

HU DASHENG

SELECTION
FROM
LANDSCAPE
PAINTING
WORKS



People's Fine Arts Publishing House

山水画作品选集

人民美術出版社

HU DASHENG

*SELECTION
FROM
LANDSCAPE
PAINTING
WORKS*



People's Fine Arts Publishing House

山水画作品选集

人民
艺术
出版
社

图书在版编目(CIP)数据

胡达生山水画作品选集 / 胡达生编绘. — 北京 :
人民美术出版社, 2013.1

ISBN 978-7-102-06219-8

I. ①胡… II. ①胡… III. ①山水画—作品集—中国—现代 IV. ①J222.7

中国版本图书馆CIP数据核字(2012)第297135号

胡达生山水画作品选集

编辑出版——人民美术出版社

责任编辑——沙海龙

责任印制——文燕军

书籍设计——白凤鸢

制 版——北京杰诚雅创文化传播有限公司

印 刷——北京市雅迪彩色印刷有限公司

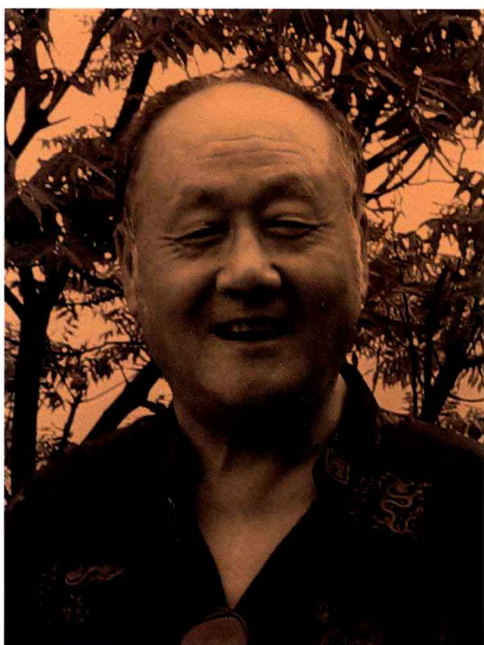
2013年1月第1版第1次印刷

开本——787mm×1092mm 1/16 印张:12.5

ISBN 978-7-102-06219-8

定价——380.00元(全2册)

版权所有 翻印必究



胡 达 生

1945 年生于甘肃天水，字养之。

1966 年毕业于西北师范大学美术系中国画专业。1963 至 1973 年师事齐白石嫡传弟子韩不言先生。擅山水画，兼工书法篆刻、美术理论等。其作品在继承传统的基础上融以西方现代艺术精神，自成一家。

作品曾入选《中国当代美术家精品集》。出版有山水专辑《胡达生》《胡达生画选》等。曾任甘肃天水师范学院、广东韶关大学、韶关学院美术教授，江西师范大学硕士生导师。

HU DASHENG

1945, born in Tianshui, Gansu Province, and is named Yangzhi in Chinese style.

1966, graduates from school of art of Northwest Normal University with a degree in Chinese painting. 1963-1973, acknowledges Mr. Han Buyan who is a disciple of Mr. Qi Baishi by direct line as his master, studies landscape painting, and calligraphy, seal cutting and fine art theory at the same time.

Hu Dasheng's work is fused with western modern artistic spirit on the basis of inheriting the tradition and has a style of his own. Hu Dasheng's work pieces are selected into *Fine Work Collection of Chinese Contemporary Artists*. He publishes works of *Hu Dasheng*, *Hu Dasheng Painting Selection* and the like. He once held the post of art professor in Gansu Tianshui Normal College, Guangdong Shaoguan University and Shaoguan College, and was a postgraduate tutor in Jiangxi Normal University.

序

情深而笔厚 境幻以传心

胡达生山水画解读

晚近以来，国内山水画风大率以写实或写意为尚，而总归是以传统模式表现客观景物和意趣为主。而鲜有以传统笔墨抒写内心情绪，创造主观丘壑与意境者。有之，胡达生便是一位。

画家早在六十年代大学就学时即随侍齐白石嫡传弟子韩不言先生十年左右，受其师耳提面命，打下了坚实的传统技法根基。他的山水画由韩氏入门后遍习宋明以下各家各派。其中尤得力于元之吴镇、明之唐寅，清之“二石”、龚贤等，至晚近之黄宾虹，现代陆俨少等均能一一研解，遗貌取神而融入自己深沉厚重的艺术语言之中。这是一种创造性的笔墨语言，沉郁而谨严，回环而多变。非长期深入研习传统笔墨而融会贯通，自具性情者不能。

胡达生山水画的显著特色还体现在画面景物和笔墨程式的关系上；众所周知，中国画传统笔墨的造型准则一直是“笔笔是形象，笔笔是书法”。是主客合一的大一统写形和写意，是一种直观的、中庸式的艺术准则和技巧。而胡达生却能在传统的基础上把西方现代艺术，尤其是某些抽象艺术中的表现和构成因素灵活运用于山水画的树、石、云、水等技法，而将钩、皴、染、点等技法又作了相应的灵活变通。这样便将笔墨的主观功能从再现客观物象的束缚中解放了出来。再加之个性化的夸张变形，便大大增强了笔墨本身独立欣赏的价值和其内在表现的自由。因而，其作品面貌也就形成了一种瑰丽迷离、亦真亦幻的独特意境。这种程式组合与其深沉凝重的笔墨语言交汇在一起，就形成了他自己具有浓烈的现代形式美

感和醇厚笔墨功力的山水画风格。

中国传统文化孕育了山水画强大的生命力，而山水画则在历代的发展中不断汲取各种营养充实壮大，形成了博大精深的艺术体系。尤其是 20 世纪以来吸收了西方艺术中的造型因素后，山水画的面貌已然一变而趋于写实。而改革开放后西方现代艺术的涌入，则又为山水画艺术的主观抽象发展提供了全新的机遇。

胡达生即是这一发展势态下的一位成熟的山水画家。对待传统他能食古而化，入而又出。对待西方现代艺术他不生搬硬套，广而能融。经过多年艰辛地探索后，他能将西方现代艺术的精神水乳交融地汇入自己的笔墨语言之中，卓然自成一家特色。他的成功在于能将现代中国人的审美眼光和传统山水画艺术的精萃进行深层次的对接。这是对传统技法实质性的继承和拓展，是中国山水画面向现代的本位创新。他的作品雄辩地说明了传统笔墨的骨格风韵在现代中国的创新空间和欣赏价值。

愿画家不懈努力，艺术与年俱进，臻于老辣浑成之境。

PREFACE

A Magnificent and Mystical World

*Comments on
Mr. Hu Dasheng's painting*

By SU FENG


In recent years, most Chinese landscape painting artists usually emphasize on reality or freehand brushwork in their work. They prefer to express objective scenery as well as interest and charm in a traditional mode. However, Mr. Hu Dasheng is an exception. Mr. Hu paints his feeling inside in a traditional style, and even creates a subjective artistic conception.

Early in 1960s, Mr. Hu was taught by Mr. Han Buyan who is a disciple of Mr. Qi Baishi by direct line. A solid traditional painting technical base is laid during ten years of instruction with authority by Mr. Han Buyan. After learning the rudiments of Chinese landscape painting from Mr. Han Buyan, Mr. Hu studied artistic works of different schools and artist of dynasties from the Song. Mr. Hu especially benefits from Wu Zhen in the Yuan Dynasty, Tang Yan in the Ming Dynasty, Shi Tao, Shi Xi, and Gong Xian in the Qing Dynasty, and the like. He also studied and researched works of Huang Binhong, Lu Yanshao and the like. Essence of works of the predecessors is taken to fuse into Mr. Hu's painting. Thus, Mr. Hu creates his innovative painting language which is careful, precise and changeful. Only a person who studies the traditional painting deeply and compressively in a long terminal and has a unique personality can get the opportunity to digest and realize the fusion. And Mr. Hu achieves mastery.

Distinctive features of Mr. Hu's landscape painting are also presented in the relation of the scenery in the paintings and inking arrangements. It is well known that the modeling norm of the Chinese traditional paintings is that each stroke is an image while each stroke is calligraphic. The inking arrangement relates to the presentation

of images and artistic conceptions in integral, a combination of subjectivity and objectivity, and is also an artistic principle and technique of a direct type and in the medium way. However, Mr. Hu applies expression and component elements in western modern art, especially in some schools of abstract art, to techniques in painting trees, rocks, clouds water and the like in Chinese landscape paintings flexibly. And corresponding flexible adaption is made on some painting techniques of Chinese landscape paintings. In this way, the subjective function of ink is freed from objective images. And by utilizing personalized exaggeration and transformation, the value in appreciating the strokes themselves and the freedom of the painting expression are improved substantially. Thus, a magnificent, mysterious and unique artistic conception is formed in the works. His unique inking arrangement and the painting language are fused together, thereby forming the unique landscape painting style having strong modern aesthetic feeling and rich painting experience.

The Chinese traditional culture gives strong vitality to landscape paintings. And the landscape painting develops in generations, absorbs nutrition and grows to vitality gradually. An extensive and profound artistic system of the landscape paintings is formed. Especially in the 20th century, the landscape paintings absorbs modeling elements in western artistic, the appearance of the traditional landscape painting was changed and become more realistic. And the pouring of the western modern art after the reform and open provided new opportunity for the subjective abstract development of the landscape painting art.



Mr. Hu is the mature painter in the development. He can absorb essence of the tradition, but not insist the whole of the tradition rigidly. He does not apply western modern art mechanically, but can select parts that are beneficial to his painting. After years of arduous research, Mr. Hu combines the spirit of the western modern art into his own painting language in complete harmony and forms his unique style of painting. He succeeds in connecting the aesthetic opinion of Modern Chinese people with the essence of the traditional landscape painting art in a deep-rooted manner. It is essentially an inheritance and development of traditional techniques, and an independent innovation of the Chinese landscape painting towards the world. Mr. Hu's works eloquently express the innovation space and aesthetic value of the charm of the traditional paintings in Modern China.

I sincerely hope Mr. Hu makes unremitting endeavor, steps forward in his artistic development all the time, and accomplishes lifelong achievements.

作者简介 —————

INTRODUCTION —————

前 言 —————

PREFACE —————

图 版 —————

WORKS —————

索 引 —————

INDEX —————

后 记 —————

AFTERWORD —————

目 录

CONTENTS

	III
	III
	VI
	VIII
	001
	001
	173
	173
	180
	181

作
品

WORKS



蕉山夜雨 Night Rain in Jiao Mountain 94cm × 180cm 2011





