

AN
ALBUM

OF
MASTERPIECES

OF
YUNNAN'S
TRADITIONAL

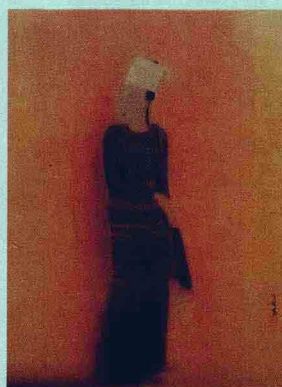
CHINESE

REALISTIC
PAINTING

云南现代工笔画精品集

云南美术出版社

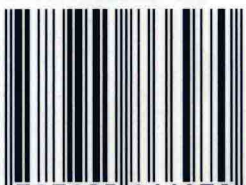
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云南是一个多彩的地方。云南是一个多梦的季节。从本世纪70年代末开始,在这块五彩斑斓的土地上,在这个如梦如幻的季节里,花团锦簇般地站立着一代代的云南画家群。云南现代重彩画像一束束艳丽的鲜花,开遍全国,香飘四海;云南版画似一只只美丽的孔雀,展翅高飞,频传凯歌;云南的油画、水彩画也在全国崛起……最值得一提的是,早已大家辈出的云南中国画画家群里,活跃着一批在传统的工笔画园地辛勤耕耘,且硕果累累的现代工笔画家。他们师法造化,把自己的生活感受和自然界的變化结合起来,独具慧眼地观察自然,表现自我,无论是在现代工笔画的技法、表现力,还是其作品的艺术成就上,都达到了相当高的水平。为了向世人展示这些画家的艺术成就,向世人开启一扇研究、赏析这些画家作品的窗口,此画册选择了12位画家,从他们数以千计的风格各异的作品中,挑选出75幅佳作编辑成册,定名为《云南现代工笔画精品集》出版。这12位画家,除了我省老一辈画家肖士英先生已经作古外,其他人都是仍在丹青中精工不止的画家,有的还是年富力强的中青年画家。这些画家长期植根于云南这块神奇、美丽的土地,其中有些画家还是土生土长的云南人。这些画家的作品大多都取材于云南名树名花、珍禽稀鸟和古朴独特的世俗风情,其作品有强烈的地域色彩和人文积淀的印记。

花鸟工笔画是中国传统工笔画的重要内容之一。好的花鸟工笔画不是单纯的临摹写生,也不是单纯的为花鸟写照。画家要经过立意构思,把司空见惯的花鸟放在一个特定的环境中去表现,创作方法上力求做到形似和神似的统一,具体绘制时要在工、繁、细、精上下功夫,用充满灵气的彩笔精心描绘,铺金叠翠,用花情鸟意造就一种臆想浮游的境界,以此打动读者的心。收入本画册的花鸟工笔画,画家把云南常见的茶花、杜鹃花、报

春花、牡丹花等花卉,把孔雀、犀鸟、白鹭、白鹇、锦鸡等鸟禽,或再现于热带雨林、峭石断崖、野坝荒滩,或设置于庭院深处、溪边桥头、枝末树梢,把工细与简略结合起来,意匠一种静中有动,动中有静的艺术效果,用花鸟的灵气和美丽,唤起人们保护生态环境和保护大自然的爱心。为传统工笔花鸟画注入了新的时代气息。

收入这本书的作品还有部分画幅是表现云南少数民族生活的题材。我国宋代山水画大家郭熙(公元1023-1085)对画好山水画有精辟的论述:“欲夺其造化,则莫神于好,莫精于勤,莫大于饱游饴看(郭熙《林泉高致·山水训》)”。郭熙的论述对画好云南少数民族题材的工笔画也有指导意义,即要画好少数民族题材的作品,必须到民族地区“饱游饴看”。本书中的不少画家,长期深入少数民族村寨采风写生,熟悉了解少数民族的习俗风情、服饰特征及文化背景。因此,他们在题材的选定、意境的处理、构图造形的审美追求上,能做到驾轻就熟、游刃有余。画家的目光透过少数民族五光十色的服饰,融入他们的精神家园,创作出一幅幅既有浓郁民族风情又有典型的地域色彩的工笔画作品。有的作品既把握了人物表情、服饰及主要道具的精雕细描,又关照了人物生活场景、环境的概括描写。在色点和墨趣的处理上,在形体与形体的节奏把握上都相当出色。

总之,收入本书的画作,都是云南现代工笔画家几十年来工笔画创作的精品,它基本上代表了云南现代工笔画的整体水平。写到这里,我想起了清代诗人刘嗣綰的诗句:“一折青山一扇屏,一湾碧水一条琴;无声诗与有声画,须在桐庐江上寻。”我们相信有远大抱负的云南现代工笔画家,会投入现代生活这条瞬息万变浪花滚滚的“大江”,写就更新更美的“无声诗与有声画”,以此报效养育我们的这块多彩的土地。

Silent Poems and Sound Paintings

Fang Shaozhong

Yunnan is a colourful land. Yunnan is a dream. Since the end of 1970s, groups of Yunnan painters, like bouquets of flowers and piles of brocades, have been blooming on this colourful, dream-like land. Like bunches of gorgeous flowers, the modern Yunnan enriched color painting blossoms all over the country and suffuses an exquisite fragrance to the world. Like a beautiful peacock, Yunnan engraving soars to great height, pouring in reports of new victories. Oil painting and watercolour of Yunnan also arise in our country. What's more, among the Yunnan painters, from whom many great masters have appeared, a group of active painters have been cultivating successfully and fruitfully in the field of traditional Chinese realistic painting. They imitate the nature and integrate their life experience with the changes of the nature in their works. They can observe what others cannot and therefore can express themselves in unique ways and come up to quite advanced standards in techniques and expressions of traditional Chinese realistic painting as well as the artistic achievements of their works. In order to demonstrate the painters' artistic achievements and open a window for studying and appreciating the painters' works, twelve painters' seventy-five masterpieces which are selected out of their thousands of works are compiled into this album which is entitled "An Album of Masterpieces of Yunnan's Traditional Chinese Realistic Painting". Among the twelve painters, except for Xiao Shiyin who belonged to the older generation and passed away, all the others are young and middle-aged painters who are still working diligently in their prime. These painters have long been living on this magic and beautiful land, and even some of them are natives of Yunnan. Most of their paintings draw materials from famous trees and flowers, rare animals and birds, unique customs and habits in Yunnan. Therefore, their works have a strong impression of local colours and cultures.

Flower-and-bird traditional Chinese realistic painting is an important part of traditional Chinese realistic painting. Excellent flower-and-bird traditional Chinese realistic paintings are not simple copies from life. They are not simple portrayal of flowers and birds either. Painters should work out the composition of a painting. Then they should display the commonly seeing flowers and birds in a special surrounding. In creative techniques, they should try to integrate similarity in form with similarity in spirit. In the course of painting, while concentrating on exquision, complexity, details and accuracy, they should paint with the feelings of flowers and birds so as to make a realm of roaming thought and to move the readers. Of the flower-and-bird paintings in this album, the painters set up the commonly seeing camellia, azalae, primula malacoide, peony, peacock, toucan, egret, silver

pheasant, golden pheasant, Alcedo atthis bengalensis and so on in the surrounding of tropical rainforest, broken ridges, steep cliffs and wildness. They may also place them in the place of deep courts, creek banks, bridgeheads and branches etc. They combine exquision and simplicity together in their works, so as to create an artistic effect of stillness in motion and motion in stillness. By showing the beauty of flowers and birds, they try to arouse people's enthusiasm to protect ecological environment and the nature, thus adding new spirit of the time to flower-and-bird traditional Chinese realistic painting.

Some of the works in this album are about Yunnan's ethnic minorities' lives. Guo Xi (1023-1085 A.D.), a great landscape painter of Song Dynasty, had a brilliant exposition about landscape painting: "If you want to paint the nature well, nothing is better than interest, diligence, immense travelling and observation" (Guo Xi "Lin Quan Gao Zhi, A Lecture of Landscape Painting"). Guo Xi's exposition also has a directive function about how to paint the minority theme well. That is, in order to paint the subject well, one should go to the minority districts for "immense travelling and observation". Quite a few authors of this album often go deep into minority villages to paint from life and to learn minority people's practices, customs, costume characteristics and cultural background. Therefore they have managed to handle skillfully the choice of subject, artistic conception, composition and aesthetic approach. With the help of the minority people's colorful costumes and by understanding their spiritual home, the painters have created many traditional Chinese realistic paintings which are full of minority culture and typical local colours. Some works are not only very good in characters' expressions, costumes, carefully drawn stage property but also good in characters' living surrounding and description of general environment. The painters also do very well in the relationship between colours and tastes and the relationship between shapes and their rhythms.

In a word, all the works in this album are Yunnan's modern traditional Chinese realistic painters' masterpieces created in the past decades. On the whole they may represent the general standard of Yunnan's modern traditional Chinese realistic painting. Writing this line, I remember a poem by Liu Siwan, a poet of Qing Dynasty, which reads: "A green hill is a painted screen, a cove of blue water is a qin; Silent poems and sound paintings, can be found along Tonglu River by searching." We believe that Yunnan's farsighted traditional Chinese realistic painters are sure to plunge into the fast changing "river" of modern lives and create more and better "silent poems and sound paintings", so as to pay the colourful land where we are brought up.

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晨曦

First Rays of
the Morning Sun

77 × 56cm

曾小莲

Zeng Xiaolian



报晓

Announcing the Arrival of Dawn


86 × 106cm

曾小莲

Zeng Xiaolian



绿荫
Green Shade
106 × 76cm


Zeng Xiaolian



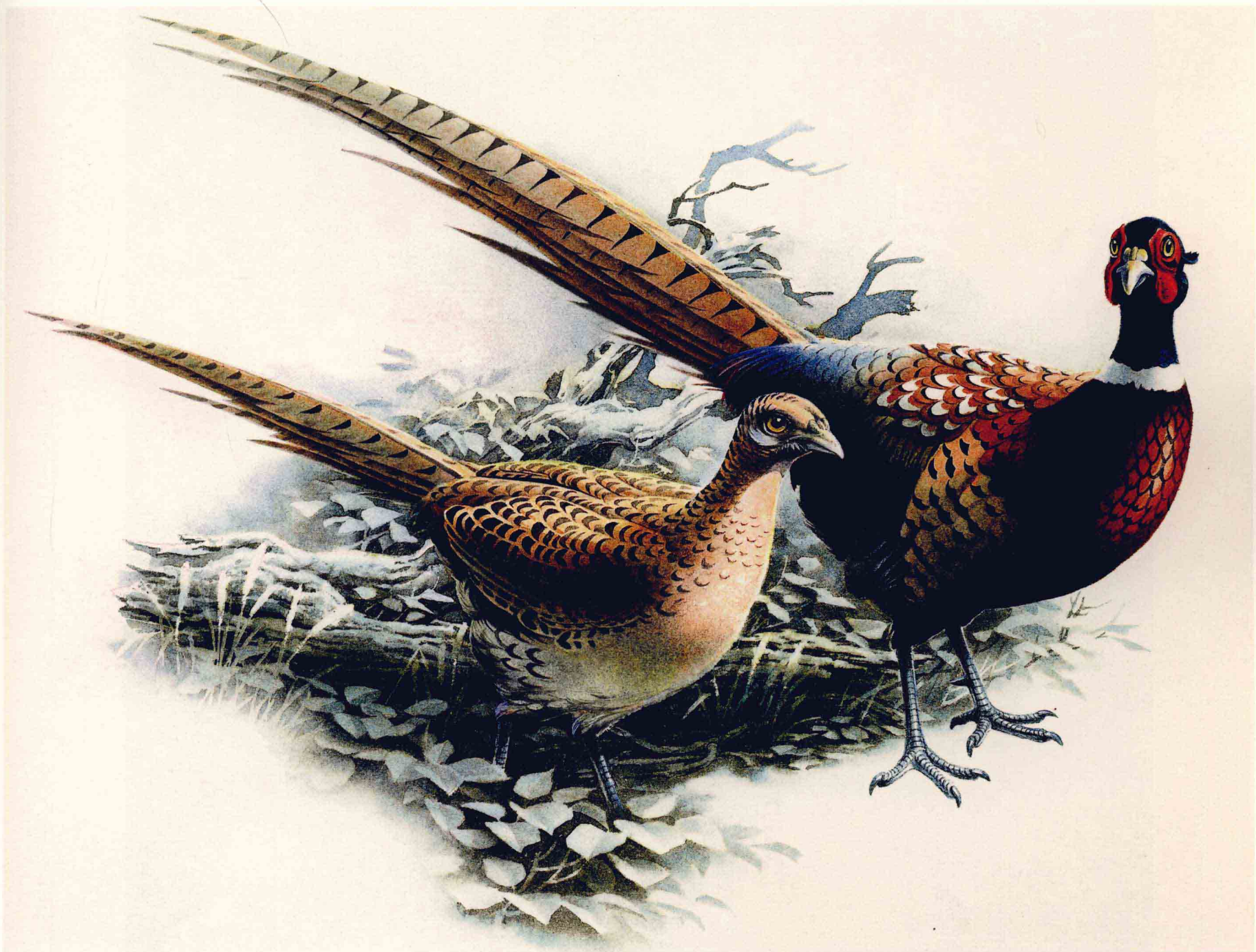
安闲

Being Peaceful
and Carefree

106 × 76cm

曾小莲

Zeng Xiaolian



警惕

Vigilance

24 × 30cm

曾小莲

Zeng Xiaolian



宁静
 曾小莲



Luscinia cyane
 X.L. Zeng, 1997.11.

宁静
 Serenity
 76 × 55cm
 曾小莲
 Zeng Xiaolian



山涧幽兰

A Mountain Creek and Secluded Orchids

60 × 60cm

曾小莲

Zeng Xiaolian



春江水暖
于昆明
画

春江水暖

When the River Becomes Warm in Spring

60 × 60cm

曾小莲

Zeng Xiaolian



荷池情

Love Birds in the Lotus Pond

55 × 55cm

曾小莲

Zeng Xiaolian

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