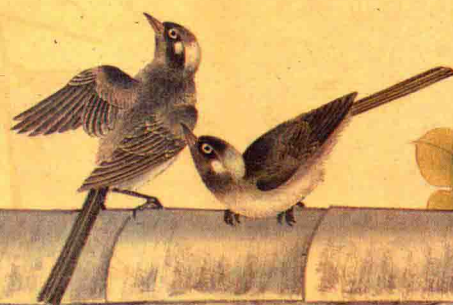


# 欧阳世俊工笔画集



四川美術出版社

SICHUAN FINE ARTS PUBLISHING HOUSE SICHUAN FINE ARTS PUBLISHING HOUSE SICHUAN FINE ARTS PUBLISHING HOUSE



# 欧阳世俊工笔画集



Paintings in the Meticulous

by Ouyang Shijun

江苏工业学院图书馆  
藏书章

● 四川美術出版社

為歐陽世俊工筆畫集題

構思精巧  
風格新穎

楊超  
  
壬申冬

楊 超題字

Ingenious Composition  
and Novel Styles

—An inscription by Yang Chao for  
the Album of Paintings in the  
Meticulous Style by Ouyang Shijun





畫家歐陽世俊

## 作者小傳

歐陽世俊，四川華陽人，1940年生。早年師事華陽趙雨眠先生，后自學成才。自1960年應聘擔任美術設計、美術編輯以來，長期從事工筆花鳥畫創作，其作品多次參加國內外展出并發表。現為華陽書畫院藝術顧問、龍泉詩書畫院藝術顧問、船山書畫院特聘畫師、成都市金牛區美術書法協會副會長、成都市美術家協會會員、四川省電影家協會會員。

## A Biographical Sketch of the Painter

Born in 1940, Ouyang Shijun is a native of Huayang County, Sichuan Province. In his early years he studied under Zhao Yumian, a famous painter in Huayang County. He has since studied by himself and achieved success. Since he was engaged as an artistic designer and artist editor in 1960, he has long devoted himself to flower-and-bird painting in the gong bi (meticulous) style. His works have been on display at many exhibitions in this country and abroad, and some of the paintings have been published. He is now an artist consultant at Huayang Academy of Calligraphy and Painting, artist consultant at longquan Academy of Poetry Calligraphy and Painting, specially engaged painter at Chuanshan Academy of Calligraphy and Painting, vice-director of the Artists' and Calligraphers' Association of Jinniu District Chengdu City, member of the Artists' Association of Chengdu, and member of the Film Workers' Association of Sichuan Province.



## 《歐陽世俊工筆畫集》序



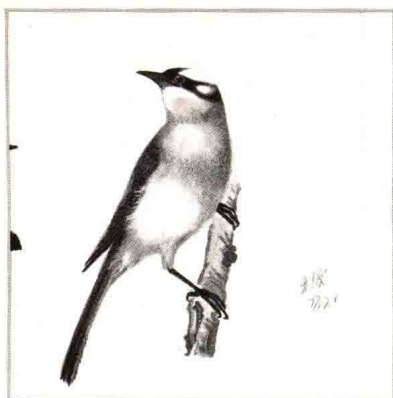
記得是在 1987 年，我在成都看了中年工筆花鳥畫家歐陽世俊的個人展覽，他擅長工筆重彩，具有傳統功力，展出的作品除少數仕女、山水外，都是精細的工筆花鳥畫，對他那些畫面清新明快，構圖飽滿，色彩妍麗，多姿多態的翎毛、花卉作品，留下了深刻的印象。一幅仕女白居易《花非花》詩意圖，受到了廣大觀眾的喜愛。從其認真、嚴謹的畫風中，可以看出作者對待創作的嚴肅態度，從他那顯然脫胎于于非闇、陳之佛的一絲不苟，周到縝密的風格，可以想見作者埋頭苦干，不趕時髦，勤於繪事的可貴精神。

過後，逐漸了解歐陽世俊早年師事前輩畫家華陽趙雨眠先生，他從 1960 年起，無論是當工人、擔任美術設計或者美術編輯，都鏗而不捨地潛心作畫。幾年過去了，歐陽世俊依然在工筆花鳥畫領域里苦苦追求，畫風不斷探索求變，以他那嫺熟的具有深厚傳統功力的手法，結合着當代人的審美意識，適當地吸收其它畫種的長處，畫出

了一批新的工筆畫，取得了難能可貴的成就。

過去一段時間，工筆花鳥畫往往是費力不討好，難得有機會出版和入選大型畫展，加之歐陽世俊埋頭繪畫，不善社交，所以他沒有什麼顯眼的頭銜和響亮的名氣，但是，他憑着對工筆花鳥畫的一往情深和三十余載的辛勤耕耘，一步一個腳印，終于自學成才，舉辦了個人畫展，現又將出版畫集，歐陽世俊獻身藝術，執著追求，不斷創新的精神和他誠實的為人是值得稱道的，他的藝術成果也會得到社會的承認和肯定。

一個藝術家只有虔誠地對待藝術，才能够創作出感人的具有詩情畫意的好作品。就工筆花鳥畫來說，除講究詩的意境之外，對簡練而又多變的構圖、嚴謹的造型和精湛的筆墨技巧都要求甚高，而且，由于工筆花鳥畫千余年來，在發展中已經逐漸形成了一套嚴格的技法程式，要在前人已經取得的成就之外另闢蹊徑，破格創新就很



是不易，同時“新”還不一定就是好，這需要經得起時間的篩選和專家、群眾的認可。因此，這就要求當今的工筆花鳥畫家要具有良好的素質和全面的才能，熱愛生活，深入生活，反映時代，創作出給人以美感的享受和高尚情操的作品。歐陽世俊的新作，好就好在既是推陳出新，又不僅只是題材上的開拓，而是在藝術方法上能夠走自己的路，有他獨具的魅力，於朦朧之中流露出雋永的詩意。他的作品中，如將花鳥與山水結合在一起的《戶外青山處處明》，畫家通過對一普通農家屋頂的描繪，巧妙地揭示了今天鄉間生活的變化，這是一幅融花鳥與山水結合、思想性與藝術性統一之佳作。其它如《又見初陽上葦梢》、《時見出牆花》等許多作品皆可看出作者植根於深厚的生活沃土之中，才開出美麗的藝術之花。在作品中，作者常常刻畫出花鳥的環境，以加深畫面的空間感，在時間上，或月夜或清晨，加上氣候上的風晴雨露結合在一起，寄寓着作者的思緒，通過對環境、空間、時間、氣候

等的描繪，來表達不同的意境，形成了風格俊俏秀逸、清新淡雅、筆墨精緻處不失宋人法度，而在意境的追求上又具時代氣息的特色。他這種融傳統與創新為一體，且有個人面貌的作品，在各地參加展出時，皆獲藝術界好評，為中外人士所注目。

工筆花鳥畫這一藝術奇葩，越來越受到世人的喜愛和重視。當今，許多工筆花鳥畫家在題材的開拓、意境的深化、技法的探索上都取得了可喜的成就，諸如雙鉤與沒骨的結合，花鳥與山水的結合，工筆與寫意的結合等等方面，都較之前賢有所突破。相信歐陽世俊能夠繼續深入生活，學習、借鑒前輩今人的長處，努力拓寬領域，在藝術手法上更大膽地進行探索，融思想性與藝術性為一爐，待之時日，是能夠畫出更為氣韻生動而又意趣盎然的、表現我們對大自然的熱愛和感動的佳作。

其加达瓦

1992年12月17日



Qijia Dawa

## Preface to Paintings in the Meticulous Style

by Ouyang Shijun



I was impressed by the paintings when I paid a visit to Ouyang Shijun's one-man exhibition in Chengdu in 1987. The painter is adept in the meticulous style and the dense colours, proving his mastery of the traditional skill. Apart from a few landscape or lady paintings, the exhibits were mostly flower-and-bird paintings in the meticulous style executed with fine and precise brush strokes. The general appearances of the pictures are fresh, lively and lucid, the compositions suggest plumpness and ripeness, and the blossoms and birds in various patterns are fresh and fair. The viewing public thought particularly highly of the painting in which Ouyang tries to express the meaning of the poem Flowers Yet No Flowers by the celebrated Tang-dynasty poet Bai Juyi (AD 772—846). The exhibits showed that the painter was earnest and rigorous in his art and this in turn attested his serious attitude toward his creative works. It was apparent that he had inherited the style of being scrupulous about every detail from the noted painters Yu Feian and Chen Zhifo, from which one could gather that he had been quietly immersing himself in hard work without trying to follow the fashion.

Later, I came to know that Ouyang had studied under the painter Zhao Yumian in Huayang County in his early years and had ever since been perseveringly devoting himself to painting. Year after year he has been painstakingly exploring meticulous flower-and-bird painting, trying hard to create his

own distinctive style. He is adept in traditional skill and is also aware of the necessity of adapting himself to the contemporary aesthetic standards and of learning the strong points from other genres of painting. As a result he has painted a new lot of meticulous pictures and achieved estimable successes.

For some time past, painting flowers-and-birds in the meticulous style has tended to be a hard but unappreciated job, and the painters of this genre have had few chance to get this kind of painting published or chosen to be exhibits in a large-scale art exhibition. What's more, Ouyang is no social person; he only busies himself in painting. Consequently, he has not made any renown for himself. Nevertheless, he has achieved success by dint of his passion for meticulous flower-and-bird painting and the thirty-year-long gruelling labour he has put in it. He has put on his one-man exhibition and now an album of his paintings will be published. I have been moved by his inflexible pursuit of art, by his spirit of constantly blazing new trails and by his honest way of life. Now I am pleased to see that his achievements in art have been affirmed by society.

The field of art is boundless and the imagination and taste governing it should be pure and innocent. Only those who are pious to the goddess of art can produce moving works rich in poetic flavour. A meticulous painting should be poetic, its composition should be succinct and at the same time



changeable, the moulding should be strict, and the brushwork should be exquisite. Moreover, flower-and-bird painting in the meticulous style has been developing for more than one thousand years; a strictly stylized pattern of technique has come into being. It is, therefore, not easy at all for a painter to open up a new path or bring forth new ideas other than those of the predecessors'. Furthermore, what is new is not necessarily good. Good paintings withstand time and will in the end be affirmed by experts and the masses. For this reason, to succeed as an artist of meticulous flower-and-bird painting one must have the talent for painting, must be accomplished in an all-round way, must have deep love for life, must go deeply into the realities of life, and must try his best to reflect the features of the times. Only in this way can one create paintings which are artistic treats for the viewers as well as favourable influences of noble sentiments. Ouyang Shijun, in his new works, weeds through the old to bring forth the new. He opens up new subject matter and takes his own paths in the production of beauty. His works have a unique artistic charm, revealing through the haziness a meaningful poetic taste. Take the painting Mountains Bright Everywhere. Through the depiction of the roof of an ordinary farmhouse the painter ingeniously brings into light the changes taking place in today's country life. The painting is an excellent work which combines flowers-and-birds with landscape and fuses ideology content into artistic quality. Other paintings such as Morning Sun on Reed Blades, Flowers Emerging Above Wall, etc. show that the root of the blossoms of art grows deep into the rich soil of life. The painter often depicts the surroundings

of the flowers and birds. By means of the surroundings—a moonlight night or an early morning, windy or sunny, rainy or dewy, he expresses his varied feelings and mood. His fresh and elegant style and his exquisite brushwork are those of the Song-dynasty artists, and yet the artistic conception is in accord with the trend of the times. His paintings, in which following traditions and blazing new trails are fused into a whole and which show the painter's feature have been well received by the art circles and have attracted attention in this country and abroad.

People are attaching greater and greater attention to flower-and-bird painting in the meticulous style and regard it as exquisite works of art. Now many meticulous flower-and-bird painters have reached gratifying achievements in opening up subject matter, deepening conception and exploring new techniques. They have made more progress than the predecessors did in such aspects as the combinations of double-line and mo gu (boneless), of flowers-and-birds and landscape, and of the meticulous style and freehand brushwork. We believe that Ouyang will further plunge into the thick of life, learn from the strong points of the contemporary artists and the predecessors, try to broaden his domain, explore new artistic techniques more daringly, and fuse ideology content and artistic quality into a whole. And we are sure that he will at some future time produce works which are more lively and full of interest and which expresses our love for and our appreciation of Nature.

December 17th, 1992

## 才藝深遠

歐陽世俊先生之畫作主要是探討個人在中國畫工筆傳統領域和寫意意境的推進，使其作品在中國畫畫風上創出一條新的畫路。而事實上從其新作證實他融合了中西繪畫之色彩和獨特神韻，發揮了西洋畫的質重感，調和而不華麗，亦是傳統水墨和工筆畫溫柔優雅之發揚者。

從其畫中的豐富的層次和深度，色彩和淡墨交織而和諧，取材廣泛而新穎，綫條細膩而落實，並大膽創新的渲染、色彩加上凸顯的題材，使得畫面更為動人。其畫兼具有西畫的深厚堅實的基礎，堅實而優雅；又具工筆畫的細緻優美，飄逸深廣之美；在半寫意上也是有無限的突破力和均衡的靈動力。深信世俊先生這些作品均具有完整展現、旺盛的創造力和獨特藝術風格。

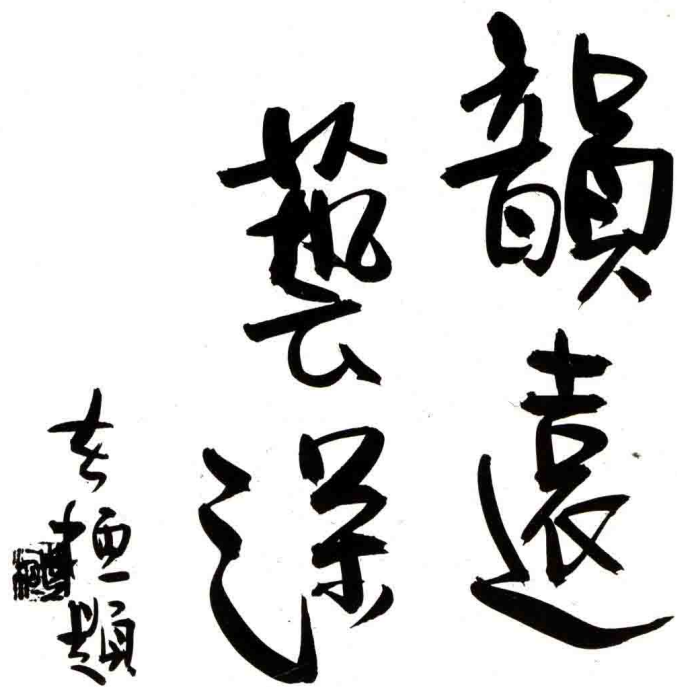
洪世桓

1993年1月於臺南

### Profound Artistry

By Hong Shihuan

In his works, Ouyang Shijun probes mainly into the developments in the field of traditional Chinese realistic painting characterized by fine brushwork



洪世桓題字

Lasting Appeal and  
Profound Artistry

—An inscription by Hong Shihuan

and close attention to detail, and in the artistic conception of freehand brushwork in traditional Chinese painting characterized by vivid expression and bold outline, so that his works can break a new path in the style of traditional Chinese painting. And as a matter of fact his fresh works have proved that he has mixed together the colors and unique romantic charms of both Chinese and Western paintings, bringing into play the sense of thickness, which is in harmonious proportion, yet not so magnificent. Therefore he is also an artist who develops a gentle, graceful and elegant style in traditional Chinese ink and wash as well as in traditional Chinese realistic painting.

His paintings are rich in ideas and the colors mingled with faint Chinese ink look quite harmonious; the themes are wide and novel; the lines are exquisite and distinct; and he is bold in blazing new trails and applying colors to the paintings. All this makes his paintings even more touching. His works possess not only a profound, solid foundation in Western painting — vigorous and elegant, but also meticulous care and grace of traditional Chinese painting with an elegant bearing. Even in his partial freehand brushwork there is a boundless breakthrough power and a harmonious force for inspiration. I'm convinced that these paintings of Ouyang's all possess a strong expressive power, an exuberant creative power and a unique artistic style.

January, 1993

Taiwan



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Flowers Yet No Flowers ( II )





1. 又見初陽上葦梢 Morning Sun on Reed Blades





正風  
印

2. 綠蕉影里白雲妝 In Shade of Banana









辛未七月初八日遊峨眉山頂縣宿縣城次日驟  
 降小雨車久不至原議遊清音閣遂作龍吟至午  
 後同行諸君多入夢卿予小生齋前對景寫生大  
 有寂寞開花之感十月檢視畫稿乃成此圖披時思  
 緒或可留得一分觀之者以憑然否 正風



4. 帶雨宮妝濕 A Beauty with Raindrops





辛未立秋作於  
錦城 玉風







6. 江潭影落碧霞思 Reflection in Pool