

# 雷洪连油画作品集

OIL PAINTINGS OF LEI HONGLIAN

蓝天出版社

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## 传略 BIOGRAPHY

雷洪连

1959年生，辽宁省沈阳市人。曾有多东北农村生活的经历。1976年底因绘画专长被特招入伍。1979年提干后一直从事文化宣传和美术创作。1986年中国美协河北分会在石家庄市为他 and 一位战友主办《小兵画展》。1989年考入解放军艺术学院美术系油画专业。其作品多次参加全军和全国美展。有的作品被彭德怀纪念馆、中国美协、画廊及个人收藏，有的作品获奖和出国展出。部分作品曾在《美术》杂志、部队和地方画册、画报上发表。现为北京市美术家协会会员，河北省油画研究会会员，中国出版工作者协会装帧艺术研究会会员。

Lei Honglian was born in 1959 in Shenyang, Liaoning Province. He has lived in the countryside of the northeast China for quite a few years. In 1976, he was enlisted for the army due to his special skill of painting. After he rose as cadre in 1979, he was engaged in cultural propaganda and artistic creation to serve the army. In 1986 the Hebei Branch of China Association of Artists sponsored a Soldiers' Art Show for him and his comrade-at-arms in Shijiazhang. In 1989 he enrolled in the Fine Arts Department of PLA Arts Institute. His works have been shown in several national and PLA art exhibitions. Some of his works have been collected by the Peng Dehuai Museum, China Association of Artists, large galleries and arts collectors. Some have won prizes and some have been sent abroad for show. He has got some works published in the magazine of Fine Arts and other pictorials while some of his works are included in PLA and local picture albums. Now he is member of Beijing Association of Artists, Oil Painting Research Society of Hebei Province, and Graphic Design Research Society of China Association of Publishing Workers.

## 序

1986年雷洪连与一位战友在省城石家庄市成功地举办了《小兵画展》。以他纯朴厚实的画风赢得了省城美术界的认可和好评，至今我还有着深刻的印象。当年的“小兵”现在已是一位很有作为的军旅画家。

雷洪连从小喜欢画画，他的少年时代是在东北度过的，那时他在绘画上就已经显露了才华。1976年底他参了军，严格紧张的军营生活并没有影响他对艺术的追求，业余时间他始终没有放下画笔。由于对艺术强烈执著的爱好，使他克服了许多常人难以想象的困难，去创造画画的条件。他自学技法理论、研究油画材料与工具，经过多年不懈努力，已经较好地掌握了油画的写实技巧，并用相关的绘画方法来丰富作品的表现。他能以部队生活和身边所见为题材进行创作。《小兵画展》这批作品就是这个时期产生的。

在现代各个艺术门类中，作为架上绘画的油画是一门传统的技艺。它的表现由特定的油画语言所规范，精通传统的油画技艺在今天仍然具有重要的意义。雷洪连1989年考入解放军艺术学院后，更加严格系统地学习油画的传统技法，在画习作时注意使用不同的油画语言进行多方面的探索。在面对物象时，他力争主动地、积极地表现对象，不为对象所束缚。在“走进去”的同时也在思考着如何“走出来”，走出一条自己的路子。他善于能动地把握自己的艺术进程，使作品多一些主观因素和个性语言。收入在这个集子中的一些写实性较强的作品，可以看出他为此所做出的努力。

对雷洪连的作品无需一一评说。从他最初的那些画到后来学成之后技术比较成熟的作品中，都贯穿着一种稚拙自在的品格，透着诚实的本色。他的画笔触凝重，不求流畅，甚至有些生涩，即使看似轻松的作品也是深藏严谨和繁复。这是因为他画画都是一步步深入进去，一点点推敲琢磨而逐渐完成的，每个笔触中都饱含着艰辛。他不是那种一挥而就，靠奔放取胜的画家，这使他避免了浮滑和机巧，也没有了甜俗。他的画始终透着一种与人亲和的感觉，我想这是因为他的品格所致。雷洪连为人诚恳、谦虚，是个讲求实际和质朴的人，这些秉性也表现在他的艺术追求中。他的作品和他本人一样实实在在。今天的社会充满了各种诱惑，他并无盲从和浮躁的心态，始终做着扎实的工作，萦绕在他心头的就是如何把画画好。

他创作历史题材绘画更是态度认真，工作细致，仅为搜集历史资料、生活素材和各种准备工作就不惜付出很大的精力。《渡江日记》和被彭德怀纪念馆收藏的《运筹帷幄》《入党》等作品从主题表达、构图安排、以及最后画面的完整性等方面都很到位。历史画是社会规定的命题创作，这是一个画家应尽的职责。米开朗基罗、伦勃朗等许多艺术大师一生都曾完成大量直接为社会服务的作品，至今仍闪烁着艺术的光芒。国内有许多优秀的历史画卷，它们已化为人们永久的记忆。雷洪连能在这个领域辛勤耕耘定会有所成就。

雷洪连的作品从比较纯正的写实开始，注重形体的质感和量感，色调温和、空间关系充实。以后造型手法开始走向简练，色彩单纯，画面趋向平面。这是他对艺术理想有意识的追求，这或许是个过渡阶段，他正向着自己心中的目标一步步走去。他还年轻，面对未来而言，这批作品还只是一个积累和铺垫的过程。他说这本画册是对过去的总结，如今他正面临着一个转折点，艺术表现的视觉形式已经开始纠缠着他。我认为这是他的艺术开始深化和走向更加成熟的一个征兆。这个时刻已经来到，把握时机，今后他的画将会是另一个面貌。



1999年3月



## PROLOGUE

It proved very successful that Lei Honglian and his comrade-at-arms held their Soldiers' Art Show in the provincial capital Shijiazhang in 1986. His plain but solid style has won the recognition and favorable criticism of a majority of provincial artists and left me a very deep impression. That greenhorn soldier has now become an established painter of the army.

When he spent his childhood in the northeast China, he enjoyed painting very much and his talent of painting had already emerged. By the end of 1976 he joined the army. The strict and tense army life never obstructed his pursuit for fine arts and he kept on painting at his spare time. With strong liking and enthusiasm for fine arts, he overcame many unimaginable difficulties and created himself the conditions of painting. Meanwhile, he taught himself the artistic techniques and theory and made research on oil painting materials and tools. After many years of hard efforts, he had mastered the realistic techniques of oil painting and was able to enrich his representation by relative ways of painting. He could paint on the subjects of his army life and everyday life. The works shown in the Soldier's Art Show in 1986 were painted in the period.

Among the various types of fine arts, oil painting is a traditional art. Its expression is encoded with the particular oil painting language so that even nowadays the mastery of traditional oil painting techniques means a lot. After he entered PLA Arts Institute in 1989, he began to learn the traditional techniques of oil painting systematically and seriously and he paid special attention to employing a variety of oil painting languages to explore possibilities. Faced with objects, he always contrived to actively represent them instead of being hindered by them. As he tried to "go into it" he was often thinking of how to "come out of it". He was looking for his own style. He was good at putting into the work subjective factors and the individual language to steer his own way. We can discern his efforts in this aspect from some realistic works of this collection.

It is unnecessary to make criticisms on Lei Honglian's works one by one. From his early works to his technically mature recent works, there always lies the quality of clumsy in nocence and carefreeness, reflecting his earnest character. He acquired a dignified heavy style, not smooth, sometimes even a little stiff. Those of his seemingly light-hearted works are deeply hidden with severity and complication. With every brush stroke embedded with hardship, his paintings are the result of labored consideration and deliberate craftsmanship. He is not a painter of unrestrained style who finishes a painting at one go, and so in him we find nothing of slick superficiality and sugary mediocrity. His paintings always convey a feeling of warm sincerity and heartiness, resulting, I think, from his character. Lei Honglian is an earnest and modest guy with the down-to-earth and simple character, which embodied in his pursuit of fine arts. His works are as simple and honest as his personality. Although he lives in a society full of temptations, he can settle down and only think of how to paint better without restlessness or following others blindly.

When he paints on historical subjects, he is so serious and careful that he is willing to devote a lot of energy and time doing preparations such as collecting relevant historical documents and materials of real life. Many works such as "Mapping out a Strategy" collected by the Peng Dehuai Museum, "Diary on Crossing the Yangtze River" and "Joining the Party" are fairly successful in respect of expression of theme, composition, and pictorial integrity. Paintings on historical subjects are required works of the society and the duty that must be fulfilled by a painter. The art masters like Michelangelo and Rembrandt have created a lot of works to serve the society which glitter until today. Many domestic historical paintings have also become a permanent memory of Chinese people. I believe that Mr. Lei Honglian will make achievements in this field and be remembered.

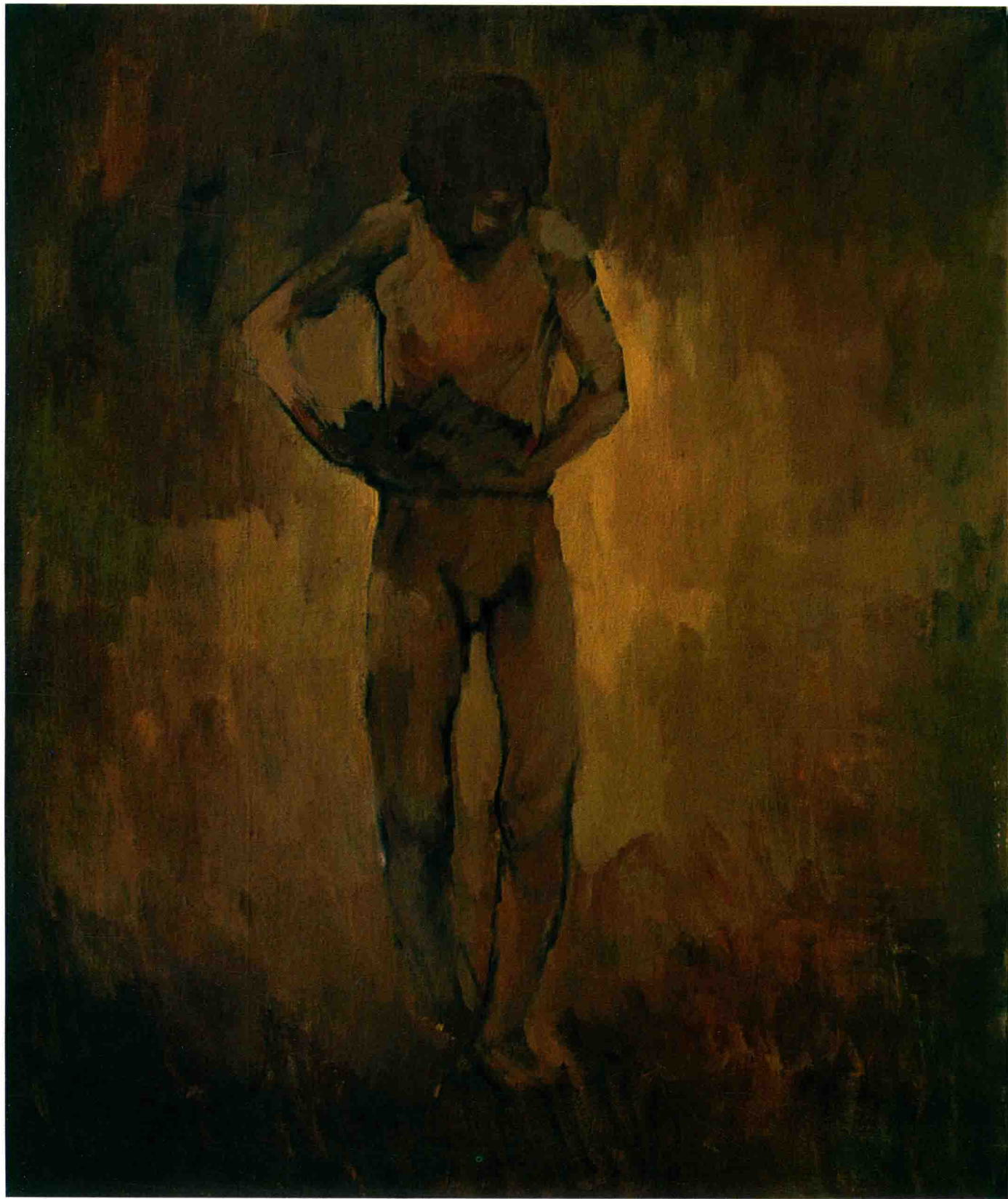
Beginning with relatively pure realistic painting, Mr. Lei Honglian's works attach importance to the texture and weight of subjects, with a moderate color tone and full spatial relationship. Later his formative technique becomes more concise and his use of color is simpler while the space relationship grows two-dimensional. It is the conscious pursuit of his artistic ideal or perhaps it is more like a transition leading to the goal of his dream. For a young artist like him, the collection is just a summary of his short past which paves the way to the bright future. He agrees and he adds that he is arriving at a turning point where he begins to be obsessed with the visual form of artistic expression. I consider it a good sign marking that his art is growing more mature. Grasping the chance, he will put a new face on his paintings in the near future.

Fei Zheng  
March, 1999

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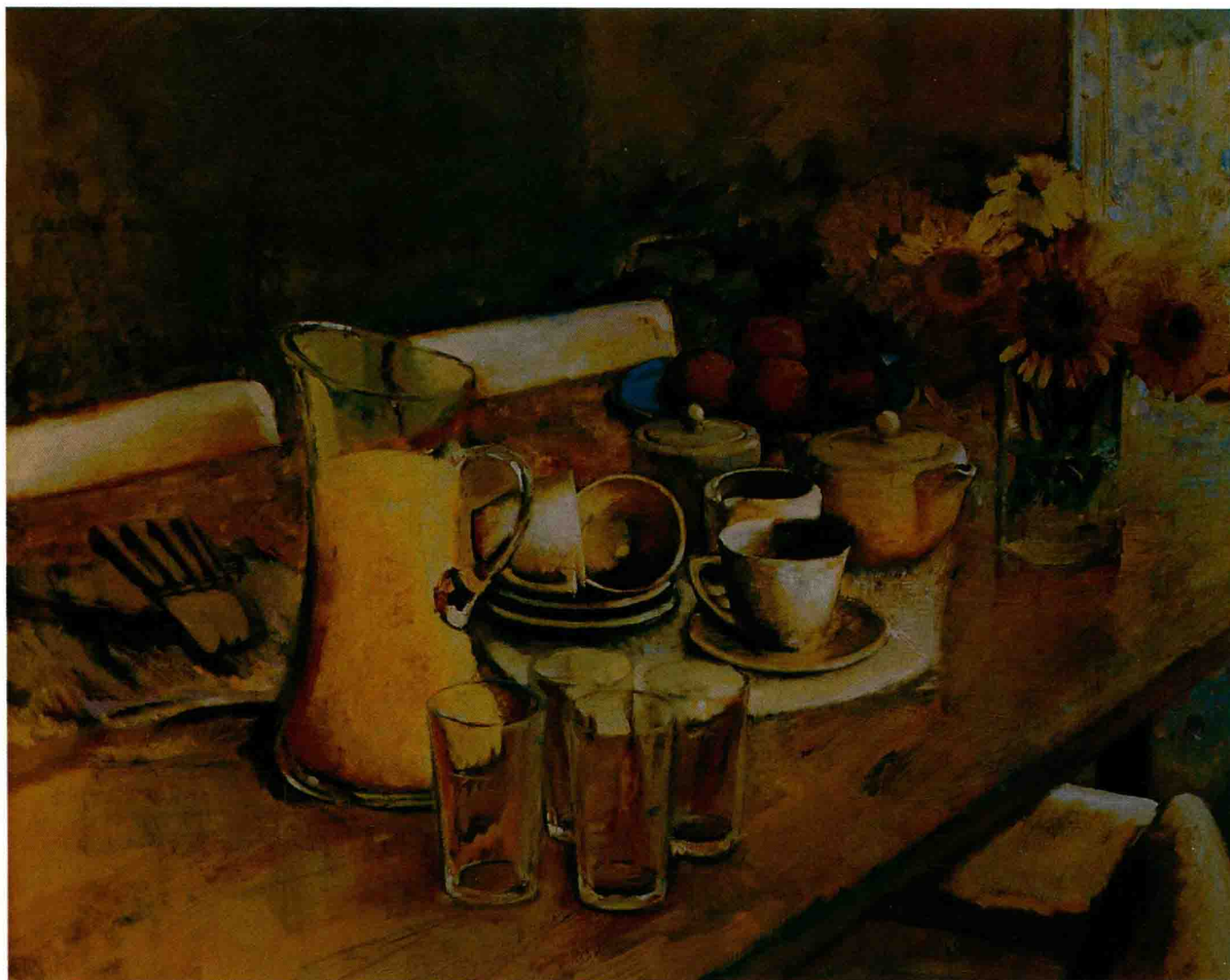
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泥娃 61 × 50cm  
Child Stained with Mud



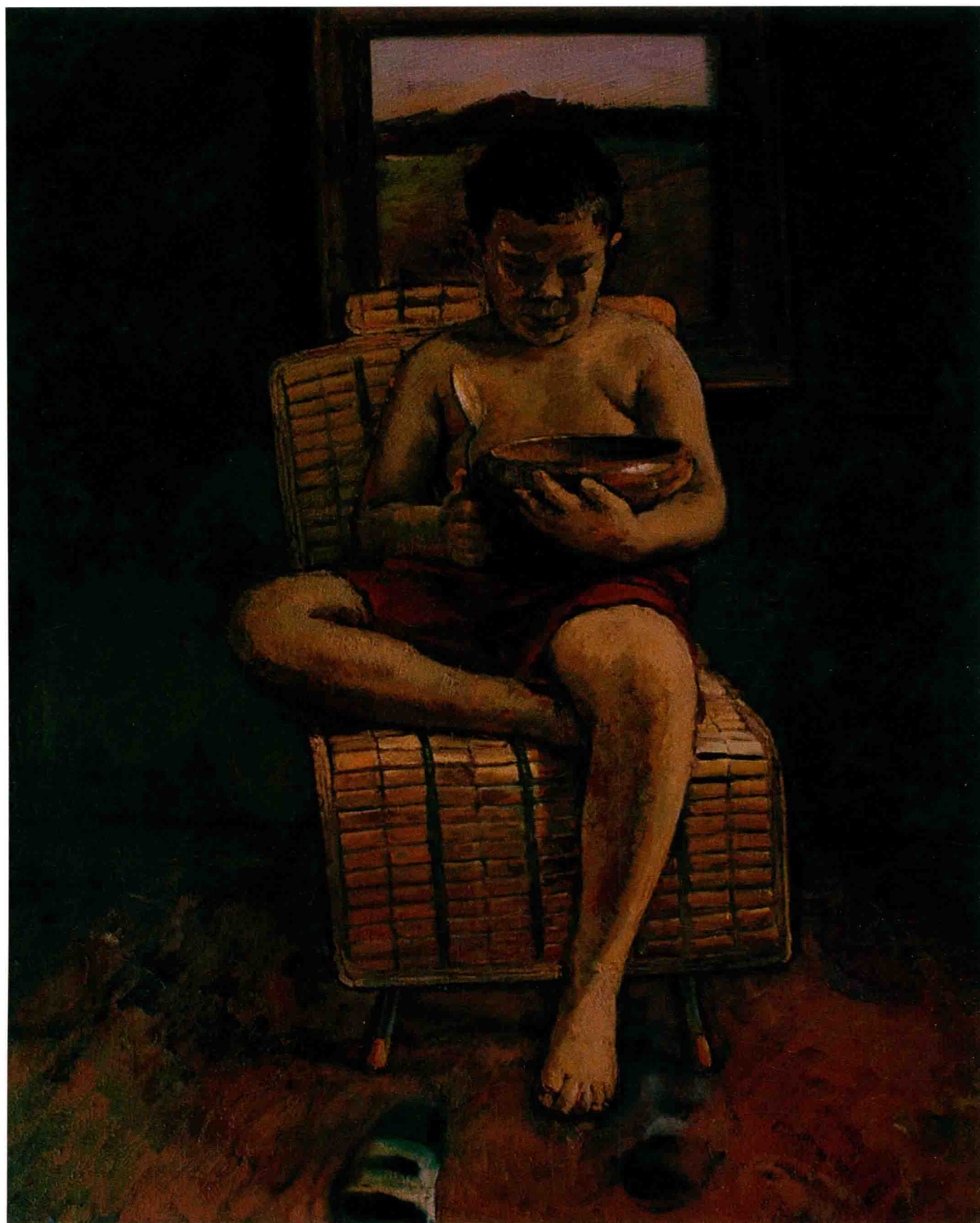


柠檬汁 100 × 81cm  
Lemon Juice



爸爸的画室 130 × 116cm  
Father's Painting Studio





坐竹凉席的男孩 130 × 116cm

Boy Sitting on a Bamboo Summer Sleeping Mat



拾贝壳 61 × 50cm  
Collecting Shells



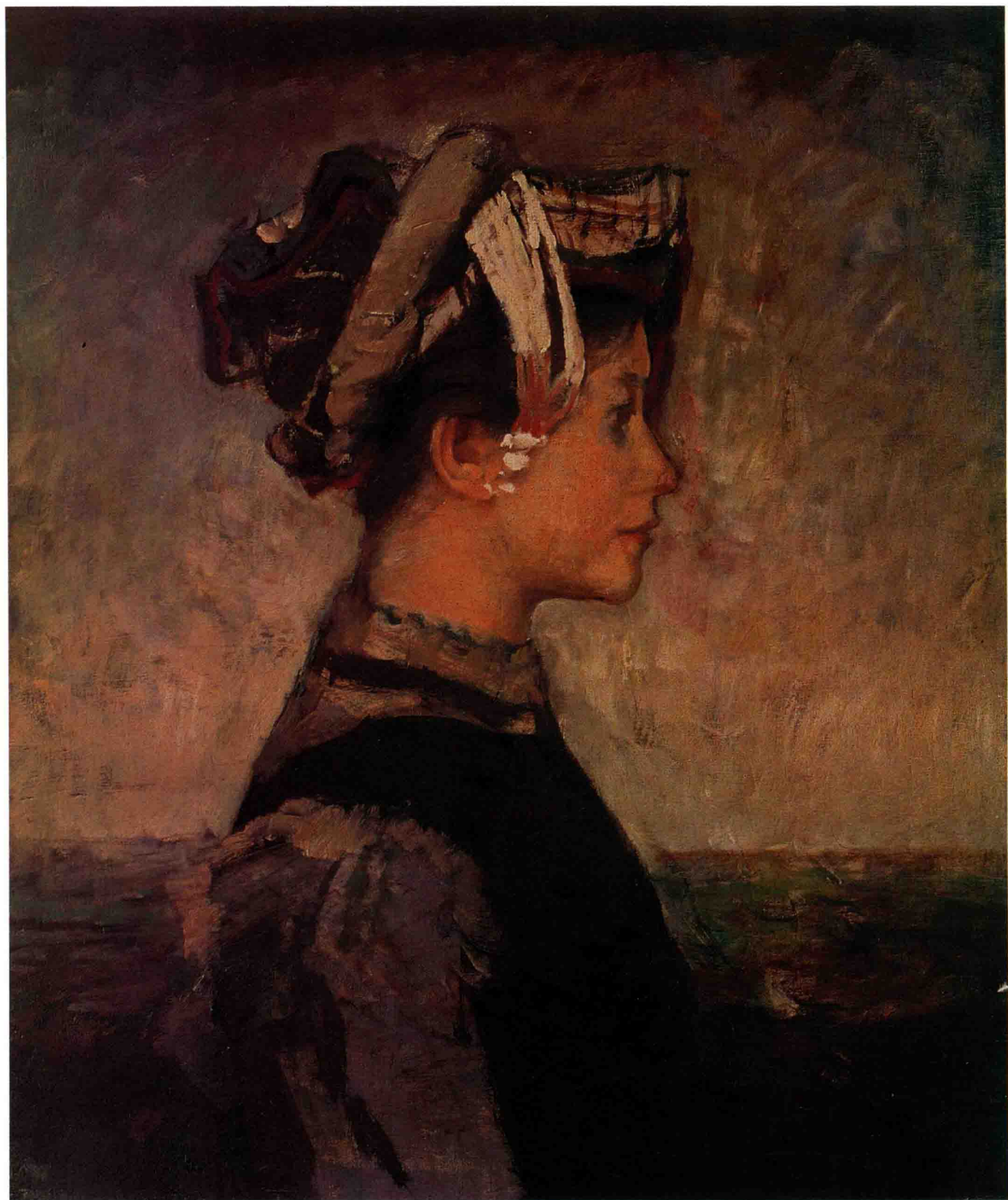


静物 73 × 60cm  
Still Objects

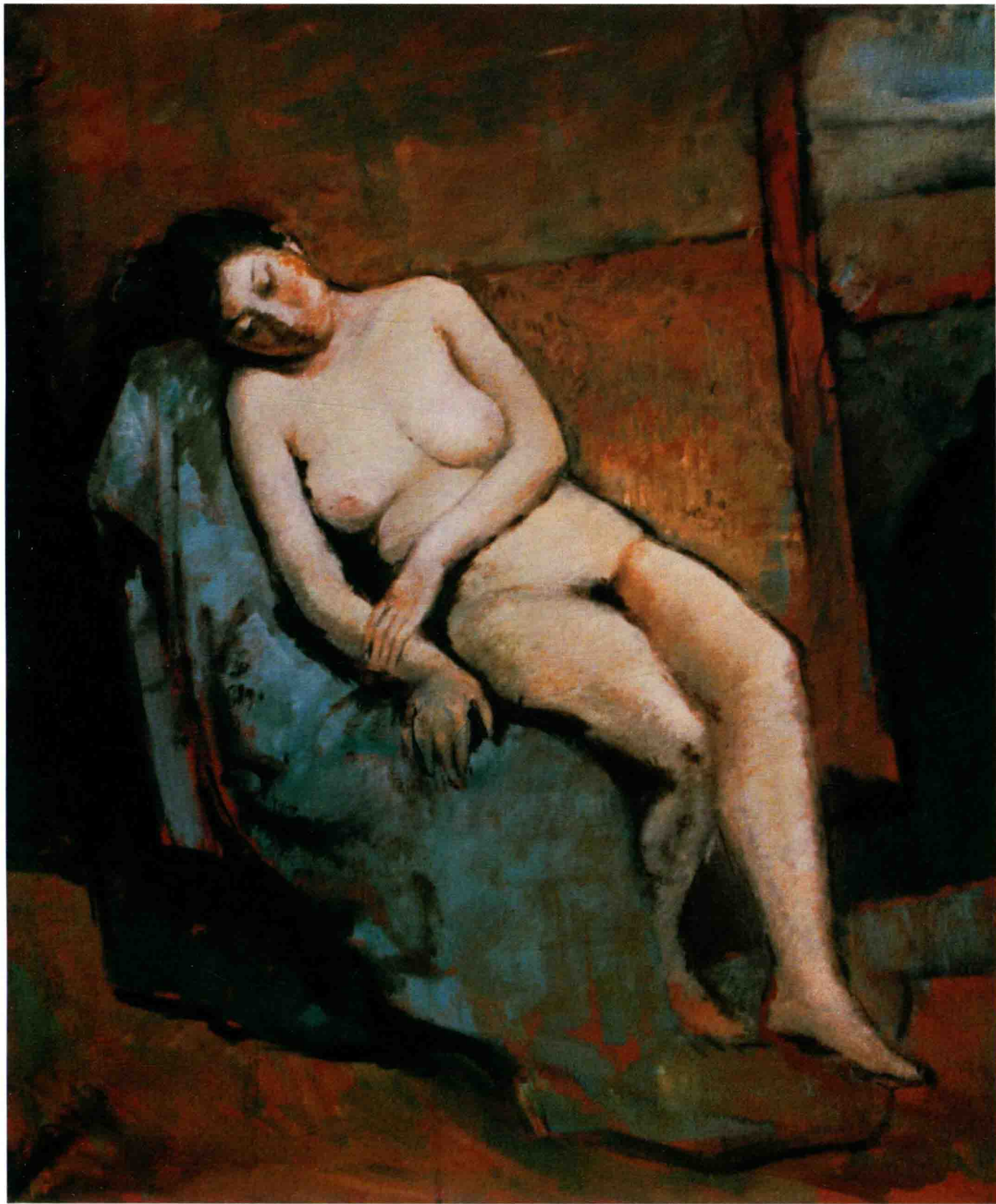


吮 73 × 60cm  
Sucking





原野 61 × 50cm  
Wildness



憩 61 × 50cm  
Repose





高原情 61 × 50cm

Local Customs and Feelings of the Plateau