

李万增 著

李万增民族风情画卷集



贵州民族出版社

LECTION OF LI WANZENG'S PICTURES AND WOODCUTS OF LOCAL CULTURE AND CUSTOM

李万增民族风情画集

王增



贵州民族出版社

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妙笔生辉

官布



序

杨长槐

生活在贵州省苗岭山区的李万增，是一位献身于民族艺术的侗族画家。他生于边陲，成长于清水江畔。家乡秀丽的山水，优美的风情，民族生存的艰难与生命力的张扬，都与他生命的灵魂揉成了一个不可分离的整体。洋溢着古老民俗气息的民间文化艺术，伴随着他终身的艺术追求。

李万增无论为文还是作画，始终遵循忠于生活，再现生活的创作原则。并且总是以民族生活风情和家乡山水为创作题材，以简洁明快、生动活泼的民间艺术语言为表现手段。这在他的《李万增民族风情画集》作品中显得尤为突出。

这本画集收集的作品大致可分为两类：一类是立足于再现生活，比较客观反映现实的，如《侗乡月歌》、《梳妆》、《伴嫁歌》、《隔窗对歌》等。在这些作品里，他以乡俗风情为创作对象，力图真实地描摹出那种生动欢快的场景和氛围。从中可看出，古元、力群、王琦等老木刻家的乡土写实主义创作对他的影响，但在整体上却体现着自己鲜明的民族风格和地域特色。另一类则是他较晚时期的作品。随着艺术创作经验积累，艺术手法的日益娴熟，在创作时他更注意了对生活真实的提炼。在这些作品中，他有意剪裁了生活原型中一些与艺术无关的东西，而融入了大量自己对生活感受而产生的审美想象。如《请来侗家吃油茶》、《高原雄风》、《赛马》、《侗家斗牛》、《久仰人的歌》等。随创作对象的大致内容和范围与前一类作品相似，但艺术家的主体意识却大大地加强了，带有更突出的表现主义特征。

李万增的绘画创作，保存了较纯粹的民族民间艺术特征。他的作品，不注重每一个物象的具体性变





化，而着意从整体上构成一种形式风范。在具有装饰性意味的构图中，围绕着中心展开有节奏的连续性布局，特别强调画面的对称和平衡。刻画艺术形象具体而不具象，并采用大胆的变形和夸张手法，突出民间民族象征性的图示特点。生活中的人物和自然，在这些作品里，总是充满了神秘、古朴的艺术美感与魅力，能唤起人们无边的遐想。

李万增是中国美术家协会会员、中国版画家协会会员。他的版画作品《请来侗家吃油茶》、《苗山赛马》、《侗家迎新娘》等分别被《中国文化报》、《人民日报·海外版》、新西兰《先驱报》等中、外数十家报刊登载；《高原春》、《太平鼓》、《伴嫁歌》等70多件作品在欧美、东南亚、澳大利亚、新西兰等地区和国家展出或珍藏。国家民族事务委员会、文化部为他在中国美术馆举办了“李万增风情版画展”，在京引起中国艺术界的重视。2000年国庆，黔东南苗族侗族自治州又为他举办了“李万增风情画展”，并应神州版画博物馆之邀赴成都展出。此外，他的多件版画作品或被中国美术馆等有关部门收藏，或获国际、国内各种大奖。

李万增同志不仅致力于艺术创作，取得丰硕成果，而且还十分关心地方民族文化艺术的保护与发掘。在他的努力下，家乡剑河县群众民间艺术创作繁荣，被中国文化部命名为“中国现代民间绘画之乡”，他本人也被文化部授予“全国先进文化馆长”称号。

《李万增民族风情画集》的出版，是对他绘画创作的总结，集中地体现了他艺术创作的整体风格和成就。对此，我们向他表示热烈的祝贺。





作者与王琦先生合影

画家简介

A Brief Introduction of Artist Li Wanzeng



侗族知名风情画家李万增艺名耕牛。1932年出生于中国贵州剑河一农民家庭。副研究员，中国美术家协会会员、中国版画家协会会员，中国民间文学家和贵州省作家，中国少数民族美术促进会常务理事。

李万增从小酷爱艺术，受台湾作家琼瑶之母袁行恕先生画业启蒙，承画家蒋跛公、史泮虹老师教益，版画受古元、王琦先生艺术熏陶。立身边山，历程坎坷，探索古朴、典雅艺术风韵。为发展西部文化作出毕生奉献。版画《请来侗家吃油茶》等70余件作品分别在《人民日报·海外版》、《中国舞蹈》、新西兰《先驱报》等数十家报刊发表。国家民族事务委员会、文化部为其在中国美术馆举办“李万增风情版画展”，引起京中艺术界重视，古元、王琦先生题词赞誉，中央顾问委员会委员、原贵州省省长周林将其作品誉为“高原优秀文化”。黔东南苗族侗族自治州和神州版画博物馆相继为他举办风情画展。20余件作品被以上单位珍藏。版画《太平鼓》、《伴嫁歌》等70多件作品在欧美、东南亚、澳大利亚、新西兰等地展览、获奖、珍藏。新西兰《先驱报》等报刊发表赞许画家执着追求艺术的文章。曾接受英国画家夏丽斯、法国画家和日本画家专访，并邀请出国举办画展，皆因边乡经济困难而未能如愿，但他并不因之而放弃发奋拼搏。他的版画《开心鼓声颂国魂》获中国美术家协会、中国少数民族美术促进会举办的“迎香港回归画展”银牌奖；《高原雄风》获文化部第八届“群星奖”，荣获中国少数民族优秀美术家“民族百花园”荣誉金奖，获第二届“世界华人艺术大奖”国际荣誉金奖。他关心和培养边乡人才，所在县被文化部命名为“中国现代民间绘画之乡”，文化部授予他“全国先进文化馆长”称号。他擅长文学，所著文集《多情的红豆树》、《将军梦》和诗集《艺海萍踪》获文学奖。人至暮年，因眼疾作了五次手术，但不因之艺途所困，而甘心情愿为履行艺术信念而执着耕耘，迈向他艺术人生的尽途。

Li Wanzeng, a famous Dong artist, was born in a peasant family in Jianhe County, Guizhou Province, PRC, in 1932. He has studied the Dong's culture and custom. He is a member of China Artists Association, and a member of China Woodcutters Association. Being a China folk literary and a Guizhou writer, he is also a standing executive of China Association for Promoting Minority Nationalities Art.

Li Wanzeng has loved art since his childhood. He was enlightened on art by Yuan Xingshu, the mother of a famous Taiwan writer Qiongyao. Later he was affected by artists such as Jiang Bogong, Shi Panhong, Guyuan and Wangqi in his woodcut style, and made up his mind to settle himself in the small towns and rural areas to contribute his extraordinary talents unselfishly to the art. For more than 50 years, he has experienced many hardships in the search for his own artistic style — “I am I”. In his woodcut works, he absorbs elements from folk culture and moulds a graceful flavor that is simple and unsophisticated, elegant, warm and enthusiastic. All through his life, his artistic subjects have been based on folk culture and custom. In order to develop China's western culture, he has devoted all his life. His woodcut works of “Have a Taste of Youcha in the Dong Village”, “Horse Race in the Miao Mountains” and more than 70 other woodcut works have been exhibited, rewarded and collected, and have also been published in more than 10 magazines and newspapers such as “China Dance”, “People's Daily(Overseas Edition)”, New Zealand's newspaper “Pioneer”, etc. State Nationalities Affairs Committee and Ministry of Culture held an exhibition for his woodcut works in Chinese Art Gallery. The exhibition was highly appreciated by the art circles in Beijing. Famous artists Guyuan and Wangqi wrote inscription of encouragement to praise him. At the same time, Zhoulin, the former governor of Guizhou Province, praised his works as the excellent local culture of the highlands. Then Qiandongnan Miao and Dong Autonomous Prefecture of Guizhou Province held an exhibition for his works. After that, he was invited by the Divine Land Print Museum to hold an exhibition there. Over 10 of his works have been collected by Chinese Art Gallery, the Divine Land Print Museum and the Prefecture Nationalities Museum. More than 70 works, such as “the Peace Drum”, “the songs of Wedding”, etc., were displayed, collected and won prizes in Europe, the United States of American, Southeast Asian countries, Australia, Japan, New Zealand, and other countries and areas. He was highly commended for his inflexible seeking of art by many reviews published in the newspapers such as “Pioneer” in New Zealand, “English Artist Charlie”, etc., and artists from France and Japan interviewed him respectively and invited him to present a woodcut show abroad. He hasn't had his wish fulfilled because the small county where he works in has much difficulty in supporting him in economy. However, he has never relaxed from hard work, and has even made greater efforts. His woodcut “the Drum Beating for Praising National Souls” won a silver medal in the Exhibition of Fine Art for Celebrating the Return of Hongkong, which was sponsored by Chinese Artists Association and China Association for Promoting Minority Nationalities Art, and “the Majestic Views of the Highlands” won Stars Prize of the Eighth Galaxy held by Ministry of Culture, and an honor gold medal of National Hundred Flowers for Minority Nationalities outstanding Artists and an international honor gold medal for the second World Chinese Art Prize competition at the same time. He has taken good care of and trained rural promising art talents. The county where he works was named as “County of Chinese Modern Folk Painting”, and he has been honored as “Advanced County Culture Center leader”. He is also like writing, and his collected works of “the Passionate Ormosia” and “the Dreams of A General”, and the poetry collection of “Trace in the Art Sea” have been rewarded prizes. As an old man with his eyes operated on for five times, he is still working hard in the field of art till the end of his life.

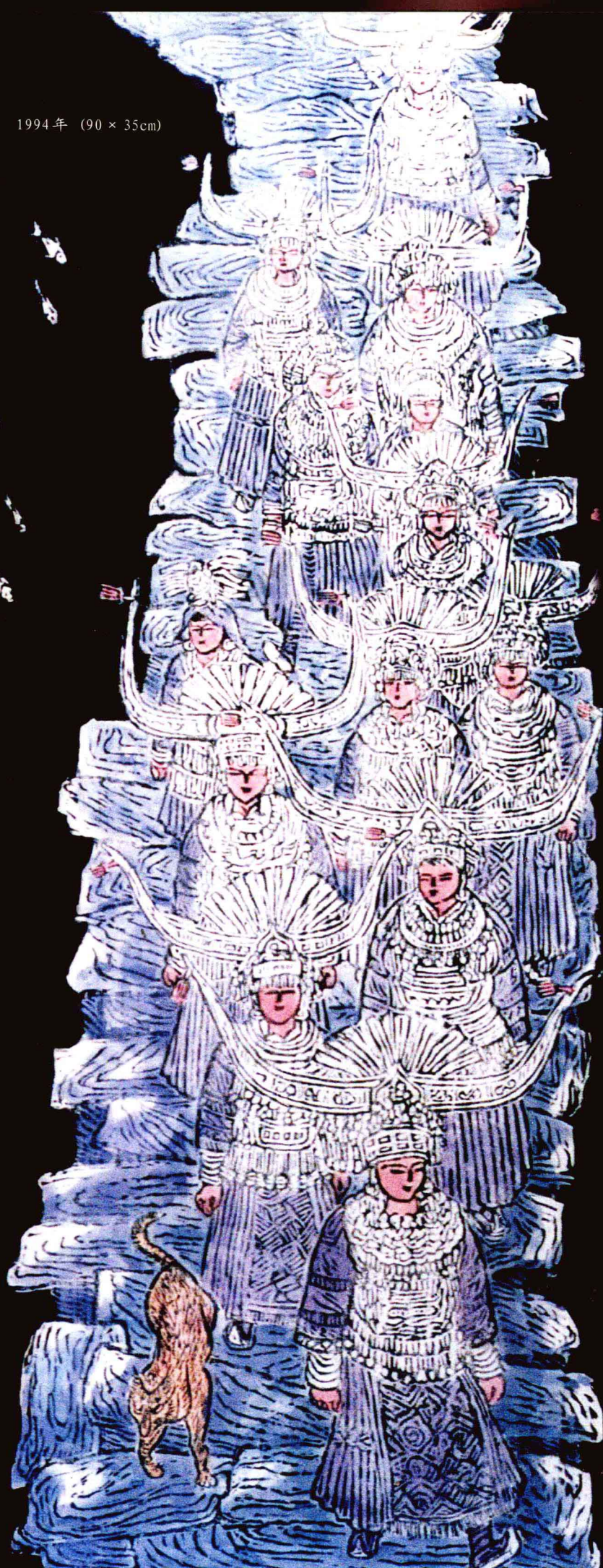


开心鼓声颂国魂（苗族）套色版画 1992年（58×76cm）



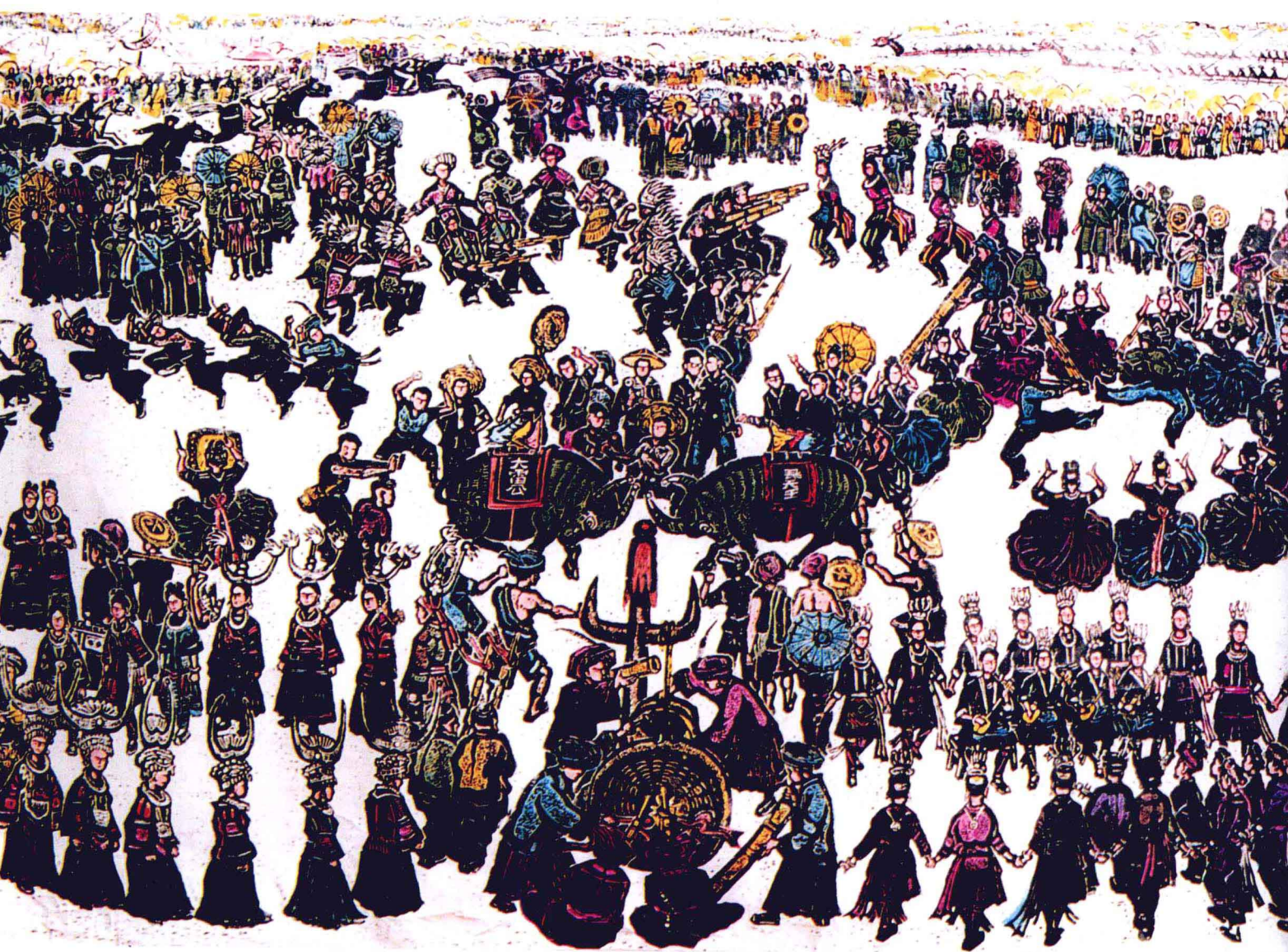
久仰人的歌（苗族）套色版画 1988年（50×50cm）

银 春 (苗族) 笔彩版画 1994年 (90 × 35cm)





苗山木鼓 (苗族) 套色版画 1996年 (60 × 50cm)



高原风韵 (贵州高原各民族) 与杨通河合作 笔彩版画 1989年 (110 × 75cm)



高原雄风 (苗族、侗族) 套色版画 1991年 (90 × 60cm)



对歌 (苗族) 水印 1983年 (57 × 52cm)

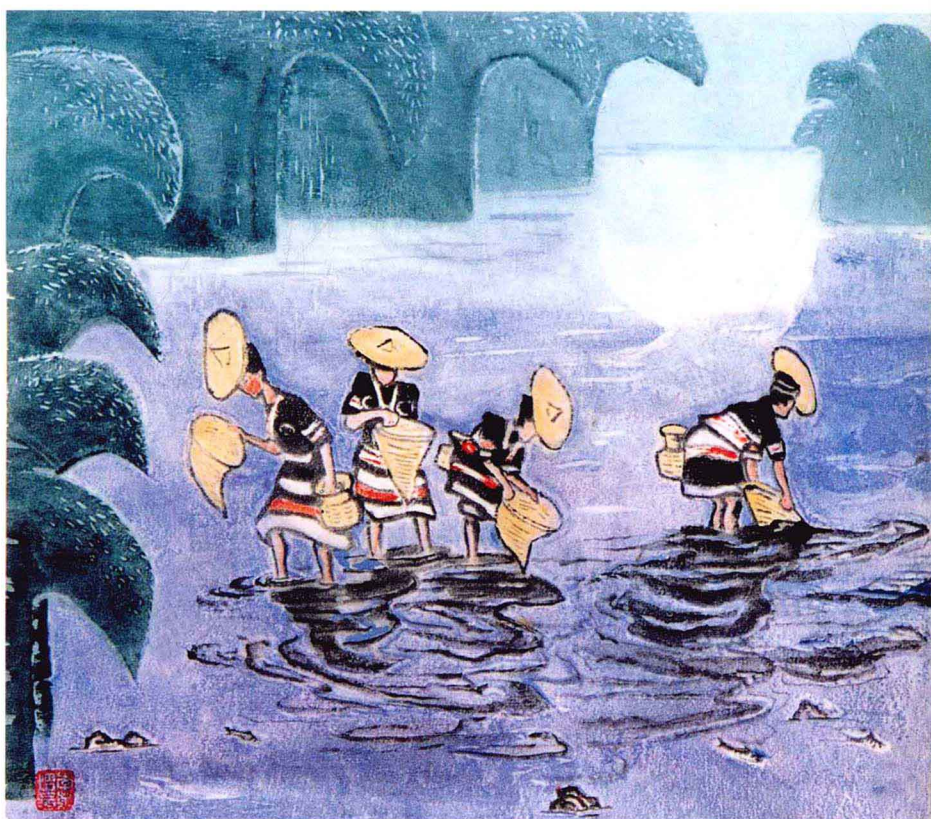


报京三月三 (侗族) 套色版画 1985年 (53 × 47cm)

致富路(苗族、侗族) 套色版画 1988年 (45 × 51cm)



捞虾(苗族) 水印 1994年 (40 × 35cm)





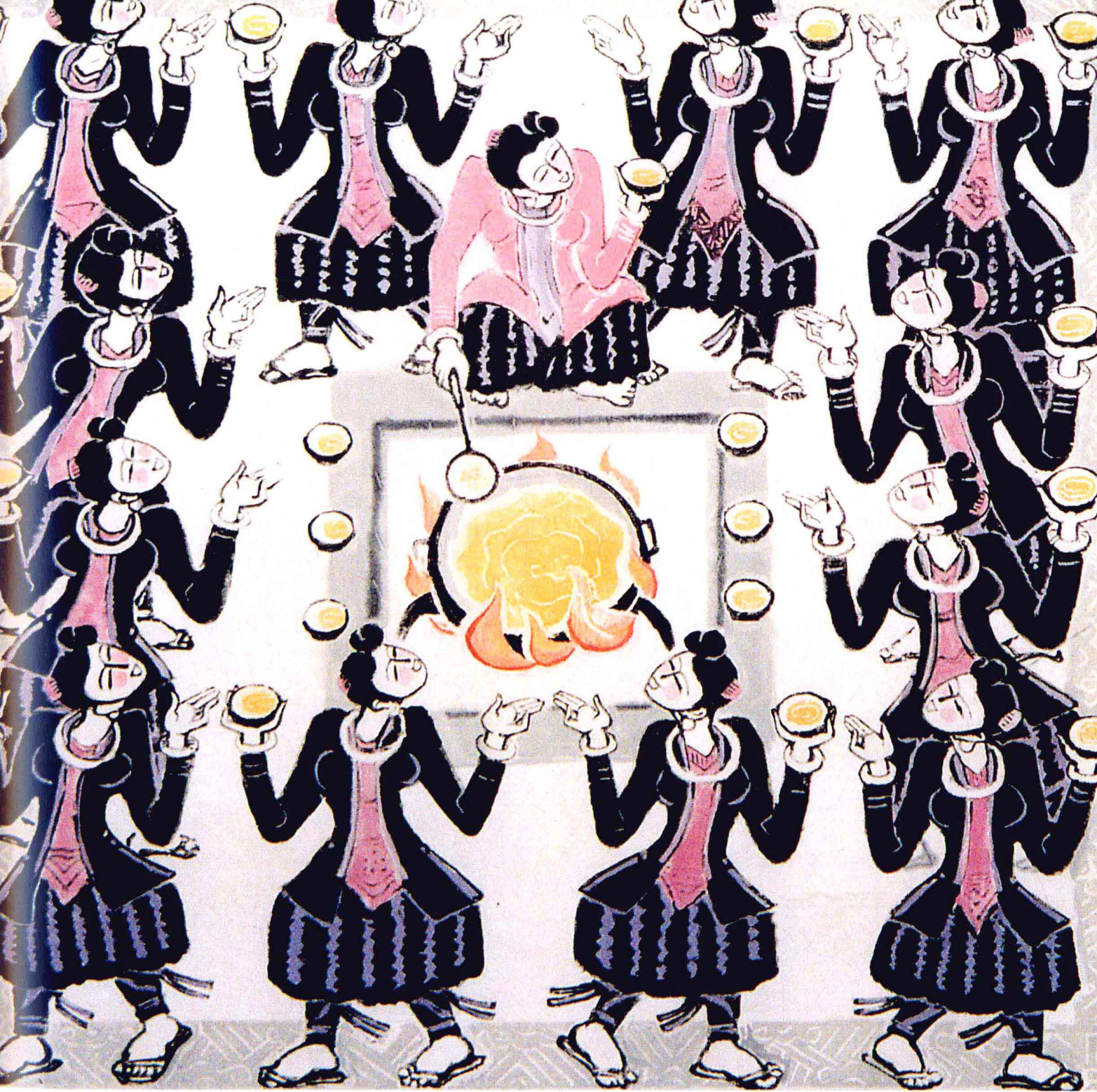
闹新郎 (侗族) 笔彩版画 1964年 (60 × 63cm)



纺纱曲 (侗族) 水印 1988年 (58 × 49cm)



修眉 (侗族) 套色版画 1992年 (60 × 48cm)



请来侗家吃油茶（侗族）水 印 1987年（48×48cm）



苗山不尽栋梁材 (苗族) 水 印 1984年 (58 × 55cm)



岁月悠悠 (侗族) 水 印 1994年 (54 × 42cm)



凯 旋 (侗族) 水 印 1984年 (84 × 60cm)