

于右任画集

PAINTINGS BY YU NAN

人民美術出版社

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叶南



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Understanding of Painting

I Basic skills - learn to be "not knowing"

There is a famous statement by an ancient artist Zheng Banqiao, "It is hard to be confused", learning to be smart is a progress in Life but it demands more sophisticated skills to pretend to be confused when actually smart. Pretending is like acting. At it is exceptional if a person can play a role of other's naturally in order to deceive people. There were many examples in ancient times when ambitious careermen could not fulfil their goals, due to their inability of pretending to be confused or failure in making the pretense convincing. They could not get rid of the momentum smartness brought about and consequently, could not master the sophisticated social skills.

"It is hard to be confused". not only is a conclusion of Zheng Banqiao, but also can be applied to the practice of Chinese Painting and calligraphy. The basic skills, such as dots, strokes, scratches, rubs, ticks, profiles, splashes and dyes are what a layman need to learn in order to become a master. It demands accumulation of experiences and improvement of skills. For a master, who is Precificent with a brush, it is even harder to express easiness of painting and the natural harmony of the work as a whole. Professional singers would hardly burst their voices on every line, experienced actors wouldn't find it easy to play idiots, nor would masters of painting imitate the drawings of children without unconscious display of their professional skills. All of these are a demonstration of the influence of one's stubborn self.

The basic skills of painting and calligraphy lies in everyday practice. More specifically, it is an accumulated habit of the wary one paint or write with his hands, and the intensity of the habit represents the levels of his skills, as a result, it is a much bigger challenge to escape the restrictions of the habit while applying it and in the meantime, render the habit multi - faceted and all - round. In order to master skills of a higher level, the grasp of habit and learning to be "not knowing" are two musts.

II Style - never to be pursued deliberately

Artworks are always a blend of the artists' ideas, emotions, characters, accomplishments and skills. Styles vary with the artists' experience and personality. Personality is formed by inheritance and environment. Different people have different appearance, personality and accordingly different sense of aesthetics. There is close relation between the works and the artists, with the works' structure, bue, contrast, lines, patterns and contents in relation to the artists' stature, facial features, sense organs and personality. A person's physical features are the basis of his senses and aesthetic values, so the saying goes "A picture is like its creator". In addition, environment contributes to the elements of personality. People in the south grow up with springs, bamboo bridges, delicate buildings and beautiful waterways, which allow them to be smart and elegant; by contrast, people of the north are normally tough and outgoing as they grow up on the vast grassland and deserts. Thus came the delicate and elegant painting of the south school as well as the tough and expressive painting of the north school.

Styles stem from corresponding personality and the latter is the mother of the former. Style represents personality. Styles are different from forms. Form varies and style should not be pursued deliberately. Form serves contents, language expresses emotions and style lies in between.

III Flavocor Breath - to be natural

The scent of wine can only be intoxicating if the wine is brewed out of perfect ingredients. A person can only be a master of his skills if his life is full of experiences, inspirations and understanding. Good wine gives off tempting scent, whilst masters impress people with respectable dignity. So is painting. Paintings represent the artists' ideas, emotions and temperament. Different temperaments bring about different flavours of works. Temperament is closely related to styles and styles stem from temperament. Form, language, structure, hue and the way artist uses his foots are manifestation of the artist's figure, skills and clothes. Above all, the style is the most comprehensive representation of the artist's temperament. So style has the most important aesthetic value.

However, excellent wines always have quieting flavour and wisest men normally appear to be common. So best paintings are serene in style, Yet such serenity is out of ordinary, which is a serenity refined from nature, elevated and dissolved in nature again. Such serenity blends with naturalness and if embodies natural beauty, which is the queen of all beauty.

IV A boundary - with no limits

The world has become a global village in which cultures of the west and orient meet and blend. People of common pursuits strive for development of painting, with Chinese paintings absorbing essence of western paintings and western ones introducing Chinese features. Schools of paintings, western or oriental, entangled with each other promoting new trends in this era.

Chinese people may dye their hair blond but they cannot change the colour of their eyes; western people may wear Qi-Pao but they are still outgoing. If painters only alter their language pattern and structures of colours, they could only be superficial; at most, they would be mixture and restructure. Of course, innovation is preferred but the key point is improvement in quality.

Over thousands of years, it is considered the highest pursuit to become gods by means of practising Buddhism teachings and Taoism doctrines. But actually - such pursuits are obstacles which block development. Progress of human culture has always been mystified by such concepts and is restricted from further development and breakthrough. Accordingly, painters may be short - sighted and cannot produce artworks that match their expectation. When can paintings become divine? Recent development of science allow us to see atoms and electrons, cells and genes. Material science, physiological science, cosmology and biological science exert deep impact on art creation. The concept of matter in traditional philosophy needs redefining. The existence of matter is only the prejudice of human eyes. I would like to innovate and explore the eyes, concepts and thinkings of painting in this new era with people of common interests.

I would appreciate any suggestion to my opinions mentioned above.

绘画心得

一、基本功——学会“不会”

板桥先生有句：“难得糊涂。”学会聪明，人生之进步，由聪明假装糊涂，须处世基本功扎实。假装等同表演，扮演非我角色，若能自然得体，以假乱真，此非常人所及。历代仕途之士，不善假装糊涂或装之不自然者、壮志未酬，吃亏不少，原因在于不善抛弃自我的聪明惯性，实属为官处世基本功不深。

“难得糊涂”虽是板桥老人为官处世之心得，但中国书画与此同理。点、划、皴、擦、勾、描、泼、染，从进门至懂行是实践积累之飞跃；在笔墨功力过硬的基础上，要表达毫无功力的笔墨，且要通篇自然协调却是基本功更高要求。歌唱家演唱，曲曲句句自然走调不易，表演艺术家扮演痴呆角色也难，与此同理，老画家临摹孩童书画作品，一不留神，难免漏出功力，原因也在难以抛弃自我惯性。

书画基本功是平时实践的积累。就笔墨技能而言，也可以说是执笔惯性的积累，惯性的大小反映笔墨的功力程度。那么如何在有惯性的执笔过程中，又不受惯性的约束，或者要惯性不定向化，全方位化，这是基本功的更高要求。故掌控惯性，学会“不会”是书画基本功的更高层次和必要途径。

二、风格——不可强求

作品是作者思想、情感、品格、素养、技能的综合反映。因作者的经历、性格不同，作品风格各异。人之性格形成一乃先天遗传，二为环境造炼。不同形象不同性格的人，有不同的审美特点。作品的结构松紧，色彩浓淡，对比强弱、线条曲直、图案方圆、画面动静都跟作者的身材、脸型、五官、性格有着密切的联系。因为人的形象、相貌、性格是感觉和审美的根据，故有画如其人之说。另外环境造炼性格，一方水土养一方人。清泉翠竹小桥流水给南方人灵秀聪慧；峻岭苍松、大漠草原养北方汉豪壮挺拔，故形成中国画南宗灵秀雅致，北派雄浑粗犷的不同风格。

什么样的性格，自有什么样的作品风格，性格是风格之母，风格是性格的再现。风格不同于形式，形式可千变万化，风格不可强求。形式服务于内容、语言传导情感，风格自在其中。

三、气息——复归自然

酿酒，料足糶好，发酵充分才会酒香气浓；人生，经历丰富，悟性灵敏，觉悟彻底方能知法得道。好酒回味无穷，香气溢天；高人气质非凡，神色动人，绘画作品也是如此。画是作者思想、情感之表达，也是作者气质之反映。人有何等气质画为何样气息，人气画气相承，画气是人气的派生，作品之形式、语言、结构、色彩、笔墨、是作者的形象、技能、服饰，惟画之气息是作者气质的综合反映，所以画之审美，气息为高。

然而，真正好的酒，气味平和，真正大智大慧者形貌如常，所以真正好的绘画作品气息也清淡平静，但这种平静非简单之平静，是在自然中提炼后，升腾到一定高度又归复自然的平静，它与自然的气息又重新相汇相和，这种平静的气息之美是自然美，自然之美亦为大美也。

四、境界——永无极至

当前，地球成了一个村，村东村西文化融合交流，同道们为画坛发展苦苦努力探索，中国画里来了西方色彩，西洋画也请中国笔墨“作客”，各个画派画种，如同在一个浴缸里泡澡，相互渗透、传染，这恐是时代的必然现象。

中国人把头发染黄了可眼珠不蓝，西方人穿了旗袍还是缺少温柔，绘画如果就简单地在语言形式色彩结构材料上换花样，不过是人换衣服药换汤，最多只能算嫁接，杂交，闹个新鲜，当然创作要有时代性，但关键还要在质上提高。

几千年来，念经成佛，修道成仙，为人入圣的境界至高无上，其实极至观念正是发展的最大障碍，回首人类文化发展，一直在此观念的迷雾中笼罩，看不到更远目标，发展也无突破，绘画人难免眼高手低，心眼不远，画作何时至仙？当前科学发展，借助手段，肉眼已见原子电子，细胞基因。纳米技术、人脑科学、宇宙生命科学对艺术创作影响巨大，原来哲学的物质概念须重新定论。物质的有无是人眼局限之偏见，我愿与同道在新的时代更新绘画眼睛、观念、思维，共同探索。

以上不成熟的几点看法，希望大家指正。



于北京揽月轩
二〇〇一年十二月

桥..... (1)	暮..... (30)
Bridge	Mid-slope of a mountain II
雁..... (2)	晨曦..... (31)
Wild goose	Daybreak
池..... (3)	光..... (32)
Pond	Light
花帐篷..... (4)	夜..... (33)
Colourful	Night
平遥明清街..... (5)	仙人掌..... (34)
Ming-Qing Street at Ping Yao	Cactus
鸟..... (6)	竞..... (35)
Bird	Competing
绿..... (7)	芬..... (36)
Green	Fragrance
大红灯笼..... (8)	芳..... (37)
Scarlet Lantern	Sweet-Smelling
莲..... (9)	韵..... (38)
Lotus	Rhyme
藕..... (10)	放..... (39)
Lotus Roots	Blooming
竹..... (11)	池韵..... (40)
Bamboo	Pond rhyme
瓜..... (12)	化..... (41)
Melon	Dissolving
秋色..... (13)	天外来客..... (42)
Autumn Scenery	Guests from the sky
引..... (14)	生命..... (43)
Attracting	Life
巴西木..... (15)	无题 (之一)..... (44)
Cohune	No subject I
萤火虫..... (16)	无题 (之二)..... (45)
Firefly	No subject II
秋..... (17)	红果..... (46)
Autumn	Red fruits
菊..... (18)	云冈印象..... (47)
Chrysanthemum	Yungang impression
杏..... (19)	语..... (48)
Apricot	Language
对话..... (20)	放野火..... (49)
Dialogue	Setting bonfire
生灵..... (21)	烟..... (50)
People	Mist
游..... (22)	独..... (51)
Traveling	Along
救..... (23)	和..... (52)
Saving	Harmony
趣..... (24)	合..... (53)
Amusement	Mixing
黄昏..... (25)	云冈遐想..... (54)
Dust	Yungang daydream
腾..... (26)	无象..... (55)
Prancing	Anastigmat
清..... (27)	问..... (56)
Clear	Asking
山腰 (之一)..... (28)	魂..... (57)
Mid-slope of a mountain I	Soul
山腰 (之二)..... (29)	
Mid-slope of a mountain II	





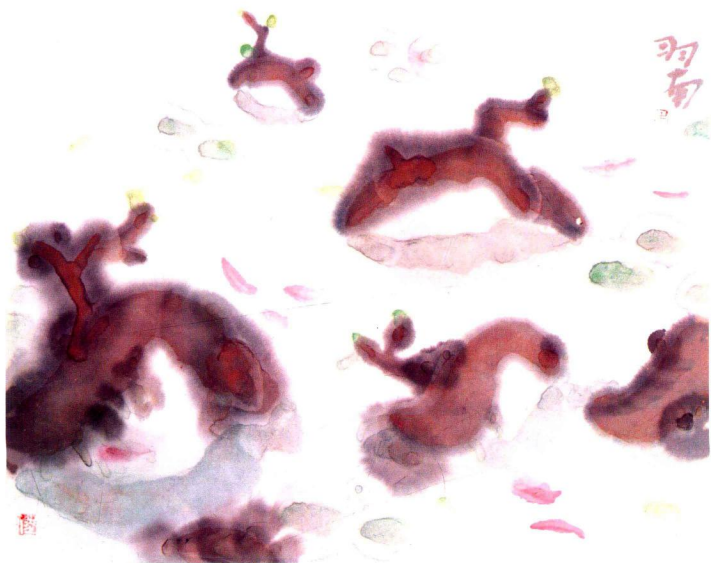




2 雁 42cm × 35cm
Wild goose



集西初刻







4

花帐篷 42cm × 35cm
Colourful tent