

黎振猷花鳥畫集



黎振歐花鳥書集

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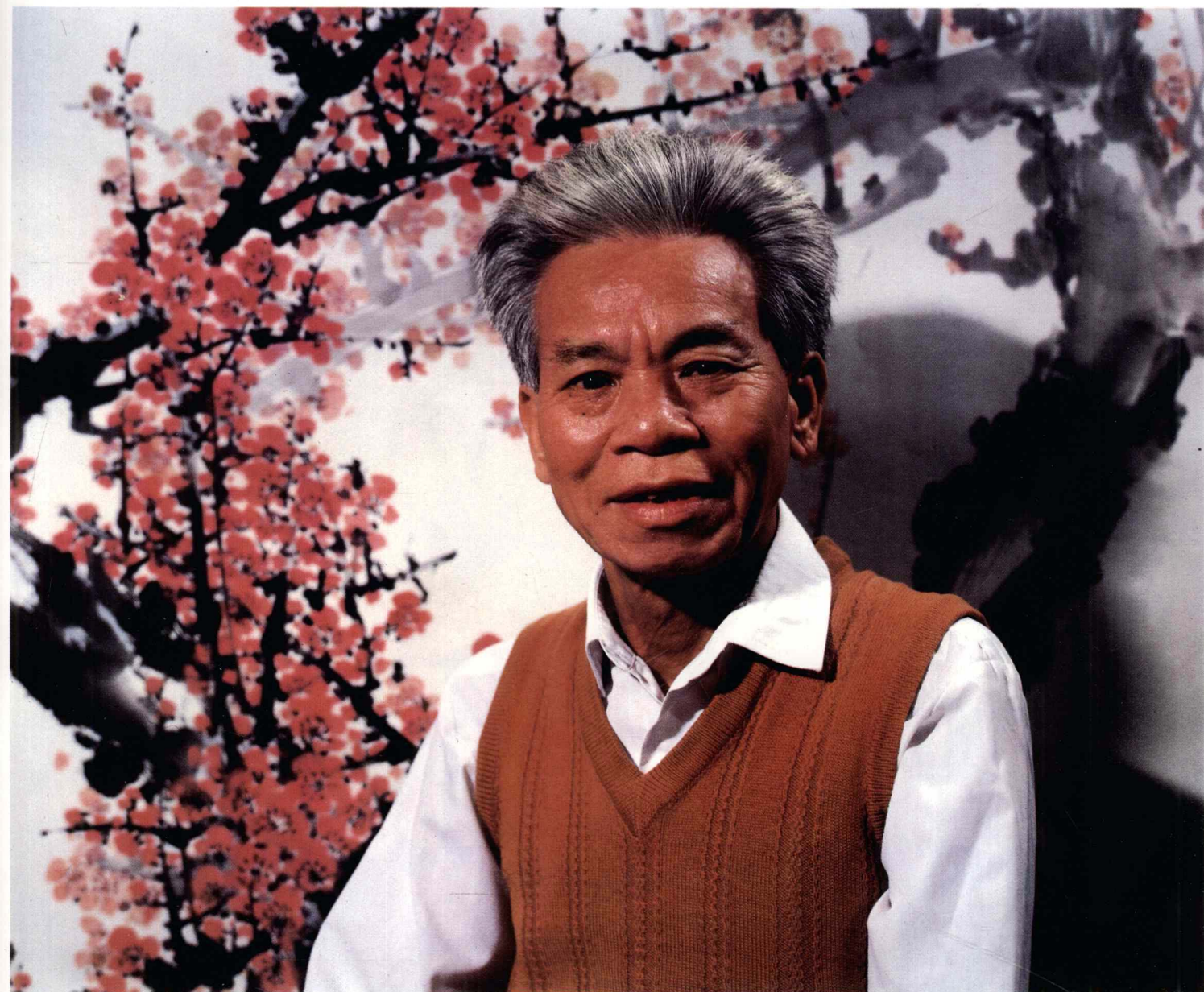
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——黎振欧和他的画(代序)

万峰无语，在桂林这片南中国的土地上放射着璀璨的光芒；漓江默默，千载流淌。

碧莲峰下，一位默默耕耘砚田数十载的老画家，走着一一条坎坷、清淡、虚心、执著的人生和艺术道路。

从南窗远眺是山水，从北窗近看是山水，走出后门是山水，跨出前门是山水。黎振欧身居天下闻名的阳朔山水中，却别出心裁，鬼使神差地选择了终身追求——花鸟画，还特别选择了无数古今大师无数次重复并形成无数座高峰的梅、兰、竹、菊。他虽未发出“血战古人”的呐喊，胆气已确实可钦可佩。

何也？

不了解黎振欧的身世、为人、性格、追求的人是难以理解的。

画家置身于不同时代的不同生活面，体验、认识生活的深度和广度不同，画家的千情万绪，采取了不同的寄托方式，虽是历经百代，辗转千家的重复题材，在不同的画家手里各呈异彩。在重复中创新，是既要胆又要识的。

黎振欧爱画梅。“雪虐风饕愈凛然，花中气节最高坚”。爱国诗人陆游的咏梅诗，恰如其分地道出了黎振欧生活经历的坎坷和从艺道路的艰辛。他降生于军阀混战，灾难深重的旧中国，挣扎生存于外族侵略的铁蹄和旧中国政权的腐朽统治下，等他停停学学地读完广西省立艺专，满腔热血地投入革命队伍，欲在人民军队中施展才华时，却被“极左”大潮无情地洗刷出来，蒙受不白之冤、奇耻大辱，执笔的手终日与牛鞭、粪铲摩擦出层层老茧。改革开放的春风使黎振欧这半百老树重绽新蕾。他的激情，他的灵感，他的天分，他的精力如开壅之水而一发不可收。他大量地创作，大量地参加各种各级画展，大量的作品刊登于各级各种刊物，并应邀访问了日本、美国，真个是“梅花香自苦寒来”！难怪一翻开他的作品影集，红梅、白梅、瘦梅、怒梅、喜梅扑面而来，他哪是在画梅，分明在画自己。

黎振欧喜画兰。寥寥几笔，占尽风流，却是他感情和功底的凝炼，俗浅之人是不敢轻易画兰的，故有“一世兰，半生竹”之说。黎振欧在题兰花时用了“蕙兰明洁性，林壑伴烟云。不斗芳菲艳，却留石泉芬。孤芳还自赏，嘘气远还闻……”这几句诗，亏是他情之所寄。现代画家，稍有名气，动则挤往大都市，甚者更往国外溜，在灯红酒绿中玩清高、思古、避世之幽情。但黎振欧成名之后，不为名利所累，坚持清闲恬淡的为人，一直未离开生他养他的阳朔县，继续忠实敦厚、木讷朴拙得查不出现代生活在他身上留下的一丝指纹，他继续他的盐水花生送米酒，只不过把抽烟档次从“钟山”提高到“红梅”而已。

黎振欧擅画竹。他画风竹、雨竹、老竹、新竹，而真正使他名声大振的是他画的硕健挺拔的大竹，也是他在艺术春天里浩然之气的象征。我虽未亲睹其作画过程，从画面效果分析，应当是排刷当笔，巧蘸水墨，飞白用笔而得之。此应说是画竹领域的一大创举，却引来从者如云，“桂林刷贵”。如果说黎振欧是“桂林竹”的开山祖，恐无人异议。黎振欧成名之后，却虚怀若竹，跟他相处，如居竹林，只觉清风习习，可敬可亲。正如他的一首题竹诗云“一生正直更虚心，不愧诗人代代钦。成长不嫌沙土瘦，老来何惧雪霜侵”。

陶渊明爱菊咏菊，黎振欧爱菊画菊。最近以原色纸作没骨菊花颇有新意，他题上“不随百卉闹春色，点缀秋容意自狂。瘦质凌霜存晚节，层英含笑吐清香。”诗句，体现了他敬崇超逸，执著的菊，抱香枝头，不抢风头，不追求抢眼效应，轰动效应，淡泊名利，寂寞求道的人生和艺术态度。人即菊，菊即人，在他的艺术作品中的拟人化情操，充满人情味，都是他人格力量的物化。

写意花鸟画到今天已进入了一个前有高峰（大师如林），后临大海（新秀如潮）而题材重复狭窄的境地。画家的品格、胸怀、素养和悟性是形成绘画高度必不可少的先决条件。作为晚辈，我钦羨黎振欧今天所取得的成就；作为同行，我祈盼黎振欧衰年奋进，迈跨流俗，努力寻求艺术生命不可或缺的光源，拓宽审美领域，加深审美层次，取得更大更高的成就。

Rough, Plain, Modest and Persistent

—Li Zheng Ou and his Paintings(Preface)

In Guilin, a land of South China, the sparkling Li River has been flowing on quietly for ages amidst the speechless peaks.

Below the Lotus Peak, an old painter in his several tens of years cultivation on the chinese paintings takes up the rough, plain, modest and persistent life and road of art.

Viewing the beautiful hills and waters in all directions, Li Zheng—ou though lives in the town Yang Shou of hills and waters, yet with incredible exception he has chosen the painting of flowers and birds as his lifelong pursuance, in particular the painting of plum, orchid, bamboo and chrysanthemum which has been consummated in art by many great masters of all times. Though he has not yet exclaimed to “beat the past” , his boldness is really, admirable.

why?

it's hard to understand why if one doesn't know Li Zheng—ou's life experience, behaviour, personality and pursuance.

Different life of different era may bring about the painters the knowledge of different depth and breadth of life. The sentiments and passions of the painters can also be reposed differently. The subjects though repeated by many masters of generations can be represented differently by different painters. Creation from reiteration needs boldness and profoundness.

Li Zheng—ou loves to paint plums. The poem written by the patriotic poet Lu You, which reads “despising snow and wind it is ever more stern, it shows the most courageous over other flowers alone.” has pinpointed properly the hardships of Li Zheng—ou's life experience and road of art. He was born in the disaster stricken old china tangled in warfare. Struggling to survive under the iron hoof of the foreign invasion and the corrupt dictatorship of the old chinese regime, during which he had finished the on—and —off study at the Guangxi Provincial Art School and joined the revolutionary army enthusiastically and desired to display his talent in it, he was relentlessly purged by the ultra—left trend of thought, and was ridden with unredressed injustice and great disgrace. As a result of holding the cow's whip and spade instead of painting brush all day long his hands were of thick callosity. The open—door reformation like the spring wind has enabled Li Zheng—ou, the aged old tree, to burst into new bloom. His passion, inspiration, talent and energy flows out like the uncontrolled water. He goes all out into art creation, and joins in all kinds of exhibition with his massive art works issued on all kinds of magazines at various levels. He was invited to visit Japan and the United States. What “a plum that only fragrances the bitter cold” ! No wonder when you open the collection of his art works what may flash into your eyes is the red, white, thin, angry and happy plums. Didn't he paint the plum or he himself obviously.

Li Zheng—ou likes to paint orchid. The elegance can be demonstrated in a few simple strokes due to his sentiments and profound attainment. It is far from courageous for the shallow vulgarian to paint the orchid as a saying goes in the chinese painting “all one's lifetime is needed for the orchid and only half as much for the bamboo” . Just as he reposes his passion in his poem to praise the orchid. “Pure orchid in nature is mated with mist and cloud in the woods. Never attempts to vie in beauty but remains fragrance with stones and stream. A lone flower admiring its own fragrance. A

quiet sigh is heard far and wide. Some of the painters today with a little fame would squeeze into big cities, some even attempting abroad so as to show off their nostalgia of the past and evasiveness in seclusion and be aloof from politics and material pursuits in red lanterns and green wine (debauchery). On the contrary, it never bothers Li Zheng-ou about the fame and gain upon becoming well-known but he persists in the plain and simple life and the pursuit of art, and still lives in Yangshou where he was born and bred. From his consistent loyalty, purity, honesty, sincerity and simplicity you can hardly find a fingerprint of modern life in him. He continues his rice wine with sautley water peanut in addition to the upgrading of cigaret from "Zhong Shan" to "Red Plum".

Li Zheng-ou is good at bamboo painting. He paints the windy, rainy, old and new bamboos. What really makes him so well-known is the huge bainted in vigour and straightness which also symbolizes the awe-inspiring righteousness in his spring of art. I've never seen him demonstrating myself, yet judging from the effect of the appearance it must be painted with the composed brushes dipped skillfully in the ink and skimming on the paper, thus taking the lead in bamboo painting, that Li Zheng-ou is the founder of "Guilin Bamboo", no one would be opposed to it. After becoming famous Li Zheng-ou remains very modest and easy going just like the gentle breeze from the bamboo groves beloved and respectful. As it is written in his poem in praise of bamboo, "it is righteous as well as modest forever; worth admiring by poets from generation to generation, it never complains to be grown on the thin soil; not even be afraid of being attacked by snow and frost with age".

Tao Yuan-ming loves chrysanthemum and praises it. Li Zheng-ou loves chrysanthemum and paints it. Recently the boneless chrysanthemum painted on the primary color paper breaks a new path. As he wrote, "not to play with the Spring like hundred other flowers, but to decorate the autumn unrestrainedly. The slim nature in the frost maintains integrity in its later years; a clean fragrance wafts from the sincling flowers. From the poem it embodies his respect for the unconventional gracefulness. The willful chrysanthemum cares only its fragrance not the lime light. the shocking effect is nothing but the quiet path of life and the attitude of art. The man could be chrysanthemum so as chrysanthemum be man. His art works can be personatized as his personality can be materialized. The free hand brush work in traditional Chinese painting of flowers and birds has entered into the peak and backed against the sea with not much room for improvement. The prerequisite precondition in the depth of painting should be based on the painter's personality, far reaching attainment and comprehension. As being the junior I admire the achievements of Li Zheng-ou today, as the counterpart I wish him strive ahead in his later years and be unconventional and pursue the life of art endlessly and broaden and deepen the aesthetic standards and further his achievements.

Huang Gesheng in Nanning, May, 1, 1992.

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亮节高风
慶祝中國共產黨建黨七十周年
馬毛主筆 紀念堂印作
一九九一年二月一日

一 亮节高风



二 松 梅



三 鹊 梅