

陈鹤堂集





隋之书画集

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隋 易 夫 像



# 从艺自白

隋易夫

我没有进过美术科班，也不曾拜师受业。有多少资料需要学习，有多少技巧需要掌握，可是哪有时间？无奈只得在工作之余或借助灯光赶这段路程。这与登入学府集中攻读捷足步入画坛者相比，是何等艰辛。所以我曾自比为拓荒垦植的农夫。

然而农夫也自有其便利之处，在荒野里奔波，择路自由，取法也随意。我于国画途中，主要是靠文学引路。文学是绘画中看不见的灵魂，也是画家自身不易被察觉的主心骨。我自幼爱好书画，也爱好文学。正是文学使我于艺道略有所悟；正是文学给我以鉴别文野的尺度；也给我以不肯枉入他人模式的性格。因而我的学习不是被动地接受灌输，而是主动地有选择性地学习，有创造性地运用。我对徐渭、八大、石涛、吴昌硕、齐白石诸家甚为推崇，年轻时也曾反复摹拟过他们的作品，但仅仅是摹一笔象一笔，虽然得到某些手上技巧，却不见大的进展，真是“似我者死”。后来随着学养的积累，逐步从认识上有所提高，才渐渐由盲目性走向自觉性。

绘画与音乐、诗词一样，是一定的观念、情感的表现形态。因此当继承传统时，首先必须明白古今的时空变化、情感变化。应当承认传统里面可以吸取的优秀东西很多，但重要的是要根据时代情感的变化和自己的艺术个性选择吸收。有些东西再好，只要无助于自己的特需，不是接过来就能够借以发挥、创造的，也只可欣赏品味而已，不可取来运用。否则，盲目投足，往往会陷入古人旧巢而孵化出现代古董。所以我对哪一家的技艺，也没去死死地“钻进去”，当然也就不必再下那番所谓“跳出来”的功夫。这，倒也省去了一层脚步。

由于没受过先生的管教，没受过教程的束缚，因此，在我的脑海里不存在非此不通的独木桥。而我的继承发展观、时空变化观、审美艺术观则成了我学习和创作中或取或舍的唯一准则。我的主意是：遵循民族艺术的发展规律，继承传统特征，借鉴外来文化，与时代同步，编制时代的个性化的绘画语言，倾诉时代情感，创造具有中国气派的当代艺术。我的创作方法是：“随意变形，形随意变”。我认为必须以情感重新塑造客观物象。注入主体情感的物象，强化拟人灵气，其自然形象必“变”。以此升华为艺术形象，亦即“意”的替身和符号。所以我以为“形非变不足以入画”。同时，由于主体观念、情感的变化，绘画语言的变化，布局、取势、构成、形式及其内涵等等，自然随之变化，因而其新自出；不必冥思硬创。反之，抛开艺术规律硬创出来的“新”，实属无本之木；“唯新是美”是幼稚的时髦观点。

有人说我的画“新”，有人说我的画“生”（不常见者），固属溢美之词，但也似有缘由：我的店规是现买现卖，不存旧货，不新又奈何？我在旷野里开垦点“自留地”，收获点五谷杂粮，未经“专科”蒸、“本科”煮，怎么不生？这也算是艺术社会贫农们的“穷有理”吧。

1991年5月

（原载《艺术与时代》1992. 1）



# 无瑕人品清如玉 欲栽大木柱长天

周韶华

艺术之道，思悟无穷，取法无边，上综古法，下启新风，中西融汇，古今贯通，任何人都难能穷尽。但是，一个艺术家只要能在对艺术形式系统的创造上和对艺术的文化内涵的追求中，把握了艺术的本质，并且能接近自己的本质，体现出自己的风采神韵，就算成绩斐然了。倘能创造新的艺术语汇，立新意新格，创新风，就应称道他成就卓然。

最近到青岛，我和邵大箴、杨松林、周永家、毛云之、耿本清诸君，有幸欣赏了隋易夫先生近年的一批作品，深深被他那虔诚的“澄怀求道”、“寂寞求道”而一洗老调陈辞的创作成果所感动。我觉得他已走进了自己的艺术世界，步入了艺术的化境。在移情、拟人、表意、象征的求索上，他那精到的意象造型，整体形式的情态结构，近似舞蹈乐韵的符号系列，充满着蓬勃的生机和灵气。既有错彩镂金的美，又有芙蓉出水的美。这无疑是他能守住阵脚“寂寞求道”的结果。我们几位看后大家相互补充说：“激情洋溢富有灵气，有气魄，有冲击力，潇洒自在，有新意，格调清新，品位高。”这是大家对隋易夫先生的艺术造诣的共识。

一位成就卓越的艺术家的，必定是心胸通达，不被身外之物所困扰，心地干净，素质朴真，对人类文化具有现代观照能力的人。隋先生的绘画，得力于文学的滋养。他长期从事文学编辑，文学修养很深，用他自己的话来说，“靠文学引路”，“文学是绘画中看不见的灵魂”。洞悉世事胸襟阔，阅尽人情眼界宽。其实，文学也是做人的学问，首先要做一个真正的人，然后才有真正的书和画，真正的文章。隋先生1942年参加革命，他不贪官、不图利，憎恨沽名钓誉，在文学艺术上潜心入里，至精至诚，造就了他的人格力量，转化为艺术力量。在他的艺术作品中的拟人化情操，充满着的人情味，对现实人生的积极态度，都是他的人格力量的物化。所谓“格超梅以上，品在竹之间”，他的花鸟世界，实际是人的世界，一个灵魂净化的世界。

易夫先生对民族文化有深层的理解。他推崇徐渭、八大、石涛、吴昌硕、齐白石诸大家，吮吸着民族文化的琼浆，但他不以崇古是尚，不重复古人的感情，不在传统文化面前故作苍老之态。他说，“我的学习不是被动地接受灌输，而是主动地有选择性地学习，有创造性地运用”。“我认为继承传统时首先必须明白古今的时空变化。应当承认传统里面可为今天借用的东西很多，但重要的是要根据自己的艺术个性选择吸收。有些东西再好，只要无助于自己的特需，不是接过来就能够借以发挥、创造的，也只可欣赏品味，不可取来运用。”他对古今时空变化的认识是一个飞跃。所以，他既没有死死地“钻进去”，当然也不必再下那番所谓“跳出来”的功夫，倒也省了一层脚步。有了这样的继承发展观，才有真正的超越和升华。

这从他的艺术氛围中可以呼吸到，隋易夫的画既有东方的文雅平和，破断还连，似非而是，举重若轻，运之优游，灵动自然的一面；又有“当其下手风雨快，笔所未到气已吞”（苏轼语），劈空而来，石破天惊，现代气息很强的一面。他既接通了传统的“刚柔相济为法，柔中寓刚为上”的阳刚阴柔老庄哲理，又融合了西方现代形式构成的某些元素，确实是一位对人类文化具有观照能力的画家。在近几年他画的几幅大画中，有“挟风雨雷霆之势，见神工鬼斧之奇”，“中含坚质，鼎包翠碧”（沈宗骞语），把中国画的力度结构与情态结构揉合在一起，把凝重浑厚与潇洒风流和谐起来。在意象造型上得之于心，应之于手，落笔形随意，笔随情感转，把心灵通向大宇宙，追求气质、风



骨、神韵，都是现代意识与传统文化的连接，是其学识素养所然，是其超越旧的时空而敢于创新的现代观念所然。

隋先生对中国花鸟画的创新，主要表现在他所创造的意象符号系列上。所谓意象符号，即不拘泥于个别自然形态的形象，而是提炼包容无穷无尽之意的象。因为象越具体，就越有局限性；所以意象是包含主体精神的象外之象，意象符号是对具象的超越。如《净土》一画，六只小圆圈似的海螺，意象造型，有节奏感的蠕动和通篇波浪线纹的有力的律动，这种艺术构成，完全超越了传统固有的章法规范。《木芙蓉》的三角形造型加平铺排列组合，对角线与垂直线的对应，也不是自然形的具象，而是一种情态结构。鸟的意象造型与乐章似的起伏、反复排列，都具有现代造型观念。牵牛花、玫瑰、牡丹、桃、梨、柿、石榴的变形变相、横排竖铺、纵横穿插，都是打破传统常规的现代构成造型。谢赫说的“若拘以体物，则未见精粹”，这也说明意象符号是表现无限的要求。隋老善用大块的黑白对比以及删繁就简的艺术处理，为的是求得艺术的真味。可以看出一位老画家的艺术青春是何等活跃！艺术家一生中始终要解决的矛盾，就是要创造自己的艺术语言符号，这是艺术家特有的空间。没有自己的艺术符号，就是没有自己的艺术语汇。隋易夫的意象符号系列，如同齐白石创造的蟹、虾、蛙、草虫符号系列。他的意象符号系列可分为两大类。一类是花果草木符号系列；一类是鸟禽符号系列。其特征是动态传情，带给我们的是自然、社会和人生的信息。这信息，可以体味，也可以玩味，是一些有生趣、天趣、情趣、意趣，包括了主体思想情感的趣味，是有意义的全息符号。它的功能不是诠释自然，而是全息着人对生活、对生命的永恒向往与渴望。我认为，这就是隋易夫先生的情态结构和意象符号的灵魂所在，是深层次的艺术文化内涵；它不仅是艺术本体的高格调，而且也是创作主体的高格调。所以说，他的艺术已步入了化境。

1991年7月



# 贵在独创

——读隋易夫的花鸟画

邵大箴

认识隋易夫先生有好多年了。还是在80年代初，《美术》杂志在青岛召开一次理论研讨会时。当时实际主持《美术》工作的是何溶同志。他很关心青岛的美术，尤其是中国画创作的情况。他拉着我们一起参观了青岛画院主办的中国画展览会。在那次展览会上，我很欣赏包括隋易夫先生在内的几位画家的作品。那时，隋先生是画院院长。他为人谦逊，很愿意听听大家对他和画院画师们作品的意见。

一晃七八年过去了。去年夏天，我到青岛作学术交流，有幸和韶华、永家、松林、云之、本清诸位老友一道去隋先生的寓所（也是画室），观赏他的作品。这一次可大饱眼福，看了他近几年来创作的数十幅画，深感隋先生的艺术又有很大的进展。他的花鸟画风格愈来愈鲜明，愈来愈成熟。尤其是作品气势和构成，以及它们所包含的意蕴，给我们留下很深的印象。我们边看画边议论，大家的心情很激动，为隋易夫先生的成就感到高兴，为这十多年来中国画坛的变革（隋先生的成就也是这变革的反映）感到欢欣鼓舞。

我国传统的花鸟画有悠久的历史。大概也正是因为传统浓厚，在新时期要有所变革，有所突破，就有相当的难度。尤其近几十年来，人们往往沉醉在徐渭、朱耷、石涛、吴昌硕、齐白石、潘天寿等人的艺术成就中，而敢于突破的人不多。加之写意花鸟的语言要求单纯、简练，有一种不可更易性，需要相当的功力和修养才能应付自如，致使花鸟画的革新更增加了难度。但是，改革开放的社会大潮为包括花鸟画在内的美术创作注入了活力。社会的变革，思维和观念的更新，为美术创作的繁荣，为破除美术界的陈腐见解扫清了道路。青年人的探索精神，对中年和老年人也是推动和鼓舞。包括一些青年人的过激思潮，也促使人们更全面，更清醒地思考传统与革新的辩证关系。隋易夫先生得益于改革开放的大潮不浅，他站在社会改革的高度审视自己几十年艺术实践积累的经验，得出艺术必须适应时代变革的结论。他说：“绘画与音乐、诗词一样，是一定的观念、情感的表现形态，因此当继承传统时，首先必须明白古今的时空变化、情感变化。应当承认传统里面可以吸取的优秀东西很多，但重要的是需根据时代情感的变化和自己的艺术个性去选择吸收。有些东西再好，只要无助于自己的特需，不是接过来就能够借以发挥、创造的，也只可欣赏品味而已，不可取来运用。否则，盲目投足，往往会陷入古人旧巢而孵化出现代古董。”（隋易夫：《从艺自白》）

隋先生的这段话表明，他既尊重传统，又反对泥古不化。他主张艺术家要面向时代，尊重自己的感受，表现个性。这几十年来，尤其是这十多年来，他孜孜以求的是“遵循民族艺术的发展规律，继承传统特征，借鉴外来文化，与时代同步，编制时代的个性化的绘画语言”。（同上注）

易夫先生的艺术观念和实践证明，他对传统花鸟画的本质和真谛有深刻的认识。中国花鸟画的立意往往与时代有密切的联系，它不是照抄自然物象，而是寄情于对象，表达与人们的生活，与人们的思想感情相关的精神境界。花鸟画应该重视写生，但这种写生是“移生动质”，是“变态不穷”地传达花鸟各自不同的特性和它们特有的生命力，而不应拘泥于形似；应该充分发挥花鸟画表现语言的“寓兴”、“写意”的特征。所谓“寓兴”，就是在花鸟描绘中，寄寓作者的内心感情活动，做到缘物寄情和托物言志。在这一点上，花鸟画的表现语言颇似中国诗“赋、比、兴”的手法。所谓“写意”，就是把“以意为之”的作用加以强调，使其做为创造的出发点，象中国书法那样不受客观物象形似的束缚而自由自在地传达自己的内心感受。



易夫先生不是科班出身，没有受过正规的艺术基础训练，但是他也有自己的优势。这就是他有丰富的生活阅历，他有深厚的文学修养。他自己说，他在中国画的路途上，主要靠文学引路。其实，文学和画，在本质上是相通的。北宋《宣和画谱》的《花鸟叙论》早就指出了花鸟画创作“与诗人相表里”的思维特征。易夫先生在绘画创造中，充分利用了他的文学修养，把这种修养融化在绘画的意境之中。他画花鸟，象文学家和诗人一样关注社会，关注人生，使自己的作品具有强烈的时代性和现实性。这不仅表现在如《牛之碑》、《鼠窟》这一类明显地歌颂真善美、鞭笞假恶丑的作品中，而且更多地反映在他创造的拟人化的植物和动物的形象中。易夫先生善于在动植物的形态中捕捉与人类生活、人类感情活动相沟通的那些因素，把它们加以夸张和强调，诉诸画面。这类花鸟画在使读者进入画境时，产生某种共鸣，达到“移精神遐想”的作用。这类花鸟画的创造，要求作者有高超的人品修养和志趣情操。正如潘天寿所说：“画格，即人格之投影”，“艺术品，为作者全人格之反映”。隋易夫先生刚正、坚毅的性格，爱憎分明的感情，在人生道路上积极进取的精神，以及对普通人和平凡事物的一片真情，都在画中有所表现。这就使他的花鸟画创作体现出一种高超的人格力量，一种境界美。

易夫先生的绘画语言自成一格。这一方面固然是因为他没有直接的师承，无拘无束地从各种流派中吸收营养所致；另一方面，恐怕更重要的是“注入主体情感的物象，强化拟人灵气，其自然形象必‘变’”的结果。（同上注）在他的笔下，绘画语言成了“意”的替身和符号。从充分表达主观感情的需要出发所使用的笔墨、色彩、布局、构图、取势等，虽别出心裁，却显得自然生动，和有些为形式而形式，为创新而创新的作品迥然不同。易夫先生强调“物随我写”，尊崇“随意变形，形随意变”的创作方法，其要点是意与形的辩证关系。我觉得他的许多作品是形意谐为一体，形神兼备的。他变形而不失形的精神，他夸张又善于掌握分寸。他主要以线来表现物象形体，用笔畅快、明确、概括，富于变化，并用点和面来加以穿插，增加变化。

隋先生的画很有动的精神气势。这表现在他画面的构图安排、形象动态、线条的组织运用、用墨用色的配置变化等方面，均注意气的连贯承接、势的动向转折。他的花鸟画气盛势旺，有一种蓬勃灵动的生机和节律韵味。他善于运用画面的整体效果，处处顾全大局，突出画面中心，没有繁杂的细节。他的画面还有一种特殊的平面装饰趣味，这是因为他不追求空间的层次变化，而着重以大块的黑白对比，以造成强烈的视觉效果。他还大胆地运用一些抽象手法，以增大画面的形式感。与此有关的是他画面的构成意味很强。他酣畅地运用直线、曲线的变化对比，运用各种几何形体的排列组合，使有限的画面造型因素，具有强烈的现代构成意味。我很同意周韶华君所说，易夫先生的作品体现出一种“情态结构”。这是和作者的创作思想和美学追求完全吻合的。抽象形式感也好，现代性很强的“情态结构”也好，它们之所以为易夫先生所掌握、所创造，我以为一方面是由于他长期实践、探索的结果；另一方面，可能与他敢于和善于吸收西方现代艺术的成果有关。在我的接触中，易夫先生是位既尊重传统又不保守，既注意研究西方现代艺术又不盲目崇拜的人。他认为传统艺术的精神和技巧，与外来艺术的精神和技巧，这两者是可以调和、融合的，关键是创造者主体自身善于吸收和消化。易夫先生的创造就是这种融合的成功例证。

我完全同意周韶华君对易夫先生花鸟画的评价，说他的艺术已步入化境。我要补充的是，易夫先生虽年近古稀，仍然在探索，仍然在求变。近年来的绘画语言，越来越趋向单纯化和具有象征的意义，似乎又在酝酿着新的变革。祝易夫先生长寿，为人们奉献更多的艺术精品。

1992年5月

（原载《中国画研究》1993年第8辑）



# 隋易夫艺术简历

1923年3月14日出生于山东海阳县海滨的外岛村。原名隋述先。曾祖父隋琢，重文轻利，扶弱济贫，性格刚正。有受苦人求他解难，有地方文人时来拜访。是一位望重乡里的开明绅士。16岁以前在曾祖父的严格教育和风范影响下，养成好学意识，尤喜文艺，崇拜文人。熟读家存诗书字画，遍赏古辈亲友所藏墨宝，心追手摹。12岁时给小学老师撑纸作写意花鸟画，又从邻家借读了《芥子园画谱》，中国画的艺术种子遂于心田扎根。16岁时由中学美术老师讲授，略知一些齐白石的艺术，更加深了对国画的嗜欲。

1941年做小学语文、美术教师。教授素描和水彩。临习张眉荪水彩画。

1942年参加革命工作。经常参与抗日美术宣传和创作活动。

1944年在旧海阳城大街墙壁上绘制了高三米的毛泽东主席和朱德总司令的巨幅头像。解放不久的城里人说：“土八路不土”。

1945年配合海阳县英模大会召开，绘制于化虎、赵守福等英模事迹连环画数套。

1947年底，在新华社胶东分社工作时，胶东区党报《大众报》约画毛泽东主席像，刊登于1948年元旦头版。

1948年2月调入第三野战军第一纵队，任新华社随军记者。参加了豫东战役、淮海战役。

1949年10月调入青岛人民广播电台任记者、编辑部主任。

入市后自学条件改善。工作之余致力于中国画的技法研究和实践。研读美术史论。搜求观读历代绘画作品（包括印刷资料）。推崇徐渭、八大、吴昌硕、齐白石为正宗，对齐白石尤为痴迷。这一时期是一个突变。

1955年秋以《墨牡丹》、《双钩美人蕉》首次参加青岛市国画展。

1956年7月带领青岛市国画界代表团赴北京参观全国中国画展，并参观伦勃朗原作展览和意大利现代绘画展览。

1957年夏以《蜀葵》参加山东省国画展；同年秋《蜀葵》参加该展选出之部分优秀作品于烟台、青岛等地巡回展出。

1959年调任青岛市文联文学编辑。

1962年夏以《番瓜花》、《雏鸭》参加山东籍画家（李苦禅、王雪涛、郭味蕓、俞剑华等）与青岛市书画界的联展。

“文革”初期一度决心洗手搁笔；但不久艺心复萌，闭门读书，临习范本和创作。着重探讨文人画的源流及其特征。同时研究海派及徐悲鸿、林风眠。

1978年任青岛市文学艺术界联合会副主席，主管美术工作（在任10年）。兼任《海鸥》文学月刊（今《青岛文学》）副主编。

“文革”结束后，思想解放，眼界开阔，是第二个突变时期。重点研究文人画的继承与发展问题。大力倡导开放、创新。

1979年9月就“上海画院作品展”于青岛举办，应报刊之约发表评论文章，题为《冲破“禁区”天地新》。



隋易夫 1949年2月于第三野战军（徐州）



1980年负责筹建青岛画院并于3月被任命为首任院长（在任8年）。同年7月在山东省四届文代会上当选为山东省文联委员；至1988年3月在山东省五届文代会上，再次当选为山东省文联委员。

1981年9月赴日本国作艺术交流。

在此时期，参照文化的历史发展状况及西方现代艺术的发展状况，审视传统文人画。认为古今时空变化，绘画必须反映时代情感。文人画的语言及其重要表现手段“书法入画”，已成为革新的束缚。舍弃某些体现古旧情感的笔墨形式。

1983年于上海参观毕加索原作展览。更感到文人画在表现力方面的缺憾及其语言形式与时代的差距。

1984年人民美术出版社出版《隋易夫画辑》。其评介文章题为《毫端迎时代 笔墨谱新曲》。同年9月就“舒传曦画展”在青岛举办，应报刊之约发表评论文章，题为《艺术的生命在于创新》。指出创新在于“有取舍地继承传统与有分寸地吸收西洋画法”。

1985年后的一段时期是第三个突变。

在改革开放大潮中，博览杂读，更多的注意西方现代艺术。对表现主义艺术及凡·高、马蒂斯的艺术尤为注重。

在这个前后几年中，考察了龙门、敦煌等石窟艺术。访问了闽浙、陕鄂、豫皖等地，实地领略了齐鲁、吴越、荆楚及秦汉魏唐文化。

在此阶段的艺术主张为：“继承传统特征，融入现代审美意识，突现艺术个性”。在此主张指导下，创作一批新画，如1986年的《清凉世界》，1987年的《回眸一顾百鸟惊》、《艳阳天》等。

1987年《墨荷白鹭》由北京图书馆收藏并录入善本特藏库。

1988年任青岛画院名誉院长。同年在青岛市文学艺术工作者第三次代表大会上被推选为青岛市文学艺术界联合会名誉主席。同年12月由江苏省美术馆、青岛市文联等主办的“隋易夫画展”，于南京江苏省美术馆展出。该馆画家、评论家陈培光对此展发表评论文章，题为《传统与现代意识的融合》。作品《菊花群鸡》由江苏省美术馆收藏。

1991年9月由湖北省文联、湖北省美协等主办的“隋易夫画展”，于武汉美术馆展出。著名画家、美术理论家周韶华对隋易夫作品发表评论文章，题为《无瑕人品清如玉 欲栽大木柱长天》。作品《沙嘴鹭来鸥聚》、《悠然见南山》由武汉美术馆收藏。应《艺术与时代》杂志之约发表《从艺自白》，文中阐明艺术主张是：“遵循民族艺术的发展规律，继承传统特征，借鉴外来文化，与时代同步，编制时代的个性化的绘画语言，倾诉时代情感，创造具有中国气派的当代艺术。”创作方法是：“随意变形，形随意变”，视艺术形象为表现主观情感“意”的符号。

在此前后，中国画专刊《迎春花》及山东电视台、《山东画报》、《齐鲁画刊》等均作过专题介绍。

1992年3月由山东省美协、山东画院等主办的“隋易夫画展”，于济南山东省美术馆展出。作品《墨牡丹》、《春色》由山东省美术馆收藏。

1993年4月由中国画研究院、山东省美协、青岛画院等主办的“隋易夫花鸟画展”，于北京中国美术馆展出。同年中国画研究院院刊《中国画研究》第8辑作了专题研究介绍，发表作品一宗及著名美术理论家邵大箴的评论文章，题为《贵在独创——读隋易夫的花鸟画》。同年5月应中央美术学院邀请赴该院讲学并作技法示范。作品《春光好》、《白鹭清风》由中国画研究院收藏。《红莲翠鸟》、《春光曲》、《石榴山雀》由中国美术馆收藏。同年6月为张叔愚篆刻集作序。同年10月为“梁天柱山水画展”撰写评论文章，题为《气格轩昂》。同年11月在青岛市文学艺术工作者第四次代表大会上再次被推选为青岛市文学艺术界联合会名誉主席。

现为：中国美术家协会会员。青岛市文学艺术界联合会名誉主席。青岛画院名誉院长。一级美术师。



## MYSELF VINDICATION TO ENGAGE IN ART

SUI YI FU

I have not studied to the special art class, and have not taken someone as my teacher to receive an art study. There are so many reference materials have to need to study, there are so many techniques to require in control, how can I get the times? So I have no alternative course, but to get use my spare times or with the aid of the lamp light to rush through this phase of my art road. That is can not compared with who is single-heart studying in art college, and swift-footed arriving first into art circles, that is so difficult. Therefore I have drawn an analogy to myself as a pioneer in farm.

However the farmer has his own conveniences, he labours in the waste land, he can choose his way freely, do what he likes to do. On the way among my Chinese painting road, I depend on the literature to lead my way. The literature is an unseen spirit of painting and yet it is the backbone which can not be detected by painter himself. I love the painting and calligraphy since my childhood. I also love the literature. Just because the literature gives me the power to understand the artistic conceptions of art; also it is the literature giving me the scale to distinguish the literature field; and helping me will not fall anybody's disposition pattern. Thus my studying is not imbued but trying to gain the initiative, choosing the learning which I praise highly to apply creativeness. I sing the praise of these painters, as follows: Xu Wei, Ba Da, Shi Tao, Wu Chang Shuo, Qi Bai Shi. During my youth time, I had copied them works again and again. However a copying brush always just likes the same brush, though I had gotten some handcrafts, but make no large progress. As the old saying: "same as me will die" that is true. Afterwards along with my scholarship accumulation, step by step, I have some raising from perceptual knowledges, gradually from the blindness advancing towards willingly.

Painting as the same as music and poem, expresses a certain sense and emotion form. So when we inherit the cultural inheritances have to understand the changes of time—space and emotion first. Ought to admit that there are a great many excellent things can be absorbed in inheritances. An important thing is must according to the changes of modern times emotion and self art character to choose the absorption. Although something is more good, but still useless to our special using, if the absorbent is no use to development and creation, it only can be enjoyed or tasted, but can not possibly taking to create, otherwise it will walk blindly, often sinks into the old nest of ancients and hatching the modern curios. Therefore I do not deadly "dig into" anyone's techniques. Meanwhile of course I am not in need of spending times to "jump out". It will be omitted a level of foot step.

Due to I had not been disciplined by teacher, and had not been bound by the courses of study, consequently nothing in my mind and having a simple—log bridge, it is simply one way to walk. My inheritances and developed conceptions, time—space changes idea and appreciation of the beautiful sense are established on a sole norm. My idea is: following the developable rules of Chinese nation arts, inheriting the traditional characters, drawing on the foreign experiences, walking in modern times step, drawing up the individual characteristic painting language of modern times, revealing the emotion of modern times, creating the modern art of Chinese tremendous momentum. My creation method is: "deformation follows the image, form follows the deformation". I think the emotion must to model the objective thing's image anew. The pouring into emotional main object, it intensifies the personifiable inspiration, as a result such natural forms must be "different", for this reason distilling to art imagery, that is the substitute and symbol of "image". So I believe "the form must be deformed, on the contrary it will can not be suitable for a painting". Meantime, due to the main conceptions, changes of emotions, transformation of painting languages, layout, drawing momentum, compositions, forms and its intension etc., they are changed following naturally, thus they weed through the old to bring forth the new; it is never need to think long and hard to create stiffly. If throwing away the art rules to create the rigid "new", it actually belongs to the rootless wood; this "only the new is beauty" idea is a naive modern viewpoint.

To my paintings someone says "new", or other says "stiffness" (very few). These are just as undeserved praise words, but they seem to have reason: my shop's rule is buying for immediate selling, no old goods, however it is old, what can I do? I am opening up a little "private plot" in the desert art wilderness, gathering in the food crops, I have not been "steamed" by training school, or "boiled" by undergraduate courses, why it can not be stiffness? This is also may counted as the "poor man's reason" of the poor peasants of art society. (1991. 5)

(From《Art and Time》1992. 1)



## EXCELLENT CHARACTER AS FLAWLESS JADE, AMBITION TO HOLD UP ART WORLD

ZHOU SHAO HUA

No one can fully comprehend the artistic conception of art, as they are inexhaustible and boundless with vast accumulation of ancient technique of painting of drawing and constantly melting with new styles. They merge western styles with Chinese characters, traditional characters with modern ones. However, if an artist, by the means of creation of artistic form and in pursuit of the cultural connotation of art, grasps the essence of art, makes his paintings approach his own essence and embodies his own romantic charm, he is considered as an accomplished artist if he can create a new artistic vocabulary and build — up a new style with interesting new approach, he should be respected as a reputable artist.

Recently coming to Qingdao, I, together with Shao Da Zhen, Yang Song ling, Zhou Yong Jia, Mao Yun Zhi, Geng Ben Qing, had honor to appreciate Mr. Sui Yi Fu's works finished in recent years. We are moved by his pious adherence of the principle "hunting artistic conception with a devout and pure heart and without distracting thoughts." Hackneyed and stereotyped thoughts were shaded away in Mr. Sui's paintings, I felt he had entered his own art world and reached the acme of perfection of art. With the pursuit of empathy, personification, imagery symbolism, he creates superb imaginary pattern, integral spirit structure and music dance like symbolic system, all of which are fully of vitality and intelligence. The beauty demonstrated in his paintings can be compared to inlaying gold and lotus come out onto the water surface, which results from his strict adherence of the principle "hunting artistic concept with a devout and pure heart." After appreciating his paintings, some added, "His paintings are full of enthusiasm with intelligence, boldness of version and impacting force; they are full of ease and free from trammels, with new approach, following and fresh style, and noble quality." It is our common comment on Mr. Sui Yi Fu great attainments in art.

A brilliant artist must not only be open minded and unprejudiced, simple and unsophisticated, and never puzzled by external environment, but also bear the outstanding ability to observe and appreciate things around, Mr. Sui benefits a lot from his accomplishment in literature. Having engaged in literary edition for a long time, therefore, he has got high level of accomplishment in literature, just as he said, "Literature is the invisible spirit of paintings." A keen insight into matters gives birth to a broad mind; a clear understanding of the ways of the world results in sharp eyes. Actually, literature is an art of human manners. At first being a real man, then he can write real papers and works and draw real paintings. Mr. Sui joined the revolutionary ranks in 1942, and he never hankers after high position or petty gains; and hates fishing for fame and compliments. He devotes himself to the study of literature and keeps improving his study, which forms his personality. He converts his personality power into artistic power. The quantification of his personality power is shown in his active attitudes towards realistic life and in the fact that his personification values are full of human interest, as the motto goes, "Character can be rated as unyielding as the plum blossom; moral quality as erect bamboos." The world of flowers and birds in his paintings are actually the world of human being, the one with pure spirit.

Mr. Sui has a full understanding of the deep structure of national culture, he holds great esteem for the great masters of art as Xu Wei, Ba Da, Shi Tao, Wu Chang Shuo, Qi Bai Shi. He constantly gets benefits and nourishment from our national culture, but he never follows convention docilely, and strictly avoids repeating the old ways of representing emotion, and never deliberately mystifies traditional culture. He says, "my way of study is not a passive way to accept mechanical inculcation, but an active way to study with fine selection, which can arouse my creativity." "I think, carrying forward the traditions, we should, first, keep in mind the fact that their situation and times have changed. We acknowledge that traditions can be made good use of to serve the present. However, it is important that traditions should be critically assimilated according to one's own artistic personality. Some traditional things, which may be considered excellent but proved to be of no use to one's need, they can not be recreated and developed continuously, can only be appreciated but not taken to use." It exists a leap in his understanding of the ancient



and modern changes of situations and times. Since he does not go too far into the ally of the traditional ideas, he need not take unnecessary pains to get out of it, which happens to save him some special efforts. Such ideas on inheritance and development result in the real distillate and detachment.

from Mr. Sui's artistic atmosphere, we can find both the orient and modern mood in his paintings. They are elegant and peaceful, incoherent but complete, apparently wrong but actually true, leisurely and carefree, lovely and natural. He draws with mind, the paintings come out before his pen goes. We can feel both surprising spirit and strong modern flavor in them, which brings us great vibration and shock. He accepts the traditional philosophy pointed out by Lao Zi and Zhuang Zi who headed that the right way is to combine gentleness with strength, and the best way is to imply strength in the gentleness. On the other hand, he mixes some elements of modern west style together in his paintings, all these prove that he is an artist with a striking ability to observe the human's culture. In his recent great paintings, we can find "the momentum of causing the storm and thunder, and the wonder of showing the 'divine', workmanship." They "contain the hard core and are covered with emeralds" (said Shen Zong Qian). They combine the strength structure with the spiritual structure of Chinese painting, and appear dignified and vigorous as well as casual and easeful. His imaginal shapes are created in a masterly way. The shape follows his willing, his pen is controlled by his feeling, and his mind is open to the great universe. His searches for the makings, the vigour of style and romantic charm adhere to the combination of modern sense and traditional culture, which arises from his learning and accomplishment from his modern sense to overstep the old tradition and to bring forth new ideas in his arts.

Mr. Sui's new ideas in his Chinese painting of flowers and birds are mainly displayed in the series of his imaginal symbols. The so called imaginal symbols are not sticklers for the specific natural shapes but the imagery which refires and includes infinite meanings. The more specific the imagery is, the more limited it will be. The imagery represents the main spirit of the specific shape, but goes beyond the specific shape. For example, in his painting "The pure earth", there are six small conchs which are represented with six imaginal circles. The small circles are wriggling rhythmically with many wave lines moving energetically, this artistical structure completely goes beyond the traditional ways and standard. In his another painting "Cotton Rose" the triangle pattern with leveling permutation and combination, the corresponding of diagonal lines and perpendicular lines are not the specific natural shapes either, this is some structure of spirit. The imaginal shape of birds with musical fluttering embodies the idea of modern pattern. The deformed and convert patterns of morning—glory, rose, peony, peach, pear, persimmon, pomegranate come into a criss—cross arrangement, which represents the modern structure free from traditional conventions. As the going says, "To adhere to the form of an object rigidly will result in a loss of its pith", that demonstrates the fact that image symbols meet the need of representation of infiniteness. Professor Sui is specially good at the artistic technique of using the black and white to form the sharp contrast and simplify his painting by cutting out the superfluities. This only purpose is to seek the pure sense of the art. What an active artistic youth this old artist has. What the artists spend all their lives dealing with is to create their own symbols of artistic language. This is the characteristic world of artists. Without one's own artistic symbols, there will be no artistic language at all. Sui Yi Fu's imaginal symbol series are like Qi Bai Shi's symbolic series of crabs, shrimps, frogs and insects. His imaginal symbol series can be divided into two parts. One part is the series of flowers, fruits, grass and trees, the other is the series of birds. Their characteristic is to express feelings by their vivid posture. They bring us the information of the nature, society and human life. These symbols, with joy of life and nature, with interest and charm. include the interest of the main ideas and feelings. They are hologram symbols with meanings. Their function is not to annotate the nature, but express the man's eternal yearning for the life. I think the soul of Mr. Sui's structure of spirit and imaginal symbols lies in the facts above, and this is the deep implication of art and culture. It is not only the fine style of art itself, but also the fine style of creation which is considered as the main body. Therefore, his paintings are consummate work of art. (1991. 7)



# A PRECIOUS CREATIVE SPIRIT

## —READING THE CHINESE FLOWER—BIRD PAINTINGS OF SUI YI FU

Shao Da Zhan

I have recognized Mr. Sui Yi Fu many years. That was in the beginning of 1980, when the (Art)journal had held a meeting of theoretical study research in Qingdao. At that time, comrade He Rong was in charge of (Art)works in reality. He cared very much for the art of Qingdao, especially the Chinese painting creational situation. He dragged us together to visit a Chinese painting exhibition, it was directed by Qingdao Chinese Painting College. In that exhibition, I appreciated very much to the works of including Mr. Sui Yi Fu and other artists. Then Mr. Sui Yi Fu is the president of Qingdao Chinese Painting College. He is modest, very happily to listen our opinions of his creations and the paintings of other college teachers.

In a flash, seven or eight years passed, last year summer, I went to Qingdao to make an academic exchanges. Fortunately, together with old friends: Shao Hua, Yong Jia, Song Lin, Yun Zhi, Ben Qin, we went to Mr. Sui's home (also studio), viewed and admired his works. This time I had lucky enough to my eyes, saw tens creational paintings in his later years, giving me a deep impression feeling, Mr. Sui's paintings had a very great progress again. His flower—bird painting style got more and more gorgeous and mature, especially, the imposing manners and compositions of his paintings, including the artistic conceptions in them, giving us a very deep impression. we were either seeing or talking about the pictures, all of us were excited, gladly for Mr. Sui's artistic merits, for more than ten years the changes of the Chinese painting platform is fill with joy (and Mr. Sui's achievement is the reflect of these changes).

The Chinese flower—bird painting of our country has a long history. Just because this profound old traditions, perhaps must be in need of some changes in a new period, in breaking through, that it will be a very difficult matter. Particularly, tens later years, as people frequently indulged in the art achievements of Xu Wei, Zhu Da, Shi Tao, Wu Chang Shuo, Pan Tian Shou and so on persons, but a few can bravely to break through them. In addition, the language of Chinese freehand brushwork of flower—bird painting wants simple and succinct, it has an unchangeable character, we can handle the situation with ease only by relying on the superb skills and self—cultivations, as to the changes of Chinese flower—bird painting increase the difficult degree. But the social spring tide of reformation and opening gives the full vigour to pour in the art creations, including the flower—bird painting. The changeable realities of society, the idea and conceptions of renew, for a prosperity of art creations, clear off the path to break the hackneyed and stereotyped expressions of art circles. The exploringly spirits of youths are also a push forward and inspiring forces to the middle—aged and old—aged people. Consist of the extremist views of some youths, urge the public more comprehendingly, more clear—headed to think deeply about the dialectical relations of traditions and changes. Mr. Sui Yi Fu gets the benefits considerably from the spring tide, he is standing on the height of social changes to examine the tens years gatherable experiences in practices by himself, he obtains a conclusion of the art that it must be suited the deformations of modern times, he says: "Painting as the same as music and poem, expresses a certain sense and emotion form. So when we inherit the culture inheritances, have to understand the changes of time—space and emotion first. Ought to admit that there are a great many excellent things can be absorbed in inheritances. An important thing is must according to the changes of modern times emotion and self art character to choose the absorption. Although something is more good, but still useless to our special using, if the absorbent is no use to development and creation, it only can be enjoyed or tasted, and but can not possibly taking to create, otherwise it will walk blindly, often sinks into the old nest of ancients and hatching the modern curios". (Sui Yi Fu: Myself vindication to engage in art)



This paragraph of Mr. Sui's works makes clear that either he respects the traditions of opposites insistence on ancient learnings without to digest them. He maintains that the artist ought to face the modern times, respects himself feelings, and expresses his own characters. In the past tens years, especially the later tens years, he diligently in pursuits of "following the developable rules of Chinese nation arts, inheriting the traditional characters, drawing on the foreign experiences, walking in modern step, drawing up the individual characteristic painting language of modern times". (same as the upper note)

Mr. Sui Yi Fu's artistic conceptions and his practices prove that he has a very deep knowledges to the essential aspect and true meaning of traditional flower—bird painting. An interest of the Chinese flower—bird painting frequently has a closely related connection with modern times, it dose not copy the natural object shapes, but to be in place of sentiments on objects, expressing the interrelated spirit ideal states of human life, idea and feelings. The Chinese flower—bird painting must be taken the sketch from nature seriously, however this kind of sketch is "to exert a subtle influence on the object's character", "transformation no bounds" expresses the various characters and their special vitalities of flowers and birds, must not be rigidly similar in shape; "must gives full playing to the expressive languages of flower—bird painting", "suggestive interest" and "free-hand brushwork". The so called "suggestive interest" that is to suggest the emotional movements in his heart of hearts, it achieves into account for to suggest feelings and on the pretext of object speaks self artistic conceptions. In this point, the Chinese flower—bird painting rather likes the "Fu, Bi, Xing" of Chinese poem skills. The so called "freehand brushwork", that is just to add emphasis on the "dealing with the image to do" effect, makes it as the creation start off point, same as the Chinese calligraphy, do not be bound up in objective things similar in forms, but freely to express self mind feelings.

Mr. Sui is not professed by training, not to be taught by regular basic courses. But he has himself superiorities, that is to say, the rich experiences, deep—seated literature and self—cultivations. He says to himself, on his Chinese painting road, insistently to depend on the literature guiding. Actually, the literature and painting are link—up each other. In the "Hua Niao Xu Lun" of the North Song dynasty "Xuan He Hua Pu" had been pointed out early, "the thinking character of the flower—bird painting creation to get along with the poet's thinkableness, acting in one and on the same way". Mr. Sui makes a full use of his literature self—cultivations and lets these self—cultivations to melt into the painting conceptions. He pictures the flowers and birds just as the literators and poets to pay a good deal of attention to society and life, lets himself paintings to possess strong modernness and reality. These are not only to express in the "Tombstone of Cow" and "Rats Scrambling" paintings also evidently to sing of true, good and beautiful, castigates the false, evil and ugly paintings, more to reflect in his creations of the personifiable plants and animals imageries. Mr. Sui is good at to seize upon the relation to human life in the plants and animals imageries, he links up those factors with human emotion movements, and holds on them to confer exaggeration and emphaticalness tells of the general appearances of his pictures. When those flower—bird paintings are making the viewers to get into the picturesque scenes, that will arouse some symphathies, take effects" to fall into the day dreams". This kind of flower—bird painting creations asking to join the painter has super character aspirations and sentiments. Exactly as Pan Tian Shou had said: "Painting character just as the meaning of the personality projection", "a work of art reflects the whole characters of an artist". Mr. Sui Yi Fu's character is resolute and steadfast, he clears about what to love and what to hate, and has a vigorous enterprising spirit on the human life road, he treats the average persons or ordinary things whole hearted, that all explicate in his paintings. Thus let his paintings to reflect an excellent personality force, a kind of ideal beautiful.

Mr. Sui's painting languages have a self character. in this respect, no doubt, because he has no directed teacher, so he can freely absorb nutritions from various schools of painting; in the other part, perhaps the more important result of: "The pouring into emotional main object, it intensifies the personifiable inspiration, as a result such natural forms must be 'different'". (as the upper note) Under his brush, the painting languages become



the substitute and symbol of "image". From in need of fully express the subjective motions, he uses of brush and ink, colors, layout, construction and acceptance or rejection etc. by himself, though he has broken a new path, but explicitly comes to life force, utterly different from those works of for form to form, for a new creation to create new. Mr. Sui emphasizes the "object following my image", and worships "deformation follow the image", "form following the deformation" creative method, the main point is the dialectical relation of image and form. I feel that a great deal of his works the forms and images all in harmony, have both form and image. His deformations do not lose the imaginary spirit, his artistic exaggeration is good at to keep the proper limits. He mainly uses the line to express the subject shapes, his brushes are freely, clear and definite artistic condensability, and rich changes, let the points and surfaces to add to the changes.

Mr. Sui's paintings have the momentums of vigorous movements. This expresses apparently in his painting surfaces including in the compositional arranges, image movements, the organizational appliablensness of line, and the dispositions and changes of using ink and colors etc. respects, pay all attentions to the continual momentum and the trends or turnabouts of them. His flower—bird paintings have a great momentum and a kind of lingering charm of vigorous life and rhythms. He is good at to utilize the whole effects of painting surfaces, takes the interests of the whole into account, protrudes the focal points of painting surfaces, no complex details. His paintings surfaces also have a special interests of the plane decorations, in this respect he dose not seek the level changes of space, but usually emphasizes the mass black and white colors in comparison, makes the strong effects of visual senses. He also utilizes some abstract skills, for enlarges the artistic form feelings of painting surfaces, in relation to this, he makes his compositions of painting surfaces to have very strong interests. He fully applies straight and curve lines changes comparison, lets various geometric series to arrange in order, puts to use the limited painting surface pattern factors, possesses of the strong modern composition interests. I am very agree to Mr. Zhou Shao Hua's saying, Mr. Sui Yi Fu's works reflect a kind of "spiritual structures". This is full of coincidence with the author's ideas and aesthetics. Either the abstracted form feelings or very strong "spiritual structures", the reason why they are comanded and created by Mr. Sui, in one respect I think the result for long practices and explorations of Mr. Sui; the other side probably he dares and knows how to absorb the foreign modern arts. Get in my touch, Mr. Sui either values traditions or conservativeness, either pays attention to the western arts or not worships blindly. He considers the spirits and skills of traditional arts with the spirits and skills of foreign, they can in harmonious proportions and mix together, the key to the creator's main body is good at absorption and easy digests. Mr. Sui's creations are these kinds of fusion successful examples.

I full consent to the criticism of Zhou Shao Hua about the flower—bird paintings of Mr. Sui. He had said about Mr. Sui's art already advancing into a consummate work of art. I want to add that Mr. Sui though gets for seventy, still probes and seeks deformations. The painting languages in later years more and more are tending towards simple and have the symbolic meanings. It seems to brew for a new change again. I wish Mr. Sui a long life and for mankind offers more pithy art works. (1992. 5)