萨克斯管的少女 90×57(厘米)

四季调·吹萨克斯管的少女

这是作者“四季”系列中的一幅。显然，画家的灵感得之于音乐，因此作品被笼罩在某种宁静舒缓的唯美主义气氛和旋律之中。作者运用直立造型和白色长裙的并列垂地直线，表现出少女的沉静。作品的左下角以熟练的笔墨技法作修竹和无名花，使之呈垂敛凝神状，仿佛它们亦沉浸在优美的曲调里。尤为富有特色的是作者采用透明暖灰色以浅罩淡染的手法将作品置于一种优雅幽深的色调中，更加强了作品的梦幻色彩。画家运用兼工带写的手法，又吸取了某些古典主义油画的表现性因素，使作品既避免了一般仕女画的俗套和概念化，画面显得格调高雅。

Tone Of Four Seasons · Girl Of Playing Saxophone

This is one of the paintings of "Four Seasons" series. Obviously, the artist got his inspiration from the music and the painting is shrouded in peaceful melody and atmosphere of aestheticism. The artist used vertical lines to paint the white long skirt which express the serenity of the girl. We can see in the left corner on the bottom of the painting, the artist used his skillful artistry to paint the bamboo and flowers which seem to be immersed in the beautiful tones. What is the most unique style is that the painter used transparent warm grey colour to place the painting in an elegant tone. That strengthen the dreamlike colours of the painting.



四季调·拉大提琴的少女 90×58(厘米)

四季调·拉大提琴的少女

这是作品“四季”系列中的另一幅，作者保持了系列作品整体风格的一致：如兼工带写的手法、深入细致的人物造型和画面构成形式的精致，以及通过景物(有灵性的植物花卉)来传达作品的音乐感等等。作品被赋予明丽的金黄色调，以此来象征秋之收获季节的成熟和欢愉。不知名的红叶不是迎风飒飒，而是与从琴弦上流淌出来的音响共鸣。年轻的演奏家低首持弓抚弦，沉浸在曲调的丰富变化之中。白色长裙的线条流畅舒展，表达出相谐的节奏；层次丰富的红叶色泽饱满、醇厚，与之形成了相映生辉的对比。画家在作品的创作过程中，注意的是局部与局部、艺术与技术处理中多种关系的协调。

Tone Of Four Seasons · Girl Of Playing Cello

To be one of the paintings of "Four Seasons" series, the artist keep up his style of the painting series. He used realistic painting style and freehand brushwork style together. The meticulous figure shape and the general appearance of the painting form an exquisite sense. He transmitted music sense of the painting by scenery(those intelligent flowers and plants, etc). The painting was drawn in splendid golden tones to symbolize the happiness and ripeness of autumn. Unknown red leaves are not singing by wind but singing together with the music flowing out from the strings. The young player bows head to play the music and she is immersed in the abundant variation of the tones. The lines of white skirt are smooth and extended which are so harmonious with the rythmn. Red leaves of abundant levels which are bright and lustrous contrast finely with white skirt. The artist paid his attention on the harmony of different parts and art and technical disposal.