

LI HAILU'S PAINTING COLLECTION

# 李海陸畫集

李海陸



蘆塘宿鷺  
庚子年夏  
李海陸

南京出版

南京出版社

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沈頤富 編·南京出版社

(蘇)新登字第 009 號

封面題字:李可染

特邀編輯:沈頤富

責任編輯:楊曉崗

裝幀設計:楊曉崗

英文翻譯:陳世懷

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南京出版社出版發行

(南京市北京東路 41 號 郵編 210008)

南京東海印刷廠印刷

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開本:787×1092 毫米 1/12 4 印張

1995 年 2 月第 1 版 1995 年 2 月第 1 次印刷

印數:1—2000 冊

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ISBN 7-80614-086-7/J·10

定價:36.00 元





### 李海陸簡介

李海陸, 1948 年生于南京, 江蘇省徐州市人。畢業于南京藝術學院美術系。1979 年入中央美術學院進修。

現任南京藝術學院國畫教研室副主任、副教授、中國美術家協會會員、江蘇省青年美術家協會副主席兼秘書長。

自幼受伯父李可染、姑母李曉影響, 繼承家法, 形成構圖嚴謹、筆墨老辣、色彩明快的秀逸風格, 尤擅大青綠山水及工寫花鳥畫。

作品曾多次參加全國、省市各級美展, 多次榮獲榮譽獎、優秀獎、金獎。

部分作品選送到日本、新加坡、印度、美國和臺灣等國家和地區展出、發表及出版并被各博物院、館收藏。

### BRIEF INTRODUCTION OF MR LI HAI-LU

Mr Li Hai-lu was born in Nanjing in 1948, comes from Xuzhou City Jiangsu Province. He graduated from the Painting Department of Nanjing Art Institute, and continued a further research in China Central Painting Institute in 1979. At present he is appointed to a vice-dean and vice-professor of the Chinese Traditional Painting Teaching and Research Office of Nanjing Art Institute; a member of China Artist Association, and the vice-chairman as well as the secretary of Jiangsu Youth Artist Association.

Influenced by his uncle Li Ke-ran and aunt Li Wan in his childhood, Mr Li inherited their traditional theories and methods. He has evolved an elegant style which showing scrupulous drawing, steady calligraphy, and brilliant colouration, especially in landscape painting and flower-and-bird painting.

Mr Li's masterpieces have taken part in different grades of art exhibitions in the country, provinces and cities. Furthermore, his masterpieces often win various kinds of honourable mentions and excellent prizes.

Some of his masterpieces were sent to Japan, Singapore, India, America and Taiwan Province for the exhibitions and publications there. And some of them have been collected in the museums.



# 尚渾厚 蹈華滋

## ——海陸畫作的審美追求

丁 濤

李海陸先生是我的朋友，又和我同在南京藝術學院執教。有緣于此，每每碰上時便自然會談藝論道一番。他是個樂天派，談吐中常出幽默、諧謔之語。和他神侃，精神上是一種奢侈性的享受。雙方的友誼也因此漸次積澱起來。最近他的作品將要結集出版，希望我寫上幾句作為畫冊前言，這當然是義不容辭的事了。

在异彩紛呈的當今中國畫壇，海陸的藝術追求，具有相當執着的一面。他力主植根於傳統文化的沃土，用辛勤的汗水去孕育出名副其實、具有個性的國畫新作。這種繪畫的價值取向，大抵生發於作者特定的事藝歷程。海陸從小酷愛繪畫，深受其大伯著名書畫家李可染及姑母李婉的影響。可染大師對於學習傳統先要“打進去”然后再“打出來”的閃光個見，顯然一直燭照着海陸的筆馳墨聘；再者，在南藝讀書期間，他又有幸投師於陳大羽、張文俊等教授門下，朝斯夕斯，受到的是學習傳統、誠師造化的教誨，一種耳濡目染、“近朱者赤”的穿透效應，也就自然產生了。

海陸在繪畫中所形成的個體特色，不僅纏聯於上述條件因素，而且與他性格的底蘊相表裡。他一方面具有祖籍徐州人的爽直、豪放，另一方面又浸潤了江南人的某種細膩靈秀。這種氣質上的雙重性，投射到畫面上，便衍化為一種工寫兼具、渾厚華滋的藝術風貌。他的作品，掃視，具有視覺沖擊力；注目，則具有耐人擊節尋味、絲絲入扣的欣賞性。

茲以三年前在兩岸“中國名家書畫展”中奪得金獎的作品《曲曲溪流帶曉烟》為例。此畫作於1991年。崇山峻嶺，嵐光曉烟，房舍樹叢，瀑布溪流，美氛蕩漾在尺幅，又冉冉升向永恆。真是有理、有情、有趣。這不啻是曙光控罩下大自然的一曲壯麗頌歌嗎！畫面S形的位置經營，在作者別出心裁的調度下，遠近回環映帶、左右穿插溶匯，是那么自然和微妙，非“奪物精魄、加以神運”而難得。黃賓虹先生說：“論畫以渾厚華滋為六法正軌”，又說“渾厚華滋，宋元名迹，無不於斯致力”，觀海陸之作所負載的“渾厚華滋”，莫非胎出於“宋元名迹”耶！

另一幅《金秋鳴泉圖》，於1994年8月參加“華夏藝術國際展”時又獲金獎。畫面情韻濃鬱、氣象博大。景中峰巒屹立、層林盡染，天高氣爽的金秋氤氳，充溢全局。飛瀑嘩嘩，泉水淙淙，宛如樂聲和鳴，意境醉人。作者匠心獨運地揭示了大自然的造化玄機，可謂“精氣遠注，腴理入微，虛和導引，宛轉不迷”，令人不得不信“江山如此多嬌”。畫面布局疏密適宜，用筆起訖分明，使墨干濕膠合，設色恰如其分，顯見是作者精心運籌的力作。

浙江雁蕩山是海陸鍾情并着意表現的對象之一，一幅一幅組成了形象系列。平遠、高遠、深遠多視角地切入，寫松、石、雨、雪，各臻其妙。《雲從山中起》，點、染灑灑落落，氣勢鬱鬱勃勃；《雁蕩秋雨圖》，則漫寫“雁蕩”浴雨的靈通神奇，那雨中翔飛的群鳥，似隨意點就，卻妙趣橫生。

海陸的畫筆不只是定格在山水領域，還時而涉獵花鳥等其它方面，如《插花》和《春江水暖鴨先知》等作品，寫來也是得心應手，情意綿綿。

海陸先生已屆中年。中年，往往是藝術家的“準成熟”階段。中年畫家們，是最有條件肩負承上啟下的歷史重任的。海陸已經打下了較為扎實的專業基本功，學養也日見豐厚，這樣，便可能形成藝術實踐的優勢：既可以防止“冥行擿埴”地瞎摸索，又可以避免“冬烘先生”式的保守。他始終認為，要弘揚中國畫優秀的文化傳統，不能只是着眼于筆墨技巧，而要去領悟和把握中國畫的審美內涵。“超乎象外，得其寰中”，需要擁抱生活、盡情吮吸時代的陽光雨露才能奏效。這本畫冊內的作品，正是作者審美指向的迹化，海陸努力向藝術高峰攀登的腳步聲已經可感可聞了。

1994年歲末于南京



# UPHOLDING BOLDNESS AND VIGOR, AND SEEKING TRUE FEATURE OF NATURE

Hailu's Aesthetic Pursuit in His Work

Ding Tao

Mr. Li Hailu, a friend of mine, is a teacher of Nanjing Art College with me. We naturally talk about arts together when we meet. He is very optimistic and humorous. It is a kind of mental enjoyment for me to have free talk with him. Therefore, our friendship has been gradually accumulated. Recently he is going to publish his collection of works, so he has come to me with delight hoping that I could write a few lines as a preface for his collection. To me, it is of course my unshirkable duty.

Hailu's artistic pursuit is firm and inflexible in the contemporary Chinese art world full of extraordinary splendour. He disdains to follow those who seek fad and fawn on stirring effect; he also despises brush and ink games with tricks and dazzling of vision. He holds that artists must be rooted in the soil of the traditional culture to bring up new veritable work of Chinese Painting with strong characters. This definite evaluation of paintings chiefly originates from his specific art career. Hailu began to love painting since his childhood, and was deeply influenced by his uncle—well-known painter Li Keran and his aunt Li Wan. Master Keran's personal glittering viewpoint of first "getting into it" and then "getting out of it" in order to study the traditions obviously keeps on illuminating his practice in Chinese Painting. Furthermore, during his study at Nanjing Art College, he was honoured to study from Professor Chen Dayu, Professor Zhang Wenjun and so on for four years during which he received constant guidances of studying the tradition and learning from teachers diligently. Thus, it is very natural for him to obtain the penetrating effect of being imperceptibly influenced by what he sees and hears, and taking on the colour of his company.

The individual feature formed in Hailu's paintings is not only associated with the above conditions, but also externally—internally connected with the foundation of his personality. On the one hand, he is unconstrained and straightforward like his local people in his home town—Xuzhou; on the other, he is exquisite and ingenious like those in South Jiangsu. Such twofold temperament, when shown in painting, can surely develop into an artistic style of combining meticulous brushwork with freehand one, and linking boldness with vigor. His work possesses a visual impact when taking a glance at it, and appreciativeness of giving much food for thought.

Just take for example his painting "The Zigzag Stream with Morning Smoke" which was given a gold prize in "Exhibition of Famous Paintings by Chinese Eminent Painters" held on both coasts of high mountain ridges, morning sunshine and smoke, houses, trees, waterfall and streams undulates in the painting and then rises up to the eternal world. It is really rational, enthusiastic and amusing. Isn't it a magnificent song of the nature under the early morning sunlight?! The S-type painting surface is so naturally and vividly arranged under the painter's control different from others that it is difficult to gain this effect unless "One can seize the essence of the nature to organically apply it". Mr. Huang Binhong said, "Chinese paintings take boldness and vigour as the basic principles", and he said again, "The famous paintings in Song and Yuan Dynasties were all focused on these principles". When taking a look at Hailu's work carrying "boldness and vigour", don't you think that his work originates from "Famous Work in Song and Yuan Dynasties"?!

Another painting "The Tinkling Spring in Golden Autumn" was again given gold prize in "Huaxia International Art Exhibition" in August, 1994. The painting is full of strong sentiment and momentum. You can see high ridges, colourful forest and enshrouding mist of golden autumn permeating the whole painting, and you can also see gurgling waterfall and tinkling spring full of the magnificent artistic conceiving in the painting. The painter ingeniously revealed the beauty of nature. All these make you believe how beautiful the scenery is in his painting. You can find that the painting surface, colour, ink and brushwork are all properly arranged suggesting that it is one of his favourite paintings.

The Yandang Mountain in Zhejiang Province is one of the objects he is deeply in love with and fond of portraying. He has drawn a series of works to describe pines, stones, rain and snow of the mountain from different angles in his work "Clouds Rising from the Momentum". While his work "Autumn Rain in the Yandang Mountain" describes "The Yandang" in the rain from which one can see a group of birds flying in the rain. It seems that the painter did it casually yet it is full of wit and humour.

Hailu does not only fix his brush on the landscape, but also cursorily portray flowers and birds. For instance, his "Flower Inserting" and "Duck Knowing the Warmth of Water First" are done with high proficiency full of sentiment.

Mr. Hailu has reached his middle age. Middle age is usually the "quasi-naturing" stage. The middle aged painters are the best to shoulder the historic mission of forming a connecting link between the veteran and the young. He has already laid a quite solid professional foundation and gradually accumulated profound knowledge, thus forming the superiority for art practice to prevent himself from being blind and conservative. He always holds that in order to carry forward the fine tradition of Chinese Painting, it is not advisable only to lay emphasis on skills of brush and ink, but to try hard to comprehend and grasp the internal esthetic meaning of Chinese Painting. It is necessary to embrace life and nature, and best absorb sunlight and favour of the times. The paintings in this collection is the esthetic expression he is aiming at. His foot—steps to climb up the art summit can be felt and heard.

Written in Nanjing at the end of 1994

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The Zigzagged Streams with Morning Mist





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Rain Sweeping through the Wild Ride





3. 春雨  
Spring Rain





4. 夏蔭避暑圖  
Keeping Away from Summer Heat under Shade





5. 雲從山中起  
Clouds Rising from the Mountain





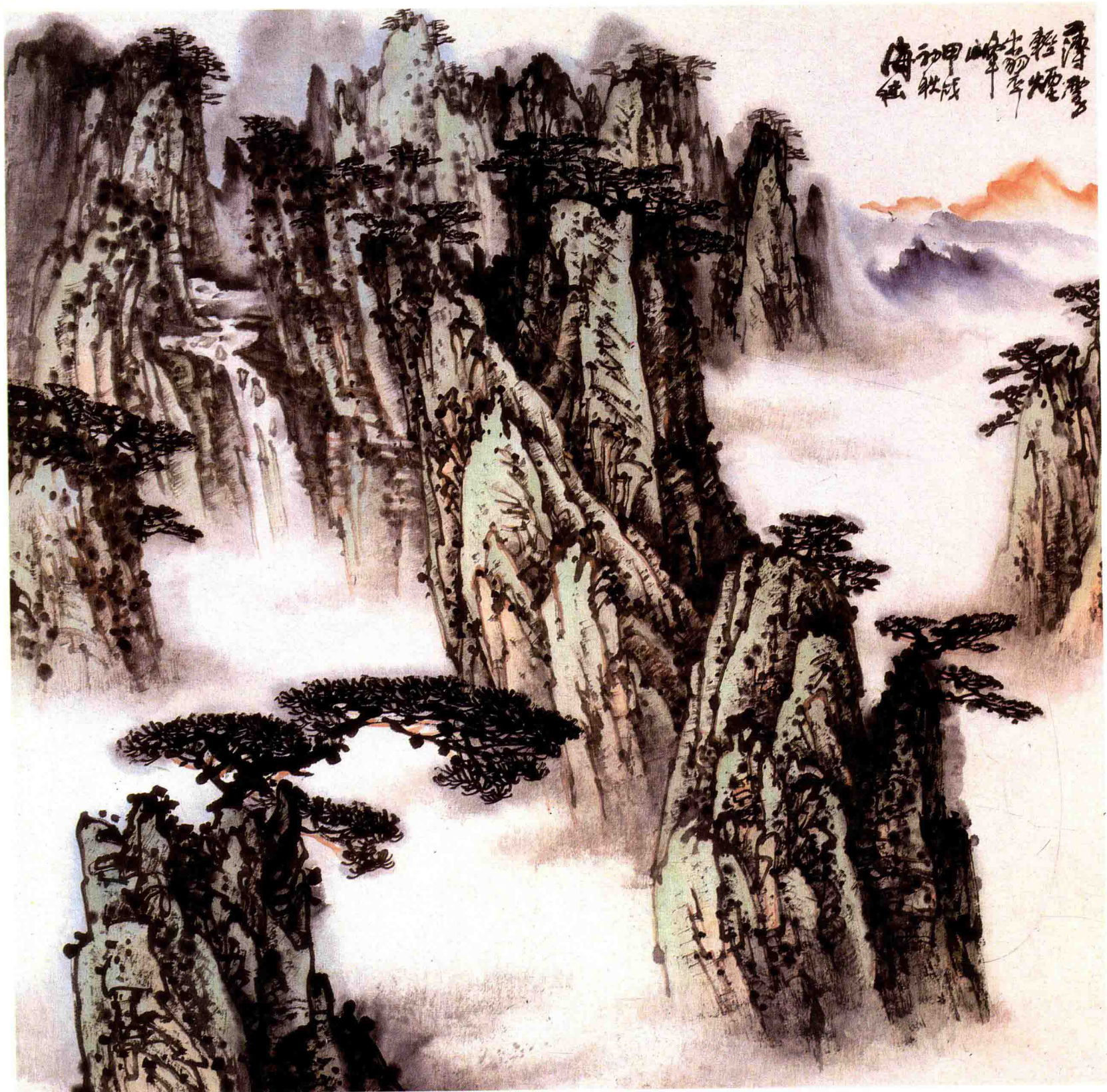
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