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XU MINGYAO

許明耀



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目录

CONTENTS

前言	8	Preface
旋律与构成系列	10	Melody and constitute
海上漫步系列	90	Roaming in haishang
江南情思系列	120	Poetry of love from Jiangnan
欧罗巴印象系列	138	European impression
写生习作系列	168	Sketch exercises seires
创作的历程	186	Creation course
岁月的痕迹	188	Vestiges of the years
艺术简历	190	Art Resume

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建设大军 布面油画 120 x 240cm 1979年



过凉山——刘伯承与小叶丹 布面油画 150 × 180cm 1976年

前言

朱国荣
上海美术家协会副主席
美术评论家
2008年3月

如果你认识许明耀十来年，你也许会认为他是一位带抽象风格的画家；如果你认识许明耀三十来年，你肯定知道他是从写实的现实主义创作起家的。早在20世纪70年代初，当许明耀还在长江航运局上海分局工作时，就以工人画家的身份与别人合作了《胜利的航程——毛主席视察长江三峡》大型油画作品。从那以后，明耀个人创作或与别人合作了近十幅描绘革命历史题材的大型油画作品。他的这些作于20世纪七八十年代的作品，包括一些人物肖像画，已经显示了他在油画艺术上的出众才华和能力。

1980年，许明耀调进上海人民出版社，担任美术编辑并从事书籍装帧设计。这对于许明耀来说是进入了一个全新的美术领域。随着他对平面设计艺术的接触和深入，无可避免地对他的绘画创作也产生了影响，他说：“现代设计思想融入了我的绘画观念，逐步改变了我对传统造型艺术的认识，影响了日后绘画风格的转变。”可以说这是由于他的工作的改变而转变了他的艺术发展走向。最终导致他在绘画上走出一条新路的转折点，是他于1986年至1992年在日本的留学经历。明耀从东京艺术专科学校的日本著名艺术家斋藤义重教授和饭塚八朗教授那里学习了抽象艺术的造型构成、设计艺术的平面构成和立体构成，这为他以后的绘画创作融合设计元素打下了扎实的基础。这基础更多涉及的是平面性的艺术造型。他在结束日本的学业后，又到英国伦敦学习了一年，他把这段时期称之为“了解欧洲”。当我与多年不见的明耀再次会面时，他已经回到了国内，在上海大学美术学院任兼职教授，同时为中日两国的艺术交流做一些牵线搭桥的事情。再后来，明耀便作为一位职业艺术家专注于绘画创作，并多次举办个人画展。

许明耀的画是一席色彩的盛宴，画面色彩丰富、鲜艳浓烈。若仔细察看，原色、纯色用得并不是很多，主要靠对同类色和对比色的巧妙运用。在同类色中既保持整体感，又显现出丰富性，这丰富性表现为平面的多笔触色块、肌理的安排、图底色的交织等；在对比色运用时，更讲究色彩纯度高低的关系处理，如果一种色彩纯度高了，那么其对比色则偏向于灰暗。因此明耀的画既色彩明亮，又十分和谐。

许明耀的画又是一曲线与面的交响，富有音乐感。画面的图像基本上由线条来构造，块面则是作为陪衬，起着烘托和造势的作用。线好比是画中的骨，而面则是肉，如果去掉线条，面也就无依无靠了。这说明明耀的画虽然与抽象绘画比较接近，其实质上是完全不同的，它们是具象的，只不过是简化了，或者是被意象化了。明耀很喜爱音乐，作画时一日不可无音乐，所以明耀在画中借用音乐的形式，如旋律、音调和音色等是再自然不过的。线与面的交合，彩与色的搭配，奏鸣起视觉的音乐，或宏伟响亮，或优雅婉约，给人以不同的音乐感受。

许明耀的画还是一道阳光下的风景，童话般的建筑世界里满目灿烂。在明耀的画里，或多或少的都会有阳光存在，这阳光画的并不是自然界中的，乃是画家心中的，出现在画面上的是亮点，隐藏在画里的是灵魂，哪怕是一小片、几个点、甚至是一条线，往往是画龙点睛的传神之笔。阳光下的风景实质上反映的是画家愉快的心境和对人生、对世界的美好憧憬。

从明耀的画中可以看出他接受西方现代艺术大师们的艺术影响，比如克利、康定斯基的线与面的构成、米罗的抽象造型、席勒的色彩、毕加索的立体主义手法，以及塔皮埃斯的面与色的关系处理等。但是在明耀的画中，没有梦幻的超现实主义，也没有奇异的抽象符号，画中的那些不是抽象的抽象构图，不是写实的具象造型，而体现了一种综合的、东方的艺术精神。

明耀的这本画集与他以前出过的几本画册最大的不同就是带有回顾性、总结性。它使读者比较全面地了解许明耀这位上海画家的艺术成长和发展的印痕。明耀的画，从三十年前的三维的写实画风到二维的半抽象状态，从主题性人物画创作到纯绘画性风景画，这是一个很大的转变和跨越。我原以为他的艺术风格就此定型了，不料从去年起，他又重新画起人物来，并将她们置身于半抽象的背景中，使得熟悉的画面又有了些许新鲜感。也许，走惯了平坦大道，再走走那阡陌兴许会有新的激情。不管怎么说，这至少使我明白，原来一介书生的许明耀在艺术上却不是一个安分守己者。

Preface

Guorong Zhu
Vice Chairman of The
Shanghai Artists Association
Art Critic
March, 2008

If you are only familiar with Xu Mingyao's oil paintings for the last ten years, you may think that he is an abstract artist, but if you look at his works back more than three decades ago, you will know that his original work dealt with practical realism. "Victory Range - Chairman Mao inspecting the Three Gorges of the Yangtze River" is a scale oil painting. It was co-painted by Xu Mingyao back to early 1970's. Since then, Xu Mingyao painted or co-painted more than ten large scale oil paintings about the history of the revolutions. His art pieces, including some character portraits during 1970's to 1980's have already demonstrated his outstanding talent and ability in oil painting.

In 1980, he became art editor and book cover designer for Shanghai People's Publishing Agency. The art design was a brand new art field to him. This new work also influenced his art creations in the future. Xu Mingyao said that "The modern art design has gradually blended into my traditional plastic art creation, which has affected my future drawing style transformation." That job helped to transform his artistic development. However, the turning point of his artistic development was his art education in Japan between 1986 to 1992. Where he studied two dimensional and three dimensional abstract art modeling constitution, art plane constitution and three-dimensional constitution design under the Japanese art master Y.Saito and H.Iizuka. This later work in drawing, creation, fusion and design factor built a solid foundation for him. The foundation involves flatness artistic modeling. After he finished his studies in Japan, he went to study in London, England for a year. he calls this section of time "understood Europe". After many years later, when I met him again, he held concurrent jobs, one as professor of Shanghai University Fine Arts Institute, and the other is promoting artistic exchange between China and Japan. Afterwards, Xu Mingyao concentrates on the oil painting these days. He has held several well received individual art exhibitions.

Xu Mingyao's paintings are grand feast for the eye. The paintings are full of rich colors and contrast. If you look carefully, you will notice that Xu Mingyao doesn't use primary colors and pure colors that much in his paintings. He mainly depends upon treating the colors and contrast color ingeniously when he uses them. He not only maintains the overall feeling in the same color category, but also makes them appear rich. This richness shows all the techniques for the plane multi-brushwork color block, the skin texture arrangement, the chart bottom color interweaves and so on. When he uses color contrast, he is more into the treatment of the strength of the primary color. If one color purity is higher, then its contrast color dims. Therefore Xu Mingyao's paintings are not only dazzling bright but also extremely harmonious.

The dazzling bright pictures he painted are rich musical symphony of combined curves and surface. The picture basically comes through the use of lines, and the block surface plays a supporting role which also creates a magnificent situation. The line in the picture is the bone, and the surface is a meat. If the line is removed the surface has nothing to lean on. That's why although his paintings are close to abstract paintings but basically they are completely different. They are the embodiment, the only difference is they are just simplified or melted by the image. Xu Mingyao loves music so very much that he cannot paint without music. That's why it is so natural that he uses the music forms in his paintings, such as rhythm, melody, tonality and so on. The alternate use of line and surface along with the combination of color creates the visual music. This music is loud and rich or sometimes it's soft and graceful, gives a person different musical feeling.

Xu Mingyao's paintings are also beautiful sunlit scenery, in a brilliant fairy tale world. Sunlight exists more or less everywhere in Xu Mingyao's paintings, this sunlight doesn't exist in nature but in the artist's heart. A spot of light appears on the painting, the spirit hiding in the work, even a tiny piece, a few touches or just a line, are all the result of putting the eye on the dragon with his magical brush.

From Xu Mingyao's art one might see the western influence of modern master painters such as, Paul Klee and Wassily Kandinskys' formation of line and surface, Joan Miro's abstract modeling, Shiller's color, Picasso's Cubism technique, as well as Tobias's treatment of relationship between surface and color. Yet there is no illusion of surrealism in Xu Mingyao's paintings, no abstract marks either. The things in the painting are not abstract composition or realistic modeling but comprehensive Eastern artistic spirit.

The biggest difference with this book of Xu Mingyao's paintings and his previous published books is that this one contains reviews and summary of his paintings. It allows the reader to better comprehend the traces of his artistic growth and development. The biggest turnover of Xu, Mingyao, an oil painting artist in Shanghai, is from 30 years ago the three dimensional realistic style winding to the half abstract two dimensional condition, from the creations of portraits to the pure landscape drawing. I originally thought his artistic style was finalized in light of this, but unexpectedly from last year, he started doing portraits again, where he puts them in a half abstract background, thus enables a freshness in the pictures you used to see. Perhaps after being so used to walking on the boulevard it will bring you some new excitement to walk on an unfamiliar path. No matter what, this at least causes me to understand Xu Mingyao, the original scholar is always trying to find new ways of artistic creation.



1 旋律与构成 布面油画 80 × 100cm 2008年



2 旋律与构成 布面油画 76 × 51cm 2008年



3 旋律与构成 布面油画 51 × 76cm 2008年



4 旋律与构成 布面油画 51 × 76cm 2008年