



# 晏宏·油画作品集

YAN HONG PAINTING WORKS


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 时代出版传媒股份有限公司  
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晏宏：副教授，毕业于中央美术学院。

## 变化与突破

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我是晏宏在中央美院壁画系硕士研究生班的指导教师，晏宏在美院的学习是富有挑战的，作为一个有油画学习经历的学生来说，中央美院壁画系的学习打开了晏宏艺术创作的另外一个维度。学习经历包括了多种材料与媒介的运用、画面的构成原理等，我认为这些关于创作的训练对晏宏的未来的艺术道路起到了关键的作用。

上个世纪 20 年代，西方油画出现了现代左义的绘画样式，这与西方工业文明高度发展息息相关，当时人们的审美趣味已经发生了转变，印象派、后印象派艺术已经成为了大众耳熟能详的艺术形式，人们已经不能满足传统艺术样式了，于是现代艺术形式就应运而生。到上个世纪的 80 年代初，现代艺术形式随着改革开放慢慢进入我们的生活中，一些展览和艺术团体如雨后春笋，这一切距今也有快二十多年的时间了，现代艺术形式在中国也深入人心。

解读晏宏的绘画作品，从他的绘画历程中看到了传统绘画向现代主义绘画的一个转变过程，一方面晏宏在绘画中对传统审美的一种坚守，另一方面看，他在探索与挑战自我。风景人物一直以来是他艺术作品的主线，他全身心的去观察周遭的景物，写生是他擅长的创作方式。从他后期的作品中能够看到他从不被动的束缚中解脱出来，他从画面中寻到了自我创作的乐趣，我很欣慰地看到他的这种变化，在他新的艺术作品表现中展现了从未被激发的艺术天赋，无论是对色彩，还是线与色块的组合关系上，晏宏已经驾轻就熟。

记得曾经与晏宏的聊天中，他谈到自己内心迷茫的时候能够通过绘画来慰藉。我坚信晏宏的艺术之旅已经启航，他的作品会越来越精彩。

中央美院造型学院副院长、壁画系主任，教授 唐晖

2016 年 12 月 1 日于望京居所

## Change And Breakthrough

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I am Yan Hong's advising professor when he studies in the Central Academy of Fine Arts, mural painting department as a graduate student. With a majority experience in oil painting, Hong faces a challenging art life in mural painting department. However, he is passionate with the new research and treats this challenge as another dimension in his of fine art. The study in mural painting include the use of a variety of materials and media, the composition of the screen principles, etc. Meanwhile as his advising professor, I consider these training play a key role in his future creation.

In the 1920s, the Industrialization and civilization changed the whole society's perception of aesthetic in western world. And then, this change leads to the creation of modern arts. While, Impressionism and Post-Impressionism become the most popular form of art at that time, and people were looking for something new. Until 1980s, Modern art were introduced to China by exhibitions. Moreover as more than 20 years have passed, Modern arts have been widely accepted in today's China.

Furthermore, in my opinion, the transition from traditionalism to modernism in Hong's art. His painting keeps both the traditional aesthetic and the exploration. of modern fine arts. Landscape painting have been the main category in Hong's Artwork. He observes the surrounding scenery, carefully sketching is his creative way. In the later stage of his paintings, he found the fun of creation and I appreciate this change in his performance and the talent inspired. Thereby he has been so comfortable with the color, the lines and the combination.

Besides, Hong told me that whenever he feels his mind were lost in a real life, he can always find himself through painting. I believe his journey of art has set sail, and he will bring us more pleasant surprise.

Tang Hui

1st, December, 2016, Wangjing

## 重蘸轻描总关情

——悄然崛起的当代表现主义画家晏宏作品初析

天赐缘分，让我与青年画家晏宏相识。他在中央美术学院壁画系硕士研究生班的时候，方过不惑之年，对美术的执着追求已二十多个春秋。

晏宏给我的第一印象是热情、坦诚、质朴，一见面就让我饱赏他大批力作。从基本功扎实的素描到锋芒四射的油画，从臻善臻美的人体写生到感人至深的人物画，从人性化讴歌的原野风光到悠悠诉说的古村落画卷，无不展示了作者饱满的知识内涵和深厚的艺术功力。

据悉，晏宏自幼酷爱美术，画过不少中国工笔画，干过平面设计和工艺美术，又登上了我国最高的艺术殿堂。二十多年的美学苦旅开阔了他的视野，磨砺了他的意志，丰富了他的艺术细胞，强化了他的美学基础，提升了他的油画造诣。纵观他的大量作品，可以认定，晏宏不愧为一位悄然崛起的实力派与创新型油画家。审视他的油画作品，不难发现，晏宏已经很好地把中国美术的真实性、写意性和西方艺术的抽象性、浪漫性有机融和为一体，实现了东方艺术的传统资源与西方艺术资源进行历史性的嫁接，他正在创造着既有东方艺术的底蕴又不乏现代性等时性的艺术样式。在油画笔法与形式上吸收了从印象派到当代表现主义的过程。观摩他的油画作品感受到塞尚的结构梵高的色彩马蒂斯的激情毕加索立体造型的神秘感。在油画的创新上运用了东方中国传统表现技法与西方绘画的探索与尝试，使用了厚涂与水性晕染相结合的技法，使油性材料产生了一种类似国画中“撞水”、“撞粉”的色调效果，为画面的空灵意象进行形式铺垫，实现了油画材料多层次、多色调的修正与调整，达到了最佳艺术效果。

细观晏宏的写生作品感悟自然，色调明快饱满、变化丰富、生机盎然，温馨的春风轻抚大地，天在笑，地在笑，山在笑，草木在笑，村落的老屋新房里的人们笑得更欢啊！图中丝丝西风扫尽落叶，催黄大地，正在减少资源的消耗，积聚能量，锐意等待来春更奋发。黄土呵护着，蓝天鉴证着，劲草更壮旺，老林更挺拔。《夕阳》图余晖迷人，层林尽染，气象万千！

再看晏宏的徽派建筑特色的古村落画卷，《岁月》侵剥了古屋的肌肤，却摧不垮她的躯体，不管是独当一面的，还是排排屹立的都泰然处之，述说着岁月的沧桑。青石板依旧，缠绕的沟渠川流不息，在这《静寂》的古村落里，不时闪动着新一代的护卫者，他们用笔，用心记下这流逝的岁月。

是的，油画语言是画家借以表达和传递情感的工具，它通过视觉形象的表达完成传递情感和语言的作用，强调了个人的感觉状态与时代文化的衔接，具有时代性、精神性和很强的感染力，并向观众展示自身的内涵。晏宏的人物画正在更直接的表达与展示。《听琴》是一幅个性鲜明装饰性极强当代表现主义优秀作品，反映了现代人物质生活富足之后对精神生活、文化追求的憧憬与渴望。写实作品《不染》充分显示了作者深厚的造型艺术根底。体现了年轻人力拒环境、精神多重污染，洁身自爱的纯真诉求。

晏宏的作品，不论是浓墨还是淡彩，不管是重蘸还是轻描，无不感受到作者奔腾的热血，震撼观众的激情。壮哉，美哉！

作家：陈德钦

2012年8月5日



## Strokes Make Affections

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——Yan Hong, a rising contemporary expressional artist

When I met Yan Hong, the young artist, he was a graduate student in China Central Academy of Fine Arts (CAFA), studying mural painting in the school of fine arts. Although he was already at his forties, pursuing arts for more than 20 years.

The first impression he gave me was enthusiasm, sincerity and simplicity. He showed me his paintings on the first time we met, and I was impressed by his broad knowledge and strong artistic ability, that is further reflected in his sketches, oil paintings, human portrait, and landscape paintings. I was told that Hong has an affection of fine art since childhood. He has practiced traditional Chinese realistic painting, graphic design, industrial arts, and later got admitted to CAFA, the most prestigious institution of fine arts in China. In the past two decades, he is in constant pursue of aesthetics, during which he has broaden his horizon, strengthened his mind, enhanced his comprehension of arts and paintings. Meanwhile, I have appreciated a great deal of his works, and I am confident to say that Hong is a truly rising oil painting artist. with talent and creativity. In his work, there is an organic fusion of the authenticity and impressionism from the traditional Chinese painting, with the abstractionism and romanticism from the western schools, creating a contemporary artistic pattern with strong Chinese roots.

Moreover, Hong refines his brushwork from both impressionism and modern abstractionism. From his oil painting, I found traits of Cézanne in composition, Van Gogh in color, Matisse in Fauves, and Picasso in mysticism. Hong has innovated his presentation techniques with both impasto and sfumato, making a color effect similar to the ingenious “water and powder infusion” found in the traditional Chinese painting. Such uniqueness paved the way for free inspiration, making the best artistic effects of multi-layer, multi-color tones presentation with the oil painting materials.

Furthermore, in Hong’s landscape painting, he expresses his perception and appreciation of Mother Nature. In “The Setting Sun”, he uses bright and joyful color tones for the trees, mountains, sky and the village. However, a drastic change is used for the foliage, which essentially infers hope for the spring. “Time” and “Peace” depict the ancient villages in southern Anhui, those old houses have witnessed the times and tides for hundreds of years and are still appreciated by the younger generation and artists.

Hong’s human portraits shows his strong feeling about modern society and his interpretation of current culture. He expressed his pursuing of a higher quality spiritual and cultural life through “Listen to harp”, and his appreciation of pure love through “Purity”.

Hong’s work is truly reflection of his passion and enthusiasm. I enjoy the beauty and magnificent, and I hope you will find the same enjoyment in this collection.

Chen, Deqin

5th, August, 2012



目录 Table of Contents

变化与突破	Change And Breakthrough
重蘸轻描总关情	Strokes Make Affections
——悄然崛起的当代表现主义画家晏宏作品初析	——Yan Hong, a rising contemporary expressional artist
02 桃花（1）	02 Peach（1） 80×110cm
04 桃花（2）	04 Peach（2） 80×110cm
06 桃花（3）	06 Peach（3） 80×110cm
08 桃花（4）	08 Peach（4） 80×110cm
10 桃花（5）	10 Peach（5） 80×80cm
12 桃花（6）	12 Peach（6） 80×80cm
14 粤北风光	14 Yuebei scenery 70×70cm
16 金秋	16 Autumn 80×80cm
18 南国风光	18 Southern scenery 80×80cm
20 蕉园	20 Banana groves 80×80cm
22 远处村庄	22 Distant village 80×80cm
24 村口	24 Village 80×100cm
26 色韵（1）	26 Color rhyme (1) 80×80cm
28 色韵（2）	28 Color rhyme (2) 80×80cm
30 色韵（3）	30 Color rhyme (3) 80×80cm
32 乡间小路	32 Countryside road 80×80cm
34 花	34 Flower 80×80cm
36 村口小河	36 Creek of village 80×80cm
38 村庄秋色	38 Autumn village 90×110cm
40 村外小溪	40 Brook outside the village 80×80cm
42 思琴	42 Meditation on Qin 90×110cm
44 弦	44 String 90×110cm
46 鸣	46 Sound 90×110cm
48 静怡	48 Gentle and quiet 90×120cm
50 大鹏古城系列	50 Dapeng Ancient City Series 80×80cm
52 深圳盐田港远眺	52 Shenzhen Yantian Port overlooking 140×420cm
54 羊台山	54 Yangtai Mountain 140×420cm
56 大梅沙金海岸	56 Dameishajin Coast 140×420cm
60 风景画的审美意境探究	66 The Exquisite Nuance of Artistic Conception in Landscape Painting
——我的理解与创作之道	——My understanding and rationale of creation











桃花（1） 布面油画  
Peach（1） Oil on canvas 80×110cm



桃花（2） 布面油画  
Peach（2） Oil on canvas 110×140cm







桃花（3） 布面油画  
Peach（3） Oil on canvas 80×110cm

