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中国美术家协会会员,现任中国美术家协会外联部副 主任、北京国际美术双年展办公室副主任、文化部青 Liu Zhong is the master for plastic art and bachelor for French vice director of the Foreign Relationship Department of China Artists Association, vice director of Office for Beijing Committee in Youth Federation of the Ministry of Culture. Russia, Canada, Spain, Norway, Singapore, Japan, Monaco,



纵观当代中国画家的庞大队伍,下笔则成飞龙走兽、山高水远者可谓多矣,但能平心静气作画者,实在不多见。而年轻 画家刘中却是其中的一位。谈到当今中国花鸟画的特点,若概括成"于多元化的形式探索中探寻自我风格"恐怕不会太 离谱。而刘中便是其中的佼佼者。

刘中绘画启蒙于家学,自小便受到传统学风的熏陶。上世纪九十年代赴法国深造。四年的苦读使他练就了扎实的西画功底并确立了西画美学观念。因而,与由临摹着手学习中国画相比,他多了一份深厚丰富的艺术积淀。这为他日后对中国画的风格探索打下了坚实的基础。明白了这一点,就不难理解其流光透映的画风之来源了。在他的作品中,较好地融进了西画的光色效应,给人以色彩丰富,光映透心的美感。

刘中待人宽厚诚恳,处事恬淡不争。正像"字如其人""文如其人"一样,刘中的这种性情品格无时不流露于他的笔端,给画面染上了一层超然厚重的气息。望之有"不激不厉,风规自远"的清气。近年来,他又屡屡创作巨幅作品,犀牛、河马、大象、蜥蜴、鳄鱼、袋鼠等传统中国花鸟画不取之素材,皆跃然其画纸上,气势甚胜,撼人心魄。

刘中于闹市中潜心绘画,竟无凡尘的浮华与烦躁。这确是难能可贵。在创作这些题材时,构图自然平实,笔墨清新苍润,设色明快酣畅;画面中大块的黑与白、疏与密、粗与细、冷与暖的对比,使得作品本身视觉效果强烈,流动着浅唱低吟的闲适韵致。这一切,我想,他更多地得益于写生。应该说,刘中的写生经历是颇令人羡慕的。他的足迹遍及亚洲、欧洲、非洲、澳洲和美洲。古人说"读万卷书,行万里路",刘中正是万里归来,伏案挥毫。所以从他的画境中可以体会到师法自然、和谐共生的理念,也就不足为怪了。

今年,恰逢刘中从艺三十五周年,可喜可贺。对于他来说,最重要的恐怕还是艺术成就。艺术的高下,取决于境界的高下,境界的高下又与人品息息相关。我想,他很清楚这一点,且始终致力于此。我深信,他倘能"修成正果",其作品的传世性,应在情理之中。

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何力

中国旅游出版社社长

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Words from Editor in Chie

Respecting the Nature in Long-Distance Travel

Among the large group of China's contemporary artists, flying dragons and running animals, high mountains and long rivers are the frequent objects of many artists in one stroke. However, it's rare to have artists who can sit down calmly painting. Liu Zhong, a young artist, is one of such kind of artists. It would not be too exaggerated to generalize the features of China's contemporary flowers and birds paintings into "seeking self-owned styles among diversified forms". Again, Liu Zhong is one of the best performers among them.

In-home education and traditional style of study enlightened Liu Zhong to begin painting. He studied abroad in France in the 1990s. In those four years, he worked hard to have solid basis in western paintings, and established aesthetic ideas of western paintings. Therefore, compared with learning traditional Chinese painting from copying, he has additional artistic accumulation, profound and rich. This lays a solid foundation for his sought for new styles of traditional Chinese painting. With this in mind, it would not be difficult to know the source of fluidity and transparency reflected in his painting style. His works perfectly integrates light and color effects of western paintings, which give people sense of beauty characteristic of rich colors and transparent light.

Liu Zhong is kind, sincere and indifferent to fame and wealth. Just like characters and texts reflect qualities of a person, such personalities of Liu Zhong are also shown in his paintings at any time, with a layer of super-mass. In appreciation, we can feel his purity characteristic of "no radicalness, freedom". In recent years, he created several huge-sized works painting those materials such as rhinoceros, hippopotamus, elephant, lizard, crocodile, kangaroo and others that are not the normal objects of traditional Chinese flowers and birds paintings, with majestic and moving force.

It's indeed valuable that Liu Zhong can sit down calmly among hustling and bustling cities in painting without any folk ostentation and worry. Productions of these themes are characteristic of natural and plain layout, clear and smooth stroke, and vivid colors. Comparisons of large blocks of black and white, sparsity and density, thickness and thinness, coldness and warmth in the paintings produce strong visual effects and casual comfort and elegance. All of this, in my opinion, shall be attributable to his sketches all the more. It's true that Liu Zhong's experience of sketches is rather enviable. He has traveled around Asia, Europe, Africa, Australia and America. just like an old saying goes, "You may travel around the world after reading a lot of book". Liu Zhong is focusing on arts after being back from afar. So, it will not be absurd to experience his ideas of respecting the nature and harmonious coexistence.

It's good news that this year marks the 35th anniversary of Liu Zhong's engagement in arts. Perhaps, what is the most important is his achievements in arts. The grade of arts depends on that of realm which in turn relates closely with personal qualities. I am sure that he has good knowledge of this point and has devoted his energy to it all along. I am convinced that if he could achieve the ideal aim, his works must be immortal.

He Li
President of China Travel & Tourism Press



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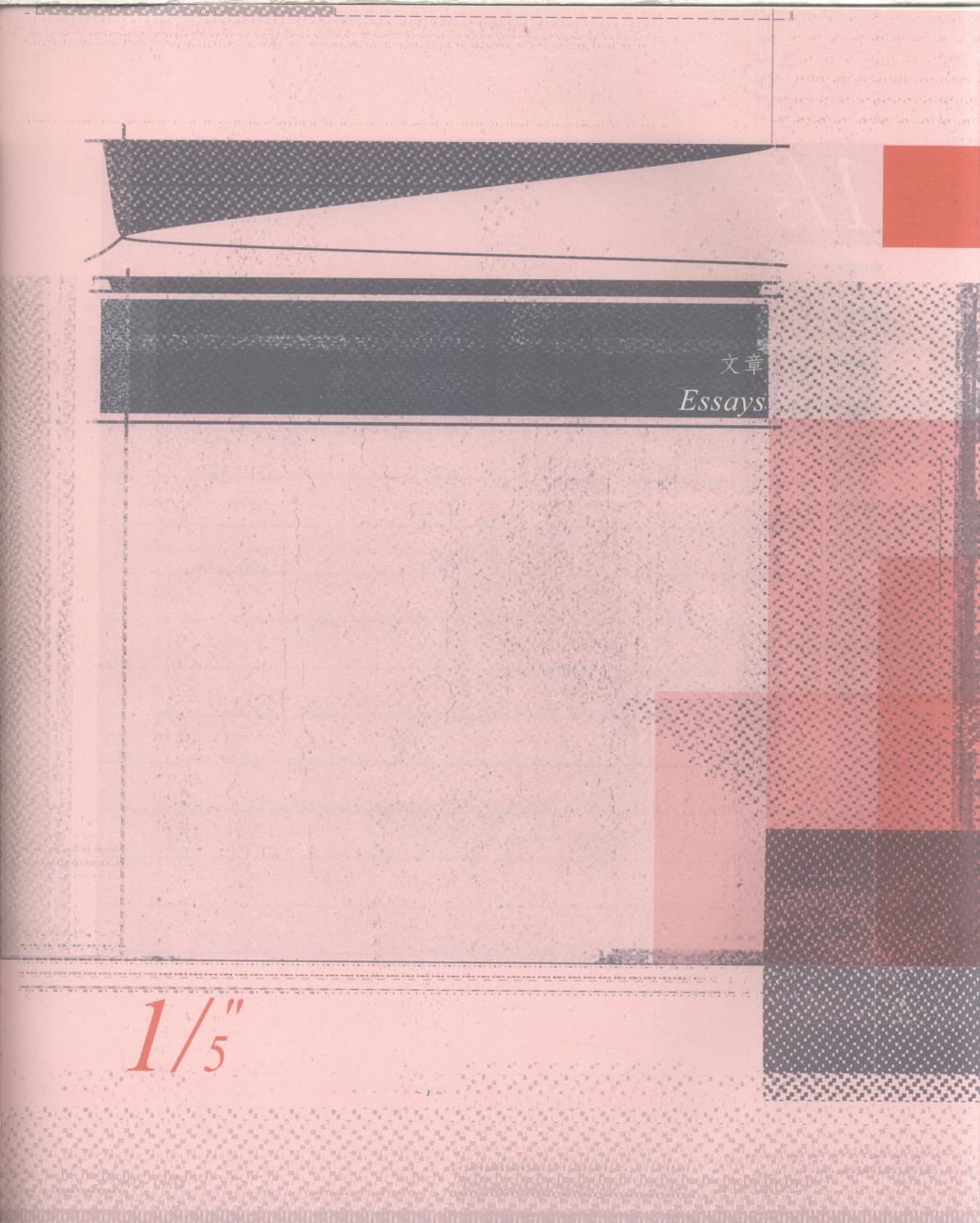
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海龟与"海归"

2006年在《荣宝斋》杂志上,刘中创作的一幅题名为《瀚》的作品引起了我的注意。蓝色大海里,桀骜的海龟迎面悠游而来。画面中,浸淫其中的海水因色彩变幻显得深不可测;海龟则因色墨兼融的造型而溢散出憨拙的灵气,令人为之眼目一新。

有人戏称刘中是一位"虔诚而纯粹"的画家,缘由乃是因为他对绘画艺术的"膜拜"和"专一"犹如圣徒。刘中四岁习画,少年时代便屡获全国绘画比赛大奖,其艺术资质和天分自不待言。但要做一个真正的艺术家,仅凭资质、天分是远远不够的,更重要的是勤奋、毅力和才情。于是他才因向往西方经典艺术而赴法兰西深造,放弃了在国内的优裕生活;才有了他学业完成后,凭借着对中国传统艺术的热爱,婉拒了国外提供的丰厚条件,毅然回国;也才有了他历经绘画三十五年,逐渐形成了属于他自己的绘画风格。

刘中的勤奋与执著,还体现在他对创作时间的安排上。他所从事的外事日常工作,占去了他一天中的大部分时间。创作活动只能靠工余后的休息时间,即下班挤出点,周末挤出点,可以说,他已变成一位名副其实的"业余画家"。凭着他的巨大毅力,竟然每年能够坚持创作出五六十幅作品,其中还不乏宏幅巨制。这不禁令许多专职画家汗颜。

中国的传统花鸟画多以小品见长,巨幛之作往往显得呆板,有欠生动。刘中的作品,无论尺幅大小,都能自如地将物象神韵表达得酣畅淋漓、形象描绘得栩栩如生。或许,这就是得益于他的善思考,多性灵。留法求艺的经历,使他在本已扎实的中国画基础功底上,又大胆而且不露斧痕地借鉴了西方艺术理念,使得其笔下的作品跨越了东、西方对抽象与具象理解的界限。他作品中那种和谐的、灵性的、天真的审美情趣有时会跃出画面,印证我们记忆中的东西;而作品中自由的、激越的、鲜明的个性化语言也常常会流溢在画面中,撩拨我们的心弦。欣赏这样的作品,我们不仅仅能得到视觉上的艺术快感和惬意,更多的,还能感受到在东、西方艺术交汇与碰撞中,刘中作为一位年轻的中国画家,是如何深刻地领悟东方文化的博大精深,如何为促进两种文化艺术成果的交融所付出的努力和不断进取的精神。

这又让我想起了那只桀骜的海龟。或许它就是对刘中作为"海归"所拥有的精神家园的一个最好的诠释。而刘中也将在艺术的海洋中继续遨游。试想,如果他的激情不能首先深深地感动他自己,他的作品又何以能够感动我们?



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art was like a saint'so Liu Shorey had started to learn pointing since four years old, and had got national painting awards many times as a child. His art qualification and talent went without saying. However, to be a real artist, qualification and talent were fair away from enough, but diligence, perseverance and intelligence were more important. That was why he went to study abroad in France with his yearning for western classic art, giving up comfortable life in China; that was why after graduation, with the love for Chinese traditional art, he declined generous conditions provided by the abroad and came back to China with finality; and that was why he gradually formed personal painting style arter 35 years of painting.

Lin Zhong's diligence and punctiliousness could also be seen from his creation time schedule. His routine work on foreign affairs took most of his time in working days. Creation could only be taken in spare time—after finishing work or in weekends. It could be said that he had turned to be a genuinely spare-time painter. With his huge perseverance, he could be tried to create 50 to 60 pieces of work per year among which there were also exactly in scale. This would tried the painters feel ashaned.

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