

# 安都画集



文化艺术出版社

# 安都画集

文化艺术出版社

## 安好笔耕乐

金秋时节，沉甸甸的谷穗，黄澄澄的包谷，红彤彤的高粱，香喷喷的花生，咬一口像喝了蜜似的红薯……，劳碌了一年的人们陶醉在这辛勤汗水泡大的收获之中……有人喜欢吃肉沽酒，杀鸡宰羊，吃他个天翻地覆，喝他个一醉方休；有的人爱把最珍惜的果实贮藏起来，光是关起门来躺在炕上，想着囤里存着这么多东西，虽然舍不得吃，但心里踏实；也有的人把所获凉干、扬净、过筛、分类、细心收好。以待酿醋时用上好的谷子，酿酒时选最棒的高粱，喂牛用筛下的黑豆，往地里送饭吃的是新包谷掺黑豆做的甜丝丝的饼子，至于花生和红薯，当然要让婆姨们和娃子们吃个尽兴……

我认识的安都就恰似这后一种人。存入时分门别类，提取时毫不吝惜，而藏的总比用的多，似乎他笔底的图象，就像一架并入网络的计算机……

记得他第一次找我时，大学刚毕业，专业是考古，分配在举世闻名的北京图书馆，工作于善本特藏部，工作是搞名画收藏。他这次找我是因为要鉴定一张我早已记不清的什么画。尔后，我看到了他的尚不成熟的花鸟画和挺不怎么样的“书法”（可以说是无法之书），这以后再看到的是他的诗，纵横驰骋像一匹脱了缰的马，又

## 都因百怪来

有一回他修改我一幅对得不工的联语，只为推敲两个字，琢磨了近一个小时，提了不知几十个设想，虽然时至今日他和我谁也没有敲定下来用哪个词最相宜，可是他思路之厚，头脑之敏，修词之丰，学识之厚，悟性之高，已见一斑。

这几年来，他表面上挺平静，似乎也挺顺当。但那么一天当我读到他用汉赋写成的一首情思赋时，方知他是从苦涩中挣扎过来……

或许他心灵的创伤只有用他那支神奇的笔来缝合吧。近年他的画量很大，而跳跃更大。有的朋友把他的这种现象比喻为游击队。游击队吃了多少苦头，世人谁个知晓？安都倒乐于干游击队。他打游击取得的战果也是硕果累累的。我不想借此多说安都这几年打了些什么“仗”，用了些什么“招儿”。这些都已经成为过去，看过后面的画就能明了。我只是想在此提个醒儿，游击战术既然已经出了书，似乎就要成为什么经典，在“土八路”准备成为“正儿八经”的“军事家”，准备打更大的仗的时候，可别忘了：

自己是“游击队”起家……

游击生活中的“酸甜苦辣”……

游击战打起来“招术”无涯……

## Preface

Sometimes cold and hard, sometimes soft and quiet, sometimes the strong winds of thunderstorms, sometimes a bird singing amidst the fragrance of flowers. This is my painting style.

Zen and the Dao I have studied, but the key is the inspiration of consciousness, because the road is only found beneath one's own feet. I paint for the sound of my heart, making these traces by following chance. I don't take any one as my teacher, I just take the heart as my teacher--a heart full of brotherly love, a heart full of pain and arrogance.

Love is the source of my life, and it is also the force that my art seeks to attain. To me, love is impartial, but to love, I am not impartial, because in my heart there is a strong conflict between my love of art and my love of life. Therefore, what is expressed in my paintings is not a happy and pure beauty, but a painful, deep and arrogant beauty.

I like the colour red: It is the explosion of tension. I like the colour black: Within the heavy darkness is the seed of

the harvest. I like the colour emerald green. It is noble without haughtiness. I like the colour brown because I am son of the boundless yellow earth.

Even without rain, the flowers can fall. Even without wind, the willows sway. After pain passes, its recollection enlightens you. The brush follows any desire of the heart, the ink and colours have no limits, the form is without fixity, seeking and expressing an unforced and natural individual feeling.

I like to paint making tea, getting drunk, and going fishing. I like to paint the style and spirit of Daoist masters and immortals, who are free and at leisure, but whose faces show sadness and aloofness.

I like to paint the falling lotuses of autumn: While the leaves rot and the flowers fall, the fragrance is there forever. That streak of pale colour will, amid the whiteness of winter, arouse memory's reverie.

I don't seek exactness, I just focus on expression. Painting is a call from the heart. The dots, the lines, the shapes are

only the formal aspects of expression. At the highest, what I seek is an ideal state.

This ideal state is the ideal of a kind of consciousness which balances between the pain of everyday existence and the sudden realization of inner happiness. Between loftiness and mundaneness, between the autumn wind and the winter snow, between the red and the black, the brown and the green, between pain and joy, I am seeking this ideal, and seeking myself.

I like Badashanren's soft, reserved aloofness. I like Qi Baishi's soft, pastoral seclusion. But Western art's strong colours and forms also give me considerable inspiration. I like van Gogh's intensity and Picasso's abstractness.

Poem, calligraphy, painting and seal:

The unity of these four is the hallmark of Chinese painting. But the achievements of the Old Masters cannot be a rigid model for those who come after. They must follow the over-all form, and yet change in some way. No directions from the masters, no method: Only in this difficult state of foolishness is brilliance manifested. I only want to say that art does not follow one single road.

Reading myriad volumes, and later  
being enlightened,

Oh, what awareness, but I'll keep it  
secret and not pass it on,

Awake, or drunk, people cannot tell,

Neither in a dream nor in awareness,  
only then does everything become clear.

## 作者簡介

安都 男，1963年生于北京、1986年毕业于北京大学，现工作于中国国家(北京)图书馆。

1985年在北京大学举办个人画展

1986年在北京大学举办个人画展

1987年在北京大学举办并参加六人现代画展

1990年3月在琉璃厂朝花书画社举办个人画展

An Du, male, born in 1963, graduated from Peking University in 1986, is now working in the (Beijing) National Library, engaged in determination and collection of calligraphic and painting works.

1985 Sole painting exhibition in Peking University

1986 Sole painting exhibition in Peking University

1987 Participated in the 6—People Modern Painting Exhibition

1990.3 Sole painting exhibition in the Zhaohua Calligraphic and Painting Service, Liulichang Street

1991.3 Sole painting exhibition sponsored by American friends in

1991年3月 由美国友人在北京承办个人画展

4月在亚太大厦举办个人画展

4月参加在日本举办的北京青年十人画展

10月在琉璃厂瑞成斋举办个人画展

作品曾多次发表，《老子悟道图》被日本国际版画馆收藏。参加在日本出版的《北京青年画集》。

Beijing

4. Sole painting exhibition in Asia-Pacific Building

4. Participated in the Painting Exhibition of 10 Beijing Youths, held in Japan

10. Sole painting exhibition held at Ruichengzhai, Liulichang Street

His works can be seen in many publications, among which, the "Laozi Realises the Dao" was collected by Japan International Prints Gallery. His paintings can also be found in the "Paintings of Peking Youth", which was published in Japan.

责任编辑: 关 明  
版式设计: 滕大千  
摄 影: 刘 迅

## 目 录

- |             |             |             |
|-------------|-------------|-------------|
| 1. 苏武魂系汉江山  | 12. 信步秋野觅清吟 | 23. 半塘前日染来红 |
| 2. 卧薪尝胆千古铭  | 13. 我携白云飘然去 | 24. 映日荷花别样红 |
| 3. 醉舞诗狂天地歌  | 14. 三人行必有我师 | 25. 残荷怒傲风雨中 |
| 4. 迎清风兮以祛累  | 15. 短情深恨寄红笺 | 26. 碧池深处锦鳞游 |
| 5. 读书万卷晚乃悟  | 16. 料峭初寒酒兴豪 | 27. 凉气乍从荷边起 |
| 6. 我自飘然放形骸  | 17. 清风旷野任高歌 | 28. 自含秋露呈羞涩 |
| 7. 静坐仰天看行云  | 18. 空山幽谷自在啼 | 29. 鱼戏秋塘清趣浓 |
| 8. 闻鸡起舞情更切  | 19. 一片飞香落幽谷 | 30. 且看荷残香更幽 |
| 9. 唯有碧江垂钓名  | 20. 暮蔼沉沉天地阔 |             |
| 10. 清闲一扇度秋风 | 21. 秋风秋色入农家 | 荷声瑟瑟迎秋风(封面) |
| 11. 慢烧石鼎试新茶 | 22. 秋来犹有残荷香 | 迎寒踏雪伴香行(封底) |

文物出版社出版  
新华书店北京发行所经销  
文物印刷厂 印刷  
开本787×1092毫米1/12 印张6

1992年5月北京第1版 1992年5月北京第1次印刷  
印数 0,001—2,000册  
ISBN7-5039-1096-8/J·182  
定价: 28.00元

# 人物





雲漫所變胡天月  
龍上車馬寒草

煙  
冬月  
中  
於  
宣  
室  
顯  
古  
人  
詩  
白  
居  
士  
詩  
吳  
昌  
碩  
印



吳即救越越王句踐反國乃苦身焦思置胆於坐飲食

不嘗膽也女忘會稽之恥耶身自耕作夫人自織

食不加肉衣不重采折節下賢人厚遇賓客

振貧弔死與百姓同其勞欲使范蠡治國

政蠡對曰臣

之事種不如

蠡填撫國家

親附百姓蠡

不如種於是

舉國政屬大

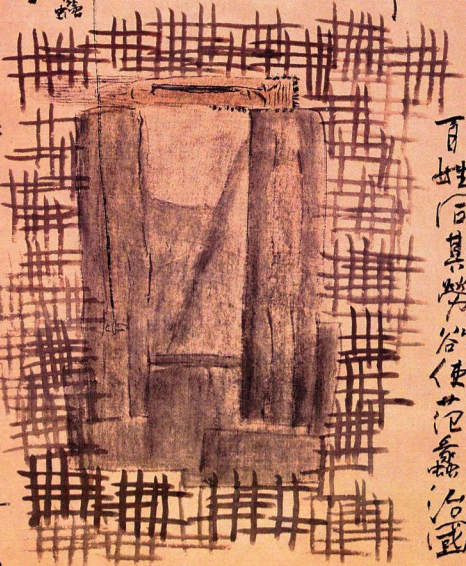
夫種而使范蠡

與大夫柘稽行

成爲質於吳二歲而吳歸蠡范蠡遂去自齊道大夫

種言曰蠡鳥盡食之藏狡兔死走狗烹越王爲人長

頸鳥喙可與共患難不可與共樂子何不去去者初初也







詩酒無目  
 眼杯漫月  
 我月既無飲  
 影徒隨我身



我歌月徘徊  
 影隨人散盡  
 木結無情遊  
 但期邂逅  
 雲漢

李白詩  
 出山詩  
 於城北  
 香云  
 臨堂遠  
 時安成  
 雲桂漫

李白詩  
 唐詩  
 李白詩  
 李白詩



迎清海以玄風

寄語北山

龍震草

為命誦邵康

余歌坦

虎以就憩



青於蓮

中書

江







