

韓碧池編

海上中國畫選續集

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序

活躍在十九世紀和本世紀初并給中國近現代繪畫以巨大影響的『海上畫派』，其實既沒有共同的綱領，也沒有統一的模式。『海上畫派』各大名家，如任伯年、虛谷、蒲作英、吳昌碩等，他們之間亦師亦友，但個人風格和藝術取向却差異極大。故而，『海上畫派』可以說祇是體現一種共同的精神。

這種延續至今的精神，其特徵也許可以概括為兩個方面：

一是寬容。這種寬容是同美術活動本身特徵相關的。這裏涉及到美術活動的本質以及畫家的社會角色問題，即雖然美術活動有其神秘性和啟示性的一面。畫家往往被譽為社會先知，進而導致一種以非美術的標準來衡量美術作品的傾向，因而，更為確切的是，繪畫祇是一種創造可視形象的複雜技藝，畫家也就是掌握這種技藝的人。他們的工作是開創性的，而這種開創性却又是積累在細小但扎實的創新之上的。創作就像做實驗，有了一個想法後，就做大量瑣碎艱苦的工作，試試這個，再試試那個。美術創作過程并不一定驚世駭俗，而祇是美術家為反映客觀世界具體事物所付出的一種默默的勞動。在取得這樣的共識後，畫家富有寬容精神就是必然的了。在大多數情況下，上海畫壇門戶林立，却十分鬆散；陣營眾多，却互不排斥；流派紛呈，却相安無事；活動頻繁，却又是各顯神通。也許正是有了寬容精神，纔得以形成上述這種局面的。我覺得這種精神值得提倡，這種氛圍對美術的繁榮發展是很有利的。

『海上畫派』體現的精神特徵之二是追求美術發展中延續性和獨創性的盡善盡美。大多數人在建構自我價值時，往往尋找一種既體現時代氣息的個性化圖式又順應歷史文脈的途徑。否認這一點是不客觀的。不管承認不承認，這種歷史文脈的延續，在每一個畫家身上以某種形式體現出來。人類的精神活動是一個不斷豐富、充實、創造、更新的過程。隨着人類文明的進步，人類的藝術活動也在不斷地發展。人類活動的極大豐富性和可能性，使人類的藝術活動永無止境地向前發展。任何有出息的藝術家都能在這個發展過程中找到自己的突破口，以自己的獨創精神施展才華。所謂的『海上畫派』正是在這種共識下纔形成了獨特的既符合傳統精神又具有時代氣息的藝術風格的。

本畫集所涉的十六位畫家中，既有銳意進取的青年人，也有鍥而不舍地沉着探求的中年人。他們的這些作品為上海畫壇留下了一頁輝煌。以上文所概括的『海上畫派』的精神特徵來觀照這些作品，肯定會受到某種啟示。

方增先

COMPILED BY HAN BICHI

SELECTED WORKS OF CHINESE
PAINTING IN SHANGHAI (PART II)

SHANGHAI PUBLISHING HOUSE OF CALLIGRAPHY AND PAINTING

PRELUDE

Active in the 19th century and at the beginning of this century, and having great influence on Chinese modern and contemporary painting, the "Shanghai Painting School" has in fact neither a common program, nor a unified mode. Painting masters in the school, such as Ren Bonian, Xu Gu, Pu Zuoying, Wu Changshuo, etc., were at once teachers, students and friends, but there were great differences between them in personal styles and artistic tendency. Therefore, we can say the "Shanghai Painting School" has only manifested a sort of common spirit, so to speak.

The characteristics of the spirit which has been going on up to now can be summerized into the following two aspects:

The first thing I want to mention is tolerance, that is closely related with the activities of fine arts proper. The problem involves the essence of the activities of fine arts and the social role an artist plays in the society. Though the painting activities consist of mystery and enlightenment, artists are often praised as prophets in the community, leading to a tendency to judge art from a non-art standard. To be more exact, painting is just a complicated technique to create visual images while artists are nothing but experts who have mastered this technique. Their work is original and creative, based on the accumulation of small but solid pieces of innovation. Painting is just like doing an experiment. Having got an idea, you'll do a lot of trivial and elaborate work: trying this and trying that. People would not be necessarily surprised at the process of drawing a picture. It is only a kind of quiet labour an artist does to reflect a specific object in the world. So it is certain for artists to have the spirit of tolerance when we have come to share the above argument. In most cases there are numerous schools in the Shanghai painting circles, but they are quite loose. There are many factions, but they do not repel each other. There are various spectacular styles, but they exist together peacefully. There are frequent activities, but they only display their own magical power. Probably it is due to the spirit of tolerance that the above situation can come into being. I myself think this kind of spirit is worth advocating, and the atmosphere thus formed is very favourable to the prosperity and development of fine arts.

The second characteristic of the "Shanghai Painting School" is seeking after the perfectness of the continuity and originality in the development of fine arts. When creating their own value, most people tend to find a way that can not only express individual mode manifesting the flavour of their times, but also follow the cultural pulse of history. It is not objective to deny this. Whether you admit or not, we could certainly find a form of this continuity of cultural pulse of history in every artist. The spiritual activities of human being are a process of continuous enrichment, replenishment, creation and renewal. With the progress of human civilization art activities will develop accordingly. The great abundance and possibilities of human activities will push art activities forward endlessly. So every promising artist can find his own gap in the process of development and display his talent with his originality. Armed with this common knowledge the so-called "Shanghai Painting School" has formed a unique style imbued with both traditional spirit and flavour of our times.

Among the 16 artists in this collection of painting there are pioneering young people and persistent middle-aged scholars always seeking for something new and better. Their works have added a glorious page to the Shanghai painting circles. I am sure it will be inspiring for the readers if they can enjoy these pictures in the light of the "Shanghai Painting School" summerized above.

Fang Zengxian

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錢行健

錢行健

1935年生，江蘇無錫人。曾從江寒汀習花鳥畫。現為上海外國語學院藝術教研室副教授、中國美術家協會會員、上海海外聯誼書畫社副理事長、上海市政協華夏畫苑理事、上海書畫研究院理事、上海黃浦畫院副院長。著有《百鳥圖》、《錢行健畫集》、《怎樣畫牡丹》、《怎樣畫雞》、《怎樣畫鷹》、《怎樣畫孔雀》、《涉禽》、《游禽》、《鳴禽》等。

Qian Xingjian

Born in 1935 in Wuxi, Jiangsu Province. He once learned to paint flowers and birds from Jiang Hanting. Now an associate professor of the Arts Teaching Section, Shanghai Foreign Languages University, member of Chinese Artists' Association, vice director of Shanghai Overseas Friendship Club of Calligraphy and Painting, council member of Hua Xia Painting Garden of the Shanghai Municipal Political Consultative Conference, council member of Shanghai Calligraphy and Painting Research Institute, and vice president of Shanghai Huangpu Painting Institute. His works: "A Hundred Birds", "A Collection of Qian Xingjian's Painting", "How to Paint Peony", "How to Paint Chicken", "How to Paint Eagle", "How to Paint Peacock", "Wading Birds", "Natatorial Birds", "Singing Birds", etc.



一 蘆月鴨子 紙本設色 Ducks In Moonlit Scene Color On Paper 58×49cm



二 雁 紙本設色 Wild Geese Color On Paper 58×49cm



三 三鶴圖 紙本設色 Three Cranes Color On Paper 58×49cm



四 松鶴 紙本設色 Pine Tree And Cranes Color On Paper 97×68cm
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