

包泉万 著



乡土中国

——中国现代民间绘画面面观

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推进农村文化建设，是社会主义新农村建设的重要内容。大力加强农村文化建设，不仅能够提高农民奔康致富的本领，促进农村经济又快又好发展，而且有助于培育科学文明的乡风，推动农村社会全面进步。山东是农业大省，有6500万农业人口，搞好农村文化建设十分重要。近年来，省委、省政府高度重视农村文化建设，采取了一系列政策措施，不断改善农村文化基础设施，积极开展文化科技卫生“三下乡”活动，大力培育农村文化市场，农民群众精神文化生活逐步得到改善，农村文化建设呈现出较好的发展局面。但是也要看到，当前我省农村文化基础设施仍然比较缺乏，农民文化生活还不够丰富，农村文化建设队伍还比较薄弱，与全面建设小康社会的目标要求不相适应，还不能充分满足农民群众日益增长的精神文化需求。我们必须高度重视，采取有效措施，切实加以改变。

山东出版集团推出大型综合性丛书《社



社会主义新农村建设文库》，是一项农村文化建设重点出版工程。《文库》介绍了科技、文化、法律、生活、市场经济等方面的知识和技术，如农作物种植、家禽饲养、法律基础、卫生保健、村镇住宅规划、进城务工技能、市场经济常识等，都是广大农民群众迫切需要的。《文库》充分体现了服务“三农”工作，适应农民“求富、求知”需求，努力把图书出版与农民致富奔小康结合起来，融入更多的科技、法律、市场经济等知识，使农民群众在满足文化娱乐需求的同时，从图书中学到更多致富本领，在社会主义新农村建设中更好地发挥主力军作用。丛书形式生动活泼，图文并茂，通俗易懂，既适合阅读自学，也方便专家重点讲授指导。

山东出版集团积极实施服务“三农”重点出版物出版发行工程，及时推出了这套《社会主义新农村建设文库》，做了一件对广大农民群众有益的实事。今后要出版更多为农民群众喜闻乐见的优秀图书，不断推动农村文化建设，满足广大农民群众日益增长的精神文化需求。

2006年6月

前言

农民画产生于20世纪50年代初的中国大陆，20世纪80年代被美术界命名为“中国现代民间绘画”。到90年代，已有近百个县和县级市被国家文化部授予“中国现代民间绘画之乡”的称号，画乡最多的省份有陕西、浙江和辽宁。

农民画最早出现在江苏省邳县，刚刚当家做主的农民，运用壁画的形式表扬先进、批评落后，对于推动农业生产、繁荣农村文化起到了积极作用。后来推而广之。安徽阜阳、湖南浏阳、河北束鹿、四川绵阳和陕西户县等地农民，也纷纷拿起画笔，用夸张的造型、火热的色彩和饱满的构图，在住宅的四壁和围墙内外，用这种特殊的绘画语言表达他们对新中国的热爱、对新社会的歌颂和对国内外大好形势与党的方针政策的宣传。这一被称为“诗画墙”的运动，一时间轰轰烈烈、如火如荼。

这些出自农民（包括渔民、牧民、蚕民、茶农和果农等）之手的绘画作品，都是在县文化馆专业辅导教师辅导之下创作出来的。党和政府对这一新生事物给予了积极支持和热情鼓励。20世纪50年代，在农村开展的农业合作化运动中，农民画的创作一度掀起高潮；在1958年的“大跃进”中，农民画再度发挥了推波助澜的作用；到了“文

化大革命”(1966年—1976年),农民画则变成了斗争的工具,离艺术越来越远了。“文革”结束后,农民画才开始与其他艺术形式一样,获得了新生和解放,以崭新的面貌脱颖而出。80年代以后,沐浴着改革开放的春风,农民画从内容到形式,都发生了可喜的变化,产生了一批充满现实主义理性精神和浪漫情怀,在艺术上大胆探索并取得重大突破的优秀作品。

农民画产生在民间,流行在基层,其画家又大都不是专业的。这就使它比别的画种跟百姓生活贴得更近,与社会现实捆得更紧,因而从一开始就表现出鲜明的时代特征。无论那赖以产生和发展的时代是伟大的还是荒谬的,它都做出了真实反映和如实再现。在特殊历史时期,即使所起的作用并不都是积极的,那也不是农民画的错。“笔墨当随时代”(石涛语)自古如此。一旦回归艺术的本体,民间画家们把关注的焦点从政治转向生活,由表象转入心灵,将传统与现代接轨,农民画创作立即表现出蓬勃的生机和巨大的活力。

农民画又是一个充满生活气息的画种。

农民画家用他们生花的妙笔,对农村、农民和农业的方方面面做了淋漓尽致的描绘。他们满腔热情地表现改革开放后翻天覆地的变化。“养牛专业户”、“农贸市场”、“山村酒店”、“风筝比赛”等等,都成为创作题材;至于民风民俗、戏曲故事、民间传说和节庆娱乐,更成为众多画家反复表现的内容。在浓郁的生活气息中,弥漫着当下的时尚和往日的喧嚣,交响着世俗的俚曲和优美的歌谣,洋溢



着时代风采和乡土情怀。它所表现出的善良、质朴、勤奋与执着,让人们对于日新月异的生活和它所昭示的美好愿景,备感欣慰和自豪。

农民画具有鲜明的地域风格。

农民画是土生土长的艺术,一方水土养一方画家,他们饱受地域风情的熏陶和乡土文化的感染,民族民间文化为他们提供了取之不尽、用之不竭的艺术灵感和创作资源。他们也就因此而能就地取材、采掘富矿,表现他们从小就耳熟能详的独具特色的地域文化。这样,不同地区的农民画家都扎根本地、立足乡土,描绘他们各自熟悉的生产和生活,自然而然就反映出不同的地域风格和地方特色,形成百花齐放的局面,从而形成了一道亮丽多姿、异彩纷呈的艺术风景线。

农民画的艺术表现力也更趋成熟和丰富多彩。

现代民间画家的创作理念更加开放、自由和不拘一格。造型的意象性、色彩的意念性和构图的灵活性,把魔幻与荒诞、夸张与变形、抽象与写实、浪漫与稚拙,全都荟而萃之融而合之,极大地拓展了农民画的艺术空间,极大地丰富了农民画的表现手段,从而使农民画在当代画坛上,成为最具中国作风、中国气派和中国特色的画种。一种只有半个世纪历史的新兴艺术样式,具有这样的社会影响力和艺术感染力,是一个十分值得关注的文化现象,其发展前景是不可限量的。

不言而喻,物质主义、消费主义和国外的现代思潮,对农民画产生了消极影响。20世纪90年代中期,农民画创

作一度跌入低谷。近年来，随着党和国家对“三农”问题的高度重视和特别关注，农民画的创作环境大有好转，创作势头越来越好。农民画已经冲出国门走向世界。在一些地区，农民画已经成为农村致富奔小康的一种手段和建设社会主义新农村的一个重要方面。相信它必将为实现中华民族伟大复兴，再创辉煌。

2006年2月18日



Preface

The peasant painting sprang up in the 1950s in Mainland China, and was named as the Modern China Civilian Painting in the 1980s. In the 1990s, nearly 100 counties and county level cities were given the title of the Home Town of Modern China Civilian Painting, most of which are in the provinces of Shanxi, Zhejiang and Liaoning.

The peasant painting at first emerged in Pei County, Jiangsu Province, where the peasants, who had just become the masters of their own destinies, praised the advanced and criticized the lagged behind by way of mural paintings. It played a positive role in giving impetus to agricultural production and prospering rural culture. From then on, the peasant painting was spread widely. The peasants in Fuyang County, Anhui Province, Liuyang County, Hunan Province, Shulu County, Hebei Province, Mianyang County, Sichuan Province and Hu County, Shanxi Province took up painting brushes to express their affection towards the newborn China, sing their praises



of the new society and publicize the wonderful domestic and international situations as well as the Party's general and specific policies on the walls of their dwelling houses and enclosures in their unique and distinctive picture language, which was featured by exaggerated models, fervent colors and full compositions. This was called the Poem-Painting-Wall Campaign that went on a grand and spectacular scale at a time.

These pictures were all produced by peasants (including fishermen, herdsman, silkworm raisers, tea growers and orchard workers, etc.) under the guidance of professional instructors from county cultural centers. The Communist Party and governments also gave active supports and warmhearted encouragements to this newly emerging thing. In the Agricultural Cooperation Drive in the 1950s, the peasant painting set off an upsurge of creation. In the Leap Forward Movement in 1958, once again it added fuel to the flames. During the Great Cultural Revolution period (1966-1976), it became a tool for struggle. It went farther and farther away from art. After the Great Cultural Revolution, liberated and given a new life as other art forms were, it took on a new look. After the 1980s, immersing in the spring breezes of

reform and opening to the outside world, it changed favorably both in content and form. A number of excellent works full of realistic rationalism and romantic feelings as well as bold probes into art and major breakthroughs were created.

The peasant painting is produced by the populace, prevails at the basic level, and most of the painters are not professionals. All these factors account for its closer connections with common people's life and faster ties with social reality than any other painting varieties do. Thus from the very beginning it has shown distinctive times features. No matter whether the times when it was initiated and developed were great or absurd, it reflected authentically the reality. During the special historic periods, even if its roles were not positive, it was still not the peasant painting that should account for the wrongdoings. That "art works should adapt to the times" (by Shi Tao) has always been true from ancient times till now. Once the painting returned to art proper, the peasant painters shifted their attention from politics to life and from appearance to soul. They linked tradition up with the contemporary age. Thus the peasant painting immediately demonstrated their vigorous vitality.



The peasant painting is a kind of art full of life spirit.

The peasant painters depict various respects of the villages, peasants, and agriculture incisively and vividly with their smart brushes. They epitomize with enthusiasm the earth-shaking changes after the reform and opening to the outside world. The Professional Cattle Raiser, The Rural Bazaar, A Village Tavern and The Match of Flying Kite etc., all become the subjects for creation. As to the folk customs, traditional operas and tales, popular legends, festival revels and entertainments, many of the painters describe much more repeatedly. The fashion and the clamors of the past, the popular tunes and exquisite songs, the times-featured gracefulness and native feelings are all displayed with rich life flavor. The kindness, plainness, diligence and persistence the painters have demonstrated set people gratified at and proud of the life that is changing with each passing day and the bright future they have indicated.

The peasant painting has distinctive regional characteristics.

It is a kind of art that is locally born and bred. The painters bred with local water and soil are also nurtured by local customs and cultures. National and



folk cultures provide them with inexhaustible resources and inspiration for art creation. Under these circumstances, they are able to make good use of indigenous materials and excavate the rich ore, demonstrate the unique and distinctive local cultures they have been familiar with since their childhood. As a result, the peasant painters at different regions all take roots in and base themselves upon their native lands to depict the scenes of production and life they are familiar with. So they naturally display different regional styles and local features, and consequently the situation that a hundred flowers blossom and a hundred schools of thought contend is formed. Thus an artistic scenery with extraordinary splendor emerges in our vision field.

The peasant painting's artistic expression capability is becoming more and more mature and rich.

Modern folk painters' creative ideas are more open and freer. They do not stick to one pattern. Their imaginative models, thoughtful colors and adaptable compositions pool and fuse together the magic, fantastic, exaggerated, deformed, abstract, realistic, romantic and native. So their artistic space is extremely expanded, their expressing methods are greatly enriched. All these factors make the peasant painting



become a sort of art characteristic of Chinese styles, Chinese air and Chinese features in modern Chinese painting world. That a new artistic variety that has come into being for only half a century can possess such social influence and artistic appeal is a cultural phenomenon worthy of paying attention to. Its development will be limitless.

It is self-evident that materialism, consumerism and foreign modern thoughts have exerted passive influences upon the peasant painting. In the middle of the 1990s, its creation fell into low tide. In recent years, with the great attention paid to peasants, villages and agriculture by our party and government, its creative circumstances have been improved greatly, and its creative impetus is becoming stronger and stronger. The peasant painting has gone to the world from our native land. In some regions, it has become a means of getting rich and an important effort to construct new socialist villages. It is believed that the peasant painting will be bound to create brilliant achievements once again for our country's becoming powerful and prosperous.

Translated by Zhao Xuegong

Feb. 18, 2006

目 录

前言

刚出土时便有节

民间的画，弥漫着现代气息 /2

现代的画，洋溢着泥土的芬芳 /17

看一眼就心醉神迷

画得像不像，都是追求美 /38

离开色彩玩不转，怎么折腾都好看 /55

画面不留余地，图的就是圆满 /70

画画的心理不神秘，变着法子要迷你 /97

雨不洒花花不红

一方水土养一方画 /114

民风俗雨滋润音画时尚 /127

