



# 名家名品 • 艾轩

FAMOUS ARTIST  
FAMOUS WORKS

Ai Xuan

浙江人民美术出版社

## 图书在版编目 (C I P) 数据

艾轩 / 艾轩绘. — 杭州: 浙江人民美术出版社,

2002. 6

(名家名品)

ISBN 7-5340-1422-0

I. 艾... II. 艾... III. 油画 - 作品集 中国 现代 IV.J223

中国版本图书馆 CIP 数据核字 (2002) 第 034313 号

书 名: 名家名品·艾轩

绘 画: 艾 轩

责任编辑: 李 方

封面设计: 胡 珂

翻 译: 盛涛澜

责任校对: 冯 玮

责任出版: 胡国杯

出版发行: 浙江人民美术出版社

地 址: 杭州市体育场路 347 号

邮 编: 310006

制 版: 北京利丰雅高长城电分制版中心

印 刷: 深圳中华商务联合印刷有限公司

开 本: 787 × 1092 1/35

印 张: 1.5

版 次: 2002 年 6 月第 1 版·第 1 次印刷

印 数: 0.001-5,000

书 号: ISBN 7-5340-1422-0/J·1242

定 价: 22.00 元

# 艾

轩风格的最大特点是借景抒怀。他画西藏高原的景色和孤独的人物，主要是为了抒发自己内心世界的感情，因此，他的作品与其说是西藏风情画，毋宁说是他内心的独白。在这一幅幅画中，都有艾轩的影子。沉默无语和静静思考，无名的孤独感渗透在画中人物和整个画面气氛之中。独自一人在一望无际的草地、雪野、荒原，他（她）们生活在与大自然融为一体世界里。

艾轩风格的另一特点是他巧妙地把孤寂的抒情性与少许的神秘感美妙地结合在一起。本来，孤独本身即有某种神秘性，在浩瀚的荒原中的孤独，其神秘的意味更浓。但作者始终不忽视人和自然景色的优美，即使采用奇特构图（如《说不清明天的风》）加强画面不平凡的效果，作者也不忘记给予观众以审美的满足。所以，艾轩是用美的魅力把观众带进有宗教情绪和神秘气氛的艺术世界里的。他的画有象征的意念（如《也许天还是那样蓝》、《说不清明天的风》、《歌声离我远去》），运用的是点到为止的含蓄手法，似弦上之箭，引而不发，其征服力和感染力似乎更为强烈。

艾轩风格中还有一点值得特别提起的，那就是他绘画语言的洗练与精致。这种绘画语言的求得，既与制作的技术有关，又不全是制作的技术问题。他把粗俗的生活往“雅”里画，精心安排，着意推敲。轮廓线的分明，外轮廓的大效果，和由此形成的空间分割，以及轮廓内的微妙关系（质地感、色调的变化等）……这都使他迷恋和陶醉。但他处理得谨慎而有分寸，既保留来自生活的感受，又赋予理性的秩序。当然，他尽量避免“做”的痕迹。

艾轩近年来勤奋地劳动着，推出一幅幅新作。我在他乐观、开朗而又深沉的性格中预感到，他的目标是既明确而又朦胧的，路是会越走越窄，也会越走越宽的。何以这样说？这是因为艾轩很有头脑和很善于思考，他会沿着他自己选定的路向前走，至于那路的尽头是什么，他自己似乎也不清楚。他要不断变化，不断创新，他还必须走窄路，走“独木桥”。到那时，他会“柳暗花明又一村”，前途无比光明。

艾轩，就是这样一个不断有追求的人。

邵大箴

of Ai Xuan's style is that he paints the scenery in a lonely, lonely manner to describe his inner world. There is a sense of loneliness regarded as the soliloquy of his heart rather than a lonely landscape. In his paintings, Ai Xuan has left his traces in all these paintings, where the figures stand alone in the expansive grassland, snowfield or wilderness, keeping silence and pondering deeply, merging into the natural world; hence indefinable loneliness penetrates the atmosphere of the paintings.

Another feature of Ai Xuan's style is that he cleverly combines the lyric loneliness with a little mystery. Loneliness itself is somewhat mysterious, especially in the boundless expanse of the wilderness; however, the artist never overlooks the beauty of humanity and nature. Even if he enhances the unordinary effect with peculiar composition, such as in *The Wind Cannot Tell Tomorrow*, he never forgets to satisfy the aesthetic needs of viewers. Thus Ai Xuan attracts his viewers with the charm of beauty into an artistic world full of religious emotion and mysterious air. There are symbols in his paintings, such as in *Maybe the Sky Is Still Blue*, *The Wind Cannot Tell Tomorrow* and *The Sound of Singing*., where he uses implicit means like an arrow on the bowstring; hence his paintings hold a stronger artistic appeal.

The third point of Ai Xuan's style deserves to be mentioned is his terse and exquisite painting language, which is, but not wholly, concerned in techniques. He paints the vulgar life "elegantly", with elaborate arrangement and repeated deliberation. He is fascinated by the clear outline, the whole effect of the outline and the division of space it causes, as well as the subtle relations in the outline like changes of quality and color tone. He handles all of the above carefully and properly, keeping a balance between real life and rational order, meanwhile, avoids artificial traces as far as possible.

Ai Xuan is diligent in his paintings recent years, producing new works one by one. It can be anticipated from his optimistic, open but deep character that his goals are clearly defined yet still obscure, while his road of painting will become ever narrower or wider. How can it be so? Since Ai Xuan is smart and good at thinking, he will follow the road he has chosen; yet even the artist himself cannot tell what is at the end of the road. He wants to keep changing and be creative. Although sometimes he has to pass through a narrow path, he obviously has a bright future after that.

That is Ai Xuan, a man who will never cease to pursue his goals.

Shao Dazhen

## 艾轩简介:

1947年11月出生,浙江金华人。中国美术家协会会员,国家一级美术师。1969年毕业于中央美术学院附中。1969年去张家口种田劳动四年。

## 作品参展及获奖记录:

1981年:油画《有志者》获全国青年美展二等奖

1985年:油画《雪》参加第二届亚洲美展(日本福冈美术馆收藏)

1985年:油画《若尔盖冻土带》(中国美术馆收藏)

1986年:参加法国海滨——卡涅国际美术大展并获荣誉奖

1987年:赴美国访问学者;同年在纽约曼哈顿举办个人画展

1987年:美国《纽约时报》、《华尔街日报》、《艺术新闻》、《美国艺术》作艺评、专访

1991年:油画《歌声离我远去》参加英国克里斯蒂公司首次中国油画拍卖会

1994年:油画《孩了》参加法国蒙特卡罗国际美术大展

1998年:入编《中国美术家全集》

1999年:入编美国耶鲁大学《中国现代美术史》教材

## Brief introduction of Ai Xuan:

Born in November 1947. His native place is Jinhua of Zhejiang Province. Member of the Chinese Art Association. National Artist of the first rank. Graduated from the middle school attached to Central Institute of Fine Arts in 1969, and labored in the fields for 4 years in Zhangjakou afterwards.

## Records of attending exhibitions and awards:

1981: The oil painting *A Person of Noble Aspirations* won the Second Award on the Chinese Youth Art Exhibition

1985: The oil painting *The Snow* was presented on the Second Asian Art Exhibition and collected by Fukuoka Art Museum in Japan

1985: The oil painting *Ruoergai Tundra* was collected by China Art Museum

1986: Won the Honorary Prize on the Seaside Calais International Art Exhibition in France

1987: Went to USA as a visiting scholar; put on his own exhibition in Manhattan, New York

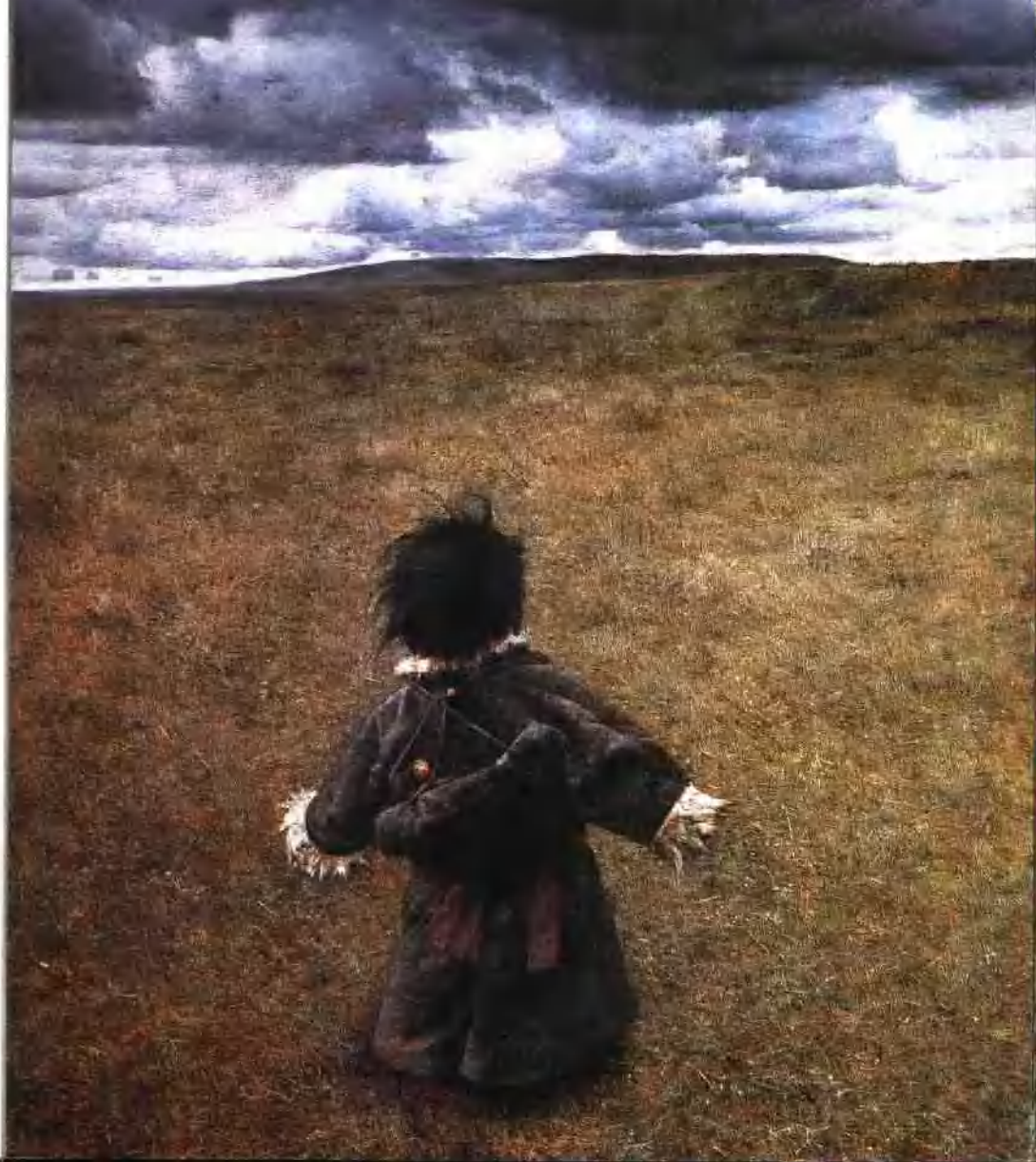
1987: Special interviewee of *The New York Times*, *The Wall Street Journal*, *Art News* and *American Art in USA* where he made comments on art

1991: The oil painting *The Sound of Singing Aparted from Me* was presented on the First Chinese Oil Painting Auction held by the Christie Company of UK

1994: The oil painting *Child* was presented on the Monte Carlo International Art Exhibition in France

1998: Was selected in *The Complete Works of Chinese Artists*

1999: Was selected in *Chinese Contemporary Art History*; teaching material of Yale University in USA



*Ai Xuan*

艾 軒

冷雨 The Cold Rain  
1983

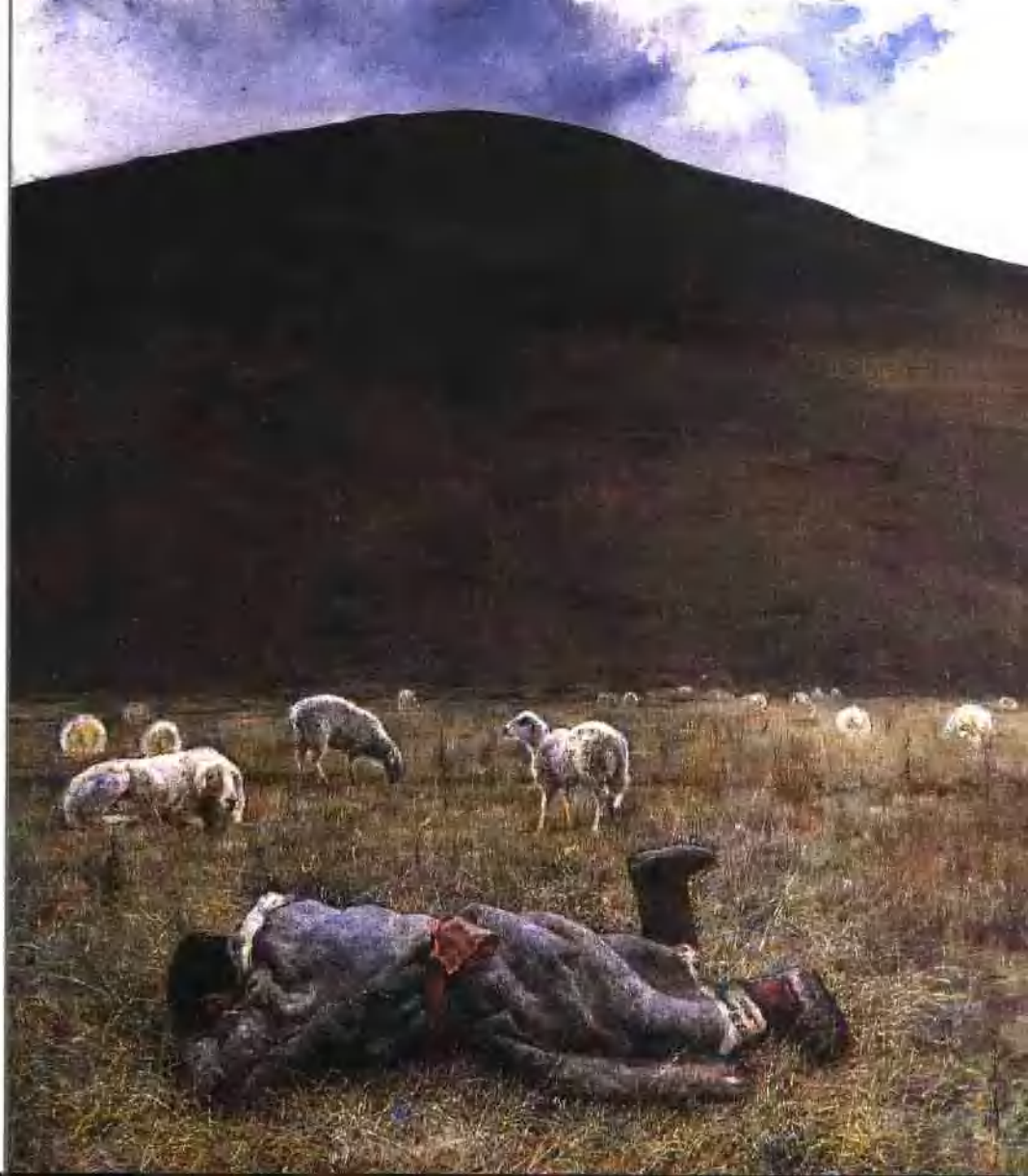




*Ai Xuan*

艾 軒

陌生人 Stranger  
1983



Ai Xuan

艾 轩

山后有人歌记 Someone Is Singing behind the Mountain  
1983



*Ai Xuan*

艾 軒

也许天还是蓝色的 Maybe the Sky Is Still Blue  
1984



*Ai Xuan*

艾 軒

还是那个秋天 The Same Autumn  
1986





*Ai Xuan*

艾 轩

白色分水岭 White Watershed  
100cm × 80cm 1987