

尹朝阳

YIN Zhaoyang

Yin Zhaoyang 尹朝阳, *Shan Shui*, 2022, oil on canvas, 60 x 80 cm



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Yin Zhaoyang (b.1970) is a Chinese artist who currently lives and works in Beijing and London.

尹朝阳 (生于1970) 是一位中国艺术家，目前在北京和伦敦生活和工作。

Biography 少年

Yin Zhaoyang was born in 1970 in Nanyang, Henan Province, China. His father was a local government propaganda official who also did some traditional painting and calligraphy. Growing up in a small provincial city in Nanyang Yin Zhaoyang experienced poverty and hardship firsthand.

Influenced by his father and driven by his own ambition and determination to leave his hometown, he applied to get admitted to art college at the age of 18. He was later accepted into the Central Academy of Fine Art (CAFA), the top art school in China. The success rate was one in every 800 applicants. Yin Zhaoyang was the first person to get into CAFA from Nanyang city.

Yin Zhaoyang was a diligent student who read widely and who was hungry to see as much art and view as many exhibitions as he could. He has always been passionate and talented and is someone who does not follow trends.

尹朝阳，1970年出生于中国河南省南阳市。尹朝阳的父亲在当地宣传部门工作，喜欢水墨绘画和书法。在70年代南阳小城长大，尹朝阳的童年和少年经历了生活的不易。

受父亲的影响，他自幼对绘画产生了兴趣，立志离开家乡寻找梦想。18岁的他开始申请进入美术学院，几经周折，他考入竞争激烈的中国最顶尖艺术院校——中央美术学院。当年成功率大约 800分之一，尹朝阳是南阳市第一个进入中央美术学院的考生。

尹朝阳勤勉好学，博览群书。带着对艺术的饥渴，他不错过每一场可以看到的展览。他充满激情、才华横溢。有自己独立的思考，是一个从不追随潮流的人。



Yin Zhaoyang's first time in Beijing
尹朝阳第一次到北京

Artwork 艺术创作

Yin Zhaoyang's practice draws on a variety of elements- narratives, traditions and materials. These include ancient Chinese Shanshui paintings, ancient calligraphy and portraiture. He was particularly influenced by Qi Baishi (1864-1956) and Huang Binhong (1865-1955). Formally trained in western modern and contemporary art, Yin Zhaoyang admired and has been influenced by Picasso, Matisse, Paul Cézanne, Francis Bacon and Vincent Van Gogh.

Yin Zhaoyang says: **“My religion is art. Painting is the most solid column in my grand church.”** Contemporary Chinese art began with China's Open Door in the late 1970s. It was labelled as “social realism” and was lead by artists such as Fang Lijun, Zhang Xiong and others. Until the late 1990s, Yin Zhaoyang was among the first artists to lead the “New Painting” movement, which focussed on individual senses and feelings rather than providing a visual commentary on the conditions of society as a whole.

尹朝阳的艺术实践借鉴的元素丰富——叙事、传统表现形式和不同材质运用。例如中国古代书法，肖像绘画，中国水墨绘画。他即喜爱齐白石（1864-1956）和黄宾虹（1865-1955）的水墨，也对多位西方大师做过深入研习。在中央美院，尹朝阳接受了严格的西方现当代艺术的正规训练，对他的创作产生过影响的大师包括毕加索、马蒂斯、保罗·塞尚、弗朗西斯·培根，高更和文森特·梵高等。

尹朝阳说：“我信仰艺术，而绘画是这信仰大厦最坚实的那根柱子。”中国当代艺术始于20世纪70年代末中国的改革开放。它被贴上“社会现实主义”的标签，由方力钧、张晓刚等艺术家主导。直到20世纪90年代末，尹朝阳是最早引领了“新绘画”运动的艺术家之一，该运动关注个人的感官和感受，而不是对整个社会状况进行视觉化评论。



Yin Zhaoyang's early works
尹朝阳早期作品

Early work 早期作品

After graduating from the Central Academy of Fine Arts (CAFA) in 1996, Yin Zhaoyang was widely recognized for his series of paintings depicting youthful dissatisfaction and anxiety and the everyday reality of young people. It was called the Youth Cruelty movement. He reintroduced a new experimental and intellectual depth to his paintings in terms of narrative, pictorial concept and aesthetic interest, and was a part of the avant-garde paintings in the 1990s.

For Yin Zhaoyang, **“all painting should be in the context of the time, the artist is the reflection of the time, the value of the artist is to reflect the pulse of the current era”**. The artist also stated, “art does not move with the flow, it has to be able to reflect on the pain of the present”. Yin Zhaoyang regards the “Youth Cruelty” movement as the beginning of his true artistic career.

1996年从中央美术学院毕业后，尹朝阳成为自由艺术家，专注于创作。90年代后期，尹朝阳的系列描绘青春不满和焦虑以及年轻人日常生活现实的绘画受到艺术界和观众广泛关注。这系列标示为“青春残酷绘画”。尹朝阳的绘画在叙事性、画面观念和审美趣味上引入了新的实验性和知识性深度，是20世纪90年代前卫绘画的重要部分。

对于尹朝阳来说，“一切绘画都应该在时代的背景下，艺术家是时代的反映，艺术家的价值在于反映当前时代的脉搏”。艺术家还表示，“艺术不会随波逐流，它必须能够反思当下的痛苦”。尹朝阳将“青春残酷”视为他真正艺术生涯的开始。

Shan Shui 当代人的山水

Shan Shui 山水畫, which literally translates to ‘mountain – water’, is a traditional Chinese painting genre that involves depicting landscapes and scenery with mountains, rivers, and waterfalls as prominent art form.

‘Shan Shui painting is not an open window for the viewer's eye, it is an object for the viewer's mind. Shan Shui painting is more like a vehicle of philosophy.’

传统的山水画，字面意思是“山水”，是一种以山、河、瀑布为主要表现形式的中国传统绘画流派。

“山水画对于观赏者眼睛的不是一扇敞开的窗户，而是观赏者心灵的一个具象表征。山水画更像是哲学的载体。”



Yin Zhaoyang 尹朝阳
Shan Shui No.1 《山水一号》, 2022



Yin Zhaoyang 尹朝阳
Secluded Valley 《幽谷图》, 2022

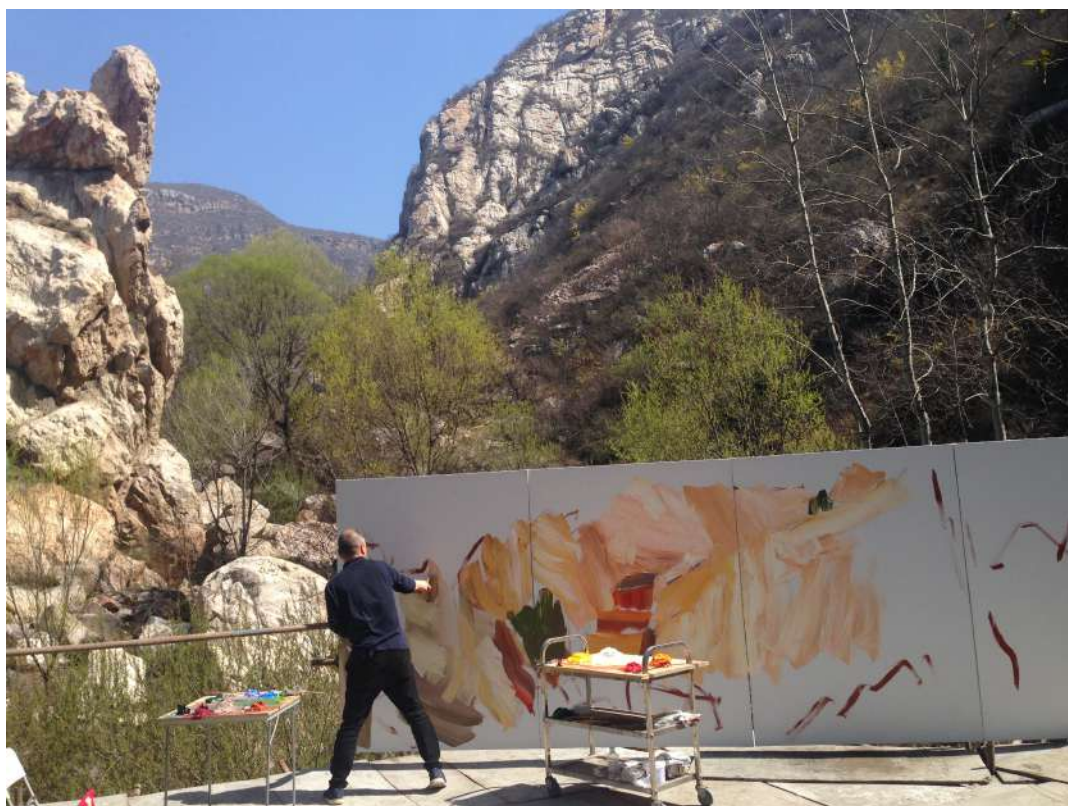
For the Chinese, landscape painting has a spiritual significance. The paintings do not simply depict the image of landscape but attempt to capture thoughts and an inner dialogue between the artist and himself, which flows through the brush, onto the paper. Each generation adds its own unique perspective to Shan Shui and Yin translated the rhythm in subtle ink marks into thick colour blocks and expressive lines in oils.

对于中国人来说，山水画不仅是画，具有深度的精神内涵。文人山水水墨画作并不是简单地描绘风景的样貌，它们试图捕捉艺术家的思考和内心表达。

Each generation adds its own unique perspective to Shan Shui and Yin translated the rhythm in subtle ink marks into thick colour blocks and expressive lines in oils.

Yin's great admiration for the renowned painter **Huang Binhong** (1865-1955), and the French post-Impressionist **Paul Cézanne** reveal the artist's development of a unique 'spiritual landscape'. These renowned masters of East and West both regarded the mountain as a muse. For Huang the Huangshan Mountain range in his ancestral province of Anhui had this function, as did Mont Sainte-Victoire near hometown of Axie province, France for Cézanne,. They placed themselves in certain locations, allowing inspiration and self reflection to emerge.

尹朝阳对著名画家黄宾虹（1865-1955）和法国后印象派保罗·塞尚的推崇，揭示了他独特的“精神风景”的发展。这些东西方的著名大师都将山视为缪斯。对于黄宾虹来说，他的祖籍安徽省的黄山有这种作用，对于塞尚来说，法国南部阿克西省附近的家乡附近的圣维克多山也有这种作用。他们将自己置于特定的位置，让灵感和自我反思得以涌现。



Yin Zhaoyang sketching plein en air in Mount Song
尹朝阳在嵩山写生

Over the past decade Yin has turned to landscapes set in the ancient Song Mountain range in his home province of Henan. Like Huang and Cézanne who captured landscapes from certain locations over the course of their lives, Yin visited the Song Mountain range over 70 times from 2010 to 2023, using Song Mountain as a gateway to confront his emotional responses to the complexities of the modern world.

Yin Zhaoyang said: “These paintings are not portraits of any mountain or place, nor are they sentimental mourning for any great ruins and relics. They are a sincere search for the soul by a body living in the present, a self-rescue in the face of reality.”



Huang Binhong 黄宾虹

Summer mountain, 1940s, Collection of the Art Gallery of NSW
《夏山图意》，20世纪40年代，新南威尔士州艺术博物馆馆藏

在过去的十年里，尹朝阳以古老的嵩山为背景的风景画。就像黄宾虹和塞尚在一生中捕捉某些特定地点的风景一样。尹朝阳从2010年到2023年拜访了嵩山70多次，以嵩山为背景来面对他对现代世界复杂性的情感反应。

对于中国人而言，每一代人对于山水绘画都有自己独特的视角和不同于前人的表达。尹朝阳将墨痕里的微妙韵律转化为厚重的色块和油画中富有表现力的线条。尹朝阳说：“这些画不是对任何山野的肖像画，也不是对任何伟大遗址和遗迹的感伤哀悼。这是活在当下的身体对灵魂的真实追寻，是面对现实的自我拯救。”



Paul Cézanne 保罗·塞尚

Mont Sainte-Victoire and the Viaduct of the Arc River Valley
1882-85, Collection of the Metropolitan Museum of Art
《圣维克多山和阿克河谷的高架桥》，1882-1885年
大都会艺术博物馆馆藏



Yin Zhaoyang 尹朝阳

Shan Shui No.4 《山水四号》，2023

The Van Gogh series 尹朝阳的梵高系列



Vincent Van Gogh 文森特·梵高
Self-Portrait with a Straw Hat (obverse: Potato Peeler)
 1887, Collection of the Metropolitan Museum of Art
 《戴草帽的自画像》，1887年，大都会艺术博物馆馆藏



Yin Zhaoyang 尹朝阳
Blue Head 《蓝色头颅》，2023

Yin began painting Van Gogh some years ago – from his semi-abstract portraits to watercolour paintings that depict the Dutch master carrying a paint box. This is Yin’s tribute to Van Gogh, from whom he drew his brilliant colour palette.

Van Gogh is not a mere painting subject to Yin, but rather a unifying icon and a transition. Yin Zhaoyang said: “In order to organise my thoughts on paintings and figurative works from over a decade ago, I utilised Van Gogh as a unifying subject. I began to see the mountains, rocks, and trees as integral parts of the figure I was painting rather than separate elements.”



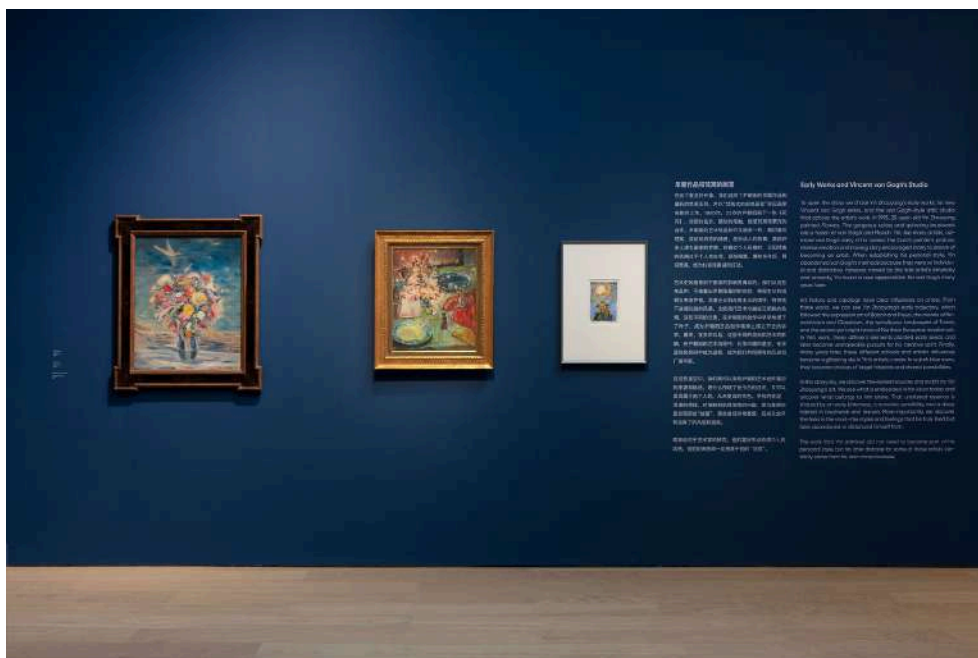
尹朝阳几年前开始以梵高为题作画——从他的半抽象肖像画到描绘这位荷兰大师拿着颜料盒的水彩画。这是尹朝阳向梵高的致敬，他从梵高那里汲取了绚丽的调色板。

梵高不仅仅是尹朝阳的绘画主题，更是一个统一的象征和一个过渡。尹朝阳说：“为了整理我十多年前对绘画和具象作品的思考，我以梵高为统一的主体。我开始将山脉、岩石和树木视为我所画人物的组成部分，而不是单独的元素。”

Tang Contemporary, Rebuilding Ideals: A Yin Zhaoyang Rerospective, 2022 exhibition poster
 当代唐人艺术中心，重建理想：尹朝阳大型回顾展，2022年，展览海报

Major exhibition installation 近期重要展览

- Tang Contemporary, [Rebuilding Ideals: A Yin Zhaoyang Retrospective 1995-2021](#)
当代唐人艺术中心, [重建理想：尹朝阳回顾展1995-2021](#)



Rebuilding Ideals: A Yin Zhaoyang Retrospective 1995-2021
at Tang Contemporary Art Beijing, installation views
重建理想：尹朝阳大型回顾展 1995-2021, 当代唐人艺术中心, 展览现场

- Long Museum, [A Vast History – Yin Zhaoyang](#)
龙美术馆, [浩瀚史——尹朝阳](#)



A Vast History – Yin Zhaoyang
at Long Museum, installation view
浩瀚史-尹朝阳, 龙美术馆, 展览现场

Publications and interviews 尹朝阳的艺术写作和媒体采访

Yin Zhaoyang has a unique understanding of the use of colour. In 2023, in [an interview with Ku Yishu](#) (库艺术), he said, "I think a good colour is one that can properly express what the artist wants to convey. Of course, there are various trends, styles and approaches in art history, and each has its own definition of colour. For example, Expressionism is to express something particularly strong, Post-Impressionism has its own method, abstraction or even cold abstraction has its own system, and there are also different changes in the understanding of colour from period to period."

The interview was published in the 109th issue of the journal "[art.investment](#)", November 2016. In the interview, Yin Zhaoyang said, **"a good artist should be able to penetrate into himself as far as possible without being confined to himself, and one who is able to look at the new as if it were the old. Going beyond a simple evolutionary viewpoint should be the basic quality of every artist"**.

Published in 2016, the book "读画记" (Reading Paintings) is a collection of "after-readings" of visiting exhibitions published by the painter Yin Zhaoyang. Most of the commentaries are about famous figures in art history and their works, some of which the author has drawn nourishment from; some of which even had an important influence on the author's creative style at one time; some of which the author has once misread or disregarded, but now has a new interpretation and judgment; and some of which are even more noteworthy are the author's newest fields of interest, such as the understanding and justification of traditional Chinese paintings.

尹朝阳对于色彩的运用有着独特的理解。2023年，他在接受“[库艺术](#)”媒体采访时说道：“我认为好的色彩是能够恰当地表达艺术家想要传达的东西的色彩。当然，艺术史上有各种各样的趋势、风格和方法。”。每个人对色彩都有自己的定义，比如表现主义是表达特别强烈的东西，后印象派有自己的方法，抽象甚至冷抽象有自己的体系，对色彩的理解也有不同的变化，从一个时期到另一个时期。”

采访发表于2016年11月《[艺术投资](#)》杂志第109期。采访中，尹朝阳表示，“一个好的艺术家应该能够尽可能地深入到自己，而不是局限于自己，能够以旧的眼光看待新的事物。超越简单的进化论观点应该是每一位艺术家的基本素质。”

尹朝阳是含有的有自己艺术评论专著出版的艺术家。2016年出版的《读画记》一书是画家尹朝阳参观世界各地展览“读后感”一个系统合集。书中大多是关于艺术史上的著名人物及其作品，其中有一些是作者从中汲取营养的；一些甚至一度对作者的创作风格产生了重要影响；其中一些曾经被作者误读或忽视，但现在有了新的解释和判断；其中更值得注意的是作者最新的兴趣领域，例如对中国画的理解和论证。

In 2010, [Economic Press China](#) published Yin Zhaoyang's work, [巨匠：中国当代艺术的十个个案---眩晕·尹朝阳作品](#) (Giant: Ten Cases of Chinese Contemporary Art - Vertigo - Yin Zhaoyang's work).

In 2009, [Hebei Fine Art Publishing House](#) published [入寺显佛：尹朝阳作品](#) (Into the Temple: Works by Yin Zhaoyang).

In 2007, [Winshare Publishing House](#) published 当代艺术家丛书·尹朝阳 (Contemporary Artists Series - Yin Zhaoyang).

In 2007, [Winshare Publishing House](#) published 神话---今日艺术精品丛书 (Myths - The Fine Art of Today Series).

2010年, [中国经济出版社](#) 出版, [《巨匠：中国当代艺术的十个个案---眩晕·尹朝阳作品》](#)

2009年, [河北美术出版社](#) 出版 [《入寺显佛：尹朝阳作品》](#)

2007年, [四川美术出版社](#) 出版 《当代艺术家丛书·尹朝阳》

2007年, [四川美术出版社](#) 出版 《神话---今日艺术精品丛书》



Yin Zhaoyang working in progress
尹朝阳工作中

Selected solo exhibitions

- 2021 A Vast History - Yin Zhaoyang, Long Museum (West Bund), Shanghai, China
- 2019 Hills Beyond a River - Yin Zhaoyang, Line Gallery, Beijing, China
 Blue - Green: Yin Zhaoyang New Works, Tang Contemporary Art, Hong Kong, China
 Yin Zhaoyang's Engraving Works, YIBO, Shanghai, China
 Yin Chaoyang Solo Exhibition, SANSHANG ART, Hangzhou, China
- 2017 *Yin Zhaoyang at Song Shan*, Line Gallery, Beijing, China; Suzhou Museum, Suzhou, China
- 2016 Yin Zhaoyang: New Works, Matthew Liu Fine Arts, Shanghai, China
Panorama, Aura Gallery, Taipei, China
- 2015 *Branches in Chill and Sparrows in Thrill*, AMNUA, Nanjing, China
Cold Mountain, The Page Gallery, Seoul, South Korea
Beyond the Mountains, Line Gallery, Beijing, China
Images On Paper: Yin Zhaoyang's Works on Paper, Lelege Art, Beijing, China
Distant Song Mountain, Henan Museum, Zhengzhou, China
- 2014 *Beyond Landscape*, Lin & Lin Gallery, Taipei, China
- 2013 *Cold Mountain*, Long Museum, Shanghai, China
Descend the Mountain, Hong Kong Arts Centre, Hong Kong, China; Hive Center for Contemporary Art, Beijing, China
- 2011 *Mortal Buddha*, Magee Gallery, Madrid, Spain
Evolution, Henan Museum, Zhengzhou, China
Fanatic, PAGE Gallery, Seoul, South Korea
Sunset in an Empty Mountain, Lin & Lin Gallery, Taipei, China
Pilgrim— Yin Zhaoyang solo exhibition, Aura Gallery, Hong Kong, China
Cave, Aura Gallery, Beijing, China
Yin Zhaoyang's works 1992 - 2011, Henan Museum, Zhengzhou, China
- 2010 *Island of Four Seasons*, Tang Contemporary Art, Hong Kong, China
 Master, Minsheng Art Museum, Shanghai, China
Facade, Guangdong Museum of Art, Guangzhou, China
Facade, Shanghai Art Museum, Shanghai, China
Facade, Iberia Center for Contemporary Art, Beijing, China
- 2009 *Enter the Temple and Buddha Appears*, Shaolin Temple, Zhengzhou, China
- 2008 *Yin Zhaoyang - Ten Years*, Mingsheng Art Museum, Shanghai, China
Radiation, DF2 Gallery, Los Angeles, USA
Yin Zhaoyang 1997 - 2007, Today Art Museum, Beijing, China
Focus, Tang Gallery, Hong Kong, China
- 2007 *Taipei Journal*, Asia Art Center, Taipei, China
Yin Zhaoyang's New Work, Tang Contemporary Art, Beijing, China
Time Lapse, Taikang Top Space, Beijing, China
Yin Zhaoyang's New Work, Aura Gallery, Hong Kong, China
Passing By Mao Zedong, DF2 Gallery, Los Angeles, USA; China Blue Gallery, Beijing, China; Tang Gallery, Bangkok, Thailand
Myth, Today Art Museum, Beijing, China; Aura Gallery, Shanghai, China
- 2005 *Public Space*, Max Protetch Gallery, New York, USA
Youth Utopia, Tang Gallery, Bangkok, Thailand
- 2004 *Utopia*, CAFA Art Museum, Beijing, China
Utopia VS Youth Story, Duolun Museum of Modern Art, Shanghai, China
- 2002 *Myth*, Aura Gallery, Shanghai, China; Beijing Art Museum, Beijing, China

部分个展

- 2021 浩瀚史—尹朝阳，龙美术馆（西岸馆），上海，中国
- 2019 隔江山色—尹朝阳，玉兰堂，北京
 青绿—尹朝阳新作展，唐人画廊，香港
 尹朝阳版画作品展，艺博画廊，上海
 尹朝阳；穿越火焰—黄山不是风景，三尚当代艺术馆，杭州
- 2017 尹朝阳在嵩山，玉兰堂，北京、苏州博物馆，苏州
- 2016 尹朝阳：新作，德玉堂画廊，上海
 江湖，亦安画廊，台北
- 2015 寒枝惊雀，南京艺术学院美术馆，南京
 寒山，The Page Gallery，首尔
 山外山，玉兰堂，北京
 纸象：尹朝阳的纸上绘画，力利记艺术，北京
 山外嵩山，河南博物院，郑州
- 2014 观山，大未来林舍画廊，台北
- 2013 寒山，龙美术馆，上海
 出山，香港艺术中心包氏画廊，香港
 出山，蜂巢当代艺术中心，北京
- 2011 尘佛，玛吉画廊，马德里
 演变，河南省博物馆，郑州
 狂热者，PAGE Gallery，首尔
 空山夕照，大未来林舍画廊，台北
 朝圣，亦安画廊，香港
 石窟，亦安画廊，北京
 尹朝阳作品-1992-2011，河南省博物院，郑州
- 2010 四季岛，当代唐人艺术中心，香港
 巨匠，民生银行美术馆，上海
 正面，广东美术馆，广州
 正面，上海美术馆，上海
 正面，伊比利亚艺术中心，北京
- 2009 入寺显佛，少林寺，登封
- 2008 尹朝阳一十年，民生艺术中心，上海
 辐射，DF2画廊，洛杉矶
 尹朝阳1997—2007，今日美术馆，北京
 焦点，唐人画廊，香港
- 2007 台北日记，亚洲艺术中心，台北
 尹朝阳新作展，当代唐人艺术中心，北京
 流动，泰康顶层空间，北京
 尹朝阳新作展，亦安画廊，香港
 经过·毛泽东，DF2画廊，洛杉矶
- 2006 神话，今日美术馆，北京、亦安画廊，上海
- 2005 公共空间，Max Protetch画廊，纽约
 青春·乌托邦，唐人画廊，曼谷
- 2004 乌托邦，中央美术学院美术馆，北京
 乌托邦vs青春物语，多伦现代美术馆，上海
- 2002 神话，亦安画廊，上海
- 2001 神话，北京艺术博物馆，北京

Published auction records 拍卖纪录

| Auction Houses 拍卖机构 | Auction Date 日期 | Artwork 作品 | Title 标题 | Realized Price 成交金额 |
|------------------------|--------------------|---|--|------------------------|
| Poly | 03 Nov, 2023 |  | <i>Zhao Bang</i> | AUD 309,000 |
| Holly's | 28 May, 2022 |  | <i>Red Valley</i> | AUD 544,000 |
| Sotheby's | 03 Oct, 2016 |  | <i>The Skeptic</i> | AUD 396,000 |
| Council | 06 Dec, 2012 |  | <i>Myth Series No. 41</i> | AUD 253,000 |
| Council | 06 Jun, 2011 |  | <i>Top Light</i> | AUD 557,000 |
| Guardian | 15 Nov, 2010 |  | <i>Tiananmen Square (Group Painting)</i> | AUD 2,415,000 |
| Christie's | 30 Nov, 2009 |  | <i>Untitled</i> | AUD 526,000 |
| Ravenelart | 01 Jun, 2008 |  | <i>The Rent House (Joint Painting)</i> | AUD 888,000 |
| Hosane | 22 Dec, 2007 |  | <i>Monumental</i> | AUD 739,000 |





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