



OIL PAINTINGS
BY
LIU DERUN
&
LI YAN

刘德润 李燕

人民美術出版社

PEOPLE'S FINE ARTS PUBLISHING HOUSE

劉德潤 李燕 油畫集

弘題



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图书在版编目(CIP)数据

刘德润,李燕油画 / 刘德润,李燕绘. —北京:

人民美术出版社,1996.10

ISBN 7-102-01572-0

I. 刘… II. ①刘… ②李… III. 油画:人物画;风俗画

—作品集 — 中国 — 当代 IV. J223

中国版本图书馆 CIP 数据核字 (95) 第 16768 号

刘德润、李燕油画

出版:人民美术出版社

责任编辑:杨 恩

装帧设计:张索佳 康 勇

翻 译:姜 萍

审 校:苏珊·杰凯特斯 张 荣 孙 凯 宋 楠

摄 影:傅春芳 王传东 郑立强 李红旗

制版印制:北大方正彩色印务公司

发 行:新华书店北京发行所

开 本:280×240 毫米 1/12 印张 8

1996 年 10 月初版 印数:1—2000

ISBN7-102-01572-0/J·1324

定 价:83 元

Oil Paintings of Liu Derun and Li Yan

Publisher: People's Fine Arts Publishing House

Editor-in-Charge: Yang En

Designer: Zhang Suojia Kang Yong

Translator: Jiang Ping

Proofreaders: Susan Jakaitis Zhang Rong Sun Kai Song Nan

Photographers: Fu Chunfang Wang Chuanduo Zheng Liqiang Li Hongqi

Printer: BEIJING FOUNDER COLOR PRINTING COMPANY

Domestic Distributor: Xinhua Bookstore Beijing Distributor

Paper size: 280×240mm 1/12

First Edition: October, 1996 impression: 1—2000

ISBN 7-102-01572-0/J·1324

Price: 83 Yuan

沉思的土地

——读李燕、刘德润作品随感

水天中

看刘德润、李燕的油画作品，我再一次深切感受到，油画确已成为中国艺术家能够驾驭的艺术。它不再是“外来绘画”，而已经是“中国绘画”了。这当然并不意味着我们在艺术或技术水平上超越了欧洲画家，而是说中国的画家可以随心所欲地运用油画语言展开中国式的思考。例如，人和自然的交流，这是中国艺术永恒的主题，也是刘德润、李燕两位画家创作的中心。他们在许多方面与传统诗文书画异曲同工地赞颂自然、讴歌人和自然的和谐生发，探寻人和自然在命运、机缘中的隐秘联系，表现自然的情致，表现自然赋予人的宁静心灵。

与传统绘画相比，他们更关怀具体的人。但那些人物依然是适应和沉溺于自然的人，而自然也永远是人所观注的自然。西方艺术家所关切的人与自然的对立，人与自然各被对方所压倒，不是中国艺术家的习惯思路。

中国艺术家关注人对自然的作用，也关注自然对人的作用，恰如李、刘二位画家的作品所表现的，“一切景语皆情语”，经过绵延无尽的历史长河的冲洗沉积，我们的每一方土地都被它所负载的历史精神所浸透。这种被文化浸染的自然，成为中国乡土环境的一大特色。当

然，我们的人民也被他们生栖的土地所浸染，中原、齐鲁、江南、关陇……那里的人与那里的土地是怎样融为一体，“神貌俱肖”！

这使我常常寻思，究竟是人造就了土地，还是土地造就了人。抑或造物主总是以同一种手法，同一种材料，在同一种心情支配下，塑造了一方水土一方人。李燕、刘德润画了许多乡村人像，这些肖像其实也是自然的肖像，土地的肖像。无论是老人，还是小孩，（还有那些表情冷漠而内心丰富的绵羊）都使人想起他们所赖以生息的故土，它们都具有相近相通的神色。

李燕曾说，她在创作时，“把感情降至冰点以下，把最深的悲哀化为如冰的淡漠”。这既是画家的习惯，也是土地的习惯——被太多的血、汗、泪水浸透的土地，当然不会没有悲哀。它只是把悲哀深深融解于自己的躯体。于是土地便长出许许多多生来便带有抑郁、沉思神色的生命。她又说：“和自然现实相比，我更崇尚心理现实。”其实在传统中国审美观念中二者是不可分离的。在他们的作品中，环境往往十分单纯。但从人物的神色中，可以联想到土地的欢喜和劫难，而人物便不再需要戏剧性的动态、表情和数量、关系上的组合。这也是传统的，画上的或或她似乎在思索，在倾听，倾听自己

的心跳，那是土地的生命脉动。他或她，现在把一切激动都推离画面外，从画面上静静地向我们注视，以一种同情和理解的目光。画中人在注视我们，理解一切远离故土的人们彷徨无着。而他或她，经由画家的手，永远地与土地融合为一。不论是干旱、严寒，或是日月相蚀，都不会使他们与土地疏离。

在刘、李两位画家的作品中，没有“纯粹”的自然，只有人的生存环境和自然的“人迹”。一切都汇入历史，古老的建筑、陈旧的工具、孤单的牲畜，都在沉思。思索时间的流逝，只有这个才是变动的。当然，它们是替土地沉思——既然土地永远如此沉默。

这使我想起先哲对天地的思考，“天地有大美而不言”，“万物有成理而不说”。天地的沉默，是因为它们的存在便是一切真理的总和。天地之有“大美”、“成理”的证明，是因为万物在替它们显示。它们不形而神，不言而思，是因为积存了太多的感情沧桑。

也许，正是在这里，两位画家的艺术思想与西方现代艺术中的某些观念走到了一起。对中国古代思想家和西方现代思想家观察、思考世界的方式的欣赏，使他们提出了中、西、古、今互补互进，进行“对话”，使艺术向更高层次递进的理想。荣格的心理学、超验主义美

学理论，确实对他们的绘画创作产生了明显的影响。这使他们的作品增添了耐人寻味的特色。

这是两个将自己的艺术与土地联结在一起的画家。为此，他们付出了许多艰辛劳顿。这是两个善于学习、吸收的画家。因而他们的艺术在变化和发展。爱默生曾说过，艺术家的心灵特点，就是“惯于使他所触及的那个事物，那个思想，那个字，具有排除一切而巍然独存的完满，并使它暂时代替整个世界”。对于刘德润和李燕来说，他们所触及的是这一片古老的土地，我欣喜他们的艺术与土地的融合，更乐于看到这种融合向更深、更广的方面发展。

1994年 清明

（水天中——中国艺术研究院美术研究所中国著名美术评论家）

Meditative Land

— Impressions on the Oil Paintings of Li Yan and Liu Derun

By Shui Tianzhong

On viewing the oil paintings of Liu Derun and Li Yan, I once again deeply felt that oil painting has indeed become an art that can be skillfully mastered by Chinese artists. It is no longer an exclusive "foreign art", and has now become a kind of "Chinese painting". This, of course, does not mean that we have surpassed the levels of European painters in art and techniques, but that Chinese painters can follow their inclinations to carry out a Chinese mode of thinking through oil painting. For example, the communication between man and nature is an eternal motif of Chinese art and is also a key to the artistic creation of Liu Derun and Li Yan. The two painters sing the praises of nature, extol the harmonious existence of man and nature, seek after the enigmatic relations between man and nature in the aspects of fate and chance, display the delights of nature, and reveal the peaceful mind gifted to man by nature. Their paintings are in many ways similar to traditional poems, articles, calligraphy and paintings, different in approach but equally satisfactory in result.

Compared with traditional paintings, Liu Derun and Li Yan's paintings lay more stress on concrete men. Nevertheless, these concrete men are still men who fit themselves to nature and indulge themselves in nature, while nature is always under the care of men. Men's opposition to nature and men's overwhelming of nature or nature over men are themes which Western artists are deeply concerned about, but they are not the customary ways of thinking for Chinese artists.

The Chinese artists lay special emphasis upon the influence of men on nature or nature on men. Just as Li and Liu represent in their works that "All natural scenes

are spiritual languages." After being washed and deposited by the endless river of history, each inch of our land has been soaked in the historical spirit it carries. The Central Plains, Qilu, Jiangnan, Guanlong... the land and the people over it have merged into an entity, lifelike both in spirit and appearance!

This often leads me to wonder whether man creates the land or vice versa. Perhaps the creator always uses the same technique and same materials to create one land together with its people in the same mood. Liu Derun and Li Yan have painted many portraits of country village people, and these portraits are actually the portraits of nature and portraits of land. Whether old men or small children (or those apathetic but inspired sheep), they all wear similar expressions and cannot but remind one of the land they rely on for existence.

Li Yan once said that in her artistic creation, she used to drop her emotions below zero degrees, and "transform the deepest grief into iciness". This is not only the habit of the painter, but also that of the land. Since the land is wet through with blood, sweet and tears, it must be sorrow-stricken. The land buries its grief deeply into its own body, and out of it grow many depressed and meditative lives. Li Yan also said, "In comparison with natural reality, I even more advocate psychological reality". In fact, the two elements cannot be separated according to traditional Chinese aesthetic standards. In Liu Derun and Li Yan's paintings, the settings are often quite simple. However, from the characters' expressions, we can easily connect in the mind the joys and misfortunes experienced by the land, so there is no need for more theatrical movements, facial expressions or combinations of el-

ements. These traditional characters in the paintings seem to be deep in thought, and appear to be listening, listening to their palpitations, and to the pulses of land. He or she, now puts away all stirred emotions from the pictures, is glancing at us quietly and giving us sympathetic and comprehensive looks. Through their glances, they understand the wanderings of people far away from their homes. While at the hands of the painters, they forever integrate themselves with the land and can never estrange themselves from the land regardless of its aridity, bitter cold or eclipse.

In Liu and Li's paintings, there is no "puer" nature, but only man's living environment and natural "human traces". All have integrated themselves into history, aged-old buildings, out-of-date tools, lonely domestic animals, and all are lost in thought. Only the passage of time for meditation, only this, is changing. Of course, the characters are meditating on the land, since the land forever keeps silent.

This reminds me of a former philosopher's contemplation on earth, "The world is endowed with supreme beauty but never speaks it out". "All things on earth are vested with principles but never reveal them." The earth keeps silence just because its existence is the sum of all the truths. The existence of "supreme beauty" and "principles" in the world can be verified through the manifestations of all the things on earth. Since it has experienced too many emotional vicissitudes, the world is endowed with keen senses and logical thinking, despite its intangibility and reticence.

Perhaps just at this point, the artistic thoughts of the two painters came close to some concepts in

modern Western art. In their appreciation of the methods adopted by ancient Chinese thinkers and modern Western thinkers in the observation of and meditation on the world, the two painters put forward the idea of dialogues between China and the West, the past and the present, and their mutual complement so as to heighten art to a more advanced level. Jung's psychology, and the aesthetic theory of Transcendentalism have indeed exerted obvious influence on the painters' works, and added to their paintings everlasting features.

They two are painters who have bound their art with land. To that end, they have suffered from all kinds of hardships. They two are painters who are good at study and assimilation, so that their art always varies and develops. R. W. Emerson considered an artist's soul to be featured by its usual ability to keep the thing, the thought or the word they had employed in exclusive and independent integrity, and by its usual ability to replace the world with the thing, the thought, or the word for the time being. As for Liu Derun and Li Yan, what they have touched is the old land. I'm pleased at the union of their art with the land and take delight in seeing that the union is developing deeper and wider.

April 5, 1994

(Shui Tianzhong — From the Institute of Fine Arts, China Art Research Institute; art critic in China)

独立与互补

——刘德润、李燕油画谈

刘德润

60年代初,我在山东读书的时候,山东的油画比较弱。这怪不得谁,要怪,只能怪先辈们穷。再者,孔孟之道也确实束缚过先辈们的西学意识。这是历史。1950年以前,几乎没有一个山东人到欧洲学习西画,只有掖县王式廓曾留学日本,之后也并不在家乡从艺。倒是留学西欧的浙江人戴莱心、李超士扎根山东,但戴先生的印象派画风被极“左”思潮埋没了。李先生的粉画虽极出色,也是寂寞之道。直到80年代初,山东风情油画,在北京不大不小地轰动了一下。从此,渐有几位中年画家出颖。80年代后期至90年代初,更有一批青年油画家在全国大展中名列前茅。正是这批中青年画家把山东油画推向一个前所未有的高度,也参与创造了20世纪中国油画史最精彩的华章。刘德润、李燕夫妇,便是从山东起步,并逐渐成为在全国青年油画家中有成绩的两位。他们的作品体现着山东油画在内面上同生活,同人的精神性的密切联系,在造型上趋向写实并具有现代意识的特色,并因之影响了全国画坛,甚至产生了国际反响。他们合作的作品多次在全国大展中获奖。八届美展的获奖作品《万岳之尊》再度显示了他们的魅力。

刘德润、李燕也许应该属于70年代学艺,80年代踏入画坛的

第四代画家。1989年,是他们艺术年表上最重要的一年。他们合作的《沂蒙娃》获第七届全国美展铜奖和日中友好会馆大奖。油画连环画《芭吻》获当年度中国连环画“十佳”奖,并因之为画坛所注意。尤其是《沂蒙娃》,它在肖像画的意义上传承着此前10年《父亲》所创造的大特写格局,以一个山村娃娃朴实的造型和极美的虎头帽所体现的生命意义和民俗乡风,给人们留下了永远不可磨灭的审美记忆。如果说,罗中立的《父亲》是饱经沧桑的中国农民的精神世界的象征,这《沂蒙娃》却是中国农民的子孙又将在农业文明的厚土上诞生进而迎接新时代的预示。如果说《父亲》那杆圆珠笔是可有可无的说明性道具,而《沂蒙娃》周边类似几何抽象的窗框却以其力度成为必要的精神内涵的支柱。或许,从两幅画的比较中,既可以看出对于农村人物的特别关注在中国艺术家的创作所具有的重要位置,同时,也可以看出大特写式的肖像结构方式也远远超出了一般个别人物肖像的涵量,而成为新时期肖像画的思维特色。

刘德润和李燕作为夫妇画家的合作与互补,在《沂蒙娃》的艺术思维中得到了集中的体现,但是在日后的创作中,就像所有懂得艺术规律的合作伙伴那样朝个性化的独立发挥的方向走去。尽管他们

同去沂蒙山村，同上黄土高原，同描写实的画笔，但在他们分别独立的作品中已显个性的分化。

刘德润毕竟是农民的后代，诚挚、憨朴、实在，虽在杭州学画4年，也不曾有江南才子的风度。所以，他还是在黄河两岸、沂蒙山村、黄土高原上找到了自己的艺术故乡，找到了自己心灵的归宿，又象今天的农民看到了现代思维的部分信息。《人之初》系列中，那些在黄河滩的沙窝窝里，在农村的土地上诞生的孩子。《摇篮》中奶妈背上的小伙伴，可以说就是他自己的童年，只不过被画家赋予了一些现代人对那故土的一点哲思。《沂蒙娃》系列中，一律地戴着虎头帽的山村幼童，一律地没有笑容的娃娃面的特写，洋溢着山乡民俗的魅力，却不似民间年画的欢快，那内在的情绪里更强化了山里娃石头般的刚毅，和对未来瞻望的严峻。《山村少女》系列被画家捕捉到的不仅是山妹子那极具特色的造型的味，还有那幽暗的古壁以及可见的闪烁不定的光给我们带来的对特定的文化氛围中的人的命运的思考。这种对人的关注，对中国农民及其黄河文明的质的追寻，在《陕北汉》系列中得到了进一步的强化和升华。他也进一步地将人物特写化，通过那些汉子被人生和自然锻造的型和特有的面部折皱，而使之较此前基本上以孩子为媒介的画面具有更深沉的历史感和更充实的力；比前述任何一个系列更多地对笔触的重视和肌理的处理，不仅更多一些油画的味，也更多一些精神的强度；黄土地上，黄河岸边那灼热的阳光，显现出更明丽的色调，都显示出德润自己朴素的气质和热情的个性。

李燕毕竟是皇城的女儿，较之德润更多一些城市青年的现代理性思维和现代构成意识；如果说德润的质朴更近似于原味的泥土，她较德润确多一些无际的哲思和神秘；她与德润都倾向于超级写实，又较德润更多一些抽象的平面处理和工艺手法的细腻；她和德润都亲近人生，又不象德润那样热情地拥抱生活，而倾向于心底的冷静观照。她将这种特色倾注于他们合作的作品中，也影响于德润，使德润的作品在夫妻互补中增加了理性的成分。而这种以极具象的主体形象与极简约的空间背景的结合方式，以写实为外在特征，以理性思维和近于神秘的潜意识为内在特征的个性，在她自己的作品中是鲜明的。她喜作三联画，仿佛这种结构更适宜表达一位

内在的女性画家对人生的体味，以及她在现实中的超现实的冥想。《水·月·风》中，那位呈正背面和左右侧面穿红棉袄的女孩子与黑夜里那寂静的月亮、小河、孤舟的组合，《牛·羊·人》中，正正面的沂蒙娃与正面的牛犊、羊羔以及与其说是生活空间不如说是心理空间中的小树组合，既联系着画中人又不是画中心的情感，实际上是画家本人思绪的淡化，用她自己的话说，是用“精神之线”所“串起的散乱的物质之珠”。两具古老的铁砧之间的《对话》仿佛寓意着古代文明的遗物在现代文明中落伍的哀叹，牛槽中间长出了小树又似乎是画家梦中的《生存》，古老的磨盘上那《即将倒塌的磨盘》使人想到那即将逝去中隐含着即将来临之类的哲理……这些极具象的实体与虚幻的空间分割构成的神秘多义的画面，极典型地体现了她以具象形式与抽象哲思综合为一体的象征性思维特征，以及以色调和情绪的冷峻为特点的风格，使她在众多温情与热烈的女性画家中找到自己与世界对话的独静的一隅。

德润和李燕以其艺术表相的相似与艺术内面的差异，结合为一个既互相独立又互相补充的创作实体。我为他们的成绩而高兴，也同时与他们一起商讨过未来的路子。我曾经向他们建议过，无论是倾向于自然的真实或是心理真实，是否可以更积极地直面现代中国的生活空间，更敏感地捕捉与现代人的生活节奏更趋共鸣的精神热点；作为画家是否还应该进一步强化其色彩意识，强化画面色彩本体丰富的表现力和油画肌理浑厚的特色，以求艺术语言的升华；是否还可以更自觉地分别强化他们各自的个性，那未来的互补也将是分别强化升华之后的更高品位的互补。……我与德润和李燕相识后有10年的样子，我为他们的结合而祝福。如今，他们已由而立之年相继步入不惑之年。这正是艺术更坚强的自立和夫妻画家懂得如何互补的岁月。且以这更高层次的独立与互补之义作为他们10年创作生涯的简评以及未来前程的祝话吧。

1994年12月

（刘隰林——中国美术馆中国著名美术评论家）

Unique Styles Mutually Complementary Artistry

—On the Oil Paintings of Liu Derun and Li Yan

By Liu Xilin

In the early sixties, while I was attending school in Shandong, oil painting remained backward. This is not strange. If anything is to blame, it is due to the fact that their ancestors were too poor, and the doctrine of Confucius and Mencius had hindered their ancestors from learning western paintings. This is just history. Before 1950, hardly anyone in Shandong went to Europe to study Western paintings. The only exception is Wang Shikuo from Yexian County. Although he went to Japan to study painting, he did not occupy himself with artistic creation in his hometown after his return. On the contrary, it was Dai Bingxin and Li Chaoshi, returned students from Western Europe, that took root in Shandong. However, Mr. Dai's style of impressionist painting was stifled by the ultra-"left" trend of thought and Mr. Li's pastel, although outstanding, was coolly received. Only at the beginning of the eighties did Shandong oil painting make a stir in Beijing. From then on, several middle-aged painters began to show their talents. From the late eighties to the early nineties, many more young oil painters made names for themselves in national art exhibitions. These middle aged and young painters are the very people who have heightened Shandong oil painting to an advanced level, and who have played active parts in making the most illustrious pages in the history of the 20th century Chinese oil painting. Liu Derun and his wife, Li Yan, are two painters who started their artistic careers in Shandong and gradually came to fame among the best of national young artists. Their paintings reflect the close relations of Shandong oil painting the internal nature of with life and soul, and tend to be realistic in mode and modern in ideological features. Their paintings have become influential in the national

art circles, and evoked repercussions in the world. Their joint works have won many prizes in national art exhibitions. "Foremost among Mountains", a prize-winning work at the Eighth National Art Exhibition, once again displays their potential.

Liu Derun and Li Yan belong to the fourth generation of painters who began to study painting in the nineteen seventies and started their artistic creation in the nineteen eighties. To them, the year 1989 is the most important period in their artistic careers. Their joint painting "Yimeng Child" won both a bronze medal at the Seventh National Art Exhibition and a prize of Sino-Japanese Friendship Gallery. "Bitter Kiss", a Picture-story book in oil-painting, won a prize of the "Ten Best" of Chinese picture-story books, and therefore, caught the attention of art circles. The painting "Yimeng Child" adopts the style of enlarged close-up employed in Luo Zhongli's painting, "Father", ten years ago. It leaves an indelible aesthetic impression with its simple image of a mountain village child and conveys the meaning of existence and folk customs embodied through the beautiful tiger-head cap. If "Father" in Luo Zhongli's painting is a symbol of the spiritual world of a Chinese peasant who has survived the hardships of life, then "Yimeng Child" heralds the birth of descendants of Chinese peasants on the good soil of agricultural civilization and their greetings to a new era. If the ball-point pen is a dispensable expository stage property in "Father", then the window frame in "Yimeng Child", which is somewhat like a geometric figure, becomes necessary spiritual support because of its power. Perhaps in comparing the two paintings, one can find that rural characters occupy an important place in the creation of

Chinese artists; meanwhile, one can also see that the special close-up portrait style has far exceeded the power of common individual portrait, and has featured a modern mode of thinking by portrait-painters.

The cooperation and mutual complement of Liu Derun and Li Yan as a couple and as painters have been strongly embodied in the artistic creation of "Yimeng Child". However, like all co-partners who know the law of art, they began to develop their own individual craftsmanship in their later artistic creations. Although they went together to Yimeng mountain villages and the Loess Plateau and used the same kind of realistic painting style, they have shown their strong individual characters through their own independent works.

Liu Derun is, the son of peasants. He is honest, simple, and sincere. Although he has studied painting in Hangzhou for four years, he does not pose as a gifted scholar of the South; instead, on the banks of the Yellow River, Yimeng mountain villages and the Loess Plateau, he has found his own artistic hometown, and the home of his own soul. Like peasants today, he has taken notice of some messages of modern thinking. The children born on the sand banks of the Yellow River or the soil of countryside in the series "Beginning of Life" and the small child on Grandma's back in the "Cradle" are just embodiments of his own childhood, only they are endowed with the painter's own philosophical thinking about the land. In the series "Yimeng Child", the mountain village children wearing tiger-headed caps and the close-ups of their solemn faces are all imbued with the charm of mountain village folkways. Though without any cheerful mood of New Year pictures, his paintings place great

emphasis on stone-like fortitude of mountain village children and their serious attitudes towards the future. In the series "Mountain Village Girls", what the painter captures is not only the distinctive flavour of mountain life revealed through the depiction of mountain girls, but also the reflection on man's fate in a special cultural atmosphere unfolded before our eyes through the use of a dim old wall and glimmering lights. The concern over man, the search for the nature of Chinese peasants and that of the Yellow River civilization have been even more intensified and sublimated in the series "Northern Shanxi Man". The painter goes a step further in the treatment of close-up. Through his detailed moulding of men seamed with wrinkles forged from life and nature, the painter imparts more historical significance and power to these paintings than in his former paintings which use children as basic subjects, and also pays more attention to brush strokes and the treatment of skin texture in these paintings. In addition, the painter brands his painting with more of a sense of oil painting and with more spiritual depth. The scorching sunlight over the Loess Plateau and the banks of the Yellow River reveal a definite warm tone and show Derun's simple temperament and fervent character.

Li Yan is a daughter of the Spring City. She has more up-to-date rational thinking and modern consciousness than Liu Derun. Derun's simplicity is more like the original flavor of soil; Li Yan is more philosophical and mysterious. Like Derun, Li Yan tends to paint in surrealist style; but unlike Derun, she emphasizes the treatment of abstract planes and minute artistic detail. Like Derun, she comes close to life; but unlike Derun, she does not so warmly embrace life, and prefers inner calm observation. Li Yan pours all

these features into their joint works, and exerted certain influence upon Derun, who began to add somerational elements to his paintings. Li Yan skillfully combines concrete subject matter with simple space, and adopts realism as external features and rational thinking and almost mysterious subconsciousness as internal ones. All these characteristics are vividly revealed through her works. Li Yan likes triadic paintings as if this structure can best express a female painter's inner observation toward life and her surrealist meditation in reality. In the series "Water, Moon, and Wind", the girl in a red cotton-padded jacket with her back facing the viewer, forms an entity with the moon, river and isolated boat in the still of the night. In the series "Ox, Sheep, and Man", the Yimeng child forms an entity with the calf, lamb and little tree which grows in a psychological space rather than a living space. All these combinations, as well as the emotions which relate to the characters in the paintings without being their real emotions, are actually the traces of the painter's own thought, and in the painter's own words, "the scattered material beads" strung together with a "spiritual string". The "Dialogue" between two old anvils seems to embody the deep sighs heaved by the remains of ancient civilization out of their backwardness in modern civilization. The little tree grown out of the trough seems to be the "Be Alive" in the painter's dreams. The "Millstone Almost Gouapsed" around the old grindstone leads one to link it with the philosophic theory of the coming out of the passing. All these mysterious and meaningful pictures composed of concrete entities and made-up space most typically embody the features of Li Yan's abstract thinking from the integrity of concrete images and abstract philo-

sophical theory, as well as from her use of cool color and harsh feelings. As one among gentle and emotional women painters, Li Yan finds a unique and quiet corner to carry on her dialogue with the world.

Owing to their similarities in artistic expressions and difference in artistic skills, Liu Derun and Li Yan's styles have formed into independent and mutually complementary artistic creations. I'm glad about their achievements and meanwhile, I've also talked with them about their future. I've posed these questions to them: whether they can more actively face modern life space in China and more sensitively capture the spiritual focus that can strike sympathetic chord with the rhythm of modern man's life, no matter what they prefer, natural reality or psychological reality; as oil painters, whether they should lay more stress on the usage of colors so as to strengthen this rich expressive form, emphasize bold and vigorous features of skin texture represented in oil paintings, and raise the language of art to a higher level; whether they can even more consciously strengthen their own individual characters so as to raise the level of their future complementary relationship to that of the advanced... I've known Liu Derun and Li Yan for more than ten years. I bless them on their marriage. Now they are middle-aged. This is just the period for them to be more independent and more cooperative. I'd use "higher-leveled", "unique styles" and "mutually complementary artistry" as my comments on their ten years in artistic careers as well as best my wishes for their future.

December, 1994

Liu Xilin —From China Art Gallery; Chinese art critic

刘德润 李燕

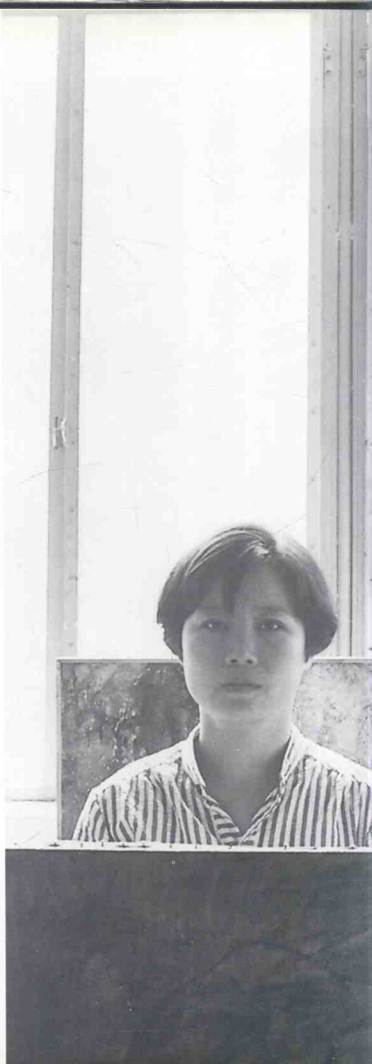
刘德润, 1950年12月3日生于山东齐河。1970年入齐河文化馆。1977年考取中国美术学院。1981年底分配至山东省美术馆创作部。现为中国美术家协会会员, 中国版画家协会会员, 中国油画研究会山东分会副主席, 山东省艺术品鉴定委员会油画鉴定专家, 山东省美术馆高级美术师。

李燕, 1956年4月25日生于山东济南。祖籍山东龙口。1975年毕业于山东烟台轻工业学校。1981年毕业于曲阜师范大学艺术系油画专业。1989年——1990年入中央工艺美术学院壁画系进修。现为山东轻工业学院副教授。山东青年画院高级画师, 中国美术家协会会员, 中国美术家协会山东分会会员。

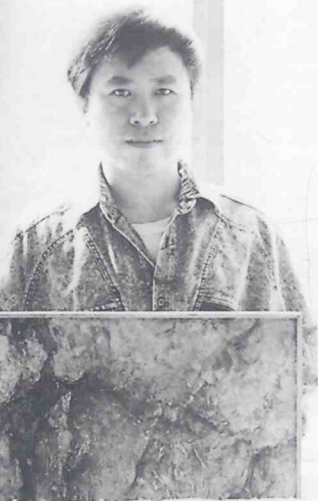
自1976年以来, 刘德润作品多次入选全国美展和出国展览, 主要作品有《竞赛》、《编外民兵》和《中流》等。近年来与其妻李燕经常合作, 主要代表作有《沂蒙娃》(获全国七届美展铜牌奖和日中友好会馆大奖)、《万岳之尊》(获全国八届美展优秀奖)等。1990年和1993年两次被国家文化部组派为中国美学家代表团团员, 应邀赴日访问。并于1993年春由中日双方(中国美协, 中国对外友协, 日中友好会馆)共同在东京举办画展并获成功。日本美术评论界泰斗河北伦明为展览作序。日本美术界和新闻界均对展览给予高度评价。

中国美术界有影响的刊物《美术》、《江苏画刊》、《画廊》、《中国油画》等均以彩版专页重点介绍其作品, 或刊登其文章。作品人选由联合国教科文组织出版的《中国当代油画艺术》、中国美协主编的《当代中国油画》和中国奥委会主编的《中国体育美术作品选》、中央电视台主编的《新铸联杯中国画、油画精品选》等大型画册。

日本美术评论界泰斗河北伦明在中日美术座谈会上高度评价其作品《沂蒙娃》“有一种宏大的气势, 传达给观众的内涵较丰富, 这种宏大的感觉是综合了很多东西而表现出来的, 他们只所以能创作出这件作品, 就是因为他们将生活、自然和传统融为一体。并



艺术简介



且把各种艺术要素、艺术形式巧妙的溶入其中，所以能使人产生激情，能打动人。”在东京画展序言中称赞他们为中国的“优秀画家”。

中国著名美术评论家、中央美院教授邵大箴在台湾《艺术家》上《齐鲁美术扫描》一文中认为“刘、李夫妇二人作品……朴实自然的现实主义画风，予人一种难得的清新感。”

中国著名美术评论家、中国艺术研究院水天中先生在专文《沉思的土地——读刘德润、李燕作品随感》中写道：“看刘德润、李燕的油画作品，我再一次深切感受到，油画确已成为中国艺术家能够驾驭的艺术。它不再是‘外来绘画’，而已经是‘中国绘画’了。”

中国著名美术评论家、中国美术馆刘曦林先生也在专文《独立与互补——刘德润、李燕油画谈》中说刘、李二人，“便是从山东起步，并逐渐成为在全国青年画家中卓有成绩的两位。他们的作品体现着山东油画在内面上同生活，同人的精神性的密切联系，在造型上趋向写实并具有现代意识的特色，并因之影响了全国画坛，甚至产生了国际反响。”

中央美院院长靳尚谊教授和潘世勋教授以及中央工艺美术学院袁运甫、杜大恺等教授均对刘、李二人作品给予肯定认可和鼓励。说作品“成熟、生动、新颖。”

他们的作品被中国美术馆以及美国、日本、香港、新加坡、意大利、加拿大等国家地区的美术专业机构和个人所收藏，并多次参加中国嘉德拍卖行的拍卖活动。《中国文化报》、《人民日报》（海外版）、《中国青年报》、《光明日报》、《经济日报》、《文艺报》以及日本《朝日新闻》、《青道界》、《国际贸易报》，新加坡《海峡时报》，台湾《艺术家》、意大利《美术》杂志等国内外报刊均对他们的作品作了报导和介绍。《中国青年报》和《朝日新闻》还专门刊登了访谈文章和照片。

中央电视台和济南有线电视台联合摄制，并和山东卫视台济南电视台分期多次播放了反映他们的艺术成就的专题片《生命的泥土》。他们的成就已列入《当代世界名人传》、《中国民间名人录》、《中国美术家年鉴》、《中国美术年鉴》、《世界华人美术名家年鉴》等多种辞书。

A Brief Introduction of Liu Derun and Li Yan

Liu Derun (December 3, 1950—), a native of Qihe, Shandong. Began work at Qihe Cultural Center in 1970. was admitted to China Institute of Fine Arts in 1977. and was assigned to work at the creation studio of Shandong Art Gallery at the end of 1981. Now a member of the Chinese Artists' Association, a member of the Chinese Artists' Association for Engraving, Vice-chairman, Shandong Branch of Oil-painting institute of China, Oil-painting appraiser, Committee of Appraising of Art Masterpieces of Shandong and a senior painter of Shandong Art Gallery.

Li Yan (April 25, 1956—), with Longkou, Shandong as her native place, 1975 graduated from the Shandong Light Industrial Arts Schools. 1981 graduated from the art department of Qufu Teachers' University with oil painting as her major. She was engaged in advanced studies in the fresco department of the Central Arts and Crafts Institute from 1989 to 1990. Now a lecturer at Shandong Light Industry Institute, Professor, a senior painter of Shandong Art Academy for Youth, a member of the Chinese Artists' Association, and a member of Shandong branch of the Chinese Artists' Association.

Since 1976, Liu Derun's paintings have been chosen for in national art exhibitions and to be exhibited abroad. His main works include "Contest", "Extra-organizational Militiamen", and "Midstream". In recent years, he often works together with his wife, Li Yan. Their main representative works are "Yimeng Child", which won a bronze medal at the Seventh National Art Exhibition and a prize at the Sino-Japanese Friend-

ship Gallery and "Foremost among Mountains", which won a prize of excellence at the Eighth National Art Exhibition. In 1990 and 1993, Liu Derun was sent to Japan by the State Ministry of Culture as a member of the Chinese Artists' Delegation. In the spring of 1993, he met with success at the art exhibition in Tokyo organized by the Chinese Artists' Association, Chinese Friendship Association and Sino-Japanese Friendship Gallery. The most famous Japanese art critic Kawakita Miahiki wrote a preface for the exhibition. The Japanese art and press circles praised his work.

The key publications in China, such as "Art" magazine, "Jiangsu Pictorial", "Art Gallery", "Chinese Oil Paintings", etc. have offered colored pages and special columns to introduce Liu and Li's paintings or to publish their articles. Their works have been selected by the "Art of Contemporary Chinese Oil Paintings" published by the United Nations Educational, Scientific and Cultural Organization, "Contemporary Chinese Oil Paintings" compiled by the Chinese Artists' Association, "Selected Chinese Art Works of Sports", a large volume edited by the China Olympic Committee, and "A Selection of the 'New Zhulian Cup' Superfine Traditional Chinese Paintings and Oil Paintings", a large volume compiled by the Central Television Station.

The renowned Japanese art critic Kawakita Miahiki gave a high appraisal of the painting "Yimeng Child" in a Sino-Japanese art forum, saying that, "It is full of grandeur and has profound implications that can be transmitted to viewers." In his preface to the Tokyo Art Exhibition, he praised Liu and Li as excellent Chinese

painters.

In his article, "A Glimpse of Qilu Fine Arts" published in "Artists" edited in Taiwan, Shao Dazhen, a Chinese famous art critic and professor of the Central Academy of Fine Arts, considered the style of Liu and Li's works to be simple, natural and realistic, arousing rare and fresh feelings.

The art critic, Shui Tianzhong, from the China Art Research Institute, wrote in his article "Meditative Land - Impressions on the Oil Paintings of Liu Derun and Li Yan" that "On viewing the oil paintings of Liu Derun and Li Yan, I once again deeply felt that oil painting has indeed become an art that can be skillfully mastered by Chinese artists. It is no longer an exclusive 'foreign art', and has now become a kind of 'Chinese painting'."

The Chinese art critic, Liu Xilin, from China Art Gallery, also wrote in his article "Unique Styles Mutually Complementary Artistry - On the Oil Paintings of Liu Derun and Li Yan" that Liu and Li "are two painters who started their artistic careers in Shandong and gradually came to fame among the best of national young artists. Their paintings reflect the close relations of Shandong oil painting with the internal nature of life and soul, and tend to be realistic in mode and modern in ideological features. Their paintings have become influential in the national art circles, and evoked repercussions in the world."

President of the Central Academy of Fine Arts, Jin Shangyi, professor Pan Shixun, professors of the Central Arts and Crafts Academy, Yuan Yunpu and Du

Dakai regarded their paintings to be "mature, vivid and original". They all gave positive judgement and encouragement to the two painters.

Their paintings have been collected by the China Art Gallery or private collectors and art organizations in America, Japan, Hong Kong, Singapore, Italy, Canada and other countries and areas, and have taken part in many auctions held by the China Jade Auctioneers. Many newspapers and magazines both at home and abroad have reported and introduced their works, such as "Chinese Culture Newspaper", "People's Daily" (overseas edition), "Chinese Youth", "Guangming Daily", "Economy Daily", "Literature and Art" as well as "Asahi Shimbun", "International Trade" published in Japan, "Straits Times" in Singapore, "Artists" in Taiwan, and "Art" in Italy. "Chinese Youth" and "Asahi Shimbun" have also published special interviews with them.

The Central Television Station and Jinan Cable Television Station have jointly produced the telefilm "Soil of Life" to reflect their artistic achievements. Shandong Satellite Television Station and Jinan Television Station have shown the telefilm in a series several times. Their achievements have also been recorded in many reference guides such as, "Biography of World Outstanding Personages", "Biography of Renowned Chinese Folks", "Almanac of Chinese Artists", "Almanac of Famous Chinese Artists All over the World" and "Almanac of Chinese Fine Arts".

A chronicle of Liu Derun and Li Yan's Participation of Art Exhibition

1976	The National Art Exhibition year picture "contest "	(Liu)	1
	year - picture "Feeling of fish and water"	(Liu)	2
1977	Year - pictures of Shandong province in Beijing, Shanghai and overseas Exhibition Wood year - picture "non - permanent militia	(Liu)	3
1981	One of group woodcuts "Miao shan spring"	(Liu)	4
	Graduating works one of group woodcuts "set sail"	(Liu)	5
1984	The National Fine Arts joint Exhibition. Silk - screen edition painting "Rapids"	(Liu)	6
	One of illustrations of large - length novel " The story of stand up to Eliminate the Traitor (Liu and Bao Jiahu)		7
	One of 12 illustrations of medium - length novel "Times of thunderbolt " for Shangdong literature and art press(Liu)		8
	The sixth National Art Exhibition. Propylene and oil - painting "Society money people"		9
1985	The Third National Art Exhibition silk screen edition painting won a third prize "Footprints of the Giant "		10
	The First National Art Exhibition for sports propylene "The history of Chinese sports"		
1986	Chinese Art Exhibition Mexico propylene " Watermelon shed"		11
1987	The First National Art Exhibition for Popular Science "Dwarf Apple Trees"First National Art Exhibition for Popular Picture - story book "What is to be done?" (Liu and Li Yong)		12
	Science "won a prize of excellence (first prize)" "Dwarf Apple Trees Fruit Well"		13
	Picture - story book "Yimeng lake "		14
1989	The Seventh National Art Exhibition "A sacrifice to the Yellow River"		15
	Won a national bronze medal and a prize from sino - Japanese Friendship Gallery Oil paintings "Yimeng Child"		15
	picture - story book "Bitter kiss " won a prize of the 89 Ten Best of Chinese Picture - story Books		17
1990	Modern Chinese Art Exhibition (Tokyo, shizuoka, Fuknoka, Japan, Paris France, Hong Kong) oil painting "Yimeng Child"		