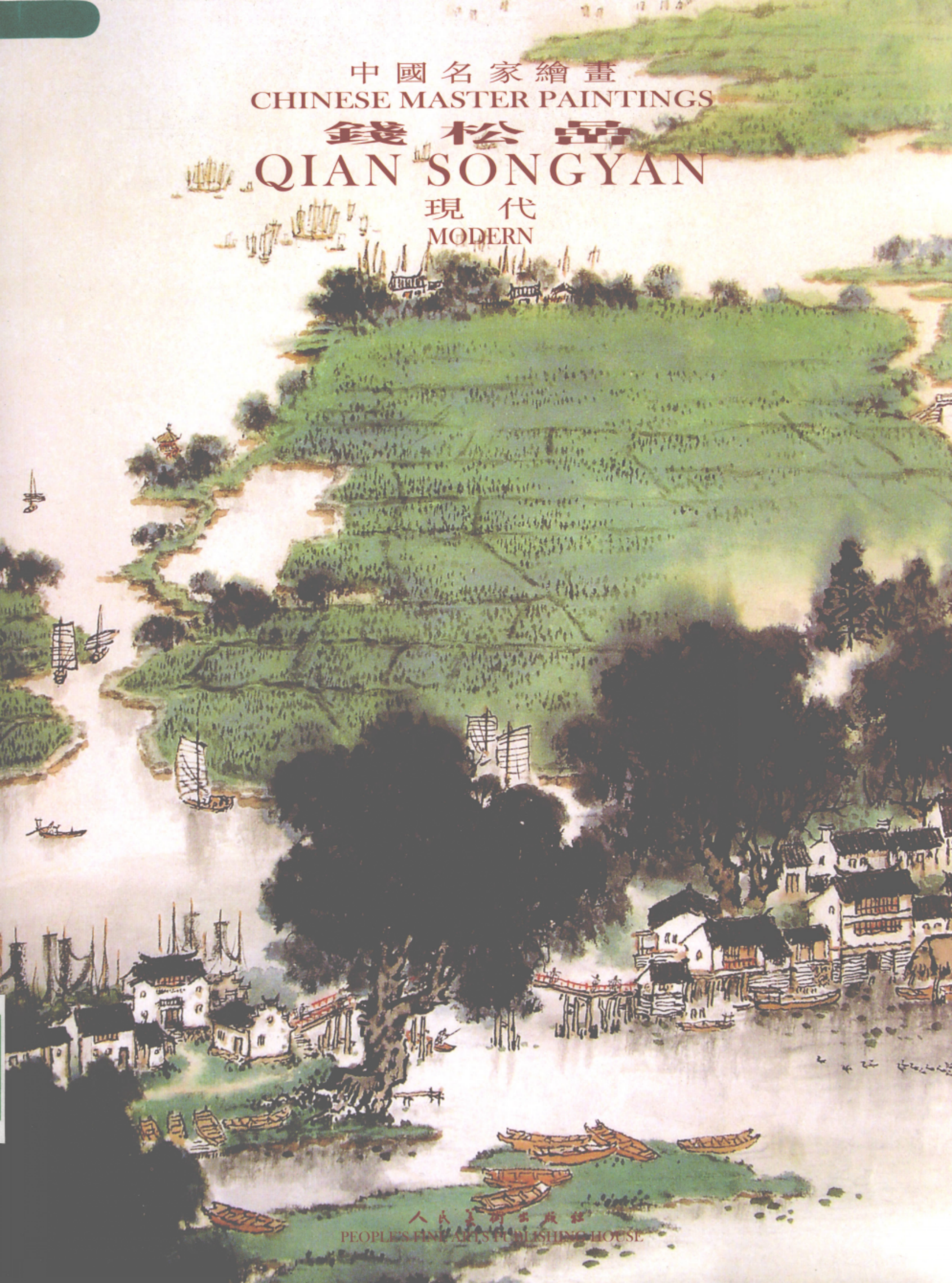


中國名家繪畫  
CHINESE MASTER PAINTINGS

錢松壺  
QIAN SONGYAN

現代  
MODERN



人民美術出版社  
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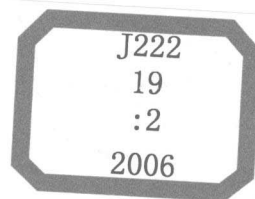
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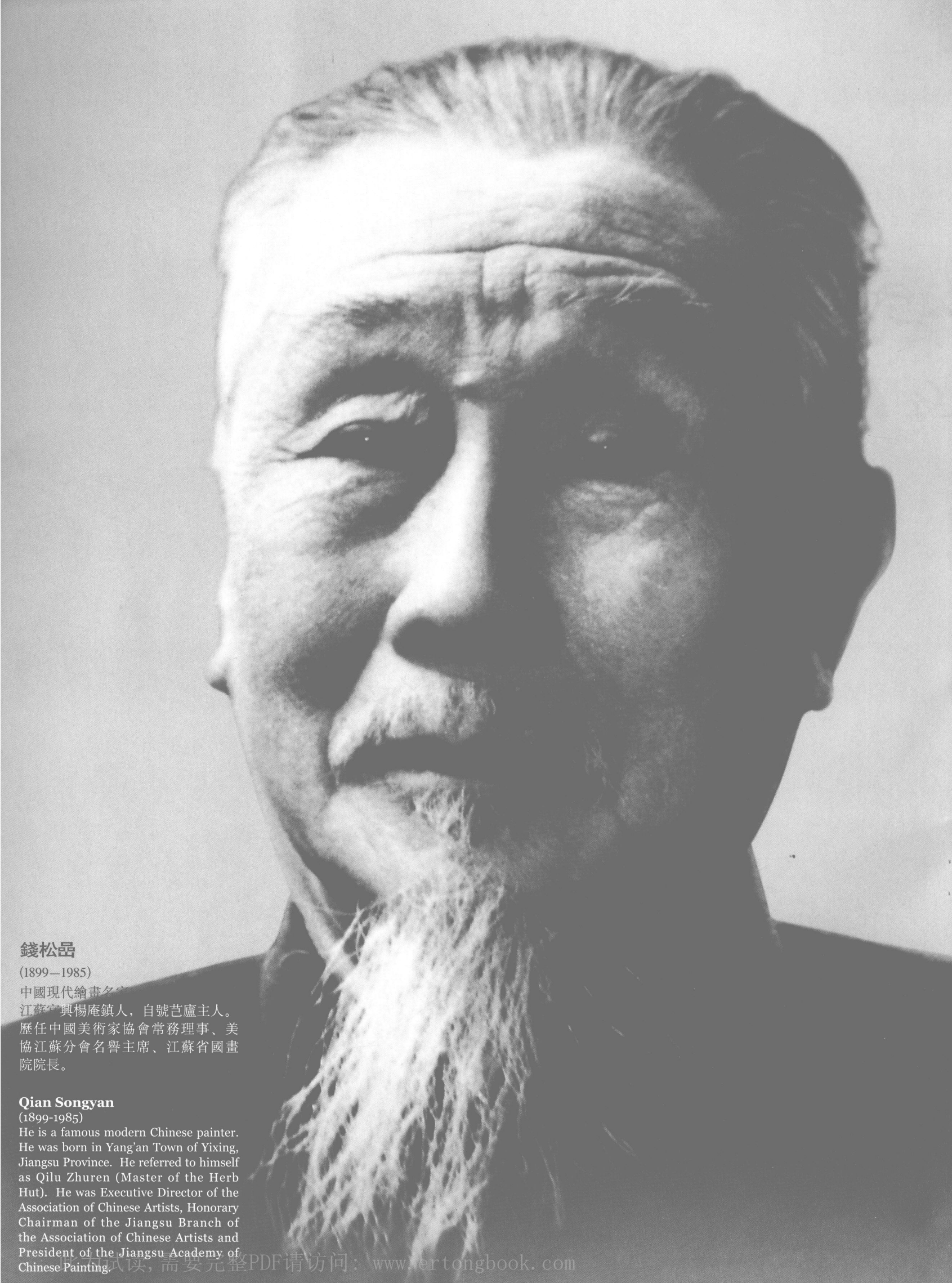
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## 錢松岳

(1899—1985)

中國現代繪畫名家

江蘇宜興楊庵鎮人，自號芭廬主人。

歷任中國美術家協會常務理事、美協江蘇分會名譽主席、江蘇省國畫院院長。

## Qian Songyan

(1899-1985)

He is a famous modern Chinese painter. He was born in Yang'an Town of Yixing, Jiangsu Province. He referred to himself as Qilu Zhuren (Master of the Herb Hut). He was Executive Director of the Association of Chinese Artists, Honorary Chairman of the Jiangsu Branch of the Association of Chinese Artists and President of the Jiangsu Academy of Chinese Painting.

# 序

況 達

當今，世界已處在全球經濟一體化的進程中，未來是否還會出現對政治一體化的尋求？我不得而知。但果真如此時，地球才真是一個“村”的概念了。相對於國界的明確，不同國度、不同民族間的文化界綫就模糊得多。這一方面出於人類自身的某些共通性，另一方面也是出於完善和發展自己的自覺。人們之間的相互了解、理解到借鑒，早在具有明確的群體及組織意識之前就已開始了的。

作為文化高端的繪畫藝術，其形式凝結着一個民族與生俱來的精神信息和審美情結，也表現着人類對“已知”和“未知”的種種思考與困惑。正是由於人類的這些共通性之所在，繪畫藝術就成了無須翻譯便可交流的文化形式。

中國的繪畫可追溯到三千年以上。據記載，在戰國時期（前475—前221年）就已有專業的畫家（時稱“畫史”），以繪畫之“成教化、助人倫”表現其功用。也許是由於中國先民的宇宙觀和生命觀，再或許是最先導入繪畫之工具的特殊性，使中國的繪畫一開始便以綫條為主、進而為尚的抽象形式確定了其不同凡響的藝術特質。也正是由於這種特質，使它成為當今世界三大繪畫藝術形式之其一。從某種意義上說，它代表着東方繪畫之形態。

社會的發展，自然地帶來了藝術氣象的更新。近百年裏的中國繪畫，已完全區別了清代繪畫的精神與形式，形成了新的時代之形態。尤其是在近三十年的時間中，繪畫在擺脫了對政治過於密切的依附而進入了自律發展的軌道後，其現代的品質更是表現得十分明確。

繪畫藝術的屬性是什麼？我想，不應祇是今天人們常說的“自娛”或“娛人”。中國古代藝術家在論及繪畫功能時，認為在“悅情”與“快人意”之外，還應關注自然與生命、人生與社會，所謂“成教化、助人倫、窮神變、測幽微”即是。我想，不論在東方還是在西方，藝術品之所以被人們所喜愛，藝術家之所以被社會所尊重，從深層次上說，多是由於這個原因。因為，社會沒有理由去尊重一個對人生、對社會毫無熱情與作為的人。

為了使當今世界了解、理解近現代中國繪畫的發展，也為了使這種具有獨特藝術精神與形式語言的繪畫藝術達到審美共享，我們從十九世紀中葉到當代眾多杰出的中國畫家中，遴選出了六十位具有代表性的畫家，編輯其具有代表意義的精作佳構結集成係列。簡要地說，就是所選畫家一定要有時代之代表性；所選作品一定要有畫家藝術風格之代表性。以此努力，旨在中國近現代繪畫與西方藝術家、藝術欣賞者之間架設一座審美互動的小橋，以使他們第一步就能了解、認識到中國繪畫真正意義上的純粹與精華。

在這套係列畫冊中所選的作品，既表現出了這些具有時代代表性畫家高妙的繪畫形式，也完整地體現着他們對人生、對社會、對歷史的某種責任感和使命感。他們以自己獨特的藝術語言表現着對自然、對人生、對社會的種種看法、想法及思考。對這些作品的欣賞，用得上中國獨特的審美方式：細品。因為蘊含在這些作品中的形式美與境界美，絕非是以走馬觀花式的匆忙所能獲得的。



**T**He world is now in the process of global economic integration. I do not know whether there will be a political integration or not in the future. If it happens, the world will indeed become one “village”. Compared with clear-cut national boundaries, however, cultural boundaries between different nations and different racial groups will become much more blurred. This might be because of certain commonalities in the nature of human beings, and their conscious initiative to improve and develop themselves, because people began trying to understand each other and learn from each other even before they had any explicit sense of community or organization.

Painting, as a supreme cultural art form, shows a nation’s inherent spirit and aesthetic taste, and it also expresses human beings’ thoughts and perplexities about known and unknown worlds. It is the existence of this common nature of human beings that makes painting an art form which can communicate without need of translation.

Chinese painting dates back more than 3000 years. According to records, in the Warring States period (475 B.C. – 221 B.C.), there were already professional painters called “painter historians”, who used their paintings to “enlighten people and promote morality”. It might be the ancient Chinese people’s understanding of the universe and the world, or the special tools they used that made them mainly use lines from the very beginning in painting, and later became a very popular abstract form. These gave Chinese painting its unique characteristics. These unique characteristics have made Chinese painting one of the three major painting forms in the world. To some degree, Chinese painting represents the oriental painting form.

Social development has naturally brought changes to the arts. Chinese paintings in the past hundred years are very distinct from those of the Qing Dynasty (1644 – 1911) in both spirit and form, and a new style has come into being. This is particularly true in the last thirty years: after Chinese painting broke away from close attachment to politics and entered its own self-disciplined path of development, it has become more and more modern.

What is the main attribute of painting? I think it is not merely for self-entertainment or entertaining others, as people often think. When ancient Chinese artists talked about the function of painting, they said that in addition to “pleasing the senses” and “pleasing people”, painting should concern itself with nature and life, and human life and society. In other words, paintings should “enlighten people, promote morality, express the spiritual essence and explore the slightest possible details”. I think this is the reason why artistic works are loved and artists are respected whether in the west or in the east. There is no reason why society should respect a person who is not passionate towards life and society and makes no contribution to them.

In order to let the world understand the development of Chinese modern and contemporary paintings and share the aesthetic joy of its unique spirit and form, we have selected 60 representative painters from among those excellent artists as early as the middle of nineteenth century to the present. We have collected their best works into these volumes. I hope these collections will build a bridge of aesthetic interaction between those artists and art audience, who want to have an understanding of Chinese paintings, and Chinese modern and contemporary painters and their works.

All the paintings selected here show not only the painters’ fine painting skills and also their sense of responsibility and mission toward history and society. They use their own special art form to communicate and express their views, ideas and thoughts on nature, life and society. These paintings need to be savored. We cannot appreciate the beauty of their form and feelings if we go through them in a hurry.

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Scene in Beidaihe (Detail of painting on next page)

北戴河（局部見下頁）

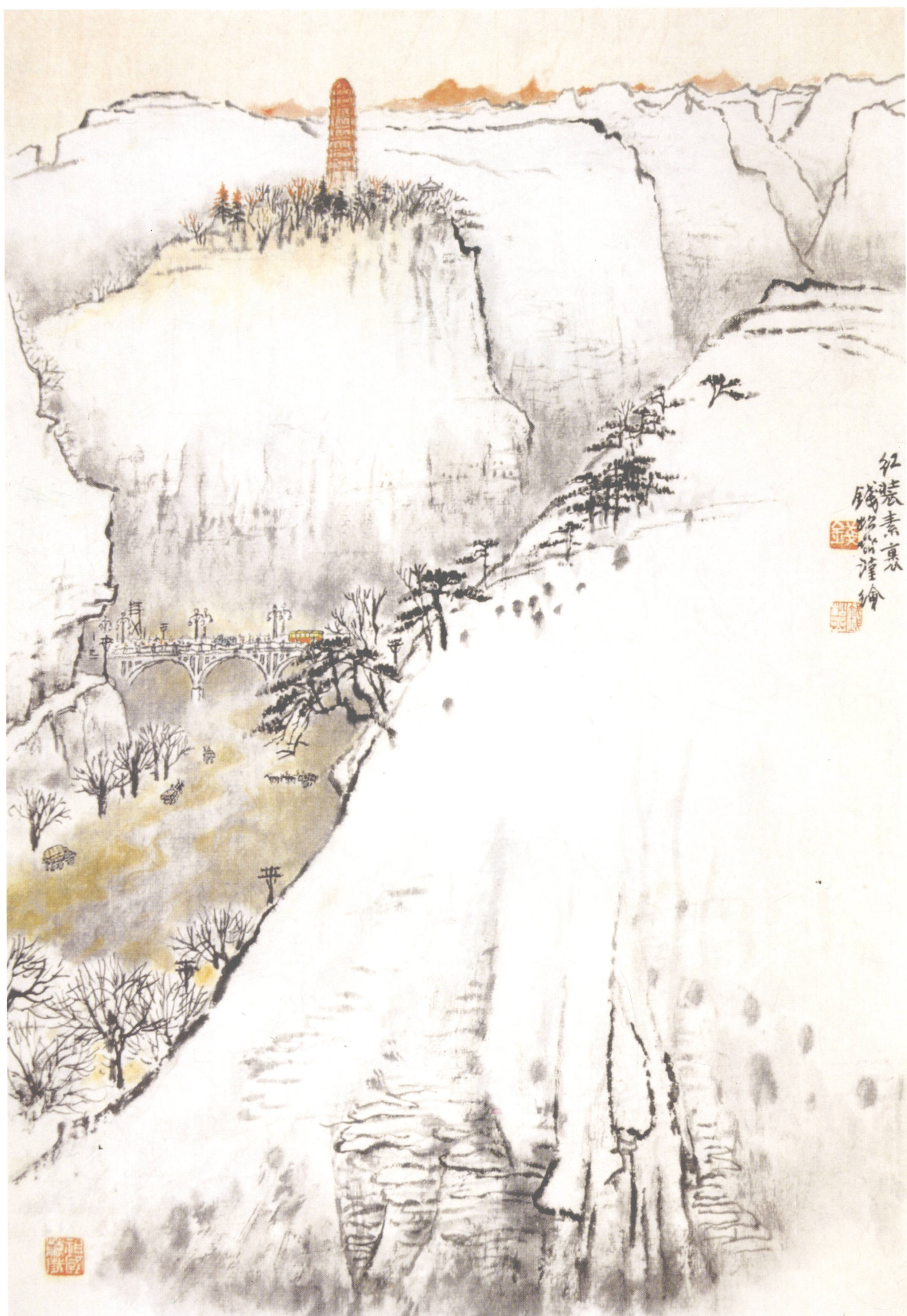












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錢昭隆繪



紅妝素裹  
Pagoda at Yan'an



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詩







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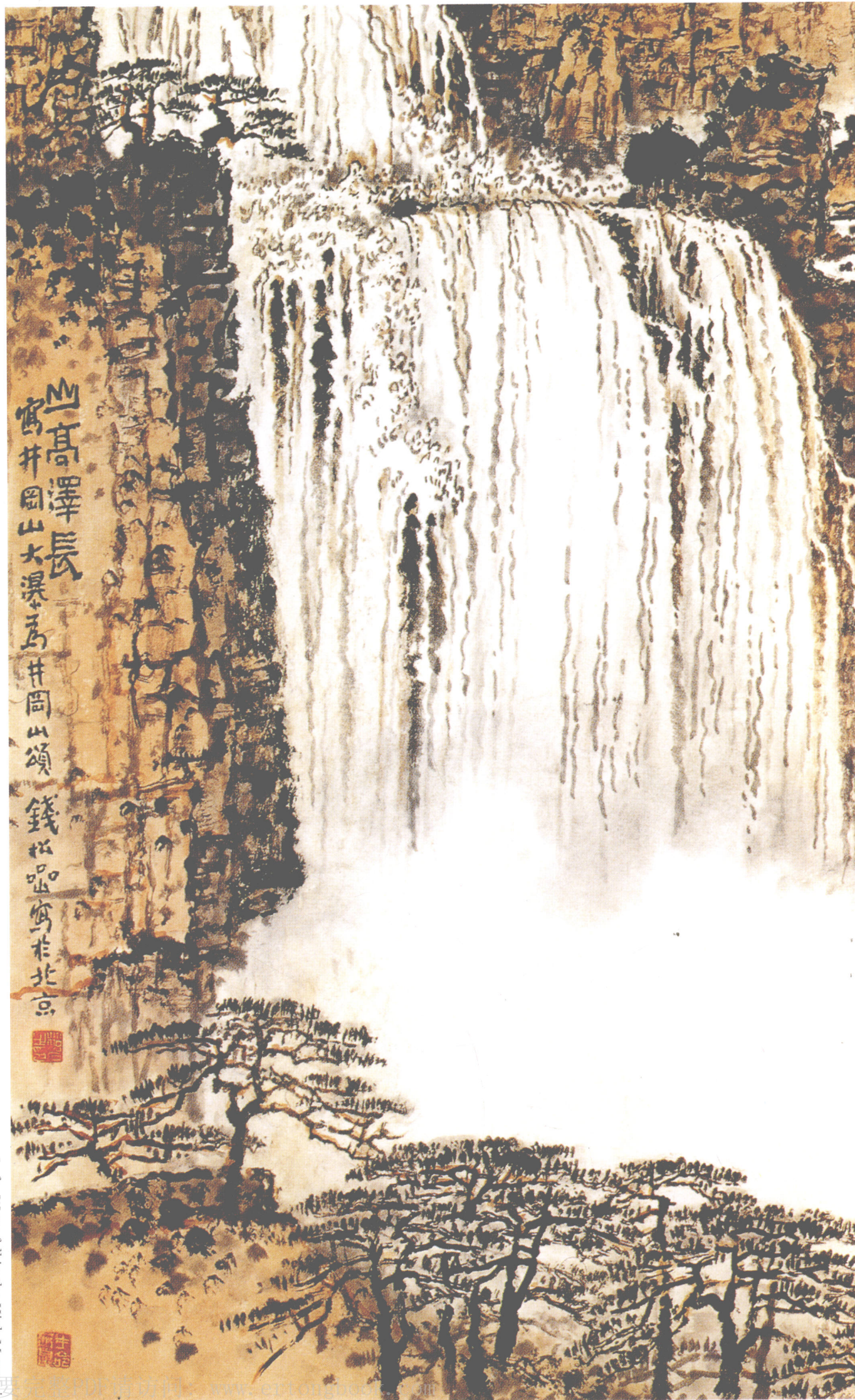
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