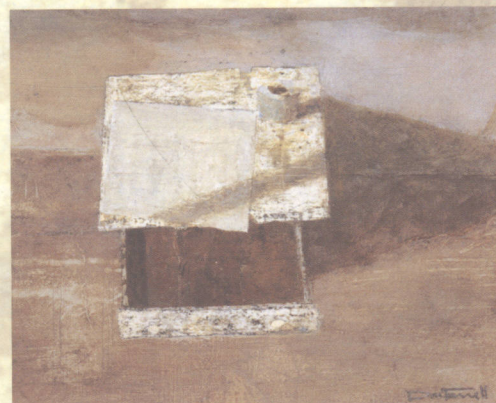


DON FARRELL

唐·法雷尔



英国当代水彩画家

CONTEMPORARY BRITISH
WATER-COLOUR
ARTISTS

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CONTEMPORARY BRITISH WATER-COLOUR ARTISTS

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目录

- 4 画家简历 / Biography
- 5 创作体验 / Creative Experience
- 9 玛格丽特的篮子 / Margaret's Basket
- 10 篮子与毛衣 / Basket and Sweater
- 11 白色壁橱上的坛子 / Pot on White Cabinet
- 12 绿色装饰 / Green Trim
- 13 四个把手 / Four Knobs
- 14 白色袋子 / White Sack
- 15 白 罐 / White Pot
- 16 金属椅 / Metal Chair
- 17 倾 斜 / Leaning
- 18 半 圆 / Semicircle
- 19 活动桌面上的包 / Bag on Leaf
- 20 黑色的抽屉 / Black Drawer
- 21 三个抽屉 / Three Drawers
- 22 影 响 / Influences
- 23 绿色的桌子 / Green Table
- 24 折 痕 / Creases
- 25 桔色的墙 / Orange Wall
- 26 正方形 / Squares
- 27 蓝 条 / Blue Stripes
- 28 速写簿 / Sketch Pad
- 29 桔色标记 / Orange Mark
- 30 棋 盘 / Game Board

BIOGRAPHY

画家简历

原名道格拉斯·亚瑟·尼科尔森

Original name: Douglas Arthur Nicholson

- 1942 出生在加拿大的温哥华
Born in Vancouver, Canada
- 1950 改名为唐·法雷尔
Name Changed to Don Farrell
- 1983 当选为加拿大艺术家联合会的非正式会员
Elected Associate Member of Federation of Canadian Artists
- 1984 当选为皇家水彩画家协会会员
Elected Member of The Royal Institute of Painters in Watercolour
- 1984 当选为英国皇家艺术家协会非正式会员
Elected Associate Member of The Royal Society of British Artists
- 1984 在伦敦举行的皇家水彩画家协会展览中获皇家学会奖
Awarded RI Medal of Royal Institute of Painters in Watercolours Exhibition
- 1984 在皇家水彩画家协会展览中获得荣誉提名
Awarded Honourable Mention of Royal Institute of Painters in Watercolours exhibition
- 1985 当选为英国皇家艺术家协会正式会员
Elected Member of The Royal Society of British Artists
- 1989 当选为加拿大艺术家联合会的正式会员
Elected Senior Member of Federation of Canadian Artists
- 1992 获得英国皇家艺术家协会颁发的戴勒-罗尼奖
Awarded Daler-Rowney Award of Royal Society of British Artists
- 1993 再次获得英国皇家艺术家协会颁发的戴勒-罗尼奖
Awarded Daler-Rowney Award of Royal Society of British Artists
- 1997 在加拿大艺术家联合会奖章展览会上获得银奖
Awarded Silver Medal of Federation of Canadian Artists Medal Exhibition

创作体验

CREATIVE EXPERIENCE

水彩画,从传统的探索到今天各式各样的实际运用,都为我们提供了无尽创作机会。

最初我主要从事传统的水彩画创作,后来随着研究的深入,我对相关的水溶颜料所展示的各种可能性进行实验和创作开始产生了兴趣。我开始给画纸涂底色,并开始采用树胶水彩颜料,当这种颜料与透明的水彩糅合到一起用时,产生了一种相当有趣的效果。我还发现,把不透明的树胶水彩和透明的水彩一同使用,效果也很迷人。大约7年前,我开始用蛋白代油调和颜料,即不用传统的调和方法来准备颜料,而是使用成品的蛋白调和,这种蛋白很现成,就装在试管里。蛋白的质量很稳定,我觉得制造商在保证质量方面比我还行。我在创作中也开始使用以水为基础的凝胶和石膏粉。我被它们所创造出的种种可能性深深地迷住了。

在作画过程中,我喜欢时而减删,时而更改,而水溶颜料,除了丙烯酸类之外,在满足我这一特点方面是其他所有颜料所无法比拟的。我感到自己是在颜料表层“内部”创作,而不是像用油和丙烯酸颜料所要求的那样,感觉是在颜料“上面”作画。

当然,颜料并不是绘画的主要原因。它只是一种颜料。

对于我来说,绘画的起始和最终目的都是为了追求构图的完美。我发现这一过程非常有趣,非常有挑战性;而最重要的是,这一追求永无止境。竭力去攫取点燃创作欲望的感觉或种子是至高无上的。通过行云流水般酣畅淋漓的喷墨或驾驭颜料而培养我的直觉反应,任颜料把我带到意想不到的境界,是相当重要的。这一切与构图的原则结合起来真是太引人入胜了。

我的目标是寻求构图的节奏、和谐和相互关系,同时又避免公式化。我觉得,倘若公式或规则起支配作用,那么构图就有停滞僵化的危险。构图的过程就是寻找和谐,而这种和谐使各个部分得以浑然一体。构图就是竭尽全力不留下任何孤立的或遗漏的部分,同时允许直觉来作出判断:构图是否已经完美。

冒着似乎使自己前后矛盾的危险,我应该指出这个过程也存在着参数。例如,参数的一个方面是研究各个图形是如何相互联系的。大凡成功的构图都有其主旨,即基本图形的安排,如矩形和三角形的安排。我们可以说,一幅画是以矩形为基本花形,同时有圆形和三角形做陪衬充当亚花形。同样,提供或寻求线条和颜色之间关系的过程也是必要的。画家把这些要素和谐地结合起来,使它们形成一幅完整的构图。

谈到创作主题,我也觉得参数是必要的。我选择了探索比喻性主题,寻求时间或空间感而不是简单地描绘一事物。我还把自己限制在静物画上,坚信这种限制能引导我进步。我意识到了绘画具有多么强的再现性,但是我要说:再现并非目标。随着我进一步成熟,现实主义似乎在衰退。我不愿强迫自己朝某一个方向前进,只是顺其自然,期待意外的惊喜。我要说:在我的作品中抽象正逐渐占据最重要的位置。

从本质上讲,或换句话说,如何在根本性的层次上对视觉上的种种关系作出反应,是很难用言语作出解释的。在进一步处理这些关系时,我发现自己综观全局,竭力达到和谐。例如,当图案相互呼应或平行时,他们为构图提供了一种结构感。结果肯定和否定的因素都结合起来了,这种

结合带来了通过重复和间隔来进一步实现节奏感的可能性。试图让人们去感受无形的情感和理性的相互作用是引人入胜,不断前进,而且我也希望,是能推陈出新的。

我确信,这个作画过程显然要求进行大量的修改,而水这一颜料正好容许这种更改。不断地熟练修改的技巧,使表面上不留重新返工的痕迹可不是一朝一夕的事。正如大多数事情一样,只有反复实践才能成功。真正需要的是耐心,在调整或进一步加工之前,给自己留出时间反复斟酌,深思熟虑。近来,我花在仔细观察研究画面上的工夫比花在画画上的时间似乎还要多。

值得一提的是,我极少以先入为主的题材教条地作画,而是发掘记忆中的情景,使用那些我们每个人都熟悉的素材。这不仅使我个人的创作倾向得以发挥主导作用,而且还创造出无尽的可能性。

让我再换个话题,谈谈在完善一幅画中其他重要的问题,即观众的参与问题。在画家把他想表现的一切都表达出来并且完成绘画后,如果没有观众的介入,这幅画也不值一提。这就是我们如何让观众参与的问题。这是绘画的追求和起因。画家提供大体的地点和道路后,预先设想一下观众将如何解读这幅画,为他们创造出视觉上的和谐感,通过模棱两可的图案引导他们参与,为他们留下阐释的余地。

对我来说,尽力与观众建立一种亲密的联系的结果是使我创作出一种称之为小构图的作品。之所以有目前的局限,是因为我想让观众更加走近作品,享受其中的微妙之处,通过想象来间接体验我当初创作这幅画时的心态。目前这对我来说是非常重要的。

我为这本画集中的几幅画附加了简短的说明文字,有可能使读者觉得我分析得太多。真诚地希望你们欣赏我的评论,认为它们富有情趣。我意识到,也许什么都不说,让你们从自己的角度来解释这些画,反而更明智,但是请把讲解的机会让给我罢。正如你们意识到的,绘画是孤独的追求,偶尔我们画家也需要阐述自己的观点。

折痕

要解释图案的基本花纹,拿这幅画作例子真是再合适不过了。这幅画由三种图形组成。基本图形是矩形,三角形和椭圆形是辅助图形。这幅画向我们清晰地显示了平行的图形如何决定眼睛的运动以及运动的方向。

这幅画的背景,即把画面分割开的衣橱和白色布料,是矩形。布料被分割成相互平行的折皱,而这些折皱是倾斜的矩形。衣橱顶上衣料的角,为我们提供了橱子上的三角形图形。请注意衣料上阴暗部分的三角形以及画面下角的阴影部分。靠近画面上端的罐子、把手以及上面的一个记号是椭圆形的,我觉得这相当和谐。

用白色的布条来分割画面,是当初触发我创作这幅画的缘起。那条白色的长缝非常惹人注目。

运用平行的线条来创造出倾斜的动感,是这幅画的关键所在。请注意与画面右边和左边阴影的平行图形如何烘托,陪衬罐子的阴影,与布料上折皱的影子平行的图形制造出微妙的反动感。画面上另一个重要的微妙之

处是轮廓线，它把罐子上的接缝与下面抽屉上的垂直刮痕连接起来。这创造出一种结构感，在画面广阔的暗影部分避免将各个物体挤到一起，可使你专注于自己感兴趣的部分。然而，它确实包含相当微妙的和谐之处，发挥烘托的作用。请注意接近画面上端轻淡的图形，以及它如何与把手相呼应，而罐子又如何被放在那个图形和右边的把手之间并由此而创造出来的视觉线制造出一种分割感，与折皱相平行。

左下角阴暗部分的角度是独立的，我认为有必要运用它来抵消画面右边的那种动感。

三个抽屉

曲线是这一画面创作的基础。在这儿我先从桌面上的景物开始讲起，它为画面提供了基础。在画面右下角的曲线图形与顶端阴影的曲线相呼应，产生一种沿水平方向向上的摆动，一直动到右边。我在创作时仔细斟酌了抽屉的安置，以便与拐弯处连绵的一片相和谐。请注意右边的抽屉是如何指向或与画面左边上部的两个模糊的阴影相联系的。这为右边的摆动提供了一种反动势。左下角投下的阴影给观众进入画面提供了通道，并且与拐弯处连绵的一片相和谐一致。也请注意背景中微妙的平行线，右边抽屉的角度是如何与投下的阴影相一致的。创作时我感到桌子的顶部需要一种关系，结果我就凭直觉将一条水平线放置到整个画面上。右边微妙的垂直线条会吸引观众的目光，产生一种牵制作用。

我还想特别提到那两个把手与左上角两个模糊的阴影部分的图形之间非常重要的节奏关系，这也是当初引发我创作这幅画的灵感之一。

半圆

这幅画主要表现图形之间的关系和视觉运动。

对于图案的基本花形以及它们之间的关系，这幅画是一个出色的例证。当初触发我创作这幅画的灵感是圆形，不过我又将之更改以符合我的意图。观众能感觉到圆形的存在。画面中架子的曲线与墙上那条弓形线相连接，弓形转换到左边以便与墙上的三角形的布片建立一种理想的关系。画面的背景是各种矩形安排在一起，其中两个三角形起辅助作用，这两个三角形一个在左下角，一个在右上角。注意这些三角形的平行的棱如何创造出一种倾斜的动感。架子上的物体是矩形和三角形。另一种倾斜的节奏感是由架子上的平行的阴影创造出来的。我在画面的右上角作了一些黑色的标记，以便使观众的眼睛一直停留在画面之内。我还想指明架子上物品的安置，这些安排都是经过深思熟虑的。它们与架子的曲线遥相呼应，并且引导观众的眼睛移到墙上的布片上。还请观众注意到这些安放的物体的价值所在，它们与架子和布片的价值是难分上下的，如果这些物体再暗些，就会破坏架子和布片之间的关系。我还应该指出布片的投影如何加强了它与架子的关系。就在布片的右边，还有一条垂直的线微妙地将画面分割开，这又为布片以及架子上的盒子的垂直线起到一种辅助作用。

桔色标记

一幅画的创作有一个演化的过程。

当初创作这幅画时，我只是任意泼墨，胸中并没有任何预定的计划。我只想看颜料最终会引我到何处。正如此任意挥毫时，我的笔下出现了桔色的标记，我便对此有了自己的反应。从那一时刻起，我的追求便是用桔色标记的视觉焦点，来分割和平衡画面全局。我于是通过横跨画面底端的投光部分，来把画面分开，创造出一种空间感。

于是我又有了画桌子的念头。我增加了带条纹的布来与桔色相连接。

瓶子的作用是提供一种对称。我画上了桌子的投影，为的是与图形和瓶子相和谐一致。后来我又通过在左上部画上投光部分而加上了辅助性结构，但是我对整体感觉不满意。经过反复考虑，我在桌子右边又画上了倾斜的垂直图形，正好跨越画面的水平分割线。这一图形提供了画面上大片阴影部分的结构，我感觉它的位置与桔色标记和桌子的投影已完美地搭配在一起。我又补充了一些微妙的画面关系和谐之处，直到我觉得构图终于圆满完成。

棋盘

关于这幅画，我主要讲一讲视线以及它们如何使构图浑然一体。

让我先讲一讲棋盘。请注意棋盘的右角如何与上面墙上红色的三角形相联系的，桌子的后部挡板又如何加强了这种联系。三角形的另一边引导你的视线移到黑色的盒子上。这个盒子与棋盘是平行的。黑色的盒子使观众的眼睛移到抽屉拉手的阴影部分。你的视线滑到抽屉上的阴暗部分，这与棋盘的底部的角连接起来。这种连接就创造出一种封闭的视线。这只是保证构图封闭的几条视线之一。例如桌子的后挡板就是另一视线。画面上的每一个图形和标记都是经过深思熟虑的，被视为一种关系或提供了和谐。画家所面临的挑战是使画面的每个部分都有机地联系起来，不留任何的孤立或疏忽之处。

Watercolour, from the traditional approach to the diverse applications of today, provides us with endless creative opportunities.

I initially focused on the traditional approach and as my studies increased became interested in experimenting and pursuing options presented by related water-soluble mediums. I began combining them with the traditional approach. I started priming the paper and introduced gouache which when blended with transparent watercolour produced what was for me very interesting effects. I also found juxtaposing the opaqueness of the gouache with the translucency of the watercolour very appealing. Approximately seven years ago I introduced egg tempera. Not prepared by the traditional mixing method, but instead, using manufactured egg tempera, which is available in the tube. It is very consistent and I feel the manufacturer is better equipped than I for producing quality. Water based gels and gesso have also found their way into my process. I am fascinated with the possibilities they present.

I like to remove and alter when painting and water-soluble mediums, with the exception of acrylics, are unmatched for this approach. I have the feeling of working "within" the paint surface as opposed to the feeling one has of working "on" the surface when over painting, as is required when working with oils or acrylics.

The medium is of course not the primary reason for painting. It is the vehicle.

For me, painting begins and ends with the pursuit of developing compositions. I find this very intriguing and challenging, and most importantly, it is never conclusive. Striving for the seed or feeling which sparked the idea for a painting is always paramount. Nurturing my intuitive responses through pushing and prodding the paint, allowing the paint to take me toward the unanticipated, is very important. This combined with the discipline of composition is most fascinating.

The objective is to seek the rhythms, harmonies and relationships of composition without formulating. I feel composition risks stagnation if formulas or rules predominate. Composition is the search for harmony, which makes up the whole. Striving to leave nothing isolated or unconsidered and permitting intuition to determine when it is complete.

At the risk of seeming to contradict myself I should point out that there are parameters. One aspect for example is the study of how shapes relate to one another. Most successful compositions have motifs, which is the arrangement of primary shapes such as the rectangle or triangle. One could say a painting has a rectangle motif supported by sub-motifs of the circle and the triangle. The same process for providing or seeking relationships for line and colour are necessary as well. One orchestrates the elements, which make up a composition.

I also feel the necessity for me to have parameters when it comes to subject matter and I have chosen to work with the figurative, seeking the feeling of place or time rather than depicting a subject. I have as well restricted myself to still life, convinced that restriction leads to growth. I am aware of how representational the paintings are, but I assure you this is not the goal. The realism seems to be receding as I mature. I will not force my direction, just let it happen and look forward to the unanticipated. I will say that abstraction is coming to the forefront.

Seeking the essence, or in other words, responding to visual relationships at a fundamental level is difficult to explain, it is felt. When developing the relationships I find myself considering the overall and striving to develop harmonies. For example, when shapes echo one another or parallel each other they provide the feeling of structure for the composition. This leads to integration of the positive and the negative, which brings forth the possibilities for developing rhythm through repetition and spacing. Trying for the intangible, the interplay between the emotional and the rational is fascinating, ongoing, and I hope, evolving.

I am sure it is quite apparent the process requires a number of alterations, which the water media permits. Developing the skill to adjust without the appearance of reworking does not happen quickly, like most endeavours, practice leads to success. What is really required is patience, allowing myself the time to consider and contemplate before adjusting or refining. Lately it seems I spend more time perusing than painting.

I should note that I seldom work from subject matter but rather work from memory using objects that are familiar to us all. This brings forth unrestricted possibilities as well as permitting my tendencies to come to the forefront.

Let me divert to other important considerations when developing a painting, involving you, the viewer. After all a painting is nothing without the involvement the viewer. It is how well we provide participation. This is the pursuit, the reason for painting. Providing site lines and paths, anticipating how the painting will be perused. Providing harmony for the eye. Inviting participation through ambiguity. Allowing room for interpretation.

For me, trying to establish an intimate connection with the viewer has resulted in what could be considered small compositions. The reason for this current restriction is I want the viewer to come close, and enjoy the subtleties. To be where I was when working on the painting. This is very important to me at this time.

At the risk of being too analytical, I have provided summaries for a few of the reproduced paintings presented in this monograph. I do hope you enjoy my commentary and find them interesting. I realize that it may be wiser to not say anything and let you interpret the paintings from your point of view, but please indulge me the opportunity to explain. As you are aware, painting is a solitary pursuit and we need to expound once in a while.

CREASES

This painting is excellent for explaining motifs. It is a composite of three shapes. The rectangle is the primary shape supported by the triangle and the oval. The painting shows us as well how parallels determine eye movement

and direction.

The background, the cabinet and the white cloth, which divides the composition, are the rectangles. The cloth is divided with parallel creases, which are sloping rectangles. The angle of the cloth on the cabinet top provides us with triangle shapes on the cabinet. Note the triangle shapes of the shadows on the cloth as well as the shadow at the bottom left of the composition. The pot, the knobs as well as a mark above, near the top of the painting, are the ovals, which I feel harmonious nicely.

Dividing the composition with the white strip of cloth was the seed of this painting. That white slash holds the eye.

Providing oblique movement with parallels is the key. Note how the parallels of the shadows at the right and the left support the pot's shadow. The parallels of the creases in the cloth provide subtle counter movement. Another important subtlety is the site line, which connects the seam in the pot to a vertical scratch on the drawer below; this creates a sense of structure. Avoiding competition in the large dark portion of the composition permits you to focus on the area of interest. It does however, contain very subtle harmonies, which do offer support. Note that light shape near the top and how it echoes the knobs and how the pot is placed between this and the right knob. The resulting sight line provides a sense of division, which parallels the creases.

The angle of the shadow at the bottom left is independent and I felt was necessary to offset a feeling of movement to the right.

THREE DRAWERS

The curve is the basis of this composition. I'll begin with the tabletop, which provides the base of the composition. Its curved shape at the bottom right echoes the curve of the shadow at the top, creating a horizontal upward swing, which moves to the right. I carefully considered the placement of the drawers to harmonize with the sweep. Note how the right drawer points to or relates to the two ambiguous shadows above at the left. This provides a counter movement to the swing to the right. The cast shadow at the bottom left provides entry to the composition and is in harmony with the sweep. Notice as well the subtle parallels in the background and how the angle of the right drawer is in harmony with cast shadow. I felt the top of the table needed a relationship, which resulted in an intuitive placement of a horizontal line across the composition. The subtle vertical lines at the right hold your eye movement, providing containment.

I would like to note the very important rhythmic relationship of the two knobs with the two ambiguous shadow shapes at the top left, this was the seed of this composition.

SEMICIRCLE

Shape relationships and eye movement.

This composition is an excellent demonstration of motifs (shapes) and their relationships. The seed of the composition is the circle, which I modified to suit. The circle is sensed. The curve of the shelf connects to an arched line on the wall. The arch is shifted to the left to establish the desired relationship with the rag (a triangle) on the wall. The background is an arrangement of rectangles, which is supported by two triangles, one at the bottom left the other at the top right. Note how the parallel edges of these triangles provide an oblique movement. The objects on the shelf are an arrangement of rectangles and triangles. Another oblique rhythm is provided by the parallel shadows on the shelf. I provided some dark markings at the top right to provide closure, or to put it in other words, to hold your eye movement within the composition. I should also point out the arrangement of the items on the shelf, which were carefully considered. They echo the

curve of the shelf and the lead the eye to the rag on the wall. Note as well their value, which is close to the values of the shelf and rag, if they were darker they would break the relationship between the shelf and the rag. I should point out how the shadow of the rag strengthens the connection with the shelf. There is also a subtle vertical division of the composition just to the right of the rag, which supports the verticals of the rag and the boxes on the shelf.

ORANGE MARK

A composition evolves.

This painting began with applying the paint with no predetermined direction. I wanted to see here the paint would take me. While mucking about, the orange mark appeared, to which I responded. My pursuit from then was to divide and balance the overall with the focal point of the orange mark. I then divided the composition with a light area across the bottom, which provided a sense of place.

The table then appeared. I added the striped cloth to relate to the orange. The bottle appeared as a counter balance. I provided the table's shadow to harmonize with the shape and the bottle. I then introduced supporting structure with the light area at the top left, but I wasn't satisfied with the overall feel. After much consideration, I developed the slanted vertical shape to the right of the table, which straddles the horizontal division. This shape provides structure for the large negative area and I feel its placement harmonious nicely the orange and the table's shadow. I added a number of subtle relationships and harmonies until I felt the composition was complete.

GAME BOARD

I will focus on sight lines and how they integrate this composition.

Let me begin with the game board. Note how the right edge of the board connects with that reddish triangle shape on the wall above, and how the end of the table's backstop aids this connection. The other side of the triangle leads you down to the black box, which is parallel to the game board. The black box takes the eye to the shadow of the knob on the drawer. Your eye runs along to the shadow on the drawer, which connects the bottom edge of the game board. These connections provide an enclosed sight path. This only one of several sight paths that ensure enclosure for the composition. For example the backstop is another path. Every shape and mark has been considered and provided with a relationship or harmony. The challenge is to leave nothing isolated or unconsidered.



玛格丽特的篮子 / Margaret's Basket

220 × 330mm 1985



篮子与毛衣 / Basket and Sweater
500 × 635mm 1992



白色壁橱上的坛子 / Pot on White Cabinet
350 × 430mm 1993



绿色装饰 / Green Trim
210 × 255mm 1996



四个把手 / Four Knobs
165 × 255mm 1997



白色袋子 / White Sack
260 × 240mm 1997



白 罐 / White Pot
210 × 320mm 1998



金属椅 / Metal Chair
145 × 235mm 1998