

陆春涛画集



PAINTINGS BY LU CHUNTAO

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序 言

对于今天的国画家来说,“伊甸园”早已失落,宋元时代那气贯长虹的辉煌已经成为一个遥远的梦。明清以降,李(成)范(宽)绘画中所具有的那种博大与深邃的精神日渐衰微,“四王”的作品固然不乏笔墨的万般情趣,但终究是强弩之末,时至今日,中国画更是积弱不强,以至有人发出“中国画已走向穷途末日”的惊呼。与其说这惊呼是一种无可奈何、心灰意冷的哀叹,笔者更愿意把它看作是振聋发聩、策人奋进的呼唤。

为了探寻走出困境的路,当代画家左冲右突,使画坛呈现出一个五花八门的多元化格局。画家们有的追模传统,力求实现“复古以开今”的梦想;有的借鉴西方,希图达到中国画的彻底变革;更多的是将中西艺术进行融合,企望通过两者的杂交,创造出一个强壮的新生命。

陆春涛即属于这条融合中西之路上的新人。

象这类画风中的许多画家一样,陆春涛于传统文人画的笔墨技巧做过一定的基本功,并从传统起步。当他将西方审美意识和现代造型语言融入自己的绘画之中的时候,新的艺术生命便在这张传统的产床上诞生了。陆春涛的绘画不仅打破了中西绘画中山水、风景、花鸟、静物各画种之间的界限,而且也打破了水墨、水彩等形式手段之间的分工。这里传统的勾描皴擦已经让位给浑然一体的大色面结构。传统文人画避世的淡泊与虚静已荡然无存,取而代之的是一种由现实生活引发的或忧伤哀怨、或快乐欢愉的真实情感。陆春涛将现代生活的感受、观念转换成艺术语言,从而创造出适合现代审美需要的新绘画。

陆春涛的绘画大多采用方形构图,它一反传统的横卷与立轴式,但也不同于西方所重视的黄金分割,他不象传统中国画那样在画面上留出大片空白,而是将物象布满整个画面,而且他很注意整体色调的和谐,给人一种颇为充实的感觉。画风的多样性是陆春涛绘画的重要特征。从题材上看,这里不仅有由写生而来的带有浓郁生活气息的现实风景,也有源于想象具有传统文人画意趣的山水人物;既有雨后斜阳映照下的村舍屋宇,又有桌旁椅后的静物瓶花。从造型手法上看,这里不仅有谨细的点染皴擦,而且有率意的信笔挥洒;不仅有纯水墨的布置经营,也有彩墨互见的装饰构成。陆春涛将苍笔、淡彩、重墨、渲染等技法有机的结合在一起,创造出一幅幅清新优雅的动人画面。尤其是那些用极富透明感的色彩描绘而成的静物作品,在赏心悦目的视觉美感之外,还使观者感的一种淡淡的怀旧之情。尽管陆春涛已越来越显示出轻线重染、弃墨用彩的倾向,但对传统中国画仍有一步一回头的留恋之情,因为他始终没有忘记他所作的是力求中西两全的探索。这种创作心态不仅表现在对传统笔墨的不忍抛弃,还体现于对传统绘画题材、意境的某种依恋。事实上陆春涛绘画风格的多样性正是这种探索过程中瞻前顾后的结果,而且眼下还丝毫看不出他要改变这一状态的任何迹象,或许他永远也不会将自己的绘画局限于某一固定的风格样式中。

1988年底,陆春涛在北京举办个人画展时,笔者曾为之作评,题为“从传统到现代的交接地带”(文载《中国美术报》1989年第13期),而今时间又过数载,这次当我面对陆春涛这本画册中的新作照片时,我欣喜地看到陆春涛在这条融合古今中西的道路上又迈进了一步,尽管真正的惊人之作的出现还需期待于未来,但对于非常年轻而且颇有才气的陆春涛来说,这一天的到来终会有期。

王端廷

1992.4.24 于恭王府

FOREWORD

To Chinese painters today, the "Garden of Eden" has long been lost and the glory full of noble aspiration and daring of the Song and Yuan time (10th to 14th centuries) has become a distant dream. During the Ming and Qing period (14th to early 20th centuries), the broad and profound spirit typical of the paintings of Li Cheng (919-c. 967) and Fan Kuan (?-c. 1027) disappeared gradually. Though the paintings of the Four Wangs (Wang Shimin, Wang Jian, Wang Yuanqi and Wang Hui) of the Qing Dynasty are not without all the different kinds of artistic appeals of brush and ink, they are after all a spent force. Today, Chinese painting is so weak and fragile in the art world that some cry out in alarm that "Chinese painting has come to a dead end." To the present writer, this cry is far a cry for enlightening the benighted than a lament over having no way out as uttered from a dispirited heart and indolent mind.

To seek a way out of the plight, contemporary Chinese painters have been making all sorts of efforts, which have led to a multifarious, pluralistic setup of the painting arena. Some painters copy the tradition in an effort to realize their dream of "returning to the ancients so as to open a new way for the present," some draw lessons from the West, hoping to achieve a thorough reform of Chinese painting, while more people are blending the Chinese and Western arts, hoping that the hybridization of the two will give birth to a vigorous new life.

Lu Chuntao is a new man of the latter group. Like other painters of the group, Lu had a sound basic training in the brush and ink techniques of the traditional literati painting and thus he is deeply rooted in the tradition. When he absorbs the Western esthetic consciousness and modern plastic language into his own paintings, a new art life is borne onto this obstetric bed of tradition. Lu's paintings break down barriers not only between the different genres of painting like the mountain and water, landscape, flower and bird, and still life paintings in the Chinese and Western paintings, but also the division of forms and means between ink and water on the one hand and the water color on the other. Here, the traditional methods of sketching, drawing, stroking and brushing give way to an integrated mass of a large color block structure. And gone are the characteristics of indifference to fame and wealth and being quiet and passionless typical of the traditional literati painting. In their stead are the genuine feelings of either distress and sadness or happiness and joy initiated by the real life. Lu Chuntao changes the feeling and conception of the real life into an artistic language, thus creating the new painting that caters to the need of modern esthetics.

In his paintings, Lu mainly uses square form structures, which differ from the conventional horizontal and vertical scrolls in Chinese painting, and the golden section as stressed in the West. He does not leave wide blank areas in his paintings as do in traditional Chinese paintings, and his entire paintings are filled with images and objects. What is more, he emphasizes the harmony of the color tones as a whole, giving audience a rather substantial feeling.

The variety of painting styles is an important aspect of Lu's paintings. In subject matter, we see in his paintings real landscapes which, gained from sketching, are full of rich flavor of life, mountains and water scenes and figures that, originating from imagination, are imbued with the artistic appeals of the traditional literati paintings, village cottages in the reflection of the setting sun after rain, and the still life vases at tables or behind chairs.

In plastic means, we see not only the meticulously made dots, coloring, stroking and brushing, but also the random brushing done freely without hesitation, not only layouts in the pure ink and water, but also decorative structures in the mixture of color and ink.

Lu Chuntao makes an organic combination of the techniques of vigorous brushes, light color, heavy ink, and color shadings, creating many exciting paintings that are fresh and elegant. His still life works made in extremely transparent colors especially offer visual esthetic sense that is pleasing both to the eye and the mind and makes the audience feel a little nostalgic. Although Lu shows a tendency of showing stress more on coloring than on lines, and using colors instead of ink, he still shows unwillingness to part from the traditional Chinese painting as he never for once forgets all that he is doing is a search for the perfection of both the Chinese and the Western paintings. Such a creation psychology is manifest not only in his unwillingness to abandon the traditional brush and ink, but in his certain attachment to the subject matter and artistic conception of the traditional painting.

In fact, the multifarious nature of Lu's painting styles is the result of his looking ahead and behind in his searching process. No trace shows he is going to change this. Maybe he will never let his painting be restricted to a certain type of fixed stylistic pattern.

Toward the end of 1988, when Lu Chuntao held a one-man painting show in Beijing, the present writer wrote an article entitled "The transitional zone from tradition to the modern" (*Fine Arts in China*, No. 13, 1989). Now when I have the opportunity to see his new paintings in this album, I am happy to see Lu has made new progress on his way to blend the ancient with the present, and the West with the Chinese. Although we do not see any real shocking works in the present album, it won't take long for this young and talented painter to produce them.

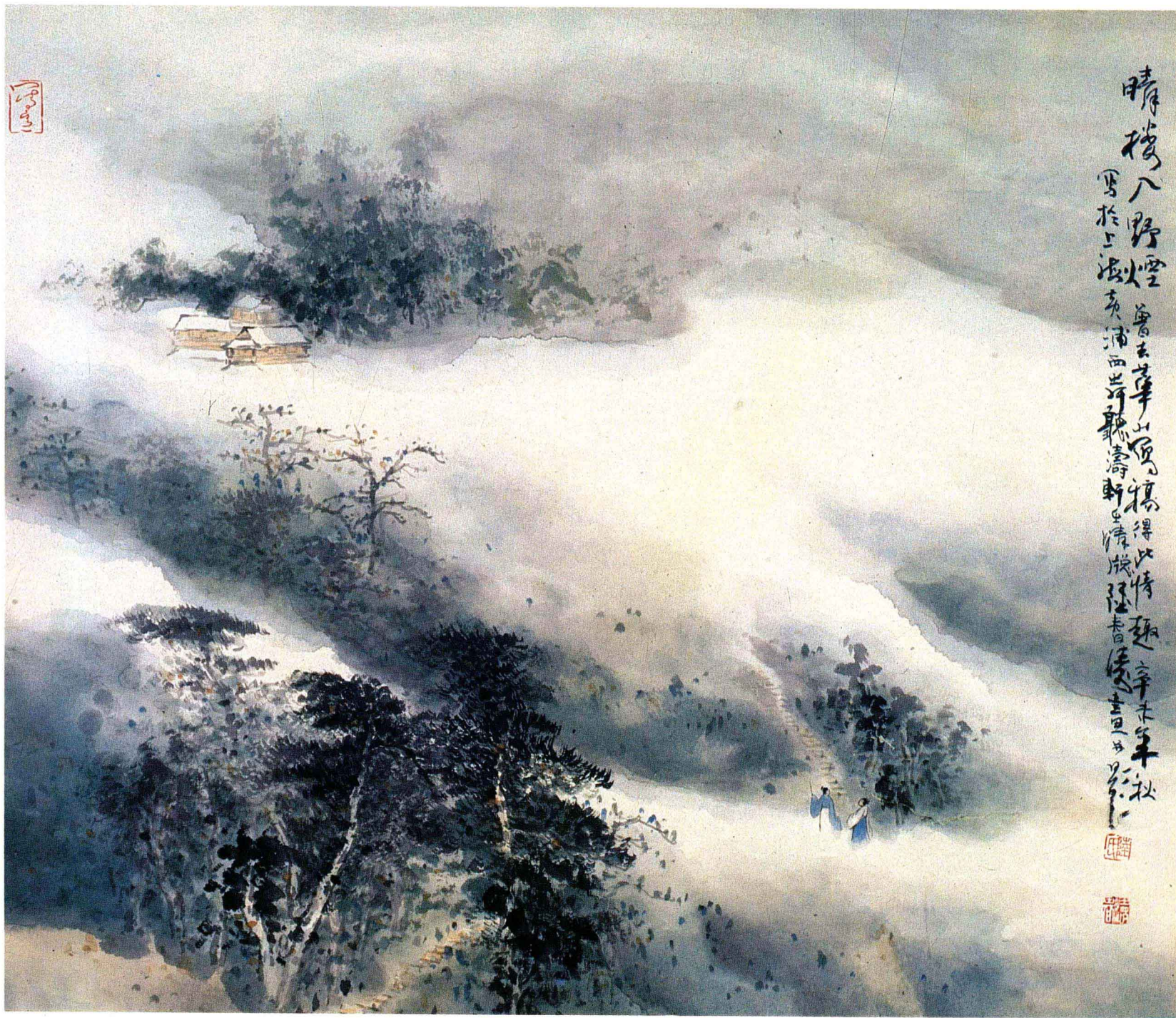
Wang Duanting

April 24, 1992

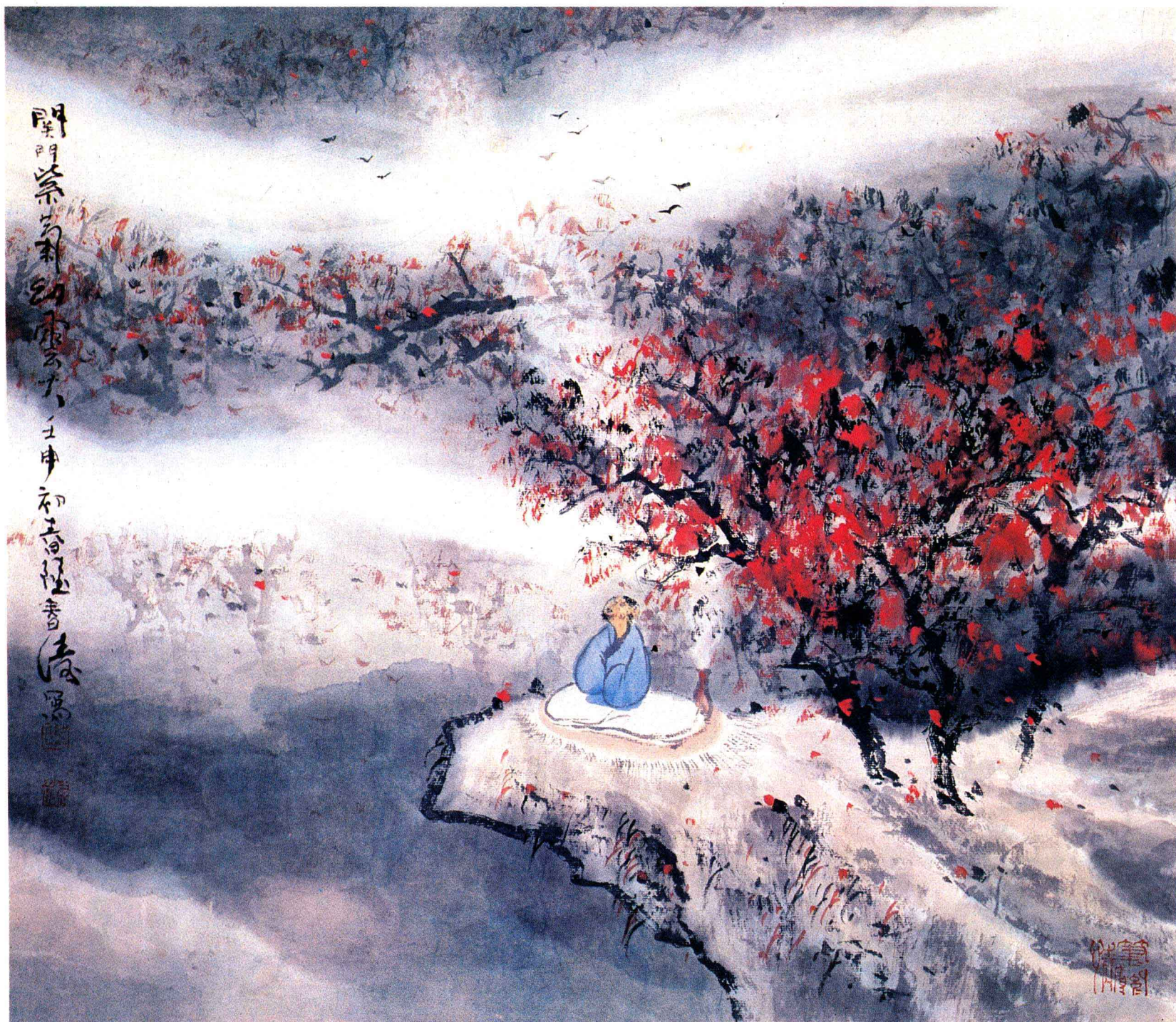
Prince Gong's Palace, Beijing



2. 峨眉小径 Little Path at Mount Emei (42x40 cm)



3. 晴楼入野烟 Wild Clouds and Mountain Cottages (65x60 cm)



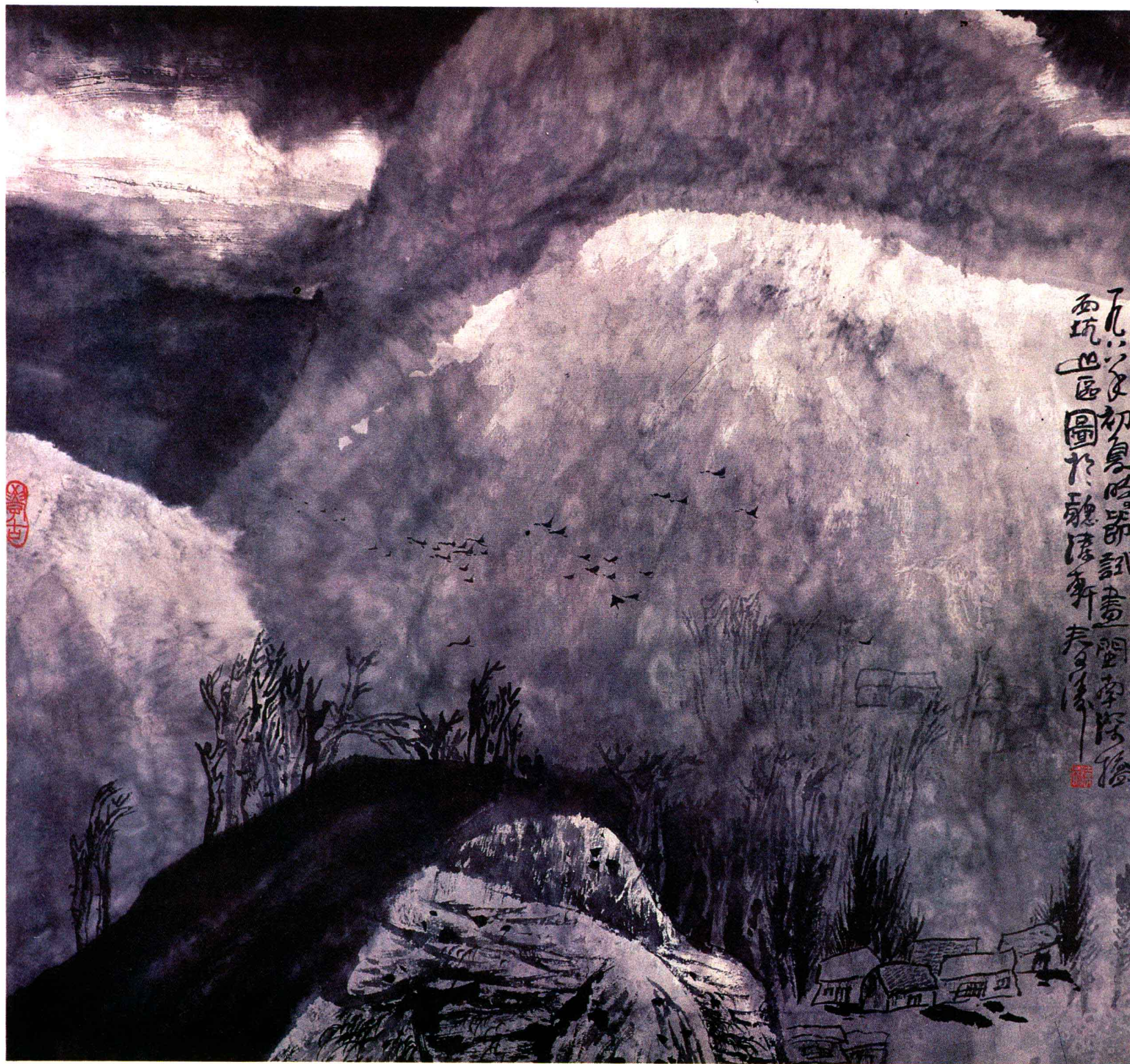
4. 开门紫气幻云大 Auspicious Atmosphere and Magical Clouds (55x48 cm)



5. 黄昏前夕 Before Twilight (55x48 cm)



6. 夕阳之后 After Sunset (55x48 cm)



7. 西坑归雁 Returning Wild Geese at Xikeng (65x65 cm)



8. 浙南山水 Scenery in Southern Zhejiang Province (65x65 cm)



9. 山光敛暮烟 Mountain Scenery in Twilight (65x65 cm)