

The Overseas Oil Painter Of China
海外中国油画家



THE OIL PAINTING OF
SHUQIAO ZHOU

周树桥

油画作品

天津人民美术出版社 (全国优秀出版社)
TIANJIN PEOPLE'S FINE ARTS PUBLISHING HOUSE
(STATE OUTSTANDING PUBLISHING HOUSE)



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桃子 2008年 41cm×51cm
Peach 2008 16in×20in

扉页：花篮 2004年 41cm×51cm
Flower Basket 2004 16in×20in

封底：高船 鳕鱼山甲·麻省
(旅行写生) 2008年 41cm×51cm
Tall Ship, Cape Cod, MA. 2008 12in×16in

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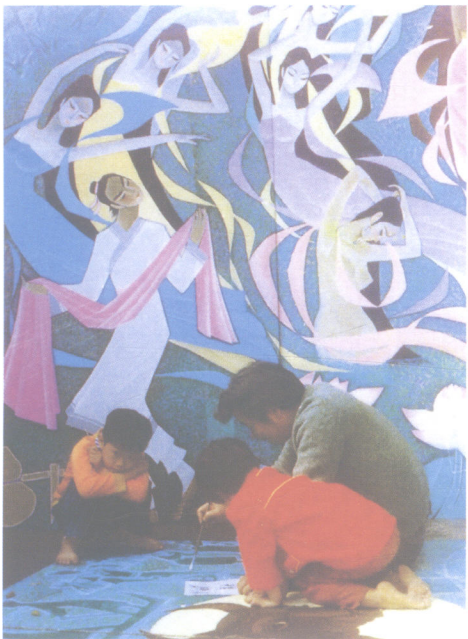
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画家父亲周清泉油画肖像（单色照片） 1973年

周清泉是画家的父亲。周清泉是上世纪30年代国立杭州艺专毕业，林风眠、李苦禅的学生，胡一川、王肇民的同学，但是他毕业后在国内工作了很短时间，当画家未满周岁时便离家出国到马来西亚，抗战期间及至解放后十多年与家庭失去了联系。画家也从未受过他生活上和艺术上的提携，直至美院毕业工作了好几年才联系上，他即回国探亲，这幅肖像是写生完成，由他带走。



1982年为珠海宾馆创作21米长的大型壁画《牛郎织女》的制作现场



1968年为广州中山纪念堂大厅绘制毛主席标准像

周树桥是一位顶尖艺术家，我深感荣幸受邀写这篇介绍短文。作为加利福尼亚艺术俱乐部（创建于1909年）总裁，我很高兴我们画会吸收了一些最佳的、在中国受过严格训练的艺术家的，周树桥当然是最佳艺术家之一。

他最受我们加州画会的艺术家推崇的是他的肖像画，他对绘画主题表现的能力和他无瑕疵的艺术技巧。他的中国农村题材的绘画有强烈的外光感，并且充分表达了在健全的、有活力的日常生活中捕捉到的可爱的人民的形象。

他是一位多产的画家，像德国艺术家阿道夫·凡·门采尔（1815—1905）。他不停地作画，凡他看到的都是题材，静物、风景、人体、风俗和人物。最近在画会组织的写生活中，树桥用我们仅有的半个小时的空闲为我太太伊琳赶出个速写像——一幅我们珍惜的油画肖像。

自从2000年加入画会以来，树桥已赢得我会多项最高奖。他传授给我们西部艺术家高标准的技巧，这是他在60到70年代作为学生在广州美院学到及后来在广州画院工作实践中积累的。

他鼓舞了年轻一代的艺术家攀登新的高度，而且他用他的知识、他的热情、他刻苦工作的奉献，激励了加州艺术。为此我们表示由衷的感谢。

彼得·亚当斯
加利福尼亚艺术俱乐部总裁



1975年中央新闻电影制片厂摄制纪录片“新时代的画卷”现场油画《春风杨柳》和作者



1975年中央新闻电影制片厂摄制纪录片“新时代的画卷”现场油画《春风杨柳》和作者

Shuqiao Zhou is a premier artist and I am honored to have been asked to write this short introduction. As president of the California Art Club (est. 1909) I am delighted that our organization has attracted some of the finest trained artists of China to join our ranks. Shuqiao Zhou is certainly one of the finest.

He is most highly revered by all of our artists in the CAC for his portraiture, his story-telling ability, and his flawless technical skills. His paintings of China village scenes have a wonderful feeling of outdoor light mixed with a love of people caught in the wholesome activities of everyday life.

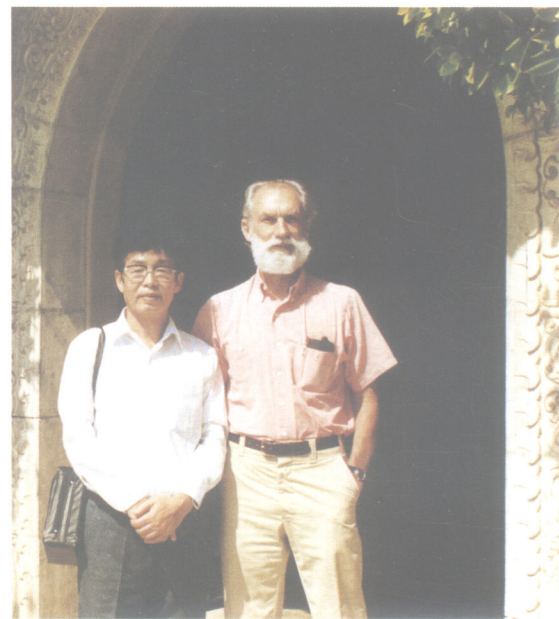
He is a prolific painter. Like the German artist, Adolph von Menzel (1815—1905), Zhou cannot stop painting, and paints everything he sees: still lifes, landscapes, nudes, genres and people. At a recent event at Mission San Juan Capistrano when we had a half hour to spare, Zhou whipped out a portrait of my wife Elaine - a portrait that we cherish.

Since joining the CAC in 2000, Zhou has won many of our top awards and has introduced to our Western artists the high standard of techniques he learned in the 1960s and 1970s as a student at the Guangzhou Institute of Fine Art and later working as an artist at the Guangzhou Art Academy.

He has inspired a younger generation of artists to new heights. Furthermore, Shugiao Zhou has reinvigorated California art with his knowledge, his passion and his dedication to hard work. For this we are truly thankful.

Peter Adams

President, California Art Club



1998年与西方大学艺术系主任罗伯特·汉逊教授在一起



2006年与儿子参加小女儿维芳在加州大学洛杉矶分校（UCLA）取得“医学硕士”学位的毕业典礼



1988年在洛杉矶西方学院艺术系作人物写生公开示范



1999年加州画会主办写生比赛颁奖（右侧是加州画会会长Petter）



2003年在加拿大若华斯高沙省写生



1987年在洛杉矶西方学院为校长作写生“标准肖像”



1989年为欢送西方大学艺术系主任罗伯特·汉逊教授退休欢送会的蛋糕上用彩色奶油塑造汉逊教授的侧面像



2007年在圣他·菲美术学校举办美术短期训练班，向学员作写生示范和讲解



焦裕禄 1966年 在纪录片《焦裕禄》中采用。



湖南共产主义小组(第一版本) 1971-1972年 入展1972年纪念毛泽东同志《在延安文艺座谈会上的讲话》30周年全国美展。



湖南共产主义小组(第二版本) 1972-1973年 入展“中国美术展览”赴阿尔巴尼亚、罗马尼亚、南斯拉夫等国巡回展出。



毛主席和社员在一起 1975年入展1976年广东省美展



生产会议 1976年 入选“1976年全国专题美展”



导师(素描稿) 1977年 油画入选1978年“纪念毛主席诞辰85周年全国美展”



功课 1981年

不悔的沉实

这是一个很有历史感觉的画家！

这是一个经历了难得的过来人！

他很早就热心于历史画的制作，他知道政治与艺术如何更好的结合，正是这种难得，令他取得了很大的成果。他从来不“玩”画，凡画，都有想法，有来头。应该说，他是一个早早就明白了什才是创作，什么才是叫做成熟的画家。

他一生很幸运地工作于可以一直画画的单位。广州这个城市养活不少画家，而周树桥是其中的佼佼者。也由于有这种难得的画画条件，周树桥愈画愈好，愈好愈画，多年来，他是作品的入选率、发表率很高的画家。

当我翻开周树桥多年来保留下的四本画集，可窥见其中的辛苦。多年的积累，山上山下，水前水后，有得有失，甜辣吃过。是创作的欲望使他勇往直前。

以画画来说，周树桥是端正的，这端正，是一生不息，一生不悔。美术学院曾经培养了不少学生，但能端正步步向前的又有多少？于画家来说，老老实实、忠忠正正、清清白白的，实在不易！我十分看重这种品质。

周树桥的画，认认真真、细细致致、丰丰富富、沉沉实实。一辈子画到如今，无数画稿文稿草稿，改了又改，变了又变。一个人物，十个画相，相加起来，何止千百！周树桥就是这样画过来的！

当今画画的，对技法不感兴趣，原因是难！技法很难！难度即技法。不会画画的，却变成“理论家”，教导画画的，使人觉得好笑。技法是画家一辈子永远不停地摸索而获得，周树桥是深知技法的沉重，他一步一个脚印，后退又前行。他知而行，行而深，行复行，行不停！

我们这代人，青春过，也送走了青春。我们有过一代历史，对信仰有过一种宗教的虔诚。这真好，好在我们吃过苦，受过穷，也笑过，思考过，一直老下来，坦荡荡！

我再说周树桥，这人，不假，不傲，不乱，不浮，条条清白，一生行过有脚印！

林壖

2007年10月27日五羊三牛一马堂记



周维铭 1981年



周维芳 1981年

Truth without Regret

This is an artist with an intense sense of history.

This is a man who has weathered the tribulations of a unique era.

In the early years of his career, Shuqiao Zhou committed himself wholeheartedly to the creation of epic works. He knew how to blend the art and important political events together with elegance. It is because of his exceptional talent that he has achieved great success. He never toyed with his paintings; each was derived from an original idea. We can say that early on he understood what creativity is, and what it means to be a mature artist.

Throughout his career, Zhou was fortunate enough to secure posts that afforded him the opportunity to paint. Zhou excelled in the City of Guangzhou, a fertile colony nurturing many artists. With many opportunities to practice his art, Zhou's unremitting improvement drove him with the desire to paint even more. As the years passed, more and more of his fine paintings were selected for exhibition and publication.

I could visualize the difficulty Zhou faced as I looked through the four albums of note books and sketches that he compiled in years of travel. The volumes are an accumulation of both gain and loss throughout the country, the mountains and across the rivers. His lust of creativity drove him forward.

As an artist, Zhou is steadfastly orthodox. He has never wavered from this attitude, with never a single moment of regret. There are many students who have received professional training from fine art institutes, but how many of them would stay true to their training when they go forth as developing artists? I have great respect for Zhou as an artist for his honesty, loyalty and integrity.

Earnest, refined, abundant, solid! These are the qualities in Zhou's paintings. His achievement came from a lifetime of hard work, built upon countless notes, drawings and sketches. In epic works one human figure may be rendered with ten poses, each with revisions and refinement; the amount of work multiplied by thousands of portraits paves the path to achievement.

Nowadays many painters are no longer interested in improving their technical skills because they find it difficult, without realizing skills are measured by difficulty. Many who cannot paint have become "theorists" and art teachers. Isn't that absurd? Zhou knows the great importance of technique. He realizes that it is necessary to go step by step. He continued to study and never ceased pursuing his goal of furthering his technique.

People of our generation have had our moments in our youth, and we squandered our youth and summarily waved it away. We have made our history, and at one time even adhered to our belief with religious fervor. Now really! But then we also had our share of bitterness. We endured poverty, we laughed, we reflected. Now that we are older, we have a clear conscience.

My summary of Shuqiao Zhou: He is truthful, humble, righteous and solemn. Irreproachable in every way, he has left his indelible impression with every step.

Lin Yong

Vice Chairman, China Art Association

Chairman, China Art Association Guangdong Branch



侨乡初夏 1982年 入展1982年“侨乡新貌”全国美展



子子孙孙 1982年 入展1982年“侨乡新貌”全国美展、赴泰国展



周总理在侨乡(素描稿) 1981年油画入展1981年广东省美展



迎宾图 1984年 为广东深圳香蜜湖度假村所作壁画



寸草心 1984年 170cm×170cm 入展1984年第六届全国美展



山花烂漫 1974年 入展1974年广东省美展



花海人潮 1976年 入展广东省美展



溯源 1984年 入展1984年第六届全国美展



湖南共产主义小组(第三版本) 1973-1975年 180cm×250cm 中国美术馆1975年—1977年长期陈列
入展: 1977年纪念毛泽东同志《在延安文艺座谈会上的讲话》35周年全国美展
1978年纪念毛主席诞辰85周年全国美展

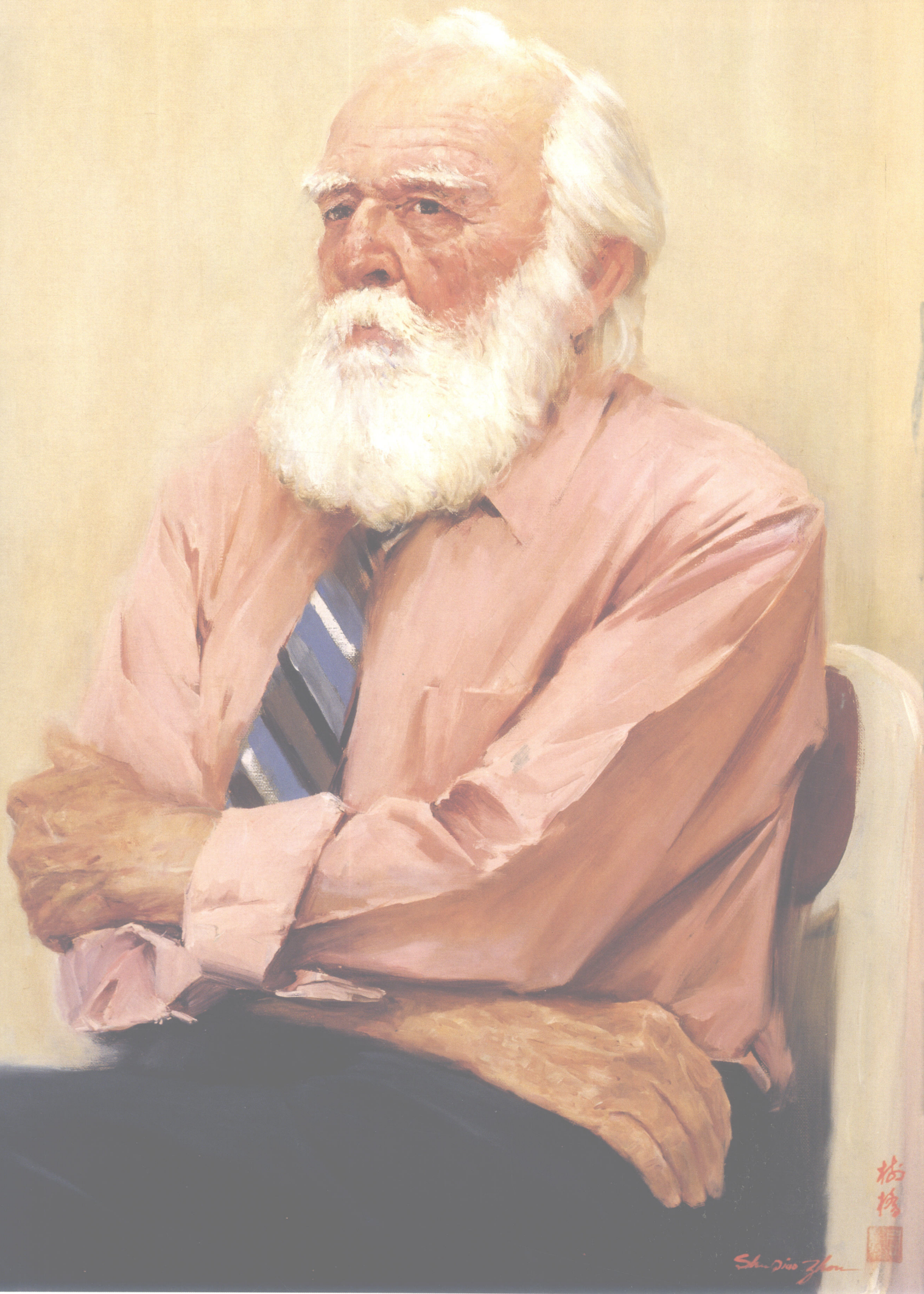
Hunan Communist Group (Third Version) 1973-1975 71in×98.1 in This painting was displayed at the China Fine Art Museum from 1975 through 1977 and was selected for the National Exhibitions in 1977 and 1978.



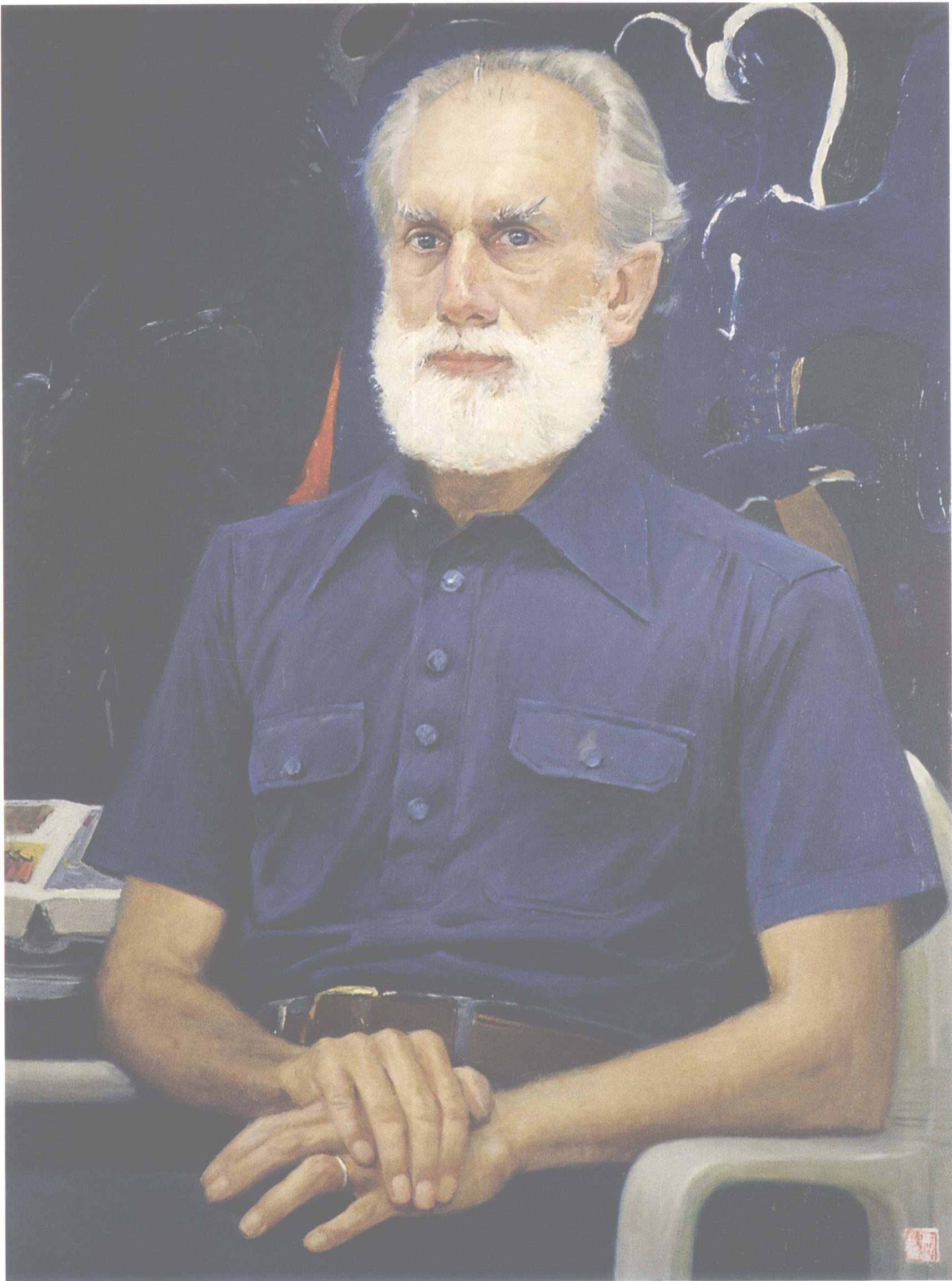
春风杨柳 1974年 120cm×190cm 中国美术馆收藏

入展: 1974年建国25周年全国美展; 1977年纪念《讲话》35周年全国美展; 1998年入选“中国五千年”在美国纽约古根汉姆博物馆展; 2006年荣获“广东美协50年50经典作品奖”和2007年入选1972年纪念毛泽东同志《在延安文艺座谈会上的讲话》发表35周年全国美展获“广东美协50周年”50经典作品奖和2007年入选“中国油画100年”在中央电视台播出

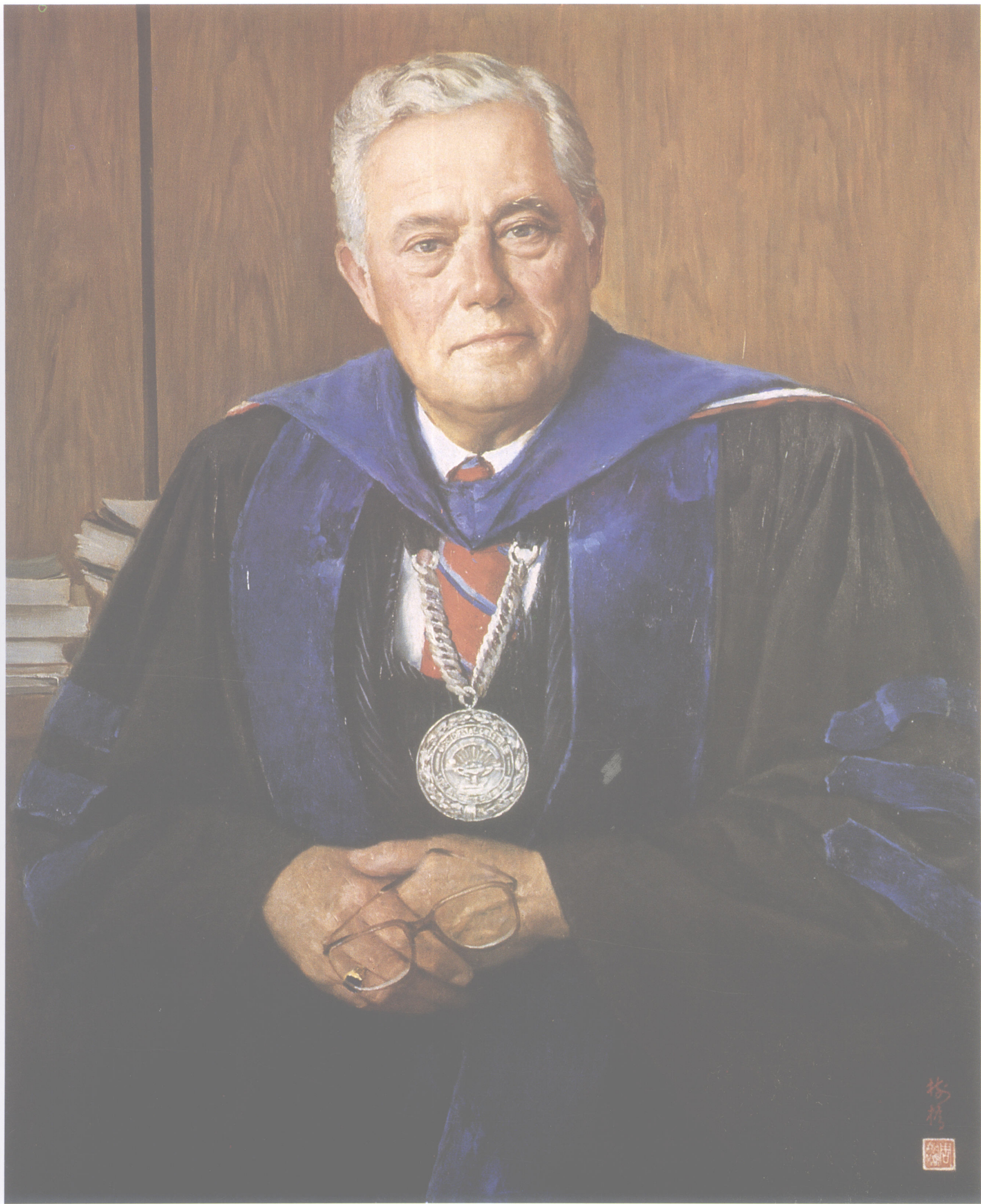
Willow in Spring Breeze 48in×75in National Exhibitions of 1974 and 1977. The painting received the P50 Classic Art Award in conjunction with the celebration of the fiftieth anniversary of the Guangdong Art Association. This work was also included in the exhibition, *China: 5000 Years*, at the Guggenheim Museum, New York City, in 1998. It was selected by CCTV's "One Hundred Years of Chinese Oil Paintings" show in 2007.



潘尼顿先生 1987年 76cm×61cm 访问西方的第一幅画，为艺术系高级班学生作油画写生作业示范。西方大学图书馆藏品，永久陈列。
Mr. Pennington 1987 30in×24in This is my first painting as Visiting Artist at Occidental College, as I demonstrated my methods for advanced drawing and painting students. Permanently displayed at Occidental College Library.



罗伯特·汉逊教授 1987年 81cm×61cm
洛杉矶西方大学艺术主任
Prof. Robert Hansen 1987 32in×24in
Chairman of the Art Department, Occidental College



洛杉矶西方大学校长理查德·盖尔曼博士 1987年 86cm×71cm
西方大学校董会陈列室永久陈列

Dr. Richard Gilman 1987 34in×28in
The Official Portrait of the President of Occidental College
Permanently displayed at Occidental College Trustees Boardroom



苗女 1994年 129cm×94cm
The Miao Girl 1994 51in×37in



回娘家 1997年 76cm×61cm
荣获：1997年美国油画家画会第六届全国年展最佳作品奖
Going to Visit Grandparents 1997 30in×24in
Won the Best of Show in the 6th National Show sponsored by OPA in 1997



玉米收成 1997年 76cm×61cm
Corn Harvest 1997 30in×24in



节日 1997年 76cm×61cm
The Holiday 1997 30in×24in



偉童 1997年 122cm×91cm

The Boy from Ge Minority 1997 48in×36in



苗妇 1998年 61cm×46cm
The Miao Lady 1998 24in×18in