

现实主义之路 现实主义之路 现实主义之路



唐灵作品选

SELECTED WORKS OF TANGLING

岭南美术出版社



唐昊作品选

COLLECTED WORKS OF TANG HAO

中国书画函授大学肇庆分校建校二十周年纪念册

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作者简介

About the author

唐灵，号唐山人，1941年生，原籍广东省江门市。毕业于佛山艺术专科学校（现佛山大学）美术系油画专业，师承杨焱、陈凝丹。

1982年在广州美术学院油画进修班学习，得郭绍纲、尹国良等教授指导。擅长油画、国画和水彩画。曾任东莞市政协5-9届常委、原东莞市政协副主席、东莞市美术家协会副主席，现任东莞市美术家协会顾问。

作品被日、美、韩等国知名人士收藏，《牡丹图》等五幅作品被澳大利亚西太平洋银行作为特别支票图案发行。

1996、2005年应邀赴澳洲举办个人画展，获得成功。作品《源远流长》被悉尼博物馆收藏。

出版有《唐灵画集》、《唐灵画选》。

传略入编《当代中国美术家》光盘及《中国美术选集》等多种典籍。

Tang Ling, known as Tangshanren, was born in 1941 in Jiangmen City, Guangdong Province. He graduated from Foshan Art Training School (presently Foshan University), majored in oil painting specialty, with Yang Yan and Chen Ningdan as his tutors.

In 1982 when he was studying in the oil painting advanced class in Guangzhou Art Institute, he had the opportunity to learn from Guo Shaogang, Yin Guoliang and other teachers. He was good at oil painting, the traditional Chinese painting and the watercolor painting. Once he was appointed member of the City Political Consultative Conference 5-9 sessions and the former City Political Consultative Conference assistant deputy secretary-general. Presently, he is a consultant in Dongguan City Artist Association.

Some of his works are collected by some celebrities in Japan, USA, Korea and other countries. "Peony" and other five works were taken by the Australian West Pac as the designs of special checks.

In 1996 and 2005, he was invited to Australia to hold individual art exhibitions, which were greatly successful. The work "Long History" is collected by Sydney Museum.

He has published "Paintings of Tangling" and "Tang Ling's Works Selected".

His brief biography enters the compact disc of "the Contemporary Chinese Artists" and "Chinese Arts Anthology" and other books.

序 言

黄良轩（东莞市政协副主席）

唐灵的画集编竣付梓，嘱我为之作序，自问不是画道中人，但与唐灵相交相知数十年，其盛意拳拳，岂能愧对朋友？

唐灵早负画名。他科班出身，上世纪六十年代初毕业于美专，一腔抱负奔赴东莞，协助全国知名农民画家郭同江致力群众美术事业，常常一卷铺盖上山下乡，办培训、抓辅导、兴创作、促提高，躬身力行，培根壮本，东莞画坛从此活跃，唐灵是功不可没！

唐灵为人谦和勤奋，他热爱生活，钟情艺术。他的画笔善待山川人物，他的足迹遍及厂矿城乡；写生、临摹吸纳诸家艺术营养，速写、素描积聚大量创作素材；壁画、连环画常见街头巷口；水墨、油彩悬于展馆、舞台。六、七十年代，唐灵之名流播乡间市井，画坛一秀传于时人口碑。近二十余年，他虽然转职从政，但美术情怀依然萦绕于心，他把“以文会友，以画联谊”贯于政协之责，参与调研、提案，关注文化新城。他严谨、真诚、珍重责任，如今退職离休，一样乐于培育美术新苗。

唐灵是一位业余画家，又是一位生活的歌者，他执着地为时代写与画，为大众鼓与呼。他对创作的理解：生活是创作的源泉，创作的意义在于精神的陶冶。在他笔下，东莞的山川风物是创作的原型，东莞的人物情采是作品的神韵。蕉乡荔林，荷风舟影、新村古渡、故垒苍榕、渔女村姑、稚童老叟、香车丽宅、长街崇楼……尽在画家笔下流泻情采，艺术的语汇、情感的线条传诉赤子情衷。一幅幅作品，一款款乡情，既留下渔农社会的淳厚风致，又隐现城市化转型的前进足音，给人回味、品赏、亢奋、审美的艺术感受。

一个画家的成名，固然取决他的艺术品位，但画家的人品、画品，无疑也是提升知名度的精神内力。当今画坛万紫千红人才竞出，写实、写意、抽象……各种流派异彩纷呈，当中也不乏趋名逐利，投机取巧者，浮躁的心理混淆艺术的真谛。我以为写实是艺术的功底，一如基础的厚度决定建筑的高度，唐灵出道所处年代与今天的条件相差甚远，能在艰辛的环境下，竭尽所能投身群众美术基础的构建，把社会的需要当成事业的使命，把自身的专长融于为大众服务，他的绘画生涯始终是贴近生活、感受生活，执着地追求生活中的真、善、美，不能不说其情可鉴、其画可悦、其人可敬、其品可嘉！

画集是画家汗水耕耘的结晶，艺术是无止境的。唐灵对于美术一往情深，当下又逢青春焕发时期，祝愿他艺精人不老，画笔伴天年，再为文化新城建设蘸彩添辉，奉献一册又一册的丹青神采。我坚信期待成真。

是为序。

二00六年九月

PREFACE

Huang Liangxuan (Dongguan Vice president of Political Consultative Conference)

Since the arrangement of Tangling's painting album has been completed, I am asked to preface the album. Though I am not an expert at painting, I feel honored to accept this invitation because of the friendship we have in the several decades. Graduating from the Fine Art Training School in the 1960s, Tangling has been well-known for many years. As an ambitious youth, he traveled around and then settled in Dongguan, working with the famous peasant artist, Mr. Guo Tongjiang, to improve the populace fine arts. Training, counselling, painting, studying, he was seen throughout the countryside. No one can deny the role which Tangling has been playing in developing Dongguan's art course.

Tangling is amiable and diligent. He loves life and art, which can be seen from his paintings. He traveled across towns and counties, using his brushes to record the people and hills. He studied other artists to absorb their art nutrition and sketched massive works. People might enjoy his Mural, picture-and-story books in the lanes and streets, and his Traditional Chinese paintings and oil paintings in the exhibition hall. During the 1960s, the name of Tangling was heard everywhere in Dongguan. Though in the latest twenty years, he worked in the government department, he never forgets art. While he was working in the Political Consultative Conference, he found a good way to combine both his work and his art creation, which is forming a literary circle and gathering people by painting. In this way, he devoted a lot to helping develop a new cultural city. Now, he has retired. However, he is still enthusiastic in teaching kids to learn to paint.

Tangling spends most of his time in painting. He insists on painting his time and people. In his opinion, life is the sources of creation; painting is to express the deep heart. It is easy to pick out from his paintings Dongguan's local scenery, mountains and rivers, and Dongguan natives as well, all of which are his creation prototype. For instance, the banana fields and litchi fields, the little boats and old bridges, the banyan trees and houses, the fishing girls and country girls, the fragrant buildings and fantastic vehicles, etc. The sentiment flows out from the painter's brush. Tang's painting is to tell you the real stories about his hometown, to show you the advancing footsteps of Dongguan City, to appreciate the sincere people. The paintings catch our eyes and hearts.

A painter's fame, undoubtedly, is decided by his artistic personal status. But the painter's characteristics, his significance. In his pictures are the endogenic force in promoting his well-knownness. Nowadays, various kinds of painting are appearing, like abstract, exaggerative, real. Among them, some are hastening for interest and fame, confusing real art. I think realism is the artistic foundation of basic skills. The time when Tangling began to paint was quite different from now. It was much harder. Yet, Tang never walks away from the masses' life, even in the tough living conditions. He keeps feeling life, appreciating life and illustrating life. We appreciate his paintings, respect his personality and think highly of his arts.

A painting album is the crystallization of the painter's sweat and hard work. Art is without limit. Tang's passionate devotion to arts meets another creating peak. Let's wish his skill is getting better and that his brush is always accompanying him. I am looking forward to seeing his next new painting album. I believe my expectation will come true in the near future.

September, 2006

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东莞 风情

LOCAL CUSTOMS IN DONGGUAN



虎门的故事（油画） 101 X 152cm 2000年

Tales of Humen

Oil Painting 101 X 152cm 2000



虎门古要塞(油画) 62 X 93cm 1993年

Old Villages in Humen

Oil Painting 62 X 93cm 1993



岁月留痕（油画） 76 X 105cm 1969年

Time Can See

Oil Painting 76 X 105cm 1969



沙角捕鱼台（水彩）27 X 32cm 1970年

Shajiao Fishing Stand

Watercolor 27 X 32cm 1970



虎门沙角牌坊（水彩） 30 X 38cm 1973年

Honorific Archway in Shajiao Humen

Watercolor 30 X 38cm 1973



古塞榕荫（水彩） 27 X 39cm 1973年

Tranquil Banyan Shade

Watercolor 27 X 39cm 1973



节马图（文字说明）：鸦片战争期间，虎门沙角炮台守将陈连陞将军父子壮烈牺牲后，战马被英兵掳去香港，群夷饲之，不食，近则蹄击，跨则摇堕，刀斫不从，放置香港山中，草亦不食，日向沙滩北面悲鸣，以致忍饿骨立，犹守节不变，终卒于香港。今中华民族洗雪百年耻辱，迎接香港回归之际作节马图以纪念之。 1997年7月1日唐灵并记

Reign in a Horse(script): During the Opium War, after the heroic deaths of Chen Lianshen and his son, their horse was caught by the British soldiers and carried to Hongkong. The horse refused to eat anything, kicked the person who tried to get close to it, shook the person who tried to ride on it, and never gave up even chopped by knife. Later it was deserted in the mountain. However, it went on hunger strike, groaning all day facing north until it became bonny and finally died. I paint this Heroic Horse today in memory of the heroic history, when it is time for our Chinese to wipe out the one hundred-year humiliation and welcome back Hongkong.

节马图（国画） 170 X 90cm 1999年

Reign in a Horse

Trad. Ch. Painting 170 X 90cm 1999



虎门女民兵 (油画) 98 X 166cm 1976年

Humen Militiawomen

Oil Painting 98 X 166cm 1976