

# 艺惠社会 百年秋草



ART FOR SOCIETY SPIRIT  
A MASTER'S DOCUMENT

陈秋草诞辰百年文献集

# 艺惠社会 百年秋草

陈秋草诞辰百年文献集

ART FOR SOCIETY SPIRIT FOREVER  
A MASTER'S DOCUMENTS IN CENTURY



浙江人民美术出版社

### 图书在版编目 (CIP) 数据

艺惠社会 百年秋草: 陈秋草诞辰百年文献集/宁波美术馆编. —杭州: 浙江人民美术出版社, 2006.10  
ISBN 7-5340-2223-1

I. 艺... II. 宁... III. 陈秋草—纪念文集  
IV. K825.72-53

中国版本图书馆 CIP 数据核字 (2006) 第 114951 号

## 艺惠社会 百年秋草

——陈秋草诞辰百年文献集

发行人: 奚天鹰

责任编辑: 李方

装帧设计: 张磊

责任校对: 黄静

责任印制: 陈柏荣

出版发行: 浙江人民美术出版社  
(杭州市体育场路 347 号)

网 址: <http://mss.zjcb.com>

经 销: 全国各地新华书店

制 版: 杭州东印制版有限公司

印 刷: 浙江印刷集团有限公司

版 次: 2006 年 10 月第 1 版 · 第 1 次印刷

开 本: 787 × 1092 1/16

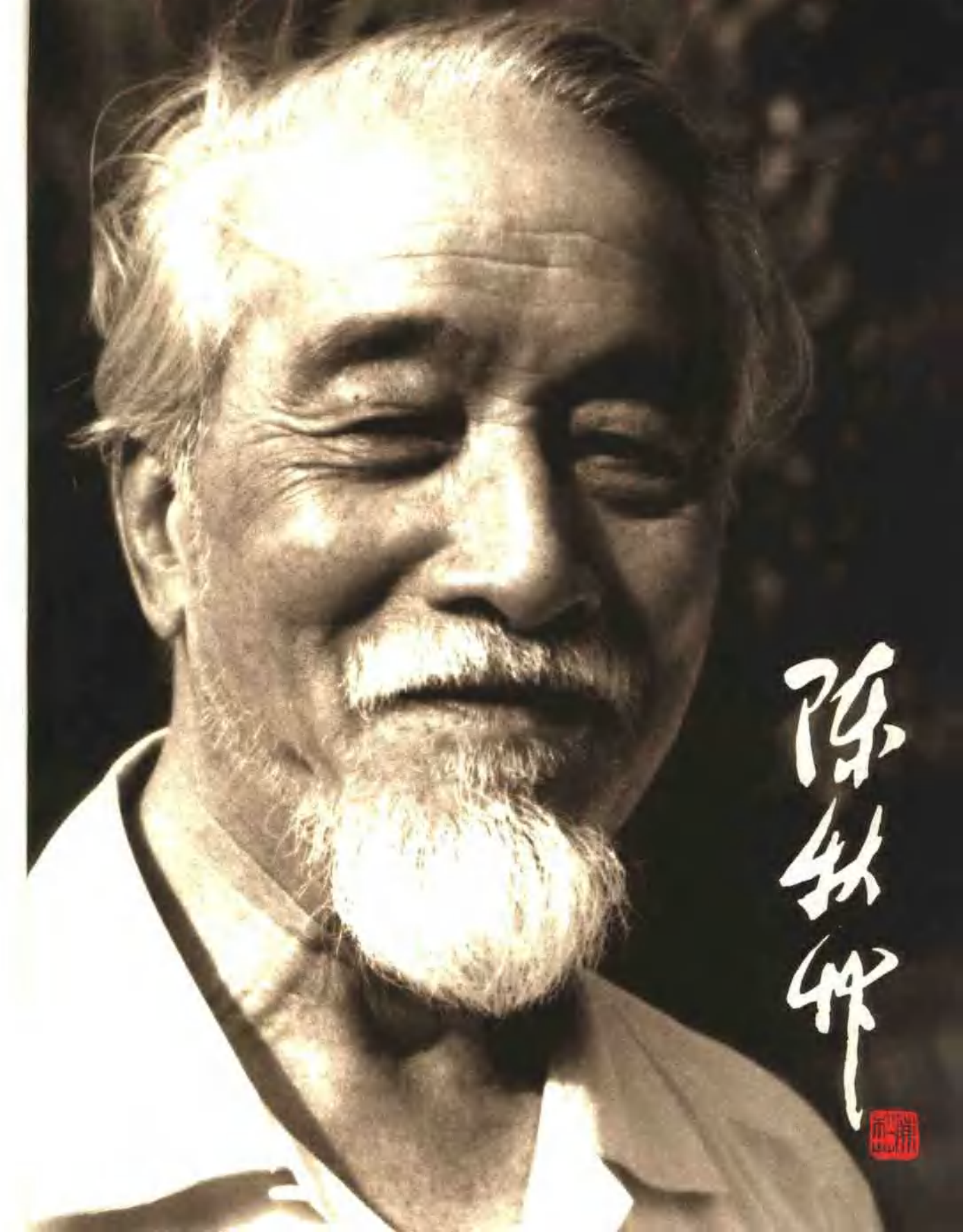
印 张: 10.25

印 数: 0,001-1,000

书 号: ISBN 7-5340-2223-1/K·012

定 价: 118.00 元

如发现印刷装订质量问题, 影响阅读, 请与出版社发行部联系调换。



陈秋华



《艺惠社会 百年秋草——陈秋草诞辰百年文献集》  
编委会名单

顾 问

陈继武 李浙杭 傅德伟 周静书 陈望秋

总 策 划

傅 丹

主 编

韩利诚

副 主 编

张维萍 张 剑

执行编辑

宋文翔

文稿编务

孙周 葛斐尔

文稿翻译

葛斐尔

文稿设计

王 为

# 目 录

前言 /1

陈秋草简历 /7

秋草生活 创作风采 /11

回望秋草 /19

胸怀对社会裨益的理想，执着进行业余美术教育  
投身社会活动之实践，献身美术事业之精神  
艺海无涯，友谊长青

人品 艺品 作品 /35

陈秋草亲属、学生小型座谈会  
评论陈秋草的文章精选

艺术评论 /83

审美观点  
画展观后感  
写生作品随感

艺术成就 /113

宁波美术馆馆藏 18 件作品  
陈秋草捐赠给全国各大博物馆、美术馆作品的基本情况

陈秋草年事记 /147

陈秋草常用印章 /152

后记 /153



## 【前 言】

历史是条长河，它流逝着无数的人和事；岁月是一首歌，它抒发着高亢与平和。在由千千万万个人组成的社会里，形形色色的人们以自己的追求目标和生活方式发生着人间百态的事情，共同构成了这个时代、这个社会的旋律。艺术家虽然在历史发展长河中、在整个社会群体中是一个微不足道的群体，但往往以其流芳千古的艺术作品、独特彰显的个性和人格魅力载入史册，成为人们竞相传颂的佳话。

在20世纪璀璨的美术家群体中，陈秋草有风度、有气质，英俊潇洒，是当时上海美术界公认的美男子；在中国现当代美术发展历程中，他一直在中国画、水彩画、素描速写以及书法等领域里默默无闻地耕耘，人们评价他是杰出的业余美术教育家、杰出的社会活动家和杰出的艺术家。他的一生，是在不断追寻和实现自己的理想与奋斗目标中度过的，这不仅体现在他从青年时代就一直不断通过办教育来实现对社会有实际裨益的理想上，还显现在他浩瀚如海的作品之中。正如他的名字一样，无非枯荣轮回，然而他以身旁的潺潺溪水为榜样，以美育的方式对社会进行源源不断的回报，推动了中国美术事业的发展，矗立了20世纪中国美术界的一座精神的丰碑。

陈秋草是宁波籍的艺术家。俗话说，一方水土养一方人。宁波深厚的文化底蕴和人文环境，不仅培育和造就了诸如唐代的虞世南、明代的吕纪、清代的姚燮和现当代的潘天寿、沙孟海、陈之佛、沙耆等旷世名家，也养育了陈秋草的人品和艺品，并且影响和形成了他艺术创作中真实、自然的造型，和谐的色彩，

平和、优雅、疏朗和豁达的画面情趣以及柔润清雅、意境隽逸的艺术风格。

选择陈秋草的艺术生涯作为研究对象，不仅因为他是宁波籍的艺术家，还在于他在推进中国现当代美术发展进程中不可或缺贡献，同时还有我们馆珍藏陈秋草先生不同历史时期的18件作品这个基础。然而，研究课题确立后，遇到的困难让我们始料不及，要同时完成陈秋草艺术陈列馆开馆、举行陈秋草艺术研讨会和编辑出版《艺惠社会 百年秋草——陈秋草诞辰百年文献集》这三位一体的系列活动确非容易之事，尤其是面对着资料匮乏、人员少、时间短和任务重的窘境。

当然，8月的高温酷暑没有让浮躁占据我们对编辑和出版《艺惠社会 百年秋草》这项工作的热情和执着，尽管我们工作人员都年轻，缺乏深入研究以及编辑出版的丰富经验；也尽管我们在介入此项工作之前对陈秋草先生其人其事的认知因时代变迁已经非常遥远而陌生；还尽管进行研究的文献资料不完整和来源渠道的狭窄一度使我们陷入“巧妇难为无米之炊”的境地，不过，好在有馆领导的充分信任和支持，我们努力完成了百年宁波籍艺术家系列课题研究的处女作。虽然离业界的要求和我们的期望还有一定的差距，但我们相信今后会做得更好！

宋文翔

(宁波美术馆学术典藏部主任、副教授、中国美术家协会会员)

2006年8月12日于甬江飘冷斋





## Preface

History is a running river, consisting of numerous people and stories. Time is a song, intoning enthusiasm and gentleness. In the dazzling society, people seek themselves by experiencing various things which establish the rhythm of our era and society. Although artists are minority in history and society, their distinguished works and individual character weave best-known stories.

In shining art stars of the 20th, Chen Qiucuo was a handsome artist. During the development of contemporary and modern art in China, he was silently applying himself to cultivate in Chinese painting, water color, sketch, oil painting and calligraphy. Although he was not a master in art history and people just appraised him 'a great contributor in contemporary and modern art of China', 'lifetime director of Shanghai Art Museum', he insisted on pursuing his goal and belief all his life. Not only presenting what he had insisted ideal that education should benefit society, but also expressed conception in numerous works. As the meaning of his name delivered, he promoted Chinese art and erected a Chinese arts' spiritual monument in the 20th, which significantly propelled the development of Chinese art.

Chen Qiucan was an artist from Ningbo, and the hometown impressed him so deeply. With a long cultural history and academic atmosphere, Ningbo not only cultivated many masters such as Yu Shinan in Tang dynasty, Lv Ji in Ming dynasty, Yao Xie in Qing dynasty, and Pan Tianshou, Sha Menghai, Chen Zhifu, Sha Qi in modern era, but also cultivated special character and cultural taste of Qiucan and informed concision, elegant and natural characteristic in his works.

For three reasons we had decided to research Chen Qiucan's art. The first of all is that he was an artist from Ningbo. Secondly, he did much contribution to prove Chinese contemporary modern art. Thirdly, we had collected Mr. Chen's different period works. But started research, we found that the difficulties were so much. Because we must do three things at one time, especially must conquer lack of references and editors, which were included Chen Qiucan's works gallery in Ningbo Art Museum, Chen Qiucan's seminar and a book named *Art for Society, Spirit Forever*.

Although lack of fluent editing experience, unfamiliar with Chen Qiucan for faded memory, lack of information



channels and document materials leading our works to the last, we would made up ourselves mind to do the best in this blazing August summer. In addition to leader's full confidence and supporting , we had completed the first one of a serial of studies of Ningbo's Artists. Although the study is far from the experts' demanding and ourselves anticipation, we trust we would do it better.

Song Wenxiang,  
Depury Professor, the Member of China Artists Association, Director  
of Art Research & Collection in Ningbo Art Museum  
The 12th, August, 2006 at the Piaoling Room beyond the Yong River



陈秋草（1906—1988）



## 【陈秋草简历】

陈秋草(1906—1988),又名蔺、羽,字犁霜,号幼草。原籍浙江宁波,生于上海。自幼酷爱绘画,曾肄业于上海美术专科学校。1925年与潘思同、方雪鹄等创办白鹅画会,后改名白鹅绘画研究所,招收职工业余美术爱好者授课,开国内业余美术教育之先河。他还先后主编《白鹅年鉴》《美术杂志》《粉画集》《装束美》等画册。1936年后致力于中国传统绘画的研究和创作,他还为抗日援绥运动举办个人画展,主要作品有国画《鼠威图》《昙花落日图》《相濡以沫图》《投笔图》等,油画《救亡线上》《爆发之前夜》《怒吼》等。1945年创设劲草社,辅导业余绘画作者。1946年后与庞薰琹、李桦、陈烟桥等组织上海美术作家协会,从事进步美术活动,迎接上海解放,创作有《国民党驱人民于死亡边缘》。1949年出席全国第一届文学艺术工作者代表大会,并被选为全国美术家协会常务理事。1950年参加华东文化部艺术处工作,曾对民间美术进行了多层次的研究和探讨,为扶植与发展民间美术做了许多工作,并主持新国画研究会,探索中国画的革新。1950年又开办新中国美术研究所,招收学员,培养美术人材。1954年,负责美协上海分会展览部筹建工作,同时兼任上海美术展览馆馆长。从1978年开始,经上海市市委宣传部批准,一直担任上海美术展览馆馆长。

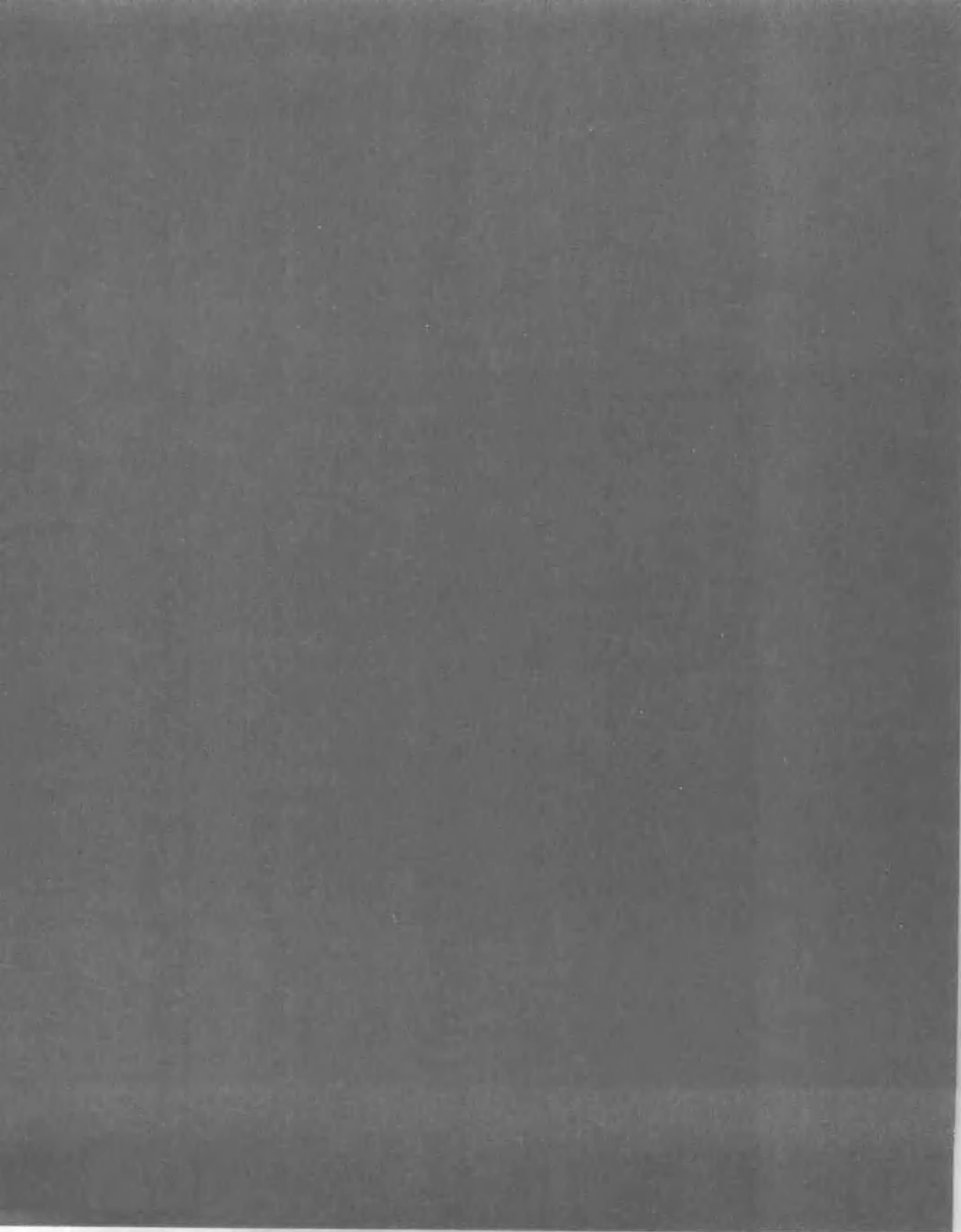
陈秋草擅长西洋画、中国画和书法。他注重深入生活,经常游历各地,并到工厂和建筑工地上写生。1960年为北京人民大会堂绘制大幅布置画《乐园在望》。他为儿童读物《小蝌蚪找妈妈》所作的插图曾获联合国亚洲文化中心1978年颁发的拿玛奖。1984年在上海美术馆、1987年在北京中国美术馆先后举办个人画展。所作人物、花卉、鱼虫,融会中西绘画及装饰艺术之长,清新秀润,别具一格。书法工隶书和行草。出版有《秋草画集》《陈秋草花卉小景画选》《小品画选》等。曾任中国美术家协会理事,中国美术家协会上海分会常务理事、副秘书长,上海文联委员,上海中国画院画师。

## Profile (1906 — 1988)

Chen Qiucao's literary name was Lishuang, titled himself Chen and Yu, called Jingcao. He was born at Shanghai migrating from Ningbo in the Zhejiang Province. He immersed himself in art during his childhood, and was educated in Shanghai Art Vocational School. In 1925, he established the Baie Painting Union with Pan Sitong and Fang Xuegu, which was renamed the Baie Painting Institution and recruited amateurs of art-lovers later. He not only initiated the art amateur education in China, but also chiefly edited *Baie Almanac*, *Art Magazine*, *Gouache Color Collections*, *Beauty of Decoration* and so on. After 1936, he devoted into study of traditional Chinese painting and resisted invaders to hold solo exhibition, which included *Invaders as Like Mice*, *Flashing Flowers in Sunset*, *Giving Help to Another in Time of Need*, *Let's Go To the War*, *On the Saving Nation Line*, *Midnight Before Breaking out and Roaring*. In 1945, he initiated the Jingcao Institution. After 1946, he organized Shanghai Writers and Artists Association with Pang Xunqin, Li Hua, Chen Yanqiao to welcome Shanghai liberation and created a work named *Driven out People to Dead Edge* by the Nationalist Party. In 1949, he attended the first Congress of Literary Representatives, being elected the executive of the council of China Artists Association. In order to promote and develop folk art, he had made multi-layer researching and investigation of it and presented the New China Painting Institute to reform traditional conceptions and methods in the Art Division of Huadong Cultural Administration and Bureau in 1950. After 1954, he was in

charged of the Shanghai Branch Exhibition Department and acted as director of Shanghai Art Exhibition Museum. After 1955, he acted as director of Shanghai Art Museum.

Chen Qiucao was not only good at western painting, Chinese painting and calligraphy, also learned through life to create works. He usually went to draw at factories and building sites. In 1960 he painted a large size work called *Anticipation in Pleasure Garden* at Great Hall of the People. *The Little Tadpole Finding His Mother* was awarded illustrations of Noma's Contest 1978 of Children's picture Books in the Asian Cultural Centre for UNESCO. He held two solo exhibitions, one at Shanghai Art Museum in 1984 and the other at Beijing China Art Museum in 1987. People, flowers, fishes and pets in his works were expressed traditional, new and decorated style. He was excelled at two types of calligraphy which included cursive and official scripts. He had published *Qiucao's Painting Collections*, *Chen Qiucao's Flowers Collections*, *Little Size Painting Collections*. He was subsequently acted as executive of the council in China Artists Association and Shanghai Artists Association, and deputy secretary general of Shanghai Artists Association, committee member of the Literary Federation and artist in Shanghai Art Institution.





秋草生活  
创作风采

陈秋

