

National Arts Collection and  
Donation Reward Program

国家美术馆捐赠与收藏系列

*Fine Color Offers Good Aftertaste*  
*20th-century Chinese Oil Painting Master*  
**Hu Shanyu**

善彩馥韵  
20 世纪中国油画名家  
**胡善馥**

Chief Editor: Wu Weishan

主编：吴为山

National Art Museum of China

中国美术馆



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## 善彩馥韵 SHÀN Cǎi YÚ Yùn

20 世纪中国油画名家

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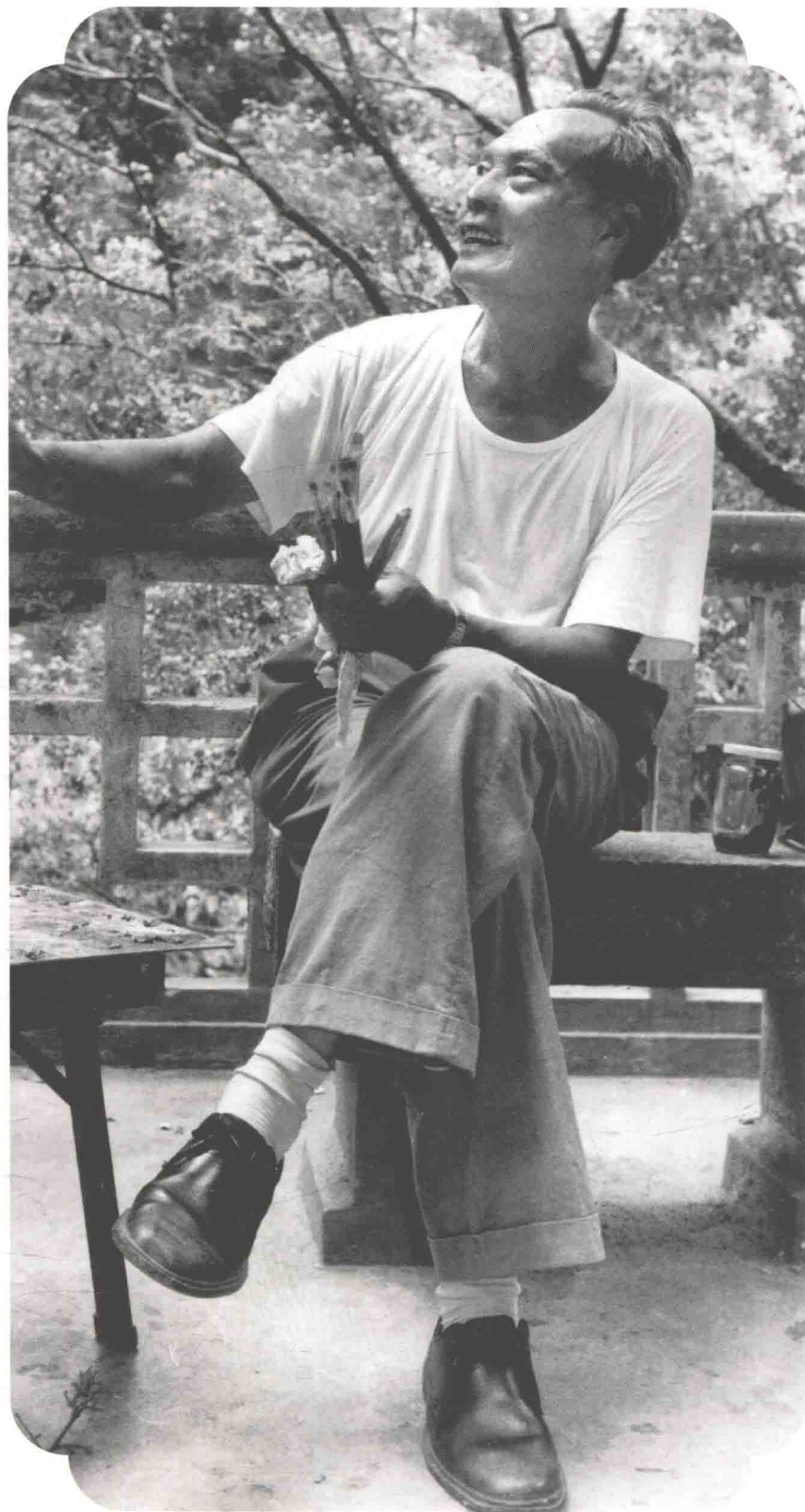


善彩餘韻

20 世纪中国油画名家

胡善餘

Hu Shanyu



善彩餘韵——胡善餘艺术展

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## 前言

在西方油画引入中国近四百年的历史过程中，老一辈画家主要通过三个渠道学习西方的绘画传统：一是直接赴欧美国家留学，学习油画的创作；二是引进苏联现实主义的油画创作体系；三是前往日本间接学习西方油画创作。而这种学习始终围绕着“中西合璧”的艺术取向和“民族化”问题展开。胡善餘先生便是在赴西方留学的画家中取得突出成就的一位，也是在中西方艺术融渗中自成一格的艺术家的。他最早在国立杭州艺术专科学校学习，师从林风眠和蔡威廉先生，接受了现代艺术的熏陶。在 20 世纪初期新文化运动的感召下，于 1932 年赴法国巴黎国立高等美术学院深造，师从著名画家西蒙。1935 年学成归来后，继续从事油画创作，几十年沉潜往复，笔耕不辍。同时积极投身美术教育事业，先后任教于广州市立美术专科学校、国立重庆师范学校、国立杭州艺术专科学校、浙江美术学院，创作与教学的双重实践铸就了他丰富的艺术人生。

解读胡善餘先生的艺术，首先要把他和他的艺术置放在 20 世纪中国美术发展的整体历史中，由此才能获得更为全面的感受。20 世纪初，在“五四运动”提倡的“科学”与“民主”精神的指引下，一大批艺术学子赴海外游学，以李铁夫、冯钢百、徐悲鸿、刘海粟、林风眠、颜文樑等一代美术家为典型代表，他们学成后选择回国投身祖国的美术事业。在实践中，他们自觉地将西方美术作为文化引进的对象，以现代美术教育为核心，通过社团、展览、期刊等一系列艺术活动，积极传播西方油画艺术，希望通过这种新型艺术形式的引进振兴中国美术。可以说，这一批艺术家的归来，不仅带来了西方的先进文艺思想，也带来了新的艺术创作技法，更带来了观察与表现世界的新思维、新方法，为当时的中国艺术界带来了新鲜的力量。承续着此种文化使命，第二代留学的美术家一方面继续学习西方绘画的精髓，另一方面也努力探索艺术创作的中国元素，关注画面背后深层次的文化精神，再到融入本民族感情的创作，使得中国油画逐渐向着“融入民族血液”的方向发展和演变。在这一过程中，胡善餘先生辛勤的耕耘，为我们研究这段绘画史提供了典型的素材。他的创作多取法印象派，并融入中国画及中国民间艺术的意趣。其笔法笔调鲜明，于写实性的形象塑造中贯注写意性的笔意，颤动的冷暖对比和扑朔迷离的色彩旋律深得毕沙罗、西斯莱等印象派大师的神韵。当然，也折射着柯罗、卢梭等画家的田园诗情。他是在朴素的乡野情境中寻找那光色的奥妙，抒写自然与心灵对话的牧歌。由此我们可以感悟到胡先生油画语言中所传达出的中国山水画的审美境界。

中国美术馆是集展览、收藏、保护、研究、公共教育、国际交流等为一体的国家艺术机构。长期以来，惠蒙诸位美术家和有识之士的大力支持，正在逐步完善中国美术的国家收藏结构，并借展出这些优秀的作品，让我们感受到艺术先行者们艰辛探索中所折射的理想美和艺术美，并由此而

梳理中国美术的发展以及美的历程，彰显中国美术的独特价值，也为中国美术馆新馆建设做好“软件”准备。1985年，胡善馥先生将他各个时期的代表作品18件捐赠给中国美术馆。这次展览中，胡善馥先生的女儿胡漪涟女士还将其父的10件作品捐赠我馆。28件胡善馥先生的油画作品，在相隔30年的时间里由胡家两代人的努力，使它们成为国家艺术宝库的收藏，不仅成为中国艺术史的一段佳话，而且胡善馥先生的无私品格和他的艺术将永远载入史册，为后来者瞻仰。这些捐赠作品无疑将进一步丰富和延伸中国美术馆近现代美术收藏的序列，也将成为后人研究和纪念他最为重要的资料来源。

我谨代表中国美术馆向胡善馥先生家属表示由衷感谢，感谢他们慷慨的捐赠和无私的奉献。

祝展览圆满成功！

中国美术馆馆长

吴为山

2014年11月

## Foreword

During the nearly 400 years since the Western oil paintings were introduced into China, the older generations of Chinese painters learnt the Western painting art mainly in three channels: Firstly, some people went to study oil paintings directly in the US and European countries. Secondly, China introduced the Soviet realistic oil painting creation system. And thirdly, some people went to Japan to learn the Western oil painting creation. This learning process focused on the artistic orientation of "combining Chinese and Western elements" and the issue of "nationalization". Mr. Hu Shanyu was among the most outstanding painters that went to study in the Western countries. He was an artist that formed his own style after blending Chinese and Western artistic characteristics. At first, he studied in Hangzhou Public Arts College, learning from Prof. Lin Fengmian and Prof. Cai Weilian. There he started to be affected by the modern art. Motivated by the New Culture Movement in the early 20th century, he went to France to study further in Ecole Nationale Supérieure des Beaux-arts de Paris and became a student of the well-known artist Simon. He came back to China in 1935 and continued with his oil painting creation. For the next several decades, he kept on create paintings in spite of all hardships. At the same time, he was devoted into the art education career actively. He taught in Municipal Guangzhou Arts School, Hangzhou Public Arts College and Zhejiang Academy of Fine Arts successively. The double practices of art creation and teaching enriched his colorful life of art.

To better analyze Mr. Hu Shanyu's art, we should place him and his art in the overall history of Chinese fine arts development in the 20th century, so as to gain a more holistic understanding. In the early 20th century, guided by the spirits of "science" and "democracy" advocated by the May 4th Movement, a large batch of art students went abroad for further studies. The typical examples included Li Tiefu, Feng Gangbai, Xu Beihong, Liu Haisu, Lin Fengmian and Yan Wenliang, who came back to China after studying abroad and got devoted into China's fine arts career. In practice, they voluntarily took the Western fine arts as the target of cultural introduction, centered on the modern fine arts education, and actively promoted the Western oil painting art through a series of artistic activities such as organizing associations, exhibitions and periodicals. They hoped to rejuvenate Chinese fine arts through the introduction of this new-style art form. It can be said that the returning of this batch of artists not only brought the advanced Western artistic philosophy, but also introduced the new artistic creation skills, as well as the new concepts and new methods of observing and displaying the world into China. Therefore, they injected refreshing power into Chinese art circle at that time. Inheriting this cultural mission, the second generation of artists going abroad for further studies continued to learn the core of the Western painting. On the other hand, they also strived to explore Chinese elements in the artistic creation, paid more attention to the cultural spirits in the depths behind the oil paintings. Further on, they mixed the national feelings into their creation, so that they enabled Chinese oil paintings to develop



and evolve in the orientation of "infusing the national blood". During this process, Mr. Hu Shanyu's diligent work provided typical source materials for us to study this episode of painting history. He largely learnt from the impressionism and integrated the delicate elements of Chinese folk art in his creation. His brushwork was striking, which infused freehand into the realistic image molding. The vibrating contrast of cold and warm and the intricate color rhythm in his art creation was deeply inspired by such impressionism masters as Camille Pissarro and Sisley. Of course, his works also reflected the pastoral sentiments of such painters as Corot and Rousseau. He was seeking the mystery of lights and colors amid the pristine rural context, and composing the pastoral song which carried out dialogues between the nature and the mindset. Therefore, we can feel the aesthetic realm of Chinese mountains and rivers conveyed in Mr. Hu's oil paintings.

The National Art Museum of China is a state-level art institution that integrates exhibition, collection, protection, research, public education and international communication. Benefiting from the strong support of numerous artists and far-sighted persons over the past years, it has gradually grown into a national collection institution of Chinese fine arts, which showcases these excellent works and enables us to feel the beauty of ideality and beauty of art reflected in the hard explorations of the art pioneers. On this basis, the museum attempts to do up the development of Chinese fine arts and the procedure of beauty, demonstrate the special values of Chinese fine arts and prepare in respect of "software" for the construction of the new building of the National Art Museum of China. In 1985, Mr. Hu Shanyu donated 18 of his classic works in all his periods to the National Art Museum of China. For this exhibition, Ms. Hu Yilian, daughter of Mr. Hu Shanyu, donated 10 of her father's works to our museum. The 28 oil paintings by Mr. Hu Shanyu have become the invaluable treasures of the National Art Museum with the efforts of two generations. These donated works will undoubtedly enrich and extend the collections of the modern and contemporary fine arts collection of the Museum, and serve as the most important data source for the offspring to study and commemorate him. On behalf of the National Art Museum of China, I'd like to express the heartfelt gratitude for Mr. Hu Shanyu's relatives.

Thanks for their generous donation and unselfish contribution!

Wish the exhibition a complete success!

Wu Weishan

Curator of the National Art Museum of China  
November, 2014

## 序一

### 胡善餘先生艺术之魅

那春桃，白里透红，茸毛蠕蠕，仿佛空气在颤动。又如灯如盏，一边轻轻地照亮出来。这是大概三十六年前看胡善餘先生的春桃绘画时，我内心的感动。那时，“文革”终结，万物复苏，春桃中蕴着一种特别的生机。我是从胡先生的“桃”中读懂了静物的意义：不仅绘此物的形色，而且画此物生生的气息。

中国美术学院的油画之路悠长。胡先生是 1928 年建校伊始就入学的一代，赴欧留学归国，辗转多年，于 20 世纪 40 年代后又回校任教，从此就不曾离校。“文革”后我们入学时，唯知先生资格深厚，并不了解先生的漫长历途。先生体格魁梧，一口浓重的广东口音，我们常从他的绘画中感受他的心绪激越、迁想渺远。

早在 20 世纪 50 年代，胡先生就参与了新中国素描教学和美院油画教学大纲的建设，是油画系工作室教学的开拓者之一。胡先生的写生绘画，葆有法国写实主义、印象主义的艺术内涵，亦充满具有个性的东方意趣，总是被引为油画教学中具有现代品质追求的一端。在“文革”之前和“文革”后伊始的工作室格局中，胡先生二度担任第一工作室的主持教授，在油画系的教学传统中，具有深厚的影响。

胡先生终其一生坚持写生。在他的那个年代，写生的内涵往往止于体察生活、收集素材。因此，胡先生的写生，可以被视为向着自身而生发和聚合的独树一帜的标志性艺行。我们在他的写生中，不仅看到他笔下的物象，而且看到某种一贯的、可感的东西，某种形色交织的微末的处理，某种独特的、被转化的可触摸的感觉。正是在这种看与可见之间，触与被触之间，有一种可资俯察的形式交织在那里，一种深镌在胡先生身上的东方意趣聚拢在那里，这是胡先生的艺术之魅。直至今日，我们仍从那里不断感受到艺术绵长的魅力，不断领受深刻的启迪。

记得我最后一次见到胡先生是 1992 年冬季，在孤山西泠印社的甬道上，先生正在那里写生。寒风凛冽，先生冻得已不太能说话，但目光依然炯炯，直视前方。目光所及，古道正悠悠，阳光已洒洒。

中国美术学院院长



2014 年 11 月

## Preface 1

### The Artistic Charm of Mr. Hu Shanyu

The spring peach was white touched with red and downy more or less, as if the air was vibrating. It was also like a lamp, giving off light gently. This was my innermost sentiment when I saw Mr. Hu Shanyu's painting of Spring Peach 36 years ago. At that time, the Cultural Revolution just came to an end, and everything was coming back to life. There was a special vitality within the Spring Peach. Therefore, it was from Mr. Hu's "Peach" that I came to understand the meaning of still life: You need not only paint the matter's shape and color, but also activate its vitality.

China Academy of Art has a long history of oil painting. Mr. Hu was among the first batch of students since the inception of the school. Then, He went to study in Europe and returned to China. After years of tossing around China, he went back to his alma mater to work as a teacher. From then on, he never left the school. When we entered the school after the Cultural Revolution, we only knew that Mr. Hu possessed a profound background, but did not know his long history. He looked tall and strong, with a heavy Guangdong accent. We could often feel his high-spirited mindset and farsighted thoughts from his paintings.

As early as the 1950s, Mr. Hu participated in the construction of New China's sketch teaching and the art academy's oil painting teaching syllabus. He was among the pioneers of the studio teaching of the oil painting department. Mr. Hu's paintings boast of the artistic connotations of the French Realism and Impressionism as well as the individualized Oriental charm. Therefore, he was always cited as a terminal that sought modern quality in the oil painting teaching. In the studio teaching pattern before and after the Cultural Revolution, Mr. Hu served as the presiding professor of the No. 1 studio. He had a thoroughgoing impact in the teaching tradition of the oil painting department.

Mr. Hu stuck to painting from life all his life. At his era, the connotation of painting from life was usually limited at observing life and collecting raw materials. As a result, Mr. Hu's painting from life can be regarded as an exclusive landmark artistic behavior that is intrinsically created and concentrated. From his paintings from life, we can not only see the materialized images, but also feel a continuous and palpable matter. It is a trivial treatment combining form and color as well as a special and transformable feeling that is touchable. It is just between seeing and being seen, touching and being touched, that a kind of palpable form is standing there vividly. An oriental charm deeply engraved on Mr. Hu is gathered there, the artistic charm of Mr. Hu. Up to now, we can still feel the charm of his evergreen art and get enlightened ceaselessly.

The last time I met with Mr. Hu was in the winter of 1992. He was painting from life on the paved path of Xiling Society of Seal Arts on Mount Gushan. It was blowing hard and Mr. Hu was too frozen to speak a word. However, his eyes flashed like lightning. He looked straightforward. Before him, the ancient path was stretching into the distance, and the sun was shining warmly.

Xu Jiang

President of China Academy of Art  
November, 2014

## 序二

胡善餘

——色彩语言的大师

胡善餘先生是我的恩师，他是我国油画界抒情艺术的名师，艺术语言的色彩大师，诲人不倦的一代宗师。他是杰出的教育家、艺术家，在油画艺术的领域里，以他独特的艺术语言著称于我国艺坛。他一生默默耕耘、志存高远，为人淡泊明志、宁静致远，正和他的名字一样，和善有余。

胡先生是我国老一辈的油画大家，1929年就读于国立杭州艺专，其才能受到林风眠校长的重视，很快就被送去法国留学，当时的同学像唐一禾、庄子曼、常书鸿等，都是他的好友。在巴黎高等美术学院，他是一位成绩非常突出的学生，受到著名教授西蒙先生的特别青睐，直接插入油画班。所以，在学生时代，他的油画肖像、静物作品就进入巴黎的沙龙，受到法国艺坛的关注和重视。

回国以后，他一生默默耕耘在教坛、艺坛，是一位深受人们爱戴的教坛园丁、艺坛闯将。如果说中国画是以笔墨为其魂魄的话，那么胡先生的艺术成就，表现在色彩领域里尤为突出，当然色彩不仅仅是几笔颜色，而是指它的表现境界，指油画艺术语言本体的审美价值。

胡善餘先生所接受的西方艺术传统，包括古典的和现当代的两个方面。也就是说，以印象主义为分界线的西方油画艺术，他都拿来“为我所用”。另外，他认为西方现当代的光色理论革新，不仅体现在色彩概念上，而更重要的是整个艺术理念的一个大的革新。西方古典艺术最重要的特征是讲究造型的准确、自然的精确，追求形的准确和美。而后至印象主义、野兽派以后的西方现当代的各流派，均崇尚主观精神的表达，把主观意境和精神境界作为艺术追求的主要目标。这和中国古代传统文人画的观点是一致的，也是中国传统绘画很重要的特色。就是说艺术不仅要求形的准确，更要抒发作者的心胸，表达主观的意境和情意。在这一点上西方现当代艺术与中国绘画许多观念是相通的，胡先生接受的西方教育也正是处在这一时期。他要求神形兼备，重在传神。如果说“六法”要求“传神写照”的话，那传神是首要的。胡先生的艺术追求，是接受这一理念的。而且由于他的教育经历和整个人生的阅历，他确立的艺术观是坚定不移的，而且“我行我素，独辟蹊径”。他所画的一些肖像、静物、自然的风景，一直是这样“我行我素”走过来的。正如齐白石画虾、画螃蟹一样，一辈子就在花鸟虫鱼当中驰骋、奋斗，黄宾虹的山水，潘天寿的花鸟，都表达了他们心中的境界，所以成了伟大的画家。而胡善餘先生虽受教于西方，但他接受了我们民族的精神和民族艺术的传统，融汇了中西，创出新意，这是他可贵和难能之处。

我国文化艺术的发展道路是不平坦的，解放后，我们在延安文艺座谈会精神指引下，提出“艺术为人民服务，艺术源于生活、反映生活”等理论，有其积极的意义。但也有不少偏见，例如过分强调形的肖似而忽视了神似，过分强调艺术服从当前的政策、政治服务，把艺术过分看成是一种工具，而忽视艺术本体语言的追求和作者心胸的抒发等等。所以新中国成立初期，我们学校曾有这样的一些偏见：一方面是对文人画的否定，认为那是封建士大夫的一套，一度造成潘天寿、吴



## Preface 2

Hu Shanyu – Master of  
Color Language

弗之、诸乐三等先生无用武之地；另一方面视西方的印象主义以后的现当代艺术是资产阶级没落、颓废的东西，造成林风眠、吴大羽等名师离开学校，这就是一种偏见和错误。因此胡善馥先生的艺术在很长一段时间不为人们所理解，这是一个原因。

我从苏联留学回来，有一段时间和胡先生同教一个班级，一同下乡深入生活，相处得很好。他已年过半百，下乡时仍与同学同吃、同住同劳动。那时正处三年自然灾害与“大跃进”造成的灾难，我刚从吃黄油面包的俄罗斯回来，粮食定量不够，到了晚上，肚子饿得哇哇叫，加上初冬的严寒，饥寒交迫，睡不着觉。善馥先生给我送来了山芋，饱了肚子暖了身，这种深情令我至今难忘。那时正好“文艺八条”、“高教六十条”贯彻下来，直到“文革”前有一段宽松的气候。当时，我一度主持系里工作，为了落实知识分子政策，曾分别找倪貽德、方干民、胡善馥、林达川等先生共商系里教学大事。倪貽德先生认为：“胡善馥的油画是很有特点的，解放后为什么有些老先生当副教授，而他一开始就当教授，就因为他的艺术成就高，他在色彩上独树一帜，是很了不起的油画家，值得重视。”他的话给我很大启示，曾为胡老祝寿，搞了个小展览。胡先生也很高兴，有这么几年好日子，还画了不少好作品。但是好景不长，很快“阶级斗争为纲”开始了，关于文艺的“两个批示”下来了，直到“四清”、“文革”、文艺界又陷在灾难的深渊之中。

胡先生的艺术过去曾不为人们所理解，一些人认为他没有主题性的创作。其实他画中的一组桃子、一把茶壶、一幅风景里寄托着他对世界的认识，是他心灵美的自我抒发。从色彩上讲，“桃子与壶”那样的画，也可以说，是在我们中国油画界很难找出那样一位色彩大师的典范之作。色彩如此微妙的空间感、结构与和谐色彩语言堪与塞尚的静物相媲美，值得人们尊敬。正如潘天寿先生作品那样，一组荷花、一棵苍松，寄托着他宽广的胸怀，这就叫借景抒情、借物抒情，借这些自然景物抒发他对人生美好的向往和追求。所以，胡善馥先生的油画，不管他是肖像也好、桌上的花瓶、水果也好，或者是西湖的风景，他所表达的都是他情真意切的对美的感受和表现。

针对当前油画界很多弱点：关门画画、照像放大、喷彩造型、主观臆造等现象，值得我们警惕。最近我参加全国十二届油画展评选工作，议论中大家认为，随着新媒体的发展，照相术的进步，不要去写生造化了，简单地喷绘一下，加几个笔触，就算作品完成了，很多油画都露出喷绘的痕迹，这是一种悲剧。而胡善馥先生绝不是这样的，他的造型你看上去不准，他是有意识的变形、夸张，是他创作中一种艺术表现的追求。所以我们今天回过头来欣赏胡老的作品，深感过去在艺术见解上存在不少偏见，有必要重新认识。这样才能见到老一代杰出的大师的光辉。

胡先生不仅是一个杰出的画家，而且是一个诲人不倦的园丁，为什么称他一代宗师呢？我看了很多同学写的回忆文章，凡是受他教诲的同学，都深受其惠。他语言不多，但是非常关心同学，我有时请教他一些问题，他话不多。他满口广东土话，乡音未改。我们听不懂，他知道我们听不懂，