

自述与摹古 Zhou Nan's Painting Collection

周南正集

丁亥春
周南正



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馬振聲



馬振聲題詞
Inscribed By Ma Zhensheng

周南，

辛丑(1961)年出生，四川成都籍。

自幼喜爱绘画，

自学传统工笔花鸟、人物画三十个春秋，

并得到朱理存、马振声等老师点拨。

得失俱有，寸心自知。

现为四川省美术家协会会员。

其作品入选四川省美展，

作品《伤雁》获

2003年全国第五届工笔画展优秀奖。

2004年就读于

中国艺术研究院研究生院。

Zhou Nan

was born in 1961 in Chengdu of Sichuan Province.

Fond of painting as a boy,

he has been working and doing research on traditional

Chinese painting for 30 years.

He is a self-educated painter,

once learnt from Zhu Licun, Ma Zhensheng.

To Zhou Nan, glad and melancholy mixed,

pleased to use art to express the lofty ambitions,

but depressed at inadequate.

Now he is the member of Sichuan

Artists Association.

His works were once displayed in the Art Exhibition of

Sichuan Province.

In 2003, the Chinese painting "Injured bramble finch" gained

excellent award

in the Fifth Meticulous Style Art Exhibition.

In 2004, he studied at Research Institute of Traditional

Chinese Painting.



凌云志 丹青美

朱理存

周南是一位了不起的画家，他给我的感动至深，如果你有机会接触到他并有所了解的话，我相信你也会感同身受。那么，就让他这本充满着血汗和智慧的画册来为你开启这扇与他神交的大门吧。

20世纪末，我常因工作关系来往于北京和成都两地。大约是在八年前，我被一位执著等待与我见面的画家所打动，他就是靠自学成才的工笔画家周南。虽然我与他素昧平生，但随着见面、接触和了解，就像阵阵柔风吹过湖面，在我的心中泛起了层层涟漪。时至今日虽然他尊我为师，我却被他的人生价值观和超凡的意志力所教化，我与他之间正所谓教学相长吧。

我与周南的第一次“见面”，确切地讲是与他的画作见面使我记忆犹深，他的妻子告诉我：周南因残疾和重病缠身而不便前来，委托她代劳。她为我打开了一个装满周南作品的麻袋，我一一展开并仔细地观看，无论是工笔花卉鸟虫、人物山水，还是题写的诗词，给我的印象都是工细雅致、素洁恬静，想象中的这位画家该是一位追求极致的人吧。后来，当我第一次走进他的家门时，亲眼所见更是令我怦然心动，感慨良多！不大的居室昏暗潮湿，床铺连接着画桌，画

桌挨近窗子，据说他每日只能躺在床上支撑着头和手臂伏案绘画，其坚苦卓绝状不难想象，而他的一幅幅精良画作却都是在这里完成的！“文革”时期周南的父母受到冲击，全家人被撵到乡下，在那里周南不幸患上骨髓炎，当时没有条件及时治疗而导致右足残疾，从此将年轻的他推上了一条坎坷的人生之路。历尽了艰辛与困苦，后来又患上了严重的双肾积水和褥疮，但是，命运多舛的他数十年来却能够乐观辩证地看待世间一切事物，以积极进取的昂扬姿态潜心专攻绘画艺术，未曾放下手中的画笔。

周南自幼对中国画感兴趣，尤其在身残之后更坚定了自己的人生目标——献身绘画艺术！绘画艺术也成为他的终生“倚靠”与精神寄托，使他自卑自怜的心得到抚慰。国画《雄飞绕疏林，小鸟欣有托》《清看传得天心在，未知寻常草木知》即表达了他的这种情愫。《雪竹图》中那只鸟儿，在厚雪压竹的肃杀严寒中虽然孤独地瑟瑟发抖，但它却栖息于竹枝之上，缩颈闭目，蓄势待发，等待春天到来后振翅高飞，该图可视作画家内心的真实独白。《孤雁图》再次阐明了他的生命主旨：“余入艺二十余载，虽身残而气高，终日沉思，常有伤雁之感。然美好世界何处不发内心之情感，故

作此图求伤雁亦能高翔之态，喜忧参半，喜则困疾而涉艺海借艺明志，却忧才艺不足……”我体会到他笔下的那只受伤的孤雁，正寓意着他的不坠青云之志——顽强挣扎着，奋力腾飞着，以期达到在广阔的天宇中自由飞翔的美好志向。正是这幅“明志图”，使中国花鸟画大赛评委们读懂了存在结构“缺陷”的作品背后所蕴含着的深深刻意境，从而将奖项颁给了这位与命运抗争的意志刚强的作者。这是对周南绘艺的肯定，也是对他辛苦耕耘的回报。

周南曾受启蒙老师徐仲偶的指教，临摹过大量的先贤名作，对古今花鸟、人物画大家如黄筌、郎世宁、于非闇、王叔晖、刘奎龄等以及两宋、明清院体画均进行过认真的研究。他不追求时尚，但求朴真，以务实颐养天性，在继承传统造型与技法的基础上寻求新意境，他颇有感悟地说道：“古人曰：‘非三代两汉之书不敢观，非圣人之志不敢存。唯陈言之务去’，用此话来学花鸟画，对我启发很大。怎样学习民族遗产，找寻素材，避开陈腐的老套，脚踏实地尽量做到‘九朽一罢’。”他深知师法自然的重要性，但囿于自身客观的羁绊而使他难以放足大自然，为此，他的写生作品多是自然花鸟的局部，但不因“局限性”而失去本真。他力求做

到用带有哲理的警世画面来点喻事理，针砭世风渐下，抨击丑陋灵魂，歌颂真善美。因此，可以说他的画作是他灵魂的代言，是有着深刻思想的“画说”。值得一提的是他的人物画，偏重于古装人物，多为典故，尤以佛道释题材为众，不难看出是他以古喻今、抒发己意的行之有效的一种手法。他注重艺学与理学相辅相成，将“五行”、佛理与诗书画结合，最终形成了与众不同的艺术特色。他的“五分画画，五分读书”的观念渐使作品愈发精美，文化底蕴愈发深厚。

当然，对每一位有志于书画艺术的人来说，艺术的道路都是长远的，即便是付出一生也难以穷尽，即“艺无止境”，而对周南而言，更是如此。但是，我相信已经在困顿中站立起来的周南，一定还会继续沿着这条通往光明的人生道路去披荆斩棘，砥砺前行，因为，就在今天他已然成为了生活和艺术的强者。在此，我衷心地祝愿周南以更为饱满的勇气去撷取更为丰盈的果实，崇高的艺术、美好的人生一定会属于你！

2007年新春于北京

High Aspirations · Beautiful Paintings

Zhu Licun

Zhou Nan, a remarkable artist, whose works always inspire me and give me a heartfelt touch. You will surely feel the same way if you have opportunities approaching to him. This album, with his great efforts and intelligence contributed in, will show you a spiritous way to communicate with him.

At the end of last century, I often traveled between Beijing and Chengdu for my work's sake. About eight years ago, I was moved with the spirit and works of a Chinese painting artist who was self-educated and had been expecting to see me for a long time. His name is Zhou Nan. Though we had been strangers before, our hearts were soon getting closer when we had more intercourse. His words and experiences, just like some mild wind on the surface of lake, rippled my heart. He now still respects me as his teacher, but I actually have benefited a lot from him with his perception of life and his extraordinarily strong willpower. In this way, I think our relationship is more like friends who can benefit from each other than teacher and student. I still remember that I, at the first time, failed to see Zhou himself but his paintings that his wife brought to me, because that he was disabled and ill. Among his works, not only Chinese paintings including flower-and-bird, figure and landscape but also the traditional calligraphy are all with the characteristics of delicate and elegant, the style of clean and peaceful. These works convinced me that he should be a person who is always pursuing perfect. Later, the first time I walked into his house, I was moved and shocked, and filled with emotion! His room was dark and humid, with bed and table in the crowded room. Every day he can only lean over a bed, painting with physically supporting arms and head. You can imagine his arduous situation, his sophisticated pieces of paintings has been completed just here! "Cultural Revolution" pe-

riod obvious impacted on Zhou Nan's parents and the whole family has been thrust to the countryside, where Zhou Nan suffered from osteomyelitis. There was no timely treatment, finally his right foot caused with disabilities. From then on, a little more than 20 years old, he went through all hardships and difficulties. Later, he got severe renal water and pressure sores. However, the destiny difficulties for dozens of years enable him to optimistic dialectically view all things in the world, and engaged in painting art aggressively, without interruption.

Zhou Nan got interested in Chinese painting when he was very young, after the physical disability, his goal was particularly firm-dedicate to art-art has become his "rely on" and his spiritual sustenance, this sustenance comforted his inferiority complex and self-pitying. In the Chinese painting "Soaring eagle has his own sky, the birds also have their own spiritual sustenance" and the "Usual adequate, cherish high aspirations" he expressed his sentiment. In "the snow-capped bamboos", the bird in the chill cold weather, although lonely shivering, yet it standing on the top of the bamboo, necking shut and ready, awaiting the arrival of spring and fly high. This picture is the true expression of the artist's inner world. The Chinese painting "injured bramble finch also can fly high" was once again explained the purpose of his life: "For more than 20 years I have engaged in the arts, with physically disabled but ambitious, every day in a silent often inevitably sad. However, in this beautiful world everywhere can trigger people's inner feelings, therefore I painted this picture to express my hope that injured bramble finch also can fly high. For me, glad and melancholy mixed, pleased to be involved in the arts, and used art to express the lofty ambitions, but depressed at inadequate....." I appreciated the wounded lonely bramble finch in his pictures, it just implied his not afraid of difficulties, with

tenacious struggling, to fly freely in the vast sky. It was precisely the picture "definite ideal", the Chinese painting contest judges noticed that behind a structure "flawed", these works contain profound mood. Therefore, the award was presented to the author who has tough will and strong protested with the fate. That was an affirmation of Zhou Nan's painting art, but also the return for his hard working.

Under the guidance of the first teacher Xu Zhong'ou, Zhou Nan calligraphed a lot of the ancient's works. He learnt traditional Chinese painting from ancient and modern painters specialized in flower painting like Huang Quan, Lang Shining, Yu Fei'an, Wang Shuhui, Liu Kuiling and also learnt academic painting style of the Song, Ming and Qing Dynasty. He pursues not fashion but plain and naive, with the pragmatic approach to training his own nature, in succession on the basis of traditional modeling techniques and explores new scenery. Once he said: "Our ancestors told us to 'reading ancient classics, studying their' ideological and pragmatic work'. These words inspired me how to learn national heritage, look for material, and avoid stereotypes of old-fashioned, down-to-earth manner to ensure that 'one stop nine decadent'. "He was keenly aware of the importance of learning from nature, due to his objective difficult, it was too hard for him to enjoy all of nature. So, his sketches and paintings of birds and flowers were limited, but he had never lost the true nature. He tried to picture warnings used with a philosophical point evident reason, and used his pictures to attack the deteriorating trend, criticize ugly soul, extol the true, the good and the beautiful. So, we can say that his paintings is his soul speakers, these pictures have "profound mood". His figure painting is also worth mentioning is that he focused on costume characters and allusions, especially Buddhist, Taoism subject of the masses. It is

not difficult to see that, with ancient things implies modern things, this is an effective means to express his deepest thoughts. He focused on arts and the theory of Buddhism study, combined "the five elements", the Buddhist theory with painting and poetry, ultimately he formed a unique style. The theory "Half time working, half time reading" making his works more attractive, even more profound cultural foundation.

Of course, to the person who is interested in painting art, go in for art is long road, even life-long efforts will be difficult for them. "Art's road is endless", to Zhou Nan, even more so. However, Zhou Nan has already stood up from adversity. I believe that he will continue along this path to break through brambles and thorns, temper and advance, to a bright future. Today, he has already become a powerful man of art and life. Here, I sincerely hope Zhou Nan to grab more bountiful fruit with more great courage-noble art, better life belongs to you!

2007 Spring Festival in Beijing

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前賢有孤鴈難鳴之說今背

似宋人筆意作傷雁以

表吾志余入藝二十餘

載雖身殘而氣高終日

沉思常有傷雁之感然美

好世界何處不發內心之

情感故作此圖以求傷鴈

不能高翔之態喜憂參半

喜則因疾而涉藝海借

藝名志却憂才藝不足有

恐負鄉親父老之厚望不計工

拙也

壬午春周南畫於成都西郊



红叶双雀
Red leaves and two birds
134cm × 52cm



列焰騰空似火龍重鱗甲映山
紅山林點染如詩畫最是斜陽
落照中

丙戌中秋 周南繪



竹枝小鸟
Bamboo sticks and birds
134cm × 52cm

根入懸崖石穴中
凜然正氣殘惡
風松梅與我為知已
明月清風相
伴儂

丙戌中秋 周南倫

