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中国写实画派五周年全集
China Realism Five Years Complete Works

中国写实画派

China Realism · Zhang Yibo

· 张义波

吉林美术出版社
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总 序

特定的历史机缘和现实条件，以及一种共同的内心取向与价值认同，促使我们发起成立了“中国写实画派”。5年来，当我们以一个画家的纯朴和诚实的心愿起步，并付上我们当有的努力和认真的行动后，产生了远远超过我们所求的社会效果。其创作的质量与业内影响致使画派人数不断增加，逐渐汇聚了一批中国当代最优秀的实力派画家，足见其写实绘画在中国当下的生命力与现实意义，因此，首先应当感谢我们的恩师传授给我们从事绘画艺术的能力与品质，感谢艺术界一直以来对我们的鼓励与支持，更感谢这个时代给我们每一个人充分发挥才情提供了可能。

写实油画在中国，自辛亥革命后，已经有五代优秀艺术家的积累与努力。写实油画是产生在西方的一种绘画方式，但是今天已经在中国扎根和发展了，可以说没有写实绘画的需要就没有油画这个品种的产生。写实仅仅是一种绘画表现的手段，而非绘画的目的，在写实的问题上更不存在先进和落后之分，凡是人类历史上伟大的写实绘画都包含了所有的绘画元素，而那种精湛的技巧与深厚的学养是由伟大心灵的需要创造出来的。那种超凡的表现力与高妙的境界是通过超强的绘画能力承载的。是写实的这种方式训练和培养了我们的眼力，让我们学会了观察，通过对自然与生命的深入关注，学会了贴近真实的体验与表现力的研究。是写实绘画的需要让人类挖掘和使用了油画材料表现的最大可能性。面对自然的无限丰富，那种被动的照抄，琐碎的摹仿与细描细画是写实绘画的大敌。我们必须去使用绘画原理，掌握自然规律，主动地书写与表现心灵感动，传递审美体验，升华内在境界，注重真实背后的那个抽象美，那个内涵的精神与品格才是写实绘画的真正灵魂。

面对今天时代的丰富和我们内心的渴求，表现手段更加需要拓展和更新。“人人心中之有，他人笔下所无”的境界当是我们写实画派的共同追求。“中国写实画派”的自然形成，以很快的速度凝聚了一批志趣相投、风格各异的艺术家的，大家互

相启发，相互效力，研究经典，师法造化，关注现实，热爱生命，认同真、善、美的核心价值观，使得每一个人都获得了极大的进步。真正地体现了其他组织形式所无法取代的意义，写实绘画的现实水平得到了推进与深化。相信，今后会有更多优秀的写实画家参与，一起同行，使“中国写实画派”在中国今天的美术界发挥更大的作用。

吉林美术出版社出版的该套高仿真版油画丛书，选中“中国写实画派”的全体画家，每人一集，全面深入地展示了每一位艺术家的面貌，是我们共同的荣幸。运用高科技手段将油画原作效果最大限度地呈现给观者，加上每幅作品以多张局部放大的手段更能精微全面地展示作品的魅力，运用印刷品呈现油画作品的准确度来说，无疑为油画家和学习研究油画的人们带来一个福音。

长久以来我们有一个体会，印刷品常常把坏画印好，好画印坏，好画的精妙之处印不出来，而不怎么样的画一印还像那么回事。我们常常从世界各大博物馆走出来，激动地想找大师经典作品的印刷品，无论是单张还是画册，每看都很失望，因为离原作效果太远，就是一句话：不准确。中国目前还没有油画博物馆，而好的重要的展览时间和地点都有限，大多学习研究油画的人都依据印刷品，因此有很强的误导性，我也曾为此付出过代价。

我认为吉林美术出版社融雅昌高科技工艺这一开创性的印刷举动具有很强的现实意义，那些放大的局部对于研究、学习、临摹甚至批评的深入都提供了全息的、更加准确的依据，同时也给艺术家们带来挑战，放大的局部将艺术家的问题和不足之处暴露无遗，这也会促使艺术家们主动地思考和更加用心地去创作。我期待着，此一方面的改变，为中国油画的学习和进步起到积极的推动作用。

杨飞云

2008年8月

Preface

The special historical occasions, practical conditions as well as the common internal orientation and value identification impel us to initiate and establish Chinese Realism. Over the past five years, we took off with simple and honest wish, we took as hard-working and serious actions as we should, and we have got the social effects far greater beyond our imagination. Due to the high quality of the works and great influence in this field, there increases more and more realistic painters, who are a collection of Chinese masterful artists, it serves to show the vitality and pragmatic meanings of contemporary Chinese paintings. Therefore, we should extend our sincere gratitude to our teachers who have imparted to us painting skills and also virtues, to encouragements and supports from all arts circles, and more to this era for providing us the possibility of giving full play of our talents.

Ever since the revolution of 1911, realistic oil painting, in China, has got five generations of excellent artists' accumulation and hard-working. Realistic oil painting originated in the west, while took root and develop in China nowadays, we can say there exists no oil painting without realistic painting's needs. Realism is a means rather than purpose of painting, regarding to that, there is not distinction of advancement and lagging behind, all the painting elements are included in every great realistic painting throughout human history, and that consummate skill and profound accomplishment are created by soul demands. The remarkable expressive force and ingenious state are carried by transcendental painting skills. It is realism that develops and cultivate our observation, and the observation on nature and life leads us to experience reality and research the expressive force; it is realism that makes people excavate and apply oil painting material's greatest potential. Facing the abundant nature, the formidable enemy of painting is passive copy, trifling imitates or detailed drawing. Thus we must take use of painting theories, grasp the laws of nature, display heart and soul touching, transfer aesthetic experience, sublimate inside state, and pay attention to the abstract beauty behind the reality, the real soul of realistic painting is spirit and character of connotation.

Expressive means should be developed and updated, when facing with colorful and varied contemporary time as well as our inside thirst. The state of showing what is in everyone's mind, but in other's works is the common pursuit of realism. Since

the founding of China Realism, many artists who share similar taste and interest, but distinct in styles accumulate together, inspiring each other and studying the classics, whereas paying close attention to reality and life, and approving the key values of truth, kindness and beauty, which makes everyone gain the great experience that no other organization could replace. I believe that there will be more painters participate in the China Realism group and play a greater role in China's art field.

We are delighted to publish this set of high emulation oil painting editions by Jilin Fine Arts Press, which compiled all the painters who belong to China Realism and put each one in a book specifically, they used the High Technology to present the original work to the viewers in the maximum extent and enlarge the paintings precisely to show its charm and glamour. On the accuracy of printing matters, undoubtedly, this set of books brings a good news to the painters and the ones who study oil painting.

It seem to be a pattern that the printing matters never present the sparking points of the excellent work, but make the average ones magically beautiful. After visiting the great museums in the world, we are always eager to find some albums about masterworks. However, there is nothing to satisfy us, because of one word: inaccurate. Meanwhile, it is hard to fine a oil painting museum in China, and there are not enough exhibitions for people to visit. People mostly choose oil painting album to study and were misled by them, for instance, I used to be one of them.

I realize the real significance of Jilin Fine Arts Press refines a new way of printing by Artron Printer's High Technology. Those enlarged part could provide more holographic and accurate basis for us to research, study, even criticize. On the other hand, it could expose the problems and the disadvantages of the painter, which will impel them to think and paint more creatively. I expect that this new method will play a positive role for the study and the improvement of China oil painting.

Yang Feiyun

Aug. 2008



简历

1966年 出生。

1985年 毕业于中央美术学院附属中学。

1989年 毕业于中央美术学院油画系第一画室。

2000年 毕业于中央美术学院油画系研究生同等学力班。

现任中央美术学院城市设计学院城市文化研究中心副主任。

参展情况

1984年 参加“北京市青年美术作品展”，当代美术馆。

1985年 参加“前进中的中国青年——全国美术作品展”，中国美术馆。

1986年 参加“新时代油画展”，中国美术馆。

1987年 参加“中国当代油画展”，美国纽约。

1991年 参加“中国油画佳作展”，中国香港。

1992年 参加“迎春画展”，新加坡。

1993年 参加“大陆油画家作品邀请展”，中国台湾。

1994年 参加“中国艺术博览会”。

1996年 于马来西亚吉隆坡举办个人画展。

1997年 参加“G 15 SHOW中国油画家作品巡回展”，美国、加拿大、马来西亚。

1998年 参加“中国油画家作品展”，加拿大。

2000年 于香港J·GALLERY举办个人画展。

2002年 出版中国实力派油画家系列丛书《张义波油画艺术》。

2003年 参加“少励画廊女性形象展”，香港。

2004年 参加“北京写实画派首届年展”；

应邀赴法国对欧洲进行为期半年的艺术考察。

2005年 参加中国文联举办的“2005神州寻源”采风活动；

参加“神州寻源”写生作品展，中国美术馆；

参加“中国写实画派2005年展”；

参加“写意平遥”——中国油画家写生作品展；

参加“张义波风景写生作品展”；

出版专著《升华自然——油画风景卷》。

2006年 参加联合国儿童基金会主办的“童梦圆——感恩的心”慈善拍卖会；

参加“中国写实画派2006年展”。

2007年 参加首都博物馆主办的“融合与创造——中国油画名家学术邀请展”；

参加“中国写实画派2007年展”；

参加“中国写实画派印度尼西亚展”。

2008年 参加中国油画学会主办的“中国油画写生作品展”，中国美术馆；

参加中国写实画派《热血5月·2008》巨幅油画创作，作品义拍3350万元，全部捐赠四川灾区，进行文化重建。

出版与收藏

作品见于《古典风》、《中国当代油画人体艺术》、《中国当代实力派画家·张义波油画艺术》、《画室里的秘密》、《北京写实画派油画作品精选集》、《中国写实画派油画作品精选集》、《寻源——油画名家话写生》、《唯美至上》、《升华自然——油画风景写生教学》、《中国写实画派》等画册。作品广为海内外机构和收藏家收藏。



Resume

1966 Born.

1985 Graduated from Middle School Attached to Central Academy of Fine Arts.

1989 Graduated from First Studio of Central Academy of Fine Arts.

2000 Graduated from of Central Academy of Fine Arts, Master's Degree.

Now Deputy Director of City Culture Researching Centre of the City Design Department, Central Academy of Fine Arts.

Exhibitions:

1984 Participated in Beijing Youth Fine Arts Exhibition, Contemporary Museum, Beijing.

1985 Participated in Moving Forward – National Youth Fine Arts Exhibition, National Arts Museum of China.

1986 Participated in New Times Oil Painting Exhibition, National Arts Museum of China.

1987 Participated in Contemporary China Oil Painting Exhibition, New York, USA.

1991 Participated in China Oil Painting Outstanding Works Exhibition, Hong Kong.

1992 Participated in Welcome Spring Fine Arts Exhibition, Singapore.

1993 Participated in the Continental Oil Painter Invitation Exhibition, Taipei.

1994 Participated in China Fine Arts Exposition.

1996 Solo Exhibition, Kuala Lumpur and Malaysia.

1997 Participated in G 15 SHOW – China Oil Painters Exhibition Tour, USA, Canada and Malaysia.

1998 Participated in China Oil Painters Works Exhibition, Canada.

2000 Solo Exhibition, J-GALLERY, Hong Kong.

2002 Album Published *Zhang Yibo Oil Painting Art*.

2003 Participated in Female Figure Exhibition, Shaoli Gallery, Hong Kong.

2004 Participated in First Exhibition of Beijing Realism Oil Paintings;

Invited by France to Research the Fine Arts in Europe.

2005 Participated in 2005 Searching for the Origin of Continent, held by CLFAC;

Participated in Searching for the Origin of Continent Exhibition, National Arts Museum of China;

Participated in 2005 Annual Exhibition of China Realism;

Participated in Scenery of Pingyao – China Oil Paintings Works;

Participated in Zhang Yibo Landscape Painting Works Exhibition;

Album Published *Sublime the Nature*.

2006 Participated in Realize the Children's Dream Charity Auction held by UNICEF;

Participated in 2006 Annual Exhibition of China Realism Oil Paintings.

2007 Participated in Merge and Create – 2007 Chinese Oil Painting Artists Invitation Exhibition, Capital Museum of China;

Participated in 2007 Annual Exhibition of China Realism Oil Paintings;

Participated in China Realism Oil Paintings Exhibition, Indonesia.

2008 Participated in China Oil Painting Works Exhibition, National Arts Museum of China;

Participated in and created the large-scale theme work *May of Warm Blood · 2008* for charity auction, and all of the income 33.5 Million RMB is donated to Sichuan.

Publications:

Classical Style; China Contemporary Oil Painting – Body;

China Contemporary Oil Painter: Zhang Yibo; Secrete in the Studio;

Selection of Beijing Realism Oil Paintings Works;

Selection of China Realism Oil Paintings;

Seeking the Source – Painters Talk about Painting;

The Supremacy of Aesthetics; Sublime the Nature;

China Realism Oil Paintings;

His works are collected by many organizations and collectors.



世外桃源 风轻云淡

秦朗

中国油画在经历了百余年的发展之后，画家们逐渐摆脱了浮躁的状态。写实油画的经验虽波折坎坷，但地域色彩已稳固成型。在当代多极的世界艺术格局中，占有无可替代的一极，成为中国油画的一种形象标志。写实画派的成员，中年以上者大多实力和资历深厚，已经成为时代或地域的代言人；年轻一些的成员，也是锋芒毕露，潜力绵长。在写实语言的框架内，写实画派的作品几乎囊括了当代中国写实体系的所有语言样式和主题倾向。应该说，在当代宏观的世界艺术格局内，中国写实画派的产生具有重要的艺术意义和历史意义。

写实艺术源于对自然和生命的真实体验，所以他的生命力是恒久的。他的发展轨迹会和不同时空的人文精神交织在一起，永远行进在一条永无止境的线上。为此，包括写实画派在内的中国艺术家任重道远。艺术实践并非纸上谈兵，对于有志于写实绘画实践的中国艺术家来说，要继承和发展的是西方古典和现代的油画材料与技法语言；要了解和借鉴的是西方的人文精神透过油画艺术的传达方式；而真正要履行的就是要把发展中的东方文化精神在广纳世界文化精髓的基础上，关注并融会在油画这种载体之中。以民族精神为基点，融中西两种文化于一体，这才是中国画家要追寻的最富有开放性、包容性的时代精神的当代写实绘画之路。

张义波先生认为：每一位大师绘画风格的确立都不是偶然的，当了解每一位艺术大师不同时期的作品后会发现，他们在对艺术的探究过程中也同样受到了同时代其他艺术家的影响，也在不断地探索中东撞西碰，最后逐渐找到适合自己的绘画路子。

张义波的可贵之处在于能及时地调整自己，把欧洲的收获适时地运用到自己的作品中。回国后随杨飞云老师去了云南写生，后又去了平遥古城。这两次高密度的写生训练，使张义波对油画的色彩把握得到了迅速提高，六十多幅的写生作品中，无论在笔法的运用、画面的肌理及自己的主观感受上都得到了综合提高。户外的写生使张义波回到画室里找到了创作时的冲动，油画的色彩语言丰富了，笔法的运用娴熟了。这次创作的同样是室内景，选取的对象多了一些现代人的生存状态，但传达给你的是脉脉的温情、甜美的回忆，把绘画的技术享受与画面的精神享受一起带给了观众。

其实张义波的技术实力还是很过硬的，在中央美术学院十几年的严格专业训练，已为他打下了扎实的基本功。张义波十分幸运，由于特殊原因，中央美院的四个画室的教学体系，他去了多半，这对于成长之中的他来说是一笔宝贵的财富。作为中央美院的一名教师，他内心总有一种渴望，使自己能成为无愧的授业解道者，让自己的作品得到师生们的真正喜爱。

最近张义波又创作了几幅新作，一改过去作品的面貌，但经典性一直是不变的追求。通过新作我们看到他在画面的空间关系、明暗关系、结构关系、色彩关系上有了新的变化，在户外自然光、室内自然光及灯光下物像的处理上，使作品有了完美的厚度。张义波喜欢用光线塑造物体，烛光给了他少年时代许多美好的记忆，怀旧的题材成了他很长时间以来精心描绘的对象。灯光的视点比较集中，能集中展示人内心最美好的一面，而隐去一些次要的东西，从而产生朦胧之美的萌动。陶渊明式的世外桃源境界，是人生的一种理想的生活状态，也是近期张义波作品中所表达的一个主要方面，这与很多人传统的审美情趣相吻合，自然包括那些到处寻宝的收藏家。

谈写生

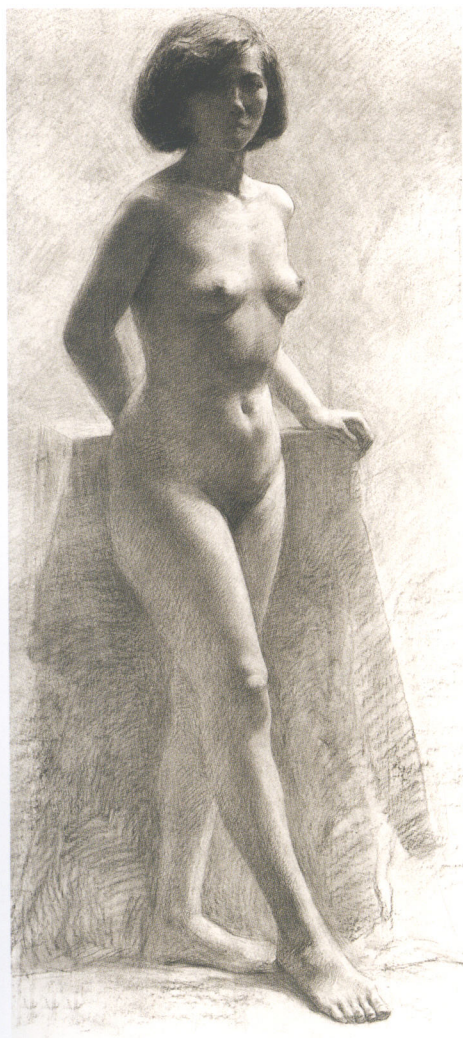
张义波

从学画开始，我们都是在写生中一步步把问题解决的。当然这里面包括风景写生、室内写生、素描、速写等等，只不过它们研究和解决的问题是不一样的，各个阶段要研究的问题也不同，所以要进行不同的写生，从写生中研究艺术规律。

绘画是理性和感性的结合，在创作上要遵循科学的态度和理性的精神。绘画的时候应该是很理性的，完全按照一种规律和法则在进行，是很严谨的。画画还必须要有激情，这种激情不是外露的，而是在内心里，是内心的激动，是感知客观对象后的一种强烈的表达欲望。这样的状态在画面上又通过理性的技法把它表达出来。

从表现方法和绘画语言上来说，要有绘画性，特别是油画，具有别的画种不能达到的表现力。油画语言和艺术表现所提供的美感，不是简单一两句话就能说清楚





的，包括材料本身，画面的笔触、造型、色彩等，它是一种综合的艺术感受。这些只有油画材料才能达到的效果，还要给人以逼真的感受，并且有独特的表现手法在里面，而所有这些如果离开了写生，它就变得干巴巴的。不遵循写生中的原则，画面就不会生动。

目前有这样一种趋势，都说当下这个时代轻技术重观念，意思就是说人们看重的是想法、思维、观念，不太看重技术，似乎把它放在了非常次要的位置。我个人觉得，一件好的艺术作品应该是经典的，决不是随便制作出来的，也许绘制的时间很短，但也不是潦草行事。既然是经典，就要把握油画的规律，将表现方法提升到一个水准上才行，否则妄论经典。而只有通过写生，才能提高自己的艺术水准，才能有感受、有灵感，表现出来的画面才鲜活生动。既然我们尊重传统，努力进行研究和掌握艺术规律，就必须坚持走写生之路才行。

谈张义波的油画创作

余 丁

我识义波至今已有21年，从大学时代起我便知他是一位画画极为诚恳踏实之人。20年来，他对于油画艺术更是孜孜以求，力图于方寸之间，求得西方油画语言之要义。义波与我都曾就学于中央美术学院，他在油画系一画室就读之日，靳尚谊先生还是画室的主持人。靳先生的美学追求，以及欲为中国油画补课的主张，影响了整整一代画家。义波当然也亲闻靳先生之教诲，而得孙为民、杨飞云等诸位老师的口授身传，其沉静稳重的个性，也极似他那些一画室的前辈老师们。毕业之后，便至大学做基础教学工作，油画创作却从未间断。虽然身处20世纪80年代末以来前卫艺术风起云涌之际，义波竟也不为所动，如其前辈老师般痴迷于传统的写实油画语言的研究之中。

义波对于油画技法和语言本身的兴趣，胜过对于题材或内容的兴趣。诚如众人所言，艺术的技法、语言和风格是为题材和内容服务的，尤其是对于写实绘画而言则更是如此。然而在义波那里则恰恰相反，题材和内容都成为他研究油画语言问题的媒介。他长期研究光和造型的关系，对于法国古典主义中光的表现尤感兴趣——在

同一光源的高光照耀下室内人物的造型表现，以及在散光状态下人物的表现等等。很多写实的画家认为中国写实油画经历20世纪以来的百年锤炼，已经达到了出神入化的地步。但义波却以为，写实油画乃泊来之物，自文艺复兴以来，在西方已有几百年的传统，与西方大师相比，中国写实油画从技法、材料、语言、风格、对题材的把握，乃至审美品位，都有极大的差距。这一观点与当年靳尚谊先生的理解颇为一致，然时隔二十余年，这仍是摆在中国油画界未及解决的问题。

义波多年来专注于造型中同一问题的不同子题的研究，力求把一个问题理解透彻，解决妥当，而所有的题材都是以问题为先导来确定的。在他看来，西方写实绘画的根本是基于客观对象的造型，以及光和色的处理，不同的时代，偏重有所不同。如文艺复兴时期，更为强调反映客观对象的科学性，透视和解剖被广泛地在绘画中应用；而到了17世纪，基于对造型与色彩、光线的不同侧重，出现了不同的手法和风格，以至于后有鲁本斯派（重色彩）和普桑派（重素描）之争。素描与色彩在西方的绘画中，成为了一对既有矛盾，又相互依存的要素。至19世纪印象派之时，虽该派内部仍有德加、雷诺阿等重造型的画家，但总体而言，色彩和光的表现，开始在绘画中取得了主导地位。然而印象派却又因造型的不结实，被塞尚认为是不能进入博物馆的艺术。义波以为，光与色的表现，如何与素描、造型完美结合，是油画中一个永远值得探索和需要解决的问题。因此他多年以室内的烛光人物为题材，力求在同一题材中达到油画造型、语言的纯粹，光与色表现的和谐。

室内烛光人物题材曾被西方古典油画家们广泛使用，如17世纪的荷兰大师伦勃朗、法国画家拉·图尔等等。在前辈大师那里，烛光的描绘体现为单纯的素描关系的表现——为了表现画面的这种强光，艺术家往往不得不牺牲画面的色彩而加强明暗的对比。而义波则力图在严谨的素描关系和人物造型刻画的基础上，适当增加色彩的表达。在此过程中，把握造型与色彩之间的“度”显得极为重要。在《夜色》一画中，画家专注于研究少女手握的烛台与人物服饰之间的微妙色彩变化，透明的琉璃烛台与烛光下方烛身的颜色在统一的暖光照耀下形成了微妙的对比。在《捧蜡烛的女子》一画中，画家希望

在室内暖光下，作冷色的表现。画面中女子脸部的暖色与衣裙的冷色形成对比，上衣暗部的冷色又与裙子的颜色有所区别。这看似只是造型与色彩的基本功，然而，张义波却希望在这基本的关系中做得纯粹。与此同时，他把烛光的照耀范围扩大，提高了画面某些局部的明度，使得观众的视野能够达到画面暗部应该是看不清楚的位置，从而体会到暗部的微妙色彩变化。这是一种异于西方古典大师的做法，因为西方大师的烛光题材作品只是想让观众看到光与影的明暗对比，而并不考虑色彩。这也是一种不同于摄影术的做法，因为照相机镜头的单一聚焦使得照片只能获得对焦点的清晰，只能在统一的明暗和色彩关系下进行，而不可能照顾到局部的明度变化。

当然，义波并未局限于单一光源的研究。他从2005年开始进行平光和外光条件下的对象研究。《夏日》描绘了一位夏天躺在地毯上的都市女孩，画面几乎是一种类似天光的平光效果，画家通过严格的造型和微妙的色彩推移，使画面达到色彩浮雕般的效果。《青稞》是2005年画家的代表作，也是他近年来外光研究的经典之作。在创作这幅室外人物肖像画之前，义波画了大量的外光风景写生。他远赴巴黎，边写生边在各大博物馆里学习西方大师的外光画法；他奔走于云南边陲的丛林、徘徊于平遥街头的古道，希望在自然中找到对于外光中的人物的感觉。《青稞》中有画家面对自然写生的经验，达到了风景、人物与光线的完美融合，并非依据现代摄影手段所能完成。

多年对于西方古典油画造型语言的研究，使义波自信能够创造出真正具有个性并能反映时代精神的作品。虽然他长期以单个室内人物肖像或人体作为题材，并以此来研究古典绘画的技巧、风格，但他始终坚信，作为一个中国画家，必须有自己独特的艺术风格才能载入史册。在义波看来，与任何一个时代的画家一样，中国人画油画，也须反映时代精神，一个技术精湛的写实油画家更应成为“时代之子”^①的艺术家。《青稞》一画，既是他对于不同光源的油画语言与技法的尝试，又是他试图改变题材和画风，切入当代主题的第一件作品。2005年在“中国写实画派”的展览上，许多观众在此画前流连忘返，许多批评家和画家们已经注意到了这种风格的转型。

风格的变化是需要付出代价的，特别是对于风格已近成熟的画家而言更是要冒风险。张义波以其娴熟的古典写实油画技巧所绘的室内烛光“仕女”已经成功地为他艺术市场上占据了有利的位置。然而他却不顾风险，

一心求变。在“中国写实画派2006年年展”上，义波的另一幅新作让人看到了他改变风格、刻意进取的决心。这幅名为《东方靛》的作品尺幅宽达3.5米，是张义波所有创作当中尺幅最大的。画家一改平日单个人物肖像的构图，而采用了多人物的肖像描绘，画中四个人物均为等真人大小。群体肖像画在西方油画中屡见不鲜，要求画家有极强的构图能力和把握整体画面的能力。义波把在“烛光系列”中对于光的表现的纯熟技巧，应用到了这幅大画当中。画面人物一字排开，但主次分明、错落有致，画面整体和谐统一。这幅作品是画家偶尔与朋友去城中一家叫“东方亮”的酒吧，因被其中音乐和光线气氛所感染而作。它一改画家平日“仕女”肖像的风格，着力表现当代人的生活。尽管作为转型时期的作品，《东方靛》尚有可圈可点之处，然而在这个浮躁的年代，在许多画家为金钱、为市场而画的时代，这样的改变需要勇气。

张义波相信好的作品非一日可造就，《青稞》和《东方靛》只是他切入当代生活，探索新风格的初步尝试。他认为好的绘画首先应该具备好的技巧，同时反映当代生活，而当代艺术不只是指前卫艺术，而是指一切反映当代生活的作品。事实上，有关当代艺术的概念与标准，是一个争论不休的理论问题。而对于画家而言，当代性与时代性则是同义词，这恰如19世纪的画家杜米埃所说，“唯当代者方可入画”。

事实上，艺术家有三种“与时代同步”的方法：一是可以尝试着以传统艺术中的象征或比喻的语汇来表达他自身那个时代的理想、成就或渴望；二是他可以坚持“时代性”，这个词暗示的就是，一个人必须要与他所处那个时代具有代表性的具体经验、事件、风俗及面貌作一个实际性的接触，并进行严谨、非理想化的表达；三是他可以把“与时代同步”理解为“领先时代”，如前卫艺术。以义波之个性，他所选择的将是第二种方法，而这将是最难的一条道路。因为第一种方法有前辈大师的道路可循；第三种方法可以艺术实验之名获无法之法；唯有第二种方法是脚踏实地，无法取巧之法。让我们祝张义波，以及许多像张义波这样的艺术家一路走好！

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^① 康定斯基在《论艺术的精神》中把反映时代的艺术家称为“时代之子”——作者注。





张义波 2009



Xanadu, Zhang Yibo's Painting Style

Qin Lang

Chinese painters have cast off the state of flippancy throughout more than a century's development of oil-painting. The realistic, mid-ages and above who are of high seniority and skills have become the representatives of era or region; and the young generation is also of great sharp potential. The realistic works cover almost all the language styles and thematic tendencies of Chinese contemporary realism in the frame of realistic languages. We should say, Chinese realistic painting has great arts significance and historical importance in the contemporary macro-situation of world arts.

Realistic art is of unvarying vitality since it comes from the practical experience of nature and life. Its developing track mingles with different time-space and will work on a endless line for ever. Therefore, Chinese artists including realistic painters shoulder heavy responsibilities. Artistic practice is not empty talking, Chinese artists who determine to make effort in realistic painting practice, they should carry on and develop western classics and modern painting materials and skills, they should understand and refer to western expression that humanistic spirit is conveyed by oil-painting. While what is actually put into practice is to pay more attention on and place the developing oriental culture and spirit on the oil-painting as a carrier, on the basis of absorbing world culture quintessence. The journey to contemporary realistic painting of Chinese painters is to combine Chinese and western culture as a whole on the national spirit, which possesses most open and inclusive Zeitgeist.

In Mr. Zhang Yibo's point of view, the establishment of every painting master's style is not by chance, when studying the works of his different periods, you can figure out that he has gone through twists and turns, with his inquiry of arts influenced by other contemporary artists, and then finally found his own way of painting.

What is precious of Zhang Yibo is that he can

adjust himself just in time and apply his acquisition from Europe in his own works. When back to China, he took off to Yunnan for sketching with his teacher Yang Feiyun, and then ancient city Pingyao. These two intensive training improved his control on colors to a large extend, besides, there were also enhancement on his painting style, texture of picture and his subjective feelings among his more than 60 sketch works. Outdoor sketches brought back his inspiration of creation, enriched his painting colors and made his skills adept. It is indoor view this time, he picks some modern people's living status as objects expressing tender affection and sweet memory, and passing both skillful enjoyment and spiritual appreciation of painting to the viewers.

Actually, Zhang's skill is very strong, since he has been strictly trained in Central Academy of Fine Arts, which provides him solid foundation. Fortunately, he has been trained in most of 4 studios of CAFA, which is wealth in his development. As a teacher of CAFA, he is eager to feel no regret about it, and to make his works are truly liked by both teachers and students.

Recently, Zhang paints several new works; distinct from the former ones, while classic is his always pursuing. We can find out the update in the spatial relation, shade relation and color relation, moreover, the object image processing under outdoor, indoor natural light and lamplight made the work perfect. He prefers to mold object with light ray, candle light rouse his good memory about youth time, for a long time he elaborately depicts nostalgia. The viewing point of lamplight is relatively focus, it can concentrate to display the bright side of human heart, and hide something minor as well, resulting in beauty obscurity. Tao Yuanming's xanadu style is an ideal life state, it is also what Zhang's recent works want to express, which obeys most people's aesthetics, of course including the collectors.

On Sketching

Zhang Yibo

Since the study of painting, all encountered problems are solved during the process of sketching, including, of course, landscape sketches, indoor painting, sketch drawing and so on, while the research and problem are different from each other, it is not the same in every period as well, therefore, it is necessary to sketch different figures, in which we could implore the arts laws.

Painting is the combination of sensibility and rationality, the creation should also follow the scientific attitude and rational spirit. Painting should have reason, since it goes according to some disciplines or rules, which are strict. Besides, painting needs passion, not external rather internal, which is the internal excitement; which is the strong desire to express after perception of objects, and such passion is presented by means of a rational skill.

Regarding to expression method and painting language, oil-painting, especially, possesses the expressive force that can not be reached by other paintings. It is difficult to define the aesthetic sense brought by the oil-painting language and artistic expression in a few words, it is a comprehensive artistic perception, which effect with unique expressive technique can only presented by oil-painting material, and hits viewer by life impression, while it will be dry and dull without sketch. And the picture is not so vivid if the painting doesn't abide by the principles of sketching.

There prevails a tendency that conception outweighs technique at this era, that is to say, people pay more attention on notion, thought and conception while put skill on an inferior place. As far as concerned, a piece of fine art work should be classic, not fabricated at random, even though the consumed time may not be very long. Classic is to understand the laws of oil-painting, and heave the technique of expression onto an upper level, or it doesn't live up to classic. Only through sketching, can the artistic level be improved, can feelings and inspiration comes, and can the picture be vivid. Now that we lay respect on traditions and spare no effort to study and master the artistic laws, the sketch should be carried on.

Discuss Zhang Yibo's Oil Paintings

Yu Ding

I have known Yibo for 21 years, since university I realize that he is an extremely sincere person. Over 20 years, he has been focus on oil painting art assiduously, tries to find out the true essence of western oil painting in every single detail. Yibo and I are all graduated from Central Fine Arts Academy; Mr. Jin Shangyi was still the host of the studio when Yibo studied in oil painting department. Mr. Jin's aesthetics pursue, and the opinion to make up a missed lesson for the Chinese Oil Painting, have influenced a generation of painter. Yibo too, was taught by Mr. Jin, Sun Weimin and Yang Feiyun, his calm personality is the same as his tutors as well. After graduation, he started to teach in the university, though in the end of the eighties of the 20th century the fashionable art movement has surged forward, Yibo never quit painting, and still work on with the research of the traditional realistic painting like his teachers.

Yibo surpasses the interest to the subject or content to the skill and technique. Surely as everybody said, the skill, technique and style are working for the subject and content, especially to realistic painting, however it is totally opposite in Yibo, that have all become media to study the oil painting language. He has studied on the relationship between lights and models for a long time and is extremely interested in France classicism, which is under the same light source, the indoor model in the high light and that of separate lights. A lot of painters think China Realism has gone through for a century since the 20th century and has already reached the superb stage, but Yibo believes that Realism has its tradition in the west for centuries since Renaissance, compared with western masters, China Realism has great disparity from the skill, technique, material, language, style and taste, which shares the same point of view with Mr. Jin Shangyi and is still an unsolved problem in the oil painting field.

Yibo has been absorbed in the research of different sub questions of the same problems for many years, tried to understand and solve one question completely. In his view, the western realistic painting is based on objective model and the process of light and color, which is different in separate eras on some extent. For example, it put emphasis on reflecting the object's scientific quality, by using perspective and dissection methods in Renaissance period; and in the 17th century, many techniques and styles occurred due to different treatment towards color, light and model, after that appeared Reubens School (stress on colors) and Poussin School (stress on sketch). Sketch and color become the contradictory and interdependent elements; in the 19th century among impressionist which contained Degas and Renoir, but in general, color and lights began to take the leading position in painting, however, it was considered as the art which could not enter the museum by Cezanne due to insufficient model of the impressionist. Yibo thought that it is a problem to be solved and worth exploring forever in oil painting which is the usage of light and color and how to combine them with the sketch and model perfectly. So he used indoor candle lights figures for many years, and make the harmonious combination of model and language, color and lights.

Indoor candle light figure was once used extensively by classical oil painters in the west, for instance Dutch master Rembrandt in the 17th century, French painter Latour, etc. In those masters's view, the candle light is reflected as the simple sketch relation — in order to display this kind of strong light in the picture, artist often has to sacrifice the color of the picture and strengthen the contrast of the light and shade. On the foundation of stressing the rigorous sketch and portrayal of figure's





model, Yibo increases appropriate expression on color. In this course, it is important to hold criteria between model and color. In his work *Night*, he is absorbed in the delicate color variation between the candlestick that the young girl held and figure's dress, in which the color of the candle has formed the contrast with the candlestick and candle light under the warm light. In *The Woman Who holds the Candle*, the painter hopes make the cool colour under the warm light in the room, in which woman warm colour of face is contrast with the cool colour of skirt, whereas jacket's cool colour is distinguished to that of skirt. It seems to be only the basic training of color and model, however, Zhang Yibo hopes to do in this basic relation purely. Meanwhile, he expanded the range of the candle light, improved the lightness of picture, and enables the viewers watch the dark department of the picture clearly, thus realize the delicate color variation of the darkness. This is different in western classical master's method, because their candle light works only revealed the contrast with the light and the shadow by audiences, seldom considered the color, which is different from photography too, since the single focus of the camera lens only makes the photo obtain clarity of focusing, which only go on under the unified color, without the consideration of partial changes of light.

Certainly, Yibo has not been confined to the research on the single light source. He has started the study of the figure under the zero diopter and outside lights since 2005. His work *Summer* described a city girl lying on the carpet in summer; the picture is zero diopter as the daylight, the painter makes the picture the effect of cameo through strict model and delicate color. His work *Highland Barley* is the painter's masterpiece in 2005 and his result after studying outside lights in recent years as well. Before this, Yibo went to Paris to study the western master's mere technique of painting outside in every large museum, and went to Yunnan's jungles, Pingyao's ancient street, tried to find out the how to paint the figures in outside lights. It expressed the painter's experiences from life in *Highland Barley*, which is the perfect integration of the scenery, person and light and could not be realized by modern photography.

After years of study on classical western oil painting model language, Yibo is confident to create the work that can reflect the spirit of the times. Though he regards the indoor portrait or body singly as the subject for a long time, so as to study classical painting skills and styles, he firmly believes as a Chinese painter, he must have his own unique artistic styles so that he could be remembered in art history. In Yibo's view, like painters in any era, Chinese oil paintings must reflect the spirit of the times, and Realism painter should become the son of the times¹. *Highland Barley* is his attempt of skill and technique of different light sources and is that to change the subject and style to use the contemporary theme. On the Exhibition of China Realism in 2005, a lot of viewers were enchanted by the scenery, and many critic and painters noticed his transition of style.

It takes price to change one's style, especially those painters who are mature in painting. Zhang Yibo, with his indoor candle lights classical Realism skill work *The maid*, has occupied the favorable position on the artistic market successfully, but he ignores the risk and strives for changes wholeheartedly. In 2006 Annual China Realism Exhibition, another of new works of Yibo's showed his resolution to change style. The works is named *the Beautiful East* which is 3.5 meter wide, and is the largest one in all his works. The painter changed the ordinary composition of the single personal portrait, and adopted group portrait, in which four figures are in the real person's size. Group portrait painting is the most common occurrence in the western oil painting, which requires the painter to have extremely strong composition ability. Yibo applied his skillful techniques which occurred in his series of candle light to this work. The figures are standing in a row, but the primary and secondary is clearly demarcated in order, and the picture is unified harmoniously. This idea to create this work comes from a bar named *The East is Bright*, due to its special atmosphere of music and light. It changes a painter's ordinary style as in *The maid* and puts forth effort to display the life of contemporary people. Though as the transition works of period, *the Beautiful East* has something for others to learn about, especially in such impetuous time, when most painters draw for market and money.

Zhang Yibo believes the good works cannot be accomplished in one day, *Highland Barley* and *the Beautiful East* are just his preliminary attempts to touch the contemporary life and explore the new style. He thinks good painting should possess the good skill at first, and reflect contemporary life at the same time, and contemporary art not only refers to fashionable art, but also to the works which reflect the contemporary life. In fact, concept and standard about contemporary art are a theoretical question which is debated endlessly. And for painter, contemporary and modern are synonyms, just as the 19th century painter Daumier said, "Only contemporary works can be drew in the picture".

In fact, there are three ways for artists to keep pace with time: first, one can try to express his ideal, achievement and wish in traditional art or language; secondly, one must make an actual contact with representative concrete experience, incident, custom in that ear, and carry on the rigorous, non-idealized expression; thirdly, one could interpreted "keep pace with time" as "leading the era", such as fashionable art. With Yibo's Character, what he chooses will be the second way, which is the most difficult road. Because we could follow the masters' steps in the first way; whereas we can obtain the law under the name of the artistic experiment in the third way; only the second way needs to work hard and can't resort to trickery at all. Let us hope Zhang Yibo, and those artists like him have a bright future!

(The author of this text is the associate professor of Central Academy of Fine Arts, Dean of Art Management Department, and has published work *Echoes at End of the Century — Neoclassic art, China Oil Painting Literature*, etc...)

1. Kandinsky refers the artist who reflects the time as The sons of the time, in his article On the Spirit of Arts – Author.

图版目录 Content

油画 · 人物

- 18** 女明星
20 江南五月
22 午后阳光
26 维族老妈妈
28 大漠人家
30 收获时节
34 戴斗笠的女子
38 东方靚
42 苗女
46 侧卧的女人
49 女人体

Oil Painting · Figure

- A Woman Star
May in South
Sunshine after Noon
Uygurs Old Woman
Desert Household
Harvest Time
Woman Who Wears Bamboo Hat
The Beautiful East
The Miao Girl
Woman Body Lying on Her Side
Woman Body

- 50** 守望
52 掌灯时分
54 寻梦
56 夕阳下的小古丽
58 维族老人
60 细语
62 维族女子
64 听蝉
68 苗女
70 夏日
74 画堂春慢
78 晚装

- Keep Watching
Time to Turn on the Lights
Seeking Dreams
Guli under the Setting Sun
Uygurs Old Man
Murmur
Uygurs Woman
Listen to Cicadas
A Miao Woman
Summer Day
Spring in Studio
Evening Clothing

82	天边的云	Cloud in the Remotest Places
86	苗族姑娘	A Miao Girl
88	憩	Rest
89	青稞	Highland Barley
91	秋梦	A Dream in Autumn
92	琵琶女	Pipa Woman
93	披头巾的苗族女子	The Miao Woman with the Scarf
油画 · 风景		Oil Painting · Landscape
96	雪后	After the Snow
97	晨	Morning
98	阳光下的塞纳河	Seine River under the Sunshine
99	深秋巴黎 之一	Paris in the Late Autumn I

100	巴黎风景	Scenery of Paris
101	雪后巴黎	Paris after Snow
102	深秋巴黎 之二	Paris in the Late Autumn II
103	清晨	Morning
104	村口	Gateway of the Village
105	日出东方	The Sun Rises in the East
106	平遥古城	Ancient City of Pingyao
107	小河	Brook
108	正午时分	Noon
109	暮色	Dusk
110	巴黎圣母院	Notre Dame de Paris
111	深秋	Late Autumn