

百
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ZHENG BAICHONG'S LANDSCAPE PAINTING

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陶鑄前人・自出新機

——論鄭百重的山水畫

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在美術界，鄭百重早已知名，可是我接觸他甚晚。直到去年，他在中國美術館辦展，我才得以結識其人，領略他的藝術風采。也許我研究過閩人華新羅藝術的雅俗共賞，所以看百重的畫，覺得十分親切，彷彿一下子置身于充滿乾坤清氣、人文情懷和光色燦爛的藝術世界，在鮮明的視覺感受中，體驗超越的精神，在生機勃勃的自然中，興起歷史文化的遷想。我不由得不驚訝其不同凡俗藝術造詣、文化修養與視覺悟性，欣賞其師法造化陶鑄前人而自出新機的藝術才能。

百重的山水畫，像他的名字一樣，充滿詩意與生機。這詩意與生機，來自王維的名句：“山中一夜雨，樹杪百重泉”。他的繪畫作品一類表現國內外的名勝風光，近似王國維所謂的“寫境”，但無論畫九寨溝的神奇、黃山的變幻、西湖的輕柔，還是畫尼加拉瓜大瀑布的宏偉、西部大峽谷的壯麗，都已非對景寫生，也完全不同于西式的風景畫。而是在若忘若憶中，拉開了時空距離，經過了提純與強化，見景生情地突出了自己的獨特感受，表現了“畫中情”。

另一類表現心中所想的精神家園，近似王國維所謂的“造境”，無論畫《長江萬里》、《林泉高致》，還是畫《天地入胸臆》、《溪山無盡水長流》，都在開闊的視界中以情運景，描繪重巒疊翠，萬壑爭流，雲蒸霞蔚，草木蒙茸，艷陽高照，突顯生活的和平寧靜，精神的往來古今。這些作品都有所抒發，有所寄托，在重新創造的藝術世界中，借助隨赤松子游的張良，或富春山垂釣的嚴子陵，或泛舟五湖的范蠡、西施。表現了心靈與大自然融為一體的自由超越，表達了“象外意”。

上述具有“畫中情”與“象外意”的作品，都構築了引人入勝的意境，其意境的突出特點是清新與悠遠。說它清新，是因為擺脫了習見的老套，用自己的眼光去發現引人的美，強烈地表達動人的感受。說它悠遠，是因為那感受聯係着人類生存的廣闊空間和悠久的文化積澱。因此，讀百重的畫，不僅可以獲得現代人視覺的滿足，而且可以引發超時空的想象，與天地問答，與古人對話，使個人的身心融入自然與歷史的懷抱中，與天地精神相往來，可謂雅俗共賞。

時下的中國山水畫家，普遍追求圖式的個性化，對筆墨的講求也今非昔比，但不都重視意境的構築，重視者也往往止于“畫中情”，而拙于“畫外意”，不能以詩人般善感的心靈，借助歷史文化的遷想妙得，馳騁情思，升華畫境。百重繪畫的啓蒙老師陳子奮，非常重視畫家的詩文修養，而且主張從近代詩家“真、清、新”的作品中體會詩歌的時代精神，還把精通詩文的老友何敦仁、嚴叔夏介紹給自己的弟子，從而使百重在從事山水畫之前已具備了創造意境必須的詩魂與文心。

清初的龔賢指出，一幅好的山水畫，必須具備三個條件，一是氣韻，二是丘壑，三是筆墨。用今天的話說，氣韻即生動的意境，丘壑是豐富的山水景觀，筆墨則是以筆法墨韻和設色結合而成的藝術手段。晚清以來，由于摹古風氣的盛行，多數山水畫苛求筆情墨趣，既失去動人的意境，又以古人的圖式代替了來自大自然的豐富景象，作品亦流于陳陳相因，蒼白空疏。20世紀以來，志在振興山水畫的先賢，多在西方寫實觀念的影響下，以實景寫生糾正一味摹古導致的丘壑易窮和筆墨的墨守陳規，使山水畫獲得了生氣。

百重在“文革”下放邵武期間，親身感受到江山如畫，興趣也由花鳥轉向山水。其後，又因為從事玉石雕刻和玉石工藝設計，不僅掌握了中國藝術的裝飾意匠，而且有機會在採購玉石的途中遍歷名山大川，開始參考龔賢、傅抱石、張大千等畫家的畫法，摹山範水。後來認識了周昌穀，懂得了“與其學近人不如學明清，與其學明清不如學宋元，與其學大千不如學石濤，與其學石濤不如學范寬。乃取法于上，刻意臨摹。又在周昌穀的介紹下求學于陸儼少，懂得了畫山水要像酈道元著《水經注》一樣地認識自然歷史與人文歷史，懂得了淡墨中求

層次的精微，短綫中求氣力的奧妙。從此，他開始把來自大自然的丘壑轉化為經過筆墨提煉的自家圖式，初步形成了個人風格。

20世紀山水畫家對寫生的重視，固然使山水畫得到了源頭活水，却并不意味着獲得了提煉幻化丘壑的技巧，傳統的丘壑圖式，來于自然而高于自然，比實有的丘壑更加美妙，更加妙在似與不似之間，借助筆墨又發揮了筆墨。如何在自己的創作中理解前人創造的圖式，進而綜合前人的畫法，形成自己的圖式，恰是形成個人風格的關鍵。其中包括兩個方面，一是圖式的空間形態，二是圖式的匠壑處理。鄭百重在風格初成之際已較好地解決了這個問題。他巧妙地把傳統的三遠空間與西學東漸以來的視幻空間結合起來。或在如何步入的視幻空間中，以意象化的圖式交待景象細節；或在傳統的意象空間中，以接近寫實的手法描繪：仿佛有聲的水口流泉、似乎可感的坡石體面、積雪壓枝的樹叢和山巔樹杪的陽光閃耀。

可以看到，他的圖式不同于古人，也有別于他人。比如，多數作品的天地，不留空白，不但染天而且染水。畫面的視野往往比較開闊。似平視又似俯瞰。靈動的大片潑綠，既像山巒又像雲氣。流泉、水口與白雲，極少勾勒而刻意皴染，故頗有真實感。叢樹畫法，每每夾葉、點葉與枯枝相比觀。夾葉樹的枝干一律留白，描寫松杉的夾葉畫法是自創的。山水中游憩的古今人物、描繪細致的房舍舟船、自由飛翔或奔馳的鳥畜，都畫得很小很小。這種囊括三遠與視幻、意象、寫實與裝飾的畫法，貫通了古代傳統與近代傳統，文人傳統與民間傳統，具備了既不欺世，又不媚俗的特色。

他的山水畫面貌較多，技法也比較豐富。一種近似水墨山水，或極盡點染皴擦，或純用繁綫密點，然而在清純蒼潤的水墨中，總有少許亮麗的重色。另一種近似青綠山水，或勾勒設色，或潑青潑翠，但每以水墨勾皴的山石比觀。更多的作品則合水墨青綠為一。既重振了青綠重色的燦爛，又改變了傳統青綠畫法處理山石的上冷下暖的老套，變勾勒設色為皴擦設色乃至潑彩潑金，變水墨點苔為重色點苔。今人論畫，往往把圖式、筆墨分開討論，其實不僅圖式的呈現通過筆墨，而且筆墨也帶動了丘壑的提煉，鄭百重的圖式即與他的筆墨設色技巧互為表裏。他以綜合古今中外的手法，諸如陳子奮的白描筆法、陸儼少的短綫勾皴、傅抱石的氤氳墨氣、張大千的潑墨潑彩、黃賓虹的積墨破墨、石濤丘壑筆墨的汪洋恣肆、王蒙的繁密而松動、范寬的磅礴氣勢、宋人青綠山水的瑰麗璀璨、寫實繪畫的光色真實可感、西畫講求的統一色調、海派繪畫用色的和諧與響亮、互動與補色對比、民間繪畫的裝飾趣味，加以鍛鑄融會，于是裁成衆妙，自成家法。

當代的山水畫家，雖在推陳出新上爭妍鬥勝，但致力于水墨淡色者多，着意于青綠重色者少，而百重則繼承發揚了青綠重色的傳統，他把勾勒設色、潑青潑翠、沒骨點筆與水墨淡色有機地結合為一，從而極大地強化了山水畫的視覺張力和藝術表現力。我曾指出。水墨畫語言的核心在筆墨，重彩畫語言的要義在筆彩。而鄭百重恰恰把握了水墨畫語言與重彩畫語言的核心與要義。之所以如此，在于他從學陳子奮期間，即在理論和實踐上抓住了兩大關鍵。一是“以書入畫”，潛心書法篆刻，為筆墨和筆彩中的用筆打下了良好基礎。二是“以史入畫”，精研古近畫史，不僅精研畫法源流與畫風嬗變，而且從畫理畫法層面斟酌取舍化為我有，尤其能在創作中，通過點與綫、綫與面、墨與色、干與濕、方與圓、虛與實等因素的多樣對立統一，在意象生成和圖式運用中表現乾旋坤轉的造化之理，使設計性與隨機性、視覺性與文化性統一起來，從而形成了“集大成而開生面”的面目。

任何優秀的中國畫都應該是時代性、民族性與畫家個性的統一，在上個世紀90年代之前，鄭百重的山水畫已努力探索着實現三個統一的道路。在他移居美國并經常往來祖國以來，更加自覺地從民族繪畫古典形態的現代轉換和個人獨特的審美角度致力，既從歷史條件導致的人類共同的視覺審美變化和人文關懷上打通中西，又深入領會中華民族在天人合一觀念下，人與自然和諧共處中所寄寓的寧靜淡泊與風發進取的雙重精神，還強化由個人經歷、學養、志趣導致的獨特審美視角的發現，從而形成了陰陽陶蒸、蒼潤空濛、境象寬博、情思悠遠、多姿多彩、生動可感，既充滿生活氣息，又具有超逸精神的風格意蘊。無疑鄭百重的山水畫已取得了引人矚目的成就，但我過目的作品大多是在旅居美國時帶着新的感受和濃郁鄉情創作的，如今他大部分時間生活在城市化與商品化加劇的國內，怎樣繼續以沉潛的心境，避免不必要的干擾，取長補短，純化自己的藝術，可能正是他的所想所為，我祝願他百尺竿頭再進一步。

Learning from predecessors for Reference, Creating new painting skills — On Zheng Baichong's landscape paintings

By Xue Yongnian

In the Art world, Zheng Baichong has already been famous. But I just knew him through the exhibition he held last year in National Art Museum and was touched by his art. I felt intimately when I look at Baichong's paintings, it seems like to be in a boundless art world full of humanities and sensibilities with bright colors. I cannot control myself to enjoy the bright visual art and associate them with historical culture. Baichong's creation art talent, cultural cultivation, visual wisdom and the ability to learning from predecessors for reference, creating new painting skills really made me surprised.

As well as his name, Baichong's landscape paintings are full of poetic and vitality, which is from a well-known thesis of Wang Wei: "Rain for a whole night in the mountain, hundreds of springs flow down the trees". One part of the poetic paintings focus on natural view that is called as "writing view" by Wang Guowei. The miraculous scenery of Jiu Zhaigou, the ever-changing scenery of Huang Mountain, the gentle feeling of Xi Hu, the grandness of Nicaragua waterfall or the magnificence of western valley, which are all painted by Baichong but not just draw from the nature. These paintings are also different from the western style landscapes, but through retorting and strengthening, he particularly stresses his unique feelings and expresses the "emotion in paintings".

Another part of these paintings are concerned on spiritual, described as "create motion", no matter painting "Long Yangtze River" "Lin Quan Gao Zhi", "Tian Di Ru Xiong Yi" or "Xi Shan Wu Jin Shui Chang Liu", the green mountains, flowing rivers, vigorous grass and bright sunshine all stress the peace of life and the development of spirit. In the re-creative art world, in virtue of the ancient Chinese stories of Zhangliang, who travels with his teacher Chi Gongzi to retire from active life; Yang Zifu, who fishes beside Fu Chun mountain; and Fan Yi and Xi Shi, the lovers who sail on the lake to escape from the political life, Baichong expresses the freedom that the spirit combining with the nature, this is such a motion out of painting itself.

The paintings we discussed above all build an environment that attracts people to enjoy their fresh and long-standing. In the aspect of fresh, they get rid of the old ways and find the attractive beauty with his own view; in another aspect of long-standing, the touching feeling reveals from his paintings contact the wide space of human life and the long-term culture deposits. So from Baichong's paintings, one can not only be satisfied with the strong visual appeal, but also can arise the imagination without time and space, all paintings suit both refined and popular tastes.

The Chinese landscape painters now are normally go after the identity of graphic formula and lose the patient on skill and motion. Chen Zifen, the abecedarian of Baichong always trained his students with poet and essay, which create the poetry and spirit that needed by Baichong before painting.

Gong Xian pointed out that a good landscape painting should include three factors: the first is lingering charm; the second is mountain; and the third is skill. In the late Qing dynasty, most landscape paintings pay more attention to the skills and lose the touching feeling of life, some of them use the ancient format to replace the rich nature, which made their paintings lack of life. In 20th century, under the influence of western realism, the Chinese landscape paintings change its way and revitalize.

In the period of “Culture Revolution”, Baichong’s interest changed from painting birds and flowers to landscape. After that, he began to engrave boulder, by which chance he traveled all famous mountains in China and started to learn the drawing skill of Ji Xian, Fu Baoshi, Zhang Daqian and so on.. Later, he became friend of Zhao Changgu and knew to copy the drawing method of ancient artists. Under the introduction of Zhou, Baichong followed Lu Yanshao to pursue his studies and form his own style of painting.

In the 20th century, though landscape painting artists thought much of the realism, they could not create a painting that from nature but beyond nature. It was a key to form the artist’s own style on a basis of understanding the ancestors’ painting skills. There are two problems in it, one is the space, the other is how to paint ravines. Baichong has already resolved the two problems and smartly combined the tradition with modern together.

We can see that his painting is different from ancient masters and other artists now. For example, no white space for sky and earth; wild field of vision; inspirational green pouring on the painting; springs, waters and clouds less be sketched; all white space for limbs of trees; self-created painting skills for leaves of China fir; people, houses, boats, birds and animal are very small. This kind of painting, comprises three Perspectives, visual magic, Artistic conception, realism and decoration, runs through ancient and modern tradition, liberator and folk tradition, and not vulgarization and not catering to the Masses.

Baichong has a lot of landscape paintings with abundant drawing methods. One is ink landscape with various lines and dense points; another one is splash-ink landscape, sometime is outlining and implementing colors, and sometime is sparing and splashing green and blue. But most of them combine the two methods together. Baichong not only use the dark green again, but also change the old method with cold color above and with warm color down. His painting reflects the skill he use colors. By integrating the Chinese and western masters till now, such as Line-Drawing skill from Chen Zifen, outlining with short line skill from Lu Yanshao, dense ink from Fu Baoshi, sparing and splashing painting skill from Zhang Daqian and so on. Baichong also learn the harmonious color hue from the western painting, compared it with decoration taste of folk painting, he create his own way of drawing landscape.

Contemporary landscape painters make continuous progress by weeding through the old to bring forth the new, and most of them take up with ink water and light colored painting, minority of them pay more attention to heavy colored painting. Baizhong inherit and develop heavy color tradition, unite outline and color up, splash green, without outline with ink water and light color to strengthen visual tension of landscape painting and art expressive force. I have said, the core of ink painting language is ink, the core of heavy color painting language is color. Zheng Baizhong grasps the cores of ink painting language and heavy color painting language. During studying from Chen zifen, Baizhong hold two keys, the first, he concentrated into calligraphy and seal cutting and set a solid foundation for stroke of ink and color; the second, he studied ancient painting history to learn change between painting skill and painting style. He represents changeable painting theory in using between image creation and drawing handle, unite designing with random, connect visual to cultural, form the appearance of “combination with new face”.

Each excellent Chinese painting should be combination with national, era and painter’s characteristic. Before 1990s, Zheng Baizhong tried to seek a way to realize three combinations. He immigrated USA and traveled between motherland and America, paid more attention to classic and national painting and personal aesthetic angle, comprehend multi-culture between the western and the eastern from visual aesthetic change and humane care in history condition, grasp combining thought of nature and man, and double spirits between tranquility and indifference with enterprising and ambitious, strengthen special aesthetic angle, and form leisure style and implication. Zheng Baizhong’s landscape painting got great achievement, I wish he could forward one more step again in urbanized and commercial city with calm mood.

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秋江織錦 246cm × 123cm

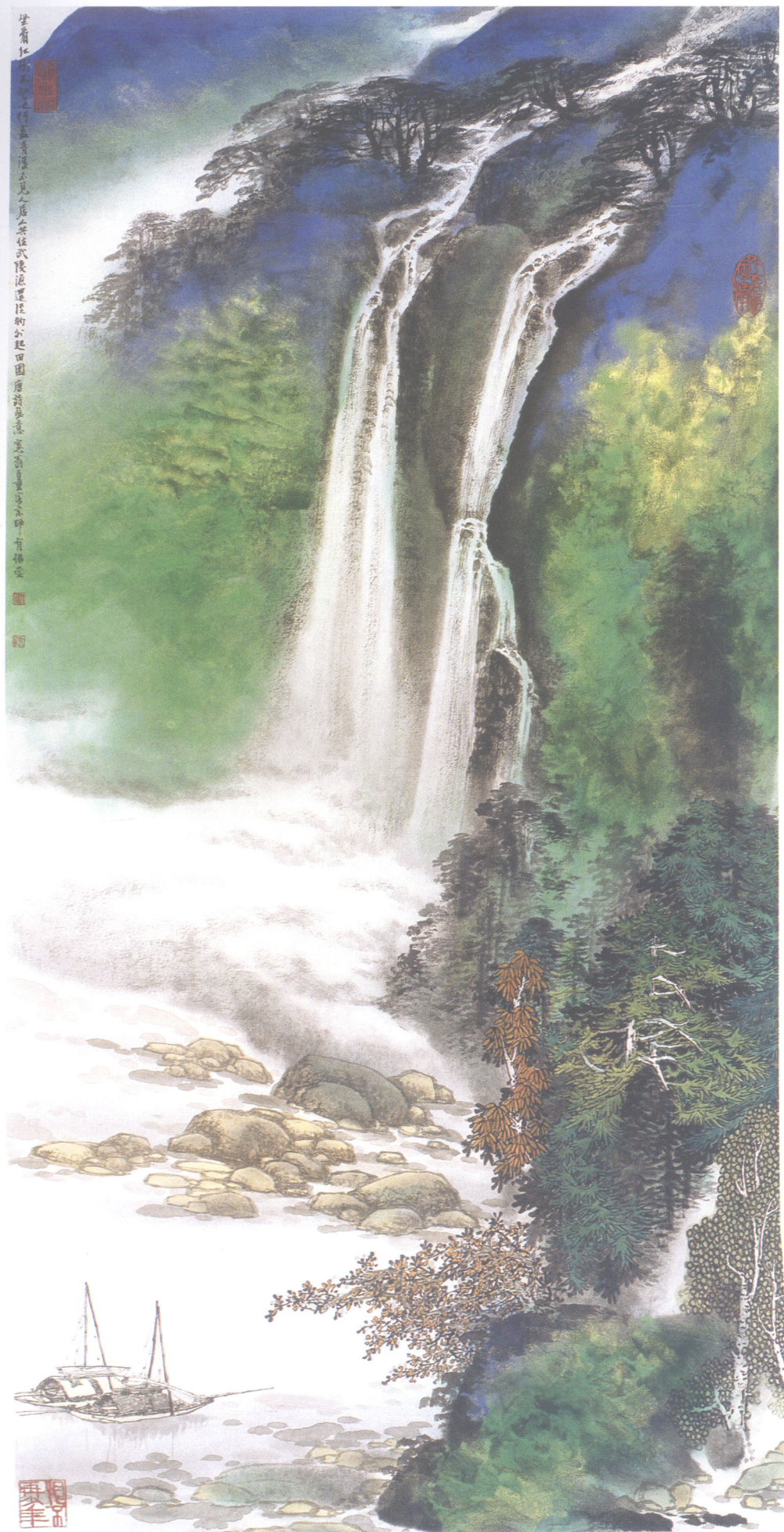




春水初生 246cm × 123cm



咏雪 151cm × 83cm



坐着紅葉不知處 137cm × 70cm



松泉圖 90cm × 60cm



山水環抱是徽州 44cm × 245cm

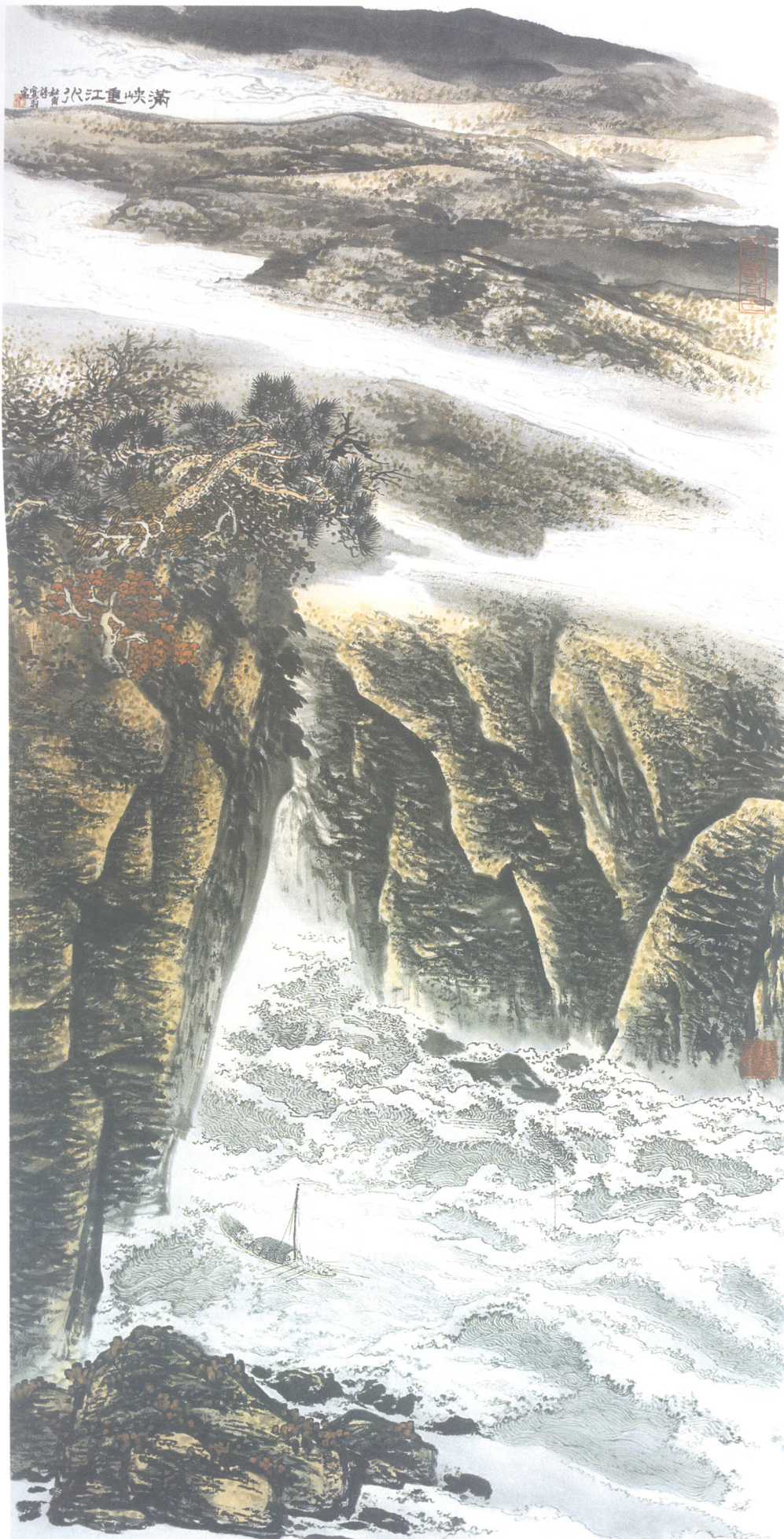


貢嘎山 50cm × 60cm





月白風清 48cm × 178cm



滿峽重江水 136cm × 68cm



山川之美古來共談 246cm × 123cm