

中国美术家对外交流丛书

中国美术家协会 主编

第 6 辑

CHINESE ARTISTS  
BOOKS FOR  
INTERNATIONAL  
ART EXCHANGE  
COMPILED BY CHINESE  
ARTISTS ASSOCIATION

Chen  
Zuhuang

CHINA FEDERATION  
OF LITERARY AND  
ART CIRCLES  
PUBLISHING HOUSE

陈祖煌

山水画专集

中国文联出版社

# 序

# Preface

由中国美术家协会主编、中国文联出版社出版的《中国美术家对外艺术交流丛书》是属于国家级艺术品牌的新版本书系。各专集分别选编了中国美术家协会会员的精品之作及个人艺术档案。

在中国成为联合国教科文组织下属的“国际造型艺术家协会”成员国和中国美术家协会常务副主席刘大为当选为第16届“国际造型艺术家协会”主席之际,随着中外美术机构及美术家之间更加广泛而深入交流活动的开展,在国际美术界互相学习、借鉴、融合的大背景下,各专集画册的陆续出版,将会进一步向世界展示中国美术面貌和具有实力的中国当代优秀美术家的群体阵容。各入编美术家的艺术信息,将以各专集精美画册为载体,传播于海内外。

特此感谢积极支持和参与这项出版活动的各位美术家,为增进对外艺术交流,拓展中国美术发展的更大空间所作出的新贡献,并祝贺入编该丛书的各位美术家专集的问世,为中国和世界的当代艺术宝库又增添了新的篇章。

中国美术家协会

*Books for International Art Exchange of Chinese Artists*, compiled by Chinese Artists Association (CAA) and published by China Federation of Literary and Art Circles Publishing House, is a state-leveled new brand art serial books. Included in each book are the best works and art experiences of the members of Chinese Artists Association. At the particular moment of China succeeding in being elected the presidency of International Association of Art (IAA) under the UNESCO and Liu Dawei, standing vice-chairman of CAA elected chairman of IAA, along with the rapid development of art exchange activities among the international art institutions or the artists, in the circumstances of the world art circles being studied and merged with each other, to publish these books in succession will undoubtedly produce more and more excellent contemporary Chinese artists (all of them are CAA members) to the world so as to make the situation of Chinese art known. The information of each chosen artist will be popularized at home and abroad by their own carefully compiled painting collections.

Thank those artists supporting and taking active part in this publishing activity for their making the serial books possible. They have contributed a lot to building up international art exchange and opening up larger space for the development of Chinese art. Simultaneously, the artists included in these books are to be congratulated for their adding new sections to China and the world artistic treasury.

By International Department of CAA



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DIRECTOR OF THE EDITORIAL COMMITTEE LIU DA WEI

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# 艺术简历

# Resume

陈祖煌，笔名山鹿，1942年出生于浙江昌化书香世家。中国美术家协会会员，中国版画家协会首届理事，江西省美术家协会副主席，江西画院艺术顾问，国家一级美术师，享受国务院津贴的有突出贡献专家，“中国工艺美术大师”职称评委，1988年获全国城雕设计资格证书。

陈先生1979年加入中国美协，参加全国第四次文代会及中国美协第三、四届全国代表大会，在五年一届的全国美术作品大展中获得八次大奖，省级20多次一等奖。在国内外举办了三十余次个人美术作品展览。《春潮》、《百花图》、《安源》、《山鬼系列》等200多幅作品被中国美术馆、人民大会堂、瑞典博物馆、美国密执安大学美术馆和江苏、天津、山东、贵州、广东、福建、浙江等美术馆、图书馆及港澳地区和个人收藏。在《美术》、《美术观察》、《中国美术》、《艺术界》、《人民画报》、《解放军画报》、《中国工艺美术及中国现代美术全集》、《中国现代美术图鉴》、《版画1940—2003年典籍》等发表和入选出版作品。名录入编《中国美术家人名辞典》、《中国美术家名鉴》等十余部辞书。出版有《美术家陈祖煌》、《名家风采》、《陈祖煌山水小品集》、《山鹿木雕》等。

陈祖煌是现实主义具象画家，有深厚的综合素质和造型基础。是我国画坛上为数不多的中国画、油画、版画及雕塑各领域中获奖数之多、获奖年代跨度之久、取得丰硕成果的艺术大家，深受海内外收藏界青睐。中央电视台两度作了专题介绍。

Chen Zuhuang, born in a literary family in 1942 in Zhejiang, is a member of China Artists Association, director of China Printmakers Association, vice chairman of Jiangxi Artists Association, consultant of Jiangxi Painting Academy, the state grade-I artist, expert enjoying "Government's Special Subsidy" by the State Council, judge for "Chinese Masters in Crafts & Art". In 1998 he got the certification of China City Sculpture Design.

Mr. Chen became a member of CAA in 1979 and received eight prizes in national art exhibitions and twenty prizes in provincial art exhibitions. He has held over thirty solo shows at home and abroad. Two hundred works are collected by China Art Gallery, the Great Hall of the People, Sweden Museum, the Art Gallery of the University of Michigan (USA), and galleries in Jiangsu, Tianjin, Shandong, Guizhou, Guangdong, Fujian, Zhejiang and private collectors in Hongkong and Macau. His works can be found in several major pictorial and magazines. His name and achievements appear in some dictionaries of celebrities in Chinese art circle. He has made the following books published: Artist Chen Zuhuang, Famous Artist, Landscape Paintings by Chen Zuhuang, Wood Sculptures of Deer.

Chen Zuhuang is a realistic artist with solid foundation in modeling art. He is one of the few accomplished artists in China who have won so many prizes for Chinese painting, oil painting, print and sculpture. His works are highly appraised and loved by collectors at home and abroad. His achievements were reported by CCTV twice.



# 怡情山水 放歌丹青

## ——陈祖煌写意山水画

著名画家：周 剑

写意山水画，是众多画家最后择栖的一块精神领地。全部的绘画经历和心得，及人生体验，都可以借助写意山水画这样一种形式，加以体现和表达。

陈祖煌，用木刻刀，刻出一张张美妙绝伦的版画，用雕刻刀，在石头上，凿出一道道城市风景；同时他把精力也移注到山水画创作中来，又给人们惊喜和关注。

在山水画创作的这条路上，熙熙攘攘挤满了许多艰辛跋涉之人。传统和时风、自然和图式、笔墨和性灵，是每一个画家竭力思索和实践的命题。千百年来，山河还是山河，绘画却面貌迥异，大家辈出。在自然和图式之间有一个神秘的地带，是所有画家的表演空间和创作通道。大自然，是山水画创作的唯一源泉。出生于浙西昌化的陈祖煌，年轻时，迁居赣西山林区，两个地域的跨越，使他对中国南方植被茂盛，河流密布的山林有着独特的感受和体验。只要闭上眼，就能够感受到山风在耳边拂过，竹林摇曳，鹿鸣鸟啼，松涛起伏，清泉叮咚……他的山水画大都取材于这两地的地理形貌、人文风情。

陈祖煌的山水画跟一般画家有着不同的是，继承传统，不是简单继承大家熟悉的传统图式，而是直接取材自然，取法自然，是他山水画创作基本出发点。自然界一草、一木、一花、一叶，山石、云雾、泉水、溪流、屋舍、人物，无不化为点，化为线及面。通过勾、皴、刷、染等笔线迅疾缓慢交替，其中生发于自然的笔墨情趣充实于画面，给人以清新幽远，欢愉通畅之感。形式语言的创造是他的追求和理想。他对形式有着超乎寻常的理解，这跟他多年的版画和雕塑经历有关。敏于形式，在每一张创作中，他都极力去挖掘画面的形式，以图达到每一张画的表现方式和题材之间溶汇到最佳契合点上。这其中也无不跟画家本人的性灵有着紧密的联系。长期的劳作锤炼出的健壮体魄，使他画起画来，挥洒自如；创作无数作品所积淀的思维和经验，使他创作起来，毫无滞碍，灵动通透。

事实上，在写意山水画背后，体现的完全是画家个人的内心感受和审美理想。他把自然山川移植胸中，再把内心意绪融入自然。这样的过程使他在水墨山水中能恰当地抒发自己的感受和体悟，也能体现个人的审美取向和生命趣味。

陈祖煌的写意山水，切入的角度是多样的，平视、俯瞰、仰视、远眺，因而产生了“目极八荒”的胸襟和气势。解读他的作品分明感到不可遏止的精神张势。如《松林山谷》、《村头》、《观潮》画面都有一种追求自由、刚健自强、开闸、磅礴之势，让人感受到一种大气“物为我役”的豪迈情怀弥漫于纸。画家就这样选择，不仅是激情和生命意志的表达，还是一种智慧形态的述求。在这样的形态中，激情的奔涌，意志的张力，都沉潜下来，以画家独具慧眼的角度，加以理智的观照，知性的反省，去完成仰视、俯瞰的空间张势的营造。受出生的精细的吴越文化影响，加上后天楚越文化的陶冶，使得陈祖煌绘画有着大气而精致，富于幻想而灵气流溢，浪漫而又细腻婉转的情怀和物质。

传统中国山水肯定是要往前行的。现在画坛因受市场影响，大多画家只是“纸抄纸”，只师法古人而不师法自然，这种“复古潮流”，只是汪洋旋流中的回潮，等待一波更汹涌、更澎湃的大潮，这需要的是潜于思索，勤耕不辍的画家，智慧、辨证的看待。需要的是有溶汇中西绘画修养的大家，对传统、对自然、对现代有着高层建瓴的人去探索。在陈祖煌的山水画创作中，立足自然，立足现实。在此基础上不断地吸收各种养分，以一个开放的心态，去吸纳各种观念。精力充沛，思维敏捷的他正行走在这条上下求索之路上。在这个激荡变化的时代，需要一种绘画的形态来揭示时代的脉搏，这是艺术家的天职。山水画作为一种古老的画种，在今天正在发生着悄然的变化，艺术家在其中是命运的主宰，相信陈祖煌的写意山水画创作会象一往无前的春潮一样涌动不止，奔流不息。

# Love for Nature and Painting

## —About Chen Zuhuang's Free-style Landscape Paintings

By Zhou Jian

Free-style landscape painting is favored by so many artists as their terminal choice on the way of art because it can be a form to express one's inner feelings and life experience.

Chen Zuhuang is versatile in art. His prints, city sculptures and landscape paintings are astonishing and pleasing to the viewers.

There are large numbers of people sparing no effort to be engaged in landscape painting. They try hard to balance the traditional and modern, natural and rigid. Over thousands of years, mountains and rivers stand there, but they are different in paintings. How to reappear natural scenes in a picture is challenging to artists. Nature is the only source of landscape creation. Born in Zhejiang, Chen Zuhuang moved to a forest area in Jiangxi, so he was deeply impressed by the southern trees and rivers. As long as he closes his eyes, he can sense the mountainous wind billowing his hair, the bamboos weaving, the deer and birds singing, the pines tiding, the rivers flowing. The subject matters of his landscape paintings are mainly from where he has lived.

Chen's landscape painting is different from other painter's. Instead of copying the tradition, he gains materials directly from the nature and then tries to reappear what he sees in his painting with dots, lines and planes. With various skills and strokes, he forms a unique language refreshing and interesting. He has an extraordinary comprehension to formal language in painting. In each painting, he focuses on digging out the formal language to perfect it. Due to his experience in print and sculpture creation and his good health, he makes it.

In fact, a free-style painting is to embody a painter's inner thought and aesthetic ideal. He first moves mountains and rivers in nature to his heart, and then, melts his feeling with nature. This process is the best way to pour out his understanding to nature in his inkwash landscape painting.

In his paintings, Chen is skilled in adopting different perspectives to display broad horizon and great vigor. Viewing his paintings, I can sense the strong visual and spiritual impact, for instance, his *Pines in the Valley*, *Entrance of the Village*, *Watching Tides*, contains his pursuit to freedom, self-confidence and his bold and generous characteristics. His wisdom, his cultural deposits, his imagination, his tenderness are obviously seen in his landscape paintings.

Traditional Chinese painting is bound to go ahead. Affected by the art market, most artists prefer copying the skills and techniques of the ancestors, instead, they neglect the process of learning from nature. This phenomena needs to be broken through by those diligent and intelligent artists who are capable of absorbing the essence of Chinese and western paintings, besides, they should have a thoroughly comprehension to tradition, modern and nature. Nature and modern life is base of Chen Zuhuang's paintings. He can take in various concepts and make use of them in his creation. In this changeable era, an artist's duty is to reveal the pulse of the times by means of art. As an old genre, landscape painting is changing gradually and quietly due to the artist's control to it. I sincerely believe that Chen Zuhuang's free-style landscape paintings will go further and further like spring tides.

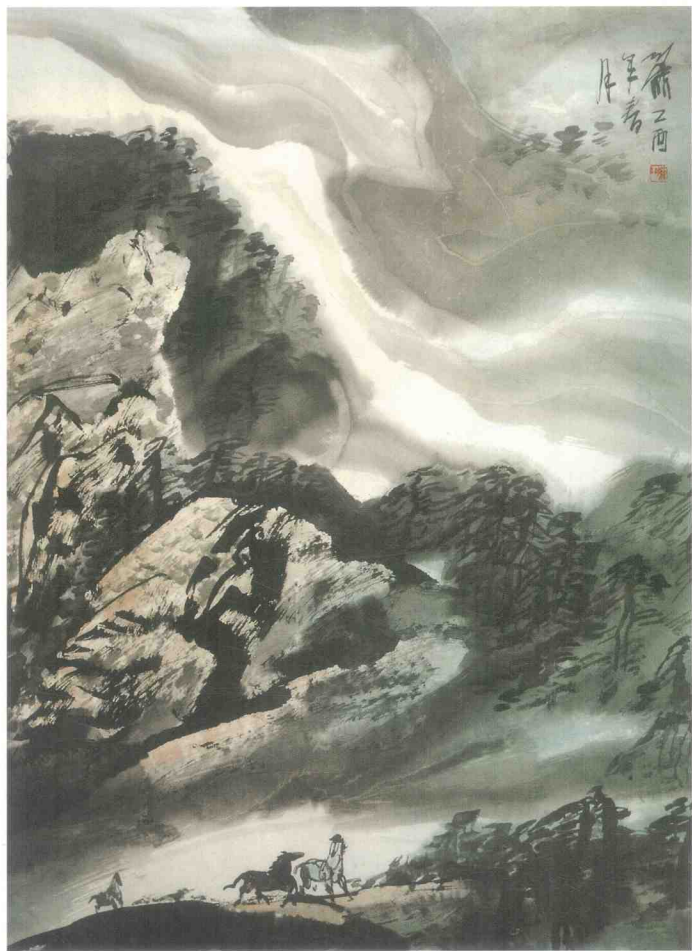




九峰山景  
Landscape in Jiufeng 210cm × 130cm



浑石岭 Mount Hunshi 130cm × 150cm



春风 Spring Breeze 68cm x 50cm



山核桃丰收 Bumper Harvest of Walnut 180cm x 125cm

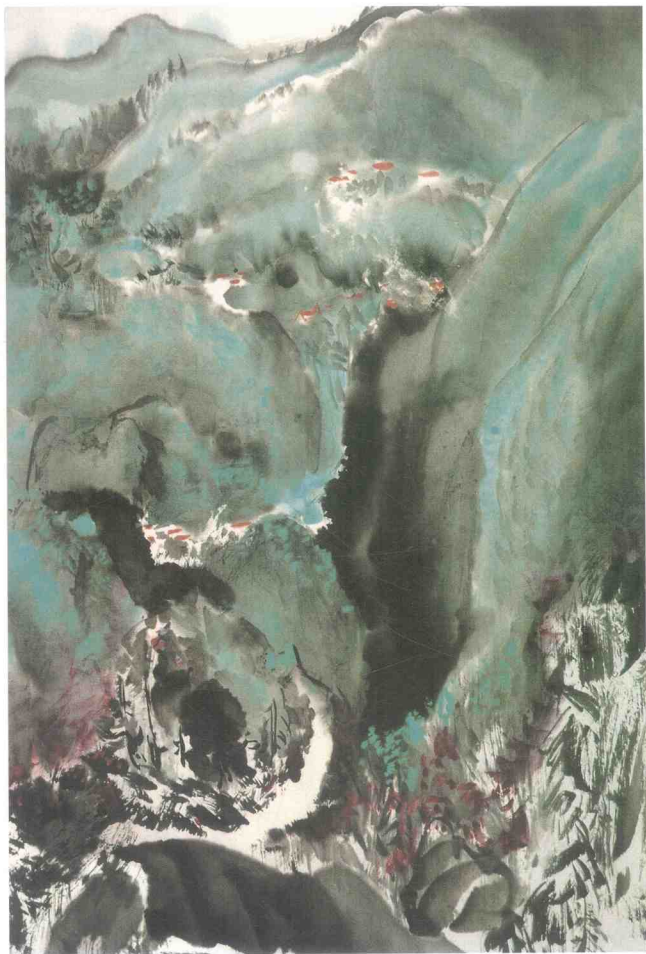


秋韵 Charm of Autumn 136cm x 88cm





若有人兮山阿  
Wondering in the Mountains 240cm x 130cm



巨木溪 High Mountain 68cm x 45cm



桑树滩 Mulberry Shoal 136cm × 68cm



杂树林 Woods 136cm × 68cm



小村喜事 Happy Event in the Small Village 140cm × 170cm