

歐陽世俊寫意畫集

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A COLLECTION OF FREEHAND PAINTINGS BY OUYANG SHIJUN

四川美術出版社

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馬識途 題字

An inscription by Ma Shitu on  
Ouyang Shijun's freehand  
paintings





畫家歐陽世俊

## 作者小傳

歐陽世俊，四川華陽人，1940 年生。早年師事華陽趙雨眠先生，后自學成才。自 1960 年應聘擔任美術設計、美術編輯以來，長期從事工筆花鳥畫創作，其作品多次參加國內外展出并發表。現為華陽書畫院藝術顧問、龍泉詩書畫院藝術顧問、船山書畫院特聘畫師、成都市金牛區美術書法協會副會長、成都市美術家協會會員、四川省美術家協會會員、四川省電影家協會會員。

1987 年、1993 年在成都舉辦二次個人畫展。出版有《歐陽世俊工筆畫集》。

## A Biographical Sketch of the Painter

Born in 1940, Ouyang Shijun is a native of Huayang county, Sichuan province. In his early years he studied painting under Zhao Yumian, a famous painter in Huayang. Then he studied all by himself and has achieved success. Since he was engaged as an art designer and an art editor in 1960, he has long devoted himself to flower-and-bird painting in the gongbi (meticulous) style. His works have been on display at many art exhibitions at home and abroad, and some of the paintings have been published. He has held twice one-man art exhibition in the Art Gallery of Chengdu. One was in 1987, another in 1993. He has also published *Paintings In The Meticulous Style By Ouyang Shijun*. He is now an art advisor of Huayang Art Academy and Longquan Art Academy; a special painter of Chuanshan Art Academy; a vice-chairman of the Artists Association of Jinniu District, Chengdu; a member of Sichuan Artists Association, Chengdu Artists Association and Sichuan Film Workers Association.

## 《歐陽世俊寫意畫集》序



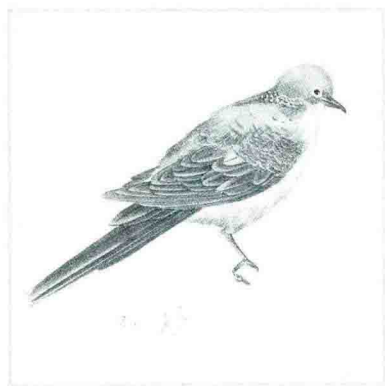
中年花鳥畫家歐陽世俊繼他的工筆畫集之後，現又出版了寫意畫集。作品一脈相存地保留着嚴謹、縝密、瀟灑的畫風，可以看出無論採用何種藝術表現手法，歐陽世俊都力圖使他的畫作表現出他探討個人在中國畫傳統領域中對意境的推進，一步步地在中國畫的畫風上走出一條新路。

我國傳統繪畫的“小寫意”花鳥畫，自元、明以來不斷演進，在形神俱到之中，往往強調畫中的“情”與“意”，甚至還包含某種“哲理”，從而要求作品能在形、神、意上兼而有之，窮物理、盡物態、傳物情，使畫作能夠情真、景新、韻深。歐陽世俊正是沿着這條道路以當代人的審美意識來探索求變。簡而言之，他所作的寫意畫多為工兼寫中更偏重於工細的一種，熟練地在紙上工、寫自如，這得力於他有着深厚的

傳統功力。從工筆入手進而放筆，兼工帶寫，工細處可以上追兩宋，寫意處可以繼元人水墨乃至明人大寫，既無刻劃之誚，也無荒率之弊。同時，在構圖、色彩方面盡量吸收其它畫種的長處，融傳統與創新為一體，既着力對意境的追求，又具有時代氣息，創作了一批藝術品位較高的寫意花鳥畫，取得了可喜的成就。

以畫“小寫意”花鳥畫來講，雖然不那麼時髦，但歐陽世俊仍堅持走他自己的路，獨具眼光地着眼於“曲高和眾”，在藝術語言上作了有益于自己的探索。現代的繪畫大師們曾經將工緻與大寫意結合在一起以造成強烈的對比，而歐陽世俊的作品仿佛是由低到高的一段樂曲，和諧完美地將人引入畫境，並得到美的享受。同時，以他自己獨具的藝術魅力，在朦朧之中流露出雋永的詩意，形成了他那俊俏秀





逸、清新淡雅的個人風格。在他的畫作中，常常打破了諸如工與寫、山水與花鳥、鈎勒與沒骨、水墨與設色等的界限，似是無意，實為有心地創造出一個優美的畫面，使人似能嗅到泥土的芬芳，感覺到川西平原上那空氣中飽含着的滋潤，從而使作品更具感染力。讀他的畫“無須任何解釋，便能使讀者產生共識，引起快慰和沉思”。畫集中的《清韻》、《晨曲》、《陸游〈卜算子〉詞意》等作品，皆可看到他植根於生活的春之沃土，才獲得了豐收的沉甸甸的果實。此外，幾幅情調各異的荷花，通過對環境、空間、時間、氣候等的描繪，表達了不同的意境。歐陽世俊這批寫意花鳥畫作品傾注了畫家對生活、對藝術，尤其是對大自然的熱愛和細緻入微地觀察、寫生、領悟以及不斷的藝術升華，而絕不是簡單的玩弄筆墨技巧所能企及的。

歐陽世俊作為一個誠實的畫家，獻身藝術、執著追求、不斷創新、恪守畫品和人品的統一，其佳作如我在他工筆畫集序上說的那樣，“好就好在既是推陳出新，又不僅只是題材上的開拓，而是在藝術方法上能夠走自己的路”。事實上，他的作品在各地參展時皆獲得藝術界的好評，作品被收入多種畫集，而他個人的畫集出版後也受到讀者廣泛的歡迎，他所取得的進步，正越來越為中外人士所注目。藝無止境，祝願畫家繼續扎根生活之沃土，開拓創新，創作出更多的無愧於我們今天這個偉大時代的優秀作品。

其加達瓦

1995年12月25日



## Preface to a Collection of Freehand Paintings by Ouyang Shijun

Having published a collection of his meticulous paintings, Ouyang Shijun, a middle-aged flower-and-bird painter, now offers the reader another collection, a collection of his freehand paintings. The paintings in this collection, like his other ones, bear the mark of a rigorous, delicate and unrestrained style. Through them, we see that whatever means of expression he adopts, Ouyang Shijun persists in his study of the impetus man gives to artistic conception in traditional Chinese painting; we see also that he is opening a new way in Chinese painting style.

Chinese freehand flower-and-bird painting has gone through a continuous evolution since Yuan and Ch'ing dynasties. It demands the vividness both physically and spiritually. It also attaches great importance to the idea, the emotion, or the philosophy the picture carries. Thus, a freehand flower-and-bird painting is required to be multiply expressive. It must be a carrier of the form, the meaning and the spirit concurrently. To reproduce the varieties of the world, to incarnate lofty emotions and spirits, and above all, to search for the ultimate meaning of life. Ouyang Shijun bases his artistic creations on these general principles. But he, instead of sticking to conventions, carries forward the tradition with a modern aesthetic taste. In a word, his freehand painting is a child of the marriage of the



traditional freehand and the meticulous. It borrows some useful ways of expression from the meticulous so as to offset the weakness of the freehand. Owing to his solid foundation in traditional Chinese painting, Ouyang Shijun masters these two different kinds of painting consummately. His meticulous brushwork can find its forefathers in Sung dynasty, and his freehand brushwork reminds us the great masters of ink-and-wash painting in Yuan dynasty and the most outstanding freehand painters in Ming dynasty. Consequently, Ouyang Shijun's freehand paintings are delicate but not elaborate, bold outlined but not cursory. They are original in colour and novel in composition, magnificently conceived and full of the rich flavour of the times. They are the best blend of tradition and innovation. They are the fruits of his painstaking effort. Indeed, Ouyang Shijun has made gratifying achievements in the field of freehand flower-and-bird painting.

Though freehand flower-and-bird painting is now not as popular as it used to be. Ouyang Shijun, an artist of deep insight, persists in taking his own way to popularize the highbrow art. He tried hard to find a more efficient artistic language and he has got it. Many contemporary painters have made the same effort. They attempted to combine meticulous painting with freehand painting in order to achieve an impressive effect of a sharp contrast. Whereas, Ouyang Shijun, in

his way, has developed a unique freehand style. In his works, he often breaks down the barriers between the meticulous and the freehand, between the landscape and the flower-and-bird, between the plain and the coloured, and between the sketching and the obscuring. The style is so original that it endows his freehand paintings an irresistible artistic appeal. They are not only beautiful but also thought-provoking. They arouse the readers' sympathy immediately as their eyes fall on them. So, reading his paintings, one needs no interpretation, because they seem to be pieces of music which unfolds themselves melodiously, alluring the reader into a splendid artistic kingdom. This kingdom is fresh, elegant, and significant, full of the fragrance of the earth and the moist air of the West Sichuan Plain. It has a everlasting poetic beauty.

In this collection, Melody, Morning Tune and An Interpretation of a Poem by Lu You reveal that Ouyang Shijun's artistic creatives are deeply rooted in the fertile land of life itself. They are mirrors of everyday life. And the paintings of lotus demonstrate his skillful depiction of scenery, space, time and weather. They convey various feelings and meanings. Ouyang Shijun has poured into these works his understanding and his love for life, art and nature. They are fruits of close observation, of painting from nature, and of digestion and distillation. They are

not the results of any sort of juggling with techniques.

As an honest and serious painter, Ouyang Shijun abides by scrupulously high standards of morals both in artistic creation and in everyday life. He devotes his whole energy to art, to the pursuit of eternal beauty. His perseverance and his superb talent lead him to one progress after another. His paintings, as what I remarked in the preface for the collection of his meticulous paintings, are "excellent, because they are original not only in theme but also in artistry. They are representatives of the inheritance as well as the development of the tradition". In fact, they are well received by readers and have won high praises in the art circles. Many of them have been selected into collections of paintings. And the collection of his meticulous paintings enjoys popularity ever since its publication. Ouyang Shijun is now catching more and more attention at home and abroad. However, art is infinite. I sincerely wish Ouyang Shijun keep on rooting his creations in the fertile land of life, constantly bring forth new ideas in the arts and produce more and more excellent works of art that reflect the features of our age.

Qijia Dawa

Dec. 25, 1995

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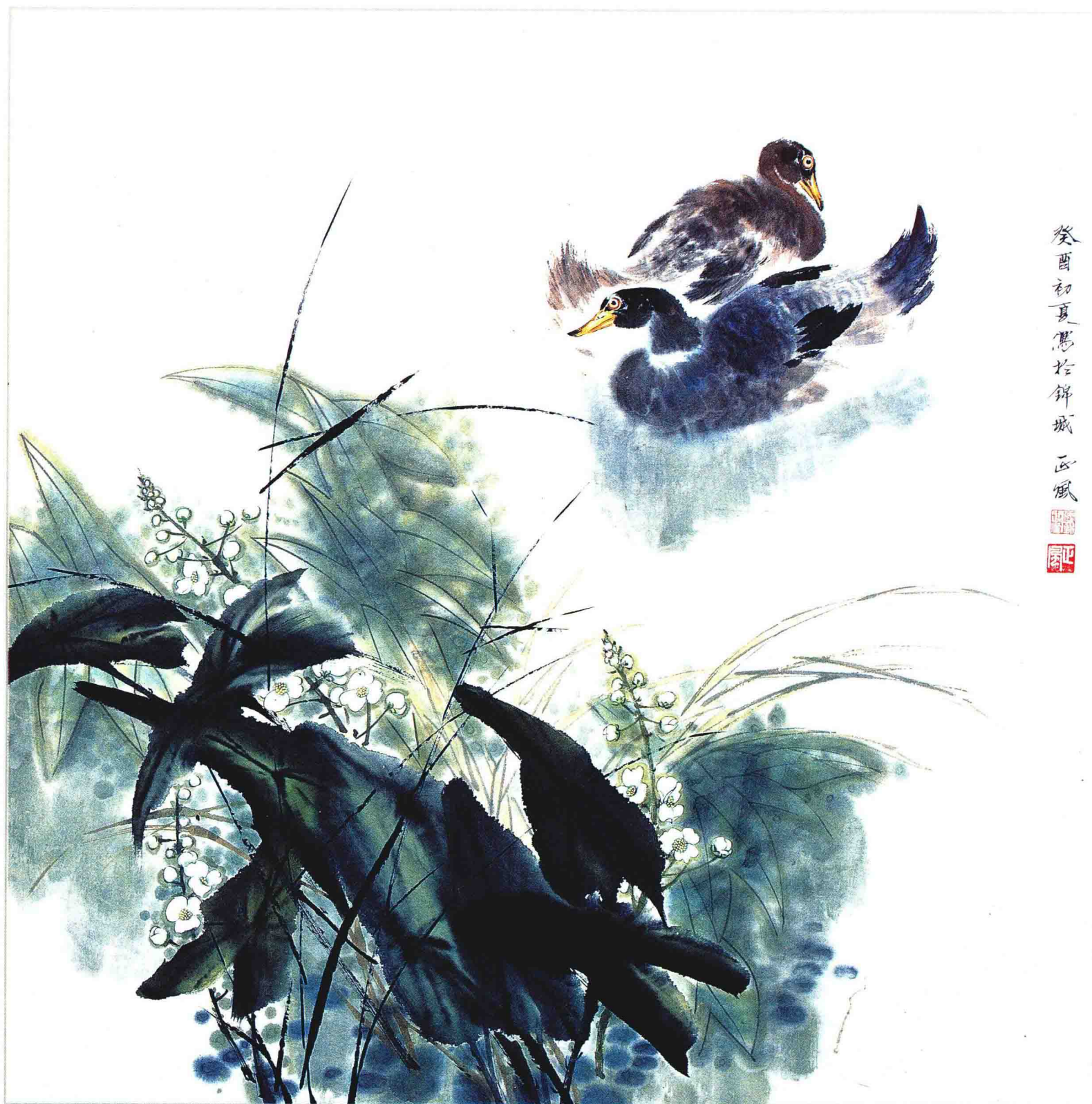
An Interpretation of a Poem by Lu You, a poet in Sung Dynasty





1. 清 韵 Melody





癸酉初夏  
寫於錦城  
正風



2. 湖塘花鴨 Variegated Ducks in a Pond





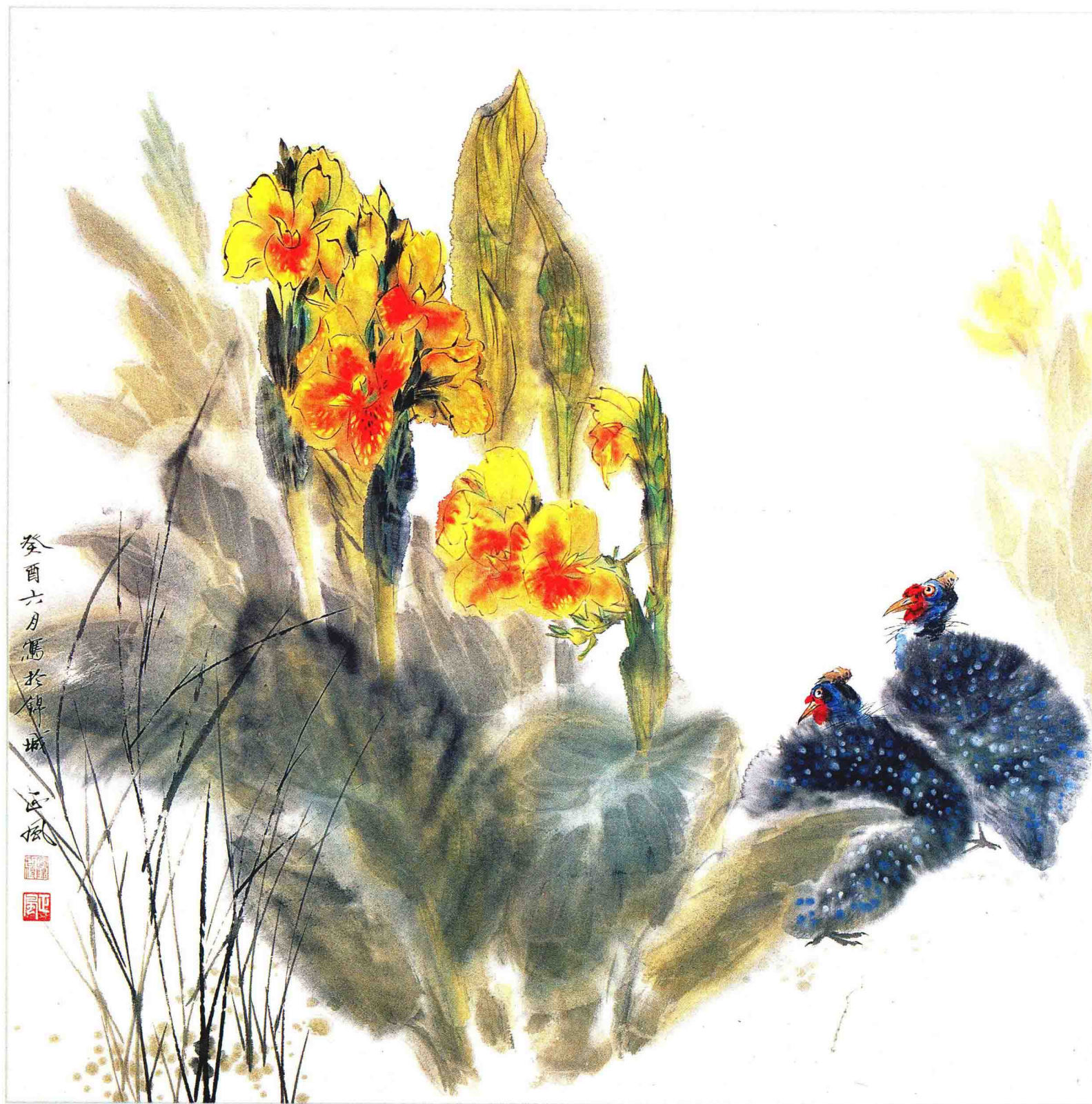
潤雨流香

荷具謙德入夏始開不與衆芳爭  
香集素淡穠艷於一體融清雅  
富麗於一身出污泥而不染濯  
清漣而不妖可謂覽百卉之  
英茂無斯華之穠靈矣

癸酉  
荷月  
寫於  
錦城  
正

3. 潤雨流香 Raining Fragrance





4. 熹微 First Faint Rays of Dawn



微雪冉冉疑無色  
淡月濛濛似有香  
更擬花前研曉露  
臨風為仿十三行

癸酉仲夏月生紙作此圖於錦城

正風



5. 凌波 Daffodils





6. 混露濛濛 Towel Gourds in The Mist

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