



# 计政

## 风景油画作品集

The Collection of Ji Zheng's Scenery Oil Paintings

辽宁美术出版社  
LIAONING FINE ART PRESS

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### 图书在版编目(CIP)数据

计政风景油画作品集/计政著. —沈阳: 辽宁美术出版社, 2008.6

ISBN 978-7-5314-4132-8

I. 计… II. 计… III. 油画: 风景画—作品集—中国—现代 IV. J223

中国版本图书馆CIP数据核字(2008)第090580号

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出版者: 辽宁美术出版社

地址: 沈阳市和平区民族北街29号 邮编: 110001

发行者: 辽宁美术出版社

印刷者: 沈阳市佳麟彩印厂

开本: 889mm × 1194mm 1/16

印张: 5

出版时间: 2008年7月第1版

印刷时间: 2008年7月第1次印刷

责任编辑: 崔巍 申虹霓

封面设计: 申虹霓

版式设计: 申虹霓

技术编辑: 鲁浪 徐杰 霍磊

责任校对: 张亚迪

ISBN 978-7-5314-4132-8

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定价: 46.00元

邮购部电话: 024-23414948

E-mail: lnmscbs@163.com

http://www.lnpgc.com.cn

## 绘画感悟

在经过多年较为正规的传统技法训练以及对古典绘画、印象派等大师们的作品分析与研究之后，我最关心的恐怕就是色彩的表现力。无论是不同的色相，还是相同色相的不同明度、纯度的变化，均给我带来诸多刺激。当下，现代油画形式与技巧的多样化呈现，又不断冲击着我那业以建构的表现手法。

其实，在回味自己的创作时，手法常因所表现的对象而生，也为表达内心情感需要而变。但就作品总体的取材范围和审美追求来看，仍然存有内在的一致性。因而，我总是试图选择那些自以为更合适的表达方式来处理作品的风格及其艺术语言。在绘画的形式语言方面，我的注意力似乎更偏向于色彩。我认为改变色彩能够使画面的视觉图式活跃起来，并且形成巨大的情感反应。而在这种改变中，受主观驱使，作品会逐步形成较为鲜明的个性和风格。克莱夫·贝尔说：“艺术是有意味的形式。”但形式中的那些“意味”又怎能离开艺术家的主观创造呢？

因此，无论是写实油画，还是意象油画，只有在挣脱再现自然形态的束缚之后，才能更大自由地表达自己的真实感悟。

计政

## Painting Reflection

After several years of regular training of the traditional techniques and the analysing and studying on the works of the classicist and impressionist school, I concern more with the expression of colour. Not only the colour of the spectrum, but also the varied clearness and the purity of the colour brings me much stimulus. At present, modern painting presents various style and techniques, which affect my expression methods greatly.

Actually, when recalling my creation career, I found that methods come into being for the sake of object that the theme presents and change with the inner feeling needs. However, these methods are in accordance with a certain order. So, I always try to choose the more suitable way to express and deal with the style and artistic language. On the aspect of the style language of painting, I am in favour of colour. I assume it can enliven the visual effect of the painting by changing the colour, whereupon, it can bring us enormous feeling reaction. And in the process of changing, the works gradually form distinct and individual style. K. Bell once said, "Art is a meaningful form." However, can the "meaning" in the form exist without the artistic subjective creation?

So, whether it is real painting or imagine painting, only do we break away the bound of natural form can we find out true and free expression.

Ji Zheng

## 探索之路

计政在安徽师范大学美术学院学习时已是马鞍山市有一定影响的画家。他给我的印象是有着较为扎实的绘画基础，兴趣广泛，做事认真，并且有着一颗献身艺术的赤子之心。那几年，他利用一切机会勤奋学习，无论在艺术思想上、对油画语言的认识和掌握上都有很大的提升。后来，我也经常在一些美术展览和专业期刊上看到他的新作，为他的努力和进步感到高兴。

最近，我看到了他新创作的一批作品。这些作品质朴清新，充满生命活力，没有矫揉造作之态，在轻松自然的心态下表达出对艺术的真实感受，这是非常可贵、难得的。从这一点看，他已进入绘画艺术创作的堂奥。

计政近期的创作在选材上都是他身边平凡的景物，选择这些司空见惯的寻常之物作为表现对象，从常见的事物中发现美之所在，正是他世界观、艺术观走向成熟的一种体现。他对生活充满热爱，热爱生活其实就是热爱生命。在强调多元并存、个性化发展的当代绘画领域，呼唤真诚，呼唤“精神家园”已成为共识，继而成为时尚。作品《山地》、《远处的农舍》、《坡上人家》、《采石场》等具有很好的表现性，色调沉着、厚实，用笔、用刀极为自由流畅，画面构成疏密有序。这些作品有意打破客观物象外轮廓的清晰度，有意避开纯粹的自然光影，力求表现出事物的本质。可以看出，他在观察对象时不是用猎奇的眼光，不昧于生活的表象，不为面前的物象景色所束缚，而是以色彩、笔触赋予这些物象景色一种特殊情感，通过真诚的流露与表达，进入更加本质的内在世界。这些作品乍一看没有什么明确主题，但有生活情趣，有生活气息，它们的“平淡”使人感到亲切。

《古驿道》、《青石路》、《老屋》等作品表现的是他喜欢的皖南古民居题材。这个系列作品构图简洁、洗练，色彩凝重、质朴，画面强调大的构成与色块对比，以灰色调子为主，笔触平实生动，将明暗、体积、空间安排得有条不紊，画面具有极高的秩序感与稳定性，画出了历史和现实交错给人的特殊感受，营造了民族感和地域感都十分浓厚的乡土氛围。

计政的这批作品中有些是直接写生的，如《乡间公路》、《山路之春》等。这些作品充满张力与激情，没有半点含混与模糊，在注重画面技术语言的同时，突出自然随意的观察所获得的瞬间感受。构图松紧适度，运笔酣畅适度，在现实主义基础上汲取了印象派直接对景写生的技巧。这些作品在强调色彩的调性之外，还力求绘画的表现性，甚至有意将中国写意性语言融入其中，增强了油画语言的丰富性、表现性，使人感受到作者有着很好的捕捉艺术之美的眼力和写生能力。

十几年来，计政在艰难的艺术追求中不断得到由衷的快慰。但他永不满足现有的成就，满怀真诚不为市场大潮和各种观念流派所扰，坚定地走自己的探索之路，在观念上、绘画语言上不断追求着新的提升与突破，努力向我们展示他那种纯真、明净的生活观念与追求目标。他有着敏感的艺术洞察力、坚实的技巧和积极探索的热情，我们相信在今后的艺术探索之路上他会更加激奋、努力。

巫俊

2008.5

(中国油画学会理事 安徽省美术家协会副主席)

## The Probe Road

Ji Zheng had already been a prominent artist in Ma Anshan City before he was admitted into the Art Department in Anhui Normal University. He left a deep impression upon me with his sound painting foundation and extensive interest as well as his heart of devotion to the art. During those years, he seized every opportunity to study industriously so as to make a great progress in the comprehension and mastering of the artistic theory in painting. The following years, I frequently witnessed his new works in some art exhibition and some professional periodicals. I am really happy for his striving and progress.

Lately, I found the set of his new works. These living works are simple and unadorned, free from any kind of affection. He can express his true feeling at ease and naturally, as is very precious and valuable. From this point of view, he has already stepped into the palace of art creation.

Ji Zheng's recent works choose the ordinary objects as his subject matters, which embody his gradual mature of world outlook and art outlook. He fills his heart with passion towards life, and here we can say to love life is to love our lives. In the contemporary painting field, which emphasizes on the pluralism and individual development, it is a common sense and fashionable to call on genuineness and "spiritual paradise". The works *Hillside Field*, *Cottage at a distance*, *Home on the Slope* and *Stone Pit* are all equipped with good expression, in calm and simple tone and a natural style. The compositions are artistically spaced. These works purposefully break the clearness of the outline of the objects. From this works, we can see he observes the objects and bestows them with a special feelings through the colour and tone instead of hunting for superficial novelty. This kind of sincere revelation and expression lead the author to a more essential inner world. There seem no definite themes in these works at the first sight, however, they are full of life flavour that makes us feel approachable.

The works *Ancient Post Road*, *Gray Stone Road* and *Old House* choose his favorable South Anhui ancient dwelling houses as his subject matters. The series are in precise and succinct formation; the whole painting emphasizes on the large space formation and comparison of colours. The works are in grey tones and arranged the dark and brightness, volume and space in an methodical and steady order, worked out the inside information of history and reality and creating a national and regional local flavour.

Some of Ji Zheng's works are sketched directly, such as *Road in the Countryside*, *The Spring in the Hill Path*, which are full of vitality and passion and have no ambiguity and faintness at all. They emphasize on the technical language in painting so as to achieve the transient feelings through the natural observation. The compositions of the works are made with ease and verse, absorbing the techniques of the impressionist to the sketch for the scenery. Furthermore, he also emphasizes on the blending of colour and expression of the painting, even merges his sketch works with freehand brushwork in traditional Chinese drawing, which enhances the richness and expression of painting language so as to make the spectators perceive the author's keen observation and skillful sketch ability.

During the days of more than ten years, Ji Zheng has been making his way to the art pursuit and has achieved his goals one by one. However, he is not content with the achievement he has gained. He sticks to his probe into the art paradise with the artistic piety in nowadays market economy, longing for the new progress and breakthrough in concept and painting language. He tries to show us his pure and clear idea for life and the goals he has been pursuing. He has a keen artistic perception and solid foundation of skill and the works reveal his temporary attempt to the new probe. He is sure to be more diligent and hardworking on the way to the artistic probe in the future.

Wu Jun

(member of an executive council of China Painting Association, vice president of Anhui Art Association)





## 艺术简历

### 计政

1964年生于安徽马鞍山

1983年安徽宣城师范学校毕业

1995年安徽师范大学艺术系美术专科毕业

2003年安徽师范大学艺术系美术本科毕业

现为安徽省美术家协会会员、安徽省教育学会中小学美术教学专业委员会理事、马鞍山市油画院副院长。

个人艺术简历录入《安徽省文艺家艺术档案》。

### 主要艺术活动

1987年《钢城之晨》(油画) 参加马鞍山市建市三十周年“书法、美术、摄影作品”展

1988年获安徽省首届青年文化节艺术新作联展优秀奖

1991年《牧归》(油画) 参加安徽省“庆祝中国共产党成立七十周年”安徽美术、书法、摄影大展

1996年《老屋》(油画) 参加安徽省“黄山松精神”联展

1996年《皖南·桥》(油画) 参加马鞍山市建市四十周年书法、美术作品展, 获优秀作品奖

2001年《红烛》(油画)、《金色的畅想》(油画)、《水乡冬夜》(油画) 参加马鞍山市第二届油画展

2003年《崛起》(油画) 参加“马鞍山风采”书画作品展

2008年《冬日》(油画)、《田野》(油画)、《太行山涧》(油画) 参加马鞍山市油画院第二届油画展

另有多幅作品发表于专业报刊或被国内外机构及友人收藏。

### 主要学术论著

《论模仿与创造》

《架构创造力和美术教育的桥梁》

《论美术教育中创造力的培养》

《小学美术课程与教学论》



# Profile of Ji Zheng

## Education Background

1964 was born in Ma Anshan

1983 graduated in Xuancheng Normal School in Anhui Province

1995 graduated in the Art Department in Anhui Normal University

2003 graduated in the Art Department in Anhui Normal University(Further study)

Now,being a member of Anhui Artist Association and executive council of Anhui Pedagogy Association;being the vice president of Painting Art Academy in Ma Anshan City;art career was compiled in the Artistic Profile of Writers and Artists in Anhui Province.

## Creation Experience

1987 participated in the Exhibition of Calligraphy,Drawing and Photography celebrating the 30th anniversary of the foundation of Ma Anshan City with *Morning of Steel City* (painting)

1988 won "excellent" award in the new works exhibition of the first Youth Culture Festival of Anhui Province

1991 participated in the he Exhibition of Calligraphy ,Drawing and Photography celebrating the 70th anniversary of the foundation of CCP with *Return from Pasture*(painting)

1996 participated in the Exhibition of Yellow Mountain Paine Spirit in Anhui Province with *Old House*

1996 won the "excellent Works" in the Exhibition of Calligraphy ,Drawing , celebrating the 40th anniversary of the Exhibition of the foundation of Ma Anshan City with the works *South Anhui Bridge* (painting)

2001 participated in the Second Painting Exhibition in Ma Anshan City with the works *Red Candle*, *Golden Imagination* and *Winter Night in Region of Lakes*

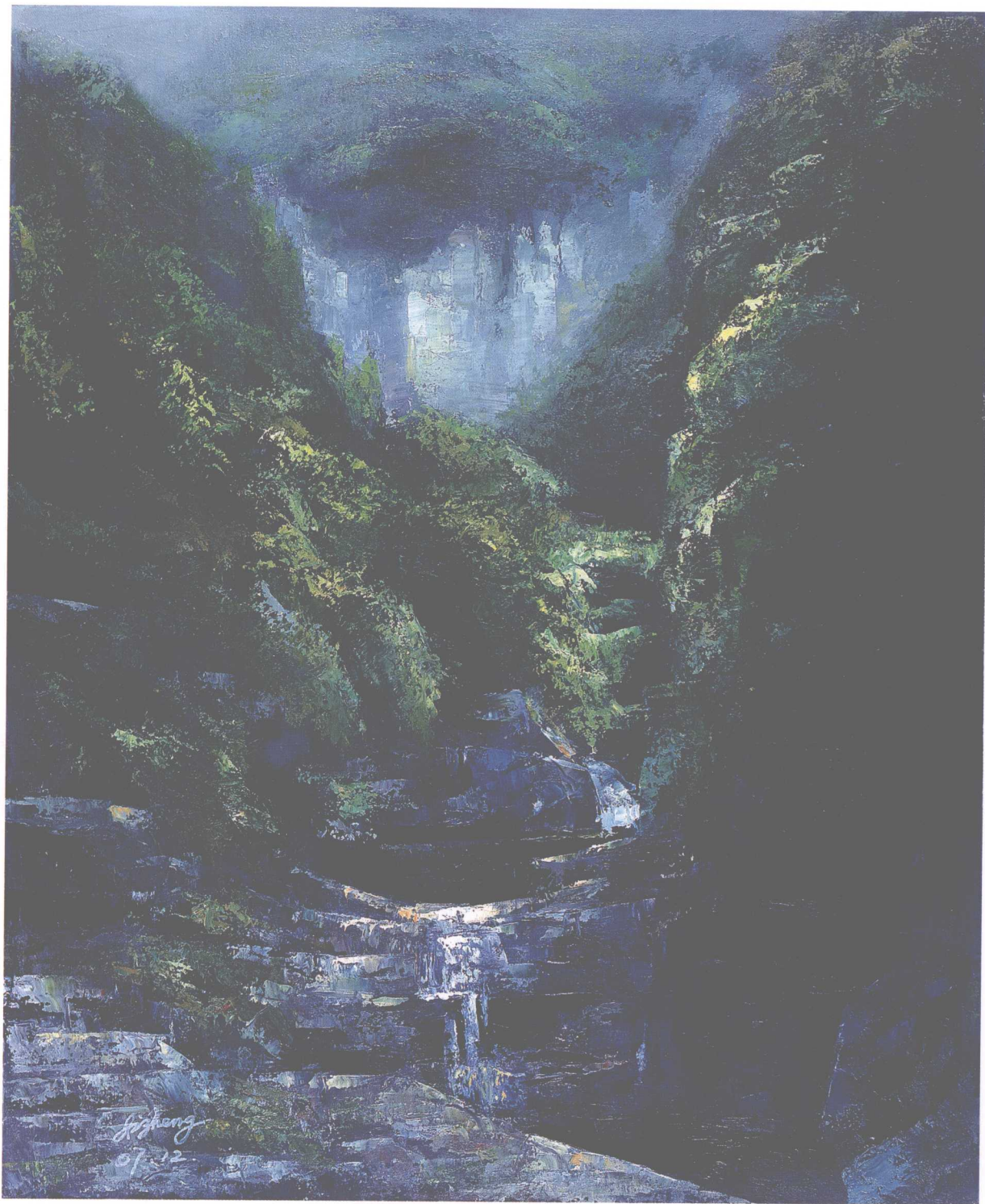
2003 participated in Ma Anshan Elegance Demeanour calligraphy and painting exhibition

2008 participated in The Second Exhibition of Ma Anshan Art Academy with the works *Winter Day*, *Field*, and *Streams in Taihang Mountain*

Besides, many works are published in some professional papers and magazines, or are collected and stored up by Chinese or foreign friends.

## Major Academic Papers

*On Imitation and Creation*, *Setting up a Bridge between Creation and Art Education*, *On the Foster of Creation in Art Education*, *Curriculum in Primary School and Pedagogy*



太行山涧 布面油画 65×80cm 2008年  
Streams in Taihang Mountain/oil on canvas



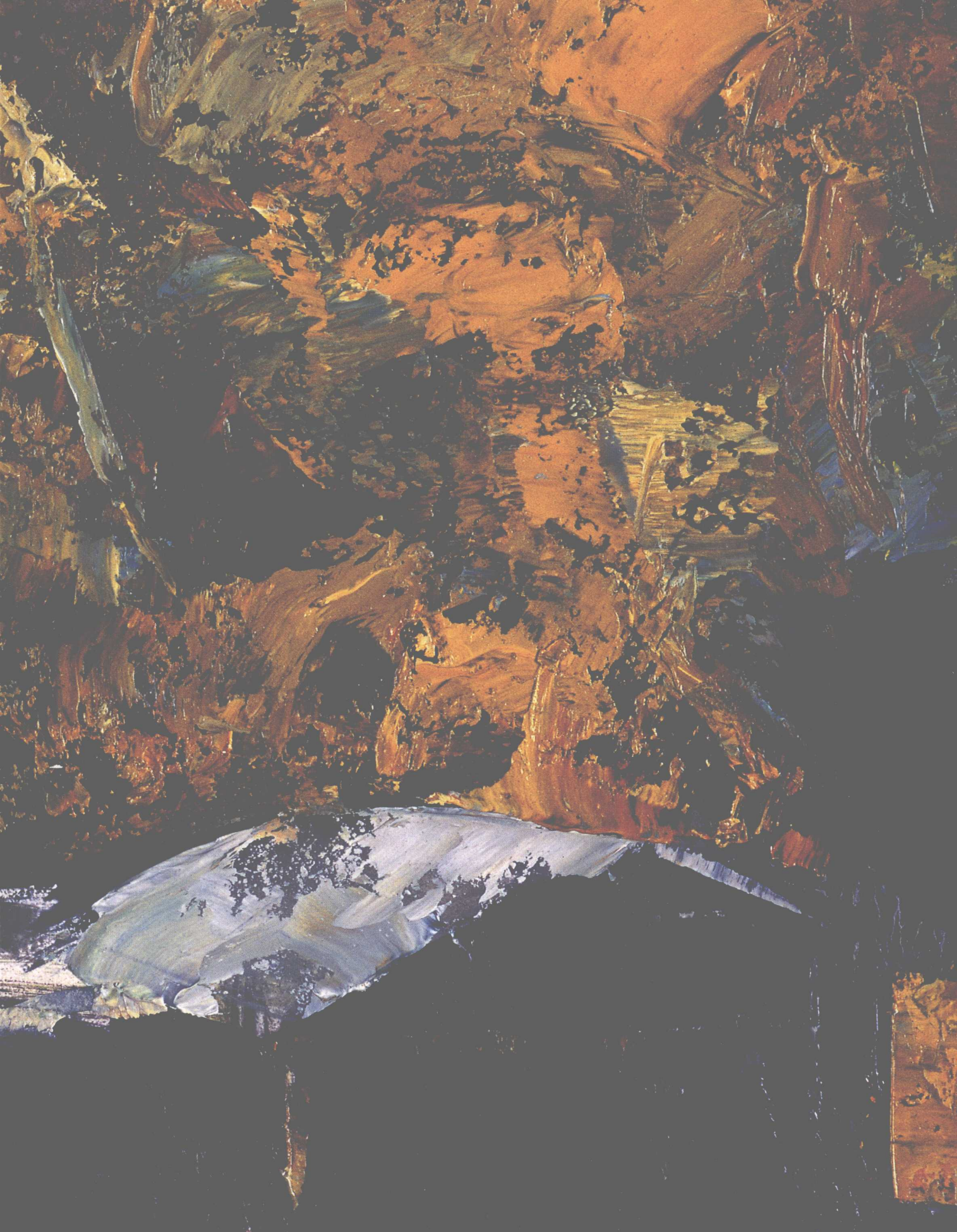






田野 布面油画 80×65cm 2008年  
Field/oil on canvas









冬日 布面油画 80×65cm 2008年  
Winter Days/oil on canvas









紫气东来 布面油画 146 × 114cm 2007年  
Mist/oil on canvas



