

中国第二代油画家

刘依闻油画集

陈星亦 主编

中国美术学院出版社

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Member of The Chinese Oil Painters Of The Second Generation

Oil Painting Collection of Liu Yiwen

Edited by Chen Xingyi

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序言

首都师范大学艺术研究所所长、教授
尚 扬

著名油画家，美术教育家刘依闻先生是我敬爱的二位导师之一。因为他的艺术成就和为湖北美术教育事业所作的贡献，因为他高尚的品格，人们对他有着亲切的敬仰之情。

刘依闻先生从事艺术活动已经六十年了，在他的青年时代，正是中华民族危亡的时刻，因此，在从事艺术活动之初，他就把自己的艺术和社会、和民族的命运紧紧地联结在一起。依闻先生一边进行他所热爱的绘画事业，一边参加如火如荼的抗日宣传活动。1938年初，尚在武昌艺术附中学习的依闻先生以油画创作《日寇暴行》参加了在武昌举办的全国抗日战争美术作品展览。那一年的秋天，他考入国立艺术专科学校，师从关良、常书鸿、方干民诸先生习西画。在随学校内迁的南途中，在贵阳街头，年仅十九岁时依闻先生以满腔的爱国热忱绘制大幅壁画《保卫大西南》。此后，依闻先生还创作了许多以抗日为内容的绘画作品。1942年，经李可染先生举荐，依闻先生为郭沫若先生作油画肖像写生，依闻先生的写实功力及肖像画技巧使郭沫若先生十分赞赏，事后欣然命笔书赠还乡诗条屏一幅与依闻先生，还一时期，依闻先生创作了《老妇》《街头儿童》《自画集》《画家与其妻》及《静物》等。这些作品展现了他在肖像画等方面的造诣，数度参加全国美展并为当时的教育部

收购，得到很高评价。当时在“大后方”的重庆，依闻先生的艺术才能和正直厚道的为人给人很深的印象，许多美术界的前辈至今还时时称道当年的“刘大胡子”。

1949年以后，依闻老师为了湖北的美术教育事业而忙碌奔走，同时也充满激情地从事艺术创作活动。新的事业的展开也带来了他艺术上新的收获时期。1957年春天，他与国内一些知名画家如程十发先生等由全国美协组织赴云南少数民族地区深入生活，带回来一大批优秀的油画写生作品，些作品以很强的写实力、娴熟的油画技巧的质朴的表现语言传达出西南边疆浓郁的生活气息。其中如《傣族姑娘》《织》《景颇姑娘》等，都画得严谨而简练，是很好的油画肖像速写的范作。老师的这些作品，给我这个刚考入学校的新生留下了很深的印象，几十年过去了，仍然记忆犹新。后来，依闻老师依据写生素材创作了他的肖像画代表作《景颇少女》，这件作品以依闻老师特有的明快而又细微的色彩处理，简略而富有表现力的笔致，将一位少数民族少女聪慧腼腆的神韵和勃勃生气表达得恰到好处，作品中少女的头部和手的描写很见功力，衣着和佩饰的银器画得十分洗练而具有很强的造型的美感。《景颇少女》曾在1964年全国美术作品展出，由于作品在肖像画方面的成就，

受到各方面很高的评价。

依闻老师对于艺术的勤奋一直是老师们和我们这些学生的表率。他长期担任系主任，并以身作则超负荷地承担教学任务，肩上的担子十分繁重，但只要有一点空余的时间，他就去教师进修室和老师们一起作画。每次下乡下厂深入生活或作艺术考察，他都是画箱不离身。他曾经到钢厂车间与工人师傅朝夕相处每日作画不辍，他随和而没有点架子，与工人建立了深厚的感情。老师亦曾数次带领研究生和教师，东至苏南浙东，西到青海新疆进行教学考察和写生，每到一地、他即着手工作和写生。在敦煌洞窟内临摹壁画，他席地而坐，每每一画就是半天。依闻老师在各方面都是教师和学生的楷模，他的勤勉俭朴和不避艰苦使许多人感叹不已。依闻老师一直强调面对生活时绘画直接的视觉感受，他不习惯用相机拍摄素材作画，而是坚持写生，然后以写生得来的素材进行创作。因此，他的画中造型、笔触和色彩的感受都是比较原初和直接的，有较强的新鲜感。八十年代，他根据在新疆青海当地写生的感受，创作了一批反映西北地区少数民族生活的作品，如《丝绸路上》《藏族主人》《母与子》《赶集》等，这批作品在1989年访问法国时在巴黎国际艺术城举办的个展中展出，受到国外人士和舆论好评而被收藏。现已

七十五岁高龄的老师仍如往昔一样，每日是精神矍铄地指导研究生和作画，这本画集里有些作品即是他新近所作。从这些作品中，我们可以看出一位老艺术家坚实深厚的绘画功底、难能可贵的艺术上的活力和求变精神，以及他对于艺术的虔诚。

刘依闻老师在艺术上一直坚持现实主义的制作方法，主张作品真实、自然、反对艺术中渗入虚假和浮华。他一直忠诚于自己的艺术理想，这是令人尊敬的。同时，他亦主张以宽容的态度对等待艺术上不同的风格流派和学术上的探讨。作为一位美术教育家，他亦在教学领导工作和执教贯彻这些主张。几十年来，他密切配合场合杨立光先生，为这所学校的稳定发展，建立了良好的学风和教学手段。在他们的领导下，学校里基础课和各专业课的教学，都严格按教学大纲所制定循序渐进的方法来培养和训练学生，对学生的要求是严格而全面的。另一方面，师生中学术上的探讨亦是活跃的。值得特别提到的是，自五十年代末开始，湖艺美术系在教学中一直坚持以较大力度抓创作，因此师生中创作形成风气，画会、学刊兴起，小型展览不断。从附中到大学，学生们在创作能力上都得到很大锻炼，文革前有不少学生作品在全国展览中崭露头角。对于基础训练的严格要求，较为活跃的学术探

讨风气和创作实践，使这所学校的学生终身受益非浅。多年来，湖北形成了一支较强的美术创作队伍，在国内显示了自己的实力，这与杨立光、刘依闻二位老师在学院里所倡导的学风是分不开的。

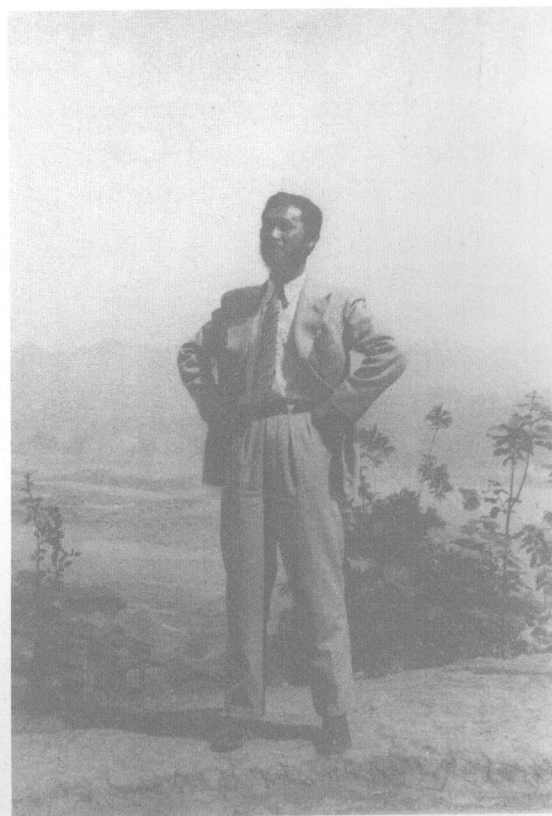
我受业于依闻先生已近四十年了。在向立光先生和依闻先生学画和在他們身边工作的这么多年里，一直在他们的艺术和人品的深深影响下向前行走。二位恩师的亲切教诲，使我渐次悟得艺术和人生的一些更深一层的道理。我特别感动的是，多年以来，他们一直抱着爱护的态度，十分理解和支持我在艺术上的探索，对于我来说，这是最可宝贵的，正因为有了他们和许多师长的教导和鼓励，使众多的学生能承继他们的事业，在艺术上走出自己的路。

依闻老师以他一生对于真理和事业的不倦的追求，以他正直善良的心地和厚造的为人，赢得了美术界普遍的尊敬。

老师画集的出版，是令人欣慰的，为此人们会感激出版社同道们所作的工作。

当此之际，谨祝依闻老师人生之树长青！
艺术之树长青！

1994年11于广州



1941年刘依闻在重庆
In Chongqing, 1941

Preface

Professor and director of Institute of Art, Capital Normal University
Shang Yang

Mr.Liu Yiwen, famous oil painting artist and fine arts educator, is one of my two reverent supervisors. Because of his arts achievement and contribution to Hubei's fine arts education and his noble character, he won people's affectionate respect.

Mr.Liu Yiwen has worked on arts for sixties years. When he was young, the Chinese nation was facing a crisis. So, at the beginning of his career, he combined his arts tightly with the future of society and nation. He drew his paintings while devoting to anti-Japanese propaganda. At the beginning of 1938, Mr. Liu Yiwen created his oil painting "Brutality of Japanese Invaders" and took part in national anti-Japanese war art exhibition in Wuchang.

In the autumn of that year, he passed the exam and was admitted by the National Arts School where he studied under Guanliang, Chang Shuhong, Fang Ganmin and other masters. Then his school moved to south China. When they got to Guiyang, Guizhou, the 19-year-old Liu Yiwen painted a large-sized painting in fresco named "Safeguard the Great Southwest China" with a breast of patriotism to his country and fury

to the Japanese enemies. Later, he created a lot of paintings reflecting the Anti-Japanese War. In 1942, introduced by Li Keran, Yiwen painted a portrait for Mr. Guomo Ruo. Mr. Ruo was deeply impressed by his great realistic painting techniques and portrait skills. Mr. Guo was pleased and wrote a screen in person and gave that to Yiwen. In this period, Liu created "Old Woman", "Street Boys", "Self-Portraits", "Artist and his Wife", "Still Life", etc. These highly-praised works demonstrated his skills in such areas as portrait and were selected in several National Fine Arts Exhibitions some of which were purchased by the Ministry of Education. At that time, in the rear-area of Chongqing, his talents and integrity were very impressive. Many of the older generation in the circle of fine arts still praise the "Bearded Liu".

After 1946, Liu Yiwen was busy with arts education in Hubei and also with his passionate artistic creation. With the new cause he also brought a new artistic harvest in his life. In the spring of 1957, he and some other well-known artists such as Cheng Shifa went to regions of Yunnan minorities organized by the National Association of Fine Arts and brought a large num-

ber of outstanding works. Some works with the mastery of painting techniques and skills use the plain language to convey the daily life of these minorities like "Lisu Maiden", "Banner" and "Jingpo Girl" which are rigorous and concise and can be served as models for sketch. My teacher's works gave me a deep impression when I first came to the school. Decades later, they were still fresh in my mind. Later, according to his sketch of "Jingpo Girl", he painted the portrait of "Jingpo Girl" which reflected his uniqueness and neatness in treating subtle colors. His brush was so expressive that it well showed the shyness of the charming and clever Jingpo girl and her vitality. His wonderful skills were in the description of her head and hands, her clothing and silver accessories. Jingpo Girl was displayed in the 1964 National Art Exhibition. Due to its success, it was highly praised by all sides.

My teacher Yiwen was a good example for us students for his diligence. He served as dean for a long time and was overloaded by teaching. The burden on his shoulder was heavy, but if there was a little spare time, he would go to the teachers' painting room and paint with them. His

painting box will never be separated from him whenever he goes to the factories and countryside. Once he stayed with steel workers all day and all night in the workshop and did not stop painting even for one day. He is easygoing and there is a deep affectionate friendship between him and the workers.

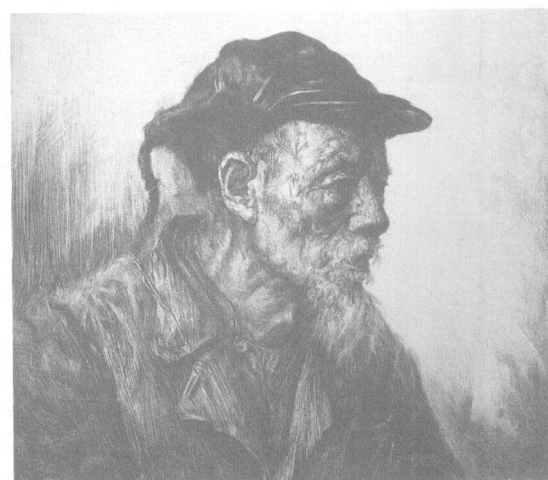
For more than once, my teacher led his colleagues and students to draw from nature around China including southern Jiangsu and eastern Zhejiang, Qinghai and Xinjiang. Whenever they arrived in one place, he would begin his work as soon as possible. He sat on the floor in the caves when copying the Dunhuang frescoes and painted for hours before stopping. Yiwen were role models in all aspects. He was diligent, frugal and fearless before difficulties, which are praised by a lot of people. Yiwen always stresses on the visual impact of the real life objects while he is not in habit of using photographed materials to paint. Rather he insists on sketching and then uses them as subjects for his paintings.

Therefore, his painting shapes, textures and colors are primary and direct with strong freshness. In the 1980s, in accordance with ex-

perience in Xinjiang and Qinghai, he created a number of works reflecting the northwest minority groups such as "Silk Road", "Tibetan Master", "Mother and Son", "Bought" and so on. There works were displayed in his personal exhibition in the international arts city in Paris and were spoken highly by foreign media and collectors. Now my 75-year-old teacher is doing what he used to just like before. Every day he tutors his graduate students in their painting and paints himself. Some of the works selected into this collection are some of his latest creations. From them, we can see an experienced artist with his solid western painting skills, precious artistic vitality, willingness to change and his reverence for arts.

My teacher Liu Yiwen has been insisting on the creation of realism. He advocates truth and naturalness rather than falseness and macaroni in artistic creation. He is respectable since he has always been faithful to his artistic ideal. Meanwhile, he holds a tolerant attitude to the different styles and types of art and academic discussion. As an art educator, he implements these ideas in his teaching.

For decades, he has been working closely



老人像 / Portrait of an old man

51cm × 59cm

2006

版画 / Engraving

together with Mr. Yang Liguang to ensure the stable development and to establish a good academic atmosphere and teaching methods in the school. In their leadership, the basic courses and specialized courses are formulated in strict accordance with the curriculum. Students training and development are carried out step by step and demands on students are rigorous and comprehensive. On the other hand, academic discussion between teachers and students are heated.

Particularly, since the late 1950s, the fine arts department in Hubei Institute of Arts has been focusing on creativity, so painting societies, academic journals and small-scale exhibitions emerge among students and teachers. From the middle school to the institute, the students have been very active in creation. Before the Cultural Revolution, many students displayed works in the national exhibition. The students have benefited a lot from the strict requirement for basic training, active academic atmosphere and creative practice. Over the years, Hubei has formed a team of creative artists and showed their talents in the country. It is inseparable from the academic at-

mosphere initiated by Mr. Liu Yiwen and Mr. Yang Liguang.

I have been his student for nearly 40 years, and I was deeply influenced by the art and personality of Mr. Liu Yiwen and Mr. Yang Liguang when I studied and worked with them in these years. They make me gain a deeper insight into arts and life. They have been very caring, supportive and understanding in my exploration. For me, this is very precious. Only for their guidance and encouragement can their students succeed their causes and walk their own routes.

Yiwen, my teacher, gained widespread respect for his unceasing pursuit of truth in his career and his integrity and a good-hearted personality.

It is a pleasant news that the collection of my teacher's works is published and we are grateful to the editors.

On this occasion I wish my teacher a healthy life and an evergreen tree of art.

Guangzhou, November 1994



画像 / Portrait
57cm × 45cm
1979
素描 / Drawing

不会重复的意义

湖北美术学院院长教授
唐小禾

有人说油画产生于中国，因为，用可干性油或天然树脂作粘合剂调入矿物质色粉作画，在中国古已有之，比西方至少早上千年。如非要这样说也未尝不可，但是，这与现在意义上的油画有何传承关系似乎没有多少依据。人们还是普遍认为，在欧洲写实主义绘画的传统上，用亚麻仁油颜料成功地表现对象的质量感、空间感，形成一套技法，仍是从十五世纪荷兰的凡·爱克兄弟开始的。

油画是一个科学的体系，它有一部完整的发展史。除了它复染的颜料及辅料研制方面化学、光学的科技因素，更重要的它与欧洲文艺复兴运动以来人文科学的发展同步，而且常常是“走在大时代的前列”（达·芬奇语），具有鲜明的时代特征和断代关系。

“五·四”运动前后，油画伴随着“德先生”、“赛先生”来到中国，受到具有革新思想人们的欢迎并逐渐与社会接受，油画学人辈出。在经历了一些政治风波的影响之后，现代中国的油画发展，基本上与普及于世界的油画具有阶段的一致性。

油画是不易掌握的一个画种，它要求画家具有全面的修养，坚实的造型基础，并通过长期的实践以掌握材料性能。但是，一当获得表现的自由，它便能创造视觉的奇迹。

我国近代有许多油画的先驱，其代表性人物，如南方的李铁夫、冯刚百、中央的徐悲鸿，东边的刘海粟、颜文梁……还有李叔同、李超士、倪貽德、收天霖等，稍晚，又有司徒乔、唐一禾、吴作人、吕斯百、常书鸿等。他们无不越洋研习苦学归来，风格各异，各领一方风骚，开中国绘画的新纪元。他们被垄断地界定为中国的第一代油画家，在越来越浩荡的油画队伍中，处在一个放射形的顶端。

中国腹地湖北油画的兴起始于本世纪二十年代，武昌艺术专科学校培养了一批学子。到三、四十年代，教授油画的是从法国或日本留学回国的许敦谷、关良、倪貽德、庄子曼、吕霞光、唐一禾等蜚声画坛的著名油画家。武昌艺专在艺术上兼容百家，学风甚笃。经过八年抗日战争的磨砺，成才者众，遍布于长江两岸，中原大地。

刘依闻先生早期是在武昌艺专受到的艺术启蒙教育，深受唐一禾先生的油画风格和技法的影响。可以说“先入为主”地为唐一禾油画艺术风格和技法所吸引。唐一禾曾在巴黎美术学院与常书鸿、方干民等同时受教于新古典主义的唯美倾向，热烈主张艺术的现实性和人民性，画风厚朴雄健凝重，满溢着阳刚之气的魅力。这无疑给青年刘依闻走上艺术的道路带来了深刻影响。

抗日战争时期辗转到了昆明、重庆国立艺

专，又在万良、方干民、常华鸿、吕霞光等先生的指导下深造，以他的忠厚诚朴和勤奋执著，得欧洲写实油画技法的真谛，在大后方重庆的画坛上崭露头角。大半个世纪来，在战争、动乱和社会翻天覆地的事变中，大浪淘沙，中国第二代油画家，始终坚持油画艺术并卓著成就者为数不多。在中原，当推杨立光、刘依闻、程白舟、钱延康、孙葆昌、郑昌中等先生。

刘依闻先生除了坚持艺术的创作，他大量的精力还在美术的教育上。四十年代后，他辅佐杨立光先生，为振兴湖北的美术教育竭尽心力，事无巨细必躬亲，五十多年如一日，对湖北美术教育的发展作出了极大奉献。所以，他不仅是一位优秀的艺术家。也是一位具有高尚情操的艺术教育家。

艺术体现人格，或说“画如其人”。刘先生的画是他忠诚正直、朴实、淡泊、谦和人格的表现。他的画交织着中国儒道哲学和欧洲人文主义的影响。他热爱和歌颂人民，表现了人民的尊敬；他崇尚自然，忠实于生活，善于从生活本身去发现美，特别是普通人的美。他的画没有哗众的噱头，没有造作趋时的新花样，没有故作的激情，是那么的平实，从平实中见真情，他深厚的功力和娴熟的技法隐藏在这平实的背后，让人细细地品味，感到无比亲切。从他那里，我们不

仅能体会到由前辈画家那里继承下来 的中国油画的现实主义传统，也感觉到他的这个鲜明的艺术个性。

他从不满足于已有成就。据我 所知，他在不惑之年，去北京参加了一次与前苏联著名画家的交流，在油画色彩上带来变化。在以往熟练地运用新古典主义画法的基础上，对“外光”色彩的表现产生浓厚的兴趣，着意于不同环境的光作用于物所产生的和谐气氛。年过七十的他，还远赴巴黎吕霞光画室进修，徜徉在各大艺术博物馆经典作品之中，无疑产生许多启示。他现在还与自己所指导的研究生一起作画，不断地更新着自己。

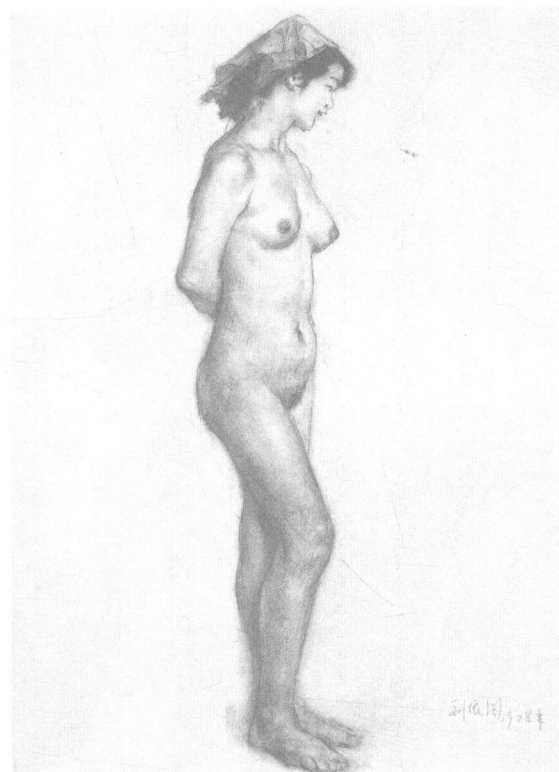
我以为，刘先生作品的价值，在于它在中国油画发展中承上启下的意义，他这一代的画家，是中国油画历史上由五、六代人所连成的长键上少不了的一环，他们的奋斗过程是油画“中国化”的过程，并且表现的是一个并不能再重复的时代，不可能再重复的时代和不能再重复的作品就是显得极为珍贵。在画坛充满急功近利和浮躁气氛的今天，我们对这些不善“推销”和“操作”自己，只知默默耕耘，充满着献身精神的“中国第二代油画家”的成就，需要重新认识和给予足够的重视。

油画有鲜明的时代感，今天的中国油画从

观念到表现已出现很大的变化。但是，任何后来者都是在前人所开辟的道路上前行的。在刘依闻先生几十年来亲手培养出来的一批学生中，不少已成为有一定成就的艺术家，包括当今在国内外受到注目的年轻一代。我们应当看到，在他们的背后，都有一个如今已是满头白发，但精神矍铄、和蔼风趣，仍握着画笔的老人的身影。

作为刘依闻先生的学生，仅以此拙文表达我对他感激之情于万一，祝贺他的研究文集出版。

1995年8月15日于武昌华中村



女人体 / Woman's body

79cm × 54cm

1978

素描 / Drawing

Un-repeated Meaning.

Headmaster of Hubei Fine Art College

Xiaohe Tang

Some people said that the oil painting was originated in China because it was thousands of years earlier than the west that Chinese began to choose the dry oil and nature colophony as the binder and added them into the mineral powder to paint. You could stick to it; however, this means little to the modern oil painting that we are talking about now. Generally speaking, in the Europe oil painting tradition, people thought the history of oil painting began in Holand in the 15th century. Jan and Hubert van Eyck created a set of technique and used the linseed oil dye to represent the sense of quality and the sense of space successfully.

Oil painting was a science system with a completed development history. It kept the simulate development step with the humanities since Europe Renaissance, besides the science factor in chemistry and optics, which are used to research and develop the dying material and assistant material. What's more, it is even "Going ahead of the times" (Leonardo da Vinci). It has its own distinctive characteristics and dating meanings.

During the May 4th Movement, the oil painting was introduced into China with Mr. Democ-

racy and Mr. Science, which was welcomed by those who with the reformation idea and accepted by the whole society gradually. Meanwhile a great number of people began to learn oil painting. After weathering some political twists and turns, the development of oil painting in modern China caught up the steps with the world oil painting development.

It is hard to be an oil painting master, which requests the painter with the comprehensive background knowledge, solid sculpt bases, and the understanding of different materials' performance through long term practice. But once you can handle these freely, you can create visual miracles.

Li Tiefu, Fen Gangbai in the southern China, Xu Beihong in the central China, Liu haili and Yan Wenliang in the east China, Li Shutong, Li Chaoshi, Ni Yide, Shou Tianlin, Situ Qiao, Tang Yihe, Wu zuoren, Lv Sibai, Chang Shuhong etc, all these are typical pioneers in modern Chinese oil painting development road. They studied hard overseas and then came back to China. They all had their own distinctive style and were influential. Toghther they created a new era of

painting in China. These painters are generally classified as the first generation of Chinese oil painters and stayed on the top area of the growing Chinese oil painter pyramid.

In the 1920's, the oil painting art began to rise in Hubei, the interior province of China, and the Wuchang Art College brought up a group of oil painters. During 1930s and 1940s, the professor of the college were the famous painters with great honor, such as Xu Dunggu, Guan Liang, Ni Yide, Zhuang Ziman, Lv Xiaguang, Tang Yihe, who ended their study in France or Japan and came back. Wuchang Art College combined the different style of arts and insisted on a steady style of study. After 8 years Anti-Japanese War, its graduates were all over China.

Mr. Liu Yiyang accepted the initial education in the Wuchang Art College in his early year and was deeply influenced by Mr. Tang Yihe's painting style and techniques. And we can even say "First impression is most lasting," so he was so strongly attracted by Mr. Tang Yihe's style and techniques. Mr. Tang once studied in Paris Art College with Chang Shuhong and Fang Ganmin and they were greatly influenced by new-

classicism's tendency of perfection. They advocated the art should be realistic and close to people's life. His painting style was strong and serious, filled with charm of masculinity, and undoubtedly brought deep impact to young Liu Yiwen.

Liu Yiwen transferred to Kunming and Chongqing Art College during the Anti-Japanese War, and pursued the study under the instruction of Wan Liang, Fang Ganmin, Chang Huahong and Lv Xianguang. He owned his reputation in Chongqing because of his honest and diligence personality and his understanding and skillfully use of the European realistic painting techniques. In more than 50 years, China experienced wars, unrests and many earth-shaking events. Like a mighty wave crashing on a sandy shore, only few oil painter among the second generation insisted the oil painting career and made great achievements. In the central China, there were Yang Liguang, Liu Yiwen, Chen Baizhou, Qian Yankang, Sun Baochang and Zheng Changzhong.

Liu Yiwen devoted most of his energy to the art education career besides insisted on

the art creation. After 1940's, he assisted Mr. Yang Liguang to revive the art education cause in Hubei Province. He devoted himself to take cares of everything day after day. After 50 years' work, he made a great contribution to the development for art education in Hubei Province. Therefore, he was not only an excellent oil painter but also a successful art educationalist with noble sentiment.

You can judge a person from his art works, or we could say "Like painter, like painting". Mr. Liu's oil paintings indicated his plain, honest and modest personality and represented the combination of Chinese Confucianism and European Humanism. He loved and respected people; he conformed to the Nature and was loyal to life; he was good at finding the beauty of life, especial from the ordinary people's life. From his oil paintings, you will find the true love instead of the gaudy or showy stunt, the new style only to running after the current trend, or the artificial passion. The masterly ability and technique concealed behind the ordinary and simple style, and you could feel the friend-

ship and the sincerity if you appreciate his work carefully. From him, we can not only learned the realism of Chinese oil painting tradition, inherited from preceding generations, but also find his vivid art feature.

He was never satisfied with his achievements. When he was 40 years old, he took part in the meeting in Beijing to communicate with the famous oil painter from former Soviet. This meeting brought the new idea for the usage of oil painting color. Based on the skilled use of new-classical painting style, Mr. Liu showed great interest in the performance of "out-side lighting", which focused on how the lightening would make the harmonious atmosphere in different environment. Over 70 years old, he went to Paris and continued a further study in Lv Xianguang Studio. He visited kinds of art museums and formed a number of revelations from the classic. Nowadays, he still painted with his post-graduate students and renewed his knowledge persistently.

In my opinion, the value of Mr. Liu's oil painting was that it was the link between the

past and the future. The oil painting artists of his generation were the crucial part in the long Chinese oil painting history, which consisted of 5 or 6 generation of painters. It is an un-repeated age because the striving history of this generation was just the process that the oil painting began to form Chinese feature. Un-repeated age and un-repeated work was precious. Today's oil painting field was filled with pragmatism and a desire for quick returns. As to the 2nd generation oil painting artist, who are not good at "sell themselves" or "decorate themselves", but worked silently and devotedly, we should re-acquaint them and pay more attention to their accomplishment.

Oil painting is the refection of its time. Today's Chinese painting was greatly different in terms of concept as well as expression methods. However, the descendants proceed along the way exploited by the predecessors. Among the students who received the education from Li Yiwen for decades of years, many had already become successful artists, including some young generation artists who

are remarkable both home and abroad. We should see a white haired, nice, humorous and energetic gentleman stood behind them.

As one of the students of Mr. Liu Yiwen, I here address this article to express my appreciation to him and also congratulate on his publishing of this research corpus.

15 August 1995
in Huazhong Village, Wuchang.



老人肖像 / Portrait of an Old Man

57cm × 45cm

1979

素描 / Drawing

从刘依闻先生二三事谈起

湖北美术学院教授

阮 璞

一九四六年春末，刘依闻先生怀着迎来抗日战争胜利的喜悦心情，携带着他数年陆续完成的一批油画作品，由重庆回到武汉，举行了他的首次个人画展。当时我应他的邀请，曾为之撰文一篇，发表在一家报纸的文艺副刊上。该文的主题，记得是《刘依闻的人品与画品》。至于该文的内容，构今天已不能举起梗概，但其基本要点，我仍能说得上来，这就是：其为人也，端谨敦厚，与人无忤；发而为画，其画风也是质朴无华，才气内敛，正可称得上是“画如其人。”想不到当年我这个偶然提出的看法，本已随着时间消逝得无影无踪，如今经过了五十年，不少人从依闻长期致力于美术教育和油画艺术的大半生经历中所得出的认识，竟然与我当年所看法是如些的不谋而合，所见略同。例如尚扬先生为今年出版的《刘依闻油画集》所撰的一篇序言，其中一再赞誉他的老师刘依闻先生为人“正直厚道”，治艺“勤奋”、“虔诚”，并“反对虚假和浮华”。他所提出的这几点，颇能代表不少人的共同看法。拿这几点对照我当年所提，总不能说这是事出巧合吧。

作为与依闻多年相好的老同学、老同事，对依闻的其人其艺，按说是最有发言权的。但是果真要用一篇短文对其人其艺作出扼要的评介，那我可又感到不知从何说起了。因此在这里，我只能信手拈起三三旧事，来来谈谈我从一个侧面

对依闻的肤浅认识。

依闻跟油画打上交道，开始于三十年代中，如所周知，油画是从国外流传进来的一个画种。在三十年代中时依闻进到武昌艺专接触油画并决定专攻油画这个时期，正是油画在我国已经有了相当长的历史，外国的各种油画流派已被陆续介绍进来，特别其中所谓的“新兴”画派，一时颇已引起美术爱好者极大兴趣的时期。对于油画在我国应该沿着什么道路发展，是保持地地道道的“洋画”原貌不动，迎上当时一股“全盘西化”的风气为好呢？还是在发扬油画特长的同时，以油画变为中国人的油画，能在中国的文化土壤上生根为好？这两种观点和主张的对立，不但出现在画坛的理论和创作上，而且也反映到艺术学校的油画教学中。当时即使是在一个学校之内，油画教师当中往往是在不同程度上彼此各主一说，各行其道，这就弄得许多立志专攻油画的青年学子，果不是由此而被灌注进一种“好丹非素”的狭隘见识和一种分门别户的宗派观念，便是由此而感到无所适从，因而彷徨困惑，终至成为“歧多亡羊”的牺牲品。记得依闻当一九三九年秋，于武昌艺专高中部毕业之后，升学来到国立艺专本科学习油画之时，他首先便面临着一个选择走什么道路的问题。当时国立艺专刚刚由原国立北平艺专和原国立杭州艺专两所学校合并而成，经

过在湘西集中之后，迁到昆明。这时学校里的油画教师，由于他们先前留学国外时各自的师门不同，观点互异，因而形成好多个不同学派。这些不同学派，当其产生在西方彼时彼地的背景之下时，原是一个接着一个相继出现和先后取代的一种历史沿革现象，可是一经被带进我们的校园之内，它们却变成一种同时并存和横向展现的“活历史博物馆”现象了。当然，应该说当时国立艺专教师们各自以其互相对立的艺术主张和多种多样画格画法在学校里并展竞赛，争取学生们自由挑选，这一点还是值得肯定的。可惜的是当时学校缺乏一套有效的制度和措施（如根据教师不同的画风而建立“画室制”之类）来与这种自由活泼的学术风气互相配合，以至难免在学生中引起一些思想混乱。

使我感到惊奇的是，当时依闻置身在这种学风环境里，却能泰然自若，安然向学。一方面，他坚持自己认定应走的艺术道路，不为那些令人眼花缭乱的东西所动摇，一心一意地完成自己的修业计划，取得作为一个合格油画人才所必备的基础知识技能和专业修养；而另一方面，他在坚持走自己道路的同时，却绝不搞排他性，对于与他同时在校学习而所选择的艺术道路却是彼此迥然不同的同学，只要他们对待其各自所选择的道路是真心诚意的和在艺术上确实是有所追求的，