



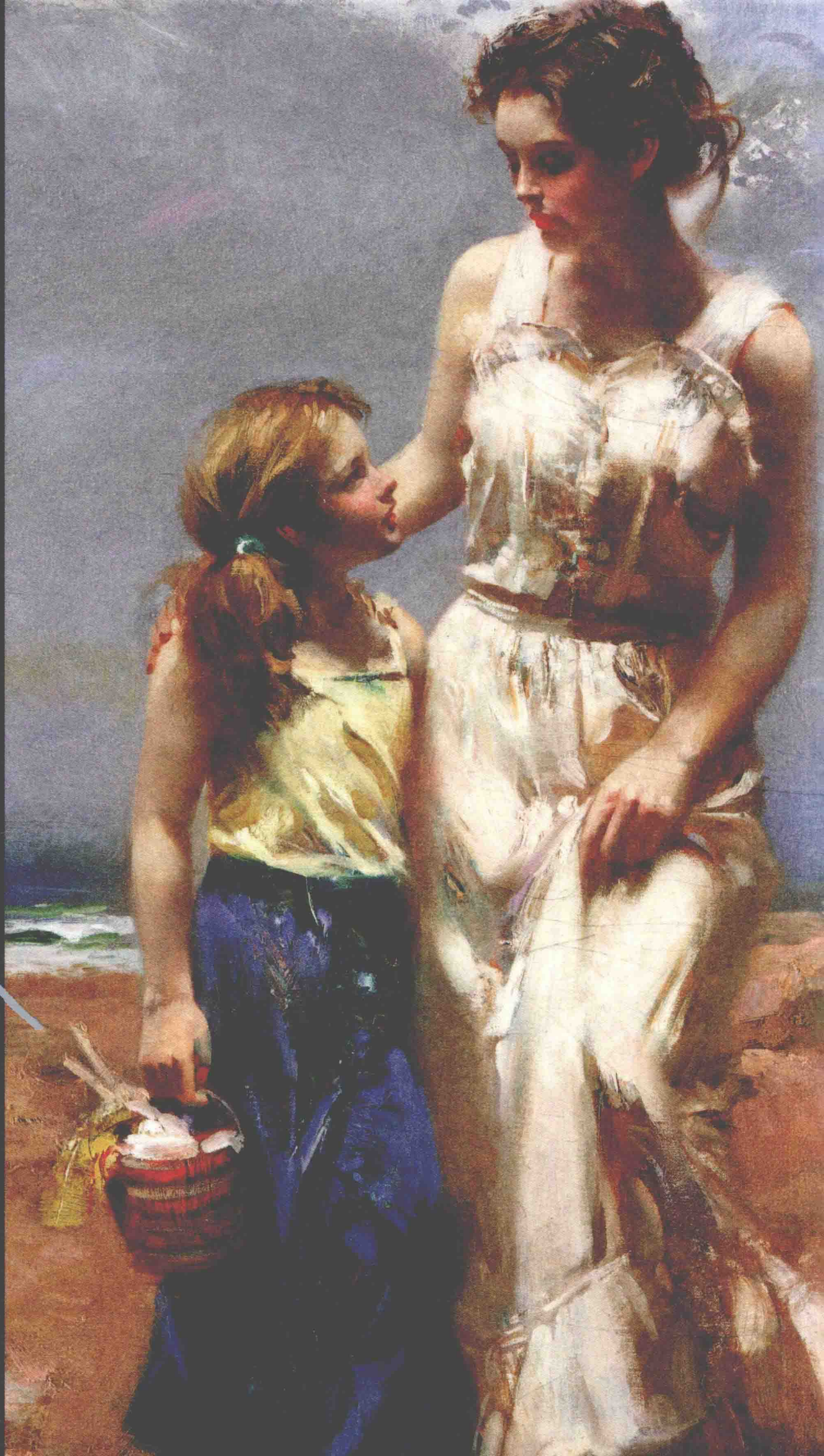
皮诺 画集

Pino, Master of Figurative Painting

Guangxi Fine Arts Publishing House
Classic Publications Inc.

译者：邓琪颖

广西美术出版社





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图书在版编目(CIP)数据

皮诺画集 / 经典出版公司编; 邓琪颖译. — 南宁: 广西
美术出版社, 2017.1

书名原文: Pino, Master of Figurative Painting

ISBN 978-7-5494-1692-9

I. ①皮… II. ①皮… ②邓… III. ①油画—作品集—意
大利—现代 IV. ①J233

中国版本图书馆 CIP 数据核字 (2016) 第 255904 号

皮诺画集

PINUO HUAJI

编 者: Classic Publications Inc. (经典出版公司)

译 者: 邓琪颖

图书策划: 杨 勇

组稿编辑: 韦丽华

责任编辑: 卫颖涛

版权编辑: 韦丽华

装帧设计: 陈 凌

排版制作: 李 冰

出 版 人: 彭庆国

终 审: 姚震西

责任校对: 梁冬梅

审 读: 马 琳

出版发行: 广西美术出版社

地 址: 广西南宁市望园路 9 号

邮 编: 530023

网 址: www.gxfinearts.com

市 场 部: (0771) 5701356

印 刷: 雅昌文化(集团)有限公司

版 次: 2017 年 1 月第 1 版

印 次: 2017 年 1 月第 1 次印刷

开 本: 635 mm × 965 mm 1/8

印 张: 34

书 号: ISBN 978-7-5494-1692-9

定 价: 300.00 元

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皮诺·德埃尼，2010年
Pino Daeni, 2010

前言 FOREWORD

无论我身在匈牙利的布达佩斯还是印第安纳州的科科莫,我都会去当地的展览、画廊以及工作室去寻找。我一直在寻找那样一位特别的,其作品能将我引入意境的艺术家,他能让参观者突然停下来喘息问道:“这是谁的作品?!”

一个令人难忘的阳光灿烂的午后,我参观了美国西南部一个著名的画廊。这个画廊把艺术家们的作品都混杂着陈列,他们是很出色的艺术家,但这次并没有将他们的油画作品进行归类。我决定只看作品,而不看艺术家的名字来欣赏,因为其中一些是很有名的艺术家,我不想被他们的名气所影响。突然,我被三幅精美的油画深深吸引住了,停下了脚步。每一幅油画都采用了不可思议的色彩,多变、密集的笔触,质感丰富、自由狂野。然而,最震撼我的是这些油画所爆发出来的情感,我不禁马上开始解读起艺术家描绘的处在某个瞬间的人物的思想。

当得知三幅油画均出自同一位艺术家之手后,我不得不追问道:“他是谁?”我迫不及待地寻找,终于看到了“皮诺”这个名字。我想,太合适不过了——单名,皮诺——就像伦勃朗也是单名。

我找到并说服皮诺将作品放到我的画廊里展出,取得了显著的效益。受益者与其说是艺术家皮诺,还不如说是这个男人皮诺,他不故作,充满激情,热爱生活,为人正直,这位真正的家庭型男极具幽默感。与他结婚了32年的妻子奇亚拉是一位热情、开朗、迷人的女士。他的儿子马希莫(我们称他马克斯)清秀、诚实、充满活力,他以专业的态度主管着家族企业。

I'm always searching-be it in shows, galleries or studios; wherever I am; from Budapest, Hungary to Kokomo, Indiana—looking for that special artist that outdistances the pack. The one that will draw my clients into their work—stop them dead in their tracks as they gasp, “Who is this?”

One memorable sunny afternoon, I visited a prestigious gallery in the southwestern United States. This gallery intermixed their artists throughout their showroom. They have wonderful artists but on this occasion did not group them together. I decided to make my way through the gallery by only looking at the paintings, not the artists' names, as they have some well-known artists, and I didn't want to be swayed by reputation. Stopped “dead in my tracks” three times, I found myself drawn into three exquisite paintings. Each was figurative with incredible colors, brush strokes that varied from free and wide with rich texture to tight, precise and intense. But, the overwhelming “find” was the emotion screaming out of these paintings. I immediately found myself trying to analyze the thoughts of the subjects that the artist caught in a moment of time.

Knowing all three were created by the same artist, I had to ask, “Who is this?” I forced myself to finally look and found “PINO.” How appropriate, I thought—a single name, PINO—what was Rembrandt's other name anyway?

My quest to locate and convince Pino to hang in my gallery was obviously fruitful. The bonus is the man—not the artist, Pino. He is unpretentious, passionate, loving of life and a man of integrity. A true family man with a sense of humor. His bride of 32 years, Chiara, a warm, charming lady is a delight, and his son, Massimo (we call him Max), is refreshing, honest and energetic. Max heads up the business end of the family in a professional manner.

“感谢皮诺（这是他的别名吗？）和他的家人，当参观者突然停下来惊叹地看着一幅油画问道‘这是谁的作品？’时，我笑了。”

——科特·科斯基

“皮诺是现实主义油画传统技法的延续者，从委拉斯开兹到索罗拉、萨金特的技法均有所传承。他的原创作品带有明亮的质地、精美的色彩和精湛的笔法，真是一位拿着画笔的敏锐的魔术师。”

——肯尼斯·赖利

“我一直都是皮诺作品的仰慕者。他具备良好的色彩意识，对塑造的人物展现出强烈的敏感认知。最重要的是，他进行创作时满怀感情和充满激情，从他创作的每一幅作品中都可以明显领略到情绪的自然流露和激动人心。”

——霍德华·特普宁

“皮诺经常塑造一个独自站立的女人形象。一看油画就知道她心中略有所思，但不知道在思考什么？这促使欣赏者对人物形象展开想象，填补她情绪的空白，从而完成一次愉悦的情感想象之旅。皮诺是一位技法娴熟的油画家、一位出色的故事讲述者和一位受人欢迎的晚餐嘉宾。毫无疑问，我相信这本书将启迪着我们所有人来认知这个算是美国最出色的艺术家之一的画家。”

——斯图亚特·约翰逊

“Thanks to Pino (just what is his other name?) and his family, I smile when clients stop dead in their tracks in awe of one of his paintings and ask, ‘Who is this?’”

KERT KOSKI

“Pino is an extension of that tradition of realist painters from Velázquez through Sorolla and Sargent. He makes his own original contribution with luminous light quality, exquisite color and virtuoso brushwork. Truly a sensitive magician with the brush.”

KENNETH RILEY

“I have long been an admirer of Pino’s work. He has a fine color sense and shows great sensitivity for the people he paints, and above all, he works with emotion and dash. The feeling of spontaneity and excitement is evident in every canvas that he produces.”

HOWARD TERPNING

“Pino often portrays a woman standing alone. Something is obviously on her mind but what? It is up to the viewer to fill in the blanks for their charming companion thus completing a most pleasurable emotional journey. Pino is a masterful painter, wonderful storyteller, and delightful dinner guest. I trust these pages will undoubtedly enlighten us all in recognition of one of America’s finest artists.”

STUART JOHNSON

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皮诺访谈

PINO'S WORDS

收藏家和艺术爱好者常常会问及皮诺很多关于他的油画、作品主题、经历，甚至他生活方面的问题，我们决定在此与大家分享一些这类问题以及皮诺给出的回答。

为什么你总把女人画得如此唯美？

“这是我的想象，我的记忆。我小时候，一切事物在我眼中都是美丽的。那是我的本能，必须美化所塑造的人物，所以，我就像一个外科医生，让画中的女人变得高挑、清瘦，更加盛气凌人。我极尽全力地去美化，尽可能地让她置于最佳光线之下，让她认为我画的就是她，画中的样子也是她喜欢的。”

你也画男人，他们的姿势显得很随意，为什么？

“我总喜欢去画一个人在读报纸，这源于我童年的记忆。作品《早间新闻》就是一个例子。报纸是不投递的，早上你要出门去把报纸取回家，父亲一定是第一个看报纸的人，其他人是不准先看的。”

你如何描述自己的作品风格？

“我把蒙德里安绘画原则采用的‘将人物置于远离中心的边缘’的这种画法与古典画法结合起来。我不想从属于哪个画派，我只想自己是自由的。如果我想尝试一种颜色，我就会去尝试。有时我并没有得到想要的结果，即使我的油画不伦不类，我也不会放弃，会继续尝试，我总想精心策划画面的每个细节，以便让每幅作品都能达到一定的高度。”

插画工作对你的油画事业怎么起到促进作用？

“插画工作让我形成了高效工作的原则和能力。我有时可以很轻易地失去一幅油画，失去与之相关的东西。如果我对它已经失去了激情，就会暂停这幅画，让它的颜料干燥，可能一个星期后我又会继续画这幅画。在作品完成90%之前，我是不会停下来的，因为我能预料到激情最后会不在，我缓一缓的时候，画面也就是差一些细微的地方未完成而已。”

Collectors and art aficionados often approach Pino with a myriad of questions about his paintings, his subjects, his process and his life. We decided to share with you here some of those questions and Pino's responses to them.

Why are the women you paint so beautiful?

“It is my imagination, my memories. When I was younger, everything in my eyes looked beautiful. That is my instinct. But you must embellish with a portrait. So, like a surgeon, you make her taller, thinner, and more arrogant. The tendency is to beautify, to show her in the best light possible, the way she thinks she is, the way women love to be seen.”

You also paint men, often in casual poses. Why?

“I always love to draw people reading a newspaper, because of the memories from my childhood. *Early News* is an example of this. The paper wasn't delivered; you would go out in the morning, get the newspaper, and go home. The father would be the first to open the paper; no one else was allowed to.”

How would you describe your style?

“I combine classic with Mondrian principles, who placed the figure on one side, moving off center, I don't want to belong to any group; I want to be free. If I want to try a color, I do. Sometimes I flunk. I might have a jinxed canvas, but I don't give up. I keep redoing it, I always want some high notes in each painting, choreographing the show or the event.”

How has your work in illustration benefited your painting?

“It gave me discipline and the abilities to work quickly. I can lose a painting easily sometimes; I can lose the relation with it. I have lost the excitement, so I leave it when it's wet—it might be for a week—and come back to it. I do not leave before it is 90 percent done, because I know this will happen. I leave just the little things for last.”

你如何总结在你油画当中所表达的思想？

“我的油画跟人类存在联系，这对我而言很重要，我努力去读懂人类和人类的灵魂。但是，像作品《甜蜜的感觉》，它总带着一些神秘感。我所塑造的人物性格，多数为女人，是在不经意间捕捉到的。”

你的油画总是传达着一种信息吗？

“我的作品的一个共同特性就是聚焦内在状态和瞬间，当人物处在大自然及日常生活的喧嚣中，心灵仍保持平和宁静。我的作品主题试图通过理解生命的复杂性而不是背景，来告诉我们生命是连续不间断的。但是，诸如《异想天开》更多的是关于作品的构思，我把一切事物置于顶部并设计了一个坚实的底部，主题表达是直接的，不必去解释太多。”

请简单介绍一下你是怎样和为什么去使用那些色彩的。

“我从鲁本斯那里学会了使用红色。在《莎拉》中，我把红色涂在她耳朵上，因为它带来更多的真实感，那种颜色让人眼前一亮。在《劳动的日子》中，我将蓝色涂在左边，这是不可预料的，它能让我的眼睛觉得舒服。在《从前》中，我把蓝色涂在左边来打破画面，这对眼睛产生了一种平衡反应。在《缪斯》中，我把黄点涂在左边，把淡颜色涂在右边。我用其他颜色将某个色块分解，使画面呼吸，有动感，我要很小心地操作，否则画面将毫无生气。”

你有过对画面纠结的时候吗？

“是的，这涉及自我和超自我的问题。我觉得绘画方式上出了问题，每次我几乎都要犯错了，这是略微让我害怕的地方。超自我不是原始想法，是第二种想法，是你在与潜意识做思想斗争，有人说这是优柔寡断。超自我说‘皮诺，不要按最平常的形式画’，然后自信开始代替了潜意识。在作品《异想天开》中，我不得不把品红色与橙色混合起来，那就是一种

How would you sum up what you are trying to convey in your paintings?

“It's the contact with the human being that is important to me. I try to understand the human being, the human soul. But, like in *Sweet Sensation*, there always must be some mystery. I paint characters, frequently women, captured in moments of reflection.”

Do your paintings always have a message?

“The common denominator for my work is a focus on interior situations, moments when the spirit remains quiet and still to the noise and activity of nature and everyday life. My subjects' expressions suggest they are attempting to comprehend life's complexities against backgrounds that tell us life is continuous and ongoing. But, in paintings such as *Romantic Notions*, it's more about the design, I moved everything to the top and gave it a solid base. The subject is literal; it doesn't have to be explained.”

Briefly explain how and why you use your colors.

“I learned red from Rubens. In *Sarah*, I put red on her ear because it provided more realism. That color pleases my eye. In *A Day of Labor*, I put blue at left. It is something that is unpredictable and pleases the eye. In *Once Upon a Time*, I used blue on the left to break it up. It's balance, the reaction to the eyes. And in *The Muse*, I put a yellow spot to the left and light at the right, I have be careful, otherwise it's a dead area. I break up blocks of color with slashes or dashes of other colors. It must breathe, it must have some action.”

Do you ever struggle with a painting?

“Yes. The ego and super ego get involved. I realize something is wrong with the approach. Every time I get so close, there is one fraction of a second where I am afraid. The super ego is the second thoughts. You argue with your subconscious. Some people say it is indecision. The super ego says, ‘Pino, don't go with the obvious solution.’ Then confidence starts to take over. In *Romantic Notions*, I



自我的状态，但超自我并没有消失，它只是在稍做休息。”

油画创作中你遇到的最大问题是什么？

“艺术家遇到的最大问题是主题。我能画什么？”

创作过程中，你认为感觉最好的是哪个阶段？

“当获得一个灵感或解决办法时，让我感觉最好。第一，这意味着你还活着；第二，这将能提升油画的品质。”

绘画时你不喜欢的是什么？

“我讨厌的是把颜料挤到调色板上，每天都要把它刮干净。只有需要的时候，我才会把颜料挤到调色板上，如果只挤了一点，意味着我将在五分钟内开始油画创作。开始时我会挤少量颜料，然后再添加，也许这是一种缺乏章法而不是缺少激情的表现。”

你会用一段时间进行一幅油画创作吗？

“一天中，我创作的油画不止一幅。如果是创作一幅大的油画，我可以一直画到下午六点，然后把它放在旁边开始另一幅油画的创作。几天后，让它风干到90%后，我就可以把它完成了。当我有了新的创意，就能在几个小时内打好草图，为第二天的创作做准备，之后我还会继续冒出其他新的想法。我给第一幅画作最后的润色，再回头看看第二幅画。然后我去看个画展，一个月后再重新审视之前的画，我对它们很挑剔。”

你为什么在画布上留下白点？

“无论是未完成还是已完成的作品，我运用白点来强化作品的中心。未确定区域可以强化作品的焦点。抽象派在20世纪五六十年代都是这么做的。我不会表达得这么直白，什么都画出来，这是图形上的设计，是画面的一种补充。”

你在整幅作品中为什么运用了多种颜色的笔触？

“那是20世纪二三十年代印象派运用的技法。鲁本斯也用这种技法。在油画《舞者》中，你看见在女人的脖子下方有片红色的阴影，裙子下方也有。我在人像上用了些颜色使之融入背景中，否则，背景会显得一片死气沉沉。酞菁绿很难用，有时我加入深褐色来软化它，我用这种颜色来平衡画面。”

had to mix the magenta with the orange. That was the ego/super ego situation. The super ego doesn't disappear; it just goes on vacation.”

What is the biggest problem you face in painting?

“The biggest problem an artist has is subjects. What can I paint?”

What do you consider the best part of the painting process?

“When I get an idea or a solution, that's the best part of the day. Number one, it means you're still alive. Number two, that you will improve the quality of the painting.”

Is there a part of painting that you dislike?

“One thing I hate is to put the paint on the palette. It's like if I have to shave every day. I put the paints on the palette as I need them. If I put just a few on, in five minutes I can be starting the painting. I put a few on to start, then add as I go. Maybe it's a lack of discipline; it's not a lack of passion.”

Do you work on one painting at a time?

“I often work on more than one painting during the day. I can be working on a big painting until 6 p.m. and then put it aside and start another one. I leave it at 90 percent dry and a couple days later I finish, I have another idea, so in a couple of hours I can start and organize it for the next day. Then I am playing with other fresh ideas. I give a final touch to the first and go back to the second. Then I go to a show and see it after a month and I am critical of it.”

Why do you leave a white spot on the canvas?

“I use it to emphasize the center of the painting, from the unfinished to the finished. Undefined areas emphasize the focus. That's what abstract artists in the 1950s and 1960s did. I don't want to be so literal, to finish everything. It's graphic design; it's complementary.”

Why do you use touches of various colors throughout a painting?

“That's a technique the impressionist school used in the 1920s and 1930s. Rubens used it. In the painting *The Dancer* you see a shadow of red under the woman's neck from the dress. I use colors in the figure to bring it into the background. Otherwise it would be a dead area. Phthalo greens are dangerous, but sometimes I use them with burnt sienna to soften it. I use it to balance the painting.”