

中國當代美術家精品集

王雲鵬

PAINTING COLLECTIONS OF CONTEMPORARY CHINESE ARTISTS



WANG YUN PENG

遼寧美術出版社

中國當代美術家精品集

王
雲
鵬

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中國當代藝術家 王雲鵬

藝術簡歷 BIOGRAPHY

王雲鵬，1955年生于吉林省舒蘭縣。中國美術家協會會員，吉林省美術家協會會員，吉林省油畫學會會員，吉林省書刊藝術學會理事，吉林日報書畫院理事，《東西南北》雜誌社美術編輯。曾參加法國克勞德·伊維爾先生主持的古典油畫材料、技法研究班。作品獲國際青年美展鼓勵獎。“正義·和平國際美展”銅牌獎。作品多次入選國內外大展并被國內外收藏家收藏。有3幅作品在“中青華畫家”1994年香港春季拍賣會和中國嘉德拍賣行1996年春季拍賣會上拍賣成交。

Wang Yunpeng, born in Shulan County, Jilin province in 1955; member of Chinese Artists Association; Jilin Artists Association; Jilin Provincial Oil Painting Society; Jilin Provincial Council of Books and Magazines; art editor of "Dongxi Nanbei" Magazine; attended the seminar held by Mr. Claude Yvel, which focused on classical materials and techniques. His work has won award at the International Exhibition for Young Painters; won bronze prize at the Justice and Peace International Exhibition; many of his works have been chosen for exhibitions at home and abroad; many works have already been collected and stored by collectors all over the world; three pictures have been successfully sold by auction in Hongkong and mainland in 1996.

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大俗大雅

——論王雲鵬的油畫藝術

●胡悌林

通觀王雲鵬的油畫，沒有炫目的形質和迷離的色彩，也沒有奇妙的畫境，一切都那麼樸樸和直白，但在悅目中却有一股撥動心弦的力量。

細看雲鵬的油畫，貌似無奇，甚而稍嫌匠意，可看了之後卻不能不感受到它帶給你一種崇高、完善的精神滋養。

雲鵬以畫人物見長，他筆下的人物健美並不輕佻，碩壯不失典雅，普通却又聖潔，矯飾並不虛假。

雲鵬的油畫色彩明麗而厚重，明暗鮮明又溫雅，色調沉穩却有活力，顏色飽和却不浮誇。

雲鵬的油畫質地平滑却不失豐厚，筆迹無痕也不感貪食，雖看不到靈動的偶發性技巧，却充滿了智慧性的技法。所有這一切，構成了王雲鵬個人獨到的、別人難以企及的藝術風格——大俗大雅。

一位文豪說過，風格就是生命。生命是不可取代的，這是一個可遇不可求的境地。雲鵬的生命軌迹，鑄就了他的藝術風格。

中國的東北土地厚重得發黑，中國東北的氣候爽快得急煞。生活在這裏的農民不容纖弱，為人處事來不得浮滑。這裏的物象形態碩大，這裏的人民情感強熱。在靠天吃飯的日子裏，農民要有機智的目光，在艱難條件下存活的人們必定伴隨著美好的嚮往。作為一名普通農民的兒子，王雲鵬從父親那裏承襲了質樸和機敏；從母親那裏領悟了靈巧和敏慧。更主要的是，他那架植在民間的靈魂，培養的率直天性，終於衝破了後天文化的積壓，雲鵬所視察的美的理想大而秀、實而華，就像他的油畫《香月嫂子》身上那一朵朵大麗花——飽滿、火辣。

雲鵬的油畫，用的是俗語，畫的是俗風，但透出的却不是俗氣；他將通俗的語言錘煉為精美的語句，他從日常習俗中提煉出神聖的精華，其中的奧秘就在于他對人世的生活有著真誠的愛意；他對身邊的姐妹，懷有崇高的情結。這就是博大。

一幅《關東大姑娘》景俗、俗情，在雲鵬的筆下，大體量的身板，大跨度的曲線、明晰有力的輪廓，瀟灑沉穩的色彩，樸實的畫面

質地以及高強度的黑白反差，傳遞出來的不僅是人物爽朗的性格，更主要是作者健美的情趣和坦誠的心態，超越了低俗的窳穢的猥褻心理，使展示着姑娘碩大的臀部 and 豐腴的半裸胴體的畫面，呈現出積極向上的精神品格。

雲鵬油畫由俗而雅的途徑還得力於他對俗言俗語的錘煉，他從最習以為常的大眾形象語匯中篩選出最具典型意義的語句，極而用之使之與繪畫的經典語言相溝通。

在雲鵬的油畫裏，人物的輪廓線條精緻而優美，他不單是運動着的形象的界定，更是作者審美意趣的載體，其中蘊含着千百年來人們追求自由、舒展、和諧、協調的精神走向。這是最具條理和旋律感的民間俗言俗語與最為典雅的繪畫元素的完美結合。

雲鵬的油畫造型布局極為簡潔，其中沒有繁瑣的鋪陳和無謂的烘托，一切一目了然而又意味無窮。這是大眾化最為精粹的藝術方法。這裏沒有書畫文化的艱澀却又與一切有高度概括力的藝術經典的藝術方法相像。無論是油畫《秋日印象》中的一抹秋葉或是《古老的歌》中的棉袍一角，其形狀的切割和形體的轉承都可看出作者經過精心推敲和縝密的安排，以與形體構成的心理效應和審美的形式法則相暗合。

雲鵬的藝術手法是寫實的，但貌似寫實實為寫意，進而以意寫神。出現在雲鵬的畫面上的大至人物塑造，小至每個衣紋、一根手指、一條繫繩無不注入他在畫面上營造的總體意境中的活的靈魂。所以無論繪畫的形態是粗是細，繪畫材料是油是粉，繪畫歷史是古是今，俗到極度直白，雅至極度斯文，在傳神這一點上就可以達到了共通。正如我們看到雲鵬的油畫《古老的歌》畫的是最為俗套的題材，傳出的却是最為聖潔的歌，雲鵬歌頌的是生活中的詩、現實中的夢。

應該說，雲鵬在自己的藝術道路上經過了幾次踟躕，現在他已經接近了成熟境界，必將取得更大的成功！

1996年10月於長春

VULGAR BUT PROPER

—On Wang Yunpeng's Art of Oil Painting

After a thorough study of Mr Wang's oil paintings, I found neither unusual forms nor dazzling colors, all is so simple and straightforward, but each picture has a thrilling power.

At the first sight of Mr Wang's pictures, you will probably find nothing that seems strange or special, and you even tend to believe that they are a little bit lacking in craftsmanship. But after a careful study, you can't help thinking that they have brought you a sense of being sublime, a sense of being perfect, a sort of spiritual nourishment.

Mr Wang is good at figure drawing. His figures are bright but not giddy, heavy but decent, common but pure, you can see craftsmanship without artificiality.

Mr Wang's pictures are bright and warm in colors, they are steady and energetic, attractive but not shallow. The texture of his pictures is smooth and rich. You can't find many chance strokes, but you can't fail to discover excellent strokes indicating wisdom. All of this has made up the unique style of Mr Wang, which we can only hope to possess—vulgar but proper.

A great man of letters said that style is life. It is something that avoids our seeking but comes to us naturally. Mr Wang's style comes out of his life.

The black earth of Northeast China is rich and the climate there changes fast. The peasants there have to be strong and stout; They are honest and noble.

All the things there appear huge. The peasants have to be wise to make a living there with all their hardships, and it is normal for people who have survived under terrible conditions to possess a beautiful expectation. Being a son of peasants, Mr Wang inherited his father's honesty and wisdom, his mother's ingenuity and loving-kindness. Above all, his root lies in the people, out of which grows the nature of the man, and he's broken through the outside civilization with the help of this nature. The beautiful ideal carried by Mr Wang's works is just like the huge flowers we see in Sister Xiangye, healthy and hot.

Mr Wang's paintings make use of the vulgar, but what they express is not vulgarity. He refined the vulgar and turned it into elegance by extracting the essence of the common folk customs. The secret lies in his genuine love for the world and life, in his deep love for the girls living in his world.

Northern Girls takes an ordinary girl as its subject about which there is not much special, but the large figure, the violent curves, the clear outline, the rich colors and the sharp contrast between black and white speak out a frank and open personality as well as the artist's healthy aesthetic taste which transcends the ordinary absent minds. All of this leads us away from the full-grown buttocks and the plump body and displays a positive spiritual dignity.

We say Mr Wang's oil painting is vulgar but proper because he defines the common place, because he takes the representative images out of the average and incorporates them into his pictures.

In Mr Wang's pictures, the outline and the strokes are fine and pretty. They contain not only the living figures but also the artist's aesthetic taste which embodies people's search for freedom and harmony. Here we see a perfect harmony between the popular sense of beauty and the most decent works of art.

Mr Wang's pictures are plainly but beautifully shaped, devoid of any complicated but useless shades. All is so simple but endlessly charming. This is the essence of popular approach to art. Here, we see a resemblance with the high condensation of the classical artistic approaches instead of any bookish shackles of convention. Have a look at the *Leaf in Impression of Autumn* or at the corner of the quilt in *Old Song*, you will find the artist's dainty design of the shape, the color, and the lines.

Mr Wang Yunpeng is a realistic painter, but he is more than a realist with his freehand brushwork and vivid expression. Every picture has a living personality. From a large figure to a tiny finger, to a piece of string, to a wrinkle of a shirt, everything has a soul which dominates the whole picture. Whatever he used, a crude shape or delicate one, a direct expression or subtle one, an ancient personage or a modern figure, all speak out a spirit which all the pictures share. Thus we hear a holy sound of music in *Old Song*, a picture which take a most conventional subject. Mr Wang is singing in praise of the poetic beauty of life, the splendid dream of reality.

We should admit that Mr Wang has experienced several phases of development and is coming to maturity. We are looking forward to his greater success.

Written by Hu Tilin

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留不住春天的風	油畫	90×81cm	Spring Breeze Never Stays	Oil Painting	90×81cm
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1995:畢加索的鴿子	油畫	120×140cm	1995:Picasso's Pigeon	Oil Painting	120×140cm
遠處的歌聲	油畫	65×65cm	A Remote Song	Oil Painting	65×65cm
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山雨	油畫	120×140cm	Rain in the the Mountains	Oil Painting	120×140cm
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(封面) 留不住春天的風	油畫	90×81cm	(front cover) Spring Breeze Never Stays	Oil Painting	90×81cm
(封底) 走過雪谷	油畫	73×60cm	(back cover) Walking Through a Snow Valley	Oil Painting	73×60cm



王雲鵬●繪畫作品

●留不住春天的風

1991年

油畫 麻布

90×81cm

香港當代油畫館館藏

●Spring Breeze Never Stays

1991

Oil Painting, Canvas

90×81cm

Collected By Hongkong Gallery of
Gontemporary Oil Painting

王雲鵬●繪畫作品

●古老的歌

1990年

油畫 麻布

56×64cm

新加坡收藏家收藏

●Old Song

1990

Oil Painting, Canvas

56×64cm

Collected and stored by a Singapore collector



王雲鵬●繪畫作品

●窗

1993年

油畫 麻布

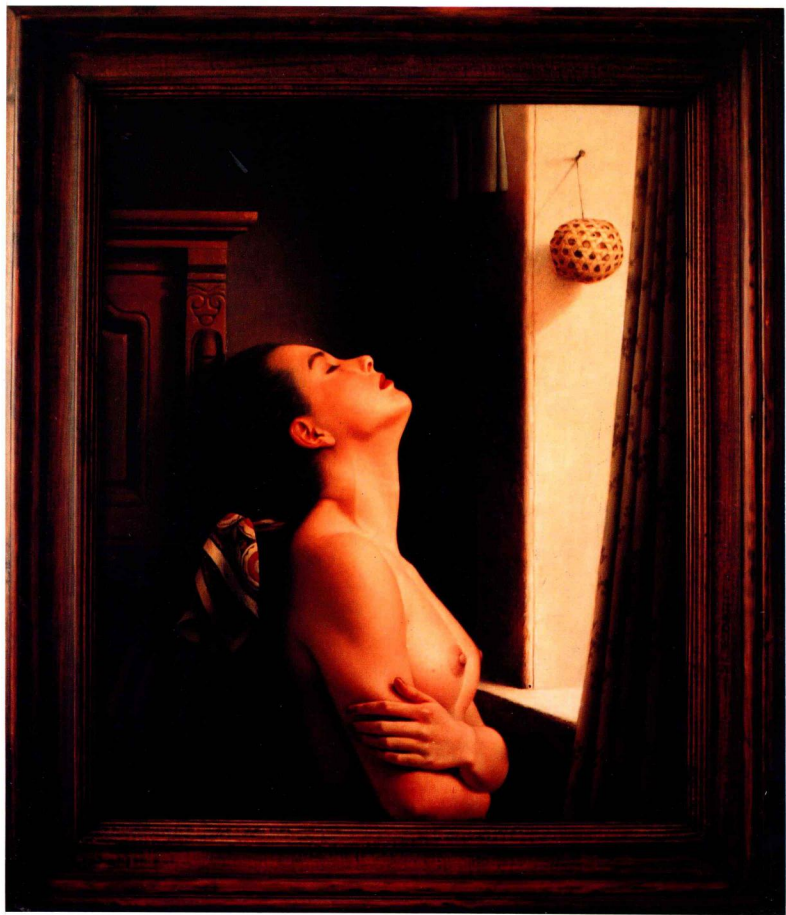
81×65cm

●Window

1993

Oil Painting, Canvas

81×65cm



王雲鵬●繪畫作品

●1995:畢加索的鴿子

1995年

油畫 麻布

120×140cm

1995年“正義·和平國際美展”銅牌獎

●1995:Picasso's Pigeon

1995

Oil Painting, Canvas

120×140cm

Won bronze at the Justice and Peace International Art Exhibition in 1995



王雲鵬●繪畫作品

●遠處的歌聲

1991年

油畫 麻布

65×65cm

馬來西亞收藏家收藏

●A Remote Song

1991

Oil Painting, Canvas

65×65cm

Collected and stored by a Malaysian collector



王雲鵬●繪畫作品

●秋日印象

1994年

油畫 麻布

177×167cm

1996年在中國嘉德春季拍賣會成交

●Impression of Autumn

1994

Oil Painting, Canvas

177×167cm

Successfully sold by auction at China Jiade
Spring Auction Fair in 1996