

李延聲畫集

《當代中靑年畫家》叢書 內頁題字:蔣兆和、李可染、黃胄

A Collection of Paintings by Li Yansheng The Series "Modern Young and Middle-Aged Painters" Inscriptions inside: Jiang Zhaohe, Li Keran and Huang Zhou





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畫家李延聲簡歷

Li Yansheng

李延聲,原名李延生,一九四三年五月出生於陝西延安,祖籍廣東中山縣。曾就學於廣州美術學院附中、浙江美術學院中國畫系、中央美術學院中國畫系研究生班。現為中國畫研究院專業畫家、副研究員、中國美術家協會會員。一九八五年在北京中國美術館舉辦個人畫展,深獲好評,三十多種報刊雜誌予以介紹和報道。作品多次參加全國美展和法國蒙特卡洛大獎展、聯邦德國、南斯拉夫、羅馬尼亞、日本、新加坡、南朝鮮、澳大利亞等國的展覽,並為博物館、美術館所收藏。出版有:《正氣篇人物百圖》《李延聲毛筆速寫》畫集。

Li Yansheng was born in May 1943 in Yan'an, Shaanxi Province, although his ancestral home is in Zhongshan County, Guangdong Province. He studied art in the middle school attached to Guangzhou Academy of Fine Arts and in the Traditional Chinese Painting Department of Zhejiang Academy of Fine Arts and did postgraduate work in the Traditional Chinese Painting Department of the Central Academy of Fine Arts in Beijing.

Li Yansheng is now a professional painter and an associate research fellow at the Traditional Chinese Painting Research Institute and a member of the Chinese Artists' Association. His one-man show at the China Art Gallery in Beijing in 1985 was reviewed by more than thirty newspapers and magazines, and his paintings have been displayed in national fine arts exhibitions many times. He has participated in exhibitions in France, the Federal Republic of Germany, Yugoslavia, Romania, Japan, Singapore, South Korea and Australia, and a number of his works have entered museum and gallery collections. Previous publications of his works include A Hundred Portraits of People of Integrity in Chinese History and Li Yansheng's Brush Sketches.



一重重的山

一李延聲的人物畫

一個巨大的礦工頭像。

仿佛一座煤山。

黑黝黝的煤山之中,礦工的眼珠發着灼灼的光。

黑黝黝的煤山之上, 朗照着礦燈。

李延聲給他的畫取名《山中的太陽》。

大學畢業之後,有整整八個年頭,他生活在這"山中的太陽"之間。在太原西山礦區,他多次扛着行李下礦,爬過三尺煤層的掌子面,幹活,沒有工人幹得多,但是,工人的辛苦和貢獻他知道。礦工千辛萬苦,冒着生命危險,從地層下開採出光明。李延聲說,他畫礦工題材,是爲了讓社會瞭解礦工、關心礦工。

李延聲離開煤礦十二年了,還老是記着煤礦,老是記着礦工,老是畫礦工題材。"衣帶漸寬終不悔,爲伊消得人憔悴"。我開始認識李延聲,也是由於他的一幅礦工題材的作品:《休息了》。這是他在一九七二年與黃發榜、任貴生合作的《煤海組畫》中的一幅,這幅畫是由他執筆的,畫的是礦工生活中一個很平常的瞬間:老炊事員和女宣傳員(或者是個廣播員)到井下給礦工送水送飯,而礦工呢?還在幹活,連吃飯都忘了。說實話,這幅畫未能免除當時創作風氣中對生活有過分美化的地方。但是畫面精煉,虛實關係很好,用筆也瀟灑自如。以中國畫的傳統筆墨表現煤礦題材,在當時還是一個嶄新的課題,涉獵這一題材的畫家不多。李延聲基於自己對煤礦生活的直接感受,以熟練的筆墨技巧,闖入這一難開拓的題材領域,可貴的是那種拓荒的精神。後來聽說一個文工團的劇作家受到這幅畫的啓發,還編了一個同名的舞蹈節目。

一九七八年,李延聲考入中央美術學院中國畫系的研究生 班,畢業創作畫的也是礦工,爲人物組畫,共八幅。每幅都有

題目,如〈春花〉、〈小山子〉、〈老鐵〉、〈閒不住〉,都是以礦上那些各方面的朋友為形象依據的。但是,他現在不大願意提起這套組畫,因為創作時還沒有擺脫舊的創作框框,追求人物形象的完美、理想化,欠缺眞實的生活氣息。用李延聲自己的話來說,就是"比較概念"。這種嚴厲的自我否定導致了他在藝術上的新發展。

一九八九年,爲參加第七屆全國美展,李延聲別無選擇的依然認定畫礦工題材。但是,他不滿意像十七年前畫(休息了)那樣,或者,像十年前畫(礦工人物)那樣表現礦工,他要畫自己在八年煤礦生活中眞正感受到的,爲之動情的那些內容,畫礦工的堅毅,畫礦工的辛勤,畫他們淌着大汗在地底下幹活。不美化、矯飾,讓生活本身去感染欣賞者。

他構思了《山中的太陽》。

畫面礦工的臉剪裁到只剩下五官,而畫幅尺寸又很大。兩張六尺宣紙,2×2米,這樣的構圖和尺度有着視覺上的震憾力和向四周擴展的效果。像山,像讓你還來不及有思想準備、突兀呈現在面前的大山,古詩裏所說的"山從人面起"就是這樣的感覺。這當然首先是作者自己對礦工綜合了的印象,而在創作的時候,不僅僅是構思構圖,在具體的筆墨處理上也是用畫山的技法來表現的。

在具體的表現技法上也有新的創造。例如畫在幹活的礦工 臉上又是煤末,又是汗水,這流淌的汗水怎麼畫,是沒有前人 成法可以方便借鑒的。李延聲也是試驗了多次,總達不到滿意 的效果。後來却是偶然得之,無意中甩了幾筆,畫面上竟然出 現特殊的肌理,像是煤灰粉塵和着汗水自然從臉上淌了下來。 李延聲終於找到了具有獨創性的繪畫語言。但是倘沒有連日的 苦思冥索,保不准就會把這意外之筆當成敗筆。 著名畫家黃胄告訴李延聲在創作的發展上,"要有目的的排幾出戲"。李延聲衡量自己的主、客觀條件,選定三個題材內容作爲創作的重點:首先是煤礦題材;其次是山西、陝北的農村生活;再就是以"正氣篇"爲主的古代人物。

聽他的這些打算,我覺得像是穿行在一重重的山裏。 煤礦,是地下的山;

山西、陝北山區的生活是他熟悉的,李延聲出生在延安的 清凉山下,後來的經歷却是由南而北,從南國廣州到秀麗的西 子湖畔,後來又去了太行山,山路越走越高,也許在生活上他 習慣於南方的環境,但氣質上是北方人。他那些生活氣息濃厚 的表現農村生活的作品兼有着南方的清秀和北地的粗獷。

"正氣篇"人物,也是山,是更難畫的中國歷史上的巍巍 羣川。

李延聲依據《華夏正氣篇》一書創作的古今人物肖像作品會在一九八五年於中國美術館舉辦過畫展獲得好評。其中的許穆夫人、蘇武、司馬遷、包拯、蒲松齡、鄭板橋等人物,作者按照每個人物的特點和他們所處的時代氛圍,運用了不同的筆墨表現方法,使人物的氣質得到比較鮮明的表現,已經出版的同題材白描畫稿中也有一些人物如李白、張維屛、賀龍像都畫得很好,融入了畫家自己對人物的理解和評價。盧編《塞下曲》一畫,以枯澀、殘斷的線條畫人騎,不借助環境景物作襯托,將月黑大雪之夜的戰場氣氛都畫出來了。

《畫家潘天壽》雖創作時間較早,似也可歸入"正氣篇"一類。在浙江美院學習時,李延聲曾受教於潘天壽門下。一九六七年文革期間,李延聲也一度被"專政",是不幸,也是有幸,與他這位老師關在同一個"牛棚",並在老師挨鬥時,拉去陪鬥,竟使得師生成爲難友。潘天壽蒙寃辭世,學生追思不

已。在中央美術學院學習時,李延聲會構思過潘天壽肖像的好幾個畫稿,已經起了破筆稿,篇幅都很大,但未能完成。後來完成的是其中之一幅,狹長的畫幅上,畫着潘天壽策杖振衣高崗之上,背景是潘天壽作品中常見的蟠屈老松和淙淙流泉。人,在大自然中,也在自己的畫中。人、自然、畫融成一體,人與天地同久長。

李延聲人物畫創作受陳老蓮、山陰三任的影響,不少地方也有着他的老師們如潘天壽、蔣兆和、葉淺予、黃胄等人的影響。他還喜歡梁楷的潑墨人物。在創作中,他追求將潑墨形成的塊、面與生動的線條作有機的結合。在美術院校所受的造型基礎訓練和在工礦、農村的生活積累給他幫了很大的忙。他自由出入於人物、翎毛、花卉、山水各個繪畫領域,悠然自得。也不僅僅是水墨,他參加一九六四年全國美展的一幅《秋夜》,畫江南農村,是工筆重彩。那是他在浙江美術學院二年級時創作的,曾經以整頁篇幅刊登在《美術》雜誌上。

作為欣賞者,我倒是更喜款他的小品畫,無論水墨、重彩、 或是白描,都更自由地抒發着他的創作個性,畫得輕松自然, 富有情趣。其動人之處,有些恰正是大幅作品中所欠缺的。

當然,作爲畫家李延聲,使他立足於畫壇的,首先還是那些有着深厚生活積累、苦心經營之作。

那巍巍的重山,那山中的太陽。

李 松

(一九八九年五月・北京)

Endless Mountains

— Li Yansheng's Figure Paintings

A giant portrait of a miner's head

As if it is a coal hill.

On the black coal hill shine the miner's bright eyes.

On the black coal hill shines the miner's lamp.

Li Yansheng named this painting Sunrise in the Mountains.

After graduating from university, Li lived in a coal mining area for eight years. In the Xishan coal mines in Taiyuan, capital of Shanxi Province, he labored alongside the miners at the three-meter-high coalface. He experienced the miners' hardships and admired their courage as they risked their lives under dangerous conditions. Li Yansheng says, "I hoped my paintings would help people understand and appreciate miners." Although it has been twelve years since Li Yansheng left the coal mine, he has never forgotten the miners and the mine.

I became aware of him through his painting of miners entitled *Break*, completed in 1972. It depicted an old cook and a young woman whose job it was to motivate the miners to work hard. During the break they went into the mine shaft to serve the miners food and water. Though the painting is tinged with the tendency of the time to paint too rosy a picture of life, its composition is concise and the brushwork free and bold. At that time few painters chose such subjects as coal mines for traditional Chinese paintings. Because of his experience in the mines and his skill in using brush and ink, Li wanted to pioneer this field.

In 1978 Li Yansheng was enrolled in the postgraduate class of the Traditional Chinese Painting Department of the Central Academy of Fine Arts. He used miners for his graduate presentation — a series of eight paintings, including *Spring Flower*, *Little Shanzi*, *Old Tie* and *Busy*. However, Li no longer likes to talk about this series, because the figures were too idealized and, as Li says, somewhat generalized. This self-criticism led to a new development in his art.

To participate in the Seventh National Fine Arts Exhibition in 1989, Li again took miners as his subject, but with a new approach. Instead of the miners depicted in *Break* seventeen years ago or in *Figures in the Coal Mine* ten years ago, he wanted to show the toughness and courage of the miners he had known during his eight years with them. He wanted viewers to be moved by true, unembellished life.

He painted Sunrise in the Mountains with only the miner's eyes, nose, lips, and tongue visible. The picture, $2 \text{ m} \times 2 \text{ m}$, has the effect of expansiveness and visible undulation, like a mountain that suddenly rises in front of you. This was, of course, the painter's deep impression of miners. To Li Yansheng the miner was a mountain in composition and execution.

Li also utilized some new techniques. For example, he had tried many times to create the image of sweat and coal dust mixed together. Then by chance he splashed ink on the picture and it resembled rivulets of sweat running down the face. He had finally found his unique artistic language.

Huang Zhou, a famous painter, once told Li that "one should rehearse some plays on purpose," meaning that one should have one's own specialties. Li chose three key subjects: the coal mine, country life in Shanxi Province and northern Shaanxi Province, and the people of integrity in Chinese history.

After hearing his themes, I felt as though I were walking over endless mountains.

Coal mines are underground mountains.

Li was born in Yan'an at the foot of Mount Qingliang. Later he moved to Guangzhou, and from there to the north again — to the shores of West Lake in Hangzhou, Zhejiang Province, and then to Mount Taihang in Hecci Province. Though used to southern living, he has the disposition of a northerner. His works, concerned with

country life, combine the elegance of the south with the forthrightness of the north.

The "Portraits of People of Integrity" are mountains too, but they are towering mountains, more difficult to draw.

Li Yansheng's portraits, based on a collection of poems written by some patriotic poets, were displayed in his one-man show at the China Art Gallery in 1985, receiving high praise. The painter used different styles to portray figures such as Xu Mu, Su Wu, Sima Qian, Bao Zheng, Pu Songling and Zheng Banqiao, drawing on their personal characteristics and place in history. Other figures, such as Li Bai, Zhang Weiping and He Long, were painted in traditional pure line-drawing style. When painting Lu Lun and His Call to the Frontier, Li depicted a snowy night scene and postwar atmosphere by using dry, broken lines to draw the figure and horse.

Portrait of Master Painter Pan Tianshou, an early work, could also be included in the "Portraits of People of Integrity." Pan was Li's teacher at the Zhejiang Academy of Fine Arts. In 1967, during the "cultural revolution," Li and his teacher were kept in the same "cowshed" (the name given to the various shelters where the victimized lived). He also accompanied his teacher when he was denounced at public meetings. Pan Tianshou died of these injustices, and today his students remember him through such works as Li's Portrait of Master Painter Pan Tianshou.

While studying at the Central Academy of Fine Arts, Li Yansheng drew several drafts of Par portrait. The finished portrait shows Pan with a walking stick stare and on a high hill. The twisted old pine tree and flowing stream in the painting represent frequent motifs in Pan's own paintings. Man, nature and painting form a whole, and man will live as long as heaven and earth.

Li's portraits were influenced not only by Pan Tianshou, but also by Chen Laolian, Ren Bonian, Jiang Zhaohe, Ye Qianyu and Huang Zhou. Li also liked the splashed-ink figures of Liang Kai, a painter in the Southern Song Dynasty (1127-1279). While Li was painting, he played on the angles and lines formed by the splashing ink. His fundamental training at the Central Academy and his experience in the mine and countryside both contributed greatly to his development.

Li Yansheng's works include not only portraits but also flower-andbird and landscape paintings. His technique is not confined to ink and wash. In his second year at the Zhejiang academy he used the meticulous-detail and heavy-color technique for a painting entitled Autumn Night, about the countryside in southern China, that was exhibited in the 1964 National Fine Arts Exhibition and published in Fine Arts magazine.

As a critic, I prefer his small works, done in ink-and-wash, heavy-color or pure line-drawing style, which best reflect his creative personality.

The reason Li Yansheng has found his place in the art world is his accumulation of life experience and his great effort to transform this experience into works of art.

Those magnificent endless mountains!

That mountain sun!

Li Song

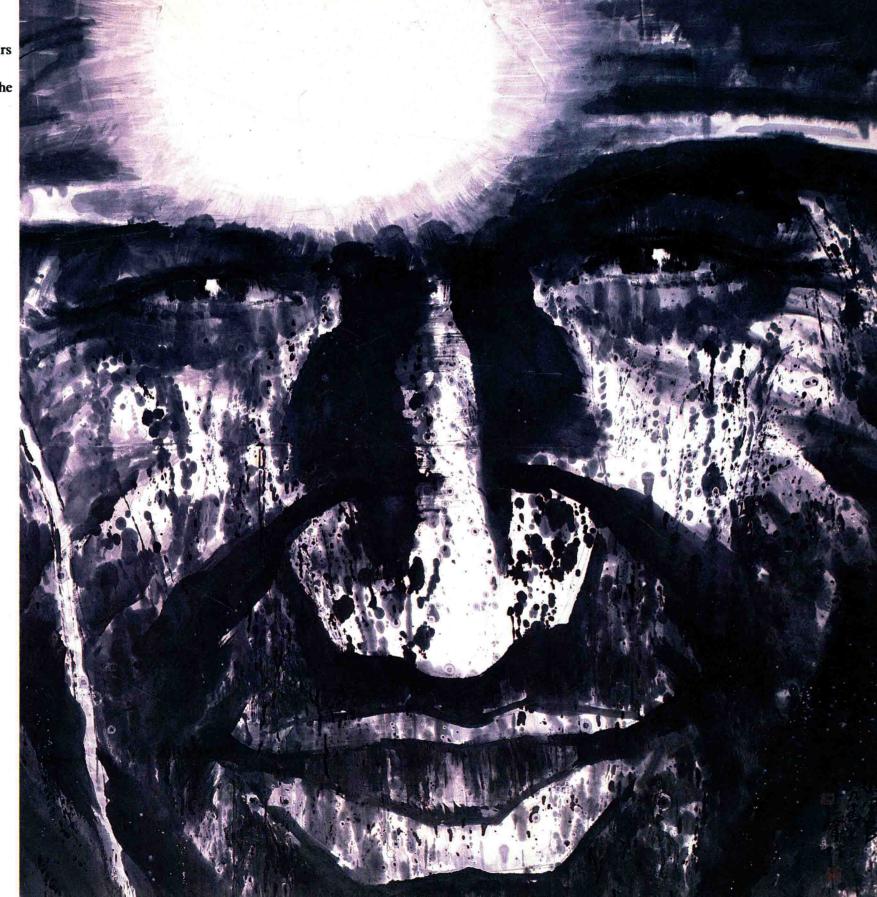
Editor-in-Chief, *Chinese Fine Arts* Magazine Deputy Editor-in-Chief, *Fine Arts* Magazine Beijing, May 1989 第一部分:礦山生活

Part One: Life in the Mine





①搶修 Rush Repairs ②山中的太陽 Sunrise in the Mountains











③開拓手 Pioneer ④礦山人(二幅) Miners (two pieces)

