



LIU FUFANG'S PAINTING

福芳畫集

福芳題



首都师范大学出版社

刘福芳画集

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■ 艺术简历

刘福芳，山东省招远县人，1930年11月生。首都师范大学美术系教授(原系副主任)，研究生导师，享受国务院颁发的政府特殊津贴。中国美术家协会会员，民盟中央妇女委员会委员，北京市工笔重彩画会副会长，老教授协会会员。其名编入中外多种名人辞典、年鉴。

1954年毕业于中央美术学院。

1954~1956年在黑龙江省文化局美术工作室从事美术创作。

1956年调至北京艺术学院美术系，从事美术教育。学校对其重点培养，聘请著名画家吴镜汀、徐燕荪、王雪涛分别传授山水、人物和花卉。随后又派到北京画院继承学习著名画家吴光宇的绘画经验。在校期间，李可染、蒋兆和、司徒乔、吴冠中、李斛、李宗津、萧淑芳、黄均诸先生是其老师。在校外，从师于任率英、陈林斋、溥松窗，习人物和山水，在多位名师的熏陶下，于专业方面打下了深厚的基础。

1960年被派至北京艺术学院附中任国画教研组长。

1964年北京艺术学院与首都师范大学合并，成立美术系，在该系任教一直至今。历任讲师、副教授、教授、系副主任等职。

1976年以后，拨乱反正，也是画家艺术创作的春天，这一时期创作了很多中国画作品。为搜集素材，跋山涉水，遍行了中国大地。

1980年以后，除教课外，转向培养研究生，参加了多次社会性的美术活动，如北京市第四次文学艺术代表大会(1980)，北京市美协召开的“工笔重彩学术报告会”(1980)，报告的题目是“从东山魁夷谈中国画‘写意’的涵义”，全国美术家第四次代表大会(1985)等。

1992年北京荣宝斋出版《刘福芳画集》，1998年出版大型《刘福芳画集》，同年在中国美术馆举办“刘福芳画展”。作品经常在国内外展出、获奖、收藏，绝大部分作品均已出版。

Art Resume

Liu Fufang was born in 1930 in Zhaoyuan County, Shandong Province. She is a professor of the Department of Fine Arts at the Capital Normal University (once deputy director of this Department), instructor of post-graduate students, (Member of committee in science and Academic Degree) and enjoy a government allowance of the State Council. She is a member of the Chinese Artists' Association, member of the Women's Committee of the China Democratic League, member of the Senior Professors' Association, deputy director of the Beijing Dark-Coloring Fine Brushwork Chinese Paintings Society. Her name has appeared in many Chinese and foreign Who's Whos and yearbooks.

She graduated from the Central Academy of Fine Arts in 1954.

She was assigned to work in the Fine Arts Studio of the Heilongjiang Provincial Cultural Bureau from 1954-56.

She was transferred to the Beijing Institute of Arts in 1956 and engaged in artistic education at the Department of Fine Arts. At the same time, she furthered studied on the Chinese landscape, figure and flower paintings from these well known traditional Chinese painters including Wu Jingding, Xu Yansun and Wang Xuetao. Later on, she was sent to study Wu Guangyu's painting experience, another famous Chinese painter. She have also learned a lot from instructions of some other famous Chinese painters of Li Keran, Jiang Zhaohe, Wu Guanzhong, Situ Qiao, Li Hu, Li Zongjin, Xiao Shufang and HuangJun. Outside school, well known Chinese painters Ren Shuaiying, Chen Linzhai and Aisin Gioro Puquan were also her instructors on figure and landscape paintings. With the guidance of these famous painters, she has laid a solid foundation for her paintings profession.

She was promoted to be Head of the Chinese Painting Teaching and Research Group of the Middle School attached to the Beijing Institute of Arts in 1960.

Since the Beijing Institute of Arts was merged into the Capital Normal University in 1964, she has worked in the Department of Fine Arts as a lecturer, associate professor, professor and deputy director of the department.

A spring time came for artists in 1976 when the so-called Cultural Revolution ended. Since then, she has travelled all over the country, crossing rivers or hiking mountains, to gather materials to enrich my knowledge for paintings. She has painted a lot of traditional Chinese paintings since then.

Since 1980, in addition to teaching, she has started to instruct post-graduates and participated in many social artistic activities including the Beijing 4th Congress of Literature and Art in 1980, "Fine Brushwork Dark-Coloring Chinese Paintings Academic Seminar" hosted by the Beijing Municipal Association of Artists in 1980, at which she delivered a paper entitled "On the Implication of Freehand Brushwork in Traditional Chinese Paintings in the Eye of Higashiyama Kaii of Japan", and the National Artists' 4th Congress in 1985.

Rong Bao Zhai Publishing House published the "Collected Paintings of Liu Fufang" in 1992 and a large-sized "Collected Paintings of Liu Fufang" in 1998. The year 1998 also saw the holding of Liu Fufang's Paintings Exhibition at the China Art Gallery.

Her artistic works are often exhibited both at home and abroad and collected by connoisseurs and museums and have won many prizes. Most of these works have been published.

■ 我作画和教学的一些体会

从事绘画事业50年了，回忆走过的历程，内心有很多感受和体会，摘要写出，作为自己的一个小结。

上乘的艺术品是作者智慧的结晶，是艺术家心灵净化状态所发出的慧光。概言之，艺到无求品自高。艺术是精神与存在相互作用的产物，是以情写景，以景寄情，情景的交融，所以，画如其人，人如其画，这是艺术的必然规律，因此，不必刻意表现自我，自我必在其中。艺术实践提示，物我两忘常能达到真正的情景交融和天人合一的境界。当艺术家的心灵不为功利所染，而是一片净土时，灵光剔透，常常创造出真正的上乘艺术品。正如《文心雕龙》的作者刘勰所言：“寂寞无心，元智弥照”。

艺术的本质在于自觉、觉他，感化大众，提高精神素质。中国文化称此为文以载道。

我不是修持者，但对市俗欲望不重，宁愿挨饿，也不愿为五斗米折腰，缺乏经营天赋，也不愿经营，一切顺其自然。而绘画艺术是我的生命，从小到大一直伴随着我，它使我活得充实、自在、健康，好像有无穷的生命力。

我在绘画上兴趣广泛，记得爱因斯坦说，“兴趣是最好的老师”，我深有体会。兴趣给我勤奋、信心和毅力。

中国画，西洋画，写意的，工笔的，人物的，山水，花卉……，我都受过严格的基本功训练，使我能在绘画创作和教学中得心应手。我不着意哪一画种，想画什么就画什么，在绘画领域内，感到自由自在，没有任何拘束。不意外国艺术家也有同感，如西班牙画家洛佩斯言：“艺术家毫无疑问，应该有充分的自由，选择自己的表达方式，为此，任何语言，任何样式，任何风格，都有存在的自由。”

大自然中的人物、动物、山水、花草，在我眼里都是那么美，使我动情，使我激动，面对它们，常常是手心发痒，难以控制我想画的欲望。我喜欢画现代人，也喜欢画古代人，喜欢现代各民族人民的纯洁朴实的个性，也喜欢名垂青史的巾帼英杰，人物画占了我的作品的相当比重。

作画，我常采取简单平易的处理方法，多用特写，通过人物的气质、动态、背景、道具、服饰……造成典型的气氛，衬托出人物的个性特征。我总是以爱心和平等心对待我所表现的对象，通过艺术的再创造，赋予对象以美的永恒性。作者的精神品味也自然而然地融于其中，同时伴随着技法的变化和创新(渐变不是突变)。我画花卉，喜欢让它们回归自然，与大自然同呼吸，展现它们自然的风貌，如水仙、梅花、仙桃、松树等，是我经常颂扬的题材。

近年来我画了一些工笔重彩山水画，这种画需要时间，需要严格的基本功，需要科学的色彩知识，需要多方知识的配合，才能突破传统青绿山水的模式。幸好这些作品得到了国内外朋友、知音的赏识与鼓励。

我画工笔画，必须环境安静，旁无一人，心态平和宁静才能动笔。偶然来客，这一天就报废了，有时画了一半，前功尽弃了，隔开时间，就感觉气不连贯。特别是线描、笔墨运行阶段，必须气氛安静，心境与画境统一，才能达到笔笔有情。

我画写意画则不然，人愈多，愈热闹，我的情绪也愈高，能画得洒脱自如，但心境还是守一。

绘画的技法、功力是艺术价值的组成部分，也是欣赏、鉴赏艺术品位高低的重要条件，犹如高雅音乐中的贝多芬、斯特劳斯之作；中国古典音乐中的高山流水、雨打芭蕉；舞蹈中的天鹅湖、孔雀舞，其感人之处是高难度的技艺与美妙的意境相互和谐统一的整体效果，也因此才称得上高雅艺术。

我向来重视技法的磨练，一丝不苟，有一败笔便从头另起，尤其是工笔画，线描和笔墨是作画的重要起点，也是一幅画生死攸关的第一步。其他的因素也需有机配合，方能构成完美的画作。

多方位的知识结构是绘画艺术的营养，作为画家，需要诸门旁类的知识，在触类旁通、潜移默化中得到启迪，这些也是艺术价值的组成部分。例如文人画，必须诗、书、画、印俱佳，才算名符其实。画家，或叫学者型画家，与画匠不同，必须以立体型的知识结构做基垫，才能升华到艺术的高峰，比如净心须通无为，线描须通书法，色彩须通易道，等等。攀登艺术高峰，我不敢奢望，但是喜欢学习，画到老，学到老。

近年来，系统地研究了中国绘画的美学体系，中国绘画的哲理与禅和易一脉相联，重在意境。几十年的艺术实践提示，中国画的未来应该重视以下几点：

- 1 认真研究、继承传统绘画的精华及其美学思想。
- 2 外师造化，中得心源，亘古常新。

3 吸收外来营养，诸如西方绘画的科学内涵，以及西方文化求异思变的创新精神。吸收外来，避免亦步亦趋，照抄形式，而是取其精神实质。

总结 40 年的艺术教学，亦有很多的体会，简言之，艺术这门学问是感觉和修养的世界，必须启发学生本有的心智，才能步入艺术的大门。因此，我不着重教学生一招一式，而是诱导学生发现、认识自己的个性。一旦发现学生的艺术个性，则因材施教。所以，教与学的关系，是不同的学生呈现不同的模式。

艺品与人品是统一体，要求学生必须具备较高的修养，为此，应经常反省自我，广学多闻，触类旁通，最后达到一专而多能。

我经常采用动与静的教学方法，动是教学生用心，行万里路，读万卷书，获取多方的知识；静是净心，也可叫净化心灵，萌发智慧，寂然不动，感而遂通。

总之，艺术的创作与科学的发现存在共性，均是对大自然的再认识；其特性则是艺术重觉性，而科学重理性，但二者又互相影响，不可固执。

Some Personal Experiences in Painting and Teaching

I have been engaged in the traditional Chinese painting for half a century. Looking back the road I have taken, I really have lots of feelings and experience of various kinds, which, I think, can be summarized as follows, a summary of my artistic life of several decades.

The outstanding artistic works can be a crystallization of wisdom of the artist or can reflect the artist's deep insight in his or her purified heart and soul. Generally speaking, the artistic works will be best when the artist's mind would be pure without thinking about fame and gain. Art is a product of interaction of spirit and existence, which depicts scenery with feelings to reflect the artist's feelings. Hence, a piece of artistic works embodies both natural scenery and the artist's feelings, thus a reflection of the artist. This is the natural law of the art. So it is unnecessary for the artist to pursue the reflection of the artist himself, because the art embodies the artist in the art itself. Practical artistic work shows that an artist when forgetting both material world and self may reach the height of integrating his or her feelings with the scenery and celestial being with human being. Only by caring nothing about fame and gain, can an artist reach the highest level of purification, and on the basis of this, he or she can create real excellent artistic works. As Liu Xie (465-532), a famous literary critic of the Southern Liang Dynasty, said: "purifying yourself spiritually and tapping your wisdom and potentials to better understand the world" in his famous treatise in literary criticism entitled "The Literary Mind and Carving of Dragons".

The essence of art is self-consciousness, awareness of other and setting a good example for the masses to improve the spiritual quality. This is what the Chinese culture calls a culture can help people improve their ethics.

I am not a person trying to cultivate myself to attain immortality. But I don't have any desire of a layman's. I would rather have nothing to eat than bend my back for five pecks of rice. I have no natural talents of and experience in doing business and I don't want to learn the business skills. I prefer everything develops as it is going to develop naturally. However, the art of painting is my life, which has accompanied me since my childhood and made my life full of meaning, natural, healthy, and what's more, it has made me feel that my life is endless.

My interest in painting is wide. I have a deep understanding of Albert Einstein's words: "Interest is the best teacher." Interest makes me hard-working, full of confidence and willpower.

I have received strict training of basic skills of brushing different kinds of paintings including the traditional Chinese painting, the western painting, freehand brushwork in traditional Chinese painting (characterized by vivid expression and bold outline), traditional Chinese fine painting (characterized by fine brushwork and close attention to detail), figure painting, landscape painting, flower painting, etc. All this has helped me to be adept in drawing or teaching students to draw. I have never limited myself to certain kind of painting,

and paint what I'd like to paint. I really feel free when painting without any restriction. This coincides with what Lopez, a famous Spanish oil painter, said, "No wonder, an artist shall have a full freedom to choose the way of showing himself; therefore, any languages, any modes and any styles shall have the freedom to exist."

People, animals, hills, water, flowers, grasses, etc. in the nature are all, in my eyes, so beautiful that make me excited and full of feelings. Facing them, I cannot help but paint them. I like to paint both modern people and ancient people, because I like the simple, pure and straightforward characters of all modern peoples of all nationalities and famous historical female heroines, hence figure paintings take a fairly big share of all my artistic works.

I often adopts simple but special ways to draw, with the focus on creating an atmosphere of showing a person's individual features backed up by his or her movement, background, plots, garment, etc. I have always treated the people I am going to paint with my love and my equity feeling towards them. With my brush, I have given my subjects an eternal beauty through artistic recreation. I have thus embodied my spiritual taste in my artistic works in a natural way with an evolutionary change and creation of painting skills. When painting flowers, I'd like to show their natural faces in a bid to let them return to the natural world and breathe with the nature. Narcissus, plum, peach and pine trees are often subjects of my paintings.

In recent years, I have painted some dark-colored fine brushwork landscape paintings. Drawing such paintings requires lots of time, strictly-trained basic skills, scientific color knowledge and good command of various kinds of knowledge. Only by this, can a painter make breakthroughs in the traditional modes of blue mountains and green waters. I am encouraged by both Chinese and foreign friends and counterparts who have spoken highly of my landscape paintings.

I only draw a fine brushwork Chinese painting when I am calm and I must paint it in a peaceful, quiet place without any people nearby. If a friend of mine calls on me one day, I cannot paint, for the whole day, even I already started drawing it, because I cannot find the harmony of the painting when I pick up the brush after seeing off the friend. The environment must be peaceful and quiet when I draw a painting, especially when I draw lines and add colors on the painting. A good combination of the painter's soul with the painting's climate can create a good painting that is full of feelings reflected by every touch of the painting.

However, when I draw a freehand brushwork painting, I prefer more people around me. The more people are around me the better the painting will be and the more excited I will feel, although my soul and willpower of drawing will be the same as in a good mode.

Painting skills and experience are vital components of the artistic value, which are also important requirements for the people to enjoy and appreciate. They are like the elegant music composed by Ludwig van Beethoven and Johann Strauss, the Chinese ancient music such as "High Mountains and Flowing Water" and "The Raindrops Slashing on the Leaves of Banana Tree", and ballet dances of "Swan Lake" and "Peacock". The most heart-touching of the artistic pieces are the harmonious integration of their high skills to produce them with their different and beautiful modes. Hence they are elegant artistic works.

I have always attached great importance to painting skills and improvement of skills. For any single drawing line that I believed is failure, I'd destroyed it and started a new one instead, particularly in drawing a fine brushwork Chinese painting. Line-drawing and coloring are both the basic and important skills, or the first step to draw a painting, and on the basis of this plus some other factors can a perfect painting be done.

Many-sided knowledge is a nutriment of painting art. As a painter, one requires to study relevant fields of knowledge and gain insights through the study of them. These are also parts of artistic value. For instance, a figure painting of a scholar should having knowle dge in a poetry, calligraphy, red seal printing and the painting itself. A painter, or a scholastic painter, differing from a painter, who only masters stereotype knowledge as his or her source of knowledge, can scale the height of painting art. In other words, to be spiritual purified, to do line-drawing well and to do good coloring, a scholastic painter must fully understand the real meaning that do nothing and everything is done, fully understand calligraphy and fully understand the doctrine of changes. I dare not to say I am able to climb the peak of painting art, but I do like learning, I do like drawing paintings and will keep on learning and painting as long as I live.

After studies in a systemetic way on the aesthetics of the traditional Chinese paintings in recent years, I feel that the philosophy of the

traditional Chinese Paintings is the same as that of the Buddhism and the Doctrine of Changes with the emphasis on artistic conception.

From my several decades of artistic life, I think, efforts should be concentrated on the following three aspects to develop the traditional Chinese paintings in the future:

1. Seriously studying and carrying on the essence and the aesthetics of the traditional Chinese paintings;
2. Transforming both the subjective and objective worlds and integrating human being with the nature to keep the art new and fresh forever; and
3. Absorbing foreign nutrients such as the scientific intention of western paintings and the creative spirit of seeking changes from studying differences of western culture. Making foreign things serve our purpose shall prevent from simple copying the form but learning its spiritual essence.

To sum up my 40 years of art teaching work, I have a lot to say. In short, art is something that reflects one's feelings and accomplishments of artistic world.

Only by tapping the potential intelligence, can an art student step into the artistic world. Therefore, when teaching students artistic knowledge, I have always focused on leading them to discover and realize their own uniqueness instead of teaching them how to draw a line or give a touch on a piece of paper. When a student's individual artistic talent is found, teach the student in a way accordingly.

So the teaching-learning relation is different students in different mode.

Artistic and personal qualities are integrated in each other, which requires a student to reach a high level of accomplishments. To this end, a student must often review or even question what he or she has done and do his or her best to learn as more as possible to eventually reach the climax of artistic world — being an expert in one artistic aspect and good at many.

I always adopt a “Dynamic and Static Teaching Method”. “Dynamic” means a student should travel a lot and read more books to gain more experience, while “Static” means a student should purify his or her soul, gain his or her wisdoms, and know art completely.

Speaking generally, both artistic creation and scientific discovery have a common ground — rediscovering the nature. Their separate characteristics are that art emphasizes on self-understanding and science on rational knowledge. But they both influence each other and cannot be over-stressed individually.

Liu Fufang

Haiyintang Studio

Asian Games Village, Beijing

■ 序 言

人生有很多的偶然，恰如一粒种子，飘落红尘，若落在沃土里，便会生根开花。福芳有幸，生在文化底蕴深厚的齐鲁大地一户书香人家。她没有苦难家史，有的只是如东海一样浩瀚的父母之爱。她不无自豪地说，我有一个贤淑的妈妈，做得一手好针线，剪得一手好剪纸，是个民间艺术爱好者。给我看妈妈的剪纸，果然不同凡俗。于是我给她写画册的序言，不能不从剪纸说起。

剪纸是一项寓意吉祥的装饰艺术，过年、结婚、盖新房都要贴它，是民间美术中一朵最普通的小花，为群众所喜闻乐见。是剪纸和民间艺术在人生道路上最先给她艺术启示，使她走上学画之路。她接受了良好的家庭教育、学校教育，二九年华迎接了新中国的诞生。一帆风顺，于1954年毕业于中央美术学院，在黑龙江省文化局美术工作室锻炼两年，创作出了《喂鸡》，获省美展一等奖，并在全国青年美展展出，在画坛初露头角。后被调入北京艺术学院从事美术教学，教画育人，便成为她终身职业。

在艺术学院时，她受到青睐，校方重点培养这位青年教师，特聘请著名国画家吴镜汀、徐燕荪、王雪涛分别传授山水、人物和花卉，她又向任率英、陈林斋、吴光宇学工笔人物画，向溥佺学山水画，打下了坚实的中国画基础；加上原来在中央美院授课的教师李可染、吴冠中、蒋兆和、李斛、司徒乔、肖淑芳、黄均等人对她的熏陶与培养，她可以说是得名师最多和学习优异的幸运者了。她才思过人，刻苦勤奋，学得认真，教得负责，又善于思考，钻研理论，成为德艺双馨的全能画家和优秀教师，1960年被派任艺术学院附中的国画教研组长。1964年艺术学院并入北京师范学院（即今首都师范大学）被任为美术系副主任，一直都没有离开教学岗位，时光流逝，她也由青年步入中老年，由讲师升为副教授、教授、研究生导师了。

纵观四十多年福芳从艺之路也不都是一路鲜花，但在逆境中，她总能坦诚处之，不改其对艺术的痴迷和热爱，如在文革中，她下放农村劳动，被北京新侨饭店三次请去作画，其中巨幅山水画《黄山迎客松》受到美国纽约时报社赖斯顿副社长高度评价，求见作者，福芳与他夫妇会见，很愉快地应他俩的要求为之作了同样精粹的另一幅《迎客松》。1989年她应美国缅因州大学之邀赴该州七所大学讲学和展览，深受美国朋友赞赏。1993年又率画家代表团访问台湾，也获得很大成功。她积极参加对外文化交流和社会公益活动，为人们所称道。可以说几十年来她全部时间和精力都用在培养青年师资、自身创作、参加社会活动和对外文化交流上了；一句话是实践“艺术为人民服务，为社会服务”，她是人民的艺术家。

她的艺术有五点是值得提出的：一是她虽兼习西画，能坚持立足于民族传统，而吸收外来艺术的营养，融于作品之中，从而提高了艺术表现力。二是她坚持外师造化，中得心源。源于生活，重在感悟，走现实主义与浪漫主义相结合的道路。三是精品意识，她的作品，力求完美，令人叹服，无懈可击。四是注重画外修养，包括读书行路，淡泊名利，人品与画品同高。看她的画，格调高雅，有一种书卷气扑面而来。她的美学基础，以儒家的“仁学”为中心，追求真善美，依仁游艺，又汲取了道家的超脱和自然，和释家的顿悟。总之是中国的，不随西方现代美学“跟着感觉走”。五是不随风转舵，坚决走民族化的开拓创新道路。以上几点都可以从她每一幅作品中细细体味出来。

福芳是非常勤奋的，也是很谦虚的，在20世纪现代工笔画复兴中做出了重大的贡献，她从不自满，而且画路更拓展了。她近年作的重彩山水，有新的追求，出现了迥异于传统青绿山水的崭新面貌，可见她的潜力很大，期待她做出更大的贡献。面对未来，我对福芳寄予厚望，在画册出版之际，匆匆作序。

潘絮兹

Preface

There are many chances in one's life. Such a chance comes to this world just like a seed. It can take root and blossom when it falls down in a piece of fertile land. Liu Fufang is lucky because she was born from a scholarly family in Shandong, a province with a long history of splendid culture. "My mother is a folk art lover," Liu said with a sense of pride. "She is good at needlework and paper cutting as well." Showing me her mother's paper cutting, I was greatly surprised. It is really much better than I expected and has aroused my interest in writing the preface for Liu's painting album by first saying some words about paper cutting.

A kind of auspicious decoration art, paper cutting is used for celebrating New Year, wedding ceremony and the building of new houses. It is the most ordinary tiny piece of art among the folk fine arts, but well accepted by the masses of people. It is this tiny piece of paper that enlightens Liu to start her artistic life and leads her to the road of painting. She has received good education from both her family and school. When the People's Republic of China was founded in 1949, she was 18 years old. Her life is a plain sailing. After graduating from the Central Academy of Fine Arts in Beijing in 1954, she went to work at the Art Studio of Heilongjiang Culture Bureau for two years. She created a "Feeding chickens", a traditional Chinese painting that won a first-class prize at the Heilongjiang Provincial Art Exhibition and was singled out as an excellent piece of painting to be shown at the National Young Artists' Exhibition. She has thus started to show her artistic talents in painting then. Later she was transferred to the Beijing Academy of Arts to teach fine arts and, from then on, instructing students in traditional Chinese paintings has become her life career.

Liu's talents were much appreciated by the elder generation of artists and leading officials of the academy, who recognized her as a promising young painter receiving priority in learning painting. The academy invited a number of nationwide famous Chinese painting masters including Wu Jingding, Xu Yansun and Wang Xuetao to teach her landscape, figure and flower paintings. She also learned fine brushwork figure paintings from Ren Shuaiying, Chen Linzhai and Wu Guangyu and landscape paintings from Pu Quan. All these have laid a solid foundation of the Chinese paintings for her. Plus instructions given to her from former teachers of the Central Academy of Fine Arts including Li Keran, Wu Guanzhong, Jiang Zhaohe, Li Hu, Si Tuqiao, Xiao Shufang and Huang Jun, she could be the luckiest person who had received the most excellent painting education under the guidance of so many painting masters. Full of imaginations, hardworking, attentive in learning and responsible in teaching, Liu is good at thinking and assiduously studying theories and recognized as not only a full-fledged painter but also an excellent teacher with ability and integrity. In 1960 she was promoted to be the head of the Chinese Painting Teaching and Researching Group of the School attached to the academy. When the academy was merged into Beijing Teachers College (today's Capital Normal University) in 1964, she was appointed deputy director of the Fine Arts Department of the college and has been working there ever since. Time flies fast. Today Liu is in her late 70s and has been promoted from a lecturer to an associate professor, professor and the tutor of the postgraduates.

Looking back, Liu's 40 years of artistic life has not always been easy. But when in adverse circumstance, she had always overcome hardships and difficulties and never given up her lofty ideals for art. She is so enthralled by the traditional Chinese painting that her interest in it has never flagged. During the Cultural Revolution (1966-76) she was sent to the countryside to do manual labor. When she came back to Beijing to draw paintings for Xinqiao Hotel thrice at the hotel's invitation. The super-large painting "Greeting Guests Pine" she painted for the hotel was highly evaluated by James Reston, vice president of New York Times. To meet the requirement of Mr. Reston and his wife, Liu had a meeting with Mr. and Mrs. Reston and painted a same painting for the couple. At the invitation of Maine State University, Liu went to the United States in 1989 to give lectures on the traditional Chinese paintings and show her paintings at the exhibitions in seven local universities. Her paintings made a big splash in her American counterparts. In 1993, she led an artists' delegation to visit Taiwan and won a great success. Liu has always actively participated in cultural exchanges with foreign countries and social activities. All this has won her a high prestige among the people around her. For the past several decades, she has dedicated all her time and energy to training young artistic teachers, creating new paintings and participating in social activities and cultural exchanges with foreign countries. In a word, she is a people's artist serving the people and the society.

Liu's paintings can be summarized in the following five notable artistic points:

a) when learning western painting, she puts her foothold in the tradition, assimilates nutriment from the overseas art and fuses them into her works, thus improving her artistic expression;

b) she insists on that the impression comes from the nature. Her wisdom is the source of the artistic creation. She pays much attention to the feeling and understanding. Combining realism with romanticism is the only road she takes in her artistic creation;

c) she is constantly perfecting her painting skills. People are filled with admiration for her consciousness of fine works of art;

d) she concentrates self-cultivation besides the creation of the paintings. She departs herself in a dignified manner including reading and walking. She has no strong desires for fame and gain. Her character is as excellent as her works. Looking at her paintings, you'll have a feeling of elegant style with scholarliness. With the combination of Daoist's detachment and the nature as well as the enlightenment of Buddhism, her aesthetics centers on Confucius' humanity, seeking for the truth, the good and the beautiful. In brief, her works is really very Chinese. It does not follow the modern western aesthetics, which is always going with the feeling; and

e) she doesn't take her cue from changing condition. She firmly takes the road of the national development and constantly brings forth the new ideas in the arts. The above outstanding points can be expressed in her works. We can savor these in every of her paintings.

Liu is very diligent and modest. She has made great contributions to the rejuvenation of the contemporary fine brushwork Chinese paintings of the 20th century. She has never satisfied with what she has achieved. Her creation in paintings is getting wider and wider. In recent years, she has been mainly engaged in the creating of dark color landscape paintings and is still in new pursuits. Her style is totally different from that of the traditional landscape paintings with green mountains and blue waters. We can see that she has great potentials. We are looking forward to her more contributions. Looking ahead, we place great hopes on Liu in future. Therefore, I'd like to take this opportunity to write this preface for her album.

Pan Jiezi



福芳教授畫藝驚人衆聖群仙久有神今日江淹

揮彩筆名賢人往貌如新

堅如屈鐵細游絲信手隨機湧現之月三張蒼

天水本居然千載見風姿

里字二首一九九八年新春敬為

福芳教授畫藝之頌啓功具稿

時年八十二



常用印章

Generally Used Seals





■ 艺术年表

1930年生于山东省招远县，1935年来到北京，自幼爱好绘画，16岁开始学画，1954年毕业于中央美术学院绘画系。先后在黑龙江省文化局美术工作室、北京艺术师范学院美术系、北京艺术学院美术系、首都师范大学美术系，从事中国画教学和创作工作。

首都师范大学美术系教授(原系副主任)，研究生导师，享受国务院颁发的政府特殊津贴。

中国美术家协会会员，民盟中央妇委会委员，北京工笔画学会副会长，中国老教授协会会员等。

1956年 第一届全国青年美展(北京)，作品《喂鸡》获黑龙江省青年美展一等奖。

1957年秋—1958秋 下放农村劳动。

1958年 北京艺术师范学院教师美展(北京)，作品《地头歇歇》。

1962年 北京市美展(北京)，作品《巾帼英雄洪宣娇》。

1963年 北京市美展(北京)，作品《女邮递员》。

1969—1972年 下放劳动期间，被北京新侨饭店三次请去作画，其中巨幅山水画《黄山迎客松》受到美国纽约时报社副社长赖斯顿先生的高度赞赏，赖斯顿先生要求与作者见面，在上级安排下与赖氏和夫人晤面，并在其要求下为之作了另一幅《迎客松》中国画。

1977年 首届山水、花鸟画展(北京)，作品《野菊花》。

1978年 工笔画展(北京)，作品《巾帼英雄花木兰》、《读西厢妙词通戏语》。

1979年 建国三十周年美展(北京)，作品《蔡文姬》。

北京工笔画展(北京)，作品《天女散花》。

1980年 北京工笔画展(北京)，作品《黛玉悲秋》、《苗家芦笙会》。

1981年 京、津、晋年画联展(北京、天津、太原)，作品《红娘传书》。

“绚丽的花”少数民族美展(北京)，作品《侗族姑娘》。

年历画展(香港)，作品《李清照》、《班昭》、《蔡文姬》、《薛涛》、《花蕊夫人》、《卫铄》。

1982年 北京之春画展(北京)，作品《李清照》。

北京—东京结为友好城市画展(北京、东京)，作品《黛玉悲秋》。

1983年 北京工笔重彩画展(北京)，作品《凉山之春》、《赶会》。

北京、湖南工笔画联展(北京、长沙)，作品《憩》，收藏。

1984年 第六届全国美展(南京)，作品《汉代女外使冯燎》、《昭君出塞》。

现代中国画展(新加坡)，作品《薛涛》。

中国人物画展(香港)，作品《薛涛》，收藏。

1986年 中国百景国画展(日本·静岡)，作品《黄果树瀑布》，收藏。

中国画展(丹麦)，作品《薛涛》。

中国工笔画展(美国·纽约)，作品《花蕊夫人》。

现代工笔画展(香港)，作品《卫铄》、《冯燎》、《王昭君》、《薛涛》，收藏。

烟台市首届艺术节美术、书法、摄影作品展，作品《紫藤》、《北碚飞瀑》，收藏。

“半月谈”纪念书画展(北京)，作品《腊月飘香》，收藏。



在中央美院
Liu Fufang Studying at the Central Academy
of Art in Beijing



在黑龙江美术创作室
Liu Fufang painting a works at the Art Studio
of Heilongjiang Province



1979年在黄果树写生
Liu Fufang painting from life at Huang Guo
Shu Waterfall in 1979

- 红楼梦画展(北京), 作品《宝玉却尘缘》、《女娲》。
- 1987 年** 日中书画展(日本), 作品《白梅》, 收藏。
- 回到自然迎春画展(北京), 作品《雪梅》。
- 首届徐悲鸿女弟子画展(北京), 作品《秋点西岳》。
- 日本玄枫社水墨画展(日本·东京), 作品《山水》, 收藏。
- 中日女画家联展(北京), 作品《三峡古道》。
- 国画人物新作展(北京、济南), 作品《天山之音》。
- 大好河山——北京风情美术作品展(北京), 作品《天险古道》。
- 1988 年** 中国当代工笔画展(北京), 作品《凉山女》, 获佳作奖, 收藏。
- 中国画展(日本), 作品《桂林山水》、《三峡》, 收藏。
- 首届长城学会书画展(北京), 作品《北国风光》。
- 首届北京师范学院美术系教师美术作品展(北京), 作品《黄果树瀑布》、《长城》。
- 民盟北京书画研究会画展(北京), 作品《蓬莱仙岛》。
- 1989 年** 中国首届工笔山水画展(北京), 作品《翠巍峨帽》, 获金叉奖。
- 中国画展(日本), 作品《雪梅》, 收藏。
- 中国书画联展(美国·缅因州), 作品《花蕊夫人》、《长城》等五幅作品参展, 并在该州七所大学进行讲学。
- 1990 年** 中国女画家画展(香港), 作品《渔舟晨雾》、《桂林》、《三峡》等六幅作品。
- 中国工笔画精英画展(香港), 作品《拜月记》。
- 百医百画展(北京), 作品《李时珍》。
- 1991 年** 北京美术家联展(台湾), 作品《朱淑贞》。
- 中国当代工笔画大展(北京), 作品《修》, 获佳作奖。
- 当代书画篆刻名家作品展(武汉), 作品《水仙》。
- 当代书画名家作品展(福建·漳州), 作品《腊月飘香》。
- 1992 年** 中国画三人联展(吉林市邀请), 人物、山水、花卉等 30 余幅作品参展。
- 90 年代中国画展(北京), 作品《幽谷清音》。
- 北京荣宝斋出版《刘福芳画集》。
- 1993 年** 纪念宋庆龄一百周年诞辰大型美展(北京), 作品《李时珍》。
- 海峡两岸书画联展(台湾), 本人率画家代表团赴台参展, 作品《洛神》、《湘江二妃》、《雪梅》等 14 幅作品。
- 1994 年** 海峡两岸名家工笔画展(台湾), 作品《薛涛》。
- 全国教师美展(北京), 作品《仙桃》。
- 首都师范大学美术系教师作品展(北京), 作品《胜似春光》、《秋山烂漫》。
- 1995 年** 全国女美术家作品展(北京), 作品《秋山烂漫》。
- 中国工笔画女美术家作品展(北京), 作品《山韵》。
- 五彩石女美术家作品展(北京), 作品《令箭荷花》、《苗家女》。
- 献给母亲的爱——孔雀牡丹图画展(北京), 作品《梅花》。
- 女美术家邀请展(广州), 作品《水仙图》。
- 世界女美术家画展(美国·华盛顿), 作品《傣家女》。
- 亚洲女美术家画展(香港), 作品《滴水观音》、《三峡古道》。
- 应邀为天安门城楼作巨幅中国画《大地飘香》, 在城楼展出并作为珍品收藏。
- 1996 年** 巴黎中国书画作品义展, 作品《花卉》。
- 海峡两岸名家工笔画展(台湾), 作品《滴水观音》。
- 1997 年** 北京工笔画精品展(北京), 作品《山韵》。
- 迎'97 香港回归女美术家作品展(北京), 作品《益寿桃》。
- 中国书画新西兰首届展, 作品《腊月飘香》, 收藏。
- 1998 年** 刘福芳画展,(北京中国美术馆), 作品: 人物、山水、花卉, 百余幅。
- 大型《刘福芳画集》出版。



1981 年在四川大凉山地区写生
Liu Fufang painting from life at Daliang Mountains Area
of Sichuan Province in 1981