

LIANG YULONG OF PAINTINGS MASTER

中央美术学院教授

梁玉龙

天津人民美术出版社

TIANJIN PEOPLE'S FINE ARTS PUBLISHING HOUSE

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自画像 1947年国立中央大学艺术系毕业时画此像，留校收藏。

自序

时间过得真快，我今年已经八十九岁了，风烛残年，来日无多，人生匆匆掠过，也该留点痕迹。是历程的记录，也是心血的结晶，就作为人生的总结吧。

我是湖南长沙人，1922年出生在北京，生活处在一个动荡的时代，战争连绵不断，父亲去世很早，家境由小康跌入贫困，十九岁就开始养家，最困难的时候，是我上大学时期，一方面要筹集学费，一方面要养家糊口，双重的压力迫使我不在寒暑假去寻找工作，这也使我有机会去接触多方面的美术工作，就凭我这点自发的“天赋”，为商店画广告、写招牌、橱窗设计，为电影厂画卡通，为报社画漫画以及肖像画等等。使用的工具也是多种多样。油彩、水粉、水墨、油漆、炭精等等。好像十八般武艺样样都来一点，但都不精。

1938年抗日战争时期，日寇到处轰炸，我和母亲、妹妹逃难到重庆，1943年我幸运地考上了国立中央大学艺术系。见到了我久仰、崇敬的大师们，徐悲鸿、吴作人、秦宣夫、吕斯百、黄显之、傅抱石……这是我人生的转折点，开始接受艺术的启蒙教育，奠定了绘画基础，同时也领悟了先进的革命思想意识，参加了学生运动。

1945年5月日本投降，中大复员回到南京，国家又开始了内战，我参加了“反饥饿，反迫害，反内战”、“五二〇”大游行。我在一家报社任艺术编辑，抨击当时的反动政府统治。画了不少漫画，刊登在当时的报纸上。

1949年5月上海解放，我参加了上海党组织领导的上海美术工作者协会，结识了一些前辈艺术家，米谷、沈同衡、杨可扬、张文无、赵延年、张乐平等。同时兼任了上海大众书店艺术编辑，组织出版了上海解放后第一版“新年画”，也画了一些抗敌漫画，刊登在《解放日报》、《文汇报》等报刊上。

1949年底，接到徐悲鸿老师给我的三封信，嘱我到北京协助田汉先生领导的中国戏曲改革的美术工作。1950年1月1日到京履行悲鸿师给我的任务。工作了几个月，我考虑到戏曲工作不是我的本行，于是考进了中央美术学院，做研究生，再向徐悲鸿老师学画。

1951年我被留校任吴作人老师的助教，同时接受了学校给的任务，先后兼任中央工艺美术学院、中央戏剧学院、北京电影学院的美术教程。教学并不是一件轻松的事，教师要不断充实自己，提高自己，备课时间要比授课时间多几倍，不如此就要落后，何以教人，但是看到所教过的学生，能够成为杰出的画家或是成为美术队伍中的优秀骨干，也就感到特别欣慰，心血没有白费。

在美院教学中邂逅了一位纯朴健壮的女学生张德华，她品学兼优。后与其结为连理，白头偕老，终生不渝。



1938年抗日战争时期和母亲、妹妹逃难到重庆。

1953年，抗美援朝时期，我以中国人民志愿军身份，先后两次深入朝鲜收集素材，为铁道兵团及中国人民志愿军纪念馆画军史画。同年跟随悲鸿老师去山东一个兴修水利工程工地收集素材，悲鸿老师为创作一些歌颂新中国的画幅，我的任务是照顾好老人家身体，并拍摄照片，这是老师晚年呕心沥血辛勤创作的纪录，可惜在十年浩劫中毁于一旦，令人惋惜痛心。

1954年前苏联的卫国战争油画，冲开了中国闭塞的“窄门”，马克西莫夫专家执教的训练班，提高了中国油画一大步。从内容题材的选择及形式、技法的探讨都有了新的出现。虽然这种外援还想继续下去，但是，中苏两国产生了矛盾，这种援助中断了。取而代之的是以“自力更生”的革命精神“油画研究班”，我参加了这个班学习。

“文化大革命”降临了，我被定为牛鬼蛇神遭到大小会的批斗冲击，领略了极尽侮辱人格之能事的待遇，冤屈悲愤之中，想到鲁迅的译文《狭的笼》中一句话“老虎受伤了，用舌头舔舐自己的伤口”，也想到毛主席的一句诗词“雄关漫道真如铁，而今迈步从头越”。在牛棚里我勾画了革命先烈李大钊的《铁肩担道义，妙手著文章》油画草图，我要为自己洗刷伤口，恢复名誉，为自己申辩是一个爱国主义画家。

“文革”后期美院师生员工都下放到磁县解放军部队农场劳动，挑粪、割麦、驾辕、拓坯，什么都干，我胃溃疡，消化道出血也挺过来了，以后又调到部队为解放军培训美术干部，最后调到国家博物馆画历史画。

终于又恢复了教学，第一画室教油画，同时画了一张《卖唱》被中国美术馆收藏。

1988年接到巴西圣保罗保利斯塔画廊之邀，赴巴西举办了个展，也见到阔别45年之久的大哥，真是悲喜交加。历尽沧桑，又儿女成群了。次年又转赴美国底特律参加了女儿梁好获得艺术硕士的毕业典礼，美国朋友莎莉和华侨郭位全、郭美华都非常热情友好地接待了我，突击了10天走马观花似的游览了法国巴黎，

开阔了眼界，增长了知识。回想过去的日子，一个以艺术为事业的人，长期处在如此闭塞的环境里，实在太可怜了。

2005年8月3日是最悲痛的日子，我亲爱的妻子张德华因劳累过度，引发心脏病抢救无效逝世，终年75岁。经过五年的筹备出版了《人民雕塑家张德华》并建立了一座德华纪念馆，这两件大事完成，了结了我未终结的心愿。每当我走进德华纪念馆，看到满处陈列她的雕塑作品，宛似德华微笑向我迎来，感到心旷神怡，鸳梦重温了。

在这本画册里有一系列外国专家组画，我敬爱他们，他们别亲离友，远渡重洋来到中国，来时风华正茂，英俊壮年，现在却白发苍苍，老态龙钟了，有的躺在医院，有的坐上轮椅，有的却永远离开了人间，为了中国的革命和建设，他们把毕生的精力和心血都献给了中国，他们是伟大的国际主义战士，让我们永远地怀念他们。

梁玉龙

2011年1月

时年89岁于北京

Preface

Time passes so quickly. I am already 88 years old this year. In my declining years, the coming days are numbered. Life has rushed by and I ought to leave something behind; it is both a record of history and a distillation of all my efforts—a summary of my life.

My family is from Changsha, Hu'nan province, but I was born in Beijing in 1922 into a tumultuous period of continual war. My father passed away early on and our relatively well-off family fell into poverty. I started supporting my family at 19. My college years were the most challenging time for me because I had to pay for tuition and support my family. These double pressures forced me to work during my winter and summer vacations, which also exposed me to various types of art related jobs, where I relied on my spontaneous "talent" in doing storefront advertisements, painting signs, designing store displays, design, even animation for

film, as well as cartoons and portraits for the newspaper. I worked in a variety of mediums: gouache, ink, and graphite. I was versatile in everything but an expert at none.

In 1938, I fled to Chongqing, and was accepted into the Central University Art department where I met masters that I had long admired: Xu Beihong, Wu Zuoren, Qin Xuanfu, Lü Sibai, Huang Xianzhi, Fu Baoshi. This was my introduction to art education and a turning point in my life: learning painting fundamentals while gaining an understanding of advanced revolutionary thinking and awareness, and participating in the student movements. May 1945, the Japanese surrendered and the Central University demobilized to Nanjing. As editor of the newspaper, I drew numerous political cartoons during that time criticizing the then current reactionary government.

When Shanghai was liberated in May 1949, I was part of the Art Association organized by the leader of the Shanghai Party where I had the opportunity to meet many established artists: Mi Gu, Shen Tongheng, Yang Keyang, Zhang Wenwu, Zhao Yannian, Zhang Leping.

At the end of 1949, I received three letters from my teacher Xu Beihong advising me to go to Beijing to assist with the artwork related to Chinese opera reform led by Professor Tian Han. I arrived in Beijing in January 1950 to complete Professor Xu's assignment. After working for several months, however, and upon careful consideration, I realized that working in Chinese opera was not my true profession. I was accepted into the graduate program of the Central Academy of Fine Art (CAFA), where I studied painting under Professor Xu Beihong.

In 1951, I became Professor WuZuoren's assistant and took on assignments from the academy. I subsequently taught at Central Academy of Arts and Design, Central Academy of Drama, and the Beijing Film Academy. Teaching was intense. The necessary preparation time far exceeded actual teaching time. Furthermore, a teacher must continuously enrich and improve himself; otherwise, he will fall behind. How then, would he be able to teach others? Still, seeing former students become outstanding artists or forming the backbone of the best artists in a China has been extremely gratifying; my efforts and hard work have not been wasted.

While teaching at CAFA, I met Zhang Dehua, an unpretentious and robust student who had outstanding intellect and character. We got married and were together for the rest of our lives.

In the spring 1951, Professor Xu planned a trip to go to the water conservancy sites in Shandong province to observe, sketch, collect materials, and create new work. He asked me to accompany him, and of course, I was so excited. I knew that this time my assignment was to take care of the professor because of his poor health. He had high blood pressure, which would rise above 200. He always carried medication with him. The school was also worried, so they sent comrade Sun Hongshu to go with him. The professor was always friendly and never put on airs. His life was very disciplined: he would study politics first thing every morning. "As leader of this school, if I don't understand our country's politics, how can I lead?" he would say. He worked diligently, painting continuously for two to three hours. I took many photographs of him working, documenting the process of his last works, his painstaking efforts. They were a valuable documentation of his painstaking efforts in his creative process at this late stage of his life. He kept them in his home, but they were destroyed in the decade long calamity that ensued. It is very sad.

Remembering Professor Xu Beihong in 1998, many years after his death, the poignant image of him as a tireless teacher with his indefatigable energy and earnest instruction is still right here before me. I will never forget him for the rest of my life. To repay him for his instruction, benevolence and his outstanding achievements as the first dean of CAFA, I created a bronze statue commemorating Xu Beihong. It would stand forever on the CAFA campus for future generations to pay their respects. I began drafting sketches with my wife, sculptor Zhang Dehua. When Professor Xu's wife Liao Jingwe approved it three drafts later, we cast a 2m high bronze statue and bequeathed it to CAFA.

The Russian oil painting exhibition and the arrival of oil painting expert Konstantin Mefodyevich Maximov were like a 'vitamin' injection to the Chinese oil painting world. This spurred improvements in thematic content choices and oil painting techniques. Unfortunately, due to changes in the then current political situation, this type of assistance was prematurely interrupted.

The Cultural Revolution began. I was deemed a 'monster and demon', criticized and denounced by the people. I endured extremely degrading treatment. Amidst the injustice, sorrow and anger, I recalled a line from Lu Xun's translation of Vasily Eroshenko's "Narrow Cage": 'the injured tiger uses its tongue to lick its wounds.' I also thought of a poem by Chairman Mao, 'the impregnable pass is like iron, but take one step at a time to surmount it.' While incarcerated in the bullpen, I did an Oil painting sketch of Communist revolutionary martyr Li Dazhao "Iron Shoulders Uphold the Principles, Skillful Hands Propagate through Writing". I was determined to lick my wounds, restore my reputation, and crown myself in a "wreath of victory" as "Patriotic Artist".

In this catalogue, there is a series of paintings portraying foreign experts. I truly respect and admire them for leaving their friends and family behind and traveling so far to China. They came during their prime, handsome and strong. Now they are white haired and infirm. Some of them are lying in hospital beds or sitting in wheelchairs. Some have passed away. They gave their heart and blood to China for the revolution and the reconstruction of China. They are great warriors for internationalism; let us always remember them.

Liang Yulong
October 2010

梁玉龙教授简历

- 1922年 出生于北京，湖南长沙人；
- 1947年 南京国立中央大学艺术系毕业；
- 1949年6月 参加上海党组织领导的上海美术工作者协会，组织部工作；
- 1949年9月 应徐悲鸿老师之邀赴北京协助田汉先生领导的中国戏曲改进局的美术工作；
- 1950年10月 考入中央美术学院研究生，留校任吴作人老师助教，升讲师、副教授、教授；
- 1952—1964年 先后兼任中央工艺美术学院、中央戏剧学院，北京电影学院的美术课程；
- 1952—1953年 抗美援朝时期，两次以中国人民志愿军身份进入朝鲜收集素材进行创作；
- 1953年4月 随徐悲鸿老师赴山东水利工地写生、收集素材进行创作；
- 1956年6月 中国美术家协会会员；
- 1960—1963年 参加中央美院教师油画研究班学习；
- 1988年 中国美协、中央美院联合举办的“梁玉龙画展”在中国美术馆举行；
受巴西圣保罗保利斯达画廊之邀赴巴西举办个展；
- 1989年 受美国纽约苏荷ARLEL画廊之邀赴美国举办个展；
赴法国巴黎访问考察；
- 1992年7月 成为中国老教授协会会员并参加美展；
- 1995年 参加文化部中国艺术博览会举行个展；
- 1999年 参加20世纪美术大展；
参加中国肖像画大展；
- 2003年 上海中共市委宣传部、中国美协联合主办“中央美术学院教授张德华、梁玉龙联合美展”；
- 2004年 在北京由中国美协、中央美院、中国老教授协会、中国雕塑学会、中国美术馆主办“中央美术学院教授张德华、梁玉龙联合美展”。

代表作品

- ◎ 《献血》 中国革命历史博物馆收藏
- ◎ 《李大钊》 首都博物馆收藏
- ◎ 《卖唱》、《李欧·丽格教授》、《三老图》、《少女黄花》 中国美术院收藏
- ◎ 《马海德》、《作家路易·艾黎》、《友谊》 北京市美协收藏
- ◎ 《石窟艺术的开拓》、《红军宣传员》、《新疆老农》、《陕北农民系列》、《回娘家》、《女雕塑家》等等
- ◎ 著作《油画色彩问题》、《素描教学50例》、《梁玉龙油画》等文献系列
- ◎ 主编《人民雕塑家张德华》画册

Resume of Professor Liang Yulong

1922, born in Beijing, originally from Changsha of Hu' nan Province.

1947, graduated from the Arts Department of National Nanjing University.

1949.6, joined the Shanghai Art Workers Association and worked in Organization Department.

1949.9, be invited to Beijing by Xu Beihong to help Mr. Tian to do the art work of the Chinese theatre reform.

1950.10, be the postgraduate student of Central Academy of Fine Arts; after graduate, be the teaching assistant of Wu Zuoren, and then became the lecturer to the Professor.

1952-1964, be the art teacher at Central Academy of Arts and Crafts, the Central Academy of Drama and Beijing Film Academy.

1952-1953, collected materials and created works as a member of the Chinese people' s volunteers for twice.

1953.4, went to the worksite of water conservancy in Shandong to take sketch, collect materials and create works with Xu Beihong.

1956.6, be the member of Chinese Artists Association.

1960-1963, joined the oil paintings' seminar of Central Academy of Fine Arts.

1988, Liang Yulng' s personal painting exhibition was hosted by Chinese Artists Association and Central Institute of Fine Arts jointly at the Chinese Art Gallery.

1988, was invited to held the Personal Painting Exhibition in Saint Paul of Brazil by Polista Gallery.

1989, was invited held his Personal Painting Exhibition in America by ARIEL Gallery.

1989, went to France to visit Paris for research.

1992.7, be the member of Chinese Old Professor Association and joined the Art Exhibition.

1995, held his Personal Painting Exhibition at the Chinese Art Exposition which organized by Ministry of Culture.

1999, took part in the "Art Exhibition of 20th century" and "Chinese Portrait Painting Exhibition".

2003, "Joint Art Exhibition for the professors of Chinese Academy of Fine Arts: Zhang Dehua and Liang Yulong" was held by the Shanghai Municipal Information Department and Chinese Artists Association.

2004, "Joint Art Exhibition for the professor of Chinese Academy of Fine Arts: Zhang Dehua and Liang Yulong" was held in Beijing by Chinese Artists Association, Central Institute of Fine Arts, Chinese Old Professor Association, Chinese Sculpture Institute and Chinese Art Gallery.

Representative Works

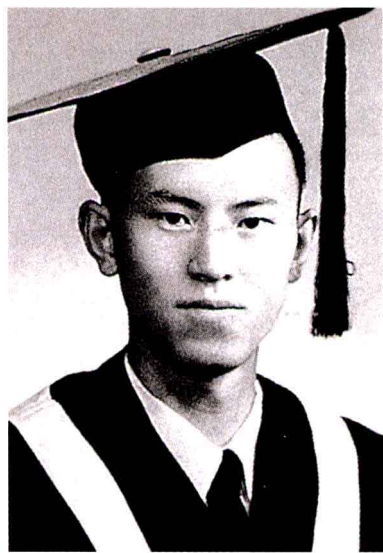
Blood Donation, collected by Chinese Museum of revolution History	Development of Grotto Art
Li Dazhao, collected by Capital Museum	Promoter of Red Army
Sing For a Living	Old Peasant of Xinjiang
Professor Leo Rig	Peasant of Northern Shanxi
Three Old men	Go Home
Girls, collected by Chinese Institute of Fine Arts	Woman Sculptor
Ma Haide	Problems About the Color of Oils Paintings
The Author-Rewi Alley	50 Cases of Sketch Teaching
Friendship, collected by Beijing Artists Association	Oils Paintings of Liang Yulong



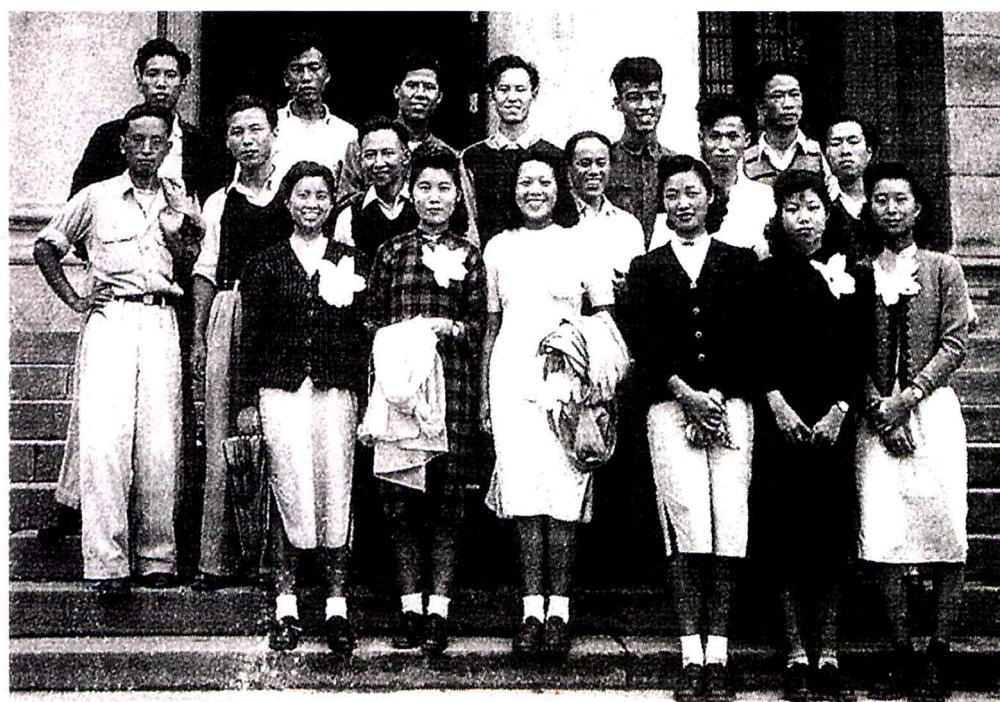
徐悲鴻老師銅像 作者張德華



1943年重庆国立中央大学艺术系部分师生合影。前排左起傅抱石、徐悲鸿、黄显之、陈之佛、许士骐、李瑞年、费成武。



1947年在国立中央大学艺术系毕业。



中大艺术系同班同学



1938年，逃难到重庆，幸运地考上了中央大学艺术系，见到了我久仰、崇敬的大师们，徐悲鸿、吴作人、秦宣夫、吕斯百、黄显之、傅抱石……这是我人生的转折点，开始接受艺术的启蒙教育，奠定了绘画基础，同时也领悟了先进的革命思想、意识，参加了学生运动。



1946年国立中央大学艺术系绘画组同学合影，前排左起为梁玉龙、陈克纯、冉瑞珖、翟亚丹、魏铁铮、向奉春、任国钧，后排左起为袁振藻、黄纯尧、陈真魂、邹东明、马仰峰、林树芬、恽宗瀛、陈嗣雪、周春维、周德华、周东昭。



1947年中大成立“戏剧艺术社”



一二·五運動

紀念圖集



鄧希杜主編

一九四六年二月廿四日出版

毛主席说：“学生运动是开辟了革命战争第二战场。”



《保长征粮图》，1946年南京《每日晚报》刊登，揭露国民党反动派的黑暗统治。



一九五二年北京《人民日报》登



上海解放日报
1949年

一九四九年上海《解放日报》登



我們共同反對侵略戰爭，
保衛遠東和世界和平！



2 敢于胜利 善于斗争

梁玉龙
1965年

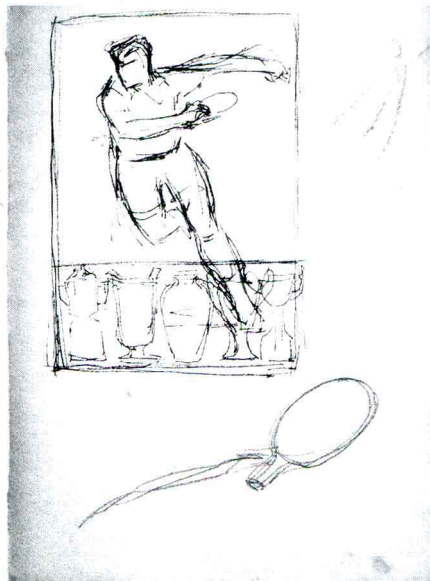
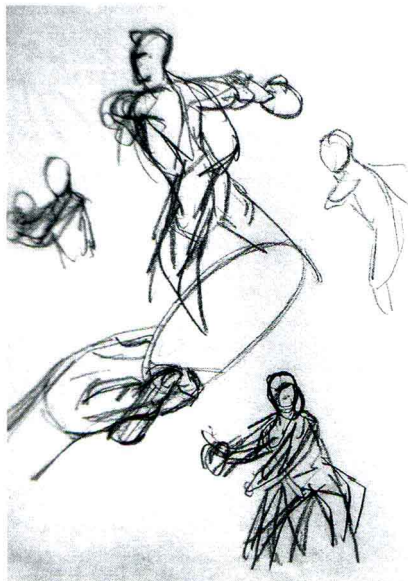
Daring to fight and daring to win.

by Liang Yu-lung

1965年国际乒乓球锦标赛宣传画



《一年之计在于春》



上海出版



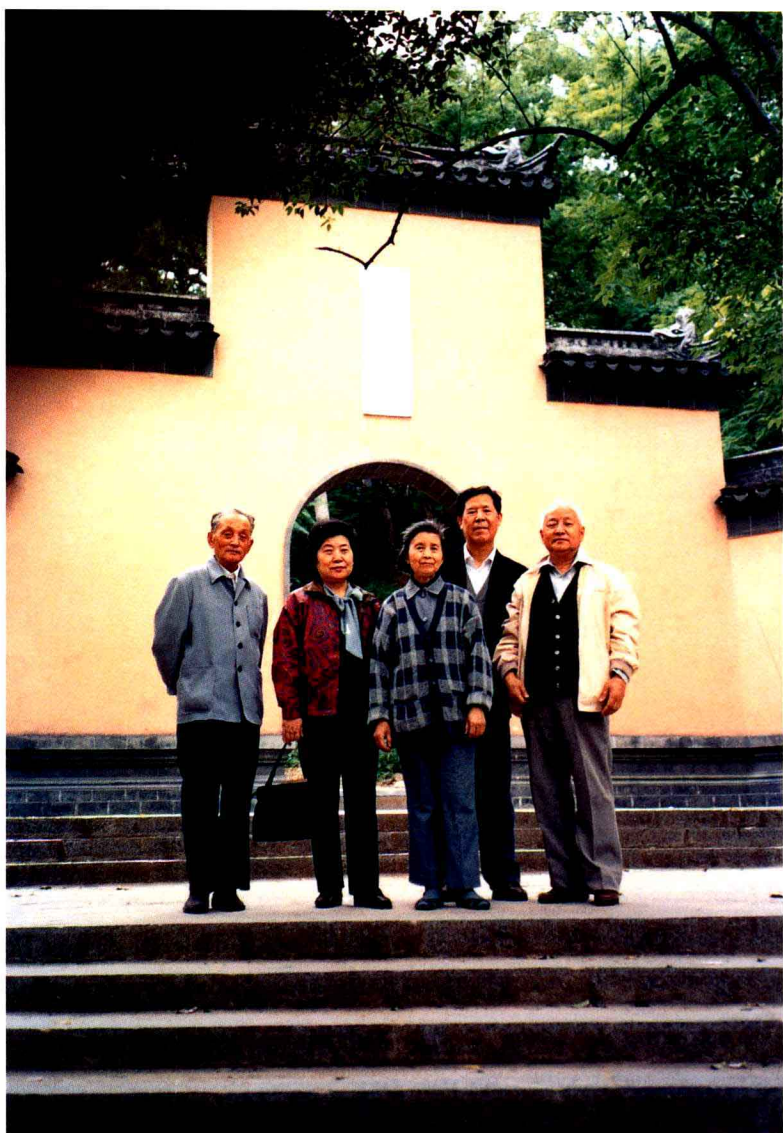
中大（今南京大学）校庆



中央大学（今南京大学）百年校庆，校友欢聚一堂在“六朝松”下



梁玉龙在中大（今南京大学）母校



南京校友



中央大学（今南京大学）校友庆祝校庆，欢聚一堂