

A COLLECTION OF LI QI'S PAINTINGS

北京出版社

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李琦



画集



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時時

李琦从事革命文艺工作六十周年

(1937年—1997年)

The 60th Anniversary of Li Qi's taking up the
revolutionary artistic creation as his profession

(1937—1997)



李琦 (摄于丙子仲夏)

Li Qi had this photo taken in the midsummer of 1996.

我的简介



我1928年生，山西平遥人。1937年随父母到延安，入八路军抗战剧团，唱歌跳舞，当小演员。1943年后也以画笔为武器。延安九年间都在文艺演出团体。其间曾编入“鲁艺”部队艺术干部训练班、中央党校各学习一年。

1947年到晋察冀解放区华北联大文艺学院美术系学习。其间参加土改、扩军和天津军管会工作。

建国前后在华北大学三部美术科任教，1950年中央美术学院成立转该院任教。

在创作上，战争年代和建国初期画宣传画、连环画、年画，后画中国画。作品多以革命人物为题材，宣扬革命思想，赞美高尚情操，并在民族传统绘画的基础上努力探索。

My Résumé

I was born in 1928 and the land of my ancestors is Pinyao County, Shanxi Province. In 1937, I went to Yanan with my parents and joined the Anti-Japan Troupe of the Eighth Route Army as a little singing and dancing actor. From 1943 I started drawing sometimes. During the nine years in Yanan I had been in literature and art organization except going into the Lu Yi Army Officer's Art Training Class and the Central Party School to study for one year.

In 1947, I studied in the Art Department of the Jinchaji Liberated Area Huabei Joint University and took part in the land reform, army expansion and some works of the Tianjin Military Administrative Committee at the same time.

After the founding of our People's Republic, I became a teacher in the Third Art Department of Huabei University, and transferred later on to the Central Institute of Fine Art to continue teaching when it was established in 1950.

As to my works of art, I had been engaging in painting picture posters, picture-story books and New Year pictures during the war years and the early years of the founding of our People's Republic. Later I mainly paint traditional Chinese paintings. In order to propagate the revolutionary ideal and praise the noble sentiments, most of my paintings have focused on revolutionary characters. I will go on advancing on the basis of traditional painting of our country.

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李琦的肖像画

古元

李琦是中央美术学院教授、著名肖像画家。他所画的肖像大部分是当代的伟大人物，如：李大钊、毛泽东、孙中山、周恩来、邓小平、鲁迅、白求恩……也有普通的工人、农民、士兵和知识分子。他以刚健的笔触画在宣纸上，把人物的精神气质再现出来，使观众从这些肖像中受到陶冶、得到鼓舞。他创作过一幅《主席走遍全国》的肖像画，描绘毛泽东同志身穿布衣，手持草帽，神采奕奕地走在祖国大地上，虽然没有画任何背景，却使人联想到毛主席已来到千家万户。这幅画受到群众普遍喜爱，悬挂在千万家庭的厅堂中。李琦擅长以简练的艺术手法，创作出耐人寻味的作品，1992年，他创作的《我们的总设计师》，表现了邓小平同志慈祥中见伟大，成功地塑造了邓小平同志高瞻远瞩，运筹帷幄的领袖形象。他的独特风格的艺术，在国内外获得了广泛好评，并引起了轰动。

李琦还有默画人像的本领，他的一些朋友有时突然得到李琦为他画的肖像，形神兼备，令人叹服，而自己竟不知在何时何地成为画家观察的对象。而且李琦所用的作画工具和材料是毛笔和宣纸，一笔下去就无法改动，是高难度的画。例如数年前著名画家赵世光从香港来北京办画展，意外得到一幅李琦为他默写的肖像，他十分欣喜，写了篇文章投寄人民日报，赞叹李琦的奇才。

李琦少年时期就参加革命队伍，受到革命教育，奠定了为人类进步事业而奋斗终身的崇高理想，他在漫长的艺术生涯中始终走着艺术为人民服务的康庄大道。如今他已年逾花甲，仍笔耕不辍，努力不息。

Li Qi's Portrait Paintings

Most of the portraits painted by Li Qi, who is a famous portraitist and the professor of the Central Institute of Fine Art, are great figures such as Li Dazhao, Sun Zhongshan, Zhou Enlai, Lu Xun and Bethune……as well as some ordinary workers, farmers, soldiers and intellectuals. People are always greatly affected and encouraged by the vigorous spirit of these figures recreated by his powerful strokes on the Xuan paper. One of his portrait paintings — *Chairman Mao Traveling All Over the Country* on which Mao Zedong walking on the land in cotton clothes and his face glowing with health and radiating vigor, makes people think naturally that Chairman Mao has already visited thousands of families although there is no any backdrop on it. This painting is widely loved and hung on the walls of thousands of families. By using the painting brush and Xuan paper on which no strokes can be corrected or modified, Li Qi is skilled at creating much food for thought in form of pithy artistry, so he is well received for his unique artistic style both at home and abroad.

Drawing portraits from memory is Li Qi's another special skill. Some of his friends have received unexpectedly the portraits he painted for them, which are so alike with them both in appearance and spirit that they admire Li Qi's amazing memory very much for even they themselves do not know when and where they have become the objects of the painter's observation.

Li Qi received the revolutionary education and possessed the lofty ideal of fighting all his life for the cause of mankind progress since he had joined the revolution in 1937 when he was 9 years old. During his long artistic career he has been insisting on going along the broad road of serving the people in form of art. Although he is already over sixty he is still working very hard and keeps on painting every day.

(This article is selected from the Oct. 1991 issue of the *China Pictorial*, written by Gu Yuan, the vice-chairman of the China Artists' Association, the former Director of the Central Institute of Fine Art.)

李琦其人其艺

序 静文

我认识李琦先生，是四十多年前的事。那时，悲鸿担任中央美术学院院长。二十多岁出头的李琦受聘任教于中央美术学院。他和夫人冯真女士常到我们家来，向悲鸿求教。他高高的身材和略显消瘦的面容给人以文质彬彬的印象。悲鸿被他那好学深思和诚恳、刻苦的精神感染，便十分欢畅地和他们倾谈。有时，他们也把自己的作品带来。当时，他和冯真都画连环画和年画，特别是年画，年年都获国家奖。悲鸿十分赞赏，鼓励的话便像甘泉一样涌出来，滋润着两颗诚挚的心。悲鸿还把自己珍藏的宋代名画《朱云折槛图》拿出来给他们看，热情地讲解那些线条的美妙、色彩的典雅，以及画中人物生动传神的韵味。李琦和冯真都十分仔细地听着，脸上浮起异常感动的神情。我们的屋子里弥漫着亲切、愉悦的气氛，欢声笑语在宁静中荡漾，那是多么令人怀念的情景呵！

有一次悲鸿听说李琦患了淋巴结核，在外地治疗，便写信给冯真，叫冯真把李琦“寻回北京”，他想介绍李琦找杭州一位和他患同样病经医治痊愈了的朋友，信的末尾写道：“李琦是一位很有才华的青年，务必请名医为他治病。”后来悲鸿还亲自带李琦去北京一位名医那里求治。

如今，这些保存在记忆中的年轻而美妙的岁月，已随着悲鸿的早逝，烟雾般地袅袅飞散，留给我的只是无尽的追思和感触。而李琦却在这漫长的岁月中，带着他那永不疲倦的笔耕和收获，步入了灿烂的人生境界。

众所周知，李琦以画革命领袖像而闻名，受到广大群众的热爱和赞赏。他还擅长默画人物肖像，惟妙惟肖，是我亲眼见到的。悲鸿在教学中，曾反复强调，在基本训练课程上，必须认真默写，不但能收事半功倍之效，而且在画中国画时，能落笔有神。李琦默写肖像画之传神，可谓达于极致。加以笔墨十分精练，形神兼备，而又性格必现，令人叹为观止。

我不知道李琦孜孜不息致力于默写肖像是否受到悲鸿的影响，但是我想，如果悲鸿健在，能亲眼见到李琦默画肖像的杰出成就，一定会为之兴奋不已。

李琦在童年时代就参加了革命队伍，在硝烟弥漫的战斗生活中工作和成长起来。他深深地体会了艺术必须为人民服务的社会功能和真理，始终信守不渝。我曾经在座谈会上和他的文章中，一次又一次地感受到他这种坚定不移的信念。我想：正是他对革命事业的执着和对人民的热诚，使他创作了如此众多的杰出人物肖像，他们是时代的光辉，是点燃人民群众豪迈精神的火炬。

江山代有才人出，四十多年前的年轻的李琦，终于蜚身国内外，也正说明了我国画坛的活跃和日趋繁荣。我真诚而殷切地盼望，今日能有更多年轻的李琦，在勤奋不息和执着的追求中，走向成功之路。

（此文选自《人民日报》1997年11月3日 作者系徐悲鸿纪念馆馆长）

A Man and His paintings — Li Qi

It was forty years ago when I knew Mr Li Qi. At that time Beihong was the president of the Central Institute of Fine Art and Li Qi, who was just a little over twenty, was engaged as a teacher in the same institute. Li Qi and his wife Feng Zhen often went to our home to learn from Beihong. His tall stature and a little bit emaciated appearance gave us a very gentle impression. Beihong was affected by Li Qi's modesty, deep thinking and thirst for knowledge so he talked with them delightedly. Sometimes

they took their paintings to our home and showed them to Beihong too. At that time both Li Qi and his wife were engaged in painting picture-story books and New Year pictures, especially the latter almost won the national prizes every year. Beihong appreciated their works so much that his encouragement was just like sweet spring water gushing out continuously and moistened the two sincere hearts. Beihong also showed them the famous painting of Song Dynasty—*Zhunyun Breaking the Threshold* which he collected, and explained the beauty of the lines, the elegance of the colour as well as the lingering charm of the lively figures to them enthusiastically. Li Qi and Feng Zhen listened very carefully and were deeply touched. Our room was full of cordial and delighted atmosphere, the laughter with joys rose and fell like waves in quietness. What a wonderful scene that is worth cherishing it is !

One day Beihong heard that Li Qi was suffering from lymphosarcoma and was under treatment at some other place, he wrote to Feng Zhen and asked her to bring Li Qi back to Beijing. He intended to introduce Li Qi to see a friend in Hangzhou who had suffered and recovered from the same disease. At the end of his letter Beihong said, "Li Qi is a very gifted young man. Be sure to send for the best doctor." Sometime later, Beihong himself took Li Qi to a very famous doctor in Beijing.

With Beihong passed away in his early years, these young and wonderful time kept in my mind has gone like the mist and smoke. What I have left is only the endless yearning and recollection. Anyhow after long years' struggle and unremitting effort, Li Qi has gained great achievement and stepped into the brilliant stage of his life.

It is well known that Li Qi is famous for drawing portraits for revolutionary leaders. He is also a painter who has won people's love and appreciation. Li Qi is especially good at painting portraits from memory. I saw myself some of his portraits painted in this way. They are really true to life. Beihong often emphasized in his teaching that as a basic training, painting from memory was very important. If you had a good command of this method, you would be able to get twice the result with half the effort in painting and could draw more vividly and lifelike. Li Qi's memorized-painting portraits have reached the acme of perfection both in spirit and appearance.

I really do not know if it is due to the influence of Beihong that Li Qi devoted himself to memorized-painting portraits, but I am sure Beihong would be very happy to see the outstanding achievement Li Qi has made in portrait painting if he is still alive.

Li Qi joined the revolution in his childhood, and grew up through struggle in those war-ridden years. Therefore he has a profound understanding of the truth—Art must serve the people, and its social function. No matter on symposia or in his articles, I can always find this firm and unshakable belief of his. It is his strong faith in revolutionary cause and extraordinary enthusiasm towards the people, I think, make him create so many portrait paintings of luminaries which are the radiance of the times and the torch to light the heroism of the people.

People of talent are coming forth in large numbers in our country. The young Li Qi of forty years ago has at last enjoyed the high reputation both at home and abroad. This shows that our circles of painting are becoming more and more active and prosperous. I hope sincerely and ardently that we will have more young "Li Qi" to step on the road of success after their hardworking and unremitting pursuit.

(This article is selected from *People's Daily* of the November 3, 1997 issue, written by the Director of Xu Beihong Museum.)

