



中國當代藝術家畫庫

歐陽琮琛



中國畫報 出版社



畫家像 Ouyang Qiongchen

歐陽瓊琛先生祖籍福建省同安縣，1932年4月出生於印度尼西亞雅加達。自幼酷愛藝術，並得名師指導，奠定了堅實的基礎。1953年歸國，考入中央戲劇學院舞臺美術系設計專業，修業五年，以優異的成績結業，就任湖南省藝術學院美術系教員，後調湖南省話劇團工作。現為一級舞臺美術設計師、中國美術家協會會員、中國戲劇家協會會員、中國舞臺美術學會創作研究部副部長、湖南省美協水粉畫藝術委員會主任、湖南省水粉畫研究會會長。

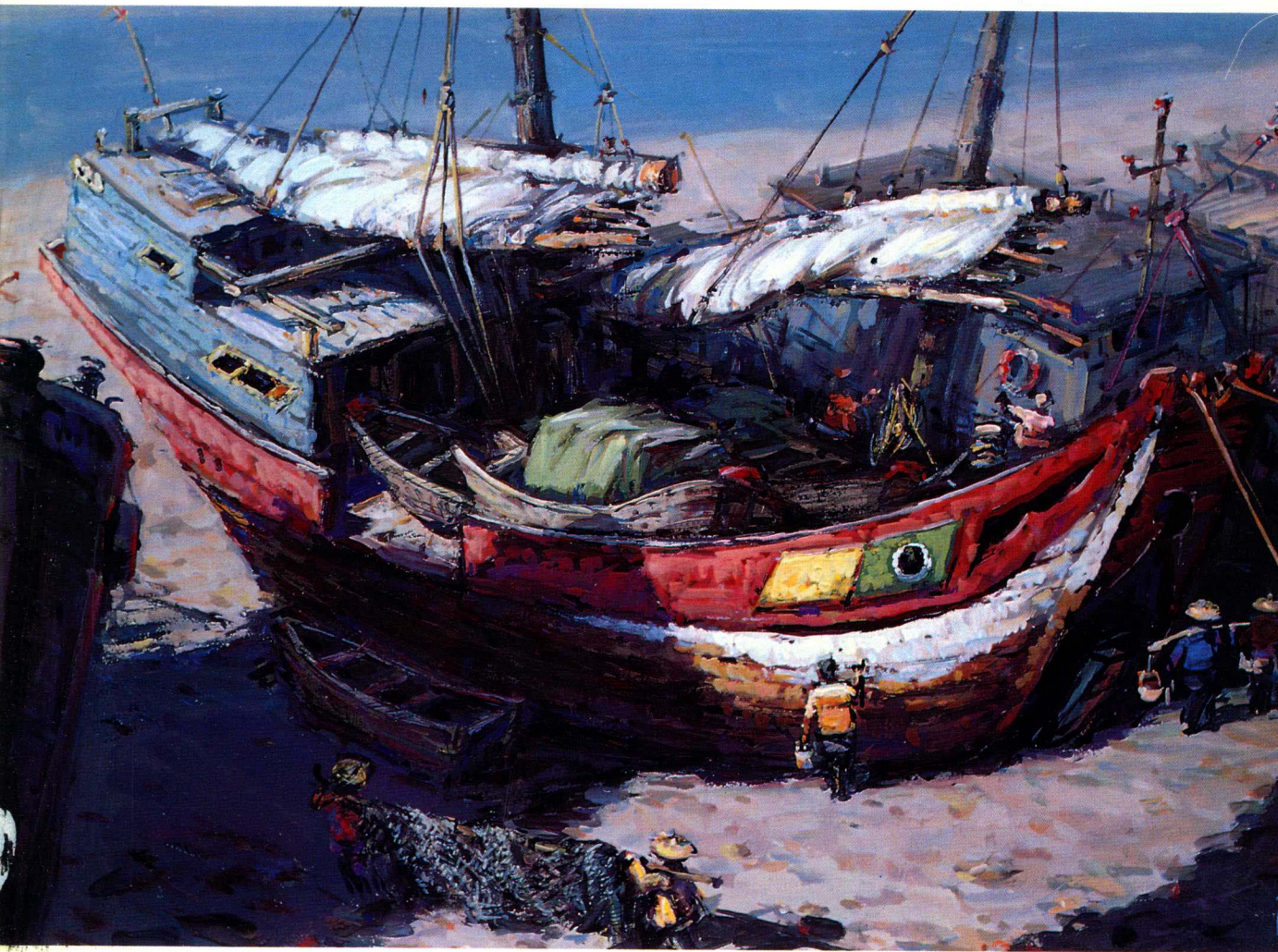
三十多年來，他潛心研究水粉畫技法，功底扎實，畫風質樸，上下求索，成果累累。其作品多次在國內外展出和發表。《苗嶺山寨》1988年被收入菲律賓中國藝術中心成立十周年紀念特刊；《老牛》入選第七屆全國美展；《百戶圓樓》1990年在杭州水彩大展獲金馬獎。他還在長沙舉辦三次個人展覽，其中水粉畫長卷《能不憶江南——魯迅水鄉》（長15米，高0.65米）和《湘湖鳳凰行——苗寨風情》（長50米，高0.65米）引起省城畫界注目。這種大膽嘗試水粉畫長卷創作，吸取我國古代傳統山水畫長卷的總體布局及超越時空的藝術構思，創造了猶如寬銀幕電影似的移點透視法，很好地解決了景物的透視和色彩銜接的難題，為運用水粉畫技法描繪鴻篇巨制長卷畫開創了新路。

封面：麗春花(75.5×64cm)

Front cover: *Still Life*

Ouyang Qiongchen's original family home was Tong'an, Fujian province. He was born in Djakarta, Indonesia in April, 1932. He has ardently loved art since childhood and been directed by some well-known teachers. He has laid a solid foundation. In 1953 he returned to China and was admitted to the design speciality of the stagecrafts department of the Central Theatrical College and studied there for five years. He did exceedingly well in his studies. After his graduation from college he took up his post as a teacher of the fine arts department of the Hunan Art College and later transferred to the Hunan Provincial Modern Drama Troupe. Now he is a top grade stage designer, a member of the Chinese Artists Association, a member of the Chinese Dramatists Association, a deputy director of the creation research department of the Chinese Stagecraft Institute, the director of the gouache art committee of the Hunan Provincial Artists Association and the president of the Hunan Provincial Gouache Research Institute.

For the last thirty years and more he has devoted himself to the study of the gouache technique and has a good grasp of the basic course. His style of painting is plain but he is craving for knowledge and achieved a great deal in his work. His works have been put on display and published many times at home and abroad. *Mountain Village of the Miao Nationality* was included in 1988 in the special issue of the tenth anniversary of the founding of the Chinese Art Centre in the Philippines. *An Old Ox* was selected by the seventh National Art exhibition. *A Round Building with a Hundred Households* won the Gold Horse Prize in 1990 in the Hangzhou Watercolour Painting Exhibition. He also held three personal exhibitions in Changsha. Among them two gouache scrolls *South of the Lower Reaches of the Changjiang River* (15 metres long, 0.65 metres high) and *A Village of the Miao Nationality* (50 metres long, 0.65 metres high) have brought to the provincial art circles' attention. The bold attempt of the long gouache scrolls has absorbed the layout of the ancient Chinese traditional landscape painting scrolls and the artistic composition going beyond the time and space. He has created the perspective technique as in the wide-screen films, solved very well the problem of the perspective of the scenery and the linking up of the colours and opened up a new way to draw the long scrolls with the gouache technique.



退潮間隙(79×54.4cm)

Interval between Ebb and Flow



崇武小城(74×59cm)

A Little Town



榕城紅橋(75×51cm)

A Bridge in Fuzhou



香甜可口(108×96cm)
Good to Eat



鯰魚韵律(79×64cm)
Cattish

湘江魚(79×54cm)
Fishes in Xiangjiang River



秋實(108×69cm)
Fruits



閩南魚舟
(80×54cm)
Fishing Boats





百戶圓樓(77×54cm)

A Round Building with a Hundred Households

老牛(108×69cm)

An Old Ox





寨口石道(77×54cm)
Village Doorway



苗寨人家(77.5×54.5cm)

Households of the Miao Nationality



馬祖廟宇(71.5×54.5cm)
A Temple on Mazu Island

榕下集市(79×53cm)
A Market under a Banyan



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ISBN 7-80024-183-1/J • 184 (X) 5.80