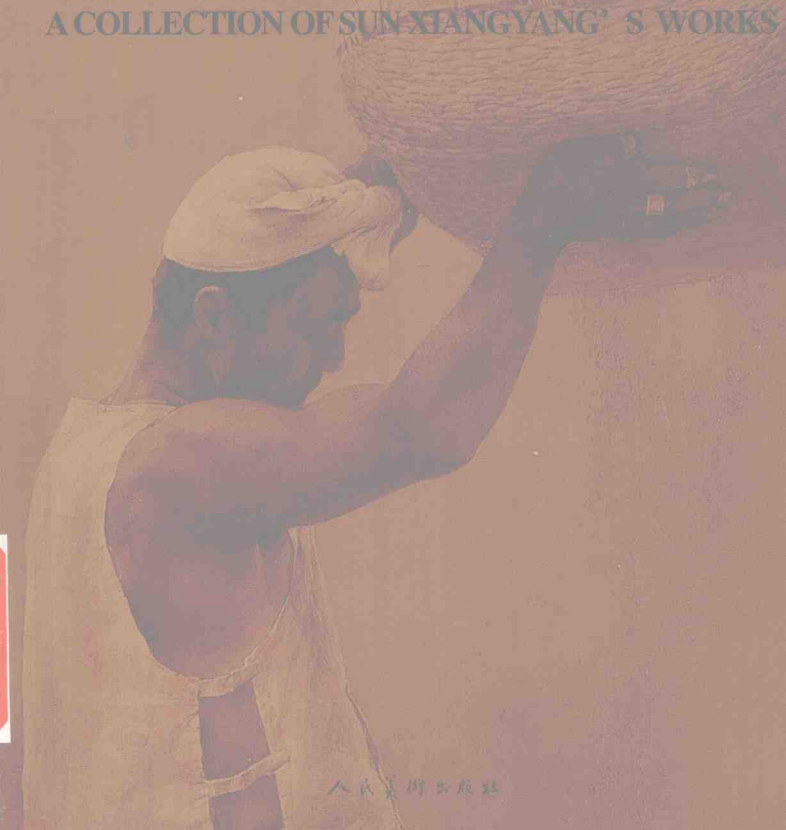


# 孙向阳油画作品集

A COLLECTION OF SUN XIANGYANG'S WORKS



人民美术出版社

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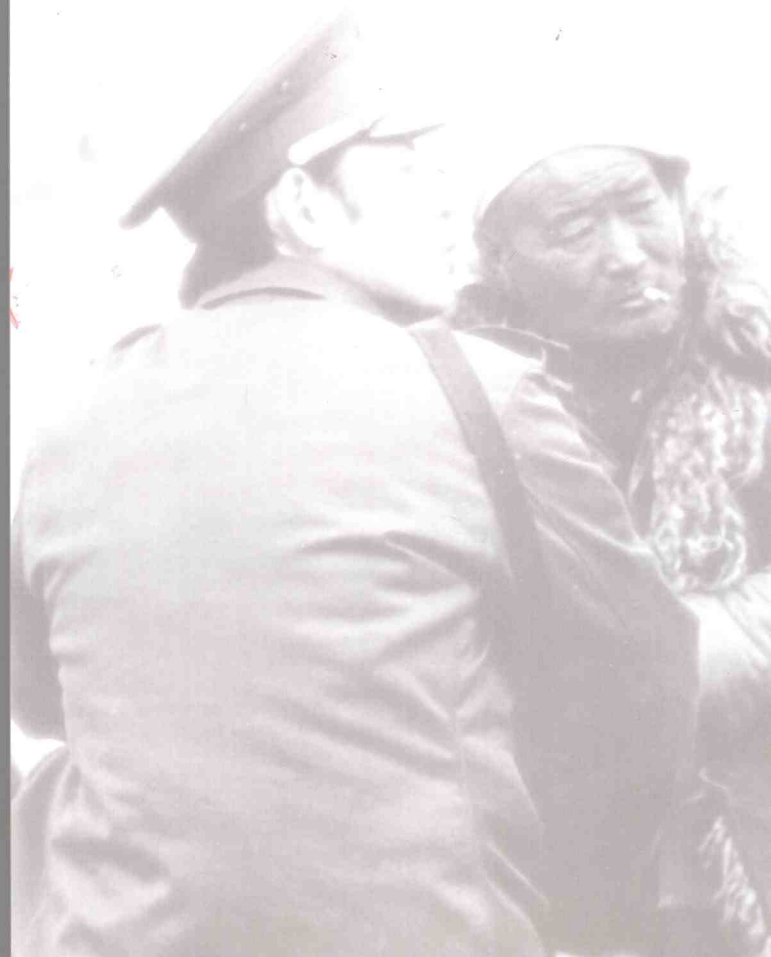
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1985年佳县 黄河渡口  
A Ferry at the Yellow River

试读结束：需要全本请在线购买：[www.er](http://www.er)

# 孙向阳

1956年出生，山东济南市人。

1972年入伍。

1979年考入解放军艺术学院美术系油画专业。

1983年毕业留校任教。

现为该系油画教研室主任、教授、中国美术家协会会员。

Sun Xiangyang:

1956, born in Jinan City, Shandong Province

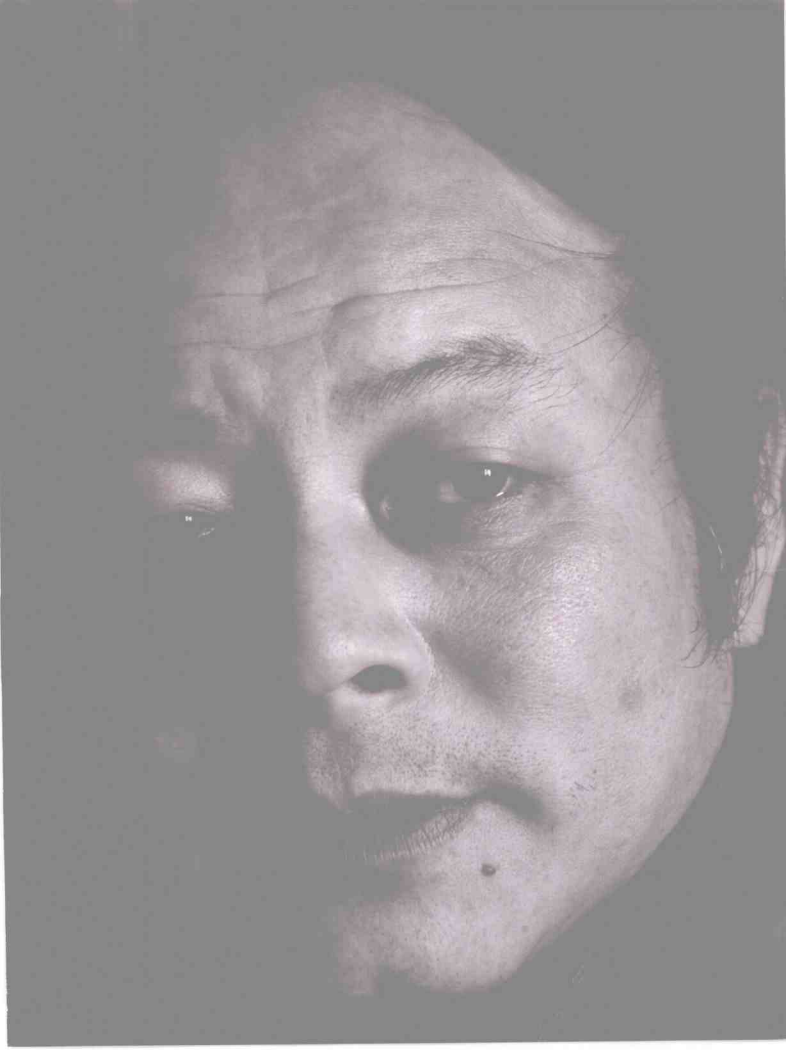
1972, joining PLA

1979, admitted by oil-painting section, fine arts department, PLA Art Institute

1983, graduating and staying as a teacher

present: professor and director of oil-painting teaching group, fine arts  
department, PLA Art Institute

member of Chinese Artists Association







# 序

军旅画家由于他们的创作总体上的现实主义取向而成为当今画坛上令人瞩目的有声望的创作群体。一批军旅画家经历多年开拓和探索已经形成自己的艺术特色，取得出色成就，孙向阳就是其中一位。

深入生活、关注生活、体验生活是现实主义画家应有的素质，与当前美术创作中出现的疏远和背离生活的风气对照，这种素质更显得可贵。关注和体验生活的结晶是对生活有所发现，这发现便是创作灵感，便成为酝酿绘画意象的契机，在创作过程中它始终是深化和完善作品的主要驱动力。孙向阳取得成功的作品如《金秋》、《理塘一条街》、《打草》、《迎亲》、《乡戏》等表现的都是他所熟悉的西北地区和藏区生活中的平常景象。正是由于画家在生活中随时保持着观察生活的自觉和洞察，才能发现这些平常事件中涵咏的审美意蕴。这表明一个现实主义画家的风格追求开始于对生活的发现——如何发现和发现什么。孙向阳一直坚持深入生活，生活向他敞开，他融合在生活中。他心中有观众，作品向观众敞开，观众便与作品交流。画家的作品贴近生活也就必然贴近观众。

孙向阳的作品鲜明地显示着现实主义的首要品质：真实和生动地表现生活。他的画之所以吸引人不是由于猎奇得来的题材，而是对平凡景象赋予新的创意。他的画面上没有落套的亮相式人物形象，他总是让人物在生活中行动。以《迎亲》为例，数十人物都被刻画得极富情趣，才使整个画面洋溢着生活气息。他绝不会以某种贵族式的眼光用过分推拙的手法表现所谓农民的“憨厚”，或为表现农民“生存状态”而扭曲人物形象。他的作品里展示的是通过勤奋劳动而掌握了自己命运的农民，是拥有生活而善于享受生活的农民。那表现西北地区农村风情的作品像一曲曲从黄土高坡传来的信天游，那声音连接着生活的过去、现在和未来。

《参军》有新的创意，不同于以前的同类题材的美术作品。母子二人内心蕴藏的各种情感尽在不言中，胜过无数笔墨。

画家注重作品色彩的统一谐调，精心安排色块，随着人物和景物的构成与动势，丰富的色块也呈现流动的韵律。画家又根据地区色彩特点，选择红、黑、白作为统领和调节色彩旋律的主音符，体现出画家的匠心和对油画语言个性化的追求。

向阳打算以这本画集既作为前此的小结，也作为新的起点，我相信他必将迎来一个新的创作的金秋季节！



# Preface

The PLA painters have become a creating group on the art circle that enjoys prestige and attracts others' attention due to their realistic inclination in general. Quite a few PLA painters, having developed and explored for years, have evolved their own artistic characteristics and made outstanding achievements. Sun Xiangyang is one of them.

It is what a realistic artist must be qualified to go deep into the realities of life, pay close attention to and learn from life, which is all the more commendable in contrast with the present vogue of drifting apart and deviating from life in creational art. The fruit of paying close attention to and learning from life is to make some discovery, that is the inspiration in creation, which gives rise to preparing the painting image and will always be the driving force to deepen and perfect the paintings throughout the creation. What Sun Xiangyang's successful paintings express, such as *Golden Autumn*, *A Street in Litang*, *Cutting Grass*, *To Meet the Bride*, *Country Opera Performance in Countryside*, are all ordinary scenes of life in the Northwest and Tibetan areas he is familiar with. It is just because the painter is always ready to observe life consciously and keenly that he can find out the aesthetic implication contained in these ordinary happenings. This proves that a realistic painter's pursuit of style begins with his discovery of life: how and what to

discover. Comrade Sun Xiangyang has been going into the reality of life, life opening to him and he merging in life. He has a place in his heart for viewers: his works are opened to the viewers and the viewers exchange with his works. A painter's works are close to life, so to viewers naturally.

Sun Xiangyang's works obviously show the first and foremost quality of realism: to express life truly and vividly. The reason why his paintings are attractive does not lie in themes in which he sought novelty but in the new idea he gave to the ordinary happenings. In his paintings, there are no conventional characters put on a pose, but characters set to art in life. Take *To Meet the Bride* for example, tens of characters are described full of interest and so they make the whole picture permeated with rich flavor of life. He has never expressed the so-called "simplicity" and "state of existence" of the peasants in over-stupid way and with some aristocrat eye so as to distort the characters. What he exhibits in his works are peasants who grasp their own fate by diligent labor and who are good at enjoying life. The works describing rural scenes seem to be folk songs coming from the yellow highland of the Northwest of China, which link the past, the present and the future of life together.

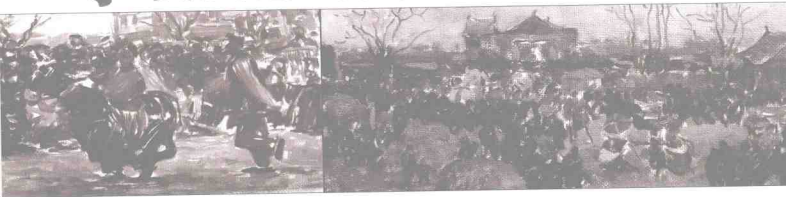
With its new originality, *Joining PLA* differs from the similar paintings in the past. The various feelings hidden in the hearts of both the mother and the son are shown silently, superior over much description.

The painter, stressing on the entity and harmony of the colors in his works, arranges carefully pieces of colors, and the pieces of rich colors present a flowing rhythm with the composition and movement of the characters and scenes. The painter, in accordance with the region's colors, chose red, black and white for the main tone of leading and regulating the melody of colors, reflecting the painter's ingenuity and pursuit of personalization of oil-painting language.

Xiangyang plans to take this album for both a summary of the past and a new starting point. I believe he will certainly have a golden autumn for his new creation!

Wei Qimei

# 呼唤美感的真实



我与向阳相识已二十多年，虽不常见面，却常可以画相见、相感。因此，从不觉有距离而陌生，却有志同道合的趣味。他的画使我感到亲切，感到有他对自己眼睛负责的诚意。

从这层意思上说，在孙向阳画前，确因有被唤起某种共同感受的缘故，能留得住看画脚步。普普通通的士兵和百姓的平平常常的生活形象，朴朴实实的造型与色彩的真真切切的艺术效果，没有“语不惊人死不休”的刺激，但确有一种诗意清纯的情怀和淳厚、含蓄、平实、诚恳的意境，它们有耐人寻味的一种精神品格。

我见到过他创作以及参与合作的一些大型军史画和表现军人生活的油画作品，如早些年中的《四渡赤水》、《战地记者》和近年来的《参军》、《誓师》、《彭总战斗在太行》等等。军事题材在绘画表现上难度颇大，在各种主观上存在限制因素，“限”成一种程式化的雷同。而孙向阳的这些作品，总有一种慧眼别具的追求。他善于从生活真实的感受中找到“自己发现的”视角，从而使笔下的人物形象和构思产生出一种信实的情趣。这些作品在近十多年间的几次全国美展当中，都引起重视，并多次荣获优秀作品奖，殊非偶然。

1986年，孙向阳带领学生沿黄河到陕北写生。从此对黄土高原的生活一往情深，此后多年间他数次往返深入到陕北地区许多地方，因而画出了不少描写陕北农村生活风俗的油画作品。在他1988年创作了《牧》、《古渡》，参展于亚洲第三届美展，1989年创作了《金秋》，荣获全国第七届美展铜奖之后，便一发不可收。随之《老乡》、《闹春》、《乡戏》、《山路弯弯》、《正月里》、《长安灯市》等陕北风俗系列作品源源如流，从不同的角度和层面反映了陕北民众多姿多彩的生活。这些作品得到国内外观赏者广泛的好评，同时也日渐成熟地形成了他个人特有的艺术风格。

在谈到这些作品时，向阳对我说：“我喜欢陕北农村里各种各样的事，喜欢画在那些各种普通场景中各种普普通通的人。陕北人的憨厚与善良、坦诚与豪爽，融作陕北风俗的古朴与单纯，有种特别浓郁的乡土气息，让我感到自然、亲切……”我们感觉得到他的这种感动，他画中总有一种感人的“情结”。那是

一种对亘古以来的人与自然联系的思索，是由衷的爱、同情和赞美。

黄河、黄土、黄泥土色的陕北人，构成一种凝重深稳的泥土调子，朴实无华、厚重典雅，整体地烘托出陕北人与土地那种浑然一体的联系。陕北人喜欢红色、白色、黑色，人类大喜大悲的感受被这几种色彩因素所统合。孙向阳在运用这几种色彩关系时，又使之融解在陕北高原土黄基调之中。像在永远的薄云天气的笼罩之下，色彩显得更浓郁、更单纯。他省略光景，同时也就减弱了形态的体积感，从而使人与物的造型有了一种更具平面化的剪影效果。他把自己十分细腻形态感觉都归纳在这些具体而严谨的“外形”之中，使这些轮廓线获得了一种可以巡视、可以阅读的意味。无论是二三人构图还是百十人的大场面处理，他对每个人与物的外形刻画都颇具匠心，都一丝不苟。比如《乡戏》，比如《闹春》，画面中任何一个细节，任何一组人物组合，都饶有兴趣，都有一种耐得住人们视觉玩味的造型美感。这种感觉既来自他深切的生活体验，同时也受到陕北民间艺术的影响。那些陕北人的泥塑玩具，陕北剪纸、陕北的戏曲、陕北人爱“哼的那些小调……真真正正是一道道地地的陕北乡土味”。

有时，我想一位能驾驭大型军事战争画面的人，画这些小型风俗画，也许会有一种“治大国如烹小鲜”的轻松感。但向阳对付这些小画时，有更重情趣、更重心思、更重细节的精妙感觉。他给这些小型风俗画注入了一种诗意的境界。所以我说他的画耐人寻味，有一种可阅读的内涵。

古人说“画鬼易，画人难”。我以为画我们熟悉的现实生活而耐人品味则更难。这个“更难”便是孙向阳的艺术选择。他听得懂陕北人的乡音，看得到陕北高原上，那些乡亲们生活中的情境之美。他画得诚恳，画得真真实实。他的画给那些平凡的生活景象，增添了艺术的美感，一种真实的美感。



# TO CALL FOR THE TRUTH OF AESTHETICS

I have been acquainted with Xiangyang for more than twenty years. Although we do not often meet each other, we can often contact and telepathize mutually by painting as the medium. Therefore, instead of estrangement occasioned by spatial distance, my heart is overflowing with great delight for our cherishing a common goal and touched by his obligatory sincerity to what he observes.

In this sense, it is true that while standing before Sun Xiangyang's paintings, with certain shared affections swelling up from the bottom of heart, viewers are reluctant to leave: the life imagery of ordinary soldiers and the common people, and vivid artistic effect coming from plain shapes and colours. There is no sensation as the result of "indefatigable pursuit of the unusual and exceptional"; but what is traceable in his paintings is fresh and poetic appeal, mood mixed with mellowness, meaningfulness, naturalness and sincerity. Above all, his painting is saturated with thought-provoking spiritual aspiration.

I am familiar with some of the large-sized paintings on PLA history and oil-paintings representing the daily life of army men out of his individual efforts or collaborated with others, such as *Cross the Chishui River Four Times* and *A war Correspondent* in earlier years; *Join the Army*, *Mass-Pledging*, and *General Peng Dehuai in Taihang Mountain* in recent years, etc. Painting on military subject is considerably difficult so that it usually falls into repetitively monotonous formula for objective and subjective limitations. But such works by Sun Xiangyang manifest his distinctive pursuit. He is good at locating the perspective of "self-discovery" based on feel-

ings in actual life, which enables the characters and the whole design to be productive in trustworthy delight. On several nationwide exhibitions of the fine arts in the past dozen of years, these works gained due attention and, not contingently, won for him the prize for excellent works many times.

In 1986, Sun Xiangyang led his students to north Shanxi Province, sketching from life there along the Yellow River. From then on, he is deeply fascinated by the life over the Loess Plateau. During the following years, he revisited the plateau several times, plunging into many places there, and composed many oil-paintings describing the country life and customs in north Shanxi. In 1988, he accomplished works *Herding* and *Ancient Ferry*, which were exhibited on the Third Asian Art Exhibition. In 1989, he finished the work *Golden Autumn*, which won bronze medal in the Seventh National Art Exhibition. After that, he was fully motivated and his series of works about customs in north of Shanxi came to face the world: *Fellow-villager*, *Bustling Spring Festival*, *Country Opera Performance*, *Tortuous Mountain Path*, *In the first Moon of The Lunar Year* and *The Lantern Market in Chang'an*. They reflect the colourful life of the common people in north Shanxi from different perspectives and on different levels, and gain universal compliments from viewers at home and abroad. This, at the same time, gradually developed his idiosyncratic style.

When talking about these works, Sun Xiangyang said to me: "I like all the affairs in the country of north Shanxi, and I like to portray all sorts of common people in different ordinary settings. The honesty, goodness, frankness, and boldness

and inhibitedness of north Shanxi people moulded the archaic, plain and simple customs there, emanating strong native flavour. It is natural and cordial to me..." we can sense such a mood of his, which elaborates the haunting and moving"complex" in his paintings: meditation on the tie between man and nature since the pristine times, whole-hearted love, sympathy and eulogizing.

The Yellow River, yellow soil and loess-coloured north Shanxi people form the dense and solemn earthy tune: simple and unadorned, dignified and elegant, and strengthen the harmonious relation between north Shanxi people and the land as a whole. North Shanxi people favor red, white and black colours, which unify the feelings ranging from great happiness to dire suffering. Sun Xiangyang deploys these colours in his paintings, with them fused in the master colour of loess in north Shanxi plateau. As enveloped in ever-lasting cloudy weather, the colour in his paintings looks denser and simpler. His simplification of scene, at the same time, reduces the bulkiness of shape so that the image of the character(s) and object(s) has the effect of one-dimensional silhouette works. He incorporates his delicate sense of shape into such concrete and well-contrived "visible forms", entrusting these contours much room for inspection and the delight of reading. Either portraying two or three characters or handling grand scenes involving hundreds of people, his delineation of each character and object is scrupulous and of ingenuity. For example, every detail and the assemblage of each group of character(s) and object(s) in *Country Opera Performance* and *Bustling Spring Festival* are meaningful in mood; and the

aesthetic appeal conveyed in the shaping adds up to people's visual tasting. This is both attributed to his rich experience in life and the influence of folk arts in north Shanxi: clay toy, paper cutting and opera. North Shanxi people love to "hum those tunes...which are exactly earthy and rooted in north Shanxi."

Sometimes, I measure it in my mind that he might have felt relaxed like "running a state as easily as cooking" when he composed such small-sized folk paintings, since he had developed a good command of large-sized military scenes. But Xiangyang was exceptionally bent on the elaboration of mood, the design and even the subtleteness of details when he composed these small-sized paintings. He injected poetic mood into these small-sized folk paintings. Thus, I think his paintings are thought-provoking and denotative.

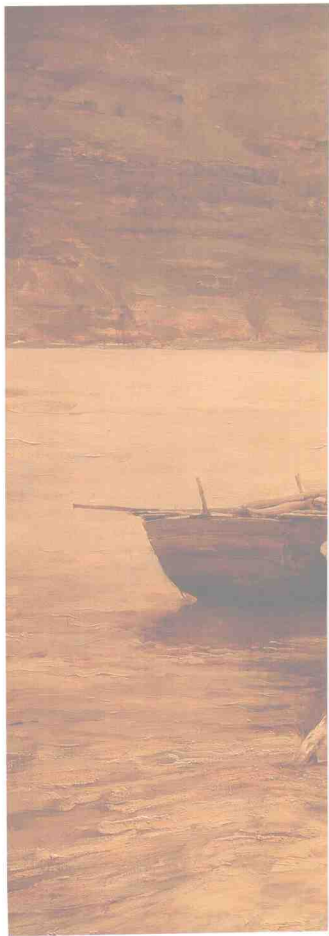
Ancient people said, "it is easy to draw a spirit but difficult to portray a man." But I think it is more difficult to represent the daily life we are familiar with and make it thought-provoking. This "more difficult" is Sun Xiangyang's artistic choice. He understands the vernacular of north Shanxi people and is in communion with the atmospheric beauty brewed in the life of the native people in north Shanxi. He paints with honesty and exactitude and his paintings add up artistic sense of beauty to the daily life there: aesthetic authenticity.

**Sun Jingbo, on 6-7 of June, 1999. Written in the mountain house in Western Outskirts of Beijing**

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吉 波 布面油画 (100cm × 90cm) 1988年  
*An Ancient Ferry* oil on canvas