

當代著名中國畫畫家專列·上海

毛國倫

畫集

MAO GUOLUN
PAINTINGS



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SERIAL PICTURE ALBUMS OF CONTEMPORARY CHINESE FAMOUS PAINTERS · SHANGHAI

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上海教育出版社

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作者近影 Painter's Recent Photo

總序

序

一九〇〇年五月，敦煌石窟被突然發現。這一發現與世紀的開端連在一起，似乎隱含著一種預兆。果然，此後發現不斷，二十世紀成了中國歷史文物大發現的一個世紀。但是衆所周知，二十世紀又是連續發生了兩次世界大戰的世紀，在中國，則是一個包含着更多戰亂和災難的世紀。成批的文物與連年的血火緊緊交纏，華美的文明與愚昧的野蠻兩相周旋，組成了悲憤的復調結構。我腦海裏經常浮現出這樣一幅圖景：在抗日戰爭爆發之初，有一列奇異的車馬隊冒著時時可能被轟炸、被搶劫的危險向西南方向蠕動，車上裝著幾萬箱文物，幾萬箱代表着中國人最高文明的藝術作品。一個處于生死存亡邊緣的民族經過寧肯舍棄一切的選擇，終於領悟到最後需要擁抱住的究竟是什麼，這一點，直到今天回想起來我還十分激動。

人們記得，在十八世紀的歐洲，萊辛、溫克爾曼等美學、哲學家通過對一系列古代藝術作品的研究而把握住了自己立足的文明根脈。從而使這種文明能够底氣十足地昂首未來。可惜這種情況並沒有在中國發生。無邊的災禍和動蕩使人們不可能從審美視角平靜而完整地梳理中華民族的昨天、今天和明天。人們能做的極致，便是努力保存遺產，然後憑著自身感悟進行匆忙而艱難的創造。保存和創造都是延續，延續著中華民族在審美領域未被埋沒的精神活力。

鑒于此，我們有充分理由對本世紀來仍然沉浸在中國傳統藝術裏的藝術家們表示由衷的敬意，不管他們是偏于繼承還是偏于創新，都是在藝術氣血稀薄的社會大環境裏用自己的生命滋潤和弘揚了中國傳統藝術，為我們這個蒼老人種固執求索的心理境界，提供了現代佐證。

二十世紀已經臨近末尾，對於本世紀以來中國藝術各門類的評價和總結，應該著手進行。然而，評價和總結的前提，是整理和歸檔。為此，近年來由不少有識之士主持，開始編寫出版各種縱覽性的書籍圖冊，這是一項偉大工程。不管我們是否滿意各藝術門類的既有成就，新世紀的道路卻總是以此為起點的。只有讓更多的人找到並認清了起點，今後的步伐纔會邁得更自覺。

由程十髮先生、韓天衡先生主持，上海教育出版社出版的《當代著名中國畫家專刊》便是一套經過精力策劃而鄭重推出的系列畫冊。入選各位，都是在當代中國畫領域有造詣、有影響、有鮮明個人風格的著名畫家，每人一冊，均由畫家本人自選平生最滿意的作品，因此又以健在的畫家為限。這種把自我選擇和總體選擇連在一起的編輯方針，具有不言而喻的文化學術意義。

這個系列畫集規模宏大，在操作上只能逐步推進，首先推出的是上海畫家們的集子，以後再拓展到其他地區。為了寫這篇序言，我有幸比讀者更早了解入選畫家的名單和他們的部分作品，深感就上海而言，這種時代性的藝術總攬也做得十分必要和及時。在我看來，把當代上海畫家的這些畫冊合在一起，出現的是一種可以與「上海十大景觀」媲美的美術文化景觀。如果缺了這種景觀，一座城市也就缺了一種活生生的內涵。

祝當代中國畫家們健康長壽，祝祖國傳統藝術在二十一世紀能展現出更加舉世矚目的新面貌。

是為序。

PREFACE

Yu Qiu-yu

The Dunhuang Caves were suddenly discovered in May, 1900. The link of this event with the turn of the century seems to imply an omen. Really, the subsequent continued discoveries make the 20th century the century of a great discovery of historical relics in China. Nevertheless, as everyone knows, the 20th century is also a century in which two world wars occurred. In China, there occurred more battles and disasters in this century. The discoveries of historical relics in batches have been closely linked with bloodsheds in consecutive years, while the splendid civilization has been confronted with banighted barbarism. These contrasts have composed a deplorable polyphonic structure. I was deeply impressed by a scene. Immediately after the outbreak of the War of Resistance Against Japan, a strange caravan carrying some hundred thousand boxes of historical relics slowly moved toward the Southwest, defying the risk of bombing and plunder. The contents of these boxes were artistic works representing the Chinese highest civilization. At a moment when her fate hung in the balance, the nation finally realized what she should choose to protect in the end, while all other interests were at stake. So far I still feel very excited whenever I recall it.

It is well known that great European aesthete-philosophers in the 18th century like Lessing and Winckelmann had made great strides in advancing the civilization from a firm basis after having studied a series of ancient artistic works and grasped their vitals of civilization. It is a pity that such events did not happen in China. On the contrary, people had not been able to meditate on China's past, present and future calmly and wholly from an aesthetical viewpoint in a period of endless disasters and unrest. What they could do at best was to preserve the legacy of history and hastily perform some hard creative works depending on their own perceptive abilities. Both preservation and creation in their efforts are prolongation in nature, i. e. the prolongation of the extant mental vitalities of the Chinese nation in the aesthetic realm.

In view of these facts, we have every reason to show our sincere respect for those artists who have still immersed themselves in Chinese traditional arts since the present century. Whether they lay emphasis upon inheritance or creation, their efforts signify that they dedicate their lives to enriching and glorifying the Chinese traditional art while living in a social environment with very thin artistic atmosphere. It offers a contemporary witness to the psychological state of perseverance and probe on the part of our old race.

The 20th century is approaching its end. It is time for us to evaluate and summarize the works in various categories of Chinese arts since the present century. However, evaluation and summarization presuppose sorting and classification. Hence, in recent years under the direction of many persons with breadth of vision, various books and picture albums for extensive reading and appreciation began to be edited or published. This is considered as a project of long-standing value. No matter how you think of the achievements of different categories of arts, they will be taken as starting points for the road of further progress in the coming century. Only by letting more people find out and recognize these starting points can they forge ahead more consciously.

Under the direction of Mr. Cheng Shi-fa and Mr. Han Tian-heng, the Shanghai Educational Publishing House published "Serial picture Albums of Contemporary Chinese Famous Painters", i. e. ingeniously-designed and earnestly-published serial picture albums. All the listed painters are versed in Chinese traditional painting. They are very influential persons in this realm, and each has his own distinctive style of painting. Each volume contains the works of a single painter which were selected by the painter himself as best works of his throughout his career. Thus, all the painters listed are alive. Self-evidently, such approach of editing, i. e. the combination of individual selection of works in each volume by the painter himself with overall selection of painters for the whole collection by editors, has a deep cultural and academic significance.

The serial picture albums will be voluminous and only step by step can the whole project be performed. Now, as a first step, a collection of albums belonging to Shanghai Painters is put out. Later on, collections for painters of other regions will be gradually put out. For writing this preface, the author has the opportunity of learning the namelist of selected painters and appreciating a part of their works in this collection in advance. I deeply feel that so far Shanghai is concerned, such an overall collection of artistic works in an era is quite necessary and timely. In my opinion, when the picture albums of Shanghai painters are displayed together, it may present a culture-scape comparable to the existing ten major landscapes of Shanghai. A city devoid of it will be lacking in vivid content.

I wish contemporary Chinese painters may keep fit. Long may they live. I hope that the Chinese traditional art will have a more appealing feature attracting worldwide attention in the 21st century.

June, 1995 in Shanghai

簡 歷

1944年出生於上海，祖籍浙江奉化萬竹鄉。

1960年入上海中國畫院，師從程十髮、樊少雲。

1964年作品首次入選全國美術展覽。

1985年加入中國美術家協會。

1987年作品於香港參加“上海繪畫展”。作品於美國丹佛市參加“中國當代繪畫展”。

1989年個展於上海。

1991年任上海中國畫院創作室主任。

1992年被評為國家一級美術師，出版《毛國倫畫選》。

1993年個展於日本。

1994年任上海林風眠藝術研究協會副會長。入編英國劍橋國際傳記中心《世界名人傳記辭典》、《國際知識界名人錄》。

1995年赴臺灣參加上海中國畫院著名畫家精品展。

1996年入編美國傳記學院出版的《20世紀成就人士辭典》。

Biographical notes

Born in Shanghai, his ancestral home being at Wanzhu village, Fenghua, Zhejiang Province.

Worked in Shanghai Chinese Painting Academy serving an apprenticeship with Cheng Shi-fa and Fan Shao-yun.

His paintings selected into National Painting Exhibition for the first time.

Member of China Artists Association.

His paintings displayed in Shanghai Painting Exhibition held in Hong Kong and in Contemporary Chinese Painting Exhibition held in Denver, U.S.A.

Individual painting exhibition held in Shanghai.

Director of the Department of Creative Paintings of Shanghai Chinese Painting Academy.

Rated as the country's first grade painter. "Selected Paintings of Mao Guo-lun" published.

Individual painting exhibition held in Japan.

Vice-president of Shanghai Ling Feng-mian Art Research Association. Listed in the Dictionary of Biographies of International Celebrities and Who's Who of World's Intelligentsia by Cambridge International Biographical Centre, U.K.

Participated in Exhibition of Selected Paintings by Outstanding Painters of Shanghai Chinese Painting Academy in Taiwan.

Listed in the Dictionary of Men of Great Achievements of 20th Century published by U.S. Biographical Institute.

千里之行始於足下
乙亥秋月四日
蘇唐子漢作



1. 千里之行始於足下 A thousand-li journey is started by taking the first step



好山看不足——岳飛詩意(局部)
satiated of enjoying the beauty of nature
described by Yue Fei in his poem(part)

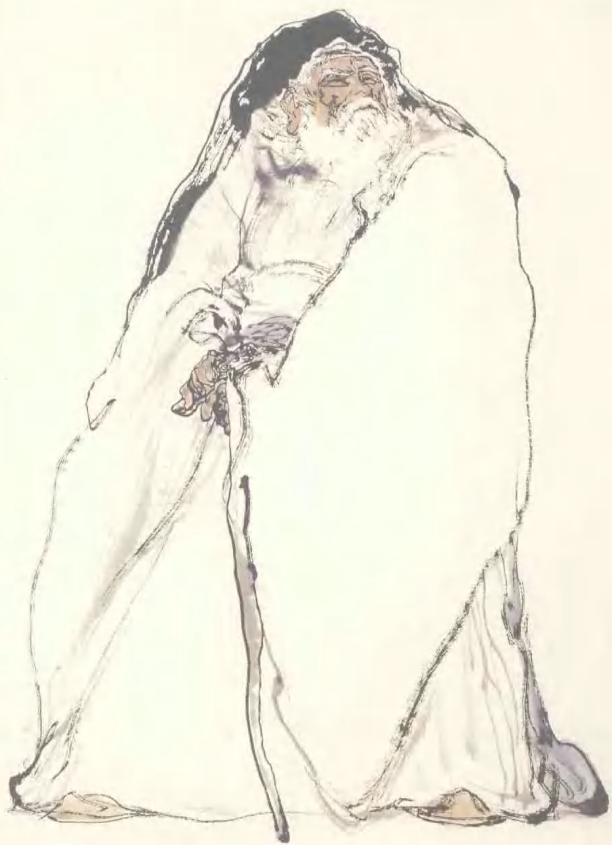


3. 好水好山看不足——岳飛詩意
Never feel tired of enjoying the beauty of nature
——as described by Yue Fei in his poem

此为试读, 需要完整PDF请访问: www.ertongbook.com



4. 馬寫遠詞意 Flavour of cila type of poetry by Ma Zhi-yuan



先生原知子之志但悲不見大海同王師
 北定中原日必收中原日必收中原日必收
 陸游詩意 吳昌碩畫於滬上南都





劉琨常歎

人生幾何

譬如朝露

去日苦多

慨當以慷

憂思難忘

何以解憂

惟有杜康

曹孟德

己巳年春

書



淡泊明志 寧靜致遠
諸葛武侯造像 蜀萬竹鄉人 王國倫作





8. 松下問童子 Asking the boy a question under the pine tree



9. 丝路驼鸣 Camel on the Silk Road