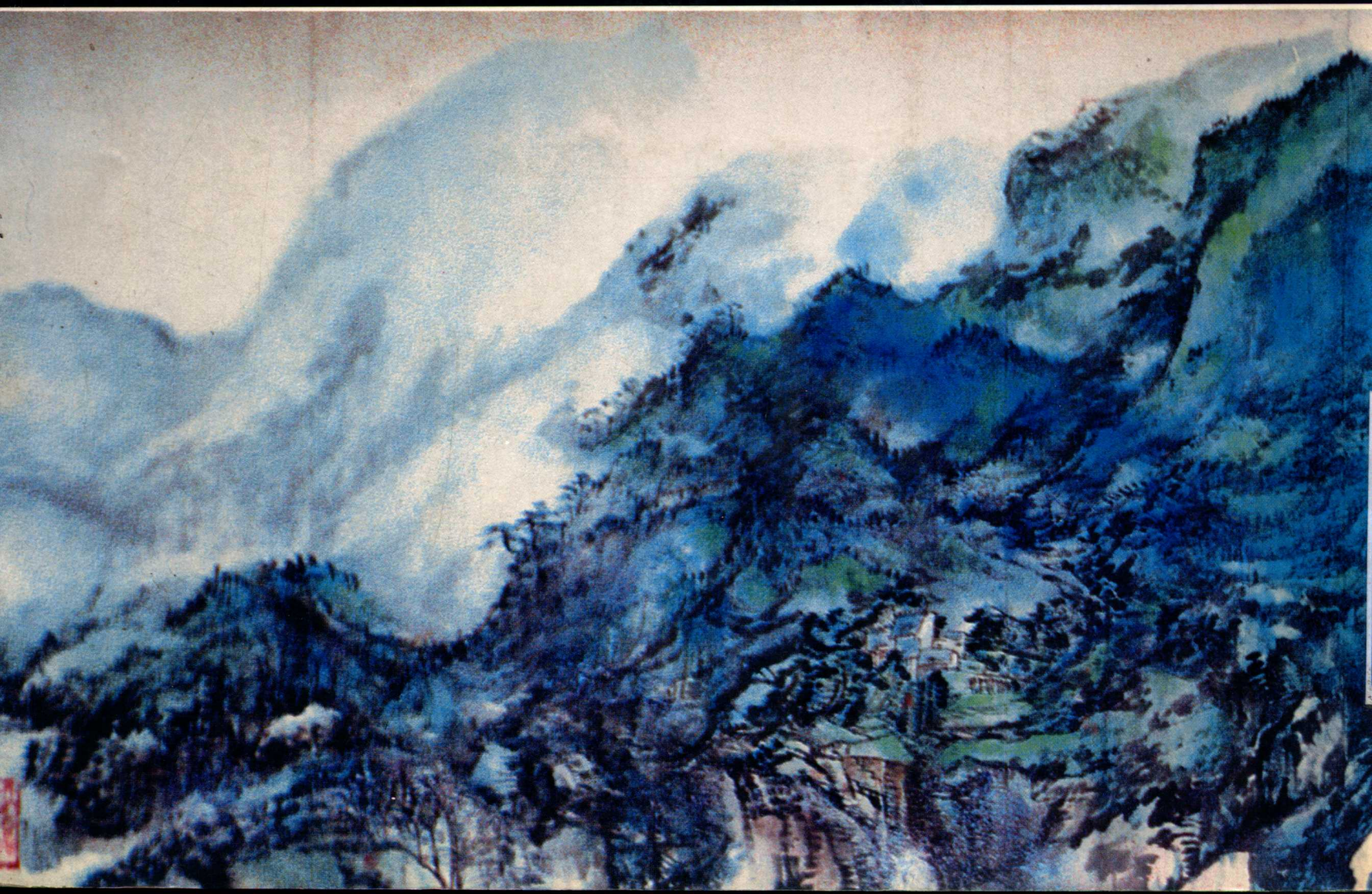


夏玉林画册

PAINTINGS BY XIA YULIN

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思一畫集

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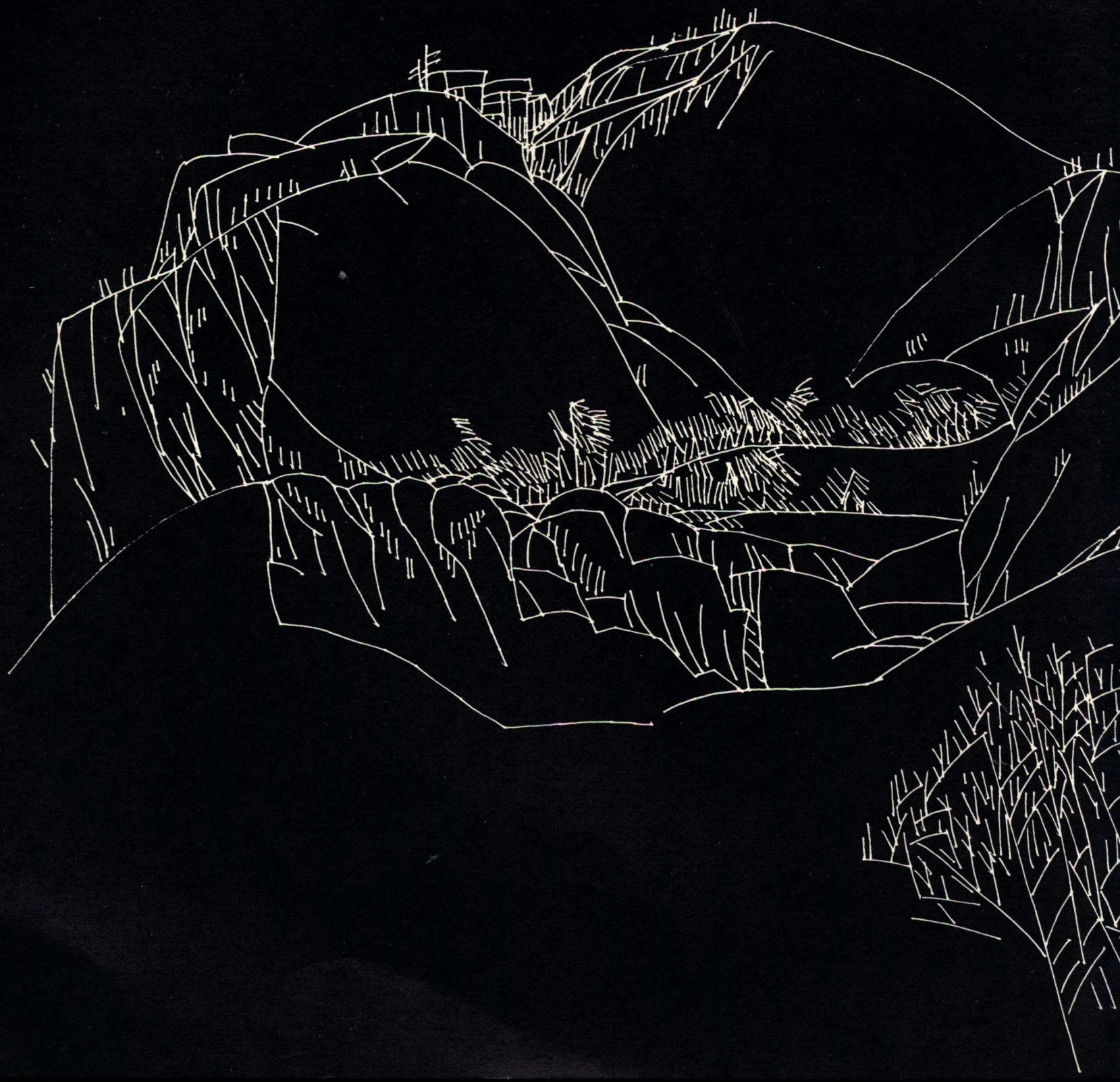
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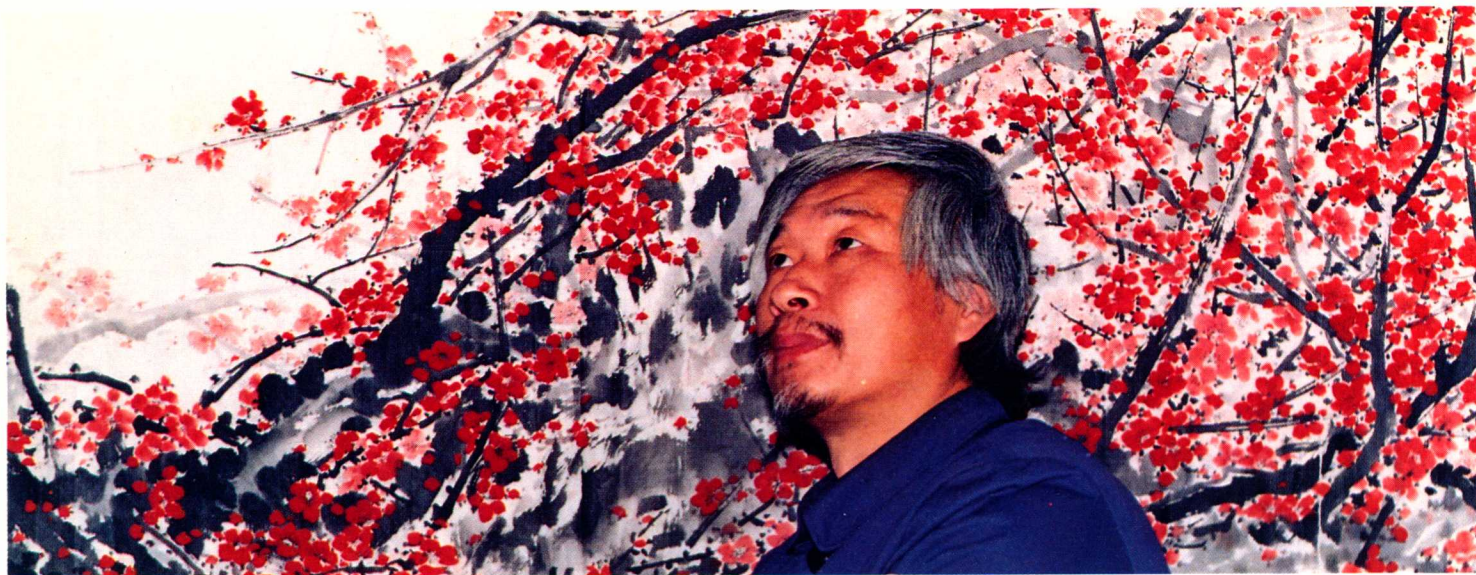
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畫家小傳

夏玉林筆名思一，中國美術家協會北京分會會員，《中國民主促進會》會員，中國文化報藝豪文化藝術公司藝術部主任，《藝術市場》畫報主編。他畢業於中央美術學院，是位一才華橫溢、卓然不羣的著名中國畫畫家。在勤於繪事的同時，傾心於對老、莊的研究，並習之有素，形成了他的畫冷峻、秀雅、神奇、洒脱的風格，在畫法上，承繼了潑墨、潑彩的傳統技法的先河，開闢了一條由點、綫、幾何形法結構的新路。在他畫中，華夏民族的本體精神與時代情感得到完美的結合。

他的作品多次在全國性的展覽中獲獎，國內有一百幾十家報刊、雜誌刊發過他的作品和藝術論文。其作品在海內外受到珍視和收藏。

WRITER'S BIOGRAPHY

Xia Yulin, is a member of the China Artists Association's Beijing Branch. Just as the meaning of his name stands for jade forest, he is an outstanding and gifted writer and graduated from the Chian Central Academy of Fine Arts. Along with devoting his life to develop works of art, he also pays attention to study of Lao and Zhuang, two different schools of art. As he has trained himself a habit like this way, the style of his art works is characterized as cold in colour tone, elegant, magical and free and easy. Apart from carrying on the Chinese traditional technique of splash-ink and splash-colour, he has also developed a new way of geometric structure combining points with elines. His art works successfully show that the Chinese native spirits have been well combined with the feelings of modern people.

Xia's works were rewarded many times at national painting exhibitions and contests. More than 100 Chinese newspapers and magazines have published his works and papers. His art works are valued and collected by both foreign and domestic peoples.

Xia is a member of the Chinese Association for Promoting Democracy, as well as Art Department Director for the newspaper Chinese Culture, put out by the Yihao Cultural Art Company, and Editor-in-Chief for the magazine Art Market.

思一畫集

乃正題



PAINTINGS BY SI YI

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序 言

李化吉

“意”的作用可能是在山水風景畫中最難以掩飾、忽略的，無論有意識追求，還是無意識流露。譬如情感問題，自然界本身不存在，而畫中是卻存生着的，這是畫家主觀所賦予的。感受的強烈，表現得就強烈；感受的淡泊，表現的也淡泊；無動于衷則是冷漠。因為有情感，作品在觀眾心理上才會產生共鳴、交流、引導和感染力。但是要想把主觀感受通過恰當的手段充分表達出來，實在是極困難的，何況還要具備自己的個人風格，自古至今畫家們畢生追求的大概就是這件事，盡管各種畫論的辭匯不同，或深玄、或淺顯、或傳統、或現代，道理其實是一樣的。“意”是抽象的、概念的，要轉化為形象，則須借助表現手段，雖然構圖、綫描、筆法、設色都不是繪畫的終極目的，卻都具備着難以窮盡的奧秘，是畫家的獨特“語言”。“意”與“法”是不能偏廢的兩面，從夏玉林的作品中，看得出他幾十年的藝術歷程，是在對“意”與“法”做不停的艱苦的探索。

“意”是主觀的，但是必需到自然中去觀察、體驗。古人歸結為“師造化”，有人也許覺得這句話太缺乏現代意識，太陳舊，實在令人厭倦。但是既想表現對自然的感受，又不去自然中去觀察，而只憑空想像，或是在別人的窠臼中尋靈感，不管古人、今人都是很困難的。畢加索、馬蒂斯對着模特變形，許多人不理解，以為根本不像對象，何必去觀察？而畫家自己知道，那種“神”與“意”的啓示、靈感，完全離開自然是很難產生的！夏玉林依然執着、誠懇地面嚮自然，不管在境遇、條件上如何艱難，仍舊竭盡全力到自然中、生活中去觀察、感受，這是一個畫家極可珍貴的素質，也是他的作品生命力的來源，支持他敢于嘗試各種手段、方法、敢于探索。

為了充分表現“意”就要致力于刻意經營，所謂“意匠慘淡經營中”，夏玉林的畫看得出在整體上所做努力，他重視“氣勢”的作用，大的造型與結構所形成的氣勢，使觀眾產生自然界似乎是能夠運動的、有靈性的生命物，它們充滿感情和力量，比如“海潮”中伸向海灣的石島，“牧場”中的隨山勢起伏的房屋，都會產生這種心理效應，另外，像“夢之泉”、“夕輝”等，在大的構圖中“氣勢”的處理也都很具匠心！夏玉林是學過裝飾畫的，所以他的作品中濃厚的裝飾風傾嚮，也使得在整體造型上主觀感受性的表現力上得到更加強烈的效果。

夏玉林尋找自己語言的探索，他學習過各種傳統的綫描、皴法、點染，但在他沒有甘心這樣做，有表現新的意念和對象時，他尋求新的方法。在運用粗、細不同的綫描與積墨、排列頓點來組織形象，並間以潑彩、特別是積點的手法是很有特色的。夏玉林沒有因循模式，但尊重傳統，有選擇地從西方現代繪畫中汲取營養，顯示了他的堅定的個性和勇于走自己道路的膽量。

一個畫家走自己的路是不容易的，藝術從來反對因循摹仿，但創新是不是能取得成功，又不僅取決於反對傳統的主觀意願，要有藝術表現力和它的內涵力。夏玉林的成績是他不畏巉岩、不斷求索精神，幾十年來，一直遵循「寂寞之道」（李可染先生語）認真思考、勇于實踐的結果。這一切，觀眾們必定會在他所奉獻給人們的這批作品中感受到。

祝賀夏玉林作品集的出版。並願他在今後的長征中更結碩果！

一九九二·北京

SOME THOUGHTS ON XIA YULIN'S LANDSCAPE PAINTING

by Li Huaaji

In Chinese landscape painting, the unspeakable “yi,” which has multiple connotations such as meaningful beauty, moods and feelings, is something that can never be covered up or overlooked, no matter whether the artist intentionally seeks it or unknowingly reveals it. For example, nature has no moods or feelings, but all landscapes in painting have. It is the painter who gives pictures feelings and moods. If the artist feels keenly of nature, there is bound to be passionate expression. If the artist feels of nature light-heartedly, the expression is light. When the artist feels nothing at all, the expression can be nothing but apathy. It is because of the emotions that art works touch a sympathetic chord in viewers' minds. Exchange between the viewer and the painter, the pictures' guiding functions and their appeal all stem from “Yi” meaningful beauty, moods and feelings reflected in them.

It is, however, extremely difficult for the artist's emotions to find full expression in painting through proper means. Moreover, personal style is involved here. It is safe to say that painters of all times have been out to seek “yi” and personal styles all their lives. Although different art theories use different languages and vocabularies, no matter how modern or traditional, how difficult or easy to understand, they all dwell on these two things. “Yi” is abstract and intangible, which is yet to be translated into images by means of expression. Although composition, lines, strokes and colours are not the ultimate goal of painting, they all pose unfathomable mysteries for painters. At the same time, they are also unique “languages” of the painters. “Yi” on the one hand and the means on the other are two sides of a coin. One can see from Xia Yulin's works that decades of his artistic experience mean decades of painstaking and continuous search in this regard.

Although “Yi” is something subjective, the artist must observe and feel the nature in order to acquire “yi”. Our ancestors had it right: “Learning from nature.” Some people may consider the idea as too out of date and tiresome because it lacks modernity. It is, however, difficult for modern people as well as ancient people to express their feel of nature, without observing and watching nature, if they depend only on empty imagination and seeking inspirations in others' footsteps. Picasso and Matisse metamorphosed their models. Many people are unable to understand this, wondering why all this observation of the models since they are ultimately metamorphosed on the canvas. But the painters themselves know that learning from nature is indispensable to the revelations of spirit and feelings, and to one's inspirations. Xia sticks to learning from nature. And he is in all sincerity. He plunges himself into nature, no matter what situations he is in

and how difficult the conditions are. He displays the quality that is most important for a painter. This is where the vitality of his works lies. As a result, he dares to experiment with any means and methods and blaze new trails.

In order to fully express the unspeakable moods, feelings and meaningful beauty (Yi), the painter has to elaborately design his painting as a whole. Xia makes painstaking effort to achieve overall compositional effects of his works. He attaches great importance to “dynamism” and “imposing manners” of the pictures. Dynamism stemming from overall composition and shapes makes the viewer feel that nature is alive with all its movements, intellect, emotions and strength. The rocky island stretching into the bay in his “Tide” and the houses fluctuating with the rolling terrain in his “Pasture” all create such psychological effects. In addition, his “Spring of Dream” and “Glow of the Setting Sun” are also well done with their overall compositional dynamism. Xia's works lean heavily to ornate painting. This makes his works strikingly expressive of his subjective feelings where overall structures are concerned.

Xia is constantly in search for his own artistic language. He has studied various traditional techniques such as outlining, special ink stroking to show shades and textures of rocks and mountains, ways of adding details and so on. But he refuses to travel comfortably on the road of traditional skills. Instead, he is out to find new techniques to convey fresh ideas, feelings and and portray objects. He often organizes the images and shapes with thick and thin lines, or their accumulation, and arrangement of dots. All this is often strengthened by splash of colours. His method of layering of dots is unique. Although Xia never treads in other's footsteps, he respects the tradition. Besides, he selectively absorbs nourishment from modern Western art. All this shows his tough personality and courage to go his own way.

It is not easy for a painter to go his own way. Imitation and treading in others' footsteps are the last things desired in art. But the success of artistic pioneering depends not only on the artist's will to break free from the restrictions of the tradition but also on the power of artistic expression and magnitude. Xia's accomplishments are the product of his fearless exploration, serious thinking and daring practice over the past decades. He never seeks fame and money but only his art. The viewer can feel all this from the works in this picture album.

Here I would like to express my congratulations over the publication of the picture album. I wish him further success in his future artistic career.

名畫家與普通人

席小平

這些年在北京，經常看到他的作品，覺得很是喜歡。雖然對繪畫藝術屬門外漢，却也抱着愛“美”的幾分熱忱。幾年前的一個黃昏，無意間將朋友送來的一大摞畫稿攤開，按時間順序排起來，竟然鋪成了一條路，便感謝生活提供了一個難逢的機緣，使我能懷着一片熱烈的鐘情，盡情地領略他的風騷，尋覓他從這條路上走來的足跡。

他叫夏玉林，筆名思一。其實我們應該是老同事，那些年，我在北京工藝美術行業任職時，他正在那裏繪畫，只是因分工和忙于政務，一直未謀面，後來相繼都離開了那個行業。人就是怪得很，成天在一起，近在咫尺却無有來往，一旦離開了，反倒彼此都想着。當然，還是要感謝中央電視臺，使我在新聞節目中見到了他，見到了他的作品。他早年畢業于北京工藝美校，看得出具有專業畫家的功底。當然他的歷史，他的業績是絕少人知的，他也絕少向人說。即使問起他，也只是一些支吾而已，似乎自己總無有什麼可言，就是一個普通人，一個普通畫家，他的秉性就這樣遺世絕俗，落落寡合。但我感覺他是一個好朋友，一個正直和誠心的人。其實也用不着他去說，170家報刊發表他的作品，數十次在北京、全軍、全國獲獎，衆多觀衆對他作品的青睞，已說明，他早就成爲不是名人的名人了。就是出于這樣一種認識，出于內心的欽佩，對藝術之熱愛，便誠心誠意去向他求教。

記得那天天氣很冷，夜色中整整尋覓了一個多小時，在青年湖南街一個偏僻的院落間見到了他，因事先沒有通過電話，恰逢他趕着創作一批作品，無意間打攪了他。不過，欣慰的是，我就這樣領略了他的藝術。他依然是往日的那種平靜，像身邊沒有發生任何事情，有如在當年的那個擁擠的畫室，幾個人合用一張很小的畫案。他還是他。見到我，他是高興的，言語顯然要比平日多，也似乎忘記了我們彼此間的年齡差別，儼然把我當作至交、老友，自然話匣就打開了。沒有一句是用來應酬，以至使我將這次相見的印記，清晰而久長地留在了記憶裏。每每于各大報刊見其新作，尤其從中央美院畫廊見到夏玉林畫展，親眼目睹衆多中外美術界朋友和前輩，高度評價其藝術，許多觀衆流連忘返于他那些頗具藝術個性的作品前，我對他的印象，就絕不是初時的那種淡淡的寫意，而是一筆重似一筆的素描了。及至他稀疏的白發，寬大的前額，說話慢條斯理，言語間頗見個性，且不善掩飾

情感，對人生和藝術，對我們這個古老的民族，對現實生活充滿熱愛，從不說假話，實在得像個古老的農人一樣的性格特徵，就深深地印在了我的腦海中，最終成爲我對他的評價。不時地想來，耳際總響着一位歐洲藝術大師的名言：“藝術家最珍貴的東西莫過於真誠和平易。”

我們就這樣成了好朋友，我就這樣了解了夏玉林。知道他進了中央美院壁畫係，藝術水平有了突破，成了名人畫家，很多作品被國內一些重要場館保存，外國朋友也紛至沓來。他的“昆崙牧歌”、“夢之泉”、“祖上的河”、“閩南鄉夢”等作品被美術行家譽爲大作和精品。今年四月，與一位新加坡女華僑交談時，她一下子就提起了夏玉林的“秦嶺秋色”，說是她從作品中尋到了民族的根，談話間，她竟然激動得幾次掉下眼淚來，言語中表達着一種不枉爲此行的感慨。和女華僑交談，使我想起了去年秋天的一件事情，這是最不能忘記的。正好是我去往南方前一天的一個月夜。滅了燈從屋裏走出來，月光照了滿園，綠樹森森中，我們站在月色裏，看着自己的影子，他輕輕地訴說着白日裏發生的一件事情，臉上帶着一種嚴肅。我深信，那種月夜，那種環境，那種綠色，那種談話，對於我都是很珍貴的。也正是從那天開始，我更了解了夏玉林。其實，他完全可以將作品售出，只是由于對方說了一句，因爲他是中國畫家，便要將價格壓低一些，他就說什麼也不賣了，就將作品分文不取送給了另外一位外國游客。而這些年，對於他的作品，只要朋友喜歡，他都盡可能滿足，成了名人也不例外。開始，我也并不理解，日子久了，方知這是他的風格、他的人品。爲此，曾經和他探討過不止一次，他的“高論”是：“不敢吹噓自己是否天才，有無師自通的本領，更不願意以大師的名字來做虎皮包住自己，嚇唬別人，也不指望以此換取錢財，只是想以畫論畫，究竟是毀是譽，悉由尊便，實在是想老老實實地作畫，規規矩矩地做人。”

看來，他這番話是發自肺腑的。不然，爲什麼畫冊出版時，那麼多名人樂于爲他寫序，他却偏偏看上我這位小老弟、普通人呢。我既無大的威名，又無“天外飛來之筆”的本領，恐怕還是出于他名人畫家的普通人秉性吧，否則，豈不荒誕。我爲他感到自豪，爲能有機會給他塗抹幾筆，感到由衷地高興。

THE WELL-KNOWN PAINTER AND THE ORDINARY MAN

by Xi Xiaoping

I often see his pictures in recent years and I like them very much. Although I am a lyman of fine arts, I am enthusias.ic about beauty. One evening a few years ago, Iunintentionally spread out a stack of paintings, which a friend of mine had sent to me, on the ground in the order of time. They formed a path of paintinge. This offered me an opportunity to know his art and track his footsteps on the artistic road.

He is Xia Yulin, whose pen name is Si Yi. As a matter of fact, we are old colleagues. When I was office worker at the Beijing Art Company, Xia was a painter there. But we didn't know each other because of different jobs and commitments. Later both of us left that company. It is strange that when people are together with each other, they have no dealings with each other and that they miss each other once they are separated. I should thank CCTY (Chian Central Television) for showing his works on the screen. Xia graduated from the Beijing Atrs and Crafts School. The experience is showed by his professionalism in painting. Of course, he tells people little about his personal experience and his accomplishments. When asked about this, he just falers people off with ambiguous words as if there is nothing worth telling about himself an ordinary person and painter. He is really such a hermit-like man. But I feel that he is a good friend and an upright and honest man. In fact, he does not have to publicize himself by words. His works have been printed on 170 newspapers and magazines across the country. His works have won dozens of awards at art exhibitions in BeiJing, in the army and other parts of the country. Many viewers admire his art very much. All this shows that he has long become a "well-known man in oblivion." Out of my understanding of Xia as a man and my sincere appreciation of his art, I visited bim one day to discuss art with him.

It was a very cold day. I searched for more than an hour in the darkness before I found him in an our-of-the-way courtyard in the Southern Youth Lake Street. My unheralded visit actually interrupted his painting work. He was quiet as ever. But he was glad to seeme and he talked more than usual. He treated me as a close friend, forgetting the gap between our ages. Not a word of his was for polite formality. This meeting between us is embeded in my mind. Later, whenever I see his new works in newspapers and magazines, his pictures on display at the Art Gallery of the Central ACademy of Fine Arts, and hear admirations showered on him by Chinese and foreign artists and critics, his image in my mind develops from a kind of "light-touch freehand picture" to a "heavy-stroke sketch." His sparse white hair, broad forehead, his making no effort to conceal his feelings, slow speaking, his personality showing through his words, his love for

life, art and the nation, and his honesty have turned into my own evaluation of him. I always remember a European art master's remarks: "What is most precious for an artist are nothing but honesty and being unassuming."

We have thus become good friends and I have thus come to understand Xia Yulin: He entered the Mural Department at the Central Academy of Fine Arts. He improved his art very much. He becomes a well-known painter. His Works are in the collections of many galleries and museums in China and his paintings have attracted some foreign connoisseurs.

His "Pastoral song of the Kunlun Mountains," "Spring of dream," "the Ancestors' river" and "Dream of the southern Fujian vilage" are graded as the cream of art by some critics. An overseas Chinese woman from Singapore once told me that she had found her roots in Xia's "Autumn in Qinling Mountains" and she broke into tears while mentioning this.

One evening in the autumn of 1991, we two stood in the moon-lit courtyard and he told me something that had happened in the day. He could have sold one of his works to a foreign tourist but that the tourist tried to force the price down a bit simply because Xia was a Chinese painter. Xia refused to sell the picture no matter what prices were offered then. But he gave it to another foreign tourist as a gift. I can never forget what he told me that moon-lit night, nor the green trees surrounding us, nor the seriousness on his face in telling the event. I began to understand him all the better from that day on.

He is always accommodating his friends' desire for his pictures. He still is, now that he has risen to fame. At first, I did not understand why. But later, I've got to know that he does so out of his hospitable and honest personality. I've discussed the matter with him many times. His opinion is: "I dare not say I'm highly talented or I have the ability to learn art well without the teaching of others. I hate to prance about with pretensinons of a "master" in order to promote my fame and keep others down. I don't want to earn money by painting, either. What I want is painting for painting's sake. It makes no difference to me vwhether others shower slanders or praises on me. I just want to honestly paint my pictures and be an honest man."

His words come obviously from the bottom of his heart. Or, he would not have chosen me, an ordianry and obivious man, instead of other famous people, to write a preface for the picture album of his works. He does so, I guess, because he is motivated by his personality of an ordinary man. Otherwise, it would be ridiculous to invite me to write the preface. I am proud of him and am glad to have an opportunity to write something for him.

夏玉林把畢加索民族化

畫家夏玉林從傳統中走來，對光與色作過些許嘗試，現在又發展出自己獨特的構成美風格。

夏玉林說：“我打亂現實的視覺形象，又把它們重新組合在我的作品中，這就是由點、綫、面構成的多角度、多層次構圖。換個說法就叫把畢加索、馬蒂斯民族化。”

著名畫家、前中央美院壁畫系主任李化吉這樣評論夏玉林的風格：“中國畫特有的‘意’透過他的構圖，點綫的組合，墨的積染和潑彩表現出來。”

在李化吉看來，自然界的山水并無情感，而畫中山水却有情感。是畫家賦予了山水情與神。當畫家感受深刻時，表現就深刻；感覺得輕，表現也輕；無甚感受，表現就麻木。

李化吉說：“可以說，自古以來，一代又一代畫家追求的無非就是‘意’與‘法’二者。“意”就是作品的情感，韵味，境界等。“法”即是表現手段，畫家的藝術語言。在其數十年的藝術探索中，夏玉林在這方面取得了可喜的成就。”

當問及怎樣達到了現在的藝術境界和風格時，夏玉林答道：“多年來在傳統的圈子裏用傳統的手法作畫，總覺得不能完全表達自己的感受，有一種走到盡頭的感覺。”所以他借鑒了西方表現主義和立體主義的手法，在此基礎上終於形成了自己獨特的構成美風格。

此外，夏玉林還全身心地投入觀察和體驗自然。李化吉說：“有人不理解，既然畢加索和馬蒂斯筆下的對象最終都變了形，這兩位大師為什麼仍要對着模特作畫。這些人不懂，一個畫家如與自然和生活完全隔絕，所謂的“天啓神示”和“靈感”也就與他無緣。然而夏玉林很懂這一點。”

談到圖畫中變形和重組的自然，夏玉林說：“照像似的描寫自然絕非藝術的最高品位，因為畫家只是被自然牽着鼻子走。藝術家應是自然的主人，任想象馳騁。當然，這要建築在大量寫生和作畫的基礎上。”修練禪宗的夏玉林說：“一旦畫家進入表達自我的自由王國，他就完全擺脫了真實時空的束縛。”

“當我作畫時，我知道的一切就是我在畫畫。其余如點、綫、麵、色等一概不知。形象，色彩等自然而然從筆底湧出。在這種狀態下畫出的作品沒有一絲一毫概念性知識和技術的痕迹。”夏玉林說。

李化吉認為，夏玉林很重視作品的整體氣勢，這種宏大氣勢是由形象和造型的組織造成的。

李化吉說：“這種整體構圖的氣勢讓觀者感到大自然是運動着的有靈氣和情感的生命體。”

在“海潮”中伸入遠方大海的石島，在“牧場”中隨地勢起伏的小屋都給觀者這種心理上的震蕩。

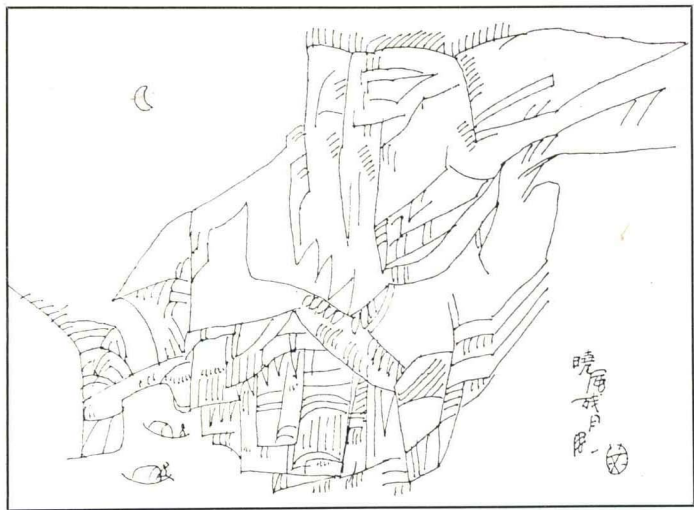
此外，李化吉認為夏的作品中的裝飾性風格也使他的主觀情感表現得更充分而強烈。

夏玉林生于1945年。後入北京工藝美術學校。研習藝術。1962年畢業後到海軍報作美術編輯。再後來進了中央美院壁畫系。他現在是北京177中學的高級美術教師。

他曾受教於著名畫家靳尚誼，李化吉，孫景波等。在其30余年的藝術生涯中，他的作品曾獲一係列藝術獎。其作品被國內重要博物館和畫廊收藏。國內170家報刊雜誌如人民日報，中國日報，人民畫報，北京日報，北京周報等都刊印了他的作品。

現在，他的第一部畫集即將問世。

楊毅



XIA SORT OF SINICIZES PICASSO

by Yang Yi

Painter Xia Yulin has emerged from tradition, toyed with colours and light for some time and now has developed his own style of compositional beauty.

"I break up what I see in reality and juggle the parts in my paintings. This is a kind of multi-dimensional composition made up of dots, lines and planes," Xia said, "Or in other words, it is a sinicization of Picasso and Matisse."

Li Huaji, former director of the Mural Department at the Central Academy of Fine Arts, has his own opinions on Xia's paintings: "The moods, feelings and ideas in his paintings show through his composition, grouping of lines and dots, layering of ink and splash of colours."

Landscapes in nature have no feelings, but those in painting have. It is the painter who gives his feelings to the painting. When the artist's feelings are strong, so is the expression. When he feels light-heartedly, the expression is light. When the painter feels nothing at all, there can be nothing but apathy in expression, in Li's view.

"It is safe to say that moods and ideas on the one hand and techniques and means on the other are what painters of all times are after," Li said, "And Xia has really achieved something in this regard in decades of artistic practice."

Asked how has he come to this phase of his art, Xia said: "One day, after years of painting traditional paintings I felt that I had come to the end of my rope where expressing what I felt was concerned." As a result, he began experimenting with Western expressionist and cubist techniques, on the basis of which he developed his own unique skills and style.

Besides, Xia began to observe and feel nature all the more intensively. "Some people wonder why Picasso and Matisse still used models since they were eventually metamorphosed in painting," Li said, "They simply don't know even the so-called 'divine revelation' and inspirations can hardly come by if the painter is separated from nature and reality. But Xia knows it well."

Talking about the metamorphosed and rearranged nature in his painting, Xia said: "Photographically depicting nature is by no means the highest level of art because the painter passively revolves around nature."

Instead, the artist should become the master of nature

and give free rein to his feelings and fancy. But this must be based on extensive realist painting and sketching from nature, in Xia's opinion.

Once the painter enters the state of free and seemingly casual expression of his emotions and imagination, he is totally free from restrictions of realistic things, according to Xia, who also practises Zen Buddhist meditation.

"When I paint, I know nothing about dots, lines or whatever. All I know is I'm painting. Everything aptly flows from under my brush," Xia said. In this way, the painting is entirely free from all conceptual knowledge and techniques, in Xia's view.

In the opinion of Li Huaji, the critic, Xia also emphasizes the dynamism of the picture as a whole, which stems from the general composition and organization of shapes and images.

"This kind of dynamism makes the viewer feel that nature is alive with all its movement, feelings and intellect," Li said.

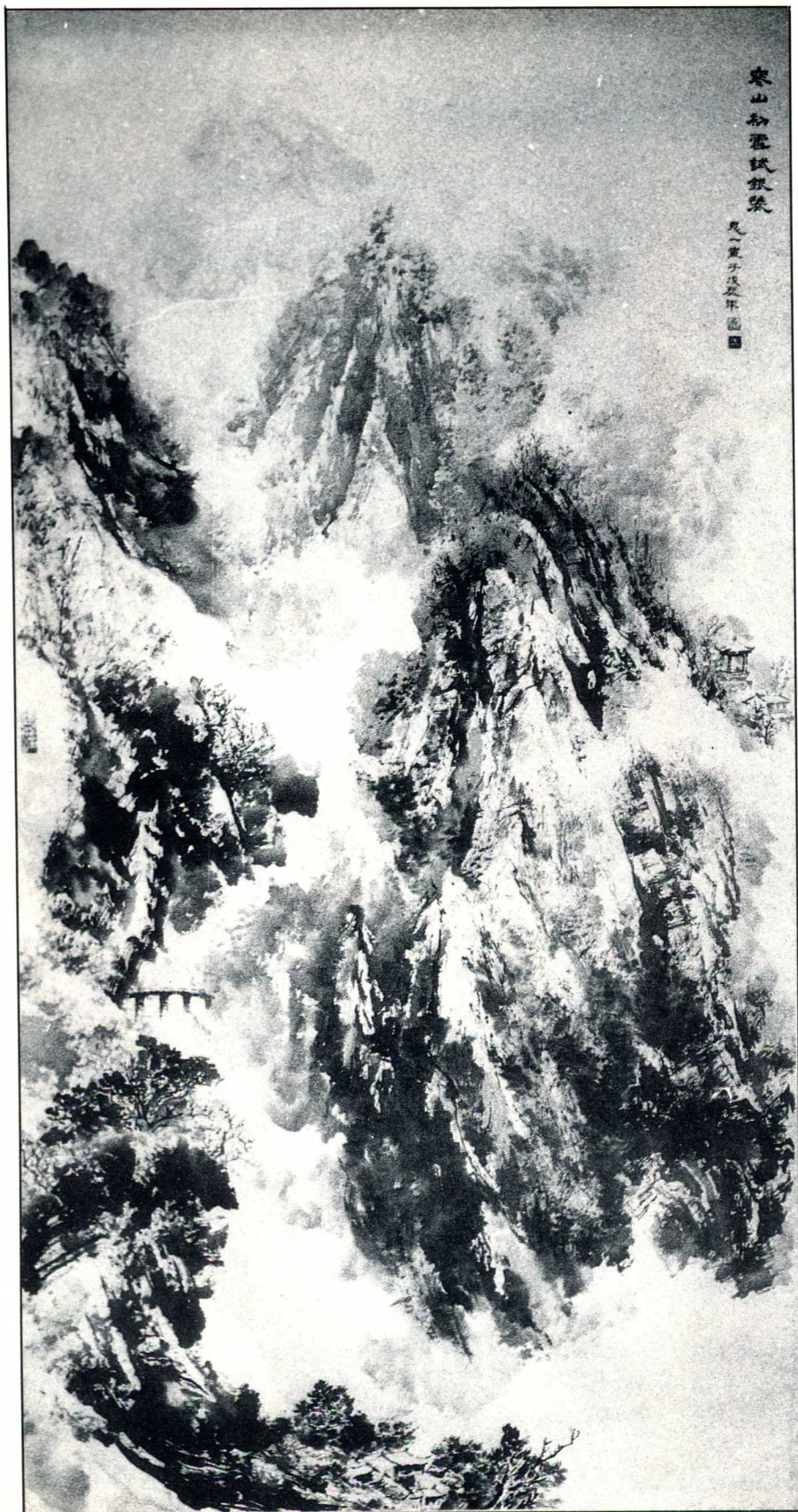
The rocky island stretching into the sea in his "Tide and the houses fluctuating with the rolling terrain in his "Meadow," for example, produce such a psychological effects in the minds of the viewers, according to Li.

Besides, the somewhat ornate style of Xia's pictures, in Li's opinion, makes his subjective feelings all the more expressive.

Xia Yulin was born in 1945 and later entered the Beijing Arts and Crafts School. Upon his graduation in 1962, he became an artist at the Navy Journal. The second art institute he attended was the Mural Department at the Central Academy of Fine Arts. Now he is an art teacher at Beijing's No 177 Middle School.

He learned painting from famed Chinese painters including Jin Shangyi, Li Huaji and Sun Jingbo. In the three decades of his artistic career, Xia's works have won a series of awards in art exhibitions and entered the collections of some prestigious museums and galleries of the country. His works are also reprinted in more than 100 newspapers and magazines such as the People's Daily, Beijing Review and China Pictorial.

Now the first album of his pictures is going off press.



寒山初雪

First snow in the wintry mountains

在那遙遠的小山村
The remote small mountain village



黄河古道

Ancient road along the Yellow River

