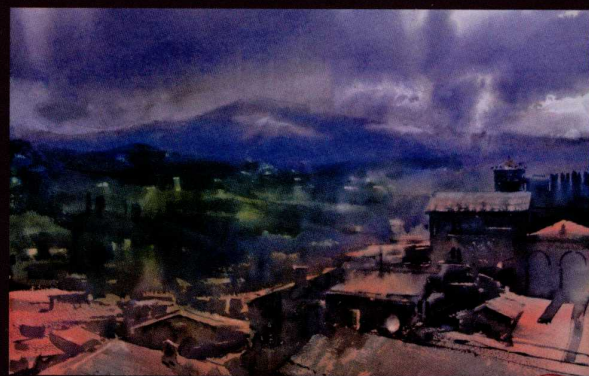




国际水彩画协会 编

EDITED BY INTERNATIONAL
WATERCOLOR SOCIETY (IWS)



当代国际水彩名家



THE TREASURE OF WATERCOLOR MASTERS I

创作与品鉴

1



江西美术出版社
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当代国际水彩名家 创作与品鉴 1

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谢尔盖·泰梅雷奥 Sergey Ter-Mikaelian
海洋从哪里来 2 Where Does Ocean Come From 2
176cm x 120cm

2018

前言

国际水彩画协会（IWS）多年来在世界各地推动水彩艺术，为专业和业余水彩画家、水彩艺术的爱好者提供国际交流平台。

我们坚信，通过举办多种水彩活动如研讨会、讲座、名家示范课程，可以提升水彩技法；同时组织水彩画大赛、展览，出版杂志，可以让世界各地的艺术爱好者及水彩画家得以广泛深入地交流。

IWS 于国际的水彩平台扮演着重要的角色。世界各地的水彩名家在我们的平台上，展示他们的技能，分享创作的经验和感悟，促成了这套丛书出版的构想。

这本《当代国际水彩名家 创作与品鉴》的第一册，包括了世界水彩界的佼佼者，他们来自中国、土耳其、俄罗斯、韩国、乌拉圭、中国香港等国家和地区，展现了不同地方的水彩风格。芭蕾的诗意描绘，豪迈夸张的肖像表达，热情奔放的格调，富有电影感的夜色场景，秋枝的细腻刻画，自由无尽的天空，含蓄柔美的花卉陈设，虚实明快色彩表达的藏族女儿……画风各异，都以令人惊叹的独特方式，体现了水彩画在语言表达上具有的无限可能性。加上本书展示的作品步骤图，解密了水彩名家的高超技巧。

黎思思

国际水彩画协会副主席

PREFACE

The International Watercolor Society has been promoting the art of watercolor throughout the world for many years. It provides an international exchange platform for both professional and amateur watercolor painters, as well as watercolor art lovers.

We firmly believe that by organizing various watercolor events such as seminars, lectures and demonstration courses of master artists, we are able to enhance the techniques of watercolor, while our competitions, exhibitions and magazines allow art lovers and watercolorists throughout the world to interact extensively and thoroughly with one another.

The International Watercolor Society has an important role on the international watercolor platform. Masters from around the world have displayed their skills, share their creative experience and insights on our platform, thus inspiring the idea of publishing this series of books.

The first volume of this *The Treasure of Watercolor Masters* series showcases the world's finest examples of watercolor art. It reflects a rich diversity of styles from China, Turkey, Russia, Korea, Uruguay, Hong Kong of China and other countries and regions. Poetic depictions of ballet; bold expressivity of portrait; unbridled passion; cinematic night scenes; delicate portrayals of autumn branches; free and endless skies; subtle and feminine floral arrangements; Tibetan characters in vivid colors... No two styles are alike. Each one, amazing in its own unique way, embodies the infinite possibilities of expression that the language of watercolor has to offer. This book also includes step diagrams revealing the outstanding techniques used by the masters.

Ze Ze Lai

Vice President, International Watercolor Society

ATANUR DOGAN

ALVARO CASTAGNET

SERGEY TEMEREV

PARK YOUNG

RAINBOW TSE

HUANG HUAZHAO

LIU YI

ZHAO MING

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安坦拿·道根
ATANUR DOGAN



画家简介

ARTIST'S PROFILE

安坦拿·道根

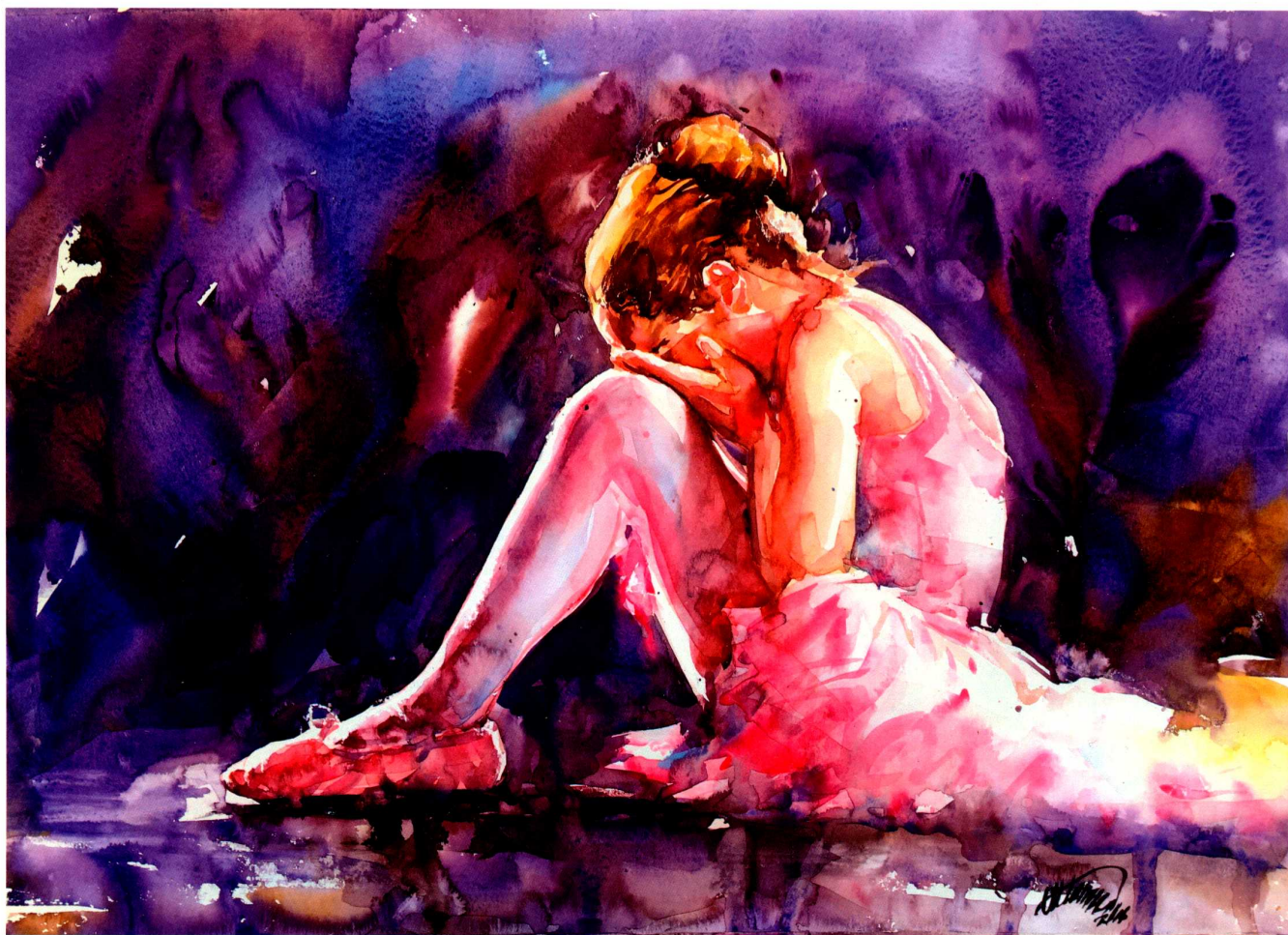
土耳其裔加拿大艺术家，毕业于土耳其伊兹密尔的 Dokuz Eylul 大学，主修水彩及雕塑。国际水彩画协会创始人兼主席。著名水彩画家，曾多次获奖，包括加拿大肖像协会最佳肖像奖，以及水彩大师奖、终身成就奖。

网站: <http://www.doganart.com>

Atanur Dogan

Turkish-Canadian Artist. He graduated at Dokuz Eylul University in Izmir, Turkey, major in watercolor and sculpture. He is the Founder & President of International Watercolor Society. He is a renowned award-winning watercolor artist which has received Best Portrait Award from Canadian Portrait Society, Master Award, and Lifetime Achievement Award from various watercolor organization.

Website: <http://www.doganart.com>



悲伤的芭蕾舞女孩 Sad Ballerina Girl | 50cm x 70cm

画家特色

ARTIST'S CHARACTERISTICS

道根运用非常传统的方法作画，虽然有时也会使用一些不同的工具，例如用蜡保护作品中需要留白的地方。他相信每一件好的作品都要表达出水彩的透明性，用大量的水来制造一些意想不到的有趣效果和新的机会。水彩是一种非常令人惊讶的媒介，人们可以在其中学会适应画面上随时会出现的意外。而且在某种意义上，这是一种创造奇迹的神奇技术，当所画的本应是败笔的时候，往往可以“变腐朽为神奇”。

Dogan uses a very classical method in painting—though he does use some very different tools at times such as wax when he tries to protect white areas in his work. He believes that a good watercolor piece must have a certain degree of transparency and lots of water in order to create that interesting notion of unpredictability and opportunity of the new. It's a very surprising medium where one can learn to adapt with the accidents are gotten and in a sense it's a sort of magical technique to create miracles when they were supposed to be mistakes.

他喜欢画世界各族人的肖像和他们的表情，不只是他们的面部表情，还有肢体语言体现出来的表情。通过他们动作和表情中的暗示，例如脸上的皱纹、手上的粗糙痕迹，以及眼中隐藏着的沧桑，我们可以感受到他们的故事。当我们看到那些微小的痕迹，就可以想象到他们所经历的困苦，以及为求生存所付出的辛劳。

He likes to paint portraits of people from all around the world and their expressions—but not only just their facial expressions but their expressions through their body language as well. People are able to tell stories through both movement and hints in their expressions such as wrinkles on the face, the callouses on the hands, the memories hidden in their eyes. When we look and read those small details, we can imagine the hardships they may have gone through and the labours they had done to survive.



画室 Drawing Studio | 100cm x 140cm



老人的绿眼睛 Old Green Eyes | 70cm x 50cm



在某种程度上，他的绘画也包含着一个政治信息，因为他经常通过绘画描绘世界经济和政治的消极一面，勤劳和非常真实的基层人民；世界如何不完全走在对人类说的最佳道路上，以及我们需要采取多少行动才能让这个世界变得更适合人们生活。

In a way, his paintings also contain a political message as he often depict the negative side of the economy and politics in the world through painting, the hardworking and very real people of the grassroots; how the world isn't exactly on the best road for humanity and how much we need to act in order to make this a better place for people to live in.

他对自己的作品没有一张是百分百满意的。他常常告诉

自己，他能做得更好，可能有一个更好的概念、更好的潜能、更好的机会、更好的方法去画。尽管如此，有一幅特别大的作品，画面上全是来自不同国家的无辜、贫穷的难民，有老有少，他们伸出经历苦难的双手，不得不离开家园；他相信这是一幅十分令人动容的作品。

He is never 100% satisfied with his paintings because he always tell himself that he can do better or that he may have a better idea, better potential, better opportunity, better way to paint. Despite that, this particular large painting where all the young, the old, the innocent and the poor refugees from different countries are showing their hands of suffering and having to leave their homes, is one that he believes is a rather touching one.



难民 Refugees | 112cm x 295cm

道根认为自己不是一个领导者，只是开始做了他所坚信的事情，借此机会做纯粹的工作并为信念而奋斗。如果遇到一个能够处理好岗位、工作和协会事务的合适人选，他十分愿意让位，全身心回归绘画创作。

Dogan does not think himself as a leader. He only started something that he had a strong belief in, and this was a chance for him to simply work and strive for his belief. If he can find someone who can deal with his position, his job and the organisation, he would be glad to step down and return to painting.

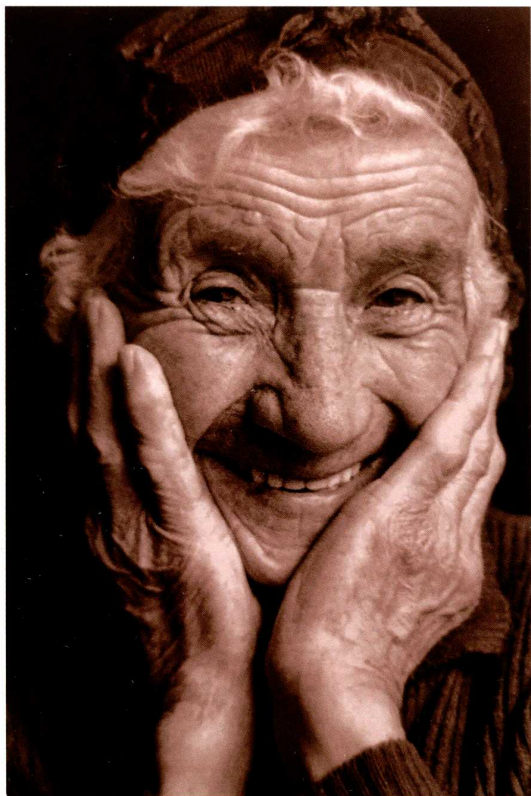
他认为任何工作或事业都是一样的。一定要集中精力，专注于你想要做的事，并全心全意地去做，以足够开放的态度去观察，向杰作和有优点的作品学习。艺术是一个终身的职业，

如果有其他兴趣或爱好占用了你作画的时间，你将不会成功，因为就算最有天分的画家也需要练习。所以，要利用所有的时间、所有的专注力和梦想，与该领域的其他人讨论交流，再加上努力，才会成功！

Dogan believes that any job or career is the same. You have to concentrate and focus on what you want to do, giving it 100% of your heart and soul and also be open minded enough to observe and learn from other masterpieces as well as developing works. Art is a lifetime occupation—if you have other interests or hobbies that take up your time, you will never become successful since even the most talented artist needs practice. So give it all your time, give it all your concentration, dream and discuss with other people of the field and work hard.

画法示范

DEMONSTRATION OF THE PAINTING



这是我在西班牙拍的照片。我总是喜欢在历史悠久的国家旅行，寻找我的绘画主题。我很喜欢这个角色，因为她的手和微笑，我喜欢在作品中用夸张的手法描绘手部，增加另一种人物表情。她苍老的布满皱纹的脸也让我有机会画出很多细节。我的绘画主题总是描绘普通人的日常工作，悠闲的老年妇女，或穿着古老民族服装的人物。那些面孔表现出力量感和贫困的痕迹，尤其是眼中和脸上流露着情感。

This photo I took in Spain. I always like to find my painting subject during my art trip in old countries. I like this character because of her hands and smile. I love to exaggerate the hands giving extra expression. Her old face with wrinkles also gave me chance to paint the details. My paintings subject always portray ordinary people about their daily tasks, elderly women idling, or characters dressed in ancient ethnic costumes. Those faces emote both a sense of strength and poverty, especially reflecting emotions in the eyes and on the face.

▲ 步骤一 Step 1

开始前，我在她的头发上涂了蜡。开始画时纸张的表面是干燥的。高光的地方让我有机会在画面的某些部分留下一些空白。我相信这一点在水彩艺术中非常重要。

Before starting, I used some wax on her hair. I started painting on a dry surface. The highlight spaces gave me the chance to leave some blank spaces in parts of the painting. I believed that this is very important in watercolor art.

▼步骤二 Step II

在背景颜色中，我加入了几种冷紫色，让它们从背景衔接到衣服的暗部。这也提供了另一个机会，让我使用大量的水，令画面有湿润的感觉。

In the background colour, I put a variety of cold purple tones, letting them blend from background to the dark parts of the dress. It provided another opportunity for me to use a lot of water to give the painting a wet feeling.



▼步骤三 Step III

我继续刻画细节，从较浅色调到较暗色调。我用了一种“建设性”的方法，即逐步完成、逐层完成。这种方法更易于刻画塑造形象，可以从整体浅色开始，慢慢地逐步添加细节和层次。在肖像画上，我喜欢使用各种强烈的颜色，增加对皮肤表现的影响。这些颜色在阴影区域也有很好的效果。

I continued to work into details, from lighter tone to darker tone. I used a constructive style—by completing it step by step, layer by layer. This style is easier for sculpting, shaping and forming the image, it starts with a light overall color with slowly details and layers gradually added all around. On my portrait, I like to use a variety of strong pigment colors, to exaggerate on the effect on the skin. These colors also gives a nice effect in the shaded areas.

然后我加入许多水彩颜色让它自然流动，与之前的图层混合。每次我一次性画好，不重复，这样可以获得一种清新干净的效果。

Then I put a lot of watercolor to let it flow spontaneously, blending it with previous layers. Every time I use only single brush stroke and not repeating, then a fresh clean effect could be achieved.

