

名师绘画技法系列丛书  
刘凤兰/著 高冬/主编



# 刘凤兰 水彩艺术

WATERCOLOR BY LIU FENGLAN

中国林业出版社

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清华大学高冬教授主编的当代水彩艺术《名师绘画技法系列丛书》嘱我写序。他认为我在绘画艺术和设计艺术的关系方面的一些论点很合他的意图，因此，将《吴良镛“画记”》所写的序言和跋的一些文字凝练成一篇文章拟作为本《丛书》的序。我看了一遍，那是10年前即将度80岁为出画集时所写的文章，看当时的激情，现在再要我作恐怕难以写出来，但文章可以参考，可以作“吴良镛论绘画”附录于后。因此决定专写一篇。

这些年来由于计算机的进步，为建筑图的制作提供了极大的方便，制作建筑渲染图无论技巧、表现能力，都有了意想不到的提高。一般竞赛的建筑表现图几乎看不到大型的水彩渲染图，可能也出于同样原因，学生对水彩画练习的兴趣，由于照相机和计算机性能的进步，所应具备的建筑师的速写习惯也减退了。我个人对这种现象有如下的看法：

1. 对于计算机制图的进步与普遍地推广运用，这毋庸置疑。它的建筑艺术创作，也需要多方面的艺术修养。

2. 手绘建筑画的表现技巧并不因上述情况而否定。举一个例子：清华大学建筑学院前景观系主任 Laurie D.Olin（欧阳劳瑞），他是美国艺术与科学院院士，在传授他的园林建筑设计作品时最后总要放映他设计作品的水彩画表现图。我每次见到均颇为欣赏，不仅技巧好，寥寥数笔对设计内容表现得淋漓尽致，并且他所表现的对象充满阳光和所在环境的空间层次感、色彩感给人以美的享受。这种诗情画意的表达、这种艺术境界的取得取决于美术修养，不是计算机制图所能达到的。

3. 照相技术的进步大大提高摄影水平，这为建筑师提供了方便，但照相机只是工具，关键要看建筑艺术修养。从建筑师使用它我注意到一种情况，尤其在

旅游团组织越来越普及的情况下，日程安排很紧去很多地方，于是照相机咔嚓咔嚓……照了很多照片回来，这不是没有用，但作为建筑师速写这一环节却每每被略去了，这是很可惜的。

摄影艺术是特殊门类，照相机照观赏对象与建筑用速写的方式记录一个对象效果是不一样的。速写是通过眼的观察、取景、选择，然后再到用手记录下速写稿，成为一幅画。即使是最潦草的一幅画，它也是一幅画作，好的话它还是一件艺术品。即使是一幅不完整的艺术品，它也是对你观察的对象一个完善的欣赏练习过程，比照相记录内容充实多了、丰富多了。一个建筑的学习者如果失去了这个训练是可惜的，而且是无法弥补的。以我个人的经历为例，我跑过不少地方，有的做了速写，有的仅做了摄影甚至连像也未照，凡是做了速写的，至今几十年后甚至半个多世纪以后仍历历在目，而一般照相不免模糊甚至遗忘了。

高冬教授主编《名师绘画技法系列丛书》是件很有意义的事情，该系列丛书选了十几位国内著名水彩画家的代表作品，每人一集，他们的艺术代表了我国目前水彩艺术的整体水准，又多是从事水彩艺术教学的教授、专家，其画作的艺术就不用我赘言了。希望通过这套《丛书》的出版，能让我们的青年和学生在水彩艺术的表现技能和艺术修养方面有所提升。

中国科学院院士  
中国工程院院士  
吴良镛



2010年9月3日

## Preface

I have been requested to write a preface for *The Serial Books of Painting Skills by Famous Masters* for contemporary watercolor art compiled by Professor Gao Dong of Tsinghua University. He thinks that a few ideas of mine concerning relations between painting art and designing art are in line with his own intentions. So he mixed some words of the preface and postscript in the Remarks on *Wu Liangyong's Picture Album* and rewrote an article to be used as the preface for the book. When I read it, I found that those words were written ten years ago for my picture book that would be published prior to my 80<sup>th</sup> birthday. I am afraid that it is difficult for me to write such an essay based on the passion at that time. But the essay could be used as a reference and attached to the book as *Comments on Paintings by Wu Liangyong*. Therefore, I have decided to write a new one.

Thanks to progress made by computer technology in these years, computer can provide great convenience for architecture drawings. Techniques and expressivity of architectural rendering have been improved in an unexpected way. It is seldom to see large-sized color renderings in general architectural competitions. Students lose their interest to practice watercolor and their sketching habit to become an architect, due to high

performance of camera and computer. Personally, I have my own opinions as follows.

1. It makes no question of the advancement in computerized drawing and its wide application. Creativity of architectural art needs training in many respects.

2. The expressive techniques of architectural paintings by hand will not be denied owing to the above mentioned. For example, as an academican of American Academy of Arts and Sciences, Mr. Laurie D. Olin, a former dean of landscape department of architecture college of Tsinghua University, would always show his watercolor expressions for his designs when he taught his garden architecture. I would be appreciated each time when I saw these works which were not only fine with just a few lines for most expressive, but also offered enjoyment of beauty with a sense of space and color for the object. The poetic expressions depend on art accomplishments, but not from computer drawings.

3. The advancement of photography has greatly improved photographic level, which provides convenience for architects. However, camera is only a kind of tool. The key point relies on art accomplishment of architecture. I



have noticed a fact that architects use cameras. When tourism gets more and more popular and traveling destinations become so many, cameras turn out to be more efficient to produce a lot of pictures. This is not useful, yet it is pitiful that sketches for architects are neglected.

Photography belongs to a special class of art. It is different from recording an object with a sketch for architecture to viewing an object through a camera. A sketch is a painting resulted from observation and selection to record by hand. Even if it is made in a hurry, the sketch is a drawing. If it is good, sometimes, the sketch will become a piece of art works. A sketch is a perfect process of practice for your observing an object, which contains full and rich information compared with record by camera. It is to be regretted for an architecture learner to lose this opportunity of training that can not be made up. Take my own experience for an example, I have been to many places where I had sketches, took photos or even no pictures. Those things in sketches are still vivid in my mind decades of years later or even half century passed. But I cannot remember clearly or have simply forgotten those with photos.

It is significant for Professor Gao Dong to edit *The Serial Books of*

*Painting Skills by Famous Masters*. Representative works of dozens of watercolor artists famous at home are selected in the serial books, one book for each painter, which represent the watercolor artistic level of China at present on the whole. Most of these painters are professors or experts engaged in teaching of watercolor art. It is unnecessary for me to comment on their works. I hope that when the serial books are published, expressive techniques and artistic appreciation of watercolor art for the youth and students will be enhanced.

Wu Liangyong

Academician of Chinese Academy of Sciences

Academician of Chinese Academy of Engineering

September 3, 2010

一般来说，建筑师把习画作为建筑学习的一部分，即训练徒手画的表现技巧，以得心应手地表现建筑的构图、质地、光影，以及自然环境等。这方面奥妙无穷。只要看一看梁思成、杨廷宝、童雋等先生的建筑画，以及西方建筑师的草图（例如宾夕法尼亚大学建筑档案馆所藏的路易·康等人的手稿，1987年在巴黎蓬皮杜中心举行的柯布西耶百年展陈列的他早年意大利之行的速写与水彩），你就不能不为其飞动的线条、斑斓的色彩背后闪现的灵感与创作思想所感动。现代的制图工具与计算机技术发展很快，甚至达到了准确如实物摄影的程度。但对比前辈大师，现在建筑学人中徒手表达能力有削弱的趋势，对此，我感到困惑。就我个人来说，并不满足于建筑表现技术的学习，而是希望从习画中加强对艺术和文化的追求。我发现有些以建筑为题材的绘画要比一般建筑画更富意境。例如在西方一些大博物馆中几乎都可以看到描写威尼斯圣马可广场以及一些名都圣地的画，它不仅是建筑的表达，更是风情的记录。自文艺复兴后透视术的发明，表达建筑构想的画多了起来，有所谓“建筑幻想图”（architectural fantasias），例如，18世纪Piranesi早期铜版画，德国古典艺术大师辛克尔（Schinkel，身兼建筑家、画家、雕塑家、工艺美术家、建筑教

育家）把建筑、风景的描写与遐想以游戏之笔作舞台布景的构图，独辟蹊径；在中国，如《清明上河图》《千里江山图》《姑苏繁华图》等，一般我们也不把它作为建筑画来欣赏，而是看作当时城市文化和大地风情的写照与记录。由于对文人画的过分推崇，中国传统上有点看不上以表现建筑为主的“界画”，其实袁江、袁耀、仇英、蓝瑛等的山水建筑画就是“中国式的建筑幻想画”，其环境意境、空间层次、虚实对比、于山水林木的结合等，颇能给习建筑者以启发。

建筑意与画意，意境与艺境的统一。建筑是科学，也是艺术，包括美的结构造型与环境的创造，梁思成先生称之为体形环境，因为自然界万物是有体有形的交响乐，对人居环境美的欣赏、意境的追求、场所（place，建筑术语）的创造，可作为人居环境艺术的核心方面。无论建筑设计还是城市规划与园林经营，都需要“立意”，讲求意境之酝酿与创造，讲求“艺境”之高低与文野。前人云“境生象外”，要追求“象外之象”“景外之景”，而“象外之象”“景外之景”不是凭空而来的，需通过观察体验，发掘蕴藏在大自然、大社会的文学情调、诗情画意加以塑造的。在这里有形之景与无形之境是统一的，建筑、绘画、雕刻、书法以至文学、工艺美术的追求是统一的。明乎此，

美术、雕刻、建筑、园林，大至城市规划、区域文化，美学的思考与追求和而不同，但它们是统一的。

人工建筑与自然建筑之交融。我对建筑专业有了较多的学习和实践后，更意识到建筑师的建筑观不能局限于单幢房屋，而应以更为开阔、更为宏观的视野，广义地理解建筑。建筑师面对的是人和自然，因此建筑的世界当以“人工建筑”（architecture of man，如房屋、街道、村镇等，无一不是建筑）为本，与“自然之建筑”（architecture of nature，树木、山川等一切自然环境的世界）为依归，融为一体。在此，“建筑”二字已非一般房子的含义，应是广义的建筑，这两者是如此的密不可分，可通称为“人居环境”。建筑师的终生追求，不仅要深入人居环境科学，还需对人居环境艺术，对蕴藏其内的艺术的规律，做力所能及的较为全面的涉猎与追求，予以整体的创造。因此，绘画以及全面的艺术修养的提高，就至为重要。

20世纪以来绘画、雕塑与建筑互为影响，创新无限，例如包豪斯的出现，不只是新建筑学派的兴起，建筑教育的变革，而且是现代文化思想、绘画、雕刻、工艺美术、视觉艺术一系列新追求的综合现象之一。荷兰海牙博物

馆收藏了一套蒙德里安（P. Mondrian）的画，可以看出它是如何从自然风景逐步演化为几何图案，后来又如何影响建筑的构图的。同样，建筑的艺术亦每每影响绘画与雕塑的造型。今天科学与艺术的结合前途更加广阔无垠。

人类社会追求的就是要让全社会有良好的与自然相和谐的人居环境，让人们诗意般、画意般地栖居在大地上。这是一个建筑师的情怀。我们这个星球的内容、色彩、情趣都要比我们常眼所见的丰富千万倍，设计者各自如能放开眼界观察自然，通过绘画及其他艺术，多一些文化修养，以谨慎的态度对待专业，就能少一些粗劣与平庸，我们的生存环境可能要宜人得多。例如中国的园林艺术就是从大自然中移天缩地妙造而成的，从南宋的应试画题起，用文学的语言，激发绘画意境的创造。城市中的“十景”“八景”（如西湖十景、燕京八景等），堪称世界最早的主题公园，更是大自然与人间情怀的交融，经过时间的推进，以及增饰、改造、洗练而成的风景名胜留传下来，至今仍有借鉴之处。但学者不能停留于此，依样葫芦，舍本逐末，更应读万卷书，行万里路，探源求本，即将枕外山川化为胸中丘壑，创造性地纳入规划设计中。我们希望人们珍惜、保护、创造自己的艺术环境，无知、刚愎自用只会毁坏这个环境。



## Comments on Paintings by Wu Liangyong

Generally speaking, architects will regard drawing practice as a part of learning architecture, namely, techniques through freehand sketch to express structure, texture, light and natural environment of building, which is extremely profound and full of interest. Just have a look at architectural drawings of Mrs. Liang Sicheng, Yang Tingbao and Tong Jun, or rough sketches of western architects (for instance, holograph manuscripts of Louise Kang, et al collected by the architecture archives of Pennsylvania University; sketches and watercolor of Le Corbusier in the centenarian exhibition at the Pompidou Center in Paris in 1987 displaying his early year travel in Italy), you will be touched by the flash aspiration and creative thinking behind moving lines and bright colors. Modern drawing tools and computer technology have made such great progress that they reach as accurate as macrophotography. Comparing with masters in the past, however, nowadays there is a tendency for architects to be weak in freehand sketch, about which I feel confused. Personally, I am not satisfied with learning of architectural expressive techniques. I hope I can strengthen my pursuit in art and culture from drawing practice. I have found that some architect-themed paintings are richly conceived and better than general building pictures. For instance, paintings depicting St Mark's Square at Venice or other famous places can be found in big museums of western countries. These pictures are not only expressions of architecture, but also records of charm. Since the invention of perspective after the Renaissance, drawings such as architectural fantasias to express architectural concept became more, for example, early copperplate etching of Piranesi in the 18<sup>th</sup> century, structure of stage setting of German classical artist Schinker (an

architect, painter, sculptor, technologist and architectural educator) by combining description and imagination of architecture and landscape with the technique of game playing. In China, paintings like Riverside Scene at Qingming Festival, Landscape of Vast Expanse and Prosperous Suzhou are generally not regarded as architecture, but as the then records of urban culture and local customs. Because of high praise for paintings of literati, building picture mainly represented by architectural expression is not thought much by the Chinese tradition. As a matter of fact, paintings of landscape and building by Yuan Jiang, Yuan Yao, Qiu Ying and Lan Ying are architectural fantasias in Chinese style, whose environmental conception, space gradation, comparison and integration of mountain, river and forests can considerably enlighten architecture learners.

Concepts between architecture and painting are unified, so is artistic conception and artistic environment. Architecture is either a science or an art including beauty of structural modeling and environmental creation. Mr. Liang Sicheng called it bodily environment, because creatures in nature are like physical symphony, which can be regarded as the core of habitat environment art for appreciation of beauty, pursuit of conception, and creation of place. Architectural design, urban planning or garden operation needs artistic conception for deliberation and creation, as well as artistic environment for taste and difference. An old saying goes like this "concept obtained from things". Pursuit in "appearance beyond things" and "sight from scenes" does not derive from imagination, but is portrayed by literature from the nature and society through observation and experience. Tangible scenes and intangible conceptions are unified,

so is the pursuit of architect, painting, sculpture, calligraphy, and even literature, arts and crafts. It is understood that aesthetic perception and pursuit of fine arts, sculpture, architect, gardening, as well urban planning and regional culture are various but harmonious, and they are unified.

Architecture of man and architecture of nature is mixed. When knowing and practicing architecture more, I have become well aware that the outlook of an architect cannot be limited to a single building. He should understand architecture in a generalized way with a broader and macroscopic view. What architect faces is man and nature. Therefore, the world of architecture should center on architecture of man (houses, streets, villages and towns are architecture), based on and mixed with architecture of nature (including natural world of trees, hills and rivers). Here architecture should be the generalized buildings, not the meaning of common houses, for these two are inseparable and called habitat environment. A lifelong pursuit for an architect is not only devoted to the science of habitat environment, but also reads and seeks widely art of habitat environment and artistic law for creation as a whole. Thus it is important to improve drawing and all-round artistic accomplishment.

Since the 20<sup>th</sup> century, painting, sculpture and architect have influenced each other with creations. For example, appearance of the Bauhaus was not the emergence of a new architectural school and the reform of architectural education, but one of the serial pursuing comprehensive phenomena of modern cultural thinking, painting, sculpture, arts and crafts, and visual arts. The Hague Museum of Holland collects a series of paintings of P. Moundrian, from which natural

landscapes evolve step by step into geometric patterns that have impacts on architectural compositions. The same is true for architectural arts to influence configuration of painting and sculpture. Today prospects of the combination of science with art will be brighter.

What is pursued by mankind and society is just to provide communities with nice habitat environment in harmony with nature so that people can live on poetic and picturesque land. This is the ideal of an architect. The content, color and taste on this small planet are richer thousands of times than what we see with our own eyes. If a designer can free himself, by means of painting and other kinds of arts, to observe the nature with a prudent attitude to his profession and is well cultured, then we will have fewer things in poor quality and commonplace. In this way, our survival environment may be preferable. Formed from the nature, for example, the Chinese gardening art stimulates creation of painting concept and environment by literary language from painting topics for examination since the dynasty of the South Song. Ten scenic spots or eight scenic areas (such as 10 sights around West Lake and 8 scenes in Beijing) can be considered as the earliest theme parks in the world and the blending of nature and world. As time goes, scenic areas remain because of embellishment, upgrading and improvement, whose experience can still be of use for others nowadays. However, scholars cannot follow existing examples and stop here. They have to read more and practice more for further exploration so as to learn from nature and carry out creative work for their designs. We hope that people will treasure, protect and create their own artistic environment. Innocence and obstinacy can do nothing but destroy this environment.

## 主编的话

### 彩色的诗心

——刘凤兰教授的水彩艺术

艺术是人类文明的最古老话题，也是艺术家每天都要叩问自己，寻求创新的话题。每个时代、每个人都有特定的命题让艺术家不断追求、不断创新，在追求之中显现出自我的本性，自我的认同，自我的历史价值。艺术家最先要超越的就是真实与创造之间的关系，再高级别的就是造型与传神之间的关系，尤其对一个大学的教授而言，面对学生与面对自我是完全不同的两种思维方法和标准，是技术与艺术的相互转换，是最高艺术标准与最初艺术实践的交替进行，需要“技”与“道”的融合与贯通。

水彩艺术的菁华部分是即时写生，这是水彩艺术的根本价值所在，方便、迅速、及时地记录艺术家瞬间的感受是水彩艺术的特点，刘凤兰先生的水彩艺术特点正是对水彩艺术的核心价值的集中体现，她在把握自然的实在与灵动、艺术家的心灵感悟与水、色的交融呈现中，高度提炼概括，使得形体的相互融合、色彩、水分、用笔和意境完美地结合统一起来，最终呈现完整的作品品格和艺术感染力。

在照相技术普及之后，画家和照相术的关系就密不可分，一种绘画是高度利用照相机，模仿照片，复制照片。另一种绘画就是相反，彻底远离表面的真实，追求绘画的自我解放，在用笔和色彩上表现绘画的自我。当然，也有中庸的艺术主张：形神兼备，以形写神。用综合的艺术手法表现自我的艺术观念和审美主张。刘凤兰先生的艺术观念首先是以写实的艺术为基础和审美的框架，但她艺术表现的终极目标是情感和境界的适宜表达，具体到造型语言的手

段和终极目标是探寻诗意的表达，在色彩的运用上是对空气中的灰色系的细腻表达，在灰色中巧妙地利用对比色系达到色彩的张力和表现力。在隐约的光线下，用水分微妙衔接空间，以表现朦胧的诗意化空间感。在用笔造型上很少使用生硬、刻露笔触，不强化极端性的边界造型，以达到整体性的空气感和氤氲的光影气氛。对于中国的画家来说，在用笔方面的讲究和达到的境界，只有深谙中国艺术的人可以神会。不在边界形体上刻意写实的目的是为了整体的气韵生动，尤其是树木枝条的用笔表现，更可以看到画家的逸笔飞扬！水分、色彩、线条和造型对画家来说都是表达内心的诗意世界的手段，不是约束人的枷锁。刘先生追求的是造型之外的意蕴，物象之外的精神，空间之外的空间，世界之外的世界！

你看吧！



于清华大学

2016年5月25日

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京城瑞雪 38cm x 54cm 1991年





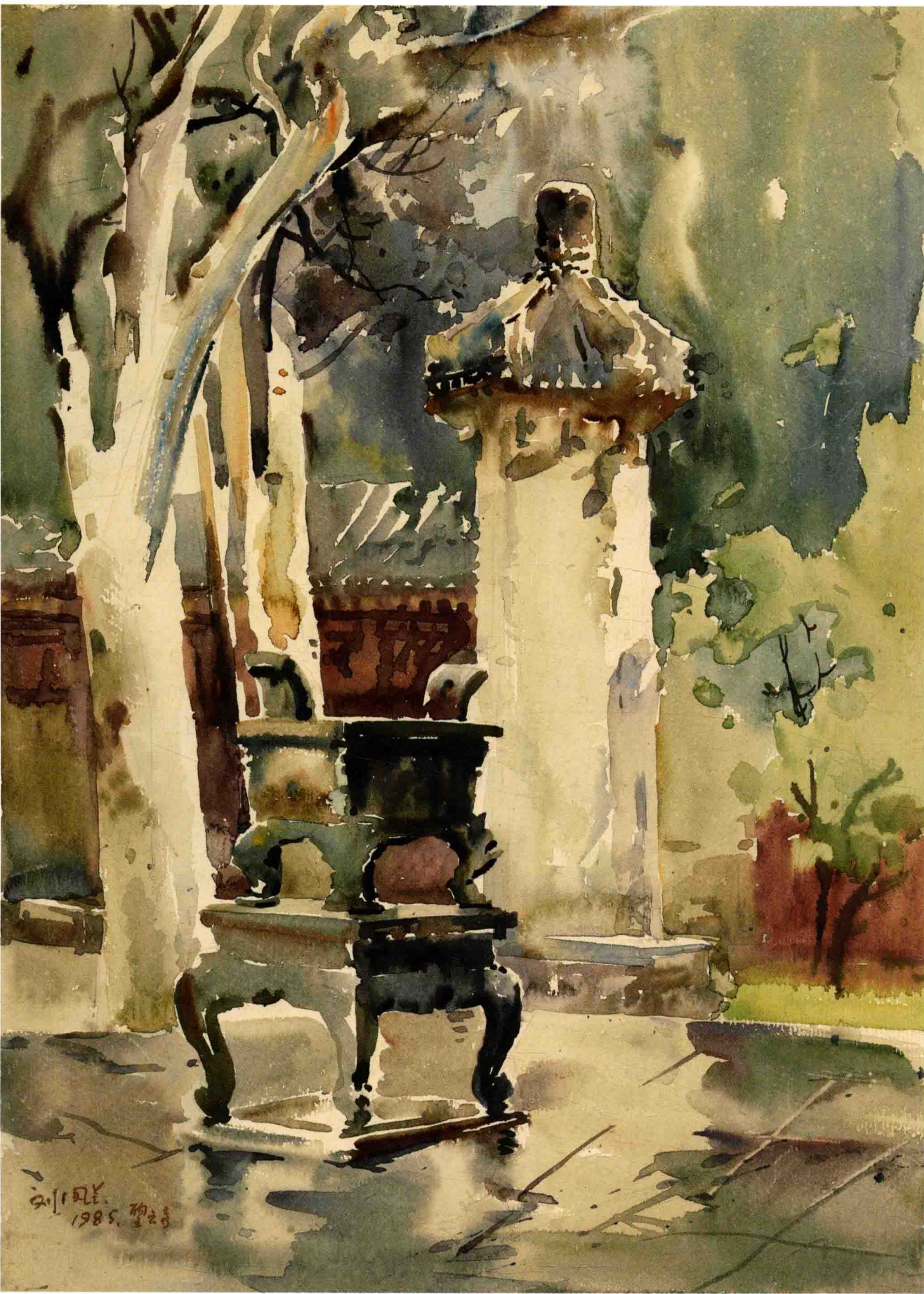
京城秋雨 43cm x 58cm 1996年



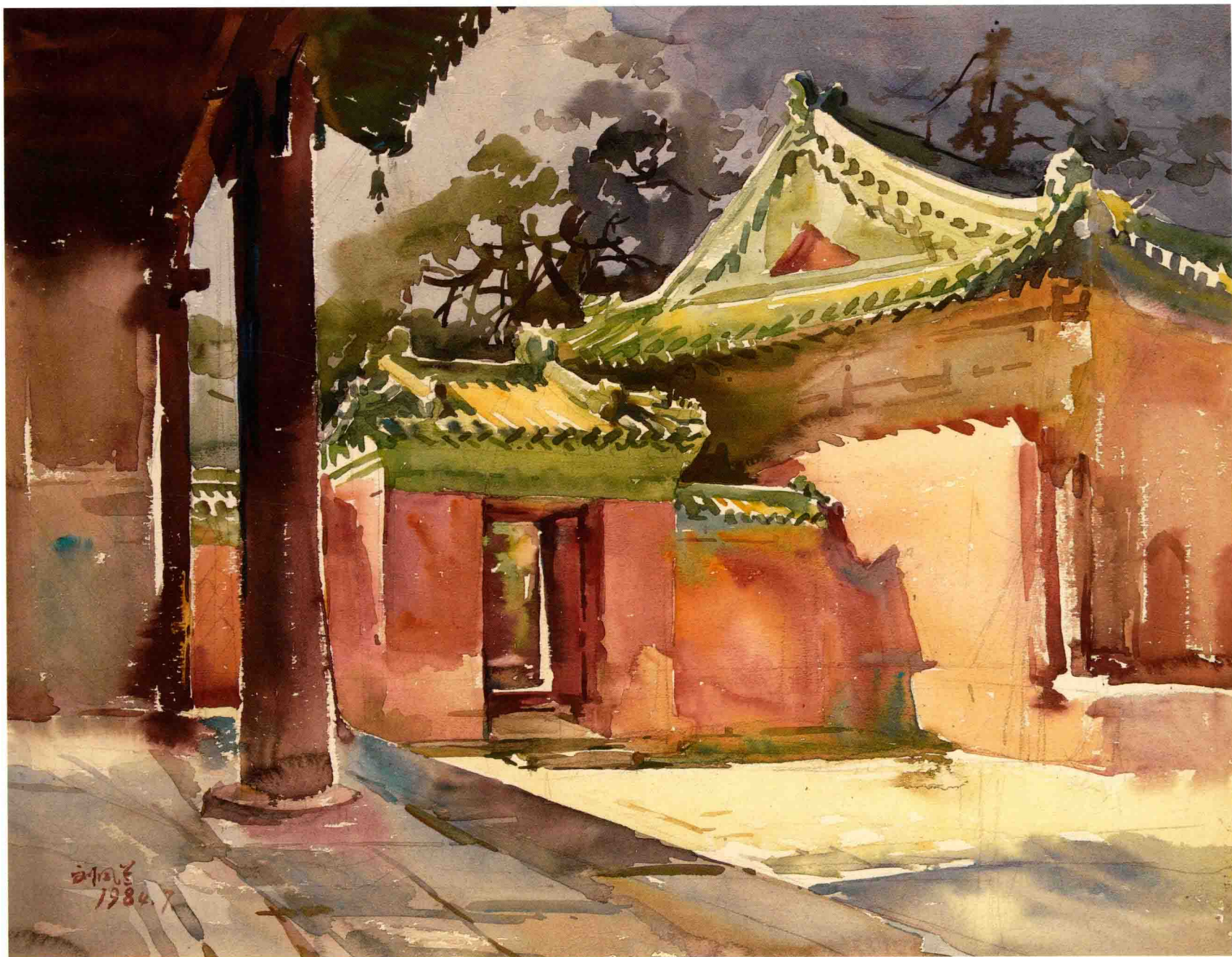


白塔寺 45cm x 60cm 2000年









△ 寺庙 38cm×52cm 1984年

< 经幢 45cm×36cm 1985年