

# 上海中国画院艺术论文集

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# 上海中国画院 艺术论文集

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## 上海中国画院艺术论文集

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## 序一

施大畏

半个世纪的风雨历程，半个世纪的辉煌成就，上海中国画院走过了不平凡的五十年。

今天，回眸这段岁月，如歌如画。其中的风云际会、波涛起伏，蕴含着多少艺术家的孤寂和坚韧、艰辛和期待、荣耀和梦想。人生与艺术的精彩跌宕，一幕幕更迭上演，终于汇成了绚烂的华彩乐章，令人荡气回肠。

从书画精英汇聚画院开始，创新，便成为他们艺术实践的主旋律。

承前启后、构建当代、开辟未来，是画师们的艺术追求，也是感恩生活、回报社会、服务人民的责任使然。

老一辈画师们近半个世纪以来的创作，是二十世纪画坛多样风格的缩影，也是东西方文化冲突、交融的时代缩影。时代的变革、社会的更替，使他们更加深入地接触到现实生活，也使他们的作品在凸现艺术家的创新个性的同时，更呈现出鲜明的时代特征。

新一代的画师们正在开拓着自己的艺术领域。他们视野开阔，观点新颖，思路活跃，原创能力强，表现方式也更加多样化。在社会转型期间，在各种艺术思潮相互激荡的背景下，他们或是在探究生命的价值、人与大自然的关系；或在重新审视文明的意义、命运的力量；或是在水墨与宣纸之间探索新的、微妙的关系；或是在材料、表现手法上尝试进一步的拓展。民族性的把握、时代感的体现，多元化的探索、个性化的实践，他们在继承优秀传统文化的同时，又具有明显的与时俱进的特色。

上海中国画院的艺术家们坚持书画的民族品格、坚持艺术的时代精神，他们以丰硕的艺术成就，谱写着海上绘画的新篇章。

## Preface

Shi Dawei

Half a century of memorable time, and half a century of glorious achievements. That's an extraordinary fifty-year Shanghai Chinese Painting Academy has just experienced.

In retrospect, the years passed were unusual and extraordinary. The solitude and tenacity, hardship and expectation, glory and dream of masters and artists are embodied here. The ups and downs in life and art are staged here, acts and acts, ultimately composing splendid symphony.

As painters and calligraphers gather here, innovation and creativity constitute the essence of their artistic practice.

Inheriting the tradition, building the contemporary, and exploring the future, are in the pursuit of the artists who appreciate the life and serve the people.

The works of first generation artists are the epitomes of multiple genres of Chinese paintings in the 20<sup>th</sup> century, vividly reflecting the exchange and integration of oriental and western culture. As time goes on, the artists devote themselves to the society, thus their works featuring the time as well as the individuality.

The new generation artists are exploring new horizons. They are broad in vision, original in views, active in creation, and diversified in expression. In this transitional period, various art genres coexist and competes: some artists explore the value of the life, and the relation between human and the nature; some examine the significance of civilization, and the power of destiny; some quest for the delicacy between the ink and rice paper; others strive for further advancement in materials and expression. Inheriting the fine tradition and keeping pace with the time, their diversified works reflect nationality, individuality and the time.

Adhering to national spirit and the time, the artists of Shanghai Chinese Painting Academy have achieved great success, thus composing a new chapter in the genre of Shanghai painting.

## 序二

丁羲元

上海中国画院自筹备建院已欣逢五十大庆，这是值得纪念的。五十年对于中国绘画史源远流长的五千年相比，不过是短暂的一个时期，但对于现代美术史来说，却是经历了最为辉煌的一段历程。上海中国画院从当时来说几乎可以占有画坛的半壁江山，画院涌现出许多杰出的画家，影响及于海内外，可谓画坛之重镇。为了回顾这一光辉的令人激动的历程，画院决定出版大型的作品集，来展示和总结已经取得的成绩，从而发扬光大，为迈向新的五十年而阔步向前。

—

上海是中国现代美术的发源地，就绘画而言，上海也有着极为深厚的优秀传统。在近代随着上海的开埠和经济崛起，上海在数十年间一跃而成为世界一流的大都会，在绘画上出现了著名的“海上画派”即“海派”，出现了影响近现代艺术的许多杰出大师，这是上海画坛永远为之自豪和光荣的。

上海本来就是人文荟萃、墨缘深厚的地方。自北宋米芾至明代董其昌，已是古代的遥远遗踪，但至清末近代，上海周边的如松江派、华亭派、太仓娄东派，更远的江浙一带的画派，都为上海画坛的繁荣兴盛提供和准备了条件。上海中国画院建院时的许多前辈画家，都是这些优秀传统的直接继承人和有关当事人，他们在书画艺术上积学丰厚，敢于创新，独树一帜，而且在文人综合学养上，也是饱览博识，涵茹放达，在诗书画印四者的融汇发展上各显其长。尤其在理论的探求上，对画史画论的研究，对古今书画的鉴定赏析，对中外艺术的比较、翻译、著述，对时代新风的感悟和开拓等等方面，上海中国画院可谓人才齐集。老一辈的画坛大师名家如丰子恺、贺天健、吴湖帆、刘海粟、沈尹默、伍蠡甫、林风眠、谢稚柳、沈子丞以及翁闳运、邵洛羊以及程十发等等，都是兼擅画论，精通画史和美术理论的人物。他们在书画创作之外，都有许多书画史论的著作，这是当代美术史极为宝贵的财富，值得我们认真地整理和发扬。除了老一辈画家和理论家之外，二十世纪以来，上海中国画院特别注意理论人才的培养和理论队伍的建设。因为书画艺术实践与艺术理论的结合是推动艺术创作和发展不可分割的两翼。八十年代以来，随着改革开放大好形势的发展，画院的理论队伍也更加充实壮大，也更加年轻化，出现了一批专家如朱朴、韩天衡、丁羲元、卢辅圣、毛时安、江宏、邓明、陈翔等，画院理论队伍老中青结合，呈现出老树着花无丑枝、新枝迭现斗芳菲的喜人情景。

上海中国画院虽然并未标研究院之名，却有研究院之实。五十年来，画院对理论的研究一直投以十分的关注，画院画师出版的论文集，包括书画篆刻论、艺术散文论、画语录等不下百种。至于发表的理论文章、画评、序论等则见诸海内外各类报章期刊杂志，其数实难统计。即如近二十年来，画院出版的带有研究性的画集、文集即有《美术文集》、《林风眠作品集》、《传承与创新——陈洪绶任伯年程十发的艺术》、《春华秋实——上海中国画院珍藏精品》等等。至于画院所出的院刊《上海中国画院通讯》至今也已出版了22期，已多次举办“丹青五百年”的专题学术展览等等。

略记以上种种，是非常令人欣慰的，同时也更觉得画院在艺术理论的建树方面仍大有可为，任重道远。

二

从上海中国画院画师在理论研究上取得的成果和表现的种种个性特色来看，其中也有许多共同的特点，可

以加以总结的。

首先,诸多理论研究、探求和表现,体现了非常全面而深入的特点。画院的名家前辈多为学者型,其理论研究涉及到书画篆刻、中外美术史、美术理论、技法、画论、美学、鉴定、欣赏以及翻译介绍等许多方面,极为全面。如果逐细分析还可包括更广的领域,特别在西方绘画的翻译、介绍、比较研究等方面,丰子恺、伍蠡甫、林风眠、刘海粟等都是开风气之先的领军人物。在古书画鉴定和美术史研究以及理论探讨方面,以谢稚柳、贺天健、邵洛羊等为代表,都是国内的权威人物,诸多研究均达到领先水平。其它在篆刻、书法以及艺术理论研究方面,皆为如此。

上海中国画院的书画家、理论家对理论的研究所达到的境界,不但在上海,即使以全国来观之,也是非常突出的,代表的是国内一流的水准,而且全面深入,其影响及于海内外。这在上海中国画院建院五十年来,是非常重要的成就,理论队伍和实绩,是画院足可引以为荣的一个方面。

世纪之交,伴随着社会的深刻变革,美术思潮风云激荡,画院的中青年一代在理论研究上,积极寻求新的角度、新的方式,以更加新型的知识结构、更加宽广的探索视野,重新审视传统、关注当下。如毛时安以文艺批评入手,转涉美术理论,而卢辅圣则由绘画史论的研究上升到哲学层面的思考。他们以大观小,以纲驭目,取得了令人瞩目的成就。

其次,在理论与艺术实践的结合上,融而为一,相与生发。画院的许多理论著作,均出自名家巨匠多年艺术探求的经验总结,出自前瞻性的认知和自我领悟。如林风眠、刘海粟、丰子恺、程十发、朱屺瞻、贺天健等都是画坛宗师,开一代新风的大画家,但是他们在作画之先,早就注重理论的研究,认识到理论对绘画实践的重要意义。它山之石,可以攻玉。有些是直接从西方艺术来借鉴和汲取其中新的蕴含,融汇中西,从而为中国画的创新探寻途径。老一辈画家甚至将理论看得更高,对画史画论探讨的热情可谓持续一生。如



推敲再三——画师参与编写《辞海》条目  
Painters Compiling the Terms of Cihai



高朋满座——刘海粟与画院画师谈艺  
Liu Haisu and the Painters Exchanging Views on Art



真知灼见——韩天衡、毛时安在画院艺术座谈会上  
Han Tianheng and Mao Shian on a Symposium

谢稚柳，其书画本已自成一家，而且在海内外也获极高评价和定论，但他却将书画作为“余事”，而将古书画研究鉴定为主业。伍蠡甫本也是丹青名家，“彩笔昔曾干气象”，早在四十年代在重庆就曾举办个人画展，郭沫若、徐悲鸿等为之赞许。但他一生以名教授自许，所作画论画史研究，朱光潜称赞为“都是根据亲身创作经验的深中肯綮之谈”。这一评价，不但适合伍蠡甫，而且对画院所有理论名家的研究都是适合而中肯的。画院的诸多老中青的理论家，除了理论之外，在书画方面也都有一手，这也不能不说是令人欣喜的事。

第三，画院理论研究也无不与时代精神相结合。中国绘画史发展历经数千载悠

悠岁月，其中一个传统就是“笔墨当随时代”，绘画必须反映新的时代，体现时代的精神。理论研究也是如此。画院自建立以来，历经社会发展，时代变迁，又遇上改革开放的新世纪，因此艺术及理论的发展，也是与时代同步。画院的艺术创作和学术研究特别重视艺术的时代性，重视内容对艺术的发展作用，重视时代精神的反映。所以绘画和理论双管齐下，充分表现伟大的时代，表现新的生活和人物，表现新的审美风格。理论研究也正是紧密与时代、生活和艺术创作相连。近年来每年年初的创作研讨会，以学术领衔，研讨画院的研创方向，将理论探求与创作实践紧密结合，这也是开了良好的新风，值得肯定的。

第四，画院画家整体的研究力量强，综合素养高，在理论探求上有很高的自觉性。如上文所述的诸家，均各有著述和建树，但在此外，还有许多名家由于种种原因，未能列入此册。如著名画家吴湖帆，熟精画史，尤于鉴定收藏在国内也是名重于时的。他对画史画论的大量论述，均散见于他的题画题跋之中，至今海内外有关人士已相当注意，如何更快地整理成帙，是当务之急。又如唐云，也有许多画史画论之文字未及整理，他的收藏鉴定，眼光均为一流，尤其品位之高、鉴藏之雅、识见之超卓，实可与其画名相埒。他珍藏的八大、齐白石诸作以及曼生壶等紫砂、茗器，在鉴藏界均奉为典范。再如王个簃，也有许多书画论述的文章，散见于各处，已集的文集，并不完整。他对吴昌硕的许多研究论文、序言、回忆录等，是极为重要的史料。他对书画款识等艺术直至技法的研究，都是一生经验之总结。吴湖帆、唐云、王个簃，他们的丰富收藏，也与刘海粟、程十发一样，都捐赠给了国家，成了人民珍贵的瑰宝。其中所显现的他们眼光、修养、人品都是可作楷模的。在捐赠收藏的名家之中，当然还有朱屺瞻、吴青霞等人，其感人之处同样是值得赞扬、总结的。

另外在画史、绘画技法等方面，许多画家都有认真的探求。如陆俨少的《山水画刍议》以及《山水画的笔墨运用》、《六法初讨》等都有着理论和实践的价值。至于画家的许多教授技法入门的普及读物，其中也有丰富

的画史画论见解在，不应忽略的。如江寒汀、俞子才、乔木等等名家都有课徒画稿。画院众画家对文人画的深入探究，对文人品位的雅好，对中国画传统的诗书画“三绝”的认知，以及对诗书画印四者融为一体的追求，都有大量值得追踪的素材。书画家更兼诗才的大有人在，如吴湖帆、刘海粟、周炼霞、唐云、王个簃、谢稚柳、翁闿运、程十发以及卢辅圣等，比比皆是。其中出版有诗词集的，有孙雪泥《雪泥诗集》、吴湖帆《佞宋词痕》、谢稚柳《壮暮堂诗词集》、王个簃《霜茶阁诗集》以及丁羲元《晚听斋诗稿》等，其中不乏有画史画论的诸多精辟见解。

上海中国画院建院五十多年，在各方面包括在理论研究方面取得的成就是辉煌的。在展望新世纪新的五十年之际，未来一定会更美好。正如已故的名誉院长程十发先生所说：“时间的概念只有过去、现在和未来。这时间的变换也仅仅在一眨眼之间。我们要珍惜过去，寄希望于未来，珍惜瞬息之间的现在。”要利用各种条件，“为振兴中华文化取得优异的成绩”。



以艺会友——中日画家在画院热烈交流  
Exchanging Views on Art with Japanese Painters

# Preface

Ding Xiyuan

It is worthwhile to celebrate the 50th anniversary of Shanghai Chinese Painting Academy (hereinafter referred to as SCPA). Compared with the long painting history of 5,000 years, 50 years is only a short span. However, the period doubtless constitutes a splendid stage in the history of modern art. During the period, SCPA could safely claim to hold the half sky of the then painting circle. It produced a number of excellent painters whose influence could be felt both at home and abroad. It is never an exaggeration to call SCPA as a stronghold in the painting circle. In order to review the splendid and exciting stage, SCPA is resolved to publish a large-scale selected works of our painters. We attempt to demonstrate and sum up achievements score and carry forward the fine tradition so as to stride on the road to more prosperity in next 50 years.

I

Shanghai is the cradle of the modern art in China. In terms of the painting alone, Shanghai boasts the profound and fine tradition. With the opening of ports and the economic rise in modern times, Shanghai evolved into a world-class metropolis within several decade years. In the painting circle there emerged the famous 'Shanghai School of Painting' (abbreviated to Shanghai School) that cultivated many masters who have exerted great influence over modern art. It is what Shanghai painting circle is proud of.

Shanghai itself is traditionally profound in humanities and painting. Its origin can be traced back to Mi Fu in the Northern Song Dynasty. From then on, the tradition has been carried forward to Dong Qichang in the Ming Dynasty until the late period of the Qing Dynasty when the 'Songjiang School', 'Huating School' and 'Loudong School in Taicang' around Shanghai, even the painting schools in the farther Zhejiang Province and Jiangsu Province provided the favorable conditions for its prosperity. Many painters of the older

generations at the founding of the SCPA were immediate successors of the fine tradition. Some of them themselves were the privy C of the painting tradition. These painters are not only rich in the knowledge of painting but also bold in renovating and developing unique style. In particular, they are excellent in comprehensive humanistic quality, extensively knowledgeable and unrestrained by traditions. They attempt to integrate four forms of art: poetry, calligraphy, painting and carving and show their special incli-



少长咸集——画院创作座谈会上老中青艺术家相聚一堂  
Symposium on Creation in 2005

nation to one form of art. Especially they study the history and theory of the painting; appraise and appreciate the ancient and existing calligraphy and painting; compare, translate and write about the Chinese art and its foreign counterpart; as well as perceive and exploit fresh trend in the new times. In a word, SCPA is a pool of talents. The masters of older generations, such as Feng Zikai, He Tianjian, Wu Hufan, Liu Haisu, Shen Yinmo, Wu Lifu, Lin Fengmian, Xie Zhiliu, Shen Zicheng, Weng Kaiyun, Shao Luoyang and Cheng Shifa, are also good at the theory of painting. They are versed in the history of paint and the theory of art. In addition to the creation of calligraphy and painting, they author numerous books on the history and theory of calligraphy and painting. As precious treasure to the contemporary art, these books deserve to be carefully coordinated and carried forward. In addition to the painters and theorists of the older generations, SCPA has direct special attention to training the art theorists and constructing theoretical team. The integration of artistic practice and theory of calligraphy and painting is crucial to promoting the artistic creation and development. Ever since the 1980s, the theorist team has been stronger and the theorists have been younger as motivated by the favorable situation of the reform and opening up. A crop of experts such as Zhu Pu, Han Tianheng, Ding Xiuyan, Lu Fusheng, Mao Shi'an, Jiang Hong, Deng Ming and Chen Xiang, were cultivated. The age pattern is reasonable on the theorist team, yielding the encouraging situation where old painters still produce excellent works and new painters engage in friendly competition.

Despite the title, SCPA hasn't marked the name of academy, in fact, it operates as an academy. Over the past 50 years, the Academy has devoted much attention to theoretical research and its painters published no less than 100 theoretical works on calligraphy, painting and carving, the selected works of artistic essays, and quotations. As for the theoretical articles, commentaries on painting, prefaces, they were carried in all kinds of domestic and foreign papers, journals and magazines. For the recent 20 years alone, the Academy has published the research-oriented works of painting and anthologies such as *Essays on Art, the Works of Lin Fengmian, Inheritance and Renovation - the Art of Chen Hongshou, Ren Bonian and Cheng Shifa, Spring Blossoms and Autumn Fruits - Selected Works of Shanghai Chinese Painting Academy*. As far as our journal 22 issues have been published up to now. In addition, the theme-based academic exhibition entitled the Painting over the Past 500 Years has been held several times.

The above brief account is very encouraging. However, more achievements in artistic theory remain to be scored. It is really a long way to go.

## II

Some common features can be summarized from the various characteristics of the achievements in theoretical



切磋琢磨——研讨画院艺术创作  
Symposium on Creation in 2006



神驹之言——陈佩秋论艺  
Symposium on Chen Peiqiu's Art



群贤毕至——画院画师队伍汇聚了各具所长的艺术家  
Group Photo of the Painters of the Academy

Academy is also quite prominent not only in Shanghai but also in the country as a whole. It represents the first-class level in China. Besides, as the researches go deeper, its influence has been spread overseas. This is a very important achievement scored by the Academy over the past 50 years since the founding of the Academy. The competent theorist team and wonderful theoretical achievements are one aspect the Academy is proud of.

With the deepening reform of the society and the variation in the artistic thoughts at the corner of the century, the middle-

research and the performances of the painters at the Academy.

Firstly, many theoretical researches and inquiries are featured by comprehensiveness and profundity. The masters of the older generations are most scholarly. Their theoretical researches involve such a comprehensive range of aspects as calligraphy, painting and carving, the art history in and outside China, artistic theory, artistic technique, painting theory, aesthetics, appraisal and appreciation of the works of art, translation and introduction. The further analysis will enable us to discover that such pioneers as Feng Zikai, Wu Lifu, Lin Fengmian and Liu Haisu also set their feet in a wider fields, especially of the translation, introduction and comparative study of western painting. In terms of the appraisal of ancient calligraphy and painting, the study on the art history and theoretical inquiry, Xie Zhiliu, He Tianjian and Shao Luoyang are the representatives and the authoritative figures at home. Among their researches some are internationally advanced. The same is true of the researches on carving, calligraphy and artistic theory.

The theoretical attainment acquired by calligraphers, painters and theorists at the Aca-

aged and younger painters at the Academy make the necessary adjustment by approaching the theoretical study from new perspectives, updating their knowledge structure, taking a wider exploratory vision, reviewing the tradition and giving attention to the current trend. For Mao Shi'an for instance, he proceeds from the literature criticism to approach art theory. And Lu Fusheng lifts his research on the painting history onto the philosophical plane. Both of them investigate the art from wider perspectives to reap the impressive achievements.

Secondly, the painters have been engaged in the project of integrating art theory and practice. Many theoretical works are the summarizations of the artistic inquiries by the masters and their prospective cognition and enlightenment. For masters such as Lin Fengmian, Liu Haisu, Feng Zikai, Cheng Shifa, Zhu Qizhan and He Tianjian, these great painters not only initiated the new painting trend, but also valued the theoretical research and recognized the significance of the theory to the practical painting prior to their practice. As a Chinese saying goes, "A stone from other hills may serve to polish the jade of this one." Some theoretical achievements are the immediate products made after their borrowing the western art, drawing on new connotation and integrating the western art into the traditional Chinese painting. It is a new approach to the renovation of Chinese painting. The painters of the older generations even pushed the theory up to a higher plane and devoted all their life and vigor to the discussion on the history and theory of painting. Xie Zhiliu is one of them. He has developed his own styles of both calligraphy and painting, which earn him a high appraisal and definitely positive judgment. However, he considers calligraphy and painting as his hobbies during the spare time and instead, he treats as the principal undertaking the research and appraisal of the calligraphy and painting produced in ancient times. Wu Lifu himself is a master of painting. In his practice, he applied the force quite vigorously to produce the imposing painting. As early in the 1940s, Wu held personal art exhibition where his works were praised by such celebrities as Guo Moruo and Xu Beihong. Despite his reputation as a celebrated painter, he preferred to style himself as a professor. He devoted all his life to the research on theory and history of the painting and his research results were praised by Zhu Guangqian as the profound and genuine reflections on his own creation experience. I think, the appraisal, pertinent and appropriate, is not only given to Wu but also to all art theorists at the Academy. We are delighted that the theorists of all ages at our Academy are good at practical painting, in addition to the theoretical research.

Thirdly, the theoretical researches at our Academy are always integrated with the ethos of the times. The Chinese painting can be traced back to several thousand years ago. One painting tradition is the painting shall be related to ethos of the times, that is to say, the painting shall reflect the reality in a new age and represent the ethos of the times, so does the theoretical research. The Academy was established



各抒己见——画院创研室业务探讨  
Members of Creation and Research Department Exchanging Views on Art

precisely when the new China was found. Later on, it developed in new epoch of the reform and opening-up in China. The development of the art and its theory shall keep pace with the times. Therefore, special attention shall be directed to the ethos of the art in the artistic creation and academic research, the importance of the artistic content to the artistic development be valued and the ethos of the times be reflected in the artistic works. In terms of both practical painting and theoretical research, they shall fully represent the ethos, new life and persons, new artistic taste and style in such a great age. Besides, the theoretical research shall also be in close link with the times, life and artistic creation. The annual creation workshop was held at very beginning of each year in the recent years. Headed by the academic agenda, the workshop was intended for exploring the directions of the research and painting practice and for the close integration between the theoretical inquiry and creation practice. Hence, the workshop is worth holding for it has initiated a favorable trend.

Fourthly, the painters as a whole at the Academy are of powerful strength of theoretical research and the high comprehensive quality. They are highly conscious of theoretical inquiry. The aforementioned painters have produced both theoretical and artistic works. It is a pity that there are still some noted painters who are not listed in this book for whatever reasons. I would like to take Wu Hufan for instance. As a famous painter, he is versed in the painting history and domestically famous for his ability to appraise the collections. However, his comments on the history and theory of the painting are scattered over his inscriptions on and postscripts to the paintings. Some people at home and abroad have noticed to his comments on painting. So it is a top priority for us to coordinate his comments into a book as soon as possible. Another case is Tang Yun. His comments on the history and theory of the painting also remain to be coordinated. He has a first-class eye for the collections. His artistic taste, elegance and excellent appraisal can be matched with his painting works. He has collected the works by Zhu Da and Qi Baishi, and tea pots such as pure purple clay tea pot named 'Mansheng', all of which are held as the model collections in the field of collection appraisal. One more example is Wang Geyi whose articles on the calligraphy and painting were also scattered here and there. His surviving anthologies were not complete. It is worth noting that his research papers, prefaces and memories about Wu Changshuo were held as important historical materials. Besides, his study on the art and technique of the calligraphy and painting design represented the summarization of his personal experience. Wu Hufan, Tang Yun and Wang Geyi all had rich collections, but they, like Liu Haisu and Cheng Shifa, donated to the country their precious collections which have become the treasure in the exhibition hall to be appreciated by the public. Their taste, cultivation and personality can serve as a good example for us to follow. Certainly, there are still other masters such as Zhu Qizhan and Wu QingXia who also donated their collections. Their moving stories of the collection donation are worthwhile to be praised as well.

Many painters apply themselves to the inquiry on the other aspects such as painting history and technique. For instance, Lu Yanshao published his works or papers named *A Superficial Discussion on Landscape Painting*, *the Skills of Brush and Ink Application in Landscape Painting* and *A preliminary Exploration on Six Techniques*, all of which are of value to the theory and practice. Even in the popular readings on the painting techniques still abound the insightful comments on the theory and history of the painting. These comments shall not go unnoticed. Such masters as Jiang Han ding, Yu Zicai and Qiao Mu published their manuscripts to guide the beginners to start from ABC of the painting. Large quantities of materials reveal the painters' deep inquiry on the literati painting,

the preference to the literary taste, and the cognition of three unique skills of poetry, calligraphy and painting in the Chinese painting tradition and the pursuit of the integration of four forms of art: poetry, calligraphy, painting and carving. Besides, there are a lot of calligraphers and painters with poetic talent, Wu Hufan, Liu Haisu, Zhou Lianxia, Tang Yun, Wang Geyi, Xie Zhiliu, Weng Kaiyun, Cheng Shifa and Lu Fusheng, just to name a few here. From these poet painters, some published their poems in the form of book, such as Sun Xueni (*The Poems of Xueni*), Wu Hufan (*Ning Song Ci Hen*), Xie Zhiliu (*Zhuang Mu Tang Poems*), Wang Geyi (*Shuang Tu Ge Poems*) and Ding Xiyuan (*Wan Ting Zhai Poems*). In these works, there are a few incisive comments on the history and theory of the painting.

SCPA has scored splendid achievements in all aspects including theoretical research over more than 50 years since its establishment. When looking forward to the following 50 years, we hold the prospect for the Academy will be all the better. Mr. Cheng Shifa, the late honorary president of the Academy, is quoted as saying, "there are only three concepts of the time, the past, the present and the future. Since the temporal switch is as quick as an eyewink, we shall cherish the past, avail ourselves of the transient present and place our hope on the future." We shall make use of all kinds of conditions, to "acquire the superior performance for the rejuvenation of the Chinese Culture."



探幽抉微——画院的创作座谈会上学术气氛浓厚  
Symposium on Creation in 2007

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