

微风

徐志广/著

Gentle Breeze

A Collection of Oil Paintings by Xu Zhiguang

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前言

| 毛岱宗 | 山东省美术家协会副主席 山东艺术学院美术学院原院长 |

一个画家和平常人相同的是都会被大自然的景物所打动，产生一种视觉审美活动。其实这已经是开始了创作活动，但普通人到此就止步了，而画家却要继续下去，在内心的审美结构和自然界美的范式之中构筑起一种意象，用熟悉的绘画媒介和艺术手段将其物化下来。

一个优秀的画家和普通画家都能够依据视觉经验进行物化，所不同的是优秀的画家不是停留在视觉经验的表面，他能够以生命的律动去对应大自然中美的律动范式，从而打动观众。

徐志广是渐进此境的画家。所谓能把握自然中美的律动范式，就是指画家能通过画面揭示自然整体联系的秘密。志广能够发现自然中色彩的奥妙，这是一种精微构成的关系。我们看到他的作品有一种迷人的色调气氛，清澈透明，不仅响亮而且细腻。这种效果是靠画面上色彩一点一点地互相支持、互相依附、互相联系又互相对比实现的，无一处跑调，也就是说无一处不在整体的关系中。这种本来藏在大自然中的色调之美，就这样被画家揭示出来。

他能够发现大自然中构成之美。这种美不是一个孤立的物象，而是物象相互联系的一种结构，是在笔法的虚实、色块的大小、线条的刚柔与肌理的变化中生成的节奏和韵律。

徐志广是一个真诚质朴的油画家，在创作探索上精勤不辍，继承传统又不落俗套，逐渐掌握了一种挥洒自如、抒情写意的表现风格，并不断地画出新意。他的作品有很高的学术内涵。

Foreword

| Mao Daizong | Vice Chairman of Shandong Painters' Association |
| Former Director of Fine Arts Institute, Shandong University of Arts |

Like other people, painters will be moved by things in nature and visual aesthetic activities ensue. In a sense, creative activities have begun. Common people go as far as this, while painters will go a step further. They will form images corresponding to the aesthetic structure in their mind and the norms of natural beauty and materialize them through ordinary mediums and art means.

Both a good painter and an ordinary painter will materialize them through visual experience. The difference lies in that a good painter will not remain on the surface of it. He will make the rhythm of life conform to the norm of the rhythm of nature and move the audience.

Mr. Xu Zhiguang is a painter who has reached the stage gradually. To capture the norms of the rhythm of nature is to reveal the secret of nature's overall relations through pictures. Mr. Xu has discovered the secret of colours in nature, which constitutes a subtle relation between them. We find a charming aura in his works: clear and transparent, vibrant and refined. The effect is realized through the mutual support, interdependence, relation and comparison of hues in his works. Nothing goes astray, that is, all exists in relation to others. Thus, the beauty of the natural hue has been discovered by him.

He perceives the beauty constructed by nature, which is not an isolated phenomenon but a relation between interconnected things. It manifests itself as cadence and rhythm in the void and fullness of brushwork, the size of colour lumps and the rigidity and softness of lines, and the textual change.

Mr. Xu is a sincere and unpretending oil painter. He is diligent in artistic exploration. Inheriting Chinese tradition and conforming to no conventional patterns, he has developed a lyric freehand representation style and made new advances. His works are of high academic value.

微风中的写意绽放——品读徐志广油画新作

| 王谦 | 艺评人 出版社编审 |

徐志广先生出版过的画册和办过的几回大展，苹果树和桃花源曾是最主要的风景题材，也是他的绘画作品的典型意象。硕大的苹果树、团团簇簇的桃花树冠，其一派蓬勃生机，应和着他素所习用的浓厚、鲜亮色彩，也构成了徐氏作品的一大精神底色。披满沧桑如褐色铁石般伫立的树干，结实而圆浑的果实，团团簇簇的粉白粉红的苹果花，这种蓬勃飞扬、大气茁壮的精气神儿也充盈到了与苹果树并不相干的风光、静物以及人物作品中。

人物与风光，巨幅与小品，四时晴晦的再现与生活诗意的表达，这一切在志广先生笔下都同样呈现出相当博大的艺术气场。只就收入《微风》这部画集者而言，我所感受到的，是这些接近小品的风光在意的并非小桥流水般悠闲意致，静物也与寻常画室写生那样细到毫巅般的谨严不同，观者所与之晤对的与其说是万千笔触形成的作品，不如说是画家胸中那股郁勃雄滋的意气。

《收获的风光》是志广先生办展、出书所用过的名字。范迪安先生曾借“收获”二字来肯定徐氏往时取得的成就，认为“油画风光的难度不仅在于解决表达的技巧问题，同时需要在风光画中寄注关怀，在具体的绘画语言中体现自己的理想”。观看徐氏作品，首先会被画面上扑面而来的油然充沛的光色、气息所打动，眼神甚至脸颊似乎都能感受到那种扎实有力、实实在在的大自然的精气神儿的客观力量。这也正是高水平的油画与国画的感染力的不同，传统国画给人的是墨韵晕染，油画来得很有劲道，比如志广先生作品中类似于晴暖阳光那样裹挟着粉尘金属颗粒的色彩质量，带给观者的就是似乎有声击打的扎实感觉。一般来说，画家的色彩素养决定着他调度色调和色度的能力和频次，而志广先生的作品很少刻意于色彩，直叫人恍然以为这种色彩的本领其实是画家先天里带来的。也许，对一些画家，色彩的使用是技巧造詣和主打目标，对另一些画家则是性情使然。徐志广属于后者。

于桃花源题材，志广先生在笔法上经过反复研究，后采用类似国画晕染的方法来表现桃花花朵，其自云：“绘画的过程酣畅淋漓，十分过瘾。”油画易于肌理表现，这是帆布与油彩的优势；国画的优势则在墨色的自然浑化、晕染，两者可谓各擅胜场。他的晕染，当然不是仿造宣纸作品效果，而是取其“写意”之义。他的作品，不论巨作小品，都有很大程度的写意成分，比如他描绘的桃花与苹果其实在真实形象的基础上经过了极大的夸张、整合，给观者的已经是再造之后的意象造型。

严格意义上的艺术家，总是不辍跋涉，道路越走越广，艺境和造诣渐行渐深。现在推出的“微风”系列，让人看到了志广先生创作由精入微的气象。苏东坡在《子由新修汝州龙兴寺吴画壁》一诗中有言：“始知真放本精微”，艺境的豪放不在于将表面的大写意加倍放大甚至粗砺到了马赛克频现，而是能将雄气豪放与精细处理融为一体，方为“真放”。

关于“微风”二字究竟何解，可以很简单、偷懒地解释成微型风景，比如办展，这样阐释含意最易于参观者理解了，再说，风景与静物，不过是室外、室内之分，在人类文化意义上原本没有绝对的区别。不过，我更愿意看画者在“微风”的意象中有更多的体味。有关文字定义，正如古人所说的“诗无达诂”，“微风”语意的流动不居，正让人在欣赏这些油画新作、倾倒于徐氏雄居于当代一流油画家水平的塑造和表现的同时，油然感受到充溢于其中的诗意流动。这股诗意来得相当壮阔、硕然，它不像小桥流水或故弄玄虚或自诩禅意，它就那样天然充盈、天机流动在我们的眼前，经由我们的双眼，灌注到观者的心里。尽管这一批画远非十年前创作苹果园系列所习用尺幅（多是170cm×180cm）那样巨大，但画幅的减小丝毫没有影响到画家的格局，反而让这种格局来得越发自然而然。

这些油画所内蕴的诗意，伴着作品风格的写意，置诸当代画坛，胜却凡作无数。书中所收的小幅风景和静物，不乏国画写意删繁就简、见微知著的味道。与大幅作品相比，这些作品的色彩厚度丝毫不减，在内容剪裁上则有了适当的整饬，越发收放自如。如果说以前的大幅作品更像散文，收入“微风”的这些作品更像诗，无论内涵还是体式；如果说早些年的苹果和桃花多的是对大自然孕育万物生命的礼赞，“微风”作品更像是对寻常生活的吟咏。这些作品反映出来的情愫似乎更加日常，仿佛为我们观察世界的眼睛打开了一扇窗，这些笔触，野生野长的张扬气象依然如故，而由于作品幅面的减小，在看画的同时，每一个观者在与画作对晤时，自我意识不再面对巨幅苹果和桃花时那样无形中缩小，由此而放大了每一个观者的心和眼，让我们更便于放开周身的毛孔去尽情谛观，体味徐氏作品在精微之中的写意和真放。

正是：艺境跋涉不计年，咫尺作画亦堪雄。鸳鸯绣了从头看，不减真放在微风。

Freehand Brushwork Blossoms in *the Breeze*: Critical Commentary on Mr. Xu Zhiguang's New Oil Paintings

| Wang Qian | Art Reviewer & Senior Editor |

Of his albums of painting and several exhibitions by Mr. Xu Zhiguang, the apple trees and the peach gardens were once his chief subjects and favorite images. The vitality of large apple trees and blossoming crowns of peach trees, which corresponds with his usual use of dense and bright colors, constitutes the main bottom colour of his works. As for aged trunks standing like brown ironstones, hard and round fruit, clusters of white and pink apple blossoms, their exuberance and sturdiness are also infused in the scenery, still life and figures irrelevant to apple blossoms.

Those seemingly polarized elements such as figures and scenery, large-scale drawings and sketches, reproduction of fine and bad weather in four seasons and poetic expression of life, demonstrate quite broad and profound appeal under Mr. Xu's brush. As regards the paintings included in the album *the Breeze*, I felt that the landscape paintings which approximate to sketches emphasize not the leisure and elegance of the little bridge and flowing water. Even his still life is different from the utter preciseness of that by others. The viewers are faced with the exuberance and forcefulness bosomed in the painter's heart, rather than the works' multitudinous strokes.

Harvest Scenery is the name used by Mr. Xu in holding exhibitions and publishing. Mr. Fan Di'an once borrowed the word harvest to confirm Mr. Xu's achievement, saying that "the difficulty of oil painting landscape is not only in the technique of expression, but how to show his concerns in the paintings and embody his ideals in specific painting language as well." When viewing Mr. Xu's works, one will be instantly impressed by the abundant light and colours and the spirit of the paintings. One's eyes, even his cheeks seem to feel the concrete and genuine force of nature. That is the difference of appeal between high-level oil painting and traditional Chinese painting: the latter exerts a gradual influence

on the people's use of ink, while the former creates a powerful effect on one's eyes. For instance, in Mr. Xu's works the hues, which are like the granular metal wrapped in the sun rays, bring the viewers a solid feeling of soundly striking something. In general, a painter's attainment in colours determines his capability and frequency of employing hues and colour scale. In Mr. Xu's works one seldom sees the intentional use of colours. They give people the impression that his ability of using hues seems to be born. Perhaps for some painters, the use of colours is the main aim of their techniques and aspiration. For some others, it is guided by their temperament. Mr. Xu belongs to the latter group.

As for the subject of the peach garden, he has experimented over and again in style of drawing. Later, he borrowed the technique of shading from Chinese painting to paint the blossoms of peaches. He once said, "The process of drawing is with ease and verve, fully satisfying." It is easier for oil painting to express the texture, which is the advantage of canvas and paint. The superiority of traditional Chinese painting is the spreading and sinking in and shading of the ink. Each has its own characteristic. His use of shading is certainly not profiting from the effect of rice paper, but from his willingness to express his ideas. His works, large or small, possess a great deal of freehand brushwork. For instance, the peach blossom and the apple under his brush are an exaggeration and integration of actual objects. In the eyes of the viewers they are reworked images.

The artists, in strict sense, always work persistently and strive higher and accordingly, their achievement becomes greater. From *the Breeze* series newly published, we can notice that Mr. Xu's works, turning from being refined to preciseness, have presented a new look. There is a famous line by Su Dongpo: I begin to know that genuine boldness in art comes from preciseness. The artistic boldness is not to enlarge the external freehand brushwork even to the state of repeated appearances of mosaic, but to combine the boldness and preciseness. Then we can say it is genuine boldness.

As to the meaning of the words "the Breeze", we can simply and conveniently define it as miniature scenery. As in holding an exhibition, it will be easier for us to explain its meaning to the visitors. Moreover, the distinction between landscape and still life is just of being outdoor and indoor, not the absolute difference of cultural significance. I would like to see more in the painter in employing the image of the breeze. As the ancient people said,

“A poem cannot be interpreted to its exact meaning.” The breeze is unstable. Just when people appreciate these new oil paintings, obsessed by the top level of characterization and expression by the first-rate oil painter Xu Zhiguang, they will spontaneously feel the poetic flavor underlying them. The poetic flavor emerges as broad and strong, unlike deliberate mystification of the little brook under a bridge or Buddhist mood connected with them. It flows before our eyes plentifully and inexplicably and floods into our hearts. Although the dimension of the new works is far smaller than that of the series of apple orchard (mostly 170cmX180cm), the decrease in size doesn’t affect the layout of the works at all. On the contrary, the layout becomes more natural.

If you place the poetic flavor contained in his oil paintings and his stylistic freehand brushwork in the contemporary art circle, you’ll find the works will far surpass many mediocre ones. Many small-scale landscape and still life included in this book lack no flavor of economization of ink and conciseness of meaning which is typical of traditional Chinese painting. Compared with large-scale works, these paintings’ denseness of colour diminishes not a bit and their contents have been properly rectified at ease. If his early large-scale works were more like prose, the ones in *the Breeze* are more of poetry, both in content and style. If the early apple trees and peach blossoms were hymns to nature which gives birth to everything, the works in *the Breeze* are more of songs to ordinary life. The feelings reflected in them seem more ordinary. The works seem to open a window for us to see the world. The brushwork and the wild display of spirit remain as before. As the width of his painting decreases, when viewing his works, each one will equal himself with them. In face of the large-scale apple and peach blossoms the size of his figure will diminish accordingly, so the viewers’ eyes and mind will be enlarged. It becomes easier for us to enjoy these works freely and experience his freehand brushwork and genuine boldness resided in precision.

His art life can be summarized as the following:

Having immersed in art for years,
he has distinguished himself as a leading painter.
Gazing at the stitched mandarin duck,
I find genuine boldness evidenced in *the Breeze*.

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第一章
冬天的微风

Gentle Breeze in Winter



冬天的微风

冬有雪，北风其凉。

2013 年元旦，

我和范老师相约来到黄崖关写生。

早上六点，零下十度。

天还黑着，一走出车门，

整个人被冻透！

颜料在调色板上怎么也搅不动。

过了不久，太阳光从黄崖关的

最高峰上慢慢洒落下来，

暖暖的，像金子一样。

这时候，一阵微风吹过，

似乎也不太冷了。

寒林 Cold Forest

170cm×180cm

2013 年



梅园 Plum Garden

170cm×180cm

2013 年