

海外中国油画家

THE OVERSEAS
OIL PAINTER
OF CHINA

THE OIL PAINTING OF

吴健

WU JIAN

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

油画作品

THE OIL PAINTING OF

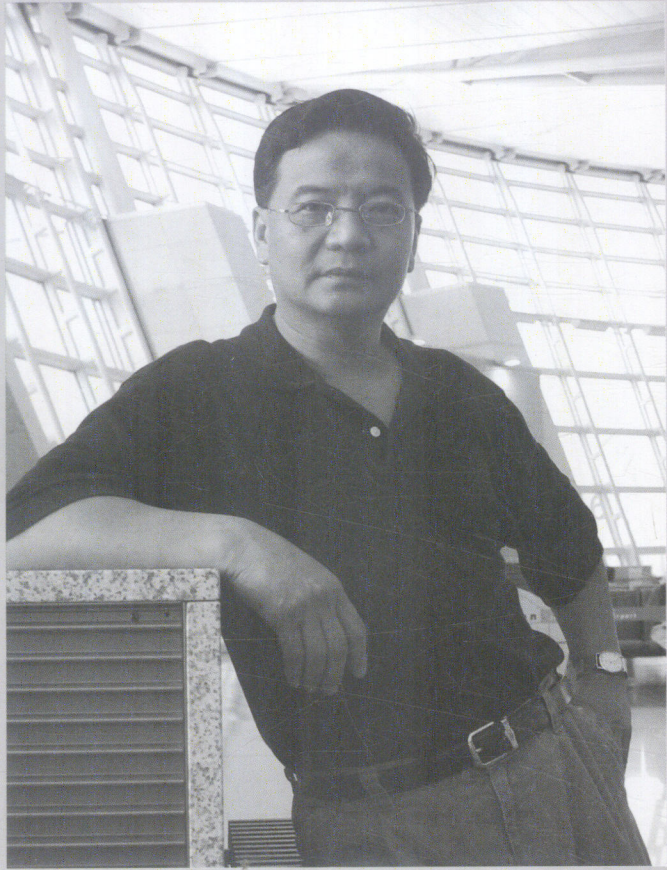
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艺术简历

吴健，1984年毕业于清华大学艺术学院（前中央工艺美院）。1993年进入美国旧金山美术大学研究院深造，稍后在该校任教。2000年获美术硕士学位。作为一位专业画家，除了从事美术教学，吴健在美国多次举办个人画展，参加画廊和美术馆举办的油画展览和比赛，并多次获奖。他编著的《色粉笔画技法》一书在2005年由中国青年出版社出版发行。吴健的许多作品已被美国和其他国家的收藏家收藏。

吴健是美国油画和丙烯画协会、美国色粉笔画协会和美国外光画协会的成员。

吴健作品获奖情况和介绍他作品的艺术杂志和刊物：

- 2001年 《CMYK》杂志，美国
- 2004年 《西南艺术家》杂志，美国
- 2005年 《色粉笔画》杂志，美国
- 2005年 《色粉笔画技法》— 中国青年出版社出版发行
- 2005年 最佳用色和用光奖— 美国油画和丙烯画协会“美国2005 优秀作品”年展
- 2005年 肖像画二等奖— 美国《色粉笔画》杂志第7届年赛
- 2005年 西海岸奖— 美国色粉笔画协会第33届年展
- 2005年 克拉克·米肖奖— “2005美国粉笔画”，美国西海岸色粉笔画协会第19届年赛
- 2005年 前50名奖— 2005年国际沙龙油画比赛

Biography

Jian Wu graduated from the Art College of Qing Hua University (former Central Art and Crafts College of China) in 1984. In 1993, he went on to study at the Graduate School of Academy of Art University in San Francisco, and soon joined the university's faculty. He received his Master of Fine Art degree in 2000.

As a professional artist, in addition to teaching, Jian has participated in solo exhibitions and group shows in the United States. He has won several awards in nationwide professional art exhibitions and competitions. His book Pastel Technique was published by China Youth Press in 2005. Jian Wu's works are collected throughout the United States and the world. Jian Wu is a member of the National Oil and Acrylic Painters' Society, the Pastel Society of America and the National Academy of Professional Plein Air Painters.

Professional awards, publications and magazine introductions

- 2001 - 《CMYK》 Magazine
- 2004 - 《Southwest》 Magazine
- 2005 - 《Pastel》 Magazine
- 2005 - Best Use of Light and Color Award
Best of America, 2005,
The National Oil and Acrylic Painters' Society
- 2005 - Second Place (Portrait Category)
The Pastel Journal's 7th Annual Pastel Competition
- 2005 - West Coast Award
Pastel Society of America 33rd Annual Exhibition
- 2005 - Clark Mitchell Award
Pastels USA, 2005, The Pastel Society of the West Coast
19th Annual International Exhibition
- 2005 - Jury's Top 50
Salon International 2005

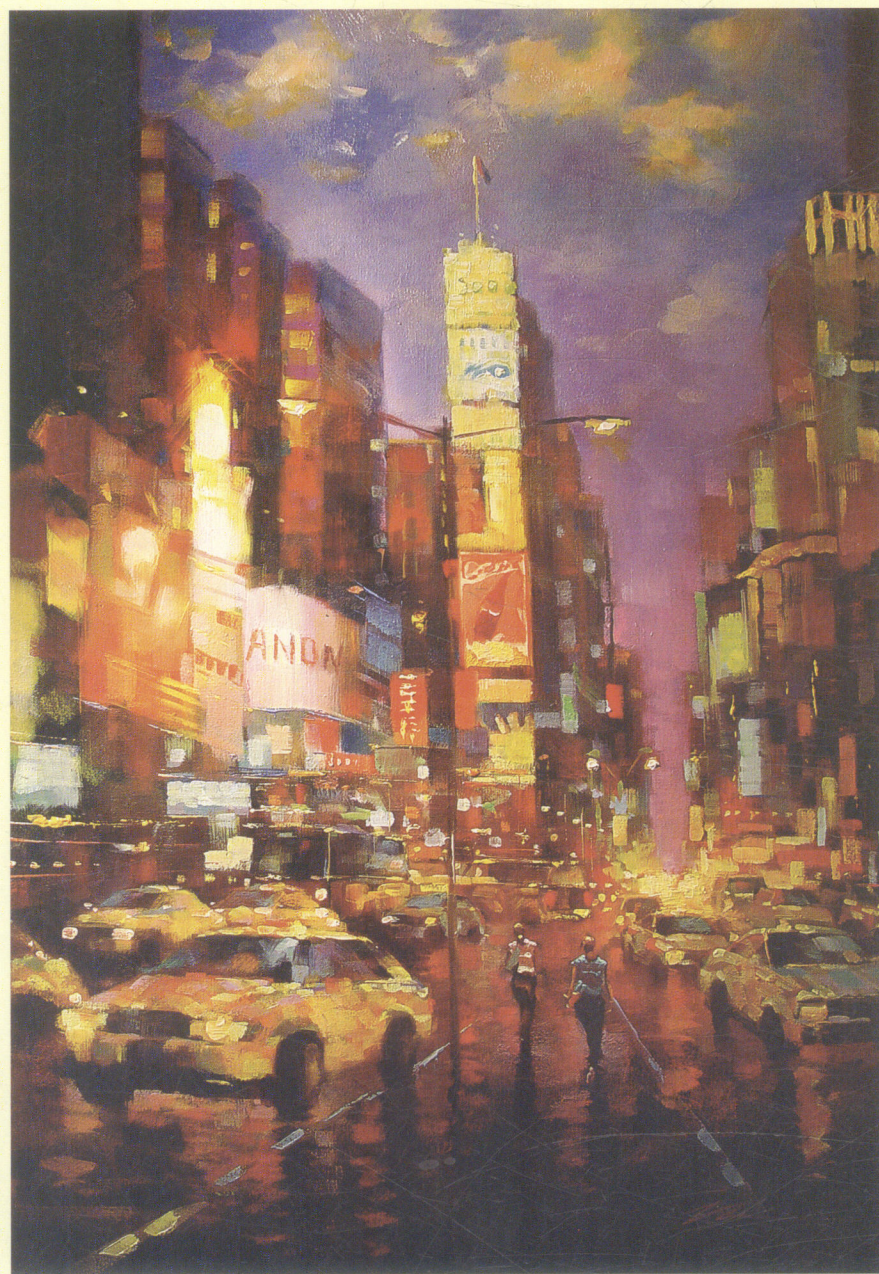
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1. 旧金山印象, 2006年, 布面油画, 71.1cm × 55.9cm
San Francisco Impression, 2006, Oil on Canvas, 28" × 22"

前言

我向往着能像吴健所见、所画的那样去看世界。健有一双具有洞察力的眼睛。他有办法看到这个世界最好的给予，并再现于他的油画。

或许，在他的画里，人们首先注意到的是光和色的闪烁质感。很多画油画的人效仿这种效果，不过，仔细检验一下他们的画面，有些人的作品便会相形见绌。这些人的不足在于绘画技法的欠缺。也许，健的艺术基础的要素是他无可挑剔的技法。我从未遇到过一位比健的技法更强的画家。他的作品表面上看起来很放，如书法，但是他的人物结构和构图的透视从不会丢失其底部的骨架。所有这些特质在复制品中会显而易见，不过我为还未曾亲眼见到一幅真迹的人感到有点儿遗憾。

健作品的肌理层是颜料，健对表面肌理的处理又给画面添加了另一个层次。对油画颜料厚薄的应用处理是健的所长。当你翻阅这本书里健的作品时，请想象光影掠过似的厚墨重笔，阴影恰好投落在颜料层面的淡薄处和透明处理过的色块之间。这种画面用色层层复加的刻意处理使他的作品形神兼备。

要是说吴健的作品像琥珀保存昆虫一样保存了瞬间，不失为一个好的比喻。吴健的作品，无论是人物、城市景观或景物，捕捉、存留、诠释了珍贵的瞬息所见。如同琥珀为保存的昆虫所作的那样，吴健的作品升华了飞逝的瞬间，放大了美，并为我们存留了下来。

肯尼·梅社

美术学士，硕士

加利福尼亚州弗利蒙市奥劳尼学院美术史副教授

自序

我生在北京，长在北京。上大学时，作为美术学院的学生，我有幸到国内的很多地方去写生、游历。旅途中，我会被偏远农村纯朴景色的自然美和它所蕴藏的丰富的历史深深吸引，不过，繁密错落的城市景观却会激发我的创作热情。城市建筑几何形的纷繁多变，街道与公路相交所编织的图案，以及夜晚的灯光辉映着的令人兴奋的都市生活，这一切令我目不暇接，让我兴奋不已。

都市生活是我的艺术灵感所在，城市景观是我作品的重要主题。在我的城市风景画里，你会看到建筑、街道、川流不息的车辆以及匆忙过往的行人。这些场景都是我们的日常所见，不过，我们因为忙碌而未曾关注，因为忙碌而难得回顾。在我的画里，保存着生活中被忽视的场景，我把那些凡俗的日程循环分离解析，取其中的某个片断存入画框。当人们偶得闲暇，蓦然回首，他们会在我的画里看到自己，看到他们生活中的某一个时刻。或许，那曾是一个令人烦心的时刻，然而在我的画里，这样的景象会让他们的脸上浮现笑容。

我认为艺术欣赏是个人体验。不同的人会从不同的角度去欣赏艺术。人们依据自己的教育背景和生活经历去认同艺术。我的艺术追求就是探寻艺术与我们循环往复的世俗生活的关系，去发掘我们记忆中不为人知的角落与我的城市风景画之间的契合。

此书所收集的作品是在2004年和2007年之间完成的。其中大部分作品是城市风景画，也有部分自然风景、肖像、人体及静物。这本书对于我来说也是一次回顾，是循着自己的脚印回到来时路的起点。收集、审视这一时期的作品，我会从中得到启示，寻到再次启程的灵感和动力。我也希望读者会从这本书中发现自己的灵机，找到洞悉、理解自己经历的新的角度。

吴健

FOREWORD

I have a yearning to see the world in the way that Jian Wu sees and paints it. Jian has a very discerning eye. He has a way of seeing the best that the world has to offer and unveiling it in his paintings.

Perhaps the shimmering quality of his light and color are the first thing one notices about his paintings. Many painters emulate these qualities, but on closer inspection of their canvasses, other artists' paintings fall apart. The flaw of these other painters is a lack of drawing skills. Perhaps the most important element that underlies Jian's art is his flawless draftsmanship. I don't think I've ever met another artist whose drawing skills are better. His paintings have a deceptively loose and calligraphic quality to them, but the anatomy of his figures and the structure of his perspective never lose their underlying "bones". All of these qualities are easily visible in reproductions, but I feel a bit sad for the person who hasn't seen one of Jian's paintings "in the flesh".

The skin over Jian's pictures is paint. Jian's handling of texture adds another dimension. A major strength is how he handles the thick and thin of paint. As you look over Jian's paintings in this book, try to imagine the thicker impastos as the light gathers across the forms, the shadows that literally fall into a lower relief, and a more transparent handling of paint. This deliberate building up of his painted surfaces gives the work a physical and visceral presence.

A good metaphor to describe Jian Wu's paintings is that they preserve moments much as an insect caught in amber is preserved. Jian's paintings, whether they are figures, cityscapes, or still lifes, capture, preserve, and interpret a jewel-like moment of seeing. Much like the amber does for the insects it preserves, Jian Wu's paintings crystallize fleeting moments, magnify their beauty, and preserve them for us.

Kenney Mencher, MA MFA

Associate Professor of Art and Art History, Ohlone College, Fremont, CA

Preface

A native of Beijing, I was privileged to travel throughout China as an art student in my college years. While the primitive landscapes of the remote countryside attracted me with their natural beauty and rich history, the complexity of city settings always excited me. I was fascinated by the variation of geometrical forms of city buildings, the interwoven patterns of city streets and highways, and the night-time lights that impart such excitement to urban life styles.

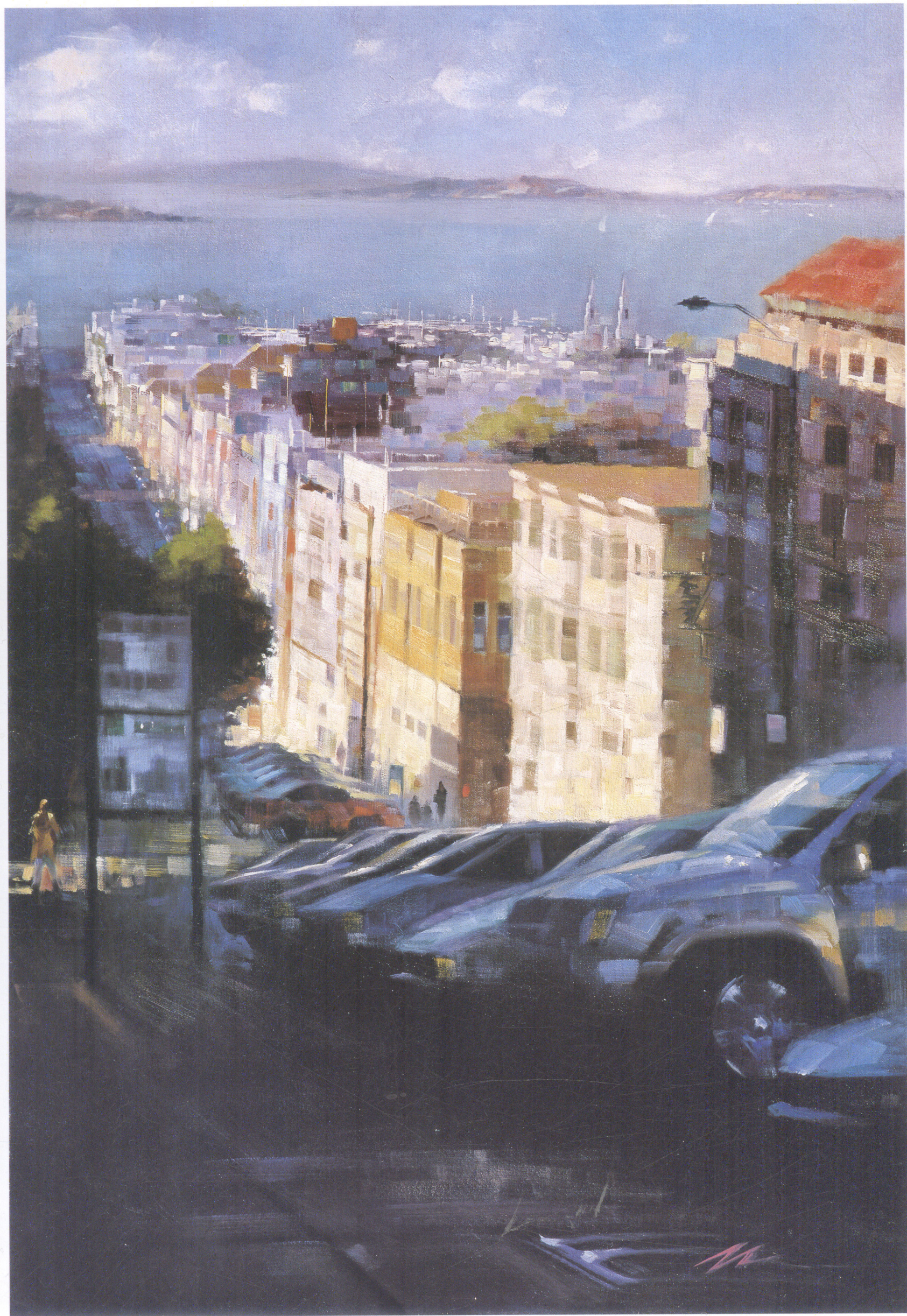
Metropolitan life has been the source of my artistic inspiration, and the cityscape is the main subject of my paintings. In my cityscape paintings, you'll find buildings, streets and traffic, as well as people who are coming from some place in the city and rushing somewhere else. These are the scenes we see everyday, but we are too busy to look around and pay attention to them, or to look back. In my paintings, I preserve these overlooked moments of our busy life. I segment our daily routine and frame slices of it. So, when viewers do have a moment to look back, they may find themselves, or moments of their lives, in my paintings. Perhaps such a moment, which in real life could be fraught with frustration, might put a smile on a viewer's face when framed in my painting.

I believe that the appreciation of artwork is personal. Different viewers experience art works from vastly different perspectives. People relate to the work according to their own intellectual backgrounds and life experiences. My artistic aspiration is to explore the relationships between art and the mundane cycles of our daily life, to find connections between the undiscovered corners of our memories and the frames of my cityscape paintings.

The paintings collected in this book were done between 2004 and 2007. While most of these paintings are cityscapes, you'll also find some landscape, portrait, figurative and still life paintings. This book is a moment of looking back for me, following my footsteps to where I came from. By bringing these paintings together, I am finding ideas and inspirations for moving forward. Hopefully, viewers will discover their own insights in this book, and new ways of understanding their experiences.



2. 黄色出租车, 2006年, 布面油画, 55.9cm × 71.1cm
Yellow Cab, 2006, Oil on Canvas, 22" × 28"



3. 城区高地，2006年，布面油画，91.4cm×61cm
City Height, 2006, Oil on Canvas, 36"×24"



4. 旧金山街道，2006年，布面油画，71.1cm × 55.9cm
San Francisco Street, 2006, Oil on Canvas, 28" × 22"



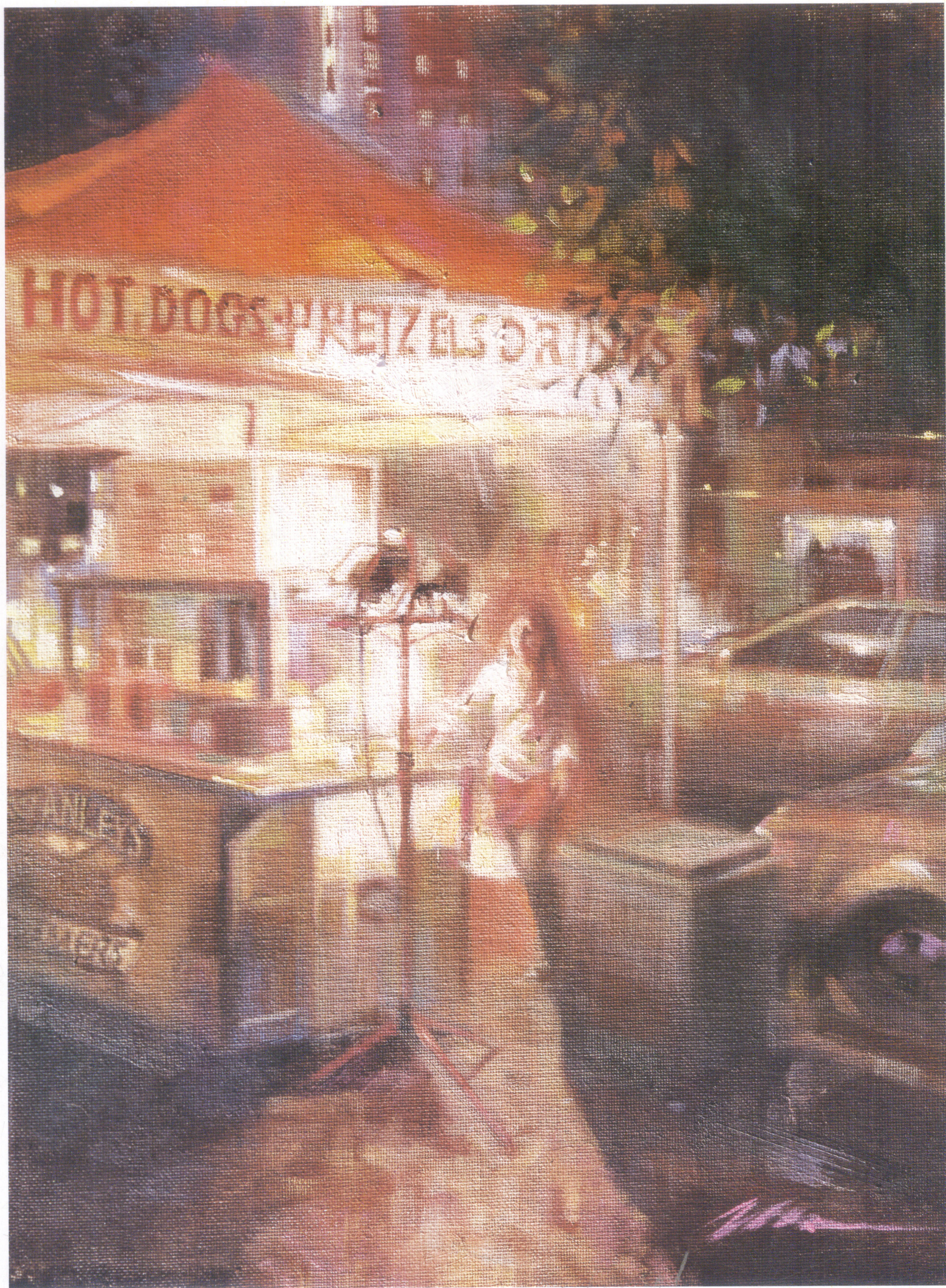
5. 上班时间, 2006年, 布面油画, 61cm × 45.7cm
Commuting Hours, 2006, Oil on Canvas, 24" × 18"



6. 都市灯火1, 2007年, 布面油画, 40.6cm × 30.5cm
City Light 1, 2007, Oil on Canvas, 16" × 12"



7. 都市灯火2, 2007年, 布面油画, 40.6cm × 30.5cm
City Light 2, 2007, Oil on Canvas, 16" × 12"



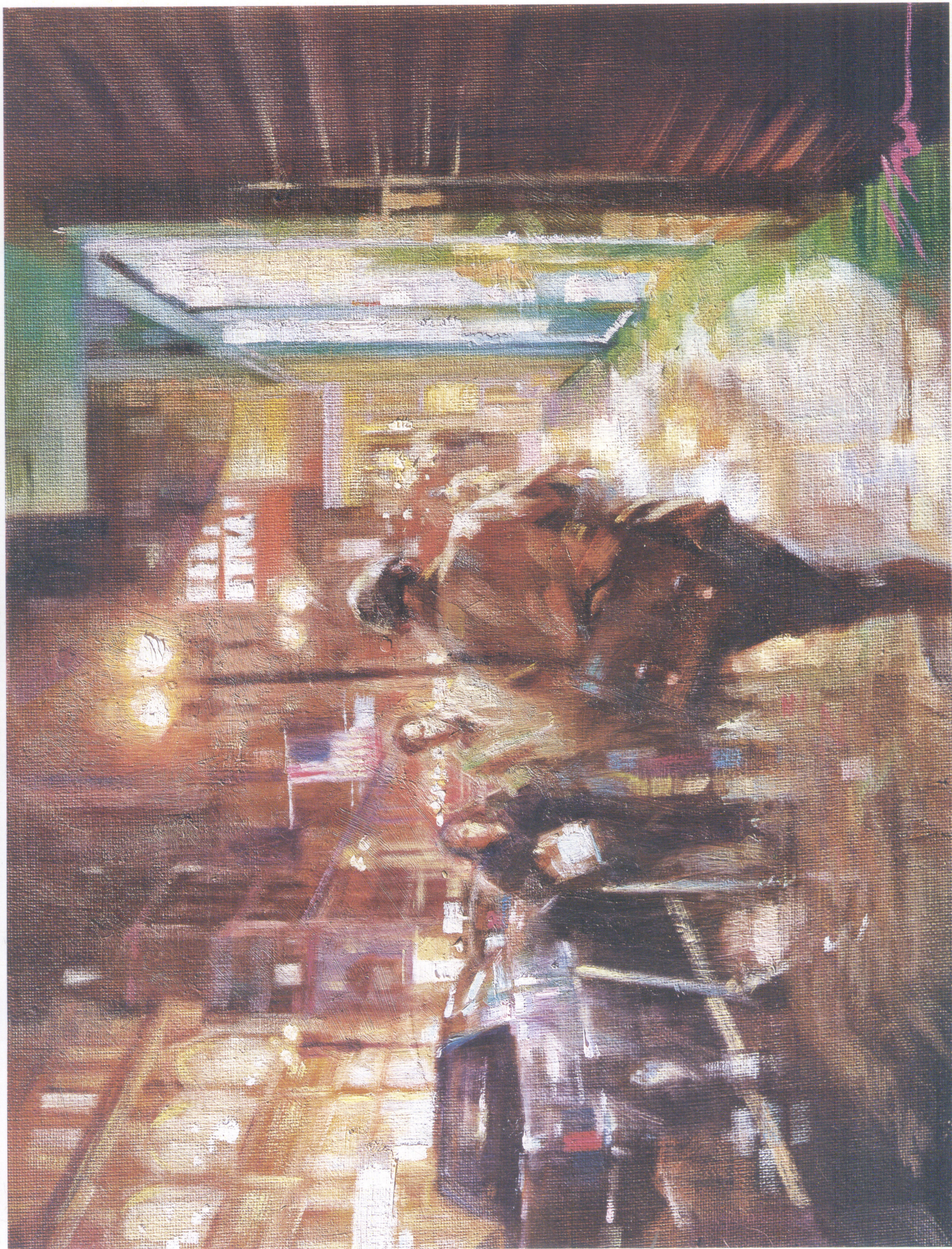
8. 卖热狗的小摊，2006年，布面油画，40.6cm×30.5cm
The Hot Dog Stand, 2006, Oil on Canvas, 16"×12"



9. 晚行匆匆, 2006年, 布面油画, 30.5cm × 40.6cm
Evening Rush, 2006, Oil on Canvas, 12" × 16"



10. 都市灯火3, 2006年, 布面油画, 30.5cm × 40.6cm
City Light 3, 2006, Oil on Canvas, 12" × 16"



11. 都市灯火5, 2006年, 布面油画, 30.5cm × 40.6cm
City Light 5, 2006, Oil on Canvas, 12" × 16"



12. 都市灯火4, 2006年, 布面油画, 40.6cm × 30.5cm
City Light 4, 2006, Oil on Canvas, 16" × 12"