

方召麐畫藝簡析

The Art of Fang Zhaoling:
A Brief Introduction



「人間寄情——方召麐回顧展」教育小冊

“The Passionate Realm – A Retrospective of Fang Zhaoling”
Educational Pamphlet

18.11.94 – 31.12.94

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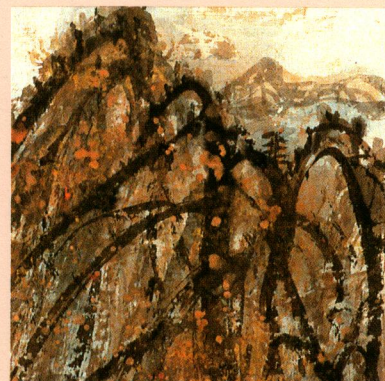
召慶生於一九一四年。幼年時曾習書法及繪畫，其後曾隨錢松岳、陳舊村、趙少昂、張大千等當代大師習畫，建立穩固基礎。方召慶五十年代已活躍藝壇，初以繪畫花鳥為主。六十年代客次英倫，並遍遊歐、美及中國各地名山大川，飽覽古今中西藝術精萃，題材轉向山水，手法亦趨於創新。七十年代開始，方召慶從傳統中銳意求變，揉合各種技巧及採用現代題材，以獨特的用筆與構圖，繪寫內心的摯情與胸襟，創出別樹一格，富於時代感的畫風。

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ang Zhaoling was born in 1914 and started learning calligraphy and painting at an early age. She studied under Qian Songye, Chen Jiucun, Zhao Shao'ang and Zhang Daqian, and it was from these painters that she mastered the basic skills in painting and laid a solid foundation for the future. In the fifties, Fang was already active in the art scene concentrating mainly on flower-and-bird painting. In the sixties, she lived in London, and from there she travelled extensively through Europe, America and China, and was profoundly inspired by the beauty and the force of nature. Her continuous travelling also enabled her to study great masterpieces of art from all over the world. Thus, she began to explore themes of landscapes and experimented with innovative ways of expression. In the seventies, Fang strived hard to evolve her own style basing on the Chinese tradition. She freely adopted different techniques and explored various themes in the modern context. With her extraordinary brushworks and unique compositions, the artist has painted her innermost sentiment and aspiration in a thoroughly modern and stylized visual language.



黃河流域 1977
Yellow River Valley 1977
97 × 178cm
(局部/Detail)



黃河印象 1984
Impression of the Yellow River 1984
123 × 96cm
(局部/Detail)



雪山 1987
Snowy Mountains 1987
98 × 178.5cm
(局部/Detail)



在中國畫中用以表現山石紋理的技法稱為「皴法」，例如荷葉皴、披麻皴、斧劈皴等。在方召麐的作品中，雖然部份景物仍利用傳統皴法去描繪，如1987年的作品「雪山」揉合了荷葉皴和斧劈皴，1984年的「黃河印象」中山巒的紋理來自披麻皴等；但只要與傳統的皴法比較一下，我們便發覺它們已有着很大的變化，正如畫家所言：「古人之技法可供研究，不可一味死學……。」（節錄自「大寨精神」中的題識），充份反映出畫家秉承傳統，卻又力求創新的藝術精神。

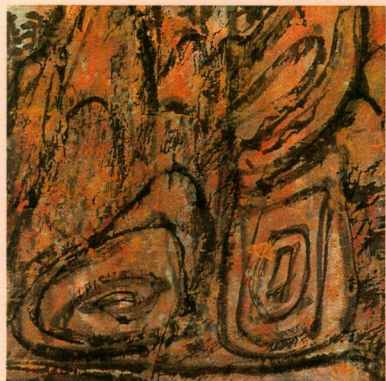
事實上，方召麐打破了使用傳統皴法去描繪山石的常規，喜以草書的筆觸入畫，運用行草獨特放率的筆法去抒情寫景，時而激昂，時而低沉，抑揚頓挫，不拘一格，予人自由奔放、拙樸放率的氣韻。到了八十年代中期，方召麐更進一步將類似行草的線條以旋渦形式表現出來，這種獨特的表現手法在1987年的「寤居安寧」和1988「未受污染」中皆可見到。這種既抽象、又充滿動感的線條，予人天真活潑、生氣盎然的感覺。

除了放率自然的行草筆觸外，大筆暈染的色墨塊面亦是方召麐畫作中的重要元素。方召麐於五十年代隨張大千習畫，張氏的青綠潑墨畫風對她影響甚大。如1977年的「黃河流域」中，畫家以凝厚的青綠混合濃墨描繪山川，氣魄雄渾，別樹一格。此外，為了增強景物的深度感和渾厚感，方召麐在畫中又利用了大量的擦染方法。

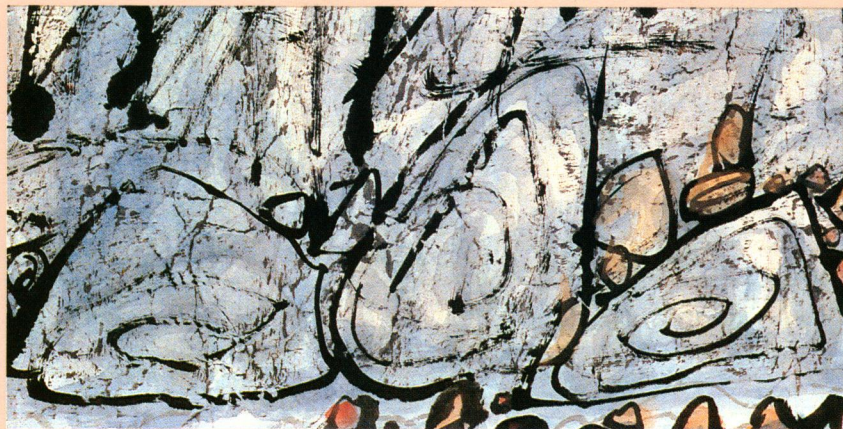
In Chinese painting, brushwork or *cun* is used to represent textures of rock and mountain, eg. hemp-fibre *cun*, lotus-leaf *cun*, axe-chop *cun* etc. In Fang's painting, part of the scenery was still depicted in traditional *cun*, such as the mountains in 'Snowy Mountains' (1987) were depicted in lotus-leaf *cun* and axe-chop *cun*; and the brushwork in the 'Yellow River Valley' (1984) came from hemp-fibre *cun*. However, when we compared them to the traditional *cun*, one may discover that they have evolved from their original forms, just as the painter said, 'the old methods can be used as reference, not for copying.....' (extract from the inscription on 'The Spirit of Da Zhai', 1977), reflecting the artist's pursuit for a new breakthrough from traditional brushwork, while still preserving the essence of Chinese painting.

In fact, Fang Zhaoling has revolutionized the traditional technique in depicting textures of rock and mountain, by the application of free calligraphic strokes. The cursive and running scripts abundantly expressed her undulating emotion, and imbued her landscapes with a sense of vitality and archaic charm. Towards the mid 80s, Fang further evolved those calligraphic strokes into whirling forms, such as those in the 'Peaceful Dwelling in the Cave' (1987) and 'Beyond Contamination' (1988). These abstract and moving lines generated a rhythm of liveness and naivety.

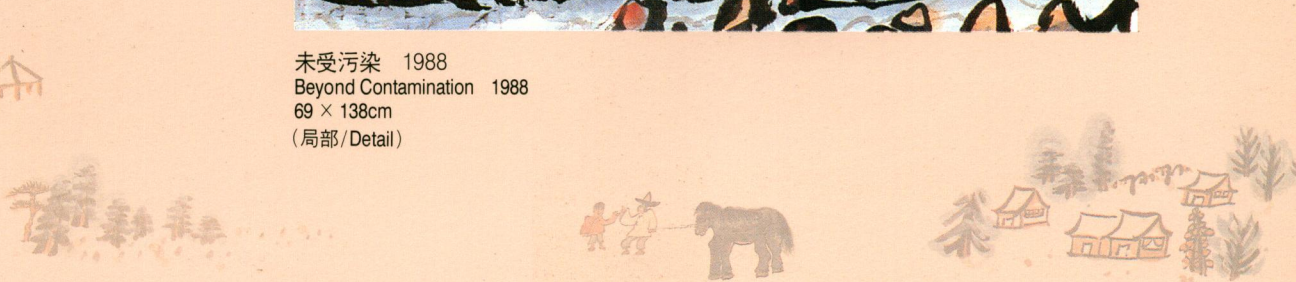
Besides the use of free calligraphic strokes, bold ink wash and colour plane are also important elements in Fang's painting. In 1950s, Fang Zhaoling studied painting under Zhang Daqian, whose blue and green splash ink technique deeply influenced the artist. In the 'Yellow River Valley' (1977), Fang used thick application of green and blue colour patches with dark ink strokes to accentuate the powerful and awesome characteristics of the landscapes. In order to intensify the deepness and robustness of the mountains, she has also applied washing and rubbing techniques to her paintings.



寤居安寧 1987
Peaceful Dwelling in the Cave 1987
95.5 × 109cm
(局部/Detail)



未受污染 1988
Beyond Contamination 1988
69 × 138cm
(局部/Detail)





方召麐所繪的山紋石理，多以草書線條揮灑而成，並未以傳統的皴擦方法營造石分三面的效果，因此畫面所呈現的景象無甚遠近之分，山石渾然一體，散發著原始樸拙的感人力量。

至於畫中景物的前後配置，畫家都是以簡單稚拙的手法交待。雖然很多時候畫面空間的處理都近於平面，其遠近深淺的關係卻又是顯而易知。例如重疊小屋的前後位置就是不言而喻，我們知道在前方的自是可以遮擋在後方的景物。此外觀者亦可依據畫幅上遠下近的原理，判別景物的空間關係。畫家間有以墨色的深淺輕重表明山石之間遠近的距離，也有以疏密濃淡的線條表示海面的曠闊。

方召麐畫中的屋宇人物，不論是在於畫面的任何位置，都差不多全是採用平視的角度繪成，這不單使畫面洋溢着簡樸天真的民俗藝術趣味，更大大消滅了畫面的空間感，使其平面性更見突出。有時候畫家更把船身拉長，變成俯視的角度，以容納甲板上的衆多人物；或將山坡上不同方向的窑洞同時繪出，以求表達景物的全貌。這都反映了畫家的不拘一格，滿有古拙童真的創作精神。

Fang likes to paint her rocks and mountains with free and spontaneous gestures of cursive calligraphic strokes instead of using traditional techniques of *cun* and *ca* (textural marks) to render forms and textures. They seem to have little suggestion of depth, and images essentially remain flat on the picture plane. The rocks thus merge in unity and disseminate a tower of primitive strength.

The artist has adopted a simple and child-like manner in her spatial treatment of forms and objects. Although the pictorial depths, in most compositions, are very shallow and almost flat, yet their spatial relationships are easy to understand. For example, the relative positions of the cottages are indicated by the overlapping forms. Objects from the back are by perspective blocked by those in the front; forms placed at the lower level of the picture plane generally denote a closer distance than those placed at the upper level; light and dark tones are used respectively to define far distance and frontal view; dense and sparse wavy lines are an effective way to describe the broad expanse of the sea.

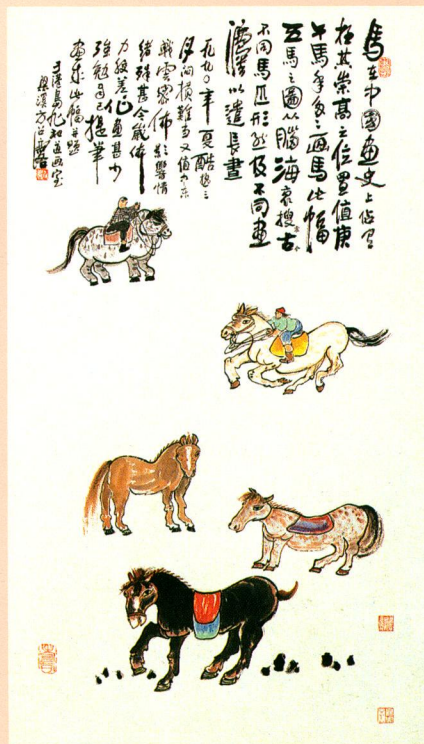
Most of the cottages and figures in Fang's paintings are depicted at a horizontal level regardless of their relative positions on the picture plane. The elimination of depth and the child-like presentation of objects not only adds a rustic flavour to her paintings, but also accentuates the stylistic flatness of Fang's compositions. In some instances, the artist has exaggerated the length of the boat by shifting the perspective to a bird's-eye view, in so doing all the figures on board are seen; the cave dwellings along the sides of the mountain are also depicted with distorted perspective and flattened vision. These are all reflection of the artist's creative spontaneity and archaic naivety.



船民近港圖 1979
Boat People Approaching Hong Kong 1979
101 × 69.5cm



祖國湖山 1983
Lakes and Mountains of My Home Country 1983
76 × 96.5cm



五馬圖 1990
Five Horses 1990
139 × 69.5cm

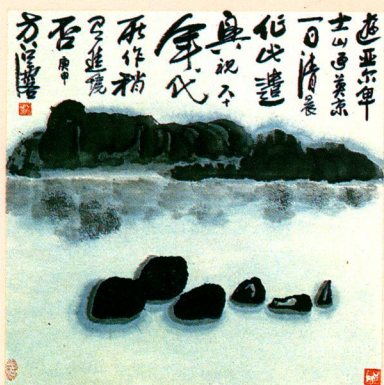


方召麐所作山水一般都不着重真實景物的繪寫，構圖取景只憑記憶和想像，筆隨意轉，創造心中的山水，以寄託情懷。畫家的足迹遍及天下，她把遊歷時所觀所感憶寫出來，並不著意於象真。這種以抒寫內在精神為主，不囿於外在形似的態度，實是畫家所追求的境界。

方召麐所作的一些構圖，畫面所見幾乎全為率放的筆墨線條所填掩，充滿雄偉恢宏的氣度；同時畫家亦常能巧妙地以狹直的山徑或水瀑穿插其中，這樣一則可使畫面顯得滿而不悶，密而不塞，二則更可在繁密的局面中開出一線通道，引領觀者直達畫面上端的廣闊天地。這也許可以說是畫家剛毅不懈，力求上進的性格的一種寫照吧。

方召麐在構圖上，亦經常使用對比的效果。畫家常在大幅山水上，綴上小巧的人物屋宇等細節，使與山巖巨石造成強烈的大小對比，益顯山水的雄奇氣勢。畫家又或在繪寫水墨小品時，信筆點染而成大小虛實等對比，增添畫面簡拙天真的趣味。

方召麐不單以書法的筆法入畫，更不時以題寫文字作為畫面構成的部份。畫家有時以大段文字寫上畫面賸餘的空白處，以完成其常用的「滿佈式」構圖。又或以文字寫滿山石之上，其果效與在石上繪畫抒發性線條和紋理實是異曲同工，卻加增了畫作的獨特性和記事寄情的功用。題字有時更會作為畫面造形的手段，畫家不用線條，亦不設色，而只以文字寫於特定的輪廓之內，達到造形和構圖的要求。



靜穆 1980
Solemnity 1980
68 × 68cm



磐石圖 1981
Stonehenge 1981
90 × 105cm

Fang has travelled extensively around the world. But she did not paint her landscapes directly from nature. Her works are rather retrospections of her journeys and recollections of her sentiments. She painted spontaneously in an intuitive manner, with little concern for the physical likeness of the subject, but strived to capture the inner spirit and essence of her thought. This is the ideal vision that the artist would like to attain.

In some of Fang's compositions, she would cover the entire picture plane with free gestural calligraphic strokes, evoking a powerful and monumental force. Sometimes, she would wittily cut through the mountain with a narrow footpath or a steep waterfall, thus enriching the composition but not overcrowding it. This narrow cutting provides the viewers an outlet from the tightly arranged landscape to the widened horizon above. This stylistic characteristic can probably be attributed as a reflection of the artist's determination to overcome all hardships during her years of creative endeavour.

Fang likes to use the principle of contrast in many of her compositions. For large scale landscape paintings, details of tiny figures and cottages are often added as contrast to the gigantic rocks and steep terrain, thus emphasizing the overwhelming grandeur of nature. In her ink-play compositions, contrasting effects of void and mass, of big and small, contribute to the playfulness and simplicity of her works.

Calligraphy is an important element in Fang's paintings. While spontaneous gestures of cursive script is a major characteristic in her works, inscription is also a dominant component in her composition. Lengthy inscription is often written to fill the white space in order to accomplish the stylistic "allover" composition. Sometimes, inscription is written on rocks and mountains to replace the gestural brushstrokes. This is an innovative manner to render textures and rock formation. With the addition of inscriptions, her paintings are completed with special sentiments and unique memories. Inscription is also used as a means to create distinctive forms. Fang used neither outline nor colour to define shapes, she wrote the inscription within an imaginary boundary to define the outline and volume of her compositions.



書畫同源 1981
Painting and Calligraphy Share the Same Origin 1981
96.5 × 90cm



在完成一件作品後，中國畫家均喜歡在畫上寫上文字以表達畫中含意。這不但可增添作品的詩情畫意，亦可抒發個人的感受，這些文字稱為「題記」、「題識」或「題款」。在方召麐的作品中，畫家每幅畫上的題款正是她成畫前後的感想和抒發，值得我們仔細推敲。1983年方召麐老師張大千逝世，畫家在傷感之餘，作畫數十幅以紀念老師。其中「山水——紀念張老師逝世努力作畫之一」中，方召麐更將其悼念老師的題識填塞於山石之中，令人更覺沉重悽涼。

方召麐出生於江蘇無錫，早年離國赴英，戰亂期間過着顛沛的生活，對於祖國的懷念在她的作品中到處可見，如1976年所作的「太湖」中的題識提到「故鄉太湖，景色迷人……懷念家鄉，又作此幅……。」；1989年的「祝願祖國前途光明」中的題識：「登山的道路，曲折崎嶇，但願中國前途仍舊光明遠大。」，其對祖國的情懷顯而易見。

此外，方召麐作品中的題識亦反映出她感懷世事、關心社會、渴望和平的情思。1990波斯灣戰爭爆發，引起畫家的感觸，在1990年的「五馬圖」題識中，方召麐自言中東戰雲密布，影響情緒殊甚才作此畫；在1991年的「祝願世界少災多福」題識中，更充份反映這種情懷。

作為一位香港畫家，方召麐對香港前途甚為關心。1984年中英簽署聯合聲明，畫家對這個安排抱着樂觀態度，在同年所作「和平解決香港問題」的題識中便表明了對香港前途的寄願；1994年她又作「平穩過渡」，祈願香港繼續安定繁榮，表現了畫家對所居地的關懷和期望。

When a Chinese painting is completed, the artist usually transposes his thought on to the picture through written calligraphic message. This not only adds poetic dimension to the work, but also helps to express the artist's sensibility. This kind of calligraphic writing on Chinese painting is called 'inscription'. In Fang's painting, inscription is echo of her thought before or after the execution of her work. In 1983, Fang Zhaoling was saddened by the death of her teacher Zhang Daqian, many works were painted in commemoration of him. In 'Landscape - In Memory of My Teacher, Zhang Daqian I' (1983), she wrote her commemorative inscription between the mountain landscape, expressing a melancholic and nostalgic sensibility.

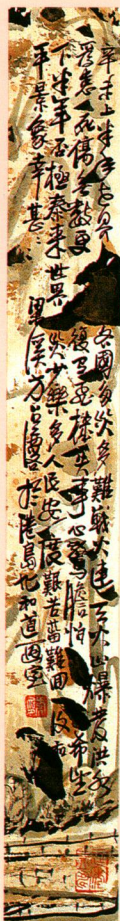
Fang Zhaoling was born in Wuxi, Jiangsu. In her early days, she left the country for England. During the war, she endured much hardship. All these experiences reinforced the longing for her motherland, which is evident in many of her works. In 'Lake Tai' (1976), she expressed her feeling towards her homeland, 'the scenery of my homeland Lake Tai was charming....., I miss my homeland, so I did this painting.....' In 'Wishing My Home Country a Bright Future' (1989), the artist's benevolent wish for her country is reflected in her inscription: 'The way to the top of the mountain is winding, how I wish China a bright future.'

The artist has a tremendous awareness for social events, international affairs and peace. In 1990, the outbreak of the Gulf War has inspired the artist to paint the 'Five Horses' (1990). In the inscription, she referred to her upheaval of emotion because of the war in the Middle East. In the 'Bless for a Peaceful World' (1991), the inscription further expressed the artist's concern for international affairs and hope for peace.

Being a local artist, Fang Zhaoling has a true concern for the future of Hong Kong. The Joint Declaration signed by China and Britain in 1984 and the 'Peaceful Settlement of the Future of Hong Kong' in the same year made Fang optimistic about the future stability of Hong Kong. In 1994, she painted 'A Smooth Transition', which again echoed her wish for a prosperous and stable society.



山水（紀念張老師逝世努力作畫之一） 1983
Landscape (In Memory of My Teacher, Zhang Daqian I) 1983
47 x 68cm



和平解決香港問題 1984
Peaceful Settlement of the Future of Hong Kong 1984
57 x 68.5cm
(局部/Detail)

祝願世界少災多福 1991
Bless for a Peaceful World 1991
96 x 107cm (局部/Detail)



中國繪畫除了運用水墨外，亦有設色彩繪的。一般來說，色彩在中國傳統繪畫中主要是用來輔助墨色，常用的顏料包括赭石、石青、石綠、花青、藤黃等。在方召麐的作品中，畫家用色大膽奔放，無形中把色彩的重要性提高了不少。在七十年代，畫家從其師張大千的潑彩山水中取得靈感，採用厚重的石青去加強山石的質感肌理，如1973年的作品「黃山一線天」中便利用了這種獨特的設色手法，配合濃墨描繪山川，頗有西洋油畫的意味。

在描繪中國文化的發源地黃河及其上游黃土高原的時候，方召麐又喜用深淺變化的赭石色，如1985年的「西北高原」和1988年的「黃河」中，蒼莽的用色效果洋溢着濃郁的鄉土風味，充份表現了畫家對祖國樸茂景色的情懷。事實上，畫家吸取了民間藝術和少數民族的色彩趣味，採用強烈大膽的設色去抒發個人情感，使觀者深受感動。

此外，方召麐用色往往不受原物固有色相的拘束，天馬行空，別樹一格，如1992年的「黃山蓬萊三島」中，畫家以石青畫山，以淡墨畫樹，與黃山本來面貌大相逕庭。這種獨特的用色方法，不但使畫面充滿著個人主觀的情懷，亦加強了畫象所傳遞的訊息，是一種有效而現代化的藝術表現手法。



黃河 1988
The Yellow River 1988
144.5 × 190cm



Chinese painting is the application of ink and water, and sometimes with colours. In traditional Chinese painting, colour only complements ink. The commonly used colours are umber, mineral blue, mineral green, vermilion and rattan yellow, etc. In Fang's paintings, her bold application of colours has undoubtedly upgraded their importance in her works. In the 1970s, Fang Zhaoling was largely inspired by her teacher, Zhang Daqian. His unique splash colour technique of applying thick layers of mineral blue for rendering texture was adapted by Fang in 'Mount Huang' (1973) to depict mountain and stream. This is also reminiscent of the technique of Western oil painting.

When depicting the Yellow River – the symbol of the cradle of Chinese civilization, and its upper course – Loess Plateau, Fang Zhaoling is fond of using umber in different tonal variations. In the 'Northwest Highland' (1985) and the 'Yellow River' (1988), bold application of this special colour portrayed a strong sense of rustic charm, revealing the artist's passion towards her motherland. Inspired by the colours of folk art, Fang's unique way of using strong and vigorous colours to express her personal sentiment has a way to capture the heart of the viewers.

However, the palette of Fang Zhaoling always strike the viewers as unconventional. The colours used are never restricted by the local colours of the objects depicted. In the 'Three Islands of Fenglai at Mount Huang' (1992), the artist used mineral blue for mountains, light ink for trees, which are very different from the colours of the original landscape. This unique way of using colour not only imbued her paintings with subjective feeling, but also enriched the messages transmitted by the images. This is a modern and effective way of expression in art.



黃山蓬萊三島 1992
The Three Islands of Fenglai at Mount Huang 1992
113.5 × 70cm



西北高原 1985
Northwest Highland 1985
96.5 × 178cm



黃山一線天 1973
Mount Huang 1973
96 × 50.5cm



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