

赵紫林画集

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绘

人民美术出版社

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王伯



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赵紫林，字东来，号知耕，别号劳石，1937年生，山东博兴人。1961年毕业于山东艺专美术系。曾任山东省北镇中学高级教师，山东艺术设计学院、滨州学院教授，滨州市美术家协会主席，山东省美术家协会理事。获“山东省优秀艺术教育工作者”和“专业技术拔尖人才”荣誉称号。现为紫林美术馆荣誉馆长，滨州市美术家协会名誉主席，滨州画院名誉院长，滨州市政协委员，中国美术家协会会员。半个世纪来，培养了大批美术人才，不少学生已成为全省乃至全国的知名画家和教授，可谓桃李满园；执教同时，潜心研究美术理论和美术创作，涉猎广泛，后主攻中国写意花鸟画，成绩斐然。

1990年，应邀赴中国画研究院举办个人画展，展出作品99幅。作品在北京、上海、济南、香港、澳门及蒙特利尔、多伦多、纽约、华盛顿等地展出。多幅作品在《人民日报》《中国日报》《中国文化报》《文艺报》《美术》《望》等国家级报刊发表。

1991年，今日中国出版社出版《赵紫林画集》，由中央美术学院教授、中国美术馆原馆长刘开渠先生题写书名，中国画研究院著名画家孙瑛先生撰写前言，收入作品50幅。

1999—2006年，任滨州市美术家协会主席、山东省美术家协会理事。

2002年，创作中国画《万古长青》，入选“纪念毛主席在延安文艺座谈会上讲话发表60周年”全国美展。

2003年，主编《当代美术家》系列丛书，共20分册，收入本市重点画家21人、作品千余幅，由中国文联出版社出版，填补了滨州市美术史上的空白。

2005年，中国画《鹊带芳菲玉照人》，获滨州市政府“首届孙子文化艺术奖”一等奖。

2008年，由山东美术出版社编辑出版画集《中国画名家名作/花鸟画名家/赵紫林》，收入作品48幅。

2008年，由政府兴建、以赵紫林名字命名的“紫林美术馆”在滨州市落成，同年9月20日隆重开馆。同时举办“赵紫林师生美术作品展”暨《赵紫林师生美术作品集》首发式。紫林美术馆，可举办各类书画展和学术活动，并长期陈列赵紫林先生及其学生的优秀美术作品，以表彰和展示赵紫林先生半个多世纪以来对美术教育的突出贡献和美术创作的丰硕成果。

2010年，由山东美术出版社编辑出版画集《中国画名家精品集/花鸟画名家/赵紫林》，收入作品46幅。

2011年创作中国画“荷塘系列”：《朝晖》《深秋》《立冬时节》；中国画《春意盎然》，被人民大会堂永久收藏。

2012年创作巨幅中国画《龙蟠虬结 繁英霞帔》六联屏、《碧波俪影》。

2013年新年将在中国美术馆举办赵紫林国画展，展出作品68幅。

Zhao Zilin was born in 1937 in Boxing, Shandong. He graduated from the Fine Arts Department of Shandong Art Institute. He was a senior teacher in Beizhen Senior high school, professor in Binzhou University, president of Binzhou Artists Association and director of Shandong Artists Association. He was awarded “Excellent Art Teaching Staff in Shandong” and “Outstanding Speciality”.

He is now honorary president of Zilin Art Museum, honorary president of Binzhou Artists Association, honorary president of Binzhou Art Academy, member of the CPPCC National Committee, member of China Artists Association.

In the past half a century, he has educated a large number of art students, some of whom are influential painters and professors in the province or even in the country. He is also dedicated in art theories studies and art creation while teaching. Extensively involved as he was, he made brilliant achievements after he specialized in free idea flower-bird painting.

In 1990, he was invited for a solo exhibition in the National Art Academy of China, with 99 works on exhibition. His works were also exhibited in Beijing, Shanghai, Jinan, Hong Kong, Macao, Montreal, Toronto, New York and Washington etc. Many of his works were published in People’s Daily, China Daily, China Cultural Daily, Literature and Art, Art and Outlook Weekly.

In 1991, Paintings of Zhao Zilin (with 50 works) was published by China Today Publishing House, for which professor in China Central Academy of Fine Arts, former curator of the National Art Museum of China Mr. Liu Kaiqu wrote the title and a renowned painter in China Academy of Chinese Painting Mr. Sun Ying wrote the preface.

He was president of Binzhou Artists Association and director of Shandong Artists Association from 1999 to 2006.

In 2002, his Chinese painting Everlasting was selected in the National Artworks Exhibition in honor of the 60th anniversary of the publication of Mao Zedong’s Talks at the Yan’an Forum on Literature and Art.

In 2003, he became editor in chief of the Contemporary Artists series of 20 books, which collected over 1000 artworks of 21 painters. It was published by China Federation of Literary and Art Circles Publishing House. It filled the gap in art history of Binzhou.

In 2005, his Chinese painting Fragrant Magpie and Glittering Jade was awarded the first prize in “The 1st Sun Tzu Cultural Art Festival” by the municipal government of Binzhou.

In 2008, a book entitled Renowned Painters and Artworks of Chinese Painting/Renowned Flower-Bird Painters/Zhao Zilin was published by Shandong Fine Arts Publishing House, with an entry of 48 paintings.

In September the same year, an art museum named after him and contributed by the local government was built in Binzhou, where the Exhibition of Artworks by Zhao Zilin and His Pupils was held. There are exhibition rooms No. 1 & No. 2, academic exchange room, producing room and library in the museum. It’s the most standard local museum, which can host all sorts of exhibitions and academic activities and display the fine works of Zhao Zilin and his pupils. It is in honor of his outstanding contribution to art education and his great achievements in art creation in the past half a century.

In 2010, a book entitled Renowned Painters and Fine Artworks of Chinese Painting/Renowned Flower-Bird Painters/Zhao Zilin was published by Shandong Fine Arts Publishing House, with an entry of 46 paintings.

In 2011, he finished his “Lotus Pool” series: Morning Sunlight, Late Autumn and Beginning of Winter; his work Spring in the Air was permanently collected by the Great Hall of the People.

In 2012, he completed a jumbo Chinese painting entitled Tangled Trunks and Blooming Flowers in a group of six pieces, and also Graceful Shadow in Bluish Waves.





紫林美术馆外景
Zilin Art Museum

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序：人间情趣驱笔墨

汪家明

与赵紫林老师一别二十九年，再见时他已卓然成家。最近，他将在中国美术馆举办个人画展，并出版汇聚他多年艺术创作结晶的画册。我有幸先睹他的这些作品，为他的成就而由衷地高兴，更为这些笔墨灵动的花鸟画所吸引——我从心底里喜欢画里表达出的人间情趣，这种人间情趣是朴实率真的、健康向上的、清新喜庆的，稍有点俏皮和幽默，充满了平民的智慧。

赵老师花鸟画的题材，并未脱离传统的松藤竹菊、鸟兽虫鱼之类，但其中所追求的思想意趣，不是文人骚客感伤时序、忧国忧己那一路，也不像时下很多画家把花鸟作为符号，借以呈笔墨旨趣；他是真正从花鸟题材本身所具备的精气神，从土生土长、百姓喜闻乐见的传统出发，从而驱动他的笔墨，抒发内心的真感实受。你看，他笔下的藤萝虬枝攀绕，欣欣向荣；小鸟停落枝头，周围盛开玉兰；雄鸡眼睛瞪得滚圆，尾巴翘得老高，神气十足；荷叶莲花四下伸展，极力发散着生命力；即使是表现秋天的《禽鸣秋色》，也充满野趣，更不用说《熙熙春物见升平》等十余幅表现春天的画作了。我能想象出，在挥毫创作时，赵老师或许有些激动，但搁笔之际，心境必定是恬淡而快乐的。他不会因为自己创作了什么深刻伟大的作品而沾沾自喜，只会为世上添加了一幅表达自己所想又让人赏心悦目的画作而备感充实。

赵老师在创作中并未因其内容情趣的平民化而忽视艺术技巧探索，而恰恰相反，可以看出，他在这方面倾注了很多精力，下了很大功夫。从他的画中，隐约可以看到徐渭、吴昌硕，看到潘天寿等等，更可以看到齐白石（他与齐白石在平民情趣上更接近）。他的笔墨大有渊源。令人惊奇的是，这些大家的笔墨在他腕下挥洒自如，往往在似与不似之间。如此，内容情趣的平民化和笔墨表现的文人化就融为一体了。

如今，有一股将所有的造型艺术都加以文人化、哲学化甚至政治化的潮流，似乎不如此艺术作品就没有深度，就没有价值。赵老师的作品没有刻意顺应潮流，却具有别一种审美价值。我想，可否从这个角度研究他的创作的意义？

我和赵老师曾经是山东省北镇中学的同事，他教美术，我教语文。那时他四十多岁。我印象中，他是一个特别平和友善的人，话语不多，做事认真，待人诚恳，学生和老师们都喜欢他。他的花鸟画风格的形成，与他的性格和为人不无关系，也与北镇这个黄河下游岸边偏远的小城不无关系。那里人们的生活多半是安宁和寂寥的。一望无际的平原，看不到山，自然也难出地道的“山水画家”。但“花鸟”不缺，安宁和寂寥中更能体味这些平凡事物中的生趣。作为曾在北镇生活过的同事，我喜欢赵老师的画，也自以为理解他的创作，写下以上几句话，就教于赵老师，就教于方家。

2012年12月9日于北京嘉铭桐城

（汪家明：中国美术出版总社社长）

Brushes Driven by Worldly Sentiment

Preface

by Wang Jiaming

It has been 29 years since I last met Mr. Zhao Zilin, and he's already become a master when we meet again. Recently, he is holding a solo art exhibition in the National Art Museum of China and publishing his art book, the essence of his artworks. I'm honored to have seen them first, feeling unfeignedly delighted for his achievements and fascinated by those agile flower-bird paintings – I favor the worldly sentiment in the paintings, which was plain and simple, healthy and upgoing, fresh and festive, a bit niftic and humorous, and full of civilian wisdom as well.

The theme of Mr. Zhao's flower-bird painting is still the traditional images such as pine, wisteria, bamboo and chrysanthemum, bird, animal, insect and fish, but the thoughts and conceptions behind them are not scholars' or poets' sentiments for seasonal changes and concerns for the country and themselves, nor are they simply used as symbols to present painting techniques; he truly sets out from the spirit of flower-bird, from the indigenous and popular traditions, which drive his brushes and express his true emotions. Look! The wisterias in his painting are vigorously intertwined, flourishing; birdies perch on the branches to appreciate the blooming magnolia flowers, inebriated in the awakening spring; cocks open their eyes wide and raise tails high, bearing themselves with dignity; lotuses and leaves stretch out, showing their vitality; Birds Singing in Autumn about autumn is permeated of rustic charm, let alone the other dozen of paintings about spring such as Seeing Peace and Prosperity from Spring Symbols. I can imagine that Mr. Zhao might be a bit agitated when he is painting, but when he stops, he must be tranquil and delighted. He simply feels fulfilled for creating an expressive and pleasing painting instead of being complacent for creating a profound and great work.

Mr. Zhao doesn't ignore the exploration of art techniques despite the popular contents in his creation. Conversely, he knows it well that only by mastering skilled painting techniques and accurate art language can he profoundly express his feelings and perceptions. In his paintings, there is an indistinct trace of Xu Wei, Wu Changshuo and Pan Tianshou, and also Qi Baishi (in the sense of civilian sentiment). His style has a source, but is unique at the same time. More surprisingly, he combines the styles of those masters, creating something between "likeness" and "unlikeness". Therefore, the civilian sentiment is integrated with scholarization of painting techniques.

Currently, there is a tendency to scholarize, philosophize or even politicalize all plastic arts; otherwise the artworks seem to be shallow or valueless. Mr. Zhao's works don't consciously follow the tendency, but contain a profound aesthetic value. So I wonder: can the connotation of his creation be studied in this angle?

Mr. Zhao and I used to be colleagues in Beizhen Middle School, he teaching art and I Chinese. In his forties, he was very gentle and kind in my mind, so taciturn, frugal and plain that all the teachers and students liked him. The style of his flower-bird painting has much to do with his character and behavior, and also with the distant town of Beizhen in lower reaches of Yellow River, where people are leading a peaceful but solitary life. There is no mountain out of the boundless plain, so it's difficult to have pure "landscape painters". But with enough "flowers and birds", people can better appreciate the joy of those ordinary things in peace and solitude. As a former colleague in Beizhen, I like the paintings of Mr. Zhao, and presume I can understand his creation. With those words, I intend to be presented to Mr. Zhao and all the other masters.

Dec. 9th, 2012 In Beijing

豪放激情在自由抒写中

——赵紫林的花鸟画

邵大箴

我国花鸟画的历史源远流长。从出土的一些原始陶器上，可以看到花鸟已作为一种艺术形象的符号出现，传达着当时的社会信仰和审美理想。北宋时期的《宣和画谱·花鸟叙论》对花鸟画是这样论述的：“诗人六义，多识于鸟兽草木之名，而律历四时，亦记其荣枯语默之候，所以绘事之妙，多寓兴于此，与诗人相表里焉。”说明了花鸟画作为人类精神产品的审美价值与社会意义，以及花鸟画创作与诗人创作有着共性的思维特点。

赵紫林先生作为当代一位文化底蕴深厚的画家，在创作中也秉承了这样的诗性，在花鸟画的天地里抒写着自己的情怀。如果用品诗的标准去评论他的画，他应该被归于“豪放派”。因为，在他的画作中很少看到顾影自怜、离愁别恨的情绪，扑面而来的是波澜壮阔的豪迈之情。

赵紫林自幼聪慧好学，1961年毕业于山东艺专美术系。当时接受的是系统的中西融合类型的美术教育。他学习刻苦，涉猎广泛，又受到名师亲传，为后来主攻写意花鸟画奠定了良好的基础。通过半个多世纪来的勤奋学习，广收博取，刻苦钻研，终于在这一领域有所建树，形成了有自己鲜明个性的艺术风格。

他2011年创作的荷塘系列《朝晖》《深秋》《立冬时节》等巨幅作品，仿佛是气势恢宏、大气磅礴的交响乐。盛夏，铺天盖地的荷叶，竞相开放的荷花，错落有致的荷梗，各具姿态的莲蓬，充盈整个画面，热闹非凡。但满而不堵，繁而不乱。用笔苍劲有力，造型泼辣肆意，一扫常见画荷的柔媚之气。深秋，历经风霜的满塘荷色，虽褪尽风华，却莲果累累，在青青水草陪伴下，依然坚强地迎风吟唱。那种不屈不挠的生命力，给人送来“三秋桂子，十里荷花”的浓浓诗意。立冬后的荷塘，在赵紫林眼中笔下，不是一片枯梗败叶，而是由点线面谱成的优美乐章。它不是生命的终结，而正孕育着来年的新生。这体现了先生对生活的独特见解，亦展现了先生对写意笔墨技巧的驾驭能力。

佛经说“一花一世界”。在赵紫林花的世界里，我们可以真切地感受到力拔山兮、气吞山河的一个大世界。这种气势既来自大自然的赐予，也来自画家对大自然的领悟，来自他丰富的内心世界及其独特的艺术表达方式。仔细研究赵紫林的花鸟画便会发现，一种激情始终在他胸中涌动，一种力量诉诸他的笔端。他的线条少了灵动轻盈，多了凝重浑厚。他是在用“力透纸背”的书法用笔，抒写画中的一根根刚健有力而又韵味十足的线条。我国传统文化中历来有“书画同源”之说。明末的徐渭以草书入画，近代的赵之谦、吴昌硕等人开创金石入画之风，都创造了前无古人的笔墨风格，给国画带来一种全新的表达方式。赵紫林在他的花鸟画中，吸收前贤精华，而又另寻蹊径，引入了大篆的笔法。线条遒劲凝重、浑厚质朴，突显作画过程中以意为之的主导作用，追求书法艺术中一气呵成的抒写节奏和笔画间的抽象意味，以及线条的组合韵律，形成了画面古朴厚拙的另一气象。

赵紫林作画似乎很少用直接写生法，他有意减弱花木禽鸟的客观形态，追求“似与不似之间”和“不似之似”的神韵。这决不意味着他不重视对客观物象的观察和研究，而恰恰相反，他的作品大都来源于现实生活。他特别注重在充分积累对客观事物观察印象的基础上，强化“目识心记”，用自己的理解和感受从事创作。他善于把自己描写的自然之物重新构架，运用纯粹个性化的艺术语言和表现手法，或赋、或比、或兴，寄寓自己对禽鸟花木的独特情感。用他的话说，就是“以意为象，因心造境”。

赵紫林在画面的个人诠释上，也有其自身的特点。他在构图上十分讲究置陈布势的经营，以巧妙的布局引人入胜。他的花鸟画大多是满构图，留白较少，花木禽鸟往往布满画面。这和前面说到的画家自身修养和内在气质有很大关系。一位生活积累贫乏、感情冷漠的画家，是画不出如此内容充实、精神饱满的绘画作品的。

中国画是最重视自由表现心灵感受的艺术。画家组织和布局入画的题材时，可以不受时间空间等自然属性的限制，根据自己立意、表象、抒情的需要，将物象自由安排。这在赵紫林的《熙熙春物见升平》一画中可见一斑：在2003年“非典”肆虐，一时人心惶惶的非常时期，先生将象征生机的芭蕉，寓意富贵吉祥的牡丹，不怕风雪摧残、生生不息的竹子及传报佳音的喜鹊，安排在同一画面中。以饱满的激情，粗笔率写，塑造出顶天立地的芭蕉，撑持画面，水墨淋漓，生机盎然；下面的牡丹和竹子，浓彩重墨，着笔较多，繁茂兴旺；在剩下不多的空间里，又添了两只喜鹊，浓墨简笔，拖着长长的尾巴，鸣叫追逐。使静中有动，有色有声，颇具趣味……营造出一个充满生机和希望的特殊意境，体现了先生对生活的自信和乐观精神。又如他在作品《春雨》中，方笔落纸，转折刚劲，三笔折线，画出鸭的柔中带刚、运动灵活的脖颈。身体刻画着笔不多，简练准确，虚实有度。鸭子喜逢春雨，憨态可掬的生动形象，表现得淋漓尽致。这样概括、归纳后的形象塑造，舍弃了非本质的部分，对那些能体现神情的形态与细节，则采取夸张甚至变形的手法，传达出物象的情致神采，寄寓画家的审美情趣，加强了作品的表现力。可见赵紫林在意境的营造和艺术语言的锤炼方面下的功夫及所达到的高度。

花鸟画的终极目标是借物抒情、托物言志。在赵紫林的作品中，无论是巨制还是小品，往往具有深刻的寓意。在自然含蓄似不经意的境界中，让我们感受到画家内心喷涌的豪情，感受到这个时代蓬勃向上的脚步，得到潜移默化的审美享受。我们期待赵紫林先生有更多新作问世！

2012年5月于北京

（邵大箴：中央美术学院教授，《中国大百科全书》美术学科主编，中国美术家协会理论委员会主任，北京国际双年展国际学术研讨会总主持。）

Unrestrained Passion in Free Expression

On the Flower-Bird Painting of Zhao Zilin

by Shao Dazhen

Flower-bird painting has a long history in China. We can already find flower-bird as an artistic symbol in some brownwares, conveying the social belief and aesthetic ideal of the time. Flower-bird was disserted like this in Xuanhe Painting Chart • on Flower-Bird Painting: “Most of the poetic techniques are related to birds, beasts, grass and trees, and laws and rules often record their shifts and changes. Therefore, the charm of painting often lies in them, which is similar to poetic creation.” It indicates that flower-bird painting is the spiritual product of human aesthetic value and social significance, and the creation of flower-bird painting shares the common thinking features with poetic creation.

Mr. Zhao Zilin, a contemporary painter with profound cultural deposits, has also inherited the poetry, expressing his own affections in the world of flower and bird. If we classify his painting according to how we classify poems, his should belong to “Unrestrained School”. That’s because what blows against our face from his paintings is the magnificent heroism instead of self-affection or parting sorrows.

Zhao Zilin was intelligent and curious at an early age. He graduated from the Fine Arts Department of Shandong Art Institute in 1961, where he received systematic art education of integrated Chinese and western styles. He worked hard, studied extensively, and received guidance from masters, all of which laid a solid foundation for his specialization in free idea flower-bird painting. Due to his hard work, extensive study and elucubration over decades, he finally, with his distinctive artistic style, made his contribution in this field.

The “Lotus Pool” series created in 2011, including jumbo works of Morning Sunlight, Late Autumn and Beginning of Winter, are like breathtaking, majestic symphonies. In midsummer, lotus leaves are overcastting, lotuses are blooming competitively, peduncles are jagged and seedpods have distinctive postures, all of which fill the whole picture and make it extraordinarily bustling. But there is no block despite the fullness, no disorder despite varieties. The bold and powerful strokes, the forceful and wanton shapes removed the gentleness in the painting of lotus. In late autumn, the weathered but fruitful lotuses still sturdily intonate in the wind in the company of green marshy weeds. The dauntless vitality conveys the poetry of “the fragrance of laurel blossoms and lotuses in late autumn”. In Zhao Zilin’s eyes and paintings, the lotus pool in winter is more an elegant movement composed of dots, lines and planes than simply dead twigs and withered leaves. It’s not the end of life but the gestation of rebirth in the next year, which embodies his distinctive opinion of life, and also reveals his reining ability in free idea painting techniques.

Sutra says: “To see a world in a wild flower.” What we can clearly perceive in the flower world of Zhao Zilin is exactly an imposing and magnificent great world. The vigor stems from the blessing of nature, from his appreciation of nature, and also from his abundant inner space and unique artistic expression. Observing his flower-bird painting closely, we could easily notice the emerging passion in his heart and the power in his strokes. His lines are dignified and vigorous instead of active and lightsome. He is painting in a “penetrating” calligraphy style to depict those forceful and appealing lines. In traditional Chinese culture, “calligraphy and painting originates from the same source”. Xu Wei in Ming dynasty painted in the form of cursive hand calligraphy, and Zhao Zhiqian, Wu Changshuo etc. in contemporary history pioneered the style of painting like seal cutting and stone inscription, both of which were unprecedented and brought in a fire-new expression to Chinese painting. In his flower-bird painting, Zhao Zilin absorbed the essence of those masters and then found a new path, introducing the calligraphy of large seal script. The lines are powerful and dignified, vigorous and plain, revealing the dominant role of ideas in the process of painting. The succinct writing rhythm of calligraphy and the abstraction in strokes, together with the rhythmic combination of lines, have formed the simple and profound atmosphere.

It appears that Zhao Zilin seldom sketches. Intentionally, he weakens the objective shapes of flowers, trees and birds to create the charm of “between similarity and dissimilarity” and “similar in a dissimilar way”. This by no means implies that he takes no account of the observation and study of objective things, but on the contrary, most of his works derive from real life. He pays special attention to creating with his comprehension and perception, to observe with eyes and memorize with heart on the basis of full observation of objective things. He has a good hand at reframing natural objects he is depicting, expressing his distinct affections for flowers, trees and birds with individual artistic language and expression of narrative, comparison and symbolism. To express it in his own words, that is “to express the ideas with objects, and to create the situation for heart”.

Zhao Zilin has his unique characteristic in the interpretation of pictures. He is quite exquisite in the layout and artful in composition of the painting. His flower-bird paintings often have full composition, with flowers, trees and birds covering the picture and little blank left. This is closely related to the artist’s culture and internal personality we mentioned previously. It is impossible for an inexperienced and cold-blooded painter to finish such full-blooded and vigorous paintings.

Chinese painting is an art that values the free expression of heart most. The painter could arrange the objects according to his idea, expression and sentiments regardless of the natural elements of time and space when they paint. This was clearly

revealed in his painting Seeing Peace and Prosperity from Spring Symbols. In 2003, at the unusual time when SARS was raging and people were panicking, Mr. Zhao Zilin arranged in one painting plantains that symbolize vitality, peonies that have a moral of prosperity and auspice, bamboos that fight against snow and repeat the life cycles, and the pied magpies that come with good news. The indomitable plantains, depicted with passion and rough strokes, upheld the picture in a vigorous and hearty way; the peonies and bamboos below were prosperous with thick and heavy colors; to the little space left, two pied magpies were added, tweeting and chasing one another with their long tails in tow. There is motion in quiescence, with colors and sounds, and souls as well... All builds a special conception of vigor and hope, which reveals his confidence and optimism about life. In another painting Spring Rain, several bold and turning strokes have portrayed the strong and graceful, flexible neck of the duck. The body was briefly and precisely depicted, with an appropriate proportion. The vivid images of the charmingly naive ducks in the long-awaited spring rain were presented thoroughly. The nonessential parts of those summary and inductive images have been abandoned, and exaggerated or even distorted techniques were adopted to depict the gestures and details of the looks to deliver the charms of the objects, convey the aesthetic sentiment of the artist, and enhance the expressive force of the painting. We can see from it the hard work and the competence of Mr. Zhao Zilin in conception creation and artistic language refinements.

The ultimate aim of flower-bird painting is to express the artist's emotion by portraying images of objects. The works of Zhao Zilin, either large or small, more often than not embody profound moral. In a natural, implicit and casual way, we could sense the lofty sentiments of the painter and the vigorous footsteps of the time, imperceptibly enjoying the aesthetics in them. Let's anticipate more works of Mr. Zhao Zilin together!

May 2012 In Beijing

心无挂碍 神完意足

——赵紫林花鸟画小识

梁 江

中国的花鸟画，是一个早就自成一体且长盛不衰的绘画门类。它以寓兴、寄情为宗旨，缘物而动，有感而发，以花鸟草木四时荣枯的形态寄寓作者的所感所悟，这使人想起了中国诗赋的“赋、比、兴”传统。而“与诗人相表里”的说法，更是强调了花鸟画作为一种精神产品的审美特征以及艺术创作主体的自我定位。讲求意趣，注重写生，尊重自然生态之规律，是历代花鸟画创作的共同取向。诚然，中国艺术是主张形神意整合一体的。正是在这一层面上，自然界的景物与人的精神生活，与人的志趣情怀是同构、契合和共鸣的。从根本上说，花鸟画乃是人自身的投射，观念的直白，是人精神世界的写照。

读赵紫林先生的写意花鸟画，首先让人感到他对于中国花鸟画注重“写意”的精神内核，有着独到的参悟和理解。这是一种依托于中国文化传统的审美体悟。他把人生历练、艺术修养、生活感悟与写意花鸟画的形式语言融为一体。在他的作品里，“写”是主导，“意”是灵魂，笔无妄下，形无虚设。威猛霸悍的苍鹰，迎风疾飞的翠鸟，洄环穿行的鲛鱼，傲视八面的雄鸡，均得笔墨酣畅、形神兼备、神完意足之境界。他涉猎的题材很广泛，乡间水畔，山花野卉，自然界的动植静潜靡不关注。即便是传统文人画常见的品类，在他笔下也被赋与了新的生活气息和新的寓意。

在赵紫林众多的花鸟画中，不乏春华秋实、夏荷冬梅之类作品。他能在或繁或简的画面中传达丰富的内涵，抒写天机与情趣。可见，作画不在画什么，关键在为何画、如何画。他的画作能繁能简，是繁是简，当由表象达意的需求而定。当繁者少一笔感不足，当简者加一笔则嫌多。但更能体现其艺术特色的，我以为应推他那些画面宏大，构图饱满的大幅作品。以紫藤为例，这一题材作品历来不知几许，要画出新意却很难。赵紫林先生出于对藤萝的钟爱知难而上，其所作令人耳目一新。他体悟到：藤萝具有“万古长青”、“普天同乐”等美好象征，它的自然形态能使写意笔墨有用武之地。于是，对画藤锲而不舍，查阅研究历代名作，到自然中观察体悟，如醉如痴，累年不辍，终有所得。他的近作《龙蟠虬结 繁英霞帔》，为六幅八尺宣立轴组成的联屏，单幅亦是构图完整的独立画幅，排在一起便成左右呼应、气势连贯的巨幅通景。画中有历经沧桑的老干，有迎风摇曳的新枝，有香露欲滴的盛花，也有含苞未放的花穗。老干新枝纠缠盘绕，繁花簇拥铺天盖地。看似笔墨狼藉，随意挥写，实则从单幅到联屏的画面布局，点线面构成，顾盼取势等等，都做了精心推敲和整体把握。恰如题款所述，是满目春光粲然逼人的巨作。在他的作品中，不乏如此宏构巨制。如“荷塘系列”、“天鹅”等均为难度大，水准高，寓意深的成功之作。

显然，他的作品更着意于自然界的生机律动，要表达的是灿烂焕然、生机郁勃的新意趣。他的创作理路，总体上属于传统型写意花鸟画，走的是传承拓展一路，却找不到以往花鸟画的冷逸、萧疏和寂寥。赵紫林的作品，是属于现代人的、充溢着生机活力、有着新内涵的当代花鸟画。

赵紫林的作品，从形式角度看，布局大度，笔墨雄浑，取象简约，笔法稳健而又灵动多变。他吸收了篆、隶及草书的诸多笔法，中锋、侧锋兼用，运笔朴拙，线条流畅，突出了“写”的韵味，墨渃苍润，运笔用墨能顺其心境，自如伸展。他的画内涵丰富，意趣浓郁，格调高雅，寓意深刻，个性鲜明，自成面貌。这样的写意花鸟画，洒脱自然，对之者悦目赏心，有如欣赏美妙乐章，一曲终了仍有余音绕梁。从他的艺术个性和笔墨表达而言，其沉稳憨实中透着