

守濤画集

西海散人



山东美术出版社

三個和尚
雅寶堂主人守濤戲筆



海上漁翁
雅寶堂主人守濤讀罷



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画家近影

Painter close shot

writer brief introduction

Zhang Shoutao is the host of Yabaotang. His ancestral home is in Huangxian County, Shandong Province. Later, his family moved to Tangchan City of Hebei Province. He was born in Beijing in 1945. In his childhood, he studied landscape painting under Mr Hu Peiheng, a well-known painter, and flowers and birds under Mr Hou Jiming, another well-known painter. Later, he came to study the History of Fine Arts in the Central Academy of Art. Mr Zhang is now vice-chairman of Beijing Chinese Painting Research society and deputy director of Hongkong Oriental Art Research Institute. His biography has been accepted into the Dictionary of Contemporary Chinese Painters and calligraphers The Dictionary of Chinese Artists, who's who and Biographies of Chinese Artists.

作者简介

张守涛，又名首涛，雅宝堂主人，祖籍山东黄县，后移居河北唐山。1945年生于北京。自幼从师于著名画家胡佩衡先生学山水，同时拜中央文史馆馆员侯及名先生学画花鸟，后就读于中央美术学院美术史系。现任北京中国画研究会副会长，香港东方艺术研究院副院长。传记入《中国当代书画名家大辞典》、《中国美术家大辞典》、《世界名人录》、《中国文艺家传集》等多种辞书。



序

画家张守涛先生，生长于文化古都北京的一个书香世家。幼年师从胡佩衡、侯及名等著名老画家，耳濡目染，对中华传统文化修养自然得天独厚。后来在中央美术学院美术史系学习，在专修中国美术史论的同时还对西方艺术进行了较广泛的研究，并常用油彩和水彩进行写生。其在美术中涉猎很广，山水、花鸟、人物、金石都有很高的造诣，又擅诗、文。欣赏他的山水画，我看到了现实主义，他笔下的农舍温馨可爱，可以安居其间，在翻阅宋人画册时也有这种感觉，这主要来源于守涛先生在下放劳动时，曾长期生活在北京远郊平谷县农村的缘故。他笔下的漓江、张家界也都是现实主义的佳作，使观众觉得可游、可居，这是山水画的主要目标，古人叫做“卧游”。

守涛先生的人物画，继承了我国文人画的传统，以轻松潇洒的笔墨，重在神似地挥写释道人物和庄子的故事，将观众带进了浪漫主义的思想境界，思绪万千游逸于尘世之外。他自己讲：这些小品，大多是自娱自乐的作品。可是据我所知他有一种与众不同的创作习惯：每画一个新的题材时，大多都有一个近似散文的创作提纲，对主题和表现方法作过反复的研究和思考，然后才下笔，一挥而就。却很少画小样，或是打炭稿。我想这可能是他在中央美术学院学习和研究中国美术史时受顾

Preface

Mr. Zhang shoutao was born into an intellectual family in the ancient cultural city of Beijing. As a painter, he frist studied under well-known painters Hu Peiheng and Hou Jiming. This has given him imperceptible influence and has made him enjoy exceptional adoantages in theknowledfe of traditional Chinese cultcne. aLater on, hecame to stucy the history of fine arts in the Central Academy of Art. In addition to his speciality he made a study in western art and painted from life with greasepaint and watercolor. He has touched upon many fields of the fine arts and has made great attainments in landscape painting, flowers and birds, figwre painting and bronze and stone tablet inscriptions. He is also well versed in writing poetry and compositions. Through his landscape paintings, read realism. As Mr zhang has been sent to do manual labor in the countryside and has lived there for a long time, the cottages in his pictures turn out to be so lovelg and comfortable that they are quite inviting to the sense of the viewers. The Lijiang Ruver and Zhang Jiajie scenic spots he paints are also masterpieces of realism. They appear so vivid and hatural.

He has inherited the fraditional way of Chinese painting when doing figure paintings

恺之《画云台山记》的影响吧。因为他曾多次与人谈起晋人顾恺之的《画云台山记》，对顾先生认真的创作态度，总是赞叹不已。如画“庄子观鱼”这段取自《庄子·秋水》中的一段故事，世人多以庄子在水边或立或卧看鱼游戏为表现方式，这当然是意在描绘庄子对鱼之乐羡慕的心情。可是守涛却认为这段故事的焦点，并不在“鱼之乐”，而在于庄子和惠子在濠水边一段有趣的谈话。庄子曰：“儵鱼出游从容，是鱼之乐也”。惠子问：“你怎么知道鱼的欢乐呢？”庄子反问道“那你怎么知道我不晓得鱼的欢乐呢？”“我知道鱼的欢乐就是在这濠水之上”。是庄子机敏而智慧的回答：“子非我，安知我不知鱼之乐？”给了他灵感，所以他选择了庄子和惠子辩论的这一瞬间，而题目也不用“鱼之乐”，而用“知之濠上”。这就是守涛与众不同的地方，一种独立思考，极认真作学问的方式。他的这些想法，在创作提纲中几乎都作了简要的记述。当他认为对原作已经有了一定的理解，并对创作手段已经考虑成熟之后，真正动起笔来，却从来不打草稿，总是一挥而就。就是一挥而就，在我们面前展现了天真率直、宛若天成的笔墨意象。“事不避难”是守涛处事的座右铭。在画琵琶行时，如按照一般的程式，以“犹抱琵琶半遮面”为题，表现起来要容易的多。可是他却认为，这一表现方式、手法

with light and natural touches, he brings before his viewers the figures of Buddhism and Taoism and the stories of Zhuangzi, leading them into a romantic world beyond the mortal. According to him, he makes these simple artistic creations to entertain himself. But as far as I know, he has a distinctive habit of painting. Whenever he has got a new theme, he almost always makes a prose-like outline and gives the theme and his way of creation repeated study and thinking before he picks up his brush and finishes the painting before he picks up his brush and finishes the painting in one go. He seldom makes galley proof or charcoal drawings. I think this is because he has been much influenced by Gu Kaizhi, a well-known painter from the Jin Dynasty, with many people and has always admired the serious creative attitude of Gu Kaizhi. When he paints the story of Zhuangzi Watching Fish and the Melody of pipa, he breaks away from the old way of depiction and blazes a new trail for making the creation lovely and true-to-life, bringing forth the artistic conceptions of the stories as they are in his own way.

Our mind is complete and our aesthetic sense changes with the everchanging world. The ideology of Buddhism and Taoism is a treasure in the ideological treasure

过于陈旧，又没能准确的表达原诗的意境。所以他抓住了“未成曲调先有情”这一切入点把人物的动作的面部表情作为刻画重点，较好的表达了原诗的思想又不落俗套。

人的思想是复杂的，美感是多样的变化的，其根源于大千世界的千变万化。释道思想是人类的思想宝库之一，在毛主席诗词中常有引用。过去曾以“唯心”二字将其否定，今天也不是三言两语能说清楚的。在几千年的历史里人们用它来解释许多复杂的现象，在今天的画家中有不少人再次将它作为画中的思想境界来追求。守涛先生在改革开放的大好时光中，笔下既有现实主义的表现，也有浪漫主义的咏叹。祝贺守涛先生人物画集的出版。

一九九七年十月 戴泽

(作者系中央美术学院油画系教授，中国老教授协会、文艺专业委员会副主任)

house of mankind. The late Chairman Mao zedong has quoted much from it in his poetry. Through the history, people have tried to explain complex phenomena with it. Today, many artists still pursue this ideological level in their paintings. In our years of opening up and reform, Mr Zhang has given it both realistic and reform, Mr. Zhang has given it both realistic and romantic presentations. Congratulations on the publication of his collection of figure paintings.

Oct. 1997

Dai Yi

(The author is professor in the Department of Greaspaint, Central Academy of Art and Deputy Director of the culture and Art Special Committee under Senior Professor's Association of China.)



达 摩 53 × 68cm



米芾拜石 35 × 35cm



鼓盆而歌 35 × 35cm



葬花 35 × 35cm



渔夫 35 × 35cm



诵经 41 × 66cm



诵 经 (局部)



老子出关 39 × 48cm



曾子 39 × 48cm



羊 续 35 × 35cm