

# 吕欢呼画集

PAINTINGS BY LY HUANHU



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## 吕欢呼

江苏徐州人。中国美术家协会会员。分别于2000年、2003年毕业于南京艺术学院，获学士、硕士学位。2003年至2009年任教于上海工程大学艺术学院，现为《中国书画》杂志书画院创作部主任、院务委员会委员。

作品曾入选第九、十届全国美术作品展览，第五届全国体育美术作品展览，首届中、意、韩优秀书画家邀请展等国内外重要展览。先后在南京艺术学院美术馆、江苏省美术馆、上海图书馆、江苏省泰州市望海楼、全国政协礼堂，美国南卡罗来拉州立大学、肯尼索大学、佐治亚州立大学和兴化市博物馆、北京大学图书馆等地举办作品联展和个人作品展览。

出版有《吕欢呼山水册》、《吕欢呼画选》、《吕欢呼山水花卉选》、《真赏艺丛——吕欢呼卷》等。

### Introduction to Lv Huanhu

Lv Huanhu, member of China Artists Association, was born in Xuzhou, Jiangsu Province, China. Lv received Bachelor Degree from Nanjing Arts Institute in 2000 and Master Degree in 2003. From 2003 to 2009, Lv was a teacher at Arts College, Shanghai University of Engineering Science. Now, Lv is the director of Creation Branch, Painting and Calligraphy Department of the magazine *Chinese Painting and Calligraphy*, and the Department Committee member.

Works of Lv Huanhu were selected to China 9th National Exhibition of Arts; China 10th National Exhibition of Artists, China 5th National Sports Exhibition of Arts; China, Italy, Korea Outstanding Artists Invitation Exhibition, and other important exhibitions at home and abroad. Moreover, Lv has held a certain number of Solo exhibitions and alliance exhibitions in places of United States and China. In U.S, places are U.S. South California State University, Kennedy University and Georgia University; in China, places include library of Beijing University, Seascape Structure in Taizhou County, and Xinhua Museum in Jiangsu Province; Arts Museum of Nan Jing Arts Institute; Arts Museum of Jiangsu Province and Shanghai library respectively.

Works of Lv that have been published are *Collection of Lv Huanhu's Landscape Paintings*, *Selections of Lv Huanhu's Paintings*, *Selection of Lv Huanhu's Landscape and Flower Paintings*, and *Arts Garden of Lv Huanhu*, etc.







# 序

欢呼者，徐沛女史。

《宋史》有云，“英才起于徐沛”，此言信然。以书画论，百年来代不乏人。欢呼吕氏，端庄娴淑，天资颖悟。编辑之余，雅擅笔墨。托兴寄怀，味含醇厚。见地既高，笔自不俗。心作澄怀之想，腕多脱尘之趣。脱尘者求逸。逸者，逃也。“拙规矩于方圆，鄙精妍于彩绘”者也。心之所系，虽外化为迹，以应造化之趣，然无一不是心性之流露，借外象以抒胸志而已。

夫画，乃“从于心者”也。根深叶茂方能举重若轻。欢呼幼承庭训，出身科班，追从名师，潜心传统。汲汲穷年，心不旁骛，历练既多，自出机杼，多有拙朴之笔，更具凌异之趣。画见心迹，笔如其人，娴淑仪态，跃然纸上。

书画之妙，见之于心，用之于神。故笔工皆从心来，笔法即是心法。心重于修，欲修心体之高远，必以识见充之。读书行路，养气明目，历来大家心得。欢呼与予同道，埋首编辑经年，穷首字里行间，遍览古今名作，练就火眼金睛。编余临池，自是不同凡响。

欢呼刻苦自砺，惜秒如金。寂寥间品味墨瀚，静淡中抉出生活。沉稳静渺，自成馨逸。本为女史，笔下竟脱尽纤秀，取向浑朴，恬淡自守，真气从之。墨彩浑融，自然而然。若假以时日，锤炼中锋，中正险绝，险绝中正，至大至柔，至正至圆；兼以书趣文情扩而充之，必能更上层楼，创设独步之境矣。

披览佳构，心中怡悦，爰赘数言，引以为序。

程大利 癸巳清明后作

（作者为中国美术出版总社总编辑、著名画家）

## Preface

Lv Huanhu is a young woman literate who was born in Peixian County, Xu Zhou, Jiangsu Province, China.

In the Chinese book *History of Song*, there is a saying, “In Peixian County, Xu Zhou, there are more talented persons than in other places.” This is true, since there have appeared many genuine calligraphers and painters in Peixian. Lv Huanhu is fair and dignified, genuine and talented. As an editor, in the part time, Lv is very good at drawing and creation, and works of her express her verve towards life and are profound in thinking. Since Lv pursues things that are above the common and beyond the noise of city world, her works imply the true beauty of nature by vivid images. In other words, there appears something escaping from the human society in Lv’s works. The works imply her mature drawing techniques, and colors in her works are applied ingeniously.

Painting is “reflection of painter’s thoughts”. Only those who have solid foundations can make difficult things easy. Huanhu was born in an educated family and received formal higher education on painting. She learnt with famous painting teachers and has devoted herself into the study and practices of painting for years, so that the works of her are natural and outstanding, which are the reflections of her inner thoughts.

Marvelous paintings often contain profound connotations, and painting style of a painter is just the reflection of his/her thoughts. A person who has rich experiences would form noble foresights, and all masters have read many books and traveled for miles. Huanhu has been as an editor (so do I) for years and have viewed numerous great painting works. Thus, such experiences make Huanhu an experienced and marvelous artist.

What’s more, Huanhu is diligent and hardworking. Quietness gives her a profound mind, and loneliness forms her a stable character. Her works are natural, vivid, and marvelous. I believe that in the near future, Huanhu can become a greater artist if she would combine calligraphy works with her paintings.

Above is the preface to Huanhu’s collection, with my pleasure to enjoy the works of Huanhu.

Written in April, 2013, By Cheng Dali

# 古典的况味

## ——读吕欢呼的画

吕欢呼是京城很有影响的画家，虽然她还年轻，但她的作品所显露的器宇已经不同凡音，具有独特的感染力。说起传统中国画，一般会认为愈老愈佳，画坛是个眷恋老境的地方。其实并不全是如此，青春、激情、活力、敏感的生命灵觉、丰富的想象力和创造力，这些年轻人所具有的特质，无疑是艺术最为重要的因素，中国画也不例外。

年轻既是积累的时光，又是创造的季节。年轻时那一份葱茜和活泼，未必能在艺道转精的晚年所可觅致。当热情让位于淡定、理想让位于理性时，尤觉得这青春精神的可贵。我在研究石涛时深感到这一点，大约在二十四五岁时，石涛由黄山初至宣城，当时声名远播的年长画家梅清，一见而惊为天人，现存世的天才作品《十六应真图》就作于石涛二十多岁时。

他晚年虽有大境界，但再也没有这样充满激情和理想的叙述了。正因此，我读欢呼的画，尤其为其中所释放出的青春活力和盎然生意而欣喜，她的作品处处透出一股清新活泼的气息，没有老辣和迟暮，却是浅斟慢酌，自成佳致。风姿绰约，最是可人。虽然她画的多是传统的题材，画面空廓，但却有一种内在的腾蹕感；虽然是黑白世界，却使人感到有一种说不出的韶秀从中传出。花鸟林木，似都被她挚爱世界的慧目过滤，传递出她独特的生命态度。不是幽夜之逸光，而是乾坤之丽影。

欢呼的画有一种古典的况味。花鸟是她的小宇宙，山水是她的大境界。看她画秋葵枯荷汀芷山梅，画水仙，画海棠，有八大山人的活络，更沾上白阳的清冷；看她的寂寞山水、寒林野岸，似有云林的萧瑟，又杂入云间的空灵。无疑，她的画“从传统中走来”，但有扎实的传统根基，并不一定就能产生古典的况味。她画中的古典况味，在于一种高风绝尘的气质。她抓住传统文人画的精神义脉，转为自己性灵的轻歌。与其说她的画崇尚“古”，倒不如说是逃避“今”，她的画带有一种强烈的从尘俗中逃遁的情怀。古人云：“绝俗故远。”她画中所显露出的这种远致就是中国哲学所说的超越精神。



欢呼画中的古典况味还体现在她对生命感觉传达的重视，这正是传统文人画的真精神。宋元以来，文人画从涂抹形象、重视外在功能（如载道）等中解脱出来，变外在的书写为内在的吟哦。萧疏的林木，缥缈的云山，一池萍碎，满树藤迁，其实都是画家心灵的轻歌，而不是外在物世界。欢呼的画对此传统有深体，我看她的花花草草、秀石林木中，寓有一种晶莹透彻的生命感觉。即使她的写生小景，也都不是外在世界的描摹，而在于传达她的内在生命世界。她的《山居清溪》、《溪桥清远》等作品，无不体现出这样的倾向性。

我说她的画有古典的况味，还在于这里总透出一种“静气”。没有激烈的冲突，没有外在的喧嚣，总是云淡风轻，总有天光云影。在她优雅的笔触中，似乎要将尘世中的风烟都汰去，唯留下一片安静和平宁。“叶生既婀娜，落叶更扶疏”，这位梧桐吟馆主人所呈现的就是这样宁静、自然、幽邃、纯净的世界。

文人画最讲静气，王石谷、恽南田《画筌注》说：“画至神妙处，必有静气。盖扫尽纵横余习，无斧凿痕，方于纸墨间，静气凝结。静气，今人所不讲也。画至于静，其登峰矣乎。”文人画的静气岂易言哉！它不是相对外在喧嚣的安静，也不是内心中的平静，而是对造化至静至深精神的体认。老子所说的“归根曰静，静曰复命”，其实也蕴含着中国艺术的大文章。我看欢呼对云林、石田、八大、石涛等的体会，就是在追求这静气，这使她的画有内涵，很耐看。我觉得她的画是契合中国哲学这一精神的。

欢呼画册将要出版，浅浅之语，表达我的祝贺之情。

朱良志于壬辰秋分

（作者为北京大学教授、著名艺术史学者）



## Classical Circumstance

### ——Read After Lv Huanhu's Paintings

The painting collection of Lv Huanhu is going to be published. The following words are written as my regards and congratulations to her.

Lv Huanhu is an influential painter in Beijing, China. Young as she is, she creates works which are extraordinary and compelling. It is a rule that old painters of Chinese Painting are thought to be better painters than the young. In reality, that is not always true in that besides richness of imagination and innovation, young painters are inspiring, energetic, and sensitive to nature and life. As we all know, all those features are important factors for arts, and Chinese Painting is not an exception.

Youth is the time when people accumulate their talents, and the best season for creation as well. Compared with the mature and exquisite of old artists, young artists are more vivacious and lively. When enthusiasm and ambition are replaced by easiness and reason, the value of the young spirit is more obvious. I was impressed by this fact when I studied works of Shi Tao, Chinese artist in Qing Dynasty. His most ingenious work *Sixteen Arhants*, which was highly praised by the well-known Chinese artist Mei Qing, was just created in his 20s.

Works in Shi Tao's old ages are successful too, but they are lack of that kind of passion and energy shown in the work *Sixteen Arhants*. Thus, when I read paintings of Huanhu, I was pleased by their vitality and energy presented from every perspective of the works. Her works are far away from darkness, and we cannot call them as sophisticated. Rather, works of Huanhu express her unique attitude towards her beloved nature and life. Huanhu skills at illustrating ancient themes by vivid and exquisite strokes, and her works are just "dancing in classical circumstance". Elegancy and glamour are implied in black and white images created by Huanhu.

Huanhu likes drawing flowers, birds, mountains and rivers. She has illustrated flowers like sunflower, lotus, water grass, plum blossom, daffodil, and *Chaenomeles sinensis*. Those images contain flexibility and vigour as shown in works of Zhu Da (also known as Bada Shanren, an outstanding painter of Chinese painting in Qing Dynasty), and reveal sense of chilly beauty similar to circumstances in works of Chen Chun (also known as Bai Yang, a famous Chinese painter in Ming Dynasty, who skilled at drawing flowers and birds). Lv also has created works of mountains and rivers, forests and clouds. All those images contain the purity and serenity of nature. Works of Lv are in classical circumstances, since she has captured the spirits of traditional Chinese painters and



literates——willingness to be away from the noisy urban life and beyond the vulgar world. She has transformed the spirits into the soul of her own paintings.

The classical circumstance in Huanhu's works is also shown in her expressing of "sense of life". That is the true spirit of traditional Chinese "literates' painting" (it refers to the pictures that imply the spirits of literates). From Song Dynasty of China, literates' painting no longer put its focus on external functions of paintings, but transformed to emphasis on painters' inner spirits. Huanhu's works, like *Ravine River*, and *Bridge and Stream*, are the songs of her heart, and perform her unique readings of life.

Her elegant strokes contain quietness and serenity by depicting images like scattered cloud and light wind, with neither severe conflicts nor noise of outside world. As the old Chinese saying goes, "Leaves on the tree are elegant, while fallen leaves are more graceful". The world presented by Lv Huanhu is just that quiet, natural, deep, and pure, like the fallen leaves.

Chinese Literates promote "Qi of quietness". Wang Hui (also known as Wang Shigu, a famous painter in Qing Dynasty) and Yun Nantian (a famous painter in late Ming Dynasty) express their view in their work that "Those marvelous paintings often present Qi of quietness, which are natural and away from the vulgar world, and paintings that have achieved quietness are perfections". "Qi of quietness" is hard to be described by simple words, since it does not simply mean the quietness opposite to the noise of outside world, nor does it mean the quietness of inner heart. It is the understanding of spirits in the quietest and deepest "super power" of nature and universe. Ancient Chinese philosopher Lao tzu promotes that "Quietness is the terminal of life." Such view corresponds with the spirit of Chinese arts. Paintings of Lv Huanhu are the outcomes by interpretations of famous traditional Chinese painters include Shi Tao and Bada Shanren, who are the representatives of painters who pursue the spirit of Chinese arts. That makes Huanhu's works contain connotations of Chinese philosophy on arts and universe.

Written in autumn, 2013

(By Zhu Liangzhi, professor of Peking University, well-known scholar in Arts History)

(Translated by Zhang Yan)



# 图 版









拟黄宾虹笔意 23.4cm x 52cm 纸本设色 2003年





山居图 31cm x 44cm 纸本设色 2003年









山居系列之一 13cm×18cm 纸本设色 2003年