

中国当代美术家

陈鹤良画集



趙華勝畫集

刻
集

江苏工业学院图书馆
藏书章



图书在版编目 (CIP) 数据

赵华胜画集/赵华胜绘. —北京: 人民美术出版社, 2000.4

ISBN 7-102-02133-X

I . 赵… II . 赵… III . 中国画—作品集—中国—现代 IV . J222.7

中国版本图书馆CIP数据核字 (1999) 第77261号

Selected Paintings of Zhao Huasheng

Editor Lin Ruyang
Designer Chen Duyu
Photographer Lu Xiaoming
Photographer Wu Hong Hou Wei
Liu Bingfu Wang Chuanzhen
Interpreter Li Yinghui
Inscription Liu Kaiqu
People's Fine Arts Publishing House
Printed by Bai Hua Printing Limited Company
Distributed by Beijing Distribution Office of
Xinhua Bookstore

赵华胜画集

编辑出版 人民美术出版社
(北京北总布胡同32号 邮编100735)
责任编辑 刘汝阳
装帧设计 陈杜宇
作品摄影 鲁晓明
图片摄影 吴洪 何炳富
候炜 王传勇
英文翻译 李英慧
扉页题字 刘开渠
印刷 北京百花彩印有限公司
发行 新华书店北京发行所

2000年4月第1版 第1次印刷
开本:787毫米×1092毫米 1/8 印张:36.5
ISBN 7-102-02133-X/J.1825
定价:360.00元



赵华胜近照 Painter Zhao Huasheng

简 历

Brief Introduction

赵华胜,中国美术家协会会员,原辽宁画院院长,现任中国亚视书画院院长,辽宁省国画研究会执行会长。中国诗书画研究院艺委会委员,国家一级画家、教授,国务院政府特殊津贴获得者,全国政协辽宁省委员。

1939年生于吉林省长春市,祖籍山东泰安,汉族,1955年考入东北美专附中,1964年毕业于中国鲁迅美术学院中国画系。多年来从事中国画人物画、肖像画、壁画的创作和艺术理论研究,坚持现实主义创作道路,努力反映时代精神、民族特点、地方特色和生活气息。善于将西画表现手法熔于中国传统笔墨技法之中,善于在师造化中深入刻画人物形象个性和内在精神气质。以中国东北地区为生活基地,经过四十余年的艺术实践,形成了博大、浑厚、深沉、坚实的艺术风格。

其作品多次参加国家级重要美术展览和国际重要大展,多次获得大奖和金奖。作品曾赴日本、美国、前苏联、蒙古、印度、伊朗、突尼斯、新加坡、韩国、西德等十余国展出,深得好评并形成国际影响。作品曾多次在国内外重要报刊发表和评价,并收入多种画集之中。

著有《现代中国人物画技法》、《绘画构图规律初探》等基础理论丛书和论文,出版专集《赵华胜画集》。画家传记现已收入《国际华人艺术家名人录》、《中国美术家名人辞典》、《当代中国书画篆刻家辞典》、《中国现代国画家名鉴》、《中国当代国画家名人辞典》、《中国美术大辞典》、《中国文艺家传记》、《中国教育家名人辞典》等十余部传记辞书中。

1997年入选英国剑桥国际名人传记中心的国际文化名人录,并被授予“卓越艺术成就”金牌。1998年入选美国传记研究所(ABI)国际名人传,并获美国传记研究所(ABI)授予的“20世纪成就奖”。成为具有鲜明艺术个性,坚持严肃现实主义,强烈民族精神和地域特色的当代东北画风关东画派的代表性画家。

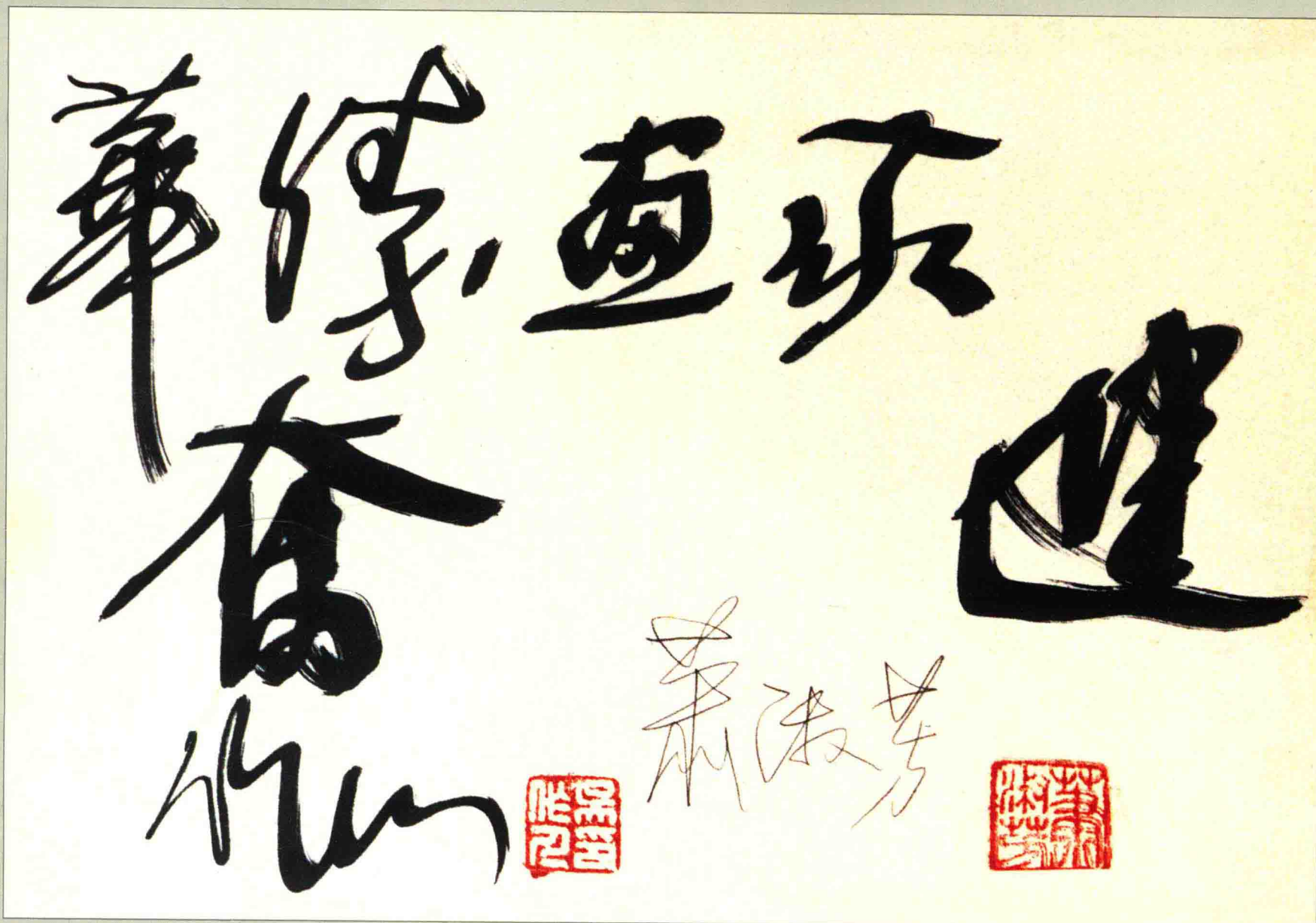
Zhao Huasheng, alias Hua Sheng, named his study at home “Tai Shan Study”. He himself has a great variety of titles: famous Chinese traditional painter, member of the Chinese Artists’ Association, former president of Liaoning Art Academy, now a consultant of the Academy, president of Tangze Calligraphy and Painting Research Institute, executive director of Liaoning Chinese Painting Research Institute, member of the art committee of Poetry, Calligraphy and Painting Research Institute, Grade – 1 painter of China, a professor, recipient of the special government subsidy, and finally a member of China’s People’s Political Consultative Committee on behalf of Liaoning province.

He was born in Changchun City, Jilin province in 1939. His family was originally domiciled in Tai An City of Shandong province. He was Han by nationality. Zhao Huasheng attended the middle school attached to the Northeast Fine Arts College in 1955, and nine years later, he graduated from the Chinese Painting Department of Luxun Fine Arts Institute. Ever since then, he has been engaged in figure painting, in particular figure painting, and mural paintings in traditional Chinese style and theoretical research of these art categories.

He keeps on pursuing realism in painting, making endeavors to reflect current social trends, unique features of the Chinese nation, and various folk customs and conventions. He is good at integrating Western art techniques into his painting and is also skilled at drawing inspirations from nature, and then applying them in depicting the individuality and internal world of different persons falling under his painting brush. Rooted in the unenclosed land of the Northeast, he has formed his own powerful, profound and unique style.

He has written several theoretical thesis and books on painting such as “Techniques on Contemporary Chinese Figure Painting” and “Tentative Exploration of Underlying Rules in Painting Framework”. A collection of art works entitled “Collection of Works by Zhao Huasheng” was also published. He’s biography is now an entry in over 10 Who’s Who directories and dictionaries, including International Who’s Who—Famous Chinese Artists, Chinese Artists Dictionary, Contemporary Chinese Painters, Calligraphers and Seal Cutters, Modern Chinese Traditional Painting Artists, Famous Contemporary Chinese Painting Artists Dictionary, China Fine Arts Dictionary, Biographies of Contemporary Artists of China, and China’s Famous Educators Dictionary.

Owing to Zhao Huasheng’s outstanding achievement in Chinese ink painting and his contributions to the advancement of this art category, he has been admitted into the International Who’s Who of British Cambridge Biographic Center and the American Biographic Institute. He was also awarded the “20th Century Achievement Prize” by the authoritative American Biographic Institute in 1997. As a matter of fact, he has long been regarded as the representative of the Northeast School for his distinctive style, serious realism, intense nationalism and exotic folk flavors.



中国美术家协会主席、中央美术学院院长吴作人及夫人萧淑芳题词 (1990)

Inscription by Wu Zuoren, Chairman of China Painters' Association

序

形象伟岸 翰墨生辉

杨仁恺

我和著名画家赵华胜教授相交有年,对于他的艺术创作成就知之素稔,凡是当他的作品获得国内外荣誉时,我就为之喜形于色,庆幸不已,激动不已。

所有取得成就的画家,尤其是取得卓越成就的画家,首先具备的基本条件,那就是他的创作思想必须跟上时代思潮,要有锐敏的视觉;再就是技巧必须随之不断地丰富和更新。这两者如果能紧密地结合起来,那就会得出日新又新的艺术成果,受到各方面的好评,从而登堂入室,声誉益隆,实至名归。此乃古今中外颠扑不破的历史客观法则。

著名画家赵华胜先后成长的过程,也不能越过历史的客观法则。他专攻人物画,而作人物画的基本条件,又不同于其它各科,难度相当之大,我国古代的知名学者,对之已早有定论。记得我在《雄浑博大工俾造化——为著名画家赵华胜近作在新加坡展出而作》的序文中有所论及,想必为大家所认可。

画家的人物画创作,按照前后的描绘主题,阶段性较为明显,大致可以分为以下的几个阶段:

50年代末在鲁迅美术学院附中乃至本科国画系就学时期,就以其出众之才华参加了大型组画《白手起家》、《电缆工人攻尖端》工业现实题材的创作,担任主笔,出版后赢得社会上的好评,于是在全国画坛上初露头角;60年代创作《忆当年》、《光荣颂》、《让洼塘变富仓》诸作,仍是以现实农业生活写照为主题,歌颂勤劳创业的劳动人民;70年代创作的《夺钢前哨》、《伟大历程》、《攀登颂》等作进而描绘工农业战线上的重大变革事件和模范先进人物;80年代抓住日本军国主义侵占东北大块土地,鱼肉、杀害、凌辱中国百姓及父老乡亲的悲惨历史,以及我广大抗联将士奋起抗战,在爱国主义的旗帜下,前赴后继,不怕牺牲的英雄主义的光辉事迹以慷慨悲歌之大型组画《中华儿女》,尽情加以歌颂,激发广大人民爱国的热情,组画中的《九·一八》、《中华儿女》、《家乡水》、《正气千秋——赵一曼》、《转战》、《血路》、《北国红叶》、《春华》、《雪魂》诸作,更具有典型性,影响面尤为深远,分别为国家美术馆和国内各大博物馆所购藏,作为爱国主义教育课本,警示人们勿忘国耻,奋发图强,鼓励大众觉醒,其作用未可低估。

进入90年代,画家视野愈渐开阔,创作路子更为宽广,说明他的思想技法已臻纯熟,《民国风云》、《黑土地》、《关东乐》、《敬贤图》、《正气图》、《但愿人长久》、《国难——1931至1945年的中国》等,所体现画家的胸怀与众不同,别开生面。正是有此显明的造诣,才先后荣获国家文化部和辽宁省政府文艺创作奖及《全日本精选国际现代水墨美术年展》,中、日、韩《国际水墨美术年祭大展》等国际奖。在德国和新加坡两次亲访中,作品特别出色,深受国外观众喜爱,其代表作均由国家级博物馆收藏。至于《血路》、《肝胆相照》、《魂系大中华》、《国难——1931至1945年的中国》、《盛世》还荣获各种金奖、荣誉奖和成就奖。数十年来,前后30余次参加国家级美展;10余次参加国际大展;4次获国际奖;5次获国家级金奖;3次银奖

和其它荣誉奖。有 150 余件作品由国家和地区博物馆、美术馆收藏,百余件作品为国外博物馆和美术馆以及收藏家收藏,这仅仅是一个大略估计。

不难看出画家一直在艺术创作领域中,不断地探索新的领域,深层次地表现人类美的心灵以及博大精深的情操。为此,画家坚持深入生活,研究历史,他曾沿着红军长征路跟随毛泽东、周恩来等老一辈革命家的足迹,走访 11 省长征路,历尽艰辛,收集素材。他先后三次下长白山、大兴安岭,在茫茫雪原中体验故人之轨迹和精神所在。画家步步紧随历史英灵,其精神境界也得到深刻的陶冶、净化和升华。画家远去敦煌、新疆、大西北,沿古代丝绸之路搜集素材和采风,为了开辟更新的表现对象,进入新的艺术境界而深入求索,他所制作的巨型不锈钢镶铜等综合材质的露天防腐蚀壁画《塞北明珠》以及由港、澳、上海联合出版的历史性挂历,就是这一时期内画家对艺苑所作出的又一个卓越奉献。

关于以上的简略叙述,只能涉及到画家创作思路前后发展的一点过程,至于进一步揭示出他在技法方面如何结合创作而展开探讨,还有待另篇深入研究和总结。所幸我有机会读到《党史纵横》主编、著名报告文学家高巨先生和他的助手记者李一力先生,共同撰写的一篇长文,发表在《党史纵横》1998 年第一期上,题为《心系民族,笔力千钧——访著名画家赵华胜》,得以拜读一过,翔实清澈,正是我所欲言的,不愧是一篇报告文学的佳作,能全面地勾画出画家成长的过程,给读者留下了难忘的印象。

这里,我应该单独对画家近年所绘的领袖形象系列组画阐述自己的一点不成熟的观感。关于这方面的作品,历来出现不少,其中只有个别作品引起了社会上的重视。而现在,当赵华胜教授以中国画把中国近百年出现的几位伟人形象系列地推出时,令广大观众望而起敬,立即回忆起历史的全部光辉前景和奋斗历程,从而激发起人们的热爱祖国之情,这是组画的成功之所在,正是值得大家对之予以肯定的缘故,也是画家思想、创作走向更高境界,攀登新的艺术高峰,进入新的艺术攻坚战之艰苦搏斗的历史阶段。领袖形象系列组画的完成,雄辩的证明,赵华胜的艺术思想、艺术创作、艺术技巧已走向成熟。

系列组画中影响尤为深远的应推《世纪大潮》,对当今改革开放新时期宏伟战略的总设计师邓小平同志的歌颂和礼赞。自从此帧巨像在 1995 年末参加“祖国万岁,95 华人书画艺术大赛大展”荣获唯一大奖,并在人民大会堂接受党和国家领导人颁奖和亲切接见后,又在 1996 年元旦《人民日报》海外版头版头条刊出后,国内外反响极为强烈,《中国法制日报》特约记者耿大建先生的《大思路、大手笔、大气势——访著名画家赵华胜》专稿,在国内各报刊相继刊登和转载,对画家的论述包括创作思想和技法有一个更全面的高度评价:“鲜明的艺术个性,高扬的时代精神,严肃的现实主义,强烈的民族精神和地域特色,使赵华胜成为当代关东画派代表性画家。”这个结论是公正的。

紧接着是画家在创作《世纪大潮》之后,随即绘制另一幅巨作《走向新世纪》,描绘中共第三代领导人江泽民同志的英俊形象,正当十五大胜利召开,把“邓小平理论”列入中共党章,全国上下一片欢呼之际,影响一浪高过一浪,不仅在国内如此,美国面向全球的大型华文日报《侨报》以整版篇幅将赵华胜领袖肖像系列组画首选孙中山、毛泽东、邓小平、江泽民四幅巨帧予以刊登,图文并茂,首开先例。尤为难能可贵的是,我国著名美术理论兼艺术评论家、原全国艺术权威刊物《美术》主编李松先生为之发表专文,篇名《肖像画创作的攻坚课题——赵华胜新作〈走向新世纪〉和领袖形象系列组画》,对画家创作肖像画特别是领袖题材,认为是:

“一个难度很大的攻坚课题,画得像未必能算是成功的作品。因为每位领袖人物各自在一定的历史时期内,以其实践直接影响着国家和民族的命运,也写着自己的历史,他们的形象深为人民群众所熟悉……,表现领袖题材的艺术作品所创造的视觉形象能否和广大欣赏者的口碑、心碑相印证,得到认可,这对画家的认识能力和思想水平、艺术表现技巧都是严格的考验。”

的确,李松先生提出的问题,非常重要,这正是问题的关键所在。而画家多年来执着的追求,终于达到客观条件的要求,是通过:“即是深入探索形象的艰苦过程,也是努力发展、推进中国画笔墨表现力的过程,作品在人物形象表现的高度和画面整体形式感的把握与绘画语言所达到的力度上,对赵华胜自己过去的人物画创作是新的突破,也为中国画的肖像画特别是领袖形象的创作积累了宝贵的经验。”以上诸家的探讨与分析,画家在人物画方面从工农中的典型题材,抗日英雄可歌可泣的历史事迹、乡土风情画及历史传奇画以及对领袖写真诸专题,可以说是包罗无遗,全面发展,无愧美国行销全世界的大型华文《侨报》所称许那样:“经过 40 多年的实践,形成了博大、浑厚、深沉、高远的艺术风格”,是“中国关东沃土上成长起来的一位国画大师”! 由于其数十年艺术耕耘的业绩卓著在国内外舆论界必有恰合实际的反响,现已入选英国剑桥国际名人传记中心的国际文化名人录;美国传记研究所(ABI)国际名人传,1997 年荣获国际最具权威性的美国名人传记研究所(ABI)授予赵华胜先生“二十世纪成就奖”。这是国际舆论界赋予他的成果定论。

1998 年春节前夕,画家光临寒舍,赠送广东出版社精印的《伟人风采》1998 年挂历大小样品各一份,由广东省集邮公司最新发行的以《世纪大潮——一代伟人邓小平》作品和表现江泽民总书记的《走向新世纪》作品为主体的庆祝香港回归大型邮票纪念章和庆贺党的十五大胜利召开的纪念首日封。以及国内外新闻媒体所载的各家丰富多彩的文章,美不胜收,得以拜读为快。画家年前已与北京人民美术出版社达成协议,为之出版大型画集精印本,此来嘱为画集撰序,承蒙厚爱,不胜光宠,理当遵命。

这部精印大画册,是画家多年辛勤耕耘的结晶,可以说是画家数十年从事艺术创作的总结,其珍贵之处,勿待拙笔为之宣扬,读者开卷映入眼帘中的是生机盎然的各种具有充沛生命力的画面,使人们的精神为之奋起。面前浮现出的工农大众,敢教日月换新天的气势,排山倒海而来,为保卫祖国,奋勇抵抗侵略,前仆后继,视死如归的抗联战士们的大义凛然、浩气永存的大无畏精神,革命先烈浴血奋战、毁家输难、义无反顾的气概。几代领袖人物所显现出来的博大精神和深邃的艺术效果,感染力特别强烈,作为画册的殿军部分,高潮迭起,引人入胜,诚如高、李二先生文章最末一段所称道的那样:“赵华胜是一位画家,但他的视野却瞄准了中华民族的盛衰荣辱的命运。无疑,他手中的画笔是分外沉重的,然而,惟其沉重,落笔才有千钧之力,才有永存的价值。人民应当感谢自己的艺术家。愿赵华胜先生以艺术的笔触为讴歌中华民族在未来的道路上,不断取得胜利而尽到自己的责任。”

我对此深有同感,愿借用这一段文字,表达我的一点微忱,同时真诚地祝愿画家,一如既往,再接再厉,以大思路、大手笔、大气势创作出具有独特风貌,更多精美的力作问世,丰富百花争艳的艺术园地,则不胜祈祷之至!

1998 年 2 月 22 日末是草

杨仁恺 辽宁博物馆名誉馆长、中国文物博物鉴定委员会委员、辽宁博物馆学会名誉主席、辽宁大学硕士研究生导师。

Selected Figure Paintings of Zhao Huasheng

Preface by Yang Renkai

I have known Zhao Huasheng, the famous painter, for many years, so have I with his works. I have always shared his glory and excitement each time his paintings won prizes at home or abroad.

For a successful painter, especially one as successful as Zhao Huasheng, he should first have keen observation that keeps him along with the times. Secondly, his brush – work skill should be improved and updated all the time. Combination of these two points will pave the way for a painter towards fame and success. History, no matter of the West or China, speaks volumes of the truthfulness of this view.

Zhao Huasheng is no exception to this rule. He is particularly drawn to figure painting and has devoted much of his time to it. Figure painting is different from other categories in many ways. Far back in ancient China, some scholars have labeled it as the most difficult to harness. I have also commented as such in a preface made for Zhao Huasheng's New Works Exhibition in Singapore.

The painter's art works can be categorized into several phases according to the subjects that he has depicted.

At the end of 1950's, he was studying at the Attached Middle School to Lu Xun Fine Arts Institute and then admitted by the Traditional Chinese Painting Department of the Academy. It was there that he was chosen to work together with others on two large – scale group paintings entitled "Building up from Nothing" and "Cable Workers Scaling New Heights" respectively. The two group paintings were readily accepted by both the public and art critics. As a result, Zhao, one of the chief painters, emerged as a talented painter in China's art arena.

The following decade witnessed a versatile and prolific painter. His works "Recalling the Past", "Ode to the Glory", "Turning Ponds into Granary", etc. were all realistically representations of rural life and were sincere songs composed for the industrious working people.

In the 70's, while major changes and transformations were taking place in the agricultural and industrial fields, model workers became his new subject matter. "The Forefront of Steel – Making", "The Great Coures", "Ode to Climbers", etc. were all devoted to this subject.

Then he turned to express his indignation in his paintings toward the Japanese militarists for their infringement of Chinese territory and the untold miseries they had brought upon the Chinese people. At the same time, he also eulogized those people who loved the country so deeply that they laid down their own lives for a strong, prosperous future of China. His large – scale series painting "Son and Daughter of the Chinese Nation" aroused a strong patriotic feeling out of the great masses. Among this series, "9.18", "Sons and Daughters of the Chinese Nation", "Village Water", "National Heroine – Zhao Yiman", "Fight in One Place after Another", "Blood – Tainted Path", "Maple Leaves in North China", "Spring Blossoms", "Soul of Snow" and so on, are now in collection of China's Art Gallery and other large museums of China. These pictures have been used as a convincing history textbooks reminding the public of the humiliated past and solidifying their determination to work hard for a strong China.

The painter's artistic horizon was further broadened and his technique reached maturity when history pulled into the last – decade of the 20th century. The great variety of subject matters that he has covered in his paintings borne a clear sign of his stylistic maturity.

His works "Stormy Days of the Republic of China", "Black Soil", "Happy Life in the Northeast", "Revering the Virtuous", "Upright Spirit", "May People Live Long" and "National Calamity—China from 1931 – 1945" reflected the painter's unique perception angle and his distinctive style. His achievements brought to him various prizes, such as the Art Creation Award issued by the Ministry of Culture and the Provincial Government of Liao Ning respectively, the "Annual All – Japan Contemporary Ink and Wash Paintings Exhibition" award, "Annual Award of International Ink and Wash Paintings Exhibition from China, Japan, and South Korea", just to name a few. While he was in Germany and Singapore on a visit, his works ap-

pealed to viewers there for their excellence. As for his representative works, they were all in collection of state museums. His paintings "The Blood - Tainted Path", "Genuine Devotion", "Forever My Homeland", "National Calamity—China from 1931 - 1945", and "Prosperous Time" won gold medals, honorary medals, and achievement medals respectively. For decades, he has taken part in 30 - odd national - level painting exhibitions and 10 - odd international exhibitions. These activities brought him 4 international prizes, 5 national gold medals, 3 silver medals and all other honorary medals. Over 150 pieces of works by Zhao were collected by China's national or regional museums and art galleries, and over 100 pieces by overseas museums, art galleries or private collectors.

It's not difficult to see that the painter has indulged in this artistic field for so many years, and has been on a constant exploration for new subjects, and for an appropriate method to express penetratingly the moral beauty of human kind, and their values and world outlook. In order to fulfill this goal, the painter went into the midst of the common people, carried on historical research, and even traveled through 11 provinces following the route of the Long March of the Red Army launched by Mao Zedong, Zhou Enlai and other revolutionists. So many valuable materials were accumulated on the trip that the hardship he had gone through during the long trudge was well worthwhile. He has been to the snow - capped Chang Bai Mountain and Da Xing An Ling for 3 times in order to have the first - hand experience of the martyrs' life in that vast expanse of snow world. With all these activities, the painter's world outlook was gradually remolded, purified and uplifted. The urge for new subjects propelled him to go as far as Dun Huang, Xin Jiang Autonomous Region, the far end of the Northwest, and traversed the whole course of the Silk Road. These travels have proved to be greatly rewarding. The "Pearls beyond the Great Wall", a huge open - air corrosion - proof mural painting made of stainless steel and copper, the wall calendar jointly published by Hong Kong, Macao, and Shanghai were among many of his works based on this trip. They stood for the outstanding contribution the painter made to the artistic field during this period.

The above is just a brief introduction of the painter's career development. For a detailed discussion on his works and technique, I will write a separate article for it. It so happened that I came across, to my great pleasure, an extended article entitled "Rooted in the Chinese Nation and Weighty in Painting - an Interview with the Famous Painter Zhao Huasheng" in the monthly periodical of "The Party". It was a co - work of Gao Ju, the famous reportage writer and his assistant reporter. Undoubtedly a master piece, this editorial was clear in thought and inclusive in contents. It actually had said what I wanted to say, though in a more lucid way. The life story of Zhao Huasheng, so vivid yet so complete, deeply impressed the public readers, as well as me.

Avail myself of this opportunity, I want to share my half - formed opinion with the readers on the painter's recent series painting of China's state leaders. As we all know, paintings of this subject are never rare, though only a few exceptional ones have attracted public attention. Zhao Huasheng was confident that he could do better than others, and he did. In his works, images of the state leaders in this century cast in different historical background effectively revoked the people's love for the motherland. This impelling power was actually where the charm of his works lay. The series paintings represented the new artistic apogee that the painter had arrived at, no matter in perception or creation. It was also an eloquent proof of the fact that the painter was coming near to maturity in artistic thought, creative techniques.

Among this series painting, the "Spring Tide of the Century", a painting to the tribute of the chief architect of today's reform and opening up policy, has the most far - reaching effect. This huge painting won the only prize in "Long Live Motherland, '95 Calligraphy and Painting Contest of Chinese Artists" at the year - end of 1995. The Party and State leaders presented this prize to him and congratulated him. The same painting was published on the first page of "The People's Daily" overseas edition on the New Year's Day of 1996 and caught wide attention immediately. Shortly after that, Geng Dajian, a special correspondent of "The Law Daily of China" interviewed Zhao and wrote an article "Far - sight, Superb Skill, and Artistic Grandeur - An Interview with the Famous Painter Zhao Huasheng". Many papers and magazines carried this article in succession. "Zhao Huasheng deserves the title of a Northeast Art Scholl representative for his distinctive individual style, lofty times - compliant spirits, serious realism, profound nationalism and strong local feature", to quote from Geng's article.

Immediately after the completion of "Spring Tide of the Century", another masterpiece "Toward the New Century" came out. It portrayed the 3rd - generation leader of China, Jiang Zemin. The publishing of this painting coincided with the opening of the 15th National Congress of the CPC in which the congress passed the proposal to write "Deng's theory" into the Party's constitution.

It was understandable that this painting became a success overnight, and even The United States - based global Chinese newspaper "Overseas Chinese" devoted one whole page to carry 4 pieces of Zhao's series painting, namely those of "Sun Yat -

sen", "Mao Zedong" and "Jiang Zemin". This was the first time that this paper was so generous with a painter. What seemed even more impossible was that Li Song, the editor-in-chief of the former leading national art magazine "Fine Arts", China's well-known fine arts theorists and art critic, wrote an article about Zhao. In this article entitled "The Uncharted Course of Figure Painting—On Zhao Huasheng's Latest Works 'Towards the New Century' and State Leaders Series Painting", he aired his opinion on reproducing the images of state leaders in paintings. He said, "Painting the state leaders is a hard skill to harness because a portrait looking like the real person is not necessarily a good one. Every leader lived in his own times, and influenced the nation's and country's destiny in his own way. In a word, they wrote their own history. What makes leader painting more difficult is that people are familiar with their images and styles. It is therefore a real challenge to create a state leader in painting whose visual effect is compliant with what the public expect."

Indeed, Mr. Li Song hit the mark with the above penetrating comments. The goal that all painters have pursued all these years is to create works in line with objective facts. "This will only be possible when one has combined a painstaking and in-depth study of the images to be depicted with an ever-improving skill at maneuvering the brush and ink of traditional Chinese painting."

Compared with other figure paintings made in the past, these two pieces are an artistic breakthrough on the part of Zhao Huasheng, achieving not only a rich connotation, integrated visual effect and expressiveness of the silent art language. His success at leadership painting will be a valuable asset of the genre of figure paintings in China, especially those of state leaders.

Looking back at all the subjects that he has depicted in Zhao Huasheng's long artistic career, we see a clear line of development from model workers and farmers, anti-Japanese heroes, folk scenes and local people, historical or legendary figures, to today's state leaders. No wonder that the global America-based newspaper "Overseas Chinese" spoke so highly of him: "...over 40 years' experience has ripened into a vigorous, profound, and far-sighted artistic style, a master Chinese painting painter on the fertile soil of the Northeast China". Zhao Huasheng has actually made his mark among foreign viewers, and has been entered into the International Art Who's Who by the British Cambridge International Center of Who's Who and American Biographical Institute. In 1997, the most authoritative institute "American Biographical Institute" handed Mr. Zhao Huasheng "the 20th Century Achievement Award". This represented his recognition by the international art society.

A few days before the 1998 Spring Festival, the painter visited me at my house and presented to me two copies (both large and small) of wall calendars "Great Men of Our Times" published by Guangdong press, and the latest stamps issued by Guangdong Philatelic Corporation: a commemorative sheet on the return of Hong Kong and a first day cover on the opening of the 15th National Congress of the CPC. He also gave me a copy of articles written in his tribute and published by various Chinese and foreign papers and magazines.

These I happily accepted and has read those articles through earnestly. The painter had just entered into a contract with the People's Fine Art Publishing House of Beijing which would publish a de luxe painting album for him. The painter, therefore, asked me to write a preface for it. Though feeling immensely flattered by his request, I set my pen to paper immediately.

This de luxe album is the complete collection of the painter's 40 years' works and also, in a way, a summary of these devoted years. I am afraid that it is hard for me to make an appropriate presentation on the artistic strength of the album in only a few pages. The right thing for our viewers to do is to open the album and make your own judgment. I am almost sure that those vivid pictures will remind you of energy and vivacity. The invincible confidence of the great masses on industrial and agricultural lines and the heroic determination to resist aggressors and dedicate one's own life to the country are the most convincing textbook of patriotism. The profound spiritual world of the state leaders depicted through mature artistic techniques has the strongest appeal to the viewers, and therefore this series is the height of the album. I agree with what Mr. Gao and Mr. Li said at the end of their article: "Though a painter, Zhao Huasheng casts his eyes on the destiny of the Chinese nation, on her past humiliation and today's prosperity. The brush in his hand is weighty, and that is why his paintings are so powerful and expressive, and so valuable. Chinese people should say thanks to her own artists like Zhao Huasheng. I hope that Mr. Zhao will continue using his brush to sing for China in the future".

I cannot agree more with this comment, therefore I borrow this passage to express my sincere congratulations and wishes to Zhao Huasheng. I hope that he will carry on his creative work and further refine his artistic style. We are all eager to see more of his new works vying for beauty with others in the artistic world.

February 22, 1999

从《白手起家》到《世纪大潮》

——赵华胜的人物画创作

李松

时代向中国画家提出一个艰巨的历史课题：要在人物画创作上突破传统的观念、创作模式和表现技法，直接面向时代，表现现实生活。

时代向当代中国美术家提出一个严肃的历史任务：要表现一个世纪以来中华民族的灾难、屈辱、抗争、胜利、进步。把民族的特殊经历和心路历程昭示于世界、警策后人。

在中国传统绘画根基不算深厚的东北地区，经过几代画家群体的艰苦努力，很好地完成了这些历史课题，为时代作出自己的奉献，并以此形成他们艺术创作的特点和优势。

在东北画家群之中，赵华胜属于其中的中间一代，是一位很有实力的画家，他对于当代中国画的贡献主要在革命历史画和肖像画方面。他也是一位优秀的连环画家，研究当代中国人物画的发展，绝不可忽视或低估连环画创作对丰富和提高笔墨表现技巧方面所具有的特殊作用。事实上，五六十年代成长起来的中国画家，有不少人都曾经从事过连环画创作从中获得极大的收益。东北地区中国画的发展，这一情况尤为明显。

60年代初，在北京举办的东北三省绘画展览中有两套表现产业工人形象的组画《白手起家》、《电缆工人攻尖端》引起人们特殊关注。这些作品是鲁迅美术学院附中毕业班学生集体创作的，赵华胜是主要执笔者。当时在全国美协任领导工作的漫画家华君武到沈阳见到了他们，赞赵华胜是“小老虎”。诚然，在中国画题材和技法革新上，这群初出茅庐的年轻人表现出了“虎虎生气”。

五六十年代在20世纪中国画发展历程上是一个非常重要的时期。经过“五四”运动以来的讨论、辩论，大家取得共识，要在人物画科这一最薄弱的环节取得突破，为中国画的发展打开新局面。其时蒋兆和、李斛、刘凌沧等老一辈人物画家尚健在，都在进行新的开拓。而南北各地在人物画创作领域，披锐执锐，做出显著成绩的是石鲁、黄胄、杨之光、方增先、汤文选、刘文西等一批有生力量。他们之中多数人曾经受到美术院校正规的造型基础训练，又在深入时代社会生活中获得丰富积累，迅速进入创作旺盛期，他们的作品在全国产生深远影响。

东北地区有着独特的历史人文环境和地理环境，在抗日战争时期，东北人民遭受的苦难最深、时间最长；东北又是大工业、大农业的基地，有值得国人自豪的鞍钢、大庆油田、北大荒。东北画家明确地意识到自己特殊的历史使命，他们提出要啃硬骨头，要表现现代工业题材，现代农业题材，要表现抗日战争题材，由此而形成集团化的攻坚力量，在各个画种中都获得突破性的成果。

东北鲁艺是创作人材最集中的地方，成果也最显著。50年代，出现了王绪阳、贾庆余等人合作的《童工》、《我要读书》等中国画形式的连环画作品。50年代后期，在苏联举办的社会主义国家造型艺术展览会上，出现了王盛烈创作的著名国画《八女投江》；在为首都十大建筑组织的中国画创作中，又出现了鲁艺教师创作的《瓦岗军开仓放粮》、《黄巢起义军进长安》、《戚继光平倭图》等一批优秀的历史画题材作品；为国家农展馆门前创作的《人民公社万岁》大型雕塑在全国美术界引起强烈震动。鲁艺教师的创作实践深刻影响了学生们的艺术道路，这也正是《白手起家》、《电缆工人攻尖端》等作品产生的环境和土壤。从赵华胜后来的创作题材取向、画风、创作思想上都可以明显地感觉到东北地区和母校对他的深刻影响。鲁艺传统、社会时代生活的强烈感染及地域性乡土意识引导他坚定的走向现实主义创作道路。

赵华胜在鲁艺学习期间，中国画教授还有赵梦朱、季观之、郭西河、晏少翔、钟质夫等早年北京中国画学研究会、湖社，以及古物陈列所国画研究室的骨干成员。他们传统功力深厚，在学术观点上与王盛烈、孙恩同等留学东洋受过西画训练

的教授迥然不同,然而在教学上却因此而形成有利于学生全面发展的互补格局。传统派教师的山水、花鸟画专擅对人物画创作思路的扩展,绘画语言的丰富,有着很重要的、不可忽视的借鉴价值。使赵华胜这一代在诗、书、画、印等全面修养方面打下了坚实基础,成为他们创作实力的重要根基。

赵华胜特别记住了王盛烈的一句话:“笔墨是表现力,不是技法。”

二

经过“文革”的洗礼,赵华胜在“五七干校”锻炼之后,主动要求到重工业基地鞍钢。在群艺馆工作的7年中,曾去炼钢厂当过清渣工人至今在胳膊、手上依然留有被钢渣烫伤的疤痕。平时每年之中有半年功夫辅导工人搞美术创作,这使他走进产业工人的精神世界,以传统笔墨结合现实生活,创作出《夺钢前哨》、《登攀颂》等作品,更重要的是这一阶段的生活经历和创作上正反面经验的积累为他尔后的创作发展奠定了结实的基础。

70年代末,进入不惑之年的赵华胜回到沈阳在辽宁画院工作。此刻的他创作精力正旺,在80年代中画了不少风俗性题材作品的肖像画,而主要精力则是投入革命历史画创作。

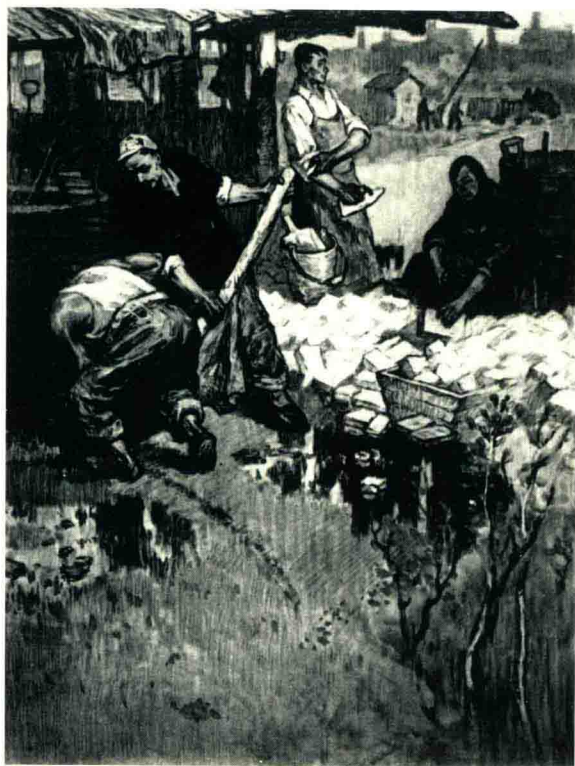
1979年,赵华胜针对当时社会上的不良风气画了一幅《为了出路》,内容是表现一个回乡女知青为了出路不得不走后门,而隔窗望去,有权势者家中正觥筹交错,她以全家积蓄买的寒伧礼品连门都送不进去,只得伤心流泪。这幅画从构思处理上偏于说明性,然而由于能触及现实生活中的肮脏东西,在社会上引起热烈反响。《辽宁日报》、《辽宁画报》刊发后,收到300多封读者来信,赞扬作者道出了人们心中的愤慨。1980年辽宁省美术作品展览,《为了出路》获得了一等奖。正值拨乱反正之时,他创作的《正气图》画包龙图故事,呼唤清官。印成单幅画发行量也很大。它不是历史画,而是京剧《秦香莲》概括了的舞台情节,由于和时代、和人们的心相沟通,它便在人们的生活中有了自己的位置和影响,更体现了作品的时代内涵价值。

赵华胜的风俗画作品饱含着浓郁的乡情,画的都是东北家乡的景物,如《北国山村》那温煦的雪中村落和酒幌小店;《瑞雪长白山》中驱犬驾鹿、满怀豪情的猎人们;《看戏》以人物的表情描写入胜;《早春》以细节的真实生动突出;《金婚之年》以情感表现动人。他多次画群牛,《黑土地》、《耕耘图》、《载月行》等也有着民俗的依据。老牛双角上都系着彩带,是认为牛辛勤一生,于人大有功,养到老死为止,不能宰杀。《载月行》中一老一少牧牛人走在牛群前面,习俗上养牛放牛的人不赶牛,夕阳西下,人在前边溜达,牛群跟在后边往回走,到了家,人进自己的屋,牛自己入圈。多么生动的一幅天人合一景象!

有些题材,他曾一画再画,如《东北娃》、《山娃》、《山村乐》,画中有他自己的童年。1996年为庆祝香港回归祖国,赵华胜将这两类题材综合为350×500(厘米)的巨幅《盛世》,以震天动地的民乐演奏盛况纪岁月之峥嵘。



赵梦朱教授指导创作中国画《电缆工人攻尖端》(1960)



组画《白手起家》之二《起家》(1958)

赵华胜的肖像画作品中有鞍钢青年炉长、女工程师、先进矿工、公社女社员；也有他自己的亲人和海内外朋友、素所尊敬的文艺界前辈。1985年画的赵梦朱教授《将美献给人间》作于老师逝世的第二年，人的动作、情态、手的动作都很传神，画出了老画家对艺术的勤奋与执着，不仅仅是肖似而已。90年代以后，赵华胜将肖像画创作集中到领袖形象题材。

三

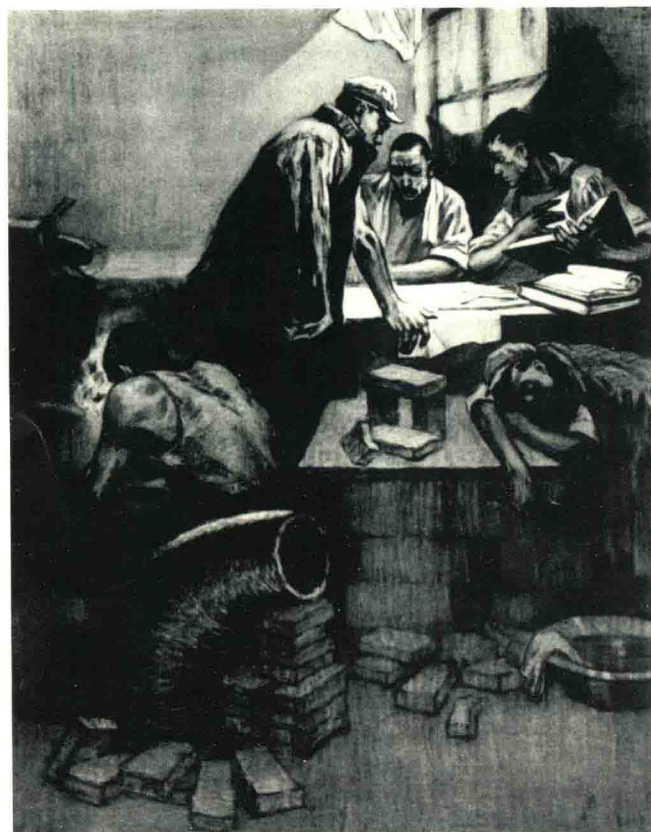
八九十年代，东北画家倾注极大的热情从事抗日战争题材的创作，不仅仅是为了完成一项政治任务，而是出自于强烈的使命感和创作冲动。这些作品中，交错着勿忘国耻和高扬爱国主义、英雄主义的主题。在80年代，赵华胜积10年心血创作了一套《中华儿女》组画，共15幅，皆是宏篇巨制，最大的画面达15平方米之巨。其中有些作品分别为中国美术馆、黑龙江省革命博物馆及国内各大博物馆等单位收藏，《国难——1931年至1945年的中国》三联画获《纪念“九·一八”事变60周年全国美术作品展》金牌奖。这些作品代表着赵华胜中国画创作一个新的高度。

从作品题材内容看，组画的构想是一个逐步发展、形成的过程。表现手法也不同，有的是三联画形式，有的采取纪念碑形式，有的抒情，有的采用象征手法，而都统一在“中华儿女”这一总的主题之中。通过具体的情节或概括、象征的表现，歌颂中华民族的刚毅、奋争、崇高、宽博，为了获得对题材内容的真切感受，作者三去长白山和大兴安岭，寻访抗日联军将士浴血战斗的遗踪。他也去过哈尔滨附近日本侵略军进行细菌战实验的“731”遗址，凭吊受难者英灵。组画中许多具体情节的描写，例如老乡舍生为抗联战士雪天送粮的《血路》，都有真实的史实依据。

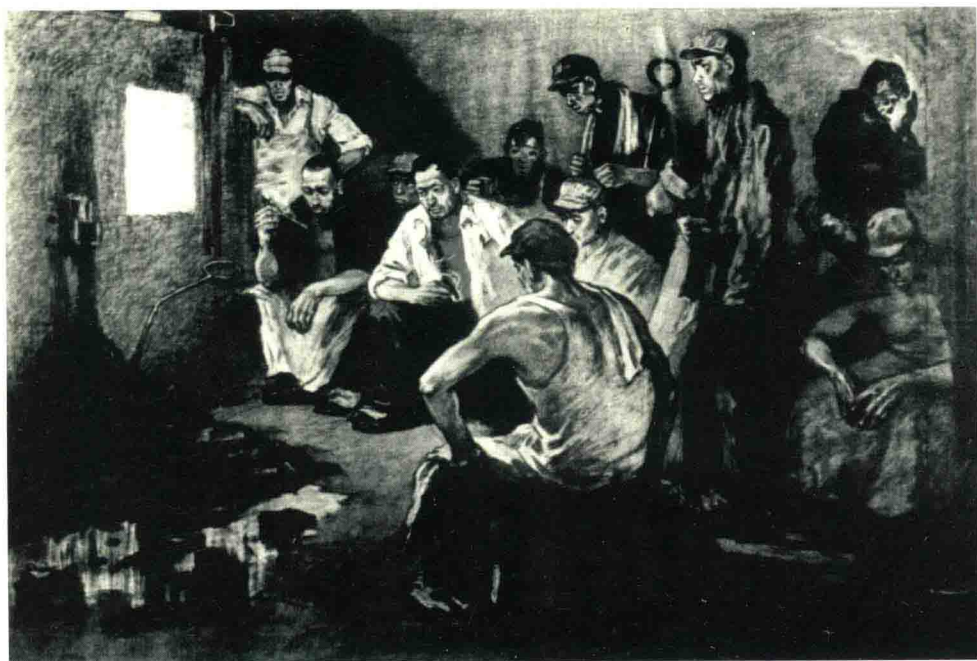
组画中给人们留下印象最深的是《杨靖宇将军和东北抗日联军将士》、《正气千秋——抗日民族英雄赵一曼》，杨靖宇、赵一曼形象也见于组画的其它作品中。例如《中国人》三联画中主体“示众者”即是赵一曼临终被日伪游街示众的形象，而题目“秋雨”又令人不禁想起临终赋“秋风秋雨愁煞人”的另一位伟大女性、女英雄秋瑾。《正气千秋》曾有过不同的构思，作品后来减弱了戏剧性情节表现，采用了相对静止的画面处理，加强了人物性格刻画，在敌人淫威与利诱面前的赵一曼，高贵庄严，凛然如一尊崔巍的雕像。为了深刻地把握历史事件的过程和人物形象，赵华胜同时创作了一套连环画《赵一曼》，这套作品在1986年全国第三届连环画评奖获二等奖。

1992年赵华胜在《对发展中国人物画的几点反思》（注1）一文中，总结创作《中华儿女》组画的经验，指出在创作大型、厚重、多层次、多人物的大场面、大题材时，一定要把握住画面的整体力度，而不能沉浸于笔墨情趣。他说“要表现东北地区的大工业、大农业、浑厚的黑土地以及人物的多层次、敦厚爽直的东北人物个性，就要强调笔墨的力度”。“为了强调阳刚之美和浑重的力度感，就要干，不要湿，要重拙，不要平滑，为了追求分量，要多次皴擦，必然与那种水份滋润的趣味相矛盾。在这种情况下，就要牺牲小趣味而要大趣味。……从秦汉的博大古朴拙厚风格与现代生活中觅取新的营养”。他提出“强造型”的观念：“我们决不能满足现有的造型水平，回避强造型，甚至有意识地用笔墨意境观念来否定强造型观念的

组画《白手起家》之八《研究》（1958）



组画《白手起家》之五《挫折》（1958）



重要性(包括人物造型结构和整体画面的总体造型结构)。”基于他以直接作画经验总结出的创作理论是很宝贵的,对于创作大型人物画作品具有普遍意义。《中华儿女》组画按其表现形式、规模、绘画语言特色,接近于壁画和雕塑中的纪念碑形式。古代壁画表现手法很丰富,当代壁画比较偏重于装饰性,而不太采用叙事性表现,使壁画的思想容量和艺术表现力都受到局限,未来发展的契机或许正在不同画种的接合部。

四

作为《中华儿女》即抗日组画之终篇的是两幅巨大的人物群像,画成于1995年,以纪念世界反法西斯战争和中国人民抗日战争胜利50周年。

一幅是《肝胆相照——周恩来、宋庆龄和各民主党派领导人在一起》,画了二十多位在抗日民族统一战线和建立新中国的斗争中立下历史功勋的民主人士。作品在《纪念抗日战争胜利50周年全国美术大展》获金牌奖。

一幅是与郑新雨合作的《正义的胜利——纪念世界反法西斯战争胜利50周年》,画了在第二次世界大战中同盟国方面在反法西斯战争中起过重要作用的44位政治领袖、军事将帅。作品的第一稿已为美国纽约艺术博物馆收藏。

仅从作品涵盖面之众和篇幅之巨,可以想见作者在资料的准备和画面经营、形象塑造上曾经付出何等艰巨劳动!

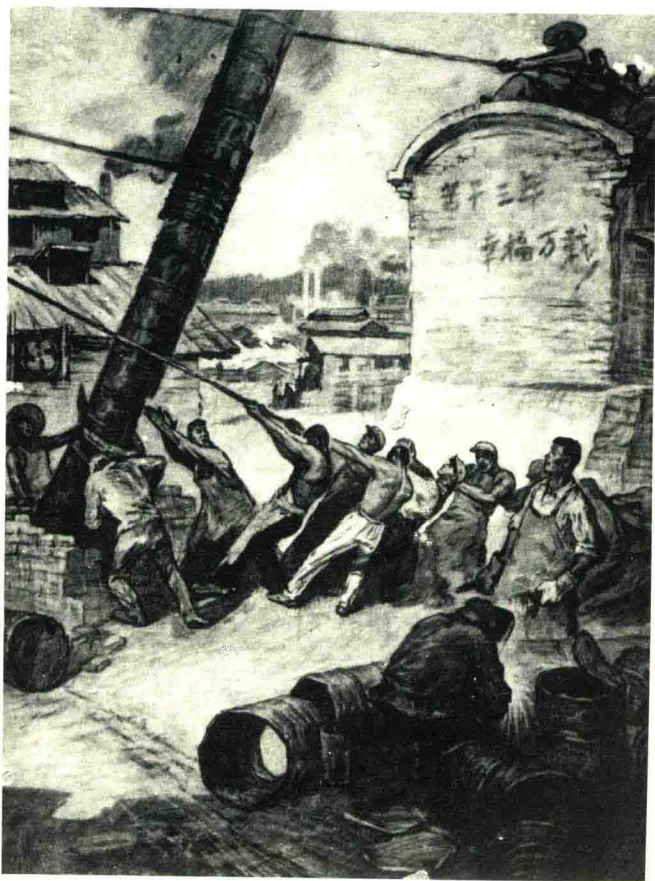
从80年代后期,赵华胜逐渐将创作精力转向一个更艰难的课题,创作了领袖形象系列组画,内容包括革命先驱孙中山、宋庆龄和毛泽东、朱德、周恩来、刘少奇、邓小平、江泽民等几代党和国家领导人。有些作品曾反复构图,创作了几种变体画,以求更准确的认识和把握表现对象的精神气质。例如表现周恩来总理的《霜重色愈浓》,他在1989年、1992年、1997年曾反复画过这一题材。早先他也曾多次画过总理中年时代的形象。三幅《霜重色愈浓》构图、人物动态相近,而人物精神状态不同,着重表现“色愈浓”比说明“霜重”更符合于广大观者的欣赏愿望。

表现领袖题材是肖像画创作的攻坚课题。作品所表现的虽然只能是生活中的一个瞬间,然而却又是一个历史的瞬间。表现什么,如何表现,都反映着作者对于表现对象的认识与评价。作品所能达到的思想高度取决于作者认识的深度,而这种认识又必须是艺术的把握与再现。

领袖人物以自己的革命实践直接影响着特定时期国家、民族的兴衰成败,也以此谱写着自已的历史。他们的形象深为群众所熟悉,广大群众对领袖人物的业绩、言行,是非功过心中有一杆秤,并由此形成对人物形象的综合、立体的印象,即口碑、形碑和心碑。如何能够使得笔下的人物形象获得广大群众的认同,又经得起历史的严苛检验,是画家必须面对的难题和经受的严格考验。

再者,摄影、摄像等现代表现手段提供的形象之真实性与丰富性是无可比拟的,绘画形象如何能够立得住,并产生强

组画《白手起家》之十一《平凡的创举》(1958)



组画《白手起家》之九《成功了》(1958)





中共中央政治局委员、中央军委副主席迟浩田上将在北京人民大会堂向赵华胜颁发“祖国万岁，95 华人书画大赛大展”大奖(1995)

烈的艺术感染力,就必须最充分地发挥绘画造型语言的长处,这也就对画家的艺术功底、表现技巧提出了很高的要求。

早在 70 年代末,赵华胜接受创作《伟大历程》(原名《毛主席周总理在长征路上》)连环画创作任务,赴长征路写生 3 个月,历经 11 个省,与王启禄用了三个多月功夫,合作完成了大型连环画作品 140 幅,画中涉及重要历史人物 38 位,这一段创作经历对于赵华胜后来从事革命历史画和领袖形象系列的创作有举足轻重的意义。而每一个新的创作课题,又都需要涉猎大量的文献材料和形象资料,做很多采访调查,逐步理清创作思路,并对画面的构成和艺术语言表达方式进行刻苦的推敲。

赵华胜在领袖形象系列组画中运用了象征、寓意的手法烘托不同人物的时代环境,深化作品主题,除《创业年代——刘少奇与鞍钢工人在一起》之外,都是以祖国山河大地为背景,表现世纪风云变幻。他以风雨如晦的环境,矗立起革命先行者孙中山与宋庆龄的伟岸形象,以“须晴日,看红装素裹,分外妖娆”的《沁园春》诗意,用大地复苏景象衬托毛泽东的诗人情怀。

《世纪大潮》是赵华胜领袖形象系列作品中的代表作,他想表现改革开放的世纪大潮,八易其稿,没有找到打开创作思路的钥匙。邓小平南巡讲话在海内外引起的巨大反响,使赵华胜的创作思路豁然洞开,他把历史大潮与领袖形象联系起来,画面上风狂浪激互相倾斜的构图运动线形成的强烈动势,与信步而来,神态刚毅、自信、乐观、无畏的邓小平成为鲜明的动与静、稳与险的对比与统一。作品既是对改革开放新时期的形象概括,也是对邓小平极不平凡的革命经历与性格的象征性表现,这件作品曾产生广泛的社会影响,并获得“《祖国万岁》95 华人书画艺术大展”的唯一大奖。

赵华胜的近作《走向新世纪》与《世纪大潮》相衔接,而意境不同。作者在构思之初,总摆脱不开具体情节和事件的局限,后来在朋友启发下,改以祖国立体版图为背景,境界顿然开阔恢宏。在 2:1 的横长画面上,以青绿为主调的山河大地,一派祥和、清新景象。横贯画面,一群白鹤自西向东展翼翔去,背景很好地衬托了江泽民同志作为第三代党和国家领导人核心代表的形象,画面意境也由此延伸成为对意气风发的中华儿女和伟大祖国的礼赞。

赵华胜清醒地意识到当代中国人物画尚未达到现实主义的高峰,在上引的同一篇文章中他讲过:新的技法要在原有传统精华中吸取,更主要的是从生活中来,生、粗、脏、硬等不足会自然存在,但只要经过一段时间的艺术实践,融合得好,定会达到以新的技法表现现实生活的高水平和更加成熟化(注 2)。这需要几代人的艰苦努力,赵华胜为此已付出了 40 年的心血,也已在国内外画坛取得令人注目和认可的卓越成就。我希望这位实力派画家能够攀登上这个高峰,这是历史和人民对画家的企盼。

他说自己就是个“攻坚”的材料。

1998 年 3 月于北京安外

注 1: 见《论东北中国画》上编(辽宁美术出版社,1995 年 9 月第 1 版)

注 2: 同上

李 松 中国美术家协会理事、艺术理论委员会委员。李可染艺术基金会艺术委员会主任委员、炎黄艺术馆副馆长。曾任《中国美术》、《美术》主编。