

周七藏区人物油画集

若尔盖·若尔盖

RUOERGAI · RUOERGAI □ 周七 绘
ZHOUQI ZANGQU RENWU YOUHUA JI

四川出版集团

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作者简介

周琦，四川人，1993年毕业于四川美术学院，现为四川美术家协会创作办公室副主任、中国美术家协会会员，四川美术家协会理事。

重要参展及获奖情况：

1987年版画《烽火年月》入选“建军60周年全国美术作品展”，获当年四川省优秀作品奖。

1999年油画《布谷》入选“第九届全国美术作品展”，获当年四川省美术作品展铜奖。

2001年油画《山居笔记》入选“当代艺术家精品展”。

2001年油画《粉蝶》参加“韩国·中国成都展”。

2002年油画《寂静的山丘》入选“纪念延安文艺座谈会上讲话发表60周年全国美术作品展”，获优秀作品奖。

2003年油画《惊蛰》入选“第三届中国油画展”。

2004年油画《苍穹》获四川省2004年优秀美术作品奖。

2006年系列油画作品赴日本山梨县参加“四川风情——中国油画名家四人展”。

2007年油画《夏至》入选“中国第三届人物肖像展”。

2007年油画《出牧图》获“四川省美术作品展”一等奖，同年获全国第十四届群星奖优秀作品奖。

2008年油画《曹月娇》入选“中国油画写生作品汇展”。

2008年参加“四川本土中青年人物油画家学术交流提名展”。

2009年油画《北川人至贵》获“纪念5·12汶川大地震一周年全国美术作品展”优秀作品奖。

2009年“周琦·廖新松当代油画二人展”。

2010年油画《老者》入选“研究与超越——第二届中国小幅油画展”。

About the author

Zhou Qi, a native of Sichuan, graduated from Sichuan Fine Arts Institute in 1993, and is currently the Deputy Director of Creation Studio of Sichuan Artists Association, member of China Artists Association, and council member of Sichuan Artists Association.

Major painting exhibitions and awards:

War Years (print) was selected for "National Artworks Exhibition for PLA's 60th Anniversary" in 1987, winning a provincial-level prize of "Good Works" for that year.

Cuckoo (oil painting) was selected for "the 9th National Artworks Exhibition" in 1999, winning a bronze in Sichuan Provincial Artworks Exhibition for that year.

Life in the Mountain (oil painting) was selected for "Art Exhibition of Select Works of Contemporary Artists" in 2001.

Pieridae (oil painting) was selected for "Korea · China (Chengdu) Exhibition" in 2001.

Silent Hill (oil painting) was selected for "National Artworks Exhibition for the 60th Anniversary of Mao Zedong's Speech at Yan'an Forum on Literature and Art" in 2002, winning the prize for good works.

The Waking of Insects (oil painting) was selected for "The 3rd China Oil Painting Exhibition" in 2003.

Skyland (oil painting) won the prize for Excellent Artistic Works of Sichuan Province in 2004.

A series of oil paintings were shown at "Sichuan Features — Exhibition of Four Famous Chinese Painters", which was held in Yamanashi Prefecture of Japan in 2006.

Summer Solstice (oil painting) was selected for "the 3rd China Portrait Exhibition" in 2007.

Go Herding (oil painting) won the first place in "Sichuan Provincial Artworks Exhibition" and the prize for good works in the 14th National Galaxy Award in 2007.

Cao Yuejiao (oil painting) was selected for "China Exhibition of Oil Painting Sketches" in 2008.

Participation in "Nomination Exhibition of Young and Middle-aged Portrait Oil Painters of Sichuan for Academic Exchange" in 2008.

Wang Gui — Beichuanese (oil painting) won the award for good works in "National Artworks Exhibition for the 1st Anniversary of 2008 Wenchuan Earthquake" in 2009.

"Contemporary Oil Painting Exhibition of Zhou Qi & Liao Xinsong" in 2009.

Old Man (oil painting) was selected for "Research and Transcendence — the 2nd China Mini- Oil Painting Exhibition" in 2010.



一方水土一方人——谈周七油画/欣托居

周七是越画越神气了。十年前，他以点彩为主，而现在，画面上的点彩都流动起来融成了块面，单纯而丰富、大方而充实、精细而浑成，像秋日荷塘呈现的情景，又像国画的写意与泼彩，挥洒自如。过去他画点彩，一幅风景画要磨蹭两三个月，而现在，一两天足矣。然而，没有当初那样的磨蹭，就不可能有今天这样的潇洒。唐玄宗说：“李思训数月之功，吴道子一日之迹，皆极其妙也！”

油画是色彩造型艺术。有人说，这幅画画得不错，就是色彩差一点，在汪曾祺看来，这种话是不能成立的，就好像说一篇小说写得不错就是语言差一点而不能成立一样。反之，如果色彩造型好，你就很难说这张画不好。周七在少年时代饱览了俄罗斯油画的印刷品，他说，今天回头再看列宾、列维坦，就觉得他们画得太老实了，绘画语言不新鲜了——当代摄影艺术捕捉自然超过了人之手眼，这件事深刻地改变了油画的创作。

在周七的画室里，有几幅风景画是表现冰雪的。周七指着它们说，按照以往的清规戒律，纯白是不能用的，原色也是不能用的。然而，我就用了，感觉还特别好。他指着一张肖像脸上的绿色说，人脸上有这样的颜色吗？没有，从来没有，但是我有这个感觉。画画，就是要画出心中的感觉。

周七醉心于若尔盖。自从第一次去若尔盖，他就迷上了那里，迷上了那一方水土那一方人。他一次又一次去当地采风，从来没有厌倦过，他的脑子里储满若尔盖印象——草原风光、康巴汉子和妇人。要不是临时有一件事扯住了他的后腿，5·12那天他就会在若尔盖与大地震相遇。神秘的九寨沟近在咫尺，周七却没有去过——他不肯去那里。有人劝他去看一看那里的树林那里的水，并预言说，也许他看了就会一头栽进去。别人越是这样说，他就越是觉得不能去。他坚信九寨沟的色彩入画易落艳俗，不如留给镜头去表现。何况他已深深地爱上了若尔盖，对他来说，任何的移情别恋都是不可忍受的。

周七是个天性快乐而随和的人，有时候，又是个执拗的人。在他的画室里有一巨幅的人体，一位面带倦容的母亲抱着熟睡的

婴儿蹲在前景中，大面积的胴体与青灰色背景构成的旋律撼人心弦，一只怀孕的狗在背后偷窥，使得这幅画具有一点神秘的寓意。别人问他，可不可以像陈逸飞那样，把女人画得更乖一点、优雅而入俗一点，适合挂在每一处客厅。周七笑而不答。事实上，凡是生动的姿态与面孔都能使他着迷——不管是粗犷的男子、硕壮的妇人、神气活现的僧侣、患青光眼的老者，还是脏小孩，对他来说，一张从茫茫人海中偶尔捕捉到的脸，比起标准的美人面孔，画起来更加过瘾。因此，周七笔下的人物总是生气四射、充满野趣。

最近，他的一幅题为《老者》的作品，从“研究与超越——第二届中国小幅油画展”之六千应征作品中脱颖而出，绝非侥幸。

众所周知，当代绘画跟风、同质化的倾向相当严重，成千的人攒在一个地方画同类的画，这种现象并不少见。周七对此敬而远之，他喜欢一个人躲起来画自己的画，独自享受创作的过程。一批作品出来，第一观众是他自个儿——当他把画摆满整个屋顶花园，孤芳自赏时，那种兴奋和愉悦是难以言表的。这种兴奋和愉悦又会转化为创造性情绪，催促着下一幅作品的诞生。周七说，一幅画好与不好，衡量的标准其实很简单，就看它留不留得住人，就看你有没有回头再看一眼的欲望。

周七对自己的作品有很强的占有欲，也许是衣食无忧的缘故，使他成了一位舍不得卖画的画家，他的这点“怪吝”在圈内圈外是小有名气的。恰如一位策展人形容的那样——周七把作品当做孩子，恨不得全都搂在自己怀里；明明知道孩子终将四海为家，却痴心不改，希望搂的时间长一点、再长一点。周七说，当买家从我这里拿走一幅画时，我总是依依不舍，不免失落，甚至有那么一点点沮丧——这件事真是不可思议。

然而，那位策展人接着说：“周七手里持有那么多的好画，看了确实让人惊艳。”

2010年5月2日

Residents in Each Area Have Their Own Features — on Zhou Qi's Oil Paintings by Xin Tuo Ju

Zhou Qi is doing better and better in painting, drawing freely as he wishes. However, success never comes easy. He painted mainly by stippling 10 years ago. Now, the colors stippled on his paintings are integrated into blocks, making the paintings pure and splendid, refined and harmonized, with liberal and grand appearances, like that of a lotus pond in Autumn, or that displayed through freehand and splash of colors in a traditional Chinese painting. He used to spend 2 to 3 months drawing one landscape picture by stippling. Now it only takes him 1 or 2 days. Without the laborious efforts at the earlier stage, he can not succeed so easily. Emperor Xuanzong of Tang Dynasty once said, "The painting of Jialing River drawn by Li Sixun in several months and that of the same river by Wu Daozi in one day are of completely different styles, but both embody the soul of the river!"

Oil painting is a plastic art of colors. Someone may think that a painting is good except with bad colors. According to Wang Zengqi, this opinion does not stand, since good paintings depend on good mastery of colors. It is the same case with writing as good wording makes good novels. At a young age, Zhou Qi feasted his eyes on many printed copies of Russian oil paintings. He once commented: "When I see the paintings by Ilya Yafimovich Repin and Isaac Ilyich Levitan again now, I think the works are too plain, and their language of drawing is not fresh any longer. What can be captured by modern photography is inevitably beyond the power of mankind. It is for this reason that the approaches to creating oil paintings have changed significantly."

In Zhou's studio, several landscape drawings depict ice and snow. Talking about these paintings, Zhou said, "pure white and primitive colors shall never be used according to conventional practice and rules. However, I used them and felt even wonderful." Pointing at the green on the face of a portrait, he said, "such color is never seen on a natural face, but I just had this feeling then. And painting is just to show what one feels inside exactly."

Ruo'ergai fascinates Zhou Qi. The first time he went there, he was immediately captivated by the scenery and the people at the grassland. So he visited it again and again with the same passion to know and understand everything there. The grassland and Kangba men and women impressed him deeply. He would have been in Ruo'ergai when Wenchuan Earthquake occurred on May 12, 2008, if he had not been delayed for something else by accident. Someone once suggested to him that he should pay a visit to Jiuzhaigou Valley, which would be an undoubted charm to him. Despite the short distance to the valley and people's similar recommendations later, Zhou never pays a single visit to the valley, because he believes firmly that for such a gorgeous landscape in the valley, camera works better than hand drawing. Actually, there is another reason: he can not love other places as enthusiastically as he loves Ruo'ergai.

Zhou is optimistic and easy-going by nature, but stubborn sometimes. There is a giant body painting in his studio. In the painting, a mother with fatigued face holds a sleeping baby and squats in the foreground; and a pregnant dog watches from behind, making the painting kind of mysterious. The giant coverage of nude in the painting and the steel grey background form a heart-shaking rhythm. When people asked Zhou if he could paint women as graceful and beautiful as Chen Yifei did so that the paintings could fit any living room, he smiled and remained silent. The truth is that, every vivid gesture or face charms him, no matter it is of a robust man, a sturdy woman, a confident monk, an old man suffering glaucoma or a dirty child. For Zhou, a face captured occasionally is a more exciting painting subject than the face of a proven beauty. That is why every portrait by Zhou is full of vigor and natural beauty.

His painting titled "Old Man" was selected into 6,000 candidate works for "Research and Transcendence — the 2nd China Mini-Oil Painting Exhibition" recently. This is not just by luck at all.

As we all know, imitation and assimilation are common problems in contemporary painting. It is not uncommon that thousands of people gather in one same place and draw same kind of pictures. This is never Zhou's style. He likes to be alone, drawing as he wishes and enjoying the process of creation. He is often the first reader of his completed paintings. Placing his paintings all over his roof garden and enjoying them by himself, he felt unspeakable excitement and pleasure which will turn into the passion for creating more works. According to Zhou, the criterion for judging whether a painting is good or bad is quite simple: if people would like to turn their heads around to look at a painting again as they pass by, then it is a good one; otherwise, it is poor.

With good living conditions, Zhou cherishes his paintings so much that he is reluctant to sell any of them. He is kind of well-known for being so "unwilling to sell". Some curator joked, "Every painting by Zhou Qi is a child of him. He wishes he can keep them longer and longer, even though he knows they will leave finally." Zhou said, "Every time when someone buys a painting from me, I would feel so disinclined and lost, and even kind of depressed — it's so unbelievable."

The curator added, "It's really amazing to see so many good works still kept by Zhou."

May 2, 2010

一个段落的开始/余庆

有风格的作品更常见的称呼是品位。品位决定背景，背景产生差异，因此品位就成了主流的一种元素。

周七的作品几年前笔者曾作过简评。前日，我听到一个说法：出了一幅很新的作品，需要权威吗？新的绘画语言如同一场新的文化运动，批评家在哪里？这观点很新，很有力，看看作品放在一边——它是吗？（《画苑2004》）不久前，周七相邀笔者去了趟他的画室。到那一看，乖乖！十几平方米的画室摆满了数十幅完成或未完成的油画，好半天才缓过劲来。细细品读，从构图、润色、基调，无不显露出他的卓然见识和非同凡响的才情。

2006年以来，画家四次以昂扬精神涉足阿坝草原，与野草、浪蝶相拥，将这些经历用“主观摄影”的形式摄取对象；将这种“镜像图像”作为绘画艺术的媒介语言，强调其成为个性表现和风格多样性，并挑战传统视觉惯性。周七绘画艺术的基本内涵是关注人的精神困境表现出来的生存价值、信仰价值，焦点却在人的精神家园中搜索“根”的代码，一个寻根符号。

作品《出牧图》、《牧归图》、《若尔盖人物系列》，人物造型仿佛看到混合阳光、香霭与宗教的气息。割完青稞的姑娘、夕阳西下的赶羊人、拜祭的僧侣，他们生活极为规矩，日出而作，日落而息，并不停地感谢他们的神。西部藏民的那种胜天与顺天、生命与上苍的生存模式，折射出某种形而上的意味。尘缘、梦意、自然，从原始中看到现代的精神需求。画家并没有过于追求细腻的如同照片式的绘画，而是更多强调和突出绘画性的表达，淋漓尽致的反映。浓郁的藏区生活又被提升为一种充满诗情画意的生活理想和审美，吸收了印象派的绘画色彩因素并恰当地将绘画技艺体现在形色笔墨中的博大精神。气场震慑人心、

闪烁光芒，简练的构图、厚重的色彩、顺畅而有力的笔触，使作品渗透出一股神秘而古朴的情致。

在笔者印象中，周七的作品所传递出的油画品性与趣味，都能在其作品中找到我们所需要的。作品表现日常生活中人们道德与伦理、抗衡与超脱，那种特有高原质地、现实主义的效应，都能为他的绘画语汇提供一个更加饱满的语境，干净整洁的画面、简单精确的手法、与众不同的艺术风格，向人们展示了其出色的驾驭和控制能力。他的画不能简单地称之为所谓的“当代艺术”，没有颠覆性的变化与茫然，而是延续了上世纪艺术运动的惯性，又完全区别了一般大众对绘画的要求，保持了静态的“关注状态”。对周七而言，和许多画家一样，尴尬将他血液终结，这批佳作将顺应社会，走向市场。这意味着他的艺术生涯新的开始，在当代艺术的话语权中喧嚣有他的一席之地。

风格的讲述局限于对物质革新和绘画作品中事物的描写。欣赏周七这样的艺术家，他们推崇写实能力，而不是个人风格的表达。一个段落的开始意味着“一个新的思想从这里开始”，除了表达与反馈的循环以外，由于不同的口味能够帮助创意的形成，如果注重基本的要素：意图、背景、引发的情感等等，那么自身的风格就会发挥到极致。

周七通过人物表达他的理念和梦想，以此观照世界、观照自己和周围的人，以有形阐释无形，阐释形而抽象的思想，即便是人物的喜、怒、哀、乐的交融，感悟生命的直觉与形而上的理性精神画面交融相照。作品中的人物毫不矫饰与做作，如同周七的秉性，率直且理性。

2010年5月13日于大宅门紫云园

Start of a Paragraph by Yu Qing

A common word used to praise a featured painting is "taste". Taste determines background and background leads to difference. So taste becomes one of the elements for being the mainstream.

The author once made a brief comment on Zhou Qi's paintings: A view came to my ears recently: is authority necessary when a brand-new painting is created? New language of drawing comes like a new cultural campaign. Where are the critics? This view is quite new and strong, and the drawing is placed beside - is this true? (Painting Center, 2004)

The author was invited by Zhou to his studio recently. It took the writer a good while to bring himself back from the shock, which was caused by the scene that dozens of completed or uncompleted oil paintings fill a room with a size between 10m² and 20m². Appreciating the paintings carefully, the author saw a man with sagacity and extraordinary talents from the composition, touchup and motif of the paintings. Zhou traveled to grassland in Aba Prefecture to embrace the nature for four times starting from 2006. The experience was recorded by means of subjective photography. With this kind of "mirror images" taken as the media language of painting, individuality and diverse styles of the painter are emphasized, and traditional visual habits are challenged. Basic connotation of Zhou's paintings is to pay attention to the value of life and belief shown in spiritual dilemma, yet with the focus on the search for a symbol of "root" in mankind's spiritual home.

In the paintings titled "Go Herding", "Returning after Herding" and "Ruo'ergai Portrait Series", the figures seem as if integrated with sunshine, brume and religion. The girls after harvesting highland barley, the shepherds returning home in the setting sun and the worshipping monk, they all live an extremely regular life, go work when sun rises and rest when sun sets, and feel grateful to their gods all the time. The Tibetans' living mode of respecting and conquering nature reflects some kind of relations between mankind and nature and the meaning of life. Modern spiritual needs can be identified from the primitive state. What the painter wants most is not delicate or photographic-wise description, but the most incisive reflection through emphases on pictorial expression. The life with strong ethnic features in Tibetan areas is glorified to be ideal and aesthetic, full of poetics and emotions. The paintings adopt colors and elements similar to those applied by impressionists, and depict a great spirit through proper drawing skills. With

the astonishing vigor, succinct composition, strong colors, and smooth and firm strokes, the paintings speak in a primitive and mysterious tone.

In the author's impression, the quality and taste that people are looking for in oil paintings can be found in Zhou's. His paintings tell stories of morality, ethic, struggling and nirvana in daily life. The unique nature of highland, in combination with realistic effects, creates a more abundant context for Zhou's paintings. From the clean pictures, concise yet precise techniques and unique artistic styles, people see his excellent mastery of and control over his themes. Zhou's paintings can not be simply interpreted as so-called "contemporary art". They have no subversive changes or vacuity, but inherit the force of the Art Movement in the last century. They are distinct from general requirements for paintings, and keep a static state of "concerns". Like many painters, Zhou is faced with artistic embarrassment. His paintings will be adapted to the public and launched in the market. This marks a new beginning of his art career — He has his voice in contemporary art.

The style of a painter is limited by his description with material innovation and expression of matters in paintings. Painters like Zhou Qi favor realistic painting instead of expression of individual style. To start a new paragraph means "to start a new idea". Since different styles result in different original ideas, by paying attention to basic elements like intention, background and emotions to be unleashed, in addition to the cycle of expression and feedback, individual style can be expressed fully.

Zhou Qi expresses his ideas and dreams with portraits as his observation of the world, himself and people around him. By interpretation of invisible ideas through visible works, he elaborates on abstract thinking. Even if blending happiness, anger, sorrow and pleasure together, he senses the instinct for understanding life and incorporates such instinct into metaphysical and rational spirit manifested in the pictures. Figures in Zhou's paintings are genuine and unpretending, with personalities as straightforward and rational as he is.

Ziyun Garden, Dazhaimen
May 13, 2010



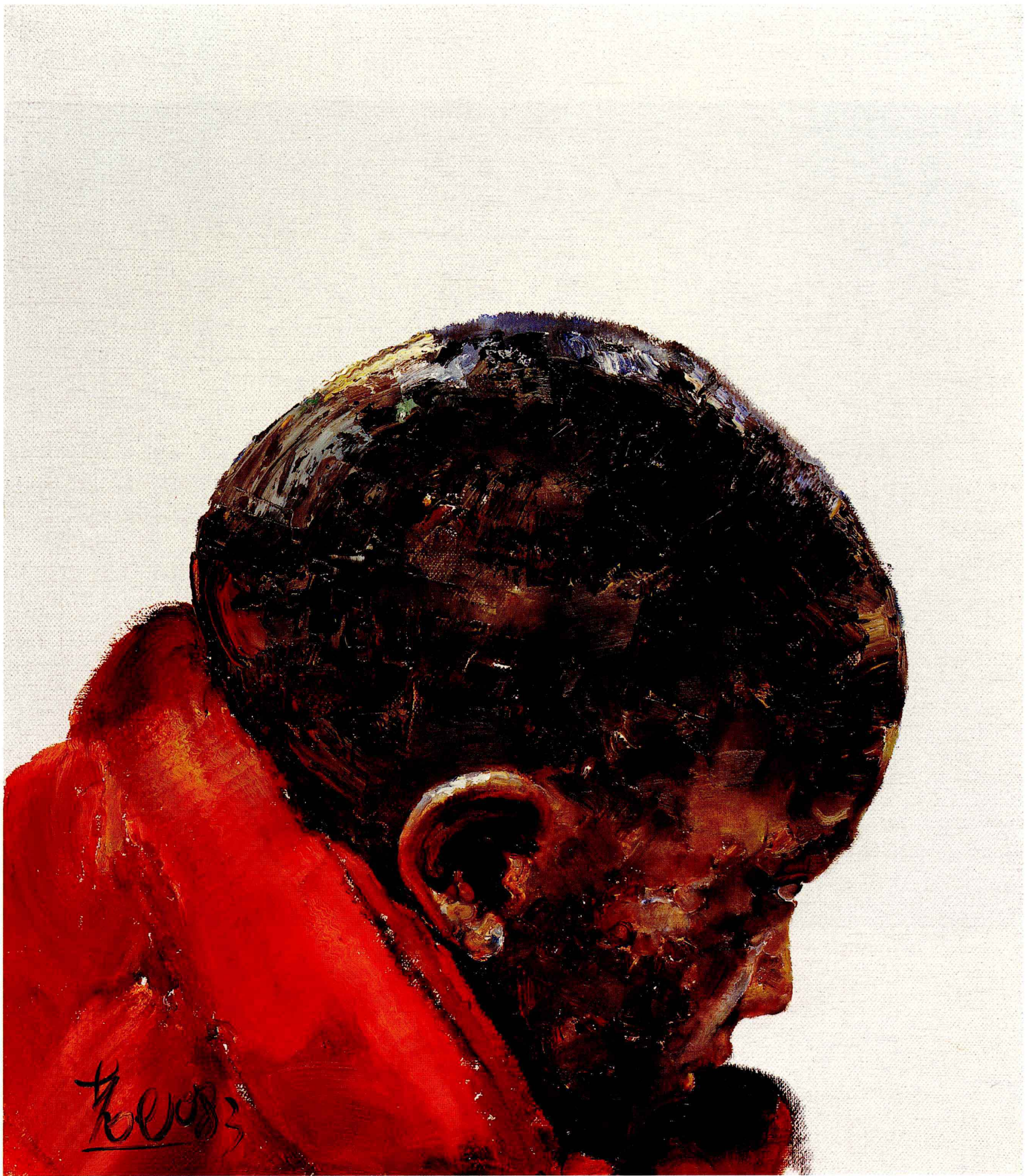


出牧图(局部) 2007年 180cm × 230cm 布面油画
Go Herding (partial) 2007 Oil on Canvas





牧归图 2007年 180cm×230cm 布面油画
Returning after Herding 2007 Oil on Canvas





若尔盖人物系列 NO.2 2008年 80cm × 60cm 布面油画
No.2 of Ruo'ergai Portrait Series 2008 Oil on Canvas

