



track ART

艺术跟踪

读图记

## 陈家泠油画《山水·荷》

2006年12月北京 Chenjialing's 《landscape · water lily》

■ 策划 主编 撰稿 摄影 徐聚一  
■ 艺术跟踪出版中心



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藝術跟踪

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# 序

徐 聚 一

2006年初冬，陈家泠先生应邀来《艺术跟踪》画室画油画。

起因是本刊当时想在2007年主办“艺术跟踪第一回大展”。从已跟踪的当代艺术名家和国画名家中各选十位适合者，由当代艺术名家展出他以国画为材料的作品，而由国画名家展出他以油画为材料的作品。这一想法几乎得到了艺术家们的一致赞同。但此后至今，特别是当代艺术名家们国内外的个展联展接连不断，实已无暇来专门对待本刊的大展，所以且让大展暂缓登场可也。将来也许当代艺术名家画国画与国画名家画油画可以分开展览，甚至还可分成个展。我到现在仍以为这个策展思路有可行的价值，因为虽然也有类似的想法乃至展览，实际效果却并不理想。大概是去年2007，李小山先生策划了一次当代艺术家的纸上作品展，其中除尚扬、方力钧等几位的作品之外，其它当代艺术名家的作品大多是纸上的素描或稿子——这与宣纸和中国墨肯定不可能是一样的效果。

当时在本刊专门租用的画室中，除了陈先生画成了油画，还有尚扬先生画成了国画——全部作品已发表于《艺术跟踪》第11、12两期，其中部分作品还参加过两个联展。

陈先生以油画的材料来创作尚属首次。在试过两张小画之后，他马上进入状态。在一旁充助手的我，分明感觉到了一位成熟艺术家在运用并不熟悉的手法时所骤然集结的那股力量。我相信是艺术家数十年艺术的、生活的经验，加上他独一无二的艺术才华，才综汇成这一股力量。

现在收入这本“读图记”里的陈氏作品，没有诸如主义、观念、风格之类的困惑；没有或中或西或中西

结合之类的疑虑；有的是沉静笃定、圆润苍劲和流畅又不失涩味的线条；有的是轻盈灵活又内敛到位的构图；有的是陈氏作品一贯的空朦通畅、祥和清远与阴柔淡雅的意蕴。

同样是这些作品的形式与手法，如果让一位就算是才华出众的初出茅庐者来驾御，可能也很难奏效，因为其中线条、构图与意蕴诸节，非陈氏这样的艺术老手则不易到位。

陈氏这批作品，虽然并不在乎主义、观念与风格等各式各样的说法，却仍不失当代意义。乍看仍是他一贯的面貌，但其实却平添了一种他纸面作品所不易见到的淡又浓、轻又重、空又实等等的感觉。虽然仍是他一向来的内容，却因材料与手法的变换而大有新意。这也再次证明画什么题材并不重要，重要的还是怎样来画。而所谓当代意义，不仅激愤批判现实，且有舒畅颂扬自然，陈氏作品当属后者。我个人甚至以为，先不必计较什么当代意义，只要是好画就成了。

陈氏这批作品，还可与形式上相近者有得一比。有不少此类的相近作品，虽然于形式一节颇为用心，却终难脱写生之拘，又因传统艺术修为之浅，无论用笔意蕴与构图章法，不免轻佻。而陈氏之画更多出于传统，虽亦曾不少写生，却能脱于写生之限而臻符号组合之境，无论用笔意蕴与构图章法，更多浑厚沉着与酣畅淋漓。所以我以为陈氏的这批作品堪称杰出。是为序。

2008年5月于北京天起楼南窗下

陈一

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# Foreword

XuJuYi

The early winter in 2006, Mr.Chen Jialing came to the studio of "Track Art" on invitation.

The cause of that was we managed to host "The 1st Art Exhibition by Track Art." 10 artists will be chosen from each group of famous contemporary art and traditional art, then contemporary artists exhibit their works that created by traditional ink and paper, and traditional artists display works by oil on canvas. The idea received almost unanimous support from artists. But since then, especially the famous contemporary artists had a busy schedule on exhibitions at home and abroad, so the exhibition has to be suspended. Perhaps the works by contemporary and traditional artists can be separated from exhibitions, and even can be solo exhibition. I still believe till now this idea is feasible on value, although there are similar ideas and exhibitions, the final results are not satisfactory. Last year, Mr. Li Xiaoshan curated an exhibition of contemporary works on paper, except Shang yang, Fang Lijun and a few artists, most works were sketches and drafts - it certainly didn't make any sense to Chinese ink and rice paper.

Mr.Chen had produced his oil painting in studio and meanwhile Chinese painting by Shang Yang, all works had been published in "Track Art" edition 11 and 12. Some of these works have also

participated in two exhibitions.

It's the first time for Mr.Chen to create oil on canvas.he tried two small paintings and immediately found his way. As his assistant, I clearly noticed the force to use the unfamiliar practices.I believed that was from decades experience of life and his unparalleled artistic talents.

Chen's works selected in the book "Reading Image", there is no concern of concept and style ; no worry of Western or Oriental, only left us the lines of stability and smoothness; flexible and proper layout; Chen's work has always been airy and harmony with the connotation of feminine and elegant.

Even if the same forms and techniques on the painting, it's hardlyly to handle by an inexperienced talent, since the lines, layout and intention, only the veteran Mr.Chen can reach.

Although Chen's works have noting to do with concepts and styles. The works are likely the same look at first glance, but it shows more sense which is hard to find on paper works, such as light and



strong, gentle and bold, empty and solid. It looks fresh in different materials and techniques. This is further evidence of what painting subject is not important, more important is how to draw it. The so-called contemporary significance, not only criticize the reality indignantly and praise the free nature, while Chen's works define as the latter. Personally, I even believe that, no need to care for what contemporary significance is, as long as it's a good painting.

We also had seen many other similar works in forms, it's still hard to succeed in the traditional meaning and layout, inevitably frivolous. Chen's paintings proceed from tradition at large, he could go beyond the limit of sketch and attain the condition of assembling symbols. Therefore, I think the works of Mr. Chen are master piece.

May 2008, Beijing

Wang

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荷花 一  
150 × 150 cm  
2006







荷花 二  
150 × 150 cm  
2006







荷花 三  
及其局部

150 × 150 cm

2006







