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李岗戏画

王久章題



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李罔戲畫展覽

己丑年九十二歲郭濤城題



Opera Painting, Painting Opera

By Dong Wei

August 1, 2009

Opera painting is the portrait of traditional opera.

To put it more accurately, opera means the Chinese traditional opera while painting herein refers to the traditional Chinese painting. Traditional opera painting is the Chinese painting adopting opera figures and stage scenes as its subject matter for creation.

Chinese traditional opera and Chinese ink painting, though in different forms, in their essence, are both the treasure of the Chinese art, featured with the beauty and charm of impressionistic expression. The Chinese traditional opera adopts simplified scene to represent complicated situation and virtual image to represent the reality. The Chinese ink painting emphasizes the variation of brush and ink, flexible and exquisite. The traditional opera and painting are mutually interrelated and merged, sharing similar philosophy. The opera painting, with ink painting portraying the traditional opera, demonstrates itself to the world with charm of unique classical oriental arts.

Traditional opera painting is by no means a simple imitation of opera by painting. The painter expresses his concept of taste and philosophical thinking with traditional opera as its subject matter, based on the inspiration arisen from the plots, figures, gestures and facial impressions of the traditional opera, i.e. from the four basic elements of the traditional opera of singing, dialogue, [HYPERLINK "http://dj.iciba.com/acting/"](http://dj.iciba.com/acting/) \t "_blank" acting and acrobatics. If the traditional opera presents, within the restrained and specific range of the stage, a miniature of history and culture, society and life, time and space, then the traditional opera painting is a miniature of opera on a small paper.

Having been working in the Chinese Dramatists Association for several years, I frequently deal with matters related to traditional opera, having appreciated a large volume of appealing traditional opera highlights and having met the representative artists of different operas. When appreciating the opera painting of Li Gang, I felt just as being situated in the theatre, these scenes I am familiar with are briefly but vividly presented on the paper, and these figures I am acquainted with are so true to life that they are likely to step out of the paper. All these left me a strong impression of intimacy and affability.

The opera paintings of Li Gang are perfect integration of charm of painting and opera. The stylish brush and vivid figure convey the passion of the painter and reflect the painter's persistent pursuit of impressionistic style. His opera paintings skillfully extract and portray the most dramatic moments of the plots and most typical freeze frames of the figures. Though his way of expression seems simplified and distorted, each gesture and facial impression of the figures has consumed great effort of the painter. The concise brushes incisively and vividly tell the identity, personality, idea and feeling of the typical figures in the typical environment, thoroughly revealing the impressionistic and sketchy characteristics of the Chinese painting.

The Peony Pavilion, delineated with single lines, describes a dreamlike and poetic atmosphere, impressive with the gentleness and quietness of Du Linxiang and the elegance of Liu Mengmei.

Fifteen Strings of Coins—Testing Rat Lo, Telling His Fortune, with simple brushes, vividly expresses the tact of Kuang Zhong and the ugliness of Rat Lo, especially the expression of his eye, which contributes most to the success of the painting.

Forest of the Wild Boars, without snow, makes the viewers feel the freezing coldness in the chilling wind, just as the figure in the plot sings, "heavy snow flies toward the passenger and chilling wind makes the passenger cold through," and vividly reveals the chilling sorrow in the deep heart of Lin Chong.

The opera painting collection of Li Gang includes a hundred works, which consumes the painter of two years' effort, covering more than thirty traditional Chinese opera forms, over hundred highlights of operas, and over a hundred opera figures of Sheng, Dan, Jing, Mo and Chou.

Li Gang and I have been friends for long time since we were colleagues in Jilin Academy of Arts. When shifted to Beijing, he continued teaching and persisted in creation of ink figure painting. Later on, he became a full-time painter in the Arts Creation Research Center under the Chinese Academy of Arts, the highest arts organization in China, and up till then, he found the harbor for his arts. Two years ago, he began the creation of opera painting, which is closely related to the work I am doing now. I has not only been attaching keen attention to his creation, but also expecting for the earlier advent of his works.

Now, holding in hand the opera painting collection of Li Gang, I am sincerely glad for his success. He, previously a layman and outlier of traditional opera, has achieved great accomplishment through hard work during the passed two years, searching for information, watching performance, making friends with opera actors and actresses, and inquiring with experts. His effort and achievement makes it evident that, he will make further progress and greater accomplishment in his future arts creation, within the exquisite and elegant art atmosphere with profound foundation, and with his deeper perception and more incisive understanding of the Chinese traditional opera.

Finally, wish Li Gang a broader and brighter future in the field of traditional opera painting creation.

戏画·画戏

董 伟
文化部艺术司司长

戏画，即“画戏”。

戏，是中国戏；画，是中国画。

戏画，即以戏剧人物和舞台表演为创作题材的中国画。

中国戏曲与中国水墨画，虽不同名却同姓，都是中华艺术瑰宝，同样具有“写意”之美，“写意”之韵。中国戏曲以简代繁，以虚表实；中国水墨画讲究笔墨变化，空灵太气。戏中有画，画中有戏，戏理、画理其实相通。用水墨国画来表现国剧的中国戏画，愈加散发着独一无二的东方古典艺术魅力，可谓珠联璧合。

“戏画”并不是“画”对“戏”的简单临摹，画家从戏曲故事情节、人物形象、动作表情，也就是唱、做、念、打中产生灵感并升华灵感，以戏曲作为母题表达着关于审美的理念、哲学的思考。如果说，戏曲在舞台这个特定的范围内浓缩了历史与文化，浓缩了社会和人生，浓缩了时间及空间，那么，戏画在方尺之间则浓缩了戏曲。

我曾在中国戏剧家协会工作多年，接触最多的就是戏曲，自然看过不少优秀传统折子戏。所以，看李岗的戏画，仿佛置身于剧场，一幕幕熟悉的场景简洁传神，情韵并茂；一个个熟悉的形象栩栩如生，呼之欲出。觉得很亲切。

李岗的戏画，韵味、戏味兼具。洒脱的画笔，灵动的人物背后，涌动着画家充沛的激情，凸现出对写意品格的孜孜追求。他的戏画，巧心独具地摄取戏曲情节中最富于戏剧性的瞬间，人物形象最具有典型性的定格。笔墨既简练又变形，角色的一招一式，人物的一颦一蹙，大都看似无心，实则苦心。淡淡数笔，却把典型环境中典型人物的身份、性格表现得生动传神，充分展示了中国画写意写心之特点。

《牡丹亭》，单线勾描，细如游丝。杜丽娘的娴静，柳梦梅的飘逸，梦一般的境界，既现身形之美、更显诗性之美。

《十五贯·访鼠测字》，寥寥几笔，况钟的机智老练，娄阿鼠猥琐丑陋，尤其是娄阿鼠的眼神，被表现得生动真切，惟妙惟肖。

《野猪林》，“大雪飞扑人面，朔风阵阵透骨寒。彤云底锁山河暗，疏林冷落尽凋残……”没有雪花，却感觉到寒风冷雪。笔底传神，尽写林冲悲怆的内心世界和精神状态。

李岗戏画集收录了一百幅戏画，是他用了整整两年工夫完成的，涉及中国戏曲剧种三十余种，生、旦、净、末、丑等一百多个戏曲人物形象。

我认识李岗时间比较早，在吉林艺术学院工作时，我们已是同事。他后来调到北京，仍在学校任教，一如既往地执著于水墨人物画的创作。再后来，他又调入中国艺术研究院艺术创作研究中心任专职画家，可以说，他至此真正找到了自己的艺术归宿。两年前，他想搞戏画创作，我很赞赏，并一直密切关注着他的创作，更期待着早一点儿欣赏到他的作品。

如今，捧着沉甸甸的李岗戏画集，我为他感到由衷的高兴。李岗从一个戏曲门外汉，用两年的时间，找资料、看演出、与戏曲演员交朋友、向专家学者们讨教，终获丰硕成果。假以时日，我们有理由相信，在中国艺术研究院这个具有品位高雅、底蕴深厚的艺术氛围里，在对国剧做更深入的感知和更深刻的感悟之后，他今后的戏画艺术创作将更上层楼。

2009年立秋

Opera Painting, Vivid Portrait of Opera

By Guo Hancheng and Tan Zhixiang

Summer, 2009

Mr. Li Gang came to visit me, taking along his recent works of over twenty ink opera paintings. He likes traditional opera and plans to draw over a hundred opera paintings while having already finished two thirds of them. Later, he sent me over twenty photos. He has a grand plan of opera painting creation, covering the major traditional operas of Peking Opera, Kunqu Opera, Henan Opera, Pingju Opera, Shanxi Opera, Cantonese Opera, Huangmei Opera, Sichuan Opera and Shaoxing Opera. Besides, some local operas, minor operas and new-born operas are also covered, such as Huizhou Opera, Puxian Opera, Gaojia Opera, Wuju Opera, Yunnan Opera, Guangxi Opera, Jilin Opera, Guizhou Opera, Jiangxi Opera, Lu Opera, Qiyang Opera, Bangzi Opera, Shaanxi Opera and Han Opera. He also put into his creation agenda the operas of minorities, such as Zang Opera, Bai Opera, and Mongolian Opera. From the perspective of the roles in the operas, the Sheng, Dan, Jing, Mo and Chou have all been included, such as: (i) The Romance of the Western Chamber, The Dream of Red Mansion and The Palace of Eternal Youth, all of which have Sheng and Dan as leading roles; (ii) Continuous Promotions of Three Levels and Portrait of Two Chou, which have Chou as the major role; (iii) Lu Zhishen Wrecks the Temple Gate, Xuhuang Makes Havoc in Jiujiang and Zhangfei Inquests Watermelon, which have Hualian as the major role, (iv) Ba Da Chui, San Cha Kou and Dangma, which have martial roles as leading actor, and (v) Selling Water, Little Cowboy and Chuncao Breaks into Court, which have Huadan as leading actresses. From the perspective of subject matter, the paintings cover not only the recomposed masterpieces and traditional operas, such as The Story of Pipa, The Palace of Eternal Youth, and The Dream of Butterfly, but also the newly adapted chronicle play Story of Wang Zhaojun, and the modern opera Visiting Hometown. The magnum opus of some famous opera singers are also included, such as the Drunken Concubine by Mei Lanfang, Fifteen Strings of Coins by Zhou Chuanying and Wang Chuansong, Hua Mulan by Chang Xiangyu, Beating Princess by Ding Xianguo, Romance Arisen from Bracelet by Yin Xi, Er Du Mei by Chen Bohua, and Guan Hanqing by Ma Shizeng and Hong Xiannv.

We were surprised by his broad vision and his enthusiasm for traditional opera. He used his brush pens to reflect the colorful and grand operas, which is a tough nut for the art creators. For this great work, Li Gang visited libraries, searched for information, watched videos and performances in theatres. Each painting has consumed him a great deal of effort and time after a large volume of sketches and drafts. We found that, in the Li Gang—Contemporary Fine Artist of China: Figure Volume, three ink opera paintings have already been included, such as The Peony Pavilion, Flower Princess, and Reconciliation of General & Prime Minister. In the painting album named Imagery Ink Painting of Li Gang published and exhibited in the National Art Museum of China in October 2006, other three opera paintings are included, Red Faced Guan Yunchang and two paintings of Reconciliation of General & Prime Minister. These opera paintings by twos and threes can not satisfy Li Gang's eagerness for expressing his interest and understanding of the traditional opera, hence stimulating and promoting his fruitful creation of this exhibition. The difference between eight paintings and hundred paintings is far more than the quantity itself.

Li Gang is recognized as "academist painter with profound potential" by the fine arts circle. He has already created a large amount of outstanding works of ink figure painting, landscape sketch, flower and bird painting, and colored ink painting. Now, he realized his great self-challenge of creating ink figure with traditional opera as subject matter.

画戏传神

郭汉城

当代著名戏曲家

谭志湘

中国少数民族戏剧学会会长 剧作家 研究员

画家李岗来访，带来他的近作——二十余幅水墨戏曲画。交谈之中，知他很是喜欢戏曲，准备画百余幅作品，现在已完成三分之二。而后，他又送来二十多张照片。那天他拿出了一份颇为壮观的创作计划，从剧种看，京剧、昆曲、豫剧、评剧、晋剧、粤剧、黄梅戏、川剧、越剧等大剧种都在其中。此外还有徽剧、泗川戏、莆仙戏、高甲戏、婺剧、滇剧、桂剧、湘剧、吉剧、黔剧、赣剧、吕剧、祁剧、河北梆子、秦腔、汉剧等地方剧种、小剧种，新生剧种。特别要指出的是画家还把少数民族剧种藏剧、白剧、蒙古剧也列入了他的创作日程表中。从行当看，生、旦、净、丑，戏曲各个行当剧目都考虑到了，如生、旦并重的《西湘记》、《红楼梦》、《长生殿》，丑行戏《连升三级》、《双丑图》，花脸为主面的《醉打山门》、《闹九江》、《张飞审瓜》，武戏有《八大锤》、《三岔口》、《档马》，花旦戏有《卖水》、《小放牛》、《春草闯堂》等，从题材上看，有整理改编的名著与传统剧目，如《琵琶记》、《长生殿》、《蝴蝶梦》，有新编历史剧《大漠照君》还有现代戏《游乡》等，他还考虑到戏曲名家的代表作，如梅兰芳的《贵妃醉酒》，周传瑛、王传淞主演的《十五贯》，常香玉演出的《花木兰》，丁果仙等演出的《打金枝》，尹羲的《拾玉镯》，陈伯华主演的《二度梅》，马师曾、红线女主演的《关汉卿》等。

一位画家眼界之开阔让我们感到惊讶，他对戏曲如此关心，如此热心，用自己的画笔反映多彩多姿，浩瀚恢弘的戏曲，让我们着实感动。创作难度之大也是可想而知的。为了这一创作工程，李岗钻图书馆，找资料，看录像带，跑剧场看演出……每一幅画作的得来真是不易，手稿就有厚厚的一叠，可以说每一幅作品都倾注了画家的心血。我们注意到，2005年2月出版的《中国当代美术家李岗·人物卷》画册之中已有《牡丹亭》、《百花公主》、《将相和》等水墨戏曲画，在2006年10月中国美术馆展览出版的《李岗意象水墨》画册中又有《红脸云长》和两幅《将相和图》等戏画，看来零零星星的画戏让他“意犹未尽”、“书不尽言”，因此这次要尽情挥洒一番。我们知道七、八幅与百余幅画作绝不仅仅是数量之别。

李岗是美术界承认的一位“深具潜质的学院派画家”，他的水墨人物画、风景写生画、花鸟画、墨彩画都不乏杰出之作，此次又以戏曲水墨人物画为专题创作，这是一个大动作，是一次自我挑战。

Being not painters, nor experts in theory and history of fine arts, but doing researches in traditional opera, we know the beauty, extensiveness and intensiveness of traditional opera, and the difficulty in capturing and presenting the beauty and soul of opera. Opera painting is an interdisciplinary filed integrating fine arts and traditional opera, requiring a painter's competence in painting and meanwhile understanding of the beauty of traditional opera. Before Li Gang, there were several opera painters, such as Guan Liang and Ma De, whose works were popularly appreciated. It is gratifying to find Li Gang to undertake this tough task of connection between the preceding and following in the field of opera painting.

As an audience to the paintings, when viewing these paintings related to the operas we are familiar with, such as the Red Faced Guan Yunchang, Romance Arisen from Bracelet, Niu Gao Tears Decree, and The Monkey King Thrice Defeats the Skeleton Demon, we find the painter has perfectly integrated the vivid expression of traditional opera and traditional painting. Opera painting emphasizes "soul" of the painting, capturing the instant movement of the figures, practicing reasonable exaggeration and distortion, and using simple brushes to express the shape and soul of the instant movement of traditional opera and feature with beauty of brightness and flexibility.

When a painter is observing the subject of his creation, the personal elements of personality, hobby, understanding, feeling, instinct and psychology must have been mobilized. When facing the figures on the stage, Li Gang extracts the poetic elements and portrays them from the perspective of a poet, passionate, majestic, tender or interesting, hence giving rise to his diversified but uniform opera paintings, magnificent but exquisite, powerful but graceful, flexible but precise, fully exhibiting the traditional opera's beauty of various shapes. It is Li Gang's understanding of the traditional opera's beauty of oddness, elegance, magnificence, gentleness, tragic and comic that gives birth to the splendid and marvelous beauty of the opera paintings, making the audience enjoy the taste and edification of beauty.

He creates opera paintings on the basis of opera stage, but not restrained by the opera stage. He has profound understanding of the greatness of the Chinese traditional opera, therefore, no matter being exaggerated, distorted or even abstract, his works still do not diverge from the subjects he portrays, i.e. opera itself, making his works full of internal tension and vivid distinction.

Kunqu Opera, part of the Chinese traditional opera, has been listed as the World Cultural Heritage by UNESCO. In fact, the Chinese traditional opera, as a whole, is the precious treasure of the Chinese nation. Li Gang uses his brush pens to bring more glory to this world-class art treasure and displays the beauty and charm of the traditional opera in a new form.

Mr. Qi Baishi once said, "It is easy to have a wood through ten years' effort while it is difficult to paint the wood for a whole life." We hope that Li Gang will continue watching operas in theatres, continue going forward, continue creating opera paintings, and continue comprehending the beauty of opera.

我们不是画家，也不是搞美术理论、美术史方面的专家，我们都是搞戏曲研究的，深知戏曲之美，也深知戏曲的博大精深，捕捉呈现绝非易事，而“戏画”又是美术与戏曲两门艺术学科的交叉之作，既需要绘画的功力，又需要对戏曲之美的感悟，难度之大不言而喻。在此之前曾有关良、马得等前辈的戏画，很为大家喜爱，李岗不畏艰难，可以说是担起了承上启下的担子，让人欣慰，让人惊喜。

作为美术作品的欣赏者，面对《红脸云长》、《拾玉镯》、《牛皋扯旨》、《孙悟空三打白骨精》等，我们熟悉喜爱的戏曲之作，感到画家把戏曲表演的写意传神与国画的写意传神融为一体。戏画强调的是“神”字，抓住人物瞬间之形态，运用适度夸张、变形、用很洗炼的笔调，展现了戏曲表演瞬间之形与神，具有一种灵动之美感。

美术家在观察他的表现对象之时，自然与他的性格、爱好、领悟、情感、直觉、心理等因素是分不开的，李岗在直面舞台人物的同时，提取富于诗意的元素，以诗人之情怀画心中戏曲人物，或激情澎湃，或壮怀激烈、或柔情充盈，或机趣漫妙，因此构成他多样多变而又统一的戏画，大气而不缺细腻，刚劲而不乏婉约，洒脱而不失严谨，这正是戏曲多种形态之美在李岗作品之中的体现。我们想正是因为李岗胸中有戏曲之奇美、秀美、壮美、柔美、悲剧之美、喜剧之美，才产生了戏画的种种之美妙多姿，有的让人震撼、，有的让人赞叹，有的让人忍俊不禁，有的会让人的心变得柔软起来……这就是审美效应，给欣赏者以美的享受，美的陶冶。

我们赞赏他的立足于戏曲舞台，又不拘泥于戏曲舞台。他感受到中国戏曲之伟大，因此他的作品不管是如何夸张，变形，甚至有些抽象的意味，但始终不脱离他的表现对象，那就是戏曲本体，这就使画作具有了内在的张力和鲜明的个性。

中国戏曲之昆曲已被联合国教科文组织列入世界文化遗产，其实中国戏曲是一个整体，是中华民族的最为宝贵的艺术瑰宝，李岗用自己的画笔为这份世界的艺术瑰宝增光添彩，用又一种新的式样显示它的美，它的艺术魅力，这是极为有意义，极为难得的。

齐白石曾经说过“十年种树成林易，画树成林一辈难”，希望李岗多多走进剧场看戏，不止步，不歇笔，感悟戏曲之精妙。“画树成林”也就是自然而然的事了。







闹天宫 京剧 纸本 尺寸: 48cm × 59cm 创作年代: 2009年