

THE FALLOWS AND LANDSCAPE WORKS OF
CHINA CONTEMPORARY OIL PAINTER



中国当代油画家
花卉风景写生画集

雄

天津人民美術出版社 (全国优秀出版社)



34. 残雨滴黄昏 Bridal tower 2008 油彩 亚麻布 55cm × 50cm Oil on canvas 55cm × 50cm

图书在版编目(CIP)数据

中国当代油画家花卉风景写生画集. 古生 / 古生绘.
天津: 天津人民美术出版社, 2008.12
ISBN 978-7-5305-3793-0

I. 中… II. 古… III. ①油画: 花卉画-作品集-中国-现代②油画: 风景画-作品集-中国-现代③油画: 写生画-作品集-中国-现代 IV. J223

中国版本图书馆 CIP 数据核字 (2008) 第 200463 号

天津 人民美术出版社 出版发行

天津市和平区马场道 150 号

邮编: 300050 电话: (022) 23283867

出版人: 刘子瑞 网址: <http://www.tjrm.cn>

北京嘉彩印刷有限公司印刷

全国新华书店经销

2009 年 1 月第 1 版

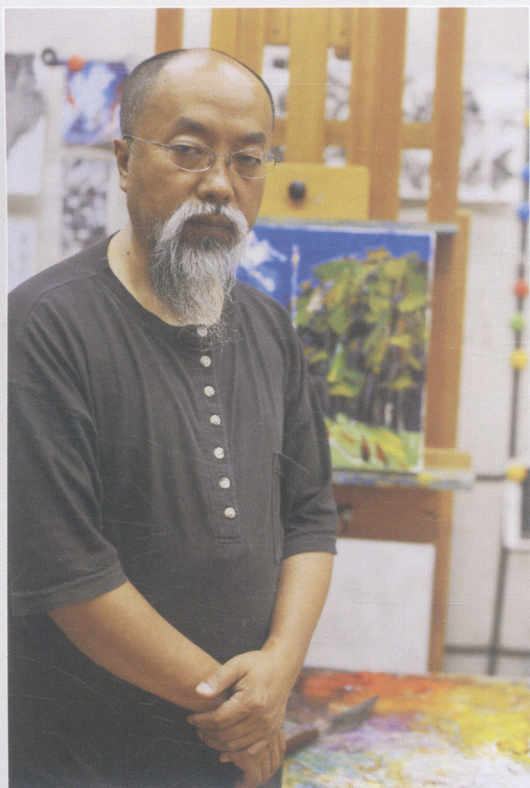
2009 年 1 月第 1 次印刷

开本: 787 毫米 × 1092 毫米 1/12 印张: 3

印数: 1-2500

版权所有, 侵权必究

定价: 28.00 元



古生 (王新生)
西安交通大学美术教授
西安美术学院油画系兼职教授
意大利佛罗伦萨美术学院客座教授
1954年出生于中国陕西西安
1988年毕业于西安美术学院油画系研究生班
(师从谌北新教授) 获美术硕士学位

ARTIST RESUME

Gu Sheng (Wang Xinsheng)
Professor from Xi'an Jiaotong University
Professor from Xi'an Academy of Fine Arts
born in 19/54, Xi'an Shanxi, China
Supervised by Pro. Shen Beixin, Gu graduated as MA of Oil Painting in
1988 From Xi'an Academy of Fine Arts

Main Personal Picture Exhibitions

- 2007 Shanxi Province TaiYuan City NanGong Art musum.
- 2006 City Artists Center Auckland .Zealand
- 2005 ZANESVILLE Art Centre, Ohio,USA
- 2004 Mezzolombardo Civic Library, Italy
- 2002 BAKSY Gallery, Eindhoven, the Netherlands
- 2001 Trento Civic Museum, Italy Lavis Civic Exhibition Centre, Italy
- 1999 BAKSY Gallery, Eindhoven, the Netherlands

画家简介

主要个人展览

- 1994 泰国曼谷, 河城画廊
- 1995 新加坡, ART LINE画廊
- 1996 荷兰艾因霍芬市, BAKSY画廊
- 1997 美国明尼阿波利斯市, YANGYANG画廊
- 1999 荷兰艾因霍芬市, BAKSY画廊
- 2001 意大利特兰托市, 市博物馆
意大利拉维斯市, 市会展中心
- 2002 荷兰艾因霍芬市, BAKSY画廊
- 2004 意大利麦佐龙巴多市, 市图书馆
- 2005 美国ZANESVILLE艺术中心
- 2006 新西兰奥克兰市艺术家中心
- 2007 山西太原南宫美术馆

讲学与艺术交流

- 1996—1997 荷兰, 艾因霍芬大学
- 2001—2002 意大利, 特兰托市博物馆、特兰托艺术学院、拉维斯市博物馆
- 2003—2004 意大利, 佛罗伦萨美术学院

出版画册

- 1994 《古生油画精品选》 西安交通大学出版社
- 1996 《古生重彩画集》 陕西旅游出版社
- 2004 《古生油画作品集》 香港长城出版社
- 2005 《古生风景、静物作品集》 陕西旅游出版社
- 1997 YANGYANG Gallery, Mineapolis, USA
- 1996 BAKSY Gallery, Eindhoven, the Netherlands
- 1995 ART LINE Gallery, Singapore
- 1994 River City Gallery, Bankok .Thailand

Lectures and Art Communications

- 2003—2004 Florence Academy of Fine Arts, Italy
- 2001—2002 Trento Civic Museum, Trento Academy of Fine Arts, Lavis Civic Museum, Italy
- 1996—1997 Eindhoven University, the Netherlands

Picture Albums

- 2005 《A Collection of Gu Sheng works》
- 2004 《Gu Sheng Oil Paintings》
- 1996 《Gu Sheng Landscape Paintings》
- 1994 《Gu Sheng Oil Paintings Florilegium》

封面作品: 落日融金, Aromatic 2008. 油彩 亚麻布, 55cm × 50cm. Oil on canvas, 55cm × 50cm.

中国当代油画家花卉风景写生画集

THE FALLOWS AND LANDSCAPE WORKS OF
CHINA CONTEMPORARY OIL PAINTER



天津 人民美術出版社 (全国优秀出版社)

无意、气韵、激情

——古生的绘画风格

谈北新

古生，是一个有激情的、有真情实感的、勤奋的、不断追求的画家。他的不断探索、实践的精神，在他这一代，甚至比他年轻的一代画家中也少有的。

马克西诺夫说过，“感情，是一种画的灵魂，必须是真的情感。”画画，是需要有感情和感受的。

现在，很多画家的画放在一起，画是雷同的。而有情感的画可以是淡淡的、柔情的，也可以有很强的情绪、力量在里面，这样，画就能够拉开，才不会雷同。

其实，生活是极丰富的：早晚、四季、色调……外光的颜色是极丰富的。在绘画时，要加入很多主观的、画面需要的、不违背规律的东西。有时，即使是违背规律的，但感觉更好，不能改动的，那就是好东西，要保留。这些，是需要训练的，训练我们的眼睛和鉴别的能力——寻找“无法”的东西。

古生的画，有激情。完全走的是绘画的路子，构图、色调、用笔……包括了很多的偶然性，不可重复性，就是他本人都不一定再画出来。他经常到甘南、江南以至国外写生、学习，这些经历使得他对绘画对象的把握和提炼的能力越发成熟、自如。

画论中谈道：有笔、有墨、有意、无意。无意为上，无意最高。无意，就是很多偶然的效果，是在有意的基础上，出现的一些“毛病”，这些效果很有趣，这就是无意。绘画，没有激情或刻意的追求，就没意思了，偶然的、独到的东西才是最好的。无意，小到颜色，要笔酣墨饱，是要浪费一些颜料的，要舍得。古生敢用颜色，这是像我的地方。他的画，色彩非常强烈。

气韵生动，讲的就是墨气、笔气、色气，这些是最重要的东西。

我们和绘画的对象都是活的，它们是有气的——天气、风中的树、舞动的云……都是活的。有的人把对象画得很死，越具体，越没意思。整体看去，大自然的很多东西，你就在其中，你与它们一起呼吸……有生气、灵动才是好作品。有所感悟，就会形成自己的语言。

绘画注重画面效果更接近于艺术。脱离了自然主义的、具体的绘画对象，在对象中提炼，舍去干扰你感受的东西。懂得画面效果的人，就是主动的、懂得绘画的人。

俄罗斯印象派大师柯罗文说过，“画，只有一张。”就是说，画，不要形成套路，重复十张、百张，人家只看一张就够了。

绘画，既要有自己的面貌，又不要成为一种套路，这点是需要把握和修炼的。

绘画中抓住大的感觉，对一个画家来说是很重要的。包括色调、构图、黑白灰的处理，必须从大处着眼，要注重一张画的整体效果。

郑板桥的竹子，四尺、六尺屏大小的，这么大怎么画？就是从大处着眼，“五、七日画五、七根，皆粒粒完好，然后，再用碎竹子，叶子，疏密相间，成一大局”。

古生，很注意整体，他的作品，近看，放大了看，也许看不出什么，远看，效果就出来了。画家如果不注意这些，那他的作品近看，有东西，远看，无物也。

不拘小节，不去修饰小东西，大关系对，画就对了。小的东西，远看就成了非常丰富的细节。这样的作品，近看也许有点毛糙，画得好像很粗，似乎没有交代清楚，其实，远看，却给观者以视觉上的另一种丰富，即想象中的丰富——给观众留下了再创造的空间。这也是一种绘画的语言——留有空间的艺术。

他的画，得益于中国书法的“笔”。中国的“笔”与西方的笔触是不一样的，较之笔触更丰富。西方，某一个人的用笔是一致的。中国，就是同一个人，他的用笔也是非常丰富的。

画论中讲：皴、擦、点、染……都是用笔，实际上的用笔还要多。拔、提……这类方法，在中国画的墨和宣纸上都可做到，油画更可以。猛地一下拔起笔来，便会有很多的变化。

中国绘画与书法的传统技法在油画上的实践就是“写”。写与画不完全一样。画——接近于描、做，画，常理解为平拖，反复用笔。写，就不一样了，点一下就过去了，有起有伏，像音乐一样有韵律、有节奏，有小有大，有擦，有提，有捺……这些，西画中不常看到。

画要透，不要闷。古生的画的另一个特点——“透”。就是国画中说的“洗发”，也就是干净的意思。

我觉得，古生以后要把实践变成下意识的——提笔就这样了，会更好。

现在，古生的作品已经可以做到比较整体，这样继续做下去，还会有很大的变化空间。

WU YI, QI YUN, JI QING

—Painting style of Gu Sheng

Shen Beixin

Gu Sheng is a passionate and diligent painter with true emotion and he never stop exploring and pursuing the emerging art in the new form.

Among the painters of his generation, even those younger than him, he is an unusual one with the unceasingly exploring and practising spirit. Maksimov had even said, "Emotion is soul of picture, painting must be full of true emotion". Painting requires emotion and perception

Mr. Gu Sheng's works are full of passion. His composition, tone, and brushwork include so much casual and unrepeatable description that even he himself might not be reproduced. It was mentioned on painting that : to have brush, to have ink, with intention , without intention. And the highest bourn is unintentional.

Without intention means to present casual description with some interesting intentional flaws .

Chinese free-sketch style painting is so difficult that nobody can surpass Qi Baishi ,the great Chinese artist. It is improvisational, free, thus natural and unmannered.

Gu Sheng's color style is bold that is more like what I do. His works are characterized by very strong colors. His works are artistic conceptional ,good design, and rich---and composition, colors ,black and white contrast , xu (the unreal) and shi (the real), all of theses elements convey the rythem of Chinese free-sketch painting. The quintessence of Chinese free-sketch painting and calligraphy is Rhythm and Deforming (bone method "use of brush /Gufa Yongbi"), these are the essential point.

Rhythmic vitality, Deforming lens is an appeal painting language. Rhythmic vitality means the air of ink , the air of stroke and the air of colors. They are the most important things.

Deep engaged in it, you will form your own painting language. Mr.Gu Sheng's works look somewhat loose, but it is actually trained and under the discipline. It is the improvisationally creation that bases on the discipline.

Now he has been more mature and had formed his own series, stood on some higher level. It shows that he had found his own style, gotten a great progress. After reading his paintings, I felt so pleased that I found his color disposition is much more strong and free than mine. There are more naturalistic and objective things involved in his works. He abstracts from objects and abandons those perplexity which might frustrate his sensation, and concentrates more on the visual pleasure. Ones who know the painting will know the painter.

Being not identical, Mr.Gu Sheng's works give us a sort of fresh feeling. Russian impressionism master Corowen said," painting is unique". It means the identical individualities must be abandoned in the pursuit of art, or else you will make the repetition. Reading his paintings, every page will attract your eyes. The tone is some purple, some green, some blue and some yellow; the object and the composition are all various, the technique is also diversify, so you will learn the fresh impression from his works. The identical individualities are the most unwanted in the pursuit of art.

Painting should have self style but not being constrained by the style. What Gu Sheng paints is a kind of general perception. As for a painter ,it is very important. Whatever Chinese painting or western drawing, painter should be concentrate on the holistic impression which include the color tone, composition and the treatment of black, white and grey. The bamboo drawn by Zheng BanQiao ,a famouse Chinese ancient artist, the size is about four to six screen walls. How to arrange so big size? The essence lies on the generalization. "He painted five to seven bamboos within five to seven days. Each branch was perfect and the smaller ones and leaves were suitably filled in, the whole picture was well organized."

Gu Sheng pays more attention to the holistic impression. It is illegible to see his painting closely ,but the holistic impression will be found by reading within a certain distance. Those drawn by the painters unaware of the holistic impression are just opposite. His paintings sames somewhat rough closely. But in fact, they will bring you another imaginary richness, a re-creational space while looking little further. This is also a sort of painting language. By exploring ceaselessly, Gu Sheng had gotten such achievement. Painting should be lucid but turbid. Lucidity is another characteristic of his painting. It is mentioned in Chinese painting as"xifa" ("xi fa"Chinese tone). His paintings profit from the Chinese calligraphy 's Brush.

It is different from the western stroke, it is more rich than latter. In western, one painter's stroke is accordant. But a Chinese painter's brush is various. On Painting: shade and texture (cunfa) and the dotting methods(dianfa)are all belong to the brushworks. (Zuo Chinese tone) means to draw, (Ti ,Chinese tone)means to dot , then pull out suddenly, and when you use these brushworks, you will find much variety and they are quiet different from other brushes. Chinese painting, my painting, It is the Writing that is the practice of Chinese calligraphy tradition in oil painting. Writing is completely different from painting. Painting is close to limn, make and draw, is usually apprehended as to drag smoothly. But Writing is not same, dotting then finished, up and down, like music with rhyme and rhythm, big and small, by shade , (Ti ,Chinese tone) and (Na ,Chinese tone: a kind of brushwork) .These are seldom found in western painting.

Now, GU Sheng's works had touched the soul of the general thing. Continuously, there are more great change. According to my own experience, I think his space of variety is infinite.

Shen Beixin. Chinese famous oil painter, The fine arts educator , Chinese oil painting academy administrative director, chairman of shanxi oil painting academy. Professor in Xi'an Academy of Fine Arts.



1. 月度银墙 Silive Light 2008

油彩 亚麻布 55cm × 50cm

Oil on canvas 55cm × 50cm



2. 残灯照落花 Flyingflower under condlelighting 2008

油彩 亚麻布 55cm × 50cm

Oil on canvas 55cm × 50cm



4. 遥祝东风 **Luxuriance** 2008
 油彩 亚麻布 55cm × 50cm
Oil on canvas 55cm × 50cm

3. 恨无知音赏 **Blooming** 2008
 油彩 亚麻布 55cm × 50cm
Oil on canvas 55cm × 50cm





RZ
Gowcho

6. 微风吹兰 Hundreds of flowers in bloom 2008
 油彩 亚麻布 55cm × 50cm
 Oil on canvas 55cm × 50cm



5. 艳色天下 full-blown 2008
 油彩 亚麻布 55cm × 50cm
 Oil on canvas 55cm × 50cm



1914
G. W. H. H. H.
18.2.20



7. 斜光远照 Sprung 2008
油彩 亚麻布 55cm × 50cm
Oil on canvas 55cm × 50cm



8. 天堂自在人间 Ironweed in the vase 2008
油彩 亚麻布 55cm × 50cm
Oil on canvas 55cm × 50cm

9. 国殇微凉 Fresh 2008 油彩 亚麻布 55cm x 50cm
Oil on canvas 55cm x 50cm





10. 秋印象 Autumn 2008 油彩 亚麻布 55cm x 50cm

Oil on canvas 55cm x 50cm



11. 往事思量 Full-bodied 2008

油彩 亚麻布 55cm × 50cm

Oil on canvas 55cm × 50cm

