

艺术大师

徐悲鸿画集

徐悲鸿



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序

钱鼎先生(1896—1989)是我国近代美术史上一位取得卓著成就的艺术大师,是老一辈著名画家和艺术教育家。

先生的一生是追求艺术的一生,同时也是在磨难中奋斗的一生。他的一生更是追求真美,追求自然之美的一生。因此他历年教学之余,曾多次作长途旅行写生遍历国内名山大川,参观各地名胜古迹,搜集素材汲取丰厚的生活源泉进行创作研究,中西画并作,开拓创新途径,表达自我意境,建立个人风格。令人惊叹的是,他84岁还作西南万里行,登上了海拔三千多米的峨眉山顶峰——“金顶”。

先生的创作生涯,并非闭门作画,其风景油画、水彩画,都是跻身在大自然中,在现实的自然境界里,直接取景创作而成。他认为艺术源于生活又高于生活,亲近自然又超出自然。还认为艺术之真在于反映自然之真,又异同于自然之真。藉此观念指导下,他的画决非感知物的单纯写照,而是面对实景时所产生的美感,从自我意境的想象中,融汇美的感受,当场设计的构图,全神贯注的运用娴熟适当的技法色彩,一气呵成,从而获得体现真趣,别具一格的作品。即使画国画,他也都是先写生,取得合乎理念的画稿然后再进行创作的,因而其国画,既有充蕴的自然真趣,又有深厚的内涵,境界高雅、气势磅礴,引人入胜。

先生在观察自然取景作画时,觉得景物变化的丰富多彩,无不多受到光的影响。他感到大自然中的光瞬息万变,难以捉摸,衍散之光若有若无,流动缥缈,在国画中表现为云山雾树之类的所谓“气”。而西画只有以微妙复杂的“光”、“色”冷暖对比的色彩变化来显示。因此先生的作品,色彩绚丽、色调丰富、充满“光”与“色”的闪烁,有非凡的力度及个性。他对光极其敏感,在实践中致力“光”与“色”的运用,达到了炉火纯青的境界,使天地万物更靓丽更富美好。

先生不仅是近代画界老前辈,也是我国最早倡导素描、油画、水粉画的资深教育家。先生的美学思想既是积极进取,又充满革故鼎新精神。他认为各类画种的生命力,不仅要保持原有的表现形式,还应吸收其他画种的优良表现形式。不论是传统的、外来的,都需要灵活运用。因此先生的西画构图别致,光色变幻莫测,此皆取之西画艺;而画中蕴含着的深邃意境、哲学思想,笔墨水分的特殊效果,都是吸取国画的传统艺术精华。他将中西画法与画风相互渗透,使西画的色彩性和国画的水墨性融为一炉,形成独特风格,颇为人们喜爱和推崇。

先生不论在素描、油画、水彩画方面,运用哲理全面钻研,功底扎实深厚。就说素描,他认为素描是西画基础功力,指出西画必须有素描描功夫,无论实写、记写、速写定要表现出透视光色的准确度。先生能以细致或粗犷的简单线条勾勒各种肖像、景物,形神必具,惟妙惟肖,其中不少吸取了国画线条的运用,刚柔适度,产生很好的效果。

先生的油画造诣很深,早在上世纪30年代,他就认为油画可以成为我国国画之一。并指出国画的笔法可运用于油画,油画的色彩可运用于国画,融会贯通,自成一法,为开创中国油画新境界、促进美术的发展提供新的见解。先生默默努力实践,在野外写生,面对实景凭灵感构思,用色真实简洁,丰富多彩,笔调中西融合,新颖别致有韵味,使万物靓丽倍加,令人陶醉,他为开创中国油画的发展作出了贡献。

先生的水彩画别致高雅，他用国画的精美线条和油画的丰富色彩色调合璧运用。再加匠心独用的水分运作，使画面水分淋漓尽致，层次微妙，虚实相生，富有诗意，又加先生有扎实的素描基础精于光色之道，作画得心应手，随心所欲，气魄宏伟，令人赞赏。先生的水彩画已将国画、油画、水彩画，三者技法融合一起，可说是中西绘画融于一体的先驱。

先生步入晚年着重国画的研究，他七岁从县学秀才许仰周学习国画，因而具有较好的传统画功力。但他不为古人所困，既吸取传统的笔法色彩，也在观察景物中创造合乎意境的笔法和色彩，使之不失传统的韵味。

随着时间的推移，先生的国画画艺，有了重大突破，他以自然生活为依托，构思之意，要求主题突出，结构简练，用笔奔放，挥洒自如，将激情洋溢于画面，犹如一首抒情诗。正如先生那样自我概括的“笔墨从心，气韵自然，融会情绪，旷观万象”。先生对国画的革新，成就非凡，创造出具有时代精神的新国画。他曾指出国画笔法与油画色彩，可融会运用，运用必须合理，不能生搬硬套，要一貫贯通，自成其法。先生的国画中无论是点、线、面、笔、墨、色，皆中西兼用。潘天寿先生也曾说过“把国画与西画很好的结合起来，可成为一种很好的民族绘画，终臻妙谛，屹立于东方世界的艺术顶峰”。钱旭先生正是身体力行者，作出了宝贵的贡献，可说是东方艺术的创建者之一。有学者曾高度评价先生说：他一生皆为中国画的理论和实践的探索，呕心沥血，极大充实了国画这一宝库，把我国写意画派的艺术特点发展到了更新的高度，建立了不可磨灭的功绩。

先生经历了满清、民国、新中国三个时代，半个世纪的风风雨雨，皆身历其境，备尝艰辛，他以坚强的意志专心从事艺术研究，矢志靡它，也是他创造美的一生的源泉和动力。他不为中西传统画艺所困，从中吸取精华，以开拓创新精神，努力实践，形成独特风格，为祖国艺术事业作出了贡献。他曾说，“画家单凭资格老，名气大是不行的，要有创新的好作品问世才行”。

先生为人正直诚实，从事绘画七十载，执教于各大艺术院校，诲人不倦，桃李满天下，他从不折腰逢迎，沽名钓誉。他生前常说：“画家作画一生，传名者有几人，其中真正成就非凡，传名者又有几人”。他一生潜心研究画艺，默默奉献，追求真善美的艺术境界，表现出先生的人品、艺术皆属高位，可称是一位真正的画家。

1964年他在一幅秋菊图中题词云“初照霜晨月色残，深秋疏落菊花开，清安洁玉持皎皎，冷艳寒香抱素杯”。正是表达了他洁身自清，不染尘埃，刚正不阿，一身傲骨，两袖清风的高尚情操。

为了深切怀念这位资深的艺术大师而编辑了这本画册，画册收集了先生20世纪20年代至80年代各类画作，因限于篇幅，很多珍品未能全部收入，只能选出先生代表作187幅（其中素描47幅，油画51幅，水彩画56幅，中国画33幅）呈献给亲爱的艺术爱好者。

钱旭扬 张运新
2006年元月写于沪上

Preface

Qian Ding (1896–1989) was an accomplished art master in Chinese modern art history, and also a famous painter and art educator in the old generation.

Qian's life was the life of art pursuit, and also the life of struggling tribulations. Furthermore, his life was the life of pursuing true beauty and natural beauty. Therefore, besides teaching, he traveled a lot to sketch the famous mountains and great rivers in China, visited places of historic interests, collected materials from the rich resources of life to create and make research, got engaged in traditional Chinese painting and western painting simultaneously, exploited new ways, expressed his own artistic conception, and established individual style. What's amazing is that he traveled a long distance in southeast China and climbed up the 3000-meter-high peak of Ermei Mountain, Jin Ding, at the age of 84. Qian didn't create in reclusion, as his landscape oil painting and water color both originated from the nature and were created according to the real natural environment. He believed that art originated from the life and exceeded the life, was close to the nature and surpassed the nature. He also believed that the trueness of art was to reflect the trueness of the nature but also to differ from the trueness of the nature. Guided by this concept, his paintings were vivid and unique works created with aesthetic feelings about the real view, instead of simple portraiture of perception. Even for traditional Chinese painting, he also sketched first to obtain sensible draft and then created, therefore his traditional Chinese painting had not only sufficient natural trueness, but also profound connotation, elegant, magnificent and fascinating. When observing the nature to find views, Qian found out that the views were always changing, constantly influenced by the light. He felt that the light in nature was fast changing and untraceable. Diffractive light is faint, flowing and dimly discernible, and is reflected as "air" such as cloudy mountain and foggy tree in traditional Chinese painting, however in western painting, it could only be reflected by the color variation of contrast between delicate and complicated "light" and "color". Therefore, Qian's works were brightly colorful, full of glittering "light" and "color" with extraordinary strength and individuality. He was extremely sensitive to light and his application of "light" and "color" in practice had reached high degree of professional proficiency, showing everything in a better way.

Qian was not only a senior painter in contemporary art circle, but also the earliest senior educator to advocate sketch, oil painting and water color in China. Qian's aesthetic ideology was positive and progressive, as well as full of revolutionary spirit. He believed that the vitality of every painting species had to not only maintain the intrinsic expression form, but also absorb the outstanding expression form of other painting species, and skillfully applied them no matter they were traditional or exotic. Thus, the composition of Qian's western painting was unconventional with variable light and color, which was borrowed from western painting skills; however the hidden profound artistic conception, philosophic ideology and the special effects of brushstroke and moisture were all absorbed from the essence of traditional Chinese painting. He integrated the skills and styles of Chinese and western paintings, combining the color of western painting and the ink of traditional Chinese painting to form a unique style adored and admired by lots of people.

Qian made research in sketch, oil painting and water color in the philosophic way and had very steady essentials of basic training. For instance of sketch, he believed sketch was the basic skill of western painting, pointing out that western painting must be based on sketch skill, and no matter which kind of sketch must express the precision of perspective light and color. Qian could vividly outline various portraits and landscape with delicate or rough lines, assimilating the application of lines in traditional Chinese painting to create a very good effect.

Qian was highly accomplished in oil painting. As early as the 1930s, he had already believed that oil painting could be one of Chinese paintings, and also pointed out that the technique of traditional Chinese painting could be used in oil

painting, and the color of oil painting could be applied in traditional Chinese painting. He integrated these two and provided new opinions for exploiting new territory in Chinese oil painting and promoting the development of fine art. Qian silently practiced, sketched in open country, conceived with inspiration before the real view, applied bright and rich colors in the real and concise way, integrated Chinese and western brushstrokes to create an original, unique, charming and fascinating atmosphere. He made contributions to the development of Chinese oil painting.

Qian's water color was unconventional and elegant, applying traditional Chinese painting's delicate lines and oil painting's rich colors plus extraordinary usage of water to make the paintings incisive, vivid, poetic, indefinite with subtle levels. With his steady base of sketch and skills in light and color, his creation was highly proficient, carefree, and magnificent. Integrating the skills of traditional Chinese painting, oil painting and water color together, Qian's water color could be regarded as the pioneer of Chinese and western paintings' combination.

During his senior age, Qian began to focus on the research of traditional Chinese painting. At the age of 7, he started to learn traditional Chinese painting from Xu Yangzhou, a xiucui; one who passed the imperial examination at the county level in the Ming and Qing dynasties, therefore he had received quite good training in traditional Chinese painting. However, he didn't limit himself in ancient scope, not only absorbing the traditional brushstrokes and colors, but also creating brushstrokes and colors harmonious with the artistic conception when observing the views to maintain the traditional aroma.

With time elapsing, Qian had made great achievement in the skills of traditional Chinese painting. Basing on the natural life, his paintings had obvious themes, concise structure, unstrained brushstrokes with passion permeating in the picture like a lyric. Just like his own summarization that brushstroke came from the heart with natural aroma, integrating with feelings to observe everything, he created new Chinese painting with time spirit and had great accomplishment in revolution of traditional Chinese painting. He had pointed out that, the technique of traditional Chinese painting and color of oil painting could be integrated in a reasonable way to form a unique style instead of copying mechanically in disregard of specific conditions. In Qian's traditional Chinese painting, no matter dot, line, surface, ink or color were all applied in an integrated way of Chinese and western methods. Pan Tianshou said that, integrating traditional Chinese painting with western painting could be a very good national painting, and the great achievement could be at the top of oriental art. And Qian was just an executant, making very valuable contributions, and could be regarded a one of the creators of oriental art. Some scholar high estimated Qian that, he had devoted all his life to the exploration of Chinese painting's theory and practice, made painstaking efforts, greatly enriched the treasury of traditional Chinese painting, developed the artistic characteristics of Chinese freehand brushwork to a new level, and achieved inexorable accomplishment.

Qian had gone through three epochs of Qing Dynasty, the Republic of China, and new China, personally experiencing vicissitudes for half an century, enduring much hardship and tribulation. Persistently devoting himself to art research was just the resource and motivation for him to create beauty for the whole life. He was not limited to the traditional skills of Chinese and western paintings, assimilated essence to develop innovative spirit, exerted himself to practice to form unique individuality, and contributed to Chinese art achievement. He said, "A painter could not depend on his seniority and reputation, but has to create good works."

Being straightforward and honest, Qian had taught diligently in many art schools and academies for 7 decades with numerous students everywhere. He never ingratiated himself with others or fished for fame and compliment. He used to say, "A painter paints for all his life. How many painters could be famous? And how many of the famous painters would have really high accomplishment?" He spent all his life to make research in painting skills, silently contributed, and pursued for art realm of truth, goodness and beauty, reflecting his great personality and art achievement as a real painter.

In 1964, he wrote in a painting of Autumn Chrysanthemum, "In dawn, the moonlight shines on the frost. In the deep autumn, chrysanthemums sparsely bloom. They seem so elegant and pure, insisting on their simple and plain ideal." This poem just reflects his sublime sentiment of preserving his moral integrity, being upright and never stooping to flattery, obtaining lofty and unyielding character and remaining uncorrupted.

To deeply cherish the memory of this senior art master, this catalogue is compiled, collecting Qian's different kinds of works from the 1920s to the 1980s. As for the limit of catalogue's space, many precious works could not be included, only 187 pieces of representative works (including 47 pieces of sketches, 51 pieces of oil paintings, 56 pieces of water colors, and 33 pieces of traditional Chinese paintings) are selected for the dear art lovers.

Qian Xuyang

Zhang Yunxin

In Shanghai in January, 2006



钱鼎教授摄于1986年。
In 1986, professor Qian Ding.



钱鼎教授摄于1926年。
In 1926, professor Qian Ding.

油画
Oil Painting

一窝小仔

1973

布上油画

One Brood of Young Animals

oil on canvas

37 cm × 45.5 cm



收割

1973

布上油画

Harvest

oil on canvas

37.5 cm × 45 cm



秋林塔影

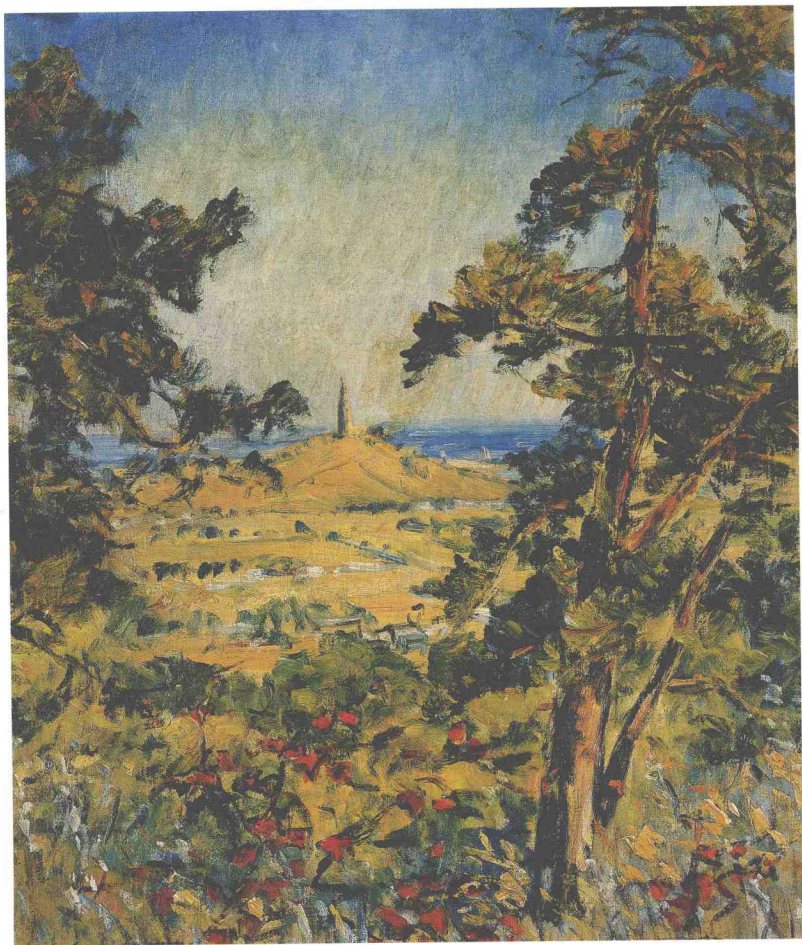
1973

布上油画

Shadow of Pagoda in Autumn Woods

oil on canvas

44 cm × 37 cm



清香

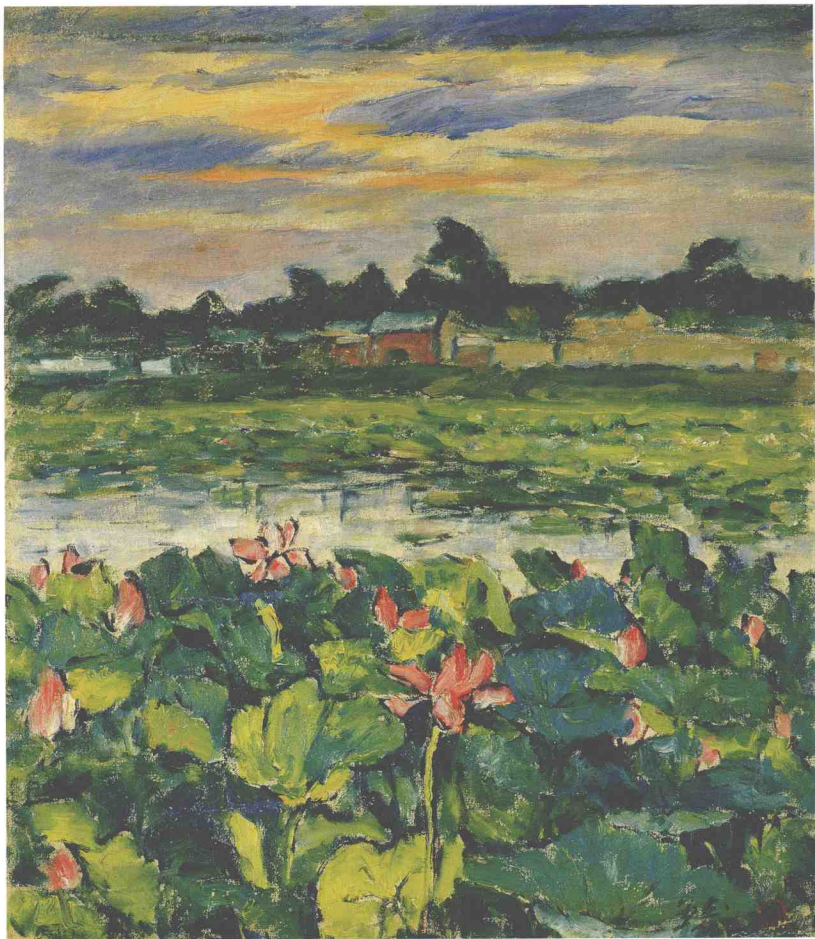
1973

布上油画

Delicate Fragrance

oil on canvas

45 cm × 38 cm



龙华

1973

布上油画

Longhua

oil on canvas

44.5 cm × 55 cm



黄山

1962

布上油画

Yellow Mountain

oil on canvas

31.3 cm × 41.5 cm



珠江风光

1965

布上油画

Scenery of Zhu River

oil on canvas

37 cm × 52 cm

