

# 范石南书画

趙櫟初



THE CALLIGRAPHY AND PAINTING OF FAN SHIFU

人民美術出版社

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石甫書畫

劉海粟

百歲圖一





## 作者簡介

范石甫，1943年生，江蘇金壇人，字石父，藝術大師劉海粟為其畫室題額曰“藝耕堂”，遂自號石田耕夫，又因擅畫鷄雛，而有“江南鷄范”之雅稱。

其畫宗缶老，而又自出機杼，形成了渾厚蒼秀，新意別出，匠心內涵的獨特藝術風格。他的畫鷄之作，備受海內外人士所推重，謝稚柳先生評曰：“筆墨形體，生動流暢，殊不易也”。其書重傳統而力求變化，其特出之處，是取金文、隸書中雄深、樸厚、蒼茫之筆意和寬博、壯朗、奇逸之體勢，加之，又增進了行草的連綿、活潑、放縱的筆法，使之顯示出深沉大度，流動激蕩的意味，一方“常在篆隸行草之間”的閒章，正說明他對書法藝術的探求。林散之先生讚其書作曰：“放而有膽，變而有理”。他對篆刻，詩詞及文史等亦具素養。其作品多次參加國內各種展覽和獲獎，並應邀赴加拿大、日本等國家展出。中央文化部及多家博物館也收藏了他的許多作品。《人民日報》、香港《文匯報》、《書法》、《迎春花》、《江蘇畫刊》，《中國當代書法大觀》、《中國當代花鳥畫大觀》及日本出版的《中國當代墨寶集》等數十家報刊專集與專題電視片《江南鷄范》等都會刊載作品或作專題介紹。其名字已收入《中國當代文藝家名人錄》、《中國美術年鑑》、《中國現代書法家名人錄》、《中國當代美術家人名錄》等辭書。

范石甫現為中國書法家協會會員、江蘇省花鳥畫研究會常務理事、江蘇省美學學會理事、江蘇省詩詞協會理事、常州市書法家協會副主席、金沙畫院院長。

## Introduction

Fan Shifu was born in 1943, a native of Jintan County, Jiangsu Province. Liu Haisu once named his studio as “Yi Geng Tang” then he called himself as “Shitan Geng Fu”, he was good at drawing chicks, has a graceful title: Jiangnan Ji Fan”.

His painting learnt from painter Foulao, he created a new artistic conception of his own painting, shape a vigorous and refined styles. His painting received high praise from home and abroad, His calligraphy attached importance to the tradition and as well strived to take the innovations. He has high artistic accomplishment in poems, literatures, history and seal-cutting and so on. His works joined many time internal painting exhibition and won the reward. He was invited by Canada and Japan to hold his oneself painting exhibition. Cultural Ministry and some museums collected his many works. “people Daily”, “Wen-hui Journal”, “Jiangsu Pictorial”, “Chinese Contemporary Calligraphy Grand Sight”, “Chinese Contemporary Flower-bird Painting Grand Sight”, “Chinese Modern Modao Collection” published by Japan etc. ten newspaper and publication published his painting, the telefilm “Jiangnan Ji Fan” made introduction of a special topic for him. His name was already collected many dictionary including “The famous person record of Chinese contemporary artists”, “Chinese fine art yearbook”, “The famous person record of Chinese modern calligrapher” and “The famous person record of Chinese contemporary artists” etc.

Fan Shifu is now a high-ranking painter, a member of Chinese Calligrapher's Association, a managing director of the Flower-bird Painting Research Association of Jiangsu Province, a director of Aesthetic Association of Jiangsu Province, director of Poem and Ci Association of Jiangsu Province, a vice-chairman of Calligrapher's Association of Changzhou City, a head of Calligraphy and painting academy of Jinsha City.

# 序

我與石甫是新相識的忘年交，他出生在江蘇金壇。我雖未到過此地，但知道唐代田園詩人戴叔倫、清代文字學宗師段玉裁、大書家王澐、當代數學泰斗華羅庚等、都是飽吸過這方風水的。想到這些，我有些激動，幾次想拉他好好聊聊，却都未能盡意，終於有一次談得頗有意思，在我的印象中是很深的。我覺得他的學者氣質很濃，知識面也較廣博，也許我長期從事史論工作而有所偏愛吧，說實在話，像這樣認認真真、實實在在地討論一些學術性的問題，且能頗具理性，這在青年人中是並不多見的。況且，他的主要精力是在搞創作，而不是史論研究者。

對歷代畫論的闡述與生發，他一絲不苟地講自己的見解，可見他很重“悟性”。說到現代畫壇，他認為不僅要有創作實踐的探索，同時決不可忽視對整個美術發展史的宏觀認識，方能循序而進，嬗遞蛻變。他認為不宜輕易地下一些界南定北的結論，要做到“採故實於前代，觀通變於當今”。我們的交談只是隨便扯扯，因時間關係，有些問題的討論尚未深入，他的許多見解我是感興趣的。

由於他能高屋建瓴地對待藝術的創作與研究，這使他的眼界大為開濶，對傳統的認識是如此，對藝術的實踐也是如此。他很風趣地說，京劇中的《三岔口》，其特定時間是無燈的夜晚，所以，人物的動作都是在黑暗中摸索的，那時是以燭取光，現在儘管照明設備先進了，倘若遇有無照明條件的漆黑之夜，其行動自然也還是摸索。那末，《三岔口》劇中形成的一套表現程式，至今仍是延用的。中國書畫藝術中的傳統技法也是如此，不必一味排斥，而去企求全新的套路。當然，像傳統劇中的水袖，現代服裝無袖可甩，這自然要另創新技。石甫從開始執筆學畫，接觸的便是傳統，後來給他以很多教誨的師長如潘天壽、諸樂三、陸維釗、王個簫等，傳統功力對他的影響都是很大的。他的大寫意花鳥畫師宗吳缶老，書從顏真卿入手，都能得其精萃。但他不以此自滿，而是融而化之，自成體貌。有人說他的畫“有傳統，有變革，有生活，有情思”，此乃中肯之言也。他的書法以深沉大度為基調，這似乎與他的為人、氣質很相諧調，我不禁想到古人所說的知人論藝。

在與石甫相識之前，他曾寄過一些文章要我指點，同時還附有幾首詩作。從格律詩的規矩來看，雖有不盡妥善之處，但却給人以“學識有淵，才思敏捷”之感。他的篆刻作品偶爾見過，曾見有一份印稿，上面有諸樂三先生的評點墨迹，由此可見，他也是下過一番苦功的。他送我一大疊各類報刊資料，其中有多篇介紹他的專論，有一篇題為“欲窮一生精四絕”。他認為詩書畫印的結合，是獨特的傳統表現形式，其容量之大是可觀的，不管你是追求寫實或是崇尚抽象，從這裏都可吸收一點融化劑，這一觀點頗有見地。

藝術的道路是漫長的，石甫艱辛的跋涉還僅僅是前進中的一段足跡，我看他好像沒有短跑運動員的架勢，倒是顯示出長跑者的風姿。

長跑，不懈地長跑！

2014.2.24

# Preface

I and Shifu are good friend despite difference in age. He was born in Jintan County, Jiangsu Province. Although I am not go to this place, but I knew a pastoral poet Dai Shulun of the Tang Dynasty, a philologist Duan Yucai of the Qing Dynasty, a famous calligrapher Wang Shu of the Qing Dynasty and a modern mathematician Hua Luogeng, they were born here. In my impression, Shifu has extensive knowledge, he was not only to create paintings but also earnest and real researching academic problems, it is rare among young people.

He paid attention to “the power of understanding”. He said his viewpoint about the expounding and developing of the painting theory past Dynasty. He considered that painters of modern Chinese painting were not only to have an exploration of creating practice but also an overall understanding of arts history developing. He thought also the Chinese calligraphy and painting discarded not the traditional skills but should carry it, it is similar to Chinese opera stylization expression. Shifu's painting styles accepted a great influence from art masters Pan Tianshou, Zhu Lisan, Lu Weijian and Wang Geyi etc. His “*Xie Yi*” flower-bird painting learnt from master Wu Foulao, His calligraphy learnt from Yan Zhenqing, a famous calligrapher of Tang Dynasty. He absorbed three art treasures. Some people said Shifu's painting had the tradition and as well changing. His style of calligraphy is deep and magnanimous, this is similar to his own temperament and behavior. He once sent me a few essays and poems, if using the rules and forms of classical poem to judge I thought his poem were not proper, but it showed his learning and facile imagination. He considered that poems, calligraphies, paintings and seals combining is a unique traditional expression form of Chinese painting, its capacity is large, whether you seeking the painting of reality or upholding abstraction, you will draw nourishment from it, Shifu's ideas were keen insight.

The art road is endless, Shifu's difficult journey is only a section of his art road. I saw him without a posture of the dash man, but showed a posture of long-distance running sportsman.

Long-distance running, unremittingly long-distance running.

LIU RU LI



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1. Chicks



華書畫報

頗多作者

此圖筆墨

形體生動

是暢然不

易也焉

蕭同文題

壯為翁筆



## 2. 明月松間照

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2. a Bright moon Shine in Pine forest





3. 秋趣圖

3. Autumn scenery



近自病  
 昨晚心覺  
 不適  
 予早睡  
 遂以此寢  
 見魚泉紙  
 筆下俱生  
 心且為之  
 寫一病  
 應即而  
 可疏  
 三月  
 廿  
 補記

