



刘

粟

油画作品集

COLLECTION FOR OIL  
PAINTINGS OF A-XING

刘海粟美术馆编  
上海人民美术出版社

Liu Haisu Art Museum  
Shanghai People's Fine Arts Publishing House



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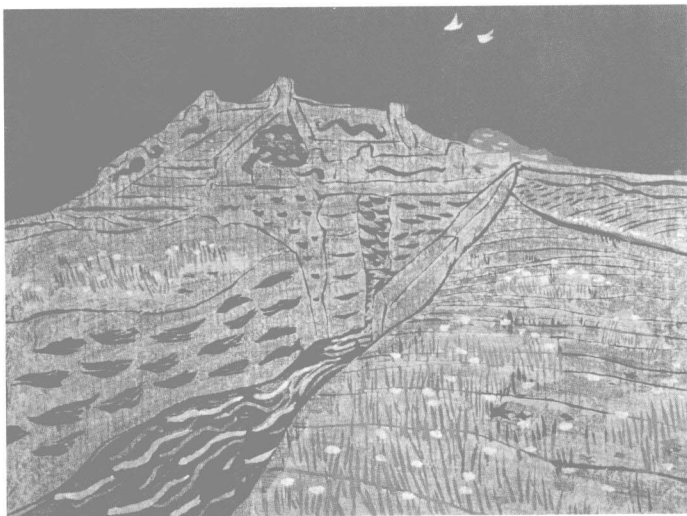




# 洒脱的理性之美——谈谈阿兴的油画艺术

■ 张培成

刘海粟美术馆馆长



如果说世上有天才的画家，那么阿兴就是。阿兴本是版画家，20世纪80年代末他操起了油画，按他的说法版画制作的过程实在太长，创作的激情要经过那么多的工序才得以物化，有点按捺不住。想不到外表那么温顺儒雅阿兴内心竟是那么澎湃。油画这门表现力极为丰富的画种，在其腕下又呈现出万种风情。一出手就引人注目，在几次联展中都有大名家指着他的作品赞不绝口，那种出其不意的机智叹为观止。

阿兴的作品读来轻松、明快，他没有让其承起宏大的使命或是让人摸不到头脑的什么宇宙世界的高深哲理。他给人一种淡淡的愉快，

但绝不触动你的感官。他画中的那些美女不让你有一丝欲念，犹如游山玩水欣赏岱山碧水领略春花秋月。而他的那些风景又使你无从居可游，既不见小桥流水，也不见崇岭江河，那是一种意念上的景观，其实画家感兴趣的是构成这所谓风景的概念中的树木、山丘、动物之间的那种关系。同样在阿兴的静物画中那些不知何国何朝何名的物件让人匪夷所思，但当他们散漫地集合在一起时会弥漫出一种难言的美的气息。阿兴的油画那是一种精神层面的交会，心灵的美宴。阿兴是一个极其平实的人，在人群中极不引人注目，话语不多，衣着不入时径，但为人谦和，从未见他引亢激言。没看过他作油画，但见过其画水墨，涂一笔在画前可以坐上半天，绝无那种奋笔疾书的痛快，但观其画确实同样的洒脱。他的这些油画我想也该是这样分娩的吧！阿兴的油画属于那种唯美型的，但不是惊艳的美，也不是稚拙的美。它美得不讲章法，但又不是豪爽奔放。它是一种理性之美、设计之美然却又处处随意写来，笔情墨趣无刻意之迹。构成其作品独特性的元素，造型是一大要素。别看他的造型似乎很简单，有时又有点卡通，但他是非常讲究的。每幅创作他都画小稿，正稿时还画九宫格放大，这么简单的鹅蛋脸、几何形身躯、似乎有点多此一举。然他觉得少不了这一步，因为画面各部分间的关系是由此及彼的，动一寸牵全局，可见阿兴造型构图的严谨。有些人总认为写实才严谨，其实不然，在此可见一斑。阿兴心



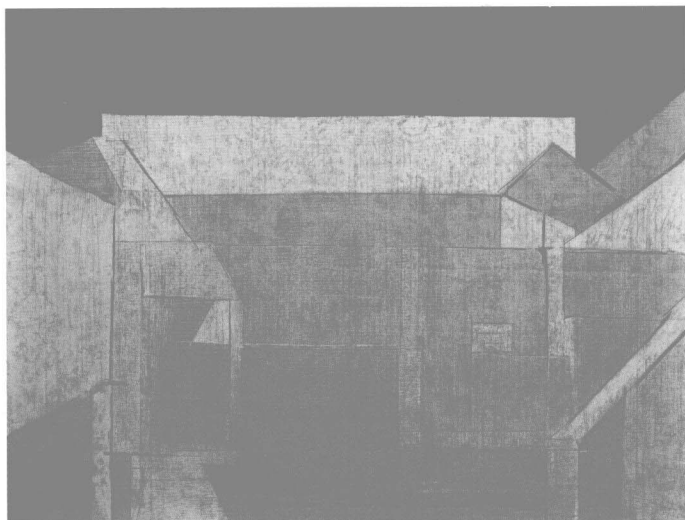
中对造型有个目标，即不走洋路子，要造出中国的形，有鲜明特点的属于阿兴的形。在阿兴的油画中人物大多画一些不知

哪朝哪代的仕女，脸部的五官极其简约，有时眼睛仅是虚虚蒙蒙的一点，鼻子也就轻轻一勾。更有甚者脸上没有五官，只有脸庞或者脸上略有光影的分割，总之他让脸只是一幅画的一个构成元素，越单纯越有趣。他的人物画极其端庄、安静、典雅，所以其画中的人物总是静静的没有动势，连衣服褶皱都给省略了。坐着或躺着的人仅仅只勾画一个好看的外形，而人体的结构起伏也都忽略了。这种平面化的处理亦是阿兴造型的一大特点。它强化了作品的装饰感，让平面化造型与其平面化的空间处理融为一体。

人类初始的绘画都是二维的平面空间，欧洲文艺复兴的透视学原理

让绘画产生了逼真的三维空间，令人几欲走进画面。但是20世纪初的现代主义又摒弃了透视重返原始，让艺术回到其原先的淳朴之中。阿兴的油画在空间的营造上亦有其独特的机智，在其仕女画中有时背景上会出现屏风、地毯，那种伸向纵深的边线，并不作透视的消失，而处于似是而非的透视之中，它为空间获得了平面感。那种蛊惑纵深的边线使得画面变得丰富而神秘，又充溢着装饰的趣味。而这种趣味的生成与其平面化的造型紧紧相连着，这种多重视点，随心所欲的经营位置，使得画家获得了极大的自由。造型可爱朴拙，画面变得有趣起来。在他的静物画中构成也异常独特，一是他所画的物件体积大小差异不悬殊。采用并置的更多，互不遮挡，让每件物品都有独立的外形，空间的平面感又给凸现了。意大利画家莫兰迪固然对其有影响，但他时时在提防与其类同的意识也是显而易见的。在阿兴的静物中空间更加平面单纯，抽象化的意趣更为突出，有时物件与图底的色彩完全相同，只是在很厚的底子上用笔杆划出了静物的轮廓而已。或稍作晕染、线条勾勒，体现出东方的





简约和单纯。阿兴有时会画一种非常特殊的场景式的人物画，呈现在画面的犹如一个挤满了人的广场俯视，那是一种很少见到的图式，人物画得很小但保持着适度的细节，真若聚焦又似乎无细部可观。这种全新的图式给人的视觉感受是新鲜的，你无法将其归类至传统意义上的图式中去，这是阿兴的聪颖与狡猾。

阿兴油画中的色彩也有独特之处。在他的这些作品中似乎很少有跳跃的色彩。他喜欢用同类色来表现一种单纯的色感。土红、土黄是他常用的颜色，他很少用鲜亮或艳丽的色彩。他的用色大都出于主

观的感觉，既不是固有色也不是一种写生色彩，而是非常自由地按照心灵的感应来敷色来分陈叠置，赋以丰富的色调。这样不同明度、不同纯度的灰色在其画中出任主角。他关注的色彩是色彩的形状及在画面中的构成关系，面积

的占有这种色彩是色域的平面铺陈，是非常理智的一种判断。单纯而又几乎是平铺的色彩使得肌理又变得非常的突出。然而他对于肌理有自己的观点，他认为肌理应该是自然而然的，不应是刻意制作，犹如古旧器物上的胞浆、织物的纹理都是岁月留下的痕迹或是编织时自然的经纬组织构成的，并非刻意而为，故它们的视觉触感是自然的是极其美的。所以在他的作品中肌理就是其作画时笔致的痕迹，是创作状态真实历程的忠实印记。这或许与其对于中国书法极为钟情有关，在其少年时有一次看书法展览就被书法中线的抽象之美深深感染，这一中国独有的艺术，让他对于作画的用笔有独到的见解。或许正是这种笔致的灵动使得其富有装饰意味的油画不板滞、不小气。一个点、





一条线、衣服上的一朵纹饰都是潇洒落笔，从不见勾描之状。但又始终控在他的冷静的理性之中。

今天的艺术是多元的。社会需要叙述重大历史事件的宏篇巨制，或是发人深省的哲思，但当今的人的生活在繁杂快速的工作节奏中，他们的心灵也需要一把可以在喧嚣中得以一息的安乐椅，让躁动的心灵得以宁静。阿兴的画让你觉得生活是那么的美好，世界是那么

的美丽，人类和和美其乐融融。艺术的意义不亚于宗教，你可以说阿兴的艺术无关政治。你也可以说他的艺术无宏图大志，但你无可否认他正孜孜不倦地启迪人们从他们平凡的周围去发现美，表现美，赞颂美。去按摩那些在商海博弈、办公室争斗及锅碗瓢盆间倍感疲惫的心灵。这不亦是艺术的神圣之处么？阿兴是人类心灵的按摩师。同时阿兴又是一个严谨的艺术科学家，他在自己画室里做着各种视觉形式的实验，他不断地打破一些人们的审美成规，津津乐道地操持着他的“试管”，“试剂”，开启一扇扇窗户，迎来一阵阵清新的空气，这也是我们今天这个社会所需要的。

阿兴的艺术成就吸引着我们的美术馆人，他自己的不事张扬使得社会上还有不少人对他不熟悉，更证明了他是一个心无旁骛的好艺术家。那就更迫使我们应该去做这样的一个展览。这次展出的50来件作品大都是他近几年的新作品。为这样默默耕耘的艺术家树碑立传是我们美术馆的工作，更是我们的使命。我相信美妙的艺术是属于整个人类的，那就是我们工作的意义所在。祝贺阿兴的展览圆满成功！



# Unrestrained Intellectual Beauty —About A·xing's Oil Painting

■ Zhang Peicheng

Director of the Liu Haisu Art Museum

If there are any genius painters in the world, then A·xing must be one of them. Used to be a graphic artist, A·xing turned to devote himself to oil painting at the end of the 1980s. According to his view, the print-making process is too long, and it is difficult for the creative passion to wait for such a long time to be materialized after so many procedures. We could hardly imagine that seemingly gentle A·xing is so passionate inside. Oil painting, a painting genre with extremely extensive expressions, presents versatile appearances under his paintbrush and attracts lots of attention. In some group exhibitions, certain famous artists highly estimated his works for his unpredictable intellect.

A·xing's works are carefree and lively, without any sublime mission or inexplicably profound philosophy about the world or universe. His works are somewhat delightful without touching your feelings. The beautiful women in his paintings stimulate no desire, as if you are traveling among great mountains and rivers and appreciating the beautiful scenery. However, you could not travel inside his landscapes, as they are conceptual scenes without any bridge, stream or mountain. As a matter of fact, the painter is interested in the relations among the trees, mountains and animals composing the so-called landscapes. In the same way, these nameless and unidentified objects in his still lives are quite weird, nevertheless they create an indescribably beautiful atmosphere when they are casually put together. A·xing's oil painting is a sort of spiritual fusion, a soul feast. A·xing is an unsophisticated person, inconspicuous, taciturn, unfashionable, modest, never speaking out enthusiastically. I have seen him

creating ink painting instead of oil painting. It may take him half a day to paint one brushstroke without any carefree directness, however his paintings are indeed unrestrained and wild. I suppose his oil paintings are also created in such a way. Without any fixed pattern or bold passion, A·xing's oil painting is aesthetic, neither surprisingly beautiful nor childishly beautiful. Not composed painstakingly, it's a sort of intellectual beauty and designed beauty with randomness. The way of modeling, a unique element constituting his works, is a key point. Though his modeling seems simple, sometimes a little cartoon-style, he actually pays much attention in this aspect. He creates sketches for each painting, and magnifies it with square of nine when creating the final sketch. It seems somewhat superfluous for such simple images of oval face and geometric figures, whereas, he believes this step is necessary, as the relations among all the parts are closely linked together. Thus we may realize the preciseness of A·xing's modeling and composition, which also proves the false concept that only realism is precise. A·xing has his own idea about modeling to create Chinese figures with distinctive features instead of the western style. In his oil paintings, the figures are mostly beautiful women of unidentified dynasty with extremely simple facial features, sometimes the eyes are only obscure dots, and the nose is a simple outline. What's more, some figure even doesn't have any feature in face, only some facial division of light and shadow. Anyway, he makes the face a composing element of a painting, the simpler the more interesting. His figure paintings are very elegant, quiet, dignified, without any motion, even the creases in cloths are skipped. He only draws a nice outline of the sitting or lying figure, ignoring human body's

configuration. Such a treatment of complanation is one specialty of Axing's modeling, accentuating the work's decorative aspect, and integrating the plane modeling with the spatial treatment of complanation.

All the primitive paintings were two-dimensional, then the perspective principle of European Renaissance bestowed the lifelike three-dimensional space to painting, so that the audience could almost walk into the paintings. However, at the beginning of last century, modernism abandoned the perspective to return to the primitive, restoring art to the previous pure and simple status. In the aspect of spatial creation, Axing's oil painting also has its unique intellect. In his female figure paintings, sometimes a folding screen or carpet emerges in the background, the lengthwise edges don't appear in the perspective way, but dimly exist in a seemingly non-perspective way and obtain the complanate feeling for the space. The confusing and lengthwise edges enable the painting to be profuse and mysterious, full of the decorative atmosphere. The emergence of interesting atmosphere and its complanate modeling are closely connected, and the painter obtains the greatest freedom because of the multiple perspective and carefree position of management. The painting becomes fascinating for the cute and simple modeling. His still-life painting also has extraordinary composition, as the objects are all quite similar in size and volume. He usually arranges them side by side without blocking out each other, so that each object has its individual shape and the complanate spatial feeling is emphasized once more. Though he is influenced by Giorgio Morandi, an Italian painter, it's also obvious that he is always wary of the similar concepts. In Axing's still lives, space is more complanate and purer, more emphasizing the charm of abstract art. Sometimes, the object has the exactly same color with the background, only that he outlines the still life on very thick background, or just dyes or draws the outline a little bit, reflecting the eastern simplicity and purity. Occasionally, Axing creates a sort of figure painting in a very particular surrounding, presenting a picture like the bird-view of a crowded plaza, which is a quite rare pattern. The figures are tiny but maintain appropriate details, but you could find nothing specific when you focus your attention. Such a brand new pattern is visually refreshing, and you couldn't allocate it into any kind of traditional patterns, which is Axing's intellect and subtlety.

The coloring of Axing's oil painting also has its unique aspect. It seems that his works rarely have bright colors. He likes to apply colors of the same category to present a simple color feeling. He usually uses redde and yellow ochre instead of bright colors. He applies colors mostly according to his objective feelings in an extremely free way with profuse color hues instead of using certain fixed colors or one sketching color. Thus, gray of different brightness and purity plays the leading role in his painting. He pays attention to color's shape, its position

in composition and the coverage of certain area, which is a very reasonable judgment. Pure and almost flat colors highly accentuate the texture. Insisting on his own opinion about texture, he believes texture should be spontaneous without intentional production, just as the outside layer of antique is the trace of history and the fabric texture is naturally formed during the weaving process, both of them are not done intentionally, therefore they seem extremely beautiful and natural. In his works, the texture is the brushstrokes' trace during the course of his creation, the faithful record of creation status' true process, which is probably related with his great interest in Chinese calligraphy. During his childhood, he once visited a calligraphy exhibition and was deeply moved by the abstract beauty of the calligraphy's lines. This unique Chinese art enlightened him on the uncommon usage of paintbrush. Perhaps the brushstroke's intelligence enables the decorative oil painting to be flexible and unrestrained. Each dot, each line and each crease in cloths are free and easy, not outlined intentionally, but always under his calm control.

Nowadays, art is multiple. The society requires large-scale works depicting important historic events, or enlightening philosophy, however, among the high-speed complicated life and work, human being also needs a comfortable chair for him to have a rest during the uproar, so that the restless soul could achieve peace. Axing's painting makes you feel – life is so beautiful, the world is so fascinating, and the human beings live happily and peacefully with each other. Art's significance is no less than that of religion. You may say that Axing's art is not concerned with politics, containing no great plans, however, you couldn't deny that he sedulously enlightens people to discover, present and eulogize beauty from the common surroundings, and massages these souls feeling exhausted from the battles in business, offices and housework. Isn't this the sacred aspect of art? Axing is a massager of human souls, meanwhile a serious art-scientist. He conducts various experiments of visual forms in his studio, continually breaking through some fixed aesthetic rules. With keen interest, he handles his "test tubes" and "reagents", opens some windows to let in fresh air, which is required by the present society.

Axing's art accomplishment attracts people devoted to the career of art museum and gallery. Not many audiences are familiar with him for his understated individuality, which further proves him a dedicated artist and urges us to hold such an exhibition. This exhibition presents 50 pieces of his works, mostly new works created in recent years. It's our job and mission to promote the diligent unknown artists. I believe, great art belongs to the whole humankind, and this is exactly the significance of our job. I sincerely wish Axing's exhibition would be a perfect success.



图 版  
Plate





飞行 | 布面油画 Flight Oil on canvas 116×92.5 cm 2004年