



今日中国艺术家  
CHINESE ARTISTS OF TODAY

# 景禹朝 JING YUCHAO

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主编  
张群生

学术顾问  
李 陀 范迪安 贾方舟 郎绍君 栗宪庭  
殷双喜 冯骥才 谭 平 江宏伟 徐 累

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策划  
张宝全

执行主编  
张子康

责任编辑  
李咏玫 汪青青

特约编辑  
徐芸芸

设计总监  
郑子杰

装帧设计  
赵妍 李秀梅

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Editor in Chief  
Zhang Qunsheng

Academical Consultant  
Li Tuo, Fan Di'an, Jia Fangzhou, Lang Shaojun, Li Xianting,  
Yin Shuangxi, Feng Jicai, Tan Ping, Jiang Hongwei, Xu Lei

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Jing Yuchao  
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Scheme  
Zhang Baoquan

Edition in Chief for Performing  
Zhang Zikang

Executive Editor  
Li Yongmei Wang Qingqing

Executive Editor  
Xu Yunyun

Design  
Zheng Zijie

Design  
Zhao Yan Li Xiumei

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目 录 Contents

语言与图像的“较量”  
——记景禹朝的绘画系列  
杭春晓 6  
**The Fight between Language and Image**  
**—The Series of Paintings by Jing Yuchao**  
Hang Chunxiao 9

静观的意象  
郭晓川 12  
**Imagery of in-position Viewing**  
Guo Xiaochuan 14

图目 232  
**Catalog** 232

艺术简历 244  
**Art Biography** 244











# 语言与图像的“较量”

——记景禹朝的绘画系列      杭春晓



阳台/Balcony/  
180 cm × 200 cm/1999/布面油画/Oil on Canvas

凤凰山顶/The Top of Phoenix Hill/  
140 cm × 118 cm/2001/布面油画/Oil on Canvas

景禹朝的身上，显现着一部分 20 世纪 70 年代出生、90 年代完成学院教育背景的画家的某种相似性：幼年时期的语言记忆与学生时代的图像记忆。这批画家的幼年正是中国先锋运动的高潮期，但充满理想主义色彩的“革命”对他们而言更多的只是一种浪漫主义运动的记忆，以至于无法真正理解运动的价值。当他们为了走进美术学院而进行各种造型训练时，关乎绘画语言的要求无疑才是他们对绘画的最初认识，素描与色彩科目下的视觉经验与表现能力成为他们得以实现考学目标的唯一途径，也是他们最值得炫耀的技能。但他们成长的学生时代，20 世纪 90 年代以观念为策略的图示创作又成为他们感受新潮美术的最新蓝本。在图像观念超越绘画本体而获得成功的“传奇”之下，他们逐渐理解了现代主义崇尚观念的图像原则。于是，他们在充满图像符号的绘画时代感受所谓技术与艺术的差异，并逐渐形成自身对于艺术的想法。但是，一个有趣的现象发生了，他们似乎并不服气上一代画家仅仅因为图示而获得成功。或许，为了反对曾经作为经典的政治语境下形成的语言典范以及由此形成的审美规范，他们的上一代画家在图示与语言中选择了观念更直接的图示，而不是语言。但“70 画家”从学生向艺术家转变的时代，上一代画家做出选择的文化动机已经成为了历史。相反，语言的缺失倒成为他们需要面对与反思的“革命”动机，也是他们能够树立新的审美典范的重要动力。那么，考学年代就已形成的对于语言的青睐以及作为学院

派象征的对于语言技能的炫耀，自然会成为他们力图创新的起点。然而，作为“图式运动”下成长的画家，对艺术的理解绝对不会返回曾经作为经典的旧的传统中。他们反对缺乏技术的图示，但认同绘画所能呈现的观念的张力，尹朝阳、张小涛、何森等正是这一审美目标下成功的“70 画家”。应该说，这一代画家因为成长过程中接受的带有矛盾性的视觉经验，他们的探索往往呈现为在语言与图像之间寻找各具面貌的支点，甚至还会出现某种偏重上的摇摆性。无疑，景禹朝正是他们中的一员，他在中央美院完成自己的精英教育之后，便一直在语言与图像之间徘徊，试图寻找属于自己的支点。

纵观景禹朝的作品历程，从毕业创作的场景描绘到东方神话题材，进而走入抽象化与图案化阶段，在回归带有表现色彩的具象阶段，他所涉猎的图像范围相对同代画家更为丰富。就这一点而言，景禹朝没有任何的投机心理，因为在这个可以借助图示迅速窜红的时代，不停转换自己的图像并不是一种聪明的行为。似乎绘画对景禹朝而言更多的是一种个人化的执著心理，而不是外界的评价。所以，当他因为毕业创作受到香港画廊的青睐时，他没有选择轻松的商业成果，因为他不能接受画廊要求自己重复一种风格。从某种角度上看，这家画廊选择画家的眼光敏锐而独到的，他们选择的景禹朝的那批毕业创作是带有印象派特征的主观化补色调感觉的作品，场景叙述带着一些青春的诗意，消解光影，但笔触漂亮、





老门/Door with a Long History/2000/水彩/Watercolor

色调朦胧，整个画面非常洋气，很符合中产阶级的家居审美。或许，正是这种定位与景禹朝的艺术自期相差甚远，景禹朝做出了让很多人诧异的选择——拒绝。并且，他进而做出了让人更为吃惊的选择——离开北京回山东老家。今天，甚至连画家本人都已无法准确地复述如此选择的原因了——或许出于他性格中的某种偏执，或许出于他对绘画的某种自信，但有一点可以确定，那就是景禹朝期盼一种创作环境的自由。

回到家乡，景禹朝很快放弃了毕业创作中唯美场景描绘特征的图像，转而探索一种更具精神触动力的观念性的图像，以改变早期作品精神层面上相对含混的状态。于是，一种别具魅力的传统神话题材进入景禹朝的视野。其实，在油画中选择中国符号性的表现对象，不是一个方便法门，因为油画语言独特的审美历史与中国符号独特的题材历史往往不能获得比较恰当的结合点。有些画家在这方面进行了一些探索，甚至用非常写实的油画语言描绘传统山水花鸟形象，结果显得不伦不类、极其生硬。在这一点上，景禹朝展现出了独特的绘画敏感性，他没有刻意于中国符号的外在形态特征，而是采用缩小表现对象以消减形式上的东方性，用意象的方式简化画面构成，从而传达出东方神话题材缥缈与虚幻的精神质地。同时，在具体的呈现方式上，则采用精到而讲究的笔触保证油画语言的纯粹性，使西方绘画语言与东方精神世界获得了某种程度上相对和谐的统一。于是一个关乎东方人精神世界的图像观念在

景禹朝的油画笔下出现了。从图式的表现效果看，简化的东方小神仙与缥缈虚无的云界山城，构成了图像上独特的视觉识别性，虽然这种识别性缺少其他西画题材下观念艺术所呈现出的视觉冲击力，却包含了另一种平和而具深度的关于生死轮回与羽化仙道的精神观念。就个人喜好而言，我比较看重景禹朝的这批“小神仙像”，因为它的图像呈现结果能调动我们这代人童年时期对于诸如“崂山道士”、“张衡观星”之类传统神异传说的模糊记忆。那种记忆伴随着中国特有的水墨卡通形象，带着一种未知的神秘，又渗透着某种天真与好奇的快乐情绪。当然，景禹朝创作这批作品的时候，也许并没有意识到这个结果。他似乎处于更为严肃的对于生命归宿问题的思考——因为创作“小神仙”图像的阶段，正是画家经历身边亲朋生死变迁的时期。

然而有趣的是，当他用画笔进行这样的思考的时候，并没有选择西方带有悲剧色彩的图像经验。应该说，他毕业创作的作品是以西画图像经验为主的，告别印象派的唯美，在西画经验中选择另一种悲壮感的视觉方式是简单而合乎逻辑的。但景禹朝似乎不想舍弃他早期作品中语言的优雅感，虽然色调由一种补色感的洋气转换为明朗的灰色关系，但他仍需要将笔触的潇洒与色调的朦胧保留，于是东方轮回观下静穆甚至优美的图像经验竟然成为了一种最佳选择。当然，这样的解释或许有些臆断，对东方题材的选择或许就是景禹朝作为中国人自然的选择，或许根本就是一种



大鸟/Big Bird/  
140 cm × 118 cm/2001/布面油画/Oil on Canvas





老人写生/Sketch of Old Man/150cm x 140cm/2005/布面油画/Oil on Canvas



老人写生/Sketch of Old Man/150cm x 140cm/2005/布面油画/Oil on Canvas

偶然性的视觉选择。但这种解释却能帮助我们理解这前后两个阶段绘画，图像改变之后的在语言追求上的联系性。就此而言，从印象派的场景描绘到东方神仙题材的图像转换，并没有改变景禹朝对油画本体——绘画语言的兴趣与偏好。所以从表面上看，这两个阶段的变化是图像与观念的追求占据了主要地位，其背后却仍然徘徊着景禹朝作为学院派画家割舍不去的语言情结。但是，这样一种图像选择却使得景禹朝的油画很意外地带有深度意义上的学术探索价值，即用纯正的油画语言创作具有东方语境意义的观念图示。应该说，当代艺术在中国的成果无论如何丰富，都或多或少带有一点后殖民主义文化意味，相对缺乏本土文化内涵的当代图示。虽然少数画家意识到这一点，尝试用油画描绘纯正的中国形象，然而正如前文所述，由于没有解决图像与语言之间的差异，结果总是显得不伦不类。景禹朝却在他地道而洋气的油画语言中营造出简约而沉静的东方意境，两种感觉被消融在他介于东西之间的抒情风格中，从而获得一种相对有效的解决方案，非常值得我们关注。

客观地说，景禹朝在他的同代人中，似乎更加偏好抒情性的语言。他虽然也会在图像与语言之间徘徊，但其绘画态度无疑更加侧重语言。所以“小神仙”像之后，他开始游离图像的呈现，转而走向抽象化的纯粹性的语言探索中。产生这种变化的原因可能是画家感到图像固定化会对油画语言的进一步发展产生束缚，而这种变化的契

机可能源于他在东方神异题材如“怪风”、“避水法”等内容的描绘中强化线条的尝试。强调线的因素之后，画家原先比较注重的对于块面色彩关系的探索就开始发生变化，加之东方题材的简约性，画面走向空灵的线性抽象就成为自然而然的结果。在这一阶段的作品中，景禹朝仍然保留了他对东方意趣的兴趣，不同等级的灰色块面营造出晶莹静谧的东方趣味，而这正是得益于画家此前着力于的“小神仙”题材的描绘。这类抽象性的作品大致可以分为两类：空白背景与满幅灰调背景。其中后者带有一种图案化的效果，也是景禹朝在抽象化之后走到图案化追求的视觉基因。

大约在2003年至2004年间，景禹朝的图像兴趣再次发生转移。伴随着这种转移，他的语言也从比较细腻的线性造型走向比较粗放的笔触与块面造型。空白背景消失了，满幅灰色背景成为画面视觉中心，原先用于造型的线条消解为烘托氛围或丰富肌理的雨丝雾线，图案化的鱼与人成为图像中心。在这类作品中，景禹朝非常恣意于笔触果敢的抒情，从他毕业创作到抽象画作品中一直延续的语言的精微感被一种情绪的奔放取代。或许，这是景禹朝在长期理性对待油画语言之后的某种感性的释放，带着轻松而激情的绘画兴致。如果说这种感性的奔放是景禹朝迷恋语言抒情性的最激烈的释放，那么很快地，他所受到的图像化现代观念艺术的影响又发生了作用。

大约2005年左右，景禹朝的画面开始安静下来，重新回到带有表现色彩的具象创作，回到

了一种图像观念的轨道之上。莫迪利阿尼、林风眠甚至毕加索之类的造型开始在他的画面中混合，并在一定程度上保留它曾经精微与粗放的两种语言追求。人物或直立，或正面坐着，或漂浮水中，形成一种特殊的沉郁的美感。我不知道是不是画家内在的心绪发生了变化，还是一些其他的原因，景禹朝一直以来比较优美的画面情绪在这一阶段向一种深沉而莫名的悲情感转移。也许年过而立的情景禹朝，在世事变迁中逐渐告别了少年唯美的心境，也许生存现实与认可预期的内在自信发生了某种不为人知的感慨。而当这种感慨流露在画面之中，就形成了景禹朝最新作品带着浓厚精神感染力的显现。尤其是一批带有新表现主义色彩的狗题材，画家在流淌的笔触抒情中试图营造一个带着他自己身影的观念化的动物世界。

当然，上述所有描述并不能构成对于景禹朝作品最终的宏观判断，因为近十年的探索，景禹朝在图像与语言的“较量”中不停地变化着选择，并以此寻找属于他自己的短暂的支点。他是一个比较富有探索精神的画家，会不断游离出新的绘画感觉，所以概括的判断总会与他丰富的视觉呈现产生冲突。我们只能从他的艺术历程中感受，在这样一种图像与语言带有不稳定感的互动过程中，景禹朝会不断前行。而这，或许才是艺术的本质力量。

2007年5月4日于中国艺术研究院



# The Fight between Language and Image

## —The Series of Paintings by Jing Yuchao

Hang Chunxiao



22岁在烟台/22 Years old, Yantai

From Jing Yuchao, we can find out some similar qualities in artists who were born in the 70s of 20th century, and then received education in art schools in 90s. That is, the memory about language in childhood as well as image in school-days. During their childhood, they experienced the high-tide period of Chinese avant-garde campaign, but what this romantic “revolutionary” brought them was only vague memories without total understanding of it. Undoubtedly, their premier idea about painting was originated from the training in art schools, where they learned visual experience and abilities from sketch lessons. However, in 90s, the image creation based on conception became more and more popular, which led the young artist to get to know new trend art. Thanks to the legend of image conception overcoming painting, they started to understand that conception is important within the scope of modernism. Thus, in a painting age filled with image symbols they got to know the differences between technology and art, and then formed their own views about art. What’s interesting is that they weren’t totally convinced by the success the older generation of artists achieved just using image. Due to political reasons in that particular period in 70s, the artists chose image but not language to present their feelings about the world, which caused the opposition of the young artists. Still, when those “70s artists”

started to transfer from students to real artists, the cultural motive of that choice the older generation artists made had already been a long history. Conversely, the lack of language became their motivation to face and recollect, and also, it’s the crucial motion to their establishment of new aesthetic rules. Naturally, their appreciation to language formed in school-days became a new start for their innovations. However, as artists grown in “graph campaign”, their understanding of art can hardly come back to the traditional background. They reject the graph without any technology but embrace the strength that conception brings, and among these artists the most typical ones are Yin Chaoyang, Zhang Xiaotao, He Sen and so on. Owing to the contradictory visual experience they got, they are used to find a pivot between language and graph, but it’s not always kept in balance. Unquestionably, Jing Yuchao is the one among them. Finished his elite education in Central Academy of Fine Arts, he has been hesitating between language and image, trying hard to find his own pivot.

From the painting of scene in his graduating work to east myths series, then to the abstract period, we can give a conclusion that compared to artists in the same age, Jing Yuchao’s painting involves a much wider image scope. As for this, Jing Yuchao didn’t take a profiteering attitude, because





水与牛/Water and Cow/108 cm × 125 cm/2001/布面油画/Oil on Canvas



床/Bed/150 cm × 170 cm/2002/布面油画/Oil on Canvas

it's not wise to transfer his images frequently in a time an artist can be well known for certain images. It seems that to Jing Yuchao, painting is just related to something personal but nothing with the appraisal from outside world. That's why he didn't accept when he was welcomed by Hongkong art gallery due to his graduating artworks. Of course the gallery's taste about artist is sorts of special. The series of his artworks created for his graduation take on some features of impressionism, making it easy to meet the tastes of middle class. Maybe this is just the reason why the young artist made a surprising choice to reject their warm invitation. What's more surprised us was that he left Beijing to his hometown in Shandong province. Till today, it's hard to find out the real reason even by the artist himself. Maybe it was due to the obstinacy in his nature, or the self-confidence in painting. However, there is one point that can be sure. He was long for a freedom of artistic creation.

When back to hometown, Jing Yuchao started to paint more mental-toggling conception images, giving up the efforts to prettify the scene in his paintings. He chose traditional tales for his objects. Actually, it's not an easy way to success by introducing Chinese symbols because it's usually hard to fine a joint between language in painting and Chinese symbols. Several artists had done

some experiments on this field, and they even tried to draw traditional images such as mountains and rivers and so on by ways of painting, with the result that they all looks neither fish nor fowl. Jing Yuchao chose to reduce it's eastern flavor by down-sizing the objection and simplified the components of his images to send forth the spiritual qualities of eastern myth series. As for the presenting way, the painting language in west and spiritual world of east receives some relative harmony. Thus, a image conception about the spiritual word of eastern people emerged in Jing Yuchao's paintings. Special visual realization come to available with simplified eastern fairyhood and remote fairyland. Although this kind of realization lacks some visual impression in paintings with other subjects, it sends forth a spiritual conception involving something about samsara. Personally I prefer to these paintings from Jing Yuchao because his presenting result can easily remind us of the vague memories about the ancient tales. Those memories with Chinese flavor of ink-cartoon images takes on some mysterious while curious happy emotion. Of course, Jing Yuchao didn't anticipate this when he created these artworks. It seems that it was originated from his thinking about the ending of life, because during the time he created these artworks he was experiencing the deaths of his friends and relatives.

What's interesting is when he was thinking about this subject he didn't choose the tragic image experience. We can conclude that most of his graduating works are due to west image experience. Turning from the pure beauty of impressionism to a moving and tragic tune is not only simple but also logic. But it seems that Jing Yuchao inclined not to give up the grace in his early artworks. He has been trying to keep the vagueness of his paintings, through which the tranquil or even graceful image experience under eastern samsara fall into one of the best choice. Maybe to some extent this explanation is of inmaginary, because it's possible that the choice to depict eastern fairy is occasional, or it's natural for a Chinese artist to focus on such a subject. However, this explanation can help us understand the connections before or after the changes of images. Although he made some change in choosing subjects, we can still insist that Jing Yuchao's prefer to panting language does not changed. So, viewing from the superficialities, the artist's pursuit of image and conception overpowered the language, but what's behind it is the artist's attachment of language. Nevertheless, choosing to use image added reach value for Jing Yuchao's artworks, which is a surprisingly achievement for him. Despite the spectacle scene of contemporary art in China, it's undoubted that all of those artworks take on some





大鸟/Big Bird/150 cm × 140 cm/2006/布面油画/Oil on Canvas



海与风/Sea and Wind/155 cm × 135 cm/2005/布面油画/Oil on Canvas

features of culture of post-colonialism, relatively lacking contemporary image of connotation of native culture. Several artists realized this more or less and tried to depict pure Chinese images by paintings. However, just as I stated before, due to the question about the difference between image and language, their efforts achieved little. While this problem was solved in Jingyuchao's artworks, in which he created a simple and tranquil eastern artistic conception by his native language in painting. Among artists of his age, Jing Yuchao is prefer to the language of lyric style. Despite of his wandering between image and language, but he is still inclined to language. Thus, after the creating of "fairyhood", he started to turn to search after the pure abstract language. Maybe the artist had a taste of the restriction of the development of painting language due to the changelessness of image, and this is the direct reason for his change. However, the turning point should be his trying of emphasis on lines when creating the series of works of "Fantastic Wind" and "Way to Get Away from Water". Due to this emphasis, his previous search about color started to change, and plus the simplification of eastern subjects, it's not a surprise that then his images present some features of abstract painting. In his works of this stage, Jing Yuchao keeps up his interests in eastern art conception. These abstract artworks often fall in

two catalogues: blank setting and all-gray setting, while the latter take on the feature of designation and also is the visual causation of Jing Yuchao's pursuit of the transformation from abstraction to designation. During 2003-2004, Jing Yuchao's interest of image changed secondly, along with which his painting language transferred from exquisite line to extensive blocks. Owing to this, the all-gray setting substitutes the blank one to be the visual center, while the abstracted fish and human become the center of the images. In these artworks, Jing Yuchao was used to expressing his emotion at will, and the delicacy of language from his graduating works to abstract drawings was took place by an unstrained emotion. Maybe it's just a release of emotion after his long-time rationality toward painting language. If we can get a conclude that this unstrained emotion is also a release of Jing Yuchao's infatuation of lyric language, so we can also say that not long after that, his contemporary conception of image works here.

About in 2005, Jing Yuchao started to get back to his concrete creation. The images from Modigliani, Lin Fengmian and even Picasso mixed in his drawings, and to some extent he kept his pursuit on exquisite as well as extensive languages in his works. Some figures in his works are standing, some are sitting facing viewers, while some are floating on the water, and all of these gestures

send forth some special aesthetic felling. I don't know whether the change of the artist's emotion or some other reasons that causes his style change a lot. Maybe just because of his experiences of life make him start to realize the reality. All of these emotions are reflected in his paintings, and then we can see his new artworks with strong spiritual affection on viewers. Especially in subjects about dogs with neo-expressionism, the artist tried to created an idealistic animal world reflecting himself. However, all of descriptions stated above aren't constitute final macroscopical judge of Jing Yuchao's artworks, because in his ten-year search of painting, Jing Yuchao changed his choice between image and language to pursue his transit pivot. As an artist with ambitions, he find out new painting style frequently, so it's hard to get a conclusion for him. What we can do is just fell in his artistic life. Jing Yuchao will get progressed during those changes. Maybe it's just the essential power of art.

May 4<sup>th</sup>, 2007, in Chinese Art Research Institute.



# 静观的意象

郭晓川



1993/油画/Oil Painting

毕业于中央美术学院壁画专业的景禹朝，为了能够专心创作，避免外界干扰，选择回到家乡海滨城市烟台画院工作。在许多人留恋北京的热闹的同时，景禹朝选择了寂静。从此或可窥见景禹朝的志向。

烟台是景禹朝成长之地，在进入中央美术学院学习前，景禹朝把这座美丽的城市当作自己的模特儿，画了很多写生。这段时间的作品体现着画者的率真气质。没有矫揉造作的虚伪，没有华丽的堆砌，只有质朴、平实的表达语言。大色块的概括，厚重的色彩，绘画语言简洁、直率。与我们对海滨城市的轻盈与清澈的认知完全不同，景禹朝的画面显得粗壮有力。或许景禹朝对这座城市有着自己的感受，或许借这座城市作者表达出自我的向往与追求。

其实，这些问题并不关乎主旨，我所看重的是其中反映出的景禹朝的艺术观念与审美理念。这些还不太成熟的作品闪烁着可贵的光芒。这就是景禹朝对一种近乎于纯粹的精神性的追求。景禹朝并不像一些从艺者那样，被一些华美的外表所吸引，做一些技巧的文章；也不像一些习惯于伪装简朴的画者，貌似大气的面目永远掩盖不住空洞、贫乏和低能。景禹朝流露出的是一种真挚的追求和透彻的本色。

在毕业创作中，景禹朝创作了宏大场面的作品。这些作品带有强烈的主观色彩，弱化了光线的作用，画面朦胧，既像梦境，又像恍惚的记忆，人和物恰似被凝固在一个永恒的时间段中，或者

是一刹那的定格。如此大幅的画作，使内容具有某种纪念性的意义，抒情意味浓重。此时创作的风景，也与入学前的作品存在着较大的差异。这些作品已经显现出作者后来的抽象兴趣。作者刻意突出的是一种意识，一种对世间沧桑的感慨，一种对永恒的喟叹。作者在这些作品中营造出一种粗犷浑厚的气象，部分作品气魄恢宏。

在景禹朝早期的作品中，有着浓重的东方或中国情结。作者周围亲人、朋友在生死之间的变迁，使作者认识到人生的变幻无常。在这些似幻似真、虚无缥缈得如入仙境的情境中，若隐若现着一些神仙般的人物。显然带有一些宿命倾向的作者认为这些图像寄托着自己哀思一般的情绪，同时又隐含着中国传统的玄思因素。客观上看，这些作品更多体现出中国传统哲思的情调。作者也有意识地使用中国传统绘画的部分符号，如荷花、树木以及山水云雾的表现，带有强烈的中国特征。由此见出作者的深层追求。有些作品似乎隐隐约约地表现了雨水落在水面的景观，既有阴郁的情绪，也有孤寂的冥想。

此后不久，作者放弃了东方情结的自我追索，转而向抽象风格发展。在风格转变的同时，景禹朝愈益注重作品的理性因素。具体的表示是由抒情性的感觉转向哲理性的思考。在这一阶段的创作中，景禹朝不再使用原来的具象表述，而多是几何形体的重叠与拼接。这类作品中最突出的是色和线的应用。流畅的黑色线条，穿插于不同等级的灰色块中，有一种晶莹、静谧而又流淌的感觉。



其中具有云形纹图案性质的线条，显然吸纳了中国传统文化因素，具有强烈的东方色彩。相比以前的作品，这些创作显得深思熟虑，更具个人特色。观众在作品前可能得到一种理性的净化，一种浑然忘我的境界。在这个境界中，我们的思绪会漂浮在纯粹精神化的层面中，体验着无限空间的悄然移动。因而，在景禹朝的这些作品中，显现出一种陶醉般的冥想，像是仰卧在大海之表，闭目随波涛游移、起伏，悠然漂浮于天地之间。

景禹朝在短时间里经历了数种风格的变化，由此看出他的认真与严谨，也见出他的志向之远大。我想画家已经认识到：艺术最终是人的艺术。因此，如何在现实世界中不断完善自我的修养与深入体验，是摆在年轻画家面前的最大课题。现实生活不断推进我们追求真理的行程，它让我们成熟与深刻，而不是浮光掠影般地划过人生。辛弃疾描述过艺术家创作的“爱上层楼”和“却道天凉好个秋”两个层面，由第一层面转向第二层面的要点是要“识尽愁滋味”，这就要求艺术家在现实生活中修炼，或曰磨练。景禹朝有着宏大的抱负，相信在今后的创作中他会不断将自己的创作推向更高的高度。



1996/油画/Oil Painting



# Imagery of in-position Viewing

Guo Xiaochuan



20世纪80年代末到90年代末居住的地方/Old Home



1993/水粉画/Gouache

Different from his classmates' lingering about the crowd in Beijing, After graduated from mural major of Central Academy of Fine Arts, Jing Yuchao made a choice to work in the Art Academy in Yantai , an offshore city where he was born. Filled with tranquility, this city was undoubtedly helpful for his artistic creation. And through his distinguished choice we can also have a restricted view about his aspiration.

Before entering in Central Academy of Fine Arts, Jing Yuchao took his hometown Yantai as his model, and painted lots of pictures about it, which reflected a simple mind of the artist. There was no affectation, no jumbling up of imageries in his pictures, and what you can feel is only unpretending language he introduced. Completely different from our usual recognition about offshore cities that they are soft and limpid, in Jing Yuchao' s works, it looks so sinewy. Maybe the artist has his own felling about this city, or he intended to send forth some personal pursuit by those works. As a matter of fact, it' s nothing with the main idea, and what I really care about are the art conception as well as aesthetic idea these paintings reflected. This is what Jing Yuchao did with efforts to pursue a purely nature in human.

Jing Yuchao completed an artwork presenting a grand occasion for his graduating work, which was filled with subjectivity. The light was weakened while the whole picture sent forth a flavor of misty. It' s such a big-size artwork it endowed with some memory meaning with a lyric style. The landscape of his artistic creation during this period was utterly different from those was completed before his college time. They were already have some flavor of abstract that he showed interest in afterward. In these paintings, what the artist emphasized was a conscious, a emotion about great changes that time brings, about so-called eternity. The artist created a scene with magnificence.

There was a thick east or China attachment in his early-stage artworks. The deaths happened to his friends and relatives led him to think about the fugitive life, and then had a reflection on his artistic creation. The predestinate inclination artist insists that those artworks embrace some of his sentimental thoughts as well as Chinese traditional Xuan idea. Objectively It also contains some of Chinese traditional philosophy. Moreover, the artist introduced symbols in Chinese traditional painting such as trees and mountains and rivers and various things like this, through which we can have a





1996/油画/Oil Painting

restricted view about the artist's further pursuit. Not a long time after this period, the artist turned to abstract style, giving up his personal pursuit of east attachment. As the genre changed, Jing Yuchao paid more and more attention to rational factor. During this creation period, Jing Yuchao no longer use his original concrete presentation but introduce the overlapping and joint of geometric objects, among which the use of colors and lines are still of crucial. Fluent black lines in various grade gray chunks sent forth a sense of brightness, tranquility and flow fluency. Compared to his previous artworks, these works embraced more through thoughts with personal characteristic. Stand before them, your mind will be purified involuntarily, experiencing the move of the unlimited space. Thus, in those artworks from Jing Yuchao there was something relate to intoxicate thinking, just like you are lying on the ocean while float in this whole world leisurely.

The genre of Jing Yuchao's artworks experienced several changes during not a long period, which shows his seriousness as well as his ambition. I think the artist have come to realize that art is always about human. Therefore, it's a big problem facing young artists that how to achieve

more in this present world. The real life will push us to pursue the truth, through we will be definitely become more mature and profound but not live through our lives superficially. The great poet Xin Qiji once describe the artistic creation as two phases. They are "eagerly to show" and "hesitate to say". The key point to turn from the first phase to the second is "lived through all the grief", which mean it's important to go through the mill first before you became a talent artist. Jing Yuhong is ambitious, and I believe that he will achieve a lot during his creations in the following years.



