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孫紹全畫集



四川美術出版社

孫紹奎畫集

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孫 紹 全 畫 集

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序 禾子

當今國內畫壇，以連環畫著稱，而登入中國畫之殿堂的畫家在大江南北各領風騷，我認識的孫紹全，也算是後來者的一位。

八十年代初，他經名畫家王以時的推薦，擬參予大型連環畫《水滸》創作，策劃者言明先畫一本古代題材試一試，誰知其作品參加全國美展，被評委們“一錘定音”。從此紹全才參予這個群體，經過幾年的認真探索，數易其稿，《智賺盧俊義》終於出版，而獲得一致好評。

《水滸》成名後，又參加了《史記》、《三言兩拍》等近十餘種大型連環畫套書的創作。文武之道，一張一馳，紹全經過一番文化意識的思考，決定暫時擱筆，回歸水墨山水、人物寫意、從旁吸收、借鑒，以豐富和彌補自己的不足。於是頂烈日，冒嚴寒或外出寫生，或臨硯作畫，果然功夫不負有心人。此次攜畫晉京公展，深得南北畫友好評。

紹全的這批畫，嚴格地說來是在確保傳統本位基礎上的一種創新。他能把藝術的定位，從傳統與現實，人與自然的對應關係中去尋求契合點，在以傳統的守常與變革中追求新意。這些畫的體裁仍然是民族的，而題材的絕大多數，又是取自古

PREFACE

In modern domestic Painting World, many painters have entered the palace of traditional Chinese Painting for their famous picture-story books and have won high prestige all over the country. Sun Shao Quan whom I know very well becomes one of them, though a new one.

At the beginning of 80's, recommended by the established painter Wang Yishi, he prepared to participate in the creation of WATER MARGIN, the sponsor requested him to paint one regarding ancient theme to have a trial. However, his work won a good and unanimous comment from the comment committee when his work was on display. Thereafter he joined them. After several years of careful exploration and modification of his drafts, 'FIGHT IN DA MING FU', 'WISELY GAINED LU JUN YI' were finally published and got unanimous good comment from painting circle throughout the country.

After success of 'WATER MARGIN', he participated in creating ten picture-story books such as 'HISTORY RECORD'. As far as civil military theory is concerned, strong and weak are complementary. After carefully thinking over the cultural consciousness, Shao Quan decided not to create picture-story book for the time being, but switch to painting of mountains and water, portrait from life, freehand brushwork, to absorb from others and use for reference so as to make up his own insufficiency. For these, Shao Quan went out to paint from life in burning sun and bitterly cold winter or paint beside painting easel. His efforts got the fruitful achievements in return. As a saying reads 'SUCCESS ALWAYS BELONGS TO STRONG MEN'. When his paintings were exhibited in public in BEIJING, they got highly comment.

His paintings, strictly saying, is a creativity based on keeping traditional paintings. He can find a balance point between tradition and reality, and from the corresponding relation of man and nature, also tries his best to pursue novelty in preservation and reform of tradition. The form of his paintings is still national, most

典詩詞。不過它不是詩詞的形象注釋和圖解，而是從一首詩詞中去尋求它的內涵和形式美。再用經過升華的可視形象，不是再現而是表現出來。使內容與形式，歷史與現實得到完美和諧。由于畫家觀念上的更新，因此畫風，畫格儼然與古人不同。

紹全的這批畫，不是去追求傳統寫意畫的厚重，沉確，蒼老，而是因材而異地去表現色彩的雋秀，以雋秀為追求所達到的極點。顯而易見，這是從連環畫轉向水墨寫意畫上存在的積蓄。當然，克服中國畫中的連環畫套路，才能樹立更有特色的寫意畫風。

他的國畫既是傳統的，又是現代的，重寫意而不具象，重裝飾而不圖案；重變形而不怪誕。平面構成上的現代意識和審美傾向是十分明顯的，沒有傳統繪畫的“程式化”，展現了畫家追求的另一個側面。我認為對於一位畫家來說，路子寬一點絕非壞事，過早地形成一種模式會顯得后勁不足。

中國畫是一個綜合的整體，山水、花鳥、人物、走獸、工筆、寫意……可以有所擇重，單打一是誤區。要有主有次，以點帶面，作到“分工不分家”。紹全基本上是按這種程式走的，既畫山水、人物，也畫白描連環畫……看來好處多多，但願紹全堅持下去，自信必有獲益。

一九九七年八月于四川美術學院

materials of which are from classical poetry. But they are not the interpretation in image and diagram of poetry, but the pursuit of the connotation and formal beauty from a poem. Finally they shows visual sublimated image. Of course, they are not displayed, but reappeared, and make content and form, history and reality, perfectly harmonious. For his new idea, his style of paintings is strictly different from the ancient.

ShaoQuan's these paintings don't pursue thickness and heaviness, depth and vigour of freehand brushwork in traditional Chinese painting, but show the pretty color according to different materials, which is the ultimate of his pursuit. It goes without saying that it is the extent of picture-story book. But only when overcoming the old usual ways of picture-story book, the paint of portrait can have its own characteristics.

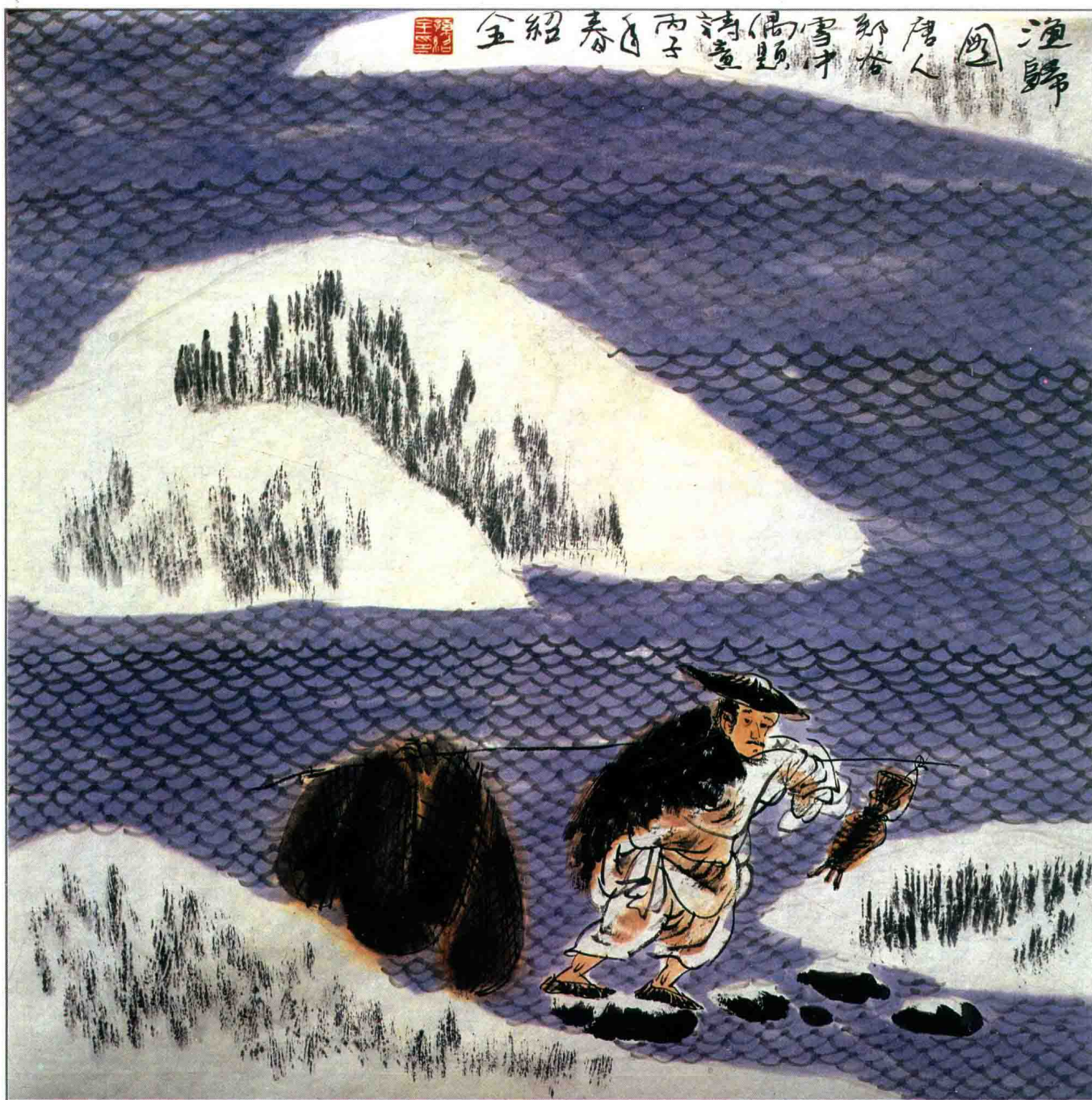
His paintings is not only traditional, but also mordern. They stress more connotation than external appearance, more ornament than design. They are more deformative, but not weird. They shows another aspect he pursues. In my opinion, for a painter, wide road is in no way bad, and forming a pattern at too early stage is not good as it will be short of force at later stage.

Traditional Chinese painting is a comprehensive and whole body. Mountains and water, flowers and birds, portrait, beasts and animals, freehand brushwork, etc, they all have their important points. Single side is a wrong area. Each has its major and minor. Often they must use one aspect to reflect the whole and reach the realm 'DIVISION OF WORK BUT NOT DIVISION OF THE WHOLE'. Shao Quan basically abides by these principles, and paints mountains and water, portrait together with picture-story book. We hope Shao Quan can keep on and we are confident he can succeed.

Witten in August 1997 at the Sichuan Institute of Fine Arts.



1 等間三伏後
Leisure at Midsummer



2 漁歸圖
Returning Fisher in Winter



3 水蕩風欲靜
Subsiding Wind but Rippling Water



4 猶愛雲泉山
Still Longing for Clouds, Springs and Mountains





6 閒柳蕩春風
Flaunting Willow and Silent Lotus





8 越溪麗人行
Wandering Beauties Along Stream



9 獨釣一潭碧
Fishing Alone on Pool



10 山水夕照
Sunset Among Mountains and Streams



11 登高遠山無
Stepping on the Summit, Mountains Disappearing in Sunshine



12 情來任閒步
Wandering in Nature