

王秋童水墨画集



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WANG COLLECTIONS OF WANG QIUTONG

主编 王振华



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王秋童的都市情怀

■ 贾方舟

王秋童以都市为题材的水墨画与他长期的都市生活直接相关。很难想象，一个生活在都市中的画家对都市无动于衷。晨起临窗，对满眼的高楼林立熟视无睹；入夜凭栏，对华灯初上、五光十色的都市夜色也毫无兴趣。对自己生存于其中的环境没有任何感觉，却热衷于因袭古人笔下的名山大川，实在应该说是一种文化的情性。传统水墨在日益都市化的消费主义时代面临的挑战是显而易见的。因为古人没有提供现成的表现都市景观的笔墨，就只好回避对都市的表现。面对新的对象束手无策，就只好去画原有的、被画滥了的“山水”。这样的画，与当代人的生活不发生任何关系。因为我们所经历的是这样一个时代：乡村文化的失落与都市文化的兴起。生存现实与文化环境的转型，已经极大地改变了我们的时间概念和空间观念，传统文化所植根的土壤被抽空了，在这种情况下，坚定地持守传统反而是不自然的，我们不得不作出新的选择。长期生活在香港的王秋童没有舍近求远，他勇敢地拿起画笔，面对这个新空间，表达了自己作为一个现代人的都市情怀。

作为一个画家对时代的跟进是必不可少的。当代水墨画家与传统水墨画家的不同，首先在于他们所处的生存空间发生了巨大变异。在农业文明时代，中国社会是一个以乡村文化为标志、以时间为脉络的传统社会。传统的血缘、地缘关系是在历史的延续中呈现出来的。因此，个人的自我认同是在寻找历史的脉络感中实现的。相比之下，以都市文化为标志的现代社会，则更多地是一个以物质空间和文化空间为核心的社会。人类从传统社会向现代社会的变迁，实际上就是一个都市化的过程。资本、人口和知识迅速从乡村向都市转移，高度集中于都市，使之成为社会文化和公共关系的中心。这其中，也包括了从传统文人向现代知识份子的转型。传统的乡村社会是一个“熟人社会”，而来自不同地域、不同社会背景和文化背景的人所构成的都市社会，却是一个“陌生人的社会”。如原先那样在文化上的自然延续已不存在，必须摆脱自然的血缘、地缘关系，进入都市这个陌生的公共空间。在这个公共空间中，密集的楼群使人与人之间更加疏离，拥挤的人群使人与人之间更加陌生。都市就像一张巨大的网，每个人都在这张网上寻找属于自己的经纬线和连接点。因为都市人特别需要通过公共交往，在这个人造的公共空间中建构新的关系网络，并在这种空间网络中实现自我的认同。这种生存空间和文化环境的巨大落差，怎么可能不对画家产生影响，怎么可能不使画家的审美趣味和艺术取向发生变化。

在上千年的农业文明中，中国的文化精英大都来自乡村，最后又回归到乡村。那时的乡村，是有着长期文化积累、聚集着大量的文化精英的乡村。或为官、或为商、或为文，一生的积蓄最后都用于乡村的建设。那时的乡村，是一个巨大的文化基盘，它产生文化，也保存文化，它是文化精英的最后归宿和精神家园。那时的乡村，其凝聚力远远大于都市，进入城市为官为商为文的人，从不打算切断源于乡村的根脉，最后都要归根返本。因为乡村生活是农业文明时代人的理想的生存方式。但在今天没有一个画家会安于往日的乡间生活，但却有大量的画家依然在现代化的都市空间中画着远去的乡间生活，因此很难相信这些画里会有多少真情实感。也正是在这个意义上，我赞同王秋童的选择，他将自己的艺术与自己真实的生存体验联系在一起，真切地表达了自己对现代都市这个新的生存空间的种种感受。

从他的作品中我们不难看到，都市作为人类的一种聚居方式，一种与乡村全然不同的生存方式，它所带给人的感受也是全然不同的。它的灯红酒绿，它的车水马龙，它的流光溢彩，它的熙来攘往，与松散、安静、闲雅的乡村生活恰成巨大反差。在这一个庞大的水泥森林中，既充满着机会与竞争，也充满着冷酷与无助；既记载着一代又一代人的光荣和梦想，也记载着一代又一代人的悲情与不幸；这里集中众多的人口、众多的财富和众多的文化精英，从事着巨大的经济活动、社会活动以及知识和文化的创造活动，这里有最频繁的信息交流和人际交往，这里每时每刻都在蕴育着失败与成功，悲剧与宴庆。当王秋童一幅又一幅地描绘这如密不透风的屏障般的摩天大厦时，同时也将自己的生存体验和所见所闻融于其中。

因此，在王秋童的水墨画中所渗透出的都市情怀，真实地反映出一个水墨画家与他的生存现实和文化环境所发生的种种联系，以及这种生存现实和文化环境对他所产生的种种影响。王秋童以都市为题材的水墨画，应该看作是传统水墨的一种现代方式。从取材角度看，它已经越出传统山水画的范畴，如果名之为“水墨风景”似更为确切。因为它与传统山水画已有很大的不同。传统山水画多取材于人迹罕至的名山大川，在峰峦叠嶂中表现文人寄居山林的隐逸情怀。而王秋童的画则多取材于现代化的都市景观。他以入世的心态对当代都市生活充满赞美之情，从而使他的“水墨风景”从情感内涵上与传统山水画拉开了距离。因此，画家不仅在题材上是对传统山水画的一种转换，同时在形式上也是一种创新。所谓“新”就新在随着题材的转换而来的语言的变革。它不再是一波三折的用笔，也不再是反反复复的皴擦。而是以直线来分割和结构画面，这种由于对象不同而形成的新的形式趣味，正是传统山水画中所少有的。虽然从语言的角度看，笔墨与对象之间还存在着不少有待进一步探索的问题，但他的作品，无疑已是一种具有都市人文内涵和都市形式趣味、并与都市文化相匹配的一种新的文化类型。

Wang Qitong's feeling to the city

■ Jia Fangzhou

The brush paintings of Wang Qitong which choose the city as the subjects have direct relation to his long period city life. It is hard to imagine that a artist who is living in the city can remain blind feelings to the right city. It's impossible to turn a blind eye to the eyeful buildings in the morning and show no interest in the moonlight of the city in the night. It should be a kind of cultural laze to have no feeling to the living environment but to be wild about the famous mountains and great rivers from the works of the ancients. It is an obvious challenge for traditional brush paintings in the modern consuming society. The predecessors didn't provide a ready-made style for describe city landscape. Paintings with an existing "landscape" but without describing the city or being nail-biting have nothing to do with the modern life. For the reasons of my time concept and space idea, the environment for traditional cultural is changing. Under the circumstances, we have to make a new choice for keeping tradition is not natural. Wang Qitong, who lived in Hong Kong, didn't seek far and neglect what lies close at hand. He faced the new space and expressed his own love and feelings to the modern city.

Following the time is necessary for an artist. What's the difference between the modern wash artists and traditional wash artists is the great change of their living space. In the farming society, China is a traditional society which is marked with countryside and time venation. The traditional consanguinity and location relation are presented in the continuing of the history. Therefore, self identification is realized during seeking for historic venation. By contrast, the modern society is a society which is marked with city culture and substance and cultural space. Actually, the course of human being change from traditional society into modern society is urbanization. Capital, population and knowledge are transferred from countryside into city rapidly and gathered in city. City, therefore, become the center of the social culture and public relation. It also contains the change from traditional bookmen into modern intellectuals. Traditional countryside society community is an "acquaintances community", while the city society is a "strangers community" which is composed of people from different area, social background and cultural background. The natural continuing of culture as the former won't exist. People have to break away from the natural consanguinity and location relation and turn into the city, a strange public space. In this kind of public space, the dense buildings make people more aloof and the crowded crowd makes people stranger. The city is like a large net. People are seeking for their own longitude and latitude and the connection in this net. The urbanites especially need public communication, establish a new relation network in the human-made public space and realize their self identification in it. How can the great fall in living space and cultural environment have no influence on the artists? How can the appreciation of the beauty and art direction of the artists have no changes?

In the thousand years of farming civilization, most Chinese cultural excellent people were from the countryside and went back finally. The countryside at that time was rich of culture and a great deal of the excellent people. They were officials, businessmen or bookmen, and put all the savings into the constructor of the countryside. The countryside at that time was a large culture base which created and saved culture. It was the final end-result and mental hometown of the cultural excellent people. The countryside at that time has much more cohesion than cities. The people who became officials, businessmen or bookmen would never cut the roots of the countryside but get back. The countryside life is ideal life style in the farming society, therefore, it's hard to believe how deep true feelings into these paintings. Just in this sense, I applauded Wang Qitong's choice. He combined his art with the real experience and expressed his feelings to the modern city.

From his works, we can understand that as a kind of inhabiting manner of the human being, city is a quite different with countryside and conveys a quite different feeling. The scene of debauchery and the heavy traffic, the brilliant lights and the hustle and bustle in the city are so different with the relaxed, peaceful and the idle life style in the countryside. In the large cities, there are so many opportunities and competition, as well as inexorability and helplessness. It recorded the glory and dream, as well as pathos and misery of one generation after another. So large population, so much fortune and so many cultural excellent persons gathered here, and so great economic activities, social activities and creative intelligent and cultural activities happened here. There are frequent information exchange and human communication, as well as failure and success, tragedies and comedies. When Wang Qitong describes the skyscrapers which are like the enclosed barrier, he expressed his own experience and all he had seen and heard in his works.

Therefore, the city passion from Wang Qitong's works reflected various relations between the artist and the realities and cultural environment, and what kind influence the realities and cultural environment have on him. Wang Qitong chooses the city as the subject matters of his brush paintings that should be regarded as a modern style of traditional brush painting. In terms of scenes, it has exceeded the scope of traditional brush painting. Maybe the name "landscape ink painting" looks more suitable to it for its so many different from traditional brush painting. Most of the scenes of traditional brush paintings are untraversed famous mountains and great rivers. The bookmen expressed their retired feeling through the ridges and peaks. But the scenes of Wang Qitong's works are modern city landscape. He expressed the love and admiration to the modern city life and thereby made his "landscape ink painting" be different from traditional brush painting in the sensibility and connotation. The artist has a conversion to the traditional brush painting on the subjects as well as an innovation on the form. So-called innovation is the change of artistic language caused from the change of the subjects. There are not any more differences in the lines and constant scrape. He divided and composed the paintings with straight lines. The new format and interest from different objects are what is few in the traditional brush paintings. In terms of artistic language, although there are still something for further research between the handling and objects, his works are a new cultural type which has city humanities, format and interest and suits to the city culture.

水墨都市随想

■ 王秋童

现代工业的文明把人类带进21世纪的今天，城市的架构不断地伸展驰骋，高楼大厦的掘起把以往木舍石屋变成往事而不留痕迹。建筑大师们的巨构一件件地矗立在地球有限的空间，他们呕心沥血的杰作展示了现代文明的标志，在环境污染日益严重而人类衣食住行比以前更为方便的矛盾中，使人感到一种无可奈何的困惑。一切都说明，现代都市的存在已是不争的事实。生活在这钢筋水泥构筑的森林里，从天一亮到日落西斜都浸淫在这高楼参天霓光四射的都市。刚从乡间初到彼地，一种欣羨和好奇的欢悦渐渐地被尘嚣和僵锁所淹没。乡间那潺潺的小河和月夜山岗上的竹影只能在梦里依稀荡漾，说不尽的眷恋也道不尽的沧桑……。

但没有任何力量可以挡住社会发展和人类文明的跃进。城市里高楼的千姿百态，在阳光辉照下和风雨霾雾的变幻中，在周围环境的衬托下也都同样显示了春夏秋冬四时不同的景况，那熙熙攘攘的人群和川流不息的舟车，是清明上河图的现代版。每当夜阑更深之时在寂静的街道上漫步，凝神细心地观察矗立在地面上的高楼大厦，它们不同的外观就像不同品性的人群相存而并立。它们不同的形态和情韵，从不同的角度反映表达了建筑师们的品味和创意。我曾经几次设想用水墨去表现它、描绘它，但有人说：水墨的历史程式是建立在农耕时代的天人合一的哲学思想之上的，它的笔墨传统意境趣味只能表达苍山红亭及小桥流水边的吟唱……。但我认为，农耕时代的苍山红亭，小桥流水和现代工业文明的摩天大楼、车水马龙都是人世间之景物。传统水墨在表现山水自然景观上已有成套的形式、技法及意识形态上的欣赏习惯而广泛地被大众所接受。水墨画都市之难不仅在技法上的生涩，而是意识形态上对现代工业文明的自然观和审美意识上的空白而感无从下手。但我们不应绕开困难去逃避现实，唯一解决的办法是：建立新水墨程式以谋求可以理解识别的符号去表达我们对现代都市的情怀，从而体验现代文明，达到舒展我们的精神个性。或许这仅是一种新的实验和赏试，但我认为值得一试，那怕是不断不断的失败，路是人走出来的。

我赏试用各种技法去描绘它，把传统的水墨技法套在完全现代化的都市显然有很大的不足。皴擦点染在刻板沉闷的钢筋水泥结构上的表现显得苍白乏力，用西方绘画中的印象主义揉合东方水墨的情韵而略感生硬和尴尬。我想，生活在21世纪资讯科技发达的今天，绘画也应像意识形态一样面对工业文明的自然观和审美意识的变革而改变，我们不应只遵循六法也或许遵循更多的法也或许无法。在意念上尊重传统而在技法上应有新的突破。在绘画都市的技法上，我偏向于解除束缚，无法中求法，从多种角度去观察分解碰撞及重组，把自然中的都市变成意念中的都市，再转化成抽象潜意的都市，这就是我所要的绘画的都市……。

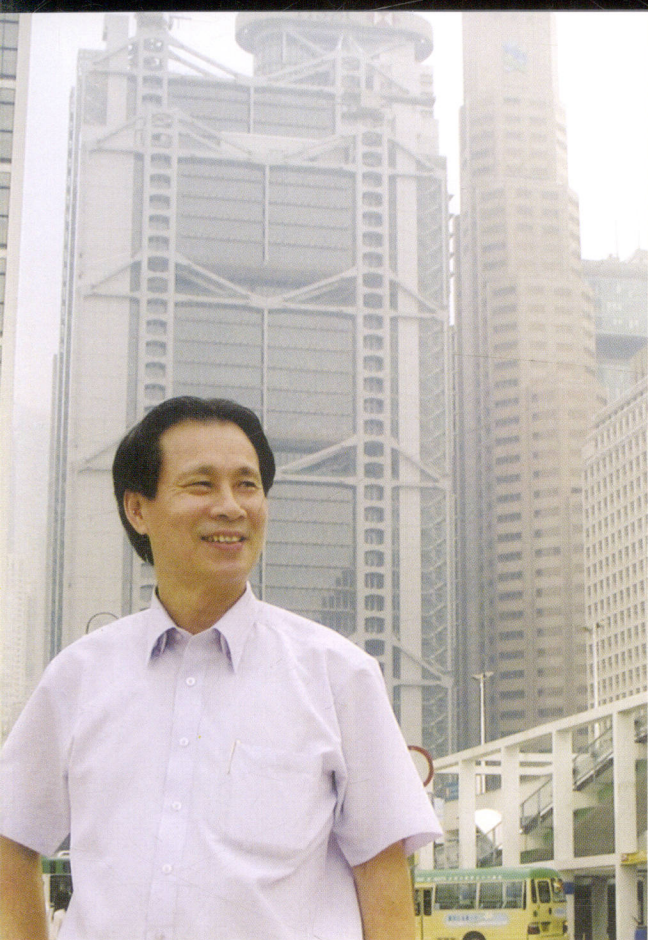
Random Ruminations on city brush painting

■ Wang Qiutong

The 21st century has come with the civilization of modern industry. Nowadays, the composition of the city is under developing and the appearance of the high buildings and large mansions take place of the former blockhouses and leaves it as a bygone without any marks. The works of the architects have been built in the limited space of our earth gradually. Their excellent works show the modern civilization. People become puzzled for the conflict between the increasing environment pollution and more convenient basic necessities of life. It tells a truth that the modern cities really exist. People who live in the buildings of armored concrete have to spend the whole day from dawn to sunset in these buildings and cities. The exciting and curious feeling of the first coming from the countryside to the city will be covered by the hubbub and numbness. The loquacious river of the countryside and the shadows of bamboo in the hills moonlight will only appear in the dreams with endless sentiment and emotion...

However, any force or power can not block off the development of the society and the advancement of the human being's civilization. With the changes of weather, the different looks of the buildings will also show the different landscapes in the four seasons with the foil of the surroundings. The bustling crowds and flow vessels and vehicles are just composed of a modern picture like Upper River during Qing Ming Festival. People can observe the buildings and mansions carefully and find the different appearances just like persons with different personalities when they walk in the deep night. The different conformation and charm reflect the taste and originality of the architects with different points of view. I had ever imagined showing and describing it with brush paintings for many times. But someone said that the historic style of brush painting is formed from the philosophical thinking of "Heaven and human into one" in the farming society, and its style and artistic conception only can express the intonation in the hills and bridges or along the rivers. In my opinion, in despite of those in the farming society or those in the modern society, they are all sceneries in the world. Traditional brush painting has a fixed style and technique in describing the natural landscape and ideological appreciating customs, and all of those are adopted popularly. The difficulties in brush painting of cities are not only in the non-skilled technique, but also at the aspects of nature view toward the modern industry civilization in ideology and appreciation ideology of the beauty. We can not be retreatism without facing to the difficulties directly. The only one solution is building new brush painting style to seek for signs which can be understood and identified and to express our feeling to modern city. To experience modern civilization in this way will enlarge our mental personalities. Maybe that is only a new experiment or attempt, but it's worthy, even if there will be constant failure. The road comes into existence when many people walk on it.

I try to describe it with various techniques. Copying the techniques of traditional brush painting to the complete modernized city has many deficiencies obviously. Depressing armored concrete constructor looks pale and weak. The impressionism of the western painting with the flavor of the eastern brush painting is stiff and awkward. In my point of view, in the 21st century with advanced science and technology, painting should change together with the nature view toward the industry civilization and appreciation ideology of the beauty. Civilization shall not follow the 6 principles, or shall follow more principles, or be without principles. It is necessary to have new breakthroughs in technique and tradition in ideology. I prefer to unyoke and create principles in the technique of painting cities. Observing, analyzing and recombining from different points of view, changing the natural cities into ideal cities and then transferring them into abstract cities, that is what I want to have.



作者简介

Brief introduction of the artist

王秋童，又名王翰，1944年生，香港水墨画家。作品经常参加国内外美术展览并获奖，多家报刊如《美术报》、《大公报》、《文汇报》、《星岛日报》、《福建日报》、《汕头特区报》、《南方日报》、《美术》、《画廊》、《艺术界》、《世界知识画报》、《美术向导》及《江苏画刊》等均曾报道和刊登作品。日本航空双月刊“DISCOVERY”1994年6、7月号曾做专题介绍，文汇报海外版2005年7月份在海外4个地区及国家作整版专题介绍。作品“雨后”入选第九届全国美展并获优秀奖。作品“太平山下”入选2000年港澳台美术作品展并获金奖。作品“太平山”入选在荷兰鹿特丹举办的“欧洲国际东方美术大展赛”并获银奖。作品“华灯初上”入选21世纪中国画澳大利亚展并获铜奖、2002年作品“二氧化碳”入选第三届深圳国际“水墨双年展”，2004年作品“丽彩华章”入选第十届全国美展并获优秀奖。2004年12月水墨作品“午”入选第四届深圳国际水墨双年展。现为香港亚洲美术家协会常务副主席、香港美术研究会主席、欧洲国际东方美术研究院(IVO)荣誉院士、香港文化艺术交流协会顾问，雅真艺术有限公司总监。其传略及作品载入“当代名画家篆刻家辞典第二卷”。

Wang Qiutong, also called Wang Han, born in 1944, is a Chinese brush painting artist in Hong Kong. His works were always be prized in international art exhibitions. Many newspapers and periodicals, such as China Art Weekly, Da Gong Bao, Wenweipo, Sing Tao Daily, Fujian Daily, Shantou Special Zone Daily, Nanfang Daily, Art, Gallery, Art Circles, World Affairs Pictorial, Art Guide and Jiangsu Illustrated, etc. have reported and published his works. "Discovery", the bimonthly of JAL had ever designed a monograph in Jun. and Jul., 1994. The Wenweipo (Overseas Edition) had ever made a full-page special report introduction on it in 4 areas and countries. His works, "After the rain" won the excellent prize in the 9th National Art Exhibition; "On the foot of Taiping Mountain" won the golden award of Hong Kong, Macau and Taiwan Art Exhibition in 2000; "Taiping Mountain" won the silver award of European International Oriental Art Exhibition and Competition in Rotterdam Holland; "the eventide" won the bronze award of 21 Century Chinese Paintings Australia Exhibition; "Carbon Dioxide" was selected in the 3rd Shenzhen International Brush Painting Biennale in 2002; "A Visual Cadenza" won the excellent prize in the 10th National Art Exhibition in 2004; "Ox" was selected in 4th Shenzhen International Brush Paintings Biennale in 2004. Now he is a deputy chairman of Asia Artist Association in Hong Kong, chairman of Hong Kong Art Research Institute, honorary academician of European International Oriental Art Research Institute, consultant of Hong Kong Culture and Art Exchanging Association, chief inspector of Yazhen Art Co., Ltd. His biography briefs and works were published in the 2nd volume Dictionary of Modern Famous Artists and Seal Cutters.

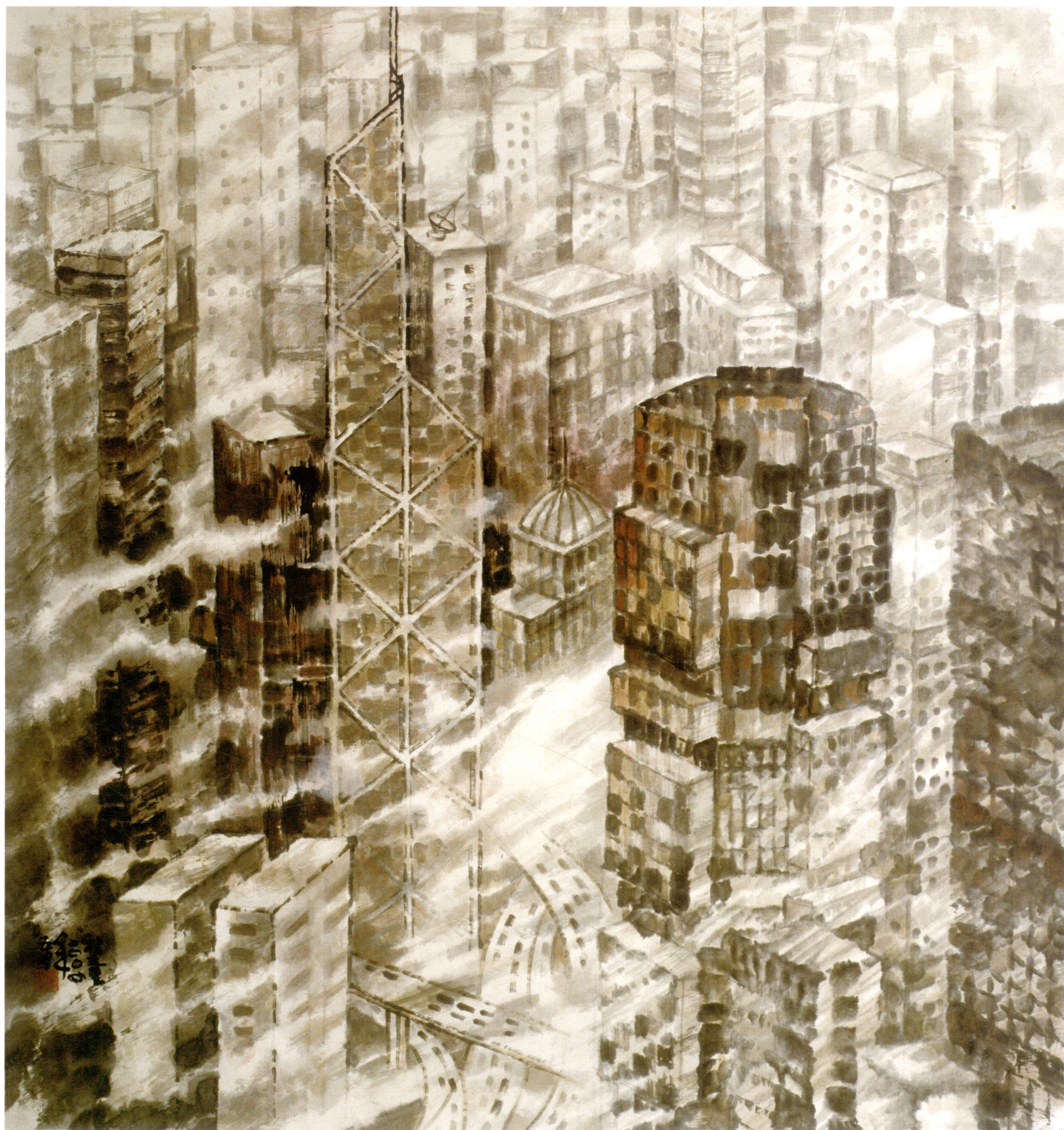
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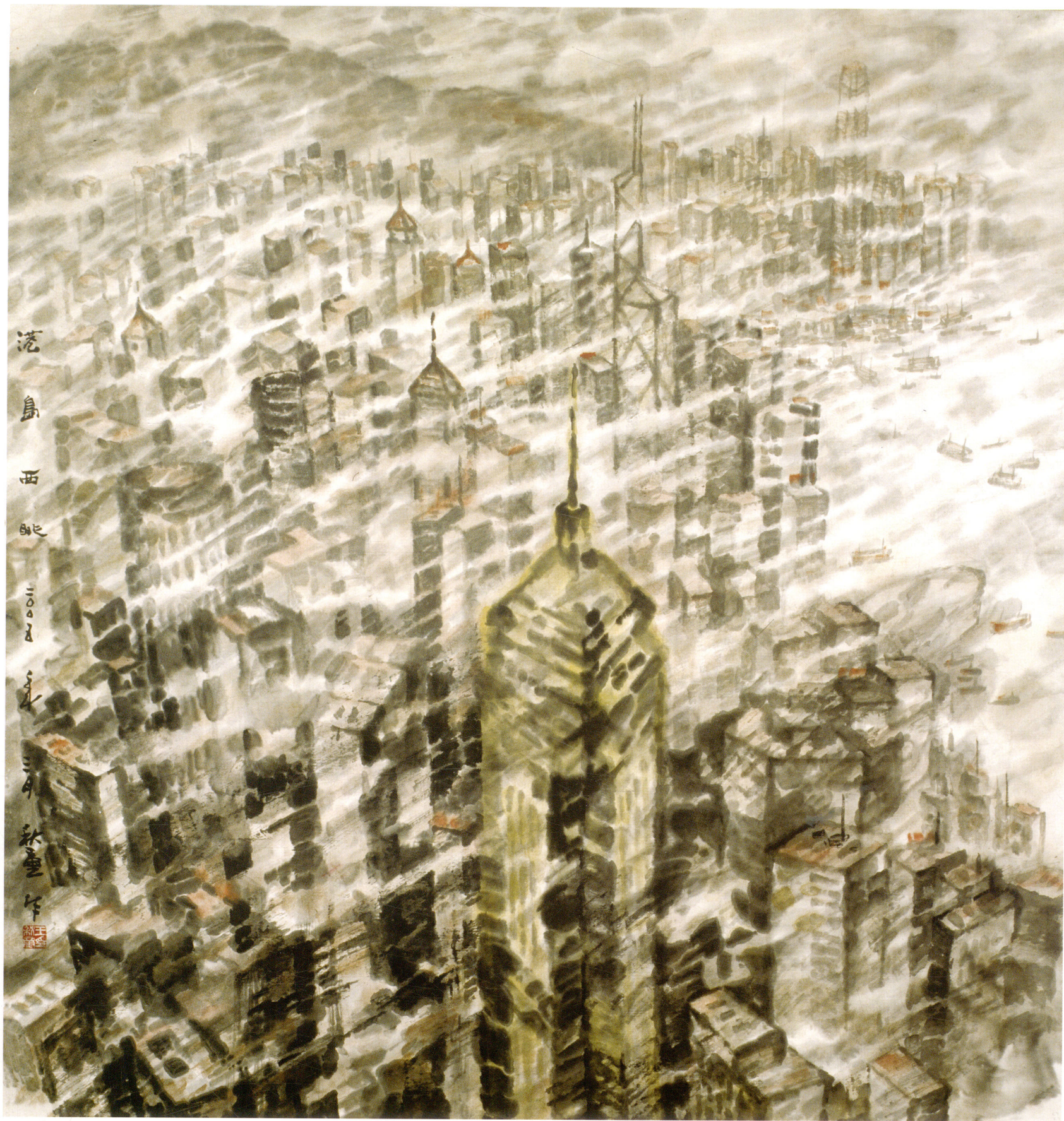
A Visual Cadenza

丽彩华章 90cm × 96cm



The Night of Victoria Harbor

维多利亚港之夜 68cm x 68cm



Panoramic view of Hong Kong west

港岛西眺 90cm x 96cm



The Moonlight of Causeway Bay

铜锣湾夜色 90cm x 96cm



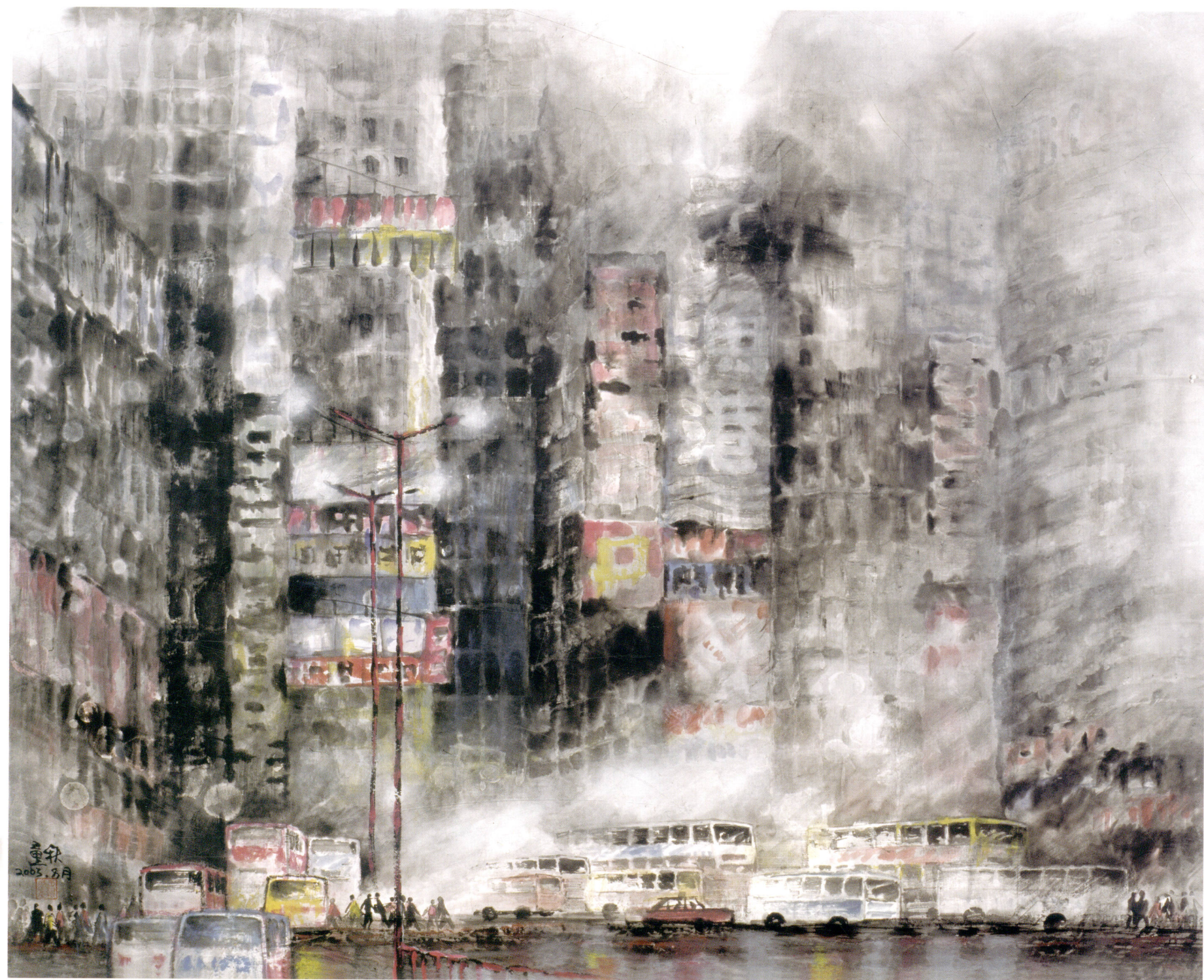
The Central District of Hong Kong

香港中环 90cm x 96cm



After the Sudden Stop of Spring Rain

春雨乍歇 90cm x 96cm



Tsim Sha Tsui of Kowloom

九龙尖沙咀 110cm x 140cm



Brilliantly lighted Causeway Bay

流光溢彩铜锣湾 68cm x 68cm