

春色

漢昌



A
COLLECTION
OF
WANG
HAN CHANG
PAINTINGS

面集



王汉昌画集

人民艺术出版社

图书在版编目(CIP)数据

王汉昌画集 / 王汉昌绘. — 北京: 人民美术出版社, 2006. 12

ISBN 7-102-03599-3

I. 王… II. 王… III. 花鸟画—作品集—中国—现代 IV. 222.7

中国版本图书馆 CIP 数据核字 (2006) 第 153610 号

王汉昌画集

编辑出版 人民美术出版社

(100735 北京北总布胡同 32 号)

总策划 杨剑贤

主 编 郑建华

责任编辑 刘继明 李 翎

责任印制 丁宝秀

装帧设计 青岛新闻图片社

摄 影 郑建华

制版印刷 深圳市彩视印刷有限公司

经 销 新华书店总店北京发行所

2006 年 12 月 第 1 版 第 1 次印刷

开本: 787 毫米 × 1092 毫米 1/8 印张: 20

印数: 0001—1000

ISBN 7-102-03599-3

定价: 258.00 元



从艺自述

我是在深山里长大的人，自幼酷爱艺术。由于家境贫寒只读了三年小学。1958年我才14岁就走出了深山，到当地人民公社的一个窑场当工人，主要学习制做黑陶，直到1962年。四年中我为了拓宽视野，挖掘黑陶工艺的创作源泉，先后阅读了大量美术书籍和期刊——艺术都是相通的，从此，我心里留下了中国画的影子，国画艺术也逐渐成了我的最爱。开始的时候并没有老师教，我就买来了吴昌硕、齐白石、潘天寿、徐悲鸿等老前辈艺术家的画集，用心揣摩，有时临到夜半仍不释卷。

二十多年后，在一位朋友的引荐下拜访了著名国画艺术家崔子范先生，他的大写意画作深深地震撼了我。后来崔老看了我送去的画作后给予了高度评价，欣然命笔，写下了“花鸟天趣”四个大字送给我予以鼓励。相熟之后，崔老收我为关门弟子。这样，在临范诸家之后，又在恩师的悉心指导下专攻大写意，直到如今。

这些年来我感到生活的阅历也是艺术的积累，我的画作多取材于养育我的深山。家乡的一草一木、一山一水都有说不出的亲切，闭上眼满脑子都是我画的花、鸟、鱼、虫。落下笔这些小精灵便跃然纸上。画离不开我，我也离不开画，痴迷和执着是伴我步入艺术殿堂的动力，勤奋就是成功的阶梯。天下无难事，只怕有心人，只要用心，哪有做不好的事？所以几十年里在任何环境里我都刻苦学、精心画，逐渐形成了自己的艺术风格。

今天，谨将这本画集献给恩师崔子范先生和关心、帮助我的各界朋友。

An Account of My Artistic Career

I grew up in the mountains and am keen on art since my childhood. Being from a poor family, I had only three years of education. In 1958, at the age of 14, I came out of the mountains and worked as a kiln hand mainly engaged in making black potteries. From 1958 to 1962, I read a lot of art books to broaden my horizons and tap the creative resources for black pottery making - arts are interconnected and follow the same principle. From then on, Chinese painting impressed me deeply and became my favorite subject. At the beginning of my study, I had no teacher so I had to buy albums of famous artists such as Wu Changshuo, Qi Baishi, Pan Tianshou, Xu Beihong to study their styles and techniques. Sometimes I was so enchanted with a picture that I worked on copying from it until midnight.

More than 20 years later, a friend of mine introduced me to Cui Zifan, the greatest artist in China, whose "freehand" style paintings attracted me. Master Cui highly praised my paintings and inscribed happily the words "Flower, Bird, Primitiveness and Natural Beauty" for me to show his encouragement. Getting to know each other further, Master Cui took me as his last disciple. Consequently, after copying the works of old masters and under the guidance of Master Cui, I turned to "freehand" style Chinese painting as my specialty.

Over these years, I come to realize that arts come from life. Many of my works draw materials from the mountains where I come from. All grasses, trees, mountains and waters in my hometown are so dear to me that they become subjects of my works of art. Painting has become an important part of my life. Obsession and perseverance are motivation of my artistic pursuit and hard work is the way to success. Where there's a will there's a way. After long years of assiduous work and practice, I have gradually formed my own style.

I would like to present this album to my mentor Cui Zifan and to all friends that have given me help.



天趣

王汉昌

画家王汉昌与恩师崔子范先生在一起



草深留翠碧 花远没黄鹂

——王汉昌先生花鸟画印象

刘士忠

王汉昌先生是山东青岛的一位“业余”花鸟画家，说他“业余”，是因为他不把绘画作为谋生的职业和手段，而是作为他表达思想、抒发情感的一种方式。他的画我认为并不业余，甚至某些专业画家的“大作”还不如他画得精彩。他的画以朴素无华的艺术语言，向人们传达着纯朴真挚的感情和对花鸟画艺术的认识。看他的画如同和一位朴实的山里人聊天一样轻松、愉快，一种未加雕琢的自然美和对人生世事深刻感悟充溢于画面上，像一股和煦的春风扑面而来，使人获得了审美的享受。它让我想起了北宋著名诗人王安石的诗句“草深留翠碧，花远没黄鹂”，一种令人激动却又心神安，使人产生悠远联想的感觉油然而生。难怪著名艺术大师刘开渠老先生在17年前见到王汉昌先生的画时，会把这两句诗作为题词赠给他。

王汉昌先生出生在以风景雄峻幽秀、林木葱郁苍翠、花草繁茂绚丽，且道教文化深厚遼远的崂山。虽然他出身贫苦，没有受到多长时间的正规教育，仅读了三年乡村小学，绘画上也没有受过系统的学习，更没得到过素描、色彩、透视、书法等正规造型基础的训练。但他天性热爱艺术，自幼喜欢绘画。由于家境贫寒，使得他不能像有钱人家的孩子那样去随意选择，去实现个人的爱好，但他却像崂山里的野草和竹林中的笋一样，春天一到就会发芽、抽节，生长出来，且没有过多的人工修饰和过量的营养栽培，其生命力愈发格外顽强。好在有家乡优美的景色、一年四季繁茂绚丽的花草树木，滋润着他的艺术心田，而深厚的道教文化传统，及在此之下形成的浓厚的民间艺术氛围，无时无刻不在熏陶着他的文化心理，培育并提高着他的艺术视觉，使他从小就养成了对美的事物的敏感和表现欲望。家贫没有钱买笔墨纸张颜料，他就用树枝竹条做笔，以大地当纸，把他看到的和想到的一一画了出来。就这样，王汉昌先生开始了自己的绘画之路。天长日久，日久天长，在持续的、反复的写写画画中，在没有名师指教的自学中，他不断地摸索、钻研、总结，并且大量地阅读古今中外的各种名著，反复思考，认真捉

摸，在使绘画技艺得到进步的同时，眼界也慢慢地提高了上来，并且逐渐养成了较高的艺术品味，这对他后来从事大写意花鸟画创作打下了很好的基础。

王汉昌先生是一个艺术眼光极高的画家，从他把大写意花鸟画作为自己艺术专攻的目标时起，就选择了近现代在大写意花鸟画领域取得辉煌成就，在人生旅途上与自己同样有着相似经历的齐白石作为师法的首要对象，并由齐白石上至吴昌硕，将他们的作品奉为主臬，当作自己学习的样本。他的家乡青岛虽然是一个经济发达的城市，但是要找到学习中国画所需要的传统文化则相对困难些，有时候想买一些好的画册都没有，更不用说看到大师们的原作了。为此，王汉昌先生利用到北京、上海等大城市出差的机会，抓紧时间到博物馆、美术馆仔细观看大师们的真迹和历代名作，如饥似渴地汲取着优秀作品给自己提供的营养。还买来他们的画册，回去后反复临摹，细细品味揣摩，就像辛勤的蜜蜂一样，不停地吮吸着花粉，以酿成香甜的蜂蜜。就这样，他以自己的努力，在大写意花鸟画的学习过程中，走出了自己的路子，博得了画界的好评。一个偶然的机

会，经朋友介绍、引荐，他有幸认识了当代大写意花鸟画大师崔子范先生。崔老先生对他在大写意花鸟画学习、创作中所表现出的胆识、才华和取得的成绩，非常赏识，亲笔题写“花鸟天趣”四字予以勉励，并收为入室弟子。从此他在崔子范先生的悉心指导和手把手的传授下，刻苦学习，认真钻研，向着大写意花鸟画的更高目标攀登。

中国画尤其是写意画，历来讲究人品和学识，认为人品等于画品，学识修养决定品味的高低。读一个人的画，就可以看出他的为人和学识。换言之，从一个人的为人上，也可以判断出他的艺术品味。王汉昌先生是一个成功的农民企业家，他富了以后不忘乡亲，又成为了村里的领头人。他带领乡亲脱贫致富，使昔日贫困的山村农民走上了富裕的小康之路。作为一名画家，他虽然没上过几年学，但在生产劳动和艺术实践中，他

发奋进取，刻苦努力，博览群书，转益多师，利用一切机会填补自己在学识上的不足，终于使他在艺术上取得了一定的成就。他的画如他的为人一样，宽博、大气，率真、朴直，温润、醇厚，稚拙中透露着灵秀，苍率中蕴含着法度，画面上充满着朴实、纯真的情感和达观、向上的时代精神。如他题画向日葵：“惟有葵花向阳开，”画普通的葫芦题写：“人生财宝在其中，”画藤萝和金鱼题曰：“春风送来万家乐，”无不透露着一种欢乐的情绪；他题画竹借用清代画竹名家郑板桥的诗句“千磨万炼更坚韧，任尔东西南北风，”来表达一种百折不挠、坚持到底的信念。因此他的笔下绝无时下那些所谓“大家”、“名家”甚至“大师”们作品中的那种扭捏做作，无病呻吟的娇柔之气，作品读来令人精神为之振，目爽神清。正如清代花鸟画家恽南田所言：作画“笔墨本无情，不可使运笔墨者无情；作画在摄情，不可使鉴画者不生情。”确实如此，王汉昌先生正是带着对生活对家乡对自然的热爱之情，去塑造他的绘画形象，表达他对人生的认识，画面“带有山村泥土的芳香，具有浓郁的生活情趣”。使看他的画的人们也随着他笔下的花鸟虫鱼、飞禽走兽，共生出一种轻松愉快的、对大自然和美好人生充满向往的情感。

谈到中国画必然要说到笔墨，它既是中国画艺术的核心形式语言，也是中国画及其画家品格、风神、修养的象征。因此，在中国画的批评史上衡量一个画家艺术水平高下的一项重要标准，就是看他的笔墨功力及修养，也就是说要在看似平淡的笔墨中见出画家深厚的精神品格。王汉昌先生的画取法以笔墨功力见胜的吴昌硕、齐白石、崔子范等人，用功极深，且参以书法用笔，融会贯通，自具面貌，得到了艺坛前辈赵朴初、启功、刘开渠等大师的赞许和好评。他的老师崔子范先生说他的笔墨是“浑古遒劲，力能扛鼎”，其中既含有老师对弟子的鼓励、奖掖，但也是实事求是的中肯之语。因此，观他的画，浑厚稚拙、苍润灵秀的笔墨凸现纸上，看似挥洒自如，却结构严谨，不失法度，在强调笔墨的造型状物能力的前提下，还保持了笔墨的书写性。也就是说他画中的笔墨既能笔笔状形体，又做到了笔笔是书法，你能体会到作为中国画灵魂的笔墨在他的画上发挥着双重作用，即状物的造型能力和书法的审美意趣，这也是他有别于同时代其他以大写意自诩的画家的独到之处，也是可贵之处。

如果说笔墨是衡量一个画家艺术水准高低的一项重要标准的话，那么构图或者说是章法，也就是被称之为中国古代绘画

品评标准和重要美学原则的“六法”中的“经营位置”，也就成为评定一个画家整体素质的重要内容，以至于唐代著名绘画理论家张彦远将其定为“画之总要”。历代画家无不在构图安排、画面经营上煞费苦心、精心经营，以求其胜。在创作上，构图又与画家个人的人生阅历、生活体验以及才情天赋有关，画家对生活体验的丰富及学识才情的多寡，对他绘画构图的经营布置起决定性的作用。由于王汉昌先生来自于山野农村，对那里的一花一木的生长环境和植株结构、对家畜飞禽的形态神貌，较之身居繁华城市的画家有着非同寻常的认识和更深切的体验与感悟。因此，他作品中的花鸟草虫、飞禽走兽更多地带有山里的清新与野趣和农村的朴素与寻常。在构图布局上，他多选取山涧沟壑的一角或田间院落的边景，不假修饰，不做刻意经营，直接在画面上表现出来。构图简洁自然，看似平凡，实乃变化丰富，主体突出，各种物象的神态情趣跃然纸上。

王汉昌先生是一个性情中人。虽然他是一个成功的企业家，还是青岛市劳动模范、青岛市第十、十一、十二、十三届人大代表。但这些并没有改变他的性情和为人，对生活他怀有一颗平常心，但对艺术他却怀有一颗赤热之心，有着执著的追求，倾注了大量的心血和精力。虽然如此，他却并不想借绘画来出名或达到某种目的、获取某种利益，而是将其看作人生中的一大乐事。绘画使他的心灵和精神得到了放松和慰藉，他曾在一幅画上题道：“定居深山，心系蓝天。为众做事，肝胆情愿。放弃金钱，清贫为伴。大家小家，时有不满。忙里偷闲，笔墨一玩。要想成名，实属扯淡。苦中有乐，肺腑之言。作品中意，县官不换。”可以说是他的处世态度和心灵写照。如果说王汉昌先生对生活还有什么要求的话，那么用他自己的话说就是：“读书、写字、喝茶、观云、听雨、种瓜。”这是多么惬意而又让人羡慕的平淡悠远的生活。我相信，抱着这种生活态度和人生目的的人，在艺术上是能够大有作为的。人们拭目以待。

2006年12月2日

刘士忠 中国美术出版总社暨人民美术出版社美术理论编辑室主任、编审，美术评论家。

My Impression of Wang Hanchang's Bird and Flower Paintings

By Liu Shizhong

Wang Hanchang is an amateur artist specializing in bird and flower paintings in Qingdao, Shandong. Painting is a way for him to express his thoughts and emotions instead of a means of making a living, so he regards himself as an amateur painter though his paintings have already excelled many professionals. He conveys his true feelings and comprehension of the Chinese painting art in a simple manner. Meaningful, his paintings often reflect the natural beauty in everyday life. They will give you a pleasant and fresh feeling and lead to broad imaginations.

Wang Hanchang was born in the picturesque Mount Laoshan, where there are verdant trees, colorful flowers and a profound Taoism culture. Coming from a poor family which had no means to afford him a regular education, Wang stayed in the village primary school for only three years, and he received no systematic training on painting. However, his instinctive love and passion for arts, the beautiful scenery that surrounds him and his diligence compensate for his lack of education and training; the charming scenery in the mountains is the source material for artistic creation; the profound Taoist culture and the folk arts are the source of inspirations. His hard work and devotion also contributed to his artistic attainments in painting. In his childhood, he had no money to buy paper, color and brush, so he began by drawing pictures on the ground with sticks. Most of the time he studied by himself. Without instruction from a teacher, he perused and emulated a variety of works by ancient and contemporary Chinese and foreign masters. By constant practice and research, he has dramatically improved his painting skill and broadened his artistic vision, which laid a solid foundation for his later creation of "freehand" style painting.

Wang is an artist of insight. To improve his "freehand" painting skills, he bought the works of the celebrated Chinese master Qi Baishi to copy from. As his hometown Qingdao is an economic city where traditional Chinese paintings are relatively scarce, Wang availed himself of his business trips to big cities such as Beijing and Shanghai to learn from the masters in museums and art galleries, and bought the master's albums to copy from. With painstaking efforts, Wang has formed his own style and won praises from the painting circle. Through a friend of his, Wang Hanchang met the contemporary "freehand" painter Cui Zifan, who appreciated Wang's adventurous spirit and talent in "freehand" style painting and took Wang as his last disciple. Under Cui's instructions, Wang Hanchang has made remarkable progress in his artistic pursuit.

It is well known that a painting can reflect the painter's character, knowledge and taste, and vice versa. Wang Hanchang is a farmer as well as a successful enterpriser. He has led the villagers to a prosperous and happy life. As an artist, he overcame difficulties and accomplished satisfactory achievements through great efforts and hard work. Wang's painting is just as his character: broad-minded, simple, unaffected, straightforward, optimistic and progressive. His paintings "Sunflower" and "Gourd" reflect his optimism while "Bamboo" shows his spirit of indomitability and perseverance. None of his paintings has a trace of affectation and

sadness. They come out of his love of nature and his hometown, "scented with the smell of soil of the mountain villages".

Talking of Chinese paintings, it is necessary to mention the role of brush and ink. As the formal language of the Chinese painting art and the symbol of personality, style and culture of the painter and his works, the way brush and ink are used is an important criterion in the history of Chinese art criticism on the judgment of a painter's artistic attainment, namely, the painter's style manifested by his virtual paintings. Wang Hanchang has absorbed the strong points of a range of brush and ink masters including Qi Baishi, Wu Changshuo and Cui Zifan, and incorporated the calligraphic skill into his paintings to form the style of his own, which was highly appreciated by great artists such as Zhao Puchu, Qi Gong, Liu Kaiqi and his teacher Cui Zifan. Wang Hanchang's paintings are often simple but vigorous, bold but delicate, seemingly free but strictly structured, featuring a combination of calligraphic skills and painting techniques. This makes him stand out from the other freehand painters.

If the use of brush and ink is an important criterion to judge a painter's artistic attainment, the composition or layout prescribed in the "Six Rules" on aesthetic appraisal of ancient Chinese paintings is another index to appraise a painter's overall quality and accomplishment. It was considered as the "general criterion" for rating paintings by the Tang Dynasty artistic theorist Zhang Yanyuan. Many painters rack their brains to distinguish themselves with novel composition, which relates to the experience, endowment and knowledge of the painter. Growing up in the country, Wang Hanchang has a better understanding of the rural life than the city painters, so the grass and flowers, birds, insects and animals in his paintings are simple but lifelike. The composition of his paintings is also simple. He often selects a corner of a farm or a courtyard or a section of a stream or a ravine as the composition of his paintings, without any adornment. Seemingly commonplace, the simple layout often renders the subject amazingly vivid.

Wang Hanchang is a passionate person, as well as a successful enterpriser, model worker of Qingdao and delegate to the municipal people's congress of Qingdao for four times in a row. But he never rests on his laurels. He loves his life and perseveres in his artistic pursuit, not for money but for pleasure. To him, painting has become part of his life. Wang Hanchang's ideal life style is "reading books, writing and painting, drinking tea, viewing clouds, listening to rains and growing melons", a very delightful, simple and leisurely life style admired by all. I believe that anyone who has such an attitude and ideal will achieve noteworthy accomplishments in art. Let's wait and see.

December 2nd, 2006

Liu Shizhong, Director, senior editor and art critic with the China Fine Arts Publishing Group & the People's Fine Arts Publishing House.

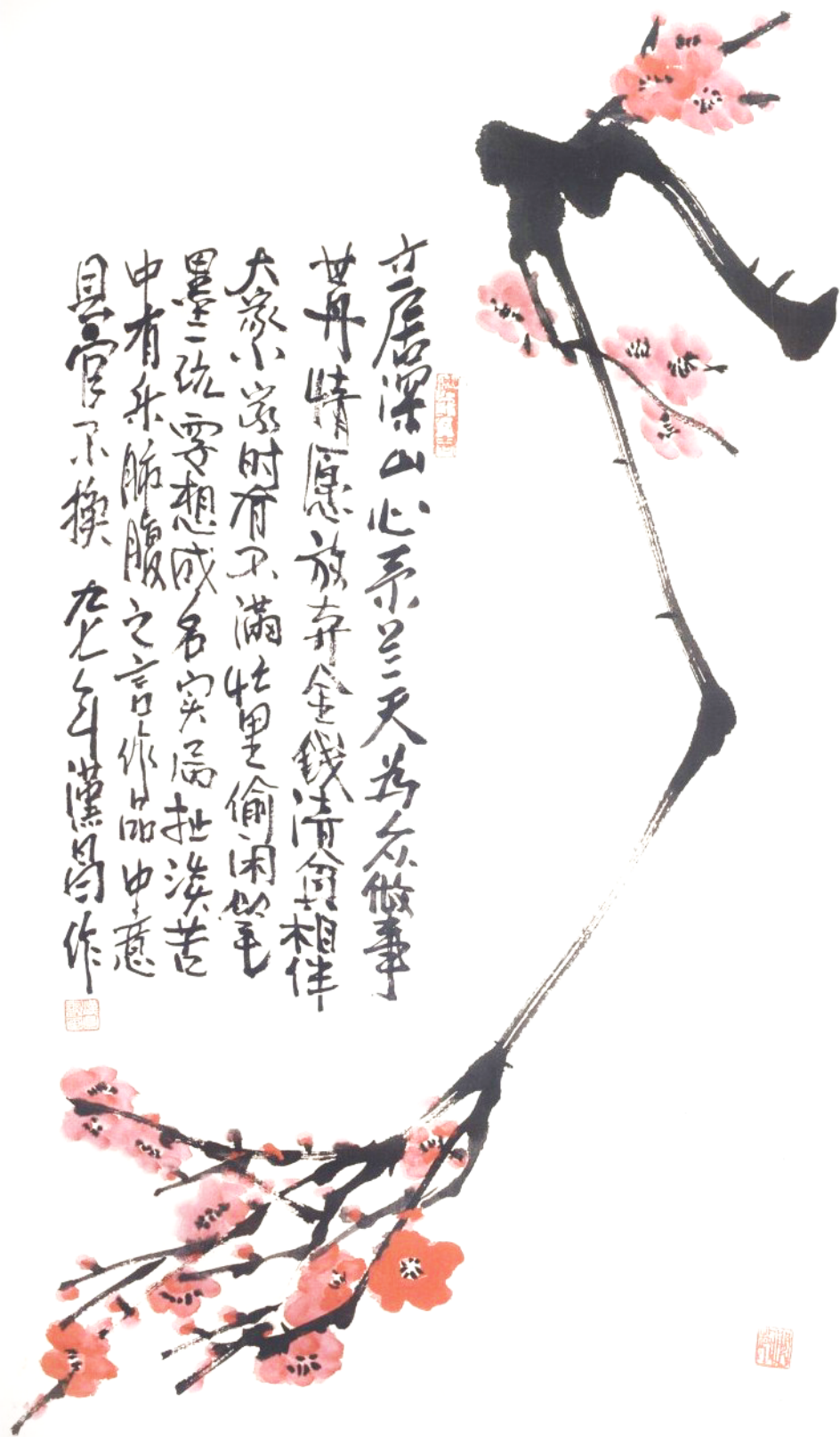
目 录

雀子范题词	1
序	2
梅	6
自画像	7
金玉满堂	9
樱桃好吃的时节	10
春色	11
榴开百子	12
活力	13
吉祥三宝	14
喜上眉梢	14
春风已至	15
藤萝	17
出污泥而不染	18
万事如意	19
吉祥图	20
山中美味	21
事事如意	22
四海为家	22
双松图	23
美味	24
红果	25
梅开五福	26
翠荷图	27
平安图	28
梅瓶图	29
红了樱桃	30
万年青	31
初春	32
岁朝图	33
鸡年大吉图	34
友多不知处	35
俏在枝头	36
春晖	37
春池戏水图	38
梅鹊图	39
春鸭戏池水深浅	40
松鼠图	41
螃蟹图	42
秋意	43
江暖鸭自乐	44
金葵花	45
鹏程万里	46
秋色	47
雏鸭	48
清清江水向东流	49
报喜图	50
鹏程万里	51
虾	52
葡萄图	53
金秋	54
竹鸡	55
劲竹	56
报喜图	57
独立沙洲	58

金玉满堂	59
江山多半不知名	60
春意融融	61
平安果	62
寿	62
海阔任鱼游	63
杨柳青青	64
无肚不丈夫	65
寿者	66
年年有余图	67
人生财宝在其中	68
松晚翠方深	69
海阔任鱼游	70
听松图	71
樱桃红了鱼儿肥	72
红荷	73
瓜叶菊	74
春来也	75
春来鱼儿肥	76
出污泥而不染	77
白荷图	78
苍松图	79
五月樱桃红	80
大吉大梨	80
不老人生	81
松石图	82
桂花酒	83
荷香十里	85
白荷	86
双栖图	87
江暖鸭先知	88
冬之韵	89
秋叶赋	90
玉兰盛开三春来	91
钟峰一角	92
秋塘闻鸭图	93
东塘山景美如画	94
深谷之乐	95
春暖花开	96
秋高图	97
鹏程万里	98
棠香	99
红果	100
石榴	100
游鱼在花荫	101
捉迷藏	102
怀旧图	103
猪大自肥	104
锦绣江南鱼米乡	104
春耕忙	105
百岁长寿图	106
猫趣	107
唯有葵花向阳开	108
林中情	109
秋菊自傲霜	110

五鹅图	110
春兰	111
秋实累累	112
我欲乘风归去	113
花猫戏山虫	114
得食图	115
清水池塘	116
艳菊	116
春风送来万家乐	117
双喜报春图	118
鱼米之乡	119
崂山竹	120
喜上眉梢	121
大吉图	122
看藕效农业园有感	123
江上风帆	124
三秋	125
出污泥而不染	126
放飞心境	126
且来花下听春歌	127
梅瓶图	128
花间游	128
鲜果	129
万年青	129
小品山水	130
江山多娇	131
大吉大吉	132
青松傲苍穹	133
桃栏	134
盼	134
金鱼	135
红高粱	135
年年来此游	136
双鱼图	137
初春	138
高山青松	139
吉祥满院春	140
香山听泉图	141
年年岁寒有此花	142
出污而不染	142
山地	143
双翠图	143
母鸡多了不下蛋	144
双雀图	145
繁花似锦	146
远瞩	147
财源广进	148
万木霜天	148
仙石图	149
猫头鹰	150
喜上眉梢	150
双翠图	151
大喜大喜	151
映日荷花别样红	152
荷	153

古居深山心系三天為公做事
 甘丹特愿放弃金錢清貧相伴
 大家心家时有不滿忙里偷闲筆
 墨三玖要想成名實屬拙淡苦
 中有乐師腹之言作品中意
 且官不換 九七年漢昌作



自居深山心系蒼天為公
做事甘丹情真放棄金

錢清貧

相伴大

家小眾

時有不

滿北里

偷閑筆

墨一玩要

想成名家

屈拙淡苦中有樂

肺腑之言作

畫中意具

官不換三更

年一月二日

漢島自寫自畫

倚







九八年

漢昌



金玉满堂

王漢昌 四集

鄭子舟

PDF



樱桃好吃的时节

春色



漢昌



榴开百子图



榴开百子