

鍾馗
水墨畫
方博先題



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序

與海宏相識，最早即始於他的水墨畫作品。有一段時間，我埋首書齋，真也頗有倦意。朋友李遠興君把海宏的大作帶來，原意是讓我的神經感受轉換一下節奏。誰知，這個目的達到後，接下來便是我和海宏的“相見恨晚”了。

海宏的畫，確有他的獨到之處。初看似西畫，再看又像國畫；技法純熟、形象準確像西畫，講究綫條、崇尚布局又似國畫。然而，海宏畢竟是海宏，似西也罷，似中也罷，這祇是一種藝術嘗試。可喜的是他的這種嘗試已經做到了將心中鬱積的情感塊壘，駕輕就熟地轉化為畫幅的氣韻和情愫了。

海宏早先曾學過西畫，素描綫條的功底不凡。少年時，就曾獲素描競賽一等獎。及至1981年進入上海輕工業專科學校美術專業後，隨着藝術境域的開闊，突然感到中國傳統繪畫的墨韻綫條、構圖布局具有碩大無比的內涵。故爾萌發將西洋繪畫要素融合中國傳統審美趣味而爐煉新品的意願。此念一出即不可收。寒來暑往，幾度春秋，孜孜以求的艱辛終於迎來了一個開鐮收割的黃金季節。自1984年起，他的《大地》、《樹》、《思》等佳作相繼入選市青年美術作品大賽並獲得諸多同行的好評。

海宏是將他的感受，一個藝術家對自然、靜物的動態感受，以畫幅為媒介映射給人們的。在他的筆下，江南水鄉的韻致情調要比白牆黑瓦和綠水青山來得感人。我看過不少他的原作，或清新姿麗，似有生命在律動；或撲朔迷離，又似人生在思考；或倚惻疎悚，像是要發出對生活慨嘆；或厚重嚴實，又着實讓人莊敬自重。

正因如此，欣賞海宏的畫，也即為一種享受。一種能勾起緣於江南而寄寓都市的現代人對家鄉夢縈神繞般的享受。或是從心底呼喚起的，一種從未到過的江南，却又一廂情願地向往江南人的情種般的享受。

據我所知，海宏是位勤奮耕耘的青年藝術家。或許他自忖江南水鄉的題材不算太新，表現手法亦須漸臻圓熟。因此，他十分注重感情對客觀表象的反映，捕捉和積累心靈對每一景致的體驗。他曾不畏艱難，屢次下蘇杭、入川湘，反復觀察、收集南國水鄉民居民俗的特點。這都為他日後投入創作打下了堅實的基礎。

“水光瀲灩晴方好，山色空濛雨亦奇”。《鍾海宏水墨畫冊》的問世，標誌着他的藝術實踐一個回環的暫告段落。然執着的對藝術理想的追求猶如藝術本身一樣的無止無境。可以想像，海宏不會滿足於已有的藝術成果。他或許已經又看準了脚下就要邁出的路，一條荊棘遍地，同時又開滿鮮花的路。

李 林 廣

一九九一年二月五日

Preface

I could know Mr. Zhong Hai—hong thanks to his wash paintings. For a period of time, I was engrossed in my work to such a degree that I felt a little exhausted. Mr. Li Yuan—xin, one of my friends, brought me some Hai—hong's paintings with the intention of relaxing my mind. My friend Li's purpose was attained. What is more, both Hai—hong and I regretted not having met earlier.

Hai—hong's paintings display a unique style. At first you look them as if they were Western paintings; then you look them as if they were traditional Chinese paintings. Hai—hong's mature skills and accurate images are somewhat similar to Western paintings while his strong emphasis on line and his regard to composition are really similar to traditional Chinese paintings. Actually, Hai—Hong has always been trying to combine the Western style and the traditional Chinese style of paintings in form and nature. It is more satisfying that Hai—hong has succeeded in merging his personal emotions into his paintings.

In his early age, Hai—hong embarked on learning the Western painting. Thus he laid a good foundation in sketch and line. As a boy, he won the first prize in the sketch competition of the district. Entering Shanghai Light Industry College in 1981, he was offered a good opportunity of practising his painting. It is more important for him to broaden his mind in arts of painting. By and by he has realized that the line and composition of traditional Chinese paintings contain a profound connotation. Consequently, he hit upon an idea of mixing together the merits of both Western and traditional Chinese paintings for a new painting. With the passage of time, Hai—hong's assiduous seeking has been amply rewarded. Since 1984, his brilliant works such as "Earth", "Tree", and "Meditation" etc. were highly valued and won the prizes in the Youth Fine Arts Works' Competition in Shanghai.

As an artist, Hai—hong feels the moving state of motionless natural objects and projects it on his paintings. In his paintings, the appeals of villages, rivers and mountains in the south of the lower reaches of the Changjiang River are more affecting than actual objects in life. I have appreciated many of his original paintings. Some are fresh and beautiful, filled with vitality; some are complicated and confusing, giving us a sign of meditation on life; and others are rich in colour and compact in structure, exhibiting solemnity and stateliness.

Owing to their different connotation, we deem it a real treat to appreciate Hai—hong's paintings. His paintings not only remind us of urban inhabitants being under an obsession of our hometown, but also inspire those who have never been to the south of the lower reaches of the Changjiang River to cherish a hope of going there.

To my knowledge, Hai—hong perseveres in his artistic creation. He may well sense that the subjects of rural areas in the south of the lower reaches of the Changjiang River lack freshness and the techniques of expression require improving. Therefore, Hai—hong pays much stress on his feeling for actual entity and accumulates such experience. In the meanwhile, he seizes each opportunity to observe nature as well as life. Overcoming many difficulties, Hai—hong has travelled in the rural areas of Shuzhou city, Hangzhou city, Sichuan Province, and Hunan Province for many times. Consequently, He is very familiar with characteristics of the local buildings, the customs, and the life of peoples in those areas. All these help him to lay a solid foundation for his creative imagination in the future.

The publication of "An Album of Zhong Hai—hong's Wash Paintings" marks Hai—hong's achievements in fine arts. Nevertheless, I believe that he has no limit in pursuing the perfection in his art and will not be content with the achieved fruits. In spite of a long way, Hai—hong has now been on the way leading to brilliant prospects.

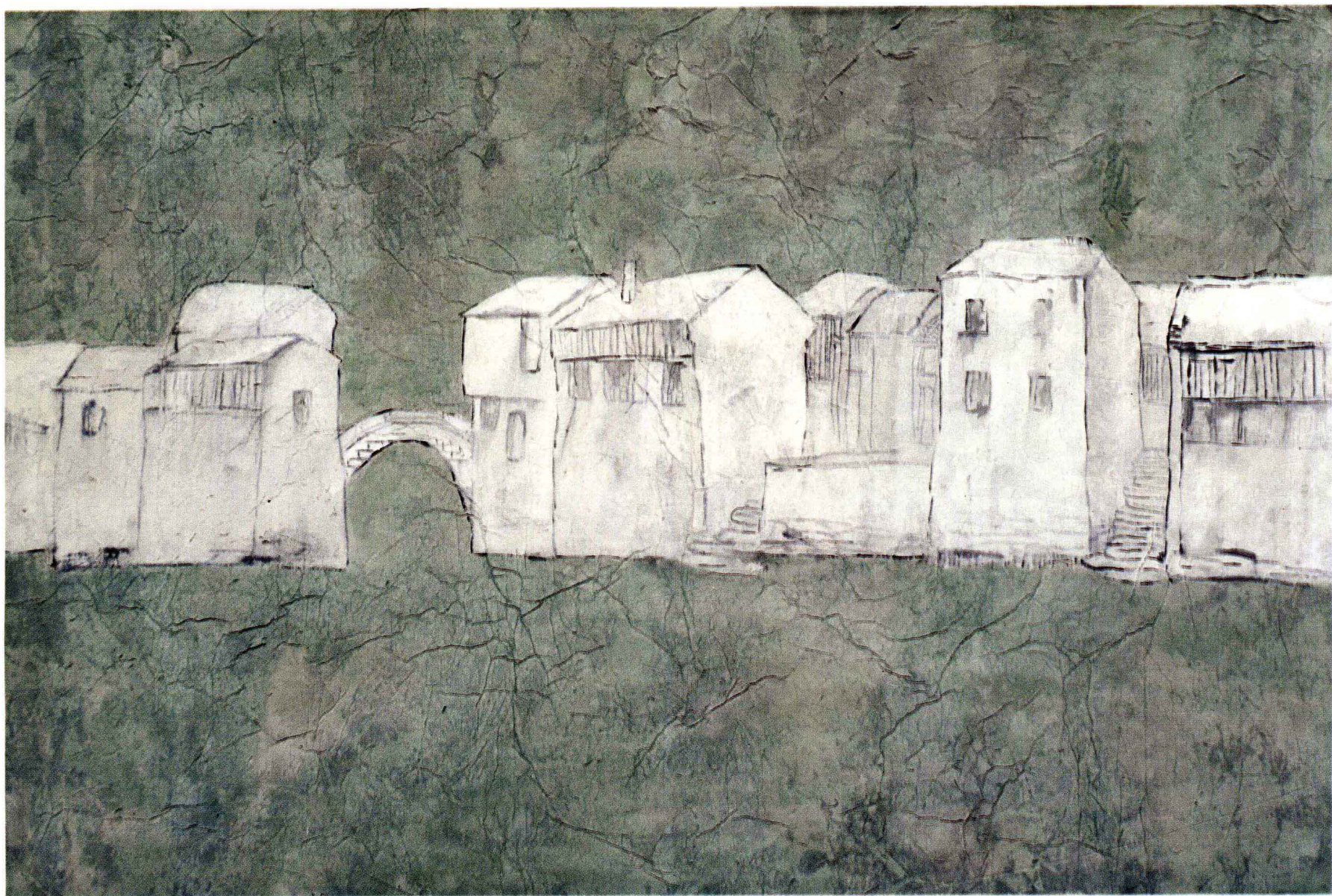
Li Lin—guang
February 5, 1991
Shanghai

鍾海宏水墨畫目錄

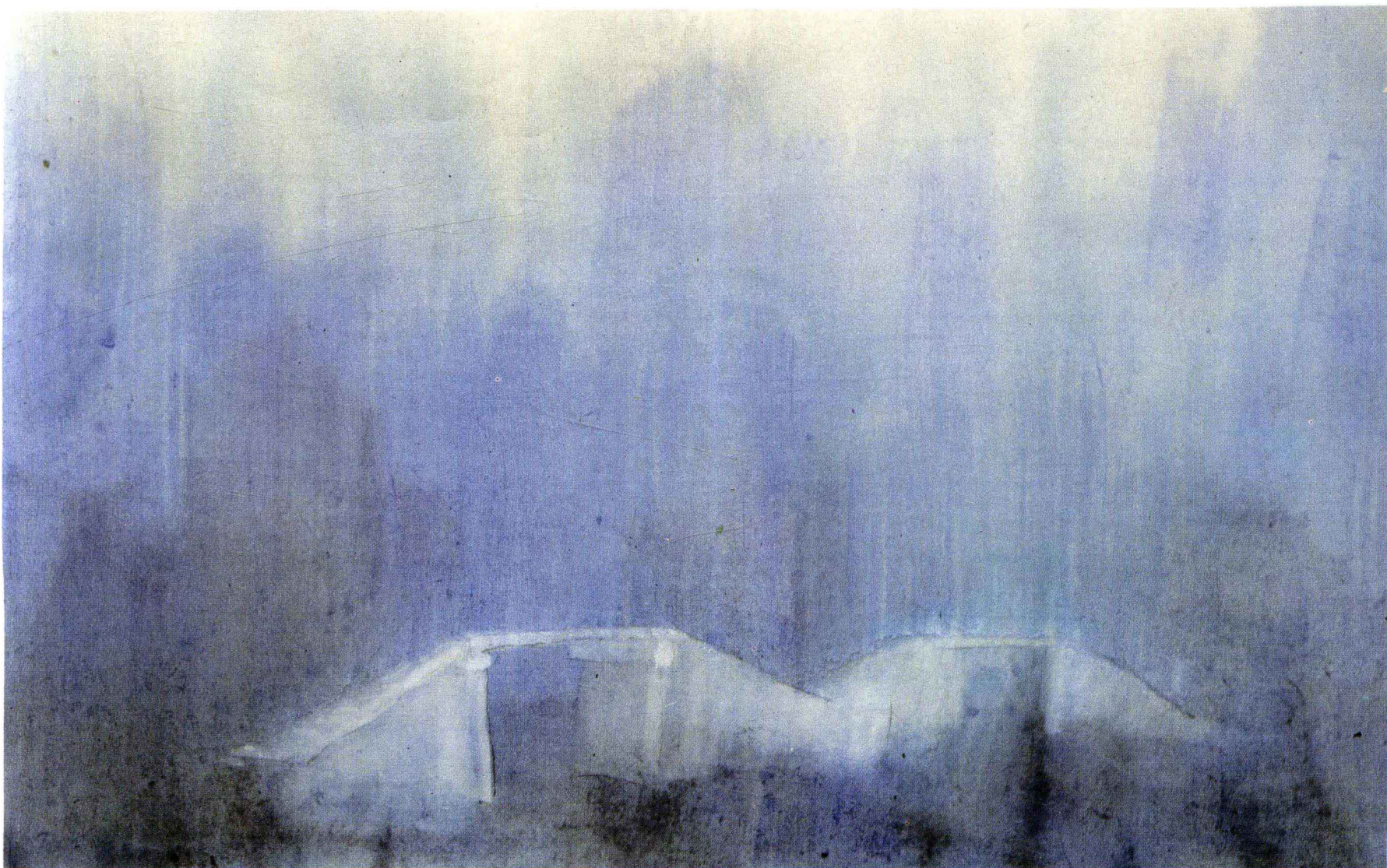
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1	江南煙影	17	素 月
2	晚 江	18	沉 眠
3	暮 雨	19	居
4	憶	20	孤篷晚渡
5	夢江南	21	水 村
6	晨 霧	22	暮入寒江雨
7	月光如水	23	江湖秋色
8	月 色	24	殘 月
9	濛 濛	25	歸 帆
10	雨後透夕曛	26	山寨遐想
11	摧	27	鄉村月如輪
12	寒 夜	28	影入平江
13	晨 曦	29	日落孤樓
14	泊 舟	30	飄 零
15	白 牆	封底	曉 帆



江南煙影 67×41.5cm



晚江 90×60.5 cm



暮雨 68.5×43 cm



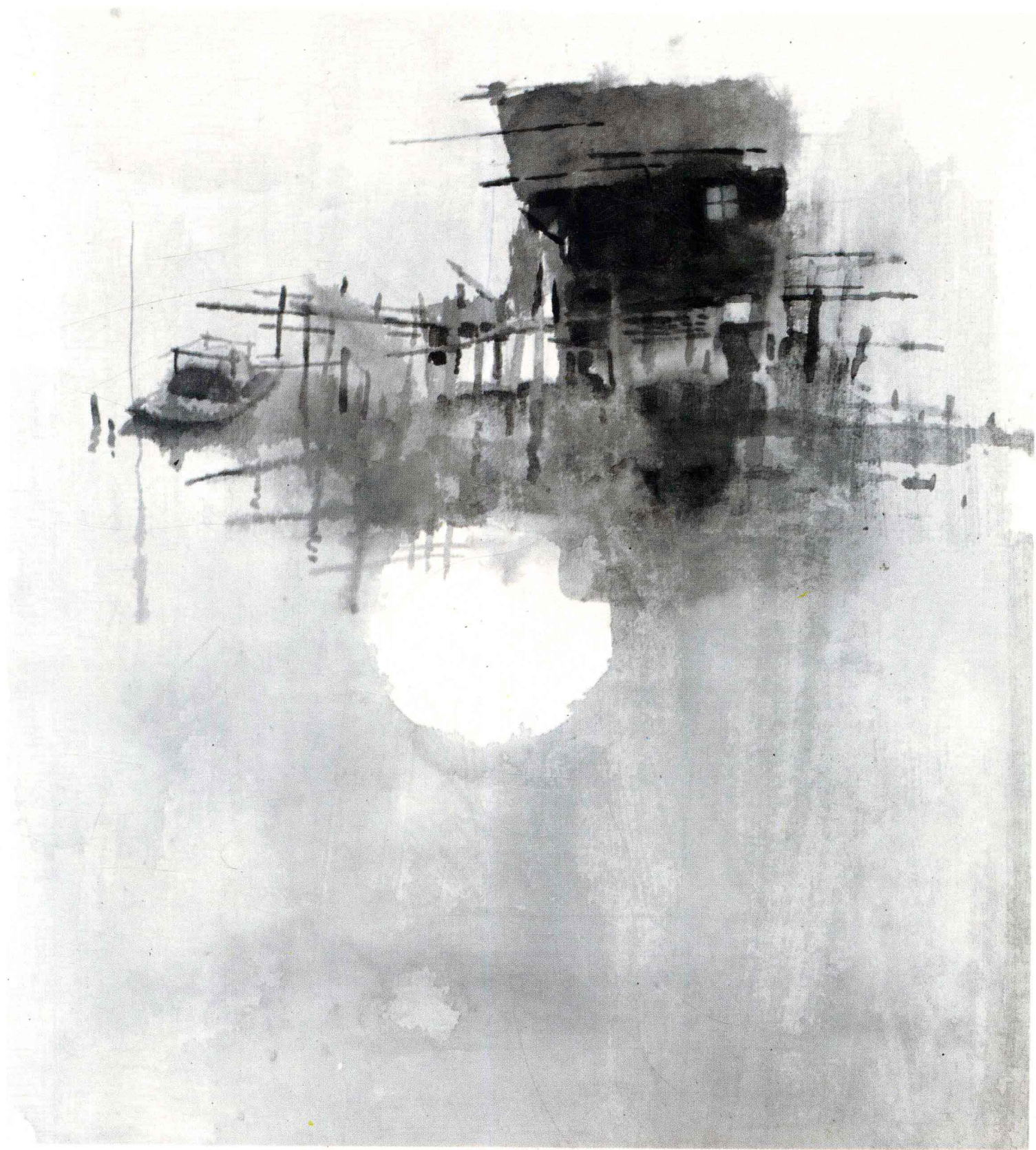
憶 64×45 cm



夢江南 65.5×42.7 cm



晨雾 64×43 cm



月光如水
44.2×49.3 cm



月色
46.2×49.5 cm



濛濛 48.8×46.8 cm



雨後透夕曛 50.2×46.5 cm



推 48×45 cm



寒夜 49.5×46.5 cm