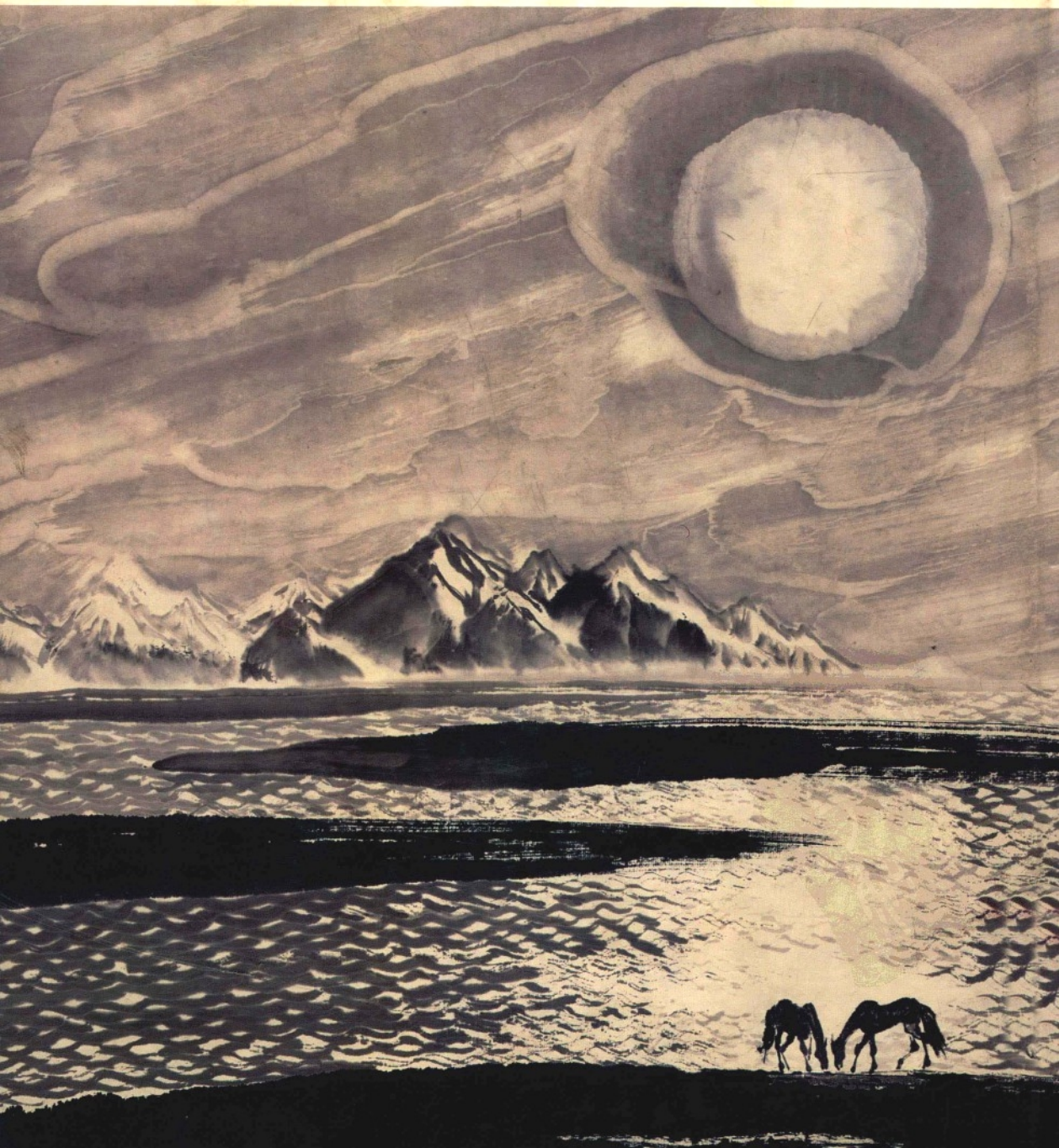


梁世雄畫集



THE PAINTING ALBUM OF **LIANG SHI XIONG**



梁世雄画集



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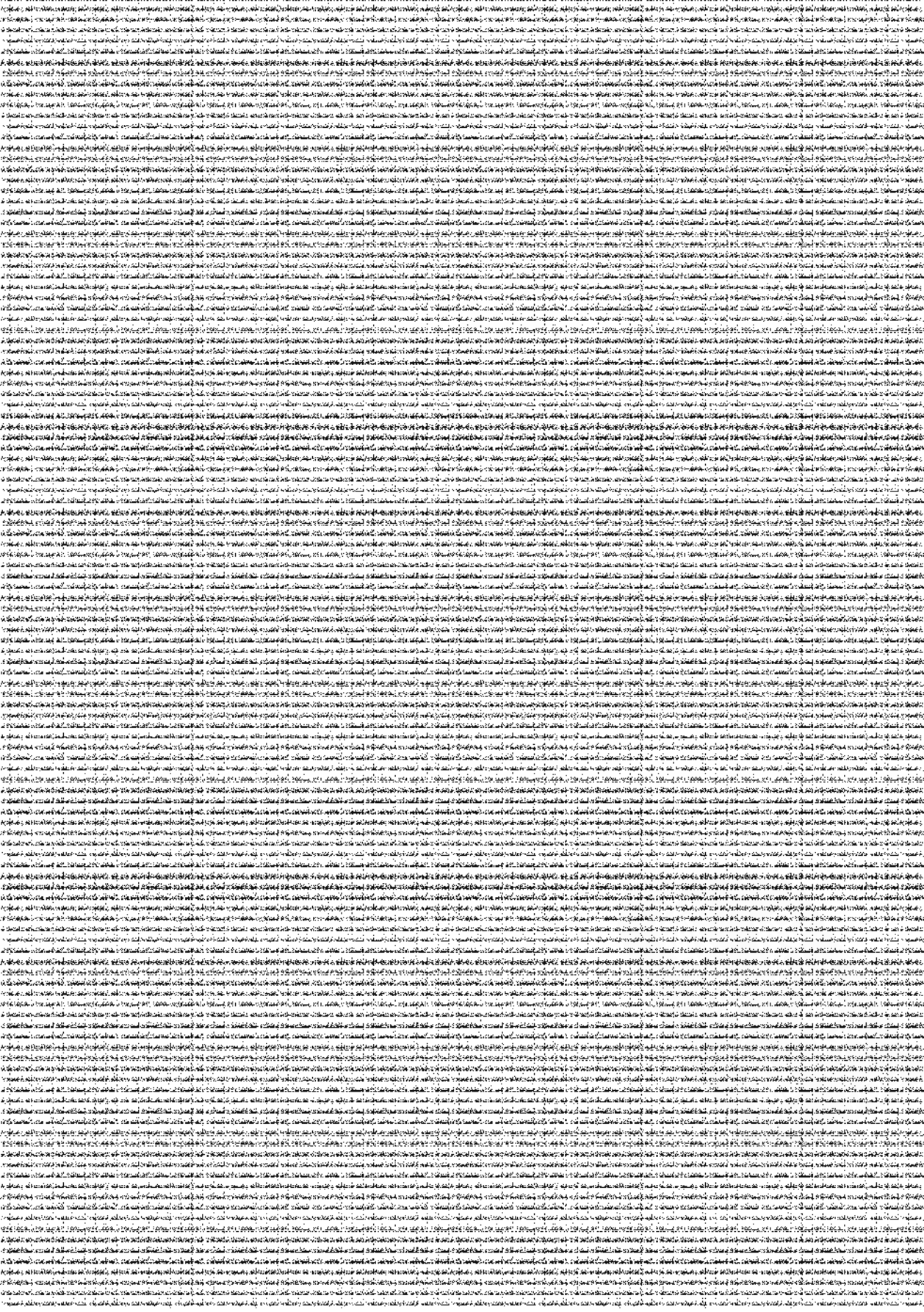
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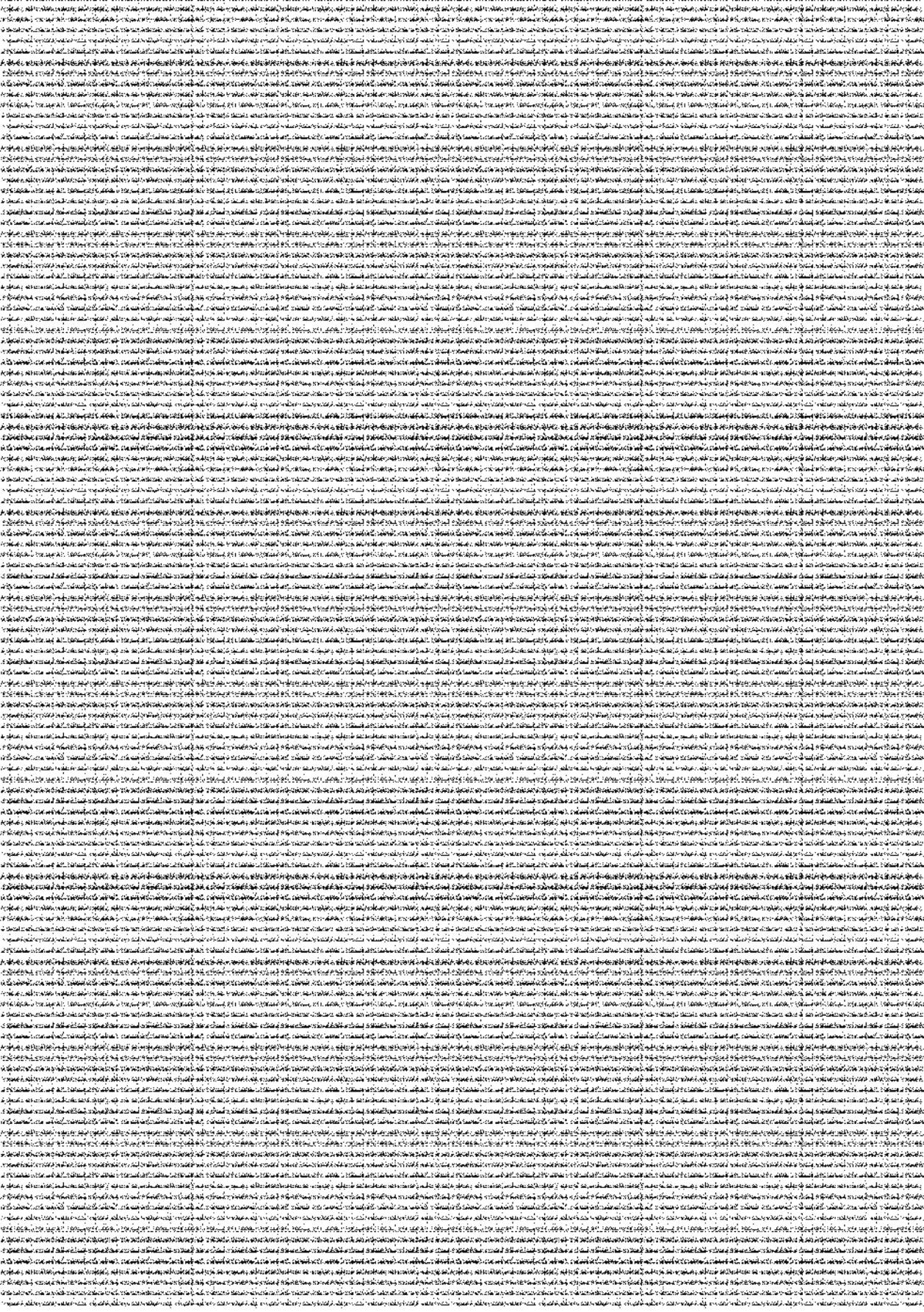
畫家簡介

梁世雄，著名中國畫家，廣東省南海縣人。1933年3月出生。現任廣州美術學院教授、碩士研究生導師、中國畫系主任、以及嶺南畫派研究室主任，為中國美術家協會會員。早年就讀於廣東省立藝術專科學校，1953年畢業於華南文藝學院美術系，同年再入中南美術專科學校（即廣州美術學院前身）深造。多年來師事當代中國畫大師關山月、黎雄才教授。1956年畢業後留校任教，長期從事美術教育和中國畫創作活動。擅長中國山水畫，在藝術上注重繼承中國民族繪畫之優秀傳統，博采眾長，努力探索中國山水畫之時代精神，刻意求新。作品較多表現青藏高原、南國水鄉以及黃山、三峽、峨嵋等名山大川的壯麗景色。其中《沙田新綉》、《崑崙山下》、《喜馬拉雅松》、《霜葉紅於二月花》等作品，先後選送美國、日本、西德、比利時、澳大利亞、泰國、約旦及東南亞各國、香港、澳門等地展出；作品氣勢雄偉，意境清新，浩瀚蒼茫，靜謐親切，充滿個人特色的藝術風格，深獲海內外讀者的好評。1982年被載入《中國藝術家辭典》現代第三分冊。1987年9月赴美國訪問和講學；1988年5月在香港大會堂舉行三人中國畫聯展；1989年5月赴日本訪問、講學並舉辦畫展；1990年11月應邀赴澳門東亞大學講學並舉辦個人畫展。先後出版有《梁世雄畫選》、《梁世雄山水畫選》、《梁世雄山水畫》等。



A brief personal history of the Painter

Liang Shixiong is a prominent Chinese painter. He was born in March 1933 in his native county of Nanhai in Guangdong. He is a professor at the Guangzhou Fine Arts College, supervisor of graduate class students, Head of the Chinese Painting Department and the Chairman of the Lingnan School Research Institute. He is also member of the Chinese Artists Association, the Guangdong Branch of the Chinese International Cultural Exchange Centre and the Guangdong Artists Association, etc. Liang studied at an arts school run by the provincial government and graduated from the Fine Arts Department of the South China Arts College in 1953. In the same year, he enrolled at the Zhongnan Arts School (now Guangzhou Fine Arts College) for further study. Over the years, he had been the student of Guan Shanyue, the contemporary great Chinese painter and Professor Li Xiongcai. After graduated in 1956, he taught in the school and embarked on his life-long career of arts teaching and Chinese paintings drawing. Liang is famous for his landscape paintings. His works inherit the essence of the traditional Chinese paintings and try to explore and capture the spirit of the modern times. Magnificent shown in his works is the spectacular landscape in the Qinghai-Xizang Plateau, the rivers and lakes in the southern China as well as the spectacular views of mountains and rivers such as Mount Huangshan, the Three Gorges and Mount Emei. Among them, works like 'A new portrait of Shatin', 'At the foot of Mount Kunlunshan', 'The pine trees in the Himalayas' and 'The red leaves in the early spring' have been selected and sent to put on display in exhibitions staged in countries like the United States, Japan, West Germany, Belgium, Australia, Thailand, Jordan, South East Asian countries, Hong Kong and Macau. His paintings are not only powerful but also unconventional, exuding a tremendous force in a peaceful and intimate world. The features of his artistic style have won deep admiration both at home and from abroad. In 1982, Liang was included in the volume III (Contemporary artists) of the 'Dictionary of Chinese Artists'. In May 1987, he made a visit to the United States and gave lectures there; put on a Chinese paintings exhibition jointly with two other painters in May 1988; accepted an invitation and paid a visit to Japan in May 1989 to give talks and stage exhibitions; gave speeches at the East Asia University, Macau, and put up an exhibition of his paintings there in November 1990. He is the author of 'A selection of Liang Shixiong's paintings', 'A selection of Liang Shixiong's landscape paintings', 'Liang Shixiong's landscape paintings' and others.





梁世雄教授 professor Liang Shixiong

畫家梁世雄的藝術道路

于 風

中國山水畫的成就，遠遠超過其他許多繪畫種類，因而在一般人心目中，談到傳統的中國畫時，首先想到的就是山水畫。但在中國繪畫史上，早期的山水樹石，只是作為人物畫的陪襯背景出現在畫面上，而且水平不高。正如《歷代名畫記》中所說：“其畫山水，則群峰之勢，若鈿飾犀櫛，或水不容泛，或人大於山，……”該是符合實際狀況的。山水畫由作為人物畫的陪襯變成獨立的畫科，成為特定的觀賞對象，恐怕是遲至中唐前後的事。至於山水畫（也包括花鳥畫）真正成熟並臻於高峰，則應遲至宋代。故郭若虛在《圖畫見聞誌》中明確指出：“若論佛道人物，仕女牛馬，則近不及古；若論山水林石，花竹禽鳥，則古不及近”，並非誇大之辭。

引起我極大興趣的是，嶺南派畫家梁世雄的藝術實踐，同樣也是走的一條先人物、後山水的道路。而這種藝術趣味的變化發展，實際上反映並記載了畫家的理想和追求的足跡。

自五十年代開始，梁世雄的人物畫即已引起畫壇注目，他的成名之作《歸漁》，不但寫出了南海漁女的風采神韻，而且顯示了畫家在創作現代人物畫同時，已經蘊含着對描繪對象的整體藝術效果的把握與追求。而這種對人事環境的整體把握，實際上已開拓了他對山水畫審美理想的確立和探尋。

數十年來，梁世雄遵循“行萬里路，讀萬卷書”的傳統，刻苦勤奮地努力於生活實踐和藝術實踐，在個人的作品風格上，幾經演變，如今已達到一個全新的境界。如果說他六十年代的作品，於嚴謹渾厚中還未能完全摒棄某種拘束，那麼，他八十年代以後的畫風，可說是趨於雄奇豪放，藝術上也更加完美。1985年初，畫家在廣州舉辦個人畫展，博得高度讚譽，有的論者形容他的作品是“粗獷中見細膩，磅礴中顯清新”，可謂至恰當的評語。

梁世雄取得今日的成就，是與多方面因素分不開的。首先是他重視生活積累，為創作搜集了大量素材。長期以來，他多次跋山涉水，足跡遍及青藏高原和南國水鄉；他不只一次去到黃山、三峽、峨嵋、湘西等地，發掘自然之美，領會祖國各地的鄉土風情，記錄下自己的獨特感受。近年更曾遠赴美國、日本等地考察訪問及舉辦畫展，進一步擴展了藝術視野。在創作上，他常以古人的“隱迹立形”，“搜妙創真”為銘，極力追求畫面的完整。筆下的形象雖取自生活，但並不拘泥於某一實境，而是強調個人感受的抒發。重視生活、提倡寫生，本來就是嶺南畫派優良傳統，梁世雄用自己的畫筆，實踐了這一傳統，為不斷提高自己的創作打下堅實基礎。

其次，他多年來師事關山月、黎雄才兩位著名國畫大師，從他們身上，既學到了傳統，也學到了勇於探索、不斷創新的進取精神。關山月先生對他的成就十分肯定，曾指出：“國畫要繼承傳統，又要表現時代精神，還要有個人風格。沒有傳統作基礎就不是中國畫；不表現時代精神、沒有個人風格，國畫藝術就不能發展。梁世雄注意到了這些關係，路子是走得正的，這幾年有了很大進步，這是可喜的。”我們從梁世雄的作品中，既可看到他學習關山

月先生氣勢豪雄、構圖開闊的長處，也可看到他學習黎雄才先生水墨渲染、瀟灑秀逸的特點，這種集眾家之長，又保持自己創作個性的治藝態度，也是他成功的因素之一。

另外，除了繪畫之外，他十分重視多方面的藝術修養，對書法和畫論的鑽研尤有心得。這一點，可能是受益於著名古文字學家容庚教授對他的影響。他與容老為至親，曾長期相處，耳濡目染，自然獲益匪淺。容老生前常說：“寫不好字的畫家，不可能成為傑出的畫家。”這對他發奮練習書法，而且取得可觀的成就，是極有關係的。他曾以《一筆書與一筆畫》為題，撰寫長篇論文，論述書法與繪畫的關係。這不僅顯示了畫家的博學廣識，而且對青年學子也樹立了學習榜樣。

收在這本畫集中的八十餘件作品，基本上全是畫家八十年代以後的新作。這些作品，足以體現畫家今日的藝術風貌。其中既有高原風光，也有水鄉情調；有山村野趣，也有異國風情。而當我們欣賞這批佳作時，還會同時發現畫家在題材選擇上，似乎有自己的追求與偏愛，或者說是有意識地在探索對某些自然景觀的獨特表現手法。具體來說，畫家很愛描繪流雲飛瀑和煙雨峰巒，前者如《雲擁蟠龍坡》、《飛流直下三千尺》、《秋韻》、《松濤飛瀑》等，後者如《山色有無中》、《玉屏雨後》、《山居曉色》等等。這兩類題材不僅在數量上佔有相當的比重，而且其藝術魅力，也給讀者留下較深的印象。流雲飛瀑，是瞬息萬變的自然景色，畫家刻意在靜止的畫面上表現其動感，以引發讀者產生對亂雲舒卷、瀑落雷奔的聯想；煙雨峰巒，這種朦朧蒼莽的境界，也被畫家渲染得淋漓盡致，令人產生天水空濛、群峰添翠的幻覺。如果畫家對這些自然景觀缺乏長期觀察和深刻的感受，是難以收到這種藝術效果的。另外，梁世雄在創作實踐中，無論內容和形式、材料或技巧，總在不斷地進行新的探索。以他的近作，《高原月色》和《白雲下面馬兒跑》為例，這種借簡括的筆墨以表達深邃意蘊的嘗試，似乎正體現了他的這種追求。

梁世雄作為廣州美術學院教授，多年來擔任中國畫系系主任、碩士研究生導師、並兼嶺南畫派研究室主任。這些領導職務不可避免地佔去了他許多時間，但他仍稱得上是一位多產畫家。個中奧秘就在於他善於支配時間，並且具有勤奮刻苦的作風和毅力。他除了利用寒暑假假期比較集中的時間有計劃地進行寫生、創作之外，平時則不放過一點一滴的空隙，見縫插針，完成了一件又一件的新作。當筆者在他的畫室瀏覽他那積案盈箱的畫稿，聆聽他述說每件作品的立意和追求時，不能不產生由衷的欽佩。這使我想起兩句宋詩：“功到闕深處，天教勤苦成”。任何從事藝術創作的人，即使具備了各種有利條件，也仍然不能離開個人的勤奮和永不滿足的追求。從畫家梁世雄身上，我再次體會到這個真理。

1990年10月初稿
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Liang Shixiong: The painter's artistic road

By Yu Feng

The achievement of the Chinese landscape paintings has surpassed many other forms of Chinese paintings. This is why landscape paintings would be the first thing springs up in one's mind when traditional Chinese paintings are mentioned. The depiction of landscape in the figure paintings which were prevalent in the early history of the Chinese paintings, usually served as an ornament to the paintings and was low in standard. Just as 'A critique of the great paintings of different dynasties' by Guo Ruoxu pointed out, 'As far as the landscape was concerned, the mountains were just like hair ornaments, the waters was lifeless and the figure was more prominent than the mountains in the backdrop. . . .' This is no exaggeration. It was not until the mid Tang Dynasty when landscape, merely being ornamental in the past, developed into a form of painting of its own and established its highly-acclaimed status. The Song Dynasty saw the golden times of the landscape paintings (including the animal paintings), reaching their maturity. It was not an overstatement when Guo Ruoxu pointed out in 'Some ideas about paintings' that 'In terms of paintings featuring Buddhist figures, beautiful ladies and ox and horse, the contemporary paintings are not as good as the old ones while in the case of landscape and birds, the contemporary ones are better than the old ones.'

What I find the most interesting is the way Liang Shixiong, the painter of the Lingnan School, approached painting. He, like other people, started with painting figures and then landscape. The changes of his artistic orientation, in fact, demonstrate the painter's targets and how he moved towards them.

From the fifties onwards, Liang's figure paintings had already held the attention of the artistic world. The work which gained him prominence, 'The homecoming fishermen', not only immortalised the Nanhai fishing women elegance and charm, but also indicated that he began to master how to achieve an overall artistic effects in a painting with the aid of the articles featured on it. He in fact ushered a new way for the overall treatment of the articles and the background of the paintings and helped him establish his aesthetic values.

Over the decades, Liang Shixiong has followed the time-honoured maxim of 'travelling extensively and reading avidly' and tried hard to put into practice what he learned from daily life and arts theories. His personal style has gone through a number of changes and ventured into a new field. If we say that his works in the sixties, though well-knitted and vigorous, still showed some constraints, then those in the eighties were forceful and bold, becoming more perfect artistically. In early 1985, he held an exhibition of his paintings in Guangzhou, which was an instant success. Some critics aptly described his works as 'bold and fine and fresh in light of the painting's expansiveness'.

The achievement Liang has made today is the result of many factors. For one thing, he places great emphasis on one's experience and thus has secured a great number of materials from his personal experience for his works. He has been travelling a lot as far afield as the Qinghai-Xizang Plateau and the lakes and rivers in the southern China. He also visited Mount Huangshan, the three Gorges, Mount Emei, the west of Hunan, etc., more than once to capture the beauty of the nature and get a feel of the village life. He took down what he saw and felt. In recent years, he has broadened his artistic outlook by making trips to countries such as the United States and Japan and staging exhibitions of his paintings. He works towards the targets, as advanced by the forefathers, of 'highlighting the main items while hiding the traces' and 'creating through identifying interesting things'. The pictures he strives to paint are well-arranged. Though the objects on his paintings all come from real life, he would not be constrained by any particular situation and tries to express his feelings freely. Stressing the importance of life experience and the practice of sketch, which are the excellent tradition of the Lingnan school, Liang Shixiong puts this into practice and lays a solid foundation for his artistic creation. The imposing manner in the vastly

composed painting is what Liang learned from Guan Shanyue and the way he applies ink to intensify the effect and the natural and elegant flavour in his works was patterned on Li Xiangcai's paintings. The fact that Liang inherits the strong points of the two great painters without sacrificing his own style is also one of the driving forces behind his success.

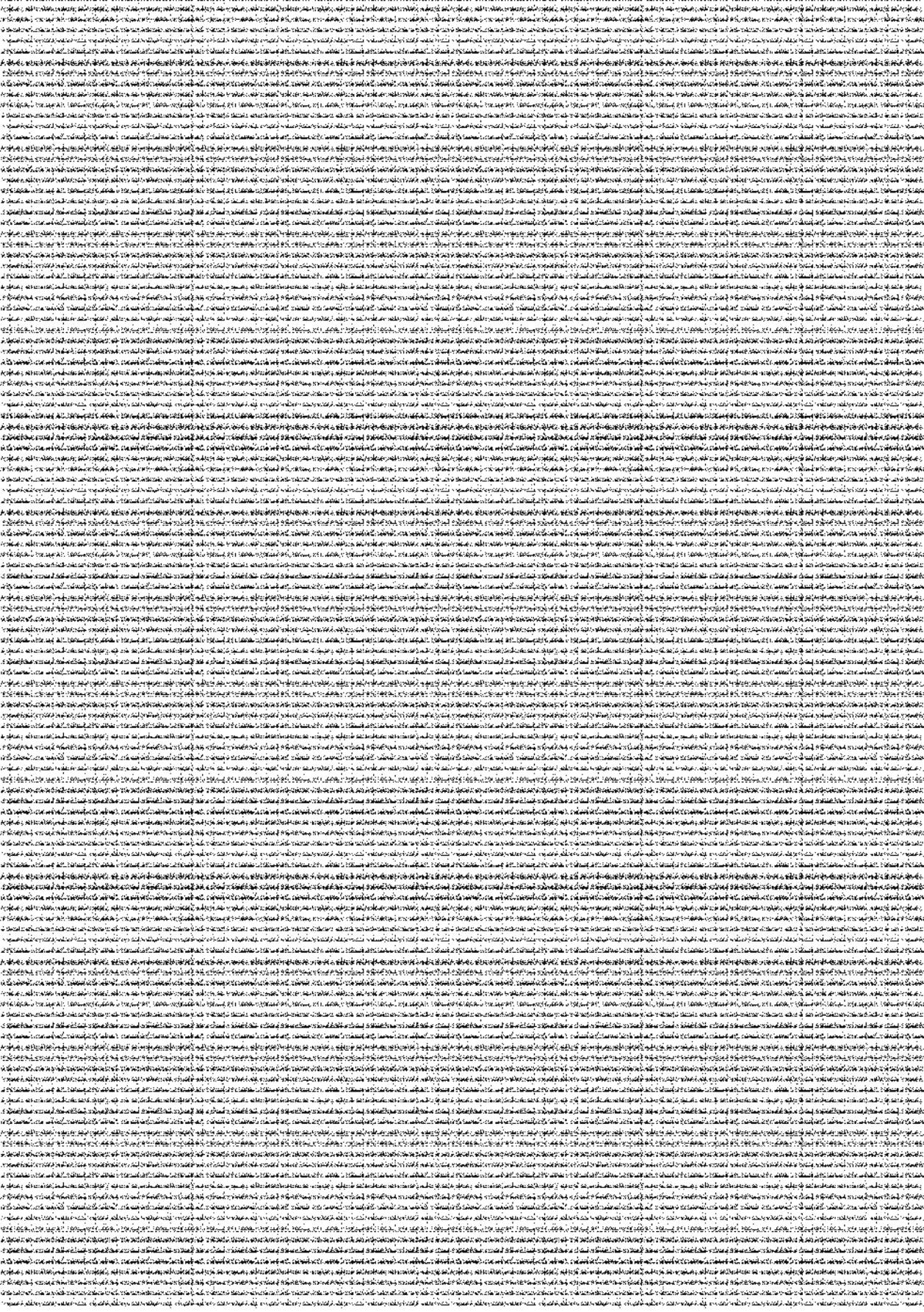
On top of doing painting, Liang attaches enormous importance to various artistic studies for self-cultivation, particularly in calligraphy and writing painting reviews. He, in this respect, may be influenced by one of his close relatives, Professor Rong Geng, a famous palaeographer. They had been getting along for a long time and undoubtedly Liang must have learnt a lot from Professor Rong Geng. During his lifetime, Professor Rong used to say, 'Those poor in calligraphy cannot become successful painters.' This advice prompted Liang to make a determined effort to practise calligraphy with brilliant result. Liang has penned a long piece called, 'A stroke in calligraphy and a stroke in painting', dwelling on the relations between calligraphy and painting. This erudite article has shown the right way for the young painters.

The more than eighty pieces of paintings in this collection are basically completed after the eighties, clearly displaying the painter's present style. Featured in these paintings are majestic sceneries in the highland, rivers, lakes, villages and exotic places. In these excellent paintings, one would notice that the painter seems to have his own preferences, or he is consciously seeking special forms of expression in relation to certain natural scenery. In more concrete terms, he is in favour of depicting waterfall under scattered clouds, as well as ridges and peaks in misty rain. Paintings such as, 'Panlong slope shrouded in clouds', 'A cataract's torrent dashing down from the sky', 'The autumn song' and 'The singing pines and the thundering cataract' are examples of the former theme while 'Misty mountain', 'Yuping after the rain' and 'A mountain house in the morning' are of the latter theme. Paintings of these two themes account for the majority of his works. Given that scattered clouds and waterfalls are natural sights which change rapidly, Liang takes pains to show their dynamic on a static picture, calling up people's imagination. He also makes good use of the hazy and impressive view of the misty ridges and peaks to arouse the viewers' imagination. This kind of artistic effect cannot be achieved without long observation and great appreciation of the nature. In addition, Liang Shixiong has been all along experimenting on the themes, forms, materials and skills. To take his recent paintings, 'The moon-lit night in the highland' and 'The galloping horses under the white clouds' as an example, his attempts to employ simple strokes to bring out profound meaning seem to bear witness to this quest.

As a professor at the Guangzhou Fine Arts College, he has been for years serving as the Head of the Chinese Painting Department, Supervisor of graduate school students and the Chairman of the Lingnan School Research Institute. These jobs inevitably take up much of his time but he remains to be a prolific painter. The point is that, equipped with strong will, he utilizes the time available to the full extent and works very hard. He spends his summer and winter vacations on drawing sketches and paintings according to his well-laid schedule. In everyday life, he would take every bit of any spare time to draw paintings. I could not help admiring and showing my respect him when I visited his studio to find so many rough sketches and listened to him recounting how he drew each piece of his paintings. Two lines of a Song poem came to my mind, 'Working hard enough, one would win the blessing of the heavens'. I think, on top of others, diligence and insatiable quest for the better are two indispensable qualities for any artists and Liang Shixiong is an excellent example.

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朝露騰飛

Morning dew