

武星寬 現代水墨重彩 作品集

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A Brief Introduction of the Artist

WU Xingkuang, Mongolian name Wulanzabu, was born July, 1952 in the Banner of Bayanzhuoer in inner Mongolia. He began practicing making Tang cards and illustrating Scriptures with Mongolian painters in the Holy Temple of Wulatehouqila in Inner Mongolia soon after he graduated from the junior middle school. During this period, he came to understand the rich connotations of Buddhism and was influenced for the first time by the philosophical and cultural aspects of the religion. He also built a preliminary foundation of heavy color painting at that time. Later he studied at Wuhan University of Technology and Hubei Institute of Fine Arts. After graduation he began to work in the field of modern arts and environmental art in Wuhan University of Technology. He is now a professor in the Art and Design School of WUT, Vice Chairman of the Committee of Degree Conference, Vice Chairman of the Committee of Academy, Dean of the Department of Arts, Dean of the Department of Environmental Design, and postgraduate tutor on modern arts and environmental design in WUT. He is a part time professor in Shangdong Institute of Building Material Science, Zhongnan National University and four other universities. He is a member of the Academy of Painting and Calligraphy of the National Committee of Nationalities, an honorary dean of the Research Institute of the Painting of Peonies in China, the Vice Director of the Research Institute of Chinese Paintings in Hubei Province, a member of the Advisory Committee of China Construction and Design Association, a member of the Arts Design Committee of the Interior Design Association of the state Committee of Economy and Commerce, one of the first senior decoration designers in China, a member of the Committee of Environmental Art of Wuhan City Government, and a member of the Teamof Experts for the Research of World Heritages.

He creatively combines modern art with space art. Gradually, he has formed a double-vision and interactive view on the macro environment, macro space and macro nature for his artistic works. He advocates new art form, but not the fashionable research of conceptual art signs. He follows the traditional culture, but not the conventional way of painting. His art is a result of the changing of life from the wilderness in the north to the waterside towns in the south, a merging of the art of the Mongolia and Han, and a gradual blending of art and science. He believes that modern art is a creative research of the transcendence of human existential space and environmental art is a faithful application research of such a space. Modern art is the deepened form of or avant-garde research of environmental art. Creative artistic achievements can be obtained only through an artistic practice of related subjects. In recent years, Professor Wu has produced a lot of academic fruits in the research of the two areas and gained wide recognition in academe. Forty-eight of his paintings have been collected by world famous art galleries and government organizations. including China Art Gallery, Chinese Ministry of Culture, Chinese Literature Association, the UN Building, Australian Art Gallery, Osaka Art Gallery in



藝術創新與學科溶合

武星寬

現代水墨重彩畫由于學科的相互溶合,技法的不斷創新,觀念的大膽革新、感性與理性的互補,理論與實踐的互動,近年來一直是現代美術家思維表達的審美特征,甚至在中國現代水墨重彩美術家看來是極其重要的創作環節。這種多向同步的創作藝術思維爲一大批同時擅長現代美術和藝術設計創作能力的畫家在不同藝術層面上確立了具有學術價值和審美價值的目標定位。而且在多角度創新研究的藝術實踐中完成了大量獨具風格的創作課題。現代水墨重彩美術家一方面探究着繪畫本體的藝術實驗水墨重彩作品,另一方面運用藝術設計的概括性、裝飾性和符號性創造出適合人類生存空部和審美觀念的多元水墨重彩作品。

現代水墨重彩繪畫主要運用了大量的墨與彩的巧妙配置和繪制,紙張與 材料特性的充分發揮、構圖與形式的綜合表現,特技與筆墨的正確運用, 按照形式美的構圖原則創作出蒼山牧原、流雲走霧、赤杆卧扎的畫面效果, 交互使用這種特殊肌理;色彩筆墨是現代水墨重彩美術家的創作手段,也 是藝術理論家跟踪的焦點。在主張回歸筆墨花長時間創大尺度作品的今天, 水墨重彩畫仍然有着劃時代的藝術生命力。它依然遵循着自身的審美規律, 不斷完善着筆墨彩之間的藝術升華。美術家們在筆、墨、彩的創作研究中 各自追求着自己獨特的創作風格。

中國畫技法分爲一般技法和特殊技法。一般技法習慣上也稱"筆墨"技法也是中國畫的常規技法。特殊技法也就是不合常規的技法。水墨重彩畫是常規技法和特殊技法的有機組合。有些技法雖然符合"常規",但却表現在非常規的畫面上。有些技法不符合"常規",但在常規作品中得到巧妙的反映。許多技法無法說清是常規技法或特殊技法,但它被美術家早已運用自如,它的類別考證就再没有必要追究了。

藝術專業教學和研究的需要使我一直從事現代美術與藝術設計的創作,這是一項對超越時空的現代水墨重彩畫創作和忠實現實的環境藝術設計創作,雙向學科的綜合性探索兩種表面上是乎是兩個領域的研究,實際上有着本質上的聯系。"超越時空"與"忠實現實"的變奏式藝術實踐研究使我從多維滲透的創作理念中掌握了雙視野審視大環境、大空間、大自然、大宇宙,從裝飾性、符號性、記實性的藝術設計中敏感的意識到創造適合人類生存空間的合理性;審美性和功利性,使我真實的感悟到人類精神愉悦的需要,必須創造出與時代審美趣味、審美理想和審美心理息息相關的"超越時空和忠實現實"的藝術作品。只有將自己的遷想妙得、創造心態、空間理念正確的定位于超越與忠實時空的創作方位上才能創作出具有學術價值又有社會價值的藝術品。

飽覽古今藝術家的豐碩業績,縱觀全球文化的交融動勢,已經爲當代美術家帶來了前所未有的創作新時代。藝術家共同遵守着自我的創作法則,在學法中變法、在變法中創法、在創法中守法、在守法中破法,運用獨特的藝術語言達到合乎規律、合目的性的無法境界,真正做到無法之法乃至大法,只有這樣才能成爲具有獨創性的藝術家。

不同的現代水墨重彩語言體系,對每個藝術家所表達的藝術作品起着非常重要的意義,現代美術與環境藝術設計的交變式同步研究可構成裝飾性的外在形式和符號性的內在精神的互動聯系。在墨與色的組合,肌理與筆墨的運用上各自創立了新的藝術符號體系,這種體系的建立即保留了傳統繪畫筆墨精妙的審美效果又創造了極富天趣的特殊效果。就水墨重彩畫而言,在一定程度上它與大自然、大環境、大空間、大宇宙中的許多物象十分相近,有些藝術形式筆墨是無法達到的,正因爲這種藝術表現形式能够如實的反映原古、現實和未來,所以藝術作品往往具有强烈的現代感。筆墨和特技雖然是繪與制的結晶,但是它獨特奇异的隨機造型、神秘莫測的物象描述和自然迷離的景觀特色正好刻劃出自然美與藝術美的朦朧特征,因時代是多元文化的載體,現代水墨重彩所描述的藝術情感是一種躍動着生命力的時代要求。水墨重彩所描述的是適合人類生存的理想空間,環境藝術是創造實合人類生存的現實空間。不管是超越理想的現代藝術表現還是譜寫現實的環境藝術設計都是對自然空間物象的生態規律、獨特新穎的四時景物的直接和間接的創造性研究。

不同特色的藝術語言體系的形成,關系到現代美術家對自然物象的理解。 美術家對自然物象審視的角度不同,所產生的藝術感受也不同,在同樣的 自然物象中由于環境氣氛、氣候季節、生態結構的瞬時萬變,自然界陰、 晴、雨、雪、風、雷、光、電、霜、霧、雲、氣、日、月、星、辰、春、 夏、秋、冬審美現象巧妙地運用了大自然中的審美元素,形成了湖光變幻、 林木蒼勁、雄偉挺拔的自然景觀。由其那些本來并不存在的,只可意會不 可言傳的,無法觸摸但可感知的審美現象,被感觀的自然物象都以不同的 形態、不同的動勢呈現出各自的美感。現代美術家可根據他對自然物象的 理解確立具有個性特色的藝術語言體系。在不斷的藝術創新中大膽溶入相 鄰學科的藝術成份,更新藝術作品的創作風格,藝術形式美上必須鋭意創 新,只有在多學科的藝術領域裏調動情感、意識、理念的審美活動,藝術 作品才有時代的生命力。只要美術家的創作高峰保持一段時間就會創作出 標新立异的藝術作品。

現代水墨重彩與環境藝術設計創作活動是一種學科交融的復雜的藝術審

美活動,他是在雙向藝術實踐中產生的審美情緒感染,感染的深化過程是由淺度感染到中度感染最后到極度感染。這種感染總是向新的方向演變,發展的規律即無規矩,又無標准、也無樣板。更無楷模,規律只有一個字即"變"。

裝飾性、抽象性、符號性:

現代水墨重彩畫作爲特殊畫種的藝術形式也被世界各國的建築環境大空間所關注。在后現代派和新科技派盛行的國際潮流滚動下,作爲現代水墨重彩畫的藝術品種一定要順應國際審美潮流,在充分熟練掌握表現技巧的同時,要認真的探索和審視藝術的空間延展能力,因爲藝術家的作品即要反映畫內空間的構成形式,同時必須注意畫外空間的尺度,體量以及空間構成形式。所以特定的環境空間選用最適合水墨重彩的內容與形式是十分重要的。因爲特定環境空間中合乎形式美邏輯的水墨重彩題材與形式是最美的形式。

現代美術如果與環境空間達到有機的溶合最主要的就是藝術形式的裝飾性、抽象性、符號性。現代水墨重彩所采用的藝術語言必須與現代室內外空間的藝術語言相符合。同時,就其藝術的屬性而言它仍然是大衆藝術。它所表現的也仍然是大時空、大自然、大空間、大宇宙中藝術家個性化的審美特征。它的審美理想仍然貼近這個時代的大多數欣賞者。决不能簡單地理解成爲純粹的精神物化品,而應該被理解成爲這個時代審美趣味和審美理想的文明特征。它即有藝術與科學的綜合性又要遵循藝術的審美規律。所以現代水墨重彩的創作是一種極爲復雜的精神活動,有時朦朧中見清晰模糊中見明確,有時在周期性創作過程中時生時發隨時改變,構圖形式在特定的環境中得到感悟,同時在特定的環境中予以表現。實際上現代水墨重彩藝術形式所設定的造型本身就是一種人化的自然環境。這種藝術形式在對環境空間的解析中下意識的把環境空間和水墨重彩藝術形式中的裝飾形態、抽象理念、符號提煉進行高度的統一。

我在現代水墨重彩藝術形式的創作過程中,基本遵循着環境、空間和形態的審美概念,因爲這些審美構成要素同時具有裝飾性、抽象性和符號性。 所以水墨重彩藝術形式本身應該和環境、空間、形態共同交觸、綜合性的 注解和叙説着環境空間的審美主題。雖然創作過程中注重了裝飾性、抽象 性和符號性的表現没有過份的表現具體細節,但是這種裝飾、抽象和符號 必須能够反映細節。

民族性、地域性、國際性

人生變奏給我的創作題材定位與表現手段探索起了很大的作用,因爲優

秀的創作題材産生要以大量的藝術實踐才能獲得一個深刻而有意義的創作 手法,要想努力探索適合自我表現的優秀題材必須在水墨重彩的學科領域 中建立自己的風格,特別是采用新技法與新材料進行裝飾抽象的形體研究, 必須要經過大量自然景物的選擇、提煉、概括、集中,因而具有更典型、 更特別和更具普通性的特征。

民族氣息濃郁的內蒙古草原對我藝術觀念的形成起着關鍵作用,少年時代跟隨蒙古族畫師習經書插圖和唐卡繪畫,悉讀禪學書籍,初釋禪宗哲理思想并苦練重彩唐卡繪畫,對天人合一的大自然、大空間、大環境、大宇宙有着特殊的理解。長期飽覽妖看草原特有的時空轉化和節氣更新,使我對遼闊草原的自然風光十分熱愛,但我最鐘愛的還是那些瞬時萬變的大漠雲起、朝霞夕照、沙湖嬌姿、禪召挂紅、神雕蒼枝的奇异景觀,因爲只有這些自然物象才是草原精神的藝術升華。現代水墨重彩强調標新立异,草原景觀就是常態中的變態。畫家可以在幾個月內感受到明媚的草原盛景,但生長在草原上却能真實體驗到沙風狂雲中的喇嘛禪召,天似穹廬的大漠落日、神雕斜飛的陰山積雪。這些神造景物的變遷正是選擇、提煉和概括現代水墨重彩的優秀題材,運用這種藝術形式把構圖完美、造形誇張、取勢傳情的自然景物進行抽象性、符號性和裝飾性的大膽創新。使水墨重彩即有民族宗教色彩又有地方特色,更有國際水墨特征。

中國禪宗强調藝術家的直覺、頓悟、心對外物和追求高度自由的人生境界,這也正是藝術家共同向往的一種特有的藝術追求,這種境界能够達到同形同構的審美心理。我在蒙古草原天光浩氣、沙海碧空、宗色奏鳴的激動心理體驗下所創作的水墨重彩畫似乎表達一種富有禪宗畫意的化境,有時留露出濃濃的禪宗思意,茫茫大漠牧原、青青吉地甘泉,我憑着想象感悟能力、心理印象能力、超越忘我能力來感受馬背民族的人生觀和天地自然的審美觀,從人與自然的包容、互補、共存、共溶的理解中創造出適合自我的繪畫語言形式。

我認爲選擇宗教民族文化,運用草原自然物象爲創作選題在本身就能完善的、准確的表達具有國際性特征的水墨重彩藝術。因爲越是民族的文化越具世界性。蒙古民族文化和草原自然物象通過裝飾化、抽象化和符號化的表現,取象構圖、弃雜取精、搜妙創真就會創作出具有民族與國際雙重意義的現代水墨重彩藝術。

ARTISIC CREATION AND SCENTIFIC FUSION

wu xing kuan

Because of scientific fusion ,technical creation, notional innovation ,coordination between perception and rational, interaction between theory and practice, in recent the years, the ink painting in deep and bright colors has always been aesthetic characteristic of modern artist's idea in expression, it is even considered to be important method of the modern ink painters. These kind of artistic ideas establish a scholastic and aesthetic position on the different level of structure for many artists, whom have the ability of the modern art and the art design at the same time. Through this idea, they can complete a vast amount of particular style's woks from practice at the different direction. The modern artists(the ink painting in deep and bright colors) explore how to proceed on the artistic creation, simultaneously, create a great many diverse works, which tally with the subsistence space and aesthetic ideas of humankind with summariness, decorativeness and symbolicalness of art design.

The modern ink painting in deep and bright colors utilizes mainly a lot of ink and tints to dispose and draw ingeniously, brings characteristic of the papers and materials into full play, applies correctly brush and the ink, makes the particular effectiveness in the light of the compositional principle. It is artists' main means that they (the ink painting in deep and bright colors) use alternately this kind of special texture, tints, brush and ink. It is also their focus. Nowadays, although the big works are popular, the ink painting in deep and colors still has great vitality. It still abides by itself regulations, constantly perfect the relationship among the tint ,brush and ink. The artists individually pursue themselves style. The traditional Chinese painting possesses two kinks of techniques-the common technique and the special technique. Customarily, the common technique has been also called the brush and ink; it is a conventional technique as well. The special technique is a kind of abnormal technique. The ink painting in deep and bright colors is a combination of two kinds of techniques. Although some techniques accord with convention, they are used in the abnormal works. Conversely, some techniques do not accord with convention; they are used in the conventional works. The artists have wielded many techniques you can hardly distinguish which techniques are common or special, but these techniques skillfully; there are no need to explore their type.

Because of the demand of the art teaching and research, I has always been engaged in the creation of the modern art and art design. It is a kind of creation of the ink painting in deep and bright colors that leaps over time and space, at the same time, it is a kind of creation of environmental art design as well. Superficially, it seems they are investigating and studying two different fields, in fact, they have an essential contact. Both practical methods help me to master the ability, which can graze at environment, space, nature and cosmos with a double visual field from diverse ideas. I am conscious of decorativeness, symboliclnes and actual ness If art design at the spxec, and yt makes me feel the necessity of the human spirit actually and must create a kind of artistic works, which can tally with the accrual demands of the times in aesthetic interest, aesthetic idea and aesthetic mentality. Only by relying on the correct idea and mentality can I create the worthy artistic works in scholarship and society.

As viewed from artist's works in each history stage and the world's cultural exchange, it has created an unprecedented age for the modern artists. The artists follow jointly self-rules, change in the study, create in the change, observe in the creation, and break in obedience.

They apply the particular art language to attain a vain state. This vain state is the tallest state. This is the only way to become a unique artist.

The different languages for the ink painting in deep and bright colors have a great effect on the artistic works of expression for every artist. The mutual study for art design and environmental art design makes contact between the external form for decorativeness and the inner spirit for symbolicalness. Through realignment between bush and ink, and the application between texture and the tints, the artists create a new symbolism. This symbolism not only retains the aesthetic effectiveness of traditionalist, but also creates the special effectiveness. In a certain degree, the ink painting in deep and bright colors resembles nature, environment, space and cosmos as far as it goes, for some artistic form, bush and ink cannot describe. Because this artistic form in expression can report the situation of ancient, contemporary and futurity accurately, the artistic works are prone to possess a strong modern ness. Although brush, ink, and technique are the fruit of paint and practice, exactly its unique model, mystic description and wonderful view can describe a haze character of the beauties of nature and art. Because the age is a medium of diverse culture, the artistic emotion described by the modern ink painting in deep and bright colors is a kind of requirement of the age. The description by the ink painting in deep and bright colors is an ideal space of human, environment art is to create a realistic space. Both superideal modern art and realistic environment art design are the creative study for the natural eco-regulation and unique scenery in season directly, whatever happens.

The different art languages play a very important part in the artist's understanding for natural object. As the artist's understanding for natural object is diverse, the artist has the different feelings. For the same object, environment, season and eco-structure undergo a myriad changes in the twinkling. All natural phenomenon such as cloudy day, sunny day, rain, snow, breeze, thunder, light, lighting, frost, fog, cloud, air, sun, moon, star, spring, summer, autumn and winter apply skillfully the aesthetic elements of nature to form a changeable phenomenon. Particularly, both those aesthetic phenomenon should never have been existed or can understand but cannot talk clearly or can feel but cannot touch and those natural objects can be felt present the respective beauty with the different forms and impetus. The modern artists can define a particular art language based on their understanding for the natural object. The artists should courageously melt into the art composition of other science in the creation, renew form continually, innovate on the beauties of artist form, arouse the aesthetic action of emotion, consciousness and ideas, the artistic works may just have the vitality. If the artist's creative impetus can preserve for a while, he should create an unorthodox works.

The ink painting in deep and bright colors and environmental art design are a kind of complex aesthetic action, it is a kind of aesthetic effect in the two-way artistic practice, its effect deepen from superficiality to internality. This kind of effect has always developed to the new direction, the law of the development has not the rules, the standard, the sample the model, there is an only word for the law is change.

Decorativeness; abstractness; symbolicalness

As the artistic form of paintings of particular kind, the modern ink painting in deep and bright colors has been followed with interest by the big space of the international community's building environment. Under the international current, which the post modernism and

high-technology are in vogue, as artistic kind of the ink painting in deep and bright colors must conform to the international aesthetic current, while the artists skillfully master the technique of expression, they must explore and examine the artistic ability of space expansion. Because, while the artist's works represent the form of component space in painting's inner part, the artist must pay attention to the size of space in painting's exterior part and the form of component space. Therefore, the fit contents and the forms for the ink painting in deep and bright colors selected by the particular environmental space are very important. The theme and the form that fit the aesthetic logic for the ink painting in deep and bright colors are the most beautiful in the particular environmental space. The key is decorativeness, abstractness and symbolicalness for the artistic forms if the modern art can come up to an organic whole with the environmental space. The art language adopted by the modern ink painting in deep and bright colors must tally with the language of modern inner and exterior space. At the same time, it is still the public art about its art attribute. its expression is still the artist's individual aesthetic character in time, space nature and cosmos. Its aesthetic ideal still comes close in the most viewers of this age. It cannot be comprehended simply that the artistic works are p pure spirit culture object, but they are civilized characteristics If age's aesthetic interest and ideal. Such works possess not only the synthesis of art and science but also the aesthetic regular of art. Therefore, the creation of the ink painting in deep and bright colors is a kind of very complicated spirit activity, sometimes it can be seen clearly in a haze view or cleared in a vague view; sometimes it may change at any time during the artistic process, the composition's form can be understood in the particular environment, at the same time it can be expressed in the particular environment. In fact, the modeling defined by the artistic form explains and analyses the environment space, it makes the decorative appearance, abstract principle and symbol in the form of the ink painting in deep and bright colors is a kind of personalized nature environment. During the artistic form of the modern ink painting in deep and bright colors is a kind of pwrsonalized nature environment.during the artistic form explains and analyses the environment space, it makes the decorative appearance, abstract principle and symbol in the form If the ink painting in deep and colors have a high degree of the unity from the subconscious

In period of my artistic creation for the ink painting in deep and bright colors, I follow basically these aesthetic ideals for environment, space and shape, because these aesthetic components possess simultaneously decorativeness, abstractness and symbolicalness. Therefore, the artistic form for the ink painting in deep and bright colors should blend with environment, space and shape, explain synthetically and narrate the aesthetic theme of the environment space. Although only expression of decorativeness, abstractness and symbolicalness are paid attention to, there is no excessive expression in the specific details during the artistic process; however, this kind of decorativeness, abstractness and symbolicalness must reflect the details.

Nationality, Region and Internationality

The variations of life play the very important part of my theme and technique of expression. Because an excellent theme needs a vase amount of artistic practices to attain a profound and meaningful means of artistic expression. Try to discover an excellent theme, which is suit to express, I must create my own style, especially adopt the new techniques and t

he new materials to study the shape of decorative abstractness, choose, refine, summarize and concentrate a lot of natural objects, so it possesses more typical, more special and more public characteristic.

Inner Mongolia's big steppe of the strong flavor of nation plays the key part of my artistic ideal. When I was a child, I had already followed the Mongolian painting teacher to study the painting of the Tang-ka or the illustrations of the Confucian classics, read well the philosophy of the book for the dhyana, knew the ideals for the dhyana, trained hard the painting (the ink painting in deep and bright colors) of the Tang-ka, and had a kind ofparticular understanding for nature of the harmony of heaven and humankind, space, environment and cosmos. Face the particular scenery of steppe for a long time, so I love the steppe's nature landscape very much. But a myriad changes for a great desert in the twinkling of an eye, the lake in the desert, the rosy clouds of dawn, the glow of the setting sun and so on, which are the best scenery for me, because only these landscapes are the artistic cream for the spirit of the steppe. The modern ink painting in deep and bright colors emphasizes a new and unorthodox style. The steppe's curious landscapes are abnormal in normal. The painter can feel the bright and beautiful landscapes of the steppe within a few months, but long live in the steppe, you can really realize the lama's streamer in the fierce wind, the sunset in the desert and the snow of the mountain. These change of the fantastic landscape are those excellent themes, which need to be chosen, refined and summarized. Through this kind of artistic form, the perfect, exaggerated and emotional nature objects are created courageously with decorativeness, abstractness and symbolicalness. Therefore, the ink painting in deep and bright colors possesses the national and religious colors, the local features and international ink characteristics.

The Chinese Chan sect emphasizes the artist's intuition, comprehension and freedom. This is also a kind of particular artistic pursuance for all artists. This kind of realm can reach i dentical form and structure's aesthetic psychology. Under the excited psychological experience on the Mongolia's steppe my works (the ink painting in deep and bright colors) express a kind of realm of the dhyana seemingly, sometimes show a strong flavor If the dhyana, In the big desert and steppe, beside the clear spring, I draw on my imagination, comprehension, memorization and impulsion to feel outlook on life and aesthetic standard of heaven, earth and nature for the nation on the horseback. The painting language's form created by me suits my situation from an understanding of humankind and nature's form containment, complement, coexistence and combination. I think that the ink painting in deep and bright colors, which possesses the international characteristic can be perfectly and accurately expressed through the choice of religion, nation and culture and the use of natural object's theme. Because the more it is national or cultural, the more internationalized it becomes. Through decorative, abstract and symbolic expression, composition and choice for Mongolian culture and steppe's natural object, the modern ink painting in deep and bright colors, which possesses the twofold meanings of nationality and internationality, can be created.



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畫家簡介

武星寬,蒙古名:烏蘭扎布,1952年7月出生于内蒙古巴彦淖爾盟。初中畢業后在内蒙古烏拉特后旗拉 聖廟跟隨蒙古族畫師繪制唐卡和經書插圖,釋解了内涵豐厚的宗教色彩,掌握了基本的重彩繪畫基礎,并 接受了佛禪哲理文化的熏陶,初步感悟到人與自然的 審美空間概念。后就讀于武漢理工大學、湖北美術學院,并留校任教,從事現代美術與環境藝術的教學與 創作研究。現爲武漢理工大學藝術與設計學院教授、 學位委員會副主席、學術委員會副主席、藝術學部主 任、環境藝術設計系主任、現代美術與環境藝術設計 研究生導師。

兼任6所大專院校的藝術學科兼職教授、國務院國家民委書畫院院士、中國牡丹畫研究院榮譽院長、湖北中國畫研究院副院長、建築部中國建築裝飾協會專家咨詢委員會委員、國家經貿委中國室內裝飾協會藝術設計專家委員會委員、全國首批資深高級裝飾設計師、武漢市政府環境藝術委員會委員、黄山市藝術顧問"皖南民居"世界遺産研究專家組成員等職。

他創造性的把現代美術與環境空間藝術溶爲一體進行研究。運用雙向藝術形式進行綜合性的藝術實踐,逐漸形成了一種雙視野、交變式的審視大環境、大空間、大宇宙和大自然的審美法則和創作感悟。他提倡創新藝術形式,但不追求流行式的觀念藝術符號研究。遵循傳統文化,但不走世俗性的繪畫道路。他的這種審美概念的形成是建造在莽莽牧原與水鄉江南的异地人生變奏、蒙漢民族藝術思維的匯萃流變、藝術與科學的學術交融逐漸形成的。他認爲: "現代美術是超越人類生存空間的創造性研究,環境藝術是忠實人類生存空間的實用性研究,現代美術是環境藝術的深化性研究或稱前衛性研究"。只有在相鄰學科同時進行深刻的藝術實踐才能獲得創造性的藝術成果。

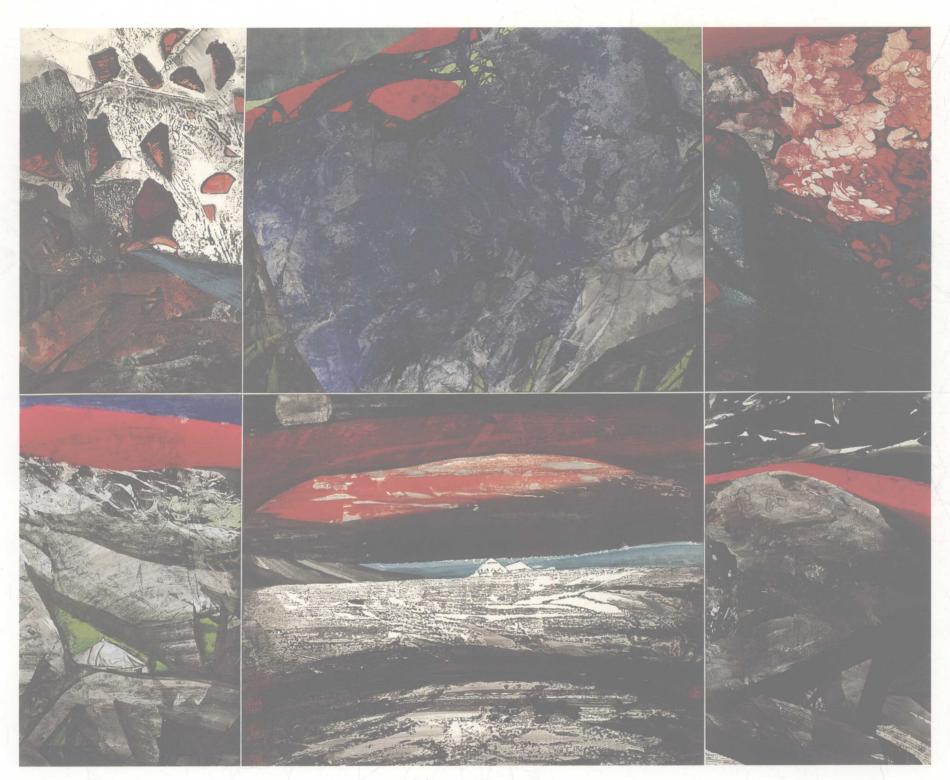
近年來在雙學科研究中創造出大量的學術成果,被學術界充分肯定。他的現代水墨重彩作品:《赤杆奏鳴》、《嬌丹催春》、《悠悠牧原》、《緑野挂紅》、《神雕宿林處》、《醉觀烏拉山》、《神造大漠》、《包音喇嘛誦經的地方》、《秋韵》、《大漠雲起處》等48幅作品被中國美術館、文化部、中國文聯、聯合國大厦、澳大利亞美術館、日本大阪市美術館、紐約東方畫廊、臺北美術館、香港博雅畫廊、比利時藝術展覽中心、北京國際藝苑基金會、厦門博物館、武漢博物館、西藏美術館等權威機構收藏。65幅作品收入《美術》、《畫廊》、《中國圖典》、《香港美術家》、《中國現代畫史》、《全國第一、二、四届當代山水畫邀請展作品集》等30多部大型權威性刊物和畫集。出版有《武星寬水墨重彩作品集》、《美學導論》、《環境藝術學》等著作。作品曾赴美國、日本、澳大利亞、比利時、加拿大、韓國、新加坡、臺灣、香港、澳門等國家和地區展出

中央電視臺、中央人民廣播電臺、香港電視臺、深圳電視臺、湖北電視臺、武漢電視臺等新聞媒介特別節目介評。1994年獲國務院國家民委、中國美術家協會授予的"民族優秀藝術家"獎。藝術成就收入《世界藝術家大典》。





狂雲横渡緑野間 136cm×136cm Wild Clouds Over the Green Land 136cm×136cm



追憶大漠 84cm×76cm Reminiscing the Desert 84cm×76cm