

胡 蕭 風 韻

南
胡
風
韻

CHARM OF HU
IN THE SOUTH
COLLECTION OF
PAINTINGS
OF HU RUOSI

畫
集



胡若思 簡介 (1916-2004)



胡若思，國畫藝術家。字遐思，號琴人。畫室名懿一齋。江蘇省鎮江市人。1916年3月16日生。父長于古書畫鑒賞，自幼受其薰陶，9歲從張大千學畫。14歲隨師東渡日本，舉辦童年個人畫展。15歲時參加比利時世界博覽會以《匡廬瀑布》榮獲金獎。1952年作《戲馬圖》為陸毅贈藏。同年為中國第一部彩色戲曲片《梁山伯與祝英臺》繪制中國畫背景，為影界首創。1953年作《桂林山水》、《黃山天都峰》、《黃山蓮花峰》，為文化部購藏。1954年任上海華東美術家協會創作幹部，七月加入中國民主同盟，同年為上海魯迅紀念館創作魯迅小像。1955年為影片《梅蘭芳的舞臺藝術》繪制中國畫背景，創作巨幅《唐公移山圖》，陳列于上海錦江飯店貴賓接待室。自1955年上海國畫院成立後一直任該院畫師，1957年兼任上海戲劇學院國畫教授。同年創作《黃山前海》長卷，出國展出3年。1959年為北京歷史博物館創作《孔子杏壇講學》。1982年為人民大會堂上海廳創作《萬古長青圖》。1983年為中南海紫光閣創作《萬壑松風圖》。自幼受張大千指導，從唐宋畫法入手，受過嚴格的基礎訓練。中年以後銳意山川景物，足迹遍及中國，猶喜黃山景色，廬山作畫，不避寒暑，滿意之作，以“遐思”題署。作畫着重提煉筆墨的難度和韵味，為藝壇譽為“南胡風韻”，在現代黃山畫派山水畫中是頗具影響的畫派。為中國美協會員，中國書法家協會會員，上海美協會員，上海文史館館員，上海中國畫院一級美術師。

Mr. Hu Ruosi

Hu Ruosi, also known as Xiasi (designated name) and Qiren (literary name), is a well-known artist in Chinese painting. His studio is called Xie Yi Zhai. A native of Zhenjiang, Jiangsu Province, Hu was born on 16 March 1916. First edited by his father, an expert in authenticating ancient Chinese painting and calligraphy, he started his art practice at nine under the instructions of master artist Zhang Daqian. At fourteen, he followed Zhang to Japan, where he had his first solo exhibition as a boy. His work Waterfall in Kuanglu won him the Gold Medal from the World Expo in Belgium when he was just fifteen. His another work Presenting a Horse, created in 1952, was purchased and collected by Chen Yi. In the same year, he was commissioned an unprecedented task in the film industry, to paint the backdrop for the first Chinese color opera movie Liang Shanbo and Zhu Yingtai. In 1953, his another three works, Landscape in Guilin, Heavenly Capital Peak and Lotus Streamers Peak, were collected by the China Ministry of Cultural Affairs. In 1954, he worked as professional cadre in Shanghai East China Artists Association and joined China Democratic League in July before painting the Portrait of Lu Xun for the Shanghai Lu Xun Museum. In 1955, Hu painted the backdrop for the movie The Performing Art of Mei Lanfang and created the large-sized work Grasp the Nettle to decorate the VIP Room in Jinjiang Hotel. He has been working as a career artist in Shanghai Chinese Painting Academy since its founding in 1955. He was invited to teach Chinese painting in Shanghai Theatre Academy as a professor in 1957, when his long handscroll The Front Sea of Yellow Mountain was brought to overseas for a three-year exhibition. In 1959, he painted Confucius's Lecture for the China History Museum (now the National Museum of China). In 1983, he created another large-sized work Evergreen for the Shanghai Hall in the Great Hall of the People. In 1983, his masterpiece Pine Tree in Valleys was hung at Zigong Pavilion, Zhong Nan Hai. As a little boy, he received a strict training from his teacher Zhang Daqian by learning Tang and Song painting techniques thus to set up a solid base for his future art creation. From his middle age, Hu started to depict landscape theme in his works, especially the Yellow Mountain. He went to the Yellow Mountain many times to painting mountain views, in spite of winter and summer. The best of his works are always inscribed with his signature Xiasi. His sophisticated skills in manipulating colors and brushes as well as his unique painting style have won him the fame of Hu's Charm in South China. His style is deemed an influential school among all the contemporary art schools depicting the Yellow Mountain. Hu has joined various organizations, as member of China Artists Association, China Calligraphers Association, Shanghai Artists Association, Shanghai Research Institute of Cultural History, and the first-class artist of the State in Shanghai Chinese Painting Academy.

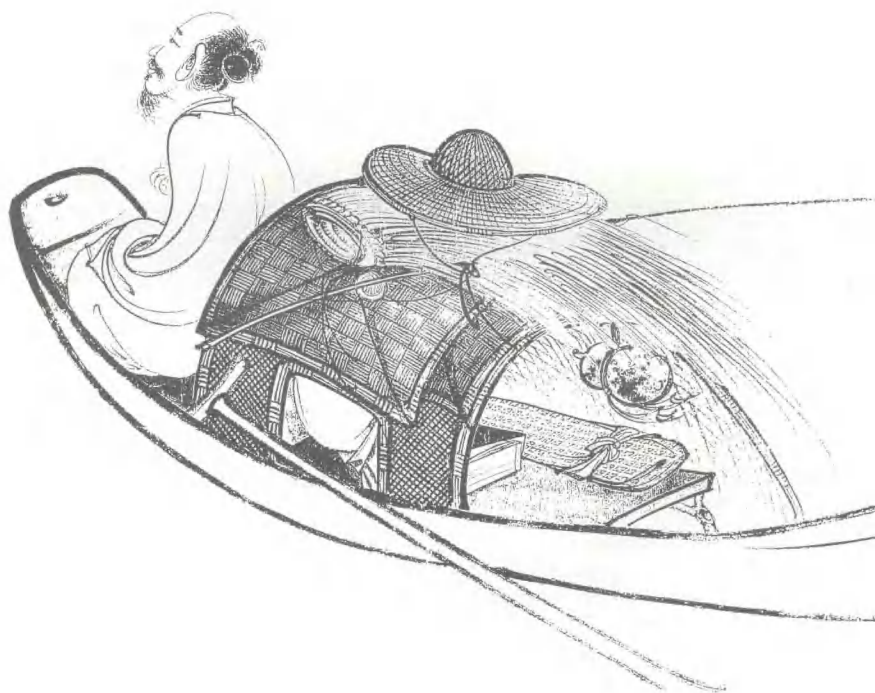


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何年







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前言

胡若思先生是當代中國畫壇山水大家，盡管他于上世紀80年代末移居加拿大後，在國內宣傳日少，言訕漸稀，但他的中國畫藝術，連同他富有魅力的藝術人生，却始終是令關注者難以忘却的。

胡若思字遐思，號琴人，1916年生于上海，2004年卒于加拿大多倫多。自9歲從張大千先生習繪事以來一生筆耕不輟，藝術生涯近八十年之久。其父精鑒賞、富收藏，先生幼承庭訓，天資早慧。14歲即東渡日本舉辦童年個人畫展，一時轟動東瀛，有“鬼才”、“神童”之譽。15歲其作品《匡廬瀑布圖》榮獲比利時世界博覽會金獎，藝林傳為佳話。此後游歷名山大川，將煙雲丘壑羅納心胸，一朝發于毫端，頓覺滿紙生輝。他于山水、花鳥、人物、走獸、界畫無一不能，工筆、寫意、青綠、淺絳、潑墨、潑彩無一不精，是現代海上畫壇罕見的多面手。中年以來，尤長于繪畫黃山奇景，他以傳統中國山水畫筆墨為基礎，在色彩、水墨、結構、章法乃至光影的處理上都有著獨到見解，由此開創了當代“黃山畫派”新格調。他筆

下的山水也以黃山景致為代表，水墨氤氳，墨彩幻化，氣象恢宏，世稱“南胡風韻”。這一美譽是對胡若思先生藝術成就的肯定。若思先生在藝術上勇于探索的精神，以及為中國山水畫藝術的繼承和發展所作出的可貴貢獻，的確是值得人們永久紀念的。

任何一位卓有成就的中國畫大師，都高度重视對傳統技法的繼承、掌握和錘煉。胡若思先生精湛的傳統功力更是為知者所稱道。他力主中國畫須從唐宋入手，取法乎上，攻之彌深。從本書展示的百多幅佳制中，我們可以清晰地感受到他由宋元古法中汲取精華，奠定根基，繼而漸趨佳境，直至自成一家之藝術發展軌跡。當我們觀賞着胡若思先生的青綠工筆山水《桂林山水圖》、《臨流文會圖》、淺絳山水《秋山霽雨圖》、工筆人物《孔子香壇講學圖》、《文殊洗象圖》、潑彩潑墨山水《洞天幽趣圖》、《歙一壺山水錄》、工筆界畫《神州塔圖》以及他法度自運的《雨中遊》、《一竿竹》時，不由得為他獨具表現力的筆墨技法和瑰麗典雅的筆墨情趣所陶醉、所折服。

1989年以來，胡若思先生攜畫走遍天涯，先後在加拿大、歐洲、美國、日本及東南亞各國舉辦個人畫展，為中國畫藝術在海外贏得了極高的聲譽。相反，由于久居海外，致使國內對“南胡風韻”日漸生疏淡漠起來。

為使人們能够全面地了解欣賞胡若思的藝術風格，公正地評價他的藝術成就，胡老哲嗣胡輝煌先生自加拿大攜歸其父佳作一百餘幅，於上海美術館舉辦此次“南胡風韻——胡若思畫展”。并結集出版了《南胡風韻——胡若思畫集》，對於闊別已久的上海而言，此一百餘幅作品既覺熟悉，又覺陌生，畢竟舉辦如此規模的胡若思畫展和出版如此精美的胡若思畫集，在國內尚屬首次。但是，正如1990年日本前首相中曾根康弘觀看了胡若思在日本舉辦的畫展後所感嘆的那樣：“看了胡先生的作品，才體會到中國畫藝術的真諦”。相信畫集的讀者與畫展的觀賞者在飽覽了這一百餘件代表著胡若思先生各個時期繪畫風格的作品之後，必將心有所感。



胡若思山水畫《黃山景圖》

胡若思

上海美術家協會主席

上海美術館館長

Foreword

By Fang Zengxian

Mr. Hu Ruosi, with his personal character in brush and ink, is a master in the world of contemporary Chinese painting. Though after he moved to live in Canada in the 80th last century there is less media and less news about in China, his outstanding art of Chinese painting and his charm in art life are still in the minds of the people concerned.

Hu Ruosi, also known for his literary name Xiasi and designated name Qinten, was born in Shanghai in 1916 and died in Toronto Canada in 2004. He had an art life of 80 years long, ever since he became a student of Zhang Daqian when he was 9 years old. His father was adept in appraisal and had a rich collection. Hu Ruosi had, with a good family education, developed his talent when he was very young. When he had his resounding solo exhibition in Japan at the age of 14, he was regarded as "devils' talent" and "a genius child". His work "Lushan Waterfall", painted at age of 15, won the gold medal at the World Expo in Belgium. Once he was a much-told story at that time. After that he visited famous scenic spots of mountains and rivers in China, he remembered all the details in mind. So when he started to paint, the landscape became alive under his brush strokes. He was skilled in every kinds of paintings, such as landscapes, flowers and birds, figure, beast and Jie Hua (architecture-painting) and he was adept in various painting methods of meticulous details, xieyi, paint in green color, paint in crimson color, in splash ink, in splash color. He was a very rarely seen painter of multi-talents from contemporary painting circle in Shanghai. After enter into his middle age, he was specialized in painting gorgeous scenes of Huangshan Mountain. Based on the tradition of Chinese painting, he had his own understanding of color, ink, structure, composition and even for light and shade treatment in painting thus initiated his novel contemporary pattern of "Huangshan Painting School". His landscape paintings are known for his Huangshan Paintings which are magnificent with various diversifications of ink and color. It is called "Charm of Hu in the South" which is the confirmation for Mr. Hu Ruosi's artistic achievement. In the art, Mr. Hu Ruosi has the spirit to explore and contribute his effort in inheriting and developing the art of Chinese landscape painting which is really worth to commemoration forever.

All prominent Chinese painting masters are attached great importance to inherit, master and development of the traditional painting

technique. It is highly praised for Mr. Hu's excellent skill in painting. He advocated that to learn Chinese painting should start with the paintings of Tang and Song dynasties to study the painting techniques. From the over hundreds paintings in this book, we can clearly see his traces of artistic evolution that he has got the essence of the Song and Yuan paintings for foundation and developed into his own artistic style in painting. When we view the green meticulous landscape painting "landscapes in Guilin", "Scholars Gathering at the Streams", "Living among Autumn Mountains" painted in light crimson color, meticulous figure painting "Confucius's Lecturing", "Washing Elephant", "Landscapes of the Delightful Serenity Seclusion" painted in splash color and splash ink techniques, "Landscape with Green", architecture painting "Pagodas in China", and his freely painted, "Lotus in the Rain", "One stroke Bamboo", we could not help admiring his expressive methods in painting with brush and ink skills and mood of brilliance and elegant brush emotion.

After 1989, Mr. Hu Ruosi, brought with his paintings and calligraphy works, successively held his solo exhibitions in Canada, Europe, the United States of America, Japan and Southeast Asian countries. He gained extensive fame in the art of Chinese painting overseas. On the other hand, due to live overseas for such a long time, in China, it is getting unfamiliar with: "Charm of Hu to the South".

In order to more extensively show the artistic style of Hu Ruosi and publicly appraise his art achievement, his son Mr. Hu Huihuang brought over a hundred masterpieces to hold this exhibition "Charm of Hu in the South—Paintings of Hu Ruosi" at the Shanghai Art Museum and publish this catalogue "Charm of Hu in the South—Collection of Paintings of Hu Ruosi". To Shanghai, after such a long-time departure, these paintings are seemed familiar and also unfamiliar to us. After all, this is the first time in China to hold exhibition in such scale and publish such beautiful catalogue of Hu Ruosi's paintings. In 1990, NAKASONE YASUHIRO who was the former president of Japan said after viewing the exhibition: "After I have seen the paintings by Mr. Hu, I realized this is the essence of Chinese painting". We are sure those readers of the catalogue and viewers of the exhibition will have the same thinking after seen these over hundred pieces of Hu Ruosi's paintings in various styles of different times.

序

2005年聖誕前夕，我應胡師煜先生之約，前往加拿大多倫多胡府之認一齋拜謁師兄尊公——著名中國畫藝術家胡若思先生的遺作及其收藏。先此我祇是對胡若思先生繪制的黃山景致，對那種烟雲繚繞、蒼峰聳峙的山水風格有着深刻的印象，因為這也是目前國內藝術品收藏領域比較多見的胡氏山水的風貌。及至踏進那典雅的齋堂之中，看到百餘件代表着若思翁一生各個時段繪畫藝術風格的作品時，我被震撼了。不僅為他豐富瑰麗的筆情墨趣所折服，也為他飽滿灑脫的藝術人生所傾倒。當了解到胡若思先生迄今在中國大陸還未有過涵蓋其一生創作生涯的大型畫冊時，我便力促師兄將畫携歸若思先生故里上海，並當即商定編撰胡若思先生畫集，並為之舉辦大型畫展的初步計劃。

事實上，自胡若思1989年移居加拿大以來，在其哲嗣胡縣松的協助下，曾先後在加拿大、日本、歐美及東南亞等地舉辦過多次胡若思畫展，并于2001年將其歷年所作中國畫精品二十二幅制作有限印刷，異域弘藝可謂有聲有色，由此在海外為胡若思贏得了極高的聲譽。相反，在國內的宣傳介紹則相對顯得平靜了些。然而，對於這樣一位在現代中國畫壇上獨具筆墨魅力的大家，這樣的境遇未免使珍愛胡若思藝術作品的人們有着更大的期待。現在，經過半年多緊鑼密鼓的編排工作之後，這本《南胡風韻——胡若思畫集》终于在關注者翹首期盼中付梓問世了，相信讀者在細閱之後，定可一飽眼福，同時對胡氏畫風形成演變直至自創一格的過程也會有一個全面的了解。

胡若思先生的繪畫，早年師從張大千先生。然而他對大千畫風的學習，不是亦步亦趨式的邯鄲學步，相反，他領悟到的是張大千的繪畫宗旨，他取法宋元，從樸素嚴工細的基本功訓練入手，再逐步過渡到寫意。因此，胡若思早期的作品，都以精工工筆居多，如收選于本集中的《仿錢選嘉興圖》、《花鳥四屏》、《藍流文會圖》、《秋山嘉樹圖》等，都屬其早年畫風代表作。中年的他最喜游覽名山大川，感受蒼山直水的自然風韻，由此跳出藩籬，擺脫單純臨摹古人的束縛，逐步將傳統中國畫的筆墨技法融入自身對六法的理解，這一時期的代表作品有《黃山天都峰》、《黃山松雲》、《桂林山水圖》、《愚公移山圖》等。其晚年的畫風開放，筆墨漸趨恣肆，特別是在山水畫創作中，則注入濃墨潑彩的技法，尤其對黃山奇景的描繪，將陰晴晦明、雲霧霞蔚、四時景致盡收筆底，本集中的《黃山寫生圖冊》、《洞天幽趣圖》、《款乃一峰山水錄》、《長空萬里圖》、《勇攀高峰圖》等都是其風格形成之後的典型作品。正因為胡若思先生的中國畫具有如此豐富鮮明的個性，因此贏得了“南胡風韻”這一美譽。



創作中的胡若思



八十年代畫苑會試，右前為陳佩烈，右後為謝省為謝慎初，中間謝靜香為胡若思，胡若思即左起。



位於加拿大多倫多市郊的胡宅“認一齋”

由此可見，胡若思先生的作品不僅以風格鮮明著稱，還以功力精湛聞名，同時他更因技法全面而為知者所仰佩：典雅、明麗、雄渾、華滋、精細、圓放，已不能涵蓋他的完整畫風；工筆、寫意、青綠、淺絳、潑墨、潑彩，都是他順手拈來的技法；而山水、花鳥、人物、走獸，更是他無所不能的藝術內容。正因如此，他的許多作品，都被國家級美術館、博物館珍藏。著者如下：

1952年《獻馬圖》為當時上海市市長陳毅元帥所收藏。

1953年《黃山天都峰》、《黃山蓮花峰》、《桂林山水》為中央文化部收藏。

1954年以魯迅賀紅軍長征勝利題材命題的作品為上海魯迅紀念館收藏。

1955年創作巨幅中國畫《開山圖》又名《愚公移山圖》陳列於上海錦江飯店國賓接見廳。

1956年為上海國際飯店、上海大廈、衡山賓館等各大賓館創作大型中國畫，其中和平飯店大廳的一幅巨型青綠山水《黃山雄姿》歷時數月始成，并由上海人民美術出版社出版為當時最大的單幅畫，暢銷全中國。

1957年創作《黃山全景》長卷并由中國文化部組織出國巡回展出，歷時三年。

1959年應中央文化部北京美術家協會之邀為北京歷史博物館創作《孔子杏壇講學圖》。

1962年作品《黃山》、《峨眉山》、《蓮花峰》、《始信峰》為遼寧博物館收藏。

1970年作品《黃山松雲》由江蘇省南京美術館收藏。

1982年應邀為北京人民大會堂上海廳創作巨幅中國畫《萬古長青》。

1983年應國務院、文化部、北京中國畫研究院之邀為中南海紫光閣創作巨幅山水《萬壑松風圖》。

……

之所以要將胡若思先生生前的著名畫迹特別羅列出來，目的不僅僅在於要展示一位藝術家的輝煌過去，如同我們精心編排出版此冊畫集一樣，初衷還是想讓胡若思先生的藝術成就在他藝術的發祥地得以重溫、回顧和總結。這是欣賞“南胡風韻”的知音者所期待的，同時也將會給予那些試圖了解胡氏畫風的藝術愛好者以莫大的欣喜，誠能如此，則我們的工作就有意義了。

承蒙胡輝煌先生信任，將策劃編撰胡若思先生畫集及畫展的重任委托於我，又得上海人民美術出版社和深圳雅昌彩色印刷有限公司以及上海美術家協會主席、上海美術館館長方增先先生給予的鼎力支持，才使廣大同好有此一睹“南胡風韻”整體風采的機緣，幸甚至哉，贅言為序。

季崇建

上海崇源藝術品拍賣公司董事長



張大千為胡若思所書屏聯“齊一”，懸于加拿大多倫多市胡宅