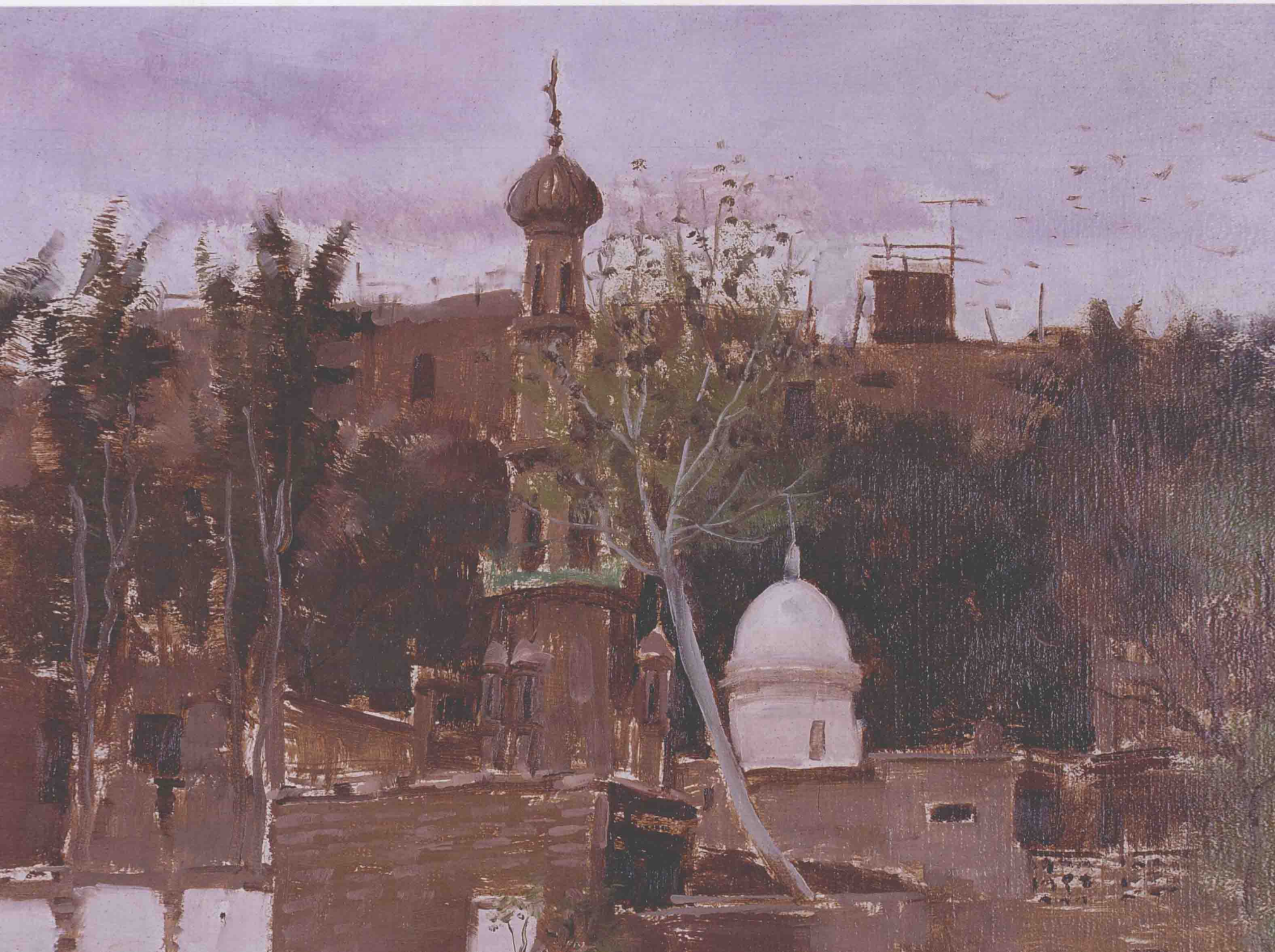


北京师范大学 艺术与传媒学院 教师作品集

Collected Works of Teachers at College of Art
and Communication, Beijing Normal University

古棕

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2006年夏天受邀给联合国秘书长科菲·安南画肖像

2009年8月在星光天地画廊和李天祥（右二）、赵友萍（右一）、钱程（左二）、郭安（左三）喝茶

2008年6月在北京师范大学与王贵胜（前排左一）、甄巍（前排右二）、于新颖（前排右一）及2004级同学合影

2010年11月在安徽宏村写生与淮南师院胡本七（左一）广西艺术学院李梦红（右一）、陈川（右二）



2010年4月在广西硕龙写生时留影

2010年12月随世界华人美术家代表团访问柬埔寨在
吴哥古城留影

2010年6月在乌兹别克斯坦首都塔什干大清真寺留影

2010年12月在北京师范大学研究生工作室留影
(五十二岁生日)



2006年9月在北京师范大学艺术与传媒学院和2006级美术学同学们在一起

2010年3月与中央美术学院教授著名艺术理论家邵大箴（右三）、程向君老师（右二）、陈晓林老师（右一）合影

2010年4月在丹德力画廊与王贵胜教授（右五）及其艺术硕士们合影

2009年6月随世界华人美术家代表团访问吉尔吉斯斯坦，被授予艺术科学院院士



2009年10月随世界华人美术家和平之旅代表团访问俄罗斯，被授予列宾美术学院荣誉教授和俄罗斯艺术家创作联盟名誉会员

古棕简历

1958年12月	生于江苏南京。
1973—1975v	在北京市少年宫美术组开始系统地学习绘画。
1978—1985年	参加中国人民解放军，在部队从事美术宣传工作。
1985—1987年	在解放军艺术学院美术系油画专业进修深造。
1987—1991年	在中央工艺美术学院基础部从事教学管理工作。
1991—1992年	赴俄罗斯圣彼得堡铁道学院学习语言。
1992—1996年	在俄罗斯圣彼得堡列宾美术学院学习并获硕士学位。
1998—2002年	北京教育学院外聘教师。
2003—2005年	北京师范大学艺术与传媒学院外聘教师。
2006年至今	北京师范大学艺术与传媒学院副教授。
1986年	油画创作《秋韵》参加第二届“万星海疆”美术摄影作品展。
1988年	招贴设计《战争与和平》参加德国莱比锡举办的国际书籍装帧、招贴设计展。
1994年	在俄罗斯圣彼得堡列宾美术学院举办个人画展。
1995年	油画作品《浴女》赴韩国参展并被收藏。
1996年	大型山水壁画《中国的风景》被中国驻俄罗斯圣彼得堡总领事馆收藏。
1996年	承接了俄罗斯圣彼得堡中国金叶饭店和商场室内外橱窗的装潢总设计。
1996年	在俄罗斯圣彼得堡国家画廊举办了中国留学生联展。
1997年	两幅油画作品被中华人民共和国外交部大楼收藏。
1998年	7月在北京国际艺苑美术馆参加98油研班作品展。获得优秀奖并被收藏《孤独》。
1999年6月	在中国美术馆参加中国当代油画名家百人小幅油画展。
2000年9月	在中国美术馆举办古棕油画作品汇报展。
2004年4月	在北京皇冠假日饭店美术馆参加了“回应自然”油画作品展。
2006年11月	在月亮河度假村原画廊参加了“从列宾美院走来”油画作品展。
2007年4月	在北京俄罗斯艺术画廊举办古棕油画教学作品展。
2007年8月	三幅油画作品被台湾稀绮美术馆收藏。
2008年5月	在北京航天航空大学美术馆举办个人油画作品展览。
2008年11月	油画作品《向远方》参加中国美术馆北京油画学会首届油画作品展。
2008年11月	油画作品《爸爸的海洋》参加中鼎国际拍卖会成交。
2009年6月	随世界著名华人美术家环球绘画和平之旅访问吉尔吉斯共和国，被授予艺术科学院院士称号。
2009年10月	随世界著名华人美术家环球绘画和平之旅访问俄罗斯，被授予列宾美术学院荣誉教授和俄罗斯艺术家创作联盟名誉会员。
2010年7月	随世界著名华人美术家环球绘画和平之旅访问乌兹别克斯坦，被乌兹别克斯坦艺术科学院授予创作金盾奖章。

GUZHONG

- 1958.12 Born in Nanjing, Jiangsu;
- 1973—1975 Systematic learning to draw at art group in Beijing Jingshan Children's Palace;
- 1978—1986 Joining the P.L.A and conducting artistic work;
- 1985—1987 Majoring in oil painting at Art Academy of P.L.A;
- 1987—1991 Lecturing at Central Academy of Arts & Design;
- 1991—1992 Learning Language in St.Petersburg, Russia;
- 1992—1996 Studying at Russian Repin Academy of Fine Arts & won the M.A. degree;
- 1998—2002 Lecturing at Beijing Education College;
- 2003—2005 Lecturing at Art Department of Beijing University;
- 2006—present Assisant Professor at Art Department of Beijing University;
- 1986 Painting Autumn Charm, 2nd Ten Thousand Coastline Photography Exhibition;
- 1988 Poster design for War & Peace, Germany, design exhibition for international book's binding and layout;
- 1994 St. Peterburg, Personal exhibition in Russian Repin Academy of Fine Arts;
- 1995 Bathing Maid, Exhibition in South Korea and was collected;
- 1996 Large-scaled landscape mural China Scenery was collected by Chinese Consulate in St. Petersburg;
- 1996 Responsible for the design and furnishing of China Golden Leaf Hotel
- 1996 St. Petersburg united exhibition for overseas Chinese in the State Gallery;
- 1997 Two oil painting were collected by Foreign Ministry Building of P.R.China;
- 1998.7 Beijing Exhibition for '98 Oil Painting Research Class in Yiyuan Gallery, International;
- 1999.6 China Gallery, Exhibition of 100 China contemporary Renowned Oil Painters;
- 2000.9 An Exhibition of Gu Zong's Oil Painting at China Arts Museum;
- 2004.4 Beijing Crown Plaza, Exhibition of "Reflection of Nature"
- 2006.11 "Walking from Repin Academy of Art" Exhibition in Moon River Beijing;
- 2007.4 Gu Zong Oil Painting at China Arts Museum;
- 2007.8 Three works were collected by Xiyi Art Gallery Taiwan;
- 2008.5 An Exhibition of Gu Zong's Oil Painting at Beihang University
- 2008.11 China Gallery, Exhibition for 1st Oil Painting of Beijing Oil Painting Committee;
- 2008.11 "Father's Ocean" auctioned at Zhongding International Auction
- 2009.6 Academician of Academy of Art, Global Peace Tour of World—famous Chinese Artists in Kyrgyzstan
- 2009.10 Honoray Professor of Repin Academy of Fine Arts & honorary member of Russian Artist Committee, Global Peace Tour of World—famous Chinese Artists in Russia
- 2010.7 Golden Creative Award of college of arts and science Uzbekistan, Global Peace Tour of World—famous Chinese Artists in Uzbekistan



集市 80cm × 100cm 2001年

自序

当您翻开这本画集，看看由我自己介绍我的来历以及从艺的经历，能使您更多更真实地了解生活中的古棕，他在各个人生阶段的所思所感！

我是1958年12月7日出生在南京军事学院大院里，父母都是江南人，父亲很小就参加了革命工作，学习过书法和篆刻，有不少能写会画的朋友。文革期间他到旧家具店里买了很多有样式的旧家具放在家里，我想这些对我是有影响的。1975年我母亲在北京大学工作，她通过熟人介绍我去北京市景山少年宫学习美术，当时班里有不少有才气的学生：像王明明、李鸣鸣、任建国等。在那里让我开始比较系统地学习绘画艺术。在那里通过张文新、庄言老先生的讲座，接触到了俄罗斯油画艺术，了解有关列宾、苏里科夫、契斯恰可夫素描体系，使当时的我立下决心，一定要做学院派画家，要为艺术献身。1985年7月我考入解放军艺术学院美术系油画进修班，这是为部队培养美术创作人才的培训班，期限两年，在这两年里我们得到了靳尚谊、潘世勋、张欣若、崔开玺、杨林贵、刘天呈等名家大师的点拨，使我更加坚定走学院派画家的路子——所谓学院派画家，就是要有很好的基本功修养和很强的学术理论研究精神。

1992年1月，我登上了北去的列车，驶入漫天大雪银装素裹的俄罗斯。在莫斯科小歇了两天之后，继续北上，终于来到了日盼夜想的艺术圣城——圣彼得堡。那里的水，那里的建筑物和艺术融为一体，真是美妙极了。

我在那里先是8个月的语言学习，后经中央美院邵大箴先生夫妇推荐进入了列宾美术学院，在梅尔尼科夫壁画工作室学习，能进入这所学院学习是我所梦寐以求的，上个世纪五六十年代列宾美术学院的中国留学生现在都是我国高等美术院校的资深专家和顾问，因而列宾美术学院在我国美术界的影响是非常大的，我的导师梅尔尼科夫先生曾两度来中国讲学，上个世纪五十年代一次，九十年代一次。他对中国艺术十分喜爱，对中国人民十分友好，近年来，在中国出版了不少介绍他作品的画册和文章，因而他对中国美术界的影响有增无减，许多人喜爱并且正在研究他的艺术作品，我作为他的学生应该为他增光，更加努力学习融贯中西艺术，取长补短，既要谦虚学习别人的好东西，又要自信地发扬本民族的传统。经过五年的努力学习，我以优秀的成绩于1996年夏天毕业并获得了硕士学位。我的毕业创作《中国的风景》收藏于中国驻圣彼得堡总领事馆宴会大厅。1996年10月我马上就要回国，结束了5年的留学生活，这时我的内心深处有着一一种惆怅，也许是对圣彼得堡美景的依恋吧！在这种心情的驱使下我画了一组圣彼得堡风景系列《夏园》、《依萨基耶夫教堂》、《列宾美院画室》、《涅瓦河畔》等，我要把这美景带回国。1998年我又画了一批对俄罗斯留学生活的记忆画《印象中的涅瓦河》、《秋天里的教堂》、《夏天里的教堂》、《林中的教堂》等。2001年我和清华美院程向君老师去甘肃南部的拉布楞寺写生，又找回到像俄罗斯的阳光一样明媚的感觉！那个时期的代表作品有《拉布楞寺广场》、《拉布楞寺草坪》、《远眺拉布楞寺》、《辩经台》、《集市》、《牧马姑娘》等。



向远方 80cm × 100cm 2002年

2002年的初夏，我开车回江苏泰兴老家，偶见长江边上的运河中有几条普通的运输船。下车来到运河边上，我逆着阳光往前看，对于40岁的我来说，有了一种莫名的感慨——多像人生的旅途啊！我们从每个落脚点驶向远方，都希望有个美好的将来，而人生的三岔口常会摆在我们的面前，向左，还是向右，需要我们去判断。我们不能因为过多地患得患失而停止不前，我们需要一种责任和自信的精神。“选择了这样，就不能顾及那样”，这是我的人生体验。对于每个人来说人生都是有局限性的，有了这种人生体验，我对这个有几条“纯朴”运输船的运河题材，产生了别样的冲动，在一个月当中画出了《向远方》系列三幅油画。

这是我回国后第一次把学到的西方油画技法与中国画精神相结合的创作。我的老师，俄罗斯人民功勋艺术家列宾美术学院教授梅尔尼科夫经常讲：“没有民族性，就没有世界性。”作为中国的油画艺术家，责无旁贷地要做这项中西艺术融会贯通的实践工作。在《向远方》油画的创作中，我力图在笔法上讲究写意，用笔洒脱自如；在意境上，讲究空灵、深远、晴雨不测，把一种朦胧的情绪带到我们的面前，需要我们去选择去面对。另外，在画面的近处又用现实主义的手法刻画了一些堤岸和小草，使用了时代性语言，以区别于传统。

这种起自当今现实生活，借助于传统山水画中的空灵、朦胧的情绪，对未来生活的揣测心理，是我这组油画创作中所要表达的中心。当然每幅作品都会被读者读出属于自己的体会和共鸣来，油画的创作者不能勉强每位观众读出他的心声。

回国已多年，我总是时时提醒自己：要多向上个世纪五六十年代的留苏前辈们学习！多画一点！多体会一点！把这些年来在创作和教学中的努力与大众，同行们进行交流！邵大箴先生说得好：“艺术之所以被认为是一种创造，正因为它是出自于艺术家心灵对客观自然的回应，而不是无动于衷的复制与描摹。”回应的态度与方法则决定着他们创造的格调与品位。每个艺术家的天赋无法自我选择，但后天的努力却可以改变艺术的品格与品质，所以艺术家需要丰富的生活实践和艺术实践。

古棕
望京工作室
2011年3月

PREFACE

When you open this book with this self-introduction, you will get to see the real me in daily life with my thoughts, my feelings and my artistic experience in the every stage of my lifetime,.

I was born in Nanjing Military Institute in 1958. My father who was born in the south of Yangze River devoted himself into the revolution in his early ages. He learned Chinas handwriting and engraving by which he made many like-minded friends. Moreover, during the time of the Cultural Revolution in China, he bought quite a lot beautiful old-style furniture from second-hand shops. All of these had a great influence on me. Introduced by an acquaintance of my mother when she was working in Beijing University, I went to study art in Beijing Jingshan Children’s Palace in 1975. There were many talented students in the class such as Wang Mingming, Li Mingming, Ren Jianguo, etc. It was in there that I started to learn painting systemically. It was in there that I got to know Russian Oil Painting and sketch systems of Repin and Surikov through the lectures by Mr. Zhang Wenxin and Mr. Zhuang Yan. And it was in there that I made up my mide to be an academic painter and devote myself to art. This determination got stronger through my two-year study afterwards in Art Academy of PLA from 1985 to 1987. Many famous artists, such as Jin Shangyi, Pan Shixun, Zhang Xinnuo, Cui Kaixi, Yang Lingui and Liu Tianming gave lectures to me during the two years, which made me more on the academic road. In my opinion, the so-called academic painter, means a good basic training and a strong academic theory research spirit.

In January 1992, I got on the train heading to the North for a snowy country – Russia. After a two-day rest in Moscow, I continued going further north to my holy dream city —St. Petersburg, where the rivers and buildings are all melting with art. It was so fantastic.

After an 8- month language course and recommended by Mr. and Mrs. Shao Dazhen from Central Academy of Fine Arts, I managed to enter Russian Repin Academy of Fine Arts and started studying in Mural painting studio of Milnikov. It’s what I dreamed for long that I can enter this school. Since Chinese students in Russian Repin Academy of Fine Arts in 1950-1960s are now all senior experts and consultants of China’s art academies, Russian Repin Academy of Fine Arts had a great influence on China’s art field. My supervisor, Mr. Milnikov, went to China twice for giving lectures in 1950s and 1990s. He loved Chinese art very much and was very friendly to Chinese people. Quite a lot painting books and articles introducing him were published in recent years and his artworks were cherished and studied by many people, by which we can know that his influence on China’s art field is still increasing. As one of his students, I myself shall make more effort to explore both oriental and western art, to value the advantage of overseas art essence and to develop art tradition of our own country.

After 5 years of study, I graduated with a very good grade in the summer of 1996 and got my master degree. My graduate work “China Scenery” was collected by Chinese consulate general in St. Petersburg. I felt sorrowful when I was right to leave St. Petersburg for China. It might be the attachment deeply in my heart to the beauty of this city. I painted a series of artwork, such as “The Summer Garden”, “The Iraq Cardiff Church and Sacchi”, “Repin Academy Paiting Studio”, “Neva River”, etc. I wanted to bring this beautiful scenery back to China in this way. In the year of 1998, I created a series of oil paintings representing the memories of my overseas study life in Russia, such as “Neva River Impression”, “Autumn Church”, “Summer Church”, “Forest Church”. In 2001, I felt the sunny

Russia again when I went on the sketch journey in south Gansu Province with Cheng Xiangjun from Academy of Art and Design of Tsinghua University and brought out oil painting works of “Lablin Temple Square”, “Lablin Temple Grass”, “Lablin Temple in Distance”, “Arguing sutra platform”, “The Market”, “Wrangler Girl” etc.

In the early summer of 2002, I drove back to my hometown Taixin. I got out of the car when I came to a canal with some boats on it beside Yangtze River. A nameless feeling came to me, a 40-year-old person, when I saw to the sun. What a life journey! We started the journey with a beautiful will heading to a bright future, but there will always be dilemmas in front of us, to be or not to be? It's a question. We can't stop our feet with a feeling of the fear of loss; we always need responsibility and the spirit of confidence. “You don't hesitate when you have already made the decision”, that's my life experience, which indicates life is limited to every one of us. With this life experience, I created 3 pieces of oil paintings in one month in the special mood and emotion to these “poor” canals.

This is the first time that I mix the Chinese painting spirit with the western oil painting technique. My teacher and the People's Exploits Artist of Repin Academy of Fine Arts, Mr. Milnikov always said: “No ethnic, no international”. As a Chinese oil painter, it's my responsibility to do this practical work to communicate the Chinese and Western art. In the creation of oil painting “At a distance”, I tried my best to meet the free feeling of traditional Chinese painting. In artistic conception, I paid attention to the empty and far-reaching spirit, and tried to bring a hazy mood to the audience. In addition, I did the grass in front with Realistic gimmick, using modern art language different with the traditional one.

It is the feeling of guessing the future life which is deeply-rooted in our real life that I want to express in this series of oil paintings with the empty and hazy mood of Chinese traditional art. Of course, there will be one thousand Hamlet in one thousand audiences, Oil painters can't force every audience read his heart.

It has been a long time since I came back to China from Russia. I always tell myself, I should always learn from the predecessors who had studied in Russia! I should keep painting and keep feeling! I should exchange what I got through these year of painting and teaching with my working fellows and the public! Mr. Shao Dazhen once said□ “Why art is considered as a creation, is just because it is originated from soul and responded to objective nature, not indifferently copying and depicting.” The attitude and ways of response decides the artists' style and taste. We can't choose our talent, but we can try our best to change our art quality. So every artist need to do more life and art practice.



爸爸的海洋 Father's Ocean 120cm x 120cm 2008年



甘南的早晨 Morning in Gannan 80cm x 100cm 2007年



危难时刻 The Critical Hour 80cm x 100cm 2008年

石膏像与水果 Plaster Portrait and Fruit 80cm x 70cm 2010年





石膏像与摹本 Plaster Potrait and Facsimile Copy 70cm x 80cm 2010年