

著名艺术家 · 教育家

# 张世范油画 · 文集

主编 赵锦剑

# 有力线

## POWERFUL LINE

FAMOUS ARTIST AND EDUCATOR  
ZHANG SHI FAN ART & LITERATURE

### ● 艺术 ART

有力线——是博巴教育体系的重要艺术概念，对先生而言，这条线既是对西方的再认识，又是对中国传统人文精神的继承。

### ● 生活 LIFE

先生从艺五十余年，创造了无数罕世作品，桃李满天下，并且建立了在艺坛的独特地位。英雄总是相惜的，古时今空。

### ● 政治 POLITICS

「尚书·毕命」有「道洽政治，泽润生民」，身正才能行政，故古人有「政者，正也，子帅以正，孰敢不正」之说。先生从政数十年，建树丰硕，使天津美术学院无论是教育体制建设还是艺术观念的提升都有了质的飞跃。







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序言 · PREFACE



罗马尼亚博巴油画训练班毕业合影



# 不倦的追求

## ——《张世范油画·文集》序

日前与张世范先生及几位同道午间小聚，先生忽问起撰写画册前言之事，顿觉十分歉疚。此事距提起至今已几个月过去了，我却因俗务缠身，未能及时交卷。细究起来，其实还有另外一层原因：学生写先生，真的不是太容易，有些忐忑。

师命难违，也就收拾思绪，梳理所想，试着提笔写来。既是为世范先生即将付梓的画册写前言，自当说“画”。然而想起艺术界常说“画如其人”、“画品即人品”的断语，那么谈画的同时也就自然会涉及到对画家本人人格的评价。这并不意味着我对关于画品人品之间绝对联系的说法完全认同，社会中的人是那么复杂，如果艺术作品也那么复杂，我们还能有休息的空间吗？

艺术创作是一种生活态度，它可以帮助我们在复杂的世俗生活中寻觅到一片相对安静的空间，撇开得越多，艺术境界就可能登攀得越高。

从传统意义上讲，知识分子，行为举止讲求“儒雅”，非“礼”不为。体力劳动者，粗犷率直，干事讲的是“爽”，透着痛快。如果二者集于一身，就有了“艺术气质”。凡事无绝对，我如是说也并非要以偏概全，也只能是说一种现象。而这种现象，或说是一种艺术家特质，却又不是刻意追求就能具备的。它与艺术家的成长环境，生活经历密切相关。如果从个性的特征讲，张世范先生真的是具有明显的这种艺术家特质。

世范先生今年已七十有五，这样的年龄在社会上大多是安享天伦之乐，再无所求，或垂垂老矣，如日之将坠。

而张先生却依然精神矍铄，豪气不减当年，人无丝毫暮气，画作更散发着勃勃生机。他从冀州农村走来，带着家乡泥土的芬芳，投身于艺术和艺术教育事业多年。而今，站在画架前以油彩在画布上直抒胸臆时，他敛气凝神且温文尔雅。一旦放下画笔与朋友相聚时，举手投足之间仍挟带着燕赵之士慷慨悲歌的豪壮之气。

上世纪五六十年代之间，经过了正规的学院专业训练，后又入罗马尼亚著名画家博巴在中国文化部委托现今的中国美术学院举办的油训班深造，这样的学习经历奠定了张世范先生浓厚的专业基础和艺术素养，也为他以后数十年的艺术教学和创作拓开了一条清晰的道路。他在自己的油画艺术语言探索中注重吸纳其他艺术语种的精华而自成面貌。大学期间，除专攻油画之外，其他课程，诸如水彩、中国画，甚至工艺设计等专业都有涉猎。他曾讲过：“所学的东西对我是有用，对我后来的油画都是有用的，接触过和没接触过大不一样。我想这要比单纯学油画而别的什么都不懂要有厚度。”而对在博巴油训班的学习，他认为：“最大的收获就是在深层次上明白了什么是艺术。第一，艺术不是单纯地画点画，第二，油画必须和中国文化相结合。”

数十年来，张世范先生游遍了祖国的大江南北，改革开放以后，又游历了欧美诸国，近些年又经常远足澳洲和新西兰，本民族的和异域的文化营养滋养着他的艺术之树。上世纪七八十年代的很长一段时间里，他几乎每年都带学生一起到农村、到工厂、到山区、到边疆写生，体验这些地方人们的生活，从不同的人文环境和自然景观中汲取艺



术的养分，激发创作的灵感，留下了许多非常生动的写生作品。上世纪八十年代中期以后，随着国家政策的迅速开放，艺术信息也逐渐不再单一，艺术家也开始走出国门。记得世范先生第一次出境去美国，大约是在一九八四年，可以想象这对他来讲会是一个多么好的大开眼界的机会。一九九四年夏季，我有幸陪同他去了欧洲。在布鲁塞尔、在阿姆斯特丹、在巴黎，当驻足在那些以往只能在画册上见到的彪炳于美术史上的名作之前时，可以真切地感觉到他的激动与兴奋。毕竟油画是舶来品，来源于欧洲文化，彼时彼刻，一生从事油画艺术创作的他一定会产生一种朝圣般的心理震撼。

油画作为画种来源于欧洲，中国画家画油画，应该是什么面貌，这是世范先生经常思考的问题。画种是一个载体，传达的是画家的生命体验。从这个意义上讲，任何国家，任何民族的画家作品中自然会展现出自己的审美价值取向和生活痕迹。甚至博巴在他的油训班上也强调油画与中国文化的结合，他喜欢中国艺术，希望中国学生从深层内涵上将自己的文化融入油画作品中。世范先生对此深有感触，他曾说，中国文化的深层内涵是“一种东方的中国人所特有的，通过特殊的文化、地域所孕育出来的，体现独立文化特征的内在精神。”他认为，我们过去提到“中国油画民族化”时经常会过于表面和简单，追求中国画水墨效果，追求民间艺术装饰效果，都只能说是仅仅停留在表面的尝试，通过自己的实验，将中国文化精神与油画材料融会贯通，



才能创造出有别于西方油画的中国油画艺术面貌。

对中国油画的思考、理解和主张，自然在世范先生的个人艺术实践探索中得以践行。他所采用的许多技法是欧洲的，颜色的构成也并非是对中国传统的刻意追摹，然而精神内涵无疑是本民族的。在他的油画作品中，无论是人物、风景还是静物，虽然题材与西方传统油画并无区别，但在观察和表现上却明显具有东方的、中国的传统审美特征。他注重的是通过简洁的用笔、用色传达对客观物象本质的概括和提炼，以具有抽象意味的方法表达自己对客观事物的艺术想像力，强化作品的艺术感染力。

我以为，世范先生的艺术追求与实践证明了一些道理。经济全球化是当下的一种国际趋势，我们不大懂，也说不清楚，但艺术如果全球化，其结果肯定是悲剧性的。普世价值的存在并不意味着全球艺术面貌的趋同，相反，艺术的自身规律要求艺术家能够真切地表现自己的生命体验及由此产生的审美反应。离开了这个基点，艺术家创作的原动力中就缺失了表达自我的“真诚”，而“真诚”地表达自我恰恰是艺术作品中非常重要的价值所在。也就是因为秉承着“真诚”的创作意旨，张世范先生的油画艺术没有哗众取宠的浮躁，没有流于表面的浮浅，而是以看似恬淡的厚重，传达给我们属于他自己的、独具特性的精神追求。

行笔至此，我还想说，张世范先生是艺术家，同时也是艺术教育家。作为教师，他培养了一批批学生，其中许多已成为国内外知名的画家。他又曾担任系、院领导职务

多年，作为院长，为天津美术学院的建设与发展做出了不可否认的贡献。尤其是在教育思想开放和教师队伍建设两方面给后任留下了宝贵的财富，对此，我有着切身的感受。上世纪八十年代中期，他以高瞻远瞩的开放性思维考虑教师队伍的建设，大力提倡和支持青年教师出国学习。我即因此走出国门，远赴比利时深造，并由此开启了学院与欧洲交流的大门。狭隘的利益追求往往会趋使人们刻意忘记历史。回顾以往，饮水思源，学院之所以有近些年的发展，要归功于数十年间曾在这里默默耕耘，执着于艺术教育事业的前辈所付出的艰辛努力，而张世范先生作为教师、作为院长曾经的付出和努力，更是我们后来人不能、也不应该忘记的。

如今，世范先生已卸去教职和行政职务多年，复归于平淡，重获自由。他每天仍然早出晚归，在画室中或潜心作画，或与朋友谈论交流艺术探索的心得。本已成为他生命一部分的绘画事业，又能够不断地弹奏出清新曼妙的乐章，继续演化着自然的、酣畅的而又自我的视觉音响。他现今的生活状态直如春去春又来，令人羡慕，也为他高兴。抱持着不懈的艺术追求和依然年轻的心理状态，世范先生一定会健康快乐、艺术青春长驻。

不揣冒昧而敢以此为序。

天津美术学院 院长、教授 姜 陆

二〇一一年六月于华苑



## Untiring Pursuit

A few days ago, when Mr. Zhang Shifan, some colleagues and I got together at noon, Mr. Zhang suddenly asked me about the preface to his new album I had promised to write. I felt apologetic immediately. Several months have passed since he asked me to write it, but, being tied up with everyday matters, I haven't finished it in time. As a matter of fact, there is another reason if we go deeply into the matter, that is, I feel not very confident, for it is really not very easy for a student to write about his teacher.

It is inappropriate to deny my teacher's request, so I begin to organize my ideas, take up my pen and have a try to write it.

Since what I begin to write is a preface to the album of paintings by Mr. Zhang Shifan to be published soon, "painting" is certainly a proper topic. However, since "the painting mirrors the painter" and "the character of the painting is the reflection of the moral quality of the painter" are phrases frequently mentioned in the art circles, evaluations about the personality of the painter himself is inevitable when we make comments about his painting. This doesn't mean that I agree entirely to the view that an absolute link exists between the character of the painting and the moral quality of the painter. For, if works of art are as complicated as people in the society, can we have chances to rest?

Artistic creation is a kind of attitude towards life. It can help us find a stretch of relatively quiet space in the complicated worldly life. The more distracting thoughts we leave aside, the loftier artistic realm we can attain.

Intellectuals traditionally pay attention to "elegance" in manners and do nothing that is contrary to "propriety". In contrast to them, manual laborers are straightforward and uninhibited. They stress being "forthright" and frank in their everyday behavior. If these two qualities, that is, "elegance" and "forthrightness", are combined in one person, he will be a man with an "artistic temperament". Nothing is absolute. I by no means want to say that this is a universal rule. We can only say it is a phenomenon. But this, or rather this temperament of an artist, is not to be possessed through sedulous pursuit. It is closely related to the circumstances in which the artist grew up and the artist's life experience. In terms of his individual characteristics, Mr. Zhang Shifan truly and obviously possesses this temperament of an artist.

Mr. Zhang Shifan is 75 years old now. Many people of this age in the society are already living in the way of an old man. They are living a quiet family life without any further pursuit or are senile and doddering like the setting sun. But Mr. Zhang is still hale and hearty and full of dash as ever, without any lethargy, and his painting is still full of vitality.





As a man from the rural area of Jizhou with the aroma of earth of his native place, he has dedicated himself to art and art education for many years. Now, when he stands before the easel and expresses freely what he wants to express in oils on the canvas with bated breath and fixed attention, he looks gentle and cultivated. Once he puts down his brush and gets together with his friends, there is still a grand and heroic manner characteristic of a man of North China in his behavior.

In the 1950s and the 1960s, he received regular academic specialized training and then pursued advanced studies at the famous Romanian oil painter Eugen Popa's oil painting training class held at what is now China Academy of Art by authority of the Chinese Ministry of Culture. This educational background laid a solid foundation for his artistic attainments and opened up a distinct path for his art teaching and artistic creation in the following decades. In the process of exploring the language of oil painting, he lays stress on absorbing the cream of other genres and forming his own style. During his academy years, he specialized in oil painting, and also learned other subjects, such as watercolor, traditional Chinese painting, and even artistic design. He once said, "What I have learned is useful to me and even to my oil painting later. Having and not having learned these subjects are quite different. The contact with these genres is, I think, much better than if I know nothing

but oil painting." As to his studies at Eugen Popa's oil painting training class, he said, "What I have gained most is I have achieved a deep understanding of what is art. Firstly, art does not mean merely doing some paintings. Secondly, oil painting must be combined with the Chinese culture."

In the past decades, Mr. Zhang Shifan has traveled extensively throughout China. After reform and opening up, he visited America and many European countries, and in recent years he often travels to Australia and New Zealand. National and foreign cultural nutrition has nourished his tree of art. During a long period in the 1970s and 1980s, he took the students, almost every year, to paint from nature in rural areas, factories, mountain areas and border areas where they observed and learned from the life of native people, absorbed artistic nutrients and got inspiration from different places of cultural interest and natural landscapes, and produced numerous vivid sketches from nature. After the mid-1980s, with the rapid implementation of China's open policy, art information gradually became less unitary, and artists began to go abroad. I remember that Mr. Zhang's first travel abroad was to the United States in about 1984. It is imaginable what a good opportunity of widening his horizon this was. In the summer of 1994, I was fortunate enough to accompany him on his visit to Europe. In Brussels, Amsterdam and Paris, when he stood in front of the famous





炉前 . 亚麻布 . 190cmx100cm. 1963

paintings in art history he could see only in painting albums before, I could sense clearly his elation and excitement. Oil painting is, after all, an imported genre. It originates from European culture. At that moment, as an artist engaged in oil painting creation all his life, he would surely experience a strong excitement as if in a pilgrimage.

Oil painting is a genre of European origin. What should the oil paintings produced by Chinese painters be like? This is a problem Mr. Zhang often mulls over. A genre is a carrier, and what it conveys is a painter's life experience. In this sense, the work by a painter, no matter what country or nation he belongs to, will naturally show his own aesthetic value orientation and traces of life. Even Eugen Popa stressed the necessity of the combination of oil painting with Chinese culture. He loved Chinese art and hoped that Chinese students should incorporate their own culture into their works of oil painting at a deep level. Mr. Zhang has a deep sense of this. He once said, the deep connotation of Chinese culture is "a kind of inner spirit peculiar to the Chinese in the east. It is bred by a special culture and in a particular region and embodies independent cultural traits." He thinks that the "transformation of Chinese oil painting to national style" in our past understanding is often too superficial and simple. Attempts to achieve the effect of ink and wash as in traditional Chinese painting or that of folk art decoration can only be said to be attempts at a superficial level. Only by combining thoroughly Chinese

cultural spirit with oil painting materials through our own artistic practice can it be possible to create oil painting with Chinese characteristic that differs from Western oil painting. Thoughts and views on and understandings of Chinese oil painting are naturally embodied in Mr. Zhang's personal artistic practice and exploration. Though many techniques he uses are from Europe and the Chinese tradition is not imitated sedulously in his color composition, the spiritual connotation undoubtedly belongs to his own nation. His oil paintings of figures, landscapes and still lifes, though not different from Western traditional oil painting in subject matter, have obviously Eastern and Chinese traditional aesthetic features in the way of observation and expression. He lays stress on conveying the summarization and refinement of the essence of objective images and expressing his own artistic imagination of objective things using methods with some abstract nature to enhance artistic appeal of his works.

Mr. Zhang's pursuit of art and his art practice, I think, have proved some truth. We know little and can tell little about the economic globalization as a current international trend, but if art is globalized, the result will surely be tragic. The existence of universal value does not mean the similarization of art of all the world; on the contrary, the law of art itself requires that the artists should express sincerely his own life experience and the resulting aesthetic response. If the artist deviates from this basic point, there will be a



lack of “honesty” with which to express himself in the artist’s motive power of creation, and to express himself “honestly” is just a very important point where the value of a work of art lies. Just due to his adherence to “honesty” in his creation, Mr. Zhang Shifan’s art of oil painting is free from any impetuosity due to the desire of pleasing the audience and shallowness of seeking superficial effect. His art shows us, with its profoundness though seemingly simple, his own distinctive spiritual pursuit.

Here I want to point out that Mr. Zhang Shifan is not only an artist but also an art educator. As a teacher, he has taught many batches of students, quite a few of whom have become painters well known both in China and abroad. He held leading posts at the department level and the academy level for many years. As the former president of the academy, he has made undeniable contribution to the construction and development of Tianjin Academy of Fine Arts. He has left valuable wealth to his successors especially in the openness of thought on education and building up the ranks of teachers. I have intimate experience of this. In the mid-1980s, thinking on the problem of building up the ranks of teachers foresightedly and open-mindedly, he encouraged and supported energetically young teachers to study abroad. As one of the young teachers at that time, I went to Belgium for further studies, and have since opened the gate for the exchange between our academy and European academies. Narrow pursuit of interests often causes people to forget

history. Just as the saying goes, “Think of its source when drinking water.” We should never forget the past. The development of our academy in recent years should be attributed to the arduous efforts of our predecessors who worked hard in obscurity in the past decades and devoted themselves to the cause of art education. We as successors cannot and should not forget the contribution and efforts Mr. Zhang Shifan made in the past as president.

Now, many years have passed since he left his teaching and administrative post. He is leading an ordinary and free life again. He still goes out early and comes back home late everyday. In the daytime, he often paints pictures with great concentration in his studio or talks with his friends about their respective experience in their artistic exploration. Fresh and graceful movements can be played continuously in the visual music of his cause of painting again. His carefree and contented state of life nowadays is enviable and I am really glade for him. Making persevering efforts in artistic pursuit in a mental state similar to that of a young man, Mr. Zhang will surely be healthy and happy, and his art will be evergreen.

This is the article I venture to write as a preface.

**Professor Jiang Lu**  
**President of Tianjin Academy of Fine Arts**  
**Huayuan, June 2011**



图书在版编目( C I P ) 数据

有力线：张世范油画·文集 / 赵锦剑主编.--长春：吉林美术出版社，2011.9  
ISBN 978-7-5386-6025-8

I. ①有… II. ①赵… III. ①油画-作品集-中国-现代②油画-绘画评论-中国-现代-文集 IV. ①J223②J213.05-53

中国版本图书馆CIP数据核字(2011)第170334号

有力线 张世范油画·文集

主 编 赵锦剑  
出 版 人 石志刚  
责任编辑 尤 雷  
助理编辑 陈 鸣  
封面设计 毛幸陆  
开 本 889mm×1194mm 1/8  
印 张 31  
版 次 2011年9月第1版  
印 次 2011年9月第1次印刷  
  
出 版 吉林出版集团  
吉林美术出版社  
发 行 吉林美术出版社  
地 址 长春市人民大街4646号  
邮编：130021  
电 话 0431-86037892  
网 址 www.jlmspress.com  
印 刷 杭州嘉业印务有限公司

ISBN 978-7-5386-6025-8 定价：358.00元



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