

SELECTED PAINTINGS OF LOU SHIBAI



姜師白畫集

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OF  
LOU  
SHIBAI



婁述德 編

婁時白畫集





婁師白近影

Lou Shibai.

齊白石館  
少懷仁弟  
屬書庚辰  
八十老人白

1940年齊白石為婁師白畫室題匾

An inscription written by Qi Baishi in 1940 for Lou Shibai's studio.



1936年齊白石與婁師白在北京齊老寓所合影

Lou Shibai with Qi Baishi at Qi's residence in Beijing, 1936.



# 繼承與創新

## ——評婁師白的繪畫藝術

黃瑞旭

婁師白原名婁紹懷，號燕生。出生于1918年，畢業于北京輔仁大學美術系，他14歲即從齊白石大師學畫。由于他少年老成，學習聰慧，深得白石大師賞識愛重，至16歲時正式收為入室弟子。從白石大師給他畫的殘荷上題跋“紹懷初學畫此，能自創局格，將來有成”來看，大師對他寄予了很大的希望，并特為他改名少懷，號師白。

婁先生的藝術道路大致可分為兩個階段。如果說從白石大師學藝至大師逝世這25年中是對齊派筆墨技法猛學深鑽的階段；那麼在白石大師逝世後，自1957年至現在的這幾十年中，則是婁先生在“齊派”藝術的基礎上變革，努力向自己獨特的藝術風格轉變的創新階段。正如婁先生自己所說：“自白石大師逝世後，我牢記老師的‘學我者生，似我者死’的教導和繪畫要有膽敢獨造的道理，因此不斷地到生活中去吸取創作的源泉”，第一次創新題材是“蓖麻”。那年婁先生在農邨體驗生活，親手種蓖麻，了解到蓖麻通身是寶，并且它既不占田地，也無需施肥。這使他聯想到那些不求索取，只講貢獻的革命志士的崇高品質。于是他決定創作以蓖麻為題材的畫，經過不斷反復實踐，終于畫出比較滿意的作品，并為之詩曰：“閑在田邊種蓖麻，經霜結籽美如花，通身是寶多貢獻，贏得人民眾口誇”。“蓖麻”這幅畫于1957年北京市中國畫研究會展出後，博得好評，并被選入上海出版的《花鳥畫選集》中。這是婁先生離開前人範本的第一步，也是學習齊老“衰年變法”的开始。婁先生為蓖麻禮贊，在題材的开拓和主題思想的表達上，反映了時代的印記，表現了婁先生對當代社會生活心靈感應，這狀物抒情的創作，在他後來的作品中屢屢出現，給人帶來一股清新的時代氣息。

1961年至1966年間，婁先生曾多次外出到東北、西南、海南等地參觀訪問，體驗生活。使他眼界大開。祖國秀美壯麗的錦綉河山和廣大人民群眾艱苦奮鬥的精神，更激發了他的創作熱情。通過大量寫生，不僅在畫山水方面大有裨益，而且對花鳥畫的意境方面的變化也發生了作用。1961年創作的“百合八哥”，在筆墨和意境上都有嶄新的變化，這幅畫成為他的代表作，曾多次到國外展出。1962年創作的“離江帆影”並沒有對象鼻山，獨秀峯等地作具體的，純自然的描繪，但經過作者高度的篩選、提煉和典型化，整個畫面都給人以身臨離江的感受。

婁先生創作的“鴨場”在全國美展中受到中外人士的喜愛和好評。1962年，他在鴨場觀察生活了幾個月，他對雛鴨產生了濃厚的感情，雛鴨那種和兒童一樣天真活潑的稚拙氣給人以生機蓬勃的感受。從他所畫雛鴨的筆墨可看出是在繼承白石大師塑造小雞的基礎上創造出來的。這是婁先生繼承和發展白石大師藝術的重要收穫，也是他藝術走向成熟的標志。

粉碎四人幫之後，他畫了一幅“春暖人間”。國內外一些刊物都刊載這幅表達他心情的

佳作。1982年，他畫了一幅用六張丈二尺宣帛接起來的達30平方米的大畫，題為“春暖人間”。他在這幅畫上題字：“予從事繪畫五十載，未曾作此巨幅，今以大筆積墨為之，試圖新意，或有別趣。”這幅別于過去“家法”且創時代之新的巨幅畫充分表達了他衰年變法的迫切心情和強烈願望。

婁先生已在藝術創新上取得了可喜的成就。

他補充擴大的白石老人的創作題材。齊老沒有畫過的品種，他有了；前人未入畫的，他入畫了，如蓖麻、雛鴨、百合、咖啡豆、菠蘿蜜、桐花、椰林等等。

在用色方面，婁先生作了大膽嘗試。認為故有的國畫色不能滿足繪畫的理想效果，他把水彩顏料、水粉顏料與國畫顏料并用。這既豐富了國畫的色彩，也增強了畫的質感。如紫藤着色方面，白石大師的藤花只用一個色調，而婁先生不僅用洋紅，調酞青蘭，而且還用圖案色的玫瑰紫色，不同的色彩互相映襯，更增強了層次感。

在意境方面，婁先生追求生活情趣。白石老人曾畫過小鷄吃蚯蚓的題材。這對婁先生有所啓發。婁先生的花卉畫，大多數畫面上都有蟲、鳥活動其間，都付以生命的氣息，顯得靜中有動，相映成趣，比單純花卉更耐人尋味。如互搶絲瓜花的小鴨，偷吃葡萄的松鼠，圍繞着蓖麻飛的蜻蜓，還有蕃茄架上眺望的麻雀，伸脖瞪眼觀望葦葉上瓢蟲的八哥，讓人頓感賞心悅目，興味無窮。

在筆墨技法上，婁先生在“齊派”基礎上博采衆長，更加豐富多樣。如畫人物，齊老只用硃石色平塗，一遍而成。而婁先生則用硃石調朱磦根據面部的結構點染兩遍，不僅塗掉筆觸花紋，同時顯示了面部的特點表情。婁先生還把寫意沒骨畫的葉子改成粗筆勾勒，與寫意的點染相結合，這樣畫出來的葉子就顯得更精神。此種筆墨在最近完成的“絲瓜小鴨”中得到充分表現。

我們在婁先生的一系列作品中可領會到他的“厚今而不薄古，基中而可融洋”的藝術主張。婁先生早年曾系統學過西洋畫派，近幾年多次出國講學、參觀畫展，更促使他把西畫構圖色彩融匯到他的畫中來。如“鴨場”、“雙清秋色”、“小鳥天堂”、“長白雪霽”等已見端倪。1979年創作的“層林盡染”，近處的葉子明亮，遠處的葉子深暗，前後的楓葉層次分明；用色有硃紅，有深紫，有硃墨，融匯了水彩畫的表現方法，充分顯示“盡染”的意境。這幅畫是他“基中而可融洋”的代表作。近幾年，婁先生爲了山水畫的創作，古稀之年還到黃山、海南寫生。看他最近畫的幾幅山水，從立意、構圖到渲染，都有其獨特風格。

婁先生邁着堅實的步伐在創新道路上大步前進。人們期待着這位功力深厚且富有創新精神的老畫家能有更多、更好的作品問世。



# Lou Shibai and His Painting

by Huang Ruixu

LOU SHIBAI, born in 1918, is a graduate of the fine arts department of Beijing's Furen University.

Lou began to study painting under the celebrated Chinese artist Qi Baishi at the age of 14. Two years later, because of his hard work and obvious talent, he was formally accepted as one of Qi's disciples. From the very start, Qi placed great hopes in his young student. On one of Lou's early works, *The Last Lotus*, he wrote the inscription, "Although a beginner, you have introduced something new into your work. Continue and you will be successful." Qi also changed his pupil's name from Lou Shaohuai ( 婁紹懷 ) to Lou Shaohuai ( 婁少懷 ) and his courtesy name from Lou Yansheng ( 婁燕生 ) to Lou Shibai ( 婁師白 ).

Lou's career as a painter can roughly be divided into two periods. The first period spanned the 25 years from 1932, when he began to learn painting, to 1957, the year of Qi's death. During this time he devoted himself single-mindedly to the study of the Qi school of painting. After Qi's death, his work went through a gradual transformation: building from the foundations laid by Qi, Lou developed his own individual style. He says, "I've always borne in mind my teacher's instruction: In art, 'he who learns from me will live; he who imitates me will die.' The old master also taught me that an artist must innovate boldly to bring forth new ideas and must constantly draw on life as the inspiration for creation."

Lou's first innovation was to include the castor-oil plant in his repertoire of subjects. The idea came to him a few decades ago when he was studying painting from nature in the countryside. He planted some castors and found that they could grow anywhere without good soil or compost. Moreover, he also discovered that every bit of the plant is useful. This made him associate the plant with those men and women of ideals and integrity who work wholeheartedly for the good of the people and ask for nothing in return. After much observation and practice, he painted *The Castor*, inscribing it with the words:

In my leisure hours I grow castors around the field,  
After an early frost they are laden with fruits beautiful as flowers;  
They have won high acclaim from all,  
For they are of benefit to the people.

This work was exhibited to the admiration of viewers at the Society of Traditional Chinese Painting in Beijing in 1957, and was later included in the album *A Selection of Flower-and-Bird Paintings* published in Shanghai. It marked Lou's first attempt at striking out on his own without a model from a past master and the beginning of his efforts to follow his former teacher's advice to pursue innovation. As the inscription reveals, Lou was already striving to enlarge the range of his subject matter to include contemporary attitudes and feelings. In the following years, he turned out a number of works in the same vein, using natural objects as a vehicle for the expression of his own experiences and emotions.

From 1961 to 1966, Lou traveled extensively across Hainan Island and northeast and southwest China. The beautiful mountains and rivers of his country and the industrious nature of its people broadened his horizons and further stimulated his creative enthusiasm. The sketches from his tour show major improvements in the composition and conception of his landscape and flower-and-bird paintings.

Lou's *Lilies and Mynahs* of 1961 revealed a fresh approach in his brushwork and presentation of ideas. Still regarded as one of his best works, it has been shown abroad on many occasions. This was followed in 1962 with *Sails on the Lijiang River*. This work is not a realistic depiction of such scenic spots as Elephant-Trunk Hill or the Peak of Unique Beauty. However, Lou selected the finest aspects of the river's beauty and translated them into an artistic language that results in the viewer feeling as if he or she is a part of the painting.

Another of Lou's highly acclaimed works is *Duck Farm*. Its inspiration also stems from 1962, when he spent several months living on a duck farm in order to enrich his experience of life. He soon took a fancy to the ducklings

there, noting a resemblance between them and young children in their lumbering, innocent and artless movements filled with vitality. The painting bears an evident influence from his teacher's *Two Chicks Tug at an Earthworm* in its brushwork and theme. But it is better viewed as an achievement combining inheritance and a progress beyond Qi's art on Lou's own route to maturity.

In 1976, Lou produced *Spring Warmth Comes to the World* to express his joy at the downfall of the "gang of four." One of his finest works, it has been reproduced in many periodicals both at home and abroad. In 1982, he painted *A World Full of the Beauty of Spring*. Covering 30 square meters, it is the largest work he has ever produced. Its inscription reads: "During 50 years of painting, I have never attempted a work this size. I painted this with a giant brush and large quantities of ink hoping to bring forth something new and interesting." A break with tradition, this mammoth piece fully reflects Lou's eager desire to transform his art even in old age.

Lou has introduced many new themes into Chinese painting that neither his teacher nor any others had touched upon before, ranging from castor-oil plants, ducklings, lilies, coffee beans and jackfruit to dove trees and coconut groves. He has also developed a distinctive and original use of color, incorporating watercolors and gouache alongside traditional hues. His teacher used to apply only one color to his Chinese wistaria. Lou has added carmine mixed with phthalocyanine blue and rose purple to create works with rich, deep tones and strong contrasts.

Lou has a strong love of life, probably kindled by his teacher's *Two Chicks Tug at an Earthworm*. Most of his flower paintings have an added vivacity and appeal from the inclusion of small birds, animals or insects. Take for example his paintings of ducklings scrambling for dishcloth gourd flowers, squirrels stealing grapes, dragonflies hovering above castor-oil plants, a sparrow looking around from its perch on a tomato trellis and a mynah bird stretching out its neck to rivet its eyes on a ladybug sat on a reed leaf.

Although a student of the Qi school, Lou has never hesitated to learn from the strong points of others to improve his range of skills. Whereas Qi painted human faces with only one coat of ocher, Lou used a mixture of ocher and cannibar to coat them twice, bringing out their special features and covering up rare slips in his brushwork. In painting "boneless" flowers (a traditional Chinese style of painting without outlines), he employs a freehand brushwork technique to trace the outline of their leaves resulting in the creation of bold, forceful images. A fine example of this is *Dishcloth Gourds and Ducklings*, one of his recent works.

Lou's art always stresses the present without dismissing the past. His technique is solidly grounded in Chinese painting traditions, but incorporates various Western approaches. In his early years, he acquired a systematic knowledge of Western painting, and more recently he has toured many Western countries, giving lectures and visiting exhibitions. This has prompted him to add Western composition and coloring techniques to his work. The results can be seen in such pieces as *Duck Farm*, *Shuangqing Villa in Autumn*, *A Paradise for Small Birds* and *The Changbai Mountains After Snow*.

In 1979, Lou produced *Maples in Autumn*, the finest example of his efforts to incorporate Western techniques into Chinese painting. The maples are painted in perspective, creating a natural effect of depth and distance. The leaves in the near distance are bright, while those further away are darker. The colors used range from bright red to deep purple and blackish ocher.

Although advanced in age, Lou continues his sketching tours around the country. During the last few years, he has revisited Hainan and Huangshan Mountain. Recently he produced some landscape paintings with an interesting new approach in terms of conception, composition and coloring. Clearly, he is still blazing new trails in art; we can reasonably expect more and even better works from him in the near future.





松樹八哥

Wynch on Pine Branch.





The Last Lotus.





枇杷

友以壽拓古鼎求予補畫畫生臨之似而不知其有天分也

丙子秋時蜀歸來白石記



予嘗見人用毛筆

做拓碑或古器似則

似失其神若也妙者

必重碑拓決不愛時風

做作之物如畫生畫出能不

全似故少愛也白石



梅花鼎





東坡燒笋圖

此圖乃少懷弟製造法未見前人  
作過也予喜之因題數字願少懷自藏  
白石



東坡燒笋圖



貝葉草蟲





菊花

Reed Catkins and Frogs.



芦花青蛙



莫作齊白石之畫看乃是畫少懷作也

白石



菊花酒罐