

# FUHU A

富華





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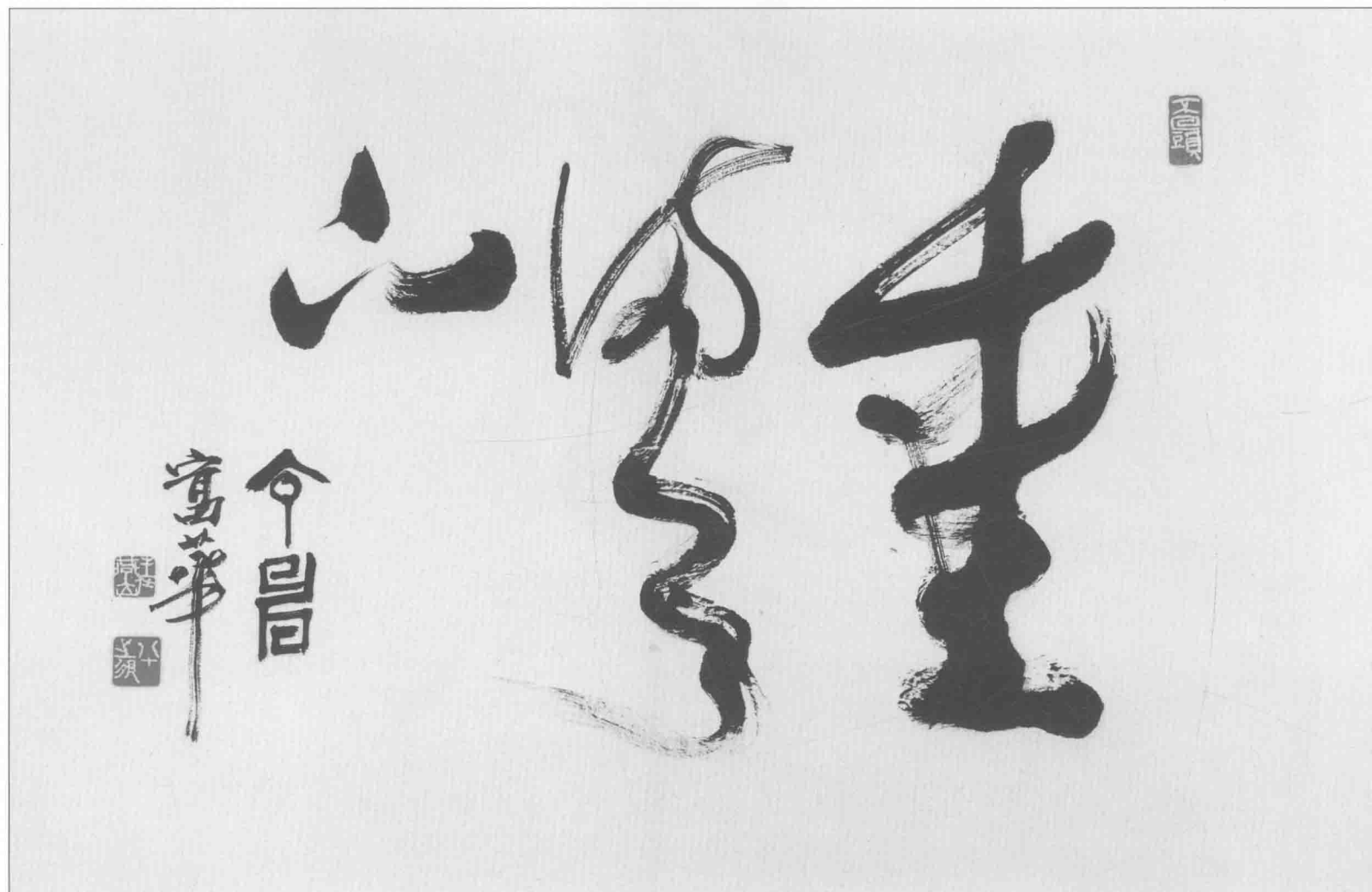
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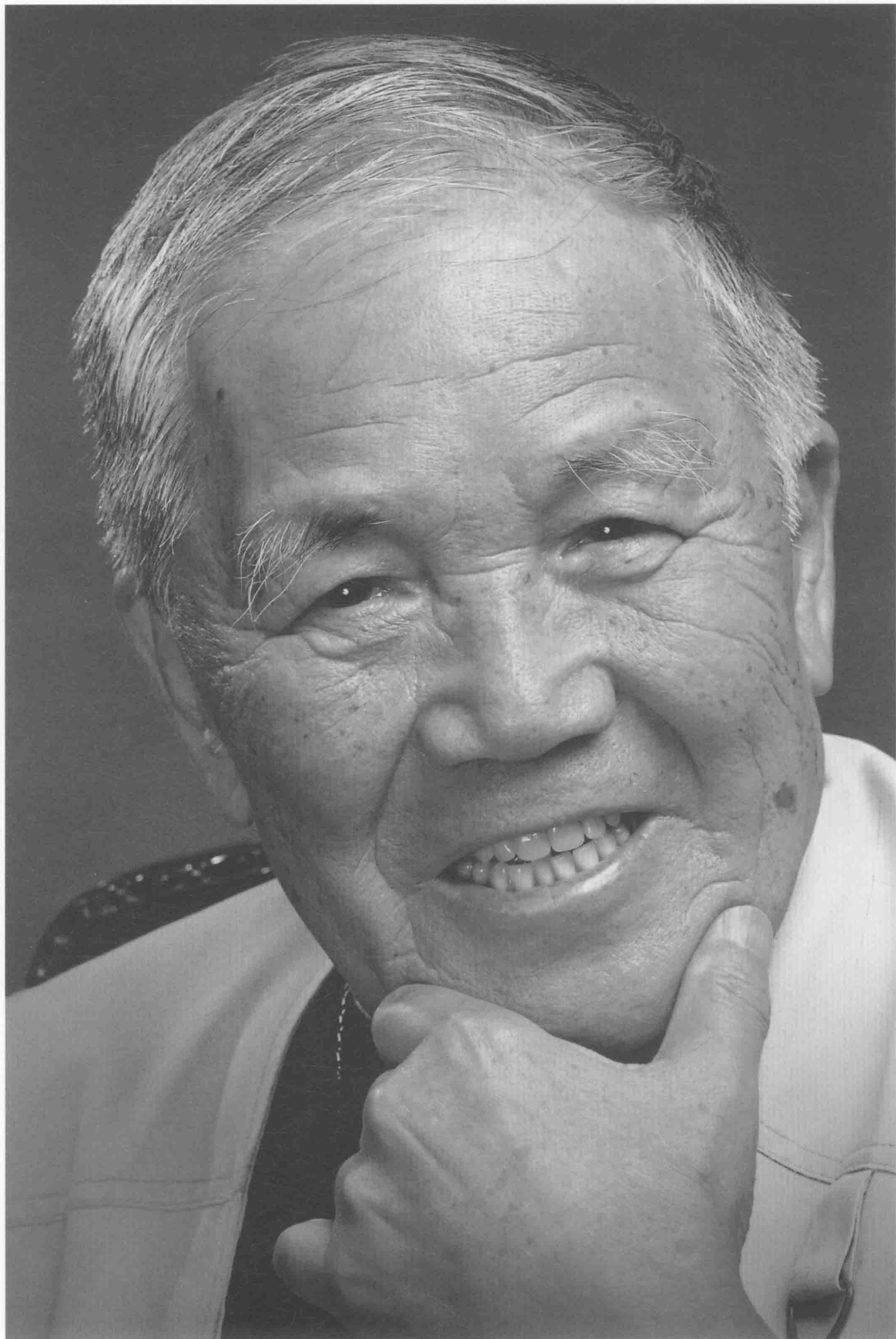


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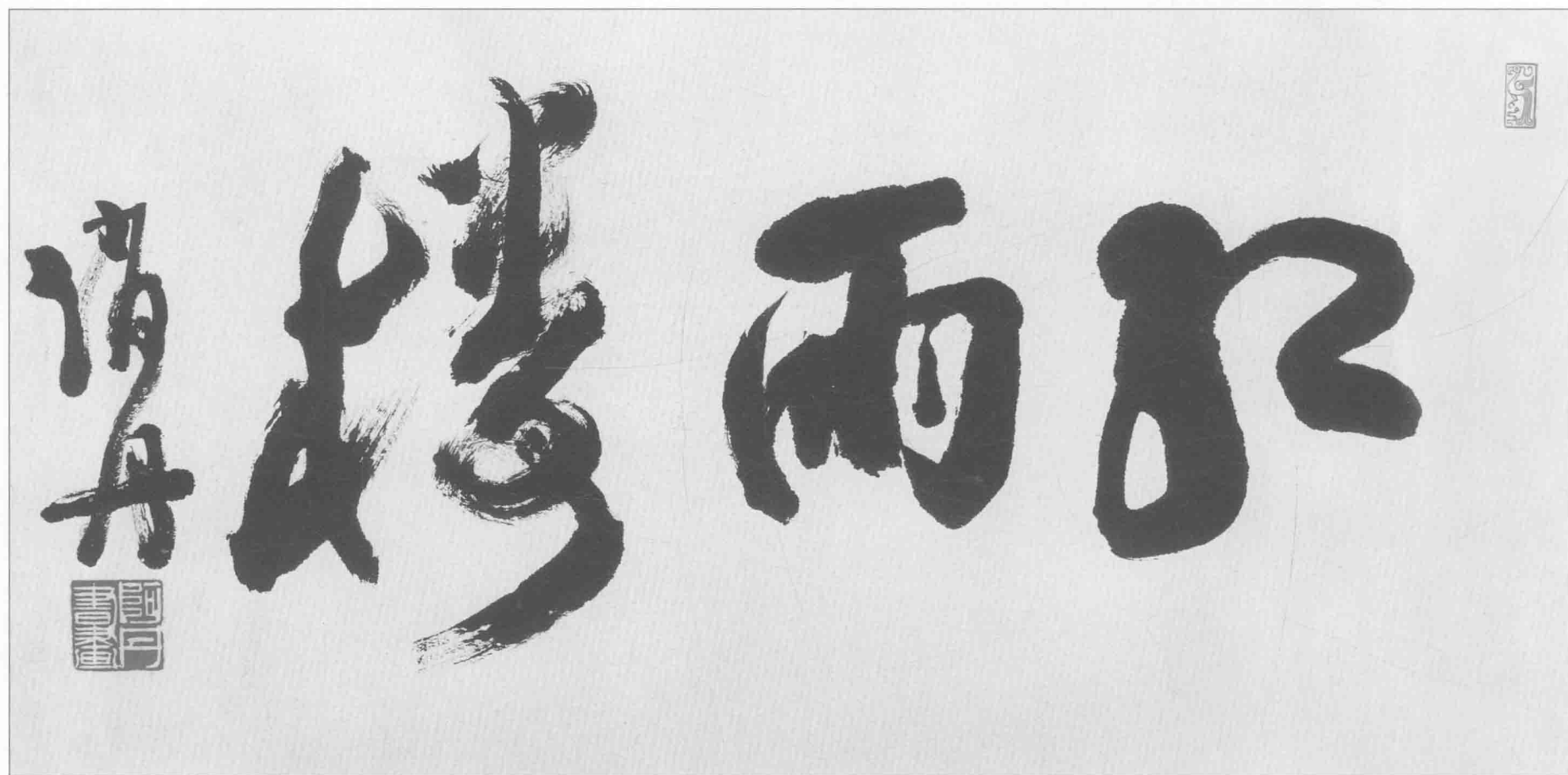
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富華 2005  
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紅雨樓 趙丹書



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澡雪精神

沙孟海题记

# Contents

# 總目錄

## ■ PREFACE

I	John Deston	11
	Gallery and Events Manager, Federation of British Artists	
II	Roderick Whitfield	13
	Professor, University of London	
III	Dorothy Savage	15
IV	Tony Yellop	17
	Former Chairman of the Chinese Brush Painters Society in the UK	
V	Former Pauline Cherrett	19
	Chief Editor of Quarterly Newsletter of the Chinese Brush Painters Society in the UK	
VI	Piao Yingshu	21
	Professor, University of London	

## ■ THESIS

I	Shao Luoyang	23
	A LIFE OF DEDICATION TO CHINESE PAINTING	
II	Cai Geng	25
	TAKING HIS ART AROUND THE WORLD	
III	Wu Jingze	30
	FU HUA-THE MAN AND HIS PAINTINGS	
IV	Han Shangyi	32
	STILL LIFE IN AN ACTIVE STATE	
V	Liang Dayou	33
	A MONASTIC LIFE IN ENGLAND MASTER ARTIST FU HUA	
VI	Cai Geng	36
	EATING YOUR FILL OF ROUND EGGS	
VII	Geng Long	41
	TALKING ABOUT 'KEEPING PIGS WELL'	
VIII	Tang Ying	50
	TWO MANLY MEN - ZHAO DAN AND FU HUA	

## ■ INTERVIEW RECORD

I	Chen Di-An	54
	MASTER ARTIST FU HUA 'TRAVELS WITH MY ART'	
II	Ji Ming	57
	GOOD AT XIE YI THE EXHIBITION OF FU HUA'S TRADITIONAL CHINESE PAINTINGS	
III	Shanghai Education Television Station	59
	GAINING THE ESSENCE THROUGH SUPERFICIAL PHENOMENA	

## ■ FUHUA WORKS

## ■ TAKING HIS ART AROUND THE WORLD

## ■ CHRONICLE OF FU HUA

## ■ APPENDIX

- Overseas Picture Exhibition of Fu Hua
- Collections of Fu Hua's work
- Beneficent Act

## ■ Epilogue

## ■ 序 言

一	英國皇家美術館館長	約翰·德斯頓	12
二	英國倫敦大學教授	羅德裏克·韋陀	14
三	多樂喜·端		16
四	原英國中國畫家學會主席	托尼·耶洛普	18
五	英國中國畫學會季刊主編	泊林·徹裏特	20
六	英國倫敦大學東方部教授	樸英淑	21

## ■ 論 文

一	鞠躬丹青酬白頭	邵洛羊	61
二	丹青縱橫走天涯	蔡耕	63
三	其人其畫說富華	吳景澤	67
四	靜物不靜	韓尚義	69
五	隱居美倫的老畫家	梁大佑	70
六	圓圓的雞蛋吃個飽	蔡耕	72
七	從《把豬養好》說起	耿龍	76
八	兩個男子漢——趙丹與富華	唐穎	80

## ■ 訪談錄

一	美國 BBS 電臺《藝術欣賞》專欄訪談	陳迪安	83
二	擅長寫意——富華中國畫展	籍明	85
三	超以象外 得其環中	上海教育電視臺	86

## ■ 富華作品

## ■ 丹青走天涯——富華海外生活

## ■ 富華年表

## ■ 附 錄

- 富華海外畫展
- 富華作品收藏
- 富華慈善捐贈

## ■ 后 記

I would be nobody without my teacher, and my paintings would be nowhere without me.

---

無師無我，無我無畫。 ——富華



## Preface I

### MALL GALLERIES

Federation of British Artists  
17 Carlton House Terrace, London SW1Y 5BD

#### FU HUA AND THE MALL GALLERIES

The Mall Galleries were opened in 1971 and play host to the Federation of British Artists, the umbrella organisation for nine of the United Kingdom's most prestigious Art Societies. The Galleries are in the heart of London and occupy Crown property situated on the Mall, the ceremonial route that connects Trafalgar Square to Buckingham Palace.

We have exhibited the work of Fu Hua on numerous occasions over the years and are proud to have such a long and successful association with Fu Hua and his art.

Exhibitions of his work are exceptionally well attended and visitors to the Galleries delight in the colorful, exotic paintings on display. Fu Hua's paintings are bright, vibrant and full of vitality, whilst the delicate paintwork and striking design provide evidence of his vast talent and years of experience. He has an enviable eye for knowing exactly what will work in subject, composition and

colour, and he enthralls people with the fascinating tales from his life and past adventures. Visiting groups of students are inspired and encouraged by his patient guidance and generous advice. His autumn exhibitions are always one of the highlights of our yearly calendar.

We hope that people will enjoy the work of Fu Hua for many generations to come and that art lovers will continue to be inspired by his paintings.

John Deston  
Gallery and Events Manager  
24 March 2005

# 序 一

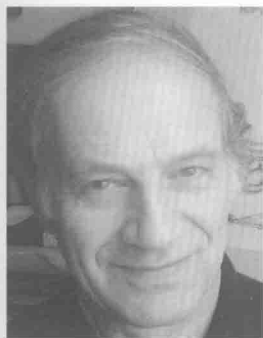
英國皇家美術館于 1971 年開館，并主管着英國美術家基金會，一個為聯合王國九個最具權威的藝術協會服務的龐大機構。美術館在倫敦的中心，占據着位于倫敦聖詹姆斯公園連着特拉法爾加廣場和白金漢宮林蔭道的王室資產。

這些年來，我們在許多場合展覽過富華的作品，并以能與富華及其藝術有着長期而富有成效的接觸深感自豪。參觀富華畫展的總是觀眾絡繹不絕，來美術館的觀眾往往在展出的那些豐富多彩、具有異國情調的畫作前駐足不前、流連忘返。富華的作品色彩斑斕、朝氣蓬勃、生機盎然，精美的色彩技巧和出眾的圖案設計足以證明他非凡的天賦和多年的功底。他令人羨慕的目光能準確判斷出在主題、創作和色彩中的最佳表現力。他用自己傳奇生活經歷中令人銷魂奪魄的故事來撥動人們的心弦。成群結隊的學生參觀者在他循循善誘的指導和慷慨無私的教誨中得到啓迪和激勵。他每年金秋的畫展是我們日歷中永恒的亮點之一。

願人們能千秋萬代地從富華的作品中得到享受，願藝術愛好者能持續不斷地從富華的繪畫中得到啓迪。

美術館館長：約翰·德斯頓

2005 年 3 月 24 日



## PrefaceII

I first met Master Fu Hua in the first year that he came to Britain, in the house of a long-time Chinese resident of North London, Joseph Lo, a keen amateur painter and collector. It was a fruitful meeting on both sides. As Head of the Percival David Foundation of Chinese Art, it was possible for me to offer a small exhibition space for his paintings, and it was not long before this was successfully arranged. From the very beginning of his stay in Britain, Fu Hua was actively making things happen. Active and wiry, he was a master of Tai Ji, and was soon conducting classes in the martial arts, as well as giving enthralling demonstrations of calligraphy and painting.

Though schooled in traditional styles and subject-matter, and never short of an appropriate title and apposite comment to complement the painting in a vigorous calligraphy, his paintings reflect his experiences outside China and Western understanding and appreciation of Chinese culture. There are flowers and birds, and perhaps even fish, never seen before in Chinese painting, rendered with the same verve and intuitive understanding of behaviour that we expect from traditional artists. Very often, these subjects from the natural world are accompanied by Chinese ceramics of all periods from the Neolithic to the Ming and Qing dynasties, including the brightly coloured overglaze enamels that were sure-fire favourites in the wealth of Chinese export porcelains of the eighteenth and nineteenth centuries. The colours themselves include the traditional mineral pigments, but Fu Hua is never happier than when bringing back a large rock from Australia after a meeting (and painting session!) with aboriginal artists, and then grinding and preparing the pigment from it in order to create a new and subtle ochre, it might be, or some other natural colour for his painting. Fu Hua, with his long experience of painting and the other arts in Shanghai, is in his element.

But it is painting that is his true love. Not only does he paint with an inspired brush, bringing his subjects, birds, insects, plants and inanimate objects to life, he also acts as his own mounter. All this Fu Hua accomplishes with economy and accuracy, in the small space of his study in Don and Dorothy Savage's house in Radlett, where he now lives. Almost since the moment of his first arrival in Britain, they have been his earnest and diligent supporters, helping to organize exhibitions in Britain and world-wide. Their reward has been to watch him at work, and to have his paintings fill the walls of their house. Now with his exhibition and the present handsome volume of his paintings, connoisseurs in Shanghai and throughout China will have the chance to appreciate Master Fu Hua's lively and life-giving paintings. It is an honour and a pleasure to be among his many friends and admirers and to wish him every success in this and future enterprises.

Roderick Whitfield  
Emeritus Professor of Chinese and East Asian Art  
School of Oriental and African Studies  
University of London  
10 March 2005



## 序 二

我第一次見到富華是他來到英國的第一年，他當時住在倫敦北部的一幢屬於一個長期居民的中國人的房子裏，這個中國人叫羅約翰，是一位熱心的業余畫家及收藏家。那次會面，雙方都頗有收獲。我當時作為中國藝術帕西瓦爾·大為基金會會長，可以為他的畫提供一個不大的展覽場所，沒過多久這件事就被安排妥了。富華在英國一落腳，就忙於做事情。他還是一位太極拳大師，敏捷剛健。不久，他就辦起了武術訓練班，同時還演示着極富藝術魅力的書法和繪畫。

雖然他在傳統風格和題材方面受到過良好的訓練，不乏專業頭銜而且擁有他能用剛勁有力的書法來彌補繪畫的恰當評論，但他的畫却反映了他在國外的經歷，對西方的理解，以及對中國文化的欣賞。他筆下那些在以前中國畫中從未出現過的花草魚鳥被賦予了我們期望在傳統藝術家那裏能得到的相同的神韻及對動感的直覺理解。這些來自自然世界的主題往往被從新石器時代到明、清王朝各個時期的中國陶瓷制品所陪伴，其中包括塗有色彩鮮艷釉彩的陶瓷制品，這些搪瓷制品都被視為 18、19 世紀大量出口的中國瓷器財富中不負眾望的珍品。這些色彩本身就是傳統的礦物質顏料。但是，最令富華興奮不已的事莫過於他在澳大利亞與當地土著畫家開完研討會后帶回的一大塊岩石。他將其研磨成一種新的、精細的赭色顏料，這或許是另一種他用來作畫的天然顏料。富華無論在其上海的繪畫經歷還是在其他藝術領域都是行家裏手。

但是他真正所愛的是繪畫藝術。他不僅用他那支充滿靈感的筆將其主題、鳥類、昆蟲、花草、樹木及無生物畫得栩栩如生，而且他充當了自己畫作的裱畫工。在拉德裏特唐－多樂喜·薩維奇住宅他的那間畫室裏，他將這一切做得那樣的典雅精美，至今他却仍然住在那兒。幾乎就在他首次到

達英國的那一刻起，多樂喜和端就一直是他最熱心、最忠實的支持者，幫助他在英國和世界各地組織畫展。他們的回報就是看他作畫，任他將畫挂滿整個住宅的所有牆面。現在，上海的行家們將有幸欣賞到富華那些生氣勃勃、充滿活力的畫作了。作為他的朋友和仰慕着，我感到十分榮幸，并祝他在當前和未來的事業中取得更輝煌的成就。

倫敦大學東方及非洲研究學院中國和東亞藝術教授：

羅德裏克·惠特費爾德

2005 年 3 月 10 日





## Preface III

### FU HUA His Art-an International Language

My late husband, Don, and I first met Fu Hua in 1986 and we soon became good friends despite the language difference. Our friendship resumed on his return to the UK in 1988.

In 1989 we started helping him with his exhibitions. In our years of retirement it was a welcome interest for us. Not only were we assisting Fu Hua, but we also had the satisfaction of enabling Westerners to see, enjoy and understand traditional xieyi painting at its best.

Fu Hua has built up a loyal and enthusiastic following over these years. His exhibitions are always successful with very good attendance numbers and sales. The happiness on the faces of visitors and their personal words of thanks give him the greatest satisfaction.

There is more to Fu Hua's paintings than accomplished technique, creativity and vitality. His unique spirit is expressed with simple honesty and emotion with every brushstroke, communicating directly to heart and mind. His paintings are an offering-an act of giving.

My reaction on first seeing Fu Hua's paintings in 1986 was 'What happy, attractive work'. At his next exhibition in London in 1988 I was struck by their truth, beauty and spiritual quality. Having got to know Fu Hua well over the past 15 years or so, I can testify to his happy, optimistic nature and to the goodness, truth and beauty in his character which find their way into his paintings. His good

humour and love for humankind shine through in daily life. In this exceptionally gifted man and his art we see the truth in beauty-and the beauty of truth itself.

In his way a'missionary' for traditional Chinese art, Fu Hua has made friends in many countries both when exhibiting and when on study tours. Wherever he has travelled he has spread awareness and appreciation of xieyi painting and added to his repertoire of subject matter from the international world of nature, carrying xieyi painting steadily forward along its path. People everywhere are won over by his warm-hearted friendliness and courtesy as well as by his outstanding skills as painter, calligrapher, seal cutter and poet.

In 1956 Fu Hua founded the Chinese Painting Academy in Shanghai and became its first director. It is a very special and meaningful honour to him to be invited to give this exhibition almost half a century later.

Dorothy Savage, 2004