

# 许亚唐画集

沈秉堃题



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## 許亞君畫集

責任編輯 裝幀設計: 周衛明

翻 譯: 陳明景、朱興發

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## 畫家簡介

許亞君，浙江嵊縣人，1935年12月25日生於杭州。  
現為上海市美術家協會會員，上海滬東畫院副院長。

許亞君傳略已入編《上海市現代書畫家名錄》、《中國當代美術家人名錄》、《中國當代藝術界名人錄》和《國際現代書畫篆刻家大辭典》。作品入編《中華中青年國畫名家集萃》、《亞洲國際水墨畫大展》作品集、《國際水墨畫展》專集、《20世紀國際現代美術精品薈萃》等大型畫冊，并曾獲國際文化交流榮譽獎。

## THE PAINTER'S BRIEFING

Mr. XU Yajun was from Sheng County, Zhejiang Province, born on December 25, 1935 in Hangzhou. Now a member of Shanghai Artists Association and a vice-president of Shanghai Hudong Painting Academy.

The brief biography of Xu Yajun has been compiled in 《Shanghai Modern Calligraphers & Painters W.W》《China Contemporary Artists Anthroponymy》《China Contemporary Artistic Circles W.W.》and 《International Modern Painting & Calligraphy Seal Gravers Dictionary》, and his works were recorded in 《The Quintessence of Traditional Chinese Paintings of China Middle Aged & Youth Celebrities》, The Works Anthology of 《The International Exhibition of Asian Wash Paintings》 The Special Album of 《International Exhibition of Wash Paintings》 and the full contents of Picture Album etc. 《20 Century International Exquisite Essence of Modern Fine Arts》 in addition, he was an honorary winner of International Cultural Exchange.



許亞君近影



# 序

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立足於世界藝術之林的中國現代文人畫，以其特有的筆墨技巧和表現手法受到世人的注目。一批以弘揚民族文化為基點，融進現代人的審美意識，開拓為觀眾所接受的中國現代文人畫的畫家正在湧現。他們不趕時髦，大膽創新，揚長避短，嚴謹求實；既學傳統又不守成規；真與偽、善與惡、美與丑在他們的畫作中展現。他們在思考、探索、創新，為之付出了心血、汗水，得到同行的贊許，中年畫家許亞君即是其中的一員。

中國文人寫意畫的美學核心，就是以變形的方式同時展示藝術對象的審美特徵，即以形寫神，形神兼備，加之筆墨運作的情趣，即骨法用筆，墨分五色。在寫意人物畫中，這種變形過程主要是通過人物形體特徵的抽象強化，通過人體比例關係的重新組合，然後賦予簡約寫意的筆墨形式完成的。由於人自身具有的許多特殊規律性，相對而言，寫意人物畫對於藝術家來說，更具審美和造型能力的挑戰性。如果說，中國畫和中國戲曲一樣有着完整的程式，是一種程式化的藝術，恰如寫意山水在其漫長發展過程中已經擁有一套極為嚴整規範的技法程式，如各種皴法、描法、墨法，用以表現各種山水肌理質地走勢那樣，那麼寫意人物畫除了形神關係的抽象美學原則外，在筆墨技法上似乎并沒有一套可供自由揮灑的程式，儘管在寫意人物畫的歷史上曾經出現過梁楷這樣的天才大師，然而比之山水花鳥畫的衆多名家來，寫意人物畫大師簡直寥若晨星。但是，也許唯其如此，寫意人物比之寫意山水，有着藝術才智開拓、馳騁的更廣闊天地，從某種意義上說，也對藝術家更具吸引力，更值得去嘗試去努力。

許亞君的寫意人物畫有着“力”、“簡”、“動”、“神”四個特點。

先說“力”。他的用筆時而疾風暴雨摧枯拉朽，如《鍾馗神威圖》，激烈粗放，突出鍾馗的凜然正氣和嫉惡如仇；時而行雲流水瀟灑飄逸，如《鍾馗嫁妹圖》，筆墨之間洋溢着喜氣。他用的是巧力而不是蠻力，因人因境而異。其力不僅表現在線條上，還表現在色塊和造型體量感上，比較喜歡用大色塊和重心偏低的梯形穩定造型，來加強寫意筆墨的力度。其次說“簡”。簡是寫意畫的精髓。寫意畫從形式上也可以看作是簡筆畫，簡約而不繁複，隨意而不工整，猶如書法中的草書。但寫意之簡，不是為簡而簡，乃是舍繁就簡，簡有明確的美學意向，是為了突出所寫之“意”。所以簡約的筆墨要包含豐厚的內容。如中國戲曲一個人的表演却滿臺是戲，給人以豐富的擴散的聯

想。許亞君筆下的武松，凸現在一片空曠的背景上，寥寥數筆，但滿紙是戲，武二爺打虎的英武和殺嫂的手段，都在眉宇和投足之間流露出來。再次說“動”。許亞君的人物畫，總是在運動的瞬間來表現人物最動情的片刻。如《鍾馗醉酒圖》以拉長的“S”形造型突出他醉態時身體的扭曲，顯得十分有趣，突出了人物性格複雜豐富的另一面。寫武松也是抓住他撩起衣服下擺的動態起點。而《蘇武牧羊圖》則在人物扭頭回望滿天歸雁的一刹那，傳達出思鄉思國的飽滿情緒。這種運動不局限在形體動作的大開大闢，特別還側重於人物臉部表情的生動性。鍾馗是許亞君畫得最多的人物。觀者可以比較起來看，更深刻理解許亞君人物畫“動”的潛在意義，鍾馗在各種場景中表情是這樣的豐富生動。而人物的動又和筆墨的飛揚靈動結合，就形成其繪畫“動”的整體。最後談一個“神”字。“力”、“簡”、“動”，說到底都是寫意人物畫的手段，它們都指向一個共同的審美目的“神”——傳神。而傳神則正如晉代畫家顧愷之所說，“盡在阿睹之中”。寫意人物畫之神，經過形體的誇張變形，最後常常要落實到眼睛上。中國有許多“畫眼睛”的故事和傳說，許亞君一定是十分熟悉並受其影響的。那個醉酒的鍾馗，他就通過一隻眼閉一隻眼開斜視的處理，來展現他醉眼惺忪時獨有的幽默和對邪惡的警惕藐視。斬妖的鍾馗則用焦墨點睛，濃墨揚起粗短雙眉，顯得豪氣逼人和與鬼魅誓不兩立的決心。

轉益多師是汝師。許亞君在繪畫藝術天地裏已耕耘了三十多年，他從事過連環畫、插圖、速寫等創作，又擔任過地方戲劇團的舞臺美術設計師，從事人物、服裝、佈景等設計，之後又負責上海滬東地區的美術書法的創作活動。這些經歷孕育了他對民間民俗文化的廣泛興趣，從中吸取了對傳統人物畫創作的豐富養料。現在，他任上海滬東畫院副院長，更與諸多名家大師過往，相信他現在取得的成就不容易，但更相信，假以時日，他一定會在寫意人物畫方面更上一層樓。我和大家都期待着。

毛時安

1995年3月22日

# PREFACE

The modern Chinese Scholar's paintings with their special skill of brush-ink and the technique of expression based themselves on the world arts were the foci of world attention. A group of modern painters engaged in Chinese Scholar's paintings, expanding national culture as a keynote, pouring into modern people's aesthetic consciousness, opening up modern Chinese paintings to the audience, are emerging. They make bold innovation and never seek peculiar strange; develop the strong points and avoid the weak ones; learn the traditional methods and not stick to the accustomed rules, they are strict, realistic, just and reasonable and strive to create the new things. True or false, beautiful or ugly are expressed in their paintings. They are thinking, exploring & initiative, giving all their painstaking and praised by their colleagues. The middle aged painter Xu Yajin is one of them.

The aesthetic core of Chinese Scholar's freehand brushwork in traditional Chinese paintings reveals the aesthetic feature of artistic object through transformation at the same time (Showing mien by image or by both) the interesting & temperament of brushwork operation (skeleton, brushwork, ink difference in five colours)

In the freehand figure paintings, the process of transform mainly through abstract intensification of the figure's character and through reunification of human body's proportion, then completed by form of sketchy freehand brushwork. Owing to men's own peculiar law, the freehand figure paintings have much challenge in aesthetic & modeling ability to the artists of freehand brushwork. Comparatively speaking, if the traditional Chinese painting is as the traditional Chinese opera in the long developing process with its own complete formula, a formulized art, just as freehand brushwork at mountains and water paintings have their own strict & regular way of technical formula, such as; every kind of creasing, depicting and inking are used to express their trend of skin texture's quality; then, besides the abstract aesthetic principle between image & mental state relations in the freehand brushwork figure paintings, there seems not to be any formula for freely wielding brush, even though, there had ever been a great genius Master, Liang Kai in the history of freehand figure paintings. Surely the famous painters of mountain-and-water, flower-and-bird coming forth in great numbers but the masters of freehand figure paintings are as sparse as the morning stars. Perhaps, only for this reason, the freehand figure painting has a wider world than the freehand mountain and water ones in the development of artistic ability & wisdom. In a certain sense, it has much attraction to the artists, so it is worthy for you to attempt & endeavour.

Mr. Xu Yajun's freehand figure paintings possess four strong points: "Strength, simplicity, motion and empathy."

Let's first say "Strength". His brushwork is like strong wind with tempest to sweep away obstacles in the way, such as, 《Zhong Kui Has a Sword In His Hand》, Fierce & forthright, projecting Zhong Kui's Bold Spirit and Hating Evil Like An Enemy; sometimes in freeflowing style of easy writing, sometimes with a casual and an elegant bearing, such as, 《Marry Off Younger Sister》 it brims with joy in his writing. He put forth his strength in a clever way not in a rough way which are different in persons and circumstances. The strength not only expressed at lines but also at chromaticity and moldmaking measurement. He enjoys the stable, ladder shaped moldmaking of the mass color block and the lower center of gravity to strengthen dynamics of freehand brushwork. The



second is Simplicity, the marrow of freehand painting which can be treated as a sketch in form, concise but not complicated, as one pleases but not to be stiff, as if the running handwriting in penmanship, the freehand simplicity has a clearly aesthetic purpose not a single simplicity but a one by cutting out the superfluous, for protruding the writing "Intention". The simplicity must have substantial content of brushwork. As the traditional Chinese opera, an actor's performance vivified the whole stage which brings wide association to the audience. Wu Song at Mr. Xu's brushwork protruding the background of an open square just at a few strokes, full of heroic spirit on the paper. The way of Wu Song Attacking the Tiger & Killing His Elder Sister – in – law showed at his kicking and between his eyebrows, The most exciting instance of figures in a moving moment. As in the Picture of 《Drunken Zhong Kui》 Mr. Xu protruded Zhong's twisty body after getting drunk with a prolonged S shape moldmaking which is very interesting, protruding the other part of the rich & complicated character of figures. Drawing Wu Song is to seize the motion of his holding up the lower hem of his gown as a starting point. In the Picture of 《Su Wu The Shepherd》 expressing Su's deep feeling of nostalgia in a flash of turning round his head looking at the wildgeese homeward in the sky. This motion has never limited the physical action with swagger, especially emphasized the vividness of figure's facial expression. Zhong Kui is a figure which Mr. Xu draws most. The viewers may watch them in contrast to understand more about the latent meaning of "Motion" in Mr. Xu's figure paintings, Zhong Kui's countenance is so plentiful and lively in various scene. The figure's motion combined with the running pencraft forms a combination of Agility and Motion, an integrity of Mr. Xu's Motion in his drawings. The last word is Empathy. Strength, Simplicity and Motion are all the means of freehand figure paintings at bottom, they pointed to the same aesthetic purpose "Empathy" vivid touch in painting. As the famous Painter Gu Kaizhi said in Jin Dynasty, "All are at your own eyes". The spirit of freehand figure painting deformed by body's exaggeration, finally often fell on the eyes. There are many Chinese stories about Drawing Eyes, which must be known well by Mr. Xu and affected him very much. That drunkard Zhong Kui, in dealing with a closed eye and a squint eye to express his unique humor and be always alert despising the evil in his tipsy eye. The picture of Zhong Kui Killing Demons adding finished touch on his eye in burned black ink, both his rising, coarse and short eyebrows in thick ink, as if he was overbearing and determined to swear not to coexist with ghosts and goblins.

Detouring different learned professions are your real masters. Mr. Xu has been working in the artistic line of paintings for more than 30 years. He was engaged in the produce works of picture story book & illustrations. He held the post of stage art designer for local opera and was engaged in designing of figure, clothing and setting etc. Then, he was in charge of creative activity of art & calligraphy at Hudong District. All these work experiences bred his wide interests of folk culture among the people, assimilating plenty of nutriment to the works of traditional figure paintings. Now he is a vice-president of Shanghai Hudong Painting Academy and contacts lots of masters and celebrities, I am sure it is not easy of his achievements at present, I am even more sure, time permitting he will scale new heights in the aspect of freehand figure paintings. All of us expect his full success.

Article Writer: Mao Shi'an  
March 22nd, 1995



# 圖 版



1. 仙翁  
A fairy old man



武松神具肖

许五唐画 沈采墨书





2. 武松  
Wu Song, the tiger killer

3. 遊春圖  
Outing in Spring





4. 李白詩意圖  
Li Bai in poetic flavor



5. 蘇武牧羊圖  
Su Wu the shepherd





6. 驅邪逐魔  
 Dispelling demons & ghosts



7. 果老仙遊圖

Zhang Guolao soaring over the land