

艺术·中国
ART·CHINA

朱开益画集



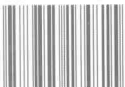
西泠印社



凝露 68cm × 68cm

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朱開基花鳥畫

西泠印社

在自然中寻求美

池沙鸿

记得朱开益曾有不少的中国人物画创作，以后又沉溺于传统山水画，他对民间艺术也有很广泛的研究。看到他的花鸟画还是最近的事。他的画挺轻松、洒脱的，不会在画中加上许多“艺术革命”的负担，在墨间毫端却有一种隐然的寻求。

读朱开益的花鸟画，能觉出淡淡的平民式的悠闲。他熟悉前人笔下翻来覆去的梅兰竹菊、牡丹荷莲。然而，画中主题却常是丝瓜柿子、鸡毛竹笋、小葱香姑、菜籽板栗、杨梅苦瓜、甘蔗芝麻、墙草山莎等老百姓司空见惯、似乎缺少品格象征的东西。这些东西有许多没有套路可循，全靠写生，写生就是套路。于是在写生对象的选择中，那种房前屋后、家居生活的悠闲静静地流淌在宣纸上。有时对象本身不需要一定有什么性格，选择对象就是一种品格。

清代邹一桂在《小山画谱》中有一段话：“自临摩家专事粉本，而生气索然矣。今以万物为师，以生机为运。见一花一萼，谛视而熟察之，以得其所以然，则韵致风采自然生动，而造物在我矣。”终日挥洒在前人的套路之中，无异于临摩家，甚或“临摩巨匠”。画贵在自然，师古人后必须外师造化，中得心源，如此方能自然生动，造物在我。朱开益很有点用功地走在这样的路上。

朱开益在潘天寿的家乡从事美术工作，对潘天寿有所研究，画中不经意地流露出潘天寿的痕迹，特别在画面的构成程式上更为多见。但在画面格局，用笔和气韵上却比较倾向滋润、随和、清雅和灵秀，淡化了许多刻意的东西。得益于优秀的造型功底，他似乎什么都能画，笔墨随着对象变化找到落脚的地方。

不为艺术革命献身，在艺术中感觉到生活的美，在自然的创造中不断得到新的感受，不断有新的表现欲，艺术生活为此而充实。这是令人羡慕的事。

2001年2月于杭州

Seek for the Beauty in Nature

Chi Shahong

I clearly remember that Zhu Kaiyi had created many figure paintings about the Chinese before and later he wallowed in traditional mountain-and-water paintings, and that he seemed to have folk art to research widely. It is only in the recent years that I have found his flower-and-bird paintings which are gay, free and easy because a kind of indistinct pursuit can be found in his painting skill but not many loads of art revolution in his paintings.

Having read Zhu Kaiyi's flower-and-bird paintings, we can always feel a weak and plebeianized leisure in them. He knows plum, orchid, bamboo, chrysanthemum, peony, lotus flowers and so on that were painted by the former painters over and over again. However, the themes of his paintings seem to be lack of the features of some symbolic quality and style of artistic works but his main themes are about those that the common people often see, such as sponge gourds, persimmons, vegetable seeds, Chinese chestnuts, red bayberries, balsam pears, sugarcanes, sesames, wall grasses, adenophora ptaninis and so on. All these can not have any original way to follow. They need to be painted from life. In fact, it means a series of skills and trick in painting to paint from life. Therefore, when you want to choose an object to paint from life, you can paint it in front of or at the back of your house or the leisure of your life on your rice paper. Though the objects themselves, sometimes, don't need any characteristics, it is the quality and style of artistic works to choose objects.

Zou Yigui, a painter in Qing Dynasty, wrote in his book Xiaoshan's Picture Book on the Art of Paintings, "The painting world has become no interest at all since copyists specially worked on copying old ones. From now on, I will do what I want to. Firstly, I will take everything in the world as my teachers and all vitality as my opportunity. Secondly, when seeing a flower or a bud, I will watch it carefully and try my best to get to know why they are so. Thus, the poise, charm and elegant appearance will naturally be vivid." If one always follows the former painters' way, he is a copyist or, we may say, he is "a great copying master" at most. It is valuable to paint naturally. One must pioneer, bring forth new ideas and then try to get its secrets after he has learned from old ones. Only by this, can the art be vivid and natural and, then, can we do what we want to. As a matter of fact, Zhu Kaiyi has taken somewhat pain to take such a way.

Zhu Kaiyi is engaged in art work in Pan Tianshou's hometown and seems to have Pan Tianshou's art works to research because some vestiges of Pan Tianshou's paintings has carelessly been revealed, especially the constituent patterns of the general appearance of Pan's paintings. However, Zhu Kaiyi prefers moisture, amiability, elegance and intelligence but has weakened a lot of painstaking. All of these benefit from his own excellent art base. It seems to me that he can paint everything he knows and that his painting brush has found the place to set its foot on.

It is envying to enrich his own art life. He has not devoted his life to art revolution but he has felt the beauty of his life in the art, constantly gained new experience in his natural creation and continuously got expression desires.

Feb. 2001 Hangzhou

目 录

觅	5
一串红	6
闲意	7
蛇萝	8
凝视	9
良种	10
农家风味	11
红甜椒	12
鱼米之乡	13
一盘金弹 / 山果	14
晨曦	15
尖尖角	16
秋实图	17
四明土产	18
农圃珍品 / 藤蔓果垂	19

余姚杨梅	20
绿润幽院 / 梅花	21
垂槐英姿	22
春雨添新韵	23
秋兴	24
花藏石背	25
清姿	26
一轮新叶	27
腊梅小鸟	28
新叶色艳	29
老墙石窗	30
君子风怀	31
凝露	(封底)
何处飞来	(封面)

七月
家小
院
俗話
謂出
雞處
皆有
可愛
外
喧
不停
歡樂
世比
生機
卷

一九九九年
開
紀
龍



眉
開
笑
生



頁 68cm × 68cm

一串红
 名西洋红爆竹江
 时火红一花挺于绿叶
 秋情奔放恰人以振奋
 己卯年开笔之记



一串红 68cm × 68cm





凝视 68cm × 80cm



良种 68cm × 120cm

農家風味

飯名稱花菜粒相豆等
是冬令的進食長壽食品

自花菜未收割其
杆切成寸余長

用湯浸 焯水
煮熟

再上鹽 炒
佳營

菜

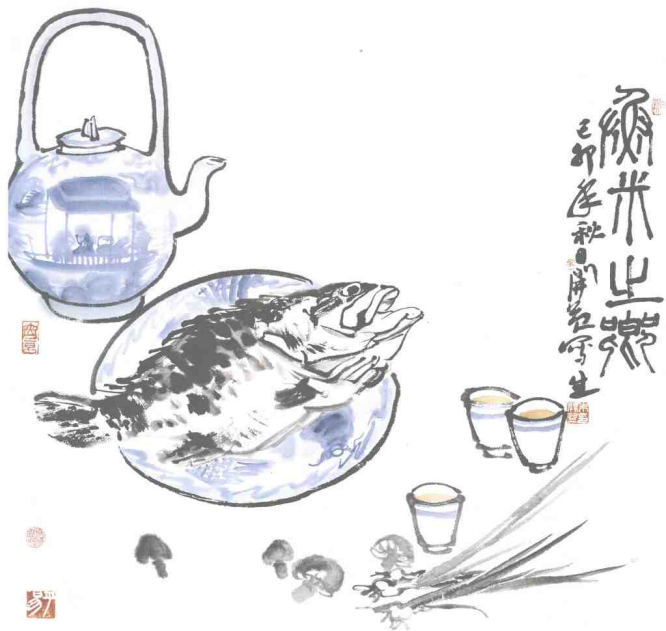
平富台(蘇)之
寒飯御頭 宣記



宣記
開筆成雪

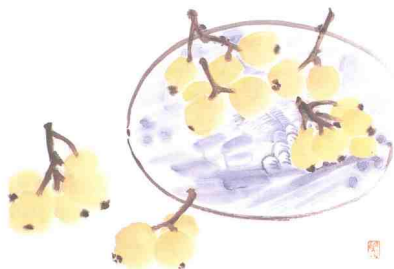


农家风味 68cm × 130cm



鱼米之乡 68cm × 130cm

何日
言



一盘金弹 53cm × 53cm



山果 53cm × 53cm



晨曦 68cm × 68cm