

# 葛燎原色彩风景写生作品集



黑龙江美术出版社





# 葛燎原

## 色彩风景写生作品集



黑龙江美术出版社

## 图书在版编目 ( CIP ) 数据

葛燎原色彩风景写生作品集 / 葛燎原绘. - 哈尔滨:  
黑龙江美术出版社, 2006.10  
ISBN 7-5318-1682-2  
I. 葛 ... II. 葛 ... III. 水粉画: 风景画: 写生画  
- 作品集 - 中国 - 现代 IV.J225  
中国版本图书馆 CIP 数据核字 (2006) 第 117364 号

主编: 冯元章 张继渝

书 名 / 葛燎原色彩风景写生作品集

GELIAOYUAN SE CAI FENG JING XIE SHENG ZUO PIN JI

作 者 / 葛燎原

出 版 / 黑龙江美术出版社

地 址 / 哈尔滨道里区安定街 225 号

邮政编码 / 150016

经 销 / 全国新华书店

责任编辑 / 步庆权 王雨宁

发行电话 / (0451) 84270514

网 址 / WWW.HLJMSS.COM

电子信箱 / gl\_home@hotmail.com

制 版 / 新生代制版有限公司

印 刷 / 普天印务有限公司 电话 / 023 - 89106701 89106702

开 本 / 787mm × 1092mm 1/12

印 张 / 5

字 数 / 100 千字

版 次 / 2006 年 10 月第 1 版

印 次 / 2006 年 10 月第 1 次印刷

书 号 / ISBN 7-5318-1682-2/J·1683

定 价 / 人民币 88 元

本书如发现印装质量问题, 请直接与印刷厂联系调换。





## 葛燎原艺术简历

葛燎原，男，1956年4月出生，四川江安人。研究生学历。担任过小学教师，县文化馆馆长，宜宾地委组织部副部长，县级宜宾市委副书记，中共宜宾市翠屏区委书记，中共宜宾市委常委、宣传部部长，第七届四川省党代表，第九届全国人大代表。现任中共宜宾市委常委、秘书长，中共四川省第八届党代表。兼任宜宾市文联名誉主席、宜宾市美协名誉主席。系四川省美术家协会会员。

葛燎原身材中等，文质彬彬，平易随和，随时呈现出一种与时俱进的精神状态。熟悉葛燎原的人，都知道他不仅是一个能干的领导，一个善于思考的干部，还是一个多才多艺的人，一个勤奋的人。特别是文化、文艺界对此更是熟悉和了解。

葛燎原的多才多艺是有家学渊源的，同时也是经过生活的艰辛和人生路途的坎坷多次磨砺而锤炼出来的。父母都曾是小学教师，尤其是父亲葛代华，长于美术、文艺、体育，燎原从小受濡目染，故乡的小路上印满着他青少年时期从艺的足迹。

至今还清晰地记得他第一张素描的习作时间是1970年3月。他偶然翻到父亲在“文革”初期破“四旧”时悄悄保留下来的两本绘画书籍，一本是国内哈定作的《怎样画人像》，一本是苏联克鲁普斯卡娅人民创作室编辑出版的《业余绘画教程》，便将它们作为学画的教材，自个儿照着就开始画。当时正值“文革”中期，上初中，每天只上半天课，下午便在家里学画。喜欢文艺的燎原参加了江安中学文艺宣传队，因他的家庭出身“不好”，不但不能演主要英雄人物，反而逐步要他从演一般正面人物到只能演反派人物；如不是因他有画布景搞道具的专长，恐怕还难以留在宣传队。自尊心极强的燎原干脆退出宣传队，专心习画，心想：我画画你总干预不了我，我画毛主席像，你总不至于将它取掉吧！时年不过十四五岁的燎原就敢画巨幅毛主席油画像，而且竟然不打格子，徒手而画，将油画笔直接画上去。初中毕业后，因家庭出身“不好”，当年未能推荐上高中，使他有幸到农村电影放映队干了近一年零工，走乡串队放电影，也画招贴画，绘制幻灯片，阶级斗争，故事展览等。高中毕业本要“上山下乡”，因手术后身体较差而留在了县城。为了生计，又先后去农村电影放映队放电影，去川剧团搞舞美，去县文化馆办橱窗宣传，去民办小学代课等。1977年底，全国恢复高考，一心想读美院的他，虽然初试成绩优秀，却因身体差以及“出身”等因素而被迫放弃复试改考文科，最后被泸州教育学院汉语言文学专科录取。1981年毕业后分到江安县文化馆负责美术创作，后任副馆长并主持全馆工作。在这期间，他在繁忙的中心工作、群众文化工作和行政事务工作中，挤时间画了大量的素描、油画、水粉写生习作，这也是他美术创作出作品最多的时期。1984年7月调宜宾地委组织部后，由于工作忙，时间紧，便将画画疏远了，只是偶尔作一张素描去应付展览。1994年，地区美术家协会换届，因工作需要兼任了一届（五年）美协主席。

燎原偏重油画、素描、水粉、宣传广告画。油画《昔日单身汉》表现一位农民汉子与妻子一道挤牛奶，几岁的小女孩正在高兴地用草喂牛，一家人充满着劳动致富的喜悦和对未来的憧憬。创意是改革开放后，已脱贫致富的昔日单身汉娶上了老婆，夫妻双双共创美好的未来。油画《运筹帷幄》画面为延安窑洞里毛泽东与周恩来在油灯下运筹民族解放大计，把两位无产阶级革命家在特定历史时期为国为民操劳、为民族危亡呕心沥血的精神状态表现得淋漓尽致。油画《新来乍到》、《染》、《春光沉醉》等都显示了燎原的绘画功底和精巧的艺术创意。用素描手法表现的宣传画《历史的丰碑》再现了毛泽东与邓小平两位伟人，用笔细腻，富有神采，伟人的气质与神韵跃然眼前。2002年底，著名书画家、时任四川省文联党组书记、常务副主席、四川省美术家协会主席的钱来忠先生偶然看到燎原70年代末80年代初的部分作品，赞许不已，给予了很高的评价：“人物石膏写生形体准确，调子统一，虚实变化等丰富，颇有专业素养，不似一般培训之作。真人素描写生形体结构准确，富有个性，强烈明暗对比度和柔和过渡关系，处理到位。”油画写生“特点是用微妙的冷暖色构成的体积块面关系较丰富。”“水粉风景写生画得完整、概括，在微弱的平实风格中体现了关系美。”“归纳起来看，燎原的认识能力、塑造能力强，有较敏锐和独特的艺术观察力、表现力，若能恢复和适当深入，完全可以成家。”去年以来，他终于恢复了因工作繁忙而中断了20多年的油画风景写生，而且一发不可收。一年多来，画了大量的写生作品，不仅重新参加了省美展，而且在《中华文化画报》、《中外名流书画家》、《四川美术家》等刊物上发表，有的作品还被选入邮政名信片《中国书画百杰葛燎原作品》。

除了绘画，燎原还做过文学梦。1983年，他的文艺评论《一管之见》（评论著名作家张扬的中篇小说《他送来一束山楂》的文章）发表于广州文艺之后，陆续有小说、杂文、文艺评论等见诸报刊。1984年调入地委组织部后转入政治理论的研究和思考。由于他长期养成的自修习惯和多年的基层管理与领导工作，使他在理论和实践上都有较丰厚的积淀，先后在《人民日报》等省级以上报刊发表政治性理论、党建文章、调研报告150多篇，数十次获全国和省级奖励。《走在现实的前沿》便是他为纪念党的十一届三中全会召开二十周年并献给走在改革与现实前沿、迈步新世纪的公仆们的一部厚重的文集。

纵观燎原走过的人生旅程，不妨引用著名书法家杨再春为其亲笔题撰的八个字概括：“燎原之势，平淡之心。”



## The art resume of Liaoyuan-Ge

Liaoyuan-ge, male, born in Jiangan city of Sichuan province in Apr 1956, have graduate student educational level. He has assumed the office of elementary school teacher, curator of county culture center, vice minister of Yibing Organizing Ministry, vice Secretary of Yibing Committee, minister of Propagandistic Ministry, the Seventh Party Deputy of Sichuan Province, the Ninth Deputy to the NPC. Currently he holds the post of committeeman and the secretary-general of the standing committee of Yibing City, the Eighth Deputy of the CPC. At the same time, he also holds some concurrent posts as honorary president of the Literary and Art Association, honorary president of Art Association of Yibing city. He is also a committeeman of Arts Association of Sichuan province.

Liaoyuan-ge is of medium height, gentle, easy going, and always presents an psychosis that going with the time advancing. Those people who is familiar with him, especially the people in the circle of culture and art, know that he is not only a capable leader, a broody leader, but also a versatile man, a studious man.

The versatility of Liaoyuan-Ge comes from his family and the anneal of hardly life. Both his parents are elementary school teachers, and his father, DaiHua-Ge, is good at art, literature, sports. LiaoYuan-Ge then was cultivated in such a good situation. His first pencil sketch was drew in Mar 1970, when he found two painting books held by his father from the “cultural revolution” by accident, one is < how to draw portrait> by Hading, one is <amateurish drawing tutorial>. Then he followed the instruction of the books to practice pencil sketch every afternoon by himself. At that time, little LiaoYuan, only 15 years old, was bold to draw huge breadth images of Chairman Mao, further more, he dared to stroke directly without drawing any auxiliary lattice.

After his junior high school's graduation, because of his “badbirth”, he wasn't been recommended to senior high school that year, but went to countries to do some odd jobs in a movie project team instead, doing some works such as painting posters, slides, holding exhibitions about the motive of class strive.

After the graduation from high school, he stayed at the county because of suffering from general debility after OPS. For the sake of keeping livelihood, he worked as a projectionist, a choreographer, a teacher etc. In 1977, the entrance examination for college was resumed, although Liaoyuan wholeheartedly wanted to attend to some fine art university, he was enrolled by LuZhou Educational University at last because of his “badbirth” and “badbody”. After his graduation in 1981, he was assigned to the culture center of Jiangan County to preside over artistic creation, and then shouldered as vice curator. During this time, he find time from his busyness works to draw abundant pencil sketch, canvas, gouache sketch exercises, and it's also his most yielded time in art produce. In Jul 1984, after being transferred to the Organizing Ministry of Yibing city, he just spent little time to care about his art producing because he had to bustle about his works, and just drew some pencil sketches now and then to cope with exhibitions. In 1994, he held a concurrent post as chairman of Art Association (5 years).

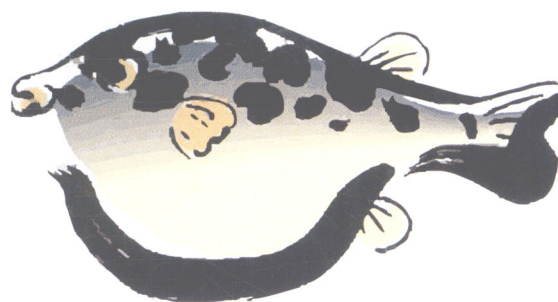
Liaoyuan lays particular stress on canvas, pencil sketches, gouaches and posters. His canvas < the former bachelor> represents a farmer who was milking with his wife, and alongside of them was a little girl who was feeding cattle; it seems that the whole family was filled with happy and longing. The originality is that after innovation and opening, the former poor bachelor became a richer, and had got married, and would have bright future with his family through hard works. The canvas <devising strategies within a command tent> paints Mao Zedong and Zhou Enlai were discussing the liberation of the peoples of china under an oil lamp. This painting represents incisively and vividly the two



proletariat revolutionists' taking care for the nation and the people of China. The canvases such as <newly arrived>, <dying>, <spring scenery deepen drunk>etc. show his effort and finished skills. The propagandize charcoal drawing<historical monument> emersions the two giants, Mao Zedong and Deng Xiaoping, the strokes are exquisite, being full with expressions and the gaseity and verve of the giants appears vividly. By the end of 2002, the famous painter and calligrapher, the vice chairman of the standing committee, the chairman of the Artist Association, Mr. Qian Laizhong gave high praises to parts of Liaoyuan's works drawing in the time by the end of 70s and at the beginning of 80s " the form and structure of gesso sketch is nicety, the tune is unanimous, rich of changings of false or true, and it seems the painter has received speciality cultivation" " canvas sketches use delicate cold and warm color to compose abundant hypotaxis between bulk and surface" "gouaches have intact composition, recapitulative, and embody the beauty of connection in plain style" " in general, Liaoyuan is capable of understandingrddddd8, figuring, observing, expression, if he could resume and go more deep, he could become a master of art." From last year, he furbished his brush which has been intermitted by hard workings, drew plentiful sketches, attended the exhibitions held by Sichuan province, and released many works on < Chinese cultural pictorial>, < famous Chinese and foreign painter and calligrapher>, <artist in Sichuan province>etc, some of his works were selected in post cards< the works of Liaoyuan Ge, one of the 100 Chinese famous painters and calligraphers>.

Besides painting, Liaoyuan also had the dream of literature. After his literary criticism <a narrow view> (a criticism on < he sends a hank of hawthorn> by the famous author Zhangyang) was published on <Guangzhou literature> in 1983, he published in succession some fictions, scribbles, literary criticisms etc. on newspapers and magazines. He turned to the research on political theoretics after he was assigned to organizing ministry of prefectural Party committee in 1984. The long term cultivated habit of study by himself and experience of administering give him rich and generous accumulation on both exoterica and practice and he published earlier or later more than 150 pieces political articles, reports on newspapers and magazines such as <the people's newspaper> etc, dozens of them won prizes from the nation and province. <going ahead the reality> is a corpus he wrote for the memory of the twentieth anniversary of the Third Plenary Session of the 11th Party Central Committee, and to consecrate the civil servants who go ahead of the reforming and striding forward to the new era.

Making a comprehensive survey on Liaoyuan's life journey, we could quote the words which composed by famous calligrapher Yang Zaichun: "the vigour could set the prairie ablaze, while the heart doesn't seek fame and wealth".





# 序

观览葛燎原先生原作，有一种全然不同的感觉，美术发展到了今天，擂台赛似的各类展事，美术市场的深化和兴旺，正将美术创作一改其本来的面目，那些华丽的画面效果与精湛技艺的背后，往往缺失了往昔的“情真意切”，功利的趋动，正消解艺术主体的原初良知，使绘画丧失本真。我们说葛燎原先生的作品有一种全然不同的感觉，正是说在他的画中让观者看到了一种努力，一种一位画者直面自然的真情，并“吃力”地捕捉每一点一滴感受的朴素努力，这实是非常可贵的。我们暂无必要去讨论画作的技艺范畴，但在这样的时刻，我们要尤其称道是这种遵循自然、源于生活的创作态度。笔者悉知葛先生还是一方领导，身为中共宜宾市委常委、秘书长等职，劳心之余，浸迹绘画，更属不易。得观葛燎原先生画作，而有此感。葛先生亦托好友重庆工商大学设计艺术学院院长张继渝教授转嘱为其画集作序，故以记之。

西南大学美术学院 院长 陈航教授

2006年10月于渝

## Preface

It's a totally different feeling to appreciate Liaoyuan-Ge's original works. At the present time, because all kinds of exhibitions are hold in the fine art arena, and the blossoming and deepening of the art market, the original appearance of art creation has changed, the ci-devant "true feelings" have lost under the mask of gorgeous menu effect and exquisite skill. The original conscience of art has been clearing up by utilitarian motive. The totally different recept we referred to the works of Mr. Ge is just "an effort" that the works show us, "a true feeling" that the painter frankly envisage nature and catch his every dropping of taste studiously, and that's really precious. Although it's useless to discuss the accomplishment of painting skill here, we must still commend such creation attitude which follows nature and draws from ordinary life. The penman also know that Mr. Ge is a committeeman and secretary-general of the Standing Committee of Yibing city, so it's not easy for him to put his heart to painting besides his busy works. Mr.ge entrust my friend, professor JiYu-Zhang, the prexy of the Design Institute of Chongqing Commercial and Business University, to let me to preface for this collections of his paintings, so I write such a tractate for him.

Prexy of the fine art institute of south east university

professor Hang-Chen

Oct 2006 chongqing



# 目录



道骨  
(50cm × 60cm)

1



秋到涪江河  
(50cm × 60cm)

7



沧桑  
(50cm × 60cm)

2



岁月如歌  
(50cm × 60cm)

8



夕照  
(50cm × 60cm)

3



和谐  
(50cm × 60cm)

9



人去亭依在  
(50cm × 60cm)

4



潮退  
(50cm × 60cm)

10



农家小院  
(50cm × 60cm)

5



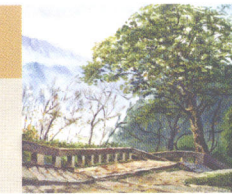
收割之后  
(50cm × 60cm)

11



池塘秋色  
(50cm × 60cm)

6



冬至  
(50cm × 60cm)

12





远山的呼唤  
(50cm × 60cm)

**13**



春江水暖  
(50cm × 60cm)

**19**



绿色情怀  
(50cm × 60cm)

**14**



曲径通幽  
(40cm × 50cm)

**20**



宁静致远  
(50cm × 60cm)

**15**



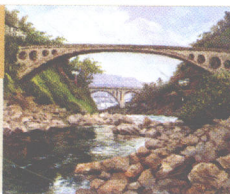
春色  
(50cm × 60cm)

**21**



古刹钟声  
(50cm × 60cm)

**16**



南广河  
(50cm × 60cm)

**22**



秋色赋  
(50cm × 60cm)

**17**



新农村  
(50cm × 60cm)

**23**



三月  
(50cm × 60cm)

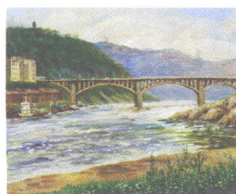
**18**



四月  
(50cm × 60cm)

**24**





岷江大桥  
(50cm × 60cm)

25



树下栏栅  
(40cm × 50cm)

31



静悄悄  
(50cm × 60cm)

26



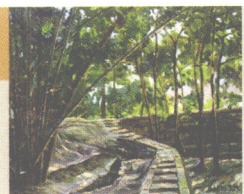
映日荷花  
(45cm × 55cm)

32



戎州大桥  
(50cm × 60cm)

27



斑驳小道  
(45cm × 55cm)

33



仲夏的中午  
(50cm × 60cm)

28



秋瑟瑟  
(50cm × 60cm)

34



乡情  
(40cm × 50cm)

29



夜雨  
(20cm × 40cm)

35



阳光  
(40cm × 50cm)

30



白塔烟云  
( 55cm × 74cm 水粉 )

36





小街深处  
(35cm × 50cm 水粉)

37



竹海深处  
(35cm × 50cm 水粉)

44



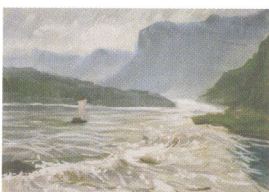
渔舟唱晚  
(35cm × 50cm 水粉)

38



江边  
(35cm × 50cm 水粉)

45



孤帆逐浪  
(35cm × 50cm 水粉)

39



乡供销社  
(35cm × 50cm 水粉)

46



墓地  
(35cm × 50cm 水粉)

40



冬水田  
(35cm × 50cm 水粉)

47



晨光你早  
(35cm × 50cm 水粉)

41



竹海人家  
(35cm × 50cm 水粉)

42



龙牙观瀑  
(35cm × 50cm 水粉)

48



阳春  
(35cm × 50cm 水粉)

43



奇峰竞秀  
(35cm × 50cm 水粉)

49





道骨 (50cm × 60cm) 2005





沧桑 (50cm × 60cm) 2005





夕照 (50cm × 60cm) 2005





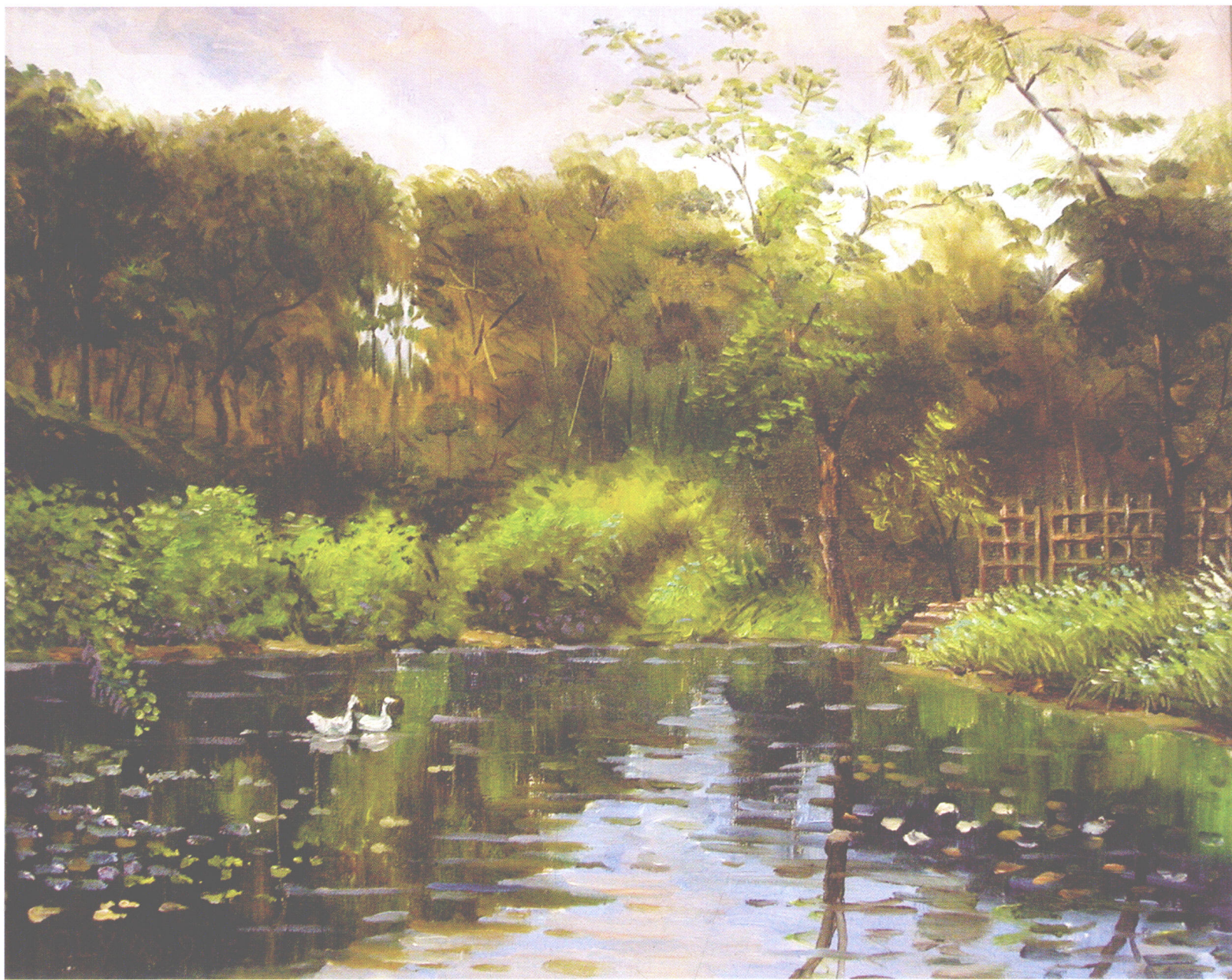
人去亭依在 (50cm×60cm) 2005





农家小院 (50cm×60cm) 2006





池塘秋色 (50cm×60cm) 2005