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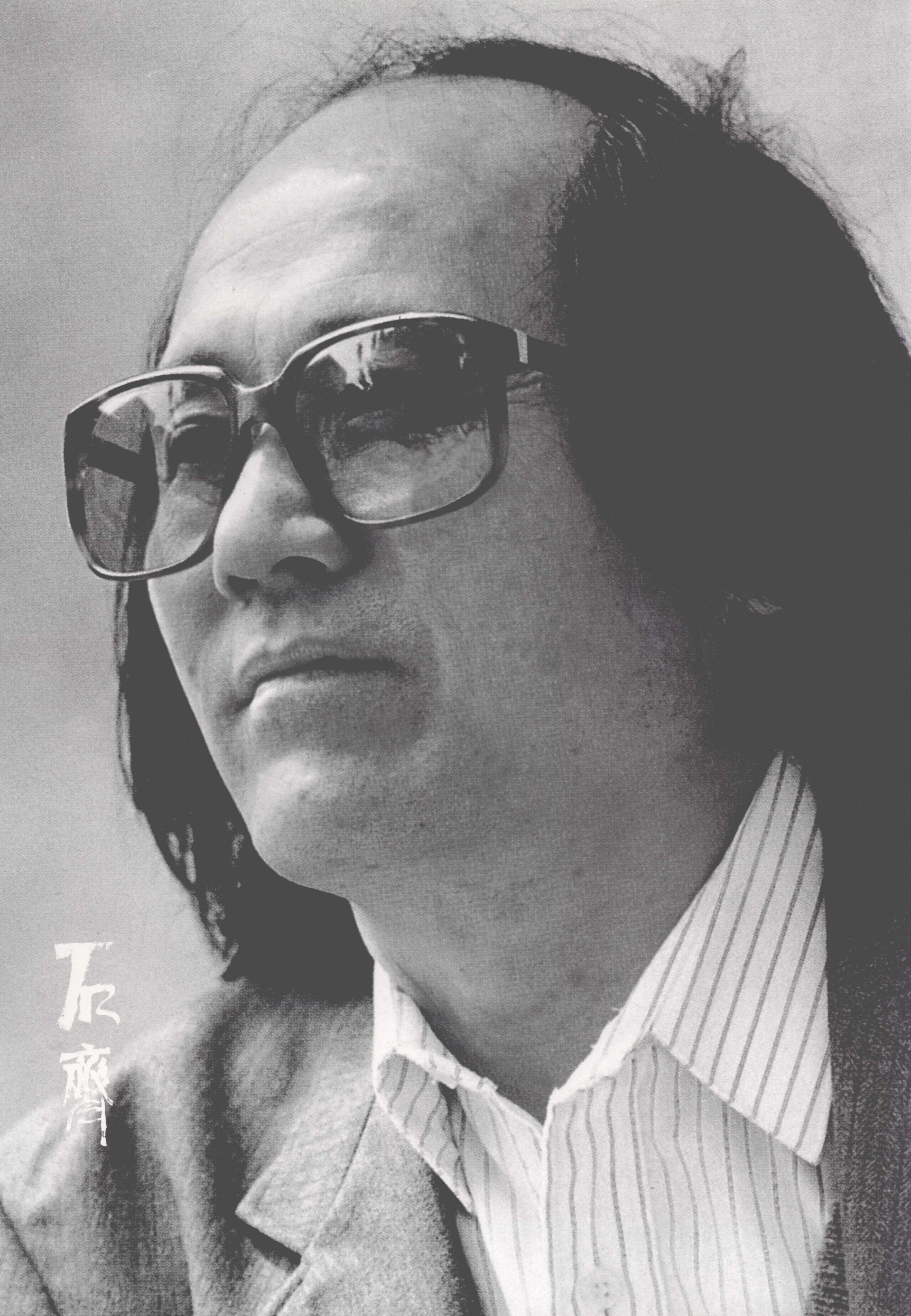
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石齋

## 艺术简历

石齐 1940年2月2日生于福建福清。1963年毕业于福建工艺美院，1976年进入北京画院为专业画家，原北京画院艺委会副主任、人物画创作室主任，北京市高级职称（美术）评委，中国石齐艺术研究会会长。中国画、油画、书法皆精，主张绘画艺术形态“三象（具象、印象、抽象）并举”和“中国画多面体”的理论。其中历经数十年探索创立了“三象合一”的大视觉画风。其作品深受社会赞誉，十多年来润育学子数百名，有完整终身制教学方法。与清华大学清美创作中心合办石齐新中国画高研班。在国内外举办个展28次，出版画集26种。曾获联合国教科文等四个组织颁发的世界和平奖。现有石齐美术馆和石齐艺术馆。

## Resume

Shi Qi was born on February the 2nd in 1940, in Fuqing, Fujian Province. He graduated from Fujian Academy of Arts and Design in 1963. He became a professional painter of Beijing Fine Arts Academy in 1976. He had been vice director of Art Committee of Beijing Fine Arts Academy, director of Room of Chinese figure painting of Beijing Fine Arts Academy, member of jury of rating senior professional title of Beijing, president of Shi Qi's Art Search Society. He is good at Chinese painting, oil painting and calligraphy. His art opinion is that means of Representational Art, Impressionism and Abstract Art should be simultaneous employment in an artist's creation. He developed the theory of expressing polyhedrons in Chinese painting. He has made his unique "Big Visual" style through his dozens-of-year art exploration. His art has gained him more fame and recognition since he became famous in 1972. He has taught hundreds of students and developed an effective teaching method. He co-organized seminar of Shi Qi's New Chinese painting with Creation Center of Academy of Art and Design of Tsinghua University. Shi Qi art exhibitions had been held 28 times at home and abroad and 26 albums of Shi Qi's works had been published. He was awarded the World Peace Prize by UNESCO. Now there are Shi Qi Art Museum and Shi Qi Art Gallery.

## 序一 唯美，石齐油画

邵大箴

在大家的心目中，石齐是著名的国画家，假如有人听说他也画油画，那么第一个反应大概是“偶尔为之”吧！但现在他要在中国美术馆举办自己的油画作品展，向公众展示一百多幅油画，人们就不得不刮目相看了。原来，石齐自幼就有浓厚的油画情结，他在走向画坛的道路上，一直受到民族传统艺术和西方油画的熏陶与影响。在仰慕之余，他起初依靠印刷品悄悄临摹一些欧洲油画大师的名作，后来有机会去西方参观各大博物馆的藏品，并开始进行油画创作。在石齐的国画作品中，吸收了不少西方油画的元素，使它们服从现代国画创作的需要，以加强彩墨的表现力，创建了自己独特的风格面貌。石齐一贯坚持的具象、印象、抽象“三合一”的艺术理念，也与他兼有中西艺术的修养有关。和他的国画创作一样，他把从现实生活中获得的具体感受，和一些经过消化了的具象记忆，融入在印象和抽象的氛围之中。他用“三合一”的思维方式进行创作，获得了广阔的表现空间。他熟练地掌握油画艺术的特性，发挥其色彩灿烂的优势，将西画的点线面的构成与中国画的写意手法有机地融于一体，组成一幅幅具有唯美情调的画面。

石齐考虑最多的是如何创造“中国风”油画，他在糅合西方古典与现代油画“绚丽的色彩、遒劲的造型、诡奇万变的技法”（石齐语）的同时，运用中国画和书法以线为主的意

象性语言，借鉴民族传统建筑、工艺品和服饰的色彩观。受中国水土培育和民族传统文化艺术滋养的他，在油画创作中自然地显现出中国作风和中国特色。这说明，创造油画中国风的途径和方式可以多种多样，但最基本的、不可或缺的要素是有一颗中国心和中国文化艺术的修养。

看了石齐的油画，我更理解他为什么那样画中国画了。对比他的国画与油画，我们会更明确一个观念：油画、水墨或彩墨等等，媒介而已。在油画和国画中我们看到的都是那个思想活跃、感情率真、敢于探索、活泼可爱的石齐，只是他搬用和耍弄的武器不同。

唯美，是石齐近十多年的艺术追求。唯美的文化意义，主要是通过形式语言展示力和美，予人以视觉和心灵的慰藉。唯美的境界，不是一般的艺术家可以轻易达到的。它不仅需要艺术家付出艰辛的探索性劳动，而且还要对形式美有特殊的敏锐感觉和表现能力。作为观众的我，在欣赏他精湛的绘画技巧和对美的执著精神的同时，还期待他在变化无穷的线、丰富的色彩和富有情趣的形式构成里面，多给我们一些对现实的思考。不过，当我写完上面这句话之后，头脑里又出现了新的思绪：艺术家各有所长，他们以自己的艺术优势给人们提供各具特色的审美享受。上帝赋予石齐的使命，大概就是向人们输送他从现实中提炼的美感。

## Preface I

### For Aesthetic Art—Mr. Shi Qi's Oil Painting

It is well known that Mr. Shi Qi is a famous traditional Chinese painter. Then, if someone hears that Mr. Shi Qi paints oil painting as well, his first response maybe: "That is occasional". Now, he shall hold his exhibition of oil paintings in the National Art Museum of China, to display his oil painting works, more than 100 pieces. This shall make the public look at Mr. Shi Qi with the new eyes.

In fact, since his childhood, Mr. Shi Qi was strongly interested in the oil painting. Both the Chinese traditional arts and the Western arts always influenced his way towards the art world. At first, he was attracted deeply by the printed masterpiece of some well-known European oil painters, and he quietly made the replicas of them, to learn from their art. Later, he visited many Western art museums and their collections, then began his efforts in the oil painting.

In Mr. Shi Qi's traditional Chinese painting, we can see that he absorbed some elements of the Western oil painting, using them to meet the needs of modern Chinese painting creation, to enhance the technique of expression of the color ink in modern Chinese painting, thereby, he creates his own unique art style.

Mr. Shi Qi always holds on his own idea on art, the "three-in-one", which unites the figural, impressionist and abstract concepts as a whole, because he has the accomplishments both in Chinese and Western arts. As he does in the traditional Chinese painting, he puts his feelings from the real life and some refined figural ideas, into the atmosphere composed both of the impression and the abstract atmosphere.

By the way of "three-in-one", he achieves a broader scope for the expression in his creation. Since he knows well the technique of oil painting and takes advantage of its splendid colors, Mr. Shi Qi harmonizes the point, line and plane of Western painting with the freehand brushwork of traditional Chinese painting, thereby shows us the pictures with his aesthetic sentimental mood.

What Mr. Shi Qi considers the most important is how to create the "Chinese style" in oil painting. While he blends those "magnificent colors, vigorous shape, and rapidly changing skills" (as he says) in the classic and modern Western oil

painting, Mr. Shi Qi also makes good use of the main imagery language—line—in the Chinese traditional painting and calligraphy, including the color concepts in the Chinese traditional architecture, handicraft and costume.

Since bred by the Chinese native culture and arts, Mr. Shi Qi naturally shows the Chinese style and features in his oil painting. This means that the ways to create the Chinese style in the oil painting can be different, however, the basic and indispensable elements inside are the Chinese heart and the artistic accomplishment in Chinese culture.

Through his oil painting works, I understand more why and how Mr. Shi Qi does in the Chinese traditional painting. And comparing his oil painting works with his Chinese traditional painting ones, we can get a clearer idea: oil painting, Chinese plain ink or color ink painting, all are vehicles, nothing more. Both in his oil painting and Chinese traditional painting, what we find is the same Mr. Shi Qi with active ideas, forthright and sincere feelings, and the same explorative, even lively and lovely painter. The only difference lies in the tools he uses.

Mr. Shi Qi has been in hot pursuit of the "aesthetic art" for more than one decade. The cultural meaning of aesthetic art shows the strength and beauty mainly through the figural language, to give us the visual and spiritual comforts. The realm of aesthetic art is not easy to reach, which needs the hard and exploratory labor, and the special capabilities to sense and to express the figural beauty.

As a spectator, I enjoy his excellent technique and persistence for the beauty in the art, and hope that he shall give us more thoughts about our real life through his endless changing lines and rich colors and good tastes in figural presentation. However, when I am writing this sentence, some new idea appears in my mind: each artist has something in which he excels, to give us the various enjoyments. It seems to be his mission from God; to give the people the sense of beauty he refines from our real life.

Shao Dazhen

(Translated by Wang Xinhua)

## 序二

### 石齐画油画

水天中

20世纪70年代是中国艺术荒芜的年代。就在那个年代，石齐凭借刻苦的修炼和艺术上的颖悟，从文化荒漠中艰难地展现出艺术的绿芽。当人们在那个被政治斗争污染了的画坛看到石齐充满人情之美的作品时，确实有“耳目一新”的快意。

70年代末，石齐进入他艺术的快速发展期。他自树一帜的风格和形式，与当时中国人对自由、开放的明朗期望相伴而生。但多才又多思的石齐没有固步自封，他一直在思考和追寻中国绘画新的可能性。与许多同行不同，对本土绘画遗产和西方艺术的广泛观察和比较没有使他坠入文化民族主义的地窖，而是激励他投入艺术创新的波澜。他曾虚心研究林风眠、李可染、黄胄等人的艺术，但他没有模拟大师的步履，而是从这些富于创造精神的前辈手中接过个体创造的薪火。石齐曾有过这样的表述：“我是现代人，现代人就一定要有现代中国画，在我的思维中我不愿走传统中国画的老路。”出于进一步强化视觉表现力和丰富绘画样式，以画出“现代中国画”的愿望，近几年他开始画油画。但这并不表示石齐放弃了原来的画路，油画只是石齐艺术之树的又一个枝杈，其根脉原出自一体。

石齐的油画作品之值得关注，是由于在油画中石齐显得更为自由、更为充分地表现了他的性格气质和他的审美理想，他对青春的热爱和对思想自由的憧憬。当然，也可以感受到这位性格倔强的艺术家对中国画坛清规戒律的弃之不顾。但多年浸润传统绘画的艺术积淀，赋予他的油画创作以含蓄、潇洒的气度，他不是“塑造”和“堆砌”，而是在“挥洒”。粘滞厚重的油彩，在他手下变得轻盈飘忽。但他并没有削弱

色彩在他画面上的分量，甚至于比一般油画家更注重色彩的表现力，饱满、鲜明的色块常常与深重沉着的线与面相互辉耀。

在多年绘画实践和对中西绘画广泛涉猎的基础上，石齐将他的艺术目标归纳为具象、印象和抽象的“三象合一”。我没有为此向他请教，但按我的粗疏理解，这不是一种系统的艺术观念，而是多种观念和手法的融合。在不同情况下，他尝试具象、印象和抽象不同分量、不同比重的融合与共存，用过去的说法是具象中“掺以”抽象因素。正是这种掺杂、糅合、并置与交叉，使他的近作与“正统”中国画、油画不同，别有一种如梦如歌的绮丽与恍惚。在他的油画里，流动、闪烁的色彩中，依稀可见现实人物影像的投影。那却不是生活中实有的具体人物，而是他内心深处挥之不去的感情印象、遥远记忆与情感向往的综合。画家站在现实与幻想之间，将曾经是“亲近”而且“逼真”的人与自然陌生化，打破千篇一律的绘画程式，于是也就改变了我们观看绘画的习惯性淡漠，迫使我们从新的角度去观看绘画、感受世界。这使他的作品远离“通俗”的浅薄，而拥有耐人寻味的艺术魅力。

从初次看到石齐的中国画作品到今天，已经过去了三十多年时光。我们都进入老境，但从艺术思维的活跃与创作的激情而论，石齐仍然在日新又新。他多年的试验、思考归结为一点，就是在“艺术”与“功夫”之间划出了明显的界限。我愿更多的画家对此给予理解和认同。

2010年上元于京华



## Preface II

### Shi Qi and His Oil Painting Art

The 1970s was the barren period in the Chinese art history. But, Mr. Shi Qi, with his diligence and cleverness in art, found his way towards the art world through those tough years—a cultural desert. At that time, in the art field polluted by the political struggles, Mr. Shi Qi showed his art works with the natural human feelings, and indeed gave the audience something fresh and happy.

The late years of 1970s were the fast growing period for Mr. Shi Qi's painting art. His independent art style and art form grew with the clear development of social expectation for the freedom and the openness. However, though versatile and widely-thinking, Mr. Shi Qi did not remain unchanged, and always considered and searched for some new ways in Chinese painting. Unlike many of his colleagues, he had the wide observation and the comparison between the Chinese and the western arts, which encouraged him to join the art innovation, instead of staying in the narrowness of artistic nationalism. He studied with an open mind the art works of Lin Fengmian, Li Keran, Huang Zhou and others, but he did not simply follow their steps, he took over the innovative spirit from these masters. As he once said: "I am a modern Chinese, the modern Chinese must have the modern Chinese painting. In my mind, there is no desire to follow the old way of Chinese painting."

In order to enrich the expressive power of vision and the forms of the art, he began once again his oil painting in recent years. However, this does not mean that he gives up his Chinese painting. And the oil painting is one of the branches of his art tree, having the same root.

His oil painting art is worthy of attention, because in the oil painting, he seems more liberal. And oil painting art can give him more room to demonstrate his nature and aesthetic ideas, and to display his love for youth time and freedom of thinking. Furthermore, we can see how this stubborn painter threw away those taboos and outmoded rules in the traditional Chinese painting. But, his long accumulation of experiences in the traditional art, has given his oil painting works the implicit sense and the unconventional elegance. He does not "make" or "pile up" those lines and points and colors, but he does paint them freely in his own way. Those thick painting stuffs become light and graceful and easily flying in his hands. But he does not weaken the roles of colors on the picture space, instead, he does enhance the power of color expression more than those aver-

age painters do. In his painting, those plump and bright colors, those heavy lines and profound planes, often make some shining contrast with each other.

Based on the long and wide practices both in the Chinese and Western paintings, Mr. Shi Qi summed up his art goal as the "three-in-one" (figural, impressionist and abstract forms together as a whole). I did not ask him for his explanation, but according to my primary understanding, it is not a systematic art concept, but it means the integration of many concepts and techniques. He tried to experiment the mixing use of the three artistic forms (figural, impressionist and abstract) under different circumstances, including their different components, different proportions in their integration and coexistence. This means, expressing in old saying, the figural form mixes with abstract factors.

It is because of these mixing, blending, intersecting and overlapping, his recent painting seems different from those "orthodox" oil painting and Chinese painting, and has something both dream-like and gorgeous, etc. . In his oil painting, in his moving and flashing colors, we can find some dim profiles of real figures, but they are not the concrete people in our real life, in fact, they are the feelings and impressions deep in his mind, the mixture of his remote memories and emotional aspiration. The painter, standing between the reality and fantasy, makes those real and close become something strange and unfamiliar. He breaks those conventional laws and rules of painting, thereby, changes our indifferent and conventional watching, forces us to watch the painting works, to feel the world, from some new angles. This keeps his oil painting works away from those conventional and shallow, and gives his artistic works the meaningful and charming power.

More than 30 years past since my first watching his Chinese painting, both of us become old, but Mr. Shi Qi remains young for his active thinking in art world and his enthusiasm for art innovation. In one word, his long efforts, in his art experiment and his thinking about art, lead to one point: he draws a clear line between the "art" and the "skill". My hope is that more painters can understand him, and will give him more recognition.

Shui Tianzhong

Feb.2010 at Beijing

(Translated by Wang Xinhua)

# 自序

人们一提起世界油画，总是赞许多多，数百年的建树，从兴到衰，时起时落，变幻无常，而清晰记叙的往往从传统堆里说到文艺复兴三杰，已是16世纪了。之后，具象、印象、抽象依时一步步而伸延，到了三象鼎立和盛世之时，已过19世纪了。到了20世纪开始衰退而步入低谷。我预感，21世纪世界油画会是什么样呢？新的复兴。

## 一、学习与探索

我崇尚油画艺术，我的心灵始终与这个精灵游荡在一起。这个黄钟大吕的世界油画艺术史总是放在我的枕头旁，相依如命。我晓得，人的秉性、命运、血统往往是代代相传的，我出生在福建省福清市东张镇一个穷僻山村，祖父、父亲、叔叔和大哥皆在印尼经商，但印尼几度反华，华侨很惨，日本入侵八年，又内战三年，民不聊生，我家十三口人全靠母亲一人养活（母亲一生为农）。有一年，苦命的祖父将一生所挣的钱拿回了家，计划买田地盖豪宅，不幸风声漏出，遭土匪绑架，无奈将全部钱交了，祖父倒床泪流三天一命归西。我刚出生时，祖母抱着我哭道：“阿本长大要像阿公一样会挣钱。”当天，抱捆棉被自焚（为的是减少一口人吃饭）。后来父亲一人敢与14名荷枪实弹的土匪对抗，他以石灰粉往土楼下面撒，土匪鸣枪坚持45分钟后退去，村民敬之。一日，邻居家以280斤稻米押给保长，保其独子不被抓壮丁，然其子仍被抓走，父仗义评理，被恶打半死，因无钱买药倒床一星期后死去，我因太小也不懂哭。可以这么说，21岁前的我是靠南方水土养大，之后在北方北京成长，至今几十年，论性格、秉性怎样强弱我说不清楚，无论多大事情从不泪哭，连毛主席、周总理、母亲仙逝，我也未大哭，但只有艺术，常使我号啕大哭。早时看到越剧演《黛玉焚诗》，我小小年纪就热泪湿衣，京剧《空城记》整场握着小拳头泪汪汪的，即便一看再看《红楼梦》还是哭鼻子，看到朝鲜电影《卖花姑娘》哭之失态，也时常泪滴歌声中，对于画作之事，通常激动掉泪，尤其对油画更是边哭边暗责自己“神经病”。只可惜许多更重大的事件却不及于此。1958年，我在厦门艺术学校读书时，做了两件事：一是这年画了一幅题目为《钢》的中国画参加厦门市美展，并在《厦门日报》上发表；二是有一天突然看到老师临摹大师的真人大小的男性人体画，我全身惊悚，不禁泪下。从那

## 石齐

时起我做梦都想当一名油画家。于是假期就在农村家中墙壁上画起油画，因为可以不断改，画得很逼真，自以为很好了。以后一有时间，就悄悄练习油画，临摹和写生一起来。1963年，福建工艺美院大专班毕业后分配到北京工作，不时地往故宫博物院绘画馆临摹名画。时间久了，慢慢更喜爱范宽、王蒙、梁楷、陈老莲、徐渭、石涛、石谿、八大、虚谷、吴昌硕的作品，也不时地跑中央美院、美院附中看油画。《开国大典》《刘少奇在安源》《狼牙山五壮士》《春到西藏》等作品，使我热泪盈眶，同时也为自己自以为是的粗陋油画而伤心落泪。

“文革”期间，我被下放工厂七年，劳动之余利用一切时间，我一方面画油画，常画毛主席像，另一方面画鸡、鹰、鸽子、马等题材的中国画，当然，速写每天必画十来张，画坏了就撕，有时好几天都没收获，而精选满意的速写，贴在自制的本子上，有15本，每本50张。（后来同行借去，不知去向了。）1972年，我创作中国画《迎春》，全国都知道了，此后专攻中国画一阵子，油画所占用的时间相对减少了（但也比练习书法的时间多），在此之前我一心临摹学习的全是西方油画，苏里柯夫、列宾、谢洛夫、弗罗贝尔这些大师的作品，无不催我泪下。到80年代初，我决心先要为中国画闯出新时代而努力，对于油画、书法还是摸不着头绪。人是跟着感觉走的，此后我又悄悄临摹了提香、委拉斯开兹、伦勃朗、戈雅、德拉克洛瓦等具象大师的作品，在学习、探索过程中，可能是和自身气质有关，慢慢不自觉地转向注重莫奈的色彩、雷诺阿的韵味、蒙克的情绪性。随着改革开放大环境的豁亮，也大概是本身流着中国文化、中国艺术、中国生活习气的心血，这时期更加着迷地临画米罗、康定斯基、波洛克的天马行空般让人泪洒油画疆场的油画。幸好，先后在美国、法国、意大利、西班牙、葡萄牙、德国、新加坡、马来西亚、韩国、日本等国度里，异国风光只是走马观花，心迹只在艺术中，以上所及的大师巨匠如粲然交辉的真迹没法不花尽我的心思，每次回来，则丢弃一些木板质地差、画技幼稚的临品和练习油画，有些倾注多年心血的油画，有的实在不顾衰毁，仍旧在上面改进，每次出去，回来第一件事就是跑进收藏油画的画室中实验着。

## 二、三象并举——三象合一

在漫无天日的朝夕磨砺中，油画画面上溢现三象的行迹，

因为我时常舍不得诸多具象大师的特色如提香优美洁净的造型、伦勃朗颇具油画感的画面质感、德拉克洛瓦的技法，以及莫奈、雷诺阿、毕加索、米罗那样强化色彩，渗入秉性兀变形体的创作法，使作品具有更加洒脱的视觉效果。人人都知道凡物皆有迂执，迂执到了一定轨道就会统一，我沿着这个思路摸黑往下走，这一大段时光都在模仿和实验中，深知抽象派大师如康定斯基的符号效应、蒙德里安的几何板块的冷酷作用、波洛克的疯狂性，都大大推进了我将“三象”运用改进在同一个画面上。我崇敬世界三座高峰鼎立，狂想糅合它们为己用，绚丽的色彩、遒劲的造型、诡奇万变的技法，音乐般地回荡在我的画中，在三象融合的过程里采用中国画这把剑，在这无声战场上，和与战交替进行。在十分无助和艰难的日子里，我借用尚未出山、饱饮书坛养分的书法这把剑，更运用中国文化风采作为强大的支柱和基石，我的所有油画作品，首要来自中国深源，她无不渗透着中国所有建筑的红、蓝、黄、绿、黑色，所有的工艺品和服装依照此色调，有时连装潢，工艺美术一些已掌握的技艺都上来帮忙。我中国风的“三象合一”油画，风格源于中国水土。于是这120幅油画初露峥嵘。可能我的同行会说我“瞎闹”，在“开玩笑”，我以为凡好的艺术品皆有玩的成分，看来我的油画就是个玩物。然而偶在画院和中国美术馆展出我的一两幅油画，有同行说作品“很打动人”“又新又好”“大有中国风范”，在我画室和会客厅里也挂一两幅油画，有同行见了高兴地叫“你的油画比你的国画好”，也有同行说“像文化革命的画”，得到一些社会议论。褒贬对于一个追求艺术的人来讲，并不重要，但是人们一点也不晓得我画油画本身就是自娱而已，不像列宾、苏里柯夫、戈雅、鲁本斯、安格尔、德拉克洛瓦等名声璀璨之士以及我们的董希文、侯一民、詹建俊老师那样专题性、历史性题材的创作，因为刻意地为某专题，会使画家很累，极不潇洒，我的国画画过《迎春》《风雪大别山》《农奴的故乡》《泼水节》《颂长城》《霸王别姬》《喜马拉雅的主人》，当一幅画完成时，几乎像身上剥掉一层皮似的。离开画室时，习惯是冲着太阳吃三口，没阳光时吸两口雨露，解解狼狈相。油画画到泪汪汪之余，心愿道：给人慰藉就好，给人慰藉就好。我在1980年请画院画家杨达林给我刻一枚章为“三象”，

意思告诉大家：全世界绘画艺术形态是三象——画真是具象，似真非真是印象，全无物是抽象。理论上三象定义较全面，而二象世人虽认同，但片面（1985年也登载在《中国美术报》我的一篇文章里）。我“三象”论提出已有二三十年过去了，虽然有少数理论家、画家、文学家、诗人、工艺家也引用我的“三象”理论，这也说明它是新见的理论，如星星之火可燎原。“三象合一”的油画画风，已经是存在的事实，我想这把剑并非无用，而是在这金灿灿的21世纪里将是英雄有用武之地也。

### 三、世界油画新兴

当今世界如同中国一样，每个国家和民族都在争取和谐发展，世界油画艺术的正确轨道体现于各民族智慧的文明象征。但是各国都不够重视，因而出现不乐观状态。由于“三象”大师林立，三座大山处于巅峰状态，人们深感它的伟大，有的人就以为还能画什么，一切没有必要了。随着科技的发展，物质环境在飞速变化，一部分人以行为艺术为己任，它已经离开绘画，属于另一类艺术了，另一部分人极力走市场，竭尽全力窥视什么画才能博得人家青睐，无形中将高端艺术“贫民化”，再一部分出色画家完全放弃得来不易的油画感、油画色感、油画质感而走现代的画，西方人“玩”了百来年的东西，拾来加上一些本土东西，迷茫于恐惧、怪诞、弱智的艺术形态中。我在90年代初曾嘲笑道：油画危机了（有人指责我说反动话）。从中国油画历史经验来看，莫以为“已全面赶上西方”，而且“单纯地学习西方油画——这样不行”。有时脑海闪出，如果每个国家都有令人叫绝的本民族油画，该多好呀！中国要以中华五千年文明为核心，我本人就像鱼儿一样，从西方“三象”到“三象合一”游过来，我祈望上天保佑，世界油画一定能走出低谷，各国都能出现十个、二十个或更多身负大任、颇具睿智、对艺术锲而不舍的新一代新风的民族艺术家、油画大师，油画新生就此开始，21世纪油画复兴的曙光将大放光芒。那时的世界油画，很难说中心在法国或美国，有着中国风、俄罗斯风、墨西哥风、德国风、印度风、乌拉圭风、南非风或者美国风、西班牙风，油画的民族风蔚然形成升腾的气势，几度雄风起，到那时我激动得眼泪真的会哭干了，全世界油画新兴也就到来。

2010年2月12日

## Shi Qi's Preface

Whenever the oil painting is mentioned, the people always praises a lot about its numerous achievements during the hundreds of years, including its rise and decline, its ups and downs, and its constant changes. However, only by the 16th century, its history, from the traditional stories to the Three Masters of the Renaissance, became clear. Then, its figural, impressionist, abstract forms developed step by step. When these three art forms became established and reached their prime age, the 19th century was over. During the 20th century, they began to decline. What is the future of oil painting in the 21st century? I have a prediction: a new revival.

### 1. Study and Exploration

I pay my homage to the oil painting art, with this spirit, my mind is always wandering together. The grand history of oil painting art is always kept in my mind.

I know that the natural instincts and the destiny and the blood of one family are usually go down from generation to generation. I was born in a poor and remote mountain village near the Dongzhang town, Fuqing city, Fujian Province. My grandfather, father, uncles and the eldest brother engaged in trade in Indonesia, but that country had some anti-China movements, then the overseas Chinese lived in misery. During the World War II, China was invaded by the Japanese for 8 years, and then followed by the Civil War for 3 years, these were hard years for Chinese people. My family of 13 people had to depend on my mother (she was a farmer all her life). One year, my grandfather came back home with the money earned all his hard life, to buy some farmland and to build a mansion. Unfortunately, the bandits got the news and kidnapped him and robbed all his money, my grandfather died soon with tears. When I was born, my grandmother, with me in her arms, cried that "you should be like your grandfather, good in business, when you grow up". In the same day, she burned herself, in order to save some food only. My father won the respect of the villagers by his fearless fight alone against 14 armed bandits and forced them to withdraw. Later, he died for his braveness to help a neighbor whose only son was forced to join the troupes even after paying the ransom money, and he died also in poverty, no money to get the medical treatment. At that time, I was too young to know the misery.

I stayed in the south for my first 21 years, and then in the north, in Beijing, for decades. I do not know my nature is weak or strong, I never cried no matter what happened, in-

cluding the death of Chairman Mao and Prime Minister Zhou, even of my mother. But, I did cry for my art sometimes.

During my childhood, when I watched Yue opera *Lady Daiyu Burns Her Poems*, Beijing opera *The Empty City*, the Korean film *Flower and Girl*, I cried with tears. Though I read the novel *The Dream of Red Mansion* again and again, I could not hold my tears sometimes. I cried with tears often during my art creation even while I condemned myself: "I am mad".

In 1958, when I studied in the Xiamen Art School, I had two important events. One was that my picture entitled *Steel* was published in the local newspaper *Xiamen Daily*. Another was that one day I happened to watch an oil painting work of some great master, copied by my teacher, which showed a naked man in full size, I got shocked and could not control my tears. Since then, I dreamed to be an oil painter. Therefore, I did my early oil painting works on the walls of my house in the countryside during my summer vacation, and I modified these works again and again, trying to make them perfect, and I thought that they were good ones. For a long time since then, I often did my oil painting exercises, including both copying and sketching.

In 1963, I graduated from the Fujian Academy of Arts and Crafts, and was sent to work in Beijing. Though my life was quiet poor then, I often visited the museum of painting arts in the Forbidden City for coping those famous pictures. As time went on, I became interested more and more in the painting works by Fan Kuan, Wang Meng, Liang Kai, Chen Laolian, Xu Wei, Shi Tao, Shi Xi, Ba Da, Xu Gu and Wu Changshuo. From time to time, I went to the Central Academy of Fine Arts and its Fine Arts Middle School to watch their oil painting collections, including the *Founding Ceremony of the PRC*, *Liu Shaoqi in Anyuan*, the *Five Warriors on Langya Mountain*, *Spring Comes to Tibet*, and other painting works. These works moved me deeply, and at same time, I even shed my sad tears for my poor painting as I thought.

During the Cultural Revolution, I had to work in a factory for 7 years. I often used the time after work to practise the oil painting, including the portraits of Chairman Mao, and on the other hand, the traditional Chinese painting by drawing chickens, eagles, pigeons and horses. Sketching was my daily job, more than 10 pieces a day. I threw away those bad ones and kept the good ones, sometimes, no good ones for quite a few days. I selected those good sketches and put them on the note-

books made by myself, 15 volumes all together, each had 50 pieces. But, one of my colleagues borrowed and lost them.

In 1972, my traditional Chinese painting work *Welcome the Spring* became well known nationally, since then, I specialized in the traditional Chinese painting for a long time, with less time on the oil painting (but more than that on the calligraphy). Before this change, I had been almost obsessed with copying the works of those foreign great masters, Vassily Ivanovich Surikov, Ilya Yafimovich Repin, B.A. CepoB and others. Their works were very touching for me.

In the early years of 1980s, I concentrated my most efforts on the traditional Chinese painting, on the other hand, the oil painting and the calligraphy remained in a hopeless tangle for me. But, some sense told me how to go. Then, quietly, I began to cope the works of those great masters like Tiziano Vecellio, Diego Rodríguez de Silvey Velázquez, Rembrandt Harmenszoon van Rijn, Francisco de Goya, Eugène Delacroix, and others. During these coping, my natural instincts might be useful. I gradually paid my attention on the colors of Claude Monet, the charm of Pierre-Auguste Renoir and the sentiments of Edvard Munch. Encouraged by the good conditions during the Reform and Open policy and under the influences of Chinese culture, art and life, I became more obsessed with coping the works of Joan Miró, Wassily Wasilyevich Kandinsky, Jackson Pollock. Their styles seemed to me unrestrained and vigorous.

When I visited the United States, France, Italy, Spain, Portugal, Germany, Singapore, Malaysia, South Korea, Japan and other countries, what attracted me most were their arts rather than their exotic scenery. The authentic masterpieces of the great masters were so splendid that I had to be captivated. Each time when I returned home, I had to destroy some of my copies and oil painting works which seemed poor and bad, but, some ones with my hard work were not easy for me to destroy, then, I tried to improve them. Therefore, when I returned home each time, my first to do was always to work and to experiment on my oil painting works in my studio.

## 2. The Three Forms and Three-In-One

During my hard work for a long time, my oil painting works gradually mixed together the figural, impressionist and abstract forms (or methods), because I loved the great masters of figural art, including Tiziano Vecellio's clean and graceful mouldmaking, Rembrandt's strong sense of painting, Eugène Delacroix's techniques, the strong colors by Claude Monet, Pierre-Auguste Renoir, Pablo Picasso, Joan Miró, these were

used to change the shapes, to make their works freer and easier. Everything has its different development, as we know, and when these different developments reach some degree, they shall go to unite together. Then, I followed this idea to go, in dark and for a long time, to practice in coping and experiment. Thereby, I tried hard to understand those great masters of abstract art, including Wassily W. Kandinsky's symbolic effects, Piet Cornelies Mondrian's cold play with geometric figures, Jackson Pollock's madness, and so on. They greatly encouraged my efforts to use and to improve the three art forms for their mixing in one picture. I admire the three mountains in the art world, and I try to mix them for my use, using their rich colors, powerful shaping, changing techniques, to make them like music flying in my works. And, I also try to use the Chinese painting techniques, like the sword in my hand, in the mixing of the three, here was a quiet war field where peace and war go together. And, this was a time hard and helpless, I began to use the Chinese calligraphy, relatively a new way for me, not skillful then, and I thought that I should use more than before our Chinese culture to support my creation.

All of my oil painting works originated first from our Chinese roots, which have been showed in the red/blue/yellow/green/black colors on all Chinese architectures and handicraft art and costume. Sometimes, I even used the decorative techniques and other ones in arts and craft to help. My creation of Chinese style in the oil painting, with the three forms in one, roots in Chinese cultural soils. Then, my oil painting works, 120 pieces, were produced. Maybe, some colleagues shall say to me: "you are doing senselessly", or "you are making jokes". I think that every good art creation has something joyful inside, and my oil painting works seem like something joyful. But, occasionally, one or two of my oil painting works appeared in the exhibitions at the National Art Museum of China or at the Art Academy, some colleagues had the comments: "really touching", "original and good", "it has the Chinese style". In my studio and sitting room, I put on my oil painting work, some visitors said happily to me: "your oil painting creation is better than your traditional Chinese one", however, someone said: "they look like those pictures in the Cultural Revolution". No matter good or bad the comments are, they are not the most important for someone in hot pursuit of art.

However, no one knows that I do my creation of oil painting just for my own enjoyment. Therefore, I am different from those outstanding painters, say, Ilya Yafimovich Repin, Vassily

Ivanovich Surikov, Francisco de Goya, Peter Paul Rubens, Jean-Auguste Dominique Ingres, Eugène Delacroix or our predecessors, say, Dong Xiwen, Hou Yimin, Zhan Jianjun. They concentrated on some special topics and historic events, which means that the painting is too tiresome, and not free. I did so in my traditional Chinese painting works like my *Welcome the Spring*, *Dabie Mountains in Snow*, *The Hometown of Tibetan Serf*, *Water Festival*, *The Great Wall*, *The Conqueror(Xiang Yu) and His Lover*, *The Master of The Himalaya Mountains*. When I finished each of them, I felt too tired to stand up, when I left my studio, even breathless, and had to face the Sun for fresh air, or to drink the rain, to relieve me. When the painting job made me feel to cry with tears, what I could do was to pray that it would be good if my painting could give the audience some comforts.

In 1980, I asked Mr. Yang Dalin, an artist in the Art Academy, to make for me one stone seal with the words; THREE IN ONE. Its meaning is to tell the world that the arts all over the world are in the three forms, and the three are in one. Painting is real when it is figural, and painting is impressionist when it is too real to be real, and painting is abstract when it is nothing. Theoretically, the definitions of the three forms are comprehensive, but the two-forms theory is unilateral though many people agree with it. In 1985, I published this idea in the *Fine Art News*. Some historians think that Pablo Picasso is the typical abstract artist, but this may be too wrong, since we can watch clearly his each painting touch and what he tried to express. So, it may be better to say that he is the typical painter of late abstract art, as Eugene Delacroix should be the typical painter of the late figural art. Around three decades past, since I put forward my theory of the three-in-one, only a few theorists and painters and poets and artists quoted my theory, however, this also means that it is a new theory, which can be a rising theory someday. The three-in-one style in the oil painting art has been a fact, and I think that it is useful and is going to have an important place in the 21st century, a golden century for our artists.

### 3. A New Revival is Coming to the World of Oil Painting

Each nation in our contemporary world, as China is doing now, is striving for its development in a harmonious way, and the oil painting art, if in a right way, can be regarded as one of the symbolic flags of human civilization with the wisdom from each nation. However, the situation is not so sanguine since no enough attention is paid. In each of the three art

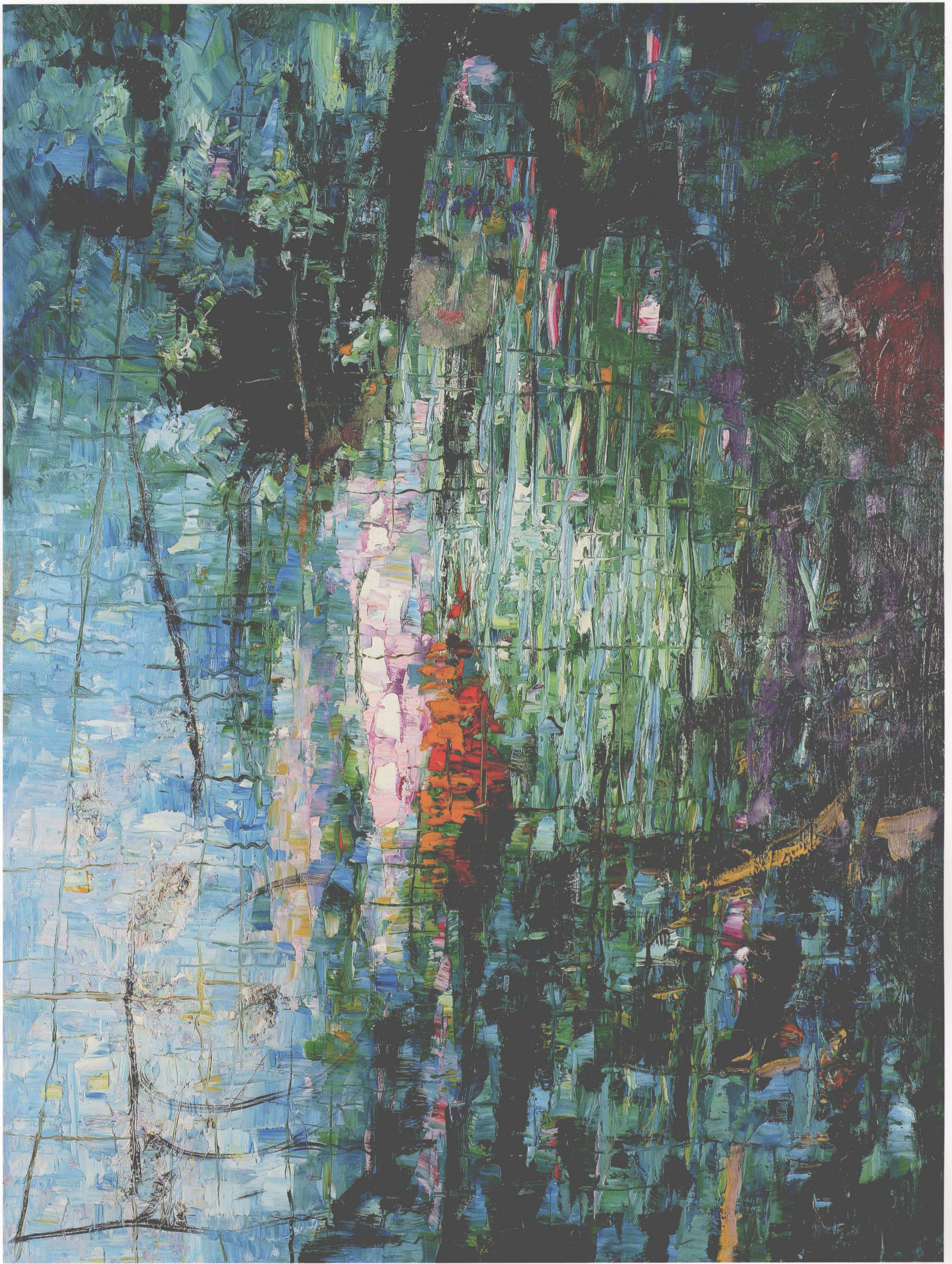
forms, there are so many great masters, and the three art forms like three high mountains, reach their prime age, many people and artists think that they are too great to create something new, everything becomes unnecessary. With the advancement of science and technology, and fast changing of our world, some artists go to the behavioral art, this means to go away from the painting art and it belongs to another kind of art. Some artists go to the market, trying hard to find what can win the best favour and thereby to make the graceful art become a slum area. And some excellent painters totally give up their good senses of oil painting and colors, and change toward the modern painting, which has been played for more than 100 years in the West, and then add something native to it. In the early years of 1990s, I said in a mocking way that the oil painting was in a crisis ( some people condemned my words as reactionary). By judgment from the experiences of Chinese oil painting, it is not easy to speak "we have caught up with the west oil painting art" . On the other hand, it is not easy as well to speak "to follow behind the west oil painting" .

Sometimes, some ideas appeared in my mind: if each nation has its own unique oil painting art, that shall be excellent! China needs to keep its 5000-years civilization as the nuclear, I hope that I become a fish swimming from the western three forms towards the three-in-one. I pray to the Heaven for that the oil painting art get out of the low tide nowadays, and for that each nation can have its own great masters, 10 or 20 and even more, with their wisdom and ambition, new styles and persistence in oil painting art. A new revival of oil painting art shall start then, shining in the 21st century. Furthermore, it shall be hard to say that the center of the art is in France or in the U.S., then, the Chinese style, the Russian style, the Mexican style, the German style, the Indian style, the South African style, or American style, Spanish style, all of the national styles shall go together in the oil painting art, making up the great rising tides one after another, so grand and so magnificent. At that time, when the new revival arrives all over the world, I shall be greatly moved and my tears shall be the last.

(Translated by Wang Xinhua)

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