

 南京博物院
NANJING MUSEUM

司徒乃鍾

現代水墨創作展
MODERN INK PAINTING OF
NIGEL SZETO





司徒乃鍾

現代水墨創作展

MODERN INK PAINTING OF
NIGEL SZETO



主 辦

南京博物院

策 劃

上海天來形象策劃



司徒乃鍾
現代水墨創作展
MODERN INK PAINTING OF
NIGEL SZETO

司徒乃鍾水墨畫集

主辦：南京博物院
協辦：江蘇省美術家協會
總策劃：李天來
監制：杜江
主編：李天來 張雲
責編：周新月
設計：上海天來形象策劃有限公司
制作：佳成文化傳播有限公司
紙張：源園股份有限公司
開本：787mm × 1092mm 1/12
印張：8
定價：RMB 100 元
版次：2005 年 10 月第一次出版
2005 年 10 月第一次印刷

嶺南奇葩入金陵

“嶺南畫派”是中國近代美術史上一大流派，雖然冠名“嶺南”，點示出處，實則服膺私淑者遍及神州，光耀海內外，與北方“京派”、江浙“海派”，鼎足而立，已是藝壇共識定論。

究其源流，追溯清代道光年間，李秉綬（芸甫）到廣東為官，禮聘兩位江蘇畫家宋光寶（藕堂），孟覲乙（麗堂）到粵教授花鳥畫。宋、孟二人與李秉綬同為“嘉道十六畫友”，以“沒骨法”繪花鳥馳名，傳薪粵人居巢（梅生）、居廉（古泉）兄弟。旋由居氏兄弟在家鄉設館授徒，發揚光大。居廉在隔山設立“嘯月琴館”，自號隔山老人，廣納學生遍及兩廣福建等地。衆多門人之中，有兩位傑出者：高劍父與陳樹人。

清末民初，高劍父及其弟高奇峰、陳樹人赴東瀛深造西畫之術。學成回國，有感當時中國畫壇暮氣沉沉，畫人都以臨摹清代“四王”之畫為時尚，了無新意，因而提倡“新國畫”，主張藝術革命，以“折衷中外，融匯古今”為創作理念，師大自然，重視寫生。世稱“二高一陳”為嶺南畫派之創始者。“嶺南畫派”第二代衆多弟子之中，以趙少昂、司徒奇、關山月、黎雄才、楊善深最為杰出。其中司徒奇的西畫根柢最為深厚，一九二八年曾以《藝人之妻》油畫一幀，獲得全國美術展覽會第一名首選，成立烈風美術學校。高劍父曾囑黎雄才向司徒奇學習素描，可見師門倚重之一斑。

司徒乃鍾先生是蒼城司徒奇大師第四子，幼承庭訓，並得以親近藝壇諸賢，得天獨厚。青年時負笈加國游學，擷取中西之長。讀書不懈，溫彬君子之風。治藝勾勒沿傳統之法，設色渲染擷西洋之長。老樹枯藤去村野之俗，玫瑰紅棉各盡嫵媚英拔之姿。芭蕉庭院，入盈尺之幅，百丈珊瑚，顯扛鼎之勢。老竹孫筍收精微之妙，孔雀開屏極富麗堂皇。門奇爭艷，為花傳神。港九傳藝，弟子盈門。藝展南北，美譽馳揚。故而嶺南畫派大師歐豪年教授推許其“發揚潛德，光大宗風，一泓清流，洵為難得”，誠哉斯言。

觀其近作《嶺南春風紅艷圖》巨構，再讀《司徒乃鍾花鳥畫解讀》鴻文，更顯司徒乃鍾繪事，承紹嶺南，別有新創。構圖自有天地，落筆不同凡響，可謂臻於能事。

此次乃鍾君舉其近作，會友展藝，琳琅滿目，直教南粵奇葩登石城，六朝粉黛乏顏色。謹就所知，樂為之序。

南京博物院院長 徐小平
二零零五年九月十五日



A Lingnan Exotic Flower Enters Jinling

Lingnan School is one of the fabulous branches among the contemporary Chinese painting art history. Although the name given as "Lingnan" that points out its geographical origin; indeed there are people all over China that model or follow the style secretly and its glory reaches overseas, which is in a tripartite honor with "Jingpai"(school from the capital region in the north) and "Haipai"(school from the Jiangsu and Zhejiang region) It is a common view that is recognized by the art field.

To retrace, we can date back to Daoguang period in Qing Dynasty. Li Bingshou (Yunfu) had taken up the post of official in Guangdong, and he respectfully invited Song Guangbao(Outang) and Meng Guanyi (Litang), the two Jiangsu artists, to teach bird-and-flower painting in Yue province. Song, Meng and Li Bingshou were known as the members of "The Sixteen Artists Fellowship in Jiadao Period" and their "boneless technique" in bird-and-flower painting was eminent. They passed on this technique to the Yue people, the brothers of Juchao (Meisheng) and Julian (Guquan). Later the Ju brothers established an art studio to teach apprentices in their home place and thus enhanced and glorified this steam of art. Julian had built the "Xian Yue Qin Guan" in Geshan, and named himself as "The Geshan Old Man".He has numerous students in Guangzhou and Fujian. Among the followers, there were two outstanding pupils, Gao Jianfu and Chen Shuren.

During the end of Qing Dynasty and the beginning of the new republic period, Gao Jianfu, with his younger brother Gao Qifeng and Chen Shuren, had went abroad Japan for further studies of Western art painting technique. When they had finished their studies and returned to China, they found that the Chinese art field was full of impassivity at that time. The artists imitated of the paintings of the "Four Wangs" of Qing Dynasty as a prevailing trend, and there was no room for innovation. Therefore, they advocated the "New National Painting (xin guohua)" that promotes the revolution of art, took "Combining Chinese and Foreign; Merging Ancient and Modern" as their creative idea, and encouraged the learning from the Nature and giving weight to sketching. Later it is called "Two Gao and one Chen" as the founder of the Lingnan Art School.

Within the pupils of the secondary generation of Lingnan Art School, Chao Shaoang, Szeto Kei, Guan Shanyue, Li Xiongcai and Yang Shanshen were the prominent ones. Among all, Szeto Kei had laid a groundwork for Western art. His oil painting "The Wife of the Artist"

had won the first prize of the nation-wide Art Exhibition in 1928, and he later established the "Liefeng Art School". Gao Jianfu always encouraged Li Xiongcai to learn sketching from Szeto Kei, and this reflects how Szeto Kei had earned his master's trust.

Nigel Szeto has succeeded his family's teaching since his childhood. He was close with the masters in the art field, so that he is really exceptionally gifted. He studied abroad in Canada when he was a teenager, and absorbed the merits of both the West and the East. He is unremitting to his studies and becomes a graceful and cultivated gentleman. He follows the traditional method of outline drawing, and derives color setting from the Western art. He draws the old tree and withered vine without vulgar, and rose and red kapok with different charms and postures. We found the charm of plantain courtyard overflowing in every corner of the paper; and the wide coral (kapok) is exhibiting its spectacular grandeur. Old bamboo and young shoots are so delicately visualized, and the peacock spread its tail with magnificence. The drawings are like competing with each other, and the painting is so vivid and lively. He teaches his art all around in Hong Kong with dozens of pupils. He holds his art exhibitions over the north and the south with fame and praises. That is why Professor Au Honien, the Lingnan Art School master, appreciates Nigel Szeto as "enhancing the tradition and glorifying his family teaching, which is rare and commendable like a pure fluid of water". It is really a fresh comment.

After viewed his work "The Spring Reds of Lingnan" and read his book "The Interpretation of Bird-and-flower Painting of Nigel Szeto", It is clear that his art development not only inherited from Lingnan Art School but is also enhanced by his own innovations. The composition of picture is unique; the brushwork is incomparable, and it can be said that he had reached a fabulous accomplishment.

This time, Nigel Szeto displays his recent works to meet friends. It is a feast for the eyes by such dazzling exhibits, and this artist from Yue (the Guangdong region) is like an exotic flower that shows up on the top of the town that all other beauties become colorless. It is my pleasure to write the preface.

Chairman of the Nanjing Museum, Xu Huping

15th September 2005

Preface

—— Au Ho-nien

Among the elites of Lingnan School of Chinese painting in these years, I always think of Nigel Szeto, the representative figure that can both preserve and develop his art field at the same time. Mr. Szeto will hold his solo exhibition in Nanjing Museum and publish his art album. When he invited me to write a preface, I was excited in this burning heat of August. For several years, I have savored the spectacular of Kapok tree in his work "The Spring Reds in Lingnan", and also deeply impressed by his devotion to his pursuit of knowledge by his work of old bamboo and young shoots as well as the simple but profound inscriptions of this piece of work "Portraying is better than copying eventually". Moreover, Nigel is not only virtuously filial, his painting skills is also in succession to his father. It can be said that he is enhancing and glorifying his progenitors. He is just like a scarce stream of pure water amid the turbid art circle.

In the early years when I was in Hong Kong and Macau, I had already admired Nigel's father, Szeto Kei (Cang-Cheng), for his moral integrity and his painting style. Among the masters of Lingnan School, he is the one who establishes a good model for combining Chinese humanity and ancient style with Western realistic sketching. The reason that Nigel can achieve such great stride of painting skill at a tremendous pace is greatly due to his family's influence. His father Szeto Kei is befriending with my teacher, Chao Shao-an who also shared a similar approach in art, therefore Nigel not only learnt from his family, but also benefited from other's guidance. Under his father's recommendation, Nigel had become a pupil of Master Chao. Chao's unique spirit is definitely influencing Nigel's painting technique and arts career. For me, it is really a remarkable fellowship. After occasionally heard of their reminiscence, I am already impressed and aspired by those lecturing and admonitory talks. I therefore understand that Nigel's attachment and faithfulness towards his family is a kind of preservation of art style; whereas his innovative attempts in art is the main reason for his accomplishment today.

In the past there were conservatives in the art field who mocked Lingnan School as gibberish and scold it as violation and misbehaviors towards the old rules and norms. However, in the recent hundred years, the three founders of the Lingnan School, Gao Jian-fu, Gao Qi-feng and Chen Shu-ren, were advocating an art direction that merged classic with modern style so that the artist can be free in attaching to or detaching from the ancient masters. Though these three masters worked independently, they were on the same direction with different styles, and then became epochal masters finally. During these few decades, masters like Chao Shao-an, Cuan Shan-yue, Li Xiong-lai and Yang Shan-shen were both preserving and expanding the style; both inheriting and innovating this school of thought. They have developed their own paths and enhanced their ideas respectively. In fact, there are various styles appeared in Chinese painting field in recent hundred years, and the art scenes have been totally different when there are imitating from the old masters that I have mentioned above. Even though nowadays there are still people deriding Lingnan School as not innovative enough; it is hard to rapport all opinions but need compromising when it comes to discussion of classic and modern art criticism. I tend to ignore such trivial arguments and endless disputes. If an artist can be faithful to himself, dare to create an unique style and produce his own masterpieces, stands firmly without bewildered by the swinging Western art climate, and rejects being as a weak grass that bends with the wind, then this artist as an art preserver can be capable to accomplishment and become a man with insight and courage. When a man had reached such state of mind, he will be a master whatever he attempts to achieve or not and to follow any regulations or not. Nigel has already reached such attainment in his prime of life; it can be predicted that his success will be immeasurable in the future. When I know that Master Cang-Cheng had got such qualified successor, Lingnan School's style will also stand toweringly and open a new page in the twenty first century!

陳嘉庚

序 言

在國畫嶺南畫派中堅人才中，多少年來，每易想到司徒乃鍾，一位有守有爲之代表性人物。司徒乃鍾先生近應南京博物院邀舉辦個展，行將出版畫集，遙囑我爲序言，在此八月溽暑炎蒸中，卻真令我精神爲之一振。多年過從，既已欣其《嶺南春風紅艷圖》的木棉高樹之壯，更曾於其所繪老竹孫筍，及畫題“寫生終竟勝盲從”既淺白亦深刻之認知題句中，感其治學之誠。尤有進者，乃鍾賢盟，事父至孝，繪事更祖武於其尊人。可謂發揚潛德，以至光大宗風。於今濁世藝林中，一泓清流，洵爲難得。

我曾得接對其尊人蒼城司徒奇道丈，於當年港澳之間，早仰前輩之人格畫風。而且在嶺表諸賢中，尤能以人文古意，及西學寫生寫實二者兼資，俱樹楷模。乃鍾繪事進境，克能一日千里，植基於家學者亦至多。司徒奇道丈與趙少昂老師交厚，繪事理念亦同，既屬通家，乃鍾除其所受家學之外，還得他山之助。曾由尊人引領，正式拜從趙少昂老師學畫。昂師獨特之風範，自然對乃鍾筆墨經營，繪事發展，亦有一定程度之影響。對我而言，此真是一段難能可貴同門之誼。平日偶聆追述庭訓種切，尤有足以令人向佩動容，是知乃鍾賢盟之克紹家風是有守，而其奮發創作，是真大有爲也。

猶憶昔日畫壇守舊之輩，有譏嶺南畫派爲野狐禪者，即謂不中規矩，不能全守古法；然而百年之間，創始者高劍父、高奇峰及陳樹人三家，所倡導之方向，在於融古以鑄今，既能以古人合，亦能與古人離。三家各自戛戛獨造，和而不同，故終成劃時代之宗師。近數十年間，趙少昂師，以及司徒奇、關山月、黎雄才與楊善深諸位前賢，亦皆有守有爲，繼武前修，而自出蹊徑，各有發揚。事實上國畫百年以來，萬壑爭流，與上述守舊輩之譏言，已相去不知幾千萬里。今日復有時輩諷言嶺南派諸家之不够新鮮者，奈何古意今情，莫衷一是，取捨適應，投合爲難。此一時尚之偌大課題，亦惟以小題大作，不屑一顧目之。藝術家若能以一己之誠明，創造時風，自我作古；更不爲西方一時畫廊搖擺不定之尚好所惑。不作風前之弱草。則有守者斯有爲；有識者亦斯有膽。能臻此境界，則無爲有爲，無法有法，終抵大成。乃鍾賢盟方當盛年，已見獨造如此，他日更不可量，是知蒼城道丈之家學，繼武有人，嶺南畫學宗風，亦必巍然屹立，重開新頁於廿一世紀矣。

勤奮・機遇・基因

古人談到人的成功機遇有三：遺傳一也，命運機遇二也，個人努力三也。前兩者為先天偶然因素，後者只要勤奮，均缺一不可。現今社會對成功要素多強調個人的奮鬥，好象種瓜必得瓜，種豆必得豆，其實很形而上學。一個人的成功，或者大成功，第三點縱然具備，沒有機遇，或見機遇稍縱即逝而抓不住，成功不過枉然，終有機遇，而遺傳基因大打折扣，祇有望洋興嘆，特別是玩藝術的。

看了乃鍾的畫我就很感到他的勤奮與基因遺傳的催發。在海外的畫家中，能達到對物體寫生如此嫻熟的造型能力是不多的，他的造型能力是建立在深厚功力、敏銳觀察、日積月累的勤奮中得來，在海外他是藝術造型的高手，我想這是毫無疑問的。他的動物、花卉乃至香港景物的寫生，能達到這種藝術高度，海外畫家不多。

然而，我想談的是他的先天條件。古人就很看重從祖輩、父輩中一直遺傳下來的基因優勢。“三代纔出一個貴族”就很能知道古人對文化承傳及基因遺傳的重視。在中國，張愛玲之類的作家現在纔慢慢受人注意，學術地位慢慢越擡越高，多少是個證明。王蒙、八大、石濤、三蘇父子就更不用證明了。乃鍾為嶺南畫派第一代傳人司徒奇之子，趙少昂、司徒奇藝壇幾十年堪稱嶺南畫派於海外的雙壁，我就很感到這種先輩藝術氣質及基因對乃鍾的遺傳作用。在藝術界，他的畫總比庸常多了一點點靈氣（客觀地比較就可以看出），說不清，道不明，很偶然，也很神秘化。近百年，對於西方遺傳學，中國人談的最少或避而不談，以為是唯心主義或是唯天才論。沒有深入的實證及生理、心理、基因、環境、家族的熏陶，稱稟等等的研究，其實是真

正的不科學或反科學。當然，我不是就乃鍾而證天才，藝術上多些遺傳細胞，總比沒有遺傳細胞，硬要玩藝術的好。

我最欣賞乃鍾的景物寫生，大膽潑辣、放縱、無爲、無所顧忌，很有味道，作風完全反叛於他的花卉、鳥獸畫。他的景物畫，進入一種現代的而又不失承傳的大開大合大放的藝術格局，很可喜可賀。《九龍廟街觀音廟》印象朦朧之點染很受西方印象派之鼓舞；《香港仔避風塘之春》的幾幅輕鬆自如，墨綫縱橫交錯，不顧私害的筆觸看到他思想變化的高度；“鑽石山大磡村”誠是一幅佳構，肆無忌憚的筆觸組織一派清靜淡雅之悠然。這批作品都是他近年有所悟而有所突破的訴說，是一種上昇的徵兆。不知觀者以爲然否？

我與乃鍾見過三、四次，皆行色匆匆，彼此於生活工作營營役役，失卻靜心攀談學習之機會，這次他邀我爲其作品向國內淺介，很尊敬他於藝術上的努力和欣賞他的藝術成就，祝其畫展成功舉辦。

廣州美術館館長 盧禹光

於朝天路半半居

一九九九年六月十一日

明麗清奇匯中西

——讀《司徒乃鍾畫展》

白虎石瀑而卧，居高臨下，不怒而威；工意融合的燦爛盛開的牡丹、玫瑰；閑意憩樹的貓兒，蘆葦邊的野鴨，蓮旁的鴛鴦……乃鍾先生的筆下，萬物生機。大地與筆墨融匯，中畫與西法融匯，工筆技巧與寫意境界融匯，清致與雅俗共賞融匯，傳統技法與寫生景物融匯，是次在嶺南畫派紀念館展出的“司徒乃鍾畫展”，令人留下難以忘懷的美的陶醉。

記得那是95年，春光明媚的溫哥華，在中華文化中心展廳。乃鍾的畫展剛結束，我的個展接上佈展。於是，我們娓娓而談，談藝術，談中西文化。對乃鍾兄藝術的認真、投入、執著、見識有深刻的印象。

乃鍾先生應當說是嶺南畫派的第三代傳人，出生於四邑開平，邑水人傑地靈，此地國內海外出了不少名畫家，他出身於書香世家，祖父為晚清拔貢、詩人司徒枚，其父乃嶺南畫派先傑司徒奇先生。他幼承家學，先習國畫書法，少年時即在港澳畫界初露頭角，青年時期涉洋從香港而到楓葉之國加拿大，先後入加比蘭諾藝術學院及愛美利加省立美術學院主修油畫，以優異成績畢業。我曾去過愛美利加美術學院藝術交流，頗有建築特色的校園，學術氛圍都是培養良才的藝術搖籃。畢業後，他於汲吮西方繪畫的同時，更力研中國畫，為匯融中西文化，求中國畫探新而竭盡心力，花鳥、走獸、人物、山水博而能精，並當以融合“隔山”、“嶺南”及西洋色彩透視於一爐，其筆下之玫瑰、牡丹、錦鯉、孔雀，無論工筆，半工意，皆形到神備，雅俗同賞。

既師傳統，中國畫傳統，嶺南畫派傳統，更師造化，寫生不輟，在洛杉磯山脈，在新加坡海岸、在香港、在岐江邊、在深圳河，都留下他寫生履印，得稿無數。曾觀其海島風情國畫，與其花鳥的半工意畫風相異而別開生面，海風撲面。現代都市而水墨入畫，使人耳目一新。自六十年代伊始，以其辛勤的勞作在世界上多個城市舉辦個展，深得贊譽。

人們對他的半工意的白虎尤其有深印象。中國畫中，寫虎者多也，然白虎寫之則罕也。其精巧的形體，秀美的筆墨，怪不得贏得那么多觀衆的喜愛。近歲他又當以水墨寫虎，運筆簡約瀟灑，常有意到筆不到之妙，墨之濃淡乾濕，互破互滲，虎姿或仰或卧，或走或坐，瞬息眼前。這種遺貌取神之追求，與其馳譽的工精墨妙的工筆白虎，相得益彰，可見乃鍾兄探索反差之大，益見其求變求新的藝術進取心之廣也。乃鍾兄儘管創作題材寬廣，然其畫虎予人印象尤深，他對畫虎也情有獨鍾，大概與畫家50年生、屬虎有聯系吧。

司徒先生的畫作，既保留了中國畫的傳統精神，保留了嶺南畫派那

種清新秀麗的畫風，保留了乃父司徒奇畫中的奇麗，生活氣息濃郁的畫風，又溶合了西畫的技法，觀察方法，更以造化天地自然為師，逐漸形成了個人繪畫的追求與個性風格。

從司徒乃鍾畫作所窺見，其畫風與西方畫家不同，與國內的畫家也不同，風格乃藝術家獨立於藝壇的基本條件。其早期的畫，是藉西方之“形”，表現中國之“神”，現階段的畫，是不論中外古今至自創的技法、手段。以工意融合的方式，表現中國精神。工意結合，在其幾乎所有的作品似乎都能見到。誠然，在他的作品中，結合也有多種形式，他注重寫生，大自然是一切藝術之源。他的所有結合，都歸聚於此源頭。

《嶺南花鳥二十四屏》系列，洋洋大觀，百卉爭妍，美不勝收。《蘭圃春回》《靜·慮·得》那生活氣息，生命力的揚溢；《飛報豐收》那果碩纍纍；《斯諾唯》中寥寥數筆的睡貓；《春風》中那工筆的帶有現代構成的雙孔雀；《大夫弟》《沙田曾大屋》的都市田園詩……都如不同曲調的樂譜，給人留下美的無限留連。

畫家前段時間生活在東方，中段生活在西方，近年則兩地穿梭，而且立腳於香港。他的藝術，是東西方交匯之結晶。承繼並拓展嶺南畫派妍秀畫風，承繼並拓展嶺南畫派折衷中西精神的旅加華人畫家司徒乃鍾，曾那樣生動而詼諧地把自己的畫作自喻為“芥蘭妙象拔蚌”。芥蘭是中國南方一種佳菜；象拔蚌，是加拿大的海產，二者經過妙烹調，可口美味，直如粵人說的“食過翻尋味”，這是一種中西融匯，而且是一種中國南方畫風與西畫，尤其是北美畫風的融匯，形象地道出了畫家幾十年來藝術探索的追求與成果。

在廣州美術學院嶺南畫派紀念館展出的此展，於八月又在北京中國美術館展出，願乃鍾兄的藝術更上層巒。有感之，我得一詞相贈：

霞光映，
邑水接秋楓。
玫瑰丹花開上下，
芥蘭拔蚌炒東西。
造化乃情鍾。

廣州市美術家協會副主席 梁照堂

己卯春於望蒼齋

神形拓一 萬宗歸一 ——司徒乃鍾畫道釋解

嶺南畫派，百年輝煌，才藝代出，極一世紀之盛也。近數十春秋，藝林更是雨後春筍，勃勃生機，不可量也。嶺南自開派以來，中流砥柱者，也已逾三代，至司徒奇大師之後嗣，便有中興者，名曰——司徒乃鍾也。

近代中國畫學，大約有三類：一為傳統追溯派；二為西畫國畫派；三為中西同構派。傳統追溯派為數不少，但能究大傳統、大文化者寥寥也，以至使傳統國畫走向綺靡之習，誤入陳陳相因之路。西畫國畫派更是有大有人在，這部分人有較強的造型能力，亦有野路詩類的文化，但還是停在宣紙上畫西畫，以至誤入雷同翻復之陋，與民族文化性相違較遠，殊為大流。中西同構派已蔚成大潮，是當今時代的重要美術性；也是突破傳統程式美卓有成效的方法之一。中西同構派，首先是中的，凡能遁入傳統大道，深入探奧，而又能大膽回望西畫的大本營，從中汲取有益的色域營養，借鑒構築的內在力度，包容變形的擴張方法，自能化深厚傳統為自闢戶牖，成翰墨典雅之品，入時代畫學興隆之象。

司徒乃鍾先生的畫學便是屬於第三類。他貴能研究東西方畫道精髓，並融以識見心論，故而使芸芸佳作精絕一時，登畫風時出己見之列，使立意造象皆入大家之伍，不啻是時代的精英之士。

在拜讀了司徒乃鍾先生的衆多大作之後，使我更清晰地識悟到中國畫異同之路的優劣。如人各為畫，則畫病止於靡弱；如共為一畫，則畫成奴僕也。人各為畫，不成氣象者必多於振拔者；振拔者，異中求奇也。共為一畫，間有才高博學而能醒至出類拔萃者，必得後世傳。出類拔萃者，平中求奇也。書畫家欲不使中道天，不至鱗之毒，無論處於何道、何境、何狀、能中興成功者，還得貫先賢之道：“讀萬卷書，行萬里路”以真達善之美，別無他求，此乃萬宗歸一之法寶也。

於是，司徒乃鍾先生深深的懂得，身處綺麗風光地域的嶺南，入絢麗風采畫風的嶺南派，經歷了三代之相襲，三千弟子之傳承，欲要更上一層樓，推上新高峰，必然地躍出樊籬之苦，邁向藝術的寬敞之道。於是乎亦實踐着“路漫漫其修遠兮，吾將上下而求索”的長征之路。司徒乃鍾先生全面地繼承嶺南派的精髓與乃父司徒奇藝術的真諦以後，不辭萬里、隻身來到加拿大，求索西畫造型，求索西畫色域，求獲西畫點線面，也求索西畫精神。十年磨一劍，浸淫忘歲月。以至中西合璧，腕下生輝，灑墨錯繡，花鳥斑斕。予石以色，為景至霞；賦鳥成翠，鑲花變錦。每件作品均予人以一種動感、節奏、甜美之勢。所以司徒乃鍾於美術一道能氣宇軒昂，高唱：不用大海鎖東西，不囿嶺南寫陰陽。走向自信、走向自由、走向自我。

近日，拜讀司徒乃鍾的諸多佳作，知其讀者與日俱增，析其因為大約有二，一是民族真、善之人文深深地紮在其繪畫的內律之中，這個真是真實、真情、真宰的三者同一，這個善是從善如流的畫家本性了；二是在乃鍾的畫中有一束永遠不滅的潛流，這便是百姓心中的、喜聞樂見的審美定律。一個有智慧的書畫家，如離開賴以生存的地球環境、遠離他所依托美的形象造化，或遠避世俗的方方面面，而去杜撰求異，便會失去求“真”的真理，以誤入空洞的虛無。乃鍾先生的超然有高，逸韻悠然的美善圖象，均來自於那些豐富的生活悲曲折的經歷。但然這些民族人文的潛流之融，最重要在於他能妙在以無意中得之，這就要借助於他的一流的技巧、介於他的一流的風格的塑造了。真可謂是已入“取捨萬殊、靜躁不同”的境界了。

傳統的強化和重建，傳統的煥發和再造，是激發生命潛力的催化劑和藝術高級能量活動的創造劑。司徒乃鍾的花、草、魚、蟲是歸屬傳統美術的強化和重建的，其強建是嶺南派在更高層次上融通現代西畫的心領神會。正是這位學貫中西、獨有心得的現代畫家對東西二端繪畫不斷堂入探奧中所激發出的生命爆發力與創造藝術的持久力所激發出的藝術能量，以致使其精神不衰，從而走上這條傳統的煥發和再造的不歸藝術之路。這是一位中華赤子的現代情懷與品格精神。

有詩為證：為慕前賢學識兼，
首除浮躁使安恬。
硯耕不綴書常讀，
一晃經年眼定尖。

司徒乃鍾先生出身書香藝術望族，從嶺南諸大師游，涉獵藝術凡水彩、素描、設計、油畫、雕塑、國畫等可謂無所不工。所作國畫蒼厚渾醇、色艷平實、神韻俱足，除此類蔚成大觀外，又有簡筆一端，寫來瀟灑瀟灑，形簡意賅；水墨意象更是空靈可逮，可見其造化功力之深和心致所得的層層蘊藉。

有詩為證（其一）
萬物欣榮各自由，
無窮意態豁明眸。
雖然尺幅形難似，
生命強音在裏頭。

(其二)

撥出時賢敢立新，
超前意識豈無因？
貴乎繪事通靈性，
慎莫將它獨創瞋。

司徒乃鍾最能得知：畫風久盛而必詘，融之則能紆徐暢之；紆徐暢之須貫以雄才大略，而後得以藝贏。所以他走出國門，不為鍍金求真經；回到家門，不為名利撐大旗。真可謂“任重道遠”。司徒乃鍾的美術之成，來自傳承、來自苦功、來自博採、來自妙理、來自生活、來自文化是無疑的了。

一個藝術家的成功，其美術作品能否載入史冊，除了藝術作品本身的經世致用以外，還應能否以畫證史、或以史證畫的視角去透析之。凡能以畫證史而識史的美術大作必能被藝術史所吸收而肯定，也不至於減弱其在美學領域中的論辯之力；或者能以作品巨著與整體力量增加藝術史自身的力變；那麼這些作品與畫家便是時代的藝術代表與功臣。我想司徒乃鍾先生所作的一切努力奮鬥與智慧通識、辨識圖像，終能在較短歲月裏跨越地域時空，跨進信息時代，又當是一位藝術通才與奇才。它的那些大宗新作，無論是走獸翎毛、花鳥家禽、玫瑰牡丹、曠野妙景或生活街象，均能一一納入以畫證史，以畫載史的範圍之中。

在藝術批評和美術實踐處於巨大波動的當今，我們還應倡導形神兼備與真善的美學核心。倡導書畫同源式的抒寫性；倡導精品意識的嚴密性；倡導新觀念、新風格的創造性；以創導精神向上的完善性；這一切司徒乃鍾應驗了、印證了。

嶺南藝術才子——司徒乃鍾以高才博學與磊落胸懷及以“師物不師入，師心不師道”的美學思想，實踐着他的人生為健全時代美術並建樹藝術史的使命而走向輝煌，司徒乃鍾不愧是當代書畫藝術群體中的一位楷模與嶺南派走向新世紀的領頭羊。

祝他的藝術之樹長碧。

鄭竹三

二零零二年新春記於錢塘午晴軒

忠於心者秀於目

——司徒乃鍾繪畫欣賞

對於我這樣一個長期生活在北方的人來說，嶺南既是一個地理概念更是一個文化概念。地之隔膜，情更膜隔。故對嶺南諸家往往是霧裏看花，未敢置喙。日前，友人示我嶺南大師司徒奇之子司徒乃鍾先生彩墨多幅，並囑撰文評述，私心以為，這一定是椿“苦差事”。

晚清以降，自高劍父而下，趙少昂、司徒奇、關山月、黎雄才諸家不斷努力，終使畫壇嶺南一派別開生面，與海上、金陵、西安等畫派併峙中華，成為中華文化多元化和豐富性的重要組成。就其特點而言有兩個。

革故鼎新，力求變法。嶺南畫派有革命傳統。首先，是革“四王”為代表的“舊中國畫”的命。追隨時代步伐，反映現實，革新繪畫語言歷來是嶺南大師們的共同追求。但嶺南的“革命”不是破壞，更不可和現代某些以拋棄造型法則和繪畫語言來求奇、怪、醜、髒為旗幟的“西方現代主義”同日而語。嶺南的革命是求新求美，也是此一派深為嶺南人民所重的根本，此其特點一也。

由水墨而水彩，由水彩而墨彩，最終發展為彩墨互補，交相映照當是嶺南一派最重要的技法又一特色。水彩的敏感、明快、輕鬆和水墨的華滋與渾穆調繪成南國的天光地彩，應是和着南音而歌的醉人風景。

將司徒奇之子畫家司徒乃鍾歸為“中西同構派”我是非常贊成的。但藝術家的造詣深淺，成就高低，又非一個“派”字可以了得。乃鍾幼承家學，精研傳統，後涉西畫，弱冠之時便負笈加拿大深造，先後入加此蘭諾藝術學院及愛利加省立美術學院主修油畫，均以全甲最優成績畢業。他於學習吸收西方繪畫經驗的同時，更致力於研究開拓中國畫創新的路向。乃鍾的努力不是單向線性的，這可以從其繪畫題材的豐富得見端倪。除人物外的花卉、翎毛、風景皆可收入筆下。形似神備，明麗清奇富欣賞性，體現了一個職業藝術家不可缺失的功力和修養。

《文武廟即景》《十丈珊瑚》都是乃鍾於香江街頭寫生所得。也許是去國日久故土情深，也許是慧眼識美俯拾皆成文章。一段平平常常的街景，一角安安靜靜的廟宇，乃鍾信手畫來，看似漫不經心，但畫面上遠近虛實，節奏上的輕重緩急，均被處理的妥妥帖帖。“十丈珊瑚倚碧空，江村又見木棉紅。”儘管這如火的木棉已經點燃了畫家鄉情鄉心，但畫家依然不溫不火地將畫面上每一