



视觉

TANGLIANG
PEN DRAWING

钢笔画

唐亮 著

中国林业出版社

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Padding the waves in the bluish and vast sea
Conveying the lofty sentiments among the vigorous points and lines

沧浪碧波寄我情
金枝铁线寄豪情



袁一民

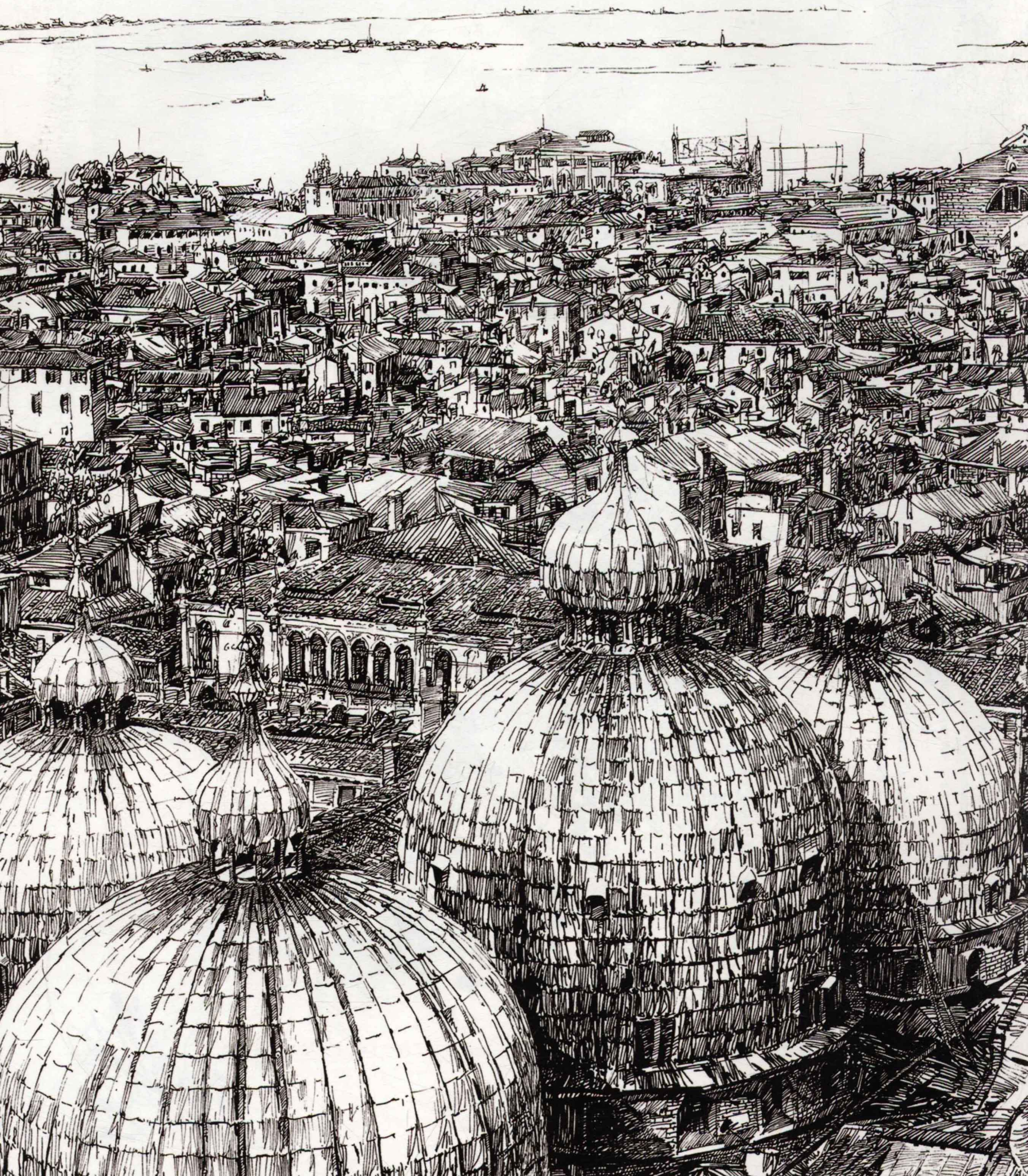


侯一民，著名油画家、美术家、美术教育家，国家级有突出贡献专家，中国壁画学会名誉会长。曾任中央美术学院第一副院长、壁画系主任，中国壁画学会会长、中国美术家协会常务理事、全国壁画艺术委员会主任、吴作人国际美术基金会理事长等职。



Hou Yimin, a famous oil painter, artist, art educator and, has made outstanding contributions at the national level. He is the honorary president of China Mural Association. He was the first vice president of Central Academy of Fine Arts and the director of Mural Department etc. He was the president of China Mural Association, executive director of the Chinese Artists Association, director of National Mural Art Committee, president of Wu Zuoren International Foundation of Fine Arts etc.





序



以自信和才情独闯画坛的勇敢者——唐亮

我和唐亮相识已有好多年了，那时我认为他就是一位热心支持艺术家创作活动的成功企业家。当时我们的会议是在黄山召开的，是在唐亮支持赞助下开幕的。在会议期间他充满热情地和画家们交谈、切磋，相处十分融洽。他的谦虚和坦率给了我们很深的印象，我感到他是一个值得深交的朋友。

一天晚上，我正要和朋友们去逛逛城市的夜景，在宾馆门口他把我叫住了，拿着一张画让我看，原来是一幅很大的钢笔风景画，画面黑白灰的布局和线条的娴熟堪称一幅手法非常成熟的作品。他说这是他的作品！这真的让我吃惊！我顿时理解了他几天来表现出的睿智以及对艺术的十分内行的见解，也颠覆了几年来对唐亮身份的定位——他不仅是成功的企业家，同时更是一位不折不扣的艺术家。

从成功企业家转变为极有潜力的艺术家，这一身份的转变令我深思，令我郑重地审视这一现象的真正含义。获取财富并非人生的终极目地，而文化审美的追求和精神境界的升华才是社会进步和生命理想的目标。自此我便从另一个角度理解唐亮，我们的关系一下子拉近了许多。此后我俩经常有机会接触，彼此的了解都在加深，并能经常知道他的创作的信息。

唐亮的钢笔画多以欧洲建筑为题材。他以东方人的感觉诠释欧洲古典建筑的风韵，教堂、古堡、宫殿以及楼宇、街市；庄严、华丽、高贵、熙熙攘攘、车水马龙、霓虹闪烁，既有中古的情调又有现代文明的喧嚣。

唐亮的绘画语言既简约又多样。那粗细不等的线条组成整体画面的黑白布局，线的疏密；运笔疾徐律动有致；空间远近的技巧异常娴熟；块面点线错落穿插变幻着节奏，气氛与意境的营造都体现着语言之成熟，艺术造诣之深厚，学养之渊博。这欧洲中古的情调和现代文明的喧嚣，在黑白点线间编织出唐亮的才气和真品性。

然而当今画坛，无论是官方画展还是市场炒作均以国画和油画为主流画种，而其他画种（包括钢笔画）均称为小画种而被边缘化。

官方主流的刻意引导也好，市场炒作也罢，其实都不可能左右艺术的实质和真谛，唯有艺术家以真诚的创作真善美的作品才是经得起时代和历史考验的有价值的作品，任何以强势话语权的管控和市场的忽悠都不能压制真正艺术家的自由精神的。

唐亮以自信和才情独闯画坛，是真正的勇敢者，这本画册就证明了这一点。在此，我祝贺唐亮更上一层楼，以更精彩的作品贡献社会。

劉秉江

2012年10月

刘秉江，中国美术家协会理事，中国美协壁画艺术委员会委员，中国油画学会理事，中央民族大学美术学院教授、硕士生导师，第六届、第七届、第十届全国美展评委。



Preface



Tang Liang — a brave with confidence and talent to travel in the art circle

I have known Tang Liang for many years. Our meeting was held in Mount Huang, which was open under the support and sponsorship of Tang Liang. At that time, I believed that he was a successful entrepreneur who was enthusiastic about supporting the artists to create works. During the meeting, he talked with the painters passionately and they learned from each other by exchanging views. They got along very well. His modesty and frankness deeply impressed us. And I felt that he was a reliable friend worth my trust.

One night, my friends and I were about to stroll in the city and to admire the night scene. At the gate of the hotel, he stopped me, holding a picture in hand to let me have a look, it was a very large pen landscape painting. In the painting, the layout of black, white and grey colors and the skilled lines made the painting an art work with extraordinarily mature technique. He said that this was his work, which really surprised me. At once I figured out the reason of his wisdom and the expert opinion in art he had shown for the past few days. This also subverted my position for Tang Liang's identity for the past few days—he is not only a successful entrepreneur, but also a pure and true artist.

The shift in his identity from a successful entrepreneur to an artist with great potential makes me ponder deeply and examine the true meaning of this phenomenon seriously. To obtain wealth is not the ultimate goal of life, while the pursuit of cultural aesthetic appreciation as well as sublimation of the mind is the goal of social progress and the ideal of life. Since then, I have begun to understand Tang Liang from another perspective and our relation is much closer. Later we often have the opportunities to make contacts and we know each other more deeply. Besides, I can always know some information about his creation.

The subject matter of pen drawings of Tang Liang is often European architecture. He interprets the charm of the classical European architecture, such as churches, ancient castles, palaces; majesty, magnificence, nobleness and the buildings, the streets, the hustle and bustle, flow of

Liu Bingjiang, a member of Chinese Artists Association, a member of Chinese Artists Association Mural Art Committee, a member of China Oil Painting Society, professor and tutor of master graduate students of Fine Art School of Minzu University of China, judge of the 6th, 7th and 10th National Art Exhibitions.



Liu Bingjiang, a member of Chinese Artists Association, a member of Chinese Artists Association Mural Art Committee, a member of China Oil Painting Society, professor and tutor of master graduate students of Fine Art School of Minzu University of China, judge of the 6th, 7th and 10th National Art Exhibitions.

traffic and flashing neon lights, with the sentiments of the oriental. Both the flavor of the mediaeval times and the clamor of modern civilization are contained.

The drawing language of Tang Liang is both concise and various. The lines with different degrees of thickness comprise the white-black layout of the overall drawing and the density of the lines. The handling of the brush has rhythm, some slow and some fast. The technique of controlling the distance and space is quite adept. The block, area, point and line interweave, changing the rhythm. The creation of the atmosphere and artistic conception demonstrates the mature language, deep attainments and erudite learning and cultivation. The flavor of the mediaeval Europe and the clamor of the modern civilization weave the talent and the true moral character of Tang Liang among the black and white points and lines.

However, in present art circle, the traditional Chinese painting and the oil painting are the mainstream paintings for official art exhibitions and market hype. In contrast, other kinds of paintings (including the pen drawing) are called the small genres of painting and are marginalized.

Whether this is due to deliberate guide of the official mainstream or the market hype, this cannot control the nature and true essence of art. Only the works showing the true, the good and the beautiful created with sincere emotions by the artists are the ones which can stand the test of the era and history. No control of the strong discourse power or the boast of market can suppress the free spirit of the true artists.

With confidence and talent, Tang Liang, who travels in the art circle, is a true brave, which can be proved by this album of painting. I hereby wish that Tang Liang can make more achievements and make contributions to society with more excellent works.

Liu Bingjiang

Oct. 2012





钢笔画艺术的生命律动——对唐亮绘画艺术的评论

郭浩满 国际著名艺术评论家，云峰画苑董事长，国际收藏家交流协会会长，世界杰出华人基金会会员，美国皇家百圣大学荣誉文学博士。

唐亮先生是中国著名的钢笔画艺术家，是被钢笔画界备受尊敬和推崇的艺术家。其作品丰富、风格鲜明、名声赫然，他的绘画作品在中国独树一帜，形成以“线之情”命名的唐派绘画风格。

唐亮先生的钢笔画作品线条柔韧而又挺拔、婉转而又流畅，充满活力和迷人的魅力。随着他笔触的运转，线条的曲直转折，将一幅幅生动的作品呈现在我们眼前。

唐先生绘画线条十分准确精到，落笔果断、笔势明快、行笔迅速，视觉冲击力强。这些都得力于他敏锐的观察力和摄取力，得力于他深厚的速写功底。

唐先生绘画线条蕴含着丰富的情感，画每根线条时都以情感为引导，以抒发情感为动力，用多变的造型手法和线条、色彩，借助大自然形形色色、风格迥异的形态去抒写胸中的情感，他不愧为中国钢笔画领军人物。

唐先生的钢笔画，在构图的取舍、画面的详略、画中的气眼等方面形成独到的风格，并且主观的表现对象关系、把一些具象的事物艺术化，高度取舍而大胆的留白，让欣赏者更集中的关注画家想让你关注和理解的地方，同时留下更多的思考和遐想空间。

他的作品中有许多以欧美风光为题材，他用中国人的视角去观察和表现异国风情，不仅给中国画坛带来一道亮丽的风景线，也给欧美的美术界带来别样的“景观”。他笔下的欧洲的建筑，色块的铺陈非常得当，明暗处理恰到好处。有些作品施以淡彩，使整个建筑的结构显得厚重，沉稳；作为衬托的人群，他用简练的笔法，没有刻意勾画出他们的具体形象，而是寥寥几笔，就突出了整个人群的整体动态场景，既能表现出一种熙熙攘攘的壮观场面，又不至于喧宾夺主，最先跳入你眼帘的，还是那些圆顶或者尖顶的教堂，或者年代久远的砖房，或者伟岸的现代高楼。

尽管一些作品构图留下许多空白，但给我们的感觉仍然是那么饱满丰富，这正是唐亮先生融通东西方绘画精华而高明之处。

《牵骆驼的阿拉伯妇女》，这幅作品的特点就是一种空灵，一种简约到无可再减一笔，又洗练到多加一笔也嫌赘余的地步。没有用任何的线条或者细点去画出沙漠，只有两个影子印在地上，其他地方一片空白，

整幅画面干净得透彻，甚至那根牵骆驼的绳子也处理得细如游丝，若有若无。妇女很具穆斯林特征的大眼睛鲜明地从面纱上方顾盼，而身负沉重行囊的骆驼，令人惊奇的是，它的神态并没有不堪重负的疲惫，而是充满自信、从容，甚至可以说步态优雅。妇女的修长体态，轻盈的脚步，使这一个人、一峰驼，在空寂的沙漠里，而且应该是在傍晚阳光的辉映下，显得如此协调和神秘。

《黄大仙庙》的这一幅，也是明显有别于其他作品的。唐先生运用了大量看似凌乱无序的短促的曲线，重复、叠加，来描绘神像、供品、帷幔、经幡，施以淡彩，简单的几种，以黄色为主色调，辅以几朵冷色——蓝、绿、紫，衬托出殿堂的香火的旺盛和庄严肃穆。

欣赏这幅画，感觉有琵琶声“嘈嘈切切错杂弹”，又像小提琴的回弦，急促而尖锐。这样安静的题材，以这种紧张的笔法来表现，收到一种奇特的反差效果。

品味唐亮的画如吟一首首诗，词句精炼，却韵律优美，意味深长；品味他的画如欣赏一首首动人的乐曲，起伏跌宕、令人陶醉、沁人心神；品味他的画如领悟一段经典语录，富于哲理、开拓思路、发人深思。

唐先生是中国影响最大的钢笔画艺术家之一，在中国出版过数本作品集，一些经典作品还在国际上产生很好的影响；唐先生曾在国内大型美术展和钢笔画展上多次获得金奖；目前他担任着中国《建筑与文化》杂志的编委会委员，中国建筑学会会员，中国壁画学会的理事，并且从事着美术研究与教学工作，他的许多优秀作品分别被国内外收藏机构和收藏家收藏。他独特、清新、唯美的画风对中国钢笔画的发展和创新起到了重要的引领和推动作用。他继承传统，又不拘泥传统，他吸收时尚，又不沉溺时尚，传统与时尚的高度融合与创新，使他的钢笔画成为中国钢笔画的一个不可或缺的重要组成部分，并为世界钢笔画界带来一股清新的中国风。



唐亮

2012年10月



Rhythm of life of the pen drawing art — comments to the art of painting of Tang Liang



Guo Haoman, famous international art critic, CEO of Yunfeng gallery, Chairman of international collectors Association, the member of outstanding Chinese people Association, and also honorary PHD of The Queen's University of Brighton

Mr. Tang Liang is a famous Chinese pen drawing artist. His works, which is very prolific, possess distinctive style and awesome fame, and also makes him to be the artist who is respected and highly praised in the pen drawing community. His paintings develop a unique style of his own in China so to form the Tang painting style named "love of lines".

The lines of Mr. Tang Liang's pen drawing works are pliable and tough, tall and straight, mild and indirect, smooth and easy, being full of vitality and fascinating charm. Following the wielding of his brush strokes and the varied changing of the lines, these vivid works come into our view.

Mr. Tang's painting lines are accurate and subtle. His handwriting is decisive, lucid and lively with his wielding pens quickly that makes the works be in strong visual impact. All these are benefited from his keen observation and the ability of absorbing, which also thanks to his profound and proficient skills of sketch.

Mr. Tang's painting lines contain a wealth of abundant emotion. He draws every line with the guidance of emotion and takes the expression of emotion as the driving force. At the same time, he describes the emotion with varied formative method, lines and colors and also with the help of all sorts of forms of different styles in nature. he deserves the reputation of being the leader of Chinese pen drawing.

Mr. Tang's pen drawing works form a unique style in many aspects such as the trade-off of the composition of a picture, the levels of detail of the picture and the core in the painting. In addition, he subjectively expresses the object relationship and arts up some representational things. He accepts or rejects with high degree and uses copy space boldly so that the appreciator can pay more attention intensively to where the painter wants you to pay attention and understand. Meanwhile, this can leave more space for thought and reverie .

In his works there are many of which take the scenery of Europe and the United States as themes. That he uses a Chinese perspective to observe and perform the exoticness brings not only brings a beautiful landscape to Chinese painting art circle but also a different kind of "landscape" to that of Europe and the United States. The European constructions under his description have the proper layout of the blocks of colors and the just chiaroscuro. Some are painted with light colours to make the entire structure of the building stately and steady, and to the foiled crowd, he dose not painstakingly draw the outline of their specific image but uses some brief sketch to highlight the whole dynamic scene of overall crowds. Such a concise brushwork he uses presents a bustling spectacular scene and at the same time without stealing the main character in a show. The first to burst into your eyes are still those churches of dome or spire, or the age-long brick house, or the straight and tall modern high-rise building.

Although some of the works' composition are left with many blanks, they still give us the feeling that

they are so full and so rich. Mr. Tang Liang is so genius that he mixes the essence of Eastern and Western painting together.

The characteristics of this painting named "An Arab woman who leads a camel" is that it possesses a kind of unpredictable feeling, so it is too simple to reduce and too pithy to add even one stroke. There is no extra lines or fine points to draw the desert, but only two shadows printed on the ground with other places being blank. The whole picture is thoroughly clean, even the rope which leads the camel is handled faintly discernible as fine as gossamer. The big eyes with many Muslim features of this woman looks around from above the veil brightly. And the camel which carries some heavy luggage, surprisingly, it has no expression of stressed-out exhaustion, but full of confidence, calm and even grace gait. The woman's body is slender and pace is lightsome, which makes the person and the camel in the solitude of the desert and under the shining below sun in the evening appear so harmonious and mysterious.

The work of "Wong Tai Sin Temple" is also significantly different from those of other works. Mr. Tang uses a large number of seemingly messy and disorderly short curves to repeat and superimpose for depicting the statues, offerings, purdah and prayer flags. They are painted by several simple kinds of light colours which takes yellow as dominant tone, supplemented with several cool colour — blue, green, purple to set off the exuberant incense of the temple and its solemn and awe-inspiring.

Enjoy this picture, you can feel like there is the voice of Chinese lute, or like the voice of a violin back string, rapid and sharp. A theme which is so quiet is represented by this tension strokes just has received a peculiar contrast effect.

Tasting Tang Liang's paintings is just as chanting the poems - the meaningful words are refined but the rhythm is beautiful; Tasting his paintings is just as appreciating the moving musical composition - they are intoxicating and refreshing with the ups and downs; Tasting his paintings is just as understanding a classic quotations, which is full of philosophic theory - they can develop your train of thought and set people thinking.

Mr. Tang is one of the pen drawing artists who have the biggest impact in China, and has published several sample reels, some classic ones of which also have produced international influence; Mr. Tang has won Gold Award more than once in large-scale art exhibitions and pen art exhibition in China; Currently he serves as the member of the Editorial Board of Chinese Architecture and Culture magazine, the member of the Architectural Society of China, the director of Chinese Murals Society, and engaged with the work of art researching and teaching. Many of his outstanding works are collected by collectors and collection organizations at home and abroad. His unique, pure and fresh, aesthetic painting style has played an important role in leading and promoting the development and innovation of pen drawing. He inherits the tradition but not rigidly stick to it. He absorbs the fashion but not addicted to it. The integration and innovation of high degree of fashion and tradition makes his pen drawing become an indispensable and important part of the Chinese pen drawing and also brings a fresh wind of Chinese style to the pen drawing community of the world.

Guo Haoman

Oct. 2012

线之情——谈谈我的创作感受

一个画家引起人们的关注，最好的途径莫过于鉴赏他的作品。因为艺术创作的过程是画家与自然的融合过程，是人的心灵与自然的对话，是人的感情与自然的沟通，是借助笔墨之物传神尽显画家对生活的挚爱之情，从而一一将各种题材的审美表现提升到一个新的艺术层面，带给人们视觉上的冲击与美的享受。

我的创作理念是：以心、以情与万物交融，使其达到强大的视觉冲击力，充溢现代感和生命力的境界。钢笔淡彩画里面的诗意化、音乐化、主观意象这些特有的内涵，在充分使用点与线、方与圆、曲与直、粗与细、疏与密、动与静、刚与柔、浓与淡的和谐配置，通过衔接、对比、转换、渲染出多层次的旋律和多变化的节奏，从而表达物体的质感、光感与性格特征以及画家本人的才情与性情。用线条的合理组织和穿插对比，是表现物体基本属性和画面的生动的重要方法。线条的疏密、线条的粗细、线条的快慢、画面的留白及施以淡彩，对画面的结构、布局有着很大的影响。钢笔淡彩一般着色轻快透明，轻快的色彩和钢笔稿互相配合，相得益彰，可以起到活跃画面和色感的作用，是钢笔淡彩一种最好的表现方法。应该说明，在钢笔淡彩中钢笔线条是画面的主要造型手段，而施以淡彩则是对画面的一种补充，也就是说用淡彩进行着色前，钢笔稿应该画得相对充分、准确。钢笔淡彩在某种意义上表达了画家心灵的感受，画家作画时的心态、情绪甚至是本人的气质、修养和悟性都会在画面变化中得到反映。

绘画之所以成为艺术，是一种独特感觉的记录，感觉之外要有激情，没有激情的作品是冷漠的。我在长期的钢笔淡彩的艺术实践中，总结出自己艺术个性的三个方面：

其一，充分表达内心对事物的超凡敏锐的感情，激发泼洒的色彩和跳跃的线条借助主题的形象把感观的世界呈现于作品中。我对作品的认识，充满感情，内里包含着我的纯真创作态度，只是想把精神的触觉转换成为可视、可影响人情绪的画面。

其二，追求对现实生活场景的描绘，艺术上的鲜活感觉。通过作品把观者重新带回到他们所生活经历过的亲密环境，令他们回味一下昔日的生活情趣在线与色的结合图像，希望人们产生共鸣，共同神游久远的“梦”。

其三，注重中西融合，将西方绘画手法巧妙地统一到钢笔淡彩的审美格局中，并将威尼斯的水都风情、法国塞纳河的悠闲、荷兰农庄的典朴、异国风光尽收画中，在笔下形成另一番生趣，使观者随之神游一番。

