



王乃壯画集



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王乃壮近影

（代序）一朵美丽的花

——介绍王乃壮的花鸟画——

郁 风

在古今中外的艺术作品中，花朵——总是被普遍描绘着、镌刻着的题材。不论是在古代中国的铜镜上，或在波斯绢制的书页上，也不论是在欧洲十九世纪静物油画中，或在近代中国水墨花鸟画中，都各以它们不同的工具材料和特殊的技巧表现出花朵的美丽。确实，花朵在人们生活中常常是象征着昌盛、幸福、友谊、欢乐和哀思。

在这里，我特别要介绍的是画家王乃壮的水墨粉彩花鸟画（这个名词是我自己取的）。表现在作品中的水仙、荷花、睡莲、玉簪、芦草、竹叶和其它不知名的野花，都不是孤立的一些标本，也不是中国花鸟画中象是从窗口望去的一枝剪影，更不是插在瓶里摆在案头的静物，而是生长在水边，或长满青苔的泥土中、石缝里；盛开在阳光下、暮霭或朝露中。有鹤鹑、白鹭或蜻蜓、蝴蝶栖息飞舞其间，饱含生命充满活力的花卉。这就是我想介绍的这些画的特点。谁要是在生活里曾经仔细观察过、亲近过这些给人以美感的植物和小动物，谁就会喜爱这些画。

任何一种花都是在特定的环境，特定的条件下存在的。它的美反映在我们头脑中总是和其它事物联系在一起的。如在绿荫和褐色泥土的背景上衬出那洁白的花瓣，如荷花下面的波光水影和浮萍，如茂密的花丛中飞舞的彩蝶，如小鸟在枝头上的动律，如全篇色彩光暗对比形成的调子的音乐感……我久已渴望把它们凝注在自己的画面里，如今，它们在王乃壮的作品里出现了，使我惊喜。它们给人以丰富的联想和遐思，给人以愉悦和满足。

王乃壮，一个新起的画家，比起当代著名的有成就的艺术家来，他毕竟还是年轻的。他生长在江南的西子湖畔，不幸十二岁失学，流浪在上海，终于找到自己喜爱的愿意为之献身的事业——绘画。为此他付出辛勤的劳动。如在画成这批作品以前和同时，就有更大量的大胆探索的牺牲品。他追求内在含蓄的东西，他说有些作品是：“初观之，刺眼醒目；再观之，一览无余；三观之，则已望而生厌了。”正如他所追求的，在这四十九幅作品中，有的精致典雅，有的粗犷浑厚，但都是那么深沉耐看。

他开始是学西洋画的，爱读杰克伦敦的小说，狄德罗的哲学散文，喜欢听贝多芬和肖邦的音乐。直到有个偶然的机会向老画家李苦禅学习水墨大写意，又看了潘天寿的画，这才逐渐领悟到中国传统绘画的妙处，常常后悔自己“觉悟”太迟。后来看了林风眠的画展又给了他很大启发，水墨加粉彩开辟了中国画技巧的新天地，唤起了他对过去自己熟悉的西方技法融合在中国画里的共鸣。

王乃壮的这些初吐芬芳的花鸟画，就是吸取诸多前人在艺术技巧上探索的成果进一步发展而得来的。他深信：当一个艺术家能把自己所有掌握过的东西都能发挥出来时，他的作品才能达到一定的高度。

我希望作者将进一步扩大他的视野：生活的视野——花鸟以外更丰富的题材，和艺术形式的视野——掌握更多的可以发挥的东西。

花朵总是美丽的，王乃壮的花鸟画也是一朵小小的美丽的花。无数万紫千红的艺术花朵，在我们民族的历史长河中将永不凋谢。

A Beautiful Flower

Yu Feng

—Introducing Wang Nai-Zhuang, a painter of flowers and birds.

Flowers are the everlasting subjects of arts. Flowers are being depicted, carved and sculptured incessantly by artists of all times and countries. Flowers appeared on ancient Chinese bronze mirrors, on Persian silk book leaves, on 19th century European still life paintings, on modern Chinese watercolor pictures. These artistic works, using different tools, materials and techniques, all radiated the glowing beauty of flowers. In fact, flowers are the symbols of prosperity, fortune, friendship, joy and sorrow.

Here, I introduce to you Mr. Wang Nai-Zhuang's water black and pastel paintings. The narcissuses, lotuses, water lilies, sunflowers, reeds, bamboo leaves, and nameless wild flowers, they were neither the isolated specimens, nor the silhouettes looked thro' the windows of Chinese paintings, nor the still lives in a vase on the table; they were those that grew on watersides, in moss covered soil or in stone cracks. they bloomed under the shining sun, in morning dews or evening mists. There were quails, water fowls, dragonflies, or butterflies dancing among them; in short, they were not still but living lives. I am quiet sure that anybody who have observed these beautiful plants, insects and small animals in their real lives, will love them.

All kinds of flowers grow under specific conditions and environments. Therefore, their beauties exist in our minds together with their surroundings, such as the green bushes and grey soil behind and under the white flower petals, the rippling waves and duckweeds under the lotus flowers, the butterflies among a cluster of flowers, the swinging movements of littel birds on tree branches or the sensation of musical rythems of a strong chiaroscuro painting.

I have been thinking for a long time to combine these ideas into my works. And now they appeared in Wang Nai-Zhuang's paintings, this fact really amazed me. They arouse my reminiscences and imaginations, pleasures and satisfactions.

In compare with most of our famous masters, Wang Nai-Zhuang is comparatively a young artist. He was born in Hangzhou and being raised alongside The West Lake, at the age of twelve he left school regretfully and wandered to Shanghai. It was there that he found the work that he had dreamed to devote his life——painting! He worked fervently ever since.

This selected collection was the result of his endless probes and researchs of natural lives, he dug the inner pensiveness out of them. Once he said: "When I finished a piece of work and looked at it, it seemed rather pleasing; then I took a second look, it was too plain; then I took another look, it was very disgusting." In this collection, we can see that some pieces are fine and graceful, some are strong and bold, but all of them are deep and durable to our visual enjoyments.

Wang reads Jack London's novels and Diderot's philosophical essays. He admires Beethoven's and Chopin's music. On paintings, he learned Western paintings at his early age, then by chance he met the old Chinese master Li Ku-Chan and began the Chinese painting technique of drawing of minds pictures with bold water black strokes. Later, he saw Pan Tian-Shou's paintings. Thro' their influences, he gradually grasped the exquisiteness and excellence of Chinese traditional paintings, so he devoted himself into this artistic field. He said that he was sorry that his discovery and realization came too late. Lin Feng-Mian's exhibition was a strong impact to him. Water color plus pastel explored a new world of Chinese painting techniques. This awakened the western painting method of his early years, he quiet successfully combined them into his Chinese paintings. Thus, a sort of new harmony was born.

The fragrant budding flowers, the flying and meditating birds, they were Wang's own style which was the result of his own observations mixed with the arts of numerous predecessors. He firmly believes that an artist would reach a certain level only when he could materialize all observations that he grasped hitherto.

I sincerely hope that the artist will widen his views, that is, the views of life——subjects besides flowers and birds——and the views of artistic forms, and grasp more things that are worthy to perform and depict.

Flowers are beautiful. Wang's painting is a flower. I believe that numerous colorful flowers of art will be ever blooming in the Long River of our national history.

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野塘集禽 40×40cm 1976年

Water fowls in a wild pond



花落花挺

40×49cm 1977年

Lilies



日长风静 40×40cm 1976年

Parrots and sunflowers

