



赵力中

绘画与思想

历史画创作 卷

ZHAO LIZHONG DRAWING AND THOUGHT
CREATIVE WORKS ABOUT HISTORIC EVENTS

云南出版集团公司
云南美术出版社

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图书在版编目(CIP)数据

赵力中绘画与思想 / 赵力中绘. -- 昆明 : 云南美术出版社, 2010.9

ISBN 978-7-5489-0158-7

I. ①赵… II. ①赵… III. ①油画-作品集-中国-现代②素描-作品集-中国-现代 IV. ①J221.8

中国版本图书馆CIP数据核字(2010)第189037号

选题策划	杨旭恒	赵文红
责任编辑	刘铁波	张文璞 肖 超
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出版发行	云南出版集团公司 云南美术出版社
社 址	云南省昆明市环城西路609号云南新闻出版大楼
制 版	昆明雅昌图文信息技术有限公司
印 刷	昆明富新春彩色印务有限公司
开 本	787×1092mm 1/8
印 张	10.5
版 次	2010年9月第1版 2010年9月第1次印刷
印 数	1~2000册
书 号	ISBN 978-7-5489-0158-7
定 价	208.00元



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Chinese actual strength school oil painting artist
Chinese national artistic creative project of significant historic event subject artist
The member of the 6th, 7th, 8th and 9th of Yunnan Provincial Committee of the
Chinese People's Political Consultative Conference (CPPCC)
The member of Chinese Artist Association
The vice-president of Yunnan Artist Association
The president of Kunming Artist Association
The director of the Gallery of the Revolutionary Committee of the Chinese
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卷首语

历史画创作无疑是美术创作的高难学术领域。因为历史画创作是全面检审一个画家的综合素质和修养的创作活动。历史画最易受到挑剔和批评，画家的学养和绘画技能是在严苛的评论中成长的。不难想象做一个历史画艺术家是何等之难！因此，此生能做出一点成绩，可谓足矣！

我在学生时代就梦寐以求做一个在历史画创作方面有所作为的画家。经多年的不懈进取，在此平台上已经渐露头角。如今在国家重大历史题材美术创作工程的激烈竞争中又脱颖而出。在这一经典工程中自己不仅得到了锻炼和洗礼，长了见识，见了世面，还学到了不少先生和同仁的品质和技能，在中国美术创作的最高平台上有了一个印记！一个遥远的梦渐渐呈现出了一个彩色的现实……

这次国家重大历史题材美术创作工程是借鉴了意大利、法兰西、俄罗斯以及美国等国家的强势文化的历史现象并与当今中国相匹配的大国文化而采取的重要文化建设的空前举措，动用国力，选拔国家最优秀人才，为国家和民族创造彪炳历史的艺术丰碑。

历史性绘画是国家和民族的肖像，也是画家性格的写照。国家英雄主义的展现不可能没有它的话语，其作品内涵深刻，振奋民族精神，增强民族的历史记忆。今天美国的博物馆还在不懈地寻找着美国历史上的重大事件的经典作品，不远万里搬回美国，给子孙们叙述着前人的足迹。我的作品《驼峰航线》在美国收藏就是一个例证。

博大精深的中国历史长河为历史画家提供了无限的创作资源。强势文化的前提是以强势经济作为后盾，缺少政府和相关机构的介入和支撑，大型创作是不可能产生的。此类型的国家订件作品必须有必要的创作保障，拥有相应的选拔艺术家机制和作品的收藏机制，相关条件趋于成熟，精品和力作的产生就是迟早的事情。美术史上的许多经典历史画就是在这样的类似条件下产生和保留下来的。打造和培养、诱导高端的美术创作人才不是一朝一夕之事，画家要耐得住寂寞，苦练内功，才能创作出好的作品。心浮气躁、急功近利只会欲速则不达，离此目标相去甚远。历史画家的路是一条艰辛的不归路，也就是在这条不归路上有着无限的彩霞和乐趣，艰辛和荣誉同行。

近年来我已有编撰和出版此书的想法，只待时机的到来。在书海茫茫的当下，本书终于与朋友和读者见面了。不知给您带来什么，这些是我编撰此书时所不能期许的。多年来只问耕耘、默默作画的历程在书中可见一斑，这条艺术之路可谓崎岖和艰难。一路走来，证明我的学术良心是真诚和痴情的，书中的文字和影像记录了一个事实——人生留下一个足印所需要的付出是当初上路时所始料不及的。

多年来，我潜心创作人物肖像画、风景画、插图、连环画等，但对于大型历史画的创作更有激情。本卷仅选了我创作的若干历史画中有代表性的四幅作品以飨读者。

感谢读者对力中的关注和对本书的阅读，对多年来帮助和支持我的各界先生、女士、友人和收藏机构深表诚挚谢意！



2010年中秋 昆明

Preface

No doubt, the creation of historic event subject painting is much more difficult in academic aspect, since the creation of historic event subject painting is a total censorship to the comprehensive quality and cultivation of artist. The historic event paintings are easy to be criticized, the cultivation and skills of artist are developed in the harsh criticism. How difficult it is to be an artist of creation of the historic event subject painting! Therefore, I am satisfied with having made a little achievement!

It has been always the dream that to make achievement in creation of historic event subject painting in my school age. After many years hard work, have made a certain achievements in this area. Not only have I gotten the chance to practise and train, enlighten my eyesight and widen my view through the fierce competition on art creation project of national significant historic event subject, but also have learned lots of qualities and skills from predecessors and colleagues, left a footprint on the highest platform of artistic creation of China! A fantastic dream was achieved gradually into a colorful reality...

Today, national art creation project of significant historic event subject which learns historical phenomenon of rejuvenation of art in Italia, France, Russia and America and other countries with vitally powerful culture as source and it is a quite unprecedented measure of significantly cultural buildup that is matched to the powerfully national culture of present China. To select the most excellent artists sponsored by nation, to create a proud artistic milestone for nation and nationality.

The historic event painting is the portrait of nation and nationality, is also the portrayal of artist's character. It is indispensable to show the national heroism, these works contain rich content, cheer up the spirit of nationality and enhance the historical memory of nationality. At present, American museums are still searching for the classical works that reflect the significant historic event on American history, bringing them return to America and telling their descendants about the ancestors' footprints. My work "The Hump Pilot" was collected in American museum is evidence.

Rich and colorful Chinese history provides the unlimited creative resources for creation of historic event artist. The vitally powerful economy is a prerequisite for the vitally powerful culture. The large creation cannot be born through lack of taking part in and sponsoring by government and related organizations, works like these ordered by government must possess guaranteed necessities for creating, attaching related rules for collecting artists and collecting works, if related criteria access to be possessed, top quality and valuable works will come into being sooner or later. In art history, lots of classical historic event subject paintings were given birth to and reserved under similar conditions. Developing, cultivating and leading excellent artist is not a piece of cake, the artists must suffer from loneliness and painstaking training, so that could create the top quality works. Unstable mood and being eager for instant success and quick profits should lead to the failure on the way towards success, that is said: "Haste does not bring success", and should go far towards the opposite. The road of creation for historic event subject artist has always been hard and cannot turn back, it is along this road, we can see boundlessly rosy clouds and get pleasure, and the hardship associates with the honor.

In recent years, I am planning to write and publish this book, seeking a chance to achieve it. At the moment of the sea of books, my book was born at last. I wonder what of this book will bring you? All of these are out of my expectation. It takes years of hard work to cultivate ability of thinking and drawing, I have suffered from loneliness and painstaking training in silence, about them you can read some segments in the book, the road of art is actually filled with frustration and difficulties, after many years hard work, it proved that I stick to my hope and scholarship no matter how little they may be, words and pictures inside this book recorded the truth—what you pay is much more than what you gain.

Bringing me into full play in creating of figure portrait, landscape, illustration, story picture and so on for years, but I would like to devote myself much more to create large historic event subject painting. In the book, only are there four paintings of a number of historic event subject works I created being showed as symbol.

I have to thank you for your attention and reading this book, I am very grateful to ladies, gentlemen, friends belong to various circles and collection agencies for your help and support for years!



Middle Fall of 2010, Kunming

赵力中艺术简历（1999~2009）

- 1999年，国家文化部特约定件创作《黑色的日子·1887·签订〈中葡和好通商条约〉》。该大型历史油画参加“中国艺术大展”并获得银奖（国家文化部颁发）
- 2000年，应澳门特区政府邀请，被国家文化部选派为中国名家代表团成员，在代表团团长、文化部副部长李源潮率领下，与著名画家吴冠中、中央美术学院院长靳尚谊、著名美术评论家夏硕琦等共同参加了在澳门举行的“中国艺术大展”开幕典礼剪彩仪式
- 2000年，《黑色的日子·1887·签订〈中葡和好通商条约〉》大型历史油画被澳门博物馆永久性收藏
- 2001年，大型历史油画《日出东方·1949.10.1·天安门》参加云南省美术作品展览
- 2002年，应俄罗斯国际文化交流基金会的邀请，云南省政府选派宗教及文化代表团赴俄罗斯、乌克兰、白俄罗斯考察宗教及文化艺术遗产保护
- 2003年，为云南省政协新大楼外事接见大厅绘制大型壁画《壮丽三江图》
- 2004年，应昭通市政府之特邀为扎西博物馆创作大型历史油画《扎西会议》
- 2005年，创作大型系列历史油画“碧血千秋”——《血浴松山》、《中国远征军》、《驼峰航线》、《远征军仁安羌义救盟军》。在纪念抗日战争胜利60周年之际，特举办了大型作品展，新华社对大型系列战争历史油画“碧血千秋”——《血浴松山》、《驼峰航线》、《中国远征军》及《远征军仁安羌义救盟军》的大型个人画展发新闻通稿作了报道，并引起了巨大轰动。数百美国老战士及其家属、陈香梅、陈纳德与前妻的后人专程来访和观摩作品，美联社、法新社等还转发了消息
- 2005年3月，香港凤凰卫视中文台专程来昆明对画家进行了采访，并于2005年8月9日晚向全球播出
- 2005年，美国路易斯安那航空军事博物馆馆长杰里·史密斯和美国知名人士琳达·洛尔·莱恩夫人闻讯来昆预定收藏《驼峰飞行》（美方对该作品的命名）于该馆，并对作品给予了高度评价，杰里·史密斯馆长指出：这是首次中国画家之作品进入美国航空军事博物馆，是中国画家的骄傲，也是该馆的荣誉
- 2006年除夕之夜，前香港特首董建华亲临云南省政协大厅观摩大型壁画《壮丽三江图》
- 2006年，荣获云南省“四个一批”——云南文学艺术贡献奖
- 2006年，赴欧考察荷兰、德国、法国、意大利等国家的文化艺术和古迹遗址
- 2006年，美国为纪念5月27日“美国阵亡将士纪念日”，在美国航空军事博物馆举行了隆重的收藏大型战争历史油画《驼峰飞行》揭幕仪式，并将画家的照片、简历和题词镌刻在金属牌上，展示于该馆
- 同时，大型战争历史油画《驼峰飞行》在美国航空军事博物馆复制发行
- 2007年，应邀为民革中央委员会创作孙中山大型油画肖像《世纪中山》，并由中共云南省委和民革云南省委于10月18日在昆明举行了隆重的送行仪式
- 同年10月19日，在北京“纪念孙中山先生诞辰140周年”大会上举行了隆重的收藏仪式
- 2007年，国家文化部经严格评审于10月初公布“国家重大历史题材美术创作工程”初选画家名单，画家中标第76号选题“战争中的国际协作”，为云南唯一入选画家
- 2007年2月，因个人所取得的重要成绩，获中共云南省委宣传部、云南省文化厅、云南省广电局、云南省文联联合表彰
- 2007年3月，入选云南省档案馆名人档案库名录
- 2007年4月，应迪庆州政府特邀为香格里拉红军长征博物馆创作《1936.5·中甸会议》大型历史油画，并被永久收藏
- 2007年11日，国家文化部、财政部正式公布“国家重大历史题材美术创作工程”入选画家名单，画家中标第66号选题“战争中的国际协作”，为云南唯一入选画家。同日，在京参加文化部的国家重大历史题材美术创作工程“委托创作责任书”签约仪式
- 2007年10月15日，应国家文化部之邀，出席在香港回归十周年举办的“世纪伟业——中国绘画艺术特展”，在香港大会堂隆重的揭幕式上代表中国艺术家向展览开幕致辞。画家创作大型历史油画《日出东方·1949.10.1·天安门》是本次大展的重要作品，同年11月该画在北京中国人民革命军事博物馆隆重展出并被收藏
- 2007年10月，受国家文化部和中国人民解放军总政治部特邀，展出《1944夏·血浴松山》大型历史油画作品
- 2009年3月8日，荣获中共云南省委颁发的《1944·中国远征军》“云南省文化精品工程优秀作品奖（云南仅两项）”
- 2009年7月，为世界人类学与民族学大会创作大型历史油画《创业东陆》
- 2009年8月，应邀为云南陆军讲武堂博物馆建校百年纪念创作“讲武堂时期的朱德”系列历史油画7幅作品
- 2009年9月22日，国家文化部重大历史题材美术创作工程选题《1944·中国远征军》历经两年创作完成后于建国60周年之际在中国美术馆隆重揭幕
- 同日，在京接受文化部部长蔡武亲自颁发的荣誉证书
- 2009年10月，应云南省委、省政府特邀为云南海埂会堂主大厅创作完成两幅大型史诗性历史油画《郑和出海》、《庄蹻入滇》

Zhao Lizhong

Artistic Curriculum Vitae (1999~2009)

- In 1999, gained special order from national Ministry of Culture to create the historic event project large oil painting “Black Day•1887• Signed ‘Sino-Portugal Friendship Treaty about Having Trade Relations’ ”. The work was brought to show in “China Artistic Great Achievements Exhibition” and was awarded the government prize—the silver prize by national Ministry of Culture
- In 2000, was invited by government of Macao Special Administrative Region, was collected by national Ministry of Culture to take part in the opening ceremony of “China Artistic Great Achievements Exhibition” in Macao as a member of Chinese famous artists delegation. The delegation was made up Li Yuanchao—the vice minister of national Ministry of Culture as the head of the delegation, Wu Guanzhong—famous artist, Jin Shangyi—the president of the Central Academy of Fine Arts (CAFA), Xia Shuoqi—famous art critic and other Chinese famous artists and Mr. He Houhua, the official of Macao Special Administrative Region—to take part in together the opening ceremony of “China Artistic Great Achievements Exhibition” held in Macao
- The historic event project large oil painting “Black Day •1887• signed ‘Sino-Portugal Friendship Treaty about Having Trade Relations’ ” was collected by Macao Museum
- In 2001, historic event large oil painting “Sunrise in the East 1949.10.1 Tian An Men” was showed on the Yunnan Provincial Art Works Exhibition
- In 2002, was invited by Russian International Culture Exchange Foundation, was collected to join the religious and cultural delegation to investigate the religion and cultural art heritage preservation in Russia, Ukraine and Belarus, and was interviewed by the ambassador of China in Russia, and discussed with him about some related subjects
- In 2003, created the large oil painting “Gorgeous Three Parallel Rivers” for the foreign affairs meeting hall of new building of Yunnan Provincial Committee of the Chinese People’s Political Consultative Conference (CPPCC)
- In 2004, was invited by Zhaotong council government to create the historic event subject large oil painting “Zhaxi Meeting”for the order of Zhaxi Museum, the complete work was collected by Zhaxi Museum
- In 2005, to create the large range of oil paintings about historic event “Bi Xue Qian Qiu”—“Fighting on Mt. Songshan ”, “Chinese Expedition”, “The Hump Pilot” and “The Expedition to Help the Allied Armies in Yenangyaung”, to commemorate the Anti-Japanese War Victory 60th Anniversary, especially to hold the exhibition, Xinhua News Agency gave an extraordinary report about my own personal exhibition of the large range of war subject historic oil paintings about “Bi Xue Qian Qiu”—“Fighting on Mt. Songshan”, “Chinese Expedition”, “The Hump Pilot” and “The Expedition to Help the Allied Armies in Yenangyaung”, and aroused the strong reflection among people. Hundreds of veterans and their families, Chen Xiangmei and Claire Lee Chennault’s descendants paid a visit to see paintings, Associated Press and L’Agence France-Press, etc also transmitted the news
- In 2005, Hong Kong Phoenix Television Chinese made an interview for me in Kunming in March, and broadcast the program worldwide on August 9th 2005
- In 2005, the curator of Louisiana Aviation Military Museum (U.S.A.) Jerry • Smith and American celebrity Linda Noe Laine heard the news and came to Kunming to collect the painting “The Hump Pilot” (named by American part) in the museum, meanwhile gave a higher praise. The curator Jerry • Smith said: “It is the first time for Chinese artist’s work to be collected in American Aviation Military Museum, not only the honor of artist, but also the honor of museum”
- In 2006, in the New Year’s Eve, Dong Jianhua—the former official of Hong Kong Special Administrative Region came to the meeting hall of Yunnan Provincial Committee of the Chinese People’s Political Consultative Conference (CPPCC) to visit the large oil painting “Gorgeous Parallel Three Rivers”
- In 2006, gained Yunnan provincial “Four Kinds Excellent Propagandists Project”—The Prize of Yunnan Literature Art Contribution
- In 2006, to Europe to investigate the culture, art and historical sites in Holland, Germany, France, Italy and other west Europe countries
- In 2006, in America to commemorate “Died Soldiers Day” on May 27th, the war history large oil painting “The Hump Pilot” was held the formal opening ceremony of collection in American Aviation Military Museum. And graved my name, photo, curriculum vitae and inscription on metal board showing visitors in museum, at the same time, the authorized copies of war history large oil painting “The Hump Pilot” was distributed in the museum

- In 2007, was invited to create the large oil painting portrait “Sun Yat-sen in century history” by the Central Committee of the Revolutionary Committee of the Chinese Kuomintang, Yunnan Provincial Committee of the Communist Party of China and Yunnan Provincial Committee of Revolutionary Committee of Chinese Kuomintang held a solemn departure ceremony in Kunming on October 18th. On the October 9th, this painting was presented solemnly to the Central Committee of the Revolutionary Committee of the Chinese Kuomintang, meanwhile held the collection ceremony on the meeting of “to commemorate Sun Yat-sen was born 140th anniversary” in Beijing
- In 2007, through strict assessment, National Ministry of Culture declared the initially qualified artists list of “National Significant Historic Event Creative Projects” in the beginning of October, I got project No.76 that was “International Cooperation in War”, and I was also the only one artist that came from Yunnan
- In February 2007, I was highly commended for significant achievements I had made in past few years by Propaganda Department of Yunnan Provincial Committee of the Communist Party of China, Yunnan Provincial Department of Culture, Yunnan Provincial Administration of Radio and Television and Yunnan Provincial Federation of Literary and Art Circles
- In March 2007, I was collected in celebrity data of Yunnan Archives Administration
- In April 2007, was invited by People’s Government of Diqing Tibetan Ethnic Minority Autonomy Prefecture to create the “1936.5 Zhongdian Meeting” historic event large oil painting, and it was collected by Shangri-La Red Army Long March Museum
- In November 2007, National Ministry of Culture and Ministry of Finance declared the formally qualified artists list collected to join “National Significant Historic Event Art Creative Project”, and showed the details through all kinds of media, I got project No.66 that was “International Cooperation in War”, I was the only one artist that came from Yunnan. On the same day, I took part in signing ceremony of “the Responsibility Promise of Authorized Creation” of national significant historic event art creative project held by Ministry of Culture in Beijing
- On October 15th 2007, was invited by National Ministry of Culture to attend the opening ceremony at Hong Kong Hall “Century Grand Achievements—China Painting Art Exhibition” to celebrate Hong Kong regression 10th anniversary and made a speech at the opening ceremony was as representative of Chinese artists. The work of historic event large oil painting “Sunrise in the East 1949.10.1 Tian An Men” that I created was the focus of this grand exhibition, in November of this year, this painting was transferred to Beijing to be showed in Military Museum of the Chinese People’s Revolution and was collected by the museum
- In October 2007, was invited by national Ministry of Culture and PLA Political Department General to show historic event large oil painting “1944 Summer Fighting on Mt. Songshan” in Beijing
- On March 8th 2009, was awarded “Excellent Works Prize of Yunnan Provincial Valuable Cultural Project (only two items belong to Yunnan)” by Yunnan Provincial Committee of the Communist Party of China because of oil painting I created “1944 Chinese Expedition”
- In July 2009, created historic event large oil painting “Creation of Donglu” for the 16th World Congress of the International Union of Anthropological and Ethnological Sciences
- In August 2009, was invited to create a range (7 pieces) of historic event oil paintings about “Zhu De During the Period of Jiangwutang” for the Museum of Yunnan Army Jiangwutang for Army college has been founded 100 years
- On September 22nd 2009, national Ministry of Culture significant historic event creation project “1944 • Chinese expedition” was completed after 2 years creating course, was held solemnly opening ceremony in the Chinese Art Gallery in 60th anniversary of foundation of state in Beijing. On the same day, I was conferred the honorary certificate by Cai Wu—the Minister of Ministry of Culture in Beijing
- In October 2009, was invited by Yunnan Provincial Committee of the Communist Party of China and Yunnan Provincial People’s Government to create two large epically historic event oil paintings “Zheng He Went Abroad to Explore West” and “Zhuang Qiao Marched into Dian State” in main hall of Haigeng Hall of Yunnan

序

艺术成就取决于天时地利人和

古今中外凡成就大事业者，无一不是天时地利人和的结果，认真分析其成功原因，都有其必然性，而绝非靠的是偶然性。艺术创作也不例外。画家赵力中先生能取得今天的成就，既有时，又有地利，更有人和。

头衔与实力 实至名归

国情与世风决定了中国美术界如今头衔大幅度贬值。对于画家来说，在实力很强但是没有头衔与头衔很响亮而实不相符之间，如果两者选一，大部分人选择的是后者，这也很正常，因为有了头衔就有了名气、地位与身价以及收入——在现今的畸形艺术市场中，画价与成交额竟然与画家实力并不完全相关！当然，从长远看，画家的实力却是比头衔要重要得多的关键所在。因此，头衔大于实力，只能是急功近利而不会有未来；实力大于头衔，则虽然一时吃亏，但是最后还是会得到更好的回报。只有为数不多的画家，其头衔与实力是相符相称的，赵力中先生就是这样一个例子。

我刚认识赵力中先生时，只知道他是画家，职务是云南大学教授——而且只是文化产业研究院教授，所教授的并不是绘画，而是美术理论。我是到了他的画室，才知道赵力中是一位高水平的专业画家的。记得我当时就与同时挂职的戴月明兄说过，赵力中先生真的是深藏不露，能画到这个程度，五十多了居然还没有出过一本画集！这也就是云南人的风格。在北京如今有太多的画家，连技法都没过关，年纪也不过三四十岁，就已经出版了大本大本精装画册而忽悠炒作了。

画家是一个特别强调个人才能的专业，最终要靠单兵作战打天下。绘画艺术是个人奋斗的事业，美术专业机构或单位只是个职业或工作平台，优秀的画家在什么地方都能画出好作品，而很多美术专业机构则往往会成为南郭先生栖身图名牟利的所在。

近来美术界喜欢把那些没有头衔与职业荣誉却画得很好的画家，称之为实力派画家，而就我所见，在这一桂冠之下，大都是处于江湖边缘地位的职业画家。叫真地说，实力如果能够成为一派的话，应当并非是不具备官方头衔与职业荣誉，而是拥有远远超过了官方头衔与职业荣誉所能代表的能力与资本。赵力中先生就是一位实力派画家——虽然他也拥有众多显赫的头衔与职业荣誉：到目前为止他是云南省美术专业唯一一位二级教授，他同时是云南省美术家协会副主席、昆明市美术家协会主席，他的作品还被内地多个博物馆与美国、澳门等国家及地区博物馆所收藏，并多次获得国家文化部与省内重点创作任务，先后获得一系列奖项。不言而喻，赵力中是一位处于主流地位的成功画家，当然，若论成就，则他已取得的成就与未来可能达到的成就高度相比，还只是个开端，而这一开端即已超越了时流，赵力中的创作成果表明了一个优秀的科班出身的专业画家经过多年的努力进入了收获季节，正在向大师的目标迈进。

代表一个时代的画家

中国当代史是由一系列跳越、剧变而各个不同的年代组成的，因此，当代人的年龄与求学、入伍以及参加工作乃至迁居调动的具体时间阶段，往往就能反映说明其素质、能力甚至人品、境界与人生观、事业观乃至生活方式。所以，我曾经提出过一个观点，那就是要把当代中国人放在年代的坐标系里来评价考量，才是最为科学的方法。中国传统上把三十年称为一世（《论语》“三十年曰世”），西方人把十年划为一代，然而在中国从上个世纪五十年代开始，却可以按照历次运动来划分人的社会群体，如“右派”、“造反派”、“知青”。

赵力中1977年考入云南艺术学院美术系，是所谓“新三届”，也即恢复高考后毕业的第三届大学生。近来社会有识之士已形成共识，八九十年代的社会中坚力量是“文化大革命”前的“老三届”，而二十一世纪开始，历史的接力棒已传到“文化大革命”后的“新三届”手中。由于七七级与七八级都是在1982年毕业的，因此，事实上合并为一届，今天老三届（按1966年最年幼者十五六岁计算现在也都60岁了）基本都已经步入退休阶段，社会的中流砥柱与各领域的栋梁，

基本上都是“新三届”。“老三届”与“新三届”的共同之处就是学风认真扎实，所受教育是正统而高质量的，接近于精英教育，绝非教育产业化与应试化之后的学生可同日而语的。这正像高校扩招后的大学生与研究生，其水平与扩招前的有天壤之别一样。由于“文化大革命”造成的十年浩劫，“新三届”大都有久旱逢甘霖、劫后重生的感觉，对知识与文化的学习机会，更为珍惜，也更为勤奋，所以，“新三届”较之“老三届”在成就上总体而言更为可观。

赵力中作为“新三届”的代表画家之一，在艺术事业与社会责任上都起到承前启后的作用，经过特殊年代的磨砺与锻炼，积累了更多的力量与能量，能够兼顾传统与创新，既有坚实的传统美术修养与造诣，又能具备与时俱进的艺术观念，在技法与风格上皆臻成熟。他的创作道路与艺术追求，不止具有个体的意义，更是一代画家的集中反映。

有大画，才有大画家

从五四新文化运动以后，中国美术开始进入了西学东渐时代，至今尚未彻底解决“中国画的方向是什么”这个大问题。早在二十世纪三十年代，从林风眠开始，以徐悲鸿的影响为最大，中国美术界都在寻求中国绘画现代化的解决方案，既有全盘西化的主张，也有“中学为体，西学为用”的理论，提倡“油画中国化”。上个世纪九十年代以来，受西方当代艺术的冲击，中国画家的前卫、实验艺术也风起云涌，直接一步到位走向了“未来”，这样一来，中国美术就显得格外光怪陆离，花哨浮躁。

赵力中对中国与西方的美术史、著名画家、代表作品，无论是传统还是新潮，都有着广泛而深入的了解与研究，他的作品表现出了始终如一的沉着与稳定，他坚定地一步一个脚印地走向自己的目标：用一幅又一幅的大画，记录中国历史重大事件与杰出人物。（当然，善于画大画不等于不画小画，他的风景写生小品以及静物、肖像、黑白插图、连环画都极精美，而且面貌类型多样，显示出宽广的艺术表现力与娴熟高超的技法。）他相信，世界上不存在不画大画的大画家，要成为大画家，就必须得创作大画。传统中国画的最大局限或不足，便是大画太少。中国现当代画家，同样有不少并没有大画传世的“大画家”。

要创作大画，就不能速成，就要厚积薄发。这既体现在画家要用相当长的时间学习掌握技法，同时读书思考，提高文化与思想水平，达到能够驾驭大画的高度，又体现在每幅大画，都要进行长期的认真准备，要收集大量资料，进行相应的研究分析，对题材进行推敲、提炼，对素材进行寻找发掘与选择。

赵力中是新中国成立六十周年文化部重大历史题材美术创作工程入选画家，也是云南省唯一一位参加建国以来首次由政府出资百万巨额订单的主题创作画家。他的描写滇缅抗战的巨作，带有史诗般的恢宏气势，歌颂了正义之师的英雄主义精神。事实上，有一点背景知识对理解这幅画至为重要，那便是画家赵力中的父亲原为国民党空军，参加过抗战。作为保家卫国的军人后代，赵力中所选择的题材不仅仅是因为他是云南画家这一“地利”，还因为有家庭渊源“人和”的关系——他所画的既是对一支威武之师的礼赞，也有对父辈的崇敬与热爱。这种感情最真挚、最有力量，因此，他画出的作品也就不是空洞的图解宣传画。早些年为美国航空军事博物馆所收藏的油画《驼峰飞行》，同样也凝聚着赵力中对父亲的纪念之情。可以说，赵力中的历史题材创作，深深扎根于个人家族历史，有家有国，所以扎实、生动、深沉。

他在云南大学会泽院大厅里的巨幅油画《创业东陆》成为云南大学的一个极具特点的文化形象，以我个人为例，就有不止一次在陪同外地客人游览美丽的云南大学校园时，专程请来宾观摩这幅作品，有一图胜万言的效果。

由于他对滇西抗战这段历史的熟悉与了解，包括香港凤凰卫视在内的多家电视台都曾请赵力中作为专家学者在节目中出镜。不是每一个画家，都能做到这一点。近来提倡学者型画家，而赵力中教授则是不扣不扣的学者、画家，完全可以去掉一个“型”字。

画家当然首先要精通绘画，要能画好画。但是仅仅精通绘画，仅仅能画好画，还远远不够不上是大画家。大画家要能为时代立言，为民族写真，要懂得历史，懂得社会。

2008年10月我参加中组部“博士服务团”挂职任云南省国有资产管理委员会副主任，到昆明

不久就结识了画家赵力中先生，两年的时间里，他曾来我的挂云居做客，我几次去他在云南大学校园里的画室拜访（这也是我所见过的景观与环境最美的大学校园画室），还一同出游乡野，还不时有机会聚会聊天，相处很融洽，一起度过了很多美好的时光。说实话，他并没有把我当成一个政府官员来对待，而我也只是以一个从事美术理论与批评的学者身份和画家交往。

他的作品我看了不少，特别是这两年他创作的几幅鸿篇巨制，基本上从草稿到小样，再到开始正式创作，直至完成，我目睹了全过程，而且蒙他认真讲解创作背景与构思设想以及对画作得失的自我评价。我与赵力中教授在一起，从来没有正式采访的状态，也没有什么特定的写些什么的功利目的，因为在挂职期间，我的工作与报刊以及美术评论风马牛不相及，我们只是作为随缘结交的朋友，彼此有共同的语言，有相似的兴趣爱好，“乐莫乐兮新相知”，轻松、随便，所以，反而交流得更深入、更充分。我曾赠送在创办并主编《中国书画》杂志期间所著《大师谈艺录》给赵力中老师，后来他告诉我，他在画室作画时，夫人在一旁为他念书里的内容。《大师谈艺录》出版后获得了全国图书奖与广东省出版物奖两个官方奖，但是，对我而言，更珍惜这种来自读者用行动而非语言表达的赞许与肯定。这里讲这个细节，并不是为拙著做广告，而是想说明赵力中教授的好学与勤奋，虽下愚如鄙人的旧作，也如此认真对待，其他前贤名著可想而知。

最近一次重返昆明，又见到了赵力中先生，他邀我到画室看画聊天，在翠湖边上的园林餐馆吃饭时，告诉我马上要出一本画集，希望我能写篇序言，而且时间很急，一周之内便要交卷。我虽不才，自知无力担此重任，但是既蒙错爱，责无旁贷，又想自己曾力劝尽早出版画集，毕竟对赵力中先生其画其人还略有浅见一得，所以便不揣浅陋，勉力急就草成，尽管时间紧张而下笔竟不能自休，还望方家多多赐教！

曹 鹏 博士

2010年9月21日中秋节写于北京闲闲堂
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油画 300cm×160cm 1999

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