



名家名品 ● 常青

FAMOUS ARTIST
FAMOUS WORKS

Chang Qing

浙江人民美术出版社

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He delayed in mother's abdomen for 11 months, which subsequently made him precocious and promising while young. Chang Qing has a young name and a childish face. He is not eloquent but really good at telling stories. He is an expert of fabricating; hence one can always find some fabulous connotations in his paintings. He often gives life to still lives, thus keeps his youth in a twinkling. In 1987, while he was a junior, his painting *Bowl* became the cynosure of connoisseurs' eyes on the First Chinese Oil Painting Exhibition.

From *Bowl* and a series of still lives afterwards, it can be found that Chang Qing has an especial concentration on worn things. They are antiquated noticeably; whereas something unknown and mysterious is behind them. Thus we can find hidden figures from the still lives: see a long gown and a man in *Glasses*, or conjecture a wandering tourist in *Luggage in Autumn*. Thereby we are attracted unconsciously into a paradox as long as view Chang Qing's portrait paintings: watching a thing such as watching a person, while watching a person such as watching a thing. Time is elapsing, while there appears the core of his paintings, which is the precocious comprehension on destiny, and the melancholy of lost during the intense life.

It is very difficult to keep outstanding in the trend of still lives this decade with a particular style of painting, for there are so many imitators. But there is something cannot be imitated, which we can feel in Chang Qing's paintings. Usually the main implements of a still life would be put on a table, at the centre of a picture. But in Chang Qing's paintings, they are deviated and inclined. Meanwhile, he cherishes the distribution of the light, with which the inclined implements seems unsteady and upsetted. The artist's inherent complex, composed of the alienation to the reality, the query to the nihility, the fear to the contingency, and the awe to the destiny, is then showed. In fact, what amazing us is how he watches, rather than how he paints.

Authenticity is the point of Chang Qing's paintings. He not only expresses the real material but also reveals the genuine heart of the artist. Only in this way can the authenticity be precious and touching.

Dean of China Academy of Art Xu Jiang

常青简介:

河南栾川人。1965年11月生于四川成都,汉族。1984年毕业于四川美术学院附中。1989年毕业于浙江美术学院(现中国美术学院)油画系并留校任教至今。

作品参展及获奖记录:

1988年:参加美国纽约中国画展

1989年:参加中国第七届全国美展,获优秀作品奖

1990年:参加中国首届油画精品大赛,获银奖
1991年:参加香港中国首届油画年展

1993年:应邀随中国艺术家代表团赴德参加海姆巴赫夏季国际艺术节并参加中国艺术家作品展

1996年:应邀随中国艺术家代表团赴美国参加纽约和洛杉矶中国油画展。同年参加第二届中国油画展

1996年:参加上海中国油画艺术双年展。同年参加中国百年肖像大展
1999年:获第九届全国美展优秀作品奖。同年参加世纪之门——中国艺术邀请展

2000年:参加20世纪中国油画展。中国油画亚洲巡回展。中国美协香港邀请展。中国美院油画系七人作品展

Brief introduction of Chang Qing:

Came from Luanchuan of Henan Province. Born in November 1965 in Chengdu of Sichuan Province. Han nationality. Graduated from the middle school attached to Sichuan Academy of Art in 1984. Graduated from Oil Painting Department of Zhejiang Academy of Art (Now named China Academy of Art) in 1989 and stayed there teaching up to now.

Records of attending exhibitions and awards:

1988: Attended the Chinese Art Exhibition in New York of the United States

1989: Won the prize of Excellent Works on the Seventh Chinese Art Exhibition

1990: Won the Silver Prize on the First Chinese Selected Oil Paintings Competition

1991: Attended the First Annual Exhibition on Chinese Oil Painting in Hong Kong

1993: Attended the Chinese Artists' Works Exhibition on the Summery International Art Festival in Heimbach with the Delegation of Chinese Artists by invitation

1996: Attended the Chinese Oil Painting Exhibition in New York and Los Angeles of the United States with the Delegation of Chinese Artists by invitation; attended the Second Chinese Oil Painting Exhibition

1996: Attended the Biennial Exhibition on Chinese Oil Painting Art in Shanghai; attended the Chinese Centenary Portrait Painting Exhibition

1999: Won the prize of Excellent Works on the Ninth Chinese Art Exhibition; attended the Invitational Exhibition on Chinese Art named *the Gate of the Century*

2000: Attended the Chinese Oil Painting Exhibition of the 20th Century; attended the Chinese Oil Painting Exhibition Tour in Asia; attended the Invitational Exhibiton of the Chinese Art Association in Hong Kong; attended the Oil Painting Works Exhibition of Seven Artists from Oil Painting Department of China Academy of Art

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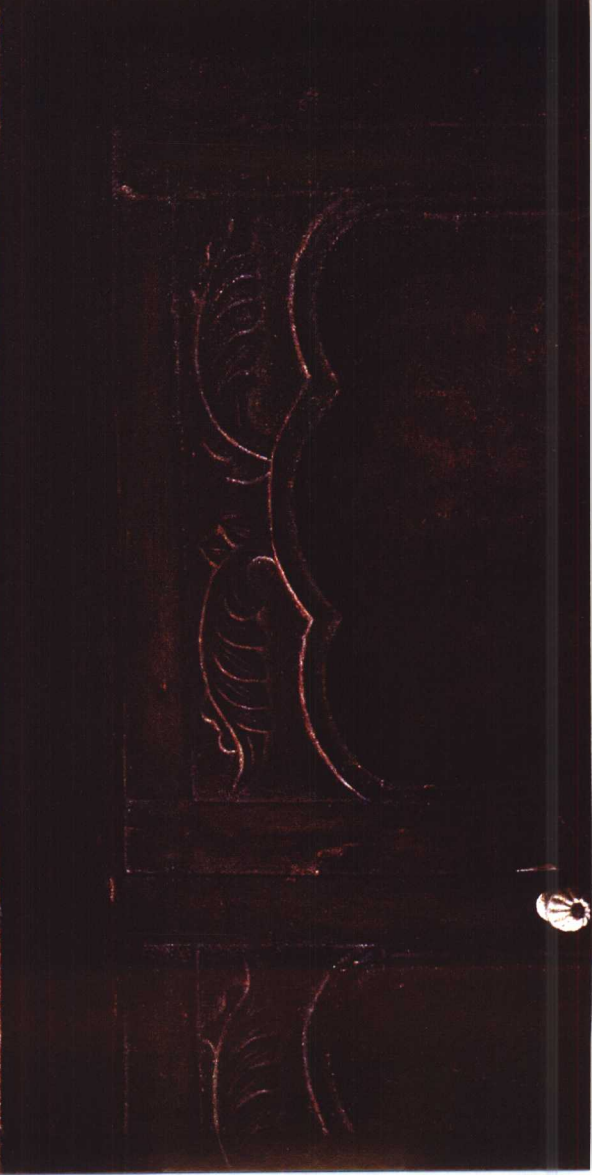
母腹中待了一个月才来到这个世界上，降生的延期所带来的却是为人处事的早熟和年少得志。常青有一个年轻的名字，和一张总显出几分稚嫩的脸。他的口才虽不出众，却十分擅长讲故事。他沙哑的嗓子常常逗出一串串的笑声。他的确是一个编童话、编故事的能手，因此，他的绘画中，总有几分寓言式的用意。他常常将静物看成活的，青春和岁月被瞬间留住了。1987年，当时还在读大学三年级的常青，就以不大的一幅《碗》在首届中国油画展中引起圈内人士的普遍关注。

从《碗》及后来所画的一系列静物画看，常青对残旧之物有着一种特殊的专注，这种专注是一种固执而又神秘的看。这些残旧都是明确的，而在这后面，总有一份不明在暗自浮动。于是，我们在《眼镜》中看到长衫和男人，从《秋天旅行箱》中揣度漂泊中的天涯客，从肖像般的静物中识见隐匿着的人。而我们在对常青的肖像画的观赏中，不由自主地被诱入一种荒怪：像观人一般地观物，像观物一般地观人，看肖像一般地看静物，看静物一般地看肖像。时间仿佛消失，岁月凝结在当下。那个深藏的核心终于被剥离出来：对于宿命的过于早熟的理解，那在命运的紧张与疏离的心态之中身不由己的悲哀和迷离。

在近十年来的静物画风潮日盛的状况下，要以一种独特的画风卓然于世，是难而又难，其原因盖出于模仿者的力量，但有些东西却是深藏起来，难被仿制的。在常青对于静物的独特的关注之中，我们感到一种与众不同的意向性。一般的静物画常将主体器物正摆在桌上，呈现于画面中心，求饱满自然之感。但常青的画面中，主体器物往往有所偏置，而且常常略显倾斜，同时他十分珍惜光线在画面上的分布。精心用光和略显倾斜的器物，构成一种淡淡的不稳定感。这种不稳定感在束光的追踪之下，闪动着一种莫名的骚动，披露出常青这一代静物高手的内在情结：对现实的疏离、对虚无的疑惑、对不测的恐惧、对宿命的敬畏；是那样的细微，又是那样地深藏着，仿佛一露出真相就索然无味似的。事实上，令我们惊悸的不是常青这样画，而是他这样看。

这样的看是真实的，其意义不仅在于表达了物质层面上的真实，更在于通过一定的观看方式揭示了画家心灵的真实。惟此，真实方显可贵，真实方能感人。

中国美术学院院长 许江



Chang Qing

常 青

碗 Bowl

38cm x 46cm

布面油画 oil on canvas

1987



Chang Qing

常 青

箱子 Luggage

38cm x 46cm

布面油画 oil on canvas

1988



Chang Qing

常 青

小玩意 Trinkets

38cm x 46cm

布面油画 oil on canvas

1990



Chang Qing

常 青

大果子 (局部) Fresh Fruit(Part)

81cm x 80cm

布面油画 oil on canvas

1991



Chang Qing

常 青

麦穗 · 大蒜 Wheat Head · Garlic

46cm x 38cm

布面油画 oil on canvas

1992



Chang Qing

常 青

三件锡器 Three Articles of Tinware

81 cm x 65 cm

布面油画 oil on canvas

1992
