

# 鲍加油画作品选

SELECTIONS OF OIL PAINTINGS BY BAO JIA

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安徽美术出版社

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# 画家简介

## About Author

鲍加，1933年出生，安徽和县人，祖籍歙县。1949年开始从事艺术工作，1985年以后作品先后在法国、美国、日本、保加利亚、斯里兰卡、新加坡等地展出。中国革命博物馆、中国美术馆及许多收藏家均藏其作品。代表作品有《淮海大捷》、《在共青团九大》、《激流》、《大漠千里》等。现为中国美术家协会理事，安徽省美术家协会名誉主席。著有《鲍加油画集》、《自然流韵》、《山川情怀》等画册。

Bao Jia, born in He County in 1933, a native of She County, Anhui Province, began stage design and oil painting in 1949. Since 1985 his paintings were on exhibitions in France, the United States, Bulgaria, Sri Lanka, Singapore and some other countries. Some of his works have been collected by the Chinese Revolution Museum, the Chinese Fine Arts Museum and some Private Collectors. His representative works are *Huaihai Victory*, *at the Ninth National Congress of the Chinese Communist Youth League*, *Rapids* and *Great Desert*, etc.

Bao Jia is presently a standing member of the Chinese Artists' Association (CAA) and Honorary Chairman of CAA Anhui Branch.

Bao Jia's albums published include *the Flowing of the Nature*, *Sentiment over Mountains*, and *the Oil Paintings of Bao Jia*.



## ■ 自序

这是我的第四本画集。

与已往不同的是它承载着我从艺半个世纪的部分作品(包括一些创作草图),从中可以窥视我的艺术生涯以及在艺术上艰辛跋涉和追求。

我崇尚写生,一直坚定地走着向生活探索、到大自然中采撷素材的道路。因此画集中大都是写生或从写生演变创作。我崇尚艺术应该给人类以美的慰藉的宗旨,力求以诗情画韵感染人们,同时,以抒情的、明快的、清新的风格展示我的审美情趣。

我将沿着这条艺术道路走下去,但愿在思考和探索中,今后会有些新的变化。

## ■ Self-Preface

高倩 摄 Photo: Gao Qian

This is my fourth album.

What makes it different is that it records some of my works of different periods in my art career for half a century (including some drafts), which reflects my art career and the trek during the incessant pursuit.

I am an advocator of sketching and have persisted in drawing artistic materials from the Nature and the life. Therefore, most of the works selected are just sketches or developed from sketches. I am also an advocator of the idea that art must always give solace to the human being and try to create poetic and idyllic works so as to fully display my work, which is distinguished by a style sentimental, bright and refreshing.

I will continue to the perseverance of art and expect some innovation in later thinking and pursuit.

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## 摘 评 Excerpts

生活是艺术的土壤，感情是艺术的生命。艺术意境的表达与画家内在感情有着紧密的联系。我最近看了鲍加的一些油画作品，更加有此感触。

三十年前，我第一次见到鲍加，当时他在北京创作一幅大场面的历史画，年仅26岁，他是在工作中艰难地学习、探索并逐渐掌握油画技巧自学成才的。后来他入中央美术学院进修二年并陆续创作了几幅成功的油画，作品日趋成熟，开始形成自己的风格。20世纪80年代中期，他到巴黎住了半年，深入研究欧洲的油画艺术并举办画展。1988年他应邀赴斯里兰卡，画了一幅画面上有160多个人物的表现解放奴隶题材的巨幅历史画，受到广泛的称赞。

他是一位很热情、很勤奋的油画家，一直不停地在艺术上探索着、追求着。近年来他画了一些新作，主要是风景画，他认为风景画更能抒发情怀。看了他的作品，感到艺术家感情构成的意境是作品中最重要。他运用写实手法，形真意涵，表达了中国南方宁静、含蓄的气质，不少画色彩含蕴和谐，刻画细腻，用笔流畅，富有韵律，很朴实、清新。中国有句老话：“画从心出。”鲍加已经把自己内在感情和大自然融合起来了，并从心里写出对大自然的感受。

中央美术学院教授 罗工柳

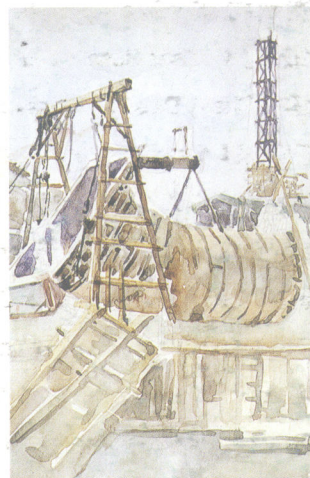
Life is the soil for art. Feeling is art's life. Artistic conception is closely linked to the inner emotions of the artist. These ideas of mine were enhanced after I saw some of Bao Jia's works recently.

I met Bao Jia more than thirty years ago. He just turned twenty-six and was commissioned to do a historical painting with a vast scene in Beijing. It was something extraordinary for a self-taught young artist. It was through arduous study and exploration during work that he gradually mastered oil painting skills. Later he entered the Central Academy of Fine Arts for advanced study for two years and created several successful paintings thereafter. From then on he was maturing artistically and formed his own painting style. In mid-1980s, he stayed in Paris for half a year to study European oil paintings and hold his exhibitions. In 1988, he was invited to Sri Lanka to paint a huge historical mural commemorating the abolition of slavery in the country with more than one hundred and sixty figures on it. The mural won popular praises.

He is an enthusiastic and hard-working artist, exploring and pursuing his art incessantly. Most of his recent works are landscape paintings as he believes that one can express one's feelings better in landscape paintings. From his works I could tell that the artistic conception formed by the artist's feelings were most essential to his works. He used realistic method to depict truthfully the tranquility and connotation peculiar to the landscape of South China. Many of his paintings are harmonious in color, exquisite in description, his brushwork smooth and rhythmic, rendering a simple and fresh look. There is an old Chinese saying that paintings come out of one's



佛子岭水库工地  
Building Site of Fuziling  
Reservoir 1953



最后的涵管(佛子岭水库工  
地)  
Last Pipeline (Building Site  
of Fuziling Reservoir)  
1953



佛子岭水库工地  
Building Site of Fuziling Reservoir 1953

mind. Bao Jia has fused his inner feelings with Mother Nature and brought his feelings towards nature into his paintings.

Luo Gongliu, a Professor of the Central Academy of Fine Arts

### 二

20世纪60年代初,我初次和油画家鲍加相识,当时他还没有受过油画专业训练,然而26岁的青年鲍加却和专业油画家一起承担了重大革命历史画的创作任务。至今悬挂在中国革命博物馆的《淮海大捷》显示出他的艺术才华和工作魄力。此后,他有机会进入中央美术学院专修油画,在名师的熏陶下,学业大进,创作甚丰,《激流》、《大漠千里》等多幅作品,都是中兴时期的代表作。从80年代中期起,他先后赴法、美、英、日本、保加利亚等国进行艺术观摩,对西欧的油画作了多方面的研究、探索,并举办了个人的作品展览;1988年又应赴斯里兰卡,画了一幅以表现解放奴隶为题材的多人物巨构,博得了国际的声誉。他基本上是从实际工作中自学成才的油画家,他热情,勤奋,善于思考,不断进取,在任何情况下始终刻苦地砥砺着自己。鲍加经过青壮年时期的一段繁忙紧张的艺术活动(包括绘画创作和社会工作)后,到80年代后期,才有机会集中精力去描绘久已情系神往的故乡和那意境淡远的一派江南景色。在国外访问中,他同样以主要精力作风景写生,几年来产生了一系列面目新颖的佳作。他对风景格外钟情,并坚持在户外对景写生,因为他深知若要把握到风景的性灵,即使一草一木也必须深入体察、心领神会,与描绘的对象“对话”,才能互通心曲,获得艺术的才思并使之升华。特别是油画的色彩的语言,若非亲临其境,亲眼目睹,是决不能把握到微妙的感情效应的。

鲍加就是绝对信仰“自然”的诚实而真挚的油画家。惟其绝对信仰“自然”,所以总是不辞辛苦地作实地对景写生,一有机会便背起画箱走到大自然的怀抱中去,日晒风吹在所不顾,专心致意于“自然女神”所赐予的美的灵感。他的一片虔诚之心,在许多作品上得到了验证。我们看到他近期的风景作品气度平和,清明爽朗,兼有外光派和印象派色彩之长,不求形式的感官刺激,却蕴涵着怡然沁胸的气韵,正好符合东方人的欣赏习性。

中央美术学院教授 艾中信

When I first met Bao Jia in the early 1960s, he had not been professionally trained in the art of oil-painting. But, at the tender age of 26, together with professional oil-painters, he was already involved in the painting of historical events. The "Huaihai Victory" which today hangs in the Chinese Revolution Museum well shows his artistic talent and vigour. Later, he had the chance to enrol at the Central Academy of Fine Arts to specialize in oil-painting. Under the coaching of famous painters, he improved by leaps and bounds, and created such great works as "the Great Desert". During the mid-1980s, he went on observation tours to France, USA, England, Japan and Bulgaria and further improved on his oil-painting skills by studying and delving into European oil-painting techniques. At the same time, he held several personal art exhibition. In 1988, at the invitation of the Sri Lanka government, he painted "the Initiation of the Constitution" which depicts the liberation

of slaves and won him international acclaim. Basically, he is a self-made oil-painter, full of enthusiasm, diligence, reflection and perseverance.

Bao Jia was engaged in very busy artistic activities which included painting and social work during his youth and middle-age. It was only after the late 1980s that he was able to concentrate on painting scenes of his hometown-the rustic, idyllic scenes in the south of the Yangtze River. During his overseas tours, he painted the nature and captured every grass, tree and flower on the canvas. He talked to 'them', communicated with 'them', and identified himself with 'them'. Bao Jia is such an artist-faithful, true and sincere to nature. Because of his faithfulness to nature, he paints people and things that are integral parts of nature, broving the sun and winds, inspired by the Goddess of Nature.

In his recent works on scenery, there is a visible combination of the orthodox art of oil-painting and that of the bright and refreshing style of the impressionist. His works do not aim at sensual stimulation, rather, they embody an air of easiness and gentle temperament that are very much oriental.

Ai zhongxin, a Professor of Central Academy of Fine Arts



新安江畔  
Xinan Riverside  
24 × 12cm 1956

### 三

油画对中国来说是舶来品,是20世纪初才引进中国的。经过了九十多年的发展,中国油画已开始蜚声国际,打入国际艺坛,不让西方油画。可是中国的油画家一度在创作路上徘徊,不知是否要仿效西欧最精巧的画派来画油画的最高境界,还是要糅合东方的情调,创作出具有民族地方色彩的油画,可是这样一来,也许就不能发挥油画最佳的效果,倒不如干脆用中国画来表现更直截了当。现在,许多中国油画家都从这个困境上解放出来。

虽然如此,一般的中国油画家,为了要保存民族性和地方色彩,画面色调都趋于灰涩,他们都有很深厚的写实基础,对于色彩的认识也很透彻,只是他们的画作缺乏艺术应有的魅力。

鲍加是一位脱颖而出的中国油画家,他用绚丽的色彩,或浓郁或清淡,用笔斑驳苍劲,既有油画应有的浑厚感,亦存中国画所追求的清新意境。他对于西洋画最注重的光与色的处理,吸收了印象派的精髓,并更进一步在光处、暗处、近处、远处都作了细腻的铺色,交代得清清楚楚。鲍加的风景画由于融入自己的感情,尤富有艺术感染力而处处引人入胜,读了他的画,不禁令人沉醉于那甘醇与成熟的色彩里不忍离去,多看他的画一眼,便多一分迷恋,使自己浸淫在完全的艺术享受中。

鲍加的油画已达炉火纯青的地步,他驾驭色彩的能力特别强,是一位杰出的中国画家。他这回将近作携来新展出,让新加坡爱好艺术的朋友有机会亲睹具有高超水平的中国油画,可说三生有幸。

我与鲍加素昧平生,但早已拜读过他的油画,我喜欢他的色彩,也喜欢他的构图。

新加坡南洋艺术学院院长 何家良



慕士塔格峰  
Mustaka Mountain  
55cm × 39cm 1980

To China, oil-painting is a foreign product which was introduced to China at the beginning of the twentieth



《红日》创作草图

Draft of the Rising Sun  
13cm × 8cm 1960



工人肖像

Worker Portrait  
41cm × 32.5cm 1969

century. Having been developed in China for more than 90 years, Chinese oil-painting has now cut a figure in the international painting world, ranking among western oil-paintings. For some time, Chinese oil-painters were in a dilemma as to whether they should follow the exquisite style of western oil-painting, or imbue it with an eastern flavour and create something with a Chinese character. But, to do the latter would mean sacrificing part of the essence of western oil-painting.

To preserve nationalistic and local flavour, many Chinese oil-painting, despite their mature painting skills and realistic approach, have created drab, lifeless pictures which lack artistic appeal.

Bao Jia is an exception. He combines the light and refreshing colours of traditional Chinese paintings with bright and strong colours of western oil-painting. He has completely mastered the art of chiaroscuro - the unique technique of impressionism. His landscape paintings with their mellow colours are so imbued with his personal emotions that viewers are often glued to them and immersed in pure, artistic enjoyment.

Bao Jia's oil-paintings have attained the highest artistic standard. His mastery of colours is superb. He is undoubtedly a great and outstanding Chinese painter. We are indeed lucky to have the chance of witnessing first-rate Chinese oil-paintings.

I have never met Bao Jia before. But I have seen his oil-paintings. I like the colours and structures of his paintings.

Ho Kah Leong, Singapore Nanyang Academy of Fine Arts Principal

#### 四

在中国的油画界，我们年过六十这一辈人多有大抵相同的经历，其中鲍加有一种独特处，就是他基本上自习成才，是坚持不懈又善于敏悟的努力，使他在不无曲折的道路上日益显示出才能。他长期担任安徽当代画界的带头人，成绩显著。尽管他缺乏“科班”训练，曾少了一点功底，但是他从小就热情地投入现实生活及从事文化工作，于是早在青年时就在革命历史画卷中，在对劳动者的歌颂中，在自家乡土的礼赞中畅写壮怀，使人刮目相看。来自生活豪情与敏悟盖过了他以前的弱点，加上他敢于实践，不畏艰难，造就出鲍加的艺术性格，他在20世纪80年代仍然去奔闯大漠，攀登雪山，让风沙和雨雪再一次和进一步锤炼这种性格。他不知疲倦地一程又一程前行，他的风景画与他前期作品一脉相承，都反映出他是一位热诚拥抱生活的歌唱者。如今他着重在描绘自然景物之中开拓出一片独特的天地。

鲍加笔下的天地是如此的丰富多彩，足迹所至，天南海北，处处引发出他的感兴。所作形形色色都引人入胜，有如山阴道上应接不暇之感。尤其值得称道的是他对最熟悉的、最富有情感的景物的写照，这就是中国皖南山乡。他本是这山乡之子。故土山川丽秀、民风醇厚，滋养了一代又一代的文人雅士，包括新安画派等前人在内，这自然与人文都给予他以深层的影响。从这些画幅中，我们欣喜地看到他的笔下情味往往更加率真。一种是很多人评论过的“明快清新”等。例如那些绿灰色的潇潇春雨，浅滩长桥的隐翠，江流的生气，小院花影的平和……——催人乡思。由于这些出自一位经历过豪情岁月的画家，所以意趣特不寻常。还有别人较少谈论到而我有所偏爱的，那就是很多画中的大树、大山、大石、大坝、大桥和在这些巨大而且常常形态苍老的意象之旁的人的生机。例如那些家乡

的老树、海浪中的巨礁、斑驳的石壁、层峦和老屋等等，我虽然不敢说这里必有特定的象征意义，但至少蕴涵着自然精神的力量：穿越过历史而长存下来的人化的自然或自然的人化。我觉得这构成了他的乡土乐章中最显著动人的两个互相呼应的正副主题。

正是艺术探索的反复和无止境，用得着“山重水复”这句古话。宋人陆游“山重水复疑无路，柳暗花明又一村”的语言把人生和艺事的哲理都隐括进去了，虽然我觉的它的后半联境界太实而范围太窄，但人生如同在山川中跋涉，总是山一程，水一程，艺术道路更是如此，总是在无止境地反复探索、追求中。鲍加在艺术上的辛勤跋涉和探索令人赞叹。

中央美术学院教授 油画家、美术评论家 钟涵



《江山不夜》创作草图  
Draft of landscape at  
Night  
15cm × 9cm 1959

In the realm of Chinese oil paintings, we in our sixties have more or less undergone the same experience. Bao Jia is unique in that basically he was self-taught and has demonstrated his talent through his tireless and intelligent pursuit and practice. He has been a leading figure in the contemporary painting world in Anhui, a province known for its humanities. Although he once lacked orthodox training, he has, since his youth, devoted himself to cultural work, painting of revolutionary events in which he extols labour and eulogizes his homeland. His lofty sentiments resulted from life and his sensitivity as a painter more than make up for his weakness in his earlier works. His boldness in putting concepts into practice and his fearlessness of difficulties have created his own artistic character. In the 1980s, he travelled widely through the desert, climbed tall, snow-clad mountains; he tirelessly went on one difficult trek after another, and transformed his impressions and experience into a great quantity of paintings. Bao Jia's landscapes correspond with his earlier painting in that they zealously embrace life. His landscapes open up to us a world of unique beauty.

Bao Jia's world is vast and colourful. His works are enchanting to the viewers in that he is most familiar with and cherishes what he paints-the hilly village of Southern Anhui. He is the son of such a village. The charming, awe-inspiring mountains and rivers, the simple, homely foldway have bred generations of men of culture and arts, including the Xinan School of painters. In his paintings there is a touch of simplicity and innocence which has been described by many critics as being "sprightly and refreshing". The green-grey drizzling spring rain, the greenish ford under the long bridge, the bounding river, the serene little courtyard overgrown with flowers-all these conjure up one's nostalgia. I have special love for the big trees, big mountains, big rocks, big bridges and big dams in his paintings which are bouncing with life. I am greatly fascinated by the century-old trees, the reef that stands above the waves, the multi-coloured rocky cliff-They are, I strongly feel, personifications of Nature. In them I seem to hear him singing praises of his homeland with a moving nostalgic touch.

The verse "Among mountains and rivers" well describes the endless pursuit of art. The famous poet of the Song Dynasty, Lu You, says in his poem:

*Among mountains and rivers have I lost my way. But lo! A village emerges from among the flowers and willows.*

The Philosophy contained therein signifies the pursuit in life and in art. In life we trek among mountains and along rivers; more so in the pursuit of art. Bao Jia's tireless trek along the path of art is admirable.

Zhonghan, a Professor at the Central Academy of Fine Arts, and an Oil-painter and Art Critic



藏民  
Tibetan  
50cm × 36cm 1979

### 五

那已经是三十几年以前的事了，我清晰地记得在1954年间，青年鲍加初次展出了他的一幅表现水库的油画：《汛》。那幅画篇幅不大，当然也不能誉之为成熟的作品，但画面上却流露出一股不可抑止的生机和闪烁的才华，它深深地吸引了我。我当时就产生了一种强烈的预感：一位具有灵秀气质的青年画家，以其出众的风华走进美术队伍的行列中来了。过了不久，我的这个最初的预感就被证实了。他发表了一幅表现古都新貌的油画速写，刊出之后立即得到了广泛的赞赏，继之而来的是他极为勤奋地创作了一系列的作品，直到他的那张代表作《淮海大捷》问世之时，他已经成为一位喜爱表现磅礴气势革命历史题材，才思敏捷、技巧熟练并善于抒情的画家活跃在画坛之上。

50年代的青年画家鲍加和那个时代的艺术家们一样，怀着强烈的历史使命和社会责任感，以满腔的热情为新中国的朝阳雀跃欢呼，对人民共和国的神圣事业纵情讴歌，这种激越的情感体现在他的作品里是时代轨迹的显露和对那个时期政治要求的回声。这批作品在当时产生了颇为广泛的影响。现在看来，他尽管也难免受到那段历史的强力制约，但他的作品并未流于某种概念传声，也没有成为某些事件的图录。由于他对艺术的追求是严肃而又认真的，感情的抒发是虔诚而又强烈的，因而他的艺术魅力并未随同那个时代的结束而淹没，相反，在经历了时代风浪强烈地洗刷之后，穿透了漫长的时间，至今仍然散发美的芳香。

当60年代后期开始的那一场政治风暴从我们这片国土上消失之后，历史开始了一个新的巨大的转折，面对着急剧变革的现实以及如潮涌进的艺术新潮，艺术家们在艺术生命复苏的同时，几乎都经历了短暂的惶惑和迷惘。鲍加开始了对历史的反思，他毕竟已经进入了不惑之年，变得更加深沉了。他没有和年轻人那样去追潮逐浪，而是经过思考和选择之后，沉着地走自己的路。这样，他创作了《激流》、《大漠千里》等作品，再一次赢得了赞誉。我以为这几幅作品是他原来所走的艺术道路的延伸，也是他力图突破跃向新的里程的前奏。在艺术探求上，他是一位永不知足的跋涉者。

安徽师范大学美术系教授 郑震

It was more than thirty years ago. I clearly remembered that an oil painting "Flood" depicting a reservoir by young artist Bao Jia was on an exhibition in 1954. It was a mediumsized painting, his first work on exhibition and could not be considered a mature work. But it revealed an irrepressible vitality and sparkling originality that impressed me deeply. I had a strong premonition that a promising young artist with outstanding talent was coming into our rank. My initial premonition proved true very soon. His oil sketch about the new features of old capital Beijing was published and won popular praises immediately. That was followed by a series of works created through hard work. He had become a sensitive, skillful and lyric artist with a liking for majestic historical themes by the time his representative work "Huaihai Victory" came into being.

As other artists of China in the 1950's, young Bao Jia cherished a strong sense of historic mission and social responsibilities. With best intention and full of enthusiasm, he imbued his works with joyful songs for rising new China and warm praises for the sacred cause of the People's Republic. This seething feeling reflected in his works inevitably bore the marks of the time and echoed to the requirement of the period. From his paintings depicting the steel city Maanshan and later works such as "Huaihai Victory" and "At the Ninth National Congress of the Communist Youth League", one can easily feel the pulses of the author and hear the powerful voices of the time. These works produced far-reaching influences at the time. Looking back now, though he was not able

to be free from the constraints of that specific period, his works were not a translation of certain ideological concept, nor simple recording of some political events. Their artistic charm did not drift into oblivion with the passing of the period as his pursuit of art was serious and genuine, his expressing of feelings sincere and strong. On the contrary, they have still retained their beauty and remain unforgettable after the battering of historical storms and the test of time.

After the political storms abated throughout our country in the late 1960's, a great turning took place in the Chinese history. Facing the rapid change of realities and the new artistic trends poured in, almost all artists in china experienced brief period of perplexity and being at a loss while embracing the rebirth of artistic lives. Bao Jia also started his reflections of history. After all he had entered his forties and mellowed gradually. He did not go with the current and chase the vogue like many younger artists. Instead, he followed his own road calmly after careful consideration. As a result, he created "rapids", "Great Desert" and some other works which won widespread acclaim once again. In my view, these works were an extension of his original artistic road and a prelude to his scaling a new height. In the exploration of art, he is a persistent searcher.

Zhengzhen, a Professor of Arts Department, Anhui Normal University.



秋林牧牛  
Cattle-herding Autumn  
Forest  
81cm × 100cm 1996

## 六

我要说的不只是画，甚至更多的是画外的话。

鲍加的这本画册题名为《自然流韵》（注：指作者的第二本专集），仅是这优美的名字就引起我许多联想，而画册里的画，除了少量的人物、静物，绝大部分是风景画，古木、流水、沙滩、草原、晨舞、秋色以及像巴黎、纽约等名都大邑风光，青藏高原的奇景，等等。画家艾中信说这本画册里的画是气度和平、清明爽朗。鲍加自己也在这本画册的自序里说，他悟出一个道理，无论在什么样的境遇中，艺术家追求美，给人类以美的慰藉决不应终止。而我在读这本画册时，想到的却是诗，是一种渺冥灵气的幻影，是月光泻下的溪水，是山中风声里的松林，是星夜下铺展的流云。我的这些从画中得到的启示，除了画面上的光、色彩、笔触以及线条给予我的，重要的还是画面以外的。我感到有一个精灵，这精灵渗透进我的灵魂，以致使我产生一种幻影和一种如诗如梦的情绪，这种情绪的产生很令我惊奇，我早已过了那种容易激动的年龄了，这也使我自然地产生了一个问号：这是鲍加的画吗？

我认识鲍加近半个世纪了，鲍加的勤奋，鲍加的政治上的敏感和忠诚，都给我留下了很深的印象。他的油画也大都以表现重大题材和重大场面为主，气势是有的，基本功也不错。我当时觉得他那个时期的画已经很好了，我并没有觉得他的画里缺少什么，因为我们是同时代人，所走过的路基本上差不多的，我自己的这个时期的创作，也是力图描写重大题材，反映生活本质，刻画英雄人物。我们在艺术思想上非常接近，所以我当然也看不出此时他的画会缺少什么，或是我自己的创作中缺少什么，我们没有反思过，因为很长时间内我们都没有这个自觉了。

这种反思我并没有和鲍加交谈过，我不知道他在这一时期是怎么想的。我认为我这个反思很重要，可我还是没有往下去深深地再进一步去思考问题的症结所在，我以为我能够认识到这些已经很不错了，比盲目自满的人好多了，后来通过实践我才又认识到，我在文学上的建树不够，是我没有找到我自己。我是谁？我就是我。我的作品是什么？作品应该就是我，是我的特点，是我的个性。一个作家找不到自己，就找不到风格，找不到灵魂，只有找到了自我



后岸老桥 Old-age bridge  
65cm × 50cm 1998

才能知道自己的长处和短处，才能使自己身上的蕴藏能够得到开掘，得到发扬，得到与众不同的风格。

与众不同，这正是一个作家或是艺术家的灵气所在。

这次我看到了鲍加的画册，我才知道了鲍加早已在实践中找到了自己，过去的鲍加是鲍加，但也不是鲍加，因为那时的鲍加并没有找到或者说他为了迎合或是说配合，必须使一部分自己丧失，必须使他的自我深深埋藏起来，因此，那个时候他的创作是他的又不完全是他的，他没有或是说他不敢表现他自己。表现自己，现在说来简单，可在那时几乎就不可能，这点今天许多人是很难理解了。

鲍加终于发现了自己，找到了自己。他现在的“自然流韵”，是他的刻苦，是他的功底，但我以为归根结底还是他在实践中找到了自己；因为找到了自己，他的聪明才智，他的创作才能，他的艺术触觉，才能得到充分发挥，才能有现在的成就。现在的鲍加是与众不同的，是充分体现了他的创作个性的，因此他还必然会创造更大的辉煌。

作家 鲁彦周

What I want to talk about is not limited to the paintings, but well beyond the paintings.

Only the title of the album *the Flow of the Nature* initiates a lot of association. Except for a few pieces of characters and still life, most of the works collected are scenery paintings, covering topics like age-old trees, flowing water, sand beach, plain, morning mist, autumn, and famous cities such as Paris and New York, or the unique scene of the Qinzang Plateau, etc. According to Ai Zhongxin, a painter, paintings in this album embody an air of easiness, bright and refreshing. In his self-preface, Bao Jia also puts that an artist must always pursue the beautiful and gives solace to his fellow men by creating beautiful himself under whatever circumstances. This album reminds me of poem, an illusion, brooks under the moonlight, pine woods in mountain wind, and flowing clouds spreading over the stars. All these inspirations come from not only the light, color, brush touch and lines in the paintings, but more from something beyond the paintings. It integrates into my soul like a spirit, invoking an illusion and awakening a poetic and dreamlike sense, which amazes me. For quite a long time I am not poetic and sensitive since I've well passed that high-strung age. I get puzzled. Are these Bao Jia's paintings?

I have known Bao Jia for half a century. His diligence, his political sensitivity and loyalty impress me greatly. His oil paintings mostly reflect great events and great occasion with grandeur and mature painting skill. In my eyes, his paintings were already very well at that time. As his contemporary, I have the same experience as his, trying to depict great event, to reflect life as it is, or to portray heroes. Similar in artistic idea, I see nothing lacking in his painting or in my writing. We do not reflect on ourselves for we do not have such self-consciousness for long.

I do not exchange such conception of reflection with Bao Jia and have no idea of his opinion. I realized that this kind of reflection very important but do not delve into it. Compared with most other conceited ones, I thought such reflection is enough. Later I realized in practice that my work needs more improvement because I do not find myself. Who am I? I am myself. What is my work? It is myself proper, my personality, and my characteristics. A writer won't develop his style and soul if he does not know himself well. Only by knowing oneself can one know one's weak or strong points, explore one's potential and further develop it so as to form a style different from others.

Difference, that is the essence of a writer or an artist.