

王羲之南五集

王羲之



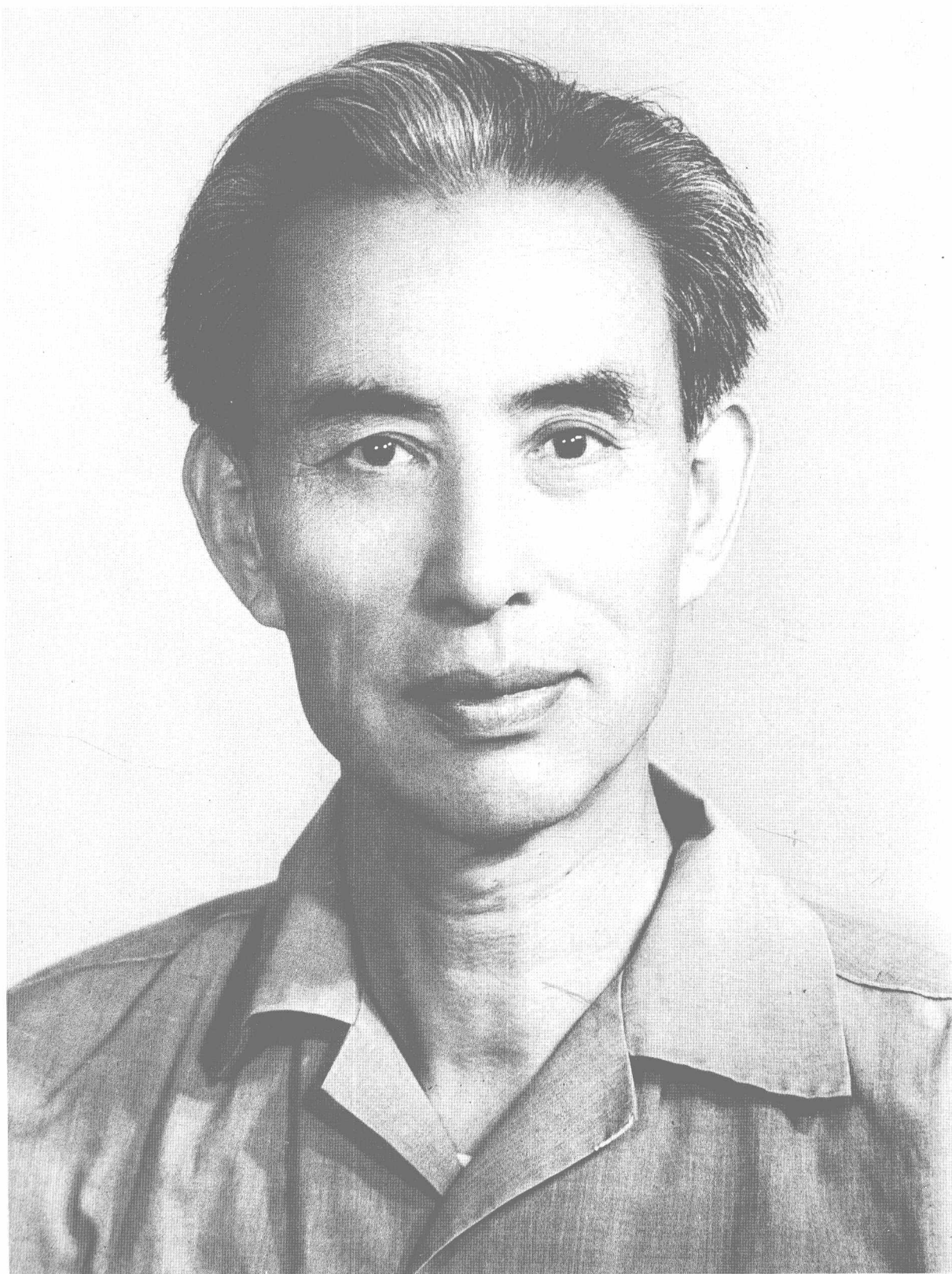
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王华南
Wang Huanan

温润清淳格自高

——王华南先生画作读后

孙克

王华南先生是北京画院的老画家，专擅山水，尤精于雪景，当今画坛堪称独步，但先生夙行谦谨，加以身体欠佳，画界活动极少参与，至今画名未能广为人知，而先生从不以此为意，当今之际，这种精神实令人感佩。

先生自幼喜爱绘画，悟性很高，师从山东著名画家李程九，在传统山水画方面打下了扎实的基础，程九先生擅长雪景山水，（曾在上海拜国画大师吴石仙为师学画）并参加廿年代中日绘画联展还刊印于画册之中。华南先生于兹获益匪浅。他很幸运地保存下来的雪景“解冻”（1934年画）和《古松》（1937年画），均是华南先生自己早年的佳作。其后在戎马倥偬的战争年代中，先生时时不忘写生和默写，尤其常画山区里冬日的雪景，他后来所绘雪景山水如此传神，确与此特殊体验分不开的。早在三十至六十年代初期的作品中，先生已经显示出扎实的传统笔墨功力和处理写生与传统技法程式这一矛盾统一体的极好悟性。由人品洎乎画品，尤其难得的是画格很高，画路很正，洋溢在他的作品中自有一股温厚淳雅，清新和谐的气息。他的作品初观时似觉平易，反复再阅颇有甘美回味之余地。就是这样一位有才华的画家，也是多年埋没，令人叹惋。相信接近过华南先生多少了解他的人都会和我有同感。

先生早年参加抗日，以革命工作第一，作画只是业余耕耘。五十年代来到正在筹建中的北京中国画院（北京画院前身），担负领导工作多年，为画院建设贡献了最可宝贵的年华，但他仍在工作之余不忘笔耕，辛苦勤奋取得了成就实属不易。平时先生常结伴外出写生，从许多作品看，确是升堂入室，前途有望，他确实画出了许多好的作品，但不幸十年浩劫降临，在先生将近知命之年，无疑在艺术道路上设置了难以逾越之障碍，以后他正式从事画家生涯，又不幸患了脑疾，当稍有恢复后仍奋力作画，我偶然过访，见他行动迟缓，眼神不好，但仍坚持操笔，不向困难低头，这是爱艺术过于生命的人才有的毅力与精神，令我深深感动。

大约十年前，我作为《中国画》杂志的编辑，有幸观赏先生的作品，深为他的雪景山水中那份静穆幽深的情致所打动，这次又有机会重新欣赏他的许多作品，体会更进了一层，在此愿略陈一二。

读华南先生的画，我感到最难得的是洋溢于画面上的温文和静的气质，正如看传统优秀的作品，一种文气和静气会扑面而来，先生的作品几乎没有画人们常犯的“习气”，这“习气”便是黄宾虹先生指出的“江湖”和“市井”二气，“庸史之画有二者，一江湖，一市井。此等恶陋笔墨不可令其入眼，因江湖画近欺人诈唬而已，市井之画求媚人涂泽之工而已”。在艺术走向市场的今天，一个消极的方面便是“江湖”“市井”气的作品大大增多了。以一味犷悍霸恶为豪放，以甜俗赖软充斯文，欺骗和误导了欣赏者的审美趣味，偏偏是这些“伪劣产品”在种种“包装”之下充斥书画市场，能不令人产生“黄钟弃毁，瓦釜雷鸣”之叹！

从作品中可以充分体会到华南先生始终是热爱艺术和忠于生活的，五十年代中国画坛上最流行的是“改造论”，为克服中国画传统中积淀的辗转临摹、生气荡然的毛病，强调画家写生达到矫枉过正的程度，除了少数老年定型的画家外，几乎没有不受此影响的，华南先生同样不能例外，他许多件成功的作品都是深入山区写生归来，根据印象重新加工整理的，不仅有取材的丰富生动和写生的直观性，同时又有删繁就简画面谐调单纯，笔墨皴染有致值得玩味的长处。如《沂蒙山区》、《登旗杆山》、《深山探宝》等，都是予人深刻印象的。像《深山探宝》，我反复欣赏，感到布局饱满，层次丰富，笔法生动，状景述物变化而有节奏，皴点既合于山石结构，又不乏传统意蕴，堪称高手力作。当然也有的作品写生味较多，以致使人感到艺术中“自我”精神稍欠，对此我感到亦可理解，一方面当时先生受时风影响，极力捐弃“自我”，努力在自然景物的客观丰富性与传统笔墨技法语言程式中间寻求平衡，另一方面也如许多前辈(如林风眠)所指出的：画家努力修范，有如春蚕做茧自缚，必得成熟到可以咬破外壳时才会成美丽飞舞之蛾蝶，这也是虔诚的艺术家必经的过程。然而这一不足之感，在我看他的雪景时，却完全的得到弥补而满足。

“白雪”是大自然赠给人们最美好的礼物，可以说自从山水画独立成科之后，即不乏雪景的描绘，五代之后，雪景更是山水画家们常绘的题材，见于记载的很多，流传下来的也不少。其中我最醉心的有两件：一是传为范宽的《雪景寒林图》，一是黄大痴的《九峰雪霁图》，尤其是后者，就中国传统工具技法来讲，表现雪后群峰的静谧莹洁，大自然的深邃澄澈，实在达到了登峰造极的地步。看到华南先生的雪景山水，令我很自然地想到古人的优秀之作。当然，一个现代人的审美观和古人是有所差别的，但是给我印象最强的一点，就是华南先生雪景图中的高度概括的语言，他把自己置身于雪景之中，从而把雪的魅力、雪的柔情、雪的苍茫浑厚、雪的洁白纯净，都淋漓尽致地表现于作品之中，这全然是画家创造的美的境界。是华南先生超乎了自然景物，同时又融进了自己写生观察后的新鲜印象，如《雪山驮运》、《雪漫灵山》、《塞上银装》等佳作，都具有他自己独特的风格。

华南先生画集出版在即，约我写点文字附于卷首，前辈如此推重令我提笔惶恐，只是感到观赏先生的作品，必须静下心来，反复揣摩玩味，方能体会其气息之清雅，回味之醇厚，其品格之不同凡俗。同道诸君不知以为然否？

一九九四年初春于北京

SERENITY AND LOFTINESS

—After Viewing Wang Huanan's paintings

Sun Ke

Wang Huanan belongs to the older generation of landscape artists from the Beijing Painting Academy. He specialises in snow landscapes. Because of poor health he is rarely seen in public and therefore is not widely known.

A quiet retiring man, Wang is indifferent to fame and publicity and it is a great pity that his work is relatively little known to the general public. He was very young when he became interested in painting. He studied with a well-known artist from Shandong Province called Li Chengjiu, who gave his young student a solid foundation in traditional landscape painting. His tutor specialised in snow scenes and had been a student of the great master Wu Shiqian of Shanghai. During the 1920s, Li's works were exhibited in the Sino-Japanese Art Exhibition and published. Wang was greatly influenced by this established artist and some of his first landscapes were produced at that time. These were: Thawing (1934) and Old Pine Tree (1937), which have fortunately survived. Later, Wang joined the army but continued to paint, frequently taking mountain snow scenes as his subject matter. His careful attention to detail and persistence gradually achieved his high standard of today. By the 1960s, his work showed impressive brush-work in the traditional style. He had also managed to overcome the formerly long-standing contradiction between contemporary art styles and the traditional approach. His paintings are imbued with a mood of gentleness and peace. His lines may at first glance appear simple, but closer study reveals a deeper meaning.

Wang took part in the Anti-Japanese war and afterwards was an active supporter of the Communist revolution. His art took second place while he helped to establish and run the Chinese Painting Academy in the 1950s (now the Beijing Painting Academy). Despite his busy schedule, he continued to make trips to the countryside and paint from nature. He was nearly fifty when the "cultural revolution" interrupted his painting career and later a series of strokes incapacitated him. Now recovered, Wang has resumed painting despite his slow movements and poor eyesight, impressing everyone with his refusal to let his incapacity interfere with his pursuit of art. I first saw Wang's paintings ten years ago, when I was art editor of Chinese Paintings and was impressed by their serene and poetic mood. Now with the opportunity of seeing more of his works, my admiration is even greater. The feeling is the same as that received from traditional landscape masterpieces.

In Wang's works, there is no trace of "worldliness" and "pettiness", such as seen in commercial art. The great master Huang Binhong has been critical of the kind of art which is either meant to scare viewers with pomp or cater to vulgar tastes. The tendency now is to produce market-orientated kitsch in gaudy packages, flooding the art world with this so-called art. One is irresistibly tempted to quote an ancient saying: "When bronze bells are no longer heard, tiles and bricks make their noise!"

From Wang's works one can see how much he loves life and art. The popular trend during the 1950s was "reform", with the emphasis on painting from life and nature to overcome the lifeless, stereotyped and rigid imitation of classical paintings. Except for a few artists, too old and set to change, almost everyone

was involved in the trend. Wang was no exception. Many of his successful works are products of his trips to the mountains to re-charge his batteries. The range of his subject matter widened, and his subjects were lively, with no space for unnecessary details. His cun technique successfully brought out the texture of the subject. Among the most representative are: Yimeng Mountains, Up the Qigan Mount and Exploration in Deep Mountains. Taking Exploration in Deep Mountains for example: its subjects are excellently arranged and brush techniques lively. There is a feeling of rhythm which joins the scenes on different levels. Parts of the landscape where Wang applied cun technique successfully bring out the texture of rocks, and much more, some of his works give an impression of a photograph lacking the "self" of the artist. This lack of self was one aspect of the trends in the 1950s when Wang tried to balance subjective brush technique with illustration. This attempt to suppress subjectiveness can be explained with an example given by another master artist, Lin Fengmian: Honing a style to an artist is just like a caterpillar which spins. After the cocoon is ready the pupa bursts out of the cocoon into a beautiful butterfly. A devoted artist must go through the same procedure. Nevertheless, looking at Wang's snow landscape there is no lack of "self" in the charm of the painting.

The whiteness of snow is perhaps the most beautiful gift from nature and it has been a frequent theme since landscape branched out of the luxuriant stream of traditional Chinese painting. Snow landscapes have been a favourite theme since the Five Dynasties. Among the existing classic paintings of this theme, there are two that I value most: Snowy Forest by Fan Kuan and Nine Peaks in Snow by Huang Dachi, the last one in particular, because it brings a degree of serenity and the mood of mountains after snow. Wang's paintings are reminiscent of the two. Naturally, contemporaries and artists of the old school have different standards. Wang's snow landscapes, show his exceptional talent in condensing his observations of the varying properties of snow and successfully reproducing them in his work. Without this gift and without the ability to meditate after observation, these excellent snow landscapes, like Transport in Snowy Mountains, Snowy Ling Mount, Snow Coated Remote Place, all representative of his unique style, would be impossible to produce.

It was an honour to be asked to write for this album and I hope other artists will feel, as I have felt, the charm and on-going pleasure that Wang landscapes give.

Beijing, early Spring, 1994

王华南，名延文，1917年生，山东烟台市人。自幼酷爱美术，十几岁时拜师学画，青年时期参加革命。先在地方从事青年工作和刊物编辑，后又转入中国人民解放军作政治工作，1956年转业之后，曾在北京中国画院、中国美术馆担任领导工作，不久转为国画专业创作。

擅长山水风景画，兼画花鸟，其中雪景山水具有独特风貌，多次参加国内外展览，系中国美术家协会会员、中国延安文艺学会会员。

Wang Huanan, also called Wang Yanwen, was born in 1917 in Yantai, Shandong. His love of art began when he was very young. He started painting in his early teens under the tutorship of established artists. He joined the Revolution in his youth, first as a youth worker and then as an editor, and finally as a political worker for the People's Liberation Army. After he left the army in 1956, he held a leading position in the Chinese Painting Academy and China's Arts Gallery. Later he left administrative work to become a full time artist.

He is a master in landscape and flower-and-bird techniques. His unique snow landscapes have been exhibited in national and international exhibitions. He is a member of the Chinese Artists Association and China's Yan'an Literary and Arts Association.

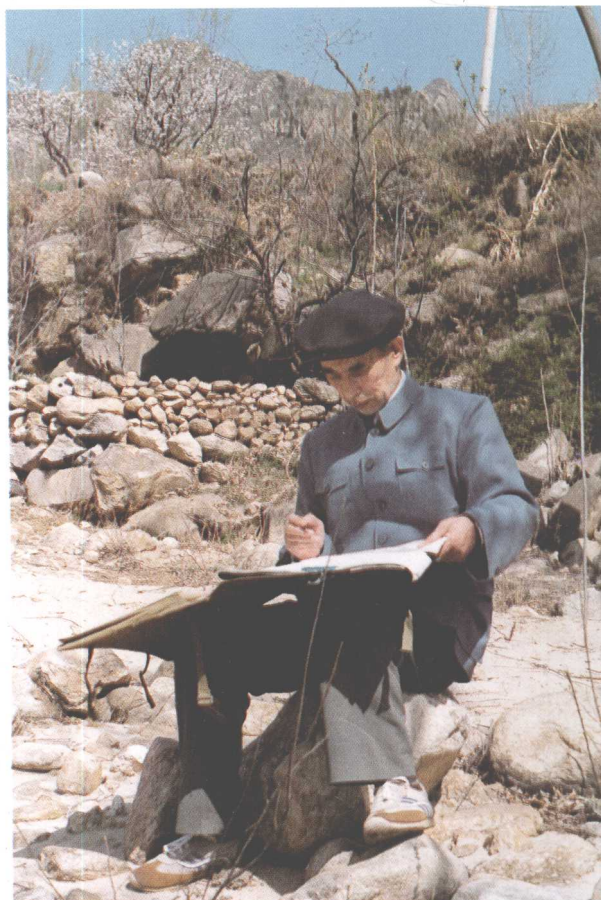
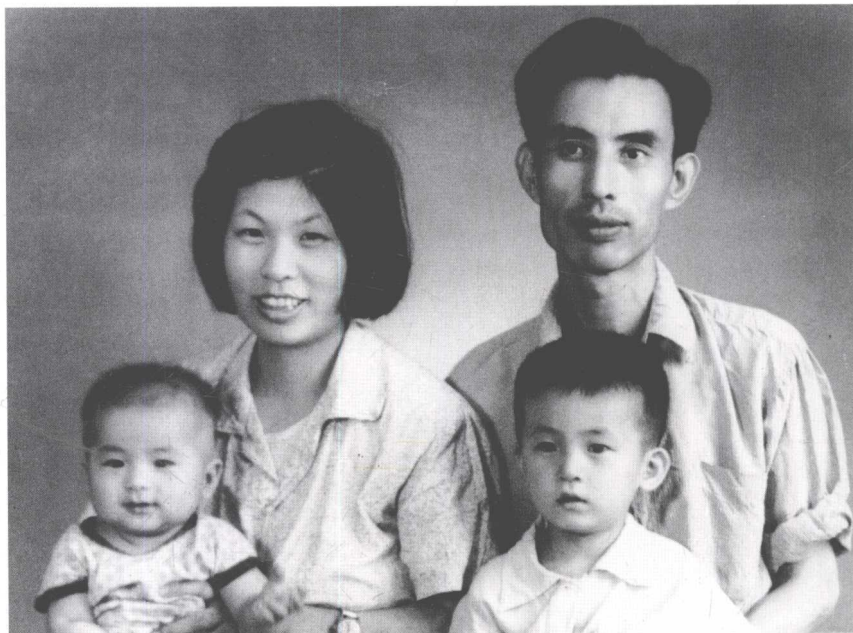
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作者夫妇及其艺术生活

The artist and his wife, and the artist at work



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解冻
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