



XING SHAOCHEN
PAINTING
ALBUM

邢少臣画集



SHANXI PEOPLE'S PUBLISHING HOUSE

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法由然變
為有人生

為少臣新作題 丁巳年 舒





简介

邢少臣，号扫尘。1955年8月生，北京人，现为中国画研究院专业画家。

1981年在北京首次举办个人画展，展出作品40余幅。

1987年在烟台博物馆举办个人画展，展出作品70余幅。

1988年在中国美术馆举办个人画展，展出作品70余幅。

1992年在台北举办个人画展，展出作品50余幅。

1997年在中国美术馆再次举办个人画展，展出作品60余幅。

Brief Introduction of the Author

Xing Shaochen (named saochen as a buddhist), born in August 1955, native of Beijing, professional painter of Academy of Traditional Chinese Paintings.

The first personal painting exhibition was held in 1981. More than 40 works were exhibited.

The Xing Shaochen painting exhibition was held in 1987 at Yantai Museum, with more than 70 paintings.

The personal painting exhibition was held in 1988 at China Art Gallery. About 70 paintings were showed.

The Xing Shaochen painting exhibition was held in Taipei in 1992, with more than 50 works.

A painting exhibition was held again in the China Art Gallery in 1997. More than 60 paintings were exhibited.

自序

邢少臣

要出画册了，拿出四五十幅像样的作品还真够费劲的。我习画近30年，可以说作画不下万余幅，还得到过不少名家的指教，为何拿出四五十幅画就如此之难呢？可染先生有句名言“废画三千”，这是一个严肃画家对自己作品严格把关，一丝不苟的评估。有些极聪明的人画一张可能就是一件了不起的作品；有些有天赋的人，画三张可能有一件满意的；有些极愚笨的人，画十张也很难找到一幅像样的作品，我就是这样的人。

我没有上过专门的美术院校，十二三岁信手涂鸦，15岁始得识于齐白石五子齐良已先生，在先生指教下，学习传统的中国写意花鸟画。18岁又得益于当代著名花鸟画大师崔子范先生、卢光照先生的倾心教诲。24岁任北京花鸟画研究会秘书长，32岁调入中国画研究院成为一名专业画家，作品也有了质的飞跃。但中国大写意花鸟画发展到八大山人、吴昌硕、齐白石，可以说到了巅峰，后人要想突破他们的艺术形式，不是轻而易举的，是要花大气力的。

我的作品虽力争在形式上与他们有所区别，但从小就受他们的影响，又深深地喜爱他们的笔墨，耳濡目染，打下了不可磨灭的烙印。就今天所取得的成就，有很大一部分归功于他们，归功于传统，是传统把我领进绘画之门。但一个有个性、有成就的画家，光躺在传统里吃古人饭是不行的，是要挨板子的。能不能用“最大的勇气打出来”，是每一个专业画家都必须时时提醒自己的。至今我的作品仍有他们的影子，与我们追求的个人风格、时代精神尚有相当大的距离，这就是找不出好作品的原因之一。

虽然如此，但我还是信心很足地挑选了一些作品，拼凑了这个集子。既然是拿出作品，编印成集，公诸于世，那么这些作品，也就代表我个人当前的创作水平，高与低、俗与雅、新与旧任人评说。

请同道相信，我的第二本画集比第一本会更好。

1997年元月

Foreword by the Author

Xing Shaochen

It is really very difficult to select 40—50 works for the album. It is already nearly 30 years since I started drawing and the number of pictures I have drawn is no less than 10, 000 and got the instructions from many famous painters. Why is it so difficult to select some 40—50 pictures for the album? Mr. Ke Ran once said : “ have 3, 000 unqualified pictures left behind.” This is a strict appraisal of his own works by a serious painter. Some very intelligent people may draw a very successful painting at one go; some people endowed with the talent may have one successful picture out of three; some stupid people, however, could hardly find any presentable works out of ten. I belong to the last category of people.

I did not go to any regular professional art schools. I started random painting at 12 or 13. At 15, I happened to get instructions from Qi Liangyi, the fifth son of Qi Baishi and began to learn free sketch of flowers and birds. At 18, I benefited from the instructions by Mr. Cui Zifan, the present-day flower and bird painting masters and Mr. Lu Guangzhao. At 24, I served as a secretary general of the Beijing Society for the Study of Flowers and Birds Painting. At 32, I was transferred to Academy of Traditional Chinese Painting, starting my career as a professional painter. It was there that I underwent a qualitative leap forward in my works. But the grand free sketch of flowers and birds have been developed to its peak by such famous persons as Zhu Da, Wu Changshuo and Qi Baishi. It is not easy to overtake them. It requires big efforts and time. I am afraid that it would take at least 100 years to make a breakthrough.

I try to make my works different from them in form. But as I was influenced by them when I was young and I love their works so much that their works have left indelible impression in me. I owe a large part of what I have achieved today to them, to tradition. It is tradition that led me into the field of painting. However, it would not do for a painter with individuality and attainment to lie immersed in tradition. Every professional painter should constantly remind himself of making great efforts to break away from tradition with the maximum courage. Till today, I still find their shadows in my works. It is far away from the individual style and the spirit of the times we pursue. That is why I found it difficult to select the best works for the album.

Still, I have confidently knocked together this album. Since I put them into an album and have it published, I regard them as my most outstanding works and subject them to free comments and criticism. I believe that the second album would be better than the first.

Jan. 1997

邢少臣的大写意画

张士增

初识邢少臣是在80年代初，他有一幅作品在北京市的美展上引起了我的注意。画面是一幅农村常见的情景：横斜的树干间挂着农民拾捡柴禾最常用的柳条筐，一只大嘴乌鸦正在筐下专注地觅食。这幅看似平常的画面，却在展览会中显露出与众不同的艺术风格。首先是作品所涵的意境和情趣。画面描写的虽然只有树干、柳条筐和乌鸦，但欣赏者却不由得联想到人，那些每日辛勤耕作的农夫、农妇或其他村民们。也许他们正在午休或进晚餐，馋嘴的乌鸦趁隙跑来觅食；也许这乌鸦的巢也就筑在这农家房后的大树上……此景此情，给人以浓郁的田园诗般的意境，使人读起来觉得非常亲切，内心充满感动之情。这幅画的另一个特点是笔墨的精彩。作者用酣畅饱满的笔墨，状物写景。墨色浓淡干湿，浑然天成；运笔并无卖弄，一派自然。更喜这种精彩的笔墨与作品的内涵和意境完全融合在一起。这样，就使这幅《农家即景》成为一幅内容与形式完美结合的成功之作。

80年代初，在文艺的复苏中，美术界的花鸟画是较早活跃起来的画种。但如邢少臣《农家即景》这样的好作品，当时还是少见。我那时还在中国美术家协会机关刊物《美术》杂志当编辑，于是便在这本刊物上选发了《农家即景》。但当时并不知邢少臣何许人也，找不到他的工作单位和地址，稿酬是通过北京市美术家协会转交的。不期几年之后，我和邢少臣先后调到了中国画研究院共事，对他的大写意花鸟画艺术作品也了解得更多了。

若论大写意花鸟画的批评准则，总括起来不过两个方面。一是画的创意和意境，二是画的笔墨水平。中国艺术向来重视移情和“比”、“兴”，高山流水，寄寓情怀；梅兰竹菊，标榜品格。花鸟画的一草一木、一花一叶，常常被创作者和欣赏者寄寓了丰富而深邃的精神涵义。时代虽迭经更变，而这种中国式的艺术创作和欣赏特色却世代相传，遗风犹存。花鸟画所体现的是一种生动的自然精神和活跃的生命意识。而花鸟画艺术便也成为人类艺术活动中由自然到精神的一种升华。所以，好的花鸟画应从花和鸟中见出人的精神品格来。笔墨则是大写意花鸟画艺术表现的灵魂。写意画是相对于工笔画而言。写意画又可分为大写意和小写意。顾名思义，犹言写意成份的多少和写意程度的高低。其间虽无明确的界限，但还有大概的分野。写意画传统的要义，就是“笔”、“墨”二字。字面上看，笔即用笔，墨即用墨，笔墨似乎是技巧问题。但在传统中国画的理论中，笔墨已经远远超出了技法问题的界限，而更多体现出作者的修养、作品的格调。所以，现在大部分理论家认为，评价一幅作品，笔墨是非常重要的因素。而大写意画因为尤其强调“逸笔草草”，“不求形似”，讲究“书画同源”，甚至追求笔墨间脱离具体物

象相对独立的具有抽象意味的笔墨审美价值。所以，对画家在笔墨修养上提出了更高的要求。纵观邢少臣的画，可以看到他正是在作品的意境和笔墨两个方面做着不懈的努力。他的作品往往表露出浓厚的生活情趣和对朴拙审美意味的追求。有一幅画题目为《年夜》，画中一算饺子，一壶酒，两只杯，一双筷子。使人自然联想起北方民俗春节吃饺子过除夕的情景，趣味盎然，读来亲切而新鲜。他的作品一般不作奇谲的构图和怪异形象，都是些平平常常的事物。他只是想通过这些笔下的平常事物，给人以美好的感受，与观者进行亲切的交流。作者并未自诩为艺术家，或高高在上，训谕观众，或躲进象牙之塔，自我陶醉。他只想以一个平常人的心态，画出平常的事物，从中发掘出不平常的美来，与观者同享。所以我们感觉到邢少臣的画朴素而亲切，生动而风趣。他的作品在笔墨上直接承继着朱耷、吴昌硕、齐白石以及当今的崔子范一条脉络。也是他个人的气质使然，落笔大胆，用墨苍润。他十分注重笔墨运用中的“气”和“力”，认为“气”是整个画面的气韵，乃是画家对作品的一种生命的注入；“力”就是力量和能力，乃是画家对画面的一种精神性的流露。一幅画有了“气”与“力”，才算有了精神和生命。此论正可以用来说明邢少臣自己作品的艺术风格。邢少臣偶作人物画小品，颇富幽默感和漫画意味。他画的《止烦先生小像》，熟识崔子范先生的人，都觉得颇为传神。又作《三驼图》等，好比寓言诗，令人回味，耐人咀嚼。最近几年，邢少臣作品的题材和风格日趋多样化，说明作者并不满足于已经取得的成就，而试图在艺术上做更多的探索。

邢少臣作画能大处着眼，大刀阔斧，大起大落，追求神完气足。邢少臣为人，耿直爽快，不拘小节，崇尚行侠仗义。在邢少臣的身上，古人“画如其人”的理论是可以得到印证的。

在中国画的体系中，内行人都明白，大写意画继承和发展的难度是最大的。因其要求画家应有深厚的中国传统文化的学养和笔墨功力，又要能与现实的审美特点和时代性相结合。况且前人已经发挥至极致，创造了许多程式，树立了许多高峰。要想再有突破，谈何容易。但是真正的艺术家都是些痴人，明知其难仍要为其难，都只为对艺术的那一份痴情。邢少臣已经选择了一条艰难的艺术道路，我们鼓励他勇往直前，并且也祝愿他在艰难的跋涉中体味到成功的喜悦。

Grand Free Sketch of Xing Shaochen

Zhang Shizeng

I first came to know Mr. Xing Shaochen at the beginning of the 1980s. One of his pictures at the Beijing Fine Arts Exhibition attracted my attention. It depicts a common rural scene: a big tree, a willow basket commonly used for picking up firewood hanging from a thick branch and a big-beaked crow is seeking its food under the basket. The scene seemed very ordinary, but it revealed an artistic style quite different from the common run. First, the difference lies in its conception and interest. Although there is only a trunk of a tree, a willow basket and a crow, it sends people's thought fly to people, industrious farmers or farm women or other rural folks. Perhaps they are resting during the noon or are at their dinner table and greedy crow seizes the opportunity to seek food; perhaps its nest is on the big tree behind the farm house.....It is a conception with the rich flavor of pastoral poetry, very cordial and moving. Another characteristic is the exquisite execution of the brush and ink. The stroke is bold and smooth, with distinct gradation in the application of ink. The wielding of the brush is simply natural, without any traces of showing off. The exquisite execution of the strokes and application of ink just fit in with the connotation and conception of the picture. All these have made the picture "Sight of a Peasant's Family", a complete success in terms of both content and form.

At the beginning of the 1980s, flower and bird pictures were the first to become active in the art and literature circle. But such good works like Xing's "Sight of a Peasant's Family" were rare. At the time, I was a sub-editor with the journal "Fine Arts" published by the Chinese Fine Artists Association. I chose the picture and published in the journal. I knew nothing about Mr. Xing Shaochen and there was nowhere to find his work unit or address. The remuneration was relayed to him through the Beijing Fine Arts Association. A few years later, both Mr. Xing and I were transferred to Academy of Traditional Chinese Paintings and it was there that I came to know more about his grand free sketch of flowers and birds.

There are mainly two aspects with regard to the critics of grand free sketch. One is the subject matter and conception; the other is the execution of strokes and the application of ink. Chinese arts have always stressed empathy, contrast and mood. Tall mountains and singing streams express the emotion of the author; plums, orchid, bamboo and chrysanthemum symbolize lofty characters. A blade of grass and a flower often connote rich and profound mental outlook of both the author and those who appreciate it. Time changes, but the artistic creations and appeal pass on from generation to generation. Flower and bird pictures express a vivid natural spirit and a sense of life and the art of flower and bird painting has become a sublimation of artistic activities from nature to spirit. A good flower and bird picture shows the mental outlook and character of the author. The execution of strokes and the application of ink constitute the soul of the grand free sketch. Free sketch is termed *vis-à-vis* paintings characterized by fine brushwork and close attention to details. Free sketch can be divided into grand free sketch and lesser free sketch, depending on the degree and level of freedom of strokes. There are no definite demarcation between them. There is only a rough division. In tradition, the gist of free sketch is "stroke" and "ink". Superficially, "stroke" means the execution of the brush and "ink" means the application of ink. It seems that stroke and ink are technical. But in the traditional theory of Chinese paintings, the execution of strokes and application of ink have gone far beyond skill. It tells the accomplishment of the author and the style of the works. So most theorists deem the execution of strokes and application of ink a very important fac-

tor in appraising an art work. Grand free sketch, in particular, stresses ease and freedom in the execution of strokes, seeking no similarity in form but stressing the same origin of calligraphy and painting and even the relatively independent objects by separating strokes from ink and the aesthetic value of abstraction. This has raised higher demand on the author in the accomplishment in the execution of strokes and application of ink. The free sketch by Mr. Xing Shaochen demonstrates his unremitting efforts in conception and the execution of strokes and ink. His works reveals his rich interest in life and his pursuit for simplistic artistic appeal. One sketch, "The Lunar New Year's Eve", shows a sheet of dumplings, a pot of wine, two cups and a pair of chopsticks. It immediately brings people into the scene of eating dumpling at midnight on the Lunar New Year's Eve. His sketches usually do not feature strange conceptions or unusual images. All the conceptions and images are very common. The purpose is, through the portrayal of common things, to give viewers a beautiful impression and exchange ideas with them. The author does not pass himself off as an artist or ride the high horse or hide himself in the ivory tower, intoxicated with his own successes. What he wants is to sketch out common things in the mindset of an ordinary person but let viewers to dig out unconventional beauty. So we feel that Mr. Xing's sketches are simple and intimate, vivid and interesting. He has carried forward the style of Zhu Da, Wu Changshuo and Qi Baishi and the present-day Cui Zifan. His style also derives from his own temperament. He pays full attention to "style" and "strength" in the execution of strokes and ink. "Style", to him, means the artistic conception of the whole picture and the injection of a kind of life into the works. "Strength" means force and ability, which reveals the spiritual expression of the author. With "style" and "strength", a picture has acquired spirit and life. The theory serves to show the artistic style of Mr. Xing's works. Occasionally, Mr. Xing also draws figures, full of humor and cartoon flavor. The "Portrait of Mr. Zhi Fan" he drew is very lifelike to those who know Mr. Cui Zifan. His "Three Hunchbacked Men" is like a parable, making people think and chew over. His subject matters and style have become more diversified in recent years, indicating that he is not content with what he has achieved and he is trying to make more exploration into the art forms.

Mr. Xing executes bold and sweeping strokes in the pursuit of the perfection of style. Mr. Xing is quite outspoken and straightforward, not punctilious and upholds justice. In him, the theory "Picture is the full expression of the author who draws it" can be corroborated.

People in the profession all know that it is the most difficult to carry forward and develop the grand free sketch, because it requires a good mastery of the traditional Chinese culture and the execution of strokes and ink and a close combination of aesthetic characters and the features of the times. Furthermore, the forerunners have developed the form of art to near perfection and have created many forms and peaks, which are very difficult to surmount. But real artists are mad people who would indulge in tackling the seemingly impossible for he want to devote his passion of love for the art. Mr. Xing Shaochen has opted for a difficult path of art. We encourage him to move forward and wish him success in his uphill endeavor.

Jan. 1997

目 录 Contents

早春二月 (1)	九秋图 (21)	Early Spring (1)
茶寿图 (2)	二石图 (22)	Tea and Longevity (2)
年夜 (3)	君子之风 (23)	The Lunar New Year's Eve (3)
滩上飞鸟 (4)	秋酣图 (24)	Flying Bird on the Beach (4)
篱上雀 (5)	狗尾草 (25)	Sparrow on the Fence (5)
猫 (6)	江村渔火 (26)	Cat (6)
农家 (7)	雄鸡出篱 (27)	A Peasant's Family (7)
鹭鸶 (8)	葵花早熟 (28)	Egret (8)
猫头鹰 (9)	沙漠之舟 (29)	Owl (9)
息 (10)	烟耶云耶 (30)	Rest (10)
闹书房 (11)	豹 (31)	Funny Study (11)
老缶笔意 (12)	秋老图 (32)	Charm of Stroke of Lao Fou (12)
松鹤图 (13)	个山先生小像 (33)	Pine Tree and Crane (13)
相视无言 (14)	止烦先生小像 (34)	Silent Look (14)
双喜图 (15)	难得半日闲 (35)	Double Happiness (15)
鹰 (16)	伯乐相马 (36)	Eagle (16)
农家即景 (17)	纳凉图 (37)	Sight of a Peasant's Family (17)
几盆秋色 (18)	三驼图 (38)	Pots Filled with Autumnal Tints (18)
鼠窃图 (19)	悲歌一曲壮心怀 (39)	Thief Rats (19)
芭蕉孔雀 (20)	携琴访友图 (40)	Chinese Banana and Peacock (20)
		Nine Autumns (21)
		Two Stones (22)
		Noble Character (23)
		Late Autumn (24)
		Green Bristlegrass (25)
		Lights on Fishing Boats (26)
		Cock out of Fence (27)
		Early Maturing Sunflowers (28)
		Boat of the Desert (29)
		Smoke? Cloud? (30)
		Leopard (31)
		Old Man in Autumn (32)
		Portrait of Mr. Geshan (33)
		Portrait of Mr. Zhifan (34)
		A Rare Half Day Unoccupied (35)
		Bo Le Judging Horses (36)
		Enjoying the Cool (37)
		Three Hunchbacked Men (38)
		Song of Lament (39)
		Visiting Friends with Qin (40)

1. 早春二月 Early Spring



早春二月
庚午少昌写



2. 茶寿图 Tea and Longevity

茶壽圖

壬申長夏
燦下
寫此
於
雲
畫
中
中
筆



3. 年夜 The Lunar New Year's Eve