

陈士斌画集

A Collection of Oil Paintings by Chen Shibin

陈士斌 / 著



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陈士斌画集

陈士斌 / 著

东北大学出版社



画家简介

陈士斌,安徽人,职业画家,现居大连

曾任 银行美工、报刊美编、大学教授

国家二级美术师

无党派

少年自习绘画,知青下乡四年

1978-1982 阜阳师范学院艺术系,获学士学位

1990-1991 中央美术学院油画系 进修

2004-2005 中国艺术研究院研究生院 油画创作访问学者

近年来曾多次在北京、大连、南京、宁波等地举办个展、联展

曾参加北京国际艺术营工作室开放展、中国画廊博览会

曾参加在新加坡、韩国等国家和中国台湾、香港地区的艺术展览并获奖

著有《手绘金融广告》一书(中国金融出版社)

部分作品入选《中国油画》(天美)、《中国当代绘画交流》(人美)、《美术关注》(川美)等书刊

部分作品被美国、法国、日本、韩国和新加坡等国家以及中国香港、台湾等地区收藏家、收藏机构收藏

Chen Shi-bin

Biography

Born in Anhui, China, Chen Shi Bin is an associate professor of art at Dalian Art Institute of Fine Arts, Northeast University in Dalian, China. He has never joined any artists' associations

on local, regional or national level. He started painting when he was a child. He was sent to countryside for many years during the Cultural Revolution. 1982, he graduated from Fuyang Teachers' College and studied in the China Central Academy of Fine Arts and the China Fine Arts Research Institute during 1990-2005.

He has appeared in many group shows and solo shows on a regional and national levels. Many of his works can be seen in public and private collections around world including US, France, Japan, Singapore, Korean, China Taiwan and China Hongkong.

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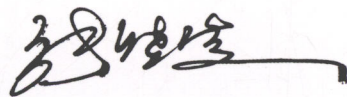
光色徘徊的都市记忆 ——读陈士斌的绘画

阅读当代绘画,可以发现一个有意思的现象:在某种程度上,当代绘画差不多等同于都市绘画。从日益成长的都市中找到问题,并在令人眼花缭乱的都市生活场景中提取画面元素,已成为当代画家创作的不二方式,陈士斌近期的油画作品也可以从这个角度加以观察。但和其他画家不同的是,陈士斌并没有热衷于那些流行题材,如当代人的精神状态与行为,都市景观的变异等,而是反向而行,对都市逝去或隐秘的记忆发生了浓厚的兴趣。在他看来,最能代表都市记忆的便是在都市文明阴影下仍顽强存在的老房子以及散落的田园。幸运的是,大连这座城市恰恰为陈士斌提供了这样的丰厚资源。可以说,大连日据时代的老房子不仅是陈士斌创作的文化记忆和价值取向,也是他画面语言的基本来源。

在都市化发展迅疾的今天,在抹去都市记忆的同时,也让当代人沦为无记忆的一代。作为一个长期生活于城市的画家,陈士斌深切感受到都市化带来的这一弊端。漫游在都市中,四周的喧闹和消费主义时代特有的叫卖声,让他在极度厌倦中返回了历史——这无疑是一种知识分子的人文情怀。历史的沉重和沧桑使陈士斌在创作老房子系列时产生了难以言说的独特感受,对于他来说,这些历经岁月的老房子既代表了一段血与火的历史,又代表了一个颇具异域情调的文化记忆。老房子所拥有的文化记忆,是都市文化重建的基础。用画笔唤醒他们,是一个艺术家的责任。积极参与到社会建设中,以描绘老房子来体现画家的思考和人文关怀,才会使绘画变得更有意义。他的老房子系列作品正是他这一思考的完美体现。

陈士斌并不是唯一的以老房子为题材的画家，他的作品之所以有一定的影响力，在很大程度上是由其语言上所取得的成就，而非仅仅由于题材所致。历史上，一个艺术家语言的起点大体来自于他的观察力。的确如此，陈士斌在观察老房子时捕捉到大量的语言元素：透明清澈的色彩、中西合璧的造型、斑驳变幻的光影，以及变化多端的空间及线条。这些元素，在他多年的绘画实践中转换成了一种以写实为基础、以表现为主旨的抒情性语言。粗略地分析起来，这种语言有两个特点：强调光色变化和强调笔触的表现性。陈士斌的每一幅作品，都以光色的变幻来形成叙事节奏，也就是说，不仅空间的位移被纳入光色节奏，即使是时间的瞬间交替，也在光色运动中加以完成。同时，笔触绘制中的自由性也强化了语言自身的韵律美，强化了光色的节奏。因此，陈士斌的每一幅作品的整体感都很强，看上去浑朴大气，流光徘徊，光色交映。而沉睡的老房子正是被这种语言的抒情唤醒的。这一点，让陈士斌画面的笔触、光色、线条平添了几分道德性力量。

多年来，陈士斌一直致力于老房子题材的创作，他孤独的创作姿态，多少有些像一个在都市边缘踱步的抒情诗人。正因为如此，陈士斌的作品才能在当代绘画中独标一格。



2009年8月于北京

（张晓凌：中国艺术研究院研究员、研究生院院长、博士生导师）

For Farewell To My Old Style

There are two reasons for publishing this book, first is to warn myself that I must paint in different ways. I don't believe that when one has a consistent style then he can continually copy that style. I believe that as human being, one cannot walk backwards. Secondly, the beautiful scenes are fleeting as society changes.

I was passionate for making art since my early childhood. I am grateful that I was admitted to college study right after the end of the Cultural Revolution in 1977. I was extremely persistent to reach the goal of college since the competition for college was furious, but I am regret the fact that I did not become a professional artist after my graduation from college in 1982. However, I am content with what I have achieved and what I have experienced. I feel my current passion for art would be far gone had I worked as a cultural official in a local cultural and art bureau. At the beginning of my career, I was an art teacher at a rural village; a poster painter for law offices; an art designer at a local bank; a graphic designer; a print supervisor; editor of a newspaper and magazine; and eventually a documentary photographer and free-lance artist. In the early 1980's-90's, all the institutions that I mentioned above could not afford to support a professional artist, but I could not have survived without them. In my early years, I went to the countryside as a peasant following Chairman Mao's policy, I went to Hainan Province to try my luck in the business circle, and eventually I came to Dalian as a newspaper editor. During the daytime, I worked as a freelance writer, in the evenings I sat in front my canvas for hours. I purchased art materials by using my salary, and I enriched myself spiritually as an artist. Ten years after my graduation I had an opportunity to further my study at China Central Academy of Fine Arts in Beijing China. My wife and I almost sold everything we owned in supporting me for the expenses that I needed in Beijing. Ten years have passed, in 2003, the newspaper that I worked with was stopped by the

China Central Bureau of News and Press. When I celebrated my 50th birthday last year, I started to think about what I should do and how I should do it as far as my career was concerned. In the past decades, I always suffered from the conflict between making money to support my family and making the time to paint. In the next year, I decided to further my studies one more time at the China Fine Arts Institute in Beijing. I felt that learning from how masters painted was not the right way of learning; rather, I must learn from the unknown, to experiment, to try to reach the artistic utopia. However, it may never be existed. Through these years of hard work and self-reliance, I feel I have even more doubts and lack confidence in my art direction. I feel as though I've lost my realistic skills that I diligently trained for many years.

What you see here, perhaps are the sorrow fruits that have not matured, not pure enough, not harsh enough, not reach the state of extreme expression. Today, I put my painting images together to encourage myself that I have another ten years to achieve my ultimate goals. I am persistent. I love making art, especially painting landscapes as the subject. I always feel my heart is purified when I paint in front of the landscape that unifies natural wonders and nice atmosphere. I hunger for the transcendent experience in the spectacular scenes that include high mountains, peaceful spring water, light and color in changing space.

This book is for honoring my teachers, mentors, relatives and friends for their, encouragements, and patience. I could not achieve anything today without their tremendous supports. It is also for memorize the fleeting images of southern Anhui landscapes and the old architectures in Dalian that built by the Japanese and the Russian colonists almost century ago. For both history and present, perhaps it is best way to paint them before they are disappeared.

CHEN Shibin



康巴汉子 （布面油画 60cm × 50cm） 1991·北京

目 录

CONTENTS

画家简介

CHEN ShiBin Biography2

序3

For Farewell To My Old Style5

感知旅大8

感触渔村26

感慨厦门38

感受宁波46

感应江南54

感觉人体80

感想编辑89

感悟风景90

感叹时间94



幸福花开（布面油画 50cm × 60cm）2006·旅顺



和风即逝 之一 (布面油画 180cm x 200cm) 2006·大连



旅顺老洋房（布面油画 50cm×60cm） 2007·旅顺



和风即逝 之二 (布面油画 180cm x 200cm) 2006·大连