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李新

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出品人

顾华明

总策划

杨 军

主 编

江静秋

副主编

李 兰 薛以平 李 江 吴 静

封面题字

刘海粟

作品鉴定

李 江

特邀编辑

韦立平

责任编辑

周海歌

装帧设计

周海歌

英文翻译

张延安 鲁小英

责任校对

刁海裕

审 读

张华清

监 印

吴蓉蓉 朱晓燕

李 新 油 画

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画家李新



谢谢·李老师

李新老师出版了一本风景油画集，他自己戏称是零的突破，可喜可贺。其实，李老师的人物和静物画也很擅长，以此而论，不能不说还留有遗憾，但愿能早日观赏到他的全集。

南京艺术学院的前身是华东艺术专科学校，1952年由山东大学美术、音乐科；上海美专和苏州美专合并建校于无锡。李老师是随苏州美专合并进去的，所以是华东艺专的元老辈人物。我是1957年考入华东艺专的，第二年学校迁至南京，继而升格为本科院校，因此，我既是华东艺专的最后一批学生，又是南京艺术学院的首届本科生。当然，都是李老师的学生。

记得，初入华东艺专时，学校为新生准备了一个画展。李新老师的两幅油画作品至今仍使我记忆犹新，尤其是那幅《社桥小景》，朦朦胧胧的晨雾景色使人陶醉，画幅虽小，画得十分轻松，我庆幸选对了专业，并暗誓今后也要画出这样醉人的画。

李老师直接上过我两门课，一门是肖像画课，另一门是创作课。他上课非常认真，既讲理论，又作技法指导，还

展示许多名作范本，教学效果好，对学生的影响也大。我对肖像画创作的偏爱就源于此。

李老师结婚成家比较晚，所以他的孩子比我的大不了几岁，就此也造成了他关心我的另一方面的条件。1969年起我已有了两个孩子，还要负担老人，生活相当吃紧，其实李老师的生活负担也不轻，他却经常将半新半旧的小孩衣物送给我解急，记得有一次给了一双小元宝胶鞋，那却是我小孩的第一双真正的雨鞋，孩子穿了上学高兴极了，天晴了还要穿。

由此，我更体会出了“一日为师，终身为父”的道理。大学毕业后我也当了老师，正因为接受了这种教育，所以也经常自勉要当个合格的好教师。我想，以此作为对老师教诲的回报，可能是最有价值也是最为高尚的回报。

冯健亲

1999年3月12日

于京西宾馆

Thanks to Mr. Li

Prof. Li Xin has a collection of his canvas landscapes published, which is jokingly said to be a breakthrough from zero by himself. Congratulations! In fact, it's a pity that Mr. Li's figure and still life paintings are not included in this collection, which he is also very good at. I make a wish here that the collected edition of all his works could be seen published the earlier the better.

Nanjing Art College grows out of Donghua Art School and in 1952 it integrated the art and music branches of Shandong University, Shanghai Art School and Suzhou Art School and established itself in Wuxi. Mr. Li became one of the teaching faculty together with Suzhou Art School and therefore, is one of the senior generation of Donghua Art School. I was enrolled into the school in 1957. And then in the following year, the school was moved to Nanjing and was upgraded as an undergraduate college. Because of this reason I am one of the last batch students of Donghua Art School and at the same time one of the first batch students of Nanjing Arts Institute and, of course, a student of Mr. Li in either way.

I remember that in the early days in Donghua Art School, an exhibition of the students' paintings was held for the newcomers. Two of Mr. Li's works still remain fresh in my memory, especially "Scenery of Sheqiao", the hazy pride of the morning so intoxicating. Although not a masterpiece, it was painted in an easy way. At that moment I was rejoiced that I had chosen the right major and swore that I would produce such works myself in the future.

Prof. Li used to be my teacher of two subjects: portraiture and artistic creation.

He was serious at class, not only giving theoretical guide but also tutoring painting skills. At the same time he also showed us many samples of famous works, thus exerting a tremendous influence on his students. And I have a special fondness for portraiture just because of him.

Prof. Li got married at an older age compared to other people, and his children are only a few years older than me, resulting in his extra care for me. I was already the father of two children in 1969 and I had to support my parents meanwhile and could hardly make ends meet. Prof. Li was in more or less the same condition but he often provided me with used clothes for kids which was almost new and helped lessen the burden of life to a great extent. Once he gave my children a small pair of rain shoes, which were the very first rain shoes for them so that they were over delighted to put them on and unwilling to take them off even when it turned sunny again.

Therefore, I realized the true meaning of "a teacher for a day is a father for a lifetime." I myself became a teacher upon graduation. Following Prof. Li's example, I have been urging myself to be a qualified teacher. In my opinion this would be a good reward to my teacher and perhaps the most valuable and lofty reward I could ever offer.

By Feng Jianqin
at Jingxi Hotel
on March 12, 1999

自然恋歌

——观赏李新教授油画风景

均衡而明丽的画面，展示着大自然的种种温柔。这里没有惊雷疾雨，飘拂着和风，一片宁静。即使面对飞流，依然保持着静观的乐趣。作者用笔考虑周全，意在安镇那精神上的躁动？这是我所体味到的李新绘画艺术的境界。李新教授从上世纪50年代开始，就投身于艺术教育事业，半个世纪了，育人不倦，谨慎而勤恳，诚挚待人，并把他的真情倾注于艺术。这令我想起他的师辈：令我想起那宋代的名园沧浪亭。当年颜文樑先生和朱士杰先生等几位令人尊敬的油画先辈，就是那样真诚而谦和。他们经过近一个世纪的漫长岁月，始终不渝地为艺术教育事业呕心沥血。同时，又不知疲倦地摆弄着画笔低吟浅唱地谱写的无一不是对大自然的恋歌。

苏州园林，不是枫丹白露，却传来世纪前异国的回响。“到自然中去！”西方的旋律在东方应和，一变而为东方情趣，然而它又有别于“微笑山林”的清高隐逸。它平和温厚，把乡土之情反馈于民间。当年颜老先生们在沧浪亭所培植的，是一群对大自然的倾慕者。他们细致地描摹景物，

其认真与虔敬，笔笔都是对大自然母亲的眷恋。这是一种无条件的爱。于是它们以平易通俗的面貌而得到纯朴人民的共鸣。

李教授从沧浪亭走了出来，牧歌的时代早已过去，在寻求新意声中他抛弃了描摹的“细致”却没有失去感觉的“细腻”，他渐渐有点用笔草草，却又保持对自然的忠诚。于是，一股清风吹进了他的山村，震颤着秋山的金叶。

这是濒临东海的云台，这是太湖岸边的春讯，薄雾飘荡在名山，粉样的水花在礁石上迸起，这是自然的靥妆，这是自然的媚态。李新教授一定在其间久经徘徊，然后慎重地选择一个支点、与自然絮絮地对话，就和他面对一批又一批辛勤学子，不倦地关怀、交谈、同是一样的周到、体贴、充满温情。

苏天赐

1998年7月

Love Song of the Nature

—View and Admiration on the Canvas Landscapes by Prof. Li Xin

A variety of gentleness and softness of the nature is laid out on bright-beautifully well-distributed pictures. No frightening thunders, no vigorous storms, only moderate breeze and tranquility. Even if faced with flying stream, just the delight of appreciation in peace. Only the author's comprehensive consideration in every technique of drawing can be felt. Is it to calm down the spiritual restlessness? This is what I can taste from Li's paintings. Prof. Li started to devote himself to the teaching career of art early in 1950s of the last century. It has been more than half a century ever since. He is tireless in cultivating, prudent, diligent and conscientious; he is sincere in treating people and has poured all his affection into art, which reminds me of his masters from the famous garden of the Song Dynasty, Cangliangting. Such respectable canvas forerunners like Mr. Yan Wenliang and Mr. Zhu Shijie just did exactly the same in their times. They covered the long span of nearly a century and steadfastly worked their hearts out for the education of art. Meanwhile, they never stopped composing their love songs of the nature with the painting brushes in their hands.

Suzhou gardens are not Fontainebleau but they are reverberated with the sound of the century. The western melody "Go to the nature" echoes in the east and is turned into an eastern charm. However, it is different from "Lofty and proud-looking over the mountain forest". Instead it's gentle and kind, feeding back the native soil to the folk people. The result of Mr. Yan's implantation in Cangliangting is a flock of artists who have a strong admiration for the nature.

They depict the landscapes in every detail seriously and reverently, every stroke reflecting their love for the mother nature. This unconditional love results in the resonance among the ordinary people with easy and amiable pictures.

Prof. Li goes out from Cangliangting. Pastorals over long before, he does not lose the sense of "minuteness" when seeking for new conceptions, discarding the "details" in depiction. He seems to be hasty and careless in painting but his loyalty to the nature can be perceived everywhere in his drawing. Thus, a gentle breeze sweeps across his mountain villages, vibrating the golden autumn leaves.

Look! This is the Yuntai Mountain facing the East China Sea, and this is the spring in the air along banks of the Taihu Lake. And there you can see mist in the famous mountains and water spraying onto the reefs. The nature is dressing up itself and showing all its charms. Prof. Li Xin wanders about in there and cautiously selects a fulcrum and begins his loquacious communication with the nature, in the same considerate and sothearted way as he cares for his students and talks with them.

By Su Tianci
in July 1998

李新教授油画艺术的创作道路

李新教授是一位德艺双馨的艺术家。半个世纪以来，他默默地耕耘在美术教育园地里，育人不倦，他那朴实无华的高尚品格受到了大家的尊敬。教学工作的繁忙没有影响和限制他对油画艺术的追求，数十年如一日，潜心于绘画，他把整个精力扑在事业上，埋头于艺术中。在艺术创作上他始终坚持现实主义的创作道路，深入社会生活，置身于大自然之中，他在作品中倾注了对生活的热情，对祖国壮丽山河的爱恋，在千变万化的大自然中和不断的艺术实践中丰富自己的审美感受和艺术触觉，不断注入新的生机，焕发着艺术的青春。

李新教授早年毕业于苏州美专，从师于我国美术教育的先驱，油画大师颜文樑，他的艺术的发展是与颜文樑先生的教导分不开的。颜文樑这位现实主义油画大师和他创办并主持的苏州美术专科学校30年来造就了一大批具有坚实的绘画技巧和有真知灼见的一代美术人才，他们成为新中国美术教育和美术创作的一支骨干力量。可以说，李新教授是他们中的最优秀的代表者之一。

五六十年代李新教授怀着对新中国诞生的无比兴奋的热情下厂下乡，深入到火热的工农兵生活中去，创作过不少连环画、年画、宣传画等作品，在当时产生过很大的影响，同时也画了不少油画，如《北固山远眺》、《樱花》、《翻砂车间》、《矿场》、《女拖拉机手》以及集体创作历史画《百万雄师过大江》等。到了70年代以后，他的精力主要投入到风景画的写生和创作中，并且取得令人惊喜的成绩。在风景题材中无论是表现壮美的山川，汹涌的大海，宁静的湖泊……处处使观众感受到画家情思的沸腾，手摹心追，乐而忘返的创作激情，并且以扎实的基本功捕捉到感人心灵的艺术之花，把人们带进一个理想净化的艺术世界之中，并且令人明白易晓，又深感优雅隽永。

近年来，我国油画艺坛在风景画创作领域里呈现百花齐放，风格流派争奇斗艳，各放异彩的局面。在这一形势下，李新先生不为艺术形式眼花缭乱所动，而是执著地走自己的路。他在艺术上不以择取形式变换为目的，也不去刻意雕琢，而是以艺术直觉面对自然，面对生活，把真情熔铸在色彩造型之中，追求寄情于景、寓情于景的诗情画

意的艺术效果。七八十年代他画的连云港风光，井冈山风光、漓江风光等系列写生作品，其中如《海港之夜》、《井冈山》、《桂林漓江》、《三峡小景》、《不识庐山真面目》……以及根据素材再创作的《云台秋色》、《黄山》、《乌里春光》等把自然美、意境美、人情美融为一体，“把瞬间即逝的形象变成永恒的艺术典型”（罗丹语），中国古代画家郭熙在他的《山水训》中说：“取景于烟霞之表，发兴于溪山之麓哉”，而发现其“奇崛神秀，莫可穷其要妙”。这里他深刻揭示了山水画创作的本质，画家面对无穷尽的大自然去创造新的艺术生命，而这生命恰恰孕育在艺术家的感性视觉之中，把客观的发掘深入到理性艺术之中，去寻求超越自然的“意外之旨”，李新教授一直是这样坚持他的风景画创作。他的油画《云台秋色》、《渔港晨雾》、《黄山》、《三月》、《海头湾》、《大宁河风光》等都是成功之作，画面色调轻快明亮，似乎是作者一挥而就的轻盈之作，实际上包含了作者几十年的功底和技巧磨炼。这里我想起宋代诗人陆游78岁时写下的《夜吟》，说：“六十余年妄学诗，工夫深处独心知”的诗句，道出了对艺术语言的艰苦锤炼和精益求精的精神。李新教授的创作道路走过了50余年，经过了多少风雨艰辛的历程，正如他自己所说：“偶然一得，为之欣慰。但更多的时候，则是徘徊苦闷，解不开的思绪，画不尽的意蕴，深为怅然……”

可见他严于治学，创作严肃、脚踏实地的作风。他绝不是喜欢追求轰动效应，哗众取宠、急功近利的画家，而是一位甘作寂寞的探索者，他是与世无争，超然于名利之外，全身心地埋头于艺术事业的实干家。他对事业的执著和坚韧不拔的奋进使自己的艺术趋于完美，形成了素中有绚的油画语言风格，他矢志不移地把西方油画颜色的珍贵性；色块的节奏感和中国民族绘画艺术中重意境重神韵的精髓融合起来，为创造富有中国气派的油画艺术而努力求索。

张华清

（此文发表于1999年10月15日《南京艺术学院》院刊）

Prof. Li Xin's Creation road to the Art of Canvas

Prof. Li Xin is an artist of both virtue and ability. For more than half a century he has been cultivating in the field of arts education tirelessly. He is respected by people for his simple and unadorned character. In spite of his busy work in teaching he has never stopped his pursuit of the art of oil painting. He indulged himself in painting consistently for years. He devoted himself in his career and immersed himself in art. He is always following the road of realistic creation. He went deep into social life and placed himself in nature. He pours his passion for life and his love for the magnificent scenery of the country in his works. He enriches his artistic taste and his feelings for art in the ever-changing nature and in his continuous practice of painting. As a result he has his life refreshed and his artistic youth percolated.

Prof. Li Xin graduated from Suzhou Art School and studied under Yan Wenliang, the forerunner canvas painting master in the art education. His artistic development is closely related to the instruction of Mr. Yan Wenliang. Yan, master of realistic canvas painting, and Suzhou Art School which was set up and presided over by him, have brought up numbers of artists with solid skills, real knowledge and deep insight. They have become a backbone of the Chinese art education and artistic creation. And Prof. Li Xin is an outstanding figure among them.

In 1950s and 1960s, Prof. Li Xin went to the factories and countryside with excitement about the newly-founded People's Republic of China and plunged himself in the seething life of the workers, peasants and soldiers. He produced large quantities of picture-story books, New Year pictures and picture posters, which brought tremendous influence at the time. Meanwhile, he also painted in oils, cases in point are "Overlook from Beigu Mountain", "Cherry Blossom", "Sand-cast Workshop", "Mining Site" and "Woman Tractor Driver" and on top of them collectively created "A Million Bold Warriors Crossing the Great River". By 1970s, he put his energy mostly in the sketching and creation of landscape paintings and gained amazing achievements. In his landscape themes, no matter in his works about magnificent mountains, or turbulent seas or peaceful lakes, the spectators can feel boiling affection and never boring creation enthusiasm. He catches the heart-touching art sparks with his solid basic skills and brings you into an ideal purified artistic world, which is easy to understand but gracious, meaningful and thought-provoking at the same time.

In recent years, there has been a situation of a hundred flowers blossoming and a hundred styles vying with each other for glamour in the field of landscape oil painting. Under this circumstance, Prof. Li Xin is not dazzled by the variety of art forms and perseveringly goes his own way in art. Seeking different art forms and sedulously striving for perfection are not his aims. What he is going after is to face nature and life with artistic intuition and melt his true feelings in the sculpture of colors. He expresses and implies his feelings in the drawing

of landscapes to reach an artistic poetic charm. His series of sketches about the sights of Lianyungang, Jinggangshan and Lijiang in 1970s and 1980s brought in harmony the beauty of nature, artistic conception and human feelings, reflected in works like "Night of Seaport", "Jinggangshan", "Guilin Lijiang", "Small Scapes of the Three Gorges", "Can't tell the True Shape of Lushan" and recreations based on source materials, namely, "Autumn Scenery of Yuntai Mountain", "Mount Huangshan", "Spring Scenery of Wuli" and so on, all of them "turning the instantaneous images into eternal art models" (by Roddini). The Chinese ancient painter, Guo Xi said in his "Instructions on Landscape" that "picking up the mists and clouds is to express the interest and affection in the brooks and mountains". Here he deeply reveals the essence of landscape paintings, i.e. the painter creates new artistic lives in the endless nature and those lives are just gestated in the sensible vision of the artists, embedding objective excavation into rational arts and in the end, searching for the unexpected aim beyond nature. This has always been Prof. Li Xin's principle in landscape creations. "Autumn Scenery of Yuntai Mountain", "Morning Mist of the Fishing Harbour", "Mount Huangshan", "March", "Gulf of Hailou" and "Sights of Daning River" are all examples of his successful works, tones of which are bright and lively, as if completed by the painter in one simple stroke but actually containing his good grounding in basic skills accumulated in decades. Over here, such lines in "Night Chant" — "Having worked on poems for more than 60 years, though, only the heart knows how hard it is." written by the famous poet of Song Dynasty, Lu You, comes into my mind, which tells of the hammer-hardening and constantly improving spirit in the art language. Now Prof. Li Xin has headed on the road of art for more than 50 years after going through all kinds of hardships. As he himself puts it "It's once in a while that a master piece is obtained and I feel gratified. But on most occasions it is wandering, inextricable thinking, endless connotation to be painted and deep disappointment."

It is obvious that he is strict in pursuing his studies, serious in creation and surefooted in style. He never likes sensationalism and flubdub and is far away from being eager for quick success and instant benefit. Instead, he is an explorer who is ready to suffer from loneliness, who does not care about fame and benefit, standing aloof from worldly strife. He is a doer who engrosses himself in the career of art. His perseverance and persistence result in his artistic perfection, forming his own oil painting language, which is a style of magnificence in plainness and simplicity. He adheres to combining the westerner's treasure, delight and rhythm in colors and the Chinese verve and artistic conception and keeps on making a contribution to the creation of a Chinese style of oil painting.

by Zhang Huaqing

自序

在绘画的道路上，不觉已走过了半个多世纪。说它漫长，的确是复杂而艰辛，有时满怀喜悦，沉浸在自然的怀抱，偶然一得，为之欣慰。但更多的时候，则是徘徊苦闷，解不开的思绪，画不尽的意蕴，深为怅然。时光匆匆，怎么转眼已到晚年，幸好绘画世界的缤纷和丰厚，使人迷忘了岁月年华。

爱与美的引力，对人类心灵的感应，神秘而深远。记得童年在故乡，看到远方的一抹青山，新鲜而可爱，因为周边只有一片林木和平野。春天远足，初临江边，看到滚滚波涛，撞击着稚小的心扉，多么壮丽和宽广。由此涌动了难忘的记忆和涂鸦的念头，产生了绘画的爱好。当然那仅仅是少年之梦中一颗朦胧的星星。

待到梦想成真，身居古园沧浪亭，在古典欧式大楼里，聆听颜文樾大师的谆谆教诲，开始窥见到艺术世界的灿烂风采。师古今大师，师自然造化，行万里路程，观祖国名山大川、小桥流水，激发人生感悟，获取艺术之灵性；大海汹涌，湖水宁静、山壑的壮丽、大漠的奇幻、明月的思念、行云的遐想……，大自然的赐予，何其多！何其美！而我所能表现的仅仅是沧海一粟。

岁月无情，但我的自然之恋的情怀依然。

李 新

1998年5月30日

Author's Preface

It has been more than half a century since I walked on the road of painting. It is long, because it is a road of complexity and hardships. Sometimes, I am filled with joy and gratified to produce a master piece. But on more than one occasion, it is wandering, inextricable thinking, endless connotation to be painted and deep disappointment. Time flies and I am now in my late years before I know where I am. Thanks to the riotous profusion and rich and generous rewards in the world of painting, I have almost forgot the time and years passing by.

The attraction of love and beauty and the induction to human souls are mysterious and profound. I still remember from my childhood the greenness and liveliness of the far-away mountains in my hometown, surrounded by forest and champaign. When it was the first time for me to reach the river side during a spring excursion, the young heart of mine was so stirred by the billows of waves and so impressed by the splendor and width. All because of this unforgettable memory I became interested in drawing, although it was only a faraway star in the dream of a juvenile.

By the time my dream came true, and became one of figures in the ancient garden, Canglangting, listening to the earnest and tireless instructions from my great master Yan Wenliang in the old European-style buildings, I began to peek at the glittering demeanor of the artistic world. I had the opportunity to learn from the masters of both ancient and modern times, from the Nature Creator, covered thousands of miles to watch the famous rivers and mountains of the country, saw the flowing water under little fine bridges. And then I came to realize the true meaning of life and captured the spiritualism of art. The seas are turbulent, lakes peaceful, mountains and gullies splendid, deserts fantastic, moon for missing, and floating clouds for daydreaming. All of them are the favors we get from nature, and they are so excessive and beautiful. After all, what I could see with my eyes is just a drop in the ocean. Time and tide wait for no man and my love for the nature is forever refreshed.

by Li Xin
in May 30, 1998



1 《自画像》 1946 年
Self-portrait 1946

36cm x 46cm



2 《池塘》·1947年
Pond 1947

28cm x 18cm