

SELECTIONS OF THE SHANDONG PICTURE-STORY EXHIBITION

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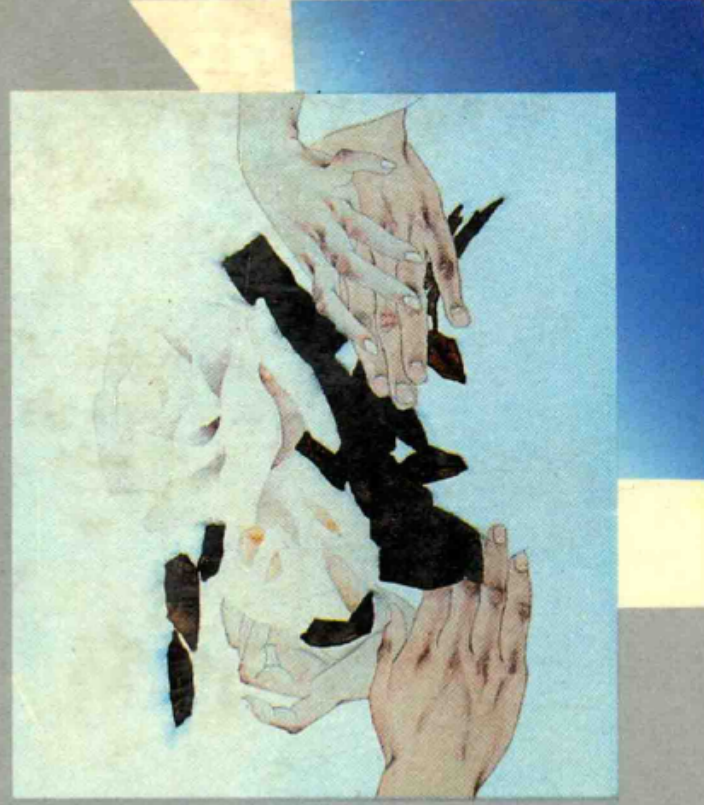
山东连环画展

1988

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• SELECTIONS

作品选



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山东省连环画研究会编

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我怀着无比兴奋的心情，一遍又一遍地欣赏着山东省首届连环画展览的全部作品。在这些多姿多彩的作品面前，我又一次感到连环画艺术的茁壮生命力，即使在近两年连环画出版不景气的形势下，它还是用丰硕的成果显示出自己的信心和力量。

连环画艺术之所以具有茁壮的生命力，是与它具有的群众性分不开的。在近代的中国，伴随着民主革命和科学文化的发展，它能很快形成在群众中广泛流行的文艺读物，主要是它为群众所喜闻乐见。在三十年代的上海曾“无形中就成为上海大众最受欢迎的活动图书馆。”（茅盾：《连环图画小说》，1932年12月）。鲁迅等老一辈革命家所以那样重视连环画，就因为它在人民群众中有巨大的影响，正如鲁迅所说：“现在社会上流行连环图画，即因为它有流行的可能，且有流行的必要，着眼于此，因而加以导引，正是前进艺术家的正确的任务。”自二三十年代半个多世纪以来，连环画在人民群众中几乎成了一种不可缺少的精神食粮。一般说来，一个人的童年最初接触的读物，绝大部分是连环画，或者说在人生历程中有一个不可逾越的热衷于读连环画的阶段。随着我国科学文化的发展，现代化建设的突飞猛进，生活节奏也随之加快，做为图像读物的连环画，也必将为更广泛的读者所接受，它不仅少年儿童中广为流传，而且在成人中，在知识层中，在老龄读者中，也将越来越扩大它的影响。这在欧美和日本等国家和地区已经是如此。所以，随着时代的发展，连环画的群众性不但不会减弱，反而将更加增强起来。即使它的发展不可能一帆风顺，而会经受挫折，但由于它有着深厚的群众基础，所以总会保持顽强的生命力。看了山东首届连展的作品，愈益坚定了我这个信念。

连环画的群众性又是与它的革命性分不开的。它要密切联系群众，就必然要随着群众阅读欣赏需求的变化而变革自己。半个多世纪的连环画发展史，也是不断变革、不断创新的历史。二三十年代，它的绘画形式脱胎于书籍插图，描绘的人物形象主要借助于舞台戏曲。它的内容多半移植于旧小说、唱本和流行的电影、戏剧之类。它的艺术独创性还较少，大部分作品还只在图解故事，谈不上深入刻画人物的思想感情和个性特点。由于鲁迅等革命先驱的倡导，在三四十年代连环画开始摆脱这些局限，走向现实生活，并出现了一些至

今仍具有艺术价值的作品。特别是在革命根据地，根据现实生活提炼加工而成的作品陆续出现。新中国建立后，连环画的出版从出版商的控制中解脱出来，进入国家出版事业的行列，从而开始了一场根本的变革。它的题材内容已不再是由绘画者根据旧小说、戏曲随意编画，而是从文学、戏剧或民间的故事中严格选择，经过再创造，先编成文学脚本。这一大变革使连环画思想内容的提高得以保证。同时，连环画的绘画不仅仅是图解故事，而更注意表现生活，刻画人物，在雅俗共赏的前提下，达到艺术的升华。进入八十年代以来，连环画艺术更臻于丰富多彩，千姿百态，进一步摆脱了单一的、粗浅的艺术形式，新手法层出不穷，艺术表现力更强了。它不仅已置身于“艺术殿堂”，而且足可以与那些向来为人们所青睐的艺术门类相媲美了。从山东展览的作品中，也可使我们看到这种不断改革、不断创新的特点。这是这一展览的又一成功之处。

连环画在为广大读者服务的同时，又培养着自己的创作队伍，因而又不断壮大着、完善着连环画艺术自身。熟悉连环画事业的人们常说，连环画是所大学校，连环画是个大课堂。是的，它除了给人们以潜移默化的深远的思想影响，还给人们以艺术才能的熏陶，不断培育艺术人才的后备军，因而连环画的编创队伍在任何情况下，即使在它遭受这样那样的冲击和挫折时，也能人才辈出。经连环画启蒙和培养的艺术人才，也还不断扩充了其他艺术队伍。当今美术界的一些知名画家，不少人就是从画连环画开始艺术实践的。山东连环画展中 200 多件作品的作者，绝大多数是新人，他们生活于基层，又具有一定的艺术素养，这些人才的出现，也是与山东连环画界领导部门的努力分不开的。我想，只要进一步把发现和培养人才的工作做好，给这些艺术新人们以更多的扶持和帮助，不久的将来，就很可能产生出一批新的连环画高手，为新时代的连环画苑地创造出一番空前繁盛的新景。新人的涌现，是连环画艺术不断繁荣发展之希望所在。山东预示了这种可能，推而思之，全国亦然。由此可见，连环画艺术的又一个春天已为期不远了，让我们奋起迎接吧！



1988年3月于北京

I was most excited while repeatedly appreciating every piece of the First Shandong Picture-story Exhibition. Facing all the varied and colourful works, once again I felt the great vitality in art of picture-story. It has been demonstrating its own confidence and strength with rich fruits, even in recent years while the publication of picture-story books was in a depressing state.

The great vitality of picture-story art is inseparable from its popularity. In modern China, accompanying the Democratic Revolution and the development of science and culture, this art has spread quickly and wide among the broad masses. Why? The main reason is that it is loved by them. In Shanghai of 1930's it "imperceptibly became a travelling library well received by the masses of Shanghai" (Mao Dun's "Picture-fiction", Dec. 1932). Lu Xun and other revolutionaries of the old generation attached great importance to picture-story art, precisely because of its tremendous influence upon the masses. Just as Lu Xun once said, "the picture-story books are popular in our society just because they deserve to be popular, have the possibility and necessity. So the perfect task for progressive artists is to guide it." From that time on, for more than half a century, picture-story books have been almost indispensable nourishment for the people's mind. Generally speaking, most of the reading materials that a person first gets in touch with during his childhood are picture-story books. That is, everyone has an impassable period of being keen on picture-story books in his life. Along with rapid development of our country's science, culture and construction of modernization, the life rhythm is faster and faster. And the picture-story books, as a kind of reading in images, will certainly be accepted by more readers. It spreads, not only among children, but also among adults, intellectuals and the aged. It is the same with Europe, America, Japan or some other countries and regions. Then, with the lapse of time, the mass character of picture-story will not decrease, but on the contrary increase steadily. Even if its progress may not be plain sailing, and may suffer setbacks, it will always have indomitable vitality because of its mass base. Reviewing the works of the First Shandong Picture-story Exhibition has further strengthened my belief in this respect.

The mass character of picture-story is inseparable with its revolutionary spirit. To maintain the close ties with the masses, picture-story book should be improved according to the changes in reading and appreciation needs of the masses. More than 50 years' development of picture-story is a history of unceasing improvement and creation. In 20's and 30's, the painting form of picture-story was born of illustrations of books, the figures were borrowed mainly from opera stage, the stories were transplanted from old fictions, librettos, popular films and operas etc. At that time, it lacked originality, most of the works were explained with pictures and to say nothing of portraying the thinking, feelings and characters of the figures. Thanks to the advocating by Lu Xun and other pioneers, picture-story began to free itself from those limitations, and turn to real life. Then, works that can yet be regarded as being with great artistic value were constantly emerging especially

in the revolutionary base areas where still more brilliant works were refined from the real life. After the founding of new China, the picture-story publishing was extricated from publishers whose main purpose was seeking profits, and placed in national publishing undertaking, thus started a fundamental transformation. The subjects and contents are no longer rough and slipshod simply taken from old fictions or operas, but literature scripts compiled from strictly selected literary works, plays or folk stories. This great transformation ensures the increase in ideological contents of picture-story books. Meanwhile, the paintings now are not merely for illustrating the story, but paying more attention to express life, portray the figures, reach a new artistic distillation under the prerequisite of suiting both refined and popular tastes. Becoming richer and more colourful in 80's, the picture-story art has further cast off unitary and superficial artistic form. New techniques of expression have been emerging one after another. Power of artistic expression is stronger than ever. Now, it can not only step into "the Palace of Art", but also compare favourably with other artistic departments that have always been looked upon with favour by people. From the works of the exhibition, we may see the character of constant reforms and creation. And this is another success of the exhibition.

While serving the broad masses of readers, the picture-story art has been fostering its own contingents of creation, strengthening and perfecting the art itself unceasingly. People who are familiar with picture-story art well always say that it is a grand school, it is a huge classroom. Yet, except its imperceptible influence on people's thinking, it exerts an edifying influence on people's artistic ability so as to bring up reserves of artists unceasingly. Therefore, its contingents of editors and painters come forth in large numbers under whatever conditions, even when it suffered various attacks and setbacks. Talented artists enlightened and trained by picture-story art are unceasingly provided to other fields of art. Many famous painters in today's art circles began their artistic careers with picture-story. Most painters of the 200-odd displayed pieces in the exhibition are new persons of ability. They live in grassroots units, have certain level of artistic accomplishments. The emergence of those persons of ability is inseparable with the effort made by the leading department in this field of Shandong. I think, if we do the work of discovering and training persons of ability better and give the new-comers more support and help, a large number of excellent master-hands will soon emerge then. An unprecedented prosperity of picture-story art is arising. It is in the emergence of new persons of ability that lies the hope of flourishing and development in picture-story art. The possibility of this is indicated by the present conditions in Shandong, and also in whole China. Thus we can see that a new Spring of picture-story books is coming. Let's rouse ourselves to greet it!

Jiang Weipu

In March of 1988, Beijing

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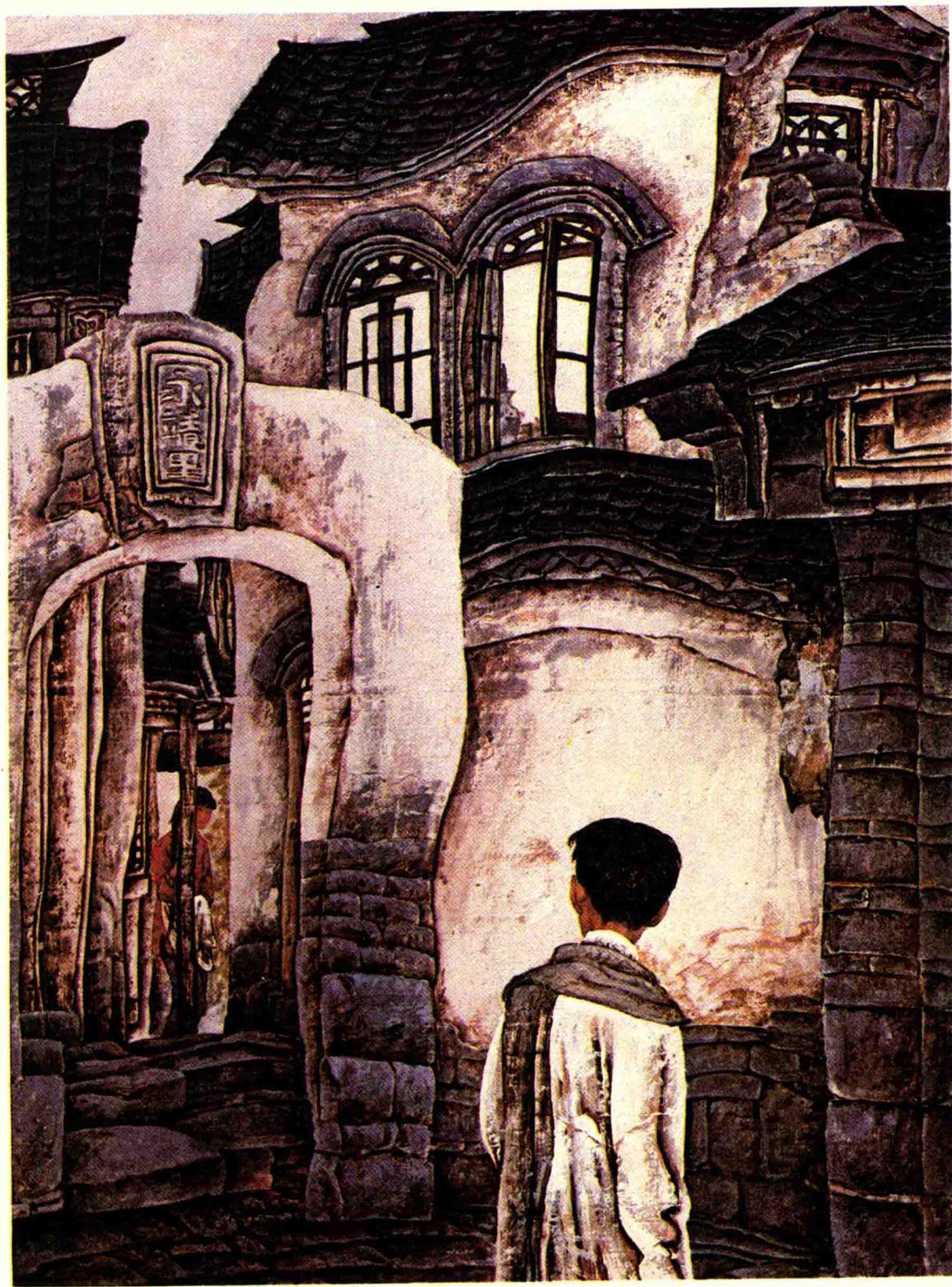
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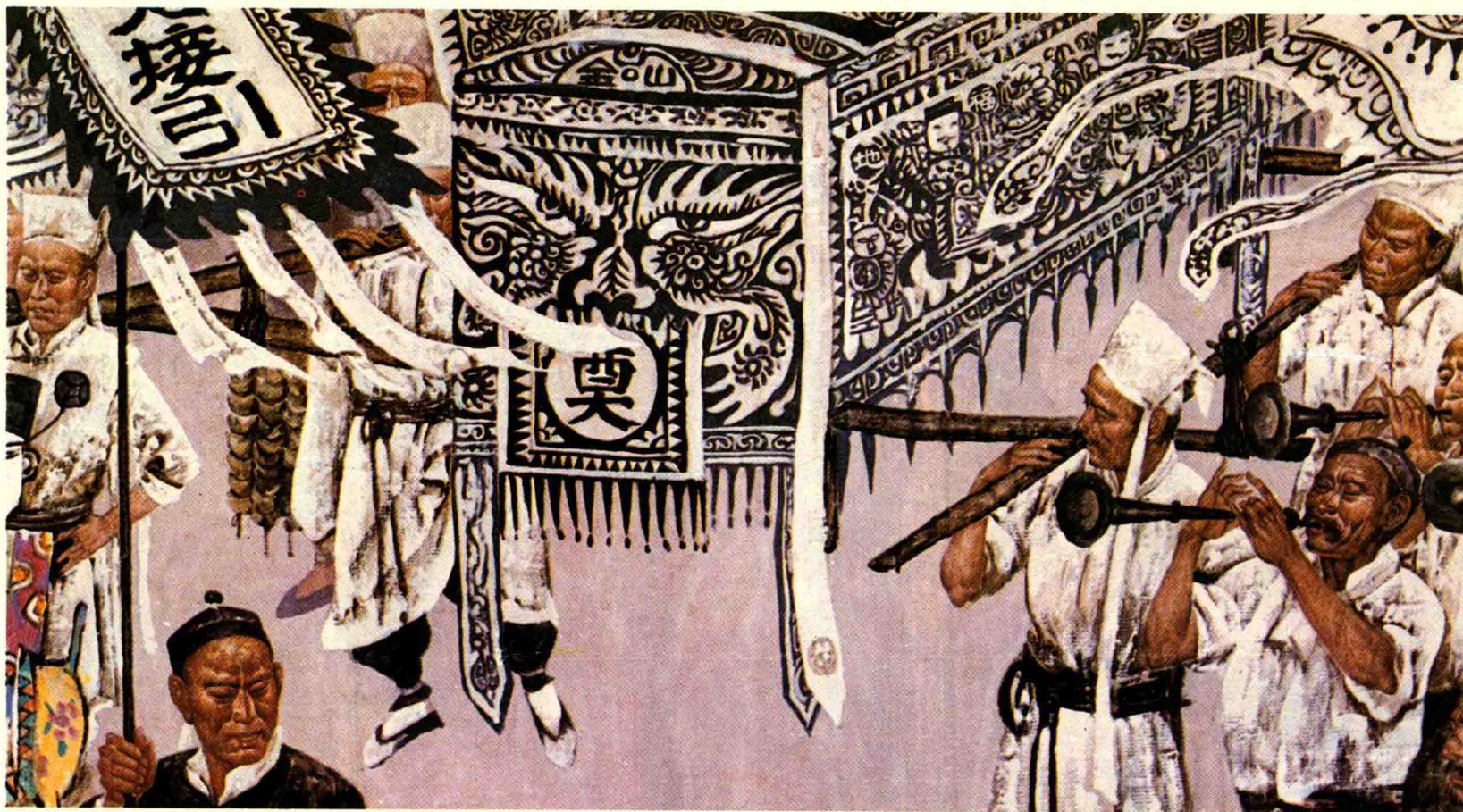


小巷

陈全胜

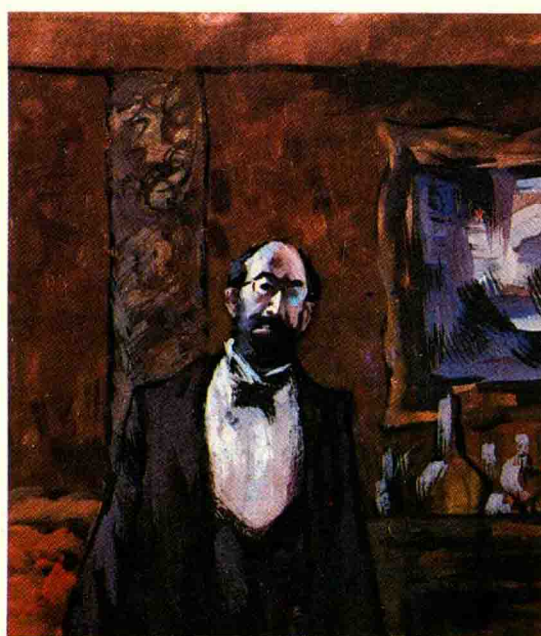
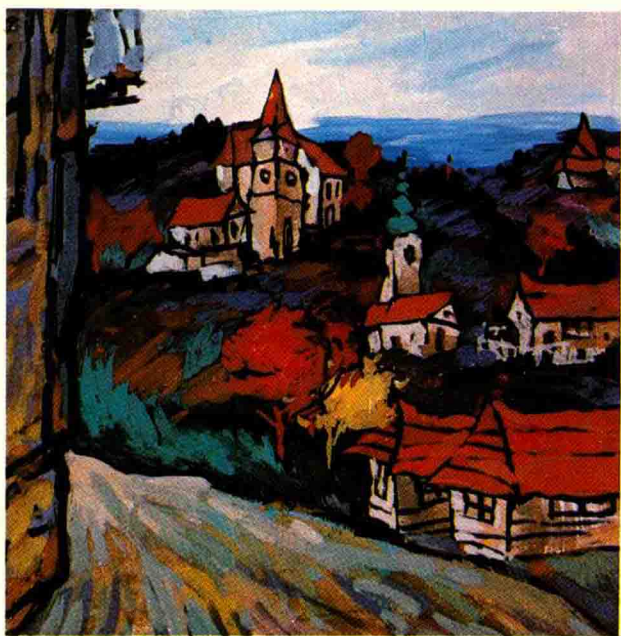
A Small Alley

Chen Quansheng



小巷 陈全胜

A Small Alley Chen Quansheng



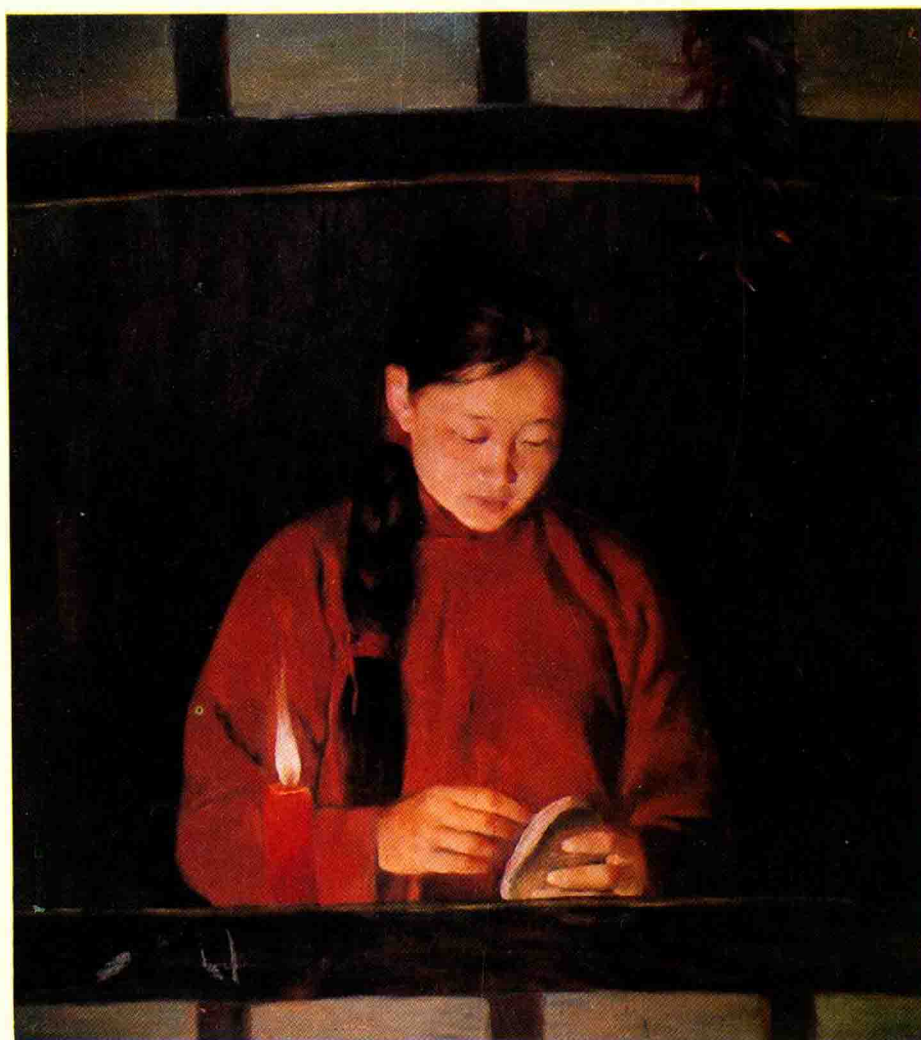
我渴望纯洁 姚铭

My Thirst for Pureness

Yao Ming

山 妮 宋齐鸣 王玉萍

A Mountain Lass Song Qiming & Wang Yuping









一条领带
A Necktie

杨庆义
Yang Qingyi