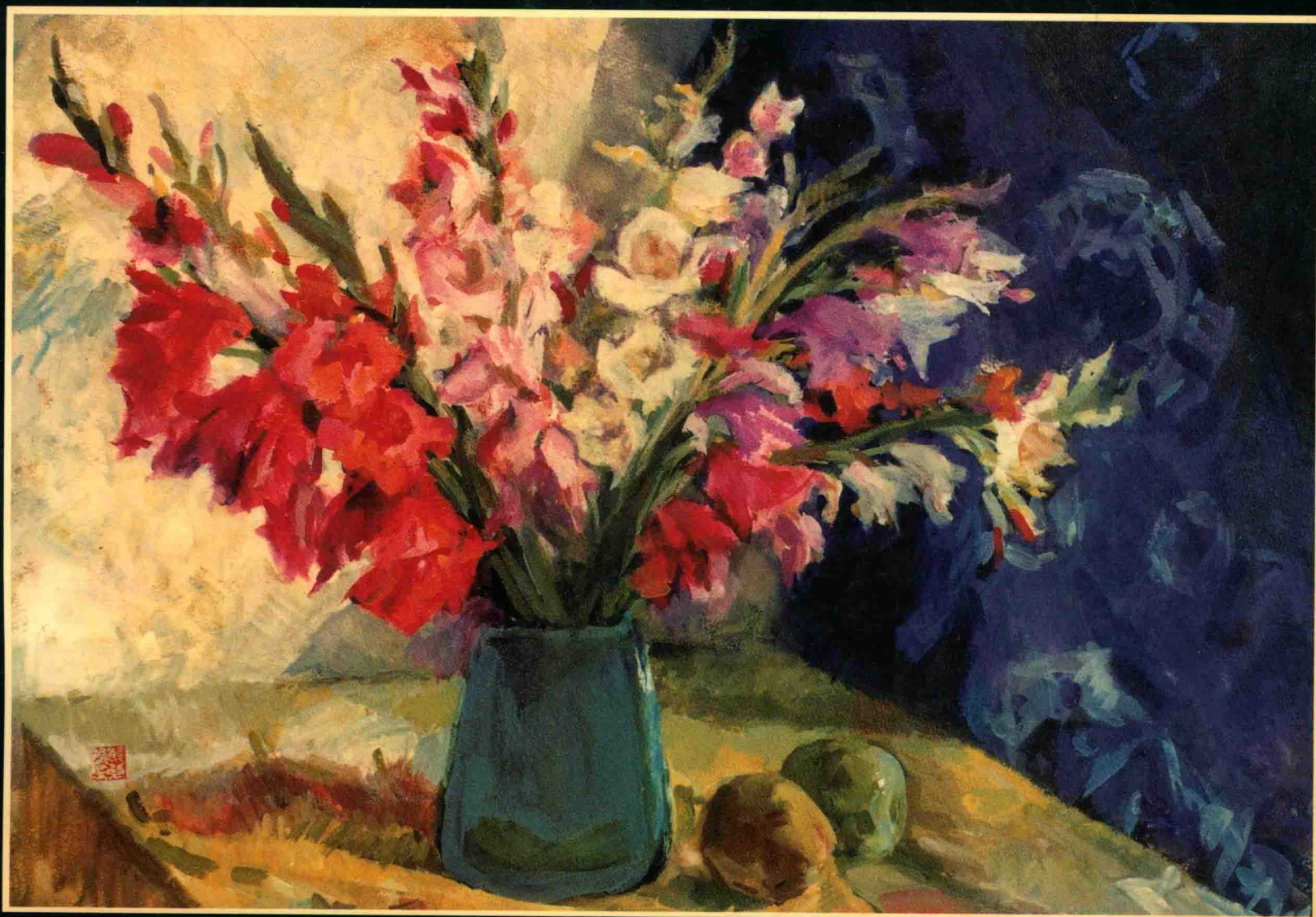


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COLLECTIONS OF WORKS FOR VARIOUS ARTS
LÜ FUHUI'S PAINTING COLLECTION

中國美術家呂馥慧專集

呂馥慧



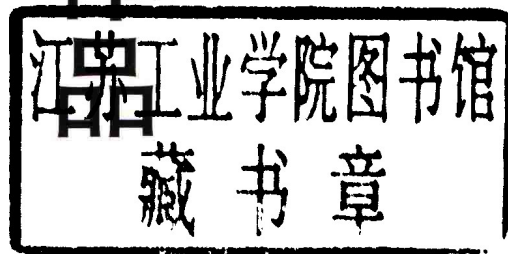
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COLLECTIONS OF WORKS FOR VARIOUS ARTS
PAINTING COLLECTIONS OF CHINESE ARTISTS

LÜ FUHUI

吕馥慧

繪畫作



● 呂馥慧專集

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中國美術家 呂馥慧



前言

呂馥慧教授，年逾古稀。昔從書香門弟履步藝壇，已半個世紀。早年游學扶桑。習素描、油畫，為寺內萬治郎、內田岩大師之入室高足。回國後執鞭任教，旋入東北魯藝再度深造，精研技藝，繼傾四十年心血于講臺、畫室，如今桃李芬芳天下。且膝下子女多繼業成材，遂成藝術世家。

先生素持明哲，心平如境，生活恬淡，不逐榮華，疏于功名，寧靜而致遠。身為建校初期的一代創業元老、資深藝術家，待人格物胸次廓澈，寬厚慈愛，極重師道風範，溫情豁達，育人敬業，深得學生愛戴和敬仰。

畫也如斯人，雖屢歷坎坷，却矢志不移執著于藝術，尋心靈淨化、精神依托，盡教化人生之責。法西畫，擅素描，精水彩，不求靈秀輕巧，崇尚渾樸厚重，平正見雄奇，生出磅礴，心隨筆運，取象不惑，隱迹立形，備儀不俗，從真趣、理趣探求情趣、天趣，避浮滑甜熟，返樸歸真，格調高古，至臻妙境，此皆得益于深厚的造詣和功力，筆意中似有珂勒惠支、穆希娜等大手筆之氣質，也有蔡文姬、李清照等“憂而天下，樂而天下”的東方才女的文韻。

有云：“十年磨一劍”。呂教授則古稀鑄一法。取法化之而成至法，自成一格。

現，時逢盛世，畫家七十而不知倦，仍壯心不已，老驥伏櫪，筆耕不輟，皓首窮經。值教授舉辦個展之際，謹以簡言志賀，并祝盛名成大業。

瀋陽魯迅美術學院副院長、教授
李福來

FOREWORD

As a woman in her 70s, Prof. Lu Fuhui has been engaged in painting for half a century. In her early career, she went to Japan for studying drawing, oil painting from several Japanese masters. After returning home, she began her career teaching and had a further study in the Northeast Luxun Art Institute. She has devoted all herself to teaching and artistic creation with pupils everywhere over the past 40 years. Besides, her sons and daughters are all talented artists now.

She is content to live a simple life and pay no attention to fame and wealth. Being one of the founding members of Luxun Academy of Fine Arts and a noted artist, she is always kind-hearted and open-minded. Being a qualified teacher, she always encourages her students to study hard, so that all the students love and respect her.

A painting can mirror the artist's nature. Although she has suffered a lot in her life, she never stops her pursuit to art, always keeps seeking a way to purify her spirit and is responsible for moulding the characters of her students. She succeeds in applying the strong points of Western painting into her own and is skilled in drawing and watercolor in a plain and rich style. In her painting, she stresses on expressing the natural interests and true feelings of high taste, which results from her solid foundation and rich experiences. We can discover in her painting the large touch of Kollwitz and the poetic charm of Li Qingzhao and Cai Wenji, famous poets in ancient China.

It is said that a sword is made by 10 years' effort. Prof. Lu forms her own unique style by 70 years' efforts. Owing to the flourishing age, she still spares no effort to work hard at painting in spite of her old age.

On the occasion of the solo show of Prof. Lu, I only want to write these words to express my congratulation and wish her a bright future.

Written by Li Fulai
Professor and vice president of LAFA
in January 2000

呂馥慧

一次難以忘懷的藝術欣賞，1989年魯美五十周年校慶前夕，呂馥慧女士特意請我去看她水彩畫錄像，這是我第一次較為集中地欣賞她的作品。

當一幅幅清新潑辣的水彩畫在眼前閃現時，我完全被吸引住了，不自覺地陷於驚異詫愕之中（當時馥慧曾發現到的）。十步之內，必有芳草。與馥慧相識四十餘年了，近在咫尺，自以為知之甚悉，現在才意識到自己的淺薄和有限。“一過而塞群空”的伯樂，不計“驪黃牝牡”的九方皋，世不多有。馥慧的藝術被忽略太長久了。看完錄像後，頭腦裏殘留着一系列問號：何以女畫家的作品而具有陽剛之美的撼人魄力？何以地道的西畫技法，而洋溢着華夏民族的審美感情？何以透明的水彩工具而有油畫般的份量和力度？何以在傳統的功力基礎上而洋溢着現代美的新鮮氣息？……種種矛盾印痕，打亂了我判斷的平衡。現在冷靜下來，認識到這并非偶然，十年動亂，後反而促使她藝術上的反思；特別是十一屆三中全會以來，思想上得到徹底解放，抑壓已久的藝術青春復蘇起來了，揚帆奮進，一日千里。終於達到今天新的里程高度。我是這樣理解的。

最近，又第二次觀摩了她作品錄像，同時借來幾幅原作，張之壁間，從容欣賞。不禁豁然有悟：蘇東坡論畫法美的兩句詩“端莊雜流麗，剛健含婀娜。”以及論藝術表現的兩句話：“出新意于法度之中，寄妙理于豪放之外。”兩者足以概括呂作藝術的整個面貌和神韻。

她的水彩靜物，體塊塑造感極為有力，令人不禁想到塞尚作品。塞尚被美術史家喻為“現代藝術之父”，他成為“一種新藝術的創始者。”他追求永不變更的造型秩序，以各式基本形體來解釋複雜的形體現象，作為繪畫的建築基石，有其牢固的意義。呂馥慧早年在日本留學時期所接受的影響，今天在她的作品中起着某些潛在作用，但這祇是次要的一個方面，更為重要的一個方面，是民族美感的升華和發揚，華夏民族的審美特點：藝術美與自然美密切融合（西方則是藝術美與社會美結合多些）人與自然俱化，精神上存在着默契，“萬物靜觀皆自得，四時佳興與人同”，所表達的不止于形象的再現，而是自然蓬勃的生意和內蘊的躍動的生命力。

那一巨幅的蘋果、梨、桃李的錯落大堆果品，在三塊（紅、綠、藍）方形背景襯墊和淡色桌布摺紋的對比下，得到更加鮮美的突出效果，是一幅大氣磅礴的力作。

那一小立幅的三個桃子，水彩自然暈翳而成的桃子，仿佛茸毛尚未脫落，就像剛摘下來的一般，後面的兩個玻璃器皿和淺色背景、重色桌面，形成沉靜諧美的佳致。

那一幅扣蓋瓷罐和玻璃瓶，前邊擺着一列鮮嫩的大梨、大蘋果，構圖別致，對照鮮明，瓷瓶上微妙的花紋裝飾圍攏着起伏的瓶體，是端莊流麗、剛健婀娜的多彩綜合表現。

《芍藥花》枝葉紛發，筆意揮灑，嬌嫩的花卉作品，給人以剛健挺拔的氣度。

《女人體》的表現力，恢宏自如，舉重若輕，有份量有生氣，感到肌體的彈性和溫度，不讓油畫人體寫生的大作品，特別是粗獷的綫條勾勒，不拘繩墨，游刃有餘，更增強了藝術表現的力度。顯示着作者實力的成熟性。

無論如何，最為感人深刻的還是她的人物畫，可能是後期之作，與上述諸作相比，另是一個境界。色彩由豐富轉而質樸，筆意由謙抑描寫，進入放筆狂草，潑墨如弃又惜墨如金，不作取悅于人的無聊刻畫，專注于發抒內在情意。

《摘菜的老婦人》是呂君的生母，一位教養很高的老人，喜歡閱讀詩文，現在悠然摘菜，心地平靜，有怡然自得之致，馥慧孺慕之情不自覺地在筆端流露出來。畫面上輕淡背景和簡單的地面與重色衣物形成鮮明的對照，最為醒目，微俯着的白髮慈顏，渾成而含蓄。衣服褶紋則重筆紛披，疊落有致，虛、實、工、拙的大膽呼應，出人意料，大開大合，大氣渾然，痛快淋漓，毫無“隔”的障礙。靜物諸作是呂氏藝術精華的一面，而人物畫格調更為出色行當。又如：《黑衣婦女》、《縫衣婦女》等，不勝枚舉，所畫都是她的親人，感情質樸懇切，最為感人。

素描作品多是米開朗基羅式的，德拉克洛瓦式的速寫性素描習作，是她繪畫的骨法之基，表現力已作用于她的繪畫之中。“一語天然萬古新，豪華落盡見真純。”呂馥慧藝術的本質特征是真純樸素的，這從她的藝術經歷中，可以得到印證。1940—1942年在日本留學，1942—1945年任女高美術教師，1947—1949年任遼寧師範專科美術講師，1950年在魯藝美術部入學。她放棄講師資歷，抱着為人民服務從頭學起的決心，進行深造。一片真情、一片赤誠，這就是她藝術性格的深厚基礎。現在作為油畫系副教授，已屆花甲之年，依然揮筆不息；攀登邁進，更大的造詣還在前面。隨便陳述個人短見，贅為前言。

瀋陽魯迅美術學院教授
萬今聲
1990. 6. 6

When being invited to be present at the solo watercolor show of Lu Fuhui, I was really attracted and astonished by the watercolors in fresh and pungent style. Fuhui and I had been good friends for 40 years and I finally realized I didn't know thoroughly about her because her skills had been neglected for so long a time. After viewing her works, I kept wondering why the woman artist could show so strong manliness in her painting, why she was so skilled in combining the Western techniques with Chinese aesthetic conception, why she could use the transparent watercolor paint to create the richness and strength of oil painting, why her painting is full of the flavour of modern beauty on the basis of traditional skills... After thinking hard, I understand now that she doesn't happen to be a successful artist.

Recently I got another chance to appreciate her works carefully. I discovered that they were lovely to look at and profound in meaning.

Her watercolor still life is strengthening in modeling, which can make me think of the work of Cezanne who is praised as the "Father of Modern Art" and a founder of a kind of new art. He strived in the never-changed modeling order and interpreted various complicated shapes with some basic forms, which is regarded as the basic rule of painting. What she has learned in Japan in her early career plays a minor part in her works, what really counts is her capability of carrying forward the national aesthetic feeling. In brief, she aims at a likeness not only in appearance, but also in spirit.

In one of her large paintings, a large pile of apples, pears, peaches and plums stands out effectively against the background composed of red, green and blue squares and the light-colored table cloth.

In one of her small paintings, three peaches look fresh and match quite well with the two glass wares, the light background and the bright-colored table.

Her painting of a covered porcelain jar and a glass bottle, a row of big apples and pears, is unique in composition and sharp in contrast.

The Nude is drawn in free strokes from which we can sense the warmth of body and tense of muscle and the artist's being mature in skill.

What I am deeply impressed is her figure paintings finished in recent years. Compared with her other works, her figure paintings are plain and simple in color, bold in stroke and rich in content.

In An Old Lady Stripping Vegetable, she selects her mother, an old well-educated woman who likes reading as the model, so that the deep love of the artist is revealed naturally. The background in light color and the clothes in dark color form a sharp contrast, which makes the viewers focus on the white-haired old woman. Among Prof. Lu's paintings, still life is the best in artistic essence and figure painting is the best in style. For instance, A Woman in Black, A Sewing Woman, etc. in which her beloved people are depicted.

Her drawings are of Michelangelo style and sketchy drawings of Delacroix style, which is the basic rule she always obey in artistic creation. Her artistic experiences make her paintings plain, pure and true in nature. In 1940-1942, she went to Japan for studying; in 1942-1945, she taught painting at the Women's High School; in 1947-1949, she was a lecturer at Liaoning Normal College; in 1950, she entered Luxun Art Institute for further study. Giving up the qualification of lecturer and returning to school as a student, she was modest and determined to serve the people. In spite of her old age, she still sticks to painting and making progresses. I am sure she will make greater achievements in her future career.

Written by Wan Jinsheng
Professor of LAFA
On June 6, 1990

藝術簡歷

呂馥慧，女，1922 年出生，籍貫遼寧省新民縣。

1942 年 畢業于日本大學藝術科學園美術科；

1946 年 與王盛烈于北京中山公園舉行二人畫展；

1948 年 任遼寧省立師範專科學校藝術科講師；

1952 年 于東北美專附中、魯迅美術學院師範系、雕塑系、油畫系先後任教員、講師、副教授、教授；

1987 年 水彩畫《鮮果》選入《水彩畫選集》(天津出版)；

1990 年 赴新加坡與王盛烈等四人舉行聯展，出版《呂馥慧畫選》；

1993 年 舉行個人畫展，出版《呂馥慧畫集》；

1997 年 水彩畫《紅蘋果》在“東北三省首屆水彩畫展”特邀展出；

1997 年 水彩畫《紅蘋果》選入“第五屆全國水彩畫展”；

1997 年 水彩畫《少女》、《紅蘋果》選入《中國現代美術全集》水彩卷；

1997 年 水彩畫《海棠》選入我國第一部大型水彩畫集《中國水彩畫》。

1999 年 水彩粉筆畫，《百合》在“東北三省第二屆水彩畫展”特邀展出。

BIOGRAPHY

Lu Fuhui, female, born in 1922 at Xinmin County, Liaoning Province

1942 Graduated from Japan University majoring in fine art

1946 Held a show together with Wang Shenglie in Zhongshan Park, Beijing

1948 Became lecturer of art in Liaoning Normal College

1952 Began to teach in sculpture department and oil painting department of Luxun Academy of Fine Arts

1987 Fresh Fruits(watercolor)chosen into Selection of Watercolors(Tianjin Publishing House)

1990 Held a four-person show together with Wang Shenglie in Singapore; published Selection of Paintings by Lu Fuhui

1993 Held a solo show; published Collection of Paintings by Lu Fuhui

1997 Red Apples(watercolor) specially invited to show in The 1st Watercolor Exhibition of the Three Provinces in the Northeast

1997 Red Apples(watercolor) shown in The 5th National Watercolor Exhibition

1997 Young Girl and Red Apples(watercolors) chosen into Complete Book of Contemporary Chinese Fine Arts(Vol. Watercolor)

1997 Chinese Flowering Crabapple(watercolor) chosen into Chinese Watercolors(the 1st large collection of watercolors in China)

1999 Lily(watercolor and pastel) specially invited to show in The 2nd WETPN

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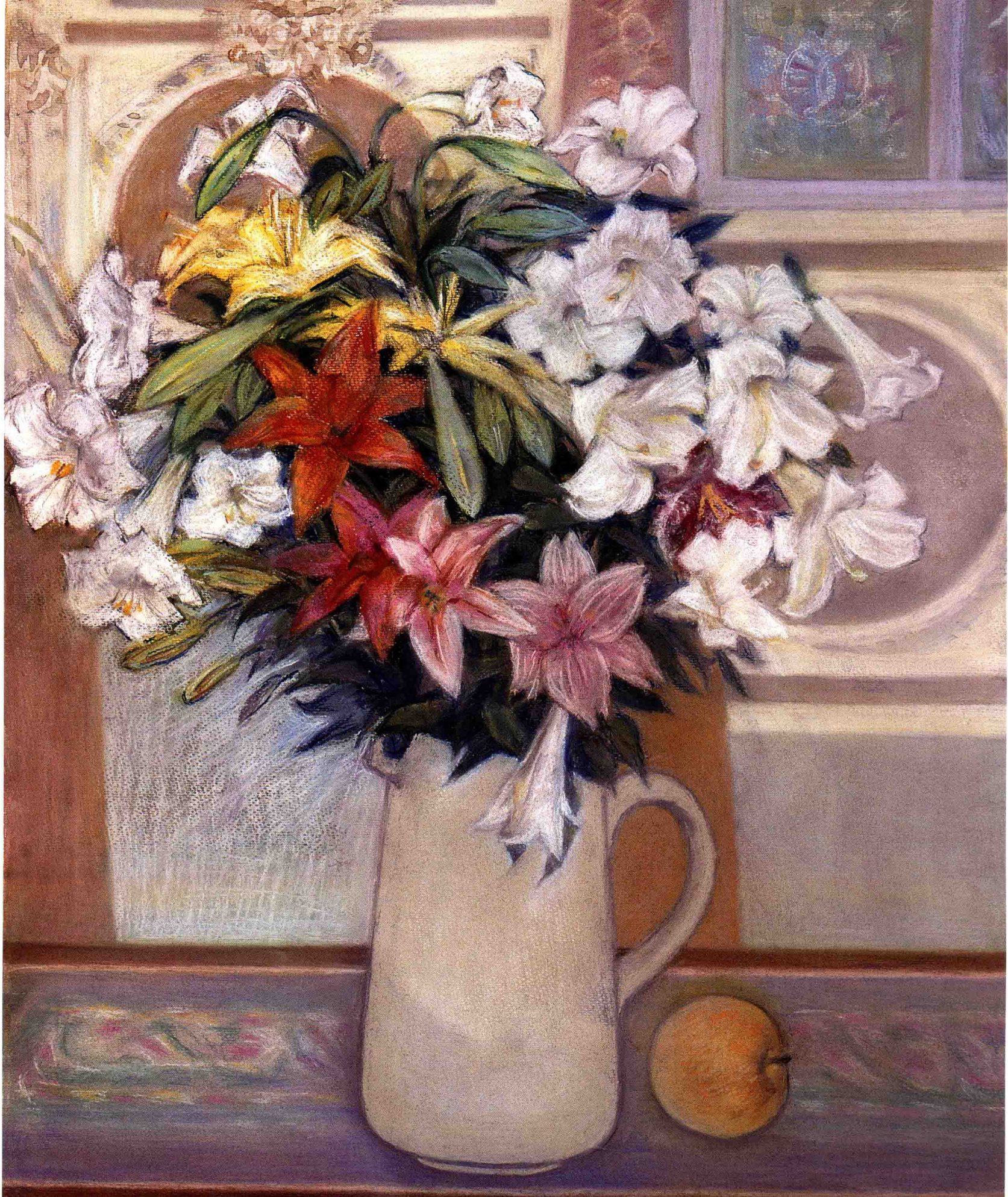
● 鮮果 57 × 47.5cm ● Fresh Fruits

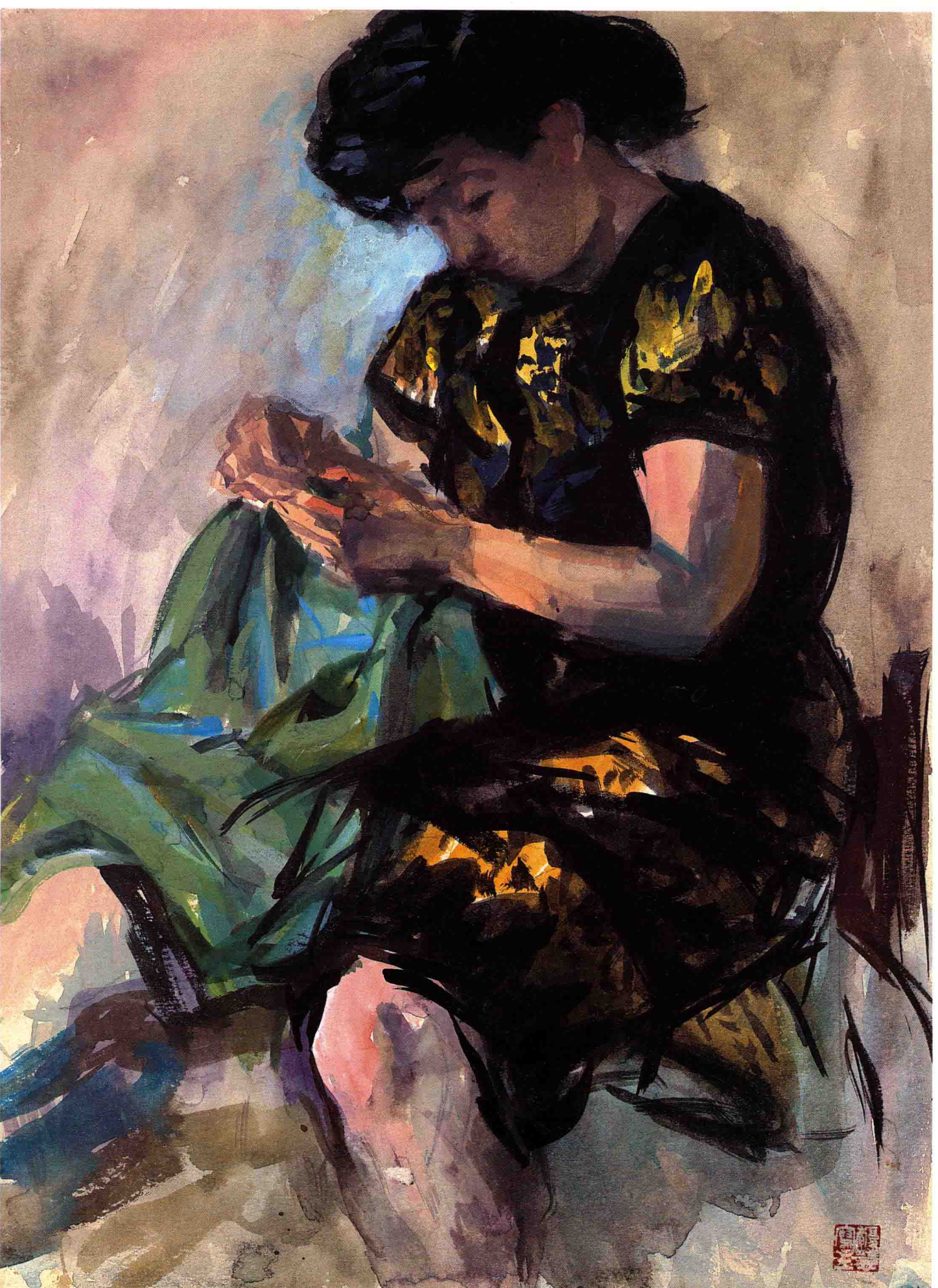
● 少女 86 X 63cm ● Young Lady





● 綠葉 24.5 × 35cm ● Green Leaves





● 黑衣婦女 31.5 × 34.5cm ● Lady in Black



● 香蕉與菠蘿 53 × 57.5cm ● Bananas and Pineapples