



# 中國當代藝術家畫庫

卷一



中國畫報

出版社

呂邁，江蘇省金湖縣人，1925年生。幼貧，讀私塾五年，1941年讀淮南藝專，畢業後留大衆美術隊做抗日宣傳工作。1944年參加新四軍，1978年轉業。曾任中國書法家協會第一屆理事，中國美術家協會會員，西泠印社社員，浙江書院畫師，浙江書協副主席，曾兼秘書長。

他的詩書畫印全靠自學。繪畫得力於常寫生，勤思考。早年學木刻，力迫彥涵刀味，代表作有《英雄的陣地》、《守衛祖國海防》與《鐵杆僚機》。國畫主要是花鳥，私淑齊白石，得陳大羽先生的



畫家像

Lu Mai

指導。使用筆墨尊重傳統而又有新法，既抽象而又具象，寫實與變形的結合，書法用筆，篆刻用刀與國畫的線條相結合，這是他的特點。他畫的雞，具有人格化，情理化與生活化，所以爲人們喜愛。他非常講究題寫邊款，十分注重內容，倘有一字不慎，決心另帛重來。他說，題款比作畫更難。但一經題款鈐印後的作品，猶如畫龍點睛，突出了主題，深化了意境，與觀衆共鳴。

黃明珠

1991年9月1日於杭州

Lu Mai, a native of Jinhu County, Jiangsu Province, was born in 1925. He had poor childhood and studied in a private school for only five years. In 1941, he entered the Huainan Art School. After graduation, he worked in the Mass Art Team to do propaganda among the masses. He joined the New Fourth Route Army in 1944 and was transferred to civilian work in 1978. He used to be one of the first council members of the Chinese Calligraphers' Association and Xiling Seal-Engravers' Society, a painter at the Zhejiang Academy of Painting, and vice president and secretary-general of the Zhejiang Calligraphers' Association.

He learned poetry, calligraphy, painting and seal-engraving on his own. His painting attainments come from sketching from nature and his enterprising spirit. He learned woodcutting in pursuit of Yan Han's style in his early career and his representative works include *Heroic Soldiers Holding Fast to Their Front*, *Guarding the Coastal Front of Our Motherland* and *A Brave Wing Plane*. He is skilled in flower-and-bird painting. He honored Qi Baishi as his teacher though he had no chance to be his student. He once studied painting under the guidance of Chen Dayu. He has not only inherited traditional brushwork, but adopted original ideas in it. His style of brushwork has gradually developed. It is both abstract and concrete, realistic and flexible. The lines and strokes in his Chinese paintings blend characteristics from his calligraphy and seal-engraving. The roosters he painted are loved by people for their both realistic and personified images. He has paid much attention to the annotation to the painting. If he thinks that one word in the annotation is not satisfactory, he will give up the whole painting and start a new one. He thinks that writing an annotation is more difficult than painting itself and that a painting with a well-written annotation, along with prints of seals, is like a finishing touch to a perfect picture. The annotation expresses the theme more clearly and deepens the artistic conception.



寒 菊  
 秋 寒 凉 野 花 之 初 上  
 九九 〇 年 陈 秋 呈 道 作





應讓三分相處

(69×46cm) 1985

To Be Lenient in  
Getting Along  
With Others.





龍雞  
 (69×46cm)  
 1990年  
 Caged  
 Chicken.





白毛烏骨雞  
(69 × 46cm)

1990年

White-Feathered  
Chickens with  
Black Bones.





山雨欲來  
(69×46cm)  
1991年  
*Rising Wind  
Foreboding  
the Coming  
Storm.*



伴 (46×35cm) 1991年

Mates.



覓 (46×35cm)  
1991年  
*Looking for...*



一老一少 (46×35cm) 1991年  
*The Old and Young*





紅妝素裹人間鳳  
(69×46cm)  
1990年  
Phoenix  
on Earth.





守衛  
(69×46cm)  
1990年  
Guarding.





留春住 (69×46cm) 1990年

*Whispering.*





鬥 (69×46cm) 1990年

Fighting.





欲 (46×35cm) 1991年  
*I Want...* (1991)

兩個赤膊雞 (69×46cm) 1988年  
*Two Chickens.*

初圖

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# TREASURES OF CONTEMPORARY CHINESE PAINTING

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