



42. 阳光-维女 Sunshine - Uygur Female 18in×24in 46cm×61cm
封底图: 维族老汉 Uighur Old Man 24in×18in 61cm×46cm

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THE
OVERSEAS
OIL PAINTER
OF CHINA

海外中国油画家

言师仲油画作品3

THE OIL PAINTING OF
SHIZHONG YAN 3

天津人民美術出版社

TIANJIN PEOPLE'S FINE ARTS PUBLISHING HOUSE

序

言师仲是我国“文革”后第一批研究生，这批研究生大多都经过严格的基本功训练，基础扎实，并且程度不同地经历过一定的社会工作实践，知识面比较广，对社会、对生活、对艺术、对自己都有一定的认识。因此这批研究生毕业后都成为各单位的骨干，也是社会上的中坚力量。言师仲从浙江美术学院（现中国美术学院）研究生班毕业后回到山东，画了许多作品，不仅屡屡获奖，并且很快就被聘为国家一级美术师。

上世纪末，师仲旅居美国，长住芝加哥，我们很少联系。2003年因编写俄罗斯旅美画家尼古拉·菲钦的画集，我专程去美国收集素材，知道言师仲在这里发展得很好。他不断努力创作，作品不仅受到美国广大群众的喜爱，并且得到美国艺术界同行们的赞赏，曾多次获得美国油画家协会年会大奖，在美国画坛已颇有影响。近年，芝加哥政府还专门颁发给言师仲杰出艺术家奖及称号。天津人民美术出版社在介绍海外中国油画家的丛书中曾两次专辑介绍言师仲的油画作品。他画有芭蕾系列、印第安系列、奔马系列、肖像系列以及大量世界各地的风景，其中还有不少描绘他的故土风光的作品。这些作品虽然题材不同，形式各异，但有个共同特点，那就是用色大胆、运笔流畅，色彩和笔触有机地交融，既吸取了印象主义的冷暖色对比和并置，又采用俄罗斯式的大块面塑造，更有东方式的用线和运笔的特色，画面奔放、酣畅、充满激情，颇具浪漫色彩。

近些年来言师仲经常回国，多次到新疆采风，画了一批反映新疆少数民族风情的油画写生，十分精彩。我认为有以下几个特点：

第一，他抓住了维吾尔族人的形象特征，换句话说他对维族形象把握得比较准确。我见过不少画家描绘新疆维吾尔族人，往往把他们画成西方人。其实维族人虽高鼻子大眼睛，但他们的体态、肤色、形象还是东方人种，与西方人有很大的区别。言师仲能辨别出维族人和西方人的差异也绝非偶然。20年前他曾随浙江美院油画系研究生班从敦煌到新疆，那时我们自背行李分别落户到维吾尔族老百姓家，与他们同吃、同住、同劳动，与他们生活在一起，逐步建立友情。维族老乡热情好客，纯朴、开朗，经常让我们画像。他们的形象生动，服饰美丽，尤其在强烈的阳光下所呈现出来的色彩，格外鲜明、动人。有时我们

画一个对象，可往旁边一看，那些看我们作画的老百姓比我们画的那个更美、更生动。只有在与他们共同生活中才能逐步鉴别维吾尔族人的特征。言师仲有这方面的生活基础，因此他笔下的维族人就比较地道，《包头巾的少女》、《抱孩子的妇女》就是很好的例证。

第二，他抓住了阳光下的和谐，新疆阳光灿烂，与我们沿海地区不同，灰雾度小，远处物象肉眼能看得一清二楚，整个天地明净得仿佛一尘不染，在阳光闪耀下那物象变得强烈、多彩。言师仲以鲜艳的色彩，强烈的明暗对比，把受光部与背光部通过反光的妥善处理加以相互呼应，同时他又使冷暖对比的色彩统一在暖调下，得到和谐，这种明快的暖色调恰好吻合他所描绘的维族妇女爽朗的笑容和性格。这是很不容易的课题，言师仲却做得很好。

第三，他把形、色与笔触有机地结合。学过油画的人都有体会，往往注意了色彩失去了形体，抓住形体又常常失去了色彩，特别是在阳光下记录动态的人物时更不容易掌握。可是言师仲却能捕捉阳光下的色彩关系，同时又能把握住对象的形体塑造和人物情绪，并以肯定、豪放的笔触加以概括地表现，使三者融为一体，这种写实油画技巧的掌握，无疑是画家在美术学院里经过严格的基本功训练所打下的基础。同时又在长期艺术实践中，特别是在写生的磨练中才能获得这样熟练的技巧。

作为一个写实画家既要对生活有正确的态度和认识，又要有扎实的绘画基本功，更要有对写实绘画的正确认识。当今不少学画者误以为写实油画可以全依赖于照片的描摹，完全误解了艺术的本质。艺术家是要把自然形态的客观物象，变成画面上的艺术形象，这里就有个转化的过程，也就是创造的过程，绝不是依样画葫芦。写生是写实绘画的重要途径，艺术家在写生过程中就是把客观的自然形态转化为艺术家心目中的艺术形象的过程，因此写生也是创作的基础。奉劝大家多写生，从生活中发现美、创造美，以美的艺术净化人们的心灵！

这就是言师仲的新疆写生给我们带来的启示。

全山石
2009年仲夏

Preface

By Quan Shanshi Translated by Yang Yang

Shizhong Yan was one of the earliest post-Cultural-Revolution graduate students. It is noteworthy that most graduate students of his time demonstrated the solid basic skills based on rigorous training and the broad knowledge gained from their respective work experience or social practice of some sort. Those students excelled in knowledge about society, life, art and themselves. Therefore, after graduation, all of them became key employees as well as social mainstays. Having completed his postgraduate course at Zhejiang Academy of Fine Arts (later renamed as China Academy of Art), Yan returned to his native Shandong Province, where he painted lots of works and received quite a few awards. Shortly afterwards, he was granted the title of National First-class Artist in Fine Arts.

At the end of the last century, Shizhong Yan emigrated to the United States, and settled in Chicago. We have been seldom in touch with each other since then. Luckily, I visited the US in 2003 to gather source material for my writing about Nicholas Fechin - a Russian painter living in the US, and I learned that Yan had been doing quite well there. Thanks to his continued creative efforts, his paintings have enjoyed popularity with the American public and artistic communities. Shizhong Yan, the winner of several OPA (Oil Painters of America) awards, has become quite a figure in the American painters' circle. His achievements in recent years even include the award and title of Outstanding Artist conferred by Chicago Government.

Tianjin People's Fine Arts Publishing House issued the Overseas Oil Painter of China Series, introducing Yan's paintings in two special volumes. His paintings naturally fall into five divisions: the Ballerinas series, the Indian series, the Running Horse series, the Portrait series and the Scenery series. One can find numerous landscapes of the world in his Scenery series, but there are quite a few pieces showing the painter's native land. Although much varied either in theme or in form, his works have some features in common: daring colors, flowing brushstrokes, and the organic blending of colors and brushstrokes. Predominant in his works are the impressionistic contrast and juxtaposition of cool and warm colors, the composing of the surface in large masses with a Russian style, and the lines and brushstrokes reminiscent of the oriental painting tradition. The scenes depicted in them, as one can see, are ebullient, fervent and romantic.

During his frequent returns to China in recent years, Shizhong Yan made several sketching trips to Xinjiang Uygur Autonomous Region, which brought us many remarkable oil sketches on the local cultures and customs of the ethnic minorities living there.

As far as I can see, the following points can be traced in those oil sketches: Firstly, Shizhong Yan has neatly mastered the physical appearance characteristics of Uygur people. In other words, his understanding of Uygur people's unique physical features is accurate. I have observed the works by quite some other painters, which make Uygur figures look like Westerners. In reality, Uygur people differ much from Westerners in posture, skin color and physical appearance. Therefore, Uygur people remain ethnically Oriental in spite of their high nose bridges and large eyes. It is certainly not by accident that Yan can tell the subtle differences between Uygur people and Westerners in physical appearance. It was twenty years ago that he joined me in a sketching trip from Dunhuang to Xinjiang - the sketching trip organized for my postgraduate course in Oil Painting at Zhejiang Academy of Fine Arts. At our destination, we were lodged with different Uygur families. Working together, eating together, and living under the same roof cultivated our friendship with our host families. It was easy to feel the hospitality, simplicity and open-mindedness of the Uygur villagers

around us. Later they often asked us to paint them portraits. They seemed to have almost everything we as painters could reasonably expect: vivid contours, beautiful costumes, and especially those very sharp but delightful colors laid out in the pouring sunlight. Then, it was no wonder that, while painting, we could find more stunning models at a glance - some of our onlookers cut an even finer figure than the villager posing for us. Importantly, it is only through such mutual-life experience that we are able to learn the characteristics of Uygur people in physical appearance. Based on his relevant life experience, Yan rendered his Uygur figures with marvelous fidelity, which is best illustrated by his "Girl with Scarf" and "Woman Carrying the Baby".

Secondly, Yan has grasped the bright sunlight characteristic of Xinjiang, where a clear view of distant images can be achieved by the naked eye due to low fog density. Unlike the coastal areas, here in Xinjiang is a sunny clear sky that adds sharper contour lines and blazing colors to images. Yan's works are featured by brilliant colors combined with fiercely contrasting light and shadow. Yan merged the latter two in reciprocal complement via balancing reflected light with delicate taste; meanwhile, he integrated cool and warm colors with a lively warm tone, which happened to fit in well with the vivacious smile and traits he depicted in "Uygur Woman". That was potentially a hopeless project for oil painters, but Shizhong Yan did it well.

Thirdly, Yan filled his canvasses with complete shapes and solid colors by joining forms, colors, and brushstrokes organically. His colors were disposed in relationships with structures and space, instead of floating on the surface. As for those who have ever learnt oil painting, there seems always a common feeling that it is hard to keep focused on colors and forms simultaneously, even harder when recording moving figures in sunlight. Yet Yan was able to capture color relationships in sunlight while having a mature grasp of the forms and moods of his subject simultaneously; however, he did not stop here. He mingled colors, forms and moods in a summarized representation via his passionate but confident brushstrokes. The same excellence in coloring, sketching and mood expressing is the distinguishing note of his paintings. His mastery of realistic painting skills was born of his strict practice in basic skills at the Academy as well as his long practice in painting, especially in sketching from life.

Thus far, significant for the success of a realistic oil painter are the correct attitude to life, the solid basic skills and especially the correct understanding of realistic painting. Many learners are under the misapprehension that the mastery of realistic oil painting skills may rely on their practice in painting or copying from photographs. As a matter of fact, the painter is to transform the objective images from Nature into the artistic images on the canvas. That signifies a transforming process. It should be noted that the process is the creating process, but not the copying process. Meaningfully, sketching from life is the prime path to the summit of realistic painting. So the process of sketching from life is the process of transforming the objective images from Nature into artistic images in the painter's mind. In that consideration, sketching from life is the foundation for artistic creation. My advice offered here is: Sketch from life. Discover and create beauty from life so as to purify people's souls with the art of beauty. That is what we can learn from Yan's Xinjiang Sketchings.

Quan Shanshi
August, 2009



1. 维族妇女 Uygur Woman 40in×30in 101.5cm×76cm



2. 等待 The Wait 50in×40in 127cm×101.5cm



3. 等待（局部） The Wait (Details)



5. 牛肉铺 The Butcher Shop 52in×40in 132cm×101.5cm



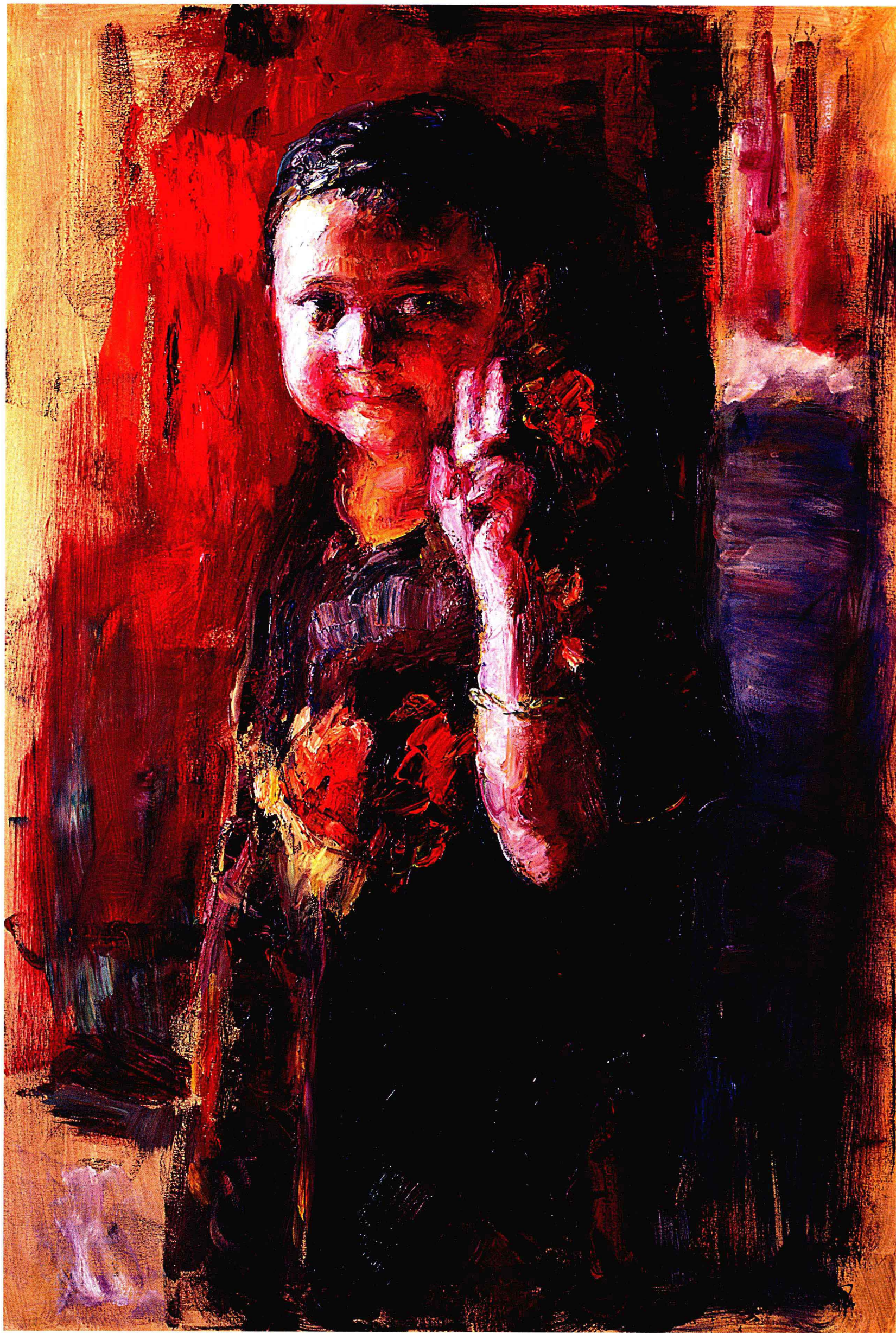
6. 卖坚果的人 The Nut Sellers 48in×36in 122cm×91.5cm



7. 美丽的围巾 Beautiful Scarf 36in×48in 91.5cm×122cm



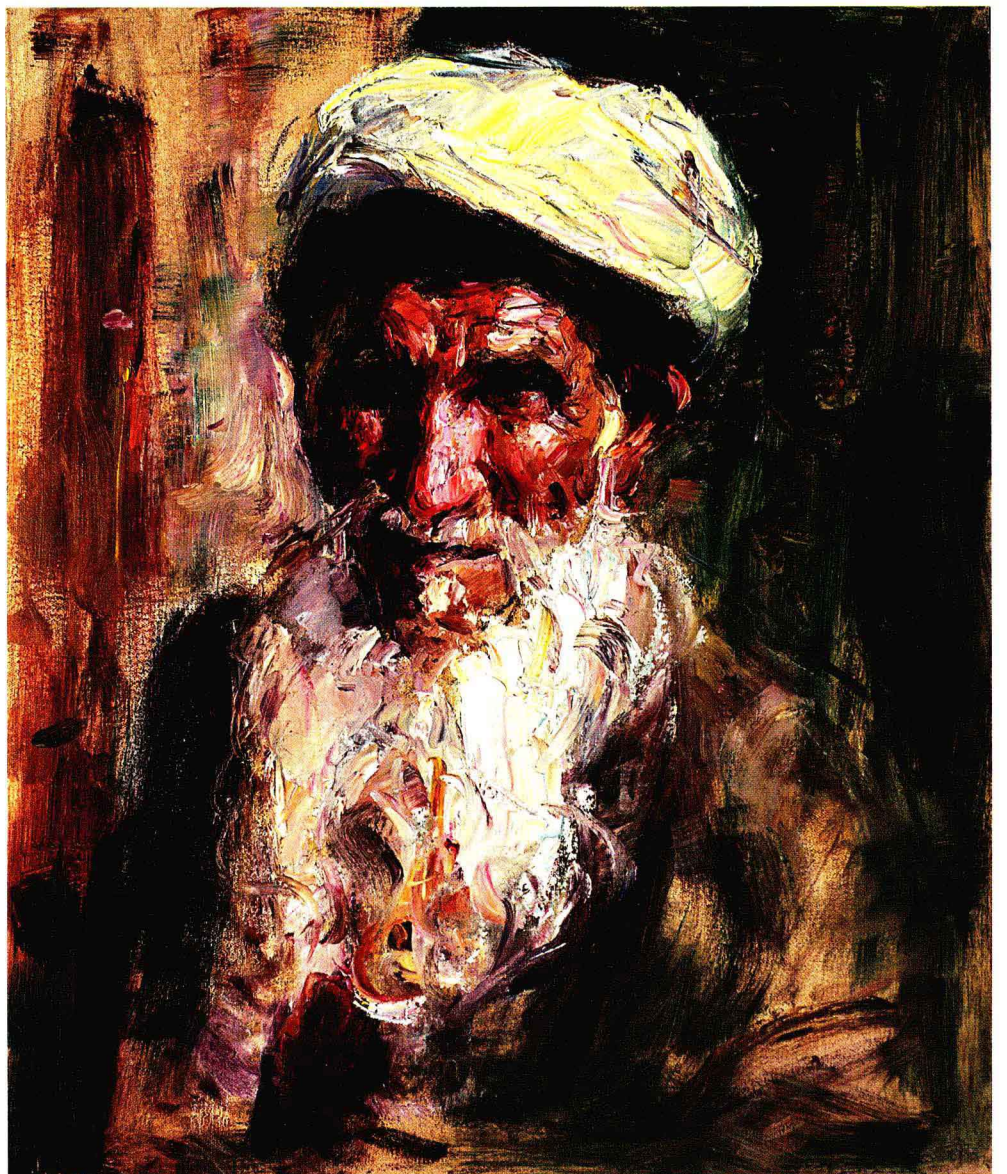
8. 南疆女 Southern Sinkiang Female 24in×30in 61cm×76cm



10. “小拔朗” Little Boy 36in×24in 91.5cm×61cm



11. 赶车人 The Coachman
24in×20in 61cm×51cm



12. 山里人 Mountain Dweller
24in×20in 61cm×51cm



13. 回家 Going Home 58in×40in 147.5cm×101.5cm



14. 维族女孩 Uygur Girl 48in×36in 122cm×91.5cm



15. 冬日阳光（一） Winter Sunshine (I) 40in×30in 101.5cm×76cm



16. 冬日阳光（二） Winter Sunshine (II) 40in×30in 101.5cm×76cm



17. 母与子（一） Mother and Son (I) 48in×36in 122cm×91.5cm

18. 母与子（一）（局部） Mother and Son (I) (Details) ►