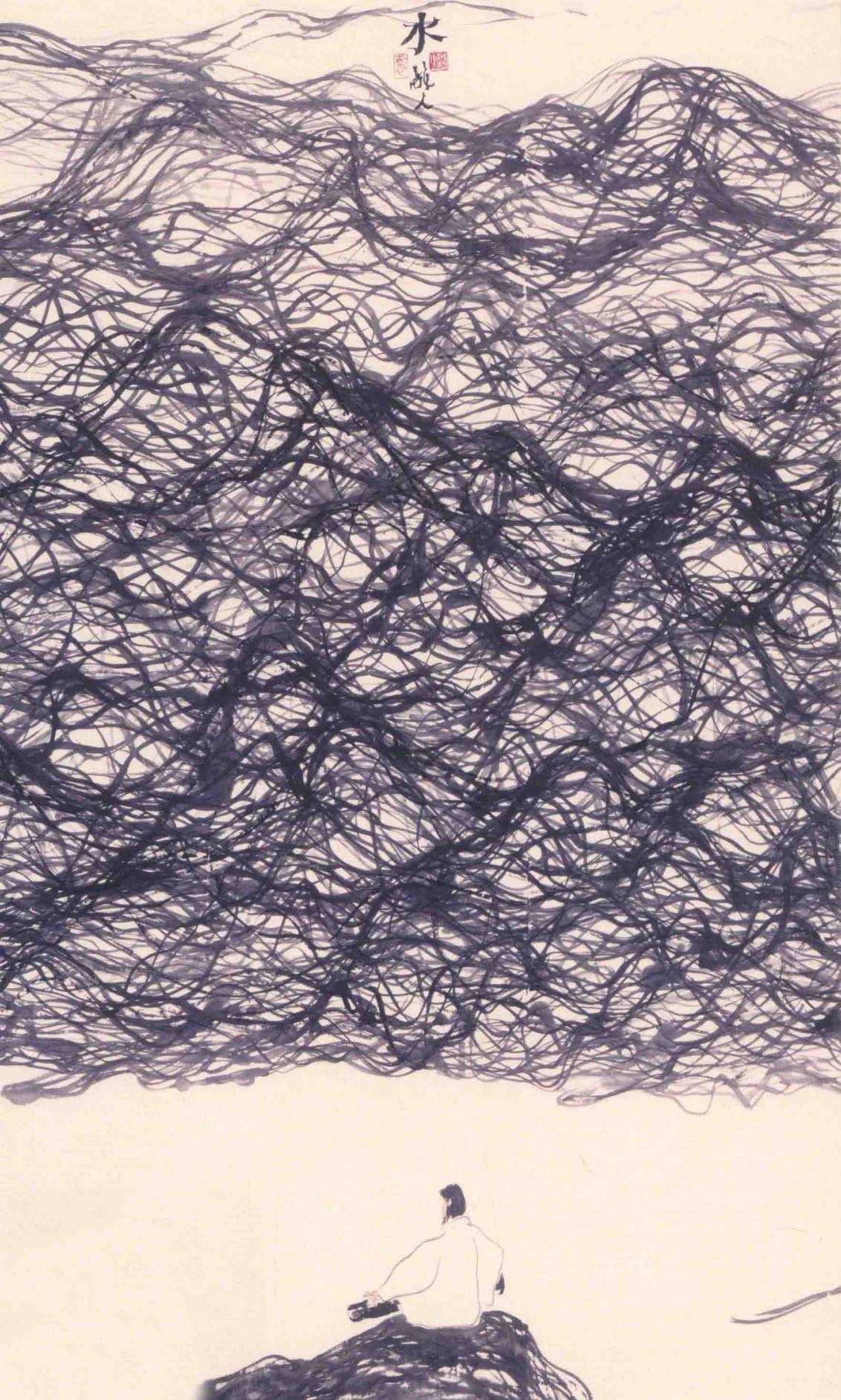


高山流水



樊洲

Art Envoys for China's Exchange with Foreign Countries
Fan Zhou



樊 洲

Art Envoys for China's Exchange with Foreign Countries
Fan Zhou



艺术简历

樊洲，字龙人。（1953— ）中国文脉的承传者，韵律山水的缔造者，曲线交织画法的开创者。任西安中国画院院委、西安文史馆研究员、陕西传统文化交流协会名誉会长。

作品有《彩墨山水》、《金墨交响》、《水墨氤氲》三大系列。出版有《当代名人樊洲》、《画为大象》、《视觉世界·心境遗迹》、《荣宝斋当代书画名家樊洲》等多部中国画专集。

1990开创水墨动物画风。1996年开创彩墨山水画风。1992年发心为复兴中国画尽力，隐居秦岭终南山，溯源寻道，深研佛道及历代文论经典，实修“知行合一、情景合一、天人合一”中国文化理念，提出“物我相忘，因缘生发”的创作理念。以音律、书法入画，创出音画理念合一的艺术风格。

2001年在终南山世界地质公园修建樊洲中国画馆。于2002年、2006年、2010年及2011年在画馆承办“全国美术批评模式研讨会”、“图像时代艺术批评研讨会”，“当代艺术批评家终南雅集”等活动。

曾在瑞士、美国、法国、加拿大等国家和地区举办画展。多幅作品被国内外博物馆收藏。作品编入《中国画新百家》、《中国画代表作家作品集》、《中国国画精英》、《当代山水画领军人物》、《荣宝斋画谱樊洲》等多部画集。

Art Envoys for China's Exchange with Foreign Countries

Fan Zhou

ART RESUME

Fan Zhou, born in 1953, is a renowned artist in Chinese ink and wash painting who developed a style integrating musical rhythm into landscape painting and highlighting intertwined curves. He is currently a board member of Xi'an Academy of Traditional Chinese Painting, fellowship of Xi'an Research Institute of Culture and History, Honorary Chairman of Shanxi Association for Exchanges of Traditional Culture.

Fan Zhou has created three series of painting works, including "Color and Ink: Landscape Painting", "Symphony of Ink and Wash" and "Permeating Ink and Wash". His painting album publications include "Fan Zhou: a Famous Contemporary Artist", "Great Vision of Painting", "A Visual World Reflected in Mind" and "Fan Zhou: a Celebrated Contemporary Painter and Calligrapher in Rongbaozhai's Listing".

In 1990 Fan Zhou developed an ink and wash style depicting animals, and in 1996 he began to create landscape painting integrating color with ink. In 1992 he settled in the depth of the Qinling Mountain Range. There he studied Buddhist sutras and classics of ancient China in order to make contribution to the modern development of traditional Chinese painting. Over years of study and practice, he initiated the concept of "freeing oneself from the objective world and creating with one's natural will" and developed a distinctive style integrating elements of music and calligraphy into painting.

In 2001, Fan Zhou Gallery of Traditional Chinese Painting was completed in Zhongnan Mountain World Geo Park. In following years, a number of important events were held in the museum, such as the National Symposium on Modes of Fine Arts Criticism, the Seminar on Art Criticism in the Image Age, and the Zhongnan Saloon of Contemporary Art Critics.

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《大山·硕果》300cmx420cm 2006年

物我相忘 因缘生发

文\李百灵

It is impossible to surpass master artists of previous generations if without a solid foundation in traditional culture and a broad vision in culture and arts. Only with a solid and broad foundation can a building reach a great height. To achieve unprecedented accomplishments, a painter needs not only years of practice but also rich knowledge in different

disciplines of culture and arts. That is why I had devoted myself in studying achievements of all cultures of mankind before I developed the painting style featuring intertwined curves. I have followed the path of making innovations while recognizing traditional values, which is different from concepts of contemporary artists aimed at overthrowing traditions.

李百灵：您自幼跟随李西岩、叶访樵、康师尧和石鲁四位先生潜心学画，请问这四位先生对您的绘画生涯有何影响？

樊洲：李先生功德：启蒙入门。叶先生指导：正脉传承。康先生引路：写生创作。石先生启示：立高格，行大道。

李百灵：20世纪80年代您调入西安中国画院，此后您开始密切接触西画、民间艺术与中国戏剧，请问这些对您的艺术个性的发展有何影响？

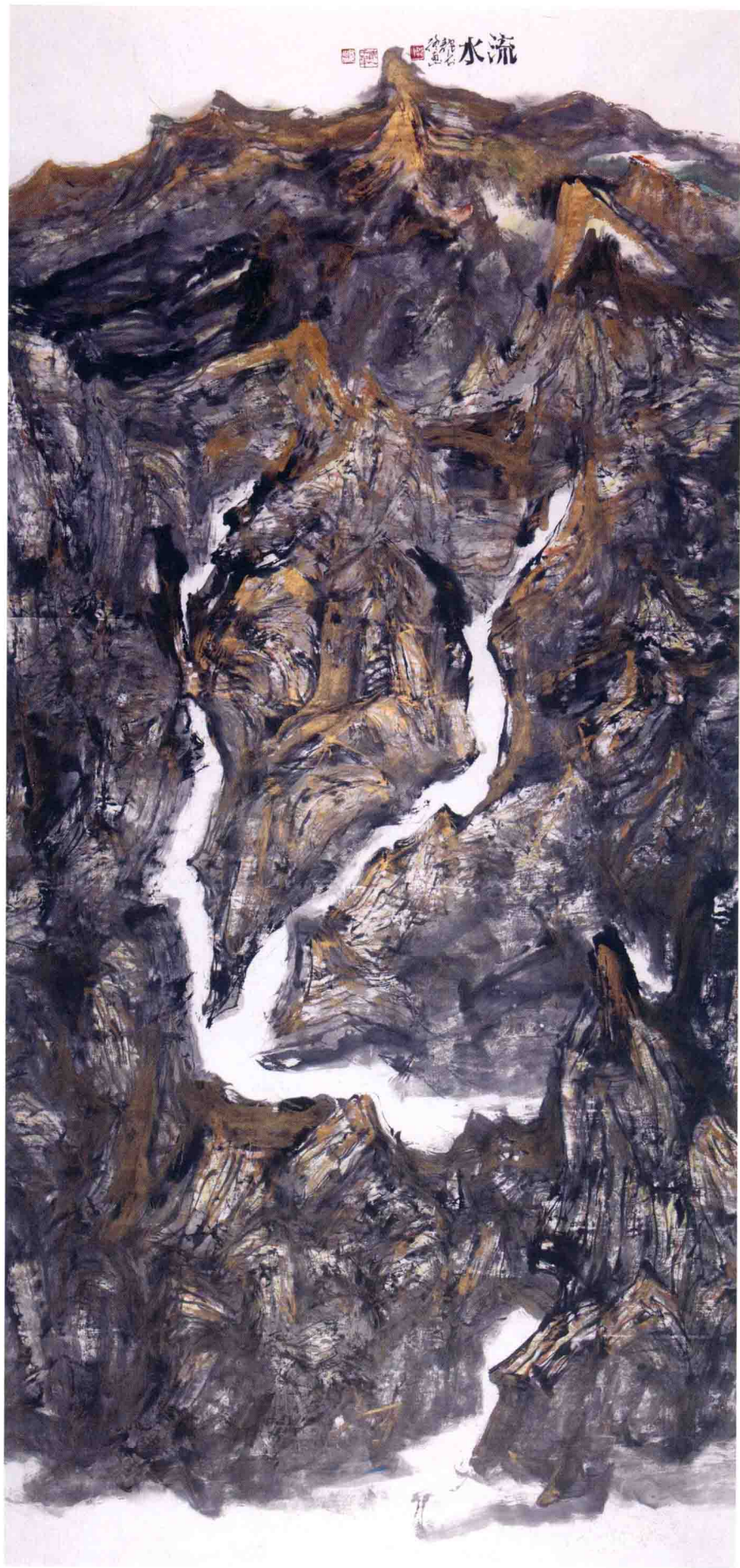
樊洲：具备深厚的文化传承、宽阔的文化视野才有超越的可能。底盘宽广的金字塔结构才可能具有真正的高度。“独具特色”和“前无古人的超越”还是有很大区别的，后者不但需要数十年的传承实践功夫，还需要宽厚的文化储备，不是一蹴而就的。所以广泛吸纳人类文化成果就成为我开创曲线交织画法之前数十年的必修课。我走的是一条认可传统价值、厚积而有所超越的路子，与当代艺术家颠覆传统的理念有所不同。

李百灵：20世纪90年代初，您将创作领域转向山水，醉心于写生、创作。您的艺术创作可以分为哪几个阶段？您如何看待写生在水画创作中的作用？

樊洲：1992年我以画家身份体验生活住山，深受历史文化深厚、景象神奇灵秀的终南山感染，才有为弘扬中国山水画尽力的发心。终南山曾孕育过中国文化史上诸多高人，山水画南宗、北宗两位代表人物王维与范宽就受益于终南山水的滋养。秦岭山脉有七十二条峪，1992年至1998年我游走了近五十条峪，六年的写生考查对山水的外在形态有了深入的了解。其实之前我已游遍了中国名山大川，对山水内在精神的真正感悟是在长期与终南山为伴的生存状态下得到的。



《龙蛇舞秦山》300cmx130cm 2005年



《水流》285cmx146cm 2008年

在构建《韵律山水》，发现曲线交织画法之前，我已有《彩墨山水》、《金墨交响》、《水墨氤氲》三个系列的实验。

写生只是创作之前的准备工作，更为更要的是艺术理念的提升与绘画语言的锤炼。能做到在前人已有的高度上有所超越，还需要更多的知识储备。

李百灵：您隐居山中20年，以琴拳书画对话山水，并在终南山建了自己的画馆。在这个画家纷纷宣传自己，追名逐利的时代，您反而隐居山中，是出于什么样的情怀？请谈谈您多年来隐居作画的体悟？

樊洲：现世很多人艺术上并未成就，爱“热闹”，重宣传，知名度挺高，结果是人人皆知其“盛名之下，其实难符。”我们尊重艺术，知道艺术创造的艰辛，知道长期用功的必要，因此才有隐居实修的选择。在山中建画馆，提高了创作条件，可以更好的抒发情怀。北京大学朱青生教授曾著文《樊洲画馆，天下第一》描述过画馆的生态环境。

山居生活清静，有更多时间加深人类文化知识的储备、探索艺术理念的提升、进行绘画语言的锤炼。在神奇灵秀的终南山中，朝夕与山水为伴，创作灵感源源不断，有效的保持了良好的创作心境。

李百灵：您多才多艺，书、画、琴、武皆精通，在您看来，这不同门类的艺术之间有什么样的相通之处？您是如何做到笔墨表现、艺术形象与精神性的完美统一的？

樊洲：古琴与太极拳的内核与书法绘画是一脉相通的。其中的阴阳转换、节奏与律动是一致的，与大自然的内在律动也是一致的。古琴的音声品质与中国书画的线条具有相同属性，即起始至终结之间的丰富变化，这其中包括了粗细、长短、曲直、浓淡、虚实等等。这与中国文化精神是相通的，它是娓娓道来、耐人寻味、余音绕梁、三月不知肉味的。中国文化丰富微妙的

底蕴是隐显而不是外在张扬的。中国画不看重视觉真实,所蕴涵的精神境界,是以沉静的外像显示的。

由古琴音乐的启示最终发现了山水的内在结构与律动后,我才找到了最能体现中国精神及中国绘画特点的语言。

我在法国巴黎的画展引起法兰西艺术学院十几位院士关注,就是因为中国绘画精神和西方绘画理念适度融合后生成了新的视觉效果。与赵无极不同的是:赵先生以油画的形式呈献,我是以中国画的方式表达。

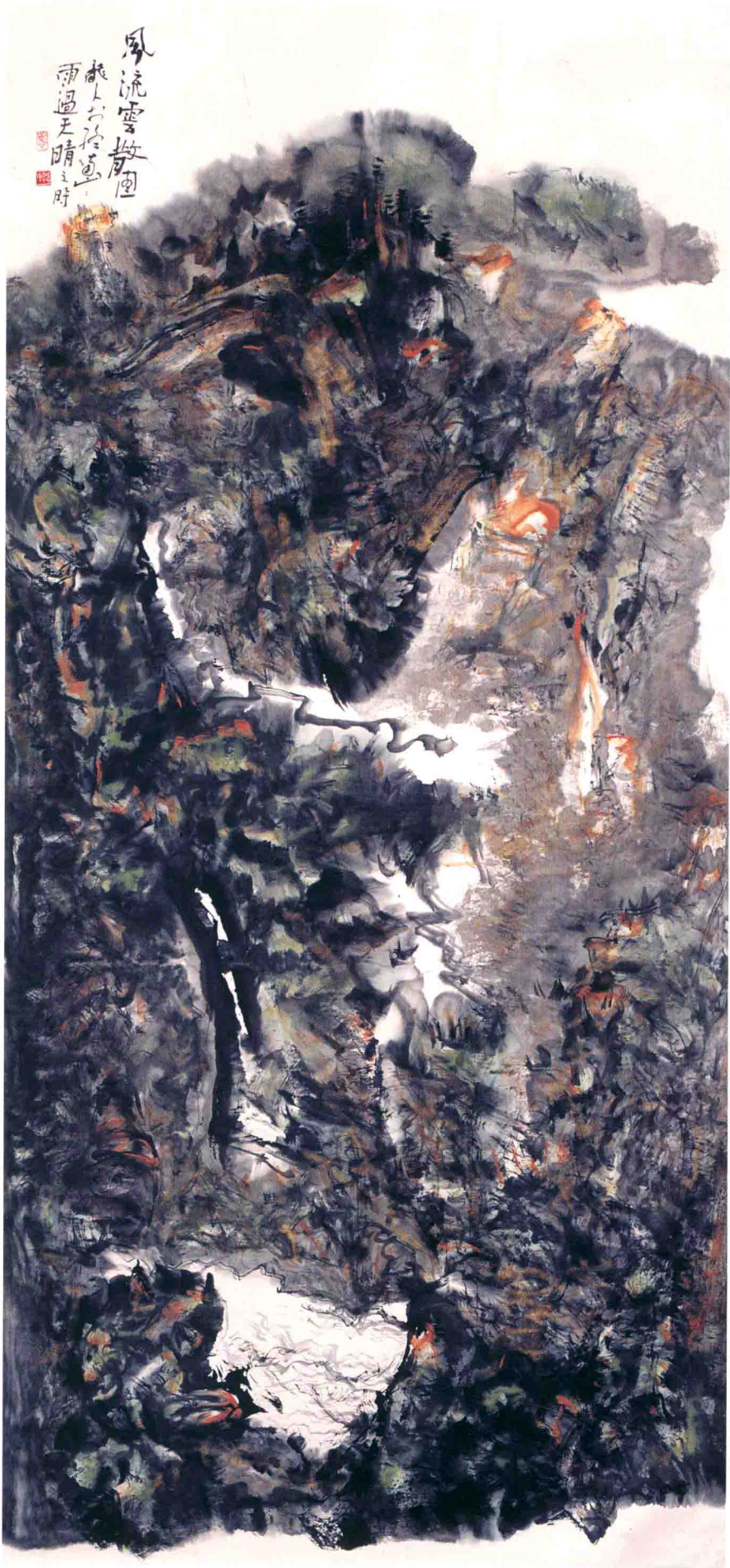
李百灵:现在很多画家的风格类似,尤其是山水画家很难走出自己的路子,但是您的山水画十分独特,您如何看待画家的风格问题?

樊洲:绘画真谛就是抒发性灵,就是表情达意,抒发对生命的理解。个体生命在流变,人生各阶段对事物的感受力大有不同。以抒发真情为旨的艺术家随着生命境界的变化,风格也会相应改变。真正的艺术作品饱含了艺术家本人的学识修养及感悟表达能力。当我们为生活感动,面对新的题材时,必然要寻找相应的表现语言,风格技法也会随之变化,毕加索其人最能说明问题。

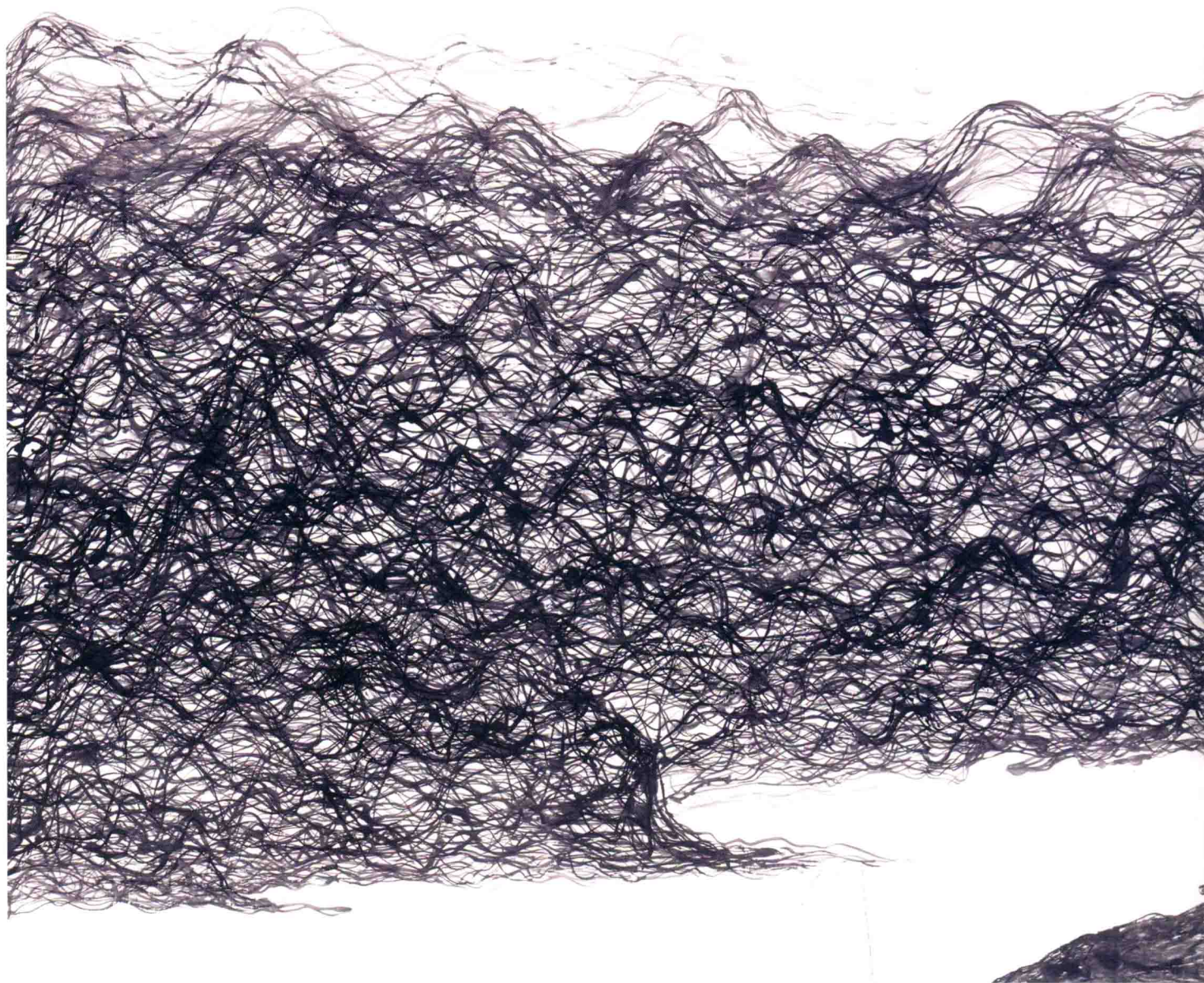
编排套路可以形成某种风格,风格独特的画家多数如此。我一直怀疑长期以某种套路做画的人艺术生命的真实性。我经过了创建多种风格的过程,知道自由生发的层面比套路编排更高明,套路编排千幅一律,自由生发变化万千。因此提出了“物我相忘,因缘生发”的创作理念。

李百灵:您曾多次携书画作品赴国外举办展览,您认为中国画如何才能走出国门,真正获得外国友人喜爱?

樊洲:必须有超越传统价值的作品才值得面向世界!决不可忽视世界人民的眼光与感悟鉴赏能力!



《风流云散》282cmx130cm 2008年



《高山流水》220cmx520cm 2010年

樊洲韵律山水集评

易夫·米勒冈（法兰西学院艺术院院士）

樊洲画里的线条很优雅。能感觉到画家内心的纯净，作品洋溢着与大自然的和谐。有巴赫的静谧，也有喜多郎的空灵。

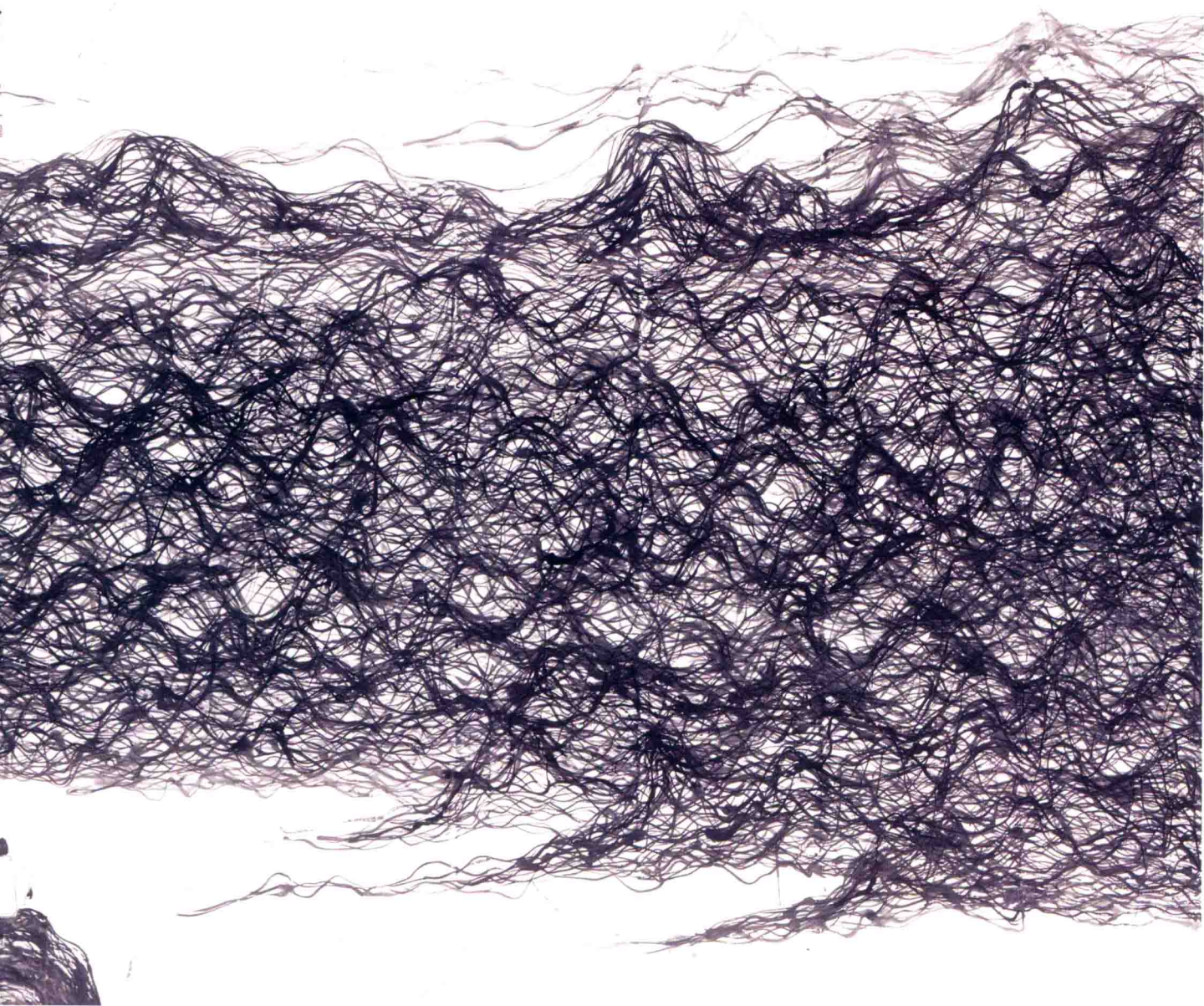
Yves Millecamps, (Academician, French Academy of Fine Arts)

The lines in Fan Zhou's paintings are elegant. Viewers can feel the

purity in the painter's heart. The paintings are saturated in the harmony with nature – they are peaceful as Bach's music, and airy and brilliant like Kitaro's compositions.

皮尔·卡丹（法兰西学院艺术院院士）

樊洲是天才艺术家。比美国勃洛克的线条更有内涵及韵味，很



现代。

Pierre Cardin (Honorary academician, French Academy of Fine Arts)

Fan Zhou is a genius artist. The lines in Fan's paintings are more stylish and thoughtful than those of American painter Jackson Pollock. They are fresh.

彭德(艺术批评家)

樊洲的韵律山水，用波浪状的行云流水描构成画面，单纯，流畅，舒展，大气，视觉与通感具有穿透力。隐于山野的樊洲，相对于市井画家，处世比较自我和独立。这种生存状态容易成全艺术家的梦想，尤其能成全别出心裁的画家之梦。樊洲不留恋城市，不热衷名利，面对樊洲，你会感受到一派世外桃源的气息。

Peng De (art critic)

Fan Zhou's landscape paintings can roughly be broken down into three categories: traditional landscapes, calligraphic landscapes and musical landscapes. The first two contain obvious Chinese characteristics, and fit the traditions of Chinese landscape painting, though they distance themselves from the works of traditional intellectuals or artists. The musical landscape paintings come from traditional literature but move beyond that, which ensure European and American artists who are not very familiar with Chinese culture can still understand Fan's paintings without any hindrance.

Fan's musical landscape is composed of curving lines resembling



《月光无偏 金辉普照》356cmx145cm 2008年

water waves as well as moving clouds that keep changing their shapes. The smooth flow of the lines gives viewers a feeling of purity with strong visual impact.

This style emanates from Fan's determination to reform traditional Chinese painting. Influenced in the 1980s by modernism, Fan used to try his best to change the Chinese watercolor painting style. Although he has abandoned some techniques long borrowed from Western paintings, the experience helped him break away from traditional styles and explore new paths.

贾方舟(艺术批评家)

樊洲将自己的人生融入山水之中，和山水朝夕相伴，在山水间体悟山水，在山水间画山画水。以这样一种艺术的方式生存于自然之中，在现代画家中实不多见。樊洲真正做到了“招自然之性，成造化之功”，他的作品完全摆脱了传统山水画的定式和符号，真正做到了大气盘旋，直呈自然生命的至高境界。

Jia Fangzhou (art critic)

Fan Zhou was once a student of famous master Shi Lu. Although a certain degree of influence from Shi is still manifest in Fan's paintings, Fan has gone further in his understanding of Chinese landscape painting. Fan lives in a better time, which enables him to walk into the depths of nature and explore the feelings of ancient people.

He stayed in the mountains as a hermit, tracing back the origin of Taoism and Buddhism, reading classics of art and literature, interacting with nature through guqin, tai chi, calligraphy and painting. Fan's paintings are full of his passion for life – they break free of the formulas and symbols in traditional Chinese landscape paintings, and provide viewers with a window onto a purist status of living.

李小山(艺术批评家)

樊洲以“道”“气”为源，以音律入画，发现了曲线交织的画法，体验到了大自然的内在律动，非常鲜明地表达出多年来他对山水画图式的出色的理解。他在肯定中否定，在否定中肯定，一切皆出于他精神上的自由。一个自由的人才能避免沦为名声和物

质的奴隶，真正地享受艺术带来的快乐。

Li Xiaoshan (art critic)

Most claims about art are nothing but pretentious slogans. It is often the creative work itself that inherits valuable experience from the past and continues to grow. Fan Zhou's paintings are among such examples that transcend doctrines and reach a balancing point between tradition and innovation.

As we know, Chinese landscape painting has come to such a height after the continuous efforts of innumerable artists for millennia. Even a tiny step ahead is a daunting task for the artists of today. What is unusual about Fan is that he was not bound by what he had learnt from the past. Instead, he challenged it and made a breakthrough.

鲁虹（艺术批评家）

樊洲在创作中是十分强调想象作用的。正是借助于无尽的想象，他才能根据对现实的感受，塑造意象，经营意境，进而抒发他的情感，寄托他的怀抱。没有对传统山水画程式的熟练掌握，没有对自然的切身感受与提炼，没有对人生的大彻大悟，他绝然达不到如此高超的艺术境界。

Lu Hong (art critic)

One of Fan Zhou's innovations is to use square-shaped brush strokes that vary in density, dampness and size. This style provides a musical lilt and adds more layers and weight to the paintings, while technically enabling the painter to progress from traditional Chinese landscape artists.

陈孝信（艺术批评家）

在整体面貌上，樊洲与古人，与石鲁、李可染等前辈巨匠拉开了距离，更加具有了一种强烈的现代美感；在创作方法上，樊洲与贾又福等当代大家相比大异其趣，为当今山水画坛增添了异彩。“落笔无古人，兴酣欺造化”，如今的樊洲深悟此言的真谛。

Chen Xiaoxin (art critic)

The traces of mountain, bloodline and culture is one of Fan Zhou's flagship works. Fan Zhou's landscape paintings use thick or thin lines that resemble the free cursive calligraphic style, rolling and whirling, whispering and singing, and are pure and forceful. His latest work, Flowing mountains, brings this style to a new height – the lines form a more complete structure of waves and melody, with a sense of open space and free spirits, as if time had frozen in the depths of eternity.

《华彩终南》368cmx145cm 2008年



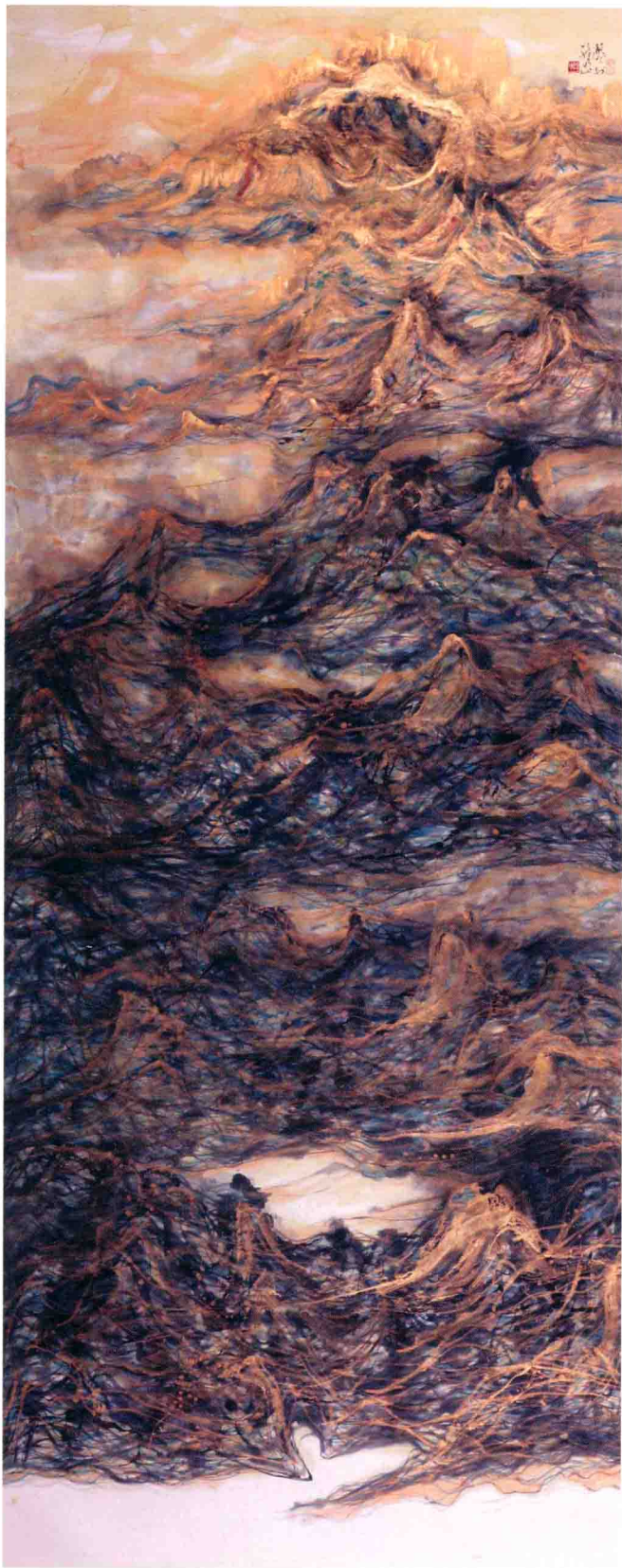
终南修学感怀

文 樊洲

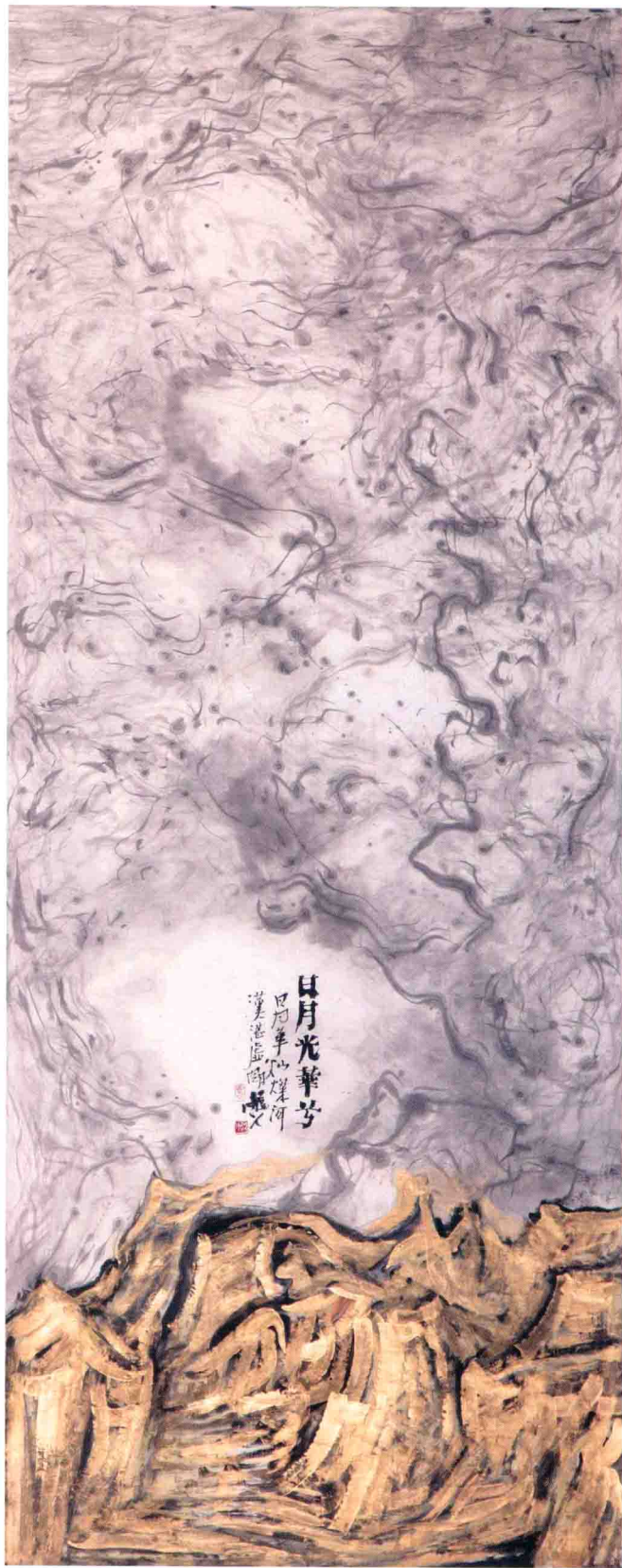
终南仙山，人文汇粹。
藏龙卧虎之地，振聋发聩之乡。
仰河汉群星灿灿，观天池波光潋潋。
峰峦环绕聚宝气，云蒸霞蔚壮画魂。
水性清心，山光明目。
天高境远，心怡胸宽。
太极舒经活络身轻体健，典籍指点迷津心灵智圆。
美酒勤酌会益友，广厦列座迎高朋。
有四方智者高论，无杂乱信息迷心。
巍巍秦山养吾素心成大智，浩浩天地助余诚敬渐归真。
遇因缘，隐逸潜心修国粹，澄怀味道。

观自然，实修体悟契真言，妙湛圆镜。
富贵荣华似流水，功成名就如浮云。
乾坤宇宙如芥子，百代功名俱虚荣。
不随尘世转，身心浴永恒。
仙山恍恍兮神思常聚，流水涓涓兮灵感不绝。
太古遗音绕梁，笔墨氤氲入画。
乐在挥洒之际，德成点画之间。
以韵律写山水，得天趣抒华章。
行云流水，随缘起用，情境意趣在当下，
笔精墨妙，黑白分明，华夏精神寓其中。
感天地之恩兮，道契此身。
念终南圣境兮，绘事初成。

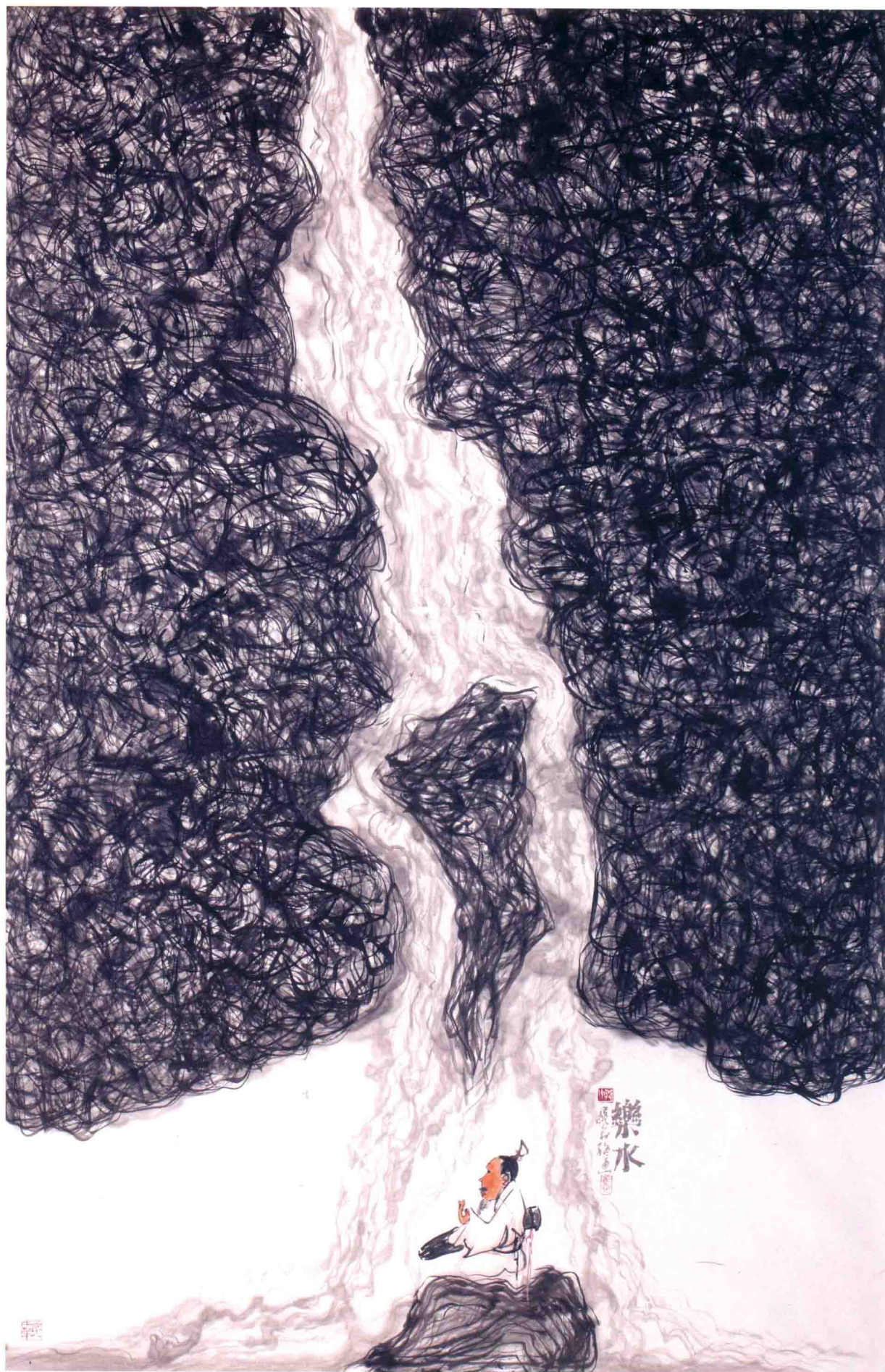




《灿烂夕照》368cmx150cm 2010年



《日月光华兮》280cmx120cm 2012年



《乐水》 228cmx146cm 2013年