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心灵相约

A Complete Understanding Between Two Minds
PAINTINGS COLLECTION OF
HE BAIMING

何百鸣作品集

何百鸣





谨以此册献给敬爱的母亲，以及关心支持我的朋友

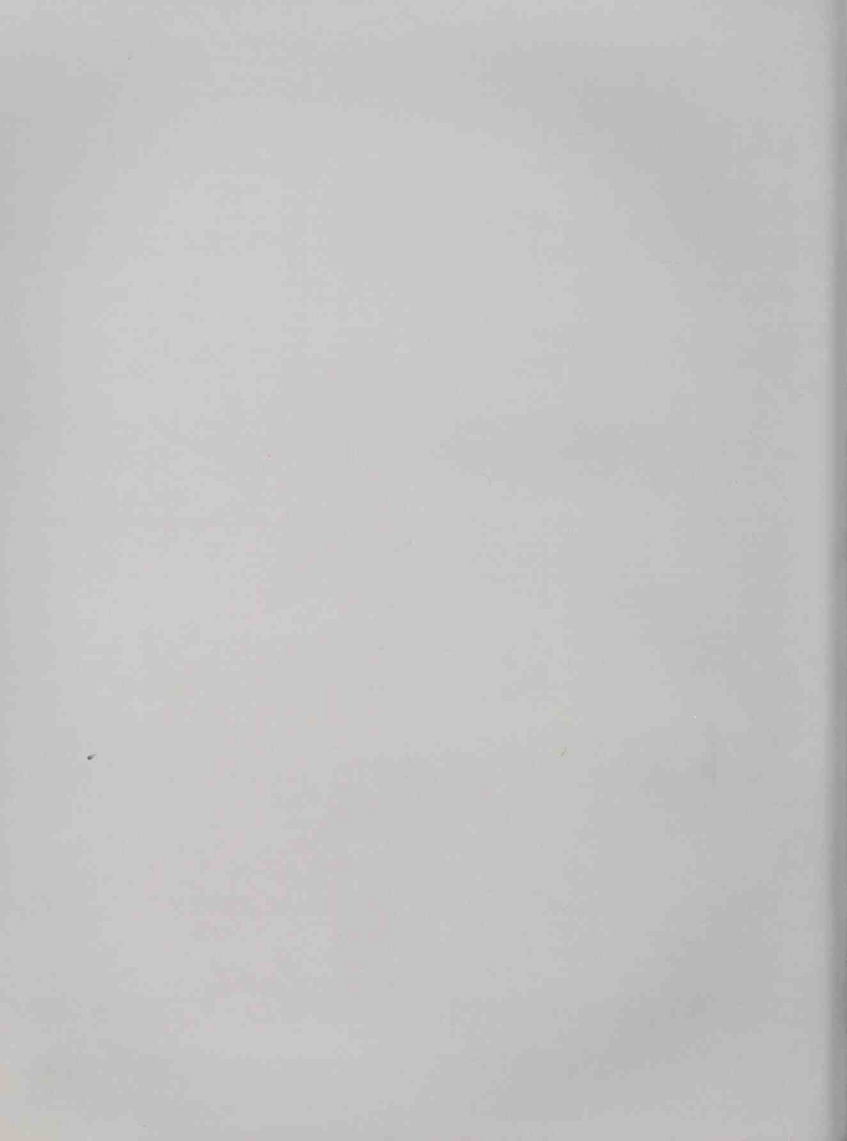
This volume of work is dedicated to my mother and to my friends who have given me care and support.

Paintings collection of He Baiming

清風明月
乙酉夏月
承啟齋何百明



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清新而丽 平极而奇

——观何百明工笔花鸟画有感

陈燮君

Pure Pretty, Simple Singularity

—Thoughts Elicited by He Baiming's
Elaborate style Flower-bird Paintings

CHEN XIEJUN

中国工笔画的历史很悠久，汉代的帛画已在线描造型的基础上，进行固有色的晕染。这种以线赋彩的技法，形成了中国工笔画最基本的表现形式。以后，又逐步完善成为一种双勾细染的画法。魏晋南北朝可以说是中国工笔画发展的一个重要阶段。李唐以降，工笔画形成了新的面貌。至赵宋时工笔画发展到了高峰，为中国美术史写下了璀璨的一章。

今天的工笔画已发展了传统“三矾九染”的经典表现方式，在形式语言的探索上有了新的拓展，使工笔画有了强烈的现代意识。在造型变化、画面构成、色彩配置、主题表现、形式创新等方面有了很大的拓展。

画家何百明是成功的探索者。他的工笔花鸟画在这方面成为一景。他早年求教于海上郑怀农先生，后又上溯探究宋元画论和明清画风，在对海派画脉的梳理中，他尤喜任伯年与虚谷。何百明的工笔花鸟画吸纳经典，诉说和谐，凸显坦诚，拒绝浮躁，逐步形成自己的清新明丽并带有书卷气的风格。他不仅考究画中艺术之功夫，而且呈现其文人之感想，可谓清新而丽、平极而奇。

2006年9月

Chinese elaborate style painting has a long history. In the Han dynasty's painting on silk, color-gradation was used on the basis of stroke sculpt. This "Enduing line with color" technique is one of the basic presentation methods in Chinese elaborate style paintings and evolves into the "Dual drawing and fine coloration" painting technique later. The Weijin and North-South dynasty was an important stage in the development of Chinese elaborate style paintings. After the Tang dynasty, it formed a new outlook and reached its summit in the Song dynasty, which is a resplendent chapter in China's art history.

Today's elaborate style painting has developed the classically traditional "three alum, nine coloration" method and sees new advancements in the exploration of formal language. Thus elaborate style painting obtains a strong modern sense and makes huge expansions in sculpting range, screen structure, color configuration, theme presentation and form innovation. He Baiming is a successful explorer, whose elaborate style flower-bird paintings are a hit in this trend. He was once instructed by Deng Huainong, later studied the Song-yuan dynasty painting critiques and Ming-qing dynasty painting styles. In sorting the painting system of the Shanghai school, he especially favors the works of Ren Bonian and Xu Gu. His elaborate style flower-bird paintings absorb the classics, tell harmony, present honesty and reject fickleness, gradually forming his pure, fresh, bright and lively style tinged with literary fragrance. He not only observes and studies the painting techniques, but also manifests his literary thoughts and emotions. It can be summed up as pure pretty and simple Singularity.

Sep. 2006



小序

韩天衡

何君百明是我接触较多的画友。斯文而沉静，是属于儒雅一路的。俗语说画如其人，他的画格是很亮丽而又饶有文气的。事实上，别以为斯文沉静是一种艺术上的随波逐流，缺乏主见和创意。单从师承一点上考察，他攻画艺三十余载，师承过邓怀农，受到过程十发、赵冷月先生的悉心指授。邓先生的飘逸，程先生的奇崛，赵先生的稚拙，都典型且强烈。然而，皆未能令百明君亦步亦趋。作表面的再现和廉价的重复，仅此即可看出他的独立个性和不轻易为人左右的定力，这一点是出色画家必备的条件。而百明是具备的。

诚然，不像老师的学生才能超过老师，才是真正的好学生。当然比肩老师，他要走的路还很漫长，但他无疑是一个好学生。

我从百明君近日的创作中，有几点可喜的发现。一是他十分强调色彩的绚丽和明媚。力求把传统的散色与现

代色感相结合。走下去，走好了，会有“戏”的。二是他注重于将花鸟画的格局与山水景物相糅合，力求把花鸟的明快与山水浑穆气息相结合。这也是有价值的尝试。三是他还辩证地注意在明丽的色彩间渗入墨色，明丽因墨色的有机调度而拒轻佻、拒僵俗，进而获得雍容华贵的气格。

百明君也不容易。几十年来一直是从事文化传媒管理工作，画画则是业余的，然而业余的几十年孜孜以求，获得不逊于专业画家的水平和成果，怎不令人肃然起敬，为之击节鼓掌呢？如今他正顽强而清醒地向画山之

峦迈进。以往昔视今日，以今日察明天，他一定会攀上峰巅，取得更惊人的业绩。我很坚信。

2006年9月14日夜

于豆庐

Preface

HAN TIANHENG

He Baiming is an artist I am familiar with, gentle and calm, with good culture and elegance. As an old saying goes, "Painting mirrors the painter", his paintings are refined and artistic. Actually it is very wrong to take mildness and serenity as the art soul's drifting with the tide, or lack of one's own idea and creativity. We can just review his instructors; he has been engaged in painting for more than thirty years and was once instructed by Deng Huainong, also received devoted coaching from Cheng Shifa and Zhao Lengyue. Mr. Deng shows typical and intensive characteristic of light elegance, Mr. Cheng of singular steepness, and Mr. Zhao of graceful clumsiness. However, Baiming doesn't dance to any of their tunes, nor does superficial reproduction or worthless repetition. This can fully display his independent personality and power of firmness without being swayed by others. This is the prerequisite that makes an outstanding artist and Baiming possesses it.

It can be said that only a student who doesn't follow suit can surpass his teacher and be really excellent. Sure that he still has a long way to reach the level as his teacher, but no doubt he is a good Student.

I have some pleasing findings from Baiming's latest works. Firstly, he emphasizes strong and bright color, striving to combine the traditional color spread method with the modern color sense. Going on with this, he will become something in the future. Secondly, he blends the frame of Chinese flower-bird paintings with landscape paintings, uniting the former's lucidity and liveliness with the latter's tinge of simplicity and obscurity. This is very worth trying. Finally, he infiltrates ink color into the bright colors, thus brightness avoids giddiness and vulgarity and retains superb elegance.

Baiming's achievements don't come easy. He has been busy with his cultural media management job and painting is only amateur. However, with dozens of years of amateur perseverance, his level and accomplishment is no inferior to professional painters. How can we help from showing our admiration and applauding? Now he is striding towards the ridges and peaks of the painting mountains toughly and soberly. Knowing the present from the past and predicting the future from the present, I am firmly assured that one day he will arrive at the summit of art and make great achievements.

Sep. 14, 2006, Night
At the Bean Cottage

从蔚深秀 华滋浓酣

——何百明花鸟画赏析

徐建融

何百明是一位低调而又勤奋的画家。几十年来不懈地潜心于笔墨、色彩、形象的探索，其艺术的风格一以贯之而又丰富多变，一以贯之的是它的内涵，清新明丽、雅俗共赏，具有很强的亲和力；丰富多变的是它的外在形式，时而淡泊疏朗，时而绚烂深邃，不断地给人以新意。

百明早年师从海上花鸟名家邓怀农先生。邓先生以水墨擅长，尤以墨韵驰名于世，笔墨苍劲遒迈，别有一种“不入时人眼”的高华。在邓先生的指导下，他遍读了八大、石涛、任颐、虚谷的精髓，锻炼了坚实的笔墨功底。但由于其儒雅亲和的性格，他更倾心的，并不是粗头乱服，而是潇洒优雅。所以，不久之后便转向色彩的兼工兼写。

大约在十年之前，他画花鸟，也画山水，笔墨是明润的、抒情的，体认了一种翩翩的灵性和才华；色彩是淡雅的、明洁的，使形象就像漂浮在雾气中一样有润泽的晶莹之感；形象则介于似于不似之间，而更倾向于似的一面；尤其在章法经营方面，更见其独到的才情和匠心。以花鸟而言，虽然画的多为折枝花鸟，而不太强调空间的进深。但与传统的折枝花鸟不同，他所强调的不是对真实对象主次、轻重、疏密的选择和剪裁，而是将形象、笔墨、色彩的主次、轻重、疏密的关系，从构成的角度加以组织。据他自己所言，这一意匠，与他从事建筑环境装饰视觉艺术有关，因为这一段经历的启迪，他对整体视觉审美的冲击意识取得更为深切，也更具现代特点的领悟。反映到画面上，鸟与鸟、鸟与花、花的枝与叶、主与次枝；笔墨的粗与细，长与短，枯与湿，浓与淡，色彩的白与黑，红与绿，黄与灰，等等，似乎都成了他手中“构成”设计的元素，被运用到“绘画”的创作中来，如润泽春雨般的“杏花春雨江南”的婉约，优美意境，与师门干裂秋风般的“枯藤老树昏鸦”的苍劲、雄强，已是门户有别，藩篱大撤了。

百明君的这一创意，在当时获得了广泛的好评。沿着这一优化的路数，驾轻就熟，他完全可以不断地收获更丰硕的成果。然而，不懈的探索精神使他并不满足于此，因为，尽管这一创意在各方面，尤其是章法的经营方面，赋予了传统更鲜活的生命力，但它依然还是平面的，深不进去。所以，在既有成就的基础上，进入新世纪，他的艺术又进入了一个新的天地。在这一时期，他把探索的重点从形式的构成转移到题材内容的方面，作为重点中的重点，则选择了荷花、竹子和花鸟与山水的结合。与此同时，为了变平面感为进深感，在具体的画法方面，他又作出了两大突破，一是加强了勾勒填染的运用，并常常将双勾与点染融于一局之中，双勾的叶与点染的叶，前后叠合在一起，使层次感与进深感获得加强的展现；二是加强了重彩的运用，将浓墨与淡墨、重彩与淡彩融于一局，浓厚的石膏、石绿、石膏或朱砂色，覆盖在浓墨点染出来的叶片上，更使整个画面焕发出一种缤纷绚烂、富丽堂皇的视觉效果。这样的处理，显然是汲取了装饰画的优点，但它的结果，却并不是变中国画为装饰画，而是更丰富了中国画的进深感和色彩效果。

以他用心最深的荷花、竹子和花鸟与山水结合三类题材而言，他的荷花，双勾的，点染的，墨色浓重的，墨色淡洁的，双勾之后填染色彩的，双勾之后留白不染的，构成性的线条、色彩，写实性的线条、色彩，多种多样的表现方法，和谐地杂陈于一局，不再是清淡的小资一隅，而是青翠的满汉全席，他的竹子，其创意不只在竹竿、竹枝、竹叶的勾和点，是和色的华丽协奏，更在于他对粗壮的竹根的表现，从而使得即使是折枝的竹，但它也不是长在二维的平面上，而是扎根在三维空间的大地上，他的花鸟结合山水，多描写山野的一角，各种各样的树木、花草，茂密地铺满整个画面，丛蔚深秀，交映着浓郁的野趣和蓬勃的生命力。如果说，十年前的百明画品，表现为“杏花春雨江南”般的清雅淡宕，那么，他今天的画品，更表现为“接天莲叶无穷碧，映日荷花别样红”般的华滋浓酣。寻绎百明君的艺术历程，很自然地使人联想到王安石在《游褒禅山记》中的一段话：“古人之观于天地、山川、草木、虫鱼、鸟兽，往往有得，以尽其思之深而无不任在也，夫夷以近，则游者众，险以远，则至者少，而世之奇伟瑰怪，非常之观，常在于险远，而人之所罕至焉。”显然，对于艺术世界的寻幽探胜，百明不仅不满足于“夷以近”，也不满足于停留在一个景点流连忘返，他要不断地向“险以远”迈进，以探索更加“奇伟瑰怪”的“非常之观”，以这样的进取精神，又正当盛年，来日方长，我相信不久的将来，他的艺术所呈现在我们面前的，又将是一个新的境界。

2008年9月8日

Luxuriant Elegance, Flourishing Magnificence

—Appreciating He Baiming's Flower-bird Paintings XU JIANRONG

He Baiming is a low-profile and diligent painter, who has persisted in the exploration of stroke and ink, color, and figure. His style is both persistent and variant. What is persistent is his connotation, which is fresh and bright, elegant and vulgar, which has strong amiability. What is most changeable is his outer expression, sometimes light and lucid, sometimes flowery and profound. It never ceases touching people with novelty. Years ago Baiming was the student of Deng Huainong, a well-known flower-bird painter in Shanghai. Mr. Deng is accomplished in Ink wash painting, especially known for ink chrysanthemum. The painting is vigorous and tactful and has a kind of magnificence unnoticeable to laymen eyes. Under the guidance of Deng, Baiming studied all over the distillation of the Eight Masters of Tang-song, Shi Tao, Ren Yi and Xu Gu, and laid a sound foundation. However, due to his gentle and amiable personality, he prefers pizzazz and elegance to roughness and turbidity. Therefore, soon he transfers to combine color with meticulous strokes and writings.

About ten years ago, he painted flower-bird, also landscape. The stroke is bright and lyric, embodying and displaying an elegant kind of intelligence and talent; the color is mild, graceful, bright and pure, making the figures as crystal-clear as moistened by dew; the figures are specious, but inclining to the truth side; the art of composition especially incarnates his singular brilliance and ingenuity. Taking flower-bird painting as an example, although most of the works are flower and bird on disjunct branches with little emphasizing the deepness of space, unlike traditional disjunct branch flower-bird painting, he emphasizes not the real figures' primary and secondary, light and strong, sparse and dense relations, but the sense of aesthetic wallop, so as to gain deeper apprehension with more modern characteristics. This is reflected in the paintings, between bird and bird, bird and flower, branches and leaves of the flower, trunks and twigs; the thick and thin, long and short, withered and wet, dense and light of strokes; the black and white, red and green, yellow and gray of colors, etc. All of these can be elements composing his design and used in the creation of painting. The graceful and restrained artistic conception like the moist spring drizzle in "Apricot flower, spring drizzle, river's south", and the vigorousness and force like the moistureless autumn wind in "withered vines, olden trees, evening crows" are now two schools totally different from each other.

This innovation of Baiming won great compliment. Continuing this graceful style and ripening it gradually, he is sure to reap great harvest in the future. However, he is never satisfied and always seeks for more. Although this creative concept endows the tradition with liveliness in various aspects, especially the art of composition, it is still planar and cannot be deeper. Therefore, on the basis of the existing achievements, his art opens a new page together with the coming of the new millennium. At this stage, he transfers his focus from formal composition to subject matters and contents, and selects lotus, bamboo and combination of flower-bird and landscape as the most importance of the key ones. Meanwhile, to change from planar vision to deep and distant vision, he made breakthrough in his painting techniques by two ways. Firstly he reinforces the application of outlining and filling coloration and usually blends dual outlining and dot buttress in one frame, piling up the dual outline leaves and dot buttress leaves to strengthen the hierarchical and deepish vision. Secondly, he intensifies the use of thick color, and blends thick ink and light ink, thick color and light color in one frame. Strong cyan, green, yellow and vermilion cover the leaves dot buttress with thick ink, which makes the whole picture coursing a flowery and magnificent vision. This obviously absorbs the advantages of ornament paintings. And the result is not to turn Chinese painting into ornament painting but to enrich the distant vision and color effect of the Chinese painting.

Taking the combination of lotus, bamboo, and flower-bird with landscape that he has been devoted to as an example, the lotus can be dual outlined, dot buttressed, with thick ink or light ink, filled with color after dual outline, or left blank after dual outline. All of these techniques can appear in one screen mixed but harmoniously. It is no longer an insipid dish of cole, but a fertile table of all Chinese dishes. As for his bamboo, the originality doesn't lie in the outlining and dotting of the trunks, branches or leaves, but in the splendor collaboration with color and especially in the presentation of thick strong roots, which makes even disjunct bamboo not in a two-dimensional plane, but in a three-dimensional land. He mostly combines flower-bird with landscape and describes a corner of the mountains. All kinds of trees, flowers, grass exuberantly cover the whole screen, flourish and abundant, chanting dense country joy and great vitality. If we say that the paintings of Baiming ten years ago display light elegance like in "Apricot flower, spring drizzle, River's south", then nowadays his paintings embody the flourish and magnificence of "Green lotus leaves stretch to the borderless horizon. Bathed in sun shine lotuses display special ruddy color".

From the art history of Baiming, we naturally associate it to a paragraph from *Notes on traveling in Baochan Mountain* by Wang Anshi, "ancient people could often learn from the sky and land, mountains and rivers, grasses and trees, bugs and fishes, birds and beasts so as to deepen and widen their thoughts. If a place is level and near, then there will be many travelers; if it is dangerous and distant, there will be few visitors. However, the fantastic and magnificent unusual scenery of the world is often located in dangerous and distant areas, so few people manage to arrive at such places". Obviously in the pursuit and exploration of art, Baiming is not only unsatisfied with "level and near", but also unsatisfied with lingering on one scenic spot. He will unceasingly stride toward the "dangerous and distant" to explore the more "fantastic and magnificent" "unusual scenery". With this enterprising spirit, being in his prime and having ample time, he is sure to present a brand-new art ambit to us in the future.

Sep. 8, 2006

何百明艺术简历



Profiles of He Baiming

何百明, 1957年生, 江苏无锡人, 别署承启斋主。毕业于上海大学美术学院中国画研究生班, 擅长中国花鸟、并善山水。作品曾先后多次发表于各类报刊、杂志, 还多次参加各种展览并获奖。作品入选《祖国当代名家书画集》、《华夏书画院作品集》、《当代书画名家作品集》、《当代书画名家精英大典》, 现为华夏书画院院士, 著有《何百明画集》。

1986年 作品入选上海青年画展

1987年10月 作品《万紫千红总是春》入选加拿大温哥华画展

1986年9月 由上海电视台和上海美术馆联合主办的何百明画展在上海美术馆举办

1987年7月 《何百明水墨画展》在日本广岛举办

1987年10月 作品《秋园》等参加首届'97年上海艺术博览会

1987年12月 作品《春意盎然》参加上海图书馆全面建成暨开馆一周年《名家捐赠书画展》, 作品藏于中国名人手稿馆

1988年11月 作品《根深叶茂》等参加'98年第二届上海艺术博览会

1999年10月 作品《秋风》被特邀参加“海内外中国书画篆刻精品展”

1999年11月 作品《秋韵》等参加'99年第三届上海艺术博览会

2000年11月 作品《风和日丽》参加2000年第四届上海艺术博览会

各媒体评论: 归纳何百明的画风, 神取传统文人画想象, 质取中国画的坚挺, 韵取书画之笔意, 采取随类, 生姿生气生韵是在情理中之事, 而自成清新明丽之风。

Born in Wuxi, Jiangsu province in 1957, He Baiming, alias called "Master of Chengqi Studio", graduated from the traditional Chinese painting class of postgraduate of Shanghai Normal University and is especially good at Chinese flower-bird paintings and landscape paintings. His works have been published on many newspapers and magazines and have participated in various exhibitions and won quite a few prizes. His works are included in the *Collection of Paintings and Calligraphies by Contemporary Famous Artists at Home*, *Collections of Works by Huaxia Painting and Calligraphy Institute*, *Collection of Works by Contemporary Famous Periodical Painters*, *Complete Reference of Contemporary Elite Calligraphists and Painters*. He is now an academician of Huaxia Painting and Calligraphy Institute and has published a book named *Painting Collection of He Baiming*.

In 1986, his painting was exhibited in Shanghai Paintings Exhibition of the Youth.

In October of 1987, his work *Million Purple and Thousand Red Makes Spring* was exhibited in Vancouver, Canada.

In September of 1996, Exhibition of He Baiming's Paintings was on in Shanghai Gallery, co-organized by Shanghai TV Station and Shanghai Gallery.

In July of 1997, Exhibition of He Baiming's Inkwash Paintings went on in Guangdong, Japan.

In October of 1997, *Garden in Autumn*, etc participated in the '97 1st Shanghai Art Expo.

In December of 1997, *Exuberant Spring* participated in the Exhibition of Paintings and Calligraphies donated by famous artists for the construction completion of Shanghai Library and one year anniversary of opening. The work is now in the house for the manuscripts of Chinese celebrities.

In November of 1998, *Deep roots and flourish leaves*, etc participated in the '98 2nd Shanghai Art Expo.

In October of 1999, *Wind of Autumn* is invited to the exhibition of elaborate paintings, calligraphies, and seal cuttings home and abroad.

In November of 1999, *Charm of Autumn*, etc participated in the '99 3rd Shanghai Art Expo.

In November of 2000, *Fine Wind and Warm Sun*, etc participated in the 4th Shanghai Art Expo.

Critics from various medias: to sum up He Baiming's painting style, its spirit inherits the fancy of traditional literati paintings, its quality absorbs firmness and power of Chinese paintings, and its charm is presented in the stoke emotion of calligraphies and paintings. The selection is naturally in accordance with the type, thus beauty, liveliness and charm is spontaneously presented and a singular pure, fresh, bright and elegant style comes into being.

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荷生趣

小荷才露尖尖角

Lotuses, a symbol of taste: The lotuses just show their pointed buds.

摇曳多姿，妙趣横生。出淤泥而不染的高洁气质柔中见刚，飘逸无羁。或欲言又止，或顾盼生辉，或低眉信手，或一泻千里……阵阵荷风，尽散温婉气息。

Swaying in the wind, the lotuses, graceful and elegant, are an extremely delightful view. They are clean and pure even growing in the muddy pond, a full embodiment of their lofty personality and noble character. They are gentle but firm, natural and unrestrained. They either seem to hold back their words that spring to their lips, or look around in a charming manner, or be submissive and servile, or be bold and flowing... The wind arises on the lotus pond, sweeping away the tender and romantic sentiment.