

# 梁柏艺术作品集

Collections of Liang Bo's Fine Arts 漓江出版社



Baimu  
2005.4

LIANG BO YISHU ZUOPINJI

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*BaiMu*

◆ 漓江出版社

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梁柏筠藝術

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梁柏主要艺术活动

作品参展

1994年：首届中国油画静物展（北京，中国历史博物馆，中国美协主办）  
1995年：日本仓敷市国际艺术交流展  
1995年：广西油画精品年展  
1995年：日本熊本市岁末迎春画展  
1996年：海峡两岸名家精品交流展（中国台北）  
1997年：中国艺术大展，中国当代雕塑展（北京，中国美术馆，中国文化部迎香港回归举办，中国美协承办）  
1998年：首届中国槐花杯环境雕塑大赛（大连），中国雕塑博物馆收藏（大连）  
1998年：首届桂林雕塑大展，首届桂林油画大展（桂林美术馆）  
1999年：海峡两岸精品展（中国台北）  
2001年：海峡两岸名家精品展（金奖，中国台北），台北中山纪念馆收藏（油画）  
2003年：美国洛杉矶比佛利山油画艺术作品拍卖会  
2003年：华尔保利拍卖（油画）  
2005年：桂林·个人艺术展（作品百余件，包括油画、雕塑、陶艺、水墨）  
2006年：珠海博物馆个人艺术展(作品百余件，包括油画、雕塑、陶艺、水墨)  
2006年：赴台湾学术交流  
2007年：中国景德镇当代国际陶艺展  
2007年：澳门中信2007春季艺术品拍卖会  
2007年：广州国际艺术博览会  
2008年：上海国际陶艺家邀请展  
2008年：景德镇当代国际陶艺展  
2008年：广州国际艺术博览会  
2008年：成都陶艺邀请展  
2009年：景德镇当代国际陶艺展  
2009年：中韩陶艺交流展  
2009年：广州国际艺术博览会  
2009年：赴美国夏威夷大学和西雅图华盛顿大学访问交流

作品发表

《美术观察》杂志 中国艺术研究院主办  
《世界美术》杂志 中央美术学院《美术研究》杂志社主办  
《中国艺术》杂志 中国美术出版总社主办  
《中国陶瓷画刊》杂志 陕西人民出版社主办  
《美术界》杂志  
《前卫艺术家》杂志 学林出版社主办  
《东方艺术》杂志  
《广西师范大学学报》  
《中国陶瓷》杂志 中国轻工业陶瓷研究所主办  
《中国艺术收藏年鉴》 深圳艺术研究会主办  
《中国当代雕塑作品集》 上海书画出版社  
《中国首届环境雕塑作品集》 大连市政府主办  
《中国当代陶艺》 吉林美术出版社  
《世界陶艺家作品集》 上海书画出版社  
《现代设计学校》 广西美术出版社  
《陶艺设计》 广西美术出版社  
《现代陶艺设计》 湖南人民出版社  
《装饰雕塑》 北京工艺美术出版社  
《装饰画创意表现》 北京化学工业出版社  
《首届中国油画静物》 三峡出版社  
《隐藏与和谐当代陶艺家作品集》  
《海峡两岸名家交流作品集》  
《装饰设计》 重庆大学出版社  
《美国洛杉矶油画作品拍卖会》  
《翰墨缘当代名家作品集》  
《中国书画名家赴欧洲作品集》  
《立体构成设计》 海洋出版社  
《澳门中信2007春季艺术品拍卖会作品集》  
《2007中国景德镇当代国际陶艺作品集》  
《2008中国景德镇当代国际陶艺作品集》  
《2010中国景德镇当代国际陶艺作品集》 文化艺术出版社  
《2007广州国际艺术博览会作品集》 中国美协主办  
《2008广州国际艺术博览会作品集》 中国美协主办  
《美术典藏》 广州金雅轩画廊主编  
《2008上海国际陶艺邀请展作品集》  
《民革成立六十周年中国书画家作品集》  
《名家作品》 湖南人民出版社

学术专著

《现代设计学校》（广西美术出版社）  
《素描基础》《色彩基础》《立体构成》《设计素描》《设计速写》（北京工艺美术出版社）

作品收藏及专利设计

雕塑：中国雕塑博物馆（大连），桂林美术馆  
油画：台北中山纪念馆（中国台北），桂林斯壮美术馆，广州金雅轩画廊，深圳艺术研究会，日本仓敷市美术馆，两百余件油画作品由欧美，台湾、香港、澳门及中国内地私人收藏。

工艺品设计《桂花山水观》获中国国家知识产权局颁发外观设计专利证书

Resume of Liang Bo As an Artist

Some of the Exhibited Works:

In 1994, the First Exhibition of Still Life of Chinese Oil Painting (co-hosted by the National Museum of Chinese History and Chinese Arts Association);  
In 1995, the Communication Exhibition of International Arts in Kurashiki, Japan;  
In 1995, Guangxi Annual Exhibition of Finest Oil-painting;  
In 1995, the Year-end and Greeting-of-spring Exhibition of Paintings in Kumamoto, Japan;  
In 1996, the Communication Exhibition of Finest Paintings from Famous Artists across the Taiwan Straits in Taipei, China;  
In 1997, Chinese Art Exhibition, the Exhibition of Contemporary Chinese Sculpture Co-hosted by National Art Museum of China and China's Ministry of Culture for the Return of Hong Kong to China and undertaken by China Arts Association ;  
In 1998, the first China's Environmental Sculpture Competition Named by the Cup of Locust Flowers in Dalian, China, collected by National Sculpture Museum of China;  
In 1998, the First Guilin Sculpture Exhibition and the First Guilin Oil-painting Exhibition, in Guilin Gallery;  
In 1999, Exhibition of Finest Paintings across the Taiwan Straits in Taipei, China;  
In 2001, Exhibition of Finest Paintings from Famous Artists across the Taiwan Straits in Taipei, China, Gold Medal, collected in Dr. Sun Yat-sen Memorial Hall (oil-painting);  
In 2003, Auction of Oil-painting Works in Beverly Hills in Los Angeles, U.S.A.;;  
In 2003, Baoli Auction in East China (oil-painting);  
In 2005, Personal Art Exhibition in Guilin (more than 100 works, including oil-paintings, sculptures, ceramics and brush paintings);  
In 2006, Personal Art Exhibition in Zhuhai Museum (more than 100 works, including oil-paintings, sculptures, ceramics and brush paintings);  
In 2006, a trip to Taiwan for academic exchange;  
In 2007, Contemporary International Exhibition of Ceramics in Jingdezhen, China;  
In 2007, Zhongxin Vernal Auction for Artistic Works in Macao;  
In 2007, Guangzhou International Artistic Exposition;  
In 2008, Shanghai International Invitation Exhibition of Ceramists;  
In 2008, Contemporary International Exhibition of Ceramics in Jingdezhen;  
In 2008, Guangzhou International Artistic Exposition;  
In 2008, Chengdu Invitation Exhibition of Ceramics;  
In 2009, Contemporary International Exhibition of Ceramics in Jingdezhen;  
In 2009, the Communication Exhibition of Ceramics between China and South Korea;  
In 2009, Guangzhou International Artistic Exposition;  
In 2009, a trip to the University of Hawaii and the University of Washington, Seattle, the U.S. for visit and exchange

Publications:

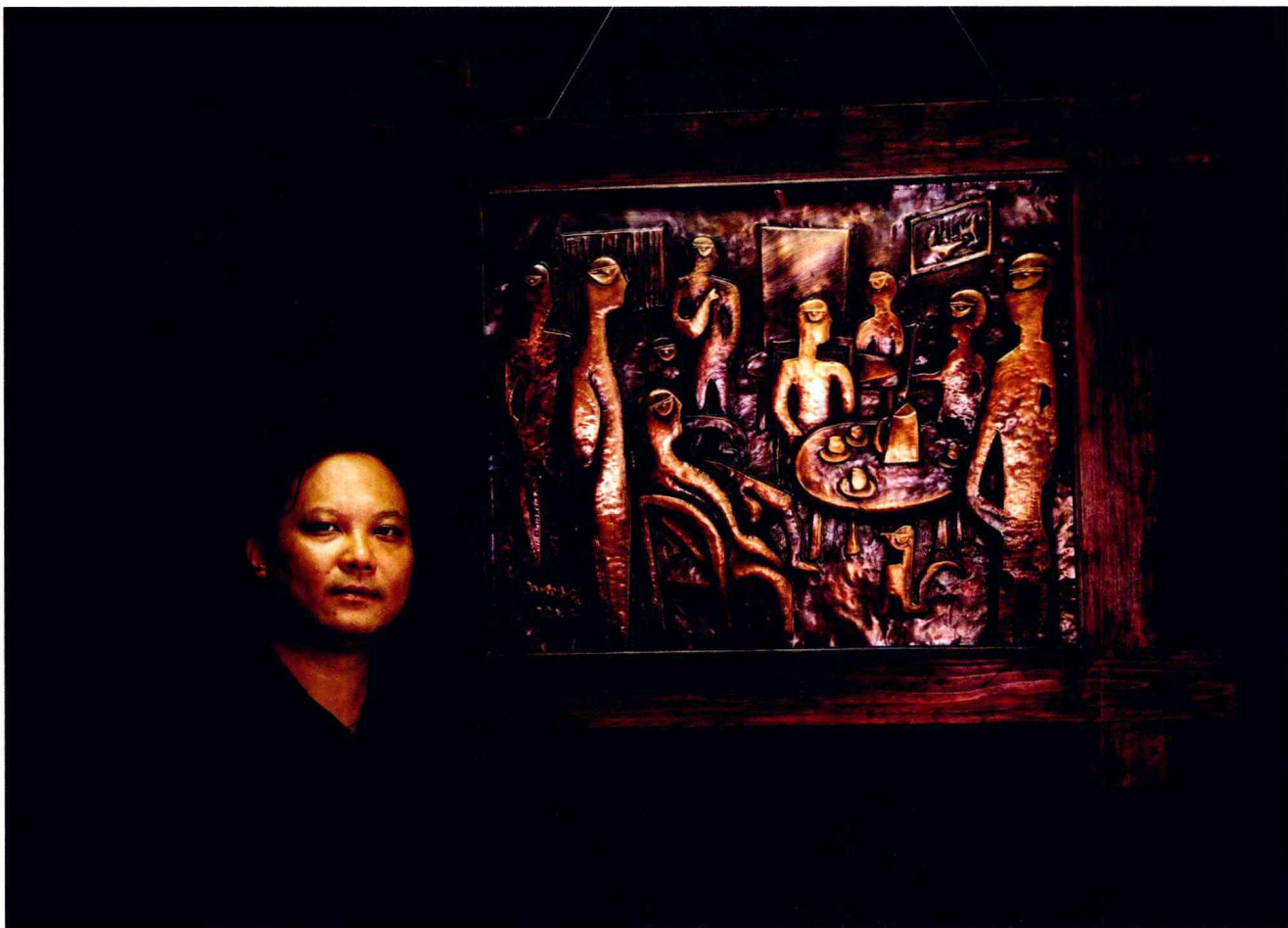
Art Observation (journal, hosted by China Art Academy);  
World Art (journal, hosted by Art Research of Central Academy of Fine Arts );  
Chinese Art (journal, hosted by China Fine Arts Publishing Group);  
Pictorial of Chinese Ceramics (journal, Shaanxi People's Publishing House);  
Arts Circle (journal);  
Avant-garde Artists (a journal, hosted by Shanghai-based Academic Press);  
Oriental Art (journal);  
Journal of Guangxi Normal University;  
Chinese Ceramic (journal, hosted by Ceramic Research Institute of Light Industry of China);  
Yearbooks for the Collection of Chinese Art (hosted by Shenzhen Art Research Society);  
Collection of Contemporary Chinese Sculpture Works (Shanghai Fine Arts Publisher);  
Collection of First Works of Environmental Sculpture of China (hosted by Dalian municipal government);  
Contemporary Chinese Ceramics (Jilin Fine Arts Press);  
Collection of Works from World Ceramists (Shanghai Fine Arts Publisher);  
School of Modern Design ( Guangxi Fine Arts Publishing House Co.. Ltd. ) ;  
Ceramic Design ( Guangxi Fine Arts Publishing House Co.. Ltd. ) ;  
Modern Ceramic Design (Hunan People's Press);  
Decorative Sculpture (Beijing Arts and Crafts Press);  
Creative Manifestation of Decorative Paintings (Beijing Chemical Industry Press);  
First Still Life of Chinese Oil Painting (Three Gorges Publishing House);  
Concealment and Harmony: Collection of the Works of Contemporary Ceramists;  
Collection of Communication Works of Famous Artists across the Taiwan Straits;  
Decorative Design (Chongqing University Press);  
Collection of Auctions of Oil-painting Works in Los Angeles, U.S.A.;  
Links to Calligraphy and Painting: Collection of Works of Famous Contemporary Artists;  
Collection of Works of Famous Chinese Calligraphers and Painters in Europe;  
Design of Three-dimensional Composition (Ocean Press);  
Collection of Works in 2007 Macao Zhongxin Spring Auction for Artistic Works;  
Collection of 2007 Contemporary International Ceramic Works, Jingdezhen, China;  
Collection of 2008 Contemporary International Ceramic Works, Jingdezhen, China;  
Collection of 2010 Contemporary International Ceramic Works, Jingdezhen, China (Culture and Art Publishing House);  
Collection of Works in 2007 Guangzhou International Arts Exposition (hosted by Chinese Artists Association);  
Collection of Works in 2008 Guangzhou International Arts Exposition (hosted by Chinese Artists Association);  
Book Reservation for Fine Arts (chief compiler: Guangzhou JinYaxuan Gallery);  
Collection of Works in 2008 Shanghai International Invitation Exhibition of Ceramics;  
Collection of Works of Chinese Painters and calligraphers in Commemoration of the 60th; Anniversary of Revolution Committee of the Chinese Kuomintang;  
Works of Famous Artists, published by Hunan People's Press

Academic Works :

School of Modern Design( published by Guangxi Fine Arts Press);  
Introduction to Sketch, Introduction to Colors, Three-dimensional Composition, Design Sketch (published by Beijing Arts & Crafts Press)

Compiled Books published:

Sculpture: National Sculpture Museum of China(Dalian), Guilin Gallery;  
Oil-painting: Dr. Sun Yat-sen Memorial Hall, Taipei,China; Guilin Lindstrom Gallery;  
Guangzhou JinYaxuan Gallery Shenzhen Artistic Research Society, Kurashiki Gallery, Japan;  
More than 200 oil-painting works are collected by Americans and Europeans Personal collection from Taiwan, Hong Kong, Macao and China's main land;  
Handicraft Design: the Spirit of the Landscape of Guilin, certification of appearance patent awarded by China's State Intellectual Property Office



2005年个展时在锻铜作品前  
Before the wrought brass of solo exhibition in 2005.

# 序一

在我印象中，就读景德镇陶瓷学院期间的梁柏是位思想活跃、勤勉而努力的青年。20世纪80年代末，他在学院接受着严格的基础训练，同时他兴趣十分广泛。他对中国的传统艺术十分着迷，又非常关注西方当代艺术思潮的发展，并在许多方面进行了非常前沿的实践，给老师和同学们都留下了很深的印象。

大学毕业后他分配到了桂林工作，十几年间，他的艺术探索延续了在校时的那种表现欲望和创造力，作品涉猎了陶艺、雕塑、油画、水墨等领域并作了很多有益的探索和实践。他创作了大量的陶艺、雕塑作品，参加了许多学术展览，并在许多刊物发表了自己的学术成果。他还创作了数量不少的油画作品，而这些画作都是十分感性的。在我看来，梁柏的创作，无论是立体的雕塑和陶艺还是平面的绘画，都不是带有很强的目的性，完全处于一种自由的状态，很多的灵感都来自他对生活的感受和顿悟。他的作品造型诡异，形式语言自成一体，形象充满了想象力。水墨是中国艺术的传统媒材，梁柏醉心于抽象水墨创作，他的水墨意趣注入当代文化的观念，开创了自己的艺术语言和面貌。

梁柏是个虔诚的艺术信徒，在艺术的海洋里辛勤求索，作品结集出版，这也是梁柏这么多年阶段性的总结。预祝梁柏在今后的艺术道路上继续努力，更进一步，取得更多的成果。

中央美术学院雕塑系主任、教授 吕品昌

2011.7.8

## Preface I

In my reminiscence, Liang Bo, as a student in Jingdezhen Ceramic Institute from 1988 to 1992, was an active and diligent young man. Toward the end of the 1980s, he received rigorous basic training in his major. A student of tastes as he was, he was especially spellbound by the traditional Chinese arts. In addition, he paid great attention to the development of contemporary artistic trend in the west and did leading-edge work in many aspects, leaving a deep impression on teachers as well as his fellow students. After graduation from college, he chose to work in Guilin. In the past ten-odd years, his artistic exploration never stopped and his desire to express himself remained as strong as ever before. They can be perceived in his works covering many fields such as ceramics, sculpture, oil painting, ink painting and others. He produced a lot of ceramic and sculpture works, participated in many academic exhibitions and published academic papers in many periodicals. Furthermore, he has created a considerable number of oil paintings, which are very emotional. In my opinion, Liang Bo's creation, whether that of his solid sculpture and ceramics or that of his planar works, is not purpose-driven, but remains totally unrestrained. Much of his inspiration derives from his experience and insight of life. His works are weird in form, having a style of his own in formational language and brimming with imagination. It is well-known that ink painting is a traditional subject in Chinese art. Liang Bo, devoted to the creation of abstract ink painting, instills the conception of current culture into his ink painting, forming the artistic language and features of his own. Liang Bo is a pious Christian. As a result of his painstaking efforts in artistic field, his works were collected and published, which is the evidence of his ten-odd years' effort. It is my sincere hope that Liang Bo will continue exploration in his artistic creation and achieve further successes.

Lv Pinchang

(Lv Pinchang is a professor and dean of Department of Sculpture, Central Academy of Fine Arts)

July 8, 2011



## 序二

认识梁柏是在他读大学的时候，当时作为比他年长不了多少的老师，我们在艺术上有很多共同话题，画瓷器到深夜、翻墙回学校已是家常便饭。不曾想，这些却在转眼间成为二十年前的往事了。如今，梁柏已大有所成，任教于桂林教育学院美术系的他广泛地涉及雕塑、油画、国画、陶艺等多个艺术领域，并形成了独特的艺术风格。

他的水墨作品已突破中国传统绘画的艺术表现形式，坚实的油画基础使他的水墨作品既具有西方艺术的色彩效果，同时兼具东方水墨的淋漓意境，尤其是他的“眼神”系列作品，以天马行空的艺术创造力为观者展示出他对生活和生命的深切思考。无论是2003年绘制的《山神·眼神·悬空的鱼》还是2005年绘制的《清明》，都展现了梁柏以画笔记录下来的奇妙人生际遇和感悟，生命轮回的奥秘在色与线的交织下被完美地呈现出来。

梁君是至情至性之人，爱情、友情、亲情也都在他的笔下得到了充分的展现。于他而言，艺术是用以记录人生快乐足迹的介质，因此，他的画作中常能看到一些合二为一的双体人形象，这就是他所追求的天人合一境界，也是他对于物外神游的具体阐释。这种精神看似缥缈而令人迷茫，实则时时刻刻存在于每一个人的心中、眼中与手中。

梁柏的成功与他勤于学习、善于学习分不开。自幼受到父亲影响而习画的他三十余年笔耕不辍，梁楷、八大、石涛、齐白石、毕加索、凡·高、亨利·摩尔，无不给他无限的艺术灵感。在临摹中学习笔墨与用色技巧，在奇思妙想中用这些技巧来展现仅属于他的梦想世界。

我认为，艺术家最为珍贵的品格就是善于使用笔墨纸张无私地向观者剖析自己的内心世界与奇妙幻想，梁柏恰巧就是这样一个善于表达且乐于表达的艺术家的，他的无私使我们眼睛与心灵同时得到了愉悦的感受，这种愉悦感也正是众多美学家们不断寻求与探索的艺术真谛。这本画集以一种类似于梦呓的方式展现了梁柏对艺术真谛的探索，我相信，成功距他仅在咫尺。

景德镇陶瓷学院设计学院院长、教授、中国工艺美术大师 宁 钢

2011.7.18

## Preface II

I got acquainted with Liang Bo when he studied in Jingdezhen Ceramic Institute. At that time, as his teacher not much older than he, we shared many topics in terms of art. He frequently went back, late at night, to his dormitory by climbing over the wall after painting porcelain in my studio. How time flies! Twenty years have passed since then. Now, Liang Bo has become a successful painter. As a teacher of the Department of Fine Arts in Guilin Normal College, he has touched upon many artistic fields such as sculpture, oil painting, traditional Chinese painting and ceramics etc., developing a unique artistic style of his own.

Liang Bo has blazed a new trail in ink painting by abandoning the forms of artistic expression of the traditional Chinese painting. With a solid foundation of oil painting, his ink paintings possess both colour effect of western art and the satisfactory artistic conception of oriental brush painting, especially his works of "Eyes" series, which unfold to visitors his deep meditation on life and livelihood. Whether in *Mountains, Eyes and Fish in the Sky* created in 2003 or in *Pure Bright* produced in 2005, we can perceive the wonderful experiences and inspirations recorded by the painter's brush. It is through these works that the profound mystery of the cycle of life is perfectly displayed under the interweaving of colors and lines.

Mr. Liang is a man of sincere feelings and outstanding qualities. Love, friendship and affection are all fully expressed under his brush. As for him, art is a kind of medium whereby the delightful traces of life is recorded. Therefore, in his paintings, what can often be seen is the image of two-spirit people, which is both a kind of state of the unity of heaven and human beings that he seeks for and a concrete explanation of the theory of "transcendental meditation." Such spirit, ethereal and confusing as it seems, really lies in heart, eye and hand of everyone of us.

Liang Bo's success results from his diligence and caliber in study. When he was young, he was heavily influenced by his father. For 30-odd years, he has been working very hard. Famous artists from home and abroad, such as Liang Kai, Ba Da, Shi Tao, Qi Baishi, Picasso, Van Gogh and Henry Moore are all his models, who have inspired him so much. In copying, he learned techniques of brush strokes and colour, which were used to show his own dreamland in fancy.

In my opinion, the most valuable quality of an artist is that he is good at using his brush, ink, and papers to unselfishly analyze his inner world and fancy ideas for his viewers. Liang Bo happens to be an artist who is adept at and takes delight in expressing himself. His unselfishness provides our eye and mind with delighted sense, which is also the artistic essence that many aestheticians are ceaselessly pursuing and exploring. The collection of paintings expresses, in a way similar to sleep talking, Liang Bo's pursuit for the true essence of art. I am fully convinced that he will achieve greater success in the near future.

Ning Gang

(Ning Gang is a professor and dean of the School of Art & Design, Jingdezhen Ceramic Institute, master of China's craft art)

July 18, 2011



梁柏君多年來沉浸  
於藝術追求境界在  
雕塑、陶瓷以及陶藝等  
方面皆著力探索其精  
神日臻完善其水平與  
日俱進他尤為令人欣  
賞的是執著與真誠在  
五年前我認識梁柏君  
因出差桂林之故曾去  
他的工作室參觀滿意於  
他從事藝術之熱忱與刻  
苦勤奮可見一斑  
近來梁柏君又寫來大量作  
品圖行皆為新作其創作  
了一種希望也反映了當  
代藝術家不懈追求  
的積極狀態從作品的形  
面感感受到梁柏君的進  
取之態書畫兼修其志

吳為山於中國雕塑院  
吳為山

中国雕塑院院长吴为山教授题字

Wu Weishan's words of encouragement:

For many years, Liang Bo has been in ceaseless pursuit of high level of art, painstakingly making explorations in painting, sculpture and ceramics, etc. It is highly commendable. He is making progress in artistic creation day by day. What make us happy are his perseverance and sincerity. I got acquaintance with Liang Bo five years ago when I was in Guilin on business. I paid a visit to his studio, finding his workshop filled with works of calligraphy, painting, and sculpture. Needless to say, he is extremely diligent.

In the past few years, Liang Bo has again produced large number of works, which are all new. From this, I see a kind of hope and a kind of spiritual state of unremitting pursuit displayed by contemporary artists. From the features of his works, I feel the great progress he has made. On this delightful occasion, I offer the above remarks as commemoration.

(Wu Weishan is professor and chairman of China Sculpture Academy)



与著名雕塑家吴为山教授合影

Group photo of Wu Weishan ( a famous sculptor ) and Liang Bo.

# 天道酬勤

梁始之志不勤存焉夫子  
末始之志不勤存焉夫子  
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末始之志不勤存焉夫子

上海师范大学美术学院柯和根教授题字“天道酬勤”

Words of encouragement by professor Ke Hegen, College of Fine Arts, Shanghai Normal University.  
God helps those who help themselves

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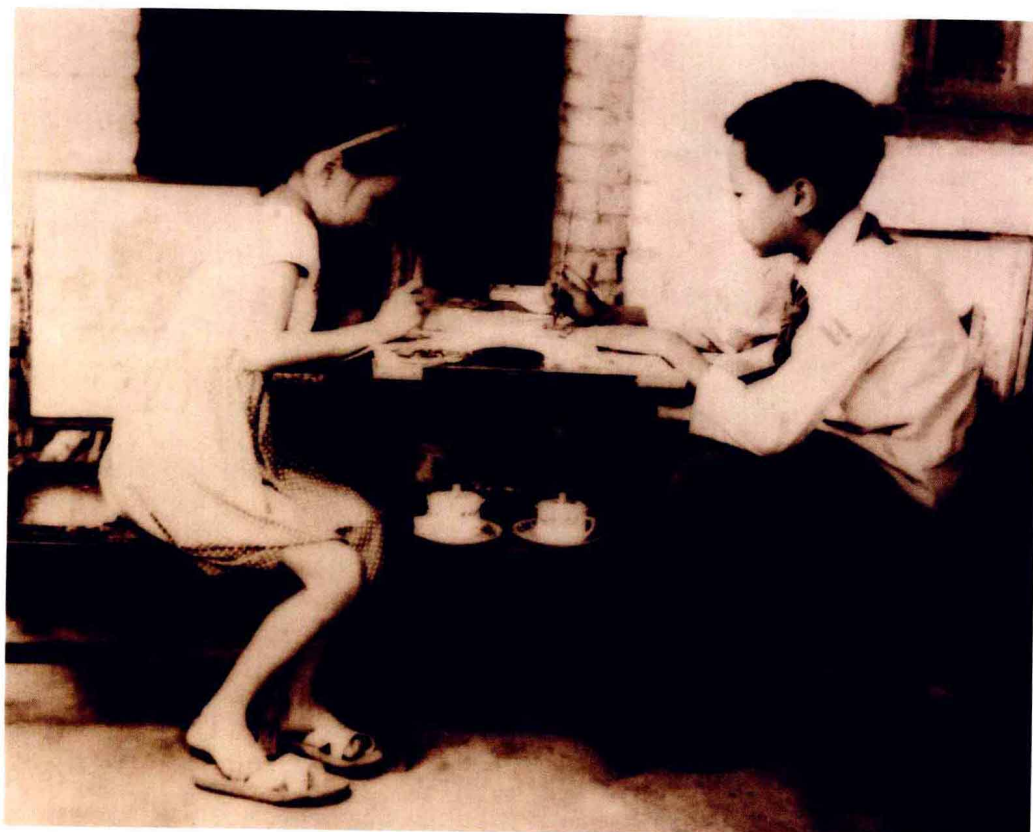
## 东西无高低，茶和咖啡都是好东西



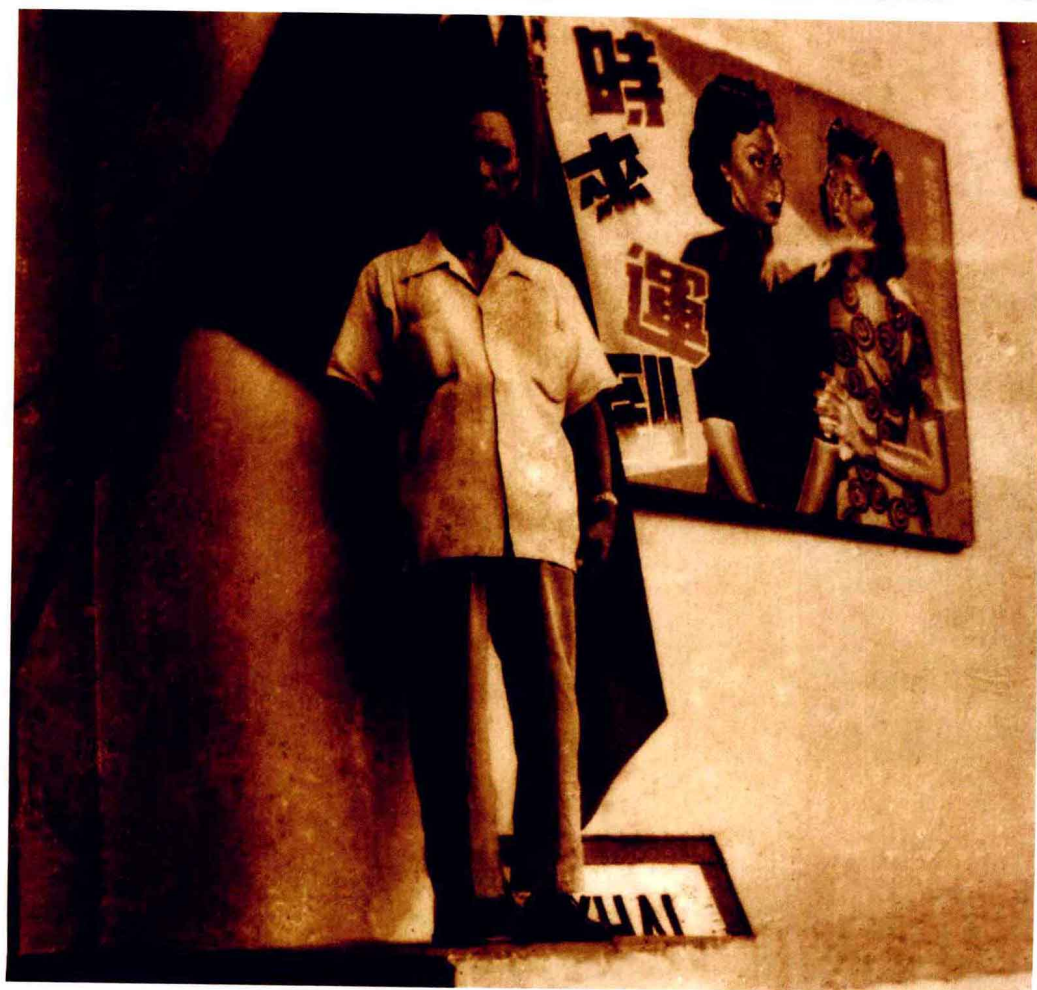
八岁父亲指导写生留影“育苗”

I was sketching from life at eight under my father's supervision and a photo captioned "cultivating seedlings" was taken.

我出生在广西钦州（原属广东）那丽镇白木村，后来我画画的签名就用Baimu这个英文名。自幼时朦胧的记忆，村中有一棵很大很古老的榕树，树上经常聚满了一群群的白鹤，好不热闹，故取村名白木。我生于1970年，文革中期，自有记忆起，1976年毛主席逝世，我参加了公社的追悼会。我父亲是个美术教师，年轻的时候，画了很多很好的国画，还画了很多很形像的毛主席像。从小父亲就希望我能成为一名画家，那时我六岁，记忆中的父亲给我做了一个小木箱的书包，父亲教我用蜡笔在木头书包上画了一男一女两个小孩在学习，上面写着“好好学习，天天向上”，这是毛主席语录，这也是我平生的第一张画，还保存在故居家里。父亲的培养意识很强，二年级父亲就让我写生，画芭蕉树等，还留了影起名“育苗”。父亲酷爱国画，三年级起（9岁）父亲就让我在宣纸临摹一本很厚的《芥子园画谱》，而且在家中父亲自己做家具，他在沙发、柜子、床等家具和墙上，用油漆画满了山水、花鸟等，成为家里的一道装饰风景。父亲酷爱山水，他买回来的小手帕上印有桂林山水，便让我临摹花桥、叠彩山等，后来我到桂林定居工作，父亲也跟我一起住。他很喜欢桂林，或许就是命中注定与甲天下山水桂林的缘分。父亲很严厉，他和母亲包揽了所有家务，不让我干，腾出时间让我全心画画，有时候我和妹妹出去玩，回来是挨揍屁股的。正是父亲的严厉，让我从小就养成了画画的习惯，长大了就成为一种自觉，不画就不舒服，并且画画成了我终生的职业和追求。小学毕业时，我的画参加了全县的青少年美展，得了一等奖。父亲的朋友，文化馆馆长曾美昭先生对我很关心。父亲在我三年级时送我到县文化馆和那些参加考美院的大哥哥、大姐姐们一起画素描、石膏和色彩，父亲还送给我一个装满油画颜料的画箱，可惜我却用油画颜料和一个北海的哥哥换了一盒包装漂亮的水粉颜料，那时每盒颜料2.99元。父亲是师范毕业，他希望我长大后去考科班的美院，走正规的美术道路。初二时我离开了父母，到了县城的重点中学二中就读。父亲找到了喜爱画画的陈政辉老师，陈老师给了



三年级时和妹妹一起画画  
My younger sister and I were painting when I was a third grader.

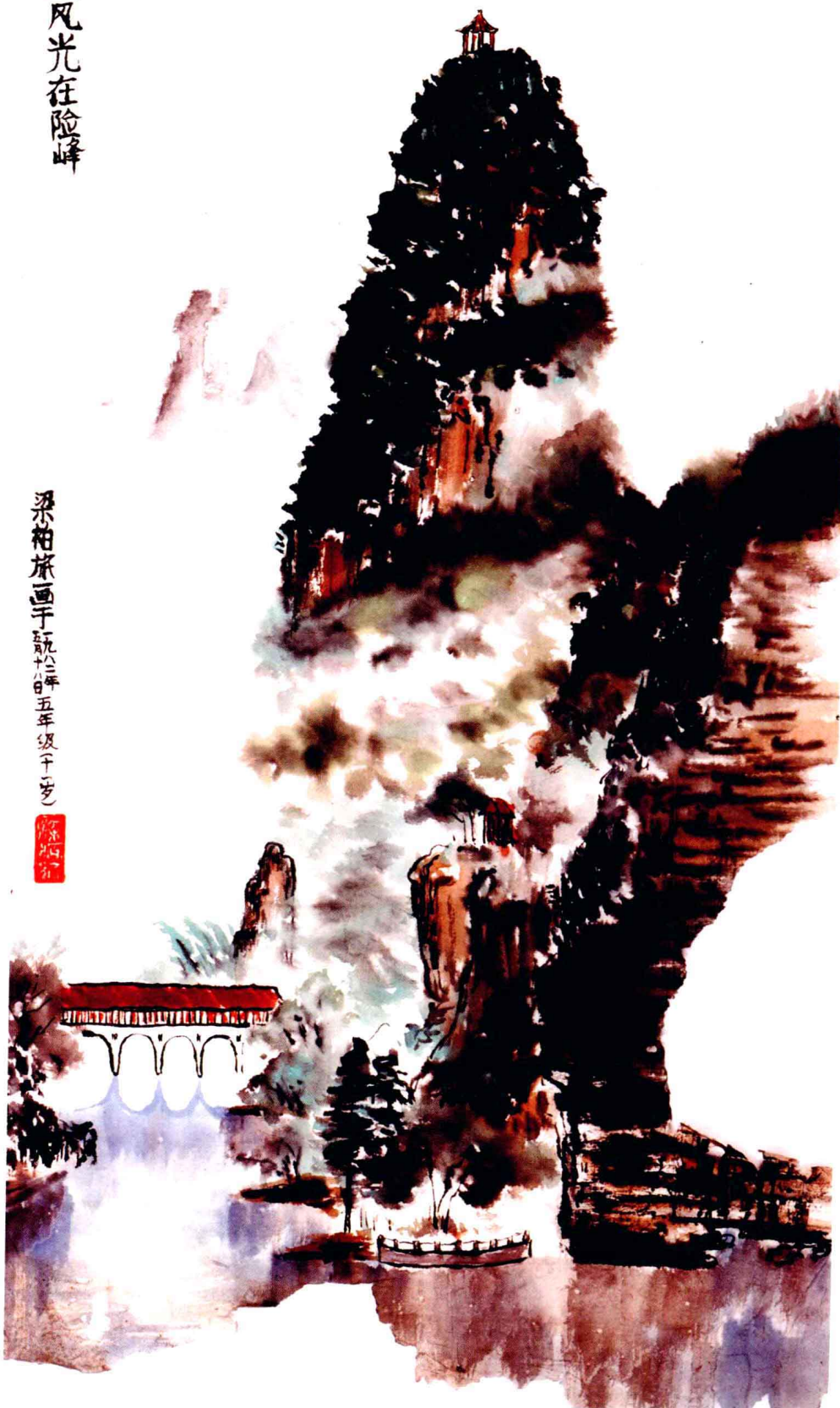


新中国成立前爷爷在泰国开的电影院  
My grandfather's cinema in Thailand before 1949.



无限风光在险峰

梁柏琳画于  
一九八二年  
五月  
五年级十岁



无限风光在险峰 画桂林花桥 1982年 11岁  
Infinite Scenes on the Perilous Peak (Flower  
Bridge of Guilin), created in 1982, when I  
was a fifth grader in the primary school at 11.





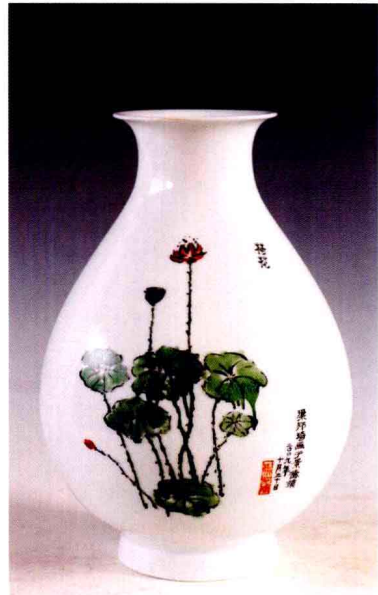
父亲  
Father



喜唱枝头 父亲的陶瓷作品 2009年  
Happily Chirping on the Branch(my father's ceramic works), created in 2009



雄鸡 父亲的陶瓷画作 24cm×26cm 2009年  
Rooster(my father's ceramic works), created in 2009  
specification:24cm×26cm



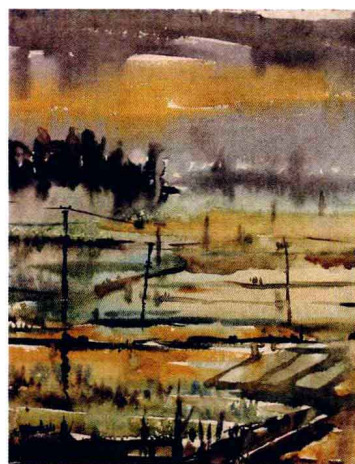
荷花 父亲的陶瓷作品 2009年  
Lotus(my father's ceramic works),  
created in 2009

我一个单独的小房间，让我在课余时间可以画画。那时候我很刻苦，临摹了很多如丢勒等西方名家的素描，陈老师还送我一本他在香港买来的世界名画。因为这时候没有更好的画画老师，我只能自己临摹琢磨；我也很苦闷，只有刻苦练习，有时候，课间十分钟，就以同学为模特，画大量的速写；在数理化课堂上，偷偷地临摹素描名画、连环画。由于太多的时间花在画画上，文化课的成绩渐渐拉下了，特别是数理化。不过高一时我立体几何考了一百分，可能跟我的立体想象能力有关。这时，我自己定了报考美院的决心，一心要成为一名画家。我参加学校黄新琼老师创





高中速写  
sketches in the senior high school



高中水彩  
watercolour in the senior high school



1988年高考桂林写生 18岁  
Sketch from life in Guilin in the course  
of preparation for the college entrance  
examination of 1988.



泼墨人物图 初中一年级 1983年 12岁  
Splash-ink Figure Painting, in 1983(first grader  
in the junior high school at 12).

办的天涯文学社，负责宣传工作，每一期墙报的刊头画都是我画的，每次都花几个礼拜去画（水粉），每次贴出来都赢得全校师生的赞叹。在这期间，我还临摹了詹建俊等人的画。高二时和学书法的同学李达旭在二中举办了联展，后来还到了外校巡展，展出两百多张画，钦州电视台还做了报道。虽然那时家里还没有电视机，但我在二中已经是小有名气的画家了。1985~1988年西方艺术思潮冲击中国艺坛的时候，我订阅了前卫的《中国美术报》（丁方主编），关注着中国艺坛的美术动态。当时李小山写了一篇《中国画发展之我见》，说中国画穷途末路，我也写了一篇《当代中国画我之见》，投到《中国美术报》，观点主张中国画不会穷途末路，会传承传统的发展，并融合西方的东西，作出自己的创新。高中期间，我还到县图书馆里借了《凡·高传》《徐悲鸿传》等书，深深地为凡·高热爱生活、献身艺术的精神所感动，有时还不自觉地对号入座，





1986年高一元旦文艺晚会速写 画初恋情人苏文 1986年 16岁

Sketches on 1986 New Year Gala Night, sketching my first lover Su Wen (at first sketch in the senior high school grader in the senior high school at the age of 16).



高中素描



我的老师黄其明的作品

The sketches of Huang Qiming, my teacher



晚霞 画于高中一年级家乡三娘湾风景，此画受凡·高影响 16岁

Sunset Clouds (Depiction of the landscape in my hometown—Sanniang Bay, influenced by Van Gogh), at 16.

认为自己就是凡·高，和画友黄永宁到郊外写生的时候，太阳把自己晒得冒烟，却认为凡·高就是在这种状态下画出好画的。高中暗恋上二中漂亮的校花苏文同学。那是纯粹的柏拉图式精神恋爱，这位漂亮的文学社同学，主持二中的晚会，大胆且能歌善舞，我偷偷地在台下画了她舞蹈的速写，保存至今。还伙同书友李达旭在明信片上写上“崇拜您的美，两个无邪意的小男孩”寄给她，后来这段柏拉图式的初恋变成了友谊，一直保持到现在。高三，临近考试，听说美院很难考，有个三年级时一起画素描的画友黄其明，考了八年才考上。他在农村办有美术班，我去拜他