



周畅欣

重彩油画作品选

Zhou Changxin  
ZhongCai Oil Paintings

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著 者: 周昌新

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网 址: [www.whyscbs.com](http://www.whyscbs.com)

电子邮箱: [whysbooks@263.net](mailto:whysbooks@263.net)

电 话: (010) 64813345 64813346 (总编室)

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重彩油画作品选

Zhou Changxin ZhongCai Oil Paintings

文化艺术出版社  
Culture and Art Publishing House

欧洲发明的油画艺术以坚实的造型与丰富的色彩见长，中国传统的重彩绘画，以敦煌壁画为例，色彩灿烂辉煌，可与欧洲油画媲美，但两者各自的美学格调与趣味不同。油画强调造型、体积、结构与空间，传统重彩画关注笔线的韵律与平面色彩的美感。它们各自成为体系，犹如两座高峰，相互辉映。这两者可否取长短，相互交融，这是周昌新思考的课题和致力于探索的方向。从他这几年的创作成果看，他在一步步地向前推进和扩展。他从两方面进行试验与创作：一方面以平面的传统重彩画面为基础，适当融进油画的造型、结构与空间观念，赋予写意型重彩画面以油画语言的厚重感；另一方面，他以结构与空间感的油画为依托，借助中国传统画自由挥洒的笔触、灵动的造型与平面趣味，给画面增加写意性。

## 成功之路起于探索 ——有感于周昌新的重彩油画

邵大箴

周昌新君从中国传统的重彩画出发，经过在壁画和油画领域中的多年实践，逐渐产生把民族传统重彩画笔线自由和色彩绚丽的特点用于油画创造，建构重彩油画的念头。他经过多年的试验、探索，逐渐树立起自己独特的艺术面貌。

周昌新是一位勤奋的艺术家，他背负画筐的足迹遍及大江南北，新疆、西藏、西双版纳、香港、台湾，每到一地他都悉心观察、体验，认真写生。他重视用绘画语言表现自己直面自然的感受，他的许多得意之作，或是直接写生的产物，或是写生后的加工提炼。在绘画创作上他有激情，动笔之前必是憋着一股冲动，以饱满的情绪挥笔涂抹，不到充分宣泄自己的感情，决不罢笔。

绘画与其他门类的艺术一样，有器（技）与道两个层面。技术、技巧固然重要，但归根到底都是为了表达精神。周昌新说，他的艺术宗旨是“用画笔净化人们的心灵，鼓励人民的斗志，引导人民快乐、健康生活，在给人们美的视觉享





受的同时，得到启发和教育，用艺术的力量推动社会发展进步。”周昌新的人物画有的取材现实生活，有的取材宗教、神话或寓言故事，含有幻想情调和浪漫色彩。他很少单独地表现人物，常常把人物描写在自然环境中，使它们和谐地融为一体。在人物形象塑造中，包括一些裸露的人体作品，他关注营造画面的格调和趣味，努力表现健康向上的美感受。

近几年，周昌新更多地在风景画领域施展自己的才智，运用粗犷而自由的笔触和富有变化的色彩，刻画大自然的力与美。他笔下的风景有的雄伟辽阔，有的取景一隅；有的平实可亲，有的险峻神奇，手法随取景和构思多变，而求境界之宗旨不移，这既反映了他不凡的绘画才智，也表现出他深厚的艺术修养。

对一个成功的画家来说，需要具备两方面的品质，那就是自信和谦逊。不自信的画家在艺术上往往畏首畏尾，不敢探索，也不会有所突破；不谦逊的人往往在一点成绩前面便浅尝辄止，不求上进。周昌新对自己的艺术方向充满信心，对自己的主张顽强地坚持，但他自知之明，在成绩面前不自满、不懈怠，不断提出继续奋斗的目标，以鞭策自己。在他的一篇题为《从重彩到重彩油画》的文章中，他写道：“我还年轻，重彩油画的探索之路刚刚开始，今后的道路还很漫长，我愿意做一个永远在这领域里的探索者，不断地创作不断地否定，用大量大尺幅的画向世人证明中国的文明。”（载《周昌新一台湾环岛创作重彩油画集》）我相信，聪明而有悟性又有这样心态的周昌新，待以时日，在艺术上会有更大的进展和突破。

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## Success Begins With Exploration

### Thoughts inspired by Zhou Changxin's ZhongCai Oil Panting

■ By Shao Dazhen

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Zhou Changxin came out of traditional Chinese heavy color painting. Through years of practice in mural painting and oil painting, he gradually created the concept of ZhongCai Oil Panting through the natural integration of traditional heavy color painting brushstrokes and the use of brilliant colors in oil painting. Through years of experimentation and exploration, he has gradually built up his own unique artistic image.

Oil painting, which originated in Europe, is known for its balanced structure and rich colors; traditional Chinese heavy color painting, using the Dunhuang wall paintings as an example, are comparable to European oils in their gorgeous splendor of color, but the two differ in their respective aesthetic styles and tastes. Oil painting emphasizes form, size, structure and space, while traditional heavy color painting focuses on the use of brushstrokes and the beauty of surface colors. They both have their own systems that reflect off of each other. Zhou Changxin focuses his reflections and exploration on the ways in which these two systems interact with each other. Step by step, he has continued to break new ground, drawing ever closer through the past few years of creative achievements. He has experimented and created works from both perspectives: one is to combine the foundational concept of surface in traditional heavy color painting with the concepts of form, structure, and space in oil painting to endow the Chinese freehand brushstroke and colorful surface with the depth of oil painting language. The

other is to use structure and space as a foundation; he then borrows from the free flowing brushstrokes, vivid form and two-dimensional style of traditional Chinese painting to give the painting surface a sense of freehand style.

Zhou Changxin is a diligent artist. He has carried his box of painting tools all over the country spanning Xinjiang, Tibet, Xishuangbanna, Hong Kong and Taiwan. In each place, he wholeheartedly observes, experiences and sketches assiduously. He focuses on using the language of painting to express his direct experience with nature. His fine and numerous paintings are either created spontaneously from sketches or they are sketched and then refined later. He is passionate while painting. Before painting he suppresses extraneous impulses in order to concentrate on the fullness of his emotions as he wields the brush; he paints until all his emotions have been released.

Painting is the same as other artistic mediums; there is both technique and artistry. Technique and skill are undoubtedly important, but at the root of it all, their purpose is to express the spirit. Zhou Changxin said that the tenet of his art is "to use the paintbrush to purify people's spirits, to encourage people in their battles, to lead people to a happy and healthy life. In addition to giving people a beautiful perspective, they will also achieve illumination and instruction. I use the power of art to drive society's development and improvement." Zhou Changxin's figure

paintings draw from real life as well as religion, mythology or fables, all of which contain elements of the fantastic and the romantic. He rarely depicts human figures alone, but sets them in a natural environment so that they become one. His carefully crafted figure paintings also include nudes, which express innocence and beauty.

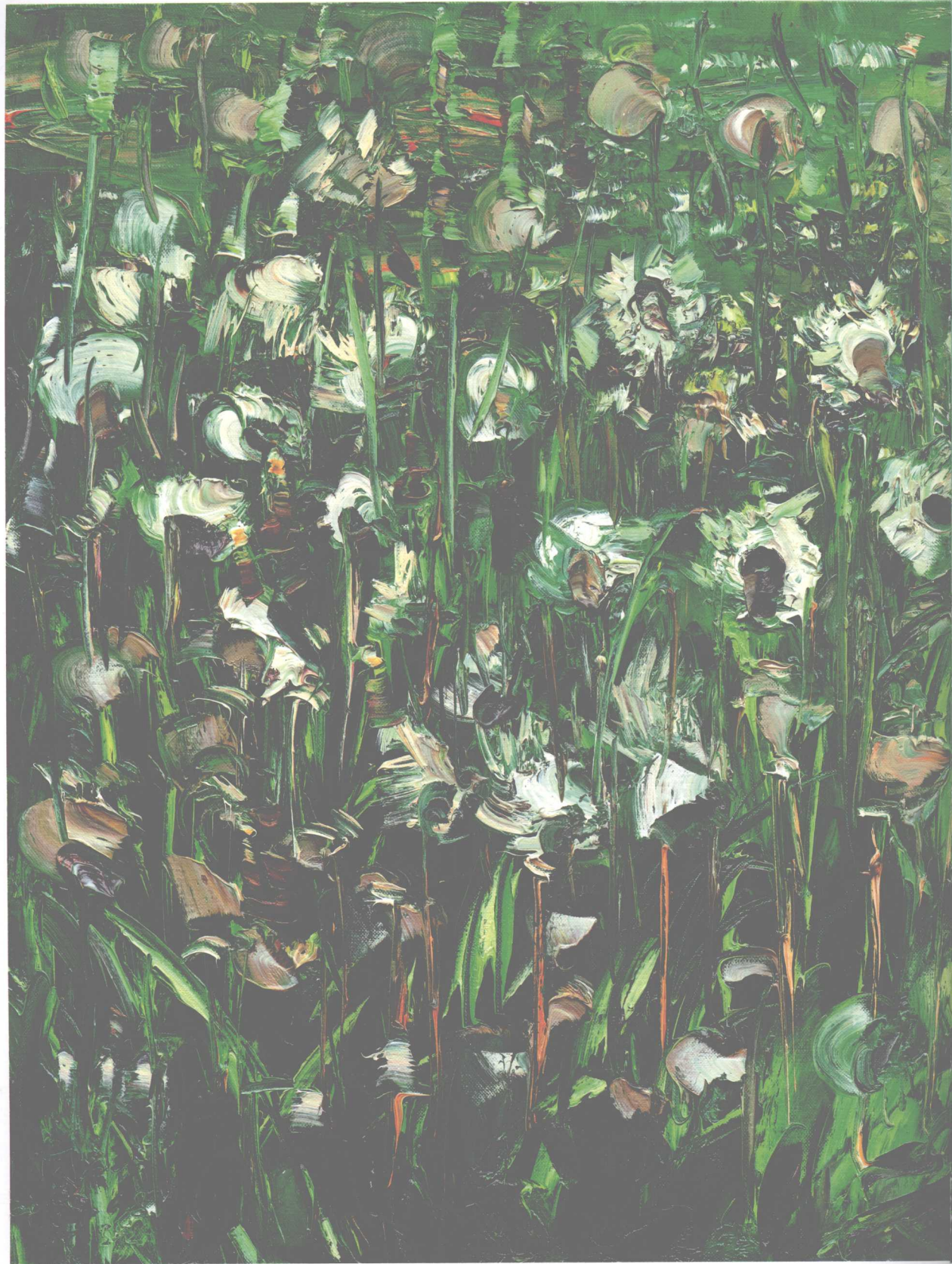
In recent years, Zhou Changxin has been displaying his talents in the realm of landscape painting; using broad and natural brushstrokes as well as rich and varied colors, he portrays the strength and beauty of nature. His landscapes are majestic and expansive or sometimes done from a narrow perspective. Some are simple and approachable, others are menacing and mysterious. His method is determined by changes in the landscape's perspective and conception, but his artistic aims do not change. This reflects his extraordinary painting talent and reveals the depth of his artistic training.

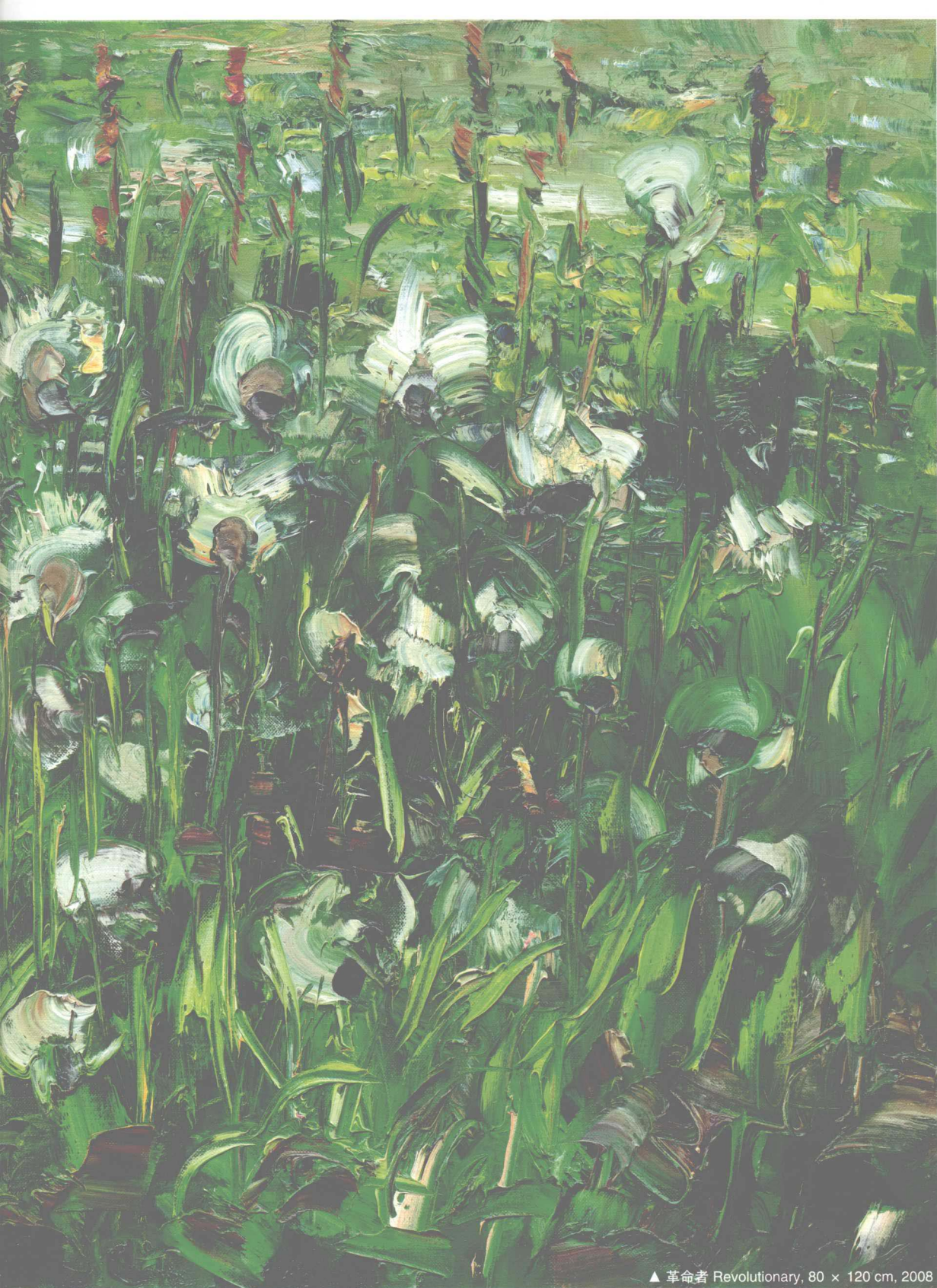
A successful artist must have two qualities: self-

confidence and modesty. The artist who is not self-confident will always be overly cautious in his art; he will not dare to explore nor will he make any breakthroughs. For the artist who lacks modesty, any achievement will make him complacent and he will not seek further advancement. Zhou Changxin is confident in his artistic direction and maintains his own opinions. However, he also has a sense of self-awareness, which makes him continue to set new goals and spur himself forward and resist complacency. In the essay "From heavy color painting to ZhongCai Oil Painting," he says "I am still young; I have just started on the path to explore ZhongCai Oil Painting and there is still a long way to go. I am willing to be a lifelong explorer in this field, continuously creating, making sacrifices and using numerous large paintings to demonstrate China's civilization to the public" (from "Zhou Changxin- Collection of ZhongCai Oil Paintings on Taiwan"). I am certain that with his intelligence, finesse and attitude Zhou Changxin will soon make even greater progress and breakthroughs in his art.

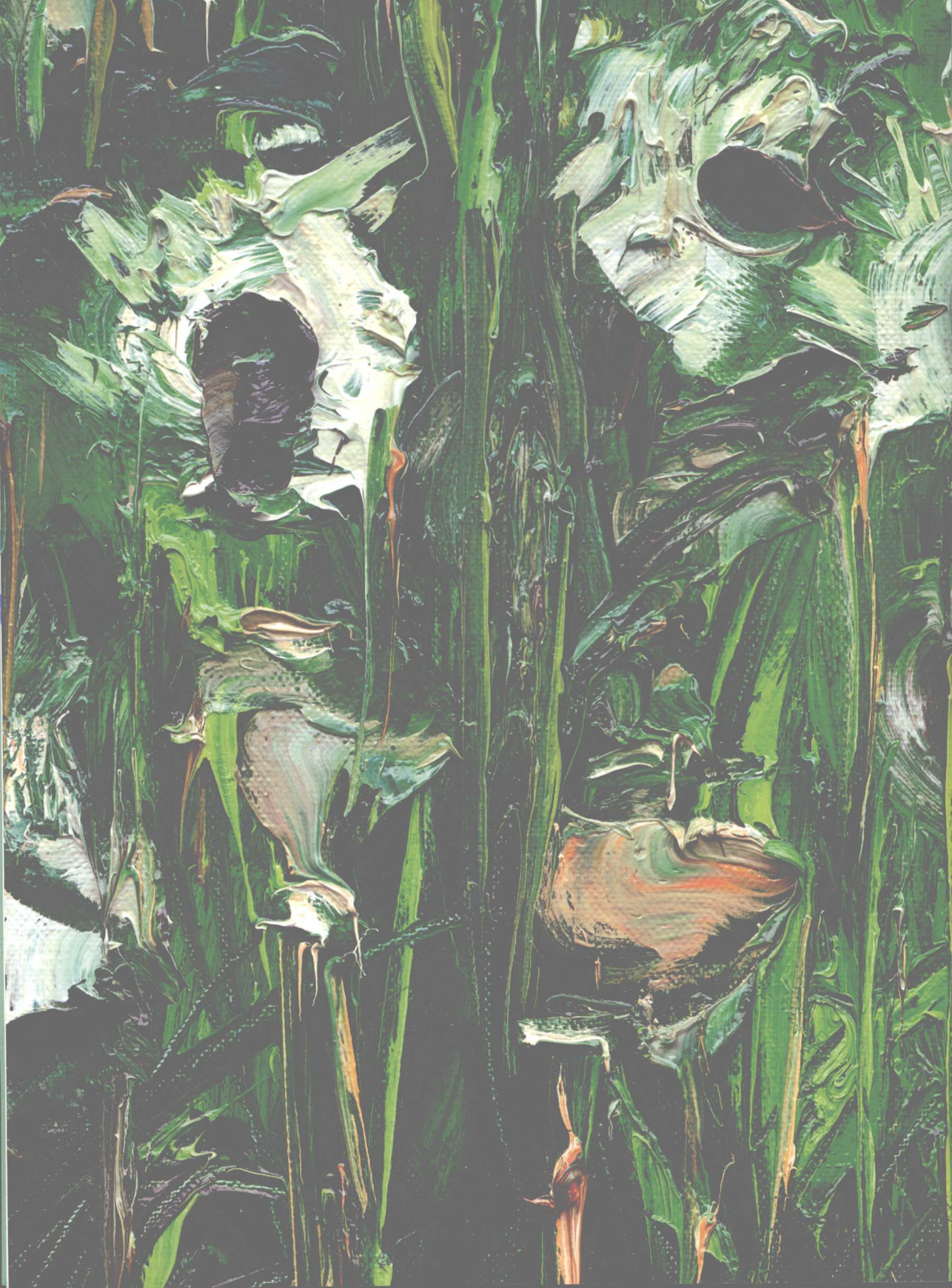
▼ 梦春 Dreaming of Spring, 197 × 291 cm, 2008



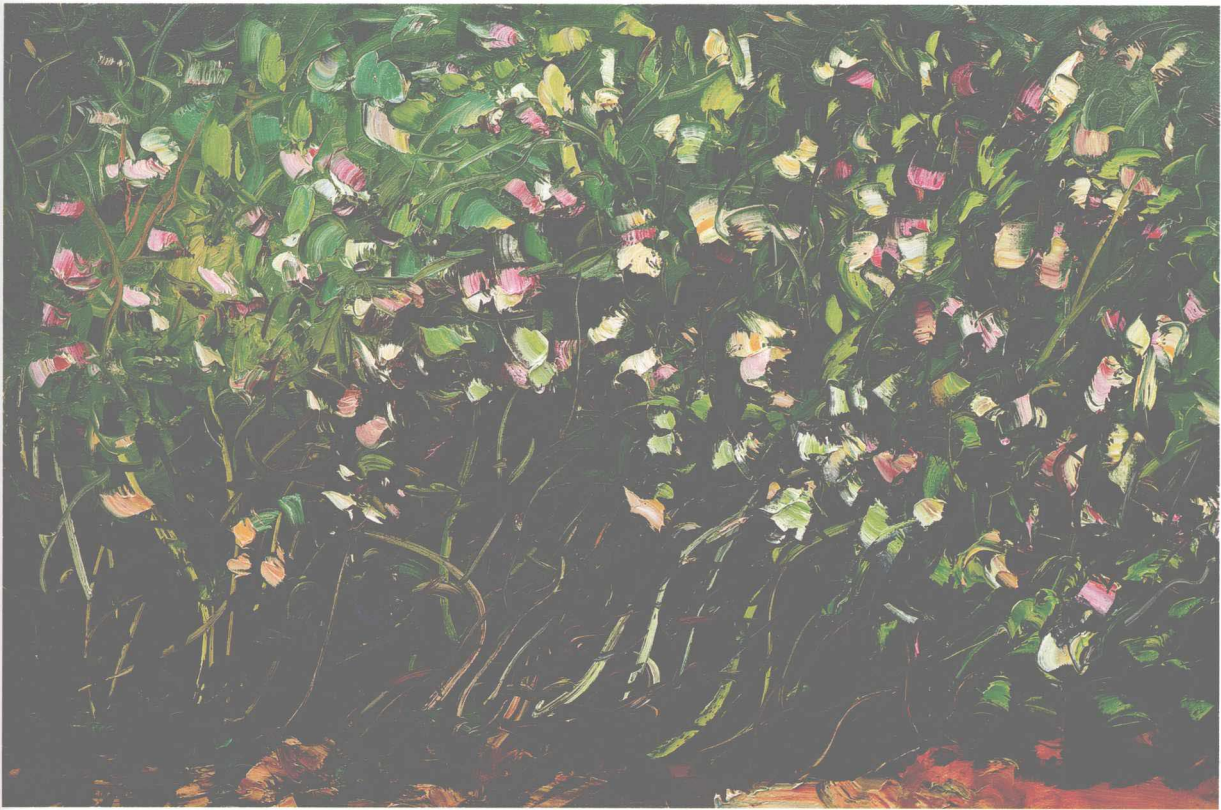




▲ 革命者 Revolutionary, 80 × 120 cm, 2008







◀ 鸡尾酒会的晚上 The Night of the Cocktail Party, 80 × 120 cm, 2008 ▲ 离骚 *Li Sao* – Lament, 80 × 120 cm, 2008





▲ 酒 Splash, 80 × 120 cm, 2007

## 亲近自然·赞颂生命

■ 水天中

中国的绘画发展到21世纪，面临多重挑战。作为创造性的艺术活动，画家在手法、材料方面享有前所未有的自由，而在创作的接受空间，却日见狭窄；画家不再担心为尝试艺术突破而承担艺术之外的责任，但建构新观念、新形式的可能性越来越少；作为社会性的文化活动，社会意识形态以层见叠出的形式，给画家不断添加思想重负；艺术的外界环境方面，政治体制性的束缚渐趋消散，而商品与市场的控制却像无形的绳套，牵制着艺术家的手足。

严肃的艺术家不可能对这些问题视而不见，大家都在适应新环境的过程中形成新的创作节奏。但整体而言，在当前新环境中保持创造乐趣，而且视绘画为生命理想的人却在减少。周昌新恰属于对绘画一往情深的画家，他的艺术经历和近年来的艺术状态，使许多关注当代艺术生态的专家感到欣慰。周昌新是具备现代科学素养的新型专家，肩负工作重担。他不是专职画家，也不是专业美术教师，但他在绘画领域付出的辛劳和取得的成果，与那些以绘画为职业的人相比毫不逊色，而沉醉于绘画的程度，甚或过之。

周昌新早期曾研习壁画艺术，在对丰富的古代壁画遗存欣赏研究过程中，产生吸取前人创造经验、发展新壁画艺术的信念。后来在清华美院杜大恺先生指导下，将传统重彩画与现代油画结合起来，一鼓作气，画出多幅表现边疆文化的作品。炽热的创作情绪，真挚的人文理解，使那些作品显得明朗自

由。而构图的装饰性、色彩的浓艳和笔法的直截了当，更成为他那一阶段的创作特征。在这批作品创作过程中，周昌新深切感受到传统壁画沉着庄严的纪念性，与现代油画自由生动的表现性二者结合的必要与可能。他循着这一思路扩展创作题材，以奔放无羁的手法描绘高山大川，将鲜明浓烈的色彩和个性化的表现笔法运用于纪念性的宏大构图。《中华魂》等巨作的问世，为我们展开他绘画创作的另一天地，看到过这些画的人，为画家对恢宏的感情境界的探求给予充分赞誉。

《中华魂》的创作，标志着周昌新艺术视野的扩展。在眷顾民风民俗的同时，他对不同地域的自然形貌和气质，表现出浓厚的兴趣。但他不是描绘地域名胜，而是满怀兴味的品鉴不同的自然性格，特别是在揣摩不同自然现象中包含的生命节律。他是自然的赞颂者，由于他在大自然面前始终保持着敬畏与挚爱，即使陶醉于“解衣磅礴”的创造豪情，依然“心与物化”。2007年的台湾写生可以作为这种心态的例证，初次踏上宝岛，那里的山岳、海洋、林木、花卉……使他画兴如潮。他不畏海风烈日，将画架支在浪涛澎湃的海岸，杂花生树的林中，尽情抒发自然激发的心灵颤动，将来自不同方面的各种规范、程式置诸脑后。正因为有这样的创作心境，在他完成的数十幅作品里，我们仿佛可以感受到烈日烤晒下的岩石、浪花和野草的气息。



几年来，周昌新从高寒雪原到亚热带雨林、大漠阳光、海洋风云，各以不同的性情、姿态和表情呈现在画家眼前，诚如前贤所咏：“万物静观皆自得。”他将自己的心灵向自然敞开，便感知自然的脉搏跳动，寒来暑往，花开叶落，它们依循各自的生命韵律和生命节奏而畅然自得。周昌新怀着发现的惊喜，将他在大自然中的感受汇集于笔端，于是我们得以欣赏那些自由无羁的笔致，它们仿佛与所表现的草木云霞血脉相通。对自然的尊崇远超过习规法度的尊崇，表现生命韵律的激动远超过对观念、样式的激动；这里面也许包含着生涩或草率，但绝少无病呻吟的尴尬。这就是周昌新的艺术特色。

周昌新将他自己多年创作的感悟，归结出“重彩油画”之说，并采取实际行动，力图推而广之。有人认为“重彩油画”所指欠明确，实际上“重彩油画”的提出，不是作严格的学科定义，而是一种艺术理想，一种文化态度。这种理想的基础是对中国文化生命活力的信心，是对中西艺术融会贯通的理想。其实践方式是中国传统重彩画与西方现代油画的融和与对接，即他所说“国画为根，西画为枝叶的东方油画之树”的栽培。他的理想境界不是取代现有的重彩画和油画，而是在重彩画和油画基础上择取它们可以融汇的素质，开拓新的艺术土壤。

## Closer to Nature – Glorifying Life

■ Shui Tianzhong

Up to the 21st century, the development of Chinese painting has faced many challenges. Through the creative arts movement, the artist has more freedom than ever before in terms of methods and materials, but the creative space for acceptance has become ever narrower; the artist no longer worries about making breakthroughs through experimentation or bearing responsibilities beyond art, but the possibility of building new concepts and forms becomes increasingly smaller; through society's cultural movements, frequently occurring forms of social ideology give artists a continuous changing ideological burden. Outside of art, the political system of restraint has gradually dissipated, but the product and the market controls are like invisible cords that bind an artist's hands and feet.

Serious artists cannot ignore these problems; in the process of adapting the new environment, everyone creates a new creative rhythm. On the whole, however, maintaining joy in creativity in this new environment as well as those who continue to view painting as their life are increasingly rare. Zhou Changxin, however, is an artist who is passionately devoted to painting; his artistic experience and his recent works of art have satisfied numerous contemporary art authorities. Zhou Changxin is an expert in new forms having provided modern technological advances and he has shouldered the burden of work. Although he is not a full-time painter or a professional art teacher, he is no less than a professional painter in terms of the labor he has invested and the success of his achievements. The extent to which he has been immersed in painting is extreme if not beyond extreme.

In his early period, Zhou Changxin studied wall paintings. His research and appreciation of the remains of these rich, ancient wall paintings resulted in his belief in the development of a new wall painting that was derived from the ancient. Later, under the guidance of Mr. Du Dakai from the Tsinghua Art Academy, he combined traditional heavy color painting with modern oil painting; all at once, he painted several works that expressed the something on the fringe of culture. His fervent creative emotions and sincere understanding of humanity give these works a sense of lucid freedom. Furthermore, the decorative composition, the richness of the colors and the directness of the brushstrokes are all characteristics of that period of his works. In the process of creating this group of works, Zhou Changxin has deeply experienced the memory of the serene majesty of traditional wall painting as well as the free and vivid expression of modern oil painting that come out of the possibilities and the necessity of combining the two. He follows this expanding creative theme, using an unrestrained method to depict great mountains and flowing rivers; the brilliant and thick colors as well as the memorably magnificent grand composition. "The Spirit of China" is a publication of his major works and displays another world of his paintings. We see the figures in these paintings through the artist's search for a deep emotional state of being.

"The Spirit of China" marks Zhou Changxin's expanding artistic horizon. At the same time that he was interested in the traditional, he also expressed a deep interest in the natural topography and temperament of different