

SELECTED PANTINGS

OF

Chen Yongle 陈永乐画集

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云南美术出版社

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序

晓雪

这

个世纪的七十年代末、八十年代初，在思想解放的浩浩东风里，中国的艺术家们

开始挣脱长期禁锢自己的精神枷锁，告别僵化的思维方式和封闭的艺术模式，陆续进入了艺术的复苏、觉醒和不断突破的创造过程。他们认识到：艺术的生命在于创造。他们在对于人的主体意识和艺术之本体价值的呼唤声中，净化自己的灵魂，找回失去的自我，突破旧的传统模式，创造新的艺术语言，从而逐渐使中国画坛出现了蓬勃开放、欣欣向荣、流派纷呈、多元互补的新气象、新格局。

正是在这样的一种时代气氛中，在尊重艺术规律、突破旧的框框、创造新的形式的大胆实践过程中，八十年代初在中国西南边疆的昆明出现了以重彩画独放异彩的云南画派。

云南重彩画是在高丽纸上，以传统笔墨和水粉颜料，采取平面构图、勾线、重彩方法，创造的一种装饰形式的绘画。高丽纸易于晕染、皱擦、发挥“墨”的效果，又更厚实、耐色、耐反复加工、能充分显示“色”的长处，不单水粉、水彩，甚至丙烯、油彩等也能混合使用。中国画的墨色、线条，在上面挥洒自如，西洋画的色彩和现代构成方式使画面满目生机。这个主要由云南画家们创造的新的画种，使得有生活根底而又富于创新智慧的艺术家的，得以在自己的作品中更好地把东方传统艺术的特殊魅力和西方现代艺术的虎虎生气，把富有地方

民族特色的艺术感受和面向世界的开放的审美境界，巧妙而和谐结合起来。正因为如此，丁绍光、蒋铁锋和随后出去的一批旅美云南画家，经过几年的努力之后，很快在美国树起了“云南画派”的旗帜。这个画派的主要代表丁绍光、蒋铁锋，更是以其云南现代重彩画的画风，植根于云南民族生活的浓郁地方特色和以自己的鲜明艺术个性，取得了巨大的成功。他们的作品跻身于美国主流文化市场，风靡巴黎，轰动日本，震动了西方画坛。被西方的艺术评论家称为“中国重彩画大师”、“著名巨匠”、“二十世纪的乔托”……。

在云南本土，云南现代重彩画仍在崛起和升华，涌现了一批颇有实力的优秀中青年画家，陈永乐正是其中之一。

陈永乐最初是以版画创作登上画坛的。十年前由我作序的《云贵版画选》曾收入他的版画佳作。他的版画先后参加海内外各种画展，并多次获奖，他在版画创作上的成就自然是不能低估的。但是近些年来，特别是他调到云南省美术家协会工作以来，他在倡导、组织和直接从事云南重彩画创作方面，都取得了更加引人瞩目的可喜成就。这本重彩画选集就是从近年来创作的大量作品中精选出来

●1992年画家在美国洛杉矶热带植物园



的。

看了陈永乐的这本画集，我感到他运用重彩画这个艺术手段，在以下三个方面是作了自觉刻苦追求并取得了值得注意的成就的：

第一、外在美和内在美的统一。

陈永乐长期生活在云南这个“秘境”，并经常利用各种机会深入到居住在不同地区，有着不同传统文化和风俗民情的各少数民族中去。云南的美丽神奇、云南的丰富多彩、云南边疆民族地区到处可以见到的红土的岩画、幽绿的青铜器、金色的神幡、雪白的送魂纸，以及金碧辉煌、异彩纷呈的壁画，五光十色、千姿百态的民族服饰、民间剪纸、面具、吞口、祭柱、古寺、奇塔等等，是一个梦幻般万紫千红、无边无际、取之不尽、用之不竭的色彩的海洋，给了他视觉感官上的强烈刺激和与众不同的色彩美感，使他象云南画派的其他优秀画家一样，在运用和创造浓艳、鲜丽、强烈而独特的色彩时有了丰富深厚的依据和源源不绝的灵感。但色彩再丰富奇丽，也只是表面的外在美，必须使它服务于揭示人物的精神美、心灵美、内在美，必须使它同表现人物精神世界的内在美结合起来。看得出陈永乐在他的重彩画创作是注意到这一点了的。他那富于民族特色而又有现代创新技巧的鲜艳、浓烈的“重彩”及其色彩分割与组合，都是为了突出地展现民族生活的美、人类精神的美和人物内心的美。

第二、民族化和现代化的统一。



●画家工作室

著名画家吴冠中在谈到他的创作经验时曾经说过：“在油画中探索民族化，在水墨中寻求现代化。”他正是在这样的“探索”和“寻求”过程中，走出了一条既不受传统程式约束、又非“全盘西化”的融汇中西方的道路。其实，如何使传统绘画现代化，使西方绘画民族化，这是包括吴冠中和他的老师林风眠在内的我国现当代几辈画家都在思索、研究和努力解决的问题。尽管侧重点不同，形式风格和审美情趣也不完全一样，但凡是取得大成就的画家，都是在实践中为解决继承与革新、传统与现代、民族化与现代化的结合问题，创造了自己的经验、走出了自己的路子。

以浓郁的民族情韵和鲜明的现代风采引人注目的云南现代重彩画，似乎在原始与现代之间，在历史与现实之间，在严格与写实和浪漫的想象之间，在民族化和现代化之间，发现了一种独特而自然的默契，找到了一种奇妙而和谐的结合方式。从陈永乐的这本现代重彩画选集我们可以看出，画家在艺术形式上，既努力学习和继承中国传统绘画和云南各民族民间艺术的许多长处，如古代岩画的简约与稚拙，汉画砖的浑朴与厚实，宋人山水画的流韵和明清宗教壁画的繁富等等；也非常注意借鉴和吸收西方现代美术大师的某些技巧和手法，如凡高的象征手法和他对色彩那种令人惊喜

的赞叹不已的大胆运用（他把色彩变成“内在火焰的燃烧弹”、“色彩以无穷无尽的表现手段抚育了他的永不知足的创造热情”），毕加索的线条处理和立体分解等等。在绘画的内容上，陈永乐也同样既始终坚持取材于云南各民族丰富多彩、神话传说和这方“秘境”的山山水水，又努力在现代意识的光照下从中开崛出新的形象、新的意趣、新的情思和新的境界，力求把中国传统文人画对意境的追求和西方现代派绘画对性灵的探索水乳交融般体现在他的现代重彩画创作中。这就使他的作品从内容到形式都在一定程度上达到了民族化与现代化的统一。

第三、地域性和世界性的统一。

陈永乐说：“我认为真与美是世界性的。我的目标是写实、写真和写美，用极普通的日常风情，用丰富的色彩，用优美的线条，用现代的表现意识以及画面精细的布局来呈现出我所要表现的真与美，力求使作品具有本土性、专业性和世界性。”

这本画集表明，他的执着追求已经取得可观的成绩。比起远离云南在大洋彼岸大显身手的云南画派的同行们来，陈永乐似乎有着更深的本土性，更着重“立足云南”的“写实、写真和写美”，更注意运用易于为云南各民族群众所接受的艺术手段，来表现和显示出云南这块美丽、丰富、神奇的土地的神秘性的诱惑力，但同时他仍给终坚持以面向现代、面向世

界、面向未来的广阔胸襟和艺术视野，来构思他的作品，来处理他的题材，来运用他的线条和色彩，来揭示和呈现出充溢在这种“神秘性”和“东方的诱惑”中的生命的元气、自然的灵性、人类美好的精神气质和“世界性”的美。这就是为什么我们会感到陈永乐的现代重彩画，已开始体现出立足云南和面向世界的统一，地域性和世界性的统一。

艺术创作只有第一个或独有的一个才是可贵的。艺术家最重要的就是要“找到自己”，表现出自己鲜明的个性，形成自己“独一无二”的艺术风格。陈永乐正当盛年，正处在自己艺术创作的青春期。在云南画派生机勃勃，你追我赶的创作群体中，在众多云南现代重彩画的中青年画家中，如何继续发挥自己的创新智慧和艺术独创性，如何加深和提高自己对时代生活的独特认识、理解和把握、从而更突出鲜明地表现出自己的灵魂气质和人格力量，表现出自己“独一无二”的个性和风格，我相信陈永乐还会不断作出新的努力并取得更大的成就。

1993年10月21日·昆明



●画家在云南德宏州
景颇山寨深入生活

CHEN YONGLE'S SELECTED PAINTINGS FOREWORD

Xiao Xue

At the end of 1970s; beginning of 1980s of this century, under the driving force of ideological emancipation, Chinese artists started to unfetter the spiritual shackles which had long been suffocating their spirit, bid farewell to fossilised modes of thinking and ossified artistic forms, gradually get into the creative process of resuscitating, awakening and breaking-through. They realized that life of art lies on creation. With the call for main body consciousness of human beings and noumenon value of art, they purified their souls, found themselves having long been lost, broke through old traditional forms, created new artistic language, thereby, Chinese art circles gradually came into bloom exuberantly and flourishingly, emerging a new atmosphere and pattern of various schools replenishing one another.

At the very atmosphere of the era, in the bold practicing of respecting artistic laws, breaking through stereotype, creating new forms, Yunnan school of paintings was born in 1980s in Kunming the borderland of southwestern China, and it is unique and fascinating for heavy color paintings.

Yunnan heavy color painting is

a kind of paintings which is painting on rice paper with traditional brush, ink and gouache, plane compositions delineation and thick colors so that to creat a decorative effect. Rice paper is easy for tincture and cunning, giving full play to the effect of “Chinese ink”, it is thicker, more colorproof, and not easy to be worn down when processing repeatedly on it, bringing the strong point of “color” into full play; not only gouache, watercolor, even acrylic and oilpaint can be mixed together when painting on it, tints of ink color and lines of traditional chinese paintings can be handled freely on it; colors and modern compositions of Western paintings make the painting full of vitality. This new type of painting mainly created by painters of Yunnan school of paintings enable the artists with experiences in life and original wisdom to combine the special charm of traditional oriental art with the vitality of modern Western art, and unify artistic sense with local national features and free aesthetic state facing the whole world together ingeniously in perfect harmony in their paintings Hence, a batch of Yunnan painters living in the United states such as Din Shaogunag, Jiang Tiefeng rapidly upheld the stand of Yunnan School

of Paintings after several years hardworking. Main figures of this school of paintings—Din Shaoguang, Jiang Tiefeng have achieved great success for their artistic styles of modern Yunnan heavy color paintings. distinctive local features rooting in the lives of nationalities of Yunnan, and their own distictive artistic characters. Their works are emerging in the main trend of American cultural market, becoming fashionable for a time in Paris, making a sensation throughout Japan and shocking western art circles. They are commented by artistic critics as “great master of Chinese heavy color paintings”, “famous consummate craftsman”, “Giotto of 20th century”.....

In the native land of Yunnan, modern Yunnan school of heavy color paintings is rising abruptly and quietly, a batch of competent and outstanding young and middle aged painters are springing up, and Chen Yongle is one among them.

Chen Yongle initially took print as his profession. His excellent works of print were taken in “Selected of Prints of Yunnan and Guizhou” for which I wrote the preface 10 years ago. His works of prints have been displayed in various art exhibitions home and aboard and have won

prizes many times, thus his achievement in print leaves no room for un-estimating. But in recent years, especially after he transferred to work with Artists Association of Yunnan, he made more spectacular and encouraging achievement in initiating, organizing and being engaged in the creation of Yunnan heavy color paintings. This collection is carefully selected from a great deal of heavy color paintings he painted in recent years.

After appreciating the selected of paintings by Chen Yongle. I believe that he has made a lot of efforts in persuing the following 3 principles by using artistic means of heavy color parintings and has made remarkable accomplishment.

First, unification of extrinsic beauty and intrinsic beauty.

Chen Yongle has long been living in Yunnan, the “mysterious realm” and he always takes every chance to plunge into the lives of minority nationalities distributing in different areas, having different cultures, traditions and folk customs.

Yunnan is a beautiful, magical, rich and varied borderland, a home for ethnic groups. Red ochre cliff paintings, deep green bronzes, golden shrines, snowy white pappers for condoling the deceased,extraordinarily magnificent and



●画家与作品

glamorous frescoes, numerous sorts of multicolored national apparels, folk paper-cuts, masks, engraved wooden masks, sacrificial columns, ancient temples, peculiar pagodas ... are everywhere, forming a boundless and inexhaustible sea of colors, dreamlike and fascinating. It stimulates his visual organs drastically and offers special aesthetic perception of colors, bestowing him with rich and solid basis and endless inspirations when he is using and creating rich and gaudy, dazzling and lustrous, dense and peculiar colors like other painters of Yunnan school of paintings. Even if the colors are more abundant and more fascinating, they are only of superficial beauty, they must serve the spiritual beauty of the soul and internal beauty revealing the character, they must marry intrinsic beauty indicating the mental world of the character. Obviously Chen Yongle has realized it while creating heavy color paintings. The unification of gaudy, strong "heavy colors", decomposition and composition of colors suggesting national features and modern original skills indicated in his paintings is for the purpose of showing more clearly the beauty of the lives of nationalities, the beauty of human spirit, the beauty of the inner world of the character.

Second, unification of nationalization and modernization.

Famous painter Wu Guangzhong once stated: "Searching nationalization in oil paintings, seeking modernization in Chinese ink paintings." while telling experiences in painting. By "searching" and "seeking", Chen Yongle has broken a new path of his own which is neither with the restraint of tradition, nor wholesale westernization, it is an access to blending the Eastern and the Western in harmony. In fact, how to modernize traditional Chinese paintings and nationalize western paintings is one of the issues which several generations of modern Chinese painters including Wu Guangzhong and his predecessors have been pondering, searching and trying to solve. Although painters are different from one another in many ways like particularly emphasized aspect, artistic form and style, aesthetic interest. All successful painters have gained experiences and found an access to the unification of heritage and innovation, tradition and modernization, nationalization and modernization in their practices.

Modern Yunnan heavy color painting is spectacular for its pronounced national features and distinctive modern elegant bearings, it seems to have found a sort of unique

and natural tacit understanding, and a sort of subtle and harmonious way of unification between the primitive and the modern, between history and reality, between painting realistically and romantic imagination, between nationalization and modernization. It can be seen from the selected of modern heavy color paintings by Chen Yongle that he has been working very hard to learn and he has inherited a great deal of good qualities of traditional Chinese paintings and folk arts of varied nationalities in Yunnan, such as briefness and childishness of ancient cliff paintings, simplicity and thickness of painted bricks of Han Dynasty, ease and grace of landscape paintings of Song Dynasty, luxuriousness and richness of religious frescoes of Ming and Qing Dynasties etc. he also uses for reference and assimilates some skills and techniques of great masters of modern western paintings such as symbolism of Van Gogh and his bold use of colors which is so amazing and admiring (he turned color into "incendiary bomb of inner flame", "the color with its numerable expressive means fostered his never-gratified enthusiasm for creating"), delineation and analytical cube of life by Picasso etc. In content of paintings, Chen Yongle has always been insisting on drawing materials



●画家在美国旧金山

●画家与外国友人在一起



from rich and diversified, magical and unique real life, history and cultures, customs and tradition, myths and legends, mountains and waters of this “mysterious realm”. He has been making every effort to conceive new images, new dispositions, new affection and new state in the light of modern ideology, trying very hard to show in his modern heavy color paintings. in harmony the unification of persuing for artistic conception of traditional Chinese paintings and seeking for the soul of modern western paintings. It makes his works reach at a certain degree to the state of unification of nationalization and modernization both in content and in form.

Third, unification of regionalization and internationalization.

Chen Yongle said: “I believe that the standards of the true and the beauty are the same all over the world. My goal is to paint the real, paint the true and paint the beauty. I want to display the true and the beauty I expected to express by employing customs of every-day-life, abundant colors, elegant lines, modern ideology of expression and exquisite composition, and strive to make my works be full of native characteristics, be professional and international.”

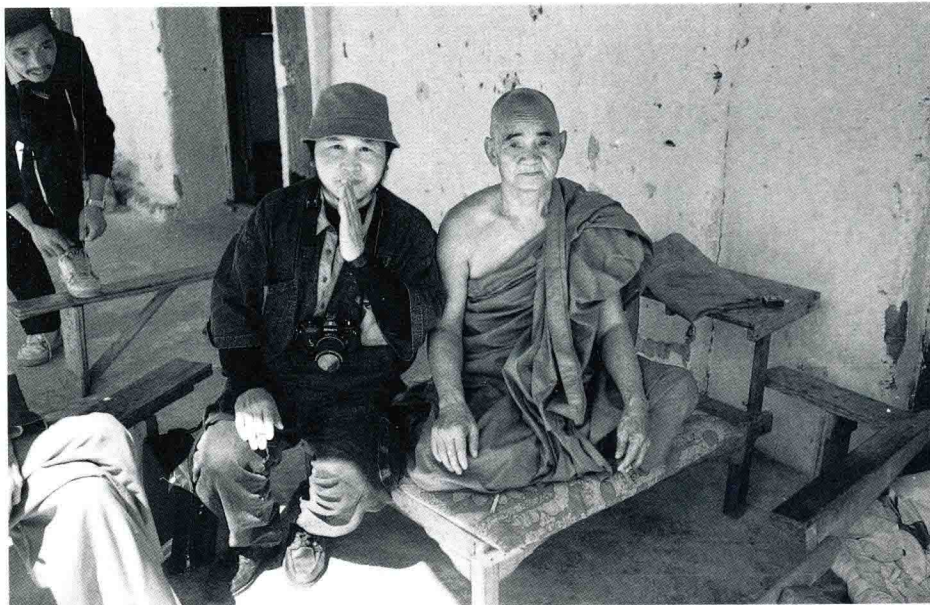


This selected of paintings indicates that he has achieved remarkable success by hot pursuit. Compared with his counterparts of Yunnan school of paintings is the United States, Chen Yongle is likely to have more profound affection for native land, value more greatly "paint the real, paint the trud and paint the beauty" by "basing on Yunnan", pay more attention to artistic techniques which are more acceptable by all nationalities of Yunnan for showing and expressing mystery and charm of Yunnan - the beautiful, affluent, miraculous land, but meanwhile, he has still been insisting on keeping mind broadfield of artistic vision wide by facing the modern, facing the world and facing the future to conceive his works, to conduct his themes, to use his lines and colors, to reveal and show the beauty of the vitality of life, spirit of the nature, spiritual disposition of mankind and the beauty "internationally regarded" which is teeming in the "mystery" and "Oriental temptation". This is the reason why we can feel that modern heavy color paintings by Chen Yongle have started to manifest the unification of basing on Yunnan and facing the world, the unification of regionalization and internationalization.

●沉醉在大自然中

Only the first or the unique is precious in artistic creation. The most important thing for an artist is to “find himself”, to show his own distinctive and peculiar personality, to form his own “unique” artistic style. Chen Yongle is at his middle age, in the prime of artistic creation. Among the vigorous Yunnan school of paintings, among the vying communities of artists, among the numerous young painters of modern Yunnan heavy color paintings, how to deepen and improve unique ability of recognizing, understanding and mastering the life of the times in order to show more distinctively the disposition of his spirit and the power of his character, to show his own “unique” personality and style, I am sure that Chen Yongle will be devoted to solving these problems and he will make greater achievement.

Oct. 21, 1993, in Kunming.



●悟

1. 红杜鹃
"Red azaleas"

1991

80cm × 80cm



2. 佛光

"Buddha radiance

*illuminates every
Corner of the land"*

1993

80cm × 100cm

