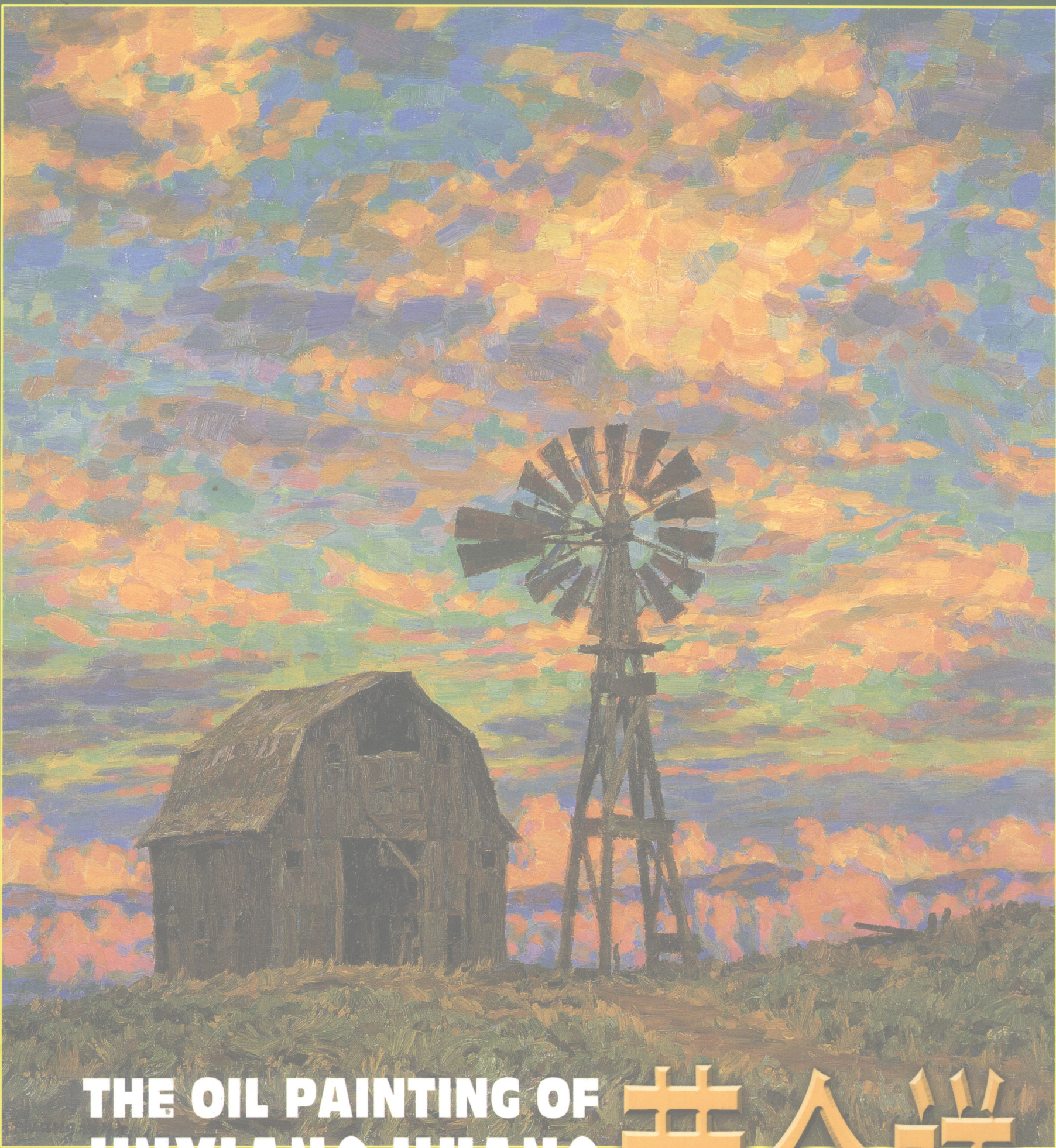


The Overseas Oil Painter Of China
海外中国油画家



THE OIL PAINTING OF
JINXIANG HUANG

黄金祥

油画作品

天津人民美术出版社 (全国优秀出版社)
TIANJIN PEOPLE'S FINE ARTS PUBLISHING HOUSE
(STATE OUTSTANDING PUBLISHING HOUSE)



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霜树曙日 76cm×92cm 2008年
Sunrise on Frosty Trees 30"×36" 2008

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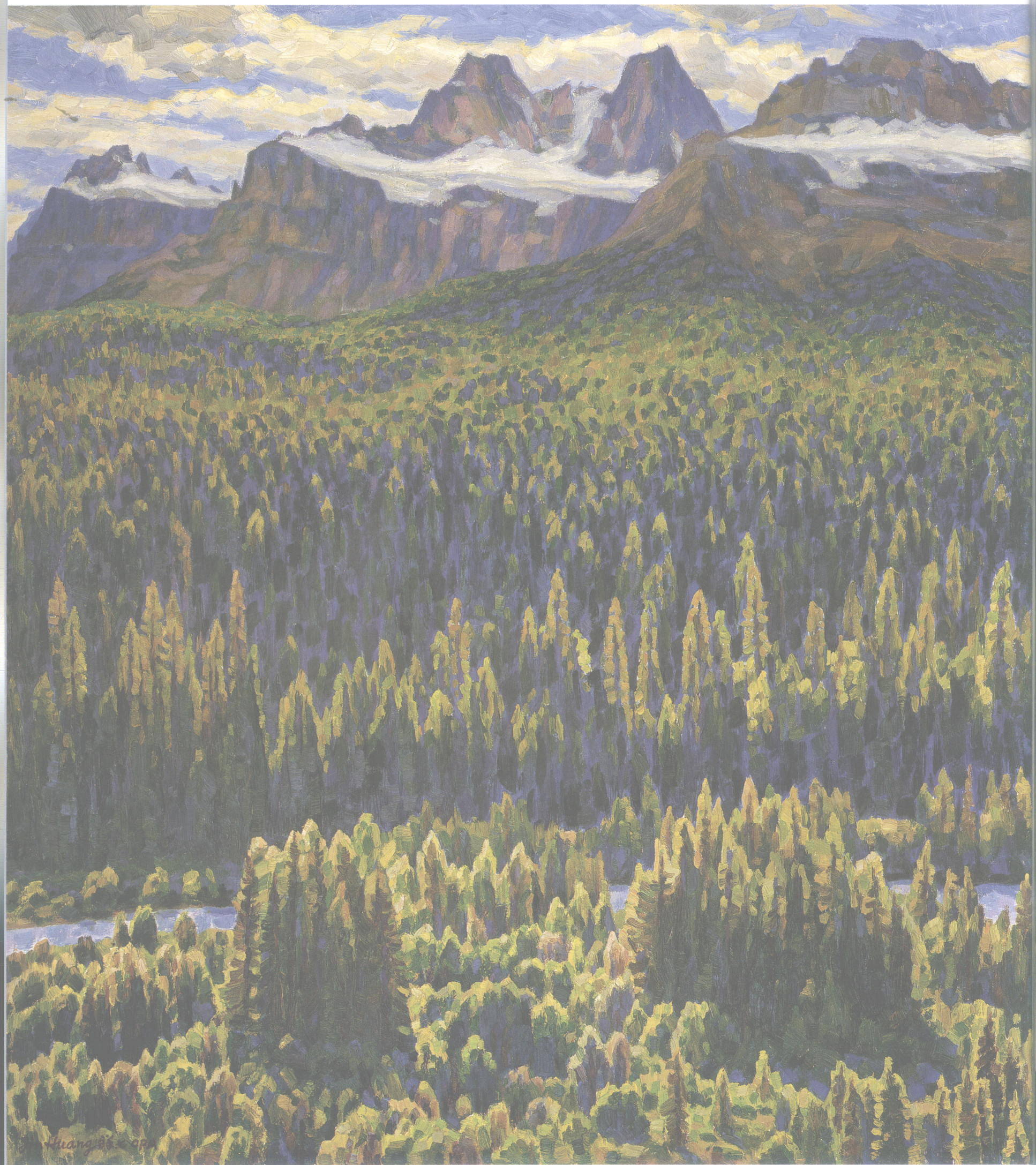
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冰川山下的林海——加拿大、班夫 102cm×91cm 2007年
Forest Sea Below the Glacier Mountains-Banff, Canada 40 " ×36 " 2007

代序

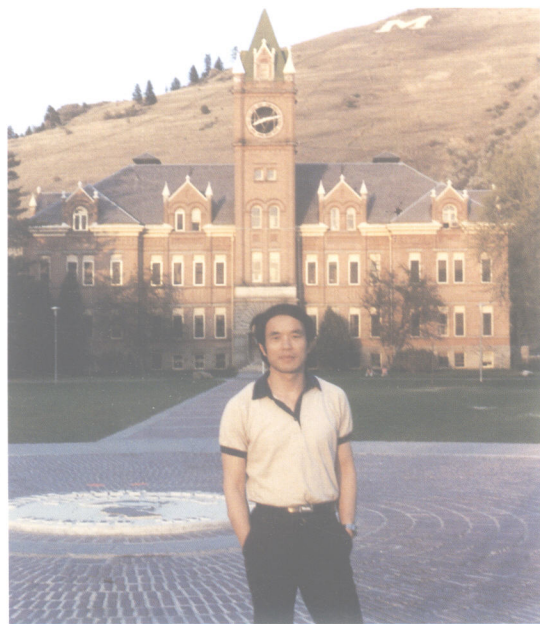
1984年，为了建立中国美术学院（原为浙江美术学院）和美国蒙太拿大学艺术系的长期交流关系，我来到杭州访问。1984年12月，促成黄金祥作为访问学者，来到蒙太拿大学，学习西方现代艺术哲学和绘画技法。在我和他共事研讨期间，我曾希望自己作为美国版画家，能再次到杭州中国美术学院访问，后来因故没有成行。黄一家人后来搬到蒙太拿曼哈顿小镇，黄的妻子严融融原来是专业大提琴手。他们自己成功经营了餐馆和画廊，黄留在了蒙太拿州，和太太、小孩一起移民到美国。一直到2005年，在蒙太拿州生活了21年。现在黄和太太搬到洛杉矶，黄成了全职画家。

黄在美国接触到西方许多非写实的现代艺术流派，这些流派技法在1949年以后的中国美术学院没有被正式教授过。而黄最后选择了写实的风光画，我认为有以下的原因：第一，写实的绘画技法，是他以前在中国美术学院学习和教授过的；第二，他了解到这种画法在美国西部有很多爱好者；第三，或许这是最重要的，是因为他深深地为蒙太拿州西部自然风景所感动，并决定以它作为油画的主体。20年来，我一直有机会观看黄的西部风景画。他经历不断的探索、持久的努力，使他慢慢地成为了美国西部著名的风景画家。他的作品在美国很多地方展出，并获得了许多奖项。有的画被佳士德和苏富比拍卖公司选取参加“中国当代油画”拍卖。

黄的油画风格受到西方绘画、中国社会主义时期绘画和中国传统绘画的影响，受法国印象派的影响，特别反映在他那画中不同的光色变化，如阳光照耀下的蓝色阴影衬托着鲜明的树等，这怀旧的味道有点像莫奈的画风。受西方绘画影响最明显的技法是用明暗，用光色，在视觉上产生三度空间。因为受到写实风格的影响，这种绘画技法被中国美术学院普遍采用。但是，黄的油画还扎根在中国传统山水画的意境中，这种传统的方式鼓励画家去追求个人风格。中国的山水画里不仅形似，更讲究神似，注重表现思想情趣。我认为黄以大自然为素材，表现了自己光彩夺目，深沉含蓄的个人风格。

黄把油画创作作为自己的终身事业，并且达到了现在这样的水平是很不容易的。他把有时候看起来不能克服的困难都克服了，他有超人的毅力，不懈的努力，还有家人的不断支持。我很荣幸地交到像黄这样的朋友。

詹姆斯·托德
原美国蒙太拿大学艺术系主任
艺术和人文学教授



在美国蒙太拿大学 1985年
At the University of Montana, U. S. A. 1985



在鲁迅纪念馆修补以前创作的馆藏作品 2006年
Retouch Painting Collected by Luxun Historical Museum in 2006



和艺术系主任詹姆斯·托德（右2）等人合影 1985年
Emeritus Professor of Art and Humanities, James Todd and I. 1985



初到别特鲁山谷 1985年
First arrival at the Bitterroot Valley 1985



全家开房车到冰河山 1993年
At the Glacier National Park



和儿子黄之潮在兰卡玛花草地写生，1992年
Painting with son at blue Camas meadow. 1992

FOREWORD



雪峰下的野花——雷尼尔山 61cm×122cm 2000年

Wildflowers Under the Snowy Peak—Mount Rainier 24 " × 48 " 2000

In 1984, I traveled to Hangzhou, China on an exchange visit in the hopes of establishing an ongoing relationship between the China Academy of Fine Arts and the Art Department of the University of Montana in Missoula. As a result of my visit, Jinxiang Huang came to Missoula in 1984 as a visiting professor interested in learning about the philosophies and painting techniques of Western Modern Art. During the time I worked with him, I had hoped to eventually return to Hangzhou as a resident American printmaker, but political events of 1989 brought these plans to an end, and I have never returned to China. In the meantime, Huang stayed in Montana, and later his wife and two children also migrated to the US. Huang and his family moved to Hamilton, Montana where he and his wife Yan, a professional cellist, successfully managed his family owned restaurant and private art gallery until his retirement in 2005. Having lived in Montana for over twenty years, and now American citizens, Huang and Yan moved to Los Angeles. Huang now works full time as an artist.

Following Huang's introduction to the different schools of non-realist Western Modernism, which had not been taught officially in China since the 1949 Revolution, Huang nonetheless decided to concentrate on realistic landscape painting. There were several reasons, I believe, for his decision. The first was because it was a skill he had already learned in China, and which he had taught as a Professor of Oil Painting in the China Academy of Fine Arts. The second was his realization that there is an appreciative and discerning audience for this type of work in the western US, and the thirdly, and perhaps the most important, was because he was deeply inspired by the landscape of western Montana, and decided that nature should be the primary subject of his painting. I was able to observe Huang's dedication to painting Montana landscape for twenty years when he lived in Hamilton, Montana, and how his patience and devotion to our beautiful environment slowly brought him recognition in the West as a landscape artist.

He has exhibited widely in the western US, has received many awards, and his paintings have been selected for Sotheby's and Christie's Chinese Contemporary Oil Painting auctions.

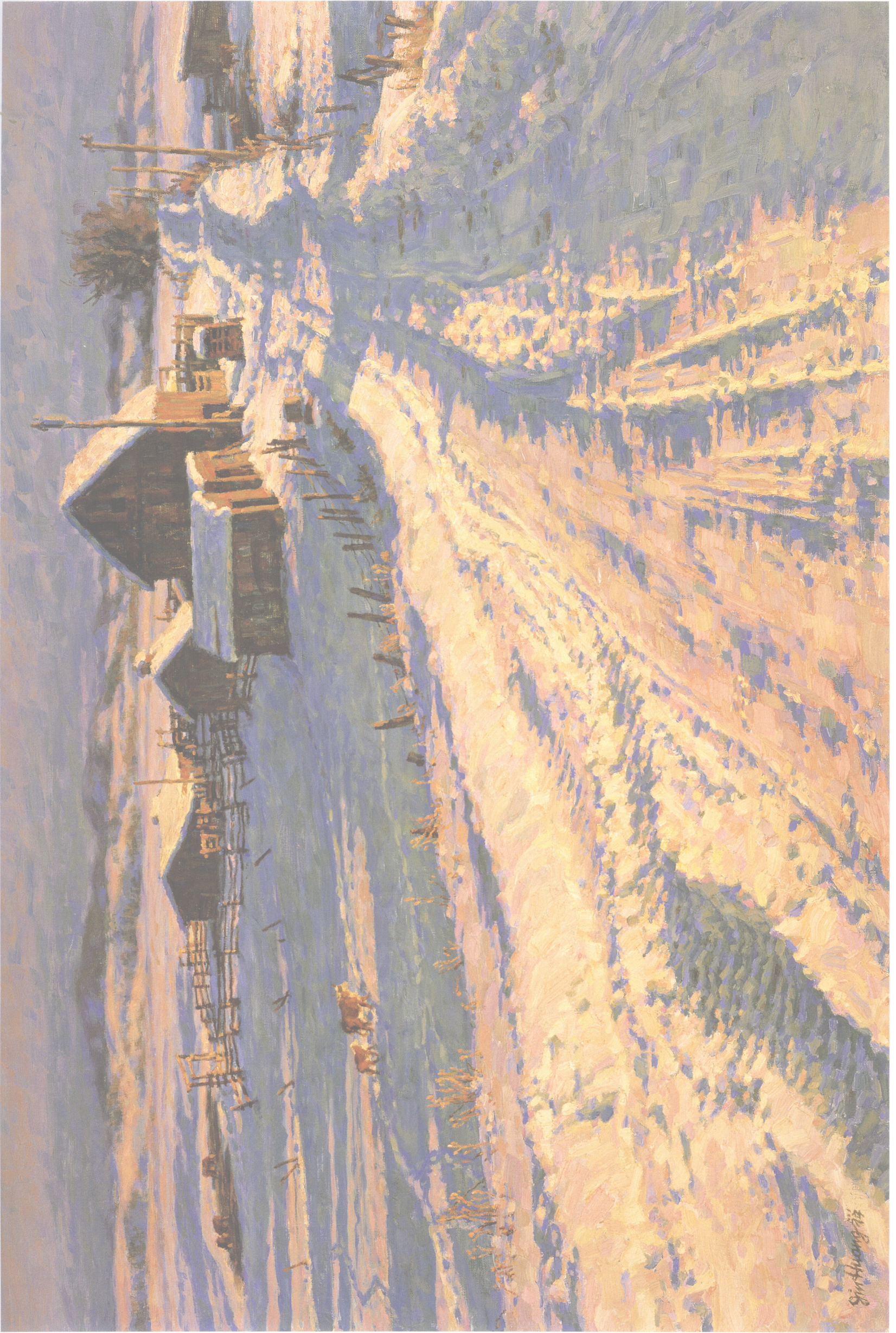
Huang's paintings are influenced by Western, Communist Chinese, and pre-Chinese Communist painting traditions. The influence of the French Impressionist Movement can be seen especially in his emphasis on the individual color components of reflected light and shadow. The blue shadows cast by trees in his sun-illuminated landscapes are movingly reminiscent of Monet. The most obvious Western influence lies in Huang's use of horizontal perspective and shadow casting which are the visual devices used to produce third dimensional illusion, and which were officially adapted to Chinese Communist art under the influence of Russian Socialist Realism. But Huang's painting also has deep roots in the pre-Communist landscape tradition of Chinese painting, which encourages artists to identify or unify themselves with the subjects of their paintings. Chinese landscape painting was an act of meditation, and not merely an illustration of nature, and I believe Huang's close identification with nature may be what produces the almost organic luminosity of his paintings.

It required an extraordinary amount of dedication, hard and persistent work, and the unfailing support of his family for Huang to achieve the level of maturity that currently defines his work. It has been my pleasure to have observed how Huang's tenacity and vocational commitment overcame sometimes seemingly insurmountable obstacles, and to have the honor of being his friend.

James G. Todd, Jr. RE

Emeritus Professor of Art and Humanities
University of Montana

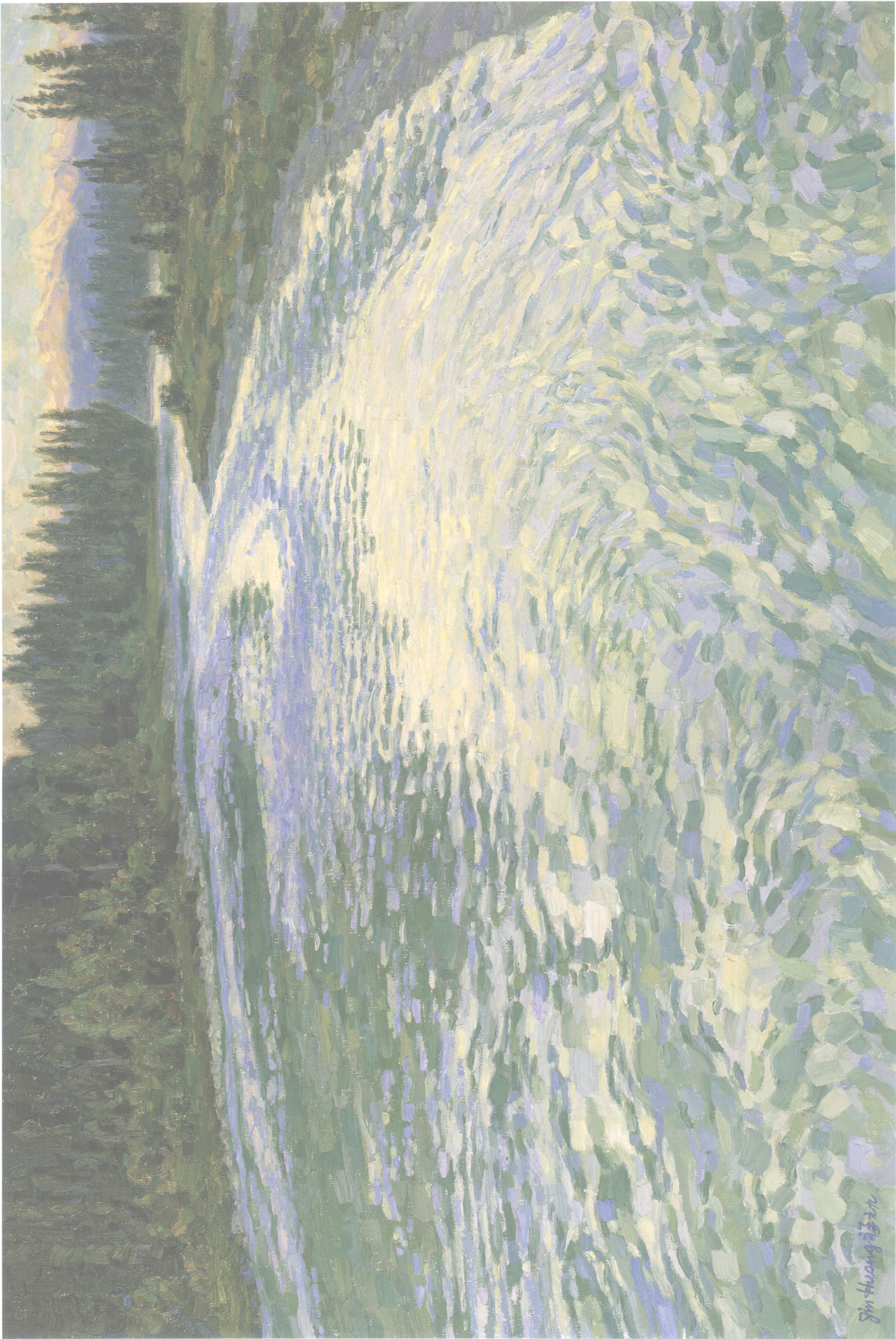
MA and MFA – University of Montana



夕阳雪路 61cm×92cm 2004年 获2005年美国油画家协会举办的中央地区大展金奖

Snowy Road at Sunset 24"×36" 2004

Received Best of Show Award at The 2005 Oil Painters of America Central Regional Exhibition



水韵 61cm×92cm 1999年 Water Poem 24 " × 36 " 1999



银面纱里的农家 61cm×92cm 1993年 获1993年14届演释蒙太拿评选美展（包括七省）银奖

Silver Veiled Homestead 24"×36" 1993

Received Second Place Award at the 1993 14th Annual Montana Interpretations Juried Art Exhibition



秋树道 61cm×92cm 1997年 Autumn Tree Path 24"×36" 1997



霜树道 61cm×92cm 1999年 Frosty Tree Path 24"×36" 1999



阳光下的霜树 86cm×102cm 2005年 Sunlight on Frosty Trees 34"×40" 2005



阵雨后 61cm×81cm 1997年 After the Storm 24"×32" 1997



故乡路 61cm×76cm 2004年 获2005年14届全美油画家协会国家评选展杰出奖 Country Road 24"×30" 2004
Received the Outstanding Award of 2005 14th Annual Oil Painters of America National Juried Exhibition



Jin Huang 祥三

河边霜 76cm×92cm 2003年 Riverside Frost 30"×36" 2003



麦当劳湖上的阵雨 2007年 76cm×92cm Storm Over Lake McDonald 30"×36" 2007



湖上云 76cm×92cm 2001年 参加2006年15届美国油画家协会国家评选展
Clouds Over Lake 30"×36" 2001 Exhibited at the 2006 15th Annual Oil Painters of America National Show