

邹

明

彩 墨 绘 画

The Ink And Colour Works Of  
Zou Ming

四川美术出版社



## 图书在版编目 (CIP) 数据

邹明彩墨绘画 / 邹明绘. — 成都: 四川美术出版社,  
2002.2

ISBN 7-5410-2066-4

I. 邹... II. 邹... III. 彩墨画—作品集—中国—  
现代 IV. J225

中国版本图书馆 CIP 数据核字 (2002) 第 010623 号

## 邹 明 彩 墨 绘 画

---

出版发行: 四川美术出版社

地 址: 成都盐道街 3 号

责任编辑: 邓嘉德

责任校对: 杜 娟

英文翻译: 洪 勤、张 兰

装帧设计: 达 观

制版印刷: 深圳华新彩印制版有限公司

经 销: 新华书店

版 次: 2002 年 2 月第 1 版

印 次: 2002 年 2 月第 1 次印刷

印 数: 1-1500 册

开 本: 889mm × 1194mm 1/16

印 张: 6

书 号: ISBN 7-5410-2066-4/J·1864

定 价: 98.00 元

■ 著作权所有·违者必究 举报电话: (028) 6636481

本书若出现印装质量问题, 请与工厂联系调换

工厂电话: 0755-2409765 地址: 深圳市八卦岭工业区 615 栋 7-8 层

邹 明

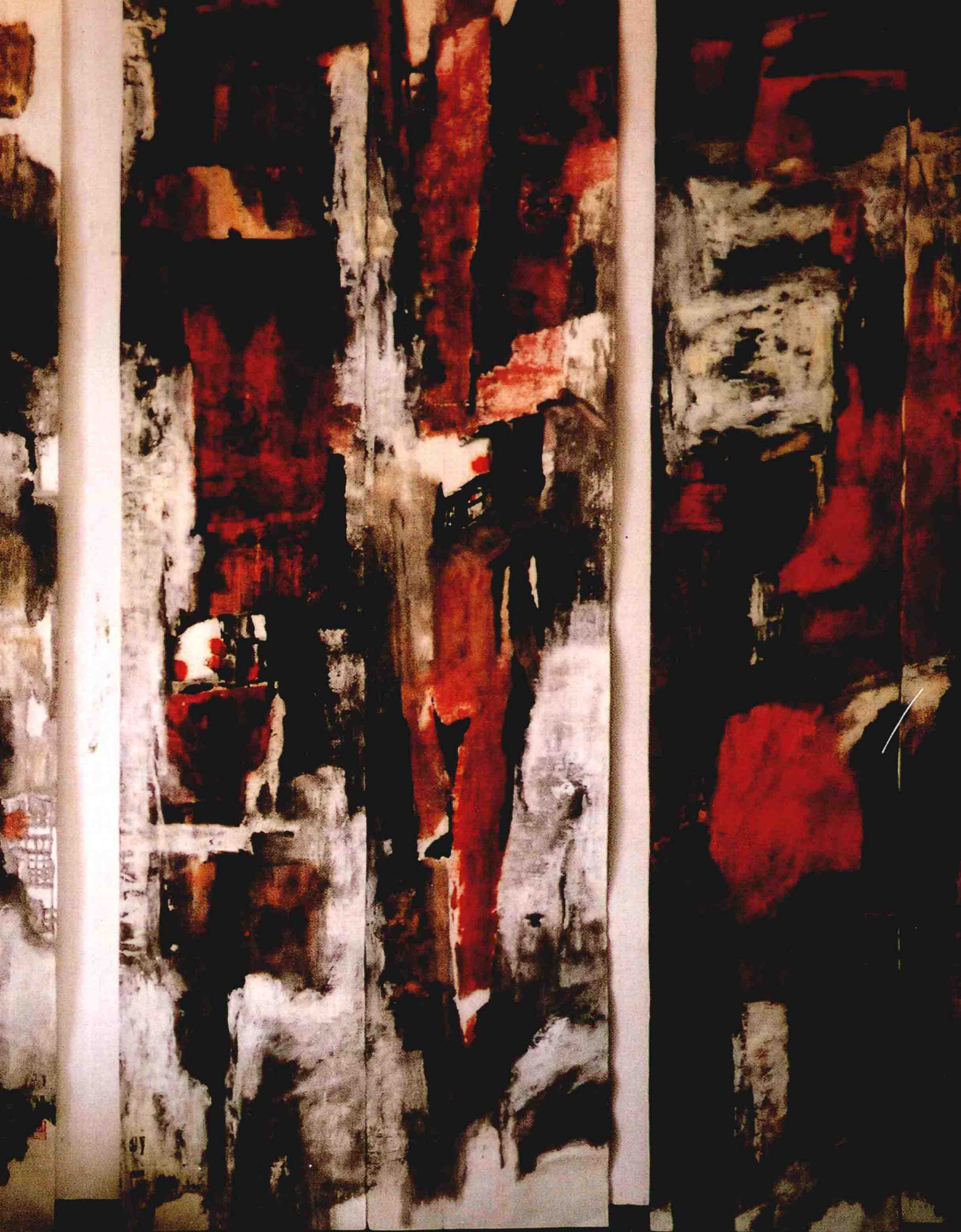
彩 墨 绘 画

The Ink And Colour Works Of ZouMing

四川美术出版社









# 序 言

戴毓斌

第一现代美术馆主席

做为一个艺术爱好者及企业家，我在1998年设立第一现代美术馆的目的除了鼓励，发展及培育对大马当代艺术的爱好，也同时加强对当代艺术的鑑赏及了解。所以我热切希望将美术馆发展为一个文化中心，促进严肃的艺术活动，引进国内外，区域及国际艺术家到来展出，交换专业心得及经验，以及主办工作坊。这间接地将北马发展成一个更活跃的艺术中心，简而言之，使其成为一个文化绿洲。

本美术馆自成立以来，已多次主办及赞助了来自大马及中国负有声望的画家大型展出活动，第一个显著展出在1999年配合由关山月及刘勃舒大师主持的美术馆开幕由周登明博士所负责的大马及中国联合画展，引进了很多负盛名的中国画家，使本美术馆为中国画家所熟悉。本美术馆也出版了多本画册，以配合别具意义的展出，其中有“吉打巴里情”下一个计划是“吉打中国情”，将在2002年落实。有关计划将持续推行，相信将逐渐地解决艺术文学不足的困境。

尚未发表的驻马海外画家计划已吸引很多中国画家参与，一般画家将花上数周时间，来描绘美丽的马来西亚各个角落。去年，徐坚、冯信群、冉海泉、李亮之、陈立勋、及陈嘉全在无锡共同举办了由我主持开幕的画展，取名为“马来西亚风情展”。在本美术馆举办的陈嘉全教授的个人画展则在2001年由周登明博士主持开幕。毫无疑问的，这个计划加强了大马及中国的进一步联系，中国画家通过作品宣传马来西亚美丽的风土人情。

进入马年，本美术馆将在2002年1月13日主办中国著名画家，即深圳大学邹明教授的个人画展，并将由中国美术家协会中国画艺委会秘书长孙克先生和大马著名画家周登明博士联合主持开幕。本美术馆同仁感到很荣幸，能赞助邹明的个人画展，他将向大马艺术界介绍其最近作品，包括大型画作，及陶艺雕塑，其中陶艺雕塑在大马是较少见的创作方式。

邹明将在2002年3月11日在北京的中国国家美术馆举办另一场个人画展，这是每个中国画家梦寐以求的荣誉，这好比是每个画家梦想在纽约举办个人画展。配合北京的展出，本美术馆很荣幸可发表其作品。

本人代表全体同仁，向他致以万分谢意，及祝贺他马到成功。

# Foreword

TAIKEK HOCK

President

DaiiChi Modern Art Gallery

As an art lover and entrepreneur, my primary objective of establishing the Daiichi Modern Art Gallery in 1998, is not only to encourage, develop and foster interests in the contemporary art in Malaysia; but also to inculcate an appreciation and understanding of it. As such it is my fervent hope to make the gallery a cultural hub, promoting serious art activities hence, bringing the local, national, regional and international artists together to exhibit, exchange professional ideas and experiences, and conduct workshops. As a result, it will indirectly transform the northern region of Malaysia into a much more livelier art center or better yet, a cultural oasis.

Since its inception, the gallery has organized and sponsored many major art exhibitions both, from the established Malaysian and Chinese artists. Its first significant exhibition-“Malaysia and China Joint Art Exhibition,”-curated by Dr. Chew Teng Beng, in conjunction with the official opening of the gallery by Master Guan San Yue and Liu Bo Shu in 1999, had brought many participating famous Chinese artists to grace the exhibition. Already the gallery has become well-known to the Chinese artists.

The gallery has undertaken several publications to commemorate its significant exhibitions; one of which is “Kedah to Bali”, the next project-“Kedah to China”-is scheduled in 2002. The project is an on-going process. Gradually it will solve the problem of the scarcity of art literature.

The yet-to-be published artist-in-residence program has already enticed many established artists from China. They usually spend a few weeks painting every nook and cranny of our beautiful Malaysia. Last year, Xu Jian, Fang XinQun, Ran HaiQuan, Li LiangZhi, Chen LiXun and Chen JiaQuan held a group exhibition entitled, “Landscape Malaysia” in Wuxi which was officiated by me. Professor Chen JiaQuan solo exhibition at the gallery was officiated by Dr. Chew Teng Beng in 2001.

Undoubtedly, this program fosters a closer link between Malaysia and China. Chinese artists help to promote our beautiful Malaysia via their paintings in an indirect way.

Ushering in the New Year-the year of the Horse-the gallery's exhibition schedule commences its first important solo show by one of the leading Chinese artists, Professor Zou Ming of ShenZhen University on January 13, 2002 to be officiated jointly by Mr sun Ke, Secretary of the China National Art Society and a prominent Malaysian artist and academic-Dr. Chew Teng Beng.

The gallery and I are indeed honored and pleased to sponsor Professor Zou Ming solo exhibition. He would present a body of his recent work comprising of large paintings and ceramic sculptures to the art community of Malaysia. The latter art form is rarely practiced in Malaysia.

Professor Zou Ming has been honored with yet another solo exhibition at China National museum of Fine Arts in Beijing on March 11, 2002-such an honor is a dream of every Chinese artist-in some way it is likened to every artist's dream to have a solo show in New York. To commemorate his Beijing exhibition, the gallery is proud to publish his work.

On behalf of the committee, I extend my profound congratulations and wish him every success in his undertakings.

## 幽奥的意境 厚重的笔触

### ——谈邹明彩墨随感

孙克

在我的画界朋友中，颇有几位相识不久却很有知交相契之感的，画家邹明即其一。感谢胡南开介绍我认识了邹明，一个待人接物坦诚淳厚，一个当今难得的古道热肠的朋友。何况又是那么聪明能干，富有才华，前程无量。做为画家，他的手上功夫了得，尤其难得的是心志专一，在认定的艺术道路上不回头，在看准的地方深挖下去。邹明的聪明，就在这里。

邹明送我一本画集，使我得以领略了他的艺术的魅力，随便翻翻便有所感。他喜欢画老屋、老墙、老门，从沿海一直画到藏区，各成系列，深挖不止。其中关于“门”的作品有些很令我喜欢。我就是想通过这扇“门”，窥探到画家心灵的某些角落，想象他作品的程序，他的辛劳、苦恼和“得手”时的快乐。

邹明选择“门”做画材，不仅证说着他有聪明，也昭示着他的深刻。我于中也得到启示与领悟。原来，在人们的生活中有许多平凡得常被漠视却又是十分重要的东西，如这扇“门”。我们的先民创造了生活，创造了房屋、围墙，也创造了门，人类从穴居而有房屋住大约是文明的一大成就。门给人以安全，也给人以进出的自由，它意味着封闭也意味着交流，这颇有一点哲理的意味。同时它更是一种文化和历史，在每一座门上无不凝聚着一个民族一种文化的企望和展示，一座古老或破败的门楼，它会叙述多少兴衰苍凉神秘的故事，只要你用心谛听。而邹明就是这样一位发现者和谛听者。我相信他的艺术启人思考的深层立意在更多的观众中也会见仁见智得到更多的知音。

邹明是个很有本领的画家。他称自己的画是“彩墨艺术”。我对这个提法很熟悉，50年代初美术院校曾把中国画系称为“彩墨画”系，明显有一种包容中西、改造国画的意味，后来都称中国画系。到80年代，无论怎么画、用什么画，都号称中国画，统一到大旗下，中国画界人头攒动，十分热闹。又有人提出给中国画“正名”，叫“水墨画”叫“彩墨画”，以便与国际“接轨”，其实叫什么并不重要，重要的是内涵，有无东方——中华文化的精神，重要的是画得精彩。看邹明的画就知道他于中画西画都下过功夫，就是说，他既懂得笔墨，又懂得色彩。看西欧大师的艺术，感受到造型和色彩的力量，是震撼力也是张力，那是把大自然对人心灵的震撼和感动再现在画面上，凝固了的自然力时时感动着观者的心。看中



国画大师的艺术，感受心灵与现实的距离感，是追求宁静永恒的内心憧憬的意境，引人快感的是近于抽象的写作的种种不同的流动性，是线条的力量，是墨色演化的情韵。我想，中国画家何尝不曾感悟鲜活的自然人生，所不同的是中国的文人更沉浸于主观的自我，即如古人所云，不愿为形所役，不愿为物所使。所以文人画家把书写的美感和快感移植到绘画中，不斤斤于形似的辛苦，却用“似与不似之间”使自己快乐着。20世纪早期的先辈分析东西方艺术说，一是精神的，一是物质的，信哉斯言。

邹明的高明就在于不执着于东方或西方，它们的深沉与内涵，造型的取舍单纯，色彩沉着而明亮，使作品具有很强的感染力。邹明原籍安徽，在无锡生活十余年，跑遍江南水乡。安徽江浙一带的民居，黑瓦白墙传出来的一片典雅宁静的气息，随着春天的烟柳碧桃和秋日的衰草斜阳，一丝丝把人的心灵浸透。画家的本领就是把这内心的感觉凸显在纸上。我看着邹明画的门洞，那一口老井，那一方小小的雕花窗格，在粗旷厚重的大笔涂抹之间又有精到、准确、传神的细笔触，在中国画里这叫做“点睛”，叫做“画眼”吧，有没有这些，画面就不一样。在厚厚的门上，一对古老而被抚拭得发亮的铜环，若不经意的几笔的确漂亮。很多时候，画家把目光从昏暗的老房子里向院外投过目，那里阳光明媚，生意盎然。

邹明在他的画里就是这样不停的观察着，思索着，发现着，表达着。

邹明多才多艺，不光画一手好画，且长于艺术设计，能搞雕塑，真是学贯中西样样来得。本领这么大，能耐这么多，人却更加谦抑，讲话的声音也是低沉柔和的。我想，一个人从艺做人，就应该这个样子。从邹明身上，我看到中国艺术未来的希望。

2001、11、京华寓斋

# Far-reaching Conception and Solid Brush Strokes: Impression of Zou Ming' s Paintings by Sun Ke

Within the artist circle I have quite a few newly acquainted true friends. Zou Ming, a painter, is one of them. I knew him through the introduction of Mr. Hu Kai Nan and found him an honest and extremely warmhearted person. Moreover, he is clever, talented, and has boundless potential. As an highly skillful painter, he follows a singular artistic pursuit without any hesitation, going far and deep into it.

I began to realize the charm of his work with the help of an album he gave me and was very impressed. He likes painting old houses, walls, and gates across the country from coastal regions to the high lands of Tibet, resulting in a series of work. I am particularly fascinated by those from the "Gate" series. Through these gates, I was tempted to go into the deepest corners of the artist' s mind, and to imagine his painting procedure, his struggle, apprehension, and joy of success.

Zou Ming chooses gates as a theme in his paintings - a choice not only revealed his wisdom but also his profundity. I found revelation and apperception in it. In deed, many ordinary, and often overlooked things in our life can be very important, just like the gate. Our ancestors created life, house, walls, as well as gates. The journey from cave habitat to house dwelling was a major triumph of human civilization. A gate provides security of defense as well as freedom of entry; it means enclosure as well as exchange. What a philosophical thought. Meanwhile, it is also a kind of cultural aspiration and display. A ruined ancient gate has countless stories to tell, mysterious or bleak, as long as one listens with his heart. Zou Ming is one such discoverer and listener. I believe that his deep and thought-provoking artistic conception is to win him many more dedicated audience.

Zou Ming is a very capable painter. He calls his painting the "art of colour and ink" - a phrase quite familiar for me. In early 1950s, the teaching of Chinese painting in art schools in China was once called the "department of colour and ink". It reveals a clear tendency to combine and transform Chinese painting with its western counterpart. Since then it becomes the "department of Chinese painting" . In 1980s, a great number of Chinese artists were gathered under the general banner called Chinese painting regardless of how and what one paints. Some suggestions were made to rename Chinese paintings, such as "water and ink painting" or "colour and ink painting" . In fact, what is important is not the name but the content - whether or not there is oriental (Chinese) cultural spirit, and whether or not it is a good painting. Looking at Zou Ming's work, one will immediately notice that he is highly accomplished in both Chinese and western paintings - i.e. he not only understands brush and ink, but also colours and light. The work of western masters features the power of shape and colour, shocking power and tension - they



try to represent the shocking and moving power of nature. The work of Chinese masters reveals a deliberate detachment of mental perception and reality, a pursuit of eternal peace and internal desire. What cause pleasure is the fluidity of movement akin to the more abstract calligraphy - the power of lines and delicacy of ink. I think Chinese artists are equally capable of perceiving the lively physical world; however, they are more indulged in the subjective self, and unwilling to be dictated by physical form and object. Chinese intellectual painters transplant the aesthetics and pleasure of calligraphy into painting, in which the pleasure does not come from accurately imitating the shape of things but the intermediate state between likeness and unlikeness. The theorists of the 20th century declares that the difference between Chinese and western arts lies in the spiritual on the one side, and the material, on the other. That is certainly true.

Zou Ming is not confined to either eastern or western art. His works are rich, deep and powerful, often using simple forms and bright colours. Zou Ming was born in Anhui and spent over a decade in Wuxi city, studying, working, and traveling widely in east-China countryside dotted with countless water villages. The traditional residential houses in Anhui, Zejiang and Jiangsu provinces feature black roof tiles and whitewashed walls, evoking an utterly serene atmosphere when surrounded by sprouting willows and chimney smoke in a spring day, or withering grass and setting sun in an autumn evening. The essential art of a painter is to represent such internal feelings on canvases. Zou Ming's thick, solid brush strokes depict gate openings, old water wells, or woodcarvings of window screens with extraordinary accuracy and vividness. In Chinese painting, these brush strokes are called "eye stippling" or "eye drawing" touches, which really makes a difference in a painting. A few similar effortless brush work portrays a pair of ancient brass rings on a thick door - brilliant shine brought about by many hands. Beautiful! Many a time, the painter directs his eyes from the dark inside of an old house toward the yard, where sunlight is ample and life is abundant.

Zou Ming never cease to observe, contemplate, discover, and express in his paintings.

Zou Ming is versatile - he not only paints well, but also is good at design, craftwork and sculpture. Despite his many skills and accomplishments, he remains a modest person, and speaks with a low and soft tone. I think, an artist should be like that. In him I see bright future of Chinese arts.

① 老门系列·老门畅想

(中国美术馆收藏)

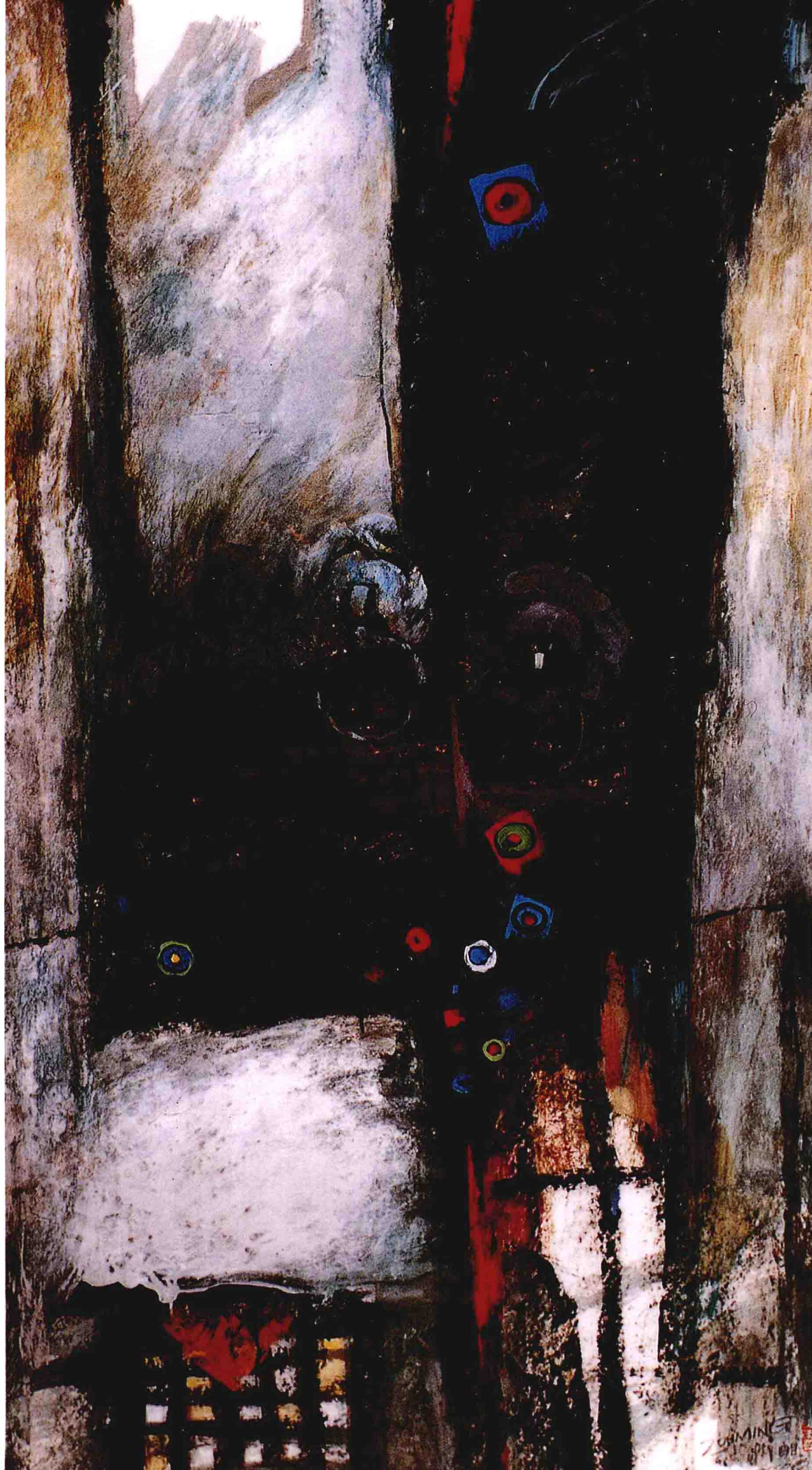
Old Door Serial · Imagination

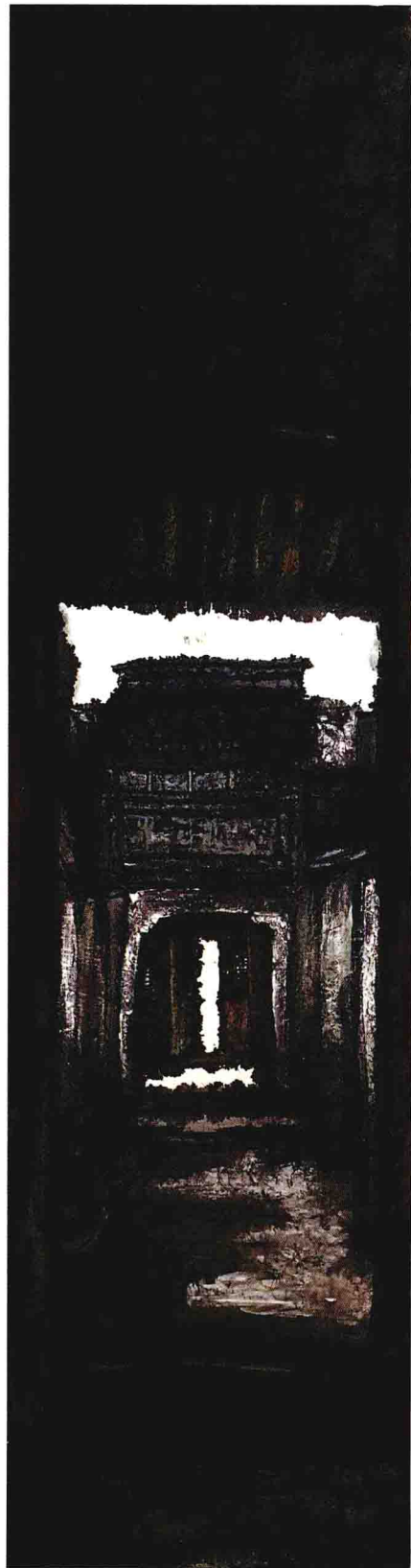
(Collected by The China National Museum of Fine Arts)

100cm × 200cm

2000

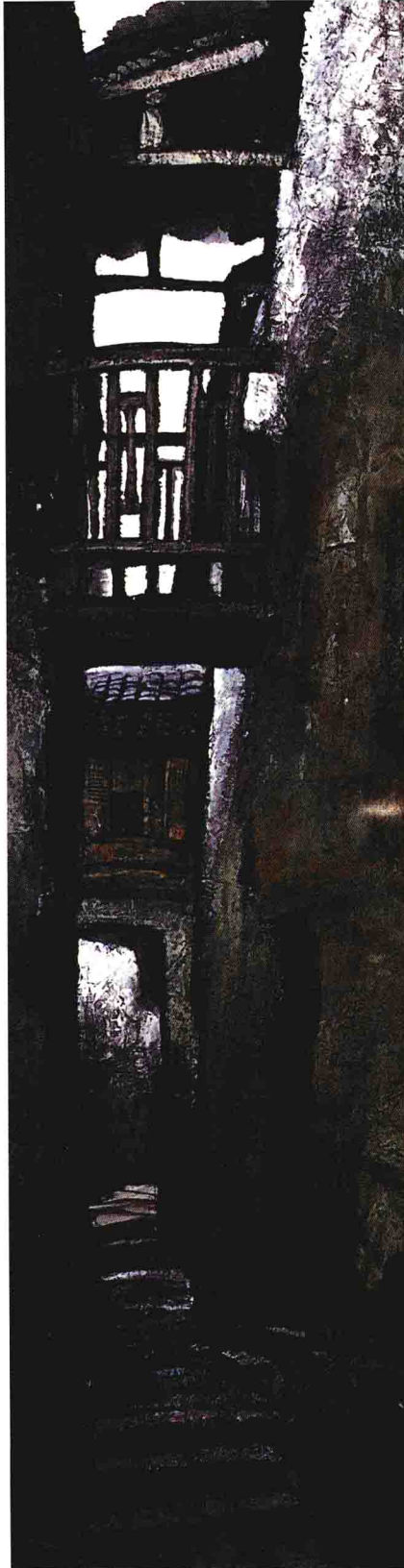






② 老门系列·老门有福  
Old Door Serial · Good  
Fortune  
210cm × 45cm × 4  
1999





③ 老门系列 · 红门  
Old Door Serial · Red Gate  
100cm × 200cm  
2000



