

中国美术家 对外交流 艺术丛书

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
Zhuang

CHINA FEDERATION
OF LITERARY AND
ART CIRCLES
PUBLISHING HOUSE

陈祖煌

中国画专集

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同世，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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图书在版编目(CIP)数据

陈祖煌人物画集 / 陈祖煌绘. —北京: 中国文联出版社, 2007.5

(中国美画家对外艺术交流丛书. 第六辑·1-5 / 吴涛毅, 刘大吉主编)

ISBN 978-7-5059-5572-1

I. 陈... II. 陈... III. 中国画: 人物画—作品集—中国—现代 IV. J222.7

中国版本图书馆CIP数据核字(2007)第062579号

书名 中国美画家对外艺术交流丛书第六辑(1-5)
主编 吴涛毅 刘大吉
出版 中国文联出版社
发行 中国文联出版社发行部(010-65389152)
地址 北京农展馆南里10号(100026)
经销 全国新华书店
责任编辑 李烁
责任校对 孙德明 周子祺
责任印制 冯松杰 李烁
印刷 沈阳市崇山彩色印刷有限公司
开本 889 × 1194 1/16
印张 11
版次 2007年5月第1版第1次印刷
书号 ISBN 978-7-5059-5572-1
总定价 280.00元

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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”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-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 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.



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。他的版画则以厚实的生活底蕴、精准的刀法、气势磅礴的画面发人深思，催人奋进。而对国画的研究和探索，先生更是毕生之努力，发微知著觅求新悟。近几年频频亮相画坛，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。

浏览画坛，我们也会常见一些“山鬼”图画，但像祖煌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，力图用创新的手法演绎一部当今盛世的现代神话。神话是思想的寄托，梦幻的化身。“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，着力渲染和谐平安安世的图腾。“山鬼”出自屈原《九歌》的山鬼篇，清人顾成天认为“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。巫山神女是位灵秀飘逸、柔情婀娜的性爱女神，历来为百姓所尊敬仰慕。但是，在受贬谪的屈原笔下，这位美丽仁爱的女神终究没能下凡与黎民百姓欢聚，留下了千古遗怨。时间延续到了二十一世纪，神话已不再是冥冥之中的梦想，人类可以登上月球，火星，可以在宇宙太空自由对接握手言欢。应对人类的执着和热情，巫山神女还会安于寂寞么？伟人毛泽东在他的《水调歌头·游泳》一词里就以豪迈欢快的笔调描写了“更立西江石壁，截断巫山云雨，高峡出平湖。神女应无恙，当惊世界殊”的壮观景象。想到神女走下神坛，天上人间邻里相融，善于用敏锐的眼光和前卫的思维捕捉现代主题的祖煌先生当然会激情澎湃，笔如游龙，绘制出一幅幅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，点线衍变和黑色浓淡的运用，然而又凭纯技巧是难以深入表达作者本意的。国画的灵魂在于“以形写神”，“忘形得意”，凸现传统精神和民族灵魂。为了充分展示自己的构想和深沉超逸的心境，给世人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终的追求，二者相互依存，相得益彰，不可或缺。于是就有了突出狮虎豹肆意、识、性的描绘，就有了气韵传神，妙趣横生，人兽相谐的鲜活画面。

“山鬼”系列有宏篇大作，也有条屏小幅。人多以轻快的笔调勾勒撩撩，着色渲染，突出了猛兽与少女和睡相处的各种姿态。少女或为满头卷发的城市小丫富有浪漫气息，或为憨厚纯朴的村姑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慈爱，让坦荡无邪、清纯可爱的青春偶像印在了我们心中。

“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，远以平滑空灵的群山、墨云烘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态。少女或嬉戏或沉思或悠闲地与猛兽相处，而此时的猛兽亦是温文尔雅，全无张牙舞爪、口如血盆的凶相。如“故国天涯唱秋色”，“随春漫游无天幕”和“江湖有梦追顶峰”等画轴，不仅用艺术的语言寄托了作者对保护生态平衡的期望，也使我们隐约感悟到吴道子“淡彩染墨”的画风，董源墨色相融，点线衍变的风神。画里高山流水，劲松苍柏和密集柔软的杂草都因用笔劲利精到，造型奇特而富有情趣；沉寂的远山，托月的墨云则因浓淡互破了无痕迹的用墨，于缥缈中透出缕缕遐想。二是以空白为背景，近距离拍下神女山兽的特写镜头。画面施淡墨，留出大块空白让读者去领会“无处恰似有”的禅意，把“守墨知白”，“白亦是画”的原理演绎得充实而洋溢。先生走遍了大江南北，每到一处总是用心去观察人与自然的演变。他大胆变用三原色创作出的人兽共眠，相依静思和狂奔捶胸的形态给人以幻知幻觉的感受。他取法西式速写结合青绿晕染的造型强化了线条的刻划，如绰约多姿的青春少女，猛兽细如钢针的唇须和不屈的脊梁都刻划得精准入微，多处留下了反复的画痕。他以笔运墨，干涩淋漓，把看似随意点染的兽皮点缀得极富质感，连肌肉也显得饱满而富有弹性。

前不久，“山鬼”系列又有新作问世。其中一幅空白托底，人豹单聚的图画给人以强烈的震撼。黑豹用粗阔的笔势和水墨渲染成象，其深邃的眼神，舒展的前腿和悠然弯曲的长尾安祥宁静融入化境。与之相伴的散发飘逸的少女却用奔放、刚劲的线条勾勒成半卧伏，着色一改青绿为通体血色，具有强烈的冲击力。血色愈激愈情奔涌，矢志不渝的血性。正是因为具备了这样的血性和激情，艺术家方能源源不断地创作出品位清雅，意境高远佳作来。“山鬼”系列还创意地推出了人兽共跳友谊舞，探戈，甚而欢乐群舞的图景，把我们带进了“乱花迷人眼”，蓦然回头，那人却在灯火阑珊处”的境界。至此，“山鬼”系列已不再限于缱绻间的表演，而是引领我们跳出画外去感悟去思考自然环境的变迁和文化精神的取向。祖煌先生在谈及国画的创新时说：“没有传统便没有创新，没有激情又无法创新，激情取决于个人的修养，没有艺术修养的画是没有生命力量的”。笔者以为此话道出了画品与人的辩证关系，当是他多年探索国画艺术的心得体会吧。

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 revealing the urban spirit flourishing and developing promoted by local culture. His prints are finished with exact and delicate skill and profound connotation 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 style 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 Qu Yuan's "Nine Songs". Gu Tiancheng in the Qing Dynasty thought that "mountain ghost" was the fairy of Mount Wu, which was supported by Guo Moruo. 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 the earthly world together with her 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 isn'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 Washan crest, To make a placid lake between cliffs steep. 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 scenes with his emotion and brush.

"Mountain Ghost" is a typical Chinese painting subject and the skill of how to use brush and ink is a must for a painter, besides, 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 traditional 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 tries to express his expectation to environmental protection in artistic language. Meanwhile, he succeeds absorbing the essence of some masters' skills, such as Wu Daozi's "light colors added on ink wash", Dong Yuan's "colors and ink combined, dots and lines consistent". In his paintings, the high mountains, flowing waters, strong pines and flourishing grass are drawn with energetic and delicate strokes with strange shapes; the tranquil remote mountains and black clouds surrounding the moon are drawn with subtle ink. Another feature of his painting is that "white area" is used as background to set the close-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 scenes of girls and beasts sleeping, sitting or playing together. In his paintings, we can easily capture the trace of western sketch and print so that the images are depicted accurately and vividly, especially the texture of hair, fur 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 out side by side. The black leopard is drawn with bold strokes, its calmness and quietness are reflected by the abstruse 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 "Mountain Ghost" 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. Enthusiasm is the product of a person's accomplishment. A painting without artistic 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.













山鬼 丙午年 蘇





