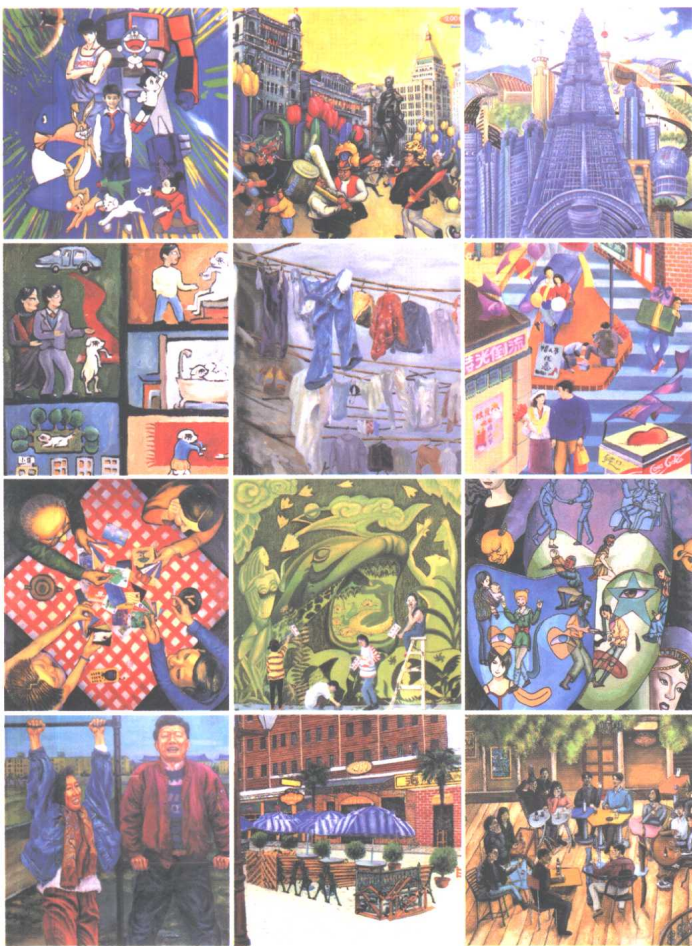


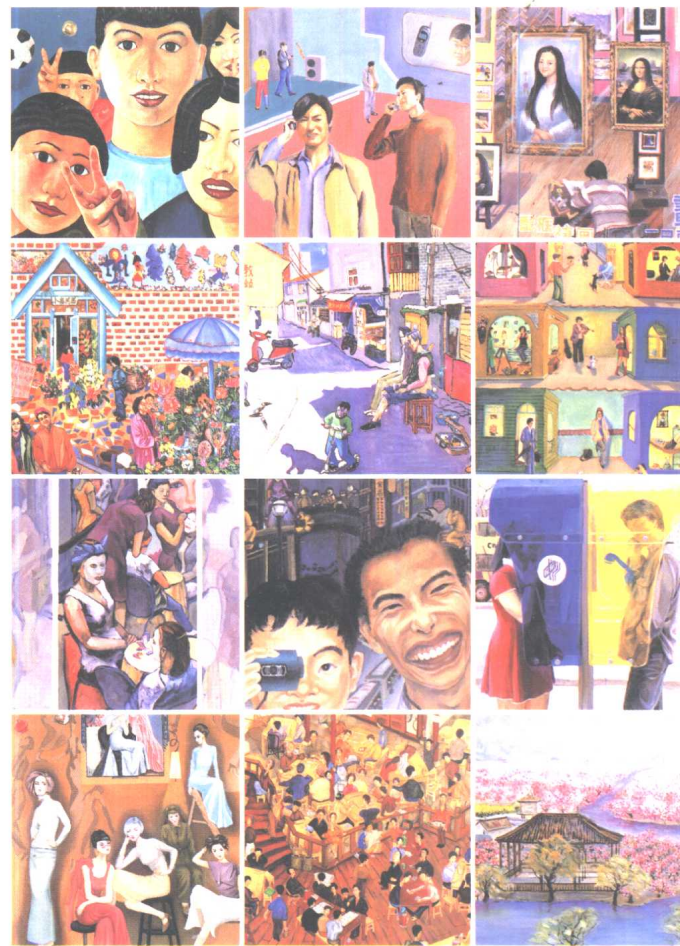
ARTS AND CRAFTS



新上海百美图

世纪之交

上海



上海教育出版社

上海百多图

劉旦宅

江苏工业学院图书馆
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——上海师范大学艺术学院美术教育本科班命题毕业创作集

刘大鸿 黄启后 编

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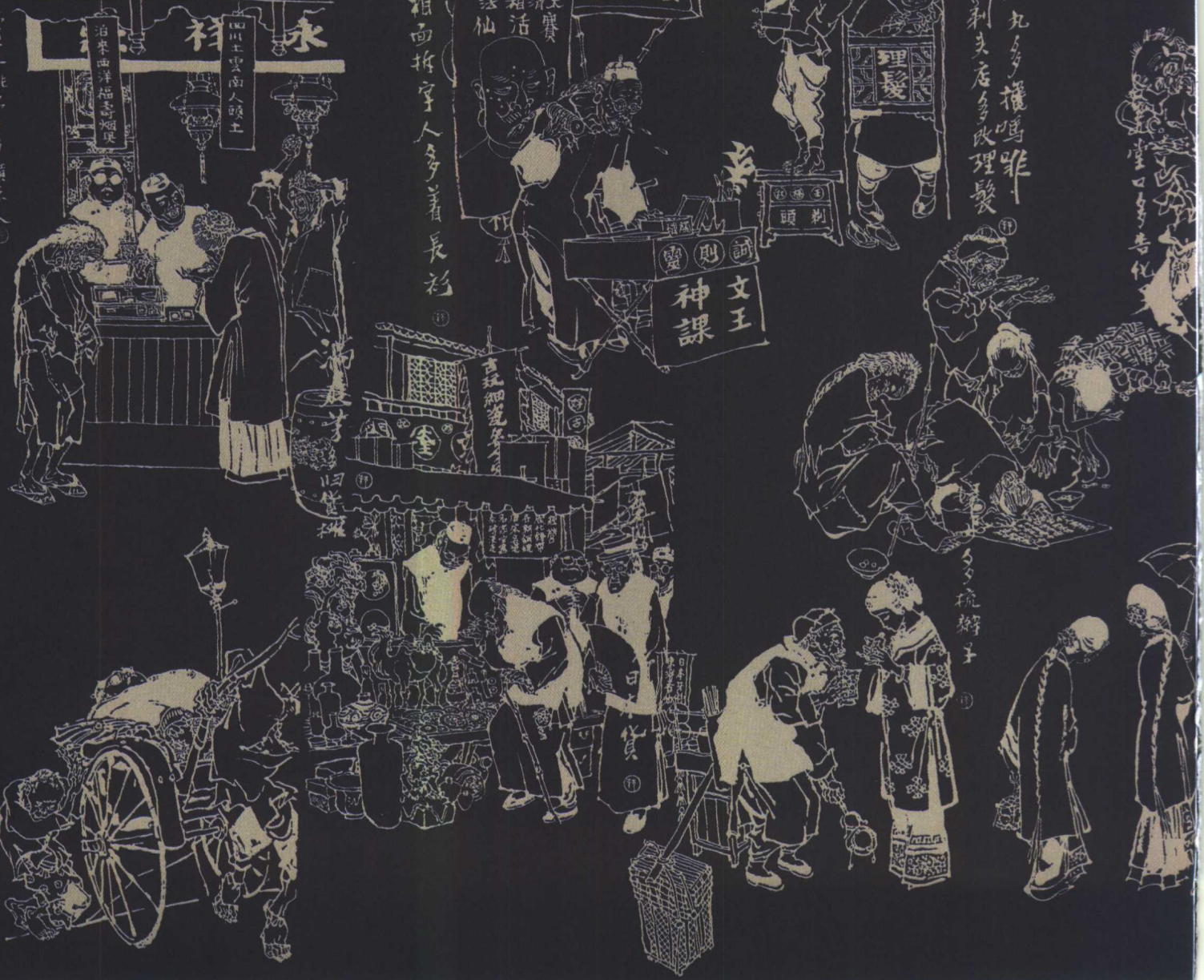
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前言

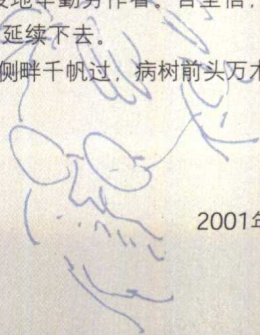
上海师大艺术学院美术系的刘大鸿和黄启后老师在指导数届毕业生的创作时，均以“新上海百多图”命题并以此为题材进行艺术实践，积累了丰富的经验和作品，欣闻结集出版，可庆可贺。以一校的学生作品汇成画面世公众，实属难得。历来，美术院校在课堂上开展的基本功习作训练与从现实生活中撷取素材引导主题创作时总有失偏颇。尤其在艺术渐趋多元化的今天，在校期间教师如何发挥主导作用，指导艺术学子把握好这两者的关系似更难适从了。所以，创作命题画更是少有问津者了。即将呈现在读者诸君面前的《新上海百多图》该是多么不易矣。这全是上师大艺术学院教师们可贵的责任心并持之以恒的毅力所致。更可喜于有了上师大这个教学氛围和当今宽松和谐的社会大环境的保证。非此，决无本画集。

吾曾于上世纪八十年代依据清末小说家吴研人所著的《沪上百多歌》绘制了组画《新绘旧上海百多图》。本人就生活在吴先生笔下的上海。自一八四零年后，上海沦为半封建、半殖民地的十里洋场，一时光怪陆离。社会内在本质似乎更趋凝固，遂无新机与发展了。所以当吾懂事伊始，吾记忆里的上海与吴先生描述的彼时上海相比，种种社会百态无多差异。一场场改朝换代的社会更迭，惟独显男人们少了一条累赘的辫子而已。今天上师大的同学们又在绘制新的上海百多图，是画那新上海的种种百态，当然不能与旧上海的怪异病态同日而语了。当今的上海自国门洞开改革建设以来，日新月异，已成为世人瞩目的英姿勃发的大都市。欣欣向荣的上海毕竟是由畸形的旧上海延续过来的，昔时残存的污泥浊水和种种暂不合时宜的社会负面现象，不时沉渣泛起。这在时代变革之际亦在所难免。但见怪不怪熟视无睹决不应是吾辈的态度。看，这些年轻的艺术学子们从耳濡目染的现实或本可忽略的生活现象中，以独到而敏锐的目光捕捉了催人奋进并有警示、反省意味的题材与内容，将其绘成新图，喻世人能剔除积淀的污垢；他们又以良苦药口利于沉痾之用心，让绘画艺术起到该有的教化效用。这片赤诚之心，拳拳之意真是让吾感动良久。艺术的天职为寓教于乐，代代相传的从艺人乐此不疲地辛勤劳作着。吾坚信，“上海百多图”的创作必将后继有人，并会以更新的内涵延续下去。

青出于蓝胜于蓝，今必胜昔，此所谓“沉舟侧畔千帆过，病树前头万木春”，这就是事物发展的规律吧！

戴敦邦

2001年3月29日



PREFACE

For years, Professor Liu Dahong and Huang Qihou from the Art Institute of the Shanghai Normal University have assigned the subject "A Mosaic of Mores in New Shanghai" to students for their graduation creations and have given timely instructions in their practices from which an abundance of experience has been accumulated. Much to my delight, the two professors have recently compiled and published an album of students' paintings on this subject, on which I'm only too pleased to present my congratulations. It is rather rare and laudable to foreground student's works to the public in the form of album, since art schools have long been lopsided in balancing the relationship between the basic skill training on class and thematic creation on the subjects originating from life. Yet teachers from the art schools may find it especially more difficult to fully display their abilities and direct their students in coordinating this relationship nowadays when art is developing pluralistically, and accordingly, few people are interested in the subject-assigned creation. So *A Mosaic of Mores in New Shanghai*, a book to be presented to the eyes of readers soon, is nothing but a treasure since it is a product of concerted efforts by teachers from the Art Institute of the Shanghai Normal University, who are compelled by their precious sense of responsibility and never-failing perseverance, and more pleasingly, it is a product guaranteed by the favorable teaching ambience of the Shanghai Normal University and the free and harmonious social climate. Otherwise, there would be absolutely no chance for this book.

During the eighties of last century, I created a cluster of paintings on the theme of "A Mosaic of New Pictures about Shanghai", a name naturalized from the book *A Mosaic of Hymns about Shanghai* written by Wu Yanren, a famous novelist at the end of the Qing Dynasty. I myself have once lived in the Shanghai described by Mr. Wu which had reduced to a grotesque and dissipated semi-colonial, semi-feudal business world since 1840 where the social nature is more solidified and new developing opportunities seldom emerged. So since my childhood, the Shanghai in my memory had been almost the same in all aspects as the one described by Mr. Wu at his time. The only change of wave after wave of social revolutions is the disappearance of men's burdensome queues, but all the eccentric and abnormal phenomenon of the old Shanghai are



far from being a match to the present Shanghai's healthy and prosperous developments that find expressions in the re-creation of the subject "A Mosaic of Mores in New Shanghai" by students from the Shanghai Normal University. Today's Shanghai, with its swift changes on each passing day after the open-policy was implemented, has become an inviting and vigorous metropolis of the whole world. However, the present thriving Shanghai is to some extent an extension of the deformed former one, where the sludge and filth together with the incompatibly negative traces left of the old society will frequently stage a comeback to which we should never turn a blind eye or get accustomed though it is inevitable at the epochal moment of reforms. Look, from the imperceptible realities and the negligibly tiny interludes of life, these young art students, with their unique and acute insights, have captured propelling, warning and introspectively profound subjects and contents on which they have created new pictures assisting people to get rid of the long-deposited sludge and filth; with the intention and determination of remedying a chronic disease, these students have refilled the art of painting with the instructive significance. And I was much moved by their absolute sincerity and hearty devotions. The sacred vocation of art is to offer instructions in recreation, and generations of artists have always been enjoying laboring in this field. I believe firmly that there will be no lack of successors for the project of "A Mosaic of Mores in New Shanghai", who will surely continue to inject into it fresh connotations.

The fact that pupils always excel their masters and the present is constantly superior to the past implicate the law of development and there is a poem right in point:

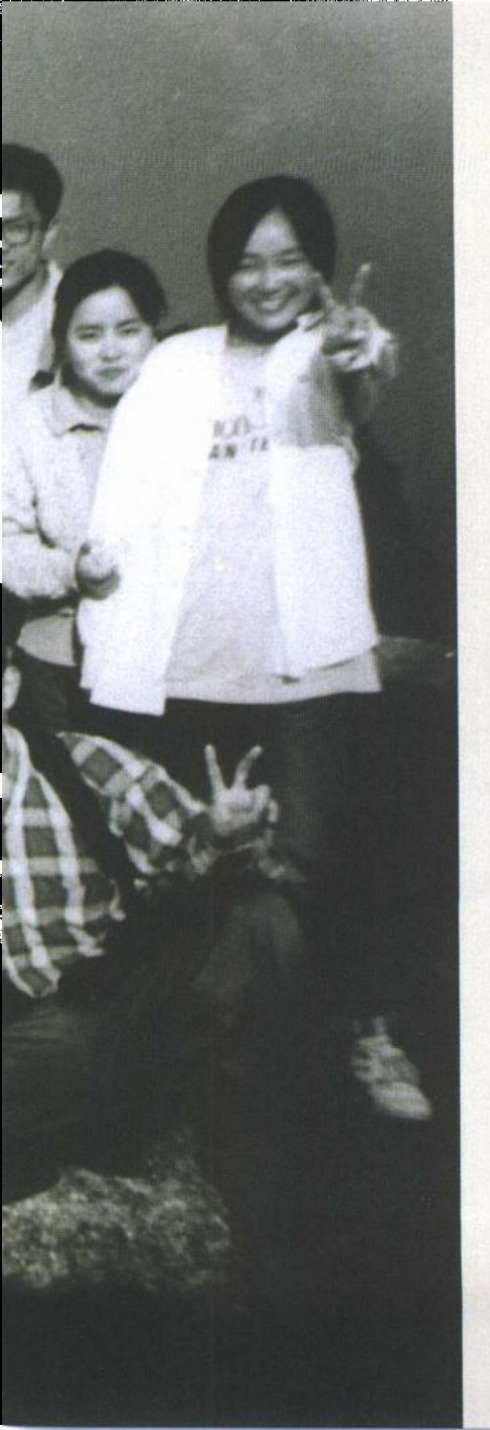
Beside the sunken wrecks thousands of boats sailed past,
By the dead tree a luxuriantly green spring is forecast.

Dai Dunbang

3/29/2001







经验、本领与自由

——闲谈《新上海百多图》

陈丹青

刘大鸿、黄启后两位老师，最近在上海师范大学艺术学院带出一大批学生毕业创作，总题目是《新上海百多图》，图册寄过来，定归要我说几句话——大鸿的挤满人物的创作早已自成门路，我衷心佩服；启后是我在“文革”期间的老友，倾心于将连环画传统与油画熔作一炉，我同样佩服，而他俩教学“治下”的众生居然真的弄出这许多“百多图”，我看了，也只有佩服，所以这委托难推却。

叙事的，情节的，戏剧性的，世俗场面的，人物众多的，大致写实的，略带夸张的图画，如今越来越少见了。原因简单：电视连续剧流行，连环画没落，种种现代主义绘画样式进来，写实的、具象的人物画也便消沉。但大鸿、启后甘愿听由自己的欢喜与主张这样地画下去，在当今纷乱的创作图版中挖出一块小小的，然而热闹泼辣的局面，使我们每看一幅都能渐渐神旺，不断从中找出可笑可憎可喜可怜可爱可悲的故事与细节，回头再看我们眼前的日常“生活”，也就到处看见了可笑、可憎、可喜、可怜、可悲、可爱——这大概就是艺术的一部分魅力吧，虽然这魅力久已被我们忽视，以至视而不见了。

但他俩还不就此罢休，转过来要求学生的毕业创作都来这么弄一场，好不好，对不对呢？

年前我被邀请与上师大艺术学生见面，就有条子递上来，说是都到21世纪了，还硬要学生画命题创作，有没有必要？当时台下坐满学生，身边几位严师，我两面都不敢得罪，都得把话说圆，怎么办呢，但此刻却是忘了怎样回答的——我想，画什么，怎么画，本来是没什么“必要”或“不必要”的戒律，如今作兴“创作自由”，话是没错的，但其实凡是一路画过来的朋友都知道：画什么，怎么画，初学创作的年轻人恐怕个个心里没个谱。去年今年，我的工作室两度招收所谓博士生，给三十几位摩拳擦掌的各地考生出题目，都是无命题，随便画什么，随便怎么画！结果呢，结果十之七八的考生事后抱怨道：啊呀，你苦了我們了，你不出题，我们反而不晓得怎么弄。

艺术是不自由的——人生也不自由。举个极端的例子吧，美国要算是全世界顶“自由”的地方了，有一回，朋友领我去天体海滩开眼界。远远看过去，不得了，沙滩上来来往往的男男女女全部精赤条条，躺着，跑着，还有人在打篮球，真是自由得一塌糊涂，活脱一幅《裸体百多图》。走近了，大概还有五十米的样子，冷不防背后给朋友推一把，说是脱了吧，谁也不会看你的。我吓得掉头就走，为什么呢？第一，我实在难为情，第二，在人人脱光的地方，你不脱，你就冒犯了所有的亚当与夏娃，很不礼貌，很不像话的，你脸皮再厚，也不好意思在一大群光溜溜的人堆里独自穿着衣服走，在他（她）们中间，你没有不脱的自由。为什么呢？道理也简单，假如你敢在纽约最繁华的第五大道精赤条条开步走，警察立刻把你铐起来，因为你冒犯了满街衣冠齐整的人。

自由就是规矩，有了规矩，才有自由。脱衣、穿衣，谁不会？艺术，那是难得多了。

可是像《新上海百多图》这样难的画题，上师大的同学们全都交了差，我以为非常了不起，怎么了不起呢？因为“百多图”太多了，我没法子一幅一幅来夸它好，我就顺着“创作自由”的话题多说几句自己的体会：十九岁那年，我画了第一册连环画，每个人头，每个动作，每块场景，每个道具，以至每一页，都要凭空想出来，再一笔笔画出来，赖也赖不了。连环画尚且如此，何况油画。而连环画画过几本，日后我画油画创作，来个几十人的场面，就有办法对付，有办法对付，我就渐渐地有了那么一点创作的“自由”，因为我手上有了那么一点经验：经验，才是画画最要紧的事情，所谓造型、色彩、构图、观察、取舍、构思，都属于画画的经验。你经验多，本领就大，本领越大，你就越自由，日后你拿这经验，本领怎么用，那是你的天分、才情、志向，加上丰富的经验，都是别人教不会，也取不走的宝贝。我在“文革”中什么都画过，包括骨灰盒，总之，十件有九件是我不情愿画的，但没有这些经验，得不到各种本领，我不会有后来的进步和成熟，所以我还是感谢当年的经验。经验、本领，就像银行里存的钱，看你花在哪里，看你怎么花，那是你的自由——只怕你没钱。

今天，上师大的同学们在大鸿，启后两位老师的压迫催逼下，不管是心甘情愿还是一股怨气，反正终于弄出了花样百出的《新上海百多图》，想必每位同学都已经从中得到这样那样的经验，学到不大不小的本领，来日出息了，成功了，自由了，不管诸位怎么画，画什么，一定会记得这次《新上海百多图》——我猜，凡是看到《新上海百多图》的上海人，也会开颜一笑，高高兴兴看下去的。

2001年4月1日



EXPERIENCE, ABILITY AND FREEDOM

---- A Ramble about *A Mosaic of Mores in New Shanghai*

Chen Danqing

Liu Dahong and Huang Qihou, two professors at the Art Institute of the Shanghai Normal University have turned out in recent years a good number of students, who have presented their graduation works under the general title of "A Mosaic of Mores in New Shanghai". The collection of paintings was sent to me, about which I was asked to say something by way of comments. I admire Dahong's unique style characterized by the crowds of figures in his paintings, and equally do I admire the works of Qihou, my old painting mate during the "cultural revolution." Qihou has ingeniously blended the traditional skills of picture-story books with those of oil painting. Under the joint instruction of both masters, the students have literally done an amazing job. Viewing their paintings, I can express nothing other than admiration.

Pictures such as narrative, episodic, dramatic, secular, multitudinous, roughly realistic and slightly exaggerated ones are increasingly few today. The reason is simple: the prevalence of TV series have resulted in the decline of picture-story books, while a variety of modernist styles have led to the diminishment of realistic and concrete figure paintings. Simply following their own bents and thoughts, however, Dahong and Qihou adhere to their own way. They have dug out a tiny yet hectic and pungent portion out of the plot of present-day diverse and confusing picture creation. We cannot but feel increasingly animated when viewing each of the students' pictures, continually discovering something laughable, detestable, gratifying, pitiable, likable and lamentable. Looking back at our present daily life, we recognize the same something as revealed in those pictures. That might be part of the charm of art, though that part of the charm has long since been overlooked so much so that people have virtually turned a blind eye to it.

However, they both won't throw in the sponge; instead, they require that the students should make a good job of their graduation works. So, can it be otherwise than good?

At the end of last year, I was invited to meet with the art students of the Shanghai Normal University. During the meeting, someone passed a slip of paper to me, wondering whether it was necessary for students to be assigned a topic now in the 21th century. At that time, facing me were lots of students seated in the hall, and next to me sat several of their teachers. In this situation,

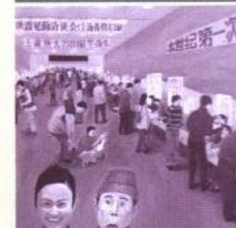


I had to be very tactful lest I should offend both the teachers and the students; if so, what should I do? But then I just told what was in my mind straight out---on what to paint and how to paint. Originally, there were no Dos and Don'ts concerning what to paint and how to paint. It's not wrong to advocate "free creation". But as a matter of fact, whoever does the painting realizes that a fledgling painter might have little amount of confidence as to what to paint and how to paint. I have been privileged to take in doctoral students in my studio since last year. Over 30 of them were so itching to have a go, waiting for me to give them a topic. But I said they could paint whatever they liked---without an assigned topic! Then what was the result? Later on, seven or eight out of ten complained to me, "Oh, you really gave us a hard time! Without a given topic, we are totally at a loss!"

Art is not free, nor is life. Take an extreme example. It's well known that America is counted the most free place on earth. But on one occasion, a friend of mine took me to the Nude Beach, say, to broaden my horizon. When I got there, I was stunned by the scene before me: men and women were coming and going on the beach, all in the nude, some lying, some running, and still others playing basketball. Oh, what a freedom! Crazy! A living Mosaic of Nudes! Nearing them, about 50 meters away, I was all of a sudden pushed by my friend from behind and urged to take off my clothes as not an eye would be turned in my direction. I was so scared that I turned away immediately. How come? First, I really felt embarrassed; secondly, in a place where no one has a stitch on, you have virtually offended all Adams and Eves if you are still dressed. It's rather rude and shameful not to take off your clothes. You'll feel very embarrassed to walk alone with clothes on among the naked crowd of people, however cheeky you are! Apparently, you're not entitled to the freedom of being clothed among the naked people. Why is that so? The reason is quite simple: If you have the audacity to walk stark naked on the Fifth Avenue, the most thriving street in New York, you are bound to be handcuffed in no time by the police because you have offended all decently dressed people on the street.

Freedom, in the true sense of the word, implies rules, without which there is no freedom. To dress or to undress? Everyone can do that. But, art is quite another thing, a hard job beyond the common run.

It is, indeed, something inconceivable that such a painstaking task as "A Mosaic of Mores in New Shanghai" could have been accomplished by the young art students from the Shanghai Normal University, much to my amazement. Why did I say so? The pictures depicting New Shanghai



are too many for me to praise the individual painters concerned. Therefore, all I can do is to share with them my feelings in terms of "free creation". At 19, I finished my first picture-story book. I still remember that it was such a hard job, because at first, I had to conceive each head, each action, each scene, each prop, and even each page, and then to work them out stroke by stroke. That, actually, was the way it all was done! The picture-story book entails efforts, more so does the oil-painting. Because I have done a few picture-story books, so when I turned to oil-painting later on, I was able to handle a picture with dozens of people in it. Thanks to that experience, I have gradually acquired a feel of "freedom" in creating works, just because I have gained some experience therein. Therefore, experience, is indispensable to painting. The so-called form, color, composition, observation, selection and concept---all this falls into the category of experience in painting. The more experience you obtain, the greater ability you'll have; and the greater ability you have, the more freedom you'll enjoy. Then how to make use of your experience and ability in the days ahead depends on your talent, your temperament and your aspiration. All of these, coupled with your rich experience, are sure to be a real treasure which can be neither learnt nor taken away by others. I have painted everything, including a cinerary casket during the "cultural revolution"; in short, nine out of ten were done not from choice but from necessity. But, without such experience, my manifold abilities could not have been improved, and naturally, there would have been no progress and maturity in the subsequent days. As such, I owe much to my past experience. Experience and ability can be likened to your deposits at the bank; it lies with you where to spend the money, and how to spend it; that is your freedom--- if only you had the money.

Today, under the pressing urge of Dahong and Qihou, the students of the Shanghai Normal University have finally accomplished the colorful collection of *A Mosaic of Mores in New Shanghai*. I assume that each one of them must have acquired experience of some kind and proportionate abilities. Then one day in the foreseeable future when they have succeeded and feel free to create any works of painting, they will certainly remember this meaningful collection of *A Mosaic of Mores in New Shanghai*. Finally, I'd like to conclude my ramble with a firm belief that whoever sees the collection will be immersed in delight, as he or she, especially a native of Shanghai gladly thumbs through its pages.

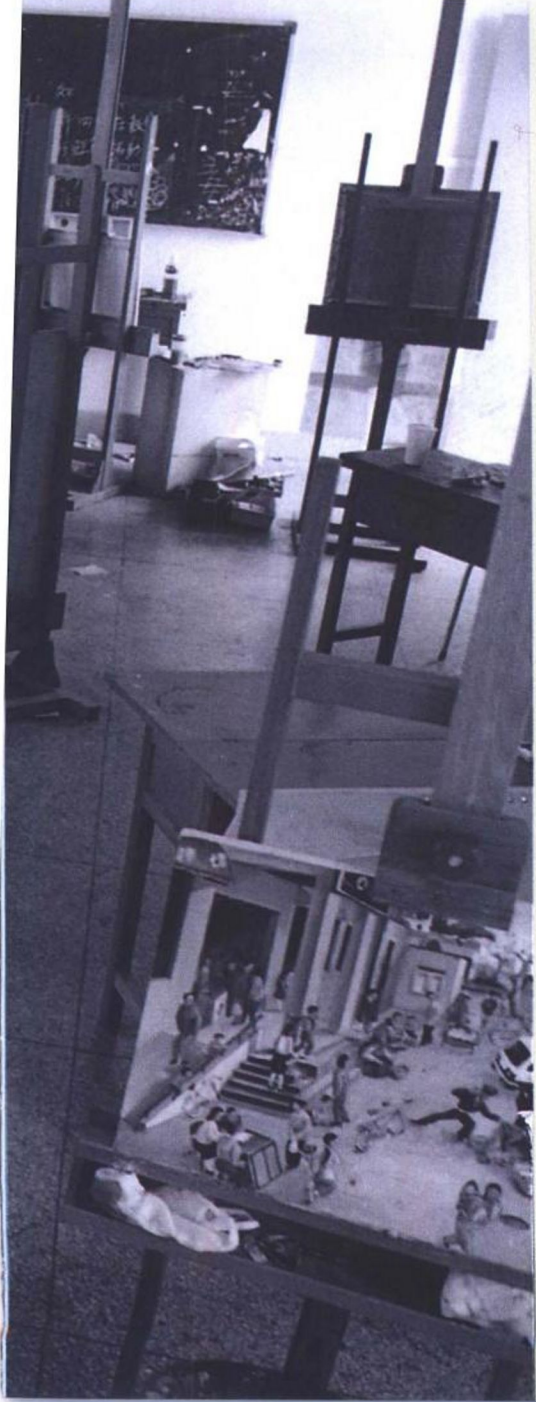
4/1/2001

目录

■ 前言	戴敦邦
■ 经验、本领与自由——闲谈《新上海百多图》	陈丹青
■ 2001届学生自画像	
■ 2001届学生作品	1-56
■ 2000届学生肖像	
■ 2000届学生作品	57-80
■ 1992届学生作品及其它	81-96
■ 导师致辞	黄启后、刘大鸿
■ 后记——个性时代的命题创作	刘大鸿

CONTENTS

■ PREFACE	Dai Dunbang
■ EXPERIENCE, ABILITY AND FREEDOM ---- A Ramble about A Mosaic of Mores in New Shanghai	Chen Danqing
■ SELF DRAWINGS OF 2001 GRADUATES	
■ WORKS OF 2001 GRADUATES	1-56
■ PORTRAITS OF 2000 GRADUATES	
■ WORKS OF 2000 GRADUATES	57-80
■ WORKS OF 1992 GRADUATES AND OTHERS	81-96
■ INSCRIPTIONS OF THE TUTORS	Huang Qihou, Liu Dahong
■ POSTSCRIPT ---- Subject-assigned Creations of a Personality-oriented Era:	Liu Dahong





顾谨【浦东多现代建筑】

Gu Jin (MORE MODERN HIGH RISES AT PUDONG) 60cmx80cm



缪亦聪【市政工程多地下】 Miao Yicong (MORE UNDERGROUND ROAD ENGINEERING) 55cmx55cm