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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 · 翁伟
China Realism · Weng Wei

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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想所求的社会效果。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，感谢艺术各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、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

- 1962年 出生于河北，祖籍广东潮州。
- 1982年 毕业于河北师范学院美术系。
- 1990年 参加“北京市美术作品展”，获优秀作品奖，北京。
- 1992年 参加“'92中国油画展”，中国台北。
- 1994年 毕业于中央美术学院油画研修班。
- 1996年 参加“中国油画学会展”，北京。
- 1998年 参加“走向新世纪——中国青年油画展”，北京。
- 2003年 举办“翁伟新作展”，上海。
- 2004年 举办“翁伟赵英——他与她油画展”，中国香港；
参加“北京写实画派首届油画展”，北京。
- 2005年 参加“中国写实画派2005油画年展”，北京。
- 2006年 参加“中国写实画派2006油画年展”，北京。
- 2007年 参加“精神与品格——中国当代写实油画研究展”，上海、北京；
参加“中国写实画派2007油画年展”，北京。
- 2008年 参与并创作抗震救灾义卖大型主题油画《热血5月·2008》。

Resume

- 1962 Born in Hebei Province, ancestral home Chaozhou of Guangdong.
- 1982 Graduated from Art Department, Hebei Teachers Institution.
- 1990 Participated in Beijing Art Exhibition, Excellent Award, Beijing.
- 1992 Participated in 1992 China Oil Painting Exhibition, Taipei, China.
- 1994 Graduated from Oil Painting Research and Learning Class of Central Academy of Fine Arts.
- 1996 Participated in China Oil Painting Academy Exhibition, Beijing.
- 1998 Participated in Entering New Century – China Youth Oil Painting Exhibition, Beijing.
- 2003 Held Weng Wei New Works Exhibition, Shanghai.
- 2004 Held Weng Wei and Zhao Ying – He and She Oil Painting Exhibition, Hong Kong, China.
Participated in first Beijing Realism Oil Painting Exhibition, Beijing.
- 2005 Participated in 2005 Annual China Realism Oil Painting Exhibition, Beijing.
- 2006 Participated in 2006 Annual China Realism Oil Painting Exhibition, Beijing.
- 2007 Participated in Spirit & Character – Chinese Realism Oil Painting Exhibition, Shanghai and Beijing.
Participated in 2007 Annual China Realism Oil Painting Exhibition, Beijing.
- 2008 Participated in and created the large-scale theme work *May of Warm Blood · 2008* for charity auction.



关于我自己

翁伟

2004

我生于1962年，父亲是广东潮州人，母亲出生在山东青岛。解放前父母都参了军，母亲在总政，父亲属“四野”。1952年父母同时由部队考入天津南开大学，同在经济系，1958年支边来到河北张家口。我就出生在那儿，成了一个生长在河北的广东人。

由于父母同时工作，所以我由奶奶带大。从小学到高中，我的文化课一直都不错，但身体一直不太好。3岁时得过脑炎，11岁时患了心肌炎。当时国家的政策是知识青年都要“上山下乡”，但每个家庭可以有一个子女留在身边。我哥哥已经留城，我高中毕业后肯定得下乡插队。父母考虑我身体不好，干不了农活，如果会画画，下乡后就可以在公社搞搞宣传，于是我开始学画画。上大学前，教我画画的分别是刘福满、许永昌、宁鸿霖三位老师，我将一生感激他们。

1978年，我考上了大学，那年我16岁。1982年大学毕业，分配在一所中学教美术。1988年调到北京，任教于中央工艺美院附中。同年，我的儿子出生了。这之后，我先后任教于中央工艺美术学院、中国人民大学徐悲鸿艺术学院。现在中央美术学院城市设计学院继续从事教学工作。说来我当画家是业余的，当老师才是正经专业的，我真的很喜欢当老师。

从大学毕业到现在，绘画这件事在我心中一直是被当作一生的事业来看待的。作品也参加过一些展览，得过奖，还被北京美术家协会收藏了。有些画也成功地被拍卖。但说实话，我自己觉得经过这二十几年的历练，对于画画的事，好像才刚刚懂。眼下想的是准备用10年的

时间，认认真真画出点东西来。

2006

我是20世纪60年代初出生的那拨人，1978年上了大学。现如今四十几岁的年龄不知该算青年还是中年。回想以往，学习、工作、绘画几乎成了生活的全部内容，日子过得平静而又简单。

这些年我生活的这座城市发生了巨大的变化，变得有如20世纪80年代初我们在进口电影中看到的外国城市一般光鲜。黄昏来临，我常常会站在画室的阳台上向外张望，高楼大厦顶上色彩不断变换的霓虹灯不停地闪烁，立交桥上汇聚着的不同方向的车流在不停地旋转。各种形状、色彩不一的灯光和城市上空的晚霞交织在一起，就像一座大的游乐场般高速运转，迷幻而又壮观。

与此同时，我身边熟悉的人们也一天天地变得陌生了。当年的学生早已长大，和我许多的朋友一样充满热情地投入了城市的怀抱。说出来的话都是时尚的新鲜词，博客、恶搞、网恋、一夜情、职场中的人和事、压力与未解决……看他们聊得起劲，我插不上话。

不知不觉中，我也在变。以前绘画时十分看重的诸如油画语言的纯正、用笔的讲究等问题一天天淡化了，代之以文化层面的思考。绘画是我心灵最初级最本源的需要。我不知离开绘画，这生命中的许多时间我还能干些什么。绘画成了我的一种生活方式，绘画的过程就是生命的过程。我每天的工作就是用绘画记录下我所生活的城市，记录下身边我熟悉而又陌生的人们。我对自己作品优劣的判断，只是它像不像我所看到的，是不是



我所感知的，如此而已。或许这就是我的艺术追求吧。

2008

五年前，我在一篇自述中写过这样一句话：“……在我心里，绘画这件事一直是被当作一生的事业来看待的……”。

画画是一项“事业”，像是肩负着沉重的使命。由此说来，那时的我对于绘画这件事真的是才刚刚懂。

如今，在我的认知里，绘画一词所蕴含的内容已经大大地丰富了。

作为一种生活方式，画画已经和谐地成为我生活的一部分。每天早晨，当我面对画面的时候，心里总是充满了期待。我渴望着绘画带给我一天的愉悦，我很享受这种感觉。

时间一天天过着，渐渐地好像体会到了一些什么，觉得画画不是一件特别艰难的事情。每天，我所要做的只是循着自己眼睛的发现，把这心灵中感悟到的美感展现到画布上。一遍遍反复地描绘，直到画面上呈现出我希望看到的那种悠远绵长的美妙感觉。

有人说，油画是西方传来的画种，除了专业人士，普通中国观众很难体会油画语言的奇妙之处。其实这是将油画“神话”了。我以为，油画只是一种通俗的超越国界的绘画语言，是一种用来感动欣赏者心灵的东西。经过一百年的演进，今天在中国这块土地上所能看到的中国画家所描绘的油画作品，从文化上早已融入中国本土，成为当今中国绘画的一部分了。我们完全可以以一个中国人的眼光，用中国文化的标准来考量它，欣赏它。

就个性而言，生活中的我是一个追求完美的人。我迷恋我眼睛看到的那种无以言表的奇妙感觉，我希望我的绘画能更单纯，我渴望画出那种纯视觉、纯绘画的作品来。

我知道，绘画没有完美可言。画画的过程就是一个追求完美的过程，常常是当感觉快要达到完美的时候，完美本身又改变了。可以说，追求完美的过程是一趟没有终点的旅程。追求完美的人们，都似那逐日的夸父，永不停歇地奔跑就是他们一生的命运。或许，追逐完美本身是一种境界，痴迷其中也是一种幸福。

时间真快，如果一个人的文艺生涯可以从他上大学那天正式算起的话，到今年我已入行整30年了。可以说绘画已经与我的生命融为一体，我将与之相伴直至永远，它是我的心灵家园。

About Myself

Weng Wei

2004

My father is from Chaozhou Guangdong province, while my mother comes from Qingdao Shandong province. Both of them joined the army before China's liberation, and in the same year of 1952 were they enrolled by Economics Department of Tianjin Nankai University, then they moved to Zhangjiakou of Hebei province for supporting the frontier areas in 1958, and I was born there in 1962 and grew up a Cantonese in Hebei.

For the sake of my parents' work, I was raised up by grandma. I studied well from primary school to senior high school, but I have been in poor health, say, encephalitis at 3-year-old, and myocarditis at 11-year-old. Every educated youth should go to the countryside with only one child per family living in the city, according to policy at that time. Therefore, I had to go to the countryside after graduation from high school, since my elder brother had been in the city. I started to learn drawing, so that I could do some publicity work in the rural commune, regarding that my poor health couldn't afford the farm work. Within my lifetime, I will always appreciate Liu Fuman, Xu Yongchang and Ning Honglin who taught me drawing before entering into college.

At the age of 16, I was enrolled by the college in 1978, and was assigned to teach arts in a high school after graduation in 1982, then in 1988 I was transferred to Beijing to be a teacher of Middle School Affiliated to Central Fine Arts College, and my son was born in the same year. I worked in Central Fine Arts College and Xu Beihong Arts College of Chinese People's University thereafter, and I continue to engage myself in the educational work in the city-design department of Central Academy of Fine Arts now. Being a teacher is my professional job whereas a painter is my amateur work, and I am really happy to be a teacher.

Painting has been esteeming as my life career since I graduated from college, during this period, some works of mine have been selected by kinds of exhibition, some won me awards, some have even been collected by Beijing Institution of Artists, and some have been successfully auctioned. To be honest, I just get to understand painting through 20 years' experience. My short-term vision is to paint something in earnest in the next 10 years.





2006

I was born in early 1960s, and entered university in 1978. It is not easy to define whether the people in their 40s belong to youth or middle-age. Looking backward the past, my whole life consisted of studying, working and painting, it was simple and smooth.

There stirs a huge change in the city I live recently, which seems as in vogue as the foreign city in the imported movie of 1980s. When the night comes, I often look out from the balcony, at the twinkling neon lights of the high-rise, at the streams of cars belting along the overpass, lights in different shapes and colors interlace with the sunset glow, which forms into spectacular and dreamy amusement park.

In the meantime, the familiar people turn into unfamiliar day by day. My formal students have grown up, and they enter into the society with enthusiastic and passion as my other friends, all their utters are brand-new words, such as blog, online love affair, one night stand, persons, events, pressure and unsolved in their career so that I can not chime in a word during their talking.

I am changing without awareness. My attention used to be paid on genuine canvas language and drawing, nowadays, considerations on cultural factors have taken their place, so painting comes back to the root needs from the bottom of heart. I have no idea what can I do with so much time left in my life without painting, for which is already my life style, and the process of painting is also that of life. My daily job is to record the city I am living in and people around me no matter he is familiar or not with the tool of painting. My judgment towards paintings is just whether it is like what I see and what I feel, perhaps, is my pursuit in arts.

2008

I have written in my autobiography five years ago: In my opinion, painting has been esteeming as my life career...

Painting is a career, which as if shoulders great missions, hereafter, I just get to understand painting at that time.

At present, painting, in my acknowledge, involves much more contents.

As a life style, painting has become part of life harmoniously. I am full of expectation as facing the paintings every morning, hoping painting can bring me a whole day amusement, which is also my enjoy.

As the time passes by, I gradually find out that painting is not so rough, what I do everyday is just put what I truly feel beautiful on the canvas, portray what I see time and time again till it presents as what you hope.

Some believe that oil-painting is beyond Chinese folk's appreciation since it comes from the west, which is actually overstating. As far as I concerned, oil-

painting is just a transnational language to touch appreciators' soul. Through the evolution of a century, it has been localized in Chinese painters' works, and entered into Chinese painting; as a result, we can consider and appreciate it from a Chinese point of view, based on Chinese culture.

Regarding to personality, I am perfection-pursuer in real life, I love the indescribable wonderful feelings, hope that my work is much purer, and wish something more pure vision and drawing in them.

There is no perfection in painting, I pursue perfection in the process, and when it come up to perfection, it itself has been changed, that is to say, pursue of perfection is a journey without destination, running without interruption is the fate of these for perfection. While, pursue for perfection may be a realm of mind, and being obsessed in it is also a kind of happiness.

How time flies, I have entered this field for 30 years, beginning at the college admission. The painting, as it were, is blending with my life, and will accompany me for ever, it is my harbor.



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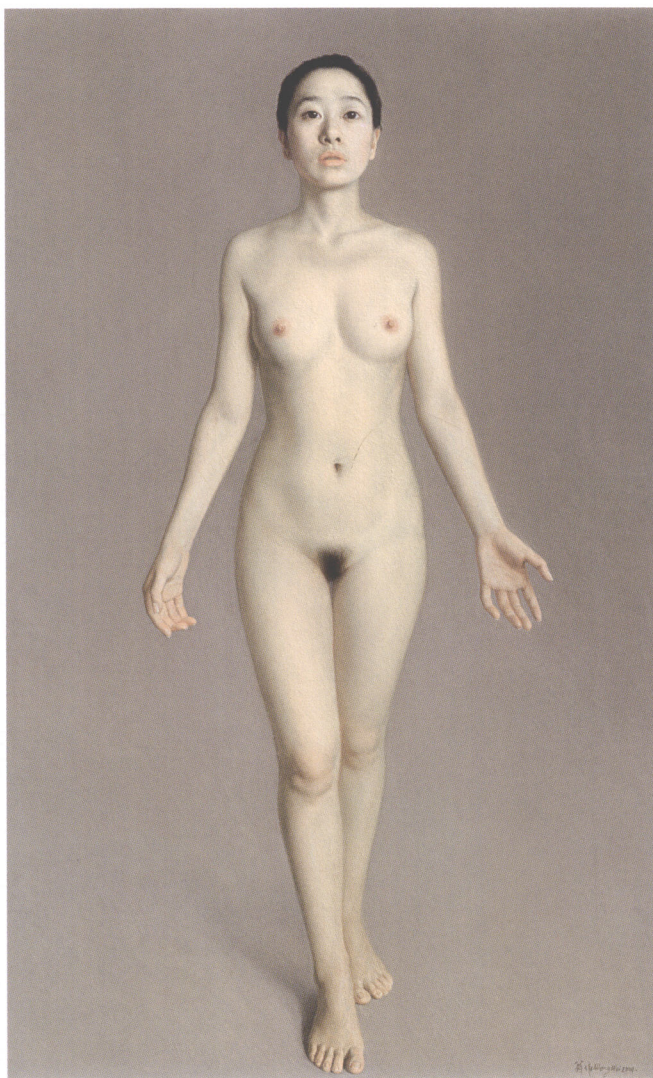
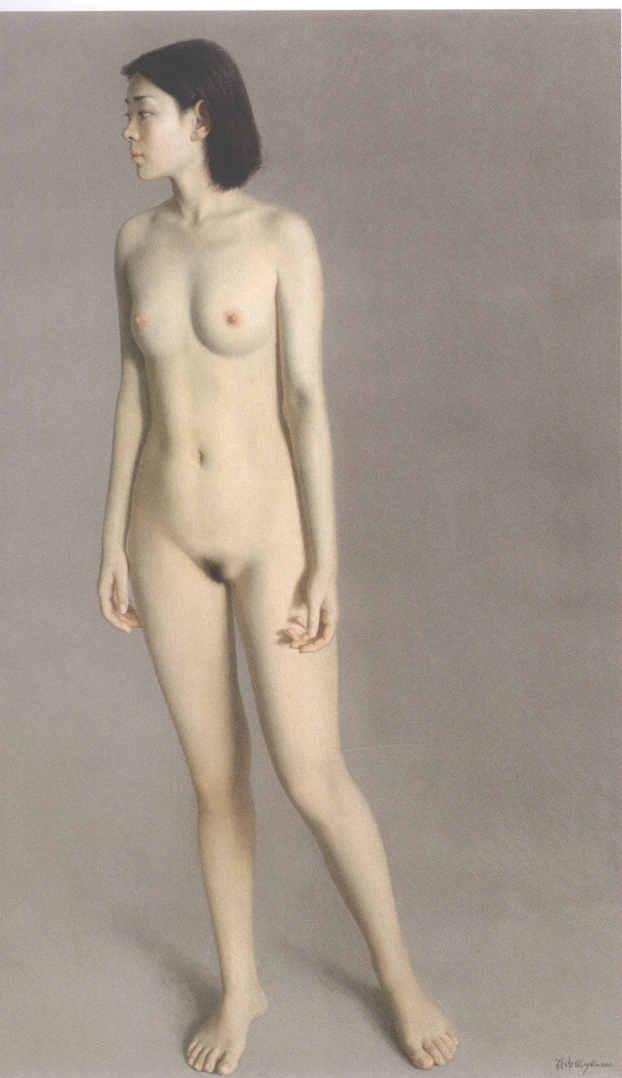
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油画·人物
Oil Painting·Figure





我（三联画） I (Triptych)

布面油彩 Oil on Canvas

2004

我·左 (三联画) I·Left (Triptych)
油画 OIL on Canvas
146cm x 89cm 2004

