

中国美术家对外交流丛书

中国美术家协会主编

第 7 辑

CHINESE ARTISTS  
BOOKS FOR  
INTERNATIONAL  
ART EXCHANGE

COMPILED BY CHINESE  
ARTISTS ASSOCIATION

Yuan  
Zhenzao

CHINA FEDERATION  
OF LITERARY AND  
ART CIRCLES  
PUBLISHING HOUSE

袁振藻

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

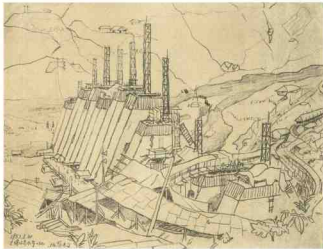
*Books for International Art Exchange of Chinese Artists*, compiled by Chinese Artists Association (CAA) and published by China Federation of Literary and Art Circles Publishing House, is a state-leveled new brand art serial books. Included in each book are the best works and art experiences of the members 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



北京人民大会堂在建造中 1958年



佛子岭水库工地 1962年



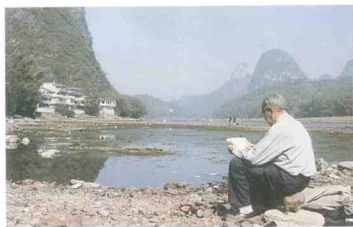
车间 1975年



采石场 1962年



2000年与傅绮娟访问黄宾虹故居。



2002年9月在阳朔写生。



2006年9月出席“中国高等艺术院校水彩画教学与创作高峰论坛”开幕式。



2006年10月在北京“中国百年水彩画展”研讨会上发言。

## 中国美学家对外艺术交流丛书

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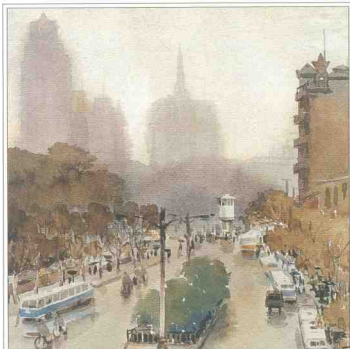
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# 中国美术家

## 对外艺术交流丛书

第 5 辑



# 袁振藻

YUAN ZHEN ZAO

**CHINESE ARTISTS**

BOOKS FOR INTERNATIONAL ART EXCHANGE

**CHINESE ARTISTS ASSOCIATION**

DIRECTOR OF THE EDITORIAL COMMITTEE LIU DA WEI

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袁振藻

Yuan Zhenzao



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# 艺术简历

# Resume

袁振藻, 1921年7月出生于浙江省桐庐县一个爱好艺术的家庭。受父母亲和堂哥袁迈、袁翼川浅予的影响, 从小喜爱绘画。

1943年考入国立中央大学师范学院艺术系, 受业于徐悲鸿、吕斯百、陈之佛、傅抱石、黄显之、秦宣夫等教授。毕业后长期从事美术教育、美术创作和研究工作。

1949年在余姚师范学校任教时, 筹建余姚县美术工作者协会, 创办《大家画》石印画刊, 印发《人寿年丰——春牛图》。1959年在南京市师范学校任副校长时, 参加革命历史画创作, 油画《520运动》在北京中国革命历史博物馆展览并收藏。

1960年调南京市文联任美协秘书长时, 开展全市美术活动, 创作油画《夏日街头》、《古乐新声》, 水彩画《长江大桥工地》、《春晓》、《宅边白杨》等参加展出并在《新华日报》、《江苏画刊》等报刊发表。

1969年文革期间, 市文联全体干部下放农村。与周春雅共同创作《史话村史》, 编辑油印《田头快报》, 配合生产。

1974年参加水印木刻《淮河新貌》组画创作。在江苏省美展和全国美展展出, 为江苏省美术馆收藏。

1977年调江苏省教育厅教材编写组, 任美术组组长, 编写出版美术教师用书上下册。

1978年调江苏教育学院, 参加复建工作。任教学及宣传工作。在这期间, 出席教育部召开的五次会议, 审定全国中小学美术教学大纲及美术教材, 1980年起由教育部借调参加全国中师美术教学大纲及教材的编写工作。创办《美术教育通讯》(后改为《中国美术教育》杂志, 全国发行。)兼任江苏教育学会美术教学研究会副会长兼秘书长, 提出“通过美术教学培养学生创造力”等研究课题, 在全省美术教师中进行研究实践。

1984年回江苏教育学院, 参加省电化教育馆的初建工作, 任电化教育研究室主任。这一时期, 先后发表美术教育论文20余篇, 同时坚持水彩画创作, 如《水巷晨雾》由人民美术出版社入选《水彩画选辑》出版。

1980年, 李剑晨教授创建的江苏省水彩画研究会成立, 被选为秘书长, 开展省内及多省、市水彩画联展等活动。“江苏水彩画展”在香港展出时, 参加江苏省水彩画代表团赴香港交流访问, 从1980年起, 特别在离休后, 专于水彩画的创作和中国水彩画史的研究。作品先后参加国内、国际水彩画大展, 《水巷晨雾》、《双鱼》、《家乡桃》、《小镇》、《新安江上》、《泊》、《雨后》、《码头即景》等作品, 在美、日、韩、科威特、马来西亚、台、港、澳等国家和地区展出、出版、收藏。水彩画作品入选《中国现代美术全集水彩卷》、《中国水彩画》、《中国水彩画图史》、《中国百年水彩画集》等大型画集, 先后编著出版文字和电视美术教材四种, 撰写《南京文艺志·水彩画目》、出版《中国水彩画史》、《基础美术教育改革的理论和实践》、《中国美术家袁振藻画集》等著作。

现为教授, 为中国美术家协会会员、中国水彩画家协会理事、国际水彩画联盟会员、江苏省水彩画研究会名誉会长、江苏教育学会美术教育专业委员会顾问等。

Yuan Zhenzao, born in July, 1921 in Tonglu County, Zhejiang Province, influenced by his parents, cousin and uncle (Ye Qianyu) who were all art fanciers, he was fond of drawing since childhood.

In 1943, he entered the Art Department, Normal College, Central University, learning from some masters, including Xu Beihong, Lu Sibai, Chen Lifo, Fu Baoshi, Huang Xianzhi, Qin Xuanfu. After graduation, he was engaged in art education, creation and research for a long time.

In 1949 when he taught in Yuyao Normal School, he was chosen as a representative attending Yuyao County People's Congress, was in charge of setting up Yuyao Artists Association, editing a pictorial called Let's Draw, printed and distributed some pictures depicting harvest and good wishes and popularized fine arts among masses.

In 1959 when he was the vice president of Nanjing Normal School, he created some oil paintings on revolutionary history, such as May 20th Campaign shown and collected in China Revolutionary History Museum.

In 1960 he was transferred to Nanjing Literature and Art Union as the secretary-general and organized many activities on fine arts. He finished several oil paintings, watercolor paintings that were published on Xinhua Daily, Jiangsu Pictorial, etc. In 1962, he was chosen as an advanced art worker in Jiangsu Province.

In 1969, he had to work in the countryside due to the Cultural Revolution, during which he created History of Shidang Village and edited newspaper depicting working scenes.

In 1974 when he was in Huai'an Culture Center, he joined in the team creating paintings entitled New Look of the Huaihe River that were shown in Jiangsu and the state and collected by Jiangsu Art Gallery.

In 1977 he was transferred to Jiangsu Education Bureau in charge of compiling teaching materials of art.

In 1978 he was assigned to rebuild Jiangsu Educational Institute. Meanwhile, he took part in five meetings held by the state educational ministry to examine and revise the art teaching materials for primary and middle schools. In 1980 he was assigned to compile the syllabus and teaching materials for normal schools and edited China Art Education (a magazine distributed state wide). In 1984 he returned to Jiangsu Education Institute engaged in practicing audio-visual teaching. In this period, he wrote 20-odd essays and created some watercolors.

In 1980 he was elected secretary-general of Jiangsu Watercolor Research Society and organized some shows and activities, including visiting Hong Kong. Since 1980 he has been engaged in creating watercolors and researching the history of watercolor painting. His watercolor paintings have been exhibited and collected at home and abroad, some of them selected into large-scale albums. He has also made several books on watercolor history and techniques published.

At present, he is the member of China Artists Association, director of China Watercolorists Association, member of International Watercolor Union, honorable chairman of Jiangsu Watercolor Society and consultant of Jiangsu Education Society.



# 学者·画家

袁振藻

西方水彩画传入我国已经近三百年了，中国水彩画的创作如果从徐泳青的水彩写生算起，也已经一百年了。从引进、融合，到逐步成长壮大，乃至今日发展繁荣的过程中，不知多少水彩画家倾注了他们全部的热情和生命！水彩画界是一个最少名利的领域，也是一个最能引人入胜和挚爱的领域，一代代水彩画家不计名利，不改痴情，一辈子辛勤耕耘、无私奉献，使我们不由得肃然起敬！袁振藻先生就是其中成就斐然、贡献卓著的一位。他编著了第一部《中国水彩画史》，他自己从事水彩画创作的艰难历程，也可以说是半部中国水彩画创作史的缩影。

袁振藻先生从小生长在一个爱好艺术的家庭，父亲擅长书画，母亲精于剪纸。中学时代，他曾受业于徐悲鸿大师的高足孙多慈先生，大学就读于国立中央大学师范学院艺术系，更是直接受到徐悲鸿、吕斯百、黄显之、秦宣夫、陈之佛、傅抱石等先生的教导，这是他艺术生涯中一个难得的高起点，也使他从此走上了健康、正确的美术之路。半个多世纪以来，他从未间断过对水彩画的研究和探索，这本画册选用了他两幅大学一年级时的写生画，竟毫无稚气，画得那样洗练大气、技巧娴熟，足见他的才华和功力；到五十年代，他仍沿着这条写生的路子前行，可以看出他对水彩本体语言的驾驭更为熟练了，反映生活的面也更为广阔，而且更有生活情趣了。从《春晓》可以看出他已经开始了从习作性水彩向创作性水彩的过渡。遗憾的是此后的文化大革命迫使每一位画家都中断了他们的艺术探索，但粉碎“四人帮”后，随着文艺的复苏，濒于灭绝的水彩画又重新崛起了。袁振藻先生的水彩画也随之陡然唤发了青春，这段时间，他画了不少精彩的水彩速写和记忆画，如《秋色》、《西湖暮色》等，同时创作了一批构图更为完整、造型更为稳健、意境更为清新，而且水彩趣味盎然的佳作，如《水巷晨雾》、《运河北上》、《春雨江南》等等。这应该说是他水彩画创作的盛期。袁振藻先生九十年代前后的静物画创作，则体现了他探索水彩画民族化的努力，他逐步在摆脱西洋写生静物画的模式，打破惯常的视角，回避偶然的明暗光影和色彩，吸收中国民族民间美术的营养，追求物象本质性的清晰表现，如《家乡桃》、《枇杷》、《雨后》、《瓶菊》，可以说是创立了中国式静物画的新模式。在新世纪前后，袁振藻先生又在试

图探索水彩画的现代形态，《香港一条街》、《新居》、《富春江上钓鱼岛》已可见端倪。水彩画《美永在》试图以静物雨花石和马蹄莲的组合，表现周恩来总理崇高的精神、情操，体现了他追求水彩画的更高意境、更新表现的探索。由于客观条件的限制，他的如上种种探索，仍在进行。但他终究是一个学者型的画家，他的这些高瞻远瞩的思考，无疑会给我们很多有益的启迪。

我是1990年在杭州“第二届全国水彩画大展”座谈会上认识先生的，那时他已经带着他的《中国水彩画史》的部分初稿在征求意见了，先生治学严谨和对水彩画的热忱，给我留下了深刻的印象。直到2000年9月，这本历时20年的著作才得以付梓出版，中国终于有了一本自己的史料详实，评断精到的水彩画史了，这是中国水彩界的大幸。为了这本书，袁振藻先生却耗费了自己最宝贵的20年光阴，这也许使如此辉煌的成绩抹上了些许悲壮的色彩，但他为中国水彩画事业的奉献精神，却无疑是中国水彩画史上一笔亮丽的光彩。中国水彩画界若有更多这样的全心全意的奉献者，中国水彩就必定会有大希望！

2004年9月25日

作者：中国美术家协会水彩画艺术委员会主任

波兰小提琴家在南京演出（速写）



# Scholar · Artist

Written by Huang Tieshan

Nearly three hundred years ago watercolor paintings came to China from the West, since then numerous watercolorists in China have devoted themselves to it for its splendor, especially Xu Yongqing who was the first to create watercolor in China one hundred years ago. In the circle of watercolor, although fame and gain is paid the least attention to, there are so many artists from generation to generation attracted into it and dedicating their love to it. Yuan Zhenzao is one of them who have made great accomplishment and he wrote and compiled the first History of Chinese Watercolor Painting. In fact, his tough experience in watercolor creation deserves the epitome of the half-century history of watercolor painting in China.

Yun Zhenzao was born and grew up in a family of watercolor lovers. His father was skilled in calligraphy and painting and his mother in paper-cutting. In middle school, he learned drawing from Mr Sun Duoci, the best pupil of Master Xu Beihong. When studying in National Central University, he learned directly from several masters, such as Xu Beihong, Lu Sibai, Huang Xianzhi, Qin Xuanfu, Chen Zhifo and Fu Baoshi, who led him to a right and healthy road of art. Over the half century, he stuck to the exploration and research on watercolor. In this album, two paintings created in his college time were selected, but they look mature and skillful, from which we can see his solid foundation and remarkable talent. In the 1950s, he kept walking on the route of sketching outside and reappearing the scenes in reality and trying to make his paintings more interesting and vivid, take his Morning Scene in Spring as an example. Unfortunately, he had to break off his exploration in watercolor during the Cultural Revolution, but his enthusiasm was aroused after it and he has created many water-

color sketches and memorial paintings, such as Autumn Scenery, Xihu Lake in the Evening. Meanwhile, more excellent works were produced with more complete composition, well-built modeling, refreshing spirit and interesting content, including Morning Mist, The Northern Cannel, Jiangnan in Spring Drizzle. In fact, he was in his best during this period. His still life paintings in late 1990s revealed his pursuit and efforts of nationalizing watercolor by getting rid of the restrict of western-style still life sketches, breaking the ordinary perspectives and rules of shade and light, absorbing the essence of Chinese folk art to depict the nature of the world. He succeeded creating a Chinese-style still life painting in watercolor. In the new century, Yuan Zhenzao makes the attempt of exploring the modern effect of watercolor by making the following paintings, A Street in Hong Kong, New House, Fishing Island on Fuchunjiang River. In his Everlasting Beauty, he tried to reveal the late Premier Zhou's lofty sentiment by the combination of Yuhua stones and callas. As a scholar, his exploration in this field is still on going, which offers us more food for thought and benefits.

I got to know Mr Yuan in 1990 in Hangzhou where the 2nd National Watercolor Exhibition was held. At that time, he had finished parts of his History of Chinese Watercolor Painting and I was deeply impressed by his modesty and preciseness and enthusiasm to watercolor. It was until September 2000 that his book taking him 20 years to finish was published. It supplied a gap in China and added a bright color to Chinese watercolor history. Watercolor in China will be more hopeful and flourishing if there are more and more artists contributing in this field!

on 25 Sept. 2004



肖像速写四幅：1. 矿工 1962年；



2. 农村老石匠 1976年；



3. 女青年 1962年；



4. 大学时代（自画像）1945年

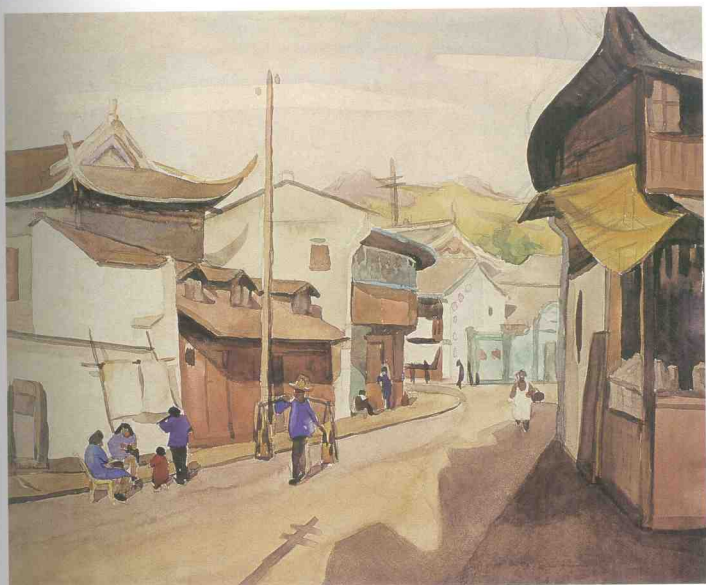




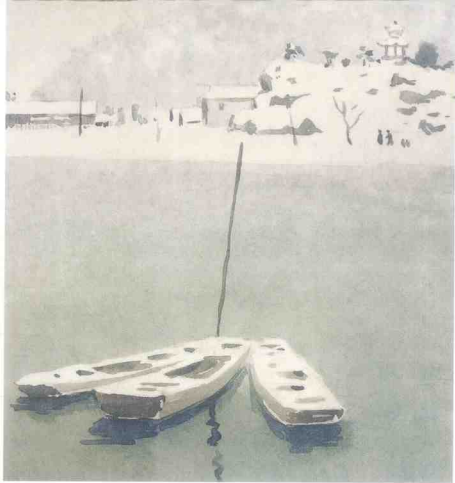
通向大学之路 The way to the university 19cm × 27cm 1943 年

山边农家 The farmhouse near the mountain 19cm × 27cm 1943 年





杭州小街 Hangzhou's Lane 24cm × 29cm 1948年



静静的湖 Peaceful Lake 16cm × 15.5cm 1954年

黄浦江上 On the HuangPu River 21.5cm × 17.5cm 1955年

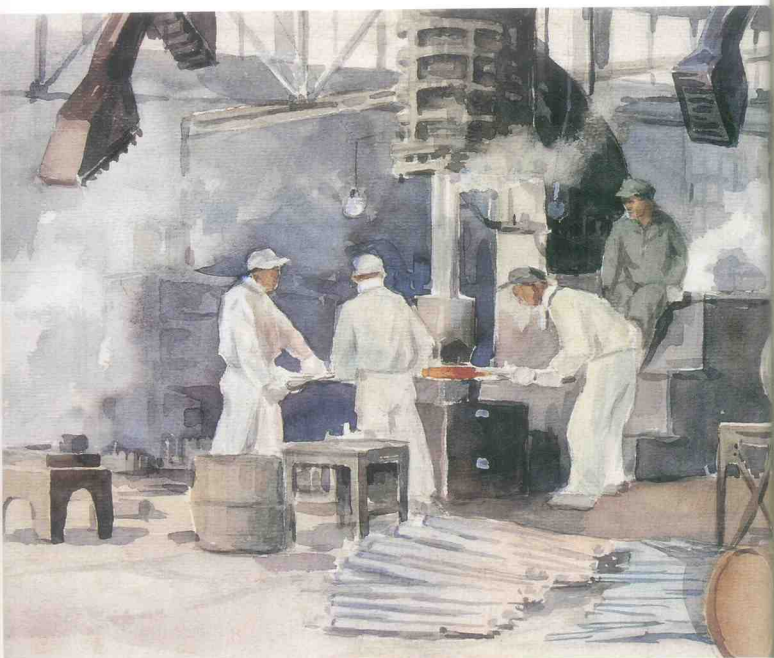




奶牛场 Cattle Farm 15cm × 20.5cm 1956年

50年代的修船厂 The Shipyard in the 1950's 27cm × 19cm 1956年

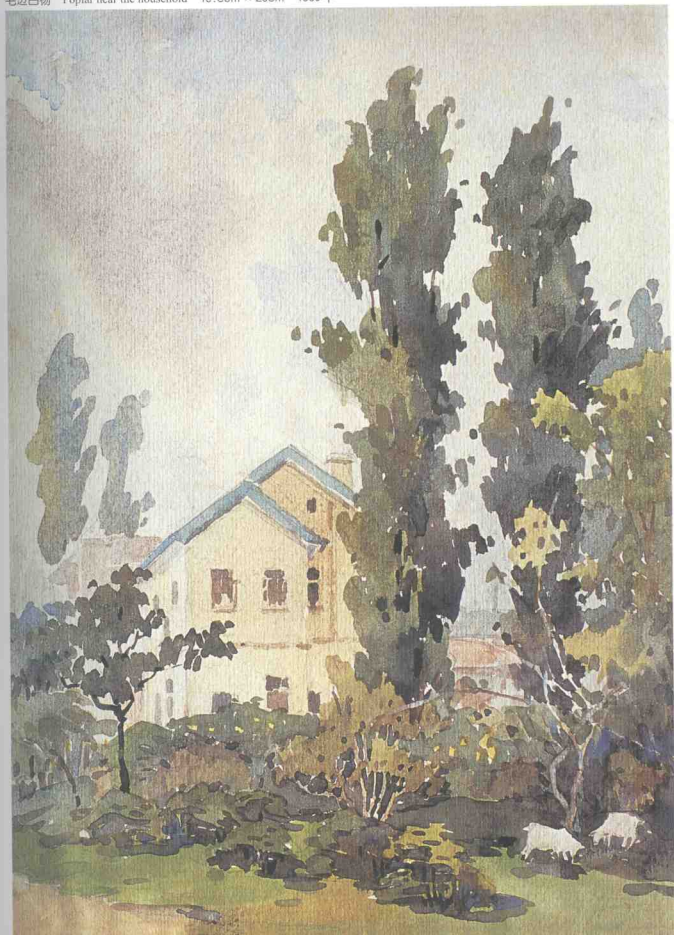




鍛工 Lronsmith 29cm × 23cm 1956年



宅边白杨 Poplar near the household 19.5cm × 26cm 1960年



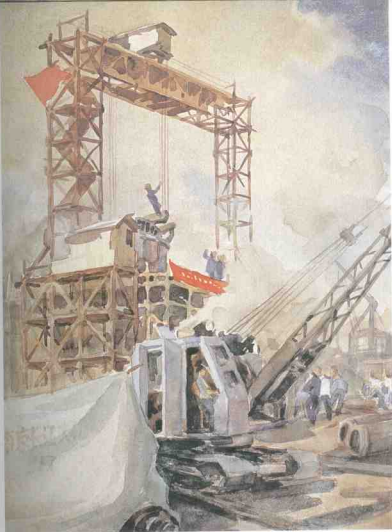




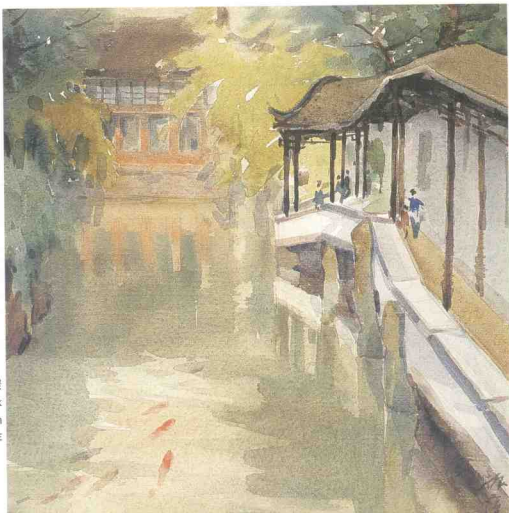
春晓 Spring Morning 27.8cm × 36cm 1963年



玄武秋色  
Xuan Wu's Autumn  
28.5cm × 22cm  
1964年



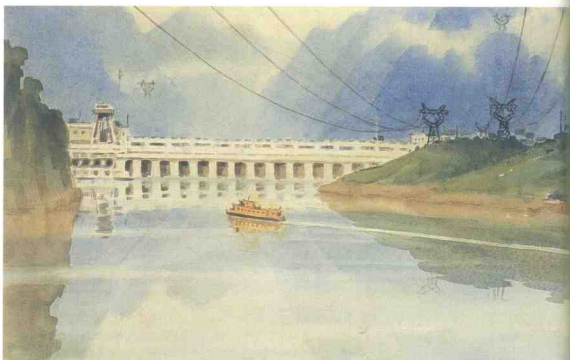
南京长江大桥工地  
The workplace of Nanjing Yangzi Bridge  
24cm × 33.5cm  
1963 年



拙政园一景  
A Scenery of Zho Zhen's Park  
28cm × 30cm  
1963 年



小桥流水人家 Small Bridge, flowing water and household 30.5cm × 38cm 1979年



新安江水电站  
Xinan Jiang power plant  
71.5cm × 58.5cm  
1978年