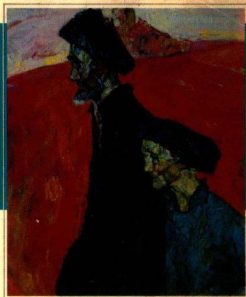


羅爾純油畫集

Selected Oil Paintings of Luo Erchun



安徽美術出版社

Anhui Art Publishing House

羅爾純油畫集

吳冠中



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色彩的歌手

陸谷岩

七十年代末，我的學美術的女兒，從外面弄到了剛剛出版的羅爾純“作品集”。那是印在窄窄紙條上的小年曆片，我們都愛不釋手地談論研究着他那畫中色彩的學問。

當時十年“文革”剛剛收場，人們還習慣於在禁固的思維圈內打轉轉，而羅爾純却已跳出了“圈”，跨入了自己藝術探索的航道。對他的“跳樁”，人們褒貶不一，好心的朋友，勸他把人畫規矩些，免得不知哪一天又要吃苦頭，而更多的朋友則拍手叫好。無疑，他敢於走自己路的探索精神，給正處在藝術觀念更新的同道們以啓示與鼓舞。

羅爾純早年就讀於蘇州美專，是我國著名老油畫家顏文梁的高足，但他並不囿於先生寫實的圈子里，却能深得先生繪畫色彩中的長處走自己的路。他是個善於學習與思考的人，即使在崇尚單一的蘇派繪畫模式的五六十年代，也能辨別良莠，暗暗地從留法歸來的油畫家那兒學習繪畫的形式規律。七十年代初，他從農場抽調上來畫實館畫，當時要求數量多，速度快，他只好用油畫速寫替代油畫寫生，根據速寫與記憶再創造。這相比於幾十年來對景寫生的油畫，無疑增加了發揮主觀因素的余地。然而，他繪畫中主體意識的真正覺醒，也許是回到了他闊別三十余年的湖南家鄉之後。那兒的紅土、山崗、村落、草垛，喚醒了他兒時的許多甜蜜的記憶。從此，他的畫筆追隨着他的“戀鄉情緒”而一發不可收了。觸景生情，情景交融，在他的筆下，爲了情真，舍形求神，或者張，或變形，大刀闊斧地組合畫面，大跨度地調動色彩情調。由此，羅爾純的一批重主觀、重組織、重表現的迥脫而自然、明麗而輕快的獨具個性色彩的繪畫誕生了。羅爾純作爲鄉土表現派畫家而爲世人矚目。作品在美國展出時，連美國頗負衆望的藝術評論家沃爾夫都認爲：“這些作品放在任何一個當代的具象藝術展覽中，都會爲其增色”。

看羅爾純的畫，就象在听音樂，在他那些色塊交織、色彩跳動的畫面中，或是和諧的協奏、或是強烈的紅綠、黃紫對歌，其色塊的大小輕重，綫的粗細長短，運筆的疾徐頓挫，隨着作者情感的流轉奏出了一曲曲動人的旋律。他的《望》、《紅土》、《村口》，豈不是紅色交響樂！他的《歸》、《春》、《渡》莫不是綠色或藍色的樂章！羅爾純平時沉默寡言，但內心世界却十分豐富。他把自己的所思所感，情與愛都編織在色彩的畫面上。近年，他又作起了墨彩畫，這美妙的樂曲，也許又要飄進“水墨之鄉”了。

Trumpet the Colour of Life

Tao Yongbai

In the late 70s, my daughter, majoring in fine arts, brought home a volume of Painting Works Collection by Luo Erchun. Those newly-published works had been painted in slips of paper calenders. We appreciated and digested his master hand in dealing with colouring in his drawings.

With the curtain closing of the 10-year's tragedy of the Cultural Revolution, people tended to confine their thinking rotation in an invisible circle. Luo Erchun jumped out of the "circle" successfully and started his art exploration. Different opinions accompanied his pioneering spirit. While some friends suggested he well-behave his painting style in order to reduce his risk that may come out in a day, but more friends gave him warm applause. No doubt, his go-ahead style in exploring the painting art encouraged and awoke his colleagues to freshen and resuscitate the art conceptions.

Luo got his education in Suzhou Fine Art Institute, a favorite student of the famous painter Yan Wenliang. He is incontent to go hand in hand with his teacher's realism. He absorbed much nutrition from his teacher, then paved his own art way with braveness. He is keen on studying and thinking, even in 50s & 60s, a period when the art field of Soviet Union's style emphasized their focus on the designated vision of ultra-leftist fanfare. He was able to distinguish good things from bad ones.

He learned the painting skills from the painter who had studied in France. At the beginning of 70s, he was selected to brush the decorative painting for hotel. To meet the requirement of large quantities and urgency he painted sketches instead of oil drawings, also a kind of recreation stemming from his already done-sketches and his memory. Compared with the past many years of drawing the landscape, such a painting contains many subjective elements which he exploited successfully. His mind of resuscitating painting art wasn't awakened until his returning to his hometown in Hunan province where he parted for 30 years. The brown soil, hills, villages, piles of hay brought back his sweet memories having planted during his teenage time. From then on his hands have been keeping abreast with his nostalgia that he couldn't get rid of. The painting effusion due to the combination of emotion and vision, erupts on his canvas. To achieve art effects, skills go from abstraction to exaggeration to surrealism to those drawings. He added singular emotion to those drawings. So these works were born characterised with subjection structuring and expression. So smooth, natural, bright, graceful are these works that Luo Er-chun has become outstanding for his expression of rural life. When his works were exhibited in the U.S.A., the well-known art commentator Wolfe pointed out: "Any exhibition will be brightened with these paintings".

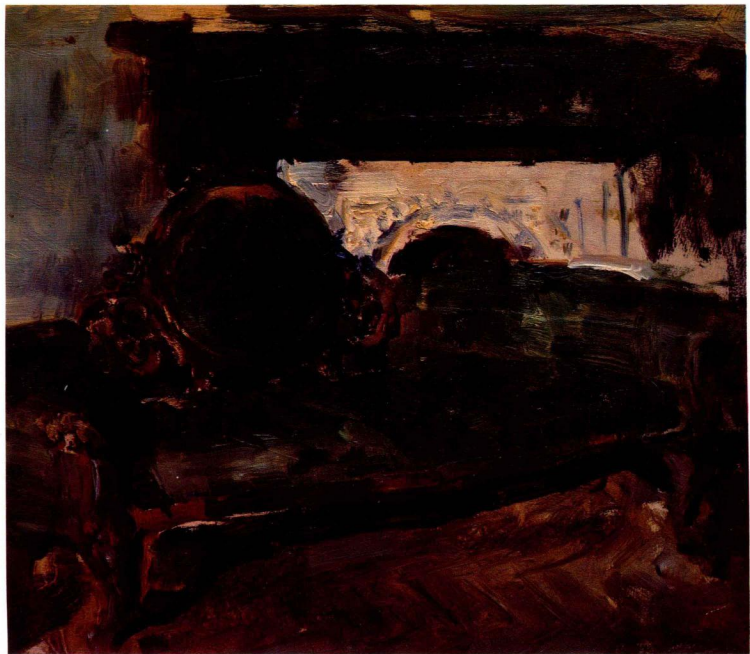
When you appreciate Luo's paintings you have the feeling of listening to a beautiful piece of music. The mixture and ripples of the colors gain an effect of orchestra in harmony antiphonal singing. The dispatch thickness and thinness of colors and weightness of brushes, with the painter's feeling revealing play a number of emotional melodies. Aren't his paintings of "Expectation", "Red Ground", "Village" a red symphony! His "Return", "Spring", "Ferry" a green or blue movement! Saying very little but having a rich inner world, Luo Erchun wove what he thought and felt, his affection and love on his paintings. These years he took to the ink-color painting—a sweet music, it would have been wafted to the Home of Ink-wash.

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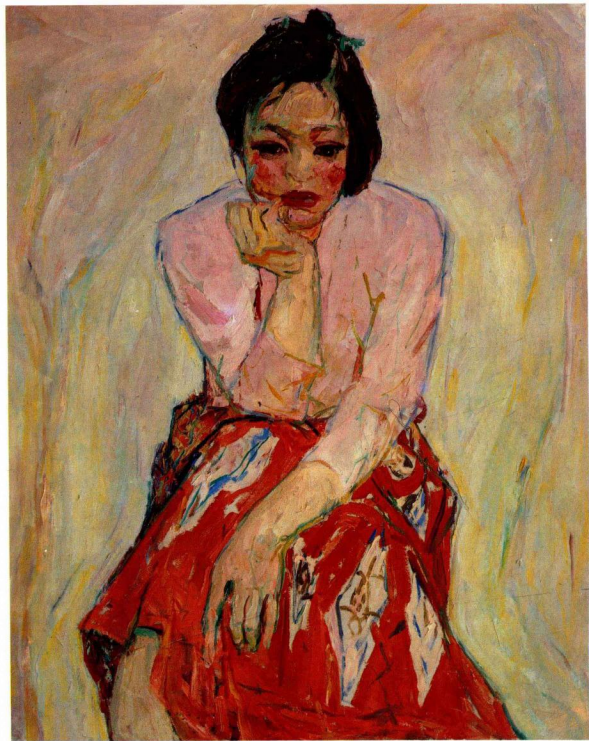
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2. 支頭的西雙版納姑娘 A Girl of Xishuang Banna 51 × 63cm 1981



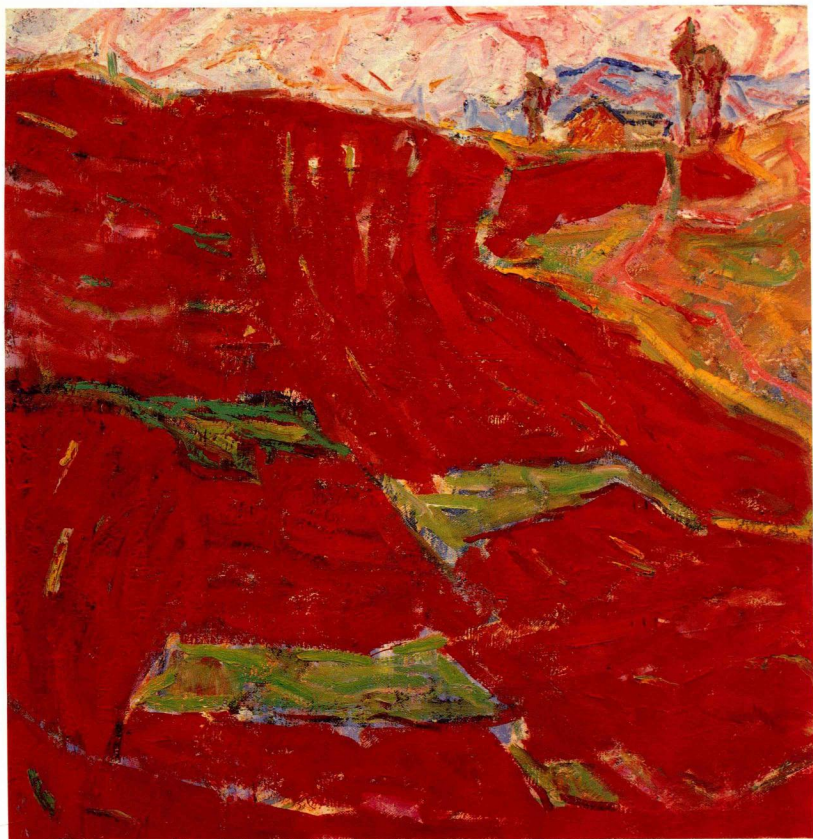
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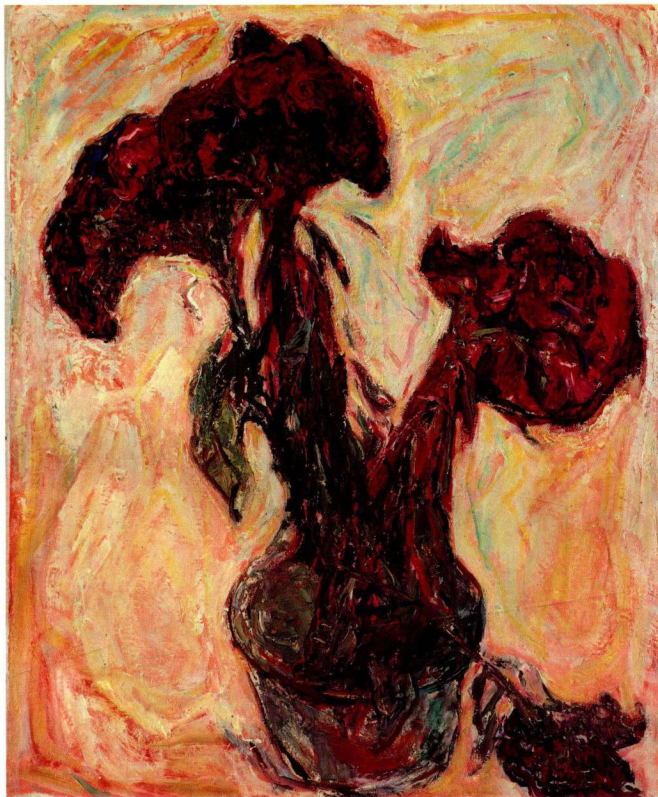
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