

An abstract painting featuring two stylized drama figures. The figure on the left is rendered in green and yellow, while the figure on the right is in white and yellow. They are set against a background of bold, expressive brushstrokes in red, purple, and black. The overall style is reminiscent of traditional Chinese ink and wash, but with a more modern, abstract interpretation.

柏龍華畫戲

陳傳席



Collection of Drama Figures by Bai Longhua

图书在版编目 (C I P) 数据

柏龙华画戏 / 柏龙华绘. —南京: 江苏美术出版社,
2001.7

ISBN 7-5344-1201-3

I . 柏... II . 柏... III . 水彩画: 人物画 - 作品集
- 中国 - 现代 IV . J225

中国版本图书馆 CIP 数据核字 (2001) 第 052109 号

封面题字: 陈传席

剧情文字: 鲁安娜

英文翻译: 王先寅

责任编辑: 张学成 郑必宽

装帧设计: 卢 浩

责任校对: 刁海裕

审 读: 钱兴奇 张延安

监 印: 符少东

柏龙华画戏

江苏美术出版社出版发行

江苏省新华书店经销

扬州鑫华印刷厂印刷

开本 889 × 1194 1/16 印张 4

2001 年 8 月第 1 版 第 1 次印刷

印数 1-2,000 册

ISBN 7-5344-1201-3/J · 1198

定价: 56.70 元

社址 / 南京市中央路 165 号

电话 / 3308318 邮编 / 210009

湖南路 54 号

523 邮编 / 210009

柏龍華五戲

溶合中西意該古今
先生為一戲別不社面是
可喜也
戊寅夏月陳傳席



柏龙华艺术简介

柏龙华，别名华子。国家一级美术师，安徽省水彩画研究会理事，芜湖市文联美术家协会副秘书长。

1961年毕业于安徽艺术学院美术系。主攻水彩画，也曾涉及中国画、油画、粉画、漫画、装饰画、年画等诸多画种。近十余年专画水彩戏剧人物及水墨脸谱画。作品多次入选国家级大展并获奖。

水彩戏剧人物画曾获1995年“中国水彩画大展”银奖，1996年入选“第三届全国水彩画、粉画展览”，1999年入选“第九届全国美术作品展”。有“水彩画戏第一人”之美誉。

水墨脸谱画曾获加拿大国际东方水墨画

大展的“枫叶奖”。入选1997年文化部主办的“北京首届国际扇面书画艺术展”。

作品七次入选安徽省美展，并于1996年和1999年两次获安徽省美展二等奖。

1996年应邀赴澳大利亚举办个人画展，并在其国立大学讲学。在国内上海、南京、南宁、苏州、合肥、芜湖等十多个城市举办了个人画展，全国30多家报刊、杂志发表了评论文章，充分肯定了其戏画的艺术成就。

个人作品专题片多次在中央电视台，省、市电视台、电台及美国斯科拉电视台播放。生平及作品已被《中国文艺家传集》等20余部词典及大型画册收录。

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Brief Introduction of Bai Longhua's Art

Bai Longhua is nicknamed Huazi with an academic title of senior artist, and appointed as the director of Watercolour Research Association, Anhui Province, as well as the Vice-president of the Union of Wuhu Artists.

Bai graduated from the Fine Arts Department of Anhui Provincial Art Institute in 1961. He specialized in watercolour with a wide range of disciplines such as traditional Chinese painting, oil painting, gouache, caricature, art deco and New Year picture.

In the latest decade, he pioneered a new approach to painting the drama figures and facial makeup originated in Beijing opera, for which he won the Silver Award of 95' Chinese Watercolour Art Exhibition. His artistic works were twice listed in the 3rd National Watercolour Painting and Gouache Exhibition(1996) and the 9th National Art Exhibition(1999). The facial makeup in Chinese music-dramas painted with brush and Chinese ink won Award Maple in the International Chinese Ink & Cooler Exhibition in Canada. His works were listed in the 1st Beijing International Fan Painting and Calligraphy Exhibition sponsored by the Ministry of Culture, they were listed in Anhui Provincial Art Exhibition seven times and awarded with Silver Medal in 1996 and 1999 respectively. Bai enjoys a reputation of the foremost in Chinese music-drama figures painted with gouache for his artistic merit.

In 1996, he was invited to give an art exhibition in his own name in Australia and performed lectures at its State University.

During the past decade, he had presented his personal art show in 9 cities as Nanjing, Suzhou, Hefei and Wuhu. 30 Chinese national and local journals and newspapers published comments on his artistic merit. A special news feature to introduce his personal artistic works was programmed both at home and abroad. A biographical note on him has been contained in Biography of Chinese Renowned Artists.

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画家柏龙华与夫人鲁安娜在漓江采风

序

在中国画坛中,以画戏曲人物而闻名于世者,有上海的关良、河北的韩羽、江苏的马得,可称“戏画三家”。而今,安徽的柏龙华,则于“三家”之外,另立门户,足与抗衡矣。

柏龙华,1939年生,安徽芜湖人。1961年安徽艺术学院美术系毕业后,历任广德县中学美术教师、文化馆美术干部,芜湖市美术家协会副秘书长和国家一级美术师。

龙华先生从事美术事业已40年。由于工作需要,80年代中期以前,充分发挥其“一专多能”之特长,以画水彩风景、花卉(写实)为主,兼及年画、油画、漫画、装饰画等,虽为美术教育及普及群众美术活动作过很大贡献,但就其艺术成就而言,不甚显著。自80年代中期起,他感到人生苦短,精力有限,什么都画,未必什么都能画好,若画得与众不同甚至超人一等,则更不容易。于是他重新选择自己的画路,将创作题材重点转入到戏曲特别是京剧人物及脸谱上来。其父柏孟坚是京剧行家,龙华幼年即受其熏陶,成了小戏迷,至今仍兴趣不减。

他非常熟悉戏曲中生、旦、净、末、丑诸角色人物故事情节,尤仰慕净、旦中的英雄豪杰、刚烈女子,成了他赞颂描绘的主要对象。经过“十年磨一剑”的艰巨劳动,上下求索,苦心经营,终于开辟了他的戏画新天地,创造了独树一帜的戏画艺术。1994年7月,在省城合肥久留米美术馆首次举办了“龙华戏画”展,引起了美术界的极大关注,国家新闻出版署《新闻出版报》以及省内外的各种报刊、杂志、电台,前后两个月连续进行报导、评论,人称“龙华旋风”。从此,他的戏画蜚声画坛,1996年戏画展饮誉澳大利亚;1997年荣获中国水彩画大展银奖。1999年6月,其作品应邀来南京九鼎艺术馆展出,经画家杨德祥介绍,在开幕式上余与龙华先生相识,先生虽貌不惊人而画却惊人,一进展厅,就让我赞叹不已,被其神来之笔所创造的活生生的各种戏曲

人物形象吸引住了,看了又看,流连忘返,久久不肯离去。

关、韩、马三家画戏剧人物重在人物神态及中国水墨画韵味。龙华所作,重在中西技法融合,表现戏曲舞台色彩的绚丽和辉煌,具有强烈的现代意味。其戏画主要分为两大类:

其一,刮粉戏曲人物画。即用西画油画刮刀将水粉颜料刮在水彩纸或卡纸上,以刀代笔来塑造形象。它比油画刮堆法薄、空灵,比用笔晕染的中国画有力度、有块面感。作画时,常常是信手写意,一气呵成,色彩浓烈,造型夸张,形神兼备。并采取题款、钤印等中国画之形式,和谐自然。这一创造,实为画坛所罕见。

其二,水墨戏曲脸谱。即以意象变形手法涂抹出画家心中之英雄。这类作品完全摆脱了形似的约束,继承了中国文人画“似与不似”、“不似之似似之”的美学传统,又受西方后期印象派、表现主义影响,以“不求形似求生韵”来表现英雄人物阳刚浩然之气。但它与西方抽象派艺术不同,抽象派弃绝客观事物的具体形象和生活内容,在画面上作几何形体的组合或作抽象的色彩和线条的挥洒。而柏君所作,无论怎样挥洒,无论怎样摆脱形体的约束,其结果乃是神韵美、具象美。

另外,他还创作有布贴戏曲人物,抓住了舞台戏曲色彩华美、动作有程式之特点,大胆用色,另具一番风味。

柏先生戏曲人物画,是百花苑中的一支奇葩,喜闻其将多年来创作的佳构汇集出版,值得庆贺。是为序。

周 积 寅

于金陵苦乐斋 2000年12月8日

(作者为南京艺术学院教授、博士生导师)

Preface

Among the artists of traditional Chinese painting, Guan Liang(from Shanghai), Han Yu(from Hebei), and Ma De(from Jiangsu) are renowned for their music-drama figures painting and thus called the "Three Masters of Traditional Opera Figures Painting". At present, Bai Longhua(from Anhui) goes beyond the Three Masters, developing a new style of his own and enjoys the same reputation in this field.

Bai Longhua was born in Wuhu, Anhui Province, 1939. After his graduation from the Fine Arts Department of Anhui Arts Institute in 1961, he used to be a professional teacher in Guangde Middle School and later an art worker at Guangde Cultural Centre, now is the vice-president of the Union of Wuhu Artists with an academic title senior artist.

Bai has taken up painting as his profession for 40 years. To meet the requirement of his profession, he spared no efforts to be expert in one thing and good at many before the mid of 1980s and specialized in watercolour painting, flower-bird works as well as New Year picture, oil painting, caricature and art deco. Having contributed much to art education and dissemination of artistic taste among the common people, he hasn't achieved remarkable success with respect to his profession, though. After the mid of 1980s, it occurred to him that one couldn't achieve anything if he deal with everything since he sensed the bitterness and shortness of human life. Furthermore, it would be more difficult for him to go out of ordinary or even to be superior to other artists. Therefore he had to switch his creativity of art work from the wide inspects to facial makeup in Beijing opera.

Nurtured by his father Mengjian, a connoisseur in Beijing opera, Bai has been fascinated by Chinese opera since his childhood, which earned him an intimate knowledge of the characters in Chinese opera such as sheng-character(general male lead including the part of young, older and military men), dan-character(general female lead including personated old women, female warriors and female of the coquettish type), jing-character(the character with painted facial makeup), mo-character(the part of servants), and chou-character(the clowns or comedians). He seems especially paying his respects to those positive roles in the play that they are subject matters for him to reveal. Painstakingly, he has developed a school of his own. In July, 1994, Music-Drama Figures Art Exhibition by Bai Longhua was held for the first time in Julumi Art Gallery, Hefei, the capital of Anhui Province and it brought the art circles great attention. Those media as Publishing News(by State Publishing Administration), provincial and local journals, newspapers and TV programmes reported it. He was praised as "Longhua Wirlwind". From then on, he makes a name for himself in the art world, enjoyed a

high reputation in Australia in 1996 and won the Silver Award of 97' Chinese Watercolour Art Exhibition. In June, 1999, when he was invited to exhibit his art works at Jiuding Art Gallery in Nanjing and introduced to me at the opening ceremony by a well-known artist Yang Dexiang. Although he looks mediocre, his painting is. when entering the gallery hall, I gasped in recognition of his paintings and enchanted by the lifelike creation of various drama figures.

Guan Liang, Han Yu and Ma De, the Three Masters devote much attention to revealing supernatural disposition of sophisticated Chinese taste of the characters while Bai Longhu attaches much importance to combination of Chinese and western techniques. By means of giving prominence to the disposition of the character and his identity, it shows modern symbolism, for which his painting is possible to distinguish two broad trends:

First, music-drama figures painted with gouache and spatula, i.e. the figures are portrayed on drawing paper or card paper with gouache and spatula instead of with painting brush. Comparing with the techniques of oil painting, it seems more mysterious than typical traditional Chinese painting and to have gradations. Bai's paintings are characterized by vivid expression and bold outlines and affixing a seal on the margin, which distinctly show the image of certain roles by means of artistic exaggeration combining truthful portrayal and symbolism.

Second, facial makeup in Chinese-drama painted with brush & ink. In creating a character, he finds it necessary to bring out the special features of his image by applying the semblance-of-what-it-is-not so that it can communicate the imperishable unyielding passion-nature of the positive character. Although influenced by western Post-Impressionism and Expressionism, it doesn't grow most of the early forms of abstraction, for which totally rejects any dependence on natural appearances and the real world or typical features include a fondness for geometrical lines and shapes.

The recognizable aspects of the world, especially the human figure are represented, in however simplified, stylized, or distorted a form in Bai's painting. His collage, a technique of drama-figure-making in which pieces of fabrics, or other materials are glued to the surface of the canvas or ceramic tiles, is also unique. Now, upon the publication of his works, I am filled with great joy and in his honour have written these words as my personal congratulations.

Zhou Jiyin (Professor, doctoral tutor, Nanjing Arts Institute)

我话我画

柏龙华

绘画生涯已整40年，崎岖漫长，酸甜苦辣！和所有的小男孩一样，从小我也很调皮，打弹弓捉蟋蟀，学侦探抓土匪……但玩得最多的还是胡乱的画画。主题是飞机大炮打鬼子，此外还为我的每门功课的任课老师画头像，当然这些是偷偷地在上课时画在课本上的。高中毕业后我考取了艺术院校，严格的素描训练和学院似的教学方法使我“上了路子”，也老实多了。工作后数十年的美术教学与群众美术的组织辅导工作又逼得我掌握了“十八般武艺”。我曾戏谑地对朋友说，除了没有打过铁画，什么画种我都喜欢，也都画过。然而，始终不间断努力地还是画水彩。

80年代中期，我偶尔画的一张水彩花旦头像，得到不少人的称赞，触发了我专画京戏的念头。谁知一迷进去就是十几年。想起来我也是与京剧有缘。我父亲是个教师，却一生酷好京剧。梅兰芳、盖叫天等老一辈京剧大师的逸事是他最津津乐道的事。从小，京剧的唱词便是我的识字课本，父亲一段段默来教我一字一句地认唱。清晨既起，对着一个空水缸叫嗓子，便是我的早课。

我知道，父亲并不想把我培养成一名演员，他的期望是什么呢？当他去世后，我渐渐大起来，中学毕业了，美术院校毕业了，而一连串京剧舞台上的英雄与巾帼始终难以忘怀，回肠荡气的京剧唱段总是在我悲喜至极时悄然而至，我终于明白了父亲当年的一片苦心。他要我做个堂堂正正的人，一如张飞、李逵、诸葛亮、岳飞、苏武……“文革”十年，我不得不将这些帝王将相、才子佳人深深藏在内心，非遇挚友至爱，不敢抖落半句，这个时期我画的只是水彩风景画。只有清亮的皖南山水和朦胧的水彩画，才能抚慰我受压抑的心。

现在的年轻人，他们的生命伴奏曲也许是流行歌曲、迪斯科，但我的生命与灵魂一定是浸泡在铿锵的京剧与唱腔里的，甚至在我的一位师长去世时，我清晰地听到空中传来从容不迫的须生退场锣鼓。

我从事水彩画创作已有30多年，始终感到内心有一种渴望未能宣泄。而对京剧题材，起初我也尝试过用布贴、油画棒、水墨等多种艺术语言来表达，但总觉得不能十分传神地表现京剧丰富的色彩和内涵，也未能把我对京剧及京剧人物的感情与认识画出来。后来一次偶然的机会，我从西方油画家福特里埃的艺术实践中得到启发：他习惯于长期构思，迅速作画，而油画干得慢的特点成了他作画的障碍，于是他发明了用涂料覆盖画面，用刮刀在纸上进行修饰的方法，创造出被人们称之为“非形象作品”的画。而我也正苦于用水彩、水墨表现京剧人物没有厚度，力度也不足的问题。于是，我用调了色的涂料，在卡纸上或在宣纸上用油画刮刀刮出一根根硬直的线条，一片片凝重而有明暗的色彩。因其遒劲有力能表现京剧的阳刚之美，被友人称之为“刮粉画”并在省报上宣扬开去。

京剧发源于安徽，却成于京城。它之所以被认为是中华民族戏曲乃至精神上的代表，正是因为它所具有的这种纯正的神韵——阳刚之美与正义之气。不用如此之线条与造型，不加之华美的色彩，不能表达我心中对京剧艺术在气质上的认同，不能体现舞台绚丽多彩的服饰给我的富有民族特色的美的印象。

这两者的结合，使我找到了一种很痛快淋漓、大刀阔斧地宣泄胸中阳刚之气的语言，这是我十余年来最大的收获与幸运。一个没有自己的面貌，不思创新，只满足于向古人向旁人学来一点技术的人，就像磨道里的毛驴，重复着千百年来老路。重复老题材老笔墨，贪稳求媚，不惜牺牲个人风格去讨好世俗审美习惯的人，虽然作品盈箱，名气很大，充其量也只能算作个美术爱好者。周思聪的这种说法是很有道理的。

我深知自己作品中的不足，也自信今后自己会画出更好的画。

我渴望有更多的人理解我的画，喜欢我的画，鼓励与鞭策我继续走我的路。

新世纪第一个春节 于芜湖凤凰山下

作品目录及简介

▼
水彩戏剧人物画

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▼
油画

▼
粉画

▼
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▼
布贴戏剧人物画

水彩戏剧人物画

表现中国戏剧中五彩缤纷的色彩；
夸张地表现戏剧人物的动作及性格，并融进画家本人对戏剧中各角色的构想。
常以刮刀代笔。

西画的材料，中国画的题款铃印，使它在水彩画界独树一帜。

水墨脸谱画

在吸取中国京剧脸谱精髓的基础上，以意象变形手法、中国画大写意的笔墨画出。

多表现具有阳刚之美的净角性格，神秘而又充满魅力。
其飞扬而发人遐想的艺术感，具有较强的现代审美情趣。



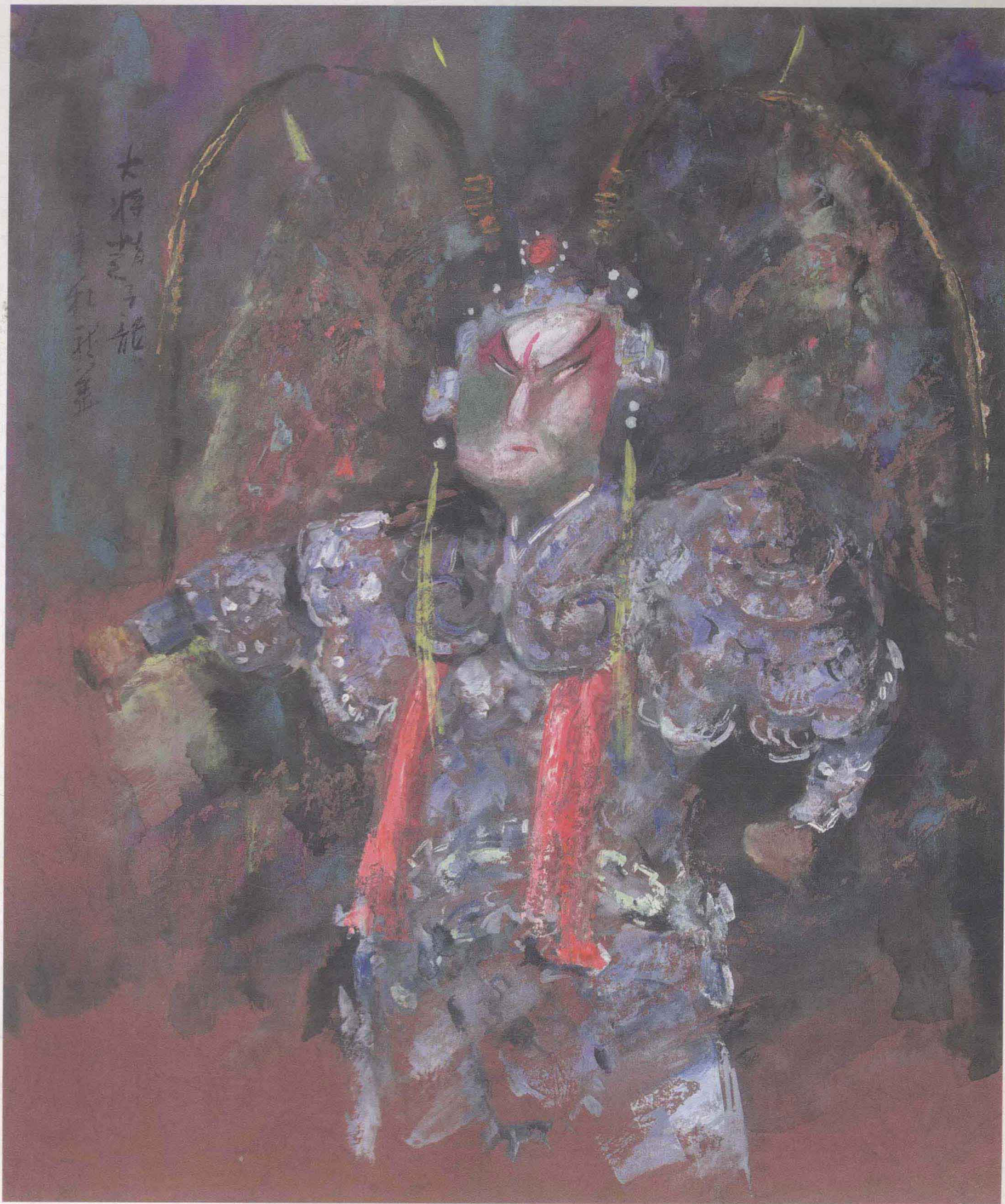
舞台春色 (80 × 58cm 水彩画)

锣鼓铿锵，色彩飞扬，生旦净丑，粉墨登场。旧传京剧“三千八百出”，今存剧目400，剧名838，龙华画戏200余幅，痴迷十载，唯恋此一片春色也。



宇宙锋（51 × 51cm 水彩画）

获 1995 年中国水彩画大展银奖，原作被中国美术学院收藏。



赵子龙 (64 × 54cm 水彩画)

赵子龙：武生《三国》戏中刘备手下的大将。



苏三起解（35 × 48cm 水彩画）

入选第三届全国水彩画、粉画展，第九届全国美术作品展。

又名《女起解》，是京戏《玉堂春》中的一折。苏三在押解途中诉冤。得到老解差的同情，卸了她的枷，二人以父女相称。



苏武牧羊 (38 × 41cm 水彩画)

京戏。汉武帝派苏武出使匈奴，匈奴单于逼苏武投降，苏武宁死不降，被流放在北海牧羊十数载。



宇宙锋（35 × 48cm 水彩画）入选第九届全国美术作品展。

赵高逼女儿嫁给秦二世，赵女装疯，戏弄奸臣。



古城会 (51 × 51cm 水彩画)

古城会《三国》戏中一折，关公过五关斩六将，送嫂嫂找刘备，在古城，关公斩了秦琪，证明自己的不二之心。