

Press release
January 15, 2020

Heart to the Landscape

January 16- March 15, 2020



Kai Yang (b. 1956), *Wuyi Landscape*, 2009, oil on canvas, 153 x 391 cm

"I combined traditional Chinese landscape painting skills with western landscape painting methods to create vivid landscape paintings. 'The paintings not only have natural shapes, but deliver my inner feelings, emotions and thoughts'. I inherited two different cultures in my paintings, and innovated the art's spirit and connotation. At the same time, I had a sincere 'dialogue' with the nature and experienced the scenery. I did the on-site sketches on the large-scale canvas, which no one did it before. When I focused on expressing my spiritual and emotional expressions, the paintings suddenly jumped on papers. They both had the pure oil painting languages and the contemporary Chinese humanistic artistic conceptions. Up to now, painting is still the highest art ..."

– Kai Yang

January 15th, 2020 – W.Ming Art is pleased to present Kai Yang's solo online exhibition *Heart to the Landscape*. The exhibition will be showed on W.Ming Art's official website (<http://www.wmingart.com/exhibitions/>) and Artsy (<https://www.artsy.net/show/wming-art-heart-to-the-landscape-xin-xiang-feng-jing>) from January 16th to March 15th, 2020. The exhibition will show Kai Yang's 34 pieces works, which include 26 oil paintings and 8 watercolor works. These oil and watercolor paintings were created during Yang's study trip in France, China and the other European countries from 1996 to 2017.

Since childhood, Yang has always been interested in fine arts, especially in painting the landscapes. For this ideal, he entered the École Nationale Supérieure des Beaux-arts de Paris (École des Beaux-Arts) in 1987, to study and work under the mentorship of Pierre Carron. Pierre Carron was a very senior and authoritative professor. At that time, his studio was one of the only two figurative painting studios at École des Beaux-Arts. Mangyao Xu and Weide Chen also used to be his students. Carron advocated observing the subject directly and attentively. This idea profoundly impacted on Yang for a long time.

Before Yang went to Paris, he already had a solid realistic ability in art. He had advanced art education and five years teaching experiences in China. However, Carron believed that figurative painting was not the same as realism. Therefore, Carron always asked Yang to “abandon the past”, start from observing the objects and to establish the painting languages. This kind of training brought huge difficulties and confusion to Yang at the beginning, but it eventually made his paintings change sharply and completely absorbed the pure language of oil painting.

During Yang’s school life, he painted a lot of school’s scenes, such as courtyards and painting studios. In these works, Yang used constructivism to turned the ordinary scenes into abstractions. Bright and harmonious color blocks became the colors that Yang used to reshape his works. Yang also went to as much galleries, museums and libraries as he could. He nourished from the Paris’s artistic environment and resources. In the exploration, Yang gradually adjusted his observations and performance methods.

In 1996, Yang had his studio on a building’s top floor, located in Quartier Latin, Paris, around by the Panthéon, Sorbonne University and the Jardin du Luxembourg. At that time, Yang had a moving picture just outside his window. He was inspired to create a series of paintings that depicted the view of Paris from his top floor studio. Because of this series, Yang was been called “the man who paints the rooftop” in the Paris art social circle. “Silent Courtyard” and “Overlook of Eiffel Tower ” were the representative works for that time.

Later on, Yang was not limited to paint in his studio. He visited and sketched a lot of French monuments, streets, parks and villages. Yang spent a decade to visit and draw as much places as he could. “Île de la Cité”, “Musée du Louvre” and “Countryside Church” were the famous sketches during this period.

From Joseph Mallord William Turner and Jean Baptiste Camille to Camille Pissarro, Oscar-Claude Monet, and Vincent van Gogh, Yang absorbed the advantages and strengths from European oil paintings. As Yang became more and more acquainted with the techniques of oil painting performance, he started to blend Chinese features in his works. For example, the pulsating brush stroke effect was learned from the traditional Chinese paintings’ perspective techniques. Yang described his works as “New Realism” arts, which means “the approach was to challenge traditional art forms and materials by focusing on new types of art.” In his works, he infused western oil paintings with the traditional Chinese

painting's "spiritual portrayal". Yang's works took the essence of nature and integrated eastern and western cultures.

Eight watercolor works drawn from 2003 to 2006 also presented Yang's structural treatments and media exploration. These works have both a solid sense of power and dynamism, which brought the viewers to the air, to the sea and under the sun.

At the beginning of 2006, Yang's first solo exhibition in China "Footsteps in France – Yang Kai Oil Painting Exhibition" was held at the National Art Museum of China. In this exhibition he showed his creative achievements and oil painting study result in these 18 years. Since then, he started traveling between France and China. Yang returned to his hometown, Northwest China, to create a group of landscape sketches. "Source of the Yellow River" was created in this period. During that time, Yang's painting size had become larger, and the compositions were mostly horizontal frames. Di'an Fan commented Yang as: "Impromptu, calm and steady. Beautifully combined the traditional Chinese painting's freehand spirit with the oil painting's sketching skills. The works are full of natural and vigorous vitality." Yang completed a six-meter-wide painting on site. It wouldn't have been possible, unless someone had more than 20 years of concentrated accumulations and an extraordinary control. "Village in the sky" and "Wuyi Landscape" were also made through the same creative form during this period. After that, Yang visited more places in China and Europe. He devoutly and tirelessly drawn the magnificence natures. The strokes were more and more agile and free. On the canvas, strokes had already become a natural reaction.

In today's environment, the diverse media of contemporary art attracts more attention but painting itself faces more questions. Yang still persisting his unwavering of the landscape painting and pure painting. Admittedly and beauty transcend restrictions. Yang has already explored the spiritual connotations of paintings in his constant pursuit.

"From the early creations in China to the art studying and exploring in Paris; from the research studies during the travels in France to the developments after settling down in Beijing. Kai Yang continued deepening in the landscape oil paintings which presented his goals and results of his different academic research stages. Yang had his own unique artistic characteristics in each learning stage. He showed his cultural pursuit more and more obvious, and his expressiveness of each painting became stronger and stronger."

– Di'an Fan

"Kai Yang insisted on sketching in Paris. This was one of the few traits that I had ever seen from the oversea artists. The works Yang brought back which recorded the process of exploration. Learning was a process of creation and a spirit of painting. His strokes connected with each of his emotional nerve ending."

– Tongren Wang

W.MING 蓮藝

About the Artist

Kai Yang was born in 1956, in Lan Zhou, Gan Su province, China. Currently, he works and lives in Beijing and Paris. In 1977, Yang was graduated from Fine Art Major in Northwest Normal University. From 1987 to 1992, Yang entered the École Nationale Supérieure des Beaux-arts de Paris (École des Beaux-Arts) to study and work under the mentorship of Pierre Carron. In 2006, he had his first solo exhibition in China at the National Art Museum of China. He also had been exhibited in galleries and museums in Paris, Hong Kong and more cities, including the Grand Palais.

W.MING 蓮藝國際

W.MING is a private art advisory and consulting company founded in 2010 by Xiaoming Zhang. W.MING provides private sales, art advisor and art education consulting services for private and institutional clients globally. The works we've promoted have been exhibited around the globe at many museums such as the Metropolitan Museum and the Guggenheim Museum. W.MING works with artists to represent their exhibitions and sales, promoting the development of the art industry globally. The company specializes in international classic and modern and contemporary art. W.MING currently has offices in Beijing, Shanghai and New York.

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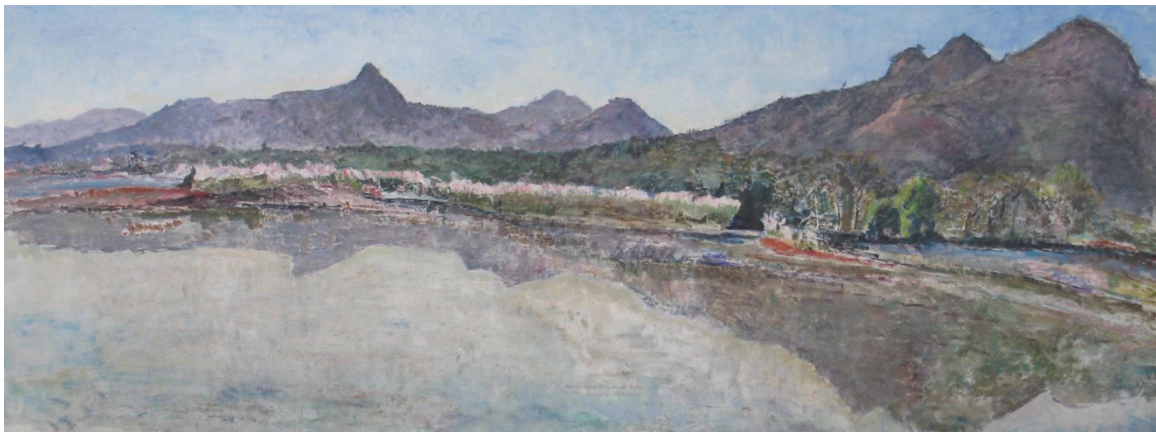
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新闻稿

2020年1月15日

心向风景

2020年1月16日-3月15日



楊凱 (生于 1956 年), 《武夷山水》, 2009 年, 布面油画, 153 x 391 厘米

“从早年在国内的创作到前往巴黎求学探艺，从旅法期间的研究到近年定居北京的发展，他在风景油画上的不断深入，呈现出不同时期学术专研的目标，阶段性的艺术特征非常明显。在绘画表现力愈发强烈的同时，他在风景油画上所展示出的文化追求也愈加明显。”

-- 范迪安

“我将中国山水画与西方风景画创作方式相结合为风景传神写照，‘外师造化，中得心源’，传承两种文化、艺术精神内涵创新发展，同时与大自然真诚对话感受风景，之前人未有的绘画方式以大尺幅画布现场写生中创作，注重精神情感表达直抒胸意，画作跃然纸上画出心灵风景，即有纯正的油画语言又有中国人文画境在风景画领域指向当代，至今绘画仍是最高级的艺术……”

--杨凯

莲艺欣然呈现旅法艺术家杨凯的个人作品展《心向风景》。展览包括 26 幅油画作品，和 8 幅水彩作品，展现了艺术家自 1996 年到 2017 年在法国、中国和欧洲其他地区的油画写生作品和水彩作品。

杨凯一直心系绘画艺术，特别是风景画，于是“为了一个理想”，他1987年来到法国巴黎国立高等美术学院，在皮埃尔·卡隆油画工作室深造。卡隆教授是巴黎国立高等美术学院的资深教授，其工作室是当时巴黎国立高等美术学院仅有的两个具象绘画工作室之一，徐芒耀和陈伟德都曾跟随其学习，他所提倡的用心直接观察对象的理念对杨凯影响至深。

杨凯初到巴黎之时，已经在国内接受过高等美术教育，并且有五年的教学经验，具有扎实的写实能力。而卡隆教授认为具象绘画并不等于单单的写实，因而一直要求杨凯“抛弃过去”，重新从观察对象开始，建立绘画语言。这样的训练虽然开始给杨凯带来了极大的困惑，但确实令杨凯的绘画因巴黎的学习而蜕变，完全吸取了油画绘画的纯正语言。

在美院学习期间，杨凯画美院的院落，画画室，在这些画面中，稀松平常的场景在杨凯的组织中，呈现出带着构成主义的抽象，明媚而和谐的色块是杨凯重塑中的油画色彩。他还去遍美术馆、博物馆、图书馆等，从巴黎的艺术环境和资源中得到滋养。在这样的探索中，杨凯逐渐调整修正自己的观察和表现方法。

1996年，杨凯的画室是在一个顶楼上，那里位于巴黎著名的拉丁区，先贤祠、索邦大学和卢森堡公园等名胜古迹就在周围。那时，于杨凯而言，“他的窗外就是一幅幅动人的图画”，并受启发创作了一系列描绘巴黎顶楼的绘画，也因而在巴黎画坛得到了一个“画顶楼的人”的绰号。《寂静院落》和《埃菲尔铁塔远眺》都是其中的代表作。

在此之后，他的足迹更从室内来到户外。他探访了许多法国的古迹、街道、公园、乡村，面对他们进行写生，而这样一画就又是十年的光景。《西岱岛》、《卢浮宫》、《乡间教堂》都是这一时期在法国的写生作品。

从英国的透纳，法国的柯罗到毕沙罗、莫奈等各位印象派绘画大师，再到凡高等，杨凯的绘画里吸收了欧洲油画的各家之长，这源于他在法国时期对这些艺术家的研究，源于他自己不断的探索和实践，就像艺术家所述：“在卢浮宫一河之隔的美术学院，欣赏摹写大师作品，将所见所学反复推敲”。而同时，随着他对于油画表现技法的熟练于心，那来自他故土的文化积淀也开始融汇其中，我们又看到他的绘画里轻淡、跃动似毛笔干笔皴擦的笔触效果，借鉴中国传统山水画的散点透视和那一份破形取意的中国绘画气质。杨凯称自己的绘画为“新写实”绘画，意指“运用现代意识，以全新的观察与诠释事物的方法，真实的视

觉感受，以中国传统绘画精神之‘传神写照’的达方式注入其中...取自然之精华，将东西方文化融入其中“。

创作于 2003 年至 2006 年的 8 幅水彩作品，再次呈现了艺术家在绘画结构处理和媒介上的探索，这些既有坚实力量感又跃动的作品，把观者带到空中、海边和阳光下。

2006 年初，杨凯在中国美术馆举办了他在中国的首次个展《旅法步履—杨凯油画展》，展出了他在法国 18 年的油画学习和创作成果。自此之后，他往返于法国和中国，并且回到自己的家乡—中国的西北创作了一批风景写生。

《九曲黄河第一湾》就创作于这个时期。谁都无法不动情于壮阔的大山大河，杨凯的画面尺幅就此变大，构图也多为横卷式构图，像极了中国传统山水画的长卷轴形式。他把画布直接铺开，面对自然现场写生，范迪安评价他：“即兴发挥，从容肯定，嘎然收笔，把中国画的大写意精神与油画的写生技巧结合起来，作品充满了大自然蓬勃的生命力，洋溢出大艺术家的手笔”。近六米的画幅现场完成，若不是有 20 多年潜心积累和不凡的画面控制力，根本无法完成。《天上人家》和《武夷山水》也是这一时期通过同样的创作形式而成的代表作品。

杨凯在此之后还去到了中国和欧洲更多的地方，如修行般虔诚和不懈地描绘自然的瑰丽与动人。笔触越发地灵动，洒脱自如，画布上的一笔笔已然是意识里的自然反应的落实。最近几年偶尔有之的花卉静物作品昭示了艺术家对自然更为聚焦的视角与观察。他二十来年的不断探索成果在此次展览里得以呈现。

杨凯的作品在今天“当代艺术”的多样媒介倍受关注而绘画倍受疑问的大环境中，仍坚守着对风景画写生的不离不弃，对纯粹绘画的专注。诚然，美是超越其他限制的，杨凯已然在他的不断追求中，发掘了绘画的精神内涵。

“杨凯在巴黎坚持写生，这是我在看到的留学艺术家中少有的，他带回的作品中记录了探索学习的过程是一种绘画过程，是一种绘画精神，回国后的作品明显地表现出对祖国大好河山的眷恋与热爱。他的笔触是和情感神经末梢连在一起的。” --王同仁

W.MING 蓮藝

关于艺术家

杨凯 1956 年生于中国甘肃兰州，现工作和生活于北京和巴黎。1977 年毕业于西北师范大学美术系，1987 年-1992 年在法国巴黎国立高等美术学院皮埃尔·卡隆油画工作室深造，进行博士研究。2006 年在中国美术馆举办《旅法步履》个人油画作品展，作品曾在巴黎、香港等地多次参展，包括巴黎大皇宫。

W.MING 莲艺国际

莲艺国际艺术公司成立于2010年。莲艺为全球私人，美术馆和机构客户提供艺术私洽销售，艺术咨询和艺术教育咨询。莲艺销售作品曾在美国大都会美术馆，古根海姆美术馆等国际现当代美术馆展出。莲艺也参与文化和商业发展。莲艺同艺术家合作，进行展览、销售和国际化推广。推动全球艺术和文化的生态发展，创立价值。莲艺团队于欧洲，美国和亚洲皆有专业的员工；本公司专注于国际古典和现当代艺术。目前办公地点分别位于中国北京、上海和美国纽约。

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