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作者簡介

華奎，1949年生於四川南江，四川師範大學畢業。曾任北京民族大學美術系副主任，現為中國詩書畫研究院研究員、中國書畫函授大學教授、澳洲中國書畫函授學院第一副院長、當代肖形印社社長。

華奎自幼酷愛書畫藝術，數十年孜孜以求，詩書畫印皆能。作品曾在百余家報刊上發表，在數十次全國性、國際性展覽中獲獎，並為一些美術館、博物館、紀念館收藏。近年來多次在北京、廣州、香港、瑞典、日本舉辦個人書畫展。《人民畫報》、《中華英才》、《中國青年》、《北京周報》、《中國美術》、《收藏家》、廣東電視臺、海峽之聲電臺等數十家新聞單位對其進行過專題介紹。作品、小傳被收入《中國書畫選》、《當代篆刻家大辭典》、《世界華人藝術博覽大典》、《當代世界名人集》、《世界名人錄》等數十部畫冊辭典。不少書法碑林刻有其書法作品。華奎被國內外數十家協會、書畫院、大賽組委會聘為藝術顧問、名譽會長、名譽院長、教授和評委。系列人物畫《十八羅漢》在深圳“95中國藝術品拍賣會”上以31萬人民幣拍出，另一套《十八羅漢》被日本長安寺購藏。

About the Author

Born in Nanjiang, Sichuan Province, in 1949, Hua Kui graduated from Sichuan Normal University. Once the vice-head of the fine arts department of the Central University for Nationalities, he is presently research fellow of the China Academy of Poetry, Calligraphy and Painting, as well as professor of the China Corresponding University of Calligraphy and Painting, first-vice president of the Australian Corresponding University of Chinese Calligraphy and Painting, and head of the Icon Seal Engraving Society.

Hua Kui has loved calligraphy and painting since his childhood. During the past decades he has exerted great efforts in his work and, as a result, has become a skilful hand at poetry, calligraphy, painting and seal engraving. His works have been published in more than one hundred newspapers and magazines and have won many prizes in national and international art shows. Some of them have entered the collections of galleries, museums and memorial halls. In recent years he has held plural personal exhibitions in Beijing, Guangzhou, Hongkong, Switzerland, Japan and other places. Publications and news services such as the *China Pictorial*, *Chinese Talents*, *Chinese Youth*, *Beijing Review*, *China Fine Art*, *Collectors*, Guangdong TV, and The Voice of the Taiwan Strait have produced special introductions about him and his works. His art work and his autobiography have found their way into *Selected Chinese Calligraphic Works and Paintings*, *Encyclopaedia of the Art of Chinese Origin Artists*, *Who's Who (the Volume of Contemporary Seal-engravers)*, *Who's Who for the World*, and other albums and manuals. Many stele forests have examples of his calligraphic work. He has also been conferred with titles of art councillor, honorary chairman, honorary president, professor or evaluator for art works by both Chinese and foreign associations, art academies, and evaluation committees. His figure painting scroll, *Eighteen Arhats*, was auctioned for 310,000 RMB yuan in the '95 Auction of Chinese Art Works held in Shenzhen and another series bearing the same title was purchased for their collection by the Chyoo-an Temple of Japan.



華奎近影 Hua Kui.



中國書法家協會代主席沈鵬先生題字

Inscription by Shen Peng, Acting President of China Calligraphers' Association

自序

兒時的夢是美妙的，長大當個書畫篆刻家，便是我兒時最美妙的夢想。然而橫亘在夢與現實之間的那條路却是何等的艱辛而漫長。

四九年生、初中畢業、伐木工人、中學教師、大學畢業、印刷廠美工、大學教授、專業書畫篆刻家……這是我人生旅程中的一串清晰可辨的腳印。實踐似乎在述說着一個真理——只要有精衛填海的精神，鴻溝就能填平；只要有磨穿鐵硯的毅力，美夢就會成真。

一個由社會最底層站立起來的我，沒有任何可以自恃的資本，唯有對藝術的痴迷和赤誠。無機會進藝術院校學習，是巴山蜀水孕育了我的性靈；是十余年大涼山的林區生活磨礪了我的意志；是六年的教書生涯和四年的大學寒窗奠定了我的文化底蘊。無緣投拜名師，但是古今中外的大師都是我崇敬的老師，他們的作品、他們的著述都給了我無私的指點。

我熱愛世間一切美好的事物，音樂舞蹈、電影戲劇、建築雕塑……它們都能給我許多有益的感悟。遠古藝術的渾穆洗練，民間藝術的質樸平易，兒童藝術的活潑天籟，現代藝術的抽象與誇飾都給我的繪畫藝術的語言以豐富的滋養。我認為對藝術可以有偏愛，但不可有偏見。有偏愛才會有追求，才易形成自己的風格；無偏見才能兼收并蓄，取長補短，不斷豐富完善自我。書如其人，畫如其人，印如其人，作品本身當會述說一切。

縱觀歷史，凡中國書畫大家無一不是大學問家。因為中國書畫藝術除筆墨技法之外，還熔鑄着作者深沉的思想感情，融匯着玄妙的儒釋道哲理。沒有廣博的學識、豐富的閱歷，難入堂奧。藝海無涯，越是深入，越覺己之不足。真愛藝術之美妙，深感人生之短暫。雖近天命之年，却自覺還有很大的潛能尚待開發。生命是座礦山，開發者便是自己。我決心繼續努力，用心血和汗水去挖掘冶煉那藝術生命之礦。

王奎

一九九八年初夏
于北京苦研齋燈下

The Author's Preface

The dreams of my childhood were beautiful. I dreamed of becoming a calligrapher, painter and seal-engraver when I grew up. The road that lies between the dream and the reality, however, is long and arduous.

I was born in 1949. I graduated from a high school, became a wood cutter, then a high school teacher, then graduated from a university, then became an art worker in a printing house, then a college professor and finally a professional calligrapher, painter and seal-engraver. All these posts make milestones in the journey of my life. My practice seems to prove the maxim: so long as one is resolved to fill the sea and makes strenuous efforts, one will be able to fill it; sweat, blood and intelligence can turn a dream into reality.

I rose up from the bottom of society. I have nothing to boast about except my ardent love for art and devotion to it. I didn't have the chance to study in an art school, but the beautiful landscape of my home province endowed me with inspiration; my ten-years of hard work in the forests of the Daliang Mountains steeled my will; my six-year teaching career and four-year study in college laid the cultural foundation for my art creation. I was not fortunate enough to have masters to tutor me, but all the masters, Chinese and foreign, ancient and contemporary, have been my esteemed tutors. Their works and discourses have selflessly guided me.

I love everything beautiful in the world. I love music, dance, cinema, drama, architecture, sculpture and so on. These all give me inspiration. The crudeness and conciseness of primitive art, the simplicity of folk art, the naturalness of children's art and the abstract and exaggerated quality of modern art greatly enriched the expression of my painting. I believe one can be partial to one aspect in art, but one must not stick to a prejudice. Partiality makes one persistent and helps one form one's individual style. An unbiased attitude helps one absorb strong points from different schools and enrich one's creation. The calligraphy is the calligrapher; the painting is the painter; the seal is the engraver. All art works manifest this.

No master of Chinese calligraphy or painting in history is not erudite. Because apart from techniques of brushwork and ink-application, Chinese art contains profound thinking, feelings and messages that are combined with Confucian, Taoist and Buddhist philosophy. Without wide knowledge and world experience one can hardly get to the heart of Chinese art. Art is an endless exploration. The more one probes into it, the more one realises one's incompetence. Genuine love for art makes one aware of the ephemeral nature of life. Although I am reaching my fifties, I feel I have potential for further development. Life is a mine while one is the miner. I am determined to go on digging the mine of art and life diligently, with my heart and blood.

Hua Kui

written in the lamplight of Hard
Study Studio, the early summer, 1998

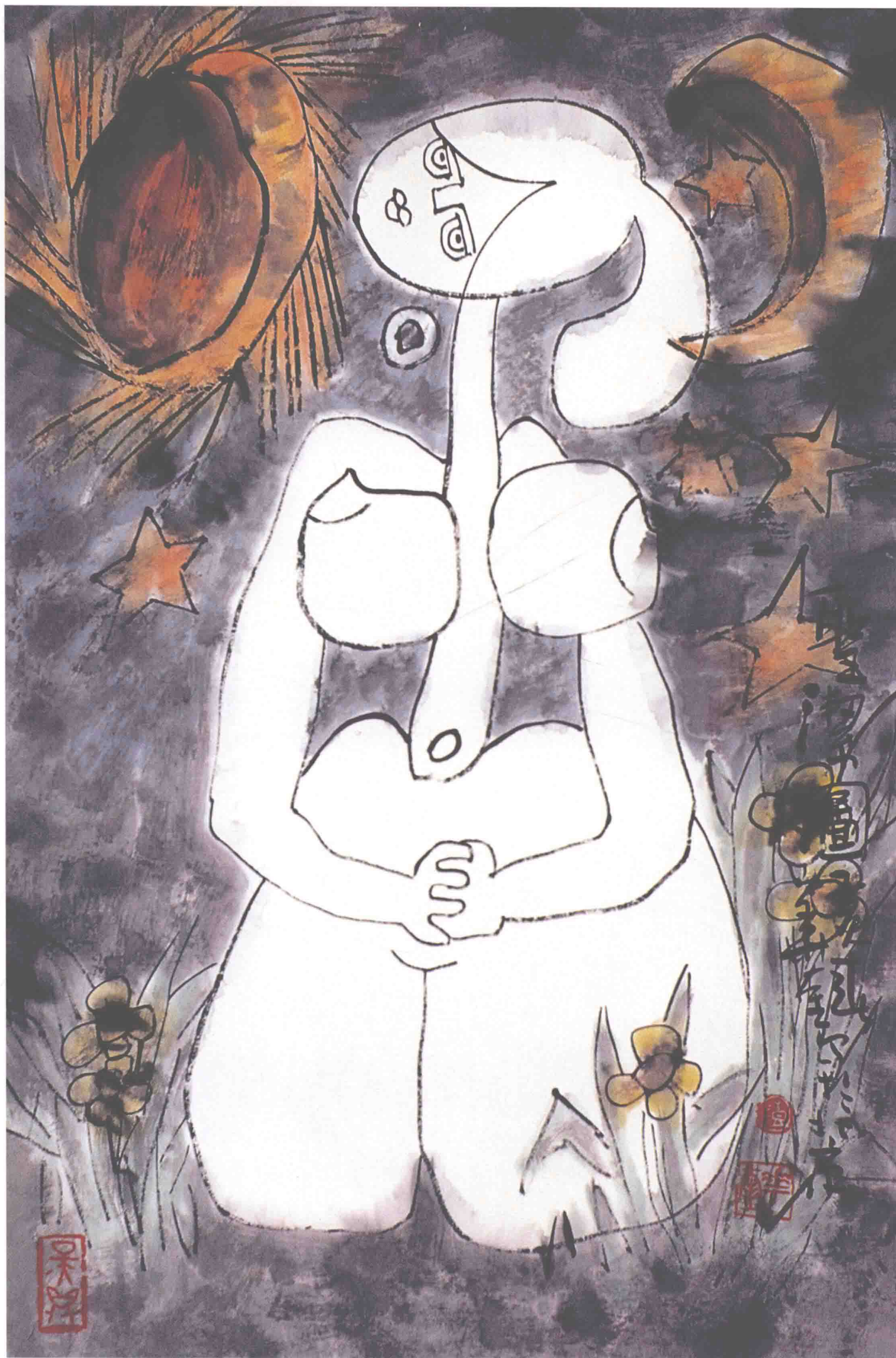


車馬(甲骨文現代書法) 33 × 33cm.

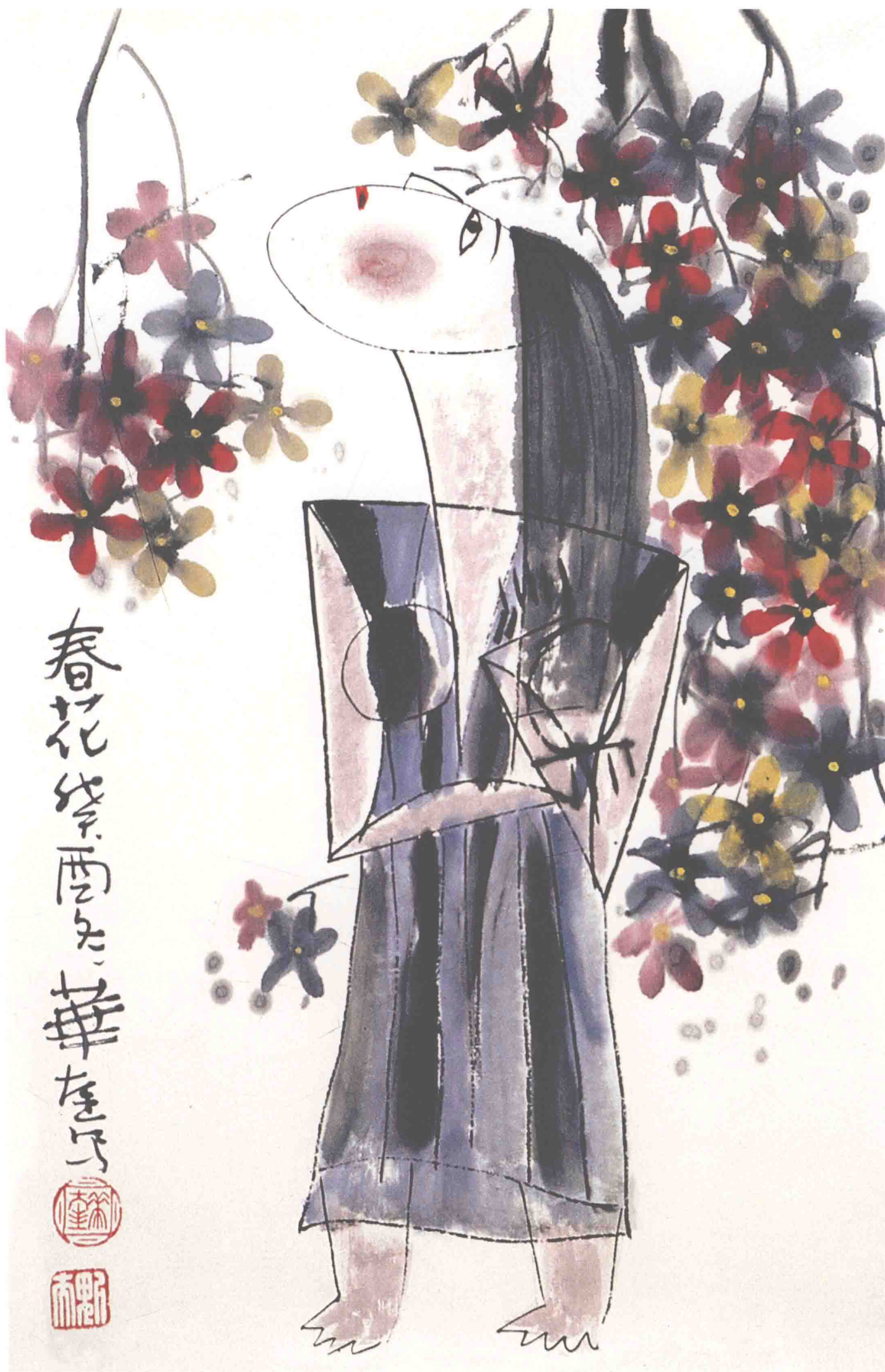
Chariot and Horse (calligraphy in the style of ancient inscriptions on bones) 33 × 33cm.



春姑娘 46 × 68cm. Spring Girl 46 × 68cm.



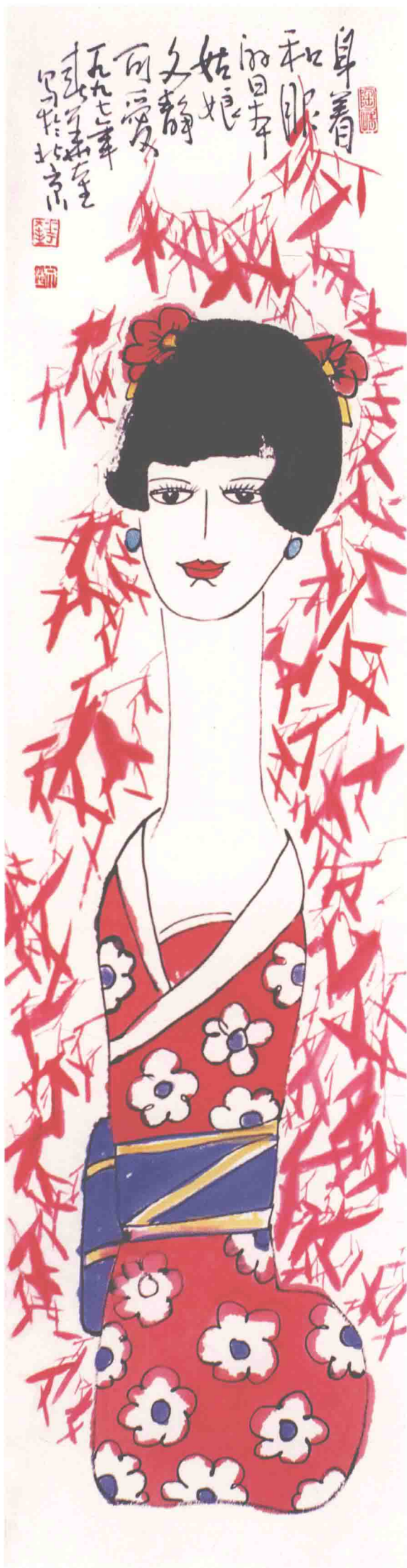
聖潔圖 46 × 68cm. Holly and Pure 46 × 68cm.



春花 46 × 68cm. Spring Blossoms 46 × 68cm.



母子俩 46 × 68cm. Mother and Son 46 × 68cm.



日本姑娘 33 × 133cm.
Japanese Girl 33 × 133cm.



局部 detail