

中國當代美術家精品集

● 柳咏絮 ● 中國畫專輯



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遼寧美術出版社

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柳詠絮

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中國當代美術家 柳咏絮

柳咏絮画集

雪石题



雪石

藝術簡歷

柳咏絮，祖籍江西省玉山縣，1937年出生于著名畫家柳子谷之家，少年時期隨父母生活在南京、重慶、大連等地。1956年考入瀋陽師範學院美術科，畢業後從事美術教育工作。1979年任瀋陽故宮專職美術館員，1981年在遼寧教育學院從事美術教學研究工作。

少年時期在其父嚴格要求下，打下了堅實的傳統繪畫基礎，堅持深入生活。1956年她的作品《芙蓉游魚圖》參加全國美展，并由中國對外文化聯絡委員會收藏，于1961年參加維也納世界博覽會。作品多次在國內外展出。1986年《魚樂圖》獲中日現代水墨畫聯展優秀獎，被收入日本現代水墨畫協會《現水展》畫冊。人民美術出版社出版了《柳咏絮中國畫作品》。其速寫，被編入《當代速寫》。由她主講的《水墨畫入門》、《寫意花鳥畫》在中央教育電視臺播出。主編《中學美術試用課本》，定為國家教委向全國推薦教材。主編《美術教師手冊》、《中學美術教學參考書》，編著《教兒童學國畫》等。撰寫的論文獲國家教委的獎勵并出版。1987年應邀赴日本參加國際兒童畫創作問題學術交流會。其簡歷及藝術成就被收入《中國當代國畫家辭典》、《中國民間名人錄》、《中國人物志》等辭書。現為遼寧教育學院副教授，第五屆神奈川國際兒童畫展評審員，全國美術教學研究會理事，遼寧省中國畫研究會會員，遼寧省美術家協會會員，“民進”遼寧省委委員，“政協”遼寧省委委員。

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BIOGRAPHY

Liu Yongxu, born 1937 in a famous artist's family, has laid a solid foundation in traditional Chinese painting since childhood under the guidance of his father—Liu Zigu. She graduated from Shenyang Normal Institute majoring in fine arts in 1956 and engaged in teaching since then. At present, she is the associate professor with Liaoning Educational Institute, member of Liaoning Artists Association and Traditional Chinese Painting Society, director of the State Art Teaching Research Society, judge of the 5th International Children's Art Work Show... She has exhibited and received awards at home and abroad many times, among them, Sporting Fish in Lotus Pond shown at National Art Exhibition, (1956) and the World Exposition in Wien (1961) and collected by China Foreign Culture Committee; Sporting Fish won the excellent-work prize at Chinese & Japanese Inkwash Painting Show and selected into the same-named album. Her publications are as follows: Traditional Chinese Paintings of Liu Yongxu (published by the People's Fine Arts Publishing House), The ABCs of Inkwash Painting and Freehand Flower-and-bird Painting (lectured on CETV), Middle-school Art Book, Handbook for Art Teachers, Teach Children How to Draw Traditional Chinese Painting, etc. Her biography and artistic achievements can be found in several versions of Who's Who in Art Circles home or abroad.

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如果你對於近些年來中國畫創作情況感興趣，你會不時得到著名畫家柳詠絮藝術活動的消息。報刊上常見她的作品，還有她參加國內外畫展，比如參加中日水墨畫展，並獲得“現代水墨畫展”優秀獎的消息；她被聘請為“國際兒童畫展”評審委員，以及在評選會上發言的報道……如果你對於近些年學校美術基礎教育情況感興趣，你會瞭解由她主編的、經過國家教委審查通過的兩套中學美術試用課本在許多省份使用；她在中央教育電視臺等處播出的《水墨畫入門》教學錄像片，她在遼寧美術出版社出版的《教兒童學國畫》受到廣泛歡迎……

柳詠絮幾十年來勤奮作畫，潛心於美術教學研究，取得了令人矚目的創作成就、研究成果。

幾年來，柳詠絮創作了大量中國畫作品，有的在“文革”中損失了，有的分散在各地，有的收藏在海外，許多重要作品不能收入到這本畫集中來，難免使人感到有些遺憾。不過，這本畫集中的作品，基本上可以展現出柳詠絮的繪畫風格、藝術境界。

欣賞畫集中的作品，給人一個突出的印象是畫風清秀嫺雅。形成這種風格，一方面是畫家發揮了女性特有的藝術靈性，是畫家獨特藝術追求的表現；另一方面是她對於父親——老一輩杰出畫家柳子谷先生藝術風格的繼承和發展。

女性特有的清秀嫺雅的美術風格是十分寶貴的。在諤作中，有蘇東坡“大江東去”式的豁達豪放之美，也有李清照“綠肥紅瘦”式的清秀婉婉之美，繪畫藝術也理應如此。柳詠絮的許多寫意花鳥畫作品表明，作為女性藝術家更有條件追求、創造清秀嫺雅的美術之美。

柳詠絮家學豐厚。她作為名家後代，在這個方面是得天獨厚的。柳子谷先生作畫嚴謹、筆墨精巧，廣泛吸收各種畫法，注重充分描繪對象……這些作畫特點都可以在柳詠絮作品中相當程度地看到。

關於繪畫風格問題，歷來流行兩種不同的看法。一種看法認為，

風格不可強求，風格是自然而然的。忘掉風格纔能真正具有風格。另一種看法認為，風格就是具有個性的選擇。沒有獨特的藝術追求就沒有獨特的藝術風格。現在看來，畫家的風格是由多種因素構成的，其中既有畫家主觀意識不到的因素，也有需要經過長期努力纔能逐步把握的因素。畫家不著意追求風格，也會具有自己的風格，例如清代畫家鄒一桂的澀和風格。畫家著意追求新風格，纔會形成強烈的風格。例如經過“衰年變法”而形成的齊白石大寫意風格。實際上，在繪畫的歷史上，既沒有不具有個人風格的名家，也沒有缺乏必要的繪畫修養、技巧而形成獨特風格的名家。

柳詠絮認為，應該在繼承傳統的基礎上創新。在深入生活的過程中突破。她除了努力學習父親和其他名家的繪畫技巧之外，非常重視從生活中吸取藝術營養。她經常畫寫生，即使到外地開會，也要擠出時間畫速寫。她的許多作品就是由寫生稿發展來的，例如《驟雨初歇》。這件作品對於一般寫意花鳥畫的畫法、意境都有所突破，生活氣息更加濃鬱，更加充分地表現出畫家對於客觀景物的獨特感受，對於美好生活的熱情贊美……

柳詠絮像許多寫意花鳥畫家一樣，喜歡畫蘭竹，擅長畫蘭竹。可貴的是她在畫蘭竹的作品中有了不少創造。

例如，一般的寫意蘭花都用淡墨畫花瓣，而她為了更加充分地表現蘭花的生命力，為豐富作品的色彩，探索用色彩畫花瓣，後來，為了強調整幅作品的淡雅清秀的情調，為了畫面色彩更加和諧，改用顏料調和墨汁畫蘭花瓣。柳子谷先生曾在她的一幅蘭石圖中題寫道：“詠絮用彩墨畫蘭花別有新趣。”給予了肯定。這本畫集中的一些作品，根據畫面的具體情況，或用洋紅加淡墨畫蘭花瓣，或者用汁綠畫蘭花瓣，效果奇妙，十分別致。

柳詠絮畫竹，在一般地注重描繪“風晴雨露”各種不同氣候中竹的形態變化之外，特別注重筆墨的濃淡虛實變化，注重表現空間感、

Creative Paintings of Elegant and Beautiful Features

空氣感，使人猶如身臨其境。這是畫家把寫意技巧與寫實技巧有機結合的成果，豐富發展了傳統畫竹技巧。

柳詠絮常用朱色畫竹，這在現代寫意畫中是十分少見的。有史料記載，宋代大學者蘇東坡曾用朱筆畫竹。有人問他，竹子是綠色的，為什麼要用朱色來畫？他回答說，你見過黑色的竹子嗎？為什麼可以用墨來畫呢……大概從此人們認為可以用朱色畫竹了。不過，蘇東坡的「朱竹」祇有傳世之說，沒見傳世之作。這本畫集中的《朱竹白梅》，畫面色彩和諧而又鮮明，氣韻生動之中透露靈秀之氣，令人耳目一新。在《芭蕉朱竹》一畫中，近處的朱竹與遠處的白竹相映成趣，構思新奇耐人尋味。

這本畫集中像《竹與芭蕉》這種用「石色」與雙勾在寫意畫中描繪同一物象，豐富了畫面的表現力，給人以別開生面之感的畫法，還有《蘭》等作品。《蘭》中近處的花瓣用石青寫出，遠處的花瓣用淡墨雙勾，色彩明快，筆法別緻，呼應有致，令人神往。

柳詠絮寫意花鳥畫的另一個特點是大膽而又巧妙地表現霧氣。她的許多作品確實很有「元氣淋漓棒猶濕」的感覺。在《晨露》中，幾朵鮮艷奪目的牽牛花與幾乎融為一片的花葉乾濕對比強烈，造型意趣格外新穎。一般地說，即使是在大寫意畫中也極少見把花葉融成一片綠色的畫法，而畫家在這幅表現霧中花卉的特殊作品中作了成功的藝術嘗試，值得高度重視，應該深入研究。

……

柳詠絮的繪畫技巧還有不少值得記述之處。這裏祇是簡要地談些個人觀感。各位畫家、讀者閱讀這本畫冊之後，相信會有更多的發現，取得更多的收穫。

由於個人所見有限，水平有限，寫出以上想法用以拋磚引玉，是為序。

If you are well-informed in the field of traditional Chinese painting, you'll be familiar with Liu Yongxu for her works can often be found in press, shown at home and abroad and awarded. She herself has been the judge of International Children's Painting Exhibition (held in Japan) and made a speech there; Several teaching materials for primary and middle school she compiled are being popularly used; The ABC of Inkwash Paintings videoed by CETV and Teach Children How to Draw Traditional Chinese Painting are well-received.

For decades, Liu Yongxu has been engaged in drawing and teaching and made remarkable achievements in both fields. She has produced large amount of traditional Chinese paintings. Unfortunately, some of them have been lost during the Cultural Revolution, some were collected abroad, therefore, many of her representative works can't be selected into this album. However only these paintings are enough to reveal her artistic style.

When appreciating these works, I was deeply impressed by their elegance and beautifulness, which is determined, on one hand, by the woman artist's distinguished understanding, on the other hand, by inheriting and developing the style of her father's who is an outstanding artist in China—Liu Zigu. As a woman artist, Liu Yongxu has more advantages to pursue and create beautiful art works with elegant features. Being a descendant of a master in art, she enjoyed exceptional advantages from her father. Mr Liu Zigu's paintings are well-knit in composition, fine in brush and ink, generous in technique. He stressed on describing the subject to the full. All these features can be seen in Liu Yongxu's works.

There are two points of view on painting style: one is that style ought to be formed spontaneously instead of being imposed; the other is that style

can be formed on the base of unique pursuit to art. In my opinion, inspiration and foundation are the two main factors for an artist forming his own style. Only after you have laid a good foundation can your style be formed spontaneously. In fact, we can neither find a master in art without his own style nor a master with distinguished style lacked necessary painting techniques.

Liu Yongxu holds the opinion that creative works should be made on the base of inheriting the tradition. Apart from learning the techniques of her father's and other masters', she pays more attention to drawing materials from the nature. She often closes up to the nature sketching. Many of her works are finished according to her sketches, such as *After a Passing Heavy Shower*. In this freehand flower-and-bird painting, she has broken the traditional skills and artistic conception, added richer flavour of life and expressed her unique experiences to the objective scenery and her love feelings to life...

As many other freehand flower-and-bird painters, Ms Liu is fond of drawing bamboo and orchid and invents some creative skills. For example, others like to depict petals with light ink, but she depicts them with colors in order to reveal the great vitality of orchid and enrich the color of the work. Later on, she changes to mix paints with ink to make her paintings

more harmonious. When drawing bamboos, she stresses on depicting the various shapes of them under different weather conditions with dark and light ink. She has succeeded in combining the techniques of freehand and meticulous paintings into one and developing the tradition to a new height. She often adopts Satsuma red to draw bamboos, which is rarely seen in modern freehand brushwork paintings. "Now that others could draw bamboos in black although they are green, why can't I draw them in red?"

Some works in this album as *Bamboo and Palm*, *Orchid*... are drawn in a fresh and new style. She ingeniously adopts outlines and azurite in one picture to strengthen the visual impact. Another feature of Liu Yongxu's freehand flower-and-bird paintings is that she is good at depicting mist. For example, in *Morning Fog*, a few bright morning glories and the leaves drawn with a blotch of green form a sharp contrast, from which we can be aware that she is exploring in a totally new territory worth researching and stressing on.

The skills of Ms Liu are more than what I told about. Here is only my own impression of her works leave me. I am sure that artists and readers will have more words to say after appreciating them carefully.

Written by Huang Fusheng
on Oct. 1, 1996 in Shenyang

驟雨初歇

乙亥秋
柳咏絮寫



柳咏絮●國畫作品

Traditional Chinese Paintings of
Liu Yongxu

- 驟雨初歇 84×134cm
- After a Passing Heavy Shower
84×134cm



柳咏絮●國畫作品

Traditional Chinese Painting of Willow

●瑞雪迎春 69×107cm

●The Spring Moistened by a Timely Snow
69×107cm

柳咏絮●國畫作品

Traditional Chinese Paintings of Liu Yongxu

●鸛鵒 87×49cm

●Quail 87×49cm



咏菊
于生
遠南
山乡
癸亥冬



柳咏絮●國畫作品

Traditional Chinese Paintings of Liu Yongxu

●唯汝釣春風 73×132cm

●Spring Breeze 73×132cm



柳咏絮●國畫作品

Traditional Chinese Paintings of Liu Yongxu

●蓮南山花 64×64cm

●Mountain Flowers in Liaonan 64×64cm



柳咏絮●國畫作品

Traditional Chinese Paintings of Liu Yongxu

- 秋風又起 66×59cm
- Autumn Winds Rising 66×59cm



柳咏絮●國畫作品

Traditional Chinese Paintings of Liu Yongxu

- 瓶花 50×50cm
- A Vase of Flowers 50×50cm



柳咏絮●國畫作品

Traditional Chinese Paintings of Liu
Yongxu

●三魚圖 66×43cm

●Three Fish 66×43cm



柳咏絮●國畫作品

Traditional Chinese Paintings
of Liu Yongxi

- 燕雙飛 60×67cm
- Two Swallows Flying Side by Side 60×67cm