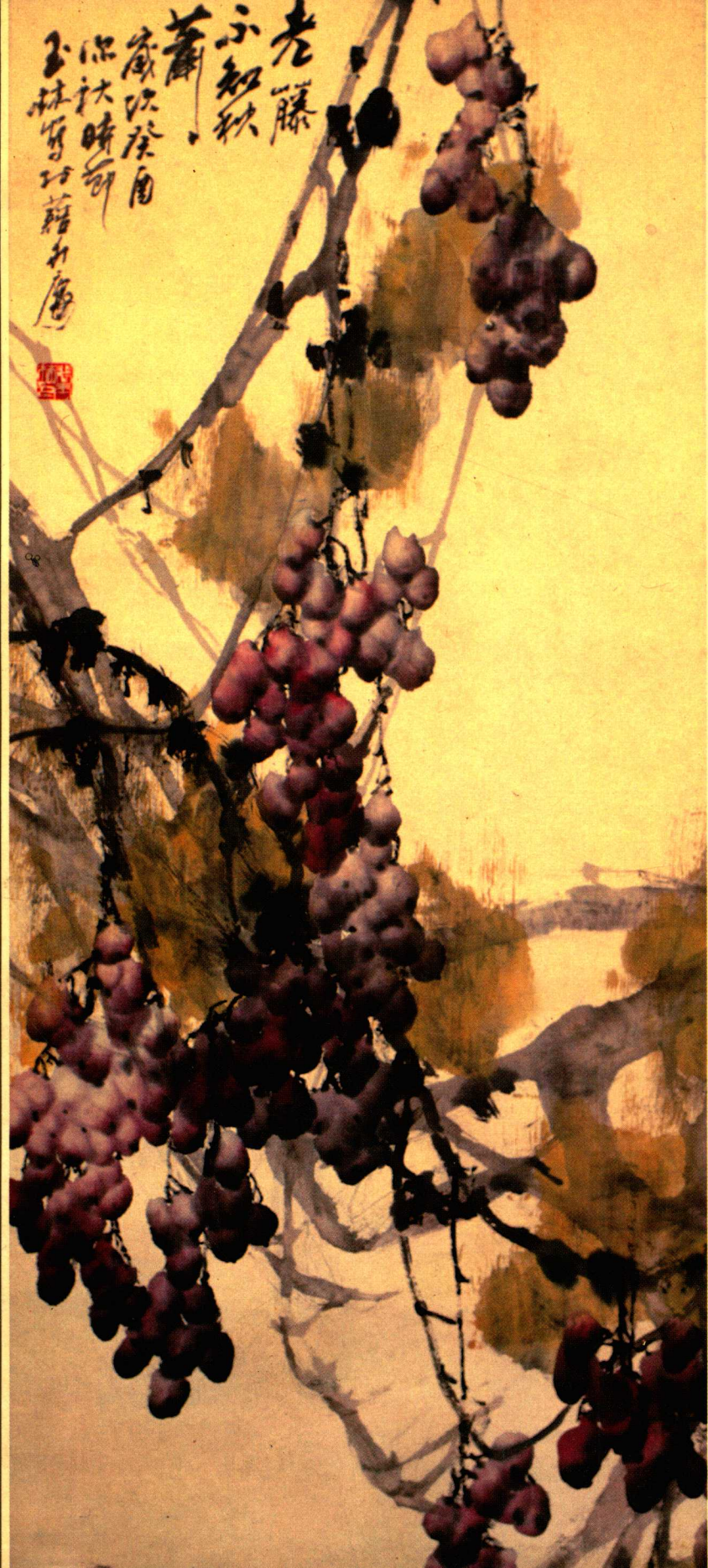


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# 非石玉林画集

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裴氏玉林畫集



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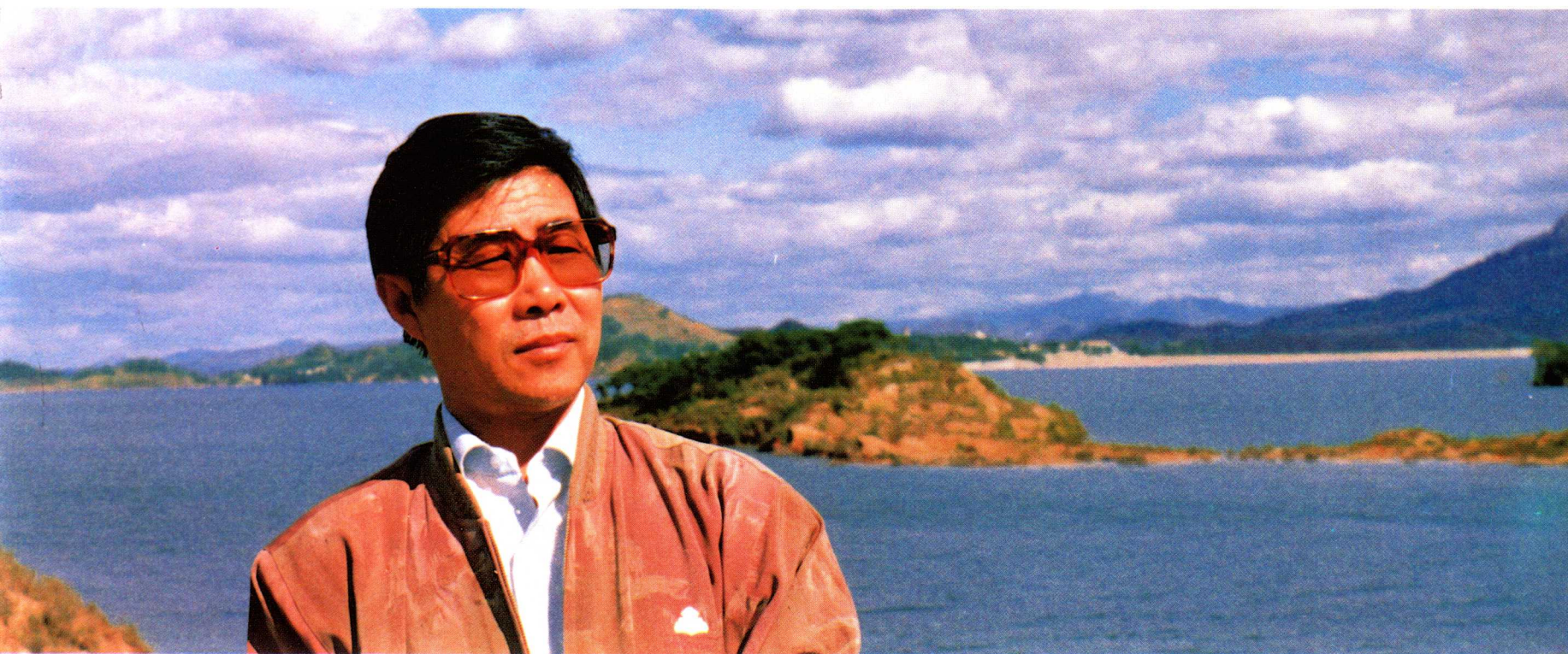
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作者像



## 简 介

裴玉林,1943年生于山西襄汾,是我国颇具影响的花鸟画家。现任山西临汾市政协副主席,兼临汾市文联副主席,高级美术师,山西美术院特聘画师。

他喜诗文,好书法,绘画上则力图在传统的基础上创出个人风貌。其作品以尚意趣、重抒写、笔墨酣畅淋漓、清丽富于韵味,而受到国内外人士喜爱。曾在太原、北京举办画展,在国内外展事中多次获奖。他的巨幅葡萄《硕果》于国庆45周年期间陈列于天安门城楼大厅。

八十年代以来,他先后七次参加当代中国花鸟画邀请展及中国画研究院邀请展,作品刊于报刊近百幅,并三次参加海峡两岸书画联展,作品多次赴日本、台湾、新加坡、巴黎展出。

裴玉林为人质朴无华、正直善良,他喜欢古人的一句话:“热肠冷面,傲骨平心”。

## **A BRIEF INTRODUCTION OF MR. PEI YU—LIN**

Mr. Pei Yu—lin, born in Linfen in 1943, is an influential painter of flowers and birds in China. He is now the deputy chairman of P. P. C. C of Linfen, and also the senior artist and special painter of Shanxi Art Institute.

He likes poems and calligraphy. In his paintings, he tries to create his own characteristics based on traditional styles. His works are appreciated by people both at home and abroad for their value of interest and charm, detailed description, drawing with ease and verve, delicateness and a special pleasing quality. Mr. Pei has exhibited his works in Taiyuan and Beijing. He has won many prizes at national and international exhibitions. The giant "Rich Fruits" was on display in the great hall of Tian An Men during the celebration of the 45th National Day.

Since the 1980s, Mr. Pei has attended contemporary flower and bird Chinese painting invitation exhibition five times, Research Institute of Chinese Painting Invitation Exhibition once, and Two Sides of the Strait Paintings and Calligraphy Exhibition three times. In addition, his works have been on exhibition in Japan, Taiwan, Singapore, and Paris, and more than 100 pieces have been published in newspapers and periodicals.

Mr. Pei is very simple, honest and kind—hearted. He likes the old saying: "It is better to be enthusiastic, but calm; lofty and unyielding, but unassuming."

# 从画葡萄说起

## ——裴玉林画集代序

鲁慕迅

小小葡萄，画起来似易却又难。

幼儿园娃娃用蜡笔画几个圈圈也算葡萄，虽幼稚，倒可爱；徐青藤、吴昌硕、虚谷、齐白石、崔子范，他们笔下的葡萄则趣高而调雅，堪为传世之珍。当今市肆所见画葡萄者甚多，或高光闪闪如玻璃球，或粗笔恶墨，潦草圈点，皆俗恶不堪入目。

一小小葡萄，何以高低雅俗判若霄壤？不免使我想起白石老人“太似为媚俗，不似为欺世”的高论。这对古典形态的中国写意花鸟画来说确是精当之论。然而艺术的高低雅俗又不全在似与不似，似与不似只是现象，其背后则是艺术家的修养、见地、技巧和智慧。事实上就有似而不俗和不似亦俗者。

在我所见画葡萄似而不俗者，当推山西画家裴玉林。裴玉林所画葡萄，没有脱离对象自身浑圆、光润、多汁的基本特征，而是把这些特征提纯、强化，并且用自己创造的笔墨手段加以表现，远看是整体的一串一篮，近观则笔墨酣畅，神彩焕然，它既不同于那种死磨细描出来的玻璃球，也不同于那种笔墨空洞、陈旧甚至粗恶的圈圈点点，而是有生命、有创造、有个性的艺术形象。

裴玉林的葡萄雅俗共赏，求画者多，自然画得多一些。但他不是那种一辈子只会画一种东西的“专家”，他有丰富的生活积累、很强的造型能力和娴熟的表现技巧，于花卉、禽鸟、草虫无所不能，他是一个画路很宽的花鸟画家。他笔下的鸡、鸭、燕子、八哥、麻雀以及青蛙、草虫等，造型和笔墨都很讲究、精到，刻划入微，十分生动传神。这些多是他亲自从生活观察中捕捉得来，绝非抄袭前人画本。如《秋塘野趣》中的双鸭，活泼恬适，顾盼有情，笔墨也轻松灵动，与表现对象和谐一致；《呢喃声里望丰年》中的双燕，风姿翩翩，飞势劲健有力，似觉春风浩荡，朝气蓬勃；《莫使青泥污玉容》中的青蛙和《雨打芭蕉》中的一双八哥，造型都很传神而富于个性。至于成片的麦田，大张的蕉叶，或易失之细碎，或易失之板滞，都是极难处理的题材，而在玉林笔下都能挥洒自如，淋漓尽致，尤其《雨打芭蕉》一画，那摇曳的蕉叶，狂舞的竹枝，回首惊顾的禽鸟，显现出一片风声，漫天雨意，使观者如临其境，魄为之震，情为之动，不禁联想到画外的



广阔空间和以往风晨雨夕的种种回忆，感情的脉搏也随着画家的笔触而激荡、而跳动。然而当我们回头再度审视画面的时候，才发现画家只是用了单一的颜色——水墨，只是凭着这种最单纯的表现手段，却创造出了这样一个有声有色、变化万千的意境空间，谱写出一曲浑厚华滋、迭宕激越的水墨交响乐章。这在作者的众多佳构中也属不易多得的力作之一，而其创作的过程却似举重若轻、一气呵成的。这就足以显示出作者全面的艺术修养，成熟的笔墨技巧，长期的生活感受的蕴蓄，不断深入探求的创造意识和创作激情。

玉林少年时代便和文学艺术结下不解之缘，从记事起就爱写、爱画、爱音乐、爱文学。画的“拂尘带”倍受邻里称赞；拉一手好板胡，是农业社文娱活动的骨干；为了实现作家梦，读过不少大部、短篇的文字名著。可是当看到邓相唐老师的胭脂牡丹时，就一下子被中国画的逸韵高致、异彩丰神所吸引、所倾倒，决心一辈子挚着追求了。当年的艺术幼苗，今天虽已树高荫大，但在它的艺术生命里，依然流淌着乡土文化的汁液，回荡着眉户调、“割韭菜”的旋律，以及那邓氏胭脂牡丹的神韵。这些少年时代的艺术熏陶都是极其宝贵，受用终生的。也正是他的生活——艺术道路上的种种机缘际遇，形成了他的审美旨趣，决定着他的艺术个性和美学风貌。

玉林画如其人，含蓄深厚，平易而内秀，他的画多取材于生活中常见之物，画面丰腴清润，造型形神兼俱，笔墨浑厚有力，这一切都是为了力求表现生活的诗意和温馨，给人以精神的抚慰和审美的愉悦。

玉林不属于那种在一天早上来个突变的画家，而是首先立足于传统，立足于生活，踏踏实实地做学问下功夫。但他也决不是艺术保守主义者，在他的艺术思想里有着很大的包容性和求新的渴望，他是在写实的框架下，一点一滴的向深处开掘，一步一个脚印地探索前进，因此他的出新绝非轻易得来，而是勤奋的挚着的艺术追求的结果。

玉林在艺术上早已达于成熟，但新的不断追求将使他继续走向更高的艺术境界。



## TALKING ABOUT DRAWING GRAPES

Preface for the Painting Album of Pei Yu—lin

Drawing grapes is likely to be regarded as an easy matter, but in fact, it is rather difficult.

Circles drawn with wax crayon by children in kindergarten could be called grapes. Though purile, they can still be lovely. The grapes drawn by Xu Qing—teng, Wu Chang Shuo, Xu Gu, Qi Bai—shi and Cui Zi—fan are charming and tasteful, and precious works of art. There are also a lot of grape—painters in shops and markets, whose grapes are shining like glass balls, or hasty and careless, too poor and tasteless to look at.

Why is there so much difference in drawing a little grape? Qi Bai—shi once said: "It is pandering to low taste if it is too similar, and it is cheating if it is not similar." However, poorness or excellence of art does not all lie in similarity, for it is only the appearance of an artist's mastery, insight, skills and intelligence.

Among many artists I've met who draws grapes alike but not in poor taste, Mr. Pei Yu—lin is the most admirable. He always draws grapes without separating them from such features as being perfectly round, smooth, juicy. And he always refines and intensifies these features to convey them by his own creative ways. So these grapes appear as a string or sometimes fill a basket from faraway, and they look shining with ease and verve when they are near. They are not retouched glass balls, or empty circles and dots, but the art of life, creatures and individual characters.

Because Mr. Pei's grapes suit both refined and popular taste, quite a lot of people pursue them. However, he is not "an expert" who can draw one thing only in his life. Indeed, he has abundant life experiences, a highly creative mind, and living skills in drawing flowers, birds, grass insects and

other things. He is a versatile artist in drawing flowers and birds. To be exact, his careful study, precise penetration, and subtle portrait of cocks, ducks, swallows, mynas, sparrows and even frogs make his paintings very vivid. And most of these he obtained are not from predecessors' works, but from his careful observation. For example, the pair of ducks in "the Charm and Wildness of Autumnal Pond" look lovely, quiet and comfortable, and their eyes bright and vivid. He draws the ducks nimbly and easily which are harmonious with the subject to be expressed. The couple of swallows in "Expecting Harvest Year in Twittering" are flying lightly and energetically in graceful bearing, as if Spring is coming, and everything is full of vigor and vitality. The modellings of the frog in "Keep Mud from Dirtying Their Bodies" and the couple of mynas in "Beating of the Rain on the Banana" are life-like, and they have their individual characters. As to those difficult works like "Pieces of Wheat Field", the big leaves of bananas are hard to catch their details, while they are handled by Mr. Pei easily and expressed thoroughly, especially in his "Beating of Rain on the Banana", the swaying banana leaves, the violently—waving bamboo branches and the horrified birds with their heads turning back convey the noise of wind on a rainy day in a vast open space. Their feelings will follow the artist's. However, it is the single—color ink and the simplicity of expression used by the artist that creates such a dramatically vivid, changing world of imagination and composes a simple vigorous and intense symphony there in. This is also one of his many excellent drawings in composition, but Mr. Pei gets it done with ease in the course of creation. This is enough to demonstrate his overall accumulation of artistic accomplishment, further pursuit of creative consciousness and enthusiasm.



Mr Pei was keen on literature and art in his childhood. He likes writing, drawing; and appreciating music and literature. His "Fu Chen Ribbon" was praised by the neighbours. Being good at playing Ban Hu, he became a main member in the communal recreational activities. He has read quite a lot of masterpieces of literature in order to realize his dream of becoming a writer. But he was attracted by the refined and splendid Chinese painting when he saw Mr. Deng Xiang-tang's "Carmine Peony", and decided to run with it. Now the seedling has grown up sturdy, but in its artistic life there flows the juice of local culture with the tune of Mei Hu Opera—the melody of "Cutting Chives" and the charm of Mr. Deng's "Carmine Peony". These artistic influence in his childhood were very precious and useful in his later life in forming his aesthetic standards, artistic character and style.

Mr. Pei's paintings, like himself, are implicitly profound, delicate, and simple. The artist's subjects come mostly from the common things in daily life. Their plumpness and smoothness, moldellings expressing forms and souls and the bold and vigorous strokes in drawing strive to convey poetic flavor and fragrance, and to provide comfort in spirit and delightness in aesthetics appreciation.

Mr. Pei isn't an artist who can change greatly overnight, but he makes his paintings based on tradition and life, and he is quite diligent. He is by no means conservative in his art. As a matter of fact, he is not only thirty for invention, but has an artistic mind to hold it. He is digging further step by step in the framework of realistic painting. Therefore, his inventions never come easily without pain, but are the results of his dedication to the pursuit of art.

Mr. Pei is already artistically mature, and his constant pursuit of perfection will make his paintings better and better in the realm of art.

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秋高图 (68×137cm) 1988年作

In Bright Autumn

(获'91《中国的四季》美术展铜牌奖)

Bronze Award for China's Four Seasons Art Exhibition



秋風  
王林書

秋風里  
王林書



秋实 (69×69cm) 1989年作  
Grapes



