



上海书画出版社 ●

上海水彩画
20 家作品集

韩碧池 编 ●

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上海书画出版社出版发行

(上海市钦州南路 81 号)

各地新华书店经销 深圳中华商务联合印刷有限公司印刷

开本：789×1092 1/8 印张：32

1998 年 10 月第 1 版 1998 年 10 月第 1 次印刷

印数：0,001-2,000

ISBN 7-80635-201-5/J · 983

定价：450 元

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Collection of the Watercolor Paintings

By Twenty Paninters

From Shanghai

● 上海书画出版社

上海水彩画20家作品集

● 韩碧池 编

前言

继《海上中国画集》、《海上油画集》、《海上油画续集》之后,今天又迎来《上海水彩画20家作品集》的出版,这实在是水彩画坛的一大盛事。本画集的诞生,把风格多样、流派纷呈的海派水彩艺术推向世界,再次确立了水彩画这一外来画种在中国绘画艺术宝库中的地位和价值。我相信所有从事水彩画创作的画家和热爱水彩艺术的大众都盼望早日读到这本大型画集。对韩碧池先生在策划过程中所付出的艰辛努力,我们表示赞赏、钦佩与支持。

东海之滨的上海,由于地理位置优越,人文素质极高,故外来文化往往先集于此。水彩画也在此发祥、推广。1852年(清代咸丰二年)上海徐家汇的土山湾画馆便是中国水彩画最早的传习场所。中国第一代水彩画家就在此学习掌握了水彩画技巧。由于水彩画简便易学、色彩明快,同时也能表现东方水墨画的神韵,很快被广大知识分子接受。后经蔡元培、丰子恺等倡导,上海各小学把水彩画作为必修课,为培养水彩画家作了启蒙教育。

水彩画在上海的发展仅一百多年历史。四十年代前,水彩画在我国还处于朦胧时期;五六十年代水彩画有过引人注目的上升趋势,但总体上艺术样式单一而缺乏蓬勃生机。八十年代开始,随着社会的改革开放,人们的艺术观念发生了很大的变化,创作风格也呈现出多样性和多元化。现今的中国水彩画经过近百年的起起落落,经历了几代画家的努力,艺术技巧更加完善。而且结合中国水墨画的神韵,这一外来画种完成了东方化的转换,也改变了传统水彩画的写生性。小品、小题材,也形成了洋洋大观,一大批具有时代气息的作品从各个不同的侧面反映了我泱泱大国的崭新面貌。中国水彩画既没有全盘西化,也没有全盘中化;而是洋为中用,体现出中西杂交的优势。中国情调的水彩画不但品位高,更具有深层次的内涵美,它完全有资格进入世界艺术之林。

世纪之交,展望未来,眼光一定要放开。站得高,方能看得远。有责任感的画家要努力进取,以新的姿态,迎接水彩画艺术的升华期。为了达到此种境界,必须永葆自身的艺术良知,提高学养,在不断发掘自身的艺术潜能的同时,要有广纳百川的包容性。以恢弘的气度,赤诚的心灵来共创中国水彩艺术大业。

王云鹤

98年4月2日

Forward

Following “Collection of Shanghai Chinese Paintings”, “Collection of Shanghai Oil Paintings” and “Collection of Shanghai Oil Paintings (II)”, we are glad to see the publication of “A Collection of Watercolor Paintings by 20 Shanghai Artists”, which is truly a grand event in the watercolor circle. The emergence of this collection presents to the world the different styles and sects of watercolor art of Shanghai school, and at the same time reaffirms in the Chinese treasurehouse of painting arts the status and value of watercolor as a painting art of foreign origin. I believe that all those who take up watercolor creation and love watercolor art have been awaiting eagerly to read the album. We are herein to show our admiration, appreciation and support to Mr. Hang Bichi for the strenuous efforts he made in arranging the publication.

Shanghai is located close to the East Sea. Due to the favorable geographical position, it can accumulate high-quality man resources, and as a result, foreign cultures always land on Shanghai before they are introduced to the inland. Watercolor art was also developed here and later spreaded to the whole country. In 1852 (or the second year of the period of Emperor Xianfeng of Qing Dynasty), Tushanwang Painting House became the first place in China to teach watercolor painting, where the earliest generation of Chinese watercolor artists learned painting techniques. Because watercolor art was characteristic of simple skills and bright coloring and easy to convey the charm of eastern ink paintings, they were soon accepted by many Chinese intellectuals. With the advocacy of Zai Yuanpei, Feng Zikai and some others, watercolor painting was later established as a required subject in all preliminary schools in Shanghai, which provided rudimentary education for the future watercolor artists.

Since the introduction of watercolor art to Shanghai, it has been only a little more than one hundred years. Prior to the 40's of this century, watercolor art was still thought of as a hazy notion. In the 50's and 60's, watercolor art had a spectacular development, but at that time, its artistic style remained rather dull and lacked vitality, with the exercise of reform and opening at the beginning of the 80's, however, people's artistic ideas have undergone a great change, and the style of watercolor painting has also become manifold and pluralistic. After the rise and fall in the past 100 years, Chinese watercolor art has been improved in artistic techniques with the efforts of generations of artists. Incorporated with the spirit of Chinese ink paintings, this foreign art has succeeded in its easternization and no longer holds to its traditional realism. Simple subjects are therefore able to form a grandiose, and a large lot of works characteristic of the time manifest new outlooks of the great country from different perspectives. In general, Chinese watercolor art has been neither westernized nor localized. It absorbed valueable foreign elements and embodied the hybrid advantage of Chinese and Western culture. In fact, watercolor art with Chinese features presents both elegant tastes and intrinsic beauty, which makes it high qualified to stand proudly with other foreign arts.

Looking forward to the future at the turning of centuries, we shall not set limits to our eyesight. By standing on a higher place can one see farther. Any aspired artist should work hard to prepare himself for the coming development of watercolor art. With this aim in mind, he should always maintain his artistic conscience, improve his academic capacity, excavate his artistic potential, and try his best to promote Chinese watercolor art with great tolerance, broad mind and absolute sincerity.

Wang Yunhe

98.4.2

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热爱生活,热爱自然,就能从平凡、真实的景物中发现美,产生表现生活、反映真善美的强烈欲望。写实派的画风,就是要在反映真实中发现美、表现美。如:城市建筑的韵律美、亭台园林的古典美、工地的开阔壮观、自然的鬼斧神工、返朴归真的乡间情趣、花卉草木的勃勃生机。作画要投入真情。不动情,不写景。我写生的各种花卉,绝大多数都亲自种植过。从发芽、开花到落叶,清晨、傍晚的不同情态和枝叶花冠的结构,都观察得一清二楚。知其所以然,作画时的组合、取舍就心中有数,游刃有余。

The love for life and nature will help one to discover beauty in ordinary and real scenarios, and stir up his strong desire to reflect the true, the good and the beautiful of life. The style of realist school is to discover and present beauty in the depicting of reality, such as the rhythmic beauty of urban architecture, the classic beauty of pavilions and gardens, the spectacular views of working sites, the craftsmanship of nature, the original simplicity of rural life and the flourishing of flowers and trees.

The creation of paintings should be incorporated with true feelings. Without the arousing of true feelings, one should not make paintings. Rather, he should adjust his moods to the surroundings and paints beyond himself. Only by doing so can the works get rid of the dullness of photo-taking and attain the integration of appearance and spirit and harmonization of feelings and settings.

To paint means careful observation, extensive accumulation and diligent creation. In fact, I plant most of the flowers that I painted. I have observed clearly the flowers on sprouting, blooming and withering, their different posture in the morning or in the evening and structure of their branches, leaves and corollas. Since I know fairly well what and why they are, the selection and arrangement of paintings will be handled with skill and ease.



李詠森



白菊 White Chrysanthemum 44×58cm 1958

LI YONGSUN



紫蝴蝶 Purple Butterfly 56×40cm 1963