

THE CONTEMPORARY OIL PAINTER OF CHINA

# 当代中国油画家



JIANGZHONGLI  
姜中立

新具象油画

THE NEO-FIGURATIVE OIL PAINTING OF JIANG ZHONGLI

天津人民美术出版社（全国优秀出版社）TIANJIN PEOPLE'S FINE ARTS PUBLISHING HOUSE



# 当代中国油画家



姜中立

- 1988年毕业于天津美术学院油画系
- 1994年结业于天津美术学院国画助教研修班
- 1998年结业于法国巴黎美术学院教授宾卡斯先生主持的绘画材料研习班
- 2002年毕业于中央美术学院油画系研究生课程班
- 2006年赴意大利罗马美术学院进行学术交流并举办联合画展  
同时对欧洲主要国家文艺复兴前后和现当代艺术进行艺术考察
- 现为天津美术学院油画系副教授、中国美术家协会会员

Jiang Zhongli

He graduated from Oil Painting Department of Tianjin Academy of Fine Arts, got bachelor degree in 1988.

He graduated from assistant study class in Traditional Chinese Painting Department of Tianjin Academy of Fine Arts in 1994

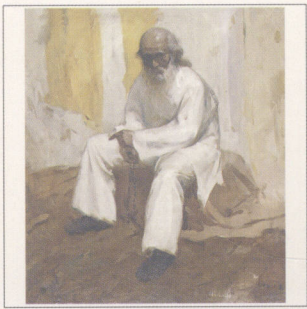
He graduated from the painting material research class instructed by Mr. Pincas, who is the professor of Paris Academy of Fine Arts in 1998.

In 2002 he graduated from oil painting advanced class of Centric Academy of Fine Arts.

In 2006 he went to Roman Academy of Fine Arts for academic exchange and held exhibition, he also did research about renaissance and contemporary art in major European countries.

Now he is an associate professor in Oil Painting Department in Tianjin Academy of Fine Arts and also a member of Chinese Artist Association.





课堂写生 布面油画 120cm × 100cm 1988年

Life painting as classwork Oil on Canvas 120cm × 100cm 1988



水墨写生 纸本水墨 40cm × 40cm 1988年

Wash painting from life Wash painting on drawing paper

40cm × 40cm 1988



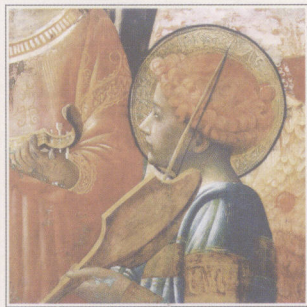
木板·羊头·鱼骨 布面油画 100cm × 80cm 1993年

Still life painting: board, head of ram and Fish-bone Oil on Canvas 100cm × 80cm 1993



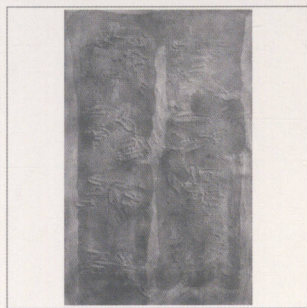
小越像 布面油画 60cm × 50cm 1999年

Portrait of Xiao Yue Oil on Canvas 60cm × 50cm 1999



经典坦培拉作品临摹 木板坦培拉 40cm × 40cm 2001年

Copy from the classic Tempera Tempera mounted on pressed wood 40cm × 40cm 2001



迹 综合材料 90cm × 70cm 2004年

Vestige Complex Materials 90cm × 70cm 2004

#### 图书在版编目(CIP)数据

姜中立新具象油画：汉英对照 / 姜中立绘. — 天津：天津人民美术出版社，2007. 5  
(当代中国油画家)  
ISBN 978-7-5305-3442-7

I. 姜... II. 姜... III. 油画—作品集—中国—现代  
IV. J223

中国版本图书馆CIP数据核字 (2007) 第050183号

天津 人民美術出版社 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

天津市豪迈印务有限公司印刷

全国新华书店经销

2007年5月第1版

2007年5月第1次印刷

开本：787×1092毫米 1/8 印张：5

印数：1—1500

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定价：38.00元



THE CONTEMPORARY OIL PAINTER OF CHINA

姜中立

新具象油画

jiangzhongli

THE NEO-FIGURATIVE OIL  
PAINTING OF JIANG ZHONGLI



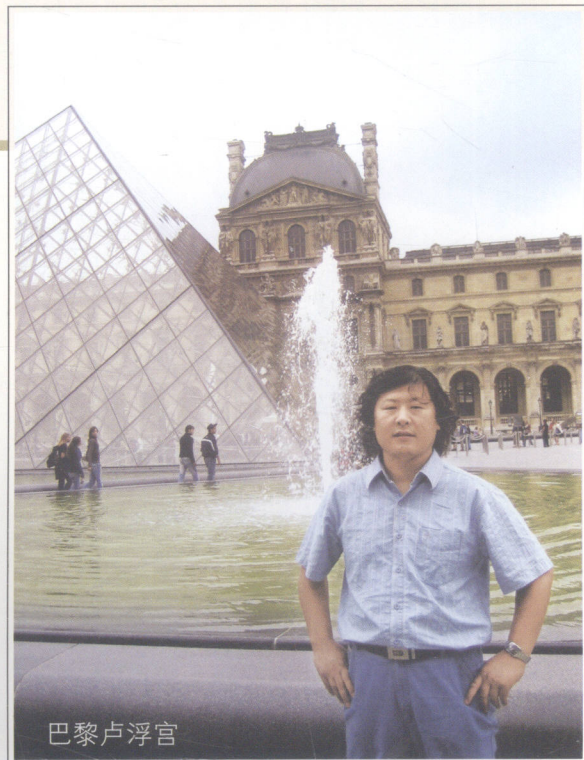
天津人民美术出版社（全国优秀出版社）



# 当代中国油画家



姜中立个人画展



巴黎卢浮宫

## 主要参展

- 2006年 天津首届油画双年展获学术奖
- 2006年 中、日、法艺术交流展
- 2006年 意大利罗马画展
- 2005年 天津市第五届青年美展获金奖
- 2005年 “人与自然” 第二届当代中国山水画油画风景展
- 2004年 油画、水彩画同时入选第十届全国美展并获天津市美术作品展铜奖
- 2003年 第三届中国油画艺术展
- 2003年 首届中国北京国际美术双年展序列展 “中国十所美术学院教师作品展”
- 2002年 中央美术学院材料与表现专题展
- 2001年 “研究与超越” ——中国小幅油画作品大展
- 2001年 中国油画大展
- 1999年 第九届全国美展
- 1994年 第八届全国美展并获天津市庆祝建国四十五周年美展佳作奖
- 1994年 首届中国油画静物展
- 1991年 '91中国油画年展
- 1990年 中国油画精品大赛获鼓励奖

## 个人展览

- 2006年 中国台湾云清艺术中心 “梦与现实的交融——姜中立油画个展”
- 2005年 中国台湾云清艺术中心 “虚拟现实——姜中立具象油画展”
- 2001年 天津人民美术出版社美术馆 “虚拟现实——姜中立微型具象油画展”
- 2001年 天津 “唐风艺术” 画廊个人画展

## 作品发表

作品收入多种专业刊物及画集中,《中国油画》、《当代艺术新闻》、《典藏—今艺术》都以多版面介绍其作品

## 主要论文、著作

论文《材料语言——绘画语言探索的新空间》获2006年天津市高等院校论文比赛优秀奖。独立撰写并出版《油画静物全程训练》、《写生·默写强化训练》、《当代中国油画家——姜中立》、《当代中国艺术家文献》等书。



## Major Exhibitions

In 2006 academic reward in Tianjin first biyearly oil painting exhibition.

In 2006 China-Japan-France art exchange exhibition.

In 2006 Roman Exhibition in Italy.

In 2005 gold medal in Tianjin the fifth youth exhibition.

In 2005 "Human and Nature" — The Second Contemporary Landscape Chinese Painting and Oil Painting Exhibition.

In 2004 oil painting and watercolor product was selected in the tenth national art exhibition and was rewarded bronze medal in Tianjin art exhibition.

In 2003 the third Chinese oil painting exhibition.

In 2003 The First Beijing International Art Biyearly Exhibition — Teacher Works Exhibition of 10 Academy of Fine Arts in China.

In 2002 material and representation art exhibition of Centric Academy of Fine Arts

In 2001 Research and Transcendence — Chinese Small-extent Oil Painting Exhibition

In 2001 Chinese oil painting exhibition.

In 1999 the ninth national art exhibition.

In 1994 the eighth national art exhibition and was rewarded good-work medal in national forty-fifth anniversary art exhibition in Tianjin.

In 1994 The First Chinese Oil Painting Still-life Exhibition.

In 1991 '91 Chinese Oil Painting Yearly Exhibition.

In 1990 Chinese oil painting good-work contest held by China and Japan and was rewarded heartening prize.

## Personal Exhibition

In May 2006 "Merging of Dream and Reality" — Jiang Zhongli Personal Oil Painting Exhibition" in Taiwan of China Yun Qing Art Center

In 2005 "Virtual Reality" — Jiang Zhongli Figural Oil Painting Exhibition in Taiwan of China Yun Qing Art Center

In 2001 "Virtual Reality" — Jiang Zhongli Mini Figural Oil Painting Exhibition in Tianjin People Art Publishing House

In 2001 An Oil Painting Exhibition in Tianjin "Tang Dynasty Art" gallery

## Major Products

Personal Works were selected in many professional journals and painting collection and introduced in several pages in Chinese Oil Painting, Contemporary Art News and Classic Collection-Art.

## Major Works and Articles

Article:

Material Language — New Space of Painting Language Exploration was published in North Art.

Receive the First-class Prize in Tianjin College Article Competition.

Publishing Books:

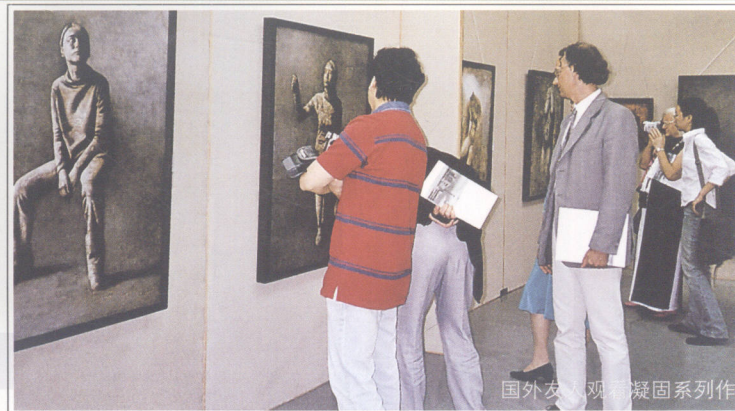
1. Oil Painting Still-life Overall Training
2. Memorized Sketching Intensified Training
3. Chinese Contemporary Oil Painting Artist — Jiang Zhongli
4. Chinese Contemporary Artists Literature



作品在意大利罗马展出



在意大利举办画展期间 应罗马市长之邀造访罗马市政厅



国外友人参观凝固系列作

# The Contemporary Oil Painter Of China





凝固系列——寻之一（局部）

Transicnt Solidity Series—Searching I (detail)



# 具象的表达方式和现实虚拟境界

## ——姜中立“凝固系列”油画读解

· 邓平祥 ·

姜中立是以“具象绘画”为自己的表达形式的。因此要理解他的作品，首先要对“具象绘画”作一个简略的理论界说。近些年国内美术界针对“非绘画”思潮的出现，具象绘画的概念日渐凸显。但是深入地分析这个概念时却又发现它是很模糊不清的，从方法上讲它几乎包括绘画从再现到表现的所有形式（亦即杜尚之前的绘画方法）；从艺术形态上讲它又似乎成为与抽象艺术对应的所有绘画风格的统称。这样一来具象绘画概念的外延就不能确定了。

显然确切的“具象绘画”概念不是这样的，而笔者所要论及的姜中立的具象绘画亦非如此。

姜中立的“具象绘画”首先表示出了他的审美理想和精神生活的价值原则。就艺术的形式法则而言，“具象绘画”是和所追求的绘画性原则、自然性原则相一致的。由此出发姜中立显然认为“具象绘画”是秉持东西方两大传统，又具有当代创造力的艺术形式。

### 一

中国当代艺术运动中的具象艺术概念，是从上个世纪90年代中期之后开始明确的。在这个时期中，一部分坚持绘画性和写实主义的油画家，从艺术的精神法则和形式法则的两个层面试图将油画艺术推向现当代，他们甚至认为，写实主义绘画在现当代仍然有很多可能性，完全可以反映和表达当代精神和文化的诸多问题。

同时，具象艺术在当代中国的提出和推进也是具有国际学术背景的。具体地说它与兴起于欧洲上个世纪80年代的“新具象表现绘画”是相关的。“新具象绘画”在法国的出现，并蔚然成潮流，是西方反思现代主义运动的一个结果。

西方艺术由于不断地“创新”和形式自身的推演而出现的程式化所导致的绘画终结，使艺术界不得不反思现代艺术表达形式和语言本身。这样重新认识古典主义艺术，直接承接西方古典传统的另一条现当代艺术路线就出现了，这就是以塞尚为转折，通过莫兰迪·德朗，而经贾科梅蒂而直达培根、巴尔蒂斯、弗洛伊德等为代表的“新具象绘画”。这样绘画就重新接通了与历史精神和绘画史的关系，从而建立了艺术家在当代文化中的新视点和新艺术图式。

姜中立的具象艺术很显然是具有上述西方具象艺术背景的。

### 二

姜中立在《自述》中说道：“我渴望我的作品传递出既现实又虚拟的境界。”他的“凝固系列”就是他这一表达追求的实现，按照画家的愿望，他试图在作品中“把现实的生活碎片和岁月痕迹固化下来，营造出逝去的虚拟时间与空间，使观者在视错觉中以历史的眼光感受现实”。

姜中立的上述艺术观念，属于 艺术家特有的“悟性范畴”，他还以直觉的方式把握到了“空间和时间的形式”。可以认为在此时姜中立已经不自觉地触及到了现代哲学某些著名命题了。

在欧洲新具象绘画是以大哲学家胡塞尔的“回到（或面向）事物本身”的现象学原则为理论基础的。主张从“在直观中原本呈现的东西”中去建立新的认识论，以恢复当代人纯然的直觉感知能力。

如果我们将欧洲的具象绘画的四个原则：一、面向事物本身的原则；二、在境域或因缘中把握事物的原则；三、未完成态原则；四、从短暂者走向神圣者原则，来观照姜中立的作品我们就会发现他的艺术方式是基本吻合这四个原则的，所以从这个意义上讲，姜中立的作品无论从精神法则和形式法则上看都是可以归于比较典型的“具象绘画”的范畴的。

在姜中立的作品中，具象绘画形式所呈现出的“陌生而有距离的现实”的意境很值得玩味。为什么要使现实陌生化？为什么要和现实有距离？这与其说是一个艺术表现问题，不如说是一个关乎哲学的问题，具体地说就是建立“新感性”的问题。人类在进入现代社会之后，由于科学主义的认识论和认识方式的极端性，已使人对于外部世界的认识发生了悖论，人与自然出现了疏离，人与人出现了疏离，人的感觉不成其为感觉。换言之，人的感觉和认识都麻木和扭曲了，在这种情形之下，艺术成为了帮助人建立新感觉和新感性的必由之路。姜中立的方式是将人的感觉对象陌生化和距离化，从而使人在新境遇中建立感觉、建立信息、建立符号，进而达到恢复正常感觉、建立新感性的精神目标。

在姜中立的作品中，形式和语言本身所具有的“深度意蕴阐释”（有时也包括题材内容如历史画主题作品），实际上是一种有关深刻价值的形式提示，它的指向是：历史、灵魂、理性、精神、思想、德性等。这种“深度意蕴阐释”对于一个物欲横流、平面价值被不恰当提升、深度价值被不恰当贬低的时代，是很有针对性和批判性意义的。

### 三

姜中立的“凝固系列”具象绘画作品。是建立在比较扎实的古典写实油画语言基础上的。从天津美术学院油画本科到中央美院油画系研究生课程，他的主攻方向是古典写实油画语言，可以说古典油画的语言和古典油画的美学精神他是掌握得比较扎实的。在这过程中，他又结业于法国巴黎美术学院教授宾卡斯先生主持的绘画材料研习班，在这个研习班中，姜中立比较系统地学习了属于欧洲油画学派中对于材料的运用方法和原理。应该指出的是，油画在传入中国的一百多年，绘画材料课题对于中国的油画学子一直是尚待补修的一课。艺术史中，大师在艺术表现上所取得令人叹为观止的感染力，材料的独特作用，是应该专门研究的，在很多时候，语言和技术并不能完全替代和包容“材料”本身的表现力。姜中立的作品很有说服力地证明了这一点，试想如果在姜中立的作品中，如果没有“材料”的独特表现力和所呈现的语言指向，他的作品中的精神内容和主题内容是无法显现出来的，也是不可能具有这样的表现力度的。

姜中立的艺术正处于一个有目标的展开过程之中，某些问题尚待注意，例如语言表达的“过程性”、“非完成态”魅力，都是值得进一步研究和探索。



# Figurative Expression and Virtual Reality

## — The Understanding of Jiang Zhongli's Transient Solidity Series Painting Deng Pingxiang

"Figurative Painting" is the expressive form of Jiang Zhongli's work. As to understand his work, we have to firstly make a simple definition of "Figurative Painting". Because of the emergence of the "Non-Drawing" thoughts in Chinese art field these years, the concept of "Figurative Painting" becomes more and more important. However, deep into this concept, we find it is not very clear. From the aspect of the painting method, it contains almost all the forms from realism to expressionism (the painting method before Duchamp). From the aspect of art form, it becomes a general designation of all the painting styles opposite to abstractionism. In this circumstance, we can not define the extension of the "Figurative Painting".

Obviously the definite "Figurative Painting" is not the same and neither is the "Figurative Painting" of Jiang Zhongli's.

Jiang Zhongli's "Figurative Painting" shows his aesthetic ideal and the value principle of his spirit life. When we focus on the art form principle, the "Figurative Painting" is consistent with the drawing principle and the natural principle. Hence the "Figurative Painting" in Jiang Zhongli's eyes is a form inherited from the oriental and western traditions, with a modern creativity.

### I

The concept of "Figurative Painting" in the Chinese modern art movement came into being after the middle age of the 1990s. In this period, some painters sticking to the realism tried to put forward the oil painting art from the aspects of spiritual and formal principles. They even thought that the realism has its variety and possibilities in nowadays, which can completely reflect and express the modern spirit and cultural problems.

Meanwhile, the emergency and advancement of "Figurative Painting" in modern China have the international academic background. In detail, it has the prevalence of the "Neo Figurative Expressive Painting" in 1980s in Europe. The "Neo Figurative Expressive Painting" came up in France, and then prevailed the Europe as a result of the counterclaim of the western modernism.

The end of the drawing as a result of the constantly innovations and the evolution of its form makes the western art field rethink about the modern art expressive form and its language. In this way, the re-know of classical art and direct inherit from the western classic art makes a new way of modern art Neo Figurative Painting, practiced from Giacometti to Bacon, then from Althus to Freud. Thus the painting reconnected to the art history and the historical spirit, building up a new angle of view in the modern culture and a new art form.

Obviously, Jiang Zhongli's figurative art is produced in the above background.

### II

Jiang once says "I am expecting that my work can express a realm both real and virtual." His "Transient Solidity Series" is an achievement of his pursuit. He tries to fix up the fragments of real life and the hints of years to establish past time and space, making the audience views the reality in an illusional eye.

The above art concept of Jiang is a particular comprehension of an artist. It also involves the "the form of space and time". We can say he has referred to some modern philosophy's propositions unconsciously.

In Europe the Neo-Figurative Painting is based on the Husserl's theories of phenomenology. He claimed to build a new epistemology from the "the things shown itself in the intuition" in order to help modern people recover to a pure intuitional perception.

If we view Jiang's works with the four principles of Europe figurative painting, (firstly, facing the reality; secondly, holding in circumstances; thirdly, unfinished; fourthly, from ephemeral to sacred), we can find his works accordant with them. In this sense, his work can be regarded as a fairly classical "Figurative Painting".

In Jiang Zhongli's work, the "strange and distanced" realm of the expression of the Figurative Painting form is really worth pondering. Why do we make the reality strange and keep a distance from the reality? This is a question more about philosophy rather than art. To be specific, it is a question about establishing a "neo-sensibility". After we enter the modern society, the knowledge we acquired about outside world has become absurd as a result of the extremeness of the scientific epistemology. The alienation has appeared between human being and nature, between human being. In other words, people's feeling and cognition have been numb and distorted. In this condition, art becomes a must way to help people establish new feeling and new sensibility. In Jiang's work, the alienated percepts enable the audiences to establish new perceptions, information and signals. In this way, Jiang helps the audiences recover to the normal feeling and establish new perceptions.

In Jiang's work, the form and language (sometimes includes the historic theme) actually refer to some deep value concerning history, soul, logos, spirit, idea and virtue. This kind of "deep meaning interpretation" is very critical and pertinent in today's society.

### III

Jiang's "Transient Solidity Series" is based on a well-knit classical realistic oil painting language. He majored in classical realistic oil painting language from his bachelor course in Tianjin Academy of Fine Arts to his advanced course in Central Academy of Fine Arts. Besides, he graduated from the Material Research Class of Pairs Academy of Fine Arts, in which he studied systemically the theory and principle of material usage of European oil painting school. It should be pointed out that the course of oil painting material was a blank after oil painting had been introduced to china. In art history, the fascinations of the masters' work and their unique usage of material should be studied technically. Mostly, language and technique can not instead of the material or contain it completely. Jiang's work is a good example. The spirit and theme content of his work can not be strongly expressed without the unique expressive force of material.

Jiang's art is in a purposeful process of advancing and perfecting. Some problems are to be noticed such as the loose and tight of language and the charm of "process" and "the unfinished", which are worth further exploring and researching.





凝固系列——寻之二 布面油彩 160cm × 120cm  
Transient Solidity Series—Searching II Oil on Canvas 160cm × 120cm





凝固系列——寻之二（局部）  
Transient Solidity Series—Searching II (detail)





凝固系列——盛装之二 布面油彩 122cm × 92cm

Transient Solidity Series — Splendid Attire II Oil on Canvas 122cm × 92cm





凝固系列——盛装 布面油彩 117cm × 92cm  
Transient Solidity Series — Splendid Attire Oil on Canvas 117cm × 92cm





凝固系列——盛装之三 布面油彩 120cm × 90cm  
Transient Solidity Series—Splendid Attire III Oil on Canvas 120cm × 90cm





凝固系列——盛装之四 布面油彩  
150cm × 50cm

Transient Solidity Series—Splendid  
Attire IV Oil on Canvas 150cm × 50cm





凝固系列——盛装  
之四（局部）  
Transient Solidity  
Series — Splendid  
Attire IV (detail)





凝固系列——盛装之五 布面油彩  
150cm × 50cm

Transient Solidity Series—Splendid  
Attire V Oil on Canvas 150cm × 50cm