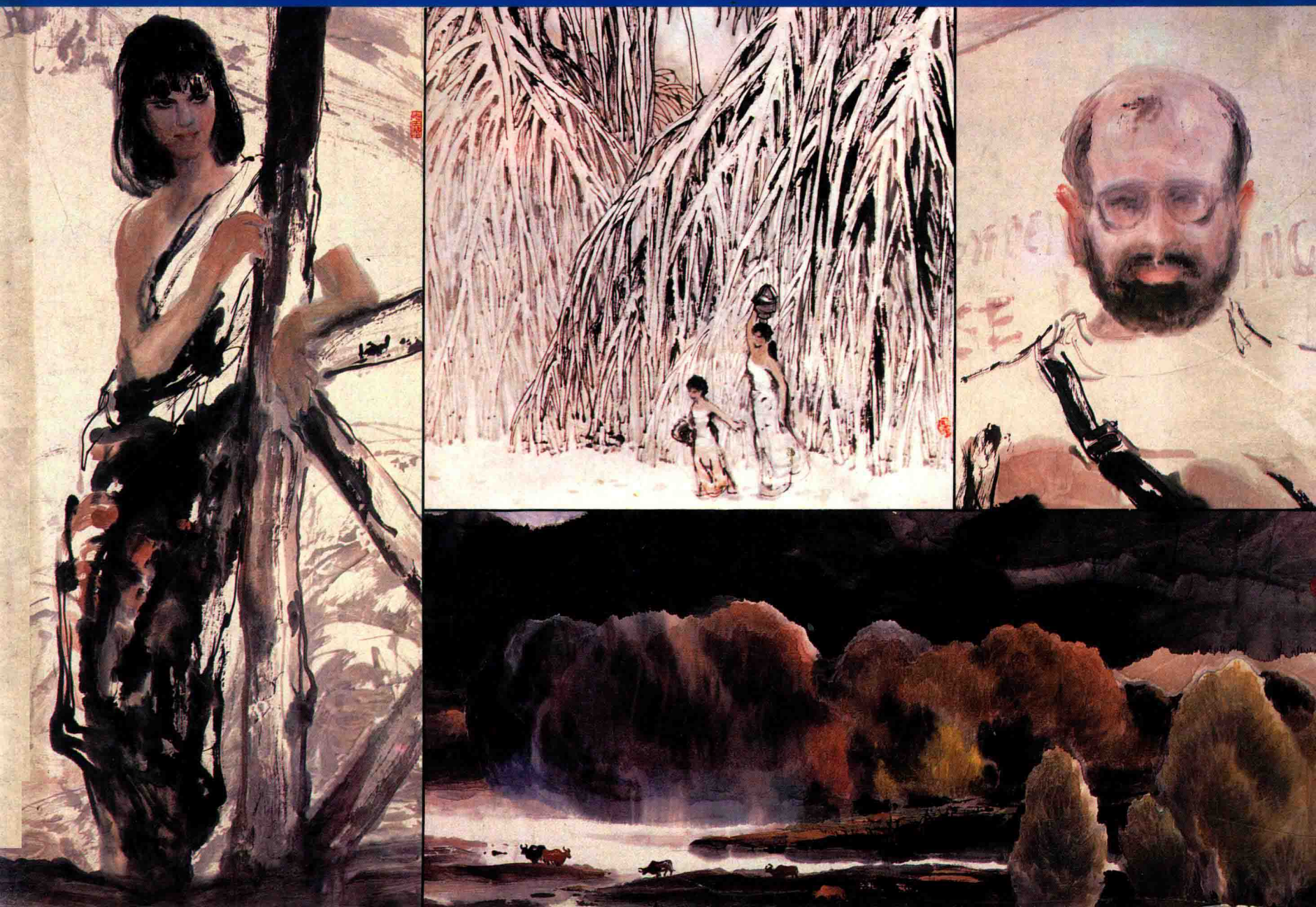


陳政明 國寫生畫集

Painting Selections of Chen Zhengmin Taken Abroad



海內明月

寄在東

詩名



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作品翻拍 謝建良 白康暨
英文翻譯 倪曉榮

書 名 陳政明國外寫生畫集
出版總發行 嶺南美術出版社
(中國廣州市新基路25號)
經 銷 廣東省新華書店
製版印刷 汕頭市達濠紅光新興印刷廠
版 次 1989年11月第一版第一次印刷
規 格 12開(250×258mm) 84面
I S B N 7—5362—0461—2/J·0462
定 價 28 圓

嶺南美術出版社 一九八九 廣州



序

香港美術研究會會長 趙世光

去月，中年國畫家、汕頭畫院副院長、潮汕中國畫會會長陳政明先生從新加坡辦個展載譽歸國，途經香港與筆者茶叙時，出示一疊尚未面世而準備先印畫集的新作，令我不獨視覺一新，而且更覺氣味相投！

原來陳政明於多次出國舉行畫展兼游覽寫生時，便被異域景色、風土人情所吸引，他決心用中國畫技法去描繪域外世界，不僅要表現中國筆墨的超卓潛能，更要融滙西洋繪畫的特殊語言，把中國畫推向世界，展示東方藝術的奧妙。

卓越的藝術家，其整個創作生命將是不斷地探索、求變、創新，勇於面對困難，置成敗於度外，敢於反潮流，着眼於未來，這樣地嘗試接着嘗試，高峯連着高峯，生命不息，創造不已。成功的畫家，如過於滿足既得的成果，重複流行的作品，實際上其藝術生命已自行終止。

陳政明繪畫從古典走向現代的新突破，是一種成功的嘗試，和嶺南畫派所標幟的宗旨：“以創新國畫，反映時代為理想；以折衷中外，融滙古今為途徑；以工意結合，形神兼備為技藝；以東西同好，雅俗共賞為目的”相吻合。

陳政明的古典人物畫，早已獲得海內外的贊賞，作品曾被國家多次選送到加拿大、日本、法國、菲律賓、比利時、塞浦路斯、坦桑尼亞和南斯拉夫里耶卡第八屆國際繪畫展覽展出。近年多次應邀赴泰國、新加坡、澳大利亞和加拿大等國家舉行個展、訪問講學，

奠定他古典人物畫的藝術地位。作品《李清照如夢令詞意》、《黛玉葬花》、《公孫大娘舞劍圖》和巨幅《宴樂圖》等，均是膾炙人口之作。

不論在陳政明的畫展中欣賞原作，或是坐臥齋中慢慢閱覽陳政明已經出版的兩本畫集，人們的深刻印象就是陳政明是具有獨特風格的現代杰出古典人物畫家。他的作品筆墨精妙，造型優美，眉眼傳神，色彩雅淡，水墨華滋，運用意筆襯景，使畫面更覺生動空靈，主題突出；他更善於布白，於無畫處見畫，所謂“此時無聲勝有聲”，把觀者的感情從畫面拉向紙外，更覺意味雋永，耐人尋思；而其題款位置講究，題詞典雅，書法秀勁，益使畫面生色。誠如畫家自己透露的創作經驗談：“我追求意境和氣韻，畫人物時，突出臉部表情，更注意刻劃眼神，因為眼睛是靈魂之窗；在畫人物襯景服飾方面，則吸取開拓中國人物寫意畫的宋代梁楷的‘減筆人物畫法’，用最簡練的筆法表現出來。

說時容易做時難，得來却更難。他深切認識到要“專”必先“博”，要高標必須根深。他沒有進過高等學府，憑天賦，加上堅毅奮鬥，博學古今中外繪畫技法，勤奮地鑽研連環畫、國畫、年畫、油畫、速寫、素描，意圖從廣泛的探索中積聚經驗，走出自己的路。他堅持素材的搜集和筆墨的錘鍊，這樣不僅擴闊了人物造型的層面，也加強了人物的內在氣韻，更達到西畫色調變化統一的效果。陳君尤深知，文學是一切藝術之本，他潛心於中國古典文學、歷史人物傳

記、民間傳說與神話，甚至戲劇名角的造型，還注意從優美的唐詩宋詞中營造意境……終於創造出自己那種秀逸、淡雅、精練、詩意濃厚的風格。劉海粟大師高度評價陳政明的畫：“精極筆法，豁然心胸”。

陳政明真不愧是一位豁然心胸的藝術家，是一位理想高超的創新者。他終於能從成功走向成功，從古典走向現代。

細賞陳政明國外寫生新作，他描繪各國民族風物，充分表現特有的形態，表現光源、質感和氣氛，而又賦與國畫特有簡練秀逸的筆墨和構圖，使作品更覺氣韻生動。我特別喜愛人物畫中的《雪地牽狗的女人》，以簡練明快的技法，草草數筆便刻劃出毛茸茸的皮大衣質感，濃黑的大反領襯托出俊俏的西洋婦女面容，一綫左側頂光，使臉部更加白皙嬌嫩，再運用清簡準確的淡墨勾出左右一雙寵物，更顯主人的高貴。《澳洲友人》充分表達出親切友善的感情，腮部用干濕不同寫法，描繪了剃掉和長出的胡鬚之層次、粗獷的身軀和手臂，是澳洲人的典型。《泰國舞》是一幅非常優美動人的舞蹈形像，一綫高光，一點朱唇、兩手交叉，益增婀娜嫵媚之感。其它如《泰國少女》和《剝椰子的男人》等多幅，都是難得的杰作。風景畫方面，他似乎特別喜愛描繪泰國那種境界獨特的椰林、象羣，以最簡的筆墨，大刀闊斧地寫出龐然巨物的質感，配以人物的動作和婆娑的椰樹，一派寧靜和睦的大自然氣息，躍然紙上。《佛寺晚鐘》構圖尤工，高聳的寺頂伸向無盡的蒼穹，由於不見尖端，益增其高

不可攀的聯想，一羣僧侶禮罷散去，拾級而下，直迫底綫，中間留出一片空白而以濃墨寫出前后四棵椰樹，頓時把前后景拉開，加強畫面的深遠廣闊。泰國的《水上市場》又是一番異國風情。《靜靜的悉尼灣》描寫澳大利亞風光，白色的風帆游艇，襯着一羣白色的海鷗，懸崖上一列歐美式的平房，又是一番澳洲情調。其它如加拿大的《雪地風光》，新加坡的風土文物，莫不琳琅滿目，美不勝收。

陳政明的新作是成功的，把中國畫描繪的領域擴展到世界的嘗試是值得贊譽的。筆者曾見一些傳統技法非常深厚的老畫家，當他們暢游歐美歸來，也興致勃勃的繪寫一些外國風物畫展出，可是一看仍然跳不出“荊關董巨”或“四王”的窩臼，甚至把萊茵河寫成荒江獨釣，古木幽亭式的倪雲林小品，令人啼笑皆非。當時，一些畫人就存在懷疑：“中國筆墨技法，能否勝任描寫外國的風土人情？而且能否達到西畫的明暗、質感和氣氛、動感呢？”答案是肯定的。陳政明的新作就是最有力的証明。事實上中國畫所能表現的輕盈活潑，飄忽飛舞的動感遠比油畫輕鬆流暢。陳政明運用了中國文學修養，傳統技法，揉合了西畫特點，終於成功創造出中國筆墨描寫外國風景人物而不失民族風格的杰作。

欣賞之餘，特譔所感，以質高明。

1988年9月於香港

FOREWORD

Zhao Shiguang

PRESIDENT

**HONG KONG ART RESEARCHING
ASSOCIATION**

Mr. Chen Zheng Ming, a well-known Chinese painter, is the Vice President of the Shantou Academy of Painting and President of the Chaoshan Chinese Painters' Association. I had a chance to meet him as he returned to Shantou through Hong Kong after a successful exhibition of his works in Singapore. His most recent paintings chords with mine!

A true and great artist will constantly search for new frontiers in expression and renew his or her style through endless trials, thus perfecting the skill and bringing artistic achievement to new heights. An artist who is, satisfied with what has been attained and indulges in reproducing the old work is, artistically, dead. In contrast, Mr. Chen has followed a daring and successful path of development from the traditional to a new style. His experience is similar to that outlined by the basic principles of the Lingnan School of Painting (to which I belong):

The ideal is to renovate Chinese painting, to reflect on the spirit of the time, and to combine the techniques of East and West, traditional and modern, so that the art can be appreciated and liked by people from all nations and classes.

Mr. Chen's paintings of traditional figures such as Li Qingcao, Lin Daiyu and Mrs. Kungsun have long been famous both inside and outside

China. These have been widely exhibited in Canada, Japan, France, Belgium, the Philippines, Cyprus, Tanzania and Yugoslavia. In recent years, he has been invited to Thailand, Singapore and Australia to lecture and show his work. The figures in Mr. Chen's paintings are lively, with vivid expressions on their faces and deep feelings shining through their eyes. The free and light brushwork for the background often brings a sense of spaciousness to the pictures.

Mr. Chen is a hard worker and good learner. He fully understands that, to reach high, one needs to start from a solid and wide basis. Hence, he has absorbed skills from Chinese painting, oil painting, sketching, cartoons and popular arts. From these he then develops his own style. He is also well-educated in Chinese history, literature, legends and opera; these help him to gain better insight into the characters of the figures painted. It is no exaggeration that the famous Chinese master Liu Haisu praised him for his "excellent brushwork and all-embracing mind".

While travelling overseas, Mr. Chen was deeply attracted by the scenery, people and customs of foreign countries. He decided to re-create what he saw through Chinese painting. In so doing, he has helped to push Chinese painting out into the world, and has fully demonstrated the sophis-

tication of Oriental Art to foreign art-lovers. For example, I like particularly the painting of the Canadian woman standing in snow with her dogs; the face looks so soft and lovely with the highlight on the left cheek. The friend from Australia is muscular but gentle, and the Thai dancer is charming with her slender figure and red lips. Thai scenery has also been vividly reproduced, especially in the paintings on the floating market and the Buddhist temple. The one on Sydney seaside, with its graceful seagulls and European buildings, transmits a relaxing and peaceful Australian scene. These paintings have really conveyed the distinct features of foreign land. They are in great contrast to the works of some other artists from traditional styles, where foreign scenery or people are all moulded into the forms of ancient Chinese masters, often with a solitary and gloomy atmosphere. No wonder some people once questioned whether Chinese paintings can be as good as Western paintings in portraying light, matter and the atmosphere. Mr. Chen's works have decisively removed this doubt; he has successfully depicted things foreign in a Chinese way while preserving their own special characteristics.

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Chairman of Hong Kong Artist Association

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4 銀裝素裹（加拿大）Snow cover (Canada)



5 澳洲友人 (澳大利亞)
Australian friends (Australia)

