

人民美术出版社
PEOPLE'S FINE ARTS PUBLISHING HOUSE



劉汝陽畫集



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刘汝阳画集

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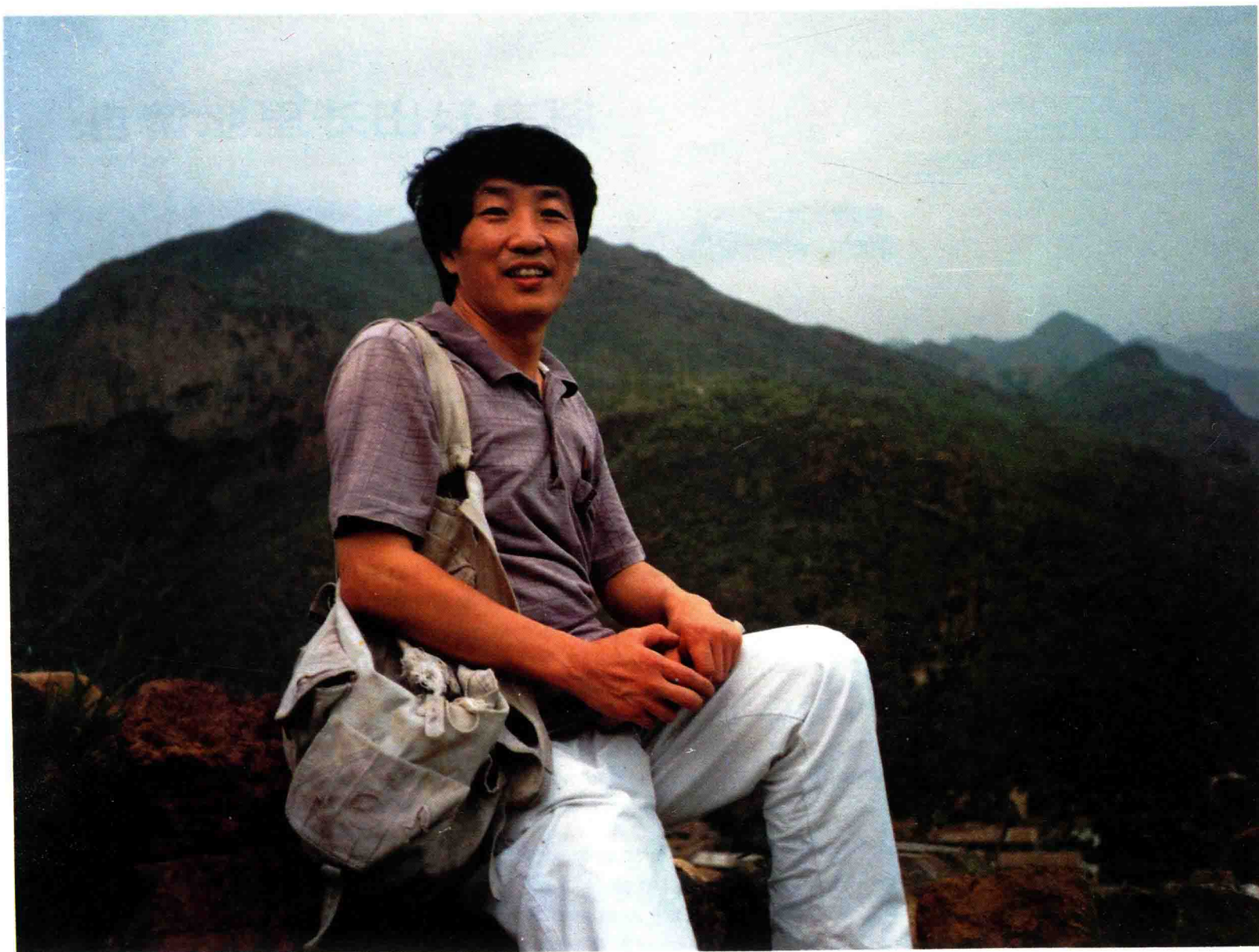
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刘汝阳在塞北 Liu Ruyang is in beyond the Great Wall

刘苗苗 摄 photographed by Liu miaomiao

自留地里长出好庄稼

秦岭云

清明时节，细雨霏霏，凭窗看了刘汝阳同志将出版的近百幅山水画，作品流露出的才华和魅力，使我不禁拍案称奇！

近年来，我特别偏爱新人们的新作，理由很简单：他们思想解放，目无偶象，没有包袱，扩大视野，放纵感情，走自己的路，唱自己的歌。正是这夥人打破了千百年来的旧桎梏，开拓出一片前所未有的令人神往的新天地，并初步营造出一片新的殿堂。

汝阳的山水画，首先在题材选择上，他轻视，躲避甚而忘却画家们多年习惯运用至今不肯摆脱的古松、奇峰、行云、流水之类的物象，而一往情深地把笔锋指向密林、幽径、村舍、窑洞、海岛、水乡等，这就使作品披上牧歌式的诗情和浓郁的生活风采，面对他的作品，恰似碰到一瓮新开的陈酒，烈香扑鼻，令人神往。他的创作，得之造化，得之社会，其根蔓来于生活土壤，这样讴歌自然和生活的画，一般闭门造车靠臆造和模仿应世的所谓作品是不可同日语的。

汝阳的山水画，从物象、境界、语言、气韵看，都有自己独特的设想。他以豪迈甚而放肆地粗笔重墨，任意挥洒，拙中见趣，再加丰满近似西法的构图，淋漓尽致的水晕墨气，画面气氛韵味，异常强烈魅人，耐人寻味。读者不妨细看集中刊出的《陕北之秋》《大渔岛》《莱茵河畔》《金山岭长城》《轻舟已过万重山》《春雨》……诸画，进行深入的体会。

看画一如吃饭，就怕碰上老一套，“葱烧海参”、“红焖大虾”等美味，头几次吃着香，而天天如此烧焖，谁也觉得腻烦。那怕是天大的名家，再好的名作，天长日久，一成不变，也难免受到冷遇。

看了汝阳近乎大写意而兼收西方水彩技法的山水画，使我不禁联想近年流行的西北风歌曲和别具一格的麒麟童京戏唱法，他们近乎沙哑以粗放稳沉为尚的音色，博得人们新的赞赏，其所以如此成功，关键在表演语言的新颖别致。画家的笔墨运用正合此理。

汝阳其画之妙，不止于此，凭他的勤奋追求，必有百尺竿头更上一层楼之日，同道如我，愿拭目以待。

1968年，我们到陕西凤县秦岭插队劳动，只见当地农民出工上坡时，身带两三件工具——锄头、砍柴刀和猎枪，他们一面锄地、间苗却同时盯着丛林中有无山鸡和野兔，直到傍晚回村，个个满载而归，人人农副双收。

美术编辑同时又搞创作，寓创于编，编创相辅相长，一如秦岭农民，身兼两套工夫，有何不可？裁缝师傅为他人终日作嫁衣，便中为自己动动针线，也是常理，为此议长论短，岂非可笑！

刘汝阳同志毕业于中央美术学院，从1965年到现在从事编辑工作已近三十年之久，也是我们同一战壕里的老战友了。欣闻他将出个人画集，理应助威呐喊几声，一壮阵势，狂言一番，勉为一序。

1994年4月于闻鸡楼

PREFACE

QIN LINGYUN

During the Qing Ming season, While drizzle rain was falling heavily, I was leaning on the window to appreciate Liu Ruyang's paintings of mountains and water which would be published soon.

I couldn't help thumping the table and shouting out "bravo" for the talent and the charm of his works.

Liu Ruyang's landscapes are in the selection of the subject, he looks down on the image about old pine, wonderfull peaks, floating clouds and flowing water and so on that many painters have used to play and not to break away from it, but he paints to be passionately devoted to thick forest, quiet footpath, house in the village, cave dwelling, fishing island and river and lake etc. This way taking his painting has a sentiment of pastoral poetry and rich wine which is just opened and a strong fragrance is greeting us, taking one carrying away. His creation of painting benefits from the nature and society, and its foundation is in the soil of the life, the works of this kind of singing the nature and life aren't the mention in the same breath with common works which rely on the fabrication of making a car behind closed doors and imitating and suiting the current. Ruyang's paintings of mountains and water have unique idea of his own on image, real, language and charm etc. He used the brush and the ink of nature and unconstraint to draw the pictures, showing a new style, the composition of approximating western painting and portrying most vividly taking the tableau was strongly attracting people. Readers will appreciate the works of Autumn in North Shannxi, Large Fishing Island, Leine River Bank, the Great Wall of Jinshanling. Mountain, Small Boat, Rain During Spring and so on in this painting collection.

I have read Liu Ruyang's painting of Xie Yi which mixes together the skills of western water colour, making me remember the songs of Northwest wind that are much in vogue in recent years and a singing method of Beijing Opera of Qilin child. Their husky voice won the appreciation of people, which is a success in this way, and a key that is in a novel style of performance language. And painters play the brushes and the ink to draw the pictures just to conform with this principle.

Liu Ruyang does the work of edition. At the same time he creates the paintings. Editing and creating are supplement each other. A tailor makes the dowry for others all days. It is normal that he is to do it for himself in spare time.

Liu Ruyang graduated from the Central Institute of Fine Arts in Beijing. He engaged the work of the edition from 1965 to now. He is also my former colleague—in —arms. I am happily heard that Ruyang will publish the painting collection of his own. Therefore, I am very glad to write the preface for him.

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画家常用印章

画家简历

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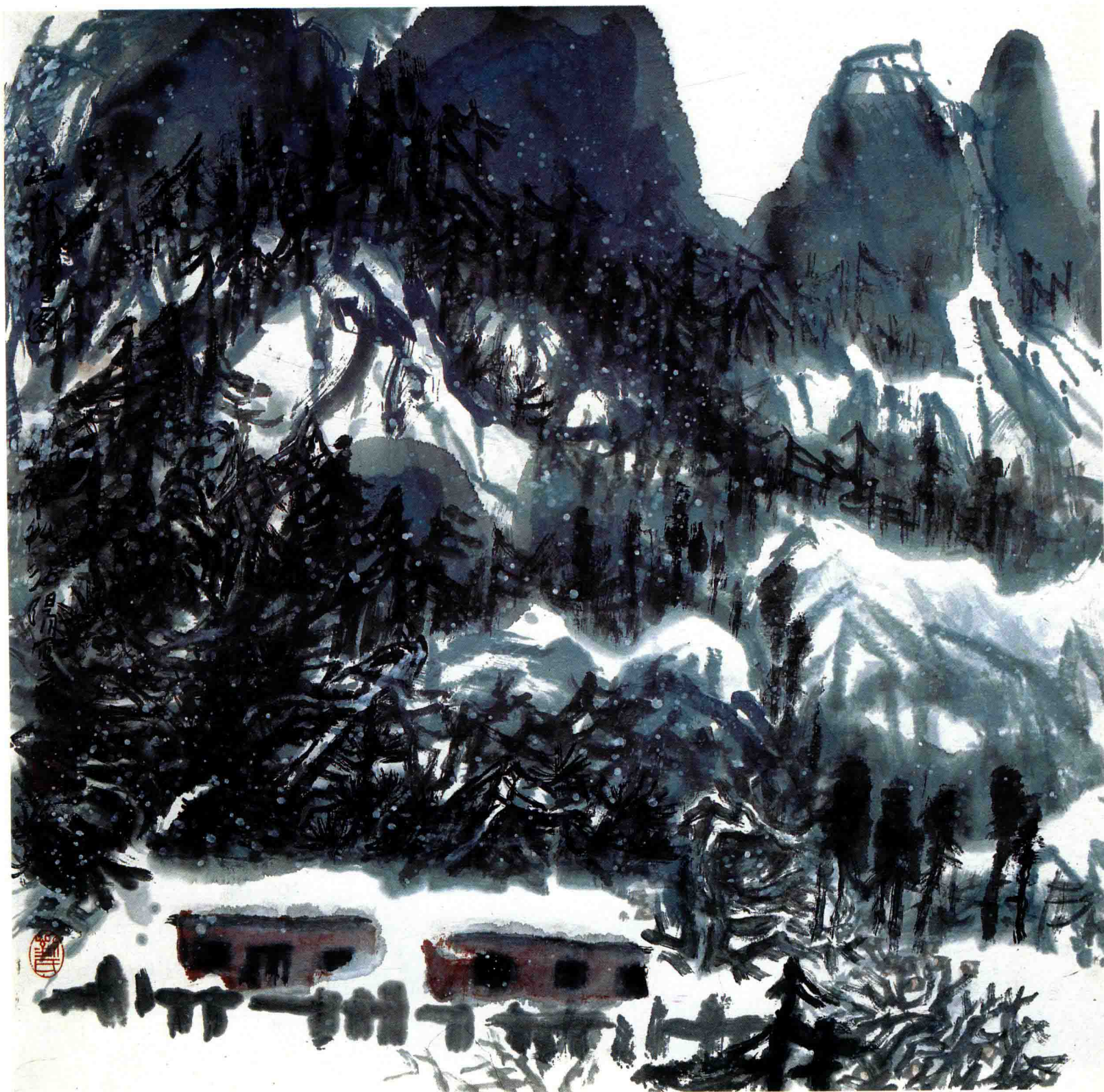
Liu Ruyang's seals often using
Vitae of Liu Ruyang



1 山林雪 Snow Scenery 1980



2 峨嵋杉 China Fir of E Mei Mountain 1983



7 山林浴雪 Woods Covered by Snow 1987







晨趣
丙寅年
秋日
汝陽
寫意於北京東堂子





11 峨嵋春 E Mei's Spring 1989

