

李跃亮油画

OIL PAINTING OF LIYUELIANG

西泠印社出版社

XILING YINSHE PUBLISHING HOUSE

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## 李跃亮油画

李 跃 亮 绘

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## 李跃亮简介

李跃亮：男(1966.1—)，浙江松阳人，毕业于浙江师范大学美术系，1991—1993年中国美院油画系研修。2007年赴法国、德国、希腊等国艺术考察，2010年赴俄罗斯艺术考察。2009年被世界艺术品网评为年度中国优秀艺术家油画排行榜（前500位），现为中国油画学会会员，浙江省美术家协会会员，浙江省油画家协会会员，丽水市美术家协会副主席，丽水油画院副院长，丽水职业技术学院美术副教授。

“向大自然学习，以自然为师，在写生中创作，在创作中写生”是李跃亮的作画理念和行为习惯！

近几年参展作品：

2009年：油画《我小时候》入展“第七届全国体育美展”、“第六届浙江省体育美展”

水彩《家园》入展“丹心·丹青浙江省第十二届美术作品展”（浙江省上送全国美展作品）

油画《奶奶的园子》入展“璀璨山河——浙江省油画大展”

2011年：油画《有向日葵的菜园》入展“浙江省第五届青年美术作品展”获优秀作品奖（最高奖）

油画《菜园的阳光》入展“人文江南——吾土吾民油画邀请展”

油画《深山秋韵》入展“红色经典——浙江省庆祝中国共产党成立九十周年美术作品展”

油画《山村春色》入展“浙江省生态文明建设油画展”获优秀作品奖

2012年：油画《红房子》入展“第三届挖掘、发现中国油画新人展”

粉画《锄禾》入展“浙江省第十三届水彩、粉画展”

2013年：油画《枫坪沿坑岭头》入展“视域江南——浙江省油画作品展”获优秀作品奖（最高奖）







## Li Yueliang Introduction

Li Yueliang; Sex: male; Born: January 1966 in Songyang, Zhejiang. He graduated from the Fine Arts Department of Zhejiang Normal University, and in 1991 to 1993 did his advanced studies at China Fine Arts Academy. In 2007, he went to France, Germany, Greece and other countries to have an artistic pilgrimage. In 2010, he went to Russia for another art research. In 2009 he was named as the Annual Outstanding Chinese artists in painting (the top 500) by the world of art. He is a member of China oil painting society of Zhejiang Province Artists Association. He is also the Vice chairman of Lishui Artists Association and the Vice president of Lishui Painting Institute. He is the associate professor of fine arts at the Lishui Vocational and technical College.

"Learning from nature, treating nature as a teacher, creating in sketching, painting base on creativity" is li's long-term painting idea and behavior habit!

Exhibitions in recent years:

2009: oil painting " when I was a child" into exhibition "The Seventh National Sports Art Exhibition", "The Sixth Zhejiang Provincial Sports Art Exhibition". Watercolor painting "home" into the exhibition "Loyalty — Zhejiang Provincial Twelfth National Art Exhibition" (be sent to National Fine Arts Works by Zhejiang province). Oil painting "Grandma's garden" into the exhibition "splendid mountains and rivers — oil painting exhibition in Zhejiang Province".

2011: Oil painting " Garden with sunflowers " into the exhibition "The Fifth Zhejiang Youth Art Exhibition", won the excellent award (the highest award). Oil painting "Sunshine of garden" into the exhibition "Garden of Southern Humanities – home town oil painting invitation exhibition" Oil painting "Rhythm mountains" into the exhibition "The Red Classics – for celebrating the ninetieth anniversary of the founding of the Communist Party of China in Zhejiang province". Oil painting "View of spring in mountain village " into the exhibition "Ecological civilization construction in Zhejiang " won the prize of excellent works

2012: Oil painting "Red house" into the exhibition "The third China oil painting exhibition of new finding ". Powder painting "Hoe Wo" into the exhibition "Zhejiang thirteenth watercolor painting, powder exhibition"

2013: Oil painting "Feng Ping along the crater ridge head" into the exhibition "The perspective of jiangnan of Zhejiang province oil painting exhibition" won the excellent award (the highest award)



## 画境即心境

我和李跃亮蛮有缘分的，我们俩是浙师大校友。后来，又曾在丽水同一个画室画过画，也曾一起外出写生，因此，对他也就有些了解。他身材魁梧，体格健壮，为人朴实，性格温厚。

画如其人，他的油画不事雕琢，率性而为，用笔粗犷，用色强烈，浑朴中见出一派生机。那天，他来说最近画了不少新作，发到了我的邮箱，我自然很开心，打开邮箱，一幅幅散发泥土气息的画扑面而来，见画如见人，我仿佛碰到了久违的朋友，不亦乐乎。他还说最近要出本画册，搞个画展，好对自己的艺术作个回顾、总结和梳理，让我给他的画册写个序，这当然是一件值得庆贺的事，我没有二话，欣然答应了。

在丽水油画群体中，李跃亮属于那种脚踏实地、埋头作画，同时又是一位有想法、有追求的画家。他的刻苦用功的精神一直以来令我佩服。一年多前，有人告诉我说李跃亮最近扛着一二米大的画框到大港头写生去了，过了一阵子，又有人对我说李跃亮主动向组织请缨，要求到乡下挂职。其实我们都知道他内心是冲着故乡松阳那一片充满田园诗意的风景而去的。他要去体验生活，去画那里的景色风光。

李跃亮就是出生在那个有着粮仓美誉的松古平原，为人与作画都很质朴，在他的内心深处保存着一个童年的记忆，一个田园牧歌般的桃源胜境。自从与油画结下不解之缘，他的命运便由着油画的线和色与乡间的景物维系在一起。有一个诗人这样写道：“在兹，错位中的天命发生……”把这句话用在他的身上，我觉得很合适。有时候命运就是这样一种“被抛”。在他年逾不惑而近知天命之年，他又一次地被抛到一个乡间。当然用正统的话说，那是组织分配，是到乡里挂职去的。而这正是他求之不得的好差事，对于李跃亮在松阳县的枫坪乡挂职干行政，不能不说是“错位”，但绘画是他的安身立命之处，选择了在乡间写生作画正是一种“天命发生”，因为在乡间可以找回童年生活的记忆，可以体验农村的朴素生活，可以感受山村原始、自然、生态的美丽风光，可以有足够的时间经常写生作画，所以他让丽水画界的人心生羡慕。当他把一大摞一大摞的画带回家，带回城里时，让人感到羡慕之余，甚至有些妒忌。

境由心转，画境即心境。他的油画作品里的流光溢彩，是从内心里流淌出来的。李跃亮对梵高的画



崇拜有加，更喜欢画田头地角、山间民居，他的田园里常有葵花玉米、蔬菜瓜果，五谷杂粮，树木灌丛。李跃亮坚守用油画本体语言的再现方式和表现方式，注重用色和用笔的结合表现一些常让人所忽视的乡间物事……

李跃亮追求画中的光，这是他的油画最大特色。丽水画乡间田园风景的人不少，从题材上看，有的画船，有的画桥，有的画房，有的画树，有的画田野，有的画山峦；有的注重色彩，有的注重造型，有的注重形式构成，有的注重光影氛围。而有意识强调光，把光当着一种画面追求而着力加以表现的，李跃亮是其中突出的一位。绘画讲究韵味，谢赫的“六法”把“气韵生动”放在第一位，可知其重要。后来的理论家认为其他“五法”可以后天习得，唯“气韵”需要天赋。中国画如此，油画亦然。中国画的韵味讲的是一个“气”字，油画的韵味则是讲求一个“光”字，表现在画面上即是“光韵”。光是色之母，如果说“色”具有情感性，那么“光”则是一幅画中的精神性所在。

在法国巴比松画家中，科罗的画以抒情取胜，而卢梭则以追求“光”而闻名，科罗的画具有女性的柔美的色彩，卢梭的画则有男性刚毅的特征。李跃亮无疑更是喜欢卢梭。李跃亮在油画写生中立志表现光，深深地感悟到马奈所说的“画中的主要角色是光”这一印象派的真谛。他尝试在逆光、侧光、顶光、正面光等不同光照环境下的景物写生。在我的印象里，他画过一张《有向日葵的菜园》，把夏日葵花挺立昂首、迎迓阳光的那一刻定格在画面上，花朵边缘的轮廓被镶嵌上一道金黄的色彩，光感很强，透过花瓣，熠熠闪烁着光芒。“菜园”也是李跃亮喜欢的题材，画过不少。那是不怎么起眼的地方，是经典的风景画所忽略的地方，却让李跃亮给发现了。这让我想起罗丹的话来：“所谓艺术家，就是善于在人们司空见惯的地方发现出美来。”这句话都已成为老生常谈了，但却并没有改变一个现实，总有那么一些可怜的人们仍然静不下心来，总是与“美”擦肩而过，对“美”视而不见。李跃亮把“菜园”作为绘画的题材，真可谓慧眼独具了。南宋有两个画家：马远和夏圭，因善于画“边角之景”而传为美谈，被称作“马一角”“夏半边”。在广袤的田野中，菜园不过就是“边角之景”，却成了李跃亮的上好题材，那是因为一斑之中可窥全豹。《菜园的阳光》《菜园》等画，让我们嗅到了泥土味，也嗅到了



油画味，当然还感受到了光的韵味。《菜园的阳光》中，光在木篱笆的键盘上弹奏出的韵律，在树梢枝头掠过的琴音，组成一支轻松欢快的小曲。背光的土墙则洒下一片影子，笼罩住水池、水缸。光与影回荡，黄昏的气息袅袅如歌。《沿坑岭头的春天》（之五）画的是春和景明的气象。梨花盛开在田野里，花团锦簇、洁白光鲜，与其说像一团雪，不如说像是一团冷焰。有一种内在之光在涌动，散发出强烈而盎然的生机和活力。梨花的白与土墙的黄和瓦背的黑褐色形成强烈的对比，梨花忍不住地怒放，所反射出来的不只是光，而恰是整个的无法遮掩的春意。

为了突出光的效果，李跃亮采取了对比的手法，画面中明与暗、冷与暖、光与影的反差很大，互相辉映。但在暗部处理上，并没有使劲往黑里画，而是注意暗部的透明。为了制造出光洒落在物象上闪烁的感觉，李跃亮在事物边缘的处理上也别具一格，他喜欢用黄色来勾勒逆光中物象的边缘，尤其是树木团簇的叶子，经这样的勾勒，光随着树的摇曳而颤动起来。

法国现象学家梅洛·庞蒂说：“我的目光在画布上漫游，就像在存在的光晕上徘徊一样。”李跃亮就是这样一个徜徉在山水之间，游走于乡野里，漫游于画布之中，徘徊于光晕上的画者。

“在写生中创作，在创作中写生”这是李跃亮的作画理念。写生不同于画照片，就在于那种现场感，那种置身和投身，也就是那种“被抛”，在被抛入的那一个场域中，会有许多既熟悉而又陌生的事物，唤起你的感悟，激发你的情思，所谓“外师造化，中得心源”。写生是把心与物、内与外、眼与手、情与景打成一片的做法。

画境即是心境，法法摄归一心，心秉明灯一盏，江映月色皎然。内心皎皎，画面就能跃动着亮、闪烁着光。

所谓审美对象，不就是在那无功利的内心观照之下，事物的灿烂感性吗？愿李跃亮的风景油画写生更加灿烂一些！

是为序。

王文杰  
2013年6月20日



## Picturesque scene shows the state of mind

It is some kind of fate that Li Yueliang and I know each other. We are alumni from the Zhejiang Normal University. Later, we painted at the same studio in Lishui and often went sketching together. So I can say I know him a bit. He is tall, strong, simple and mild.

Because of his personality, his paintings are natural having a sense of willfulness, roughness, strong color and vitality. One day, he gave me a call and told me that he had drew up a lot of pictures recently, which had already been sent to my mailbox. I was very happy to enjoy the fragrance of fresh earth from these pictures. Seeing his paintings makes me think of him, as if a long-lost friend standing in front of me. He also said he would showcase his works to the public by having an exhibition recently, to review, sum up and sort out his art works, and request me to write a preface for his portfolio. It was certainly something to celebrate and I agreed without hesitation.

People in the art world, especially in the painters' circle in Lishui, feel that Li Yueliang is a kind of painter who is hard working with ideas and pursuits. His hard working spirit always makes me admire him. More than a year ago, someone told me that Li Yueliang recently carried one or two meters large canvas to the big port to sketch, after a while, someone told me that Li Yueliang took the initiative to the organization and moved to his countryside attachment. In fact, we all know that he is longing for his hometown Songyang; that piece of idyllic scenery. He is going to experience life, and to draw the beautiful scenery there.

Li Yueliang was born in Songgu plain. This Place enjoys the reputation of a barn. Both he and his paintings are very simple. There is a memory of his childhood and an idyllic Taoyuan scenic spot deep in his heart. Since the indissoluble is bound with oil paintings, his fate is tied to the line and color of oil painting and the scenery of countryside. A poet wrote: "in this, dislocation of destiny happens....." I find this sentence just describes him. Sometimes fate is such an easy thrown word. In his late forties, he was once again living at the countryside. Of course, it is called tissue distribution according to orthodox saying, that is an attachment in village. And that is what he seeks for. For Li Yueliang attachment in Fengping Xiang village, Songyang County doing some administrative work, and it can be said to be "dislocation", but it is worth his paintings and it's where his place is. Choosing to sketch in the countryside is a kind of "destiny", because he can recall the memory of his childhood, can experience rural simple life, can feel the original, natural, ecological, beautiful scenery, and can have enough time to sketching and painting, which let the Lishui painting circle people admire him. When he brings a pile of paintings back home, back to the city, many people feel envious and many even have green eyes when seeing these paintings.

Existing from the heart, paintings express one's mind. His paintings of the ambilight, is flowing out from his heart. Li Yueliang idolizes Van Gogh's painting and prefers to paint the fields, the mountain dwellings. You



can often find sunflowers, corns, fruits and vegetables, whole grains, trees and shrubs in his garden painting works. Li Yueliang sticks to use oil painting ontology representation in language and style, pays attention to the performance by combining color and pen to show country things, which often ignored by people .....

Li Yueliang pursuits painting in the light, and that is the biggest characteristic of his paintings. There are many people painting landscape of countryside in Lishui, including boats, bridges, houses, trees, fields, and mountains. Some pay attention to color, and some focus on the other, some pay attention to form, some pay attention to lighting atmosphere. But the conscious emphasis on light, trying to use the light to express the painting, Li Yueliang is one of the outstanding ones who can capture all this. Drawing pays attention to charm, in Sheikh's "six" he put "vivid" in the first place, and that shows how important it is. Later the artists think that other "Five" can be acquired by practice. Only "vivid" needs talent. Chinese painting needs this rule and so does the oil painting. Chinese painting style is about a "qi", oil painting's charm is about the "light", in the picture is about "aura". Light is the mother of color, if the "color" has emotion, then the "light" is the spirit of one's picture.

Artists in the French Barbizon, Corot win with lyric, while Rousseau is known for pursuit of "light". Corot's paintings have a feminine color, Rousseau's paintings show a male resolute. Undoubtedly, Li Yueliang likes Rousseau better. Li Yueliang aims to show the light in the oil painting sketch, and agrees what impressionist 'Manet' said "the main character in painting is light". He tried to sketch scenery under different light environments, such as in the light, side light, top light, positive light. So as far as I know, he drew a picture of "sunflower", and put the moment of summer sunflower, standing its head, meeting the sun on the screen, flowers' contour are inlaid with a golden color, the light is very strong, through the petals, shining. "Vegetable Garden" is Li Yueliang's favorite subject, he painted a lot of Vegetable gardens, it is not an eye-catching subject and it is ignored by the classical landscape painting. But Li Yueliang found it enjoyable. It reminds me of Rodin's words: "The so-called artist, is good if he can catch the beauty that people often miss". This word has become a common place talk of old scholars, but did not change the reality. There are some poor people can not calm down and often miss the "beauty" when "beauty" passing by. Li Yueliang puts the "vegetable garden" as the theme of painting that means he has unique views. There are two artists in Southern Song dynasty: Ma Yuan and Xia Gui. Because of being good at painting "corners", they were known as "Ma corner", "Xia half". In the vast field, garden is just a corner, but Li Yueliang found it is a good theme, because one part can learn the whole. Paintings such as "Sunshine", "vegetable garden" and so on let us smell the flavor of both earth and oil painting, and also the light. Take "Sunshine" as an example, we can feel the light dancing over the wooden fence, singing



at the tree top, just like a concert. There is a shadow under the back light wall, which covered the pond and tank. Light and shadow echoes, the beautiful view of evening unfolded before our eyes. In the painting of "spring scenery along the crater ridge head" (five), he put the spring and the scenery together. The pear trees are in full bloom in the fields, rich multi-colored decorations, white and bright. It looks more like a mass of cold flame than a cloud of snow. It seems there is an inner light in the surging and emitting a strong vigor and vitality. It forms a strong contrast with white pear, yellow wall and dark brown tile. The light reflected by the pear in full bloom, not just about the light but about the whole spring, which cannot be covered.

In order to high light the effect of light, Li Yueliang adopted the ways of comparison. In the picture, bright and dark, cold and warm, light and shadow contrast and embrace each other. But for the treatment of the dark part, he does not use more black on purpose, but pays attention to the transparency of the dark part. In order to make the feeling of light shining on the images more vividly, Li Yueliang also has his own way in handling things with the brush, he likes to draw backlight's edge with yellow, especially cluster leaves. In this way, light on the image would be swaying while the trees feel like they are vibrating.

The French phenomenologist Melo Merleau-Ponty said: "My eyes roaming on the canvas, like hovering in the presence of halo." Li Yueliang is such a painter, who wanders between the mountains and rivers, walks in the countryside, wanders on the canvas, bovers in the halo of the painting.

"Creating in sketching, painting base on creativity" is Li Yueliang's painting idea. The sketches are different from painting pictures. you should be there, devote yourself to painting, or we can say "throw yourself in your art". Be thrown into that world, there will be a lot of both familiar and unfamiliar things to arouse your sentiment, stimulate your emotions. That is what so-called " Exteriorsgive good fortune, the heart comes out with thoughts ". Sketch is to integrate the mind and matter, inside and outside, eyes and hands, feeling and scene.

Painting shows the state of one's mind. All painting skills come from one's heart. Light is inside the heart just like the bright moon shining on the river. Once you insist on your painting idea, all works would be bright and vivid.

Arethe so-called aesthetic objects not these who can enjoy the brilliant things just by pure heart without any material gain? May Li Yueliang's landscape Oil Painting become more brilliant for the future!

That's for the portfolio.

Wang Wenjie  
June 20, 2013





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