

中国当代油画家名家回集

The Chinese Contemporary Distinguished Oil Painters' AI XUAN

艾轩



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艾新

艺术简历

艾轩 生于1947年11月11日，浙江金华人。1967年毕业于中央美术学院附中。1969年至1973年在河北蔚县西合营劳动四年。1973年分配至成都军区文化部创作组，任美术创作员。1984年进入北京画院油画创作室。

曾任北京市青联委员，北京市政府高级文艺职称评审委员。

现为国家一级美术师，中国美术家协会会员，北京画院艺术委员会委员，中国油画学会常务理事。

Resume

Ai Xuan

Nov.11 1947 Born in Jinhua City, Zhejiang Province, China.

1967 Graduated from the High School of the Central Academy of Fine Arts.

1969-1973 Agricultural laborer at the Siheyong Village, Yu County of Hebei Province.

1973 Fine art creator in the Art Creating Team of Cultural Section of Chengdu Military Area, PLA.

1984-2008 Painter in the Oil Painting Section of Beijing Painting Academy.

He was a member of Beijing Youth League and a member of the Beijing Municipal Government Rating Commission of Art Professional Titles.

At present, he is a National First-class Artist of Fine Art; Member of China Association of Fine Arts; Member of the Art Commission of Beijing Painting Academy, and Standing Director of Chinese Oil Painting Association.

序

宁静与孤寂，令人怦然心动——艾轩的油画艺术

邵大箴

在中国当代油画界，艾轩占有一席独特的位置。从上个世纪70年代末起，他因作品参加全国性美展而步入画坛，但他真正受到画界的关注是在80年代初，那时他以一幅反映残疾青年求知愿望的油画《有志者》(1981)在第二届全国青年美展上获得银奖。之后他转而以西藏题材创作油画，逐渐形成自己的艺术面貌而跻入名家之列。80年代中期，他的油画作品《若尔盖冻土带》(1985)、《雪》(1986)、《她走了，没说什么》(1986)、《陌生人》(1987)等，表现人在大自然面前的渺小、脆弱和生命的短促，画面上是一望无际的山野、沼泽地、天空和变幻的云彩，或静止或移动的单个人物默默地、孤独地存在其间。纯朴的他或她麻木、茫然的表情，似乎在听任大自然的摆布。而另一些作品描写在屋子里神情发愣的女孩，孤单的人物与屋外大片空白形成鲜明对照。画中人健康、端庄而美丽，在他们的神情中，有一种在自然界威力前令人怦然心动的无奈与无助。这些表现人的苦难和孤寂的作品有一种震撼人心的力量，它们在国内外重要展事上出现，很快引起画界和收藏界的关心。1987年，他有机会赴美国俄克拉荷马大学做访问学者，并在纽约曼哈顿麦迪逊大道举办个人画展，他的作品被美国主流媒体《纽约时报》、《华尔街时报》、《基督教箴言报》、《美国艺术》、《艺术新闻》相继刊载和评论，他被《艺术新闻》称之为“一颗上升的星”。他在美国的参观、访问与创作，包括与美国乡愁写实油画大家安德鲁·怀斯的会晤，使他增长了知识，开阔了眼界，更增强了自信心，同时也知道了自己艺术上的不足。回国后二十多年来，他埋头创作，还是以西藏为题材，还主要画茫茫高原中的藏族男女，还是那写实风格的油画，相继有许多杰作问世，如《晨雾渐渐散去》、《也许天还是那样蓝》(1984)、《孩子》(1989)、《歌声离我远去》(1991)、《又清又冷的空气》(1993)、《融雪三月》(1994)、《荒原往事》(1994)、《守候冬日的太阳》(1994)、《极远极远的歌声》(1995)、《就让风把歌声吹散》(1995)……他像一位农夫似地在他那块土地耕耘着，没有表现出丝毫的倦意。

艾轩出生于文学名人之家(父亲为著名诗人艾青)，但幼年在战争烽火中颠沛流离地度过，青少年时代又遇到频繁的政治运动，父母的离异，父亲被划成“右派”，“文革”风暴……都在他的心灵上留下难以磨灭的阴影，使他对人生、对社会有过早的体悟，懂得人生炎凉和生活的艰辛，养成他冷静地看待世界和略带悲凉的人生态度。当然，也培育了他在艺事上独立思考、顽强奋斗和拼搏的精神。艾轩自幼喜好涂鸦，酷爱临摹连环画，考入中央美术学院附中后，造型技巧得到初步训练。好学的他，利用在成都军区文化部创作组担任美术创作员11年之久的时间，获得不少生活经验和绘画技巧。也是在这期间，从1973至1982年，他有机会多次进入西藏地区。那时，他说“大概八九年的样子，我的关注点基本上是当地的外表。强烈的光的对比，色彩的艳丽，当地的民俗民风。”确实，和许多画家一样，艾轩对陌生的西藏的认识和理解有个从表面到内里、从现象到本质的过程。更重要的是，他逐渐懂得，作为艺术家如何从自己的经历和生活体验出发，用自己独特的眼睛和心灵去捕捉、表现自己在西藏发现的美。艺术，与其说是客观世界的“真实”反映，毋宁说是艺术家感情体验了的虚幻的创造。客观现实给予了艺术家灵感和刺激，触动了深埋他内心深处的神经，两者如触电似地撞击，迸发出创造的激情。艾轩经历了这个过程。他的作品面貌之所以在1982年后发生很大变化，着力表现人在自然威力前面的渺小与周围气氛的冷漠、空寂，是由于他在藏区的自然和社会现象中产生了这些感受，也许这些感受是很主观的，但与他以前的生活经历和他对生活的态度相呼应而被他敏感地捕捉到，并用绘画语言加以强化。不论艾轩最初是否自觉地认识到，他的这些作品实际上描写的不是生活的表象，而是通过对人物心理与大自然本质力量的揭示，表现了他对人生、自然和社会的思考。他的这一审美趋向在外国画家的创作中得到了印证。他从当代美国著名画家安德鲁·怀斯(Andrew Wyeth)乡愁写实主义油画中得到共鸣，他也从怀斯的艺术中获

得了启发。

丰富多彩的西藏社会生活与大自然，给艾轩许多知识和教育，但给予他创作灵感的却是他绘画中表现的那些情景，或者更准确地说，是那些情景中承载的一种思想、观念和感情。这表明，他是一位很有个性、很有艺术见解的艺术家。他敢于和善于发现和发掘他心目中的美感。艾轩是以极大的热情去描写藏区自然界的荒凉、空旷和冷寂，描写生活在其中的人物的冷漠与孤独。也许有人会提出问题，荒凉和孤寂也值得在艺术中加以表现吗？回答应该是肯定的。因为，作为美感范畴的荒凉和孤寂，是大自然和社会生活中本来就客观存在着的，也是人类丰富心灵世界某一方面的属性。人类和自然界除了欢乐、幸福、富足、安宁之外，还有荒凉、孤寂、悲痛和苦难，它们相辅相成而又互相转化。也许，正因为有荒凉、孤寂、悲痛和苦难，人们才更珍惜欢乐、幸福、富足和安宁。艾轩不是以悲观、消极的态度来描写荒凉与孤寂的，他在人物形象的刻画中，不仅仅描写他（她）们沉默中的无奈，而且还表现出他们自身的纯朴、美和对未来的期待。

艾轩是一位固执的写实主义画家，他毫不动摇地走写实主义道路，他热情地宣传、阐述写实艺术的价值和对人生的意义，坚定地捍卫写实绘画存在的权利。在2004年出版的《中国油画十家·艾轩》卷的扉页上，他写上了这样一句话：“下辈子还是画写实的油画”，充分说明他对写实油画的忠诚和执着。他根据自己的爱好和接受的学院教育，选择了写实主义创作方法，他在长期的艺术实践中，也饱尝写实油画创造所带来的乐趣与苦恼。乐趣在于真实与精致的写实技巧能表达自己的内心感受，娱人娱己；苦恼在于包括他在内的中国油画家要达到写实的完美，要攀登欧洲写实油画的高峰，几乎是不可能的。但是，和许多中国当代写实的油画家一样，艾轩也意识到，我们不必气馁，有深厚传统文化背景的中国艺术家，运用我们的智慧，按照写实油画的普遍原理，努力创造出与欧美国家不同面貌的油画艺术作品来，为国人与世界人民欣赏，那就尽到了我们应尽的责任，也为世界画

坛做出了自己的贡献。20世纪中国写实油画的价值也在于此。这大概就是艾轩钟情于写实油画，并在这个领域辛劳探索的原因。

艾轩是固守自己个性风格的画家。他的艺术风格从80年代初形成之后，几乎没有发生很大的变化。这和当今画界流行的“要不断求变”、“不断超越自己”的主张大相径庭。艾轩理解现代主义画风，也尊重走激进路线、不断变化自我风格的艺术家，但是他崇尚古典写实法则，他根据自己研究欧洲古典艺术的体会，认识到艺术史上真正有成就的画家一旦形成独特的个性风格之后，一般在此基础上不断完善、深化，而不是轻易重起炉灶或改弦易辙。二十多年来，艾轩所做的不是作品图式和风格的翻新，而是不断发掘新的题材和主题，不断完善他的写实技巧，解决他在油画创作中面临的各项课题。他十分重视创作中“手艺”的作用，绘画质材的选择，作画的程序与步骤，整体画面的构思和具体细节的处理，他都有细致缜密的思考和安排。他重视体验生活和感受生活，他的艺术作品都是源自现实生活中的积累，而在构思具体一幅画时，则是先有观念、设想，然后勾画草图，再到生活中按照需要选取特定的景色和人物。他重视写生，同时也善于运用摄影手段搜集创作素材。他重视写实油画的塑造技巧，讲究画面人物和景色的体面塑造，讲究形的结构和色彩，讲究笔触和肌理效果。他尤其重视人物面部特别是眼神的刻画，他（她）或注视着观众，或面对观众视而不见，或有意避开，或向远处望去……都凝聚着内心的空寞和寂静。作画时艾轩兼用“写”与“做”的方法，认真地刻画包括人物的衣褶、原野上的荒草和茫茫的白雪等细节，但它们都贴切地服务于画面的整体效果，服务于他追求的艺术境界。

艾轩的油画创作再一次给我们提示了一个最普通的道理：大千世界，美无所不在，艺术家要从自己的生活经历和体会出发，寻找适合自己的艺术语言。这种语言越独特、越个别，才越有艺术感染力。

Preface

The Touching Tranquility and Loneliness

—On Mr. Ai Xuan's Oil Painting Art

Among the contemporary oil painters in China, Mr. Ai Xuan has a particular place. In the last year of 1970s, his paintings at a national art exhibition brought him the first attention from the artists. Then, in the beginning of 1980s, his oil painting work, *A Man with High Aspirations for Life*, which described a disabled young man longing for knowledge, won the silver medal at the Second National Exhibition of Young Painters. Afterwards, he focused on the Tibetan subject and gradually created his own art style, and became one of the well-known artists. In the middle of 1980s, his *The Tundra of Zoige* (1985), *Snow* (1986), *She Went away in Silence* (1986), *The Stranger* (1987) and some others, expressed the human frailty, tininess and brief life before the works of God, the Nature. On the canvas, what we can see are: the vast mountains, wild land and marshes, deep sky and baffling clouds, with a single human walking or standing in them, silently and lonely. He or she seems numb and absentminded, hopelessly at the disposal of the Nature.

Some of his other paintings show us the expressionless girls and the lonely people in the rooms, who contrast clearly with the large white space outside. These people seem healthy, noble and beautiful. But facing the power of the Nature, they seem more unassisted and hopeless, so touching upon our hearts. These paintings with human distresses and loneliness at the important exhibitions home and abroad, had the shocking strength and drew the concerns of the artist and collectors.

In 1987, he was a visiting scholar in the University of Oklahoma, USA and held his exhibition at a gallery at the Madison Avenue, New York. Some American main media, New York Times, Wall Street Times, The Christian Monitor, American Arts, Art News, published his works and made their comments. Art News called him a rising star. His visit and painting in USA and his meeting with Mr. Andrew Wyeth (American painter well-known for his nostalgic and realistic countryside painting), richened his learning,

widened his World, and knew his inadequacy in art, and then increased his self-confidence. More than 20 years past since, he has been diligent in painting creation, persistently with his Tibetan subject, his men and women on the vast Tibetan highlands and his realistic style in painting. He produced many excellent works, for example, *The Morning Fog Dissipating away* and *The Sky May Be Blue as Usual* (1984), *The Child* (1989), *The Song Leaving Me* (1991), *The Pure and Cold Air* (1993), *Snow Melt in March* (1994), *The Past on the Wilderness* (1994), *The Winter Warm Sun* (1994), *The Extremely Remote Song* (1995), *Let the Wind Blow the Song away* (1995), and so on. Just as a farmer cultivates his own field, he never show weary in his art creation.

Mr. Ai Xuan came from a family of literature. His father, Mr. Ai Qing, was a famous poet. Ai Xuan spent his childhood in the wars, then his youth in the frequent political movements. During these turbulent years, his family got broken, his father suffered as a political "rightist", and then, the Cultural Revolution storm came... All of these left the lasting influence on his mind and life, and, too early, made him to experience the society and the realities of life, its hardship, its indescribable changes. All of these cultivated his calm outlook for our human world, and made him somewhat sorrowful for our human life.

On the other side, his life experiences fostered his independent and strenuous spirit in art creation. During his childhood, he loved painting specially to copy from the picture-story books. After his days in the High school of the Central Academy of Fine Arts, where he got the good training at the plastic techniques, he spent 11 years as a "fine art creator" (painter) in the cultural section of Chengdu Military Area, PLA, and gained his life experiences and painting skill. During these years from 1973 to 1982, he got some chances to stay in Tibet. He recalled: "nearly for 8 or 9 years, I focused my attention

on the appearance of Tibet, its strong contrast of the light rays, its beauties of colors, and its local folk-customs." As many artists did, Mr. Ai Xuan had to understand the strange Tibet, from its outside to its inside, and from its phenomena to its essence. However, the more important was that he came to know: how an artist should catch and express the beauties he discovers in Tibet, by his own life and the experiences from the real life, and by his own eyes and soul.

The art, called the "real" reflection of the objective world, is as well to call the virtual creation of the artist's feelings from his experiences. The objective realities give inspiration and excitability to one artist, and touch his nerves deep inside his mind, the both strike each other like electric shock, and then, his enthusiasm bursts out for art creation. Mr. Ai Xuan has this kind of experience. His paintings changed greatly since 1982, and stressed on the human tininess before the power of Nature, and the apathetic, blank and lonely surroundings, simply because he got these feelings from the natural and social things of Tibet. These feelings might be very subjective, but echoed his livings and thoughts before. He caught them in a sensitive way and intensified them by his painting language.

No matter Mr. Ai Xuan at first knew consciously or not, his paintings, actually, are not the representation of the life on surface. In nature, His paintings reflect his thinking about the life, the society and the Nature, through his unveiling of the strength and essence of the Nature, of the human mentality. This aesthetics of his own is confirmed in some foreign paintings and painters. He sympathizes with the famous American painter Andrew Wyeth and his nostalgic and realistic countryside painting. He has the inspiration from the art of Andrew Wyeth, too.

The colorful social life and the Nature in Tibet were the good teachers for Mr. Ai Xuan. Those particularly gave him the

inspiration for art creation have been the scenes showed in his paintings, or, exactly speaking, the thinking, ideas and feelings behind these scenes. All of these show that Mr. Ai Xuan is an artist with his own individuality and views in art. He is brave to discover, and good at the discovering, the aesthetic feeling in his eyes and heart. He describes, pushed by the great passion, the wild, vast, cold and lonely land of Tibet, and the people apathy and alone in such a space. Maybe someone asks one question: are the wildness and loneliness worthy to show in art? The answer should be affirmative. Because in the view of the aesthetics, the wildness and loneliness not only have existed objectively in the Nature and the human life, but also have been one part of the soul of the mankind.

In the human beings and in the Nature, there are happiness, jollification, affluence and peace; however, they come together with desolation, solitude, grief and distress. The both sides supplement each other, and are interchangeable. Maybe, it is the desolation, solitude, grief and distress that make people to cherish much more the happiness, jollification, affluence and peace. Mr. Ai Xuan takes no pessimism and negative way to depict the wildness and loneliness. In his paintings, he depicts the people, not only shows their helplessness in silence, but also exhibits their plainness, beauty and expectations for the future.

Mr. Ai Xuan has been a persistent realistic painter, no hesitance about the realism. He warmly spreads and explains the realism and its values and meanings for human life, and firmly defends the right of realistic paintings. On the head page of *The 10 Oil Painters in China: Ai Xuan (2004)*, he writes: "My next life is sure to paint in the realistic way." This sentence fully shows his loyalty and cling to the realistic

painting. He chose the realistic painting according to his love and education in the Academy. During his long practice in painting, he has tasted both the pleasures and the worries in his realistic work. The pleasures are the trueness and the exquisite skill which can express the feelings from his inside, enjoyed both by others and him. The worries include: it is almost impossible for him and many other Chinese oil painters to achieve the European apex. But, like many contemporary Chinese oil painters, he also realizes that we need no discouragement, our Chinese artists, with our profound traditional culture, based on our wisdom and the realistic principles, are able to create our oil paintings different from the Western, and enjoyed by the people home and abroad, that means our duty and contribution for the World. Here exists the value of Chinese realistic oil painting in the 20th century. This may be the reason Mr. Ai Xuan has been in deep love with the realistic painting and has explored hard for years.

Mr. Ai Xuan is a painter insistent on his own style. Since the early years of 1980s when his style came into being, there has been almost no change. This is quite different from the contemporary fashions, "change follows change" and "change beyond me". He knows well about modernist style and respects those artists who pursue the radical line and a lot of changes. But he also advocates classical realist principle, and according to his research on the European classical art, he realizes that in art history, those successful painters usually made their efforts to perfect the particular style of his own when it was shaped and made no big change or began all over again. For more than 20 years, he made no new style or new versions of design, instead, he has consistently searched for the new themes and subjects, worked hard to perfect his realistic skills, and to find the solutions for the problems in his painting work. He attaches great importance to the function of "workmanship", the selection of painting materials, the procedures, the steps, the whole design plan and details in a painting work, all of these are in his careful

considerations and arrangements. He also attaches great importance to the experiences in the real life. All of his painting works have the origins in his accumulation from these experiences in the real life. When he conceives one painting, he first gets the main idea and the tentative plan, then goes to roughdraw, then, back to the real life to find the particular scenery and the characters needed. He emphasizes the sketch skill, and the good use of photography for the collection of the materials for the production in painting. He pays much seriousness to the plastic skill in the realistic painting, including the graceful molding of the scenes and the characters in the scenery, and the structure and colors of forms, and the effects of brushwork and texture. Mr. Ai Xuan is very careful with the depicting the face of characters in the picture, particularly the expressions in their eyes, the character, he or she, looks at the audience or not even facing the audience, or avoids intentionally, or watching far away, ... these eyes reflect their quietude and blank in their mind. He uses both ways of "to write" and "to make" to depict earnestly those details: the pleats of his or her dresses, the wild grass and the vast snow on the field, and makes them serve relevantly the integrated effect in the painting, and the art spirit he pursues.

Mr. Ai Xuan's paintings shows us again the most common reason: beauty exists everywhere in our World. Artists need to find the suitable art language of his own from his real life experiences. This kind of art language, the more special and exceptional it is, the more impressive and influential it becomes.

Shao Dazhen

(Translated by Wang Xinhua)

中国当代油画名家画集 艾轩

The Chinese Contemporary Distinguished Oil Painter, Ai Xuan

油画作品

Oil paintings

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3. 没有风的下午 1983

