

西嶺千峯雪
東門泊
吳萬里
船
丁巳
小
用
閔
鄭
寫

鄭百重畫集

陸佩文
陸佩文



鄭百重安集

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本社編

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《鄭百重畫冊》序

有個神話，說鳳凰美麗，百鳥不服，要求查閱一下鳳凰全身的毛羽。毛羽多至一萬零一片。查閱結果，一萬片的毛羽，片片光彩奪目，只有其中一片，“其形不成規、其色灰且污”。百鳥嘩然，鳳凰亦自抱怨，當即將這片毛羽拔去，但是牠沒有料到，拔去這片羽毛，身上立即又長出另一片同樣的“污色毛”。就是說，鳳凰雖美，身上的一片污色毛却是除不了。這個神話，可以借來說明學術上的一個問題：即所謂“學無止境”、“藝無完美”。請恕我武斷，如果要在歷史上尋找完美無缺的畫家及其作品，這只能是水底撈月，昔東坡評杜甫的詩，顏真卿的書法和吳道子的繪畫曰：“天下能事畢矣”。“畢”無非“到頂”之意，“頂”是相對的，可說頂上還有頂。所以當有人送鄭百重的繪畫給我看。我即評之曰“好”。我認為，凡對繪畫藝術，只要有它的優點，有它的創造性，就要給予肯定。尤其對於當代中青畫家及其作品，更需要這樣。百重特別在這十數年來，更加勤奮，堅韌不懈，作出了成績，現在他受到社會的應有的重視是非偶然的。

藝術的表現，有着多方面的要求，其中必須講求風格。猶如名廚燒菜，講求菜的特色和風味。作畫的題材可

Preface by Wang Boming

In a myth, the story goes that many birds expressed disagreement with the beauty of the phoenix and asked to check all its ten thousand and one plumes to make sure whether they were all beautiful. It turned out that ten thousand plumes were dazzling beautiful, but one plume was gray, dirty and contrary to standard. All those birds into an uproar. The phoenix felt ashamed of itself and pulled that plume at once. To the phoenix's surprise, another gray and dirty plume began to grow shortly after that plume had been pulled. Beautiful as the phoenix was, the gray and dirty plume could never be pulled out. This myth can be used to explain a problem in the sphere of learning i.e., "Knowledge has no limit." or "No art is flaw-less." Excuse me for making a subject assertion that it is like catching the moon in the water to find out a consummate artist or a perfect painting in the history. Shu Dongpo once made his comments on poetic of Du Fu, calligraphy of Yan Zhenqing and paintings of Wu Daozi: "Nothing can reach the peak of perfection in the world. "Relatively speaking, a "peak" is not absolutely the highest after all. I appreciated highly Zheng Baizhong's paintings as soon as they were showed to me. In my opinion, we must set a high value on a painting so far as it has its own merit and creativeness. Particularly, we must take this attitude towards middle-aged and young artists of our time and their paintings, for producing works of art is a labour to increase the spiritual wealth of our society. This kind of labour itself is deserving of attention and respect, and the artist himself should be encouraged and supported. For the past ten years or so, Zheng Baizhong has been more diligent and unyielding in pursuit of his own artistic style and has achieved successes. It is not accidental that he has now received a deserved praises from the society.

There are many requirements for works of art. One of them is artistic style, which is like cookery calling for distinct-

以一樣，但是表現切忌雷同，而且也要講求風格。無人不道華山、武夷奇、衆口盡言三江五岳美。這些好山好水，都可以任人去畫，然而出現在畫家筆底下的藝術品，應該兩個人兩個樣，百個人百個樣。齊白石是我國近代大畫家，值得向他學習。但是，正如齊白石所說：“似我者死”因為我曾擬了一個爲數學那樣的方程式，但是這個方程式不能用單純的數學概念去劃等號。譬如說一個齊白石，加上十位專心學習齊白石，而且學到了亂真地步，但學者自己却毫無建樹者。以此來相加，我認爲不能等於十一，仍然等於一個齊白石。藝術有流派，對於流派，要根據不同的藝術要求與藝術特點進行分析。如繪畫的同派，應同在畫家的畫學觀點上，或者同在對藝術造型的審美情趣上，不能共同在用筆、用墨以至章法佈置上。清代的揚州畫家，如金冬心、鄭板橋、李復堂、李方膺、羅兩峯等，他們在文人畫這一領域內，都是佼佼者，而且都有共同的藝術要求，但是他們在筆墨、手法上，各逞其能，風格全異，試看金冬心與鄭板橋，他們在藝術表現上，距離何其大，羅兩峯是金冬心的學生，羅兩峯之作，又不同於老師。今看百重的畫，也有他自己的想法和做法，還具有一

定的時代氣息，他正在加意汲取各家之長，却不拘泥於某一家之法。評之者認爲，百重“求理法於不似中，又求意趣於規矩外”。評之者又曰：“百重既長於畫樹，復工於畫水”，畫“蓊鬱密林，繁而有序；橫枝交柯，參差有致”。使我較爲賞識者，他在畫中，每每着眼於“變”。凡能“變”，必能有所發明。畫貴創造，百重不只注意到，而且在藝術實踐中體現了。正因爲如此，視百重在繪畫上的造就，必將獲得更大的開拓與成功。

我與百重沒有見過面，現在，他通過友人索我序。我看了他的畫，多有感想，因此即以上述的這點感言作引子，帶出對百重繪畫的品評，文中直書其畫雖不多，其實我的用意皆寓其中了。這篇小序，既亮畫家的相，也表達自己的淺見。來日與百重見面，我還要論其所畫的不是處。因爲學無止境，我們都還需要共勉，如何爲何。是爲之記。

王伯敏（1988年7月15日避暑於煙台）

tive characteristics. We can have the same subject matters for our paintings, but in drawing a painting, we must avoid identical technique of expression. The peculiarity of Mt. Huashan (shaanxi) and Mt. Wuyi (Fujian) has won the acclim of all the people. The beauty of China's five sacred mountains and three famous rivers is as much as they like. However the works of art should vary from one artist to another. Qi Baishi was a great modern master of painting of our country and he deserved to be learned from. But just as he said, "a painting similar to mine is doomed to failure." Therefore, I once drew an equation like mathematics. But an equal-sign cannot be applied to this equation with a simple mathematics concept, for example, one Qi Baishi plus ten artists who devoted themselves to studying Qi's paintings, I think, is not equal to eleven Qi Baishi, but is still equal to one Qi Baishi. There exist schools of art and they must be analysed according to various artistic requirements and characteristics. The same school of painting must depend on the same painting viewpoints of the artists or their identical aesthetic perception in dealing with artistic forms. They should not draw paintings of the same form. The Yangzhou artists of the Qing Dynasty such as Jing Dong Xin, Zheng Xie, Li Futang, Li Fangying and Luo Liang feng were all outstanding artists of literary paintings. They had common artistic demand, but they each went their own way in painting techniques and art composition. Their artistic styles were different from each other. Luo Liangfeng was a student of Jing Dongxin, yet Luo's paintings were different from his teacher's. As for Zheng Baizhong's paintings, he has his own idea and way of painting. His paintings are imbued with the rich flavour of the times to a certain degree. He is now absorbing the merits of all great masters with close attention, but he doesn't imitate a certain master's painting technique. Comments were made on his paintings:" He has

given full play to his various painting techniques and his paintings are magnificently conceived." "He is good at drawing trees and is well versed in drawing waters too." "In his paintings, the dense forest is luxuriant, but it is in perfect order; while the simple branches and trunks are interesting and pleasing to the eyes." "I appreciate the "changes" in his paintings, which he has in his mind all the time. So far as an artist can pay attention to "changes" in their paintings, he is sure to be able to make an invention. The important thing for a painting is creation, which Zheng Baizhong has taken particular notice of and which has been reflected in his artistic practice. Precisely because of this, it won't be long that Zheng Baizhong's successes in painting are bound to be much greater.

I haven't met Zheng Baizhong before. I have just been asked to write a preface for his painting album by his friend. His paintings impressed me tremendously after I had seen them. Therefore I would to put my above impressions in writing as introductory remarks, which will lead to more appraisals of his paintings. Though I didn't state my views directly on his concrete paintings, my intention has been contained in the preface. This preface of mine is not only intended to introduce an accomplished artist to the public, but also intended to express my opinion on his paintings. I would like to point out some defects in his paintings when I meet him some day, for there is no end to learning. let us encourage each other in our endeavours. And I write down this preface for his painting album.

Wang Boming, Professor

Yantai

July 15, 1988

Translated by Zheng Bailian

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IMAGE ENTRY

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- 68 雄風萬里 A Flying Eagle
- 69 清泉白石 Narcissus
- 70 秋容 Hibiscus



1 水秀山青 An Autumn River





2 岳陽樓記

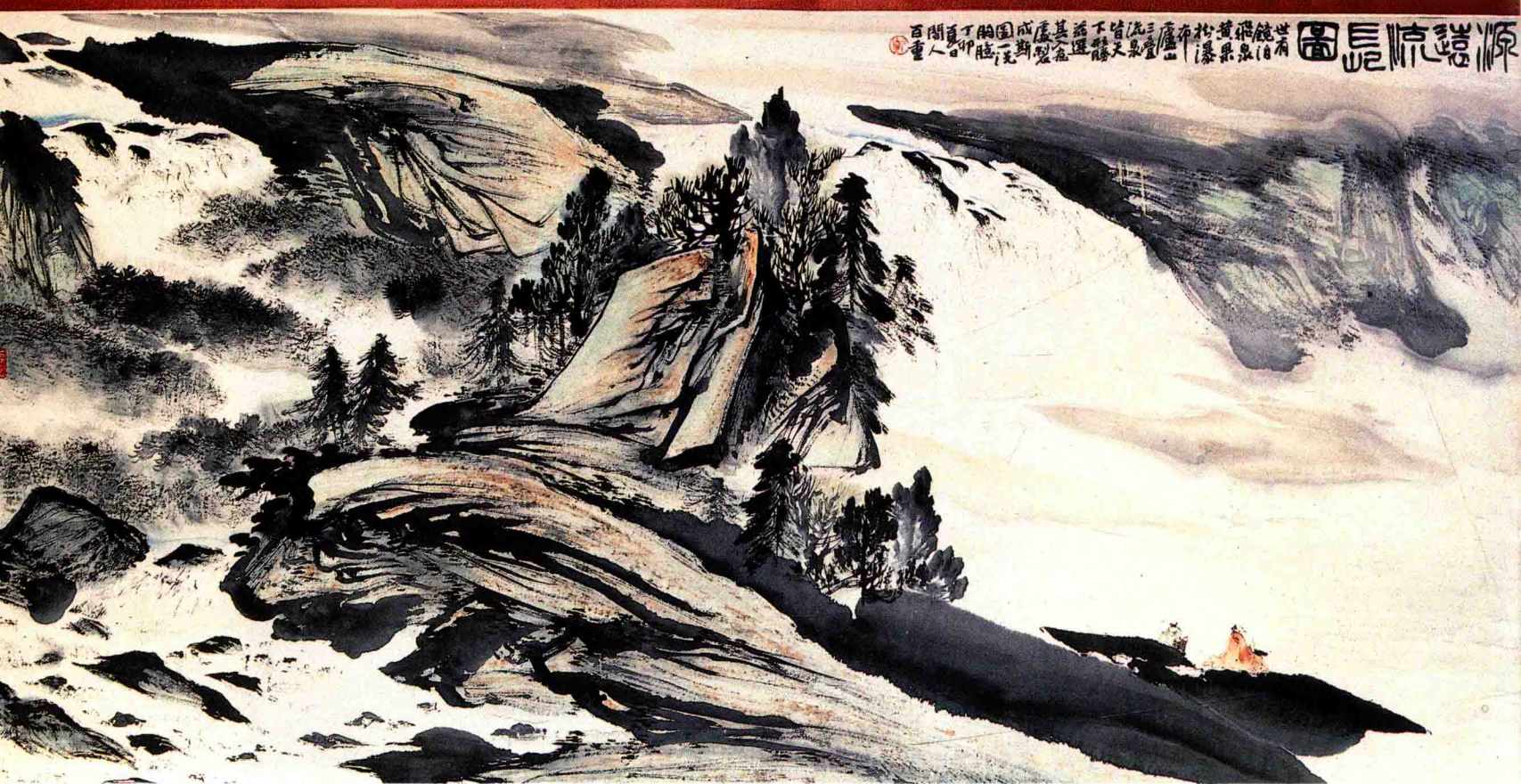
Yueyang Edifice—An Ancient Building Overlooking Dong ting Lake



3 東坡赤壁 (當代中國畫聯展作品)
Dongpo Chi Bi Cliff (Displayed
at Chinese modern Artists' joint
Exhibition of Chinese Paintings)

千巖競秀

鄭百重



源遠流長 圖 世有 鏡泉 黃果 松瀑 盧山 三疊 下皆 諸君 盧金 成斷 胸臆 丁卯 百重

4 千巖競秀 Beautiful Mountains



5 瑞雪初起

Early Auspicious Snow



6 雲海旭日
 The Rising Sun on
 a Sea of Clouds



7 高秋山色

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