

中国美术家

ARTISTS OF CHINA

# 萧 鸣

XIAO MING ALBUM OF PAINTINGS



中国美术学院出版社

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# 清逸洒脱 意存高远

## ——序《萧鸣画集》

也许是萧鸣自幼喝西湖水长大的关系，无论是工笔莲荷、兰竹还是写意花鸟山石，自有一股“曙林带暝，晴霭弄霏”的西湖山水所特有的亦梦亦幻般的绰约丰姿。我读着萧鸣的画，忽然想起唐代诗人宋之问描写灵隐寺的诗句：“凤岭尚遐异，搜对涤烦嚣。”在萧鸣的作品中，就有这种悠远得如山间清风般的平和、脱俗和清幽。正是这种说不清道不明的气韵，和大自然的质朴纯净一样，不说能立时荡涤人们的疲惫和烦恼，也至少能消减心头的浊气。这种从活泼泼的生活之中提炼出来的艺术，始终充满了一股青春的朝气和感人的魅力。

萧鸣曾师从陆抑非、刘江、章培筠、卢坤峰、吴山明、马其宽等著名教授，而且更上溯宋人，传统功力是相当深湛的。试看他在80年创作的《富贵图》，其骨线用笔坚韧如铁，随类赋彩精致到令人叹为观止的地步，金碧辉煌的景泰兰、鎏金炉，配置以牡丹、海棠、红梅，极其准确地表达出“富贵寿考”的意境。由于是熔铸了众多名家之长，萧鸣的作品既有前辈画家的雄秀苍劲，又有自家的清逸洒脱。

和任何一种艺术门类一样，中国画在继承传统的同时，当随时代而求新创新。萧鸣在“以最大的力气打进去”（李可染语）的时候，注意到以现代人的审美观去补充和发展古人的表现技法。《荷塘月色》继承了宋人遗韵，但在择色渲染上更注重光与色的效果，可以说是体现了他这种传统技法和现实审美情趣相结合的一幅力作。而《山花烂漫》、《景象系列》则另辟蹊径，熔进了西方油画的浓烈厚重，以色彩的冷暖对比、笔墨的工写对比、节奏的动静对比，创造出一片华美而清丽、平常却又独特的艺术境界。

由于萧鸣起点高，眼界宽，功底深厚，画路开阔，加之天赋聪颖，意存高远，只要持之以恒，刻苦钻研，要想在中国画上脱颖而出，自成一家，当是水到渠成，可期可待的事情。

沈治平

2003年7月18日于杭州六塘寓所

序文作者系杭州市文联专业作家（国家一级作家），杭州市知识分子联谊会副会长。

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# UNCONVENTIONAL CHARM AND HIGH ASPIRATIONS

## PREFACE TO “XIAO MING PAINTING ALBUM”

It may well be that Xiao Ming, a painter brought up in Hangzhou and inspired by the picturesque scenery of the West Lake, draws both his meticulous paintings of lotus blooms, orchid, bamboos, etc. and his free-hand brushworks of flowers, birds, mountains, rocks, etc. with fantastic charm, similar to the landscape of the West Lake characterized by its varied natural hues ever changing from morning to night. Every time I enjoy Xiao Ming's paintings, I would naturally call to mind the verse: “Adored the remote wonders when I was a boy, sought to stare at them to wash away my worry.” by Song Zhiwen, a poet of the Song Dynasty. In Xiao Ming's paintings there implies such peaceful, enchanting and secluded atmosphere just as in remote mountains free from vulgarity. It is just such implicit flavour and tone, as purity and simplicity of nature, that can at least relieve our emotional confusion, if not wash away our innermost vexation. Such art extracted from active real life must be full of youthful vigour and appealing charm forever.

Xiao Ming received instruction in painting sooner or later from famous professors Lu Yifei, Liu Jiang, Zhang Peiyun, Lu Kunfeng, Wu Shanming, Ma Qikuan, etc., and made research into the painting style of the Song Dynasty, so, he is well grounded in the traditional skill. Taking his “Picture of Wealth and Nobleness”, as an example, with its brush strokes as solid as rocks, and colours properly applied, it is hailed as the acme of perfection; matched with peony, crab-apples and red plums to the splendid cloisonne and fine gold censer, the picture accurately embodies the artistic conception of “wealth, nobleness and longevity”. By adopting the strong points of many artistic schools, Xiao Ming's paintings have an imposing and beautiful style inherited from veteran artists and at the same time have a fresh and unaffected style of his own.

Just as any other genre of art, the traditional Chinese painting should keep pace with the times and blaze new trails continuously. At the time of “driving in with might and main” (Li Keran's saying), Xiao Ming pays attention to supplementing and developing the skill of the ancient artists with modern aesthetic taste. In the painting “Moonshine over the Lotus Pond”, he inherited the artistic tradition of the Song Dynasty and stressed on optical and chromatic effects in washing with selected colours. It may be said that “Moonshine Over the Lotus Pond” is one of his masterpieces combining traditional skill with modern realistic taste. His “Mountain Flowers in Full Bloom” and “Landscapes Series” were painted in another way. Taking in the strong and heavy style of Western oil painting, he created a magnificent but lucid, and ordinary but unique realm of art by making a contrast between cold colours and warm one, between the fine brushworks and the freehand ones, and between the dynamic and static state in rhythm.

From a high starting point, with broad vision and well grounded techniques, in addition to his innate talent and high aspirations, if only he could make consistent efforts and study hard, Xiao Ming will surely be a prominent artist with a style of his own in the field of traditional Chinese painting when the right time comes.

Shen Zhiping  
Written in Residence, Lutang, Hangzhou  
July 18, 2003

The author is a professional writer of Hangzhou Federation of Literary and Art Circles (national 1<sup>st</sup> grade writer), deputy director of Hangzhou Fraternity of intellectuals.



# 萧 鸣

## CURRICULUM VITAE

1981年 《松鹰图》获杭州青年美展优秀奖，同时入选全国九城市各族青年美展；

1981年 参加浙江逸仙书画院，先后担任：青年艺术部主任、院委、副秘书长及艺术部主任、专职画师、创作中心副主任等职；

1983年 参加杭州市美术家协会，任理事，花鸟画研究组组长、鉴赏组副组长等职；

1988年 首届个人画展在绍兴兰亭举办；

1988年 作品《白莲图》入选市美协双年展，并刊登在《大众美术报》；

1989年 作品及传略被《当代书画篆刻家辞典》收录出版；

1990年 第二次个人作品展在澳门举办；

1990年 《秋实图》被《中国书画报》刊登，同年作品《秋韵》获《龙颜杯》全国书画大赛国画一等奖；

1991年 作品《雄狮》入选加拿大《枫叶杯》国际书画大展优秀奖；

1991年 受台湾林世民夫妇及杨微桦等友人的资助，又进入浙江美院国画系深造三年；并参加文化部、国家教委首届中国美院青年教师研修班；

1994年底 完成硕士课程，并参加在北京中国美术馆举办的作品展；

(其中：作品《山花烂漫》被中央一台及国内外媒体报道)

1994年 花卉等数件作品被吴昌硕纪念馆及日本美术联展收藏；

1995年 《山涧小鸟》、《梅》入选深圳“中国现代书画名家展”；

1996年 《晨曲》、《清韵》等入选马来西亚中国艺术展；

1996年 浙江花鸟画家协会任理事；

1997年 加入中国美协浙江分会会员，同年加入浙江省收藏协会任书画委员会委员；

1998年 作品《古壶新枝》入选首届“人与自然”中日绘画展；

1998年 作品《十里蛙声》入选首届西湖艺术博览会画册；作品《山花烂漫》刊登于《美术报》；

1998年 个人简历入编香港美术出版社《世界美术家传》(华人卷)；

1999年 浙江开明画院成立后，任副秘书长、画师；

2000年 《鸚鵡图》等被浙江自然博物馆收藏；

2001年 举办“笔墨性情”六人画展；

2001年 《秋意》入选西博会“西湖风情”画展并出版收藏；

2001年 获国家工艺美术师

2002年 《荷塘月色》入选日中韩“劳动者”画展并出版画册；

2002年 《观鱼图》入选“艺海掇英”现代书画家作品集。

1981—“Picture of Pine Trees and Eagle” was awarded Excellent Prize by Hangzhou Youths' Painting Exhibition, and then selected to display at National Painting Exhibition of Youths of Different Ethnic Groups from 9 Cities.

1981—Participated in Yat-sen Art Academy, sooner or later holding the posts of director of youths' art department, member of academy committee, deputy secretary general, director of art department, professional painter, deputy director of creation centre, and others.

1983—Joined Hangzhou Artists Association, holding the Posts of director, leader of research group of flowers and birds painting, and deputy leader of appreciation group.

1988—Holding personal painting exhibition for the first time in Lan Pavilion, Shaoxing.

1988—“Picture of White Lotus” was selected to display at biannual exhibition sponsored by Hangzhou Artists Association and published in “Popular Fine Art Paper”.

1989—Brief biography and some works were included in “Dictionary of Contemporary Calligraphers, Painters and Seal Cutters”.

1990—Personal painting exhibition for the 2<sup>nd</sup> time was held in Macao

1990—“Picture of Autumn Crops” was published in “China calligraphy and Painting Paper” and “Autumn scenery” won the first prize of “Longyan Cup” National Competition of Calligraphy and painting.

1991—The painting “Male Lion” was selected to display at Canadian “Maple-Leaf Cup” international Exhibition of Calligraphy and Painting, and awarded excellent prize.

1991—Supported by Mr. and Ms. Lin Shimin from Taiwan and Yang Zhenghua, a friend of mine, I began to pursue 3-year advanced studies in the Department of Traditional Chinese Painting, Zhejiang Academy of Fine Arts; attended the 1<sup>st</sup> course of advanced studies for the young teachers of academies of fine arts in China sponsored by Ministry of Culture and State Education Commission.

1994—Completed the courses of Master degree by the end of this year, and participated in the painting exhibition held by China Art Gallery in Beijing, (in which: “Mountain Flowers in Full Bloom” was reported by the 1<sup>st</sup> Channel of Central Television station and other domestic and overseas media).

1994—Several works of flowers and birds were collected by Wu Changshi Memorial Hall and Japan Joint Exhibition of Fine Arts.

1995—“Little Birds over Mountain Stream” and “Plum Trees” were selected to display at Shenzhen “Exhibition of Artistic Works by Contemporary Famous Calligraphers and Painters of China”.

1996—“Morning Tune”, “Refreshing” and some others were selected to display in “Exhibition of Chinese Works of Art” held in Malaysia.

1996—Holding the post of director of Zhejiang Flowers and Birds Painters Association.

1997—Joined Chinese Artists Association Zhejiang Branch and acted as a member of calligraphy and painting committee.

1998—“Antique Pot and New Branches” was selected into the 1<sup>st</sup> Sino-Japanese “Man and Nature” Painting Exhibition.

1998—“Croaking of Frogs Within 10Li” was selected into the Album of the 1<sup>st</sup> West Lake Expo, Hangzhou; “Mountain Flowers in Full Bloom” was carried in “Fine Arts”.

1998—Brief biography was carried in “Biographies of the World Artists” (Volume of Chinese Artists) published by Hongkong Fine Arts Press.

1999—Holding the post of deputy secretary-general and painter of Zhejiang Kaiming Art Academy.

2000—“Picture of Parrot” was collected by Zhejiang Natural Museum.

2001—Held Six Artists' Painting Exhibition to show “the painting attributes”.

2001—“Autumn” was selected into “West Lake Customs” Painting Exhibition held by the West Lake Expo, collected and published by the Expo.

2001—Awarded the title of master of arts and crafts.

2002—“Moonshine Over Lotus Pond” was selected into Sino-Japanese-Korean “Labourers” Painting Exhibition, and carried in an album.

2002—“Picture of Watching Fishes” was published in “Selected Artistic Works”, a collection of works by several modern calligraphers and painters.











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还珠（封底）

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牡丹小品

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50 × 33cm





學士錦

袍佳人

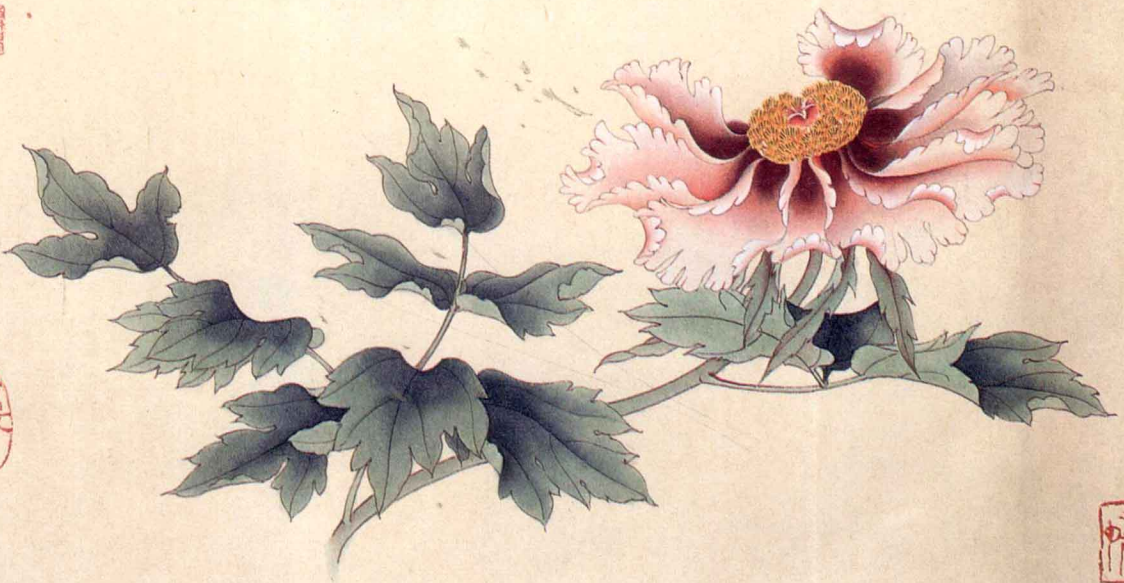
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筆



右態 輕盈 香風 搖蕩 畫欄 淑景 初長 彩霞 深處 明艷 奪昭 陽永 曾觀 畫壯 丹詩 意 烟花 時 節 蕭 畫 於 雲 軒



妙 香

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68 × 46cm



本無香土氣  
 只在水雲鄉  
 梵淨如藏  
 生妙香

先人自運詩為  
 蕭吟藝友題  
 健豐堂  
 丁巳年  
 十六



山花烂漫

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77 × 67cm



