

當代著名中國畫畫家專列·上海

朱屺瞻

畫集

ZHU QI ZHAN
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

SHANGHAI EDUCATIONAL PUBLISHING HOUSE

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作者近影 Painter's Recent Photo

總序

余秋雨

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，似乎隱含着一種預兆。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糅，華美的文明與愚昧的野蠻兩相周旋，組成了悲愴的復調結構。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着時時可能被轟炸、被搶劫的危險向西南方向蠕動，車上裝着幾萬箱文物，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來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，然後憑着自身感悟進行匆忙而艱難的創造。保存和創造都是延續，延續着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，都是在藝術氣氛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，應該着手進行。然而，評價和總結的前提，是整理和匯攏。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，這是一項傳世工程，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，今後的地步纔會邁得更自覺。

由程十髮先生、韓天衡先生主持，上海教育出版社出版的《當代著名中國畫畫家專列》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，均由畫家本人自選畢生最滿意的作品，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 benighted 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 Winkelman 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 allums 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

1892年出生於江蘇太倉瀏河新鎮。

1913年受聘上海圖畫美術院任教。

1917年赴日本入川端美術學校留學。

1930年出版《朱屺瞻畫集》。

1931年任上海新華藝術專科學校教授。

1932年“朱屺瞻淞滬戰迹油畫展”於上海。

1956年被聘為上海中國畫院畫師。

1962年起個展於上海、南京、西安等地。

1979年為人民大會堂作《紅梅圖》。受聘為文化部中國畫研究院院務委員。

1980年出版《朱屺瞻畫集》。

1981年起個展於上海、南京、成都、北京、廣州、深圳、香港、以及新加坡。出版談藝錄《癖斯居畫譚》。

1982年影片《畫家朱屺瞻》攝成。應邀參加法國春季沙龍展。

1983年為美國舊金山市國際空港作巨幅佈置畫《葡萄圖》。

1990年“朱屺瞻百歲畫展”於上海、香港、太倉。出版大型畫集多種。

1991年榮獲首屆上海文學藝術傑出貢獻獎。

1995年個展於英國大英博物館、美國舊金山市亞洲博物館。朱屺瞻藝術館落成典禮與“朱屺瞻百又五歲畫展”於上海。出版《朱屺瞻畫集》。

Biographical notes

Born in Xinzhen of Liuhe, Taichang, Jiangsu Province.

Engaged by Shanghai Drawing and Fine Arts School as teacher.

Went to Japan to study fine arts.

Published “Zhu Qi-zhan’s Album of Paintings”.

Served with Shanghai Xinhua Fine Arts Institute as professor.

Held “Zhu Qi-zhan’s Oil Painting Exhibition” in Shanghai.

Engaged by Shanghai Chinese Painting Academy as painter.

From 1962 Held individual painting exhibitions in Shanghai, Nanjing, Xi’an and other cities.

His painting “Red Plums” drawn for decoration of the Halls of People’s Congress in Beijing, engaged as counsellor to the Institute of Chinese Painting Studies under the Ministry of Culture.

Published “Zhu Qi-zhan’s Painting Album”.

From 1981 Held individual painting exhibitions in Shanghai, Nanjing, Chengdu, Beijing, Guangzhou, Shenzhen, Hongkong and Singapore. Published his book on fine arts “Talks about Painting at Pisi Studio”.

Film “Painter Zhu Qi-zhan” produced. Took part in the French Spring Salon at invitation.

His large painting “Grapery” drawn for decoration of San Francisco International Airport.

Held his centennial painting exhibitions in Shanghai, Hongkong and Taichang. Published several large-size painting albums.

Awarded the prize for outstanding contribution to literature and art of Shanghai issued for the first time.

Held individual painting exhibition at the London British Museum, at Asia Museum in San Francisco, U.S.A. A ceremony for completion of the building “Zhu Qi-zhan Fine Arts Gallery and his 105th-anniversary painting exhibition” were held in Shanghai. “Zhu Qi-zhan’s Painting Album” was published.



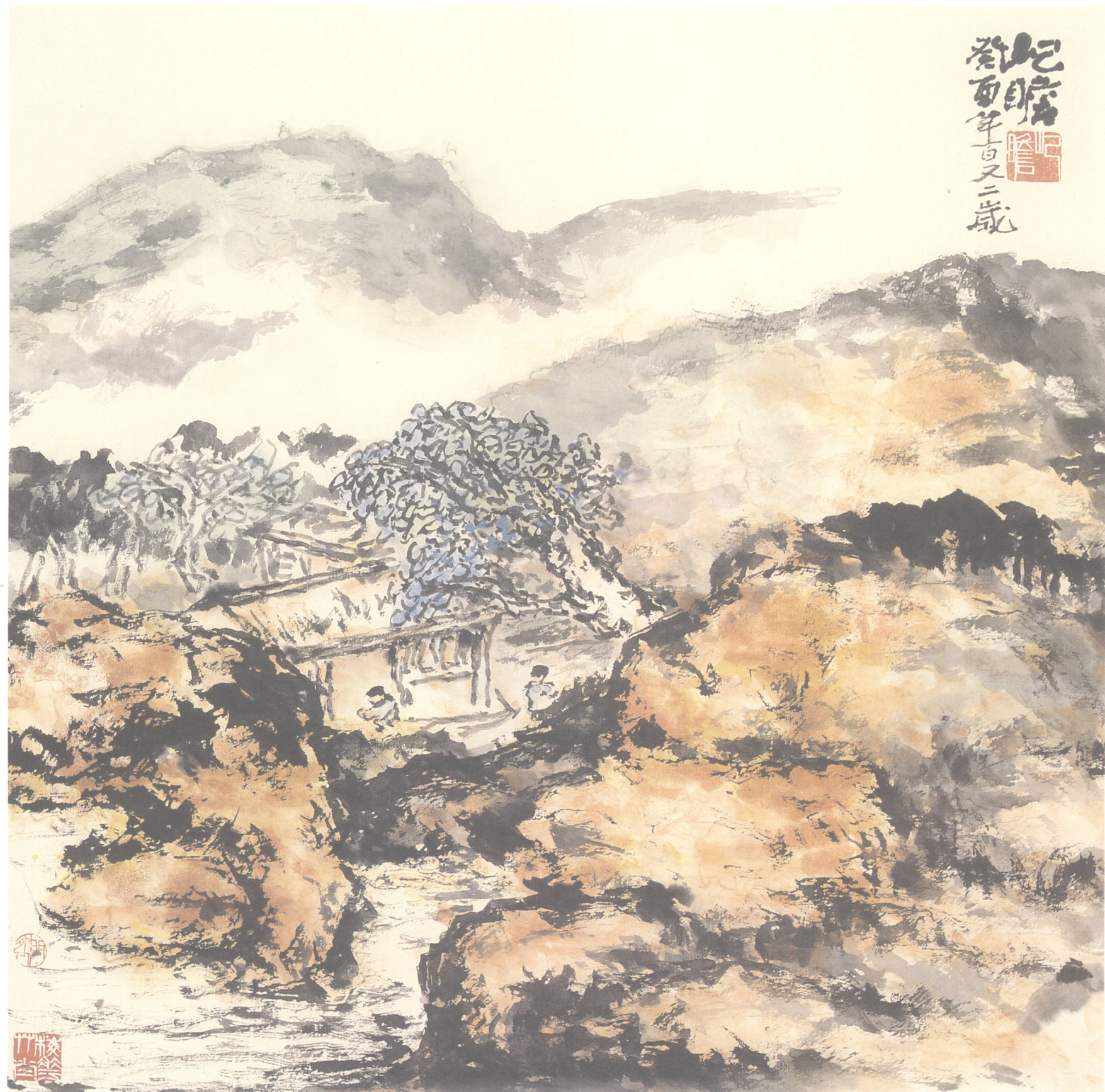
1. 天地春 Spring aloft and on earth



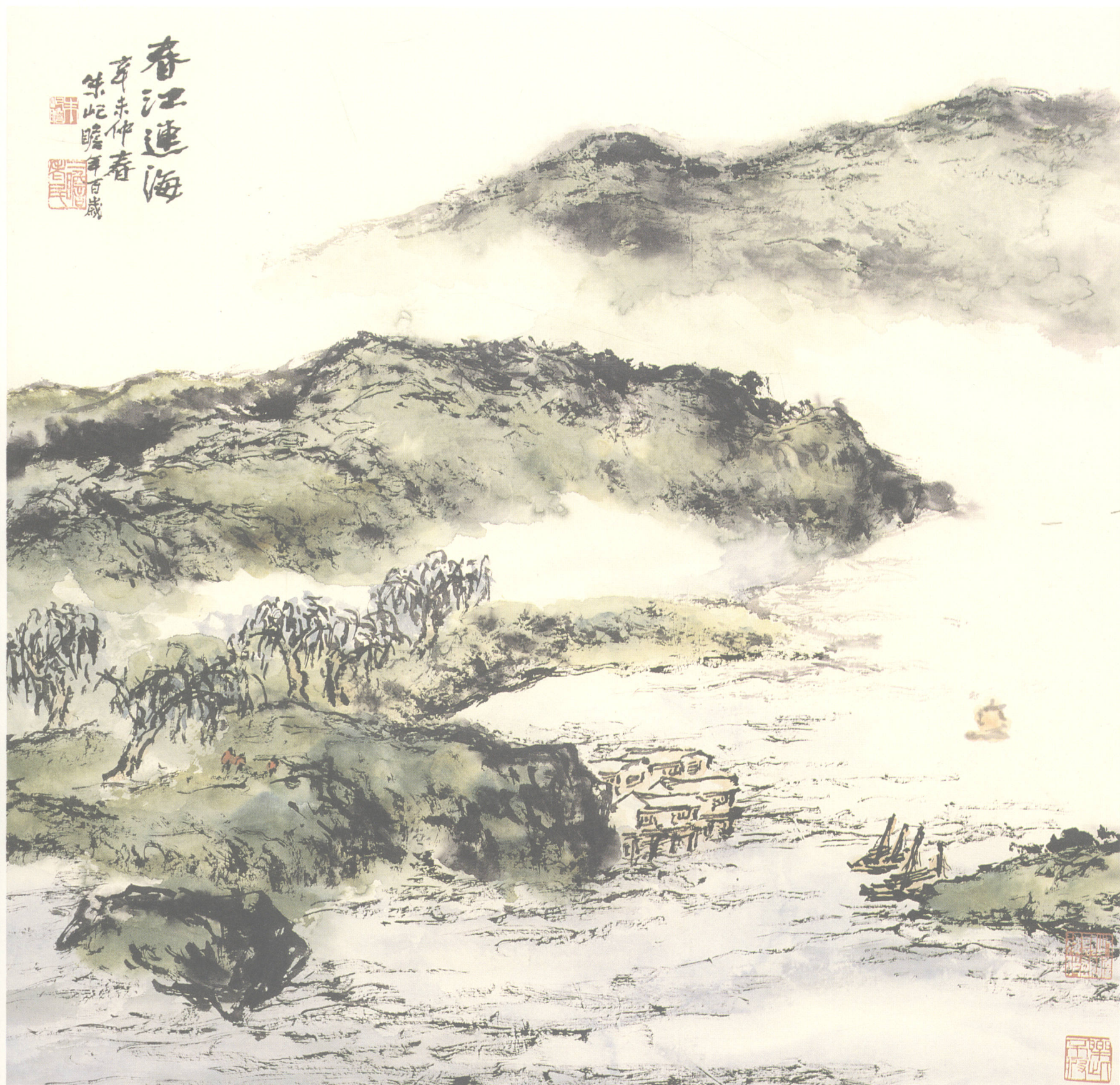
2. 雲山出沒 Emergence of mountains from behind the clouds time and again



3. 秋山圖 Autumnal hills



4. 山居圖 Sojourn in mountain

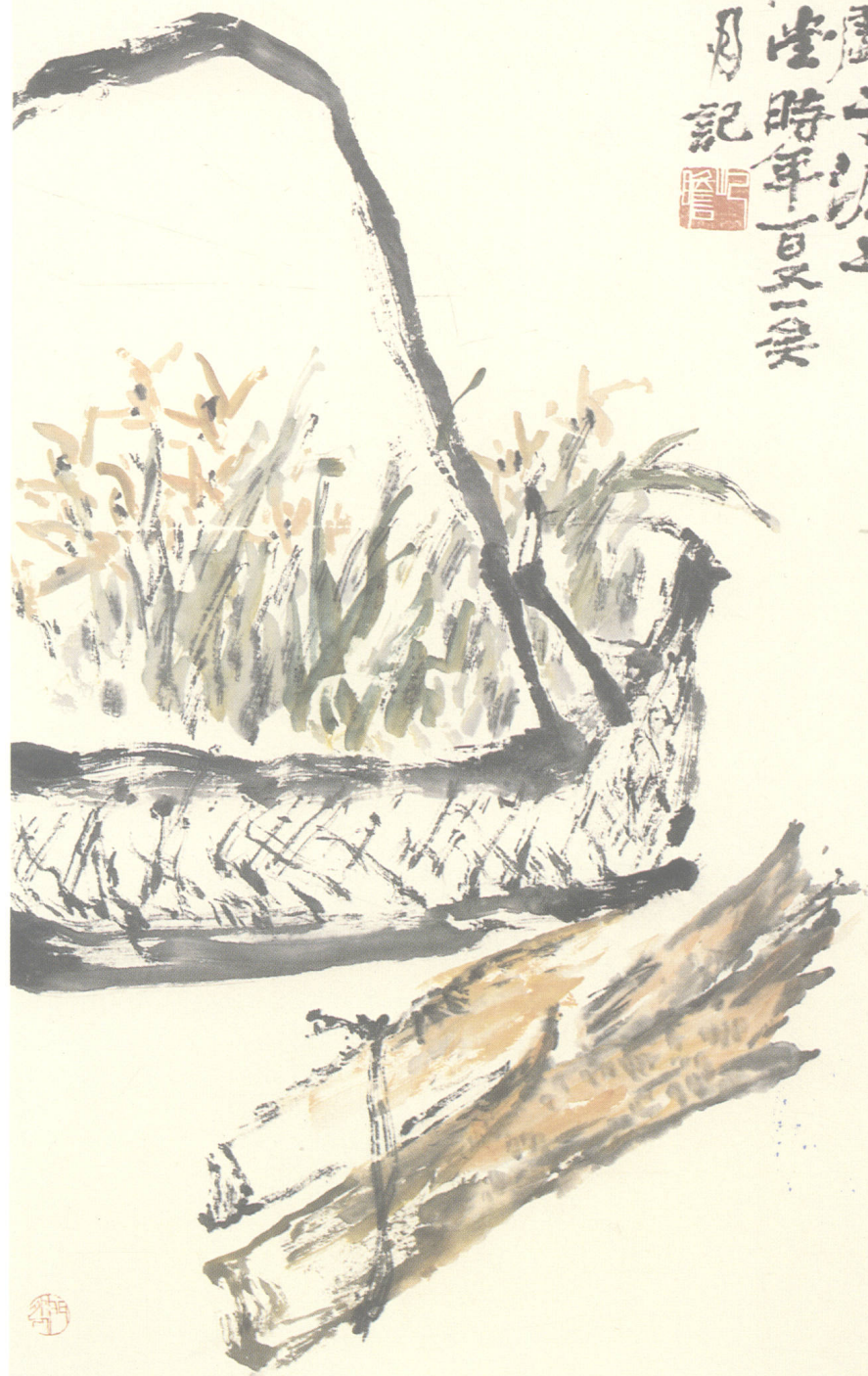


5. 春江連海 Spring stream connected with the sea



6. 秋趣圖 Autumnal amusement

此勝墨戲于滬上
 棋亭先生時年夏二矣
 丁卯春月記



7. 春笋幽蘭 Spring bamboo shoots and serene orchid



8. 蔬果圖 Vegetables and fruits

遠屋荔枝未熟
 淡紅淺綠交
 香真論楊梅
 伯仲濃陰若箇
 爭長 宋明鄭維銘詩

予仲春作于
 棋步仲堂二瞻老民
 年此瞻年百又二歲作荔枝未熟圖
 以解渴



9. 荔子 Litchi