

吉林省画院作品选

JILIN PROVINCE
FINE ART INSTITUTE
PAINTING SELECTIONS
PEOPLE'S FINE ARTS PUBLISHING HOUSE



人民美术出版社

吉林省画院作品选

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出版: 人民美术出版社

(北京北总布胡同 32 号)

制版印刷: 人民美术印刷厂

发行: 新华书店北京发行所

ISBN7-102-00552-0 / J.507

定价: 29.00 元

追寻原则 (代序)

沈 鹏

我国现代画院的创立，起于五十年代。新时期的十年，随着经济发展，各地又因地制宜成立了一批画院，吉林省画院是其中之一，它创建于1985年11月15日，现有画家17名。与全国众多的同类组织相比较，自有特点，它以中国画为主，是包容油画、书法、篆刻、根雕等多种品类的综合性画院。

四十年来的美术，历经周折，反映了变革中的时代的各种态势。就创作方法而论，革命的现实主义和革命的浪漫主义相结合的方法，在特定的时期确实产生了一些宏篇巨制，影响及于后世。但作为往日历史的反思，那么至少不得不指出，一个时代中仅以一种方法（先不说对这种方法作怎样的解释）涵盖纷繁的艺术世界，显然有失丰富。这不单指现代美术中以往的历史，反观唐代的人物、宋代的花鸟、元代的山水，个性的表露不过是整体文化面貌中的小异。虽然历史上有“四僧”、“八怪”等的反叛，终不能形成主流。从研究的角度倘若排斥众多的其他因素，而将焦点集中到画院所代表的皇家风范对于社会的影响，就可看出它是形成时代艺术主流的一个重要方面。如果说这是一种艺术规律，那它也不仅中国为然，在欧洲美术史上，巴洛克、洛可可风格，作为宫廷艺术的代表，成了一个时代的标志。

我国画院的设置，肇始于南唐（937—975）、西蜀（934—965），至北宋时期（960—1126）“翰林图画院”盛况空前。封建社会设立画院，为特定的政治、伦理、审美观点服务，今天我们的画院不消说与封建社会有别，但这种特定的组织形式带有不可否认的功利目的。眼下的态势是：随着改革，意识形态领域产生了巨大变化，往日以政治为主务的艺术创作呈现出多元趋势，画院的创作无疑要求反映社会现实，然而这种反映不应再是庸俗政治学家眼中的歌功颂德与“皇家”风范，而要求着更深广的内涵和时代性格。这是画院面临的课题。

具有中国特色的画院体制，在现代社会中失去了往日独尊的社会地位，画院画家仅是一种职业的标志。画院作为艺术群体，无疑也受到现代思潮的冲击，对于立足北方乡土，以反映和刻画吉林人民思想感情及其典型性格为己任的吉林省画院的画家，更是受命于两种文化的交汇激荡之时。“八五思潮”中当着一部分北方艺术群体的青年为创立新的“塞带文化”而努力时，吉林省画院的画家们仍立足表现家乡的风土人情。确实吉林有着独特的地域文化——长白山的雄伟，天池的奇丽，原始森林的壮观，松花江、鸭绿江、图们江的秀丽，都涌流着不竭的创作源泉。这次举办的“吉林省画院赴京画展”就展示了他们的艺术思想和表现技巧，作为一个群体，他们有共同崇奉的原则：

反对空洞、怪诞、说教及形式主义，强调用血肉丰满、感人至深、饱含生活激情的形象去表现时代，服务人民；在山水、花鸟及传统题材中，也力图输注与生发主体意识和现实精神，反映北方风物景观的个性品质，勾勒它们与当地人民在情感生活中的特殊联系。

这本画册从一个方面反映了为追寻上述原则而作出的努力。这种追寻的强音和焦点无疑还有着模糊不定的性质，而且多元的局面也并不因为艺术品类多样即轻易实现，然而我确信，有了矢志不渝的目标，他们的艺术将不断升华，向着时代的高度。

从艺术规律，尤其从当代开放势态来看，美术的发展必将日趋多元，我想。

1987年8月于北京

TO PURSUE THE PRINCIPLES (Foreword)

BY SHEN PENG

The establishment of our country's contemporary art institutes started in the fifties. During the beginning ten years, with the development of economy, some art institutes were established according to their local situations. Jilin Art Institute was one of them. It was established in 1985 and now has seventeen artists. Compared with many such organizations throughout the country, this institute has its own characteristics. It deals mainly with water—colors, but also has oil paintings, calligraphy, carving, sculptures and others.

During the forty years, Jilin Art Institute has gone through many ups and downs, and its productions also echoes the social changes. Its artistic techniques combined the revolutionary realism and romanticism. Under certain circumstances, it produced some outstanding pieces which have had great influences. However, as a reflection its times, we have to point out that it lacks versatility if we only use one method of expression (not to mention how to explain this method). This is not just restricted to the history of contemporary art; the differences between Tang Dynasty's figure paintings, Song Dynasty's flowers and birds, and Yuan Dynasty's scenery are minor differences in the culture as a whole. Although there have been rebels like "Four Monks" and "Eight Characteristic Artists", they could not become main streams. From researcher's point of view, we cannot exclude other factors, but when we put together different sources they all reflect the influences royal model has over the society. We can thus conclude that it is an important aspect that forms the art trend. Nevertheless, we can not use it as a set pattern, and it is not just true in China. In European art history, Baroque and Rococo, as representatives of the royal art, became landmarks of its time.

The beginning of our country's art institute first started in Southern Tang Dynasty. (A.D. 937—975), Western Shu (A.D. 934—965), and Northern Song (A.D. 960—1126). Hanlin Painting Institute was the most prosperous ever. The art institutes in feudal society were to serve certain politics, theory and aesthetics. Our art institutes today are different, but such organizational forms still have their purposes that can not be denied. The current situation is: with the reform, there have been a lot of changes in ideology. Art serving mainly politics is changing to reflecting social reality, and it is no longer singing praises of somebody or royal model. They have to reflect the tendency of the times and have more meaning. This is the current subject that art institutes are facing.

The structure of art institutes with Chinese characteristics have lost their unique social position they used to have before, and the artists in these institutes are only an occupation. The art institutes as an artistic whole have also been attacked by the modern ideology. The artists in Jilin Art Institutes who mainly portray northern landscape and thoughts and feelings of Jilin people, are caught between the two cultures. During the "Chinese Avant-gardeism thought in 1985", as some young artists were trying very hard to establish new "Saidai Culture", the artists in Jilin Art Institute were still striving to depict their home land and people. Indeed Jilin has its unique landscape and culture—the magnificent Chang Bai Mountain, the beautiful Tian Chi, virgin forest, Song Hua River, Ya Lu River, and Tu Men River all provide endless source for artists. This exhibition expressed their artistic thoughts and techniques. As a whole they all have certain rules to follow.

The artists reject works that are devoid of content, unrealistic and those that preach. They stress feeling and richness, try to put in some spiritual reality and echo the northern people and landscape. They try to depict the relationship between its people and the land.

In a certain aspect, this book is a reflection of their hard pursuit of the above principles. The focus of this pursuit does not have a distinctive definition yet, and its pluralism can not be realized easily just from the versatility. However, I do not have any doubt that with their determination, their art will make improvement according to the changing times.

According to common law, especially under our open-door policy, the tendency of art is toward pluralism.

August, 1987. Beijing

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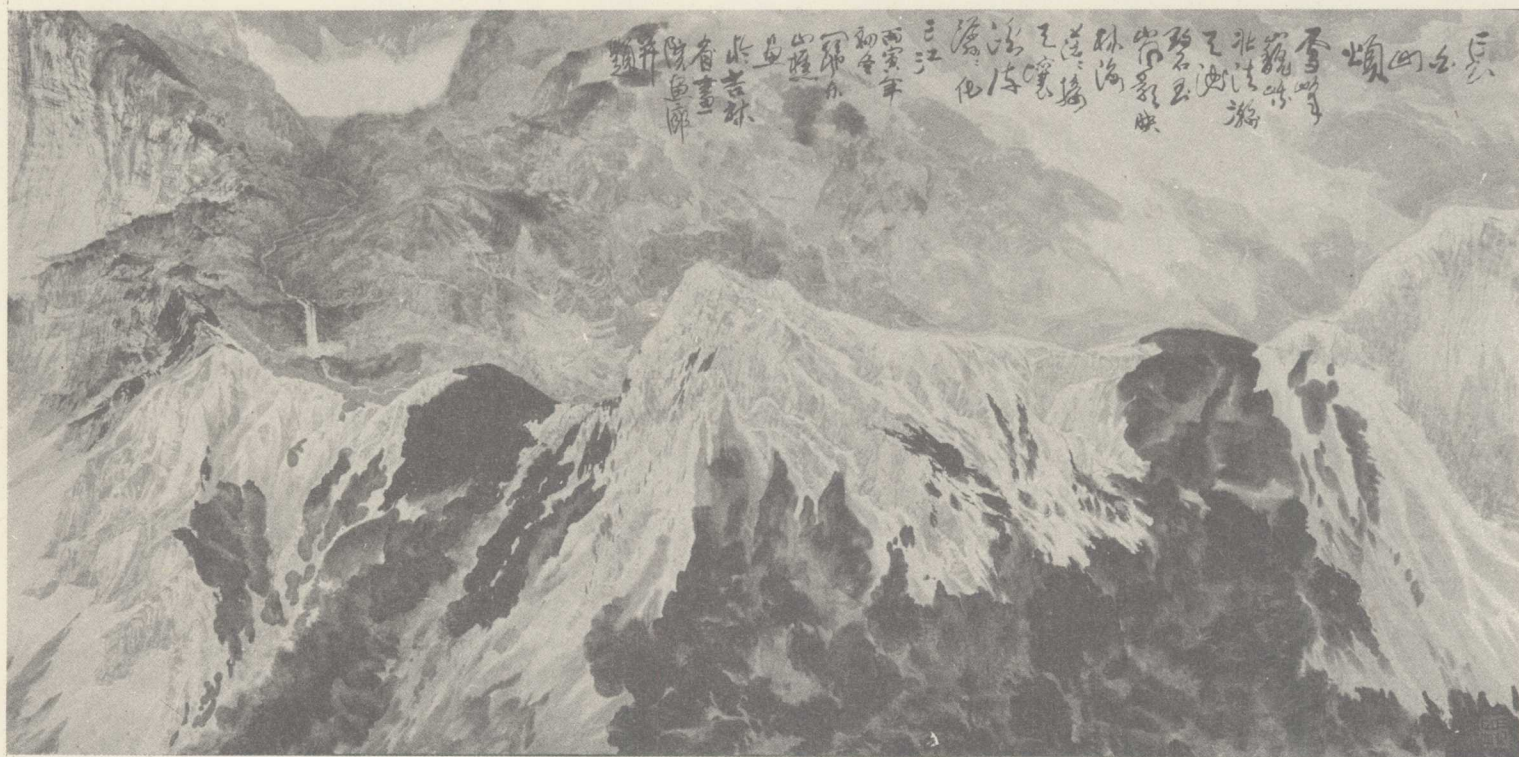
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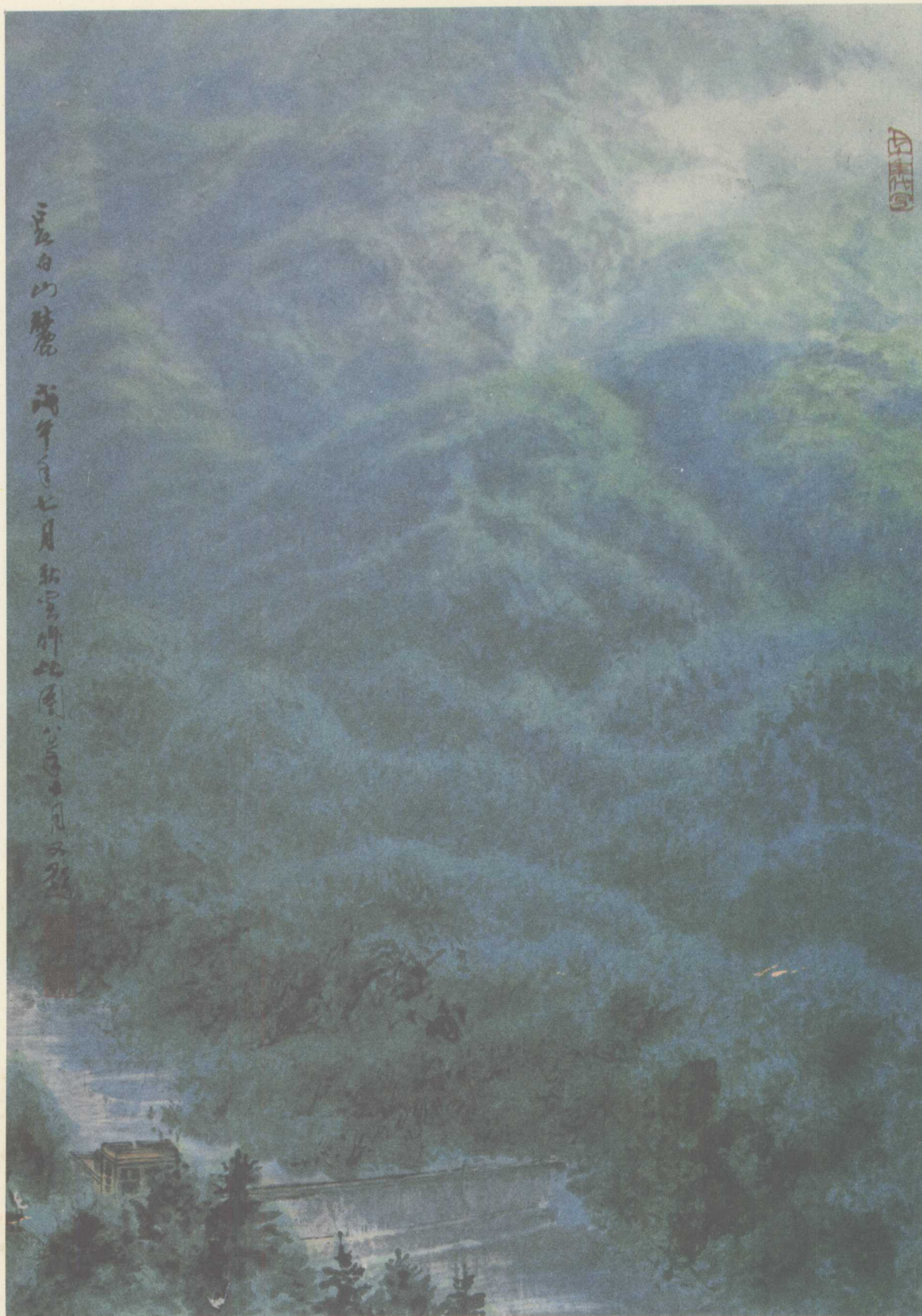
黄秋实 塞外秋声

Huang Qiushi Autumn Message out of the Great Wall

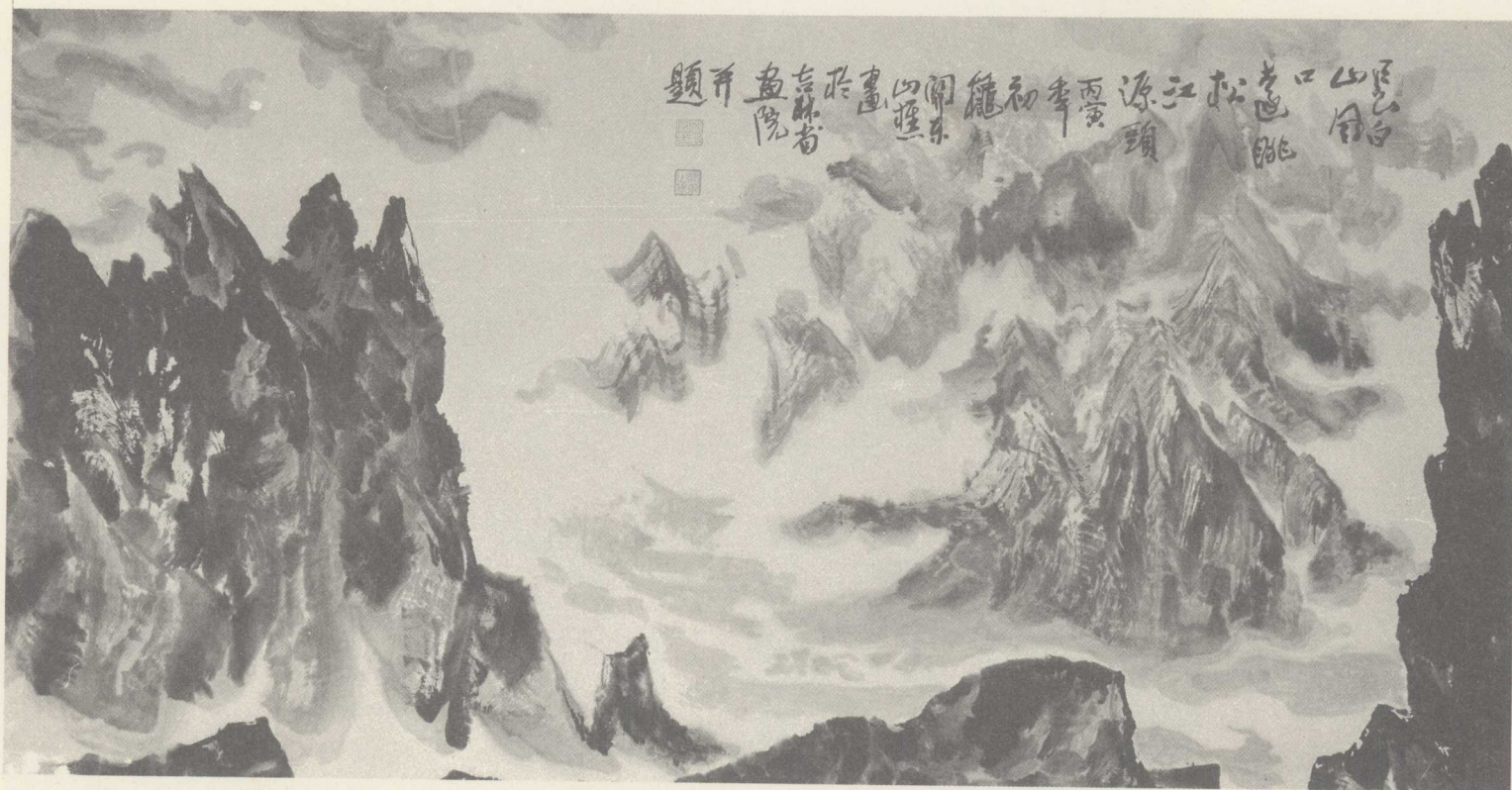


黄秋实 长白山颂 中国美术馆收藏

Huang Qiushi Ode to Changbai Mountain Collected by Chinese Art Gallery

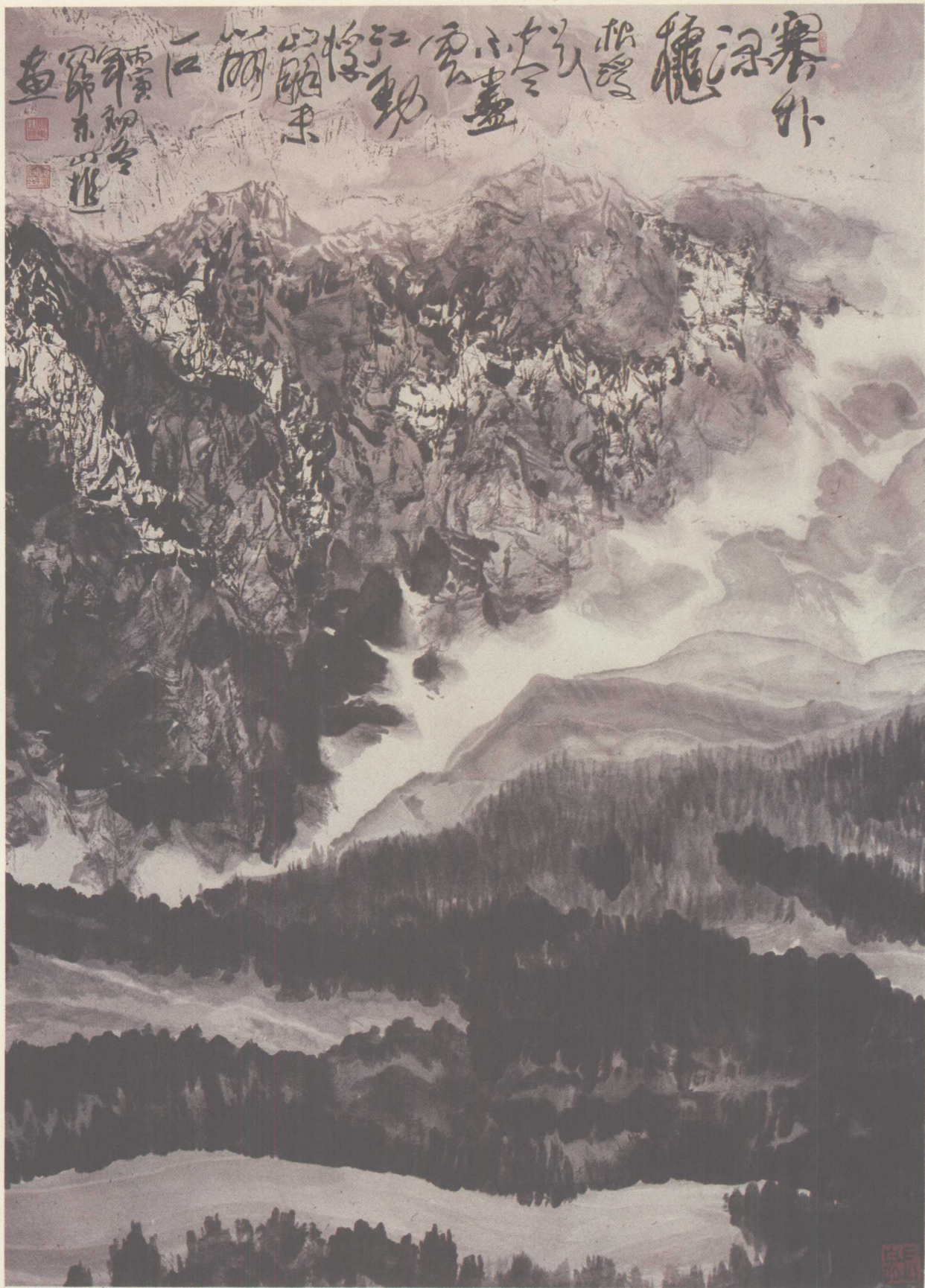


黄秋实
长白山麓
Huang Qiushi
Foot of Changbai
Mountain

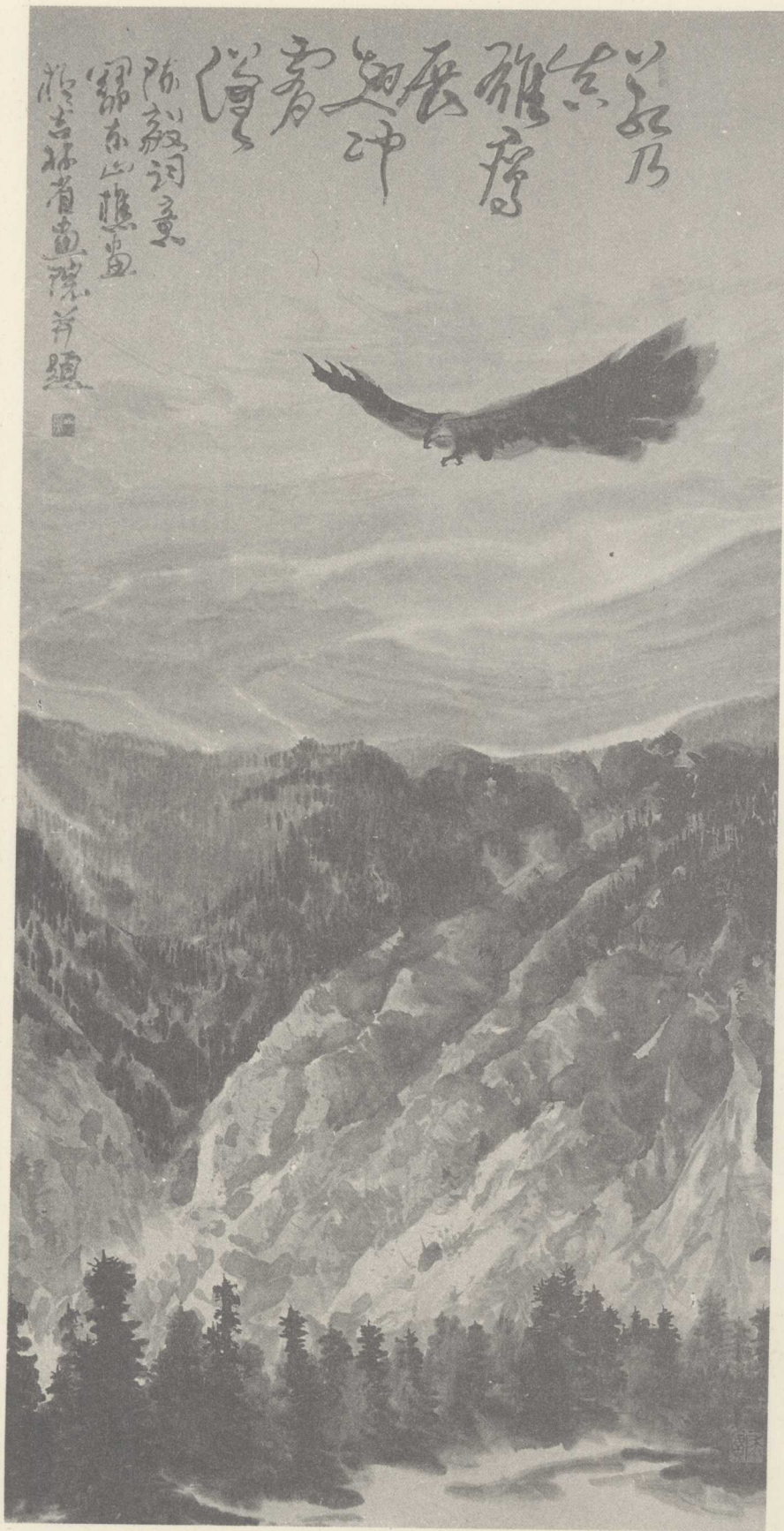


黄秋实 远眺松江源头

Huang Qiushi Look Far into Source of The Songhua River



黄秋实
塞外深秋
Huang Qiushi
Late Autumn out
of The Great Wall



黄秋实

若乃真雄鹰

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You Are Really
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