

QIU
SIZE
PICTURE
ALBUM



邱思澤畫集

送堂



邱思澤

中國廣東省潮州市人，1944年10月出生，自幼酷愛繪畫，經刻苦磨煉，六十年代開始從事美術創作，涉獵多種畫種，年畫、連環畫作品多次由嶺南美術出版社出版。七十年代起致力於中國畫創作，潛心人物、山水畫研究。風格清新、明麗、瀟灑，富於詩情和生活韻味。作品曾多次入選省及全國各大型美展，並先後被選送至日本、泰國、新加坡、台灣、香港等地展出，並為有關方面收藏。九〇年、九一年及九二年曾分別在潮州、廣州、香港等地舉辦《邱思澤畫展》。出版有《邱思澤人物畫輯》和《邱思澤畫集》。

現為中國美術家協會廣東分會會員、中國歷史文化名城書畫家協會會員、中國美術家協會廣東分會潮州支會副秘書長。人名被編入《中國現代美術家人名大辭典》。

QIU SIZE

Mr. QIU SIZE, born in October, 1944, in Chaozhou City, Guangdong Province, has been very fond of painting since he was young. After an assiduous tempering, he set to producing work of art in 1960, and has touched upon many sort of paintings. His New Year painting and connested pictures have been published several times by Lingnan Art Publishing House. He has been devoting himself to the producing of Chinese national drawing and has been concentrating on studies of figure and landscape painting. His paintings are full of fresh, lively, natural and unrestrained style, and rich with a quality suggestive of poetry and lingering charm of life. His work has been selected to the provincial or national art exhibitions, sent to show in Japan, Thailand, Singapore, Taiwan and Hong Kong, and collected by the parties concerned. He held QIU SIZE PICTURE SHOW respectively in Chaozhou City in 1990, Guangzhou City in 1991 and Hong Kong in 1992. QIU SIZE PICTURE ALBUM and QIU SIZE FIGURE PICTURE ALBUM have been published.

Mr. QIU SIZE is now a member of China Artistic Association, Guangdong Branch, member of the Calligraphers And Painters Association of China's Historical And Cultural Cities, vice-general-secretary of China Artistic Association, Guangdong Branch, Chaozhou Sub-branch. His name has been put in Who's Who For Chinese Comtemporary Artists.

欸欸想想 猛猛做

林 墉
中國美術家協會理事
美協廣東分會副主席
廣東畫院副院長

邱思澤坎坎坷坷、冒冒失失地走過了四十幾個春秋，咬着牙、戀着畫，畫着中國畫，且竟是人物畫！這難度，自是不可言說！

東嶺東又東的潮州，雖則依着韓水，畢竟交通蔽塞，學起畫來，難處自是更多。但，他竟熬出個畫家樣子，何其不易！

不過，反過來說，逢年過節，他可以聽聽潮州大鑼鼓，閒來看看潮州戲，鹹水粿糍殼粿想吃就吃，芋泥鴨母捻，更沒甚麼稀奇，又何況出開元寺、上下市頭、入東門古、過下水門、看湘子橋、登東門樓、步東堤頂、經竹木門、跨上水門、攀金山頂，望北堤鱸渡秋風，眺南岸韓祠橡木，指涸溪塔說鳳凰塔，拉竹竿山配南沙洲，縱橫味去，潮州古城何其多彩。你想，這也是福氣。

潮州的山傑地靈使他的畫蘊育着機敏清秀，明麗爽捷，用潮州話來說，就是「壓壓貼貼，趣趣味味」。更平俗地說，就是「看着雅到鬆快死」。自然，藝途從無鬆快事，一招一式正是磨椎穿楊而來的。邱思澤就總是沉靜地求索，不倦地探討，捱到「日細細、肉烏烏」。

邱思澤的畫風很穩、很實。既不欺人，也不欺己，只求悅人悅己，自然也是不害人害己的。他慣於在前人詩情中來擷取題材與蘊有意境，在清清的艷麗、淡淡的興嘆、融融的相許中來做文章。以俗話來說，他喜歡「鋸絃」，少有大鑼鼓式的「開臉大打」。我總覺得，他的畫令我想起花巷深處，書院池畔，石階簷雨兩三滴，草徑竹簾四五屏，雷公行後，好個可人晴天，未撲着蝴蝶，只因杜鵑一聲飛過……之類的感應。總的說，邱思澤是溫柔的。大致也因爲溫柔，因而在大庭廣衆中就未必搶目，也無霸道可言，這於新潮之力至驚世駭俗、悲天慟地的「烏青瘡痘」，真真是「搵唔磨」。但倘於中正的高壇這秤一秤他，又大致會覺得有些兒的「顛噉噉」。這種落差，我想亦好，左右無依靠，腳步就易硬，踏得也結實。

在色墨的渾然來說，邱思澤做得不錯，畫面雖則佈滿墨痕，但未有污的感覺，色彩敷上去，也並不浮，協諧的效果是恬靜，這恬靜就使畫面大爲生色。人世還講「和爲貴」，其實這畫，也還要講「和」，只不過要「和」得有神、有氣、有韻、有味罷了。

如果邱思澤能把畫筆轉入潮州鄉裏，下大功夫寫潮州風俗民情，硬要寫出個屬於自己的天地，我看那魅力就比現在更驚人。當然，這又要慘淡經營、廢紙千萬了，未知邱思澤賠不賠得起，輸不輸得來。但自然，這也只是我的「如果」而已。

對中國畫家來說，五十歲之前，其實也只是個積彙階段，要把那小小毛筆制服，人也半百矣。而五十至六十這段發揮期，大致才會有光彩出現，於此看來，邱思澤還大有可爲，只要肯吃點補藥，又不致虛到不受補，元氣定可充溢，面目也並非全不可能「全非」。屆時，能不刮目相看麼！

我再說，潮州人倘能「少沖茶多習藝，卻人情靜心思，開胸襟務長遠，欸欸想猛猛做」，決不滿足於百家子弟式的「聰明仔」，只做一藝之專的大師傅，是道亦成矣。

思澤人誠實，這些言語未知受用否。

1991年5月酷暑于碧海樓

Try to Create Different Ideas and Work Hard to Succeed — Qiu Size and his paintings

Lin Yong

Director of China Artistic Association
Vice-Chairman of China Artistic Association, Guangdong Branch
Vice-President of Guangdong Painting Institute

For more than forty years of frustrations, Qiu Size has boldly endured dogged will in painting, and actually, in figure painting, which surely requires untold arduous efforts!

Chaozhou is located to the far east of Dongling Mountains and has poor transport facilities though Hanshui River flows by. This made it even more difficult to learn painting. Nevertheless, Qiu did all he could to become a kind of painter. It was not easy for him to get a name indeed!

Yet, life in this ancient city is colourful: on New Year's Day or other festivals, Qiu may go to the traditional percussion — "Chaozhou gongs and drums", or at spare time, go to the Chaozhou opera. He may go and taste glutinous rice dumplings, fried or steamed. And boiled duck in smashed taro is another common dish for him. He often visits Xiashitou by way of Kaiyuan Temple. Then he goes to Dongmengu, Xiashui Gate and Xiangzi Bridge. He mounts the East Gate Tower, then takes a walk along the East Dyke passing through Zhumu Gate and Shangshui Gate. He climbs up to the Top of Gold Mountain looking far into the historic sites: "Crocodiles Moving Away in Autumn Wind", "Oaks in the Memorial Temple to Han Yu", Hexi Pagoda and Phoenix Pagoda, Zhugan Mountain and the South Sandbank. You may think this is a happy lot.

It was these magnificent sceneries of Chaozhou brought alertness, delicacy, brightness and neatness to his paintings. In Chaozhou dialect, his paintings are "just right" and "very interesting", or in other words, "very relaxing". But there is no relaxation in art creation. Every stroke comes from hard work. Qiu Size is a steady

and tireless pursuer. He works so hard that he looks wan and sorrowful.

Qiu's style is of staidness and reality. Nothing is found to deceive himself and others. He paints only to please himself and other people. He does not do any harm to anybody. The theme and the conception of his paintings are from the lines of the ancient poets, and his work depicts delicate beauty, soft sigh, happy and harmonious promise. As people say, he would rather "listen to string orchestra" than watch "the fighting performance accompanied with big gongs and drums ensemble". Whenever I see his paintings, I think of "the depth of the flower lane", "the pond of the academy", "the rain drops from the eaves onto the stone steps", "the bamboo curtains and grass paths", "the fine day after a lightning storm", "failing to catch a butterfly because a cuckoo flies over with a 'caw'", and other response like these. Generally speaking, Qiu is gentle. And perhaps that is why he is not so striking in the public and is out of the question of being overbearing. He is really incompatible with the new wave, which is so sensational as to "shock the common people and bemoan the state of the universe". But if he is "weighed" on the "high platform of justice", the "scales" might creak with his weight. This kind of "drop" is not bad, I think, because with nothing to fall back on, he will stand firmly by himself.

Qiu has done a good job in applying colour and ink the piece of paper is painted all over, but it doesn't look dirty and confused. The colours of the painting are harmonious. And harmony leads to tranquillity. And tranquillity adds more colour to the painting. In our life, harmony is an important thing, and it is similarly important in painting. It is

harmony that brings about romantic charm, vitality and taste.

Qiu's charm might be even greater if his work also depicts the native soil — the custom and the people of Chaozhou. Of course, this may mean much more painstaking effort and much more painting paper. I wonder whether or not Qiu Size can stand the loss. This is my supposition only.

As Chinese painters, they must undergo a period of accumulating experience, that is, a period of trying to bring the little brush under control, till fifty years old. And in the period of skill, from fifty to sixty, perhaps the splendour is seen. In the light of this statement, Qiu Size has bright prospects in his future, only he must "take some tonic". If he is not "too weak to derive the nourishment", he will be "full of vitality" and the "appearance" will be changed. Till then, shan't we look at him with new eyes?

And, I want to say, if the people of Chaozhou spend more time in learning and less time on tea and chatting, if they are broad-minded enough to see farther, and apply themselves to hard work with great concentration, if they are not so easy to get complacent when they are called "clever chaps", and, if they are determined to become a great master of painting, it so, they will certainly succeed.

Qiu Size is an honour person. I wonder whether or not my words are useful for him!

At Bi Hai Building in May, 1991,
very hot weather



邱思澤先生近影

陳煒才
方家雅
用
手

藝苑之英

謝稚柳

集



外師造化
中得心源

題思澤中書集

壬午三月

方增先



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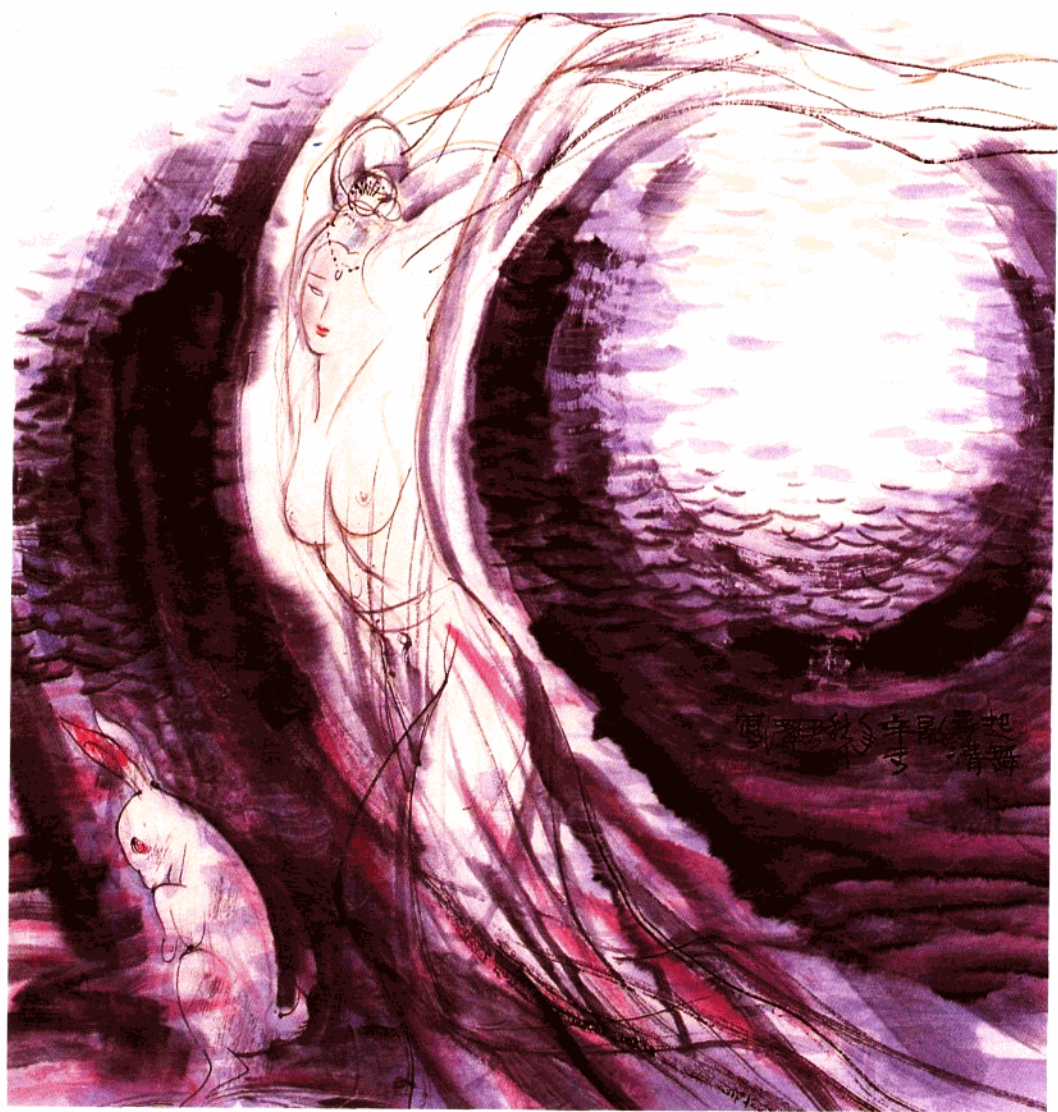
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3.	起舞弄清影	34. 愛鵝圖
4.	沁香	35. 月夜簫女
5.	黎家女	36. 只留清氣滿乾坤
6.	蕉香圖	37. 佳人詩意圖
7.	映日荷花別樣紅	38. 櫻
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26.	易安淑女圖	57. 暮靄村野
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1. 花锦年華 122 × 135cm

2
山鬼圖
61 × 98cm





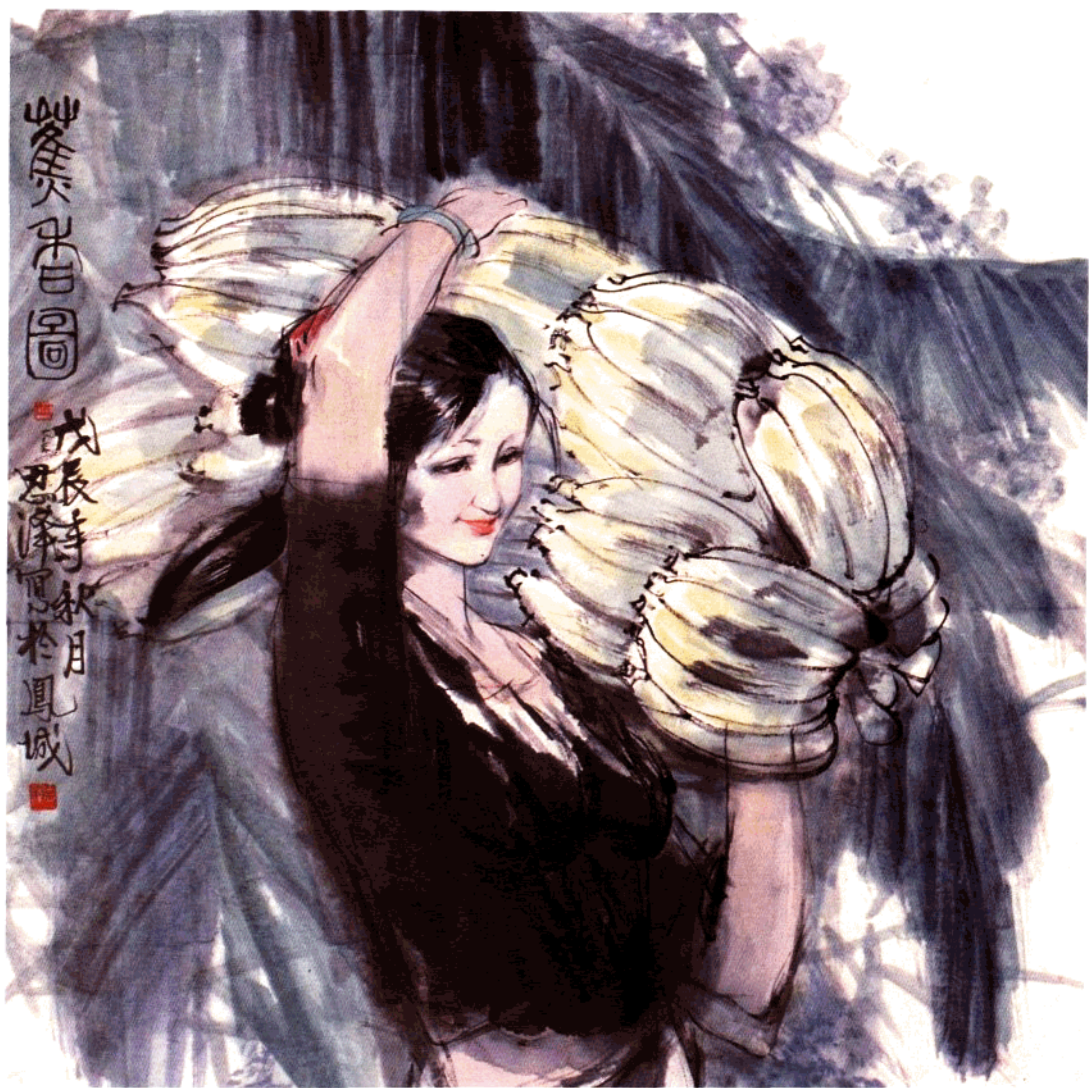
3. 起舞弄清影 90 × 98cm



4. 沁香 68 × 100cm

5
黎家女
61 × 98cm





6. 蕉香图 68 × 68cm

7.
映日荷花別樣紅
98 × 60cm

