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平淡直率的自然流淌

林 木

人们常说“文如其人”、“画如其人”，画家姚思敏的画，有着一望而知的独特性，恐怕这与她个人的独特性相关。

在她那种年轮成材的人，本应该有适当“知青”，参加工作，进而某一所大学深造后才取得某种成就的经历，然而她全然没有。用她的话来说，她跟那个时代一次也未合过拍，她似乎游离于时代，游离于人群。当别人成为社会关注的焦点，红红火火地争当时代的弄潮儿的时候，她却以极其传统的方式，拜师学艺，投在老工笔画家朱鹤君先生门下开始其艺术生涯，接受着最传统的中国画基础训练；同时由于家学的影响和她本人对中国古典文学的喜好，从此读书、写字、画画就成为她生活的主要内容，随后她也跨过大学的门槛，在四川美术学院中国面研究生班进修，受到过著名画家马建吴、李文信教授的精彩指教，受到现代审美观念的极大影响，传统的绘画方式与学院式正规教育的结合，造就了姚思敏独特的艺术个性。

姚思敏的确是独特的，她好象与这个喧嚣的人世毫不相涉。作为成都画院的画家，当她每天步入这座幽雅、宁静，充满着古典情趣的蜀都古老庭院的时候，她可以在花丛中沉思，在紫藤下流连；她可以天天在这座满布苍翠的僻静庭院中，在自己并不宽敞、但典雅而温馨的画室里构筑自己诗一般的梦幻。

人们说，距离产生美。的确，当姚思敏在这座优美的庭院中构筑自己艺术之梦时，她是在静观她注视着社会人生，品味着生活的甘醇，善良、美好的画家的心灵，总愿意在诗一般的大自然中投射自己梦幻般的憧憬。她喜欢大自然，她曾在内蒙草原策马，亦曾在南海之滨踏浪；曾在富士山下徜徉，亦曾在九寨沟海边徘徊……或许正因为这些距离，这些特别，姚思敏不赶时，不图功利于市，不求闻达于时，她没有深奥的哲理的玄思，她相信艺术创造是情感的传达和直觉的审美表现。她每天沉浸在自己所钟爱的普普通通的花草、小鸟、山野、溪涧、丛林之中。

姚思敏的艺术是纯然自我的，画家循着她那独特的经历，独特的艺术教养和感受，自然要走出一条纯然自我的独特的艺术之路。

她从工笔画入手，可是你却很难把她的画全然归于传统工笔。她甚至连传统工笔画那么严谨、精到的作为其主要形式的线都没有，相反，她的画中却到处是块面，大量由烘染、别具匠心的肌理制作及色块、墨块构成不同形状的参差错杂，块面间的平面分割及明度、色相上的矛盾统一，如果说块面上的皴法和肌理的制作中尚有另一种“工”的成分的话，那她的不少作品又分明引入了“意”的意味，在那随意勾勒似不经意的意笔造型中却又予以姚思敏所擅长的工笔般的“填色”，而且色彩又是那么火热、浓烈，全非水墨写意一意可比。

姚思敏甚至还抹淡了花鸟画与山水画间判然分明的界限，这大概与女画家喜爱大自然有关。她既喜欢自然中的花草虫鸟，也喜欢绿树荫荫，溪涧潺潺，那她为什么还要遵循“花鸟画”与“山水画”的画科规定呢？似乎从一开始，姚思敏就打破了传统花鸟画多取折枝的方式，即花草虫鸟往往从比较集中的局部以特写描绘的陈旧格局，而把小鸟们放置在一个较大的场面，这就已经给姚思敏的绘画带来了不少新意，而后来姚思敏干脆把她喜爱的这些小生灵放到溪涧丛林中时，你则很难说它是花鸟画了，因为那些山涧丛林分明是主体，但你看她欣赏那些峭壁的石块，一泓清泉，几块小瀑及数枝红叶的时候，它们无疑也非大“山水”可包容。这倒似乎是扩大了的花鸟画，又似缩小了的山水画。

姚思敏的画的独特性还表现在其面目风格的多样上。她的画有的工整，有的随意，有时清新淡雅，有时热烈浓烈；有时闲花野草，小情小趣，有时却溪瀑悬流，杂树繁花，有时于小幅中细致经营，有时却在巨幅中运筹帷幄……古人云：“夫精微异区，又变殊术，莫不因情立体，即体成势。”姚思敏作品不拘一格，屡变其体，不就是因为这些多情善感的女画家忠于自己那丰富的情感与独特内心体验的真实么？

文雅沉静的姚思敏成天潜心作画，不以降龙之势取宠，不以怪诞之姿炫奇，平淡天真，宁静自处，在自我的艺术中寻求愉快，在创造的氛围中获取安宁。近年来，却频频参展，频频获奖，社会反倒给了她一大堆荣誉。或许，艺术需要的就正是这种远离喧嚣的孤独，这或许也是艺术中平凡与深刻的辩证统一吧。

Natural Flow of Plainness

by Lin Mu

As the saying goes: "The writing mirrors the writer"; "The painting reflects the painter". In painter Yao Si Min's painting for example, there is a special characteristics of art perceivable at a glance. It might be attributed to her uniqueness in person.

Successful persons of her age seem naturally having acquired such experiences as being an educated Youth to get a job, then entered an university for higher schooling before their accomplishments are recorded in files. But, nothing like these ever happened to her. In her own words, she has never been in step with the trend of the times, not even once in a blue moon. She seems to be drifted away from the tendency of the day, or severed her connection with the masses. When other people became focus of attention in society one after another, striving after the lofty ideal of becoming "a beach swimmer" so as to lead a glamorous life in the contemporary world, she threw herself into tutorage of an art master in a extremely traditional way, and started her artistic career under the guidance of a veteran painter Zhu Pei Jun of the meticulous painting school. She received from him basic training in the most traditional Chinese painting skills. By nature and under her family influence, she is very fond of Chinese classics, so her everyday living is devoted to reading, writing and painting. Later, she also crossed the threshold of university, attended the advanced course offered by the postgraduate school in the Sichuan Academy of Fine Arts. Under the meticulous guidance of the celebrated artist Feng Jian Wu and Professor Li Wen Xin, and great influence of modern aesthetic concept she completed her painting education. A wonderful combination of master-apprentice and a regular academic education brings forth uniqueness in Yao Si Min's artistic style.

Yao Si Min is definitely unique. She seems to have nothing to do at all with this noisy world. Being a painter in the Painting Academy in Chengdu, everyday when she steps into the elegant and serene old style courtyard in the capital city of Sichuan, which is full of classical delight of life, she will muse amid blooming flowers, or linger under wistaria. She builds up her poetic dream day by day in this mossy courtyard of tranquillity, which is her small but sweet studio of refinement. Fine Academy environment provides a spiritual sanctuary to the artist. Being good-natured, elegant, but not conversant with matters in human life, Yao Si Min, with all her innocence, which is free from worldly contention, really needs such a spiritual sustenance.

People say that distance yields beauty. That is quite true. When Yao Si Min is sitting in the fine courtyard building her artistic dreamland, she is quietly observing the social life and enjoying the sweetness and joy of life. Souls of kind-hearted and good-natured artists mostly wish to indulge in fantasies of nature, which is so poetic. She loves nature. In the prairie of Inner Mongolia, she had been riding on horse back; in the seashore of the South Sea, tramping upon tidal waves; wandering about the Fuji Mountain, and roaming along the Jiuzhai Shihai.... Perhaps, it is just for this distance, for this particularity, Yao Si Min likes to paint what she wants to, but does not like to get involved in the vogue of the day. So, she keeps apart from the prevailing trend, and forms no private sectarian group, or takes part in it. She seeks no personal honour or gains, nor does she like to be known by all. She is not as "profound" as those philosophers active in the current painting circles, nor has she metaphysical thought of abstract philosophy. She only believes in honesty and truth in art. Everyday, she is immersed in her favorite ordinary flowers, grass, little birds, hills, open fields, streams and dense forests. Yao Si Min is as happy as she is fortunate, for she can knit in the old and deep courtyard a piece of multicolored dreamland of her own.

The art of Yao Si Min is purely self-formed. In tracing her particular experience, particular artistic culture and affection, the painter is naturally going to take her own particular way towards art.

She started from meticulous painting, but it is quite difficult to attribute her achievement to traditional paintings with fine and delicate strokes. Even the principal form of Chinese realistic painting characterized by fine brushwork and close attention to details is weakened in her painting. On the contrary, there are lots of areas created by the use of dyeing stuff. Different forms

and sizes shuffle together, which composed of ingenious mechanism and colour areas expressive of plane area partition, and unity of contradictions between brightness and colouration. If there are traces of some "meticulosity" in the area adjustment and creation of mechanism, most of her works have apparently introduced elements of free-sketch style. In the fluent free-sketching and casual painting brushes, the "colour-filling" skill, which Yao is quite good at, is successfully employed. Colouring is so fervent and strong that no painting skills of freehand brushwork in traditional Chinese painting can compare.

Yao Si Min even fades out the distinctive demarcation of boundary between the flower-and-bird painting and that of the landscape. This may be the result of the woman painter's love of nature. She likes not only flowers, grass, birds and insects in nature, but also green trees and gently flowing streams. Why on earth should she follow rules of the flower-and-bird painting style and the landscape painting style? It seems, right from the beginning, that Yao Si Min has broken away from the conventional "twigs breaking pattern", which is an obsolete pattern often used in the flower-and-bird painting to position flowers, grass, birds and insects in a compact local part for close-up depiction, and place little birds in quite a big space. This brings quite a few new touches to her painting. Later on, Yao Si Min simply put her pet little souls on trees among the forests and by brooks. So, it is difficult to distinguish such paintings from the flower-and-bird paintings. Brooks and forests are evidently the main part of the painting, but upon appreciation of those translucent stone pieces, clear spring water, some falls and several red leaves, one will doubt whether those paintings can be grouped under the "large landscape painting". It seems like a magnified flower-and-bird painting at a time, and like a miniature landscape painting at another.

The special characteristic of Yao Si Min's painting is also reflected in a variety of painting styles. She has some paintings tended to lay stress on meticulous painting style, while others on freehand brushwork; sometimes, they are simple and refreshing, sometimes they are hot and bustling; sometimes a little fun in scattered flowers and wild grass, sometime a little thrill on flowing of brooks and falls in the midst of trees and blooming flowers; sometimes painstaking elaboration is seen in a small painting, and in another time, a large screen is depicted out of inspiration... An ancient saying goes like that: feelings cause diversification in skills; diversification in skills changes the writing. By following feelings, style is established. By following styles, trend is formed". Yao Si Min does not stick to a single style in her painting. She changes in pattern frequently. It is not that this sentimental woman painter is loyal to her rich emotion, and truth of unique experience by heart and by soul?

Being tender and quiet in nature, Yao Si Min is busily occupied in painting everyday, with no intention as to seek popularity by arousing the masses, or to boast of particularity by strange styles. She lives innocently and tranquilly, for she has found happiness in art and serenity in creative atmosphere. In recent years, she often takes part in exhibitions and shows, and has won prizes, and received a good deal of awards and honour from the society. Maybe, what art needs is just that kind of unique solitude far away from the clamorous world. Maybe, it is the dialectic unity of ordinariness and profoundness in art.



清音 | Melodious singing
纸本 | On Rice Paper
1988年 | 78 × 104 cm



硕果	Sunflower
纸本	On Rice Paper
1995年	68 × 88 cm



芦苇 | Reeds
纸本 | On Rice Paper
1990 年 | 120 × 68 cm



春雨		Spring rain
纸本		On Rice Paper
1993年		68×68 cm



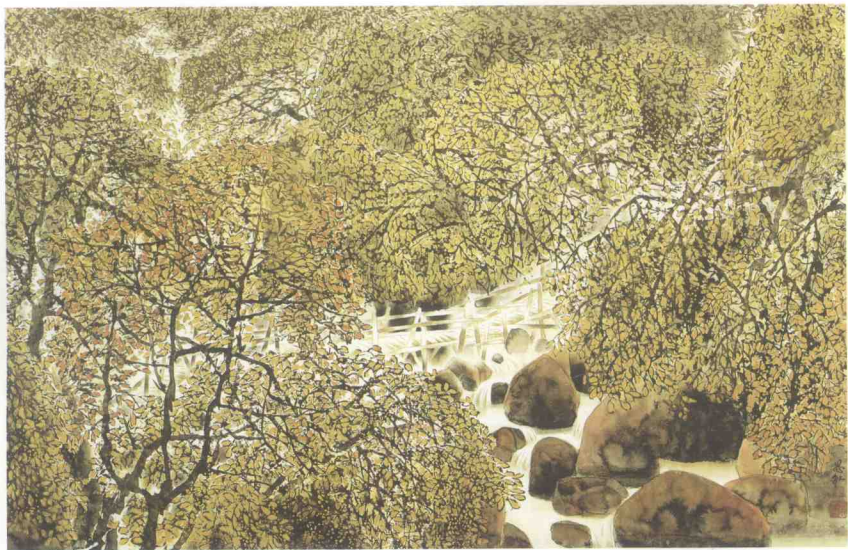
瓶花 | Flowers in vase
纸本 | On Rice Paper
1989年 | 67×67cm



秋水 | Autumn water
 纸本 | On Rice Paper
 1993年 | 67×67cm



黄乔 | Dusk
纸本 | On Rice Paper
1990年 | 86 × 68 cm



青城秋色 | Autumn scenery
in Qin Chen Mt.
纸本 | On Rice Paper
1995年 | 68 × 88cm



九寨十月		October in Jiuzhaigou
纸本		On Rice Paper
1994 年		68 × 88 cm



秋 | Autumn
纸本 | On Rice Paper
1988年 | 190 × 160cm



秋溪行

(之一)

纸本

1995年

Brook in autumn

(Group paintings, First)

On Rice Paper

68 × 104 cm