

中国美术家对外艺术丛书

中国美术家协会 主编

第 7 辑

CHINESE ARTISTS  
BOOKS FOR  
INTERNATIONAL  
ART EXCHANGE

COMPILED BY CHINESE  
ARTISTS ASSOCIATION

Pan  
Tao

CHINA FEDERATION  
OF LITERARY AND  
ART CIRCLES  
PUBLISHING HOUSE

潘 涛

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-level 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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中国美术家协会主编

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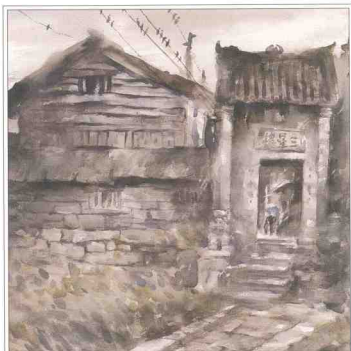
吴涛毅

刘大吉

# 中国美学家

## 对外艺术交流丛书

第7辑



# 潘涛

PAN TAO

CHINESE ARTISTS

BOOKS FOR INTERNATIONAL ART EXCHANGE

CHINESE ARTISTS ASSOCIATION

DIRECTOR OF THE EDITORIAL COMMITTEE LIU DA WEI

DEPUTY DIRECTOR TAO QIN

EDITOR-IN-CHIEF WU TAOYI LIU DAJI

中国文联出版社

CHINA FEDERATION OF LITERARY AND ART CIRCLES PUBLISHING HOUSE

# 艺术简历

# Resume

潘涛，男，壮族，1948年2月生，广西龙州县人。1968年毕业于广西艺术学院附中绘画专业。大专学历。现为中国美术家协会会员，广西美术家协会常务理事，贺州市美术家协会主席。广西贺州市群众艺术馆副研究员。

1980年在广西艺术学院油画进修班学习。

1982年油画《花山崖之谜》入选全国首届少数民族美展。

1991年赴敦煌、吐鲁番等地考察、写生。1991年丙烯画《母亲》发表于《美术报》。

1993年水彩画《憩》在台湾展出，并入选在台湾出版的《百家吉图画集》。

1994年水彩画《竹林·猫头鹰》入选全国第八届美展。

1994年论文《桂东瑶族服饰图案花纹的宗教文化意义》发表于《民族艺术》刊物。

1995年油画《瑶女》发表于《美术报》并入选《'97纪念香港回归全国美术作品集》。

1995年水彩画《原野》和1997年水彩画《冬景》入选“民族百花奖优秀作品展”在北京民族文化宫展出。

1996年赴香港举办水彩画画展。

2004年赴美国参观、考察及写生。

1968年至1986年先后任广西昭平县文化馆美术辅导员、馆长。

1986年至2004年先后任广西贺州市群众艺术馆美术辅导员、副馆长、馆长。

1990年至今担任广西贺州市美术家协会副主席，主席。为广西第八届政协委员，享受政府特殊津贴。

Pan Tao, male, was born in Zhuang ethnic minority group, Longzhou country, Guangxi Province in February 1948. He graduated from the department of fine arts of the Attached School of Guangxi Art College in 1968 with a college diploma. Currently he is a member of China Artists Association, executive director of Guangxi Artists Association, president of Hezhou Artists Association, and associate professor of Hezhou Museum of People's Art, Guangxi.

1980: Studied oil painting in Guangxi Art College

1982: The oil painting Mystery of Huashan Mountain Cliff was listed in the 1st National Exhibition of Minority Fine Arts.

1991: Visited Dunhuang and Tulufan in Northwest China for doing research and sketching. The acrylic painting Mother was published in China Art Weekly in the same year.

1993: The watercolor painting Resting was exhibited in Taiwan and listed in One Hundred Families Picture Collection published in Taiwan.

1994: The watercolor painting Bamboo Grove · Owl was listed in the 8th National Fine Art Exhibition.

1994: The paper The Religious and Cultural Significance of Design and Decoration on Costumes of Yao Ethnic Minority Group in East Guangxi was published in Ethnic Arts.

1995: The oil painting Yao Girl was published in China Art Weekly and listed in National Fine Arts Collection in Memory of "97" Return of Hong Kong.

The watercolor painting Field in 1995 and Winter Scene in 1996 were listed in Exhibition of Ethnic Minority One-Hundred-Flower Award Outstanding Works held in the Cultural Palace of Nationalities (Beijing).

1996: Held a watercolor painting exhibition in Hong Kong.

2004: Visited the United States for doing research and sketching for half a year.

1968-1986: Worked respectively as tutor of fine arts and curator with Zhaoqing Country Museum of Art, Guangxi.

1986-2004: Worked respectively as tutor of fine arts, assistant curator and curator with Hezhou Museum of People's Art, Guangxi.

1990-present: Officiate as vice president and president of Hezhou Artists Association, and member of the 8th Guangxi Committee of the CPPCC that enjoys special government allowances.



家乡广西龙州县金龙板旧屯

Hometown: Banjiutun, Jinlong Village, Longzhou Country, Guangxi Province



作者一家在美国

Artist with his family in the United States

## 速写潘涛

## Sketch of Pan Tao

潘涛是我的艺术学院同学，“迷你型”的身材，其貌不扬。平常与大家相处的时候常常会把忘记。但这时他往往会用急促而有时不甚清晰的话语表达自己的见解，且不乏幽默感。他有把一件事情或者朋友的故事讲得很生动的能力，常有妙语和狡诘的浅笑。如果这时能听到听者的响应，此时他会显示出不同于平常性格的激动。他曾经向我描述去异地看望和安慰一个患绝症同学，在最后时刻如何为他理最后一次发，这件事让我一直记到今天。

潘涛原名善良，善良者涛也。厚道，仗义，又乏幽默。这是潘涛的一面。

从学校分别之后，断断续续还有过不多的接触。我只知道三十多年来他一直在基层文化单位从事群众艺术的普及和提高工作，我还知道他是中国美术家协会会员，自治区美术家协会常务理事及市美术家协会的主席；美术展览的组织者、评委；也知道他是市群艺馆的馆长、副研究馆员，自治区政协委员等等。我原以为他早已弃艺从政，但是又经常从他那里传过来的信息中飘出这样的字眼：水彩，与各地同行去写生，香港展览，网上作品，干画法，湿画法，外国画材料……，如此等等。直到最近他给我寄来一批照片才让我心头一明，眼前一亮。哦，老同学果然不错，水彩能画得如此有品格、有气韵，自信而大方；厚实而不呆滞，灵动而不轻浮。其中，我又特别喜欢他的风景写生作品。我想因为有了潘涛多年来无数次的对景写生，大自然一定回报他丰富的想象力和艺术的感动。所以才有了他在76cm×56cm的大号水彩纸上的挥洒自如，才有了他二百多幅水彩作品的积淀。也才有了天空的灰蓝色画得清新透明，物象的色彩鲜丽丰富但决不生涩，一些枯枝画法我想他一定借鉴了中国画的技法，不然何以那样的概括和生动？

简而言之，我看到了潘涛的另一面：那是一种与生俱来的艺术血脉和艺术慧根。一种发自内心的对艺术的热爱。不然何以许多同行都搁笔了，从政了，赚钱了……，而潘涛偏偏还要自讨苦吃连续几年在最冷的春节期外出写生，而且做到了数十年挥笔不辍。

至此，我不由得想起前在中国美术馆观“百年中国水彩”大展，依我的浅见潘涛的精妙之作如能同台展出，亦不逊色“大腕”半分也。

何伟仁（广西画院副院长）

Pan Tao and I used to study in the same Art College. With a common look and minor figure, he would probably be neglected among a crowd of people. But under such circumstance he would often utter his opinions in a rapid and somehow unclear manner yet never lacking a sense of humor. He has the talent of telling stories in a very lively way, that is accompanied with witty remarks and a cunning smile on his face. If there is response from the audience, he would then project a kind of excitement that can't be seen in his ordinary personality. Once he told me a story about visiting a schoolmate of his, who was a terminal patient living in another city, and how he gave him the last hair cut in his remaining days. This story is still on my mind today.

Pan Tao was originally named Shanliang (means kind-heartedness). Honesty, loyalty, and a sense of humor comprise one side of him.

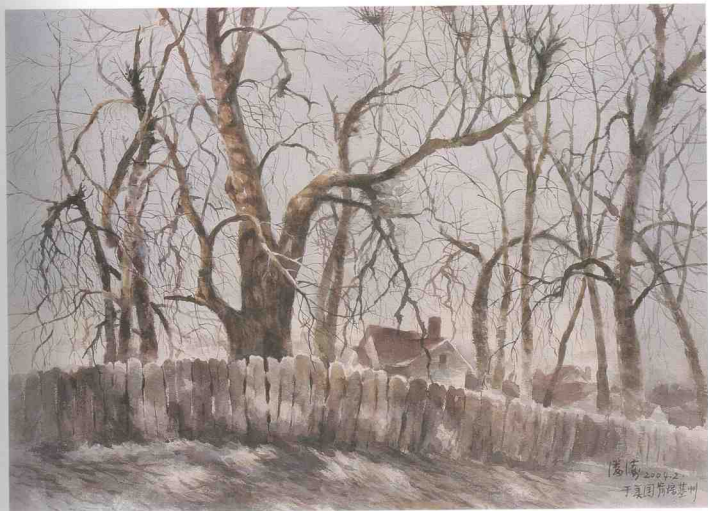
Since we departed from the college, we've had some connection for just a few times. All I know is that for over thirty years he has been devoted to spreading and improving people's arts at the basic levels. I also know him as a member of China Artists Association, executive director of the Provincial Artists Association and president of the Municipal Artists Association, organizer and judge of exhibitions of fine arts, curator and associate professor of the Municipal Museum of People's Art, as well as provincial committee member of the CPPCC. I thought he had long given up arts to go into politics, but for many times would he send me messages that include such words as watercolors, going out sketching with colleagues from various areas, Hong Kong exhibition, online works, dry brush, wet-in-wet, and foreign painting materials, etc.. Recently he mailed me a batch of pictures that were really impressing. I was so amazed by the talent of my old friend of using watercolor to create such a grand dignity in his paintings that project confidence and taste. There is firmness but not stiffness, swiftness but not frivolity. Among all his works, I like the natural scenery ones best. I believe his unlimited imagination and feelings for art are a way of return for his years of countless paintings of the nature. This is why he can act freely on a large-sized piece of watercolor paper of 76cm×56cm big, and create as many as over two hundred watercolor works. This is also why he can turn the grey sky to appear so transparent, and give life to all the colorful objects in his paintings. I think he must have employed some Chinese painting skills such as the way of painting deadwood, otherwise it is hard to explain why his works look so concise but vivid.

In a word, I saw the other side of Pan Tao, a born kinship to art, a gift for art, and a spontaneous passion for art. That is why when so many of our colleagues have gone into politics or business, Pan Tao, who didn't bother to go out doing sketching in the coldest days around spring festivals for several consecutive years, has never dropped painting during the past decades.

At this point, I can't help recalling the Exhibition of 100 Years of Chinese Watercolor Paintings held in the National Art Museum of China. In my opinion, if Pan Tao's great work were one of them, it wouldn't be less remarkable than any of the "masterpieces".



竹林·猫头鹰 Bamboo Grove • Owl 80cm × 80cm 入选第八届全国美展作品 listed in the 8th National Fine Art Exhibition



莱科星顿的郊外 Suburb of Lexington 56cm × 76cm

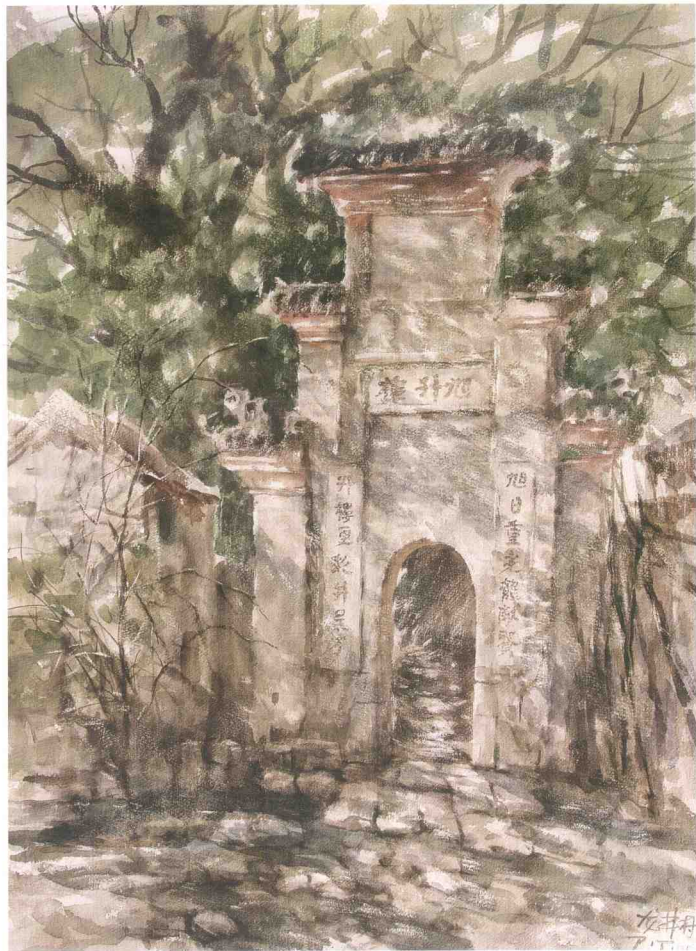




祖屋 House from the Ancestors 56cm × 76cm



秋林 Forest in Autumn 80cm × 80cm



龙井村 Longjing Village 70cm x 50cm



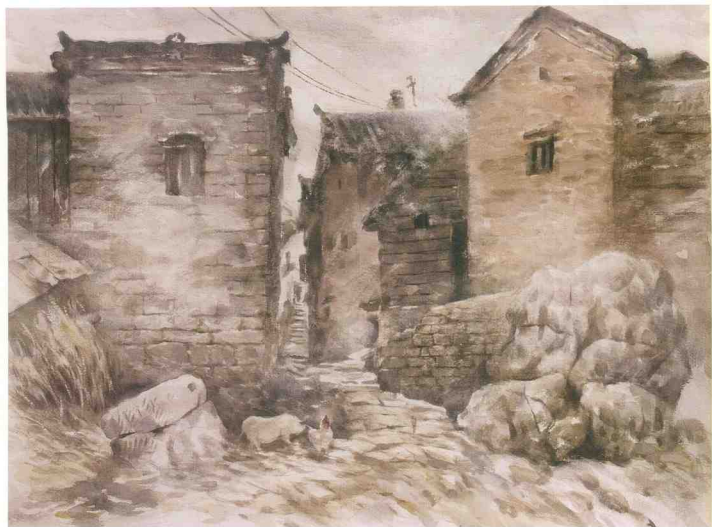
村口 Entrance to the Village 56cm × 76cm



三星楼 Sanxinglou Building 56cm × 76cm



秀水之冬 Winter of Comely Water 56cm × 76cm



古寨 Ancient Stockaded Village 56cm × 76cm



清塘祠 Qingtang Ancestral Temple 56cm × 78cm





草垛 Haystack 56cm × 76cm