

新疆印象——青年艺术家画新疆

任华 彭锋 主编

Xinjiang Impression

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新疆地处中国西北部，连接亚欧大陆，荟萃世界文明，是古代丝绸之路的枢纽。作为多民族地区，新疆自然风光壮美，人文风情多彩，文化资源丰富，是文化交流、艺术创作的富饶之地。

此番青年艺术家在新疆的创作，不仅是发掘新疆地域的特质，也是进一步觉察文化的共同性，延伸与发展这些相同的精神价值，同时交流也能让新疆变得更为生动与贴近。二十一位艺术家，通过不同的艺术手段，以多维的方式来诠释新疆，他们用独立语言来打破固有的地域形象，建立时代新的视觉观感。虽然无法定论交流是促进了新文化、新艺术的生成，还是推进了它们的融合，但无疑此次展览“流动中心”的概念创造了这样一次对话的机会，书写了更多艺术的内涵，也延续了交流的热度。

推广文化艺术传播，加强新疆与内地的交流，正是新疆作为亚欧中心地带发展所需要的核心动力。我们一直希望在提升整体地域文化面貌的同时，用更多的交流方式来丰富本土的文化内涵。青年艺术家的创作成果在北京的展览，也让新疆成为艺术的发声地。

感谢参与此次展览的所有艺术家们，他们为新疆带来了多重文化解读的可能性，也让世界了解了今日的新疆。

Preface ||

Located in the northwest of China, connecting the Eurasian continent and converging with the world civilization, Xinjiang is the important hub of the ancient Silk Road. As a multi-ethnic region, Xinjiang has magnificent natural scenery, colorful humanist flavor and rich cultural resources. It is a rich land for cultural exchanges and art creation.

In the course of creative work in Xinjiang this time, young artists not only explored the Xinjiang regional characteristics, but also further detected the commonality of culture, extending and developing this spiritual values. Simultaneously, the exchange among them could also make Xinjiang become more vivid and closer. A dozen of artists interpreted Xinjiang through different artistic means and in a multidimensional way. They used unique art languages to change the old image of Xinjiang and established new visual impressions of the times. Although it is hard to make final conclusion whether the exchange promoted the generation of new culture and new art or boosted their integration, yet, the concept of this exhibition "Flowing Center" brought about such an opportunity of dialogue, wrote more connotations of art and continued the heat of exchange.

It is exactly the core motivation, required by the development of Xinjiang as the Eurasian heart land to promote artistic and cultural dissemination and reinforce the exchange between Xinjiang and the inland. We always hope to apply more modes of communication to enrich the indigenous cultural connotation at the same time of improving the overall regional cultural features. With the opening of art works exhibition of young artists in Beijing, Xinjiang, may also become the vocal place of art.

We would like to express our gratitude to all artists participating in this exhibition. They've brought Xinjiang possibilities of multiple cultural interpretations and let the world better understand today's Xinjiang too.

以独特的自然景观和多样的文化资源而著称的新疆，为艺术家的创作提供了取之不尽的素材和灵感。老一辈艺术家以新疆为题材的创作，取得了丰硕的成果。鲁少飞、沈逸千、司徒乔、韩乐然、黎雄才、赵望云、吴作人、艾中信、罗工柳、叶浅予、黄胄、闻立鹏、钟涵、杜健、全山石等创作了一大批脍炙人口的作品。靳尚谊的《塔吉克新娘》、詹建俊的《飞雪》更是家喻户晓，深受广大观众的喜爱。刘小东的“在和田”写生活动，将新疆再一次推向当代艺术的关注焦点。

新疆滋养了一代又一代的艺术家，每一代艺术家都有自己的独特面貌。这不仅因为新疆文化在发生急速的变化，也因为生长于不同年代的艺术家的快速成长，使其对艺术和世界的理解也不相同。主体和客体两方面的变化，碰撞出一批又一批以新疆为题材的新作品。

2013年夏天，在新疆维吾尔自治区文化厅的领导下，在丹蒙艺术的支持下，我们组织了二批共二十一位青年艺术家赴新疆写生。尽管在去新疆之前，这些艺术家已经做了深入的研究工作，但是新疆独特的人文和自然景观给他们视觉冲击之强烈，仍然是始料未及的。强烈的身心震撼，让艺术家们很快进入亢奋的创作激情之中。他们在较短的时间里，完成了一批重要的创作。其中不少艺术家创作出了自己的代表作，还有一些艺术家因为新疆之行而改变了自己的创作风格。

由此，这次青年艺术家新疆写生活动引起了我们对于新疆和艺术两方面的思考。一方面，就新疆来说，独特的人文和自然景观资源如同尚待开放的宝藏，需要新的视角、思考和生活方式来开发它的能量。青年艺术家身上所具有的当代文化气息和视野，有助于沉默的宝藏的开发，有助于新疆多民族文化融入更大的新文化景观之中。另一方面，就艺术来说，经过三十年的发展，中国当代艺术取得了令人瞩目的成就，已然成为全球关注的焦点。尤其是青年艺术家的创作，充满热情和活力。然而，繁荣背后也潜伏着危机。中国当代艺术家多数集中在北京和上海等大城市，匀质化的生活环境和生活方式，让他们的创作资源几乎枯竭，不少艺术家都面临突破的瓶颈。新疆丰富而独特的人文和自然景观，有助于激发艺术家的创作灵感，帮助他们打开新的创作天地，进入新的艺术境界。

艺术不仅再现世界，而且提供新的观看世界的方式，展示熟悉的世界的新面貌。青年艺术家处于创作的高峰期，他们具有新的视野和探索精神。通过他们的创作，我们可以看到一个全新的新疆。随着他们的作品在国内外的巡回展出，一个全新的新疆形象将得到大范围的传播。同时，以新疆写生为契机，青年艺术家有可能在艺术上获得突破，形成新的风格。这种创作和展览计划的实施，也将充分展示中国艺术家的创造力。

引缘

New Impression of Xinjiang

Famous for its unique natural landscape and diverse culture, Xinjiang provides inexhaustible material and inspiration for the artist's creation. The older generation of artists did creative work by focusing on Xinjiang as the source of art creation, achieving fruitful results. Lu Shaofei, Shen Yiqian, Si Tuqiao, Han Leran, Li Xiongcai, Zhao Wangyun, Wu Zuoren, Ai Zhongxin, Luo Gongliu, Ye Qianyu, Huang Zhou, Wen Lipeng, Zhong Han, Du Jian and Quan Shanshi created a large number of popular works. Jin Shangyi's Tajik Bride and Zhan Jianjun's Snow are even more well-known and deeply loved by the audience. Mr. Liu Xiaodong's sketching activities "in Hotan" have once again pushed Xinjiang into the focus of contemporary art.

Xinjiang has nourished generation after generation of artists, and each generation of artists have their own unique features. This is not only because Xinjiang's culture is changing rapidly, but also because the Chinese artists are growing up fast. Different generation of artists understand art and the world in a different way. The change in respect of the subject and object has run into a batch after batch of new works of depicting Xinjiang.

Last summer, under the guidance of the Provincial Department of Culture and with the support of Danmengt Art, we organized two groups young artists, 21 of them altogether, to go to Xinjiang sketching from life. Although those artists had already done in-depth research work before going to Xinjiang, Xinjiang's unique humanist and natural landscape gave them unexpected visual impact. The strong physical and mental impact let artists enter a high creative passion soon. Within a shorter period of time, they finished a number of important creations. Among them, quite a few artists created their own magnum opus, and some changed their own painting style due to the trip to Xinjiang.

As a result, sketching activities of young artists in Xinjiang have given rise to our thinking of Xinjiang and art. On one hand, for Xinjiang, we need apply new view, pondering and way of life to developing the energy of peculiar humanist and natural landscape resources like the treasure yet to be found. The contemporary cultural ambience and vision of young artists contribute to exploiting the silent treasure and help incorporate Xinjiang's multi-ethnic culture into the bigger new cultural landscape. On the

other hand, in terms of art, after 30 years of development, the Chinese contemporary art has made remarkable achievements and become the focus of the global attention. Especially the creative work of young artists is full of passion and vitality. However, the crisis lurks behind prosperity, too. A majority of the Chinese contemporary artists are based in Beijing, Shanghai and other big cities. The homogenization of living environment and life style almost dries up their creative resources, and not a few artists are faced with a bottleneck of breakthrough. The rich and unique humanist and natural landscapes in Xinjiang conduce to arousing the creative inspiration of artists and help them to open up a new world of creation and enter a new artistic realm.

Art not only reflects the world, but also provides a new perspective of understanding the world, showing a new image of the familiar world. Being at peak times of creation, young artists have new vision and exploring spirit. Through their creation, we can see a completely new Xinjiang. With their works put on the tour both at home and abroad, a brand-new image of Xinjiang would be spread widely. Simultaneously, with the painting from life in Xinjiang as an opportunity, young artists would likely make a breakthrough in art and form new features in due course. It would fully demonstrate the creative power of the Chinese artists by putting into practice such creation and exhibition plans.

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Dai Pingjun

戴平均

男, 1978年生, 湖南平江人, 中国美协会员, 湖南省美协会员。

进修于中央美术学院壁画系、中国油画院、北京画院。

作品被欧洲一些国家、美国、新加坡、马来西亚、印度尼西亚共和国、中国香港等海内外美术馆及藏家收藏。

作品参展及获奖

- 2013 《飞过的黑鸟》参加艺术北京展。
《墙上的风景》参加今日美术馆重新对焦全国巡展。
《问兰》参加美国洛杉矶博览会。
《彝族老人》参加第2届全国中青年油画展, 深圳。
《完成》参加中国油画学会绘画与品格油画展, 大都美术馆, 北京。
《世界的起点》等参加戴平均“画架的背后”个人展, 中国美术馆, 北京。
- 2012 《希望1》《状态1》参加中国青年新写实油画邀请展, 中国美术馆。
《飘系列》参加美国旧金山亚太艺术博览会。
- 2011 《野百合》《光影下的沉思》参加凤凰艺都—美国洛杉矶艺术博览会, 美国。
《飘系列》参加宋庄上上美术馆建党90周年绘画展, 北京。
《飘系列》参加北京马奈草地艺术中心—经典魅力青年油画家邀请展, 北京。
《三角形》《野百合》《光影下的沉思》参加凤凰艺都—ART北京艺术博览会, 北京。
《飘系列》《三角形系列》参加凤凰艺都个展, 无锡。
《她们从哪里来?》《画架的背后》参加今日美术馆“关注的力量”邀请展, 北京。
《野百合》《失落的青苹果》《白天里的梦》《37°》参加经典北京艺术博览会, 北京。
《三角形》参加第四届全国青年美术作品展, 中国美术馆, 北京。
《37°》首届“艺术凤凰”当代青年油画作品展, 获金奖, 中国美术馆, 北京。
- 2010 《三角形》参加中国百家金陵展, 南京。
- 2009 《戊子—2008》参加第十一届全国美术作品展, 武汉美术馆。
- 2007 《追忆》参加全军美术作品展, 北京。



达斡尔族少女 ※ A Daur maid

布面油画，Oil on canvas，70cmx50cm，2013



暖炉（局部）



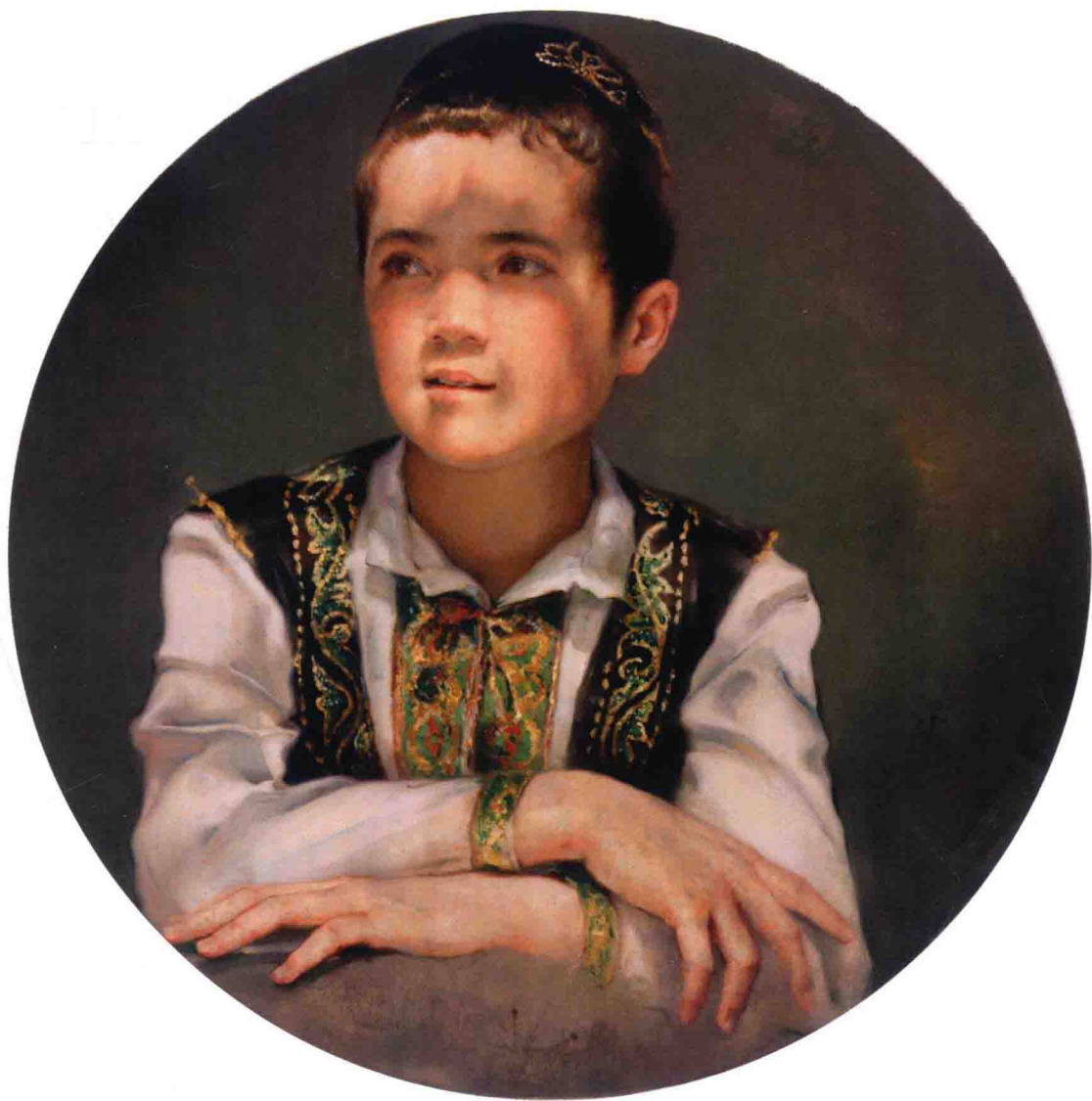
暖炉 ※ Heating stove

布面油画, Oil on canvas, 200cmx150cm, 2014



树荫下的女孩 ※ A girl below the shade

布面油画, Oil on canvas, 75cmx75cm, 2013



树荫下的男孩 ※ A boy below the shade

布面油画, Oil on canvas, 75cmx75cm, 2013