



中國當代藝術家畫庫

卷

十



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畫家像 Cai Yan

蔡衍 山東人，1937年生於周村，精版畫，擅中國畫，是一位多才多藝的著名畫家。

衍早歲學畫於濟南，後進浙江美術學院，部隊轉業，又工作於學院，今為杭州書院畫師。

衍為藝，學取衆長，精勤不懈，當其致力於木刻，揮刀嚴謹，富有生活激情。近年專心於國畫，變巧不竭，生意盎然，有的工整寫實，有的粗放寫意。衍善花鳥，尤工蘭竹，揮毫如運斤，撇捺生風，自成其趣。喜以生活為基礎，於新闢的思路中，琢磨形象，遂成藝術系列的奇特章法，反映了他的開拓精神。

我與蔡衍，曾經多年貼鄰，知其作畫，不閒暇思。每當醞釀畫稿，往往“三天無語一天畫”，畫罷置其作於壁上，默默相對，又是“三天無語”，乃至稿定印蓋就，則是“洗硯澆花又煮茶”，其特點如此。衍的畫，如春蘭秋菊，雅俗共賞。王安石有句曰：“看似尋常最奇崛，成如容易卻艱辛”。荆公的這句話，正可以用來味蔡衍之藝。衍曰：前落墨，新意特出，何況衍之為藝，精力充沛，他的繪畫，前途無量；他的造詣，當與歲月俱增。因此我的未盡之言，正可以留待他日為其作謳歌，如何如何，是為之序。

Cai Yan, Native of Shandong Province; born in Zhoucun Village in 1937. He is a noted and gifted artist, especially in woodcutting and traditional Chinese painting.

He started his art career in Jinan and educated at the Zhejiang Academy of Fine Arts. He used to be an armyman and then was transferred to work at the academy. He is now a painter at the Hangzhou Academy of Painting.

In his persistent pursuit of art, Cai has never given up learning. His early woodcuts were full of enthusiasm for life. In recent years, he has concentrated in traditional brush painting. His works, characterized by original approaches and vigorous strokes, show his unique style in both meticulous and freehand brushwork. He is good at flower-and-bird painting, especially at orchid and bamboo. He finds delight in wielding his brush in an unrestrained manner. He takes materials from life and pretreats them in mind and then displays them through his extraordinary ways of expression. This is his style in painting.

I have been Cai's neighbor for years and known his way of painting quite well. He usually meditated upon what he would paint for a couple of days before taking hold of brush. When brush in hand, he would let it go at a stretch until he finished the painting. Then he would face it quietly for a few days before affixing his seals. After that, he could go back to his normal rhythm of life. Cai Yan's painting are well received by both professionals and the public. As an innovative and productive artist, he is moving forward as time goes by and expected to bring forth more and more magnificent works.

封面：足跡系列之三——磨道千里 (96×88cm) 1989年
Front cover: *On the Way Around Millstones for a Thousand Lis*, the third of the series entitled *Footprints*.

丙寅冬月十日以出廣發越山來梅碑文製此幀
時客梅嶺吳山北麓朝陽樓下
齊魯臨池 夢軒題



宋梅
元月一日
夢軒書

越山聚僧徒天水雄殿廊香
象櫻絲垂元鶴萼落舞一
閒隱者流鍾梅門一處香海
圖若弄樵采林下之斧澤探空出
四兩元氣整龍席宏觀雪巖
成殘缺少移補佛度劫萬千
門簾月三立疏疊通不鄰七
異誰輔先生梅前身賞奇
琴再撫琴古坡翁遺翁豈梅
未觀懸知有美堂迷客移尊俎
後公二十年九州舍門戶皇古無
此奇聲矣恨不歸醇醪醉我
心舞我五賓主張箋後復調餘貌
此泉香祖叔折類性穠波磔纏
石鼓石鼓揚及柳不梅且梅伍
詩成嘯壘題墨飲輪囷吐長
春輪古人多事慙浮上寄語越
山靈勿笑瓊取柱
越山存宋梅一椽
夢坡先生集亭立石屬
國其意并紀以詩

安吉吳昌碩時年八十

宋梅 (82.5×85cm) 1987年
Plum of the Song Dynasty.



墨竹 (164×44cm) 1972年
Bamboo.



風竹 (83×88cm) 1986年
Bamboo in the Wind.



秋實
(84×53cm)
1986年
Autumn Fruits.





古梅樹 (83×88cm) 1984年
An Old Plum.

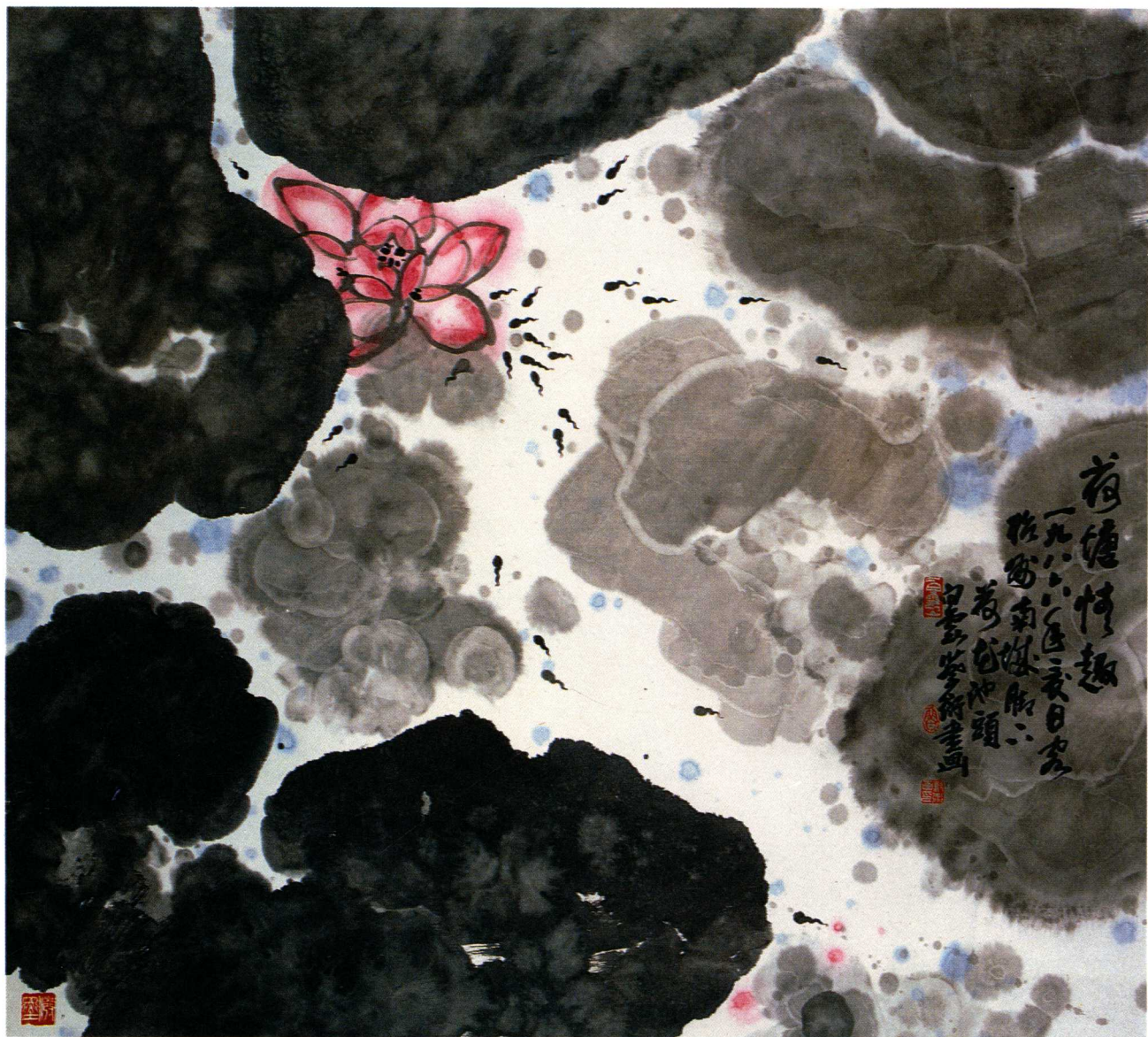
春雨江南 (84×53cm) 1986年
Spring Rain of the South of the Chang jiang River.



蘭竹同馨
(84×53cm)
1988年
*Orchid
and Bamboo.*



晨曦
(84×53cm)
1986年
At Sunrise.



河塘情趣 (53×88cm) 1986年
Delight of the Pond.



芦花小鳥 (68×68cm) 1990年
Reed Catkins and a Bird.

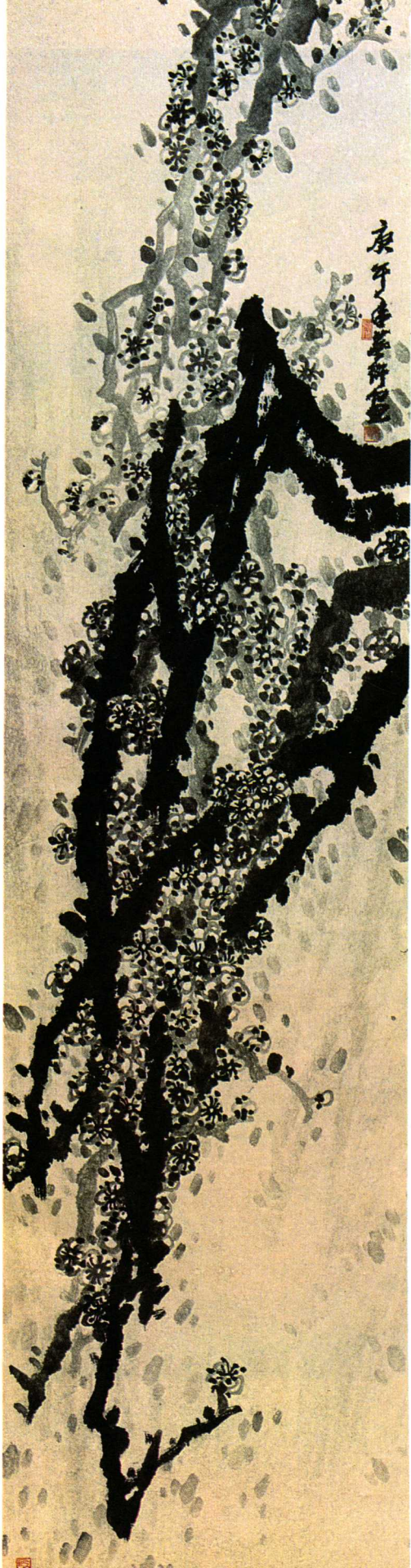
山中無別處
忽有清香出
幽蘭人不知
品味足為己
庚午年秋月
古松村
新為秋村

夢軒并題

夢軒并題



庚午年秋月
古松村
新為秋村



(1) 梅
(254×62cm)
1990年
Plum.

(2) 蘭
(254×62cm)
1990年
Orchid.



只愛紫羅蘭
自古霜生我酒闌
秋色窗閑
秋淡雲筆自寫
秋色滿五色霞
康平子桂松齋
并題

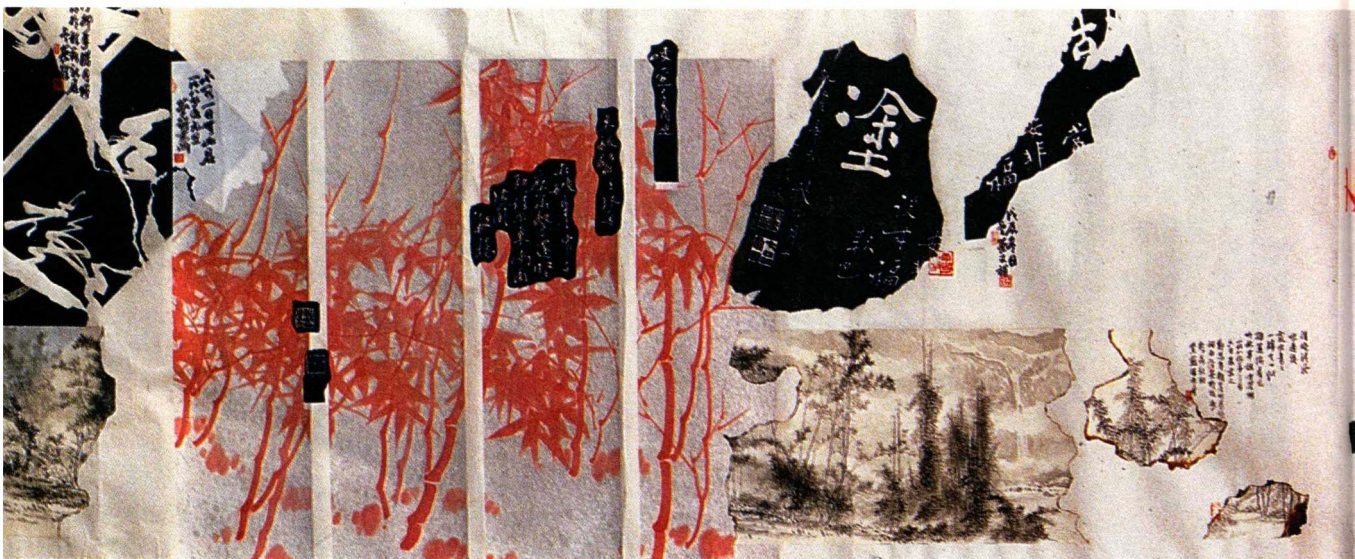


(1)竹
(254×62cm)
1990年
Bamboo.

(2)菊
(254×62cm)
1990年
Chrysanthemum.



花歌葉舞 (81×447cm) 1986年
Singing Flowers and Dancing Leaves.



倒翻字帛箋 (93×471cm) 1987年
From a Wastepaper Basket.

