柏安

書畫集

PAINTINGS & CALLIGRAPHIC WORKS OF LAO PAK ON

樓柏安 繪

西海中被出版社

柏安青鱼集 連戰

自院後的解放見と好きるかとい表

樓柏安 繪

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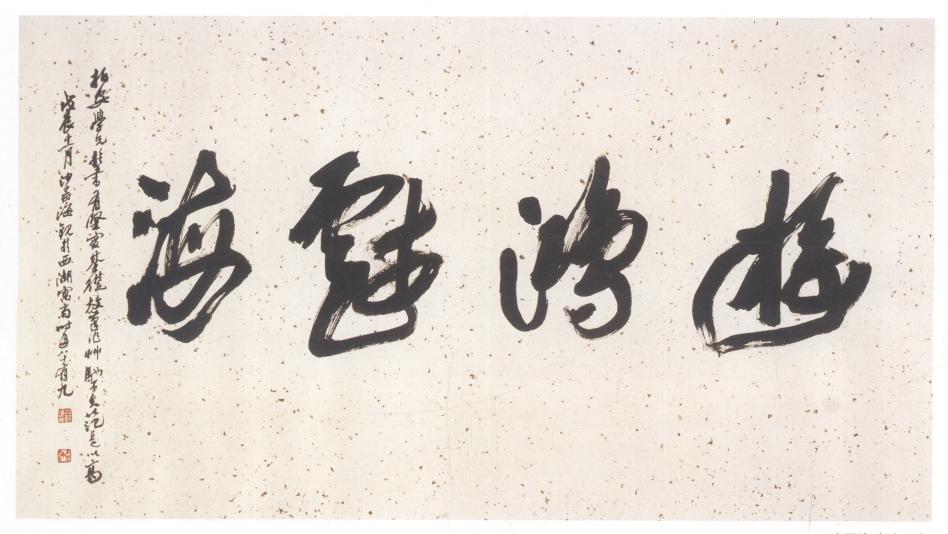
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沙孟海先生題詞



序一: 從文人畫談樓柏安現代水墨

近幾年的中國畫壇空前活躍,在西方美術的啓發刺激之下,多種新風格新嘗試層出不窮。思潮所及,許多中老年畫家都按捺不住,探索起新路子來。但也有些人似乎不爲所動,他們一面静觀西潮澎湃,有選擇地吸收於己有用的東西,一面仍然脚踏實地,以主要精力 孜孜不倦研習傳統,充實自己,力求在傳統的基礎上逐步形成自己的面目。樓柏安兄,即是其中的一位。

樓柏安作品的風格,是繼承中國文人畫的傳統而來的,這是人們的普遍評論,也是人們贊譽的著眼點。文人畫問題,現在已成熱門,這之所以被中外美術史論家争相研究,是因爲它在中國繪畫史上的極端重要性。目前,文人畫在多數人眼中還是作爲一個流派來看待的,而其實應該說,文人畫是一個運動,是中國繪畫真正成熟的標志,是封建後期中國畫的典型形式。概言之,文人畫是中國民族繪畫的一個發展階段。這論點,是否將宫廷院體和民間繪畫都忽視了呢?不是的。正如承認現代派是西方繪畫的一個發展階段,并不排斥同時存在民間畫家和古典風格畫家。也正如現代派顯示了西方繪畫發展到二十世紀的最高成就,中國的文人畫亦不愧是宋元以後直至近代中國繪畫的最高代表。

説文人畫是一個發展階段,又只是想對而言,因爲文人畫從濫觴期到取得統治地位,是一個漸進過程,幾乎縱貫漢魏六朝以來的中國繪畫史。而恰恰是這一現象,成爲中國繪畫發展不同於西方的重要特徵。五千年文明古國,誠可謂"鬱鬱乎文哉!"中國的文人士夫極早地參與繪畫活動,不是孤立的偶然現象,而是文化發達、知識階層迅速壯大,并且滲透到社會生活各個領域的必然結果。中國繪畫的文人化,正是從一個側面證明了中華民族歷史上值得驕傲的文明和繁榮。

文人畫的本質特徵,從客觀來把握就是"文人氣"。這文人,又是中國式的,在獨特文化背景下產生的文人。雖然宫廷畫家也大多有些文化,但文人却未必都有"文人氣",出於文人之手的畫,也未必都是文人畫。這裏面有一個評價標准問題。即是說,要體現出特定歷史階段的具有代表性的知識份子對於"文"和"文人"的共同觀念,體現出倫理、心理、審美以及社會學意義上的共同價值定向。知識分子是人類的精華,他們標志着一個社會文化知識水平的上限。繪畫與文人的結合,意味著繪畫超越工匠藝人的低層次,而與社會的最高知識成果相滲透相組合,成爲上層知識分子的學術活動。這正是繪畫發展進入升華期的必要條件。

書法、詩詞、金石學與起以後的篆刻,以及哲學中的儒道經典,佛學中的禪宗奧義,美學中的"神韵""野逸""簡淡""自然""樸拙"……等等範疇,都是中國文化史上的高層學術成果。而能將此種種素養集於一身,再加"兼濟"之才、"獨善"之志、寄情書畫,以審美的態度對待人生,就成了中國文人最理想的精神生活。而文人畫,則是用物化的形式對這種精神生活的肯定和追慕。這就是文人畫在思維層次上遠遠高出於民間繪畫,也高出於宮廷繪畫的所在,也是直至今日的中外藝術家和知識階層仍然激賞陶醉於它的原因。

中國傳統繪畫是一個不斷發展著的復雜系統。它的淺層是受時代局限的封建性的外衣,而它的深層,則是植根於中華民族文化心理的精神生活模式。淺層的時代烙印將被揚弃,而深層的精神結構却具有超越時代的未來學意義。人與自然、人與社會、人與自我的動態和諧,是中國古典藝術精神的核心,又是人類後工業社會所追求的基本趨勢,站穩傳統和未來的交叉點,中國民族繪畫將在不斷的自我更新中顯現出蓬勃的生命力。

樓柏安的聰慧,正在於他透過西化的浪潮敏鋭感覺到了本土藝術的發展潜力。他所受的書法訓練、詩文薫陶、探究前人筆墨意境所下的苦功,更加上沙孟海這樣的名師指點,使他的聰慧發展爲多方面的藝術才能。他那些瀟灑松靈、洋溢著詩意和書卷氣的作品,處處流露出他做爲文人畫后繼者的良好素質。重視繼承,好處在於起點高,文人畫體系的高層次和完美性,爲學習者提供了可資憑籍的直接範例。而困難之處,在於突破前人。樓柏安的作品,吸收黃賓虹、傅抱石、林風眠諸家筆墨而能融入已意,已屬不易。近期作品,更有許多帶有抽象意味的現代形式處理,結合得生動自然,不留痕迹,從中可見樓柏安立足於傳統,而又着眼於求變的匠心。這就是樓柏安的成功之處,而無疑他還將走向更大的成功。在今日的中國,反叛傳統需要勇氣,堅持傳統也需要勇氣。在這場競賽中,唯有大智大勇者,才有希望奪取勝利的桂冠。

潘公凯 中央美術學院院長

在此, 願與柏安兄共勉!

Preface I

From Literati Painting To Lao Pak On's Modern Wash Painting

Chinese art circles have become unprecedentedly active and vibrant in recent years. Due to the inspiration and impetus from Western fine arts, there are plenty of novel styles and trials emerging in Chinese art world. Some senior painters begin to search for new ways, while others take great pains to study the tradition as they absorb nutrition from Western art. The latter want to form their own style on the basis of tradition, and Lao Pak On is one among them.

People usually consider that the style of Lao's works is inherited from the tradition of Chinese Literati Painting, and thus give high praise. Because of its great importance in the history of Chinese Painting, Literati Painting has become a hot topic among critics of art history home and abroad. Nowadays most people regard it as merely a school of painting, but actually it's a movement, a sign of the maturing of Chinese Painting, and a typical form of painting in the late feudal period of China. In a word, Literati Painting is a historic phase of Chinese painting development. This does not mean palace style and the folk painting should be neglected, just as the recognition of modernist school as a phase of Western painting does not negate the importance of folk or classical painters. As modernist school represents the highest level of Western painting in 20th century, Literati Painting represents the greatest accomplishment of Chinese painting after the Song and Yuan Dynasty.

It has been a gradual process for Literati Painting to grasp its leading position, which almost extends in the entire history since the Han and Wei Dynasty. This also became a characteristic of Chinese painting development distinct from the Western. China has a glorious history of 5,000 years' civilization. Scholars and officials had taken part in fine arts long since, which was not an accidental phenomenon but an inevitable outcome of thriving culture, growing intellectual class spreading into every corner of social life. This intellectual trend of painting servers as another proof for the glorious culture and prosperity in Chinese history.

The essence of Literati Painting is the makings of literati, which refer to Chinese intellectuals born in specific cultural background. Although palace painters might have learning, but not necessarily had the traits of literati; paintings by intellectuals did not necessarily belong to Literati Painting, either. There should be some criterion. That is to say, Literati Paintings have to bear common concepts, as well as ethical, psychological and aesthetic values shared by representative intellectuals of a certain historic period. Literati were elite who embody the highest level of culture in the society. The combination of fine arts and literati means that painting had surpassed the level of craftsmanship and become a sort of academic activity of intellectuals. This is the essential condition for Chinese painting developing into new phase.

The greatest academic achievements of Chinese culture includes calligraphy, poetry, epigraphy, seal cutting, Confucian and Taoist canons, abstruse ideas of Zen, as well as the aesthetic notions of "Romantic Charm", "Appeal of the Wild", "Simple & Elegant", "Natural", "Unadorned & Clumsy", etc. All these mentioned above, together with self-accomplishment and aesthetic attitude towards life, constitute the ideal spiritual world of Chinese literati. Literati Painting is just a recognition of such cultural life in its concrete form. That is why it surpassed the folk and palace painting in respect of thinking level, and why nowadays artists and intellectuals home and abroad still highly appreciate and revel in it.

Chinese painting is a complicate and ever developing system. It has a feudal appearance limited by the times, yet beneath this surface is a cultural mode rooted deep in Chinese literati's psychology. The mark of old era on the surface will be discarded, while the deep spiritual structure will transcend time. The dynamic harmony is the core of Chinese traditional art, and also the trend chased in post-industrial society. Standing at the converging point of tradition and future, Chinese painting will show its vigor and vitality through constant self-evolution.

Faced with the Western trends, Lao Pak On sensed the potentiality of Chinese traditional art. His calligraphic drills, literary education, and guaidance from Sha Menghai, have helped forging his gift into versatile artistry. His works, natural, elegant and poetic, reveal his fine attainments as an inheritor of Chinese Literati Painting. To be an inheritor, the advantage is that there are already a great amount of first-rate examples, and the disadvantage is the hardness to surpass the distinguished predecessors. It's really great of Lao Pak On to absorb such masters' styles as Huang Binhong, Fu Baoshi and Lin Fengmian into his painting. Furthermore, his recent works display certain abstract characteristics of modern art, from which we can see his ingenuity to combine innovation with tradition. This is where his success lies, and it will bring him greater triumph in future. Nowadays in China it takes great courage for people to revolt against tradition, and so does to adhere to it. In the contest of art world, only a man with great wisdom and courage can win the laurel.

Let us encourage each other in our endeavors!

Pan Gongkai

President of Central Academy of Fine Arts

序二

他——樓柏安先生, 是一位中國畫的時代探索者, 憑籍勇氣與不懈的努力, 開拓了前無古人的風格。

他獨特的藝術語言,繼承了中華文化的魂魄, 也把握了藝術的時代脉動,

古媋糴 浩騰集團總裁 他的畫作令人耳目一新, 讓你沉醉在一個夢幻似真的境界中, 久久不能平息。 Gu Chundie

President of

Hao Teng Corporation

Preface II

He, Mr. Lao Pak On,
A pioneer of Chinese painting,
Taking his courage, making great efforts,
Create an unprecedented style.

His unique artistic language Inherits the soul of Chinese culture, Takes the pulse of modern art.

His innovative paintings Intoxicate you to a fairyland For long.



雲涌春流入遠江

紙本彩墨

Clouds and Streams Flowing into Distant River ink and color on paper, $65\text{cm} \times 80\text{cm}$



彩墨畫作品

藝術的生命是基于不斷的創新,因爲"新"象徵着新的開始,象徵着生命的再現,它既是時代的必然,也是藝術家的歷史使命。

——樓柏安

The life of art is rooted in insistent innovation, for innovation brings new beginning and the revival of life. It is the requirement of times, and also the historic mission of artists.

—Lao Pak On

飛鳥嬉聲聞遠谷

紙本彩墨

Birds Twittering in Distant Valley ink and color on paper, $38\text{cm} \times 63\text{cm}$

海域分子37303

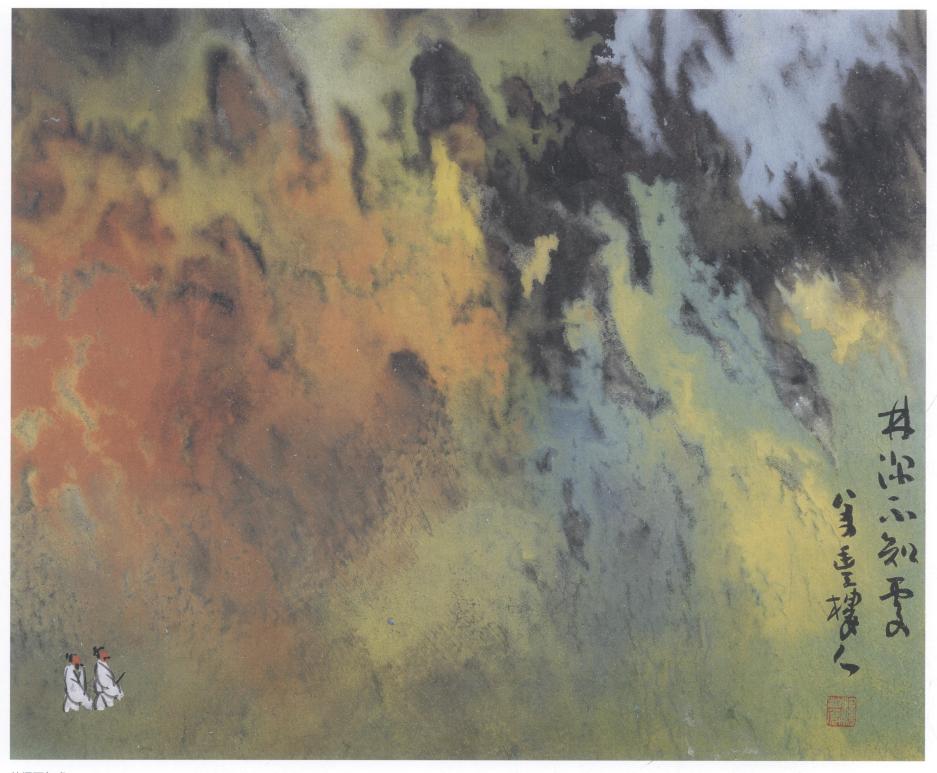




秋韵

紙本彩墨

 $\label{eq:Autumn Melody} \mbox{ and color on paper, 68cm} \times \mbox{ 67cm}$

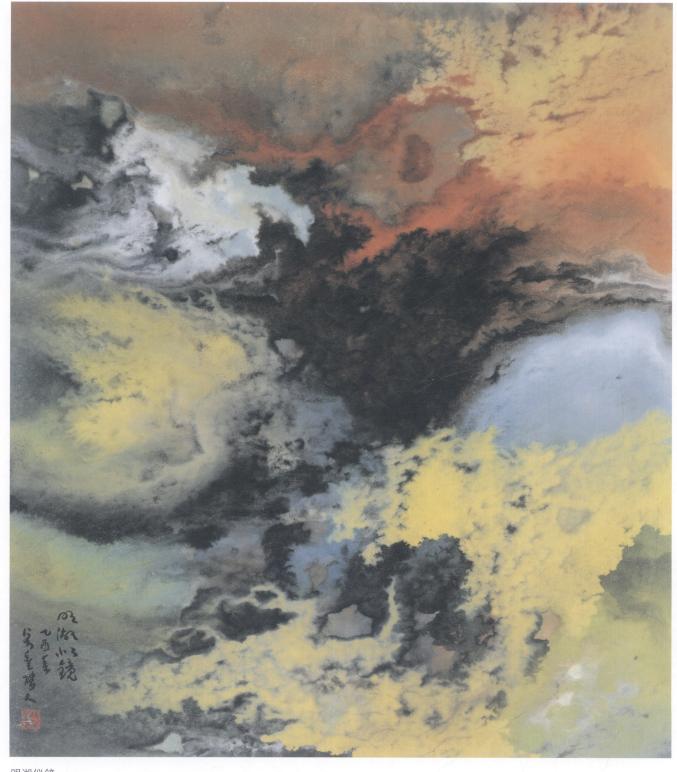


林深不知處

紙本彩墨

the Unknown Depths of Woods ink and color on paper, 31cm \times 26cm





明湖似鏡

紙本彩墨

Bright Lake like a Mirror ink and color on paper, 68cm \times 78.5cm