

广军

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	现为中央美术学院教授、院学术委员、博士生导师；中国美术家协会版画艺术委员会主任。
1959 年	中央美术学院附中毕业；
1964 年	中央美术学院毕业；
1982 年	全国第6届版画展参展并由中国美术馆收藏木刻作品1件；
1985 年	《半截子美展》（北京中国美术馆）参展作品8件，其中3件为中国美术馆收藏；
1985年9月—1986年8月	受法国文化部之邀赴法考察、讲学、办展。曾参加AIX美术学院及马赛美展（法、中、日画家联展）；
1986 年5月	在法国里昂市ALMA GALLERY举办个展；里昂市图书馆收藏作品9件；巴黎法国木刻协会指定创作木刻并在蓬皮杜艺术中心展出；
1987 年	《国际艺苑第二届油画展》（中国美术馆）参展；
1988 年	《油画人体艺术大展》（中国美术馆）参展；
1990 年	《美国西北版画协会与中国中央美术学院版画系联展》（美国波特兰）参展；
1991 年	《北京—台北当代版画展》参展；
1992 年	《中国百名版画家作品展》（台湾）参展； 大英博物馆收藏版画作品1件；
1993 年	《设计版画展》（韩国汉城）参展； 《中央美术学院版画系与台湾变形虫设计学会联展》参展；
1994 年	赴日本参加在东京的 《日中三大学（日本东京艺术大学、中国中央美术学院、中央工艺美术学院）合同作品展》（东京）开幕并参展； 64届中央美院版画系同学《30春秋》画展参展；
1996 年	《韩国创作版画会展》参展； 德国路德维希博士收藏作品6件；
1997 年	《日本名古屋—北京国际版画展》（东京、北京）参展
1998 年	《中国当代画家邀请展》（上海）参展；
1999 年	赴英国布里斯托尔参加国际版画学术交流会议（IMPACT）；
2000 年	赴罗马尼亚主持中国版画展开幕及挑选参加中国美术年的罗马尼亚画家作品； 《中央美术学院版画系教师作品展》（北京中国美术馆）参展；
2004 年	《春华秋实》——中央美术学院78级研究生作品展参展；
2005 年	《中国丝网版画二十年回顾展》（广州美术学院美术馆）；
2006 年	《承前启后版画展》（深圳观澜美术馆）；
2007 年	策划《深圳·观澜国际版画双年展》。

Guang Jun

	Professor of China Central Academy of Fine Arts, member of the Academy Committee of CCAFA,supervisor of doctoral candidate; director of Print Art Committee of China Artist Association.
1959	Graduated from Middle School Attached CCA FA.
1964	Graduated from China Central Academy of Fine Arts.
1982	Sixth National Print Exhibition and one wood engraving work was collected by National Art Museum of China.
1985	Eight Works were sent to the Half-Exhibition, three of them were collected by National Art Museum of China.
1985.9—1986.8	Invited by French Ministry of Culture to lecture and exhibit works, join AIX Academy of Fine Arts Exhibition and Marseilles Exhibition(China, Japan and France).
1986.5	Solo Exhibition in Alma Gallery, at Lyons, France. Nine works were collected by Lyons Library. Asked by Paris France Wood Engraving Committee to create works and is exhibited in The Centre Pompidou.
1987	Second Oil Painting Exhibition of National Art Gallery(at National Art Museum of China) .
1988	Oil Painting of Body Art Exhibition(at National Art Museum of China).
1990	Northwest America Print Association and Print Institution of CCAFA,co-exhibition (Portland,America).
1991	Beijing—Taipei contemporary Print Exhibition.
1992	Works of hundred Print Artists Exhibition(Taiwan);one work was collected by British Museum.
1993	Print Design Exhibition (Seoul,Korea);CCAFA and Taiwan Amoebas Design Academy Co-exhibition.
1994	Three universities of Japan and China co-edition (Tokyo National University of Fine Arts and Music;CCAFA,China Central Academy of Technique Arts);"Thirty years",exhibition held by Print Major graduates of CCAFC in 1964.
1996	Korea Creative Print Exhibition,six works were collected by Dr.Ludwig,German.
1997	Japan,Nagoya—Beijing Internation Print Exhibition(Tokyo,Beijing).
1998	China Contemporary Artists Invitition Exhibition.
1999	Joined IMPACT in Bristol,Great Britain.
2000	Held the opening of China Print Exhibition in Roumania,collected the Roumanian works to join China Fine Arts Year.Scholar of Print Insitute of CCAFA work exhibition.(at National Art Museum of China).
2004	"blossom in spring and fruit in autumn"—Exhibition held by Print Major Master Graduates of CCAFA in 1978.
2005	Twenty Years Review of China Screen Print Exhibition□at Guangzhou Academy of Fine Arts Gallery).
2006	"From Past to Future"Print Exhibition (Shenzhen Guanlan Gallery).
2007	Designed Shenzhen Guanlan Gallery Internationa Print Two-year Exhibition.

得意的境地

广 军

画画能画到自己得意，实在是很快乐的事，也是很不容易做到的事。

以前画画，不满意处极多，即使当时满意的，后来还是不满意。怎么才得满意？一时弄不明白，也就扳不过来。

之所以不满意，渐渐体味到是缘于两种情况：

一种是，看到现成美好的东西，自己感动得不得了，不免就产生了照搬下来的冲动。做过以后才发现，其实，连看到的万分之一也表现不出，徒劳而无益。于是，不满意；

一种是，画得太讲道理，总是在“应该”与“不应该”、“正确”与“错误”之间徘徊。到最后，发现自己像在搞科研。于是，也不满意。

根结在“真实”再现上。虽然心里明白，生活的“真实”跟艺术的“真实”不一样，但是，往往还要吊在这个“真实”下面，像小猴子吊在母猴子肚皮底下一样。缺的是自信，只认为美存在于客观，不大相信是可以创造出美的新内容的。而艺术唯一要做的就是应该创造出别样的“生活”来。这“生活”是属于“精神”范畴的，人们尊崇你的艺术创造，原因是因你提供了“精神的食粮”给他。虽然，你有本事把东西画得让看的人想去摸，但他们只不过获得了些微的情愿接受蒙蔽的感觉和一点惊异、一点不屑。这可算不上是大的“精神享受”，只有当你将他们带进非自然的、非正常的境界里，他们才可能体味到获得物质以外的一种愉悦。

创造得意之作的办法只有一个——在生活中发见“元素”。

“元素”可能什么都不是，不一定是个场景，也未必有情节，它是不完全的，有时还不合理，它也许只是一种关系，是含在石头里的“金子”，是飘逸的“魂灵”。

把这“元素”再“镶嵌”到设想的“生活”上去，给“魂灵”找到一个归宿，就可以完成一次新的艺术创作。这样去做，也就容易进入到得意的境地，也才会有“我就是上帝”的感觉。

“元素”的一个特质，是平常。所以，一旦抓到“元素”就大致上可以“化腐朽为神奇了”，就可以画出人们不曾看到或意想不到的东西。

“元素”最能体现艺术创作的绝佳状态——自由。而只有得到了这种自由，才有达到得意境地的可能。

“元素”在于发现，能随时发现，就能不断有所创造……毕加索说：“人们还在寻找，而我已经发现了。”他发现的，其实就是“元素”。

The Status of Satisfaction

It is very happy but hard to satisfy yourself of a good work.

I always discontent with my previous works and change my judgment on the one I loved before. How could I satisfy myself? I don't understand and can't get an answer.

The reason why I do not satisfy is due to two conditions:

One is that when you saw a beautiful thing, you were so touched that you wanted to duplicate it by yourself.After that, you find that all the works you have done is in vain.Finally, you are dissatisfied.

The other one is that you are too reasonable, and always is hesitated between *should* and *shouldn't*, *right* and *wrong*. Finally ,you find that you are too academical ,so that you are dissatisfied.

The problem is on representing the reality.Although you understand that the reality between life and art is totally different.Still,you hide after the truth, for instance,the monkey baby always hide after his mother for protection.What you lack is confidency.You think that beauty only exists in the objective world and don't believe that you can create it. The only thing art does is to make life special and that belongs to the spritual world. The reason why people appreciate your work is beacuse you have provided the spiritual nourishment to him.Even though, you are able to make your work worth to be seen, and they only offer them little feeding and surprise,which is not the spiritual enjoyment.Only if you take them into the unnatural and unnormal world, in which they could appreciate the spiritual enjoyment other than materials.

The way to create a great work is—to find elements in life.

Elements could be nothing which does not need a condition or a plot. It is incomplete,sometimes even unreasonable.It may be relationship, the gold hiding in stones,or the wandering ghost.

If put the elements into the imaginary life, and find a place for that ghost, it means that a new art creation is finished. And then, you will be satisfied and get the feeling that "I am the God."

One quantity of elements is common, once you seize the them, you may enchant the magic and draw the things which people could not find.

Elements are the best factor to show the status of art creation—Freedom.Only if you are free ,you may have the possiblity to enter the status of satisfaction.

Elements need discover, the more you find, the more you can create.Picasso once said,"when people are searching, I've already had it."What he have got, is the elements.



狭路

2007



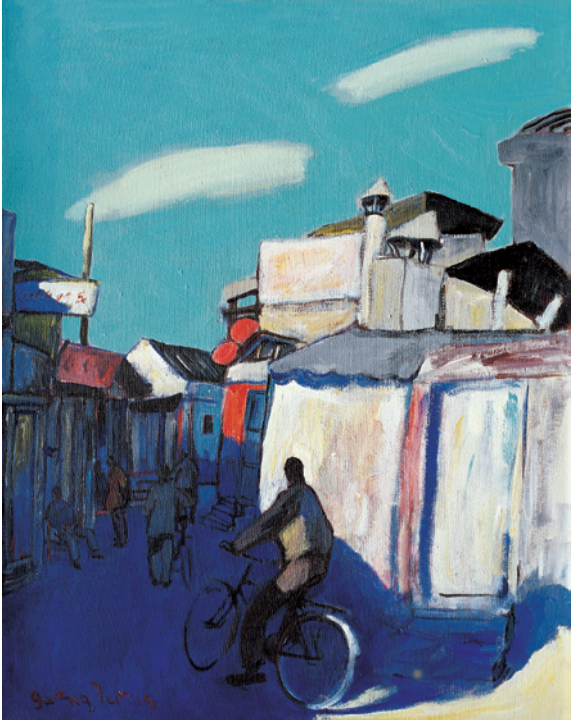
甘露

2007



春景天

2005



夕照

2006



春景天
One Day of Spring
100 × 100cm
2005



白塔
White Tower
160 × 130cm
2007



北京风情
Scenery of Beijing
100 × 100cm
2005



春的旋律
The Rhythm of Spring
60 × 50cm
2007

狭路
Narrow Path
160 × 180cm
2007







海峡
Channel
60 x 70cm
2005



过场
Interlude
160 × 130cm
2007



后园
Back Garden
70 x 60cm
2007



工地 工人 石头
Construction site, Worker and Stone
100 × 200cm
2007



黄花瓶
Yellow Vase
100 × 50cm
2007