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鄭作良作品集





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记得60年代初我在杭州余杭县三墩中学念书，时为校长的柳村先生，又兼美术与音乐课。他与浙江美术学院的吴弗之教授既是浙江浦江老乡又是师生关系，早年曾在潘天寿手下教过书。那时他四十来岁，经常在《版画》、《东海》杂志和《浙江日报》发表版画作品，已经是著名版画家了。柳先生不但为人谦和且有慈父之心，更是造诣高深、修养全面的师长。当时的中学有各种小组，我选择了美术兴趣小组。在柳先生的带领与指点下，美术小组在室内画静物，又到学校附近的农村写生，然后将写生稿改变成木刻稿。从此，我对木刻产生了兴趣与爱好，这是我最早接触木刻，因此，柳先生是我学木刻的最早启蒙老师。这里还有一个小故事，当时我经常带画到柳先生的办公室求教，在他的案头用图钉钉着一张赵延年先生60年代创作的鲁迅先生木刻肖像印刷品，也就明信片那么大小，但黑白对比强烈，鲁迅目光炯炯有神。当时不知道也不认识赵延年先生，只喜欢这件作品。几次去拜访柳先生都见到这件作品，有一次我终于斗胆向柳先生索要这件鲁迅像。出乎我的意料，柳先生非常乐意地从墙上取下送给了我，感激之情难于言表。四十余载过去，辗转南北东西，加之“文革”与部队的多次调动，我始终保存着这幅木刻印刷品。无巧不成书，2006年春，83岁的中国美术学院老教授赵延年先生专程来京参加他向中国美术馆捐赠作品仪式，公务之余来我家作客，我将保存45年的那张鲁迅像展示在他眼前，并说明来历，他摘下眼镜，用激动的声音说：“郑作良，你真是个有心人，不容易，真不容易呀！”根据我的要求，他在画面上欣然写下了：“赵延年，2006.3.11于北京，时年83。”

我学画的事后来被父亲知道了，他不但不反对，反而非常支持。父亲知道了刻木刻需要质地细腻而坚脆的木板时，他就到村里村外去采购一种乌臼木，果然非常好刻。一个初中的儿子要学木刻艺术，这对一个祖祖辈辈的庄稼人来说，是难以理解的事，他也不知道刻木刻有什么用。父亲的理解与支持使我坚定了学木刻的信念。现在回想起来，终生难忘，终生受益。我走上版画道路，除了启蒙老师以外，父亲的支持与理解应是一种原动力。我现在可以告慰九泉之下的父亲，我没有辜负您老人家的期望，可惜您没有见过我一幅像样的木刻，我只能用这本画册来祭祀您的亡灵，我深深感谢您对我的慈爱。

1964年秋，中学毕业，在恩师柳村先生的力荐下我考入了梦寐以求的浙江美术学院附中。学校除了学习基础课与文化课以外，我们还下乡、下工厂与农民、工人同吃同住同劳动。使我记忆犹新的是在浙东农村上虞参加“四清”劳动。我挑着一担百十来斤猪粪步行二十来里山路去送肥，早上挑肥出门往返四十余里，到中午回村时已精疲力尽，饥肠辘辘，一天下来，浑身酸痛。在工厂劳动锻炼时，我与同学被分配在厕所劳动，工作是冲粪便与打扫卫生，在工厂师傅的带领下，我们工作了整整一个多月。四十多年过去，使我领悟到劳动的伟大，他能锻炼人的意志、体魄、情感。

一晃四年附中即将结束，两年学习，两年“文革”。1968年附中毕业，意味着人生新的转折点。“文革”期间特别注重出身，我因为出身贫下中农，加上体检合格，好运降临，我被批准光荣参加中国人民解放军。部队从上海到湖北，不到三年，我作为最基层的连队战士被军委工程兵总部首长看中，随后直接上调到北京。25年的军旅生涯，我从一个普通的战士一步步提升到正团上校。我坐着快艇去过海岛部队，曾两次赴云南前线战地采访写生。在新疆工程兵筑路部队，我用半年时间走遍了天山南北的施工现场，有时为深入一个施工连队，要步行一整天的山路才能到达。我多次为国防建设牺牲的烈士画像，因此，我对天山有特殊的感情。当兵是奉献，当兵是义务，当兵是爱国青年义不容辞的事。把青春年华献给祖国，献给现代国防建设，我无怨无悔。部队生活锤炼人格、品质、勇敢与毅力，部队是个大学校，一点没错。

1982年，我进入浙江美术学院版画系研修，这是版画系招收第一批研修生，学校规定研修生可以自由选择导师，经过考虑我选择时任系主任的赵宗藻先生。当时浙江美院的学风非常民主开放，除相对固定导师外，其他研修生导师的课也可以自愿参加。因此，赵延年、张怀江还有其他一些老师的课我们也能参加。其实我们这届研修生是享受了研究生待遇。浙江版画素以“两赵一张”著称，即：赵延年、赵宗藻、张怀江。其实还有“一张”，即张漾兮先生，他是老革命，也是浙江美术学院版画系的创建人，他因病于1964年过早去世。“两赵一张”的作品我都非常喜欢，我的感觉赵延年先生的作品属于激扬之黑白，强烈而富张力，而赵宗藻先生的作品应该是抒情之黑白，前者的灰调子是通过透印的淡化来巧妙处理，而后者则是通过刻刀来处理中间调子。延年先生用平刀与斜刀刻出铿锵有力的各种人物，而宗藻先生用三角刀与圆刀刻出优美的风景与俏丽的江南女子。而对张怀江先生来说，应该具有“两赵”的包容性，换言之“刚柔相济，兼而有之”。我在部队时创作的版画作品以及转到地方后创作的作品，不同程度上受到“两赵一张”的影响。70年代后期，我曾一度崇拜前苏联现代版画家乌申，并推荐给赵宗藻先生，赵先生也非常喜欢乌申的作品。2000年以后，我力求摆脱他们的影响，在黑白木刻上追求更简洁、更明快、更大气的风格，而且在篇幅上超越我以前所有的作品，最长边达到2米。进入新世纪，我已不再迷恋乌申的排刀，感到学他的东西洋味太重，转而从画像石、画像砖、金石篆刻以及汉代封泥中吸收古文化的养份。在工具上我喜用特制的大平刀与凹口刀。受白石老人“大笔画小画”的启发，画面的处理不拘小节，有些细小部分我采用大刀刻作，用大刀营造大环境、大气势、大格局，讲究整体。

中国是版画原创国，也可以说中国也是版画大国。鲁迅先生说：“中国是出版画最早的国家”。中国的复制版画可追溯到2000多年前的汉代。尽管中国版画那么古老，在国际上又享有盛誉，但中国百姓对版画了解甚少，喜爱和收藏版画的更是凤毛麟角。版画是好东西，连有些油画家与国画家都说版画好，版画是世界艺术语言，版画不但是中国的，更是世界的。大家要知道，版画是高雅艺术，版画也能出名家大师，版画也能卖好价钱。

我遭遇了版画、结识了版画、爱上了版画，并为之上下求索。版画带给我快乐，版画赋予我力量与勇气。感谢先父！感谢导师！感谢家人！感谢支持与关爱我的朋友们！

I remember at the beginning of the 60s, I was studying at Hangzhou city Yuhang county Sandun middle school. My principal back then also taught art and music. He had a close relationship with Professor Wu Fuzhi at Zhejiang Academy of Art because they are from the same hometown and they have a teacher-student relationship. My principal also taught under Pan Tianshou. At that time, he was about forty years old, and often publishes his artworks on magazines such as Print, East Sea and Zhejiang Daily, so he was a famous printer already. Mr. Liu was not only humble, but he was like a father to me. He has excellent art skills that he is a great teacher. Back then, there were many clubs when I went to school, I chose the art club. Under the guide and lead of Mr. Liu, our art club would paint static objects indoor, scenery of villages outdoor, and then we started to carve on woods. From then on, I was interested in and started to love wood sculpture. That was the first time that I learn about wood sculpture. Therefore, Mr. Liu is my first teacher to learn wood sculpture. I still remember a story. At that time, I often go to Mr. Liu's office to ask questions about my paintings. On his desk, there was a wood image publication of Mr. Lu Xun made by Mr. Zhao Yannian in the 60s. It was the size of a post card, but the black and white contrast was strong and Lu Xun's eyes were so bright. At that time, I did not know Mr. Zhao Yannian, and I just liked this artwork. I saw this artwork whenever I go to my teacher for questions. One time, I had the courage to ask for this artwork from Mr. Liu. Unlike what I have expected, Mr. Liu was happy to take out the artwork to give it to me. I really appreciated that and I did not know what to say. After over forty years, I have moved around frequently and was transferred many times during the Cultural Revolution, but I still have this publication of artwork. It was a coincidence that in spring of 2006, Professor Zhao Yannian at the age of 83 of China Academy of Art came to Beijing to participate in the donation celebration of National Art Museum of China. He came to my house after work, and I showed him the Lu Xun picture that I have kept for 45 years. He took off his glasses and said with shaky voice: "Zheng Zuoliang, you are so kind to keep this. This is not easy, not easy!" Since I have asked him, he was happy to write "Zhao Yannian, 2006.3.11, Beijing, at the age of 83" on the picture:

My father knew that I was studying to paint, and he was not against it at all, instead he was very supportive. He knew that I need smooth and hard wood for wood sculpture, he would go out of his way to buy me good wood in other villages, and those wood are good to carve. A son wanting to learn about wood sculpture art in middle school, this is very hard for generations of farmers to understand because they don't know what can wood sculptures be used for. My father's understanding and support made me determined to learn about wood sculpture. When I remember these, I still feel that it was beneficial. I started my print paintings path because of my first teacher, but also because of my father's support and understanding. Now I can tell my father who have already passed away that I did not let you down. Unfortunately, you have never seen anything good when you were with me. Now I can only use this catalogue to soothe your soul. I deeply appreciate your kindness.

In fall of 1964, I graduated from my middle school and went to my dream school, the affiliated secondary school of Zhejiang Academy of Art with Mr. Liu's recommendation. Other than studying the basics and cultural courses, we would go to villages, work and live with farmers or factory workers together. I still remember clearly the time I went to Zhedong village to have "four elimination" activity. I carried over 50 kg of pig feces to walk about 10 km to send this feces for farmers to use. I had to walk over 20km in the morning because I have to return to my own village. By the time I got back, I was so hungry and tired that my whole body ached. When I was working in the factory, my classmate and I were assigned to work in the toilet. Our job was to clean toilets, and under the lead of my supervisor, I have done this for a whole month. After forty years, I feel that working is powerful because it tests your mind, physical body and emotions.

Four years of secondary school went by fast. I studied for two years and the Cultural Revolution went on for two years. In 1968, I graduated from the affiliated secondary school, and this is a turning point of my new life. During the Cultural Revolution, someone's "nature" was the most important thing. It was fortunate that my nature was poor farmer. Also since I passed the physical examination, I was approved to join the Chinese People's Liberation Army. The army went from Shanghai to Hubei province. After about three years,

as an army officer at the bottom, higher ranking officials of the military commission thought highly of me and sent me to Beijing. Twenty five years of military experience, I was only a soldier and then gradually became a colonel. I went to island military teams twice on mosquito crafts and Yunan front twice. When I went to Xinjiang construction team, I spent half a year walking around the construction sites of south and north of Tian Mountain. Sometimes, to go to one site, I had to walk for a whole day. I have made many painting for soldiers who died when they were constructing and contributing to the country. Therefore, I have a special feeling towards Tian Mountain. Being a soldier means sacrifice. Being a soldier is our responsibility. Being a soldier is something a patriotic youngster must do. Contributing to my country, self-defense construction, I have no regrets. Military lives test one's integrity, quality, courage and perseverance. It is completely true that military is a large school.

In 1982, I went to Zhejiang Academy of Art to study print paintings. It was the first time that the faculty of print paintings recruited research students. The school had the rule of research students can choose their professors freely. After some consideration, I chose Mr. Zhao Zongzao who was the dean at that time. Back then, the academic atmosphere in Zhejiang Academy of Art was very open and free. Other than your own professor's classes, you can also voluntarily attend other professors' classes. Therefore, I was able to participate in other professors' classes including Zhao Yannian and Zhang Huaijiang. Actually, our classmates enjoyed the full benefits of graduate students. Zhejiang print paintings are famous because of Zhao Yannian, Zhao Zongzao and Zhang Huaijiang. In fact, we should also include Mr. Zhang Yangxi. He was a founder of faculty of print paintings in Zhejiang Academy of Art and he passed away in 1964. I like all their artworks. I feel that Mr. Zhao Yannian's artworks are passionate black and white because they are strong and full of tension. Mr. Zhao Zongzao's artworks should be tender black and white. Mr. Zhao Yannian's artworks are handled delicately with gray color. Mr. Zhao Zongzao uses knife to handle the middle zone color. Mr. Zhao Yannian uses straight knife and tilted knife to depict all kinds of people, and Mr. Zhao Zongzao uses triangle knife and circular knife to carve out beautiful scenes and gorgeous girls. For Mr. Zhang Huaijiang, he combines the two Mr. Zhao's characteristics. In other words, he is passionate and tender at the same time, yet combines these two characteristics. When I was creating print artworks in military and in other places, I was influenced by the three of them to some different extent. At the end of the 70s, I once admired a Soviet printer Ushin, and I have introduced his works to Mr. Zhao Zongzao. Mr. Zhao also liked Ushin's artworks. After 2000, I tried hard to get away from their influences, and tried to seek simplicity, bright and more powerful style. Also in terms of the size of my artworks, the longest I have done is 2 meters which is longer than anything I have ever made. Entering the new century, I do not admire Ushin's knife usage anymore because I think that his artworks are too western. Therefore, I started to study Chinese culture such as stone relief style, brick relief style, stone carving and fengni style of Han Dynasty. In terms of tools, I like to use flat knives and concave knives specially made for me. Inspired by Mr. Qi Bashi's saying of "big brush painting small paintings", I am not into details when handling the whole structure. I use big tools to carve some detailed parts, to create the overall environment, atmosphere, and structure.

China is the country that created print paintings, or we can say that China is a big print paintings country. Mr. Lu Xun said: "China is the first country to have print paintings." China's duplicate print painting can date back to Han Dynasty in 2000 years ago. Although Chinese print paintings have a long history and are well-known internationally, the public in China know very little about print paintings. Only very few people collect print paintings. Print paintings are good things. Even some oil painters and Chinese painting painters say that print paintings are good. Print painting is an international art language. Print paintings do not only belong to China, but they belong to the world. We have to know that, print paintings are elegant art forms. Printers can become famous and print paintings can be sold for a good price.

I am very fortunate to meet print paintings, to know print paintings and to love print paintings. I have worked hard to explore, and print paintings make me happy. Print artworks give me strength and courage. I have to thank my father! My teachers! My family and all friends who support me!

图 版

1972
2007

黑白

版画系列

老赤卫队长

Old Leader of Red Guard Team

47.5cm×42.5cm

1972

黑白木刻版画

Black and White wood sculptures Print Painting



天山小景

Tian Mountain Scenery

28cm×26cm

1975

黑白木刻版画

Black and White wood sculptures Print Painting

