

房

企遐 ● 山水畫 ● 創意

FANG QIXIA SHAN SHUI HUA CHUANG YI

● 精思以開其胸臆

● 遠游以廣其見聞



遼寧美術出版社



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遼新登字2號

圖書在版編目(CIP)數據

房企遐山水畫創意／房企遐編繪．—瀋陽：遼寧美術出版社，1995.12

ISBN 7-5314-1271-X

I.房… II.房… III.山水畫：中國畫-作品集-中國-當代
IV.J222.7

中國版本圖書館CIP數據核字(95)第23850號

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房企遐編繪

遼寧美術出版社出版 (瀋陽市和平區民族北街29號)	香港國際商業出版社承印 遼寧省新華書店發行
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開本：787×1092 1/12 印張：3

印數1-3000

1995年12月第一版

1996年2月第1次印刷

責任編輯：費長富

封面設計：閻義春

責任校對：侯俊華

版式設計：胡仲浩

英文翻譯：龔志航 任海波

攝影：朱赤明

ISBN7-5314-1371-X/J·613

定價：48.00元

序

企遐君的畫冊即將問世，作為年少時即知之甚深的朋友，我對他在畫壇上取得的成就感慨萬分。生活對企遐君并無太多的恩寵，年少時他曾受過不少磨難。企遐的幸運是得到了不少著名藝術家的指導幫助。早年從孫仙舸、張世良、朱宗慈諸先生獲得美術的啓蒙，1979年拜上海著名山水畫家陸一飛先生為師，這成為企遐藝術人生的一大轉折，正是陸一飛先生使企遐在畫壇登堂入室，拾階漸進。其後又得中國美院孔仲起先生、浙江畫院何水法先生等畫壇名家的指點扶掖，企遐的視野日益開闊，技藝日益精進。

也許正是少年的磨難和恩師的濡染加深了企遐對宇宙生命的體驗和藝術人生的執著。于今風雨卅載，難得企遐君卻一如既往地保持着少年人生的拙實與厚重、童真與悟性。筆墨之道，本乎性情，急功近利，安得超逸之致？躁戾矯情，何來衝穆之神？丹青雖出于手，實根于心。企遐治畫一如為人，從不紛更馳逐，一味埋頭耕耘；勿忘勿助，優柔漸浸；不圖虛名而精求，不慕時勢而默進。良師攜手，天道酬勤，如今終至脫穎而出，卻知幾多師恩，幾多學心。

古人曰治畫之訣，在于“外師造化，中法心源”（唐·張璪），又云“欲奪其造化，則莫神于好，莫精于勤，莫大于飽游飫看”（宋·郭熙），企遐君可謂得其精神。早年肖像寫生的功底，使他長于對形態的準確刻畫；西洋油畫中光色技法和焦點透視的運用，使他長于對空間的立體與動態表現；現代工藝筆法的融匯，則使他又獨闢蹊徑地在國畫中體現裝飾風味。這些藝術技法與中國傳統技法的融會貫通，使他在追求“氣韻生動”、“境與神會”的同時，又有了新的創造。在水墨淋漓與光色朦朧的交織中體現出獨特的山水意趣。這些更得之于大自然之助，1991年和1992年的西南、三峽之行，使企遐在對山水自然美的直接感悟中勃發藝術生機。搜盡奇峰打草稿，山川迹化如神助，由此畫藝大進，令人耳目一新。

宋代大儒朱子曾以“精思以開其胸臆，遠游以廣其見聞”一語題贈畫家，此語道破畫家內外修養兩面功夫之真諦。願以此與企遐君共勉。

是為序。

潘立勇

一九九五年八月于浙江大學求是村靜定軒

PREFACE

The painting album of Mr. Fang Qixia will soon come out. As a very close friend of his in our childhood, I have all sorts of feelings in my mind in face of his success that he has achieved by working hard and by making efforts unceasingly.

Life didn't favour him too much, contrarily he experienced more difficult time than other people when he was a child. He was lucky that many renowned artists gave him a lot of help. In his early time, he learned from Sun Xianling, Zhang Shiliang and Zhu Zongci, and laid the foundation of fine art and Chinese painting. It is a critical time in his art career when he visited Mr. Lu Yifei, a famous artist of landscape painting, in Shanghai in 1979 and became his student. It is Mr. Lu Yifei that helped him make good progress and occupy a position among artists. And later, under the guidance of Mr. Kong Zhongqi of China College of Fine Art, Mr. He Shuifa of Art Academy of Zhejiang and other celebrated artists, he took a wider and more overall view of art and was making progress day in and day out.

Maybe it is the hardship of his childhood and the inculcation of those kind teachers that made him experience the life of the universe deeply and pursue the career of art continuously. Thirty years has passed, but Mr. Fang is still holding his characteristics of early time—simplicity, profundity, sincerity and intelligence. The way of painting is based on disposition. If you draw painting for quick success and instant benefits, it will lose unconventional grace; and if you do it with restless and ostentatiousness, it will lose the spirit of profundity. His paintings are drawn not only by his hand but also by his heart. His painting is just like himself. He draws his painting with definite purpose and great patience. He works hard day after day and makes progress step by step. He practises not for vain-gloriousness but for skillfulness. He develops himself silently. Not being influenced by anything outside of art world. Good mentors gave him their hands and God rewarded him for his industriousness. Thanks to mentors' help and his own hard work, he has become eminent finally.

There is a saying: "The way of success in painting is that you should understand nature outside and follow your own feeling inside." (Zhang Zao-Tang Dynasty) There is another saying: "If you want to portray natural scenery on your paper vividly, you should love nature first and get the inspiration from it then; you should practise diligently first and be skillful at expressing it then; you should explore natural wonders as many as possible first and have an overall view of nature then." (Guo Xi-Song Dynasty) Mr. Fang understands the essence of those sayings deeply. He is skillful at drawing shapes accurately, in virtue of his foundation sketching from life laid in his early time. He is also skillful at depicting dynamic and three-dimensional space, with the technique of using light and colour and the method of perspective. Combining the technique of drawing of modern industrial art, he made his own way to draw Chinese painting with the style of decoration. Due to his thorough understanding of those techniques and the traditional technique of Chinese landscape painting, he has made a breakthrough in the field of Chinese painting while he pursues the vividness and integration of the scenery and the spirit on the painting, which is the lofty realm of traditional Chinese painting. People can perceive the interest and charm of mountains and waters from dark ink and light colour on his paintings. Furthermore, he benefits a lot from nature. Travelling to southwestern China and Three Gorges on Yangzi River in 1991 and 1992, he had a deep impression of the beauty of natural scenery, got the inspiration of art, and made himself full of creative vigor. After he sketched all of wonderful peaks that he explored, the mountains and waters on his painting look so marvellous that it seems drawn by God. Everybody can perceive that he has really made a big progress.

Saint Zhu Xi in Song Dynasty ever wrote: "Thinking thoroughly to open your mind; travelling farther to widen your view" to a painter. It tells true meaning of self-cultivation of a painter. Let us encourage each other in our endeavours with this saying.

Liyong Pan

August 1995

Jing Ding Room, Zhejiang University

峨眉山居 (68×100cm)1995

A Hut on Emei Mountain

巴山人家 (68×98cm)1993

Mountain Village in Bashan

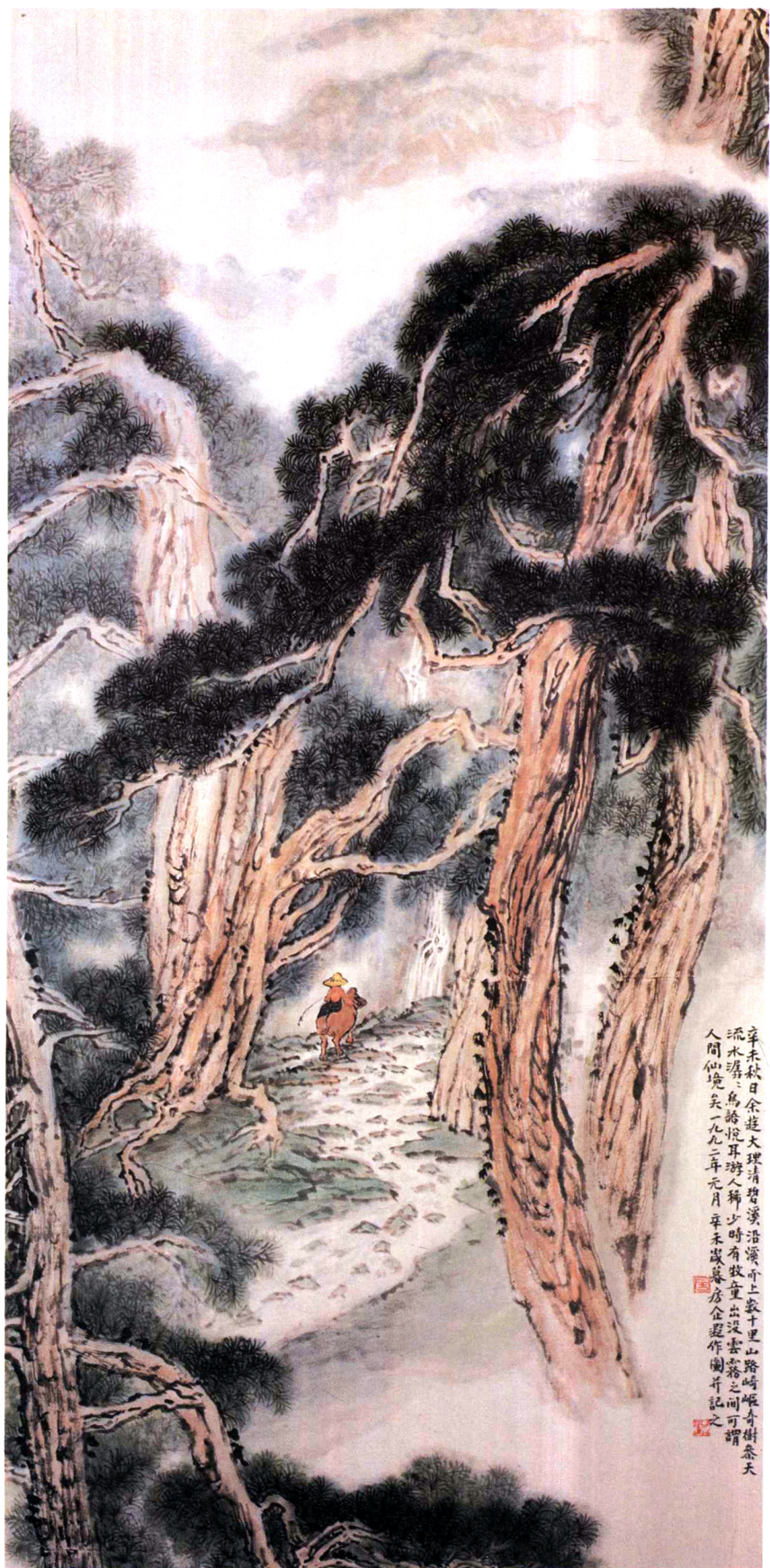


丹秋圖 (115×130cm)

1995

An Autumn View





泊 (68×68cm)1993

At Anchor

洱海曉月 (68×68cm)1993

The Moon At Dawn in Erhai

蒼山深處 (68×136cm)1992

A Shepherd Boy in the Woods

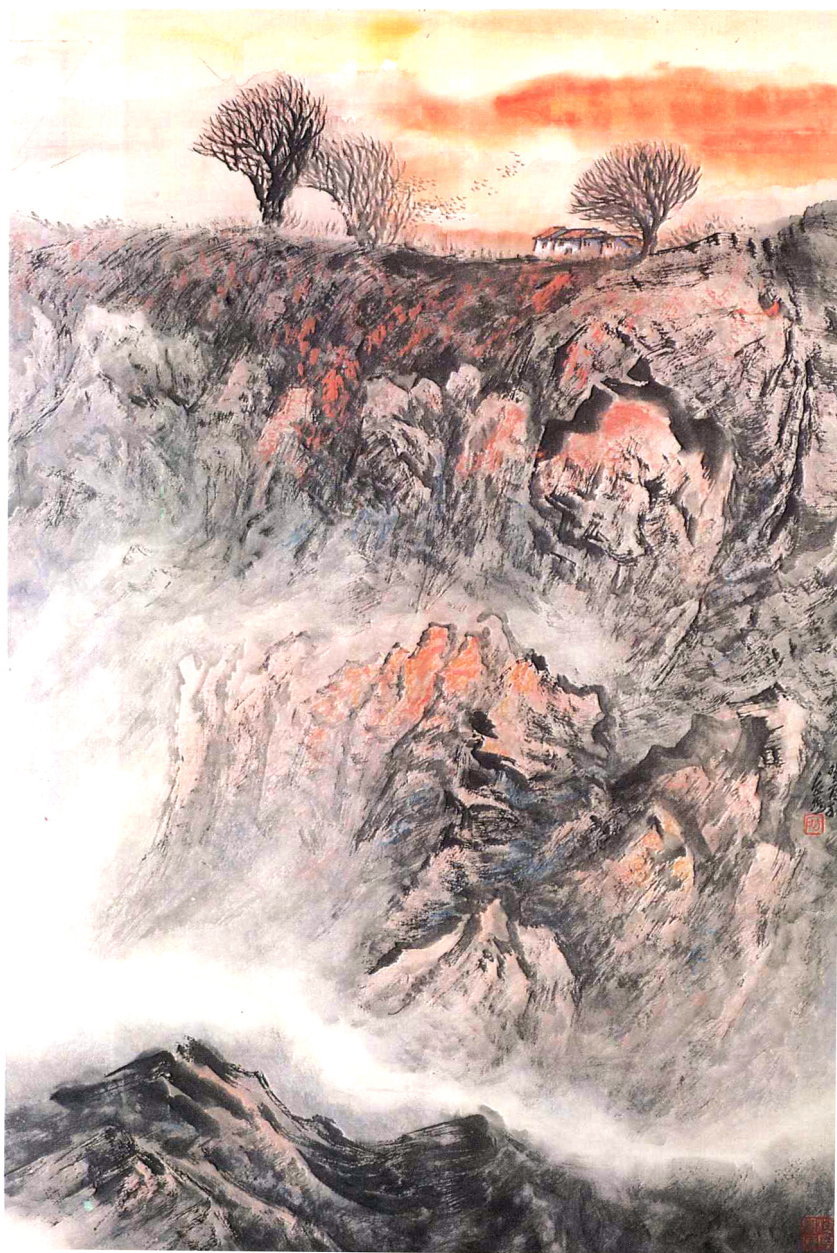


寒 露 (69×88cm)1992

Early Dew

彩霞滿天 (69×100cm)1993

Colourful Clouds

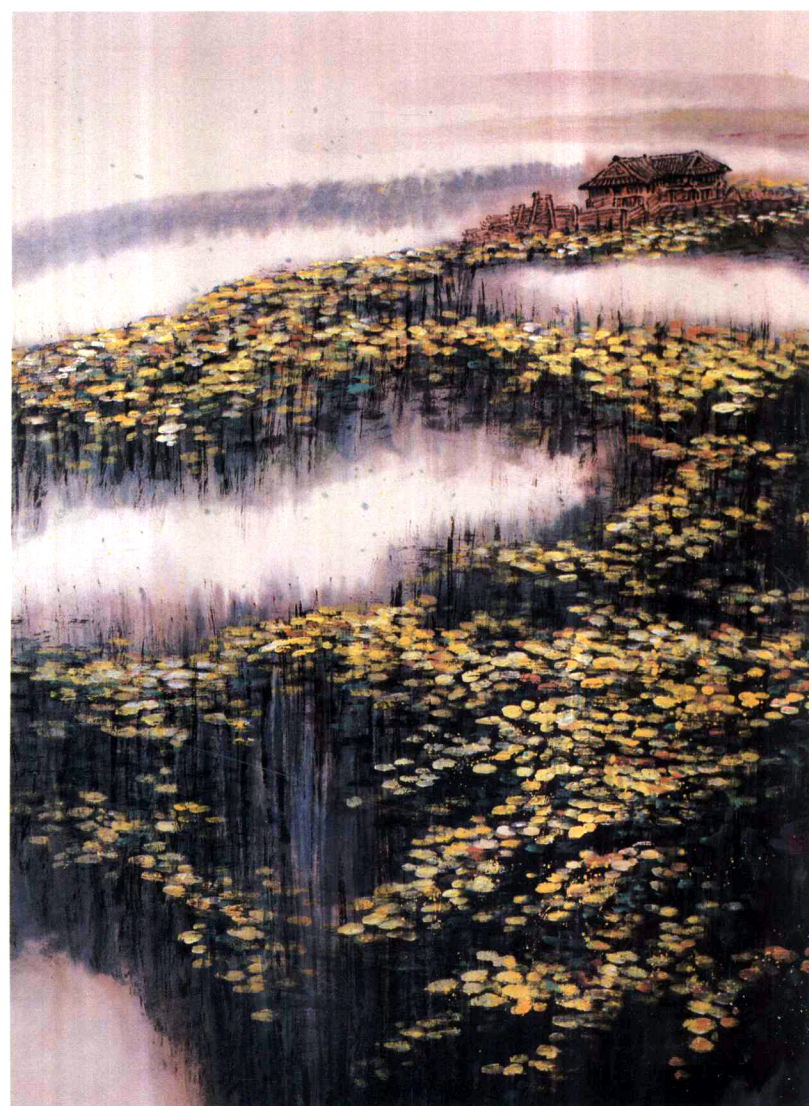


滕王閣 (69×120cm)1993

Tengwang Pavilion

芳草地 (69×90cm)1992

Grassland and Flowers



緑雨 (96×130cm)1995
Green Rain



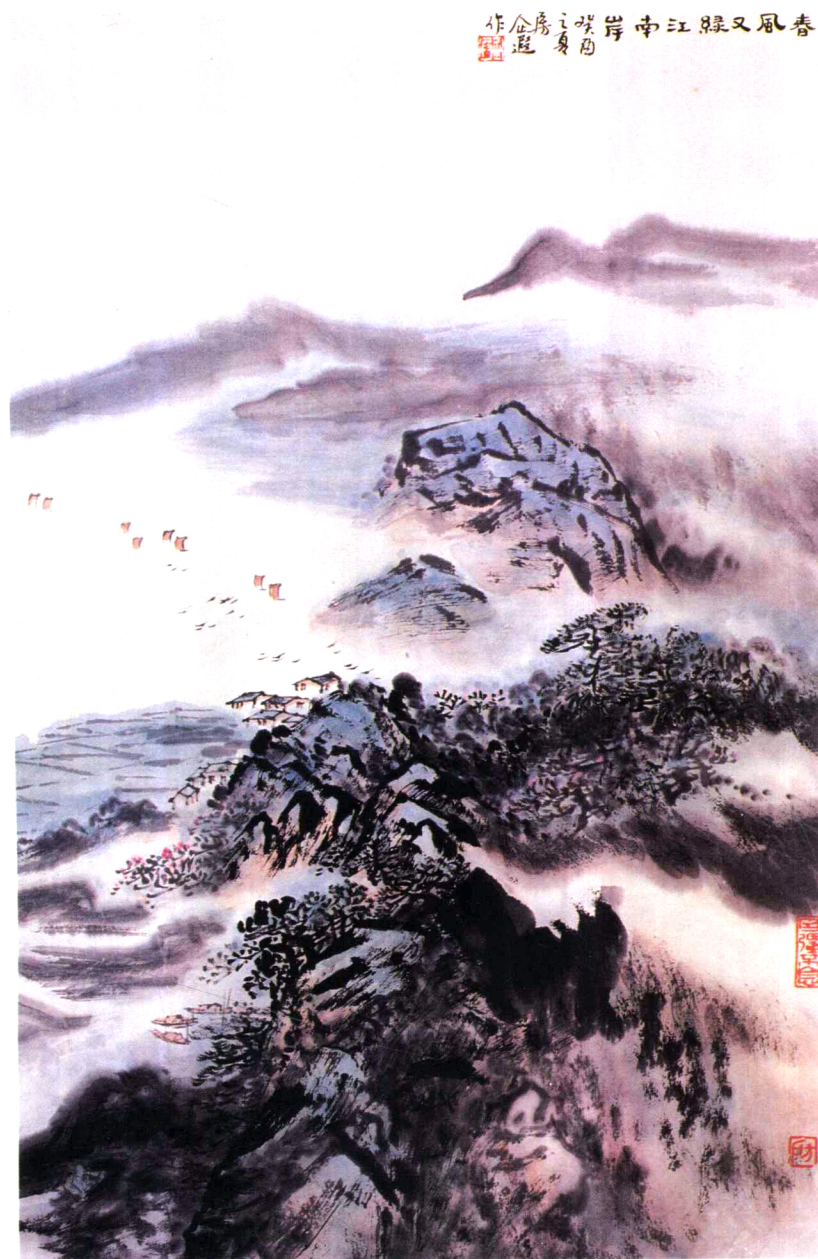


濤聲依舊 (96×177cm)1995

On the March

春風又綠江南岸 (45×68cm)1993

Spring Breeze

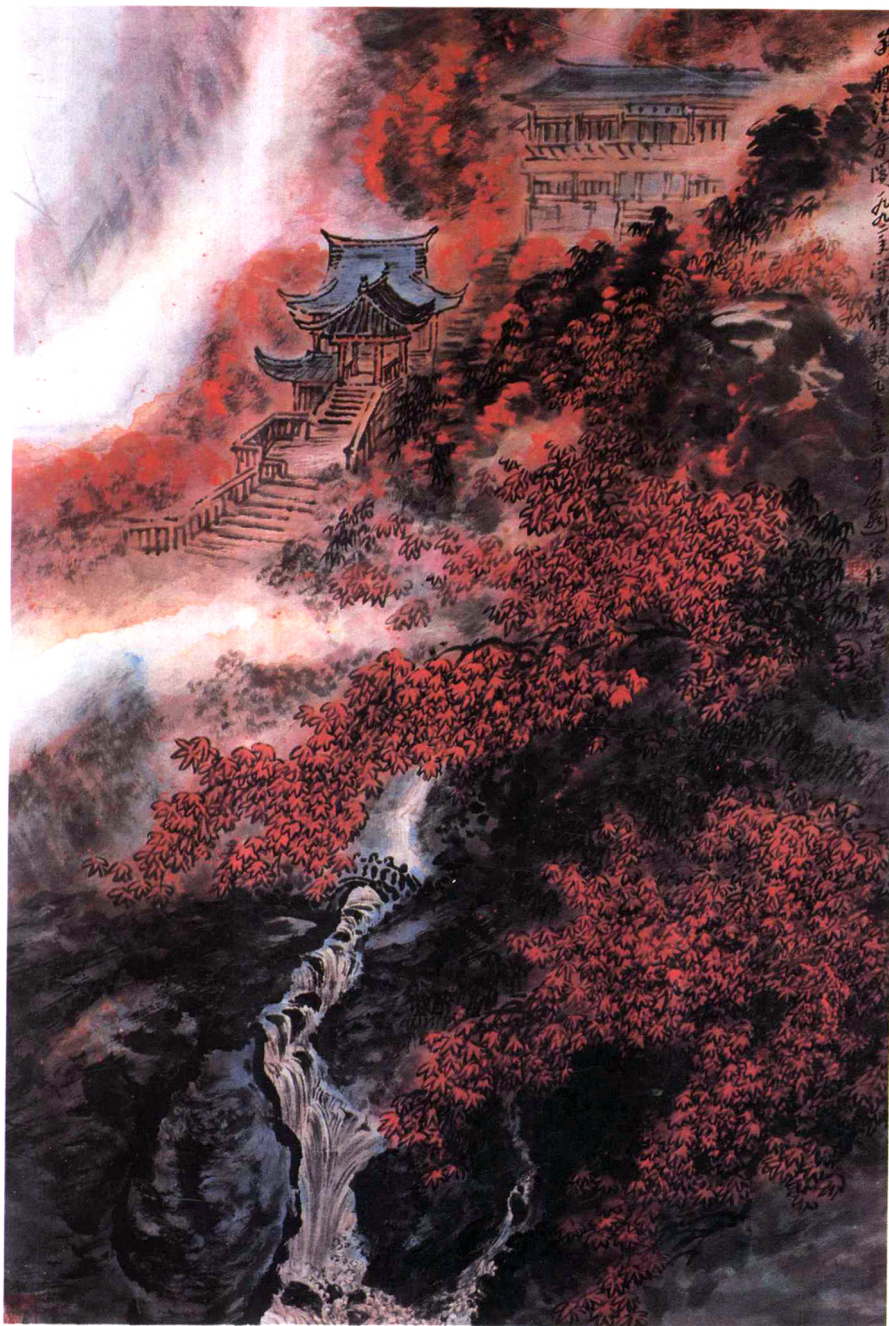


峨眉清音閣 (69×100cm)1995

Qing Yin Pavilion

凝 霜 (67×102cm)1992

Heavy Frost

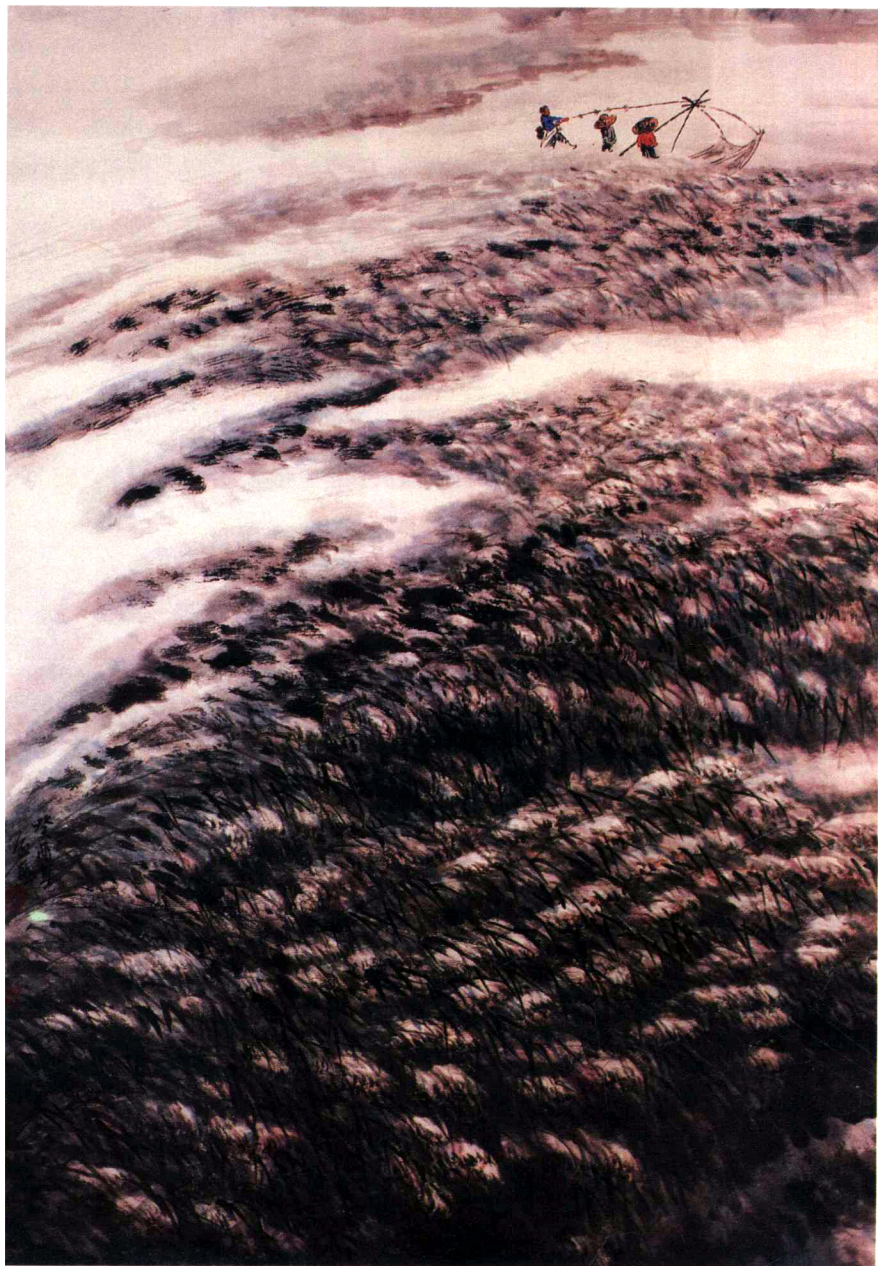


荻花漁歌 (67×98cm)1993

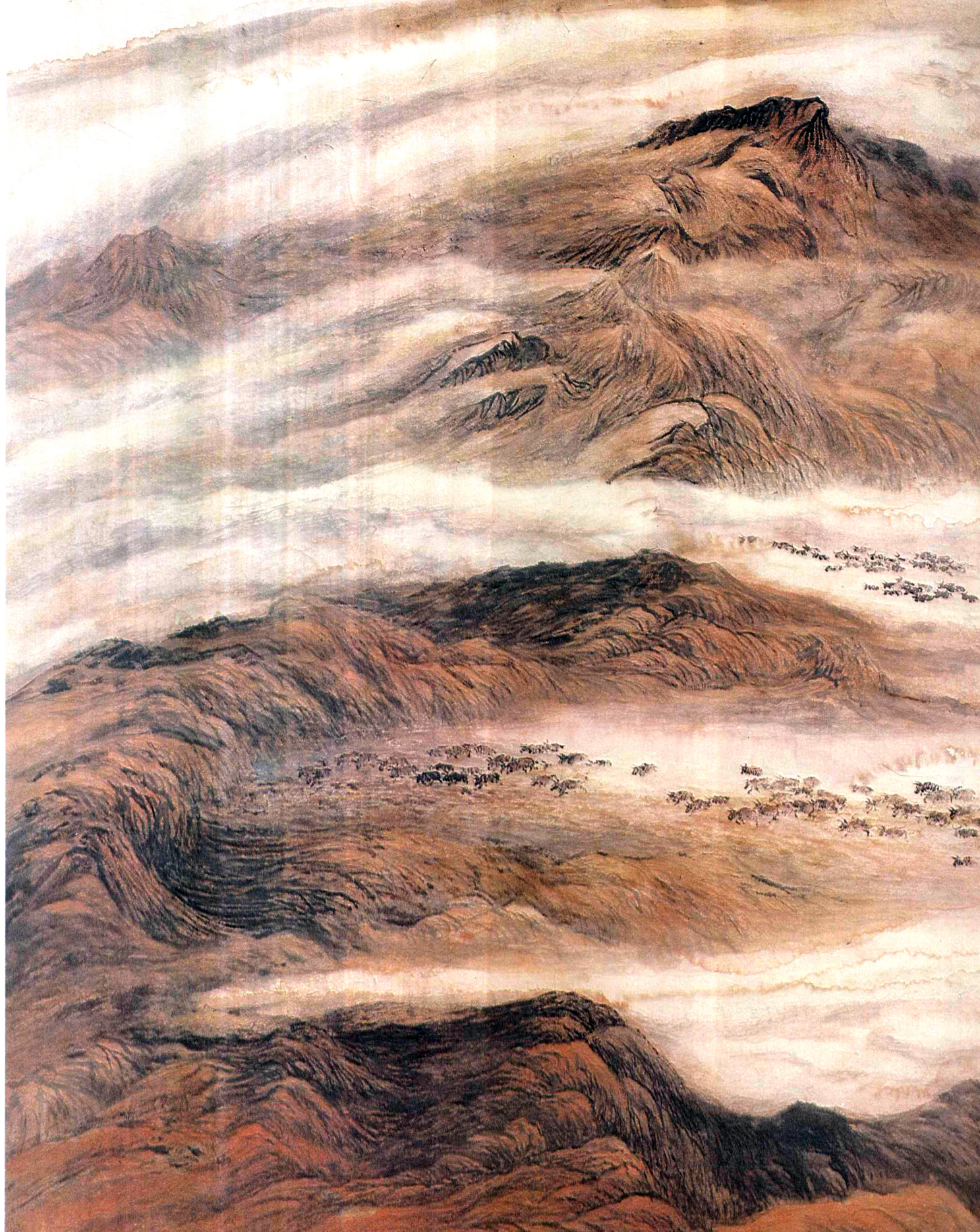
Fishing on Reed Marshes

秋水共長天一色 (69×98cm)1993

Autumn Sky



敕勒川牧歌 (96×115cm)1994
Pastoral Song



晨 風 (68×89cm)1993

Morning Breeze

宋人詞意 (68×116cm)1995

Kitty and Dragonfly



月光曲 (69×100cm)1995
Moonlight



版纳之夢 (68×88cm)1992

Dream of Banna

十分秋色小樓東 (67×124cm)1991

Autumn Night in Banna

