

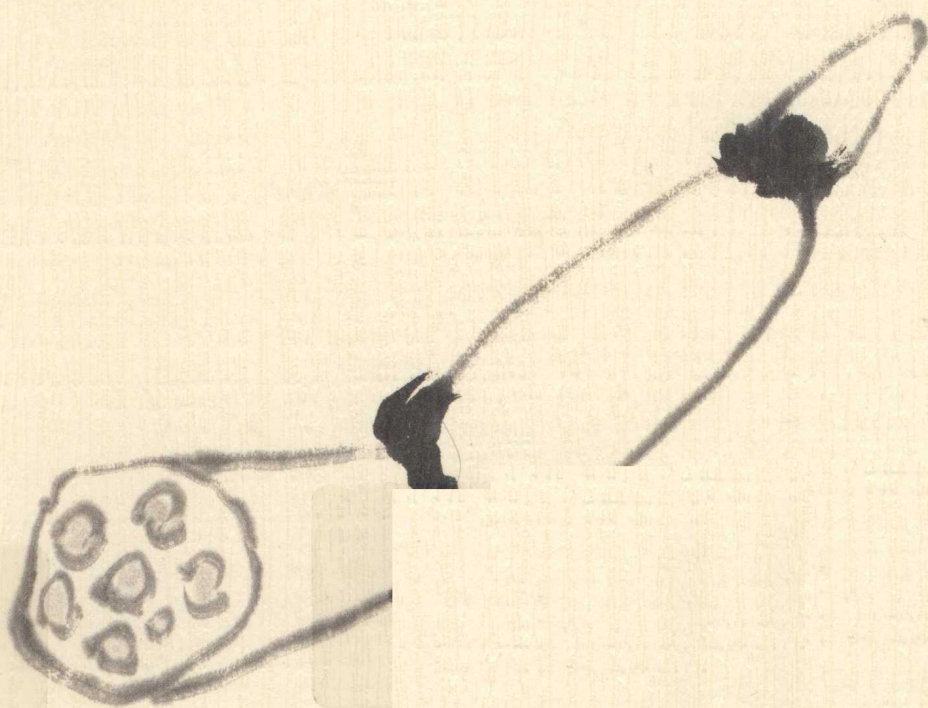
其有天然之趣

北京畫院藏齊白石精品集

王明明 主編

廣西美術出版社

Natural Interest Indeed
Selected Works of Qi Baishi from
Beijing Fine Art Academy



圖書在版編目(CIP)數據

真有天然之趣：北京畫院藏齊白石精品集/北京畫院編。—南寧：廣西美術出版社，2010.9

ISBN 978-7-80746-467-9

I. ①真… II. ①北… III. ①中國畫—作品集—中國—現代 IV. ①J222.7

中國版本圖書館 CIP 數據核字 (2010) 第188154號

真有天然之趣——北京畫院藏齊白石精品集

Zhenyoutianranzhiqu——beijing huayuan cang Qibaishi Jingpinji

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出版人：藍小星

終審：黃宗湖

出版發行：廣西美術出版社

地址：南寧市望園路9號

網址：www.gxfinearts.com

郵編：530022

經銷：全國各地書店

制版：北京雅昌彩色印刷有限公司

印刷：北京雅昌彩色印刷有限公司

開本：787 mm × 1092 mm 1/16

印次：2010年10月第1版第1次印刷

印張：19

書號：ISBN 978-7-80746-467-9/J · 1311

定價：180.00元

版權所有 翻印必究

齊白石

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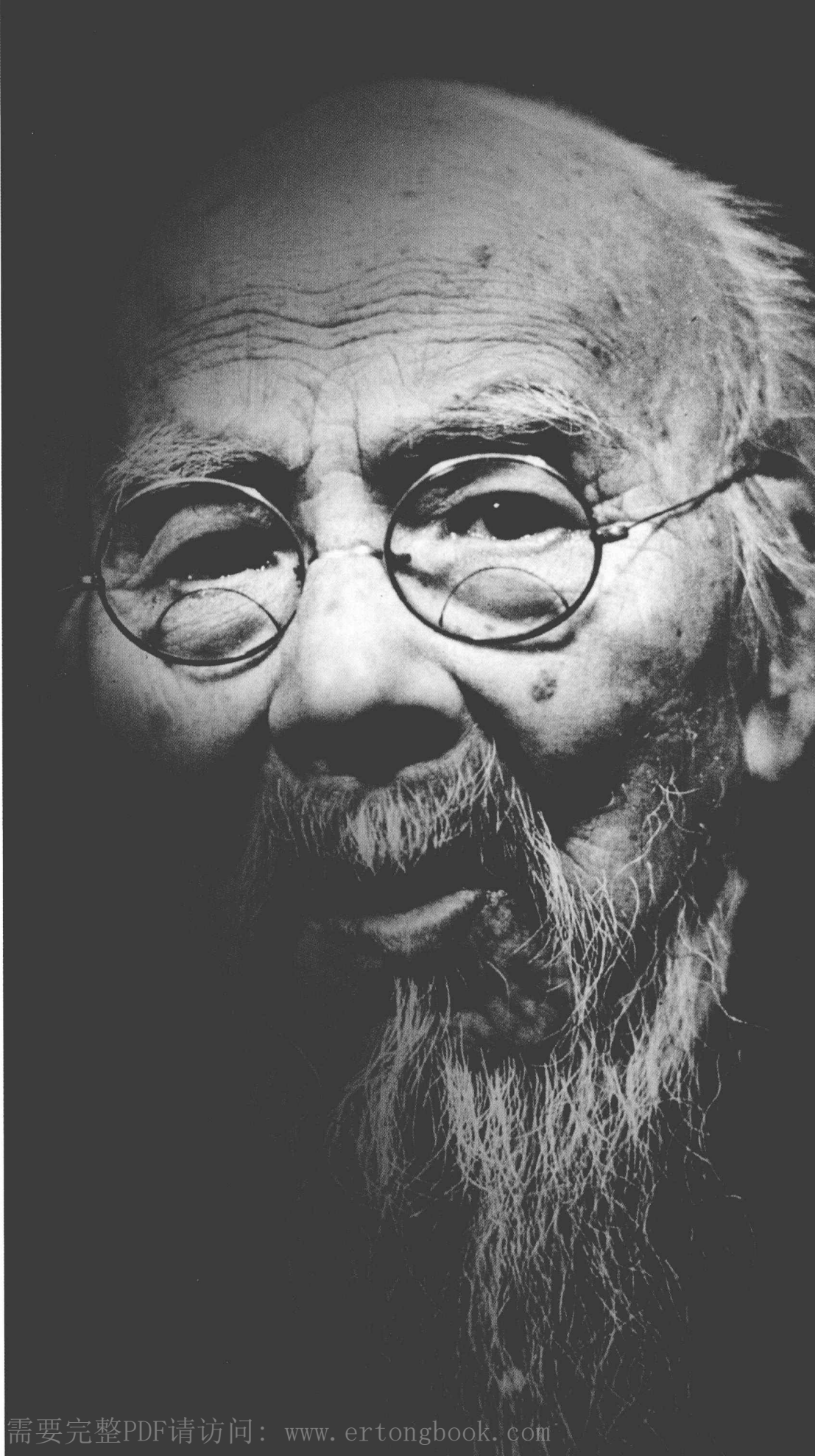
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Preface

Wang Mingming

Qi Baishi has become a legend in the history of world culture. His art is under the space and time background which has a junction between ancient and modern, China and West. It is a radiant pearl which is bred from the Chinese traditional culture. Qi Baishi's art roots in his nation, whereas it belongs to the whole world. He brought Chinese traditional art works to international art fairs; he supported international peace. It is Qi Baishi who made Chinese traditional paintings of thousands years' history to become a representative of East art. Beijing Fine Art Academy has carefully selected approximately 200 pieces of Qi Baishi's best works, with the opportunity of "International Forum on Qi Baishi's Art" and the 5th Anniversary of Beijing Fine Art Academy, to hold an exhibition for the public to review the classics and reread the master.

Qi Baishi has made great accomplishments in painting, calligraphy, seal cutting, poetry and literature. He has created a lot of new styles such as "likeness and unlikeness", "red flowers and ink leaves", meanwhile, he has broken away with the traditional Chinese painting notion of the bamboo symbolizing modesty and the orchid indicating delicacy. Qi Baishi not only has played a very important role during the modern reforming process of Chinese traditional painting, but also broadened the subjects of Chinese traditional painting with his unique art style. Most importantly, Qi Baishi has brought the spirit of age into traditional themes. As the founder of Chinese modern Xieyi style painting, Qi Baishi has arisen profound influence in the history of modern art. I believe his art will inspire the contemporary art of the 21th century as well.

前言

王明明

齊白石是世界文化史上的一個傳奇，他的藝術是在古今之交、中西之匯的時空背景下，中國傳統文化孕育出來的一顆璀璨的明珠。齊白石的藝術本于民族又屬于世界，他帶着中華民族的傳統藝術參與國際藝術交流，支持國際和平事業，使有着數千年悠久歷史的中國畫藝術傲立于世界畫壇，成為東方藝術的奇葩。北京畫院從多年珍藏的千余幅齊白石作品中遴選出精品近兩百幅，借此“齊白石藝術國際論壇”盛會以及北京畫院美術館成立五周年之際，展示給中外學者與普通民衆，使大家重溫經典，再讀大師。

白石老人取“不似之似”為“百花傳神”，行“衰年變法”創“紅花墨葉”，他“畫前人所未畫，發前人所未發”，融世俗情趣于文人雅趣，自成一格。齊白石在中國傳統繪畫的現當代轉型過程中發揮了重要的作用，他不僅拓展了傳統繪畫的題材範圍，開創了獨特的藝術風格，還為這一傳統題材注入了時代精神，轉換了作品的意境情趣。作為中國現代寫意畫發軔之作的齊白石藝術精品已經在現代繪畫史上產生了深遠的影響，相信也會為二十一世紀的藝術發展帶來新的啟示。

引言

吳洪亮

2010年，北京畫院美術館及齊白石紀念館成立五周年了，以何種方式紀念這樣一個特殊的日子，回望那位雖離我們遠去而又每日都在我們身邊的大師呢？由北京畫院策劃組織的首屆“齊白石藝術國際論壇”將在10月舉行，與之相呼應，在北京畫院美術館也將舉辦一場院藏齊白石的精品展覽。此展傾全館空間為齊白石舉辦展覽，自建館以來實屬首次。

齊白石是20世紀至今最具中國藝術精神及個人魅力的藝術家。他一生創作之豐，涉獵之廣，集中國藝術之大成，的確不是一展所能盡現的。因此，必須尋到一個點作為突破，來貫穿齊白石九十余載的藝術人生。我們翻遍了院藏的兩千余件齊白石作品、圖稿、遺物及收藏的相關資料，倒是一張小小的圖稿，使我們豁然開朗了。在這張高28厘米、寬20.5厘米的紙上畫着一只輪廓簡略、憨態可掬的小鳥。題跋寫到：“己未六月十八日，與門人張伯任在北京法源寺羯磨寮閑話，忽見地上磚紋有磨石印之石漿，其色白，正似此鳥，余以此紙就地上畫存其草。真有天然之趣。”題跋為我們描畫的，就是真實的齊白石，一位飽經世事滄桑，却依然保持單純童心的老人，一位視藝術如生命，隨時隨地保持着藝術天真的大家。這一年是1919年，五四運動正是在這一年發生在北京，中國的現代史也從這一年拉開了序幕。在大潮中的齊白石却用一支畫筆勾勒着自己的藝術歷程，詮釋着不受人世間凡塵污染的、藝術的本真，而畫上的題跋“真有天然之趣”正是齊白石自己的寫照，齊白石的藝術即是一個“真”字。

在他的作品中既有泥土的芬芳，也飽含人生的哲理。他將普通的生活融入藝術，又將藝術最為感動人的點滴，穿石般直入人心，而且他畫的、他說的，又常是自然、人性中最為本質的道理，在理解齊白石的藝術時常無需解釋，沒有所謂學術的藩籬，國家、民族的隔膜。因為，他的藝術始終具有一種真，這是藝術的本質，更是人類始終的追求，所以齊白石雖然在畫一花一草，在畫一只蟋蟀、一條小魚，但他畫的是生命與生機，他將自然的一切幻化成藝術，求在“似與不似之間”，他借畫抒懷，“我行我道”，落墨于紙盡展自己的真性情，了無人間事故。最難得的是齊白石人生百年，時事變遷，可謂滄海桑田，而他真情未變，始終如一。

臺灣著名學者蔣勳先生在他《寫給大家的中國美術史》中，歷數中國宋元明諸家之后，文至近現代只提了兩個人：齊白石、徐悲鴻。尤其對齊白石，



砖纹若鸟

未托裱

紙本 墨筆

縱二八厘米

橫二〇·五厘米

一九一九年（己未）

【題款】己未六月十八日，與門人張伯任在北京法源寺羯磨寮閑話，忽見地上磚紋有磨石印之石漿，其色白，正似此鳥，余以此紙就地上畫存其草，真有天然之趣。

蔣先生可謂情有獨鐘。“齊白石一直到老年都能保有童年的天真，像一個小孩子一樣。小孩子最能發現世界的美麗，所以中國人總是說：‘大人者，不失其赤子之心者也。’”的確，“大人與赤子”在齊白石身上得到了完美的結合。郎紹君先生在接受我們的訪談時也稱“他影響了一代又一代人，他的天真，他的為人和民間藝術的這種結合，他的這種赤子之心，他對於農村大自然那種真情的謳歌，永遠會有價值，這點他可以超越時代、超越歷史。”

齊白石留給我們的藝術作品已經深深的印刻在每個中國人的潛意識裏，而他的作品又常常讓我們感到出其不意，深意無窮。他的藝術精神影響着我們現當代的藝術界，無論是崇尚東方文化，還是崇尚西方文化，人們都會對齊白石懷着敬仰之情。如今，追尋齊白石，認識齊白石對我們來說永遠是一個開采寶藏的過程，而“真”可能是我們通向寶藏的一把鑰匙，而更重要的是我們會在這個過程中更清楚的認識自己。抓住了這個點，我們展覽的作品選擇以及呈現方式也就有的放矢了。我們將有年款的作品進行縱向排列，將最具自然之真、人性之真，最具情趣、哲思的作品甄選出來，希望通過作品本身說話，勾勒出一個真實齊白石的展覽。

與本次論壇同期舉行的還不僅這有一場展覽，中央美術學院和北京文物公司也將在中央美術學院美術館舉辦名為《齊白石——從群眾中來，到群眾中去》。此展將從社會學的角度，對齊白石進行呈現，與北京畫院美術館的展覽的《真有天然之趣——北京畫院藏齊白石精品展》可謂交相輝映。

齊白石有一幅名為《鯉魚爭變化》的作品，畫了十只憨態可人的青蛙，而為什麼叫“鯉魚爭變化”呢？我讀了半年，才恍然大悟：青蛙從蝌蚪演變而來，可謂有質的轉變。中國有句古話“鯉魚跳龍門”，鯉魚化身為龍，何嘗不是質的飛躍？齊白石在用一群青蛙與化身為龍的“鯉魚爭變化”，可謂寓意無窮。這次由多家機構共同搭建的齊白石研究平臺，是一次“真有白石之味”的國際性雅集，應該說是對齊白石研究質的飛躍。因此，十月的北京是奉獻給齊白石的，這是新世紀對齊白石研究新的開始。



鯉魚爭變化

轴

紙本 墨筆

縱九八厘米

橫三三·五厘米

无年款

【題款】鯉魚爭變化

三百石印富翁齊白石画

於京華。

【鈐印】齊大（朱文）

Introduction

Wu Hongliang

The Art Museum of Beijing Fine Art Academy and Qi Baishi Memorial Museum have been established for five years by 2010, how to commemorate such a special day and look back at that master far away from us but with us everyday? The first "International Forum on Qi Baishi's Art" sponsored and organized by Beijing Fine Art Academy will be held in October this year, echoing with this Forum, the Art Museum of Beijing Fine Art Academy will also held an exhibition of Qi Baishi's selected works collected in the Academy. This exhibition will take up all the space of the Museum, which is the first time since the establishment of the Museum.

Qi Baishi was an artist with the most outstanding Chinese art spirit and charisma since the 20th century. The richness of his creation and the extensiveness of his involvement enable him to be the synthesizer of Chinese art, which cannot be fully demonstrated by an exhibition. Therefore, we must find a point as the breakthrough for running through Qi Baishi's art journey which lasted for about 90 years. We have rummaged through 2,000 works, painting drafts, relics of Qi Baishi and relevant materials collected in the Academy, it is a small painting draft that makes us suddenly see the light. A charmingly naive small bird with simple contour was painted on this paper with a length of 20.5cm and a height of 28cm. The inscription wrote: "On June 18th Jiwei Year, I chatted with the disciple Zhang Boren in Karma House of Beijing Fayuan Temple, suddenly I saw pulp stone with white color for grinding stone seal on the brick pattern of the floor, just like this bird, I put this paper on the floor and drew this draft painting. There is really natural fun." The inscription describes a true Qi Baishi, an old man who had experienced the vicissitudes of life, yet with childlike innocence; a great master who regarded art as his own life and stuck to naive art at any time. That year was 1919, the May Fourth Movement occurred in Beijing in that year, and Chinese modern history also begins with that year. In this historic tide, Qi Baishi drew the outline of his art journey by using a brush, interpreting the truth of art unpolluted by the dust in human society, while the inscription "Relish in the nature" is the portrayal of Qi Baishi himself, in a nutshell, Qi



Brick Lines Resembles Bird

no mounting
ink on paper
28cm in length,
20.5cm in breadth
1919(Ji Wei)

Baishi's art is characterized by a word -- real.

His works contain both the fragrance of soil and the philosophy of life. He integrated ordinary life into art, and put the inspiring points of art directly into human's heart; furthermore, what he painted and what he said are usually the most essential truth in nature and humanity. During the process of understanding Qi Baishi's art, usually there is no need to explain, there is no academic barrier or estrangement between nations and countries. That's because his art is always realistic, this is the essence of art, and the constant pursuit of mankind. Therefore, although Qi Baishi was painting a flower and a grass, a cricket and a small fish, actually he was painting life and vitality, he fantasized all things in the nature into art, seeking "something between likeness and unlikeness"; he expressed his feelings through his paintings, and he went his own way; while painting, he fully demonstrated his true temperament, without indicating any social events. The most unusual is that though Qi Baishi lived a long life and witnessed the vicissitude of the world, he always stuck to his true innocence.

In his book "Chinese Art History for All People", Taiwan famous scholar Mr. Jiang Xun enumerated various artists in Song, Yuan, Ming and Qing Dynasties, after that, he only mentioned two persons in modern history: Qi Baishi and Xu Beihong, especially he focused on Qi Baishi with great passion. "Qi Baishi stuck to his childlike innocence even in his old age, just like a little child. A little child is apt to discover the beauty of the world, therefore, there is a Chinese saying 'A great man is he who has not lost the heart of a child'." It is certain that Qi Baishi embodied the perfect integration of "a great man and the heart of a child". In an interview with us, Mr. Lang Shaojun also said, "He influenced people from generation to generation, his naivety, the combination of his conduct and folk art, his childlike heart. His ode to the nature in countryside will be valuable forever, for this point, he could transcend the times and history."

The artworks left by Qi Baishi have been deeply imprinted on every

Chinese' s sub-consciousness, his works often take us by surprise, with an endless aftertaste. His artistic spirit influences modern and contemporary art circles, people no matter advocating Western culture or advocating Eastern culture feel reverence for Qi Baishi. Nowadays, to pursue and understand Qi Baishi is forever a process of excavating treasure for us, and the "real" may be a key to the treasure; more importantly, we can understand ourselves clearer in this process. Grasping this point, the selection of artworks and display mode in the exhibition will have a definite object in view. We arrange the works with inscription longitudinally, and select the works with the most natural truth and humanist truth, and the works with the most fun and philosophical idea, it is our intention that the works will speak for themselves to depict a true Qi Baishi in the exhibition.

There will be another exhibition while the Forum is held, the Central Academy of Fine Arts and Beijing Cultural Heritage Company will hold an exhibition in the CAFA Art Museum, which is called "From the Masses, To the Masses -- Exhibition of Qi Baishi' s Selected Works" . This exhibition will display Qi Baishi from the perspective of sociology, complementing each other with the exhibition held in the Art Museum of Beijing Fine Art Academy.

Qi Baishi once created a work called "The Carp Strives to Transform" , ten charmingly naive frogs were painted on it, but why does this painting be called "The Carp Strives to Transform" ? After reading for half a year, I come to understand suddenly: frogs are evolved from tadpoles, this is a qualitative change. There is a traditional Chinese saying: "The carp jumps over the Dragon Gate" , the carp transforms into a dragon, isn' t it a qualitative change? Qi Baishi used a group of frogs to compare with the carp striving to transform into a dragon, which leads people to endless aftertaste. The Qi Baishi study platform is jointly established by a number of institutions, it is an international meeting with "true taste of Qi Baishi" , and it is certainly a qualitative leap for the study of Qi Baishi. Therefore, Beijing in October will be dedicated to Qi Baishi, this is the new start for the study of Qi Baishi in the new century.



Carps change emulatively

scroll
ink on paper
98cm in length,
33.5cm in breadth
no date

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Bumblebee and Fly		Loopers (Detail)	
尺 蛾	69	尺 蛾	83
Looper		Loopers	
蜻蜓與蜂局部	70	蝗蟲局部	84
Dragonfly and Bees (Detail)		Grasshopper (Detail)	
蜻蜓與蜂	71	蝗 蟲	85
Dragonfly and Bees		Grasshopper	
九蟲圖稿局部	72	尺蛾局部	86
Draft of Nine Insects (Detail)		Looper (Detail)	
		尺 蛾	87
		Looper	