

2010广东第4届当代油画艺术展

The 4th exhibition of Guangdong Contemporary Oil Painting 2010

广东省美术家协会油画艺术委员会 编



广东美术出版社

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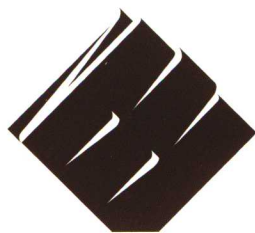
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Oil Painting exhibiton 2010

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序

两年前，我们以“油画的当代性”为学术主题，在广州艺术博物院举办了“2008’广东第3届当代油画艺术展”。今天，在纪念广东油画诞生400周年（1610-2010）的重要日子里，为把高品位、高素质的广东当代油画整体面貌呈现给大家，我们举办“2010’广东第4届当代油画艺术展”。

历来油画艺术风格多样、流派纷呈；在广东当代油画界更是呈现出百家争鸣的繁荣格局。从图像角度上来说，我们可以看到古典型、先锋型和原创型等。我们认为：不管哪家哪派，只要坚持艺术与时代、生活的联系、坚持真诚独立的态度，都能在当代油画艺术的舞台上占有重要位置。

本届油画展以“图像的品位”为学术主题，旨在继续秉承广东油画“多元、包容”的传统学术特色，强调在当代历史文化语境下每个油画家的独立见解和精神深度，倡导“经得起时间检验”的艺术精品。并打破所谓“当代绘画”和“传统油画”在价值判断上的成见，以穿透历史的眼光、广阔的胸怀，为油画艺术构筑起更为深刻的、源于时代精神的艺术价值标准体系。

中国油画从诞生至今，就一直紧随时代，不乏真诚、真挚、真实。这是中国油画体现人性的光辉、具有经典的价值和高品位的象征。当今，广东油画界更是意气风发、豪情满怀，沿着先辈的足迹，发扬先辈的光荣传统，致力创作高品位的作品，摒弃追逐资本、粗制滥造、故弄玄虚之低俗之风。这次展出的油画是广东油画家真心之作，尽显当代油画家的艺术品味和风貌。

“艺术永无止境”。同样，提升品位的道路也没有终点。希望我们的展览，能为大家带来更多的感悟、更多的精彩；也祝愿广东当代油画家们，在创造高品位的图像、不断攀登艺术高峰的道路上，给我们留下更多经典、更多惊喜！

广东省美术家协会副主席
广东画院副院长
广东省美术家协会油画艺术委员会主任

林永康

二〇一〇年十二月

Foreword

Two years ago, “The 3rd Guangdong Contemporary Oil Painting exhibiton 2008” was held in Guangzhou Museum of Art which takes “The contemporary conversion of Oil” as the academic subject. Today is as an important day of commemorating the 400th anniversary (from 1610 to 2010) of the birth of Guangdong paintings and “The 4th Guangdong Contemporary Oil Painting exhibiton 2010” is held to present us with the high-grade, high-quality overall looks of the Guangdong Modern paintings.

Oil painting art has always varied in styles and genres and the phenomenon of showing a pattern of lively debate and prosperity is more likely to appear in Guangdong modern painting circles. Types such as classical, pioneer and original can be seen from the image perspective. We believe that no one can find his place in the contemporary oil painting stage unless he adheres to connect ages and lives with art, hold the attitude of faith and independence.

The current exhibition takes “grade of images” as the academic subject just to keep adhering to its traditional academic characteristics “pluralism and inclusiveness” of Guangdong paintings, emphasize the independent views and undaunted spirits of every single painters in the modern history and culture, advocate the fine arts that can stand test of time. Moreover, it not only aims to break the prejudice between the so-called “contemporary art” and “traditional oil painting” on value judgments, but to establish a standard art and value system , which is more profound and originating from the time spirit, through a historical perspective and broad mind.

From its birth to this day, Chinese oil paintings always keep its path with the ages and develop with sincerity. It is a reflection of humanity and a symbol of classical value and high quality. Nowadays, oil painting circle in Guangdong is high-spirited. It follows the footsteps and develops the glorious traditions of our ancestors, devotes itself to creating high quality works and abandons the vulgar customs such as capital chasing, shoddy making and mystifying. The painters of Guangdong applied their minds to the oil paintings on the current display, which highly demonstrated the art style and quality of modern oil painters.

“Art is of no bounds”. In the same way, the desire to improve art grade and quality is endless. What we hope is that more inspiration and excitement can be brought about from the exhibition. Finally, we hope that the modern painters of Guangdong who is on their way to creating high quality images and reaching the peak of Art, can leave us with more quintessence and surprises.

Lin Yongkang

Vice chairman of Guangdong Artists Association

Vice president of Guangdong Painting Institute

Dean of Oil Painting Art Committee, Guangdong Artists Association

[illegible]

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图像的品位

多年以来，虽然所处的社会环境有浓郁的重商主义传统，但由于受到西方当代文化的熏陶，广东当代油画一直处在精英艺术的情境之中。没有任何迹象表明广东油画的主流是主动迎合市场需要的，正相反，由于广东油画家一直以来表现出的对艺术市场化的拒斥姿态，造成了广东油画在强调学术性的同时，在价值取向上一贯的“精神贵族”倾向。

这种倾向成为已经是后工业社会的广东在消费主义盛行的年代里艺术家为保证自身的高端身份而作出的必然选择，也呈现出了中国油画发展到今天的必然出路：在一个崇拜差异的发达消费社会中，提高并保持图像的品位、保证艺术作品的唯一性，是使艺术家延续其优势地位的不二选择。分析广东当代油画重视品位的精英化价值取向，有助于理解当代中国油画生长的必然路径。

一、品位

在经历了从“文革美术”到“八五新潮”、从架上绘画到行为、观念艺术的三十年实践之后，广东油画将自身定格在多元并存和个人自由主义的框架之中，在此框架之内每个艺术家独自面对画布作出的选择，似乎都是个人的兴趣爱好，没有高下之分。

然而对艺术品的鉴赏和品评，一直以来都是观众和主流社会所津津乐道的。逐渐人们发现在不同风格、不同结构的作品之间进行“关公战秦琼”式的好坏判断固然不能说明作品的价值区别，但在相对稳定的风格之内对类似作品的比较，则是有可能的。于是牵涉到了一个与权力相关的判断句式：作品的品位，统领着艺术作品的核心部分：品位高则作品好；反之，低品位的作品由于缺乏心灵深度而徒有其壳。

品位的高低是如何判断的？什么构成了艺术品的内在质量？

“品位（quality）”一词最早来源于矿物学，原指矿石中 useful 元素或它的化合物含量的百分率。含量的百分率愈大，品位愈高。现代人在社会生活中，借用这个词指涉生活质量的标准，生活消费的质量越高，品位越高。

当代社会，是一个物质财富极其丰富的社会，物的出现和被消费，“取消了人们之间的真实差别，使人们及产

品都同质化，并同时开启了区分鉴别统治的一种工业垄断性集中。这有些类似于宗教或社会运动：它们是在自身的原始冲动消退之后才建立起了教堂或制度。在这里也是如此，对差异的崇拜正是建立在差别丧失的基础上的。”¹ 正是对差异的崇拜，使品位存在的基础——对于生活消费品质量的判断力成为重要的人生技巧；由此衍生出一个相关词“品味”（taste），则倾向于将生活消费品的质量判断，变成一种优雅的、有意味的精神动作过程。

拥有相同数量财富的个人，不一定会对生活消费品的质量有相同的判断力。由此，从选择和购买开始，他/她们的生活质量存在着不可避免的差异。差异的强势方会将己方的判断力优势升级为价值观和道德上的优越感，从而导致“品位”逐渐取代了“财富”，成为区分社会等级的标志。

H·贡布里希认为，趣味是可塑的²，同样，“品位”通过广泛的传播和反复的强调，使社会普通人知人群明晓生活消费品的“精英化”判断标准，从而提高“品位”。

艺术作品在社会层面上来看仍然是消费品，但属于高端奢侈消费品。艺术作品同样逃脱不了趣味的更迭和品位的挑选——事实上，社会将对艺术品质量的判断称为艺术品鉴赏，并把拥有这种艺术鉴赏力视为高品质生活和精英人生的象征物。

二、图像

油画艺术发展到今天，已经不能用单纯的“布面油彩”这样的材质属性来定义“油画”的概念了。当代意义上的油画，从材料上看，可以是“布面丙烯”，也可以是“纸面油彩”或是其它材质；从内容上看，也早已不是“三度空间幻觉”一种衡量标准；从理念上看，更是不拘泥于“再现”、“表现”的非此即彼的单一方法模式，而是走向混合型的自由表达。因此，丰富多彩的当代“油画”，已经有些“名不副实”，需要一个更为宽泛的概念来规定其自身。此时，“图像”这一更为宽广的概念被引入了。

“图像就是彼时和此刻一起汇聚在星河中，就仿佛是雷电一闪。换句话说，图像是某一停顿时刻的辩证法。虽然过去与现在的关系纯粹是时间性的，是连续的，但彼时和此刻的关系却是辩证的：它不是实践性的，而是有着某种图像

性”^③，本雅明如是说。在他看来，图像是凝聚了特定时空的视觉结果。

凝聚了特定时空信息的图像通过人类视觉上的“编码”和“解码”，完成了媒介和信息传播的过程，这个过程对人类意义重大。从另一角度上来说，图像的价值和意义不在于视觉的形式，而在于传播的内容。

当“油画”转变为“图像”，那么动态地、整体地把握这种视觉艺术，就成为当代油画家们通过实践要解决的首要命题：

首先，“画家”变为了“图像制作者”。这在实践中意味着在制作图像之前存在着一个对要制作的图像的选取和计划的人，即“图像设计者”。两者可以是同一个人，但两者的工作截然不同：“制作者”突出“效率原则”，为使图像被制作得更好，任何高效的工作方法都能被采用；“设计者”则强调“达成原则”，必须为完成有效传播负责。而传统概念上的“画家”则将技巧操作和理念表达混为一谈。

其次，“观众”变成了“图像接收者”。当代的图像除了传统展厅的展墙外，印刷画册、网络博客等都成为传播的有效渠道。观众可以是在万里之遥，但由于图像的平面性和显示介质的标准化，远程观众看到的图像的保真程度甚至要超过在原作面前的现场观众。油画的现场感受到削减，艺术家们不得不思考创作适合平面媒介传播的作品形式。

最后，“油画作品”成了“图像符号”。独一无二的油画艺术品变成了可无限复制的、作为符号进行传播的图像，其价值更多地依赖于被传播的广度和烈度。家喻户晓的名画原作因为其复制品的庞大数量而身价百倍，这和过去油画单纯靠自身的魅力征服观众有所不同。

综上所述，在考察了“油画”变成“图像”的过程后我们发现：制作与设计的分离、对平面性的严格限定、大量复制品推高艺术原作的现象，必然导致观念化、平面化和传播化现象在当代油画创作中大量出现。

三、图像和品位首次遭遇

当“图像”遭遇了属于社会学范畴的“品位”，必然产生以下问题：

首先，谁是图像的消费者？在图像时代来临之前，油画的消费者是油画爱好者和藏家。他们可以通过对油画的鉴赏和品评，建立自己的品位；图像时代到来后，除了原有的消费者之外，大量匿名消费者的涌入使得对油画的质量判断力（*即品位），变得备受关注。这些消费者不消费油画原作，但消费由原作衍生出去的符号性纪念品。这构成了所谓的“名利场逻辑”^④，消费者很快找到属于自己的群体，并对油画原作产生无限的崇拜。

其次，谁来确定图像品位的标准？油画中的经典作品，是由艺术史自然成形的；对这些过去作品的辨认，代表着当事人的品位。图像中的经典，由图像接收者（观众）群推举，对这些属于当代的作品的发现和辨认，则意味着当事人的趣味符合潮流。

最后，图像的品位有什么样的意义？如上所言，图像的价值和意义在于传播的内容，那么属于这个时代的前瞻性的思考、对人性深处微妙变化的真实感受、对文化和现实的探究……这些当代人迫切需要的内容的积聚，构成了图像的品位。对这些内容的感悟深浅，标志着当事人的生活质量。

当图像遭遇品位，迸发出的是属于这个时代的深刻性。这种深刻性植根于网络传播和消费社会的现实环境之中，生长出属于这个时代的艺术作品。广东当代油画无疑已经具备这样的深刻性，我们完全有理由期待更多的佳作问世。

广州美术学院

吴杨波

二〇一〇年十二月

注释：

①参见让·鲍德里亚：《消费社会》，南京大学出版社，2008年p72）

②④参见“名利场逻辑：在时尚、风格、趣味的研究中历史决定论的替代理论”，贡布里希著，《理想与偶像——价值在历史和艺术中的地位》，范景中等译，上海人民美术出版社，1989）

③参见尼古拉斯·米尔佐夫：《视觉文化导论》，江苏人民出版社，2006年，p86）

Grade of Image

For many years, although Guangdong modern paintings influenced by the rich mercantile system, it is always in elite content resulting from the influences of western cultures. No indication is left to prove that the mainstream of Guangdong oil paintings meets the need of the market in its own initiative. On the contrary, the painters hold rejections to general adoption of the art market principle, and it not only emphasizes on the technicality but is consistent with the value orientation of intellectual aristocrat.

This tendency drives many artists to make inevitable choices for ensuring their honorable status in the post-industry society of Guangdong which the consumerism is in its fashion, and shows the only choice to the development of oil paintings until now: to improve and maintain the image quality and ensure the uniqueness of art work are the decisive choices for artists to continue their own advantages in such an developed consumption society which worship distinctions. The analysis of elite value orientation of quality-highlighted is good at comprehending the development of Chinese oil paintings.

QUALITY

After 30 years' practices, Guangdong oil paintings have had the experiences from Cultural Revolution to Eight-five New Waves, easel painting to act and conceptual art. It defines the standard of itself that is between individual liberalism and diversity and every single painter can make their own choices to design. Win and lose dose not matter because personal interests and hobbies are the most important factors.

However, what the audiences and mainstream of society always take delight in talking about is the valuation and assessment to art. Gradually, people aware of that assessment art works which are different in style and structure certainly can not tell the value distinction of works, but comparison of the works similar in style and structure is possible. A judging sentence relevant to power stated: quality plays a core role in art works, the higher quality, the better works and vice versa.

How to judge the quality? What consists of the intrinsic quality?

The word quality originates from mineralogy, refers to the useful elements in ore and percentage of compounds. The more compounding

Percentage it contains, the higher quality it gets. Modern people cite this word to refer to life quality and standard. The better consumption quality people

live, the higher grade they get.

Modern society is a world abundant with wealth and materials. The appearance of materials dismisses the real distinction among people and makes them similarly. In the meantime, it develops the industrial

monopolization to identify the rule. This is somewhat similar to the religious or social movements: they established the churches and systems after the original impulse disappeared. It is as the same way to adore the distinction till it disappeared. Thanks to the distinction adore, it makes these important living skills of judging daily consumer goods quality out of the existing basics of quality. Then, the word "taste" tends to turn judging value of daily products to an elegant and meaningful spirit process.

The judging sense to the quality of consumer goods has nothing to do with the amount of wealth. Hence, differences of their lives inevitably appear from the choice to purchase. The preponderant part upgrades the judging sense to value and moral superiority. After that, quality takes a replacement of wealth and gradually become a symbol to distinguish social class.

H. Gombrii believes that interests can be developed. Similarly, quality can be improved through wide spread and repeated emphasis which is to inform people of the elite standard.

From the perspective of society, art works still regarded as goods. It is hardly to escape from the selection for taste and quality. As a matter of fact, the society viewed the quality judgment of art works as art works assessment and took the judging sense as a symbol to a quality life.

IMAGES

Nowadays, we can not define the oil painting concept through the simple material and property like "oil on canvas" any longer. In the modern sense, oil painting can be seen as "Acrylic on canvas" or "paper painting" through the material point. From content, it is no longer a measure to "three-dimensional illusion". And from concept, it is not tie to single mode of reappearance and manifestation but prefer to a combine mode of free expression. Hence, the modern painting seem to the name falls short of the reality and need a broad concept to define itself. At that time, the broad idea of image is introduced.

Benjamin said," the time of image is as short and fast as a thunderbolt. In other words, it is dialectic

Notes

1 Reference on "Consumer Society" written by baudrillard, Nanjing University press 2008 p72)

2 Reference on "Vanity Fair Logic": substitution theory of history determinism on the study of fashion, style and taste. "The ideal and the idol-value on the status of history and Art" written by Gombrich, translated by Fan Jingzhong. Shanghai People's Fine Art Publishing House,1989.

3 Reference on "an introduction to Visual Culture" written by Nicholas Morozoff. Jiangsu People's Publishing House 2006,P86

4 Reference on "Vanity Fair Logic": substitution theory of history determinism on the study of fashion, style and taste.

method of analysis in a certain moment. Though it is a simple time problem to past and present, it's relation is constant and dialectic. It is not practical but connected with image property. In his point of view, image is a visual impression that gathering a special time and space.

Images with special time and space information, finish the process of media and information transmitting through human vision of "code" and "decode". And this process makes a great sense to mankind. From another perspective, the image value and meaning is not rest in the vision form but the media content.

When oil painting transform to images, the primary proposition the painters solved by practices is master the vision art dynamically and entirely.

Firstly, oil painters transform into the image makers. It means that before the practice, there should be a person who is in charge of image designing and selecting, or equal to the image designer. The positions with great different jobs can be held by the same person at the same time. Makers highlight the efficiency principle while designers emphasize on accomplish principle. The former is aim to make good images by any efficient ways. And the latter is responsible for effective transmitting. However, traditional oil painters should link operating techniques with the idea expression.

Secondly, audiences transform into Image receivers. Many modern images have become an effective channel for communication, except for the traditional exhibition wall, printed album and blog. The audiences from a far distance even see the clearer image than the near ones who sit beside the spot, because of image flatness and media standardization. With the lessening of spot feelings to oil painting, painters have to consider to creating another work form that is suitable for flat-media transmitting.

Lastly, oil painting works become an image character. As the unique painting can be copied endlessly and seen as a character to transmit, its value more rely on the transmitting scope and extend. The known paintings are famous for its large number of copies, which is different from the past works that attract people simply for its charms.

In summary, what we have found on the process is that, the separation between making and designing, the strict definition of flatness and a large number of copies to the originals, all these phenomenon inevitably lead to the appearance of idealization and flatness of oil painting.

THE FIRST SUFFERING OF IMAGE AND QUALITY

First of all, who are consumers of the image? Before the image Era, oil painting consumer is the painting enthusiasts and collectors. They create their own tastes through painting appreciation and evaluation. With the arrival of Image era, in addition to the original consumers, a large number of anonymous consumers' influx, draw people's attention to the judging senses, or quality. These consumers do not pay much attention to original oil painting, but to the symbolic derivative souvenirs. This constitutes a so-called "Vanity Fair logic". These consumers find their own belonging groups quickly and infinitely worship the original oil painting.

Secondly, who define the image quality standards? The classic works in oil paintings are naturally shaped from art history; the identification of these works, representing the taste and quality of the parties. The classic images are elected from the image receiver groups(the audience) and the discovery and identification of contemporary works probably mean the taste of the party whether lined with the trend or not.

Finally, what kind of meaning the image quality have? Such as the second chapter says, the value and significance of the image lies on content transmitting, then considerate thoughts of this age, such as true feelings of subtle changes in the depths of humanity, exploration to the culture and reality... The accumulative contents with an urgent need to the contemporaries, constitute the image quality. The depth thought about these contents is marking the party's quality of life.

The image meets with the quality to burst out the depth of this age. This depth rooted in the reality and real environment of network communication and consumer society, inspires the painters to create the works of art to this age. Undoubtedly, Guangdong Oil Paintings have already possessed the properties and have a bright future to the creative works.

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Artists Association

2010'广东第4届当代油画艺术展
The 4th exhibition of Guangdong Contemporary Oil Painting 2010

获作品奖作品

Award-winning works

镜中女孩 Girl In The Mirror

110cm × 100cm

2010

谢郴安 Xie Chenan