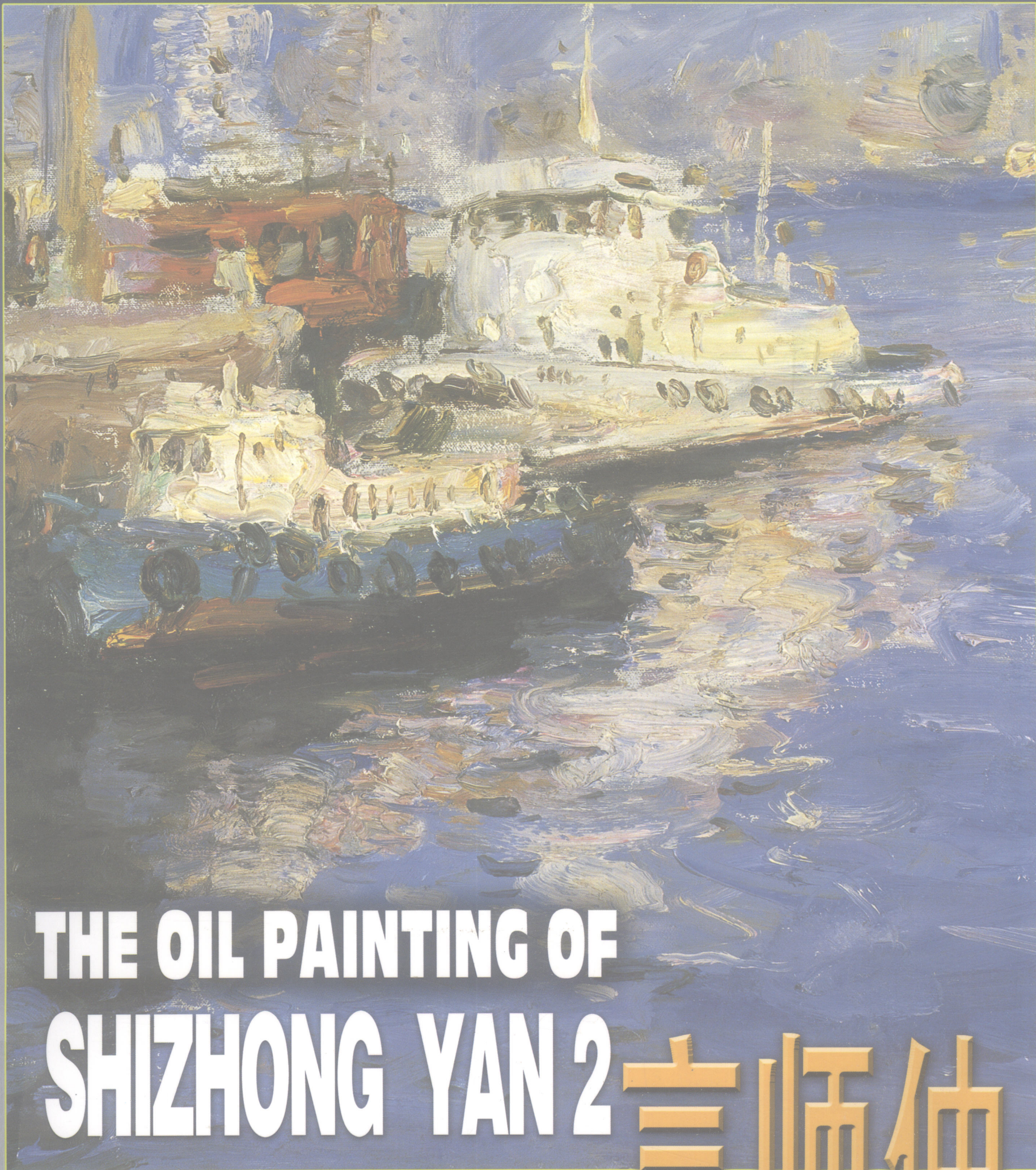


The Overseas Oil Painter Of China
海外中国油画家



THE OIL PAINTING OF
SHIZHONG YAN 2

言师仲

油画作品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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逆光·奔马
Ephemeral Galloping Horse
2003年
61cm×76cm
24in×30in

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繁忙的早晨·码头 Busy Harbor Morning 2007年 91.5cm×76cm 36in×30in

序

王沂东

我和言师仲是老画友，从上个世纪70年代中期到现在，30多年的画友之谊未曾间断，我们虽然较少晤面，但始终互相关注彼此的艺术和生活。最近天津人民美术出版社出版言师仲画集(2)，邀我写评介文章，我欣然从命，并借此写一点感想。

据我所知，90年代中期言师仲举家定居美国芝加哥西郊，至今已十年有余。在美国多年，言师仲的事业和生活堪称顺适，他画了大量的肖像、人物和风景画，而这些题材正是他的强项，美国有好几家重要的大画廊展出、经销他的作品，他的画受到广泛赞誉，并被那里的各界人士喜爱和收藏，他是旅美中国画家中的佼佼者，是其中非常成功的一位。他说：“在美国画画，既要适应艺术市场的需求，又要满足自己的审美要求，找准了两者的交汇点，就能立住脚并得到发展。”他还说：“上美院附中和读研究生时老师教导我的许多知识，现在仍然在用，而且行之有效。”并深有体会地说：“中国美术学院教学体系的含金量是相当高的。”众所周知，中国的艺术教育十分重视基本功训练，这正是它的生命力之所在，根深方能叶茂，说的是世间事物发展的客观规律，也符合艺术创作的合理过程，而油画专业更强调基本功。譬如，画家要学习、通晓中外优秀的文化艺术传统，要具备广博的文化学识素养。画家还要有很强的造型能力、构图能力和过硬的素描、色彩功夫；要有出众的感觉，包括对画面整体节奏感的把握，艺术表现自然流畅、舒服得当，色彩调子谐调响亮，画面效果强烈而有感染力，“尽精微，致广大”，浑然天成……凡此种种，虽说只是画画的ABC，却都是画家们十分在意、努力追求和须臾不可离开的“绘画语言”，也是人们在品评画家艺术修养的高低、作品的优劣时所掌握的基本标准。另一方面，也是关键之所在，即画家都有画画的“天分”，这种“天分”很难教得出来。他既要善于继承传统，又要具备创造才能，乐此不疲，锲而不舍，使自己的才能得到最充分的

发挥，达到“法随我用，艺为人生”的境界，亦即所谓的“化境”。我过去很熟悉言师仲的画并十分喜爱和推崇，最近又看到他在美国的一些画，我认为言师仲正是这样一位基本功强、才华横溢的卓越艺术家。

言师仲有很高的艺术修养。他的素描和色彩感觉非常出色，他又是“科班”出身，基本功扎实。他的画构图结实，造型严谨而生动，色彩丰富谐调，笔触灵动洒脱，节奏变化多彩多姿，他十分讲究色彩和笔触的运用，如同中国画讲究“笔墨”的运用那样，他认为这是油画的表现力和艺术魅力之所在。他的画继承了俄罗斯写实画派和法国印象派的传统，又融合了中国写意画的特质，他的画内涵丰厚、意境深远、耐人寻味，其艺术语言自然流露、新颖别致，艺术风格独步不群、超凡脱俗，颇有“元气淋漓，真宰上诉”之势，深具中国学院派油画的特色和精华。

本画集选印了言师仲的部分作品，以风景和动物画为主。我们在欣赏这些美好画作的同时，可以从中获得一些美国当今艺术的新信息。画集中有许多画家的家乡——青岛风景，是画家发自内心的歌咏和吟诗，对故土的挚爱和淡淡的思乡之情互相交织，牵动人心。言师仲画马不拘成法，别具一格，有非常独到之处，虚虚实实、远远近近、似与不似、亦真亦幻，正所谓“假做真时真亦假，无为有处有还无”，画中之美不一而足。这些画每一幅都十分精彩，美不胜收，脍炙人口，展现了画家高超的艺术造诣、旺盛的创造力、非凡的锐气和激情。

言师仲是当今优秀的、成熟的、出类拔萃的天才画家。我喜欢他的画，热忱地向大家介绍他的作品，并衷心祝愿画家的艺术之树常青。

PREFACE

Yidong Wang

I and Shizhong are old friends. From the mid seventies of the last century, our friendship has never withered. Although we've had few opportunities to get together, we've never ceased to pay close attention to each others' lives and art. When TianJin people's fine arts Publishing House invited me to write the forward for Shizhong's new book, I relished in this opportunity to record my thoughts on this superb painter.

To my knowledge, it has been over ten years since Shizhong and his family immigrated from China to the western suburbs of Chicago. During these years in the United States, Shizhong Yan's life and career have been a breeze. He has painted great numbers of portraits, primarily of people and scenery, topics which are among his strongest points. There are many famous galleries that have his paintings on display and for sale. His paintings are highly praised, loved and collected by a wide range of art aficionados. It's not surprising then to note that he is one of the finest Chinese American painters, and one of the most successful ones as well. Of his recent work, he has said: "To be successful in the United States I must cater to the art market, but more importantly I must adhere to my own artistic standards. Once I reached the balance between these two requirements, I found my place and felt I had space to continue to develop artistically." Of his past: "Even today, I still use the knowledge gained from my instructors during my post-graduate studies at the National Art Academy of China, and the principles apply today as well as they did then. In my experience, the Chinese art education system teaches extremely valuable material." It's commonly known that Chinese art education leans heavily on perfecting the basics, and that's the reason for its vitality. It's said that deeper roots bring greater prosperity. This is the basic developmental rule, which is also a profoundly logical process for art creation. Especially for oil paintings, a good foundation is critically important. A good painter must study to achieve expertise in all art cultures and traditions, past and present. A painter also needs a strong foundation in structuring and composition, as well as an in-depth grasp of shading and color. Additionally, it's important to stand out with a personal style. He must guide the overall rhythm of the painting, letting unique artistic expression naturally flow through. A proper painting should look comfortable and appropriate, with a harmonious collage of color, and well-considered contrast. Such a painting should be intense and mesmerizing, while at the same time, serene. The artist should "Stem from details to achieve overall", and naturally blend those details into a cohesive, appropriate, final product. All above qualities, however basic, are the "language of art" that painters can't live without and spend their lives trying to perfect, because these are the very qualities sought foremost in any critic's mind when judging the artistic achievement of a painter and the quality

of his paintings. Less attainable, but just as important, is that painters have a "gift", a natural talent that cannot be taught. The only way to fully express such a talent is to perpetually enjoy art, and to bear its fruits with endless motivation. To a true artist, art is a state of being and a way of life. All else are tools at his disposal to lead such a way of life. I have long been familiar with Shizhong's paintings, and I have always esteemed his work. Upon seeing his recent works in the United States, I was again reminded of Shizhong's firm foundation, and again convinced that he is an exceptionally talented artist.

In addition to Shizhong Yan's thorough mastery of the basics, and distinct personal style, he possesses a variety of unique qualities. He has an extraordinary feel for shading and color. His composition is solid, his people are structured and yet full of life, his colors are rich yet harmonious, and his pen strokes are nimble and free. There are many rhythmic variations and fantastic colors in his paintings. He's very particular about the usage of pen strokes and colors, just as traditional paintings are particular about the usage of "pens and ink". He thinks this is the key to expression in oil paintings and what gives them charm. His paintings exhibit Russian Expressionist and French Impressionist style, but blend in the essence of Chinese traditional paintings. They are rich in content and deep in meaning. They stand the test of time, while allowing any audience to savor a poignant after taste. He brings spirit into art and truth to expression, all the while displaying the deeply-rooted essence of the Chinese school of oil painting.

This book is a selection of Shizhong Yan's work with an emphasis on scenery and animals. While we enjoy these beautiful paintings, we can also acquire some spirit of today's art in the United States. Many pieces feature scenery in Qingdao, the artist's hometown. They are poetry from deep inside the artist that express a peaceful love of his homeland, and prove to be truly touching. Shizhong Yan also depicts a series of horses with his uniquely unrestrained touches, and in a class of his own. He utilizes the depth relationships between his subjects, mixes in a touch of realism with space for imagination, and achieves surreal images so beautiful that words can hardly describe. Every painting is a splendid work of untouched mastery which can undoubtedly be adored by many. These paintings are a testament to the artist's incredible talent, exuberant creativity, and unusual spirit and passion for art.

Shizhong Yan is an outstanding and mature modern day artistic genius. I love his paintings and highly recommend his work. I would like to take this opportunity finally to give Shizhong my sincerest wishes that his art and career grow and prosper.



温暖的晨光 Cozy Morning Light 2008年 61cm×101.6cm 24in×40in

▼ 晨曦 The First Light of Dawn 2007年 61cm×76cm 24in×30in





日出 Sunrise 2008年 91.5cm×71cm 36in×28in



货轮起锚
Anchor
2008年
51cm×61cm
20in×24in



蔚蓝色的阳光
Azure
Sunlight
2007年
51cm×61cm
20in×24in





▲ 金色海港 (I)
Golden Harbor (I)
2007年
61cm×76cm
24in×30in

金色海港 (II)
Golden Harbor (II)
2007年
61cm×76cm
24in×30in



金色海港 (III)
Golden Harbor (III)
2007年
61cm×76cm
24in×30in



金色海港 (V)
Golden Harbor (V)
2007年
46cm×51cm
18in×20in



金色海港 (IV)
Golden
Harbor (IV)
2007年
51cm×61cm
20in×24in



夏日岛城
Summer City
2007年
46cm×61cm
18in×24in



海滨即景
The Seashore
Scenery
2007年
61cm×76cm
24in×30in



码头 Harbor 2008年 46cm×61cm 18in×24in



泊船 (I) Boat Dock (I) 2007年 61cm×76cm 24in×30in



泊船 (II)
Boat Dock (II)
2007年
51cm×61cm
20in×24in



泊船 (III)
Boat Dock (III)
2007年
46cm×51cm
18in×20in