



人物画作品集
ALBUM OF FIGURE PAINTINGS

河北教育出版社

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刘波，祖籍山西，1974年生于内蒙古。1999年毕业于南开大学东方艺术系中国画专业，获文学学士学位；2002年毕业于南开大学文学院美术学专业，获文学硕士学位；2005年毕业于南开大学历史学院艺术史专业，获历史学博士学位，师从范曾先生。2005年7月，就职于中国艺术研究院中国美术创作院。曾经先后于2002年6月和2005年6月举办个人画展。在报刊、杂志发表论文、艺术评论二十余篇。2004年河北教育出版社出版译著《范曾画外话》（英文版，合译），同年中国工人出版社出版《当代著名画家技法经典——刘波写意人物》。

Liu Bo, whose ancestral home is in Shanxi, was born in Inner Mongolia in 1974. He graduated from the Eastern Art Department in Nankai University, with a BA in Chinese Painting in 1999. He obtained his MA in Chinese Painting from the Fine Art & Literature Department in 2002. He received his PhD in Art History from the School of History, Nankai University, in 2005. Since July 2005, he holds a position in the Institute of Painting, Research Academy of Chinese Arts. He has held two one-person exhibitions in June 2002 and June 2005. He has published twenty essays and critiques in newspapers and journals. His translation of Fan Zeng's book *Behind the Paintings* was published in 2004, by Hebei Education Publishing House. His book *Liu Bo's Traditional Untrammelled Style Figure Painting* was published by Chinese Workers Publishing House, the same year, as part of a series of *Traditional Methods used by Famous Contemporary Painters*.



和导师范曾先生合影 Liu Bo,with his supervisor Fan Zeng

序

陈佩秋

癸未年冬，龙华寺方丈照诚约我和儿媳沐兰去圆明讲堂吃素斋，在那里，主人给我引见了青年画家刘波。

刘波出语不多，专注聆听，显示他对待艺术和前辈的虔诚。他就自己在艺术实践中的诸多问题见询，自历代绘画的风格特点以至具体的工具材料，无不一一详细征询，可见其学习钻研之精审。他每发问，必然引出我许多的谈兴，我们就这样一直谈到深夜，主人担心打扰我的休息，一再提醒，方才罢休。席间，刘波出示他的画作若干，气格极好。人物画可以看出他取法顾恺之的优雅和飘逸，又从傅抱石和张大千两位先生中往来参学，把山水和花卉的一些方法化用进来，但他没有仅仅袭取前人的面貌，而是注入自己的理解和情境。画面呈现一种清新、古雅的气质。荷花主要学习恽南田的没骨法，但他有书法的长期训练，所以线条和气质能够脱离小巧的趣味。我告诉他应该学习八大山人和张大千的荷花，大千先生画丈二巨幅荷花通景而能挥运有余，实在了不起。刘波的人物肖像画和书法都显示出经过正规的科班训练，在他这样的年龄层次，对待传统的文化和艺术，能够有这样的浓厚的兴趣并且已经具备扎实的功力，实在极为罕见。其中可以看出他情感投入的深挚。

回津后不久，刘波写来一信，还附上自作的一首七律：

画格早崇陈谢风，摹旗末法有殊功。

写怀妙笔推唐宋，展卷正言发瞽矇。

薪火千年看后辈，烟霞万亩树兰丛。

圆明一席知前路，艺道优游策玉骢。

他自言从导师范曾先生学习诗文，不但背诵古典诗词，还学习创作，而且他的文言流畅而准确，朴实中不失儒雅，在辞章方面看来也是认真下过功夫的。这些方面都可以看出，他平时的修养并不仅仅囿于一端，这对于一个有出息的中国画家来讲，实在是极为重要的必须具备的素质。我和谢稚柳对待自己的学生也基本上是从理论和实践两方面入手，中国

绘画的真精神，往往是隐含在表面以外。近现代有作为的艺术家，无不注意自己的多方面修养，傅抱石和张大千两位先生，都具备很全面的古典修养，这对于成就他们的艺术来讲，自然是非常重要的条件。在这一点上，刘波无疑表现出非常冷静、理智的态度，虽然做起来可能会枯燥一些，但长期的修炼，自然会见出其中的道理。

此外，从两本他帮忙翻译和校对的范曾先生的文集，可以看出来作为导师的范曾先生，对于学生的督教之严。刘波既具备一个画家的实践体验，同时能够注意严格的文化素质的训练和培养，导师的期许可以想见。

去年冬，刘波再来上海，他和沐兰相约，我们又谈了几次。他谈论的话题更加深入广泛，可见一年来他的探索和钻研的努力一直没有松懈，各方面都有了进一步的拓展和提升。能够把古典的绘画传统挖掘和发扬出来，不但是谢稚柳和我的平素心愿，也是张大千和吴湖帆等老先生的心愿，他们毕生的努力都是旨在发扬中国传统绘画的精粹。谢稚柳和我都不是专门搞鉴定出身，我们只是为了画好画才去看画，看多了古画，自然生出许多新的认识。今天的看画条件越来越好，许多保存在海外的真迹善本都可以很方便地看到，下真迹一等的复制品也可以把它拿在手中方便地比较研讨。而积累的这些经验，多年来既对自己的绘画实践有所裨益，更能真切标明中国绘画的传承统序，儿媳沐兰也在帮我整理资料，希望能够把它完整保存下来。和刘波的几次谈话，主要问题都涉及到了，但真正要化为自己的体验，还需要长期的实践。

刘波新作将付梓，属序于我，我很欣赏刘波的劲头，而他的聪慧、勤勉和谦逊也应该成为大家赞叹的素质。希望刘波能够用自己的绘画和文章来做出贡献。

2005年6月于上海

In the winter of 2004, the Buddhist abbot of Longhua Temple, Zhaocheng, invited my daughter-in-law, Mulan, and me to enjoy a vegetarian banquet in Yuanming Monastery, where the host introduced a young painter called Liu Bo to us. During the conversation around the dinner table, Liu Bo said little, carefully listening, conveying his respect to both the older generation painters and to their art. He meticulously sought my opinion on issues he deliberated upon, from styles and characteristics of paintings of past dynasties to tools and materials. It was obvious that he studied both intensively and extensively, going into details yet having comprehensive understanding. My interest was further aroused with each of his questions, and thus we continued talking late into the night. We did not stop until our host, who worried about my rest, repeatedly pointed out to the late hour.

During the meal, Liu Bo showed us some of his paintings. I found them to be of high quality. In his figure paintings he emulated Gu Kaizhi^[2]'s elegance and grace, combined with some techniques of Fu Baoshi^[3] and Zhang Daqian^[4]'s figure and landscape paintings. Yet he did not just copy the old masters, he brought into the paintings his own perception. The paintings were classic in style yet pure and fresh. Liu Bo's lotus paintings mainly drew on Yun Nantian^[5]'s boneless style. Due to Liu Bo's long calligraphy practice the delicate tension between lines and disposition results in an interesting painting. I told Liu Bo that he should also learn from Bada Shanren^[6] and Zhang Daqian's lotus paintings. Zhang Daqian was outstanding in painting lotus halves in broad view behind huge barriers. Liu Bo's figure paintings and works of calligraphy revealed his thorough training and professional guidance. It is quite rare for one so young to be actively interested in traditional culture and art and to have such profound insight and skill.

Shortly after returning to Tianjin, Liu Bo sent me a letter with an attached poem, which he wrote in a traditional seven-syllable regulated verse:

When painting, from early on, I revered the style of Chen and Xie^[7]
Who skilfully raised the banner of their art to high peaks.
When they painted, their brush traced the roots of Tang and Song dynasties,
When criticizing ancient works of art, their words enlightened the unlearned
observer.

The kept on maintaining the fire of thousand years for future generations to
bask in, Ensuring the continuation of the long tradition by teaching their host of
students.

After the talks in Yanming Monastery, I knew the road ahead,
Following the very direction I plan to pursue the way of art.

Having learnt poetry from his teacher Fan Zeng, he was confident in writing as well as reciting. His Classical Chinese is smooth and accurate, plain yet grand, with meticulous adherence to structure. Therefore, he is well-cultivated in extensive aspects, which is essential for a promising Chinese painter.

Xie Zhiliu and I taught students both theory and practice, since Chinese paintings often have substance, which is beyond their outer manifestation. Modern worthy artists, without exception, mastered all aspects of Chinese culture. Fu Baoshi and Zhang Daqian, both based their art on a total mastery of ancient Chinese self-cultivation. One may say that this was indispensable to their high achievements. In this aspect, Liu Bo is undoubtedly serious and sensible towards traditional self-cultivation. Starting out it may be somewhat boring, however, long term practice may eventually put one on the right track.

Moreover, Liu Bo has helped translate and proofread two of his teacher's

publications. This demonstrates the rigorous instruction of his teacher, Fan Zeng. The fact that Liu Bo is both practically experienced and well-trained in traditional Chinese culture as well, may be also due to Fan Zeng's high expectations.

Last winter, Liu Bo came again to Shanghai. He arranged with Mulan that we can have few more discussions. This time, his topics of conversation gained depth and width, which showed that, in the past year, he has never ceased his research and study. In every aspect he has advanced, he has both expanded and elevated his knowledge and skill. Being able to study and promote traditional Chinese painting, was not only the cherished desire of Xie Zhiliu and me, but also that of Zhang Daqian and Wu Hufan.^[8] These forerunners of modern traditional Chinese painting devoted their life to promote the essence of Chinese painting tradition. Neither Xie Zhiliu nor I had professional training in connoisseurship. To help us better criticize, we observed many traditional paintings, thus we gained new cognitions in the process. Nowadays, it is getting more and more convenient to study original and rare paintings, including those preserved abroad, through reproductions, their quality is little short of the original works. One can hold in hand a reproduction, while observing and discussing the painting. Such accumulated experience benefits both our practice and our knowledge of Chinese painting tradition. To preserve the tradition as a whole, my daughter-in-law has been helping me collect data and materials. Main issues in this field were raised in my talks with Liu Bo. He still will benefit from many more years of practice and interiorising this knowledge. In Liu Bo's work is to be published, I am responsible for the preface. I appreciate his affection very much. His intelligence, diligence and modesty should also be highly praised. I hope Liu Bo would continue his contribution to both Chinese painting and poetry.

Shanghai, June 2005

Footnotes

[1] Chen Peiqiu (b. 1922) is a well established woman painter. Studied traditional Chinese painting, and graduated from The Zhejiang Academy of Fine Arts, Hangzhou, She later became interested in impressionism and post-impressionism. Her works have been published in The Painting Album of Chen Peiqiu. She has been a professor at the Fine Arts Department of Shanghai University, painter at the Chinese Painting Academy of Shanghai and a member of the Chinese Artists Association. She was married to Xie Zhiliu. Xie Zhiliu (1910-1997) was traditional painter and connoisseur, specializing in flower and landscape painting. His paintings are based on traditional styles, but his use of colour has been influenced by Western art. He was a close friend of Zhang Daqian (see below). He served as a professor at the National Central University in Chongqing and later as an advisor to the Shanghai Museum and as a Professor in the Shanghai Academy.

[2] Gu Kaizhi (ca. 345 – ca. 406). The best known painter of his period, especially as a figure painter. He is remembered mainly for his copied paintings, his writings about the theory of painting and the many anecdotes told about him.

[3] Fu Baoshi (1904-1965). Traditional Chinese painter. Had formal training in China as well as in Japan. Served as professor of art in the National Central University, and later headed the Jiangsu Art Academy. Besides his painting he wrote several books of Chinese painting.

[4] Zhang Daqian, known also as Chang Dai Chien (1897-1983). A traditional Chinese painter, proficient in all accepted traditional styles. He was also a known collector, connoisseur and forger. He studied textiles in Japan, and in China he studied with some of the most famous artists of the beginning of the twentieth century. For a short time he was also a professor in the National Central University. After the establishment of the People's Republic of China he lived in several countries, finally, in 1977, settling in Taiwan.

[5] Yun Nantian, or Yun Shouping (1633-1690), known for his brilliantly coloured flower paintings, he was one of the revivers of the boneless method of painting, where the forms are filled with colour washes in single, smooth strokes and without ink outlines.

[6] Bada Shanren was the name of Zhu Da (1626-1705) was of the Ming Imperial family and took to Buddhist monastic life to escape from the Qing. He returned to secularism in the 1670s, but led a sad and poor life. His painting was very innovative and had great influence on later generations of Chinese painters.

[7] Chen & Xie are Chen Peiqiu and Xie Zhiliu.

[8] Wu Hufan (1894-1970) traditional Chinese painter, calligrapher and connoisseur. He was the founder of Zhengshe Calligraphy and Painting Society. From 1956 he was a member of the Shanghai Chinese Painting Academy.

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洪曰：照溪園之堂，古巖出峴，蘭操暖，臨閣石，落碧，沈北樹也。
浮外山，爾於清文，尉且冰，微言，起已，顧。 乙酉，新生。



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