



范保文

FAN BAOWEN

山水畫集

An Album of Landscape Paintings

南京師範大學出版社

Nanjing Normal University Publishing House



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范保文 作

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南京師範大學出版社出版發行

(江蘇省南京市寧海路 122 號 郵編 210097)

江蘇省新華書店經銷

江蘇太陽制版中心制版

太平洋印刷有限公司印刷

開本 850×1168 毫米 1/12 印張 6 字數

1997 年 1 月第 1 版 1997 年 1 月第 1 次印刷

印數 1—2000

ISBN7—81047—086—8/J·3

定價:平裝 88.00 元 精裝 118.00 元

(南京師大版圖書若有印、裝錯誤可向承印廠退換)

# 范保文山水畫集

*An Album of Landscape Paintings by Fan Baowen*

范保文,著名國畫家,中國山水畫教授,1953年畢業于南京師範大學美術系,曾任該系系主任。六十年代以水彩畫聞名畫壇,七十年代致力於山水畫研究和創作,作品中融和中西繪畫技巧,富有生活氣息。畫面水色淋漓,情景交融,醇厚樸茂,氣勢磅礴,富有魅力,風格獨特。作品多次參加全國美展及國內外重大展覽,并多次獲獎。近年來赴日本大阪市,奈良市,愛知縣;美國亞特蘭大市,紐約市,紐約州;歐州維也納,斯洛文尼亞;新加坡,馬來西亞舉辦中國畫展并講學。所到各國展覽均獲得很大成功。許多作品為當地展覽館作為珍品收藏。

出版專著有《怎樣畫速寫》、《水彩畫技法》,畫冊有《名山大川速寫集》、《錦鏤中華速寫集》、《范保文畫集》、《范保文山水畫集》;電視片有《范保文教授山水畫》在美拍攝,并在全美發行。《信筆為神山水間——介紹范保文教授山水畫》、《范保文教授論山水畫》,在全國播出。

范保文教授,現任江蘇省美術家協會副主席,江蘇國際文化交流中心理事,徐悲鴻獎學金委員會副主任,文德山水畫研究會副會長,“世界華夏著名藝術家成就博覽大典”編委,《世界名人錄》編委,新加坡“星中國際藝術會”顧問等職。

Fan Baowen, (1935 — ), born in Jiangsu, China, is a famous painter and professor of traditional Chinese painting and former dean of Dept. of Fine Art of Nanjing Normal University. He was graduated in 1958, and has been a teacher at his Alma Mater ever since. He gained his fame in 1960's in fine art. In 1970's he began to devote himself to the study and creation of mountains — and — waters painting. He compromised the merits of Chinese and Western styles in his works, making them a fusion of feelings with the natural settings and full of rich flavour of life. With iridescence of the watercolour, bold strokes, and mellow taste, Prof. Fan's works boast of an original style. Fan Baowen's paintings are often exhibited in the art shows both at home and abroad and many of them are prize — winning and enshrined by the museums and galleries.

Prof. Fan has visited many places round the world since 1980's. Wherever he went he would give lectures and held art exhibitions. In 1986, he paid a visit to Osaka, Nara and Aichi in Japan, and in 1988, he visited New York City and the states of Atlanta, Georgia, New York of America. Later, he travelled in Europe where he visited Vienns and Slovenia, and took part in the gatherings of the famous Artists Camp in Europe. Recently, he went to Singapore and Malaysia for a visit.

Prof. Fan is also a prolific author. His publications include monographs, *How to Sketch* and *Techniques and Skills in Watercolour paintings*, and albums of paintings, *Selected sketches of Famous Mountains and Rivers, China, a land of Charm and Beauty — Paintings by prof. Fan Baowen*, *Sellections of Paintings by Fan Baowen*, *Mountains — and — Waters Paintings by Fan Baowen*.

Prof. Fan was introduced in TV programmes both at home and in America. *Techniques and Skills in Landscape Painting — An Introduction of Prof. Fan Baowen and his Paintings* is a special TV programme produced by Asian Art Center, Atalanta, U.S.A. and was televised nationwide in the country. Some other TV programmes were also made and televised at home, *Mountains and Waters Under the Magic Pen of Prof. Fan Baowen*, and *Fan Baowen and his Skills in Mountains — and — Waters Paintings*.

Prof. Fan Baowen is now the vice chairman of Artists Association, Jiangsu, China, member of the council of International Culture Exchange Center Jiangsu, China, deputy director of Xu Beihong Scholarship Committee, vice chairman of Wende Landscape Painting Reserch Ceter, member of the editorial board of The Dictionary of the Achievement of World Chinese Artists, member of the editorial board of A Guide to the International Who's Who.





家鄉的小河在我的視野中似乎越來越小，可孩童時留下的那份記憶却永遠不能忘懷：那小河邊飄灑的春雨，那小河上行駛的烏篷船……它頑強地滲透在我的繪畫中——那便是我的藝術的根。

中國畫如浩瀚的大海，它悠深的歷史和對生活的寫照是大海的波濤。這波濤擊打着我，托捧着我——那就是我的藝術的源。

藝海尋覓——那見證便是數千幅的速寫、幾百幅的畫稿和奉獻在眼前的部份作品。這是一個畫家對真山真水的熾烈的情，對中國山水畫執着的心。



# 范保文和他的山水畫

宋文治

每當在展廳看到保文的畫，或是在報刊雜誌上讀到他的新作，我總是格外留意。這或許是我和保文有着三十多年的交往而相知、相近的緣由吧。

青年時代，我也曾從事美術教育，後來轉入江蘇省國畫院專門進行山水畫創作，這使得我和保文在藝術道路上有許多相似之處。七十年代他由西畫轉向中國山水畫時，常常帶些畫給我看，這樣我們彼此之間就有了更多的接觸，感情也就愈來愈深。因此，看到他近年的藝術成就，我由衷地感到欣慰。

保文的藝術成就得益于五十年代傅抱石、陳之佛和呂斯百等名師的指點。他在畢業留校執教後，因教學需要而潛心研究中國傳統繪畫理論和西方繪畫，加上原本扎實深厚的中西繪畫功底，他的山水畫教學和創作均取得突出的成績。成為江蘇頗有影響的美術教育家和著名畫家。

保文是一個多面手，六十年代就以嫺熟的西洋水彩畫技法、技巧而著稱。因此，在他的國畫作品中，用墨、用色十分自然地融匯了水彩畫的水色滲透法。他對中國傳統技法曾進行過深入的探討，廣泛涉筆唐宋以降諸家山水，尤其對宋代寫實手法用功最多，特別是近年的數次出國考察講學，使他對當代國際畫壇的現狀有了更深的研究和認識。因此，他的山水畫既有豐厚的傳統底蘊，又充滿當代繪畫的創新意識，形成了他獨特的風格面貌。如畫冊中的《九寨溝夢幻》、《江南春意》、《北國風光》和《朗湖》等作品，水暈墨章，酣暢淋漓，醇厚樸茂，雄秀兼至，可謂推陳出新的佳作。

保文具有極強的寫實能力。長期以來，他堅持到真山真水中畫速寫，練就了一手硬功夫。他深悟傳統手法“目極心傳”的體悟：臨景時心目并用，通過目傳，心中默記，而

後落筆于紙。不論是國畫寫生還是炭筆速寫，都能取捨得當，剪裁精到，其本身就是一幅富有鮮活細節和新穎構圖的國畫創作縮影。

傅抱石先生寫生是先記對象的一個大概，回來後認真默記；李可染先生則要畫七成後再在定稿時仔細推敲；至於歷代畫家如范寬、黃公望等大師們不論用何種方法觀察記錄，幾乎每一個有成就的山水畫家都得益于寫生。保文正是從大師們成就中感悟到這一點並付諸實踐的。保文的速寫不是如實地記錄生活，而首先立足形似，並在形似基礎上用夸張浪漫的手法去表現對象的神韻。我認為現實主義和浪漫主義的結合，是保文速寫與國畫之間的創作原則，《茫茫白頭山》、《北國風光》、《江南二月》和《南國情意》等一批作品的藝術魅力正在於此。

保文是一個熱愛生活的畫家，他跑遍了祖國的名山大川，盡領自然之勝。我曾以我年輕時的兩萬五千里寫生自豪過，而保文遠遠超過這個數字。藝術離不開生活，離不開時代，表現生活，歌頌時代，描繪美麗的祖國河山，是藝術家的職責。保文正是通過自己艱辛的藝術創作來表達他熾熱的情感的。

保文謙虛好學，極富悟性。今天雖然碩果累累，仍然一步一個腳印地刻苦鑽研。他對前輩敬重，對同仁真誠，對學生愛護，為人、為師、為畫都有好的口碑。特別近年來在治學上博采衆長，培養了不少優秀學生，創作又獲新突破。這本《范保文山水畫集》無論取材，還是筆墨、技法都體現出更高境界的追求。

保文正值年富力强，觀其現在，前途無量。我雖長于他，但仍不服老，願與他一道在中國畫創作的崎嶇征途中拼搏，共創中國畫更加輝煌的明天。



# Prof. Fan Baowen and his Landscape Paintings

— Song Wenzhi

Whenever I visit a gallery or thumb through newspapers and magazines, the paintings by Prof. Fan Baowen would certainly capture my special attention. That's because I know him and so well at that, for we have maintained friendship for over thirty years.

In my early years, I was once a teacher of fine art, and later, I turned to the creation of mountains — and — water paintings in Jiangsu Institute of Traditional Chinese Painting, which made me bear more similarities with Prof. Fan.

In 1970's, Fan Baowen made a diversion from the Western painting to Chinese painting. From that time on, he often brought me some of his works and exchanged views with me. Opportunities greatly increased for us to meet each other and get to know each other. Seeing his conspicuous achievements in these years, I, surely, feel gratified.

Prof. Fan owed much of his accomplishment to the guidance from those masters of art in China such as Fu Baoshi, Chen Zhifo and Lu Sibai, who taught him in 1950's. Ever since he was retained to work as a teacher in his Alma Mater after graduation, he has put all his efforts on the study of the theories of both Western and Chinese paintings for the need of teaching and laid a solid foundation in both theory and practice, which made him a very successful teacher in art education and a celebrated artist in China.

Prof. Fan shows his talent in many fields. As early as in 1960's, he gained his fame by his consummate skill in the Western watercolour painting, which, later, he compromised into his traditional Chinese paintings to make them of an original style. He also had a thorough study of the techniques of Chinese painting, learning the skills of the famous artists in Tang and Song Dynasties, especially the realistical method in painting of Song.

In recent years, he often went abroad to give lectures and make researches, that naturally broadened his view and deepened his knowledge of fine art of the world. The combination of Chinese painting tradition and the innovative ideas has added some distinctive features to Prof. Fan's creation. With the iridescence of the colour and ink, artistic conception of boldness and gracefulness and with the flowing and lucid stroke and mellow and simple style, the pictures in this album such as *The Dreams of Jiuzhaigou*, *Luxuriant Spring in South China*, *A Majestic Scene of North China* and *The Scenery of Bled Lake at the Foot of Alps* represent the peculiar character of Fan's paintings.

As a landscape painter, Prof. Fan pays special attention to painting from life, he persists in drawing and sketching from nature for years and has become a master

hand at it. He follows the truth that close observation brings a thorough understanding of the inner vitality. When he copies the natural scenery, he concentrates both his eyes and mind upon the object for quite some time before he puts it into his painting, which always results in works with adequate selection and exquisite composition, whether in Chinese painting or in charcoal sketching. The experiences in this of his predecessors are always examples for him to follow: Fu Baoshi usually acquired a general impression of the natural object first and visualized it in his mind over and again when he was back before he began to paint while Li Koran first made a draft on his observation and then matched it to the recollections in his mind to make adjustment and polish. Though Fan Kuan and Huang Gongwang, each had their own way, they received benefits from imitating the nature. Enlightened by all those masters, Fan Baowen lays much emphasis on this fundamental principle and tries hard to put it into his practice. In doing so, Prof. Fan not only stresses on the likeness in form but also on the likeness in spirit by using the method of artistic exaggeration and romanticism. I hold that the combination of realism and romanticism is the principle in artistic creation of Prof. Fan Baowen, and that is where the charm and captivation of his works are, such as *The Boundless Baitoushan Mountains*, *A Majestic Scene in North China*, *Threshold of Spring of the South* and *Aromatic Feelings of South China*.

Being a true artist, Fan Baowen's love for nature is boundless. He has so far visited almost all the famous mountains and rivers, leaving his footmarks all over China, taking cream from nature. I was once proud of my travelling ten thousand miles across the land for my early creations, however, Mr. Fan has surpassed me here. Art cannot be separated from life and time, to sing the praises of life and our time and represent the beauty of motherland are the duty of artists, and Prof. Fan is such an artist with his duty always in mind.

Prof. Fan is quick to learn and modest by nature, fruitful as he is, he is making headway on the road of art in his neverending exploration. He shows respect to his teachers, cordiality to his comrades and loving care for his students. He is a good example in his personality, in artistic achievements and in his work as a teacher. The present selection of his paintings is, I think, an evidence of his persistent pursuit of the highest realm of art.

Now, Prof. Fan Baowen is just in the prime of his years, with an even brighter future unfolded before him. Old as I am, I won't suffer to lag behind, I will, together with him, try to make breakthrough in the artistic creation and to greet the brighter future of Chinese art.



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北國風光  
A Majestic Scene of North China

135cm × 130cm  
1991 年





籃橋飛瀑

Lanqiao Waterfall in Taishan Mountain

138cm x 69cm

1991 年





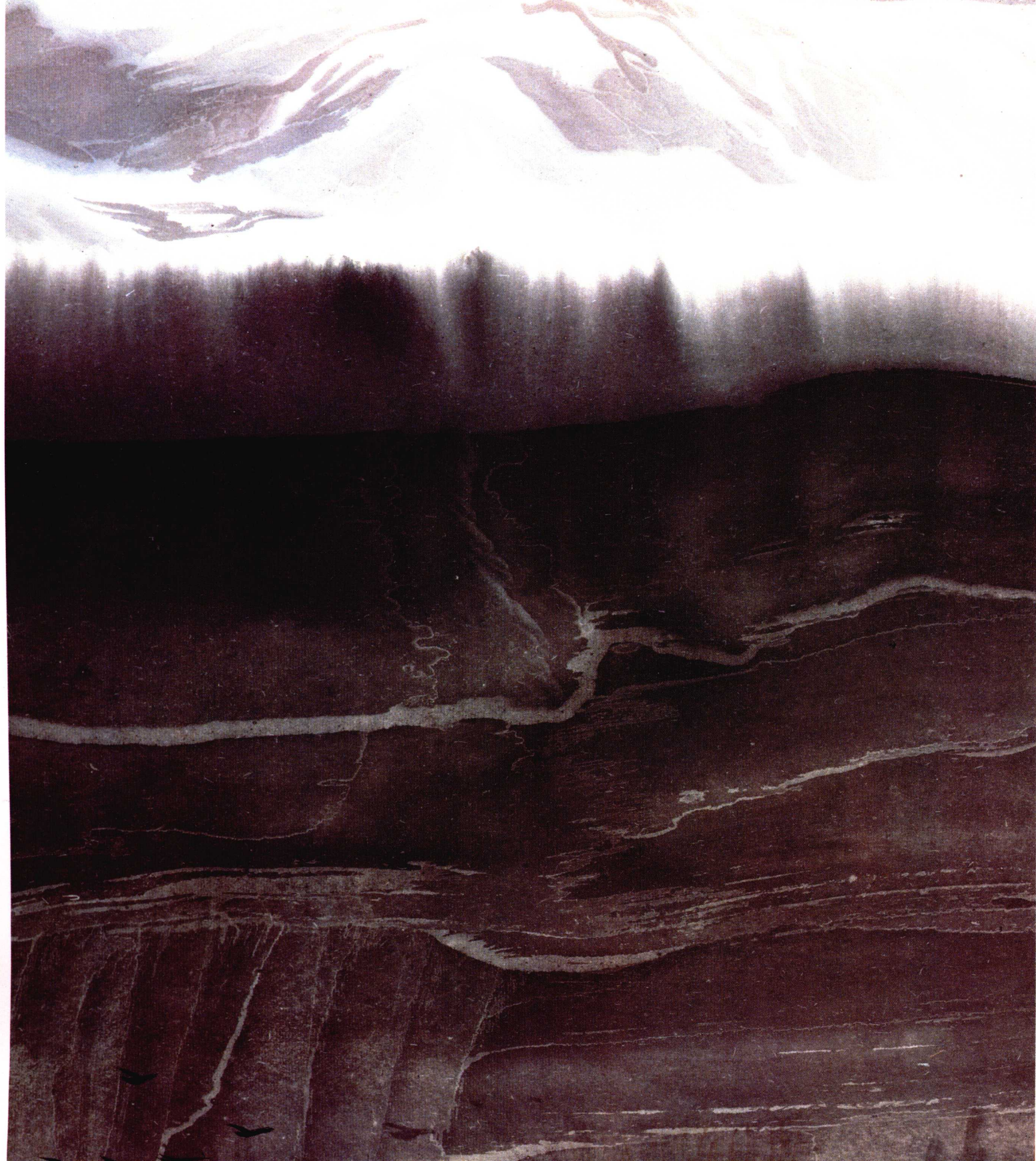
诺日朗彩林

Autumn Forests in Norilang

145cm x 140cm

1991 年









九寨沟松落  
The Beauty of Songfan in Jiuzhaigou

69cm × 69cm  
1994 年





九寨沟諾日朗瀑布 癸酉年夏月畫 保文

諾日朗瀑布  
The Captivating Sight of Waterfall in Norilang

69cm × 69cm  
1994 年

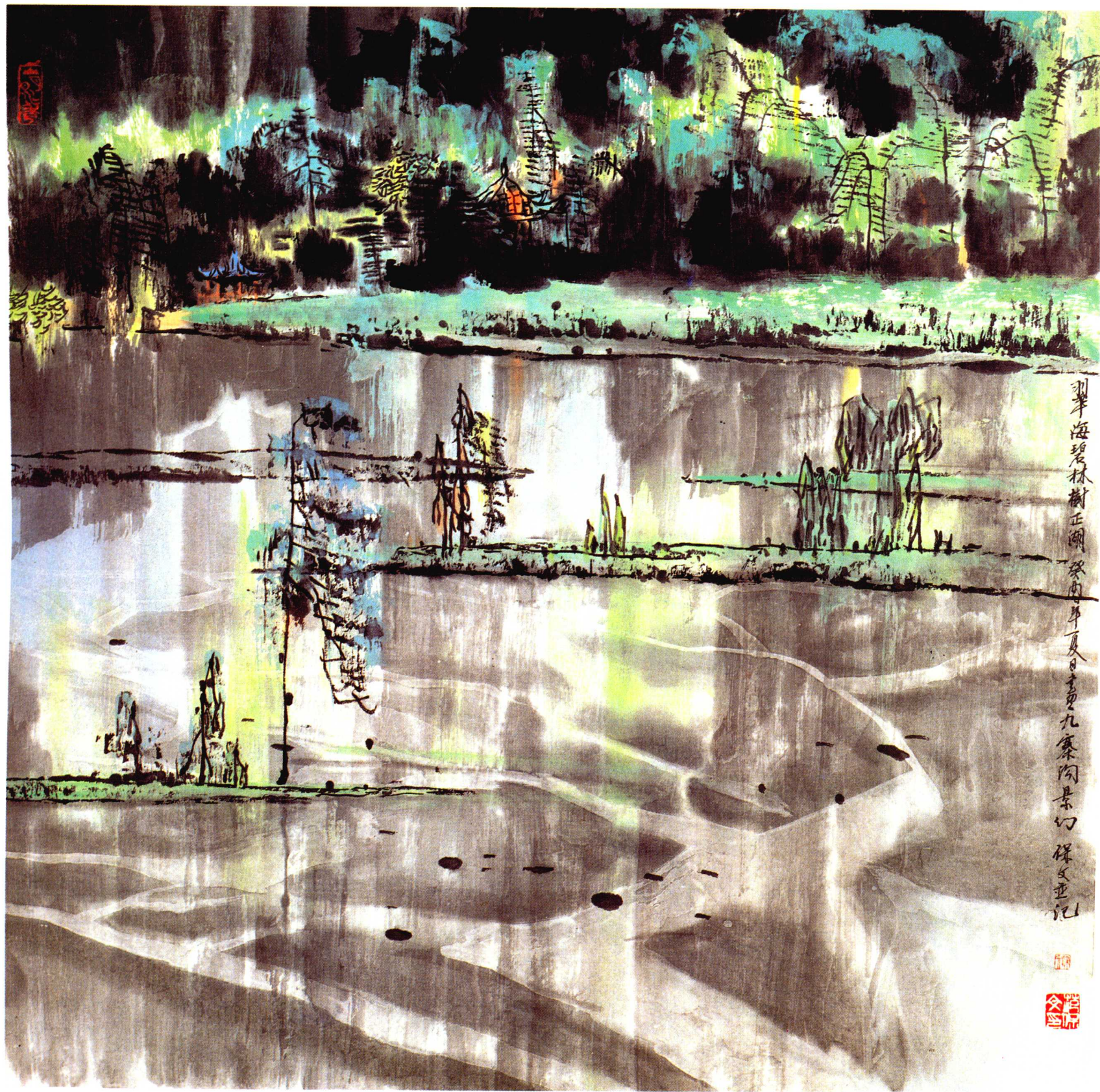




彩湖  
A Lake of a Riot of Colour

69cm x 69cm  
1994 年

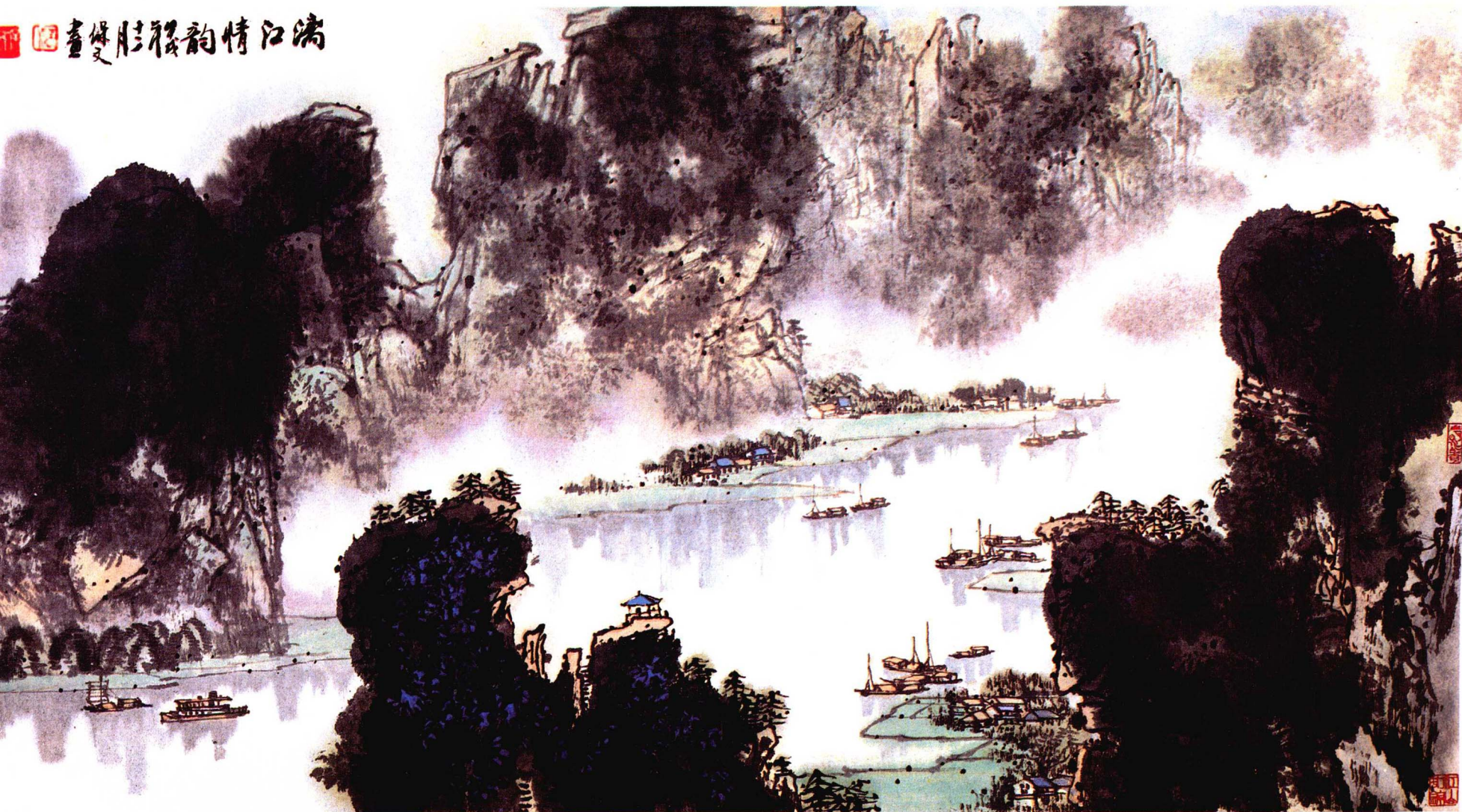




碧海翠林  
A Sea of Forest Green

69cm x 69cm  
1994 年





灏江情韵  
Aromour Feelings of Lijiang River

138cm × 69cm  
1994 年