

hanart  
TZ Gallery  
漢雅軒

譔北新  
《晨曦》

**Chen Beixin**  
*Light of Day*

開幕酒會 2016年12月7日(週三)下午6到8時  
**Opening Reception** Wednesday, 7 December 2016, 6 to 8pm

展期 2016年12月7日至2017年1月7日  
**Exhibition Period** 7 December 2016 – 7 January 2017



譔北新 《微風》 CHEN Beixin *Zephyr*  
2010 油彩 畫布 Oil on Canvas 80 x 100 cm  
圖檔由藝術家提供 Image Courtesy of the Artist

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諶北新個展《晨曦》訂於 2016 年 12 月 7 日（週三）晚上 6-8 時在畢打行漢雅軒開幕。展覽將展出藝術家從 2005 年到 2014 年創作超過 30 幅的油畫作品。



諶北新 《太浩湖》 CHEN Beixin *Lake Tahoe*  
2006 油彩 畫布 Oil on Canvas 25 x 25 cm  
圖檔由藝術家提供 Image Courtesy of the Artist



諶北新 《爭春》 CHEN Beixin *Riotous Spring*  
2011 油彩 畫布 Oil on Canvas 22 x 21 cm  
圖檔由藝術家提供 Image Courtesy of the Artist

## 策展引言

### 〈形色之外的生趣〉

張頌仁

諶北新先生在抗戰勝利後不久入讀徐悲鴻為院長的中央美術學院，專習油畫。一九五五年列名為馬克西莫夫主導的油畫訓練課程的學員。馬克西莫夫(1913-1993)是中俄友好年代被委派到中國幫助建設的美術界專家。他是蘇利可夫美術學院教授，曾獲史大林獎。一九五五至五七年的兩年油畫訓練班介紹了西方油畫技術的基本練習和創作實踐。自一九五八中蘇交惡後俄國專家支援被終止，而這個馬克西莫夫油畫訓練班也就成為此後三十年間唯一完整地傳入中國的油畫課程。影響了所有美術學院的油畫教授程式，至今不衰。訓練班的廿一位畫家也就代表了中國油畫體系的正統脈絡。

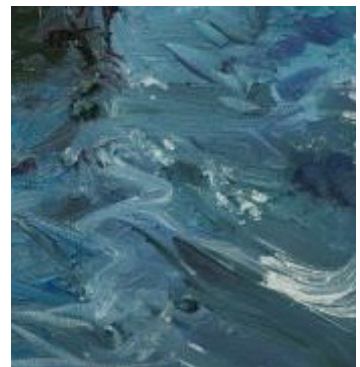
諶先生的藝術發展比起當年美院的其他專家又是別開蹊徑。他很早就被調離北京這個文化政治權力中心，長年留在西安發展。而作為社會主義體制內的畫家他又專攻風景，沒有正面介入主流的社會主義建設題材，實在是異數。早在五五年的油畫訓練班馬克西莫夫就賞識諶先生的風景畫才能，特別准許不必投入人像研究，而專以風景配合他人的歷史畫和主題創作。

當年油畫訓練班的畫家大多有特殊背景，諶先生更跟上一輩的傳統文人有家族淵源。他的外祖父昆仲是著名的漢陰三沈，沈尹默沈士遠和沈兼士，從小家中往來的都是民國時代的名士。對書畫的興趣也使諶先生的油畫傾向意筆的趣味，並發揮對造形的獨特掌握。於用筆的潑辣痛快他比俄國的陽光派和法式印象派都更澈底。用筆跟造形是分不開的，諶先生的造形是以身塊直接營造形體，如果以筆法來談，可以說他是把骨和肉都合在同一筆內，以致行筆與造形和合無

間。畫中景象與運筆的節奏也無法兩分，所以諶先生的風景生趣盎然，律動變化協和於作者情緒。畫面潔淨而淋漓，沒有碍目的贅筆，讀畫人可以近賞細部變化，也能退觀全景的結構組織。

在中國油畫家中諶先生以用色豐富見稱，由於他一直究心風景畫，對於光影與色彩的變化尤其得心應手。形體的色彩和筆法的構成互相融合，以致冷暖陰陽柔堅都在色彩和行筆中同時表達。諶先生的繪畫手法早已打破了形和色之分，也不以筆法別於物象的體積和內蘊，而把畫意藏於描繪和技法之中。

最早知道諶先生的繪畫是通過他的高足邱世華先生所介。一九九六年邱先生籌備聖保羅雙年展時邀我到訪西安舊居，並強調諶先生的絕藝。會面後果然一新耳目，而且也從中看到邱先生藝術的淵源。諶先生使景色變為境界，基礎在準確造形的功力。不過使常景化成意境的修養就不獨是繪圖的能力，而在修心的功夫和識力，那是於平常之處感悟宇宙的識力。



[局部 details]

諶北新 《避風港灣》 CHEN Beixin *Sheltering Harbour*  
2011 油彩 畫布 Oil on Canvas 120 x 80 cm  
圖檔由藝術家提供 Image Courtesy of the Artist

The opening reception of Expressionist oil painting master Chen Beixin's solo exhibition *Light of Day* will take place on Wednesday, 7 December 2016, from 6-8pm, at Hanart TZ Gallery. The exhibition will feature more than 30 oil paintings created from 2005 to 2014.



陳北新 《馬棚人家》 CHEN Beixin *Ranch House*  
2013 油彩 畫布 Oil on Canvas 35 x 45 cm  
圖檔由藝術家提供 Image Courtesy of the Artist

Chen Beixin's vivid and richly personal style has won him a strong following among connoisseurs, collectors and artists alike, and he is considered one of the most important senior oil painters in China today. Hanart TZ Gallery is proud to present this exceptional exhibition of his works of the last decade to audiences in Hong Kong.

Chen Beixin (born 1932) was one of only twenty-one students selected to study in Beijing with legendary Soviet artist K.M. Maksimov (1913-1993), whose oil painting course held at the Central Academy of Fine Arts from 1955 to 1957, was the first class to be taught in China by a foreign expert in more than three decades, Maksimov's course was to become the foundation of realist oil painting teaching in China for decades to come.

Building on his intensive early training with Maksimov, Chen Beixin developed his own unique artistic voice, combining his mastery of oil painting techniques with an increasingly expressionistic style. Renowned for his landscapes that combine the artist's love of calligraphy within a semi-realist compositional frame, Chen has developed a style that is rhythmic in brushwork and bold in colouring. His art makes the world dance and scintillate, transforming scenic views into his personal vision.



譔北新  
CHEN Beixin  
2008 油彩畫布  
圖檔由藝術家提供

《荷葉印象》  
*Impression of Heye Town*  
Oil on Canvas 32 x 36 cm  
Image Courtesy of the Artist



譔北新  
CHEN Beixin  
2009 油彩畫布  
圖檔由藝術家提供

《白船》  
*White Boats*  
Oil on Canvas 51 x 61 cm  
Image Courtesy of the Artist

## 'Introducing Chen Beixin'

CHANG Tsong-Zung

Chen Beixin began his studies in oil painting in the late 1940s under Xu Beihong, and became one of the first graduates of the Central Academy of Fine Art. In 1955 Chen was one of only 21 artists invited to take part in the legendary oil painting training course under the tutelage of K.M. Maksimov (1913-1993). Maksimov, recipient of the Stalin Prize and professor of the Sulikov Art Institute in Moscow, was assigned to Beijing as a Soviet expert to assist in China's modernisation. After Mao Zedong severed relations with Stalin in 1958, cultural exchange between China and the Soviet Union was effectively terminated. As China entered a period of political isolation, this two-year course came to be the only formal training programme offered to Chinese oil painters by foreign experts for more than three decades. The elite group of students trained in Maksimov's oil painting course thereupon became the sole interpreters of Western orthodox oil painting in China, and the course became and still remains even today the prototype of oil painting training for all Chinese art academies. History has assigned far greater significance to this two-year programme than anyone imagined at the time, and Chen Beixin unwittingly became one of the major proponents of its technical and stylistic vocabularies.

Chen Beixin was assigned to work in Xi'an after his training and as a result was absent from the centre of art politics during the tumultuous years of Mao Zedong's political campaigns. In Xi'an Chen developed in a direction quite different from that of his Beijing peers. He became a landscapist, an anomaly for a Socialist artist. Even in 1955 he had impressed Maksimov with his skills in landscape painting and was encouraged to develop in this direction, which released him from assignments of figurative art—and he was the only artist in the training course to have that privilege. For his official assignments of thematic paintings of political and historical subjects, Chen used his skills as a landscapist in collaboration with fellow artists. Over the years his landscape art has evolved into a highly personal and spontaneous expression; it is as satisfyingly well controlled as calligraphy, and as exuberant and explosive as the spontaneous expressions of a child given his first box of colour paints.

Like many of the first generation of students of the Central Art Academy, Chen comes from a privileged intellectual background. His maternal uncles include the famous calligrapher Shen

Yinmo, philologist Shen Jianshi and scholar Shen Shiyuan, and he can count as family friends many of the famous intellectuals of the Republican era. As a trained calligrapher, his proficiency with the painting brush has a range of fine expressive shades not usually found in oil painting. His boldness with brush movement and structure of form exceeds even that of artists of the Sunlight movement of Russia or the French Impressionist movement. The tempo and flow of his brushwork is an aesthetic pleasure in itself, creating rhythmic patterns that make the world dance and scintillate. There is no wasted brushwork: every detail suggests possibilities for further reading. The viewer is invited to step forward and enjoy the rich textures and complex brush play; he is also pushed away by the intricacy of details that only reveal the structure and figures at a distance. Chen is particularly outstanding among Chinese artists as a colourist; he achieves translucency and fluidity with his colours, bringing alive the forms, giving character to the density. In his painting there is no division between form and colour, volume and brush mark.

I was first introduced to Chen Beixin's art through his student Qiu Shihua. In 1996, when Qiu was preparing for his major solo exhibition at the Sao Paulo Biennial—the show that was to launch his international career—he insisted that I visit his teacher in Xi'an. Chen Beixin's paintings were more impressive than I imagined, and they gave such immediate aesthetic satisfaction that I was mesmerised. I now also better understood the aesthetic lineage from which Qiu Shihua's art developed. In Chen Beixin's paintings I recognised the precision with which the artist grasps a vision, and the special artistic touch that is able to transform an ordinary view. The process by which a view becomes re-invented and transformed into a personal vision is not an abstract spiritual exercise, but rests in the ability to bring forth the hidden magic in ordinary experience; and it reveals the cultivation that subdues the artist's soul as he enters into the realm of his art.



譔北新 CHEN Beixin  
《漁港》 *Fishing Harbour*  
2013

油彩 畫布 Oil on Canvas  
78 x 50 cm

圖檔由藝術家提供 Image Courtesy of the Artist



圖檔由藝術家提供 Image Courtesy of the Artist  
 謹北新 CHEN Beixin

## 謹北新（1932 年生）

- 1932 生於中國北京  
1953 畢業於中央美術學院繪畫系  
1957 畢業於中央美術學院油畫訓練班

## 展覽選錄

- 2016 《中國精神：真象——當代中國寫實油畫的新發展研究》油畫展，中國 北京 中國油畫院  
《翰墨長安，大唐意蘊：中國名家邀請展》西安中國藝術節，中國 西安中國藝術節  
《須其自來：謹北新油畫藝術展》，中國 西安 陝西省美術博物館  
《須其自來：謹北新油畫藝術展》，中國美術館，北京，中國
- 2015 《心象——當代中國寫意油畫的新發展研究》，中國 北京 中國油畫院  
《中國寫意：中國美術館邀請展》，中國 北京 中國美術館
- 2013 《繪畫的品格·2013 中國油畫展》，中國油畫學會，中國 北京 大都美術館
- 2012 《高原·高原第二屆中國西部美術展油畫年度展》，中國 西安 陝西省美術博物館
- 2011 《藝術家眼中的當代中國：中國油畫藝術展》，中國 深圳 博交會美術館
- 2010 《中國風格時代丹青：全國優秀美術作品展覽》，中國 廣州藝術博物館
- 2009 《中華頌世界文化遺產主題油畫風景展》，中國 北京 首都博物館
- 2008 《回望·反思·重讀經典》，中國 北京 久畫廊  
《謹北新油畫作品展》，中國 西安 亮寶樓
- 2007 《精神與品質：寫實油畫研究展》，中國 北京 中國美術館  
《融合與創造油畫展》，中國 北京 首都博物館
- 2006 《謹北新油畫展》，香港 漢雅軒  
《無盡江山·南北油畫家邀請展》，中國 北京 中國美術館
- 2005 《大河上下油畫展》，中國 北京 中國美術館
- 2004 《謹北新油畫展》，中國 北京 中國美術館
- 2003 《謹北新油畫展》，中國 上海 中央美院油畫廊  
《第三屆中國油畫展》，中國 北京 中國美術館
- 2002 《汪城一、謹北新、徐君萱油畫聯展》，中國 武漢 湖北美術館
- 2001 《中國小油畫展》，中國 北京 中國美術館
- 2000 《二十世紀中國油畫作品展》，中國 北京 中國美術館
- 1999 《第九屆全國美展》，中國 北京 中國美術館
- 1998 《當代中國山水畫、油畫風景展》，中國 北京 中國美術館

- 1997 《誕北新油畫展》，美國 密西根 454 畫廊  
1995 《中國風景油畫展》，中國 北京 中國美術館  
1994 《第二屆中國風景油畫展》，中國 北京 中國美術館  
1990 《首屆中國風景油畫展》，中國 北京 中國美術館  
1989 《訪巴黎呂霞光畫室畫家展》，中國 北京 中國美術館  
1988 《誕北新油畫展》，荷蘭 艾因霍芬文化東方酒店  
《巴黎國際藝術城個展》，法國 巴黎國際藝術城  
1957 《第七屆世界青年聯歡節畫展》，前蘇聯 莫斯科展覽館



1957 年，中華人民共和國領導人、被稱為解放軍十大元帥之首的朱德將軍參觀「馬克西莫夫油畫訓練班畢業創作展覽會」，並於中央美術學院禮堂和油畫班師生合影。朱德與馬克西莫夫坐於前排中央，誕北新則站在後排（左三）。

Graduation Exhibition of Maksimov's Oil Painting Training Course at the China Central Academy of Fine Arts in 1957. Zhu De, the Vice Chairman of the People's Republic of China and one of the Ten Marshals of the People's Liberation Army, is seated to the left side of K.M. Maksimov. Chen Beixin is standing at the back row, third from the left.

圖檔由藝術家提供 Image Courtesy of the Artist



1956 年，聽馬克西莫夫的教導。

Lecture by Maksimov, 1956.

圖檔由藝術家提供 Image Courtesy of the Artist



1984 年，向啟功請教。

Seeking advice from Qi Gong, 1984.

圖檔由藝術家提供 Image Courtesy of the Artist

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**CHEN Beixin (b.1932)**

- 1932 Born in Beijing  
1953 Graduated from the China Central Academy of Fine Arts  
1957 Graduated from the Oil Painting Department, China Central Academy of Fine Arts

**Selected Exhibitions**

- 2016 *Inspiration Strikes : Chen Beixin's Oil Painting Exhibition*, National Art Museum of China, Beijing, China  
*Inspiration Strikes : Chen Beixin's Oil Painting Exhibition*, Shaanxi Art Museum, Shaanxi, China  
Group exhibition, Xi'an Ancient Culture and Art Festival, Xi'an, China  
Group Exhibition, Chinese Academy of Oil Painting, Beijing, China
- 2015 *Chinese Freehand Art: Invitational Exhibition of the National Art Museum of China*, National Art Museum of China, Beijing, Hong Kong  
Group Exhibition, Chinese Academy of Oil Painting, Beijing, China
- 2013 Group Exhibition, Dadu Museum of Art, Beijing, China
- 2012 Group Exhibition, Shaanxi Art Museum, Xi'an, China
- 2011 Group Exhibition, Guan Shanyue Art Museum, Shenzhen, China
- 2010 Group Exhibition, Guangzhou Art Museum, China
- 2009 Group Exhibition, Capital Museum, Beijing, China
- 2008 Group Exhibition, Permanence Gallery, Beijing, China  
Oil Paintings by Cheng Beixin, Liangbao Lou, Xi'an
- 2007 Group Exhibition, National Art Museum of China, Beijing, China  
Group Exhibition, Capital Museum, Beijing, China
- 2006 *Mountains and Rivers with No End : Southern and Northern Artists Invitational Exhibition*, China Art Museum, Beijing, China  
Oil Paintings by Chen Beixin, Hanart T Z Gallery, Hong Kong
- 2005 *Beneath Dahe Mountain*, China Art Museum, Beijing, China
- 2004 Oil Paintings by Chen Beixin, China Art Museum, Beijing, China
- 2003 Oil Paintings by Chen Beixin, Art Gallery of Central Art Academy, Shanghai, China
- 2001 *Chinese Small Oil Paintings Exhibition*, China Art Museum, Beijing, China
- 2000 *Chinese Oil Paintings of the 20th Century*, China Art Museum, Beijing, China
- 1999 *The 9th National Art Exhibition*, China Art Museum, Beijing, China
- 1998 *Contemporary Chinese Landscape Paintings*, China Art Museum, Beijing, China
- 1997 Oil Paintings by Chen Beixin, 454 Gallery, Michigan, United States
- 1995 *Chinese Landscape Oil Paintings*, China Art Museum, Beijing, China
- 1994 *The 2nd Chinese Landscape Oil Paintings*, China Art Museum, Beijing, China
- 1990 *The 1st Chinese Landscape Oil Paintings*, China Art Museum, Beijing, China
- 1989 An Exhibition of Artists who Visited Lu Xiaguang's Studio in Paris, China Art Museum, Beijing, China
- 1988 Oil Paintings by Chen Beixin, Mandarin Oriental Hotel, Eindhoven, The Netherlands
- 1957 *The 7th International Youth Fair Exhibition*, Moscow Exhibition Centre, Moscow