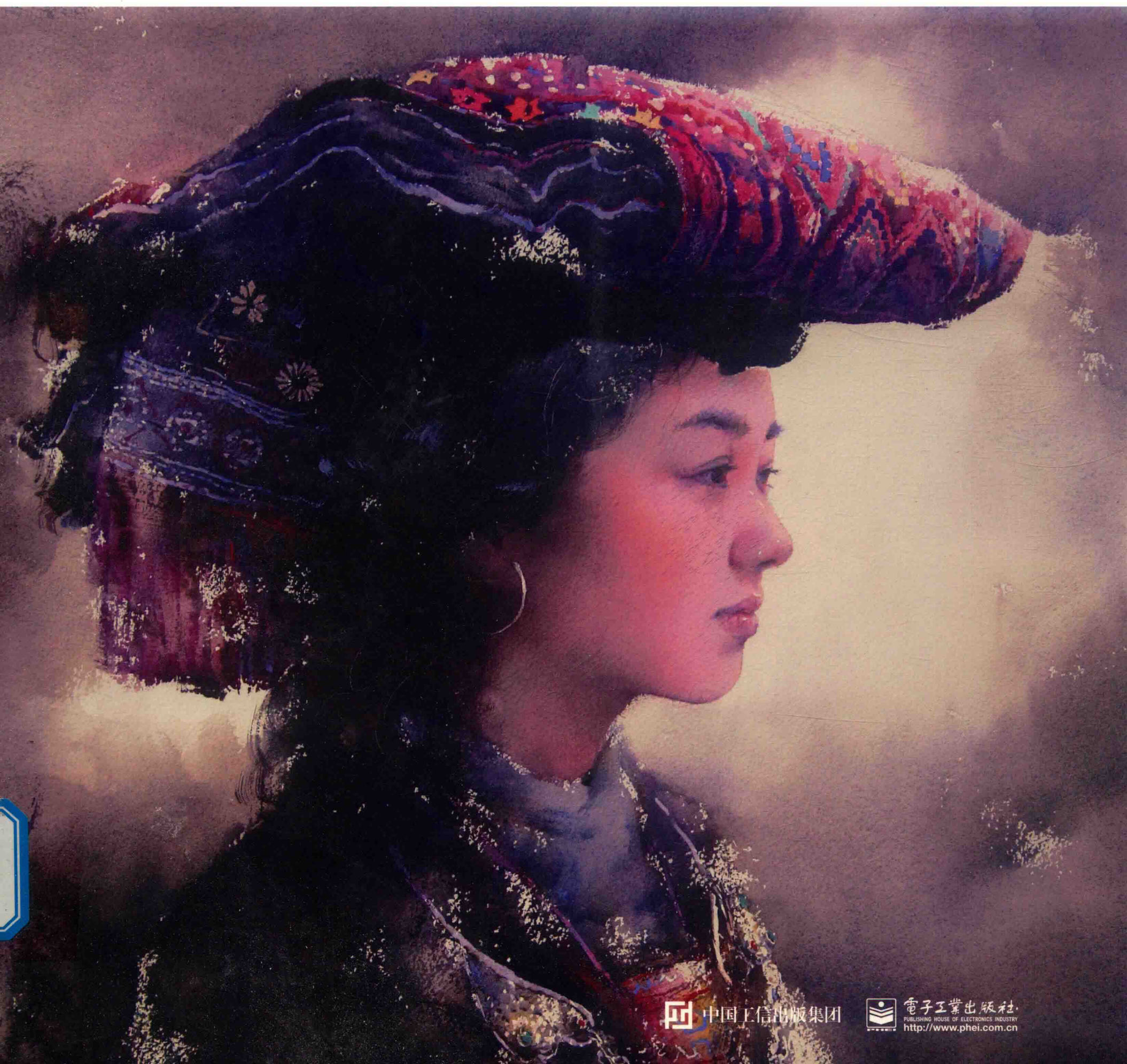


CLASSICS OF INTERNATIONAL WATERCOLOR MASTERS
SELECTED WORKS OF
HUANG HUAZHAO

国际水彩画名师经典

黄华兆作品精选

黄华兆 著



(汉英对照)

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灵性的感知

在当今中国水彩画坛，有一批充满新生活力的中青年水彩画家已形成了阵容整齐、颇有实力的艺术家群体。他们在中国美术的大军中或已崭露头角，或扬名已久，或正在作为新生力量而奋进活跃着。他们的艺术思考涉及社会发展的各个方面，呈现出扎根于本土文化，独特而多样的新一代多元化艺术风格。他们在艺术道路中探索着，不断思考地艺术的表现形式，发掘艺术创作的动力与源泉，呈现出蓬勃的生机与活力。黄华兆就是这个群体中画风独特、思想活跃、从真正意义上研究水彩绘画语言的佼佼者之一。

有着学院教育背景和社会生活经验的黄华兆，曾协助、负责《中国水彩》杂志的工作多年，而现在又重归于绘画创作的专业领域，逐步实施着他的艺术理想。几年前看到他的作品时，就感觉他是对水彩艺术有着独到感悟的人。他的作品丰富多样，呈现出多种可能的潜质，多维度意象交织而融合，既有深厚拙朴的气息，又有传统水彩的气韵及诗性情怀的体现，同时又有当代水彩表现的鲜明个性。他的艺术历程可分为两个阶段的内容及形式的表述：一个阶段是虚构和真实的画面交织，表现出淡雅、自然、宁静的格调；另一个阶段也是近几年的作品，以西藏民族文化为表现素材，在写实与表现，具象与抽象，平面与空间等艺术构成中，传达着一种深沉而隐喻的内涵，画面的形式和内容具有一种视觉震撼力。依我个人的看法，他的这批作品似乎更能反映出他的

个性与观念，并具当代性。他用富有魅力的心灵姿态，来阐释生命所特有的温暖与包容性，或者以更审慎的态度去发掘艺术的丰富内涵，赋予艺术以真实而充沛的活力。黄华兆在乎生命的存在过程，在最温暖的情感领域，西藏民族给予了他最新的认知指引：人性的精神和地域的美丽启示。他的艺术的微妙之处，也许源自他的随心所感，从而展示出精彩纷呈的迷幻般的文化图景。我认为黄华兆对少数民族的关注，对生命意义的价值判断，对传统艺术的精神超越，做出了应有的努力。

黄华兆如此优雅而真诚地描绘了生活在各个场景中的藏族人民的真实生活，他的目光所及和听觉所触，以及他所接受的生活信息的主导内容，都通过他对心灵的感知，情感的建构和人性的抚慰，成功地表现了当代生活的丰富性和美好性。显然，他也是对媚俗社会的一种本能而潜在的抵抗。他享受着自己的生活格调和创作情趣，对人性的表达和追求温暖且富有人文气息的信念，构成了他心灵的力量，使他的一切幻想和祈求，一切憧憬和痴迷的创作激情，都以最温暖的灵性充实着他美好的心智。

黄华兆近期的作品以庄重的形象、平稳的构图和清新的色调，描绘了人物的精神，很有新意，对人物的理解准确而深刻。他的绘画极见功力，删繁就简，凝练而有力。其严谨古朴的风格，已大获成功。

陈坚

中国美术家协会水彩艺术委员会主任
中国美术学院特聘教授

Spiritual Perception

Watercolorists have formed a group of artists with neat lineup and considerable strength. They either have already made their mark in the artistic queue of China, or have been famous for a long time, or are actively forging ahead as a new force. Their artistic reflections involve all aspects of social development and present a unique and diverse new generation of diversified artistic styles rooted in local culture. They are exploring in the artistic road, constantly thinking about the forms of artistic expression, exploring the power and source of artistic creation, and showing vitality and vigor. Huang Huazhao is one of the leaders in this group, who have unique painting style, active thoughts and study watercolor painting language in a true sense.

Huang Huazhao, who has a college education background and experience in social life, once assisted and was responsible for the work of Chinese Watercolor magazine for many years, but now he has returned to the professional field of painting creation and gradually implemented his artistic ideal. When I saw his works a few years ago, I felt that he was a person with unique insights into watercolor art. His works are rich and diverse, showing a variety of possible potentials. Multi-dimensional images are interwoven and fused. They not only have a profound and unsophisticated flavor, but also embody the charm and poetic feelings of traditional watercolors, and have the distinct personality of contemporary watercolors at the same time. His artistic course can be divided into two stages of content and form expression: one stage is the intersection of fictional and real pictures, showing elegant, natural and quiet style; and the other stage is also the works of recent years, which take Tibetan ethnic culture as the material of expression, conveying a deep and metaphorical connotation in the artistic composition of realism and expression, concreteness and abstraction, plane and space, and the form and content of the picture have a visual shock. In

my personal opinion, his works seem to better reflect his personality and ideas and are contemporary. He explained the unique warmth and inclusiveness of life with a charming spiritual gesture, or explored the rich connotation of art with a more prudent attitude and endowed art with real and abundant vitality. Huang Huazhao cares about the existence process of life. In the warmest emotional field, the Tibetan people have given him the latest cognitive guidance: the spirit of human nature and the beautiful enlightenment of the region. The subtleties of his art may stem from his sense of empathy, thus revealing a wonderful and psychedelic cultural prospect. I think Huang Huazhao has made due efforts in paying attention to ethnic minorities, judging the value of life meaning and surpassing the spirit of traditional art.

Huang Huazhao depicted the real life of the Tibetan people living in various scenes so elegantly and sincerely. What he saw, heard and received as well as the leading content of life information have successfully demonstrated the richness and beauty of contemporary life through his perception of the heart, emotional construction and comfort of human nature. Obviously, he is also an instinctive and potential resistance to a vulgar society. He enjoys his life style and creative taste, his expression of human nature and his belief in pursuing warmth and full of humanistic flavor, constitute the strength of his mind. All his fantasies and prayers, all visions and obsessive creative passion enrich his beautiful mind with the warmest spirituality.

Huang Huazhao's recent works depict the spirit of the characters with solemn image, smooth composition and fresh color tone. They are very innovative and have an accurate and profound understanding of the characters. His paintings are extremely capable, simple, concise and powerful. Its rigorous and primitively simple style has been a great success.

Chen Jian

Director of the Watercolor Art Committee of the China Artists Association
Specially-appointed Professor of China Academy of Art



《甘南组画——晨光》 | Gannan-Painting Series-Dawn

《甘南组画——晨光》 2018 年

清晨的郎木寺笼罩在一层薄薄的烟雾中，温暖的阳光斜照在寺庙的门口，朝圣的人们漫步在光与影之间，仿佛穿梭于黑暗与光明的灵魂，在昼与夜的更替中轮回。

为了躲避城市里的诸多打扰，我是在乡下的一个农庄完成的这幅大尺寸作品，历时两个多月，也是这个系列作品中单幅花费时间最长的。画中的人物分为在阳光下和在阴影里两大部分，这需要在光线的明部和色彩的处理上有一定的设计能力，才能让人物所处的光线达到变化与和谐，做到有细节、有重点。同时，每个人既是独立的，又是整体里的一部分，可以说它调动了画家所有的经验与能力，来表现藏族人民普通但又充满虔诚的生活场景。

Gannan Painting Series-Dawn 2018

In the early morning, Langmu Temple is shrouded in a thin layer of fog. The warm sunshine is aslant at the entrance of the Temple. The pilgrims roam between the lights and the shadows, as if they are souls shuttling between darkness and brightness, in a reincarnation between day and night.

To avoid so many disturbances in the city, I completed this large-sized work in a rural farm after more than two months of efforts, the longest time I ever spent on a single work among this series. The characters in the painting divided into two parts, are either under the sunshine or in the shadow, which requires certain design skills in the lightest parts of rays and color treatments, so

that the rays of light in which the characters are situated can achieve changes and harmony with both details and highlights. Here everyone is independent, but also a part of the whole. It can be said that this work mobilizes all the experience and ability of the painter to express the life scenes of the Tibetan people, ordinary but full of devoutness.



《甘南组画——募捐》 2017 年

一群正在募捐的人引起了极大的兴趣，人们围在僧人的四周，逆向的光线斜洒在众人的身后留下生动的剪影，柱子的反光映红了所有人的脸，我在他们的神情中看到了祥和与虔诚之美。在寺庙中传出的诵经声中定格成一幅宏大的画面，那一幕印刻在我脑海里，正像藏民脸上的高原红，无法抹去……

这幅画我尝试借鉴油画中光的运用，如伦勃朗的油画，给了我一些直接的启发。我将画面设计分成暗面剪影般的前景，光线的集中便于深入描绘中景和处于逆光状态的远景，让画面的结构变得清晰且具有视觉感染力。画中的每个人物都具有各自的性格和动态，而一切又在一个特定的情节中，错落别致，可以细细品读。

Gannan Painting Series-Donation 2017

A group of people who were soliciting donations arouses my great interest, as they surround the monks, and the reverse rays of light slanted behind them, leaving vivid silhouettes. The reflection of the pillars made everyone's face red, and I saw the beauty of peace and piety in their expressions. In the Temple, the sound of the chanting was fixed into a grand picture, which had been engraved in my mind, just like the "plateau red" on the Tibetan faces, unforgettable...

In this painting I tried to use light by reference to the treatment of the light in oil paintings, such as Rembrandt's oil paintings, which gave me some direct inspirations. I divided the picture design into foreground

like several dark silhouettes; the rays of light focused on the mid shot and long shot in backlighting status to make the structure of the picture clear and visually appealing. Each character in the painting had its own personality and dynamics, where everything was in a specific plot, staggered, special, and appreciable.



《甘南组画——哈达》 | Gannan Painting Series-Hada

《甘南组画——哈达》 2018 年

我不是一名宗教信徒，所以我很难想象是什么样的力量让他们如此虔诚，日复一日，周而复始地朝圣心中的神灵。但我可以看到他们身上散发出勤劳、朴素、虔诚、善良的人性之美，如同圣洁的哈达，照亮你我的心房。

画面中有多个人物，但重在光源的设计，每个人之间有前后和遮掩的关系，有时人物之间还需要有动作的互动。此时的画家便是一个导演，要让画中的情节生动感人。我的经验是先设计一个共同的情景氛围，选择有代表性和关联性的人物置于其中，使他们之间有联动的关系，然后再设计他们在视觉上的位置美感，最后再统一理性规划光源，做到有主有次，重点突出。

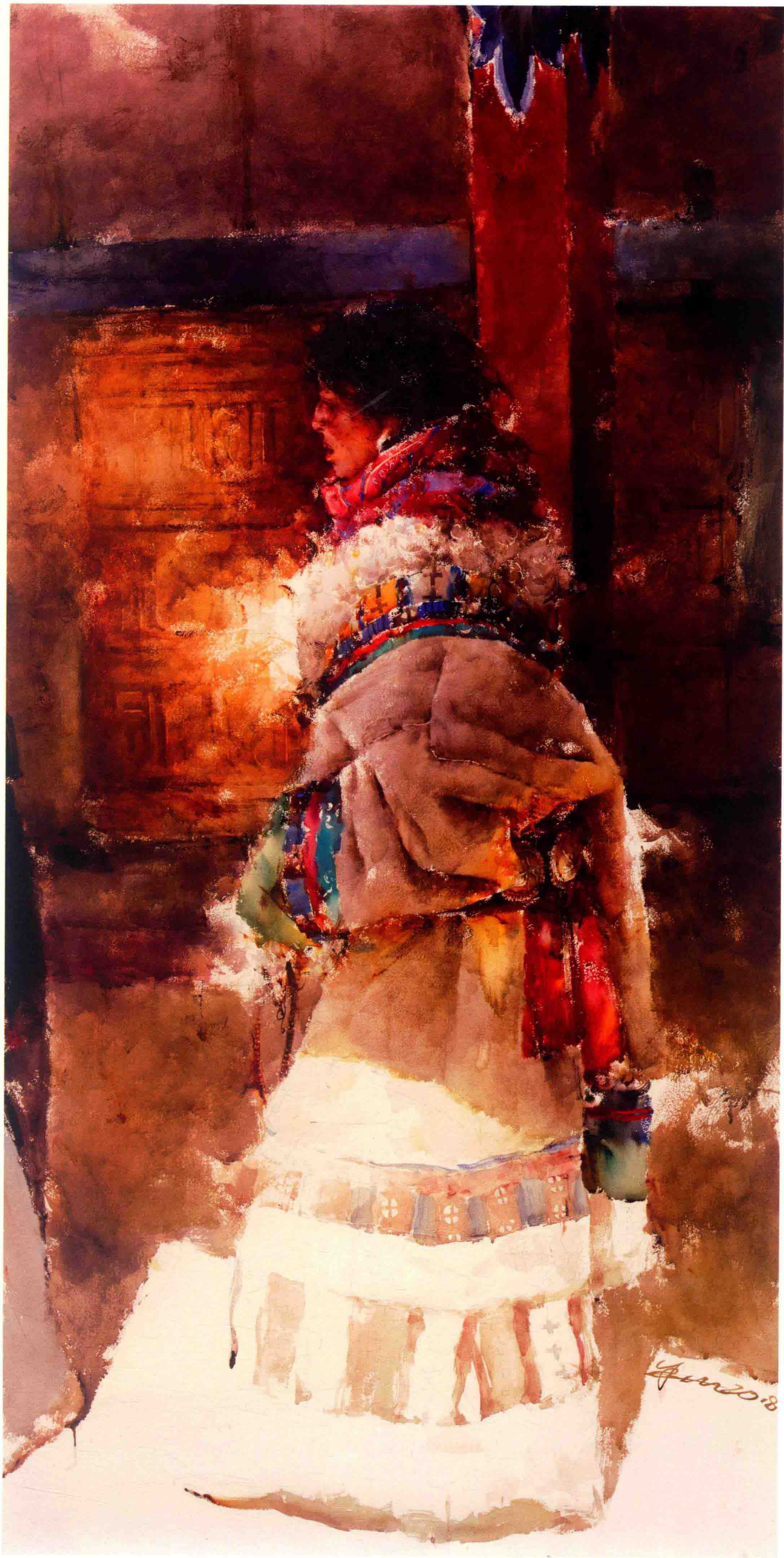
这是一幅描写藏族人与人、人与动物、人与自然和谐共存的美好景象。

Gannan Painting Series-Hada 2018

I am not a religious follower, so it is very hard for me to imagine what kind of power makes them so religiously worship their gods inside, day by day. But I can see the beauty of humanity in their hard working, simplicity, sincerity, and kindness, just like the holy Hada, lighting up the hearts of all of us.

There are several characters in the picture, but the design of the light source is important. There is a relationship of direction, obscuration and even interaction between characters. The painter is now like a director, tasked to make the plot in the painting vivid and moving. In my experience, the painter should first design a common situational atmosphere, choose representative and related characters to be placed in it for interactive relations

among them and then design their visual position aesthetics, and finally plan the light source rationally in a unified manner. Both priority and focus are important here. This is a beautiful scene of harmonious coexistence between Tibetans and people, human and animals, and human and nature.



《光》 | Light



《光》 2018 年

我喜欢清晨的阳光，柔和而温暖。转经人黝黑暗红的脸在晨光的反射中格外透亮，像儿时冬天里碳盆上的火光，可以把小手贴得很近很近，也不会被灼伤。那一抹红，不是光，而是温暖！

这幅画将重点放在上部，下半部分做了虚化和简单的处理，让画面更有趣味和设计感。人物的头部是最为出彩的地方，黑黝黝的肌肤让人物更朴实，强悍有力。后背的银饰是作为视觉的呼应，画面的色彩处理有节奏且厚实强烈。

Light 2018

I like the morning sunshine, soft and warm, and the dark red face of the pilgrim is especially bright in the reflection of the morning light, like the winter's fire light on the carbon disk in my childhood, so safe that I would not have my little hands burned even if they are so close to the fire. That red is not light, but warmth!

For this painting, I focus on its upper part and virtualize and simply treat its lower part to make the picture more interesting and well designed. The head of the character is

the most highlight, as the black skin makes the character more simple, strong and powerful. The silver ornament on the back is a visual echo, and the color treatment of the whole picture is rhythmic, thick and strong.



《浮光》 | Floating Light



《浮光》 2017 年

我觉得我再也无法画出这样一幅作品了。搁笔手疏不是因由，而是无法再遇上那一瞬浮光闪过的脸庞。岁月留下的沧桑与祥和，生活给予的温暖与伤悲。就是这样的藏族长者，翘首眺望，却好似高山、河流都在这颗灵魂里涤荡……

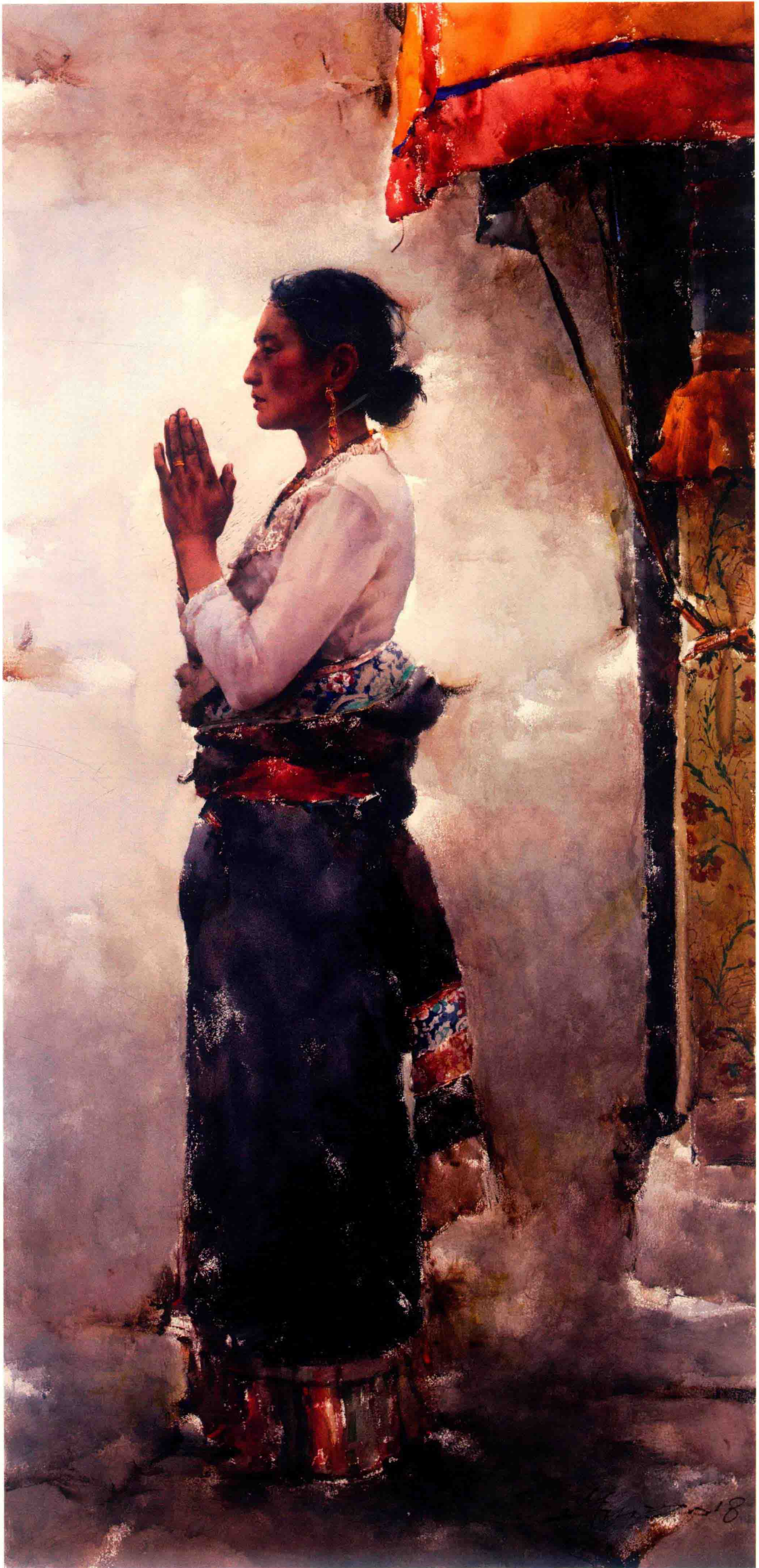
画中人用手遮住的脸由于有一部分受光，一部分在阴影处，色彩有明暗和冷暖的变化，很认真地对眼睛和双手进行了描绘刻画，衣服和人物下半部分做了简练的归纳和概括，老人手中的拐杖以轻松的一笔由上至下完成。

Floating Light 2017

I don't think I can create such a work anymore, not because of lack of practice, but because I will not see that face in the flashing light again. There were vicissitudes and peace, and the warmth and sadness from his life. The Tibetan elder was looking up, as if her soul was purifying the mountains and rivers.

The face covered by a hand in the painting is partly in the light, and partly in the shadow, and the color was changing between brightness and darkness, and between coldness and warmness. His eyes and hands were

carefully depicted, and the clothes and the lower part of the character were concisely summarized. The crutch in the hand of the elder was completed with an easy stroke from top down.



《虔诚者的舞蹈》 | Dance of the Devotee

《虔诚者的舞蹈》 2018 年

我是在西仓寺的门口遇见的她，身材高挑，戴着口罩。在我眼里，藏族女性身材都很好，或许这是着装的缘由，反正我一直都觉得很好看。她们，总有一种让人着迷的仪态，也或许来自先天的好感。

虔诚的藏族妇女围着寺庙转了一圈又一圈，以此向神灵朝圣，传达自己的虔诚与祈祷。每天重复着：合掌、举过头顶、靠在额前、贴近胸口、半蹲曲跪、匍匐于地、再次合掌、向前一步……周而复始。我着迷地看着这里的人们，这是世界上最美的舞蹈，最圣洁的舞步。

画中修长的身影和剪影式的祈祷造型充满了美感和视觉张力。

Dance of the Devotee 2018

I met her at the entrance to Xicang Temple. She was tall and wearing a mask. In my eyes, Tibetan women all are in good shape. Maybe dress is the reason, but they always look good for me. They always have a fascinating manner, perhaps from the innate affection. The devout Tibetan women were circling around the Temple in pilgrimage to the gods and conveying their piety and prayer. They repeat the moves everyday: clapping, raising hands over their heads, and against their foreheads and then close to their chests, with half a squat, lie on the ground, re-clasp hands, and move forward...again and again. I was fascinated to see the people here and to enjoy the most

beautiful dance and the most holy dance steps in the world.

In the picture, the slender figure and the silhouetted prayer's style are full of beauty and visual tension.