



劉國樞畫集

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中國第二代油畫家

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台北・敦煌藝術中心

中國第二代油畫家

劉國樞畫集

發行人 洪平濤

藝術總監 徐龍森

編輯 邱馨慧

美術設計 李瑩儒

攝影

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中國第二代油畫家

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台北・敦煌藝術中心

1984年劉國樞先生於畫室中留影



序

徐龍森

劉國樞一九一九年十月出生於四川省涪陵縣。入塵世喝的第一口水是清澈的嘉陵江水，這就彷彿注定其一生將為嘉陵江的榮譽而奮鬥。

父親劉龍驤是一個多才多藝的時新知識分子，長於繪畫、音樂、文史、書法，家中琴棋書畫一應俱全。田園詩一般的家境氛圍的滋養，使得劉國樞幼小的心智獲得全面的發展。日後雖無因國事多變而家道中落，繼而又遭亡國之痛，但這一切並沒有使獲得藝術支撐的劉國樞消沉，劉國樞的精神世界中仍然保持着那份自強不息，劉國樞早年的繪畫作品及自述便是對此的印證及真實的描敘。

一九三六年，當十七歲的劉國樞讀到法國畫家米勒的傳記後，深為大畫家甘於窮困，忠於藝術，忠於農民而感慨不已，此事對劉國樞一生的藝術追求產生了重大的影響。米勒的《晚鐘》、《拾穗者》等歷史名畫鞭策着年輕的劉國樞，而「一心以米勒為師」則始終激勵劉國樞的藝術歷程。

一九三八年到一九四五年是劉國樞一生中重要的學習階段，也是劉國樞創造出《盲婆》、《流浪漢》等不朽的油畫作品的時期。其時劉國樞就讀於私立武昌藝專，業師為著名的油畫家唐一禾。唐一禾為中國第一代油畫家，早年留學法國。唐氏兄弟唐義精、唐一禾的藝術觀及所堅持的批判現實主義創作方法，從湖北到四川影響面波及整個西南地區。應該說，唐一禾在繪畫上的批判現實主義創作方法以及精湛的油畫技巧，使得劉國樞在繪畫的追求上更接近自己的理想。我們從《盲婆》、《流浪漢》等作品中可以看到劉國樞與其所崇敬的米勒的批判現實主義創作方法的謀合之處，和繪畫風格上的某種神似之處，同時也可以形象，具體地看到唐一禾提示學生準確果斷運用手中畫筆的法則。

從劉國樞深得米勒繪畫神韻的《盲婆》、《流浪漢》等作品中，我們看到了繪畫必須是一種天賦，從而驗證了作為精神領域先驗的事實。

劉國樞在以後幾十年的繪畫教學和油畫創作中，不僅堅持批判現實主義的創作態度，並且在油畫技法上作出了不懈的努力，使油畫作品更以一種本土性「形象」展示出中國油畫的魅力。跳動、輕靈、隨意的筆觸，構成劉國樞油畫作品的獨特節律。劉國樞從民族趣味中找到了自己的方法。這在一個油畫家而言是極為難能可貴的創造性發展。

十數年來，劉藝斯、劉國樞、劉一層一直以四川「三劉」稱譽畫壇。然，隨着時間的推移及時事變遷，劉國樞的繪畫及精神上的追求所形成的影響才是最為重要的事實。「四川畫派」的崛起便是最具說服力的佐證。足以令劉國樞驕傲的是「四川畫派」中的重要畫家羅中

立、程叢林、何多苓等均直接受業於劉國樞教授。從「四川畫派」所持的批判現實主義的創作方法及繪畫風格的演化中清晰地展示了從米勒、唐一禾到劉國樞以及他的學生們的承傳軌跡。

然而，作為幾乎影響了數代油畫家，為嘉陵江贏得了藝術聲譽的劉國樞並沒有為聲名所累。澹泊的人生與不息的藝術追求構成了劉國樞一天的日常生活。劉國樞的髮妻傅若芸亦是武昌藝專時的同學，夫妻相伴作畫、彈鋼琴，幾十年如一日的共同生活和相通的樂趣，填補了歲月的無情。白髮二老以有朋自遠方來不亦樂乎的處事哲學，與昔日的學生和今日的朋友們繼續談論着永遠不變的話題——繪畫。

值得一提的是，劉國樞對傳統中國繪畫及書法均有極深的造詣，鮮為人知。我們今天能在劉國樞的油畫作品中看到這一份輕鬆、靈動的筆意，大約與此不無關聯吧。

人傑地靈的嘉陵江養育了劉國樞，劉國樞則把對「四川畫派」的貢獻和個人藝術上的成就回報給這片生生不息的土地。

一九九五年七月於東海堂寓中

Preface

Professor Liu Guoshu was born in October, 1919 in Fuling County, Sichuan Province. The first drop of water he had was from the limpid and charming Jialing River in his hometown, which seemed to have decided the destiny of his life: devoting himself to the glory of the Jialing River.

His father Liu Longxiang, a versatile and well-cultivated scholar, was adept in various departments such as painting, music, calligraphy, literature and history. Books, musical instruments and painting materials of all kinds were always available at home. Such a literary family with a tranquil and poetic atmosphere naturally elicited and developed Liu Guoshu's artistic faculties at an early age.

Later on, Liu's family fortunes declined due to the great turbulence of the country and the profound sufferings caused by Japanese aggression. However, Liu Guoshu was not made depressed at all by these unfortunate events. His love for art was an almost compulsive preoccupation in those years. These personal experiences are reflected seriously in Liu's early works together with the commentaries written by himself.

In 1936, the 17-year-old Liu, while reading the distinguished French artist Millet's biography, was deeply affected especially by Millet's devotion to art for French peasants and his indomitable and tireless spirit even in face of abject poverty. Millet, as a matter of fact, exerted an everlasting influence on Liu's pursuit in art in his whole life and his remarkable works like *THE ANGELUS*, *THE GLEANERS* were the spur to encourage the young Lin Guoshu to follow Millet and to lead a life consecrated solely to art.

The years from 1938 to 1940 were an important period in his life, for Liu was studying diligently at the private Wuchang Art where he studied under the famous Chinese artist Tang Yihe and then created monumental works like *The BLIND LADY*, *THE VAGRANT* and so on. His teacher Tang Yihe who studied painting in France belongs to the first generation of oil painters in China. The method of Realism and special means of artistic expression of the Tang Brothers--Tang Yijing and Tang Yihe--had a great influence on artists from Beibai to Sichuan and even on those in the whole southwest part of China. The approach of Realism together with his superb technique in painting brought his favourite student Liu close to his own ideal pursuit. *The BLIND LADY* and *THE VAGRANT* can serve as an illustration of Professor Liu's individual style so astonishingly close to the method of Millet--one of the artists he adores most--especially in terms of the artistic technique guided by Realism. Simultaneously, we can perceive through the vivid images in Liu's works the principles instructed and emphasized by Professor Tang Yihe of painting with decisive exactness to nature in order to produce a striking artistic effect.

THE BLIND LADY and *THE VAGRANT* by Mr. Liu, possessing almost the same appealing charm as Millet's masterpieces, were also the proof of the fact that the faculties for painting should be somehow endowed by nature and apriorism does work in the field of art.

In his later years of teaching and painting, Prof. Liu not only insisted on the method of Realism but spared no efforts to improve oil painting techniques as well. This finally evolved into a conspicuous personal style, displaying in his works the special local charm

of Chinese oil paintings. Pulsation gentle mobility and casual brushwork constitute Liu's method of expressing himself with vibrant tones. It was out of the national tastes that he came to obtain the right approach suitable to his own creation of art, which to an oil painter is a significant development to achieve more.

Over the past decades, the Three Lius-Liu Yisi, Li Guoshu and Liu Yiceng have dominated Sichuan oil painting. Prof. Liu Guoshu stands above others in terms of constant pursuit of perfection and his more influential works, and moreover in the rise of the Sichuan School. To his great happiness, most of the important artists in Sichuan School such as Luo zhongli. Chen Conglin and He Duolin are Prof. Liu's students. The style and realistic expression in their works display before us the paths in art from Millet to Tang Yihe, to Lin Guoshu and then to these young artists.

However, as an accomplished artist who has affected several generations and won great honor in art for his hometown, Prof. Lin has never become intoxicated with the success already won.

He detests merely seeking fame and wealth. Everyday Prof Liu and his wife Ms. Fu Ruoyun. Liu's classmate in the Wuchang Art college paint and play the piano together to enjoy themselves. Their common interests and true love weathered many a storm brightens the lives of the couple. Thanks to their hospitality, students, colleagues and friends often gather together at Prof. Liu's home to discuss the never changing topic: art.

what is worth mentioning is that Prof. Liu is also an expert on Chinese traditional painting and calligraphy-which has always been regarded by Liu as a basic quality a Chinese artist should possess. Today when we appreciate Liu's works, we automatically associate the brilliant artistic effect in his paintings with his outstanding personality and optimistic outlook on life.

Jialing River, Sichuan a place glorious with the birth of many talents-nourished Liu Guoshu on her precious sweet water: whereas Prof. Liu has in return made great contributions to his beautiful homeland through his achievements in art and the building of the Sichuan School.

(Translated by Yan Jing-Lan)

獻辭

馬一平

人生有華麗的，也有樸素的，先生的人生是樸素的；人生的追求有變幻無常的，也有矢志不渝的，先生從藝半個世紀有餘，其藝術追求則是矢志不渝的。

早年受教於著名油畫家、藝術教育家唐一禾門下的劉國樞先生，在那時便已鑄就了寫實主義的目光與相應的堅實寫實功底。他是一位中國的知識份子，是一位穿著鄉間的粗布衣裳帶著牧歌短笛走入城市的知識分子，是一位經過無數社會變遷，嚐過種種人間甘苦，也面對過多起藝術潮流變幻的知識分子，他的藝術生涯，自始至終偏愛寫實主義。

先生對於上帝的造物素懷虔敬之心，「沒有什麼東西比美的對象更好看」，這是他的藝術信條，數十年來他始終默默地面對着對象，探究怎樣準確生動而又富於藝術表現力地，傳送存在於對象身上所固有的美，千錘百煉使之爐火純青。

鬢髮斑白的先生在斗室中吟唱起令他追懷青春年華的《黃河頌》時，我見他眼裏散發出異樣的光芒，我想這是他在青年時代便燃起的一盞燈直照耀着他的內心歷程，如今先生已年逾古稀，當他的作品出版畫冊之際，作為曾多得先生教誨的學生，我謹獻上這只樸素的、合於先生心性的花籃以誌我的敬意。

馬一平 一九九五年五月
四川美術學院副院長、教授

我的老師——劉國樞先生

羅中立

劉先生是四川油畫界的老前輩，當我還是一個中學生剛習丹青時，就已聞先生的大名和傑作。後我進入了美院附中，當我看到油畫本科的大學生們在劉先生的指導下畫出了一批批油畫佳作時真羨慕不已，盼望有朝一日也能成為劉先生的弟子。

十九年後當我風風火火從已「紮根」的達縣山區奔赴久違了的美院趕乘「最後一班車」——七七年文革後第一屆高考，我又奇蹟般地回到了原來的軌道，回到了依然如故的教室，見到了依然如故的老師，也如願成了劉先生的學生。

已經「野」慣了的我再也難於適應四面是牆的教室，常常辛勞於「種自留地」，為此而溜出教室。劉先生執教是以認真治學嚴格管理而讓學生們不敢輕待他的課，他上課總是早到遲走，講解示範一板一眼，絕不放任自流。有一次我又故伎重犯被先生逮住，得他一頓嚴厲言辭。事後我於先生家中索教，促膝之間先生一改課堂正色之貌，和風細雨、上上下下、裏裏外外好一頓苦口婆心直致我心悅誠服，感先生教書育人盡在有言有形之中。

當我的油畫《父親》第一次發表在《中國美術》雜誌上時，編輯部寄來兩本樣書，我自己留下一本，另一本送給了我的老師——劉國樞先生。

後來，我的創作活動、畢業任教、出國留學都得到當時任系主任的劉先生的關懷與幫助。

現在我是油畫系的教師，甚而我的學生也已初為人師，師師生生就這樣代代傳遞，有人稱軍隊是「鐵打的營盤流水的兵」，那麼學校亦可以說是「鐵打的教師流水的生」，生生息息代代相傳而得以永生。因為有許多劉先生這樣的老一輩教師用勞動，用信仰，用人格培養了一代代新的教師。現在當我站在課堂面對學生運用思維和語言時，彷彿感到與先生血脈相承，雖異曲而同工。

先生現已至古稀之年仍研藝作畫不息，他還是那般儒雅、隨和，總是那一種淡淡的微笑，不緊不慢的舉止，還是一談到油畫就眉飛色舞。幾十年的風風雨雨似乎在他身上留不下痕跡，仍本性難移初衷未改。是一種傳統的中國文化精神使老一輩靈魂變得堅韌？還是因執着的追求而無意旁顧，無所拒結？但有一點我十分清楚，當劉先生仍在揚帆航行時，我們年輕一輩有什麼理由停下來呢？

一九九五年五月於重慶

