中间美術 家对外艺术中国美术家协会 主编

第 6 辑

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

# Chen Zuhuang

CHINA FEDERATION OF LITERARY AND ART CIRCLES PUBLISHING HOUSE

中国画专集

# 陈祖煌

中国之联之路社

## 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 活了新的简章。

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 stateleveled 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 chinaman 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** 















#### 中 阅 美游 瓷对外艺术交流丛书

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周兰妹

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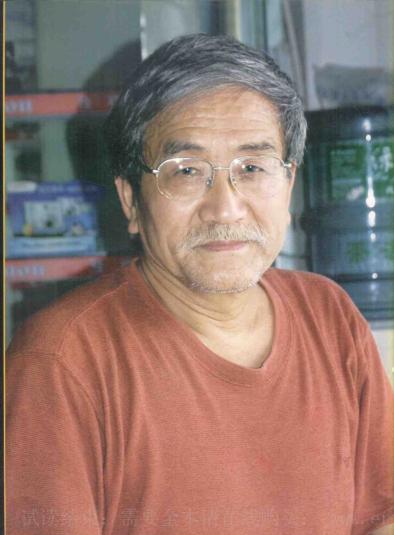
第 6 辑



#### CHINESE ARTISTS

BOOKS FOR INTERNATIONAL ART EXCHANGE CHINESE ARTISTS ASSOCIATION DIRECTOR OF THE EDITORIAL COMMITTEE LIU DA WEI DEPUTY DIRECTOR TAG OIN EDITOR-IN-CHIEF WU TAOYI LIU DAJI

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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、中国坂甸家协会首届理事,辽西省 美术家协会副主席,辽西画院艺术师问、国家一级美术师, 李受国务院津贴的有突出贡献专家。"中国工艺美艺大师" 评零,1988年获全国城雕设计资格证书。

陈先生197年加入中国美协、参加全国郵四次文代会 及中国美术家第三、四届全国代表大会、在五年一届的全 国美术作品乙属中获得八次大架、省级20多次。等层、在 国内外举办了三十余次个人美术作品展览、(香酮》、G花 圆》(安娜》、(山東系列)等200多幅作品被中国美术馆 人民大会堂 瑞典博物馆、美国密协及大学美术馆和江苏、 天建、山东、贵州、广东、福建、浙江等美术馆。图书馆 及港澳地区邓行人收藏、在《统本》、《美术观》、《尔 彭港澳地区邓行人收藏、在《统本》、《美术观》、《你 国 1840年200年申粮等,考发表和入进出版作品、名录入编 (中国美术家人名辞典)、(中国美术家名鉴》等十余部群 书、出版有《美术家陈相理》、《各家风采》、《陈祖德山水 小园集》、《旧座水雕》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、版画及整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-1 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. 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.



## 笔底流淌出的现代神话

#### ——读画家陈祖煌的"山鬼"系列

#### 刘肇平

陈祖煌先生艺出多门,建树颇丰。他的雕塑取材广泛,立意多元,综合反映了生机蓬勃,奋博向上的城市 精神, 历史地凸现了地域文化推进城市文明建设的积极作用。他的版画则见摩束的生活底蕴。精准的刀法,气 身磅礴的画面发人深思。他人奋进。而对国画的研究和探索,先生更是尽毕生之努力,发微动器元余新信,近 几年频频来指围坛,多达百余幅的"山鬼"系列便是他紧随时代进程。创新传统,化神奇寓平凡的代表作。

测览画坛、我们也会散见一些"山鬼"图画。但像相媲先生这样以厚重的系列作品问世者实属罕见。以笔者管见。作者定是确立了一个跨越时空的题旨。为图用问题的手法演绎。部当今盛世的现代神话、神话是思想的寄托、参幻的化身。"山鬼"系列多姿多彩、形象迥异的造型就是要让神话变成现实。着力适单或辩平安世象的图腾,"迅鬼"服务。也自思原《九歌》的山鬼篇。清人则成无认为"山鬼"即巫山神女、大学者郭沫若根据篇中"采三秀兮於(读"巫")山间"一句。考证"於山"即巫山而成定论。巫山神女坐位观秀艳逸、柔情婀娜的性爱女神。历来为百姓所释敬仰器。但是,在受贬谪的屈原笔下,这位美丽仁爱的女神纷纷没能下凡与蒙尼西姓欢聚。留下了千古遗忠。时间延续到了一世纪。神话已不再是冥灵之中的梦想。人类问发上月珠、火星、可以在宇宙大空自由对接握千言欢。应对人类的执着和热情。巫山神女还会安于寂寞么?信人毛泽东在他的《水调传》、游泳》一词里放过著迈欢快的笔调描写了"更立而江石壁、载斯巫山云雨,高峡归平湖。神女应无意。当惊世界珠"的壮阔景象。想到神女走下神坛、天上人间邻里相能。善于阳敏锐的眼光和前卫的思维描述的光明影响和维华的生活会激情游开。笔如游龙、绘制出一幅隔构思精妙的山鬼画来。

"山鬼"命题本身就带着浓厚的国画特色。中国画姓"中"。自然离不了毛笔按提使转。点线衍变积黑色资 或用,然而又死她较巧是难以深入表达作者本象的。国画的观境在于"比邻写神"。"怎得得。"凸现传 结精神和眨腹突患。为了充分展示自己的规则那次沉超途的心境。避处从以观赏的愉悦和启示,先生选择了"人 和自然"为切入点去开启"山鬼"系列之门。自然环境是人类赖以生存的根基。而和谐的人文环境又是人类始 经的追求,二者相互保存,相得越影、不可或缺。于是就有了实出柳虎的理意。识,性的描绘。就有了气韵传 神、妙趣撰生、人善相遇的特殊活画面。

"山鬼"系列有宏篇大作。也有条屏短幅。人多以轻快的笔调勾勒披擦、着色渲染。突出了猛兽与少女和 随相处的各种姿态。少女或为满头卷发的城市小丫富有浪漫气息。或为廖厚蛇朴的村站于羞涩中透出强烈的冲 动。画面突破了思想的禁锢,以赤裸的少女表现巫山女神的博大宽容和母性的恶爱,让坦荡无邪。清纯可爱的 青春偶象阳在了我们心中。

"山鬼"系列的构建布置可以从两个角度去鉴赏。一是近以青山绿水、劲松花草为依托、远以平滑空更的斯山、墨龙拱托的冷月作背景展现一个广袤新奇的自然世界。画面用温润的青绿色为基调,突出了人兽平安相处的行为心迹。少女脑镜欢或沉思级领地与猛兽秘险,而起的猛兽两条是显文水塘。 乙无张芳勇爪,口如血盆的凶相。如"故国天涯唱校色","随春漫游无天幕"和"江湖有梦追顶峰"等画施,不仅用艺术的语言杏片了作者对保护生态平着的期望。 也使我们能约虑借到发进了"淡彩海墨"的画风,景源是色相能,点线污变的风冲。 画里高山流水、劲轮号和密度集级的桌单据用用场动射精到,湿型尚特而富有情趣。沉寂的远山、托月仍是云则因浓淡互破了无痕迹的用墨,于缥缈中透出楼缘遐想,二是以空白为背景。近距离甘中神女山菊的转写镜头,画面路流淡墨。 閩出大块空台让读者去资金"无光恰优存,仿佛意,把"守墨知白",白水是画"的原理演绎将充实而详强,先生是"大江南北"电到一处总是用心支观察人与自然的演变。他大胆变用三原色创作出的人是共赋、相依赖思和狂奔嫡桐的形态给人以幻知幻觉的感受。他欢起而这些话含青绿翠耸的造型强调了线条的刻刻。如绮彩多姿仿青春少女,猛兽细如照针的唇头和不屈的脊泽都刻刻得精和人感,多处留下了底面的痕迹,他以能逐

第六次、 山東 第列文有動作同世,其中一幅空白托底,人影单聚的图画绘人以强烈的度越。黑彩用田间的笔势和水墨浸染成象,其深度的眼神。 舒服的前腿和悠然弯曲的长服安拌宁静如入化境。与之相伴的散发腺逸的少龙胡青欢,刚动的线条勾勒成半卧片、着色一次伸穿边海体血色,具有强烈的冲击力,血色愈高激情奔涌。 矢志不逾的血性。正是因为具备了这样的血性和激情,艺术家介能遨游不断地创作出品位清难。 多满远的佳味来。 山東 第列还创意地推出了人兽共裁欢道舞,探文、是而欢乐群黄的图景,把我们带进了"乱龙送人服" 毒器归头 那人却在大队倒珊龙、的境界,至此"山泉"系列已不再跟于健素间的浓漠。而是引领我们跳出画外去感悟去思考自然环境的变迁取汉化精神的取向。祖境先生在该及国画的创新时说,"没有传统便没有创新,没有意情又无法创新。激情取决于个人的惨条,没有艺术惨界的画是没有生命力量的"东省以为此常城出"

#### **Modern Myth Created with Brush**

## —— About Chen Zuhuang's "Mountain Ghost" Series By Liu Zhaoping

Chen Zuhuang is a versatile artist with great achievements. His sculptures are broad in subject and content aiming at declerate shirtly and developing promoted by local culture. His prints are finished with exact and delicate skill and profound comotation and rich experience that are active and encouraging. What he spends most of his life researching and exploring is Chinese painting. In recent years, his Chinese paintings are frequently seen and his, over one hundred "Mountain Ghost" series represent his viety and creative ideas.

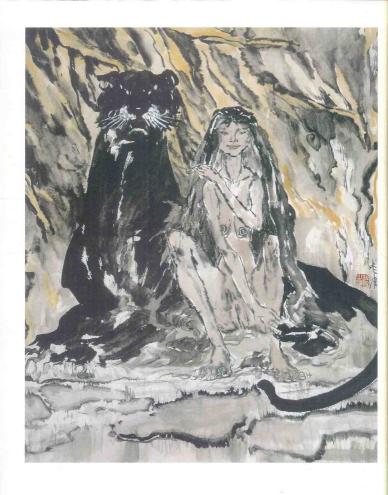
Today, mountain ghost as a painting subject is not rare, but it is not commonly seen that so many paintings appear as series done by Zuhuang. In my opinion, he has made great efforts to create a modern myth with a novel method. As we all know, Myth serves as a carrier of ideals and embodiment of dreams. His "Mountain Ghost" series are various in image in order to turn myth into reality to delineate the peaceful and harmonious society we are living in. "Mountain Ghost" is originated from Qn' uvan's "Nine Songe". Gu Tianchenig in the Qing Dynasyt thought that, "mountain ghost" as the fairy of Mount Wu, which was supported by Guo Morio. Fairy of Mount Wu is an elegant and pretty goddess of love who has been respected and loved by common people. According to Qu'Yuan's poem, this lovely goddess was unable to live in dearthy world together with the people. In the 21st century, myth is no longer a dream because everything is possible, for example, human beings can land on the moon, the Mars and shaking hands in the universe. The goddess in't feeling lonesome any more. As Chairman Mao described in his poem, "Stone walls will stand in the waters west, To block clouds and rains from Wushan crest, To make a placid lake between cliffs step. Should the Goddess be not ill today. She'd marvel at the world's new array," Imagine how happy it would be when the goddess comes from the heaven and lives beside us. Zuhuang couldn't help depicting the secrees with his emotion and brusts.

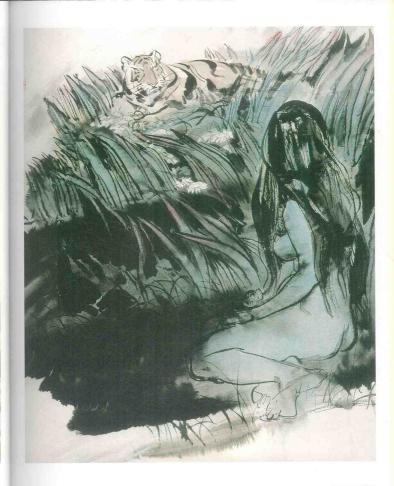
"Mountain Ghost" is a typical Chinese painting subject and the skill of how to use brash and ink is a must for a painty. Esides, a painter's distinguished ideas are essential to express the traditional spirit and national soul. For revealing deeply his ideas and feelings to please the viewers, Mr. Chen selects "human and nature" as a key to open the door to his "Mountain Ghost" series. Natural environment is the base for human survival, and harmonious atmosphere has been long been the pursuit of human beings. As a result, there emerge these paintings with people and beasts living together peacefully and vividly.

Small or big, these "Mountain Ghost" series are done with relaxing brushstrokes and enjoyable colors to depict different modes of young girls and beasts on good terms. No matter where are the young girls in the paintings are from, urban or rural areas, they are naked without the restrict of radiitional ideas so as to reveal the motherhood of the goddess.

The composition of these paintings can be viewed from two aspects: one is that green mountains and clear waters, strong pines and grass are laid out in the foreground, and remote and deserted mountains and cool moon are in the background so as to make it stand out the peaceful atmosphere of human and beast living together. The young girls are usually lost in thought or playing with the beasts leisurely. The beasts are gentle and tame. In some of his paintings, he essence of some masters' skills, such as Wa Daozi's "light colors added on ink wash". Dong Yuan's "colors and ink essence of some masters' skills, such as Wa Daozi's "light colors added on ink wash". Dong Yuan's "colors and ink essence of some masters' skills, such as Wa Daozi's "light colors added on ink wash". Dong Yuan's "colors and ink grass are drawn with energetic and delicate strokes with strange shapes; the tranqual remote mountains and black clouds surrounding the moon are drawn with sabtle ink. Another feature of his painting is that "whick area" is used as background to set the closs-up goddess and beast so that the viewers are left large space to ponder over the meaning beneath the painting. Mr Chen has traveled round China observing carefully the changes of human and nature. He is bold enough to use three primary colors to create the seenes of girls and beasts selepting, sitting or playing together. In his painting, we can easily capture the trace of western sketch and print so that the images are depicted accurately and vividly, especially the externer of hair, fir and muscle.

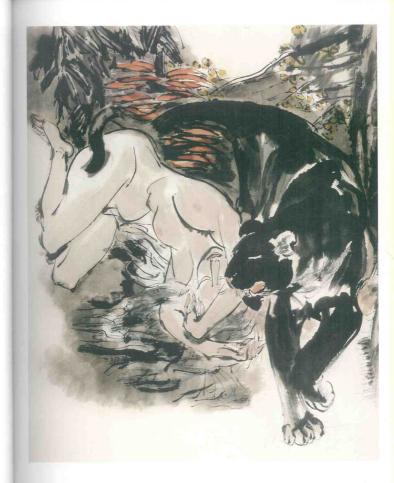
Mr. Chen finished added a few paintings to the series. I am greatly impressed by one in which human and leopard are laid our side by side. The black leopard is drawn with bold strokes, its culmness and quietness are reflected by the abstrace expression in its eyes, the stretched-out front legs and long tails. The girl beside the leopard is finished with free and energetic strokes to make her own strong visual impact. As a productive artist, Mr. Chen is full of vigor in creation. His "Mountian flows" series are rich and creative in composition because he manages to leave us viewers more foods for thought, such as the changing process of natural environment and the direction of cultural spirit. When talking about the creativeness of Chinese painting, Mr. Chen remarks, "Without tradition, there will be no creativeness. Without enthusiasm, there will be no creativeness. Subtout enthusiasm, there will be no iterativeness. Subtout enthusiasm, there will be no iterativeness. Subtout enthusiasm, where will be no accomplishment is of no life." I think what he says illustrate the relationship between painting and a person's nature, which is what he has learned after years of exploration in the field of Chinese painting.







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