

An oil painting depicting a scene on a body of water. In the center, a small, dark boat carries three people. One person, wearing a bright red life vest, is leaning over the side of the boat. Another person is seated in the middle, and a third person is at the stern. The water is rendered with various shades of green and blue, showing some whitecaps. To the left, a large, dark, craggy rock formation juts out into the water. In the background, a range of blue mountains is visible under a pale, hazy sky. The overall style is impressionistic, with visible brushstrokes and a focus on color and light.

# 雨中的樱花

## 施慧油画作品集

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## 油画笔记 ——代序

2012年深秋，已有依稀凉意。在字里行间行走，我也有些时日，疲惫的身躯迫使我做出了一个抉择：搁置文字，选择油画与作曲的创作。

有鉴于此，我请青年画家倪加先生作指导老师，每周三节课，风雨无阻，倪加先生艺术理念高雅，画技娴熟，授课一丝不苟，要求严格。两年半后，我因疾停课，病痊愈，开始了独立的创作，并拥有了自己的油画工作室，楼下是画室与音乐创作室，楼上是油画展厅，后来我省知名画家曹悦和亚丽也不定期的来工作室看画，并给予了许多的指导。下面是在作画时的一点感悟，虽然只言片语却都真性情也。

### 有故事的画

2013年春节过后，朋友对我说，他去了苏梅岛，从酒店的阳台看出去，雪白的沙滩上一群欧洲女郎在裸泳。第二年的春节，我也买了机票与妻子飞赴苏梅岛。当然没有看到欧洲女郎，只有一对外国夫妇带着孩子在沙滩上玩。睡在躺椅上，我在想：我们都是人生中匆匆的过客，为什么不歇歇脚，喝上一杯葡萄酒，回忆一下往事，也许会有些伤感……回来后我创作了《苏梅岛》这幅画，曹悦说这算一幅现代画，她很喜欢，亚丽说沙滩画的精彩。遗憾的是，过了一年，我感觉沙滩太空旷，天空云彩太单调，就把沙滩的色彩丰富了，云彩也增加了，去年11月曹悦、亚丽来一看，大惊失色，银灰色的沙滩消失殆尽，透视的感觉也没有了，我知道我犯了“实用主义”的错误，那晚我失眠了，第二天回到画室又把《苏梅岛》复原过来。

现在来说说这幅《被遗弃的狗狗》，我家的附近常有一只狗狗在游荡，那是一只被人遗弃的小狗，有天，我拿起相机想给它拍张照片，狗狗突然向我扑来，我只有落荒而逃，等我定下神来一想，狗狗肯定是这样想的：“我都这样落魄了，你为了出名还要叫媒体来曝光我，拼了！”现实生活中又何尝不是这样呢？因此，我画了这幅画，一幅暖灰色的画作，亚丽说狗的形体还不突出，后来我在狗的周围加了一点紫蓝色。

2016年初春，云南昆明姚氏妇科流派在昆明举行了一个六艺展示会，其中围棋赛是六艺之一，由圣爱中医馆围棋队与盘龙区围棋队举行对抗赛，我用油画《对弈》真实地记录了这一瞬间。画中棋手手握扇子，胸有成竹，旁边围棋八段高手凝神定志，周围观众聚精会神地在观战。画友说我喜欢画有场景的画，这倒的确不假，我有好些画自己定义为“人物风俗画”，如《对弈》《聚焦》《期盼》《艺术家》等等，这些画中的人物，表情各异，站立方位也不同。如《聚焦》中右边的上方两个人物，他们对画中主角大师的那种敬仰之情，跃然画上；右下方有两双请大师签名的手，整个画面协调一致，充满了和谐之美。

接下来我谈谈《跪拜》这幅画，2016年春节前一个月，圣爱中医馆罗总来找我，希望我能画一幅油画，内容表达的是琼董事长倡导的一种传承了几千年的中国传统文化和美德——尊师重教，徒弟在拜师时实行跪拜大礼的情景，体现在中医师承关系中学生对老师的一种虔诚和孝顺的态度。如何营造这样的氛围呢？我考虑了很久，在画中设计了17个人物，对我这个



初学者来说，确实是一种挑战。为了在一个月后的医馆年会上能作为春节贺礼送给刘总，我日夜赶工，终于如期完成任务。前段时间问起刘总，这幅画在哪里？刘总说她收藏起来了，我想是很难见到它了。

场景画中还有一幅画：我的朋友梁巨成先生约我到 he 家里，请我为他的两个孙女画张一起合奏钢琴和小提琴的画。几个月后，画作完成时，老朋友却病逝了。看着画中的他，手中把玩着杯子，充满期望地看着两个孙女的样子，我把画作命名为《期盼》。作为音乐老师和作曲家的这位朋友期盼着孙辈能把他的音乐才能传承下去，这也反映了我们现代社会“望子成龙”的一种心病，“期盼”是要付出很多时间和财力来实现的。想到朋友的病逝，我心里很惋惜，但是当我们共同的朋友丁晓微老师说画中两个孩子的手画得很生动时，我心里又多少有些慰藉。

## 以画交友

怎么一直谈自己的画呢？让我们来看看我的良师益友曹悦和亚丽的画作吧。她俩在许多的画展上都有作品，在国内外有一定的知名度，我也是她们的忠实粉丝。先看看亚丽的作品吧，我认为亚丽的作品简洁而优美，她经常到世界各地写生，内心世界对大自然的依恋使得她的画作纯正自然，而且有很高的艺术意境。她经常把作品发给我交流，我很受启发。2016年8月14日，当我再一次看到她的四幅风景画时，我发了一条短信给她：“您的作品简洁明快，您的笔触可以将许多细节画出诗歌般的意境，这在绘画过程中涉及画家的取舍问题，以及深不可测的才气。”

再来看看曹悦的画，因为她曾在俄罗斯留过学，加上在艺术院校工作，学者的气质更明显一些。我很喜欢曹悦的画，如《流光》《豆架和渔网》《静·水》《清·风》等等，这些画我认为有点抽象，但在这些画中你可以感受到人性和人类的情感，这是高层次的绘画，是艺术品。2016年6、7月份，我同夫人去西山看到曹悦的《蓝色记忆》这幅画，勾起了我过去岁月中的一些隐秘情感的角落，为此我创作了《蓝色记忆》的钢琴曲。这里要说一下，曹悦画中的海面上的蓝色层次丰富，我后来画画时也尝试这样的画法，甚至用了进口颜料品牌“梵·高”的钴蓝、普鲁士蓝等等，都没有调出那个蓝，也罢。

谈到亚丽和曹悦，我又想起了王芳，她是经两位好友介绍来找我看病时相识的，王芳是中央美院的教师，之后我们经常微信上交流绘画心得。王芳是生活在艺术的金字塔里的人，2017年9月份我要到北京开会，计划去参观中央美院，好好吸取我国艺术最高学府的精华。

写到这里我想到了《勃拉姆斯》这幅画。1983年，勃拉姆斯坐在寂静的书房角落，看着窗口黄昏的消逝。两年前他创作了《a小调单簧管三重奏》和《b小调单簧管五重奏》，往昔已被抽空，这两首曲子似乎暗示了勃拉姆斯内心无限的孤寂：一方面是对所居住的伊舍尔美丽多情的夏天的留恋，一方面是对恋人克拉拉无尽的思念。从画中勃拉姆斯忧郁的眼神里我们似乎感到了一丝不安。四年后，克拉拉逝世，第二年勃拉姆斯也离开了人间。因为这个美丽感伤的故事，我创作了这幅画，同时和好友梁巨成合作创作的美声歌曲《永远的勃拉姆斯》，我自己也录制了这首歌，歌的音色和画的调子都是凄美的，它已经永远留在我的记忆里……画友曾说我的画窗外的颜色太鲜艳，经过一段时间的观察，我把窗外及地毯的颜色压暗，突出了勃拉姆斯的表情，用绘画与音乐的立体艺术表现了勃拉姆斯对克拉拉的思念。

舞厅里彩光流动，人们跳着探戈，那柔美的舞姿艳影，常常使我流连忘返，十多年来，我常拥着妻子在彩光相映的舞池里伸手侧头探脚，回忆起这些情景，我画了《探戈》这幅画。看这幅画里缠绵的步子带点凄凉的醉意，我们又舞回到纯真的岁月。这幅画流动的色彩与众多的人物表现了舞厅的氛围，生活难道不是像这样子？曹悦和亚丽都很喜欢这幅画，后来我认为地面是红色的，天花板可以用补色，于是把原来的棕红色改成了墨绿色，结果受到了她们的严厉批评，我知道我又犯了“实用主义”的错误，第二天我又把它复原了。画幅画怎么就那么难呢！

《背影》这幅画是我与妻子带孙子去大观楼游玩时的情景，朱自清用散文的笔触勾勒了父亲的背影，我用油画画出了我们的背影，这也是中国现今老龄化社会的缩影，年轻人忙于工作拼搏事业，无暇照顾孩子，于是老年人承担起了带孩子的责任，同时享受这天伦之乐。我弟弟曾问我：“那个提包里装的是什么？”我说：“奶瓶、尿不湿、糕点……”沉重而又快乐



的老年时光呀！我觉得这幅画透视色彩十分和谐，根据画友建议，我把女主角的左手改短了些，我的老师认为人物的倒影有些复杂，我也做了修改。虽然我们已经老态龙钟，但是我们一起牵着手的小朋友未来春光无限。

2015年初春，朋友邀请我一同观看“昆明交响乐团成立五周年音乐会”，其中大提琴家克里斯蒂安·皮埃尔演奏了《艾格蒙特序曲》及圣-桑的《a小调第一大提琴曲》33号作品。听着悠扬的琴声，我陷入了沉思：昆明交响乐团的艺术家们在经费很有限的条件下，长期坚持高雅音乐的推广，他们始终坚持编织着这个“蓝色的梦”，难呀！根据音乐艺术的灵感，我创作了《蓝色的梦》这幅画，画中大胆运用有层次的蓝色作为背景突出了提琴演奏者。

去年，弟媳生病，母亲十分牵挂，但对手机一窍不通的母亲又不会用微信，于是用传统的办法，拿起笔在昏暗的灯光下字斟句酌的写起了信，看着母亲那顺畅而又娟秀的字迹，字里行间流淌着的是真情感，这情景让我久久不能忘怀。在互联网统治的时代，我还是怀念那个书信传情的岁月，所以画了《家书》这幅画。

## 绘画、音乐、文学

谈着油画，突然又想起了音乐，多年以前，我在云南艺术学院毕业的老师丁晓微家里学习声乐，大概有两年之久。后来由她帮我伴奏，我演唱并录制了10首歌曲。多年来的交流让我们成为亦师亦友的忘年之交，她对声乐和钢琴教学的认真严谨我十分钦佩。一天我又拿着自己的音乐作品去她家请她试弹时，看见她认真辅导一个孩子弹钢琴的情景，我用《艺术之光》这幅画记录下这充满希望的瞬间。朋友对画中的窗户提出了异议，我观察了很久，最后把窗外的光影淡化，突出了人物和窗外射进来的阳光，这阳光就是艺术的光芒，它会照亮我们的人生，照亮我们的世界。

2003年，我出版了第一本散文集《人生苦旅》，其中有一篇文章《逆境中的坚守》是讲我的好友老中医马应昌先生在困难的环境中坚持学习医学的故事，虽然现在的他已经谢顶，但他思维机敏，记忆力极好，交谈中时常闪烁出智慧的火花。一直以来老友都有一个习惯，每天都要读书到夜里一点，于是我为他创作了《夜读》这幅画。

## 焦点、光影、色彩

写了那么多创作灵感来源的故事，现在我们来谈谈绘画技术层面的问题，关于焦点区的问题。画了几年的油画，我对于焦点区的强调是近半年来才日渐重视起来，可以说每幅画的焦点区处理不好，整幅画就会平淡无奇。如《闲适》中的石头和海浪的高光点与人物共同形成了焦点区；又如《绿色港湾》中对岸边海浪的刻画，表明了兴趣中心的明暗对比的重要性。

另外，绘画到了一个较高的层次时，其实就是理性和情感的结合，在画《远去的风景》时，男女主角的情感交流是通过男主人翁流盼的眼神和女主角羞涩的目光来表达的，这是重点要刻画的。再如《交易》中一家三口在等待卖牛的过程中，男主角咬着手指，父亲和儿子虽然背坐着，焦急的情景依然跃于画上。同时我们还可以从《对弈》这幅画中看到围棋手内心的布局及胸有成竹的人的心理活动。

画家用逆光表现人物，突出人物轮廓及剪影效果。例如《归途》里我通过朴素的设计、敏锐的观察力及逆光的有效运用，将人物头部与肩膀边缘栩栩如生地表现了出来；《商标》里我通过酒杯的光晕表明光线的起伏和消散；在《拂晓》里用罩染法突出了天空。

根据绘画中黄金分割线的原则，绘画中空间的分割不能平均，要让其中一块空间占优势地位。以此方法分割出来的画面会突出其中较大的一块空间。如《清晨》中河岸两边左大右小，避免平均分割与对角线分割。

关于色调值的运用，一个物体的色调值受光照角度的影响。占主导地位的最暗区域也会有一些较亮的点，因为其周围物体表面会将光照反射到色值较暗的区域。就像《回家》的左边那面墙，此处不宜渲染色值上的对比，否则观众注意力会被吸引到阴影部分。一定要记住在画面上要出现一系列的色值，但只有其中之一占优势地位。如《远去的风景》里要把观众的色

值压下去，提高两位演员的色值（焦点区），整幅画才会亮起来。在《巴厘岛的落日》这幅画中，我们看到，最常见的海面景象就是起伏的浪花把海水一次次推向沙滩，而留下的泡沫让潮湿的沙滩显得闪闪发光。你会惊讶地发现那些靠近岸边的海水颜色通常不是你想象中的蓝色，它们由于掺杂了沙子而呈现出赭石或棕色，而海面之所以会是蓝色或紫色的是由于天空的颜色反映在海面上，这些效果通常都能用湿画法来描绘，这个方法能让画面中的颜色之间产生柔美的混合，另外我会使用一支比较大号的画笔，并且保持笔触跟海水运动的方向一致。

一幅画完成之后，要摆一段时间再仔细观察：色彩有呼应吗？焦点区突出了吗？哪些地方要提亮？哪些地方要压暗？色彩的过渡自然吗？“同时对比”的技法是否用在突出焦点区的地方……然后根据问题再做修改补充。

## 立体艺术概念

现实生活中，音乐家和画家同样面对大自然，一个把感受转化为音符，一个把感受转化为视觉词汇。能不能把两者结合起来呢？这就是我要提出来的一个概念——立体艺术。这本画册里有4幅画《勃拉姆斯》《探戈》《夜色》《雨中的樱花》，它们根据我与梁巨成共同创作的4首声乐作品《永远的勃拉姆斯》《激情的探戈》《秋虫》《雨中的樱花》的意境而画。我将这4首歌曲收录进画册并附上光碟，希望读者可以同时感受到听觉与视觉的艺术氛围。同时我将立体艺术的方法运用到中医临床实践中，用于辅助治疗男科病和皮肤病也卓有成效。

说着说着扯远了，现在回到这本画册上，本书收录了我近几年创作的56幅画作，赠送相应的4首歌的光碟。罗伯特·亨利说过：“物体本身不能形成艺术，正是在那完美的意境中艺术自然显现。”我相信大家一定能在立体艺术的意境中更好地享受自然、享受人生。

施 慧

2017年1月25日于昆明



## Preface for Oil Painting Notes

Late autumn in 2012, coolness can be felt sometimes. I have long been working with writing and feel tired, so I have to make a decision: to take oil painting instead of writing.

In view of this, I invited Mr. Ni, a young painter, to be my tutor to teach me painting three times a week, regardless of how the weather changes. Under Mr. Ni's strict instruction, my painting skill was promoted a lot for two years and a half with his elegant concept of art and painting skill. At this time due to my illness I ceased my painting classes and began my independent painting career after I recovered from my condition, and established my own oil painting studio which includes two floors: downstairs works as a studio and music room, upstairs works as a painting exhibition hall. Famous painter Cao Yue and Ya Li from Yunnan also visited irregularly to the studio to watch my paintings, and gave me a lot of guidance. The following is my perception about painting. Although not many yet, they are all from my sincere affection.

### Story-teemed Painting

After the Spring Festival in 2013, a friend said to me that he went to Koh Samui and saw from the balcony of the hotel some naked European girls lying in deck chairs on the white sand beach for the sun. During the next Spring Festival, I also bought two air tickets for Koh Samui with my wife. Of course not any European girl was seen; I only saw a foreign couple with their children playing on the beach. Sleeping on the couch, I was thinking that we are only passers-by of life, why not take a rest and drink a cup of wine to recall our early days, maybe we would be somewhat sentimental. When coming back, I painted this painting Koh Samui. Cao Yue said that it was a modern painting and she liked it. Ya Li said: "what a wonderful sand beach painting it is." Unfortunately, after one year, I felt that the beach is too empty, and the clouds of the sky is too monotonous, so I added more color on it in November last year. Cao Yue and Ya Li were astonished after they saw it and said that its silver beach disappeared, color changed and sense of perspective vanished. I know I made a mistake of "pragmatism". That night I lost my sleep, the next day I came back to the studio to have the Koh Samui recovered.

Now let me talk something about this painting of *Abandoned Dogs*. There was a dog which is an abandoned puppy often wandering around vicinity of my home. One day, I used a camera to take a photo for it, and the dog suddenly came up to me, so I only had to run away. After I calmed down, I conceived that the dog was likely thinking: "I have been unfortunate like this, yet you call for the media to expose me, fight!" In real life such situation is common, isn't it? So, I painted this picture with a warm gray color, Ya Li said that the dog's body is not prominent. Then I added a little purple blue on the background behind the dog.

In early spring of 2016, Yunnan Yao gynecological school held a six arts exhibition in Kunming; chess tournament is also one of the "six arts". The match was played by chess teams from Shengai Traditional Chinese Medicine Mall and teams from Panlong District. I recorded this moment with an *Oil Painting*: A chess player looks firm and tactical with a fan in hand; an eight-grade master of chess standing by and surrounding audience attentively watching the match. A friend of mine said that I like paintings with painting scene. I is true, I have many paintings defined by myself as folk painting', such as *Chess*, *Focus*, *Expectation*, *Artist* etc. Characters in



these paintings look different, and their standing position is also different. Such as the two characters in *Focus* at the right top and their respect for the master is vividly presented; on the right bottom, there are two pairs of hands begging for the master's signature, and the whole picture is consistent with beauty of harmony

Again let me talk about this picture *Kowtow*. About a month ahead of the Spring Festival of 2016, director Luo of Shengai Chinese Medicine Mall came to me and said that he hopes that I can draw a painting describing the scene of an apprentice performs 'kowtow' to his instructor which points an virtue heritage of China's traditional culture that lasted for thousands of years, which is advocated by chairman Liu Qiong, respect the teacher and focus on education. How to create this atmosphere? I considered for a long time. I designed 17 figures for the picture. For such a beginner like me, it is really a challenge. In order to complete it and give it as a spring festival gift to Mr. Liu during the annual meeting to be held a month later by the Shengai Traditional Medicine Mall, I worked day and day, and finally completed the task on schedule. Some time ago I asked Liu about this painting, Liu said that she had collected it. I think it is impossible to appear in my view again.

Another picture among the scene painting is like this: my friend Mr. Liang Jucheng once invited me to his home to paint a picture that describes his two granddaughters during their playing the piano and the violin together. A few months later, when the painting was finished, my old friend died. Looking at his figure in the picture, he is looking at his two granddaughters with expectation expression on his face holding a glass in hand. I named this painting as *Expectation*. As a music teacher and composer my friend expects that his grandchildren can pass down his music. This phenomenon is also a mirror of morbid passion of "Wangzichenglong" in our modern society. Expectation is something that requires your affordability to achieve. Think of my friend I am very sorry, but when our mutual friend Ding Xiaowei said that the two children's hands were vividly painted, I felt somewhat comforting.

## Make Friends among Artists Circle

Why not change my topic from my own painting to take a look at paintings by my friends and teachers Cao Yue and Ya Li. They both have many painting works in exhibition at home and abroad and obtained somewhat reputation, and myself is also their loyal fans. I think that Ya Li's works is concise and beautiful. She often goes everywhere around the world to paint the nature. Her affection for the nature makes her paintings pure and natural, and her artistic conception is excellent. She often mails her works to me and I am inspired by them. when I saw her four paintings again in August 14, 2016, I sent a message to her: "Your works is concise and lively. Many details of your painting are poetically dealt with which involves the painter's choice sense and unfathomable talent."

Let's look at Cao Yue's painting, because she was received an education in Russia, and she now works with art colleges so her scholar's temperament is more obvious. I love Cao Yue's paintings, such as *Light*, *Bean Rack and Net*, *Static Water*, *Wind* etc, I think these paintings are somewhat abstract, but in these paintings, you can feel the humanity and human feelings. This is the high level of painting, and this is art. Last year around June or July, I went to Xishan with my wife to see *the Blue Memory* which reminds me of my memory of the past, so I created a piano melody *Blue Memory* which will be performed during the concert of Shengai Traditional Chinese Medicine Mall's senior doctor Shi Hui's music works, which will be held in March 18, this year, I would like to invite both two artists to participate. By the way, the color of *the blue sea* of Cao Yue's painting is very rich; I also tried this painting style later, even with the brand Van Gogh cobalt blue pigment, Prussian blue and so on, still I cannot get a similar result.

When it comes to Ya Li and Cao Yue, I think of Wang Fang, she was introduced to me by the two friends for consulting her disorder, then we made an acquaintance. Wang Fang is an art teacher working with the Central Academy of Fine Arts; we often exchange painting experience in the WeChat. Wang Fang is the kind of people living in the art Pyramid. In September of this year he



will go to Beijing for a meeting. I also plan to visit the Central Academy of Fine Arts to learn the essence of Chinese art from the top universities.

Here I think of this painting *Brahms*. In 1983, Brahms was sitting in the corner of his study silently looking at the dusk sky outside the window. Two years ago he created a *Clarinet Trio in A Minor* and *Clarinet Quintet in B minor*. The past has been evacuated, and the two songs seemed to imply Brahms's infinite inner lonely. one was the miss of the beautiful and passionate summer when he lived in Iraq Scher, the other was the endless longing for his lover Clara. From Brahms' sad eyes in the painting, we seem to feel a little uneasy. Four years later, Clara died and Brahms also left the world the next year. Because of this beautiful and sentimental story, I created this painting at the same time, cooperatively composed with my friend Liang Jucheng this art song *Forever Brahms*. I also recorded this song, the tone of the painting is as miserably beautiful as the tone of the song, and it has ever since stayed forever in my memory. My friends said that the color is too bright, after observation for a period of time. I lessened the brightness of the color of the window and carpet to highlight Brahms's face. Brahms' miss for Clara is strongly presented with three-dimensional art of painting and music.

In the dancing hall, color lights change quickly, men and women are dancing in tango; the graceful dancing shadows make me forget everything. For more than ten years, I used to hug my wife in the color light to have a dance on the dancing floor. Recalling that scene, I drew this painting *Tango*. In this picture you can see the lingering pace with a little indulging and desolate feeling as if we comeback again to the dance of pure years. The flow of color light and many characters on this painting well demonstrated the ballroom atmosphere, life isn't like this? Both Cao Yue and Ya Li like this picture. Later, I think the floor is too red and the ceiling can be added with color, so I had the original red brown changed into dark green. This behavior was severely criticized by them, I know that I made a "pragmatism" mistake, then the next day I recuperated it. How difficult it is to make a picture!

*Back*, this is a painting describes the scene when and my wife I take our grandchildren to Daguanlou for a trip, Zhu Ziqing once outlined his father's back image in prose style. I use oil painting to outline our backs. This is the epitome of nowadays Chinese aging society, -young people are busy working on their career without more time to take care of their children, therefore the elderly people assume responsibility with children, meanwhile enjoy the happiness of a family union. My brother once asked me: "What is inside the bag?" I said: "milk bottle, diapers, and cakes." What a heavy and happy old age! I think this painting is very harmonious both in color and perspectives. According to my friends' suggestion I put the left hand of the female protagonist shortened. My teacher thinks the reflection of some characters complex about which I also made some changes. Although we are old and clumsy, the futures of the kids we took with us are unlimited.

In the early spring of 2015, my friend invited me to attend the concert of five anniversary of the establishment of the Kunming Symphony Orchestra, the performance included cellist Christian Pierre's performance of *Egmont Overture* and San San's *A minor of Cello* No. 33. Listening to the melodious music, I mused: artists from Kunming Symphony Orchestra can make any effort to promote elegant music and adhere to weaving of a "blue dream" constantly under the condition of limited budget. How difficult they must be! According to the musical art inspiration, I created a painting *Blue Dream*, the boldly use of gradation of blue as the background highlights the violinist.

Last year, my younger brother's wife was fall ill, which made our mother uneasy. She picked up a pen and began to write a letter in a traditional way under a dim light, for she was utterly ignorant of mobile phones and WeChat. Looking at the smooth and graceful handwriting, her real affections were showed between the lines. This scene made a deep impression to me for a long time. In the era of Internet, I still miss the time when writing letters were the manner for communication, so I drew this picture *A Home Letter*.



## Painting, Music and Literature

Talking about painting, suddenly reminds me of music. About two years ago, I had been learning vocal music from my teacher Ding Xiaowei, who was graduated from Yunnan Arts University. I recorded ten songs with her accompaniment and help. Years of communication between us had built a friendship between us despite of the age difference, her strict teaching of vocal and the piano made me admire her very much. One day when I took my music works to her home for her trial play, I caught the scene when she is seriously helping a child to play the piano, so that I recorded this hopeful instant in this painting: *The Art Light*. My friends suggested that the window in this painting was not appropriate. I observed it for a long time and finally got the light outside the window faded, highlighted the sunlight from the window, the sun is the light of art; it will light up our life, light our world.

In 2003, I published the first collection of essays *Hard life*, in which there is an article: *Adversity and Adhere*, which is a story about my friends Mr. Ma Yingchang, who was also a veteran Traditional Chinese medicine physician. During that time when he adhered to his learning of Traditional Chinese medicine under a difficult environment, although he is now already balding, he's smart thinking, excellent memory, and the conversation often flashes a spark of wisdom. Since the early time my friend has cultivated a habit of reading into late night every evening. So I drew for him this painting: *Reading in the Night*.

## Focus, Shadow, Color

I have recounted so much about inspiration, now let me have a talk about technical aspects of painting-problem on focus. After a few years of painting practice, emphasize of focus is something I gradually perceived and paid more attention to, which is about half a year ago that I began to understand. It can be said that if the processing of focus area of each painting is not appropriate, the whole picture will be ordinary. Such as the points of high light of stone and waves in picture *leisure* has a common focus area with that of characters; and again the description of the wave near the shore in picture *Green Bay* shows the importance of contrast at the center of interest.

In addition, if your skill of painting developed to a higher level, it is actually something of a combination of reason and emotion. In painting *Departing Scenery*, emotional communication between male and female is expressed by the amorous eyes of the hero and the shy eyes of the heroine, this is the key to be described. Again, let us see the three people of a family in painting *Bargain*. During their waiting for selling of cattle, the hero is biting his finger and the father and the son are sitting with their backs relying on each other. Anxiousness is showed in such way. At the same time, we can also see from *Chess*, the inside confident of the chess player and his psychological movement.

Artists often use backlighting to produce hero and to protrude their silhouette effect. For example in *Back way*, I presented vividly the head and the edge of shoulder through simple design, sensitive observation and effective use of backlight. In *Trademark*, I produced the ups and downs and dissipation of the light through light halo of the glass; in *Dawn*, protruding of the sky was though covering staining.

According to the principle of golden line, the segmentation of space in painting should not be average; some space should occupy a dominant position. In this way, on the segmented picture a larger space will be highlighted. Such as in *Fog*, both sides of the river, left is large and right small, the average segmentation and diagonal segmentation is avoided.

The use of color value, the color value of an object can be affected by the light angle. On the dominated dark areas sometimes

exists also some bright spots, because surfaces of surrounding objects may reflect light to the areas with darker color value. Such as the left wall in *Home*, here, attention of the audience will be attracted to the shaded part if contrast of the color value is applied. We must remember that a series of color value can be appeared in a picture, but only one of them occupies the dominant position. Such as in the *Departing Scenery*, the color value of the audience should be put down, the color value (focus) of the two actors should be enhanced then the whole painting will be light up. We see in the painting *Bali Island Sunset*, the most common scene of the sea is that the rippling waves repeatedly rush to the beach, leaving the bubble to make the wet sand shining. You will be surprised to find that the color of the sea water near the shore usually is not the blue you imagine, they appear ochre or brown due to the doping of sand, and the reason why the sea is blue or purple is due to the color of the sky reflected in the sea, these effects are usually obtained by use of wet painting. This method can make the color of the picture produce a gentle blend. In addition I will also use a relatively large brush to push color in the same direction of the movement of the water.

After a painting is completed, it should be laid aside for a period of time to observe carefully: if color is coordinative? Area of focus highlighted? Where must be brighten? Where to be darkened? Color transition Natural? Has equal “Contrast” techniques been used in the focus areas? Then, make a modification to them according to the problem found out.

## the Three-Dimensional Concept of Art

In real life, musicians and artists equally take nature as their source material; musicians translate their feelings into a note, artists into visual picture. Can we combine the two into one? -A three-dimensional concept of art thus came up in my mind. There are four paintings in this album, they are: *Brahms*, *Tango*, *Night*, and *Sakura in the Rain*, they were created out of four vocal works: *Forever Brahms*, *Passion Tango*, *Qiuchong*, *Sakura in the rain*, which were the vocal works cooperatively composed by me and Liang Jucheng and I. I intend to collect them into my album and with a disc attached, so that readers can also feel the auditory and visual art atmosphere. At the same time I used the method of three-dimensional art to clinical practice of Chinese medicine as an adjuvant treatment of male disease and skin disease, and got very fruitful result.

I should make a pause here. Let's back to the album, this book contains fifty-six of my paintings created in recent years, which accompanied with corresponding four songs CD as donate. Robert Henry once said: “the object itself cannot form art; art is appeared naturally in the perfect mood.” I believe that you must be able to better enjoy nature, enjoy life in the three-dimensional artistic environment.

Shi Hui

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跪拜（中医文化系列一） 73cm x 100cm 2015年





聚焦（中医文化系列二）73cm×100cm 2015年





对弈（中医文化系列三） 60cm×80cm 2016年