

A COLLECTION OF CUI HUAILU'S PAINTINGS

崔懷路畫集

中國文联出版社

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寫在崔懷路畫集出版之際

懷路的畫集即將出版了。正當中年的他，半輩子的心血將凝集在這幾十幅作品裏。作為朋友，怎不為他高興。

初識懷路時，他是淮南煤校機械制圖課教師兼班主任。教學之余，喜作國畫，一本《白描花卉》圖譜，他反復臨摹。后有緣拜我省著名國畫家樊石虎先生為師，得到先生親授真傳。先生的“畫畫兒首先要學好做人。人品好，畫品自然也就上去了。”的教誨，他時時謹記。其后，他又有幸結識了著名書畫家黃葉村、葛介屏兩位老前輩，耳濡目染，虛心求教，畫藝大進。1979年學校組建工會，懷路奉調任宣傳干事。從此，他與繪畫結下不解之緣。

其實懷路從小即喜愛美術。他家境貧寒，父為木工，早亡，母親含辛茹苦撫養了五個孩子。懷路是獨子，從小就飽嘗生活的困苦艱辛，對家庭的責任感形成了性格的剛強和堅毅。從上小學起，愛畫畫兒的他就熱心為班級和學校出黑板報和牆報，并常喜臨摹連環畫中的人物和風景，都得到老師的贊許和同學的喜愛。“文革”時期他上了中學，不久即“上山下鄉”到市郊，是大隊和公社的文藝宣傳骨干。他作為宣傳隊長曾帶領同學們排節目、自制道具、自編自導，為當地和周邊地區的農民演出。他還經常寫大標語、畫宣傳畫，尤其那半面牆大的毛主席油畫像，更讓他大顯身手。熱愛繪畫的情結更加執著了。

作為中國畫家，他非常在意作品中的筆力和墨色的豐富表現力。他認為中國畫要繼承傳統，苦練基本功。從臨摹整本的《白描花卉》，到虛心向老一輩書畫家請教，乃至朋友間的交流切磋，懷路投入了極大的精力在筆墨技巧的掌握上。

和許多中國畫家一樣，他很少據實寫生。我們同游黃山時，他說一山一水、一花一鳥所見之物盡在心中。他“視其所視，而遺其所不視”，“得其精而忘其粗”。他以自己獨特的審美眼光，在日常生活和大自然裏發現、捕捉美的事物，并把它們融化、保存在自己的記憶裏，成為招之即來的生動的繪畫藝術形象。市美協評議他“多作平常花卉”，其實有些花卉平常得毫不起眼。如他曾畫蓖麻，茂盛的枝葉、纍纍的果實，形態豐滿，不禁讓人驚訝，原來只有實用價值的蓖麻還如此之美！他曾畫泡桐，密匝匝的泡桐花，飽含着旺盛的生命力，雖不及玉蘭、木棉的美麗璀璨，却總會使人聯想起風沙中焦裕祿同志的偉大精神。當然，他也愛畫“歲寒三友”松竹梅，也愛畫冰清玉潔的水仙，所畫之物均有他的精神寄托。在他以花卉為主的作品裏，常有一兩只可愛的蜻蜓、蝴蝶、瓢蟲、蝸牛或小鳥等鮮活的小動物；有時也會在畫面上表現日月的光輝，補些山石或泉水等，使畫面透出更多的生機和情趣。懷路就是這麼一位熱愛生活、熱愛大自然的畫家。

書法家陳浩金先生曾為懷路的畫室題名，曰“聚賢齋”。他的校內校外的朋友們常在這裏談論繪畫，談論人生。他的字“公伯”，即一位年長朋友所取。他熱心為大學生中書畫愛好者組織活動并講課輔導，每當發現大學生中的藝術人才時都會特別興奮，更多地給予鼓勵和指導。他把大學生和教職工中的書畫愛好者團結在自己周圍，年年都熱心開展講座、展覽等活動。他還撰寫了論文《論普通高等學校的美術教育》發表在刊物上。他為安徽理工大學師生書畫活動和精神文明建設做出了重大貢獻。在淮南市書畫界，他也有廣泛的朋友，熱心市美協的各種活動，深得畫友們的愛戴，是淮南市青年國畫研究院創始人之一，被推選為淮南市美術家協會理事。

1997年秋，懷路不幸患食道癌到上海做了切除手術。面對疾病的折磨和死亡的威脅，朋友們都為他捏一把汗，可他平靜從容地面對手術和一次次化療，始終堅定樂觀，豁達開朗，頑強地與病魔抗爭。七年過去了，他依然執著地揮灑着丹青水墨，依然忙碌在師生和朋友之間。這本畫集中三分之二的作品正是在他生病之后創作的。他就是這麼個人。

金衡壽

2004年7月20日

My thoughts near the publication of Cui Huailu's album of paintings

Huailu's painting album is to be published, which is the fruit of his painstaking labor of the first half of his lifetime. As a friend, how could I resist my deep-felt happiness for his accomplishment?

When I first met him, Huailu was working as a teacher for mechanical drawing as well as a tutor in Huainan Coal School. In his spare time, he liked drawing so much that he spent much time copying the collection of flower pictures in traditional ink and brush style. Later, he was fortunate enough to learn much from Fan Shihu, a well-known painter in Anhui province, whose instruction of "Learning to be a true man comes before learning to draw a nice picture" was engraved in his heart. In addition to the help from Fan Shihu, he got an opportunity to acquaint himself with Huang Yechun and Ge Jieping, two senior masters in painting and calligraphy, who benefited Huailu a lot in his painting. However, his indissoluble bond with painting did not really begin until he was transferred to the post as a propagandist in the newly-founded Labor Union of his school in 1979.

As it was, Huailu's love for painting could be dated back to his childhood. Born to a poor family of five children, he lost his father, a carpenter, at a very young age, and was brought up by his mother. As the only son in the weather-beaten family, Huailu's strong sense of responsibility for his family assisted the formation of his unyielding mind. Since he became a primary school student, Huailu has received frequent praises and admiration from his teachers and classmates for his ardent work in drawing blackboard and wall newspapers, and for his exquisite skill in copying the characters and sceneries in picture-story books, too. Within his few years in the middle school in the period of Great Cultural Revolution, he was sent to the suburbs, working as a core member of the art and propaganda staff there. As the head of his propaganda team, he involved his classmates in rehearsing programs, making props, writing and directing plays, giving performances for the local and nearby peasants. Besides, he often wrote slogans, drew picture posters, and especially he was adept at drawing oil painting of Chairman Mao, which was as large as half a wall. All these experiences added to his strong affection for painting.

As a Chinese painter, Huailu spares no effort in perfecting his vigor of strokes in drawing, and power of expression in Chinese ink, as he holds that Chinese painting's inheritance of the tradition should be guaranteed by hard practice in basic skills. Hence the enormous energy spent by Huailu in copying the various collections of pictures, in modest learning from the senior painters and calligraphers, as well as in constant discussions with his friends.

Like many Chinese painters, he seldom paints the real life. In our previous

visit to Huangshan Mountain, he commented that every single mountain, stream, flower or bird he had seen took root in his heart. Guided by the belief "Seeing what he can see while neglecting what he cannot see" and "Retaining the essence, removing the crudeness", he spots and pursues the beautiful things in his daily life and nature from a peculiar aesthetic angle, which will melt into his memory in the form of vivid, artistic images. The Artist Association of Huainan City refers to him as "a painter of common flowers". It is true that the flowers he paints are of very ordinary kinds, such as the bumper castor-oil plant with its exuberant foliage, numerous fruits, with unexpected beauty out of its practical value. In his painting of paulownia, its dense flowers embody exuberant vitality, which, though less beautiful than yulan magnolia and kapok, constantly reminds people of the great spirit of Jiao Yulu, a highly devoted Chinese cadre, who labors in the roaring sandy wind. Surely, he also loves drawing "Three Durable Plants of Winter", namely, pine, bamboo, and plum blossom, as well as pure narcissus so long as they bear his spiritual pursuit. Among his series of flower paintings, a couple of lovely dragonflies, butterflies, ladybugs, snails or birds often appear vividly with occasional moon or sunlight sparkling on stones or spring water which makes his paintings even more lively and impressive. Thus being Huailu, an artist with his deep love for life and nature.

Cheng Haojin, a calligrapher, once named Huailu's studio "JUXIANZHAI" (a room for virtuous people's gathering), where his friends in and outside the school often talk about painting, and life together. He was also named by one of his elder friends as "Gongbo" (a senior brother), as he was very enthusiastic for organizing activities for and lecturing to the students. Whenever he found any artistic talents in college students, he would offer them encouragements and guidance. Besides, he would assemble those students and lovers of calligraphy & painting among teaching staff, and give lectures and exhibitions. His thesis entitled "On the artistic education in higher schools" was published, too. All the above are part of his great contributions to the development of the calligraphy & painting activities in Anhui University of Science and Technology. He is also popular among the circle of calligraphers and painters. As one of the founders of Huainan Youth Research Institute of Traditional Chinese Painting, he is elected a director of Huainan Artist Association.

In the autumn of 1997, Huailu suffered from cancer of the esophagus. Tormented with the serious illness and threatened by impending death, his friends were greatly worried about him until he survived the deadly illness with his perseverant and optimistic cooperation with the countless operations and chemotherapies. So far, seven years has passed and Huailu is still sticking to his painting, busying himself with the teachers, his students and friends. Two thirds of the pictures in this album were created after he fell ill. And this is Cui Huailu.

Jing Hengshou
2004-7-20

世間花葉不相倫
華入金盞葉作塵
惟有綠荷紅菡萏
色鮮味苦節堅貞
此花此葉長相映
翠減紅衰愁杀人
李益 新唐書 卷一百一十五 李益 題



红荷 111cm X 32.5cm 2001年



晨曲 102cm X 33.5cm 1982年



晓妆余兴 68cm×68cm 1987年



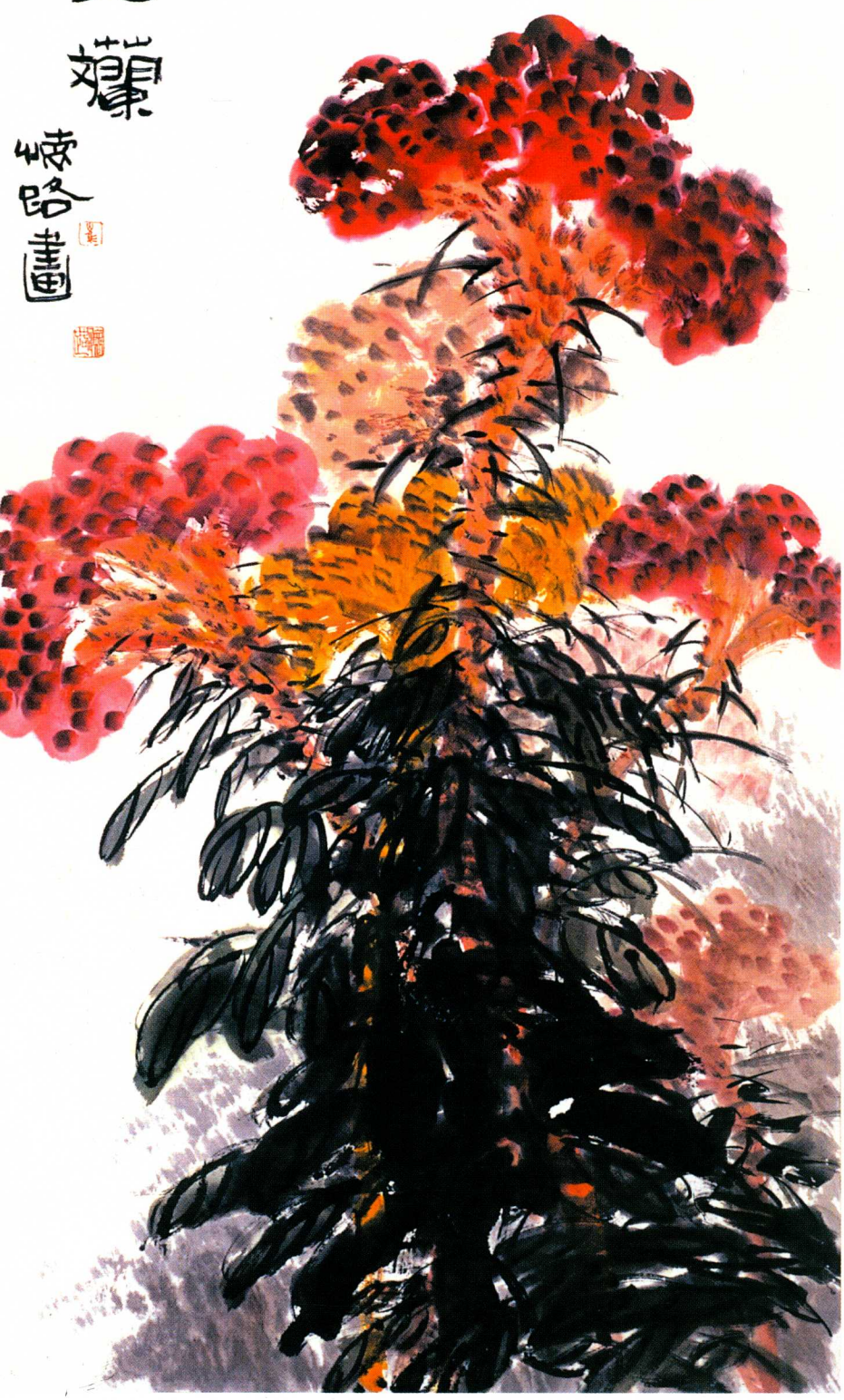
篱边秋趣 97cm×44cm 1999年



梅石双寿 95.5cm×42.5cm 1990年

秋色
斑斓

姚路画



秋色斑斓 137cm X 68cm 1993年



霞艳相燃 137cm X 33.5cm 1994年



姹紫嫣红 137cm X 33.5cm 1994年



秋之韵 67cm×44cm 1994年



仙寿图 137cm X 33.5cm 2002年



桐花图 137cm X 33.5cm 2002年



春江月夜 137cm X 68cm 2001年



思恋 67cm×32.5cm 1990年



桐花 67cm×32.5cm 1990年



春风大雅 68cm×68cm 1985年

小院春早 137cm X 68cm 2001年

