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中国写实画派五周年全集

China Realism Five Years Complete Works

中国写实画派

China Realism · Wang Yidong

· 王沂东

吉林美术出版社
Jilin Fine Arts Press

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《中国写实画派·王沂东》

China Realism · Wang Yidong

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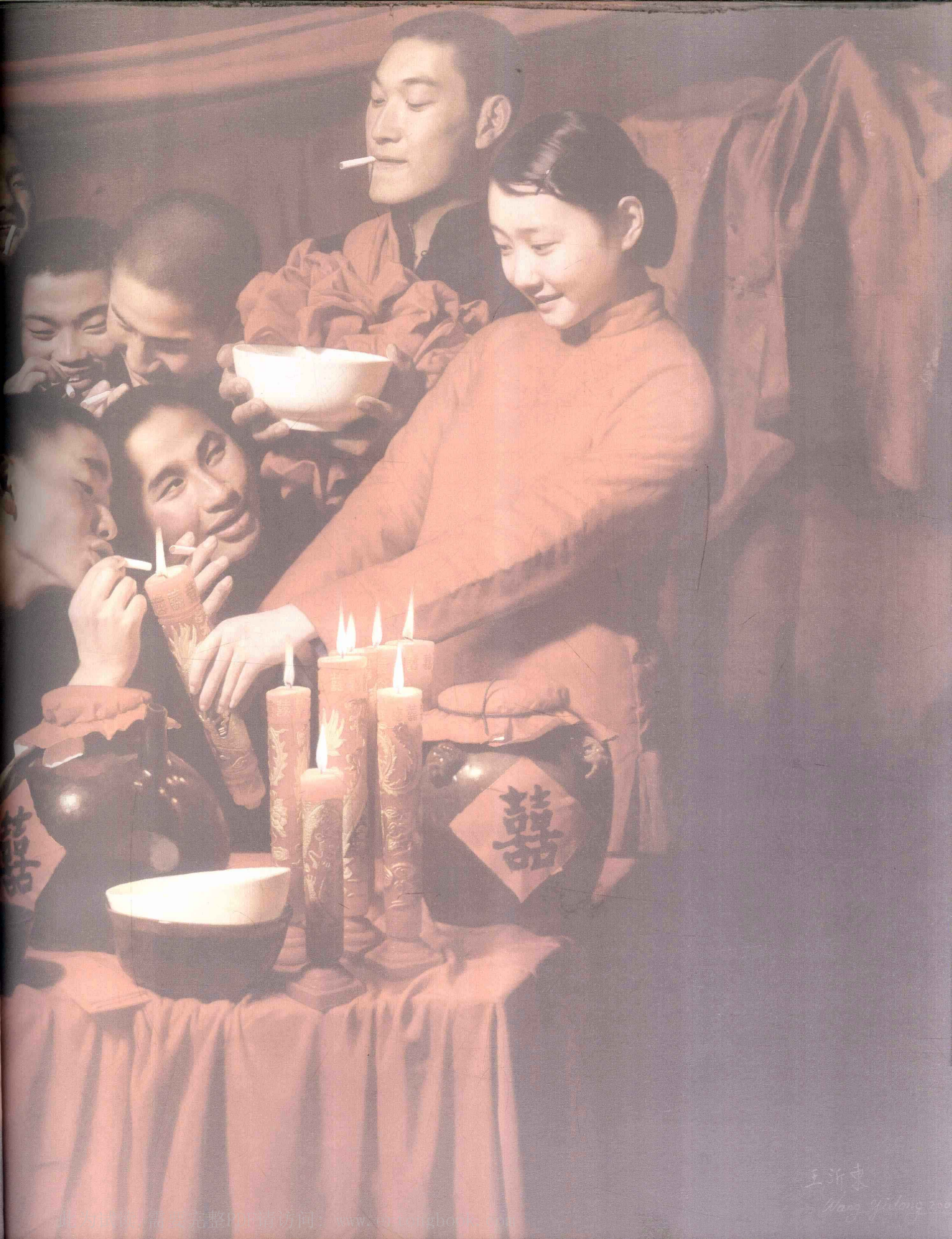
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王沂东

Wang Yifeng 2000

总序

特定的历史机缘和现实条件，以及一种共同的内心取向与价值认同，促使我们发起成立了“中国写实画派”。5年来，当我们以一个画家的纯朴和诚实的心愿起步，并付上我们当有的努力和认真的行动后，产生了远远超过我们所想所求的社会效果。其创作的质量与业内影响致使画派人数不断增加，逐渐汇聚了一批中国当代最优秀的实力派画家，足见其写实绘画在中国当下的生命力与现实意义，因此，首先应当感谢我们的恩师传授给我们从事绘画艺术的能力与品质，感谢艺术界一直以来对我们的鼓励与支持，更感谢这个时代给我们每一个人充分发挥才情提供了可能。

写实油画在中国，自辛亥革命后，已经有五代优秀艺术家的积累与努力。写实油画是产生在西方的一种绘画方式，但是今天已经在中国扎根和发展了，可以说没有写实绘画的需要就没有油画这个品种的产生。写实仅仅是一种绘画表现的手段，而非绘画的目的，在写实的问题上更不存在先进和落后之分，凡是人类历史上伟大的写实绘画都包含了所有的绘画元素，而那种精湛的技巧与深厚的学养是由伟大心灵的需要创造出来的。那种超凡的表现力与高妙的境界是通过超强的绘画能力承载的。是写实的这种方式训练和培养了我们的眼力，让我们学会了观察，通过对自然与生命的深入关注，学会了贴近真实的体验与表现力的研究。是写实绘画的需要让人类挖掘和使用油画材料表现的最大可能性。面对自然的无限丰富，那种被动的照抄，琐碎的模仿与细描细画是写实绘画的大敌。我们必须去使用绘画原理，掌握自然规律，主动地书写与表现心灵感动，传递审美体验，升华内在境界，注重真实背后的那个抽象美，那个内涵的精神与品格才是写实绘画的真正灵魂。

面对今天时代的丰富和我们内心的渴求，表现手段更加需要拓展和更新。“人人心中之有，他人笔下所无”的境界当是我们写实画派的共同追求。“中国写实画派”的自然形成，以很快的速度凝聚了一批志趣相投、风格各异的艺术家的，大家互

相启发，相互效力，研究经典，师法造化，关注现实，热爱生命，认同真、善、美的核心价值观，使得每一个人都获得了实在的进展。真正地体现了其他组织形式所无法取代的意义，写实绘画的现实水平得到了推进与深化。相信，今后会有更多优秀的写实画家参与，一起同行，使“中国写实画派”在中国今天的美术界发挥更大的作用。

吉林美术出版社出版的该套高仿真版油画丛书，选中“中国写实画派”的全体画家，每人一集，全面深入地展示了每一位艺术家的面貌，是我们共同的荣幸。运用高科技手段将油画原作效果最大限度地呈现给观者，加上每幅作品以多张局部放大的手段更能精微全面地展示作品的魅力，运用印刷品呈现油画作品的准确度来说，无疑为油画家和 Learning 研究油画的人们带来一个福音。

长久以来我们有一个体会，印刷品常常把坏画印好，好画印坏，好画的精妙之处印不出来，而不怎么样的画一印还像那么回事。我们常常从世界各大博物馆走出来，激动地想找大师经典作品的印刷品，无论是单张还是画册，每看都很失望，因为离原作效果太远，就是一句话：不准确。中国目前还没有油画博物馆，而好的重要的展览时间和地点都有限，大多学习研究油画的人都依据印刷品，因此有很强的误导性，我也曾为此付出过代价。

我认为吉林美术出版社融雅昌高科技工艺这一开创性的印刷举动具有很强的现实意义，那些放大的局部对于研究、学习、临摹甚至批评的深入都提供了全息的、更加准确的依据，同时也给艺术家们带来挑战，放大的局部将艺术家的问题和不足之处暴露无遗，这也会促使艺术家们主动地思考和更加用心地去创作。我期待着，此一方面的改变，为中国油画的学习和进步起到积极的推动作用。

杨飞云

2008年8月

Preface

The special historical occasions, practical conditions as well as the common internal orientation and value identification impel us to initiate and establish Chinese Realistic Painting School. Over the past five years, we took off with simple and honest wish, we took as hard-working and serious actions as we should, and we have got the social effects far greater beyond our imagination. Due to the high quality of the works and great influence in this field, there increases more and more realistic painters, who are a collection of Chinese masterful artists, it serves to show the vitality and pragmatic meanings of contemporary Chinese paintings. Therefore, we should extend our sincere gratitude to our teachers who have imparted to us painting skills and also virtues, to encouragements and supports from all arts circles, and more to this era for providing us the possibility of giving full play of our talents.

Ever since the revolution of 1911, realistic oil painting, in China, has got five generations of excellent artists' accumulation and hard-working. Realistic oil painting originated in the west, while took root and develop in China nowadays, we can say there exists no oil painting without realistic painting's needs. Realistic is a means rather than purpose of painting, regarding to realistic, there is not distinction of advancement and lagging behind, all the painting elements are included in every great realistic painting throughout human history, and that consummate skill and profound accomplishment are created by soul demands. The remarkable expressive force and ingenious state are carried by transcendental painting skills. It is realistic that develops and cultivate our observation, and the observation on nature and life leads us to experience reality and research the expressive force; it is realistic that makes people excavate and apply oil painting material's greatest potential. Facing the abundant nature, the formidable enemy of painting is passive copy, trifling imitates or detailed drawing. Thus we must take use of painting theories, grasp the laws of nature, display heart and soul touching, transfer aesthetic experience, sublimate inside state, and pay attention on the abstract beauty behind the reality, the real soul of realistic painting is spirit and character of connotation.

Expressive means should be developed and updated, when facing with colorful and varied contemporary time as well as our inside thirst. The state of showing what is in everyone's mind, but in other's works is the common pursuit of realistic school.

Since the founding of China Realism, many artists who share similar taste and interest, but distinct in styles accumulate together, inspiring each other and studying the classics, whereas paying close attention to reality and life, and approving the key values of truth, kindness and beauty, which makes everyone gain the great experience that no other organization could replace. I believe that there will be more painters participate in the China Realism group and play a greater role in China's art field.

We are delighted to publish this set of high emulation oil painting editions by Jilin Fine Arts Press, which compiled all the painters who belong to China Realism and put each one in a book specifically, they used the High Technology to present the original work to the viewers in the maximum extent and enlarge the paintings precisely to show its charm and glamour. On the accuracy of printing matters, undoubtedly, this set of books brings a good news to the painters and the ones who study oil painting.

It seem to be a pattern that the printing matters never present the sparking points of the excellent work, but make the average ones magically beautiful. After visiting the great museums in the world, we are always eager to find some albums about masterworks. However, there is nothing to satisfy us, because of one word: inaccurate. Meanwhile, it is hard to fine a oil painting museum in China, and there are not enough exhibitions for people to visit. People mostly choose oil painting album to study and were misled by them, for instance, I used to be one of them.

I realize the real significance of Jilin Fine Arts Press refines a new way of printing by Artron Printer's High Technology. Those enlarged part could provide more holographic and accurate basis for us to research, study, even criticize. On the other hand, it could expose the problems and the disadvantages of the painter, which will impel them to think and paint more creatively. I expect that this new method will play a positive role for the study and the improvement of China oil painting.

Yang Feiyun
Aug. 2008



简历

- 1977年 作品《沂蒙新春》、《笑看纸老虎》参加全国“纪念建军50周年美术作品展”。
- 1984年 参加“法国第十届世界艺术节”；
参加日本“第六届亚洲美展”；
参加“第六届全国美术作品展览”，中国美术馆，《农家母女》获优秀奖，北京市美术家协会收藏。
- 1985年 参加“第三届全国青年美术作品展览”，中国美术馆；《古老的山村》获二等奖，中国美术馆收藏。
- 1986年 参加“国际艺苑第一届油画展”，中国美术馆；
参加“第七届亚洲美展”，印度新德里；
作品《妻子的肖像》参加中国美术馆“现代油画展”并被中国美术馆收藏。
- 1987年 同王怀庆、艾轩及中国美术家协会领导赴美国纽约参加“中国当代油画大展”开幕式，并以访问学者身份在美国进行学术交流和考察；
9月举办“王沂东油画展”，美国纽约哈夫纳画廊；
参加“国际艺术博览会”，美国纽约卡卫斯中心；
参加“中国现实主义油画家作品展”，美国加利福尼亚Santa Ana市现代艺术博物馆。
- 1988年 作品《二妞的早晨》参加英国苏富比拍卖行援助长城——威尼斯北京拍卖会，北京劳动人民文化宫；同年，作者的名字刻上慕田峪长城纪念碑；
参加“油画人体艺术大展”，中国美术馆。
- 1990年 2月作品在美国达拉斯城达拉斯艺术博物馆展出；
5月参加美国芝加哥“世界画廊邀请展”；
10月参加“中国中央美术学院油画雕塑展览”，新加坡。
- 1991年 7月湖南美术出版社出版画集《王沂东油画》；
9月作品《风停了》参加香港佳士得拍卖。
- 1992年 参加中央美术学院“二十世纪中国”回顾展，作品《蒙山雨》获新作优秀奖；
参加“中央美术学院油画系教师作品展”，香港。
- 1993年 3月参加“少励画廊创业展”，香港；
5月参加“具象油画展”，中国美术馆；
9月“参加王沂东油画作品展”，香港少励画廊；
10月参加“新加坡亚洲艺术节”，新加坡国际贸易中心；
11月参加“香港国际艺术博览会”，香港会展中心；
澳门“苏斋”出版社出版油画集《王沂东》。
- 1994年 11月“香港国际艺术博览会”作为特邀嘉宾参加大会学术活动；
香港少励画廊举办“第一届女性形象展”，香港会展中心。
- 1995年 参加“中国视点——中国当代艺术家作品展”，太平洋城市俱乐部，泰国曼谷；

- 参加“香港国际艺术博览会”，香港会展中心；
参加“台北国际艺术博览会”，台北国际贸易中心；
参加“第二届女性形象展”，香港少励画廊；
瑞士雷达画廊收藏一幅作品。
- 1996年 参加“第三届女性形象展”，香港少励画廊；
参加“中国当代油画大展——从现实主义到后现代主义”，欧洲共同体和少励画廊共同举办，比利时布鲁塞尔；
7月应雷达画廊邀请赴瑞士参加“王沂东油画作品入藏雷达画廊仪式”；
参加“中国油画学会油画大展”，中国美术馆。
- 1997年 参加“少励画廊五周年纪念展”，香港少励画廊；
参加“第四届女性形象展”，香港少励画廊；
3月同艾轩、罗中立、曹力赴美国参加哈夫纳收藏中国油画十周年“开放的中国”油画回顾展开幕仪式；
11月应澳门市政厅之邀同艾轩一起赴澳门参加“乡土情怀——王沂东、艾轩油画展”开幕仪式。
- 1998年 参加“夏季画展”，香港少励画廊；
10月参加德国柏林“东西方写实派”油画汇展。
- 1999年 参加“王沂东油画作品展”，香港少励画廊；
参加“第五届女性形象展”，香港少励画廊；
3月香港少励画廊出版画册《王沂东》；
获中央美术学院教授职称；
同杨飞云受中央美术学院派遣赴法国国际艺术城对德国、荷兰、比利时、法国、意大利、西班牙等国进行艺术考察。
- 2000年 参加“第六届女性形象展”，香港少励画廊，4月回国。
- 2001年 9月参加“新加坡艺术博览会”；
参加“纸上绘画展”，上海艺博画廊；
11月参加“中国新写实主义油画名家邀请展”，上海刘海粟美术馆。
- 2002年 参加“三十三位艺术家联展”——庆祝北京少励画廊开幕；
参加北京“第七届女性形象展”；
参加“中国首届国际美术双年展”，中国美术馆；
参加“中国第三届油画大展”，获优秀奖，中国美术馆。
- 2003年 举办“王沂东素描及小油画展”，香港少励画廊；
同时出版《王沂东素描集》；
9月始任中央美术学院造型学院基础部主任。
- 2004年 5月—7月参加“中国油画家王沂东、蔡国强、张林海作品联展”，德国杜伊斯堡美术馆；
7月辞去基础部主任职务；9月调入北京画院，任国家一级美术师；
作品《三月雪》参加“北京中国国际美术双年展”，中国美术馆；
10月参加“北京写实画派第一届油画年展”，中国美术馆，展出作品《纯真年代》、《山喜鹊》、《冬日里的阳光》。
- 2005年 参加“中国写实画派第二届油画展”，中国美术馆，展出作品《深山里的太阳》、《唢呐闹春》、《心愿》。
- 2006年 参加“中国写实画派第三届油画展”，中国美术馆，展出作品《沂河边上》、《我心中的远方》。
- 2007年 参加“中国写实画派2007年展”，中国美术馆。
- 2008年 与艾轩、杨飞云发起创作大型油画《热血5月·2008》，参与汶川大地震救援使命；
参加“中国写实画派2008年展”。

Resume

- 1977 *Spring Came to Yimeng Mountain; Laughter at the Paper Tiger* were selected for the Fine Arts Exhibition for the 50th Anniversary of the PLA of China.
- 1984 Participated in 10th World Art Festival, France;
Participated in 6th Asian Painting Art Exhibition, Japan;
The Peasant Mother and Daughter, won the golden prize of the 6th Fine Arts Exhibition of China, the National Museum of Fine Arts, Beijing, and was collected by Beijing Association of Fine Artists.
- 1985 *The Old Village* won the Secondary Prize of the 3rd Youth Fine Arts Exhibition of China, the National Museum of Fine Arts, Beijing, and was collected by the National Museum.
- 1986 Participated in First Oil Painting Exhibition of International Arts and Literary Circles at the National Museum of Fine Arts, Beijing;
Participated in 7th Asian Art Exhibition, New Delhi, India. *Portrait of Wife* was exhibited in the Contemporary Oil Painting Exhibition, National Museum of Fine Arts, Beijing, and was collected by the National Museum.
- 1987 Attended the Opening of Contemporary Chinese Oil Painting Exhibition at New York, USA, with Mr. Wang Huaqing, Mr. Ai Xuan and the leaders of China Association of Fine Artists, and as a visiting scholar for the academic investigation and lecture in USA;
Participated in International Art Exposition, New York, USA;
Participated in Chinese Realistic Painting Exhibition at Modern Museum of Art (MMAA), Santa Ana, California, USA;
Held Wang Yidong Oil Painting Exhibition in September, Hefner Gallery, New York, USA.
- 1988 *The Morning for A Girl Named Erniu* was selected as a charity donation of auction by Sotheby for the maintenance of Venice and the Great Wall; Wang Yidong's name was sculptured on the Monument of Mutianyu Great Wall;
Participated in Oil Painting Exhibition of Human Body, the National Museum of Fine Arts, Beijing.
- 1990 Held Group Exhibition in Modern Art Museum in February, Dallas, Texas, USA;
Participated in International Art Fair in May, Chicago, USA;
Participated in Singapore Exhibition of Oil Paintings and Sculptures of the Central Academy of Fine Arts in October.
- 1991 *Wang Yidong's Oil Painting Collection* was published by Hunan Fine Arts Publishing Company in July;
The Wind Has Stopped took part in the Christie's auction in September, Hong Kong.
- 1992 The 20th Century China Exhibition, at Central Academy of Fine Arts, and *Rain in Mengshan* won the Excellent Prize for New Productions;
Participated in Group Exhibition of Teachers of the Central Academy of Fine Arts, Hong Kong.
- 1993 Participated in Inaugural Exhibition in March, Schoeni Art Gallery, Hong Kong;
Participated in Exhibition of Realistic Paintings in May, National Museum of Fine Arts, Beijing;
Exhibition of Wang Yidong's Oil Painting in September, Schoeni Art Gallery, Hong Kong;
Participated in Asian Art Festival in October, at World Trade Centre, Singapore;
Participated in Art Asia '93 in November, Hong Kong Convention and Exhibition Centre;
Wang Yidong's Oil Painting Collection was published by Suzhai Publisher, Macau.
- 1994 Participated in Art Asia '94, Hong Kong Convention and Exhibition Centre in November, and as a special guest to join the academic activities;
Images of Women I, Schoeni Art Gallery, Hong Kong;
- 1995 Participated in Vision of China — Paintings by Contemporary Chinese Artists, Pacific City Club, Bangkok, Thailand;
Participated in Art Asia '95, Hong Kong Convention and Exhibition Centre;
Participated in Taipei Art Fair '95, World Trade Centre, Taipei, Taiwan;
Images of Women II, Schoeni Art Gallery, Hong Kong;
The Swiss Rado Gallery collected one of Wang Yidong's paintings, which was the only one the Gallery collected among Asian artists.
- 1996 Images of Women III, Schoeni Art Gallery, Hong Kong;
Participated in Winter Exhibition, Schoeni Art Gallery, Hong Kong;
Participated in Contemporary Chinese Oil Painting Exhibition — from Realism to Post-Modernism, jointly by Galerie Theoremes, Brussels, Belgium and Schoeni Art Gallery, Hong Kong;
Invited by Swiss Rado Gallery and visited Switzerland for the ceremony of the oil painting of Wang Yi Dong collected by the Rado Gallery in July;
Participated in The Exhibition of Chinese Oil Painting Association, Beijing.
- 1997 Participated in 5th Anniversary Exhibition of Schoeni Art Gallery, Hong Kong;
Images of Women IV, Schoeni Art Gallery, Hong Kong;
The opening ceremony of 10th Anniversary of the Chinese Oil Paintings collected by Hefner Collection in March, USA;
Invited by Macau government to took part in the opening ceremony of the Exhibition of Wang Yidong and Ai Xuan in November, Macau.
- 1998 Participated in Summer Exhibition, Schoeni Art Gallery, Hong Kong;
Participated in Eastern and Western Realistic Oil Painting Exhibition in October, Berlin, Germany.
- 1999 The Exhibition of Wang Yidong's Oil Paintings, Schoeni Art Gallery, Hong Kong;
Images of Women V, Schoeni Art Gallery in March, Hong Kong;
Wang Yidong's Oil Painting was published in March, Schoeni Art Gallery, Hong Kong;
Got professorship of the Central Academy of Fine Arts in October;
Went to Germany, Netherland, Belgium, France, Italy and Spain to research and study art with Yang Feiyun, sent to France International Art City By CAFA.
- 2000 Images of Women VI, Schoeni Art Gallery, Hong Kong;
Went back China in April.
- 2001 In September, participated in Singapore Art Exposition, Singapore;
Participated in Exhibition of Paintings on Paper, Shanghai Yibo Gallery, Shanghai;
In November, participated in Chinese New-Realistic Oil Paintings, Liu Haisu Gallery, Shanghai.
- 2002 Participated in Contemporary Paintings and Sculptures by 33 Artists Celebration Exhibition — Opening of Beijing Schoeni Art Gallery, Schoeni Art Gallery, Beijing;
Images of Women VII, Schoeni Art Gallery, Hong Kong;
Participated in First Beijing International Art Biennial Exhibition, National Museum of Fine Arts, Beijing;
Excellence Prize of the 3rd Chinese Oil Painting Exhibition, National Museum of Fine Arts, Beijing.
- 2003 Wang Yidong's Drawings & Sketches Exhibition, Schoeni Art Gallery, Hong Kong;
The Collection of Wang Yidong's Drawing was published;
Since September, he acceded to the Directorship of Fundamental Art Skill Training Section, the Central Academy of Fine Arts.
- 2004 From May to July, participated in Joint Exhibition of Chinese Oil Painters: Wang Yidong, Cai Guoqiang and Zhang Hailin, Museum Kuppersmuhle Sammlung Grothe, Germany;
Refused the the Directorship of Fundamental Art Skill Training Section, the Central Academy of Fine Arts;
In Sept., received the offer and worked in Beijing Oil Painting Academy;
His work *Snow in March* was exhibited in Beijing International Art Biennial Exhibition, Beijing;
In October, participated in the First Beijing Realism Oil Painting Annual Exhibition, work *Pure Times*, *Magpie*, and *Sunshine in Winter* were exhibited in National Museum of Fine Arts.
- 2005 From 23rd Oct. to 1st Nov., *The Sun in Remote Mountains*, *Chinese Trumpets Warmly Welcomes the Newlyweds*, *Wishes* participated in the Second China Realism Oil Painting Annual Exhibition, National Museum of Fine Arts, Beijing.
- 2006 From 14th Oct. to 23rd Oct., *By the Yihe River* and *The Remote Place in My Heart* participated in the Third China Realism Oil Painting Annual Exhibition, National Museum of Fine Arts, Beijing.
- 2007 Participated in 2007 China Realism Oil Painting Annual Exhibition, National Museum of Fine Arts, Beijing.
- 2008 Suggested by Ai Xuan and Yang Feiyun, created the large-scale work *May of Warm Blood-2008*;
Participated in 2008 China Realism Oil Painting Annual Exhibition, National Museum of Fine Arts, Beijing.

我和油画的缘分

王沂东

我和油画的缘分，始于一个特殊的年代。

1967年的一天，我从学校放学回家，路过父亲所在部队的大门口，看见一些战士正在那大门里边不远的地方垒一堵高墙。高墙当仁不让地占据着路中央最显眼的地方。大约半个月后，一位当时在驻地部队中被公认的“大画家”来了，他在那面墙上用一些特殊的颜料画了一幅毛泽东的巨幅画像。在那个年代，这是一件必须做的事情——称为“献忠心”。后来我发现，几乎每个单位的大门里都迎面矗立着这么一堵高墙，上面画的是同一个人，高大、魁伟、容光焕发、神采奕奕。

对画上的人物，每个中国人都很熟悉，让我感到惊奇的是，那种颜料所形成的效果如此神奇，如此动人，简直美轮美奂！一个12岁的孩子看到如此逼真的画面，真不知是因为颜料的功能还是因为画家的技术。这个看似很普通的作品，对当时的我影响是如此巨大，以至于后来每天放学后，我都要在那堵高墙前面久久驻足，不肯离开。就是那时，我听说，这种画叫油画，不仅好看，而且不怕雨淋，不怕风吹和日晒。欣赏着那位“大画家”用神奇的颜料画出来的神奇的画，我心驰神往，倾心仰慕，有意为之。

那以后，我就开始计划我自己的“油画”了。父亲得知我有心学习油画，非常支持。无奈当时社会处于动荡之中，没有学习的条件，再说，山东临沂是个小城，那里找不到我该用的书籍和颜料。为了满足我的需求，父亲特意去了一趟省城，给我买了一些颜料，对于现在的人来说，当时油画颜料的种类真是少得可怜，而对于当时的我，已经是相当奢侈了。看着一堆五光十色的颜料，我感到一种温暖，一种幸福，想一想我即将要用这些颜料创造人物，这比亲眼见到毛主席还要幸福——当时谁如果能见到他，被认为是平生最大的荣耀！

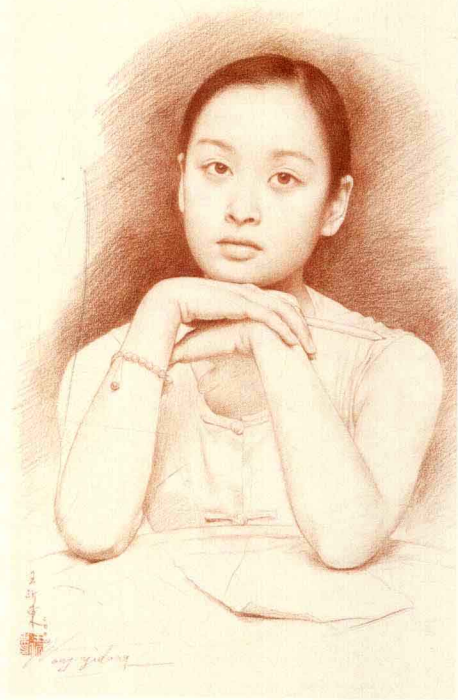
我的第一张油画，是画在自家白墙上的。当时，父母上班去了，我迫不及待地开始我的创作。我必须这样“先斩后奏”，如果事前告诉父母，他们也许不会同意，至少母亲不会允许我在墙上胡涂乱抹。我学着那位画家叔叔的样子，先在画报上的毛主席像上打了许多小

格子，然后在墙壁上按一定比例画上同样多的格子，放大后，我开始起轮廓，然后上色……当时我以为，这种画只能画在墙上，不知道还有画布，因为那位画家叔叔也是画在墙上的。

我第一张油画的诞生，引来了很多参观者，他们都是我们的邻居。我猜想，一定是我父亲告诉他们了，说他儿子如何了不起，能在墙上画伟人像了。那个年代，大多数青少年都在外边冲冲杀杀“闹革命”，如果谁家孩子学会一门艺术，是很难得的！在那之前，我虽然没画过油画，但因为爱好美术，已经有了几年胡涂乱抹的经验。第一次画油画，色彩的运用水平可想而知，但我估计，模仿得也还可以，如果有重大瑕疵，当时就是严重的政治问题，我父母也不敢在外人面前炫耀。

后来，我就在自己家那间不大的房子里开始了油画创作，到处画满了我的作品，父母就是我的“粉丝”。来自父母的赞许，让我有了极大的成就感，也满足了我的虚荣心。那是一段充满暖色的岁月，油画让我远离外边的动荡，因此逐渐接触到艺术的门槛，并且与油画一起长大。后来，我进了深山里的一家工厂，成为工人阶级中的一员。我的工作很枯燥，唯一让我感到安慰的是，工厂里也有一些宣传活动，比如画毛主席像，比如画宣传画。每当我与颜料亲密接触的时候，我的内心就会平静，甚至感到很过瘾。

16岁那年，一次偶然的的机会，我考上了山东艺术学校，成为一名准文艺工作者。在我的课程中，就有我向往的油画课。这是我梦寐以求的，因为色彩总能令我激动。虽然油画课的课时不很多，但足以让我高兴了。后来的日子里，我不止一次地回想过：一个人如果能将自己的职业和兴趣结合起来，是非常幸福的。进入山东艺术学校并从此靠近了油画，是生活给予我的又一次美好机遇。后来，我又考入中央美术学院，成为一名油画专业的学生。毕业后，留校任教，由学生变成了教师。在那段日子里，我虽然也画过一些作品，但还是美术教育工作者，所有创作都是业余的。直到2004年，我调入北京画院，才算成为一名专业的油画工作者。





许多艺术评论家和油画爱好者，一直关注我的作品，写了不少文章，让我从中得到很多教益，我心存感激。对于一个画家来说，我的作品，其实就是我要说的话。我有心创造一个模糊的情感世界，一种用油画语言建立起来的场景。这种语言已经被历史长河中无数艺术大家所证明：那是一种有别于其他艺术门类的语言，按照这种独特的、不可替代的形象逻辑，油画拥有一个极大的表现空间，并且因此而具有非凡的艺术魅力。我希望，我所表达的情感，你我都曾经有过。我要借助油画中的人物和环境表达一种情感——或是在兴高采烈中隐含着一点忧伤；或是在平静的气氛中潜藏着一缕思念；或是在一块热情奔放的红色里流露出某种不安；或是在灿烂的阳光下压抑着的一份凄凉……我渴望以最简单的色彩和最朴素的语言，精确地表达这些感受和感情。我希望每一位关心我作品的朋友都能以自己的经历为背景，比较容易地走进我所创造的世界，并且与我遥感共鸣。我坚信，美好的事物是需要共享的，也是可以共享的。作为人，大家都是社会的一员，虽然以独特的个体形式存在，但在人性和审美上是相近的，可以共通的。如果您感受到我在作品中所传达的向往、赞美和忧虑，您就是我的知音。

每个人都在变化，我如此，我的画也如此。不知道您是否在我的作品中感受到我的风格的渐变。我总是尝试着去吸收一切对完善画面有用的艺术营养，这些营养可能来自其他艺术门类，也可能来自浩瀚的中国传统文化的海洋，更多的则来自生活的启发、变化与冲突。这些营养对我的作品中那些不断出现的新模样，起着相当重要的作用。我希望，我的作品的变化是自然的——就像我的年龄增长那么自然。年龄，或者说时间，给予我经验、领悟和感动，我的人生和我的油画，都得益于此。

从一个毛孩子大胆地把颜料涂抹在白墙上开始，我就和油画结下不解之缘。算起来，迄今为止，我的“油画生涯”已经40多年了！逝者如斯，不舍昼夜，如白驹过隙，真是太快了！在我对油画这门艺术刚刚有所感悟的时候，却不知如何说起——文字语言和色彩语言确实

不是同一种东西。我想，对于我——一个热爱油画，一辈子从事油画创作的人来说，最朴实、最可靠、最真诚的表达只能是：不断学习，好好画画。



My Association with Oil Painting

Wang Yidong



My association with oil painting originated from a very special age.

One day in 1967, on my way home, I saw some soldiers building a very tall wall near my father's working place. The wall was in the middle of the street which made it so eye-catching. About a half month later, a prestigious army painter came, and he painted a huge portray of Chairman Mao on the wall. At that time, this is a must indicating the dedication of people towards their chairman. Later, I found out that almost on the gate of each association, there was such a picture on which the chairman was lofty, strong and glamorous.

This figure is familiar to every Chinese, yet what impressed me most was the effect achieved by the combination of colors. It is amazing! As a child of 12, I have no idea whether it is the effect of the color or the skills of the painter. This picture had such a big influence upon me that I would stop at the wall and stare at it for sometime everyday. I also heard from people in the neighborhood that this is called oil painting. It is insusceptible to wind and sunshine. I became helplessly obsessed with this and I wanted to be a painter myself.

Thereafter, I began to plan my own oil painting. My father knew that I had the intention to be a painter and was very supportive. However, my hometown was a very small village and I did not have the sufficient condition to conduct my study for the lack of materials and books. To solve this problem, my father came all the way to the town and bought me some color and paper. For people nowadays, color materials at that time were really poor. Yet, for me, that are really precious. On seeing a set of colorful painting material, I felt something warm in my heart, a kind of happiness. My happiness was almost overwhelming as if I saw our great chairman Mao in person.

My first oil painting was painted on the wall of my own house. At that time, my parents went to work. And I began to create my work in an urgent manner. I had to conduct my work in such a manner lest they forbade me to do so. Imitating that painter, I first divided the portray of Chairman Mao on the newspaper into several even parts. Then I divided our wall into corresponding parts, but in a larger manner. Then I began to stretch out the outline of the portray. Then came filling in the color. I did not know at that time that there was a thing called painting cloth, because that painter I saw also painted his picture on the wall.

The birth of my picture attracted many visitors most of whom were my neighbors. I guess it must be my father who told them about my picture. At the age

of Culture Revolution, most of the children were doing some revolutionary things. Hardly had any children have the sense of learning something. Before that, despite the fact that I had not learnt about oil painting, I loved arts a lot. So I believe that my first work should be all right. If it diverged too much from the look of Chairman Mao, my parents won't show it in front of strangers or it will be deemed as very serious political problem.

Later, I began my painting career in the shabby room of my family. My works were everywhere. My father is my fan. The appraisal from my parents served as a constant source of satisfaction. Those are a time of warmth. Oil painting kept me away from the disturbance of the outside world. Because of it, I touched the threshold of arts and grew together with oil painting. Then, I started working in a factory and became a common worker. My work was very tedious. Yet to my comfort, there were some promoting works within the factory, like drawing the portray of Chairman Mao. Whenever I had a close contact with color, I would feel very satisfied.

The year when I was 16 witnessed my registration into Shandong Arts School. I became a professional artistic performer. Among my courses, there was my beloved. This is what I want, because color can always make me excited. Though there were not many this course, it was sufficient to make me happy. Later, I reflected again and again: it would be very happy and lucky for a man to combine his career and interest together. Entering Shandong Arts School and getting closer to oil painting was another golden opportunity that life endowed me. Later, I was enrolled by Central Artistic School and became an oil painting major. At my graduation, I became a teacher still in this school. But until then, all my painting works were amateur. Not until 2004 when I was reallocated into Beijing Painting College, I officially became a professional painter.

There are many artistic commentary and oil painting fans who paid much of their constant attention to my works. They have written lots of commentaries from which I gained much to learn. I appreciate that very much. As a painter, my work is just what I would like to express. I intended to create an ambiguous world by means of painting. This is a kind of language created by the artists which has been tested many artistic masters in history. According to their logic, oil painting was a very spacious expressive space and thus it is very charming. I hope that all the things that I want to say in my work is something common

to all of us. Be it a wistful sorrow in a harmonious covering or the restless covered under happiness. I wish that by means of simple color and simple language, I can convey the feelings and sentiments accurately. I hope that each friend who is constantly supporting me would associate my works with their own experiences and enter my world in a rather easy manner. I firmly believe that beautiful things should be constructed through common efforts and they can be shared. As a human being, everyone is a member of the community of the society. Despite each individual lives a separate existence, there are something of humanity and aesthetics in common. If you can feel the eagerness, eulogy, and wistfulness of my work, you are my bosom friend then.

Every one is changing, me, my work, we are all changing all the time. I am not sure whether you have already felt the capricious style of works. I am always trying to encompass those artistic nutrition which I believe will be conducive to my works. They may be from other artistic field or from the traditional Chinese culture. Most of them are from the enlightening, the changes and the conflict of life. They are playing a decisive role in the constantly coming out fresh ideas on my works. I hope that my work grows in a natural manner, as natural as my aging. Or rather the elapsing of time gives me experience, understanding and sentimental move. Both of my life and my painting will benefit a lot from this.

Ever since the innocent child who courageously litter color onto the wall, I have been involved in a mysterious association with oil painting. Counting seriously, so far, my oil painting life has been 40 years. How time flies! When I begin to have some feelings towards oil painting, I have no idea where shall I begin. The language of color and language of language are indeed two different things. I believe that for me, a person who loves oil painting and who devoted all his life into oil painting as a career, the simplest, most reliable, most sincere expression can only be studying constantly, and drawing good pictures.



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油 画

Oil Painting

