



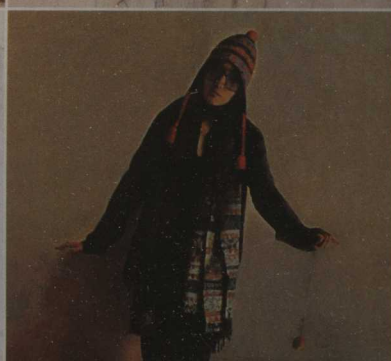
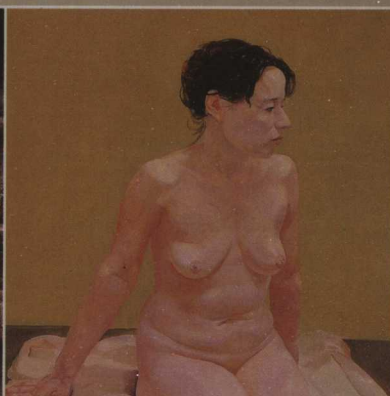
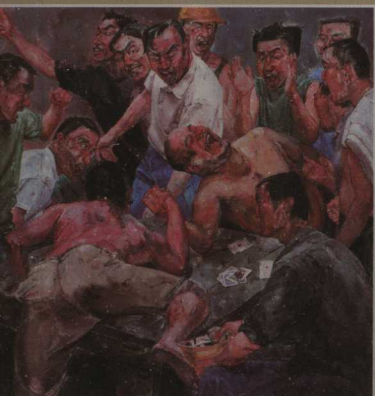
研究具象

Studying the Concrete

广东当代油画十六人展作品集
Exhibition of Contemporary Oil Paintings by Sixteen Painters, Guangdong, China

主 编 / 蔡彭城 副主编 / 薛 军 蔡 瑾

辽宁美术出版社



图书在版编目(CIP)数据

研究具象: 广东当代油画十六人展作品集 / 蔡彭城
主编. — 沈阳: 辽宁美术出版社, 2006.12
ISBN 7-5314-3717-1

I. 研... II. 蔡... III. 油画—作品集—中国—
现代 IV. J223

中国版本图书馆 CIP 数据核字 (2006) 第 152698 号

研究具象

广东当代油画十六人展作品集

责任编辑 / 王 嵘

装帧设计 / 王 嵘

英文翻译 / 何 静

责任校对 / 张亚迪

制版 / 辽宁印刷集团美术印刷厂

印刷 / 沈阳天择彩色广告印刷有限公司

技术支持 / 刘海文 周莉洪 高政华

技术编辑 / 鲁 浪 徐 杰

出版发行 / 辽宁美术出版社

经销 / 全国新华书店

版次 / 2006 年 12 月第 1 版

印次 / 2006 年 12 月第 1 次印刷

开本 / 889mm × 1194mm 1/16

印张 / 5

书号 / ISBN7-5314-3717-1/J·2624

定价 / 45.00 元

邮购部地址: 辽宁省沈阳市和平区民族北街 29 号

辽宁美术出版社邮购部 邮编: 110001

邮购部电话: (024)23833803

E-mail: lnmscbs@mail.lnpgc.com.cn

http://www.lnpgc.com.cn

图书如有印装错误请与印刷厂联系调换

Afterword

In the early fall, I have the privilege to be present at the process for selecting works for the National Spirit and Quality Oil Painting Exhibition held by China Oil Painting Society. The review panel consisting of 18 famous oil painters and art critics, e.g. Jin Shangyi, Zhan Jianjun, Shui Tianzhong, Zhang Zuying, Wen Lipeng, Yan Zhenduo, Luo Zhongli, Wei Ershen, Yang Feiyun, Guo Runwen, Xu Mangyao, Yu Xiaofu and Zhang Zhenggang, commented on every piece and made strict screening. During the selection process, I found out that all panel members thought highly of several artists from Guangdong, including Guo Runwen, Fan Bo, Liu Wen, Sun Hongmin and Xie Chenan. It was from that moment I started thinking about holding an exhibition for those Guangdong artists. During the tea break, I talked with Professor Guo Runwen about this idea, which was to introduce Guangdong artists to art enthusiasts and collectors in Shanghai. Mr. Guo happened to have the same idea in mind and he said yes immediately.

This year, Shanghai has had a lot of autumn rain. It has been raining for over 20 days. Everywhere is wet, making people feel gloomy and cold. In early December, I went to Guangzhou, which is a city in Southern China. I saw many people playing in an outdoor swimming pool in Guangzhou Academy of Fine Arts. The sunlight shined on the ripples in the blue water. You do not feel the coldness of early winter at all. Sixteen young artists gathered happily and expressed their joy and excitement over holding an exhibition in Shanghai (quite some artists have not been to Shanghai yet). They fell over each other to bring out their works, which were commented by Pi Daojian and Guo Runwen. They also "made the final decisions". On the following day, artists prepared rotate films and packaging. Some artists made final efforts in polishing those works to be exhibited in Shanghai. You can see they have contributed tremendous enthusiasm and efforts in making the exhibition in Shanghai possible.

After coming into contact with them, I was surprised to find out that, although Guangzhou, as well as the Yangzi River Delta Area, has been the front runner of carrying out the reform and opening-up policy in China and the heat of market economy has generated tremendous wealth and numerous millionaires, the pace for Guangdong oil paintings to enter the market has been rather slow, which is obvious not matching its economic stance. Contrary to the active market in Beijing, Shanghai and Hong Kong, "the dawns here are quiet". These young artists admitted that they had very limited experience with marketing their works. But evidence suggests they are not "riding the tide" of market economy. The rigorous education of academy has made them go far in the academic path of "studying the concrete". Almost all of them believe that they can obtain inspiration and tranquility of creativity, and enjoy the success only if hidden inside the form of academic study. It is because they have persisted in "studying the concrete" that we now have the opportunity to enjoy so many excellent works, and publish the painting album — "Exhibition of Guangdong Contemporary Oil Paintings by Sixteen Painters". Guangdong is an energetic region where all things and creatures are competing to grow. It has produced a lot of outstanding people, including many art masters: Li Tiefu ("the first man in the Chinese oil painting"), Yu Ben, Feng Gangbai, Lin Fengmian, Guan Liang, Chen Baoyi, Guan Zilan and other pioneers. The earlier generations have gone abroad for study and their wisdom has been inherited. Many people have succeeded, such as Chen Yanning, Si Tuli, Guo Runwen, Fan Bo, Deng Jianjin, as well as young artists introduced in this exhibition, who focus on far-reaching artistic philosophy and technique development, boast strong and deep academic support, and will definitely create business opportunities in the market of arts.

Sincere gratitude is extended to Mr. Pi Daojian, who has happily accepted our invitation and taken time out of his busy schedule to write the preface; Professor Guo Runwen, for recommending his colleagues and students, and setting the tone of this book; Fan Wennan, head of Liaoning Art Press, Mr. Wang Rong, the editor, and Ms. He Jing, the translator, for their wonderful efforts.

Due to the tight schedule, we sincerely urge readers and collectors to forgive us if there is any careless omission and mistake in the book.

Cai Pengcheng

Shanghai Author Gallery

2006.12.12

研究具象 Studying the Concrete

Exhibition of Contemporary Oil Paintings by Sixteen Painters, Guangdong, China
广东当代油画十六人展作品集

主 编 / 蔡彭城
副主编 / 薛 军
蔡 瑾

为何研究具象

皮道坚

“具象”这个词在中国畅销词典《现代汉语词典》里找不到，在该词典2002年增补本的新词新义里也没有。但至少从20世纪80年代以来这个词就频繁地出现在我们的造型艺术研究和美术批评文字里，如“具象艺术”、“具象手法”、“具象表现”、“抽象与具象之间”以及“新具象”等不一而足。这无疑与80年代的新潮美术对西方现代艺术的介绍和引进有关。从使用的情况看，“具象”一词多与“抽象”相对，意指“具体形象”，具体说是现实生活或大自然中具体存在的物象。“具象艺术”当指以这具体存在的物象为母题或描绘对象的艺术。微妙之处在于“具象”一词在造型艺术圈的流行，相当程度上与艺术家们对建立在“摹仿论”基础上的传统现实主义艺术的回避与疏离有关；而从另一方面看，“具象艺术家”（为了说明问题，姑且杜撰这么一个词）们不愿放弃对具体物象的描绘，又在相当程度上表明了他们对传统的守望态度，也表明了他们在艺术多元、新媒体和后现代思想层出不穷的今天，坚守绘画这一古老艺术实践方式的坚定立场。

确实，在我们这个充斥着形形色色虚假时髦图像又泛滥着各式各样惊世骇俗观念的时代，坚守绘画这样古老的艺术实践方式太需要勇气、信心和力量。因为确如一些论者所说：今日的绘画已把自己变成了综合媒体的集合，包含有机和合成的材料；时而还引入摄影和数码印刷。它借鉴了商业插图以及建筑、文身和纺织品的设计；可以以雕塑的形式出现；或者有着上述所有这些媒介的不同组合……以至人们不得不问是什么使绘画成其为绘画？^[1]

这个以“研究具象”为题的展览或许正是在以参展艺术家各自的描绘方式作出对这一问题的回答。

参展的十六位艺术家除一位居住香港外，其余全都生活在广州，不用说，正如我们感受到的那样，他们的作品充溢着浓浓的南国生活气息。也许还有必要说明的是，其中的十五位年轻艺术家几乎全都曾经是或正在是另一位艺术家的学生。而其中的这位老师乃是广州美术学院教授、著名油画家郭润文。

郭润文一直是我十分欣赏的一位有着浓郁古典气质，艺术个性沉着、睿智，风格成熟、稳定的油画艺术家。他对生命形态之完美和谐的体认，他以一种压抑感伤的情调含蓄动人地表现出来的青春生命的热情，以及他人体作品所特有的那种毫无矫饰的单纯与典雅，都令我感动不已。早在十六年前我就在他的一本画册所写的序言里记录了我的这些感动。那时，‘85美术新潮刚刚过去，记得在那篇短文里我不仅提到了他的基于对自己艺术信念的执著和对自己艺术气质的把握的那种“人皆趋彼，我独守此”的独立精神，还提到了他丝丝入扣、朴朴实实地去研究的工作态度。有意思的是十五位学生并没有全都如老师一样地描绘具象，但是却都能像老师一样孜孜不倦地“研

究具象”，因为他们无一例外地秉承了老师的这种工作态度和研究精神。

第十届全国美展广东地区获油画银奖的两画家孙洪敏和陈子君都是女性，也都同是郭润文的学生。陈子君尽管有着令人羡慕的把握形体的能力，却并未走老师严谨写实的路子，她善于以物质感、肌理感极强的笔触、印痕和变化丰富微妙的、迷人的灰色调子营造如梦似幻的画面意境。然而确如郭润文所说：“无论她的画如何的虚幻，如何的写意，但包含于画中的具体物象始终承载着作品的意义，所有其他元素的反映都是围绕着这种意义在进行，从而令她的作品不但具备较高艺术本体价值，同时也存在着较深的精神内涵。”

孙洪敏说自己一直痴迷于古典大师们对人性与人道精神的执著，渴望在自己的作品里能将那种古典气质与充溢在我们周边的现代情怀和意蕴完美地结合起来。在这一点上她倒是更接近老师的艺术个性与艺术气质。在处理人物的服饰衣褶时，她常有意采用概括的、一气呵成的画法。她的这种十分个性化的、形式感强的硬边画法，不仅给人以现代生活的真切感受，更与人物面部的细腻描绘形成对比，从而令欣赏者不由自主地凝视人物的面部表情，因此有评论细说她的《女孩·女孩》中女孩的眼神：“……深远得摸不着底，没有具体的视点，此时眼睛的作用不是用来看了，而是用来传递一种精神状态，一种缥缈的状态。”

薛军笔下的人物肥硕粗壮，闪耀着物质主义耀眼的光芒。他的《大超市》、《健身房》用艺术家研究的目光引导我们凝视这消费时代的一个个“具象”，让我们放慢匆匆不知何往的生活脚步，停下来略作短暂的沉思：生活究竟应该怎样？岳雷的人物画用笔轻柔舒缓，人物仿佛被融化在空灵迷蒙的背景之中，与薛军所画人物的拙重粗鄙恰成鲜明对比。这种文人写意式的浅吟低唱看似与红尘滚滚的现代生活相去甚远，实际上艺术家所表达的难以言说的情怀，正是处在激烈动荡的生活旋涡中的现代人内心深处的渴望。

王卓的《西关大屋》和武世文的用陶罐、旧椅、破砖等陈年旧物组合而成的《静物》，油画语言精到，手法细腻，从画面构成到色彩、质感、肌理的表现无不耐人玩味，然而作者所要传达的显然远非古典油画的那种诗意和韵致，而是在以艺术家专注的眼神力图化解我们对身边熟视无睹的事物的冷漠无情。

应该说，其他参展的年轻艺术家各有独到的眼光，他们所作的“研究具象”的功课，无一不是在帮助我们克服对眼前和身边的人与事物的冷漠，让我们学会凝视、倾听和沉思。

[1] 参见《世界美术》2006年第2期《什么使绘画成其为绘画？》。

Why is it necessary to study the concrete?

Pi Daojian

Neither the Contemporary Chinese Dictionary nor its 2002 enlarged edition define the word — “concrete”. However, since the 1980s, it has made frequent appearances in studies of plastic arts and criticism of fine arts, such as “concrete art”, “concrete technique”, “concrete expression”, “between the abstract and the concrete”, “the new concrete”, and among others. This phenomenon can stem from the introduction of western modern arts in the New Wave Movement back in the 1980s. Its application implies a contrast to the “abstract”. It refers to “concrete objects” that actually exist in life or nature. The “concrete art” puts these existing objects as its prime theme or target. The tricky part is that the prevalence of “concrete” in the plastic art circle is to a certain extent associated with artists’ avoidance and alienation from the traditional realistic art, which is based on the “theory of imitation”; on the other hand, the reluctance of “concrete artists” (I created this term to explain the problem more clearly) to give up portraying concrete objects sufficiently reflects their watching attitude, as well as their firm stance on sticking to this ancient art practice — painting in the current age, where diversified arts, new media and post-modern ideas are emerging one after another.

Truth to be told, it takes a lot of courage, confidence and strength to hold on to this ancient art practice — painting in times when false stylish images and extraordinary ideas of all kinds are widely spread. Some commentators once described the situation in this way: today’s painting is more like an integration of different media types, including organic and synthetic materials, sometimes even photography and digital printing. It adopts commercial illustrations, as well as designs of architecture, tattoo and textile, and appears either in the form of sculpture, or in different combinations of any aforementioned media types. That’s why people cannot help but asking what makes it a painting? ^[1]

This exhibition, with the theme of “studying the concrete”, may be an opportunity for those participating artists to respond to that question through their works.

Sixteen artists participate in the exhibition. With one living in Hong Kong and the other fifteen living in Guangzhou, we can undoubtedly feel the strong flavor of southern life in their works. Another important fact is that fifteen of them are young artists who are or used to be the students of the other artist — Guo Runwen, who is a famous oil painter and professor in Guangzhou Academy of Fine Arts.

Guo Runwen is an oil painter I admire a lot. He boasts strong classic temperament, calm and smart artistic personality, and mature and steady style. I am impressed and touched by his recognition of the perfection and harmony of life form, his enthusiasm for youth and life as implicitly and beautifully reflected through a depressed and sentimental mood, and the unique simplicity and elegance without affectation rooted in his works on human body. Dating back to 16 years ago, when the 85 New Wave Movement was just over, I expressed these feelings in writing a foreword for one of his painting albums. I highlighted his perseverance in artistic belief and independent spirit that “all others adopt the trend while I stick to my belief” in capturing his own artistic temperament. What’s interesting is that although the fifteen students do not paint the concrete in the same way as their teacher, they are able to persevere in “studying the concrete” just like their teacher. That’s because

they all have inherited his working attitude and investigative spirit.

Sun Hongmin and Chen Zijun are silver-medal winners of Guangdong area in the 10th National Fine Arts Exhibition. Guo Runwen is the teacher of both women. Although Chen Zijun's ability to capture figure is envied by so many, instead of following the serious and practical style of her teacher, she specializes in creating a dreamlike painting ambience with a strong touch and mark of material and texture, as well as a diversified, intricate and attractive grey tone. However, Guo Runwen once commented her works as, "no matter how imaginary and free her paintings are, the concrete objects painted always carry the meaning of the works. All the other elements act to set off the meaning, which makes her work not only of high artistic value, but also of deep spiritual significance."

Sun Hongmin implies that she has been infatuated by classic masters' perseverance in human nature and humanitarian spirit. She craves to perfectly combine that classic quality with modern feelings and implications surrounding us in her works, which equips her with an artistic personality and temperament similar to that of her teacher. Her personalized, hard-edge painting technique, which exudes a strong sense of form, can not only remind viewers of their true feelings about modern life, but also make them gaze at the facial expression of the character by contrasting it with the delicate facial portrayal. That's why some commented the eyes the girl in her work — "girl-girl" as: "her eyes are so deep and remote that can hardly be caught. There is no gaze point. The eyes are not for looking at things, but to convey a spiritual and elusive state."

Xue Jun's characters are fat and strong, emitting dazzling rays of materialism. In *The Big Supermarket* and *The Gym*, he guides us to watch every "concrete" object of this age of consumerism from an artist's investigative perspective, making us slow down our aimless and busy steps, stop and have a short while of thinking: what the life should be like? Yue Lei uses soft and relaxed brushwork, as if blending characters into the empty and misty background, which is in sharp contrast to the clumsy and humble characters painted by Xue Jun. Although this kind of freehand brushwork, similar to scholar's low recital and soft song, is far away from the modern life, it shows the unspeakable feelings of artists, which exactly represents the aspiration inside the hearts of modern people who are trapped in fierce and turbulent life.

In Wang Zhuo's *Xiguan Mansion* and *Static Objects* by Wu Shiwen through combining old things such as pottery pots, old chairs and broken bricks, the brushwork is so refined and extract, and the structure, color and texture of the paintings are well worth pondering. However, the painters aim to resolve our indifference toward things around us with artists' attentive eyes, instead of conveying the poetry and charm of classic oil painting.

Undoubtedly, all the other young artists participating in the event have their respective unique insights. Their efforts in studying the concrete can help us overcome our indifference toward people and things surrounding us, and make us learn how to watch, listen and think intently.

[1] Referring to *World Art*, 2nd edition, 2006, <What Makes Painting Painting?>

聚在一起就有意义

郭润文

“研究具象”只是一个说法，并不存在很深刻的含义，因为一提到“研究”二字便会产生负担，似乎要承担某种责任。我不清楚十六位艺术家是怎样想的，但我知道他们大都是研究生，或者在读，或者已经毕业，而且所研究的内容大都与具象油画有关，从这个角度来说，“研究具象”作为他们举办画展、出画册的名称比较恰当。

正因为没有承担“学术责任”的负担，年轻艺术家们各自轻轻松松地拿出自己喜爱的作品，与他们的同学、朋友进行了一次近似闲聊般的对话。在这种亲切而宽松的语境中，他们各自都有一个非常自由的表达空间，用不着考虑是否与他人不符或者背离所谓当代意识。他们坦率地表述着自己的绘画意图和手段，单纯得就如同一面面镜子，映照出他们各自的追求。

始终以传统写实油画为研究方向的刘文和石俊，经过长期的实践，已能比较自由地驾驭画面，写实油画中的技术难度恐怕已经不是阻止他们继续发展的障碍，他们今后所要做的是如何选择更有意义的客观对象来显示他们的能力。而已经具备比较明确艺术风格的罗奇和郭祖昌则是将眼光主要放在如何对客观事物进行改造，并通过创造性真实地体现自己的内心世界。

赵峥嵘是十六位艺术家中唯一没有在广州美术学院学习而在该学院任教的艺术家。他毕业于中央美术学院，他的研究生导师是著名艺术家靳尚谊先生，与他的导师严谨造型观不同的是他采用了具象表现主义手法，运用闪烁的色彩和晃动的笔触来体现出虚幻的充满诗一般的意境。而罗灵也是采用具象表现主义手法，但与赵峥嵘相反，罗灵的作品给人的印象是色彩单纯，造型坚固，仿佛空气都已凝结。

女艺术家的作品往往给人一种色彩丰美、造型灵巧的印象，参展的四位女画家也是如此。除了孙洪敏、陈子君、万晓笳以外，杨帅可以说是无师自通，她的作品完全没有学院教学理念的束缚，画面充满浪漫的情调，单纯而雅致，显示出一种天生的敏感。而有四年本科国画专业学历的万晓笳，研究生学习则选择了油画，因此我们能在她的油画中读到一些水墨的语言，但这并没有为此影响她对油画语言的把握，反而给人一种与众不同的感受。

出生于20世纪80年代的刘晟和谢郴安是这群艺术家中最年轻的两位，他们具有学院教育下获取的严谨的造型基础，同时也具有当代青年对呆板、保守的叛逆意识，对于造型理念，他们有自己的理解。因而在刘晟的作品中，我们能分明感受到一股清新之气，充满着活力。在谢郴安的作品中，我们不仅感受到他对造型把握的熟练程度，同时也感受到他对新写实主义绘画的个性化理解。

除了上文所提到的艺术家以外，还有武世文、薛军、岳雷、王卓等艺术家，对于他们，皮道坚先生在“为何研究具象”一文中已经精彩地评述了，本人不再赘述。这十六位艺术家才华横溢，各具特色，在艺术上有较强的个人意识，所以说评述他们也好，介绍也好，也只是说说而已，真正精彩的在他们画里，意义在展览里。所以说“研究具象”只是个说法，把他们聚在一起才是目的。

It's Meaningful to Be Together

Guo Runwen

"Studying The Concrete" is only a term without too much deep meaning inside, as the word study is always associated with certain obligation. I am not sure what the other artists think about it, but I know most of them are or used to be graduate students and their study is mainly about concrete oil painting. Based on this perspective, it is especially fitting to name their exhibition and painting album as "Studying The Concrete".

Free of academic obligations, the young artists feel light and easy in bringing out their favorite works, and have a chat-like talk with their classmates and friends. Under this sincere and relaxing context, each of them has a space to freely express their feelings, without considering whether they are different from others or against the so-called contemporary consciousness. They are straightforward to express their painting purposes and means, which are as simple as mirrors, reflecting their respective pursuits.

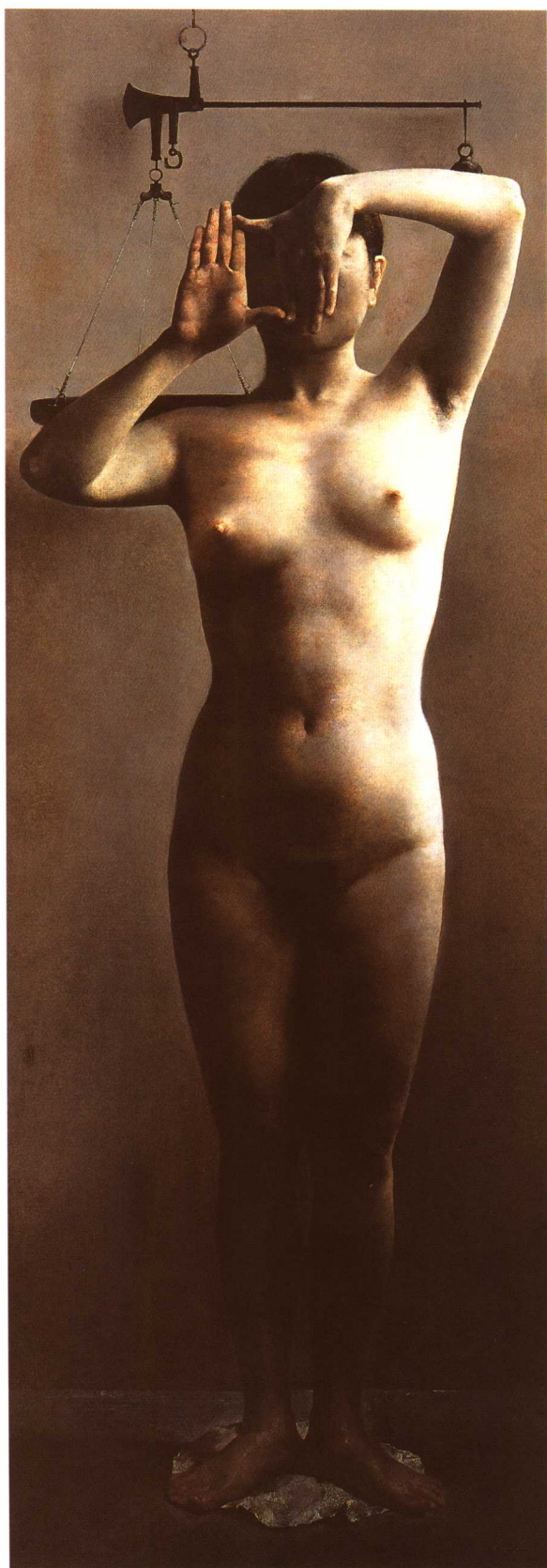
Liu Wen and Shi Jun have been studying the traditional and realistic oil painting. After years of practice, now they are able to freely command the brushwork. The technical difficulties in realistic oil paintings can hardly prevent them from further development. What they need to do from now on is to choose more meaningful objects to demonstrate their abilities. Luo Qi and Guo Zuchang, who have established their unique styles, are instead focusing on how to reform the objects and how to realize their inner world through creative reality.

Zhao Zhengrong is the only artist in the group who has not studied in Guangzhou Academy of Fine Arts but is now teaching there. He graduated from Central Academy of Fine Arts. His supervisor for postgraduate study is Mr. Jin Shangyi, a famous artist. However, unlike the strict form philosophy held by his supervisor, Zhao adopts concrete expressionism, using glittery colors and swaying touches to demonstrate an illusionary and poetic artistic conception. Luo Ling also adopts concrete expressionism. But contrary to Zhao Zhengrong, Luo's works are characterized by simple colors and firm forms, *feeling like the air is condensing*.

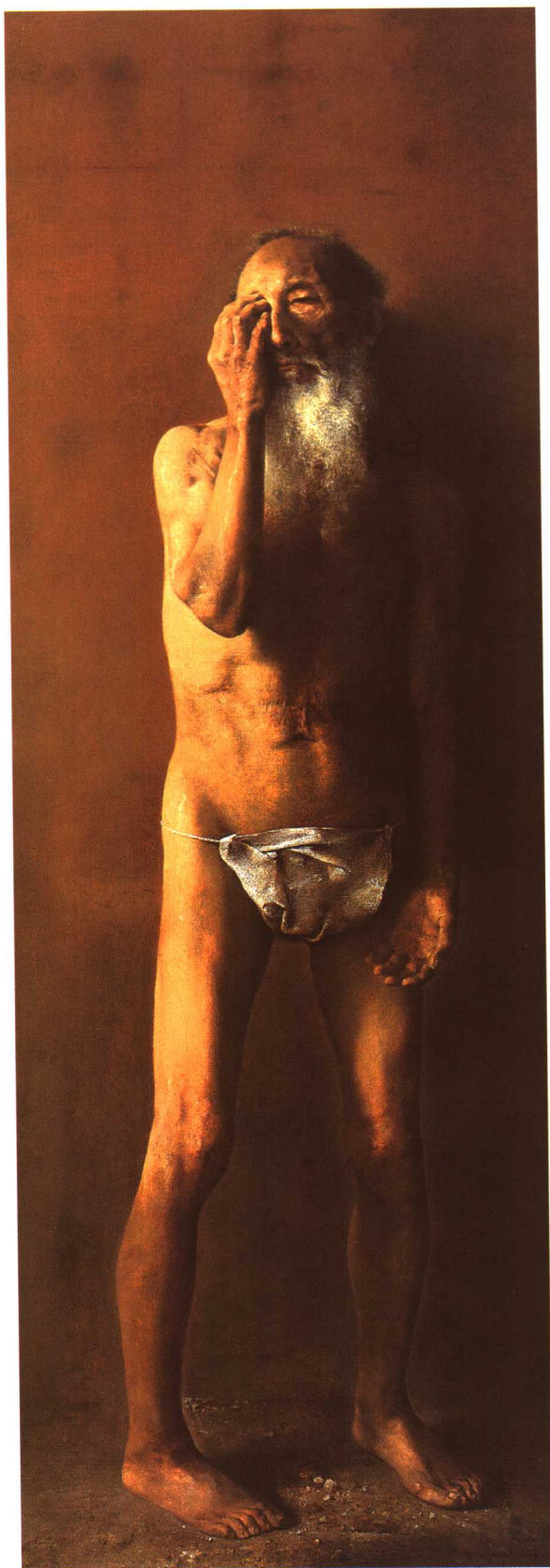
Female artists always boast rich and beautiful colors, and delicate forms, so do the four female painters participating in this exhibition. They are Sun Hongmin, Chen Zijun, Wan Xiaojia and Yang Shuai. Yang Shuai is more like self-taught, as her works are free of academic restrictions. The brushwork brims over with romantic sentiment, simple and elegant, reflecting a natural sensitivity. Wan Xiaojia, which has four years of undergraduate education on traditional Chinese painting, has chosen the oil painting in her graduate study. We can find some water-color elements in her oil painting. However, it does not affect her mastery of oil painting, but helping bring out a different feeling.

Liu Sheng and Xie Chenan, who are born in the 1980s, are the youngest among this group of artists. They have obtained strict form basics from academic education. With the rebellious attitude toward stiffness and conservativeness typically found in modern youth, they have their own understanding about forms. That's why we can clearly sense a stream of clear and refreshing air in Liu Sheng's works, which are full of energy. In Xie Chenan's works, we can feel not only his skillfulness in capturing forms, but also his personalized understanding of neo-realism painting.

In addition to the artists mentioned above, we will also enjoy works by Wu Shiwen, Xue Jun, Yue Lei and Wang Zhuo. These sixteen artists all feature overflowing talent, diversified characteristics and strong personal artistic awareness. Therefore, it doesn't matter how we comment and introduce them. The real wonder lies in their works. You can find the true meanings in the exhibition. That's why I think "Studying The Concrete" is only a term and our real purpose is to bring them together.



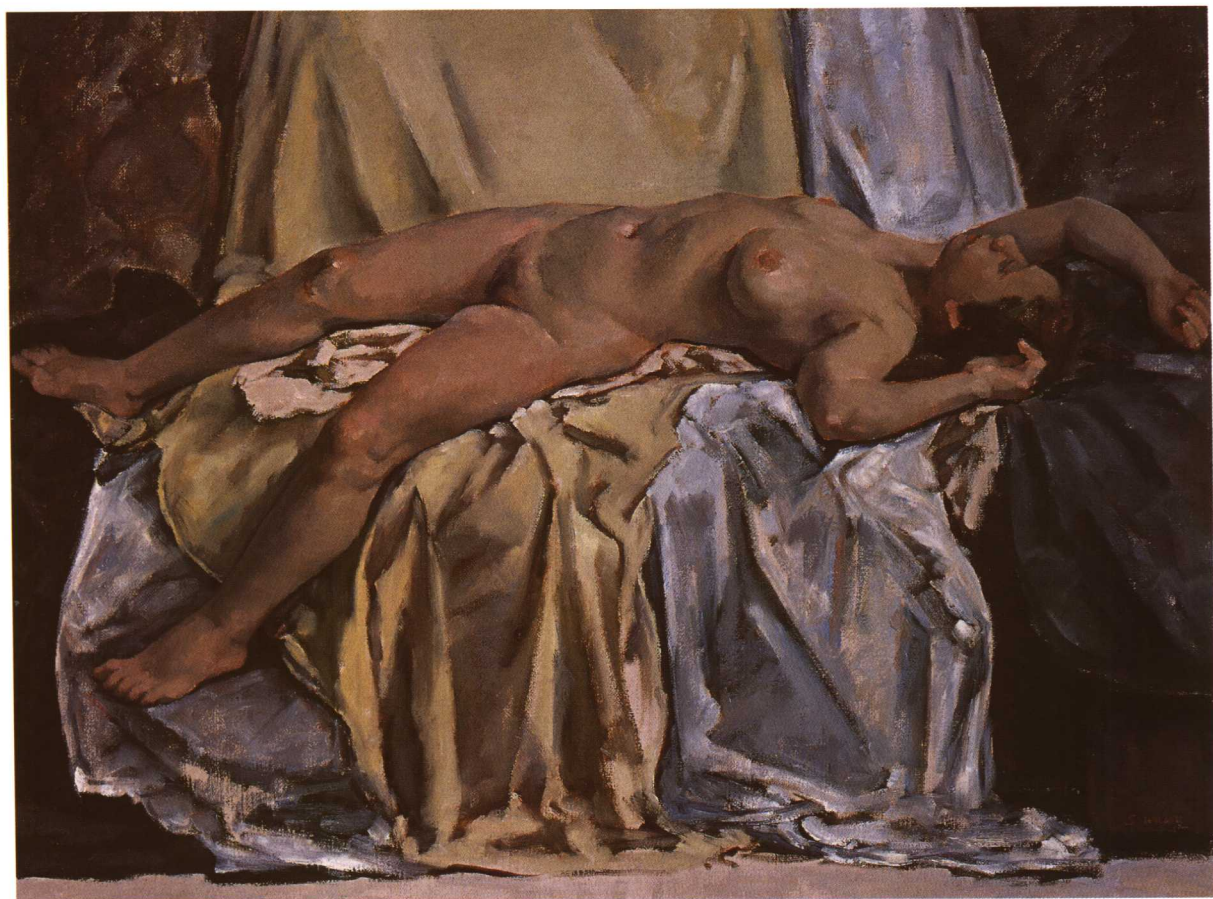
郭润文 / Guo Runwen
(特邀)



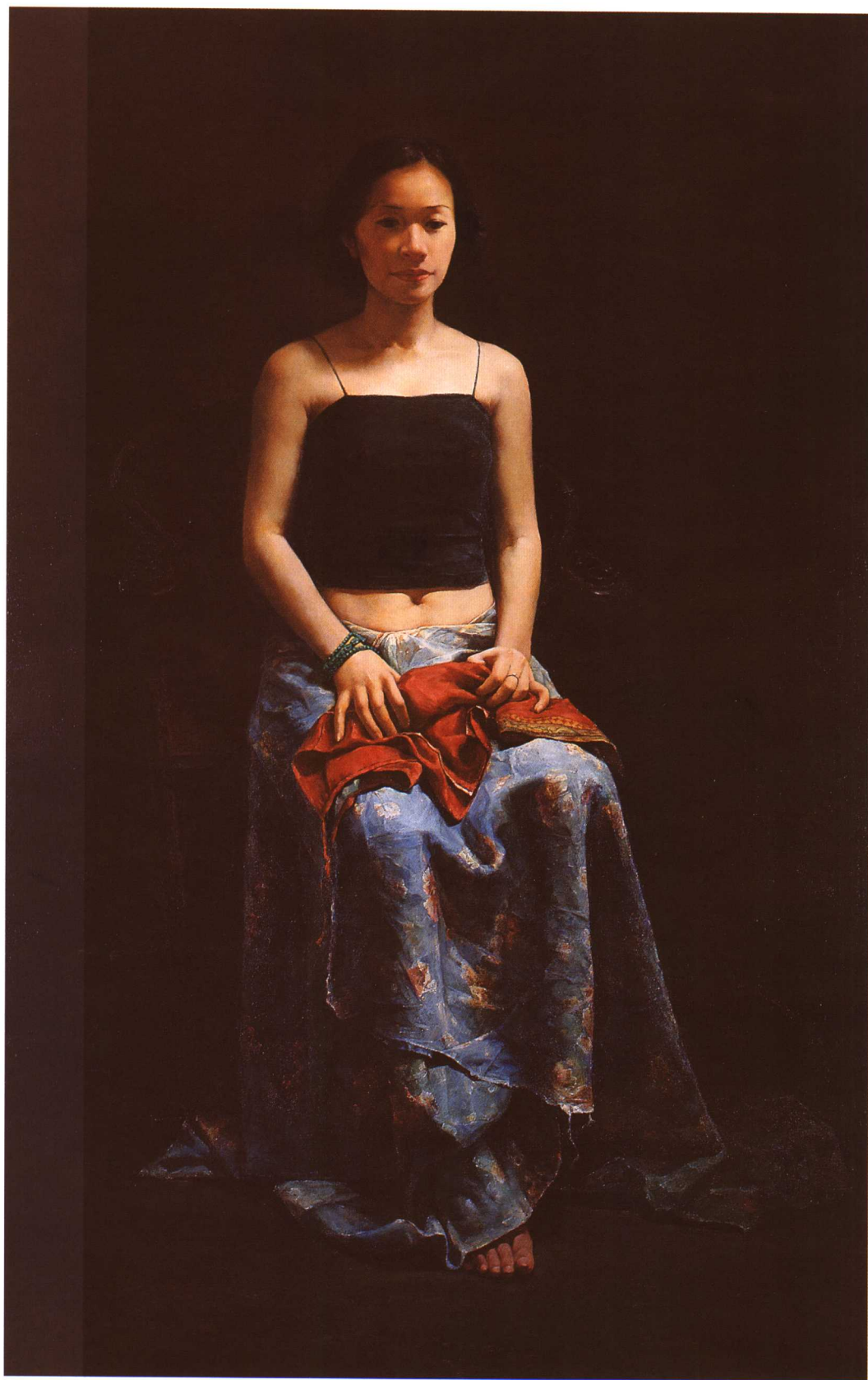
郭润文 / Guo Runwen
(特邀)



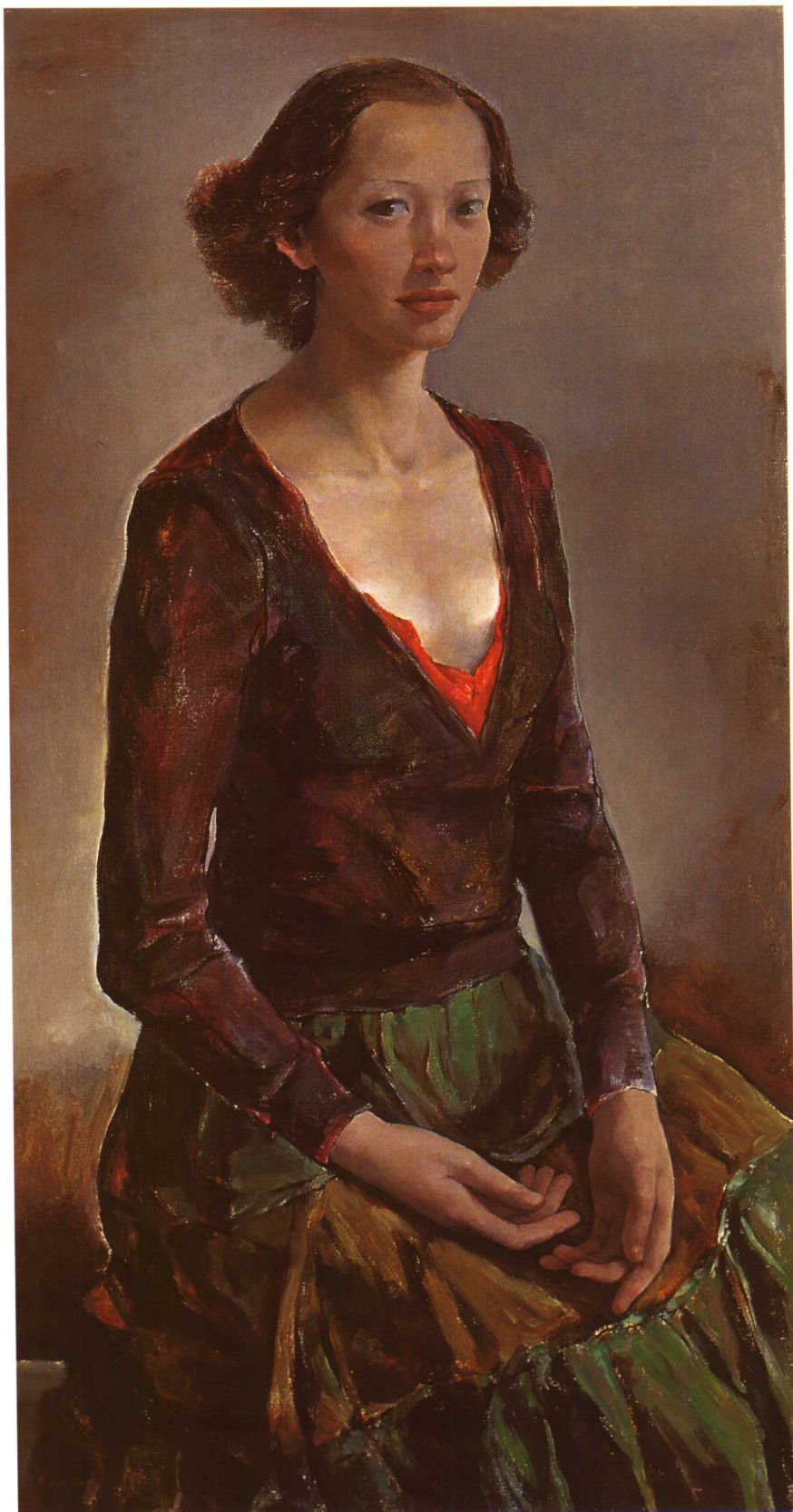
武世文 / Wu Shiwen



武世文 / Wu Shiwen



武世文 / Wu Shiwen



武世文 / Wu Shiwen



石 俊 / Shi Jun