

主编：徐涛

Editor in chief: Xu Tao

当代中国 绘画典藏

Treasures of the Contemporary Chinese Paintings

二零零八珍藏版

中国文联出版社

CHINA FEDERATION OF LITERARY AND ART CIRCLES PUBLISHING HOUSE



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妙笔泼墨绘丹青

高翔

《当代中国绘画典藏》之编者，对祖国之繁荣，艺术之昌盛，感之欣喜，故而心有所思、行有所健，倾数年之力、毕繁纷之功，终成大梓。辗转求告，以求玉全；愚欣然涂墨，以为志贺。

此书若星河灿烂，中西合璧，入国画者五十八人，入油画者五人，流派纷呈，博采广收，金石画派、长安画派、新文人画派、新北派之肇帜尽入其中，虽不能以大成而求至美，堪足论追雅集而问全备矣。

又注家纷纭，或丹青妙手自抒巧思，以证破万卷、若有神之故；或论家宿将激扬文字，尽见文墨雅集、书援绘事之昌盛。盖魏晋以降，一画、二宗、六法、八病诸般，皆为注家之说，方有今之笔意酣畅、启发万端之盛也。

画集之出版，若百花齐放、千舸争流，当为国泰民安、天人和諧之征象。何遑不能彰显国盛而艺兴、艺兴而文质彬彬哉！

牍余急就，丹青引步而序也。

2008年6月30日

Excellent Brushwork and Ink Application for Painting

Gao Zhanxiang

The compilers of "Treasures of Chinese Contemporary Painting" are happy for the prosperity of China and art, so they put all the energy and use tens of years of efforts to compile such a great work. They use every possible way to invite me to write a preface. It is my honor to receive the invitation, and I want to take this preface as my contribution.

This book contains the works of many painting masters, including tens of Chinese painters and 5 oil painters. And such works cover many painting schools, and embody the characteristics of these painting schools, including Jinshi Painting School, Chang'an Painting School, New Literati Painting School and New North Painting School. This book doesn't contain all the knowledge on Chinese contemporary painting, but we can enjoy wonderful comments and gracefulness from such book.

In this book, there are vivid and ingenious paintings, and passionate and graceful words of different painting schools, and all the paintings and words embody the prosperity of calligraphy and painting of China. Conforming to the traditions, concluded by many painting schools, from Wei and Jin dynasties, including one painting, two sects, six methods and eight weaknesses, the present painters can freely use all kinds of painting methods and enlighten the later generations.

All the characteristics of painting schools are included in this book, which embodies the prosperity of China, the peace of life of people and the harmony between nature and people. The art flourishes with the development of the country, and the prosperity of art is a source for increasing the accomplishments.

I wrote this preface in a bit of a hurry, so I am very sorry that this preface cannot sum up all the contents in this book.

June 2008

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【当代国画家】

The present age traditional Chinese painter

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娄师白艺术简历

娄师白，名少怀，祖籍湖南浏阳，1918年生于北京，1942年毕业于北京辅仁大学美术系。历任北平京华美术学院讲师、北京画院国家一级美术师、中国书画函授大学名誉教授、中国美术家协会会员、北京中国画研究会副会长、北京燕京书画社顾问、北京市第六、七届政协委员、北京市人民对外友好协会理事、中央文史研究馆书画院院部委员、北京辅仁大学校友会美术研究会会长、北京师白艺术研究会总顾问，享受政府特殊津贴。

娄师白先生14岁时即从师著名国画大师齐白石先生学习书、画、篆刻及诗词。他随侍在白石大师身边直至大师去世，是长达25年之久的入室弟子，1957年齐白石先生亲笔举荐他首批进入北京画院，并称其为“我最好的学生”。

Art Resume of Lou Shibai

Lou Shibai, styled Shaohuai, originally from Liuyang, Hunan Province, was born in Beijing in 1918, and graduated from the Painting Department of Beijing Fu ren Univeristy. He was once the teacher of Beiping Jinghua Academy of Art, national first-class artist of Beijing Painting Institute, honorable professor of China Calligraphy & Painting Correspondence University, member of China Artists Association, vice president of Beijing Research Society for Chinese Painting, consultant of Beijing Yanjing Calligraphy & Painting House, committee of the 6th and 7th PCC of Beijing, director of Beijing People's Association for Friendship with Foreign Countries, committee member of the Calligraphy & Painting Institute of the Central Museum for Culture and History, president of the Painting Research Society of the Alumni Gathering of Beijing Fu Jen University, and general consultant of Beijing Shibai Art Research Society, enjoying the special treatment of the senior expert and the special allowances of the State Council.

Lou Shibai studied calligraphy, painting, seal cutting and poems under Qi Baishi, the famous Chinese Painting master when he was 14 years old. He had stayed with Qi Baishi for 25 years until Baishi passed away. In 1957, Qi Baishi recommended him for working in Beijing Painting Institute and called him “the best student he had taught”。

齐派艺术的忠实传承人和发扬者

——姜师白的艺术创造

文/邵大箴

说起姜师白先生的艺术，从绘画的形貌上看，他的大写意画风与齐白石颇为接近，但细细品尝，却会发现在似中又有不少不似之处，姜师白与齐白石绘画风格的关系是既似又不似。似的一面是，姜师白与老师一样，都有同样的艺术追求：守护和发扬传统的绘画观念，在师古人与师造化中发扬自己的艺术个性；坚持在“似与不似之间”的写意性；高度重视在笔墨中传达人文精神，讲究笔墨情趣；注重作品的意境和格调，在形式语言上既满足大众的审美需求，使人们喜闻乐见，又注重提高人们的欣赏水平。

姜师白对继承齐派艺术的使命非常自觉。但在新时期要把齐派的艺术精神和技巧真正发扬光大，还有许多工作要做，而他作为白石弟子有义不容辞的责任。为此，他在著述和实践两方面做出了不懈努力。为普及齐白石的艺术，他编写了四卷本《齐白石绘画艺术》一书，受到了画界和广大读者的欢迎。在艺术实践上，他坚持走齐派的路，既继承其技巧，更继承其精神。他认为，在绘画创作中技巧与精神两者不可截然分离。齐派艺术精神包含有传统中国画精神普遍的一面，如天人合一的美学理想、融通和谐的艺术语言，以及师古人、师造化的原则等。但也有其特殊的一面，如从民间艺术中吸收营养，对形神关系的独特理解，在水、墨、色、韵方面的创新手法，等等。如果不能把这些表现语言和方法有效地保存下来，那么继承齐白石艺术就是纸上谈兵。姜师白遵循中国画自身衍变的规则，不求剧变而走渐变的道路。也就是说，他在运用传统写意画的章法和笔墨程式、继承齐派的艺术特点的同时，注意表现自己的个性，表现自己对客观世界的认识。姜师白牢记齐白石老师“学我者生，似我者死”的教导，深谙“胆敢独悟”之理。他在学习过程中，经过自己的体悟与反复实践，逐渐在题材上和风格技巧上与老师的绘画拉开一定的距离。这一点，在他早年追随老师学习时就有所表现。所以齐白石对他曾有这样的评价：“绍怀初学此画，能自创格局，将来有成。”



◆ 芭蕉小鸭 Plantains and Little Ducklings



◆百合八哥 Lilies and Mynas

娄师白的绘画创作之所以与老师齐白石有不似之处，首先是因为他受到过传统文人画与中西融合性两种体系的艺术教育。他除了从少年起师从齐白石外，还于1939年毕业于北平美术学校，接着考入北平辅仁大学美术专业。他受到中西美术两种教育和训练，使他掌握了一定的写实造型能力。之后，当他致力于中国画创作之后，便逐渐巧妙和机智地把这种写实的造型能力融入写意的文人画的表现手法之中。因此，娄师白手下的笔墨写意造型，暗含某些写实造型元素。如他的作品《鸭场归来画此一角》中的一群小鸭的造型，以及树的结构，都显示出他的写实能力，但这种能力完美地、贴切地服从于整个画面的写意性。应该说，这是娄师白艺术技巧的高明之处。

娄师白除了学习传统绘画的理论外，还重视到生活中观察与体验。他有机会经常到祖国各地去参观、游览，十余次走出国门访问，充实的视觉经验，新的时代气息，都对他有所感染，这无形中扩大了他的作品题材内容。例如他用水墨描绘加拿大温哥华的枫叶和卑诗省的原始森林的创作，等等。题材内容的变化必然带来绘画构图、笔墨和色彩的变化，他近几年的作品表现出来的趋势是追求现代感和强化写意性，他认为这两者是可以有机交融的。他为祖国建设事业的飞跃进步和国力不断增强的大好形势所鼓舞，用高度精炼和豪爽的笔墨语言，抒写自己内心的欣喜、兴奋之情，笔墨语言严谨而自由，老辣而秀丽，显示出大家气派。娄师白在不久前出版的画集《自跋》中说：

“入耄耋之年，虽不敢有‘老夫聊发少年狂’之想，但仍有奋力一搏的念头，执意继承齐白石老师‘衰年变法’的精神，不断探索具有时代气息的新题材、新风格，以国画创新为一大快事。”在这一点上，他也继承了齐白石老师的精神。

豐圖多彩
年不
妻此白
作于北
京東城



◆丰富多彩 Richness and Colorfulness

The Faithful Successor and Promoter

——Artistic Creation of Lou Shibai Shao Dazhen

When mentioning the art of Lou Shibai, we feel that Lou Shibai is very similar to Qi Baishi in big abstract painting style from Lou Shibai and paintings, but we will discover that there are many differences between Lou Shibai and Qi Baishi after carefully tasting Lou Shibai's paintings. Lou Shibai is both similar and dissimilar to Qi Baishi in painting style: The similarity is that he and his teacher, Qi Baishi, has the same pursuit of art: maintaining and promoting the traditional painting concept (developing our own artistic individualities in the premise of carrying down the traditions), keeping the abstraction between "similarity" and "dissimilarity" highly paying attention to the humanity reflected by brushwork and ink (particular about interest of brushwork and ink), and stressing atmospheres and styles of paintings. Therefore, their works both satisfy aesthetic demands of the masses in formal languages and pay attention to appreciation levels of people.

Lou Shibai is always keeping the principle of carrying down the Qi Style, but there are also a lot of affairs needing dealing with for really promoting the artistic spirit and techniques of the Qi style in the new era, so it is incumbent on him, as a student of Qi Baishi, to promote the Qi Style. Therefore, he made persistent efforts in writing books and practice. In order to popularize the art of Qi Baishi, he wrote "Painting Art of Qi Baishi" including 4 volumes, popular with the painting circle and large quantities of readers. In the artistic practice, he is still keeping to the Qi Style, carrying down its techniques and spirit. He considers that techniques cannot be isolated from spirit in painting. The artistic spirit of the Qi style includes the most general part of traditional Chinese painting spirit, including the aesthetic ideal of human life being in a highly harmony with nature, the smooth and harmonious artistic language, and the principle of carrying down the traditions. However, there is

also something special in the Qi style, including absorption of nourishment from folk art, unique understanding on the relation between form and spirit, innovations in water, ink, color and aroma and so on. If such expression languages and methods cannot be kept, it is only with words to carry down the art of Qi Baishi. Lou Shibai conforms to the rules produced from the changes of Chinese painting itself, taking a step-by-step road, not pursuing sharp changes. That is to say, he pays attention to displaying his own individuality and understanding on the objective world at the same time of making use of methods and brushwork & ink formulas of traditional abstract paintings and carrying down the artistic features of the Qi style. Lou Shibai is still keeping Qi Baishi's instruction that "it will be successful only to absorb my painting essence," and has a profound understanding on the principle of "being brave to think alone". During the study process, he is gradually different from his teacher, Qi



◆ 黄山一线天 The Narrow Valley of Huang Mountain

Baishi, in themes, styles, and techniques, which was shown when he studied under Qi Baishi to a degree. Therefore, Qi Baishi once said: "Shaohuai can create his own painting pattern in the beginning, so he will be able to successful in painting."

There are some reasons for the differences between Lou Shibai and Qi Baishi in painting: Firstly, he is influenced by the 2 educational systems, including traditional literati painting education and Chinese-western integration education. Inclusive of studying under Qi Baishi, he also graduated from Beiping Painting School in 1939, and then entered the Painting Department of Beiping Fu Jen University. He received education and training of Chinese and western painting, which made him grasp the ability of realistic modeling to a degree. And then he gradually ingeniously and tactfully integrated such ability of realistic modeling into the expression methods of abstract literati paintings after he was devoted to creation of

Chinese paintings. Therefore, the abstract modeling of Lou Shibai implies somerealistic modeling factors. In "the Corner of the Dark Farm" one of his works, the painted ducks and trees show his realistic ability, for example. He can make his realistic modeling ability conform to the abstraction of the whole picture, which is the brilliance of the artistic techniques of Lou Shibai.

Inclusive of the theories of traditional painting, Lou Shibai also pays attention to observation and experience in life. He has lots of opportunities to visit all the places in China, and once visited foreign countries more than 10 times, and he is attracted by the full visual experience and new era, so the themes and the contents of his paintings are expanded intangibly. For example, he uses ink and water to describe maple leaves in Vancouver and virgin forest in British Columbia Province. The changes of themes and contents will inevitably make changes in picture composition, brushwork, ink

and color. The trend reflected in his recent paintings is pursuing the modern sense and strengthening the abstraction, and he considers that the modern sense can be organically combined with the abstraction. He is inspired by the leaping progress of the state construction and the continuously increasing national power, so he uses highly concise and frank painting language to reflect his happiness and excitement. And his brushwork and ink application is conscientious, free, skillful and elegant, showing a style of a master. Lou Shibai wrote in the painting collection of "My Own Postscript": "after 80 years old, I haven't been able to be crazy about painting like a young painter, but I am still willing to make some efforts, so I am now still carrying down the spirit of Qi Baishi of 'changing the painting style in declining years', exploring new themes and new styles full of times features and taking innovations for Chinese painting as my happiness. Therefore, he is the real successor and promoter of the Qi style.



畫生少懷不獨作畫似予其人之天性酷似好讀書而不與衆爭名亦不為伍
白石

◆ 明叶草虫 Leaves Grass and Insects



少懷不獨作畫似予其人之天性酷似好讀書而不與衆爭名亦不為伍
白石

而亦能作偽為以客之君可知
白石

◆ 芭蛙 Reed Frogs



张世简艺术简历

张世简,出生于1926年,从小就受堂兄张书旂、叔父张振铎的影响。大学求学时又受到潘天寿、黄宾虹、傅抱石、黄君璧诸大师的指导。

1951年在中央美院华东分院毕业。1979年聘任为中央工艺美院(现清华大学美术学院)副教授。1995年聘任为国务院中央文史馆馆员、中国美协会员、北京名人书画院顾问、中华慈善总会顾问。

Art Resume of Zhang Shijian

Zhang Shijian was born in 1926, and has been influenced by his elder brother, Zhang Shuqi, and uncle, Zhang Zhenduo, since he was a child. He also studied under many masters, including Pan Tianshou, Huang Binhong, Fu Baoshi and Huang Junbi, on his undergraduate study.

He graduated from East China Branch of the Central Academy of Fine Arts in 1951, and served as the associate professor of the Central Academy of Art & Design (Art College of Tsinghua University) in 1979. He was employed as the member of the Central Museum of the State Council for Culture and Art, member of China Artists Association, consultant of Beijing Mingren Calligraphy & Painting Institute and consultant of China Charity Federation in 1995.



◆鸡冠花 Cockscombs

铁笔见胆魄，尺幅慰众生

——张世简的盛世富贵画风解读 文/刘寒木

花鸟画科从形成开始，便流派纷呈。在众多的流派中，以张世简的堂兄张书旂为代表的、以“清新流丽”为特征的“张氏画派”，在中国画坛可谓举足轻重。徐悲鸿誉其“自得家法”，“欲与古人争一席之地”。赞其艺术“爽利轻快”。堂兄长自己25岁，从小及长，亦兄亦师，虽不幸英年早逝，却对张世简寄与殷切期望，这也是张世简花鸟画画风形成的源头。

张世简南人北相，容貌堂

堂，虎背熊腰，人高声宏，眉宇之间却透出江南山清水秀之明丽，整个人显得健康自在，用古人术来说，可谓“得富贵之格局”。画如其人，其实他的画作曾现“南北二相”交互相生、相映的状态：行草入画，用笔爽快、练达，大胆、果敢，魄力逼人，犹如铁铸，体式雄强，毫无软弱之嫌；笔墨酣畅、干净利落，交代清晰，笔笔分明；色彩浓重，强烈鲜明，滋润、清丽，却无肥胖浊劣之感。画作给人刚柔

相济、阴阳调和的健康之美，正是作者人格的外化。

他的画风既有对“张家”传统式样的继承，又融入了崭新的时代特征——那就是脱离旧文人孤芳自赏的清高之意，更强调热情与气魄、追求雅俗共赏的境界；克服了张派花鸟“秀润有之，雄伟不足”的缺点，自觉地融入潘天寿大师开张大胆的艺风，体现出新中国繁荣富强、蒸蒸日上的昌隆国运，表现出盛世富贵的艺术风格。



◆和平 The Peace

大胆用色是张世简过人的地方。“水墨胜处色无功。”色彩很容易使水墨画流落为俗不可耐的代名词，因此一直为画家所慎用。齐白石的大胆用色开创“红花墨叶”的路数，借用民间色彩强调画面的对比效果，追求的是大俗而大雅。张世简的大胆用色却是强调内心的激情、对自然的热爱、对生活的讴歌，追求的是雅俗共赏的盛世富贵。

简繁得当是张世简花鸟最难学的地方。画面的简化一直是

中国传统文人的追求，“能简则简”，但是做到八大山人那样的会“简”——“一枝一叶总关情”却是很难。有的人东施效颦，“能减则减”减到具象全无，冒充高人，结果达到别人看不懂、自己也不太清楚的荒唐地步。这是对八大“简”的误读。而张世简却不为其所囿，坚持对具象的概括，“照顾”众生的感受，毫不担心“高人”的快论。因此即便是折枝画，画面也会给人枝繁叶茂的旺畅景象。而有的人学张世简，

却使画面杂乱无章，美感顿失；还有的人把西方光影理论搬到中国画中来，连角落石块的投影都要表达，整个画面满满登登，让人看后兴致全无。

八大的简是概括，不是减少；张世简的繁茂也是概况，不是增多。两人都是真正的会用“简”者。

雅俗共赏，成功表达出芸芸众生对生活的述求，是张世简花鸟画最成功的地方，也是他花鸟画风广为流传的根源。



◆子年喜事多 Happiness in Zi Year

Using Smooth Brushwork to Show the Courage, and Suiting Both Refined and Popular Tastes

——On the Painting Style of Zhang Shjian Liu Hanmu

There have been many painting schools since the flowers-and-birds paintings formed. In many schools, the "Zhang Painting School", represented by Zhang Shuqi, the cousin of Zhang Shjian, featured by "freshness and smoothness" takes up an important position in Chinese painting circle. Xu Beihong praised that "this style was very unique and could compare favorably with the predecessors" and considered his paintings were brisk and frank". His cousin is 25 years older than him and is also his elder

brother and teacher. His cousin placed ardent expectations on him, which is the source of the formation of Zhang Shjian's flowers-and-birds painting style.

Zhang Shjian is like a man from the north China, handsome, tall, strong, in spite of being born in the south of China, but he is still have the features of delicateness and prettiness of Jiangnan landscape, and we can also feel he is a health person. The painting can be used for understanding the painter.

In fact, a combined state of the northern style with the southern style was once shown in his paintings; he uses smooth lines to express his frankness, boldness and resolution, with great strength, without a weakness sense; he uses smooth brushwork and ink to vividly and incisively describe the objects with heavy colors, strong contrast and a elegant sense. His paintings take on the beauty of harmony and health, which is the reflection of the painters personality.



◆ 壮志凌云 To the Sky

He carries down the traditional patterns of "Zhang Painting School", and integrates new times features, that is, getting rid of self-admiration of old literati, more stressing passions and boldness, pursuing the realm of suiting both refined and popular tastes; he overcomes the shortcoming of "Zhang Painting School" that the painted flowers and birds are with more elegance and less grandness, and consciously integrates the bold artistic style of Pan Tianshou into his paintings to express prosperity and the new China and the grand artistic style of his own.

Bold color application is the advantage of Zhang Shijian. "Wash and ink are better than color.", Color is easy to make the ink and wash painting become a synonym of being unbearably vulgar, so color is always being carefully used by painters. Qi Baishi was brave to use color to create the method of "painting red flowers and ink-color leaves", using the color to stress the contrast effect, pursuing great popularity and great elegance. But Zhang Shijian uses color to stress the inside passions, the love for the nature, and the singing of life, pursuing the grandness suiting both refined and popular tastes.

Reasonable arrangement of simplicity and complexity is the most hard to learn in Zhang Shijian's flowers-and-birds paintings. The simplification of the picture is the pursuit of Chinese traditional literati, but reaching the level of BaDa, that is, that all the parts can bring respective functions into play, is very hard. Someone only copies, and he/she simplifies the paintings to an absurd degree that his/her painting cannot be understood by others and him himself, which is the misunderstanding on