

广廷渤 海景画

GUANG TING BO'S PAINTINGS OF THE SEA SCENERY



辽宁美术出版社

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張部

翻

开一部西方油画史，古往今来，不乏运用彩笔讴歌海洋的大师，他们流连于大海之滨，徜徉在大海之上，倾注感恩之热忱，抒发赞叹之情怀，依据各自的审美理想和艺术想象，把人间一切美好的象征冠于大海，创造出各种风格流派的海景画，为后世留下了一个完好的蓝色的梦乡。可是，我国作为一个泱泱大国，专工海景的画家却寥寥无几，这不能不说是很大的缺憾。如今，广廷渤率先弥补了这一领域的历史空白，迈出了可喜的一步，取得了卓著的成果，并把一批精美的海景画集结成册，由辽宁美术出版社出版，这对于广廷渤本人及关心他的美术界朋友来说，无疑是一大喜事。我应命写几句话，也算是表达一点祝贺之意。

面对广廷渤一幅幅独出机杼，别具新意，妙趣盎然，韵味隽永的海景画，内心不由得泛起深深的敬意和激动。这些画展示了画家十多年来明确的艺术取向和勇于探索创新的精神，倾吐了画家热爱祖国大海的炽热情怀。画家以扎实的绘画功底，敏锐的艺术感受力，从独特的审美视角出发，把这片孕育人类文明的第二生存空间，艺术地再现在人们面前，并对这片神秘浩瀚，博大雄奇、气象万千、变化无常的蓝色世界，进行了新的拓展和探觅。它给人们提供了贴近大海并与之交融的艺术享受，增进人们对自然造化的感悟，使人们得以神游于情感的波涛和创造的神奇之中。这些作品出自一位知名的满族画家之手，是颇能体现其精神境界、艺术品位和审美层次的。它们一幅幅无不浸润着画家深厚的家学渊源和文化底蕴，它们在艺术上的完美，体现了画家高超的技艺。

广廷渤是我国国家一级画师，是油画界引人注目的人物。1981年，他创作的表现当代钢铁工人的油画《钢水·汗水》，是他个人艺术创作的第一个里程碑。此画不仅誉满全国，而且蜚声巴黎。当时的美术界和评论家兴奋地把他和四川画家罗中立并列，有所谓“南罗北广”之称，由此可见其影响之深远。不久，广廷渤开始由表现社会题材转向描绘大海，这是他在艺术道路上实现人生价值的一次新的选择和艺术定位。他认为，每个画家应该把全部精力倾注到艺术创造中去，应该展开不同题材、体裁、风格、样式的争奇斗妍，以满足艺术欣赏多样化的需求。画家应该去表现自己最向往、最熟悉、最喜欢、最拿手的东西。每个画家都有自己的专长和优势，都有自己的强项，而画海既是广廷渤的夙愿，也是他的专长和强项，最

能发挥其特长和才华，于是他就自然地转向了海景画的领域。其实，追根溯源，这位出生于渤海湾的赤子，从小就对大海怀有深深的感情，早在中学时期就萌发了用水彩画描绘大海的想法。考入鲁迅美术学院后，每次假期作业的主要内容也都是海边写生。他毕业创作画的《渤海捕鱼》，同样也反映了他对大海的眷恋。为了画海，他整整一个学期跟随渔民深入生活，在大风大浪中经受考验，在公海上他经历过风云变幻，亲见海上的种种奇观和险象，领略到大海的威力和壮丽。他晕过船，遇过险，钻进过避风港，在剧烈的颠簸中他要求渔民把自己绑在桅杆上以观察惊涛骇浪，所有这一切亲身体验，加深了他对大海的感受和理解，给他留下了终生难忘的记忆和印象，并从此与大海结下了不解之缘，坚定了要当海景画家的志愿。以后他又多次到渤海湾沿海岛屿作海景写生，收集大量创作素材，并再次到东海舟山群岛故地重游，追踪当年的险境，画了许多海景。这些年，即使多次出国访问办展，远在大洋彼岸，也从未停止过在当地描绘大海，而且随着眼界的开阔和观念的更新，越发不可收拾。由此可见，广廷渤情系大海，由来已久，他画海景已经历了漫长艰辛的路程。他苦心经营，挥笔不辍，不断地从大海中汲取创意和灵感，终于开辟出一片早就应该属于自己的艺术领地，在我国海景画领域中独领风骚，并凭着他的海景画走出国门走向世界。他的画多次参加国际的艺术大展，他的作品在台湾、日本、南韩、新加坡、莫斯科、纽约、加拿大、澳大利亚博得好评，被誉为“中国超级现实主义海景大师”，甚至被冠以“海王”。他还在日本举办专项的《广廷渤海景画展》，在对外文化交流中作出重要贡献。在国外，其作品的价位已达到大师级别。

广廷渤平时特别喜爱航海探险的故事，包括小说和影视。他一直想着要周游南极，他还幻想如果有朝一日能从宇宙飞船上俯视大海，或沉入海底画大海，那大海又将是何等模样。他说他连做梦也梦见大海。广廷渤更喜欢观摩研究外国海景大师的名作，诸如：法国的古典主义画家克劳德·洛兰、写实主义画家居斯塔夫·库尔贝、印象主义画家欧仁·布丹和克劳德·莫奈；英国的约翰·康斯特勃尔和“运用彩色的水蒸气描写大气景观”的约瑟夫·马洛德·威廉·透涅；美国的温斯洛·霍默和艾伯特·赖特；荷兰的以善画海战著称并有“英国海景画家之父”称谓的威·凡·德·维尔德父子等，尤其是俄国的艾瓦佐夫斯基的史诗般的

海景画。他了解西方海景画的历史，谙熟各流派的风格特色，从中得到许多教益和启迪，达到心领神会的境地。但他不模仿前人，而是广采博取，作为自己创造时的借鉴，自成一家。他之所以能自成一家，主要在表现海景时有他自己极为独特的语言和手段，这手段就是他从1979年着手研究的稀油画法，最能体现这种独特语言的作品是《轻舟》，此画在1997年第十八届玛斯蒂国际海洋艺术大展上荣获杰出技巧奖，当时，评委们敏锐地发现了这种特殊语言，认为这是广廷渤对海洋画的丰富和拓展，应该载入海洋画的史册。这幅画的绝妙是画家只画船，画海底和船在海底的投影，却让人感觉到海水的存在，展现出海底世界的瑰丽多采。可以认为这幅画是广廷渤继1981年《钢水·汗水》之后在个人艺术成就上达到的又一个高峰，是他海景画创作的一个新里程碑。

广廷渤的海景画在营造意境，控制格调，诗化画面，强化节奏以及处理波浪峭岩礁石等方面的确有独到之处。他对大海变化无常的禀性，气象万千的色彩非常熟悉，对大海的波、浪、涌、涛的纹理结构和运动组合规律了如指掌。他非常善于处理浪花溅沫，他画的海水流动透明，有灵气，有力度，有份量，有创意。他对海景画既有宏观的把握，又有微观的刻画；视域开阔，视角多变，意蕴深邃。在表现技法上，他成功地把稀油画法揉进了海景画中，取得了特殊的视觉效果。利用稀油和沉淀，色与油的游离，水与油的不相容，水溶丙烯与稀油互相接触或在油底上加丙稀色等技法，画出不规则的色块和变幻莫测的纹理，大大丰富和拓宽了油画的表现力，从而更为画家的艺术想象插上了翅膀，为油画增添了新的语言和风采。

这集画册令人喜爱之处还有画家对每幅作品所写的旁白，它有文有画，记景记情，图文并茂，融观赏性和阅读性与一体，给人以无限的美的享受，极富收藏价值。

鲁迅美术学院美术史学教授

俞永康

2000年5月

PREFACE

Reviewing the history of western oil painting, there have been many masters that eulogized ocean with colorful brushes. They expressed their enthusiasm and appreciation to the ocean, compared all the beauty of human life to the sea according to their aesthetic ideal and artistic imagination, and had created various styles of ocean landscape paintings, which had left a perfect blue dream to the later generations. But, as a large country, China has few artists that are special in ocean landscape, which makes a great regret. Today, Guang, Bo Ting takes the lead by compensating the empty in this field, and has made prominent achievements. He also collected a group of wonderful ocean landscape painting into publication by Liaoning Fine Art Publishing House. It is no doubt a good event to Guang, Ting Bo himself and his friends in the fine art field. I was asked to write a few words to express my congratulations.

Confronting Guang Tingbo's ocean landscape paintings, which are unique in creation, of vivid style, a deep admiration and excitement stirred my heart. These paintings demonstrated the artist's tens of years of definite artistic direction and spirit of exploring and creation, shows the artist's love of sea of the motherland. With his solid artistic background, acute feeling, from an unique aesthetic perspective, the artist shows people this second existing space of human civilization, and makes new exploring and extension towards this mysterious, great, capricious blue world. The paintings provide people with artistic enjoyment of closing and joining the sea, improve people's sense of the nature, and plunge people in the strange of traveling in the billow and creation of feeling. These works are from a well-known Manchu artistic, and can show his spiritual realm, artistic taste and aesthetic level. All of the works show the artist's deep educational and cultural background, and their perfection in art shows the superior technique of the artist.

Guang Tingbo is a first grade artist of the nation, and a noted figure in the oil painting field. His "Steel Water, Sweat" created in 1981, which describes the contemporary steelworkers, is the first milestone of his individual artistic creation. This painting is not only well known in the whole nation, but also famous in Paris. The art field and critics at that time had excitedly compared him with Luo Zhongli from Sichuan, in the saying of "Luo in the south and Guang in the north". Therefore we can see his great influence. Guang Tingbo soon transferred from social subjects to description of the sea, which is a new choice and orientation to realize human value in his artistic route. He believes, that every artist should devote all his energy to artistic creation and make efforts in different subjects, styles, forms, to satisfy the needs of various kinds of artistic appreciation. The artist should show what he is most eager for, what's most familiar to him, what's his favorite, and what he is good at. Every artist has his own specialty and advantage; his own strong points. Sea painting is both Guang, Ting Bo's wish and his specialty and strong point. It can show his forte and ability. So he transferred to ocean landscape painting naturally. Actually, this son of the sea

has had deep feeling toward sea since he was a child, and started to describe the sea with watercolor when he was in middle school. After he entered Luxun Academy of Fine Art, his major work during vacation was life painting along the sea. His graduation painting is "Fishing in Bohai Sea", which also reflected his love of sea. In order to describe the sea, he spent a whole session following the fishermen deeply into their lives, and was tested in the wind and billow. He had capricious experiences on the open seas, seeing various kinds of strange and dangerous scene, and perceiving the strength and beauty of the sea. He experienced seasickness, risk, entrance of harbor, and he asked fishermen to tie himself to the shroud to observe the great billow in the fierce tosses. All the self experiences deepened his feeling and understanding of sea, left unforgettable memory to him, connected closely to the sea, and helped him set the firm wish of being a ocean landscape artist. Afterwards, he went to the coastal islands along Bohai Bay for life painting, collected vast amount of creating material, and went to Zhoushan Islands of East China Sea for re-visit to trace the risk of the past and had created many scenes in his paintings. These years, he has never stopped describing the sea, even if he visited many countries for exhibition. And as his perspective is widened and his conception updated, he even cannot stop it. Thus we can see that Guang Tingbo's love of sea has been long originated, and his painting of the ocean landscape has gone through a long, hard road. He has worked hard and has never stopped, constantly drawn creation and inspiration from the sea, and finally entered an artistic field that should have belonged to him long ago. He is prominent in the ocean landscape painting field of our country, and walking out of our country and to the world with his ocean landscape painting. His paintings have participated international art exhibitions for many times, and have been well-accepted in Taiwan, Japan, South Korea, Singapore, Moscow, New York, Canada, Australia. He was rated "superrealism Ocean Landscape Master of China", and even "King of the Sea", He also started professional "Guang Tingbo Ocean Landscape Paintings Exhibition" in Japan. He has made great contribution to cultural exchanges with foreign countries. In abroad, the price of his works has reached that of the master level.

Guang Tingbo liked reading stories about navigation or exploring the sea very much, including novels and movies. He has always wanted to visit Antarctic; He also imagine that some day he would view the sea from spaceship, or would sink to the seabed and paint the sea, how would the sea like at that time! He said he even dreamed of the sea. Guang, Bo Ting also likes to study about the famous works of foreign ocean landscape masters, such as the French classicism artist Lorraine, Claude, realism artist Courbet, Gusev, impressionism artist Boudin, Eugene and Monet, Claude; the British Constable, John and Turner, Joseph Mallord William that used "colorful water vapor to describe the scene of the atmosphere"; the American Homer, Winslow and Ryder, Albert; the Dutch Velde, Willem

Van De that is famous for painting the sea battle and has the title of "Father of British Ocean Landscape Artists", etc.; especially the Russian Aivazovsky, Ivan whose ocean landscape paintings are like epics. He knows the history of western ocean landscape paintings, is familiar with the characteristics and style of each sect, and gains a lot of benefits and enlightenment. But, instead of imitating these predecessors, he draws a lot of experiences from them and stay in an independent sect. This is shown by his very unique language and measure to describe ocean landscape. That measure is dilute-oil painting technique that he has been working on since 1979. The work that can show this unique language most is "Light Boat", which won the "outstanding technique award" in the 10th Marstill International Ocean Artistic Exhibition. At that time, the evaluation Committee acutely realized this special language, considered it the enrichment and extension of ocean paintings by Guang, Ting Bo and should be written in annals of ocean paintings. The exquisite point of this painting is that the artist has only painted the ship, the seabed, and the reflection of the ship on the seabed, but it will make people feel the existence of the sea water, and therefore demonstrate the magnificent and colorful seabed world. This painting can be regarded as another peak reached by Guang in his artistic achievements after "Steel Water, Sweat" in 1981, as a new milestone in his creation of ocean landscape paintings.

Guang's ocean landscape paintings are unique in creating atmosphere, controlling taste, poetizing the painting, intensifying the rhythm and processing billow, rock and reef, etc. He is very familiar with the capricious and colorful sea, and understands the structure and rules of the movement of the wave, billow, tide, gush. He is very good at processing the foaming wave. The seawater in his painting is transparent and flowing, of strength, of creation. His ocean landscape painting shows both macro mastery and micro description, of wide view and multi angle, and of deep significance. In technique, he successfully uses dilute-oil painting technique into ocean landscape painting and has achieved special visual effect. He can work out the irregular colorful piece and capricious grain with such techniques as the precipitation of dilute oil, the separation of color and oil, the insolubility of water and oil, inter-contact of water solution of propene and dilute oil, or add acrylic color on the oil bottom, etc., which can greatly enrich and extend the expressiveness of oil painting, and therefore set wings to the artist's imagination to add new language and taste to the oil painting.

What have made this collection appealing also include the side notes written by the artist to each work. So it is with both literary and painting, with scene and feeling, and unifies appreciable and readable features. It can give people unlimited aesthetic enjoyment and is of great value for collection.

Lu Xun Academy of Fine Art
Professor of Fine Art History
Yu Yongkang
May 2000

Noon oil painting

91 × 72cm 1996 year

In the noon, the sun is shining vertically down the sea surface. The air is filled with warm, dazzling light. In the silent world, only the wave is surging on the sandy seashore rhythmically.



中午 油画 91 × 72cm 1996 年

中午时分，阳光垂直投下海面，空气中饱含着暖融融的光。令人睁不开眼。寂静中，只有海浪在有节奏地拍打着沙岸。

Billow oil painting

182 × 132cm 1989 year

In the summer of 1960, when I was studying in the academy of fine art, I went to collect materials with the fishery ship to East China Sea. One day, when the sun was setting in the west, a high wind was suddenly rising. According to the radio on the ship, hurricane would come. So the captain ordered to ship swiftly north to the shield in Stone Island of Shangdong province. I started to feel dizzy and sick, lying on a long bench in the dining hall and vomiting. The room was very dim. While I pulled open the door, the door framed in a picture at once, a picture that was profoundly affecting me. Under the golden light, a billow was surging forward overwhelmingly with vapor. This was a complete picture. It would be always fixed in my mind.

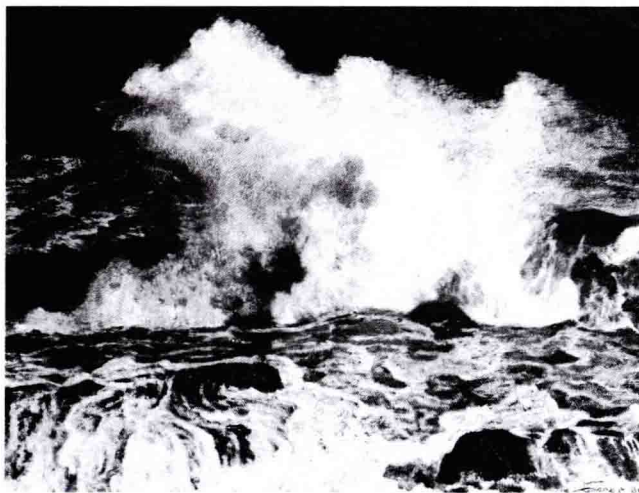
涛 油画 182 × 132cm 1989 年

60 年夏，还在美院学习时，我随渔轮去东海采风。一天，太阳西斜，海上骤然刮起大风。据船上电台广播，将有颱风袭来，船长下令急速北上山东石岛避风。我开始头晕恶心，呕吐不止，躺在餐厅长凳子上。室内很暗，当我拉开餐厅门时。那门框象画框一样，立刻框进来一幅画，一幅令我惊心动魄的画面。那涌披着金光带着水气排山般地向前涌动，这是幅完整的画面。它将永远定格在我的脑际里。



Spray_A oil painting
91 × 72cm 1996 year

This is the coast of Bohai Sea north of Lushun. There is usually north wind in severe winter. So a great amount of spindrift is flowing on the sea. The wave was really passively blown and pushed in the wind, staggering toward the rock. Great white spray was thrown up. The white spindrift was splashing around in the wind, flowing far away. It's just like catkin of poplar in summer.



浪花 A 油画 91 × 72cm 1996 年

这是旅顺北部的渤海沿岸。严冬里常刮北风，海上飘浮大量白沫子。那海浪是地道的被动的被风吹着、推着。跌跌撞撞地向岩石扑来。掀起巨大白浪花。白沫子被风吹得四处飞溅，飘得很远。犹如初夏的白杨花絮。

Light Boat oil painting
91 × 60cm 1993 year

This "Lingt Boat" was shown in the 18th Marstill International Ocean Art Exhibition in USA and won the award of outstanding art technique. The critic for it is showing the existence of the seawater only with reflection of ship in the water, and thoroughly expressing the beauty of seabed world. It is the breakthrough of dilute-oil painting, and shows the abundance of the language of oil painting. Actually, I found this language early in 1980, and it is the language for my communication with the sea.

轻舟 油画 91 × 60cm 1993 年

这幅“轻舟”，曾参加 97 年美国第 18 届玛斯蒂国际海岸艺术大展，并获杰出艺术技巧奖。评语是只以船在海水中的投影来展示海水的存在。并能同时尽情地展现海底世界的瑰美。这是油画技巧的突破，也是油画语言的丰富。其实早在 80 年代。我就找到这种语言。这是我与大海对话的语言。



Washing The Sand oil painting

91 × 60cm 1996 year

When the tide is coming in, I like to sit on the seashore listening to the voice of the rolling gravel pushed by the wave. This voice can only be heard when the slope of the seashore is sharp. It is the sigh of the sea that never stops from the ancient ages till now.



淘沙 油画 91 × 60cm 1996 年

在涨潮时，我喜欢坐在岸边倾听回浪时抽动砾石滚动的声音。这必须在海岸坡度较大时才能倾听到这种淘沙声，这是从远古至今永不停息的海的叹息。

The Setting Sun oil painting

91 × 72cm 1994 year

Under the shining of the setting sun, the Atlantic wave is surging on the rocks near the coast of Boston. The rocks are flashing with golden light. In winter, the white spray seems very thick under the warm sun, just like some cotton staying in the air.

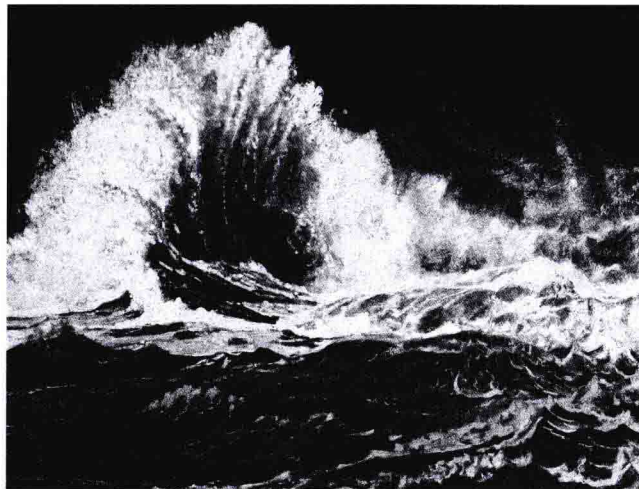
夕阳 油画 91 × 72cm 1994 年

大西洋的海浪拍打着波士顿岸边的岩石，在夕阳的照耀下，岩石闪着金光。冬季里，那白色浪花在暖融融的阳光下显得特别粘稠。犹如一簇棉絮停滞在空中。



Spray_B oil painting
91 × 72cm 1996 year

It is the coast of Oregon in western USA, with forests of rock and submerged reef. Whenever the tide is coming, thousands of formations of spray will appear, which are the sources of unlimited works in photographer's shots.



浪花B 油画 91 × 72cm 1996年

岩石林立，暗礁多多的美国西部的阿勒冈海岸，每逢涨潮，会呈现出千姿百态的浪花造型，奇特无比。在摄影家的镜头里产生出无数海浪的佳作。

Tide of Qiantangjiang River oil painting
91 × 72cm 1996 year

It is Qiantangjiang River Tide in August (traditional Chinese calendar). Waves after waves are surging forward in a parallel way. They stay not falling, of majestic momentum. I am very surprised at this scene. This picture was exhibited in the 18th Marstill International Ocean Art Exhibition in 1997 and was hung in the middle of the hall, with China's national flag above it. It was also printed on the title page of the painting collection of that exhibition.

钱塘江潮 油画 91 × 72cm 1996年

农历八月的钱塘江大潮，掀起一排排浪峰。向前对移，久久不跌，气势磅礴，倍感神奇。此画曾参加97年第18届玛蒂斯国际海洋艺术大展，被挂在大厅中央。上面悬挂中国国旗，并刊印在本届画展的画册封面上。



Dream oil painting
91 × 72cm 1996 year

What is thought and seen in the daytime can be dreamt at night. The image of sea wave in dream was especially prominent and disappeared at a flash. So it's very difficult to catch.



梦 油画 91 × 72cm 1996 年

日有所见所思，夜有所想所梦。梦境中的海浪形象尤为突出，一闪即失，很难捕捉。

Great Tide of Hawaii oil painting
153 × 92cm 1996 year

The water was green and blue in Hawaii. The blue sea forced me to paint on the canvas only with original color and seek variety in purity. As I finished, I could hardly believe it was my work. As time went on, I feel it usual to paint the sea with pure blue or green color, for the sea is just that blue and my feeling of color is just like that.

夏威夷大潮 油画 153 × 92cm 1996 年

夏威夷的海水是碧绿湛蓝的，那蓝色的海水逼着我只能原色上画布。在单纯中求得多变，画完搁笔，我简直不敢相信这是我的作品。久而久之，也觉得用纯蓝色绿色画海是件平常事。因为那海就是那样蓝，自己在色彩的感受上也是如此。