

Buddhism

礪金—佛法

奇哉 奇哉一切衆生皆有如來智慧 德相

祇因妄想執着不能証得 若離妄想 則一切

智 無師智 自然智 自然現前

釋迦牟尼佛



齊亮書廊
BLINK GALLERY



圖為發明專利證書 Figure for certificate of invention patent

鄭希林 (北京，1946 年-)

中國礪金國畫師，號長樂齋主人，1946 年生於北京，十四歲已破格就讀中央美術學院，師承著名人物畫家蔣兆和教授。以中國傳統水墨畫上潛心磨練，並不斷研習及探索西洋畫派的手法。他以中西結合的工筆畫作品，在國內國外也大獲好評和獎項，獲得到國際認可。1989 年他成功恢復中國古老國畫技法---“礪金”，運用已獲專利研發的“礪金”物料繪畫於他的畫作上，令花卉作品大放異彩，令山水畫金碧輝煌，令佛像畫更加莊嚴華美，更被譽為中國「礪金工筆畫第一人」的當代畫家。

“礪金”又名「礪粉貼金」，由於工序繁複，宋代之後幾已失傳；鄭希林歷經 10 年時間，將防水金粉塗料作研究和改進，終於讓礪金畫法再現，令傳統的國畫添上金光燦爛和更富立體感的效果。從不同的角度觀看，均能達到閃亮奪目的效果。自 1989 年使用“礪金”至今，畫作沒有出現過褪色之現象。

Zheng Xi-lin (Beijing, b.1946-)

Zheng Xi-lin, grew up in Beijing. He studied at China Central Academy of Fine Arts (CAFA) when he was 14 years old. His master is a famous Professor Jiang Zhaohe. He is a Chinese artist who played a leading role in the reform process of Chinese figure painting. He takes an actively actions to accept the concept of western painting style with the big change of culture. In 1989, he developed "Affixed with Titanium-gold" materials in his paintings. He successfully restored this ancient Chinese painting technique. This material makes the flower works shine, makes the landscape painting magnificent and makes the Buddhist painting more solemn and gorgeous...

Traditional Chinese paintings become more brilliant and three-dimensional effect. Viewed from different angles, you can also see the bright and dazzling effect. Since 1989, the paintings have not appeared fade phenomenon.

鄭希林



與佛有緣

早在 1989 年，鄭希林就曾得到泰國玉清寺住持的點化，暗示他有不解之佛緣。若干年後，鄭希林一個偶然的機緣結識了甘肅拉撲楞寺的活佛格西科才·慈智木，活佛聘請他為第一畫師，由此西藏唐卡畫師破例向他傳授繪製唐卡的規矩和知識。大師對鄭希林送給他的唐卡“格西科才·慈智木活佛”畫像大為讚歎，隨後大師帶著唐卡遊歷了 17 個國家。

在深入瞭解唐卡之後，鄭希林對這一古老的宗教繪畫藝術產生了濃厚興趣。他認真學習唐卡的繪畫精華，並將礦物色及寶石顏料的調色技術和礪金畫法有機地融入到唐卡的繪製之中。

鄭希林畫的唐卡，雖然也是唐卡，但有了新的創造。色彩比西藏唐卡鮮豔豐富；色調比西藏唐卡柔美和諧；畫面層次感極強，把平面的畫像變成了立體的雕塑。更搶眼的是，整幅畫像都佈滿了亮晶晶的金線，彰顯了聖潔、神秘和高貴，與人們對藏傳佛教的想像不謀而合。西藏各寺廟紛紛找到鄭希林，拜請他為自己的寺廟畫唐卡，一時間，鄭希林和他的唐卡成了藏族人民歡迎和崇拜的友好使者。

雍和宮原住持嘉木揚對鄭希林的唐卡愛不釋手，嘆為聖物，而後中國佛教協會秘書長王健先生出面代表中國佛教協會接受了鄭希林捐贈的礪金唐卡《釋迦牟尼佛像》。



Photo courtesy of HK Art Gallery Association

This New Year 2016 in a private, modern gallery in Hong Kong, I saw the most exquisitely executed Chinese and Tibetan paintings shimmering with "gold dust". I had seen similar fine Imperial Chinese art in the National Palace Museum, Taipei. But this "golden" version was new to me. Was this a contemporary interpretation of an ancient Silk Road experience impressing pilgrims centuries ago on entering a Dun Huang cave, its walls covered with gilded murals? Or was it the experience of a medieval lay-person viewing for the first time illuminated manuscripts with rich jewel colours and gold-leaf pages? The paintings I saw were Tibetan-style thangkas, majestic Chinese mountain landscapes, Chinese beauties in garden settings, and huge Chinese peony flowers with insects. All were perfectly drawn in fine detail and delicately painted in the Beijing studio of Zheng XiLin 鄭希林. Some of the Chinese paintings included his poems in fine calligraphy. I found the precision spectacular, the style pleasing and mannered.

In Chinese painting, it is rare for an artist to specialise and excel in more than one branch of Chinese art: figures, landscapes, birds and flowers, but all these pictures had been painted by the same person. Within a highly disciplined art form, practised in a strictly regulated environment, Zheng XiLin expanded the creative boundaries and artistic possibilities through diligence and innovation while still maintaining a classical Imperial Chinese "palace" artistic tradition. His work has been described as a "national treasure", certified worthy of "International Diplomatic Gift" status, and is collected by statesmen and royalty.

Zheng Xilin is associated with various organisations, often as a board member, that are committed to classical painting and calligraphy, such as the Chinese Painting and Calligraphy Research Centre, the Chinese Arts and Crafts Association, the Institute of Chinese Painting and Calligraphy, the Huai Su Painting and Calligraphy Institute, the International Artists Association, and the Chinese Painting and Calligraphy Association.

Zheng Xilin learnt the traditional technique of scroll painting from famous teachers: Fan Zen and Professor Jiang Zhaohe at the Central Academy of Fine Arts in Beijing. His remarkable work - the scroll paintings often have a monumental dimension - can be seen in various collections and has been exhibited in the United Nations headquarters in New York and in a retrospective exhibition in Berlin.

Some of the thangkas Zheng has created are held in Buddhist temples in Tibet, Thailand, Taiwan, Singapore, Malaysia, and China. He is the first Han Chinese to receive international acclaim and recognition in this specific field.

At my request, Mr Zheng agreed to an interview. We sat side by side on a sofa and, through the kind assistance of two interpreters, he told me his life story. Here is a brief account:

I was born in 1946 in Beijing. I was precocious for my age and when I was four years old, I started school (the usual age was seven years old). When I was five years old, I already knew I wanted to be an artist. I remember often visiting my maternal grandmother who worked in the

costume department of a Peking Opera troupe. I admired all the beautiful motifs she hand embroidered in silk thread onto the clothes. This was my inspiration.

When I was 14 years old, I entered the prestigious Beijing Academy to study Chinese portrait and figure painting. This is the most difficult discipline in Chinese art. I was lucky, as each year only four candidates are selected from all over the country and my teacher, Zhang Jiao He was highly regarded. I graduated after four years, but as I was still young, I decided to study Chinese landscape painting for two years under Zhou Hai Min. Then, I studied bird and flower painting for one year under another master. I had seven years of formal education in Chinese art from three eminent teachers

My father died when I was 15 years old, so I knew from a young age that I had to work hard to secure my future. On graduation, I married my childhood sweetheart. We have one daughter and two grandsons (twins). My wife is a writer.

Previously a three-dimensional gilding technique had been used to make paintings more gorgeous and outstanding. This ancient technique was complicated and time consuming (the process included slowly boiling pork skins for days with yellow clay) and by the Song Dynasty the practice had fallen into disuse. I searched for ten years to find a better way. When I visited the USA in 1979, I found this hexagonal "golden glitter" made of titanium. I then designed and patented a Chinese brush/ fountain pen device to apply the golden glitter to paintings.

My life changed in 1989 when I was sightseeing at the Emerald Temple in Bangkok. A high ranking monk approached me. He said I had the face of a great Buddhist artist and urged me to paint Buddhist art. At the time, I dismissed his statement. But a year later, I met a follower of the Panchen Lama who asked me to paint his portrait. He liked the portrait so much he taught me everything he knew about the conventions and techniques of thangka painting. He also commissioned me to paint for his Tibetan Buddhist temple in GanSu. I did this for a couple of years: thus my interest in Buddhist art began.

I wanted to learn more, so in 2001 I travelled to every important Buddhist site in China. I also visited Nepal to observe the terrain, the fauna, the vegetation, fruits, and flowers; to see what Buddha might have seen as a young boy. I needed to know what a Bodhi tree looked like and how it grew.

This is my third visit to Hong Kong. I am pleased that my thangkas are appreciated here.

I am regarded as an artistic genius in China. My unique gold paintings attempt to meld the highest quality craftsmanship with the highest level of fine art. It takes me two months to paint a Tibetan Buddhist thangka and two weeks to paint a Chinese painting. I enjoy my work and I hope my paintings bring beauty and joy to viewers.

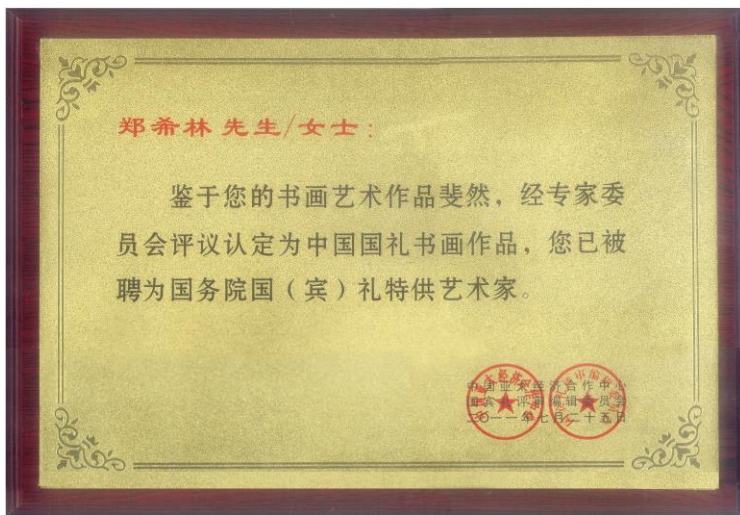
Some people have remarked that they get a powerful feeling from looking at my paintings.

I am 69 years old. Only one of my grandsons shows artistic tendencies. But I am happy that they live close to me in Beijing so I can see them often. I have taught eight pupils and passed down the secrets of the gold painting technique to the last three.



White Tara 白度母, a thangka painting in Tibetan Buddhist tradition by Zheng XiLin
Image courtesy of Blink Gallery

A selection of Zheng's work will be displayed on May 21st and 22nd, 2016 at the ground floor of the Hong Kong Cultural Centre, Tsim Sha Tsui to mark Buddha's Birthday. The exhibition is free and open to the public.



中國 國務院國禮辦聘書

Cert of the State Council of the People's Republic of China specially hired artist

獎項與殊榮

鄭希林曾於世界各地舉行藝術展覽，並獲得許多獎項與殊榮，2011 年鑒於鄭希林的書畫藝術作品斐然，被聘為中國 國務院 國(賓)禮特供藝術家。同年作品《 釋迦牟尼、普賢菩薩和文殊菩薩 》入選上海大世界基尼斯之最，被譽為“最大的礪金唐卡”，2012 年受國防兵器工業部委託創作繪製礪金長卷《 軍工報國圖 》，2012 年 更接受聯和國秘書長潘基文的接見和榮獲聯合國友協頒發的”世界文化傑出貢獻獎”，同年接受聯合國副秘書長貝楠邀請在上海世博會上頒發”中國當代藝術巨匠-藝術品收藏證書”

Awards

Zheng Xi-lin was appointed as the State Council of the People's Republic of China specially hired artist. He has participated in numerous local and overseas art exhibitions, and has won numerous awards in different art competitions included Shanghai China Records, China Ordnance Industry Department, the United Nations awards.

收藏證書

鄭希林 先生：

著名鎏金畫家鄭希林精心繪制的中國文化國寶唐卡《十一面觀世音》，
在東盟加六國中華僑商商務文化交流大會上由中國博愛天使王蔚偉親自贈給
泰國素博巴莫親王，同時獲得泰國最高榮譽勳章。

特此頒發



中國儒商總商會



中華儒商聯合會

2010年8月7日

泰國素博巴莫親王所收藏

Collected by Supab Pramoj (Prince of Thailand)

收藏证书

鄭希林 先生：

您的鎏金唐卡作品《釋迦摩尼佛》
已被北京雍和宮收藏。

特发此证。

名称：釋迦摩尼佛
规格：100cmX65cm
年代：己丑年

北京雍和宮（簽章）

簽字：

职位：

2010 年 4 月 12 日

北京雍和宮所收藏

Collected by Beijing Yonghe Temple

收藏及拍賣

收藏鄭希林的礪金作品的收藏家也是享譽盛名的，如中華人民共和國領導人、北京雍和宮、婆羅洲皇家大公國梁田國王、泰國素博巴莫親王、中國銀行（香港）、格西科才慈智活佛、前雍和宮主持嘉木楊圖布丹活佛、十一世班禪、中國佛教協會、四川樂山千佛寺、浙江紹興縣寂靜寺、內蒙古鄂爾多斯菩提濟度寺、聯合國副秘書長貝楠.....

拍賣會成績上，鄭希林畫作曾於中拍國際拍賣會上以人民幣 110 萬成交拍出一幅礪金《釋迦牟尼佛》唐卡，深圳華會所慈善拍賣會，以人民幣 200 萬成交價出售一幅名為《山戀疊翠》山水畫，北京中拍國際拍賣有限公司-2011 春季拍賣會上以人民幣 123 萬成交拍出一幅礪金《十一面千手千眼觀音》唐卡

資料來源: 雅昌拍賣 <http://auction.artron.net/paimai-art0002096253/>

Collection & Auction

Zheng Xi-lin's works are collected by the Leadership of the People's Republic of China, Beijing Yonghe Temple, Allen Neoh Weng Wah (King of the Royal Grand Duchy of Borneo), M.L. Supab Pramroj (Prince of Thailand) (, Enterprises and private collectors like as Bank of China (Hong Kong), Some living Buddha, The Buddhist Association of China, Chinese Temple, Assistant Secretary-General of the United Nations - Awni Behnam.....

His paintings were sold on Auction event such as "Buddha" Thangka - 1.1 million yuan, "Mountain" Chinese fine landscape painting - 2 million yuan, "Guan Shi Yin" Thangka - 1.2 million.....

Information from : Artron -<http://auction.artron.net/paimai-art0002096253/>



礪金與唐卡

鄭希林將礪金繪畫技法與藏族唐卡(藏傳佛教繪畫)融合，為唐卡添上莊嚴與尊貴。令你走進了金色的世界，如置身於富麗堂皇的殿堂，無論是慈悲為懷的白度母或莊嚴神聖的佛祖，既保留了傳統西藏唐卡的嚴謹和神秘風格外，礪金還為唐卡添上閃亮的金黃色，盡顯莊嚴與尊貴。讓礪金唐卡成為一件十分難得的藝術瑰寶。他的礪金唐卡作品更被格西科才慈智木活佛，雍和宮主持嘉木楊圖布丹活佛，中國佛教協會，等收藏.....

他的礪金線條較西藏傳統唐卡金線立體感明顯突出，從任何一個角度觀察都金光熠熠，構成了強大的色彩渲染視覺對比，這本身也增添了畫作的神聖與富麗堂皇之感染力。

"Affixed with Titanium-gold" and Thangka

Zheng Xi-lin integrates "Affixed with Titanium-gold" techniques with Tibetan Thangka (Tibetan Buddhist painting), the painting with a solemn and distinguished feeling. His works are collected by the Beijing Yonghe Temple, some living Buddha, The Buddhist Association of China, Chinese Temple



100 x 65 cm | ZAA001 | Thangka 礪金唐卡

十一面千手千眼觀世音

佛教典籍說，他能圓滿無礙普渡一切眾生。

亦即千手護持眾生，大慈大悲；千眼觀照眾生，法力無邊。

觀世音每一隻手掌中的眼睛也炯炯有神，

代表鄭希林非常細心的繪畫該作品。

加上礪金技法後的唐卡更富有立體感，

也增添了畫作的神聖與富麗堂皇之感染力。

Guan Shi Yin (the thousand-arms, thousand-eyes)

She is Goddess of Mercy and perceives the Sounds of the World.

Guan Shi Yin has an eye in the palm of each hand, each eyes also has reiki and detail. When Dr. Zheng added the gold line on the Thangka, It strengthens the divine appeal of the Thangka.





100 x 65 cm | ZAA002 | Thangka 礪金唐卡

藥師佛琉璃光佛

為佛教東方淨琉璃世界之教主

藥師 - 比喻能治眾生貪、瞋、癡的醫師

以琉璃為名，乃取琉璃之光明透徹以喻國土清靜無染。

Medicine Buddha

He is in charge of Buddhism Oriental World

A physician who can cure three unwholesome roots

(Greed, Hatred and Ignorance).





100 x 65 cm | ZAA003 | Thangka 礪金唐卡

白度母

鄭希林筆下的《白度母》，

佛像造型比例基本沿用傳統唐卡繪製的程序法則。

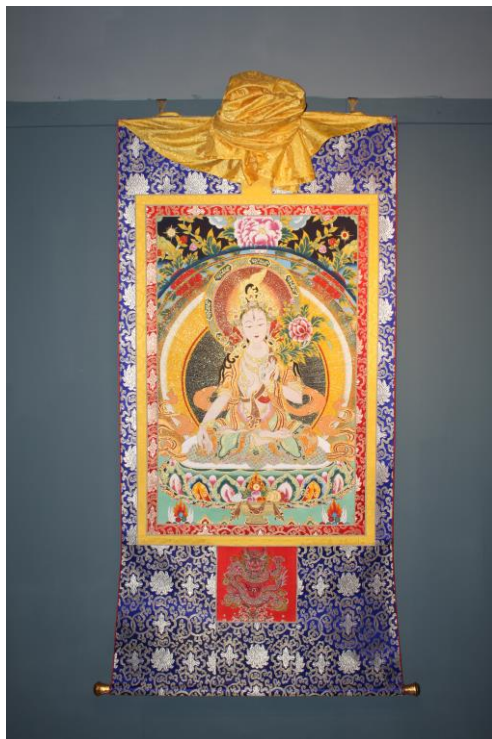
獨特的礪金技法讓我們體驗到金光艷麗的視覺效果，

人物容貌刻畫上更較傳統的畫面更為美麗傳神和端莊高貴。

White Tara

Zheng Xi-lin's "White Tara", the proportion of the statue of Buddha is basically used the traditional Thangka drawing procedure law.

The unique techniques let us experience the visual effect of the golden light, the characters depict more beautiful expressive and dignified than the traditional picture.





63.5 x 50 cm | ZAA004 | Thangka 礪金唐卡

綠度母

綠度母在藏傳佛教中為觀世音菩薩的化身

此畫作有別於一般綠度母畫作，

礪金技法讓畫中的綠度母更為美麗傳神和端莊賢慧。

聖潔美妙翠綠身，神態慈祥目深沉，

秀髮半束半散垂，香菊插續珠寶飾。

五彩綾羅為衣裙，仿佛彩虹罩翠峰，

左腿盤坐右半伸，胸闊細腰微左傾。

左手胸前持藍菊，右手搭膝賜福印，

通體透明散清香，光芒四射遍環宇。

Green Tara

She is the incarnation of the Guan Shi Yin.

This painting is different from the general painting,

The skill of "Affixed with Titanium-gold" to make her more beautiful and dignified and virtuous.

觀世音菩薩

頭戴寶冠，冠上有阿彌陀佛像，服飾為白色天衣，佩戴頸飾、璎珞、臂釧等飾品，腰繫錦裙。再畫上絲絲的金線，令觀世音菩薩的形象更為溫柔慈悲。

達至觀世音菩薩的大智大悲、大願大力

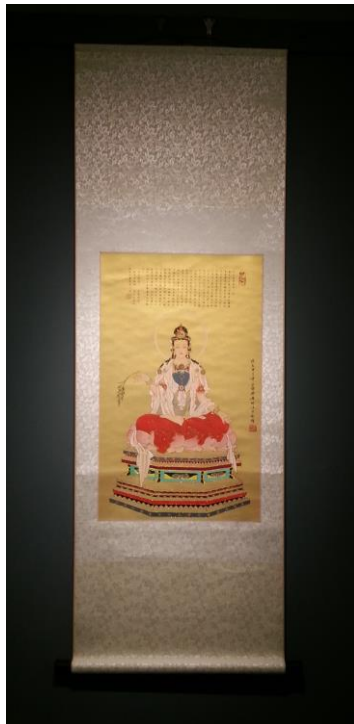
畫中的"摩訶般若波羅蜜多心經"是鄭希林於同一張金色畫紙上書寫的，

盡顯大師的風範。

Guan Shi Yin

She is Goddess of Mercy and it is fiercely loving and protective.

Zheng Xi-lin painted the golden thread, making the image of the Guan Shi Yin more gentle and compassionate. He wrote "Heart Sutra" and painted "Guan Shi Yin" on the same golden sheet, it's a great master's style.





71 x 145 cm | 2014 甲午 | ZAA009 | Chinese Fine Painting 礪金工筆畫

蓮界

佛經中把佛教聖花稱為「蓮花」，把佛國稱為「蓮界」

象徵菩薩在生死煩惱中出生，而不為生死煩惱所干擾。

蓮界的普通話發音與粵語的“廉潔”相近

荷花出於污泥而不染，予人潔淨、廉潔、君子的感覺。

畫中蓮花荷葉造型多變，周而復始，生機處處。

Lotus World

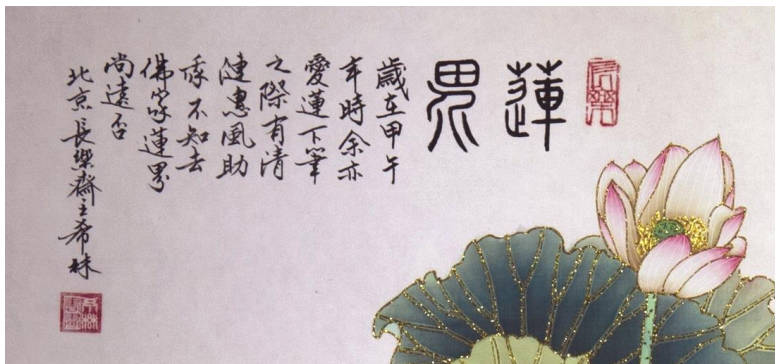
Buddhist holy flowers are called "lotus" in Buddhist scriptures.

The Buddhist kingdom is called the Lotus World.

The lotus grows unsullied from mud.

Even when it grows in the mud, it's so clean and elegant.

Probity, honesty, honor and integrity all mean uprightness of character or action.



鄭希林的書法蓮筆娟麗清秀 Zheng Xi-lin's Calligraphy - comely and beautiful



攝於 2014 年北京鄭希林家 (鄭希林 / 鍾臻智)

遇上「畫佛的佛」-鄭希林

2014 年 12 月 22 日- 冬至。我深深體會到為何鄭希林老師會被譽為「畫佛的佛」，所謂冬至大過年，當天我有幸登門造訪與鄭老師有緣相見，尊敬的鄭老師竟不吝惜地花了一整天的時間與我分享和交流。從他的細心的指導下，使我獲益良多。我們大家非常投契，當晚更有幸獲鄭老師邀請留下共進冬至晚餐，席上鄭老師繼續將他的知識向我傳授。一位名氣這麼大的北京大畫家，竟然願意花上那麼珍貴的一天去栽培香港的 BLINK 畫廊。

鄭希林老師可以繪製出這樣高質素的鎏金唐卡佛像，不僅僅只需要擁有高超的繪畫技術，而且更加需要擁有個人修養和一顆善心，對佛教教義的深刻領悟。從鄭希林老師的言行舉止和充滿哲理的對話，使我彷彿與佛祖對話一樣。

為感謝鄭希林老師的傳授與悉心的栽培，BLINK Gallery 畫廊將全力以赴，替鄭希林老師在香港舉辦一個成功的個人展覽！作為我向鄭希林老師的一點點心意，好讓曾於中國、亞洲、歐洲，美國等地方也舉辦展覽的鄭老師錦上添花。

齊亮畫廊 鍾臻智

When I met Zheng Xi-lin ...

I deeply understand why Zheng Xi-lin will be praised as " Buddha is painting the Buddha ". Dongzhi (solar term – 22 Dec. 2014) is an important day for family reunion. I met Dr. Zheng that day, he spent a whole day with me to sharing and exchange of ideas. Finally, I have be invited to join the Dongzhi dinner with his family. I appreciate that He's kind and caring for me.

Zheng Xi-lin can draw the high quality of the golden thangka of the Buddha, not only he have the painting technology, but also he have a personal self-cultivation, a good heart and the profound understanding of Buddhist teachings.

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