

阿婆提画集



PAINTINGS OF A WANG



湖南美術出版社
HUNAN MEISHU CHUBANSHE

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談 諧 幽 默 立 新 格

阿萬提的新疆題材人物風情畫，以幽默風趣見長，既不洋也不俗，且畫得極其輕鬆質樸，一點也沒有那種刻意求工的辛苦。

阿萬提，原名杜為廉，曾在新疆生活了三十年。正是這三十年新疆生活的豐富感受，熔鑄了他別具一格的人物畫藝術。阿萬提筆名中的“萬”字，即有紀念在西北邊陲與兄弟民族朝夕相處的一萬個白天和黑夜的含意。畫家還強調他筆名中的“阿”即“我”，“提”者，提煉藝術是也。但我想，“阿萬提”與“阿凡提”諧音，容易使人想起維吾爾民間傳說中那位家喻戶曉，談諧機智，樂于助人的傳奇式幽默大師。這多少表明了畫家對阿凡提這一傳說中人物身上所集中體現的一個民族樂觀開朗性格和幽默智慧的傾心推崇。顯然這也與畫家的人格、理想、藝術趣味不無關係。

阿萬提的畫也確如阿凡提其人一樣贏得了很多人的真心喜愛。它們往往令人忍俊不禁之余心曠神怡，煩愁勞累頓消。這是阿萬提的藝術魅力之所在，也是它們在國內外擁有為數眾多的欣賞者和收藏者，傳媒也頻頻報導介紹的重要原因。當然，在這看似輕鬆的成功背后，既有畫家艱辛的藝術探索，也有畫家明智而堅定的選擇。

中國畫現代人物畫家，以描繪少數民族人物形象和以少數民族生活為題材進行創作而引畫壇矚目的，前有葉淺予后有黃胄。二者皆以獨創的人物畫風格為八十年代以前的中國寫意人物畫傳統別開生面，也為后起者設立的難以逾越的障礙。阿萬提的明智在于，他沒有一味追隨兩位前輩的風格，而是另辟蹊徑，在傳統的寫意人物畫法中，采用誇張變形的漫畫式造型手法，引人民間繪畫，敦煌壁畫之對比強烈，明快艷麗的東方式色彩處理方法，創造了一種談諧幽默，天真活潑，輕鬆愉快的繪畫風格。他大膽發展了葉淺予寫意人物畫中被有意抑止了的漫畫性因素，雖然造型，用筆沒有葉淺予那樣洗練與考究，但輕鬆愉快，談諧幽默，妙趣橫生則時有過之而無不及。與黃胄六十年代的一些反映西北邊陲少數民族生活的中國畫作品相比，他的畫或許只能算是小品隨筆，但他的這些小品隨筆明心見性，無矯飾，不做秀，不扮靚，是畫家心泉的自然流淌，且散發着更多新疆地區風土民情的氣息。應該說阿萬提發現新疆少數民族生活風習中潛在的幽默成份，將民間版畫，年畫，剪紙，古代壁畫，現代幽默畫和漫畫的諸多造型表現手法揉合進中國傳統水墨畫中，把這種幽默成份生動地表現出來，是中國寫意人物畫領域的一次有意義的成功嘗試。也是多品種藝術雜交的創新方法獲得成功的一個實例。還應該說八十年代以來，在大多數中國畫人物畫家徘徊于東方和西方、傳統與現代之間無所適從時，阿萬提敢于堅守住自己的生活基地和藝術源泉，從中提煉出一種獨特的趣味和情調，創立自己獨特的藝術面貌，是件十分不容易的事。

阿萬提也畫一些古代題材的人物畫，但與一些“新文人畫”家不同的是，他并不自詡為新文人而陶醉于傳統繪畫的筆情墨趣之中，也不孤芳自賞，自誤遺性。他的這些畫一看便知更多地還是為了娛人。與他的新疆題材人物畫一樣，它們也洋溢着幽默談諧的氣息，體現着現代的開朗樂觀情懷。

阿萬提沒有重復前人，當然也不會重復自己。他已經為我們創造出了一種新的寫意人物畫風格，相信他一定會把這一風格提煉得更加精純，更加耐人尋味。

阿萬提
一九九五年五月六日寫於
廣州天河

Ah Wanti's paintings which describe Xinjiang folks as well as the local conditions and customs in a well-known humorous and plain style are immune to vulgarity and pretension.

Ah Wanti whose original name is Du Weilian lived in Xinjing for thirty years. It is this thirty years that serve as the resources of his unique folk paintings. According to the painter himself, "Wan" (meaning "ten thousand" in Chinese) is a memento of the ten thousand days and nights during which he lived closely with the people on the northwestern frontier, "Ah" represents "I", and "ti" means "refinery", the refinery of art. But I believe that Ah Wanti, sharing almost the same pronunciation as Ah Fangti, a household word, is ready to remind one of the romantic figure in Weiwul legends, who is well known for his humour, quick wits and helpfulness, and indicates the painter's deep admiration for the character Ah Fangti, a symbol of a nation's optimism, humour and wisdom. Obviously, Ah Fangti has had a great effect on the painter's personality, idealism and taste of art.

Ah Wanti's paintings, just as Ah Fangti, are very popular. Their charm lies in the fact that they can bring relaxation and joy after having made people burst into laughter. This is why they have a great number of devotees and collectors both in China and abroad and why they are frequently reported in the press. Naturally, the success, which seems easily achieved, results not only from the painter's arduous probe into art, but also from his wise choice and persistence.

Two painters, Ye Qianyu and Huang Zhou have received the attention of the Chinese art world by successfully describing minority nationality people and their lives. Both of them have devised a unique style of abstract figure paintings which was completely new to the traditional eyes of the sixties, but also set up a great barrier for the successors. Ah Wanti's wisdom can be found in the fact that he doesn't simply follow the two seniors' style but develops a new one. By combining the exaggeration of caricature and the bright, sprightly colours of Chinese folk paintings as well as Dunhuang wall paintings with the traditional style of abstract figure paintings, he has created a jocular, lively and relaxing painting style. He boldly develops the elements of caricature which are purposely constrained in Ye Qianyu's folk paintings. The designs and strokes of Ah Wanti's paintings are not so concise and exquisite as those of Ye's, yet, somewhat more relaxing, more jocular and more witty. Compared to Huang Zhou's masterpieces of the sixties representing the lives of the minority nationality people on the northwest frontier, his paintings might simply be considered as sketches, but they are plain, simple, and free from any kind of affectation. They are the natural and direct expression of the painter's inner world. They even smell more of Xinjiang's conditions and customs. Ah Wanti discovers humour in Xinjiang People's lives, extracts essence from folk paintings, Spring Festival pictures, paper cuttings, ancient wall paintings, modern humorous paintings, caricatures and so on, and puts them into traditional Chinese brush paintings. It is a significant attempt to express this kind of humour in Chinese figure paintings. It is also a successful example of the creative combination of various art styles. It should be especially mentioned here that since the eighties, while many Chinese figure painters have been hesitating between the eastern and western, the traditional and the modern, Ah Wanti's has been sticking to his own living base and art resources and refining the raw material gathered from life to create his own characteristic style.

Ah Wanti has also painted some figures based on ancient stories. Different from some "New Scholar Painters", Ah Wanti doesn't praise himself as one of them and tend to be intoxicated by his own techniques, but rather to use his art to entertain others. Just as his Xinjiang folk paintings, these pictures are full of humour, embodying modern optimism.

Ah Wanti doesn't repeat his predecessors, nor will he repeat himself. He has created a new painting style and he is sure to refine it and make it more thought provoking.



阿萬提教授在美國紐約舉辦書展接受電視臺記者採訪

Professor Ah Wanti was interviewed by a TV reporter at his exhibition in New York



阿萬提教授在美國西弗吉亞州貝斯尼學院講學

Professor Ah Wanti was at Bethany College in West Virginia, U.S.A.

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塞上情影

乙亥年初春 阿萬提畫





庫車晚會所見
乙亥年
阿爾提



新疆駝鈴

乙亥年

阿萬提





載歌載舞
乙亥年明為提

情笛 乙亥年 初春
何萬提畫





塞上情侶
乙亥年初春月萬提畫



新疆舞

阿爾提







庫爾干之歌
乙亥阿萬提

笛舞
乙亥年初
春阿萬
提畫



邊疆處處賽江南
懷月阿菊提作

