

# 等你花儿开

闫平 二零零陆  
YAN PING 浙江人民美术出版社



图书在版编目(CIP)数据

等你花儿开/闫平贰零零陆/闫平绘. —杭州:浙江人民美术出版社, 2006.1  
ISBN 7-5340-2028-X

I. 等... II. 闫... III. 油画—作品集—中国—现代 IV. J223

中国版本图书馆CIP数据核字(2005)第128197号  
责任编辑:李方  
装帧设计:李方 毛章雷  
翻译:王之光  
责任印制:陈柏荣

等你花儿开·闫平贰零零陆

闫平 绘画

浙江人民美术出版社出版发行  
地址:杭州市体育场路347号  
邮编:310006

杭州东印制版有限公司制版  
杭州下城教育印刷有限公司印刷  
全国各地新华书店经销

开本:889×1194 1/8  
印张:3.5  
印数:0,001-3,120  
2006年1月第1版 2006年1月第1次印刷  
ISBN 7-5340-2028-X/J·1670  
定价:42元

YANG  
PING  
2008

闫平

等  
你  
花  
儿  
开

闫  
平  
贰  
零  
零  
陆



等你花儿开 Until Your Flower is Open  
布面油画 Oil on Canvas 130cm x 80cm 2001

我的生活很简单，没有想象中的风花雪月和浪漫情事，那些年少时对生活的憧憬在“文革”岁月里被现实残酷地撕碎了……幸运的是，绘画成了我一生的知己，我可以无所顾忌地向它倾诉，可以找回我失去的信心。在画室里工作的时间是我个人的天地，只有在那个时候，画里画外的我是一体的，我拥有充分的自由和放松，可以放纵自己的心，不用顾及其他。绘画是一件既让我着迷又让我筋疲力尽的事，品味生活中的每一个细节，从一句歌词到一切可以引起视觉冲动和想象的活潑和图像都会冲击我的神经。很多时候那些转瞬即逝的感觉需要寻找，因此我特别喜欢给自己当模特，想象中的样子先通过身体的预演得到一番感受，再用画笔和颜色记录这种感受。

每一幅画都是琐碎生活的影子，是我的日记。日记里写着我的秘密，我用自己的色彩符号叙述着我的快乐和悲伤。春去秋来，聚散离合以及生活中许多细小的变化都让我感怀，我害怕岁月的流失，害怕老去的孤单寂寞。每一个落日黄昏，看着屋内弥漫着柔和的光，那暖暖的气息使我紧张疲惫的心松弛了，让我品味到了生命的价值，我感到了一种活着的感动……

对于我来说，画布和颜色是最忠实的伙伴，色彩世界无穷的可探索性给了我自由发言的可能。我喜欢粉色尤其是粉红色，因为我认为粉红色最吻合女人的心理，能够带给我更多的幻想。在我的作品里不断地出现各种粉色系列，它们所要展现的不只是色彩的变化，更多的是情绪的浮动。当然，绘画是一件艰难的事情，在考虑如何把各种感受转化成绘画语言时需要不断地尝试和理性地分析，每一笔都要最后落实到具体的形与色，许多看起来很随意的点划都是精心安排和经过多次的修改完成的，这是一个反复推敲的过程，点、线、面的安排，画面的节奏，用笔和空间的处理等，都离不开经验和感觉。我们不可能抛开造型和色彩框架上绘画，构成画面的每一个因素都值得认真研究。

形与色构成了画面，对形与色的不同要求和表现呈现出不同的画面风格。注意它们之间的对比变化可以得到无穷的乐趣。我不愿拘泥于细节的表现方式，更多时候是考虑形与色在画面上的布局构成的美感。在我的画中，灵动的线就是画面的表情，它如游丝般飘动，时而轻描淡写如暖风吹过，时而浓墨重彩触目惊心。交织于画面中的线条细腻地讲述了故事里的悲欢离合。生活中有很多让人感动的瞬间，记录下来。我尽量避开那些令人紧张和压抑的题材，我更愿意描绘那些温暖人的心灵。画《母与子》系列是源于身为母亲的切身感受，《小戏班子》系列来自于对过去农村生活的印象，不少的静物画里留下的是琐碎生活的痕迹，这些都是客观的题材。我选择最能体现自己生活状态的题材作画，是由于表现这样真实的自我更容易些。我关注一切可以与图像联系的生活局部，寻找感性的、可以不断扩展的题材，追求画面简约的效果。在色彩的表现上，马蒂斯和毕加索的艺术给了我很多启发，在细心揣摩大师们的作品之后，我对色彩有了更深刻的认识。在我的作品中，表达空间概念时依靠的是色彩而不是光与影。体现光线的感觉可以通过色彩的对比和排列来实现，而不仅仅是描绘物体。透过这些绘画技巧的因素，我想画面最后呈现出来的是由于视觉的碰撞而带来心灵的愉悦，那才是我最想达到的效果，我把对生命的理解和渴望用自己的方式做了注解。

和绝大多数的女人一样，我渴望生活中的不平凡，想要与众不同却又难以免俗。和大多数的画家一样，我不愿过多地重复自己，但让每一件新的作品保持鲜活却不是件容易的事。

用心去画吧，在画里我可以把现实生活里的诸多幻想尽情抒写。我希望自己可以做得更好一些。



I live a simple life without the vision of romances, because my adolescent longing for life was ruthlessly smashed in the reality of the Cultural Revolution. I am fortunate enough to have a lifelong friend in art, to whom I can unscrupulously unburden myself and thus recover my lost confidence. My time in the studio forms a unique world, where my being in and beyond art is all one and I am totally free and relaxed. My heart is relieved in a carefree state. Painting is something that both fascinates and exhausts me. Every detail in life, from a line of a song to all the discourse and images that arouse my visionary impulse and imagination, makes impact on my nerves. Sometimes the transient feeling must be sought after, so I like to be my own model, feeling beforehand the figure in mind to be recorded in strokes and color.

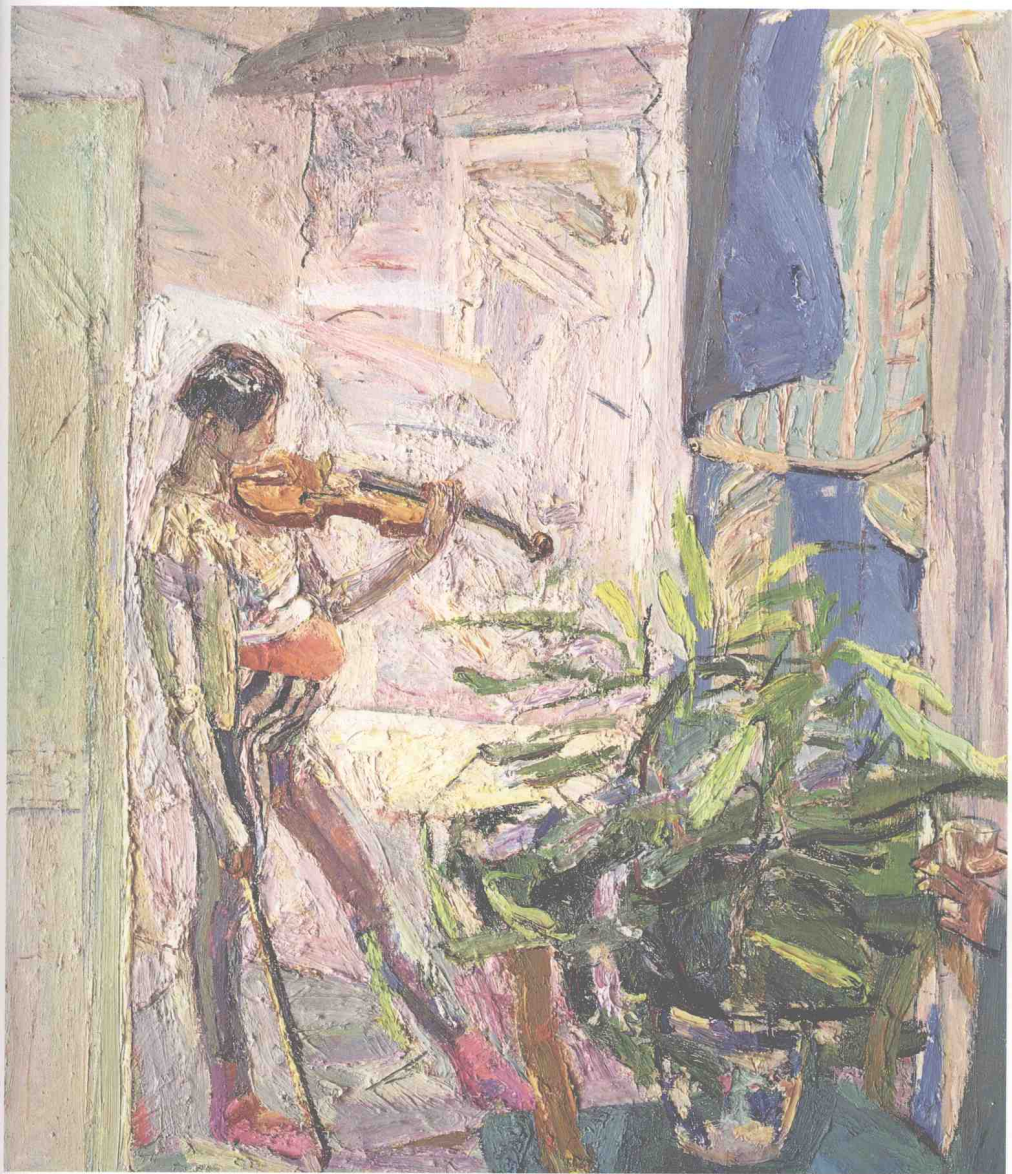
Every painting is the shadow of my trivial life, serving as a diary which keeps my secrets and I narrate my joys and sorrows with my signs of color. Small changes in my life, as those of seasonal shifts and visitors coming and going, make me sentimental, for I fear the lapse of time will bring the lonely senility. At many a dusk, with permeating soft light in the room, I feel more play for my tired mind in the coziness. I have a real taste of the value of life, moved by the gratitude for being alive.

Canvases and color are my most faithful companions and the infinite exploitability in the world of color makes free speech possible for me. I like whitish color, especially pink, which I think caters to the female heart best, bringing me more fantasy. My art is infested with pink series, showing more my mental fluctuations than the shades of color. Naturally, art is an arduous affair, involving trial and error and rational analysis in the transference of feelings into graphics. Every stroke must realize some form or color and many apparently casual dots and lines are meticulously planned and finished with repeated revisions. The negotiated arrangement of dots, lines and facets, the rhythm of tableau, the application of the brush and space, etc., after careful deliberation, they all come from experience and feeling. We cannot possibly speak of easy painting without modeling and color. Every component of the tableau counts.

Form and color of the tableau require for its style different ideas and expressions. Study of their contrast and changes is infinitely interesting. I do not like to indulge in the expressions of details; instead, I like the esthetics of layout of form and color. In my art, the age lines are expressive enough; they are floating like rosemary, sometimes as a casual breeze, sometimes as a dazzling heavy stroke. Crisscrossing lines and color are a telling story of human vicissitudes. I do want to record in painting the numerous exciting moments in my life, but I avoid the tense and depressive subjects, for I hope my art will be soothing. *Mother and Son* series originates in my true feeling as a mother, while *A Little Trouble* series in the impression of my past life in rural China. Many still life works are reminiscent of my everyday life. They are all objective subjects. I found them closest to my actual life and painting them makes it easier to express my true self. I take notice of all the details of life related to images in an effort to find expandable perceptual subjects for concise effects. In the representation of color, I have been inspired by Matisse and Picasso based on a careful contemplation of them. I express space with color instead of light and shade, and realize the sense of light by contrast and array of colors instead of just delineation of objects. The best effect I want is the mental pleasure brought by visual impact as a result of these painting skills. I have illustrated in my own way my understanding and desire of life.

Like most women, I long for an eventful life, but I find it hard to become extraordinary in showing originality. Like most artists, I am reluctant to repeat myself too much, but it is not easy to keep vivid in every new work.

Work hard and I can bring into full play the various ideas in reality. I hope to do things better.



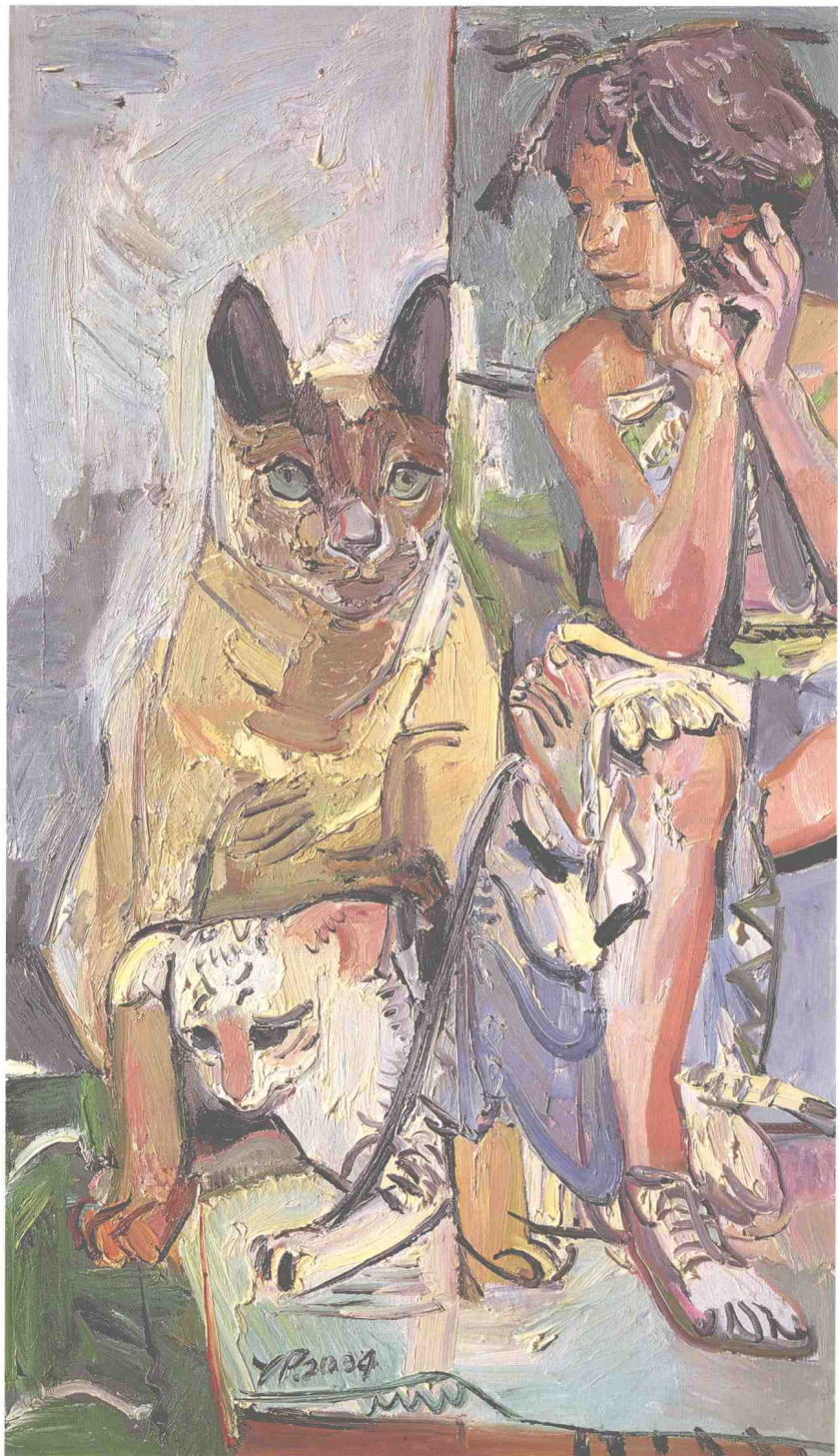
不断的琴声 Sustained Violin 布面油画 Oil on Canvas 140cm x 120cm 1998





大非洲菊 Large Chrysanthemum 布面油画 Oil on Canvas 140cm × 120cm 2003





朋友

Friends

布面油画

Oil on Canvas

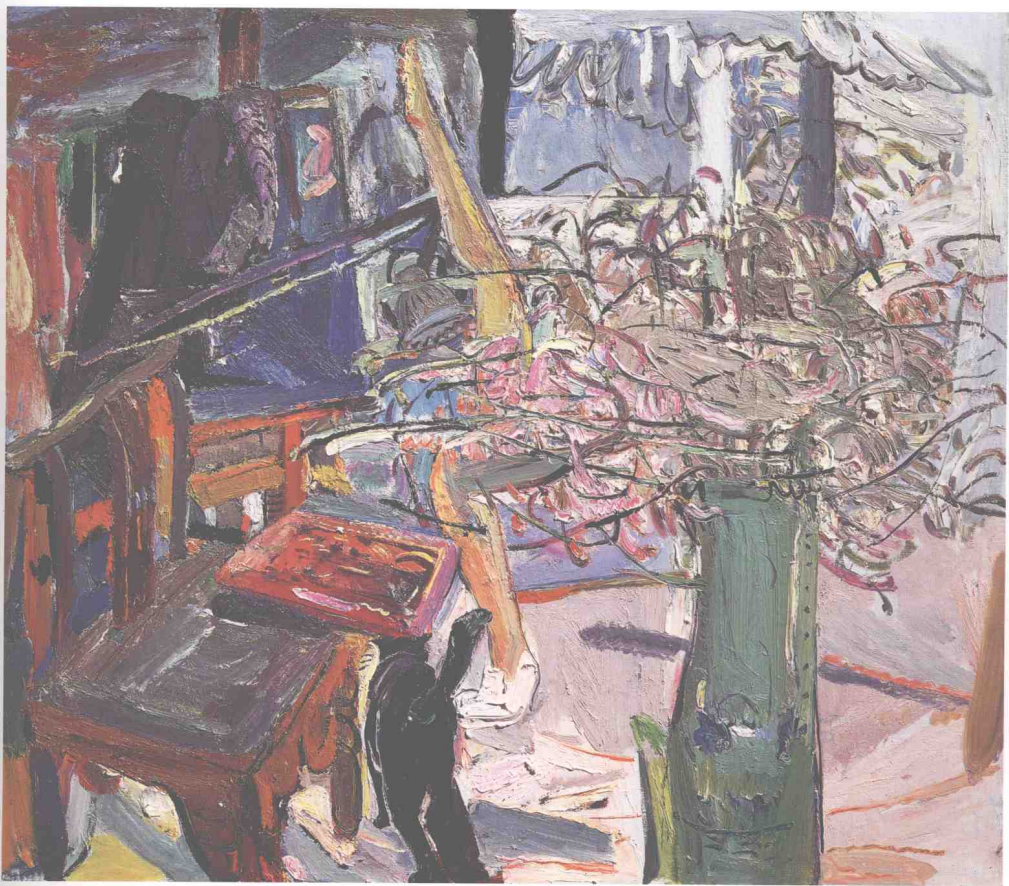
137cm x 80cm

2004





室内的光线 Interior Lighting 布面油画 Oil on Canvas 140cm x 120cm 2000



惊蛰 Waking of Insects 布面油画 Oil on Canvas 160cm x 140cm 2002





有雨的日子 Wet Days 布面油画 Oil on Canvas 160cm x 140cm 2002



温暖的小雨 Warm Drizzle 布面油画 Oil on Canvas 80cm x 60cm 2004





母与子 Mother and Son 布面油画 Oil on Canvas 140cm x 120cm 2005



大粉百合 Pink Lilies 布面油画 Oil on Canvas 160cm × 180cm 2005





唱不尽的《牡丹亭》 The Inexhaustible Peony Pavilion 布面油画 Oil on Canvas 200cm x 180cm 2005



雨天 Rainy Day 布面油画 Oil on Canvas 140cm × 120cm 2005





芍药花开 Peony Bloom 布面油画 Oil on Canvas 160cm x 140cm 2003