



方楚雄畫集

方楚雄





暨南大學中國文化藝術中心惠存

方格卿

一九九四年九月三日





## 方 楚 雄 画 集

责任编辑：戴定九 装帧设计：陆全根

上海人民美术出版社出版发行

上海长乐路672弄33号

全国新华书店经销 上海市印刷一厂印刷

开本 787×1092 1/8 印张 13 $\frac{1}{8}$

1991年3月第1版 1991年3月第1次印刷

印数：0,001—3,000

ISBN 7-5322-0800-1/J·750

定 价：72.00 元

方楚雄

畫集

上海人民美術出版社

PAINTINGS BY  
FANG CHUXIONG

SHANGHAI PEOPLE'S  
FINE ARTS PUBLISHING HOUSE





方楚雄

PAINTINGS BY FANG CHUXIONG



# 方楚雄的花鳥畫藝術

王安石曾寫《傷仲永》以警戒世人：勿以“神童”之譽造成幼小的天才過早地萎謝。生活中當然也有例外。拉斐爾前派的創始者之一的密萊斯九歲獲素描銀獎，被視為“神童”。日後終成大器。其關鍵在有“自知之明”，在於“自強不息”。

方楚雄也是屬於這種類型的人。

他八歲赴省城集會，當眾表演大寫意，“筆落驚四座”。由此，在報章上他的名字就常和“神童”聯繫在一起。但方楚雄自己却很不喜歡“神童”的稱號。大約很早他就深知：真正的藝術成就，僅靠一點天賦的聰慧是絕對不夠的。他不善辭令，溫厚持重；而在藝術上却有很高的悟性。一經確定自己的藝術理想，即勤奮不息地吸收多方面的滋養，開創自己的藝術道路。他很少由於左搖右擺隨風轉向而拋廢時光枉耗精力。

方楚雄所追求的藝術理想是“雅俗共賞”。

正如有真知灼見的學者大多善於“深入淺出”。當然，所謂“雅俗共賞”是因時代、條件之不同而具有多種層次和不同品類的；我們可以說《紅樓夢》是“雅俗共賞”的，也可以說《史記》是“雅俗共賞”的。

方楚雄的繪畫是親切宜人的，是格調高雅的；並且具有鮮明的個性和獨特藝術風貌。但一切真正的創造都離不開相應的傳統和藝術淵源。他最初所受的影響是上海畫派和嶺南畫派。本世紀初興起的這兩個畫派，都是要打破因襲保守的積習，追求“雅俗共賞”的新境。他幼年在故鄉的啟蒙老師劉昌潮、王蘭若都曾在上海攻研國畫。方楚雄不僅從他們那裏學習了堅實的筆墨技巧，而且領會了上海畫派的革新精神。任伯年多變的表現技巧，吳昌碩潑辣的生命力都給他以啟迪；如果我們細察方楚雄的畫藝，還可以發現他從更早一些虛谷的花鳥畫藝術中汲取了某些獨特的筆法和“雋雅鮮活”的風致。

入廣州美院以後在黎雄才、關山月等先生的直接指導下，方楚雄又對嶺南派的藝術進行了探討。當年嶺南派創始者倡導的藝術為人生的主張以及借鑑外來藝術的膽識，增強了他的藝術信念；精嚴的寫生方法尤其幫助他更深入地研究大自然的奧秘；而在他畫



面上常常洋溢着的秀美滋潤的情調，也顯示出嶺南派的若干影響。

當然，方楚雄吸收的藝術養料是多方面的，他對當代的許多名家以及歷代的許多傑作都進行過認真的考察與學習，但他對於各家各派都從未生搬硬套，而是融會貫通之後創造出自己的藝術語言。

我們看他畫蘭草，畫蘆葦，畫堅韌的竹根和虬結的藤條，畫林間的霧氣和枝頭的積雪……那灑脫而勁健的線條；變幻多端的墨色，足以顯出他十分扎實的筆墨功夫。而在他的筆下，傳統的技巧又常根據對象和感受的不同，演化出新的形態和新的意趣。

他畫人工雕鑿過的石階和石磨，畫面佈滿青苔的山巖，已不同於古人山水的皴法；他畫的猿猴，在纖細的乾筆上舖以流動的淡墨，邊緣處留出白色的反光，顯得茸毛光澤，柔軟蓬鬆；他用厚重的紅色畫可可的果實，用濕潤的點彩畫碩大的榴蓮，使油畫般的色彩和傳統的筆墨很和諧地融為一體。……所有這一類藝術技巧上精益求精的探求，都使他的繪畫風格獨具風貌而富於新意。

繪畫藝術的靈魂在於意境。

意境的新，方能產生繪畫語言和筆墨技法上的新。宋代郭熙說：“境界已熟，心手已應，方能縱橫中度，左右逢源。”方楚雄繪畫中精能的技藝固然常使觀者讚嘆，但首先打動人的是充盈於藝術形象中的濃厚的詩意；活潑的猿猴在巨樹之間攀緣跳躍，寧靜的雪地上俊俏的禽鳥在覓食，怒放的薑花上美麗的彩蝶在飛舞，蒼老的松枝上幾隻寒雀在酣睡……動與靜、柔與剛、秀美與雄健，飄逸與蒼勁，不僅以形式上的對比令人“醒目”，而且以其意趣上的深邃令人“動情”。

方楚雄花鳥畫藝術的創造性，還表現在他常常在前人很少畫過的平凡景物中，發掘出特殊的美。幽暗的溪澗，靜謐的庭院，斑駁的古井，以至平凡質樸的絲瓜豆角……不僅洋溢着動人的意趣，有時還會引發人們深沉的哲思。

他尤其善於描繪那些生機盎然的幼小的動物；剛剛破殼的鴨雛在蹣跚學步；輕巧的松鼠在樹上流水般地奔跑；母猿在擁抱着她的幼猿；“考拉熊”揹負着她的小“考拉”……這些惹人憐愛的小生命，不但讓人感受到大自然的無窮的生趣，同時也覺察到藝術家溫煦的愛心。

正是這種對大自然的深摯的愛心，使方楚雄在深入細緻的觀察中獲得藝術的靈感，使他的藝術形象具有濃鬱的詩意，使他不斷探索新的繪畫技巧，使他創造出雋雅鮮活溫馨宜人的花鳥畫藝術。

1990年四月

廣州



# Fang Chuxiong's Flower-and Bird Painting

By Chi Ke

---

Wang Anshi once wrote "A Pity on Zhongyong" to warn people not to make the young genius come to a premature end with the title of child prodigy. However, there existed an exception in life. Millais, a pioneer of Raphael school, was considered as a child prodigy due to his silver prize for sketch won at the age of nine and later became a great mind. The secret of success lay in self-knowledge and making unremitting efforts to improve himself.

Fang Chuxiong is the man of this kind.

At eight, he went to the provincial capital for a public gathering, in which he performed his freehand brushwork in traditional Chinese painting in public. The performance surprised people around. From then on, his name was often related to child prodigy in newspaper. But Fang Chuxiong himself showed no interest in this title. He might already know the real artistic successes were impossible to be achieved just depending on the innate wisdom. Good-natured, prudent, but not gifted with a silver tongue, Fang has a strong comprehension of art. Once he defines his artistic objective, he would stick to it and go his way to art through assimilating various nutrients. The painter never loses hand on his art due to cue from the changing conditions.

The artistic ideal he is in pursuit of is to suit both refined and popular tastes. He wants to do just like those with real knowledge and deep insight to explain the profound in simple terms. Certainly, the practice of suiting both refined and popular tastes can be understood in different ways due to various times and conditions. We can say "Dream of the Red Chamber" is the model. The same to the "Historical Notes."

Fang's works are touching in content and elegant in style. All his paintings are characterized by the distinctive artistic features. Every creation is closely linked with traditional art sources. What impressed him most when he learned drawing was the Shanghai Painting School and the Lingnan (the south of the Five Ridges covering Guangdong and Guangxi) Painting School, which, springing up at the beginning of the century, purposed to pursue the new art way to suiting both refined and popular tastes through breaking up the long-standing practice of sticking to old habits.

When he was young, Fang not only learned the painting skills from his initiators Liu Changchao and Wang Lanruo in his hometown, who once worked hard at traditional Chinese painting in Shanghai, but also grasped the revolutionary essence of the Shanghai Painting



School. Ren Bonian's changeable performing technique and Wu Changshuo's pungent painting vitality as well greatly inspired him. A careful observation of his paintings will help us to see the painter has drawn some unique artistry and lively style from former flower-and-bird paintings.

After he entered the Guangzhou Art Academy, Fang began to study the art of the Lingnan School under the direct guidance of Li Xiongcai and Guan Shanyue. The pointview of art for life put forward by the founders from the school and their courage to use foreign art for reference reinforced his confidence in art. Especially, their strict sketch technique enabled him to make an in-depth study of the nature's secret. Therefore, his paintings were often permeated with beautiful sentiment originated from the Lingnan School.

Of course, Fang Chuxiong has applied to his paintings various artistic nutritions from an earnest study of contemporary masters and ancient outstanding works. But he never copied them mechanically. On the contrary, he created his own artistic language based on their paintings.

From his works which tell fragrant thoroughwort, asparagus, tenacious bamboo roots and gnarled rattan, mist in the forest and snow on the branches, we can see the free and vigorous lines, changeable ink marks, which are enough to show his strong painting skills. Meanwhile, he also uses the traditional technique in his paintings to creat new artistic forms and new interest.

His painting of man-carved stone steps and mill, full of mossed rocks, is quite different from the ancients' landscape pictures. Monkeys in the picture has lustre and soft hair due to the light ink function done in pencil. Cocoa is painted with deep red colour and durian is touched up with drops of colour as a result that oil painting colour is harmonized with the traditional ink. His pursuit of improving artistic skills constantly has made his painting style exceptional and novel.

The soul of drawing lies in the artistic conception. Only the new conception can generate new painting language and skills. Guo Xi in the Song Dynasty said, "The mature conception with proficient skills leads to a free writing and success." Fang Chuxiong's consummate drawing skill often amazes the spectators, but what moves people is his pronounced poetic flavour residing in the artistic images--the lively monkeys jumping among the huge trees, charming birds looking for food on the quiet snowy ground, beautiful butterflies dancing on the turmeric flowers in full bloom and lonely sparrows sleeping on the old pine twigs. Through the contrast between motion and rest, firmness and gentleness, elegance and powerfulness, grace and vigour, the painter is able not only to catch viewers' eye in form, but also to work up their feelings with the profoundness of interest.

His creativity in flower-and-bird painting is also displayed in the common landscape works seldom drawn by predecessors, in which he seeks out the special beauty. The dim stream, the quiet courtyard, the mottled old well and the ordinary, plain towel gourd and fresh kidney beans, all this brims over with the moving interest, arousing people's profound pondera-



tion.

The painter is especially good at drawing little animals: the newly-born ducklings which are learning to walk; the light squirrels that are running on the trees; the mother monkey embracing her child and the "kaola bear" carrying her son on her back. These little lovely lives make people feel both the boundless joy of life in the Mother Nature and the warm affection of the artist.

It is just his deep affection towards the Mother Nature that Fang Chuxiong often makes a thoroughgoing and painstaking observation of it, which triggers his artistic inspiration and makes his artistic images full of pronounced poetic flavour. The love also promotes him to continuously seek new painting skills so as to create refined and vivid flower-and-bird paintings.

April 1990, Kwangchow



# 目 錄

---

1	靜靜的山林	17	覓
2	扁豆花	18	雙狐
3	種瓜得瓜	19	空山松子落
4	盆荷	20	秋林松鼠
5	睡蓮	21	雛鵝
6	秋忙時節	22	雞羣
7	盆荷	23	竹間小憩
8	山竹	24	雁羣
9	艷陽天	25	雪松狐狸
10	苗苗	26	山中虎
11	椰風	27	滿園春色關不住
12	林區所見	28	小憩
13	菜花	29	農家
14	可可	30	椰鄉一隅
15	豹	31	繁花
16	雄踞	32	鼎湖山中



33 幽澗  
34 紅棉  
35 雨林飄香  
36 晨曦  
37 殘荷小鴨  
38 楊柳青青江水平  
39 向日葵  
40 無花果  
41 百合花與檸檬果  
42 玉蘭與蘋果  
43 晨風  
44 深草聞鶉鴉  
45 春消息  
46 雨霽  
47 空山鼠樂  
48 夏日

49 農舍一隅  
50 香雪  
51 夕陽羣雞  
52 故鄉水  
53 荷田  
54 鄉村五月  
55 雪月  
56 金秋季節  
57 石磨  
58 睡貓（扇面）  
59 狐（扇面）  
60 晨曲（扇面）  
61 鳳果滿地（扇面）  
62 猴  
63 葡萄松鼠  
64 暮春



65 溪澗紫藤  
66 歸  
67 日落  
68 竹林幽禽  
69 寒林駐猴  
70 丹楓猿戲圖  
71 新生  
72 田園隲味  
73 秋實  
74 白猴  
75 小靈貓  
76 枝頭春寒  
77 潮退  
78 林間松鼠  
79 秋聲秋色  
80 南瓜松鼠

81 案頭清供  
82 綠天  
83 綠雲  
84 新放  
85 胡姬花  
86 三個黑母鷄  
87 雛鵝  
88 伴侶



# Contents

---

1. Still Forest
2. Hyacinth Bean Flower
3. Plant Melons and You Get Melons
4. Potted Lotus
5. Water Lily
6. The Season for Autumn Harvest
7. Potted Lotus
8. Bamboo
9. Bright Sunny Skies
10. Seedling
11. Coconut
12. The Forest Scenery
13. Rape Flower
14. Cocoa
15. Leopard
16. Crouching Lion
17. Looking for Food
18. A Fox Couple
19. The Fallen Pinenuts on the Mountain
20. Squirrels in the Autumn Forest
21. Young Geese
22. Flocks of Hens
23. Rest in a Bamboo Grove
24. Flocks of Wild Geese
25. Fox Under the Snow-Covered Pine
26. Tiger
27. Spring Outside the Walls
28. Relaxation
29. A Rural Family
30. A Corner of Coconut Village
31. Lush Flowers
32. Towering Old Tree on the Dinghu Mountain
33. The Secluded Ravine
34. Trunus Japonica Thumb
35. The Fragrance From the Rain Forest
36. First Rays of Dawn
37. Ducks and Lotus
38. Calmed Water with Green Willow
39. Sunflower
40. Fig
41. Lily and Lemon
42. Yulan Magnolia and Apple
43. Morning Wind
44. Quails Among the Cogongrass



45. Spring
46. Clear up
47. Happy Squirrels in the Mountain
48. Summer
49. A Corner of a Farmer's House
50. Snow
51. Chickens at the Sunset
52. Water of Hometown
53. Lotus
54. May in the Countryside
55. Moon on the Snowy Night
56. Autumn Harvest
57. Stone Mill
58. Sleeping Cat
59. Fox
60. Singing in the Morning
61. Fallen Fruit
62. Monkey
63. Grapes and Squirrel
64. Late Spring
65. Chinese Wistaria at the Stream
66. Return
67. Sunset
68. Birds in the Bamboo
69. Crouching Monkeys in the Cold Forest
70. Monkeys Playing in the Red Maple
71. Newborn
72. Idyllic Life
73. Autumn Fruit
74. White Monkeys
75. Civet
76. Spring on the Tree Tops
77. Ebb
78. Squirrel in the Forest
79. Autumn Scenery
80. Pumpkin and Squirrel
81. Ornaments on the Desk
82. Ducklings Under the Melon Shed
83. Lotus
84. Blooming Orchid
85. Papilionaceous Flower
86. Three Black Hens
87. Young Geese
88. Companion





1 静静的山林 (137Cm X 116Cm)  
Still Forest



