



耿翊油画风景

Geng Yi Landscape Oil Paintings

貴州大學出版社



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耿翊艺术简历

1965年9月生于沈阳，现居贵阳

贵州大学艺术学院副教授

中国美术家协会会员

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1990.10 / 首届贵州油画大展 / 贵阳

1991.06 / 贵州油画赴京展 / 北京·中国美术馆

1992.08 / 贵州油画赴香港展 / 香港

1993.09 / 四人画展 / 贵阳

1994.09 / 七人画展 / 贵阳

1996.07 / 中国·澳大利亚纸上作品交流展 / 中国 澳大利亚

1999.12 / 贵州油画新作展 / 贵阳

2001.11 / 首届贵阳双年展 / 贵阳

2002.12 / 贵州油画展 / 贵阳

2003.09 / 第三届中国油画展 / 北京·中国美术馆

2003.12 / 第二届贵阳双年展 / 贵阳

2004.08 / 中俄艺术展 / 中国 俄罗斯

2005.06 / 德玛艺术库展 / 贵阳

2005.11 / 对比与差异当代艺术展 / 上海

2006.09 / 耿翊油画作品展 / 贵阳·贵阳美术馆

2006.11 / 全国小幅油画风景展 / 上海美术馆

2007.03 / 从西南出发——西南当代艺术展 / 广东美术馆

2007.04 / 第三届贵阳双年展 / 贵阳美术馆

2007.04 / 千面——耿翊油画作品展 / 上海多伦现代美术馆

2007.11 / 第二届“中国·东盟”油画展 / 广西博物馆

2007.11 / 第四届全国画院优秀作品展 / 武汉

2008.03 / “视觉跨越”学术展 / 美国西切斯特大学

作品被日本“株式画廊”、“香港艺术画廊”、“对比窗艺廊”、“上海美术馆”、“广东美术馆”、“上海多伦现代美术馆”、“贵阳美术馆”等收藏，多幅作品发表于《中国油画》、《艺术当代》、《当代美术家》、《画刊》、《美术观察》、《中国当代画家》、《美术报》、《第三届中国油画展》、《贵阳双年展》《首届中国美术教师艺术作品年度奖获奖作品集》等刊物。

作品获得国家、省、部优秀奖。

2006年6月出版个人油画专集。

Geng Yi Art Resume

Geng Yi was born in September, 1965 in Shenyang, and currently resides in Guiyang.

He is an advising professor of Guizhou University Art College, and Vice President of Guizhou Province Artist Association.

- 1990. 10 First Guizhou Oil Painting Exhibition, Guiyang*
- 1991. 06 Exhibition of Guizhou Oil Painting in Beijing, Beijing, Chinese Art Museum*
- 1992. 08 Exhibition of Guizhou Oil Painting in Hong Kong, Hong Kong*
- 1993. 09 Four Man Exhibition Guiyang*
- 1994. 09 Seven Man Exhibition Guiyang*
- 1996. 07 The 'China/Australia Communication' Exhibition of Works China and Australia*
- 1999. 12 Guizhou New Oil Painting Works Exhibition Guiyang*
- 2001. 11 First Guiyang Biennial Exhibition, Guiyang*
- 2002. 12 Guizhou Oil Painting Exhibition, Guiyang*
- 2003. 09 Third Chinese Oil Painting Exhibition, Beijing, Chinese Art Museum*
- 2003. 12 Second Guiyang Biennial, Guiyang*
- 2004. 08 Chinese/Russian Art Exhibition China and Russia*
- 2005. 06 Dema Art Space Exhibition Guiyang*
- 2005. 11 "Contrast and Difference" Modern Art Exhibition Shanghai*
- 2006. 09 "Works of Geng Yi" Oil Painting Exhibition, Guiyang, Guiyang Museum of Art*
- 2006. 11 National Exhibition of Small Landscape Works, Shanghai Museum of Art*
- 2007. 03 "Out of the Southwest"---Southwest Modern Art Exhibition, Guangdong Museum of Art*
- 2007. 04 Third Guiyang Biennial Exhibition, Guiyang, Guiyang Museum of Art*
- 2007. 04 1000 Faces---Geng Yi Oil Painting Works Exhibition, Shanghai Duolun Contemporary Art Museum*
- 2007. 11 Second "China-Eastern Europe" Oil Painting Exhibition Guangxi Museum*
- 2007. 11 Fourth National Art Institute Exhibition of Excellent Works Wuhan*
- 2008. 03 "Visual Leap" Academic Exchange Exhibition, Westchester University, America*

Artist: Geng Yi's works have been collected by "Japan Zhushi Painting Gallery", "Hong Kong Art Gallery", "Window of Contrast Art Gallery", "Shanghai Museum of Art", "Guangdong Museum of Art", and "Shanghai Duolun Contemporary Art Museum," "Guiyang Art Museum," etc.

Many his works have been published in such artist periodicals as "China Oil Painting", "Modern Artist", "Art Magazine", "Art Observed," "Contemporary Chinese Artists," "Art Newspaper," "Third Chinese Oil Painting Exhibit", "Guiyang Biennial," "First Chinese Collection of Prize

Work by Art Professors, etc. In June of 2006 Geng Yi published a monograph of his oil paintings.

让心灵在风景中澄明

中国艺术研究院 副研究员 博士 杨斌

耿翔希望自己的画能跟自己构成生命的联系，让自己在画中得到欣喜和快慰。这也是画家最基本的艺术诉求吧。一个画家能做到这一点，已属不易，如能让别人也能在自己的画中得到艺术享受和某种审美启示，几近奢求了。就是本着这样一个看似单纯质朴的想法，耿翔在画布上已经翻腾好几遭了，从古典写实风格到表现主义风格，从神秘象征情调的肖像到交织着诡异色斑和书写意味的风格图式，从凝重到轻松，从拘谨到放达，其中既有他兴奋的探索，也包含着苦涩的徘徊。他既努力把自己的艺术安放在一个个性鲜明的图式中，又担心和许多画家一样，由于在图式框框中不断重复或摆弄炒作各种观念而钝化了自己的艺术感悟和灵性。对于前者，他做到了。那一批充满东方意味和写意情趣的肖像系列已使很多人记住了他。这本应是他躊躇满志划定自己的一方艺术天地之时，然而他却走出画室，用一年多的时间创作了一批风景画。在耿翔的艺术经历中，这不能不说是一次大的跳跃。而这一跳跃，对于成熟的企业家来说，并非一时冲动，兴起所至，而是隐含着深入而积极的企业思考和追求的。

这一批风景画都是对景写生，有着明显的印象派画法。但在这些作品中，耿翔对印象派画法是扬有抑，有加有减的，如对外光的表现就含蓄得多，天空是灰色的，景物上也没有颤动的耀眼光斑，构图平稳简洁，色彩单纯自然，淡化乃至消弭了空间深度，在形式上摆脱刻意的设计痕迹。相较于那些经典的印象派画作而言，强烈视觉效果因素在耿翔的画面中受到程度不同的抑制。与此相应，他加强了笔致肌理的表现力，刮、抹痕迹充斥于画面，成为画面突出的形式要素。这正是耿翔所力图强化的方面。在画面色彩、构图、空间弱化的背景下，那些远观绵延蠕动、近观疾风狂潮般的“刮”、“抹”愈发显眼。这些随机而来、随兴而起的粗粝肌理顿时让画面充满了跃动的生机，使他的表现语言变得愈加丰厚而耐人寻味。这一手法唤醒了沉静的风貌景物，让单纯的色彩奏响和声。平凡景物的形态边界被打破了，渗化到跌宕的笔致肌理中，而升腾为一个个音符回荡在整个画面中。不仅如此，“刮”、“抹”在画面中挥洒下点点空白，这些空白时而突前时而退后，构成了画面语言的一个重要因素。它们不仅在色彩上起到调和的作用，也使画面松动起来，使笔触肌理运动起来。在很多作品中，画家似乎更着重于这些空白的表现力，有“计白当黑”、以无当有的意图。以上描述只是想让我们清晰地感受到，印象派画法在耿翔的取舍中已发生的转变，这种转变包孕着中国画的美学观念和表现特质，使他的油画语言成为一种写意化的表达，是对“画”这一行为本身的张扬。在这种转化中，那些铺张的肌理成为富有中国文化意味的表现符号，是挥洒和挥洒者之间恬然自得的共鸣。

没有形式上刻意的经营，激越的挥洒也流露出自然恬淡的意绪。单纯的形式和自然观看的角度，和散乱随意的刮、抹痕迹构成了形式上的对立，但在视觉的整体效果上，这两种对立的因素又有相互融合的趋势，形因笔而生动活跃，笔因形而含蓄内敛，两者相互融合又相互淡化，构成了画面的内在动力，形成作品的丰富意蕴。对耿翔的画，我并没有将他和印象派联系在一起，也并不留恋于它所描绘的景物趣味，而更着重于他是怎么“观照”那些平常之景的，更愿意体会他在画的过程中的感受。

在我看来，这种处理，并非是画家对表现技法的机智安排，而是来自他面对景物时那种身处自然真实感受。耿翔把画架搬到风景中，不仅仅是为了画出几张风景画，而是为了在风景中找到与自然相融的感受，寻找自己心性深层所蕴藏的艺术悟性。画面中那种灰灰的色调和静谧的氛围虽然与贵州“天无三日晴”的特有地域风貌有关，但更多源于画家的特有心境。在他看来，所谓创造就是发现自己的艺术潜能，并找到把这种潜能实现出来契机。而这种潜能是与一个人的生命感受水乳交融着的，它需要在一种沉静状态中，解沾去缚，摆脱世俗的功利和机谋才能澄明。这不仅是中国传统文化精神的理想，也是现代西方哲学所祈望的精神境界。当然，每个人都不能彻底摆脱世俗欲望，每个人的艺术天性也随时会湮灭与不断膨胀的功利幻觉中，但每个人又都有条件在一个特定的环境中内省自己，在内省中滋养那种天性。正是由这种理解和追求，耿翔的艺术生活也在发生转向，这也在他的风景新作中透射出来了。他正努力寻找那个与自己真正有血脉关联的，更为内在，更为恒常的心灵状态和形式契机。这种艺术潜能和天性并非是不同于他人的个性，而是一种有普遍性、共同性的生命感受，一旦澄明，就会散发出感人的艺术魅力。让心灵在风景中澄明，这种寻求的努力会伴随画家的一生。

Clarifying the Heart in Landscape Painting

*Yang Bin, Ph.D Associate Research Fellow
Chinese National Academy of Arts*

Geng Yi hopes to have a living connection with his paintings, one that allows him to enjoy and find satisfaction in his work--after all, this is an artist's most basic request of his art. This is not an easy task for artists to accomplish, but for the viewer it is even more difficult to enjoy and be satisfied in an aesthetic revelation from a painting! In accordance with this simple idea, Geng Yi has explored and changed the paint on the canvas a thousand times, from classical realism to abstract expressionism, from mysterious and symbolic portraiture to strange mixtures of color and calligraphic marks, from gravity to levity, from cautious to reckless; at some times excited explorations, and anguished hesitations at others. Though he has already tried to personally stylize his art, he worries, like many other artists, that where concepts are repeated, personal vision and inspiration might be diminished. He has, in a series of portraits, already achieved a personal style: full of an eastern sensibility, they have caught many people's attention. However, at the time when his portraits met with greatest success, he left the studio and spent a year creating a body of landscape paintings. In Geng Yi's art career this is admittedly a big leap, though to a mature artist, one that is not just impulsive; it is rather in active pursuit of a deeper idea.

This body of landscape paintings are painted on the field, and obviously Impressionistic. However, these works, if indeed Impressionistic, are yet both restricted and uninhibited. For example, his expression of outside light is much diminished, and his skies are grey; his subject seldom has light that glitters or shimmers, his composition is simple and stable, colors are pure and natural, the depth of space is shallow, and he has eliminated many calculated marks. Compared with classical Impressionistic works, many strong visual factors in Geng Yi's painting have been restricted to various levels. However, he most strongly emphasizes the mark of the paintbrush; the paintings are full of scraping and scumbling, which itself becomes the essential factor in his work. Against the background of obscured color, composition, and space, his use and purpose in scumbling and scraping is more obvious. These spontaneous marks make the painting more vivid, giving rich meaning to the language of the painting. This technique awakens the silent landscape, and brings simple color into harmony. The brushmarks become musical notes flowing through the painting, creating the illusion of space, sometimes emerging, sometimes retreating. As important factors in the language of the painting, they not only blend the color, but make the painting surface more fluid, and animate the brush itself. In many works, the artist is more likely to pay attention to expressing the blank spaces; their purpose is to turn negative space into positive. The above description is meant to give a clear understanding of how Geng Yi selects and transforms the techniques of Impressionism to his own purposes. This transformation includes a feature of Chinese painting which makes his style a kind of freehand painting. The movement of painting--the act itself--causes a change, and in this change, the dispersion of marks become a symbol of Chinese culture, the natural resonance of movement and the mover.

When formal ideals are not the intent of the work, the act of painting becomes a natural thought. Though simple format through a natural point of observation and impasto are formal opposites, still the general visual effect of these two factors tends toward their fusion. Shapes become more vivid because of the brushwork, and brushwork becomes more subtle and introverted due to the shape. These two complement each other, forming an inner motivation or a driving force for the painting, making the work more rich and meaningful. As for Geng Yi's paintings, I do not intend to relate him to other Impressionist artists, nor to be sentimental about the landscapes which he paints, but rather I am interested in how he "reveres" these common landscapes, and to furthermore investigate his feeling as he paints.

I think this method is not a technical arrangement of the artist, but from his true feeling when he is facing the landscape. He takes his easel into nature not just because he wants to paint landscapes but because he seeks the feeling of combining with nature, and searching for an artistic understanding buried in the depths of his heart. The grey tones and peaceful atmosphere bears relationship to the feeling of Guizhou's special "no three days without rain" geography and climate, but comes more so from the mental state of the artist. To him creation is within, and found through the opportunity to realize this as potential. But yet it is melded with his understanding of life, and calls for a quiet state of mind wherein worldly desires and distractions can be purged. This is not only the ideal of traditional Chinese culture and spirit, but also the hope of modern Western philosophy. Of course, nobody can totally get rid of these worldly desires; any person's artistic gift could be lost in the increasing illusion of money and reputation, but any person can examine himself in a certain environment. During the self-examination, the artistic gift within matures. Just because of this understanding and pursuit, Geng Yi's artistic career is changing, and this is reflected in his new landscape works. He is looking for a spiritual state which bears likeness to his own lifeblood, more internal, longer-lasting. This kind of potential or nature is no different from another's personality, but rather a common understanding of life. And this potential will express artistic charm once it is clarified. Let the heart and soul be clarified in landscape, and this desire will accompany the artist for his whole life.

八月 *August*

布面油画
oil on canvas
50×60cm

2007



十月 *October*

布面油画
oil on canvas

50x60cm

2007



包谷 *Corn*

布面油画
oil on canvas
50×60cm

2007

