



水色游历

THE WATERCOLOR
WATERCOLOR
FENGXINQUN



NLIC 2970645741

冯信群水彩作品集

冯信群 著

江西美术出版社 | 全国百佳出版社

水色游历

THE TRAVELS OF WATERCOLOR

WATERCOLOR WORKS BY FENGXINQUN

冯信群水彩作品集

2001—2010



NLIC 2970645741

江西美术出版社

JIANGXI FINE ARTS PUBLISHING HOUSE

本书由江西美术出版社出版。未经出版者书面许可，不得以任何方式抄袭、复制或节录本书的任何部分。

版权所有，侵权必究

本书法律顾问：江西中戈律师事务所 张戈律师

图书在版编目 (CIP) 数据

水色游历 / 冯信群著. —南昌：江西美术出版社，2011.5

ISBN 978-7-5480-0594-0

I. ①水… II. ①冯… III. ①水彩画：写生画—作品集—中国—现代 ②水彩画：风景画—绘画技法

IV. ①J225②J215

中国版本图书馆CIP数据核字 (2011) 第065979号

整体设计：许 晶

责任编辑：陈 波

文字翻译：崔玉梅

水色游历·冯信群水彩作品集

SHUISE YOU LI FENGXINQUN SHUICAI ZUOPINJI

作 者：冯信群

出版发行：江西美术出版社

地 址：南昌市子安路66号

网 址：www.jxfinearts.com

E-mail: jxms@jxpp.com

经 销：全国新华书店

印 刷：恒美印务（广州）有限公司

开 本：635mm×965mm 1/8

印 张：14

版 次：2011年5月第1版

印 次：2011年5月第1次印刷

印 数：3000

书 号：ISBN 978-7-5480-0594-0

定 价：88.00元

赣版权登字—06—2011—48



作者简介:

冯信群,男,1962年5月生。毕业于江南大学设计学院,艺术硕士学位。

东华大学艺术设计学院教授,环境艺术设计系主任。上海市环境艺术专业委员会副主任,上海水彩画家协会理事,SSDF设计论坛委员会副会长,澳大利亚水彩画协会荣誉会员,亚洲基础造型学会、日本现代美术协会正会员。

出版《新概念素描》、《冯信群水彩画集》、《住宅室内空间设计艺术》、《室内设计快速表现技法》、《空间无限》、《公共环境设施设计》、《设计表达》、《景观元素》、《融合》、《手绘埃及·尼泊尔》、《建筑水彩画艺术》、《人物水彩画艺术》等专著。

作品曾入选和参加“中国水彩画大展”,“全国水彩画精品展”,“文化部世界巡回展”,“亚洲水彩画展”,“日本现代美术展”,“中韩交流展”,“中法交流展”,“马来西亚中国六人展”,“传统与现代艺术展”,“马来西亚建国五十周年国际艺术邀请展”“当代中国水彩名家邀请展”,“法国蒙斯市政府邀请展”“2009、2010国际名家水彩画展”“全国水彩粉画展”,“澳大利亚水彩画年展”,作品多幅被国内外机构收藏,作品和论文多次在专业核心期刊上发表。

在国内外多次进行艺术、设计、教学交流和演讲。

THE BRIEF INTRODUCTION

Feng Xinqun, male, born in May in 1962, graduated from the design institute of Jiangnan University, has earned the degree of MFA.

Feng Xinqun is an associate professor of the art design institute of Donghua University. And he is also the associate director of the environment art committee of Shanghai, the syndic of the watercolour painters association of Shanghai, the vice president of the SSDF Design Forum Committee, an honorary member of the Watercolour Association of Australia, the member of the basic sculpt academy of Asia and the member of the modern art association of Japan.

Feng Xinqun has published many monographs such as 《New Concept Sketch》, 《Watercolour Paintings Collection Of Feng Xinqun》, 《Art For Indoor Interspace Design Of Houses》, 《Artifice Of Prompt Representation Of The Indoor Design》 and 《Spaceless Interspace》, 《Public Environmental Facilities Design》, 《Design Expression》, 《Elements of Landscape》, 《Syncretism》, 《Handpainting of Egypt•Nepal》, 《Art of Building Watercolour》, 《Art of Character Watercolour》, etc.

The works of Feng Xinqun has ever been selected to be shown in the China watercolour paintings exhibition, the nationwide exhibition of the essential works of watercolour paintings,

the worldwide itinerant exhibition organized by the culture department of China, the watercolour paintings exhibition of Asia, the Japan modern art exhibition, the intercommunion exhibition between China and Korea, the intercommunion exhibition between China and France, the exhibition of six Chinaman's works in Malaysia, the traditionary art and modern art exhibition, the International Art Exhibition for the founding of Malaysia for 50th anniversaries, the invitational exhibition of the modern China watercolour painters, the invitational exhibition of the government of Mons City in France, the international watercolour paintings exhibition in 2009 and 2010, the nationwide exhibition of watercolour and gouache paintings, the annual exhibition of watercolour painting in Australia, etc. And many works of his has been collected by inland and overseas organizations and been published in professional periodical.

Feng Xinqun has made communication and presentation in the field of art, design and teaching at home and abroad frequently.

序

水彩画属外来画种，传入我国仅百余年历史。外来水彩与中国传统绘画同属于水性画种，在表现手法上有诸多相似之处，所以水彩在中国很快得到普及和发展。现今的中国画坛，已涌现了许多优秀水彩画家，冯信群就是其中的佼佼者。

信群十分注重继承和借鉴欧洲绘画传统的艺术表现，并在实践中努力糅入中国的审美元素。他对待艺术持一种认真严肃的态度，对欧洲画界的诸大家作品常进行理性的分析，对画面的构成法则和形体透视的变化进行细致的琢磨和研究，特别是依据造型中光影所呈现的色彩要素有他独到的体验，因此反映在信群的水彩作品中色彩十分浓重，冷暖对比的“欧”味甚强，从中还能渗透出中国传统的美学趣味，他的作品是有自己的艺术表现和符号的。他深信水彩画要具有本民族特色，并不是将中国传统方法和外来水彩在技法层面的叠加，而应是在精神上的融合，是灵魂的融合。

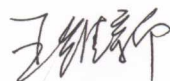
信群热爱生活，对生活寄以深情，他游历自然人生，抒写真诚情怀，他勤奋作画，乐在其中。正如他自己所说：“只有当灵魂化作自然的时候，才能真正得到升华，才能感到愉悦。”

在中国水彩发展的进程中，静物画、风景画占有较大的比重，而人物画一直是个薄弱环节，近些年虽有一些水彩画家从事人物画创作，但出色的并不多。冯信群在水彩人物画方面表现出他的才能，由于他的素描功底坚实，色彩方面的素养又甚强，对水色的运用也很纯熟，在面对各种人物形象的刻画，他总是能很快捕捉到对象的形神，然后赋以流畅、明快的水色，他的水彩人物画具有形神兼备、光色兼得的艺术效果。

他忠于自然，忠于现场写生，在如实表达客观对象的同时，总是不断地追求画面的内在美感，因此，他的作品获得了广泛的审美共识，也赢得了众多欣赏者的青睐。他的作品正如他的为人一样，具有一种亲和力。

信群的这本画集较之十年前出版的那本画册来说，更进一步地表达出对自然、人生的挚爱，对现实世界真、善、美的认识和把握，也进一步证明了他艺术的日趋成熟。

愿已入知天命之年的信群继续创作出更多更好更美的水彩画作。



中央美术学院教授
中国美术家协会水彩艺委会副主任

2011年1月

PREFACE

Watercolor painting is a foreign species which introduce to our country just over a hundred years. In common with traditional Chinese painting, foreign watercolor paintings belong to water painting. There are many similarities in the technique of expression, hence watercolor painting quickly gained popularity and development in China. Many excellent watercolor painters have emerged in today's Chinese painting world. Feng Xinqun is an outstanding one of them.

While heeding on the reference and absorption of the traditional artistic expression of European painting, Xinqun integrates Chinese aesthetic elements into his paintings in practice. With serious attitude on art, he studies in an intellectual way about paintings of the famous masters in European painting world. He pays a careful analysis on the structural rules of view and the variation of perspective. Particularly, he develops a unique understanding of presenting colors based on brightness of structure, hence we see in his watercolors the intensity of colors and the European-featured contrast between warm-tones and cool-tones. It also can see the Chinese tradition esthetics interest, hence, his works have their own artistic expressions and symbols. He deeply believed that the watercolor painting must have the national characteristics, which is not the summation of Chinese traditional routes and the external watercolor on the level of technique, but should be in the spirit and soul of integration.

Xinqun loves life and has a deep sentiment of life. He writes his honest feeling as he tours the nature; he keeps painting diligently as he enjoys himself. What he says is "only when the soul merges into the

nature can one get sublimation and happiness."

The development of Chinese watercolors sees a large evolvement of still life painting and landscape painting while figure painting is weak link. Though in recent years some painters tried on figure painting, few of them made great achievement. But Feng Xinqun has his talent in figure painting. With solid sketch skills, successful color arrangement, and professional application of watercolor, he, using watercolors smoothly and brightly, can always picture different figures vividly. The success of his figure paintings is in drawing, inspiration, brightness and colors.

He loves nature and devotes himself to painting. He pursues the inner sense of beauty built on truly-described object. His works, just like himself, with an affinity, have largely won appreciation and admiration.

By contrast with the old album he published ten years ago, this new album further expresses his love for life and nature, and his understanding of truth, morality and beauty. Also, this album proves his growing talent.

Now that Xinqun has entered his fifties, I hope he can produce more beautiful watercolors.

Wang Weixin

Jan. 2011

作品目录



山里的村子
THE MOUNTAIN VILLAGE 1



老挝的木屋
LOG CABINS IN LAOS 2



泊岸
ANCHOR 3



寂静的渔村
A SILENT FISHING TOWN 4



槟城小吃摊
SNACK STALLS IN PENANG 5



曼谷街景
STREETSCAPE OF BANGKOK 6



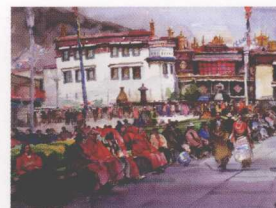
晋南农家小院
A SMALL FARM HOUSE IN JINNAN 7



高原上的木栅栏
FENCES ON THE PLATEAU 8



河边的旧房子
OLD HOUSES BY THE RIVER 9



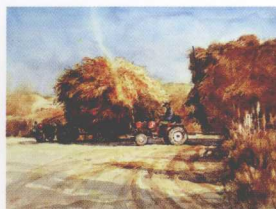
大昭寺前
IN FRONT OF THE JOKHANG TEMPLE
10



圣泉庙的沐浴者
BATHERS IN THE PURA TIRTA EMPUL
11



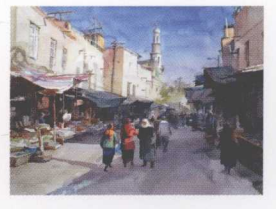
博斯腾湖的雪景
SNOWY SCENERY ON THE BOSTEN LAKE
12



冬时
THE WINTER TIME 13



阳光下的街市
STREETS IN THE SUNSHINE 14



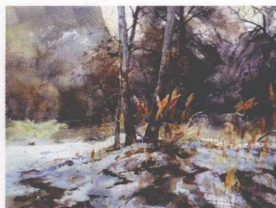
喀什老街
OLD STREETS IN KASHGAR 15



通往楼兰的戈壁
GOBI DESERT TO LOULAN 16



南疆的集市
MARKET IN THE SOUTH OF XINJIANG
17



克孜尔的冬季
WINTER IN KIZIL 18



库木吐拉的雪景
THE SNOWY SCENERY IN KUMTULA 19



戴黑色羊绒帽的维族老汉
THE ELDER UYGHUR IN BLACK CASHMERE
HAT 20



行乞的老人
THE OLD BEGGER 21



渡口
FERRY CROSSING 22



水上木屋
LOG CABINS ON WATERS 23



穿白T恤的画家
LEISURE PAINTER 24



在普吉岛度假
HOLIDAY ON THE PHUKET ISLAND 25



瓦西里大教堂
VASILE ASSUMPTION CATHEDRAL 26



圣母修道院的冬日
WINTER IN THE NOVODEVICHY CONVENT
27



晨光
THE DAWN 28



北疆红滩
THE RED BEACH IN NORTH XINJIANG
29



尼罗河之舟
BOATS ON THE NILE 30



阳光下的狮身人面像
THE SPHINX IN THE SUNSHINE 31



集市掠影
MARKET SHOW 32



开罗街景
STREETSCAPE OF CAIRO 33



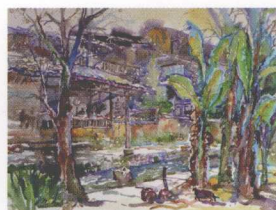
卢克索的赶车人
WAGON DRIVERS IN LUXOR 34



卢克索神殿
THE LUXOR TEMPLE 35



古城开罗
THE OLD CITY CAIRO 36



三宝宅院
THE SANBAO COURTYARD 37



老宅院
THE OLD COURTYARD 38



老巷
THE OLD LANE 39



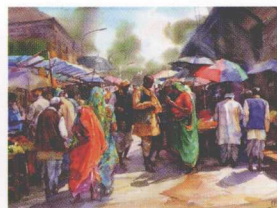
巴格马蒂河岸边的印度庙
THE HINDU TEMPLE BY THE BAGMATI
RIVERE 40



班格麦堤的民俗大院
THE FOLK COURTYARD IN BUNGMATI
41



帕殊帕蒂纳特的白房子
A WHITE HOUSE IN PASHUPATINATH
42



五彩的集市
COLORFUL BAZAAR 43



暮色
TWILIGHT 44



捷克的夏季
SUMMER IN THE CZECH REPUBLIC 45



伏尔塔瓦河边的建筑
BUILDINGS ALONG THE VLTAVA RIVER
46



孤独的房屋
LONELY COTTAGES 47



都江堰的午餐
LUNCH AT DUJIANG DAM 48



树荫中的博物馆
THE MUSEUM IN THE TREE SHADE 49



农家小景
THE SCENE OF A FARM HOUSE 50



街头小景
SCENE ON THE STREET 51



森林中的神殿
THE TEMPLE IN THE FOREST 52



十月的侗寨
THE VILLAGE OF THE DONG PEOPLE
IN OCTOBER 53



隐在山里的寨落
THE VILLAGE HIDDEN IN THE
MOUNTAIN 54



赤水河畔
ON THE BANK OF CHISHUI RIVER 55



土城毛主席住址前的街景
THE STREETScape IN FRONT OF THE
FORMER RESIDENCE OF CHAIRMAN MAO
IN TUCHENG TOWN 56



美陂的老房子
OLD HOUSES OF MEIPO VILLAGE 57



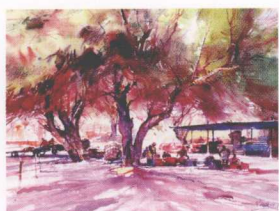
雨后的山村
THE MOUNTAIN VILLAGE AFTER THE
RAIN 58



残缺的农舍
THE INCOMPLETE FARMHOUSE 59



志同道合
PEER PAINTERS 60



胡椒树下
UNDER THE PEPPER TREE 61



花园大道边上的风景
SCENERY ALONG THE GARDEN ROAD 62



艳阳季节
SUNNY SEASON 63



早餐
BREAKFAST 64



槟城老街
OLD STREET OF PENANG 65



吉兰丹的渔港
FISHING PORT OF KELANTAN 66



吉兰丹老街
OLD STREET OF KELANTAN 67



开斋节
HARI RAYA PUASA 68



海边的白房子
WHITE HOUSE BY THE BEACH 69



墙垣边坐着的印度老汉
AN INDIAN OLD MAN SITTING BESIDE
THE WALL 70



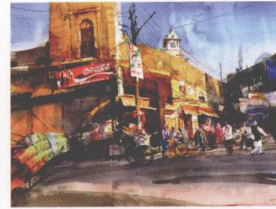
午后
AT NOON 71



婆罗门信徒
BRAHMANISTS 72



黄昏的三轮车
A TRICYCLE IN THE DUSK 73



瓦拉纳西街景
STREETSCAPE OF VARANASI 74



路边的瞌睡者
A SLEEPY MAN ON THE ROADSIDE 75



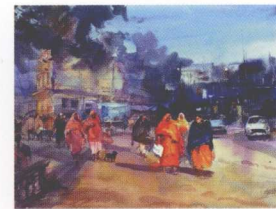
斋浦尔的传说
LEGEND OF JAIPUR 76



父女俩
FATHER AND DAUGHTER 77



掏耳朵
CLEANING EARS 78



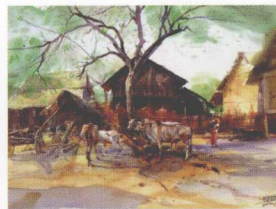
暮归
SUNSET 79



俩妯娌
TWO SISTERS-IN-LAW 80



撑拐杖的印度男子
AN INDIAN MAN WITH CROUCHES 81



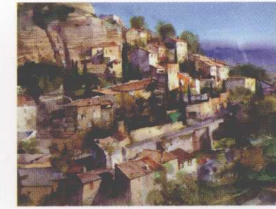
农舍与牛
THE FARMHOUSE AND THE CATTLE 82



雪山下的古镇
AN ANCIENT TOWN UNDER THE SNOW-CAPPED MOUNTAIN 83



五月春色
SPRING SCENERY IN MAY 84



高德石屋
STONE HOUSES IN GORDES TOWN 85



红墙秋影
SHADOWS OF RED WALLS IN AUTUMN 86



巴黎圣母院的十一月
NOVEMBER IN THE NOTRE-DAME CATHEDRAL 87



沉思的画家
PAINTER ENGROSSED IN PONDERING 88



候机楼的女子
A WOMAN IN THE DEPARTURE LOUNGE 89



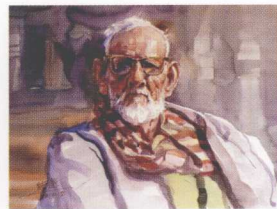
夏日的咖啡
COFFEE IN SUMMER 90



画家迈克
PAINTER MIKE 91



高原牧场
PASTURE ON THE PLATEAU 封面



戴眼睛的印度老人
THE OLD MAN WITH A PAIR OF GLASSES 封底



山里的村子 76×56cm
THE MOUNTAIN VILLAGE

浙江楠溪江上游，在群山绿荫间隐逸许多古老农舍，深褐色木结构建筑体陈旧而残缺，屋前，溪水潺潺，气息幽雅。我与马来西亚一位画家途经此地已近中午，见青翠古朴的景色，迫不及待地跳下车，支起画板，此刻风景俨然成为最佳午餐。画完后寻进村子，农妇用刚下的鸭蛋煮了两大碗面条，美味异常，一番狼吞虎咽后，我们背起画夹又重新上路。

On the upper reaches of the Nanxi River in Zhejiang Province, the rolling hills are orderly scattered with old houses of the ancient village. A running stream slowly rolls down the old houses, sending out a fresh and quiet smell.



老挝的木屋 76cm×56cm
LOG CABINS IN LAOS

在老挝北部的琅南塔山区，山峦起伏，森林密布，大部分生活在这里的少数民族部落至今仍保持着自给自足的农耕、游牧生活。吊脚楼式宅屋，木质墙体、树皮屋顶，光线穿透高湿度的空气，在木屋的表层幻化出微妙的色差来，受光部位呈丰盈的粉润色质，阴影部分却显蓝色。农舍前堆放着各种杂物，竹席上晾晒的食物引来鸡禽觅食。闭塞的农家生活，充满着原真的质朴。

Deep in the huge mountains of Laos, there stand primitive log cabins, whose bark roofs hanging and supported by wooden walls. All sorts of sundries pile up in front of the farmhouse, chickens and birds seek for grains drying on bamboo mats. The sheltered farm life is full of mysterious authenticity.



泊岸 76cm×56cm
ANCHOR

从老挝湄公河写生归来，途经泰国南部宋卡，沿河而行，船只来往穿梭，激起层层涟漪，靠岸的渔船上堆满捕鱼的器具。桅杆上，绳索斜拉，与忙碌的人群以及堆积的货物形成向上升腾的气势，淡蓝色的调子与鲜明的红橙色，使主体间对比跳跃。近处的码头上盘绕的缆绳宛若一条线索，将视线延伸。

Back from nature drawing along Meigong River, we passed Songkhla, a southern city of Thailand. Along the shore, ships and vessels ply as across the extensive docks, where fishermen are busy loading or unloading cargos piling up on the fishing boats ashore. The inclined riggings on masts, the busy crowds on decks and the mountains of goods together create an upward atmosphere.



寂静的渔村 76cm×56cm
A SILENT FISHING TOWN

马来西亚北部班茶海边，空旷而静寥，萧瑟的海风中挟裹着腥咸的海水味，吹拂至残屋，更添丝丝清愁。颓败的墙体，被海风侵蚀得破旧不堪，颇觉清冷与单调，透露着一股遗世的孤寂与深沉。

The Bancha River in the North of Malaysia flows great hollowness and silence. The miserable house walls covered by wood strips have been eroded and ruined by the sea wind, and become dull and desolate. Rigid tin roofs, with tenderness hidden in its lines and old walls, painted by strong bleak colors, show a calm feeling.



槟城小吃摊 76cm×56cm
SNACK STALLS IN PENANG

画面在马来西亚槟城巷口屋檐下的小吃摊展开，镜头的焦点汇聚于摊头用餐的情景，记忆变得清晰无比，一切仿佛刚刚经历。用笔无需规整工稳，逸笔草草下的物象还原出自然的感受，虚化背景中的老屋，与小摊情景用色是艳与灰的互衬，恍惚中，时空已然交错。

In lane entrances in Penang, the life-like crowds, environment and atmosphere of the snack stalls are reminiscent of years long gone. The stall and the old houses in background highlight each other, and the color contrast of brightness and grey gives a relaxed and natural feeling.



曼谷街景 76cm×56cm
STREETSCAPE OF BANGKOK

这条在曼谷被称为洋人街的街市，招牌林立、商铺密集、人群熙攘。许多酒吧餐馆和旅馆，虽算不上高档，却吸引了许多欧洲游客前来光顾，晚上更是热闹，人声乐声喧嚣不绝。趁中午人稀，才在街边僻静处展开画板，表现街景建筑体块和阳光下的光影。外形简明的块状建筑上，错落点缀的招牌以及零乱的电线穿梭其中，使街景的空间秩序获得变化与延伸。

In the streets of Bangkok, there are various signboards, thickly dotted shops and bustling crowds. Noise of the people incessantly lingers on. Signboards dotted on the buildings with concise shapes echo the crowd noise; they together play rhythm of the city.