

徐福山書畫作品集

王文章題





写意文心

徐福山绘画展题贺

癸巳年夏月王文章



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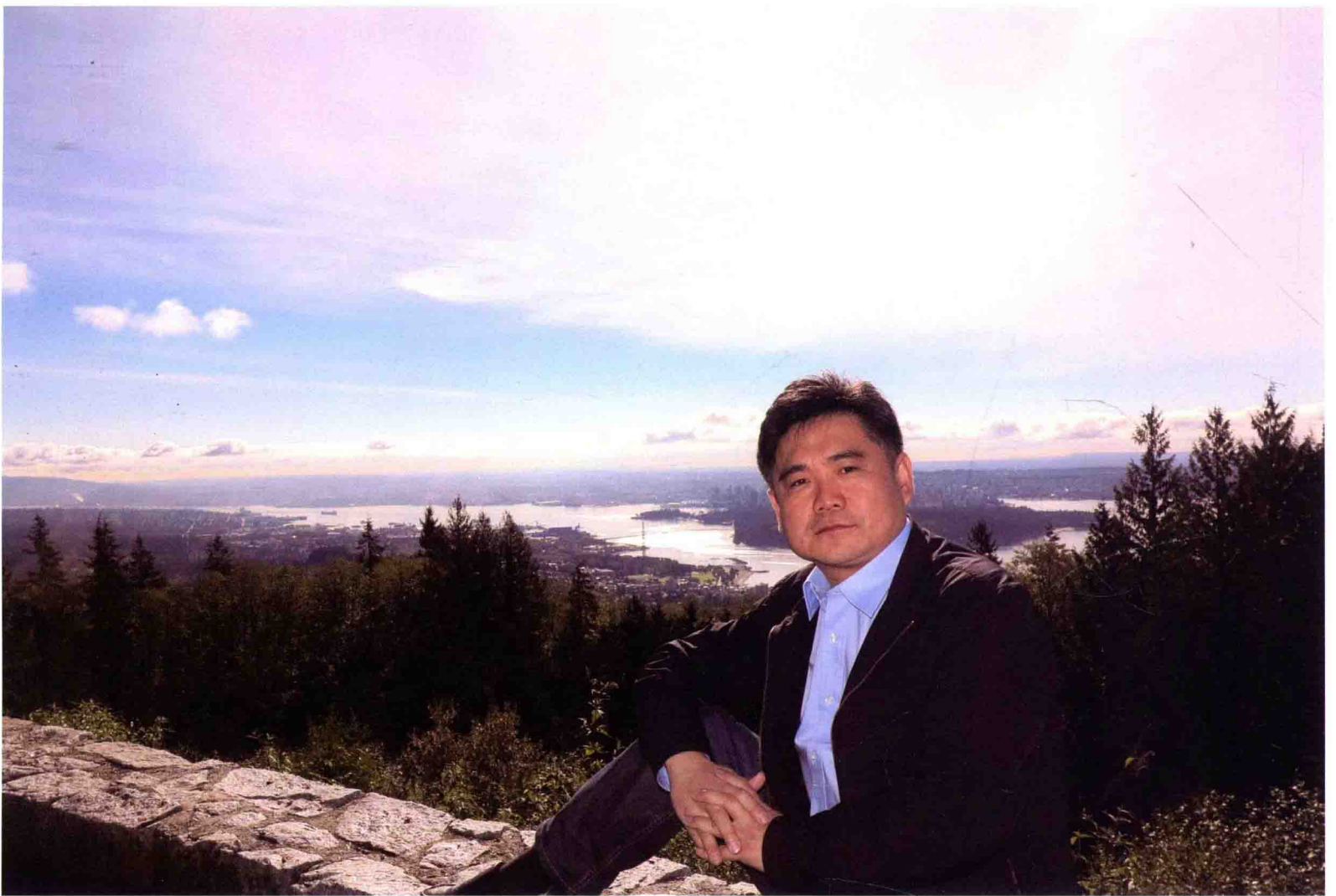
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## 徐福山 | 艺术简历

徐福山，字伯峻，号云山人，1970年生于山东平度。武汉大学博士研究生。现为中国艺术研究院梅兰芳纪念馆副馆长，中国美术家协会会员，文化部青年联合会常委、书法工作委员会副主任。曾任中国艺术研究院研究生院副院长、中国艺术研究院《艺术评论》杂志社社长、中国艺术研究院艺术设计中心主任、《中国非物质文化遗产》编辑部副主编等。

徐福山的绘画艺术从传统入手，以书入画，追求以诗为魂，骨法用笔、抒情言志的文人画基调。艺术语言沉实朴厚，大气而实在。章草的习学使其艺术风格高古，

同时在对传统的追随与继承中注入时代气息，这让他的作品沉着而不失灵动，飘逸而不失端庄，透出正大之气象。他的画作中常有自作诗。吴为山曾评其画说：“徐福山的花鸟画格调空灵、清高、清雅；诗意所至，景则生，书意所到，则形简而象大，以笔墨意趣而唱和内心的诗韵。”

徐福山多次参加国内外美术、书法评奖展览并获奖。先后在报刊发表论文、艺术评论 50 余篇。出版有《恭王府艺术系列展 - 徐福山书画作品集》、《徐福山书画》、《徐福山花鸟作品集》等。

## XU FUSHAN

Xu Fushan, also called Xu Bojun, styled Yunshan Ren, was born in 1970, at Pindu, Shandong Province. As a doctoral researcher, Xu is the Deputy Director of Meilanfang Commemoration Hall, Member of China Artists Association, the Standing Committee and Vice Chair of the Calligraphy Commission of the Youth Union of the Ministry of Culture. In the past decade, Xu served as Deputy Director of the Graduate School, Chinese National Academy of Arts, Director of the Magazine <Arts Criticism> and the Designing Center of Chinese National Academy of Arts and Vice Director of the Editorial Board of <China Intangible Cultural Heritage> .

Based on the tradition, Xu integrates calligraphy and poems in his paintings, expressing his high aspirations. His artistic language is rich, solid and powerful. The Zhang style makes his calligraphy stand out with his own characteristics of instilling the old into the new. Xu often adds poems to his

paintings. Just as Wu Weishan comments: “Xu Fushan’ s flower and bird paintings are lively, elegant and poetic and his calligraphy reflects his inner emotions.”

Xu’ s paintings and calligraphy, displayed both at home and abroad, have won awards and he has also had more than 50 of his art reviews published in different newspapers and magazines. His publications include: <Xu Fushan’ s Paintings and Calligraphy: Gong Wang Fu Series of Exhibitions>, <Xu Fushan’ s Paintings and Calligraphy> and <Xu Fushan’ s Flower and Bird Paintings>.



# 序

徐福山是我中国艺术研究院同事，常见面，也零星看过他的画、书法和古体诗，感觉不错。真正对徐福山书画有比较理性的了解，是今春观看了他在恭王府举办的画展。福山的画走的是传统文人画的路子，其绘画主要以大写意花鸟为主，他遣物造象如同指挥千军万马，人、物得其所，花鸟得其宜，故其画境界不凡。福山喜欢刚健硬朗的意象，譬如菊花、兰花、海涛、松树、仙鹤等，尤喜苍鹰、风竹、老梅等，此福山心象也；他笔墨简洁，往往三两笔即直逼事物本质，没有冗余繁杂。福山笔下的苍鹰虽千姿百态，或在山，或在林，或高飞，或栖止，但都有傲睨万物的气概，不苟同流俗的勇气。福山的风竹也很有个性，在他笔下风与竹相击相搏，风愈烈，愈可彰显竹之高节。福山有题风竹诗道“任凭北风烈，挺拔显高节。历经四时风，不改真本色。”福山笔下的梅花，铁骨铮铮，不为桀存，不为尧亡，于深山之中，花开花落。他有诗道“独居山中多少年，修成铮铮铁躯干。不与百花争春色，敢斗风雪腊月天。”福山所写者物，所见者其心志也。苍鹰、山中老梅、风竹等，皆其内心写照。

福山于书法亦用功甚勤，故身体力行习书不倦。福山的画得益于修习书法，其画中书法用笔历历可见。其书法以章草为主，兼及其它，走刚健一路，力透纸背，呈现出朴茂的风格。

福山的诗约有两类：一、题画诗。心中景象以形象写之，成画，以语言写之，则成诗。福山的画、书、诗相得益彰，互相映衬。譬如《题梅花》“梅花烂漫香凝远，不与百花争春艳。一枝凌寒我自开，笑迎满天冰雪

来。”画写梅之态，诗写梅之境，这当然更是诗人心境。二、非题画诗。或言志，或抒情，或怀古、怀人、怀乡。譬如《泰山日出》“泰山雄姿真堪誇，五岳独尊壮太华。万树千岩眉黛色，甫登岱顶已染霞。”此言志也。《三月夜宿青州宾馆》“床榻静卧闻雨声，疑是春蚕嚼叶鸣。晓来花木翠欲滴，极目远山分外明。”此抒情写景也。《回乡偶感》“屈指离乡二十年，两鬓初见霜雪染。故土情怀难忘却，一片丹心铸华年。”此怀乡也。《自作诗》“名利非所求，清风盈我袖。阅尽人间世，明月自风流。”此明心志也。

福山的成就与他丰富的阅历有关联，他调至中国艺术研究院，曾先后担任《艺术评论》杂志社社长、研究生院副院长、梅兰芳纪念馆副馆长，编辑刊物，管理教学，领导纪念馆，工作性质不尽相同，成绩有口皆碑。虽然其所从事的管理工作颇为繁重，但书画创作并未因此而受到影响。他深谙书画之道，并不斤斤计较于技巧形式，反而别具一格、大气豪迈，这就是字外之功、画外之功使然。

80年代后期，随着中国传统文化的复兴，美术界一批有识之士力倡传统笔墨。福山以其对中国书画的深层理解与感受，并持“文化自觉论”，在美术界高倡“中体西用”之说，且身体力行，写诗、作画、习书，走诗书画相融的艺术之路，此其高怀雅识也。中国绘画学习西方已百余年，今天或已具转变之机，福山的探索对中国美术未来发展是有益的。

福山近作付梓，让我写序，拉杂写了些对其人、其画、其书、其诗的印象，外行偏见，再所难免，敬请方家教正。

莫言

2013年6月6日

## PREFACE

I often meet my colleague Mr Xu Fushan and glance over some of his art works at China Art Research Institute. Although I am generally impressed by his paintings, calligraphy and poems, it was not until I visited his art exhibition at Prince Gong's Mansion earlier this spring that I got a better understanding of their artistic values. Following the tradition of China's men of letters and painters, Mr Xu devoted his efforts creatively to Xieyi Style (Free Style) paintings with flowers and birds as major topics. The way he presents chrysanthemums, orchids, pine trees, cranes, and especially eagles, bamboos in the wind and old plum trees is overwhelming and powerful, reflecting his heart and mind. I am also impressed by the brevity of his brush and ink touches to depict eagles perching on rocks in different postures or hovering over mountain ridges.

His personality is demonstrated in the courage of bamboos standing upright against the whirling wind as he wrote:

“Violent is the north wind,  
Unyielding is the bamboo;  
Standing straight and firm,  
Never will it change its nature.”

The plums under his brush are another sign of determination:

“For many years I grow alone deep in the mountains,  
Forging my will with knotted branches;  
Not competing with other fresh spring blossoms,  
I defy the bitter cold snowy winter.”

Mr. Xu Fushan's paintings benefit greatly from his calligraphy based on the Zhang style, which he keeps improving through long years of painstaking practice.

The poems Mr. Xu wrote are diverse. Some are titles of his paintings:

“The fragrance of plum blossoms far and wide,  
Not competing with a hundred beautiful flowers;  
Standing alone against the bitter cold,  
With a smile, she braves the frost and snow.”

Xu's other poems, not related to his paintings, express his aspirations, emotions, or nostalgia of old days and things as seen in the following:

Sunset at Mount Tai

“The magnificence of Mount Tai,  
On top of all the famous five, brightens up Huaxia;  
Trees and rocks alongside green and blue,  
The mountain top is dyed red with twilight.”

A March night at a Qingzhou Inn

“Tattering rain accompanying my drowsy night,  
Like the sound of silkworms gnawing at mulberry leaves;  
Tree leaves at dawn look all fresh and green,  
Mountains afar all bright and clean.”

Return to my Hometown

“Twenty years have elapsed,  
And my hair is turning gray;  
Never can I forget the old days in an old town,  
My return is love with all my heart.”

Self-portrait

I seek not fame, nor fortune,  
As a man free from burden and worry;  
Experiencing weal and woe, joy and fun,  
I keep everything to myself with no complaint.

Indeed, Mr. Xu Fushan's accomplishments came from his rich experiences in a variety of responsibilities he has been involved in such as the editor of the magazine “Art Review”, Vice-Chair of China Art Research Institute and Vice-Director of Meilanfang Museum. Although he serves as an administrator, he always keeps at his art creations. When traditional Chinese paintings were revived starting in 1980s, he advocated “conscious culture” and “Chinese art as the root and Western art as a tool”, broadening the vision of Chinese paintings. He is striving for an integration of paintings, calligraphy and poetry and I am convinced that his exploration in new art forms and essence will contribute to Chinese art for today and tomorrow.

Mo Yan  
June 6, 2013



# 大气和实在

## ——谈徐福山的画

看了徐福山的画，使我想起了两种石头，其一是山东的石头，生在山东的山中，树立在公园中，都是实实在在的，方方正正的。偶有不方正的部分，必有棱角，但其基础仍在方方正正，实实在在的大石体中，给人以大气沉重的感觉。其二是太湖石，卷曲多姿，玲珑曼妙，漏和透是其重要特点。漏是从上向下的虚洞，透是石体当中前后虚空，不实部分（漏、透）最见特色。给人以秀雅含蓄玲珑的感觉。太湖石生在江南，反应了江南的灵淑之气和柔和曲藏之质。山东的石头反映了山东人实实在在，方方正正的气质。

徐福山是山东人，他的画和山东的石头一样，其特点是实实在在，大气磅礴又方方正正。而和现在那些小巧邪怪的所谓艺术大不相同。

一方水土养一方人，当然，一方水土的聚散的风气也不完全一样，有得其正者；有得其偏者；有得其罅漏者。而福山得其正、阳、广大者。故其画阳刚，正大。

当然，福山也是下了一番功夫的，他少时而好画，受过正宗的教育，学过诗，练过书法，这是中国画必须的基础，他的书法水平非同一般，学过张迁、石门铭、礼器等名碑，后又专攻章草，形神具得，功力深厚。再后又写徐文长、王铎，二王，八大等。综合百家，自为一体。他的画曾有宋元的功底，后又师八大山人、吴昌硕、陈道复、徐渭、齐白石一路，以传统书法笔意写之，又师造化，故其画有传统，有新意，有时代的新精神。

中国画要好，更重在内涵，这和西方画不一样，西方画以“目视”而不以“神遇”，中国画以“神遇”而不以“目视”。故西方画讲究形式美，讲究视觉冲击力，画与画的不同，主要在形式。立体派、未来派、抽象派、点彩派、超现实派。首先在形的不同，一览而知。中国画，形也许相同，而内涵却不同，故中国传统绘画，反

对形奇和状怪，笪重光《画筌》说：“丹青竞胜，反失山水之真容；笔墨贪奇，多造林丘之恶境。怪僻之行易作，作之一览无余；寻常之景难工，工者频现不厌。”

徐福山的画路子很正，尤其是他的花鸟画，不求奇，不求怪，在寻常之树石花卉，禽鸟鱼虫中，表现正大之气象，寻求诗的意境，加深笔墨的文化内涵。现在到处讲创新，有的人绘画还未入门就一味创新，这种做法并不好；也有的人强调写生，而我觉得还是应该从传统学起比较可取。正如很多人攻击《芥子园画谱》，但齐白石、潘天寿、黄宾虹等诸多国画大师都是从此入手。还有很多人说，传统进去后会出不来，但我觉得能进去肯定能出来，人的性格、文化修养不一，学出的面貌自然不一，正如齐白石、潘天寿、黄宾虹都有着各自的风格面貌。所以，我个人一直强调学画应该从传统入手，徐福山的花鸟画正是从传统入手，用笔用墨很符合传统的方法，十分讲究！再加上徐福山在书法上的功夫十分深厚，他笔下有章草的底子，用书法笔法在画花鸟。从传统入手坚持不懈地探索实践，又有一定的诗学功底，加上齐鲁之人的性格因素使然，使得他的绘画由传统进入而画得很生动，每一张画都精神抖擞，这是福山的长处。我希望他在花鸟画上继续深入传统、依循传统正路，到了一定时候自然流有新意。中国是世界上唯一一个传统不断的国家，中国的绘画、艺术都如是，所以我一直强调依循传统，在传统的基础上自然创新便会十分优秀。现在很多人画得很浮躁，弄得别人看不懂自己也不明白，相比而言，我个人觉得徐福山的画是值得一看的，也是十分耐看的。

福山正年富力强，路子正，为之不已，前途不可限量也。

陈传席

2013年7月9日

## A Broad Mind and Powerful Expression

Mr. Xu Fushan's paintings remind me of the contrast of two kinds of rocks: one kind is found in the mountains of Shandong and often presented in the parks. They stand solid with regular or irregular forms but always with a good heavy foundation; the other kind is called Tai Lake rocks with flexible shapes and holes within. While the first kind reflects the upright character of Shandong people, the second is typical of the vivid and elegant temperament of the people south of the Yangtze River.

Born and brought up in Shandong, Mr. Xu Fushan obviously presents the rocks in his paintings as solid and firm, reflecting his broad mind and the yang side of nature.

It is at an early age that Xu Fushan started learning to paint, practice calligraphy and write poetry. Calligraphy is generally known as the basis for Chinese painting and Xu's calligraphy follows the styles of the tablets by Zhang Qian and Shimenmin, and at later times he specializes in the Zhang

style. In addition, he absorbs the spirit of distinguished ancient Chinese painters such as Xu Wei, Wang Duo, Bada Shanren, Wu Changshuo and Qi Baishi. His paintings follow tradition and yet contain his own innovative modern elements.

Different from Western paintings pleasing to the eye, Chinese paintings are known for their subtle implications. While Western paintings seek beauty in form, thus creating different schools such as impressionism, cubism, abstract and other types, Chinese paintings, even in similar forms, reflect different inner emotions. As far as methods are concerned, often, simplicity and brevity carry deeper meanings.

We find in Xu's paintings ordinary trees, rocks, birds and fish and yet, they are presented in a lively, natural and poetic manner, embodying his broad mind and cultural awareness. In the prime of his life and with a solid foundation, Xu is expected to make further accomplishments in his artistic creation.

Chen Chuanxi

July 9, 2013

Remin University



# 清健而俊朗

福山写意花鸟透着一种清朗的气象，在自然的空间皆取物象，体道点画，各自成形，呈现出笔墨之美，或骨力清健，或率真俊朗。

福山画树勾枝、画鸟点叶、画石皴水，均结构自然，布局错落，似近拟远画意自出。福山行笔有真率意味，下笔不经意处而却有“果行”的精进，明人董其昌有“盖用笔之难，难在遒劲”之说，福山花鸟用笔则以遒劲为审美，由体悟其意象、气韵转为花鸟之形与墨法合一。有其笔路便生出墨性，有其形便生发笔墨。若同，意出则形在，形在则意足，形与笔必相互生发，此为福山花鸟画之法度。福山在传统文脉上，渐自修行，以书文为基础，善行草、工诗文、每日练心积智、艰辛跋涉。福山花鸟画以笔见长，以笔论画，不近实效，低头做功夫、做学问。读福山的画透着学理、透着文气、也透着人生，以此的性情在俯仰天地中自得笔墨奥妙。而笔墨又顺应心性，心性则归于境界。福山的画以传统出新的笔墨观，映印出时代清新之境。

田黎明

2013年8月19日

## **Refreshing and Elegant**

Xu Fushan's free style paintings depicting flowers and birds are natural and refreshing, embodying the beauty of his brush and ink strokes, sometimes firm and sometimes delicate. Trees, birds and rocks from his brushes are also appropriately positioned in the whole picture. The way he paints mirrors his inner mind: spontaneous and also bold. The natural flow of his drawing reflects the remark of Dong Qichang, the famous painter of the Ming Dynasty: "The difficulty of using the brush lies in the right use of the movement of the hand." By integrating the abstract with the concrete and combining the form and the meaning, he uses his ink lines creatively in a elegant and powerful manner. Based on traditional Chinese culture, he practices different styles of calligraphy and paintings, expressing his humanistic emotions. Thus, his art reflects the uniformity of nature and mind, inheriting the tradition in the new spirit of innovation and change.

Tian Liming

August 19, 2013



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百转黄鹂  
枝上闹  
又是三  
年暮  
春  
到  
壬辰冬月  
宏安人  
翰山画



百转黄鹂  
136×68cm 2012年