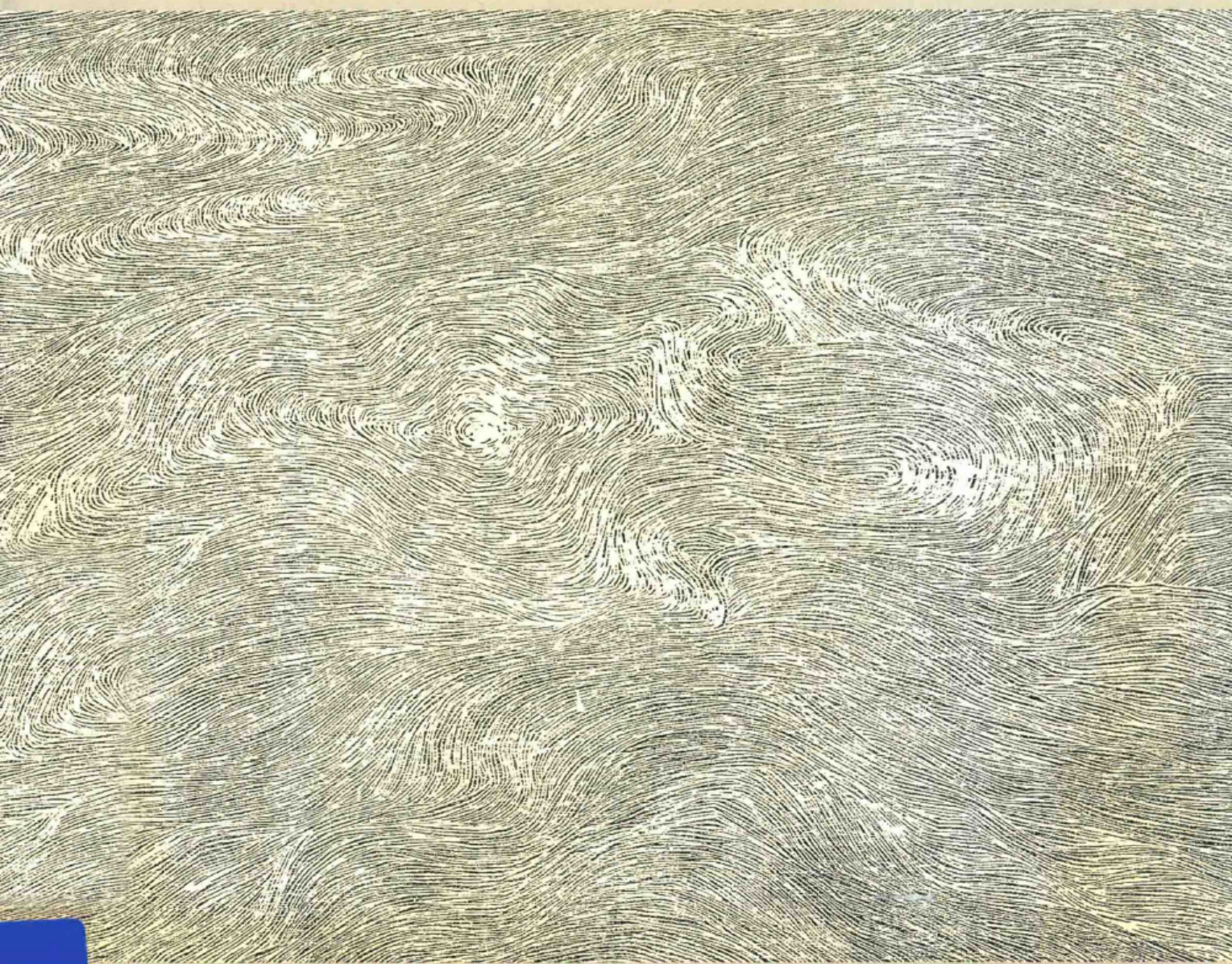


中国美术家丛书之三

冯汉江版画选集

A SELECTION OF PRINT BY FENG HANJIANG



尔文化出版公司

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冯汉江版画选集

 国际文化出版公司

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冯汉江，荆州师范学院艺术学院副教授，中国美术家协会会员，中国版画家协会会员。1954年10月生于湖北省武汉市，汉川市人。1979年毕业于湖北艺术学院美术系版画专业，曾工作于监利文化馆，1990年至1991年进修于中央美术学院版画系。1986年起作品开始参加国内外大型展览，其中主要的展览有：《北京·第九届全国版画展》（1986年）、《昆明·第七届全国美术展览版画作品展》（1989年）、《北京·第七届全国美术展览获奖作品展》（1990年）、《东京·现代中国美术展》（1990年）、《北京·第十届全国版画展览》（1990年）、《巴黎·法国秋季沙龙美术展》（1991年）、《宁夏·中国当代版画精品邀请展》（1991年）、《东京·中国当代版画新作展》（1992年）、《东京·地球故乡绘画展》（1992年）、《丹麦·中国美术作品展》（1992年）、《青岛·中国八、九十年代优秀版画家作品展》（1999年）、《南宁·第五届全国高等院校版画展》（2000年）、《台北·第十届国际版画与素描双年展》（2001年）、《武汉·纪念“延座讲话”60周年全国美术作品展览》（2002年）。1989年起，作品被中国美术馆、青岛市美术馆、台北市美术馆、德国、日本、美国及丹麦等国艺术馆收藏。

1987年起作品被载入《中国版画年鉴》、《现代中国美术》（日本版）、《美术辞林·版画艺术卷》、《中国当代版画》、《中国优秀版画家作品选1979—1999年》、《中国当代学院版画》、《中国美术家选集》、《今日中国美术》、《第十届国际版画及素描双年展作品集》等大型画集，并在《美术》、《版画艺术》、《版画世界》、《画家》、《艺术与时代》等杂志发表或评介。多次举办个人画展，出版《冯汉江版画选集》。

主要获奖成果：第九届全国版画展优秀创作奖（1986年）、湖北省第四届版画展特别优秀奖（1987年）、第七届全国美术展览铜质奖（1989年）、湖北省第七届美术展览银奖（1989年）、第十届全国版画展览铜奖（1990年）、中国八、九十年代优秀版画家“鲁迅版画奖”（1999年）、纪念“延座讲话”60周年全国美术作品展览优秀奖（2002年）。

RESUME

Feng Hanjiang, vice-professor of Art Academy of Jingzhou Teachers' College, member of Chinese Artists Association as well as the member of Chinese Graphics Artists Association, was born in October 1954 in Hanchuan, Wuhan City, Hubei Province. After graduated from the Art Department, Hubei Art Academy with a major of graphics creation, he started his career life first in Jianli Cultural Center and then took advanced studies in the Graphics Department, Central Institute for Arts. From 1986 his works were displayed in some large-scaled domestic and abroad exhibitions including the Ninth National Graphics Exhibition 1986 held in Beijing, the Seventh National Artistic Graphics Exhibition 1989 held in Kunming, the Seventh National Award-winning Artistic Works Exhibition 1990 held in Beijing, Modern Chinese Art Exhibition 1990 held in Tokyo, the Tenth National Graphics Exhibition 1990 held in Beijing, French Autumn Salon Art Exhibition 1991 held in Paris, Invitational Exhibition of Excellent Chinese Modern Graphics 1991 held in Ningxia, Exhibition of New Works of Chinese Modern Graphics 1992 held in Tokyo, Global Painting Exhibition 1992 held in Tokyo, Chinese Art Exhibition 1992 held in Denmark, Exhibition of Excellent Chinese Graphics Produced in the Eighties and Nineties 1999 held in Qingdao, the Fifth Exhibition of Graphics from Art Colleges and Universities Around China 2000 held in Nanning, and the Tenth International Exhibition of Graphics and Sketches 2001 held in Taipei, the National Art Exhibition of commemorate "Yan Zuo Address" Sixth commemorate 2002 held in Wuhan. From the year 1989, Hanjiang's works were widely collected by collectors, Chinese Art Gallery, Art Galleries of Qingdao and Taipei City, and the national art galleries of Germany, Japan, U.S.A., and Denmark.

From 1987 his works were adopted by series of large album of paintings such as China Yearbook of Graphics, Modern Chinese Art (Japanese Version), Art Encyclopedia- Volume of Graphics Art, Album of Chinese Modern Graphics, Selected Chinese Graphics Works from 1979-1999, Modern Graphics of China's Academies, Anthology of Chinese Arts, and Album of works on the Tenth International Graphics and Sketches Exhibition. In addition, his works had been introduced, published and commented on several magazines including Art, Graphics Art, World of Graphics, Artists, and Art and Age. Feng Hanjiang had held his personal graphics exhibition for many times, and had published Selected Works of Feng Hanjiang's Graphics.

List of prizes: Prize for Excellent Works of the Ninth National Graphics Exhibition 1986, Special Prize for Excellent Works of the Fourth Graphics Exhibition of Hubei Province 1987, Bronze Prize of the Seventh National Artistic Graphics Exhibition 1989, Silver Prize of the Seventh Art Exhibition of Hubei Province 1989, Bronze Prize of the Tenth National Graphics Exhibition 1990, Luxun Graphics Prize 1999 for Excellent Chinese Graphics Artists in the Eighties and Nineties.

线的韵律与形式创造

——冯汉江的版画艺术风格特征

■陈池瑜（清华大学美术学院教授）

中国80~90年代的版画，与过去一度艺术创作的公式化、类型化进行决裂，回到按艺术规律正常发展之阶段而被称为转形期版画。它展露出中国现代文化特征的新姿，其主流是现实主义创作方法，作品取材于现实生活，从生活中发现美，从社会与精神的深层发掘内蕴，寻找相应表现形式，寻找新的视角，个人的切入点，开掘心灵资源，以个性化的表达方式展示创作主体的张力，传达作者精神和文化信息，将人生与现实思考推向极至。冯汉江就是这个时期活跃在中国版画领域的优秀艺术家之一。

汉江版画的切入点是抓住湖北这个千湖之省水乡特色不放，奉信那句“越有地方特色的，越具世界性的”名言。把表现湖乡现实生活作为他版画创作的主题。本画集所选58幅作品都描绘的是湖区生活。汉江从小生活在汉水下游的汉川市境内的沔汉湖畔，美院毕业后又工作于江汉平原的洪湖之滨。可见，湖乡是他艺术追寻之根，情感表达之源。他到过许多名山大川，也画过很多写生，但从事版画创作起来，还是不愿改变表现湖区生活这感情笃诚的题材。

汉江版画以黑白面目出现。黑白版画曾一度在我国成为版画的“正宗”。之后的版画嬗变虽百态千姿，但黑白版画这朵奇葩仍傲然盛开于世界画坛。“在五光十色的世界中，黑白更显出耀眼的光辉”（麦绥莱勒）。汉江早期的版画多以大黑大白出现，之后

逐渐演变呈黑白的灰色为基调，在大面积的灰色中出现小片的黑或白，作为点睛之笔，形成大与小的对比；或干脆整幅灰色出现，以抒开阔无垠、舒展豪迈之情。黑白的灰色给人以含蓄和抒情，这种美学内含与他所表现的水乡诗意吻合。汉江偏爱唐宋诗词中“湖光迷翡翠”、“秋江鳞甲生”、“操舟疾若风”、“夜月叩船归”诗情画意。长期以来，那对湖区淳朴的人民，迷醉的风景的亲与眷恋的情感之线缠绕着他的心，使他经常去那里深入生活，搜集创作素材。但他不是带相机走马观花似的搜集素材。汉江在体验生活时以画速写为主，他画了难以计数的湖乡生活速写，这种速写画的愈多，对生活愈贴近，感情就愈真挚。这种生活速写还带有很强的目的性，往往现场进行加工处理，形成创作雏形。他的许多版画作品就是直接由速写演变而来，有的则是在生活感受积累上由印象而生。

汉江版画重线造型。线的表现在绘画中具有特别重要的地位，我国千百年传统绘画一直延续着线形发展轨迹。“不了解线，将无缘于东方美术”（傅抱石）。汉江版画建立在民族传统文化基础上，根据当代人审美取向对线的运用进行了不懈地研究和大胆的尝试。他前期的作品《网市》、《村姑》、《补网》是吸收书法中如“屋漏痕”的阳线或“折钗股”的阴线表现质朴的乡村妇女和渔民，画面既有凝重自然、圆

润饱满与扑鼻乡土气息之感，又较好地刻画对象刚毅耐劳和开朗的性格。之后所作《洗网》、《夜泊》、《风中曲》等则以豪放挺长的阴线亦如中国画中的铁线交织成银灰色闪光的渔网，用以烘托画面里那在舟中劳作与睡梦之中的主人，或塑造逆风里抽象化的岸柳与疾驶的机船逆向运动，产生张力给人以精神之振奋。又如《风起云涌》、《洪湖浪》、《秋水茫茫》却用旋转的曲线表现翻卷的风云及荡漾的湖水，给人以身临其境之感。再如《迷魂阵》之一、之二流美婉转的线条恰到好处地表现了那魂牵梦绕的意境。《沐浴春风》、《雨后》、《春游》等则以短促且灵动的线条将画面组织的音韵缭绕，条理秩然。还有长短粗细正斜阴阳线交合使用的如《风雨交加》，外粗内细线条配合运用的如《春潮》，只用一种线条贯穿画面的如《渔笼》与《清风翠影》以及积点成线如《律动寒秋》、《黎明》等则不胜枚举。这些线条的组织与运用显然受了中国传统书画中行草篆隶与“十八描”影响，也是继承了老一辈版画家如李桦、古元、王琦等用线表现的经验，结合他对各种线的内含的理解，并在生活中发现用线表达的形式，再运用不同特征的刀具进行再创造，开拓了一种新的线形造型的艺术风格样式。

汉江版画还讲究气韵。“气韵生动”自南齐谢赫提出以来，成为中国绘画创作的审美要求和批评标

准。唐代张彦远在《历代名画记》中云：“书画之艺，皆须意气而成。”清代蒋骥在《传神秘要》中说到：“笔底生秀，自然有气韵，有气韵，此关系人之学问品谊，人品高，学问深，下笔自然有书卷气，有书卷气，即有气韵”。可见，做到绘画气韵生动者是要具有综合素质的。汉江版画的旋律气韵感强，说明他很注重思想品格与学艺诸方面的修炼。否则是难以创作出如《江水悠悠》那迂回旋涌的长江水，《丰腴大地》那波浪滚滚的绿洲，《洞庭湖上》芦荡深处之寒秋律动等作品的。从这些作品中可以看出画面的气势与气韵的表达以及形式美的创造达到一个新的境界。

汉江以恬淡、静泊、超脱、纯净的心灵将纷繁的大自然单纯化，所提炼的画面多以整块大片之中求微妙且带规律性变化，给人以层次明晰之感。其表现野趣、荒寒、宁静画面者居多，这与他那种不计名利、与世无争、独自耕耘的静穆心态有关，他除创作版画外，还画点水墨，写点书法，读读书，甚至研究点历史写点文章交替进行，互为弥补，增加其文化与学术素养，这使他的作品具有了较高的品位。他的湖乡情结使他执著地表现清新的湖乡生活，他对线的迷恋又使他沉醉于探索线形造型的审美王国，这使他的作品形成了表现题材上的地域特征和强烈的个人艺术风格，这也正是他创作上的艺术成就之所在。

The Rhythm and Artistic Formation of Lines

—Artistic style and characteristic of Feng Hanjiang's graphics

Chen Chiyu

(Professor of Art Academy,
Tsinghua University)

The Chinese graphics in the eighties and nineties was called the transitional graphics because they had broken with formalism and genre works that had once quite popular in artistic creation and come back to the right track of following the law of artistic creation. They opened a new page of Chinese modern culture, and realism became the main stream of the creation of these graphics. The common characteristic of these graphics is that the artists usually draw the materials from the real life and try to exploit the inner aspect of social life and spiritual nature from different view angles and express it in a way full of individuality. The graphics demonstrate the spiritual status and cultural information of the artists, and together their thoughts and views for life and social reality. Feng Hanjiang is one among those excellent Chinese graphics artists during this period.

One distinctive feature of Hanjiang's works is the concentration on the portraying of water regions. Being a native of Hubei Province - the province of thousand lakes Hanjiang and holding the opinion that the more local features the graphics possess, the more attention it will draw, Hanjiang has a deep love for his hometown and places special emphasis on portraying the beautiful scenes and real lives on rivers and lakes. All the 58 pieces of works selected in this album demonstrated the various aspects of lives on the lake. Hanjiang has never been away from the waters, he was brought up near the lakeside of Diaocha Lake, Hanchuan City, which lies on the lower reach of Hanshui River. After graduation from the Art Academy, he started his career life near the Honghu Lake on Jiangnan Plain. Therefore rivers and lakes have become the root of his artistic pursuit as well as the source of emotions. Though he had been to many famous mountains and rivers to make sketches, he kept drawing materials from the real life of his hometown for graphics creation.

The use of black and white colors for graphics creation had once become the orthodox school of graphics creation in China, and Hanjiang was just an old hand in using these two colors. With the passing years, the artists were not limited to the sole use of the two colors and began to adopt various colors for graph-

ics creation. However, graphics of black-and-white colors still occupied an important position in the world's art circle, just as Matholyar had said: "In a multicolored world it is black and white that catch more eyes of the people." Large parts of black and white colors appeared frequently in Hanjiang's early works, then gray became the color base on which there were small parts of black or white colors as a finishing touch, thus forming a striking contrast. In some works Hanjiang would only use the gray color to express his determination and lofty ideals, while in some other works the mixture of black and white colors, which conveyed the inner feelings of the artist, perfectly matched his poetic emotions for his hometown of rivers and lakes. Hanjiang appreciated the poetic feelings contained in some poems of Tang and Song Dynasty and would be easily affected by those scenes such as the clear ripples, charming autumn scenery on the river, swiftly moved boats, and returned boats under the moonlight described in the poems. For quite a long time his deep feelings for those unsophisticated local fellows and the enchanting local scenery kept lingering on his mind, and this urged him to plunge himself into the thick of life there. Instead of dashing about and taking photos for source materials, Hanjiang made countless sketches on his way observing and learning from real life. The more sketches he made, the clearer understanding of real life he got and purer feelings emerged in his heart. These sketches were quite useful for his artistic creation, many of his graphics came from his on-site modification to the sketches. Besides, these sketches greatly enriched his personal experiences and feelings, which became the source of artistic creation in later days.

In his works Hanjiang paid special attention to the formation of lines. The portraying of lines played a vital role in the development of artistic painting, especially for the Chinese traditional painting, which clearly demonstrated the development of technique for portraying of lines. "One will never have a chance to know about Oriental art if he knows nothing about lines." (by Fu Baoshi). Based on the Chinese traditional culture and according to the modern aesthetic views, Hanjiang has made

sustained efforts and bold attempts on the research of application of lines. For instance, some of his early works such as *Net Market*, *Country Girl*, and *Mend the Net* had introduced the relief lines and white lines from calligraphy to express the plainness of country girl and fisherman, which made them condensed, energetic, imbued with local flavor and perfectly depicted the fortitude, diligence and optimism. In some later works such as *Washing the Net*, *Midnight Anchor*, and *Song in the Wind*, Hanjiang showed himself a master hand in using the long white lines, which might be often seen in Chinese traditional paintings, to depict the silver gray net, sleeping boatman, swaying willows on the bank and speeding motor-boat against the wind to receive a perfect visual result. Also, in some works named *Winds Rising and Clouds Scudding*, *Waves on Honghu Lake*, and *Boundless Autumn Waters*, rotary curves were used to depict the rolling winds and clouds and rippling waters. They were so vividly portrayed that visitors might feel they are personally on the scene. Two successive pieces of works *Traps* used graceful and soft lines to achieve an ideal result. In *Heavy Rain and Fierce Wind*, relief and white lines of different length, width, and inclination were used alternately in an artistic way. Not limited to this, Hanjiang used thin lines, and surrounded by thick lines in *Spring Tide*, one single kind of line in depicting *Fishing Basket*, and *Kingfisher in the Light Wind*, and countless dots to form distinctive lines in *Rhyming Late Autumn and Dawn*. Visitors might find some traces of Chinese traditional calligraphy and paintings such as the running hand, cursive script, official script, seal character, and the eighteen outlining techniques in the organization and application of lines. On the basis of inheriting the valuable experience from the old graphics artists including Li Hua, Gu Yuan, Wang Qi, and added with his distinctive understanding of the application of various lines, Hanjiang was able to create a new artistic style of graphics with sustained efforts and a variety of curving knives.

In addition, Hanjiang paid special efforts to the cultivation of character in his works. The concept of "spirit-resonance life-

movement", which had been put forward early in the South Qi Dynasty by Xie He, has always become the aesthetic criterion for Chinese artistic creation. Zhang Yanyuan in the Tang Dynasty had said in his *Notes of Famous Paintings* of each Dynasty: "The artistic skill for calligraphy and painting came from cultivation of noble spirit and character." Jiang Ji in the Qing Dynasty noted in *Secret Script of Painting Skills* that "good paintings generally demonstrate noble characters, and the cultivation of noble character depends on the knowledge, moral quality, accomplishment of the painter." From these words we can see clearly that only painters with comprehensive characters can reach the standard of spirit-resonance life-movement. The strong characters displayed in Hanjiang's works fully demonstrated that he was really self-possessed both in moral training and knowledge improvement. Otherwise it would be impossible for the completion of such excellent works as *Vast and Everlasting Waters*, *Fertile Land* and *On the Dongting Lake*. From these works we could say with pleasure that Hanjiang had reached a new level in the cultivation of characters, the application of lines and the creation and expression of beauties.

Hanjiang always held an unconventional and pure heart to feel the simplicity of the sophisticated world and showed little enthusiasm for worldly desires. In his works large parts with subtle changes were neatly arranged in a clear order, many of them depicted the scenes of desolation, bitter cold and tranquility, which fully demonstrated his pure and peaceful mind. In addition to graphics creation, Hanjiang also showed great interest in wash painting, calligraphy, reading, writing and research of history to improve his cultural and academic attainments, which in turn greatly benefited his artistic creation. Due to his complex for depicting the real life of his hometown on the lakes, his works were characterized by a distinctive local flavor. And Hanjiang's addiction of exploring the formation of lines, which helped to form a unique artistic style, was also a field in which his artistic accomplishments could be achieved.



秋月寒光 木版
Pallid light of the autumn moon
woodcut 1990 73×61cm

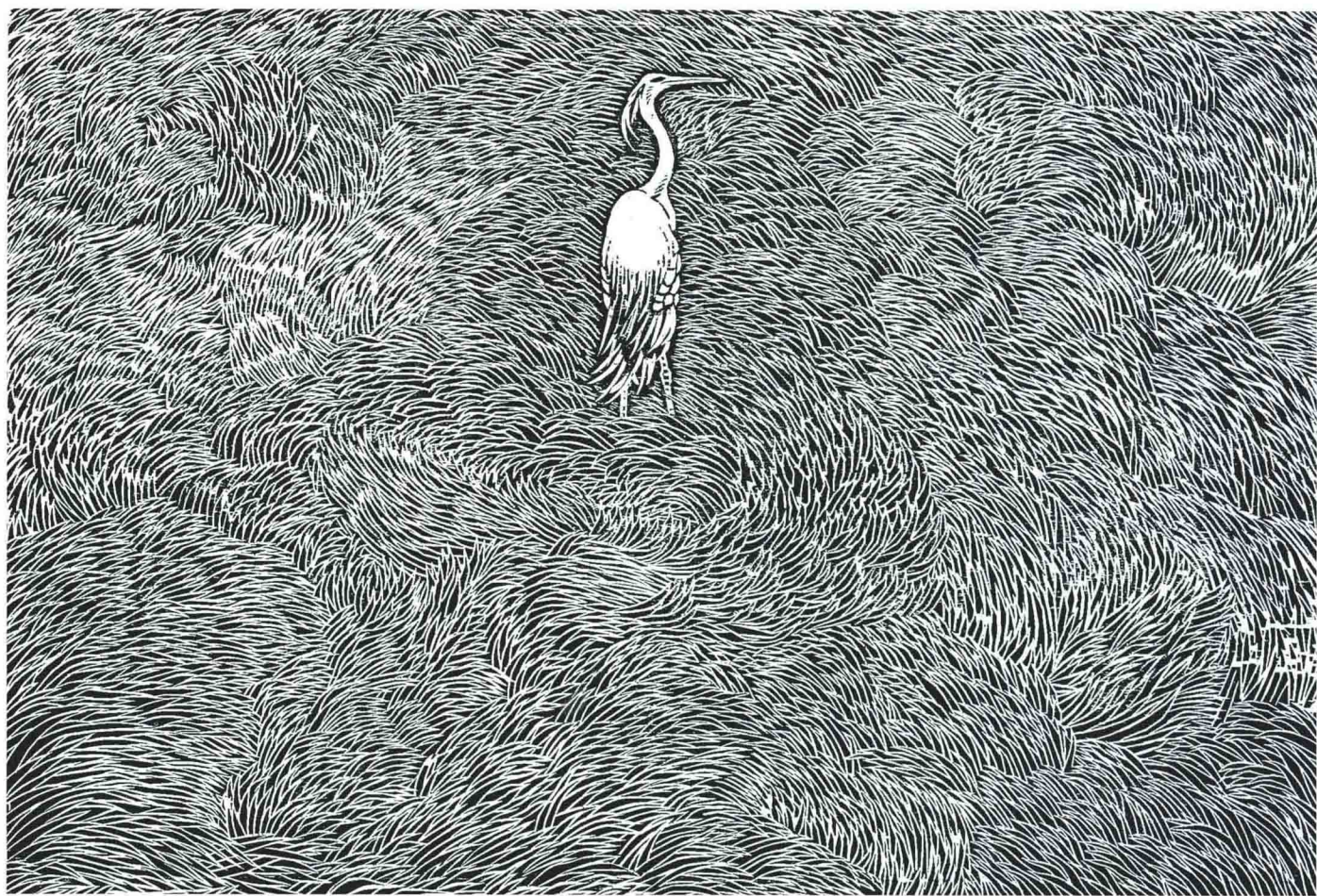


清流 木版
Clear stream woodcut
1987 51×39cm



秋风阵阵 木版
Blasts of autumn wind
woodcut 1986 94×47cm





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woodcut 1999 88×60cm



摇篮 木版
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1989 95×61cm