

SELECTED WORKS OF LIU YUSHAN'S BLACK-AND-WHITE PAINTING

刘玉山黑白画作品选

广西美术出版社

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刘玉山黑白画作品选

刘玉山 绘著

代大权 点评



广西美术出版社

作者近照(1995年 新疆慕士塔格峰)



作者简介

1940年11月生于北京。

1954年至1960年就读于北京四中。

1965年毕业于中央美术学院。

1976年开始从事美术编辑工作。历任编辑、编辑室主任、总编辑助理。

1985年任人民美术出版社总编辑至今。职称编审。

为中国美术家协会会员、《中国现代美术全集》编辑委员会主任、国家艺术教育委员会委员。

装帧设计和责编的《毛泽东故居藏书画家赠品集》、《故宫

博物院藏明清扇面书画集》、《中国古代木刻画选集》曾在1986年、1987年、1988年获莱比锡“世界最美图书”铜牌奖两枚、银牌奖一枚。1989年，《中国古代木刻画选集》再获六年一次的“国际艺术图书”金牌奖。

著有《中国古代花鸟画百图》等，出版有《刘玉山画集》、《刘玉山速写集》、《刘玉山画盘作品选》等。美术作品曾在欧、美、亚等地区展出，并在中国北京、香港以及美国、加拿大、日本、葡萄牙举办个人画展和讲学。1994年获美国加州圣地亚哥大学颁发的“美国国际荣誉学者”证书，1995年获加拿大里贾纳大学颁发的“访问加拿大著名外国学者”证书。传略1991年被收入《中国当代名人录》。

ABOUT THE ARTIST

Born in November 1940 in Beijing, China.

Studied at the Beijing No.4 Middle School from 1954 to 1960.

Graduated from the Central Academy of Fine Arts in 1965.

From 1976 to 1984, worked in the People's Fine Arts Publishing House as art editor, director of the editorial department, and assistant editor-in-chief.

Since 1985, served as editor-in-chief of the People's Fine Arts Publishing House; member of the Chinese Artists Association; chairman of the editorial board of "The Great Treasury of Modern Chinese Fine Arts"; and member of the art education committee under the State Education Commission.

Since 1986, three books designed and bound by Liu Yushan won continuously the "World Best Books" prizes at Leipzig, including "Paintings and Calligraphy Pieces from Mao Zedong's Former Residence" (1986, copper), "Fan paintings of the Ming and Qing Dynasties from the Collection of the Palace Museum" (1987, copper), and "Chinese Ancient Graphic Arts" (1988, silver; 1989, gold).

Published works include: "100 Bird-and-Flower Paintings of Ancient China", "Liu Yushan's Paintings", "Liu Yushan's Sketches" and "Liu Yushan's Painted Plates".

Personal art shows have been held in Beijing, Hong Kong, the United States, Canada, Japan and Portugal. Meanwhile, lectures were given in these places. In 1991, his brief biography included in "Who's who in Contemporary China." In 1994, honoured by the University of California in San Diego as "Distinguished International Scholar." In 1995, honoured by the University of Regina (Canada) as "Outstanding Visiting Scholar."

从画中认识刘玉山

TO UNDERSTAND LIU YUSHAN

FROM HIS PAINTINGS

BY DAI DAQUAN 代大权

Just as knotting together pieces of thread, the artist is knotting together pieces of time: by turning his imagination into paintings, he successfully unites the reality and the imagination into one world. The paintings in the album are all in black and white, just as the world is in black and white. Leafing through the pages, one seems to see the knots that chain up the imagination. Our ancestors used knots to retain the reality. Today, people use knots to tie up the past. Excessive realism too often leads to the overlook of the past as the sources of their imagination. Opening this album of Mr. Liu Yushan, an inspiration immediately strikes me: an artist should never lose his talent of imagination!

The artist I known is a dynamic person who never ceases to advance. As an artist, the only way of keeping balance in movement is never to stop painting. This is the best way an artist can achieve the balance between active activity and passive activity. He is very busy, as any successful painter does. Most of these painters gradually lose themselves in their daily routines. Mr. Liu Yushan, however, is able to retain himself true by painting diligently forever. This requires not only technique and talent, but also perseverance and courage, moreover, the devotion of a genuine heart. He uses his heart to build up the accumulation of his imagination——neither for fame, nor for personal interests. The common standard for the evaluation of paintings is far from enough in his case. One can not just take the prizes he wins as the measurement of his works in this album. These paintings are not large in size, but one is able to feel the weightiness, the profundities of

一个人把许多零碎时间，像许多零碎的线头似地拧成一股绳，将现实中想象的世界联结起来，使想象变成现实中的画；画是黑白的，就像世间也是黑白的一样，一幅幅地翻过去，似乎看到联结想象的一个个绳结——这实在是一件很有趣的事。古人用绳结系住现实，今人则用绳结系住过去。但人们往往因为过于现实之故，常常淡忘了过去所带给自己的想象。翻开这本画集，首先给我的一个提示就是：一个艺术家千万不要丢失自己想象的能力！

我认识的刘玉山，是个总不停息的人，总是处在动态中。作为艺术家在不停的动中保持平衡的办法，就是不停地画。这是主动的动与被动的动之间最好的平衡。大都如他一样繁忙的人却大都渐渐地为被动所左右，而最终失去了自己。他靠不停地画留住了一个真实的自己。这不但要有技巧、才情，还要有执著、勇气，更要奉献出心灵的真诚。他用心地点点滴滴地积累着、成就着自己的想象——不为名来，也不为利往。很难以通常的好坏高低去评价他的画，也无法用通常的

展览会的奖项去衡量它们。它们尺幅不大，却使你感到它们的分量很重；它们尺幅不长，你却会觉出它们的意境很深远。真诚的艺术总是在平常中让你与画家的想象一同轻灵地飞翔。

刘玉山的大幅水墨、丙烯画作品我见的不多，这里结集的是从他大量的黑白画中挑出来的一小部分。黑白画最要命的是矛盾凝聚于两个极端处的碰撞，这种碰撞往往能将画家置于绝境：没有更多的灰色调可以调和，更没有丰富的色彩可以过渡；黑与白两极色个性都很强烈，互不相让，在争执中印证着矛盾的美，在比较中体现着双方存在的意义，在对平衡的追求中实现各自的价值。这其中拼杀搏击的惊险，是外行所难以想象的。黑与白两极色的交手必然由画家来调停。画家除了对形式语言要有驾轻就熟的把握，对画面关系举重若轻的掌控，更重要的是他的全面修养的展现。至于这里面又孕育了多少做人的艰辛和谋事的不易，又深含了多少世事莫测和人生的荣辱，这恐怕就只有画家自己心知肚明了。观画者见到或用心“倾听”这些画作时，实际已然是假旗息鼓的疆场或圣歌奏鸣后的余音罢了。

正是在这种黑与白两个极端的矛盾中，画家得到摆平矛盾的快乐：他在纸上挑起争端，又竭尽全力去平息争端，一次比一次险恶，又一次比一次快乐。对自己的挑战伴随着一页页的画幅进行下去，永无终结。毕加索如此，达利如此，凡真正的艺术家概莫能外。刘玉山虽尚不能与大师比肩而坐，但在本质上如出一辙。在画坛上“国产大师”满天飞的今天，本质肯定会比虚名更为未来的历史所看重。

the meaning. Genuine art is always able to take your mind to fly freely with the artist's imagination in ordinary form.

I did not have the opportunity to see many Mr. Liu's large-sized, wash-and-ink paintings, or acrylic paintings. Paintings in this album are selected from his paintings in black and white. One fatal contradiction in black-and-white paintings lies in the place where the two extreme colors meet. It often drives an artist into a corner, as no grey color can be employed for reconciliation, or rich colors for transition. Black and white are two extreme colors with strong individuality of each. No compromise is allowed. The conflict between them demonstrates the beauty of contradiction. The existence of each testifies the meaning of existence of the opposite. In the process of seeking balance, each of them realizes its own value. A layman can never understand the underlying risk and difficulty in using the two colors. The painter must be able to harmonize the collision of the two extremes. This not only requires a good grasp of the technique in using the art forms, a profound understanding of the relations of the tableau. More importantly, it is the representation of the painter's self cultivation. The hardship of conduction oneself in the society, the difficulty of doing something, the inconstancy of the ways of the world, the honor or disgrace of living, these experiences and the painter's understanding of them are all embodied in the paintings, and are all unique to the painter himself. In these paintings, what people see now are only the remains of the artist's life, just as a battlefield where the battle has come to an end, or the lingering sound of a holy song.

It is in the contradiction between black and white that the artist finds his pleasure by trying to solve the conflict. He provokes disputes on the tableau, and then tries his best to make reconciliation. Though such provocation becomes more and more dangerous, in overcoming the disputes he also finds greater and greater pleasure of achievement. He never stops giving himself new challenges, as seen in his paintings in this album. Each painting is a new challenge. True artists such as Picasso, Dali, have all done the same thing. Nobody can be an exception. Although Mr. Liu is not in a position to be compared with these world masters, he bears the similarity in essence. In the art world of today in China, national artists with the title of "master" are far from rare in number. But I believe that the pursuit of essence of art rather than the fame will win places in the records of history.

In Mr. Liu's black-and-white paintings, the forms are the medium that demonstrates the contradiction between black and white. In the contrast between black and white, these forms create their own existence. As an artist of academism who graduated in the 1960s, Mr. Liu has a firm foundation of traditional formation knowledge and traditional formation concept. But in this new year, this has become a weak point, or even a constraint, to most of artists of his generation. Few people are able to keep to the old way. To give it up, on the other hand, also puts most of these artists in a state of great confusion: what should they do instead? With the advance of the times and the cultural changes, Liu Yushan has managed to keep up with the time and even lead the time in his pursuit of formation concept. To achieve this success, he firstly made a revolution of his own tradition and put it at a dead end. And thereafter, he is able to build up a new life for his art. We can see this from his hundreds of works today. Without enthusiasm or perseverance in his pursuit of new art, this album will not exist. Those new forms in his art works are full of sincerity and activity. We could see from them the process of his unremitting efforts in the accumulation of art knowledge and painting practices over the past years. In his paintings, people see freedom and flexibility. Underneath, however, is weightiness and hardship known only to the artist himself. He has worked for sixty years as the editor-in-chief of the people's Fine Arts Publishing House, the authority of fine arts publishers in China. No doubt, he is a celebrity. But Liu Yushan as an artist takes each day as a new beginning of his art. To deserve his fame as an artist, he never lets himself slacken up. He never finishes any piece of works without serious. In the blank space of his notebooks, in the corners of his documents, in all kinds of memos, are full of notes and sketches he made for his works.

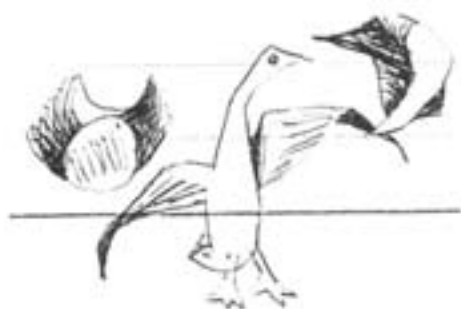
As the editor-in-chief, Liu Yushan has endless meetings to attend, endless drafts to review, and endless reports to sign. Even though, he still managed to produce works one after another. This is a big warning to me, a so-called professional painter, who often let time fly by without doing anything.

Note: The author of the above article is a professor in print art at Xi'an Academy of Fine Arts.

在刘玉山的黑白画中，造型是黑白两极色矛盾的载体，造型通过黑与白的比较产生了自身的价值。作为60年代学院派出身的画家，刘玉山显然拥有坚实的造型基础和与之同在的传统造型理念，这在许多那一时代的学院派画家们的身上，已逐渐由其所长变为所短，成了制约其自身发展的负担。这个担子硬担起来早已令人难以问津；放下去，便连画家自己对该干什么都不清爽了。面对时代发展、文化更迭的现实，与时代同步甚至超前，正是刘玉山在造型理念上的追求。他先革了自己传统的命，置自己于死地，而方有了艺术的后生，有了今天成百上千幅的画作以及画作中成百上千条新的生命。没有对新生命的饱满激情、对新画作的执著追索，这本画集便无从谈起。我们从他画出的众多灵动率真的新造型上，不难看出他多少年来在艺术素养上的积累与笔耕不辍的紧凑过程。画纸上的轻松舒展承载着刘玉山几十年如一日的沉重与艰难。作为担任了近16个年头的中国权威的人民美术出版社的总编辑，刘玉山当然是名人了，但作为画家的刘玉山，却是天天都在起步。他既然不想只徒有一个艺术家的虚名，就必然要在每一幅画作中印上自己勤奋的足迹，就连笔记本的边边沿沿上、会议材料的副页角落上、各类书信便笺上，也都印满了这种足迹。

职务在身的刘玉山，几乎每天都有开不完的会、看不完的稿、签不完的报告，但他手底下却仍然勾画出一幅又一幅的画，这对像我这样天天对着时间发呆的所谓专业画家来说，不啻是个明确的警示，尤其是在认真地看完这本画册之后。

（本文作者系西安美术学院教授·版画家）



天真、自然，画虽小但意境深。



2000年9月6日上午11时，庞薰琹先生之夫人袁毅宜女士来电，告知为庞先生出版论文集事宜，言辞切至，语多诚挚，即邀编辑部门与其共商，力加肯定。后又约理编组画院前院长杨嘉瑞兄之近照征集事。互谈完毕已至中午，忽发画兴，即画此图，仍为《人与自然》系列的意义也，以寄托世界万物和谐相处之情景。

构图有新意，黑白灰三种色调谐调生动。



有意思。



画面中各类关系严谨详实。



草草几笔。既不单调也不草率。

1996



有情节、有故事、有场景，耐读。



画面疏密关系错落有致，时空感较强。



很别致也很好看。



诗意盎然，趣味典雅而有幽默感。



造型乖张可爱，最动人处是将人物的气质刻画出来了。