

# 廖冰兄



廖陵儿 黄民驹 编著

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岭南美术出版社

中国·广州

## 图书在版编目 (CIP) 数据

廖冰兄 / 廖陵儿, 黄民驹编著. —广州: 岭南美术出版社, 2013. 7  
(岭南画库)  
ISBN 978-7-5362-4990-5

I. ①廖… II. ①廖…②黄… III. ①廖冰兄  
(1915~2006)—生平事迹②漫画—绘画评论—中国—现代  
IV. ①K825.72②J218.2

中国版本图书馆CIP数据核字(2012)第174797号

策划编辑: 刘一行 翁少敏  
封面篆刻: 梁晓庄  
标志设计: 刁俊峰  
装帧设计: 现代资讯传播有限公司  
责任编辑: 翁少敏  
责任技编: 陆建豪  
英语翻译: 区 銜

## 廖冰兄

出版、总发行: 岭南美术出版社 (网址: [www.lnaph.com](http://www.lnaph.com))

(广州市文德北路170号3楼 邮编: 510045)

经 销: 全国新华书店

印 刷: 广州市岭美彩印有限公司

(广州市荔湾区花地大道南海南工商贸易区A幢 邮编: 510385)

版 次: 2013年7月第1版

2013年7月第1次印刷

开 本: 889mm×1194mm 1/16

印 张: 23.25

印 数: 1—1300册

ISBN 978-7-5362-4990-5

定 价: 223.00元

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广东人文学艺术研究会

# 总序

刘斯奋

广东绘画，源远流长。唐代的张询、宋代的白玉蟾，开创了广东绘画的先河。自此以后，人才辈出。明代早期的颜宗及宫廷画家林良、何浩等，承继宋元遗韵，享誉主流画坛；明末至清早期，广东画坛名家云集，各擅胜场：袁登道的米氏云烟山水，张穆的鹰马，高俨、赖镜、李果吉、汪后来的山水，伍瑞隆、赵焯夫的水墨花卉，彭睿瓏的兰竹等等，不仅在岭南画坛交相辉映，即使在中国画史上，也享有很高声誉。清代乾隆、嘉庆以后，广东涌现出一个文人画家群，如黎简、谢兰生、甘天宠、冯敏昌、张锦芳、吴荣光、黄丹书、梁蔼如等，多以诗书画“三绝”著称，其画作融合文人纵逸不羁意趣，达到很高境界。道光、咸丰年间的苏六朋、苏仁山则以人物画奇峰突起，开创了岭南绘画的新篇章。

清末民初，以居巢、居廉为主流的花鸟画家，代表了这一时期岭南绘画的最高成就。居廉的弟子高剑父、陈树人及高氏胞弟高奇峰等创立了融合中西的“岭南画派”，以崭新面目崛起于画坛，引起强烈反响。他们的传人如关山月、黎雄才、赵少昂、杨善深等人薪火相继，影响一直延续至今。与此同时，以“国画研究会”为主体的画家如潘毓、赵浩公、姚粟若、黄般若、邓芬、李耀屏、卢镇寰、黄君璧、黄少梅、张谷雏、何冠五、卢子枢等，以守护传统为己任，与“岭南画派”分庭抗礼，使此一时期出现了争鸣互动的活跃局面。

作为曾经是唯一的对外通商口岸，广东很早就受到西方绘画影响。晚清时期广东的外销画是我国美术史上—道奇异的风景，至今具有重要的认识价值。与此同时，一批画人远赴海外，学习西洋技法，成为中国早期油画

的先驱，李铁夫、陈抱一、李超士、冯钢百、谭华牧、关金鳌、胡根天、司徒乔、吴子复、王道源、李秉、余本、陈福善、杨秋人、王少陵、赵兽、梁锡鸿、苏天赐等便是其中的佼佼者。

广东也是中国现代版画、漫画、水彩画的发祥地之一。受时代潮流影响推动，涌现出一大批名家，廖冰兄、谢海若、赖少其、罗清桢、李桦、梅健鹰、胡一川、陈卓坤、陈烟桥、杨讷维、胡其藻、顾鸿干、唐英伟、张在民、张影、罗映球、黄新波、古元、荒烟、王立、周金海、温涛、梁永泰、张慧、王肇民、陈望、余所亚等创作了一大批直面现实、反映社会变革的美术作品，其意义已超越作品本身。

今逢民族重兴，国运昌隆。文化建设已被提上重要位置。广东人文艺术研究会本着弘扬优秀传统文化、鉴古以开今的愿望和宗旨，在中共广东省委宣传部及广东省文学艺术界联合会的指导和支持下，遂有编纂《岭南画库》之举——按照岭南绘画发展的历史脉络，挑选出不同时期具有代表性的画家和作品，并约请相关专家、学者进行深入研究，以图文并茂的方式陆续加以出版，以期为广大读者了解岭南绘画的发展及其成就提供较全面的展示和参考。

为乡邦整理文献，我们深感责任非轻；面对全新的尝试，我们尤其觉得经验缺乏。为着把这套大型丛书尽可能编纂得严谨周详一些，庶几稍减来者之讥，竭诚期待方家识者不断提出改进意见。

2011年1月5日于广州

# The General Preface to Lingnan Artists Series

By Liu Sifen

Guangdong painting has a long history. Zhang Xun of Tang Dynasty and Bai Yuchan of Song Dynasty set a precedent for Guangdong painting. Since then, talented painters emerged one generation after another. Yan Zong of early Ming Dynasty and court painters namely Lin Liang and He Hao were well known in mainstream painting circles. From the late Ming to early Qing Dynasty, famous painters gathered in Guangdong, each with his own stunt: Mi's landscape with cloud and mist of Yuan Dengdao; eagle and horse of Zhang Mu, landscape of Gao Yan, Lai Jing, Li Guoji and Wang Houlai; flowers of Wu Ruilong and Zhao Chunfu; as well as orchid and bamboo of Peng Ruiguan. They are not only glorious in Lingnan area, but also made a mark in Chinese Painting History. After the reign period of Qianlong and Jiaqing in Qing Dynasty, a literati artists group, including Li Jian, Xie Lansheng, Gan Tianchong, Feng Minchang, Zhang Jinfang, Wu Rongguang, Huang Danshu, Liang Airu etc., emerged. Their fame lies in the combination of poetry, painting and calligraphy in one and they integrated their scholarly character and interest into the works, which make the group stand out at that time. On top of them, Su Liupeng and Su Renshan in the reign period of Daoguang and Xianfeng gained prominence with their figure paintings and turned a new chapter in Lingnan Painting.

In late Qing Dynasty and early Min Guo (Republic of China) period, the mainstream paintings in Lingnan were featured by Ju Chao and Ju Lian with their flower and bird paintings. Later, the disciples of Ju Lian, Gao Jianfu, Chen Shuren, and Gao Qifeng (Gao Jianfu's brother) founded the "Lingnan School of Painting", characterized by its blending of East and West. The emergence of the School shed a new light in the art circle and drew great attention from the northern painters. Their successors, such as Guan Shanyue, Li Xiongcai, Zhao Shao'ang, and Yang Shanshen kept on passing

the torch and their influence continues today. In the meantime, another group of painters, including Pan He, Zhao Haogong, Yao Suroo, Huang Banruo, Deng Fen, Li Yaoping, Lu Zhenhuan, Huang Junbi, Huang Shaomei, Zhang Guzhi, He Guanwu, Lu Zishu, etc., with "Chinese Painting Research Society" as the main body, took tradition protection as their responsibility and worked against Lingnan School of Painting. As a result, the interaction and competition within these two groups filled this period with vigor, creativity and great productivity.

Guangdong, as the first and only port open to the outside world, has long been influenced by the Western Paintings. Paintings made in Guangdong targeted for export in late Qing Dynasty brought peculiarity to the history of Chinese painting and still has an important aesthetic value. In the meantime, a group of painters went abroad to learn Western painting techniques, and became the pioneers of China's early oil painting. Li Tiefu, Chen Baoyi, Li Chaoshi, Feng Gangbai, Tan Huamu, Guan Jin'ao, Hu Gentian, Situ Qiao, Wu Zifu, Wang Daoyuan, Li Bing, Yu Ben, Chen Fushan, Yang Qiuren, Wang Shaoling, Zhao Shou, Liang Xihong, Su Tianci, etc. are outstanding painters among them.

Guangdong is also one of the birthplaces of China's modern prints, comic books, and watercolor paintings. Promoted by the times and tides, large numbers of famous painters emerged, such as Liao Bingxiong, Xie Hairuo, Lai Shaoqi, Luo Qingzhen, Li Hua, Mei Jianying, Hu Yichuan, Chen Zhuokun, Chen Yanqiao, Yang Newei, Hu Qizao, Gu Honggan, Tang Yingwei, Zhang Zaimin, Zhang Ying, Luo Yingqiu, Huang Xinbo, Gu Yuan, Huang Yan, Wang Li, Zhou Jinhai, Wen Tao, Liang Yongtai, Zhang Hui, Wang Zhaomin, Chen Wang and Yu Suoya, to name just a few. They created abundant works with great historical and social significance.

Now China is experiencing a great rejuvenation and the

sustained prosperity cultural construction on an important position. To promote our traditional culture, to learn from the past and to boost the present development, under the guidance and support of the Propaganda Department, the CPC Guangdong Committee and the Guangdong Federation of Literary and Art Circles, Guangdong Humanities and Arts Association then decided to compile the Lingnan Artists Series. We selected the representative artists and works of different periods in accordance within the historical context of Lingnan Painting, invited experts and scholars to conduct

in-depth research on them, and published them in a succession with graphic and articles, in order to provide a comprehensive display and reference to the readers to understand the development and achievements of Lingnan Painting.

To review and edit the art documents for our own native land, we are bestowed with great sense of responsibility; faced with the new trial, we strongly feel that we are lack of experiences. To better complete and perfect the compilation, we are looking forward to your suggestions and comments.

Guangzhou, January 5th, 2011

# 内容提要

廖冰兄(1915—2006),原名廖东生,出生于广州,祖籍广西象州,是我国现当代著名漫画艺术家,杰出的人道主义者。

廖冰兄从1932年开始发表作品,坚持漫画创作七十年,毕生用画笔扫除“污秽”,给世界擦脸,乐此不疲。

冰兄一生的漫画创作,经历了“人生哲理漫画”、抗战漫画、重庆“猫国春秋”、香港“新市井漫画”、50年代的歌颂漫画和内部讽刺漫画以及改革开放时期的“反思漫画”六个时期。他用画笔全面地记录了他所生活的那个时代的中国历史。

冰兄一生富于传奇色彩。从20世纪30年代参加救亡漫画宣传队,到40年代在重庆和香港冒着生命危险,揭露蒋家王朝的倒行逆施,冰兄一直是战斗着的中国漫画界的中坚人物。但50年代误陷“阳谋”,却让他一度沉寂远离漫画。直至1978年大地回春,已过花甲之年的冰兄“领回脑袋”,又凭借一批深刻的“反思漫画”引起强烈反响,其中那幅《自嘲》被人誉为中国改革开放的“思想文化符号”。他本人经历的沉浮跌宕,也在某种程度上成为中国现当代历史的一个缩影。

冰兄在美术界素以“思想家”著称,他一生大都着眼于大主题,极少滞留于小趣味,每个时期都能画出一批“时代漫画”,流传于世。他的一些名作,比如《禁鸣》、《自嘲》、《剪辫子》、《毁神—造神》等画,至今仍然撼动人心,有巨大的现实意义,就连他在30年代画下的《马的故事》和《一朵骄矜的花》等稚拙漫画,也依然像隽永的寓言,给人留下无穷的回味。

冰兄漫画又以情感强烈而出名,大爱大恨之情充溢其

画面,感人至深。冰兄的挚友、美术评论家黄蒙田,三四十年代期间常在冰兄身边工作,他在回忆冰兄作画的情景时这样说:“我又看到他许多控诉力极强的漫画作品从感受、酝酿到完成完整的漫画作品的全部过程,情绪的激动简直到了进入痛哭流涕状态。”冰兄直言自己的痛感神经特别发达,这不仅是生理的,尤其是社会性的。冰兄毕生所作多是“悲愤漫画”:“为被害的善良而悲,为害人的邪恶而愤。”

冰兄漫画风格鲜明、尖锐、泼辣、富于思想性,他认为:“用最荒诞的手法去表现最严肃的内容,才是最好的漫画。”

冰兄自诩“野生动物”。他自幼家贫,没有进过正规的美术学校,他最早的艺术养料来自年画、门神、历书和章回小说上的木版线描画、广告上的旗袍倩女及教堂修女派发的圣经故事图画。但他好学,又善于“偷师”,抱着一种拿来主义的态度,古今中外,兼收并蓄,大而化之,终成一位大杂家。他的漫画常是诗书画一体,花红叶绿,相映成趣,却自称“三劣”。

冰兄不仅创作出许多优秀的漫画作品,他还对中国漫画在形式、体裁方面的开拓发展作出了自己独有的贡献。他的《抗战必胜连环图》以教科书的形式,强化了漫画的教育功能;他的“木刻漫画”杂交了两个画种的优势,展现一种新的美感;他在香港开拓了“联系漫画”的体裁,作品《阿庚》开创了我国新闻漫画的先河;此外,他的墨底重彩风景画,以及他的“加工速写”更越出漫画范畴而呈现独特艺术创意。

冰兄各个时期的创作都体现了他对读者的尊重。



1938年的“廖冰兄抗战连环画展”主要是画给农民看的，构图热闹，颜色大红大绿；《猫国春秋》的对象主要是知识分子，则多采用现代主义的表现手法；到了香港，又入乡随俗，画出了带有“市井味”的漫画。

几十年间，冰兄作画过万，创作之多令人惊叹。他年轻时作画倚马可待，被誉为鬼才。晚年作画渐趋深沉，自言已从漫画家变成“慢画家”，后来更向连漫画也没有的“漫话家”发展。

21世纪初，老人感慨现实比漫画更夸张、更荒诞而决意掷笔收山。“中国漫画死了！”他的一声叹息是那样的沉重，发人深省。

2003年，冰兄荣获中国美术金彩奖成就奖。

不再画漫画的老人于2004年设立“廖冰兄人文专项基金”，来延续他生命中永恒的理想——人道主义的事业，继续关注社会、关爱众生、关怀中国人的精神文明。

# Abstract

Liao Bingxiong (1915—2006), originally known as Liao Dongsheng, is a famous cartoon painter in contemporary China and an outstanding humanitarian. He was born in Guangzhou, and his original family home was Xiangzhou, Guangxi province.

Liao Bingxiong began publishing his work since 1932, and kept on painting for seventy years. Throughout his life, he is devoted to cleaning the filth in the world with his brushes.

Bingxiong went through six periods of cartoon creation: the philosophical cartoon, the Anti-Japanese cartoon, The Spring and Autumn of Cat Kingdom series in Chongqing, the new townspeople cartoon of Hong Kong, the eulogistic cartoon and sarcastic cartoon circulated among insiders in the 1950's, and the "reflective cartoon" after the Cultural Revolution. He recorded with his painting brush the period of Chinese history in which he lives.

Bingxiong led a colourful and legendary life. From participating in the Anti-Japanese cartoon painting team in the 1930s to revealing Chiang Kai-shek's evils in Chongqing and Hong Kong in the 1940s, he had been a key figure in China's cartoon painters' circle. However, in the 1950s, he stayed away from cartoon creation for a while due to some "political open conspiracy." It was until the spring of 1978 that he once again produced some well-received "reflective cartoons". One of them, "Self-mockery", has been regarded as the "ideological and cultural symbol" of China's reform and opening policy. And his life experience has become, to some extent, the epitome of Chinese contemporary history.

Bingxiong was known as the "thinker" in the art circle. Throughout his life, he worked on grand themes of his age, thus producing a batch of brilliant "cartoons of the time". Some of his works, such as "Voiceless", "Self-mockery", "Braids-cutting", and "Destroy and Recreation of God", are very thought-provoking and heart-shaking, having enormous realistic significance. While other works, such as "The Story of a Horse" and "A Haughty Flower",

Painted in the 1930's, though rough and immature, still render many meaningful afterthoughts.

Bingxiong's cartoons are special for its power. The feelings of love and hate each work conveys are striking and touching. His best friend, Huang Mengtian, an art critic who worked with him in the 1930s and 1940s, recalled and said, "I witnessed the whole process of how he brings out the most powerful works—from conception to completion. When his emotions are on the upsurge, he would even enter into a stage of wailing and howling." Bingxiong himself also admitted once that he has a much more developed nerve system than others. This is not only physical, but also social. Most of his works are "howling cartoons", expressing pity for the oppressed, and grudge for the oppressor.

Bingxiong's cartoons are very pungent and sarcastic. The best cartoons, in his eyes, are those revealing the most serious social problem with the most absurd approach.

Bingxiong called himself "a wild animal". He was born in a poor family, and never had the chance to enter into a genuine art school. The earliest art nutrition he received comes from the new year pictures, the door-god pictures, the block print sketches in almanacs calendars and traditional Chinese episodic novels, the Chi-pao ladies in advertisements and the biblical illustrations distributed by nuns. He was fond of learning and good at "taking over" others' strong points. By holding the principle of "taking in everything useful," whether they are ancient or modern, Chinese or foreign, he digested them into his own creativity and eventually became a master of cartoon painting. His cartoons, generally speaking, are the harmonious combination of poetry, calligraphy and painting, which he playfully refers to as his "three drawbacks".

Bingxiong not only created many outstanding cartoon works, but also made great contribution to the style and genre of Chinese cartoon. "We'll Win the Anti-Japanese War", a cartoon story book

in the form of a text book, intensified the educational function of comics. His woodcut cartoon, combining the advantages of woodcut and cartoon drawing, shows a new kind of beauty. He also developed the genre of "connection cartoon" in Hong Kong. His "Ah Geng"

becomes the pioneer of Chinese news comics. In addition, his heavy colored landscape painting and his sketches transcend the scope of comic and display his unique originality of art.

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