# 黃胄艺术

吕章申 主编



NATIONAL MUSEUM OF CHINA SERIES: CHINESE MASTERS OF THE 20TH CENTURY

ART OF HUANG ZHOU

CHIEF EDITOR LU ZHANGSHEN

时代出版传媒股份有限公司
黄胄美术馆 出版社

# 茶書芸術




日夜想念毛主席

中国国家博物馆20世纪中国美术名家系列丛书

# 黄胄艺术

吕章申　主编

NATIONAL MUSEUM OF CHINA SERIES: CHINESE MASTERS OF THE 20th CENTURY
ART OF HUANG ZHOU
CHIEF EDITOR　LU ZHANGSHEN



时代出版传媒股份有限公司
安徽美术出版社

**图书在版编目（CIP）数据**

黄胄艺术 / 吕章申主编. — 合肥：安徽美术出版社，2011.3

（中国国家博物馆20世纪中国美术名家系列丛书）

ISBN 978-7-5398-2703-2

Ⅰ. ①黄　Ⅱ. ①吕　Ⅲ. ①中国画—作品集—中国—现代　Ⅳ. ①J222.7

中国版本图书馆CIP数据核字(2011)第027842号

装帧设计

**蠹鱼阁**

责任编辑

**秦金根**

**金前文**

**中国国家博物馆20世纪中国美术名家系列丛书**

**黄胄艺术**

主编：吕章申

出版人：郑可

责任校对：史春霖　陈芳芳

英文校对：张楚武　陈芳芳

出版发行：时代出版传媒股份有限公司

安徽美术出版社（http://www.ahmscbs.com）

地址：合肥市政务文化新区翡翠路1118号出版社传媒广场14F

邮编：230071

营销部：0551－3533604（省内）　0551－3533607（省外）

印制：北京雅昌彩色印刷有限公司

开本：889×1194　1/16　印张：13.75

版次：2011年4月第1版　2011年4月第1次印刷

书号：ISBN 978-7-5398-2703-2

定价：896.00元

如发现印装质量问题，请与我社营销部联系调换

版权所有　侵权必究

本社法律顾问：安徽承义律师事物所　孙卫东律师

中国国家博物馆

20世纪中国美术名家系列丛书

黄胄艺术

## 编辑委员会


主　　编：吕章申

副 主 编：黄振春　陈履生

编　　委：吕章申　黄振春　都海江　董　琦
　　张　威　金　祥　陈履生　王玉雪

分卷主编：谢小铨　刘　罡

书名题签：吕章申

装帧设计：蠹鱼阁

摄　　影：王书灵

编　　务：顾　跃　李　翎　杨　旸
　　高秀清　高　露　秦多可

责任编辑：秦金根　金前文


## 展览项目组


总　策　划：吕章申

学 术 顾 问：郎绍君　邵大箴　李　松　薛永年

展 览 总 监：谢小铨　刘　罡

项目执行总监：翟　睿　顾　跃

展 览 文 案：顾　跃　于　洋　韩雪岩

展览空间设计：李京擘　邓　璐　张子龙

展览平面设计：赵　镭　孙凤群　焦　岩

文创产品设计：赵　镭　张子龙　王　慧　贺　莹

多 媒 体 设 计：张子龙

英 文 审 校：潘　晴

# 目　录


序　一……吕章申
序　二……郑闻慧
序　三……李　松

必攻不守……18
画家黄胄……李　松　19
黄胄艺术的三个源头……王明明　44

001　小秃儿　水墨设色纸本
38cm×27cm　1946年……47

002　家住水晶宫　水墨设色纸本
23cm×46cm　1946年……48

003　帐篷小学　水墨设色纸本
93cm×121cm　1954年……50

004　春　兰　水墨设色纸本
95.5cm×61cm　1959年……52

005　载歌行　水墨设色纸本
143cm×357cm　1959年……54

006　奔腾急　水墨设色纸本
139cm×368cm　1962年……62

007　海南女民兵　水墨设色纸本
115cm×232cm　1962年……64

008　选良种　水墨设色纸本
70cm×176cm　1963年……66

009　谈　心　水墨设色纸本
180cm×141cm　1964年……72

010　龙市百货公司　水墨设色纸本
35cm×46cm　1964年……74

011　鹰　猎　水墨设色纸本
33cm×43cm　1973年……76

012　五指山中　水墨设色纸本
89cm×43cm　1973年……79

013　喂　猪　水墨设色纸本
107cm×69cm　1974年……80

014　群　驴　水墨设色纸本
68cm×146cm　1987年……82

黄胄与中国画传统……薛永年　84
黄胄和他的水墨人物画……冯　远　95

015　丰乐图　水墨设色纸本
150cm×280cm　1959年……106

016　日夜想念毛主席　水墨设色纸本
230cm×165cm　1976年……111

017　曹雪芹　水墨设色纸本
82cm×67cm　1976年……112

018　鞠躬尽瘁为人民　水墨设色纸本
200cm×500cm　1977年……114

019　马上较力　水墨设色纸本
47cm×70cm　1979年……118

020　塔吉克女教师　水墨设色纸本
132cm×69cm　1979年……120

021　好客的塔吉克人　水墨设色纸本
180cm×96cm　1979年……122

022　育羔图　水墨设色纸本
127.2cm×121.5cm　1981年……124

023　赛　牛　水墨设色纸本
147cm×95cm　1983年……126

024　南海渔家　水墨设色纸本
133cm×68cm　1983年……128

025　斗鸡图　水墨设色纸本
70cm×137cm　1983年……130

026　巴扎归来　水墨设色纸本
96cm×65cm　1984年……132

027　惠安渔妇　水墨设色纸本
59cm×52cm　1984年……134

028　雄　鹰　水墨设色纸本
140cm×83cm　1984年……136

029　欢腾的草原　水墨设色纸本
146cm×366cm　1984年……138

030　阿克陶巴扎一瞥　水墨设色纸本
68cm×64cm　1985年……142

031　新疆舞　水墨设色纸本
143cm×214cm　1985年……144

032 双　犬　水墨设色纸本
42cm×68cm　1980年代……145

033 草原逐戏图　水墨设色纸本
120cm×368cm　1986年……146

034 帕米尔之舞　水墨设色纸本
140cm×361.5cm　1988年……150

炎黄精神……152

生活·社会·时代——评识黄胄之画……宫达非　153

035 新疆舞　纸　本
37cm×26cm　1954年……173

036 洪荒风雪草图　纸　本
105cm×104cm　1954年……175

037 帕　夏　纸　本
30cm×20cm　1956年……176

038 老牧人　纸　本
36cm×27cm　1956年……176

039 群　马　纸　本
28cm×36cm　1956年……177

040 妇　女　纸　本
36cm×25cm　1960年……178

041 男青年　纸　本
45cm×29cm　1961年……178

042 忆　苦　纸　本
22cm×20cm　1961年……179

043 老当益壮　纸　本
42cm×26.5cm　1962年……179

044 牛与驴　纸　本
17cm×27cm　1963年……180

045 选种图　纸　本
27cm×77cm　1963年……181

046 祖国花朵　纸　本
39cm×27cm　1963年……183

047 柔孜巴希　纸　本
27cm×46cm　1963年……183

048 阿克苏少女　纸　本
41cm×26cm　1963年……185

049 老水手和新水手　纸　本
34cm×45cm　1973年……185

050 海南岛女民兵　纸　本
47cm×38cm　1974年……186

051 庆丰收草图　纸　本
61cm×84cm　1975年……187

052 迁　居　纸　本
34cm×46cm　1979年……188

053 塔吉克猎人　纸　本
40cm×28cm　1979年……189

054 牧羊女和考姆孜　纸　本
39cm×27cm　1979年……189

055 三个小客人　纸　本
27cm×39cm　1979年……190

056 民间工艺师　纸　本
47cm×36cm　1979年……191

057 阿依吐拉　纸　本
46cm×34cm　1979年……191

058 女人与孩子　纸　本
28cm×40cm　1979年……192

059 古丽丝坦　纸　本
38cm×26cm　1979年……192

060 入　睡　纸　本
27cm×40cm　1979年……194

061 可爱的维族娃娃　纸　本
28cm×40cm　1979年……195

062 黄胄速写本（甘南之行）
27cm×20cm　1980年代……196

063 黄胄速写本（海南之行）
26cm×26cm　1982年……196

064 炎黄艺术馆平面图
29.7cm×21cm　1980年代……197

065 黄胄画展序
29.8cm×21cm　1982年……198

066 给梁缨的信
30.5cm × 25cm 1974 年 ..... 198

067 中间半圆凸出的瓦当图案稿
29.5cm × 42cm 1988 年 ..... 199

068 黄胄设计的瓦当图案稿
21cm × 29.7cm 1988 年 ..... 199

069 黄胄设计的月牙形瓦当
32cm × 16.5cm 1980 年代 ..... 199

070 黄胄设计的圆形瓦当
直径 22cm 1980 年代 ..... 199

年 表 ..... 200

后 记 ..... 215

# Contents


Preface I ..... Lu Zhangshen
Preface II ..... Zheng Wenhui
Preface III ..... Li Song

Advance Instead of Defense ..... 18

Artist Huang Zhou ..... Li Song 32

The Three Sources of Huang Zhou's Art ..... Wang Mingming 45

001 A Young Boy Ink and colour on paper
38cm 27cm 1946 ..... 47

002 Living in the Crystal Palace Ink and colour on paper
23cm 46cm 1946 ..... 48

003 A Primary School in a Tent Ink and colour on paper
93cm 121cm 1954 ..... 50

004 Chunlan Ink and colour on paper
95.5cm 61cm 1959 ..... 52

005 Singing while Traveling Ink and colour on paper
143cm 357cm 1959 ..... 54

006 Galloping Ink and colour on paper
139cm 368cm 1962 ..... 62

007 Militia Women in Hainan Ink and colour on paper
115cm 232cm 1962 ..... 64

008 Selecting Good Seeds Ink and colour on paper
70cm 176cm 1963 ..... 66

009 A Heart-to-heart Talk Ink and colour on paper
180cm 141cm 1964 ..... 72

010 Longshi Department Store Ink and colour on paper
35cm 46cm 1964 ..... 74

011 Hunting with Eagle Ink and colour on paper
33cm 43cm 1973 ..... 76

012 In Wuzhi Mountain Ink and colour on paper
89cm 43cm 1973 ..... 79

013 Feeding Pigs Ink and colour on paper
107cm 69cm 1974 ..... 80

014 Donkeys Ink and colour on paper
68cm 146cm 1987 ..... 82

Huang Zhou and the Traditions of Chinese Art ..... Xue Yongnian 89

Huang Zhou and His Ink and Wash Figure Paintings ..... Feng Yuan 100

015 Celebrating the Bumper Harvests Ink and colour on paper
150cm 280cm 1959 ..... 106

016 Missing Chairman Mao Day and Night Ink and colour on paper
230cm 165cm 1976 ..... 111

017 Cao Xueqin Ink and colour on paper
82cm 67cm 1976 ..... 112

018 Premier Zhou Enlai Ink and colour on paper
200cm 500cm 1977 ..... 114

019 Contest on Horseback Ink and colour on paper
47cm 70cm 1979 ..... 118

020 Tajik Women Teachers Ink and colour on paper
132cm 69cm 1979 ..... 120

021 Hospitable Tajik People Ink and colour on paper
180cm 96cm 1979 ..... 122

022 Breeding Lambs Ink and colour on paper
127.2cm 121.5cm 1981 ..... 124

023 Bull Race Ink and colour on paper
147cm 95cm 1983 ..... 126

024 A Fishing Family in South Sea Ink and colour on paper
133cm 68cm 1983 ..... 128

025 Rooster Fighting Ink and colour on paper
70cm 137cm 1983 ..... 130

026 Returning from the Bazaar Ink and colour on paper
96cm 65cm 1984 ..... 132

027 Fisherwomen in Hui'an Ink and colour on paper
59cm 52cm 1984 ..... 134

028 Eagle Ink and colour on paper
140cm 83cm 1984 ..... 136

029 The Rejoicing Steppe Ink and colour on paper
146cm 366cm 1984 ..... 138

030 A Glimpse at the Akto Bazaar Ink and colour on paper
68cm 64cm 1985 ..... 142

031 Xinjiang Dance Ink and colour on paper
143cm 214cm 1985 ..... 144

032 Two Dogs Ink and colour on paper
42cm 68cm the 1980s ..... 145

033 Chasing and Playing on the Steppe Ink and colour on paper
120cm 368cm 1986 ..... 146

034 Dancing on the Pamir Plateau Ink and colour on paper
140cm 361.5cm 1988 ..... 150

National Spirits ..... 152

Life · Society · Time —— On Huang Zhou's Painting
..... Gong Dafei 162

035 Xinjiang Dance on paper
37cm 26cm 1954 ..... 173

036 In Blizzards on paper
105cm 104cm 1954 ..... 175

037 Paxia on paper
30cm 20cm 1956 ..... 176

038 Old Herdsman on paper
36cm 27cm 1956 ..... 176

039 Horses on paper
28cm 36cm 1956 ..... 177

040 Lady on paper
36cm 25cm 1960 ..... 178

041 Young Man on paper
45cm 29cm 1961 ..... 178

042 Recalling the Bitter Days on paper
22cm 20cm 1961 ..... 179

043 Old but Vigorous on paper
42cm 26.5cm 1962 ..... 179

044 Oxen and Donkeys on paper
17cm 27cm 1963 ..... 180

045 Selecting Good Seeds on paper
27cm 77cm 1963 ..... 181

046 Young Generation of the Motherland on paper
39cm 27cm 1963 ..... 183

047 Rouzibaxi on paper
27cm 46cm 1963 ..... 183

048 Girl from Aksu on paper
41cm 26cm 1963 ..... 185

049 Veteran and New Sailors on paper
34cm 45cm 1973 ..... 185

050 Militia Woman in Hainan on paper
47cm 38cm 1974 ..... 186

051 Celebrating the Harvest on paper
61cm 84cm 1975 ..... 187

052 Migration on paper
34cm 46cm 1979 ..... 188

053 Tajik Hunter on paper
40cm 28cm 1979 ..... 189

054 Shepherd Girl and Qomuz on paper
39cm 27cm 1979 ..... 189

055 Three Young Guests on paper
27cm 39cm 1979 ..... 190

056 Folk Artisan on paper
47cm 36cm 1979 ..... 191

057 Ayitula on paper
46cm 34cm 1979 ..... 191

058 The Woman and the Children on paper
28cm 40cm 1979 ..... 192

059 Gulistan on paper
38cm 26cm 1979 ..... 192

060 Falling Asleep on paper
27cm 40cm 1979 ..... 194

061 Lovely Uyghur Children on paper
28cm 40cm 1979 ..... 195

062 Collection of Huang zhou's Sketches ( Journey to Gan Nan )
on paper 27cm 20cm the 1980s ..... 196

063 Collectiou of Huang zhou's Sketches ( Journey to Hai Nan )
on paper 26cm 26cm 1982 ..... 196

064 Plan of Yan Huang Art Museum
29.7cm 21cm the 1980s ..... 197

065 Preface to Huang Zhou's Painting Exhibition
29.8cm 21cm 1982 ..... 198

066 A letter to Liang Ying
30.5cm 25cm 1974 ..... 198

067 Sketches of Tiles with A protruding Semi-circular Center
29.5cm x 42cm 1988 ..... 199

068 Sketches of tiles Designed by Huang Zhou
21cm x 29.7cm 1988 ..... 199

069 Design of Crescent Tiles by Huang Zhou
32cm x 16.5cm the 1980s ..... 199

070 Design of Round Tiles by Huang Zhou
driameter22cm the 1980s ..... 199

Chronology ..... 209

Afterword ..... 217

# 序 一



中国国家博物馆馆长

“历史与艺术并重”是中国国家博物馆的发展定位。

中国国家博物馆是展现中华民族光辉灿烂的历史文化和现代文明的重要窗口，不仅是展示古代中国艺术成就，也是展示当代中国艺术精品的平台。艺术作为中国文化发展成就的标志之一，积累和造就了无数个高峰，这是我们为之骄傲的文化遗产。中国国家博物馆有责任在收藏、展示、研究等方面作出努力，利用国家博物馆这个世界大馆的平台，促进和推动时代文化精品的创作，同时为广大公众提供高品位的艺术欣赏和高质量的公共文化服务。

中国国家博物馆在完成改扩建工程开馆后，首先推出这个“20世纪中国美术名家系列展”之潘天寿、李可染、黄胄艺术展，这是中国国家博物馆“历史与艺术并重”定位的具体实践。潘天寿、李可染、黄胄先生都是在20世纪中国现代美术史上有着杰出创造和重要影响的艺术大师，他们在各自领域都有着传承和创造性的贡献，其为人为艺的璀璨人生，有着时代的印记，是诠释20世纪中国绘画史重要而鲜活的独特个案。

面对21世纪许多新的文化和艺术问题，越来越多的人感受到艺术先辈们在文化艺术史上的重要贡献与价值，而我们今天的社会尤其需要这个能够全面展现艺术家成长道路和艺术成就的展览，一是为了纪念和告慰这些真正的艺术大师，二是对他们的艺术成就和艺术精神进行有力的宣传与推广，三是为当代和未来中国美术创作的发展提供极有价值的借鉴；更重要的是，可以在中国国家博物馆这个代表国家形象的最高历史文化殿堂来呈现当代中国艺术的新面貌，树立符合新时代文化艺术核心价值观的审美标准。借助于此，也将加大中国国家博物馆征集艺术精品的力度和提升藏品展示研究的高度。

这个系列展览得到了潘天寿纪念馆与潘天寿基金会、北京画院与李可染艺术基金会、炎黄艺术馆与黄胄美术基金会，以及其他收藏机构的大力支持，在此，我表示深深感谢。

二〇一一年三月于中国国家博物馆

# Preface I

By Lu Zhangshen

The National Museum of China positions “equal emphasis on history and art” as its mission.

The National Museum is not only an important window for showcasing the historical culture and modern civilization of China, but also is a platform for reflecting both the splendor of ancient Chinese relics and the vitality of modern Chinese art. As an important representation of China’s achievement in cultural development, China’s art has reached numerous peaks through historical accumulations and has become an essential part of the cultural heritages that we take pride in. We at the National Museum are responsible for contributing to the collection, exhibition and research of these cultural heritages. We also have the duty to leverage this platform to promote the creation of the best artworks of our time, and to provide high-level art experience and education to our public.

Shortly after we completed the renovation and expansion of the National Museum, we inaugurated the exhibitions for Pan Tianshou, Li Keran and Huang Zhou, which constituted part of the *Chinese Masters of the Twentieth Century Series.* These three exhibitions served as excellent examples of the museum’s effort to place “equal emphasis on history and art.” Pan Tianshou, Li Keran and Huang Zhou are masters noted for their outstanding creativity and far-reaching influence in Chinese modern art history. They all have made significant contributions in continuing and innovating on the Chinese artistic tradition. Their glorious lives carried many imprints of their times both as men and as artists, and became unique and important cases for interpreting China’s painting history in the 20th century.

China’s social development in the 21th century faces many new cultural and art issues. More and more people have begun to appreciate the importance of the masters in the history of art and culture. Meanwhile, society has also needed exhibitions which comprehensively illustrate the growth and artistic achievements of these masters. The purpose of the present exhibitions is threefold: first, to commemorate these masters; second, to celebrate and to advance understanding of their artistic achievements and spirits; and third, to provide valuable references for the development of China’s art creations both in the present and in the future. More importantly, displaying these exhibitions at the National Museum – a temple of the highest achievements in history and culture - is to establish a new image of art in China and to uphold an aesthetic standard that conforms to the core values of the art and culture of our times. In addition, the museum will take this opportunity to enrich its collection and deepen the scholarly research associated with them.

This exhibition series has received strong support from the Pan Tianshou Memorial Museum, the Pan Tianshou Foundation, Beijing Fine Art Academy, the Li Keran Art Foundation, the Yanhuang Art Gallery and the Huang Zhou Art Foundation, as well as other collecting institutions. I would like to take this opportunity to express my heartfelt gratitude for their generous support.

in the National Museum of China

Mar,2011

# 序 二

郑闻慧

黄冑姓梁，父母给他起名梁淦堂。小学时他在班里得了一面奖旗，绣着“炎黄之冑”，老师说旗子上的意思是说你们是中华民族的好子孙。此后他就把自己的名字改成了梁黄冑，并立志要做一个中华民族的好儿子。

黄冑在72年短暂的一生中画了一些画，做了一些开拓美术事业的工作，实现了他要做一个中华民族好儿子的誓言。

黄冑15岁丧父，比他的同龄人过早地进入到社会，过着到处漂泊的生活。是新中国给他提供了安定的环境和从事绘画工作必需的条件，培养他成为一名画家，他也从艺术实践中总结出为什么要画画和怎么画画。

1942年以后，他先后师从韩乐然和赵望云，接受了“真正的艺术家绝不可能诞生在象牙之塔，而是诞生在十字街头”的艺术主张。1945年他有机会到黄泛区写生，灾民们生活悲惨的现实使他感到气愤，他觉悟到作为中华民族的儿子，有责任把在这块土地上受苦受难的父老兄弟的真实生活状况展示给世人。

1949年的5月黄冑参加了中国人民解放军，他从此走进了一个崭新的生活和工作环境。新的事物、新的人物、新的情节激励着黄冑的创作热情，他用自己的绘画语言把他感受到的一切传达给读者，受到战士们的喜爱。

1950年代后期到1965年，他深入到老革命根据地和海防前沿进行采访写生，创作了不少革命历史题材的画卷。

中华人民共和国的发展壮大经历了一个复杂曲折的过程，黄冑的成长及命运也和共和国的命运息息相关。从这个展览会上的作品可以清楚地看出，在共和国兴旺发达的时候黄冑就有事可做，有画不完的题材，美丽的人物、美丽的事物、美丽的场景，不断地涌现在他的眼前。不表现出来的时候他就吃不下饭，睡不着觉。而当“四人帮”横行霸道、肆虐中华大地之时，黄冑就倒霉了，黄冑的画被诬为“黑画”。他失去了画画的机会，52岁就致残瘫痪了，使他十来年没有画画。这十来年成了创作上的空白期。到共和国实行改革开放的政策后，他又能从瘫痪的病床上站立起来，回到热爱的生活基

地，迎来了他创作的第二个高峰。

党的十一届三中全会以后，黄胄为共和国政务活动需要创作了一批大型画作，如《叼羊图》、《牧马图》、《八月的草原》、《欢腾的草原》、《草原逐戏图》等。这些作品画幅巨大，需投入大量的时间和精力，只有在特定的环境中才能完成。前国家副主席王震先生看了他的画后说：“黄胄把各少数民族画得太美了，新疆自治区政府和人民应该给黄胄记一大功，给他发一个大勋章。”

黄胄还注意到在各民族生活中不能缺少的劳动伙伴，那就是西北地区的毛驴、骏马、骆驼及老黄牛，还有忠实的牧羊犬。东北地区的梅花鹿、丹顶鹤和西南地区的水牛、鸡、鸭、鹅、鱼、虾，它们是人类的亲密朋友，穿插在描写当地兄弟民族生活的作品中就显得特别亲切。黄胄以画笔向世界传递了这个多民族的国家和人民是善良勇敢的，是爱好和平的，在各民族人民呵护下众多的家畜家禽和一切生灵共同构成了美丽和谐的社会。

这个展览会上的作品有不少是1980年代以后创作的，其中一部分是布置在共和国重要的政务活动场所，或从各个美术馆借来的。作为黄胄美术基金会的代表和黄胄家属，我应该感谢这些单位对黄胄作品的精心保管。今天黄胄的作品有幸能够在最大最好的共和国国家博物馆展览，是政府和各族人民给他的最大荣誉。

二〇一〇年十二月

# Preface II

By Zheng Wenhui

Huangzhou was originally named by his parents as Liang Gantang. The name Huangzhou was derived from a pennant he won in his primary class days which was embroidered with the Chinese characters of “Yan Huang Zhi Zhou”, which means the descendants of Chinese people, as a teacher told the little boy. From then on, he changed his name into Liang Huangzhou with the determination to be a good son of the Chinese people.

In his 72 years of life, Huangzhou painted, did some pioneering work in fine art, and fulfilled his promise to be a good son of the Chinese people.

Huangzhou lost his father when he was only 15, so he had to earn a living earlier than his peers. He roamed around until the founding of the People’s Republic of China, which provided him with a safe place and conditions necessary for painting. With the honing of his painting skills, he had got a better understanding of why and how to paint.

After 1942, he learned from Han Yueran and Zhao Wangyun successively and embraced the idea that “a true artist can never be born in the ivory tower, but in the streets.” In 1945, he went to the Yellow-River-flooded area for sketching and was angered by the miserable life of the victims. He realized he had the responsibility to show the public the true life in this place.

In May, 1949, Huangzhou joined the People’s Army of Liberation which brought him a completely new experience. The new things and people he came into contact with inspired his artistic creation. He conveyed what he felt by means of painting and was much liked by his fellow soldiers.

From the late 1950s to 1965, he did some interviews and sketching in the revolutionary bases and coastal areas and painted a number of paintings themed on the revolution.

The growth and destiny of Huangzhou was closely related to that of the Republic. This exhibition clearly shows that in the period of national prosperity, he could not stop painting and  beautiful people, objects and scenes kept emerging in his mind one after another. He was so absorbed in painting that he often neglected eating and sleeping; when the notorious Gang of Four was in power, misfortune fell upon Huangzhou, whose paintings were slandered as evil and who was deprived of the opportunity to paint for a decade and was paralyzed when he was 52; after the implementation of the reform and opening up policy, he was able to stand up again. He returned to the life he loved, and embraced the second peak in his artistic career.

After the 3rd Plenary Session of the 11th Central Committee of the Chinese Communist Party,

Huangzhou was commissioned to undertake several large-scale paintings for political and diplomatic activities of the country, such as *Lamb-grabbing Contest, Grazing Horses, Steppe in August, the Rejoicing Steppe and Chasing and Playing on the Steppe*, which required a huge amount of time and energy and specific conditions. After viewing these paintings, former Vice President Wang Zhen remarked, “The people of ethnic minorities are so beautifully drawn by Huangzhou. He deserves acknowledgement and a big medal from the government and people of Xinjiang Autonomous Region. ”

Besides the local people, Huanghzou was also attracted to animals there, which served as indispensable company to the working people, namely donkeys, horses, camels and cattle in northwest China, the dotted deer and the red-crown cranes in northeast China, the buffalos, chickens, ducks, geese, fish and shrimp in southwest China. Since they are intimate friends of mankind, including them in the paintings about the local life seems rather appealing. He used his brush to show the world that the people of various ethnic groups in this country are kind, brave and peace-loving. The people, livestock, poultry and all the other creatures constitute the beautiful and harmonious society.

A number of the exhibits were created after the 1980s, among which some are displayed at important venues for key political affairs or art museums. I, on behalf of Huangzhou Art Foundation and his family, thank them for careful preservation of these works. Today’s exhibition of Huangzhou’s works in the best museum in this country is the highest honor he has ever received from the government and the people.

Dec, 2010