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**中國畫系教師
作品集**
2001—2006



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A Group Photo of Entire Teachers of Chinese Painting Department

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新的起點 新的思考

——趙寶平訪談

訪談地點：魯迅美術學院8號樓“金道山房”
訪談者：陳曉東

陳曉東（以下簡稱“博”）：2006年11月2日至17日，在魯迅美術學院美術館舉辦了“魯迅美術學院中國畫系教師作品展2001-2006”，“魯迅美術學院中國畫系書法專業師生聯誼會聯展”，這兩個展覽的舉辦背景和緣起是什麼？

趙寶平（以下簡稱“趙”）：這兩個展覽，由策劃到展出歷時近兩年，展出作品共計236件，可以說，這是魯美中國畫系師生四世同堂，攜手共慶的一件盛事。此次展覽的規模是中國畫系建系以來空前的，因此，我們感到欣喜與快慰。

中國畫系自1955年創建至今，已走過了五十個春秋，經過幾代人的執著追求與不懈的努力，取得了令世人矚目的輝煌成就。今日回首，這些成就業已化作了歷史印迹中的片刻瞬間，但留給我們的記憶是刻骨銘心的：趙夢來、王盛烈、李銀之、鍾寶夫、晏少翔等前輩和歷任系主任、教授們為中國畫系的開創與發展，都做出了重要的貢獻。還有一些在中國現代美術史中占有重要地位的經典作品：《八女投江》、《黃果起義軍進入長安》、《九回軍分機》、《鄭成功收復臺灣》、《牛年》等。這些不同時期的代表性畫家和作品，共同構成了中國畫系發展的輝煌歷史。

我們不應忘記歷史給予的滋養，我們也有責任和義務承前啓後，繼往開來，創造新的輝煌。

用對生活的真切感受和心靈深處的“書畫”去創造富於個性的藝術世界，是此次展覽的用意所在，把中國畫系近幾年來的教學與創作成果呈現于世，最請大家批評指正，這也是此舉的重要目的。

創作實踐是美術教學中的重要組成部分，也是教師學術研究成果的濃縮與集中體現。提高創作水平，這對一個系統教學架構來說無疑會產生積極的影響，對此，我們倍加珍視。

教師作為教育與教學實踐的引導者，負有重要的使命與責任，而如何更好地培養學生？如何以自我的藝術實踐去啓迪和影響他們？這是一位教師應常深思熟慮的。

中國書畫教學有許多稱謂，包括知識的傳授、人格與主體精神的培養與構建等。因此，需要對這一指向中的很多問題加以思考。如：它的起點教育是什麼？它的文化土壤、背景是什麼？它的藝術教學知識系統和內涵是什麼？它的有別於其他藝術教學的獨特性又是什麼？現代意義的藝術教學如何更好地和諧互動？等。這對我們教學的長長價值體現都將產生深遠的影響。教學思想、理念、教學體制、架構應在教育與教學的統一體中去整體思考和建構，其中圍繞著“美與妙”展開的文化藝術課題，值得不斷沉思和探討。

博：從建國初期中國畫系成立到現在，中國的社會環境和藝術的職能都發生了巨大的變化，中國畫系的教學都曾有過什麼樣的重心轉移？

趙：1953年，魯美成立了由國畫、版畫、油畫、組成的繪畫系。1955年創建了獨立的彩墨系（後更名為中國畫系）。建系初期，中國畫系教學的主導思想是：反映生活、反映新中國建設的成就和人民當家做主的時代精神。“從提喻中產生主題”，這一藝術主張影響了那個時代的中國畫教學。由於時期的局限，傳統繪畫，尤其是傳統文化精神不可能在整體的教學架構中得到足夠的重視，這不能不說是歷史的缺憾。在魯美中國畫系的創始時期，當時的楊陽院長還是提出了中國畫系教學的三個支點：一個基礎，即生活；兩個互補點：（一）中（一）（蘇）在這兩個截然不同的文化背景與體系中形成的蘇式教學和中國傳統繪畫教學，尤其是聘請趙夢來先生，“四老”（鍾寶夫、李銀之、晏少翔、郭河河）到魯美當國畫教授，培養造就了一大批優秀的書畫、藝術家。應當說，這是在當代而涉及後人的遠見之舉。這一教學架構如此地卓絕和清晰，直到今日還影響著後人。如果學科的大思路丟失了這種整體性的建構與把握，後果可想而知。

到了“運動”不斷的六、七十年代，中國畫教學在“一邊勞動，一邊教學”中進行。藝術教學已不可能作為傳承中國傳統文化精神、體現人的真性情的一種活動了，社會的價值取向與文化藝術的發展規律背道而馳。這一點值得我們永久反思。

步入八十年代後，隨著思想解放與改革開放，多極文化逐漸交織碰撞，中國畫教學的發展有了更多更多的機遇與可能。如何反映與表現時代、體現藝術個性和藝術創造力？如何在中國畫教學中傳承弘揚中國傳統文化精神？這是諸多美術中國畫系教學面對的共同課題。中國畫教學漸入學術化發展的軌道，從而不斷對教學體制、教學內容、課程設置、師資配置等課題進行理性的思考，使得教學逐步在科學、合理的架構中良性展開。這是時代進步帶來的藝術教育上的全面繁榮。中國畫藝術教學由過去的單元走向多元，真乃一大幸事。

博：這次展覽之前，中國畫系對參展作品進行了反覆的篩選，篩選的標準是什麼？作品面貌如何？

趙：對作品的選定是一件艱難的工作。每幅作品代表了教員這個時期的創作、學術水平，也可以說，比較客觀地反映了中國畫系目前的整體創作、學術水平。在這裏無法對每位教員的作品逐一評價，因為每個人的審美判斷總會有着各種限定，所以，還是留給大家去審視判斷吧。

這次展覽品種繁多、風格也非常多種，包括人物、山水、花鳥、抽象繪畫、綜合繪畫等。這些作品體現了對人生命運的關注，對大自然的敬慕與寄情，或在一片一花一世界中小小生命觀其大宇宙、或對生活靜思、品味，試圖找尋、體驗藝術與生活的“化境”之境，或在線條的靈性抒發上追求心靈的靜謐，或以抽象的藝術符號將主觀觀念與感性情化的藝術世界等。通過這些藝術實踐喚起人類精神家園。這些作品體現了中國畫系教師的不同藝術境界與追求，勢必對書畫藝術教學產生積極的推動作用。

博：中國傳統文化精神在中國書畫教學中應怎樣體現與貫通？

趙：中國傳統文化精神的核心主題，是人與自然的關係，即“天人合一”的思想。這一思想含有恢弘的生命意義。中國哲學的基本品格是什麼？我的理解是生命哲學。中國藝術的基本特徵是什麼？我認為是生命藝術。人與自然萬物皆在衍生變化中體現出一種生命力，藝術又何嘗不是這樣？“天人合一”這一哲學思想有一個重要的認識前提，就是首先作為個體“人”的自我完善，從“有我”至“無我”，最終達到“真我”，這樣，才有可能“行乎道，游于藝”，人、道、藝三者和諧統一，從而觀照世界、感悟世界，創造“美與妙”的藝術世界。

博：這個“美與妙”能否再深入地闡釋一下？

趙：“美與妙”不僅是一個美學概念，是一個觀照對象呈現出的迷人氣象，更是心靈與世界神遊般的昇華狀態。它們是一個整體，不能孤立地去認識、解讀它，否則，就既不美也不妙了。不可否認，中國藝術在追求美的過程中更崇尚妙的培育。齊白石先生說“藝術妙在似與不似之間”，其意即認為藝術在美中之“妙”。中國傳統文化中有非常深邃的認識空間和表達場域，即空明、空寂、空虛，可以停駐、激發我們的聯想與思想。這應該說是中國傳統文化中大膽思想與智慧的結晶，今人應該不斷地去加以深入研究和挖掘。我們能在老子的《道德經》或莊子的《逍遙游》中找到“這就是什麼？”的“強顏”概念嗎？不會的。而更多是在空悟的態態中創造與描繪出一個充滿無限想象的“藝術”天地。在這種文化精神中體現出的“模稜”思維所創造出的“美與妙”，避免了生硬的簡單化，賦予了藝術的個性與生命。今天，人們更加關注人與自然的和諧、人與社會的和諧與人與自我的

和諧，這對藝術創作、教學將有着重要的意義。中國藝術經過了幾千年的發展歷程，為什麼還充滿着無盡的生命活力？動力成因正源于此。

對內心的自省、反思直接影響觀照世界的眼光和審美價值取向。精神可以改變藝術形式，也可以“創化”藝術形式。這正是中國文化中誕生的生命藝術的魅力與精神價值所在。中國書畫教學力圖在這個文化層面去認識、把握傳統文化藝術的真諦與精髓，并思考新的教學架構和教學面向。

傅：中國書畫教學如何均衡傳統文化與外來文化的影響？

趙：中國書畫教學中無可回避的是如何借鑒外來文化藝術的問題。在跨文化的比較研究中，應理性地梳理和判斷中外文化的不同系統。各種文化現象、藝術的表現形態都有其自身的文化背景與屬性。西方藝術的起點，是從客觀漸進主觀，從對自然研究、觀察、分析而進入邏輯的推理實踐的科學思維過程。這對西方藝術的形成產生了重要影響；它的思想寓于實踐中；創造力在于理性的“破壞”中。中國藝術的起點則是有于北思，不為物形所役，思想寓于意境中；創造力存于順自然、生萬物的直覺創化中。這種“大道至簡”，“無而生有”的思維方式使中國藝術在初始階段就萌生了抽象、意象的藝術表現特征。“望秋雲，神飛揚，思浩蕩”，在神游的自由狀態下得到了人生的最大快意與愉悅。中國藝術是為人生而藝術，其表現特征是：暢懷、暢神，從這一點來說，中國藝術應高起點的藝術。中國傳統文化與外來文化在中國書畫教學中都能有所體現，互補共生，為今天的現實服務。

傅：書法專業是中國畫系近幾年建立的新專業，請談一下這個重要的教學結構的改變所產生的影響和意義？

趙：中國畫系成立書法專業，是多年教學實踐後的客觀追求，得到了學院的大力支持和推動。這一舉措在中國畫系發展中具有重要的意義。中國畫系書法是圖學學科，這一專業的設置使中國畫系學科配置更完備、教學體系更宏大。不修如此，這一專業對中國畫系整體教學產生了更深厚的文化意義。對中國藝術精神的全面領悟與把握，起到了不可替代的連接與支撐作用。書法專業的建立得到了著名專家、學者王愷、楊仁愷、李麗、姜浩清、章祖安、徐嶺等先生的大力倡導和精心扶持，使這一專業得以順利建成，并已初見規模，在全國本專業中占有重要的位置。這次《魯迅美術學院中國畫系書法專業師生聯誼聯展》展出的作品反映了書法專業自2002年建立以來教學的一個側面。

相信中國畫系設立的書法專業，必將拓寬藝術教學思維，對中國書畫藝術教學產生深遠而有益的互補、互動效應。

我們處在一個開放發展的時代，人類文化多元交融，互補發展，任何一種藝術形態都需要吸納多種文化滋養，并立足于本民族的文化自信。這就需要我們具備多向的心態——圓融的心態。

傅：在橫向比較中，魯美中國畫系的教學力量和其他美術院校相比，都有哪些特點和優勢？

趙：魯美中國畫系與國內兄弟院校中國畫系都面臨着把握機遇、迎接挑戰和充實、完善、發展的問題。傳承與弘揚中國傳統文化藝術精神，借鑒外來文化藝術，反映時代生活，啓發人的想象力和創造力，努力培養很強的審美能力，創設“美與妙”的藝術作品。這是魯美中國畫系辦學的基本思想，此次教師作品展也反映了這一精神。

中國畫系教師隊伍由老、中、青三代組成，師資較為健全，結構漸趨合理。大家可以在教學共識的前提下，優勢互補，悉心盡責進行創新的工作。

前輩們為中國畫系的建設、發展做了重要的鋪路工作，他們的貢獻是中國畫系歷史發展中的無價財富。歷史需要緬懷，而不是隔斷。我們要用藝術家寬闊的胸懷和責任感去精心維護和珍重它。

中年教師在中國畫系的發展中應當承前啓後的重要角色，他們的教學、學術創作水平的高低，直接影響着中國畫系辦學的層次和未來的發展走向。

作為新生代的青年教員，在未來的中國畫教學工作中，承載着更多的重任。他們已突顯出獨特的藝術思維和審美視角。雖然說中國畫畫家是大器晚成，但青年教師特有的藝術天資和活力，預示着未來的發展空間應該是非常廣闊的。

在當今美術院校招生人數驟增的情況下，各美院中國畫系教學又面臨了新的挑戰。如何確定自己的教學定位，顯得尤為重要。教學與學的關係永遠是一項重要課題。教與學的互動關係如何能夠良性地發展？學畫是一方面，但教師的自我完善和教學的監管更為重要。教學至樞的科學制定與制度的建立，以及優秀師資力量是取得良好教學效果的重要條件。

傅：剛才多次談到創造力的培養，您能否具體談一下如何實施創造性教學？

趙：藝術教學的真正意義在于培養人的審美能力、藝術想象力和創造力。在四年本科、三年研究生教學中，有很多技藝能力的培養，它是以單元的“授課培訓”來講授的。詞匯的組織就是語言，它是交流的重要工具和手段。但工具和手段如何營造更具藝術性的“語境”，只有借悟悟的創造性教學才可能獲得。因此，我們在教學架構中設定了很多“規定動作”，同時給教師們以更大的創造性教學的空間。有人會問，這種創造力的培養是否與中國畫教學中的臨摹教學產生矛盾和衝突？的確有可能出現這樣的情況。如何將被動的臨摹學習轉化為主動的創造性學習，教學的學問正在其中。如何把傳統這一沉澱物轉化為再生，賦予新的藝術內涵，這是教師應有的水平和能力。衡量一個教師的教學水平，主要看他的藝術化理解能力、筆墨意味、筆墨結構、形式美感、乃至創造和諧的整體畫面（氣息）等諸多繪畫因素的解讀，無不建立在教師的創造性思維之上。當然，現在的教學架構中仍有一些束縛創造力的障礙有待解決，我這裏所說的“創造力”，不是一般意義的概念，它指的是“直覺的創造力”，體現了靜思、化物、暢神的東方審美觀。

教學要善于因勢利導，包括對學生的個性、氣質乃至藝術感覺、思想與思維、行為方式等方面的了解，善于與學生交流、溝通，發現他們的個性特點，引導、推動他。教師傳授知識，絕不僅僅是賦予學生手技，更應當是打通心竅，提升他的思想、激活他的想象力和創造力。在這個意義上，教學又是相授、互動的。

教育伴隨着學問，學問的意義在于它具有認知和兩個方面——多樣性和對應性。藝術沒有統一標準，只有相對的存在。魯美中國畫系的未來發展必將伴隨着文化藝術與學術的共同進步。海納百川，厚積載物，這是辦學和治學必需的一種精神，也是推動中國畫系向前發展的基本品格。

（趙寶平 魯迅美術學院中國畫系主任，中國畫系書法專業主任、教授）

90-001-01

New Starting Point New Thinking

—Interviewing Mr. Zhao Baoping

Interviewing Place: In the Studio on Mount Haidian, the 8th building in LAFA.
Interviewer: Mr. Fu Xiaodong

Fu Xiaodong (Fu is the shortened form in the following): From Nov. 2nd to 17th, 2006, *Exhibition of Teachers' Works in the Chinese Painting Department of Lu Xun Academy of Fine Arts in 2001-2006*, and *Exhibition of Teachers' and Students' Copy Rubbing from Stone Inscriptions in the Calligraphy Major of the Chinese Painting Department of Lu Xun Academy of Fine Arts* was held in the Art Gallery of Lu Xun Academy of Fine Arts (LAFA). And what was the holding background and origin of these two exhibitions?

Zhao Baoping (Zhao is the shortened form in the following): These two exhibitions lasted nearly two years from planning to exhibiting, and showed altogether 236 works. We may call it a great event that the teachers and students of four generations in the Chinese Painting Department of LAFA released hand in hand. The scale of exhibitions is unprecedented since the founding of the Chinese Painting Department. Thus we feel delighted and pleased.

It has been 51 years since the Chinese Painting Department was founded in 1955. Through indelible pursuit and striving efforts of several generations, it has achieved splendid achievements. Looking back today, although these achievements have turned into the spirit seconds in historical trails, they laid deep-rooted impressions on us, grand old men such as Zhao Mengfu, Wang Shengli, Ji Guozhi, Zheng Zhi, Yan Shaoqing, etc., all the previous dates, and professors committed much to the starting and developing of the Chinese Painting Department. Besides, there were classical works that occupied important stations in Chinese Modern History of Fine Arts, *Eight Women Soldiers Commencing Suicide by Jumping into a River*, *Insurrectional Army Led by Huang Zhao Entering Chang'an*, *Waging Army Distributing Food Supplies*, *Recapturing Taiwan by Zheng Chongguo*, *The Common People*, and so on. These representative pictures and works of different periods of time made up together the splendid history of the Chinese Painting Department.

We should forget the noncurrent that was given by history, and we should take the responsibility and obligation to form a connecting link between the preceding and the following, to bury on the past and open a way to future, and to create new repertoires.

It was the purpose of this exhibition to treat an world abounding in individualities through distinct feelings to life and the language of fine arts deep in the soul, and it was also the important intention of it to present the teaching and creating achievements in recent years in the Chinese Painting Department, and to invite criticism and pointing out mistakes so that they can be corrected.

Creative practice is an important part in teaching of fine arts, and is also the concentrate and embodiment of teachers' academic studying results. As far as a systematic teaching structure is concerned, it will no doubt have an active effect to raise the level of creating. So, we lay great emphasis on it.

As the leader of educational and teaching practice, teachers should impart missions and responsibilities: How can we teach students better? And how can we edify and influence them through our own artistic practice? These questions deserve teachers' deep consideration.

Chinese calligraphy and paintings involving has multiple directions: It includes teaching knowledge, fostering and building personality and main body's spirits, and so on. Thus we should think about many questions in this direction. For example, what is its starting education? What is its cultural soil and background? What is its artistic system and conception of artistic teaching? What is its uniqueness different from other artistic teaching? How can modern sense artistic teaching be harmonious and mutually communicating better, etc. It will have far-reaching influences on the content value embodiment of our teaching. Teaching thought, theories, the mechanism and systems of teaching should be fully thought and systemized based on the combination of education and teaching, among which the cultural artistic link around beauty and excellence deserves continually, deeply thinking and studying.

Fu: Since Chinese Painting Department was founded in the early period of the establishment of our country till now, great changes have emerged in Chinese both about environment and its functions. And what kind of major directions changes have taken place?

Zhao: In 1953, Painting Department, including Chinese painting, print and oil painting, was founded in LAFA. In 1955, an independent Colored Ink Department was organized (later renamed into Chinese Painting Department). At its early period of department leading, the dominant thought was to reflect life, achievements of the new China constructing, and the lives spirit of people who are workers of the country. There comes from painting, and such an opinion laid great effects on the teaching of Chinese Painting at that time. Because of the time limit, traditional paintings, especially traditional cultural spirits, could not possibly gain enough emphasis in the whole teaching system. This was with doubt a historical regret. Despite all of the above, during the starting period of Chinese Painting Department of LAFA, the President of that time Mr. Yang Jiao still brought forward three important points in the teaching of Chinese Painting Department: one was life, two complementary points, one was China, and the other was former Soviet Union that were Soviet learning and Chinese traditional painting teaching, formed in these two totally different cultural backgrounds and systems. We might feel it through many things. Especially they invited Mr. Zhao Mengfu, and the *Four Masters* (Zheng Zhi, Ji Guozhi, Yan Shaoqing, and Guo Xiu) as Chinese painting professors in LAFA. Thus they fostered and brought up a period of excellent period and artists. We may say this was an achievement of far-right that benefited not only people at that time, but also later generations. This teaching system is so simple and clear that it still influences later generations till now. If we look back whole system and holds in our main thought of teaching, we can imagine the results.

In 1950s and 1960s when there were cultural activities, Chinese painting teaching was going on through laboring while teaching. Arts teaching could not act as an activity that can lift up Chinese traditional culture spirit, and reflect human life realities. The direction of social values is greatly contrary all the developing rules of cultural arts. And this deserves us long lasting thinking.

When it was late in 1980s, accompanying with liberating thinking, Reform and Open Policy, all kinds of culture gradually blended in as well as collided with each other. Thus there existed some chances and possibilities in the developing of Chinese painting teaching. How should we reflect and embody truth, and express artistic individualities and creativity? How should we inherit and carry forward Chinese traditional cultural spirits? These were the same problems to which Chinese painting teaching in many different academies of fine arts faced. Chinese painting teaching gradually entered a track of academic development. We should think rationally and consciously about problems such as teaching systems, teaching materials, curriculum settings, teachers' status, and so on, so that teaching might gradually develop favorably in a scientific and logic system, brought by the developing of times. This was an overall prosperity in arts teaching. And it is a great fortune that Chinese painting arts teaching developed from single activity to multiple entities.

Fu: Before this exhibition, Chinese Painting Department had selected repeatedly the works on show. Now we should like to ask what were the selecting standards? And how does the works' series?

Zhao: Works selecting is a very difficult job. Each works represents the teacher's creating and academic level at that period. That is to say, these works imperiously reflect the artistic pursuit and academic level of the Chinese Painting Department at present. We cannot evaluate each teacher's works by one line, because there is always many (quite a few) works possess a aesthetic pleasure. So we'd better leave it to each viewer himself to survey and evaluate.

This exhibition includes many kinds of works, and also plenty of styles: figures, landscape, flowers-and-birds, abstract paintings, symbolic paintings, and so on. These works show the attention paid to human life, and the admiring and acceptance in the great nature. In such a world made up of only one flower, they observe little beings and appreciate their big services inside. Or they think and taste quietly about life-to try to look for and experience a tiny realm of art and life. Or they pursue spiritual peace through expressing the "inner" spiritualism, or through abstract art signs, they convey what's world understood by concepts and spiritualism, etc. They build up human spiritual homelands through these artistic intentions. These works show different art levels and pursuits of the teachers in the Chinese Painting Department, and we are to have on active pulling apart calligraphy and painting art teaching.

Fu: How are Chinese traditional cultural spirits expressed and thoroughly comprehended in Chinese calligraphy and painting teaching?

Zhao: The core of Chinese traditional cultural spirits is the relationship between human beings and nature. That is, the thought of nature and human beings are a harmonious unity (B. A. S.). This thought includes vast sense of life. What is the basic characteristic of Chinese philosophy? In my opinion, it is the art of life. Both human beings and every natural being on the earth reflect a life vitality during the course of multiplying changes. Why did arts act as the same way? There is an important understanding conception of the philosophical thought: nature and human beings are a harmonious unity. That is a perfecting of itself as an individual human being, from within me to without me, and finally arriving at the one self. Only by this way, one may walk in the Tao, and come about arts. Only when the three factors of a human being, the Tao, and arts got harmonious and uniform, one may observe the world, comprehend the world, and thus create an art world of beauty and magic.

Fu: Can you further explain this beauty and magic?

Zhao: Beauty and magic is not only an esthetics concept, an avowing atmosphere presented through observing the objects, but also a sublime state after one's spirit linking the world mentally. They are a unity. We should not understand it to be accessible to society, or it will be neither beautiful nor magical. It cannot be denied that Chinese art desires more magic understanding during the course of pursuing beauty. (Li Bai's) once said, "The magic of art lies between similarity and dissimilarity." That is to say art is the magic in beauty. In Chinese traditional culture, there is very deep understanding space and expressing places, such as blue spirit and mysterious condition, which may (time and active like) association and imagination thinking. This should be regarded as the crystallization of great thoughts and wisdom in Chinese traditional culture. Can we find such living concept as this is absolutely—in Bai De Jing of Laozi or *The Five Tunes of Zhuangzi*? No. It is more like an artistic world full of countless imagination, created and dreamed during the intelligent appreciating. And

beauty and magic, created by fuzzy thinking reflected through this kind of cultural spirit, avoid the artistic habitual ways of thinking which are simple and rational. Today, people pay more attention to the harmonies between human beings and nature, between human beings and society, and between human beings and themselves. And this will be greatly meaningful to artistic creating and teaching. Why are Chinese arts still full of endless living vigor after thousands of years of developing course? The reasons just lie here.

Self-examining and turning over to think about one's heart may influence directly the vision of observing the world, and the criteria of aesthetic values. Spirit may change the shapes of art, and may also create the shapes of art. It is just the point in which charms and spiritual values of life arts born in Chinese culture lie. Chinese Painting Department teaching attempts to understand and grasp the essence and soul of traditional cultural art in this cultural layer, and to think about new teaching systems and teaching diversities.

Fu: How can Chinese calligraphy and painting teaching balance traditional culture and the effects of foreign cultures?

Zhao: An unavoidable problem in Chinese calligraphy and painting teaching is how we should use foreign cultures for reference. In the comparative cross-cultural styling, we should handle and judge reasonably different systems of Chinese and foreign cultures. Each cultural phenomenon and each artistic expression have their own cultural background and characteristics. The starting point of western arts is the scientific thinking process from objective to subjective little by little, from studying, observing and analyzing nature to logically reasoning and discriminating. And it has great effects on the forming of western arts. Its imagination lies in actual circumstances, and its creativity lies in rational deduction. While the starting point of Chinese art is meditation. Imagination is implied in illusory circumstances, and creativity exists in intuitively creating. And this kind of way of thinking, in which *The Great Tao starts from nothing, and something is derived from nothing*, made Chinese arts form artistic expressing characteristics such as abstract, image at initial phase, *Watching clouds in nature one's spirit is flying upwards and thinking vastly and mightily*. One may gain the greatest pleasure and comfort of his life in such free state of spirit roaming. Chinese art is the art for life, and its tokens are, freedom of heart and ease of spirit. As far as this point is concerned, Chinese art can be called art with high starting point. Both Chinese traditional culture and foreign culture should be conducted in Chinese calligraphy and painting teaching, complementary and existing together, and serve modern reality.

Fu: Calligraphy Major is a new major founded in recent years in Chinese Painting Department. Can you please talk about the influences and meanings brought by the change in this important teaching system?

Zhao: The setting up of Calligraphy Major in Chinese Painting Department was an objective demand after many years of teaching practice, and it received great support and promise from our academy. This move had an important meaning in the development of Chinese Painting Department. Chinese Painting and Calligraphy are two subjects with inseparability. So the setting up of this major made the subjects' configuration of Chinese Painting Department more self-contained, and more magnificent in teaching system. Besides, this move had deeper cultural meaning to the whole teaching of Chinese Painting Department, and had correcting and supporting effects that could not be explained in the overall understanding and grasping Chinese art spirits. The setting up of Calligraphy Major also received great sparking plug and fine support from such famous specialists and scholars as Wang Shengli, Yang Renke, Li Wei, Jiang Chengping, Zhang Zui'en, Xu Chi, and so on. This move was set up smoothly, and has already had an appropriate scale. It now takes an important place among the same majors all through the country. In this *Exhibition of Teachers' and Students' Copy-Rubbing from Slave Inscriptions in the Calligraphy Major of the Chinese Painting Department of Lu Xun Academy of Fine Arts*, new works on display reflect a side face of Calligraphy Major teaching since its founding in 2002.

We believe that the Calligraphy Major set up in Chinese Painting Department will be sure to broaden its teaching thoughts, and to have profound and lasting, complementary and mutually beneficial effects in Chinese calligraphy and painting art teaching.

We are now at an era that is open and developing. Multiple human cultures stand in with each other, developing each other complementarily. Each kind of art form needs to absorb nourishment from multiple cultures, and base itself upon its own national cultural self-confidence. And this requires us to have psychology of multi-direction-eclectic spirit.

Fu: During intensive comparing, what kinds of characteristics and advantages does the teaching power have in Chinese Painting Department of LAFA, comparing with other Academies of Fine Arts?

Zhao: Both Chinese Painting Departments in LAFA and Chinese painting departments in other academies of the same level are now facing the problem of grasping opportunities, welcoming challenges, everything, perfecting and developing. The basic teaching thought of Chinese Painting Department in LAFA is so shared and very toward Chinese traditional cultural art spirit, so its basic cultural art for reference, reflect lives of this era, enlighten human imagination and creativity, try to have strong aesthetic competence, and create art works with beauty and vigor. And this emphasis of teachers' works can also reflect these spirits.

Teachers in Chinese Painting Department are made up of three generations of the old, the middle-aged, and the young. Such making is comprehensive and logical. On the perception of common understanding of teaching, teachers may complement each other's advantages, and do creative jobs with all their hearts.

The older generation and important pioneering jobs for the building and developing of Chinese Painting Department. Their contribution is the precious treasure in historic development of Chinese Painting Department. History needs to be continued, but not sit still. We should maintain it firmly with the artistic spirit, broad minds and responsibilities.

Middle-aged teachers act as important actors who form a connecting link between the preceding and the following in the development of Chinese Painting Department teaching. The levels of their teaching and creative thinking directly affect the layers and future developing directions of Chinese Painting Department teaching.

A new generation of young teachers, they have more insight in future Chinese calligraphy and painting teaching life. They have already shown up unique original thinking and creative spirit. Although the growing trend of Chinese calligraphers and painters is great tends to mature slowly, the unique artistic talent and vigor of young teachers remind that future developing space will be very broad.

On the condition of recruiting students number rising in academies of fine arts nowadays, teaching in Chinese painting department in each academy face new challenges. It seems especially important how we should make sure of our teaching directions. The relation between teaching and studying is always an important problem. What should we do to develop benignly the mutually beneficial relationship between teaching and studying? Good students are one aspect, while teachers' self-perfecting and teaching watching and correcting are also important. Important conditions of acquiring good teaching results also include scientifically establishing teaching framework, setting up the systems, and excellent teachers.

Fu: You mentioned teaching creatively many times just now. Can you talk about how to carry on creative teaching in details?

Zhao: The true meaning of art teaching lies in fostering human aesthetic competence, artistic imagination and creativity. During last year's introduction and three-year trial system teaching course, many critics comprehend teaching is taught by art symbol vocabulary. The glossary beginning is a language, and it is an important tool and means of communication. While how can a tool and means construct a context with true artistic quality? Only by enlightening and creative teaching can we obtain it. So we need many principled actions in teaching systems, and at the same time give teachers broader space for creative teaching. Someone may ask if such teaching creativity is contrary to and conflicts with the basic teaching in Chinese calligraphy and painting teaching. Such condition may possibly occur. What should we do to turn the passive dilemma into the active course? In teaching, the knowledge of teaching just lies in it. It is the level and competence teachers should have how to transform tradition, to give it a turn, ending it with new artistic impulses. When judging a teacher's teaching level, we should pay attention to his artistic understanding competence, including ink-and-thrush indication, ink-and-thrush framework, aesthetic feeling of shapes, even the understanding of many painting factors in creating harmonious general appearance (atmosphere), and so on. All of the above are built on the basis of a teacher's creative thought. Of course there still exist some obstacles limiting creativity in today's teaching system. And what I call creativity here is not merely a concept of creation ideas. It refers to intellectual creativity, expressing such eastern aesthetic conception as thinking purely, embodying objects, and freedom of heart and ease of spirit.

Teaching should improve the occasion, including understanding a student's personality, temperament, artistic taste, ideas and insights, ways of acting, etc. doing well in exchanging and communicating with a student, finding out his personal characteristics, guiding and supporting him. When teachers are teaching knowledge, they are not only ending to student with a supporting walking stick, but also going through his spirit, advancing his thoughts, and activating his imagination and creativity. In this sense, teaching is complementarity and mutually beneficial.

Education goes along with academy. The series of academy lie in that it has two aspects of cognition — individuality and correspondence. Arts have no uniform standards, only comparatively existence. The future development of Chinese Painting Department in LAFA will surely improve together with cultural art and academy. Hundreds of rivers flow into a big ocean, and only great minds can hold such spirit. This is the spirit necessary to teaching and doing scholarly research, and is also the basic characteristic to promote Chinese Painting Department to develop forward.



Xu Yong

許勇，1933年生于山東省青島市，1956年畢業于東北美專并留校任教。魯迅美術學院教授、研究生導師。終生享受中華人民共和國國務院頒發的政府特殊貢獻津貼。

主要繪畫作品：五十年代有《鄭成功收復臺灣》、《戚繼光平倭圖》、《金田起義》等；六十年代有《群衆歌手》、《義和團民》、《送公糧》、《春天的道路》等；七十年代有《千里送京娘》、《昭君出塞》、《白求恩在中國》（連環畫合作）；八十年代有《成吉思汗的後代》、《出場》、《都俞江》、《巴特爾》、《前三名》、《路》、《奶》、《琪琪格》、《長平之戰》、《嘎達梅林》（連環畫合作）等；九十年代有《駿馬悲歌》、《草原十駿》、《雨中》、《月下十駿》、《義勇軍進行曲》、《回到拉薩》、《瑞雪豐年》、《西藏春早》、《五虎上將》等；二千年有《義和團民祭》、《小二放牛郎》、《十送紅軍》等。

主要著作：《馬和藝術》、《動物速寫集》、《速寫》、《女性人體美與造型藝術》、《畫馬集》、《許勇畫集》、《馬的繪畫技法》、《素描人體》、《中國近代現代名家畫集——許勇》、《名家水墨——義和團民祭》等。

Xu Yong, born in Qingdao city, Shandong province in 1933, graduated from The Northeast Academy of Fine Arts in 1956 and then worked at the Academy as a teacher. Now Professor Xu Yong is a tutor of MFA postgraduates in the Chinese Department in Luxun Academy of Fine Arts, and enjoys an aid from the government for special contributions that is awarded by the State Council of PRC.

Main works of painting include: *Reoccupying Taiwan by Zheng Chenggong*, *Suppressing Japanese Pirates by Qi Jiyang*, *Qizhen Uprising*, and so on in 1950s; *Mass Singers*, *Members of Yiheuan*, *Delivering Public Food Supplies*, *A Road in Spring*, and so on in 1960s; *Stand-off Jingnang a Thousand Li*, *Zhaoyun Going out of the Frontier Pass*, *Dr. Balthuse in China* (a comic strip cooperator) in 1970s; *Offspring of Genghis Khan*, *Come on the Stage*, *Dulan River*, *Battle*, *The First Three Places*, *Road, Milk, Qiagur*, *Changping Campaign*, *Gudumailin* (a comic strip cooperator), and so on in 1980s; *Said Melody of Fine Horses*, *Ten Fine Horses on Grassland*, *In the Rain*, *Ten Fine Horses under the Moon*, *March of the Volunteers*, *Returning to Lhasa*, *An Abundant Year with Auspicious Snow*, *Early Spring in Tibet*, *Five Brave Generals*, and so on in 1990s; *Public Memorial Ceremony of Yiheuan*, *Little Cowherd Named Erxiao*, and so on in 2000.

Main works include: *Horses and Art*, *Sketches Collection of Animals*, *Sketches*, *The Beauty of Women Figures and Plastic Arts*, *Paintings Collection of Horses*, *Paintings Collection of Xu Yong*, *Techniques of Painting Horses*, *Harmon Figures Drawing*, *Painting Collection of Chinese Litterary Painter of Modern Times——Xu Yong*, *Ink-and-wash of Famous Painter——Public Memorial Ceremony of Yiheuan*, and so on.

我認爲自己只不過是一只落在枝頭的鳥鴉。只要我一蹶尾巴，人們就會知道我飛想向哪裏……

既然没有什么“隱身草”可用來遮擋我充滿過錯不堪的肉身。那麼，“誠實”、“坦白”就是我唯一可能抓住的一根自救的稻草了。藝術只不過是藝術家生活的副產品，我尚能認識這種宿命。我無法在自己的繪畫和文字中美化自己。

因此，真情、樸素和通俗就成了我終極的目標追求。我要用最簡單和最直接的方式傳達感受和表現自我。

我願意在生活中和在繪畫中與所有的男人和女人們平等交談，因爲我深知，我所看到的，他們也看到了，我所體驗過的，他們也都體驗過了。

但願在我的作品中永遠沒有雲山霧罩的神秘和深邃莫測的哲理。

I think that I am only a crow landing on a branch. If only I hold up my tail, people know where I want to fly-- Since there isn't any grass acting as cover to conceal my body that is full of mistakes, the only straw that can save myself is sincerity and frankness. Art is only the byproduct in an artist's life, and I can still realize this foreordination. I can't beautify myself in my paintings and words.

Thus, true feelings, simplicity, and popularity become the goal I ultimately pursue. I would convey feelings and express myself through the simplest and most straightforward means.

I'd like to talk equally with all the men and women in life and in the paintings, for I am fully aware that they've seen whatever I saw, and also experienced whatever I did.

With my works never misty mystery and enigmatic philosophy.

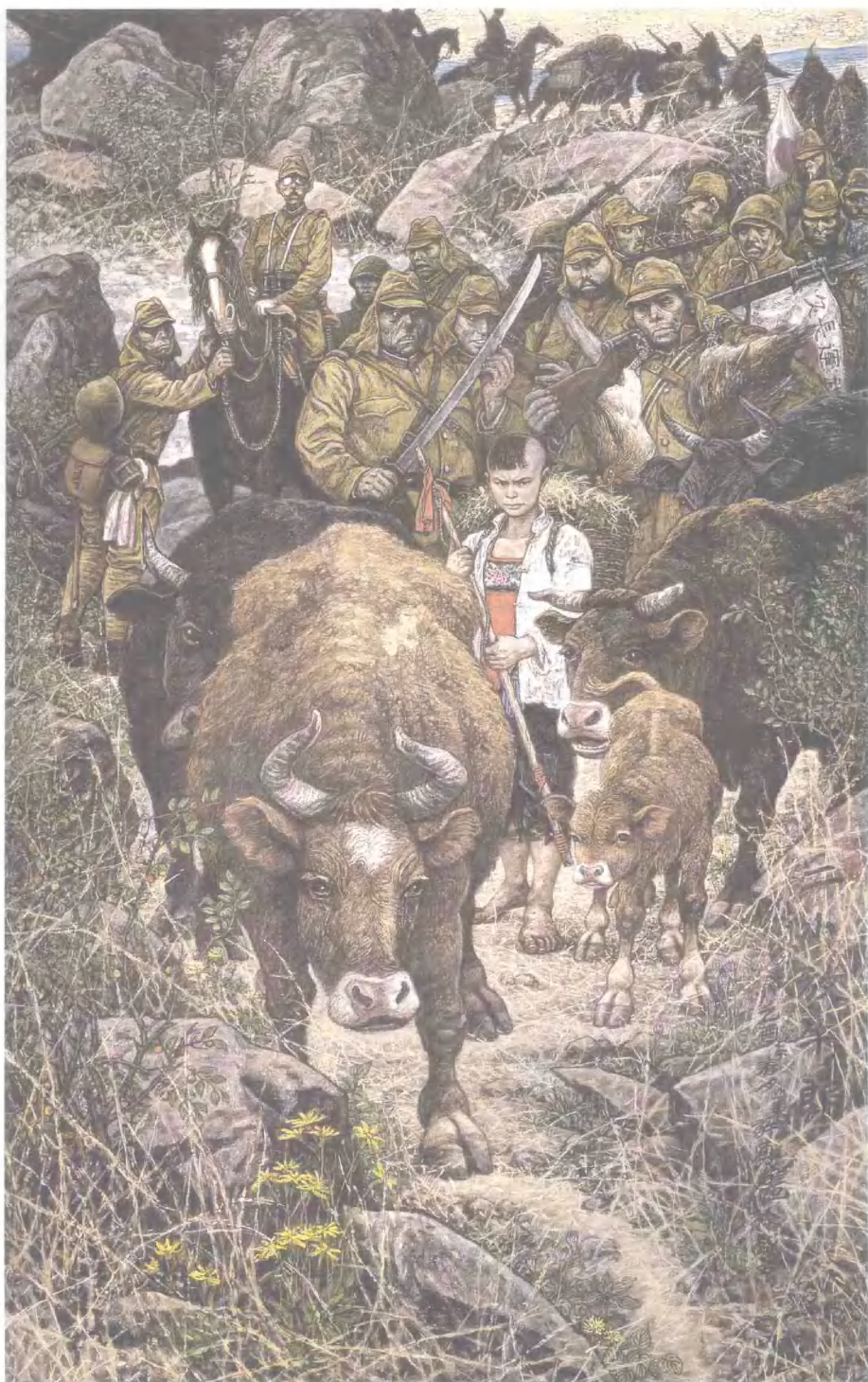
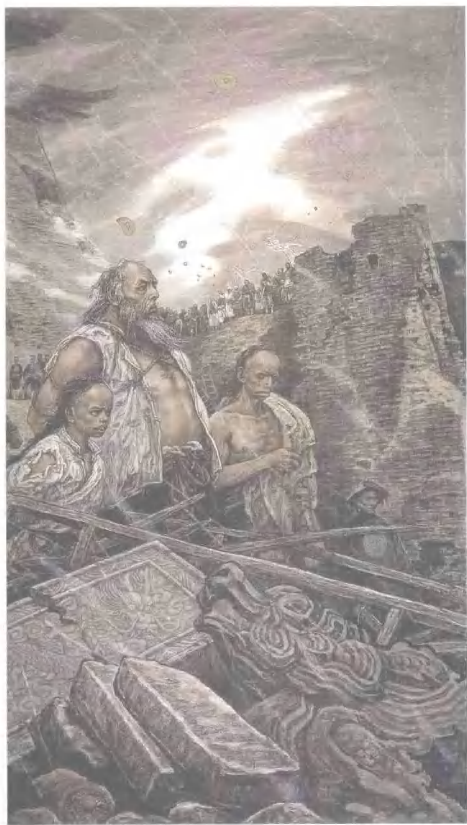
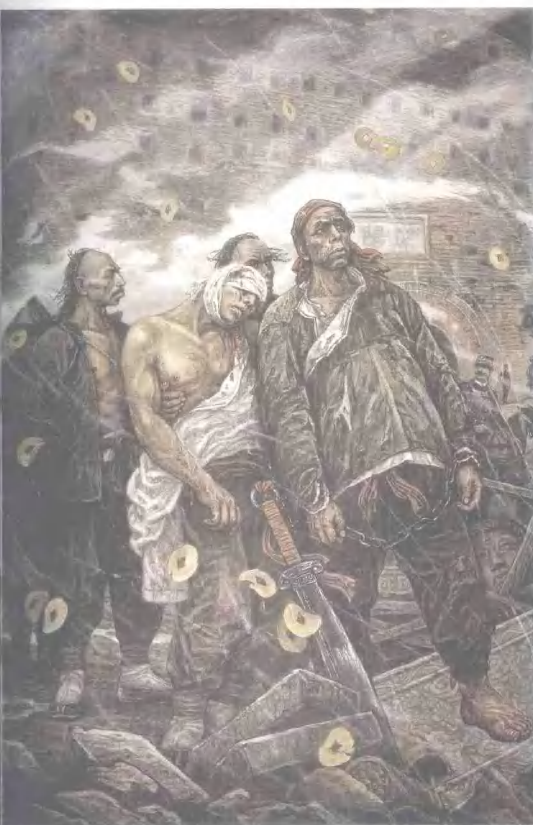


Figure: Cowherd, Xu Beihong, 1920s. Oil on canvas, 100cm x 200cm. Shown in the 2005 exhibition 'The 100 Years of Xu Beihong' at the National Art Museum of China, Beijing.

小放牛

100cm x 200cm 2005年
 徐悲鸿画





辛丑義和團民祭 300cm x 728cm 華岩 宣紙 2005年作
Public Memorial Ceremony of Yihuang in the Year of Xiaogang 300cm x 728cm colored ink on grey paper painted in 2005



十送紅軍 200cm x 1000cm 華岩 宣紙 2006年作
Sending-off the Red Army Two Times 200cm x 1000cm colored ink on grey paper painted in 2006