



名家名品 • 罗中立

FAMOUS ARTIST
FAMOUS WORKS

Luo Zhongli

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20世纪80年代的罗中立是中国画坛的一面旗帜，他的代表作《父亲》以纪念碑式的宏伟构图、超级写实主义的艺术手法，创造了中国农民的典型形象，其强烈的视觉冲击力，至今使人难以忘怀。

但罗中立近期的艺术特征实际上已经不能用“乡土写实”来概括，只要认真细读他的作品，我们就不难看出，罗中立的油画具有很强的表现性，已经形成了属于他自己的艺术特征。如果说早期的《父亲》还具有某种塑造“典型”的人为痕迹，具有较多的主题性的话，那么90年代罗中立的作品就在某种看似客观的“生活流”的日常话语中，蕴含了艺术家强烈的主观性的形象改变和叙事结构的重构。最为直观的是人物形象的变形和夸张，那种粗壮有力的手脚和雕塑般的饱满身材，正是为了突出人物内在的生命力的强悍。而人与牛共有的略呈呆滞、平静而又善良的突出的眼睛，成为罗中立作品中最为鲜明的象征符号，它们传达了无法言说的对生活和对命运的茫然困惑和坦然接受。

就人物活动的空间来说，罗中立作品中的人物，活动于自然中的山间田野，但最多的是活动于自己家中的棚屋，与此相联系的是人物活动的时间，大多数是在夜间，人物活动的内容，则是洗浴、梳妆、撒尿、算账等极为私人化的活动。在形式中，罗中立将我们这些看画的人置于一个窥视者的位置，而罗中立则像一个考古学家，平静地揭开一个久已隔绝的世界，敞开世界的隐匿之处，将其置于光明之中。在此，我们不难感觉到罗中立艺术中鲜明的理想主义和象征主义的特色。他向我们叙述不为人知的农民的生活，正是要敞开生活的真实底蕴，在暴雨、急流和野兽的恶劣生存环境中，呈现出人类原始的生命力和质朴、温暖的亲情。

罗中立的作品，实际上为我们提供了一个生存的参照，一个恒久的人与人交往的价值模式。这样，大巴山区的农民生活，就超越了地区性的自然风情，成为一种现代化进程中对民族精神和价值模式观念的反思，而罗中立也不再是一个乡土意义的农民画家，而只是使用不同的地域文化资源，来表现都市知识分子对当代生活的现实态度和价值观念的当代艺术家。

罗中立对于他所描绘的乡土景观和传统文化的心态，恐怕也是矛盾的，并非一味地欣赏和赞扬。他的作品中反复出现的光明，其实蕴含了罗中立对乡村现状的看法和对改变农民生活的向往。罗中立作品中出现的那种与现代文明的隔绝状态，在某种意义上，正是由于穷乡僻壤的语言和行为习俗所带来的文化局限性，它限制了人类的自由和进一步的发展。罗中立的作品反映了他对大巴山区和中国农民的复杂情感。他作品中美好的田园风光和恶劣的生存环境，表现了画家内心难以平静的不安心情。这里既有画家对正在消失的乡村生活的强烈的留恋之情，也有画家明白这种落后的农村将走向工业化未来的无奈。罗中立描绘的是行将逝去的東西，但他的描绘本身将是永恒的。比起某些貌似前卫的艺术家那种相当个人化的自我宣泄，罗中立的作品在历史和文化上的意义都将会更加持久地得到人们的关注，激发后人了解和阐释的欲望。

art circles in 1980's. L...
in his representative...
and magnificent composition and Photograph...
The strong visual momentum it caused has ma...
us from then on.

However, we couldn't use any more the phrase "native realism" actually to summarize Luo Zhongli's recent trend. It is without difficulty for us to find the expressionism in his oil paintings if read seriously. Luo Zhongli's own artistic feature has been formed entirely. The early *Father*, if we can say, has been left somewhat artificial trace and inclined to the expression of motif, whereas his works in 90's contain a change of image with strong subjectivity and reconstruct of narrative structure although he use a certain daily discourse seemingly objective. The exaggerated figures out of shape are most directly perceived in his paintings, who have thick and strong arms, legs, and statuary body as sound as a bell, used to highlight the intrepid vitality of them inside. The peace, kind but dull eyes that human and cattle share have become the most distinctive symbol of his works, which transmit the perplexity yet unperturbed acceptance to life and destiny that cannot be explained clearly.

As regards the figures' action space in Luo Zhongli's works, they move in the mountains and fields of nature, mostly in their home; correspondingly, the figures' action time are mostly at night; while the content of their activities are generally personal, such as bathing, dressing, peeing and doing accounts. Luo Zhongli puts us viewers in a peeping position virtually, whereas he himself is an archaeologist, peacefully throwing a light over the world isolated for a long time and revealing the hideaway. It is not hard for us to feel Luo Zhongli's characteristic idealism and symbolism. He portrays the farmer's life unknown to us; just to express the real essence of life, namely, show the primitive vitality and the simple and warm kinship of human in the adverse living circumstances full of storms, torrents and beasts.

Luo Zhongli's works provide a summary for forests and beasts, term of permanent human relationship. Thus the farmer's life of the Daba Mountain Area has transcended the regional scenery and become a kind of ponderation to the national spirit and value pattern during the modernization process. Moreover, Luo Zhongli is not a "farmer's painter" in native sense but a contemporary artist using different regional cultural resources to render metropolitan intellectual's realistic attitude and value concept to modern life.

Luo Zhongli's tendencies to the native scenery and traditional culture he portrays are probably contradictory, as a true of fact, rather blind appreciation or praise. The light consequently emerged in his paintings actually contains his yearning to transform farmers' life and status quo. In a sense, the state is ~~not~~ ~~the~~ civilization in his works derives from the cultural limitation brought forth by language, behavior and custom of obscure village, which confines the ~~development~~ development of human liberty. His paintings demonstrate his complex emotion to the Daba Mountain Area and Chinese farmers, displaying the artist's ~~easy~~ easy mood via the nice idyllic sight and adverse living circumstances. ~~By merging~~ By merging the artist's intense love to the vanishing ~~village~~ village with his nevertheless to the industrialized future the village faces, ~~which Luo Zhongli depicts is dissolving~~, nevertheless the depiction itself is eternal. Unlike the apparent avant-garde's fairly private air, Luo Zhongli's works attract our attention permanently in historical and cultural senses and arouse later generations' desire for understanding and exposition.

罗中立简介

1948年生丁酉，重庆。
1965年毕业于四川美术学院附中，1981年毕业于四川美术学院油画系，同年留校任教。1986年毕业于比利时安特卫普皇家美术学院。现居重庆。任四川美术学院院长、教授。重庆市美术家协会主席，中国美术家协会理事。

作品参展：

1989年：举办罗中立个人作品展（美国芝加哥艺术中心）
1991年：举办罗中立个人画展（中国台北炎黄艺术馆）
1992年：举办罗中立个人画展（中国台北新光美术馆）
1994年：举办罗中立个人画展（中国北京中国美术馆）
1995年：举办罗中立个人画展（比利时国家历史博物馆）
1996年：参加 96上海美术双年展，同年参加首届中国油画学会展
1997年：举办罗中立个人画展（澳大利亚悉尼美术馆），同年参加中国油画肖像艺术百年展（中国北京中国美术馆），参加 开放之门 中国油画展（美国俄克拉霍马州立美术馆）
1998年、2000年：举办罗中立个人画展（中国高雄山美术馆）
2000年：参加“世纪之门”1979-1999中国艺术邀请展
2001年：参加中国现代绘画艺术展（巴西圣保罗），同年参加红辣椒艺术展（德国卡塞尔），参加新形象艺术展
2002年：参加汉城国际艺术邀请展（韩国美术馆）

Brief introduction of Luo Zhongli:

Born in 1948 in Chongqing, Sichuan Province. Graduated from the middle school attached to Sichuan Academy of Art in 1968. Graduated from the Oil Painting Department of Sichuan Academy of Art in 1981 and stayed there teaching. Graduated from Belgium Antwerp Royal Academy of Fine Arts in 1986. Now lives in Chongqing. Dean of Sichuan Academy of Art, professor. Chairman of the Chongqing Art Association. Director of the Chinese Art Association.

Records of attending exhibitions:

1989: Put on Luo Zhongli's Personal Exhibition (Art Institute of Chicago, Chicago, USA)
1991: Put on Luo Zhongli's Personal Exhibition (Yanhuang Art Gallery, Taipei, China)
1992: Put on Luo Zhongli's Personal Exhibition (Xinguan Art Museum, Taipei, China)
1994: Put on Luo Zhongli's Personal Exhibition (China National Museum of Fine Arts, Beijing, China)
1995: Put on Luo Zhongli's Personal Exhibition (National History Museum, Belgium)
1996: Attended the Shanghai Biennial Art Exhibition; attended the First Chinese Oil Painting Institute Exhibition
1997: Put on Luo Zhongli's Personal Exhibition (Sydney Art Museum, Sydney, Australia), attended the Chinese Centenary Portrait Oil Painting Exhibition (China National Museum of Fine Arts, Beijing, China); attended the Chinese Oil Painting Exhibition named "The Open Door" (Oklahoma City Art Museum, Oklahoma State, USA)
1998, 2000: Put on Luo Zhongli's Personal Exhibition (Mountain Art Museum, Kaohsiung, China)
2000: Attended the Chinese Art Invitational Exhibition from 1979 to 1999 named "The Gate of the Century"
2001: Attended the Chinese Modern Art Exhibition (Sao Paulo, Brazil); attended the Red Chili Art Exhibition (Kassel, German); attended the New Image Art Exhibition
2002: Attended the Seoul International Art Invitational Exhibition (Korea Art Museum)



----- Luo Zhongli -----

罗中立

巴山夜雨 Night of Bashan Mountain
170cm × 110cm 1997
在画布上 oil on canvas



Luo Zhongli

罗中立

余江 On the Way
130cm × 95cm 1997
勾画升进 oil on canvas



Luo Zhongli

罗中立

下梯的农民 | Female Farmer Down the Ladder
120cm × 120cm 1997
布面油画 oil on canvas



Luo Zhongli

罗中立

小溪河 Qingxi River
120cm x 90cm 1997
油画 OIL oil on canvas



Luo Zhongli

罗中立

作品 Return at Night
170cm x 110cm 1997
布面油画 oil on canvas



Luo Zhongli

罗中立

草图 Haystack

130cm × 95cm 1997

中国油画 oil on canvas