

贺羽作品集  
HE YU WORKS

湖南美术出版社



图书在版编目（CIP）数据

贺羽作品集/贺羽著.—长沙：湖南美术出版社，2008.8  
ISBN 978-7-5356-2948-7

I.贺… II.贺… III.油画—作品集—中国—现代  
IV.J223

中国版本图书馆CIP数据核字（2008）第122790号

贺羽作品集

著 者：贺 羽  
责任编辑：曹 勇  
出版发行：湖南美术出版社  
（长沙市东二环一段622号）  
经 销：湖南省新华书店  
设计制版：北京彩之林图文设计有限公司  
印 刷：深圳华新彩印制版有限公司  
开 本：787×1092 1/12  
印 张：11  
版 次：2008年8月第1版  
2008年8月第1次印刷  
印 数：1-1000册  
书 号：ISBN 978-7-5356-2948-7  
定 价：78.00元

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网址：<http://www.arts-press.com/>  
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## 在沉静中深入艺术境界 ——贺羽的油画创作

邵大箴

写实油画的特点是以“实”见长，实者，客观物象之真相也。绘画摹拟客观物象，动用点、线、面及色彩等手段，求其造形的真与似，绘制者自有动心、动情处，也会赢得一些观者的赞赏，但这仅仅是绘画的初级形态，不是真正的艺术创作。因为写实、写真只是画家的技术手段，而含在技术手段后面艺术家表达感情的匠心、构思，以及与此相关的思考和追求，才是绘画作品真正感动人的地方。这是普通的艺术常识，可常常为许多画家所遗忘。因为写实的技术、技巧有相当严格的要求，非三年两年功夫就能练就，不少人由于沉湎于技术的完善和技巧的圆熟而不能解脱，忘掉了艺术创造的本质目的。再者，观赏写实艺术的普通大众，往往津津乐道于造型逼真，不深究绘画欣赏的意义，这也给写实油画的走向产生了影响。尽管如此，自油画技术从15世纪发明之后，写实画风在数百年的发展历程中，卓有创意的大家仍然蔚为大观。欧洲写实油画被引进中国之后，一百多年来，中国艺术家在写实油画创造上也做出了可贵的探索，取得了不小的成绩。写实油画无论在西方，还是在中国，都出现了异彩纷呈的局面。综观前人和当代人的写实油画，凡有成就者，除技术、技巧层面外，其作品必定包含着两个基本因素：独特的艺术个性和深层的文化精神。

从事写实油画创造的贺羽，在十多年的学习、教学与艺术实践中，逐渐认识和体悟艺术创造原理，并在创作中取得了成果。贺羽少年时代爱好艺术，随父学习绘画，1990年毕业于中央美术学院附属中学，毕业后进入中央美术学院油画系以教授古典写实油画为特色的第一画室，继而在该院攻读硕士学位，指导老师为靳尚谊教授。1996年获得硕士学位后，在中央美术学院附属中学任教十多年。2003年经考试被录取为中央美术学院油画方向博士研究生，继续研究油画创作理论与技巧。他的美术学专业博士论文研究当代西班牙写实油画大家安东尼奥·洛佩斯·加西亚的艺术创作，题目是“浮华世象中的凝思”。2007年贺羽获得博士学位，现任教于中央美术学院。

贺羽的学历与教学实践已经明白地显示出，他是执着追求古典写实油画风格的画家，他一直勤奋地在这种画风中进行探索，力争有所作为。他在美院长期接受写实绘画的训练，打下了坚实的造型基础；他直接接受中国当代古典写实画风领军人物靳尚谊先生的指导，也受到他画风的影响；他钟爱欧洲古典写实油画，在当代西方写实主义画家中，他尤其敬仰洛佩斯。为深入了解洛佩斯，2004年他在巴黎国际美术城艺术工作室研修期间，专程赴马德里访问这位艺术家，并悉心研究他沉稳、宁静的写实风格。但贺羽学习的是这些艺术前辈的创造精神，而不是模仿他们艺术的外在面貌。他明白齐白石老人的那句名言“学我者生，似我者死”。他之所以与这些长辈画家的艺术心灵息息相通，是因为他对当代文化和艺术现象的思考与他们相近。席卷全球的经济大潮使文化艺术领域弥漫着浮躁的气氛，艺术作品中精神失落和价值观模糊的现象普遍存在，而这与他向往创造表达人们心灵内在精神的写实绘画理想相距甚远。他意识到，只有沉下心来，排除这喧闹世界的干扰，才能进入创造的境界。在一篇短文中他写道：“有时候我希望把自己的心情同这个纷纭复杂的世界隔开，平心静气地把自己感到的、看到的在画布上描



绘出来。”“现在则主要画人物，都是我的生活中能接触到的人，我尽量用画面来记录他们的人生片断，他们的喜悦与感伤。”（贺羽：《从艺随笔》，载《中央美术学院附属中等美术学校教师作品集》）

从贺羽强调以自己沉静的心境，画他所熟悉的人和表现他们的内心感情这一点，可以深入了解他的绘画作风。沉静的心境是一切艺术家进入创造境界的必要条件，这对写实绘画的作者来说尤为重要。没有对现实世界的冷静面对和深入思考，没有对自己作品构思的反复推敲，写实绘画往往会流入空泛的技巧玩弄，满足于迎合市场的需求。贺羽追求自己心境的沉静，并非远离现实，他用自己独特的眼光和独特的视角，专心研究和描写他熟悉的人和喜爱的自然景色。近几年他专攻单个人物肖像，作品如《白指甲》（2006）、《绿耳坠》（2006）、《护林员吉桑多杰》（2006）、《男肖像》（2006）、《凝思·二》（2007）、《红衣少女》（2007）等，可以明显看出，他在表现这些特定人物瞬间神态的同时，刻画他（她）们在不经意之间流露出来的复杂心绪。大多处在静静思考之中的画中人，迫使观众定下心来审视他（她）们，与他（她）们对话、交流。不用说，贺羽把自己一直保持着的宁静心态，赋予被他描写的对象，使这些画中的人物形象含有心理写实的成分。再者，他精心安排每一幅画面，使其构图沉稳而不失灵动感。在绘画语言上，他努力创造自己的符号，那就是在保持写实绘画关注空间和体积、结构的基础上，适当运用斑驳的肌理效果，使“实”的画面上增加些变化，绘画语言的表现力由此更为丰富，更有欣赏性。

贺羽的风景画也很有特点，他善于在写生的基础上，在保持自然景色生动性的情况下，对景物加以概括和提炼，赋予画面以宏伟感。和他的人物肖像画一样，他的风景画画得慢而深入，他巧妙处理细节描写和画面整体的关系，努力把精彩的局部纳入在他整体的构思之中；他善于在丰富的关系中求单纯，在变化中求统一，而根本的目的是在风景描写中表达一种带有感情色彩的气氛，一种情绪。洛佩斯曾经对他说过的一句话“画慢一点，为什么不画慢一点？”对他的创作产生了影响。他体会到，只有在“慢”的过程中，才能在笔触和色彩中传达出自己的思考和感受，才能赋予绘画语言以表现的深度和厚度。

贺羽是一位勤于思考和勤于实践的青年画家，他有自己独特的艺术追求，他的个性与绘画面貌越来越鲜明。相信他沿着已选定的方向，肯定会取得更出色的成绩。

邵大箴 中央美术学院教授、博士生导师  
《美术研究》主编  
中国美术家协会理论委员会主任



## Exploration Deep Into the Artistic Realm of Peace —He Yu's Oil Paintings

Shao Dazhen

The basic intention of realism oil painting is to present as closely as possible the original form of each object without bias or personal opinion, using pictorial simulation techniques such as points, lines, zones and colors. In order to reproduce the object's original form or to simulate it as faithfully as he can, the painter should be emotionally attached to the object. This will win him the praise of the viewer. But it is, however, only an amateur form of representational drawing. It is not real art. What really moves the viewer is to be able to read the painter's formulating thoughts, to feel emotions emerge, and to sense the pursuit of something, regardless of whether it is realism or not. This is a basic truth which has sadly been overlooked by many artists. It is a demanding task for artists to master the required skills and techniques and many become obsessed with trying to perfect them, while forgetting, in the process, the real purpose behind artistic creation. To make matters worse, the audience for this kind of art is ordinary people who have a tendency to compare the artwork with the original object, a habit that further deters from the real purpose of art. Despite this, since oil painting was introduced in the 15th century, there has nonetheless been much creative genuine art over the years and this has brought some relief to artistic poverty. In the past century, after oil painting was introduced into China, Chinese artists have added invaluable contributions. Indeed, realism oil painting has enjoyed great success both in Western society and in China alike.

Generally speaking, the works of successful artists, past and present, apart from their particular skills and techniques, display two similar attainments, namely a unique artistic trait and a balanced cultural spirit.

Having been active in the field of realism oil painting for over 10 years, He Yu has acquired a knowledge, feeling and understanding of the true meaning of art. His experiences in teaching coupled with his practical production have enabled him to achieve great success. He Yu loved art from childhood. He learnt his creative skills from his father and completed his education at the High School of Fine Arts affiliated to CAFA (China Central Academy of Fine Arts). After graduating, he was admitted to the No.1 studio of CAFA's Oil Painting Department, which specializes in classical realism oil painting. He pursued his studies at CAFA and obtained a Master's Degree in 1996 under Professor Jin Shang Yi. He then went on to teach at CAFA's High School of Fine Arts for 10 years. Later, in 2003, he passed the entrance exam to study for a Doctorate. During this time, He Yu continued his research on the western realism tradition and at the same time further developed his oil painting techniques and skills. For his thesis, he explored the works of the Spanish artist, Antonio Lopez Garcia, the subject being "Meditation on the Ostentation of Life and the Capricious Natures of the World". Finally, He Yu obtained his Doctor of Arts Degree in 2007 and continued teaching in CAFA.

Given his academic achievements as well as his consistent practical involvement, we can conclude that He Yu is a very persistent and devoted artist, pursuing his own style of classical realism in oil painting. He is constantly exploring this style of painting and achieving every possible credit. The long-term training he received within the Academy in the field of realism painting has provided him with a concrete foundation for his development. What is more, He Yu was mentored by China's currently most renowned artist in realism oil painting, Professor Jin Shang Yi, and has admittedly been highly influenced by the latter's style. He Yu loves the European traditional of oil painting and among present day artists, he favors Lopez the most. In order to understand Lopez more, He Yu visited the artist in Madrid in 2004 during his residency at the International Arts City in Paris. This visit enabled him to understand Lopez's steady, peaceful style. But what He Yu gained from his visit was not the mere ability to imitate, but rather an understanding of the spirit of art creation. He Yu came then



to understand Qi Bai Shi's wise words: "Learn from me to survive; Imitate me and you will perish." The reason why He Yu shares with these great artists such a like-minded approach is that they all have in common very similar views regarding the current cultural and arts scene. The worldwide economic boom caused a great deal of frustration within the world of culture and the arts. There was, and still is everywhere a conflict between the real purpose of creating art and a vision clouded by potential profits generated by artworks. Like other great artists, He Yu knows that this end is very far from their goal. He realizes that only when his heart is settled, only when he has isolated himself from all external influences and disturbances, will he be able to start creating again. In a short article, he wrote: "Sometimes I wish I could separate my emotions from this complicated world, and to draw what I feel and see with my mind at peace." "At the moment, the characters I draw are people to whom I am closely related and with whom I come into contact in my daily life. I try my best to capture bits and pieces of their lives, their sadness and their joy, in the portraits." (Extract from "Jotting on Art", He Yu, published in the Teacher's Album of CAFA's High School of Fine Arts)

This emphasis He Yu places on his state of mind, something that can be seen in the way he draws familiar people while capturing their inner world, enables us to understand much about his drawing style. A peaceful state of mind is necessary for any artist, but it is particularly important for an oil painter. Failure to view reality with a peaceful mind, or to give it sufficient thought, or to constantly revise the composition will result in the paintings eventually becoming works without souls that do nothing but show off the artist's skill or satisfy the market's needs. He Yu pursues a peaceful state of mind not by separating himself from society, but by looking at different and unique perspectives. He focuses on and studies characters he is familiar with and natural landscapes that are dear to him. In recent years, He Yu has concentrated on portraiture, producing *White Nail (2006)*, *Green Eardrop(2006)*, *Forest Ranger Ji Sang Duo Jie(2006)*, *Man Portrait (2006)*, *Pondering II (2006)*. From these works, it is obvious that he portrays each individual character's behavior as well as his or her complex state of mind. Most of them are painted deep in thought, thereby provoking the viewer to enter their minds and attempt to examine the characters, conversing and interacting with them. Needless to say, He Yu himself maintains the same attitude so as to be able to portray each and every character in the same manner. Moreover, He Yu plans his pictures first in his mind in order to create a state of steadiness and to conserve the essence of each character. He Yu has already made his own mark in the field of realism painting, adopting as his guiding principle attention to detail, space, size and structure. The special care he takes in painting skin texture effect adds even more dramatic changes to the characters themselves, making his paintings more expressive, richer and more pleasing to the eye.

He Yu's landscape painting also displays unique characteristics; he is accomplished at modeling and expressing through color, and also in maintaining the vitality of the natural scenery, while capturing and adding refinement to it. He instills greatness into the picture, something that can also be said of his portraits. His landscape paintings are slow, but thorough; he meticulously handles every single detail and conserves the completeness of the picture by ingeniously integrating exciting elements into his overall scheme. He is skilled at achieving simplicity within rich relations; achieving unity among changes. He sometimes uses all those qualities to express a sentimental color atmosphere or an emotion. Lopez once said to him: "Slow down in your drawing, why don't you slow down?" And this had a great impact upon his work. He realized that only by means of a "slower" process can the tip of the paint brush and the colors effectively express his thoughts and feelings, while at the same time giving the work more depth and density.

He Yu is a very thoughtful and industrious young artist. He possesses a unique desire to pursue his artistic creation. His character and work will thus become inevitably more vibrant. And if he makes his choices based on his own beliefs, he is destined to achieve ever greater success.

Shao Dazhen Professor of China Central Academy of Fine Arts  
Tutor of Ph. D  
Chief Editor of *Research of Fine Arts*  
Head of Theoretical Committee of China Artists' Association



## 我所认识的贺羽老师

高天雄

贺羽老师是我多年的同学、朋友和同事。

1990年，正值我进入中央美术学院读研究生时，贺羽入校读本科。在同窗两年、朝夕相处的时间里，我和贺羽以及他们这一届的同学（其中有很多是他们附中的同学），都结下了深厚的友谊。

后来，我研究生毕业到附中任教。过了几年他也和孙逊一起来附中任教，这时他和孙逊已经读完了靳尚谊先生的硕士研究生。我们又成为了同事，一直至今。

首先，他是一个勤于思索的人，涉猎的书籍很多，愿意思考社会与历史，探究各种面貌与变动的原委。在我熟悉的朋友和老师中，他的思维是偏向理性的，这一点从他的作品中也能感觉到：素描严谨，油画深入、完整，画面从容不迫。

同时他又对自己有很严格的要求，虽然他的画风脱胎于严谨理性的油画系一画室的教学氛围，但他始终在关注如何赋予自己的作品以更多的生动性，画面表达也力求和社会生活发生更密切的联系。这使他的创作从2001年开始产生了变化，“非典”那年，我曾到过他在南湖渠美院公寓的那间小工作室，不太明亮的灯光下，墙壁上的作品，有人物也有风景，都给我留下了很深的印象。

2003年，他进入研究生部，成为中央美术学院首批造型类的博士生，这使他进入了一个加速自己思考和实践、探索的阶段。在美学理论学习时，显现出他在英文读译方面的优势和广泛的阅读背景，而这些又与他思考问题的逻辑性相得益彰。在那个阶段，他进入了对西班牙画家洛佩斯的研究，并且竟然去欧洲，到马德里拜访了洛佩斯。



其后他的题材转到风景上，但还不是洛佩斯式的城市大风景，而是西部的青海，他选择了去表达那种广袤而无垠、温暖而冷峻的高原风光以及穿越其间的高速公路所带来的现代气息。他有意地从一个观察点出发，以不同观看方向作分割，以不同时间段为顺序，把黄河流过青海高原的壮阔景色以全景的方式表现出来，直抒胸臆，细述诗思，取得了一种特殊的画面效果，这幅组画也成为他的博士毕业创作的一部分。

在那以后，他开始了以肖像画为主的创作实践。他所表现的都是他熟悉的人，在普通而现实的环境中独处，若有所思，在简练的画面中用细腻的刻画表现出对人物情感的敏锐捕捉与对人生世态的深入体察；在语言上，他又渐渐脱开了以前所钟爱的洛佩斯绘画风格，和自己原有的、在一画室学习时所掌握的古典传统更好地结合，画面追求更加“中国化”了。

值此画集出版之际，作为他多年的同学、朋友、多年的同事和今天在中央美术学院造型基础部教学岗位上并肩战斗的战友，我衷心地祝贺他，并希望他不断地开辟自己新的道路。

高天雄 中央美术学院教授  
造型基础部主任  
2008年6月18日



## He Yu, the Mentor as I Know Him

He Yu has been my classmate, friend and colleague for many years.

He was admitted to CAFA (China Central Academy of Fine Arts) as a freshman in 1990 when I was already a post-graduate student working on my Master's degree. We became classmates and for the next two years spent a lot of time together, gradually forming a deep friendship.

After graduating, I started teaching at the High School of Fine Arts affiliated to CAFA. A few years later, He Yu and Sun Xun also joined our school's teaching staff following their completion of Professor Jin Shang Yi's program. We thus became the colleagues we still are today.

Firstly, He Yu is a person who loves to think and explore with his mind. He is a man well-acquainted with the classics and attentive to matters of society, history and science. Of all my friends and teachers, he is one of the most rational and this can be felt through his works: cautious in his drawing and sketching; detailed in his oil painting. His work is complete and devoid of visual conflicts.

At the same time, he has set very high standards for himself. Although his oil painting style is rational and cautious, derived as it is from the classical atmosphere of the No.1 Studio of CAFA's oil painting department, he is constantly exploring and endeavoring to put more life into his work, thereby creating a high level of interaction between his art and reality. This led to a change in his style during 2001. At the year SARS broke out, I happened to go to his workshop at his Nan Hu Apartment building of CAFA. Under the mediocre lighting, I saw some of his paintings hanging on the wall depicting landscapes and portraits that have remained deeply impressed in my memory.

In 2003, he was admitted to CAFA again, this time graduating with the first ever batch of Doctorate students from the School of Fine Art. This acted as a catalyst to quicken his way of thinking and exploring and indeed his whole creative process. When studying the "aesthetics theory," He Yu put his good sense of logic to use as well as his ability to translate from and read in English, advantages accumulated from his reading of many books and the collections he had long studied in the aim of achieving greater understanding and success. Also during that stage, He Yu started to study the work of the Spanish artist Lopez. He even made a trip to Madrid to pay Lopez a visit.



After that, he reverted to painting landscapes. Instead of Lopez's broad city views, He Yu decided to paint Qing Hai, which is located in the western part of China. He chose to depict the endless horizon, painting warm and solemn highland views with the highways weaving in and out of the hills, bringing a touch of modern reality. He consciously set off from one point and then observed it from varying perspectives, using different time frames to present the Yellow River flowing through the Qing Hai highlands. His thus produced a painting that was majestic, fully and comprehensively relating his feelings, as if he were telling an epic poem. A painting in which he managed to achieve a very special visual effect. This piece of art was part of his graduation project.

After that, he chose portraits as his main focus. He painted friends, family and acquaintances in solitary, normal and pensive environments. Using simple, yet detailed techniques, he managed to capture and portray the character's emotions. His detailed observation of the subject comes to light in his exquisite portraits. It also shows that his passion for Lopez's landscapes is slowly fading away. He has begun to pursue a style of his own that is more "Chinese", based on his past experience and the classical cultural skills he acquired from his studies at the "No.1 Studio".

On this occasion, namely the publication of this album of his artwork, as He Yu's long-standing schoolmate, friend of many years, and now the colleague at The Modeling Foundation Department of CAFA, I give him my blessing, and sincerely wish him every success in his future endeavors and in his exploration of artistic frontiers.

Gao Tianxiong   Professor of China Central Academy of Fine Arts  
Head of Modeling Foundation Department





86年考入附中时与所有住校的男生合影（前排右一）



2004年与导师靳尚谊先生一起作画



1981年在观看著名油画家全山石先生作画

## 访谈录

时间：2008年3月20日

地点：北京

采访人：曹勇

被采访人：贺羽

根据录音整理

曹勇（以下简称“曹”）：贺羽你好！作为你的作品集的责任编辑，很高兴能当面与你探讨一些话题。在我看来，你一直是“好好学习、天天向上”的模范，是特别踏实而沉得住气的那种。最早的印象是十几年前画的素描《摩西》，好像这些年见你的作品不多，能谈谈这些年你的经历吗？

贺羽（以下简称“贺”）：曹勇你好！是啊，有这么长时间吗？(笑)经历也比较简单，在附中一待就是十年，至于这些年的创作经历也是以摸索为主，我的一些同学也和我有类似的情况。我们70年代出生的这拨，好像摸索和徘徊的时间显得长一些，既不像60年代出生、比我们大十岁八岁的那拨也没有像“80后”那些新锐们，总之很吃力。

曹：我也是学画画出身，我们年龄也差不多，对于我们那一拨“艺术青年”而言，中央美术学院是所有人的光荣与梦想，而你是我们湖南学画画的人中比较早考取中央美院的，当然，先是附中，你觉得美术学院对你的塑造怎么样？





七岁时的自画像

贺：我得益于附中和美院打下的基础比较扎实，这之前还包括少年时代我父亲对我的培养。但美术学院学的主要是规律，只靠规律往往还不够的。

曹：你从油画系一画室毕业，印象中这是比较能代表中央美院学术传承的一个工作室，你自己如何看待一画室以及这种传承？

贺：一画室并不是像很多人认为的那样多么古典，但是一画室以靳先生为代表主张深入研究传统，主要是西方绘画的造型方法与色彩体系，这些是没错的。这是我们比较陌生的东西，有把它学透的意义和必要。西方绘画传统和我们自己的绘画传统互补性比较强，这也是中国人喜欢看油画的一个原因。

曹：我想，把传统学透的意义也就是学院存在的意义，你的作品让人容易联想到学院派这个话题，你怎么看？能谈谈你绘画上的追求吗？

贺：是否学院派要看站在什么角度来看，至于追求，这是个与时俱进的东西，多了也不好谈。

曹：看你的作品有一种很静的感觉，特别在当下这种躁动的气氛中，你自己觉得呢？

贺：谈自己不太好把握分寸，我觉得作为画家，理想的状态是自己感兴趣的东西能够和自己拿手的语言配合上，其实我现在也还在这个结合的过程中。而找到这两者有时是很困难的。

曹：那市场你不考虑了吗？

贺：对。再和市场结合上。

曹：现在卖画的情况怎么样？

贺：还可以，能卖一些。

曹：你比较喜欢哪些画家？记得你好像说过喜欢西班牙当代画家洛佩斯，是这样吗？

贺：我喜欢的画家挺多的，有时是一个时期喜欢某一个。洛佩斯我比较喜欢，我去年的博士论文就是写他的个案。其实洛佩斯是一个特例，他有很强的观念性，虽然表现形式是十分传统的。从他一张画画好几年甚至上十年就可以看出来，要别人早崩溃了。很难在别的土壤中复制一个他这样的人。

曹：你在西班牙时是不是见过他，有什么印象？

贺：见过，在马德里的他家里。很和蔼的人，谈起话来神采飞扬，只是语言有隔阂，很难沟通太多。我当时请了个会讲英语的西班牙女孩做翻译，往往洛佩斯说一大堆，她才