





# 西川望田

Gazing Back Upon Western Sichuan

—— 贾兴桐水彩风景画精品选

A Selection of Jia Xingtong's Gouache Landscape Paintings



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贾兴桐绘

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Gazing Back Upon Western Sichuan  
A Selection of Jia Xingtong's Gouache Landscape Paintings  
Jia Xingtong Painting

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|   |                                                       |    |
|---|-------------------------------------------------------|----|
| 一 | 《童年》                                                  | 5  |
| 1 | Childhood                                             |    |
| 二 | 故乡情怀 贾兴桐                                              | 6  |
| 2 | Feelings of Home <i>Jia Xingtong</i>                  |    |
| 三 | 回望川西 简崇民                                              | 12 |
| 3 | Gazing Back Upon Western Sichuan <i>Jian Chongmin</i> |    |
| 四 | 扑鼻的泥土浓香 王培秋                                           | 22 |
| 4 | The Sweet Aroma of Earth <i>Wang Peiqiu</i>           |    |
| 五 | 关于父亲 贾兰                                               | 29 |
| 5 | About My Father <i>Jia Lan</i>                        |    |
| 六 | 图目                                                    | 33 |
| 6 | Table of Figures                                      |    |

贾兴桐，1937年生，四川省成都市双流县人，1955年考入四川美术学院附中，1963年四川美术学院油画系毕业并分配到成都市劳动人民文化宫从事专职群众美术工作至退休。国家二级美术师。现为四川省美术家协会会员。

1972年创作油画“童年”，参加全国美展，以优秀作品入选《纪念毛主席在延安文艺座谈会上讲话发表30周年美术作品选集》。1972年后，陆续创作油画“秋收起义”、“王小波李顺起义”、“同条道上”、“血沃中原”、“这里也是战场”、“日日夜夜”、“初春”、“川西三月”、“宁静的乡村”、“黄昏颂”、“晨雾”、“绿竹深处”等作品，参加四川省市、北京、广州、深圳等地美展，大部分获奖。

三十多年来，着力于故乡风情油画、水粉风景画创作，部分作品参加各类美展，并获优秀作品奖。有很多作品被国内外收藏家收藏。

Jia Xingtong was born in 1937, in Shuangliu County of Sichuan Province. In 1955 he was admitted, by passing an examination, into High School Affiliated to Sichuan Fine Art Institute. In 1963 he graduated from Sichuan Fine Art Institute, majoring in oil painting. He had worked at Chengdu Working People's Cultural Palace, specializing in artistic development of the mass, until his retirement. He is a nationally certified class two artist, and currently serves as a member of the Sichuan Artists Association.

In 1972, his oil painting "Childhood" was entered into the National Art Exhibition. Judged as an outstanding piece of work, it was included into the "Collection Celebrating the Thirtieth Anniversary of Chairman Mao's Speech in the Yan'an Forum on Literature and Art." After 1972, he has created oil paintings titled, "Autumn Harvest Uprising", "Wang Xiaobo Li Shun Uprising", "On the Same Path", "Blood Irrigated Central Plain", "Battlefield Is Also Here", "Nights and Days", "Early Spring", "Western Sichuan in March", "Serene Village", "Ode to Twilight", "Morning Mist", "Deep in the Green Bamboo Growth", etc. He has entered many art exhibitions at the municipal and provincial level, as well as in Beijing, Guangzhou and Shenzhen, and has received prizes from most of them.

For more than thirty years, he has focused on landscapes of his homeland, done both with oil and gouache media. Many of his paintings have been entered into all kinds of exhibitions, and have won prizes as outstanding pieces of work. Both domestic and overseas collectors have also acquired many pieces of his work.







## 《童年》

贾兴桐

135cm × 150cm

布面 油画

1972 年作

本作品参展于 1972 年在中国美术馆举行的“纪念毛泽东同志《在延安文艺座谈会上的讲话》发表 30 周年全国美展”，并获优秀作品奖。选入《纪念毛主席在延安文艺座谈会上讲话发表 30 周年美术作品选集》，人民美术出版社印制单幅发行，四川人民出版社印制单幅发行。“人民日报”、“光明日报”、“四川日报”、“四川画报”、“红领巾画报”发表和评论。1988 年台湾《雄狮美术》第 10 期画集点评两岸艺术互动方面把这幅作品加以评论。

## "Childhood"

By Jia Xingtong

4'5" by 4'11"

Oil on Canvas

Painted in 1972

This piece of work was entered into the "National Art Exhibition Commemorating the 30th Anniversary of Chairman Mao's 'Speech in the Yan'an Forum on Literature and Art,'" held at the National Art Museum of China and sponsored by the Cultural Division of Cultural Revolution Group, and it received the reward for outstanding artwork. It was included into the "Collection Celebrating the Thirtieth Anniversary of Chairman Mao's Speech in the Yan'an Forum on Literature and Art," and also reprinted by People's Fine Arts Publishing House and Sichuan People's Fine Arts Publishing House. It was showcased and reviewed on "People's Daily", "Guangming Daily", "Sichuan Daily", "Sichuan Pictorial", and "Red Scarves Pictorial." In an article on the artistic interaction between two sides of the Taiwan Strait, featured in the October 1988 issue of The Lion Art Monthly, published in Taiwan, this painting was commented upon.

# 故乡情怀

——故土·情感·艺术

贾兴桐

我爱艺术更爱故乡，那是祖辈生存、生我、养我的地方，也是我的生命之根、艺术之源，是我魂牵梦绕的地方。

我 1937 年出生于四川省成都市南郊外的农民家庭，紧靠黄龙溪古镇，家境贫寒。10 岁时父亲因病去世，是母亲靠不足一亩土地及外出帮人含辛茹苦把我拉扯大，在十分穷困的生活中度过了我的童年。我家世代没有文化，更谈不上艺术基因，能与艺术结缘，全靠机遇。

新中国成立后，我的人生之路彻底改变了，从初中到四川美院附中以至四川美院，都全靠获得助学金才顺利完成了学业，为此我深刻铭记今天的一切来之不易。

我能踏上艺术之路，要得益于读私塾时，看到老师画观音、仕女之类的国画，从而受到影响得以启蒙开发。初中时又得到美术老师的精心培养，再加上对形象艺术颇有兴趣，这使我更加爱上了美术。

1955 年初中毕业，我很幸运的考上了四川美院附中，当时成都地区招收 4 名，我在几百名考生中被录取，深感荣幸。1959 年，我由附中升到四川美术学院油画专业深造，8 年的勤学苦练，为我的绘画技能打下了坚实的基础，拓宽了我的艺术境界，并确定了我一生走美术之路。

1963 年从四川美院毕业，分配到成都市劳动人民文化宫，从事职工群众业余美术的组织辅导和单位的普及美术宣传工作，一干就是 36 年。工作期间，除完成大量繁杂的本职工作外，还创作了主题性油画（《童年》、《同条道上》、《秋收起义》、《王小波李顺起义》、《火种》等以及和别人合作《血沃中原》）、宣传画《毛泽东同志是当代马克思列宁主义者》、年画《这里也是战场》、连环画（《贺龙的故事》、合

作《保路风云》等）以及漫画插图等，同时还要组织举办各种展览，开办各类美术培训班。如此忙碌的工作，几乎占去了我的所有时间和精力，要想操练专业，静心搞自我艺术创作很难，只能见缝插针，利用节假日骑车回乡写生练习，体验乡情，收集素材。回到城里，及时用水粉画把新鲜感画出来，同时用文字把所见所闻记录在笔记本里，为以后的艺术创作储备艺术资源。

数十年来，我坚持不误工作，抽空下乡深入生活，不断融入故乡情趣，贴近故乡、贴近自然，加深对故乡的了解，从而激发创作热情。从此，我转向以表现故乡情风景画为主，解决了我画什么，怎样画的方向问题，决心踏着故乡路，歌颂故乡情，为之奋斗终生。

退休之后，深感轻松愉快。我潜心静气地浸泡在故乡里，一年四季春夏秋冬，东奔西跑，步行穿梭，踏遍了故乡的每个角落，方圆百里之地都有我的汗水和足迹，既净化了我的情感，又丰富了我的创作资源。十多年来，我把在故乡里的美好印象，哪怕是一晃而过的点滴新鲜之感都捕捉下来，除了写生、速写，还要默写记忆，让它牢固地储藏在脑海里。

可以说，故乡的一草一木、山山水水、四季变化、风土人情，对于我都很熟悉而亲切、难忘而深刻，闭目一默，就会浮现在脑里，提笔一画，那些生动自然的形色都会活跃在画面上。

艺术的枯竭，是因为艺术资源的贫乏。没有感受就画不出好画来。只有不断深入生活、贴近自然、吸收营养、充实素材、丰富知识、提高技法，才能在创作时海阔天空、纵横原野、取之不尽、用之不竭，才能把生动而具体的形色呈现在作品里。

我很偏爱故乡，但不固执偏见，对各地的风光景色也十分关注。我到过很多风景区，深知只有比较才能鉴别，知己知彼，取长补短，才能找到故乡的特色。我的艺术在故乡，在熟悉的周围。我的故乡既无名山大川，又无奇伟雄壮的景色，地势地貌看似平凡而一般，但你只要长期深入下去，就会体验到它动人心魄、质朴纯真的美。那里有几条秀丽多姿、弯弯曲曲的小河，纵横交错，川流不息，使故乡充满生机活力；那里有层层的竹林庭院、连绵不断的山丘以及蜿蜒多姿的乡间小路，像道道屏障围护着家乡的风调雨顺、平静安宁；那里有绿油葱葱的平川梯田、润泽沃土和勤劳致富的乡民，播种收割，安居乐业，这一切自然生动地拼成了幅幅变化多样、和谐统一的田园风景画，十分引人入胜，耐人寻味。数十年来，我在故乡画了大批风景画，仍感到画意未尽，每次回乡都会有新的感受和收获。我能在平凡一般的环境中找到不同寻常的美，画出它别具一格的自然风貌。

经过长期实践，不断摸索，我认为采用水粉画表现形式描绘故乡的风景，比较合适。只要熟练把握水粉画技法，把油画、水彩、国画、版画、装饰画等特点融合起来，就会变化无穷，画出具有独特趣味的作品来，这是很有表现力的。绘画的技巧和运用的艺术手段，要符合所表现的对象景物和所追求的艺术情趣，画时要有感而发，用色运笔随情感而动，充满激情，画出来的作品才有生命力、感染力，从而升华到更高的艺术境界。充分把握水和色的运用，能恰到好处地表现川西风情。那种水气朦胧、烟云变幻、雾罩茫茫、浑厚凝重的山丘，润泽湿漉的原野，情景交融、浑然一体的感觉，有时我用油画表现，反而费力不讨好。

我力图在自己的作品中追求一气呵成的效果，尽量简练而概括，强

调整体感觉，抓住第一印象，以中间色为基调，在大块色中求变化，使作品含蓄而生动。我力求在风格上把自己的作品和别人的作品拉开距离。自己的作品也要有区别，不能千篇一律。各有各的艺术语言，各有各的艺术手段，艺路分开走，终究要相逢。

几十年来，我守望故乡，辛勤耕耘，奔波在乡，选择了一条不引人注目、坎坷不平的崎岖小路，默默地、苦苦地追寻着，力求在被人遗忘的角落寻求生路，用我的真情实感去汲取大自然的养分，再提炼出精华，融入我的作品中呈现在大家面前，给观者以美的享受。我不奢望什么，只希望通过举办个人画展，出个人画集，与同行们交流，给关爱我作品的朋友们总结、展示我的艺术劳动成果。而今这个愿望得以实现，深感欣慰。

在这里，我真心诚意地感谢老师们的栽培和同行们、亲朋好友们、乡友们的支持和鼓励，更要感谢简崇民仁兄长期以来对我的艺术理解和帮助，并为我办个展、出画集出谋划策，鼎力相助，做了大量具体工作。同时还要感谢四川赤龙文化传播公司为我提供出版画册和办个展的机会。

艺术无止境。在我有生之年，还要继续寻根追源，沉浸故里，沿着故乡之路，越走越宽广，创作出更多更好的作品，奉献给喜爱我作品的人们。

再次谢谢！

# Feelings of Home

——*Homeland Emotion Art*

*Jia Xingtong*

I love art and I love my homeland even more the land on which my ancestors lived, and on which I was born and raised. That land is the root of my life, the source of my art, and a place that my soul and dreams long for.

I was born in 1937, to a peasant family outside the southern suburbs of Chengdu, Sichuan. It was a poor family that lived by the ancient town called Huanglongxi. Father passed away due to illness when I was only ten. It was my mother who struggled to raise me by farming a field that was less than an acre, and by working as hired help for others. I spent my childhood in utter poverty. Throughout the history of my family, not one single person had been well educated, and if anyone was born with artistic genes, he or she had surely not been discovered. It was purely by chance that I have come to form this bond with arts.

After the liberation, the path of my life was completely turned around. Through receiving grants, I got to finish my education from middle school to the High School Affiliated to Sichuan Fine Art Institute, and then onto the Institute itself. I have never forgotten that none of what I have today has come easily to me.

My setting on the path of arts started from observing an instructor in a private tutoring school when he painted classical Chinese paintings, with subjects such as Guanyin bodhisattva and classical ladies. From the effect of those observations I started to become aware of arts. Later I had received careful nurturing from an art instructor when I was in middle school. Since I had previously developed an interest in arts, by this time I was already deeply in love with arts.

I graduated middle school in 1955, and was fortunate enough to be accepted



草垛 / Haystack / 32cm × 22cm

into the High School Affiliated to Sichuan Fine Art Institute. At that time, I was one of the only four students (out of hundreds of applicants) who were admitted from the Chengdu area. I was very fortunate indeed. In 1959, I was promoted into the Fine Art Institute itself, studying oil painting in depth. These eight years of diligent learning and practicing formed the solid foundation of my painting skill, expanded the realm of my art, and defined art as the way to my future.

I graduated from the Sichuan Fine Art Institute in 1963, and was assigned to Chengdu Working People's Cultural Palace. My duties included the organization of and providing guidance to workers in artistic creativity, and the promotion of artistic development in organizations. I had performed those duties for 36 years. In addition to accomplishing my many, widely diversified duties at work, I had also created a number of thematic oil paintings ("Childhood", "On the Same Path", "Autumn Harvest Uprising", "Wang Xiaobo Li Shun Uprising", collaboration on "Blood Irrigated Central Plain", " Fire Starter", etc.),

propaganda painting "Comrade Mao Zedong is the Contemporary Marxist-Leninist Thinker", Chinese New Year painting "Battlefield Is Also Here", comic books ("The Story of He Long", collaboration on "Incidence of Railroad Protection", etc), and various illustrations. I had to also organized all kinds of exhibitions and art classes. Work almost consumed all my time and energy, and it had been difficult to keep honing my artistic skills, and to settle down enough to engage in some personal creative endeavors. The only chances that I had were the little gaps in between duties, on holidays and Sundays, when I rode my bike back to my old home, practiced painting from life, soaked in the essence of my homeland, and collected inspirations. Upon returning to the city, I would immediately paint in gouache the impressions that were still fresh in my mind, to jot down in words all that I have seen and heard in my notebooks and to save them as material and resources for future artistic creation.

For decades I had insisted, on the basis of not neglecting my work duties, to take time to experience in-depth life in the countryside, to continuously integrate the essence of my homeland, to stay close to home and nature, to understand my homeland more and more, and to excite my passion for creativity. Since I had kept my focus on presenting the landscape of my homeland, I experienced little creative block such as not knowing what and how to paint. I was determined to walk the path of, to extol the beauty of, and to devote myself to my homeland.

After retirement, I experienced a deep sense of peace and contentment. I've spent my days soaking in my homeland. In all the seasons of the year, I've traveled in every direction to explore every corner of my homeland. My sweat has been dropped upon and my footprints have covered the area of a hundred square miles. The journey has purified my emotions, and has enriched my creativity. Over a decade, I have captured all the beautiful impressions of my homeland, fleeting as they were, not only in forms of paintings from life, sketches and notes, but also by committing them to memory. By doing so, I have securely stored all my inspirations into my mind.

I can confidently say that I have been extremely familiar with the trees and plants, the mountains and streams, the changes of seasons, the local people and their way of life of my homeland. I behold them all dearly and commit them all to the depth of my soul. All I have to do is to close my eyes, and everything about my homeland would emerge into my mind. Then, all I have to do is to pick up my brush and to paint thus all those vivid colors and forms would again come to life in the paintings.

Artists experience the depletion of inspiration when they run out of creative resources to draw upon. When there is a lack of feelings, there is no way to paint well. The only way to create is to experience life deeply, to stay close to nature, to absorb nutrient of the mind, to expand on raw material, to enrich one's knowledge, and to elevate one's finesse. Only by doing so would one create with boundless and endless inspirations, to present forms and colors in pieces of artwork that are full of life and true substances.

I have a preference about my homeland, but I am not biased. I've paid close attention to landscapes everywhere. I have been to many places with stunning landscapes, and I deeply understand that only through comparison would one gain discernment. To know the things that make other places special, would definitely help me in recognizing the special beauty of my homeland. My art centers around my homeland and the environment that I am familiar with. My homeland neither has any famous mountain or river, nor does it possess any bizarre terrain. The way of our land looks rather ordinary, but if you would only spend time to know it deeply, you would experience its soul-touching, pure and true beauty. There are several small streams -- bending elegantly, interlaced and flowing endlessly, bringing life giving water to our land. There are yards and gardens with bamboo growth, hills that go on forever, winding little paths through the villages together they look like layers of protection for the homeland, ensuring the people of gentle climate and peaceful living. The hillsides are greened with steps of farmed fields their fertile soil sustains villagers that sow and harvest the land with richness. All of these diverse elements naturally weave into a harmonious unity, producing scenes after scenes of rural imageries that are fascinating and intriguing. For decades, I have painting a large number of pieces about my homeland, and yet I sense no depletion of my desire to paint. I have experienced new inspiration every time I returned to my homeland. I have always been able to find unusual beauty in the ordinary environment and to express that natural beauty through paintings.

Through years of practice, trial and error, I've come to believe that gouache is the most fitting media to express the beauty of my homeland with. As long as one masters the finesse of gouache painting, and is able to incorporate the features of oil, watercolor, Chinese ink, block print, etc., one can work with endless possibilities and produce works of unique characters. This is a very creative process. The skills and methods chosen to work with must fit well with the characteristics of the subject and the artistic essence that is to be conveyed. One must paint with feelings. Only when the colors and strokes are used

according to emotions and passions would the painted work exhibits a sense of life and a power of reaching and touching by which the state of artistic creativity is further elevated. The mastering of blending water and color is essential for highlighting the beauty of western Sichuan that misty, cloud-like, fog-embraced character which surrounds those substantial hills and well irrigated fields. Sometimes when I attempted to capture that feeling of interwoven oneness with oil media, I only ended up admitting the attempts have been much hard work with little return.

In my works, I've always pursued a coherent effect in a singular, concise and all-encompassing effort emphasizing on the holistic sensitivity that seizes upon the first impression. In order to give both subtlety and vividness to my works, I have sought variations in bulk colors while using neutral colors as base tone. I have sought to differentiate my work from the work of other artists in styles. I also have created a variety of paintings which do not fellow formulas. Each piece possesses its own artistic language; each piece is completed through different creative method. Even though arts follow many different paths, in the end they shall still meet on common grounds.

For decades, I have kept watch over my homeland; I have chosen a winding, narrow path that very few even paid attention to working hard and travelling through the countryside. In silence and with diligence I've sought a way of survival in the forgotten corners. Baring my true emotions and feelings, I have absorbed all the nurturing from Nature. I have distilled the essence out of this nurturing, and have integrated it into my work before finally presented them before all to enjoy its beauty. I do not ask for much, but just want to through exhibition and publication of my work communicate with fellow artists, as well as to summarize and present the fruit of my labor in arts to friends who are fond of my work. I am greatly gratified, now that my desire has been realized.

I want to express my sincere gratitude to all the teachers who have nurtured me over the years, as well as to my colleagues, friends and family, and folks of my native homeland for their support and encouragement. Special thanks go to Mr. Jian Chongmin for his appreciation of my work and his assistance; he also has supported me greatly and substantially throughout the planning and organization of my personal art exhibition and the publication of my book. I also want to thank Red Dragon Culture Communication Co., Ltd. for providing me with the opportunity of and resources for the exhibition.



为“成都市统一战线抗震救灾美术展览”创作油画《希望》被建川博物馆收藏。  
Oil painting, “Hope”, an entry to the “Chengdu United Front for Earthquake Relief Art Exhibition” now included in collection of Jianchuan Museum Cluster.



为“成都市统一战线抗震救灾美术展览”创作油画《爱无国界》，被建川博物馆收藏。  
Oil painting, “Love without Borders”, an entry to “Chengdu United Front for Earthquake Relief Art Exhibition” now included in collection of Jianchuan Museum Cluster.

The terrain of arts is boundless. For the rest of my life, I will continue in exploring my root and source, immersing myself in my homeland, walking the ever widening paths and creating more and better paintings to present them to those who are fond of my work.

Again, thank you!



油画《秋收起义》1969 年为四川省修建“万岁馆”而创作  
Oil painting, “Autumn Harvest Uprising”, painted in 1969 for founding of “Hall of Long Live  
Invincible Mao Zedong Thought” in Sichuan



为“阶级教育展览”绘制油画《工人起来斗争》  
Oil painting, “Workers Emerging in Struggle”, painted for “Class  
Education Exhibition”



油画《王小波、李顺在青城山起义》1974 年创作。  
Oil painting, “Wang Xiaobo, Li Shun in Qingchengshan Uprising”,  
painted in 1974



油画《日日夜夜》1982 年创作，  
参加市美展。  
Oil painting, “Nights and Days”,  
painted in 1982 and entered into  
Municipal Art Exhibition



绘制《毛主席和全国各族人民在一起》油画  
Painting “Chairman Mao Is with all Peoples of  
China” in oil



油画《血沃中原》（合作）1978 年参加省市美展，并获优秀作品奖。  
Collaborated oil painting, “Blood Irrigated Central Plain”, entered Municipal Art Exhibition and  
received award for outstanding artwork



绘制毛主席像  
Painting a portrait of Chairman Mao

# 回望川西

——读贾兴桐先生的川西农村风景画

简崇民

一个偶然的的机会，我在省城的一隅碰上了贾兴桐君。当时他站在锦江宾馆的门厅入口处，宾馆的一个大厅在举行一次特殊的拍卖会。拍卖会展示了一幅长卷的中国山水人物画，画的是长征的内容，作者皆是当今中国画坛的名流。据说是这个长卷放在中国的人造卫星上围绕着地球转了十万八千里，回来了，身价也涨了十万八千倍，拍卖的底价是八千万人民币！为了造势，主办者请来了省城的各界社会名流，更不乏各样花红柳绿的小姐太太们，拍卖场内万头攒动、挤得是水泄不通。仔细看了这幅名流们的应景之作，我从人流中挤出会场，对于中国的美术心中有种说不出的酸楚。走出门来却看到了一个与众不同的贾君，瘦小的个子，最普通的一身蓝布衣衫，宛如一个双流县很少进城的老农民，惶惶然而不知所措的打量着这个熙熙攘攘的神圣殿堂。

多年不见了，贾君说他最近二十年画了大批描绘故乡的水粉、水彩风景画，很想请我看一下，想在有生之年办一个画展、出一本画册，我是了解贾君的，他是有实力的、有厚度的，一个比一些在台面上炒作的对象不知道好多少倍的好画家。我本不是社会之中的得意之人，又不是当今美术界的主流画家，在成都也没有多少关系和实力，但对于他求其友声的愿望是很难拒绝的，我也希望世人、至少是四川的世人了解植根于川西而又热爱川西，表现川西的画家。

我与贾兴桐断断续续的交往了有 30 年之多，“文革”之后他在成都市文化宫组织工人业余美术创作，我在航天部一三二厂工会，组织工人美术创作，所以有工作联系。他又请我去文化宫讲课，就比较熟悉了。那时的他主要是搞组织和辅导工作，是成都市美术界的大忙人，没有多少时间挤出来进行油画创作，但却把有限的业余时间挤出来画一些小幅

的川西农村他的家乡的风景画、风情画。他也曾请我到 he 低矮、幽暗的家中去看 he 这些画。当时 he 主要的谈吐还是遗憾没有时间画大的油画创作，因为 he 是单位骨干，断然不敢像 he 一样装病、旷工去画画的。当时我看到 he 的这些故乡组画，就感到没有一点猎奇、采风 and 编故事的痕迹，而是从 he 的血液中自然流淌出来的东西，这些东西与美院和美协提倡的主题创作相距甚远、格格不入。但我自发的感到喜欢， he 就是一个普通的农民子弟，在用自己的眼和心叙述和描绘自己的生活与 he 自己祖辈的生活环境。这种浅酌低唱又伴着与生俱来的中国画式的韵味和中国曲调的余音袅袅。这种南方农民的没有怨天尤人、大喜大悲而又长期的一代接一代的劳动方式深深地打动了我。所以，我曾劝慰贾君，将这种方式继续下去，没想到 he 一坚持就是三十余载！

其实早在“文革”之中，贾君已是中国美术界的风云人物， he 创作的《童年》油画，用一群新中国成立后幸福的小学生去参观收租院被卖掉的小女孩。这样一个激动人心的瞬间，抓住了许多中国人的心。 he 这幅作品参加了 1972 年的全国美展，印在了全中国的小学生教科书上。但无情的生活把贾君推到了另一个方向，一个时代中心的油画人物画家，慢慢地被边缘化，变成了为当今社会及大众不熟悉的农村风景画家。时髦的热点转换为冷漠的孤寂，其间经过了中国美术家的伤痕时期，经过了“八五”新思潮对中国传统画的批判，经过了轰动而又激烈的当代中国美术各种思潮的冲刷，从政治波普到情色艺术……一个个事件随风而逝，一个个明星又炮制出来。贾君却一直躲在自幼生长的故乡，安宁而又温馨，清淡却并不富足的川西农村腹地，乘风浴雨、取天地精华，编织 he 自己的一首首小诗，一个一个关注自然和改造了自然的川西人的故事。

我自己，由于命运的安排也走到了与贾君有些相似的艺术之路上，由于慢性疾病的疗养和家庭生活的不幸，我曾长期独步于川西农村，由于对母亲的思念，我曾发誓，用最小的笔画五十幅川西风景画，以解让母亲到川西过晚年生活的遗愿。在漫长的寻觅之中，我深深地体会到了把这种温馨、浸润、含蓄而又不外露的川西农村提炼为纯粹的油画作品的困难。但在这条不归路上，我亦不可能回头了，看到贾君，看到贾君的作品，亦有知音的感觉，亦有不再孤单的慰藉。我们都不是时髦的弄潮儿，但我们都用了 30 年描绘对川西大地一往情深，愿后来者看到我们的画，有一种心灵深处的安慰吧！我不是农民之子，而仅仅是一个海外的游子，所以我更多的是开着摩托车，去寻找心灵的家园，透过朝烟、暮霭，把一个个农村竹林茅舍幻化为母亲的襁褓、落魄者的归宿之地，我更多的是在尝试把普通人的悲欢离合、情与爱、生与死的思念表现在川西风景画之中。我的生活决定了我不得不多走路，去寻找形式与内容怎样巧妙的结合，制作出来耐看、耐人寻味的画面效果。所以很多时间我亦画得不自信、画得痛苦，而不知最后的结果。

贾兴桐与我不一样，他从农村的最底层走出来，从幼稚之年便已熟悉了川西农村的鸡鸣狗吠、风雨之声，长期的写生和反复的提炼，他对水粉画的基本语言和表现技巧已纯熟到了随心所欲的地步，慢慢地，他从写实主义的表现生活走到了写意表现情绪为主的方向，舍去了不熟悉的猎奇者对农村风景每一个细节的记录，而主要着力与他要表现的侧重点，春夏秋冬、朝晖夕阳，他都可一挥而就，似乎信手拈来，却又淋漓尽致、感人肺腑。他不需要到处奔走去寻找水源，犹如一个沙漠中的人感到死亡的胁迫，他从小站在清纯的故乡水之中！看到他的作品，那种自然流淌的感觉，是值得许多同行羡慕的。至少在这一点上，我认为贾

君是幸福的，他的作品有着深厚的川西农村生活的积蓄，而且是自然的提炼和静化了的，他最接近于真实的中国农民的生活，最真挚的表现着对这种生活环境的依恋和关爱。这种品质的绘画，在当今又是何等的少啊！

贡布里希在西洋美术史中写到，古往今来的大师都是在表现和创造他们自己最熟悉的生活，他们的创作之源都出于他们的生活环境 50 平方公里之内的地方。请注意，这些大师没有一个是猎奇者。

我不由得在读贾兴桐先生的画之后的冥想之中想到了西方美术圣经上的这句话，想到了淡泊与坚持之可贵，想到了熟悉（而不是无心者的



我和简崇民在一起  
*Jian Chongming and I*