

百家畫庫 • 中國美術家黃耿卓專集

遼寧美術出版社
Collections
Of works
For
Various Arts



黃耿卓繪畫作品

HUANG GENG ZHUO



百家畫庫

出版顧問

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COLLECTIONS OF WORKS FOR VARIOUS ARTS
PAINTING COLLECTIONS OF CHINESE ARTISTS

HUANG GENGZHUO

黃耿卓畫集



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中國美術家
黃秋卓



藝術簡歷

黃耿卓，河北省南宮市人，生於1945年。中國美術家協會會員，揚州大學人文學院藝術系教授。

1985年中國畫《動心》獲“全國六屆美展”優秀作品獎，獲第一屆河北文藝振興獎。

1988年9月中國東方美術交流學會等在北京中國美術館舉辦《黃耿卓、黃耿新畫展》。

1989年，河北美術出版社出版《黃耿卓、黃耿新畫集》，獲第三屆河北文藝振興獎，黃河流域出版金牛獎。

1990年，香港北京畫廊舉辦《黃耿卓畫展》。

1991年，中國美協和日本合辦“中國的四季”美術展，作品《祇留下白茫茫大地真乾淨》獲銅獎。

1991年，中國旅游局等主辦“首屆中國旅游書畫藝術節”，作品《寂野圖》、《山風》分別獲三等獎和優秀作品獎。

1992年，日本東京東方畫廊舉辦《黃耿卓畫展》。

1992年獲批准享受國務院特殊津貼。

1994年，臺灣雅林藝術出版《黃耿卓水墨人物精品選》。

近年，《人民日報》、《光明日報》、《文藝報》、《中國美術報》、《中國書畫》、《詩刊》等重要報刊發表作品近百件。《美術》、《北京周報》、《中國畫》、香港《華僑日報》等報刊專題介紹。

在北京、上海、石家莊、香港等地報刊發表論文《情與神》、《動心的創作》、《新與好》、《談個性》、《山性不改的畫家——梁巖》、《太行的兒子——郭明堂》、《畫苑施勝辰》、《臧山》等。

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BIOGRAPHY

Huang Gengzhao, born in Hebei in 1945, is the member of China Artists Association, professor of the Art Department of Yangzhou University.

1985 He won an excellent-work prize for his Chinese painting Aroused Desire at the 6th National Art Exhibition and an award in Hebei.

1988 Group Show of Huang Gengzhao and Huang Gengxin was held at China Art Gallery organized by China Oriental Art Exchange Society.

1989 Painting Collection of Huang Gengzhao and Huang Gengxin was published by Hebei Fine Arts Publishing House.

1990 His solo show was held in Beijing Art Gallery in Hongkong.

1991 Snow-white Earth was shown at "China's Four Seasons" Art Exhibition held by China and Japan and awarded a bronze prize; Two of his paintings awarded prizes at a painting and calligraphy festival.

1992 His solo show was held in Japan; He obtained the allowance for specialist awarded for extraordinary accomplishment by the Government of China.

1994 Collected Shuimo Figure Paintings of Huang Gengzhao was published in Taiwan.

In recent years, hundreds of his works appear in press, including some newspapers in Hongkong.

He is the author of many essays and commentaries on art.

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情與神

●黃耿卓

詩人，落地時的第一聲啼哭，決不是一首好詩，記不清是誰說的，但是我懂。嬰兒用哭，用四肢的躁動，表達來到人間的顛覆情感，那麼自然，那麼真誠，那麼好玩。

會笑了，會說了，會走了。表達感情的方式複雜了，具體了，微妙了。有了豐富、微妙的感情，“藝術”就成了感情表達的重要形式。

孩子的“藝術”，天真、稚樸，簡化了複雜的情感，複雜的世界。用單純的真情，隨意點點江山。可笑，可愛。

成年，知微、閱歷和環境，使人節制了情感，多了理性，給人做出件件面目，面具，封閉了真情、真意。戴面具的人，甘苦自知。搞藝術的人，丟掉面具，才能擁抱生活。

人生可貴，莫過一個“情”字，無情，則有意？

一個藝術家的“白自畫”——作品，應是藝術家赤心的、情、神和血的結晶體，連血紅的體體，才能征服人的心，逼使淚流下河。

時代驅使着近代的造型藝術家，不約而同地把眼睛投向原始的、民間的，甚至兒童的藝術，研究其產生永恒魅力的內在原因，是意在尋求更淋漓表達情感的新形式。

原始藝術，東方和西方並無差異，在兩千多年的發展過程中，西方人重理性，產生了寫實、具象。近代才從寫實中掙扎出來，注重“情”的表達，東方藝術，始終強調“情”和“意”，是在這條主線上不斷充實發展起來的。“意”本身就是抽象的。

西方近代抽象繪畫的出現對現代藝術產生了巨大影響，電影藝術是綜合性藝術，它的表現力最強。可現在有不少影片，不再一切為故事，為情節，而強調畫面本身的美和力。小說注重意蘊，詩求朦朧，美術求單純，音樂求強化節奏。電影、文學、繪畫共同的一點是音樂性。節奏、力度、韻律本來是音樂專業術語，現在變成了藝術的通用語。為什麼？因為在藝術中音樂最抽象，現代美學家認為：抽象能加大美的容量，加深內涵，從具象到抽象是變化大，美的容量域大。

抽象這個詞是外來的，但我國漢代畫象石、陶器、壁畫，從去病墓前的石磨，跟現代藝術有異曲同工之妙。現代人對原始藝術、兒童畫產生了濃厚的興趣，並不是單純的“反祖”現象，而是由認同到確定的又一次認識上的飛躍。原始人和兒童沒有很高深的繪畫理論和嚴格的造型觀念所束縛，不靠理性而是靠感情繪畫。用人對客觀世界的直覺認識，寫人的願望和追求，那種天真、幼稚、單純的情，是人的天性在繪畫上的自然流露，一句話就是：人對客觀世界感情的記錄。學原始藝術和兒童畫，祇能學先人和兒童的稚樸和天真。用人本能的善良和恬靜的心來表現神秘的世界，失去這一點，剩下的祇是形式上的運作。一個外國人說：中國畫是兒童的眼睛，老人的手，並不是全無道理。

中國水墨畫是世界藝術中的瑰寶，幾千年起伏迭宕，但始終在發展。“情”和“神”是中國畫的最高標度。寫意是中國繪畫理論中的精髓，寫其意，“以形寫神”，“以神寫形”，“物我兩忘”，祇要瞭解它的內涵，就會肯定地說：它是優秀的現代的，“寫意”二字就能包含衆多的現代藝術流派，這點有些不可思議，但無可辯駁。

近代，一些西方畫家大談對東方藝術理論產生濃厚興趣是必然的，“物我兩忘”是藝術創作的最高境界，祇有“以情寫神”才能獲得。“以形寫神”或“以神寫形”都未能掙脫“形”束縛，難以達到“物我兩忘”，祇有把“形”當作傾吐感情的工具才能獲得，形，融于心。形，融于神，得其真，忘其形。情，是創作的開始和創作過程的主宰，“以情寫神”，“形”為情服務，得其意，寫其神。“形”為畫面服務，這需要確立新的造型觀念，用新的觀念理解“神”。“神”是通過“形”體現的，這個“形”不再是生活中的原形，而是在深刻理解後的高度概括。祇有做到像“胸中解牛”那樣才能呼之欲出，隨心所欲，沒有這樣條件，情再豐富，難得其真，難寫其神。

現代藝術，要擺脫祇是再現生活，再現自然的工具，強化感情和個性，把繪畫當成藝術家在特定的環境和時間，寫想感情的記錄，是此時此地藝術家把文學、美學、史學、哲學過渡性表現出來的融合體，是深刻觀察生活的構思和豐富想像力的融合體，這樣產生的藝術作品，經過選擇，連藝術家本人也不可能複製，這才是藝術的個性，個性的核心是情，情是藝術家從客觀世界中得到的自身感受。這種感受，像人的指紋一樣，從過去到未來，決不會重複，真正的藝術家首先應是思想家。學者。

李白詩語浩氣，王羲之醉書蘭亭序，梁鵠的靜畫，皆稱千古絕唱。百思不得其解，前之有何神助。其實：不可言狀的情思，早在大師胸中凝聚、扭動、綽號、過關情、情悟，情起波，波助韻，一度激情非吐不快。這是在失控的狀態下，不能自抑的感情流露。這筆筆字字皆是數年心血，求之不得，求之不易。

“以情寫神”，情是畫家的心，神是作品的魂，祇有赤誠的心，才能觸到玄妙的魂。祇有“以情寫神”，才能“物我兩忘”，“以情寫神”是水墨畫創作，是現代藝術創作的核心。

繪畫是不能割裂的，祇有隨著民族習慣，生活環境，民族意識的演變而發展。在信息時代，學習和借鑒西方繪畫理論和形式是明智的，但，大可不必拜倒在他們脚下，藝術祇有根植在本民族的土壤中才能發展。

我想：要畫水墨畫，就要畫到家，要有筆，有墨，有韻，有情，我想：站在宣紙面前，超自超越好，要有老子天下第一的氣概，我想：站在自己的畫面前越挑越挑剔，要認定：路行三人，必有所報。

1988年9月19日發表於香港《華僑日報》

PREFACE

● Huang Genzhuo

I believe that the first cry of a poet is absolutely not a poem.

A baby uses his cry and his legs and arms waving to express his simple feeling that is so natural, sincere and interesting.

When he learns to laugh, speak and walk, the ways of expressing his feeling turn more and more complicated, concrete and subtle.

Once a man has this kind of subtle and concrete feeling, art becomes an important way of expressing it.

The art of child is so simple and unaffected that it can simplify the complex emotion and world. What he does is to depict the visual world with pure feeling. How lovely!

Being an adult, he becomes more reasonable along with the growth in knowledge and experience and changes of the surrounding. His true feeling is hidden by a mask. If you want to be an artist, the first thing you should do is to throw away the mask and hold life with sincerity.

What a man should value in his lifetime is feeling. Without feeling, without content.

An art work is a mirror of an artist's inner world and the fruit of his painstaking labour. Only by doing so can his work be moving and touching.

The times forces the modern artists to focus on the research of primitive, folk and children's art. They try hard to find the true reason of why this kind of art is of permanent charm. In fact what they really want to seek is a new way to express feeling.

The West and the East are similar to each other in primitive art. Over the 2000 years development, Western people used to stress on rational faculty, so they make realism born. Not until decades ago did they free themselves from this limit and began to concentrate on expressing feeling. On the contrary, the Eastern people have always paid attention to the expression of feeling and thought. Thought is abstract.

The appearance of abstract painting in the West has a strong influence to modern art. Film is a combining and expressive art form. But many films produced today no longer stick to the old way that stories and plots are the main parts. What they manage to create is a beautiful space. Now film, literature work and art work are more and more similar to music with rhythm that used to be a word of music but changed to common word in art world. Why? Because music is the most abstract among various art forms and abstraction can enlarge the content of beauty.

Abstraction is a foreign word, but some ancient sculpture works are different approaches but equally satisfactory results. The phenomenon of modern people have interests for primitive art and children's painting is a leap in the process of cognition. The ancient and children can not be limited by strict modelling ideas. They draw what they see and this kind of painting is a mere record of the objective world. What modern artists want to learn from them is to express the mysterious world with a kind and pure heart. Just as a foreigner said: Chinese painting is the eyes of a child, hands of old man, which is indeed the case.

Chinese shuimo painting is the treasure in the world art. No matter how the history changes, it has always been developed. "Feeling" and "spirit" are the highest standard of Chinese painting. Free-style painting is undoubtedly an excellent and modern genre.

Modern masters of art in the West are interested in Eastern art theory because they hold the view that Chinese painting is a perfect combination of appearance and spirit. Spirit is the essential part of a painting and depicting the appearance is a means of expressing spirit. The form of an object is not necessarily true to life but a highly artistic condensation.

Modern art should break the limit of reappearing the visual world. The modernists should be interested in the "feeling" of the life and more concerned with the meaning behind appearance. What an artist does is to express the image with greater immediacy and feelings that can not be copied even by himself just as the fingerprints. A real artist ought to be a scholar and thinker.

Feeling is the heart of an artist and spirit is the soul of an art work. Expressing spirit with feeling is the key point of modern art. The tradition can not be broken totally and it will develop with the ages. In this times of information, the best way is to apply the strong points of Western painting to our national painting.

I think if an artist chooses shuimo painting as his career, he should do perfectly enough in how to use brush and ink to create charm and feeling.

I think the more confident an artist is when facing rice paper, the better he will become. Self-confidence is a good way to success.

I think an artist should never be satisfied with his works and should learn from others.

Published in Overseas Chinese Science Daily (Hongkong)

on Sept. 19, 1998



●三個兒子靠自己提水吃的父親 ● Father Carrying Water for Three Sons



● 深谷幽蘭 ● Orchid in Deep Valley



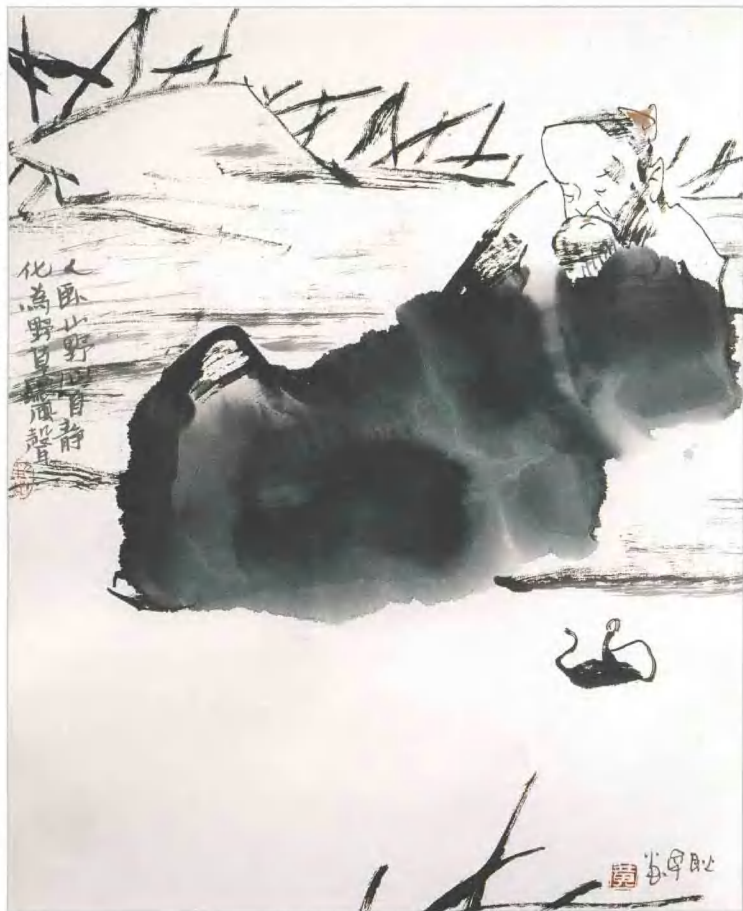
● 梅上枝頭暗香來（國畫） ● Delicate Fragrance of Plum Blossoms



人缺的是志氣
咱有



●人臥山野心自靜圖畫 ●Lying on the Wilderness Canny



● 桃花紅(國畫) ● Red Peach Flowers







●我碰了一輩子釘子，鼻子都碰歪了 ● Having Met with Rebuffs

