



叶峰绘画艺术·素描

中国美学家

CHINESE ARTIST YE FENG'S ART OF PAINTING · SKETCH

广西美术出版社

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叶峰艺术简历

Ye Feng's Art Resume

叶峰，江西丰城人。毕业于江西师范大学美术学院，后赴中央美术学院油画研修班深造。现为中国美术家协会会员，中国油画学会会员，广西师范大学美术学院教授、硕士研究生导师。

著有《油画鉴赏方法论》、《叶峰油画作品选集》、《叶峰绘画艺术·油画》、《叶峰绘画艺术·素描》、《叶峰艺术论》、《外国美术教育史纲》、《适可而止——关于绘画创新中“度”的思考》、《贵在得失之间——小议油画写生与创作》、《当下现实主义绘画的审美取向》等专著、论文数十部（篇）；油画作品《农家小院》、《远帆》、《房顶积雪》、《羌塘雄风》、《藏北人家》、《雪霁》、《黎家三月》等参加“全国第二届青年美展”、“第八届全国美展”、“第九届全国美展”、“两岸美术交流展”、“英中油画展”、“中国乡情书画展”等专业性美展并获奖。

名录收入《中国当代美术家人名录》、《中国书画家篆刻家辞典》、《中国美术家人名辞典》、《中国美术家协会会员辞典》、《当代学者大辞典》、《世界华人艺术家人名录》、《世界名人录》。

Ye Feng, born in Fengcheng city of Jiangxi Province, was graduated from Fine Arts College of Jiangxi Normal University and went on to do further study Oil Painting in China Central Academy of Fine Arts. Now, he is a member of China Artists Association and China Oil Painting Association, a professor in Fine Arts College of Guangxi Normal University and a supervisor of graduate students.

His papers and monographs: 《Methodology of Appreciating Oil Painting》, 《Selected works of Ye Feng's Oil Painting》, 《Ye Feng's Painting Art·Oil Painting》, 《Ye Feng's Painting Art·Sketch》, 《Ye Feng's Theories on Art》, 《The History of Foreign Art Education》, 《Not overdo it——thoughts on “degree” in Innovative drawing》, 《Importance of knowing “gain” and “Loss” —— Brief Discussion on Nature Oil Painting and Artistic Creation》, 《The Aesthetic Orientation of Present Realistic Painting》, etc. He's created works of Oil Painting: “Little Courtyard in Peasant Family”, “Far Sail”, “Snow on the Roof”, “Grand Northern Tibet”, “Household in Northern Tibet”, “Sunshine after Snow”, “March in Li Nationality” and so on. He's participated in professional Art Exhibitions and got many awards, such as the Second National Exhibition of Young Artists, the Eighth National Art Exhibition, the Ninth National Art Exhibition, Cross-Straits Art Exchange Exhibition, Sino-British Oil Painting Exhibition, China National Painting and Calligraphy Exhibition.

His name is included in 《Chinese Contemporary Art Celebrities》, 《Dictionary of Chinese Artists of Painting》, 《Calligraphy and Seal Cutting》, 《Dictionary of Chinese Artists》, 《Dictionary of China Artists Association's Members》, 《Dictionary of Contemporary Scholars》, 《World Chinese Art Celebrities》, 《Celebrities in the World》.

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叶峰生活照 Ye Feng

现实主义的一朵奇葩

——代序

叶峰先生是一位勤奋好学又勇于创新的艺术家的今天，他仍坚持现实主义的创作，并赋予现实主义绘画新的生命。他不愧是我国画坛现实主义艺术家中的一朵奇葩。

纵观叶峰先生的画作，可以看出他深厚的功底，纯熟的造型能力。油画技巧驾轻就熟，色彩表现丰富沉稳，图式构成严谨有序，读他的画作是一种美的享受。他那自然恬静的田园风光，他那原始朴实的民族风情，他那壮阔雄浑的高原赞歌……使你置身于其中而久久不愿离去。这一切都充分地表达了他“悦目、怡心、睿智”的美学观，使我们在美的享受中开启对自然、社会、人生的深深思考和感悟。

《农家小院》是叶峰先生的代表作之一，画面结构严谨，色调浑厚，场景淳朴。在牛栏、房屋、地面三大长方形块的夹击中，牛和弯曲的人物组成了一张待发的弓弩，形成一股向上下左右扩充的张力，这就构成了矛盾的对立与统一，从而产生视觉的冲击力。画面通过描绘一位农妇给耕牛喂食的情景，表达了自然质朴的民风，是一首劳动美的赞歌。

为了实现他的审美理想，他用了五年的时间四次赴青藏高原体验生活，考察民族风情，走遍了西藏的芒康、左贡、八宿、波密、林芝、拉萨、那曲和青海的玉树、囊谦等地区。在海拔5000多米的唐古拉山脉，在人烟稀少的藏北高原无不留下他艰辛的脚印。在严重缺氧的恶劣的环境中，他深入牧区、草场，同牧民一起吃住和放牧，收集了大量的创作素材，数易其稿终于完成了油画巨制——西藏组画《高原魂》的创作。它像一首震撼人心的交响乐，回荡在中华大地。在长3000厘米、高200厘米的画幅中，奏响了《羌塘雄风》、《藏北如歌》、《高原炊烟》三个主题乐章。青藏高原的壮丽河山，朴实无华的藏族民风，是实现画家自然、原始、朴实、壮阔、雄浑审美理想的载体。

在以赛马节为题材的《羌塘雄风》中，他采用了垂直线的近似排列构成，四十余个主体人物顶天立地，充满整个画面，一个个藏族牧民坚挺、壮实的体魄活生生地扑面而来，从而表现出“高原雄鹰”的健美。宽银幕式的画面，给人以壮阔的美感，体现了藏民坚忍不拔的精神力量。如果说《羌塘雄风》是贝多芬的《英雄交响曲》，那《藏北如歌》就是肖邦的《B小调圆舞曲》了。在一片开阔的藏北草原上，在一个霜雪笼罩的黎明，一群藏族妇女手提奶桶，蹲跪在牦牛身旁挤着她们赖以生存的牛奶，在银灰色的晨曦中，使人闻到阵阵鲜奶的清香。恬静的画面，起伏着一团团牦牛的硕大身躯，画家以团块的构成，传达出对劳动的赞美和颂扬。它就像一首抒情诗，使人流连忘返。而《高原炊烟》是在一片茫茫暮色中展开的，暗紫红的色调，统领着整个画面，一群“赶窝子”的藏民在路途中依山而憩。男女老幼有的做饭，有的喂奶，有的聊天，有的喝酒……好一派悠闲自得的景象，似乎一切劳累和艰辛都消失了。这是一首人与自然、人与社会、人与人之间和谐、亲善的不朽乐章。

用具象的手法表达抽象的理念是叶峰画作的重要特征之一。传统的手法传递出现代的形式，朴实的情景表现深邃的思想，它既是感性的抒发，又是理性的追求。这些在叶峰诸多的作品中都能体悟到。如《远帆》、《雪霁》、《黎家三月》、《阳光下的屋顶》、《黄山晓雾》等都可窥见一斑。

叶峰画作的另一特色是写实而不拘泥。他的画作笔法纵横，挥写自如，色彩语言丰富而又统一，浑厚中见灵气。画面大气磅礴，恢宏壮观。在《羌塘雄风》、《藏北如歌》、《高原炊烟》、《少女像》、《孩童时代》、《冬雪》、《山村小景》等作品中得到了充分的体现。

他的油画技法不仅有“北欧画派”和“19世纪俄罗斯巡回展览画派”的特点，而且深深地扎根在中华民族文化的土壤之中。堪称是富有中国特色的油画艺术。

拜读叶峰先生的素描艺术，首先给我一种心灵的震撼。他的素描既突破了学院式的传统明暗画法，又不是简单的线描。是线与面的高度结合和统一。既有西画的体积结构，又有中国绘画的骨法用笔。笔到之处起落转折、中侧正反，逆转飞白发挥得淋漓尽致，一气呵成。为西藏组画《高原魂》而作的素描造型厚实而富有雕塑感，勾、皴、点、擦自然生成，似得天工之造化，具有大家风范。

叶峰先生酷爱艺术，从10岁开始学习中国传统绘画，大学至今专攻油画，数十年来孜孜不倦，终于有了今日的辉煌成就。他有着丰富的学识和修养，无论中外哲学、政治经济学、教育学、心理学、文学、诗歌、音乐、舞蹈都有较深入的研究。他能取得今天的丰硕成果，与他的博学多才是分不开的。他经常说：“画画是画修养，这样才能造就一个艺术家。”是的，叶峰先生正是这样一位艺术家，他用渊博的学识，使传统观念、时代精神、民族语言和现代形式完美地融合，在他那史诗般的艺术作品中，具有永恒的魅力，实现了半个世纪以来文学与艺术渴望的梦想——重返自然和回归现实。

我相信《叶峰绘画艺术·油画》和《叶峰绘画艺术·素描》的出版发行，必将推动我国现实主义绘画艺术的发展，而现实主义的绘画必将根植在中华民族的土壤之中开花结果。

2006年8月于北京

An Exotic Flower in Realism Painting

—— Preface by Li Jun

Mr. Ye Feng is an industrious and innovative artist. In a world where various painting schools are vying for glamour, he insists on realism painting and endows it with new life. He is undoubtedly an exotic flower in the garden of realism artists.

Having a general observation of Mr. Ye Feng's paintings, one can perceive his sound foundation in painting, skillful modeling, proficiency in oil painting, rich expression of colors and rigorous scheme. Appreciating his works is much enjoyable: the peaceful rural landscape, the primitive national customs, the magnificent highland ode will make one reluctant to leave. All these fully express his "pleasing to the eye, cheering to the heart, reflecting in the mind" aesthetic theory which makes us start to think and feel about nature, society and life.

Little courtyard in peasant family, with tight structure, rigorous hue and plain circumstance, is one of his representatives. In the three rectangles composed by cowshed, building, and ground, the cattle and the curved woman resemble a crossbow waiting for being issued, which forms the force expanding upward and downward and produces visual impulse. The tableau expresses the natural and unsophisticated local traits by describing a woman feeding the cattle. It is an ode to hard working.

In order to fulfill his ideal of appreciating beauty, he went to Tibet Plateau to experience life and customs 4 times in 5 years. He covered Mangkang, Zuogong, Basu, Bomi, Nyingchi, Lhasa in Tibet and other areas as Yushu and Nangqian in Qinghai province. His footmarks were left in Tanggola Mountain which is about 5,000 meters above sea level, and in sparsely populated Northern Tibet Plateau. Under the severe environment lack of oxygen, he went deep into the pastoral area and lived and worked together with the herdsmen, thus collected a large amount of creating materials and eventually, after great efforts, accomplished Plateau Spirit, the biggest oil painting in present China. It resembles an impressing symphony and reverberates in every corner of China. In the painting, 3000 centimeters long and 200 centimeters high, three themes—Grand Northern Tibet, Poetic Northern Tibet, and Plateau Life—are presented. Magnificent Qinghai-Tibet Plateau and unsophisticated Tibetan folkways are the carriers for the artist to realize his natural, primitive, unadorned, magnificent and forceful aesthetic ideals.

In Grand Northern Tibet, which takes horse race festival as its theme, more than 40 major characters standing dauntlessly enrich the entire tableau. The strong and handsome Tibetan herdsmen display vividly the beauty of "plateau eagle." The wide and silver-screened tableau gives people magnificent beauty and embodies the persevering mental strength of the Tibetans. If Grand Northern Tibet is seen as Beethoven's Hero Symphony, Poetic Northern Tibet is Chopin's Waltz No.10 in B minor. The painting depicts at a frost dawn on the wide open grasslands of northern Tibet, a group of Tibetan women carry their leglens, crouch or kneel by the cattle, and squeeze out milk on which they rely for existing. It seems one can smell the delicate fragrance of the fresh milk. Peaceful tableau and strong cattle communicate out the artist's eulogy to hard working. It resembles a lyric which makes people linger around. While Plateau Life spreads out in deep dusk and dark purplish red commands the entire tableau. The crowd of Tibetans is resting on their way, some cooking, some feeding, some chatting, and some drinking... what a self-satisfied scene! It is an eternal and harmonious movement between man and nature, man and society, and man and man.

One important characteristic of Ye Feng's paintings is using realistic techniques to express abstract ideas: traditional techniques transfer the modern form; plain scenes show deep thoughts. It expresses perception and pursues reason. This characteristic

is realized in many of his works such as *Far Sail*, *Sunshine after Snow*, *March in Li Nationality*, *Roof in the Sun*, *Dawn Fog in Huangshan Mountain*.

The other characteristic is that his paintings are realistic but not rigid. His works are free, rich and unified in hues, and intelligent. The tableau is grand and powerful. This got sufficient embodiment in his works such as *Girl's Portrait*, *Childhood*, and *Winter Snow*.

His technique in oil painting has not only the characteristics of "Northern European Painting" and "the 19th century Russian Realism", but also has its root in the soil of Chinese culture, which can be rated as oil painting art with Chinese characteristics.

Appreciating Mr. Ye Feng's sketches, I felt thrilling and deeply moved. His sketches have broken the traditional technique of "light and shade", but they are not simple lines as well. They are the high combination of line and surface, and have not only the volume structure of Western paintings but also "bone law" of Chinese paintings. The sketch mold-making for *Plateau Spirit*, solid but rich in the sense of sculpture, is like the work assisted by the God.

Mr. Ye Feng is very fond of art. Having studied Chinese traditional painting since 10 years old and specialized in oil painting since university, he gets splendid accomplishments today through scores of years' perseverance. He is learned and artistically accomplished. He has thorough research in Philosophy, Political Economics, Pedagogic, Psychology, literature, poetry, music and dance home and abroad, which can reveal that his substantial achievements today are indispensable from his broad knowledge. He often says: "To paint is to develop one's accomplishment; only in this way can an artist be brought up." Yes, Mr. Ye Feng is the very one. Through his erudite learning, he integrates perfectly traditional ideas, Zeitgeist, national language with modern forms. This integration displays eternal charm in his works and has realized the dream literature and art has been pursuing for half a century —— returning to nature and reality.

I sincerely believe, the publication of Ye Feng's *Painting Art·Oil Painting* and Ye Feng's *Painting Art·Sketch* will certainly drive the development of the realism painting in our country and the realism painting will bloom and bear fruits with its root deep in Chinese culture.

Li Jun

2006.8, in Beijing

Li Jun —— Prize-owner of Russia Pushkin Literature and Art; Honorary professor in Russia Academy of Arts; Professor in China Central Academy of Fine Arts



叶峰在藏北牧场 Ye Feng, in pasture of Northern Tibet

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《羌塘雄风》素描造型之三 《Grand Northern Tibet》 sketch mold-making (3) 79.5cm x 110cm



《羌塘雄风》素描造型之四 《Grand Northern Tibet》 sketch mold-making (4) 79.5cm x 110cm



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《羌塘雄风》素描造型之七 《Grand Northern Tibet》 sketch mold-making (7) 79.5cm x 110cm



《羌塘雄风》素描造型之八 《Grand Northern Tibet》 sketch mold-making (8) 53cm x 74cm