



王 加 林 绘 画 作 品 集

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A portrait of Wang Jialin, a middle-aged man with dark hair, wearing a dark suit, white shirt, and a patterned tie. He is resting his chin on his right hand, looking directly at the camera with a slight smile. The background is dark and out of focus.

# 王加林

男，1945 年出生，河北丰润人，中国美术家协会会员，中国书法协会会员，河北美术家协会名誉主席，河北工艺美术协会名誉理事长，唐山陶瓷研究院名誉院长，原河北省人大副主任。

从小喜欢书法，参加工作后更注重书法习作的提高，把读帖、临帖作为基本功。在书法的基础上学习绘画，师从著名画家赵贵德先生，主攻花鸟，尤擅画梅、荷。在继承传统的基础上，注重个性化语言的表达。他创作的山非山、花非花，以心中立意，书法构成，以字造势，以花和山造像，以色彩造神，创造自己的绘画语言和物象表达符号。近年来又进行陶瓷绘画的研究和创作，组织了百名画家陶瓷艺术创作活动，个人先后创作了 200 多件艺术陶瓷作品，举办了以畅怀瓷为主题的展览。

作品多次参展，并在人民日报和一些杂志和传媒上发表。出版著作有书画艺品，百名画陶瓷艺术精品集，畅怀瓷——王加林陶瓷艺术精品集，诗百首，生活的回声等。

# 序

■ 赵贵德 / Zhao Guide



王加林为自己的艺术前程提出了“山非山”“花非花”的理念，让我感到极大的震惊和兴奋。震惊的是他在进入艺术领域仅仅几年中，把许多艺术家用了几十年时间反复思考的都很难找到“北”的课题，竟然在很短的实践过程中就得到了心明眼亮的清醒，足以证明王加林心力上的智慧。兴奋的是他已经为自己的艺术开辟了一个新的天地，这是一个非常大的空间，必将会出现无限的未知，也将会出现无限的可能，更会出现无限的美妙。走上这条艺术大道是王加林的幸运。

“山非山”“花非花”从根本上说是一个哲学的命题。我理解“山非山”并不是说山不是山，“花非花”也不是说花已不再是花。中国画论中有一句非常经典的说法：“外师造化，中得心源”，意思是说艺术家应当从大自然生命中获得一种灵性之后必须回到自己的心灵的土壤里，播下种子，结出自己的果实。“心源”是一种意念，就是说“心性”才是创造艺术的源头，是艺术的根本，也是艺术的

出发点，是从里向外走，加林说“山非山”“花非花”的含义是说他画的山、他画的花不再是他视觉中的山和花，而是他心灵物化的山花烂漫，是一种崇尚的精神，是一种真挚的情感，是一种美的礼赞。

我觉得王加林的艺术思想悟道给了我们很多方面的启迪。许多年了我一直在思考：什么叫“中国画”，“中国画”的文化源头在哪里？“中国画”的文化结构是怎样形成的？“中国画”的当代性和进步观应当怎样进行建造？等等一系列的课题，看起来非常沉重，也非常难解，王加林居然用了最简洁、最明确的概念，一语道破了。中国画说到底就是个思维方式的问题，只要这种思维方式得到了中国哲学的慧根点化，那么一切复杂的问题都会豁然开朗。

王加林用“山非山”“花非花”在他的艺术前进的路上点燃了一盏明亮的灯。这盏灯将会给他自己的艺术世界放射出万道神光，王加林以虔诚的艺术态度，从他自己的“心性”启程一定会把他潜藏的“天性”全部调动起来，一步一层天地升华到“神性”的最高

境界。

我对王加林的艺术前程充满着信心和希望。在王加林身上我感受到一种非常可贵的精神，就是他的艺术生命精神。这种精神是他的使命和责任，他是把自己的生命交给了艺术，因此他年轻了，气血畅通了，全身的细胞充满着生机和活力，他的大脑和他的四肢时时刻刻形成了一个强健的运动状态，如大海的波涛一样让他的艺术创作一浪高过一浪地翻腾起来，涌动起来。

在王加林的心里有一个非常善缘的想往，就是他一心一意对“美”的渴望和追求。他是用美的意念、美的理想、美的灵通去努力创造美的生命世界。美在他的艺术灵魂里是“不二法门”，是他生命中的生命。

我认为一个艺术家应当具备三种功夫：第一是文化的功夫；第二是语言的功夫；第三是技巧的功夫。王加林非常用心地对这三种功夫进行修道，“山非山”“花非花”是他文化功夫修道的最可喜

的成果。中国《易经》中的“阴和阳”、《道德经》中的“有和无”、《黄帝内经》中的“气和血”都是对人的生命和大自然的生命最根本的认知。我想王加林是把人的生命、大自然的生命、艺术的生命、文化的生命融会贯通来建立起来他自己艺术上最有生命力的哲学思考。因此他畅通了，自由了，自在了，因此他获得了自己创造艺术的主动权。有了第一位的文化的功力，他的语言功力，技巧的功力必然会顺势而生。这便是王加林的艺术前程。

如果把王加林的艺术思想和艺术行为所形成的艺术现象比喻成一部交响乐，目前他的艺术成果仅是他的序曲，我坚信不久的将来一定会有乐曲的高潮到来！作为加林的朋友和艺术的同道，借此《王加林绘画作品集》出版之机，衷心地向他表示最美好的祝福。

2013年11月8日于北京东湖

# Foreword

I am overwhelmed with joy by the notion of “ Mountains yet Mountains ” and “ Flowers yet Flowers ” proposed by Wang Jialin for his artistic expectation. What overwhelmed me is that within only a spell of several years he gained a lot of insights which may take other people dozens of years of hard work to achieve, this is a proof of his brilliantness. What gave me a thrill is that he has already, for his art, opened a new field, with enormous space and unlimited future, possibility, and wonder. It is his lucky to embark toward this journey of art.

Fundamentally, “ Mountains yet Mountains ” and “ Flowers yet Flowers ” are philosophical propositions, which I understand, does not simply mean that mountains are not mountains, or flowers are no longer flowers. Chinese painting theory has one very classic saying: “ start learning with nature, obtain the source of spirit ” , meaning that after obtaining the soul from the natural life, one must go back to one ’ s own soul, sow the seeds, and yield his own fruit.

"Source of spirit" is only an idea, which means that "mind" is the source,

fundamental and the starting point of art. It is an inside out approach. Jialin said the flowers and mountains he painted are no longer the mountains and flowers in his eyes, but the flowers and mountains he feels from heart, representing a kind of noble spirit, a true feeling and a respect for beauty.

I think Wang Jialin ’ s artistic idea gave us inspiration in many aspects. For many years I have been thinking: what is “ Chinese painting ” ? What is the cultural source of “ Chinese painting ”? How has the form of “ Chinese painting ” been developed? How to structure the contemporary and progressive aspect of "Chinese painting"? A series of heavy and obscure issues were revealed by Wang Jialin by using most simple and clear concept. Chinese painting after all is an issue of thinking pattern, as long as the way of thinking has been endowed with wisdom of Chinese philosophy, then all complex issues will become easily solved.

With the notion of “ Mountains yet Mountains ” and “ Flowers yet Flowers ” , Wang Jialin lit a bright lamp on the journey to his artistic career. The lamp will shed lights on his world of arts. He will mobilize all

his hidden potentials starting from his own "mind" with devoted artistic attitude, which step by step will lead him to the highest level of arts.

I am fully confident in Wang Jialin ' s artistic future. From him I felt a very valuable spirit, which is the spirit of artistic life, he sees this spirit as his mission and responsibility, he is dedicated himself to arts, therefore he becomes younger and energetic. His brain and body are full of vigor and vitality, just like the wave of sea that make his artistic creation wave after wave, surging up.

There is an aspiration in Wang Jialin ' s heart, which is his pursuit of "beauty". He creates the world of arts with the concept, ideal and spirit of beauty. Beauty is "the only way", is the life among his life.

I believe that an artist should have three abilities: culture, language and skill. Wang Jialin works very hard on these abilities, his notion about “ mountain ” and “ flowers ” is the most gratifying results of his efforts. “ Yin ” and “ Yang ” in Chinese book "Yi Jing", "with and without" in

“ Dao De Jing ” ( “ Moral Theory ” ), "Qi and blood" in "Huang Di Nei Jing" are the basic cognition to life of human beings and nature. I think by drawing the thoughts on life of human beings, nature, arts and culture all together, Wang Jialin set up his most robust philosophical thinking about art, therefore he is straight, free and noumenal. After obtaining the ability of culture, the other two just fit in naturally. This is the artistic future of Wang Jialin.

Using metaphor, the development of Wang Jialin's artistic thoughts and behavior is just like a symphony, his current artistic achievement is only the overture. I firmly believe that in the near future he will reach his summit. As his friend and a fellow sharing a common interest, I would like to express my heartfelt best wishes to him at the time his new book is being launched.

Zhao Guide  
Nove.8, 2013, East Lake, Beijing



# 线与色的交响——读王加林先生的国画作品

■ 祁海峰 /Qi Haifeng

绘画不是简单的对物象的再现，是一种本能，是一种对美好事物或特定事物所要表现的愿望。绘画是一种特殊的语言形式，每一个人都有对美好事物的感受，但并不是每一个人都能够用绘画的方式表现出来。用绘画的方式表述现实或想象的事物，不仅要有对事物认知的高度，切入的角度还要具有一定的造型能力，才有可能创作出美妙的充满想象的绘画作品，并且能够流畅地表达出来，把对生活美好的感受顺着画笔自然流淌。这是众多从事绘画的人或想成为画画的人的一种梦想。在方寸之间能自由表达自己思想的人是令人羡慕和令人尊敬的，他表现的不仅仅是美好事物，而是一种思想、一种态度，王加林先生达到了这种境界。

大家认知的王加林先生是一位令人尊敬的领导，他毕业于名门——南开大学化学系。在他这个年龄段的人能够进入大学学习，

已算是时代的精英，大学毕业进入社会，在社会不同的工作岗位，以他的智慧和能力，做出了令人惊羡的业绩。他在政治、经济、文化等各方面的工作经历，成为他的艺术创作的一种历练，一种对生活、事物的体味，这种对事物的把控能力和推动社会政治、经济发展的引领能力及对人类社会发展的的高度和发展进程的见地，是一般画家不能企及的，正是他这种独特的经历，为他以后的艺术创作打下了一个很好的基础，正是建立在这样的文化高度去进行艺术创作，才有了今天的艺术成就，使他从文化的高度去进行创作。他的摄影、书法创作也成为他从事美术创作的基础，也就有了“山非山”“花非花”的艺术境界。

加林先生的“花非花”系列作品，多以色彩塑形，以书法的笔意结构，物象的形体，以冷暖的色彩组合成宏大的画面，画面极具

张力，一花一叶一草已成为画面结构的经络，外师造化，中得心源，花的精神，花的气象，花的芬芳，花的高洁，不尘不染的品质，正是加林先生内心的写照，以他人格的魅力书写着心中之花。在他的画面中更多了一种人文的关怀，洋溢着形而上的意象之美，作品中的荷花已成为心灵的绽放，激荡着不竭的创造力的生命之花，他的作品体现出了诗的灵魂，独爱莲之出淤泥而不染，香远溢清，亭亭净植，体现出高洁的品格，这也是自我的形而上的，超越自然，超越自我的美好诉求。

“山非山”，正是道法自然，超越自然，超越自我的写照，加林先生的山水画得益于他的摄影技法，他的摄影作品在业界很有影响，他的足迹遍及国内外名山大川，对山的感受，对大山大川之美的感悟，经过多年的积淀，这些对山的印象和对大自然的情怀，重

新燃起了他要表现自然大美的愿望。他的山水画已不是具体山脉的表现，而是心中之山，是对山的印象，大山在他手中已成玩石，随性寻找角度，随意的由宏观到微观的探视表达，形、体、色、块在抽象的组合中形成一种线与色的交响，是心灵的呐喊，由衷的高歌，像《生命之花》《守望》等作品呈现出生命的交响，线条在色彩中荡漾，色彩在线条的引导下涌动，沉重的墨色块将画面托起，表现出了大自然的无限生机，呈现出超自然的宇宙之声，天籁之美。

“山非山”“花非花”是一个哲学命题，是画家难以表现而又有无限创作空间的课题，道法自然，在不断地超越自我的过程中创造属于自己的艺术空间的形象语言，谱写形而上的超越时空的天籁之音。与加林先生共勉。

# A Symphony of Lines and Color

Painting is not a simple reappearance of an object, rather an instinct and a good aspiration for nice or specific things. It is a special language, while anyone may have feeling for beautiful things, but not everyone is able to depict it with painting. For a person to express a real thing or something imaginative with painting, not only he has to have a high level of cognitions, but also has to have a certain perspective, only with these abilities he is likely to create wonderful and imaginative paintings and be able to express wonderful feeling of life naturally along the flow of brush.

This is a dream of many painters or people who like to become a painter. It is very respectful and admirable if someone can express his thoughts within a very small size of place. What he expresses on it is not only wonderful things but also his thoughts and attitude. Mr Wang Jialin reached this realm.

Wang Jialin is a respected leader, he has a distinguished educational

background – graduated from Chemistry Department of Nankai university. The admission to the university at that time proved that he is the elite of the times. After graduation, he has worked different jobs, with his wisdom and ability, he has made the amazing achievements. His work experiences in politics, economy and culture become a valuable exercise, a taste and feel of life. This control and leadership ability as well profound recognition of social and human development has differentiated him from other painters, it is his unique experiences that laid a solid foundation for his artistic creation, Built upon his past experiences, he has achieved what he has got today. His photographic and calligraphic creation also became a foundation for his painting, and then, came up with the artistic state of “ mountain yet mountain ” and “ flower yet flower ” .

Most of his works in the series of “ flower yet flower ” are shaped by colors and structured in a way of calligraphy, where images are cold and warm color combinations with a very strong stretching force, the

flowers, leaves and grasses become main and collateral channels of picture. The spirit, fragrance, nobleness and cleanness are exact expression of inner heart of Jialin. He depicts his flowers with his personal charm. We can find more in his picture of humanistic care, filled with imagery of metaphysical beauty. Lotus in his work has become a blooming of mind, stirring the inexhaustible creativity. His work reflects the soul of poem, a favor of cleanness of lotus flower, reflecting the noble character, which is self-metaphysical and wonderful aspiration beyond nature and ego.

"Mountain-yet-mountain", is not limited to imitation of nature but go beyond nature and ego. Jialin's paintings give credits to his photographic technique, which is very well known among the artistic circle. He has been to many mountains both domestic and overseas, after many years of accumulation, his feelings about nature and mountain ignited his desire to express the beauty of nature. His paintings of mountains are not the specific image of the mountains, but the mountains on his mind and heart. In his

hands, mountains have become playing rocks, with randomly found angles, from micro to macro expressions. Combination of shape, body, color and blocks forms a symphony of lines and Color. Such as "flowers of life" and "watching" represent a symphony of life, expressing an unlimited life and a beautiful sound of supernatural universe.

"Mountains yet Mountains" and "flowers yet flowers" are philosophical proposition which is difficult for artists to express but meanwhile though, provide unlimited space for artists. Imitating nature and create one's own artistic language in the process of going constantly beyond oneself and compose timeless sound of heaven, just offer a token of mutual encouragement with Jialin.

Qi Haifeng  
Jan.2, 2014

# 以浪漫情怀写灿烂心境——王加林先生艺术作品读后感

■ 汉 风 / Han Feng



艺术创作是一件非常艰难的事情。说其艰难是因为要想使艺术攀上一个既有强烈的精神性和生命感，同时又具有强烈的时代感和当代性是何其难啊。艺术同时又是一件非常可亲的事情。说其可亲是因为你可以完全以自己的心性而自由自在地去创作，去表现。在这创作的过程中，你自己将会非常开心，非常受用。这就是艺术的神秘和奇妙之处，这也是艺术的魅力之所在。最近王加林先生转送来他即将付梓的《花非花 山非山——王加林绘画作品集》大样更印证了这种认知。

翻开作品集，我首先感受到的是王加林先生那颗对艺术火一样的心，同时感受到他那儿童般天真、烂漫、善良的情怀，还感受到他那百无禁忌的对艺术语言的独特探索。

“花非花，山非山”。从这六个字中我们可以感受到王加林先生在自己的创作和探索过程中为自己的艺术所设立的坐标，这个坐标看似平易，实则艰难。因为对于任何一位艺术家来说，最初他看花是花，看山是山；继而则看花非花，看山非山；再继之以看花仍然是花，看山仍然是山。这是艺术家认识自然与天道的三个境界，其实也是所有人认识自然与天道的三个境界。这三个境界标志着一

个艺术家或一个人认知世界与认知生命自身的程度。悟懂了这三个境界，也就悟懂了自然与天道，悟懂了生命与存在。古稀之年的王加林先生以如此高之定位，如此大之勇气从事创作着实令人佩服。从他为自己设立的这个艺术坐标也可以感受到他对艺术理解的深度所在。

从王加林先生众多的画瓷作品和花鸟画、山水画作品我们会发现，自然的千变万化，春夏秋冬的四季轮回，人生的起伏变化对他感触良多。也正是这种感触，使他的心性和对真善美的理想诉求很自然地融入他的笔端。他大胆地抛开了特定的、具象的花，抛开了特定的、具象的山，而撷取了那些花和山最能感动他、震撼他的审美特质，并用他独特的心性和独特的语言呈现给我们。这是他心中的花，也是他心中的山。单就他的那份执着，那份对艺术的钟爱之情，那份对自然进行独特解读的渴望之心，就足以使我们感动。

作为一位老领导，应该说他与艺术有一种宿缘，既使在他非常繁忙的从政时期，他也一直关注着艺术，并体验着艺术带给他的快乐。这是他的天命，也是他的福气，因为他有机缘从另一个角度体验生命之神秘，存在之神秘。

在他的笔下，荷花的清纯，寒梅的孤傲，石榴的灿烂，山水的奇幻都被他注入了一种心性的寄托。他期望通过对心中立意，书法构成，以字造像，色彩造神的追求去创造自己意象中的画和心中的画。在这里，他实际上是把意象的花和山作为一个载体，他不但着力抒发了对花和山的品格及生命的赞美之情，同时寄托和表现了他内心的精神世界对生命和真善美的呼唤与讴歌。

在他一系列的作品中，他竭力想超越花和山等自然物象的表象而进入到画家自己与花和山独特的交融关系之中。此时的花和山，不但具有他本身的品质，更负载着作者所赋予的一种特定的、人的品质。这种赋予是王加林先生对自己艺术创作所承载的一个梦想，而恰恰是这种梦想给了他无限的动力，给了他无限的空间，也给了他无限的希望。

从王加林先生众多的画瓷和国画作品中我们会发现，他的画具有强烈的装饰性和民间色彩，他的构图和布局充满想象，他打破了惯常的空间关系和色彩关系，他用色浓重热烈，充满了对美好的渴望与赞颂之情。他的造型随心所欲，一派天真稚气。他以他全部的智慧 and 灵感企望使自己的作品完成从形而下向形而上的艺术跨越，

并通过这种跨越，使自己的内心世界和艺术理念得以最大限度地实现。从这众多的作品中，我们不但感受到王加林先生独特的艺术才情，同时可以感受到他那颗真诚、善良而又浪漫的艺术情怀。

由于王加林先生不是科班出身，所以他反倒没有那么多规则和框框的束缚，他以他对自然、生命、艺术独特的理解，进行了多种形式和多种语言的尝试和探索。由于他悟性很高，所以能够在不长的时间内把握艺术形式和艺术语言的特质，并加以自觉地运用和表现。从他这本画集中可以看到他大胆探索的足迹。他的泼墨酣畅淋漓，他的色彩浓烈喜庆，他的构图新奇多变。他以很大的勇气打破了传统的束缚，而画出了自己独特的气象。他用多种不同的笔墨语言、构成语言、色彩语言传达着他内心世界最强烈的审美诉求和他独特的生命意志，其大胆的表现精神和创新精神令人敬佩。

生命的过程是一个修行的过程，通过这种修行过程，人不断地体认自然、体认天道、体认生命、体认存在，并不断地以新的、独特的艺术形式去表现它，讴歌它。这对于任何艺术家都是如此，这对于王加林先生同样如此。

祝王加林先生青春不老，艺术不老。

# Distilling Romantic Mood into Luminous Painting

Artistic creation is a very difficult job. It is tough because it is so difficult for a piece of artistic work to possess both strong spirits, sense of life and contemporary. Art is also a very agreeable thing at the same time, because you can completely paint with your own mind and create freely. In the process of creation, you will be very happy and joyful. This is the mystery, wonder and charm of art. Recently, a book of Mr. Wang Jialin ' s paintings, " Flowers yet Flowers, Mountains yet Mountains " , which I received and will be published shortly, also confirms this point of view.

Opened the collection, the first thing I feel is Mr. Wang Jialin ' s strong aspiration for art, at the same time his childlike innocence, brilliance and kind feelings, and further, his no - holds - barred unique exploration for artistic language.

"Flowers yet flowers, mountains yet mountains", from the six words we can see the coordinate that Wang Jialin sets in the process of his creation and exploration for his art. The coordinate seems to be easy, but actually it is not. Because for any artist, originally he see flowers as flowers, mountains as mountains, and then flowers not as flowers, mountains not as mountains, but finally, mountains are still mountains, flowers are still flowers. This is the three realms that artists view nature and heaven, as a matter of fact it is also the three stages for people to view nature and heaven. This three stages mark the degree of an artist to understand the world and himself. If

you understand the three stages, you understand nature and heaven, you understand life and existence. It is a very admirable thing for Mr. Wang Jialin to make artistic creation at such an age with so bold a courage. From the coordinate he sets for himself in this artistic works, we can also feel his depth of understanding in art.

From his numerous paintings of porcelain, flower - and - bird and landscape, we can discover he has so many feelings for changes of nature, the seasons, the ups and downs of life .It is this feeling that distill his pursuit of beauty and kindness into his works, he boldly put aside the specific and concrete mountains or flowers, and only capture from those flowers and mountains that can touched him most, and present them with a unique language. This is the mountain and flower on his mind and in his heart. His persistence in pursuit of art alone is enough to make us deeply moved.

As a former senior leader, we should say he has a fate with art, even if during his very busy days, he has a focus on art, and experiences the happiness that art brings to him. It is his destiny, his blessing, because he has a chance from another angle to experience the mystery of life and beings.

In his works, the pureness of lotus, aloof of cold plum, brightness of pomegranate, fantasy of landscape were all painted with his heart. He

expected that by using the concept in his heart, structure of calligraphy, statues in words, combination of colours to create his own images. Here, he is, in fact, taking the image of the flowers and the mountain as a carrier, he not only strives to express the character of flowers and mountains and sing for love of life, and at the same time shows his inner spiritual world and the call for truth, kindness and beauty.

In a series of his works, he tried to go beyond the simple objects of mountains and flowers and instead, to construct a harmonized relationship between the painter and the object he drew, where the flowers and the mountain not only possess the quality of their own, but also the characteristics that were loaded by the painter. This loaded characteristics is a dream of Mr. Wang Jialin, it is also because of this dream that enabled him to get unlimited power, space, hope for his artistic creation.

From his numerous works, we can find that his paintings have strong decorative and folk color, his composition and layout is full of imagination, he broke up the conventional spatial relations. He uses heavy and bold colors to express his strong desire for praising kindness and beauty. The structure of his painting is in a random manner with childlike innocence. He expects, with all the wisdom and inspiration, to achieve an artistic process of transferring from physical to metaphysical, and hope with which, to make full realization of his own inner world and his arts. From the

numerous works, we not only feel Mr. Wang Jialin unique artistic talents, we also feel his sincere, kind and romantic feelings for art.

Since Mr. Wang Jialin is not formally trained, so he is not bonded by rules and forms, with his unique understanding of nature, life and art, he has attempted and explored on a variety of forms and methods. Because of his high level of cognitive ability, he can grasp the characteristics of artistic forms and language within a very short time, and use them attentively. From his up-coming book, we can see his bold exploration. He uses ink fully and delightfully, colour powerfully and structure creatively. By using a variety of languages of ink, structure and color, he express his strong aesthetic appeal and his unique life will, which are highly likable and admirable.

The process of life is a process of self cultivation, through which people constantly get to know better about nature, heaven, life and existence, meanwhile, praise and represent it with novel and unique artistic forms. This is true for any artist, including Mr. Wang Jialin.

Wish Mr. Wang Jialin always young in his world of art.

Han Feng



# 从心灵深处迸发出来的画

■ 王加林 /Wang Jialin

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艺术的生命在于不断地创新。是著名画家赵贵德先生把我领上创意书法绘画道路的。我最近创作的花非花、山非山的书法绘画就是实践赵贵德先生绘画理念而迈出一小步。

书画同源，是相邻而又相互独立的两个概念，一个是书法，一个是绘画。而我所讲的书法绘画是一个完整的名词，是一个绘画的概念，就是心中立意，书法构成，以字造像，色彩造神的理性思维去创造意象中的画，心中的画。

社会的发展，大自然的千变万化，使我感悟了人生的苦辣酸甜，春夏秋冬四季的轮回，植物花开花谢，山川时空的莫测变化。这些印在脑子里的记忆，便成了生活的积淀。随之变换与心灵的碰撞激起的浪花，更有诗词歌赋涵养胸怀，而深深溶化自己的血液里。这种生活的感悟形成艺术的良知，把追求自然之美，人生之美作为绘画的风向标。比如我领略了花的破土、生长、蓓蕾、盛开、凋谢过程。特别是那山中的小花，无名无牵挂，来去都默默，只把芳香留下的精神，时常冲击我的心灵。那莲荷年复一年的花开一次旺盛的生命力，不仅留给人芬芳，更是出污泥而不染的高洁品质，留给人无限的畅想。山河亦是如此，不同季节，不同时间，不同角度，有不同的观感。晨光晚霞把山峰燃得如少女红纱，雨后云卷云疏，浪拍群山。我常常被这壮美所感动，也即兴油然而写过百首小诗，并用上万张照片留住大自然绝妙的瞬间永恒。这历历在目的生活是我创作花非花、山非山的源泉。

我创作的花非花系列，是对不同季节，不同品种的花，取其神韵，抛开特定的具像花，进行综合概括，着力刻画花带给人们的美好的精神世界。是从对象花的感悟中提炼出来我心中之花。花的技干以字造势，花瓣则以墨勾线，以红黄绿三种颜色染瓣，以色破墨，墨色相生。所以不是特定的花，也是花。荷花则以书法勾叶之轮廓，

以多种绿色色块渲染，并以黄兰红的点装饰。实质是把意象里的花作为一个载体，着力抒发对花的品格、精神和生命的赞颂。山非山系列亦是如此，画的非特定的对象之山，山在不同的时间、空间变化莫测，气象万千，充满生机活力。抽出山的精髓，去写山的精神与品格。以字造势，以山造像，以色彩造神，在以墨勾线的基础上，以红、黄、绿、白、黑等色块表现。所以是山也不是山。在这两个系列作品的创作中，我以中国汉字为载体，以心中立意，以书法构成，寻找自己绘画语言的表达方式，创造自己物象语言符号。创作中我深感中国绘画博大精神，要画出有生活有生命鲜活的绘画，就必须汲取传统文化的精髓，感悟宇宙生机活力，溶入个人对生活生命的感悟。

从2002年开始我就成了贵德先生的弟子，那是我第一次向贵德先生请教。大年初四我和郑世芳，贵德一起饮茶作画，那时我问赵老师如何画梅花，因那时我多是画梅。贵德先生说：“无拘无束，无法无天”八个字，并在一张纸上示范，边画边说要把结构关系搞对就行。从那以后我就边揣摩边实践，一画就是十年。从2007年开始我又在陶瓷上去创作。又是2012年的大年初三，贵德老师从北京回石家庄，在市美术馆看了我的陶瓷绘画展，内心激动不已，打电话给我，那时我在广州，他说：陶瓷画画的太好了，我当即写了三个字，“好，真好”。并约定正月初十见一次面。2月1日下午约了著名画家、评论家铁杨、闻章、陈承祺、张素玉、王稳玲等一起又看了我的陶瓷展，并在茶社饮茶开研讨会，从我的画讲到中国画是中国哲学思想在心中的物象形态，讲到什么是专业画家，他说：“谁能把画画好就是专业”。事后约我的陶瓷绘画在北戴河贵德艺术馆展一次。

20012年7月15日我的陶瓷展在北戴河艺术馆开幕，并举行了研讨会。