

海外中国油画家

THE OVERSEAS
CHINESE OIL PAINTER

吴健

WU JIAN

天津人民美术出版社(全国优秀出版社)

TIANJIN PEOPLE'S FINE ARTS PUBLISHING HOUSE
(STATE OUTSTANDING PUBLISHING HOUSE)

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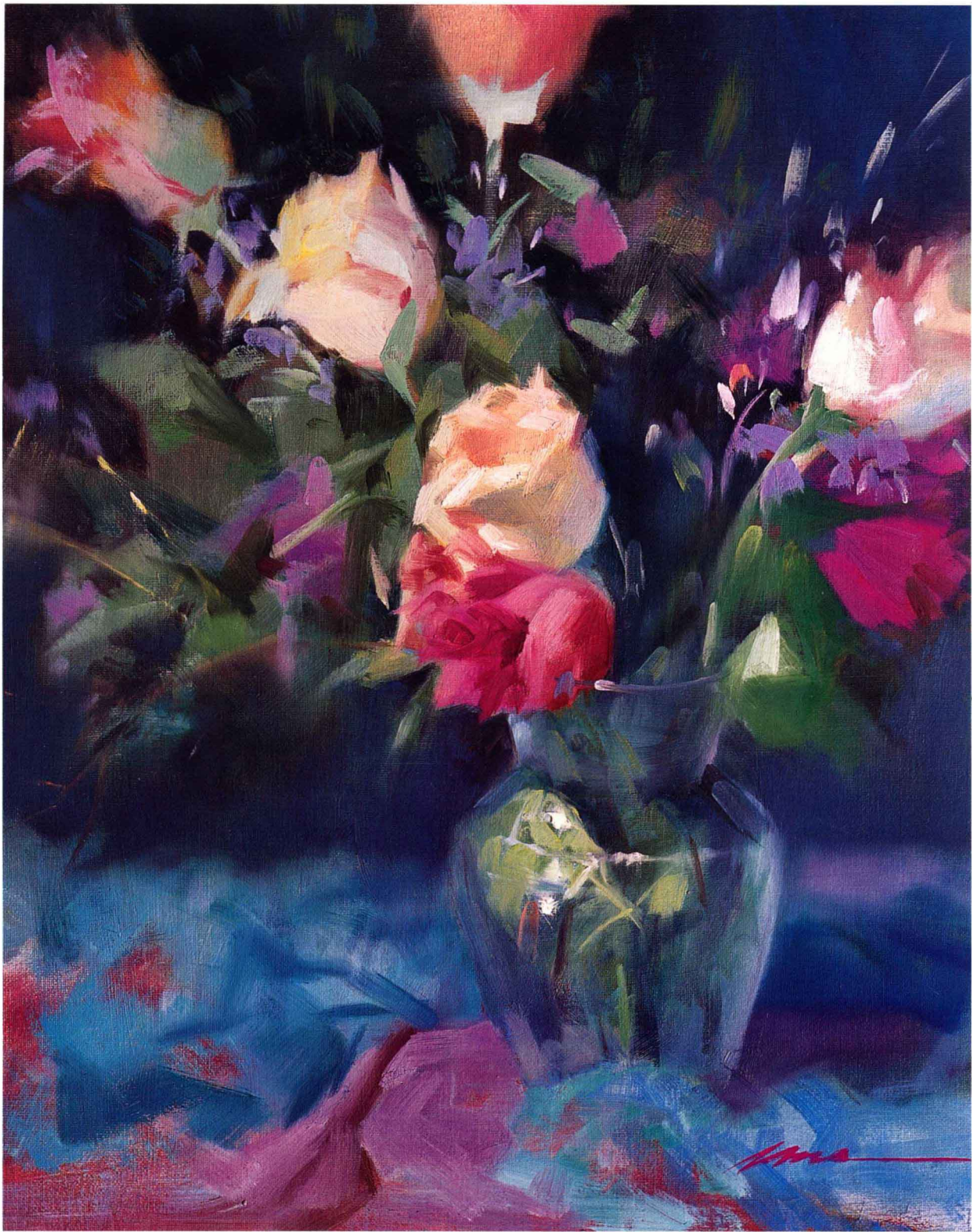
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玫瑰 Roses
50.8cm × 40.6cm, 油画 20" × 16", Oil on Canvas

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吴健 1984年毕业于清华艺术学院（原中央工艺美术学院）。1993年入美国旧金山美术大学研究生院深造，稍后在该校任教。2000年获美术硕士学位。作为一个专业画家，除了从事美术教学，吴健的艺术活动包括多次举办个人画展，参加画廊和美术馆举办的油画展览和比赛，并多次获奖。吴健的许多作品已被美国和其他国家的收藏家收藏。

吴健是美国油画家协会，美国外光画家协会和美国色粉笔画家协会的会员，是美国油画和丙烯画家协会的署名会员。

获奖作品：

- 2008年 最佳作品奖，美国油画和丙烯画家协会
“美国2008优秀作品”年展
- 2008年 肖像画第二名，美国《色粉笔画》杂志第10届年赛
- 2008年 肖像画荣誉奖，美国《色粉笔画》杂志第10届年赛
- 2008年 优秀艺术荣誉奖，2008年国际沙龙油画比赛
- 2007年 肖像画第一名，美国《色粉笔画》杂志第9届年赛
- 2007年 最佳用色和用光奖，美国油画和丙烯画家协会
“美国2007优秀作品”年展
- 2005年 最佳用色和用光奖，美国油画和丙烯画家协会
“美国2005优秀作品”年展
- 2005年 肖像画第二名，美国《色粉笔画》杂志第7届年赛
- 2005年 西海岸奖，美国色粉笔画家协会第33届年展
- 2005年 克拉克·米肖奖，“2005美国粉笔画”，
美国西海岸色粉笔画家协会第19届年赛
- 2005年 前50名奖，2005年国际沙龙油画比赛
- 2009年 前15名奖，2009年国际肖像画比赛

发布媒体：

- 2008年 美国《艺术收藏家》杂志，美国
- 2007年 《色粉笔画》杂志，美国
- 2007年 《吴健油画作品集》中国天津人民美术出版社
- 2005年 《色粉笔画》杂志，美国
- 2005年 《色粉笔画技法》中国青年出版社



Wu Jian graduated from the Art College of Qing Hua University (former Central Arts and Crafts College of China) in 1984. In 1993, he went on to study at the Graduate School of Academy of Art University in San Francisco, and soon joined the university's faculty. He received his Master of Fine Art degree in 2000.

As a professional artist, Wu Jian's artistic activities, besides teaching, include solo exhibitions and group shows in the States. He has won many awards in nationwide professional art exhibitions and competitions. Wu Jian's works are collected throughout the United States and the world.

Wu Jian is a member of Oil Painters of America, the National Academy of Professional Plein Air Painters, the Pastel Society of America; and a signature member of the National Oil and Acrylic Painters' Society.

Professional awards

- 2008 – **Best of Show** — Best of America, 2008,
The National Oil and Acrylic Painters' Society
- 2008 – **Second Place** (Portrait Category)
The Pastel Journal's 10th Annual Pastel 100 Competition
- 2008 – **Honorable Mention** (Portrait Category)
The Pastel Journal's 10th Annual Pastel 100 Competition
- 2008 – **Honorable Mention for Artistic Excellence award**
Salon International 2008
- 2007 – **First Place** (Portrait Category)
The Pastel Journal's 9th Annual Pastel 100 Competition
- 2007 – **Best Use of Light and Color award** — Best of America, 2007,
The National Oil and Acrylic Painters' Society
- 2005 – **Best Use of Light and Color award** — Best of America, 2005,
The National Oil and Acrylic Painters' Society
- 2005 – **Second Place** (Portrait Category)
The Pastel Journal's 7th Annual Pastel 100 Competition
- 2005 – **West Coast Award**
Pastel Society of America 33rd Annual Exhibition
- 2005 – **Clark Mitchell Award**
Pastels USA, 2005, The Pastel Society of the West Coast
19th Annual International Exhibition
- 2005 – **Jury's Top 50**
Salon International 2005
- 2009 – **Finalist**,
2009 International Portrait Competition

Magazine Introduction

- 2008 – **American Art Collector**
- 2007 – **Pastel Journal Magazine**
- 2005 – **Pastel Journal Magazine**

Publication

- 2007 – **The Oil Painting of Wu Jian**
Tianjin People's Fine Arts Publishing House
- 2005 – **Pastel Technique**
China Youth Press

画布上的新大陆

自从油画这个西洋画种引入国门百余年来，经过了几代艺术家的辛勤劳动，中国画坛上产生了许多优秀的作品和画家。尤其是改革开放30年来，中国油画的质和量都有了很大发展。自上世纪90年代以来，中国油画进入了一个新的成熟时期。这一阶段的中国油画呈现了风格上的多样化，技法上的进一步精深，材料的运用上更加丰富，绘画理论上对于美学思想的吸收和消化更为全面，对传统文化的继承和现代思潮的结合更加合理。

当前，中国美术院校的教学已从上世纪苏派风格一统天下的情况发展为多样化的风格时期，但也由于一些非主流文化的影响和急功近利的市场炒作，使得当前的美术教育中渐渐忽视了现实主义的创作方法。

在这种形势下，有一批默默耕耘在艺术园地的画家却较少受国人关注。他们就是在海外的中国艺术家群。自从中国在上世纪80年代改革开放以来，有一部分优秀的油画家走出国门。他们曾经接受过国内美术学院苏俄美术体系严格的绘画基本功训练，将学到的技法运用于海外的创作和教学实践中，同时，又吸收了新印象派的光色表现方法和现代绘画理念。他们的创作题材大体经历了从最初表现异国的风土人情及其形式和风格，转而回归到本民族的题材内容和形式上来。他们的作品格调清新、色彩丰富、构图饱满、立意深邃，画法写实，形成了独特的个人风格和作为海外中国油画家的群体风格，从而确立了中国画家群在世界画坛上的位置。

海外中国画家主要活跃在美国和欧洲。其中尤以美国的海外中国油画家群体最有代表性。

他们大多采用写实性的画法为手段，运用在国内学到的素描写实功夫，在光色表现上吸收了美国印象派的技法处理，在绘画理念上将中国儒、释、道的哲学思想与西方人文主义精神结合起来，形成了造型、色彩俱佳的绘画风格，并产生了一大批令人称道的精品力作。

印象画派是19世纪下半叶在以法国为中心的欧洲画坛中兴起的一个画派。由于当时政治、经济的发展，科学的进步及其在绘画理论、技法和材料上的更新，诞生了与500年传统绘画技法格格不入的“印象画派”。后来，这种画法经过美国的早期移民艺术家和留学欧洲的美国学生带到美国画坛，与美国写实的民族艺术结合而形成了美国印象画派。它的特点不同于欧洲印象画派，欧洲印象画派是以牺牲“形”和弱化“形”为代价而单纯追求光色变化而形成的。而美国印象派除了注重光色的丰富变化外，还保留了严谨的造型特点。它要求画家要有扎实的基本功和较高的艺术素养，中国海外画家正是将这种画法与自身的条件结合起来，并形成了自己的独特风格。

旅美油画家吴健是这群艺术家中的佼佼者。他1984年毕业于中国著名高等学府清华大学美术学院（原中央工艺美术学院）。1993年进入美国旧金山美术大学研究生院深造，后留校任教。2000年获美术硕士学位。多年来，一直从事美术教学和创作活动。举办过多次个人画展，获得过美国国家级美展的大奖以及多个奖项，许多作品被美国和其他国家收藏。

吴健的肖像画作品十分重视造型的严谨和色彩笔触的洒脱，在虚实对比和色彩冷暖鲜灰之间找到了契合点。最为典型的是他在2007年的作品《穿中国古代服饰的男人》（获美国《色粉笔画》杂志第9届年赛肖像画一等奖），这是吴健为学生画的示范画。粗略的背景上快速而潇洒的笔触勾勒出一个棱角分明的老男人。画家并不注重细节的描摹，只将富有个性的表情作为唯一的写生重点。色粉笔画轻快便捷的材质和特性，有时是油画浓重的色调所取代不了的，吴健在这幅作品中十分熟练地运用了这种技巧。而《吉他手》（获美国油画和丙烯画家协会主办的“美国2008优秀作品”第18届年展“最佳作品奖”）这幅作品则是具有浪漫情怀的油画作品，一个潇洒的年轻人坐在古罗马风格的石雕建筑旁，忘情地弹唱着情歌，红与黑的色彩主调和黑白灰的构图布局，都体现了画家娴熟的绘画技巧以及对生活的热爱。

吴健的人体画作品造型准确，色彩丰富，光影奇幻，构图考究，更注重了唯美的艺术效果。在处理轮廓线的边缘转折和体面关系时，加强了优美的曲线韵律，运用梦幻般的光影效果营造出女人体的神秘。在他的作品里各种物体的不同质感通过不同笔触塑造，色调的设计烘染了情感的主观性，使作品有了更强烈的感染力。

吴健的都市风景画无论是构思还是制作上，都可以看出精心营造的痕迹。尤其是对中国的读者，展示的是一片新大陆色彩绚丽亦真亦幻的童话世界。都市风景画是一个难度较大的题材，要在画面上对机械的直线条进行复杂的切割，并将它们隐没在自然光影和人造灯光中，画面效果全凭艺术家驾驭题材的能力和才气。现代化除了带给人快捷舒适的生活方式外，也改变了人们的思维方式。在钢筋水泥的丛林中，人的真实情感被封闭起来，在匆忙的快节奏工作中，人们甚至久已淡忘了欣赏美的闲暇心境。而看了吴健的油画，一种久违了的审美精神油然而生，宛如一支清新悦耳的轻音乐，在色彩音符的交织中抚慰着人的心灵。

中国的古人说：“读万卷书，行万里路。”借鉴外来艺术的真谛，在传统和现代、东方和西方的结合上做得更好，吴健先生的艺术活动和精彩作品给了我们很大的启示。

魏志刚

2008年11月于中国天津

NEW CONTINENT ON CANVAS

Western-style oil painting was introduced to China more than 100 years ago. Through hard work by artists of several generations, many outstanding art works have been created, and talented artists have emerged over the years.

The quality and quantity of Chinese oil paintings have advanced tremendously, especially over 30 years of reform and openness in the country. Since 1990, Chinese oil painting has entered a new phase of maturity. This period has seen an increase in the variety of genres, in techniques perfected, and in the expansion of different mediums. Painting theory has evolved to demonstrate a stronger integration of Chinese traditional cultural heritage with modern ideological trends.

Nowadays, teaching methodology in Chinese art colleges has changed from an exclusive focus on Russian genres to embrace a greater variety of influences. However, current art education tends to ignore realism as a creative methodology. This trend is largely due to market pressures toward quick success and immediate profit, as well as the distractions of non-mainstream culture.

Given these circumstances, people have paid very little attention to Chinese overseas artists. Since China began its period of reform and openness 30 years ago, a group of excellent oil painters has left the country. These artists were trained in China with fundamental painting techniques required by a strict Russian art education system. They have been utilizing their skills in art creation and education overseas. Building on their expertise, they have learned the new impressionists' techniques of light and color rendering, while absorbing the ideologies of modern art.

The subjects of their paintings have evolved from depictions of exotic foreign landscapes and people to a return to the format, style, and subjects of their own nationality. Their works are characterized by refreshing styles, rich colors, well-structured composition, profound concepts, and realistic approaches. Overall, these works have revealed unique personal artistic styles as well as a genre that represents Chinese overseas artists. And this, in turn, has established their position on the art stage of the world.

Chinese overseas artists are active mainly in the United States and Europe. Among them, a typical representation is a group of oil painters residing in the States. These artists have commonly adopted a realistic approach—the solid, realistic sketching skills learned in their homeland are complemented by the color and light rendering techniques of American impressionism. In their works, the ideology of painting integrates the Chinese philosophies of Confucianism, Buddhism, and Taoism with the spirit of western humanity. As a result, a painting style that is perfected in both forms and colors has emerged, and a great deal of well recognized masterpieces has been created.

With roots in France, impressionism, as an art genre, started in the late 19th century in Europe's art world. A painting style that contradicts with 500 years of academic tradition in painting technique, impressionism was born along with development in politics, advancement in science, and renewal of painting theories, techniques, and mediums. Impressionism was eventually brought into the American art world by artists who had migrated and also by American students studying in Europe. The integration of American realism and European impressionism served as a basis for American impressionism. While the pursuit of lighting and color changes in European impressionism is based on distorted and weakened forms, American impressionism is characterized by principles of formality along with close attention to the richness and variety of color and lighting changes. This requires artists to master a solid fundamental skill and to possess sophisticated artistic cultivation. The Chinese overseas artists' unique painting style represents an integration of the American impressionist approach and the artists' own skills.

Wu Jian, a Chinese oil painter residing in the United States, is one of the best in the group. Jian graduated from Chinese prestigious Art College of Qinghua University, formerly the Central Art College of Arts and Crafts, in 1984. In 1993, he continued his studies at the graduate school of the Academy of Art University of San Francisco,

later joining the university's faculty. He earned his master of fine arts degree in 2000. Over the years, Jian has been involved in art education and creation. He has held many solo exhibitions and has won top awards and many other honors in the States' national art exhibitions and competitions. His works have been requested by collectors in the United States and other countries in the world.

In his works, Jian pays great attention to the rigorousness of composition and the freeness of colors and brush strokes. He has found the perfect unifying point for the contrasts of softness and tightness, of warm and cool colors, and of brightness and dullness. A typical example is his portrait painting *Old Man in Ancient Chinese Costume* (awarded first place in the portrait and figure category in Pastel Journal's 9th Annual Pastel 100 Competition). The painting was done as a class demo for his students. With color strokes rendered freely on a rough background, Jian quickly sketched an old man with strong facial structure. Rather than pursue a detailed depiction, Jian's main focus was on revealing a strong personality through the man's facial expression. Pastel, by nature, is light, flexible, quick, and easy to apply, and these unique qualities sometimes can not be captured by the heavy color tones produced with oil paints. Jian has demonstrated that he has skillfully mastered the medium.

Guitar Player (awarded the Best of Show at the 18th Annual exhibition of Best of America) is an oil painting full of romantic expression. In the painting, a handsome young man sits by an ancient Roman stone building, playing and singing a romantic love song. The black and red color scheme and compositional placement of black, gray, and white demonstrate the painter's skillful techniques and a love of life.

Jian's figure paintings are done with accurate proportion, rich colors, intriguing and dreamy light and shadow rendering, and refined composition. He focuses on the artistic effects of absolute perfection, and emphasizes the rhythm of the beautiful curving lines by rendering the relationships between form and surface and the contours' turning edge. He deploys dreamy light and shadow effects to create the mystery of a female body, to produce the distinctions of different objects, he applies different brush strokes. His color scheme has created an atmosphere that elevates the subjectivity of emotion and empowers his work with stronger affection.

As for Jian's cityscape paintings, we can detect signs of meticulous construction from conception to production. To Chinese viewers, in particular, his paintings display a colorful and dreamy new place residing in between reality and a fantasy world. Cityscape painting is a very challenging subject. The mechanical straight lines on canvas need to be cut into complex divisions, and then merged into the natural and artificial lights. The overall effect on the canvas is driven only by the artist's abilities to manage his subject.

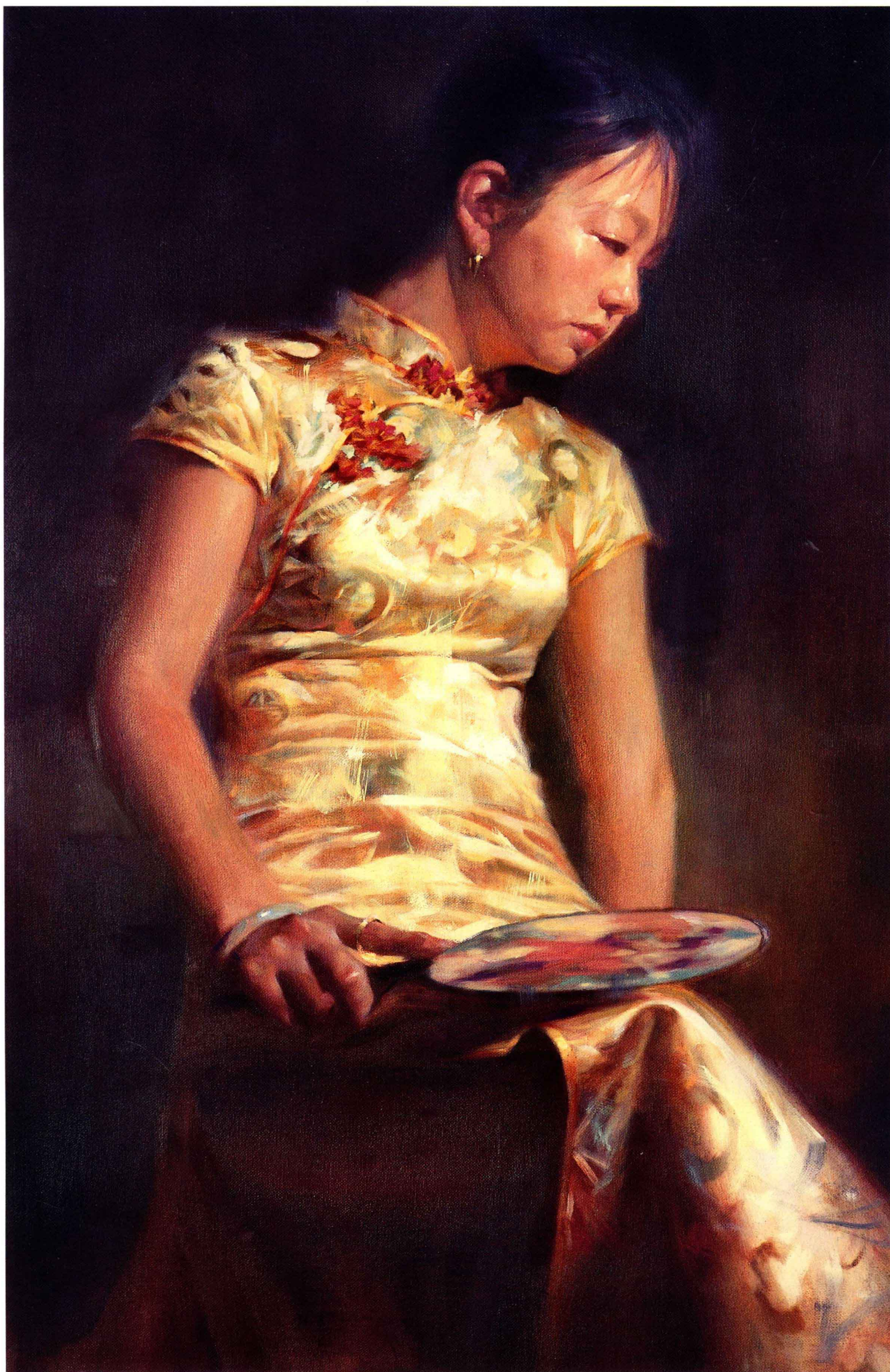
Modernization, in addition to producing a fast-paced yet comfortable lifestyle, has changed people's way of thinking. Real human emotion is often blocked in the forest of steel and cement. In people's minds, the appreciation of natural beauty has long been lost in the fast-paced world. However, when viewing Jian's paintings, the long-forgotten spirit and appreciation of beauty arises spontaneously. Much as the way music can refresh a listener, the colors in his paintings can comfort people's hearts.

The ancient Chinese have said that to read thousands of books is to travel thousands of miles. Borrowing artistic truth from the western world and perfecting the integration of tradition and modernity, East and West, Jian's artistic abilities and excellent art works are a great inspiration to us all.

Wei Zhigang

Editor and Director of Editing Department

Tianjin People's Fine Arts Publishing House



麻 美

Asami

76.2cm × 50.8cm, 油画

30" × 20", Oil on Canvas



晨 光

Morning Light

55.9cm × 71.1cm, 油画

22" × 28", Oil on Canvas



光，人体，衬布 3 Lighti • Drapery • Figure No. 3
55.9cm × 71.1cm, 油画 22" × 28", Oil on Canvas



诗 韵

Poetic Moment

50.8cm × 40.6cm, 油画

20" × 16", Oil on Canvas



吉他手
101.6cm × 76.6cm, 油画
美国油画和丙烯画家协会
“美国2008优秀作品”第18届年展
最佳作品奖

Guitar Player 40" × 30", Oil on Canvas

Best of Show Award

Best of America, 2008—18th Annual Fine Art

Competition and Exhibition of the National Oil and
Acrylic Painters' Society



窗前光

Window Light

55.9cm × 71.1cm, 油画

22" × 28", Oil on Canvas



光，人体，衬布 2
55.9cm × 71.1cm，油画

Light • Drapery • Figure No. 2
22" × 28", Oil on Canvas

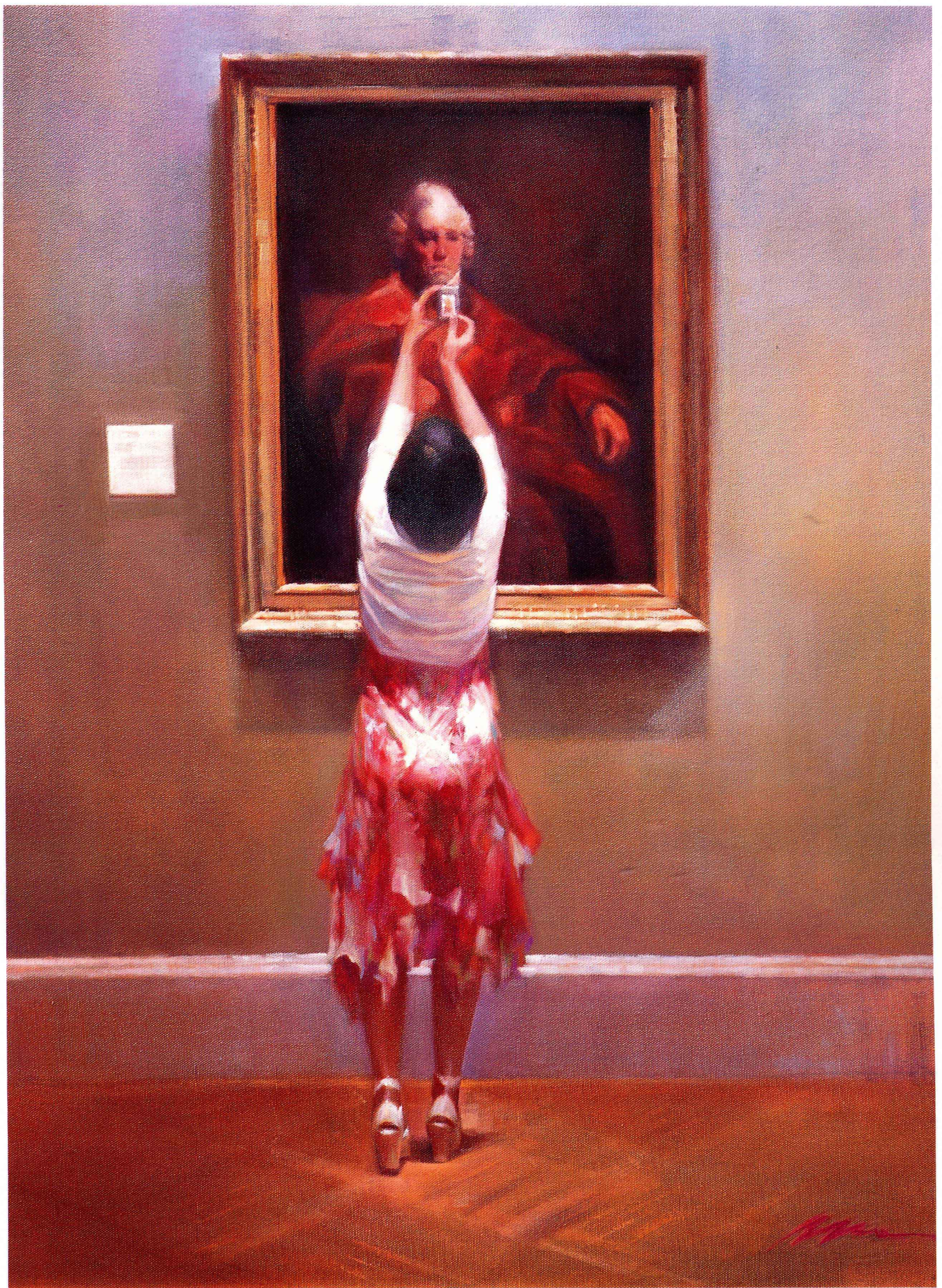


背 影

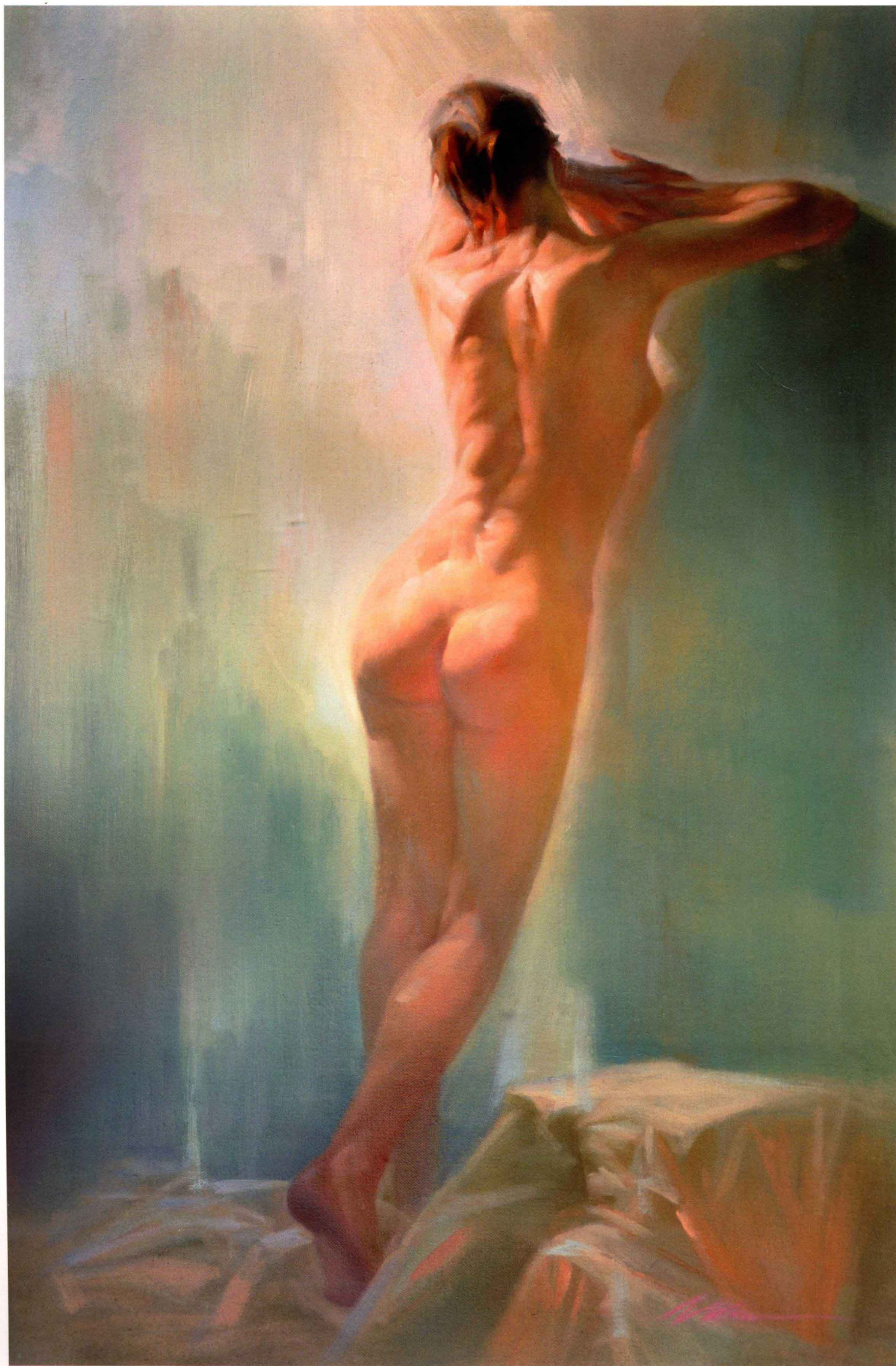
Back View

61cm × 81.3cm, 油画

24" × 32", Oil on Board



定格 Framed Moment
76.2cm × 61cm, 油画 30" × 24", Oil on Canvas



绿色的温柔 The Softness of Green
76.2cm × 50.8cm, 油画 30" × 20", Oil on Canvas