



THE CONTEMPORARY OIL PAINTER OF CHINA

当代中国油画家 THE LANDSCAPE
PAINTING OF
ZHANG JIYU

张继渝
油画风景



天津人民美术出版社

TIANJIN PEOPLE'S FINE ARTS PUBLISHING HOUSE



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Postscript



2010年于婺源

It has been more than 30 years as I was in the art of oil painting. I have always insisted my favorite oil painting landscape painting creation. In research and thinking, I am very concerned about the lives of ordinary lives gaining from the art of nutrition, and try to use their own language to express inner experiences and feelings. In the road for art, I have joy, I am even more worried. After many years of training, I feel that to really master the painting language, the only way-out is to the nature of light to accept baptism. I passed on the nature of the sentiment, and that from the getting from the nature of visual experience into their own sense of creativity in the performance. In the painting creation, especially in the face of nature, I always realize that Nature is a living soul, and can not be with luck or some sort of vulgar attitude coming to a natural request. To this point, I have always maintained a very pious mindset, and thus to refine and performance naturally. In my view, nature is often precisely at this time to open their arms, but also it is in such a creative mind, my creativity in order to form a distinctive visual language of images; at the same time, I suggest that artistic creation should be paid off, from the accumulation of life, bit by bit, in practice, distillation, in the pursuit of art in search of happiness and inspiration.

In these paintings, I tried hard to explore different regions of the style and performance style; I also tried to plants, and a mountain of water, a blue sky, white clouds to tell my mind a natural plot. I have a little experience to say the words, it is this: are all things worldly aura, and the key lies in how we go to learn, and to strengthen the artistic and performance.

We all know that the art form and performance is not itself the essence of art lies in the hearts of people is that people's views, but also because people's feelings. The landscape is concerned, my understanding is: if we in good faith to love nature, to understand nature, we will have a natural rich returns.

For this art collections, publishing, I would first like to thank my mentor Mr. Li Shaoxiang, Dr. Xiao Xiao, Professor Qiu Zhenglun, Professor Zhou Jijun, Editor-in-chief Lai Zhonghua, they not only in my sketch from nature, the creative process made a lot of valuable advice and to give moral support to, but more importantly, this process I witness the formation of artistic styles. I would also like to thank the support and encouragement has given me: my friends Professor Deng Xu, Professor Kang Ning, Professor Chen Hang, Professor Liu Shuguang, Professor Wang Changjin. I would also like to thank my college classmate, Mr. Ge Youjin, it was he who translated these Chinese characters into English, he has done a lot of work.

Finally, I would like to thank Tianjin People's Fine Arts Publishing House, and Mr. Yang Huidong, and Mr. Wei Zhigang based art collections, the publication for their support and help.

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Design & Art Institute
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封面图：岷江畔 50cm × 55cm 布面油画 2007年8月
扉页图：暖风 60cm × 80cm 布面油画 2009年3月
封底图：秋荷之一 60cm × 70cm 布面油画 2009年10月

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◆邱正伦

《中国风景》，本土视觉美学追求的当代启示 ——评张继渝的写生油画创作

张继渝提供的视觉启示实在是太过于突然，但又如此具有震撼性和启示性。有关这一点，我坚持认为，中国油画创作本土化的时机已经到来，尽管中国当代油画创作的后殖民色彩还没有完全消退，还有不少的艺术对西方当代艺术的价值评价标准深信不疑，甚至认为正是西方当代艺术的价值评价标准，让他们找到了闪闪发光的金山银山。于是，唯一谈论油画艺术的本土化，或者谈论本土油画的当代化，都会遭遇到一种无端的冷嘲热讽，甚至直接判定为狭隘的民族主义而予以戕害。

事实上，郭北平、陈丹青、罗中立、王克举、闫平等一大批艺术家都在从各自的角度、各自的探索方式、各自的表现风格诠释着中国油画的本土文化精神。张继渝的出现，更加坚定了我的这种思考和判断，也更加明确了中国油画本土化的当代指向。我记得一位当代诗人不可抑制地表达过这样一种情绪，他说：“我可以换掉一切，但是我无法换掉自己脉管里的血。”深想起来，中国当代油画艺术创作的本土命运的确令人担忧，有的人为从国际艺术市场多获取一点美元、欧元和英镑，确实不惜一切代价出卖自己本民族的精神血液。不仅如此，甚至反过来鄙视自己的同胞还在艰辛地从本土开始探索。但是，我们正是从本土艺术家艰辛探索的步履之中，看到了中国当代油画艺术创作的审美前景和希望所在。

正是机缘于此，我对张继渝最近创作的《中国风景》系列产生了特别意义上的关注。《中国风景》是张继渝本土油画创作的大系列，其中主要包括《川西篇》、《川南篇》、《西北系列》、《云南红土地系列》、《安徽宏村系列》、《重庆偏岩系列》等等。不到一年的时间，画家创作了100余幅以风景为主体部分的油画作品。仿佛有一种魔力在推动画家从事写生创作，只要有风景存在，就有画家的足迹存在。

在《中国风景》大型系列油画作品之中，张继渝将中国文人写意精神同西方抽象表现主义非常有效地结合在一起，达成了中国本土油画创作的当代视觉表现效果。换一种方式说，张继渝这一系列的风光写生创作，其中包含着深厚的本土诗意情怀。这种本土诗意情怀又是通过极为当代的视觉表现方式得以实现的。我这样说，最基本的理由是：在张继渝的油画意象里，我没有发现那种被当代艺术流行创作所污染的部分。在我看来，张继渝油画中的本土诗意倾向主要表现在这样一些方面：一是油画家在创作的过程中，十分注重采取中国文人画的写意立场对意象进行筛选。我们知道，抽象表现主义画家在描绘和表现自然和人的生活时，是非常强调意象之中的激情因素的，同时这种激情因素还要经历应有的提炼和升华。换一种方式说，画家在选择和调动意象

时，必须在创作的激情里保持中国人特有的本土直觉意识。张继渝的油画创作，尤其是在意象的使用上，体现出了作为一位本土艺术家特有的写意抽象激情，同时保持了对这种激情的控制和当代性的警觉。

我们说张继渝油画的本土诗意倾向和由此体现出来的本土审美品质，不仅体现在对意象的选择和调动上，而且还体现出了张继渝特有的审美偏爱，那就是对写生物象进行深度的创造性还原。所以，从张继渝的整个油画创作来看，这种浓郁的本土诗意倾向，更多地也是更高地体现在张继渝创作的主体世界中，也就是我们一直都在强调的中国本土艺术家的诗意情怀。从张继渝油画语言的视觉表现性来看，这种视觉表现性更多地源于张继渝本土诗意情怀的纯粹性。中国传统的山水画、山水诗总是非常充分地显现出文人墨客“澄怀观道，静照忘求”的审美精神，而张继渝毕竟是在当代背景之下的一位艺术家，所以他在表现中国本土审美精神时，始终都保持着一位当代油画家的视觉力度。

有关这一点，对理解张继渝油画中的本土诗意精神是十分重要的。正如本文的标题“《中国风景》，本土视觉美学追求的当代启示”所描绘的情景那样，张继渝本土风景画的创作情怀一直都在意象的境界中追寻着视觉的表现通道。事实的确如此，张继渝在谈到自己的油画创作时，总会不由自主地发出这样的感叹：

“我的作品中始终存在着一种非常明显的东西：那就是我在创作写生风景画的时候，内心总是涌动着某种淋漓尽致的表现性因素。当然，这种表现性冲动往往并不是来自一些宏大的题材，而是来自安宁的、平常的，甚或琐碎的、普通的事物，但正是这些平常的事物构成了风景入画的视觉表达形象。”由于画家对生命本身的这种本土诗意景象感受至深，无论是时间，或是空间，经由油画家诗意的情绪之手，都一并转化成了富有生命质感的意象世界。如果不是具有本土情怀的诗意精神，即便是面对迷人的自然风景，也很难构成入画的视觉形象。

当我把张继渝油画中的本土诗意倾向和由此表现出来的美学品质做出这样的描绘和总结时，也许有许多的绘画界同仁会提出这样的质疑：张继渝是否就是一个十足的本土抒情主义的视觉歌手？我想现实的确如此。简单地说，有一位朋友已经给张继渝的油画创作做出了这样一种描绘，他说张继渝是漂游在现代都市里的乡村歌手。我觉得这样的概括很准确，张继渝的确有着不一般的乡土诗意情绪，但这一切都只能是一个现代都市人所表现出来的精神动向和创作趋势。由此，我深信张继渝创作的《中国风景》系列，将为中国油画的本土视觉美学提供标志性的当代启示。



婺源印象之二
55cm × 70cm
布面油画
2010年



桃园闲趣 60cm × 70cm 布面油画 2009年3月

“China Landscape Oil Painting Series” shows local visual aesthetics of oil painting leading to a landmark of contemporary inspiration — Comments on Prof. Zhang Ji Yu's sketching oil paintings works

by Prof. Qiu Zhenglun

It is too sudden what Prof. Zhang Jiyu proved in his oil painting, a visual revelation, but it is so shocking and revealing. On this point, I insisted that China's oil paintings localization of the time has come, despite the Chinese contemporary oil painting of the post-colonial colors not yet completely subsided, there were many Chinese artists convinced of the value of evaluation criteria, even think that it is the value of Western contemporary art evaluation criteria, so that they have found a shiny gold mine. As a result, only talk about the localization of oil painting, or to talk about contemporary indigenous painting of, will be met with a kind of gratuitous cynicism, or even directly determined to be narrow-minded nationalism and be harm. In fact, a large number of Chinese contemporary oil painting artists such as Guo Beiping, Chen Danqing, Luo Zhongli, Wang Keju, Yan Ping, from their own point of view, have explored their own way, by their each style of interpretation of the performance of the local culture with the spirit of Chinese oil paintings. Zhang Jiyu, the emergence of more determined that my thinking and judgments, but also more specific localization of the Chinese contemporary oil painting point. I remember a contemporary poet can not be too inhibited to express such a sentiment, he said: “I can replace everything, but I can not replace my own blood inside the vessel.” Deeply think of it, the native Chinese contemporary oil painting art is facing a special sense of concern, and some people from the international art market, in order to get a little more U.S. dollar, Euro and sterling pounds, indeed at all costs, selling their own blood to this nation's spirit. Not only that, even in turn despise

their own people are still hard from the local began to explore. However, we are all from local artists to explore difficult walking into and see the Chinese contemporary oil painting art of aesthetic vision and hopes.

It is right here, I find Zhang Jiyu, the recent creation of “China Landscape” series had a special sense of concern. “China Landscape” is a large series of oil paintings created by Zhang Jiyu, which were mainly “Western Sichuan Chapter”, “Southern Sichuan Chapter”, “Northwest China Series”, “Red Soil Series, Yunnan Province”, “Hong Cun Village Series, Anhui Province”, “Partial Rock Series, Chongqing” and so on. Less than a year, Prof. Zhang Jiyu created more than 100 pieces landscape as the main part of the oil paintings. As if there is a magic in the promotion of creative artists engaged in painting, as long as there are landscapes exist, there exists the artist's footprints.

In “China Landscape”, among a large series of oil paintings, Zhang Jiyu, the Chinese literati freehand spirit with Western abstract expressionism very effectively together to reach a local Chinese oil paintings of contemporary visual performance results. To put it another way, said Zhang Jiyu, creating landscapes in this series, which contains a deep local poetic feeling. This home is through the poetic feeling of great contemporary visual expression can be achieved. I say, the most basic reason is this: To Zhang Jiyu's painting images, I have not found the kind of contemporary art, popular creation has been contaminated by parts. In my opinion, Zhang Jiyu's painting in the local poetic inclination is mainly manifested in such aspects: First, oil companies



东泉镇 60cm × 60cm 布面油画 2009年6月

in the creative process, great attention to the position of the Chinese literati painting freehand on the image screen. We know that the abstract expressionist painter and performance in depicting the natural and human life, is a great emphasis on the passion among the factors that image, while still experiencing the passion of factors should be refining and distillation. Put it another way, the painter in the selection and mobilization of images, you must create a passion inside to keep the Chinese awareness of the unique native intuition. Zhang Jiyu's oil paintings, especially in the use of imagery, reflecting a local artist as a unique freehand abstract passion, while maintaining control of such passion and contemporary nature of the alert.

We say that Zhang Jiyu, his painting with local poetic tendencies has reflected in the aesthetic quality of the local community, not only reflected in the choice of imagery and movement on, but also has reflected the unique aesthetic preference. For Zhang Jiyu, it is right to write as the depth of

biological creativity restore. Therefore, Zhang Jiyu, the entire oil paintings of view, such a strong local poetic tendencies, more is better reflected in the Zhang Jiyu, the main body of the world of creation, that is, we have been emphasizing local artists of Chinese poetic sentiment. Zhang Jiyu's painting from the language of visual expression of view, such a visual representation of more of the original Zhang Jiyu, the purity of the local poetic sentiments. The traditional Chinese landscape painting, landscape poetry is always very full show out of literati, "One should clear the mind and heart to realize the Dao (the highest truth of the universe), and travel around the world in a dream. Then one should be silent in deep contemplation of forget all the worldly desires. This aesthetic way to the poets in the mountains and rivers in the most cost-return concept of natural authentic nature, panning in the secular in their dust contaminated sediment." The aesthetic spirit, which is, after all, Zhang Jiyu, in the contemporary context of an artist, so his performance in China the spirit of the local aesthetic, always maintained a vision of



泸沽湖系列——摩梭村寨之二 55cm × 56cm 布面油画 2010年

contemporary oil painters efforts.

On this point, Zhang Jiyu, an understanding of painting in the local poetic spirit is very important. As the title of this article, "China Landscape", the local pursuit of contemporary visual aesthetic revelation" scene described as Zhang Jiyu local landscape has been the creation of thoughts and feelings in the realm of imagery in the pursuit of the performance of the visual channel. This is indeed the case, Zhang Jiyu, talked about his own oil paintings at the time, there will always involuntarily to issue such a sigh: "My works, there is always a very obvious thing: that is what I paint landscapes in creative time, heart always surging forward to the performance of a vividly factors. Of course, this behavior is often not sexual impulses from a number of grand themes, but from the tranquil, ordinary or even trivial, ordinary things, but it is These things constitute the usual picturesque landscape of visual expression of the image." As a painter of life itself that impressed the local poetry scene, regardless of time or space, by the oil painters, poetic mood of the hands, are

together converted into the imaginative world of the rich texture of life. If it is not poetic spirit with local sentiments, even in the face of stunning natural scenery, it is difficult to constitute a visual image of the picturesque.

Zhang Jiyu's painting when I put in the performance of local poetic tendencies and thus out of the aesthetic quality of making such a description and summary, perhaps there are many painting industry colleagues would ask such a question: Is Zhang Jiyu, a native lyric full doctrine visual artists? I think the reality is true. Simply put, there is a friend of mine has given Zhang Jiyu of the oil paintings made such a description, he said Zhang Jiyu, a drift in the modern city where the country singer. I feel that this generalization is accurate, Zhang Jiyu, the general did not have a local poetic mood, but all can only be a modern city is the spirit shown by trends and creative trends. As a result, I am convinced that the "China Landscape" series created by Zhang Jiyu, will provide local visual aesthetics of Chinese oil painting leading to a landmark of contemporary inspiration.



东泉裸浴之二 65cm × 80cm 布面油画 2010年1月



川西系列——樱桃花 70cm × 80cm 布面油画 2010年3月



泸沽湖系列——草海之九 60cm × 70cm 布面油画 2010年



梨花系列之五 50cm × 60cm 布面油画 2010年



川西系列之十一 100cm × 100cm 布面油画 2009年3月



泸沽湖系列——摩梭村寨之八 55cm × 56cm 布面油画 2010年



九寨系列之九 60cm × 80cm 布面油画 2009年7月



都市风光系列——重庆南滨路之一 58cm × 80cm 布面油画 2009年10月



泸沽湖系列——摩梭村寨之一 60cm × 70cm 布面油画 2010年