

罗宾宽画集

罗宾宽



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作者简介：

罗家宽，1953年生于重庆，字绮，号云谷、砭石、真如居士。师承于郭蔓锄、陈无垢、陈子庄等前辈，得益于吴丈蜀、吴凡、刘既明、阎松父、蓝菊荪、李国瑜等诸家的点拨与同道抬爱。早年游历名山大川，广结善缘。集金石、书画、雕刻于一炉，大到壁画微至发丝均有作品问世。作尺幅有泰山河岳之势，写片纸有秋水长天之思。清心、自然、如春蚕吐丝绵绵不绝，富有生活哲理。平淡中生奇趣，空灵中含禅意。

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个人网站：

www.ljkysw.com 中文域名：罗家宽艺术网

师法自然 功在艺外

（代序）

我与罗绮云谷先生相识仅一年时间，过去就听说他是艺术界的多面手，涉猎广博，主要致力绘画之余，如金石、雕刻、微刻、微画，都曾研习，并有可观。在绘画上接触面宽，在他的作品中，山水、人物、花鸟、虫鱼为习见挥写对象。从体形看，大到巨幅壁画，微至米粒发丝，在云谷的管翰或刀钁下，无不游刃有余，出神入化，令人惊叹。因此，我极欲一观他的妙技，以开眼界。一九九六年四月，他在成都举办了一次别开生面的个人家庭书画展，展出作品近百幅，深获好评。展出三个月后，我来成都闻知此事，因而请云谷为我将个人家庭书画展补办一次，以满足我的愿望。云谷接受了我的请求，因而使我获得一次很好的学习机会。

云谷出身世家，从小受过严格的文化知识教育，但因家道清寒，没有上过艺术院校受专业教育，全靠自学成才。他生性勤奋，凡能找得到的前人的粉本，都认真揣摩，凭自己的选择标准加以取法或扬弃。云谷对待其他艺术门类如篆刻、书法等的学习也是如此，所以他的每一项艺术作品，既看得出植根传统的深厚功底，也有明显的创新意识，形成他独特的艺术风格，受到读者的称赞。

云谷的作品来源于生活，富有生活气息。他曾在昆明石林风景区生活了八年，在石林宾馆以篆刻和绘画直接为中外旅客服务。云谷也借此机会锻炼了技巧，从实践中得到提高。今天我们从展品读到云谷状写的石林风光的画幅，仍能想象出隐现于白云流泻间的千姿百态的石林群峰在向游客抬手致意，生发出美妙的联想。所以，云谷在绘画上取得的成就，原因之一一是得之于师法自然，理论能联系实际的结果。云谷的画艺，早年投师四川名画家阎松父、张采芹、郭蔓锄，多得导引，以后又受名画家陈子庄、名书法家陈无垢二公指点，艺事大进，作品日臻成熟，为艺林所重，声誉日隆，叹为后起之秀。云谷的画作，不论大张或尺幅，都注入自己的情感，读来无不感到立意独特，满纸清新爽朗，回味无穷。他不满足于已取得的成绩，勤于探索，敢于创新，故能始终随时代前进，不落人后，这种精神是十分可贵的，也是一个艺术家必须具有的，云谷是做到了。云谷于艺术理论也有一定的修养，并从自己的创作实践中加以印证。他于艺事中时有独自の体会，见解精辟新颖，诚属可贵的经验之谈。我曾读过他的创作手记，颇多独到见地，足受启发。这里试转摘数则以见一斑：

『广师多益、多思善辨，辨而能化、自得通灵。密易疏难、沉着易、空灵难。化解他人的作品，取其大致，可一生二、二生三……意中融变。摆脱功利诱惑，纯净心灵，纯真作品，才能达到他人所不易达到的境界。』书画作品，本是作者理念、道德、心境的展现，这一切无时不体现在他的作品之中，由此可知，云谷的艺术获得如今的造诣，是由于他善于以理论指导实践的结果，绝非幸致。云谷天性淳厚，事亲至孝，奉养无缺，省视殷勤，邻里传为美谈；于兄弟极为友爱，凉热与共；对朋友也真诚，乐于助人。这些高尚品德，既足为社会风范更直接滋养了他的艺术生命，也是他特有的艺外功夫。这是一般人难以达到的，也是云谷在艺术上获得成功的动力。

显然，云谷是一位才华横溢、富有开拓意识和创造精神的中年艺术家，如日方升，前途无量。须者，云谷将他历年的书画作品选了近百幅将付印行，嘱序于我，我辞谢不能，略赘数语，以记对云谷作品读后的一得，并已向读者推荐这本值得一读的好书。

吴丈蜀

一九九六年八月于成都

To Learn from Nature, to Appreciate out of Art (Preface)

I have Known Mr. Luo Yungu for one year only. And I heard that besides painting, he has studied and is good at many field of art, also the inscription, carving, micro-carving, and micro-painting. In his works, he uses many things as objects, such as mountain, river, personage, bird, flower, worm and fish. No matter as large as mural painting or as small as micro-carving on rice or hair, Yungu creates many superb and marvelous works with his brush and knife. I have always been eager to view his works and technique very much. In April of 1996, he held an entirely new sort of personal exhibition in Chengdu, and nearly one hundred works were exhibit which obtained many favorable comments. After three months, I have learned about this when I came to Chengdu, therefore asked Yungu to hold the exhibition again. He accepted my request and gave a great opportunity to learn from him.

Yungu was born in an aristocratic family and received fine education, but due to the financial situation he has never studied in an art college and was educated through independent study. He is very diligent as well. Whenever he has the chance to find the ancient painting draft, he studies it carefully and takes the things useful according to his standard. Yungu has treated other artistic categories in this way too, such as carving and calligraphy. So we can find the traditional techniques and the innovation in every artistic work of his, which formed his unique style and is praised by viewers.

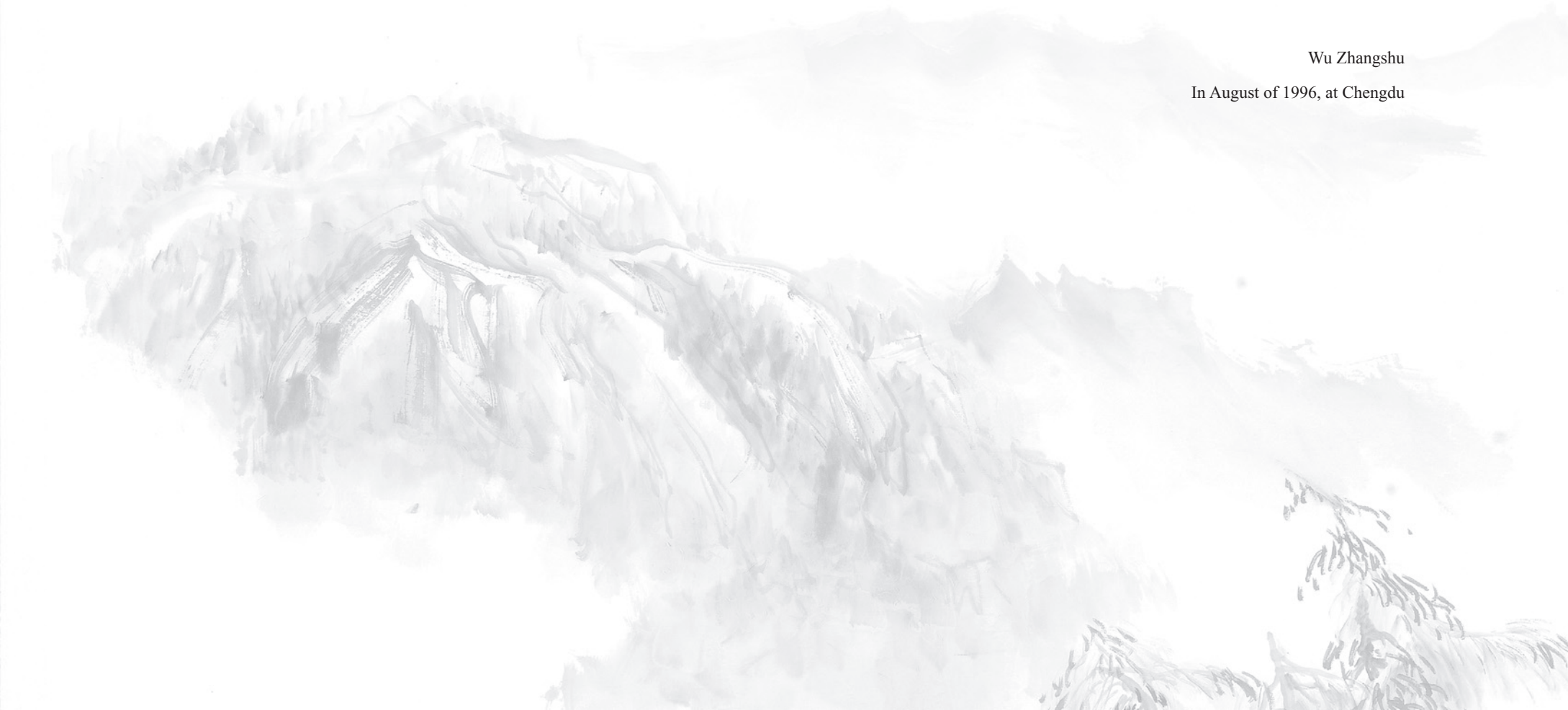
The works of Yungu's come from life and are full of vitality. He has lived in Stone Forest Scenic Spot of Kunming for eight years and serviced for both Chinese and foreign tourists with carving and painting in Shilin hotel. Yungu took this opportunity to exercise his skill and improved it from practice. Through his works of the stone forest scene, we can still imagine the mountains are surrounded by the flowing white clouds in stone forest area. So the achievement of Yungu in art is firstly due to his study from nature, that he integrates practice with theory. He is guided from masters in early years, such as Yan Songfu, Zhang Caiqin, Guo Manchu, then received education from celebrated painter Chen Zizhuang and the famous calligraphist Chen Wugou. His techniques and works are more and more mature, and his reputation is gained day by day. For any scale of work, Yungu always pours his feelings in it and makes the viewer astonished. However, he is never satisfied with his achievement and keeps his pace with the times, that kind of spirit is not only valuable but also the basic for an artist. Yungu has his own theory and idea of art, and he learns it from practice. He has his special experience and opinion in art which are spectaculars and valuable. I have read his creation notes, and there are many original and inspiring thoughts. I will select several texts in below.

To study from many tutors, to think, distinguish, and learn, so that you could be perfect. It is easy to draw the objects but hard to paint its spirit. We need to learn from the good things from others' works, so that we could melt and use them as ours. Only if we get rid of the lure, pure our soul and works could we reach the stage that no one could. Works of calligraphy and painting is originally the represent of author's idea, moral and state of mind and those are reflecting in his works all the time. Therefore, we can know that Yungu's art accomplishment comes from his practice with the theory. Yungu is a good person who is care and filial to his parents, friendly in neighborhood and sincere to his friends, and is always ready to help others. These noble morality, has nourished his artistic life, even more for the social demeanor. It is absolutely difficult for common people to reach this state of mind, and is the motivation to Yungu's success in art as well.

Obviously, Yungu is a brilliant middle aged artist who is full of innovation and the spirit of creation. He is like the rising sun with great and bright future. At the moment, Yungu will publish his nearly one hundred selected works of calligraphy and painting over the years, and asked me to write a preface. I am delighted to do this and write a few words to record my experiences of his work and recommend this good book to all the readers.

Wu Zhangshu

In August of 1996, at Chengdu



心性 裸露·质朴 天真

罗家宽先生是从天府之国走出的一位多才多艺的画家，他对大自然情有独钟，对荷菊文化思想有独创。娇荷掩映中的野鸟、寒风摇曳的傲菊、静泊的小船、山野河畔的茅舍、云雾里的山峰……一幅幅细腻淡逸、静谧空旷的花鸟山水，仿佛把我们带进了一个没有喧嚣的荷塘和桃源。那浓淡交错的墨韵，素妆淡染的色调，无不透露着一股纯净清新的气息，宛如一泓甘泉，滋润着人们的心田。这甘泉流自于罗家宽先生的笔端和墨中。

罗家宽先生笔下的不论是花鸟还是山水，都充满了灵动的自然神韵和生活情趣。艺术语言在意境之静、气韵之动中显得更为丰富。视觉效果体现出他把传统写意与西画技法的大胆融汇。艺术魅力会让观者感受到那充沛的情感占据着他的心灵。他那妩媚的荷花、活灵的游鱼、旷远的桃源，负载着美的天性，他的画面往往会让人进入遐想状态。

罗家宽先生曾游历祖国名山大川，他的画里不仅有千里豪云的磅礴重山，也有一望无垠的田园美景。他用五彩笔墨，点线勾勒，在小小画幅中自如挥洒出高山流水、田舍农耕。无论是浓墨淡彩，清丽挺拔的山川都让人感到自然的雄壮和原野生态的恬静。他同样也用画花鸟的细致描绘以波送帆、飞水浮云、山谷深居来增加画面动感，营造画面情趣，动静相存、流润活脱、沉郁中显飘逸，墨色沉重、色彩质朴，浑厚清新中既有北方山川的宏阔，也不失江南山水的灵逸。他在三十多年来潜心绘画艺术同时，广采博取生活感受与学养积累，少受传统技法的影响。他的山水正是以其朴实的自然风貌和诗意的原野情怀，发掘出人类生存空间独特的自然美感和精神意蕴，营造出静穆澄澈的渴望家园。

家宽酷爱大自然的花卉，对千姿百态的花卉有自己的理解和认识。在千姿百态，芬芳迷人的花种中，最让他钟情的还是那塘中的荷花和迎霜的菊韵。他是用荷和菊的品行来磨砺自己心性。家宽笔下的荷花、菊花意境深远。他善于在大自然中捕捉灵感，所以他描绘的花儿鸟儿千姿百态、色彩纷呈，温婉、沉静而又超脱，充满灵性。静心品味能让人有种意味深长、身临其境的感觉。他笔下的荷花纯洁无瑕，亭亭玉立；菊花亦幻亦真，高贵典雅，清逸幽香。景物与宁静祥和的气氛完美地融合在一起，心中桃源印入眼帘。他的水墨自然花卉是凝聚了多年的心血，才创造出的一种奇特的意境，诗一般的情调跃然纸上，会让观者获得一种无尽的享受。罗家宽先生认为，画家所追求的，不仅是营造宁静安逸的画面气氛，使人看着觉得享受，更重要的是要传递人文主体的精微和深度。

他的荷花表现形式别出心裁，常用生动的细节衬托浓郁的自然气息和生活情趣。荷花上多出一点灵动的昆虫，一点细节，显示出画家对自然美的向往和关注，对人类淳美意境的不懈追求。罗家宽先生的荷花，不泥古法，不重唯美；他把荷视为一种自然物之上的品格题材，所用章法虚实相得益彰，求汉画风骨，点线相同，墨彩交织。画中鸭、鸳鸯、水鸟、

游鱼穿插得当，游于荷中，静动结合，笔墨互应，或泼彩或焦墨，或用冲水，或留飞白，显示出荷塘雅韵的意境和情趣，是意象达到的鸟语花香，也是重新审视大自然造化的荷花与先人赋予它人格之上的荷花意境。他不拘泥古人的构图，但又不是西方抽象或表现风格的套用，而是用诗一般的语言所表达的笔墨情趣。罗家宽先生的荷和菊不仅仅是表现植物外表的形象，他用抽象笔墨和笔墨之美传达自己对自然的情感，让自然万物进入画家的心灵，融进自己的灵魂，简单而美轮美奂的画面，才会从胸中流溢而出。虽然他往往在画面上表现的只是荷和菊的一朵，却让人能感觉到一首自然生命的美妙乐章。乐章中融入了自己生活的立场和感情，以自己的生命感悟体验来升华花卉品性，感受自然植物的大憎大爱。

罗家宽先生认为荷花有很丰富的感情，即便是残荷，也能烘托出生命的鲜艳。因此，他的荷花跟别人不同，画面表现的是荷花的境界、荷花的精神。在传统的意象中，『荷尽已无擎雨盖』的败落，『留得枯荷听雨声』的凄凉，而罗家宽先生则去发掘出残荷的美质，让『鞠躬尽瘁』的残荷绽放出一种特殊的美。

罗家宽先生赋予水墨的人格化力量，表现在他大胆的用墨、用色、用光、用水上，或墨黑如漆，或淡者如烟，大气磅礴，一叶之中水墨交融，浓淡相破，观一叶已觉满纸烟云。只见那硕大如伞的荷叶在波光浅荡的水面上随风翻飞，初绽绯红的花苞，在弥漫荷塘的雾霭中淡淡吐香，纯净中富于变化，幽淡的调子和舒展的旋律交织成一幅幅既有古典雅趣又富于现代意味的图景，给人恬静幽远的意境。『妙在似与不似之间』是他技法运用上新的境界。因此，他笔下的花鸟不仅超越了自然景物本身的属性，也将人文主题通过创新的笔墨推向另一种境界。

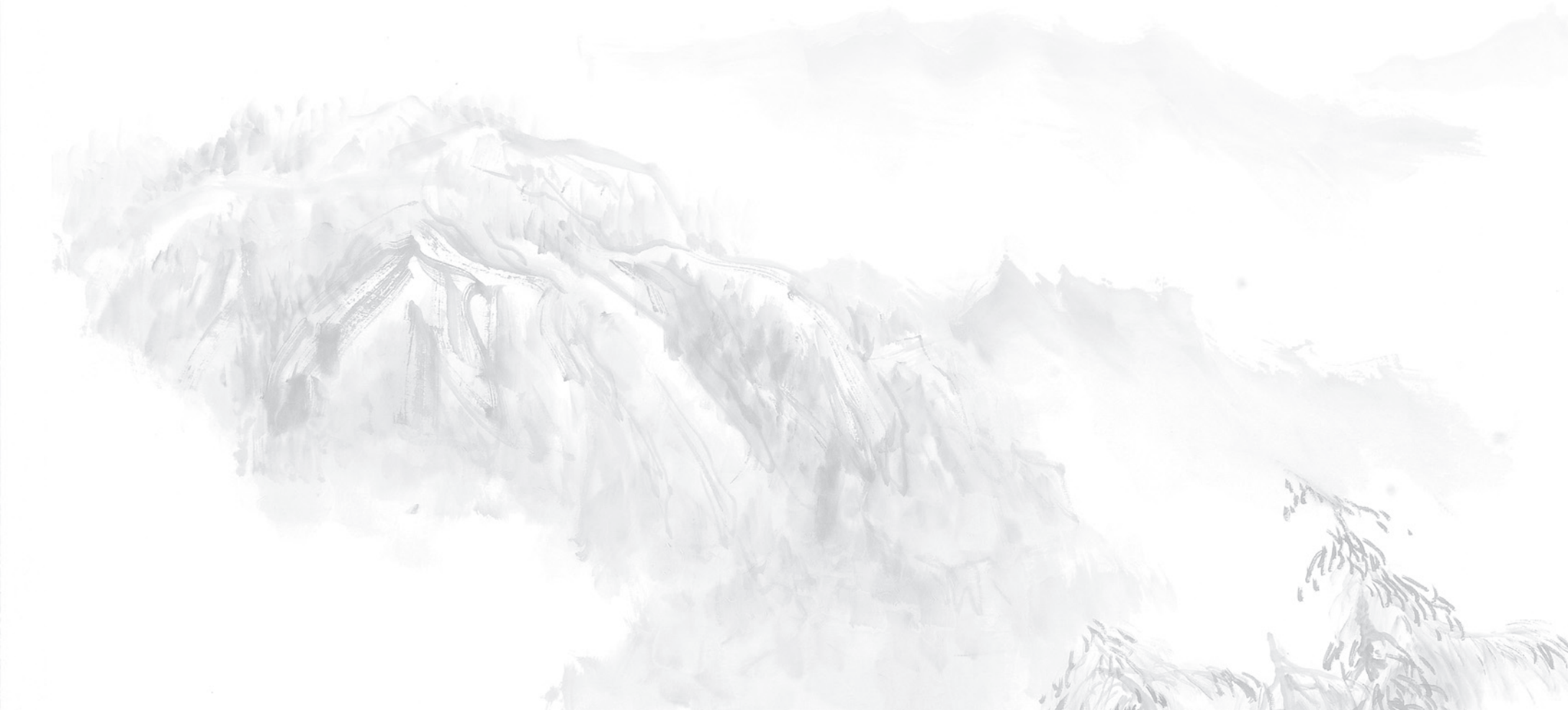
几枝红荷，点破层绿，在风中摇曳。不知何处飞来的几只翠鸟掠过水面，欲停未停，让人体会到一种『碧荷相伴水禽鸟』的乐趣。只要你细品罗家宽先生的作品，就能赏到兰的神韵，闻到菊的清香，感知荷的娇妍，品味梅的诗意。

那心灵的沉荷，那傲骨的菊韵，那秀美的山峰，那潺潺的溪流，都隐在笔墨与自然之中，只有打开心灵之窗才可以闻到生命的芬芳。艺术的世界就是这样，能让人感受心境体验的作品才会具有深邃的艺术魅力，才会在静幽之中生发出无尽的美音，在感悟之中溢散笔墨的芬芳。

也许，这就是罗家宽先生作品的艺术价值。

体金

二〇〇八年春写于北京无为堂



Nature and Frankness, Modesty and Innocence

Luo Jiakuan is a gifted and talented painter who comes from Sichuan Province, and he is deeply in love with nature and has his own original creations in lotus and chrysanthemum culture. Those fine and smooth Chinese Paintings of birds and flowers, mountains and rivers are taking us to a quiet lotus pool and heaven, such as the picture of the wild bird by the beautiful lotus, the chrysanthemum flickered in cold wind, the moored boat, the hut by the river and field, cloud and mist around the mountain peak. That deep or light ink interlocks and the light tone are revealing the pure and fresh atmosphere, as if the spring moistening people's hearts which just comes from Luo Jiakuan's brush and ink.

No matter birds and flowers or mountains and rivers of Luo's, they are all full of natural charm and delight of life. The artistic language is more abundant when it is put with the quietness of artistic conception and the flow of vital energy. Visual effect embodies his merger tradition skills with western technique. Artistic charm will let viewers experience that plentiful emotion is occupying his soul. Those beautiful natural images often let people enter the reverie state, such as the fabulous lotus, vivid fishes and vast peach garden.

Luo Jiakuan has travelled many places in our motherland, for instance many famous mountains and great rivers. There are not merely dense clouds and boundless mountains, but also beautiful scenery of rural area in his picture. With the colored ink, he draws high mountains and great rivers, farmland and cottages freely.

No matter painting with the thick or light color, the high and straight mountains could always make people feel natural magnificence and quiet wilderness ecology. He also paints the sail, flowing water and clouds, valley and huts with the technique of painting the birds and flowers, which increases vital energy and makes the picture temperamental and interesting. The ink is thick and pure, which contains the broadness of northern mountains, and without losing the spirit of fresh southern rivers. Over 30 years, he widely studies graphics art with great concentration, experiencing life and learning, meanwhile, trying to not be influenced by traditional skill and technique. Because of the sincere natural styles and poetic feelings in his paintings, they explore out human unique natural aesthetic emotion and spiritual connotation, and build out the pure spiritual home.

Jiakuan loves the flowers in nature and has his own understanding to the thousands of different flowers. Among them, his favorites are the lotus in the pool and chrysanthemum in frost, who uses their characters to temper his emotion. The lotus and chrysanthemum in Luo's works have their own specific artistic conceptions. He is good at catching the inspiration in nature, so that the flowers and birds which he drew are quiet and detached in different poses and colors. If you experience it from the bottom of your heart, you will find it meaningful and as if you participate yourself. The lotus is pure, slim and graceful whereas the chrysanthemum is dreamlike, noble and refined in his works. The scenery merges with the quiet atmosphere perfectly, showing one's dreamland on paper. Those things in painting come from years of hardship, so that can create a kind of peculiar artistic conception and the poetic ambience on paper, providing the viewer endless enjoyment. Luo Jiakuan believes that, what the painter pursues is not only the quiet and easy atmosphere and making one enjoy the painting, but also to transmit the précis and the depth of humanism.

His idea of expression lotus is to use the vivid detail to show the strong natural sense and the delight of life. Some detail as an insect on the lotus, demonstrates painter's yearning



and concern of the natural beauty, and the untiring pursuit to the pure atmosphere. The lotus of Luo's is not a purely imitation of the traditional skills, but also focuses on the sense of beauty; he regards it as one topic, interlocks the ink and color by different techniques and the style of Han Dynasty. The duck, mandarin duck, aquatic bird and fishes were put into the picture by splash color or splash ink, or by other skills to make one think about the artistic conception and brighten the whole drawing to another stage. It is on the other hand a re-thinking about the concept of locus and its personality given by ancestor. He studies the ancient composition and the western abstract and expressionism, but to express his feeling by his ink and brush. Luo puts the nature in his soul, so that his lotus and chrysanthemum are not themselves, but revealing his emotion as well. Though what he often displays on the picture is one lotus or chrysanthemum, however, it enables viewer to feel the wonderful movement of nature and life which pours painter's own position and emotion, experiencing the flowers' moral character with his own life.

Luo Jiakuan thinks lotus has abundant emotions, even if the deadly lotus can contrast the brightness of life. So that his lotus is different from others, what the picture displayed is its spirit. In the traditional image, the ones that "the withered lotus loses its umbrella like leaves" and "saving the withered lotus and listen to the rain", Luo Jiakuan explores its beauty, and let it show the quality "spare no effort in the performance of the duty".

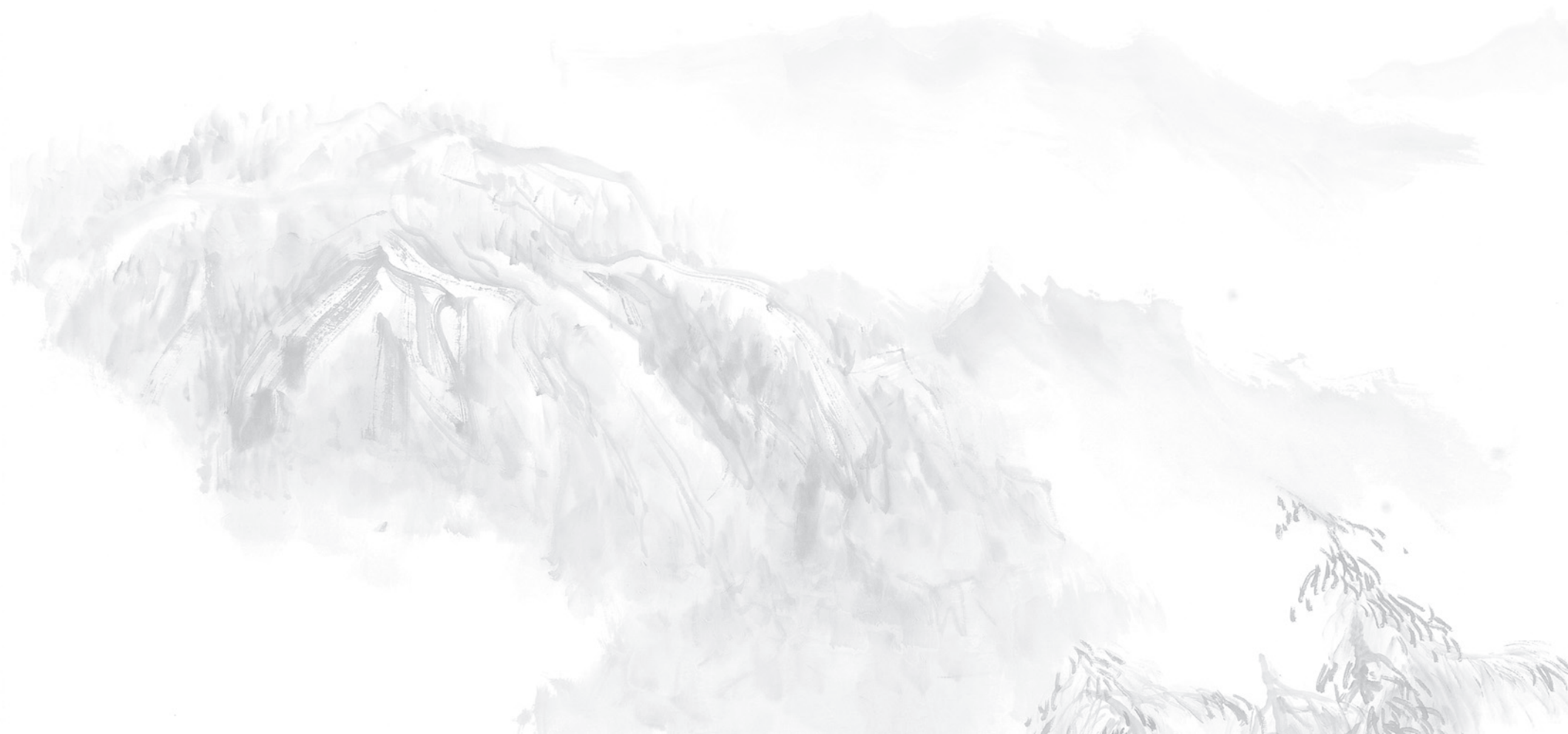
Luo Jiakuan characterizes the ink, it is showed when he uses the ink, color, light and water. It is thick as paint or light one as smoke. We can find that on the technique he paints leaves by use ink. That large lotus leaf is swinging with the wind on the surface of water. The red bud is opening in the mist of the pool. This deep and remote tune became a picture full of have classical taste and modern image, living the sense of quiet and deeply touched. "It is great in the stage of similar and not." new realm at his skill and technique is being used. So the birds and flowers of him have not merely surmounted the attribute of them, but also push the humane theme to another realm through innovation.

Several red lotus and some green spots are swinging in the wind. Some kingfishers all of sudden skims over the water, which give one the harmonious picture of green leaves, red lotus and birds. If you view Luo's work, you can find the spirit of orchid, the fragrance of the chrysanthemum, the charm of lotus and the poesy of the plum.

The soul of lotus, the proud of chrysanthemum, the beautiful mountain peak and the murmuring brook all fade in the brush and ink, only when you open your heart can you smell the fragrance of life. It is the world of art that only the works make the viewers feel their heart, will have the deepest artistic charm, the endless sound in a quiet and remote stage, and give one a whole new picture when you watch it again. Perhaps, this is artistic value of the Luo Jiakuan's works.

Tijin

Wuwei Hall, in spring, 2008



罗家宽画集

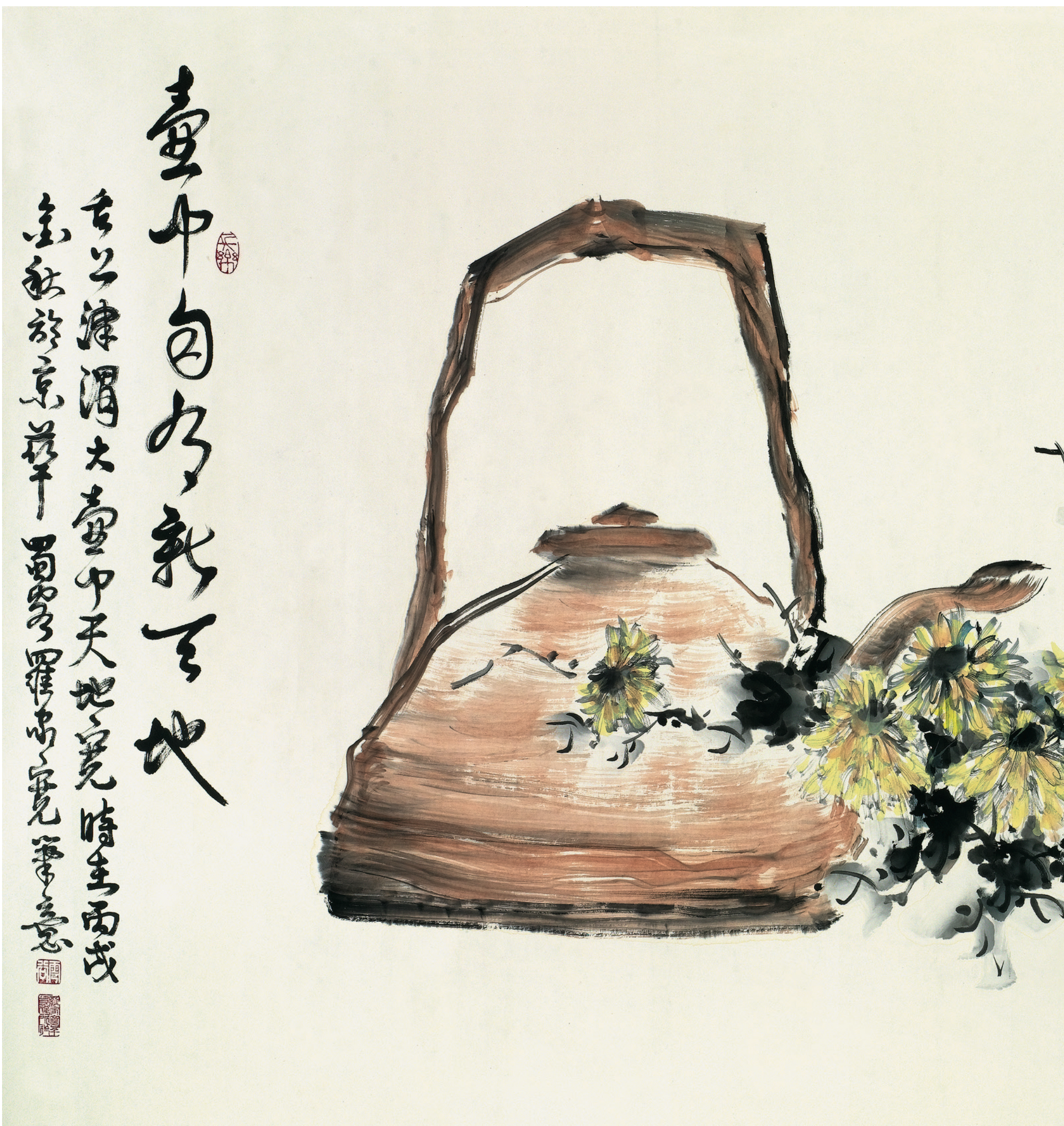
花鸟篇





竹篱有秋声 Bamboo Hedges in Autumn
69cm x 137cm





壶中自有新天地 There is always something new in the pot
96cm x 178cm





秋水动芙蓉 Lotus Flowing in Water of Autumn
35cm × 45.5cm



秋韵 Charm of Autumn
35cm x 40cm



美人初发 Germination of Canna
35cm x 46cm