

现代油画

—北京国际艺苑第一届油画展

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MODERN OIL PAINTING

THE FIRST OIL PAINTING EXHIBITION SPON-
SORED BY BEIJING INTERNATIONAL ART
GALLERY

辽宁美术出版社

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现代油画 ——北京国际艺苑第一届油画展

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北京国际艺苑第一届油画展

(以下以姓氏笔画为序)

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本画册的全部作品均在北京中国美术馆(1986年6月30日—7月13日)开幕的《国际艺苑第一届油画展》展出。

*The First Oil Painting Exhibition Sponsored By Beijing
International Art Gallery.*

(listed in the order of the number of strokes in their surnames.)

Members on the Preparatory Committee of the Exhibition

Wu Xiaochang, Li Zhongliang, Li Kai

Zhang Qiang, Ge Pengren

Chief Supervisor

Li kai

Participating Painters

Mao Lizi, Wang Huaqing, Wang Yidong

Ai Xuan, Zhuang Yan, Liu Xun

Liu Jude, Sun Weimin, Sun Jingbo

Wu Xiaochang, Li Zhongliang, Li kai

Yang Feiyun, Cao Li, Xie Dongming, Ge Pengren

Participating Critics

Wang Yuliang, Shui Tianzhong, Zhu Qingsheng

Wu Xiaochang, Li Qimin, Chen Zui

Zhang Qiang, Lang Shaoan, Fei Dawei

Xu Encun, Zhai Mo

All the works in this album were displayed at The First Oil Painting Exhibition held by the International Art Centre at the China Art Gallery in Beijing from June 30th to July 13th 1986.

艺术 金子 繁荣

——代前言

刘 迅

历来有些文人提起所谓“商”和钱的时候，往往会产生一些鄙视的情绪。这大概就是所谓“清高”吧我自己也有点。

一九七八年底以后，祖国大地上发生了巨大变化。各条战线都有了新的转机，美术行业也如此。随着事业的发展，困难也就愈加增多。经验告诉我们，如果希望美术事业更加蓬勃发展，除了其它方面的因素（如有一个和谐舒畅的环境，干部队伍素质的不断提高等等），还必须要有经济实力为基础。

有了钱许多事都好办了，当然这和“有钱能使鬼推磨”完全是两码事。

党中央制定的一系列“对外开放，对内搞活”的基本国策，使我们有可能利用有限的资金、财力、物力，建立经济基地，发挥自己优势，以经济手段发展和繁荣文艺事业。具体地说，就是以我们美术工作具有的优势，在国家和政府给予一定帮助下，以多种形式建立经济实体，或者是引进外资，举办合资企业；或者是和兄弟单位联系，发展横向经济联系，搞活经济，开拓服务性的第三产业。

美术也是服务性的行业。今天科学技术飞跃前进，美术已进入生活的各个领域。它既是上层建筑意识形态领域中的一个方面；又是和社会生活有着密切联系不可或缺的一种多层次、多方面的交叉学科。它既能发挥有益的社会效果，又可以创造经济效益；既可以起到美化人们生活的作用，也可以达到生活实用的目的。

“北京国际艺苑”和“北京国际艺苑服务有限公司”就是在这样一个客观形势需要下产生的经济实体。

“北京国际艺苑”和“北京国际艺苑服务有限公司”是中国首创的合资的文化艺术企业。它在中央和北京市委、市人民政府有关领导同志关怀和热情支持下，经过北京市对外经济贸易委员会、计划委员会、中华人民共和国对外经济贸易部、中华人民共和国工商行政管理局批准正式成立。它将以经济实际力量为中国美术事业繁荣与发展、为中国美术推向世界、为增进国际文化交流和各国人民友好往来而贡献自己的力量。

“北京国际艺苑”地址坐落在北京最繁华的商业区王府井大街北王府大街。建筑面积为24000m²。国际艺苑大厦建成后，内有约400间舒适客房、现代化的美术展览厅和大型美术商场以及其它生活服务设施。

(如中西餐厅、游泳池、酒吧、咖啡厅等)和美术服务设施(如影像厅、画室等)。

举办美术作品展览会和有关美化生活的多种类型的展览会,是“北京国际艺苑服务有限公司”的主要经营范围之一。1986年6月30日至7月13日在北京中国美术馆举办的《国际艺苑第一届油画展》就是这项业务的开始。“有限公司”邀请了北京十六位油画家参加展出。

两星期的展出,取得了很好的效果。

这个展览会有几个特点:

第一,充分信任画家。有限公司和画家相互配合,工作和谐。十分尊重画家的意见,有问题随时解决。展出前除了共同协商好每位画家展出五件作品的原则以外,其它都没有具体规定。结果表明了画家对自己作品认真负责,展出的作品表现了艺术家的社会责任感。

第二,评论工作和美术创作同步。有限公司在组织画家创作的同时,也组织了一些中青年理论工作者和画家联系,互通情况,促膝谈心,共同探讨创作中的问题,因此在展出时,评论工作者为每位画家作品写出了短评。评论文字和画家的作品同时展出。评论文章既概括地叙述了画家创作的个性,也评介了展出作品的优缺点,文字的风格颇似凝练的散文诗。短小的文字帮助观众更深地了解画家和作品。不少参观者十分认真地抄录评介文字,给观众留下了深刻印象。

关于美术作品评介,我就不在这里浪费篇幅了。这本画册呈现在广大读者面前,高明的读者心中自有一把公正的尺。

辽宁美术出版社为展览会全部作品专集出版,给我们工作很大支持和帮助。“北京国际艺苑”和“北京国际艺苑服务有限公司”以及参加展出的画家们都是十分感谢的!我个人也衷心地表示谢意!感谢出版社的同志们和社长赵敏同志的深远的眼力,给我们这么大的支持。有了广大美术家的支持,有了一切同行的支持,我们的事业一定能向前推进!

谢谢!

P R E F A C E

Liu Xun

All through the ages, there have been scholars who turn contemptuous at the mentioning of money and business. So do I. This might probably be what is called "above worldly considerations".

Great changes, however, have taken place in China since the end of 1978. This has brought a favourable turn to every front in the country. Art is no exception. Yet we are having more difficulties as art develops. We learn from experience that besides such factors as a pleasant and harmonious atmosphere and the constant improvement of the staff's quality, economic strength is necessary for a more thriving art.

Money makes many things easier to accomplish. This, of course, is entirely different from the concept that "money makes the mare go".

China's basic national policies of opening to the outside world and invigorating the domestic economy, make it possible for us to use our limited funds and materials to set up an economic base and bring our advantages into full play so as to develop and promote art by economic means. To put it more explicitly, with the help from the government, we will make use of the advantages of our work as artists to set up various forms of economic entities, we will introduce foreign investment to start joint-ventures and establish economic ties with other units in the same line in the country to invigorate economy and develop the third industry.

After all, the fine arts can be considered as part of the service industry. With the rapid development of science and technology, fine arts have worked their way into all fields of people's life. They represent one aspect of ideology in the superstructure. They also make a multi-layer and multi-aspect cross subject closely linked and indispensable to social life. It has both social value and economic benefit. It not only embellishes people's life but also serves practical purposes. "Beijing International Art Centre" and "Beijing International Art Centre Service Corporation Ltd." are economic entities established to meet such need.

"Beijing International Art Centre" and "Beijing International Art Centre Service Corporation Ltd." are the first culture-and art-oriented joint-ventures in China. They have been formally established with the concern and support of the Central Government and the Beijing Municipal Party Committee and Government, and with the approval of Beijing Foreign Economic Relations and Trade Committee, the Planning Commission of the Beijing Municipal government, the Ministry of Foreign Economic Relations and Trade of the People's Republic of China as well as the Industrial and Commercial Administrative Bureau of the People's Republic of China. They devote their economic strength to the development and flourishing of China's art, bringing it to the international arena and promoting cultural interchange and friendly contacts between China and other countries.

The building of the Beijing International Art Centre will be built on the Wangfu Street, the busiest

shopping centre in Beijing. It will have a total floor space of 24,000 square metres. The building will include four hundred bedrooms, two exhibition halls with modern facilities, a large arts and crafts shop and other welfare facilities such as Chinese and Western style restaurants, swimming pool, cafe and bar. Art service facilities including a video hall and painting rooms will also be available.

To hold fine arts exhibitions and exhibitions related to the beautification of life is one of the major concerns of Beijing International Art Centre service corporation Ltd. The International Art Centre's first oil painting exhibition was held in the China Art Gallery in Beijing from June 30th to July 13th, 1986. Sixteen Beijing painters were invited to join in the Exhibition.

The two-week show ended with gratifying results.

The exhibition was characterized by the following:

First, full trust in the painters. There was very good co-operation between the corporation and the participating artists. The corporation showed great respect to the painters. Every problem was solved as soon as it occurred. In addition, there was no concrete stipulations except that each painter was allowed to have five pieces of his works displayed. It turned out well. Everyone of them took a serious attitude toward his products. The paintings exhibited reflected the artists' strong sense of social responsibility.

Second, commentaries synchronized with the paintings. Besides organizing artists to paint for the exhibition, the corporation asked some middle-aged and young critics to write commentaries on their works. It arranged meetings of the critics and the painters for them to exchange information and probe into problems arising from their creation. In the end, the critics came out with commentaries on each painter's works. Their commentaries were shown at the exhibition together with the artists' paintings. The critics not only commented on each individual painter's characteristics, but also pointed out the merits and demerits of their works. The comments were neatly done and read like prose poems. They helped visitors have a deeper understanding of both the painters and their works. They were so impressive that many visitors took them down in their notebooks.

I don't want to talk too much about the paintings here, now that we have this collection to offer to our readers. Your judgement and connoisseurship mean more.

The Liaoning Fine Arts Publishing House has done much to make this album possible. Beijing International Art Centre, Beijing International Art Centre Service Corporation Ltd. as well as the painters are all grateful for their help and support. I myself would like to extend my gratitude to the staff of the Liaoning Fine Arts Publishing House. I also appreciate their director, Mr. Zhao Min's perspective very much. With the support from painters and colleagues, we can undoubtedly push ahead with our cause.



毛栗子 (1950 —)

中国美术家协会北京分会会员。

Mao Lizi (1950 —)

Member of the Beijing Branch of the Chinese Artists' Association.

旧家新世

50 × 60.6cm

Old house as bridal chamber

50 × 60.6cm



落 叶

50 × 60.6cm

Fallen leaves

50 × 60.6cm



文明古国

88 × 88cm

A country with an ancient civilization

88 × 88cm

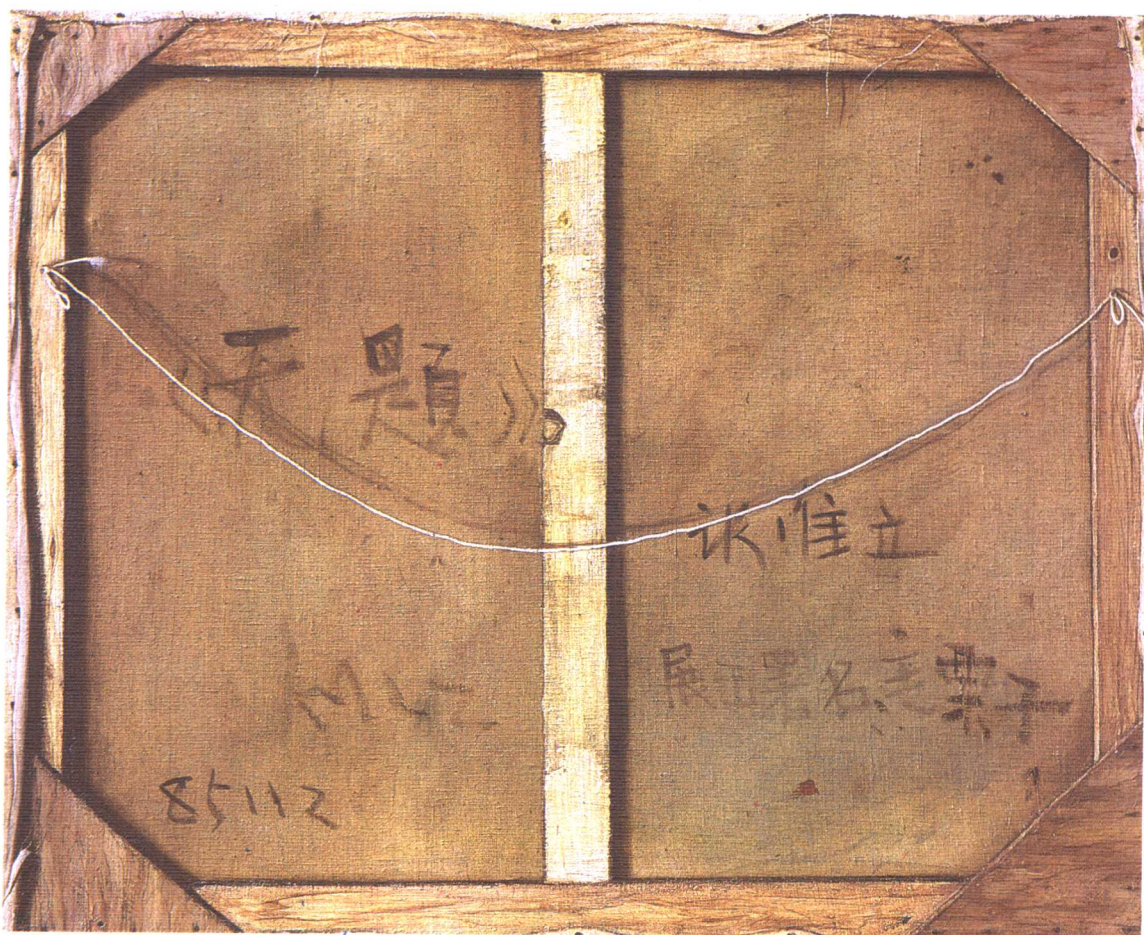


无 题

80 × 60cm

No title

80 × 60cm

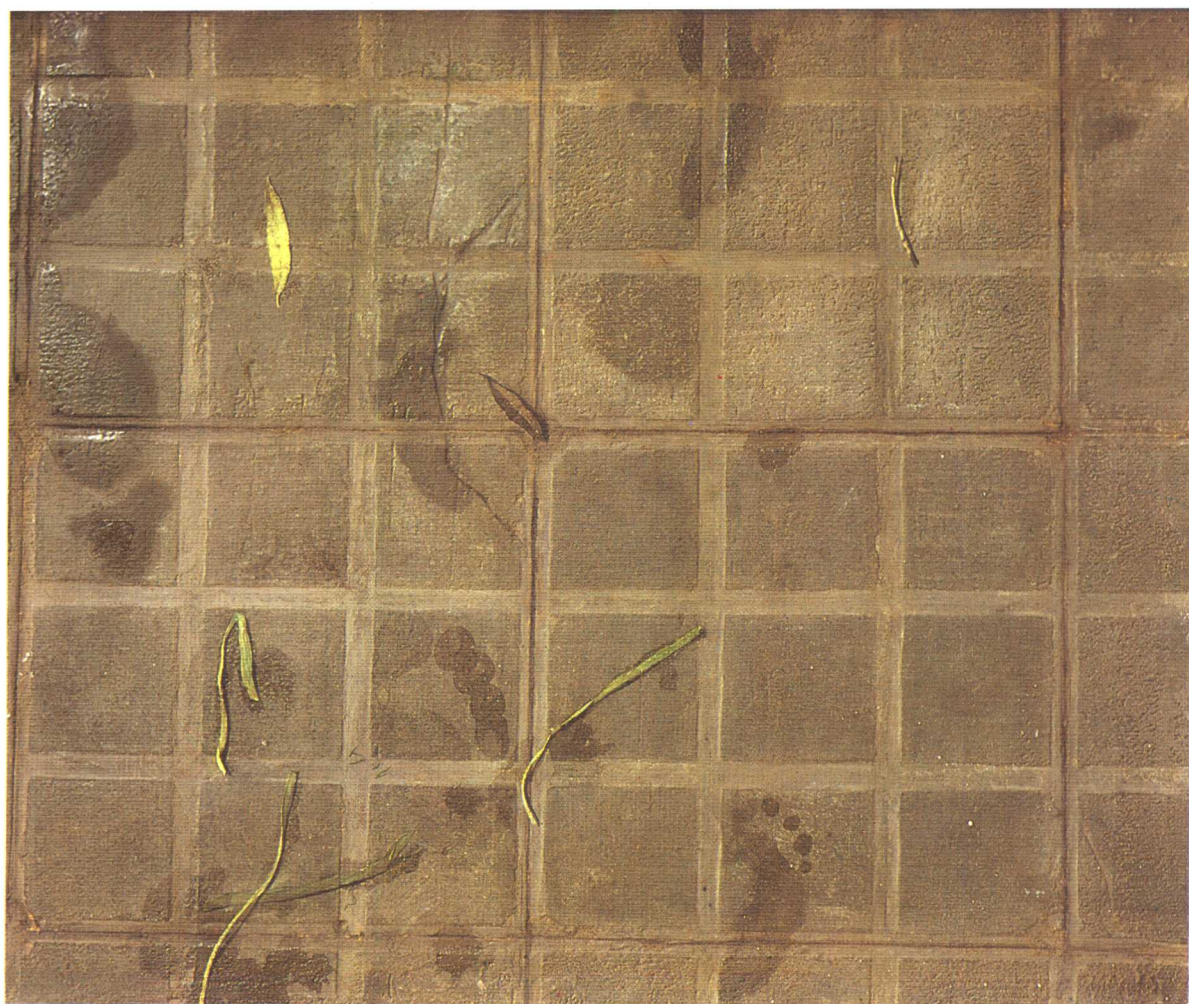


岸 边

50 × 60.6cm

At the lakeside

50 × 60.6cm





王怀庆 (1944——)

北京人 中国美术家协会会员，1969年毕业于中央工艺美术学院，1981年毕业于中央工艺美术学院特艺装饰绘画研究班 现为北京画院画家。

Wang Huaiqing (1944——)

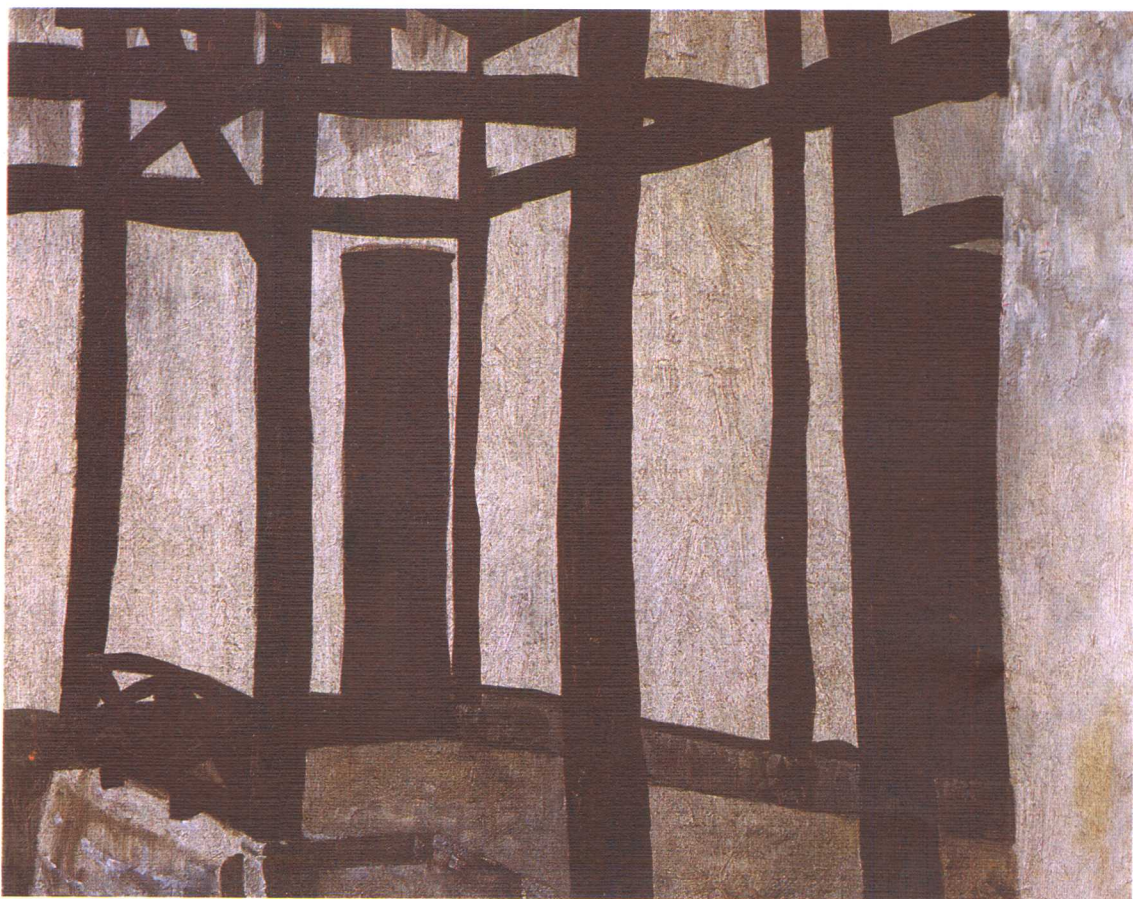
Native of Beijing, member of the Chinese Artists' Association, 1969 graduate from the Central Academy of Arts and Crafts, 1981 graduate from the decorative painting postgraduate research class of the Special Arts and Crafts Department of the Academy and painter with the Beijing Art Academy.

三味书屋

100 × 80.3cm

Three-Flavour Study

100 × 80.3cm

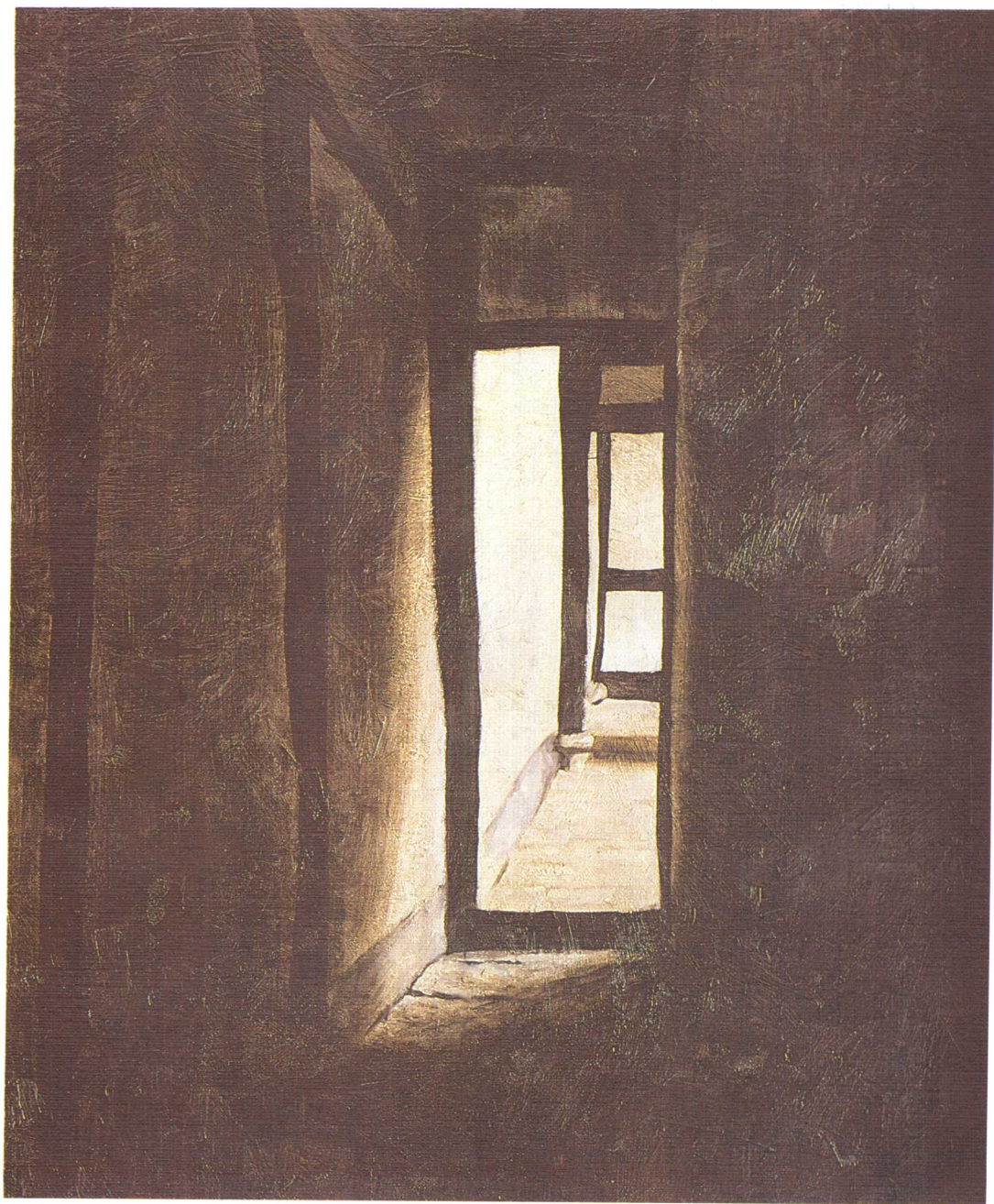


故 园

100 × 80.3cm

Former residence of Luxun

100 × 80.3cm



黑瓦白墙

100 × 80.3cm

White wall with black tiles

100 × 80.3cm

