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中国当代名家画集

单 柏 钦

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作者简介

单柏钦，男，1936年12月12日出生，广东省惠州市人。1956年考入中南美术专科学校五年制本科班(后迁至广州改名为广州美术学院)国画系人物科。师从关山月、黎雄才、杨之光、陈金章等老师。1960年毕业后任教于汕头艺术学校。1961年调回广州美术学院任关山月助手、中国画系人物科助教。从1964年秋先后调至羊城晚报社、广州日报社、南方日报社等单位任美术编辑及主任编辑。曾任广东省美术家协会理事、广州市美术家协会副主席。1982年起每年赴美国、加拿大各大学及美院讲学任教。1990年定居于加拿大多伦多，教画、作画至今。2005年受聘为广东培正学院副院长。

The Brief Introduction to Artist Shan Baiqin

Shan Baiqin, male, was born on December 12, 1936 in Huizhou city, Guang Dong province.

In 1956, he passed the entrance examination to the Middle South Art College and became an undergraduate student for five years. The college moved to Guangzhou and changed its name to the Guangzhou Art College and Shan Baiqin majored there in figurative painting in Chinese Painting Department. His teachers included Guan Shanyue, Li Xiongcai, Yang Zhiguang, Chen Jinzhang.

In 1960, he graduated and started to teach at the Shantou Art School.

In 1961, he was transferred back to GZAC as an assistant to Guan Shanyue, and an assistant teacher in figurative Painting Section of Chinese Painting Dept. After the autumn of 1964, he was transferred to Yangchen Evening, Guangzhou Daily, South Daily, newspapers as an art editor and the chief editor. He was appointed as a member of the Guangdong Artist's Association, the vice chairman of the Guangzhou Artist's Association.

After 1982, he went every year to teach in universities and art colleges of America and Canada. In 1990, he immigrated to Toronto, Canada, and has taught painting and painted till now. In 2005, he was employed as the vice president of Guangdong Peizheng College.



单柏钦
Shan Baiqin

序

我今年70岁了，蓦然回首，不禁感叹一句“光阴似箭，日月如梭”。古人云：“人生七十古来稀”，许多人以大摆酒宴来庆祝，我权且出版这一本画集当作纪念吧。回首前尘，大半生都是奔走天涯，萍踪漂泊，也以此集作为孤鸿的爪印。从艺五十余载，教画亦有数十寒暑，有无数的失败教训，亦有一些个人进展的经验，这些都在画集作品中体现了。在此，顺将自己走过的一些心路历程，砚边点滴，散录于此。

“尽信书则不如无书。”我不信一些没有实践经验和真知灼见的所谓“理论”，我亦不想写一些旁征博引、空洞无物的“伟论”。所写所述都是随想式的切身感受。

一、如何认识绘画艺术

由于家贫和世乱，我小学都没念完（只读过三年私塾，两年小学），在文化和艺术上都没有接受过正统的教育。幼小只看过一些庙宇祠堂的壁画，即受其熏陶和感染，接着就爱上了小人书（连环画）。由爱看而模仿，这只是单纯的视觉美感的吸引（由此带进对内容的吸引），献身艺术的念头萌生了。之后进入美术学院，开始接受能表达视觉美感之表现技法的教育。从20世纪50年代后期开始，以政治意识统帅一切，绘画亦被为政治服务的主题先行，题材决定论，内容决定形式（专业的本体）所左右，专业技术只作为附属而存在。这种理论使我困惑了多年，在进步上亦大打折扣。80年代之后的改革开放，西方艺术中的渣滓思潮又泛滥流行，使艺术变成急功近利、浅薄反智、投机取巧的旁门左道，冲刷着“真、善、美”的艺术本质。在西方，这是一种后现代没落主义思潮，亦是西方社会在意识形态上对中华民族道德文化的一种冲击。

经多年的学习实践，阅历了许多风云变幻，我愈加明确和坚持艺术的产生和存在的真正价值，是“真、善、美”三元素。尽管东西方的文化各异，各种流派和技法能在历史长河中延绵不息，但都不能违背这主旨，这是世界五千年的文化历史发展最好的印证。因此，我以“真、善、美”的原则作精神支柱，这也是使我漫长的艺术生涯中孜孜不倦、弥老弥精的源头活水。

二、如何在创作实践中理解和运用“六法”

“六法”是中国绘画迄今为止最完备的画论总纲，是从宏观到微观的艺术教育和制作的主导。“气韵生动”涵盖了哲学宇宙观的广度和深度，它导致人之心理、生理和宇宙自然之和谐融汇，所谓“天人合一”，乃是“真、善、美”中之“善”。“骨法用笔”此乃视觉艺术本体中之“美”，中国画视觉美感的主要艺术因素和表达手段，用笔方能传达人之情愫性灵，乃中国画之神髓，“踢开毛笔闹革新”，何必强称中国画哉。“应物象形”“随类赋彩”乃视觉艺术中之“真”，形之不存，神将安在，所以古人强调“形神兼备”。但艺术作品不等同自然之真，艺术之真应如蜜蜂采花，酿花成蜜；又若佛谚云：见山是山（认识），见山不是山（分解成艺术元素），见山还是山（重新组合成艺术之“真”）。“经营位置”是绘画的构图和布局，这绝不止是位置的移动，而是各种视觉艺术“材料”的磨合和组装。“传移模写”不是依样画葫芦的复制，而是认识和继承前人的艺术技法总结出来的规律，我要特别提出这一点，因为在教学中感到有些学生存在着“师迹不师心”的

肤浅追求。

我多年的实践和教学心得，每一悟解，都是“六法”认识的深化，所谓“大匠教人以规矩”，传授和领悟都要深入领域的本质，去指导具体技巧的学习，这样才能达到“知其然而又知其所以然”的效果。

三、保持旺盛的创作欲望和探索精神

作画（艺术）不是一般理性的、重复的工作。如医生、律师只需要以自己的学识和智慧，反复运用既定的规律来处理不断重现的问题；一些物质生产形式是不断制作和生产同类的产品（如解决新的问题就是创造发明）。所以，这些不是艺术的制作，只需要冷静理智和周密的逻辑。而从事艺术的制作，除了这两方面外，更重要的是要投入丰富的感情，调动起兴奋的情绪来工作，这样创造出来的作品才能具有强烈的感染力和持久的生命力。越是激动中产生的灵感越是易逝的，所以我谨记王肇民老师的话：“画几幅好画靠灵感，画几年好画靠基本功，一辈子画好画靠学养。”不断地像海绵一般地吸取广泛的学识是持久的能源。童心和勤奋、毅力是持恒的素质。在学院时代接受了岭南派为主的传统艺术和以苏联为主的西洋造型基础训练，形成了我对中国画一股始终不渝的革新思想，和许多五六十年代的有志者一起，走上了一条艰苦的、漫长的道路，我不甘心于在陈老莲、任伯年等前辈的成法中游戏线条，又不愿意沉浸于水墨加明暗的肤浅借鉴，更不屑于从毕加索以后的变形的流派中生搬硬套，而是走一条浅薄的标新立异的道路。听说潘鹤先生在报上登载文章，称现代一些所谓“前卫”的大头小身、五官扭曲的“新人物画”为怪胎，我真佩服他形象的比喻。

在上述的因素融会下，形成了我牢固的人生观和艺术观，能够不懈地、寂寞持久地在绘画领域耕耘和探索。

我不息的“灵感”的产生，和探索作画的情绪兴奋的源头活水主要来自于：

在视觉能够感受和表达的美好因素（六法所涵盖的因素）基础上，从传统的文学诗词、音乐、舞蹈中受到了形象和意境美的间接触发，从而创作了大量的古典题材作品；在现实的人物及自然美的直接触发下，探索和制作了大量的现代人物和风景作品；在空间、体积、形式、旋律、气韵、意境等因素的直接和间接的感受与启发下，由“迁想妙得”的转化，制作了各式各样的中国画。所有的触发都挑起了我把可视的美感转化成中国笔墨组合的美感形式。能做到为“眼前事物口头语，便是诗家绝妙词”那种最大的快意所驱使。

写了这么多唠叨的东西，不是想做什么论文，只是做我所有画集作品的印证，许多具体的见解和宗旨，我多半在作品的题跋上写上了。

数十年的焚膏继晷，使我更深感受到庄子的“生有涯，知无涯”，我亦将不渝地遵循着屈原的指引，“路漫漫其修远兮，吾将上下而求索”。是为序。

单柏钦

2006年11月于多伦多怀雅居停

Preface

Recalling the past seventy years of my life, I can't help sighing, "How time flies!" As an old Chinese saying goes, "Few people live to be seventy," and many people celebrate this birthday by giving feasts. As for me, my way of celebration is to publish an album of pictures, which, it seems to me, will record my travels, as well as trace my single-handed pursuit. In my career of fifty years as a painter and teacher, there are helpful experience and also numerous failures, all of which have found expression in the pictures.

I never believe in a so-called theory not based on deep insight and practical experience, so I have put down my personal reflections here in three parts:

I. How I got to know painting

Owing to my economic deficiency and the social chaos, I had little schooling, much less formal education in culture and art. Moved and nurtured first by frèscos in temples and then by picture-story books, I took to drawing and then began imitation, simply attracted by the visual beauty. In the 1950s while learning techniques of expression, I felt perplexed at the then-prevalent view that politics was in command. After the policy of reform and opening-up was carried out, our society, the literary and art circles in particular, was flooded with some of which was not acceptable western ideology, which led to impetuosity in seeking fame and fortune and as a result interfered with the "true, good and beautiful" essence of art.

Many years' study, practice and personal experiences have taught me that the value of art lies in the three elements, i.e. "true, good and beautiful", despite the differences in cultures between the east and the west and the existence of various schools and techniques. The above three elements serve as my spiritual pillar and inexhaustible source of my art career.

II. My comprehension and application of the six cardinal principles in drawing

The six cardinal principles, whether seen macrocosmically or microcosmically, are generally acknowledged as the guiding theory for art education and practice and can be understood and explained, in my opinion, as follows. First, the whole picture must be vivid, lively, full of vitality as if it could move and speak; second, lines used in traditional Chinese paintings are the soul of these paintings, so the brush must be applied with force; third the visual images must be drawn/painted in such a way that the drawing resembles the thing or the person described but, at the same time, it doesn't look so; fourth, the image described must be imparted with definite colors and certain imagination; fifth, care must be taken with the artistic conception, which refers to the set-up or arrangement of a drawing and how it is structured and assembled; last, painters begin with the study of traditional techniques by imitation, based upon this they gradually develop their creative power. In other words, what matters in traditional Chinese painting teaching and learning are not things superficial, but their essence.

III. How I have maintained my impulse in artistic creation and my search for its content and form in a broader scale

Instead of a generally rational, repetitive task, drawing calls for complete devotion and rich emotions so that works of

infectious passion and everlasting vitality can be produced. As Mr. Wang Zhao-min remarked, "In the course of creating traditional Chinese paintings, inspiration doesn't last long, basic training lasts longer and self-accomplishment lasts longest." We must therefore absorb extensive knowledge like a sponge and work diligently and persistently. The education I received in the Academy of Fine Arts, where a combination of traditional art represented by the Ling Nan school and selective basic training represented by the Soviet Union has taken me along a road of innovation, helped me with the formation of my outlook on life and on art, which is characterized by its deviation from the established patterns in playing with lines and touches, and which distains to copy mechanically after the model of the deformed post-Picasso schools or to start something unconventional or unorthodox just to be different from others.

Zhuang Zi was right when he said, "There is an end to one's life but no end to learning". Inspired by his teaching, I will continue in my search for the "true , good and beautiful" fine arts for the rest of my life.

Shan Baiqin

大匠·平民

当我还是广州美术学院附属中学的学生时，他，单柏钦，就已是广州美术学院的大学生了，而那时候，他的连环画，尤其是古代人物画，已画得令人吃惊！至于中国传统人物写生，哪怕只是素描稿，也十分令人感动。在我心目中，他就是很令我们佩服的能人强手！

而后来，他到了广州日报社，时时有作品发表，画得快，画得好，很令群众叫彩！以后之以后，他去了加拿大，但是，他总是令人怀想。他的为人，他的作品，实在叫人想念！如今，他拿出来近百幅的画作，其中包括又大又长又惊人的长卷。

他是一个充满活力和想象力的人。

他是一个真有基本功的大画家。

他是一个生来就有能量的高人。

他是一个画一辈子的勤劳大匠。

我想细说的是，他的画，尤其是画古代生活的画，充满古韵，笔墨生动的地方，即是古气十分的画。这并不容易，是要有想象力才行的，好在他真有想象力。

他的画很有力，这力是形象的力；还有笔墨的表现力，是积蓄的力，是沉实的力。画者无力，正是浮浅所在。而他多年以来，之所以画风有力，其实是撼力积成的。

他的画，艳丽可人，生动有神，不在深刻，只在过眼一瞬。加之色彩丰厚，多姿多彩，叫人喜欢不止，这是他的画风的感染力，也是岭南画风动人之处所在。

他的画，很有民间艺术的风格，这种风格的感人所在，正是趣味十足的所在！民间艺术之神奇之处，正是这其中的生动性、丰富性！不知民间艺术之美之所在，就不知趣味之感人。

他的画，时时有现代气息，有青春气息，这是他的画难得之处。太多的画者，一味学古，可笑的是不知何为古。

他的为人、说话、看法、做事，一一都是“平民化”。我之所以敢写这三个字，是因为我多年来就是这么个感受。他是一个好人，不说假话、不说大话的好人。

我相信，君子永信，好人长寿。



2006年12月3日

（作者现任中国美术家协会副主席、广东省美术家协会主席）

A Great Craftsman and A Pauper

When I was still a student of the Guangzhou Institute of Art, Shan Baiqin was already a college art major. At that time, his storybook in pictures, especially those pictures of ancient characters, were amazing. The portraits of Chinese traditional characters, even if just sketches, had been touching. In my heart, he was the very ablest and the greatest artist, and admired the most. Later, he worked for Guangzhou Daily and published lots of works, which were drawn quickly and well; it was very exciting. Following this, he went to Canada. But, we are always thinking of him. We are thinking of his morality, his works, etc. Nowadays, he has presented to the world more than a hundred pictures, including some amazingly long rolls.

He is an energetic and imaginative person.

He is a great artist with the truly essential techniques.

He is an eminent man with tremendous innate energy.

He is a diligent artist with a lifetime of effort.

I want to say in more detail that his pictures, especially those concerning ancient lives, are simple and unsophisticated.

The vividness is quite antique, and this is not easy to accomplish. It requires a very rich imagination, which he has.

His pictures show his very power, which is of image, of pen and ink, of accumulating, of thought and of concentration.

Without power, art would be superficial. However, his pictures' power is of his accumulation through these many years.

His pictures are beautiful, satisfying, vivid, and attractive at a quick glance. Besides, wonderful colors and postures are pleasing and these are his artistic attractions as well. This is also the artistic style in the south of the Five Ridges.

His pictures present the folk style of art, of which excitement is its great interest. The miracle of folk art is the very vivid, rich and colourful. People who do not know the beauty of folk art will never know this moving interest.

His pictures sometimes present a modern flavour, sometimes a youthful flavour. This is his commendation. Too many artists are just imitating the ancient, but do not know why. The flavour of his pictures are the most powerful influence at this time.

His morality, his words, his views and conducts are those of a pauper. The reason why I dare to write like this is that I have believed this for these many years. He is a gentleman who needs not lie or boast. I believe gentlemen will be trusted forever, and good guys will live longer.

Lin Yong

Associate Chairman of Artist Association of China

Chairman of Artist Association of Guangdong

吾师单柏钦

吾师单柏钦，岭南画派第三代也。20世纪50年代的一次偶然机会被关山月、黎雄才相中，以读过三年私塾、两年小学的“文凭”而跻身于大学(中南美专)。在广东，一个来自贫瘠地区的孩子，突然高中，那时大概犹如放榜及第，考中状元般的引起轰动，完完全全是个奇迹。

50年代的岭南画派还是发皇期，它的主张成为主流，它的画风遍及全国，广东籍的美术大家成倍出现，阵容强大，在短短冷不丁的一晃而过的历史时段，就地区人才实力而言，在全国已是排在京、津、沪、浙之后，并且至今不衰。50年代杨之光的国画《一辈子第一回》打响头炮，令全国瞩目；60年代又由吾师柏钦以国画《踏平南海浪》夺了全国艺术界的目光；跟着的就是一长串人名：王玉珏、汤小铭、伍启中、林墉、陈衍宁。一波波艺术上新潮流、岭南风从这块秉承了南蛮之风，而又渐西化的土地刮向北方，全国震动。

回想起那时站在吾师《踏平南海浪》画前，那种眼球的开放、瞪大、紧张、吃惊，到现在仍记忆犹新，挥之不去。美术一旦赋予新的手法和内容，那吸引力就令人神经兮兮的如此古怪。

令全国瞩目，是吾师的第二次幸运。有时我想，幸运或许每人都有，而幸在省级、国家级水平的，就不会是偶然的了。吾师少时出身卑微、贫苦，比别人更“三更灯火五更鸡”地用功是可以想象的。因为这一瞩目，从此奠定了老师在中国美术史、广东美术史上中国人物画方面开拓性的地位。而20世纪六七十年代的中国画，在人物造型方面比其他画种的历史性进步及突破是最为辉煌的。那时的老师，刚出道不久就发表作品，与因创作《山村医生》而令全国瞩目，后来成为广东画院院长的王玉珏，是广东那个年代为之骄傲的艺术双璧。

1974年我在广东罗浮山遇到了老师后，就一直不放弃对他的追随。我发现他喜欢读书，文、史、哲理如数家珍。我喜欢听他滔滔不绝地引经据典，谈其诗词歌赋，历史兴衰，生活哲理，艺术格调和趣味。80年代他就提到画家最后品格的比较就是哲学高度！难怪他出道后就是关山月的助教。那种文化气度、那种阔大胸襟、那种多元知识积累，令你在他的座下听道，醍醐灌顶，他激动，我也跟着激动。

我喜欢看他画画，其大笔挥洒，纵横驰骋，如入无人之境。那种胆量、勇气、民族自信、技法的娴熟，令你也跟着眉飞色舞；那种苍然的刚正，菩萨低眉的善，文人画的骨头骨气，跃然纸上。骨法用笔之使气，大笔入小画的激蕴，令你看到了一位充满中国文化精神，有着佛道儒三家丰厚经典，兼具西方文风熏陶的新型知识分子的壁上风采。每每从他的画堂回到家里，我足有好几天的回味、反省、感染，依样画葫芦。

他从不强令你的画风似他，曾有一两次临摹他的作品，我很努力，然而很不像样，他看后笑着，并得到他的表扬。

这就是对我的人生影响极大的老师——单柏钦。

一晃“文革”、改革开放直至新世纪三十多年的师生之谊醇厚未改，常从加拿大回国的老师，每到广州，

第一个电话总打给我。如今，老师又携新作出版，这么多年的海外生活，他出版的大型画册已好几本，在港台、东南亚，在美、加，他的画风靡士林，名声卓著。在海外，其中西兼容并包之画风，研究中国人物画在宣纸中的色、墨、骨法的探索，在走出一个前无古人的新天地上，我的老师不惧任何对手。

翻开这本最新的画册，柏钦师的个性依然，我看到他在用心地画好每一张，在纸上挖深、挖透，在那里做“极”。近二十年身处西方，而中国文化精神流风不改。他的画上，又融进了许许多多的西方肌理、素描、色块、抽象元素，明显地有着健康而民族自信的心胸及世界视野。研究单柏钦的现象，是中国画家在全球化、地球村语境下相互和谐、包容的新课题。

他的艺术理念、思想领域依然是理想主义，他提出的艺术论述与画家人格的真善美、人道主义乃是全人类的共同价值观。有了这种宽广的心胸和世界视野，他走在了我们的前面。

他是中国艺术家中一位特殊人物。在海外，他是为数极少能在西方成功站稳脚跟，有着特殊文化地位而又不遗余力地向西方宣传推介中国文化的使者。以其骄人成就，令他国诚心折服的艺术造诣，脚踏着中西文化，相融交汇的特殊境地，于中国绘画走向世界或世界走向我们，做出了积极的贡献。

他是一位研究型、探索型更是开拓型的画家，从他的艺术我们看到了一个生生不息不断索求的生命。他无不幽默地告诉我：“我有着七十多岁的身体，二十多岁的脑袋！”这话使我愕然与惊奇，这种说法很有典型的西方思维！青春期的老师，思维活跃。愿我的老师成就更大。

卢延文

2006年12月5日草于南明见山堂
(作者现任广州市美术家协会主席)

Shan Baiqin, My Teacher

Shan Baiqin, my teacher, is one member of the third generation of the Lingnan Art school. In the 50s, the previous century, he was accepted by Guan Shanyue and Li Xiongcai and admitted to the south China Painting School, though he had only studied three years at an old-style private school and two years at primary school. As a boy coming from a poor region in Guangdong province, his surprise success caused a sensation throughout the regions of both Guangdong and Guangxi. In the 1950s the Lingnan Art school was in its brilliant period and its theory about painting became the mainstream; it flew towards every place in the whole nation. Masters of painting from Guangdong multiplied, and in a very short period it ranked, only after Beijing, Tianjin, Shanghai, and Zhejiang in China. Since its beginning, this school has flourished. At the same time the traditional Chinese painting "The First Time in the Life" by Yang Zhiguang became the focus of the whole nation; another one "Stamping Flat the South Sea Waves" in the 1960s by Shan Baiqin, my teacher, shone brightly in Chinese art circles. Following them the painters of the new generation, including Wang Yujue, Tang Xiaoming, Wu Qizhong, Lin Yong and Chen Yanning, brought their artistic styles to North China from South China and shook the whole nation.

I recall to my mind that when I faced my teacher's painting "Stamping Flat the South Sea Waves", I felt excited, surprised and rapt in wonder, and it remains now in my memory. Since it was endowed with new technique and new intension, the art would astonish men.

Everyone has his/her fortune, but my teacher's fortune is not fortuitous. He had to work harder from dawn to dark than the others because of his being from a poor family, so that he became not only a painter in the national rank, but the focus of the public as well. At the same time, he established his inclusion in art history of both Guangdong Province and China. In the 60s and 70s of the last century the most brilliant achievement is the character shape of traditional Chinese painting, having made more breakthroughs than any other arts historically. At that time my teacher's early picture and Wang Yujue's graduating creation "A Mountain Doctor" brought to public attention, once again, their epoch-making creative paintings, making them the two painting stars. Afterwards Wang Yujue became the head of Guangdong Art Academy.

At first I met my teacher Shan Baiqin in Luofu Mountain, Guangdong, in 1974, and I have followed him from that time up to now. I found that he loved to read books such as literature, history and philosophy; and I loved to listen to his talking about classics, on and on in a flow of eloquence. Sometimes he told me of different kinds of poetry, sometimes he told the rise and fall in history, sometimes deep philosophic comment, sometimes artistic styles. In the 1980s he considered that the painters' final style should reach the height of philosophy! No wonder that at the beginning he became Guan Shanyue's assistant. His cultural contributions, open heart, and pluralistic knowledge structure would guide man's thought and make all men excited because of his own excitement.

I loved to enjoy his paintings, because he drew his picture with a brush as if moving about freely and quickly in a depopulated land. His work discloses his courage, self-confidence and skilled technique and makes one carefree and joyous. His picture tells you that he has a heart so upright, so benevolent and with a literary person's moral integrity. From his wielding his writing brush and the excitement hidden in his picture, you may find a person full of the spirit of Chinese

cultures, mingled with theories of Buddhism, Taoism and Confucianism, and having the graceful bearing of a new pattern of the intellectual nurtured in western cultures. Returning from his studio each time, I always ponder and examine these elements hidden in his pictures and try my best to imitate his style for several days.

You are never forced by him to learn his style. I had copied hard his painting once or twice, but failed. He smiled at my copy and then praised me for it.

He is my best teacher who has been the greatest influence in all my life.

During more than thirty years since the Great Cultural Revolution, Reform Opening to the present new century, my teacher and I have maintained a deep and pure friendship. He came back to Guangzhou from Canada each time, and he always gave me the first call. In these years he lived abroad and has published several large picture albums. His painting style has been fashionable for many years in Hong Kong, Taiwan, Southeast Asia, America and Canada. He has enjoyed a good reputation. His style combines traditional Chinese and western painting. He walks a creative road on which he draws the figures on traditional Chinese Xuan paper with colors, ink, and moral integrity. In this way my teacher is invincible.

Open his recent album published now, his character still is in it, he drew very hard and wooed perfection. He has lived abroad for about twenty years, and his painting has not only reflected the spirit of Chinese cultures, but has mixed with western texture, color and abstractionist elements, which makes his paintings healthy, self-confident and retaining a national consciousness.

What I have said above is a Shan Baiqin phenomenon. The study of such a phenomenon is a new problem, and the solution would make Chinese painters harmonious under the global environment.

Shan Baiqin's artistic understanding and thought still is idealism. The opinions on art, a painter's perfect personality and the humanism he put forward are the common values belonging to the whole human being. With such a broad mind and whole world vision he leads the way to progress.

Shan Baiqin not only plays an important role in the Chinese painting world, but he has a firm foothold in the western artistic circles as well. He has had great achievement and attainments by mixing the traditional Chinese paintings with the modern fine arts; he did his utmost to introduce the Chinese arts to the western society in one place, and to introduce the western art to the Chinese society in another place. So he is an important pioneer in making cultural exchanges between China and the west.

Shan Baiqin is good at researching and probing artistic problems so that he has become a creative painter. We find from his artistic achievements that he makes unceasing progress on the way to perfection. He humorously told me, "I am more than seventy in my body, but only about twenty in my mind!" His works with typical western color surprises me! Oh, my teacher, you are now bursting with youthful vigor. May you always keep your artistic spirit young!

By Lu Yanguang

(Chairman of Artists' Association of Guangzhou)

(Written at Jianshan Studio, Nanming, 5, Dec. 2006)

单柏钦作品中古典人物题材的意味

单柏钦 1960 年毕业于广州美术学院。在美术院校的基础训练中，他打下了扎实的绘画基础，并在审美理念上接受了岭南风格的熏陶。1960 年他的毕业创作《踏平南海浪》入选全国美展；20 世纪 70 年代，他的《牧歌》《主课》等主题性创作都在国内画坛产生了一定的影响。

虽然 20 世纪的人物画取得了突破前人的巨大成就，但是从画家的角度看，在人物画的表现中，时装人物的情趣乃至服饰等都有许多局限，特别是在笔墨的发挥上，要想放笔还有许多困难。从历史上看，人物画除了表现现实生活，还表现人的情感与文化承传。所以，画史上既有唐《簪花仕女图》、五代的《韩熙载夜宴图》，以及现代《流民图》等反映了当时社会生活的作品，也有各种古装人物题材的作品，表现人们的审美理想。历史上的古装人物画，通过画谱流传而世代沿袭，有许多题材，如竹林七贤、八仙过海、群仙祝寿等等。这些内在固化有某些内涵的古装人物，表达了人们世代相传的企盼、敬仰、祝福，是一种符号化的人物形象。

进入 20 世纪，现实主义表现的提倡，促进了国画的改良，传统的题材和传统的方式一样处于式微之中，所以 20 世纪中期的人物画家，只有通过时装人物来反映生活，以完成时代的使命。可是，人们又不愿意完全放弃那种和艺术息息相关的自由和追求，由此而探寻到表现少数民族的另一蹊径。尽管少数民族题材也是时装的范围，但是少数民族的服饰以及风情，特别是尊重少数民族生活习惯的政策，使得在这一题材领域为人物画打开了一条可以玩弄一下笔墨、表现一点情趣的通道。实际上这种表现也非常有限，所以到了 80 年代，时代的要求出现了多元化的局面，人们希望能有超出少数民族题材的更为自由的表现空间，因此古装人物画开始流行。

和许多人物画家一样，单柏钦从 80 年代开始，也转向了古装人物画的创作。这一方面是他对过去人物画创作的一种反思，另一方面也反映了在一时期内人物画创作中的一些问题。他们躲进了自成一体的古装人物的自我世界中，逃避了反映和服务时代的外在压力。从整体上看，当代的古装人物画在表现上和历史上的古装人物有很大的不同，这归功于当代人物画造型水平的提高，也得力于表现语言的丰富。当代古装人物画避免了画谱流传中的很多习气，反映了 20 世纪人物画的成就。

单柏钦的古装人物画题材很多，从神话人物到竹林七贤，从古贤到隐士，从烈女到淑女，从佛道的鬼神到探寻诗词中的人物意境与古典小说中的人物造像，无不反映了他对主题人物的理解和认知。在这一系列作品中，单柏钦发挥了造型的优势，也表现了他厚实的造型基础。单柏钦的古装人物画，既在文学的题材和意境中寻求儒雅，又在世俗化的古装题材中反映具有平民意识的审美趣味，一改传统文人画的超凡脱俗。在这种看似矛盾的关系中，单柏钦的笔墨起到了调和作用。

在中国传统人物画写神论的影响下，单柏钦以中国式的天赋，常常着力于人物头部的刻画，以形写神，以神传意，这与他画面中粗简而奔放的衣饰形成了鲜明的对照，从而构成了审美上的意味。他的画比较富有

文学性，特别注重氛围的渲染和意境的表达，使文学性在一种情境之中表现出画意。这种画面中所表现出的文学意境和情境，不仅耐人寻味，而且还引导人们联想到具体的文学内容，在某一具体的情节中与人们已有的知识相呼应，从而使人们获得美的感悟。

单柏钦还特别多地去画钟馗。他笔下的钟馗，造型多样而生动，笔墨丰富而变化。他把对人世间的种种看法，寄托在钟馗身上，其绘画的诠释已经超越了驱鬼的内容。显然，单柏钦致力于超过前人的表现，他把有限的画谱中钟馗形象和任伯年作品中钟馗的形象，扩大成为一个钟馗的世界，这里有民间传说的影响，也是他机智和幽默的个性表现。单柏钦在表现钟馗的世界中宣泄笔墨，演绎着“写”的风采，表现着笔墨的趣味，显然，这种具有审美意味的古典人物题材是值得玩味的。

平生

(作者为北京美术评论家)