

UNTITLED YAN BO SOLO EXHIBITION 无题 闫博个展



鸿坤美术  
HONGKUN FINE ART

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## 前言

从 1990 年代起，闫博就痴迷于绘画的形式主义探索，并以此崭露头角。十几年间，刮刀下，大色块的运用驾轻就熟，题材多为人物、动物和风景。色彩强烈饱满，比色间形成的强大张力似乎要冲出画面。似乎是一种必然，闫博慢慢舍弃了作品的框架和题材，索性将矩形的画框完全舍弃，将画面里具体的形象也舍弃，从做框做底色等准备工作开始，到完成后作品置于墙面和周遭形成的结果，都做通盘考虑，延展了创作的时间和空间。那些形状各异，难以捉摸的边界以内，颜色似乎溢出画面，与周围环境形成互为阴阳，相互依存的趣味。



无题 综合材料  
Untitled Mixed media  
2013

绘画材料的改变，边界的突破，使得闫博的很多作品有了雕塑的意味。所以一些作品不再囿于墙面的悬挂，而直接成为立体的存在。闫博甚至也尝试做了一些小型雕塑作品，用很多日常现成品，经过上色打磨处理成单一的白色。这些是具有明显的工作室气息的小雕塑，也道出了闫博艺术的秘密，就是萦绕不去的现代主义灵魂，他迷恋材料表达，执着于手工的古老的工作室方式。而我们也可以从中看到贫穷艺术（Arte Povera）的特征，也能看到赛·通布利（CY Twombly）的影子。这些大师都对闫博的创作影响深刻。

从平面走向立体，从墙面悬挂到直接置于地面，远不仅于几十公分的跨越，而是形式和艺术观念的改变。从早期到近期，闫博作品的变化中，存在单一的线索和逻辑：材料的可能性，色彩的可能性。至于他作品中手工感所带来的温度和趣味，那简直就是一种惊喜和额外的赐予。

—— 鸿坤美术馆

## Preface

Yan Bo has been interested in the exploration of painting formalism since the 1990s and also began to stand out because of this. He can proficiently create unique color blocks with a scraper after years of efforts. Themes of his paintings are mainly humans, animals and scenery. Colors of his paintings are quite strong and comparisons between them make paintings seem to come to life. Yan Bo gradually pays less attention to shapes of drawing boards and themes of paintings. Finally, he completely stops using rectangular drawing boards and drawing concrete images. From preparation of drawing boards and bottom colors to displaying paintings on the wall to create special effects between paintings and surroundings, he considers every angle to extend time and space of his creations. Colors seem to flow out of the drawing boards which are of various shapes and create fantastic contrast and harmony with their surroundings.

Change of painting materials and adopting of unique drawing boards make many works of Yan Bo's look like sculptures. So some paintings are displayed tridimensionally, instead of being hung on the wall. Yan Bo has even tried making some everyday ready-made articles into small sculptures by coloring and polishing them into pure white. They obviously reflect the style of Yan Bo's studio and the secret of his art, namely ubiquitous modernism. He pursues to express his feelings through materials and clings to handwork. But we can also find characteristics of Arte Povera and CY Twombly in his paintings, who have profound influence on Yan Bo's creations.

From plane drawings hanging on the wall to tridimensional ones standing on the floor, it means more changes of forms and artistic ideas than the change of displaying places. From his early paintings to recent ones, all changes attribute to his exploration of possibilities of materials and colors. In terms of warmth and fun which come from his handmade paintings, they are simply surprises and bonuses.

—— Hongkun Museum of Fine Art









无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 120 x 245cm  
 2016

## 无题

闫博

2012 年的最后一小时，父亲来我工作室看我的新画，交流、鼓励、探讨、争论，一个小时后我决定解放自己，让画面变成一个自由的形状。在这之前，我用了五年的时间去找一个可以支撑我反复推敲并能留下痕迹的坚韧材质，熟悉它找到驾驭它的方法，而这个材质最初的种子，是我在 1997 年偶然接触到的，并且断断续续的试验了十年。

很小的时候，当我闻着父亲衣服上松节油的味道，靠在他怀里，拿画笔当枪瞄准时，我觉得画画的人是最有趣的人，他们不仅在我的枪口下嘻嘻哈哈的倒下，还能起身摸着我的头吐出一个个烟圈。慢慢的，成长伴随着曲折，但画画似乎总是个顺理成章的事，最终也绕不开。

二十岁参加展览时，我画和女朋友一起在冬夜街头漫步的心情，毕业后开始拿少年时的故事立业成家，中间也有过呐喊和深沉。

我一直记得那些画画的大人说，要和别人不一样，每张画和每张画要不一样，到现在画了上千张，就算最草率的时候也没重复过一个构图，这算是我起起伏伏中的一个底线。

十年前，当我开始步入中年，青春的故事再也讲不下去了，小聪明的帷幔落下，小毛病就得以显现，没有比自己更了解自己的了，那就改吧。怎么把一张画画的时间更长一些，怎样把灵机一动压的更沉稳些…问题太多，只能一个个的解。

放下一切，继续十年间的试验，不断的堆叠覆盖、清洗打磨，每一次的结果都是我不想要的，直到憧憬在试错的虐心下变成受虐的开心，黑暗里总会有点滴的光幻在前面闪现，或许是个方向呢？安慰自己，思考和劳动的魅力就在于真的可以找到未知，我不赌博，但我赌我在这儿有点儿运气。



走走 综合材料  
 Wander Wander Mixed media  
 110 x 190cm  
 2010

## Untitled

Yan Bo

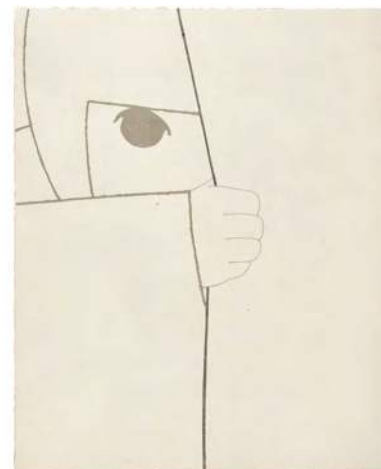
It was the last moments of 2012, when my father came to my studio to appreciate my new works. After an hour of communication, encouragement, discussion and debate, I decided to free myself and transform my paintings into free forms. Before that, I spent five years searching for a tenacious material that can endure my repetitive revisions while carrying some traces, familiarizing myself with it, and learning to harness it. My first accidental exposure to this material was in 1997, and since then I have been experimenting with it for ten years intermittently.

At a very young age, taking in the soft scent of turpentine of my father's coat and playing a paintbrush as a shotgun in his arms, I found painters to be the most interesting people, who fell under my shotgun laughing and joking and then stood up, fondling me on my head and blowing out smoke rings one by one. As time goes on, I have experienced growth as well as frustrations, but painting has always been something built in my nature, and something I can never avoid.

When attending exhibitions in my twenties, my images were about my mood when hanging out in a winter street with my girlfriend. After my graduation, I started my career with using my teenage stories. There have been times of crying out and deep thoughts as well.

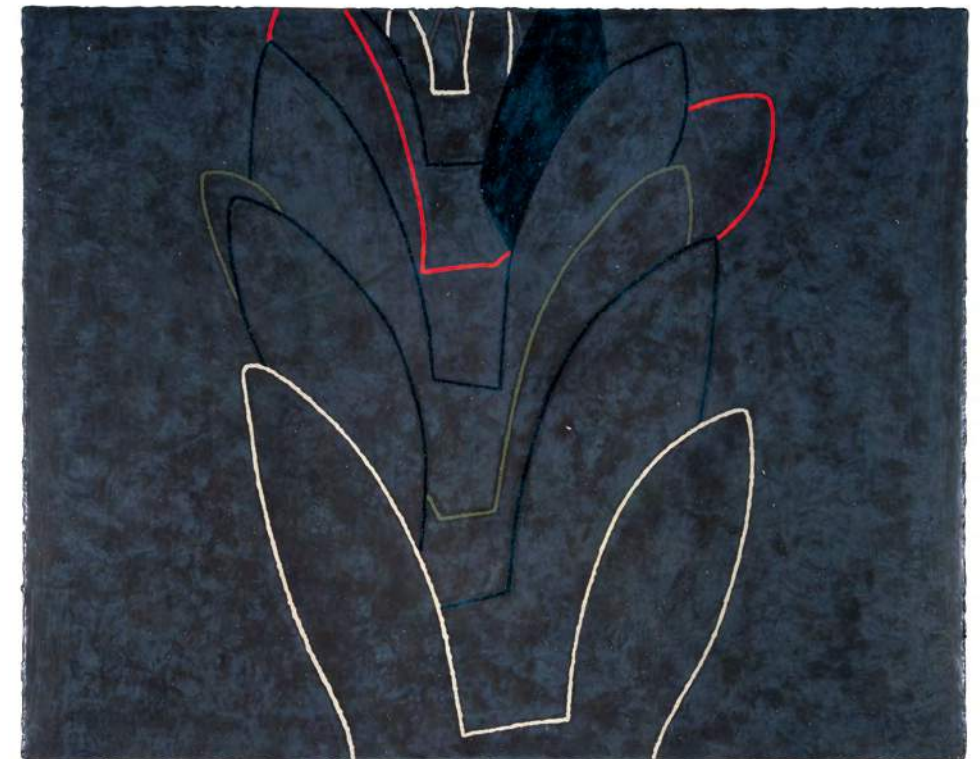
I remember words from those elder painters, that neither two painters nor two paintings should be alike. Therefore, I have painted thousands of paintings, none of which share the same composition even when painted most hastily, which can be considered as the bottom line of my ups and downs.

When I entered my middle age ten years ago, I put an end to my youthful stories. As petty tricks faded away, my foibles came into light. Who else could know me as well as myself? So let the change come. How to put more time into a single painting? How to express the flickers of inspiration in a more thoughtful way? ... There were too many problems, but I could only solve them one by one.



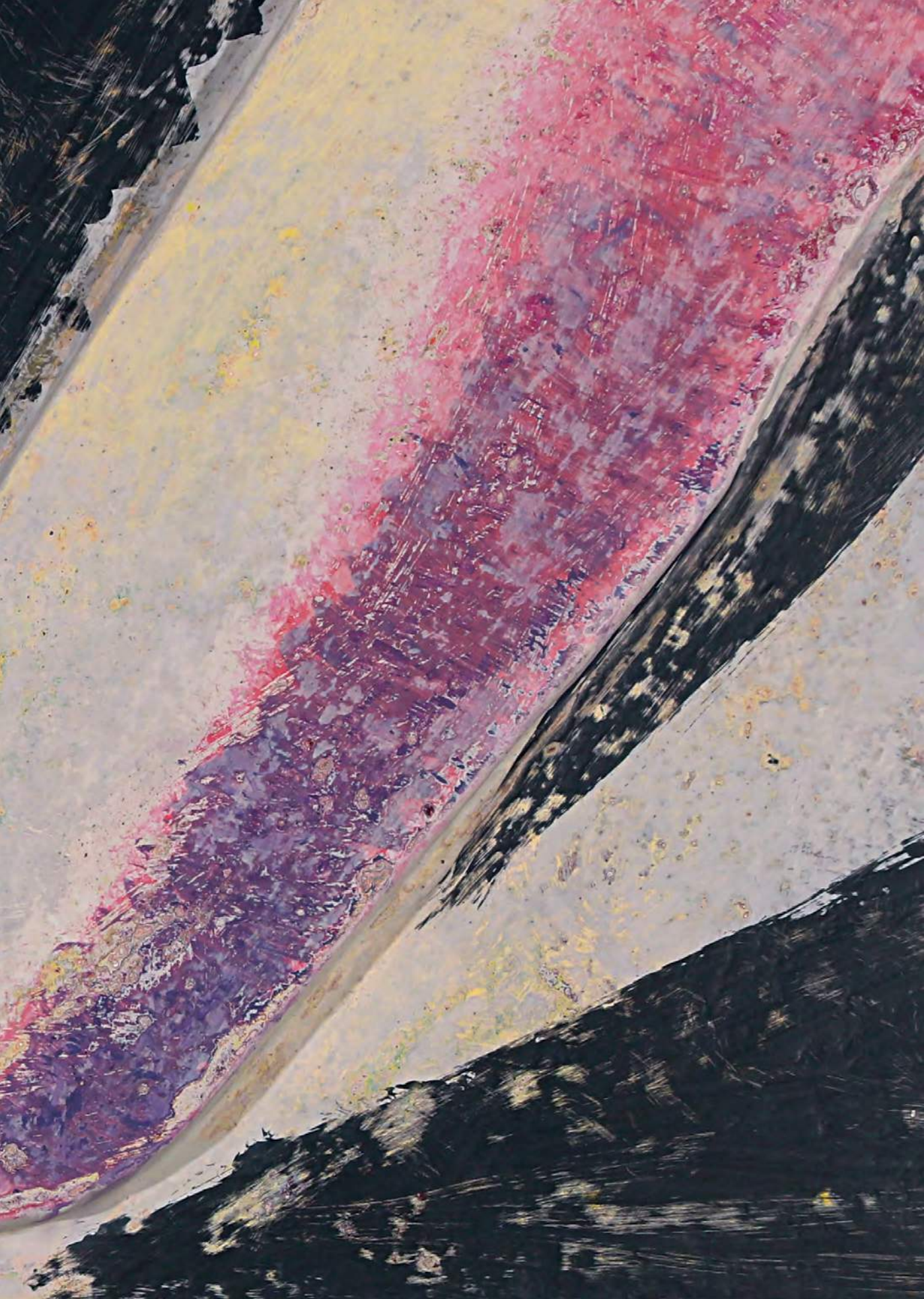
藏 综合材料  
Hide Mixed media  
162 x 131cm  
2008

Therefore, I put everything else aside and continued my experiments for the past ten years. Piling, covering, clearing, polishing, I had gotten whatever undesirable every single time, till my anticipation slowly evolved from the sadness of trials and errors into the pleasures of toiling. In the darkness there were always wisps of lights. What if it was the right direction? I comforted myself by believing that the magnificence of thinking and hard working will eventually lead to knowing the unknown. I am not a gambler, but I bet you that I can strike some luck in what I do.



叠 综合材料  
Fold Mixed media  
131 x 162cm  
2010





## 闫博：画画就像造肉

顾灵

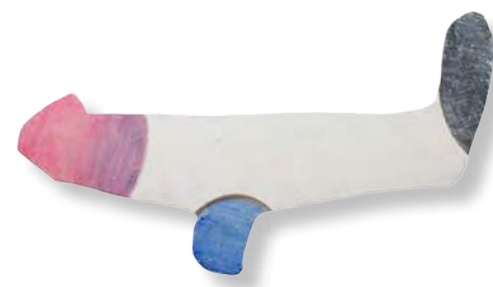
对于抽象绘画，有种危险性，评论家 Jerry Saltz 曾撰文《墙上的“僵尸”：为什么许多新抽象主义作品看起来如此类似？》讽刺了抽象绘画创作的相似性，以及它们受藏家欢迎的原因很大程度是“装饰性”，沦为了现代化公寓的室内装饰品。如何避免抽象画的“僵尸化”，闫博给出了答案。

简洁是一种美德，尤其是包括了复杂的简洁。闫博的画和看闫博的画，都是简洁的。这些如果允许我称为天真烂漫的作品，散发着马蒂斯的乐观，马蒂斯被闫博称为一个俏皮的实在人。在绘画的历史与观看图像的历史被当下无所不在的视觉所多少消解的时候，闫博是一个轻松对待绘画、懂历史却不背负它的人，这也可以从他的画看出来，看这些画让人轻松愉快。

这些既没有标题，也没有具体内容的多样形状与颜色的画，你可以称之为抽象的，同时也是物件。画板上堆叠了厚厚的好几层颜料，这些颜料被打磨过，表面有光泽，是类似蜡笔的质感，殷双喜还将此比作“包浆”。画板的形状不一，既像小儿稚拙的随手圈画，又仍能隐约呼应日常的事物；比如一幅用了拼接色的长条形的画，有点像飞机，又有点像袜子。这些不指向特定形象的形状，让形状的边界模糊起来，打开了可能性。

这些形状用于画作，在今天，让我们得以像闫博一样轻松地回顾艺术与观看的早期历史。无论是阿尔哈曾所提出的体验——即大脑只能看到早已“确认”的外观，还是亚里士多德和达·芬奇都写到的关于在墙上的斑痕中看到动物或人物形象及场景的观察，或是弗拉维乌斯·菲罗斯特拉图斯（Flavius Philostratus）关于在云层中看到各种形象的说法，再到如今当代艺术似乎越来越把观念和观看分离开

来；只要视觉仍是大多数人最主要的感官，在面对艺术时，我们就仍须考虑并应对观看与识别。亚里士多德说：“我们之所以乐于观看图画，就在于当我们进行观看时，我们试图认知并推断每种事物究竟是什么，如‘这就是某某事物’（that is that）。”在《雕塑论》（De Statua）中所说的：“可能偶尔在树干、泥块或其他无机物中看到了某种形状……通过不断矫正和改善表现特殊物体所需要的线条和表面，他们（指艺术家）实现了自己的意图，与此同时，他们还从中获得了乐趣。”



无题 综合材料、亚麻布木板  
Untitled Mixed media on linen board  
117 x 245cm  
2014

闫博曾说：“如此，以我眼睛识别的能力来看，依次是：色彩、造型和材料的质感。以与我心灵的默契来说，是质感、色彩和造型。我





景 综合材料  
Untitled Mixed media  
60 x 210cm  
2008

看任何东西包括一幅画，也都是在这个视觉距离和心理距离之间，因此，我画画一般也遵从这个规律。”这种对待绘画的平和态度，以及把绘画作为艺术形式的合法性视作天然的态度，和他画画的态度一致，似乎是不合时宜的反焦虑的；如果有人认为这只是传统的或装饰性的，他大概也会不以为然。

闫博在学习绘画之前学的是平面设计、装潢，这或许让他在工作逻辑与方法上同其他人不太一样，包括求学的时候就接触了视觉心理学。艺术的技术，如果掌握了这样的技术的人被称为艺术家，那么他们是否也就是思考并研究视觉的本质以及我们和世界的关系的科学家？闫博画了 30 年，中间有过鲜明固定的风格，然而因其限制了可能性而停了一段时间。他认为每一件作品都要有属于它的性格、结构、材质、颜色。从 2001 年入学央美后，他做了大量材料实验，仅颜料就包括堪培拉、丙烯、矿物质和树脂等。随后，他针对材质的发色方式做了大量实验，通过画很多层再打磨，达到由光的折射造成的不同的透明度。与其说实验的对象是材质，莫如说是眼睛。神经生物学家玛格丽特·利文斯通（Margaret Livingstone）就在著作中专门研究我们的眼睛和大脑如何将不同波长的光翻译成色彩与形式，以及艺术家如何利用他们发现的技巧创造出独特的色彩效果与空间错觉。

闫博的方法则是试错，做很多遍，“每一遍做的时候都知道这东西不是”。画很多遍，画面的效果是经由时间与材料共同叠加并消磨的过程，在透明与不透明之间寻找一个可显现的点，不能比它透，也不能比它厚。“还有一个，不能太玻璃化；我需要它能有抵抗时空的感觉，像石头、玉、陶瓷。”闫博清楚地认识到不同材料所对应的不同的心理属性，比如石头天然的花纹或上好陶瓷的胎体。“用反复刮白打磨的方法，让画面感觉更丰富，打磨的时候能留下前面几十遍做过的东西，但又能透出下面那么多层的色，这种发色方式是色层叠加。还有一种色彩空间混合的方式，色点和其他色点形成空间的混合，就像点彩那种。于是总体上光在折射反射很丰富的层次。”

闫博是北京人，父亲闫振铎也是一名油画家，父子俩也经常谈论绘画，不过终究绘画是一个人的创作。看王宝强主演的《士兵突击》，他用剧里的台词“不抛弃、不放弃”自勉。这是一个我们熟悉的艺术家的形象：在工作室中，独自一人，被各色颜料、工具与画布包围，长时间地埋头苦干，直至遇到干



无题 综合材料、亚麻布木板  
Untitled Mixed media on linen board  
110 x 60cm  
2016

分之一的“对”的机遇。闫博说自己动用了能找到的各种工具，牙科、雕刻、食品加工、织物等。相较上述实验的严谨繁复，画面形状的产生则相对随性。画板是闫博交给工人做的，给工人的画板形状经常是现场随手勾的轮廓。他笑说每隔一阵运来一车画板“都是对手”。

如果上述实验更多是手工活儿，那么画什么则更多是心灵活儿，最终，画画是心手合一，“把很多很矛盾的东西混合在一起……我想去把自然的质朴和人的质朴相结合，把飘逸的东西和沉稳的东西相结合。”或者，对这些画来说，内容和形式也是合一的，因为闫博追求表现的是那种让看的人感觉相对永恒的东西，他试图通过画把瞬间的东西永恒化；而这并不是因为画能把东西永恒化，而是因为他认为人们想看让自己产生永恒感的东西。他对画的材质效果的追求，恰恰是对塑造这种永恒感的观感印象的追求，让他的画变成一块有光泽、有痕迹、敏锐而富有吸引力的“肉”，而他则得以“小小地体会一番造物的快感”。

## Yan Bo: Paints a Creature

Gu Ling

Abstract painting is facing a certain danger. In “Zombies on the Walls: Why Does So Much New Abstraction Look the Same”, the critic Jerry Saltz satirized the similarity of new abstraction and the phenomenon where its attraction to most collectors is driven by its “decorativeness”, thus reducing abstract paintings to mere ornamentation in modern households. Yan Bo offers answers on how abstraction can avoid being “zombified”.

Simplicity is a virtue, especially in the case of sophisticated simplicity. Both Yan Bo's paintings and the viewing of Yan Bo's paintings reflect the virtue of simplicity. These paintings—which, if the reader may, I refer to as innocent, unaffected works—are imbued with Matisse's optimism; in turn, Yan Bo calls Matisse honest but witty. Although a ubiquitous visuality is to an extent erasing the history of painting and the history of image-viewing, Yan Bo carries a relaxed ease towards painting, understanding its history without it being a burden. This much can also be seen in his paintings, which imparts a cheerful lightness.

These paintings of various shapes and colors that are without titles and specific content can be called abstract. Yet at the same time, they are concrete objects. The picture plane is covered by several layers of pigments, which have been ground to have a lustrous sheen and the texture of crayons. Yin Shuangxi compares such pigments to “patina”. Of different shapes, the canvases both resemble children's casual paintings and yet seem to subtly connect with the everyday. For example, a painting with stripes of color blocks looks like a plane as well as socks. Instead of representing any particular image, such shapes blur the boundary of forms and open up possibilities.

Today, adopting such shapes in paintings enables us to review the early history of art and art exhibition with ease, just as Yan Bo does. In terms of viewing and discernment, Alhazen proposed the brain can only discern appearances that had been confirmed in advance, while Aristotle and Leonardo da Vinci all mentioned they had seen images of animals and humans in spots on the wall. Flavius Philostratus also saw various images in clouds, while modern art increasingly tends to separate



无常 综合材料  
Impermanence Mixed media  
131 x 1620cm  
2010

ideas from seeing. As long as vision is the primary sensorial organ for the vast majority of people, we need to consider viewing and discernment when facing the art. Aristotle said: “The reason why we are happy to see drawings is that when we see something, we will attempt to cognize and figure out what it really is, like ‘that is that.’” De Statua also mentioned how a certain shape can occasionally be seen in tree branches, clods or other inorganic substances.... Based on the specific object in their mind, they (artists) continuously adjust and improve lines and surfaces to create what they want. At the same time, they amuse themselves greatly in doing this.

Yan Bo once said: “When I discern a painting with my eyes, I respectively see color, shape and texture of the material; when I see them with my soul, I see texture, color and outline. Anything I see, including a drawing, lies between the visual and psychological distances. Thus, I also adhere to this principle in painting.” At odds with a general pervasive anxiety, his attitude towards painting is serene, believing painting naturally as a legitimate form of art. If someone regards painting merely as traditional or decorative, he will probably disagree.

Yan Bo learned graphic design and decoration before studying painting, which led him to a different working logic and method; at his studies, he also encountered visual psychology. If those who mastered the techniques of art are called artists, then are they scientists who reflect on and research the fundamental nature of vision as well as our relationship with the world? Yan Bo has painted for ?? years, during which he had established a unique and fixed style. Yet he stopped for some time precisely because of its limited possibilities. He believes that every piece of work should have its own character, structure, texture, and color. After entering the Central Academy of Fine Arts, he experimented a lot with materials. Just in terms of paints, for instance, he worked with Canberra, propylene, minerals, resins, among others. Then he experimented greatly with how materials give off different colors. He painted several layers first and then polished them to achieve different degrees of transparency caused by the refraction of light. The object of his experimentation lies more towards the eye, rather than on material texture. The neurobiologist Margaret Livingstone demonstrates in her works how our eyes and brains convert lights of different wavelengths into colors and forms, and how artists deploy the skills they discovered in order to create unique color effects and spatial illusion.

Yan Bo's method is that of repetitive trial and error. “Each time I make something I know when it's not right.” He paints many times, and the final effect of the picture plane results from the process where time and the material overlap and wear one another down. He searches for the





visible point between the transparent and the opaque—nothing more, nothing less. “In addition, paintings should not be too vitrified. They should offer viewers the same resistance to space and time as stones, jade and ceramics do.” Yan Bo clearly knows how different materials correspond to different psychological attributes, such as the natural texture on stones and superior ceramic bodies. “To enrich the painting by repeating scraping and polishing, polishing retains the essence of all your previous work and reveals colors of the underlying layers. This is the technique called color overlay. Another way is to mix colors spatially, namely painting spots in different colors in the same space, just like stippling. Consequently, light refraction and reflection will create rich visual effects.”

Yan Bo is from Beijing and his father is also an oil painter. They often talk about painting, but they also know that paintings should be created alone. He uses the lines “never abandon, never give up” from the TV drama *Soldiers Sortie* (directed by Wang Baoqiang) to encourage himself. This is the image of the artist in our familiar imagination: alone in the studio, surrounded by pigments, tools, and canvases, struggling for long in search of that rarest encounter with what “works”. Yan Bo said he employs all kinds of tools, from dentistry, sculpture, food processing, fabric and so on. In contrast with the aforementioned complexity and precision of his experimentation, the production of shapes on the picture plane is for me relatively casual. Yan Bo’s canvases are made by workers and their shapes are always freestyle. The canvases are jokingly referred to by Yan Bo as opponents.

If the above experiments require more manual dexterity, then painting is more about spiritual dexterity. A painting can only be completed by a high coordination of the manual and the mental. “A painting mixes a number of very contradictory things together...I want to combine the simplicity of nature with that of people. I want to harmonize the ethereal with the sturdy.” Since Yan Bo strives to express that which imparts viewers with the sensation of the relatively eternal, the content and form in his paintings are at one. This is not because he attempts to render the fleeting eternal, but rather because he believes people want to allow themselves to produce things with the sense of the eternal. His pursuit of the textural effect of painting just so happens to be the search to fashion a visual impression of such a sense of the eternal. Thus his paintings become “corporeal” and “fleshy”, with sheen and scars, with acuity and full of allure, while the artist derives a “small pleasure arising from experiencing painting a creature.”





作品  
Works





无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 245 x 125cm  
 2013



无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 68 x 245cm  
 2013

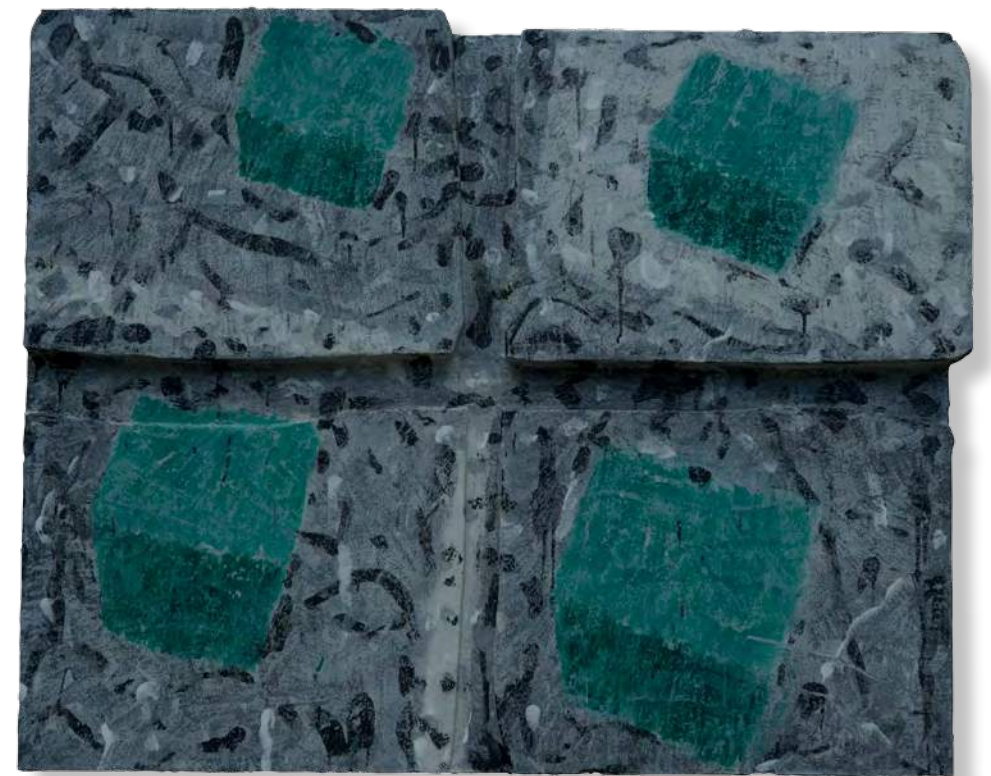


无题 综合材料、亚麻布木板  
Untitled Mixed media on linen board  
210 x 90cm  
2013





无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 166 x 134cm  
 2013



无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 167 x 135cm  
 2013





无题 综合材料、亚麻布木板  
Untitled Mixed media on linen board  
68 x 492cm  
2013













无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 243 x 121cm  
 2013



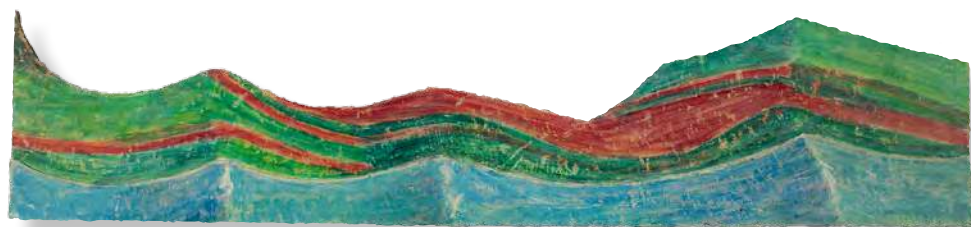
无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 120 x 244cm  
 2013





无题 综合材料、亚麻布木板  
Untitled Mixed media on linen board  
244 x 121cm  
2013





无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 245 x 55cm  
 2014



无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 243 x 117cm  
 2014





无题 综合材料、亚麻布木板  
Untitled Mixed media on linen board  
123 x 245cm  
2014





无题 综合材料、亚麻布木板  
Untitled Mixed media on linen board  
125 x 255cm  
2014





无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 167 x 122cm  
 2014



无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 243 x 122cm  
 2014



无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 103.5 x 72cm  
 2014



无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 240.5 x 86cm  
 2014





无题 综合材料、亚麻布木板  
Untitled Mixed media on linen board  
244 x 121cm  
2014





无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 245 x 125cm  
 2015



无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 118 x 105cm  
 2015



无题 2 综合材料、亚麻布木板  
Untitled 2 Mixed media on linen board  
490 x 496cm  
2015











无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 105 x 125cm  
 2015



无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 48 x 55cm  
 2015



无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 178 x 125cm  
 2015



无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 120 x 89cm  
 2015









无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 52 x 43cm  
 2015



无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 120 x 75cm  
 2015

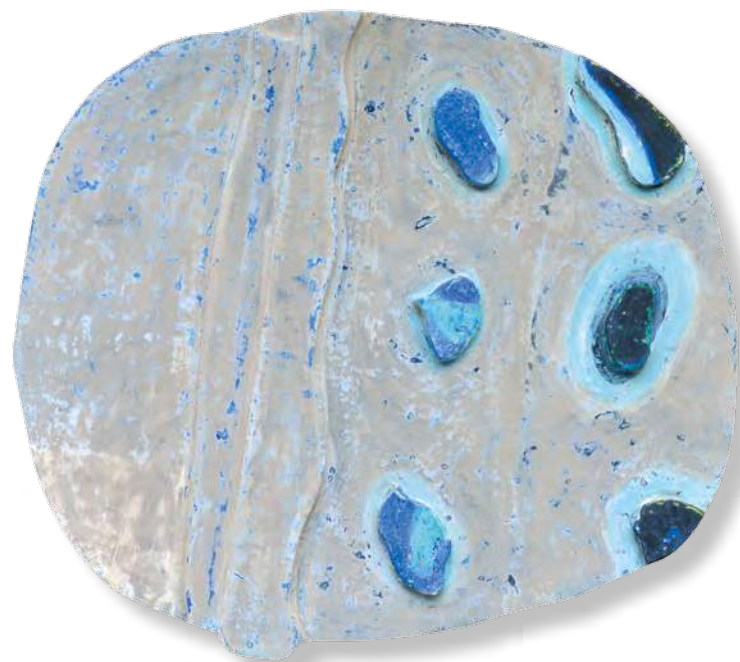


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 Untitled Mixed media on linen board  
 120 x 125cm  
 2015

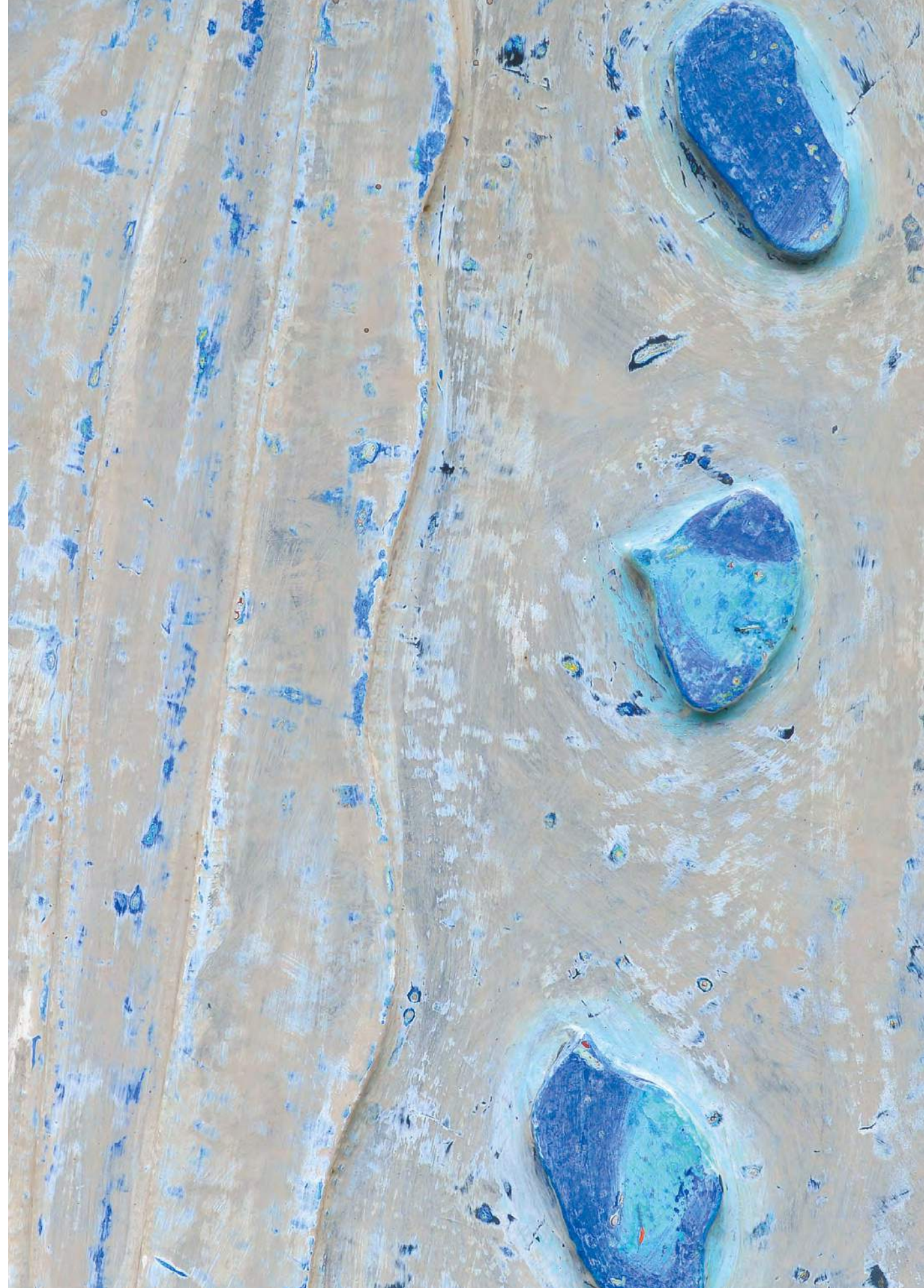


无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 86 x 120cm  
 2015





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Untitled Mixed media on linen board  
120 x 105cm  
2015





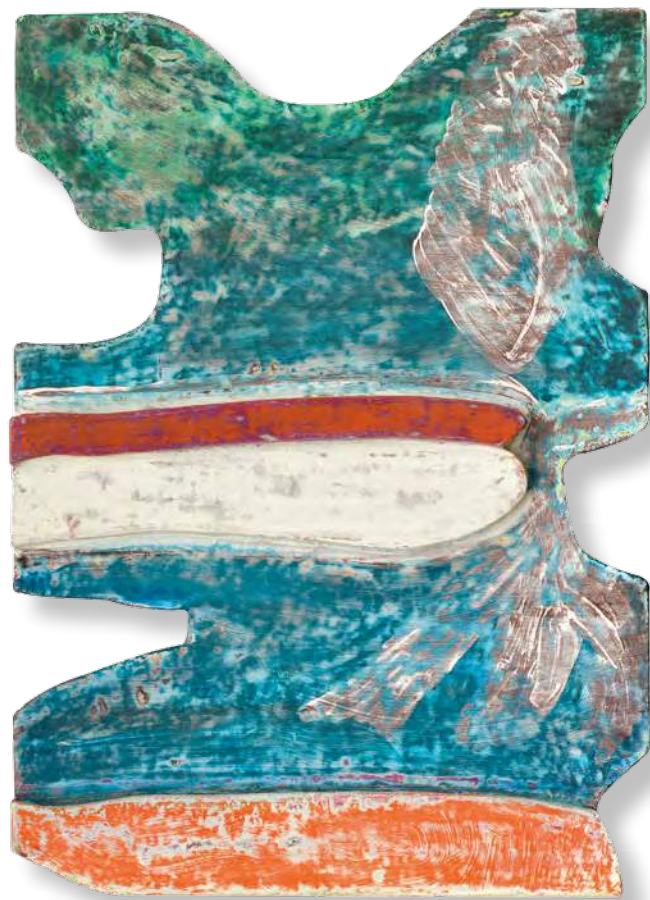


无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 244 x 122cm  
 2015



无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 244 x 122cm  
 2015





无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 122.5 x 88cm  
 2015



无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 244 x 122cm  
 2015





无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 123 x 123cm  
 2015



无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 120 x 251cm  
 2016









无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 125 x 89cm  
 2016



无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 122 x 235cm  
 2016









无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 100 x 50cm  
 2016



无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 255 x 98cm  
 2016



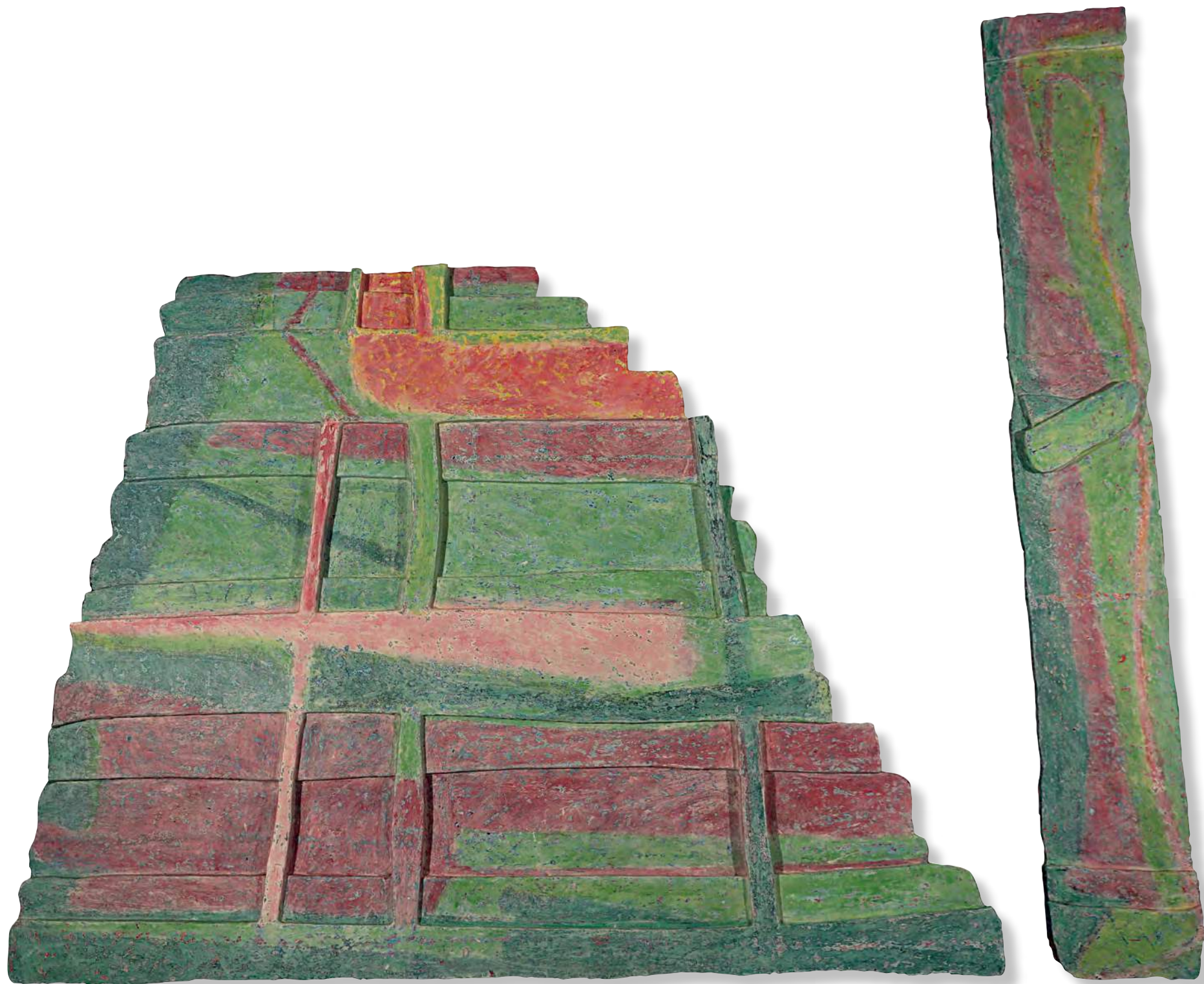


无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 245 x 116cm  
 2016



无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 120 x 245cm  
 2016





无题 综合材料、亚麻布木板  
Untitled Mixed media on linen board  
182 x 245cm  
2016









无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 123 x 68cm  
 2016



无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 87 x 49cm  
 2016









无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 245 x 125cm  
 2016



无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 52 x 106cm  
 2017









无题 综合材料、亚麻布木板  
Untitled Mixed media on linen board  
50 x 45cm  
2017



无题 综合材料、亚麻布木板  
Untitled Mixed media on linen board  
54 x 45cm  
2017





无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 115 x 50cm  
 2017



无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 93 x 52cm  
 2017









无题 综合材料、亚麻布木板  
Untitled Mixed media on linen board  
245 x 55cm  
2017





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 Untitled Mixed media on linen board  
 52 x 43cm  
 2017



无题 综合材料、亚麻布木板  
 Untitled Mixed media on linen board  
 145 x 48cm  
 2017





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 Untitled Mixed media on linen board  
 120 x 240cm  
 2017



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 Untitled Mixed media on linen board  
 120 x 240cm  
 2017





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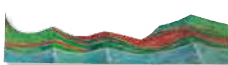
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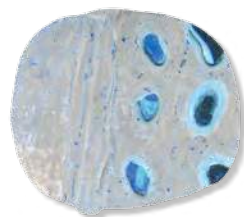




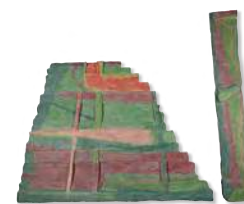
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闫 博

1970 生于中国北京现生活工作于中国北京  
1996 毕业于北京中央美术学院油画材料与表现硕士研究生课程班  
2002 毕业于天津美术学院

个展

2017 《无题》闫博个展 鸿坤美术馆 中国 北京  
《一念之差－闫博个展》狮语画廊 中国 香港  
2016 《焕象》闫博作品展 央美术馆 中国 北京  
2015 《焕象》闫博作品展 长宜空间 中国 北京  
2013 《焕象》闫博作品展 东站画廊 中国 北京  
2012 《园丁》闫博作品展 东站画廊 中国 香港  
2011 《砒愔》闫博作品展 世纪翰墨画廊 中国 北京  
2010 《闫博作品展》世纪翰墨画廊 中国 北京  
2009 《砒愔》闫博作品展 世纪翰墨画廊 中国 北京  
2008 《闫博油画新作展》世纪翰墨画廊 中国 北京  
《Who Let The Dogs Out》个展 一画廊 中国 香港  
2007 《闫博油画展》林大画廊 中国 北京  
2006 《看到美好》闫博油画展 高雄琢璞艺术中心 台湾  
2005 《占尽天趣》兴艺画廊 新加坡  
2004 《狗男女》个展 利园 中国 香港  
《多多花园》个展 世纪翰墨画廊 中国 北京  
《老友记》个展 一画廊 中国 香港  
2003 《狗男女》个展 一画廊 中国 香港  
2002 《闫博作品展》一画廊 中国 香港  
《The Colors of My Life》个展 兴艺画廊 新加坡  
2001 《朋友》个展 一画廊 中国 香港  
2000 《朋友》个展 Zee Stone Gallery 中国 香港  
1999 《夏日都市之二》个展 Zee Stone Gallery 中国 香港  
1998 《夏日都市》个展 Zee Stone Gallery 中国 香港  
《闫博油画展》太古城中心 中国 香港  
1997 《年华之二》个展 Zee Stone Gallery 中国 香港  
1996 《年华》个展 Zee Stone Gallery 中国 香港

群展

2017 《小是美丽·7》艺术登陆新加坡 新加坡 / 狮语画廊 中国 上海  
2009 《讲 述》海峡两岸当代艺术展 国立台湾美术馆 台湾 台中、中国美术馆 中国 北京  
2005 《花花世界》联展 中国 广州、上海、北京

《第二届中国山水画、油画风景展》中国美术馆 中国 北京  
2004 《冯峰 / 阎博 / 张进》联展 仁艺术中心 中国 北京  
《美术文献提名展》湖北美术馆 中国 武汉  
参与绘制的壁画《受难者》《反抗者》获第十届全国美展金奖 广东美术馆 中国 广州  
2003 《今日中国美术展》中华世纪坛艺术馆 中国 北京  
《上海春季艺术沙龙》获优秀青年艺术家奖 中国 上海  
《第三届中国油画展》中国美术馆 中国 北京  
《个性力量－新锐艺术家巡回展》中国 北京、上海、武汉、广州  
2002 《夏至－当代艺术邀请展》中国 北京  
《材料与表现》作品展 中国 北京  
《各自表述》联展 中国 广州  
2001 《复制品》联展 中国 北京  
《中国油画新新力量》展 中国 广州、北京  
2000 《世纪之门 1979－1999 中国艺术邀请展》成都现代艺术馆 中国 成都  
《20 世纪中国油画展》中国美术馆 北京、上海美术馆 上海  
《北京油画邀请展》中国 北京  
《绘画的力量》联展 中国 北京  
1999 《迈向新世纪－中国油画学会邀请展》中国 香港  
1998 《美女与野兽》三人联展 中国 北京  
《中国山水画、油画风景展》中国美术馆 中国 北京  
1997 《中国青年油画展》中国美术馆 北京、上海美术馆、深圳美术馆、四川美术馆  
1993 《1993 年中国油画年展》中国美术馆 中国 北京  
1992 《1992 年中国油画展》中国 香港  
1991 《1991 年中国油画年展》中国历史博物馆 中国 北京  
《中国的四季美展》获铜奖 中国 北京、日本 东京

出版

《闫博油画集》（河北美术出版社，2003 年）  
《老友记－闫博油画集》（湖北美术出版社，2005 年）  
《看到美好－闫博作品集》（人民美术出版社，2007 年）  
《砒愔－闫博作品》（人民美术出版社，2011 年）



Yan Bo

1970 Born in Beijing, China  
Currently lives and works in Beijing, China  
1996 Graduated from Tianjin Academy of Fine Arts, Tianjin, China  
2002 Received Diploma of Masters from The Central Academy of Fine Arts, Beijing, China

SOLO EXHIBITIONS

2017 Untitled, Hongkun Museum of Fine Art, Beijing, China  
Momentary Lapse, Leo Gallery, Hong Kong  
2016 Refreshed Illusion — Yan Bo Solo Exhibition, Yang Museum, Beijing, China  
2015 Refreshed Illusion —Yan Bo Solo Exhibition, L Gallery, Beijing, China  
2013 Dragonfly —Yan Bo Solo Exhibition, Eastation Gallery, Beijing, China  
2012 Gardener —Yan Bo Solo Exhibition, Eastation Gallery, Hong Kong, China  
2011 Luster of Time — Yan Bo's New Works Exhibition, Hanmo Gallery, Beijing, China  
2010 Yan Bo's New Works Exhibition, Hanmo Gallery, Beijing, China  
2009 Luster of Time — Yan Bo's New Works Exhibition, Hanmo Gallery, Beijing, China  
2008 Yan Bo's Oil Paintings, Hanmo Gallery, Beijing, China  
"Who Let The Dogs Out" Solo Exhibition, Yan Gallery, Hong Kong, China  
2007 Yan Bo's Oil Paintings, Linda Gallery Contemporary Art, Beijing, China  
2006 Yan Bo's Oil Paintings, J.P. Art Centre, Kaohsiung, Taiwan  
2005 Auguries of Innocence, Heng Art Land, Singapore  
2004 Dog, Man and Women, Lee Garden, Hong Kong, China  
Garden of Duoduo, Hanmo Gallery, Beijing, China  
In The Dog House, Yan Gallery, Hong Kong, China  
2003 Dog, Man and Women, Yan Gallery, Hong Kong, China  
2002 Recent works of Yan Bo, Yan Gallery, Hong Kong, China  
The Colous of My Life , Heng Art Land, Singapore  
2001 Friends', Yan Gallery, Hong Kong, China  
2000 One Man And His Dog , Zee Stone Gallery, Hong Kong, China  
1999 Summer in The City II, Zee Stone Gallery, Hong Kong, China  
1998 Summer in The City, Zee Stone Gallery, Hong Kong, China  
Yan Bo's Oil Painting Exhibition, Pacific Place, Hong Kong, China  
1997 A Day in The Life, Zee Stone Gallery, Hong Kong, China  
1996 Bright Sunshine, Zee Stone Gallery, Hong Kong, China

GROUP EXHIBITIONS

2017 Small is Beautiful VII, Art Stage Singapore, Singapore / Leo Gallery, Shanghai, China  
2009 "Tell" Across the Taiwan Straights Contemporary Art Exhibition, Taizhong, Taiwan /Beijing, China

2005 A Colorful World, Guangzhou; Shanghai; Beijing, China  
2nd Chinese Landscape Painting and Landscape Oil Painting Exhibition,  
National Art Museum of China, Beijing, China  
2004 Joint Exhibition of Feng Feng, Yan Bo, Zhang Jin, Yan Club Arts Center, Beijing, China  
First Jury Selection Exhibition of Fine Arts and Literature, Hubei Museum of Art,  
Wuhan, China  
Participated in the creation of mural painting Victims and Defenders, awarded the gold  
prize at the 10th National Art Exhibition, Guangzhou, China  
2003 China Today Art Exhibition, China Century Monument, Beijing, China  
Shanghai Spring Art Salon, awarded the Distinguished Young Artist prize, Shanghai, China  
3rd Chinese Oil Painting Exhibition, Beijing, China  
The Power of Individuality, exhibition of contemporary artists, Beijing, Shanghai,  
Guangzhou, China  
2002 High Summer: Exhibition of Contemporary Chinese Oil Painting, Beijing, China  
Material and Expression, Beijing, China  
Statement , joint exhibition, Guangzhou, China  
2001 Duplicate, group exhibition, Beijing, China  
New Expressions: China Oil Painting Exhibition, Beijing, Guangzhou, China  
2000 New Century 1979 – 1999 Chinese Contemporary Art Works, Chengdu, China  
20th Century Chinese Oil Painting, Beijing, Shanghai, China  
Beijing Invitational Oil Painting Exhibition, Beijing, China  
The Power of Painting, group exhibition, Beijing, China  
1999 Marching Towards the New Century, China  
Oil Painting Society Invitational Exhibition, Hong Kong, China  
1998 Beauty and the Beast, group exhibition of three artists, Beijing, China  
Chinese Landscape Painting and Landscape Oil Painting Exhibition, Beijing, China  
1997 Chinese Youth Oil Painting Exhibition, Beijing, Shanghai, Shenzhen, Chengdu, China  
1993 1993 Chinese Oil Painting Annual Exhibition, Beijing, China  
1992 Chinese Oil Painting Annual Exhibition, Hong Kong, China  
1991 Chinese Oil Painting Annual Exhibition, Beijing, China  
Chinese Seasons Exhibition, awarded Bronze Medal, Beijing and Tokyo

PUBLICATIONS

- Oil Paintings By Bo Yan* (Shijiazhuang: He Bei Fine Arts Publishing House, 2003)
- The Dog House: Oil Paintings By Bo Yan* (Wuhan: Hu Bei Fine Arts Publishing House, 2005)
- Bright Side of Life: Collection Works of Bo Yan* (Beijing: People's Fine Arts Publishing House, 2007)
- Luster of Time: Yan Bo's Works* (Beijing: People's Fine Arts Publishing House, 2011)



**无题**  
**闫博个展**

出品：鸿坤美术馆  
艺术家：闫博  
监制：田恺  
编辑：赵梦远  
设计：赵玉国  
校对：崔振、崔珍燕、李天白

**UNTITLED**  
**YAN BO SOLO EXHIBITION**

Produce: Hongkun Museum of Fine Art  
Artists: Yan Bo  
Producer: Tian Kai  
Edit: Zhao Mengyuan  
Design: Zhao Yuguo  
Proof: Cui Zhen, Cui Zhenyan, Li Tianbai



**鸿坤美术馆**

地址：北京市朝阳区西大望路 42 号院，100022

网址：[www.hkfineart.com.cn](http://www.hkfineart.com.cn)

邮箱：[hkfineart@hongkun.com.cn](mailto:hkfineart@hongkun.com.cn)

电话：86 10 67482300

传真：86 10 67489342

**Hongkun Museum of Fine Art**

ADD No.42, West Dawang Road, Chaoyang District, Beijing, 100022

Web: [www.hkfineart.com.cn](http://www.hkfineart.com.cn)

Email: [hkfineart@hongkun.com.cn](mailto:hkfineart@hongkun.com.cn)

Tel: 86 10 67482300

Fax: 86 10 67489342



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