

MA XUE PENG'S PAINTING COLLECTED WORKS

馬雪鵬畫集



辽宁美术出版社

馬學鵬畫集

新作寓新风

——马学鹏同志画集序

杨仁恺

数年来大部分时间在外地工作,有时应邀出国访问,在沈阳的日子不多。过去经常见面的美术界朋友,有时也想起他们,毕竟缘铿一面,无由沟通信息。近日在偶然的一个机会中使我看到马学鹏同志的山水近作,双眸为之一新,竟不胜感慨系之。

我在十多年以前认识了马学鹏同志,只知他以人物画见长。后来他入鲁迅美术学院中国画研究生班学习,涉猎的范围虽然广阔一些,但仍以人物为主攻方向。所以,长期浮现在我脑海中的仅只有各种人物的印象。殊知数年不见,他已画起山水来,而且面目清新,令人一时难以相信这竟是事实!经过阔别后的谈心,才知道他在三年前获准去广州美术学院本科进修,从黎雄才、陈金章、林丰俗等教授学习,专攻山水。第一次我所见到的多幅山水作品,都是他在进修期间的制作,至此我才恍然大悟!一九八八年七月,我们中国古代书画鉴定组从山东、吉林转到辽宁工作,正逢马学鹏同志在沈阳市辽宁美术馆举办个人画展,是在上次广州展出的基础上,回到沈阳后充实不少新作,无论数量和质量,都比在广州的那一次展出更为丰富多彩。我有幸再一次往观,认识上又有新的收获。隔了几天,约同在一起工作的著名画家谢稚柳先生再度前往,大家为之十分兴奋。咸以为关外风光,尽搜笔底:一枝红杏,露出墙头!

在我国绘画史上,早期的名家,各科兼工,只是发展到后来,才有所侧重,或专攻一门,本不足为奇。唐代大雕塑家杨惠之擅绘事,与吴道玄齐名;北宋名家李公麟擅人马,又能作山水,此类范例还有,不必缕述。须知造型艺术的范畴,各科无截然界限,彼此相通。学者从自己兴趣出发,可以选择一科或几科,原无明确限制。兴趣不尽相同,因而才向分工方向发展。明乎此,我对马学鹏同志由人物转攻山水原以为为是突然,看来是我一时的误解。事实上,绘画艺术的实践,由于客观事物所规定与作者本人创作思想的起伏澎湃,两者之间必然发生冲突,正是艺术之所以由此得到不断演进生机的所在。尽管绘画

各科各自受到造型的限制,惟独大自然界的风物,赋予人们的精神享受才是无穷无尽的,也最能启开画家的心灵,从而去拥抱它,把它的风采百态,摄入彩笔,用以感染所有的读者,其影响的深远,不可以三言两语所能讲清楚的。如果我这一点体会能多少符合客观事物发展的逻辑,马学鹏同志的艺术追求,由人物画转向山水景物的描绘,也许与此不无内在的联系。

前人有云:“土隔三日,当刮目相看”。我之与马学鹏同志的交游正是如此。素知他是具有进取精神的画家,从来没有满足的时候。对艺术的执着追求,正是他日新又新的动力。他得力于名师指点,又从古人代表作中吸取精华,更时刻去体验生活,如饥似渴,梦寐以求,有高尚的艺术情操,才可能臻于完美的境界。

在我前后所看到的百十幅作品中,具有鲜明的时代感吸引着我。他运用熟练的画笔,为千山万水写貌,姿态万千,不觉雷同。面孔常新;眼前的景物,似曾相识,那以描绘长白山为题材的作品,蕴藏着作者多么浓厚的乡情,从而唤起观众抑制不住的恋慕之意;那入秋的原始森林,霜叶红透,表现了大自然界的无限风光,显示出对人类博大无私的爱。凡是有贡献的艺术家之所以受到推崇和尊重,而且作品能传之后世,历久弥新,也许正因为他用优美的心灵和超凡的技法,摄取了如此多娇的景物留给人间的缘故罢。

据我所知,马学鹏同志画展先后在广州、沈阳两地展出,观众如堵,同声赞美,是作品所具有的艺术魔力的缘故。两地还邀请同行召开座谈会,这个办法很好,藉此听取各方面的意见,“它山之石,可以攻玉”。我从头阅读了有关记录,深有问题感,愿为编辑出版这本画册的序中,将诸家的看法摘取部分,代表我要说而未能说出的话语。

著名画家关山月先生在看画展后写下“尽驱春色入毫端”,寓意深远。指出画家的艺术才华具有描绘大自然的本领,与清初四大画僧之一的石涛所自诩的“搜尽奇峰打画稿”一语同义。作为画家的业



师黎雄才先生会上题词“劳而有所获”，言简意赅，勉励有加，说明所以有此收获，是从辛勤耕耘而来。古今中外凡是有成就的艺术家，概莫能外！

广州美术学院万楚雄先生发言中肯：“第一点，画展给人的感觉是相当认真的；第二点，现在很多人都玩弄笔墨，不食人间烟火，不管北方和南方，笔意草草，生活情趣与时代有距离。而画展作品生活气息浓，在生活里发现美，表现时代感强烈；第三点，画面色彩处理变化多端，既有大的气势，又有具体的、细致的描写，所以耐看。……”此外，广州还有不少画家热情致词，限于篇幅，只能概括地抄下几句，作为对马学鹏同志作品的评价。

在沈阳的座谈会中，发言的同样踊跃，对画家寄予深厚的希望。鲁迅美术学院教授晏少翔先生的发言，虽简短而情意真切。他说：“……一百多幅画，面貌没有程式化，作为国画来说，能够做到这一点，是很不容易的。他的画来自生活，走很多的路，在技法方面也进行了探索。他的熟练传统笔墨，跟现实生活结合起来，才能表现出这样丰富的山山水水，创作出这批生动感人的作品。”钟质夫教授也有相近的语言，表达同样的意思。原鲁美院长张望先生说道：“画家要南北交流。这个画展最突出的是交流了南北的艺术表现手法，百花齐放，用各种技巧，各取所长。”原鲁美另一位院长王盛烈先生说：“……就感到他对生活、对所从事的事业充满热情，总是顽强地在艺术上进行探索追求。可以说他没有一天离开对艺术的思索，他的实践精神是很感人的。画如其人，可以说他的作品里面就没有虚假，笔笔不苟、有一种强烈地对生活追求的真实感情，倾注全力，不玩弄笔墨，寻求偶然效果。但是，他是在发展中，从艺术的更高要求，还需要继续努力。”是鼓励，也是鞭策。

下面就想舆论界对马学鹏同志作品的具体分析说几句。我认为《辽宁日报》一九八八年七月九日发表石庆寅《关东魂，阳刚美》文

中所指出的：“这些作品是以关东画家的素质、感情和技巧融汇（岭）南派特长的结晶。……展览中作品，运用多种多样的艺术语言，充满探索精神。从谨严到狂放，从单一的用墨到墨与色的交融，从简洁单纯到层层积累，他都有所表现。还有几幅用新方法制作的雪景，很有‘前卫’的味道。……《秋韵》是用五张二米纸合成的巨幅，重墨、焦墨层层相积，跳动的线条不计工拙，使画面厚重中透出灵动。画黄山、漓江的两幅，犹如书法中狂草，得意忘象，进入表现的境界。”在《辽宁电视台》由程蔷编导的《为万水千山写貌》的说明词配合多彩的形象，再现马学鹏同志从生活到创作的活动，使人们更全面地了解画家创作过程的艰辛和苦乐。又细致地描写《雪松图》的“银装素裹，冰雕玉塑，寒气袭人。松林深处，一座宇宙隐约可见。雪后的林海古刹，幽静出尘，引人遐思。”总之，各方面对马学鹏同志的作品给予很高的评价，对其艺术创作前途，从各个角度提出了看法和希望，他们语重心长，必能有助于画家百尺竿头，更进一步。

学鹏同志艺术的成就，远不止此，不是三言两语所能阐述得清的。可以简括为一句话：在于他对艺术现有一个明确的认识，对生活作为艺术创作的唯一源泉，对继承传统能转益多师，进而运用把握，都有较深的体验。正因为如此，他的新作新风才得以泉涌而出，流向江河，注入大海，历久不衰。

画家对我表示辽宁美术出版社即将着手为他的作品，编印一部精美画册，嘱为作序，自应乐于接受，在原有前言的基础上，归纳各方专家的评价，汇成这篇序言，藉申贺忱，并祝在艺海航程中取得更高更新的宏伟成就。

一九八八年十月四日于沐雨楼中

NEW STYLE IN NEW WORKS

—Yang Ren kai—

Of late years I mostly worked in the other parts of the country and sometimes was invited to go abroad to visit, so stay in Shenyang few days. At times I recalled the friends of mine, with whom we saw a lot of each other in the past, but after all we didn't communicate by missages. Recently I saw Mr. Ma Xue peng's latest mountains and waters paintings by chance, my eyes took on an entirely new complexion and I was impossible to prevent from sighing with motion for them.

I got to know Mr. Ma Xue peng over ten years ago and was only aware that he was expert in figures painting. Later on he entered Lu Xun Academy of Fine Arts to engage in Chinese painting studies in graduate class. Although revolving range was widespread, figures painting was still his main subject. So only figures of all kinds in his paintings appeared before my eyes for a long time. It is hardly realized in a moment, that he has started painting mountains and waters after a few years and has taken a completely new appearance. Who would have expected that it is true. Through friendly talking after long separation, I have learned that he went to Guangzhou Academy of Fine Arts three years ago to engage in mountains and waters painting under professors Li Xiong cai, Chen Jin zhang and Lin Feng xu. Many of his landscapes I saw the first time were written by him during studying in Guangzhou Academy of Fine Arts. In July of 1988, our appraisal group of Chinese ancient paintings and calligraphies transferred from Shandong and Jilin provinces to Liaoning province when Mr. Ma Xue peng's painting exhibition was being held in Liaoning Art Gallery of Shenyang. In the exhibition were many new works besides the paintings exhibited in Shanghai and Guangzhou, and the exhibits were much more rich and varied than the ones in Guangzhou not only in quality, but also in quantity. I was lucky to visit the exhibition and it deeped my understand-

ding of Chinese painting. After a few days, I invited my colleague, famous artist Mr. Xie Zhi liu to visit the exhibition once again. We were excited very much and held that the typical northeast scene was communicated by a flourish of the artist's painting brush, like a red plum tree revealed over the wall.

In the history of Chinese painting, it is not strange at all that early artists held two or more subjects concurrently and only in the later stage of the history artists began to lay particular emphasis on one of arts. Yang Hui zhi, great sculpture master of Tang Dynasty, was good at painting and equally famous with Wu Dao xuan; Li Gong lin, famous great master of Northern Song Dynasty, was skilled in figures and horses painting and could also write mountains and waters. Such examples can be given more and more, but it is unnecessary to do so. It must be understood, that all branches of plastic art don't have sharp limits between themselves and are interlinked with each other. Learners can choose one or several kinds of arts in accordance with their own interest. Artists have different interest, so they can be expert in different kinds of arts. Therefore it is my temporary misunderstanding that I regarded it as a sudden change that Mr. Ma Xue peng is engaged in landscape painting instead of former figures painting. In fact there must occur conflict between objective reality and undulation of artists' creation though during practice of painting art, and as a consequence, art makes unceasing progress. Although all kinds of arts are limited by moulding means respectively, nature scenery gives human inexhaustible mental enjoyment and greatly enlightens artists' intelligence and makes them to embrace it, to collect its different poses and expressions into their paintings, thus affecting all spectators. Its profound influence is impossible to be stated clearly in a few words. If my such a little experience conforms more or less to the law of objective development in things, to this maybe inn-

erly links Mr. Ma Xue peng's pursuit of art, engaging in landscape painting instead of figures painting.

predecessors said, "A scholar who has been away three days must be looked at with new eyes." It is true that I associate with Mr. Ma Xue peng. I ever know that Mr. Ma Xue peng is an initiative artist and never contented with his achievements. His inflexible pursuit after art is the motive force of his neverending changes and improvements. He has got benefit from great masters' advisements, assimilated the essence of ancient masterpieces and often observed and learned from real life. He is always and eagerly longing for art day and night, he has lofty artistic sentiment, so he has been coming up to perfect realm.

I have seen over hundred works early and late, and have been fascinated by their obvious features of the times. Mr. Ma Xue peng has described thousands mountains and waters with his skilled brush. His paintings are in various postures and always keep new, and don't look duplicate. The scenery in his paintings looks familiar. Those works portraying Changbai Mountains contain very strong homesickness of the painter, thus arouse spectators unrestrainable feeling deeply attached to their homeland; in the primeval forest at the beginning of the autumn maple leaves are reddened thoroughly, displaying unlimited scene and showing universal selfless love to the people. Every accomplish artist is respected and esteemed, and his works could be handed down and always maintained new, just because he has assimilated so beautiful scenery with his fine heart and extraordinary skill, and leaved his works for the world.

As far as I know, Mr. Ma Xue peng's painting exhibitions first in Guangzhou and late in Shenyang were always full of spe-

tators and were admired greatly with one voice, owing to the artistic charm of his works. Fellow artists in the two cities were invited to forum. This way is very good, and can heed the opinions from different quarters. "A stone from other hills may serve to polish the jade of this one. (Advice from others may help one overcome one's shortcoming.)" I had read relevant minutes of forum from the beginning to end, got the same feeling, and I am willing to take passages from the minutes into the preface as my opinion that I would have expressed, but did not do.

Famous artist Guan Shanyue wrote down such words of pregnant implied meaning after visit of the exhibition as follows: "Collecting all the spring scene into the tip of painting brush", which means, that an artist has art talent to portray nature, and is in agreement in meaning with the phrase of Shi Tao, the Qing Dynasty painter: "searching for all the wonderful moments to sketch." Mr. Li Xiong cai, the artist's professional teacher, inscribed in the forum: "work hard and reap profits", compendious and comprehensive, to encourage him to do still better. It shows clearly, that the profits are gained from intensive and hard cultivation. There is no exception to this for all the accomplish artists, both ancient and modern Chinese and foreign.

Mr. Fang Chu xiong from Guangzhou Academy of Fine Arts said pertinently: "First, the exhibition feels quite serious. Second, at present there are many people, who juggle with brush and ink, don't eat cooked food of man's world, regardless of south or north, their painting intention is rough, their temperament of life is apart from the times. But the works in the exhibition have rich flavour of life and strong sense of the times and have expressed the beauty of life. Third, colours on the paintings are treated changefully, have not only great momentum, but also concrete description, so give us much

food for thought." In addition there were a good few artists in Guangzhou made speeches fervently. As space is limited, it is only possible to make a few copies from the forum notes as appraisal of Mr. Ma Xue peng's works as above mentioned.

Artists of Shenyang took floor one after another in the forum equally fervently and placed great hopes on the artist. The speech made by professor Yan Shao xiang of Lu Xun Academy of Fine Arts was short, but sincerely affectional. He said, "There are over hundred pictures which have not been stylized in features and it is not easy accomplishing like this as traditional Chinese paintings. His paintings stem from life. He has experienced various trials and made explorations in technique. He has desecrated such rich and magnificent mountains and waters and has produced such lively and moving works, just as a result of his skilled traditional technique in combination with real life." professor Zhong Zhi fu has made same resemble speech, expressing the same meaning. Former president of Lu Xun Academy of Fine Arts, Mr. Zhang Wang said, "Artists from south and north should exchange experiences and techniques. The art exhibition is conspicuous for its combination of south and north artistic techniques. 'Let a hundred flowers blossom,' using all kinds of technique and each does by his own strong points."

Another former president of Lu Xun Academy of Fine Arts Mr. Wang Sheng lie said, "I feel, that he is imbued with warmth to life and his cause constantly exploring and pursuing in art. I dare say he isn't apart from thinking of art a day. His spirit of practice is moving. Artists' painting is symbols of his character and morality. In his works is not false. Every brush stroke is not the least bit negligent. He has a real sentiment of hard learning from life, throws all his energy into his work, doesn't juggle with brush and ink, and seeks for tuitous effect. But he

is making advance in art and should continue making still greater efforts from: higher art claim." These words are both encouragement and urge.

I hope to say some words about concrete analysis of press circles for Mr. Ma Xue peng's works. In newspaper《Liaoning daily》of July, 9th, 1988 was published Shi Qing yin's article《Northeast spirit and masculine vigorous beauty》,which points out,"These works are fruit of Northeast artists' quality,feelings and technique in combination with south school's specialities.....Varied artistic languages have been applied in exhibited works,which are full of exploring spirit,both compact and unrestrained,from single ink to colour-ink blend,from terseess- simplicity to layer upon layer accumulation. There are also a few snow scenes written by him with new technique, which have some touch of "Vanguard"....,《Autumn Rhyme》is a huge picture made up of five pieces of 2 metres long papers, Dense ink-layer upon burned ink-layer are accumulated each other, pulsating lines,both fine and thick, have made the tableaux reveal nimbleness through thickness.The two paintings depicting Huangshan mountains and Lijiang river are not simply copying the objects, but painting its essence(have vained the objects' essence forgetting their forms),like wild curssive hand of calligraphy and have entered into realm of expression. In a television show of Liaoning Television station was broadcasted an expository speech to

《writing appearance of ten thousands crags and torrents》written and directed by Cheng Han, representing Mr. Ma Xue peng's creative work from life to painting, and showing hardship and happiness of the artist's working overall. The picture 《snow pine》has described in details, Silver clad and white clothing, ice sculptures and jade cuts, chill entered into the very flesh of the men". In the deep pine forest could be seen dimply a tem-

ple. The ancient temple in the immense forest after snow is peaceful, secluded and spotless to lead one into reveries. In brief, Mr. Ma Xue peng's works have been highly appraised from different quarters, Artists have put forward thier own views on and wishes to the future of Mr. Ma Xue peng's art creation from various angles, thier words are sincere and wishes-earnest,so must be conducive to the artist to make still further progress.

Mr. Ma Xue peng's art achievement is far from being so and could not be clarified in a few words. It may be summarized in a word as follows: He has understanding of art outlook and has deeper experienced that life is the only source of artistic creation, carrying forward the art tradition,thus can gain profits from many great masters and further having a perfect command of technique. Exactly for this reason, his new style in his new works gushes out and constantly flows down the rivers and into the seas.

The artist told me that Liaoning Art Publishing House will start compiling and printing an exquisite album of his paintings and asked me to write a preface.I should be glad to do so and summed up appraisements from the art specialists of all quarters into such preface on the basis of the former preface,thereby to express my congratulation and wish him obtain still higher and newer great achievement on the voyage through the art ocean.

wrote in the Mu-yu-lou, 4th Oct. 1988

鴻目

琳瑯

戊午年夏

馬其聰書

謝燕
在溪陽



謙受益
損

子存
天長地久
永結
大羊城
好才
魚
就



盡驅五色入毫
端

錄蘇軾詩

學鵬第二院

漢陽關山月



飞流泻玉 (90cm x 98cm)

Climb-side spring rushes down
(like a jade bell)



秀岭叠翠 (83cm × 254cm)

Emerald green layer upon layer
in beautiful mountains



雾秋时节 (66cm × 68cm)

Foggy autumn season



育林人家 (67 cm × 68 cm)

Tree-planting household

惊涛裂岸 (82cm×258cm)
Terrific waves splitting shore



