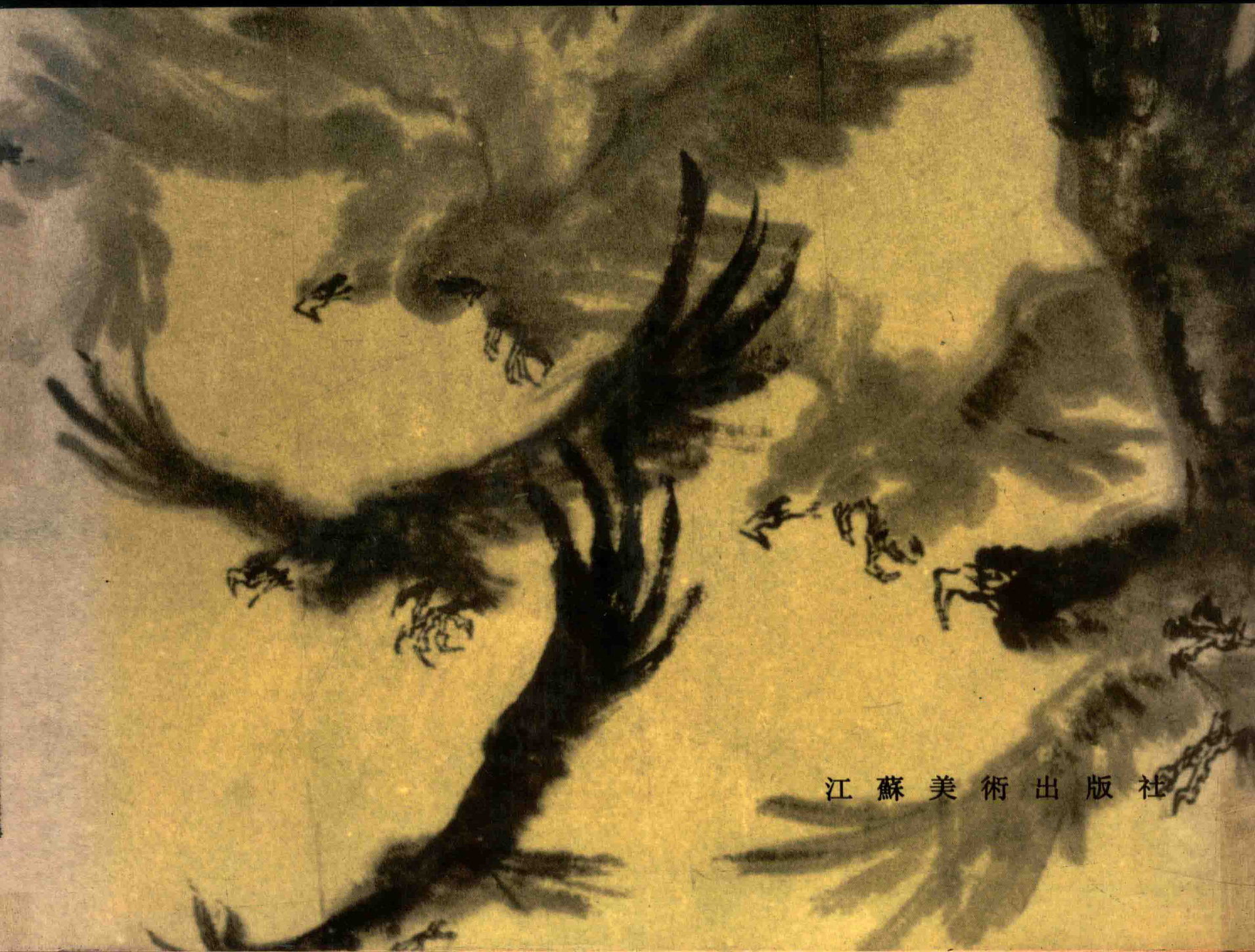


歐陽龍畫集



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歐陽純齋集

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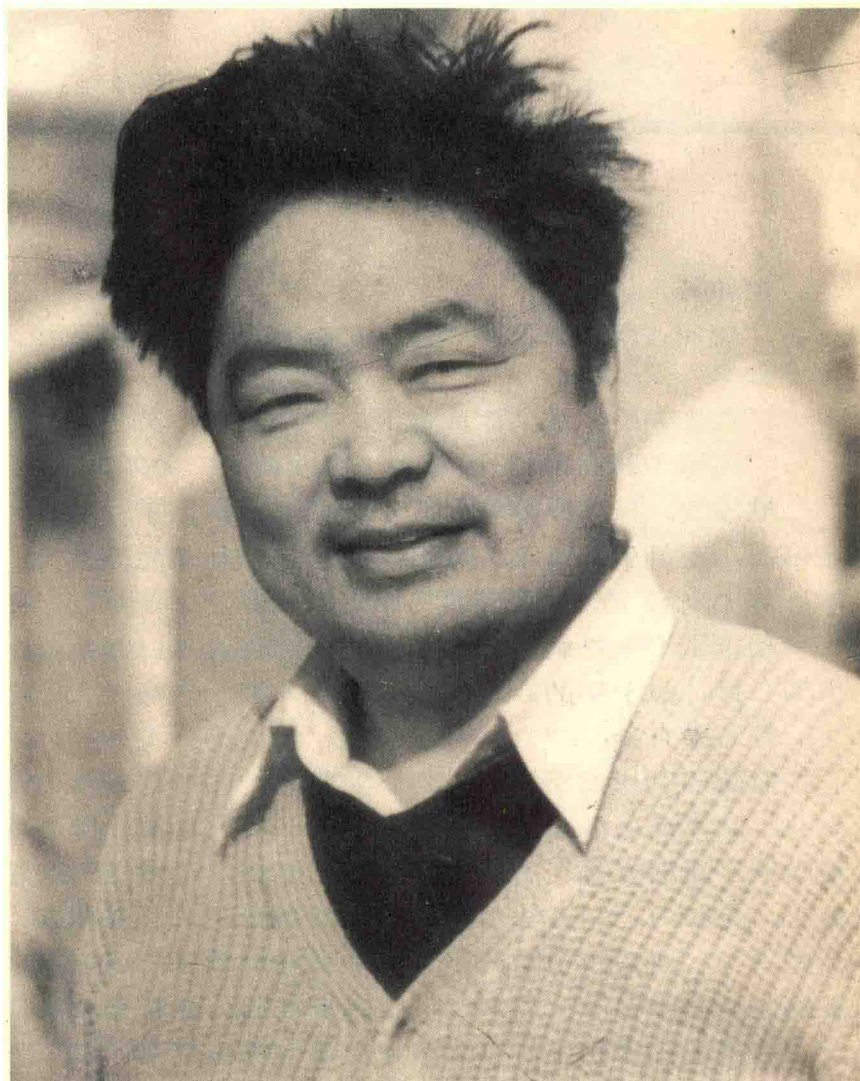
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歐陽龍，1938年生，安徽蕭縣人。1960年畢業於皖南大學藝術專科。自幼從師老畫家蕭龍士，後拜師李苦禪先生。中國書法家協會會員，中國美術家協會江蘇分會會員，徐州國畫院副院長，二級美術師。

序

程大利

畫如其人。

“鮑照、江淹，古之狷者也，其文急以怨；吳筠、孔珪，古之狂者也，其文怪以怒。……”
(王通)

“賈生俊發，故文潔而體清；長卿傲誕，故理侈而辭溢。”(劉勰)

“大癡坦易而灑落，故其畫平遠而衝濡；吳鎮孤高而清介，故其畫危聳而英俊。”(張庚)

歐陽龍，為人淳厚耿介，不擅機巧，訥訥不多言語，而情感世界豐富且坦誠。為事豁達恢宏，不計子芥又不失謹嚴。我與之交往是先讀其文、閱其畫，神交已久而後成為畫友的。偶與之論畫，知其積累之厚且博聞彊記。他愛三思而後畫，思之所得寫成文，於是數年來積下了不少見解透辟的文字。那文風也是以深見長，不露圭角，不冒火氣，是娓娓談出的心得。數十年的修養錘煉，使得人格、畫格、文格渾如一體。

郭若虛有論：“人品既已高矣，氣韻不得不高；氣韻既已高矣，生動不得不至。”

歐陽龍的畫落筆沉厚，無一絲輕浮，用中鋒慢慢去寫，不慌不忙地運斤游刃，象鈍刀刻石，又象農人掘土，以深厚見長。他沒有那種一揮而就的才子派頭。喜歡凝神思索，慢慢起筆，緩緩收筆。不是說中國畫不能快，最實質的問題不是運筆速度，實質問題是能否見骨，見骨力。“骨法用筆”是中國畫審美的至高準則。所謂“筆能扛鼎”，“筆端如有金剛杵”，便是指中國畫用筆柔中寓剛的效果，這很象中國的太極拳，在如行雲流水般的綿綿運行中藏着深深的力度。正因為如此，輕浮和火氣便成為中國畫用筆之大忌。

歐陽龍的畫情感沉靜、真摯，畫面簡潔利落，從不拖泥帶水，畫蛇添足。這也一如其人，他這人感情內向而又分明，對生活體察透辟，處事幹練。畫面是心態的軌迹。寧靜、內省、恬淡的境界正是千載而下中國畫家們所孜孜追求的境界。

歐陽龍今年51歲，大學畢業已近三十個年頭了，但在藝術上的奮進和刻苦不亞於初初上陣的青年。他到了苦苦思變的年齡，正在努力探索一種新的語言，我們還無法預測這種新探索的結果。但我對朋友們的探索向來給予熱誠的鼓勵並寄予厚望。

輝煌的傳統藝術頂峰使後人嘆為觀止。難辟新徑的苦惱折磨着一代又一代的藝術家。從文人畫這個角度講，我想，不必刻意去追求極端。真實地堅持不懈地寫自己的心態和感受也就夠了，憑着自己對藝術的理解和不間斷的素養的錘煉，就這樣畫下去，畫下去，那就是自己的語言。因為，中國畫是人格的記錄。

1989年盛夏於南京

The painting mirrors the painter.

"In ancient times, Bao Zhao and Jiang Yan were impetuous people with impetuous writings; Wu Yun and Kong Gui were unrestrained people with unrestrained writings." (Wang Tong)

"Jiasheng was handsome and fine, and so it was with his writings; Changqing was enthusiastic, and so it was with his writings." (Liu Xie)

Ouyang Long is honest and upright by nature. Having no tricks, he is a reticent person, rich in feelings. He is open-minded and magnanimous while acts with caution. I have known his writings and paintings for a long time before we became friends finally. Discussing paintings with him occasionally, I recognized his encyclopaedic knowledge. He thinks before he paints, and writes after thinking. His writings accumulate year in year out, producing penetrating ideas. The superiority of his writings is his deep thinking. What he writes is what he has gained from study. Tempered for many decades, his moral quality and his style of painting and writing have become an integral whole.

Guo Ruoxu said, "Excellence in personality results in spirituality, which invariably brings about charm and vividness."

Held and used in a vertical position, his brush is used slowly. Brush strokes in Ouyang Long's paintings are heavy and thick. Never has he finished a painting at one go as a gifted scholar does. He likes to paint slowly while thinking with fixed attention. It is not that Chinese painting can not be painted swiftly. The crux of the matter is the strength of painting strokes, not the speed. "Structure-method of brushwork" is an important aesthetic norm of Chinese painting. The so-called "diamond pestle at the tip of the brush" refers to the result of Chinese painting's brushwork which should be firm but gentle. It is just like *taijiquan*, a kind of traditional Chinese shadow boxing. There is great strength hidden in the continuous boxing motion, which is like floating clouds and flowing water. Precisely because of this, frivolity and impetuosity become the very taboo of the brushwork of Chinese painting.

Feelings in Ouyang Long's paintings are placid and sincere. General appearance of his paintings is neat, not sloppy. This is just like the painter himself. Introvert in his feelings, he is also clear about what to love and what to hate. He experiences and observes life thoroughly and he is a capable and experienced man. Painting is the expression of mood. The state of peace, introspection and tranquillity is the ideal diligently striven after by the Chinese painters for centuries.

Graduated from a university nearly 30 years ago, Ouyang Long is now 51 years old and he works hard as a young man does. It is the time for his change and he is seeking for a new painting language. The result of his pursuit can not be predicted. But I always encourage my friends' explorations warmly and sincerely and place great hopes on them.

The splendid traditional art achievement is acclaimed as the acme of perfection. From generation to generation, artists suffer from vexation because new ways are difficult to find. However, from literary painting point of view, in my opinion, there is no need for seeking for the acme sedulously. It is enough to describe one's own mood and feelings truly and persistently. With your own understanding of art and your artistic accomplishment, paint on and on, and you can find your own painting language finally, for Chinese painting is a record of personality.

Cheng Da-li

Nanjing

Summer 1989

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