

兵马俑在沂蒙山 (局部) Terracotta Army on Yimeng Mountain (part), 2017

余友涵
Yu Youhan

具象·抽象
The Representational
and The Abstract

11.10 2017-1.15 2018

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ShanghART
香格纳画廊

社会性与审美性

——余友涵个展《具象·抽象》

余宇 / 文

2017年11月开始在香格纳画廊举办的余友涵“具象·抽象”个展是余友涵继2016年上海当代艺术博物馆之后又一次重要的作品展，包含近二年的新作和不同系列之间转变时期的关键作品，通过挖掘其艺术生涯的一些关键点，力图从社会性与审美性两个方向，去研究他的创作脉络。

艺术的核心特质之一是社会性。中国自古有“成人伦助教化”的说法，建国之后，艺术为人民服务更是唯一的政治准则。对于那个时代走过来的人，一方面可能存在着一些抵触心理，另一方面在内心有着深刻的烙印。余友涵是一个具有强烈社会责任感的人，虽然他把他仅有的武器——艺术，只是看成“一朵小花”。

艺术创作始于70年代末，当时的国家开始以现代化建设为纲领，身在其中的余友涵必然深受其影响。直到今天，创造现代中国绘画就始终是他创作的方向，这一想法本身就具有社会性和审美性的双重特质。他认为这是要通过将西方现代绘画手段与中国传统文化相结合来实现，“中西合璧”是那个时代具有广泛社会性的思维方式。

从70年代中期到80年代的中期，余友涵对西方现代主义艺术各个流派以及中国各种艺术门类进行了长达10年的自我学习。其中他最为欣赏的有以塞尚为代表的后期印象主义、中国的石鼓文、敦煌壁画以及长沙窑、磁州窑瓷器上的绘画。他认为这些艺术的一个共通点就是高水平的概括能力。概括就是抽象，是对具象事物的主观提炼。可能因为从未接受过苏派主导的学院体系训练，余友涵的绘画保持了他从绘画伊始就显露出的概括能力，他的那种极具抽象意味的表达方式是他审美性的显著特点。

80年代后期开始的波普系列，是他对社会现状的观察和对历史人物、历史事件回忆的结合。这一阶段的作品大量使用了具象的绘画语言，看似其社会意识的表达是作品的主体，然而对立统一的构图辩证法是其画面表现的基础，看似西式的表达方式使波普系列成为那个时代的代表作品。英国艺术史家爱德华·路希·史密斯评价余友涵说：“他是中国最先将‘西方风格’化为自己的艺术语言的画家之一，正因这点，他很可能在中国艺术史上占据重要地位。”但其实那种平面化和装饰性的艺术风格在中国传统艺术和现代艺术中有很多显现，他是把各种风格杂糅之后创造了一种西方和东方人都看得懂的普世价值。他曾经说过：“我们中国人总是感性多于理性，在艺术中表现为具象多于抽象。就一般民众而言，理性思维的建立可能还要等上一些时候。我作为画家，也只好顺乎民意了。”可见他画具象画主要还是出于社会意识的表达。

作为一个成长在新中国的知识分子，辩证法是他思考问题的基本方法。他对绘画的相应理解是：“绘画的本质是平面的，有着各种造型和色彩的组合或搭配形成一个对立又统一的整体，不同题材的绘画作品，在这个基本问题上都是一律相同的。”我们可以理解这是以研究构图为主要的绘画辩证法。在他眼里，抽象的点线面和具象的人物风景都是其画面构图的部件，把这些部件组成一个具有秩序感的整体始终是他创作的中心课题。对于构图来说，不存在具象和抽象的区别，也无关乎主题。



近二年新作的画风看似有些不同，但其实和之前一样，每个阶段的新作都有之前风格的痕迹，之前的各种绘画语言通过重组而获得新生。厚重的历史元素和轻快的动态人物统统融入画面，不论是自己曾经画过的形象还是其他任何符合他要求的视觉元素，他都会以自己的方式画出来。在《兵马俑在沂蒙山》中，“啊·我们”系列中的兵马俑与“沂蒙山”系列的现代风景跨时空的交汇，体现了余友涵对当下文明发展状态的思考，挪用是他绘画创作的基本方法之一。从灵感来自于包装盒的构成组合绘画到描绘月球表面的“写实”作品，在技法上持续表现出一种返璞归“拙”的气质，在形态上展现出令人印象深刻的多样性，可见其一，创作时的放松心态；其二，移花接木的创造能力；其三，艺术紧密联系生活的创作方式。

纵观余友涵的艺术历程，其先后出现的各个系列的绘画语言一直存在着相互交叉。总体来说，当他要强烈表达社会意识的时候，画面中的具象因素就会增加，抽象元素相应减少。此社会意识达到一定程度后，又开始回归绘画的自体，此时审美意识逐渐占据上风，画面更多的表现为抽象语言。当外界社会环境的变化又激起他反应的时候，画面中的具象元素又会冒头。由于社会环境的不断变迁，他的社会意识和审美意识交替显现，画风在具象和抽象之间演变。但无论是哪个创作阶段，其审美性都是前提和基础，是形成一件作品的必要条件。

审美意识既具有普世价值的内涵，又是艺术家个人对审美的独特要求，是个人意识的体现。有些艺术家自称是右派，强调个人意识的表达，基于艺术是个体体验的理论，他们反对左派的艺术为社会服务的言论，这可能是之前对艺术的社会性的强调有些矫枉过正的反击。但余友涵在创作中社会意识与个人意识交替显现可能正是其艺术生命几十年生生不息的原因。用辩证法来说，社会意识和个人意识也是一对对立统一的整体，相互作用使绘画不断向前。他曾说：“我画了领袖之后开始画人民是正常的，画了人民之后开始画土地也是正常的。”可以看出他社会意识的表达中包含了他独特的个体思考。

余友涵曾经说过，在绘画时他会注重处理好三层关系。这三层关系依次为：1. 画面各个部分之间的关系；2. 画与将来的陈列环境之间的关系；3. 画的内容及形式与时代大环境之间的关系。可见余友涵的社会意识与审美意识在创作中始终交织在一起，是他自己评判每张作品是否合格的标准。当有人问起在各种新技法和新媒体层出不穷的今天怎么看绘画的未来，他说道：“我相信绘画一直都会存在下去，就像人类发明了汽车、飞机，但人还是需要走路，走路是人的基本需要。绘画也是我的基本需要。”

Sociality and Aesthetics

— Yu Youhan:
The Representational and The Abstract

Yu Yu

Yu Youhan's solo exhibition "The Representational and The Abstract", to be opened in November 2017 at ShanghART Gallery, is a rare exhibition of new and past unseen works that will help the viewers better appreciate the features and trends in his paintings after his solo at Power Station of Art in 2016. One can effectively research his creative context through the examination of sociality and aesthetics in his works.

One of the core quality of art is its sociality. Since ancient times, there's a saying that "[art] forms social order and help bring enlightenment". Since the establishment of the republic, art servicing the people became the political norm. People from that generation both resist this norm, and have it deeply imprinted in their psyche. Yu Youhan is an intensely socially responsible person, even though he sees his only weapon - art, as merely "a small flower."

When he started creative work in the end of 1970s, the country was making modernisation its main principle. Immersed in that environment, Yu Youhan was deeply affected by it. Till today, creating contemporary Chinese painting has always been his main creative direction. This idea has duo qualities of the social and the aesthetic. He believes one needs to combine contemporary Western painting approaches and traditional Chinese culture to achieve true "east and west Harmony", which is also a widespread way of thinking for that generation.

From mid 1970s to mid 1980s, Yu Youhan spent 10 full years to educate himself on the different schools and genres in mainstream contemporary western art, and various forms of Chinese arts. He was most taken with the post-impressionists represented by Paul Cezanne, Chinese drum inscriptions, Dunhuang frescos, as well as paintings on ceramics from Changsha and Cizhou Klins. He believes what these art have in common is their high level of generalisation. Generalisation is abstraction, a way to extract subjectivity from concrete objects. Perhaps because he never went through the mainstream Soviet influenced training of the art academies, Yu Youhan's works maintain the power to generalise from the start. His abstracted expressions are an iconic feature of his aesthetics.

As an intellectual who grew up in the new republic, he practices dialectics as his main method of thinking. His understanding of painting: "Painting is essentially two dimensional, comprised of different combinations

of forms and colours that complete a contrasting and unified whole. Paintings of various subjects, are all the same in these basic principles." We can understand this as a study of composition using painting dialectics. In his eyes, abstract dots, lines, and surfaces, as well as representational figures and landscapes are all components of composition. The sense of order created by these components as a whole is the central question of his creative work. In terms of composition, there's no difference between the representational and the abstract, or what kind of subject is chosen.

The Pop Series, which originated in late 1980s, is his social observations on the joined memories of historical figures and events. Works from this period used large amounts of representational painting language. Although expressions of social consciousness seem to be the main subject of the works, the contrasting and unified compositional dialectics makes up the foundation of their expressions. It's this kind of new expression that make the Pop Series iconic works of their time. As famous contemporary art historian Edward Lucie-Smith once said: "he is one of the first 'Western style' painters [of the post-socialist era] in China to find an artistic language that was unmistakably his own. For this reason, he is likely to have an important place in histories of Chinese art." But those planar and decorative art have been widely featured in Chinese traditional and modern art. He once said "Chinese people are more driven by emotion than logic. Therefore, Chinese artistic expressions tend to be more concrete than abstract. For the public, it may take some time for logical thinking to be established. In the meantime, as a painter, I must stay faithful to the public." Thus his more representational works came from socially conscious expressions.

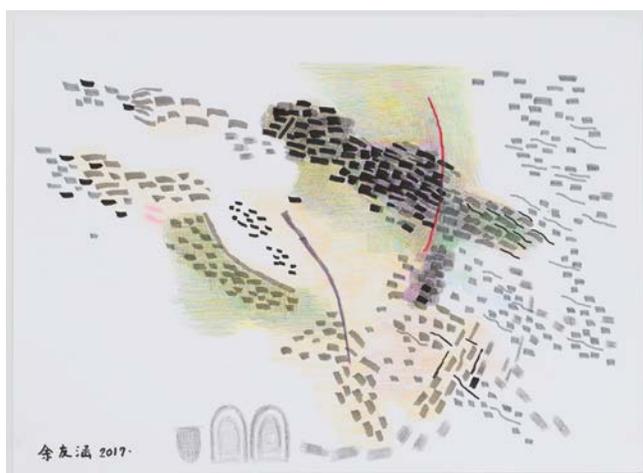
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His new works created in recent two years look different from before, but in fact, like all new works in each period, they contain traces of the works that came before. Different painting languages are updated and recycled. Heavy historical elements and light dynamic characters are all integrated in the images that implies the representational. Whether it's figure he has painted before, or any other visual elements that fits his criteria, he paints them in his own distinct way. In "Terracotta Army and Yimeng Mountain", the Terracotta army from the "Ah Us" series and the "Yimeng Mountain" series merge together across time and space, reflecting Yu Youhan's contemplation of the developmental status of human society. Misappropriation is a principle method in his painting works. From a set of paintings inspired by packing boxes to works of "realism" depicting the surface of the moon, the techniques used in his new works continue to capture the temperament of returning to a primal "clumsiness". An impressive diversity is demonstrated by these forms, revealing the relaxed attitude behind his creative process, his skillful misappropriations, and the way art deeply connects to his life.

Surveying Yu Youhan's artistic journey, there has always been cross-overs and alternations between the signature symbols from each series. Generally speaking, when he is expressing social concerns, the representational elements in his images will intensify, while abstract elements are reduced. After working with his social consciousness for a while, he begins to return to the basics of painting itself. At these times, his painterly side would become dominant, which is manifested in increased use of abstract elements. When the social environment triggers his reaction, the concrete elements would take over again. As the environment around us changes, his social consciousness and painterly consciousness alternates, while his style switches between the concrete and abstract. But no matter which period of creative style, aesthetics is always the necessary foundation and premise of an art work.

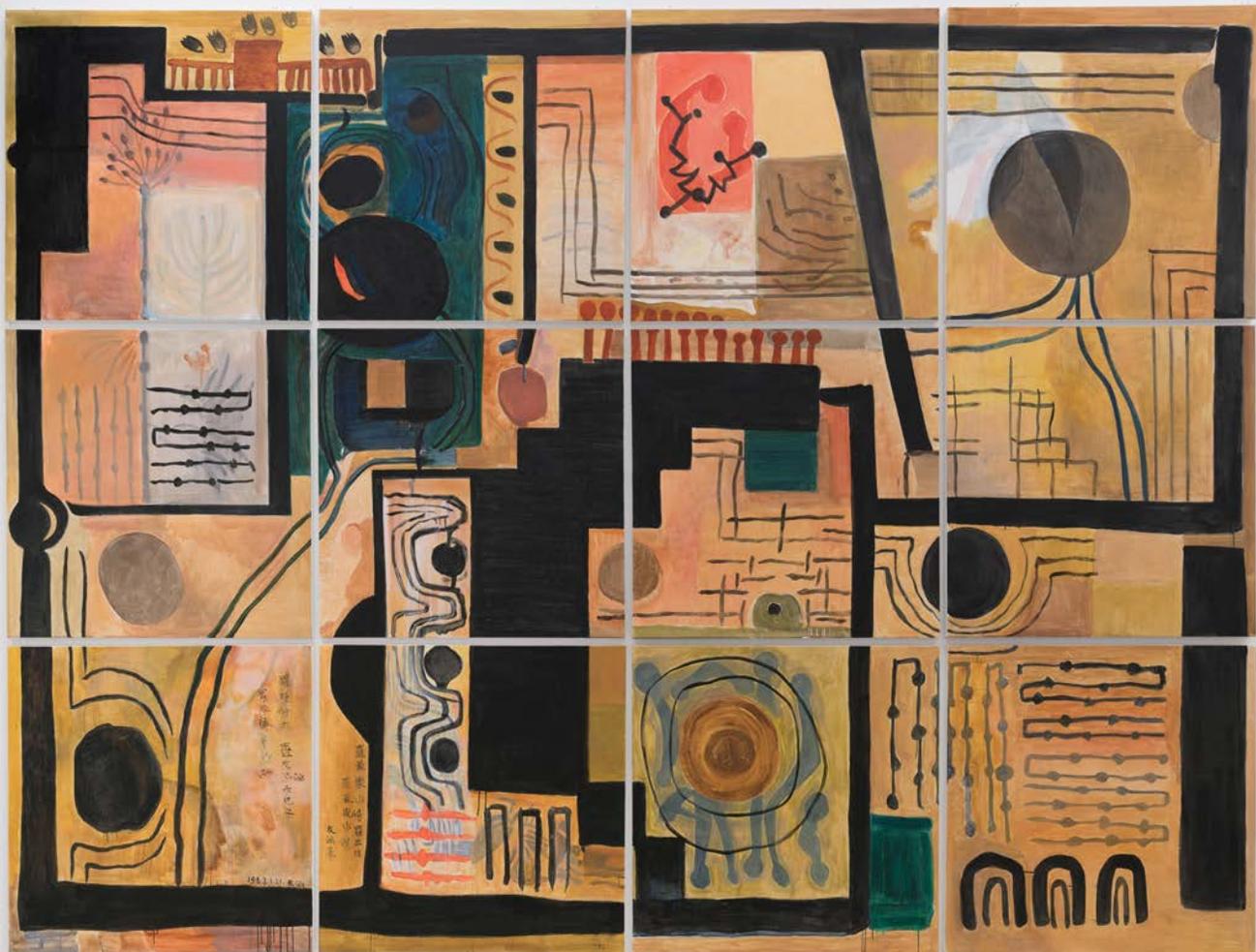
Painting is more of an expression of personal consciousness, fulfilling the artist's unique personal aesthetics. Some artists are self-claimed rightists, who firmly stand with the theory that art is the expression of personal experiences; they are against the leftist idea of art as a service for the society, which is possibly an act of over-correction from the age where social function of art was overemphasized. But in Yu Youhan's creative journey, alternating manifestations of his social consciousness and personal consciousness have always been the driving forces behind decades of his rich artistic journey. To return to dialectics, social consciousness and personal consciousness are also a contrasting and unified whole; they interact with each other, to push painting forward. He once said "after painting the leader of men, it's natural to start painting the people; after painting people, it's natural to start painting the land they live on." His socially conscious expressions contain his uniquely personal consciousness.

Yu Youhan once said that there are three relationships he pays careful attention to when he's painting: 1. The relationship between each section of the image; 2. The relationship between the image and its surrounding environment; 3. The relationship between the form and content of a painting and the cultural environment of its time. Sociality and aesthetics are clearly interwoven in Yu Youhan's critical judgement of each one of his works. When people ask him how he sees the future of painting in an age of endless new techniques and mediums, he said: "I believe painting will continue to exist, just like how people are still walking after the invention of cars and airplanes. Walking is a basic necessity in life. That is also what painting is to me."



2017 纸上小作品 9
2017 Works on Paper 9, 2017

1F

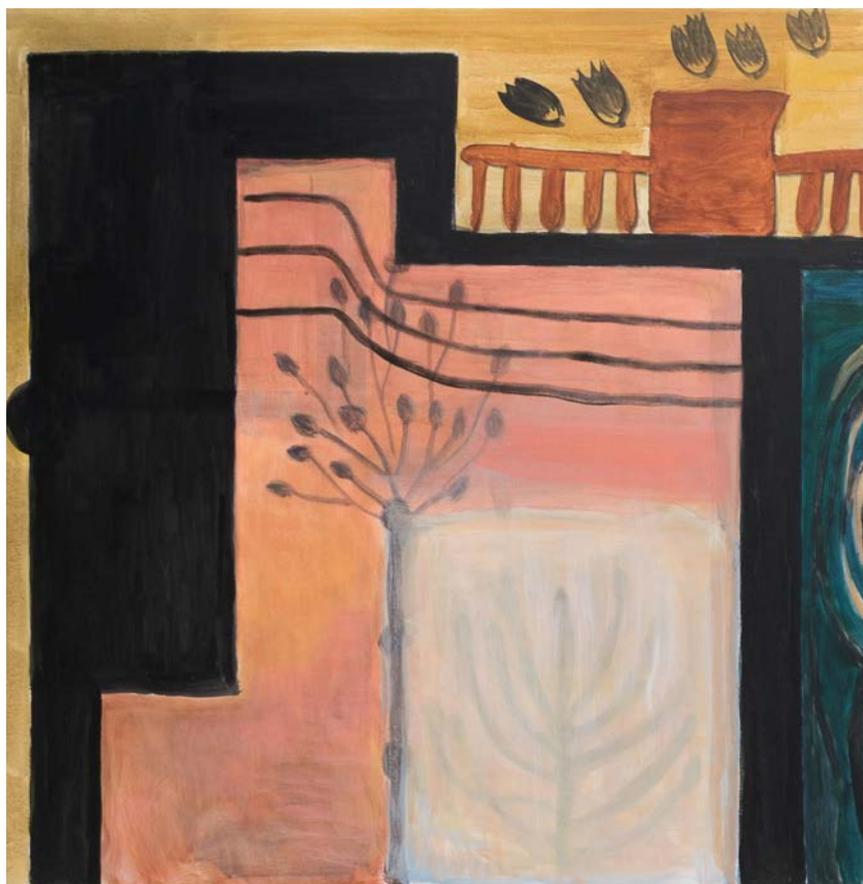


轮回图

The Wheel of Life, 2017

布上丙烯 Acrylic on canvas

300×400cm | Each 100×100cm (×12 pieces), YYH_8624



轮回图(局部)
The Wheel of Life(detail), 2017



兵马俑在沂蒙山
Terracotta Army on Yimeng Mountain, 2017
棉布上丙烯 Acrylic on cotton
206×269cm, YH_3640

这张画的前景是余友涵“啊，我们！”系列之中的典型形象——兵马俑，一黑一白，与其1998年的那张“黑白头”如出一辙，只是黑左白右的顺序对调了，远景是“沂蒙山”系列的沂蒙山风景。画面运用了一些明快的对比色，这与之前的“沂蒙山”和“啊，我们！”系列总体灰暗深沉的用色很不一样，画面体现出一种云淡风轻的气氛。在这种轻松的氛围之下，即使具有厚重历史感的兵马俑也变的有那么一丝“可爱”了。这张画风景的画法很独特，表现出一种介于抽象与具象之间的形态，与之前沂蒙山系列的那种连成一片的风景描绘不同，这张画的景物由一些相对独立的色团和点阵构成，这可能是开创了一种全新的风景画法，是对中国悠久的山水画传统的独特诠释。

The foreground of this painting is the signature figures of the "Ah, Us!" series - the Terracotta soldiers. One black one white, the soldiers closely resembles the ones in the work "Black and White Heads" of 1998, with only the colours reversed. The background of this work is the scenery from "Yi Meng Shan" series, but with contrasting light colours unlike the heaviness of "Yi Ment Shan" and "Ah, Us!" series. In this light atmosphere, even the Terracotta soldiers, with their weight of history, became a little bit "adorable". This painting style is uniquely placed between the abstract and the representational. It differs from the continuous depiction of scenery as it forms the scene with independent groups of colours and dots, creating a new method of landscape painting that reinterprets the tradition of Chinese Shan Shui.

七仙女 2017

Seven Celestial Princesses (2017)

在 80 年代，专业油画布还属于比较昂贵的商品，相比之下，床单布是一种低价的替代用品。2017 年的某一天，余友涵找到了 30 年前从亲戚处得到的四张床单用布，于是他决定再次使用这种材料进行创作。绘画是从纯抽象开始，但在不知不觉之中，作者在三张画里分别加入了若干个女性形象。在这一共七个美女中，有的是他欣赏的运动员，有的是他牵挂的孙女，每个都是作者真情的流露。余友涵把具象素材融入抽象构图既是他内心情感的表达，也体现了他轻松驾驭各种视觉元素的能力。

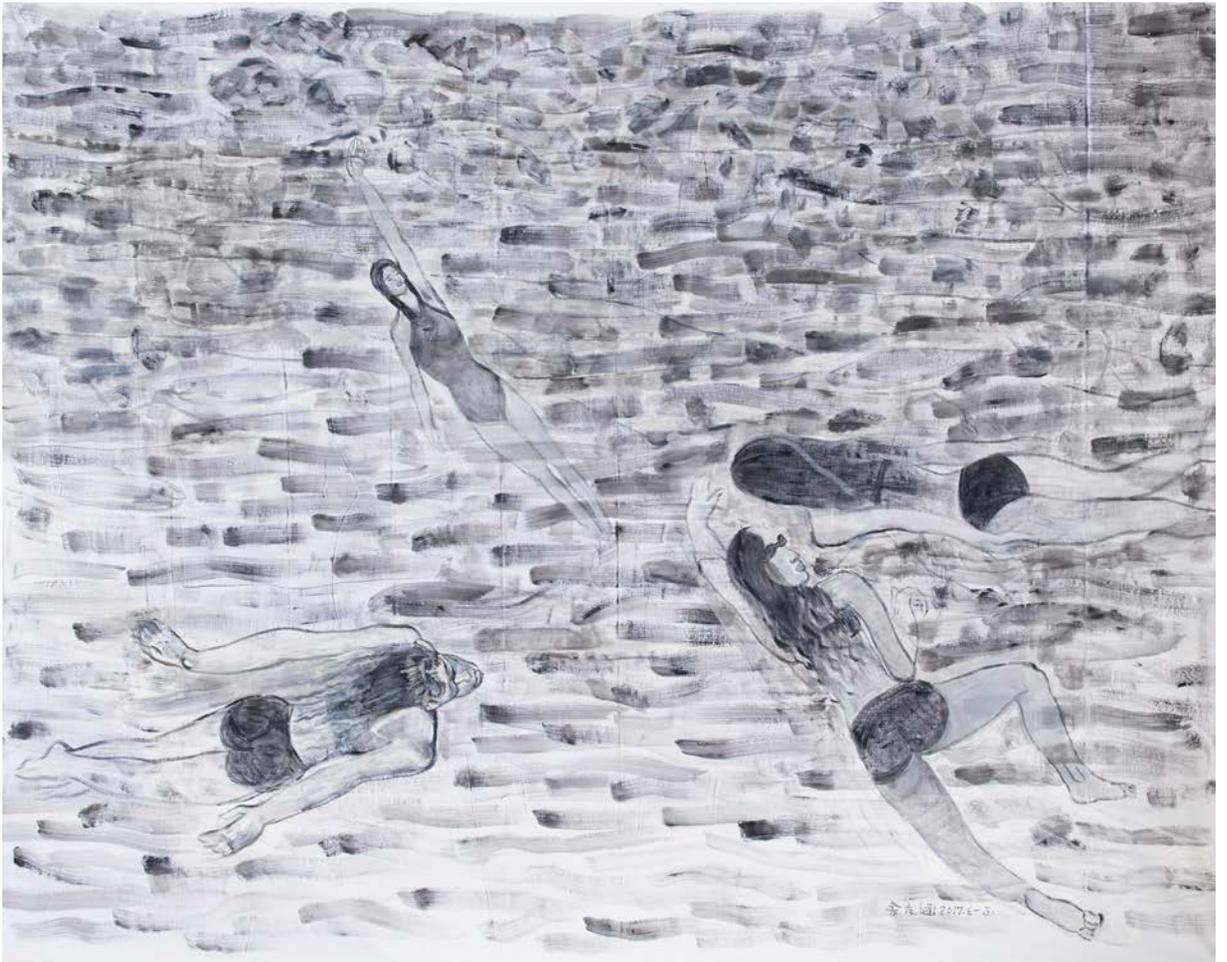
During the 80s, traditional painting canvas were expensive products. Therefore, blankets became cheap replacements. One day in 2017, the artist found 4 blankets he obtained from his relatives 30 years ago, and decided to paint once again on these materials. He started with the abstract elements, but gradually, several female figures began to appear in these three works. Some of the seven beauties are his favourite athlete and beloved granddaughter, each representing expressions of his sentiments. The artist placed representational elements in abstract composition, demonstrating not only his emotions, but also his mastery of all kinds of visual elements.



七仙女 -1 Seven Celestial Princesses-1, 2017
棉布上丙烯 Acrylic on cotton
191×260cm, YYH_1143



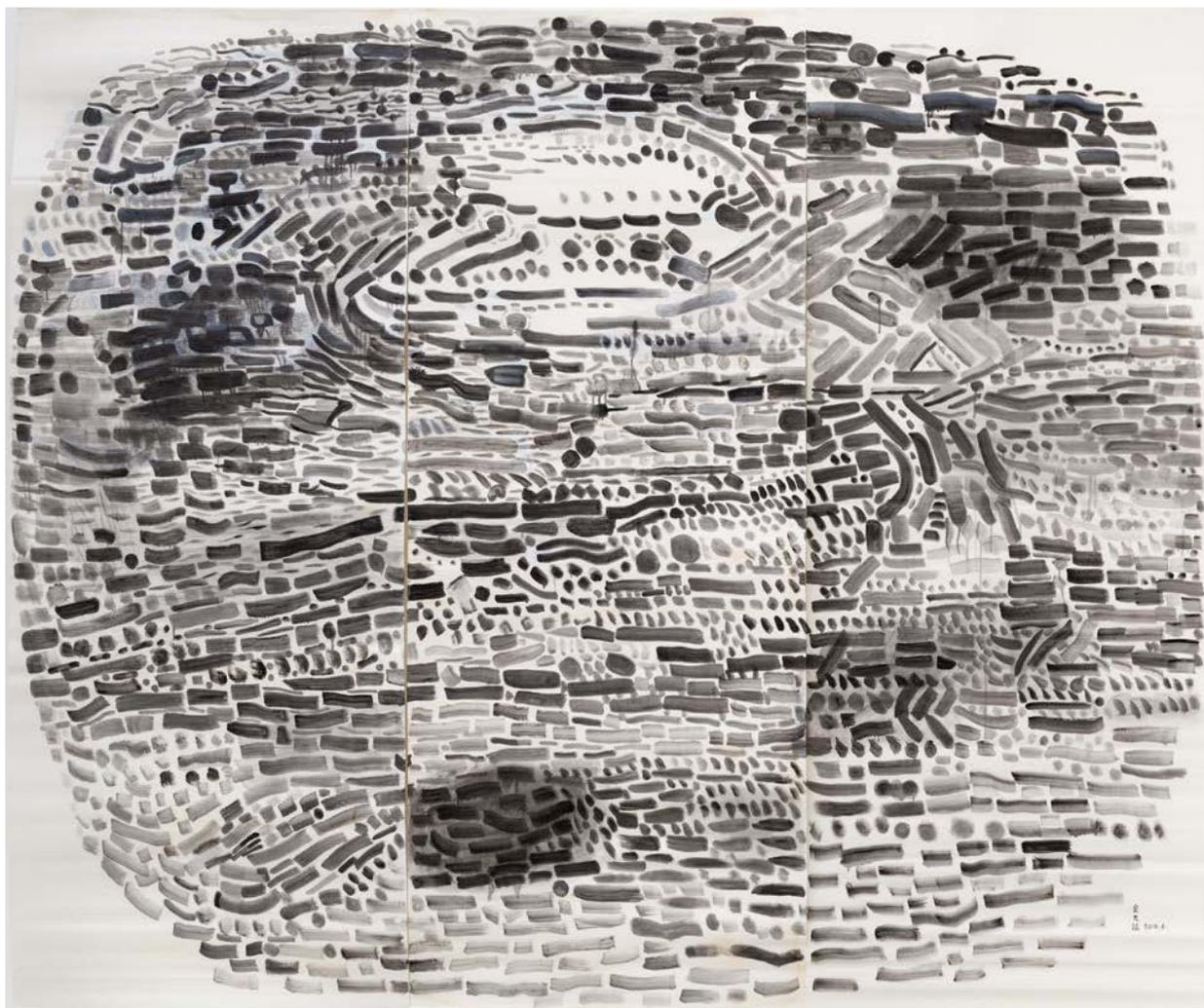
七仙女 -2 Seven Celestial Princesses-2, 2017
棉布上丙烯 Acrylic on cotton
206×265cm, YYH_8851



七仙女 -3 Seven Celestial Princesses-3, 2017
棉布上丙烯 Acrylic on cotton
200×265cm, YYH_1744



大章鱼 The Giant Octopus, 2013
布上丙烯 Acrylic on canvas
164×135.5cm, YYH_6454



抽象 2016-01 Abstract 2016-01, 2016
纸上丙烯，瓦楞纸 Acrylic on corrugated paper
323.5×363cm (in 3 pieces), YYH_3417



2013,08,18B, 2013
布上丙烯 Acrylic on canvas
194×163cm, YYH_0187



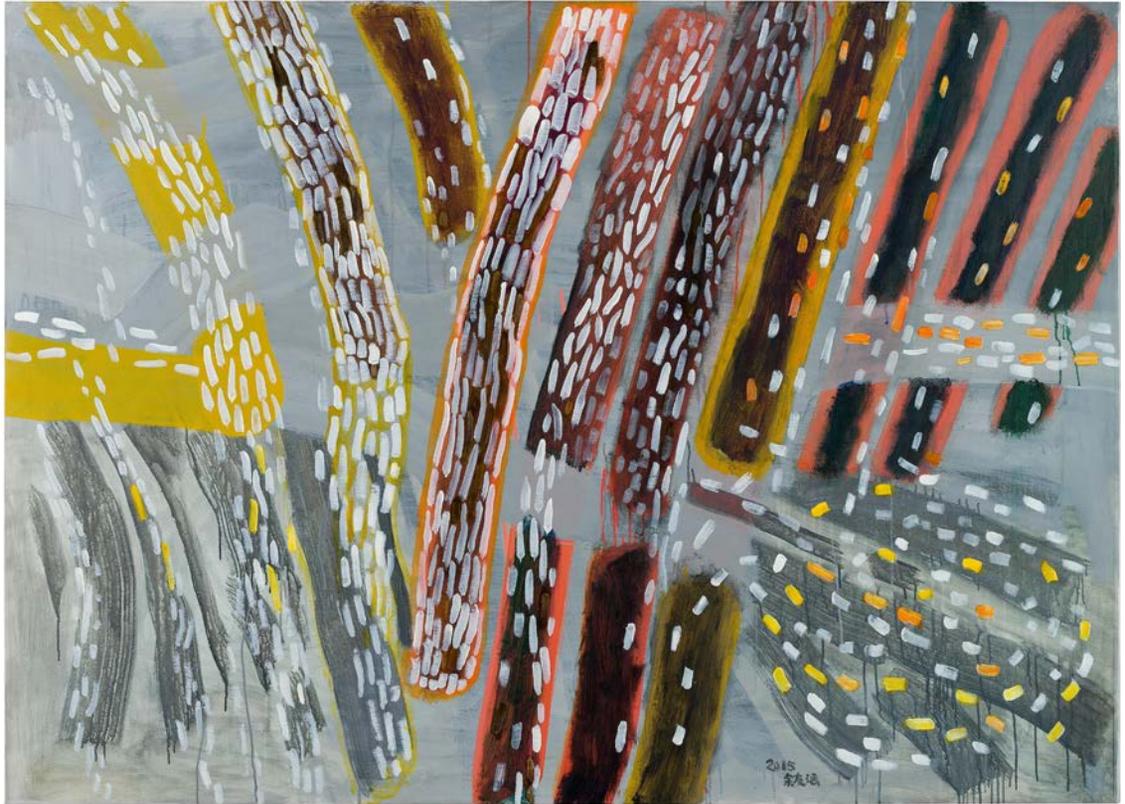
月色 Moonlight, 2016
布上丙烯 Acrylic on canvas
138×138cm, YYH_3581

“我想随着时代的发展，人们的眼光与心胸应该不断地开阔、不断地推进，我们看到了太空中用哈勃望远镜所拍摄到的外太空照片，这个神奇的景象是我们原来不可想象的，我想未来风景与抽象画可能会合二为一了。”——余友涵

“As the generations progress, people’s visions and ambition should expand and propel forward. When we see the images from the outer space through the Hubble Telescopes, it was something that was unimaginable for the previous generation. I think in the future, the landscape and abstract painting would become one and the same thing.” - Yu Youhan



抽象 20130528 Abstract 20130528, 2013
布上丙烯 Acrylic on canvas
171×183×6cm, YYH_9345



2015-17.8, 2015 ~ 2017
布上丙烯 Acrylic on canvas
120×164cm, YYH_6396



更上一层楼 Attain a yet higher goal,2017
布上丙烯 Acrylic on canvas
60×40cm, YYH_8060

2F



1990 蔡文瑞

抽象 1990-12 Abstract1990-12, 1990
布上丙烯 Acrylic on canvas
98×87cm, YYH_7328



沂蒙山 27 Yi Meng Mountain 27, 2007

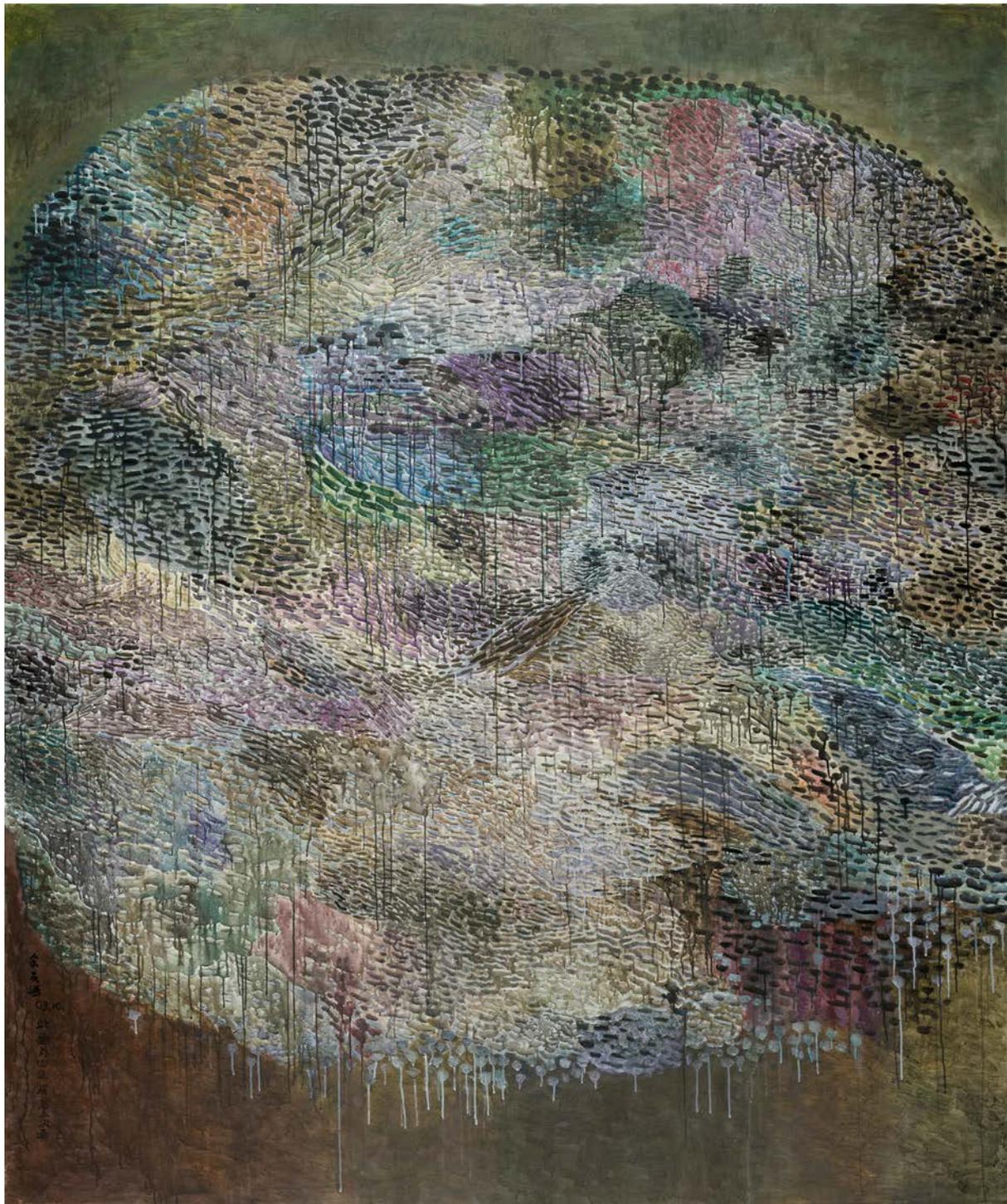
布上丙烯 Acrylic on canvas
118×148×3cm, YYH_7594

在“沂蒙山”系列的众多作品中，这张是比较独特的。“沂蒙山”系列的典型特点是连绵堆积的笔触，厚重深沉的基调。而这张画的用笔比较平面化，余友涵在一些景物的边缘勾勒了几笔线条，用色也比较明快，绿色的山坡在蓝天白云之下，有一副难得的安静与祥和之感。

In his numerous works about Yimeng Mountain, this one is quite unique. The “Yi Meng Mountain Series” are known for their unbroken brush strokes, as well as thick and heavy tone. The brush strokes on this work are relatively flat. The artist traced a few lines along the edges of objects in the scenery, and used bright colours to render a rare scene of peace and quite with green hills under the blue sky and white clouds.



2015.6.25, 2015~2016
布上丙烯 Acrylic on canvas
225×265cm, YYH_8857



20131231, 2013

布上丙烯 Acrylic on canvas
245×207×4.5cm, YYH_9966



静物 1979-17 Still 1979-17, 1983

纸上丙烯 Acrylic on paper
55x71cm, YYH_1810

从 1973 年余友涵到上海工艺美术学校任教之后，他开始致力于研究西方现代主义绘画的众位大师。他对各位名家的作品都有详细的分析和临摹，留下不少分析笔记，其中他尤其欣赏塞尚的风格。塞尚绘画中的构成性以及他如何看待绘画与自然之间的关系，都大大影响了他的艺术观。此画是余友涵经历了 6 年潜心学习之后，自己开始创作的早期作品。画中明显可以看到塞尚的结构感痕迹，但这张画的表达方式已经非常平面化，所有用笔具有高度的概括性，日后被余友涵发扬光大的标志性勾线画法在画中扮演了重要的角色，使这张静物画成为非常独特的作品。以这张画为代表的这个时期的创作，既是二十世纪初中国现代美术发展的延续，更重要的是标志了作者独立得审美性已经逐渐形成，突破性的创作即将破茧而出。

Since the start of his teaching career at Shanghai Academy of Arts and Crafts in 1973, the artist invested himself in studying the masters of western modernist paintings. He left detailed notes and sketches on the works of each master, and was particularly taken with the style of Paul Cézanne. The constructivism in Cézanne's painting and the way he observes the relationship between painting and the natural world greatly influenced the artist's view on art. This painting was one of the artists' early original works after 6 years of devoted study. Cézanne's constructivism is clearly visible in this work, but the method of expression is already very flat with highly generalised brush strokes. The way he paints his lines, which became a signature in his later works, would play an important role in this painting, making this still life a very unique piece. This painting is a key work during this particular period of the artist's career, and is a continuation of Chinese modern art development of the early 20th century. Most importantly, it signifies the maturation of the artist's independent aesthetics, which was ready to break out at any moment.

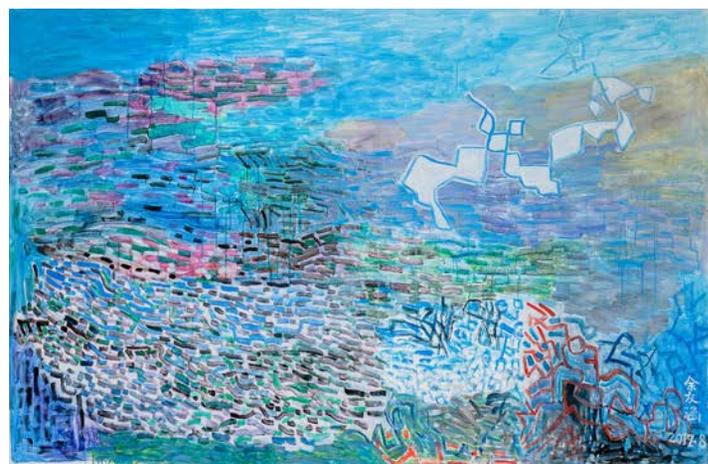


逝者如斯 Reminiscing of the Passing Time, 1998

布上丙烯 Acrylic on canvas
143×232cm, YH_5136

当时，被外界称为“政治波普”的系列余友涵已经画了十年，出于各种原因他开始寻求除领袖之外其他的绘画题材，偏爱历史元素和对中国的深厚情感使他开始选择“兵马俑”这个历史形象来表达他对文化与历史的思考。当时他已经暂停创作“圆”系列有7年左右的时间了，但在这张画上，“圆”系列的基本“短线笔法”又出现了，与兵马俑混搭在一起。画中还藏有余友涵写的“逝者如斯”四个字，这种文字融入画面的布局方式既是他在政治波普中的常用手法，也是中国伟大书画传统的当代演绎。

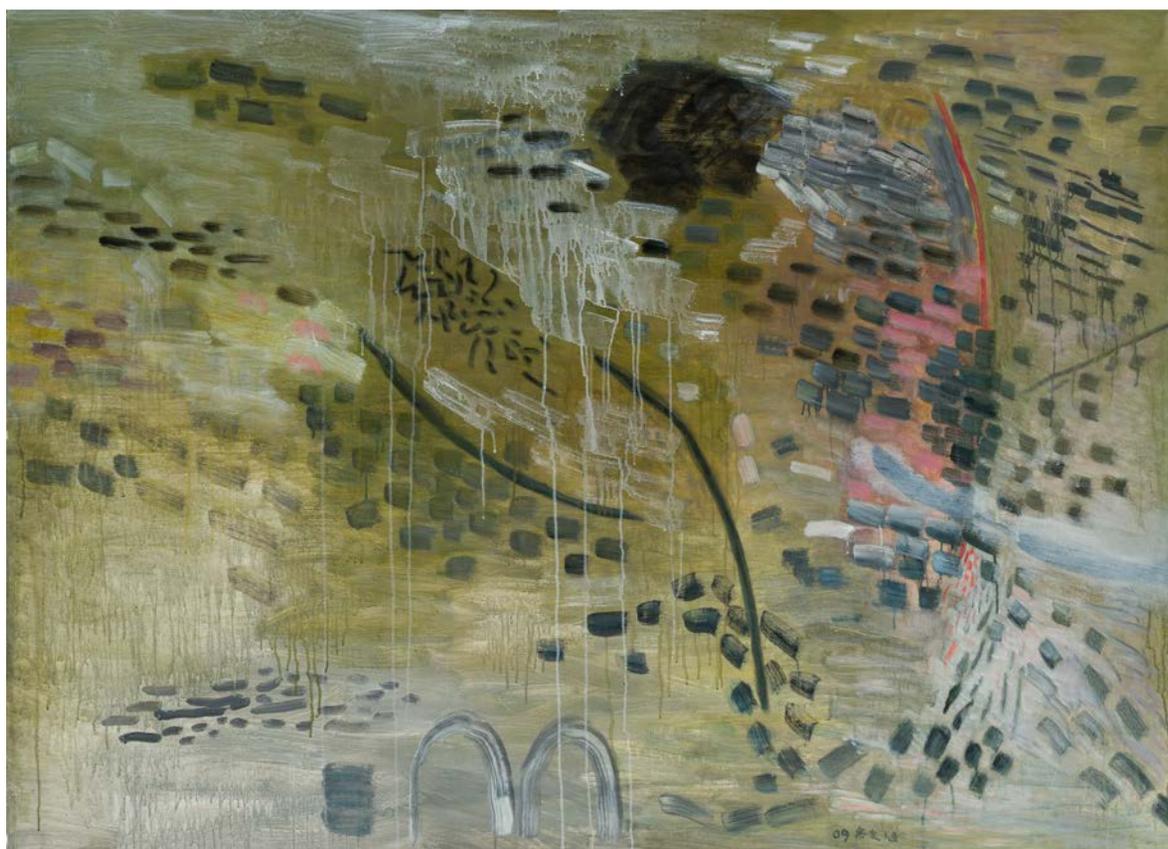
At the time, the artist who created what was known as “Political Pop” has been painting for 10 year. For various reasons, he began to pursue subjects other than “the leader”, and turned his attention towards the Chinese historical elements of Terracotta soldiers to express his concerns for culture and history. He stopped painting the “Round” series for 7 years at this point. But in the painting, the short strokes, known as the “foundation of the ‘Round’ series”, appeared in the image again with the Terracotta soldiers. The words “Reminiscing of the Passing Time” has been hidden in the painting. The blending of words and image is also a common composition method in the political pop works. They represent the contemporary embodiment of the great culture of Chinese calligraphy.



2017.8, 2017

布上丙烯 Acrylic on canvas

138×418cm (in 2 pieces) | Each 138×209cm, YYH_5900



抽象 2009-15 Abstract 2009-15, 2009-2015
布上丙烯 Acrylic on canvas
115×160.5×3.5cm, YYH_4350



斗兽场 Colosseum, 1988
布上丙烯 Acrylic on canvas
79.5×94×6.5cm, YH_8707

这可能是中国最早的波普绘画作品之一。从1980年开始，余友涵专注于抽象系列“圆”的创作，到1988年左右的时候，他受到当时越来越强的社会变革气氛所影响，逐渐感觉自己长期从事抽象画创作有点像躲在象牙塔里，对社会环境关心的不够。于是他开始画一些具象画，历史题材是他常用的主题，正如这张作品中的斗兽场，是西方古典文明和历史变迁的代表物件。这张画具有鲜明的波普风格，使用红黄蓝三原色形成强烈的颜色对比，猛烈的视觉冲击力使人过目不忘的同时，大量红色的使用揭示了社会变革总是伴随着流血牺牲。肌理上直接使用了其“圆”系列中成熟的“短线笔法”，既与斗兽场斑驳的历史厚重感契合，又使这张画具有作者鲜明的个人特点。

This was one of the earliest Pop paintings in China. Since the 1980s, the artist focused on creating the abstract "Round" series. In 1988, influenced by the increasingly strong revolutionary atmosphere, he felt he was stuck in the ivory tower of creating abstract paintings and lacked concern for the social environment. Therefore he began to paint some representational works with mainly history subjects. This work "Colosseum" was the product of western civilization and historical change. It has strong pop elements, using blue, yellow and red to create vivid contrasts. Other than making strong unforgettable visual impressions, the colour red also signifies the blood and sacrifice of revolution. In terms of texture, he used "short strokes", which came into maturity in the "Round" series, to apply weight to the decaying Colosseum as well as giving strong personal touch to the work.



抽象 1983-10 Abstract 1983-10, 1983
纸上丙烯 Acrylic on paper
81.5×112×4cm, YYH_5512



自行车 Bicycle, 1998
布上丙烯 Acrylic on canvas
114.5x114.5x3cm, YYH_5372

作为那个年代的中国人，对自行车有一种难舍的情结。在作者心里，自行车就代表了中国人民，勤劳而质朴。当时作者感到人民的精神生活没有及时赶上物质生活的发展速度，他通过画面中特别处理的自行车“刹车”来表达他的忧虑。

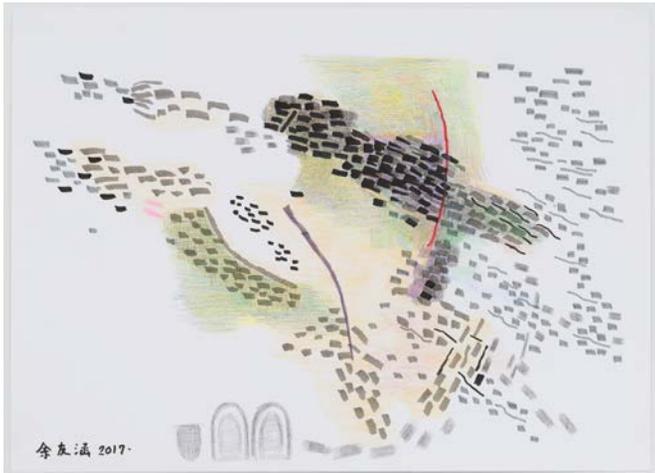
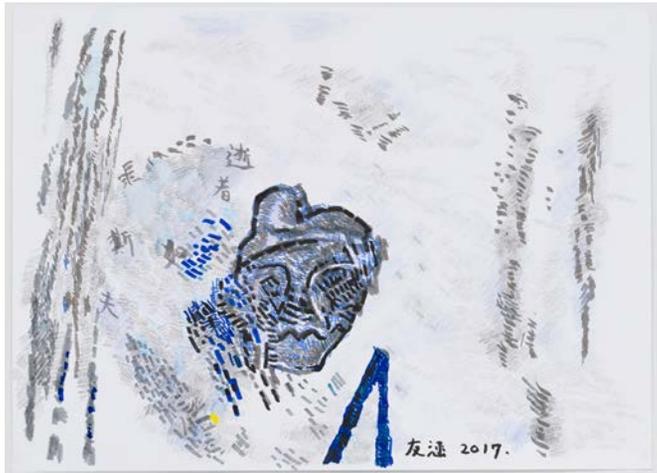
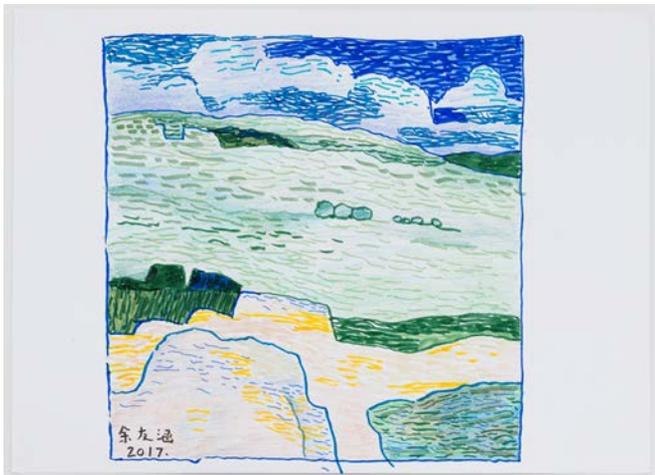
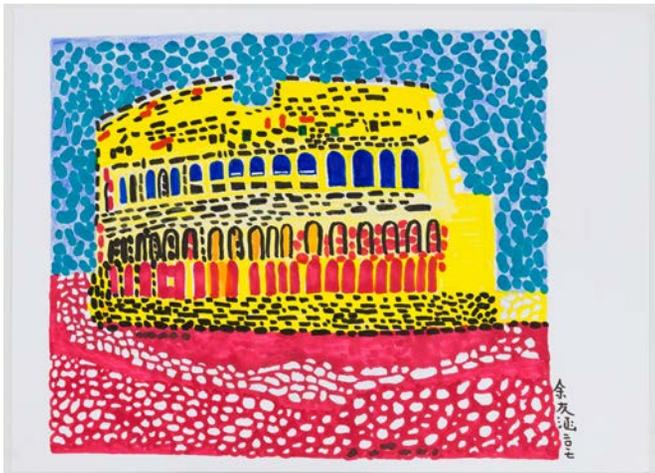
Chinese people of that generation share a nostalgic sentiment with their bicycles. In the artist's heart, the bicycle is like the Chinese people of the time, diligent and unadorned. When the artist feel like the people's spiritual life cannot catch up with the development of their material life, he used the "break" on the bicycle to express his concern.

纸上作品
Works on Paper



2017 纸上小作品 8 2017 Works on Paper 8, 2017

纸上水彩 Watercolour on paper
35.3×25cm, YYH_5474



1	2
3	4
5	6
7	8

- 1 2017 纸上小作品 1 2017 Works on Paper 1, 2017
纸上水彩 Watercolour on paper
25×35.3cm, YYH_6023
- 2 2017 纸上小作品 2 2017 Works on Paper 2, 2017
纸上水彩 Watercolour on paper
25×35.3cm, YYH_2690
- 3 2017 纸上小作品 3 2017 Works on Paper 3, 2017
纸上水彩 Watercolour on paper
25×35.3cm, YYH_7192
- 4 2017 纸上小作品 4 2017 Works on Paper 4, 2017
纸上水彩 Watercolour on paper
25×35.3cm, YYH_9364
- 5 2017 纸上小作品 5 2017 Works on Paper 5, 2017
纸上水彩 Watercolour on paper
25×35.3cm, YYH_1893
- 6 2017 纸上小作品 6 2017 Works on Paper 6, 2017
纸上水彩 Watercolour on paper
25×35.3cm, YYH_1561
- 7 2017 纸上小作品 7 2017 Works on Paper 7, 2017
纸上水彩 Watercolour on paper
25×35.3cm, YYH_7683
- 8 2017 纸上小作品 9 2017 Works on Paper 9, 2017
纸上水彩 Watercolour on paper
25×35.3cm, YYH_1946

余友涵绘画简表

A brief history of Yu Youhan's painting

余宇

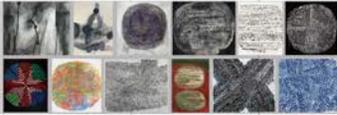
By Yu Yu

1975 1980 1985 1990 1995 2000 2005 2010 2015 2020

风景系列
Landscape
Series



抽象系列
Abstraction
Series



波普系列
POP Series



部分重要参展作品
Key works of the exhibition



1979



1983



1988



1998



2007



2016



2017

余友涵

Yu Youhan

b. 1943, 工作和生活在 上海
works and lives in Shanghai

余友涵是九十年代前卫艺术运动里政治波普艺术最具代表性的艺术家之一，他融合了中国的视觉符号和西方艺术的表达方式。其作品曾经对当时的文化情形带来了较大冲击，并影响和感染了一代年轻艺术家。余友涵早期的作品受到他在文化大革命中亲身经历的直接影响，明确地描绘了当时的政治宣传和社会主义现实。在构建这个视觉世界前，他实践着一种不拘小节和唯物的抽象概念。他的作品拆解并重建了这个善变环境的曲折历史。如同图像所呈现的，他使用一种混合和超越了看似对抗的视觉传统的美学方法论。以他著名的毛泽东肖像系列，余友涵获得了极高的声誉。他把具有典型的图像用花装饰过，融入前景和背景里。这并非只是摆出一个粉饰的姿态，而是尝试着让近乎上帝的伟人更人性化。

余友涵近期把他的方向转为探索新的绘画语言和主体事件。最近的作品是一系列风景画，一个田园诗般的被遗忘的乌托邦。通过对各种视觉手法的持续探索，余友涵的作品总是结合了多重透视和对中国文化本体结构的研究。他的绘画保持着普遍意义，但同样极富吸引力。

余友涵的作品在国内外都被广泛展出。近期的展览包括：余友涵回顾展，PSA 中国当代艺术收藏展系列，上海当代艺术博物馆，上海（2016）；余友涵：一斑，元空间，北京（2013）；2×何浦林在上海，IG HALLE, Kunst(zeug)haus, 拉珀斯维尔，瑞士（2012）；余友涵的绘画，香格纳 H 空间，上海（2011）；走出上海，非具象艺术博物馆，奥滕多夫，德国（2009）；墙上的字，中国 80、90 年代新现实主义和前卫艺术，格罗宁根博物馆，荷兰（2008）；沂蒙山风景 - 余友涵的绘画，香格纳 H 空间，上海（2004）；Chine, le Corps Partout?, Musee d'Art Contemporain, 法国巴黎（2004）；身体，中国，马赛现代艺术博物馆，法国马赛（2004）；沂蒙山风景 - 余友涵的绘画，香格纳画廊，H 空间，上海（2004）。他还参加了第 22 届圣保罗双年展，巴西（1994）；第 45 届威尼斯双年展，意大利（1993）；亚太地区当代艺术三年展，布里斯班，澳大利亚（1991）。

YU Youhan is one of the main artists associated with "Political Pop" aesthetics which emerged in the avant-garde movement in the 1990's, this unique style fused Chinese iconography with Western artistic expression. His work has had a major impact on the cultural scene as well as influenced and inspired a generation of younger artists. YU Youhan's earlier work is directly influenced by his experiences during the Cultural Revolution, with prominent imagery of political propaganda and socialist realism. Before constructing this pictorial universe, he practiced an informal and materialist abstraction. His work unravels and reconstructs the meandering histories of diverse environments. As reflected in his pictures, YU Youhan employs an aesthetic methodology that blends and exceeds seemingly contradictory visual traditions. He earned fame with his highly acclaimed Mao portrait series. He has decorated the iconic images with flowers that blend into the foreground and background. It is not only a decorative gesture, but also an attempt to humanize the late leader.

YU Youhan has recently shifted his artistic approach in search of a new paint language and subject matter. His latest work consists of landscape paintings that resemble pastorals of a forgotten utopia. YU Youhan's extensive oeuvre combines multiple perspectives and investigates the structure of cultural identity in China through an ongoing exploration of various pictorial techniques. His paintings remain ubiquitous yet intriguing.

YU Youhan's work has shown widely nationally as well as internationally. Recent exhibitions include Yu Youhan Retrospective, PSA China Contemporary Art Collection Series, Power Station of Art, Shanghai [2016]; YU Youhan: Y ī b ā n, Yuan Space, Beijing [2013]; 2xHelbling in Shanghai, IG Halle, Kunst(zeug)haus, Rapperswil, Switzerland [2012]; Yu Youhan's Paintings, ShanghART H-Space, Shanghai [2011]; Out of Shanghai, Museum gegenstandsfreier Kunst, Otterndorf, Germany [2009]; Writing on the Wall, Chinese New Realism and Avant-Garde in the Eighties and Nineties, The Groninger Museum, Groningen, The Netherlands [2008]; Study Practice, Shanghai Gallery of Art, Shanghai [2005]; Chine, le Corps Partout?, Musee d'Art Contemporain, Paris, France [2004]; Museum of Contemporary Art, Marseilles, France [2004] and Landscape of Yi Mengshan, ShanghART H-Space, Shanghai [2004]. He has also exhibited in the 22nd Sao Paulo Biennale, Brazil [1994]; the 45th Venice Biennale, Italy [1993] and the 1st Asia Pacific Triennial of Contemporary Art, Brisbane, Australia [1991].

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