

# 刘舒亚油画作品

陕西出版集团 陕西人民美术出版社



Shuya Liu Oil on Canvas

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SHUYA LIU OIL ON CANVAS

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**Self - portrait** 自画像

Oil painting on wood 木板油画 75.5cm x 52.5cm 1994年



# 住在地狱边境的人

(德国) TRANSLATION FROM ENGLISH

刘舒亚在Pretty Land美术馆展出了他的超现实主义画作。他画中怪诞的人物居住在一个恐怖的世界，他的创作风格是向欧洲艺术史上的大师们致敬。“自语者”是坚定不移的，充满吸引力，精神错乱，并且——画艺极为出众。

现在是乐趣的终结，笑也笑够了。尽管在“Pretty Land”美术馆的南墙上又一次挂上了一位中国艺术家的作品，但和前人不同的是，从这次名为“自语者”的画展中我们看不到那些喜悦明媚。

刘舒亚生于1958年，“文革”期间因为身体残疾免于下乡，于是在一家剧院当设计师。1988年他自学了油画。父亲去世，自己身体的不灵便，多舛的境遇迫使他不得不承担起压力。现在在画册中也可以看到他献给父亲的题词，甚至在画廊里也可以看到他父亲的形象。

“这简直就是博斯、勃鲁盖尔和达利三者合体在中国重生。”（博斯和勃鲁盖尔均为荷兰著名画家，达利为西班牙超现实主义绘画大师）

刘舒亚描绘人物运用了一种破碎的色彩和古典大师的艺术手法，时不时可以看出这位中国画家借鉴欧洲肖像画的特点。不过美国画家格兰特·伍德的乡村夫妇双人肖像画（《美国哥特式》）似乎也给刘舒亚树立了一个榜样。《这是我》这幅作品中的骷髅向人们展示他证件上年轻的光头照片。费

利克斯·努斯鲍姆，一位被纳粹分子杀害的德国画家，也曾有过类似的持有犹太护照的自画像。

刘舒亚画中的人物常常是伫立在一个能够看到深远地平线的模糊农村背景中，细长的脖子，纠结的面孔，飞翘起来的头发让这些画中人摇身变为一出惊悚剧幕中的演员。他们有时手持刀子和果酱罐坐在桌旁，有时抽着个烟斗，俨然一位白发绅士，或者他们又在别的画中扭曲着身体，在木杆下爬行，用被禁锢的双手捧起一只蝴蝶。他们像《古老的漫步》中一对老夫妇一样拄拐支撑身体，或者像画家自己那样不愿意再碰触地面，仿佛感觉到已经《接近天》。

有些作品是对称构图，这种自成秩序的风格仿佛想要记录下可怕的东西。作品中还出现了一些或许看起来更像是年轻西方女性的形象，画名为《丢失的裤子》，画中的女性下身半裸。她们的世界同样笼罩在可怖的氛围之下。

这些作品让人仿佛看到博斯、勃鲁盖尔和达利三者合体后在中国重生了。同样能看到的是一个和我们的世界相对的地狱边境，在那里绘画艺术的吸收和融合才是唯一可能的生存方式。

刘舒亚没有给我们任何值得去愉悦的动机，但却让人不得不为其始终不渝的世界观和精彩绝伦的绘画作品感到钦佩和着迷。

汉斯·迪特·佩什肯

Krefeld Kultur 克雷费尔德文化报（北威州地方报纸）

2008年8月

## PEOPLE WHO LIVE IN HELL

Liu Shu Ya has exhibited his surrealistic paintings at Pretty Land Gallery. The weird characters in his paintings live in a ghostlike world. His style is paying honor to painting masters in Europe's fine arts history. The "soliloquist" is unwavering, enchanting, insane and his techniques are outstanding.

Now is the ending of joy and there have been enough laughter. Although this is not the first time that a Chinese artist's paintings are being hanged on the south wall of Pretty Land Gallery, there are some differences compare to others. In Soliloquist's painting exhibition, we can't find joy and brightness as in those predecessors' works.

Liu was born in 1958. He didn't go to work in the countryside during the Culture Revolution because of his disability. Instead, he worked as an art designer in a theater. In 1988, he started to learn oil painting by himself. Then his father passed away, and his disability caused a lot of inconvenience. In adversity he had to shoulder all the pressure. We can read his words dedicated to his father in his album of paintings. We can even find his father's image in this exhibition.

"This (Liu's works) is just like a trinity consists of Bosch, Bruegel and Dali, which has reborn in China. "

Liu uses a kind of broken color and classical masters' techniques to paint his characters. We can find the Chinese painter uses European portrait as a source of reference from time to time. However, American painter Grant Wood's American Gothic seems has given Liu an example. The skeleton that shows people its photo with a bold, young image in This Is Me reminds people of Felix-Nussbaum-Haus' Self-portrait with Jewish Pass (1943), which shows a similar image.

The characters in Liu's paintings are often standing in a blurred countryside setting, with a thin long neck, a distorted face, and upwarped hair. All these make the characters look like actors in horror films. Sometimes they hold a knife and a jam jug sitting beside a table. Other times a man would smoke a pipe, which makes him look like a perfect gentleman, but then in another painting, he would crawl under a wooden frame with twisted body, and hold a butterfly in his handcuffed hands. They walk on crutches like the old couple in Ancient Rambling, or like the painter himself, who doesn't want to touch the ground anymore, feeling like Getting Close to The Sky.

Some works are symmetrically composed, which seems want to keep records of some horrible things. In paintings like Lost Pants, the half naked girl looks more like a young western female. Her world is also shrouded in the horrible atmosphere.

These works make people feel like the trinity of Bosch, Bruegel and Dali has reborn in China. We can also see the hell, which is opposite to our world, where the only way to survive is to absorb and fuse different painting arts.

Liu didn't give us any motion that worth to be joyful, but we have to admire his unswerving world view and being enchanted with his fantastic paintings.

Hans Dit Poetsch  
Krefeld Kultur  
August, 2008



# 为刘舒亚的画说几句

(中国) LIU XIAOMING

架上绘画的“标准”样式，对于刘舒亚的作品来说是不言而喻的。但是，如果你直接接触他的画就会不自觉地被一种似乎非传统的特质所吸引，一定会有一些你能够理解但又难以启齿的东西让你深感值得玩味。

冷静而又机敏，朴素而又富于感性，使其画作呈现出语境清晰、耐人寻味的特征。大量的意识流手法的运用，细腻而又出神入化的描绘，使画作明显的带有比现实体验更深远的一层超现实的意味。画中恰如其分的细节刻画，有意无意的变形处理，构成了一幅幅生动自然的内心独白。

对于人的关注和关怀，是他创作的中心主题，人在生存之中普遍的境遇之感触是他作画的根本动机。为此，他在使用有限的传统工具材料的情况下在语言表达上不遗余力，使其作品呈现出一种意味深长的效果。看他的画，能体会到去“品”画的乐趣，这也是当今画坛不多见的特质。

画画，对于刘舒亚来说，既非职业要求，也非消遣所致，而是他的思想、体验、感情寄托的主要方式，成为他生活极其重要的部分。在如今社会追求时尚，物欲横流的状态下，他能占有这样的一处“世外桃源”，真是令人羡慕的一件事情。

似乎无拘无束又刻意严谨，似乎漫无边际又情理分明，显示出他在某些方面的过人才能。他为我们展现出一幅幅既平易近人又寓意深邃的图景，让我们对生活中的经常所见另有所思，能做到这一点的画家并不多呀！

这里汇集了刘舒亚历年来呕心力血创作的大部分作品，反映出他独特的风格面貌。具体画作本身的表现与魅力，你可以从中仔细品味。

柳晓明

二〇〇九年二月于西安

## A FEW WORDS FOR LIU SHU YA'S PAINTINGS

Easel painting's "standard" style is very obvious in Liu Shu Ya's paintings, but when you appreciate his works, you could be unknowingly attracted by a kind of untraditionally quality. There must be something that you can comprehend yet so hard to find the right word to express, which will be make you feel worthy of relishing.

Calm and alert, austere and sensitive, these qualities feature his painting swith clear ideas and food for thought. Abundant use of stream of consciousness and fascinating detailed depiction give the paintings an obvious surrealistic meaning, which is deeper than the real experience. The appropriate presence of details, heedlessly or deliberately distorted figures, make these painting become vivid and natural inward monolog.

Concerns and considerations about human being is the theme of Liu's works. To capture the general feelings people have while living is his fundamental motive for painting. Therefore, he spares no efforts in expressing his ideas, while using limited traditional tools and materials. This makes his works meaningful. Looking at his paintings, you can feel the joy of appreciation. And this is not easy to find in the painting circles nowadays.

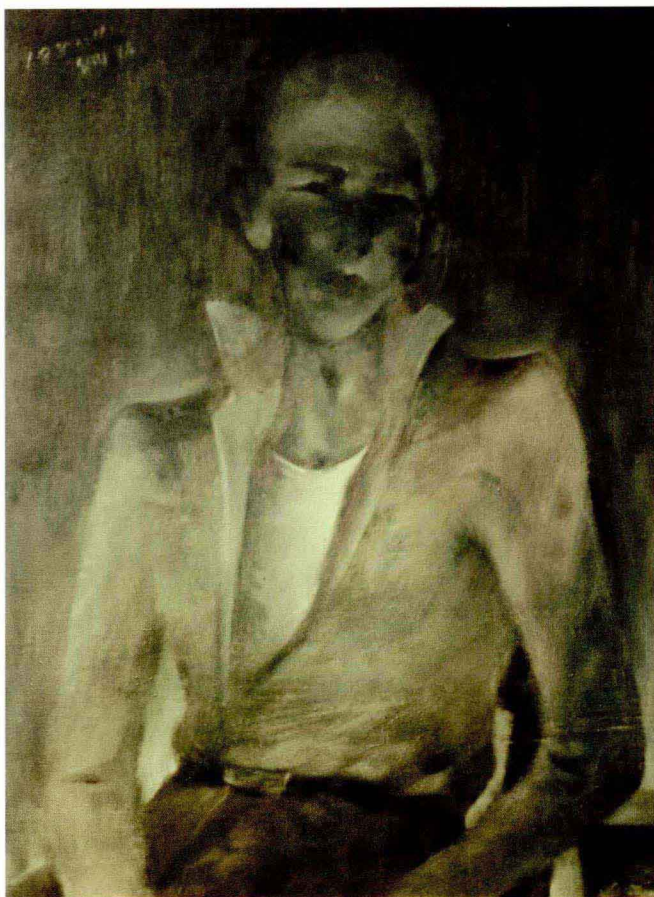
For Liu, painting is neither a career nor simple entertainment, but rather a way to have spiritual substance by resting his thoughts, experiences and feeling on it. It has become a crucial part of his life. In a world where most people just follow the fashion and want to posses more things, Liu has such a beautiful spiritual home. How I admire him!

Liu's paintings seem unfettered yet precise, unlimited yet reasonable, which clearly show his extraordinary talent. He shows us pieces of simple yet meaningful paintings and makes us think deeper about everyday life. Not so many painters can do this, but Liu is definitely one of them.

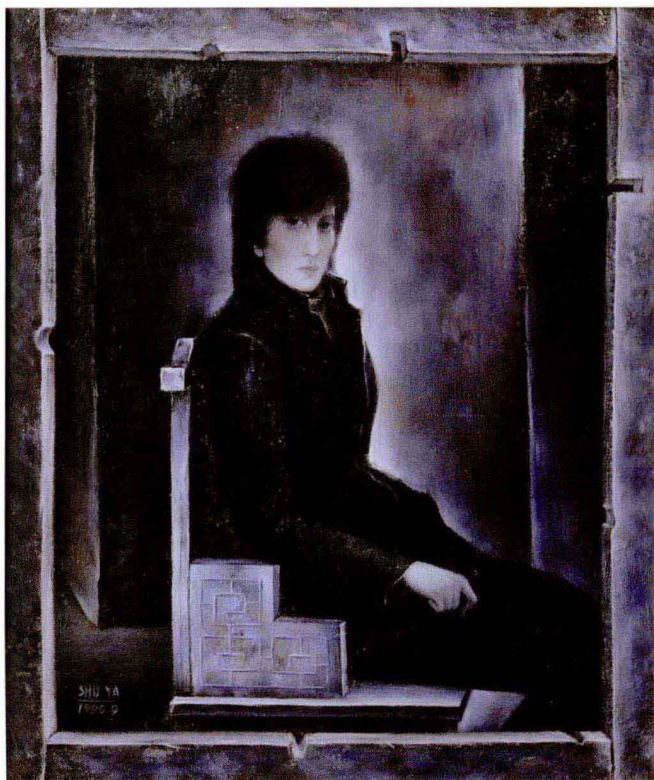
This album of painting is a collection of most of Liu's works. They can represent his style. To know the content and fascination of these works, you may savor them by yourself.

Liu Xiao Ming  
Feb 2009, Xi'an

**Grey Youth** 灰色青年  
Oil painting on wood 木板油画 60cm × 44cm 1990年




**Indoor Youth** 室内青年  
Oil on Canvas 布面油画 45.7cm × 38cm 1990年







**Crazy Girl** 疯丫头

2  Oil painting on wood 木板油画 40cm × 40cm 1992年





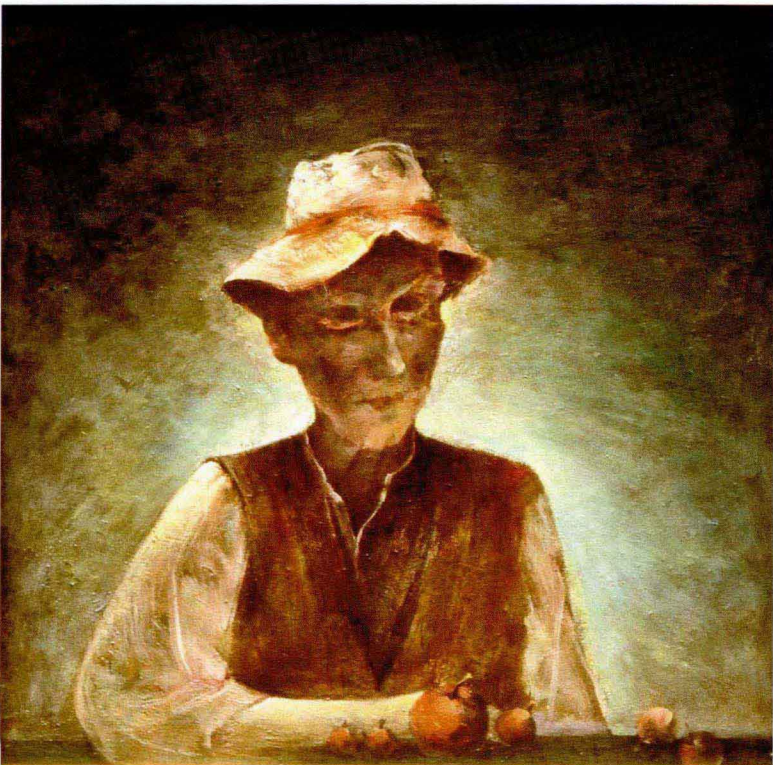
**Scrapped paper** 撕碎的纸片  
Oil on Canvas 布面油画 65.1cm x 50cm 1993年





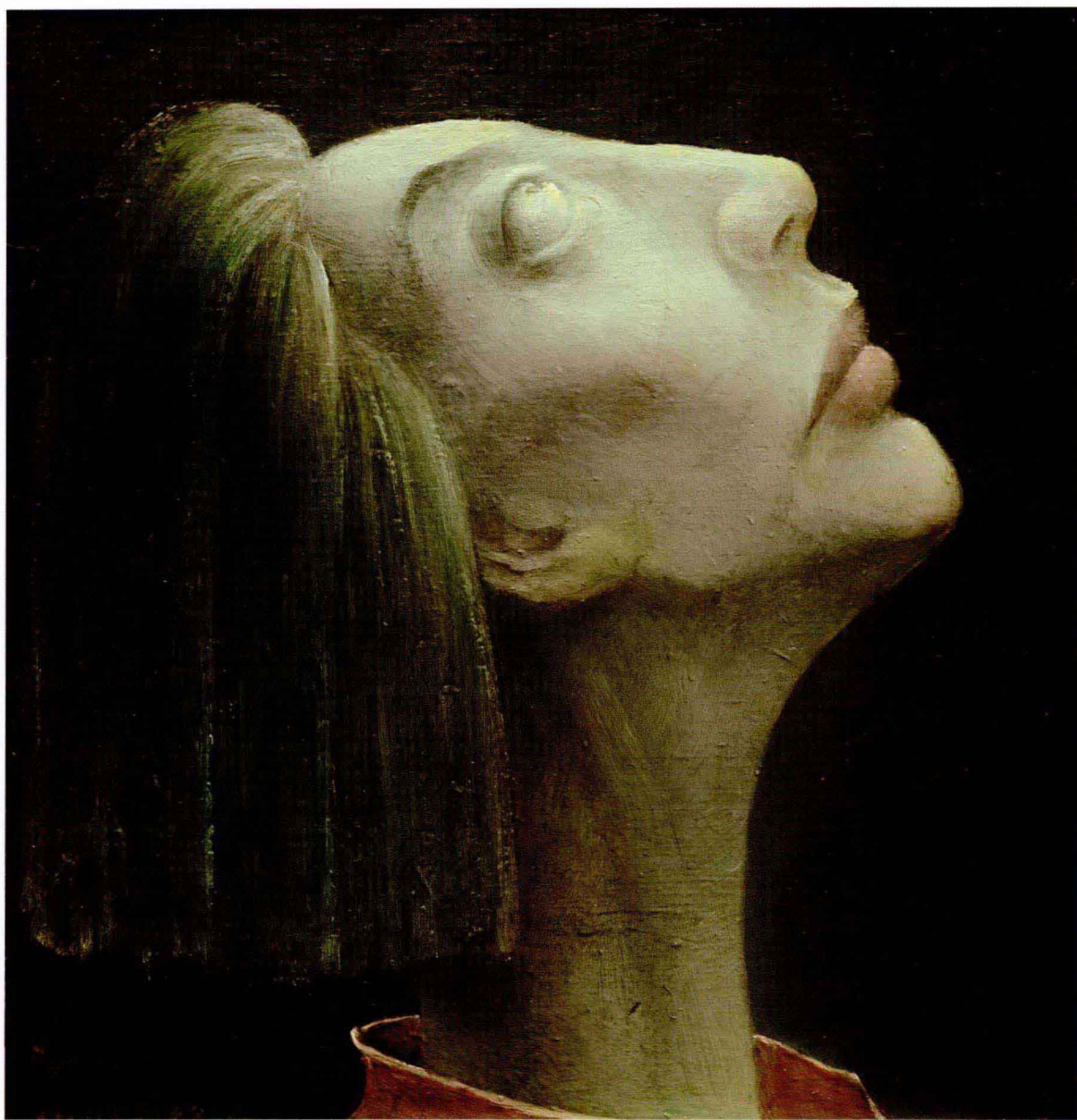
**Musician** 音乐家

Oil Painting on wood 木板油画 40cm × 40cm 1994年



**Backlighting** 逆光

Oil Painting on wood 木板油画 40cm × 40cm 1994年




**Ask the God 问天**

Oil painting on mood 木板油画 26cm × 24cm 1995年





**Three Small Pots of White Flowers** 三盆小白花

6  Oil painting on wood 木板油画 40cm x 40cm 1999年





**The Vanishing Smoke Ring** 渐渐消失的烟圈  
Oil on Canvas 布面油画 92cm × 70.5cm 2001年