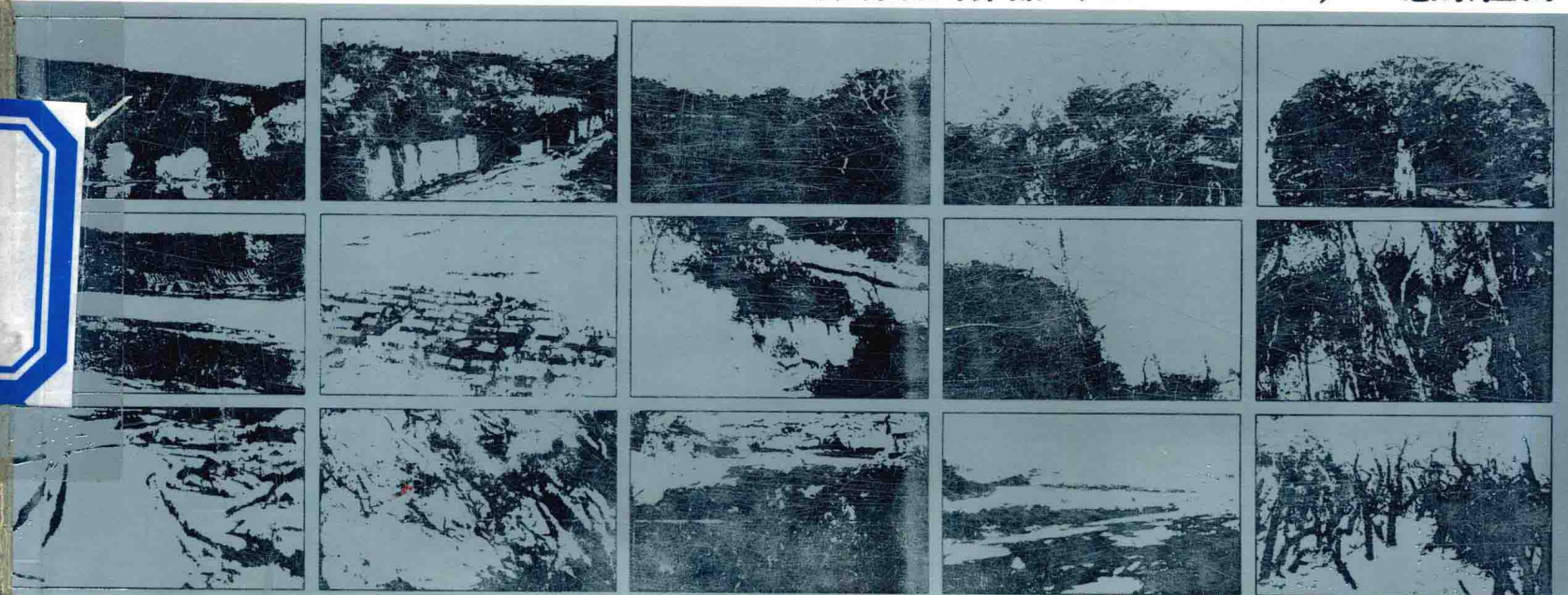


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SCENES OF RIVERS AND MOUNTAINS

The Landscapes of Wang Junrui (2000-2010)

清华大学美术学院 ■ 王君瑞油画作品 (2000—2010) ■ 意象江山



清华大学美术学院
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序

艺术在那不远的地方

——从君瑞的绘画所想到的

这是一个说不尽、道不完的家伙，全无章法，没有节拍，做事不喜欢按规则出牌。说他像一个地地道道的艺术家，到不如说他更像一个历史小说中的人物。不像今天中国的许多艺术家那样，苟且在他人的影响之下。君瑞从来都是生活在自己的艺术世界之中的，自由自在，其乐融融，让人好不羡慕。

也许我的观念有些不合时宜，但我还是固执地认为，艺术性和艺术家的人性是难于分清的，就像一个人永远不可以脱离自己的身影一样，无论你怎么刻意或非刻意地改变，身影都会永远成为你忠实的写照。在艺术创作当中，艺术家的人性是“形”，艺术作品是“影”，一旦出现“形影分离”，那么，不是艺术家有问题，就是艺术作品有问题，要不就是两者都有问题。感谢上帝，无论从哪个角度讲，君瑞他都不存在这样的问题，因为他做到了“行”与“影”的完美统一。君瑞早年毕业于北方一所传统的美术学院，长期、强大、统一的训练，反而促成了他逆反的天性。想画什么就画什么，不想画什么就不画，从不为外界的因素所动，也不会某种风格上从一而终。不讲条件，不谈观点，不扯理论，只讲直觉和感受。按照当今所谓的艺术标准来看，似乎有些“落后”和“遥远”，但我却觉得非常的亲近和贴切，非常的难得和可贵。因为艺术什么都可以没有，就是不能没有感情。我都“纳了闷了”，在那样一所传统信仰浓厚的院校里，居然能培养出他这样桀骜不驯的特色人物来。在君瑞的绘画中，或山，或水，或人物村庄。或者抽象，或者具象，或者抽象、具象结合。无不打上他那矫情、任性的烙印；非要画我所认定的事物不可，非要按我所喜欢的方式不可。没有那么多的“蒜”可“装”！没有那么多的“假”可“造”！关键在他有他的主张。

见过不少“性情中人”，但大多数不是真的。现如今能在所谓主流艺术之外，心甘情愿地画自己的画的人就算是一条好汉，才真正配得上“性情中人”的称谓，君瑞

肯定算得上一个，而且是很漂亮的一个。他把他的全部都投入到生活和艺术组成的彩色之中，环顾左右而又不顾其他。要说这世界也都“奇了怪了”，艺术都能有“主流”，这还叫艺术吗？幸亏还有一些像君瑞这样的艺术家们健在，并且不时地提示我们，艺术其实应该简单。表面上他们的艺术离所谓的生活很远，但实际上却离我们很近，让我们这些朋友还能感受到几分自在，感受到几分天然，否则，活着又有什么意思？艺术家都不画自己想画的画，艺术家都不知道自己想画的是什麼，我们还能指望什么呢？

今天有幸为君瑞兄的画册作序，除了友情和惶恐外，更多的却是些不安和不平，我们从什么时候开始离艺术越来越远了呢，当我们真的远离艺术的时候，生活又会是怎样的呢，也许只有君瑞知道，只有那些真的想画画的人知道。感谢君瑞一直在为他自己、同时也是为我们这些朋友在不断地画着。

李 木

2010年7月于北京香山

Preface

A Place Not Far From Art

— My Thoughts on Wang Junrui's Paintings

This is someone whom it's impossible to say enough about, and impossible to give a complete description of. He is unregulated, undisciplined, a wild card that plays itself when you least expect it. To say that he's the model of a classic artist wouldn't quite be as accurate as saying he's like a character in a historical novel. He's not like most artists in China today, resigned to be smothered under peoples' expectations of him; Junrui lives admirably free and happy in the world of his own art.

My introduction of him might not be the most appropriate in this day and age, but in my stubbornness I maintain that the art and artist are as hard to separate as a man from his shadow. No matter how much effort you expend trying to change it, your shadow is always a true portrait of yourself. In the process of creating art, an artist's own humanity is the shape, and the art he creates is the shadow. If the shadow and the shape don't match, then either the artist has a problem, the art has a problem, or both have problems. Thank god, though, that Junrui doesn't exhibit these problems. From whatever angle you look at him, his shape and shadow are in perfect accord. He graduated from a traditional fine arts academy in the Northeast, where the long, intense, singular curriculum instead produced a thorough rebellion against everything he was taught. He painted what he wanted to paint, and didn't paint what he didn't want to, never allowing himself to be moved by outside factors, never falling into one style or another. There are no conditions for him, no discussions about perspective, no time wasted on theories, there's only his intuition and feeling. If we judge him by the so-called standards of contemporary time, he can seem backward and off the mark, but to me his art seems intimate and appropriate, something incredibly rare and valuable. Because what art lack anything but feelings. It both astounds and bewilders me that an arts academy with so much faith in traditional practices could incubate such an intractable rebel.

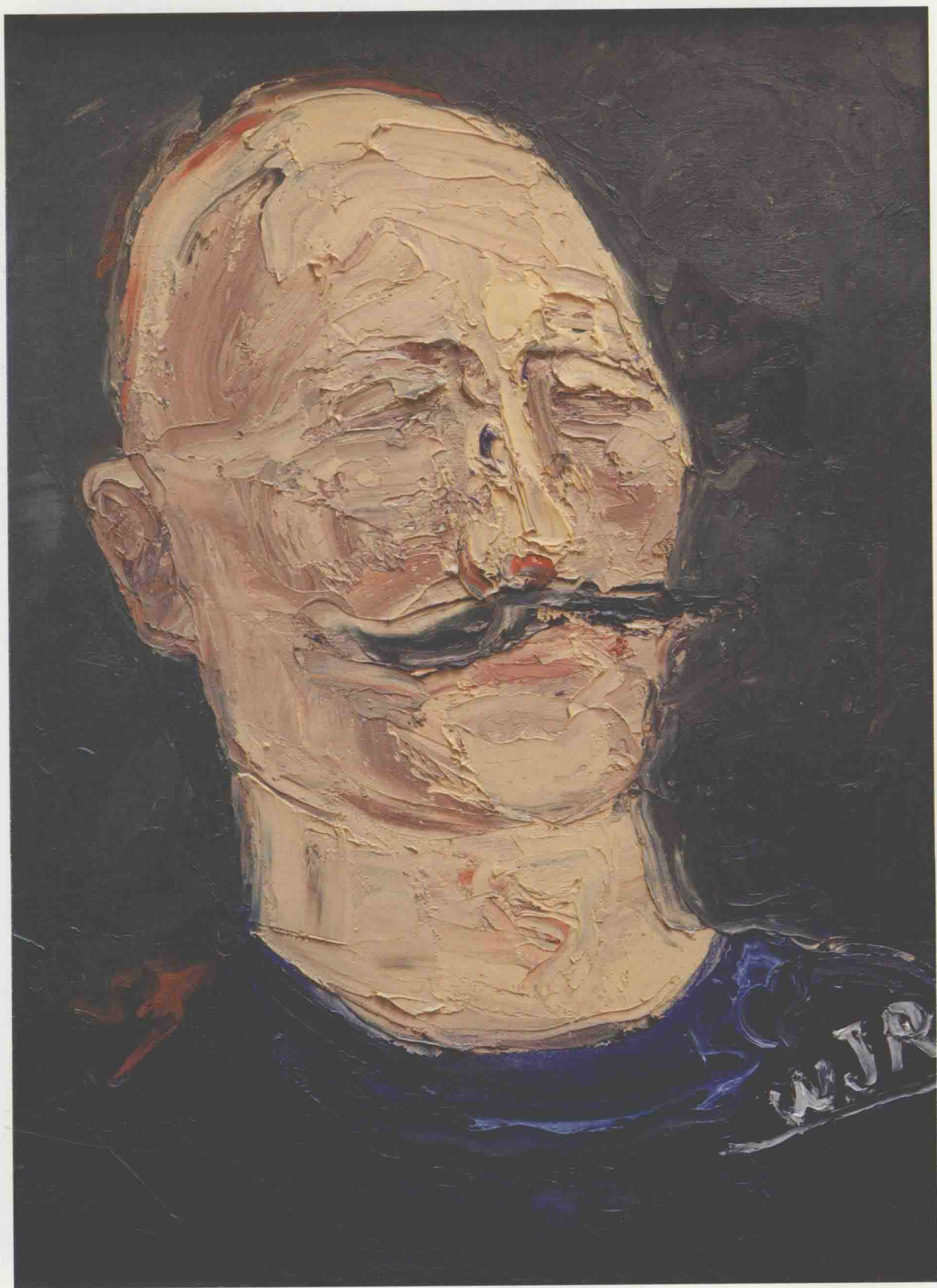
In Junrui's paintings, mountains, water, and people all appear. They're abstract, or figurative, or some combination of the two. Everything he creates is branded with his contentious independence; he paints the objects he chooses to paint as he chooses to paint them, period! There's no room for appearances! No time for illusions! He knows what he wants to accomplish, and that's all that matters.

I've seen plenty of people "immersed in the depths of feeling", but most aren't sincere. Today, if an Artist can step outside the so-called mainstream and paints to their hearts' content, he can be called a true hero, and deserves the title of being truly "immersed in the depths of feeling". Junrui is certainly such an artist, and a remarkable one. He pours himself into the colors that make up his art and life, investing himself so thoroughly in these that he ignores everything else. Indeed, the world is "becoming odd", if art can have a "mainstream", does the word "art" still mean anything? It's a good thing that people like Junrui still exist, and still constantly remind us that art should be simple. On the surface their art appears far removed from reality, but it's actually very close to us. It allows us to feel a moment of freedom, a moment of existence within our own nature, and without that, where's the fun in being alive? If artists can't paint what they choose, if artists don't know what they want to paint, then what do we have left to ask of art?

I've been lucky enough to write the preface for Junrui's collection today, and though I'm certainly honored to be able to do this for my friend and worried about how it will be received, I'm also just a little disturbed and discontented. When did we begin to move so far away from art? And what will life be like when we are truly far away from art? Maybe Junrui knows, and only those who truly want to paint can ever know that. I'm grateful to Junrui for always painting for himself, and painting for us as well.

Li Mu

July 2010, Beijing, Xiangshan



王君瑞

清华大学美术学院副教授

1957年 生于吉林省白山市

1984年 毕业于鲁迅美术学院油画系，留校任教

1987年 考入中央美术学院油画研修班攻读硕士研究生专业课程

1989年 鲁迅美术学院油画系任教

1994年 中央工艺美术学院基础部任教

2000年 任清华大学美术学院副教授

1957 - Born in Baishan, Jilin

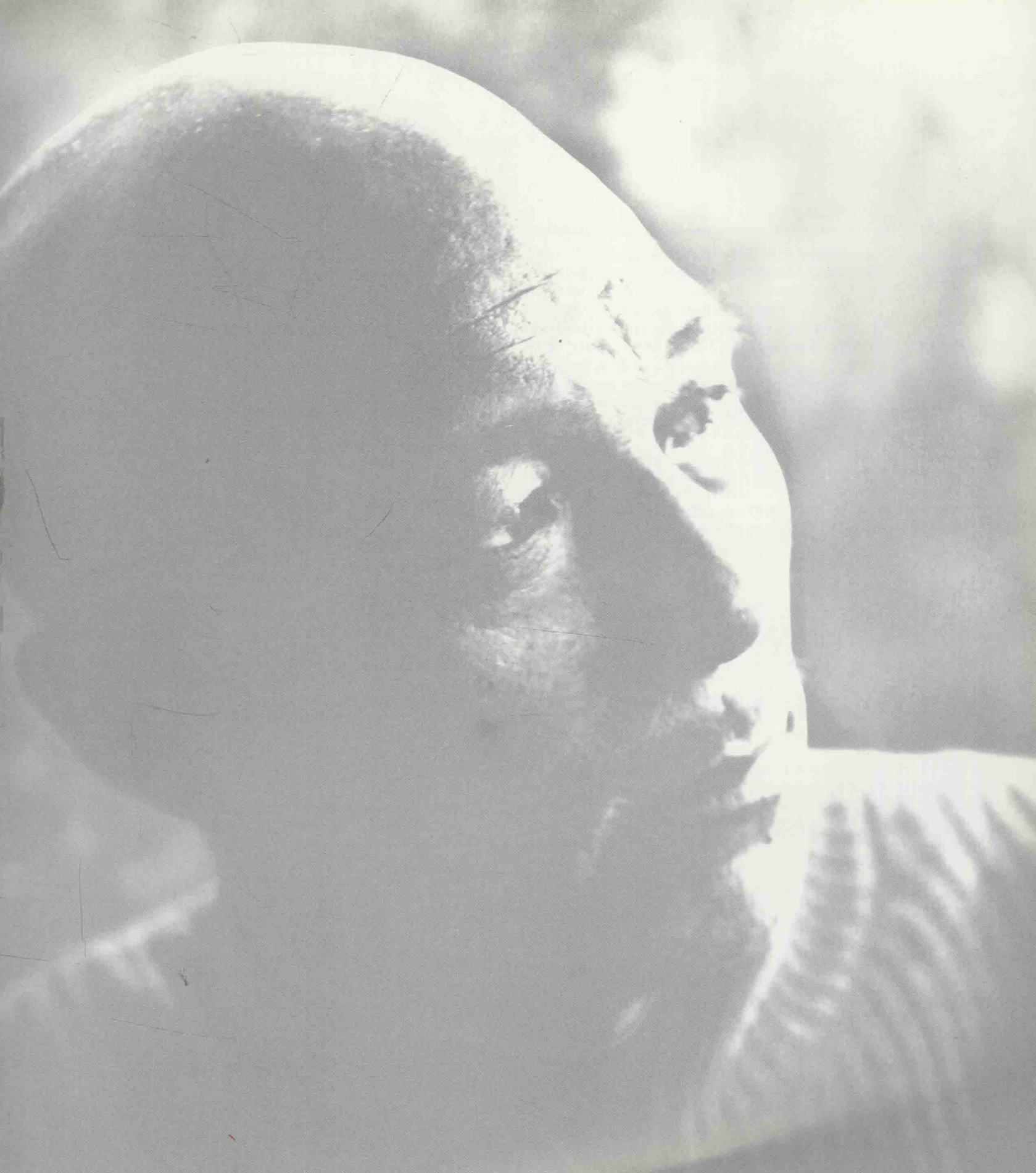
1984 - Graduated from Lu Xun Fine Arts Academy, Oil Painting
Department, remained as professor

1987 - Admitted to Central Academy of Fine Arts for graduate
program in Oil Painting

1989 - Professor, Lu Xun Fine Arts Academy, Oil Painting
Department

1994 - Professor, Central Academy of craft Arts, Introductory Courses
Department

2000 - Assistant Professor, Qinghua University, School of Fine Arts



个人展览

- 1993年 王君瑞油画展在中央美术学院美术馆举办（北京）
1997年 王君瑞油画展在法国巴黎国际艺术城举办（法国巴黎）

联展

- 1997年 表现三人展在北京保利大厦画廊举办（北京）
1998年 表现三人新作展在中央工艺美术学院展厅举办（北京）
1998年 教师五人展在绘馨坊画廊举办（北京）
1999年 学院化状态八人展在中国美术馆举办（北京）
2009年 “自由无界” 绘画作品展在清华大学美术学院举办（北京）

其他展览

- 1994年 油画《独处》入选东北当代油画展（沈阳）
1994年 《桦树林》参加鲁迅美术学院赴香港绘画展（香港）
1995年 油画《牦牛》参加中央工艺美术学院赴香港绘画展（香港）
1996年 油画《牧牛》入选法国独立艺术沙龙第108届作品展（法国巴黎）
1997年 油画《收》入选中央工艺美术学院赴法国巴黎绘画、雕塑展（法国巴黎）
1999年 油画《威尼斯运河》《威尼斯水巷》入选青岛国际美术邀请展（中国青岛）
2003年 油画《一棵树》入选第三届中国油画展（北京）
2007年 油画《落雪》入选中国油画学会写生展（北京）
2009年 油画《梨花时节》科学与艺术首届年展（北京）

获奖

- 1992年 获“中国的四季展”铜奖（日本）
1993年 获“全国博雅油画大赛”优秀奖（深圳、北京、成都）
1998年 获“全国青年书画展”优秀奖（北京）

出版

- 1988年 油画在《中国油画》杂志发表
1992年 油画在《中国油画》杂志发表
1995年 油画在《装饰》《美术》《美术大观》杂志发表
1997年 油画在《装饰》杂志发表
1999年 油画在《装饰》《美术观察》杂志发表
1999年 教学丛书《色彩写生艺术》由安徽美术出版社出版
1999年 油画在《名家风景艺术》杂志发表
2000年 油画在《色彩艺术欣赏》杂志发表
2002年 编著画册《英国当代油画风景》上、下
2004年 教学丛书《清华大学美术学院素描高考指导》由河北美术出版社
2009年 教学丛书清华大学美术学院核心课程——《释放心灵的造型》由辽宁美术出版社出版

大型绘画创作

- 1992年 绘制全景画《清川江畔围歼战》（132.15m×16m 丹东）
1996年 绘制全景画《莱芜战役》（127.5m×16m 山东莱芜）
1999年 绘制全景画《赤壁大战》（133m×17m 湖北武汉）
1999年 创作绘制五十年国庆游行彩车毛主席画像（5m×3.3m 北京）
2000年 创作绘制全景画《郅城战役》（133m×17m 山东菏泽）
2000年 创作绘制全景画《淄博陶瓷发展史》（30m×4m 山东淄博）
2004年 创作大型油画《赤山浦海运图》（13m×2.6m 山东威海）
2004年 创作油画《张保皋平息海盗图》（2.6m×1.85m 山东威海）
2004年 创作油画《武汉空战》（3.5m×2.4m 北京卢沟桥中国人民抗日战争纪念馆）
2004年 合作油画《山西会师》（3.2m×2.4m 山西八路军总部纪念馆）
2005年 合作油画《东渡黄河》（4.4m×2.7m 北京卢沟桥中国人民抗日战争纪念馆）
2008年 合作大型油画《娘子关之战》（11×40m 山西八路军总部纪念馆）

Solo Exhibitions

- 1993 - The Oil Paintings Exhibition of Wang Junrui, Central Academy of Fine Arts Exhibition Center (Beijing)
1997 - The Oil Paintings Exhibition of Wang Junrui, Cité Internationale des Arts (Paris, France)

Joint Exhibitions

- 1997 - The Works Exhibition of Three Expressionists, Poly Plaza Gallery (Beijing)
1998 - The New Works Exhibition of Three Expressionists, Central Academy of Art Gallery (Beijing)
1998 - Five Professors Exhibition Hui Xinfang Art Gallery (Beijing)
1999 - University & Academic Painting Exhibition, Art Museum of China (Beijing)
2009 - Unlimited Freedom, an exhibition of selected paintings held at Qinghua University Academy of Fine Arts

Other Exhibitions

- 1994 - Oil painting Solitude selected for inclusion in the Dongbei Modern Oil Painting Exhibition (Shenyang)
1994 - Birch Forest selected for inclusion in Lu Xun Fine Arts Academy Craft Arts Hong Kong Exhibition (Hong Kong)
1995 - Oil painting Yak selected for inclusion in China Central Academy of Hong Kong Exhibition (Hong Kong)
1996 - Oil painting Cattle included at 108th French Independent Artist's Salon Exhibition (Paris, France)
1997 - Oil painting Harvest included in China Central Academy of Craft Arts Painting and Sculpture Exhibition in Paris (Paris, France)
1999 - Oil paintings Venetian Canal and Venetian Harbor included in Qingdao Invitational International Art Exhibition (Qingdao, China)
2003 - Oil painting One Tree included in Third China Oil Painting Exhibition (Beijing)
2007 - Oil painting Snowfall included in "China Oil Painting Learning to Sketch from Nature Exhibition" (Beijing)
2009 - Oil painting Pear Blossom Season selected for First Annual Science and Art Exhibition (Beijing)

Awards

- 1992 - Copper Award, China Four Seasons Exhibition (Japan)
1993 - Award for Excellence, National Scholars' Oil Painting Competition (Shenzhen, Beijing, Chengdu)
1998 - Award for Excellence, National Youth Painting and Calligraphy Exhibition (Beijing)

Publications

- 1988 - Oil paintings published in Chinese Oil Painting
1992 - Oil paintings published in Chinese Oil Painting
1995 - Oil paintings published in Decoration, Art, and View On Art
1997 - Oil paintings published in Decoration
1999 - Oil paintings published in Decoration, Observing Art
1999 - Textbook The Art of Color Landscapes published by Anhui Fine Arts Publishing House
1999 - Oil paintings published in Famous Landscape Art
2000 - Oil paintings published in Appreciating Color
2002 - Edited painting album British Modern Abstract Landscapes Volume 1 & 2
2004 - Textbook Guide to Qinghua University Academy of Fine Arts High School Entrance Examination Sketch Requirements, published by Hebei Fine Arts Publishing House
2009 - Textbook Liberating the Form of the Soul used as core curriculum for Qinghua University Academy of Fine Arts, published by Liaoning Fine Arts Publishing House

Large-Scale Works

- 1992 - Painted panoramic painting Annihilating the Enemy at the Banks of the Qingchuan (132.15m × 16m, Dandong)
1996 - Painted panoramic painting Battle of Laiwu (127.5m × 16m, Laiwu, Shandong)
1999 - Painted panoramic painting Battle of Red Cliff (133m × 17m, Wuhan, Hubei)
1999 - Designed and painted portrait of Mao Zedong for 50th National Day Parade float (5m × 3.3m, Beijing)
2000 - Designed and painted panoramic painting Battle of Yuncheng (133m × 17m, Heze, Shandong)
2000 - Designed and painted panoramic painting History of Zibo Ceramics (30m × 4m, Zibo, Shandong)
2004 - Designed and painted large-scale oil painting A Portrait of Shipping at Chishanpu Harbor (13m × 2.6m, Weihai, Shandong)
2004 - Designed oil painting Zhang Bao gao Quelling Pirates (2.6m × 1.85m, Weihai, Shandong)
2004 - Designed oil painting Airfight Over Wuhan (3.5m × 2.4m, Chinese People's Anti-Japanese War Memorial Hall, Marco Polo Bridge, Beijing)
2004 - Participated in design of oil painting Reunification of Forces in Shanxi (3.2m × 2.4m, Eighth Route Army Headquarters Museum, Shanxi)
2005 - Participated in design of oil painting Crossing East Over the Yellow River (4.4m × 2.7m, Chinese People's Anti-Japanese War Memorial Hall, Marco Polo Bridge, Beijing)
2008 - Participated in design of large-scale oil painting Battle of Niangziguan (11m × 40m, Eighth Route Army Headquarters Museum, Shanxi)

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林影 布面油画 137cm × 137cm

A Forest of Shadows.Oil on canvas.137cm x 137cm

