

海外中国油画家

THE OVERSEAS OIL
PAINTER OF CHINA



言师仲

THE PAINTING OF
SHIZHONG
YAN

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



34. 三个小提琴手 Three Violinists 2003年 51cm × 61cm 20in × 24in

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画家言师仲 Artist Shizhong Yan



言师仲与恩师全山石先生在一起
Shizhong Yan with his dear
teacher Quan Shanshi



言师仲在芝加哥美术博物馆欣赏
雷诺阿的作品
Shizhong Yan enjoy Renoir's
work in Art Institute of Chicago



中国、美国、加拿大油画家在
2005 年美国油画大展上
Chinese,American,Canadian
artists at Oil Painters of America
National Exhibition 2005

RESUME OF ARTIST

Shizhong Yan

Born 1947, Qingdao, Shandong Province, China

AWARDS

Martin F. Weber Award of Excellence, Oil Painters of America National Exhibition, 2006

Best Portrait Award, Oil Painters of America National Exhibition, 2005

Neil Patterson Award of Excellence, Oil Painters of America National Exhibition, 2002

Minister of Education Award of Excellence, Japan-China Exchange Art Exhibitions, 1995

Best in Show, China-Japan Artists Exhibition Series, 1991

Jian De Art Award, Taiwan, 1990

First Place, Shandong Art Exhibiton, 1987

EDUCATION

Master of Fine Arts, China National Academy of Fine Arts, 1980

Bachelor of Fine Arts, Affiliated School, Central Academy of Fine Arts, 1967

PROFESSIONAL

Member, Oil Painter of America, 2002-current

Board Director, Oil Painting Society of Chinese Americans, 2002-current

Member, Chinese Artists Association, 1985

Art Professor, Shandong Normal University, 1976-1978

Resident Artist, Art Institute of Shandong, 1980

Highest Achievement Artist, Art Institute of Shandong, 1993-current

Jury Member, Shandong Oil Painters Association, 1989

SELECTED EXHIBITIONS

Oil Painters of America National Exhibition, 2006

Oil Painters of America National Exhibition, 2005

Shizhong Yan Solo Art Exhibition, Art Institute of Shandong, Shandong, China, 2004

Oil Painters of America National Exhibition, 2003

Oil Painters of America Midwest Exhibition, 2003

Oil Painters of America National Exhibition, 2002

Group Exhibition, Japan, 1995

Group Exhibition, Korea, 1994

Group Exhibition, Japan, 1991

Shizhong Yan Solo Art Exhibition, Colorado, U.S.A, 1990

Group Exhibition, Canada, 1988

Personal Exhibition, Brisbane, Australia, 1988

National Art Exhibition, Beijing, China, 1988

National Art Exhibition, Beijing, China, 1984

National Art Exhibition, Beijing, China, 1982

EXPERIENCE

Shizhong Yan's works have been collected by numerous museums, art schools and individuals, and have been displayed at solo and group exhibitions in the United States, China, Australia, France, Japan, Korea, Chinese Hong Kong and Chinese Taiwan. These works, and articles on Yan, have been published by well-known art magazines, newspapers, and artist directories around the world.

画 家 简 历

言师仲，湖南湘潭人，1947 年生于青岛市。1967 年毕业于中央美术学院附中；1980 年毕业于浙江美术学院（中国美术学院）油画研究生班。1985 年加入中国美术家协会。1987 年以访问学者身份赴澳大利亚讲学并举办个人画展。1987 年获山东省美展首奖。1990 年获日本美术家交流展首奖。1993 年被评聘为国家一级美术师。1998 年加入北美中华艺术家协会。2002 年加入全美国油画家协会，并获该年会大展银奖。2002 年加入美国华人油画研究会并任常务理事。2005 年获全美国油画家协会年会大展最佳肖像画奖（银奖）。2006 年获全美国油画家协会年会大展银奖。

言师仲系旅美职业画家，曾在美国、中国、日本、澳大利亚、法国、韩国以及中国香港和台湾地区举办多次个展或联展，作品广为国内外美术馆、美术院校和个人收藏家所收藏，并有许多作品出版发表。

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序：神采飞扬——言师仲印象

与言师仲相识是上个世纪的60年代，我们于1963年同时考入中央美术学院附中。

附中学生时的言师仲在同学们面前已经无可争辩地显示出非凡的艺术才华，对色彩敏锐而雅致的感觉和过人的造型能力，都令人钦佩。当他轻松而准确地把一件习作呈现在大家面前时，常常令人自叹弗如，沮丧和无奈，很想去问问他的父母是怎样养育出这样令人羡慕的艺术天才的。言师仲很早就潜心研究欧洲古典大师的作品，他尤其对委拉士贵支独特的观察方法和对整体形态的把握有深切领悟，他能在《宫娥》这幅作品中看到委氏自画像的眼神里那“扩散的眼光”这种奇特的表现。相当长的一段时间里，我们在写生和创作过程中，都借助过这种“扩散的眼光”来捕捉对象的正确关系，无论是素描关系抑或是色彩关系，这种观察方法都十分灵验；言师仲对俄罗斯的谢罗夫推崇备至，当时他已经能够发现谢罗夫在《树阴下的少女》中极其丰富的外光色彩里的“和谐关系”，而我们多年之后才对谢罗夫超人的才华有所感悟；言师仲对俄罗斯杰出的色彩大师柯罗文亦十分关注，他很早就看到柯罗文色彩中的“优雅之气”，并在自己的作品中追求色彩的教养和高贵气质。言师仲许多作品常让人惊讶：“他怎么会在如此平常的对象上发现这么高雅的色彩，而且用笔如此灵动率意和气韵流畅，他为什么和大家看到的不一样？”无疑，这些都源于他的艺术天赋。

像大多数同龄人一样，言师仲也饱受了文革和各种无聊政治运动的干扰和折磨，在那恶劣的环境和心境中的言师仲仍然非常顽强地钻研绘画，终于在1978年考取浙江美术学院油画研究生，师从中国高等美术院校最具影响力的大画家全山石先生。

后来，言师仲曾经写道，白石老人语：“作画妙在似与不似之间。”短短十个字道出了中国艺术家所遵循的“中庸之道”和他们梦寐以求的艺术最高境界，回顾三十多年我在艺术上的探索 and 追求，其实就是这“十字诀”可以概括，仅此而已。言师仲的画布局处理十分讲究，同时他又能把对象画得很具体、细腻而不失大局，因此他的画经得起距离的考验，他真有一副艺术家的好眼力和驾驭画面的丰富经验。我最近看到他在美国的部分作品，他画芭蕾舞系列，印第安人系列和一些美国风土人情的作品，这些画使我们对他在艺术上的出色表现深受鼓舞，并显示出我们未曾在他身上见过的那种爆发力、创造性和激情，也许是受到俄罗斯大师阿尔希波夫的影响，他把色彩点燃起来。譬如在芭蕾系列中，在动感和燃烧的色彩交织的热烈气氛中，整个画面的建造与构成、造型的主次以及完美的黑白灰关系的设置依然理性而有序，奔腾跳跃的舞姿和在深重背景下有意安排的静态人物都独具匠心，酣畅淋漓的用笔和充满激情的表现仿佛使人身临其境地听到芭蕾舞中交响音乐的声音，也似乎看到言师仲画画时的那种欢乐和闪动激荡的场景。

我们为言师仲取得今天的非同凡响的成就而欣慰，我们又看到了美院附中那个天才小子的神采飞扬。从他的画中，我们感受活力，感受生命，感受青春的力量，感受音乐，感受动势和优美的色彩和声，这是杰出的艺术家可以带给人们的精神欢乐和享受。

艾 轩

2006年3月26日于北京

Preface: A Flying Spirit —— My Impression of Shizhong Yan

by Ai Xuan

I met Shizhong Yan in the sixties of last century. In 1963, we simultaneously entered the Affiliated School of Central Academy of Fine Arts.

Even during that period, Shizhong Yan already showed his unusual artistic talent. His keen yet exquisite feeling of color and his remarkable ability in form, are awe-inspiring. Every time when he presented effortlessly and precisely a piece of practice work, we were so overcome with frustration and helplessness that we wanted to ask his parents how did they raise such an enviable artistic genius. At an early stage, Yan studied diligently the works of European classical masters. Particularly, he had a thorough understanding of Velazquez's unique observation method and the firm grasp of overall form. He was able to see from Velazquez's painting *The Maids of Honour* the strange expression of "diffused sight" in the eyes of the artist's self-portrait. For a long period of time, with the aid of this "diffused sight" we captured the correct relationships of our objects during our drawing and creative processes. No matter whether we were dealing with the relationship of sketches or of colors, this observation method worked very well. Yan admired greatly Russia's Valentin Serov. He was able to discover the "harmonious relationship" in the rich colors of external light in Serov's painting *Young Girl Under the Shade of A Tree*, while it took us many years to appreciate Serov's remarkable talent. Yan also paid a lot of attention to Russia's outstanding Konstantin Korovin, the master of colors, and was aware early on of the "elegant air" in Korovin's colors. Meanwhile, he pursued the cultivation of colors and the quality of nobility in his own work. People were surprised by many of Yan's work, "How can he find such elegant colors in so ordinary objects, and create such clever and flowing brushwork? Why does he see differently from others?" Without a doubt, all of these came from his artistic endowment.

Like most of his contemporaries, Yan suffered a great deal from various political movements during the Cultural Revolution. But even in that terrible conditions, Yan stubbornly and diligently studied painting, and finally passed the entrance exam in 1978 to become a graduate student at the China National Academy of Fine Arts, studying under Mr. Quan Shanshi, one of China's most influential master in higher art education.

Later, Yan quoted the words of Qi Baishi, the old master, "Best painting exists between similarity and dissimilarity." These few words illustrated the "Middle-Road Principle" obeyed by Chinese artists and are deemed as the highest state in art. In fact, my own exploration and pursuit in art for the past thirty some years can be summed up with these few words. Nothing more. Yan is very particular about composition, while at the same time, he can paint his object into a concrete form, detailed yet without losing its overall effect. This is why his painting can withstand the test of distance. He really possesses the good sight of an artist and the rich experience for controlling the overall arrangement. Recently I saw some of his paintings done in the States-his Ballet Series, his American Indian Series, and some work of American scenery and customs. The remarkable manifestations of these paintings inspired us tremendously. They showed us the explosiveness, creativity and passion which we had not seen in him before. It could be that his colors was ignited under the influence of Russia's master, Abram E. Arkhipov. For instance, in the Ballet Series, in the rousing atmosphere woven with actions and fiery colors, the composition of the entire painting, the primary and secondary formations as well as the perfect relationship between black, white and gray, all appear rational and orderly. The running and leaping dancing poises and the deliberate arrangement of still figures in front of profound backdrops, all are skillfully designed. The flowing brushwork and passionate expressions give us the illusion that we were actually there listening to the ballet music and witnessing the joyous, stirring scene when Yan created his paintings.

We are happy for Shizhong Yan's exceptional achievement. Once again we see the flying spirit of that little genius at the Affiliated School. From his painting, we can feel vitality, we can feel life, we can feel the force of youth, we can feel music, we can feel motion and the wonderful harmony of colors. These are the joys and pleasures an outstanding artist can give to his audiences.

2006.3.26 Beijing



2. 春之声 The Voice of Spring 2003年 122cm × 132cm 48in × 52in



3. 绿色芭蕾1号 Green Ballet No.1 2005年 132cm × 122cm 52in × 48in



4. 绿色芭蕾2号 Green Ballet No.2 2005年 122cm × 91.5cm 48in × 36in



5. 绿色芭蕾3号 Green Ballet No.3 2005年 122cm × 91.5cm 48in × 36in



绿色芭蕾3号（局部） Green Ballet No.3(details)



6. 银色的月光 Silver Moonlight 2002年 122cm × 122cm 48in × 48in



7. 天空多晴朗 What Sunny Sky 2002年 122cm × 132cm 48in × 52in



8. 蓝色芭蕾 Blue Ballet 2002年 104cm × 150cm 41in × 59in



9. 红色芭蕾1号 Red Ballet No.1 2005年 132cm × 122cm 52in × 48in



红色芭蕾1号（局部） Red Ballet No.1(details)



10. 红色芭蕾2号
Red Ballet No.2
2005 年
91.5cm × 122cm
36in × 48in

