

鲁迅美术学院教师作品集

LUXUN ACADEMY OF FINE ARTS

COLLECTION OF
TEACHERS' WORKS

1998-2008

辽宁美术出版社

鲁迅美术学院教师作品集

LUXUN ACADEMY OF FINE ARTS

COLLECTION OF
TEACHERS' WORKS

1998-2008

辽宁美术出版社

图书在版编目 (CIP) 数据

鲁迅美术学院教师作品集 / 韦尔申主编. —沈阳:
辽宁美术出版社, 2007.11

ISBN 978-7-5314-3913-4

I. 鲁… II. 韦… III. 美术—作品综合集—中国—
现代 IV. J121

中国版本图书馆 CIP 数据核字 (2007) 第 166032 号

出 版 者: 辽宁美术出版社

地 址: 沈阳市和平区民族北街 29 号

邮 编: 110001

印 刷 者: 辽宁印刷集团美术印刷厂

发 行 者: 辽宁美术出版社

开 本: 787mm × 1092mm 1/8

印 张: 80.5

字 数: 50 千字

印 数: 1—2080 册

出版时间: 2007 年 11 月第 1 版

印刷时间: 2007 年 11 月第 1 次

责任编辑: 范文南 彭伟哲

封面设计: 王亚非 安娜 杨 莉

版式设计: 谭惠丽 奉 涛

责任校对: 胡伟英

书 号: ISBN 978-7-5314-3913-4

定 价: 635.00 元

E-mail: lnmscbs@163.com

http://www.lnpgc.com.cn

鲁迅美术学院教师作品集编辑委员会名单

主 编：韦尔申

副 主 编：田奎玉 李宝泉 孙 明

编 委：（按姓氏笔画排序）

马克辛 王亚非 王庆珍 冯铁铸 刘仁杰 刘立宏 张 伟 杨 军 陆 明 杨振国

杜海滨 赵 奇 赵宝平 徐宝中 常树雄 韩 婕 惠淑琴 霍波洋

执 行 主 编：李宝泉

执行副主编：胡秉文

装 裱 设 计：王亚非 安 娜 杨 莉 谭惠丽 奉 涛

责 任 校 对：胡伟英

英 文 翻 译：马科峰 薛 林 孙 鹤 刘 月

鲁迅美术学院教师作品集作品评审委员会名单

主 任：韦尔申

副 主 任：田奎玉 李宝泉 孙 明

委 员：（按姓氏笔画排序）

马克辛 王 伟 王亚非 王庆珍 王 岩 王家增 文增著 冯铁铸 庄子平 刘仁杰

刘立宏 回连涛 李 征 杜海滨 周 见 林简娇 宫立龙 赵 奇 赵宝平 徐宝中

黄亚奇 常树雄 惠淑琴 韩敬伟 鲍海宁 薛文凯 霍波洋

Name list of compilation committee

(in Alphabetic and Calligraphic order)

Director: Wei Ershen

Vice Directors: Tian Kuiyu Li Baoquan Sun Ming

Committee members: (in Alphabetic and Calligraphic order)

Ma Kexin Wang Wei Wang Yafei Wang ingzhen Wang Yan

Wang Jiazheng Wen Zhengzhu Feng Tiezhu zhuang Ziping Liu Renjie

Liu Lihong Hui Liantao Li Zheng Du Haibin Zhou Jian Lin Jianjiao

Gong Lilong Zhao Qi Zhao Baoping Huang Yaqi Chang Shuxiong

Hui Shuqin Han Jingwei Bao Haining Xue Wenkai Huo Boyang

Executive Compiler: Hu Bingwen

Graphics: Wang Yafei An Na Yang Li Tan Huili Feng Tao

Proofreading: Hu Weiyi

English Version:Ma Kefeng Xue Lin Sun He Liu Yue

前言

鲁迅美术学院院长

袁雨申

近70年来，鲁迅美术学院走过的艺术道路与中国现代美术教育和文化艺术的整体发展趋势紧密地联系在一起。深厚的文化底蕴、严谨的教学理念、宽松的创作和治学环境以及广泛的国际国内交流，造就了一代又一代知名的艺术家、美术教育家和理论家。他们坚守学院的艺术阵地，创作出一大批在中国现当代美术史上产生深远影响的作品，写下大量重要的学术著作。同时，他们作为学院的教师，为培养具有良好人文素质、担当社会责任的艺术人才做出了难以估量的重要贡献。

“具有适应时代和人民要求的社會责任感；追求精神产品深刻性与感染力的创作态度。”无论在烽火硝烟的战争时期、新中国建设初期，还是在改革开放的今天，学院始终坚守光荣的“鲁艺”传统。教师们坚持深入生活，表现生活，讴歌时代，坚持现实主义创作理念和艺术精神。他们的作品往往取材于广博的自然与丰厚的生活，既有俊伟的精神操守，又有真挚的情感体验，扎实的功力熔铸敏锐的审美，博大的艺术传统汇入多元的现代风格，其中许多作品已经成为传世经典。这些绘画、雕塑和设计作品，体现了我院教师们对振兴中华民族文化的责任和对中國现代艺术发展的关切，形成了我院多年艺术创作和设计的整体风貌。

近10年来，我院以先进的文化理念构建绘画、雕塑和设计等学院艺术创作和教学体系，艺术创作和教育成果不断开出新的篇章。学院加强创作和教学的工作力度，结合现有办学条件，全力投入，鼓励教师积极从事艺术创作和学术探索，养成勤于思考的学风，并将他们在艺术实践中获得的成果运用到教学之中。通过学术研究、理论探索到创作实践的多层阶梯，构筑起对于当代视觉文化发展具有引领作用的整体框架。学院始终高扬创新精神，利用社会发展中的各种资源，通过教师的创作实践和学术研究，真切地体验当代视觉文化的价值和意义。我们的工作要旨是：立足于当代文化，遵循高等艺术教育发展的普遍规律，在学院传统和学术新知之间建立起通畅的良性关联，使教学、创作与学术研究成为互动共生的关系，以此推动我院教师创作与教学从内部焕发出新的生机。

目前，文艺创作、文化生产正面临着前所未有的时尚化、娱乐化、商品化的考验，正在催生一种以市场调配为宗旨的“商

品艺术”。面对这种现象，学院的艺术创作，必须坚守审美价值和人文关怀，强调道德感与责任心。作为学院教师的艺术家们，要以更加开放的视野和冷静的思考面对现实的复杂矛盾关系。这种开放意识并不意味着对现实的简单接受，而是把与现实的对话纳入到自我实现的过程中。再现现实固然不易，但建立一个新的现实更加艰难，同时也更为重要。从这个意义上讲，我们还有很长的路要走。

在如何通过自己的方式更加准确地表现现实的过程中，艺术语言的把握和再创造是否能够生效，取决于艺术家工作态度，取决于他们对这个世界的精神关系的把握。鲁迅美术学院的教师们以独特的智慧、情感和作品，揭示了这样一个真理：艺术家在艺术环境变化过程中，要超越的不是外部的现实世界，而首先是他自己。

随着当代视觉艺术的发展，尤其是电子媒体、数字技术的高速发展，技术成为规划和影响我们时代和生活的越来越重要的因素。鲁迅美术学院要充分发挥自身优势，面对全球境域与本土资源、传统艺术形态与技术文化形态、人文关怀与时尚潮流的共生互动，以固有的艺术资源为依托，构建新的结构性格局，处理好原创与整合、拓展与继承的关系；建立独特的艺术创作方法论，以本土的风格特征来表达中国人的情感；既要体现我们民族的传统审美价值，又要深入思考随着经济全球化而带来的各种艺术现象和哲学、文化问题。面对国外纷繁陈杂的艺术流派和思想观念，我们要有充足的自信心，以中国传统的人文优势为基础，提出跨文化语境问题的解决方案，进而强化民族文化的主体意识。这是今天这个时代赋予我院全体教师的责任与使命。

随着经济和社会的发展，中国的当代艺术不可避免地出现转型，我院的绘画和设计创作历经几代教师的不懈努力已经取得了可观的成就。在新一轮的西学东渐的趋势下，学院的教师们在当代艺术的许多领域进行了开创性的研究，通过作品提出了有价值的研究成果，已经生成博采中西而具有时代与民族面貌的艺术果实。在这些作品中，有对历史与革命斗争的重大事件的描写，通过塑造出大量生动感人的艺术形象，增强人们的爱国之情，为实现理想去奋斗拼搏；也有对平凡生活的深刻挖掘，激励人们更加热爱生活。它们是记录鲁迅美术学院所走过的每一个激情年代的永久的艺术丰碑。我们有理由相信，在继承深厚的民族传统和学院精神的前提下，强调本土问题意识，吸纳世界艺术多方面精华，我院在绘画、雕塑、设计领域必将迎来日益繁荣的局面和新的发展机遇。

在日益浓厚的跨文化语境中，要求我们树立代表中国主体意识和文化自觉的价值观念，并以这种观念体系来勾联历史与当下的关系，建构自我本身。因此，我们将近十年的鲁迅美术学院教师们的绘画、雕塑、设计作品呈现出来，既反映了我院艺术家近年来的不同方向的创作构想，又清晰地凸显出我院当代学院艺术的多元化发展。我们据以沉雄博大的“鲁艺”精神和健康纯粹的审美意趣，展现艺术教育领域的最新成果，把学院艺术潜在的无限生机展示出来。我们努力创建体现民族精神和时代创新理念的特色型创作群体，昭示后来者在新的历史条件下，向着新的目标，不断开拓，不懈奋进，再创鲁美新的辉煌！

Forward

WEI ERSHEN

Professor President of Luxun Academy of Fine Arts

The way of art that Luxun Academy of Fine Arts has taken in the last 7 decades integrates with the overall trend of development of contemporary art education and art culture in China. The solid inside story, the rigorous approach to scholarly researches, the liberalized environment of art creation makes it the cradle for generations of artists, art educators and theorists. Based on the strong backing of the academy, they have created a great number of masterpieces and academic writings which have profound influence in the history of Chinese contemporary art. Moreover, as teachers, they have made great contributions to the education of art talents.

“Harbor a sense of responsibility for the society that is adaptable to the time and the people; hold the attitude of creating profound and punchy spiritual products” Such motto that has been our legacy since the era of Luxun Art Institute has been held high by us regardless of the war time, or the fledging period of new China or in the reform and open-door era. The teachers have been down to the grass-root level to experience the real life of the people for inspiration of creation. With realistic concept of art creation in mind, their works reflect life and eulogize the time. Their works are usually based on the vast expanse of nature, on the boundless contents of life, therefore, features magnificent moral fortitude, and sincere passion. Many of their works, solid essential skills combined with keen sense of aesthetics; profound tradition integrated with modern genre, have become classics handed down to generations. The painting, sculpture and design of our teachers embodies their obligation for the revitalization of China and their eagerness to upgrade contemporary art, which portrays the collective spiritual outlook of the academy during the years. In the latest decade, the academy has established a mechanism of art creation and education

of advanced cultural concept, new chapters of creation and education have been opened continuously. The Academy has been focusing on both creation and education by fully making use of existing conditions. The teachers are encouraged to actively conduct scholarly exploration, to develop a habit of diligence in thinking and to apply their accomplishment in art practice to education. By constituting academic studies, theoretical exploration and art practice, we are creating a framework leading the development of contemporary visual art. The Academy has been innovative and resourceful in teachers' art creation and academic studies to reflect the cultural value and meaning of contemporary visual art. The objective of our endeavor is to integrate our tradition with latest academic perceptions, based on contemporary culture and following the rules of the development of higher art education; to harmonize education, creation and researches as a co-existing entity so as to trigger new dynamics in teachers' creation and education.

Currently, art creation as a part of culture production, is facing the challenging scenario of fashionization, recreationalization and commercialization, consequently, a market-oriented commercial art is in the making. As artists and educators, the teachers have to hold persistently their aesthetical value, moral fortitude and responsibility. They also have to have a broader outlook and a calm deliberation on what is happening. The open methodology isn't for accepting the fact without ponder, but for aligning the fact with self-realization. It is by no means an easy job to duplicate a fact, even harder to create a new one. In that sense, we still have a long way to go.

To reflect, with individual method, the real world accurately and to secure effective master of art expressiveness relies on the attitude and the master of the essence of the real world. The educators of Luxun Academy of Fine Arts, with their unique talents, passion and works, reveal such a truth that an artist should first conquer themselves, in a changing world, not the external matters.

Along with the development of contemporary visual art, particularly the popularity of E-media and digitalization, technological factor is increasingly influential to our lives. Luxun Academy of Fine Arts is making full play of its superiority in the formation of a new pattern of art trends by relying on its existing resources of art creation. Under the circumstances of interaction between global and local territory, between humane care and fashion heat, how to integrate creation with acquisition, pioneership with heritage is critical to the establishment of unique methodology. To express the emotion of the Chinese people with a local art style depends on the alignment of traditional Chinese aesthetics with the emerging art forms and philosophy coming along with globalization. Embraced by diversified schools of art and mentalities in the world, we have to have confidence in a human-based Chinese tradition and to put forward resolutions for the issue of cross-culture language environment so as to solidify the awareness of nationality culture. Such is a mission endowed by the time to the faculty members of our academy.

Transformation of contemporary art is unavoidable accompanying economic growth and social development. Great accomplishment has been made in both painting and design through the consistent efforts of generations of teachers of the Academy. Under the circumstance of the intrusion of western culture eastward, the faculty members have conducted pioneering researches in many domains of contemporary art and the result of which is reflected by their valuable works — the works that combine the western and eastern values and reflect the spirit and fad of the time. The works cover both a wide scope of revolutionary struggles and historic incidents and the daily life of the people. A great number of touchingly vivid art images have been forged to enhance patriotism of the nationals and their eagerness to strive for their ideal or to exploit commonness so to activate people's love for their lives. All are hallmarks that record each and every one of the historic phases the Luxun Academy of Fine Arts has gone through. I'm convinced that with the prerequisite of inheriting the profound nationality tradition and the spirit of the academy, plus the combination of local awareness with essence of international art, the academy will embrace its prosperity and its opportunity of further development in fields of painting, sculpture and design.

In an intensified cross-culture expressiveness ambience, we need to establish an awareness of Chinese culture as the mainstay of art expression. Under such guidance, we associate history with the present. We are presenting works of painting, sculpture and design of the latest decade to mirror the diversified concept of art standing for the development of contemporary art. We mean to demonstrate the new achievement based on the profound Luxun Art Institute Spirit and the pure aesthetical perception and to manifest the potential of dynamism of the Academy. We mean to nurture a group of artists who will present nationality spirit and innovative concept so that the later generations will be inspired to strive persistently for new objectives, new pioneering and new glory of LAFA.

前言 Forward	
中国画、书法 Chinese Painting & Calligraphy	1
版画、水彩 Print & Watercolor	93
油画 Oil Painting	159
雕塑 Sculpture	307
摄影 Photography	355
平面设计、多媒体、动画、装饰艺术	
Graphic Design & Multimedia Design & Animation Design & Decoration Design	383
环境艺术 Environmental Art	449
染织、服装艺术 Textile & Fashion Design	533
工业设计、陶艺 Industrial Design & Ceramics Design	575

中国画、书法

Chinese Painting & Calligraphy



赵 奇 Zhao Qi

1954 年生于辽宁省锦县，1978 年毕业于鲁迅美术学院，现任鲁迅美术学院艺术文化研究中心主任、教授、硕士生导师。中国美术家协会理事，中国画艺委会委员，辽宁省美术家协会副主席。

Born in 1954, Jin County, Liaoning, professor & dean of the Centre of Studies of Art and Culture, mentor of masters, director of CAA, commissioner of the Chinese Painting Committee of CAA, vice chairman of LNAA, LAFA, 1978.



趙奇

