



上海師範大學美術學院教師作品集

上海師範大學美術學院教師作品集

上海師範大學美術學院 編

TEACHERS' WORKS of

The *Fine Arts* College of Shanghai Normal University

Edited by the Fine Arts College of Shanghai Normal University

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從畫冊中人們或許不難發現，盡管我們這個創作群體中的每個人都有着自己鮮明而獨特的創作風格，盡管各個畫種的發展或許並不平衡，而作品的創作水準也偶有參差不齊的情況，但有些東西卻幾乎是完全一致的，例如藝術家們對生活真實感受的表現，對藝術理想和信念近乎執着的追求，以及那種深沉的人文關懷等等。我以為在一個十分浮躁的環境中能夠堅持這些東西是非常不容易的，而更令我感到欣慰的是，作為教師，他們將把這些東西傳授給他們的學生，正是在這樣的過程中，我和我的同事們看到了我們工作的全部價值和意義之所在。面對未來，我所希望的僅僅是我們應該可以比過去和現在做得更好。

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Xu MangYao
President of The Fine Arts College of Shanghai Normal University

At the 1st anniversary of the Fine Arts College of Shanghai Normal University, I'm honored here to present this art album to you, concerning with our college and the art works created by my colleagues and me.

The Fine Arts College was established on the basis of the Fine Arts Department of Shanghai Normal University. In the past 30 years, many art talents studied in the Fine Arts Department of the University, which helped the University gain the reputation in the art field. At the same time, the college has formed its unique art style, traditions and mature teaching methods. For so many years, it has built an excellent faculty, among whom, there are quite famous artists in this city. What pleased me most is that more and more artists from other cities started to join us since I was nominated as the President of the College. They soon demonstrated their talents in art creating the beauty to this city. You will see and sense all these in this album.

It might be easy to see that although each individual in our team has quite unique style, the development of different categories of art is not the same, as well as the creation is not at the same level, there are something in common in these creations. Say, artists pursue the true expression of life, the ideal of art and beliefs, human concerns, etc. I think that it is not easy to persist while we are living in a world with so many changes and varieties. What makes me feel gratified is that our team, as teachers, can guide our students through all these things. It is in this teaching process that my colleagues and myself see the value and meaning of our work.

As facing the future, I hope that we can do much better than the past as well as the present.

目 錄

	徐芒耀	8			
	王向明	20		程俊傑	44
	劉大鴻	26		孫化一	50
				应海海	54
					侯 偉 136
	劉亞平	32		谷正嵐	38
				周培德	62
				杜 湘	104
					周 戈 112
	宋 巍	132		王 毅	96
陳華新	58		趙 牧	68	
					張晨初 100
	黃啓後	80		金偉祥	116
姚爾暢	76			范佩俊	120
	陳萬梁	108		季曉煒	92
					俞 歌 72
	胡亞強	124		韓巨良	86
				張憶周	128

CONTENTS

XU MANGYAO 8

WANG XIANGMING 20

CHEN JUNJIE 44

YING HAIHAI 54

LIU DAHONG 26

SUN HUAYI 50

DU XIANG 104

LIU YAPING 32

GU ZHENGLAN 38

ZHOU PEIDE 62

HOU WEI 136

SONG WEI 132

WANG YI 96

ZHANG CHENCHU 100

CHEN HUAXIN 58

ZHAO MU 68

FAN PEIJUN 120

ZHOU GE 112

YAO ERCHANG 76

HUANG QIHOU 80

JIN WEIXIANG 116

YU GE 72

CHEN WANLIANG 108

HU YAOQIANG 124

HAN JULIANG 86

JI XIAOWEI 92

ZHANG YIZHOU 128

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		杜 湘	104
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		張晨初	100
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		范佩俊	120
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SONG WEI 132

WANG YI 96

ZHANG CHENCHU 100

CHEN HUAXIN 58

ZHAO MU 68

FAN PEIJUN 120

ZHOU GE 112

YAO ERCHANG 76

HUANG QIHOU 80

JIN WEIXIANG 116

YU GE 72

CHEN WANLIANG 108

HU YAOQIANG 124

HAN JULIANG 86

JI XIAOWEI 92

ZHANG YIZHOU 128

油 畫

Oil Painting

徐芒耀

1945年生於上海。1980年中國美術學院油畫系研究生畢業，后留校執教於中國美術學院油畫系。1999年始為上海師範大學藝術學院院長。2002年上海師範大學建立美術學院，現為美術學院院長、教授。聯合國教科文組織居下的國際造型藝術協會會員、世界華人造型藝術家協會秘書長、享受國務院頒發特殊津貼的專家。

藝術感悟：

達達派藝術家用不同物體拼湊在一起而形成的作品和20世紀60年代的Happening運動的發生，把一種活動的開展過程稱之為作品。自此部分藝術家棄置架上繪畫開始其裝置藝術和行為的遊戲活動。藝術的裂變導致派系和門派的產生，從而各自分道揚鑣，再也無可比性。對於裝置與行為藝術我屬外行，只願時而觀看與談論，可從不關心其發展趨勢與藝術地位。我愛繪畫，我熱衷於視覺的思維與方式，我尊重自己眼睛的追尋。今天的架上繪畫不應是古典藝術主義的重復，而應該不同於古典主義藝術家的觀念和視覺方式，以表現先前的具象畫家所不注意和不曾察覺的視覺現象，去不斷地自問所見到的現象，并用可見的真實去探求另一面神秘的不易見到的世界。而當今世界上具像畫家不少，但在真正深層面地去研究視覺領域中從沒被揭示過的部分的畫家却是寥寥無幾。西方藝術在爭辯中度過20世紀末。至今藝術已五花八門，應有盡有了。任何藝術形式均成為過去，無前后，無先進與落后可別，只有從文化的角度與層面，深入地去探研去發現前人所未開發的部分才是今天在世的藝術家的任務。

尤如法國當代著名的具像表現主義畫家和藝術批評家亞希加（M. Avigdor ARIKHA）在他的文章中所說，“現代性”不是被制造，而是被體驗，被我們無意識地體驗着，我們只是之后才確認它。而“時髦”不是被“體驗”，而是“被服從”。而有些見異思遷的人，便盲目追隨與摹仿，見得社會上流行的東西，就認為是“現代性”的表現，這就錯了。就如讓·高克多（M. Jean Cocteau）所說，“没有什么比時髦變得更快的了。顯然，這些可憐人會手足無措，時尚每幾個月就變一次，我們怎能再跟上新來的時髦。”我認為搞藝術，實際上應是在做學問，而不是做遊戲。

Xu Mangyao was born in Shanghai in 1945. After obtaining his master degree on Oil—Painting from Central

Academy of Fine Arts in 1980, he was given a position as the professor of the Oil—Painting Department. Since 1999, he has been appointed as the dean of the Fine Arts College of Shanghai Normal University. Meanwhile, he is also the member of the International Arts Association and the secretary—general of Worldwide Chinese Plastic Arts Organization, as well as the artist who enjoys the special allowance from the State Council.

Sentiments:

Dadaism was scrabbling different things up in their paintings while The Happening Movement in 1960s was trying to take the natural development of things as the art works. Since that, some of the art forms have given up the traditional expressing way and turned to the so—called Installation Art and Performance Art. Being the layperson of such kind of arts, the only thing I can do with them is just watching and listening.

I love painting and love to observe and think this world through the visual ways. Therefore, I had great respect toward the result of my seeing through my own eyes!

In my mind, adoptability of the traditional expressing way of art is not the simple repetition of the classicism. It should involve the artist's own thinking and observation to his surroundings and all these thinking and observations are all from the aspects that the classicism had never put their feet on. There are some artists in this world, but not all, can deeply dig out the ignored parts of visual arts by normal people. The western art has developed for 20 Centuries and never ends the contention among different arts branches. All the existing arts forms has been a part of the past. The task faced by the contemporary artists is to find or create the new art form from the cultural way.

Just as M. Avigdor Arikha said in his article, Modernity will not be created but be experienced. It is experienced by us unconsciously, therefore, we can only notice its existence after our experience with it.

However, Vogue is not to be experienced but to be obeyed. Those freakish persons always follow and imitate all the popular things in the society without questioning it. This is completely wrong. As M. Jean Cocteau pointed out that nothing can change Voguer than fashion. Obviously, these freakish persons will be at a loss soon because they can never follow the steps of the Vogue no matter how hard they try.

Honestly, my view is that the art is a very serious thing and cannot be treated as some silly or funny games!



徐芒耀