

THE LINGERING CHARM

意韵



薛雁群油画作品展
Oil Paintings by Xue Yangqun

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个人简历

薛雁群

薛雁群，祖籍山东，1953年生于辽宁省大连市。三岁起开始迷恋画画，在小学里参加美术小组活动。中学期间以及后来的工厂七年中，他承担了绘制宣传画专栏和布置各种展览会的工作，熟悉了绘画的各种基本形式，磨练出扎实的绘画功底。1977年恢复高考，他以优异成绩，考入沈阳鲁迅美术学院油画系。1981年毕业后，留校任教，并成为中国美术家协会会员，中国油画学会会员。1989年获艺术硕士学位，后任鲁迅美术学院教授。他擅长人物及肖像画，其作品深受早期意大利文艺复兴画家以及中国古典工笔人物画的影响，风格细致典雅，具有浓厚的东方艺术情调。

1984年以来，他有二百多幅作品参加了国内及世界各地举办的画展，获国家银牌奖、铜牌奖及多次优秀奖。有六幅作品在台湾及香港佳士得拍卖上拍，近三百幅作品被中国美术馆、海外学术机构及世界各地的私人收藏家收藏。

1997年6月移民加拿大温哥华后，他曾在UBC的亚洲艺术中心和文艺复兴大酒店、四季酒店、温哥华美术馆及美国洛杉矶多次举办画展和作品拍卖会，并同时被温哥华的著名画廊BAU-XI和ROMANOVE聘为其所代理的唯一亚裔画家。

现在他在温哥华自己的画室里，绘制了众多的肖像和人物画。他的绘画具有深厚坚实的素描功底和传统古典油画的表现技巧，风格温婉雅致，简约不失得体，细致而不夸张，笔下的东方女性恬静、优雅，在迷茫的静谧中沉思默想，表达了中国女性的内敛和婉约。同时也把诸多的中国元素展现在油画中，画面呈现别具一格的东方魅力。作品在《国际艺术家》《鉴赏家》《当代国际艺术大师》《当代国际艺术家》及《世界顶级人物肖像画》《世界当代艺术》等知名美术刊物上都作了专题登载和详细介绍。加拿大的城市电视台，《环球华报》等知名媒体，也对薛雁群的艺术事业进行了专题采访和报道。随着时间的推移，他的作品日臻完美，赢得了世界各地美术界、出版界、艺术收藏家的广泛喜爱。

Biography

Xue Yanqun

Xue Yanqun was born in 1953 in Dalian, China. He demonstrated interest and aptitude for art and painting at the young age of three and received training in art foundations throughout school years. Due to the complex era of the Cultural Revolution, Xue worked for several years in the factory where he was responsible for drawing poster columns and organizing exhibitions. From such experience, he was familiarized with the forms, techniques, and genres of painting and art.

In 1977, Xue Yanqun enrolled in the Oil Painting Department of Lu Xun Academy of Fine Arts, China. He continued to pursue graduate studies and received his Master of Arts in 1989. He became a professor after he graduated from Lu Xun Academy of Fine Arts; he was also the member of both the Chinese Artists Association and the Chinese Oil Painting Society.

More than 280 of his works have been exhibited globally since 1984. He received the National Silver Award and Bronze Medal and many Excellence Awards in Chinese National Art Exhibition and other art shows around the world. Six of his works were sold in the auctions of Christie's Swire, and nearly 380 have been collected by National Art Museum of China, art companies, overseas academic institutions, and private collectors around the world.

Since immigrating to Canada in 1997, Xue has participated in several exhibitions and art auctions, including those at UBC Asian Art Centre, Renaissance Hotel, Four Seasons Hotel, Vancouver Art Museum, and Lladro Exhibition Center in Beverly Hill, Los Angeles. He was also the only Asian artist agented by Vancouver's renowned galleries Bau-xi and Romanove.

Xue's works is influenced by both early Italian Renaissance painters and traditional Chinese meticulous figure painting, with a strong oriental artistic appeal; consequently, his art is a unique combination of both Western and Eastern ideals. He works primarily on portraits and figures which demonstrate craft in sketching and classical oil painting techniques, in a style balanced between simplicity, extravagance, and sophistication. A majority of his works depict Asian women who appear pensiveness and exquisiteness through his meticulous rendering, thereby expressing their reserved beauty and grace. Many of his paintings also incorporate Chinese elements which create a unique oriental charm.

Xue Yanqun's works have been published in the following well-known art publications: *International artists, Connoisseurs, Masters of Contemporary Fine Art, International Contemporary Artists, International Contemporary Masters, Master of Today and Best of the Worldwide*, among many others with detailed introductions. Canadian City Television, Global China News, and Canadian City Post also conducted interviews and reports on Xue's artistic career. His works perfected as time passes, winning the popularity among art lovers and collectors around the world.

东方情韵的绘画之美

——赏析薛雁群的油画创作

薛雁群的油画有一种悠远的静谧之美。似有未闻的声音穿透千古红尘，隔着如梦的帷幕，在东西文化对话的风潮中，悠然喃语，唤来古乐回声。曼妙轻盈的都市女子，在娴雅柔美的古典服饰下，传递出女性含蓄委婉、闲情雅致的诗性。画面上，润泽的油彩一遍遍浸染，油墨丰盈，留与我们众多穿行于古今时空的喟叹。

薛雁群于1981年毕业于鲁迅美术学院油画系，之后又获油画硕士学位。因其优异的成绩留校任教。从1984年以来，他多次参加中国和世界各地举办的画展，并屡获各大奖项。多幅作品被中国美术馆、海外学术机构及世界各地的私人收藏家收藏。在他早期的作品中，尤以擅长人物及肖像画创作。在他大量充满东方情韵的人物肖像创作中，我们能感受到他内心骨子里沉淀的优雅与古典之美。

1997年薛雁群移民加拿大温哥华。在异国他乡，他用扎实的素描功底和唯美的古典色彩，生动鲜活地将东方女性特有的柔美带给广大的西方观众。在他的绘画中，不仅融古贯今，更以生活、情感、文化气质、思想内涵等方面，立体地呈现出东方女性的独特魅力和诗情画意。薛雁群画笔下的女人自远古而来，优雅而不失亲和，时尚而不失古韵，知性而又风情，妩媚中透着端庄……以充满诗性的东方女性美，向世人展示着一幅幅精美女性肖像之后的梦与守望，优美隽永，且淑且真。

薛雁群的作品参入了大量的中国绘画元素，画出很多描绘室内场景和古画为背景的作品，以洗炼的笔墨再现了静娴女子们的生活场景。在这些笔墨塑造的言谈举止间，既有几分神秘的高冷与矜持，但同时不乏几分淡淡的哀怨闲愁。从薛雁群作品的造型语言中，我们可以看到其深受中国古典工笔人物画和早期意大利文艺复兴时期画家的影响，以其细致典雅的油画表现技巧和温婉古典的画风，将东西方艺术的碰撞转变为血与肉的情感融合。由此，他的作品受到西方绘画界的注目，赢得广泛的国际声誉和令人瞩目的成就。薛雁群不仅多次受邀参加在美国、意大利、英国和西班牙举行的国际画展，其画作还发表于《当代国际大师》《今日绘画大师》《当代艺术家》等西方当代美术画册，还在《国际艺术家》《鉴赏家》等专业刊物上作了详细的长篇介绍，《国际艺术家》更把他的作品作为封面推介。加拿大的电视台和多家报纸也对他的作品分别作了专题报道。薛雁群在温哥华大学的亚洲艺术中心和文艺复兴大酒店、四季酒店、温哥华美术馆及美国洛杉矶比佛利山多次举办画展和作品拍卖会，并同时被温哥华的著名画廊BAU-XI和ROMANOVE聘为其所代理的唯一亚裔画家。

薛雁群画笔下描绘的女性，大致分为两类：一是具有东方气质的古典型淑女，一是集品味、修养、魅力于一身的当代女性。虽然薛雁群早已移民海外，但其笔下的人物形象多以中国女性形象为代表。这些肖像集中了中国女性的秀外慧中，内敛沉静等种种美德。细观这些作品，我们不难看出画家内心深处延绵不绝的东方情结，以及对中国文化底蕴的深深眷恋。

以中式堂院或古画为背景的旗装女子，如《远去的阁楼》《西洋棋》《宠物》《夏天》等作品，让人感受到一种超然物外、清幽淡雅的意境。在朦胧深沉的暗红色舞台里，一群身穿旗装或白衣的女孩，在她们孤独与梦幻的世界里游荡。她们或安静独处，或结伴而坐，或纵横对弈，或逗弄宠物，或丹青绘事，或把玩书卷，清丽闲适，怡情自赏。虽然她们享受着生命自然带与的悠游，却难掩内心那一丝说不出的寂寥与疏离。透过她们，我们可以隐隐看出画家虽身居海外的恬淡自然，但不时感到“梦回荒馆月笼秋，何处砧声唤客愁”的游子心境。

知性是女人内心成熟的外在表现，经历过了，故事有了，无意中绽放出一种岁月历练后的从容与智慧。《梦回古典》《女孩与竖琴》《午后》《水乡女孩》等白衣系列为代表的作品，以不同以往的背景衬托，突显出东方女性的当今形象。这是一种转化，亦是一种隐喻，既有传统之美，又让人感觉到自立、自信的知性气质，赏心悦目之余，也会引发我们对其内心世界的关注。由此，薛雁群通过他的油画笔将东西方两种不同文化背景下的关系融合，呈现出对女性内涵的探索与思考。油画《女人与花》的创作灵感来源于一首英文歌曲，“花儿到哪里去了”。其色彩沉稳而单纯，被水平与垂直的线条充满。画面节奏缓慢而庄严，弥漫着宗教般的情愫。女人一生，像鲜花般娇艳，也如鲜花般脆弱。花落几许，情归何处。其实我们每个人的一生，何尝不是如此呢？在油画《尘》中，表现了三个女孩在一个精致的躺椅周围不同的姿态：一个正埋头书本，沉迷于个人的内心；另一个仿佛听到了什么，从遐思中抬起头来；第三个则站立起来，背对观众，专注地向远方凝神观看。白色的烟尘从右边的门廊处飘散进来，闯入女孩的视线。殿堂终端的门已敞开，预示着或要出现的事情。画面的优美和静谧中隐含着由远而近的骚动和喧嚣。这幅油画或许在酝酿着画家心灵关照的嬗变。从近来完成的《等待》《奉主之名》《奉献礼》《琴声》等作品里，我们可以清晰地看出画家对不同人物内心及命运的关注。

女人似水，年轻、靓丽而又成熟稳重，婉约有致，内涵丰富。举手投足间，一颦一笑，一个身段背影，都会透着才情、温和与人性的真实。薛雁群在他的人物和肖像画中，以细腻柔和的笔触描绘了众多女性。她们散发着温润的芬芳，让人愈品愈香醇，其中不仅有藏不住的东方女性动人的妩媚、智慧，还有淡淡的诗意才情……看到一颗颗沉稳、宁静、广博、淡然的心，自然绽放于生命的黎明和夜晚。薛雁群通过无言的画意，在唯美的境界中，表达其内心对女性本体的自我诠释。

油画家薛雁群多年来执著于以东方女性的美传递人性之美，画面时光轻漫，意蕴尺幅之间。他以心灵的安静，绘就人性的优雅，在东西方文化交汇的桥梁上，担当着一名美的使者，铸就着他内心的清明与韵致的风景。

Painting the Eastern Beauty:

on Xue Yanqun's Art

A beauty of remoteness and tranquility permeates in Xue Yanqun's paintings: behind the dreamy veil of time, a gentle sound calls for responds from the ancient time, and whispers in the dialoguing culture tide of east and west. Traditionally dressed, modern ladies in Xue's paintings embody an implicit beauty and a poetic leisure, leave us with an illusion of time-traveling.

Xue Yanqun graduated from the department of oil painting, Luxun Academy of Fine Arts in 1981. After obtained his master's degree of oil painting, he stayed and taught in the Academy. Since 1984, Xue was invited to art exhibitions in China and around the world, and won various prizes. His artworks were collected by The National Art Museum of China, bought by foreign academic institutions and private collectors. Portrait was the main theme in the early phase of his career. From his portraits of eastern women, viewers can feel the classical beauty and precipitated elegance inside his heart.

Xue immigrated to Vancouver, Canada in 1997. By virtue of his distinguished sketch skill and classically harmonious palette, Xue vividly brings the characteristic grace of Chinese women to the western spectators during his stay in Canada. Uniting both classic and modernity, Xue's paintings present the characteristic charm of Chinese women and a pictorial poetry, emotionally and ideologically, from aspects of life and culture. The women in Xue's paintings, who are both graceful and amicable, stylish as well as classical, intellectually charming and decorously enchanting, unveil their dream and hope behind the exotic femininity and poetic beauty.

Numerous elements of Chinese painting are involved in Xue's works. With precise brush strokes and sophisticated compositions, he reenacts the living scenes in boudoir which remind the viewers of classical Chinese paintings. From the demure manners created by lines and paints, we see enigmatic aloofness tinted by subtle leisure gloom. Xue's works are deeply influenced by traditional Chinese elaborate-style paintings and Italian paintings in early Renaissance. With his elaborate painting techniques and graceful, classical style, he transforms the eastern and western culture collision into an emotional fusion. Noticed by the western world, his works achieve international reputations. Xue was invited to international art exhibitions in the United States, Italy and Spain for many times. His works were published on *Contemporary International Masters*, *Painting Masters Today* and *Contemporary Artists*, introduced in details on *Connoisseur* and *International Artist*, and chosen as the main cover painting by the latter. His paintings were also specially reported by various Canadian TV stations and newspapers. Xue held solo exhibitions and auctions in Asian Art Centre of Vancouver University, Renaissance Hotel, Four Seasons Hotel, Vancouver Art Gallery and Beverly Hills. He is the only asian artist represented by Bau-Xi Gallery and Romanove.

There are two different kinds of women in Xue's paintings: some of them are traditional Chinese beauties, others are cultivated and charming modern women. Although Xue has lived in foreign countries for years, he primarily depicts Chinese women. The portraits of Chinese females embody virtues of inside intellectuality and reserve serenity that treasured by traditional Chinese culture. From his works, we see the endless eastern complex deep inside his heart and profound attachment to traditional Chinese culture.

In *Pavilion Faraway*, *Chess Playing*, *The Pet*, and *The Summer* stand the cheongsam-dressed women in front of traditional Chinese halls or ancient paintings. Being secluded and refined, they detach from the mundane world. On the stage with scarlet curtains, a group of girls in white are strolling in their own lonely world of fantasy. Sitting alone or with companies, playing chess or fondling pets, drawing paintings or reading books, females in Xue's paintings intoxicate themselves in their own world. They appear to enjoy the leisure brought by the nature, however we can feel their ineffable loneliness and detachment. The artist projects his own emotions onto his protagonists in paintings. As the poem says: "Upon waked up, I realise that I am still in the desolate inn. The autumn moon and the faraway sound of preparing clothes for travelers bitterly arouse my nostalgia." Although the artist lives in a foreign land, his heart is always at home.

Intellectuality is the external manifestation of internal maturity. A woman with rich experiences and a complicated past has mature serenity and wisdom. In his series of In White, for example, *Dream of Classic*, *Girl with A Harp*, *The Afternoon* and *Girl from Waterside*, the modernity of eastern women are contrasted by unique backgrounds. The image of the woman is a metaphor as well as a metamorphosis, with classical beauty and confident intellectuality. The paintings are visually pleasing and encourage contemplations on heart. The artist reflects upon and explores the inner world of women via his painting brushes, which blend the colors of east and west. *Woman with Flowers* originates from the song *Where Have All The Flowers Gone*. The palette is simple and placid, and the canvas is loaded with vertical and horizontal lines. The rhythm is andante and solemn, permeated with a religious emotion. As the song laments: "A rose will bloom, it then will fade; So does a youth and the fairest maid." Life is both wonderful and fragile; that is the ironically sad fact of life. In *The Dust*, three girls are surrounding around an exquisite deck chair: one is reading a book and indulging in her world; the other girl raises her head upon hearing something; the last one is back to us, standing and contemplating on distance. Caught by the girl's eyes, white smoke drifts inside from the porch on the right. The opening door indicates that something will happen. In the beautiful serenity hides the impending clamor and turmoil. The painting probably ferments the artist's shifted attention of heart. From the series *The Wait*, *In The Name of Our Lord*, *Baby Dedication*, *The Sound of Accordion* and other recent works, we see the artist's attention to different hearts and fortunes.

With his elaborate and gentle brush strokes, Xue depicts various women in his works. Females in Xue's paintings are always young women with physical and virtuous beauty. A girl's smile expresses her gentleness, and the back view reveals her wisdom. So mellow is the scent of a woman; in it are intoxicating charm, brilliant wisdom and subtle poetry. Hearts of calm and tranquility flower in the dawn and dusk of life. In an aesthetic air, the artist offers his self-explanatory interpretations to the ego of women in the wordless paintings.

For years, Xue Yanqun obsesses himself in revealing the beauty of humanity via images of eastern women. Flowing in his paintings are the timeless beauty and the composed elegance. With the serenity of heart, the artist infuses the humane grace into the paintings. He is the Hermes of art on the cultural crossroad of east and west. Xue paints the brilliantly poised beauty in his heart.

序

也许是天生的迟钝，小时候的我，两岁上还不会说话。每天只是拿着母亲的红蓝铅笔，在随手碰到的纸上涂抹。每次牵着大人的手指散步归来，那些纸上都会添上新的内容。年复一年，我家的柜子里、抽屉里塞满了画稿和废纸。那上面的零零碎碎，便是我遥远的幼年世界。

海边，夏天的傍晚。夕阳偎依在远山的怀里，把天空染成一片玫瑰。海湾里金波粼粼，渔帆点点。对面郁郁山影里，绿树掩映中，隐约传来阵阵童声合唱。我坐在礁石上一动不动，感到自己被这金色的时刻融化了。我想把这一切留在纸上。可是在用完几支水彩，撕碎十几张画稿之后，我这个一年级小学生承认了自己的失败。

现在那里高楼林立，儿时的景色已不复存在。但悠扬的歌声和那撩人心魄的时刻却永远留在我的心底，并时时出现在我的梦中。

这是小学顶楼一间向北的小屋。窗外各式屋顶错落。远处一线海湾，时有轮船过往。对面工厂冒着白烟，夜晚是一片灯火。伴着隔壁音乐教室的钢琴声，我在这里消磨了下课后的大部分时间。我的启蒙老师把我引到窗前。就这样，七岁的我发表了第一幅作品——“美丽的城市”，然后是第二幅、第三幅……这里有苦涩、烦恼，也有欢乐。现在一切都消失了，只剩下感激。我每每怀着这样的心情，回忆我的小学、我的老师、我的窗口。

画布是我另一扇窗口。每次坐在画布前，心底都泛起隐约的兴奋。仿佛面对素未谋面的新娘。我渴望线条与色彩的显现，引导我去揭开她神秘的面纱。凝聚你的感觉，盯住不断浮现的属于你的标记，按它的提示小心探究，你就会越过荆棘丛生的沼泽，到达未知的彼岸。当然会有陷阱、失望和沮丧，但又有谁会因为种种的失败，而放弃尝试的乐趣呢？

为什么画画，为了喜欢。形式之于人的感官至关重要。听听莫扎特，那清纯优美的旋律，朴实无华又超凡脱俗。没有尘世的喧嚣，没有历史的重负。这音乐仿佛来自天上。它拂动你的情怀，净化你的心灵。一幅油画可以没有情节，没有说教；但如果没有了线条与色彩，还能剩下什么？所以，请不要为了迎合他人而委曲你的眼睛。

风格是什么？就是画家本人。同每个初出茅庐的学生一样，我也曾试图跟随潮流，“建立”某种风格。这种把别人的鼻子安在自己脸上的企图，往往失败。请稍微尊重一下你与别人的不同，再留心你画中生生不息的面孔，那就是你。即使不那么英俊，不那么讨人喜爱又何妨。正因为有了与别人的不同，人家才会认识你。所以，喜欢吃什么就大胆吃，吃的东西就变成你自己。

北京，故宫博物院绘画馆。我俯身在“韩熙载夜宴图”上。也许年代久远，绢面变暗，却让那些矿物颜料散发出幽幽光彩。歌舞欢宴与孤独哀愁，统一在高不足一尺的画卷里，竟这样深深震撼了我。中国古代工笔人物绘画的凝练与庄重，经数百年魅力不衰。在与古代大师的对话中，我渐渐看清了自己。我们祖先留下的宝藏，已够我享用终生。

Foreword

Perhaps because of the inborn slowness, I didn't speak any word until 3 years old, but just doodled on any paper I got with my mother's red and blue pencil. Every time I returned home after the walk, some new contents would be added on those papers. Year after year, cabinets and drawers in our house were chocked up with rough sketches and scrap papers. Those fragmentary memories were remote world of my childhood.

It was a summer evening at the seashore. The setting sun snuggled up to in the far mountain bosom, and dyed the sky as a sea of rose. The golden waves sparkled while the fishing boats sailed in the bay. From the shadow of luxuriantly green mountain, children's songs fluttered indistinctly in the air. I sit on the reef motionlessly; I felt myself was melted by this golden moment. I wanted to record all these on the paper. I, a pupil of grade one in the elementary school had acknowledged my own defeat.

Now there stand a great neumber of tall buildings. The scenery in my memory has no longer existed, but the melodious young children's songs and the manent which arouse my heart and soul have been kept in the bottom of my heart, and appeared time by time in my dream.

There was an elementary school attic facing to the north. Outside the window, various types of roofs scattered. On the horizon, cargo ships passed the blue day. The factories smoked in the opposite, in the night became a sea of light. Accompanied with the piano sound from the music classroom next-door, I spent majority of time here after class. My teacher directed me to the front of the window. Thus, as a seven-year-old pupil I have published my first work - "the beautiful city", then was the second, the third. There were bitterness, depression and also, the happiness. Now all those feelings have vanished, only the gratitude left forever. With such feelings, I recollected my elementary school, my teacher, and my window.

The canvas is another window of mine. Each time I sit down in front of the canvas, an indistinct excitement would exude from my heart, as if I faced the bride whom I have never met before. I longed for the line and color guiding me to unveil her mystery. The painting condense your feeling, and observe the unceasingly reappeared marks. Carefully diving into it, you can cross the overgrown brambles bog, and arrive at the unknown other shore. There are traps, disappointments and depressions, but who can give up the pleasure of attempt because of all sorts of defeats?

Why do I paint pictures? Because I love it. The form is very important to one's senses. Listening to Mozart's music, the exquisite melody, unusually unadorned and refined. It is nether the noise from the mortal world, nor the heavy historical burden. The music comes from the heaven. It sways your mood, purifies your mind. An oil painting may not have plots nor preaches; but what can be left if it did not have the line and color? Therefore, please do not sacrifice your eyes to please others.

What is the style? The painter himself. Like the beginner, I also attempted to follow the current, to "establish" some kind of style. The attempt to put other's nose on to your own face often proves to fail. Respect the difference between you and others, and then pay attention to the face which you draw continually. That is you. Even if it is not gorgeously handsome, it would be O.K. Others would recognize you because the differences. Therefore, you can eat any food boldly as you like. What you eat always turn to yourself.

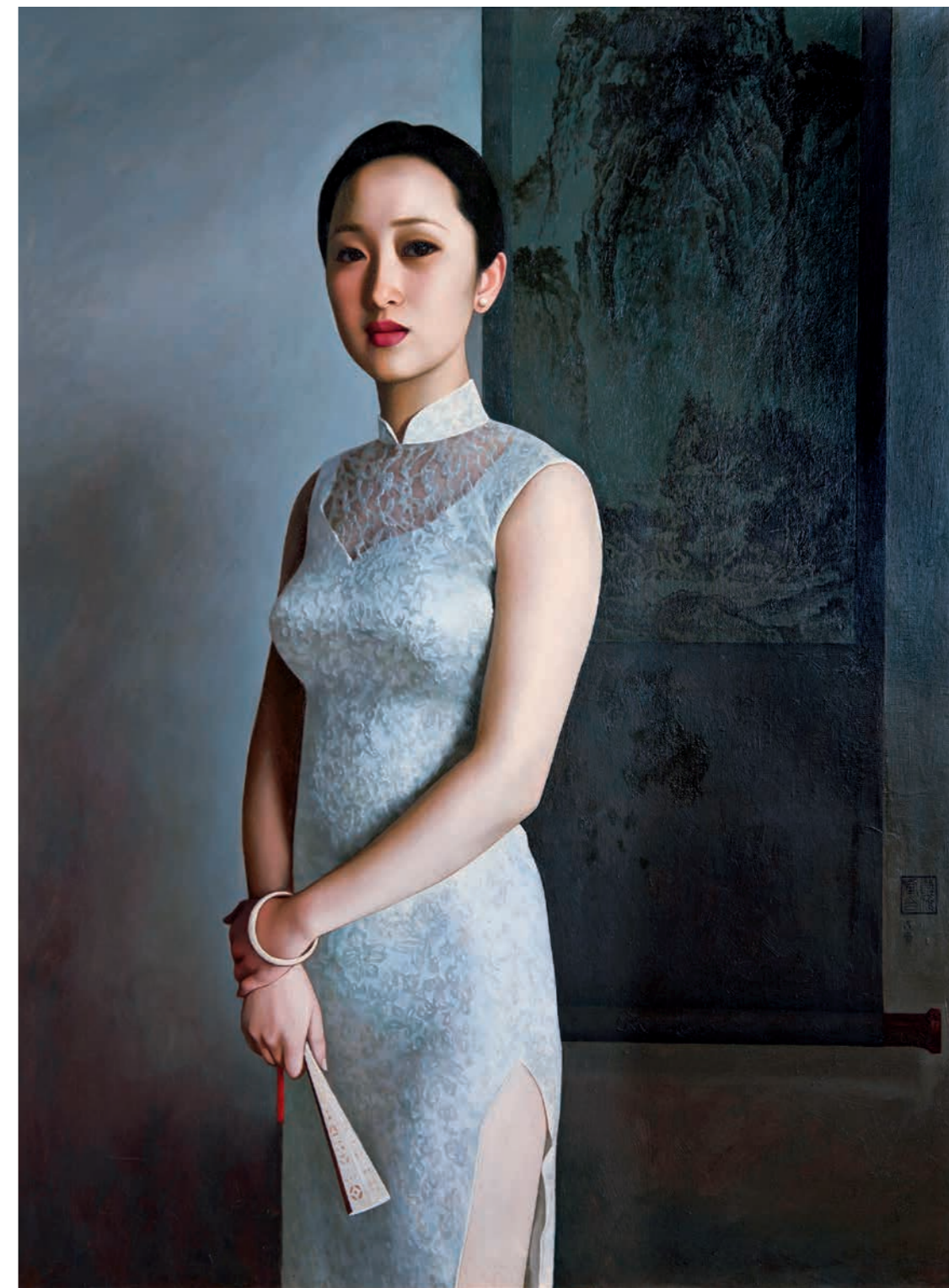
It was at the Chinese Painting hall in The Palace Museum, Beijing. I bend down on "The Night Revels of Han Xizai". The silk surface darkened by the age. The mineral pigments glittered in the dark. The joyful banquet with dance and the lonely and sorrowful figures are unified in one picture scroll, narrower than one feet, unexpectedly shocked me with such tension. The great charm of ancient Chinese painting, its simplicity and solemnity did not fade after hundreds of years. I gradually find myself in the dialogue with the old masters. The precious heritage, which our ancestor have given to us, benefit me throughout my life.



久远的诗句
Ancient Verse
100cm x 80cm



待嫁
The Brides
145cm x 138cm



白旗袍
White Chi-pao
150cm x 85cm



梳妆 2
The Dressing No.2
145cm x 145cm



宠物
The Pet
122cm x 91.5cm



镜前
Before The Mirror
100cm x 65cm





绳戏
Cat's Cradle
80cm x 80cm



箫声二号
The Sound of Xiao II
100cm x 80cm



画
Appreciating The Painting
122cm x 91.5cm



古乐回声
The Sound of Ancient Music
110cm x 70cm



小花
In Bud
100cm x 70.5cm



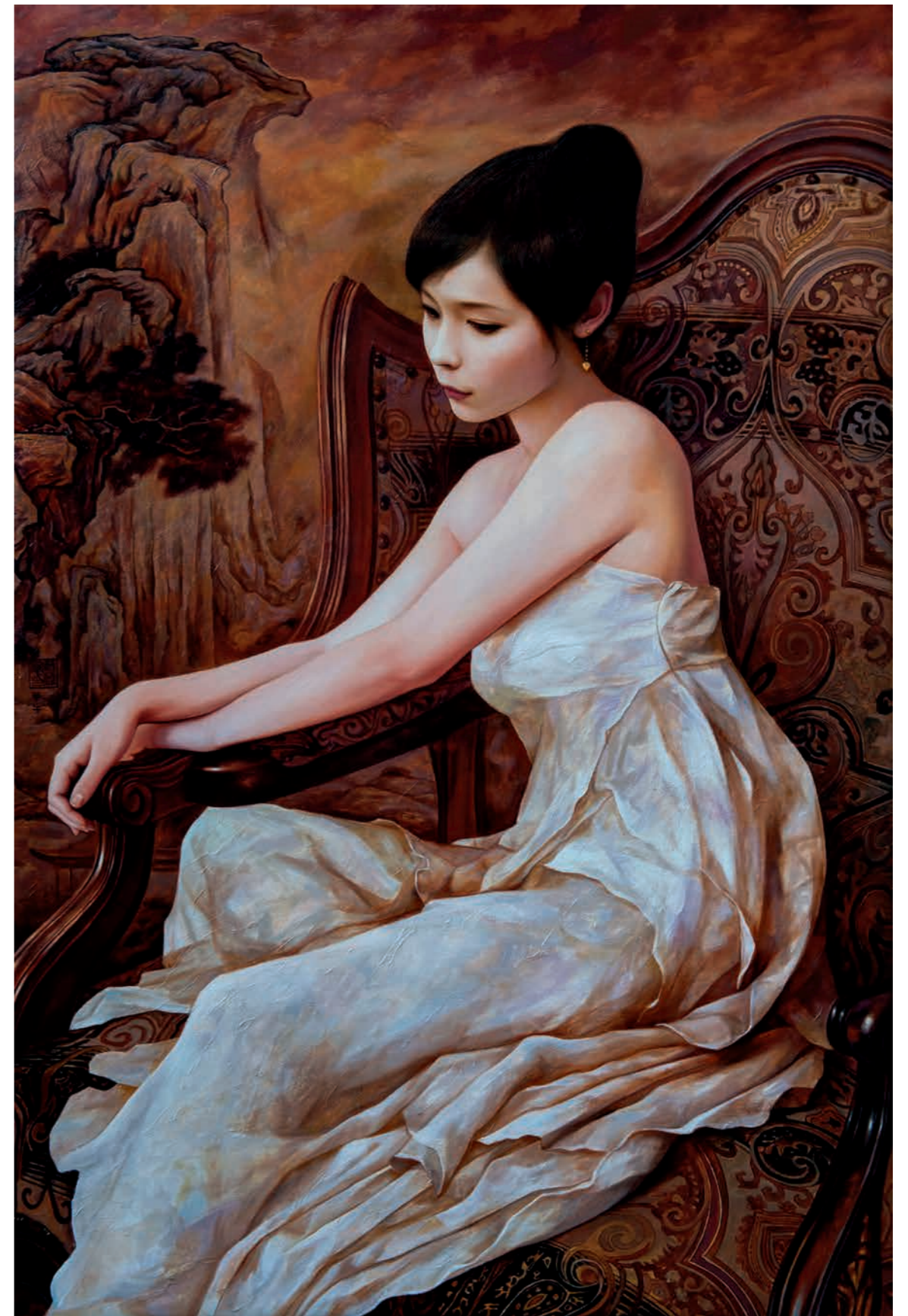
时装之梦
Dream of Fashion
100cm x 78cm



佛罗伦萨街头画家
A Busker in Florence Street
81.5cm x 61cm



白绸裙
The White Silk Dress
90cm x 60cm





西洋棋
The Chess Game
130cm x 89cm



梦回古典
Dream Back to Classical
166cm x 158cm



水乡女孩
Girl from The Waterside
65.5cm x 53cm



琴声
The Sound of Accordion
119cm x 81cm



红灯笼三号
The Red Lantern III
120cm x 76cm



暗香
Hidden Fragrance
100cm x 68cm



等待
Waiting
195cm x 130cm





白衣女人
Woman in White
120cm x 80cm



女学生像
Portrait of A Girl
65.5cm x 51cm



奉献礼
Baby Dedication
170cm x 118cm



女孩与竖琴
Girl with A Harp
100cm x 72.5cm



女人与花
Girls and Flowers
160cm x 105cm





夜歌
The Nocturne
160cm x 105cm



镜前梳妆

Dress and Make-up in front of A Mirror

120.5cm x 86cm



oil painting

55



女孩与小狗
The Girl and Her Puppy
92cm x 66cm





奉主之名
In the Name of the Lord
160cm x 116cm



穿白线衣的女子
The Girl in White Sweater
110cm x 73cm



oil painting

63



午后
The Afternoon
165cm x 125cm



白衣女孩
Girl in White
71cm x 56cm



跳棋
The Chinese Checkers
130cm x 97cm



少女与猎豹
Girl with A Cheetah
89cm x 71cm



元素
The Elements
150cm x 150cm





对话
The Dialogue
170cm x 112cm

oil painting

73



白衣女孩像
Portrait of A Girl in White
91.5cm x 65cm



春
Spring Time
145cm x 138cm



女演员
The Actress
80.5cm x 61cm



画前女孩
Girl in Front of the Painting
92cm x 60cm



等待 2
Waiting No.2
207cm x 130cm



有任何遮蔽，就有了坦然、接纳等意味。同时也因正对观者的姿态，使二者的交流更具有双向的性质。

《无题》是我这类作品中最早的一幅。模特儿双腿不寻常的偶然动作提醒了我，将这个动作略作夸张，整个身体就变成90度角的垂线和水平线。手臂与腿部的方向使观者的视线产生截然相反的运动。从头部开始，顺着肩、胳膊并经手导向另一条腿，由脚部释出，然后是反方向的重复。这种视线的推移导致人体重量的减弱，双腿虽然没有离开地面，但显然已摆脱了重负。难以持久的姿态暗示一个向上的过程，好像在某种力量的吸引下，人物向往着从地面升起。这种上升的动机又因腿部大面积接触地面形成的稳定三角形而难以实现。矛盾的交织暗示着内心的冲突。模特儿已成为内在精神的符号——即梦想、追求与现实的羁留和无奈。

《夜光》一幅，则是借对模特儿的刻画来审视自己的内心。单身时，我常在画室里忙至深夜，偶尔也会遇到停电。突如其来的黑暗使周围的一切都改变了面目：微微的冷光神秘莫测，画布上的人物也仿佛有了生命。这令我感到新奇，于是就把自己浸在幽深的夜光里，静静地品味这份孤独，任思绪在暗夜中飘浮。看着这幅完成地作品，不觉想起那段经历。模特儿的姿态使人感到她并非面对观者，而是远离尘世的喧嚣，独自置身于茫茫宇宙。她面对的是我们经常苦苦思索的问题：我们从哪里来，要到哪里去？这生与死、人类与自然的对话会伴随我们每个人的一生。虽然人们的答案可能不同，但这种心境是相通的。

对称、呆板、静止、山字形的三个人体摆放在方形的框架下，远处的红云在渐渐凝固。掩饰不了的满脸怅惘，相隔咫尺又无言以对。唯有发型的变化，约略显示出个性上的差异。在这里，每一个形体都在寂寥中自言自语，守着群体中的那一个自我。我先用速写画出一个模特儿的三种姿态，将她们安排妥当。剩下的事就是画出那些垂直线和水平线，加上明暗和有限的色彩，让色调在暖色系统中循环，以保持统一、宁静的气氛。最后整理一下细节，就完成了这幅《红云》。

在人体绘画作品里，我较多地运用了各种画面因素的对比。

先是造型因素的对比。

第一个尝试始于《侧立之裸女》。两条直线与人体的对照，而后是各种几何状物体与有生命的人体曲线的并存，使之产生直与曲，硬与软的变化。这种手法在《画前》《镜前》和《屏风前》等系列作品中俯拾皆是。一道或数道直线将背景分割为规则的几何图形。作为形式语言支撑起主体并与之形成对照，使两者的形象均得到加强。

造型因素的对比也包括肌理和质感的区别。画面肌理的多样给视觉以变换的空间，克服了那种雷同所带来的乏味。在《暝色二号》里，人体部

分是用缜密的笔法直接画成，细腻而润泽。背景则以粗笔涂抹，后用软笔擦染，其粗松厚重与人体形成质感上的鲜明对比，更显肌肤的弹性。质感的对比如平板的墙壁（《模特儿》），坚硬而光滑的地面（《暝色三号》），及凌乱的衬布（《夜》）等都在画面中扮演同样的角色。

其次是不同物体的对比。这里不仅有造型上的不同，而且有内容上的差异：如人与太阳（《氩》），人与植物（《柠檬》）等。这些与人类有着千丝万缕关联的事务由于我们的生活经历而赋予人体不同的象征意义。评论家们曾对《牛头与女人体》一画作了如下评介：

“睿智的先民从阴阳正反的自然万象中看出宇宙的本根，敏感的艺术家则在阴阳正反的人生事理中开拓审美的幽奥。《牛头和女人》展示了一个无法调换循环的主题：阳刚者毫无生命活性，生者却万般柔弱无奈。画家采用象征手法，以牛头喻前者而以女人示后者。逼真如微的细节刻画，流畅尖刻的线条和空寂冷凝的背景强化了主题和画境的悲剧性。画家成功地调度了绘画语言，使哲学的思考蕴寓于审美的形式之中。”

人体与牛头骨本来风马牛不相及，是我们的知觉与联想在它们之间搭起沟通的桥梁，便产生了种种涵义。在这里，它们作为人类的知觉符号而存在，成为沟通画家与观众的媒介。

当然，人体本身也照样产生不同的知觉符号。姿态动作的各种变化会引发迥然不同的视觉感应。《躺着的女人体》与《镜前二号》是同一模特儿，动作也基本相同。把它们放在一起是想说明动作的细微差别会造成怎样的效果。前者躯干呈两个三角的组合，身体折叠产生的压力通过伸向画外的腿线得以释放。平直的胳膊与身体曲线对照，稳定了画面，人物显得平和安详。而后者则从头部、躯干至腿部形成逐渐尖锐的锯齿状，于膝部作突然回转，仿佛被伸开的胳膊拉住。这种力量的积聚使画面呈现一种燥动不安的情绪，犹如被突来的不速之客惊扰，呈现出不同寻常的心理活动。

即使人体的姿态和动作不变，位置与角度的变化也产生不同的视知觉。

《欲晓》这幅作品就是一个颠倒的影像。本来模特儿是躺着的，画家的速写稿也是这种姿态。一天，风把挂在墙上的画稿偶然翻转，就成了现在的样子。原先躺在地面的人体飘上天空，成为我的第一幅浮在空中的人体画。出版社的编辑给它起了个名字，叫做《欲晓》。如果不是风把她吹上天空，这幅画的题目就只能是《午夜》或者《梦中》了。

Feeling My Paintings

For decades, I always paint the people around me. Sometimes I was inspired by their spirits; sometimes moved by their appearances. Sometimes I vigorously demonstrate their innermost feelings, thus adjust my own paintbrush. Sometimes I only draw their physical appearances to establish my free style. Frequently, I face the canvas, gazing at all that not yet appears. The accidental factors, for example the light in the room, the traces underneath the layer, even the combination of several lines, suggest the future appearance of the painting. I remembered to catch up with the tide in my childhood. I bended down and tried to fumble in the shallow water, I didn't know what was hiding between the water plants. I waited patiently. The expectation made me so excited. I knew, no matter what would grow up under my feet, that would be my harvest.

This painting was nearly a sketch from life. In the classroom that used to be a horse stable, the plastic clothing on the window were plumped up by the wind. The variegated water-stains hung on the earth wall. The students were sitting on the wood stakes, near by piled-up the firewoods they pulled from their homes. In order to make the impoverished but not the miserable effect, I painted the picture in a dim light and warm tone. Those coarse *furniture* flashed between the light and the shade. Here I borrowed the technique form a master of light, Jan Vermeer: The light from window was trembling as a result of *the collision* with the object, sprinkled on the surface of every thing. The luminous spots emerged in the diffusely lit background, guided to the colorful part. ("The Teacher")

I got the notion for *Dove* at an artillery rampart, the Russo-Japanese War site in

cockscomb mountain, Lushun. Dotted with countless bullet holes, the bunker lay in the calm after the storm. Nobody was there. The limpid blue skylight passes the arch rampart mouth and the crack gap. Looking at the foot of the mountain, I saw a crowd of dove circling and fluttering. This scenery imprinted in my mind. In my imaginaction, the doves changed into the angels, bringing peace and well-beings to the people. I sketched it out immediately, and painted it with transparent paints in multiple layers. The under paint was cellulose, titanium oxide powder mixed with brown, then coated with the oil paint. I used the cellulose, because by changing the oil proportion, I can control the visual effect. By reducing the proportion of oil, the texture appeared. This was precisely what I needed. Soft brushes left traits underneath the texture, and I repeated the procedures if necessary. The dying and texturing may carry on in turn. By adjusting the suitable proportion of cellulose and oil, I got the desired effect. Finally I used the sable fine brushes to delineate the contour line until I completed. ("The Dove")

Pursuing the meaning "eternal" of perhaps, I prefer the symmetrical composition. Although it seems to be a kind of stereotype but it has religious implication. That's why I repeatedly fall in the trap of ancient Egypt and the Middle Ages. Once I gazed at "The Brera Altarpiece" for a long time, the disciples stand in row, inexpressively. The static body condensed the unworldly tension. In front of them, you abandon all distracting thoughts, and hold your breath to feel this sacred time. Here, the form powerfully delivered the subject.

一幅油画的完成

一、画布表面的处理：

人类使用画布的历史可上溯到四千多年前的埃及第十二王朝。我国最早的绘画作品也为绢本。而油画作为布上绘画则首先在北欧兴起，后广为流行。画布需经处理方可使用。其作用有二：一是物理作用。它隔离油彩与画布，以免油料被画布吸收导致画面暗淡无光，同时也保护布面不被油料侵蚀而使之耐久；二是审美作用。它的品性决定了作品最后完成所呈现的肌理和色彩效果。

画底的处理因个人需求不同而异。在我的绘画里采用过以下两种：

1. 胶与立德粉

这种处理方法始于中世纪，多用于硬质底面。在画布上使用易开裂破碎，因此要注意胶与立德粉的比例，并适当加入油分。具体方法是先将泡透的皮胶加热化开，用刮刀薄而均匀地刮在画布上。干后将画布上的接头和疙瘩锤平磨光。将一份胶与相同比例的立德粉（或大白粉）混合成膏状，徐徐滴入二分之一亚麻油（可视需要增减或以白油画颜料代替），充分搅拌使成乳膏状底料，然后用板刷涂于画布形成所需的底面。加油料是为了增加韧性防止碎裂。这种底面吸收性强，适用于以蛋黄、纤维素等为媒介的多层透明画法。采用动物胶是因其干后仍有吸湿性，画布变形后易恢复。而合成材料则无此特性。我的作品《鸽子》《石榴女孩》《无题》等即采用这种底面。

2. 铁红粉与锌白

用亚麻仁、核桃等坚果油为媒介制成底料。用这种方法制成的底面韧性好，耐卷曲，但吸收性较差，干燥慢，适用于直接画法和长期作业。具体方法是在涂上第一遍胶打磨后，以铁红粉加等量熟亚麻仁油搅成膏状，用画刀平刮于布上。干透后再次打磨平整，以油画锌白颜料与少量丙烯均匀混合成乳膏状底料，布于铁红粉底上，或涂或刮视需要而定。丙烯加入锌白会加速干燥，并增加底面的吸收性和可塑性，容易制成所需的肌理效果。我的大部分写实作品都采用这种底面。

二、一幅油画的完成

我习惯在白色画布上作画。白色的隐约反光可使暗部油彩更加透明。尤其在人体绘画中，这种反射对于亮调的主体更是必不可少。即使是直接画法，由于暗部颜料依然较薄，底色的反射仍起作用。在这里我主要介绍自己的几种画法：

1. 透明颜料的多层画法

- a. 先在纸上勾好轮廓，然后将铁红粉涂在纸的背面，把轮廓线透在画布上，并用彩笔将其固定。
- b. 用板刷蘸赭石、土黄或群青加少量松节油画出大致的明暗，用色尽量与背景或暗部颜色接近，并尽量整理好。亮部则用中间色画出，画面色调稍重。
- c. 待稍干，用软毛刷蘸铅白提出亮部，同时用软笔或手指稍作调整，以形成所需的肌理与质感。必要时在暗部用笔刷或手指轻扫，加强暗部的反光。

- d. 干透后，勾出头部发线，用透明颜料涂染，并作相应的细部刻画。适当增加亮部颜料的厚度。
- e. 按需要在背景加适当冷色，颜料薄而明确，厚的地方略作皴擦，使透出底面肌理。
- f. 刻画主体并反复三、四步骤，调整细节，缩小刻画面积，修整轮廓边缘，提出轮廓线，完善形象及色彩对比直至完成。
- g. 油画完成后，如表面反光不均，一般需作处理。待表面干透，以蜂蜡融解于加热的松节油，冷却后为膏状的皂化蜡，均匀涂布油画表面，形成亚光膜，既统一表面反光又保护画面。

2. 直接画法

- a. 将草图固定在画布上，用颜料画出大致的明暗，形成一定的空间。
- b. 简略画出头发、暗部、投影等重色，带出背景和主体的暗部，协调好暗部与背景的过渡。
- c. 铺设中间色，考虑色调的推移及笔触与形体的结合，暂不处理细节，重点放在整体色彩和明暗关系上。
- d. 深入刻画。先以少量油涂擦以便颜料的衔接，然后用厚重的颜料塑造形体，调整背景。
- e. 描绘细节，画出不同色彩和质感。干透后，可用光油或蜡处理油画的表面。

3. 根据速写制作油画：

速写是画家收集形象素材的手段，但不是所有速写都可制成油画。在挑选可作油画的速写时，有两个因素支配我：一是形式，即速写本身具有造型的内在因素，或与其它符号组合形成的绘画动机；二是其内容，能够唤起我某种情感或心理的体验。

因速写提供的素材较单纯，所以制作时要考虑体积、色调、质感等因素。

- a. 《无题》，在人体后面加条线。
- b. 《红云》，以较多框线形成构图因素。
- c. 《曠色》，变换光线并加上背景。

4. 根据照片制作油画：

绘画中使用照片一直是讨论的话题。愈来愈多的画家利用相机也是不争的事实。相机使画家在捕捉形象方面得到便利，也导致因依赖照片而形象僵硬、色彩退化。因此如何利用手里的相机是成败的关键。

对我来说照片是形象的参照和某种经验的唤起，也是有待加工的素材。希望对自然的感觉不会因此钝化。

准备一张纸，根据自己的需要将照片上的形象加以整理，同时考虑整个画面的构图，使之服从于你心目中的主题。当然这一步可在画布上进行，只是我不习惯在画布上修来改去。将草图搬上画布，考虑好画面的色彩关系，便可开始了。

Complete An Oil Painting

I used to paint on white canvases. The indistinct reflection of white makes the dark part of the painting looks more transparent. Especially in human body painting, this kind of reflection is essential to the main body. Even if using the direct panting technique, the bottom color reflection still plays the role because the dark pigment is not thick. I'd like to introduce some of my painting techniques.

1. Multiple layers by transparent paints.

- a. Draw the outline on the paper first, then spread the paint powder on it's back. Put the paper on canvas and draw the outline to pass the contour line onto the canvas, and paint the outline with the brush.
- b. Soak the brushes with sienna, yellow ocher or ultramarine, mix with little turpentine to draw the approximate light and shade, to make the color approaching to the background or the dark color.
- c. Wait till the surface is dry, dip the soft hairbrush with the lead white to paint the bright part. Meanwhile, adjust it with soft brushes and fingers, to form the skin texture and the needed sense of reality. When it's necessary, lightly sweep the dark part with brushes or the finger to strengthen the reflections in dark part.
- d. After it dried up, draw the hairline with fine brush, and tinge the canvas with the transparent pigment, and draw the corresponding detailed portray. Suitably increases the pigment thickness in bright area.
- e. Add some cold color according to the need in the background. The color should be distinct with thin layer. Lightly sweep on the thick paints, to transit the bottom texture to the surface.
- f. Portray the body and repeat the step c and d, adjust the details, reduce the portray area, repair and maintain the outline edges, arrange the contour lines, then perfect the image and color contrast until it is complete.
- g. After the painting is complete, the superficial reflection may uneven. Waite till the surface is completely dry, mix beeswax with the turpentine then heat the mixture up. After cooling down, the mixture turned to saponified wax. Apply it evenly on the surface of painting, to build a satin film. It unifies the surface reflection and protect the surface.

2. Alla Prima

Alla prima refers to paint in a single session by using opaque paints which obscure the under painting.

- a. Sketch on the canvas, paint the approximate light and shade with the paints, and form the certain space.
- b. Briefly paint the hair, dark part and shadow with dark color, which form the background, coordinate the dark area and background.
- c. Lay down the middle range tone, consider the tone and use the brushwork to fit the body. Do not process the detail at this stage, emphasise on the overall color and the relations between light and shade.
- d. Establish the details thoroughly. Put some linseed oil to linking up the layers, then portray the body with bold paints, and adjust the background.

- e. Describe the details, draw the different color and the sense of reality, After the painting dried thoroughly, use glaze or wax to process the surface.

3. Paint from sketches.

Sketch is a method with which a painter collects the materials, but not all sketches can be used for oil paintings. When choosing the sketch for a painting, I must consider two factors: The first is the form, namely the inner factor of sketch, or drawing motive formed by other signal combinations; The second is its content, which can arouse some kind of my emotions or psychological experiences. Because sketch can only provide the purer and simple source material for the painting, therefore we must consider the factor such as volume, tone, and sense of reality.

- a. "Untitled", Add a strait line behind the human body.
- b. "The Red Clouds", Form the composition factor by more frames line.
- c. "Dusk", add background on the transformation of light.

4. Draw an oil painting according to a photo.

Using photos to paint an oil painting have always been discussed. It's an undeniable fact that more and more artist using camera. The camera enables painter to obtain big convenience in capturing vivid painting materials. It can catch the stiff images and the degeneration in color. So how to use the camera is the key point of painter's success.

To me photos are vivid references and they remind me my life experiences. They are also raw materials, wait to be processed. Hopefully the use of photo will not deactivate my natural feeling on painting.

意韵 —— 薛雁群油画作品展
The Lingering Charm: Oil Paintings by Xue Yanqun

展览时间：2018年6月12日 - 9月12日
Time: June 12 - September 12, 2018

展览地点：温哥华保利艺术馆
Venue: Poly Culture Art Center
Address: #901-905 W Pender Street, Vancouver, B.C. Canada

主办单位：保利文化集团股份有限公司
Organizers: Poly Culture Group Corporation Limited

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