

花

之

頌



魏 運 秀 畫 集

PAINTINGS
BY
WEI YUNXIU



黑龍江美術出版社

(黑)新證字第8號

責任編輯: 蔣悅 董俊茹
裝幀設計: 草兌
英文翻譯: 徐津
篆刻: 立鵬 雋 明
督印: 張冰

花之頌·魏運秀畫集

黑龍江美術出版社出版 哈爾濱市南崗區黃河路1號

深圳康城工藝美術設計有限公司制版印刷 省新華書店發行

開本: 880×1230毫米·1/16 字數204字、印張: 2

1995年6月第1版 1995年6月第1次印刷

印數1-3000

ISBN7-5318-0299-6/J.300 定價: 18.00元

畫 夢

魏三秀

我從小愛作夢，夢中的世界靜穆幽玄，奇異深遠。而我的畫之夢，花之夢更是無比的絢麗神秘。

如何展現我的花之夢，冷靜的面對自己鐘愛的美術事業以及走過的創作之路，我深深的思索着。使自己的心靜下來，沉下去。排除世間的繁雜喧鬧，耐住孤獨、寂寞。

讓自己的內心世界清新寬闊，靈魂寧靜安謐，心境明亮清遠。以良好的心態，虔誠的回到自然中。白山黑水、氣勢非凡。無垠的沃野擁抱着我，嬌媚的小花親吻着我，沁人肺腑的草木香氣圍繞着我。一串串感覺、一層層意境、一陣陣思考……。許多年以來，紫丁香、滿天星、野百合、波斯菊、勿忘我、苜蓿梅等許多無名花兒躍然紙上。積累了幾百件作品。

我愛黑龍江這片神奇的土地，我更愛滿山遍野的大豆高粱。耀眼的葵花、滾滾的麥浪，吐蕊的苞米，令我陶醉、痴狂、激動不已。我置身于風來葵舞、一望無邊的向陽地之中，映入眼簾的是黃澄澄、金燦燦、鋪向天際的葵花，我被花融化了，步入了夢幻。作品《金色的夢》不由傾瀉而出。用我的這份情，這份愛去感悟自然，追求思維上的新奇，我用我法，表現我的個性，我的畫風，畫我心中的畫。作品《紅高粱》中的物象肅穆、神聖、永恒、大氣淋漓。給人的震撼力量正是我對這片博大壯美沃土的感悟。醉人的紅高粱

是一座座的豐碑，是大地母親的像征。追求自然的人化，人與景物的交融，心靈與花的交融。尋尋覓覓，我想到了很多。

這些年來，我試圖從形式上借鑒現代繪畫，從遺產中體會古法，對傳統和現代意識、皆有吸收和吐納。在形式的運用上，我常常在總體的布局章法上採用裝飾性的構圖。以變形，誇張的手法，使用對稱或極簡練的構圖。或方、或圓、或長、或短，也用組合的排列平擺直鋪。不顧物象的時空真實，生長形態的真實，主觀安排，畫筆隨心走。如《野外歸來》所呈現的畫面。正如黃賓虹老人所述，“畫中山川，經畫家創造，為天所不能勝者。”在色彩的描繪上吸收了中國傳統畫用色，又融合西畫的色彩感覺，追求較大的歸納與清純，對比分明，濃重燦爛，奪目斑斕。為烘托主題設色，以色彩強化物象的感染力。在物象的具體刻畫上，極力展示西畫的寫實功夫，一點點畫、一層層細細的渲染中透露出物象的真實美。使畫面簡單而不空洞、單純而不單調，更加突出了裝飾意味、體現繪畫的現代性與時代感，以新耳目、以求理想之夢。

我苦心經營着每一幅作品，我的夢好長，我很不輕鬆，我的夢好美，我樂在其中。

DREAM OF PAINTING

Wei Yun Xue

I liked dreaming When I was a young girl. In spite of the dream world's fantasy and serenity, my dreams of flowers and painting are far more splendid and mysterious.

How to display my all dreams; develop my favorite painting enterprise, and face the creative way of drawing in my life is always full of my heart. First, make my heart calm down, avoiding the clamour, bearing the loneliness, thus keeping my soul fresh and wide, quiet and bright. analyze all of my past work, considering them deeply, then by grasping the most moving thing of myself, I spread them slowly in good mental state when I do this, I sincerely return the nature white mountains in winter, and black soil in the field. Endless fields embrace me, endless flowers kiss me, fragrance of plants surround me. Everything has gone up—the feeling, the thought, and the dream. Many years have gone by, Mang flowers have been drawn on my paper, thus I accumulate thousands of drawing skeleton and works.

Second, I love the mysterious field, and the crops with yellow and red colours, Brilliant, sun flowers, tides of wheats, and corns in blossom. I am so intoxicated In the endless sun flowers, tides and went into the dream. My work "Golden Dream" was poured out from my heart I want to understand the nature with my emotion and affection Understanding is prior to drawing. I show my personality and drawing style in my own way I go in for the nature's humanity, the conciliation between human and nature, and the coincidence of flowers and heart.

I draw from myself. The intoxicated red crops are the monument in my heart, and the symbol of Mother's soil. The image of my work "RED" is holy

and perpetual, very impressed by the audience. That is my understanding of my hometown. Red crops are as human, they are very great and I think a lot wherever I face them.

Third, In my drawing style, I always apply the decorated method in the general structure by the transformational and exaggerating drawing skill, I use the ordinate or simple structure. It may be square, round or long.

I ignore the reality of the drawing image, even the reality of the growth sequence. I arrange the nature substance as I pleased. For example, my work "Return" in the diamond-blue background; bunches of white flowers are in the square vase, I do just as a famous painter Huang Binhong said: "Nature in the drawing can't be conquered by the sky once it is created by painters". As to my colour application, I absorb both the colour of Chinese traditional painting and the sense of the Western painting colour. I pursue more advanced conclusion and purity, the clearness of contrast, so heavy and brilliant I emphasize colour, arranging colour for the topic. By this way strengthen the impression with colour. In the image's concrete description I try my best to strengthen the effect of drawing reality. In the subtle description, I display the reality beauty of images. Therefore, the picture of mine is simply but not empty, purer but not monotonous, with more decorated style.

For these years, I tried, to study modern painting in the style, understand the method from tradition, thus I want to give people a new impression by absorbing the sense of both the tradition and the modernness.

My dreams are long and heavy, but beautiful indeed. I am so happy in them.



金色的夢之二
THE GOLDEN DREAM II
58×52CM



心中的太陽
THE SUN IN MY HEART
65×60CM



秋葵

SUN FLOWERS IN AUTUMN

54×52CM



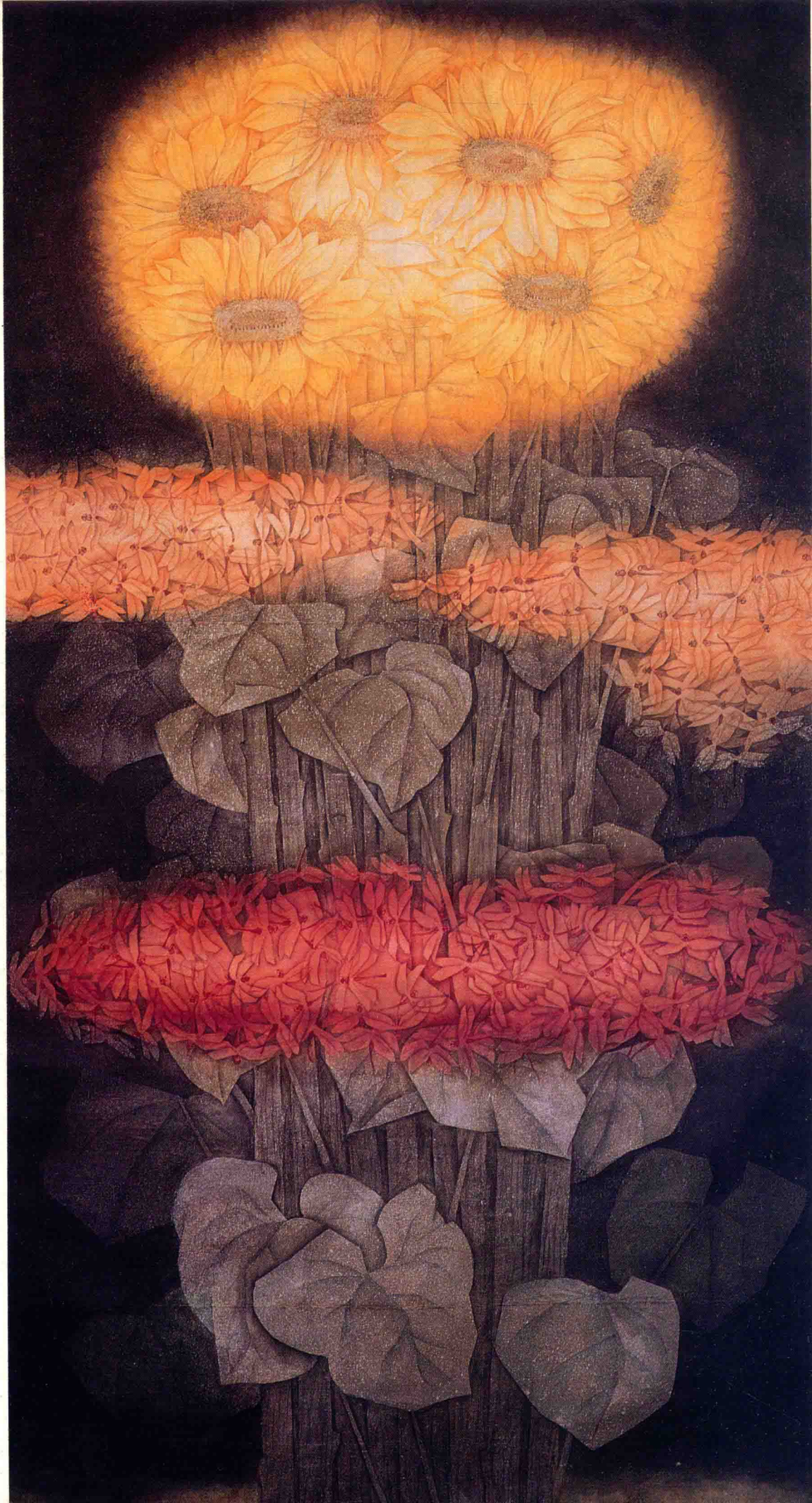
金色的夢之一
THE GOLDEN DREAM I
150× 110CM



金太陽

THE GOLDEN SUN

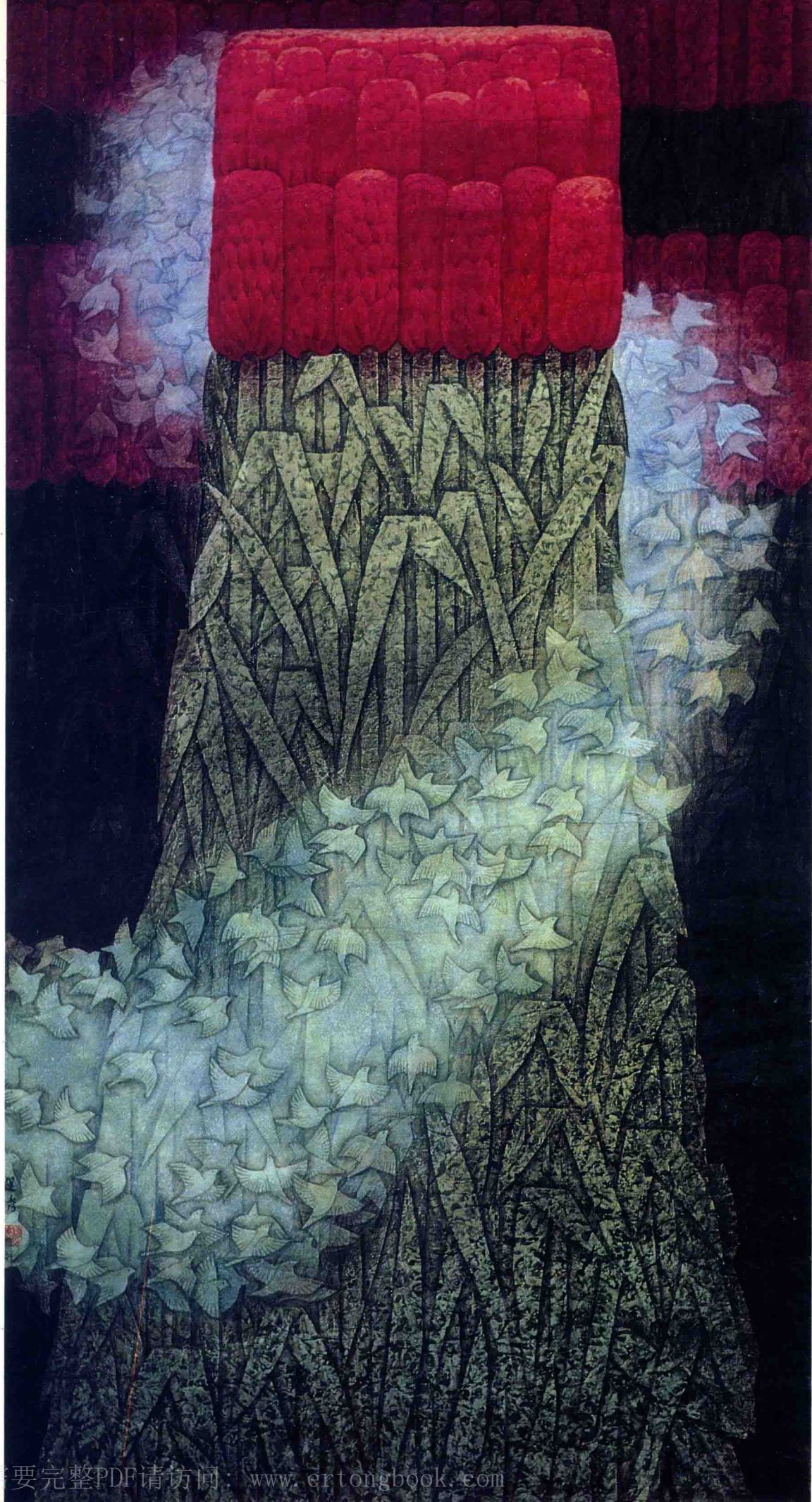
120× 250CM



紅高粱

RED

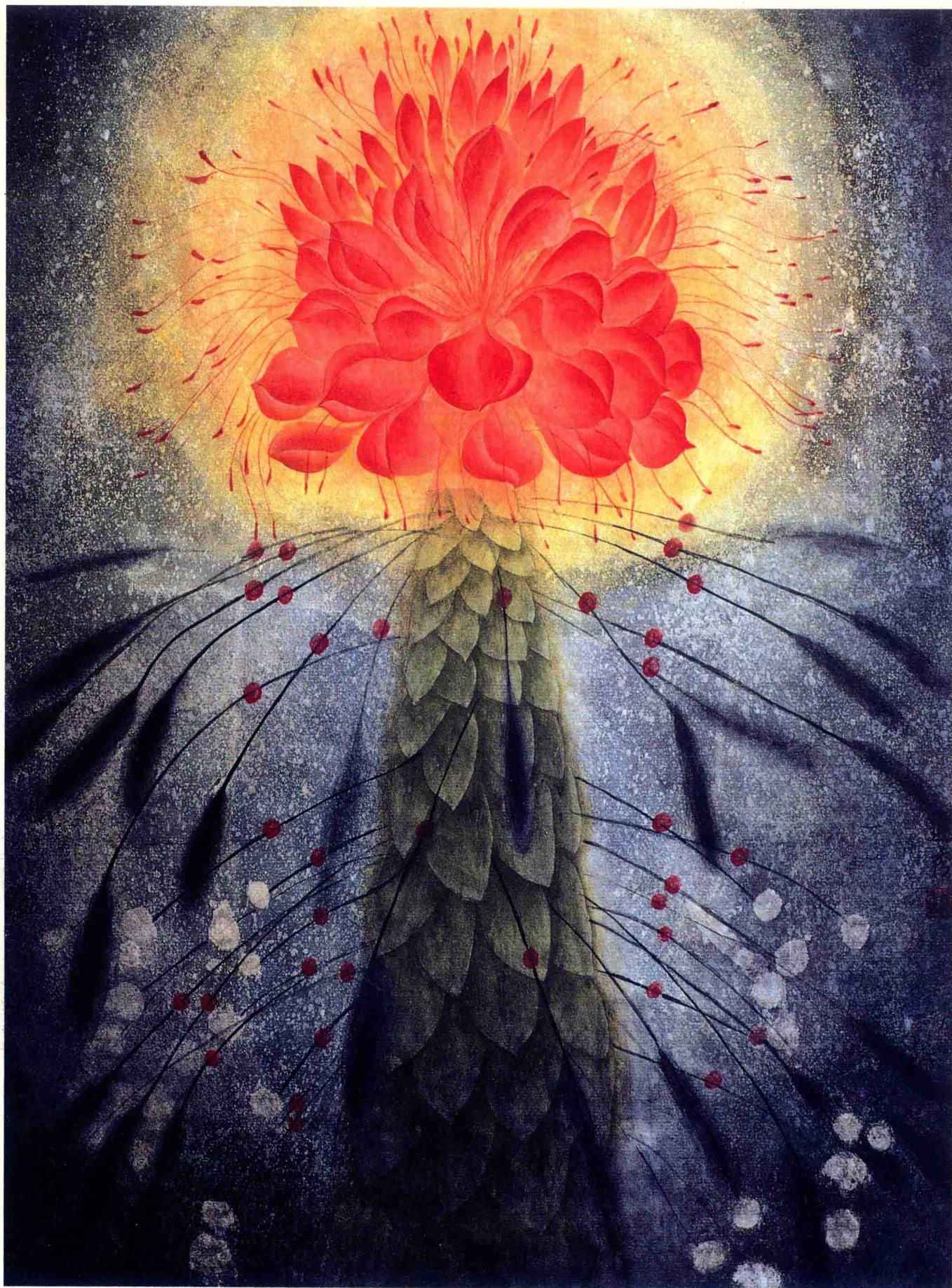
120×250CM



騰香

SWEET FOG

52×68CM



野外歸來
RETURN
68×68CM



富貴圖

SCENE OF LUXURIOUSNESS

58×58CM



香清溢遠
FLAT TASTE
60× 52CM



芳菲
FRAGRANCE
52×85CM



月曄
MOONLIGHT
160×160CM

