

劉福芳畫集

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A SELECTION OF LIU FU FANG'S PAINTINGS



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作者艺术简历

刘福芳，山东省招远县人。1930年生，教授，原北京师范学院（现改为首都师范大学）美术系副主任、中国美术家协会会员、北京工笔重彩画会副会长、北京市美术家协会理事、孔子故里书画院荣誉院士。其名编入《中国美术家大辞典》、《现代中国画家名鉴》（日本出版）、《中国当代书画家大辞典》、《中国妇女名人录》、《中国现代美术家人名大辞典》等。

1954年毕业于中央美术学院。

1954～1956年分至黑龙江省文化局美术工作室从事美术创作。在此期间，创作了《幸福儿童》和《喂鸡》两画（均出版），其中《喂鸡》获省青年美展一等奖，并选入全国青年美展展出。

1956年调至北京艺术学院美术系，从事美术教育。学校对之重点培养，聘请著名画家吴镜汀、徐燕荪、王雪涛分别传授山水、人物和花卉。随后又派其继承学习著名画家吴光宇的绘画经验。在中央美术学院期间，李可染、蒋兆和、司徒乔、吴冠中、李斛、李宗津、萧淑芳、黄均诸先生是其师。在校外，业师于任率英、陈林斋、溥松窗，习人物和山水。在多位名师的熏陶下，于专业方面打

下深厚的基础。

1960年被派至北京艺术学院附中任国画教研组长。在这段时间,她系统地钻研了中国绘画的理论,创作了《地头歇》、《女邮递员》、《巾帼英雄洪宣娇》、《白洋淀风光》等中国画(均出版)。

1964年北京艺术学院并入北京师范学院,成立美术系,一直至今。她曾任讲师、副教授、教授、系副主任等职。

刘福芳先生自幼酷爱绘画,在数十年的经历中,苦辣酸咸,风雨变幻,但手中的画笔未曾停歇。比如1969~1972年下放劳动期间,被北京新侨饭店三次请去作画,其中巨幅山水画《迎客松》受到美国纽约时报社副社长赖斯顿先生的高度赞赏,赖斯顿先生要求与作者见面。在上级安排下与赖氏和夫人晤面,并在其要求下为之作了另一幅《迎客松》国画。

1977年以后,除教课外,转向培养研究生和带留学生,这一期间创作了很多中国画作品。回顾工作已近40年,在漫长岁月中,为搜集创作素材,她跋山涉水,遍行中国大地。

1980年以后参加了多次社会性的美术活动,如北京市第四

次文学艺术代表大会(1980)、北京市美协召开的“工笔重彩学术报告会”(1980),作者报告的题目是“从东山魁夷谈中国画‘写意’的涵义”,全国美术家第四次代表大会(1985),1989年应美国缅因州立大学之邀,赴该州七所大学做艺术讲学并展览,深受美国朋友赞赏。

作者兼习西画,立足民族传统,吸收外来营养,融于作品之中。外师造化,内启感悟,淡于名利,埋头学问,绘画格调高雅大气,文墨之风荡然纸上,观画知人,堪称是一位造诣深湛,修养全面,自成一体的画家。

其作品经常在国内及国外(美国、日本、加拿大、新加坡、丹麦、香港、台湾等)展出、获奖并被收藏,绝大部分均已出版。

近数年,作者研究了中国绘画的美学体系,提出中国绘画的哲理基础与禅宗和易经的真谛一脉相联,重在“写意”。

编者

1992年2月24日

Painter's Simple Artistic Biography

Liu Fufang, from Zhaoyuan County of Shandong Province, was born in 1930, professor, the former vice-president of art department of the Beijing Normal College. Now this college was changed to be the Capital Teachers University. A member of Artist Association of China, vice-president of Fine Heavy-Colour Painting Association of Beijing; the committee member of Artist Association of Beijing; an Honour-Academician of Confucian Calligraphy-Painting Academy. Her name was edited:

China Famous Artist Dictionary

Modern China Artist Register (Japan Edition)

China Modern Artist and Calligraphist Dictionary

China Famous Women Register

China Modern Artist's Name Dictionary

In 1954, she graduated from the Central Fine Art College

From 1954 to 1956, she was assigned to the art section of the culture bureau of Heilongjiang Province to do the art creation. In this period of time she created two paintings: 《The happy children》, 《To feed the chicken》 (all published). The latter was won first prize in the young people art exhibition of Heilongjiang Province and selected by the whole country's young people art exhibition.

In 1956, she was transferred to Beijing Art College to do the artistic education. The college considered her to be the

developing heavy point among teachers, and invited famous painter Wu Jingding, Xu Yansuen and Wang Xuetao respectively to teach landscape painting, figure painting and flower-bird painting. Then the college appointed her again to learn and inherit the painting experience of famous painter Wu Guangyu. In the period of the Central Fine Art College, Li Keran, Jiang Zhaohe, Si Tuqiao, Wu Guanzhong, Li Hu, Li Zongjin, Xiao Shufang, Huangjun ... were her teachers. Outside the college, Ren Shuaiying, Chen Linzhai and Pu Songchuang were her teachers, from whom to learn figure painting and landscape painting. Under the uplifting influence of many famous painters, she founded deep and solid basis in the special field of painting.

In 1960, she was sent to the middle school of Beijing Art College to be the leader of the teaching-research section. In this period of time, she researched the Chinese painting's theory systematically and created many Chinese paintings such as: 《To rest at the farming-field's edge》, 《A postwoman》, 《Hong Xuanjiao — A Heroine》, 《Scenes at Bai-Yiang-Dian》 (all published).

Since 1964 Beijing Art College has merged into the Beijing Normal College to establish the art department. Mrs. Liu worked as lecturer, vice-professor, professor and vice-president of the art department.

Mrs. Liu Fu-Fang ardently loved painting from childhood, and in the several decades of the life-going, the bitter, the hot, the acid, the salted, and the wind-rain changed and changed, but her painting-pen never rested. For example, from 1969 to 1972 when she was put down to labour in the countryside, the Beijing Xin-Qiao Hotel invited her three times to do painting. Her work, a huge landscape painting 《The welcoming pine》, got Mr. Leston's (sound spelling) great appreciation, who at that time was the vice-president of "The New York Times" agency. Mr. Leston demanded to meet with the painter. Under the arrangement of the higher authorities, the painter met with Mr. Leston and his wife, and painted another 《The Welcoming Pine》 under Mr. Leston demanding.

After 1977, besides teaching, she turned to train the researchers and foreign students. Doing painting for nearly 40 years, she had created many Chinese paintings. In the long period of years and months, in order to look for creative material, she traveled across mountains and rivers in China.

After 1980, she attended many social specialized meetings, such as: The fourth Beijing literature and art representative meeting (1980). The academic report meeting (1980) of the fine heavy-colour painting held by the Beijing Artist Association. Mrs. Liu's report was "From Japanese painter Dong-Shan-Kui-Yi, to discuss what is to the idea of Chinese painting". The fourth whole country's artist representative meeting (1985). In 1989, at

the invitation of Farmington University at Maine U.S.A. she went there and gave art lectures at seven universities. This matter was highly praised by American friends.

Mrs. Liu Fu-Fang held two kinds of painting, the east and the west. On the one hand, she stood on the tradition of nationality; on the other hand, she absorbed the foreign nutrition, finally blended them together. She outside studied from the nature, and inside opened own sensitivity. Because she did not seek fame and wealth and always immersed herself in the knowledge, her painting's style was noble and atmospheric. The writing-wind was seemly blowing on her painting. Looking at her paintings, we can have a knowledge of the painter's character. She may be called a painter of great attainments, whole accomplishments and own style.

Her works were frequently exhibited in China and foreign countries (U.S.A., Japan, Canada, Singapore, Denmark, Hongkong, Taiwan ...), stored up and prized. The most part of the works had been published.

In recent years, she studied the aesthetic system of Chinese painting, and put forward that the philosophic foundation could be traced to the "Dhyana" and 《The Book of Changes》. The heavy point of Chinese painting is to write the painter's idea.

Editor

1992.2.26

序 言

刘福芳同志是当代具有全面修养的中国画家和美术教育家。她擅长人物画,兼擅山水、花鸟画,工写俱精,尤以工笔重彩人物画著称于世。她的现代题材作品《凉山之春》、《赶会》、《侗族姑娘》和古典题材作品《班昭》、《冯嫫》、《花蕊夫人》、《李清照》等,都以其积极的立意、优美的形象、清新的笔墨、高雅的格调受到社会的好评。她的山水花鸟画则多以写意为之,笔墨酣畅而有气势,借景抒情,具有明显的个人风格。

她有扎实的绘画基本功,尊重传统,更锐意创新,走出了自己的艺术道路,成为当代女画家中成就卓著令人瞩目的一位。

从五十年代起,她致力于美术教学工作,以身作则,对学生循循善诱,又从严要求,注重造型能力的培养,坚持传统基本功的训练,为培养合格的美术师资做出了重大贡献,许多学生已成为当地的美术骨干力量或优秀美术师资。近年来她的作品不断在国内外展出,并肩负带外国留学生的任务,增进了对外文化交流的作用。

福芳同志在长期的艺术实践和教学工作中,注意总结经验,编写教材和发表文章。她对工笔画的写意性有独到的见解,显示出她的理论水平。

福芳同志在创作上的创新精神,在科研上的求索精神,在教育上的献身精神,得到了社会人士的公认和赞扬,亦得到了同时代画家的认同。

潘累兹(教授、《中国画》主编)

1992年2月18日

PREFACE

Mrs. Liu Fu-Fang was an all-round artistically accomplished Chinese painter and art educationalist. She was expert at figure painting, landscape painting and flower-bird painting. Her fine painting was good, her bold painting was good also. Especially, her fine heavy-coloured figure painting was celebrated in the world. The works of modern matter as 《The spring of Liang-Mountain》, 《Go to the market》, 《Tong-race girl》, and the works of ancient matter as 《Ban-Zhao》, 《Feng-Liao》, 《Li Qing-Zhao》 ... had a favourable comment in the society long ago. In these works the mind is active, the figure is beautiful, the calligraphy is pure and fresh and the style is graceful.

Her landscape and flower-bird painting were always put in the bold style. In those paintings, the calligraphy is ease and verve, the emotion is expressing with the facing view, so the individual style is fully expressed.

Mrs. Liu had a real, deep, basics of painting skill. She respected the tradition of painting but was sensitively going on a creating way in her works, and finally went a new way of individual artistic style, therefore, became a famous painter of distinguished achievements.

Since the fifties of this century, she has devoted herself to the art education and art creation. She always set herself an example of teacher. She demanded the students strictly and gave

them systematic guidance. She paid attention to the training of artistic modelling ability and persisted in the traditional basic artistic training, so she had done a great contribution to the educating excellent artistic teachers. Many and many students had become the artistic backbone of their native land or the excellent artistic teachers.

Her artistic works were often exhibited both at home and abroad. In recent years, she undertook a task of educating the foreign students. In this way, the cultural exchange was promoted.

In the long time of artistic activities and education, Mrs. Liu paid attention to sum up experience, wrote teaching materials and published articles. What was the idea in the fine painting, Mrs. Liu had an individual and original view. This appeared her level in the artistic theory.

The creative spirit of artistic practice, the exploring spirit of scientific research, the devoting spirit in the education, all of these had got a general acknowledge and high praise in the society, and in the painters at the present time.

Pan Jie-Tze

professor, chief editor of
《The Chinese Painting》)

1992.2.18



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凉山女
Liang-Mountain girl



凉山母子
Mother and son at Liang-Mountain



天山之音
甲子年 福芳

天山之音
Tian-Mountain's sound



凉山之春
Spring at Liang-Mountain



牧鹅
To herd goose