

林少海

工筆畫選

Selection of Fine Brushwork By Lin Shaohong



当代学院工笔精品

Contemporary Selection of Fine Brushwork from the Institute

林少鸿工笔画选

Selection of Fine Brushwork By Lin Shaohong

江苏工业学院图书馆
藏书章

福建美术出版社

責任編輯：盧為峰

裝幀設計：林娟娟

图书在版编目(CIP)数据

林少鸿工笔画选/林少鸿绘. —福州：福建美术出版社，
2008.6

ISBN 978-7-5393-1977-3

I .林… II .林… III .工笔画：花鸟画—作品集—中国—现代
IV .J222.7

中国版本图书馆CIP数据核字（2008）第071714号

林少鸿工笔画选

福建美术出版社 出版发行

金苹果彩色印务(厦门)有限公司 设计制作
0592-5130688

广东省东莞市新文印刷有限公司 印刷

889×1194 1/12 4印张

2008年5月第1版第1次印刷

印数：0001-2000

ISBN 978-7-5393-1977-3

定价：45.00元



林少鴻，1968年出生于福建平和。先後畢業于集美大學美術學院及福建師範大學美術學院，主攻工筆花鳥畫，兼習山水。現供職于宣傳部門，為福建省美術家協會會員、福建美術教育研究會會員、福建周碧初書畫院秘書長、福建翔鴻美術工作室導師。

作品曾參加“迎香港回歸祖國”全國書畫大展賽獲二等獎、第三次中日書法繪畫作品公開征集展、首屆中國職工藝術節全國職工書法美術作品展、首屆海峽兩岸書畫精品展覽獲優秀獎、福建省第五屆當代工筆畫展覽、福建省第十回新人新作展。十六幅國畫作品作為政府禮品贈送新加坡、泰國、馬來西亞、臺灣、香港等國家、地區政要及客商。在多種美術專業雜誌及報刊上發表作品并專題介紹。

Lin Shaohong, born in Pinghe, Fujian Province in 1968, graduated successively from the School of Art, Jimei University, and the School of Art, Fujian Normal University, majoring in fine-brush flower-and-bird painting in addition to landscape painting, currently working in a propaganda sector; a member of Fujian Association of Artists, a member of Fujian Art Education Research Society, the secretary-general of Fujian Zhou Bichu Painting & Calligraphy Academy, and the tutor in Fujian Hongxiang Art Studio.

His works won the second prize in "Welcoming Hong Kong's Return to Motherland" National Calligraphy & Painting Exhibition, and the Excellence Award in the 1st Exhibition of Fine Works of Calligraphies and Paintings Across the Straits; his works took part in the Open Collection Exhibition of the 3rd Sino-Japan Calligraphies & Paintings, the 1st Chinese Employees' Art Festival & National Exhibition of Employees' Calligraphies and Paintings, the 5th Fujian Contemporary Fine-Brush Paintings Exhibition, the 10th Fujian Exhibition of New Works by New Painters. Sixteen pieces of works have been selected by the Government as the gifts to political figures and merchants from the countries and regions such as Singapore, Thailand, Malaysia, Taiwan and Hong Kong. Works and related special introductions published in a number of magazines and newspapers specializing in art.

梅花香自苦寒來

——《林少鴻工筆畫選》序
李菡莘

林少鴻是我在集美大學的學生。在大學期間，他的勤奮便給我留下較深的印象。大學畢業前夕，他舉辦了個人工筆畫匯報展，這在學生時代，已屬難得。

畢業後，他當過教師，后又到宣傳部門工作。但不管在什麼崗位上，他對繪畫追求和鑽研的脚步都沒有絲毫的放緩，常常在一段時間後，他會卷着他新的畫作到我這裏，每次我都能從中看到他那辛勤跋涉時所留下深深的、堅實的足跡。尤其難得的是他在機關工作，尚能有如此高的熱情來探求藝術，令我感到意外和欣喜，用他自己的話說，“我是把別人聊天泡茶的工夫用在畫畫上，其實付出挺多的，有時也覺得累，但有種特別的愉悅感和充實感”。這話信然！一分耕耘，一份收穫。

少鴻的工筆花鳥畫從傳統中來，從生活中來。他曾用心致力於對傳統名作的臨摹研習，特別是對五代宋元花鳥畫作品的學習。這從畫集中的《仿宋人小品》中可以看出，有着較深的傳統功底。同時，他的作品又有濃郁的生活氣息和書卷氣，在傳統與生活中汲取營養。他生於農村，又在書香門第中成長，平時他常常深入生活，堅持寫生，外師造化，中得心源，常以他最熟悉的田園景致，最平常的花鳥草蟲入畫，妙法自然，源于生活。如《庭院深深》等作品，都能讓人從中聞到鄉村田園中那特有的芳香。

繪畫藝術中的形象、意境，其實質是藝術家主體心靈的獨特展示方式。畫如其人，從畫中可以透視作者的個性心靈。少鴻的工筆花鳥作品亦然，他通過對花和鳥物象的造型、結構、特征的具體刻畫，以形寫神，移情造境，不僅僅表現自然物態的美感，更注重揭示人與自然的內在聯系，抒發心中的情感，緣物寄情，透過畫面，見心見性。他的畫總能給人一種清新、寧靜、雅致的氣息，給人一種詩情畫意的美的享受，讓人陶醉其間。

藝術之路從來艱辛，學會作畫並不難，難的是畫需耐人品味。正如潘天壽先生所說：“筆墨雖好，沒有好的思想性，仍不是成功的作品。”中國花鳥畫講究意蘊、情趣、格調，當然這是藝術人生追求的高度。少鴻這本畫集，是他一個階段藝術探索的總結，走完這一步，需要進一步致力於自身的探索，包括對題材、語言、精神深度以及品格的深化。學無止境，天道酬勤，相信少鴻會有不斷的佳作問世。

（作者系國家教育部藝術教育委員會委員、集美大學藝術學院教授、美國東方藝術家協會顧問、中國美術家協會會員、著名工筆畫家）

Bitter cold adds keen fragrance to plum blossom

Preface to the *Selection of Fine-brush Paintings* by Lin Shaohong
By Li Fushen

Lin Shaohong is my student who I once taught in Jimei University. During his study there, I was deeply impressed by his diligence. He had his personal exhibition of fine-brush paintings before his graduation, which was indeed a rare event for a student at the time.

After that, he taught for a period of time and later worked in a propaganda sector. No matter what position he held, he never slackens his pursuit in painting or slows down his steps for advancement. Quite often, he would come to visit me with a roll of his new works and every time I can notice the deep and sound footprints he laid on the road of his pursuit. I was surprised as well as rejoiced at his enthusiasm in art exploration, especially when he had a busy work in the government organization. To cite his own words: "I spent the time in painting that others may spend on chat and tea. In fact, I do work hard on it, and sometimes I feel a bit tired, but much more from it I get a special pleasure and a sense of fulfillment." What he said must be true for one would harvest what he sowed.

The fine-brush flower-and-bird paintings by Shaohong are originated from both tradition and life. He once committed himself to the copy and study of the traditional masterpieces, especially those works of Five Dynasties and the dynasties of Song and Yuan. His sound grounding in traditional skills can be demonstrated with the *Imitating a Sketch by a Song Painter* in the *Selection*. Also, his works abounds with a strong breath of life and scholarly features as they have been nourished by both the tradition and the life. He was born in a literary family in the countryside, and he often plunges into the thick of life and sticks to sketch practice so that he is able to gain the kernel of the painting. His works, generally featuring garden scenery which he is most familiar with, and the commonest flowers, birds, fishes and insects, presents a vivid depiction of the nature. Take his work *Deep Courtyard* for instance. Spectators are able to sense a fragrance unique to that of a countryside garden.

The images and artistic conception in paintings are, in fact, a special mode of demonstrating a painter's principal spirit. A piece of works mirrors his mind status, from which the individuality and mind of the creator can be examined. So do the fine-brush works of flowers and birds by Shaohong. Through a detailed portrayal of the molding, structure and characteristics of the material images including flowers and birds, he manifests a spirit by means of these material forms and succeeds in creating an artistic realm by pouring his passions into it, which not only presents the beauty of natural substances but also reveals the intrinsic connection between human beings and nature, expressing his own innermost emotions. While viewing the paintings, spectators can develop an insight of what the painter is. In all, his works always gives off an aura of being fresh, tranquil and elegant; one may become intoxicated at the poetic charm immersed in his works.

The road of art is never an easy and smooth one. It is not difficult to learn to paint, but it is much more difficult to paint an admiring work. Just as what Pan Tianshou said, "A fine brushwork, if not depicting a good idea, can never be called a successful work." Chinese paintings of flowers and birds pay particular attention to implication, sentiment and artistic style, which are, of course, the heights that an artistic life should try to attain. This *Selection* is a phase summary of his art exploration. After this step, he needs to further his exploration, including in theme, language, spiritual depth and quality refinement. Knowledge has no limits and Heaven rewards the diligent. I am convinced that Shaohong will have a boundless stream of good works to come out.

(The author of this essay is a member of Art Education Committee under the Ministry of Education, a professor from the School of Art, Jimei University, a consultant of American Association of Oriental Artists Association, a member of Chinese Artists Association, and a well-known painter of fine-brush.)

庭院深深 Deep Courtyard	01
郊野禽閑圖 Leisure Fowl in the Wild	02
物外田園 Fun in a Garden	03
幾許留春住 (與愛人林麗霞合作) How much of Spring Lingers (in Collaboration with My wife Lin Lixia)	04
幾度春秋 (三聯畫) Springs & Autumns Again (for Sanlian)	05
春夏 Spring & Summer	06
秋冬 Autumn & Winter	07
仿宋人小品 Imitating a Sketch by a Song Painter	08
仿宋人黃鸝榴實圖 Imitating the Painting of Orioles and Pomegranates	09
仿宋人果熟來禽圖 Imitating the Painting of Ripe Fruits & Fowls by a Song Painter	10
仿宋人竹雀圖 Imitating the Painting of Bamboos & Peacocks by a Song Painter	11
東方風來滿眼春 Spring in Full Bloom	12
晨曲 (與愛人林麗霞合作) Alba (in Collaboration with My wife Lin Lixia)	13
疑是湖中別有天 Another World in the Lake?	14
麗日融融 (與愛人林麗霞合作) Crispy Day (in Collaboration with My wife Lin Lixia)	15
卧聽窗外竹蕭蕭 Lying to Listen to Bamboo Rustling Outside the Window	16
秋雨晴時 Clear-up After an Autumn Rain	17
春到江南 Spring is here	18
放歌天地 A Song	19
烟淡雨初晴 Clear-up After A Misty Rain	20
昨夜東風 East Wind of Last Night	21

隨春且看歸何處 Where Spring Stays	22
幾聲報得春消息 Spring Messages	23
夢裏鄉音陣陣傳 Local Accents in a Dream	24
一枝一葉總關情 Leaf & Twig in Sentiments	25
且向花間留晚照 Afterglow among Flowers	26
水風空落眼前花 Petals in the Wind	27
伴我向天涯 Following Me Afar	28
問春幾時歸 When Will Spring Return?	29
空谷清響 Clear Ring in a Valley	30
傲立寒風 Braving Cold Wind	31
無人知處忽然香 Fragrance Somewhere	32
明日落紅應滿徑 Will Petals Carpet the Path?	33
一番洗清秋 Wash Autumn Clear	34
柿子熟了 Persimmons are Ripe	35
空水漫漫 Water	36
一葉隨風忽報秋 A Leaf-Autumn's Messenger	37
又見春色 Spring Again	38
荷塘清趣 Tranquil Lotus Pool	39
春意知幾許 Spring Traces	40
雨後 After Rain	41



癸未年少鴻製



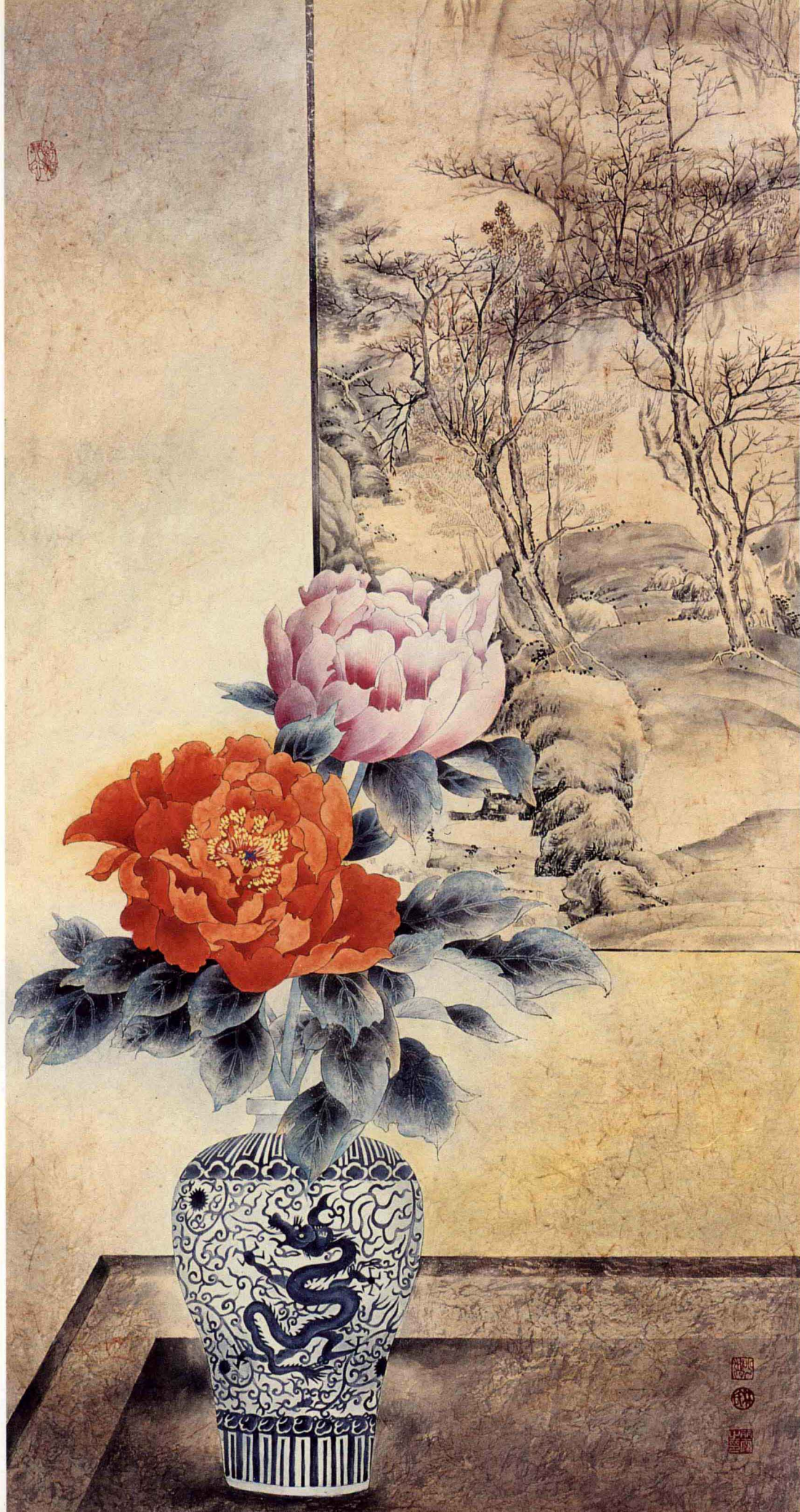
庭院深深
紙本 120 × 80cm



郊野禽閑圖
紙本 180×97cm



紙本 180 x 97cm
物外田園

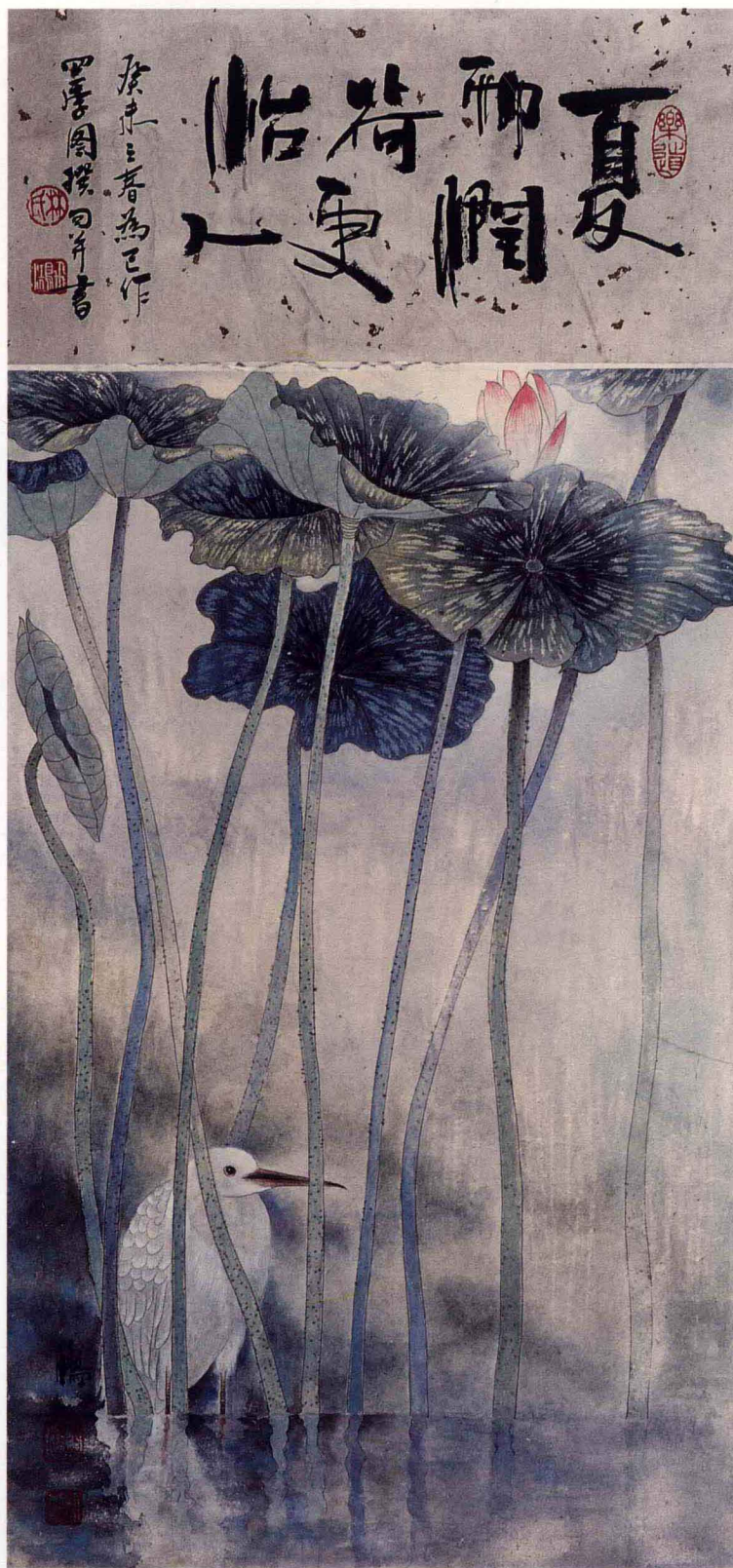


紙本 134 × 68cm
幾許留春住 (與愛人林麗霞合作)



幾度春秋(三聯畫)

紙本 134 × 34cm 134 × 68cm 134 × 34cm



春夏秋冬

紙本 72 × 33.5cm × 4





仿宋人小品

紙本 33 × 33cm



仿宋人黃鸝榴實圖
紙本 33 × 33cm



仿宋人果熟來禽圖

紙本 33 × 33cm



仿宋人竹雀圖
紙本 33 × 33cm