

鄭發祥梅花書畫集

劉海粟卒歲



醉雪歸隱

癸酉之冬 梅道人

鄭發祥

畫於

上海



人民美術出版社



鄭发祥画集



ALBUM OF PLUM BLOSSOM PAINTINGS BY ZHENG FAXIANG

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PEOPLE'S FINE ARTS PUBLISHING HOUSE

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鄭發祥被邀北京釣魚臺國賓館繪制巨幅梅花圖“春韻”

zheng faxiang is drawing a large-sized plum blossoms picture "Spring Thyme" in Diaoyutai State Guesthouse.

鄭發祥，字雲波，號梅道人，出生于八閩長樂。曾先后就讀于中國書畫函授大學、中央美術學院、徐悲鴻畫室和中國藝術研究院研究生部。

近年來，鄭發祥的書畫作品在國內被人民大會堂、毛主席紀念堂、天安門城樓、中南海、中國美術館、釣魚臺國賓館、宋慶齡故居、徐悲鴻藝術基金會等國家級文物單位珍藏和展覽。在國外被美國、英國、法國、日本、韓國、新加坡、菲律賓、泰國、香港、臺灣等國家和地區的博物館、藝術館、及個人購買收藏。

1992年，鄭發祥榮獲“翰墨杯”書畫大賽特等金杯獎。1993年10月16日至31日在中國革命歷史博物館、山中國美術家協會、中國書法家協會、中央電視臺等聯合主辦的國際中國書畫博覽會上，他的個人書畫展引起了轟動。鄭發祥已先后在東京、福州、廣州、廈門、北京（三次）舉辦過個人書畫展。中央電視臺“祖國各地”欄目曾以16分鐘“一剪寒梅”為專題，詳細介紹鄭發祥的藝術成長道路。《人民日報》、《中國文化報》、《中國青年報》、《中華兒女》雜誌等十幾家新聞單位都發表過介紹鄭發祥和他的書畫藝術作品的文章。鄭發祥的名字、作品已編入《中國書畫篆刻家大辭典》。

鄭發祥現任中國國際藝術家交流中心理事長。人事部中國人才研究會藝術學學部委員會高級學部委員兼秘書長（專職畫家）、中國美術家協會福州會員，并受聘擔任香港（海外）文學藝術家協會高級顧問、日本櫻山書院常務理事。

Zheng Faxiang, whose pen-name is Yun Ling or Meidaoren, was born in 1956 in Changle County, Fujian Province.

He graduated from the Central Academy of Fine Arts and the Graduate Dept. of Academy of Arts of China.

He has held his own painting and calligraphy exhibitions at home and abroad for eight times.

In 1992, he won special Golden Cup of the Hanmo Cup Painting and Calligraphy Competition in China.

His works are collected and exhibited by a dozen of national cultural relics units, including People's Great Hall, Chairman Mao's Memorial Hall, Tiananmen Gate — tower, Zhongnanhai, Diaoyutai State Guesthouse, and China Art Gallery in Beijing.

More than one hundred news agencies and newspapers, including Xinhua News Agency, China Central Television, China People's Broadcasting Station, China Radio International, People's Daily, Guangming Daily, and China Daily, have given special reports on him.

Now, Zheng Faxiang is the Standing deputy secretary general of Chinese Paintings Society of Overseas Chinese Federation under the Ministry of Culture.

He is the senior academician and secretary general of Chinese Artists' Academy, as well as a member of the Chinese Artists' Association in Fujian Province.

In addition, he is the senior art adviser of the "Overseas" Cultural Artists' Association in H.K.

作者簡介

INTRODUCTION

鄭發祥、ビノーネルは實境、別號は梅道人と言われています。1956年福建の八段良樂に生れました。中央美術學院と中國藝術研究院の研究九部で勉強したことがあります。國內と外國に個人の書畫展覽を8回行われていました。そして1992年の中國「翰墨杯」書畫の試合の特別の金杯獎を獲得したことがあります。その作品は人民大會堂や毛主席紀念堂や天安門や中南海や釣魚臺國賓館や中國美術館などに珍藏と展覽にされたことがあります。中國の中央テレビ放送局や中央ラジオ放送局や中央國際放送局や新華社や人民日報や光明日報や中國日報などで自マスコミの機構は鄭發祥の藝術に對して専門、詳しい放送したことがあります。

鄭發祥、現在は國家文化部の僑聯畫會常務副秘書長、中國人才藝術家學部委員會の高級學部委員長兼秘書長、中國美術家協會の福州會は、香港の「海外」文學藝術家協會の高級藝術顧問であります。

藝術家として個性がなければならぬと思う個性があるけれどもいい藝術には限らない。しかし個性がぜんぜんない人がいい藝術ではありません。ですから藝術家としても自分の生活と藝術を見知る同時には自分の長所と短所を見知たほうがいいと思います。全面的な自分を見知ることが人變むすかじむことです。だから全面的な自分を見知る(他人がじ。な。です)は藝術家の良賢の標識でもし良賢なければその藝術の美感というのは不可能であります。

藝術家として自分のスタイルを目的になりスタイルというのは - 藝術家の個性で生存行為を自分の實踐道路でいるところから外在の表現であると思います。

鄭發祥은 1956년 중국 복주에서 출생하였다. 일찍 그는 中央美術學院, 中國藝術研究院 研究生部를 졸업하였다. 그의 필명은 雲凌이고 호는 梅道人이다.

鄭發祥은 國內外적으로 8차례의 개인 미술 전시회를 가졌었고 1992년에는 전국 《翰墨杯》 미술대경연에서 특등 우승컵을 수여받았다. 그의 작품은 인민대회당, 모주석 기념당, 천안문 성루, 중남해, 조어대국빈관, 중국미술관 등십여개 국가급 보고부문에 귀중품으로 간직 전시되어 있다. 그의 전반 예술에 대하여서는 신화사, 중앙텔레비전 방송국, 중앙인민 방송국, 중국국제 방송국 및 인민일보, 광명일보, 중국일보 등 100여개 선전 매개에서 상세히 전문 보도한 바도 있다.

鄭發祥은 中國美術家協會福州會員으로서 현재 國家文化部僑聯畫會常務副秘書長, 中國人才藝術家學部委員會高級學部委員 겸 秘書長, 香港《海外》文學藝術家協會高級藝術顧問 등 직을 맡고 있다.

1994년 9월 2일



萬里香溢九州
生氣

發祥畫集

劉海粟
李歲



藝術大師劉海粟特為作者題贊 Inscriptors of Liu Haicou, a master artist

著名篆刻家王十川刻贈鄭發祥“香溢環宇”
Seal cutting “the universe overflowing with fragrance”, engraved
by Wang Shichuan who is a famous master of seal cutting of China.



发祥画梅

启功题



发祥画梅

发祥画梅



畫畫大師董壽平題簽：發祥畫梅

"Faxiang is Drawing Plum Blossoms", inscribed by Dong Shouping, a master of painting and calligraphy.

畫畫大師啟功題簽：發祥畫梅

Faxiang is Drawing Plum Blossoms", inscribed by Qi Gong, a master of painting and calligraphy.

梅阡

九十年代第一春，發祥以《百梅圖畫展》蜚聲于首都畫壇，百幅梅花鐵干縱橫，雄健蒼勁，素蕊丹心，清麗絕俗，頗獲中外人士之關注與贊譽。

發祥出生于普通工人家庭，在艱苦清貧的環境中成長。曾任電影放映員及工廠宣傳員等，經歷了生活的磨煉。自幼酷愛繪畫，勞動之余，緊握畫筆，孜孜不倦，鍥而不舍。得老畫家林葆生、章友芝之慧識與栽培，而其成長更重要的在于他百折不撓的奮進精神。“詩窮而后工”，幼年坎坷的生活，對於他的藝術修養起着不可低估的作用。其畫梅能獨樹一幟，得普遍之愛賞，正如梅花“平生歷盡寒冬雪，贏得清香沁大千”也。

發祥畫梅，重視生活觀察與體驗。他的足迹遍于西湖孤山，杭州靈峰，無錫梅園，成都浣花溪畔，鄧尉香雪海中。他之尋梅、訪梅、采梅、愛梅，以梅為友，在于了解梅之生長習性，梅之自然風姿。

梅為文人畫之常見題材，文人畫梅大多借客觀物象，抒發自我之胸臆，獨特地解決了繪畫中客觀與主觀，物與我之間的關係，自成體系。所謂“外師造化，中得心源。”發祥得其旨趣，故其畫梅自具獨特之風格，舍



作者與著名老藝術家梅阡老師合影

Group photo of Zheng Faxiang and Mei Qian, a well-known artist.

其冷寂孤傲，而賦予蓬勃之生命力，富有時代精神。或謂其能開畫梅之一代新風，亦非過譽。

梅屬清品。王冕題畫梅詩有句云：“不要人夸好顏色，只留清氣滿乾坤”，蓋謂梅花不與凡卉爭色，但求清氣布滿人間。所謂清氣者何？吾以為乃皎潔之氣，崇高之氣，陽春之氣，生命之氣。故畫梅者亦似得梅之清氣為尚。識者論畫，以畫品人品并重，人品融于畫品，畫品體現人品。人品畫品，相得益彰。所謂“風格即人”，“畫如其人”。故不斷着意砥礪人品，其畫品始得精進。畫家“品若梅花香在骨”，其畫梅方能得梅之清，得梅之韻，得梅之魂，而達到物我相忘的崇高藝術境界。發祥曾有自書聯語“變化氣質·陶冶性靈”其自勵之意，深獲我心。三昧斯言，乃知發祥已獲得提高畫梅之奧蘊矣。深信其致力于此其畫梅必能于百尺竿頭更進一步也。

我亦有畫梅之好，願共勉旃。

發祥畫集將付梓，囑余為弁數言。

壬申初冬

梅阡于北京真雪齋

作者與書畫大師董壽平合影于美術館展廳

Group photo of Zheng Faxiang and Dong Shouping, a master of painting and calligraphy, in the exhibition hall of China Art Gallery.



In the first spring of the 90s, Zheng Faxiang's "Hundred Plums" painting exhibition enjoyed a high reputation in the capital's painting circles. These plums are in elegant style and in vigorous strokes. People in China and abroad fixed their eyes on these plums which won widespread acclaim.

Zheng Faxiang was born in an ordinary worker's family, and brought up under tough conditions. He acted as a film projectionist and a factory propagandist before, and tempered himself in life. He loved drawing ardently since very young. After work, he always drew pictures assiduously. While the old painters Lin Bozhong and Zhang Yaohu appreciate his works and teach him, the more important reason of his success is his steadfast spirit. The rough life in his childhood played a positive role in his artistic accomplishment, just like the plums that experience severe snow before giving off fragrance all around the world.

Faxiang pays great attention to observing and learning from real life when he draws plums. He has been to Gushan Hill in Xihu, Lingfeng Mountain in Hangzhou, Meiyuan Park in Wuxi, Huanhuas Brook in Chengdu, and Xiangxuehai in Dengwei. He looks for plums, picks plums, and loves plums. He makes friends with plums in order to understand their growing habits and characteristics, and their natural charm. Plum is the main theme which the scholars usually draw. With the aid of objective things the scholars may express their feelings and explain the relations between subjectivity and objectivity. It's said, "Man should take nature as his teacher while draw his inspiration from heart." Faxiang follows the gist of this remark. So he draws plums in his unique style — plums are never cold and detached, proud and

aloof, but full of vitality and spirit of the day.

Plum is a kind of refinement. There is a line quoted from a poem on a plum painting of Wang Mian: "No need to be praised for its beautiful colour, but be known for the purity and uprightness." It means that plums don't compete with other flowers in colour, but leave the purity to the world. What is the purity? In my opinion, it's the air of brightness and clearness, the air of loftiness, the air of spring and the air of life. In consequence, only by getting the pure air of the plums, may the plum painters be esteemed. Whoever knows paintings would combine the characteristics of the human beings and the pictures when he studies the paintings. Man's personality shows in the paintings, and vice versa. As the saying goes, the style of paintings just indicates the painter. His works may be greatly improved as a result of constant self-tempering. While the painter's characteristics are the same as a plum's, he may obtain the purity, the romantic charm and the soul of a plum. Faxiang said in one of his works, "Mould my temperament", which made me touched. I think hard what he said, and understand that he's gained the mystery of improving the painting. I am sure that he must make still further progress with his devotion to art.

I'm interested in drawing plums, too. Let's encourage each other.

That's what I would say before the publication of Faxiang's album of paintings.

Written by Mei Quan, a 79-year-old national first-class artist in Xixue Chamber, Beijing, in early winter of 1992.



國香贊(珍藏于天安門城樓)(1100×3960mm) 《Me to National Fragrance (preserved at the Tiananmen Gate--tower)





春韵(珍藏于人民大会堂)(1220×3960mm) Spring Thyme(reserved at the People's Great Hall)



晴雪(珍藏于人民大会堂)(180×990mm)
Clear Sky after Snow (preserved at the People's Great Hall)

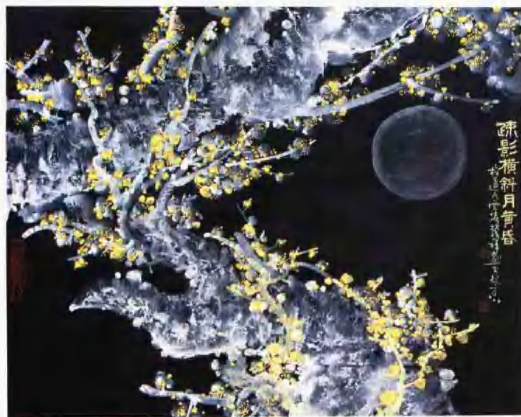


飛雪迎春到 (珍藏于毛主席紀念堂) (1960×990mm)
 (Flying Snow Welcomes Spring) (preserved in the Chairman Mao's Memorial Hall).



5. 梅花歡喜漫天雪 (珍藏于毛主席紀念堂) (660×1220mm)

5. Plum Blossoms Rejoice in the Heavy Snow (conserved at the Chairman Mao's Memorial Hall)



疏影橫斜月黃昏
(珍藏于中南海)
(660×660mm)
Scattered Branches in the Faint Moonlight
(preserved at Zhongnanhai)



玉龍白雪(珍藏于中國美術館)
(660×660mm) Plum Trees with Snow

春鸣(珍藏于日本墨山書院)
(460×560mm)
Chunming in Spring
(presented at Tinsashiro Art Academy in Japan)



冬韵(珍藏于钓鱼臺國賓館)(1200×2500mm) Winter (Presented at Huailinchi State Guesting)

