

当代实力派工笔画家

# 赵琦

◎工笔花鸟画集◎



湖南美术出版社



趙洪琦工筆花卉作品集

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湖南美术出版社

## 图书在版编目 (CIP) 数据

赵洪琦工笔花鸟画集/赵洪琦绘. —长沙: 湖南美术出版社, 2008.6

ISBN 978-7-5356-2815-2

I. 赵… II. 赵… III. 工笔画: 花鸟画—作品集—中国—现代 IV. J222.7

中国版本图书馆CIP数据核字(2008)第086747号

## 赵洪琦工笔花鸟画集

作者: 赵洪琦

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出版发行: 湖南美术出版社(长沙市东二环一段622号)

经销: 湖南省新华书店

印刷: 深圳市汇亿丰印刷包装有限公司

开本: 787×1092 1/8

印张: 14

版次: 2008年6月第1版 2008年6月第1次印刷

印数: 1—1200册

书号: ISBN 978-7-5356-2815-2

定价: 268.00元

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画家近照  
a recent photo





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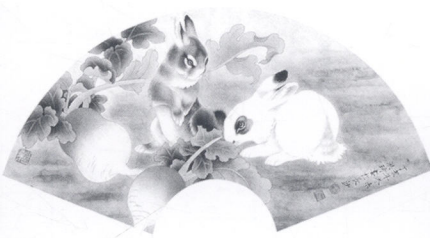




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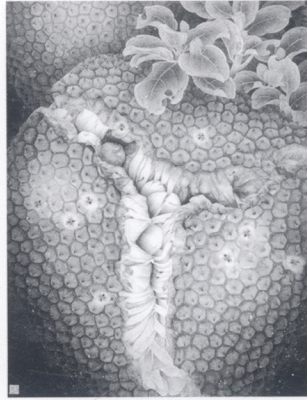
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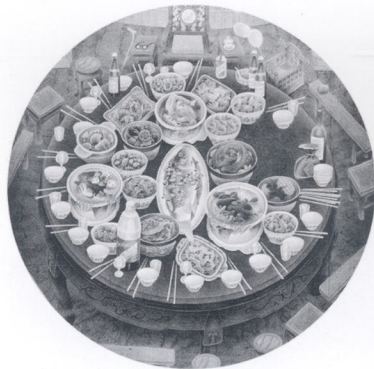
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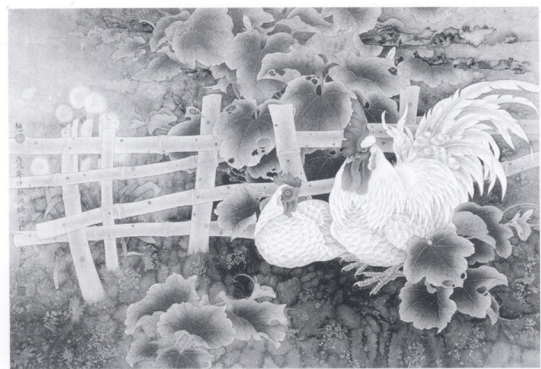
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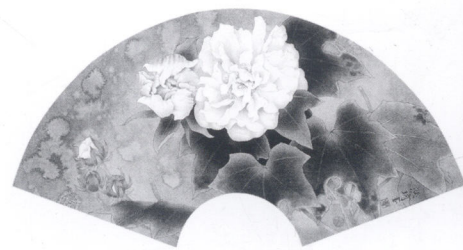
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# 艺术简历

赵洪琦，男，1966年生于湖南祁阳，1992年深造于中国画研究院，2001年结业于文化部重彩画高研班，师从潘洁兹、陈白一先生。先后得林凡、李魁正、苏白钧等著名画家指导，主攻工笔花鸟，兼人物、山水、书法。现为长沙理工大学美术学院客座教授，湖南省美术家协会理事，湖南花鸟画研究会理事，潇湘画院院长兼艺委会主任。获“湖南省德艺双馨艺术家”称号。20世纪80年代以来数十件作品参加全国和湖南省美展。艺术业绩入编《世界名人录》、《中日现代美术通鉴》等十余部书籍中。

## 90年代以来主要代表作：

《艳阳》获牡丹飞杯国际书画大赛铜奖。

《觅》获环飞杯全国书画大赛铜奖。

《双侣图》入选全国首届花鸟画展。

《秋风远去》获国际中国画大赛银奖。

《幽林深深听潺溪》入选第八届全国画展。

《秋韵》获中国当代著名花鸟画展优秀奖。

《家和万事兴》、《中国根》、《幽林春深》分别参加“首届全国风俗画大展”、“大地情—全国中国画大赛”、“中国书画新秀展”，并获佳作奖、优秀奖。

## 收藏概况：

《月朦胧》被北京国际艺苑收藏。

《清香》被中国画研究院收藏。

《秋韵》被河南省美术馆收藏。

《双侣图》被河南省书画院收藏。

《晨趣、情趣故园》被香港云峰画苑收藏。

《醉秋》被香港天时公司张勋贤先生收藏。

《稚趣》被深圳自然坊公司梁华利先生收藏。

《秋思》被澳门华夏画苑收藏。

《岁月如歌》等十余幅被中国台湾长江艺术中心和中国台湾星际集团收藏。

《醉春》被中国香港政治大学傅华伶教授收藏。

《幽林春深》被长沙东临文化传播公司收藏。

《家园·逸》被长沙标迪公司收藏。

## 作品发表：

《晨趣》入编当代《中青年花鸟画家作品集》，天津美术出版社出版。

《双栖图》入编《中国花鸟画》，河南美术出版社出版。

《秋韵》入编《中国当代花鸟画》，河南美术出版社出版。

《流金岁月》入编《当代艺术》，湖南美术出版社出版。

《幽林深深听潺溪》等九幅入编《中国书画艺术家》，天津美术出版社出版。

《家和万事兴》等四幅入编《南国艺术》杂志。





## A Survey of Zhao Hongqi's Artistic Career

Zhao Hongqi was born in Qi Yang County, Hunan Province in 1966. He studied in the Research Institute of Traditional Chinese Painting in 1992 and graduated from the advanced research class of heavily-colored painting under the Ministry of Culture in 2001. During his artistic study, he was tutored by Mr. Pan Jiezi and Mr. Chen Baiyi and blessed with precious instructions from several celebrated painters such as Lin Fan, Li Kuizheng and Su Baijun. Zhao Hongqi focuses mainly on flower-and-bird painting characterized by fine brushwork and close attention to details, with figure painting, landscape and calligraphy as sidelines. Zhao is now a visiting professor of the College of Fine Arts in Changsha University of Science and Technology, consul of Hunan Artists Association, consul of Hunan Society of Flower-and-Bird Painting, President of Xiaoxiang Painting House and Director of its Art Committee. He is titled "an artist with both artistic achievement and virtue". Since 1980s, tens of pieces of his works have been exhibited nationally and provincially. Zhao is listed in International Celebrities Collection and his works are included in ten-odd painting albums and books such as Sino-Japan Modern Art Annals.

### Major Representative Works since 1990s:

Bright Sun: bronze prize of "Peony Cup International Painting and Calligraphy Competition";  
Seeking: bronze prize of "Huan Fei Cup National Painting and Calligraphy Competition";  
Companions: displayed in the "First National Exhibition of Flower-and-Bird Painting";  
Fading Autumn Wind: silver prize of "International Competition of Traditional Chinese Painting";  
Murmuring Creek in the Serene Forest: displayed in the "Eighth National Painting Exhibition";  
Autumn Charm: excellence prize of "National Exhibition of Works from Noted Flower-and-Bird Painters";  
Harmony of a Family and Prosperity of Everything, Chinese Root and Lively Spring in the Serene Forest: respectively took part in the "First National Exhibition of Genre Painting", "Earth Passion Cup National Competition of Traditional Chinese Painting" and "China Painting and Calligraphy Exhibition for Newly-Emerged Talents", winning the awards of excellence prize.

### Collection Overview:

Dim Moon: collected by Beijing International Art Gallery;  
Light Scent: collected by the Research Institute of Traditional Chinese Painting;  
Autumn Charm: collected by Henan Art Gallery;  
Companions: collected by Henan Painting and Calligraphy Academy;  
Morning Joy, Love for Hometown and other seven pieces: collected by Hong Kong Wan Fung Art Gallery;  
Enchanting Autumn and other five pieces: collected by Mr. Zhang Xunxian of Hong Kong Tian Shi Art Gallery;  
Innocent Joy and other four pieces: collected by Mr. Liang Huali of Shenzhen Zi Ran Fang Co. Ltd.;  
Autumn Contemplation and other two pieces: collected by Macao Hua Xia Art Gallery;  
A Song of Passing Time and other ten-odd pieces: collected by Taiwan Yangtze Art Center and Taiwan Xing Ji Group;  
Enchanting Spring: collected by Professor Fu Hualin of Hong Kong University of Political Science;





Lively Spring in the Serene Forest and another piece: collected by Changsha Dong Lin Culture Communication Company;

Home · Leisure and another piece: collected by Changsha Biao Di Company.

#### **Publication Overview:**

Morning Joy: collected in Contemporary Flower-and-Bird Painting Collection of Middle-Aged and Young Painters, published by Tianjin Fine Arts Publishing House;

Perching Companions: collected in China Flower-and-Bird Painting, published by Henan Fine Arts Publishing House;

Autumn Charm: collected in China Contemporary Flower-and-Bird Painting, published by Henan Fine Arts Publishing House;

Classic Times: collected in Contemporary Arts, published by Hunan Fine Arts Publishing House;

Murmuring Creek in the Serene Forest and other eight pieces: collected in China Painting and Calligraphy Artists, published by Tianjin Fine Arts Publishing House;

Harmony of a Family and Prosperity of Everything and other three pieces: collected in the magazine South Arts.







# 拥抱生活 清新雅逸

——赵洪琦工笔花鸟画观感

陈白一

中国绘画是中华民族艺术宝库中的明珠,是生长于我们这个伟大民族精神沃土的奇葩。相对于中国画的人物或山水画来讲,花鸟画的历史传统尤为庞大而完备,特别是明清之后,花鸟画的成就曾经几度代表了整个中国画发展成就的高峰。各时代产生的大师们也多为花鸟画家,他们留下了极其丰厚的历史传统。对我们来讲,可资继承和学习的东西多了,但另一方面,也在我们前进的道路上树起了重重障碍,使我们难以逾越。

的确,花鸟画最能体现中国画的本质、审美特征以及传统笔墨所蕴涵的意义,历史上如此,现在也如此。一个世纪以来,中国的社会和艺术都发生了巨大的变化,西方美术的传入,打破了中国传统美术大一统的格局。许多新的美术样式不断涌现,多元化的现代美术格局已经形成,这是历史发展的规律。但是对于中国画本体来讲,广义的传统笔墨仍然是中国画审美本质的灵魂和血脉,没有这些就谈不上中国画的存在和发展,而中国画的存在和发展也同样是颠扑不破的历史规律。从这个意义上讲,花鸟画家肩负着更多的历史使命,他们要研究和发扬中国画的历史传统,并使其与现代美术的发展相融合、相适应。创造新时期的现代中国画,花鸟画家应该做出更大的努力,并且取得更大的成功。

青年画家赵洪琦,就是肩负着这样的历史使命,以研究的态度、做学问的方法和理性的头脑,在花鸟画领域探索已有数十年,是取得了可喜成就的画家之一。

与赵洪琦交往的日子里,每次看到他的作品都使我眼睛一亮——又是一个台阶的攀登。

首先,是他的每幅作品都呈现了他与自然亲和的心怀。这在作品的笔墨间真诚地表达出来,达到自然在我心中,我在自然之中“物我两忘”的境界,只有画家的从容之笔、忘言之情、创意之境,才使观众为之赞叹,产生共鸣。

只要真正热爱生活,就不难创造出与时代同步的杰作,生活永远是创作用之不尽的源泉,那些老抱怨没有“生活”的画家显然不是生活的主人,他们不配称作为艺术家,因为他们没有凭借艺术家独特的心灵领略大千……闪烁的星空是否使你想到洪荒世界的博大与无限?一片红叶在清泉中荡漾,你可曾发现诱惑之情?旭日初升,一个漆黑的山脊上两个人与一条牛的剪影在移动,你有没有思谋到生命正在萌生?微风掀起一群矿工的工装,你可感悟到时代的节奏?

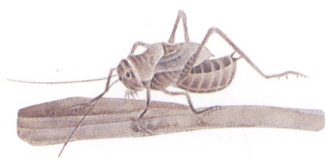
据我所知,赵洪琦一年的大部分时间是在故乡、西双版纳等地写生度过的。写生是艺术家保持与生活的紧密联系,锤炼艺术功底,激发艺术激情的最好的方法。罗丹在他的《艺术论》里说:“美是随处可见的,对于这个世界来说,不是缺少美。而是缺少发现美的眼睛。”只有拥抱“生活”,不断刷新感受,不断强化眼睛发现美的能力,才会使艺术家的作品更为精彩,意境更加深邃。

其次,他的作品色彩运用之妙,也是使人叹服的。他以天然矿物颜料、高温结晶色及箔类等材料来充实原有的中国画颜料,所使用的颜料色域宽阔,且色质粗细目数有别,其材质的美感在作品中凸显出来,其高品质的色相、色质及其组合所形成的色“味”也就成为一个独立的审美对象。

色彩是情境,也是意境。情境源于客观存在,意境生发于心性和灵性。

单纯是一种境界,缤纷也是一种境界。要在单纯的色彩中体验缤纷,在缤纷的色彩中实现单纯是一种更高的境界。





色彩要用眼去看，也要用心去画。用眼看到色相、色度、色的比较、色的感觉，而其中的激情、理想、期待、创造等等生物的气象是要用心才能体会到的。

品类丰富的矿物颜料和高温结晶颜料为画家们提供了无限广阔的创作空间和无限多样的创作可能，每一个画家都可以找到一个最能表达自我的艺术形式。有的画家想从传统的勾勒渲染中走出，因而有意识地强化色块的表现力；而有的画家则仍钟情于古观。

赵洪琦的画，用色“清”、“淡”、“雅”是他的主调，更多的是运用勾勒、涂染、肌理等手段去营造至美的画境。

其三，赵洪琦是我接触的综合素养比较全面的青年画家之一。他的画中所散发出的较为浓郁的文人气息尤为可贵。“读万卷书，行万里路”，对于一个艺术家来说，这两个方面缺一不可。他的朋友常埋怨他作品不多，这是一个误解。“苦读勤耕，笃志求新，求深求质”的绘画法则贯穿于他全部艺术生活之中，在传统文化的浸润下，他的审美取向发生了很大变化，其画面越来越呈现出清逸静谧之气，就是这种变化的真切写照。

其四，洪琦有一个良好的创作心态。新时代造就新艺术，无限拓展的大千世界为当代人的创作提供了更广阔的体验生活和艺术创作的空间。但科技的进步和市场经济的发展也必然给当代人带来浮躁和惰性，利益的诱惑无时不在打破人们以往的平心静养的习性。在这种浮躁的心态下，为利所动和急功近利的心态必然妨碍画家的有价值的探索，无形中毁灭了历代画家那种追求品格和骨气的优良传统，躁动、肤浅的应酬之作便悠然而生。

赵洪琦经济并不宽裕，但他从不画许多人几万元上门索要一幅的应酬之作，任外面红尘滚滚，他始终把良好的心态贯穿在自己的创作活动之中。因此，他的每一幅作品都是运用一切可用的技巧，通过大脑的敏捷思考，在艺术心灵的操纵下得到了完善的表达而完成的。每幅画都体现着画家一种毫无杂念的平常之心，一种对生活、对自然、对生命与个性真挚的心，一种对艺术的酷爱、忠诚和不断探索之心。

赵洪琦的创作实践得到读者和社会的广泛认可，作品《双侣图》1990年入选全国首届花鸟画大展；1994年《幽林深深听瀑溪》入选第八届全国美展；《秋韵》入选全国著名花鸟画家作品展览等，并有多幅作品获奖。

有五十多幅作品为各级博物馆、美术馆和私人收藏。

我们期待赵洪琦画出更多清新、雅逸、高层次和高格调的作品，实现他独特的审美理想，把他所开创的工笔花鸟画新路推向新的境界。

2007年6月于长沙

（作者为中国工笔画协会副会长，国务院授予其“人民艺术家”光荣称号）







# An Air of Purity, Elegance and Leisureliness, an Attitude of Embracing Life

——After Appreciation of Zhao Hongqi's Fine Brushwork Flower-and-Bird

Painting Chen Baiyi

Chinese painting is a shining pearl in the Chinese artistic treasure-house and a fantastic flower growing on the fertile soil of our great national spirit. In the scope of traditional Chinese painting, flower-and-bird painting developed more fully and maturely compared with figure painting or landscape painting. After the feudal dynasties of Ming and Qing, the achievements of flower-and-bird painting have once characterized the peak time of the Chinese painting development as a whole. The masters arising from various dynasties were mostly devoted to flower-and-bird painting, leaving great and precious legacies for us. On one hand, we have much to inherit and learn; on the other, we are hard to surpass their achievements in our artistic road forward.

Both history and contemporary times have proven that flower-and-bird painting is most capable of characterizing the essence and aesthetic features of traditional Chinese painting as well as the implied connotations of brushes. Over the past century, Chinese society and fine arts have both witnessed tremendous changes, such as the introduction of Western fine arts and the emergence of various new artistic forms, with the former breaking the monopoly of traditional Chinese fine arts and the latter contributing to the establishment of a diversified modern artistic pattern. Undoubtedly, these changes are in accordance with the development rule of history, but in terms of traditional Chinese painting itself, brushes in a broad sense remain its aesthetic soul, without which the existence and development of traditional Chinese painting would be groundless. At the meantime, the existence and development of traditional Chinese painting is also an absolute historic rule. In this sense, flower-and-bird painters shoulder greater responsibilities to study and popularize the tradition of Chinese painting, and to integrate and adapt it with the modern artistic development. The creation of modern Chinese painting in this new time calls for flower-and-bird painters to make more efforts, thus achieving greater successes.

This young painter Zhao Hongqi, undertaking such historical missions, has explored in the flower-and-bird painting field for decades with a researching attitude, scientific methods and a rational brain, which crown him as an accomplished painter.

During my contacts with him, I was amazed at his works: every time a step forward. First, his works present the harmony between him and the nature, which is clearly manifested through his brushes. It's the very mutual integration in which "nature is in me and I'm in nature". The painter's leisurely brushes, artistic conception and creative ideas are the very reason for the applause and echoing from the audience.

He who truly loves "life" finds little difficulty producing the masterpiece to the pace of the time since life is always the inexhaustible inspiration source of artistic production. Those painters keeping complaining the lack of "life" cannot be labeled as masters of life. Therefore, they don't deserve the name "artist" due





to their failure to appreciate the world through an artist's heart. Does a star-twinkling sky bring to you the image of a vast and infinite deserted land? Do you ever discern temptation through a maple leave bobbing in a clear creek? Against the sunrise backdrop, a looming picture of two men and a buffalo moving in a dark mountain ridge sparks your idea of budding life? Can you sense the tempo of time at the sight of the breeze teasing mineworkers' outfit?

As far as I know, Zhao Hongqi spends most time of a year seeking inspiration in his hometown, Xi Shuang Ban Na (a scenic spot in China) and other places and painting there. Painting from life and nature is indeed the best way for artists to keep close to life, to polish artistic skills and to activate passion. In Rodin L'art, Rodin remarked: "Beauty is all around. What we are lacking of is not beauty, but eyes to discover beauty." Only by embracing life, thus constantly gaining new ideas and developing acute beauty-sensing abilities can an artist endow more wonder and connotation to his works.

Second, his delicate skill in color use is also impressive. He enriches the existing pigment of traditional Chinese painting with pigment refined from natural mineral, pigment crystallized under high temperature, foil and other materials. The pigment he uses has a wide color range and diversified color tones, putting the material beauty to the fore of his works. On the other hand, this kind of color "taste" generated by high-quality hue, color quality and the combination of the two becomes an independent aesthetic objective.

Color is both emotional and artistic conception, the former finding its stimulus in reality while the latter originating from one's disposition and intelligence.

Purity is a state while colorfulness is another state. To sense colorfulness in a pure color and to achieve purity in colorfulness is an even higher state.

Color is perceived through eyes and also expressed by heart. What our eyes perceive are hue, saturation, comparison and sense of color, while such vital signs as passion, aspiration, expectation and creation in a painting must be apprehended and grasped by heart.

Various kinds of pigment refined from mineral and crystallized under high temperature provide artists with an infinite space and limitless possibilities for artistic production. Every single artist can find an artistic form which best expresses himself. Some want a break from traditional sketching and coloring, thus deliberately giving prominence to the expressiveness of color blocks, while some still stick to and favor traditional views.

In Zhao Hongqi's paintings, the main characteristic is the pure, light and refined color he uses. More importantly, he adopts means of sketching, dabbing, coloring as well as attending to texture for a perfect atmosphere in his painting.

Third, among the artists I contact, Zhao Hongqi is one of the young painters with great versatility and cultivation. The rich scholastic air in his painting is especially precious. For an artist, the abundance of reading and experience of traveling are both indispensable. His friends always complain of the scarcity of his works, which is a misunderstanding, because in his artistic life, he has always stuck to the principles of "diligent reading and practicing, determined pursuit of innovation, profundity and quality". Gradually influenced by traditional culture, his aesthetic orientation has experienced great changes, which find vivid expression in the more prominent pure, serene and leisurely air in his painting.





Fourth, Zhao Hongqi has a good mentality for artistic production. A new time brings forth new artistic forms. An ever-expanding colorful world leaves a vaster space for people to experience life and engage in artistic production. But on the other hand, the advancement of science, technology and market economy is bound to make people rasher and lazier. What's more, the material temptation is constantly challenging people's quiet life and lasting tenacity. Under such circumstances, the money-stimulated and fame-stimulated mentality for artistic production definitely hampers an artist's valuable exploration, thus unconsciously undermining the fine traditions of moral integrity pursued and owned by painters from past dynasties. Consequently, rash, shallow and unconscientious works are produced.

Zhao Hongqi is not rich, but he never allows himself to paint such irresponsible works at the request of many people who would rather pay a large sum of money for one piece. Despite the volatile worldly affairs, he has always been engaged in his artistic production with a good mentality. Therefore, every piece of his works is completed with a proper and mature expression by his application of every possible skill, his agile mind and artistic manipulation. In this way, his works fully display his plain heart of purity, his sincere attitude to life, nature, vitality and individuality, as well as his ardent love, loyalty and exploration of art.

The artistic practice of Zhao Hongqi has won a general recognition from his readers and the whole society. In 1990, his painting *Companions* was displayed in the "First National Exhibition of Flower-and-Bird Painting". In 1994, his painting *Murmuring Creek in the Serene Forest* was displayed in the "Eighth National Painting Exhibition"; *Autumn Charm* was displayed in the "National Exhibition of Works from Noted Flower-and-Bird Painters". Many pieces of his works have won prizes.

In addition, over fifty pieces of his works have been collected by museums and art galleries at all levels or gone to private collections.

We look forward to Zhao's production of more pure, elegant and leisurely works of high level and touch, thus realizing his personal aesthetic ideals and pushing to a new high his initiative flower-and-bird painting characterized by fine brushwork and close attention to details.

June, 2007. Changsha.

(Author: Vice-President of China Association of Fine Brushwork Painting, conferred the honorary title "People's Artist" by the State Council)







## 寄情花鸟 笔耕不辍

梁华利

棱角分明的下颌飘着一络美须，锐利的目光显示出无穷的智慧，浑厚的嗓音中夹杂着浓重的湖南乡音，敏捷的动作透出朴实和热情。这就是著名重彩工笔花鸟画家赵洪琦君。

洪琦君正值壮岁，年龄稍长于我。因共同的书画情结相识相交于十二年前，十二年来我们朝夕相处，寒暑无间，情同手足。或高谈阔论，或细研切磋，于古今绘画、中外流派，无不涉猎。洪琦君用功尤勤，穷近三十年之功，创作了大量的精品力作，每有佳构，必呼朋唤友作“疑义相与析，奇文共欣赏”，其乐无穷也。

今天终于见到君之精品结集发行，令我十分欣慰，观其作品，有赏心悦目之娱，令我立马陶醉其间。明快而极有张力的线条，艳丽而朴实的色彩，对比强烈的块面布置，创新的整体构成，令人耳目一新。其作品所表现的意境均来自于生活。

洪琦君自号“苦耕斋”主。我想他之所以取得今天的成就，与他的勤奋苦耕有密切关系，他多年来寓乐于苦，因苦而乐，作画的素材源于生活，作品面貌又高于生活，艺术感染力强烈，终于获得喜人的收获。写到此，我油然而生一种期盼之情，期盼洪琦君扎根于中国传统绘画的沃土，吸取世界各民族的优秀元素，在继续攀登高峰的道路上迈出更加坚实的步伐，创出一条更为灿烂的金光大道，以突出的个人风格自立于世界美术之林！

深圳自然坊公司董事长



2008年4月于深圳

## Great Dedication to and Diligence in Flower-and-Bird Painting

A muscular beard growing on the clearly-cut chin, superb wisdom shown through the sharp eyes, a typical Hunan dialect echoing in the strong chest and plainness and passion reflected in the nimble acts characterize the famous flower-and-bird painter of heavily-colored fine brushwork, Zhao Hongqi.

Mr. Zhao is in his middle age and a little older than me. Our friendship dates back to twelve years ago when we got to know each other for the same interest, calligraphy and painting. Over the past twelve years, we spent much time together like brothers discussing and studying, from ancient and modern painting to different painting schools at home and abroad. Mr. Zhao's incredible diligence has given birth to numerous wonderful works in nearly twenty years. Once coming up with a perfect creation, he would invite friends to render analysis and criticism, which is a great fun.

Today, the final publication of his collective works is really a gratification since the appreciation of them gives pleasant indulgence. Lines of vividness and tension, blocks of sharp contrast, bright yet plain colors as well as innovative designs all fresh the eyes. His works come from life and reflect life.

Mr. Zhao gave himself a literary name "Ku Gengzhai", which means productiveness and diligence. For many years, he has been taking delight in hardships. Painting is from life yet above life thanks to a strong artistic appeal. I believe his admirable achievements today are attributable to his diligence. Now, an emotional stream of expectation is flowing out of me. I expect Mr. Zhao to absorb the essence of both our traditional Chinese painting and other nations of the world, and with more solid steps along a more splendid road, to establish his fame in world fine arts by his own characteristics.

Shenzhen Ziranfang Co. Ltd. Mr. Liang Huali

April, 2008 in Shenzhen





双侣图 Companions 78cm × 65cm 纸本 1990年