



朱鹰

朱鹰油画艺术

ZHU YING: THE ART OF OIL PAINTING

同济大学建筑与城市规划学院编

Edited by College of Architecture and Urban Planning, Tongji University

上海书画出版社

Shanghai Fine Arts Publisher

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朱庸畫集

劉海粟

九十七歲



艺海无涯
创新不息

吴启迪

二〇〇五年夏

艺海无涯，创新不息。吴启迪题
Inscription written by Wu Qidi

朱膺老棣

釋回增美

劉海粟
年方九十



阿波里纳名言
成功之
艺术家应具有民族性
时代性与个性
朱德群题
朱德群

阿波里纳名言：“成功之
艺术家应具有民族性、
时代性与个性。”
朱德群题
Inscription written
by Zhu Dequn

Ans 21/3. 99

瑞壽也

素信如已 十分 谢 并求瑞芳

或许多消息及老同学的音信。

我不大会写字，希望你尽量早并东征

站功 并礼 故事集. ~~并礼~~ 站功

天止境

1977 PUBLISHED BY THE BOARD TEL. 42 42 72 56 FAX 42 42 25 67

艺无止境。赵无极题
Inscription written by Zao Wou-Ki

曾於杭州同起步，
山重水复路漫漫。
朱膺学长留念
吴冠中
2004.
十月



作者近影
2007年摄于画室
Recent picture of Zhu Ying
2007 in his studio



A Brief Introduction to Prof. Zhu Ying

Zhu Ying, formerly Rui Xu, named himself Fang Yuan. He was born in Xiaoshan, Zhejiang Province in 1920. He was enrolled as a student at the Department of Western Painting in Hangzhou National College of Art which was later known as China Academy of Fine Arts. He studied Chinese and Western painting under the guidance of Lin Fengmian, Wu Dayu, Fang Ganming, Cai Weiian, Li Chaoshi and Pan Tianshou. During his college years, his work *Tiger and Kids* was exhibited in America and was awarded. After 1940, he worked successively as a protractor in civil service in Chengdu, a teacher at the Sichuan Art Training School and Shanghai Ximiu Normal School (Hongkou Middle School after 1949). He became a lecturer in the Department of Architecture at Tongji University in 1956, and eventually became a professor there. He was the leader of teaching and research groups at the Department of Architecture from 1957 to 1985. He retired in 1989, having had eleven influential exhibitions worldwide in his honor. He was once the Chairman of the Association of Modern Oil Painting of Shanghai School. He is reputed to be one of the most famous masters of oil painting of the second generation.

CHRONOLOGY

- 1944 Made the oil painting *Cockfight* which was compiled into the collection of Chinese oil painting 1700-1986.
 - 1948 Produced the oil painting *Lipid Water of Hometown*.
 - 1956 17 pieces of his works including *Watery Alleyway* was embodied in the Da Wei Lai Gallery in Taiwan.
 - 1956 Joined the Shanghai Artists Association and served as the leader of a painting group as well as an art judge until his retirement from this position in the 1990's.
 - 1959 Casanella was exhibited nationwide and *Scenery* was put on display at the Beijing Art Museum. *Autumn* by Chinese Oil Painting Museum in Paris and *Gladness* by the Shanghai Art Museum; *Victory Remains With Our Motherland* was exhibited in the Second National Art Exhibition before 1949; his other works including *Auntie, Please Have a Cup of Water, Remember, Learn from the Good Example of Leaving and Fighting in the Snow* were exhibited in the national art exhibition; *thereinto, Learn from the Good Example from Leaving* was published with a big circulation as the special painting for the spring festival.
 - 1988 Appointed the advisory professor of Arts Department in Jiaotong University, Shanghai University of Science & Technology and Multi-Arts Academic in Australia.
 - 1988 Held art exhibition at the Chicago Institute of Arts at the invitation of a foundation in Chicago; invited to meet the mayor of Chicago and was awarded the title of "Honorary Citizen of Chicago"; he was given a picture and a thank you letter signed by the mayor. His works were also exhibited in art museums in New York and Ohio and two pieces of his works were displayed by the a foundation. He was regarded as a "World Famous Artist" by the World Celebrity Association of America.
 - 1990 Invited to give lectures in Darmstadt University and Marburg University, and to hold an art exhibition in guldthall of Köln, in the Weizlar Art Museum and in the Sino-Germany Cultural Exchange Conference. He was awarded the "Silver Honorary Medal to the Outstanding Artist in 20th Century", by In ternational Biographical Center of Cambridge.
 - 1994 His works were exhibited in Japan and were awarded for the second time in that country
 - 2008 His article *Paint with Endless Creativity* and over ten other works were published in a monthly in culture edited by the Chinese Ministry of Culture.
- Publications:
- Flowerland* of Zhu Ying
 - His works were embodied in:
 - Chinese Watercolor*
 - Watercolor by Twenty Artists*
 - Chinese Oil Painting*
 - Chinese Modern Oil Painting*
 - Hangzhou Oil Painting*
 - Chinese Intentional Painting*
 - Excellent Works by Teachers and Students of Hangzhou National College of Art (published in Taipei)*
 - World Chinese Artists' Achievement Extensive Dictionary (published in Hong Kong)*

简历

朱荫 字方园, 学名瑞序, 1920年生于浙江萧山。

1935年考入杭州国立艺术专科学校(即今中国美术学院前身)西画系, 师从林风眠、吴大羽、方开明、蔡威廉、李超哉、潘天寿等, 研习中西绘画。其间作品《虎与幼童》赴美国参展并获优秀奖。1940年后, 在成都任机关绘图员, 先后执教四川艺术专科学校、上海新陆师范学校(解放后改名汉口中学)。

1956年起历任同济大学建筑系讲师、副教授、教授, 1957至1985年任建筑系美术教研室副组长, 1989年退休。在国内外举办有影响的个人画展十一次, 曾任海派现代油画会会长, 为中国第二代著名油画家之一。1956年参加上海市美术家协会, 并历任该会组织正副组长及市评委至上世纪90年代。

1944创作油画《斗鸡图》, 后被选入《1900—1986年中国油画集》, 1946年创作油画《清故乡水》, 《胜利属于祖国》展出于解放前“全国第二届美展”。

1956年《绍兴水巷》等十七幅作品被台湾大未来画廊收藏。

1959年油画《山茶》在全国美展展出后被北京美术馆收藏, 《秋色》被法国巴黎中国油画博物馆收藏, 《喜悦》被上海美术馆收藏, 《阿嫂喝杯水》, 《记者》, 《学习雷锋好榜样》, 《雪战》等多幅作品展出于全国美展, 其中《永远学习好榜样》作为年画出版, 发行量大。

1980年后兼任上海大学艺术系、上海科大及澳大利亚多元艺术研究院艺术顾问教授。

1988年应邀于芝加哥艾维生基金会邀请在芝加哥艺术中心举办个人画展, 由芝加哥市长授予芝加哥“荣誉公民纪念章”, 又在纽约及俄亥俄州美术馆展出, 被美国世界名人学会评为“世界杰出画家”, 作品被艾维生基金会收藏。

1990年应德国达姆斯达及马堡大学邀请讲学, 在科隆市市政厅和维茨拉美术馆及德中文化交流协会举办个人画展, 被英国剑桥世界传记中心授予“20世纪杰出艺术领域荣誉奖”。

1994年作品赴日本展出并再次获得优秀奖。

2006年10月, 《文化》月刊发表题为《艺随丹青, 创新不已》的文章和十多幅作品。

早年出版《朱荫画选》, 后有作品入选《中国水彩画集》, 《上海水彩画二十家选集》, 《中国百年水彩画选集》, 《中国油画集》, 《中国现代油画集》, 《海上油画集》, 《中国意象油画集》, 并由中国台湾出版《杭州国立艺术专科学校优秀作品集》和中国香港出版《世界华人艺术成就博览大典》等。

此为试读, 需要完整PDF请访问: www.ertongbook.com



在参观《朱鼎个展》时与原上海市人大主任陈铁迪、同济大学副校长黄鼎业合影
With Chen Tiedi, Huang Dingye



2003年在恩师林风眠画像前与学友朱德群、吴冠中合影
With Zhu Dequn and Wu Guanzhang, 2003



1982年为恩师吴大羽八十祝寿时合影
With Teacher Wu Dayu, 1982



1999年与同学、好友赵无极合影
With Zao Wou-Ki



1992年与前辈刘海粟合影
With Liu Haisu, 1992

朱庸仁兄鉴：江色如诗如画，
海派油画研究会，由您负责领导，一定会
办好，查贵国中青年画家：林凤眠仙
逝是中国艺术大损失，上给中国艺术间拉重
视画之《林凤眠研究会》办报：查贵国早
二期附上，叫入不次，即此

安好

刘海粟 1992.2.24

吴冠中不能创作它却是最难

1992年 前辈刘海粟勉勵之信
Letter from Liu Haisu, 1992



1963年与同济大学建筑美术教研室部分同事合影
With colleagues in Tongji University, 1963



1984年在美国芝加哥哥个人画展开幕式现场
(右起艾维生基金会主席、美国芝加哥市政府文化顾问及中国驻芝加哥总领事)
At the opening ceremony of his solo show in Chicago, 1984

序

朱熹乃同济大学建筑规划学院一代美术宗师，为学院历史与精神开拓之不可缺失的典范。朱老曾对我说：“一生耿耿求艺，在于创民族现代感之新动力。”我常想，就此一言。道出了同济大学建筑与城市规划学院几代设计创作人员几十年的上下求索，涵盖了其中所有的风雨同舟的痛苦与快乐。

“民族的”、“现代的”谈起来易，落笔就难。而朱老提出加以求索民族现代之“新动力”，实谓难上之难也。

庸师一言，也足以激动同济大学建筑与城市规划学院的几代人，延续生生不息的共同精神与追求。彼此同舟共济，思想激荡，中西兼蓄，博采众长，付之心神，付之毕生。

细品朱老的油画，可以感到令其探索一生的蕴涵着对于民族的现代的诠释。庸师曾在给我的信中写到，“正因为我有着中国式的油画作为时代感适应的世界性的努力追求，我才注意到西方传人的油画重于理，我们民族艺术重于意和诗及画的生气特色。这就是我近年来的作品，大多趋向以意为主宰，自由挥写，灵动自如。”由此，可以在朱老的作品《春水东流》《东方睡曲》《春天》和《世外桃源》中读到现代性和中国元素的融合与灵动。这种感受我们也可以在冯纪忠先生的方塔园、李德华先生的同济工会俱乐部和几代同济人所奉献的武汉东湖宾馆规划设计中得到一种同样的曲调 and 情趣追求。同济的集体主义——就是的，每一代都是一个群体、规划、建筑、美术、设计，都解释着一个共同的命题——中国的又是现代的，诗韵的又是理性的，基于中国的又是世界性的。同样也造就了同济生生不息的文脉。而同济的精神也孕育在其中。

庸师为创造开拓同济精神的一代，其画也乃同济风格表现的淋漓尽致。画中有流畅的线条，有慷慨的诗歌，有如文响，也有如芭蕉。画面语言的灵活运用，放之于每一次求新的创作。灵动的色彩给人以永恒的活力。

朱老是同济学生们心目中爱戴的一代美术宗师，许多学生毕业离校已几十载，还总要回来看望他。为他过生日，他在课堂上的每一句话，在学生作业中间的点评，还有在教学中对于现代中国绘画的表现精神及陪伴他一生的创作状态，感染了一代又一代学生。学生在他这里除了学艺，更可学“道”。建筑规划设计的学生在他那里感受的是如何创作和对待同济永恒的命题：现代与中国。

美术，在建筑与城市设计之中，非常人所思，读之为“技”之培养，涉之为“物”之表现。美术在设计中为设计之本，其养为无形，在形之上，在形之中，可悟乎。今日许多学生不明白此番教学之苦心，有认真者只重于美术之技，而对于设计学院的年轻一代的教师，就不仅仅是可惜的问题，自以为为人所下，一教只学生的素描训练，替人打工；而

“研”为自己专项，热情创作。此番教研剥离，人格扭曲，何以成学生之长，教学相长呢？若设计学院的美术教师都能有所熏陶于庸师，体会他的创造过程和思想，岂不可以人心归一，教学合一呢？岂不是美事！基于此点，我们真正可以向庸师学习，可以作为下一代的教學楷模。

庸师几十年来到他所教过的学生经常会提到他做小学生时的第一课课：“红黄蓝黑白，小猫三四只”。描述他孩提时代的祖国在军阀蹂躏下的呻吟。庸师出生于军阀动乱时代，1935年，十五岁入杭州国立艺术专科学校，师从吴大羽先生，几十年后吴大羽先生还印象深刻地提到：“当时在学校中有三个年纪最小的又是充满才气的‘三小’——‘小赵（赵无极）’、‘小朱（朱庸）’和‘小吴（吴冠中）’。美术学院毕业后的一系列作品反映了他对社会的感悟，其中著名的《斗鸡》诞生于1948年——红与白，上下与，搏斗与厮杀，充满灵动之气。上世纪50年代，朱老被社会的新风尚所惑，其中《永远远方好榜样》的年画曾经传遍了大江南北，印数达到八千万份，成为一个时代热情的缩影。朱老几十年的创作生涯，一直是满怀了对理想主义和浪漫主义的追求，又是现实主义的折射与反映，步入暮年后，他的画更为鲜活，充满诗性与朦胧，抽象而灵动。中国的线条，书法的遒劲，油画的挥洒，没有人能想到作画的老人已近九十高龄，经常去朱老家中时，会发现他的手上，脸上，袖上，袖上都是那些未干的油画的痕迹，这时不管谁去打搅都不能打断他的思路，而让我们这些晚辈都感染和欣慰的是，这位近九十岁高龄的老人仍处在创作的高峰中，作为学生，每每在这种时候，我都不愿打断他的思维和创作，我们老心地祝愿他的画和他的人一样，永远的鲜活，永远的诗歌，永远的车轮，永远给予我们一种生命的活力与探索的勇气。有人说朱老的创作还在“疯狂”，我说这就是我们学生和晚辈的敬业的楷模和力量的源泉。

毫无疑问，没有康定斯基，包豪斯就不成其为包豪斯，我也相信，正是有了朱庸，同济大学建筑与城市规划学院的精神才得以完整地演绎。

Preface

Prof. Zhu Ying is an indispensable part of the spirit of the College of Architecture and Urban Planning at Tongji University. He often said to me that he spent his lifetime in pursuing the art of painting and in generating the new driving force for the national sense of the era.

His lifetime pursuit for the new driving force of the national and modernistic art has been the most difficult challenge of his career. From an artistic perspective it is difficult to comprehend the national and modernistic concepts; it is even more difficult to integrate both well.

Inspired by Prof. Zhu's words, generations of people in the College of Architecture and Urban Planning are pursuing their common ideal and are striving for flourish of diverse thinking as well as the compatibility of diverse cultures.

In appreciation of his works, you can sense the Sinitic oil painting, the annotation of the national and modern art, as well as the spirit of the pioneering generation of Tongji University. Prof. Zhu Ying once wrote to me: "It is because of the appreciation that plots the Sinitic oil painting into the new era and the unremitting endeavor that draw my attention to the combination of Western skills in oil painting with our national consciousness and poetic flavor. This is the essence of my recent works which are rich in inspiration and unrestricted in layout. We can see from his works *Stream, Morning Songs of East, Spring, and Xanadu* the integration of modern and Sinitic elements. The Fangta Garden by Mr. Feng Jizhong, the Labor Union Club in Tongji by Mr. Li Dehua, as well as the A building, B building and the updated planning of them can offer us the same feeling and melody. It is the style and spirit of Tongji University. No matter whether it is planning, architecture, art or design, we have a group of people who work together and demonstrate the common proposition: the spirit of Tongji is embodied in immortal and modern art of China which is rational and open.

Prof. Zhu Ying is a pioneer of the creative spirit of Tongji. With running lines, instinctual poetry, flowing rhythm, colorful layout and skillful strokes, his paintings are thorough representations of Tongji Style. As a pioneer in the exploration of Tongji Spirit, Prof. Zhu interpreted the Tongji Spirit innovatively and vividly through his paintings. There are flowing lines, hazy poetry, symphony and even ballet in his paintings. With the agile use of lines, fresh coloring and outpouring of liveliness, each piece of painting presents lasting flavor and eternal vigor. As a master in painting as well as a mentor deeply loved by his students, his sentences in classes, his comments on assignments of students, his spirit and his creativity have inspired generations of students. Those who have graduated over the years will visit him and celebrate his birthday together. Students can learn not only art and techniques but also Tao principles from him. Students who are majoring in architecture and urban planning can learn how to appreciate the essential spirit of Tongji and can experience the process of creation in his classes.

In architecture and urban planning, the learning of art can be taken as the training of skills. As the origin of design, art is the embodiment of every type of design, whether it is with or without a specific shape. It is a pity that a lot of students do not understand the purpose of this kind of teaching. How can a separation of teaching and learning

lead to their reciprocal growth? If young teachers can learn from the edification of Prof. Zhu Ying, can devote themselves to the teaching of thinking skills that help stimulate the artistic creativity of their students, teaching and learning will then become a win-win process. Prof. Zhu Ying is recognized as an example in this kind of teaching. He has often mentioned what he learned in his first primary school class to his students over the years: red, yellow, blue, white and black, there are three or four cats. He uses this kind of narration to describe the social situation in his tender years. He was born in time of war caused by warlords, and started to learn painting from Master Wu Dayu when he was fifteen. Mr. Wu Dayu recalled clearly after decades that there were three youngest and most talented "Xiao" in their school days, they were "Xiao Zhao" Wuji (Zao Wou-Ki), "Xiao Zhu" Ying and "Xiao Wu" Guanzhong. Prof. Zhu's works after graduation reveal his sentiment and feeling about this society, among which *Cockfight* is a vivid representation of the civil war. Red and white, up and down, floating and inspiring, as well as struggling and fighting. Inspired by the new fashion of society after 1949, he entered the productive phase of his painting career. His work *Learn the Good Example from Leifeng* was published and circulated nationwide and became a miniature of dream and passion of that time. His painting career is filled with the pursuit for idealism, romanticism and reflection of realism. In his older age, his paintings are brighter, hazier, more poetic, more abstract and more inspired. With the Sinitic lines, the dancing of calligraphy and the material of oil painting, one can not believe these are the works of such an aged person. If you visit his house frequently, you may find wet oil colour on his face while he is painting. Not even his wife can interrupt him at meal times.

As his student, I am unwilling to interrupt his thinking and concentration while he is painting. May he as well as his paintings be lively, poetic, and young forever. May his life inspire us with vigor and courage for exploration.

It is said that a Bauhaus without Kandinsky can not be considered as a Bauhaus. I'd like to say that the spirit of CAUP Tongji can not be thoroughly demonstrated without Prof. Zhu Ying.

Wu Zhiqiang

Dean and professor, College of Architecture and Urban Planning, Tongji University
At China Academy of Fine Arts, Hangzhou and
College of Architecture and Urban Planning, 2207

探索·开拓·创新

——记中国第二代油画家朱膺先生

“要成为一个真正的艺术家，必须经过一个化蛹破茧的过程，方能成为一只美丽的蝴蝶，迎风飞舞。”这是一位常怀林风眠先生七十年前当面谆谆教导朱膺先生的话，时间已过去近半个世纪，但朱膺先生一直铭记老师的教诲，身体力行，不断砥砺自己，终以其精熟深厚的艺术造诣和深邃中国意象美术的独树一帜的绘画风格，成为中国当代著名油画家。当无与伦比地称得上是继林风眠、徐悲鸿、刘海粟之后，与赵无极、朱德群、吴冠中并驾齐驱，是当今无愧于硕果累累的中国第二代著名画家之一。

朱膺先生1920年生于与杭州一江之隔的山阴县(今萧山市)一个书香门第，他的祖父喜爱收藏书画，颇有清谈、邀之谦。任伯年等绘画大师的作品，朱先生自幼酷爱临摹，且家学渊源，初耳濡目染，潜移默化，培养了良好的艺术素质。1935年，他年仅十五岁，即求学于当时被誉为“新艺术摇篮”的杭州国立艺术专科学校(今中国美术学院)，与朱德群、罗工柳、潘彦、闵希文结为同窗好友。杭州国立艺术专科学校(前国立西湖艺术院)的创始人中国近代学界泰斗朱启钤先生任创办杭州艺专时说：“民族之文化，能有所贡献与世界者，必须具备两个条件：第一，以固有之文化为根基；第二，能吸收他民族文化为养料。”朱膺先生一生遵循蔡元培先生的谆谆教导，并且并直接受教于林风眠、吴大羽、蔡锦康等艺术名门下，使他在未及弱冠之年便树立了以中国化文化精神为本，吸取他民族文化养料，为艺术而献身的崇高理想，具有了浪漫飞扬的艺术情怀和追求自由表现的艺术理念。在他漫长而艰辛的艺术生涯中，坚韧不拔地高扬“人文而艺术”和“调合中西”精神的“林风眠道路”上不断向深处和广度拓展。在校期间，他像一块海绵，如饥似渴地吮吸着来自中西方的各种艺术滋养，不断丰富自己，尤其对西方大画家凡·高、高更那种种张扬个性、桀骜不驯、不向权贵下跪的由由艺术精神推祟不已，视为楷模。从朱膺先生创作与1944年的战斗鸡图》等早期作品中，便可印证他追求的文艺精神是始终如一，一以贯之的。在这些作品中，不仅可以看到他对油画绘画技术的娴熟掌握，对光与色的敏锐感受，及其以酣畅自如、富有韵律的笔触，赋予线条和色彩生动机勃勃的活力，而更重要的是，他的这种中国化文化精神融入油画的创作，从一开始就显示出与众不同，迥异于别人的独特风格。这在当时年轻的画家中的，确实曾大为突出且难能可贵。

建国初期，朱膺先生有幸与恩师林风眠先生共同工作于上海大夏协会绘画组的负责人(林风眠为正组长，朱膺为副组长)长期共事，并且有机会与刘海粟、吴大羽、关良等许多中国美术巨匠有更可为深入和频繁的过从交往，其正值中国国画坛“全盘西化”时期，艺术界本与意识形态，被完全政治化，不唯思想，朱膺先生在承载着如此巨大的压力下依然能够不舍地支持自己的艺术追求，需要具备怎样的勇气和胆识，在第一时间所创作的《山阴茶山》(阿炳演奏曲)《记茶山》(《黄袍》)《学习雷锋好榜样》等《战歌》等众多作品中，并没有停止他也在油画上追求民族化、中国化的艺术探索步伐，恰恰相反，他更加自信和有意识地进入了一种将中国绘画的气韵生动和意象审美融入作品的创作过程中，并且能够越过自己已给画实践，对前人的绘画成就博采众长，融会贯通而又超越前人，不落窠臼，自成一格，逐渐形成以“意”为主体审美内核的独特的绘画风格。正如吴大羽先生在评述朱膺先生的油画创新的文字所说：“反归明，才能窥来，才能融会风格，自由挥洒。”对朱膺先生擅理来由的绘画，从心中所欲，心所欲，追求自由的文艺精神，给予了高度评价，并予以祖国改革开放以来，我国美术也迎来了千军万马奔腾的新时期，朱膺先生在早年中，便发出强烈的创作激情，艺术上更臻完美，他多次出国举办画展和讲座，并多次与赵无极、朱德群等老艺术家切磋技艺，相互借鉴，进一步坚定了他在当代中国油画语言上的探索和创新信心。在这同一时期，他创作了数量惊人的作品诸如《绚丽的花朵》和《春江花月夜》、《东方曙曲》、《悠游和乐自在》等等，成为朱膺先生又一个艺术创作高峰，也充分反映出他对伟大祖国和热爱。这些作品较之他以前的作品，在艺术语言和审美意蕴上有了更进一步的提升，它们是朱膺先生将属于异域文化的油画语言体系，置于中国这个有着五千年深厚文化传统的大格局中加以融合改造并且有所创新的成果，是绘画语言与生命意蕴的交融，是画境与诗境的结合，朱膺先生的这些作品介于抽象与具象之间而又偏于抽象，画面上以绚丽、明亮而又纯粹的笔触和色块线条构成朦胧模糊、似有若无的物象，显得自由飘逸，虚空无垠。而这正是他主体意识和精神感情的呈现，是主体客体的契合融合。

由此达到中国古典美学中不可言说的“无象之象”，即生命本体，诚如古人苏轼所说，这是一个“无象之境”，是一种“与天地通，各忘其身，与道俱融”的奇妙境界，它所成就的意象，是非物象、非形象的空灵之象。在这些作品中，中国古典美学中所特有的“意象”审美精神得到了充分的体现，进入了“化境”。从这个意义上说，我们完全有充分理由认为朱膺先生的这些作品已是达到了“中国化”的油画。

朱膺先生十分注重绘画技巧和艺术语言，但在他看来这只是基础和前提，他更关注的则是作品所蕴藉的审美内蕴和文化精神，他在平日的言谈中经常提到“意”——“意象”、“意境”、“意趣”、“意念”……纵观朱膺先生各个时期的作品，即生存在油画中表现出中国传统文化精神的审美意趣、建构油画的“中国化”，2005年暮春5月，上海举办首届“中国意象油画展”。朱膺先生作为中国意象油画的代表画家，参加了展览，他的充溢着意象旨趣的作品受到人们交口赞誉，在展览期间举办的学术研讨会上，朱膺先生作了题为《意象油画研讨会发言稿》的发言，他说：“我以民族感的‘意念’作画已多年，可说是‘意象油画’一分子。油画是西方传入的外来画种，它的艺术观以‘理’为主，而我国画则画以‘意’为主宰气的生动为魂，诗的意境为上。我国艺术博大精深，源远流长，三千年前庄子对艺术就有‘天地有大美而不言’之说，什么是‘大美’？人曰：是可为以理解为‘感受灵感与想象的综得，得出‘意象’的特殊的美！”朱膺先生的发言可谓言简意赅，含义深刻，用今天的眼光来看，引证西方油画实践上是一种“种植”，把油画从西方“拿来”，只有将其植入中国这块沃土，汲取中国文化丰富的滋养，才能成活并得到茁壮成长。而所谓“天地有大美而不言”，也正是朱膺先生所不断追求的“无象之象”的审美意蕴，有着异曲同工之旨趣。

中国油画之所以成为有别于通常意义上的西方油画，成为具有“中国特色”的独树一帜的油画，其中的一个重要理由在于它是一种“搜索”于象、心入于境，神会于物，因心而得”，是一种丰富、复杂而“有意味”的艺术样式。古人云“无法法然”，即是诗是无法穷尽的。意象油画从本质上说是诗性绘画，它也与诗一样，是无法一一列举，一旦贫乏地作出简单明晰的评判的。对朱膺先生的作品也当作如是观，记得当年与朱膺先生同在同济大学任教的家父离而需故，曾对朱膺先生的油画有过“能意会，不可言传”的评价，被朱膺先生视为好话，引为知音，这虽然已是多年前的事，但也可从一个侧面印证朱膺先生长期以来以一贯之他探索油画“中国化”和审美意蕴的努力以及他的作品所具有的意蕴深远的艺术魅力。油画的民族化和本土化，从来都是中国画家艺术追求的最高目标，要使中国的油画艺术真正在世界艺术舞台上发出光彩，就必须将西方的油画文化置于中国的民族文化语境中，与中国文化精神在经过碰撞、交汇融合，从而真正体现中国民族文化艺术的审美内蕴，成为具有中国文化特质的艺术样式。朱膺先生以其几乎一生的不懈努力，建构起洋溢着中国传统美学核心命题——意象审美精神的油画艺术语言体系，不仅为当代中国油画的发展作出了贡献，而且为建立中国油画的价值体系和美学标准，作出了可贵的探索，奠定了坚实的基础。当前，在面对西方写实再现的古老传统挑战下，朱膺先生坚守本民族的文化立场，创造性地将西方油画“移植”到中国文化的沃土中，使之茁壮成长。蔚然成林，必将产生深远的影响，必将永存。朱膺先生已八十七岁高龄，尽管他已确立了在中国现代油画发展历史上的重要地位，如今已是年近花甲，几年前因中风而陷入行将不化的后遗症，但这并没有动摇他对艺术追求的坚定信念，而依然保持着旺盛的创作激情，坐在轮椅上挥笔不辍，不断有新问世。“老骥伏枥，志在千里”，祝愿老年的艺术生命永驻长青。

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Artistic Creation of Zhu Ying

To be a genuine artist, one has to come through the "birth pangs". This was the indoctrination given by the great master Lin Fengnian to Prof. Zhu Ying. These words have been carved in Prof. Zhu Ying's mind ever since, and are still fresh though half of a century has passed. He earnestly practices what he advocates and chastens himself to be a famous Second-Generation artist who processes exquisite achievements in arts and creates a unique style of Chinese aesthetic in intentional painting. He is worthy of the name of "famous Second-Generation artist" because he is a fruitful living artist who can be compared with Zao Wou-Ki, Zhu Dequn, Wu Guanzhong after the first generation of famous artists such as Lin Fengnian, Xu Beihong and Liu Haisu.

Prof. Zhu Ying was born to a literary family in 1920 in Shanjin County (now the city of Xiaoshan), which is separated from Hangzhou by a river. His grandfather who liked to collect calligraphy and paintings had works by masters in painting such as Xu Wei, Zhao Zizhan and Ren Bonian. Nourished in this literate atmosphere, Prof. Zhu loved to paint from his tender years and showed considerable talent. Mr. Cai Yumpei, the founder of Hangzhou National College of Art (formerly West Lake National College of Art), who is also a master in Chinese Studies, points out that there are two qualifications that should be processed by any national culture the can be shared with the world: first, it should be based on the inherent culture; second, it can assimilate cultures of other nations as its nourishment. Prof. Zhu Ying has respected Mr. Cai Yumpei's qualifications, and has also had the good fortune to be disciplined directly by Mr. Lin Fengnian, Wu Dayu and Cai Weiian. Thanks to their incultation, he set up the lofty ideal of "to be Chinese culture and spirit oriented, to absorb cultures of other nations and to sacrifice for art" in his early youth, and the artistic notion which pursues romantic and unrestricted representation of art. With his long and laborious pursuit of art, his fortitudinous uplift of the spirit "to be artistic for life" and "to integrate China and the West", his deep and extensive exploration of "the road of Lin Fengnian", Prof. Zhu Ying was like a sponge that eagerly sucked in the nourishment of the Chinese and Western cultures. He has always respected Vincent van Gogh and Paul Gauguin as examples of not yielding to the authority in their pursuit of art.

From his works in his early years such as *Cockfight*, his artistic pursuit has been consistent and coherent. These works also reveal his skilled ring of oil painting, penetrating sense of light, and energetic strokes of painting. He can endow lines and colors in his works with liveliness. Furthermore, he embodies the Chinese Cultural Spirit in his painting and shows a unique style of his own. All these qualities made him an outstanding and unique artist among those young artists.

In early phase of our nation, Prof. Zhu Ying together with his mentor, Mr. Lin Fengnian, took charge of the Painting Branch of China Artists Association for a long time. This lead to deep and frequent intercourses with great masters in painting such as Liu Haisu, Wu Dayu and Guan Liang. It was a period when painting world was undergoing the "Overall Russification". All the arts and ideology were politicized. It is not difficult to imagine that it needs real courage and insight to pursue with perseverance a career in painting under such a great pressure. His works created in this period such as *Camellia, Auntie, Please Have a Cup of Water, Remember, Gladness, Learn from the Good Example of Leaving and Fighting in the Snow* reveal that he never stopped his pursuit of nationalization and localization in the art of oil painting. He also had a clear awareness into the conception that integrates the liveliness and inorganic aesthetics into paintings. His paintings reveal his learning from the works by previous generations of artists as well as his own innovations. Wu Dayu commented on his painting that "he frees himself from traditional restriction and paints with free will", Wu highly values Zhu's pursuit for the freedom of art.

The period from the opening-up of our country till now is a hard-won time for the art world of China. Prof. Zhu Ying held in his sixties the great passion for art creation and his skills were even perfected. He held his exhibitions and gave lectures abroad several times. He compared notes with his schoolfellows such as Zao Wou-Ki and Zhu Dequn, which further promoted his confidence in the exploration and innovation in Chinese modern painting. He created many new works highlighted by *Floweriness, Blooming Flowers by the River in the Moonlight Night, Morning Songs of East and Leisureliness* during this period which was another prime time for his artistic career. These works also reveal his passion for this great country. Compared with his previous works, these works were clearly superior in both artistic expression and artistic conception. It was the creative result of embodying the exotic oil painting expression in the profound Chinese culture, and the amalgamation of painting expression with artistic

conception of life, as well as the combination of poetry and painting. Being purely imaginary, his works are between representational and abstract, while partial to abstract. Magnificent, and bright, but rustic strokes and lines, composed of indistinct and subtle images. This is the very presentation of his awareness, spirit and emotion; the combination of subjectivity and objectivity leads to the state of "trance" in Chinese traditional aesthetics, that is the noumenon of life. Just as the famous poet Su Shi put it "The state of trance is a marvelous state that communicates with the universe, integrates with Tao and conceals the modality". The unique image of Chinese traditional aesthetics may find vivid and thorough embodiment in Prof. Zhu's paintings. We can draw sufficient evidence from his works that his paintings have achieved the state of "Crinalization".

Prof. Zhu pays much attention to the painting skills and artistic expressions which are only the foundation and precondition. What he is concerned with more is the aesthetic: connotation and cultural spirit that are embodied in works, which can be seen from his frequent mention of phrases such as: image, artistic conception, interest and charm as well as an idea. We can draw from his works in different stages that the essence embodied in his oil painting is the aesthetic image of Chinese traditional cultural spirit and the "Crinalization of oil painting".

Prof. Zhu Ying attended the first "Exhibition of Imagism Oil Painting" which was held in May 2005, as a representative of Chinese imagism oil painting. His works which overflew the interest of imago won wide compliment and recognition. In the proseminar during that exhibition, he gave the speech titled in "Applaud the Imagism Oil Painting". Prof. Zhu pointed out in his speech that he has indited with impression of sense of nation for many years and this can be regarded as a part of "imagism oil painting". Being an imported art, from the West, oil painting gives priority to "rational sense" while Chinese Painting pays much attention to the "artistic: conception or poetry". The rich and profound Chinese art is of long history. Zhuangzi announced three thousand years before that there are super beauties in the universe that we are unable to describe: "What is super beauty? I think it is the unique beauty of "artistic conception which is the combination of feeling, inspiration and imagination". Prof. Zhu's summary is profound, concise and comprehensive. The importation of oil painting is a kind of planting in nature which plants the Western oil painting in the soil of Chinese culture. The survival and growth of this planted art should be nourished by the profound Chinese culture. The so called "indescrable super beauty in the universe" is the very artistic state that has been pursued by Prof. Zhu Ying during his life.

Being rich, complicated and implicative, Chinese oil painting differs from that of the West in that it pursues the artistic conception and poetry of inspiration. It is said that it is impossible to interpret all the beauties in a poem. Likewise, as poetic paintings, Chinese oil paintings can not be clear at a glance and be thoroughly explained. We should have the same feeling in the appreciation of Prof. Zhu's paintings. My father, who worked in the same university (Tongji University) with Prof. Zhu at that time, pointed out that Prof. Zhu's paintings can only be comprehended, but not explained. Prof. Zhu valued this remark and took my father as his bosom friend. We can sense his persistent pursuit for the Chinalized and poetic oil painting from this incident which happened a long time ago. Nationalization and localization of oil painting are always the highest ideals of Chinese artists in oil painting. The recognition of Chinese oil painting by the world art arena should only be based on the assimilation of Chinese culture and Chinese traditional aesthetic connotation. This lifetime endeavor of Prof. Zhu developed a set of artistic expressions of oil painting which is rich in the aesthetic spirit of imago and Chinese traditional aesthetics, and has contributed greatly to modern Chinese oil painting. The system of aesthetic standards and value measurements set by Prof. Zhu are the firm foundation and valuable exploration for the further development of Chinese oil painting. Holding the ground of national culture, Prof. Zhu integrated the Western oil painting with Chinese culture and presented a promising future of Chinese oil painting.

At age 87, Prof. Zhu's pursuit of art does not waver in old age; although he has poor health that makes walking difficult, he still holds a hearty passion for oil painting, and has painted prodigiously in a wheelchair in recent years. Ambition is the germ from which all growth or nobleness proceeds. We wish Prof. Zhu an immortal artistic life.

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