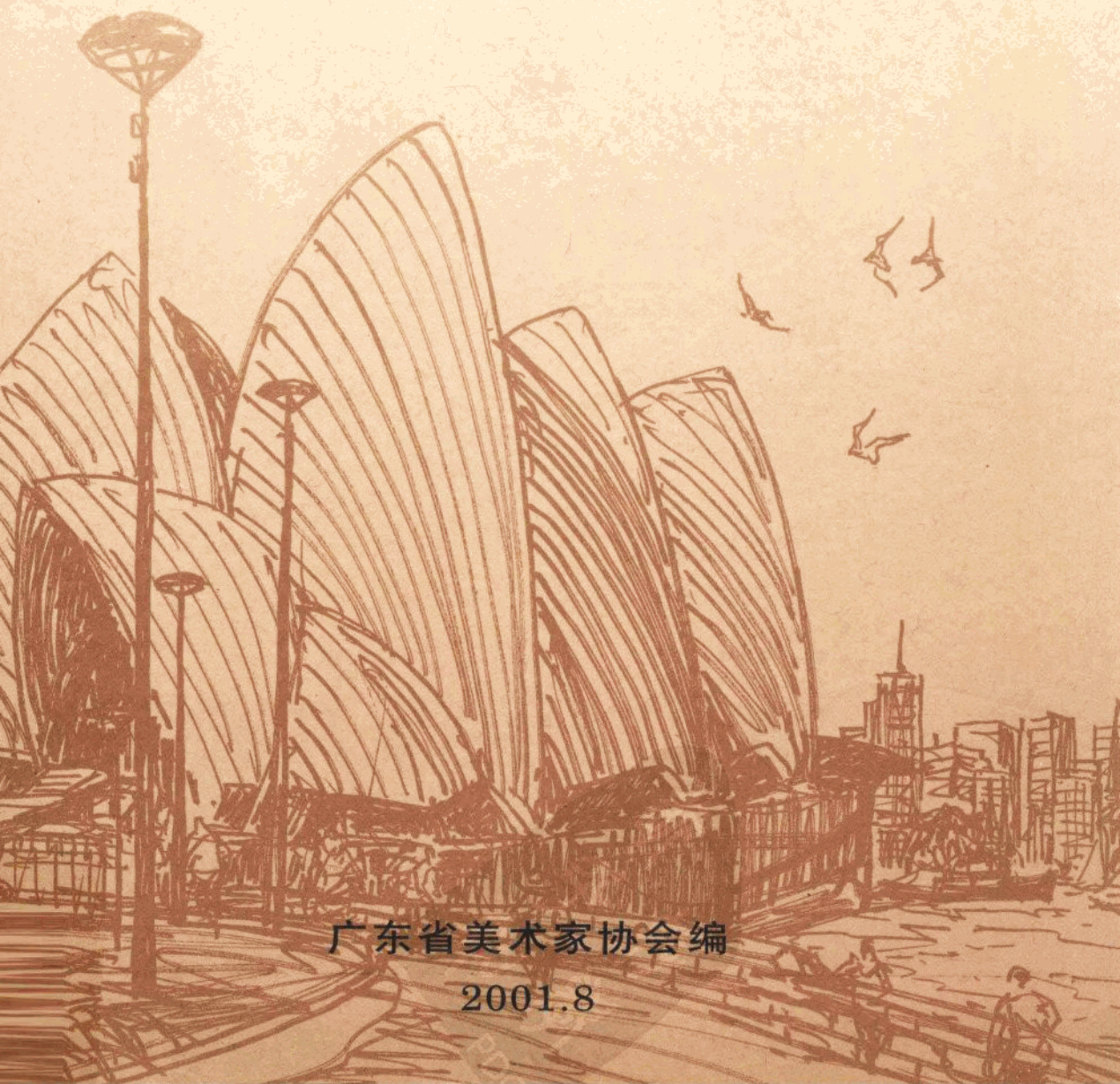


# 黄安仁

HUANG ANREN

## 澳洲写生集

COLLECTION OF SKETCHES IN AUSTRALIA



广东省美术家协会编

2001.8

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黄安仁与夫人谭素在澳洲海边留影



# 黄安仁简介

广东省阳江市人。1924年10月8日出生。1947年毕业于广东省立艺术专科学校，1948年肄业于广州大学。从事美术工作和创作60年。先后在华南文联、华南文艺学院、广东省文化局、广东画院、中国美术家协会广东分会工作，在美协任副秘书长、创作委员会副主任职务。1956年参加中国美术家协会，并任美协广东分会理事、常务理事。师承胡根天、吴子复、丁衍镛。1984年在省美协离休。离休后继续从事社会工作和创作，并任广州健力宝海日书画会、广州友声诗书画会、广州离退休美术家协会会长。作品《竞赛》、《潮水退后》、《虎门公社赞》、《回天有力》、《听风信》、《天涯海角尽欢腾》等分别多次参加全国美展。有很多作品参加广东省、广州市美展数十次。作品《清漓帆影》、《跃上葱笼》、《傣族山寨》、《霜叶红于二月花》、《涧壑飞泉》、《春长艳》、《清溪红叶马蹄轻》、《秋山放牧》、《绿荫双栖》、《山水长流》等分别被送到香港、澳门、日本、南韩、泰国、新加坡、西德、西班牙、意大利、法国、美国等地展出。有的作品被中国美术馆、辽宁博物馆、深圳博物馆、天津艺术博物馆、广州美术馆、美国俄克拉荷马州科学美术馆等收藏。代表作品有《大地新弦》、《绿荫双栖》、《南海浪涛》、《鹿鸣幽涧》、《霜叶红于二月花》、《黄山云海》等。很早就赞赏岭南画派高剑父等前辈的绘画理论及其作品，多年来努力学习和吸收岭南画派的表现技法，以写山水见长，兼攻花鸟人物，既继承民族传统，又善于吸收西洋技法，力求创新而不泥古。数十年来坚持面向生活，师法造化，作品具有岭南画派特点，既有浓厚的时代色彩和生活气息，又有鲜明的个人风格。1980年后先后被编入《中国

美术家人名辞典》、《中国艺术家辞典》、《美术辞林》、《中国当代国画家辞典》、《中国当代书画家辞典》、《中国美术年鉴》和香港东方文化中心主持编纂、出版大型传记资料辞书《中国现代书画篆刻界名人录》、1990年9月被编入由中国科学院、中国社会科学院、国家教委、中国文化艺术研究院主编出版的《中华当代文化名人大辞典》，1990年10月被编入香港南洋出版社编印出版的《中国当代书画家名人大辞典》。1986年后，分别被英国和美国编入《世界名人录》（50、51、52、53、54、55版）、《澳洲及远东名人录》、《国际知识分子名人录》、《国际传记辞典》、《国际杰出人物指南》和《世界五千著名人士》。1988年美国比卡罗莱达州国际传记研究院授予《国际名人金质荣誉奖章》、1988年获南韩汉城奥运文化大展纪念状及金牌。同年以作品《秋山放牧》参加日本国际美协在东京举行的《第十二届国际美展》。1944年、1985年、1987年、1989年、1990年、1995年、1996年、1997年、1998年、2000年分别在阳江县、恩平县、美国加州美术学院、美国三藩市、洛杉矶、纽约、加拿大温哥华、埃德蒙顿、卡加里、澳洲悉尼、广州、阳江市、北京、澳门、香港、美国西雅图举行个人画展。1990年10月1日至15日在台湾高雄市举行《黄安仁山水画展》。1989年9月至1990年3月、1998年8月-12月两次访问美国、加拿大、除举行展览外，还作艺术交流和讲学、写生。著有《黄安仁画选》、《黄安仁速写集》、《艺海探源》美术评论集、《黄安仁中国画选辑》、《香港写生集》、《黄安仁美加写生集》（两集）、《黄安仁书画集》、《北美风情录》、《锻炼》、《澳洲写生集》等。

# HUANG ANREN

Huang Anren was born in Yangjiang, Guangdong Province, on October 8th, 1924. He graduated from the Provincial Fine Arts School in 1947, and studied in Guangzhou University in 1948. Up to now, he has been engaged in traditional Chinese painting for nearly 60 years. He once worked in the South China Culture Association, South China Institute of Art and Literature, Guangdong Culture Bureau and Guangdong Painting Institute. He was admitted into the National Association of Chinese Artists in 1956, and elected deputy director of the Creation Committee and vice secretary general of the Guangdong Branch. He learned painting from famous painters like Hu Gentian, Wu Zifu and Ding Yenyong. After the retirement from the Guangdong Association of Artists in 1984, he continues to play an active part in creation and social work. He is now President of the three organizations: the Guangzhou Jian Li Bao Hai Ri Calligraphy and Painting Association, Guangzhou You Sheng Poetry, Calligraphy Association and Guangzhou Retired Artists' Association. His paintings were frequently displayed in national, provincial and municipal painting exhibitions, among them were "Competition", "Ebbtide", "In Praise of the Humen People's Commune", "Tremendous Power", "Listening to the Weather Report", "Jubilance Throughout China", to name a few. Some other paintings such as "Junk Shadows in the Lijiang River", "Up the Greens", "Dai Nationality

Village", "Red Autumnal Leaves", "Flying Spring in the Gully", "Spring Is Always Beautiful", "Pure Stream, Red Leaves and Joyous Horse", "Grazing in Autumn", "A Couple under the Green Shadow" and "With Hills and Water Forever" were exhibited in Hongkong, Macao, Japan, South Korea, Thailand, Singapore, West Germany, Spain, Italy, France and the United States of America. Some of his works have been collected by the National Art Gallery, Liaoning Museum, Shenzhen Museum, Tianjin Fine Arts Museum, Guangzhou Art Gallery and the State Science Art Gallery of Oklahoma, U.S.A. His masterpieces include "New Melody of the Earth", "A Couple under the Green Shadow", "Waves of the South China Sea", "Deer in the Quiet Gully", "Red Autumnal Leaves" and "Mount Huangshan in Clouds". He has long appreciated the works and theory of Gao Jianfu and others, who represent the Lingnan School of Painting. Through painstaking efforts to study and assimilate the skills of the Lingnan School of Painting, he has developed a style of his own, particularly in painting hills and waters. Flowers, birds and figures also fall into his creation scope. He has made a good combination in skills of traditional Chinese painting and western painting, which fully embodies his pursuit of a unique style. Rooted in life and moulded on the nature, his paintings represent both the characteristics of the Lingnan School of Painting and the striking style of his own. They not only throb the pulse of our

times, but also have a rich flavour of life. After 1980, he was listed in "A Dictionary of Chinese Artists", "Who's Who of Chinese Arts" and "Who's Who of Contemporary Chinese Calligraphers, Painters and Seal Cutters" compiled by the Oriental Culture Centre in Hongkong. In September, 1990, he was listed in "A Distingary of Distinguished Contemporary Chinese Intellectuals" edited and published by the Chinese Academy of Sciences, the Chinese Academy of Social Sciences, the State Commission of Education and the Chinese Culture and Art Research Institute. In October 1990, he was listed in "A Dictionary of Distinguished Contemporary Chinese Calligraphers and Painters" compiled by the Southeast Asia Publishing House in Hongkong. After 1986, he was listed in "the Internationaal Who's who (50th, 51st, 52nd, 53rd, 54th, 55th, editions)", "Who's Who in Australia and the Far East", "the International Who's Who of Interllectuals", "The International Biographical Dictionary", "The International Directory of Distinguished Leadership" and "World 5,000 Personalities". In 1988, he was awarded a "Commemorative Medal of Honor for International Personalities" by the International Biographical Research Institute of North Carolina, U.S.A. and another Commemoratiye Medal of Honor "in Seoul Olympic Great Art Exhibition. In the same year, his painting, "Grazing in Autumn", was displayed in the 12th International Art Exhibition held in Tokyo by

the Japan International Art Association. His personal exhibitions of paintings were held respectively in Yangjing, Enping Grangzhou, Beijing, Macao, and Honkong of China, Vancouver Edmonton, Calgary of Canada, San Francisco, Los Angeles, New York, Seattle and the State Art College of California, U.S.A. And sydney of Australia in 1944, 1985, 1987, 1989, 1990, 1995, 1996, 1997 1998 and 2000. From October 1st to 15th, 1990, his personal exhibition of paintings entitled An Exhibition of Huang Anren's Paintings of Hills and Waters" was held in Gaoxiong, Taiwan. While vistitng Canada and the U.S.A. from Septempe, 1989 to March, 1990 and from August to December 1998, he not only held exhibitions, but also lecturea and sketched there. His publications include "Selected Paintings of Huang Anren," "Collection of Huang Anren", "Inquiries into Arts", "Selected Chinese Paintings of Huang Anren", "Collection of Sketches in Hongkong", "Huang Anren s Collection of Sketches in U. S.A. And Canada(In 2 volumns)," "Collection of Paintings & Calligraphy by Huang Anren", "Collection of Social Feature Sketches in North America" and "My Career."



# 序

安仁先生的旅澳风景速写集即将出版，邀我写序。对此，我本外行。但作为居澳六十多年长期从事团结华侨华人和促进澳中关系发展工作的我，对这件有利于澳中文化交流的盛事，却又不容辞。

我是在一九三五年即十四岁时随父郑日由故乡广东中山县抵达澳洲的。那时是因为国弱民穷、抵不住列强欺凌而走出国门。但抵澳后也受白人统治，亚洲族群和土著人同样饱受白澳政策的歧视。六十多年后的今天，已经时移势易，澳洲已摒弃了白澳政策，进入平等、自由、民主的多民族多元文化的国家，我们的祖国也在日益富强，澳中关系进入了一个新的阶段，随之而来的澳中文化交流也在不断增多。安仁先生这次应邀前来访澳，举办画展，并把就地写生的反映澳洲自然风光和城乡建筑特色的速写作品带回中国出版传播，无疑是澳中文化交流活动中的一件美事。

安仁先生其人其画，慕名已久。这次在悉尼欣赏了他展出的国画作品和旅澳期间的实地速写，深感其笔墨功夫甚为深厚，作品中的笔神墨韵、灵气秀骨，跃然纸上。不仅形似，更觉神生，蕴藏着强烈的生命力。他虽然从艺已六十年，但对艺术的追求仍非常执着，乐此不疲，不断创新，再登高峰。他爱画如命，惜时如金，晚年有更多的时间游历世界，更爱就地速写。由于他长期在艺海中运行不息，技艺上精益求精，行笔时随心所欲，已是下笔成画，毋须再多装饰。因而其速写不仅是师法自然，作为国画的创作素材，而且看来已是一种已经完全成了创作过程的完美的艺术精品。

安仁先生这次在旅澳近一个月中，除了举办过两场个人画展外，更以其七十七岁高龄，并在身患痛疾，步履维艰的情况下，尚能挤出时间，舍弃

休息，或是婉谢邀宴，或是冒着痛疾，有时带上几片面包和一瓶饮水，就赶去各地览胜，席地写生，他先后创作完成速写作品六十多幅。这种不辞劳苦追求艺术的精神十分感人，令人肃然起敬。

我们可以从这些速写中看出其构图立意、取景角度、繁简取舍、线条运用、远近透视、高低比例、疏密聚散、阴阳折射、着色浓淡等诸方面，无不巧用心思，从中领略画幅中线条整体美的奇妙。这些源于自然而又高于自然的澳洲风光速写，读了使我更热爱澳洲，更感受到澳中文化交流的重大意义。炎黄赤子，艺苑青松，感人极深，谨鞠至诚，以此为序。

澳中商业总公会、新南威尔士州分会  
永远名誉总裁、澳中友好协会创会人 郑嘉乐

2001年3月于悉尼市



# PREFACE

This preface is written for Mr An Ren before his collection of scenery sketches on his traveling in Australia coming off the press. I know little of art, yet the publishing of this collection is a great event benefiting cultural exchange between Australia and China and I found it an obligation hard to decline since I have been living in Australia for more than sixty years and been devoted to the development of friendship between Australia and China.

I came to Australia from my hometown Zhongshan, Guangdong in 1935 when I was fourteen years old with my father Zheng Ri. At that time we left China because she was poor and weak, and after we arrived here we suffered as other Asian people and the aborigines did from discrimination from the white Australians. Yet today, sixty years later, times have changed. The government of Australia has stopped the policy of discrimination against non-white Australians and Australia has become a country of equality, freedom and democracy where multi-nations and cultures live together. Our motherland has also become increasingly prosperous and the relation-

ship between Australia and China has stepped into a new era.

As cultural exchange between Australia and China is increasing, Mr An Ren's visit to Australia and his publishing in China of his sketches that reflect Australian scenery and city architecture undoubtedly marks a great progress in cultural exchange between the two countries.

I have long known of Mr An's fame and his paintings and was deeply impressed this time by his skills shown in his traditional Chinese paintings on display in Sydney which he created during his traveling in Australia. The anima, spirit and skill are very as if alive on the paper with their resemblance to both the appearance and the spirit of the scenery.

Having been in the profession for about sixty years, Mr. An is as devoted as he has been in all his life in his pursuit of art for something new and better. He loves painting as he does his life and treasures time as he does gold. In his old age, he has more time to travel around the world and

Therefore he becomes more fond of sketches. His life long pursuit in the art has enabled him to command his brush at will and the painting flows out naturally as if without efforts. Hence his sketches are not only a reflection of natural beauty but are perfect completed artistic fine works.

During his stay of about one month in Australia, Mr. An Ren, seventy-seven years old, held two personal Painting shows and in his spare time he gave up time for rest or turned down invitations to banquets to draw sketches around the country despite his poor health. During the stay he had completed more than forty sketches. This devotion to art is really moving and has aroused profound aspiration in people.

Mr. An's artistic ingenuity is reflected in his sketches from various aspects: the composition of the painting, perspectives, simple strokes, proportions, spacing of strokes, light reflections, and coloring, etc. All these combined demonstrate a beauty of harmony and integration. The sketches on Australian scenery, based on nature

yet more charming than nature, make me love Australia more and enhance my awareness of the great significance of cultural exchange between Australia and China.

I have been so moved by this old patriot who reminds me of an old pine tree that I take great delight in writing this preface.

Zheng Jia-le

Eternal Honorary Chief of New South Wales  
Branch of Aust-Sino Commerce Committee  
Founder of Australia and China Friendship  
Association

Sydney, March, 2001

# “问渠哪得清如许，为有源头活水来”

—观黄安仁先生速写有感

何启陶

多画速写好处多，不论是初涉艺坛的青年学子或是成熟的画家，它都是收集生活素材、记录形象感受的一种轻松质朴的艺术。掌握这种快速简捷地描绘对像的基本功，养成坚持画速写的习惯，对青年画家的早日成才尤为重要。它是造就画家敏锐的观察力和艺术表现能力的重要手段。许多创作能力强的画家，像叶浅予、黄胄等大师也都是得益于坚持画速写的。大脑的思维能力，眼睛的观察能力和双手的表达能力，都可以从画速写中得到锻炼提高。

江泽民主席在中国文联开展“万里采风”创作活动时，强调指出，社会生活是文艺创作的唯一源泉。他借用朱熹的名诗：“半亩方塘一鉴开，天光云影共徘徊，问渠哪得清如许，为有源头活水来”，告诉我们源头活水的重要性，勉励大家坚持深入生活。环顾这几年来，美术院校里青年学子中画速写之风锐减，外出实习写生，收集创作素材多以照片取代，这是令人堪忧的。照片有它强的一面，可以参考，但它是无法取代画速写的感受和表现力的。

最近，我拜读了广东著名画家黄安仁教授前几年应邀去美国、加拿大考察时画的《美加写生集》，它充满激情的流畅线条和严谨的构图，真实的画出了美加城镇中现代建筑群和大自然壮丽景色，给人以美的享受。他不顾当时75岁高龄，在百忙的展览活动间隙中争分夺秒地勤奋作画，面对风雪严寒，屹立于街口旷野，短期内就画出近百幅可供发表的佳作，令人叹为观止，可敬可佩。回忆起

1977年我带学生在井冈山作画时巧遇黄安仁，当时大家很快就被他执著的作画精神和高超的速写技巧所吸引，我们一起爬山越岭、探龙潭、登黄洋界。我发现他以国画家超然的修养，在画博物馆等大厦时，并不受眼前实体局限而将博物馆后山画得群山耸立，很有气势！正像我爬上茨坪前山时所见到的那样，显示出井冈山的雄伟特色。这种不受视点约束，打破视野局限而全方位地处理对象，充分发挥画家主观能动性手法，画面真实可信，精彩完美，使我受益深深。他离休之后，我有幸看了他更多的速写和国画作品。在家里放满了多个书柜，其中他的很多获奖作品，传世佳作，如《鹿鸣幽涧》、《南岳松涛》、《景真八角亭》等等，都植根于生活，来源于速写。他从艺60年，硕果累累，正是得益于他的创作具有充足的源头活水。

最近黄安仁先生来信谓，将应澳大利亚政府和艺术界盛邀，再一次远渡重洋，办展讲学，他高尚的人品画品，使他蜚声海外，真是位艺术界德高望重的亲善大使。我深信他又将满载而归，画有很多好速写，并像历次出国访问考察那样，写有很多好散文和大家共同分享他的快乐。

注：何启陶现任中国美术学院、浙江林学院教授。



# 黄安仁大写实

林德才

著名画家黄安仁先生，在我认识中是那么耿直、硬朗、体健，平生处事是那么勤奋、明智、淡泊。

这耿直，坦然中正视现实，是非分明；  
这硬朗，率朴中内含斗志，坚韧不拔；  
这体健，高龄中热爱生活，漫步人生；  
这勤奋，毕生里笔不离手，专注执着；  
这明智，创作里大智若愚，找回自身；  
这淡泊，名利里为人放怀，平实平凡。

己卯春节初九的晚上，我接受黄安仁先生的邀约，与曾嵘兄到其府上造访。

这是一次极有意义、极为专业且又极为开心的会面和学习机会。作为晚辈，平生还是第一次在这位美术界德高望重的老先生面前促膝谈心。我亲眼目睹、亲耳聆听那近在咫尺的写生原作和他侃侃而谈心得。黄安仁先生面对我们俩位后学者，极为详尽的解读他写每幅作品时的环境、气候、心态、气息、情感、情绪、技法、章法……等等。我深深被他的谦厚、无私、博学所感动，深深被他的线条技巧的准确与力度所折服。

就写生而言，这个名词虽然在美术辞典里注释得十分明了，但在当今绘画艺术创作的实操中、似乎已被人们所忘怀。当然，写生作为艺术创作的开始，仅仅是一种体味生活和表现行为的形式，但由于现代科技的发展、现代摄影与出版的丰富，写生却逐渐被其取代。就连自己，也逐

渐对写生淡忘起来，私下里更有同行如是说，写生实在“慧居”！后来，我从黄安仁先生的写生作品里忽然觉悟：假如没有生活，则没有感情，假如没有写生，则没有创作！是的，黄安仁老师的写生生活，无疑为我们树立了一个典型的楷模，正因此，我不能不肃然起敬的在这位“写生大师”面前，作平实的赞美。

其实，何谓大师？大师，这不是职称，也不是功名，而是一种由衷的美誉。我之所以说黄安仁先生是位写生大师，除了他穷毕生的勤奋与精力，尽忠诚的职业操守与道德，笔不离手地在他的写生生活中，用他目力所见、所闻、所想、所说、所写去准确地、灵活地、热情奔放地去表述他对生活空间的理解、去表现他对自然景观的美学观、去体现他对人生哲学的感悟、去体味他对创作的冲动。在我看来，艺术家的好作品，其创作来源首先是生活写生中的体验，此其一；其创作来源于写生过程中智慧的诱发，此其二；其创作来源于写生实践中技巧的获得，此其三；其创作来源于写生收获后成果的回报，此其四；综上所述，我在黄安仁先生的作品里体会着这么一个道理，写生之道非常道！

说是如此，写生实非轻描淡写的事，就黄安仁先生的写生而言，他笔下的一树一石、一屋一舍、一路一桥、一山一水、一物一人，都有着难以言述的范举。请看：他的写生画稿，笔笔有出

处，笔笔有表现力，笔笔有丰富情感。树与树之间的掩映层次分明；枝叶交错里通灵透气；楼宇层叠中错落有序；人物稀让见生动活泼，三四根线条将画面恰到好处的分割空间；一二部车辆、五六个人物又将画面刻划得生气勃勃。他的用线用笔，聚散疏密繁而不乱且粗细相宜，平衡中有变化，错综里有节奏，一种灵动、质朴、生机、活力的笔触，让它充分地发挥淋漓活脱。我特别欣赏他笔下的建筑群，其结构、其透视、其空间处理，其准确力度，比建筑设计师有过之而无不及，是建筑设计师所不能比拟的绘画表现力和非凡的构图能力。在他的写生作品中，我不能不提的是，黄安仁先生手中的笔，绝非仅是某种线条的表现，而是他用手中的笔不断地交织着他内心世界和艺术生命的审美意念和冲动情感。更难能可贵的是，每一幅作品均包藏着他思维与目力的真诚坦然和率朴平实！

黄安仁先生的写生表现形式和技巧不拘一格且丰富多采，他不仅仅在铅笔、钢笔、色笔和油性笔的功能中去传递线条的走势和律动，也不仅仅在水彩、水粉、油彩的技法中来表现光与色的华彩，而且，在中国画笔墨技巧上，更体味着他的写生创见和丰富技法的活力。我十分留意他在美国纽约、洛杉矶和华盛顿那批水墨写生，他的笔墨用线虚实相生，浓淡有别，平实中有变化，活脱中有力度，加上笔墨的皴擦，勾勒、点垛、

积染，较之单纯的铅笔和钢笔的写生，更充分地将其才情智慧表现淋漓。

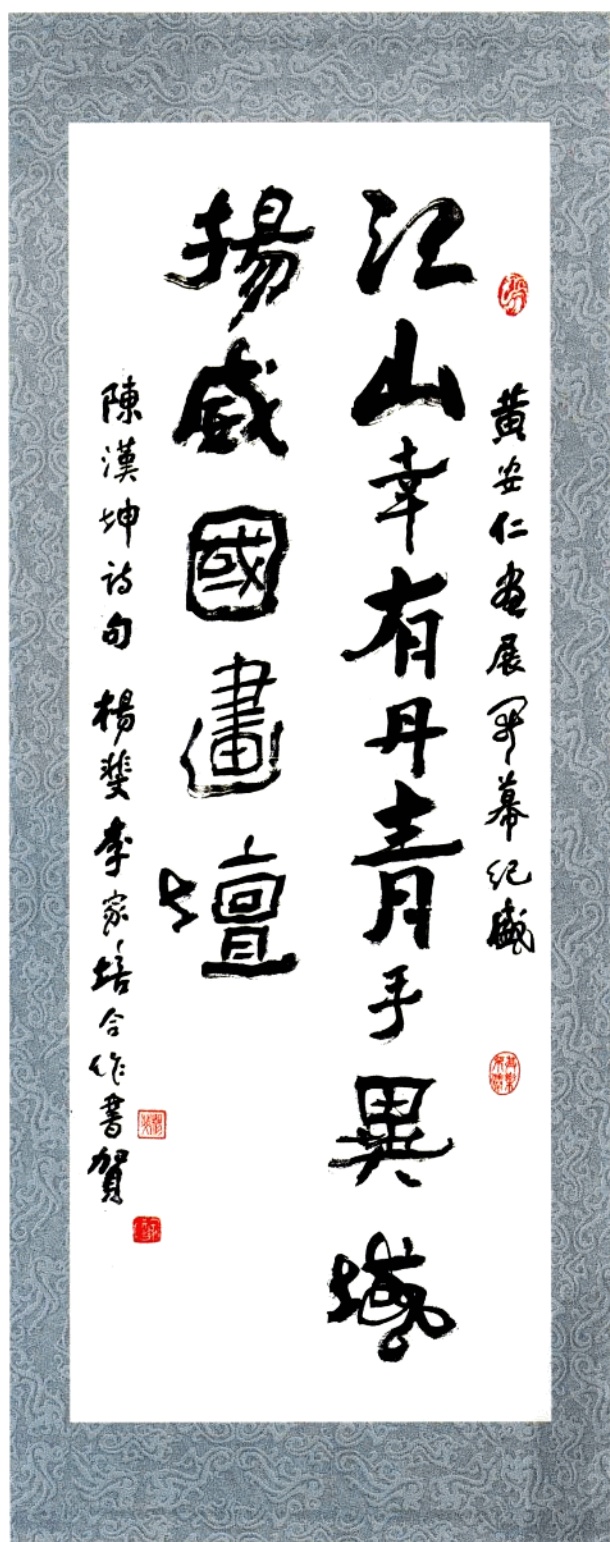
如果说，以前人的“行万里路”“读万卷书”来形容艺术家对生活的体验，那么，黄安仁先生恐怕是当今力倡写生的佼佼者，他不仅在祖国壮美的江山上遍留足迹，且在世界诸多国家城市、乡村、山河中都留下他所见所闻的画痕。在我看来，清石涛的“搜尽奇峰打草稿”仅仅是小巫而已，而较之黄安仁先生，是古人所不能企及的。

黄安仁先生的速写作品去年被浙江美术出版社出版了一本《风景写生画法》，（收入全国和世界有代表性的画家作品）收入了三幅，并把一幅作为封面。可见，黄安仁先生在写生画的范围内，他的位置是举足轻重的。

在我看来，这位自负中见自信自豪，自谦中见宽容耿直、平实中见充实伟大的写生大师——黄安仁先生，是为人所敬重和折服的。我曾在他从艺50周年时以此祝贺：“黄安仁老师是我辈学习的楷模”！

1999年3月28日

于三平草堂



陈汉坤诗句杨斐、李家培书贺





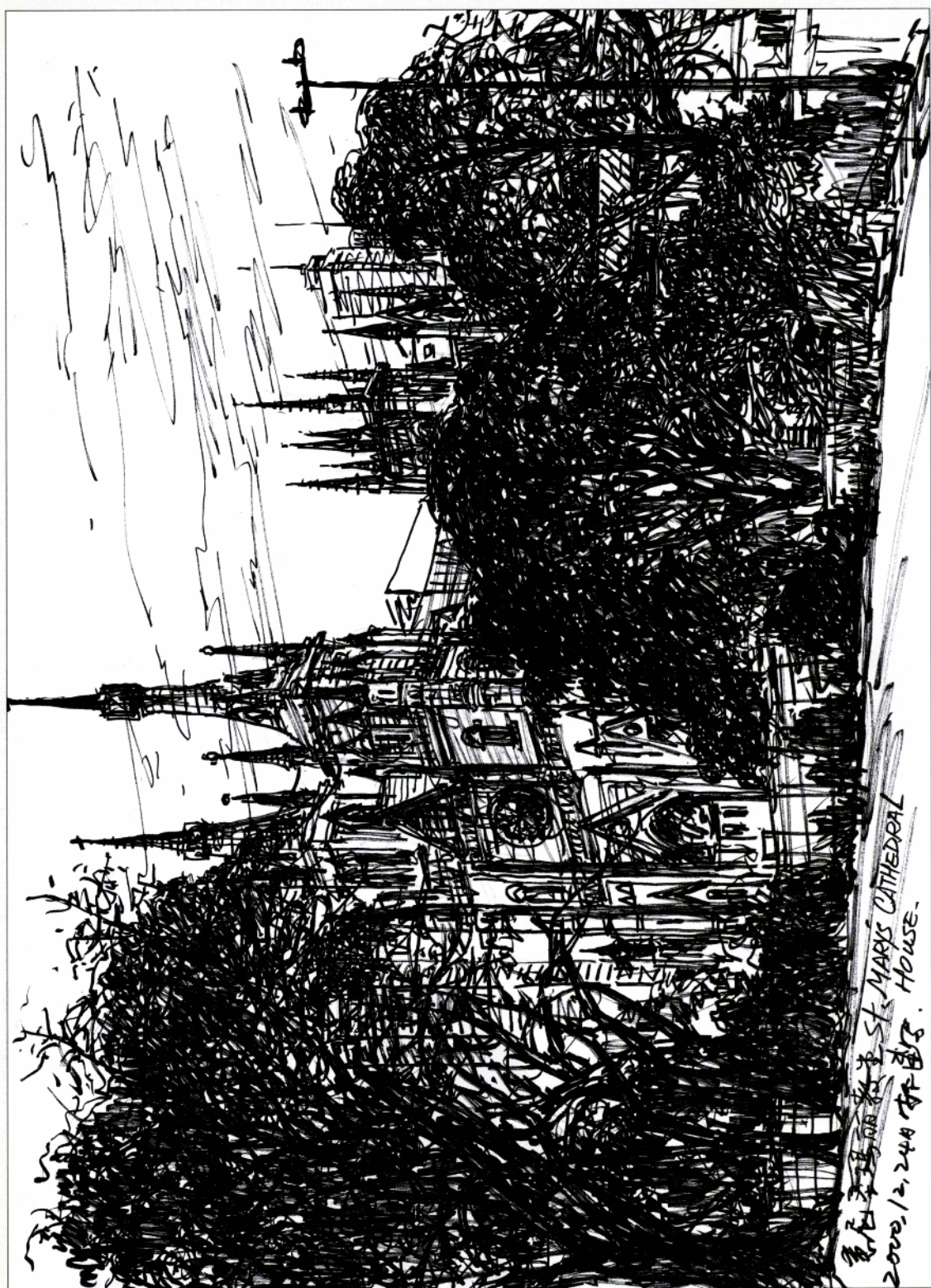
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Sydney Art Museum





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