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曹明華五集

沈鵬書



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墨韵含芳

题曹明华墨集

陈锦华
二〇〇五年十二月

独树一帜曹明华

他是国画艺术家，却把自己融入企业，融入社会，融入生活。他是企业管理者，却走进文化，走进艺术，走进画境。企业与文化联袂，画家同员工一体。他是文艺界一位独树一帜的丹青妙手，又是中国石化独具特点的企业一员。他热爱祖国，热爱石化，热爱生活。他寄情自然，寄情历史，寄情艺术。迎着市场的巨流，迎着艺术的春天，中国石化在争当市场竞争的强手，还营造文化艺术的沃土。曹明华笔耕艺坛，云游画境，堪当这对外友好交流的使者。

于清波

1月20日

Cao Minghua: Flying His Own Colors

Cao Minghua is a traditional Chinese painter, but he also plays well his role in China Petroleum & Chemical Corporation (Sinopec Corp.), in the society and in the life. He is one of the executives of the enterprise, but his life abounds with culture, art and pleasure of paintings.

Playing well both as a painter and a executive personnel in Sinopec Corp., representing either the enterprise or art, Cao is not only a painting master-hand flying his own colors but also a unique personnel of Sinopec Corp.

He holds great love for his country, for Sinopec Corp. and for the life. He gives expression to his feelings in nature, history and art.

It's the heyday for both the development of the market economy and of the art, and in both fields Sinopec Corp. plays quite well. In such a favorable environment, Cao enjoys his journey in the art, and acts as an ambassador of Sino-foreign cultural communication.

Yu Qingbo in Jan. 20

于清波 中国石化文联名誉主席



刘勃舒 中国美术家协会原副主席、中国画研究院院长

清高
天姿

为曹明华先生题

黄士画派

刘文西



赞曹梅

明华同志以“画坛梅痴”而著称。他笔下的梅花意境深邃，笔墨苍劲，清逸高雅，情趣盎然，充满诗情画意。

他师古人，却不因循守旧，能另辟溪径，自成一格。他尤重外师造化，且能中得心源，做到了“造化入画，画夺造化”，源于生活而又高于生活，创造了我们时代的新梅花。他笔下的梅花是我中华民族精神、品格和气质的写照。这种“老干横如铁截鞘，战霜斗雪耐推敲”的傲骨，正是我们时代要弘扬的民族精神。故我爱曹梅。

画如其人，身为企业管理者的明华，他能暇余掇阴惜时，忙里偷闲，笔耕不止，并取得了可喜成绩，实属难能可贵，真是“梅花香自苦寒来”，令人敬佩。今明华画集出版，可喜可贺！乞愿画家新意匠，只研朱墨作梅花。



甲申年元月于杭州西子湖畔

Plum Blossom under Cao's Brush

Cao Minghua is famous in the painting circle for his love for plum blossom. The plum blossom Cao paints is prestigious for its deep artistic conception, vigorous painting tips, refined and exquisite style and abundant sentiments.

Cao is a good student of predecessors in the painting field, but he is not a blindfold follower as he develops a drawing style of his own. He adores nature and life, and imbues his painting with inspirations from nature and life. Life is the source of his painting, but his painting is the distillation of life.

The plum blossom under Cao's brush is the portraiture of the spirit, the characters and the temperament of the Chinese people: backboned and courageous, which is everlasting and valued even in today. That's why I love the plum blossom drawn by Cao Minghua.

Cao bears himself just like the plum blossom under his brush. As one of the executives of Sinopec Corp., Cao snatches a little leisure from a busy life and has made such excellent achievements, just like the plum blossom, obtaining its fragrance after enduring the cold of the winter. Congratulations for the publication of Cao's painting anthology.

Xiao Feng Jan. 2004 Western Lake, Hangzhou

梅花情与梅花魂

——《曹明华画集》序

马 克



国家一级美术师曹明华先生，1945年出生于浙江省平湖县。受吴越深厚文化底蕴和江南优美自然风光的陶冶，自幼喜爱绘画。在上海市松江县上高中时，幸得画家陈白荷老师启蒙，在他的心田里播下了爱美的种子。但真正显示艺术才华还是1969年大学毕业参加工作之后，在业余时间他以画梅作为自己的雅好，虚心学习，勤于钻研，笔耕不辍，所作日进。1991年他首次在北京举办的个人画展，得到美术专家们的认可和广大观众的喜爱，被誉为业余画家专业水平，一举取得成功。一位企业领导能画出如此精彩的作品，实在可喜可贺。

时隔十三年后的今天，我们又高兴地看到，由中国石化出版社出版的这本《曹明华画集》。它不仅集中地展示了画家从艺以来尤其近年来创作的新成果，也体现出画家在艺术上一贯坚持创新求变的心路历程和对大自然的热爱与诠释。在这里，我仅谈几点个人观感，愿与广大读者一起共赏他的佳作。

拜众师为师 勤学出智慧

这是曹明华从艺的实践经验，也是许多画家的成功之路。生活是艺术的源泉，造化是创作的教师。曹明华首先师承的是生长在大自然中的梅花。因为只有真正熟悉梅，热爱梅，理解梅，才可能画好梅。为此，他长期坚持深入实际，面向自然，利用一切机会到各地去访梅、赏梅，了解梅的有关历史，研究梅的千姿百态，感悟梅的精神品格、写生梅的结构特征。多年来，无论是在无锡梅园、杭州灵峰、余杭超山，还是在江西大庾岭、苏州香雪海、西安兴庆宫、云南黑龙潭和天台国清寺等地，都留有他的足迹。但这并非一般意义上的踏雪寻梅，而是把访梅赏梅作为自己学画的大课堂，置身在生机盎然的自然怀抱，既可以净化自己的心灵，又能增进爱梅的感情，种种画梅的欲望与构思会自然而然地在心中升华。

曹明华又以古今画梅的名家和咏梅的诗人以及广大观众为师，学习和临摹前辈梅画的高超技艺，深入领会传统花鸟画的美学品格，感悟文学大师们缘物寄情，吟咏梅花的意境与诗美，了解观众的爱好需求和现代的审美情趣，不断丰富和提高自己的修养。他之所以能取得今天的成就，除自己的努力奋斗外，与前辈的关怀指导和广大观众的支持是分不开的。陈白荷作为他的启蒙老师，早在上个世纪70年代就题诗云：“明华喜丹青，下笔辄有神，业余时挥写，花鸟含真情”。预言“他年必非凡流”。曹明华在西安工作时，还得到过著名画家蔡鹤汀、康师尧等先生的指教。著名老画家董寿平曾说过：“曹明华长于画梅，70年代以来每次进京必出示其作，今观此册大有进益，其勤奋处至为可佳也”。中国画研究院院长刘勃舒也很欣赏他的梅画，对他的梅花风格作了高度评价。中国文联副主席、北京画院院长尹瘦石评论曹明华的梅花“风格清新，有书卷之气”。他的梅画不仅在美术界得到好评，也受到圈外人士的称赞。比如我国资深的理论家梅行同志曾以“贞雅高洁，俊逸奇妍”的长篇题词相赠，认为“他的作品不仅在艺术上可为人借鉴，其求真之心更可为人效法。”凡此等等，对曹明华的思想成长和艺术提高来说都是积极的支持与鼓舞，也充分体现出前辈们积极传承我国绘画优良传统的高度责任感。

爱梅的情结 颂梅的魂魄

在曹明华的创作实践中，画梅一直是他的主攻目标。不仅数量多质量高，而且与梅花结下了不解之缘，视梅为知己，魂系梦绕，如痴如醉。他把自己的画室命名为“梅花书屋”，还刻有“万树梅花笔底开”、“神州处处访梅花”等印章。为弘扬梅花精神而画梅不止，正如古人所云：“画梅需同梅性，画梅需同梅气。”他的梅画既状其形，更传其神。或表现梅花“独领四时春”、“一笑暖天下”的风格，或歌颂梅花“不畏雪霜寒”、“雪虐风



簪亦自如”的精神，或赞扬梅花“无意苦争春”、“只有香如故”的品质等等，都十分注重梅画的文化内涵。

他的创作一贯注重以情作画，情不生不画，若情之所至，便全身心地投入，才思敏捷，精力充沛，行似疾风，笔随心至，恣意挥毫，往往一气呵成。因此他的画风清新、空灵、晓畅，笔情生动，墨趣潇洒，节奏感强，艺术表达自然，形象生动诱人。大画注重整体气势，小画讲究维妙情趣。作品的品种丰富，内容与形式灵活多样，不拘一格。

收入画集中的《隋朝古梅》，是一件具有代表性的巨幅佳作，庄重、大气、浑厚、雄健，整幅画笔精墨妙，古朴典雅，气势轩昂，既突出了那棵盘桓深厚、铺天盖地的千年古梅，又营造出了一个诗化的艺术境界。隋梅虽历经岁月和风雨剥蚀，但古韵犹存，老而弥坚。古干曲如龙，劲似铁，纵横交错；新枝茁壮，繁花吐蕊，一树芬芳，焕发着顽强的生命力。对横贯在古梅后边那面古刹围墙的处理，不仅在构图上形成横与直、静与动、间与繁的穿插对比，增强了作品的稳定感，而且灰瓦红墙的色彩，更衬托出梅花的清香洁白。你站在这幅画前，定会为古梅顽强不屈的精神所折服，并引发种怀怀古之情思。这幅画问世之后，曾博得广泛好评，但曹明华并没有以此为满足，或者说他意犹未尽，于是他又用水墨技法，对这棵千年古梅又进行了艺术的再创造，并命题为《仙姿国魂》，进而深化了作品的主题。这两幅同一题材的古梅创作，艺术上各尽其妙，各有千秋。如果说，前者在艺术处理上还留有少许写生的痕迹，那么后者则更加概括提炼，更见笔见墨见精神。这两幅作品的重要意义都在于对大自然生命力的礼赞，同时也折射出了我中华民族的博大精神。

我还喜欢曹明华笔下的那些白梅长卷，常为其高雅、清纯、明快、灵动的格调所吸引。长卷的画面疏密有致，虚实得当，花枝舒展，颇得梅之神采。风过处散发着一股恬淡的清香，具有弹性的嫩枝条摇曳时，更有一种音乐的韵律感。面对这种“宽银幕”的画幅，往往能拓展视域，赏心抒怀，甚至还能在天人之际，物我之间得到某种交流与融汇。由此亦可看出画家是深得我国古代梅画之造境精髓的，不过其间他又自然地融入了现代的审美观念。此外，画册中收入的《绿萼透香》、《乾坤清气》、《丹心晴暖》、《冰姿》、《傲骨》、《梅开五福》、《咏梅诗意》和《孤山寒梅》等作品，无论在构思立意和谋篇布局，或在笔墨运用和整体效果方面，都是旨在歌颂梅之不同神韵与个性的好作品。这里不多赘言了。

师古不泥古 贵在创新篇

“笔墨当随时代”，这是社会发展和时代前进的必然，这是艺术家们在艺术实践中的共识，也是曹明华创作的切身体会。事实证明，只有真正是民族的、民间的和现代的，同时又具有鲜明个人风格的美术作品，才符合当代广大观众日益提高的审美需求。十多年前，我在一篇《为梅传神写照》的短文中，曾对曹明华创造的《风雪梅画》作过充分的肯定与赞扬。当时我认为《风雪玉图》、《万花舞瑞雪》和《风雪梅花》等新作是曹明华“创造性地学习前人画雪梅的经验和传统的圈梅画法，又汲取了西方绘画之长，融会贯通的创新之作。它的成功之处在于以真切的感觉和敏锐的捕捉力，画出了梅花与风雪交织的氛围和动感，画出了梅花在风雪袭击下昂首不屈的精神，画出了团簇的梅花与滚动的风雪交织的那种扑朔迷离的朦胧美。欣赏这样的作品往往会有一种身临其境之感，不禁会为画家真切地表达了‘梅花欢喜漫天雪’的境界而赞叹。”至今，我仍然认为曹明华的风雪梅画具有独创的价值。尤其那幅《风雪梅花》，是梅是雪是风彼此交融，一片迷茫，如梦如幻，在轻盈地舞动中透出阵阵芳香，还带着丝丝凉意。个好银色的世界啊，真是魅力无限。



不过，还有两点需要补充：一是风雪梅的创意，源于画家自身的真实感受。有一年他去安徽滁州醉翁亭观赏欧阳修手植的那棵古梅。当时正值大雪纷飞，那棵巨大的宋梅就伫立在漫天大雪的院落之中。满树的梅花和风雪早已

融为一体，远远望去大有“似雪似花花似雪”的诗意，晶莹飘逸，美妙绝伦，给他留下难忘的印象。二是在画梅技法上，既学习古人圈梅的画法，又打破了过于工整的局限，强调了不似之似的随意性，圈圈点点皆成梅，挥毫落笔重在整体感觉，丰富了圈梅的表现力。

此外，在画集中还有一张小品《家家门巷尽成春》，也引起了我的兴致。虽说它在笔墨方面并无出众之处，但其构思立意却有耐人寻思的创造性。瑞雪兆丰年，植梅于民间，画面清新宜人，言简意赅。如果与清代李方膺的原诗“挥毫落纸墨痕新，几点梅花最可人，愿借天风吹得远，家家门巷尽成春”对照赏析，将会给人们带来更多的温馨与企盼。不过要说明的是，我之所以推崇曹明华的风雪梅花和李方膺的诗意画，并非说它们已臻于完善，而主要是提倡敢于不与人同的创新精神。力求在成千上万的梅画中去找寻属于自己的东西，在艺术上借古开今，洋为中用，立志创曹梅风格，立曹家样。这在目前画界因袭守旧之风还盛的情况下尤为可贵。

在画集中我们还可见到，曹明华除画梅外，还兼画其他花鸟题材。如芙蓉、菊花、鸣蝉、金鱼、青松、翠竹、牡丹、白荷等。虽然比重较少，却显示了画家多方面的才华。而且多种表现技法的融汇，也有利于梅画的提高。在上述题材中他画的各种鸣蝉兼工带写，有粗有细，有声有色，相映成趣，尤为观众青睐。

冬去春来，时光荏苒。曹明华从艺已有40余年了。由于他锲而不舍，刻苦创造，已取得了累累硕果。通过展览、出版和各媒体的宣传报道，早已声誉鹊起，并取得了美术界和社会的重视。但是，他也深知学无止境，艺无止境，艺术创新的道路还很长，也很艰辛。祝愿他创新再创新，相信他的梅花定会开在人民心中，香遍神州大地。

2004年初春于北京

（本文作者：人民日报高级编辑，记者 著名美术评论家）



Emotions and Spirits of Plum Blossom

By Ma Ke

Cao Minghua, one of the state top artists of China, was born in Pinghu County, Zhejiang Province in 1945. His hometown is a place with deep cultural tradition and beautiful natural scene, both contributing to his love for drawing from a child. He is fortunate to be initiated by Chen Baihe, a good painter, when he was a senior middle school student. His artistic talent was fully displayed after he graduated from college in 1969. In off hours, he took painting plum blossom as his hobby. He held an open mind to learn from others and dived into painting. As a result of hard work, everyday sees progress in his painting. In 1991, he held his first personal painting show in Beijing and won applauses from both artists and visitors. As an enterprise executive, he fully displayed his professional techniques as a painter, which is really not easy and should be highly praised.

After 13 years, we are happy to see the publication of Cao Minghua's painting anthology by China Petrochemical Press. This anthology is a collection of the painter's achievements since he went into the art field, especially those he has made in recent years. It is also a vivid display of the painter's insistence in innovation and his love and comprehension of the nature. Following are my personal views on Cao and his paintings.

Learning diligently with an open mind

Learning diligently with an open mind, this is the way Cao chooses in his pursue of art. It is also the reason for the success of many other painters, as life and nature are the real sources of art.

The primary teacher of Cao is plum blossom blooming in the nature. For only being really familiar with, loving and knowing plum blossom could one draw it well. Cao took every opportunity to visit plum blossom, to appreciate it, to learn its history, to research in its appearance and its internal characters and to practice painting it. The plum blossom park in Wuxi, the Lingfeng Mount in Hangzhou, the Chaoshan Mount in Yuhang, the Dayuling Mount in Jiangxi province, Xiangxuehai in Suzhou, Xingqing Palace in Xi'an, and the Black Dragon Pond in Yunnan province, all those places famous for plum blossom have seen the visits of Cao. Cao takes those places as his classrooms where he learns painting from the nature. During this process, his heart is purified and his love for plum is strengthened, which contributes to his inspiration in painting plum blossom.

Masters in painting plum blossom are teachers of Cao Minghua, from whom he learns their drawing techniques and their lofty characters and morals displayed in their paintings. Poets chanting plum blossom are also Cao's teachers, as he touches and perceives the artistic conception brought in those poems. Cao also enriches and improves himself by acquainting himself with the taste and sentiments of his audience.

As Cao said, all his achievements are based on the instruction of those grand masters and the support of his audience as well as his hard work.

His first teacher who introduced him to the painting art field, Chen Baihe predicted his success as early as in the 1970's. While he was working in Xi'an, Cao was honored to get instructions from famous painters such as Cai Heting and Kang Shiyao. Dong Shouping, China's famous painter, Liu Boshu, director of Research Institute of Chinese Traditional Paintings, and Yin Shoushi, deputy director of China Federation of Literary and Art Circles and director of Beijing Art Academy all have highly praised plum blossom under Cao's brush.

Not only professionals in the art circle but also people out of the circle granted high appraisal of Cao painted plum blossom. For example, China's senior theorist Mei Hang has presented words of "chaste and noble, pretty and

refined" to Cao's plum blossom and praised Cao's pursue for truth.

All those encouragements and praises have played an important role in the growth of Cao's thought and the improvement of his painting skills, which also fully represented the sense of responsibility of those senior artists in cultivating the juniors.

Cao's love for plum blossom and his admiration for the spirits of plum blossom

Plum blossom has been the main theme of Cao Minghua's painting. He has not only drawn numerous plum blossom of high quality but also taken plum blossom as his bosom friend. He named his studio as the "Sanctum of Plum Blossom" and many of his personal seals are inscribed with verses on plum blossom.

For exhibiting the spirits of plum blossom, Cao has never stopped painting plum blossom. As an old saying goes, people who could draw plum blossom well must have the same spirits and temperaments as plum blossom. Plum blossom under Cao's brush is not only remarkable like the appearance of the true plum blossom but also displays its spirits such as blooming and sending fragrance despite the cold of winter.

Cao bases his painting on his heart. Only when he is in the right mood could he begin painting. And on this occasion, he will be totally absorbed into painting and finish the painting without any letup. That's why his painting is always natural, fresh, vivid and energetic. Cao's painting covers a large variety of patterns and contents. When making grand painting, Cao emphasizes the whole effect, while his small painting is always cute and vivid.

One of the magnum opus in Cao Minghua's painting anthology is the 1,000-year-old plum blossom of the Sui Dynasty (581-618). The painting is spectacular and grand, with exquisite brush tips and elegant style. The old plum blossom, after years of torture in wind and rain, still vigorous and prosperous, stands out the whole painting, which is immersed in a poetic atmosphere. The design of the ancient temple wall behind the plum blossom not only balances the whole painting but also sets off the pure white of the plum blossom with the color of the gray tiles and the red wall. When you see the painting, you will be filled with admiration to the strong spirits of the plum blossom and can't help mediating on the past.

Cao was not satisfied with the success of this painting, so he repainted the 1,000-year plum blossom in ink and wash painting skills. He further deepened the theme by naming the new painting Fair-like Beauty and Lofty Spirits. Although on the same plum blossom, either of the two paintings has its own strong points in art. But compared with the former that possesses more characteristics of a life painting, the latter has made more distillation and raised the true object to a higher level. In spite of this, both the two paintings eulogize the vitality of the nature as well as reflect the spirits of the Chinese people.

I especially love the white plum blossom scroll painted by Cao Minghua for the elegance, purity and brightness of the white plum blossom under his brush. The picture, artistically arranged, fully exhibits the disposition of the plum blossom, as if the plum blossom is alive, the flowers sending forth a delicate fragrance and the branches swaying gently in the breeze. Such a long scroll can expand the view of the audience and enjoy them with the communication and harmonization between human and nature. From this painting, you may see that the painter has fully learned the quintessence of ancient China's plum blossom painting skills and thoughts, and perceive the infusion of modern aesthetic conceptions by the painter.

Except the paintings I have mentioned, all the others included in the anthology pay a tribute to charm and characteristics of plum blossom from different aspects.

Bringing forth new ideas in the arts

Arts should keep up with the times. It's the common understanding among artists and the first-hand knowledge in Cao Minghua's artistic creation. It has been proved in practice that only artistic works of the people, from the people and updating with the time while boasting distinctive individual style can really meet the aesthetic demands of the people. A dozen years ago, I have written an article affirming and praising Cao's Plum Blossom in Wind and Snow. Together with a few other paintings on plum blossom in wind and snow, this painting represents Cao's creation after mastering both the experience and skills of the predecessors in painting plum blossom in snow and the strong points of western painting style. The achievements of this painting are that with his real experience and acute perception, the painter fully exhibited the vivid scene of the plum blossom in blowing wind and dancing snowflakes. Appreciating this painting, people always feel that he is on the scene, together with the brave plum blossom to face the cold wind and snow. So far, I still believe Cao's plum blossom in wind and snow has the value of originality. Especially in the Plum Blossom in Wind and Snow, the plum blossom, wind and snow seem to blend into each other, like a white dream, so charming, so beautiful.

There are two points added. One is that his idea in painting plum blossom in wind and snow is from his real experience when he visited the old plum blossom planted by Ouyang Xiu, China's famous litterateur in the Northern Song Dynasty (960-1127) in Zuieweng pavilion in Chuzhou, Anhui Province. It was snowing hard when he came. The old plum blossom 1,000 years old stood in the yard, blending with the snow and wind. He was deeply impressed by such a scene.

The second point is his skills in painting the plum blossom. Adopting the circling method of the predecessors in painting plum blossom, Cao paid more attention to the liberty in painting, breaking the limits of starchiness and enriching the effects of the circling skill in painting plum blossom.

Another cute painting in his anthology is Spring Visiting Every Home. What interests me is not the painting skills but the fresh conception. It painted the scene described in the verse of Li Fangying, an artist in the Qing Dynasty (1616-1911), that the plum blossom is blooming in snow, reporting the coming of the spring.

What I should mention is that the reason why I praise highly these two paintings, Plum Blossom in Wind and Snow and Spring Visiting Every Home, is not that they were painted perfectly but the creative conception. This spirit of Cao Minghua to initiate a style of his own should be highly valued when many people in the art circle still follow the beaten track.

Besides plum blossom, Cao also takes other kinds of flowers and birds as his painting theme, such as lotus, chrysanthemum, droning cicada, gold fish, green pine, bamboo and peony. Although such themes only cover a small part of Cao's painting, it shows the artistic talent of the painter in other fields. Moreover, the practice in painting other themes is also helpful to the improvement of painting plum blossom. Among those paintings, the droning cicada blending fine brushwork with freehand brushwork especially finds favor among the audience.

As time flying, since Cao Minghua entered the art world 40 years have passed. His hard work is finally exchanged with great achievements and he has become a new star in the artistic circle. But Cao knows well that the road in pursuing art is hard and no ending. Best wishes for Cao to bring forth more new ideas in art and his plum blossom would flourish in people's hearts and around the country!

Early spring, Beijing

(The author is the senior editor and journalist of People's Daily and a famous art critic.)

作者艺术简历

曹明华，1945年生于浙江平湖，1969年大学毕业，国家一级美术师。

从艺简历

1962年，师从松江名画家陈白荷先生。1970年，先后师承著名画家蔡鹤汀、康师尧、董寿平先生，并受到王子武等先生的指点。1976年，加入西安市文联、西安市美术家协会。1981年，加入陕西省美术家协会。1981年，参加日本国南画院举办的第四回国际水墨画研究展。1991年，在北京民族文化宫举办“曹明华国画展”，受到画坛和社会各界的广泛好评和关注。1992年，在西安美术馆画廊举办“曹明华百梅画展”，并由省美协召开了学术座谈会。曾任西安长安画院副院长、西安中国画院特聘画家。1993—1994年，参加由陕西省政府组织的第三届、第四届“长安国际书画交流年会”及海内外著名书画家学术交流活动。1994年，参加由《人民日报》社主办的“中国书画名人艺术交流会”。1995年，被评为一级美术师。2000年，入编《中国当代国画家辞典》。2000年，在南昌举办“曹明华画展”。2002年，当选中国石化文联副主席。

出版及发表作品

1987年，年画《梅花春意图》由陕西教育出版社出版。1988年，年画《国色天香》由陕西教育出版社出版。1988年，《石化之春》由百家出版社出版。1989年，《曹明华国画选》由民族出版社出版。1992年，《曹明华百梅画集》由外文出版社出版。自1984年以来，先后有数百幅作品发表于《人民日报》、《光明日报》、《瞭望周刊》、《中国文化报》、《美术报》及海外报刊。1992年，陕西省电视台专题拍摄播放“历尽千霜踏雪来——记画家曹明华”。1993年，平湖市电视台专题拍摄播放“访画家曹明华”。2001年，浙江省电视台拍摄播放文化人物专题节目。2003年，平湖市电视台专题采访报道。

Art Resume of Cao Minghua

Resume:

Cao Minghua was born in 1945 in Pinghu County, Zhejiang Province. He got his bachelor degree in 1969. Now he is honored with the title of the state top artists of China.

In 1962, Cao began to learn painting from Mr. Chen Baihe. Since 1972, he has been disciples of Cai Heting, Kang Shiyao, Dong Shouping and has got instructions from Mr. Wang Ziwu. In 1976, he became a member of the Xi'an Federation of Literary and Art Circles and the Xi'an Artists Association. In 1981, he joined the Shaanxi Artists Association. In the same year, he participated the Fourth International Wash Painting Research Exhibition held by Japan South Arts Academy. In 1991, the Traditional Chinese Painting Show of Cao Minghua was held in the Nationalities Cultural Palace in Beijing, achieving favorable comments in the artistic as well as other circles. In 1992, a plum blossom painting show of Cao was held in Xi'an Artists' Gallery and an academic forum on Cao's painting was held by the Shaanxi Artists Association. Cao had been the deputy director of the Xi'an Chang'an Art Academy and the special painter of Chinese Painting Institute of Xi'an. From 1993 to 1994, Cao had participated in the Third and the Fourth Annual Meeting of Chang'an International Calligraphy and Painting Communication and other academic communication activities of famous calligraphers and painters from home and overseas. In 1994, Cao participated the Arts Communication Meeting of China's Calligraphy and Painting Celebrities sponsored by People's Daily. In 1995, Cao was awarded the honor of the state top artists. In 2000, he was listed in Modern China's Traditional Chinese Painting Artists Glossary. In 2000, the Painting Show of Cao Minghua was held in Nanchang, capital of Jiangxi Province. In 2002, Cao was elected vice chairman of Sinopec Federation of Literary and Art Circles.

Publications:

In 1987, Cao Minghua's Spring Festival picture Plum Blossom and Spring in the Air was published by Shaanxi Education Press. In 1988, another Spring Festival picture Ethereal Color and Celestial Fragrance was published by Shaanxi Education Press. In the same year, his painting, the Spring of Sinopec, was published by Baijia Press. In 1989, Cao Minghua Traditional Chinese Painting Anthology was published by the Nationalities Press. In 1992, Cao Minghua Plum Blossom Painting Anthology was published by Foreign Languages Press. Since 1984, hundreds of works of Cao were published in People's Daily, Guangming Daily, Outlook Weekly, China Culture Daily, Art Weekly and some overseas newspapers and magazines. In 1992, a documentary on Cao Minghua was shot and played by Shaanxi Provincial TV station. In 1993, another documentary on Cao was shot and played by Pinghu Municipal TV station. In 2001, a special program on cultural figures shot by Zhejiang Provincial TV station chose Cao as one of their themes. In 2003, Pinghu Municipal TV station made a special report on Cao.



风雪万主 133 × 133 cm



瑞雪梅花 133 × 66 cm