黄均工笔人物画集



北京工艺美术出版社

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黄均工笔人物画集

FIGURE PAINTINGS IN METICULOUS STYLE BY HUANG JUN

北京工艺美术出版社

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黄均先生工作照

当代著名画家——黄均

黄均先生，字懋忱，北京人，祖籍台湾淡水，生于1914年，是国内著名的工笔重彩仕女画家。现任中国文史研究馆馆员、中央美术学院国画系教授、北京工笔重彩画会副会长、中山书画社顾问等职，系中国美术家协会会员。

黄均先生自幼酷爱绘画，1928年（14岁）即进入北京中国画学研究会学画；1944年毕业后任该会助教；曾先后拜徐燕孙、陈少梅、刘凌沧为师，又从山水画家溥心畬先生学习山水画及古文诗词，同时得到著名美术教育家、画家徐悲鸿先生的赏识；1938年至1945年任北京国立艺术专科学校讲师，1947年被徐悲鸿先生续聘为该校讲师。黄均先生在与徐悲鸿先生相处的八年中，深得徐悲鸿先生的启发和诱导，在中国画创作如何推陈出新方面，受益匪浅。

黄均先生一专多能。他主要擅长工笔仕女，而又长于山水、花鸟和界画（古代建筑画）。在山水画方面，他还长于大青绿金碧山水，在界画方面也成就显著。近十几年来，他多画兰竹，既来自于生活，又参照古法，深得元明墨竹用笔用墨之精髓，故能有“枝梢倏尔长毫端之势”。他的写生

能力是很强的，在北京国立艺术专科学校担任国画写生课时，边教课边写生，一画就是八年，所以他的人物造型能力极高。他还常对学生们说："学画不应该只会一种，应该兼学几种，不然就太狭窄了"。

黄均先生热爱文学，喜好古诗词，从幼年时起便打下了深厚的文学基础。从他的一些中国古典题材的作品中，我们能够看到他选材时的得心应手。通过他对人物的表现及内心的描绘，就可看出他有很高的文学素养及艺术品位。他认为生活是创作的源泉，他曾说："文学和绘画是不可分割的"。

黄均先生几十年来创作了大量的古代仕女及现代女性作品，其中古典题材的有《文姬辨琴》、《木兰理妆图》、《史湘云醉眠芍药圃》、《香菱咏月》、《天女散花》等；现代题材的有《金阁寺》、《新疆好》、《心花怒放》、《草原轻骑》、《蝴蝶泉边》等。这些作品深受国内外读者的喜爱。

黄均先生部分作品已被中国美术馆收藏，有些作品曾在北京、日本东京等地参加过联展。此外，近年来还著有关于仕女画技法的理论书籍，如《仕女画研究与技法》（北京工艺美术出版社出版）、《传统仕女画技法》（北京工艺美术出版社出版）、《工笔人物画·国画教材之六》（北京科学技术出版社出版）、《中国工笔重彩人物画技法》等。

黄老先生已近高龄，眼睛患有疾病，很少创作。《争艳》是他眼部手术后的第一件作品，作于1999年，时年已85岁。当编者去老先生家约稿时，其作品正在绘制之中。老先生谈起这幅作品时颇感欣慰，脸上洋溢着兴奋的表情。这幅作品已经引起了业内人士的关注，画商争相购之。

黄均先生对人坦诚、谦逊、豁达。他长期从事工笔重彩人物画的教学工作，可以说是桃李满天下，但他那种对绘画艺术精益求精的大师风范及谦逊的美德却始终不变。当他看到自己的学生取得成就时，非常欣慰。他为人师表，德高望重，几十年来为中国工笔人物画的创作和美术教育事业做出了卓越的贡献。企慕之余，遂选其部分作品，付梓广行于世。

编 者

2000年8月6日

Mr. Huang Jun, A Famous Contemporary Artist

Mr. Huang Jun, styled himself as Mao Chen, a native of Beijing, is a famous artist of Chinese painting of beautiful women in meticulous style in deep color. He was born in 1914 and Taiwan is his ancestral home. Presently he is a member of China Research Institute of Culture and History, a professor of Chinese painting in the Central Arts College, the vice chairman of Beijing Society of Painting in Meticulous Style in Deep Color, the consultant of Zhong Shan Painting and Calligraphy House and the member of China Artist Association.

Since childhood Mr. Huang Jun has an ardent love for painting. In 1928 when he was fourteen, he joined Chinese Painting Research Society in Beijing and became an assistant lecturer there. He acknowledged Mr. Xu Yansun, Mr. Chen Shaomei and Mr. Liu Lingcang as his masters. Later he became a student of Mr. Pu Xinyu, from whom he received formal instruction on landscape painting and ancient Chinese prose and poetry. At that time, Mr. Xu Beihong, a famous art educator and artist thought highly of him. Mr. Huang Jun held the post of lecturer in Beijing National Art Academy from 1938 to 1945 and was continuously appointed to a position of a lecture by Mr. Xu Beihong in 1947. During the eight years when they got along with, Mr. Huang Jun got much inspiration and guidance from Mr. Xu Beihong, which benefited him a great deal while weeding through the old to bring forth the new in the Chinese painting creation.

Mr. Huang Jun is expert in one thing and good at many. He is particularly skillful in the painting of beautiful women in meticulous style in deep color, and also in the painting of landscape, flower, bird and ancient building. He is expert in traditional landscape painting characterized by the prominence of blue, green and gold colors, and also achieved outstanding accomplishment in ancient building painting. Painting sketch from nature is his strong point. He spent eight years on the teaching and sketch painting in Beijing National Art Academy, which developed his excellent capacity of figure characterization. Often does he advice his students that they should learn more kinds of painting and not only one sort, otherwise they will be limited in knowledge and narrow in experience.

Mr. Huang Jun has deep affection for literature and ancient poetry, and It is from childhood that he has laid a profound foundation of literature. Seeing from his works with Chinese traditional topics, we know Mr. Huang Jun is able to choose topics with high proficiency. His high literary accomplishment and artistic taste can be revealed from his figure portrait and description of their inner world. Mr. Huang Jun considers life as the source of creation.

Mr. Huang Jun has created a vast number of paintings of traditional topics of ancient beautiful women and contemporary women. The paintings of traditional topics of ancient beautiful women include Wenji Identifying the Tone of Zither, Mu Lan Making Up, Shi Xiangyun Tipsily Sleeping in Peony Flowers Nursery , Xiang Lin Singing

the Praise of the Moon, A Fairy From the Heaven Sprinkling Flowers, and paintings of contemporary topics include Jinge Temple, XinJiang, A Beautiful Place, Transported with Joy, Light Cavalry on Prairie, On the Edgethe Praise of the Moon, A Fairy From the Heaven Sprinkling Flowers, and paintings of contemporary topics include Jinge Temple, XinJiang, A Beautiful Place, Transported with Joy, Light Cavalry on Prairie, On the Edge of Butterfly Spring. All these are very popular at home and abroad.

Some works created by Mr. Huang Jun has been collected by China Arts Museum, and published by the People's Arts Publishing House. Some paintings are on exhibition in Beijing and Tokyo . In recent years Mr. Huang Jun wrote some books,Such as *Study and Techniques of Beautiful Women Painting*, published by Beijing Arts and Crafts Publishing House, *Traditional Techniques of Beautiful Women Picture*, republished by Beijing Arts and Crafts Publishing House, *Traditional Figure Painting in Meticulous Style*, *the Sixth Textbook of Traditional Chinese Painting*, published by Beijing Science and Technology Publishing House, and *Techniques of Figure Painting in Meticulous Style in Deep Color* etc.

Mr. Huang Jun has reached old age. He seldom paints now because of his eye illness. Who Is More Beautiful is the first painting since 1999 when he was 85 after an eye operation. When the editor visited him for his contribution, the painting was being drawn up. Mr. Huang Jun was relieved to talk about this painting and brimmed with excitement on his face. The painting has aroused such great attentions in art circles that art businessmen contend for the purchase.

Mr. Huang Jun is candid, modest and open-minded. He has devoted himself to the long-time teaching of figure painting in meticulous style in deep color. Although he has so many students that we can say he has students everywhere, he always keeps his master's style by constantly improving his skill and moral excellence of modesty. He is gratified at the success of his students. He is worthy of the name of teacher, noble character and high prestige.

Editor

August 6th,2000

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