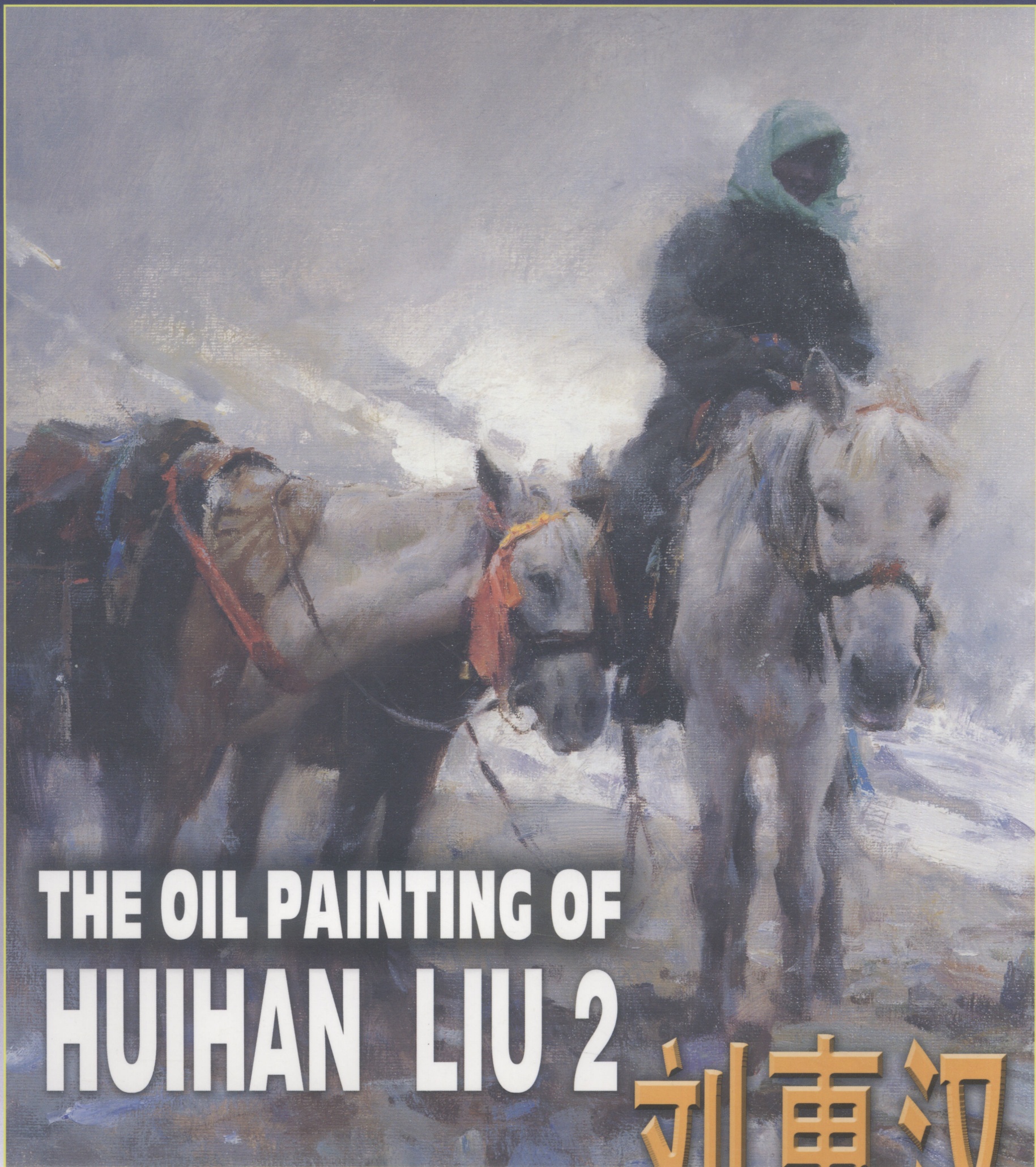


*The Overseas Oil Painter Of China*  
海外中国油画家



THE OIL PAINTING OF  
HUIHAN LIU 2

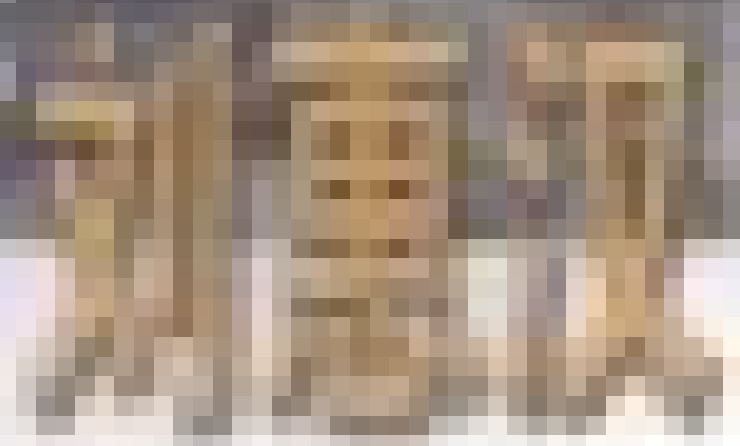
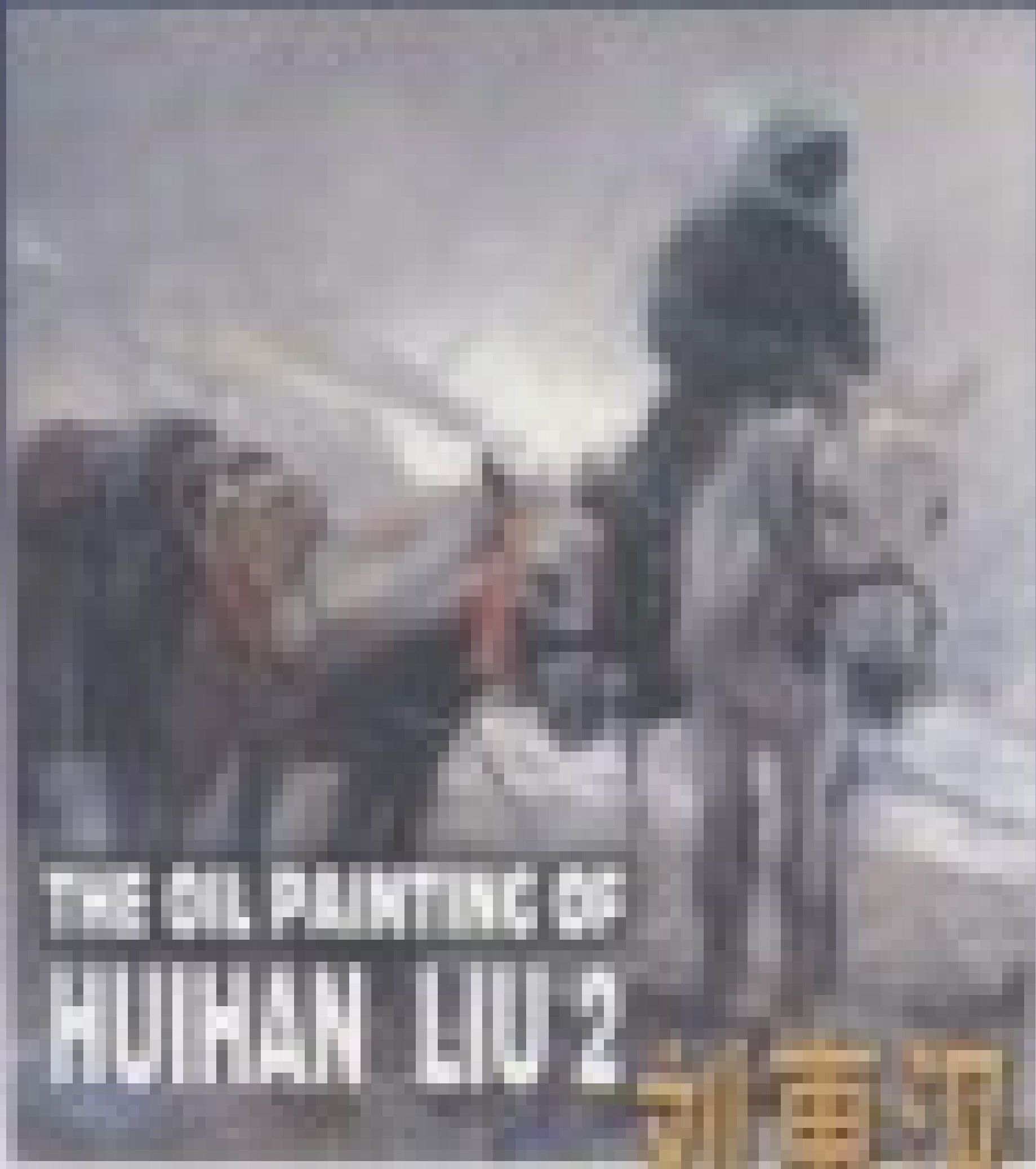
刘惠汉

天津人民美术出版社（全国优秀出版社）  
TIANJIN PEOPLE'S FINE ARTS PUBLISHING HOUSE  
(STATE OUTSTANDING PUBLISHING HOUSE)

油画作品2



海外中國油畫家



ARTISTS' BOOKS OF THE YEAR 2012





画家刘惠汉 Artist Huihan Liu

## 艺术家简历

刘惠汉，生于1952年，广州人。

1972年就读于广州美术学院油画系，毕业于1975年，学士学位。

1979年任教于广州美术学院附中。1985年考取广州美术学院研究生。

1987年赴美留学攻读硕士学位。1989年毕业于美国三藩市艺术学院，硕士学位。1993年任教于三藩市艺术学院，并指导研究生班。

赴美前曾多次参加广东省美展以及全国美展。赴美后，多次参加全美国美术展览和邀请展，作品获奖多次，并均为私人及博物馆收藏。其作品多次被美国艺术家和收藏家杂志文章介绍。

在绘画创作之余，每年应邀教授短期油画训练班（workshops）。训练班主要在美国以及海外其他国家。

现和夫人梁为真均为职业画家。寓居于肯盛顿，位于美国加州三藩市湾区。其子刘见将于2008年毕业于美国康乃尔大学（Cornell University）。

刘惠汉现为美国油画家协会大师级会员、美国加州艺术家协会会员。



刘惠汉与梁为真摄于西藏  
Huihan and Weizhen at Tibet, 2006

## Biography

Huihan Liu born in 1952, Guangzhou, China.

Huihan graduated from Guangzhou Academy of Fine Art in Oil Painting Department with BA in 1975. He taught in the Art School of Guangzhou Academy of Fine Art in 1979-1985. Huihan was a candidate and was accepted by Graduate school of Guangzhou Academy of Fine Art in 1985. He went to the United State of America to further his study in 1987, graduated from the Graduate School of the Academy of Art College in San Francisco with an M.F.A. in 1989. Huihan taught in the Academy of Art University in San Francisco in 1993-2005. He is a Graduate School Adviser at Academy of Art University.

When he was in China, he had been participated many show exhibitions both in regional and national. Since Huihan has moved to the United States, he has been participating in many national painting shows and invitational exhibitions. His paintings have won many awards and have been collected by both private collectors and museums. Huihan's work was featured in articles by many national artist/collector magazines.

In his spare time, he conducts a few painting workshops both in the United States and abroad.

Huihan and his wife Liang, Weizhen are both full time painter live in Kensington in the Bay Area of San Francisco. They both love to travel and have many trips to Tibet, France and Italy for their painting subjects. His son, Liu Jian will graduate in Cornell University in 2008.

Huihan is a Master Signature Member of Oil Painters of America and an Artist Member of California Art Club.



风景油画写生示范  
Painting Demonstration at Location.  
Painting Workshop in France, 2007



刘惠汉和夫人梁为真、儿子刘见。三藩市金门桥远眺，2007。  
Family Picture in Kensington. Over Look the Bay of San Francisco and Golden Gate Bridge, 2007.



画室一角  
Studio



*Dedicated to*  
*My teacher Zhang Tongyun & Yin Guoliang*

献 给  
我的老师张彤云、尹国良



THE  
OVERSEAS  
OIL PAINTER  
OF CHINA

海外中国油画家

刘惠汉油画作品2

THE OIL PAINTING OF  
HUIHAN LIU 2

天津人民美术出版社（全国优秀出版社）

TIANJIN PEOPLE'S FINE ARTS PUBLISHING HOUSE  
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刘惠汉先生的第二本画册，真实记录了这几年来的创作成果，延续了他现实主义题材的重视和诠释。

作为画家的朋友，能为其画册写上几段文字，我感到很荣幸。他的作品具有叙事性，其叙事性见人见异。作品里的形象和情感，告诉我们画外的故事。他对技巧上的贡献是激情。他很强烈地认为艺术家必须有学院式的严格训练，坚实的素描功夫，以及对造型、构图和色彩的理解，才能充分表达主题创作的激情。而惠汉就是在广州美术学院在读时接受了严格的造型训练，来美之后，又经过三藩市艺术学院的深造。

我们有幸欣赏天才的艺术作品，每一件作品都是他的灵魂，他的生命。

爱伦·杜尔  
美国西部艺术杂志出版家

This is Huihan Liu's second book, documenting paintings done within the last few years, continuing his interpretation of representational subject matter meaningful to him.

I feel privileged to write a few comments about a wonderful artist and a good friend. He tells a story with his paintings, a story that may have many different interpretations ... he shows us the faces, the emotions and allows us to finish the story. His dedication to his craft is a passion. He feels very strongly that an artist must have good academic training, master the art of drawing, and understand form, composition and color before he or she can express their own passion for their subject matter. Huihan had strong training at the Guangzhou Academy of Fine Art in China and continued his art education in San Francisco when he came to the United States.

We are very fortunate to have the gift of his art, each piece giving us a little insight into his soul and his understanding of what makes representational art come alive.

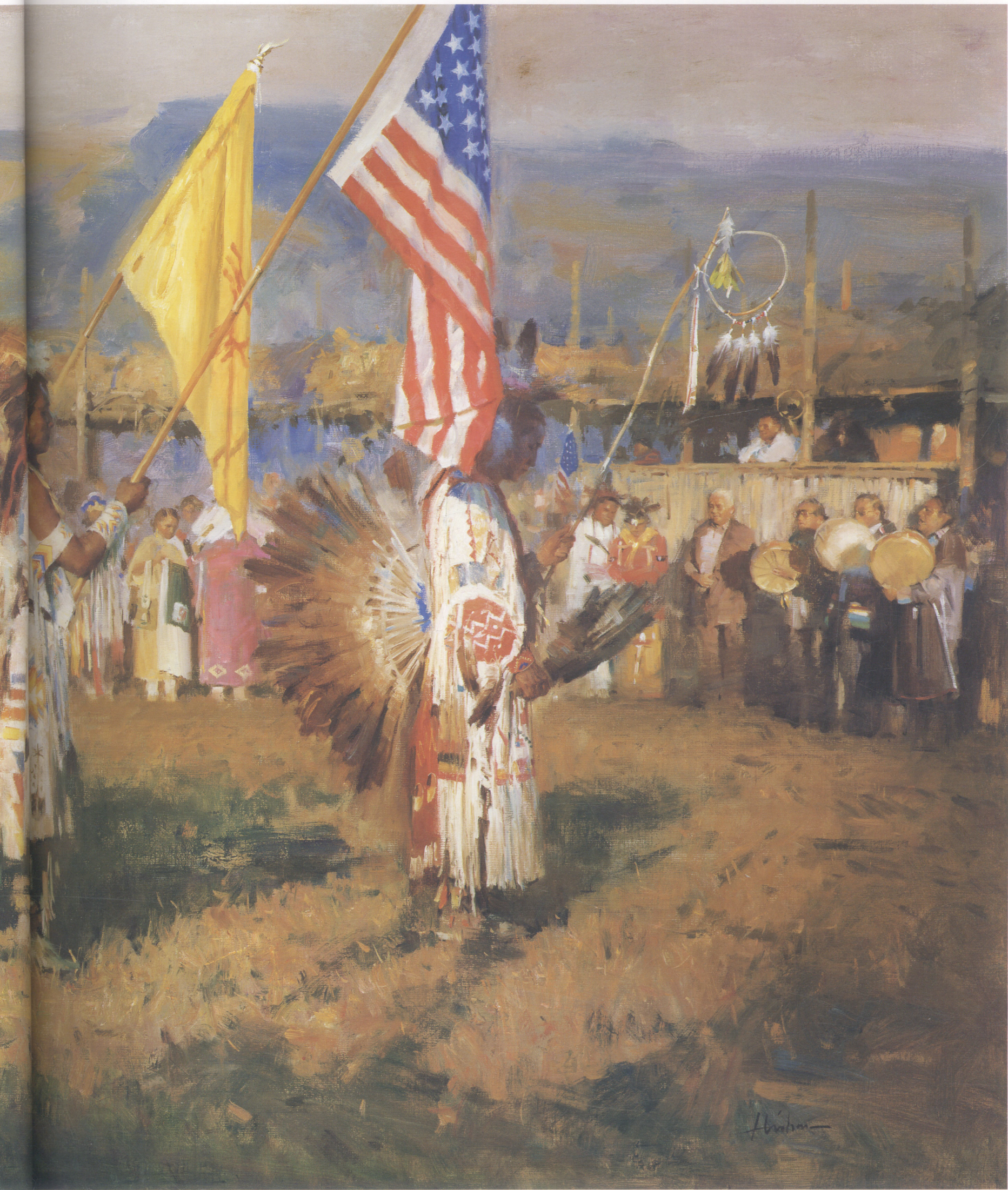
Allan J. Duerr  
Co-Publisher, CEO  
ART of the WEST





1. 心灵之歌 油画 91.44cm×182.88cm 2001—2005年  
Song of Spirit Oil 36in×72in 2001—2005 (Annual Pow-wow, Native American at Taos Pueblo, New Mexico)









### Painting process:

#### 创作过程

A. 构思：作品的主题是来源于我多次参加美国新墨西哥州陶斯印第安部族的周年庆典活动。我希望能通过画面的造型安排，表现出印第安人在庆典出场仪式中肃穆、沉思的片刻。

A. Concept/Idea: The subject is created from my many visits to Taos Pueblo in New Mexico during their annual Pow-wow. I wanted to catch the emotional moment when all the spectators stood for the grand entry, and the host drum group plays the flag song, which is the Native American version of the national anthem.



B. 色彩、黑白小稿：我使用了许多不同角度拍摄的照片和速写以探求构图上的多样性及可能性。在基本设计的构思里，我选择了1:2的横式构图，站立的人物动态正好与画面的基本水平线形成有趣的对比，在视觉上产生富有节奏的韵律，黑、白、灰色面积上的大小安排，以求得画面色调的美感。

B. Color/Value study: I combined many photo references and studies on the filed trip to work out the solution. Value placement and abstract design were the structure of composition in representational painting. My initial design was to choose a 1:2 horizontal composition and standing figures perfectly broke up the horizontal line, to create a rhythmical arrangement. The value study was based on a three-value relationship, which were dark, gray and light.



C. 我用柳枝炭条在亚麻布上打稿，注意力放在人物与环境的关系上，尤其是在前、中、远景比例上的安排。前景左边的人物的背部，我运用切割手法，着意加强透视的深度，使观者处于亲临其景的感受。在开始阶段，我用松节油稀释油画颜料，重新肯定先前的炭条稿。

C. I began with willow charcoal stick lightly drawn on the linen canvas, paying attention to the placement of varied figures in proportion to the foreground, midground and background. The figure cropped in the foreground created a depth perspective and invites viewers into participating in the event. I used turpentine thinned with paint, applying it to the previous placement on the canvas.







D. 开始铺色的阶段非常重要。由于我已经有色彩和黑白小稿，所以可以直接将色彩摆在画布上，迅速建立画面的色彩关系，也就是画面的基本色调。

D. Since I already have a color study, I gradually apply thick paint to establish the relationship as soon as possible.



E. 细部，我用大号画笔塑造物体的基本大形，然后用较小号笔去深入刻画细部。

E. Here is the detail. I used large-size of brushes to work on the basic shapes.



F. 最后画面的调整阶段，我加强色彩的亮度，明暗的对比以及色层肌理表现力的意趣。由于作品绘制过程较长，我可以有足够的时间在深入反复的过程中保持新鲜的感觉。

F. Final stage. I emphasized the accent light such as value or color contrasts, texture, and eliminated unnecessary details for the final adjustment. This piece was a long-term project for myself, allowing me to go back and forth many times to evaluate the work in progress; keep a fresh eye to see the painting.



## 2. 团聚 油画 91.44cm×121.92cm 2005年

## 创作过程

A. 构思：作品的题材来自甘南藏族自治州马曲草原牧区。热情好客的牧民邀请我一家入在帐篷里过夜。我尝试了不同的构图方案，最后选用了横式构图。

2. Gathering Oil 36in×48in 2005

Painting process:

A. Concept/Idea The subject is created from my family's trip to Ma Qu pasture in Northern Tibet Region in Gansu Province. We were invited by Tibetan nomads to stay with their family inside of the tent on the pasture. I work on a different composition for the concept and I chose the horizontal one.



B. 我开始用柳枝炭条在画布上打稿，然后用稀释的松节油混合油画颜料直接将画面的整体安排和人物的基本造型确定下来。



B. I began with willow charcoal stick drawn on the canvas, then I thinned turpentine with paint to establish the basic shapes and overall placement of the design.

C. 我对构图做了某些调整。我将画面背景上的人物移至前景右边的位置，背部的斜线在视觉上会将观者的视线导向画面的中心——母亲手中的女孩。画面的环境是在帐篷内，在顶光源的影响下，物体的结构形成很漂亮的色调和层次变化——高光、灰面、明暗交界面，反光以及摄影。根据画面的光源关系，我采用冷色调来表现画面的空间色彩关系。



C. I moved one of the figures from the background in a previous placement to the foreground because the diagonal gesture would invite viewer's attention to the focus point—the baby. The situation of the subject was located inside of the tent, the main light source was coming from above the skylight. It forms the beautiful gradations of value tone in light, half tone, shadow, reflected light and cast shadow. Because of indirect light on the figure, I used a limited cool color palette to execute the subtlety of the painting.

D. 头部细节。对于研究头部的结构与色调关系，这是很好的例子，在顶光源的影响下，头的大部分处于暗部，由于头部结构的起伏关系，亮光可见之处仅在于顶部，位于眉弓旁的颞骨，上眼睑、颧骨、鼻翼、鼻梁以及上耳廓。我先将头部的复杂结构简化为明暗两大关系，这样容易把握大形。由于亮部都是冷光源，我将相对暖的色调摆进暗部，基本上是整体进行，逐步深入，并对关键细节进行刻画。我运用较厚的色层，包括笔、刀并用的自然手法，经由多次色层的重叠，形成肌理丰富的表现力，尤其是在画面的亮部。



D. Detail of the head. This was a good example for studying value and shape on the structure of the head. According to the light source, the positioning of the head mostly was in the shadow, the only few accent light was on the top of the head, the temple, the upper eyelids, the cheek, the nose wing, the nose bridge, and the upper rim of ear. I simplify the head as two values—light and shadow at the beginning, and the relative warm color tone was blocked into the shadow area. During the work in progress, I gradually developed the key structure; apply thick paint to build up the texture on the light area with cool color.





E. 完成阶段。当画作进入最后阶段时，我对整体做了调整，例如对形全边线的松紧处理，简化不必要的细节，并加强亮光的对比。

E. The finished: As the painting approach to the final stage, I made some adjustments on the painting overall, such as sharpening or softening the edges, unifying the shapes, and pushing the high light accent.



## 3. 纳木错湖的傍晚 油画 91.44cm×121.92cm 2007年

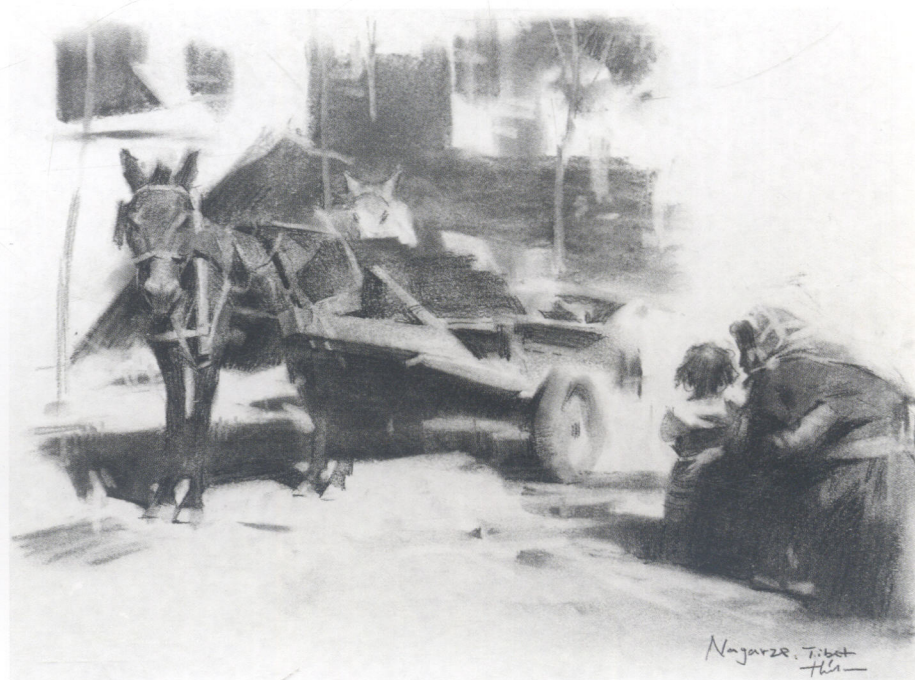
作品的主题来自我几年前前往藏北纳木错湖的印象。我用了不同的照片资料来完成场景和人物的组合。作品主要想表现藏民在牧区的生活情景以及晚霞的气氛，色调和形块的安排是我构图时的兴趣所在。我将相接近的色调组合成暗部的大色域，例如画面左边站立的两位人物，其中一位的肩膀被投影遮挡，画面中的亮色块是位于中间人物的头巾，能引起观者的注意。画面的基本调子是重色调，有利于表现傍晚戏剧性的光线和气氛。

## 3. Evening On the Namco Lake Oil 36in×48in 2007

Concept/Idea: The subject matter was about nomads in Namco Lake in Northern Tibet, where I visited few years ago. I combined several photos to work out the solution. The piece is to convey the feeling of late evening light on the pasture while family were gathering. My interest in the composition was on tonal relationship and pattern arrangement. I connected all the similar value in the shadow so that they fall into groups, and two standing figures on the left; one of the shoulders was overlapped by the cast shadow. The light scarf on the figure was the lightest pattern that it brought to the viewer's attention. The predominant keying in the painting was a dark value tone in contrast to a dramatic light in the evening.







创作素材和速写 Sketch

4. 江孜大街，西藏 油画 76.2cm×101.6cm 2007年（下页）

当我第一次前往西藏江孜县的旧城区，我对古旧的藏式建筑、街景、纯朴的民风产生强烈的兴趣。尤其是在阳光下的骡车，其造型的独特，由此产生创作的欲望。我希望这张作品可以如实表现出我所见的瞬间，因为在不久的将来，这种场景将会随着西藏现代化而逐渐消失。

4. Street Of Ganze, Tibet Oil 30in×40in 2007 (The next page)

Concept/Idea When I first visited Ganze, the old town in Tibet, the entire scene fascinated me. The painting idea came from my study; the donkey wagon under the sunlight was an interesting shape to paint. I want the piece to document what I see at the moment because that scene will soon be diminished in the near future.









5. 牧归 油画 86.36cm×121.92cm 2007年  
Milk-Tea At Dusk Oil 36in×48in 2007





6. 扎西宗乡的村民 油画 91.44cm×121.92cm 2005年  
Villager In Zaxizong Oil 36in×48in 2005