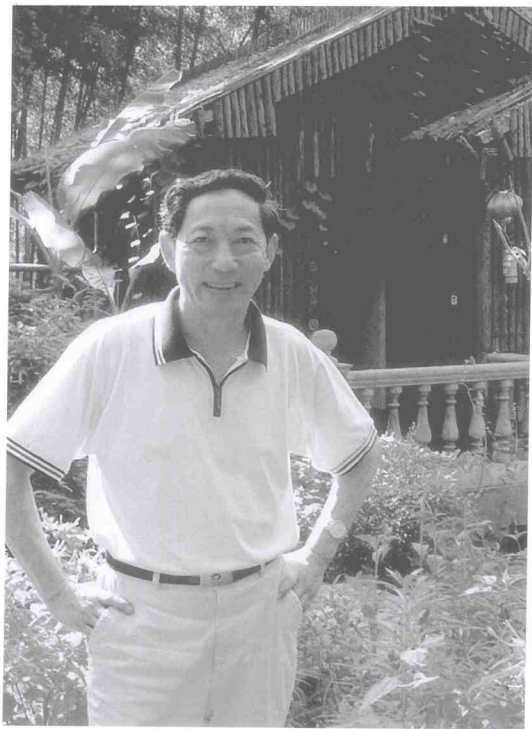


查壽興繪畫五十年回顧

ZHA SHOUXING RETROSPECTION OF HIS 50 YEARS' ART

上海人民美術出版社



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1957 — 2007

图书在版编目(CIP)数据

查寿兴绘画五十年回顾 / 查寿兴绘. —上海: 上海人民
美术出版社, 2007
ISBN 978-7-5322-5391-3

I. 查… II. 查… III. 水彩画—作品集—中国—现代
IV. J. 225

中国版本图书馆 CIP 数据核字(2007)第 166157 号

主 编 周逸范 查寿兴
编 辑 郁维良 林子序 蔡伟平
作品摄影 马晓春
英文翻译 顾建璐

查寿兴绘画五十年回顾

绘 画 查寿兴
责任编辑 张 燕
设计制作 蔡伟平
出版发行 上海人民美术出版社
社 址 长乐路 672 弄 33 号
印 刷 上海豪杰印刷有限公司
开 本 889×1194 1/16
印 张 8.5
版 次 2007 年 11 月第一版 第一次印刷
印 数 0001- 1000
书 号 ISBN 978-7-5322-5391-3
定 价 128.00 元

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前言

在求藝的道路上，有的人有天賦，對藝術很敏感，心有靈犀一點通，有的人靠勤奮，對藝術很執著，百折不撓一根筋。前者能够比較容易地獲得成功，甚至會覺得搞藝術也不過是這麼一回事；後者却是經歷了艱苦與磨難才登上成功的巔峰，對獲得的成果和榮譽十分珍惜。我的老朋友查壽興是屬於後者中的一員，是一位將藝術視為其一生的事業並為之努力的畫家。

查壽興從事水彩畫教學、研究和創作至今已有了50年了。他與上海老一輩的水彩畫家，如李詠森、張充仁、張眉孫、樊明體、雷雨等都有過交往，但是在他的學藝道路上對他幫助最大的却是何振志。何振志當時是上海市美術家協會理論研究室主任，她在1981年對查壽興說的一句話，令他至今還是刻骨銘心。這句話并不是講水彩畫技法的，而是講作為一個藝術家應該如何進行藝術創作的本質性問題。何振志說：“你可以按照你自己的想法去畫，不必聽別人說應該怎麼畫。每個人都可以這樣，只要你認為這樣好，就行了。”查壽興說當時聽了這句話，有茅塞頓開、豁然開朗的感覺，原來“在寫生過程中可以加進自己的想法，也可以不必和對象一模一樣，更可以畫所見、所知、所想”，從此他畫水彩，擺脫了被描繪對象束縛的困境，在創作上進入到一個能够自由發揮的藝術境地，于是佳作日滋月益，作品屢屢入選全國水彩畫展和全國寫生畫展。查壽興也在1986年加入了上海市美術家協會，2000年又被批准為中國美術家協會會員。

查壽興是一位崇尚自然，重視寫生的水彩畫家，作畫從來不喜歡畫照片，以能在生活中發現美、表現美、傳播美為己任。他擅長作水彩風景和靜物畫，質樸平和，生機盎然，水色融合，清麗動人。從1979年作的《有謎點的靜物》到1989年作的《潔淨》、1990年的《牡丹》，其間的變化不只是畫風由拘謹轉向瀟灑，更是畫家作畫心境的改變，畫面中湧動着一股激情，一種能令人真切感受到的強烈的創作衝動欲。在風景畫上也是如此，《晨曦》中水墨朦朧見江南，《庭園》裏細筆勾畫繁花似錦。他在2001年作為澳大利亞墨爾本莫納什大學美術設計學院訪問學者到該校舉辦個展時，即興作水彩寫生一幅《墨爾本莫納什大學畫廊》，用筆簡約，奔放酣暢，博得外國同行的好評。近作《小村印象》更以恰到好處的留白、對線條與水漬的巧妙運用，使得畫面富有中國水墨繪畫的趣味。

于是我想，這本《查壽興繪畫五十年回顧》的價值所在，便是能够讓我們看到查壽興在水彩畫藝術上行進的步履印迹，也讓我們能够比較全面地了解他的水彩畫作品的多樣的藝術面貌，特別是對查壽興這個人的真正認識。上海正是因為有了像查壽興這樣的一批水彩畫家，才使得享有中國水彩發祥地的上海，在今天還有着水彩畫的厚實基礎和發展潛力。

查壽興今年正值七旬，然其畫興不減，前年起又染指油畫，不斷有作品問世。這使我感到，一位真正的藝術家，對藝術永遠是忠貞不渝的。

祝查壽興的藝術長青！

朱國榮 上海市美術家協會副主席兼副秘書長

2007年10月于上海

Preface

On the way of art-pursuing, someone has the talent and is sensitive to the art. In the meantime, someone relies on the diligence and persistence; never give up until the last minute. The former is rather easy to gain the success, even takes art for granted as a piece of cake. But for the latter one, after experiencing so many hard time and difficulties before the final success, the results and honors are the ultimate treasures to them.

Mr. Zha Shouxing has been teaching, studying and painting water color for 50 years. He has some friendly intercourses with many famous elder water color painting artists in Shanghai, like Li Yongsun, Zhang Chongren, Zhang Meisun, Fan Mingti, etc. Among all the artists, Madam He Zhenzhi, the director of theory study office of Shanghai Artists Association in that time, had the greatest assistance to him. Zha can still remember that Ms. He once told him in 1981, "You can paint as you wish, there is no need to follow other's direction. Everybody can do what they think right and good". It's not about painting skill, but essentials of art creation. Zha was suddenly enlightened by these words. He realized that instead of only painting what he exactly saw, he can add his thoughts and knowledge into the painting. Afterwards, he shakes off the bondage brought by the painting objects and stepping into a free-creation art realm. Thereupon, his masterpieces came out one by another and many of them were selected by national water color exhibitions and national nature drawing exhibitions. Mr. Zha became the member of Shanghai Artists Association in 1986 and the member of China Artists Association in 2000.

Mr. Zha Shouxing advocates naturalness and attaches his importance on nature drawing. He never paints by photo. He commits himself in finding beauty, expressing beauty and spreading beauty. He is good at water color scenery and still paintings which are gentle and modest, clear and live. The water and the color are in perfect harmony. From the art work *still painting with cakes* in 1979 to *clean* in 1989 and *peon* in 1990, Zha had changed his painting style from formality to a free and smart way. In the same time, he changed the frame of mind while painting. Great passion and strong creation could be found and felt in his paintings. Zha's scenery paintings are of the same courses. Art work *light at dawn* is a vague description of South China with Chinese ink and wash while *curtilage* is full of flowers' details. When Zha was holding his personal exhibition as an invited artist in Monash University in Melbourne, Australia, he made his on-the-spot painting *Monash University Gallery* with concise but unchained brush work which gained him many good appraises from the local counterparts. Also, his recent art work *impression of small village* is much of a wash painting with wonderful dealing with space-leaving, lines and washing.

This book has the great value of presenting us the marching paces of Mr. Zha Shouxing's 50 years art pursuing. It fully shows us Zha's poly-style in water color painting. It can also help us to know person Zha Shouxing himself. Shanghai is the cradle of water color painting in China. Thanks for Zha's great endeavors, Shanghai keeps the solid base and growing potential of water color painting in today.

This year, Mr. Zha Shouxing is 70 years old. He is still active in painting. He also started oil painting in two years ago. His continuous art works make me feel that a real artist is loyal to art forever!

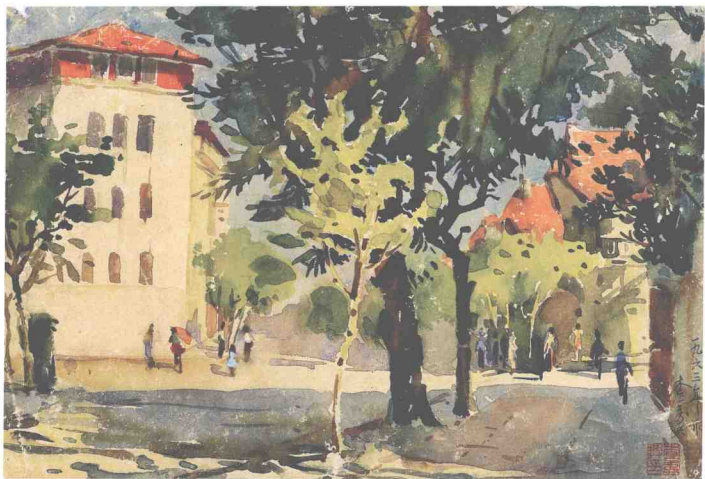
Blessing Mr. Zha Shouxing's evergreen art life!

Zhu Guorong
Vice President and Secretary of Shanghai Artists Association Shanghai
Oct. 2007

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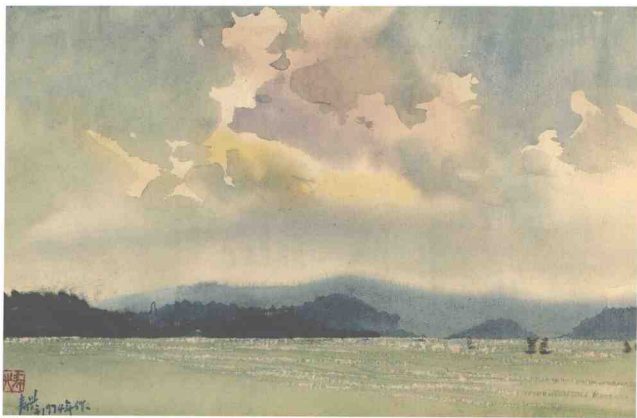
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富民路街景 Street View on Fumin Road 180 × 258mm 1963 (水彩/Water Color Painting)



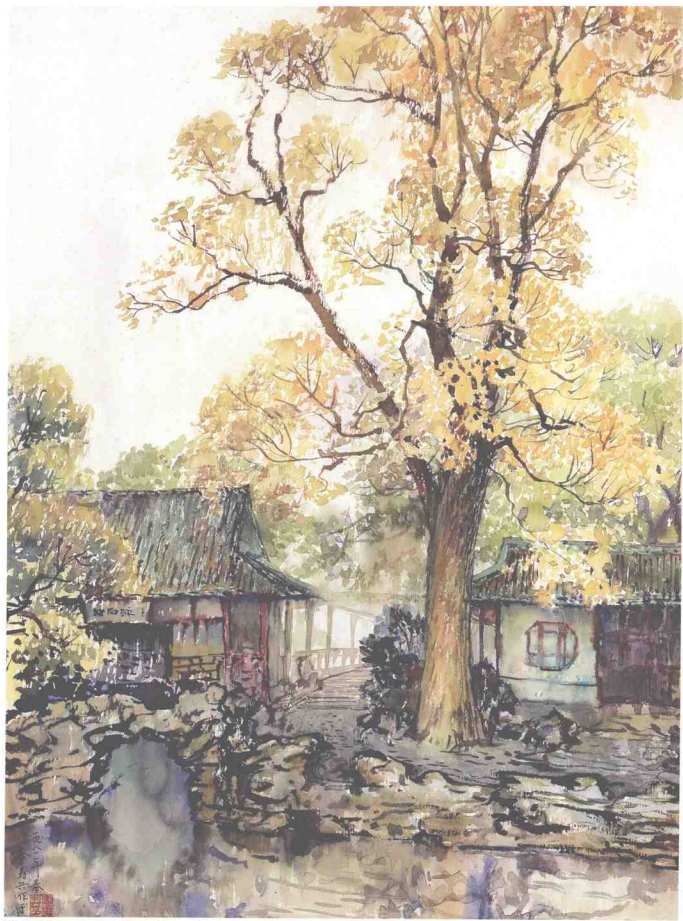
春申洞 Chunshen Ravine 240 × 160mm
1964. (水彩/Water Color Painting)



太湖 Taihu Lake 215 × 325mm 1974. (水彩/Water Color Painting)



沉思羅漢 Arhat in Deep Meditation 295 × 200mm 1974 (水彩/Water Color Painting)



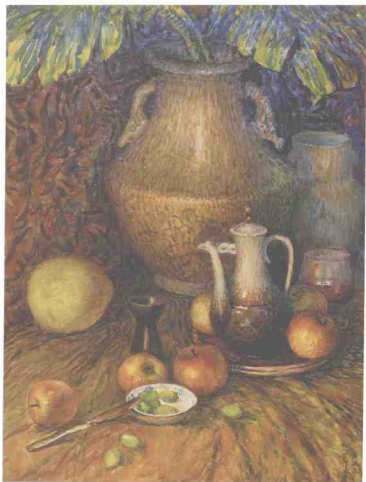
春到醉白池 Springtime in Pond Zui bai chi 485 x 350mm 1981 (水彩/Water Color Painting)



天平秋林 Autumn Forest in Tianping 350 × 420mm 1973 (水彩/Water Color Painting)



牡丹 Peony 325 × 395mm
1975 (水彩/Water Color Painting)



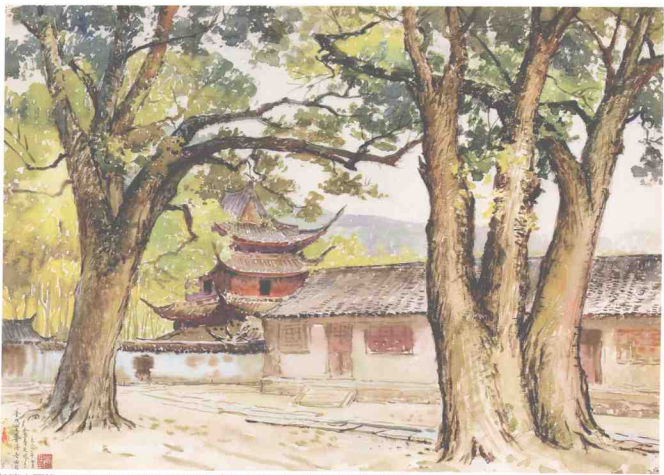
大花瓶静物 Still Life with Big Vase
895 × 530mm 1981 (水彩/Water Color Painting)



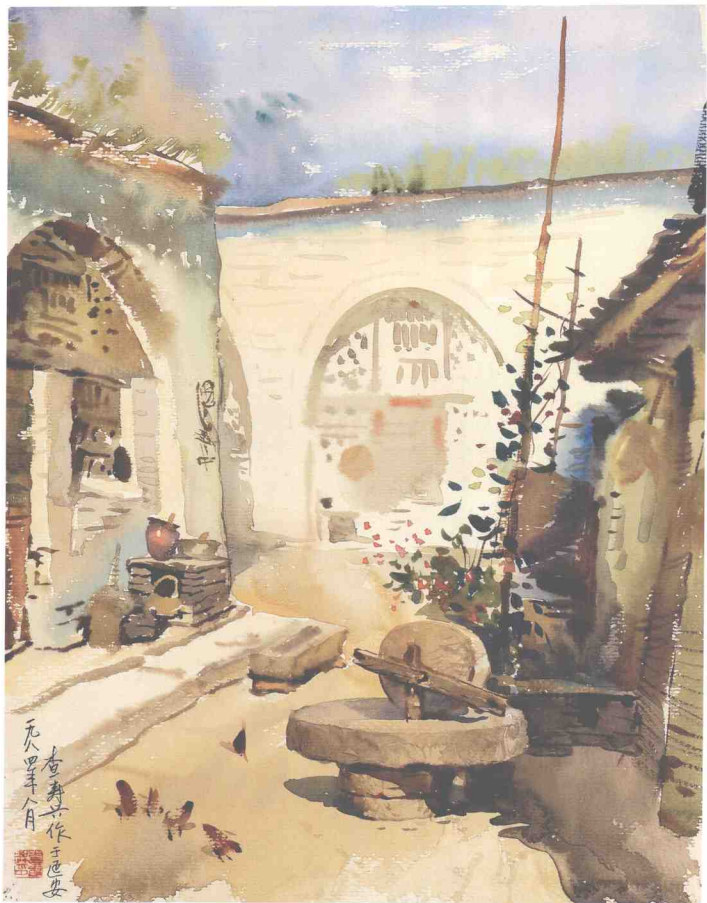
襄陽路之雪 Snow of Xiangyang Road 376 × 435mm 1977 (水彩 / Water Color Painting)



小树林 Grove 260 × 440mm 1979 (水彩/Water Color Painting)



普濟寺雨後 After Rain Puji Temple 390 × 545mm 1981 (水彩/Water Color Painting)



延安農家 Farmhouse in Yan'an 395 × 300mm 1984 (水彩/Water Color Painting)



鸡冠花 Cockscomb
355 × 365mm, 1977
(水彩/Water Color Painting)



花房春暖
Warm Spring in Greenhouse
380 × 475mm 1979
(水彩/Water Color Painting)