



名家名品 • 闫平

FAMOUS ARTIST
FAMOUS WORKS

Yan Ping

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我

熟悉闫平，熟悉她的画，也熟悉她的表情和性格，但就像我们对待一切自己熟悉的人那样，习惯并满足于一些已经形成而且一直留存在心里的看法，实际上那是些具体的、孤立的印象。我平时（包括在参加展览、阅读画册的时候）看到和想到的闫平，总是这些具体而且零散的“断片”。

在看了她近来的一些作品之后，我想从“远处”观察闫平——从绘画历史的角度，从当代中国绘画发展环境的角度理解闫平。这样，也许可以排除一些细节，感受她从事艺术创作的环境和她对这一环境的反应，从整体上理解这位女画家绘画创作的意义。

闫平1983年毕业于山东艺术学院，她的作品在中国美术界受到关注是90年代初期，她开始从事绘画创作的时候，以绘画图解政策的泛政治化倾向已经被画家和观众冷落，代之而起的是在“观念更新”口号下流行起来的“理性”、“象征”之风，这种艺术现象的理论源头是对感性、想像和一切“非理性”的鄙视。回顾第六、七届全国美展、首届中国油画展、现代艺术大展的参展作品，以及八九十年代之间广受评论家关注的作品，不论是“主流”还是“前卫”，几乎全都倾向于不可动摇的对理性主义的追求，与这种趋向相异的作品很难成为讨论的焦点，而闫平的作品的内容却是与那种理性主义追求无关的“母与子”。

母与子本来就是人类（乃至一切怀胎生育的生命个体）与生俱来的亲缘关系。闫平所表现的“母与子”不是对这种亲缘关系的哲学探讨或文化回味，而是她切身的感情体验。她不被辉煌深奥的理念所吸引，而是顺其自然地回到真实朴素的个人感情。实际上，闫平的这种选择并不与当代人类文化进程相悖，她恰是回到了西方现代哲学家所谓的“现身情态”。从这一角度看，曾主宰中国画坛的“理性主义”之风，并不是观念上的前卫，反倒属于由柏拉图创树的古典哲学传统。我不清楚闫平是否受到现代西方哲学思想的濡染，可以肯定的一点是，她所关注的主题并不与时代思想背离。

从80年代初期直到今天，闫平一直在追求着作品的绘画性。按书后姜先生的说法，闫平的作品是“画出来的”（而非“磨出来”或“抠出来”），中国人对西方绘画的第一印象就是“笔法全无，虽工亦匠”。此后虽然油画在中国的发展历经曲折，取得了文化上的本土化身份，但在技巧的自由发挥方面，终逊传统水墨画一筹。新一代油画家从80年代开始的个性化追求和“观念更新”，不仅没有打破古典技法的藩篱，而且，对个性化的自由挥写颇为忽视。在20世纪末期的中国画界，像闫平这样专注于个性化绘画形式探求的画家，确实是少了。正是在这样的背景下，不止一位前辈画家赞赏闫平的自由挥写与她色彩的重视。她的那种具有鲜明性格的笔触所画出来的明朗的室内光线与明朗的色彩，使习惯于沉重的形式和压抑的情感的中国观众，感受到了艺术与人性中欢快明朗的一面。

中国艺术研究院美术研究所研究员 水天中

I know Yan Ping very well. I am familiar with her countenance, personality and paintings. We are used to be content with some set views on our acquaintances, which indeed are concrete and isolated impressions: hence I always think about such concrete and discrete fragments of Yan Ping while watching her albums and the paintings on her exhibitions.

However, after I have seen her recent works, I try to observe Yan Ping in distance, from the angle of Chinese painting's history and developmental circumstance. Thus I can eliminate the details and capture the point of this artist's creations.

Graduated from Shandong Academy of Art in 1983, Yan Ping brought her paintings to Chinese art circles' attention in early 90's. At that time, the style of rationalism and symbolism was popular with the slogan of Renewed Ideas. Concomitantly, most works on the Sixth and Seventh Chinese Art Exhibition, the First Chinese Oil Painting Exhibition, or the Modern Art Exhibition, and those had attracted critics' attention during 80's and 90's, including the main trend and the avant-grade, were mainly inclined to pursue rationalism and despise all the irrational things which were perceptual or imaginary in contrast. Nevertheless, the content of Yan Ping's works was *Mother and Son*, not related to rationalism even remotely.

The relation between mother and son is the most instinctive kinship of human beings, and Yan Ping's *Mother and Son* series reflected her personal experience. She returned to the true and unaffected feelings rather than philosophical probe or cultural recall. Actually, however, she just returned to the so-called experience mood that modern philosophers of the West put forward. In terms of these thoughts, the style of rationalism once dominated the Chinese art circles was not avant but part of Plato's classical and traditional philosophy instead. It was not clear whether Yan Ping had been affected by the Western philosophy. What could be confirmed was the subject of her paintings did not deviate from the modern ideas.

From early 90's till now, Yan Ping keeps on seeking the artistry of her works. As what Mr. Wei Qimei has said, Yan Ping paints her works rather grinds or scrapes them. The first impression on Western painting to Chinese was its lack of artistry. Although the new generation of oil painting artists have renewed their ideas and pursued their individualities from 80's, they have not broken the hedge of Chinese classical artistry or given the reins to painting. While Yan Ping is one of the artists quite rare during the end of the 20th century who concentrate their attention on individual form of painting. Considering such background, many senior artists appreciate the freedom in her paintings and the bright and gay colors she used, which make the Chinese viewers who accustomed to oppressive form and depressed emotion feel the bright and cheerful side of life.

Researcher of the Chinese Art Research Institute Shui Tianzhong

闫平简介

1956年生于山东济南。1983年毕业于山东艺术学院,获学士学位。现为中国美术家协会理事,中国油画学会理事,山东油画学会副主席,山东艺术学院副教授。

作品参展及获奖记录

1984年《矿大嫂》获第六届全国美展优秀奖
1987年《秋水》入选首届中国油画展
1991年,获中央美术学院油画艺委会油画研修班优秀成绩证书
1993年《母与子·下棋》获第二届中国油画年展银奖
1993年《杂技班子》获中国油画双年展提名奖
1994年《我们再舞》等5幅参加中国美术批评家提名展
1995年,《母与子》等5幅参加中华优秀画家邀请展
1995年《母与子》系列之九获第三届油画年展银奖
1996年,《秋馨》等5幅作品参加上海中国油画艺术双年展
1997年,参加香港回归艺术大展邀请展
1999年,获全国第九届美展优秀奖

Brief introduction of Yan Ping:

Born in Jinan of Shandong Province in 1956. Graduated from Shandong Academy of Art and got the Bachelor Degree in 1983. Director of the Chinese Art Association. Director of the Chinese Oil Painting Institute. Vice-chairwoman of the Shandong Oil Painting Institute. Associate professor of Shandong Academy of Art.

Records of attending exhibitions and awards:

1984: *Miner's Wife* won the prize of Excellent Works on the Sixth Chinese Art Exhibition
1987: *Autumn Waters* was selected to be presented on the First Chinese Oil Painting Exhibition
1991: Got the certificate of Excellent Achievement from the Oil Painting Research Class of the Oil Painting Committee of the Chinese Art Association
1993: *Playing Chess of Mother and Son* series won the Silver Prize on the Second Annual Exhibition on Chinese Oil Painting
1993: *The Acrobatic Troupe* won the Nominated Prize on the Biennial Exhibition on Chinese Oil Painting
1994: *We Dance Again* and other four pieces were sent to be presented on the Nominated Exhibition of Chinese Critics of Art
1995: *Mother and Son* and other four pieces were sent to be presented on the Invitational Exhibition of the Chinese Excellent Artists
1995: The ninth piece of *Mother and Son* series won the Silver Prize on the Third Annual Exhibition on Chinese Oil Painting
1996: *Fragrant Autumn* and other four pieces were sent to be presented on the Biennial Exhibition on Chinese Oil Painting Art in Shanghai
1997: Attended the Invitational Art Exhibition on the Return of Hong Kong to China
1999: Won the prize of Excellent Works on the Ninth Chinese Art Exhibition



Yan Ping

闫平

秋馨 「Fragrant Autumn」
140cm x 120cm
布面油画 oil on canvas

1996



Yan Ping

闫平

母与子 Mother and Son
120cm x 120cm
布面油画 oil on canvas

1996



Yan Ping

闫平

母与子 Mother and Son

160cm x 140cm

布面油画 oil on canvas

1996



Yan Ping

闫平

母与子 Mother and Son

160cm x 140cm

布面油画 oil on canvas

1998



Yan Ping

闫平

母与子 Mother and Son

120cm x 120cm

布面油画 oil on canvas

1998



Yan Ping

闫平

母与子 Mother and Son

120cm x 120cm

布面油画 oil on canvas

1998