

董义方画展序言

人们在历史的长河中漂流，无论是逆水行舟还是随波逐流，终究要带上时代的烙印，而对于那些曾经处于风口浪尖上的人来说，他们的人生轨迹与所处的时代更加息息相关。从董义方的艺术经历我们可以探寻关于社会变革和艺术探索的轨迹，从而透析社会、群体与个体的内在联系及相互影响。

董义方出生于 1925 年，当时的中国在结束了清朝近三百年的封建帝制后处于一个激烈动荡的时期，各种事物都在废与立中激烈碰撞，文化与艺术也自然挟裹其中不断的革新与思辨。因此，他的青年时期是在传统与创新的激流中成长的，与秦仲文、黄宾虹、卫天霖、吴镜汀、田世光、王世骧、徐悲鸿等艺术泰斗的交集使他亲历了中国美术发展与变革的重要时期，是时代发展的见证者。而这样的经历也是影响他一生发展的重要因素，“传统”与“革新”成为深入他骨髓的理念伴其一生。我们从他对艺术的实践和探索历程可以清晰的触摸到传统与变革的一对矛盾体是怎样让一代艺术家孜孜不倦，穷其一生而上下求索的。

董义方青少年时期师从秦仲文学习山水画和墨竹，后入黄宾虹主持的故宫古物陈列所国画馆学习临摹古画，并听取黄宾虹的理论讲授，打下了传统绘画基础。1942 年考入国立北平艺术专科学校，又师从卫天霖学习油画，1945 年在辅仁大学师从关广志和郑宗璽学习水彩画半年。这样的学习经历为他的艺术之路打下了坚实的基础，也为艺术多样性的探索提供了条件。因此我们看到他在不同时期有风格迥异的作品出现，也就不奇怪了。

董义方早期作品《潮水落下去的傍晚》（1955 年）参加第二届全国美术展览，以山水画的崭新面貌受到美术界的关注和热议，广为传播。他艺术探索的一个重要阶段是在河南工作期间。在新中国建设的初期阶段，中国社会从几十年战乱动荡之后进入到的一个重建时期，百废待兴，巨大的凝聚力使得各行各业建设的热情空前高涨，艺术工作者也随着国家建设的洪流走入普通民众的生活和工作，以现实为题材真实的纪录和表现社会主义初期的建设和发展。有《三门峡水电站》、《邙山提灌站》、《二七名城在前进》等代表作，这个时期的作品恢弘大气，从传统的模式中超脱，拓展了国

画的写实表现技能。更为重要的是作品与时代共鸣所产生的现实主义意义，是董义方留给他曾工作的这片古老的土地一份珍贵的记忆，是值得永久珍藏的文化遗产。

在中国进入社会改革开放、快速发展的轨道时，中晚年的董义方依然不忘初心，孜孜以求，从对现实的热情关注转而内观自省，再次回到传统的原点审视中国传统艺术。他不辞辛苦远离城市，到偏远的桂林地区潜心艺术研究，《竹石泉水图》、《漓江竹韵》等晚年代表作很好的诠释了“外师造化，中得心源”的精髓，最终回归至自我的佳境。

百年风云，气象万千。董义方的艺术之路曲折而悠长，他以执着的探索给后人以启示和思考，这是在他的作品之外留给社会的另一笔重要财富。

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Preface to the Exhibition of Dong Yifang's Paintings

People travel in the long river of history, whether it is against the current or drifting. After all, all will be marked by the times, and for those who have been on the cusp of the history, their life trajectory and the era are more closely related. From Dong Yifang's artistic experience, we can explore the paths intersected social revolution and an individual's creative exploration, analyzing the internal relations and mutual influences between society, groups, and individuals.

Dong Yifang was born in 1925, at the end of the Qing Dynasty. China was in a period of intense turbulence after abolishing the 300-year-long feudal monarchy of the Qing Dynasty. All things were waiting to be abrogated or legislated in the violent collision, which means culture and art are naturally wrapped in the continuous innovation and introspection. Therefore, Dong Yifang grew up in the environment with rapid movements of traditions and innovations. Through the communication with Qin Zhongwen, Huang Binhong, Wei Tianlin, Wu Jingtong, Tian Shiguang, Wang Shixiang, Xu Beihong, and other artist leaders at that time, he experienced the critical period of the evolvement of Chinese modern art. He was the witness of the revolution of the times. This experience was a vital factor in his life development; as a result, "Tradition" and "Innovation" became core concepts in his whole artist life. From his artistic practice and exploration, we can see how the paradox of convention and renovation drive the artist to learn continuously in his lifelong artistic career.

Dong Yifang had been studying Chinese landscape and ink bamboo painting under the tutelage of Qin Zhongwen since he was a

teenager. He entered into the Antique and Artifacts Department of National Palace Museum, when Huang Binhong was the director of the department, to study the making of facsimiles of ancient Chinese Painting. While there, he learned Chinese art theory from Huang Binhong and built the foundation of traditional Chinese painting skills. In 1942, Dong Yifang was admitted to the National Beiping Academy of Art and began studying oil painting from Wei Tianlin. In 1945, Dong also learned watercolor in Fu-Jen Catholic University from Guan Guangzhi and Zheng Zongjun. These learning experiences laid a solid groundwork for his artistic road and provided the conditions for the exploration of diversity. It is not surprising that we see he has distinctly different styles during various periods.

In 1955, Dong Yifang participated in the Second National Art Exhibition with his early work titled *Evening at Low Tide*. Dong received extensive attention from the art world by presenting a new look in Chinese landscape painting. He entered into a critical level of his artistic career when he was working in Henan province. In the early stages of establishing the new People's Republic of China, the society was transformed into a reconstruction period; after decades of turmoil, everything was ready to be rebuilt. A tremendous force of unity boosted the enthusiasm of people of all walks to an unprecedented height. Following this torrent of national construction, artists walked into the crowds of ordinary people and their lives to record and express the realistic subjects of the construction and development of early socialism. In this period, Dong's paintings are majestic, for example, "Sanmenxia Hydropower Station," "Mangshan Pumping Station," "27 Cities in Marching," and other masterpieces, used realistic skills which

transcended the traditional model of Chinese painting. More importantly, the meaning of realism has generated from the resonance between the work itself and the times. That is a precious memory which Dong Yifang left to the time-honored land, and his spirit is worthy to be cherished forever as a cultural heritage.

In Dong Yifang's later years, China entered into the Economic Reform period that everything was changing rapidly and dramatically but Dong Yifang still would not change his primary aspiration of art and tireless exploration. He turned his attention away from actual life to introspective reflection. Once again, he returned to his starting point of traditional Chinese art. He then painstakingly traveled to the remote region of Guilin, far away from the city, to concentrate on his artistic research and practice. His later works, such as *Bamboo and Rocks by the Spring* and *The Bamboo Melody of the Li River*, embody the concept of "Study nature outside, capture the essence inside." Eventually, he found the way back to his true self.

A hundred years fly by; the world changes dramatically. Dong Yifang's artistic journey is long and circuitous. The significant treasure he left to the society, not only is his artworks but also the enlightenment and a way of thinking which he left to the younger generation as a result of his persistent exploration.