

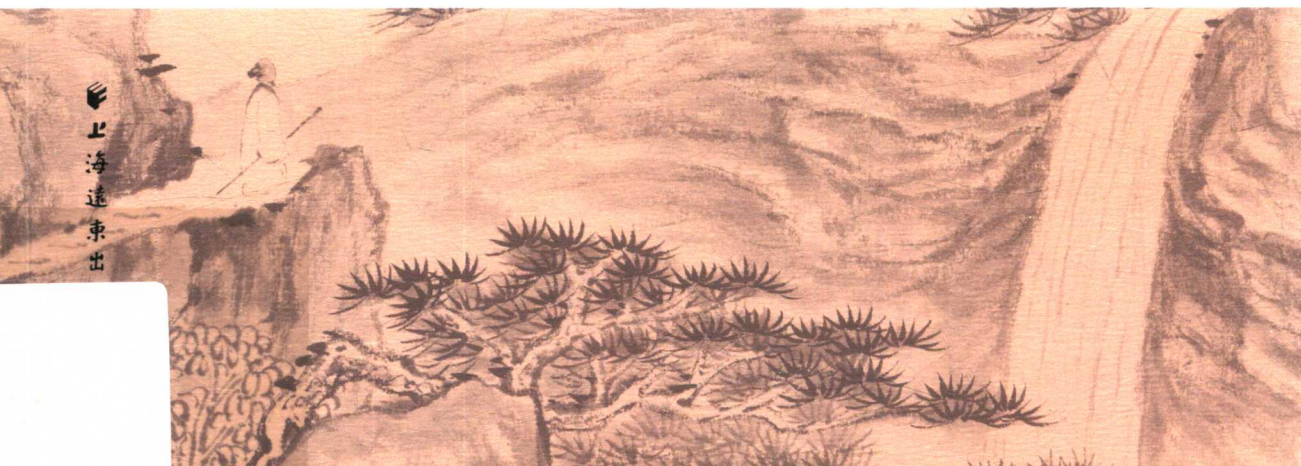
BEYOND INK AND COLOR

Shanghai School Paintings Collected by Shanghai History Museum

上海市历史博物馆 编

笔  
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的  
超  
越

上海市历史博物馆藏海派绘画



上海远东出版社

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“海派”在当下已经成为近现代、当代上海文化的标志之一，海派文化以其开放前卫、儒雅精致、甚至冲突杂糅的形态呈现，成为区别于中国其他地区文化的一种重要的地域文化。同时，这种文化也成为弥漫于各个城市空间的某种标志，用来形容一种特殊的人文状态。无论人和事，只要具有开放、创新和多元，人们常会冠以“海派”两字。

追踪溯源，这种文化概念的形成脱胎于海派艺术，而海派艺术之概念又滥觞于海派绘画。海派绘画，或称海上绘画，是在江南地域文化氛围中崛起的都会艺术，在整个中国书画历史上占有重要的地位，以区别于京津画派和岭南画派的近现代、当代重要绘画流派，代表了中国近现代、当代绘画的主流艺术概念和表现方法的流变。

江南地域安定富饶，历代文人荟萃。远可追溯到晋代著名文学家、书法家陆机，他的《平复帖》是我国目前发现的留存最早的名人书法真迹。北宋的米芾，元代的赵孟頫、黄公望、王蒙、倪瓒及吴镇等诸位大家也流连于上海的九峰三泖；近可标举明代书画大家董其昌领衔的松江画派，他们的创作为海派绘画积淀了丰富的艺术理论和审美形态。开埠以后，在商业大潮的涌动下，在东西方文化的碰撞下，海派绘画这朵奇葩盛开得益发艳丽了。

近年来，海派书画研究方兴未艾，但由于海派绘画历史绵长、画家人数众多、艺术风格迥异、承继脉络复杂，鲜见荦荦大端的力量。一种历史流派，回眸看来，往往只是朦胧有态，而一旦深入研究，旁支繁杂，又难免落入只见树木不见森林的窠臼。只有细致深入地研究，才能抽丝剥茧，直达事物的本源。倘若再能从个体的研究中

跳出，将每个个体的内涵归纳，则能清晰地把握流派的特质和发展的脉络。上海市历史博物馆藏有一部分海派绘画作品，未曾面世，对于浩瀚的海上绘画作品来说，只是冰山一角，这次发表的也仅是其中的一小部分，未能囊括海派绘画的诸多表现形态。但如果通过这一小部分的欣赏和研究，能够让读者大致了解海派绘画的特征和流变，或能增加更为明晰的认知，则已是编者莫大的欣慰了。

上海市历史博物馆对海派绘画的研究，除了关注艺术形态和绘画技艺本身的流变，更注重造成艺术发展的社会基础的研究，诸如经济状况、历史传统、观念嬗变、社团组织、传播方式以及与其他艺术思想的交流和碰撞，等等。深入而全面地研究海派绘画，也能对其他海派艺术的形态和特征有更多的了解与启迪。这项研究是我馆海派书画文物的一项重要梳理工作，也是我馆年轻研究人员多年努力的成果，在研究过程中得到了上海博物馆的专家和其他相关专家的指导，在此谨致谢忱。同时期冀以此为开端，使我馆在海上绘画方面取得更丰硕的研究成果。

海派书画大家吴昌硕题画言：“菜根有至味，不数瓜与茄。一畦灌寒碧，都成寿木花。”此书一定会让更多的读者，包括绘画爱好者，从先人的作品中得到美的享受和创作的灵感。

上海市历史博物馆馆长、研究员

張嵐

甲午岁末于半月斋

# Foreword

“Shanghai School” is prevailingly applied to define a culture that originated from modern and contemporary Shanghai. Shanghai School differentiates itself from other schools by its openness, refinement and inclusiveness. In another sense, “Shanghai School” goes beyond the geographic region of the Shanghai city and can be used to describe any person or event which has the quality of creativeness and diversity.

Tracing back to its beginning, this concept of Shanghai School originated from that of Shanghai School art, which, back in those early times, denoted only one art form — painting. Shanghai School painting, a type of urban art that blossomed in the fertile cultural atmosphere of southern China, holds a pivotal position in Chinese painting history. The major modern and contemporary Chinese painting schools consist of Shanghai School, Beijing-and-Tianjin School and Lingnan School, which implicates the importance of Shanghai School paintings.

Jiangnan, the region south to Yangtze River, is known in history for its creativeness and abundance. Early in Jin Dynasty, the well-known literator and calligrapher Lu Ji wrote *Pingfu Tie* which is the classic work of early Chinese calligraphy. Numerous painters and calligraphers in history stayed in Shanghai for their artistic creation such as Mi Fu of Northern Song Dynasty, Zhao Mengfu, Huang Gongwang, Wang Meng, Ni Zan and Wu Zhen of Yuan Dynasty. Later in Ming Dynasty, the paintings created by Dong Qichang and Songjiang Painting School laid a solid foundation for Shanghai School paintings in the aspects of art theories and aesthetic notions. After the port-opening of Shanghai, the surge of entrepreneurship and the collision of Chinese and Western culture stimulated the blossom of Shanghai School paintings.

The study of Shanghai School paintings is incessantly gaining popularity in recent years, however, due to their fairly long history and multiple painters, the paintings present various art patterns and sinuous evolving path with few comprehensive or typical masterpieces. To study an art school, one has to dig deeper to get more information, but when

one does, the art school will expand into a complex entity consisting of various branches, which will probably hinder the researcher from getting an overall perspective of the school. Thus in order to define the origin and to comprehend the pivotal characteristics of the art school, one needs to achieve the balance between studying the branches, and rising from the branches to get a comprehensive understanding. Shanghai History Museum has a collection of Shanghai School paintings which haven't been shown to the public. Though the collection is only a small part of the rich legacy of Shanghai School paintings and this book presents only a selective part of the collection, it is to give readers a general idea or to enrich their existing knowledge of Shanghai School paintings.

To research Shanghai School paintings, Shanghai History Museum not only pays attention to the painting skills, but focuses on the study of the social environment in which the art was nurtured, such as economic conditions, historical traditions, ideological transformation, social groups, transmission methods, and the communication and collision with other arts. The deep and comprehensive research of Shanghai School paintings will also foster appreciation and understanding of other types of Shanghai School arts. This research is a key academic project of Shanghai History Museum and could not be achieved without years of efforts of the research team of the museum. The research also gets great support from Shanghai Museum and experts of related disciplines whose kindness and helpfulness are much appreciated. It is hoped that this book can serve as a start of more rewarding researches of Shanghai School paintings.

The well-known Shanghai School painting artist Wu Changshuo once inscribed in his painting of cabbages: "Cabbages, though common, taste good; with a little irrigation, they will flourish." It is expected that this book will engross readers and painting lovers with the charm of art and help them in art creation.

*Zhang Lan* (Researcher)  
Director of Shanghai History Museum  
Written at the end of 2014



