

名家画室

CONTEMPORARY MASTERS SERIES

# LANDSCAPE HANDBOOK

## 风景手帖

冉茂芹 著  
BY YIM MAUKUN



广西美术出版社  
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图书在版编目(CIP)数据

风景手帖 / 冉茂芹著. — 南宁: 广西美术出版社,  
2014.6

(名家画室)

ISBN 978-7-5494-0371-4

I. ①风… II. ①冉… III. ①油画—风景画—写生  
画—作品集—中国—现代 IV. ①J223

中国版本图书馆CIP数据核字(2014)第141331号

MINGJIA HUASHI

名家画室

FENGJING SHOUTIE

风景手帖 冉茂芹 著

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图书策划: 吕海鹏

责任编辑: 吕海鹏

装帧设计: 金 亮

英文翻译: 李鸿祥 冉 秧

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责任校对: 陈 露 张 磊

审 读: 林柳源

出 版 人: 蓝小星

终 审: 黄宗湖

出版发行: 广西美术出版社

地 址: 广西南宁市望园路9号

邮 编: 530022

网 址: [www.gxfinearts.com](http://www.gxfinearts.com)

制 版: 广西雅昌彩色印刷有限公司

印 刷: 雅昌文化(集团)有限公司

版 次: 2014年7月第1版

印 次: 2014年7月第1次印刷

开 本: 889 mm × 1194 mm 1/20

字 数: 190千字

印 张: 19.5

印 数: 5000册

书 号: ISBN 978-7-5494-0371-4/J · 2139

定 价: 128.00元

本书如出现印刷装订质量问题, 请直接向承印厂联系调换。

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## 冉茂芹简介

1942年出生于中国湖南省桃源县。1965年毕业于广州美术学院舞台美术专科。1974年年画《送戏上船》入选全国美展。1978年油画作品《战士的歌》获广东省美术作品展一等奖。1980年移居中国香港。1989年移居中国台湾。

曾在中国台湾、香港等地举办个人画展十余次。出版油画、素描专集近30种。多年来还应邀在全国各大美术院校讲学。

### 荣誉和成就（部分）

2006年应邀参加北京“中国国际艺术品投资与收藏博览会”，《先民渡海》组画获金奖。《抵岸》应邀参加“金陵百家（油画）展览”，《海峡夜浪》应邀参加上海、北京“精神与品格——中国当代写实油画研究展”。

### 最近出版作品：

- 2005年出版《一个头像的诞生》。
- 2006年出版《粉彩笔记》。
- 2007年出版《素描新语》。
- 2008年出版《小画春秋》。
- 2009年出版《素描过程集》。
- 2010年出版《小幅架上油画写生》。
- 2012年出版《素描手帖》。
- 2013年出版《速写手帖》。
- 2014年出版《风景手帖》。

· 画作《灯下的女人》获美国《艺术家杂志》（*The Artist's Magazine*）2005年封面大奖，并刊登于2006年1月号封面，有专文报道——《无字的语言》（*A Language Without Words*）。

· 画作《铜手镯》获“美国肖像协会”（*Portrait Society of America*）2005年度竞赛一等奖（*First Place*）。

· 画作《灯下的女人》获美国“2005年国际沙龙展”（*Salon International 2005*）竞赛首奖（*Best of Show*），并在美国《西南美术杂志》（*Southwest Art*）2005年7月号刊登报道。

· 美国《国际艺术家杂志》（*International Artist*）2004年8月号刊登专题撰文《色彩语言》（*A Language of Color*）及画作。

· 现为湖南师范大学美术学院客座教授、湖南文理学院客座教授。



## About Yim Maukun

Born in Hunan Province, China in 1942, Yim Maukun was a graduate of Guangzhou Academy of Fine Arts in 1965. He received wide acclaim as runner-up in the National Chinese Art Exhibition in 1974. In 1978, he received the first prize in the Guangdong Province Art Exhibition. He moved from Mainland China to Hong Kong in 1980. In 1989, he moved to Taiwan, where he continues to live and work today.

Yim has held many solo exhibitions in Hong Kong and Taiwan. He is the author of nearly 30 books on oil painting and drawing. Yim is frequently invited to hold lectures and demonstrations at universities and art academies in Mainland China, Taiwan and Hong Kong.

Honors and Achievements (partial list):

Oil painting series *Taiwan Forefather* received Golden Award at the 2006 China International Artistic Works Investment and Collection Expo in Beijing. *Reaching the Shore* entered the 100 Top Artists Show in Nanjing. *Crossing the Surging Strait* entered the Fifty Years of Realism Painting Show in Shanghai and Beijing.

Recent book: *The Birth of A Portrait*, published in 2005.

·*The Pastel Journal*, published in 2006.

·*A New Language of Drawing*, published in 2007.

·*The Tale of Small Paintings*, published in 2008.

·*The Sketching Process Works*, published in 2009.

·*The Small Frame Oil Painting Set*, published in 2010.

·*Drawing Handbook*, published in 2012.

·*Sketching Handbook*, published in 2013.

·*Landscape HandBook*, published in 2014.

·Oil painting, *Lady in Shimmering Light*: Cover award and feature article, *A Language without Words*, January 2006 issue of *The Artist's Magazine*.

·Oil painting, *Girl with Bronze Bracelet*: First Place, Portrait Society of America's 2005 International Portrait Competition.

·Oil painting, *Lady in Shimmering Light*: Best of Show, Salon International 2005. The painting is featured in the July 2005 issue of *Southwest Art*.

·Feature article, *A Language of Color*, in the August 2004 issue of *International Artist*.

·Visiting Professor, Hunan Normal University, China. Visiting Professor, Hunan University of Arts and Science, China.

## 所要者魂（序言）

——与美术青年谈谈风景画

· 冉茂芹

冬末，小城郊区的城河边，几块高低相连的稻田上，有两三只黄牛在低头吃草，后面站着几棵高高的枯树，树丫上有个鸟巢，地上，看不到哪怕是些微的绿色。这是我初中时的一张小小的水彩写生，却获得美术组同学的掌声，并被美术老师推荐到全校的大型墙报《文与道》上发表，大家一致的赞赏是：有诗意。

考入广州美术学院附属中学后，眼界开阔了，知道了更多的风景画大师，尤其是俄国的希什金和列维坦令我崇拜。于是，就去找灰白树干的白千层树和郊区的破茅屋来画。虽然是水彩写生，却可作为我最初的风光洗礼。

阴差阳错还是命运使然？我进了广东唯一的一届舞台美术训练班，除了舞台设计的有关知识，风景写生成为专业上必须的训练。从此，我与风景写生结下了不解之缘。

真正对风景写生有感悟、有研究、有点成果是在1974年，因我所在剧团的美术设计工作需要，我第一次到广东的南海边来写生，第一次感受到海浪冲击起的水沫的爱抚，第一次聆听那不停歇的海浪轰鸣，我满怀深情地画下海浪翻腾的英姿，留下海浪不止的叹息。我将一个湖南青年第一次与大海的邂逅以水粉画记录了下来，也成为我的写生风景迈向深入的开始。

20世纪80年代初，我到香港后开始用油画来画风景写生，先画小画然后改画大一些的尺寸，直到大型的风光画创作。几十年来，我背着油画箱上新疆、青海、甘肃和西藏，也去过湖南、贵州、广西和云南。在台湾，更是上山下海，几乎走遍。去欧洲，去美国，到俄罗斯，赴新西兰和日本，没有一次不写生，风景写生不仅是我的喜爱也成为我生命的一部分。

中国山水画的学习有传统、有范本、有师承，反观西洋风景画的教育在美术学院的科系中是欠缺的，几乎全靠个人摸索自学，以及对过去大师作品的揣摩和学习。所以，借此风景画集出版的机会来说点风景写生与创作的心得和体会，对喜欢风景画的青年朋友或许有点帮助。

### 取景与构图

风景写生最先的问题是取景。到了一个地方要多走走，多看看。看哪个角度好看，哪个角度是你认为最意味的，看好才坐下来。跟着要琢磨哪些东西要稍微移动，形状要稍加修饰，甚至还要做点取舍。但是，不能违反自然规律地“添油加

醋”，甚至任意“移山填海”。如果要大幅更动景物结构不如放弃，另找画面。选景与取舍就是构图，就是古人说的“经营位置”。这一步是决定性的，决定这幅风景画的内容特色和结构特色。

好的取景就是成功的构图。切切不要带着教科书的“三角形”、“十字形”的公式去写生。但要避免通常易犯的构图毛病，如：重心太偏坠；太明显的X形状；地平线、水平线太中间；左右物太一半一半；一棵树、一灯杆孤零零顶天立地……

### 结构与透视

风景画中的各种组成的物体如山啦水啦，平原田野啦，树木屋宇等都有自己的造型特点，有自己的空间位置，它们都被透视规律安置在左右前后的位置上。这透视有如天罗地网般将所有对象组织在这透视之网中，理解和掌握了这透视网的画面规律，也就拿到了展现空间感的钥匙，也就建立了对大自然的空间透视的自觉的认识，这对于表现空间，传达意境有极大的意义。

在城市大街的斑马线中间往街道尽头看去，街道、大楼、房屋与电灯杆都向远方中心点缩小而去，是透视网最明显的呈现，在原野、海边就往往容易被忽视。不了解，不掌握这种大空间的网状透视规律就会减弱空间感表达的力度。

### 概括与物象

列维坦在对学生提示风景画的写生要义时说：首先要摆对天空、水面和土地的关系。什么关系呢？我想，就是色彩关系和明度关系。风景写生中要处理大关系，也就是要懂概括描绘，不会概括，风景中的千叶万草你要怎么一一描写？画面越小，物体的描绘越要概括，概括之中还要注意造型的特殊性，例如，画树时就不能每树一团，不分高低大小肥瘦，从艺术原理上说，艺术家要描写出“这一棵”树，不是看图识字课本上的“树”。画树如画人，要画出这一棵树的特色，要用特殊性表现普遍性和一般性。说远了，说远了。

在风景画中，我们要学会画天空、云彩，要学会画江画海，画溪画水。要能画晚霞，最好还能画星夜。画树、画草历来是风景画家的挑战和基本功。尺寸不大的写生中，树叶小草都不宜具体，不宜单挑细描，过细既与若大空间的比例不符，也显俗气。那么，要怎么画草？小画中用色块色面（列维坦），中画中画草的形态感觉（列维坦、莫内），大画中的前景才具体描绘（布什金）。

一百多年前，莫斯科绘画建筑雕刻学校风景画班学习时，老师就在学校一间室外玻璃房内，布置上真的白桦树、草皮、石子和青苔来让学生写生，可见，风景画中的树与草的刻画是多么重要。

### 光线与色彩

印象派出现以前的风景画都是咖啡色调的，到了巴比松画派，那时风景画的基本技法还是古典画派人物画技法移植过来的，如先用咖啡色起稿，画出严谨的素描，然后再上色，不少暗部至今都看得出原稿中的咖啡色底。到印象派出现才真正



地大规模地到户外写生，探索光与色的大自然给视觉感官的真实感受，这一运动虽然在法国本身早已偃旗息鼓，莫内等人对光与色的新发现和开掘仍然被写生风景画家奉为丰泉。

风景写生中的色彩是最迷人也最具挑战性的部分。画好色彩画，首先是“观察”问题。说“观察”、说“看色彩”不准确，“看”是看形体、看形状，对色彩则应该是以视觉去“感觉”，要快速扫视，要与周遭环境物有比较的扫视，要像初次相亲般瞄视姑娘那样，快速、有感、有效。

对色彩感觉对了还要将之表现出来，如何将颜料转换成色彩语意呢？调颜色就是个大问题。不少人颜料是挤了一堆一堆，像碉堡般站立在调色板上，可颜色却像躲在碉堡里的兵，将军却无兵可用呀！

只有褐色、土黄、土红、白和黑几个“老兵”可用，画面色彩哪有不单调的呢？我的经验是：先用白色将深红、紫、群青这些颜料做淡化，搁置调色板边，再调中间色时就多了不少“冷”色的兵员。还有，调色板面的合理配置也是十分重要的：调色板要划分场域：白黄等浅的靠在附近；然后是土黄、褐、红的；然后是紫、黑、青的……这样分区域性调色就不会打混仗，不然，常常会把调色板点得像个麻脸，再看那画，没有不“麻”的。也还有人每调一色就满调色板上“搅”，结果画面常显灰、发黑，色彩个性被抹平了。还有还有，调色板满了要刮，要清理。尤其画天空的时候！色彩迷人不是颜料迷人，色彩没有组成色彩语言时就不过是颜料而已，有如音符没被天才组成美妙旋律哪有《天鹅湖》、《田园交响曲》呢？音符而已。

常德20世纪30年代留学日本的老画家王道源，于20世纪50年代的“中南美专”时对学生说：“画得一手好色彩受用无穷。”

### 笔调与趣味

中国人欣赏油画本来已经培养出好习惯：要退远些，要看整体还要看笔触。近二三十年，照相机被普遍使用以来，不少酷似照片的油画的出现动摇了对写实油画有笔触的传统观念。当然，有何不可？古典油画中就有类似手法与风格呀。不错，照相写实的画面对于近镜头下的人与物确有一种逼视的震撼，但是，以这种照相写实的手法来画风景这种大空间物象，却常常显得语意啰唆，细节繁杂。尤其是临场写生，要追求照片的细节则绝无可能。因为，没有时间堆砌，也就没有了“照相写实”。

从佛兰德斯大师鲁本斯提出“笔触”也应列入油画的评论标准后，几乎成为写实西画的传统，也成为油画欣赏的标准之一。

尤其在油画写生作品中，有笔触与无笔触，冲击力就显有不同；大笔概括会使人佩服；精妙处的一点一画也令人击掌。所以，笔触问题直指艺术欣赏的核心——趣味。梁实秋说：“我们都生活在趣味之中，只是你要追求低级趣味或高级趣味罢了”。鲁本斯之后的几百年间，油画中的笔触不仅成为画家作品的趣味点，也是其

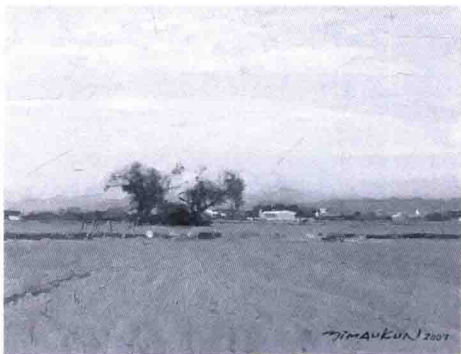
风格的重要表征，就像中国的山水画，如果去掉了“皴法”（笔触），整个宋元以来的山水画的“笔墨”体系不就崩解了吗？

### 境界与诗意

民初的大学问家王国维在《人间词话》中开篇就说“词以境界为最上。有境界则自成高格，自有名句”。同样的，风景画、山水画的最终目的就是追求画面的诗意与境界。什么是境界呢？我想，大约是中国古人对山水画的要求：可居、可行、可游。这就是一种空间形象、一种空间氛围的自然的总体形象。这形象与观众产生共鸣，与他们的生活经历与想象产生联系，这或许就是诗意与意境，这是山水画家与风景画家的一生的追求，一生的梦想。

写生风景与风景创作都应把意境与诗意当作作画的最高目标。列维坦与莫内，他们都是天然的写实画家。列维坦是创作型的风景画家，莫内是侧重写生型的风景画家，莫内享受阳光与色彩，列维坦缠绵诗意与忧伤，都成就了非凡的艺术而为世人所缅怀。写生与创作本身并无高低之分，还是王国维在《人间词话》中说得很好：“有造境，有写境，此理想与写实之所由分。然二者颇难分别。因大诗人所造之境必合乎自然，所写之境亦必邻于理想故也。”

中国山水画大师李可染先生告诫弟子，画画人“所贵者胆，所要者魂”。这是作画的要领，也是画人奋斗的精神所在，书此与朋友们共勉。



田野绿茵（台湾·台南）32 cm × 41 cm 2007

## Spirit of the Time (Preface)

—A Conversation with Young Painters on Landscape Painting

• Yim Maukun

Towards the end of winter, two or three cows are eating grass in the riverside rice paddies on the outskirts of the city. Behind them are several tall, bare trees and there is a bird's nest on one branch. There is not a trace of green to be seen on the ground. This was a small plein-air watercolor I painted in junior high school that won the accolade of other art students and at my art teacher's recommendation, was published on the school's "Literature and the Path" wall poster. Everyone agreed that the painting was "very poetic".

After I passed the entrance test to enroll in Guangzhou Academy of Fine Arts' affiliated high school, I expanded my horizons and learned about more grand masters of landscape painting. I particularly admired Ivan Shishkin and Isaac Levitan of Russia so I searched for paper-bark trees with their grayish-white trunks and rundown straw huts in the countryside to paint. Although they were plein-air watercolors (instead of oil painting) but they were my first introduction to landscape art.

Be lucky or fate, I joined Guangzhou's first and only stage art training class. Apart from learning about stage design, my profession meant that I had to practice plein-air landscapes as well. This was the beginning of my lifelong bond with plein-air landscapes.

I only really began to understand and make real progress in plein-air landscapes in 1974. The art design needed by the theater troupe I worked for led me traveling to Guangzhou and the South Sea for plein-air painting. There I was caressed by the foam of the waves and listened to the endless roar of the waves for the first time. My heart was filled with emotion as I painted the turning and tossing of the waves, and captured the ceaseless sighs of the waves. I recorded a Hunan youth's first encounter with the sea through watercolor paintings and started studying plein-air landscapes in earnest.

I began making a living from landscape oil paintings after I arrived in Hong Kong in the early 1980's. I started with small paintings and gradually moved on to greater sizes until I was working on large studio landscapes. Over the decades, I've lugged my oil paint box to Xinjiang, Qinghai, Gansu and Tibet. I visited Hunan, Guizhou, Guangxi and Yunnan as well. In Taiwan, I visited nearly every part of the island from the mountains to the sea. My trips to Europe, America, Russia, New Zealand and Japan all involved plein-air painting. Plein-air landscapes are not only what I love but also a part of my life.

The study of Chinese landscape paintings has tradition, templates and teachers to draw upon. In contrast, there is no systematic training of landscape painting in western academy training. So it mostly left up to individual exploration as well as the copying and studying of past masters. I have therefore taken the opportunity of publishing a collection

of landscape paintings to share my insights and experience in this field. These may prove useful to young artists interested in landscape paintings.

## Scene Selection and Composition

The first challenge in plein-air landscapes is scene selection. You should walk around and take a good look at wherever you are. Pick an angle that you think looks good or is the most interesting before sitting down. After that, think about what objects need to be moved around, what shapes need some fine-tuning or even what things to include or leave out. Don't go against nature by "adding something unnecessary" or "moving mountains" however. If you need to make substantial changes to the composition of the scene, you might as well give up and look for another view. Scene selection and choosing what to include is what people used to call "managing the position". This is a crucial step that decides the content and structural features of this landscape painting.

Selecting the right scene means you have a successful composition. Remember, don't get hung on the "triangle" and "cross" formulae from the text books for plein-air paintings. You should avoid common mistakes in composition such as a skewed center of gravity, the cross shape being too obvious, the horizon and level is too central, the right and left sides are too balanced, and a single tree or street light standing by itself under the sky....

## Structure and Perspective

In landscapes, all of the elements such as mountains, rivers, fields, farms, trees and houses all have their own particular shapes and space. The law of perspective means there is an order to how they are placed. All of the objects are organized around this web of perspective. Once you understand and master the law of perspective, you have the key to expressing this sense of space. In other words, you will be able to intuitively understand the space of nature which enables you to create space and ambiance in your paintings.

In this invisible web of perspective, when you stand on a pedestrian crossing in the middle of a large city street and look towards the end of the street, the streets, the buildings, the houses and telephone poles all become smaller as they approach a distant center point. This is the most obvious example of perspective. It is often ignored in the field or at the seaside. Failure to understand and master the order defined by this web of perspective in large spaces will weaken your ability to express that sense of space.

## Generality and Image

Levitan gave students the following tip on plein-air landscapes: start by getting the relationships between the sky, water and land right. What relationships? I think these are the relationships between color and brightness. In plein-air landscapes, you are dealing with macro relationships so you must understand how to paint in generalities. If you don't know how to generalize, how will you paint the countless leaves and blades of grass in the scene? The smaller the painting, the more general the depiction of an object becomes. During generalization, you must pay attention to the features of the shape. For example, with trees you can't just draw a blob with trunks of the same height and thickness.



According to artistic principles, the artist should try to depict "this" tree rather than the "tree" in the textbook. Painting trees is like painting people. If you want to capture the features of this tree, you will need to convey its common elements in a unique way. Oh, I've wandered off topic.

In landscapes we must learn how to paint the sky, clouds as well as rivers, seas, creeks and water. We must be able to paint sunsets and starry nights as well. The painting of trees and grass has always been a challenge and gauge of ability for landscape painters. In smaller plein-air paintings, leaves and grass should be kept abstract rather than trying to paint them in great details. In that case, how should the grass be painted? In small paintings, use color blocks (Levitan). In medium paintings, try to convey the feel of the grass (Levitan, Monet). And only create solid depictions of grass in the foreground in large paintings (Babuschkin).

A century ago, teachers of the landscape painting class at the Moscow School of Painting, Sculpture and Architecture would have displays of real birch trees, grass, stones and moss in an outside glass room for students to study. This shows just how important trees and grass are in landscape paintings.

## Light and Color

Before the emergence of Impressionism, all landscapes had brown tones. Even for the Barbizon School, the basic techniques of landscape paintings were still those transplanted from the portrait painting techniques of the Classical School. For example, using brown for sketching before applying colors. The brown colors used for the sketching can still be seen in many of the darker parts. It was not until the emergence of Impressionism that outdoor plein-air painting became a trend and many artists began exploring how light and color in nature was actually perceived by the visual senses. This movement may have lost its vigor in France a long time ago but Monet and the other artists' new discoveries and exploration of light and color remain the holy grail for plein-air landscape painters.

Color is the most attractive yet challenging aspect of plein-air landscapes. To create a painting with good colors, you must start by "observing" the scene. We say "observe" rather than "look" because "looking" applies to shapes and forms. Colors should be "sensed." One must quickly scan the scene and compare and contrast it with the surroundings. It should be like observing a girl on the first date-fast, effective and incisive.

Once you have sensed the colors you must then express them. How can paint be converted into the language of colors? The mixing of colors is an important task. A lot of people squeeze out piles of paint all over the place and line them up like bunkers on the palette. The colors however stay in their bunkers, leaving the general with no soldiers to fight with!

If you only have "old troopers" like brown, tan, red, white and yellow to call upon, you will naturally end up with very monotonous colors. In my experience, use white to make colors like red, violet and blue lighter then leave them by the side of the palette. When you start mixing the intermediate colors this will give you a lot of the "cold" colors. A logical arrangement on the color palette is also important. The palette should be divided

into different zones. Pale colors like white and yellow are grouped together, followed by ochre, brown and red, then purple, black and blue....

Zoning means you don't end up with a mess when mixing colors. Otherwise, the palette will look spotty and so will the painting as well. There are also those that "slather all over" the palette when they are mixing colors. This usually produces a characterless painting that looks black and gray. Don't forget to clean the palette when it gets full either. This is particularly important when painting the sky. It is the colors that are attractive and not the paints. If you don't create a lexicon of color, then all you have is pigment. If genius composers hadn't created beautiful, wondrous melodies such as Swan Lake and Pastoral Symphony out of music notes, then they remain just notes.

Wang Daoyuan was an old painter in Changde who studied in Japan during the 1930's. During the 1950's, he said the following to students at the Central South China Fine Arts School: "There is nothing more useful than knowing how to paint with colors."

### Brush Stroke and Aesthetics

The Chinese people had developed a good habit for appreciating oil paintings: step back to look at the overall painting and brush strokes from some distance. In the last twenty to thirty years when cameras became widely used, the emergence of many oil paintings that looked like photos upset the traditional concepts of brush stroke in realist oil paintings. Of course, why not? Similar techniques and styles were used in classical oil paintings as well. The realistic imagery in this kind of realist paintings does create a very forceful presence as if they were pictures of people and objects taken close to the lens. Such a realist technique for large spaces such as landscapes however often come across as superfluous and frivolous. If you are painting from life, it is not possible to achieve the same level of detail as photos. Without the time for creating details, "photorealism" can't be achieved.

Since the Flemish master Rubens's proposal that "brush stroke" should be included as part of the judging criteria of oil paintings, it practically became a tradition in Western Realist paintings and one of the standards for appreciating oil paintings.

The presence and absence of brush stroke defines the aesthetic value of a plein-air oil painting as well. Broad generalizations are admired while precise high lights are applauded. Brush stroke therefore points to the essence of artistic appreciation-interest. Liang Shiqiu said: "We are surrounded by interest. The only difference is whether you pursue the coarse or refined interest." In the centuries after Rubens, the brush strokes of oil paintings not only became the focus of interest in artworks but also a key feature of style. Its equivalent in Chinese landscape paintings is the "wrinkling" (brush stroke) technique. If you remove it, wouldn't the "ink brush" system of landscape painting passed down from the Song and Yuan dynasties collapse altogether?

### Sophistication and Poetry

In his introduction to *Ren Jian Ci Hua*, the great scholar Wang Guowei of the early Republican years said: "Sophistication is of the most importance in poetry. Achieve

sophistication and you have refinement and great lyrics."The ultimate goal of oil and ink landscape paintings is also to achieve a certain poetry and sophistication in the image. What then is sophistication? I think it is probably what the ancient Chinese expected of landscape paintings: a place that you can live in, travel through and tour. it is a kind of spatial image and a natural ambiance. This resonates with the audience and connects with their own life experiences and imagination. Perhaps, this is what poetry and sophistication means. This is also what oil and ink landscape painters pursue all their lives.

Studio and plein-air landscape paintings should all make sophistication and poetry their ultimate goal. Levitan and Monet were both Realist painters of the nature. Levitan was a studio landscape painter while Monet's emphasis was on plein-air landscapes. Monet enjoyed sunlight and color while Levitan was bound up in poetry and sorrow. Both are respected for their extraordinary artistic achievements. There is no difference in status between plein-air painting and studio painting. As Wang Guowei put it so succinctly in *Ren Jian Ci Hua*, "some create a state of mind, and some describe a state of reality. This is the difference between idealism and realism though it is hard to distinguish the two. The state that great poets create must conform to nature, while the states that they describe must be close to the ideal as well."

The great Chinese landscape painter Li Keran reminded his students that an artist must "master the spirit of the time and be bold". This is the key to painting and the eternal struggle of painters. It is also a reminder for myself and a reminder that I wish to share with my artist friends.

农舍 (俄罗斯·诺夫哥罗德)  
12 cm × 17 cm 2001



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