

侯滨油画集

上海人民美術出版社



图书在版编目(CIP)数据

侯滨油画集 / 侯滨绘. — 上海: 上海人民美术出版社,
2006
ISBN 7-5322-4941-7

I. 侯... II. 侯... III. 油画—作品集—中国—
现代 IV. J223

中国版本图书馆 CIP 数据核字(2006)第 094218 号

侯滨油画集

著 者: 侯 滨

责任编辑: 魏欣珏

装帧设计: 一 华

出版发行: 上海人民美术出版社

地 址: 长乐路 672 弄 33 号

印 刷: 上海丽佳制版印刷有限公司

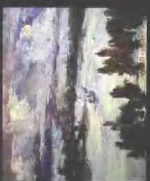
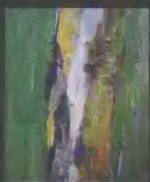
开 本: 787 × 1092 1/8 印 张: 19

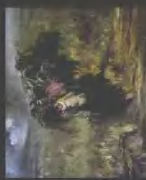
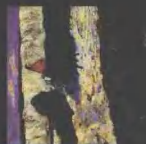
版 次: 2006 年 8 月第 1 版 2006 年 8 月第 1 次印刷

印 数: 0001—1500

书 号: ISBN 7-5322-4941-7/J · 4385

定 价: 220.00 元





侯滨

山东省微山县人。1950年11月生。

国家一级美术师。

1973年毕业于济宁师专美术系。

1973年任山东青年杂志社美术编辑，后任室主任、副编辑。

1984年《闪光的青春》连环画入选全国六届美展。

1984年进山东艺术学院油画专业学习。

1986年《女仆》在《连环画报》发表。

1988年油画《夜晚，我静静地望着那只小船》等三幅作品被海外收藏。

1989年当选山东省青年美术家协会主席。

1990年《外面的世界》入选香港中国艺术大展。

1991年《侯滨插图集》由山东美术出版社出版。

1991年《达芬奇》画册由辽宁少儿出版社出版，并译成外文国外发行。

1992年担任全国环保美展评委。

1993年调山东省青年书画院任院长。

1993年《少女》参加新加坡国际艺术精品拍卖会，拍卖成功。

1994年当选省文学艺术联合会委员，省美术家协会理事。

1994年3月被聘为山东教育学院教授。

1995年《有人敲门》油画被海外收藏。

1996年《侯滨油画集》由天津美术出版社出版。

1996年担任全国青年艺术研讨会评委。

1998年《妹妹的心事》油画被海外收藏。

1998年应中国铁路建筑总公司邀请赴西康铁路线体验生活，创作反映中国铁路建设组画。

1999年《老交通员》参加全军美展。

2000年创作大型全景油画《我空军在抗美援朝战时》。（被收藏，永久性陈列）

2002年赴欧洲考察。

2003年1月在福建省厦门市举办个人画展。

2003年3月应浙江湖州艺术学院邀请举办个人画展。

2003年4月移居上海。

2003年12月在上海华宝画廊举办个人画展。

2003年《梦》系列组画分别被海外收藏。

2004年《一坛清水》等作品被海外收藏。

2004年《学习的儿子》等作品被海外收藏。

2005年再次当选山东省美术家协会理事。

2005年《海上旧梦》组画全部被上海兰兰画廊收藏。

2005年1月《远眸》、《海上旧梦组画之一》在上海天衡拍卖行举行的秋季艺术品拍卖会拍卖成功。

Hou Bin

National grade one painter, born in Weishan County Shandong Province in November, 1950.
1970 graduate from the Department of Fine Arts of Jining Teacher's College.
1973 be an editor of the fine arts of Shandong Youth Journal, office head, associate professor of editing.
1984 Picture story of the Glucuring Youth was selected to be shown at the 6th. National Fine Arts Exhibition.
1984 enter the Oil Painting Depanment of Shandong Art Institute to study.
1986 Maidervant published in the Pictorial of the Picture Story.
1988 oil painting At Night, I look on the Small Boat Silently and other two collected in HongKong.
1989 elected Chairman of Shandong Youth Artists Association.
1990 the Outside World selected to be shown at HongKong Great Exhibition of Chinese Art.
1991 Hou Bin's Collected Illustrations published by Shandong Fine Arts Publishing House.
1991 Da Vinei Pictorial published by Liaoning Children Publishing House, also tranlated into foreign language sold abroad.
1992 be adjudicator of the National Exhibition of Envrinonmental Protection Fine Arts.
1993 be appointed President of Shandong Youth Painung and Calligraphy Institute.
1993 Maiden sold at the auction of international art works in Sigapore.
1994 elected committee member of the civil service of Shandong Provincial, and member council of Shandong Artists Association.
March 1994 Engaged as a professor of Shandong Teachers Collge.
1995 oil painting Someone is Knocking at the Door collected abroad.
1996 The Collection of Hou Bin's Oil Paintings published by Tianjin Fine Arts Publishing House.
1996 be an adjudicator of The Symposimn of China Youth Art.
1998 oil painting My Sister's Worry collected abroad.
1998 invited by China Railway Building Corporation to observe and learn from the real life along the Xikang Railway and create painting series to represent Chinese railway building.
1999 the Old Liason exhibired at the National Art Exhibition of Chinese Anny.
2000 create the large-sized panorama of Chinese Air Foree at the War to Resist US Aggression and Aid Korea(1950-1953).
2002 go to Europe on a tour of investigation.
Jan.2003 hold personal exhibition of painting in Xiamen City, Fujian Province.
March.2003 hold personal painting exhibition at the invitation of Huzhou Art Institute of Zhejiang Province.
April.2003 move his residence to Shanghai.
Dec.2003 hold personal Painting Exhibition at Huabao Gallery of Shanghai.
2003 the series painting of Dream collected in HongKong and Taiwan respectively.
2004 A Jar of Clear Water and others collected in USA.
2004 the Son of Learning and others collected in Indonesia.
2005 elected again member of council of Shandong Artists Association.
2005 the Old Dreams of Shanghai all collected by Lanli Gallery of Shanghai.
Jan.2005 the Distant Eye and one of the series of the Old Dreams of Shanghai sold at Tianheng autumn auction of art works.

侯滨
油画集

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序

秦大虎

我和侯滨是老朋友了，在70年代初期，我们就熟悉。那时他还是一名年轻的美术编辑，由于我们性格相近，他经常到我画室去玩。我们一块画画，谈创作。侯滨为人随和，艺术感觉非常敏锐，更可贵的是他有着一种吃苦耐劳、一丝不苟的学习态度。

更有幸的是我们有过两次合作。80年代初，山东出了两个轰动全国的典型，一个是张广迪，一个是李存葆创作的小说《高山下的花环》发表，二者都要以连环画的形式出版。当时这个任务就交给了我和侯滨。我们一块儿构思，一块儿寻找张广迪，一块儿找李存葆聊天。在创作的过程中，我们互相照顾，创作进展得非常顺利，这是我一生中最为愉快的一次合作。从那次合作后，我再次地认识了侯滨，我们成了好朋友。

在上世纪70年代末、80年代初，侯滨非常活跃，连环画、插图满天飞。《连环画报》、《中国连环画》、《青春画报》、《奥曼》等刊物上经常发表他的作品。他画的插图更是生动感人。

1984年，侯滨放弃了连环画、插图创作，又拿起他的油画笔，进山东艺术学院油画专业又学习了两年，开始了漫长的油画创作。

侯滨的创作令人惊叹。白天工作，处理繁杂的业务，晚上画画，每天画到凌晨两三点钟，一干就是二十多年。

他的画风严谨，朴实，一丝不苟，美术界常谈的画品、人品，在他身上可算得上一个很好的体现。他的基本功扎实，这和他常年刻苦努力是分不开的。他的创作思想又非常活跃，心胸宽阔开阔。在他的作品中有待的意境，能给人提供一个很大的思考空间，体现了画家的文化功底和艺术修养。

侯滨的油画创作以人物为主。画好画人物要求有坚实的素描基础和高超的色彩表现能力，要两者完美地结合起来。而对人物的个性特点和精神气质的深切体验与表现，则是油画人物在人文内涵方面的更进一步的要求。一个好的人物画家，不仅要有扎实的素描功底，更要具备更全面的文化素养。这在侯滨的作品中得到了体现。侯滨除了画人物有时候也画一些风景和静物。作为休闲，在他的这些练笔的小品中也同样体现出了一个画家深厚功力和良好的艺术素养。

侯滨在人物创作中，注重性格的体现。每一个人物都属于一个性格，在人物性格中能观察到他们的内心世界。这些画面是画家细心观察生活的写照，人物有了个性才有灵魂，把人物性格典型化，才能体现画家本身的文化内涵，也是画家基本功扎实的体现。

侯滨最早是以自己家乡泰山湖为背景创作了《泰山湖风情》系列画。在他的风情画中能体会到家乡人民质朴憨实，生死于一方水土的感人画面。同时也看到家乡人民向往新生与时代同步的思绪。《忠良之后》、《远去的白帆》、《晚归的人》、《林业》、《晨雾》、《老游击队员》、《外面的世界》等，从现在到以前，一双双饱含沧桑的面容，一对对天真无邪的眼睛，有老人、孩子和少女，还有温柔善良的少妇，从主人公向往美好的心态中体现了画家的善良愿望。在一笔一划细腻入微的刻画中看到了画家的深厚功底。

1993年，侯滨开始《庄》系列的创作。这是一个反映时代青年人思想活动的主题。他这个系列的代表作有《庄》、《远逝》、《受伤的鸟》、《一坛清水》、《月朦胧》、《朦胧鸟》等，透露出了画家的忧患意识：在对每一位年轻少女的刻画中体现了画家对生活细心的观察和画家对现实生活的认识和看法。

在《海上旧梦》的创作中，体现了画家在新的文化背景下，对上海传统文化的思考和对现代文明的追求。这批作品虽然是对30年代上海人们生活的追忆，同时也是对新海派文化的探索。在作品中既保留了画家固有的表现手法，也有新文化影响下产生的新思考。这些作品都体现了画家对思想内涵的追求。

侯滨1983年当选山东青年美术家协会主席，在十年多的工作中他带出了一个优秀画家群体。1993年被任命为山东省青年书画院院长。2003年卸掉院长职务定居上海，离开了三十多年来自己营造的耳熟能详的一个新的地方重新开始了这不能不让更多朋友不理解。他们哪里知道侯滨的内心和性格，他是一个开拓进取，永远不会停止的人，是一个在任何条件下都能生存和求得发展的人。

天有多高，人心就有多大。这是时代的要求，我希望所有人都心胸开阔，博大，顺应时代的潮流，让自己飞的更高，走的更远，让我们的子孙后代为我们的开拓进取所创造的辉煌而骄傲，让他们在更高的起点起飞。

在上海人民美术出版社为侯滨出版画集之际，我费为这位中国画坛上优秀的油画家写上一笔，就是对对我们多年友谊的回顾，也是对这位中年画家多年奋斗的一个公正评价。他不喜欢过多的渲染，我也没有过多的华丽词语，只是个人内心感情上的表达。

作为朋友和老大哥，我希望侯滨在上海能开创一个画家的局面，和在山东那样再创作。

2008年1月10日

Preface

Qin Dahu

Mr. Hou Bin and I are old friends. We got acquainted with each other in the early 1970s when he was a young editor of the fine arts. We lived very near then and he would come to see me to my studio where we discussed the painting and creation. Mr. Hou has an amiable disposition and is of keen artistic insight. What is most praiseworthy is his spirit of hardworking and being conscientious and meticulous in study.

It was fortunate that we had two opportunities of cooperation in the early 1980s: there emerged then in Shandong Province two typical character of Zhang Haidi and Li Cunbao, the latter wrote the novel *The Wealth on the Foot of the High Mountains*. The task of represent the two in the form of picture story was given to Mr. Hou and me. Together did we work out the composition, visit Ms. Zhang Haidi and have chats with Mr. Li Cunbao. The creation of the works developed smoothly and successfully. It was the most pleasant cooperation I had experienced on my life. I have understood Mr. Hou all the more since that cooperation and we have become intimate friends.

Mr. Hou Bin was very active in art creation between the end of 1970s and the early 1980s. His works of picture stories were frequently published in journals such as the *Pictorial of Picture Stories*, *Chinese Picture Story*, the *Fuchunjiang Pictorial* and the *Profound Mystery* and so on while his illustrations were all the more lively and toudling.

Mr. Hou Bin gave up the creation of the picture story and illustration in 1984 and began to try his hand in the oil painting. He entered Shandong Art Institute and spent two years on studying the oil painting in the department of oil painting. And his long years' career of the creation of oil paintings began from then on.

It is amazing that Mr. Hou should be so hard working. He works in the daytime, dealing with miscellaneous routines and paints at night, sitting up into the small hours everyday. And he has been working like this for more than twenty years.

Mr. Hou Bin's style of painting is rigorous and simple. His works well embody the popular saying of the style of painting being the character of the painter and spread in the circle of the arts. Owing to his years of hardworking, his essential technique is very sound. His ideas guiding artistic creation are lively. His paintings contain poetic conceptions which offer large rooms for imagination. They well represent the painter's cultural and artistic accomplishment.

The main of Mr. Hou Bin's creation of oil painting is the figure paintings which require the solid foundation of both the sketch technique and the superb skill of colour expression. The two elements should be combined perfectly. And to understand and express the personality and temperament of the character is the further demand of a painter in the creation of figure paintings. An excellent figure painter should have not only solid essential technique but also the comprehensive cultural accomplishment. Both I have perceived in Mr. Hou's works. Besides figure paintings, Mr. Hou also paints some landscapes and still life as a leisure. These painting sketches too embody his remarkable craftsmanship as well as excellent artistic accomplishment.

In depicting the figures, Mr. Hou pays much attention to the representation of the character, giving each figure an individual character trait through which his/her inner world could be observed. This has resulted from the careful observation of life on the part of painter. Individually is the soul of a character and only a representative character could manifest the painter's cultural accomplishment as well as his solid essential technique.

In the initial stage, Mr. Hou took his homeplace Weishanhu as the background and created the *Weishanhu Series* of local conditions and customs. It consists of the *Descendants of Loyal Officials* and *Good People*, the *White Sail Going Far Away*, the *People Returning Late*, *Waiting for Employment*, the *Declining Year*, *An Old Guerrilla*, the *Outside World*, etc. The series give a touching depiction that the local people live and strive together to keep up with the times. Through the weather-worn faces of the old men and the innocent eyes of the children, girls and young women, one can see the admiration for a happy new life and magnificent prospects, which reveal meanwhile the good wishes on the part of the painter. The portrayal to life demonstrates the solid accomplishment of the painter.

In 1993, Mr. Hou began the creation of the *Series of Being in the Dark* that represented the ideological head of the young generation of the times. It consists of *Being in the Dark*, the *Distant Eye*, the *Hazy Bird*, and so on. The works reveal the worrying consciousness of the painter. In the portrayal of a cold-blooded beautiful girl, the painter blended with his careful observation of life as well as his understanding of the reality.

The creation of the series of the *Old Dreams of Shanghai* presents the deliberation of the traditional Shanghai culture as well as the pursuit of modern civilization. The works not only represent the recollection of how Shanghai people lived in the 1930s, but also indicate the inquiry into the culture of the Neo-Shanghai School. They display both of the original technique of expression of the painter and his reflection under the influence of the Neo-Shanghai School Culture. The works of painting embody the painter's endeavor in the pursuit of the ideological connotation.

Mr. Hou Bin was elected chairman of Shandong Youth Artists Association in 1989. In more than 20 years work, he led an excellent group of painters. He was appointed president of Shandong Youth Painting and Calligraphy Institute in 1993. And in 2003, he resigned the post of president and settled down in Shanghai. He left the favorable conditions he had developed for more than 30 years and went to a new start. Many of his friends were puzzled at what he was doing. Yet how could they be counted as understanding his character and innermost being? He is a man of pioneering spirit and would never cease going head. He is the man who can exist and develop under any circumstances.

One should cherish ambitions as high as the sky. This is the requirement of our times. I hope everyone to be broad-minded, rouse oneself to conform to the trend of the times and endeavor to accomplish as much as possible, so that the future generations will be proud of our brilliant achievements and go ahead from a higher starting point.

On the occasion that Hou Bin's *Collected Paintings* is going to be published by Shanghai Fine Arts Publishing House, I write this preface to his collection. I am willing to say something about this excellent painter in the Chinese Painting Circle. What I wrote is the recollection of our years' friendship as well as a fair-minded appreciation of the middle aged painter who has been striving for years. He does not like exaggerations. And I am not good at the flowery language. What I have put down here is no more than an expression of the feelings in my heart.

As a friend and older brother, I wish Mr. Hou Bin open up a new prospect in Shanghai and achieve great success as he has done in Shandong.

January 1, 2006



张杰（左起第二人）1990年小学毕业时与同学合影



1971年与小学教师王若生先生在一起

我的路

我不记不清什么时候喜欢上画画。只是淡淡地记得在上小学的时候，课本上总是画得乱七八糟，老师常说我不会画画。我想不通的是我父母大半不识一个，怎么会生出我这个画家儿子。我也弄不明白是什么动力让我没完没了的画下去。

我出生在山东省临山镇里面的一个小岛上。说是小岛还不如说是一个土堆。全村共有30多户人家，四季辛苦，一年一年的过着朝不保夕。缺衣少药的生活，我记得小时候母亲常对我说的一句话是：“成天画，画画能当饭吃，将来有什么用。还不如学打算盘，将来还可以当个会计，少干点活，少受累。”母亲让我反复的学人教数学算盘，可是怎么也学不进去。一学就想睡觉，舅舅对我母亲说：“算了，别管他了，随他去吧，树大自然高。”也就是我对数字有恐惧感，我的数学课程不好，没让少什么伤脑筋，小学也没有戴上红领巾；我的业余生活，除了和小朋友们在一片沙滩玩外，就是看小说，画画，看小人书，再就是晚上跑到几个老人家那里听他们讲故事。

在小学我是个很难以引起老师注意的学生，因为每次考试前几名都没有我的名字。再加上打架闹事也找不到我，没有闪光点。一直到小学五年级，我都是这样走过来的。到了小学六年级的时候，我遇上了新的班主任王若生先生，这是被全校区认为最有学问的老师，也是我遇到的影响了我一生的第一个老师。

王老师在上课的时候经常悄悄地跑到我身后看我写字，还经常让我在黑板上抄课文，他让我们坚持写日记，一个星期要交上一篇课外作文，他经常在课堂上表扬我写得好的，作文写的好，还经常把我的作文读给全班同学听，读的有声有色，他语气是伸长了脖子的意见，让我感到了写作时没有能到的东西，我心里有说不出的甜蜜，自豪得头都发晕，我心想，我的笔子下是不是快结稿了，有时候我走路，吃饭，睡觉都笑出声来，——老子真有出头之日了，让那些嘲笑我的傻小子们傻去吧！

王老师经常让我把我的画拿给他看，从来没有说过我画影响了学习，他还在放学后把我叫到办公室，当着其他老师讲，他在城里上高中时候，有一位老师画的很好，全校区都有名，你好好画画，将来也会像他那样有名气。临下课时说，数学老师布置的作业要认真地去做，好学生应该各门功课都好才对，我心里很高兴，老师好像承认我是个好学生了。王老师见人就说我聪明，画的好，字写的好，作文写的好，他好像极力地把自己的产品推销出去似的。老师们对我的看法开始变了，村里那些认为我没有多大出息的人也将信将疑地看我了。

我画一手的时候到了，搞运动，村里要办壁报，黑板报，这个任务交给了学校，学校的老师和同学教我画的最好，王老师极力地推荐我去承担这个任务。有的老师反对，怕影响我的学习，王老师说，没问题的，课余时间我给他补课，就这样我成了第一人选，怕出事后我就不是一堆烂摊子，大家看都都舒了，解气，从此以后村里的所有壁报和黑板报都由我来办，外村的人看到后回去宣传，说我们村有个人才，我成了村里出了名的画家了，就连平时看都不愿意看我的女同学们，也窃窃私语说我厉害，我心里高兴！

我中学毕业以后又回到了村里，我虽然个子不矮，但是很瘦，没有力气，干活还不如女孩子，记工分和女孩一样多，我心里不服气呀，可是没办法，干活的活在那里，后来队长给我安排了一个轻快活，和一个瘦老头一块运牛，公牛拉车一个月不能干活，要有人牵着圈套行走，不能停，停了就磨磨发火，我就这样转呀转，转了一个多月，累得全没劲了，这时王老师向大队提建议，学校缺老师，缺教美术的老师，希望让我去当老师，就这样我当上了民办老师。

我们村在周围的村中算是个大村，但是小的可怜，围着村走一圈，也就用十几分钟，我经常一个人围着村转，常常在夜深人静的时候一个人站在村头望着一望无际的湖水发呆，一站就是几个小时。一种波澜壮阔，无边无际的东西冲进我的脑子里，我真的很像我的父亲那样持一輩子；想到最后总是苦笑一下，摇摇头，不想，睡觉去。那些再有的夸奖和赞扬，我也无动于衷了，我变得不愿说话，不愿和别人一块玩了，空闲时间大部分人都玩象棋，扑克，还有的聚在一块喝酒，我却没兴趣，就这样沉默了。我后来创作了一幅油画《远方的呼唤》，真实地反映出了我当时的心情。

有一天，村主任来到学校，说是县里办一个美术学习班，专门学临摹毛主席像，学好后回到村里画主席像，希望每个公社去一个，可是公社有了人，我不能不去，还不准，又是王老师极力地说服村主任给公社去电话非让我去不可。就这样我人生转折的第一步开始了。

学习班上我有幸认识了我的第二个恩师徐斌先生，这是我第一次离开家乡一百多里路来到县城，我第一次知道还有油画，第一次看到像膏香一样的油画颜料，二十个同学中我是比较小的，其他同学都有画画经历，我没有，一个月的学习班，让我长了见识，我像口渴的骆驼一样，没命的喝着水，难得的张老画看中了我这个从没见过画过画的学员，他除了白天给我上课外，晚上还单独把我叫到家里，把他多年积累的知识和画的写生像给板看，教怎样画画，怎样构图，怎样用笔，这些对我来说是那么的新鲜，我感到我原来画的画是那么的不规范，从此我开始了规范化的训练。

学习班很快结束了，大家都要回去，张老师把我叫到家里，告诉我回去要按正规的路子画，不能再像以前那样乱画了，还送给我他教的写生画和油画颜料，并且给我约定，经常通信，把我的画寄给他看，就这样我们的师生感情建立了。

回家后就几乎每个星期都能收到张老师的来信，谈绘画，谈工作，谈生活，更多的是鼓励，这种交往对于一个生活在贫困水乡的青年人来说，比金子还珍贵。

回到学校后我除教课外，所有的时间我都用来画画，新的学习方法吸引着我，也改变着我，我越来越觉得自己知道的太少了。

我一直想去县城看老师，想当面聆听他的教诲，可是相距太远了，绕了一百多里路外，还要乘两个多小时船，再加上家里生活困难没钱买车票，要去只有骑自行车，我母亲不放心，不去。

一天我实在按捺不住了，给张老师去了一封信约好了我去的时间。在村里租了一辆旧自行车带着两元钱就上路了。

7月的夏天烈日炎炎，我当时的裤衩一片空白，只有一个念头早点赶到县城。当我骑车走了五十多里路的时候，听到前面有人叫我。我抬头一看，见张老师满头大汗，骑着车子，脖子掖着一个被汗水浸透的毛巾，裤子上洒出了水迹。骑车迎面而来，他让我怕你一个人骑这么远的路不安全。来嘛！我极感动。在张老师家里住了一个星期。张老师的爱人陈老太好，又像老母亲一样的照顾我，也就是这些感动和激励让我坚定不移地走了下去。

1971年，我有幸走进了大学美术，走进去我里体检。张老师全家人非常郑重地为我送行，他们全家的高兴一点也不比我差。后来在我学习期间，张老师夫妇还看过我几次。

我进了济宁师专艺术系学习，那正是“文化大革命”的中期。当时我们班6名学生，教我们的有4位老师。一开学，学校里就热闹了起来。学生成了“救世主”，老师却成了刚过门的“小媳妇”。学生可以大谈特谈，乱说乱动，老师却要小心翼翼地，不敢多说什么话，就连老师上课都要征求学生的意见。老师不敢要求学生用功学习，学生也不刻苦学习，这个学校怎么上，我一时陷入了苦闷中。也就是在这样一个坏环境中，真是上苍有眼，我碰上了一个性格倔强的老师刘延智先生。

这是我遇到的第三位恩师，他的观点非常的鲜明，学生就是学习，在学校学到本事，将来怎么到社会上工作？他是美术专业的负责人，他说了算。他要来老师教好，学生要刻苦。只要老师这么说，我就没有什么话说了。可是一个普普通通的老师怎么能和整个社会形势抗衡呢？他的压力越来越大。我的压力也就越来越大。他好像看透了我的心事，把我叫到教研室，两腿直看着我，严肃而让人发怵，对我说：“第一，别人不学习你不要受干扰，你一定要学。第二，不管别人怎么批评你，说你‘白专’，你都不理他。有什么问题有我来顶着，你不要怕。第三，在学校不要谈恋爱。这样会影响你的学业。这些困难毕业后以后在工作岗位上解决。”刘老师给我订的这三条规矩，稳定了我的情绪，同时也增加了我的压力。他对学生的期望值太高了。如果谈王老吉老师对我的帮助，是开发了我绘画的潜力，保护了我绘画的热情。张经斌老师是把我引导上了一个正确绘画路子，并且坚定了我去走下去的信念。那么刘延智老师是不容置疑地把我推上了画家的路子。不允许有任何的辩解和退却。在大学的三年里，我每时每刻都感受到我背后有一双眼睛在盯着我，那么严厉，那么苛刻，只好好好地做人，好好地学习，不允许你做任何事情，哪怕一点也不行。

在我毕业的时候，新新闻出版部门向我们学校要一名美术编辑。很多学生都争着去。老师和他的意见也不一致。又见他极力主张把我送去。别人如有反对意见他马上就能跳起来。到校领导那里跑了不知多少趟。老母亲逝世他连夜赶到青岛看了过世的母亲最后一眼，丧事安排给弟弟处理，连家都没敢回学校。他真像个犟脾气老虎，认定的事情义无反顾。就是这样一个个严厉地让学生爱慕的老师，在学生的前途和命运安排上，又是那么一切无私无畏，坦然无私地尽着自己的义务。当你的工作和生活一切都就绪了，他只剩一句话：以后的路要走好。这就是我的老师。

我想借我画出版的机会，把我的三位老师介绍给大家，和大家共赏老师的风范。在我的生活中还有很多的老师和朋友都不同程度帮助过我。在这里一并表示衷心的感谢。

我们现在进入了一个新的时代。改革开放的社会环境让人的生活多元化。人们都无限地追求自己的生活方式。这样的生活环境影响了画家的创作也丰富多彩起来。各种流派争相崛起，把生活装点地有声有色。作为一个画家我心里有按捺不住地激动，画什么样的画走什么样的路，应该取决于画家的性格，取决于画家对生活的感受和感悟。我对自己的创作也作过各种各样的探索，在我的画册中多少也能感到一点。但是我的性格告诉我这是适合走具象绘画的路子，也许还会有变化，那只能走一步进一步了。我只能踏踏实实走好每一步，让读者能感受到我的一份真诚。我的一位作家朋友在送给我的一本画册上写了这样一句话：“有诗便是光，好的作品里应该有诗。”这句话对我启发很大。我一直在追求着画里面的诗，在诗的意境里寻求着光。

侯滨
2005年12月27日



1971年侯滨在晚上看张老师的画



1971年侯滨、陈老太、张经斌合影



1971年山东省青年美术学院招生班合影（左一：周斌，左二：李勇，左四：侯滨，左五：李立江，左六：于新生）



1971年山东省青年美术学院招生班合影（左一：周斌，左二：李勇，左四：侯滨，左五：李立江，左六：于新生）



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1971年山东省青年美术学院招生班合影（左一：周斌，左二：李勇，左四：侯滨，左五：李立江，左六：于新生）



1971年侯滨与母亲合影



1971年侯滨、陈老太、张经斌合影



1971年侯滨、陈老太、张经斌合影



1971年侯滨、陈老太、张经斌合影



2001年，中国美术学院为周彦生先生和夫人（左起侯强、周彦生老师和夫人、张彦成老师）



2001年，周彦生先生一席合影
(左一) 齐曾强

I'm not able to remember when I begin to like drawing and only remember lightly I often drew something on my textbooks and was used to be criticized by my teacher for paying no attention to hygiene. To make me further puzzled is that why I became an artist although my parents were all illiterate persons. I also don't know what impulse encouraged me to draw endlessly.

I was born on an island in Wushan lake of Shandong Province. The small island is rather called a mound than an island. There are only more than 30 households in the village. All of us made a hard life. I remember my mother used to saying that what's the meaning for you to draw all day long? May you treat drawing as meal? You'd better to learn to use an abacus and become an accountant in the future so as to labour less and suffer less. My brother let my uncle to ask somebody to teach me to use abacus. However I hardly learned anything as I began to sleep while I was studying. My uncle told my mother to let me be and the tree would be straight when it grew up. As I was feared of math my score of math was not good. It made my teacher worrying about me a lot. And for the same reason I was not able to be a young pioneer at primary school. At my spare time, I played with others or read fictions, draw pictures, read picture-story books and listen to the story told by old persons in my village.

My teachers seldom paid attention to me until the end of 5th grade as I was neither the excellent students nor the naughty ones. When I became a sixth grade pupil, I met Mr. Wang Zhusheng, a new supervisor of mine. He was regarded as the man of great learning at my area. He was also my first respected teacher who influenced on my whole life.

Mr. Wang was like to have a look of me when I was writing my works at class and he often let me copy textbook on the blackboard. He let us insist on writing diaries and hand in one composition every week. He often praised me for my composition and handwriting and read my composition impressively before all of my classmates. His tone extended the prospect of my composition which I wasn't clear by myself. I felt very happy and proud to be dizzy. I thought in my heart that my unfortunate days would be over. I often laughed loudly when I was walking, eating and sleeping. I was having my days. Let the silly guys who laughed at me giggle.

Mr. Wang often saw my drawings and never said that drawing would influence on my studying. Before other teachers, he told me that when he was studying in city, one of his teacher drew quite well. He's well-known all over the city. He encouraged me to draw conscientiously so that I might be as famous as his teacher. When I left his office, he told me to do my math homework seriously. He said a good student should be good at every course. I felt extremely happy in my heart. It seemed that my teacher regarded me as a good student. Teacher Wang praised me for my drawing, handwriting and composition. It seemed that I was his product and he tried his best to promote me. Other teachers changed their attitude at me and the villagers who believed that I was not a promising child became not sure for their opinion.

It's time for me to show myself when the movements were launched. Our school received the assignment to do wall newspaper and blackboard newspaper for our village. It was me who drew best in my school. Mr. Wang recommended me to do it. Some teachers was opposed to it because they were afraid that it would influence my study. Mr. Wang said that was not a problem and he might make up my lessons. So I got the job. When I had finished the assignment, I had an air of complacency very well. All of the villagers were convinced for me. From then on, I was responsible for all of the wall newspaper and blackboard newspaper. Some villagers from other villages said there was a talented person in my village after having a look of my drawings. I became the well-known painter in my village so that my female classmates who were reluctant to have a look of me praised me privately. I was happy in my heart.

After being graduated from middle school, I went back to my village. Although I wasn't short, I was very thin and had little strength. I was even not able to do the work as same as a girl so that they recorded my score of labor as the same as a girl. I wasn't convinced but I had no way to change it. Then the team leader arranged a light work for me, i.e. to graze ox with a disabled and old man. During the month after the ox was legated, it was not able to do any work and had to be led to walk around the village without stop. Or its wound would be inflamed. I walked and walked. After a month I had no sense of honor. At that time, Mr. Wang suggested to my production brigade that the school was lack of teacher, a fine art teacher. So I became a teacher of the school ran by my village.

Although my village is a big one among the villages around us, it's so small that it spent more than 10 minutes walking around it. I often walked around it by myself. At night, I stood at end of our village and looked at the boundless lake in a daze for several hours. Something boundless against me should I stay here throughout my life as my father did? Finally I smiled bitterly and shook my head to stop thinking and going to sleep. I became completely indifferent for any praise. I was reluctant to talk with others nor to play together. At spare time, most of villagers played at chess and poke or drank wine together. I was not interested at it. I became silent. My work Calling from Away which I painted later reflected my mood at that time.

One day, the director of my village went to my school. He said, an art training class was held at county to train students to draw the portrait of Chairman Mao. Every people's commune would select one person to study and then went back to draw Chairman Mao's portrait at every village. However in our commune a person had been selected. It's not sure if I might be selected. It was Mr. Wang who persuaded the director of my village to call to our people's commune and recommended me to study. Therefore I encountered the first turn of my life.

I met the second respected teacher of mine, Mr. Zhang Huibin. It was the first time I went to county which was more than 100 li from my village. It's also the first time I heard about oil painting and saw the oil painting colour which were like toothpaste. I was young among my thirty classmates. All of the Others had the experience of painting oil paintings. I didn't have it. During one-month study, I increased my knowledge. I was like a thirsty camel and tried my best to drink. Rarely, Mr. Zhang took a fancy to me, the student who never learned oil painting. Except giving lessons at day, he taught me alone at night. He let me see the material he accumulated for many years and drawings from life he painted. He taught me how to paint sketches. I felt very fresh for them and became to know how irregular my drawings were and began to train myself according to the standard way.

The training class finished quickly. All of us would come back. Mr. Zhang called me to his home. He told me I should draw according to the standard way and couldn't draw arbitrarily as before. He also gave me his life drawings and oil painting colours. He asked me to keep in touch with each other and send my drawings to him.

When I went home, I almost received Mr. Zhang's letter every week. He talked about work life, and encouraged me a lot in his letter. This kind of contact was rare than gold for young person at the poor village of lakes.

When I went back to school, I spent almost all of my time on drawing except giving lessons. The new kind of studying method not only attracted me but also changed me. I felt I know more and more.

I was always eager to visit my teacher, to listen to his teachings. However it's too far to visit him. I was poor and had no money to buy tickets. If I wanted to go to see him, I had to go by bicycle.

My mother worried about me and didn't let me go.

One day, I couldn't control myself and lent a bicycle and brought 2 yuan to go to see my teacher after making an appointment with my teacher by letter.

In July, it's very hot. My brain was blank at that moment and I only hoped to arrive at the county as soon as possible. When I had gotten halfway, I heard somebody called me. It was Mr. Zhang. He was covered with sweat and striped to the waist. He had a towel which was soaked by sweat over his neck and blisters raised on his shoulder. He said he wasn't at ease for me as the way was too far so he came to meet me. I was moved deeply. During the week I stayed at Mr. Zhang's home, the wife of Mr. Zhang took care of me as my elder sister or my mother. It was these kinds of involvement and encouragement that let me go on along my road steadily.

In 1971, I was lucky enough to have the opportunity to study Fine Arts at college. When I went to the county to accept physical examination, Mr. Zhang and his family saw me off seriously. They were as happy as me. Afterward, Mr. Zhang and his wife went to see me several times when I was studying.

I studied at Art Department of Jining Teachers College. There were 6 students in my class and 4 teachers taught me. It was at the mid of Cultural Revolution: When the school was opened, it became bustling. Students became the Saviors and teachers became young wives. Students were able to speak freely but teachers must be discreet and dared not to speak one more sentence. Dazebao was pasted everywhere in school to criticize revisionism in education. Teachers would ask students' opinion before giving a lesson. Teachers dared not order students to study hard and students dared not study hard too. I felt much depressed. Thank God! It was at this kind of circumstance that I met Teacher Lin Yuanzhi who was surely an enigma.

His was the first respected teacher of mine. His view was quite clear. Students must study hard, if students learned nothing in school, they were not able to work in the future. He was the director of Art Department. He ordered that teachers should teach seriously and students must study hard. I became relaxed. His words dispelled my worries. However how a common teacher may challenge the whole social situation? The more his pressure increased, the more pressure I felt. It seemed that he gained an insight into my mind. He let me go to his office. He looked steadily at me and was too serious to make me tremble with fear. It seemed that he would risk his life. He said, "First, You must study hard and don't be interfered by others. Second, Don't worry about any criticism for you. If you are in trouble for working hard, I shall protect you. Third, Don't talk love. It will interfere with your study. You may talk love when you begin to work." Teacher Liu established three rules for me and I was in a calm again. At the same time, my pressure was increased. For me, Mr. Wang developed my intelligence and protected my enthusiasm for drawing. Mr. Zhang led me to a right way of drawing and strengthened my conviction. Mr. Liu pushed me forward on the way of being an artist steadily and never allowed any retreat. During the three years in college, I always felt Mr. Liu's eyes looked at me steadily. They were so strict that I felt I had to be a good person and worked hard. And I dared not make any mistake, even a little mistake.

When I was graduated, the Provincial Journal and Press Bureau asked our school to recommend an art editor. Many students competed for this opportunity. As to who would be recommended, our teacher and leader had different opinions. It was Mr. Zhang who tried his best to recommend me. If anyone disagreed with him, he got angry immediately. He communicated with leaders many times. He even had no time to deal with his mother's funeral arrangements. When his mother died, he went to Qingdao to have a last look at her and went back to school again in one night. He asked his younger brother to deal with the funeral matters. He was like a tiger who was protecting its son. It was him who was too strict to make students tremble that fulfilled his duty on arranging his student's future and fortune conscientiously. When my life was ready, he only said that go your own way well in the future. This is my respected teacher.

I hope to take the opportunity of publishing my album to introduce the three respected teachers of mine and appreciate my teachers, virtue. In my life, many teachers and friends helped me in varying degrees. I'd like to express my heartfelt gratitude here.

Now, we have entered into a new epoch. Reform and open to the outside world is the main trend of our society. In such social environment, people's lives are various. People seek for their own style of life light heartedly. So that the creation of paintings becomes colorful. Various kinds of art spirits contend and decorate our life vividly. As an artist I can't help being excited. What to draw and how to draw is decided by the artist's experience and feeling of life. I explored different ways of painting. You may feel it in my album. However my character decides that I'm suitable for painting. Maybe my style of paint will change in the future. I paint earnestly in every period. I hope readers may feel my sincere. A friend of mine who is an author wrote a sentence on the album he sent me, "Poem is Light". Good words should contain the artistic conception poem. It enlightens me a lot. I'm always seeking for the poem in my paintings and this light in the artistic conception of poem.

Hou Bin

At Night of Dec.12,2005



2008年与董慧玉(中) 邵恩哲(左) 姜山亭合影



2002年去泰安做农村写生



2003年1月应邀赴浙江衢州艺术学校举办个人画展



2000年应邀到烟台农村体验生活



2005年去上海参加八人画展, 全国美协邀请, 著名王卫民先生应邀做伴



2005年去上海(左起侯滨, 李金发徐延斌, 孙范宗)



2006年与山东省画院院长滕国瑞先生在一起



2002年1月在美国旧金山展览美不莱博物馆



1990年与姜志勇陈鸣凯、杨晓明合影



2003年全家在上海艺博会







晚归的爸爸

Father Returning Home Late

120 x 50cm

1986

又一个好天气

Another Fine Day

80 x 100cm

1996

