

徐冬冬畫集

別注
徐冬冬
畫集

THE INNER WORLD OF XU DONGDONG

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徐冬冬畫集

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畫家徐冬冬

Artist Xu Dongdong

徐冬、畫冊

絕妙好畫

戊辰曹禺題



朦 朧 的 山 木

都 是 沁 透 了 祖 家 的 衷

題 冬 冬 的 西 集

艾 青



中國作家協會副主席 艾青先生題詞

畫事應不以平廢奇不以奇廢平莫奇
於乎莫平於奇今觀冬冬先生之作毋
論人物山水花卉皆可謂奇中能見其不
奇平中能見其不平筆墨老辣拙意適
迹簡沉雄而不失飄逸疏散而存骨
甚為妙品也

為徐冬冬畫集作序 高占祥



自述

徐久一

我出生在一個充滿傳統文化氣氛的家庭中。我的故鄉是一個夢幻似的江南水鄉。

故鄉給我的印象是溫文爾雅，黑瓦白牆，門前的小河里遊戲着三三兩兩的水鴨。田埂旁的垂柳倒映在水田中，層層的水田給寧靜的村莊帶來了回味的詩意。在那遠遠的林中還不時地傳來牧童的嬉戲聲。一切都如此的和諧與安寧。就在這片土地上，孕育着中華民族傳統文化。誕生了一代又一代值得中國人驕傲的賢人。我的祖上也可說是學識卓著，但他們中間卻從無一人耕耘於筆墨丹青。所以至今我也說不清我是如何走上這條丹青之路的，而且一走就走了二十多年。父親的反對，母親的耽心，也未使我放慢過自己的腳步，而總是對它充滿信念和渴望。

當我開始畫第一幅畫的時候，我就有一種強烈的願望，要將自己所看到的、聽到的、感覺到的東西用我心靈的畫筆把它表達出來。世態炎涼，路途坎坷，在人生旅途中無論是喜悅還是悲傷，家鄉的翠竹、浮雲和那涓涓的溪水不斷地湧現在我腦海，使我感覺到萬物復蘇，自然親切，它一次又一次地把我帶回到我的理想基點，來重溫人生的感悟。

時過境遷，物換星移。一個有着豐富人生經歷的人是不會去欣賞徬徨、失落和逃避的。做為一名畫家，我從不敢無故地放下手中的畫筆，而是不斷用我的真誠和執著描繪着我真實的感受。而這種感悟產生於我的一顆潔淨的心靈。

“寧靜而致遠”，路不會有盡頭。我與前人對學問的追求有着如此的同感，那便是“驀然回首，那人卻在燈火闌珊處”。

一九九六年三月二十一日

足跡盡天下名山 眼界盡古人神髓

——爲徐冬冬畫集作序

楊新

徐冬冬是一位很有個性的畫家，無論是言談舉止，還是爲人處世，都表現出他強烈的個性色彩。

個性與畫家作品的藝術風格有着直接的關係。風格是個性的表現，有個性才會有個人風格。文徵明爲人寬厚持重，故其作品典雅冲和蘊藉含蓄。唐寅性情疏狂放曠，則其作品以風韻才情取勝。徐渭的狂怪遊戲，髡殘的粗服亂頭，八大山人的淋瀝奇古，石濤的縱橫捭闔等等，都是他們人格性情在藝術中的表現，古今中外的畫家無不如此。

從我和冬冬的接觸，感到他的個性有點近似於狂但卻不怪。他說話直爽，聲音洪亮，侃侃而談，底氣十足。凡他所崇拜的大師，可以匍匐在地，而對一些平庸之作，則又不屑一顧。然而現實生活是容不得疏狂之士的，在藝術的道路上，他似乎有點獨來獨往，但絕不是自命清高和不求聞達。和其他畫家一樣，曾多次舉辦個人畫展。一九九〇年文化部曾爲他舉辦了中國十省市的巡回展覽，獲得了社會的普遍好評。而他的目的是爲了尋求批評，同時也尋求知音，畫家需要社會的支持和幫助。

從童稚時代起，冬冬就顯露出他在繪畫上的才華，尤其是對繪畫形式感有一種特別的敏銳，信手塗鴉，涉筆成趣，逗人喜愛。以後隨着年齡和知識的增長，他逐漸認識到，中國繪畫是那樣的淵遠流長，前代湧現有那麼多的藝術大師，可以師法，可資借鑒，有吸之不盡的乳汁。因此他用了三年多的工夫跑故宮，在繪畫館中流連忘返，仔細地觀賞每一件展品，手摹心記，從中體味學習古人的構圖用筆、設色立意等手法。同時他也注意向當代大師學習，私淑其畫稿書法，研究他們是如何繼承和發揚民族傳統的。

也許是由於個性相通的關係，在我國豐富多彩的傳統繪畫中，冬冬對於徐渭、髡殘、八大山人、石濤等大師情有獨鍾；而對於近現代中國畫大師，則心儀虛谷、李可染等。開始是對他們的作品進行摹倣，久之則能運用其方法創作，進而綜合取捨，融會貫通，摸索自己的風格。一九八六年出版的《徐冬冬詩畫集》，代表了他這一學習探索過程的成績。從集子中的一些作品，我們可以清晰地看到它們出自某家某法。如徐渭的葡萄、芭蕉，八大山人的梅花、松樹，虛谷的金魚、枇杷，李可染的山水、人物，髡殘的橫塗豎抹、粗服亂頭等。但不管學習哪家哪法，都有一個徐冬冬的性格，那就是他大膽試驗，勇敢探索精神，憑藉自己理解，將古代文人畫的趣味和現代意識結合起來，闖出一條自己的路。

李可染先生有一句畫語名言，叫做“所貴者膽，所要者魂”。“膽”，是指膽量，即藝術上

的勇敢創新精神；“魂”，是指靈魂，即畫家的人格品質的表現，二者是辯證統一的。但是對畫家人品的要求是人們所共識的，而對藝術上的創新，卻因種種原因不易取得認同。例如揚州派畫家們的大膽創新精神，就被當時人目之為“怪”。吳鎮賣畫不如他賣卜，賣畫時門庭冷落，妻子有怨言，直到他身後一百餘年，他的藝術才被人們所認識，畫價陡漲，天下揚名。所以畫家的膽量，並不是那麼容易獲得社會認可的。正因如此，有時也使一些畫家望而卻步，尤其是那些已經取得一定成就的畫家。例如文徵明，無論人品還是藝術技巧，都是當時第一流的，由於他受封建科舉制度和家庭環境的束縛太深，生活態度過於謹慎缺乏膽量，致使他藝術創造才能沒有得到充分發揮。文徵明在他年輕的時候，也曾有過反抗封建道學的精神和表現，在藝術創作中也曾透露過某種奇異和豪壯，可惜很快被熄滅。經歷了人生的坎坷，到他的晚年終於擺脫了功名利祿，生活稍微曠達，這才使他在創作思想和筆法上逐漸放開，書法上出現“山谷體”，繪畫上出現“粗文”，藝術上放射新的光芒。設想文徵明能和唐寅一樣，早一點看破世情，多一點反抗精神，他的藝術將會有更偉大的成就。

我看冬冬的畫作，感到他在學習傳統的過程中，吸收了古代畫家敢於創新的精神。他下筆大膽，敢於突破常規，例如集中所畫《鯰魚圖》，筆情墨趣，像是偶然中所得。所畫《消夏圖》，大膽取捨，去繁就簡，粗獷渾淪，給人一種妙得天成的感受。一九八八年夏吳作人先生曾題《徐冬冬畫集》寫道：“師古人對造化之誠，以立奪天工之志，藝豈有止境哉！”作人先生以謙遜的精神為青年後進指明了一條正確的道路，那就是要學習古人忠誠地師法自然，以達到妙奪造化的境地。徐渭、髡殘、八大山人、石濤等，無一不是從師法自然中而奪得造化之工的。石濤就曾針對當時畫壇因襲摹倣之風，大聲地呼喊：“搜盡奇峰打草稿！”

也許是一種藝術的悟道，冬冬牢記“藝無止境”的格言，在取得階段性的成績之後，又一次勇敢地拋棄自我，學習古人師法自然。近五六年來，他放棄了原有順手的題材方法，去拚命地跑路，曾經到過黃山、武夷山、九華山、張家界、桂林以及雲、貴、川等地，在名山大川中考察和寫生，足跡達十幾個省市。我曾經看過他帶回來的寫生畫稿，一摞一摞，盈箱盈篋。冬冬談起他的旅行寫生體會來，又手之舞之，足之蹈之。與此同時，他還學習西方繪畫的創作方法，從現代諸流派中吸取形式的構成、色彩的魅力和抽象的語言，以豐富藝術的表現能力，使自己的作品又具新的面貌。這本畫集的出版，可以代表他近年來所獲得的成績。

明代書畫家兼鑒賞家程正揆曾說過，要創作出“傳世之畫”，必須要做到“足跡盡天下名山，眼界盡古人神髓”。我想冬冬的藝術道路是走對了，他不但師中國的古人，也吸收西方的長處；他不但向自然學習，還有大膽創新精神。尤其難能可貴的是，他不固步自封，勇於拋棄故我，使作品日日求新。他之所以能取得今天的成績不是偶然的，我衷心地向他表示祝賀。他熱情地邀我為畫集作序，故樂為之，書此數字以誌。

一九九六年五月二十六日

PREFACE

Yang Xin, Deputy Curator of the
Palace Museum, Beijing

Xu Dongdong is an artist with a strong character; one easily senses this in both his speech and deportment.

All artists have their own characters which invariably find expression in their works and styles. There is no exception to this in modern or ancient times, in China or elsewhere. The works of Wen Zhengming (1470-1559) are graceful but not showy. The works of Tang Yin (1470-1523) are unrestrained and full of sentimental color. Those of Xu Wei (1521-1593), Kun Can (1612-1692), Zhu Da (1626-1705) and Shi Tao (1642-1718) either suggest bohemianism or convey a slightly disorderly air of reality. Their works all reflect their individual characters.

Xu Dongdong is uninhibited but not eccentric. He is a good talker, frank and straightforward, and has a sonorous voice. He may prostrate himself before the works of a master painter he admires but is unwilling to have even a look at the works of a mediocre painter. He seems to work alone in the field of art but that does not mean that he has a very high opinion of himself and wants to ostricize himself from society. Like many other artists, he has held one-man shows many times in Beijing, and in 1990, under the sponsorship of the Ministry of Culture, he held a one-man show in ten Chinese cities, which was well received by viewers. All these shows were held for the purpose of asking for criticisms and seeking support from society.

As a child, Xu Dongdong showed a flair for drawing. He had a good artistic sense and could produce lovely pictures, though in a childish manner. As he grew up, he gradually realized that China has a long history of painting and over the centuries has produced a great number of master painters whose works provide an inexhaustible source of nourishment for beginners. Therefore, he spent three years in the Beijing Palace Museum studying and copying ancient masters in order to learn their brushwork, composition and coloring techniques. At the same time, he also sought instruction from outstanding artists of his time and studied how they inherited and carried forward the tradition of Chinese painting.

Among the ancients, Xu Dongdong holds Xu Wei, Kun Can, Zhu Da and Shi Tao in high regard; among the masters of recent times, he admires Xu Gu (1824-1896) and Li Keran (1907-1995). This is probably because he shares something common in character with them. At first, he simply copied the masters he admired and then incorporated their strong points into his art to develop a style of his own. In 1986, *A Collection of Poems and Paintings by Xu Dongdong* was published, an album reflecting the author's efforts to learn from these masters. In this album, there are grapes and banana trees painted after Xu Wei, plums and pines after Zhu Da, goldfish and loquats after Xu Gu, landscapes and figures after Li Keran and inksplash paintings after Kun Can. But whomever he painted after, he painted in a creative manner, showing the beauty of ancient literati painting from the angle of modern esthetics.

Li Keran, one of the foremost Chinese contemporary painters, had this well-known saying about painters: "A painter must have *dan* (the courage to create things new in his art) and *hun* (good moral quality)." These are the two aspects of a dialectical unity. However, a painter's *hun* can easily be recognized by the public but not his *dan*. An example in case is the Eight Strange Masters of Yangzhou

who lived during the Qing Dynasty. They were innovative in their art but were dismissed as eccentrics during their time. Another example is Wu Zhen, an innovative painter who lived between 1280-1354. When he sold his paintings, customers were few and far between. So he had to make a living by selling prognostications despite his wife's disapproval. He made a name as a gifted artist and the prices of his paintings rocketed up only more than 100 years after his death. As new ideas in the art of painting are not easily accepted by society, painters, especially those who have achieved some successes, often shrink from bold innovations. The Ming Dynasty painter Wen Zhengming was regarded as one of the foremost artists with excellent moral quality in his time. However, due to the influence exerted on him by the feudal examination system, his family background and his attitude toward life, he was unable to give rein to his creativity. In his youth, he showed courage in opposing feudal morals and tried to create something new in his art but unfortunately, this courage soon vanished. Having experienced many ups and downs in life, he finally no longer craved after social advancement and became liberal-minded in his old age. As a result, he became much more energetic in artistic creation and developed the unique "Shangu style" of Chinese calligraphy and the "Cuwen style" of Chinese painting. If he could have seen through the vanity of life earlier like Tang Yin, his success as an artist would have been even greater.

From Xu Dongdong's paintings, we can see that he is doing his best to emulate the ancients' spirit of blazing new trails in the art and is bold enough to break free from conventions. His *Longevity* and *Enjoying Summer* in this album, for instance, are executed in bold and spontaneous strokes, concise and natural and full of wit. In his inscription for a collection of Xu Dongdong's paintings published in 1988, the eminent Chinese artist Wu Zuoren wrote: "Emulate the ancient masters to paint from nature and always perfect your skill. There is no limit to art. "As a matter of fact, ancient masters such as Xu Wei, Kun Can, Zhu Da and Shi Tao all attained their artistic perfection through learning from nature. Shi Tao took a firm stand against the habit existing in his time of copying artists of antiquity. He stressed learning from nature, saying: "I'd like to search for an imagery expressive of all magnificent mountains and peaks under heaven."

Xu Dongdong knows very well the importance of the fact that there is no limit to art. He never feels satisfied with what he has achieved. Over the last five years and more, he has traveled far and wide learning from nature like ancient masters. He visited great mountains and rivers in more than a dozen provinces and cities in the country, including Huangshan Mountain, Wuyi Mountain, Jiuhua Mountain, Zhangjiajie, Guilin, Yunnan, Guizhou and Sichuan and brought back a large number of sketches. He also paid great attention to enriching his power of expression by learning various schools of Western painting, their forms, coloring techniques and abstract languages. This album can be regarded as a summary of what he has done during the last several years.

The famous Ming Dynasty (1368-1644) painter and calligrapher Cheng Zhengkui said: "A painter must tour all famous mountains under heaven and grasp the spirit of ancient masters before he can produce works worthy to be passed on to the world." I think Xu Dongdong has taken the right path to art. He not only incorporates the strong points of ancient Chinese masters and Western painting techniques in his works, but also learns from nature and is bold enough to bring forth new ideas in this art. He is an artist who never stands still and blocks progress and this probably explains the successes he has made. I sincerely congratulate him on his achievements and was very pleased to be invited by him to write the preface to his painting album.

May 26, 1996

一本清雅的書

讀畫家徐冬冬之作有感

廖春榮

這是一本大方而清雅的書。讀着她，自然的神韻似清澈的流水在體內流淌。這是徐冬冬——一個中國畫家對真善美的追求，心靈的搏擊，也是畫家自己對人生的自我詮釋。這一幅幅畫作，使人們感到畫家對美的追求的精神歷程。文雅的筆墨、巧妙的構圖、斑斕的色彩、深遠的立意，不時體現了畫家一種平和明鏡般的心境。

徐冬冬以他自己對中國傳統文化的體會以及對中國山水的遨遊，使他的作品能豐富而又準確地構成了一個中國畫家對坎坷命運的感悟和對中國傳統文化的深刻理解。他對中國的山水充滿着戀情，並將孤獨和憂愁深深地融解在其中。對世上的萬物表示了由衷的肯定，並對自然保持了不變的真誠，這就是一位對生命真諦追求的畫家在他人生中所奏成的一首自然生命的交響曲。

中國是一個有着幾千年文明歷史的古國，她以一個不朽的大國屹立在世界的東方。人類的四大發明產生於此，為人類的發展與進步做出了卓越的貢獻。中國的繪畫自先秦以來，已有幾千年的歷史，特別是唐、宋、元、明、清各代都湧現出了無數的優秀畫家，他們以獨有的智慧和才智，構畫了一幅驚心動魄的中國歷史發展的壯麗畫卷，為世人而感嘆不已，創造了中國獨有的神韻。他們以獨特的風貌告訴世人，中國的繪畫是一顆絢麗璀璨的瑰寶，它的存在與成熟得到了世界各國人民的尊崇和喜愛。隨着西方政治文化經濟的突起，對東方文化產生了深遠的影響。在十五世紀，我們就不斷地與西方文化進行了早期的交流，西方科學的繪畫方式影響着我們，特別是自辛亥革命以後，隨着五四運動的爆發，我們冷靜地對中國的傳統文化進行了深刻地解剖和分析，批判了儒家。我們一些有識之士提出了“科學救國”、“教育救國”，當然也包括“美育救國”的方針。一批批富有才幹的熱血青年遠渡重洋，刻苦學習西方的先進繪畫技巧，並與中國的傳統文化相結合，創作出

了一批爲人所知的不朽作品。它們記載了一個多災多難的舊中國走向繁榮昌盛的歷史里程，建立了一座不朽的中國現代美術豐碑。

文化交流是相互的，雖然國與國之間，區域與區域之間的文化是不同的，但我們認爲在通往大同的道路上，不同的國家和不同文化之間的接觸，是符合世界潮流的。我們應該相互的了解和彼此的尊重，而藝術正是使人找到這個共同點的媒介。有人說：“音樂是沒有國界的”，我認爲，繪畫藝術同樣在各國人民之間的交流中也不存在國界。特別應該提到的，現代繪畫大師畢加索先生筆下產生的和平鴿給我們幾代人帶來了對和平的渴望和憧憬。今天，畫家徐冬冬先生置身於中國的山山水水，所描繪的正是我們所渴望的。這本畫集的編輯出版，正是說明了畫家以他的驚人的毅力和那獨有的辛辣筆觸，充分地體現表達了對改革中的中國的真實感受和對理想的追求。

今天的世界正處在一種大變革的時期，政治、文化、經濟都有着深刻的變化。特別是進入了八十年代之後，中國的巨大變化爲世人注目，西方的政治學家、經濟學家對進入到二十一世紀的亞洲，尤其是中國給予了很高的評價，認爲二十一世紀的中國在世界上的地位越來越重要。當然，不光是經濟，也包括文化，我們今天所做的一切正是因爲這一點。我們誕生於改革的中國，也受益於改革的中國，也將用我們的所得爲中國與世界的文化交流做一些貢獻。這次我們受到了著名畫家徐冬冬先生的邀請，來參與這項工作，我們爲所從事的工作能與徐冬冬先生的藝術生涯聯係在一起而深感榮幸。同時更願望此文化藝術能使世人走進真實的生活。

一九九六年八月二日於寧波

A BOOK OF REFINED TASTE

Liao Chunrong

This is a book of refined taste, neatly and elegantly designed and handsomely produced. While reading it, I felt as if the poetic charm of Nature was running inside me, bounding and singing along like a clear mountain brook. Actually, what the book unfolds before the reader is a panoramic view of the voyage of a Chinese painter, Xu Dongdong, in his pursuit of the true, the good and the beautiful. It is also a reflection of the struggle within the painter's heart and soul, and of his attempts in search of interpretations of his own life. Piece by piece, his works of art keep telling of his staunch spirit in the course of struggle. However, through his refined brushwork and ingenious composition, his rich colouring and profound artistic conceptions, the paintings have manifested time and time again what a composed and peaceful state of mind the painter has had.

Endowed with a deep understanding of traditional Chinese culture and wide experiences in wandering through great mountains and mighty rivers in China, Xu Dongdong has succeeded in rendering his paintings to mirror fully and precisely the thoughts and feelings of a Chinese painter amid the ups and downs in life and his appreciation of traditional Chinese culture. His exceptional love for mountains and rivers in China merged with his lonely and sorrowful sentiments often found expressions in his paintings. While treating Nature in all his sincerity, he takes a truly positive attitude toward everything in the world. And this is, in a figurative sense, a symphony on Nature and life which the painter composed in his life – long search of truth.

As a great ancient country with a civilization of thousands of years, China towers in the East of the world. It was where the four great inventions of the world were born, making significant contributions to human progress. Since the Qin Dynasty (221 – 206 B.C.) when Chinese culture bloomed, Chinese painting has made great progresses for thousands of years. During the Tang, Song, Yuan, Ming and Qing dynasties, there emerged many outstanding painters who produced a large number of heart – stirring paintings to the admiration of the whole world. With their talents and artistic styles, they created the kind of charm uniquely Chinese and proclaimed to the world: “Chinese painting is a brilliant gem of art.” Its presence and maturity have won world recognition, respect and love from peoples around the world. However, the development in the West had great influence on Eastern culture. As early as the 15th century, we had begun exchanges with the Western culture. Under the impact of the scientific painting method prevailing in the West, especially after China's 1911 Revolution and the outbreak of the May 4th Movement in 1919, we began to cool – mindedly analyze the traditional Chinese culture

and criticize Confucianism. Meanwhile, some far-sighted people in China put forth propositions such as "to save the nation by science", "to save the nation by education" and, of course, "to save the nation by art education". Consequently, group after group of talented young people went abroad to study the advanced techniques of Western art, among other subjects, and tried to integrate them with those of the traditional Chinese art. A large number of renowned works of art were thus created, recording the historical journey taken by the unfortunate old China in its struggle to become thriving and prosperous, while setting up the monument for the development of modern art in China.

Cultural exchanges are reciprocal. Although there exist various cultures among countries and regions, yet contacts between different cultures are in conformity with the current global trend towards an ideal society. We should, therefore, promote mutual understanding and respect. Now, art is the very media which can help people reach the common goal. As some had said: "In music, there are no boundaries", I would say that for the art of painting, the area of exchanges between people of different countries has no boundaries either. What is worth our special mention here is that the "Peace Dove" created by the great master Pablo Picasso has inspired in us and for generations more hope and expectations for peace. Today, what Mr. Xu Dongdong had depicted during his solo travels among mountains and rivers are the very kind of artistic expressions we have been looking forward to. The editing and publication of this book indicate fully the artist's genuine feelings for China under reform and his pursuit of his ideals, which are manifested through his unique, vigorous and forceful brushwork.

The world today is in the midst of an era of great changes. Whether in the realm of politics, culture or economy, the transformations are going deep and with far-reaching impacts. Since the 1980s, China's enormous changes have attracted much attention from peoples across the world. Politicians and economists, among others, from the West have given high appraisals to Asia and China in particular on its march into the 21st century, believing that the new century will see China becoming increasingly important in the world, not only economically, but also culturally. This is the exact reason why we are working hard today. Since we are born in a changing China under extensive reform and have been benefited by the reforms, we would like to contribute what we have gained to the cause of culture exchanges between China and different countries in the world. As my colleagues and I were asked by Mr. Xu Dongdong to participate in this project, we feel very much honoured to have the opportunity to associate our work with Mr. Xu's lifelong pursuit of art. Moreover, we hope that art will be brought more extensively into people's daily life.

August 2, 1996
At Ningbo

徐冬冬集



THE INNER WORLD OF XU DONGDONG



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