

THE WORKS OF CHINESE PAINTER WANG JIARU



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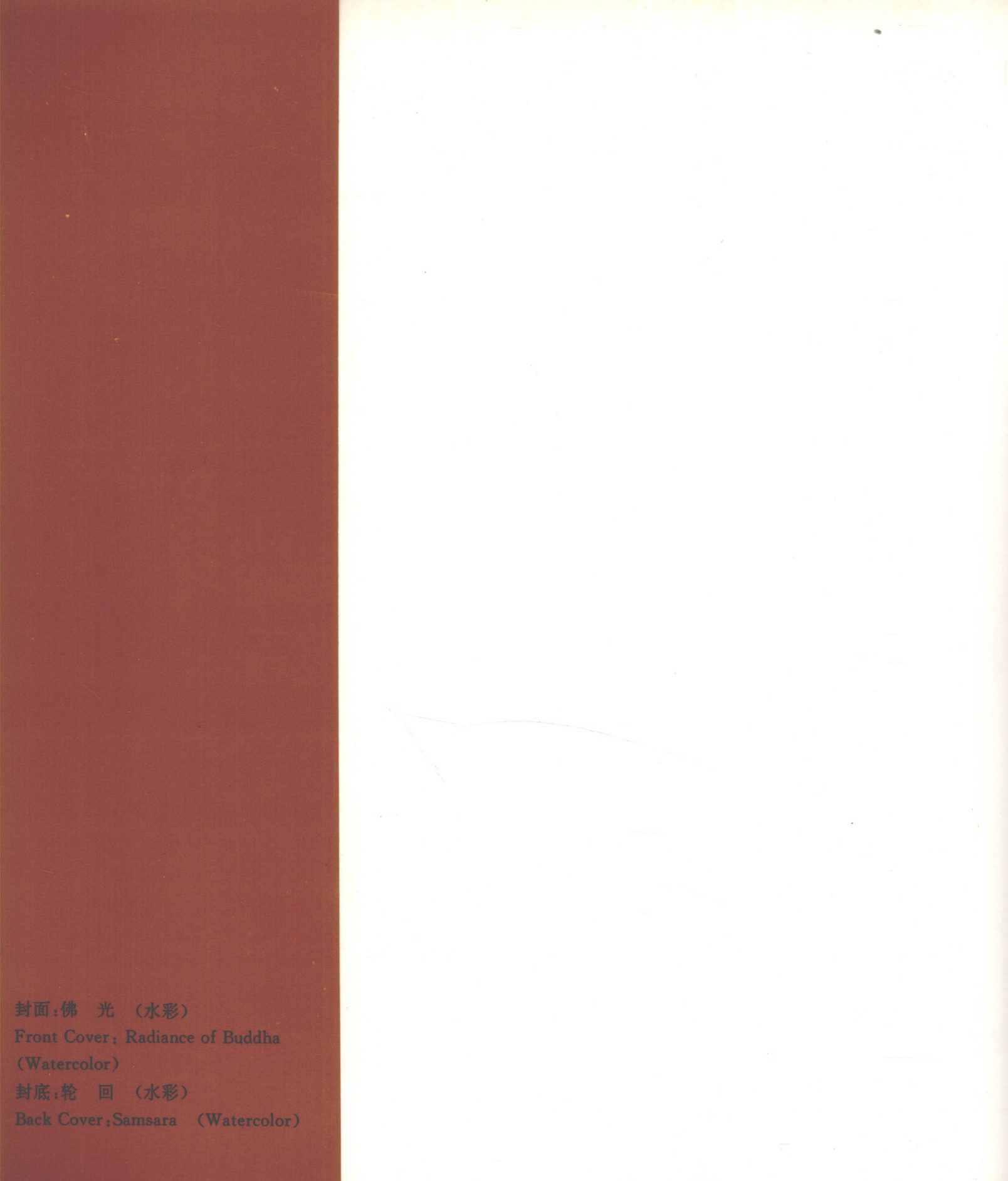
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封面:佛 光 (水彩)

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(Watercolor)

封底:轮 回 (水彩)

Back Cover: Samsara (Watercolor)



作者像:王家儒

Portrait of the Painter

作者简介

INTRODUCTION TO THE PAINTER

王家儒，海南人。油画艺术硕士。

七十年代初开始艺术创作。多年来，有六十多幅作品参加国内外各项美展和被各大报刊发表。其中部分作品赴美、日、加、香港等地展出并获奖，被博物馆和收藏家收藏。个人传略被收入《中国当代文艺群星》、《中国当代艺术界名人录》等辞书。

历任海南大学艺术学院美术系副主任。现为海南省青年美术家协会主席，海口油画研究会会长。

Wang Jiayu was born in Hainan Province, and is a master of oil painting.

He started his art creation from early 70's. since then, more than 60 of his works have been on view home and abroad and published. some of them were exhibited. collected and rewarded prizes in the U. S., Japan, Canada and Hongkong. Brief introductions of his biography have been included in China Contemporary Literature and Art Stars and Who's Who in China Contemporary Art World.

He once served as Associate Director of the Fine Department, Art College, Hainan University, and now is Chairman of the Association of Hainan Young Artists and President of Haikou oil Painting Institute.

序

王家儒同志作品选集的校样,令我爱不释手,见画如见其人。天涯海角能有如此高水准的画家,的确让我感到高兴和欣慰。

王家儒同志是海南岛的本土画家。对于热岛风情,他自有一番特殊的感悟。置身“商海”却“不乱”,依然在艺术天地中默默耕耘,执着地探索与追求,实在令人敬佩。

他自幼便与绘画结下不解之缘。七十年代初开始风景画的探索,其间不少作品参展、发表并获奖。八十年代中期独自沿古丝绸之路、雪域、西藏等地进行艺术考察,经历出生入死的精神体验,又得精湛绝伦的佛教艺术、神秘而又富于力度的民间艺术薰陶之后,顿悟东方远古艺术的博大精深,相继推出富有东方格调、宗教色彩的“丝绸之路”“雪域情”系列个展。他多次深入海南岛西部,探索热岛西部的风土、人情,作品赴美、日、加、香港等地展出,并被收藏。

王家儒同志曾任海南大学艺术学院美术系副主任。他在繁忙的教学与研究工作中仍能创作出如此众多充满诗情画意的作品是难能可贵的。

他的风景画追求自然的诗化美,人物作品清淡中见深情隽永。作品构思独特,造型生动,色彩谐调而富有诗意。

衷心地希望不惑之年的家儒同志在艺术追求的道路上取得更加辉煌的成就。

愿乞画家新意匠
只研朱墨作春山

中国美术学院 院长:肖峰

Foreword

I Like very much the paintings for The works of Chinese Painter Wang Jiaru. It is really a gratification to see such a high — level painter coming out from the remotest part of the country.

A native painter of Hainan Island, Comrade Wang Jiaru has a specific feeling for the local conditions and social customs in the tropical island. It is esteemed to find that he has been working quietly in art world with inflexible probe and pursuit, albeit living in a “commercial sea”.

Entering into an indissoluble bond with painting art since childhood, Wang began exploring landscape painting from early 70's, and a number of his works was on show, published and rewarded prizes later. In the middle of 1980s, he alone traveled the ancient silk Road, the Snow Region and Tibet for artistic investigation. with the narrow — escape — from — death spiritual experience, nurtured by the exquisite Buddhism art and the mysterious, dynamic folk art, he suddenly realized the width and depth of ancient oriental arts, and held a series of exhibits such as The Silk Road and The Snow Region scene, both imbued with oriental flavour and religious colour. He traveled time and again the west of Hainan Island, exploring the local conditions and customs there, with his works shown, collected and awarded prizes in the U. S. ,Japan, Canada and Hongkong.

Comrade Wang once was associate director for the Fine Art Department, Art college of Hainan University. Burdened with heavy work of teaching and research, he has still created so many products with poetic taste. and it is truly estimable.

His landscape paintings seek the poetized beauty and figure paintings display the profound affection and meaningfulness, featured by unique conception, vivid style and concordant colour.

I sincerely wish that Comrade Wang Jiaru would attain more glorious accomplishments along the road of artistic pursuit.

Shang Qun
Dean, China National Academy
of Fine Arts
November 3, 1994

后记

王家儒自称是“后学”者，虽然在当代某些“名人录”中也能找到他的名字，但比起经常见于视屏和报端号称“丹青巨臂”的风流人物来，恐怕仍属于“小字辈”。

然而，我曾经著文说过，不必太崇拜那些所谓“大师”，因为大师的光辉可能会遮盖年轻学子的成长。徐悲鸿，蒋兆和这样的艺坛高手，并不号召后人“效颦”。他们曾发表过“文至八股，画至四王，皆入衰途”这样的告戒，提倡后学者师法自然，物我交融，自辟蹊径，不断求变的创造精神。王家儒就是这种创造精神的积极实践者之一。

画家勤于实践，勇于求索：不论是格桑花飘香的甘南草原，或是“佛光普照”的雪域圣地，抑还是黎族同胞繁衍生息，四季如夏，风光绚丽的海南，画家足迹所至，体会较深。那些大小寺院中精湛绝伦的雕刻和壁画，那些富于民族特色，又具有神秘感的民间工艺，色调高古，绚烂而又和谐、凝重，构成意境深邃、朦胧、宽阔的审美情趣，激发着画家用笔去描绘这民族强悍、坚忍、顽强和虔诚的精神世界，追求富于宗教意志，富于哲理的效果，给人以更多的想象空间；而非就事论事，自然主义的面面俱到。至于对南国风情的描绘，也是注重对民族历史、生活、人文成因的研究，以大量的速写侧重表现了民族自然质朴和单纯，追求一种内在的诗化之美。

画家“一直认为艺术的生命力在于创造，要善于创造就必须具有深刻而敏锐的视觉，善于广揽博采”。王家儒的作品，追求的是象外之意，不管用什么绘画工具、材料和形式，都很注意东方的审美情趣和时代的向上精神，即便在他的一些人体画中，也不是单纯的结构、明暗、冷暖变化这些画“模特儿”的自然法则，而是强调一种含蓄、纯净和轻松的节奏，给人以美的享受。

王家儒是一位多产画家，也是一位正在努力攀登艺术高峰的奋斗者。他这本画集的出版，不是他艺术实践的总结，而是一个新的学习的开端。相信画家的艺术创作，将会更完善，更成熟，再上一层楼。

Epilogue

Wang Jiaru claims to be a "later learner". Though one can find his name in some contemporary "Who's Who", yet, he might belong to the "younger generation" compared to the great men called as the "authoritative painter" who often appear on television and news paper.

Anyhow, I once said in my article that it was unnecessary to idolize the so-called "great masters", for their brilliance would impede the progress of young learners. Even the great masters like Xu Beihong and Jiang Chao did not call on the younger learners to engage in blind imitation. They warned that "the writing skill of eight-part essay and the painting skill of the four Wangs had all been waning", and advocated the inventive spirit of creating naturally, harmonizing oneself with the objects, paving the path of one's own and making improvements constantly. Wang is one of the zealous practitioners of such a spirit.

Wang is adept in practice and exploration. He has been to the flourishing prairie of Gannan, the sacred place of the Snow Region and picturesque Hainan Island, home of Li nationality, and achieved impressive experience. Inspired by the superb carvings and frescoes in the temples, the occult folk crafts with distinctive national features and the aesthetic view with an ancient, harmonious, imposing tone, he has described the national spiritual world of intrepidity, tenacity and piousness, and strived for the effect of religious will and philosophic thinking, thus leaving more space for imagination. As for the typical southern scene, he has concentrated on the research of national history, life and humanistic cause of formation, with a great number of sketches portraying the naturalness, plainness and purity of the nation and the inner poetized beauty.

The painter always holds that "the vitality of art lies in creativity and, therefore, it is necessary to be possessed of profound, sharp insight and wide learning". Searching for the implicitness beyond the images, and no matter what kind of painting tools, materials or forms applied, his works have paid attention to the oriental aesthetic temperament and upward spirit of the times. Even some of his nude paintings have not only made use of structure, changes of light and shade, and changes of cool and warm colors, the law for painting "models", but more emphasized the implicit, pure and lively rhythm, presenting an aesthetic sense.

Wang Jiaru is a prolific painter and striver as well, climbing up the artistic height. The publication of his painting album is by no means the end of his artistic practice but a new beginning of study. It is convinced that his creativity will be more consummate and nature, making even greater strides forward.

Meng Qingjiang

Beijing, December 1994



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