

中國當代美術家精品集



PAINTING
COLLECTIONS
OF CONTEMPORARY
CHINESE
ARTISTS

ZHOU
JIAO

周
皎

● 國畫專輯

遼寧美術出版社

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中國當代美術家 周 皎

藝術簡歷

BIOGRAPHY

周皎 漢族，1930年生於吉林省吉林市。1949年畢業於魯迅文藝學院美術研究班。善國畫及油畫，尤善國畫仕女畫。為國內外知名女畫家。

現任遼寧美術家協會名譽主席，中國美術家協會會員，並為韓國書畫家協會特邀會員，中華炎黃女子詩書畫協會理事等。

四十餘年一直從事美術創作和組織領導工作，並取得優異成績，多年來創作了不少優秀作品，其早期在鞍鋼宣傳部做組織輔導工作，曾主持編撰《鞍鋼畫報》，辦美術學習班，並創作大量宣傳畫與連環畫，為鞍鋼美術宣傳陣地培育大量人材。天津美術出版社出版了她的作品如《生產優質產品，支援全國經濟建設》、《我們開始幹1958年的工作，你們呢？》等宣傳畫。發表在《遼寧日報》的作品有《深山歸來》、《養豬積肥》等連環畫，以上作品可見其深厚的寫實功力。1963年在《鞍鋼日報》發表兩幅中國畫《新枝向榮》、《對照》表現出濃厚的傳統筆法和民族風格，已有相當功底了。1979年任遼寧省美術家協會秘書長，從事組織領導工作及藝術創作，成績卓著，有口皆碑。多年來創作了不少優秀作品，參加中國美術家協會、遼寧美術家協會舉辦的各種美術展覽，作品也多次在國外參展。1990年遼寧省美協在新加坡舉辦“白山黑水畫展”，本人作為美術家代表赴新加坡與新加坡美術家進行繪畫交流；1991年參加韓國《美術周刊》舉辦的“二八畫展”，韓國東西文化協會舉辦的“國際繪畫展”，並獲獎，1995年去美國馬里蘭州貝塞斯達市藝術家畫廊參展。《人民日報》、《瀋陽日報》、《遼寧日報》、《遼寧畫報》、《連環畫報》、《北方航空》、《遼東半島》、遼寧美術出版社、天津美術出版社，以及韓國的《美術周刊》都曾多次發表其作品及作品介紹與評論，並出版《周皎國畫選》。

其創作業績被列入《中國現代美術家名人大辭典》、《中國當代畫家辭典》、《當代書畫篆刻家辭典》等。

Zhou Jiao, born in Jilin city, Jilin province in 1930, graduated from the research class of Luxun Literature & Art College in 1949. She is skilled in oil painting and traditional Chinese painting, especially in traditional Chinese painting of beautiful women, which gained her a high popularity both at home and abroad.

At present, she is the honorary chairman of Liaoning Artists Association, the member of China Artists Association, the special member of Korea Painters & Calligraphists Association, the director of China Yanhuang Poet, Calligraphy and Painting Society for Women.

For more than 40 years, she has been engaged in art creation and organizational work and made great achievements in the two fields. In her early days, she worked at propaganda department of Anshan Steel Plant and had compiled Angang Pictorial, organized art classes and painted a lot of picture posters and picture—stories, some of her fine works were published by Tianjin Fine Arts Press, in Liaoning Daily and Angang Daily. In 1973, she began to act as the secretary—general of Liaoning Artists Association. Since then, many of her excellent works have been chosen for various art exhibitions at home and abroad. She often went abroad to attend the exhibitions in person, for example, "White Mountains and Black Waters" Art Exhibition (Singapore, 1990); Two-person Painting & Calligraphy Exhibition sponsored by Korean Art Weekly (Korea, 1991); International Art Exhibition held by Korean East and West Culture Society (Korea); Art Exhibition held in the Artist Gallery (America, 1995). Her works were introduced and commented many times in the People's Daily, Shenyang Daily, Liaoning Daily, Liaoning Pictorial, Picture—story Pictorial, Northern Aviation, Liaodong Peninsula and Art Weekly (Korea). She has also made Selected Paintings of Zhou Jiao published.

Her achievements and name have been collected into Who's Who of Contemporary Chinese Artists, Dictionary of Contemporary Chinese Artists, Dictionary of Chinese Painters and Calligraphists.

近來有不少畫家原來本是學西畫的，甚至已是在西畫的造詣上很深或已成一代大師，最後却轉而畫起中國畫并也以此成名成家了。這恐怕是由于我們優秀的民族傳統文化意識牽動着畫家的心和中國畫自身之優越性所使然吧！可這樣一來，也就自然而然地成了中西結合、中國畫革新的一種因素。當然，這些成功的革新者又都是以民族形式中國的傳統風格為主而呈現其清新面目的。這樣他們或她們就必然是在民族文化和國畫的技巧與學識上有一定深度的學習與研究，自然更是離不開具有深入現實社會生活與執著的國畫實踐活動。周皎正是循此而成爲一位知名女畫家的。

周皎原是在吉林長白師範學院從油畫家萬今聲等學習西畫的，轉入東北魯藝以至到研究班也仍是以西畫爲其專業。嗣後在鞍鋼宣傳部工作了好長一個階段，作宣傳畫和連環畫是其主要業務。可不能輕視這種畫科，它們是最認真不苟、最求形式正確，也最與群眾生活緊密結合的。這對周皎的繪畫技巧之鍛煉無疑是大有益處的。在此期間，她可能是覺察到中國畫在群眾中的潛在勢力，也可能有個人意識上的要求，對中國畫的學習欲望也來了。于是又回到母校，那時已是東北美專和魯迅美術學院的初期，學習國畫來了。她除了向國畫系的老師求教之外，還臨摹了不少圖書館的藏畫。因此周皎在中國畫的技巧與學識上是有其一定根基的。打倒“四人幫”後，她調來瀋陽，任省美協秘書長職務多年。這職務自然不能以自己的繪畫創作爲主，但她那爲遼寧繪畫事業的發展、爲畫家服務的精神，却顯得有聲有色，而是有口皆碑的。可這期間，却也使她接觸到別人所不易得的機會，認識很多很多知名畫家與作品，并且幾乎跑遍了全國的通都大邑和名山大川。以及能廣泛地深入社會生活，這一切無疑都是對她的繪畫創作有益的。特別是她在此繁忙的領導工作中，並沒有忘記她還是一位畫家和對中國畫的追求，因此祇要外出必帶速寫本，對景寫生本是她的素習。而抽暇伏案作畫也是不會間斷，所以她也同樣和其他會員一樣參加省市和全國性的畫展，除此之外，也同樣對她的理論學識大有裨益，我看她這期間所發表的《遼寧版畫事業的良好開端》、《遼寧國畫大有希望》和《在馬克思主義美學觀指導下努力創作》等幾篇文章就很有水平。這就爲她退居二綫任美協副主席後專心致志地進行國畫創作創造了成熟的條件，于是多年來她在山水、花鳥、人物、仕女各方面都呈現出其藝術才華，以致在國內外各地的展出得到好評并以此獲得了各種榮譽。

周皎的山水畫不爲陳迹所限，不作細皴重染，而是大筆橫塗塗抹，畫花鳥則是枝幹老嫩同見筆力，花葉疏密濃淡分明，鳥語花香極見情致，畫仕女多取歷史或傳奇人物，體態婀娜優美、自然而傳情。

總之周皎的畫是以寫意之筆表傳神之實，堪稱一代名家了。最後我想再借雨霏霏女士的幾句話以爲拙文的補充和收尾，她在《海南畫報·三亞專輯》上刊載的一篇文章中有這樣幾句話：說是周皎的“氣度顯于胸懷、見于情致”。使她“對自然的、生活的美感滲透在她的每一幅畫中。而這種對美的追求又植根于她藝術的修養和人格的完善中”這是不爲過譽的。

1996年10月
于魯美青谷居

During the recent years, many accomplished artists who originally majored in Western painting became addicted to traditional Chinese painting and made great attainments because they are deeply attracted by the advantages of our national culture. They are successful in combining the two techniques into one and forming a totally new style. These reformers must have great learning and experience, Zhou Jiao, a famous woman artist, is one of them.

Zhou Jiao studied oil painting first from Wan Jinsheng (a famous oil painter) in Jilin Changbai Normal College and then in the research class of Luxun Literature & Art College. She had worked at propaganda department of Anshan Steel Plant for a long period and produced many picture posters and picture—stories which laid her a solid foundation in artistic skills and offered her a good chance to get in touch with the mass. Meanwhile, she realized the potential force of traditional Chinese painting and wished to study it. So she come back to her old school (Luxun Academy of Fine Arts). Not only did she learn from the teachers in traditional Chinese painting department, but also copied a lot of works stored in the library. In the middle 1970s, she was transferred to Shenyang as the secretary—general of Liaoning Artists Association. Obviously, she had to devote herself to art creation and organizational work. Her main task was to serve the artists, develop the art courses in Liaoning. At the same time, she gained a valuable chance to know many famous artists, to visit all the famous mountains and great rivers in China and to plunge into the thick of life which is undoubtedly a great help to her art creation. She never forgot that she was an artist while shouldering the responsibility of leadership, and never left her sketch-book at home. So she could attend art exhibitions along with other members and wrote many high—leveled articles. After being retired, she has more time to paint and made great successes in landscape painting, flower-and-bird painting, figure painting and painting of beautiful women which gain a high reputation at home and abroad.

Zhou Jiao's landscapes are not limited by the tradition but painted with bold strokes; her flower-and-bird paintings are described in detail; her paintings of beautiful women are mainly drawn material from the historical or legendary figures with graceful carriage and vivid expression.

In one word, Zhou Jiao's paintings can spontaneously express the life with bold outlines. She deserves the name of famous artist. At last, I want to quote the remarks written by Ms. Yu Feifei in Hainan Pictorial as the conclusion: "We can sense her true feelings to the beauty of nature of life. This pursuit to beauty are based on her artistic accomplishment and perfected character."

Written by Li Yu
at Luxun Academy of Fine Arts
in Oct. 1996

周皎●國畫作品

Traditional Chinese Paintings of Zhou Jiao

●洛陽名花

●Famous Flowers in Luoyang



周皎●國畫作品

Traditional Chinese Paintings of Zhou Jiao

●紅娘傳書

●Hongniang Delivering Letters



紅娘傳

癸酉仲夏寫於滬上陽周



周皎●國畫作品

Traditional Chinese Paintings of Zhou Jiao

●清荷

●Lotus



周皎●國畫作品

Traditional Chinese Paintings of Zhou Jiao

●桃花渡口

●Taohua Ferry Crossing

枇杷花
市
月
於
寧
美
家
協
會
畫
周
峻



周皎●國畫作品

Traditional Chinese Paintings of Zhou Jiao

●翠色出秀

●Verdancy



周皎●國畫作品

Traditional Chinese Paintings of Zhou Jiao

●芙蓉出水

●Lotus Flowers Appearing Above the Water

●柳色春意

●Spring in the Air