

# 胡西瑛集

何海霞頌



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胡西銘選集

辛未の夏  
胡西銘



胡西銘中國畫選集

Selected works of Hu Ximing's

Traditional Chinese Paintings

胡西銘の中國畫選集



作者近照

The artist's recent photo

## 作者簡介

**胡**

西銘，1939 年生于山西省臨猗縣。幼喜丹青，畢業于陝西省藝術學校，埋頭于紙香墨海已有 40 多個春秋。擅長花鳥，兼工山水、人物。師古而不泥古，溶中西繪畫於一爐，在名家如林的長安畫壇上獨樹一幟。所作意境高遠，構圖嚴謹，虛實相間，寓情于景。筆墨奔放勁健，尤以梅花、葡萄、牡丹稱奇，有“胡葡萄”之譽。多次參加國內外大型畫展獲獎，并被日、美、英、新、泰、港、澳、臺等國家和地區文博部門，知名人士收藏。近年來，出國講學、辦展、獲譽甚高。其名早已載入《當代中國畫家辭典》、《中國美術家名人辭典》等多種辭書，蜚聲國內外。曾任西北書畫研究院副院長；現為高級美術師、陝西書畫協會副主席、陝西書畫藝術研究院名譽院長。

# 《胡西銘畫集》序

霍松林

## 我

喜歡作詩，卻無暇學畫。但由於作詩時不能不追求“詩中畫”，讀畫時又可以領悟“畫中詩”，所以凡看到古今名畫，便戀戀不舍；凡遇到有成就的畫家，便想交朋友。胡西銘君，便是我的畫家朋友之一。

西銘腳踏實地，奮進不息。早在五十年代后期，即師從康師堯等長安畫派的畫家研習國畫，主攻花鳥、山水、人物。在“外師造化”的同時，泛覽古今，博采衆長；對任頤、虛谷、吳昌碩、齊白石諸大師的畫迹畫論，用力更勤，受益尤多。他並不以此自滿，更放眼世界，兼攻西畫，探索徐悲鴻、劉海粟、張大千諸大家成功的奧秘，力圖從中西繪畫的融匯貫通中研拓新領域、創造新意境。當然，這樣一條道路是漫長的，然而經過幾十年的努力，他的確取得了不少成績。

國畫，特別是文人畫，講求筆墨情趣，追求氣韻生動；不重形似，而重以形傳神；有時為了突現神韻，甚至可以脫略形式。因此，欣賞中國畫，一般不用“逼真”、“栩栩如生”之類的評語，而看是否傳神，是否充溢着筆情墨趣、創造出詩的意境。西銘的畫，發揮了文人畫的優勢，有情趣，有神韻，有詩意。但又往往吸取西畫的精華，產生了栩栩如生的效應。他的若干花鳥畫、人物畫，不僅注意線條、墨色的運用，還善于通過透視，色彩、光影、比例、明暗等手段描寫對象，因而雖然展現於二維空間，不象展現於三維空間的雕塑那樣具有實體性，卻能造成視覺上的空間立體感。例如他的題為《珠光秋色》的葡萄，一串串，一顆顆，或青或紫，或濃或淡，或明或暗，在光色的微妙變化中獲得了具體感、透明感；溜圓晶瑩，令人口饞，還感受到金秋季節洋溢於祖國大地的豐收的喜悅。《易逝的玫瑰》中的那位綽約少女，其此例的精確與質感、光感的突出，都類似西洋的油畫；而她由雙目凝視手中玫瑰花瓣不斷殞落所激起的無限沉思，不禁令人感嘆韶華易逝而低吟我國的一首古詩：“勸君莫惜金縷衣，勸君惜取少年時，……。”其情趣韻味，仍不失國畫特色。

西銘的山水畫，既遵守中國山水畫虛實相生，寓情于景的審美原則，又能處理好透視關係與層次關係，從而使畫面產生深遠的空間感與真實感；由光色變化體現的感情色彩，尤能使人在欣賞過程中獲得美感，產生共鳴。

繪畫作為審美意識的物化形態，能夠靈活地通過藝術造型抒發畫家對於客觀事物的主觀感受。西銘相當充分地發揮了這種性能。他深入現實，向往美好的未來，因而對於美好事物特別敏感，也善于通過富于個性創造的藝術造型表現他的審美感受，從而使其畫面富有鮮明的時代感。題為《新芽》的水仙，其壯碩的鱗莖于碧波彩石間扎下密密深根，充滿活力；從鱗莖間迸發的枝枝新芽，剛健挺拔，顯示出凌空直上、不可阻遏的動勢，令人聯想到無數新事物的萌芽在改革開放的春風中破土而出，欣欣向榮。《厚土魂》則以黃帝陵上一株株千年古柏的根深葉茂，體現中華文化萬古長青，從每一個炎黃子孫的心靈深處激起振興中華的豪情壯志。

西銘的傳略和代表作，載入《中國當代國畫家辭典》。他的大量作品曾在國內各地和日、美、加拿大等國展出、發表。如今，他的畫集將出版，囑我作序。我很喜歡他的畫，樂于談一些粗淺看法，作為引言。

前面說過，他選擇的藝術道路漫長而艱辛；然而他今年不過五十出頭，精力充沛，來日方長；祝願他在這條路上勇往直前，以更多更好的作品滿足人們的藝術享受，陶冶人們美好的情操。

1994年8月15日寫于唐音閣

# PREFACE

I have always enjoyed writing poetry but I have never had time to learn how to paint. When I write poetry, I seek to bring out artistic flavors like a painter. When I look at a painting, I can appreciate its poetic qualities. I have always admired and treasured the paintings of ancient and modern day artists. In fact, I have had the opportunity to befriend a number of accomplished artists. Mr. Hu Ximing is one such artist.

Hu Ximing is a hardworking and dedicated artist. As a student in the 1950's, Hu Ximing modeled himself after Kang Shiyao and other painters of the Changan School of Art. While devoting himself to the study of traditional Chinese painting, he concentrated in mastering flower-bird, mountain-water, and figure paintings. In his studies of ancient and modern art, he concentrated in researching the artistic techniques and theories of the great masters of the traditional Chinese painting (Ren Yi, Xu Gu, Wu Changshuo and Qi Baishi).

Having developed a greater world wide perspective, Hu Ximing became dissatisfied with his achievements. In order to broaden his view of the arts, he began to study Western painting. While discovering the secrets of the great masters Zhang Daqian, Xiu Beihong and Liu Haisu, Mr. Hu Ximing attempted to create a new sphere and artistic conception through a comprehensive mixture of Chinese and Western art. After years of intensive research and experimentation in this type of painting, he has achieved great success.

To appreciate a traditional Chinese painting, especially a scholar's painting, one must look beyond the ideas of "life-like" or "true to life" and try to grasp the "spirit" in which the work was painted. Importance is often based upon whether or not the "spirit" and the art's conception is easily distinguishable by the observer. Hu Ximing has not only been able to master traditional Chinese scholar's painting, but he has also incorporated Western style painting which brings art lifelike characteristics in his work. In his flower-bird and figure paintings, one can observe how he applied painstaking details in the lines and colors he used to depict objects. His brilliance can be seen by his use of perception, scale, light and shadow to create a three-dimensional appearance. For example, in the "Lustrous Beads in Autumn Scene" painting, the green and purple grapes depicted in the painting, give us both a concrete and transparent feel through subtle variations in light and in the shadowing. The round mouth-watering grapes remind us of the joyous occasion associated with harvest time in our homeland. The "Easily

"Withered Roses" painting depicts a gentle and beautiful girl gazing upon the withered petals of a rose, while her mind seems to be drifting far away, the proportions and quality of light are quite similar to those found in Western paintings. However, as many of Hu Ximing's paintings, it also bears the artistic characteristics of the traditional Chinese painting style. As one looks upon this particular painting, an ancient Chinese saying may come to mind: "Cherish not the clothes sewn with golden threads, but do value the time in your day...".

In Hu's mountain-water paintings, an artistic theme of realism and abstract thought can be felt throughout each work and the scenes display great emotional activity. Perception, unity and coherence enable each tableau to express a sense of dimension, space, and reality. A blend and variation of light and color produces a wonderful aesthetic and emotional effect.

In the physical and aesthetic realm, painting may express a painter's subjective conceptions of how our physical world appears to us. Parallel to Mr. Hu's conception and ideology about life and future, his paintings reflect his aesthetic values and rich personality. His paintings have a distinct and contemporary flavor. In his "New Shoots" painting, the large bulbs of the narcissus, are rooted among the blue waves and colored stones. The straight shoots sprouting from the bulbs, displays a continuous and vivid movement. This movement is like the reawakening of the earth in the spring when rebirth and change is taking place. The "Soul of the Earth" painting depicts the deep roots and luxuriant leaves of the ancient cypresses growing at the tomb of the Yellow Emperor. It reflects the longevity and endurance of the Chinese civilization. It also expresses deep sentiments and aspirations from the hearts of the Chinese people, which has brought about the revitalization of China.

Mr. Hu's brief biography and his representative works have been published in the "Dictionary of Modern Traditional Chinese Painters of Contemporary China". A large number of his works have been exhibited or published in countries such as Japan, the U. S. A. and Canada. He has a high reputation both at home and abroad. An album of his paintings will be published and he has asked me to write a preface for it. As an admirer of his paintings, I have taken great delight in the opportunity to express my personal views of his work.

The artistic road which Mr. Hu has chosen has been long and full of hardships. However, he remains quite energetic and enthusiastic about his work. My wish for him is that he will continue to move forward on the road to creating and expressing his ideas through his paintings for the enjoyment of all people.

風清骨峻

西銘同志

宋平

天趣

汪東



真氣淋漓

款別西銘

靜虛村



肥果鮮衆美咸滿譽揚画  
 先生將赴廣門學銅自居以此為贈  
 西銘

- ① 宋平題詞  
The Inscriptiong by Song Ping  
宋平の題詞
- ② 何海霞題詞  
The Excellent Paintin Reveals  
a Natural Charming  
天趣を妙に得る
- ③ 賈平凹題詞  
The Lifelike Quality of the  
Painting is Fully Expressed  
真氣の筆致が力強い
- ④ 陳澤秦題詞  
The Inscription by Chen Ze Qin  
陳澤秦の題詞

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墨香林果膠書  
兼龍虎

賀 西銘書展

己戌金秋 衛俊秀

客來每怪香滿堂  
後為奇觀現我牆  
牡丹迎風泛紫艷  
葡萄帶露凝清光  
一枝空梅初綻蕊  
膽瓶斜插傲嚴霜  
初疑造物作實驗  
春花秋果共涼溫  
涼細看非真亦似  
西銘畫筆破天荒  
裝池惠我懸座右  
葡萄常鮮色常芳  
此心常空眼常亮  
賞花觀果壽而康  
深情厚愛誠堪謝  
西銘王葡萄王

西銘畫師以去年秋碩園見贈詩以改謝

癸酉臘月霍松林寓於唐音閣

霍松林題詞

The Inscription by Huo Songlin

霍松林の題詞

衛俊秀題詞

The Inscription

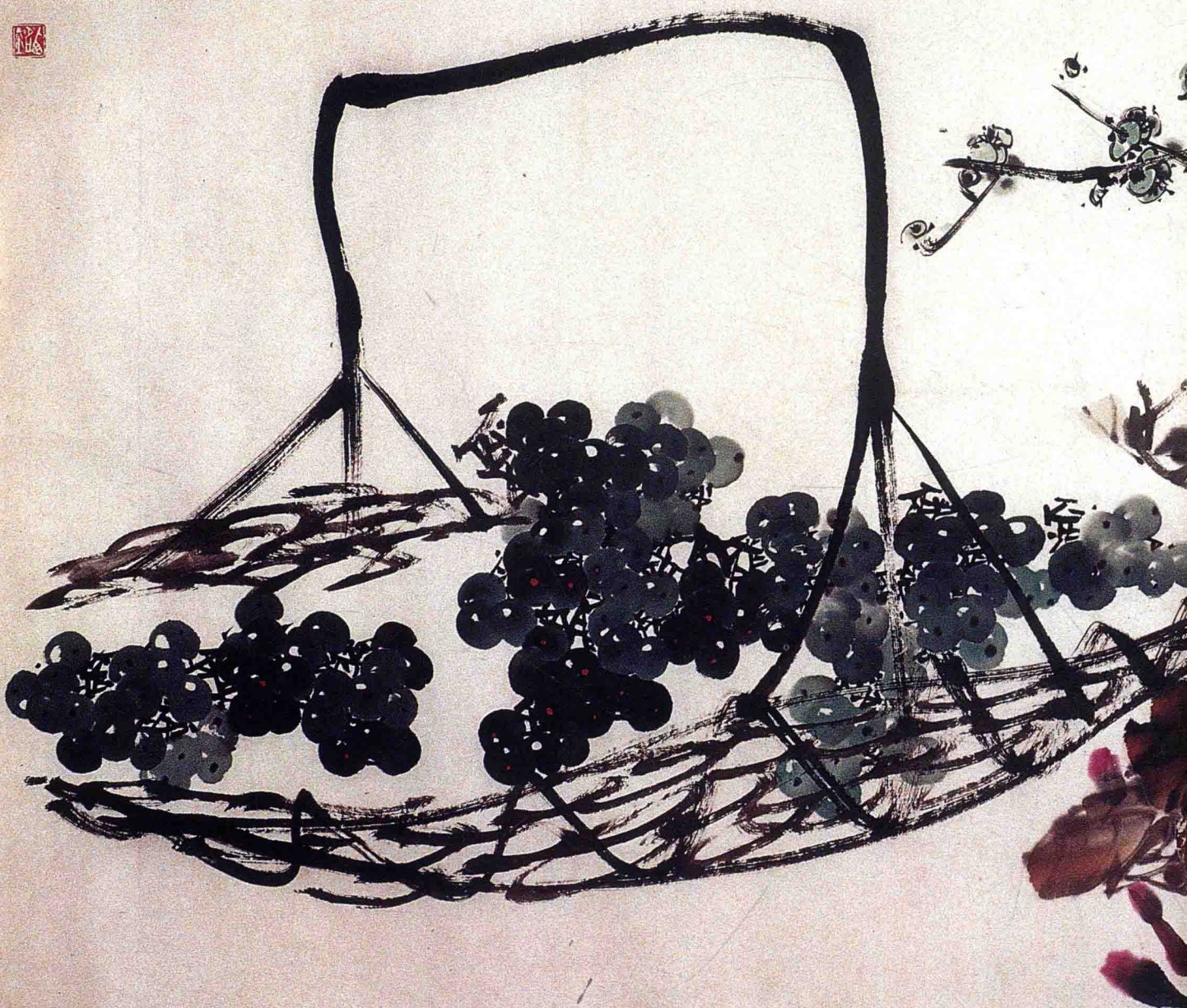
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衛俊秀の題詞

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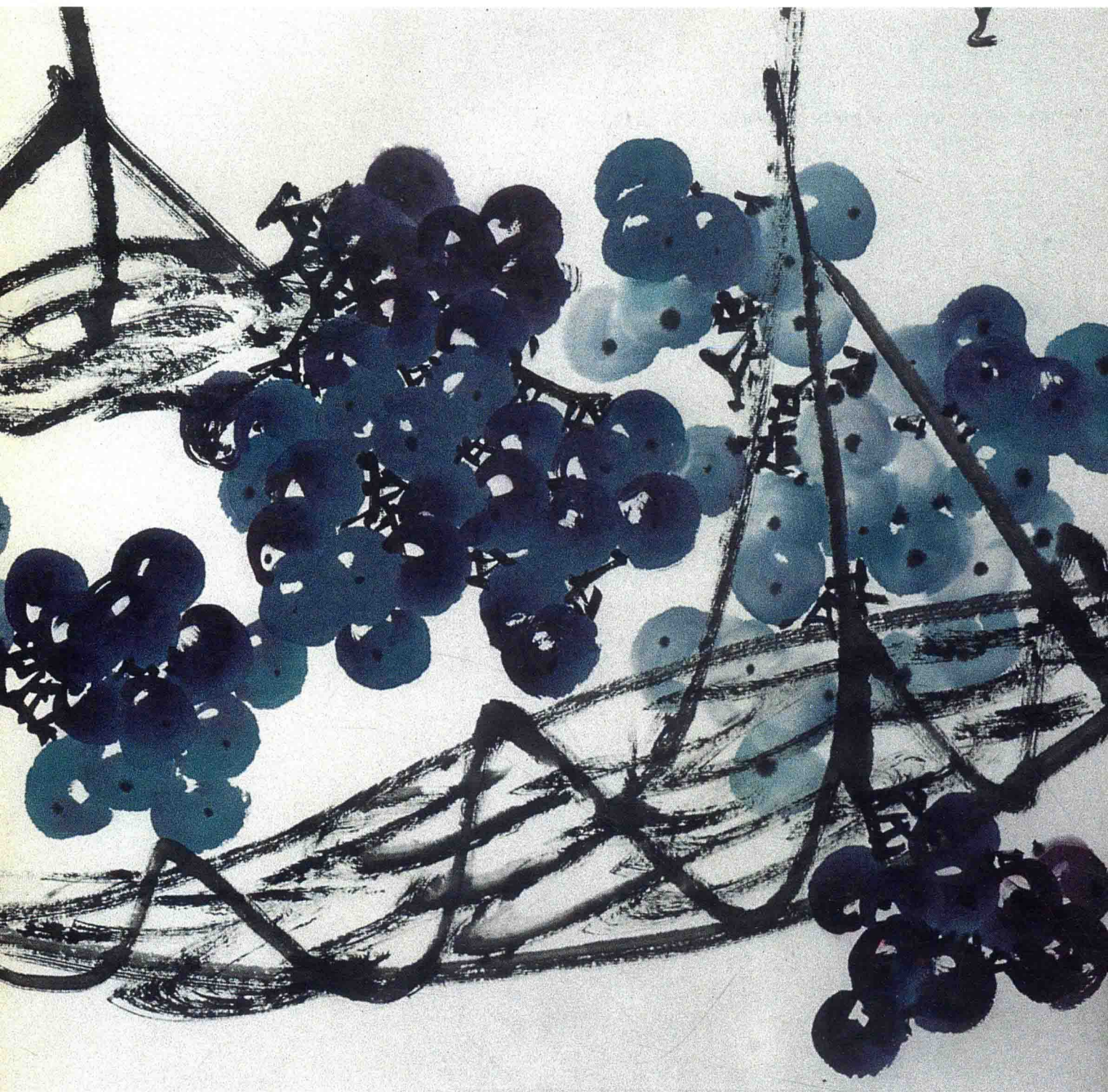
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筆意 秋碩 主刻 魚 書長城古 於月空 幽紫 在歲 碩 穰



春花秋碩  
Spring Flowers and Autumn Fruits  
春花と秋實





葡萄局部  
Grapes (part)  
葡萄の一部分

珠光玉顏  
Lustrous Beads and  
Jade-like Faces  
珠光と玉顔





冰容玉艷綴瓊枝

The Spotless White Branch is Decorated by the Snowy Flowers.

冰容玉艷が瓊枝に綴る



花香時節蜂兒忙  
Busy Bees in Bloom  
花香りの時に蜜蜂が忙しい



珠寶似懸金  
Red Fruits Hanging on  
the Branch as Gold  
懸金に似る珠寶

五月不熱花始熟  
歲在甲子寫於古時  
宮中劉之啟

