

祥悦齋



邱祥琬画集

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画集



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作者简介

邱祥锐 1938年12月生于福建永春,1961年毕业于厦门工艺美术学院大专部,留校任教,后入广州美术学院中国画系进修山水画。中国美术家协会福建分会会员、中国工艺美术协会会员、福建工艺美术学校高级讲师。

QIU, XIANGRUI, born in Dec., 1938 in Yongchun, Fujian; graduated from the College Institute subordinated to Fujian Arts and Crafts College and assigned to teach at Alm Mater; thereafter, took a refresher course of the Landscape in the Dept. of Traditional Chinese Painting of Guangzhou Academy of Fine-arts. Being a member of the Fujian Branch of Chinese Fine-artists' Assoc. and of Chinese Art & Craft Soc., he is also a Senior Lecturer of Fujian Arts and Crafts Sch.

序

林懋义

《邱祥锐山水画集》选入了五十件作品。这五十件山水画反映祥锐兄近四十年的艺术追求，可以说是他创作道路上一段里程纪录。

祥锐的艺术成就有二：一是磨漆画，但这画集没有收入，其二就是中国山水画。中国山水画是他从学生时代起到从事美术教育和创作至今孜孜以求之的。值得提出的是祥锐以磨漆画的装饰特点渗透于山水画法之中，使他的山水画面目一新，别具一格。

山水与祥锐有缘。他生于福建永春，从小就在山的摇篮里成长，桃源的山水哺育他长大。一九六一年，他毕业于厦门工艺美术学院，留校任教。尔后又入广州美术学院深造，先后师从张晓寒、黎雄才教授。两度接受专业的严格训练，打下他扎实的素描和中国画笔墨技法基础；他兼收并蓄诸名师的专长，加上他从山中来，胸中自有丘壑。他不善应酬，教学之余，便专情描山绘水。他的作品也和他为人一样敦厚质朴，从构思命意，到挥毫落墨，稳重自如，其风格雄浑，意境清新而富时代感。

“爽借清风明借月，动观流水静观山”。我觉得祥锐的山水画似乎特别喜爱也特别善于表现水和月。他以水映月，以月写水，虚实相映，光影交错，读来令人遐想翩跹，心为之醉。没有笔墨便谈不上中国画的特色；祥锐长于发挥水墨特点。就如《夜影》一画，画面上方淡淡数笔，写出潋滟波光，极富动感；主体是船，船上有人，大概是趁潮捕鱼的，把勃勃的生活气息寓于宁静的夜色之中，动静映衬，生动而更含蓄。船的用笔概括简练，力度强，富质感，有点睛之妙。不画月而月出波心，潇洒极了。与《夜影》的笔墨韵味有异曲同工之妙的是《月光如水照我家》，以大山倒影反衬月华皎洁，美妙而抒情。从中可以品味画

家掌握笔墨与水份的精到。

又象《山居》、《新夜》，如此静穆，如此空灵，如此清澈的景色，让人想起王维的“空山新雨后，天气晚来秋”的诗意，使人感到闲适、清爽、旷达。没有山里生活是臆造不出这般境界的。画家以淡墨花青为基调，渲染就月光如水的气氛，这气氛笼罩着全画面，象磨漆画那般朦胧而又神秘。在构图上画家突破中国画传统的格局分疆，应用平面立体构成原理，对画面进行分割组合，使空间层次清晰，具现代装饰画的美感，可以看得出画家是着意将磨漆画的装饰味融入山水画之中，使之既是中國山水画又有别于一般中国山水画。

如果回顾祥锐兄二十年前所作的《古田之路》、《郑成功收复台湾》等，就会明显地感觉到尽管题材不同，同样的写实手法，却已有着突破性的飞跃。这，一方面是时代征候的反响，另一方面不能不承认祥锐在美学观念上的更新与创作技法上的变革所产生的效果所取得的新成就。让我重复一句，即邱祥锐将磨漆画的装饰美感融入中国山水画之中，创造出一种别开生面的艺术效果或艺术情趣。这就是邱祥锐的自己面目、自家风格，我们说是“邱山水”。

我和祥锐兄一道创建中国书画函授大学厦门分校，共事多年，亲密无间。他画集的出版，我是由衷高兴的。要我写序，这是友谊，无可推托，只好就自己读祥锐作品谈一点感受，毕竟是门外之谈。有识之士自然会从这画集中得到更多的启示，或评估其更丰富的内在美学价值。但最有发言权的还是他的作品，那么就让他的作品说话吧。

一九九五年九月二十八日于鼓浪屿

Foreword

Fifty pieces of mountains and waters have been selected in the *Qiu Xiangrui Album* which represent Mr. Qiu's artistic pursuit over four decades; in other words, the album is a benchmark of his art creations.

Among his artistic merits two genres are succès d'estime. One is lacquer-paintings in that haven't been selected and the other is the traditional Chinese landscape in which he is diligent from a student, an art teacher to an artist. His decorative features of the lacquer permeate his techniques of the landscape is deserved to be mentioned. This new artistry takes on a new look and a distinctive style.

Mr. Qiu has formed cause for mountains and waters. Born in Yongchun, Fujian, in the cradle of mountains; nurtured by the natural environment, climates of Taoyuan he was brought up. In the year 1961, after graduation from Xiamen Arts and Crafts Academy, he was assigned to teach at Alma Mater. Thereafter, he was sent to Guangzhou Academy of Fine-arts for further training. According to priority, he followed Prof. Zhang Xiaohan and Prof. Li Xiongcai. Twice strictly disciplined, ahead he prepared himself for bigger tasks of the drawing and technique of Chinese ink and wash. Taking in the specialties of various maestri, from the mountains he has a good idea of innumerable mountains and valleys. Mr. Qiu is so unskilled in social routines that whenever he is free, he is bound up in depicting mountains or waters. Being honest, sincere and simple, from assigning a subject for composition to setting his brush to paper, he is sedate and his style is vigorous and firm; his artistic conception is pure and fresh with breath of our epoch.

In handsome breeze under distinct moon.

Take in still mountains and running waters.

I have a feeling that Mr. Qiu exceptionally likes to represent the water and the moon and he is very good at his landscape. With the moon he describes the water. vice versa, forming a contract of actual situations, interlocking ray and shade. Thoroughly reading into his, you will be lost in reverie and fascinated. Without the ink and brush, you are out of quintessence of Chinese paintings. The *Shades of Night*, for example, a few elegant strokes above the tableau prevailed on the gleaming waves agitating. The subject is a boat aboard fishermen fishing in tides and in the silent dim night the vitality implied the rich flavour of life. The still and agitated sets each off. It is vivid and implicit. The strokes are brief, succinct, dynamic, qualitative; with an excellence of adding the touch that brings a work of art to life. Suggestion of the moon is natural and unrestrained enough. Different tones rendered with equal skill are the *Upon My Home the Chilling Moonbeam*.

The inverted image of grand mountains reflected the bright, clean moonbeam. It is splendid and lyric. You may taste the penetrating painter's precise mastery of ink and wash.

The same to the *Mountain Dwelling and the Fresh Night*. Scenes are so solemn, quiet; so spacious, intelligent; so limpid, clear. This recalls me Wang Wei's verse: "Void hill after a rainshower, This autumn delays so long" and about them you feel leisurely, comfortable; fresh, cool; broad-minded. For lack of the life in the mountains such realm can't be fabricated. The painter applied keynotes of thin ink and greenish blue (cyanine) to exaggerating the air of the chilling moonbeam. The entire tableau is shrouded the dim and mysterious atmosphere similar to the lacquer-painting. In his composition of a picture, he broke through the pattern and boundary of the Chinese painting: applying the theory of plane space constitutions to the practice of cutting apart and assembling the tableau. The special arrangement of idea is discernible, provided with sense of beauty of modern decorative paintings. The painter takes pains to harmonize decorative touches of the lacquer with the landscape. His is a traditional Chinese landscape but sets up a new banner.

In case you look back twenty years earlier, two pieces by him: the *Course of Gutian* and the *Zheng Chengong Recaptured Taiwan*, obviously you become aware of, although different subject matters, the same means of painting realistically, but a breakthrough leapt somewhat. One aspect of his is a response, to signs of the times and the other is that you have to agree that the renewal of aesthetic concept in effect and variations of art creations resulted in success. I repeat then that Mr. Qiu Xiangrui has wielded the decorative features of the lacquer and the techniques of Chinese landscape in perfect harmony, created the artistic effects and charms break fresh ground. This is the true features of Mr. Qiu who is unique in his style, and what we commended the Qiu's Landscape is praiseworthy.

Together with Mr. Qiu we set up the Xiamen Branch of Chinese Painting and Calligraphy Correspondence Univ.; have been colleagues for years and on very intimate terms with each other. It heartily rejoice at his album which comes off the press and he asked me to preface it. I can't refuse his friendship and wrote my understanding after reading, after all, I am an uninitiated. A man of insight draws great inspiration from the album, or brings in his verdicts of the greater aesthetic values. His landscape is best qualified to speak on, and it speaks.

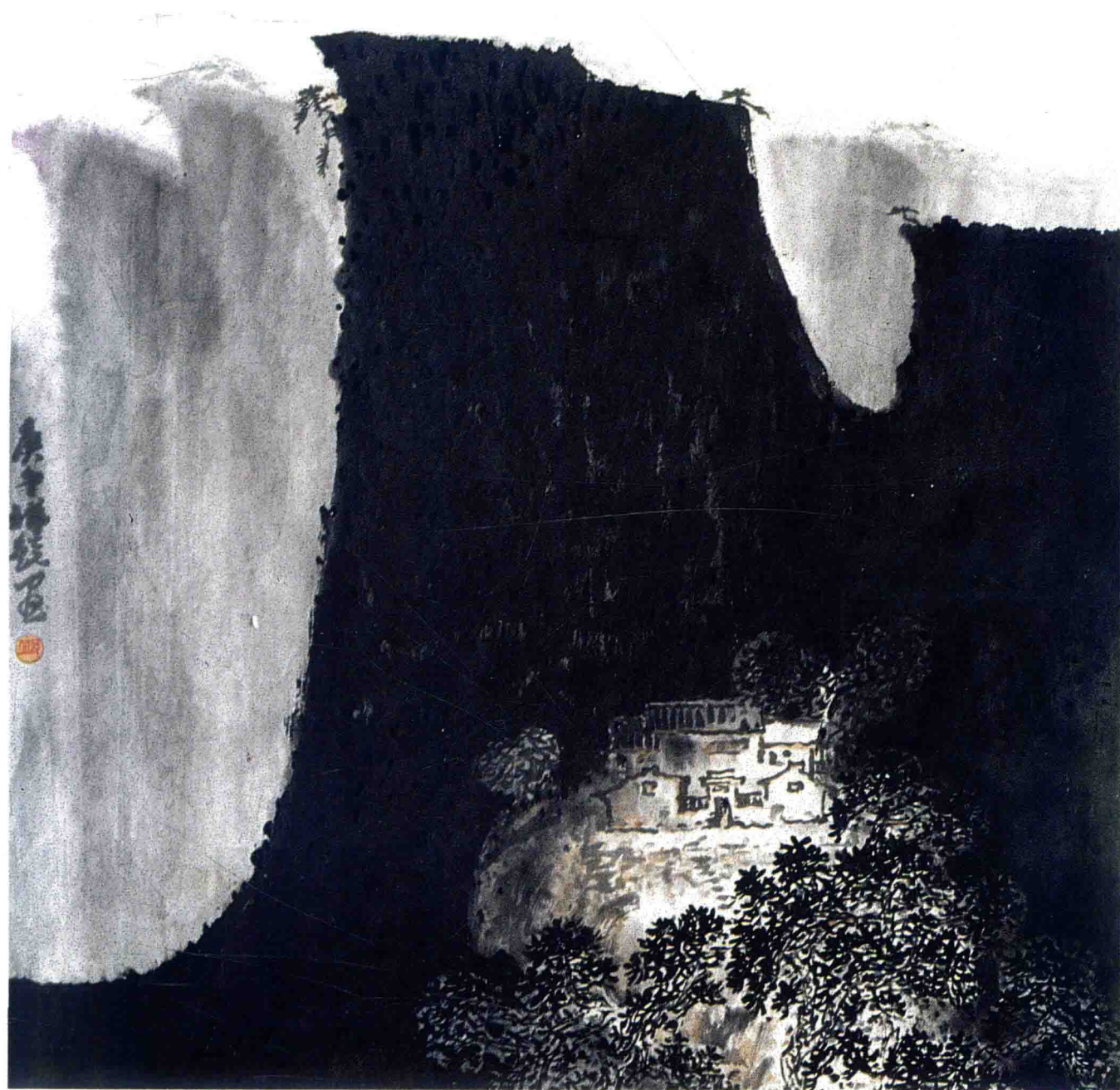
Prefaced by Maoyi, Ling
September 28th, 1995
Gulangyu

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踏月行
Walking in the Moonlight



红房子
Red Houses



共赏中华月

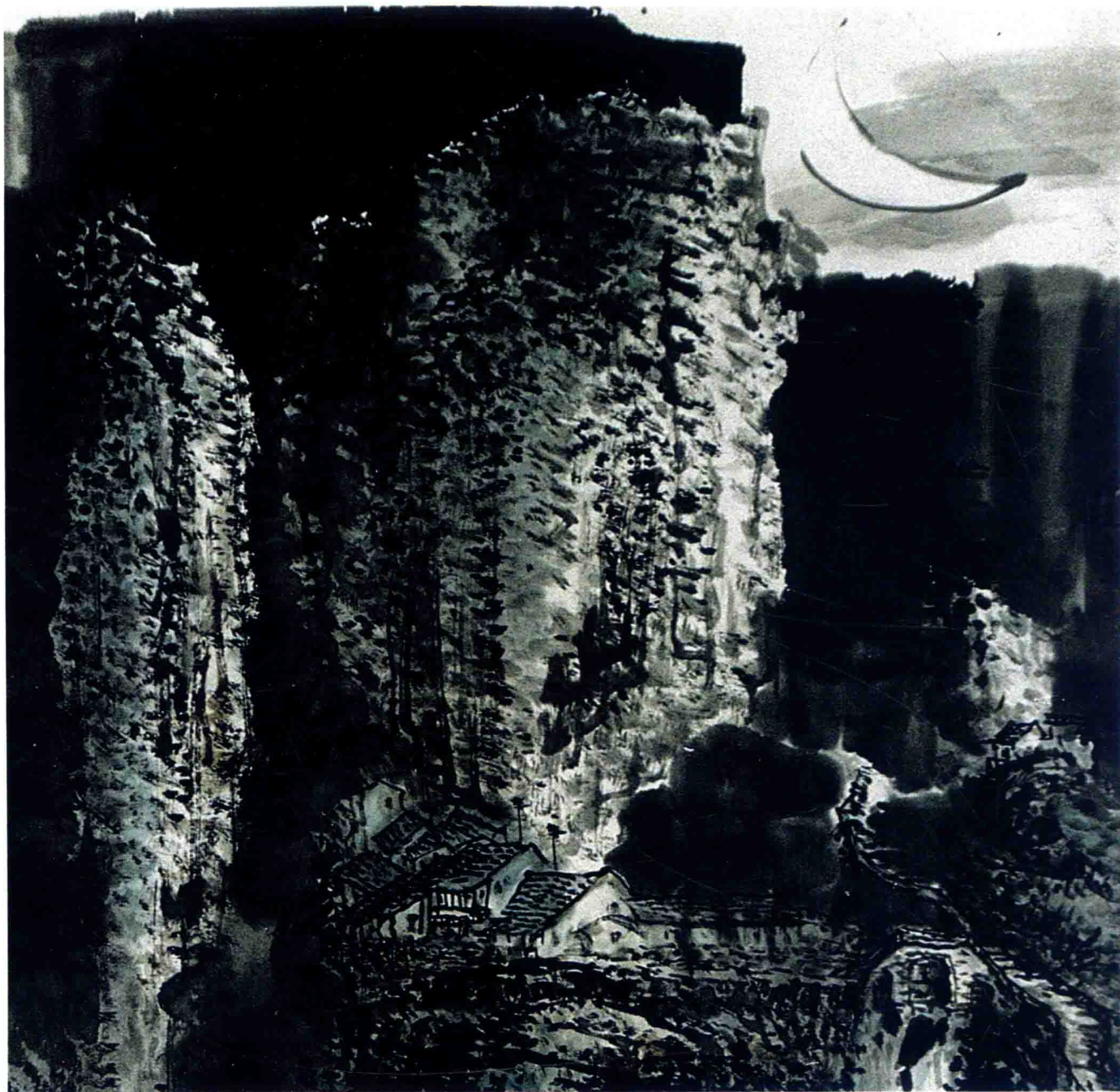
Sharing the Luminous Full Moon



巴颜喀拉山之情
Emotion of the Bayankala Mount



夜泊
Night Anchoring



新夜

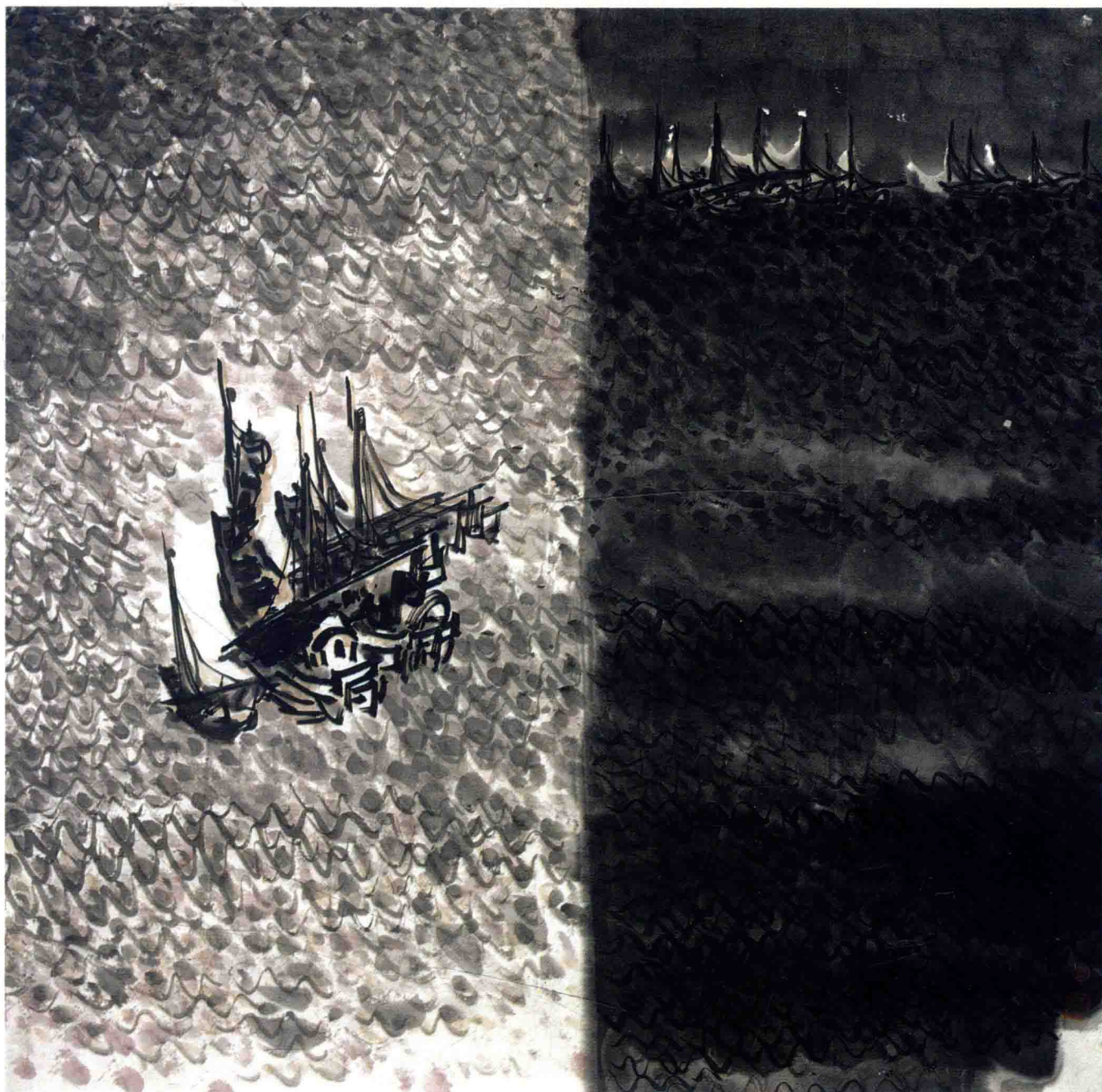
Fresh Mooulight Night



山居
Mount Dwelling



月沉沉
The Lethargic Moon



昨夜风雨声
Sounds of Last Stormy Night