



名家名品 ● 冷冰川

FAMOUS ARTIST
FAMOUS WORKS

Leng Bingchuan

浙江人民美术出版社

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我

不买年历，不是不喜欢，而是常会忘了翻阅。前年，在京城三联书店见到冷冰川的版画印成的挂历，当即买了，悬在纽约画室的西壁。月份一到，还记得翻过去，看看下一页那位美丽的裸体女孩怎样在躺椅或花丛中舒展腰身，更换姿势。她所藏身的环境也总是美丽的，美丽得仿佛在等待这位女孩裸体，裸体的女孩。她睡着、醒着，以自己的肢体宁静地端详着我们的目光，也任由我们端详。

生活里何来这等眼福。我们不过是睁着眼做白日梦，冷冰川，是这梦的导演。白日梦，大抵是在暗示情色吧。冷冰川黑白版画系列中的这位女主角，多少是涉嫌引发了轻微的色情。在那片旖旎的风景里，真的藏着一位女孩么？她其实只是一个斑点，是线条交会时的婉转错让而形成的，是协调疏密关系的权宜之计，是作者的一步棋。当我们在黑白阵地中一再找到她的裸体，认出她，同时便认出那分明是纵横纠结、肆意刻画的刀痕，是这累累刀痕引我们进入梦境，诱发触摸的欲念。那是目光的触摸，这触摸旋即转化为形式的阅读，并止于纯粹的阅读。渐渐地，我们自甘于接受视觉的骗局，这情色的图像被观赏抹去了色情，我们面对的是一幅版画。

转移目光，丰饶茂盛的热带植物在女孩周围铺陈展开——冷冰川从不预备草稿，迳自下刀，如植物的滋长，任构图自行开展生成。与勾勒肉体的圆润线条形成对比，枝叶、繁花、蕊蕾、茎干、藤椅、石栏、水车、远畴、小提琴、百页窗，一律刀锋锐利，极富物像的质地与版画的质地。这质地便是令人信服的技巧，咄咄逼人，刀锋与黑版的彼此利用，使画面犹如感光的负片，旋即由我们的目光神奇地翻译成图像的正片。我猜，当冷冰川下刀刻画之际，他“看见”的其实不是黑白，而是七色，冷静的黑，刺目的白，随机玩耍随类赋彩的游戏，使我们的眼睛相信画中既是万籁俱寂的午夜，又是风和日丽的白昼。冷冰川作品最令我赏悦者，是他在通篇黑白中营造出绚丽耀眼的彩色与光芒。

是因长年旅居西班牙饱浴地中海阳光的慷慨恩赐么？冷冰川版画中的浓黑，是亚德里亚海天的翠绿与湛蓝，他的年代不明的南欧风情与国籍不明的性感女孩——那繁茂植物其实比女孩的身体刻画得更性感——有着拉丁民族炽热而慵懒的官能之美。初见时我以为那是位西方作者的作品，细看则冷冰川处理黑白的方式处处缘自我们民族独擅的惯技——计白当黑，计黑当白，疏密繁简的意识先于物像的刻画，又以白描与石刻的手法入于西洋版画的经营原理——欧陆的版画，即便单色，也是另一路美学。我们索性就把这套异国情调的版画认作是异国的作品吧。

是的，如今我们的绘画创作可能需要一点良性的异国情调，而不是假想的、一厢情愿的、据说是来自现代西方的暧昧风格。我们尤其需要紧实无欺的技巧，像冷冰川那样娴熟地把握手艺，即便是在牧歌式的小品中，也能证实绘画原有而且应有的魅力。

.....

陈丹青

...r, for I always forgot
ed Leng Bingchuan
diately and hung it
York. Moreover, I remembered to leaf through the calendar
the beautiful nude girl stretching herself in the easy chair
gestures. The surroundings are also graceful constantly, as if waiting for the girl to be naked.
Then she sleeps, wakes, watches us peacefully with her naked limbs and trunk and allows us
to watch her freely as well.

We are not lucky enough to see such a beautiful sight in the life. So we just open our eyes and daydream, whereas Leng Bingchuan is the director of this dream. The daydream indicates love and sex in the main. The heroine in Leng Bingchuan's black-and-white print series is suspected of evoking somewhat erotic feeling, while we are wondering whether a girl would really hide in the charming scenery. Actually she is just a spot made by interlaced lines, an expedient to harmonize the density and a piece in a game of chess the artist used. Hardly have we found the nude in the black-and-white tableaus again and again when we recognize the marks left by knife-cuts vertically and horizontally, which lure us to the dream and induce the desire for touch. It is a touch of sight that soon transform into formal reading. Gradually we are content with this visual illusion thereby the sexy tableaus return to prints rather than pornographies.

Diverting our attention, we see luxuriant tropical plants sprawling out around the girl—Leng Bingchuan begins to engrave his prints directly without drafts, which makes his composition spread out voluntarily like those tropical plants. Compared with the round and full lines of the body, it seems more material and suitable to the quality of prints with the vigorous and straight lines of branches, leaves, flowers, buds, stems, rattan chairs, stone fences, waterwheels, far farmlands, violins and shutters. It is convincing skills of the coordination between knife-edge and black board that translate black-and-white figures like unsensitized negative films into magic prints. I guess that so long as Leng Bingchuan begins to cut he can "see" all the colors of rainbow rather black and white. He plays the game of endowing colors with types randomly with dark black and dazzling white, which causes us to see the midnight with great stillness or the daytime with gentle breezes and warm sunshine. That is what I appreciate most. Leng Bingchuan constructs a brilliant and colorful world with black-and-white all around in his works.

Maybe it is a generous favor from Mediterranean's sunshine during his residence in Spain for years. The dark black in Leng Bingchuan's prints amounts to the emerald green and azure blue of Mare Adriatic. The atmosphere of Southern Europe unaware of chronicle and his sexy girl unaware of nationality—those luxuriant plants are depicted even more sexily than the girl's body—have the passionate and sluggish sensual beauty of Latin nationality. I thought him a Western artist at first. However his trust in dealing with black-and-white actually comes from the original habitual practice of our own nationality—regard white as black or regard black as white. He has the consciousness of composition before he begins, and then combines means of Chinese line drawing and traditional stone engraving with principles of Western print—Continental print is a different kind of aesthetics even when it is monochromatic—thus the tableaus of his works express an exotic style.

Our artistic creations today may need a somewhat favorable exotic style rather a supposed, ambiguous or alleged Western style. We particularly require dependable and consummate skills as Leng Bingchuan has, with which he manifests the original charm of art even in a simple pastoral creation.

Chen Danqing

冷冰川简介:

中国美术家协会会员。毕业于荷兰国立米纳瓦 (Minerve) 设计绘画艺术学院。西班牙巴塞罗纳大学美术学院博士生在读。

作品参展及获奖记录:

第七届全国美展银奖

首届全国美术图书展铜奖

首届装饰艺术“张光宇奖金”绘画一等奖

'97 巴塞罗纳首届国际绘画艺术沙龙展版画一等奖

中国工艺美术“百花奖”一等奖、二等奖、三等奖

1997 年: 巴塞罗纳文化中心画廊个展

1998 年: 巴塞罗纳奥林匹克艺术中心个展

1999 年: 巴塞罗纳 CASADA 画廊个展

1999 年: 何香凝美术馆个展

2000 年: 广东省美术馆个展

Brief introduction of Leng Bingchuan:

Member of the Chinese Art Association. Graduated from Dutch State-run Minerve Design and Painting Art Institute. Attending Art College of Barcelona University in Spain for a doctor degree.

Records of attending exhibitions and awards:

Won the Silver Prize on the Seventh Chinese Art Exhibition; the Bronze Prize on the First Chinese Art Books Exhibition; the First Award of Painting of the First "Zhang Guangyu Award" of Decorative Art; the First Award of Print on '97 Barcelona International Painting Art Salon Exhibition; the First, Second and Third Award of "A Hundred Flowers Award" of Chinese Technological Art.

1997: Put on his own exhibition in Barcelona Cultural Center Gallery

1998: Put on his own exhibition in Barcelona Olympic Art Center

1999: Put on his own exhibition in Barcelona CASADA Gallery

1999: Put on his own exhibition in He Xiangning Art Museum

2000: Put on his own exhibition in Guangdong Province Art Museum



Leng Bingchuan

冷冰川

夜的如花的伤口 Flowery Wound of the Night
50cm x 38cm 1996



Leng Bingchuan

冷冰川

仲夏夜之梦 Midsummer Night's Dream

50cm x 38cm 2001

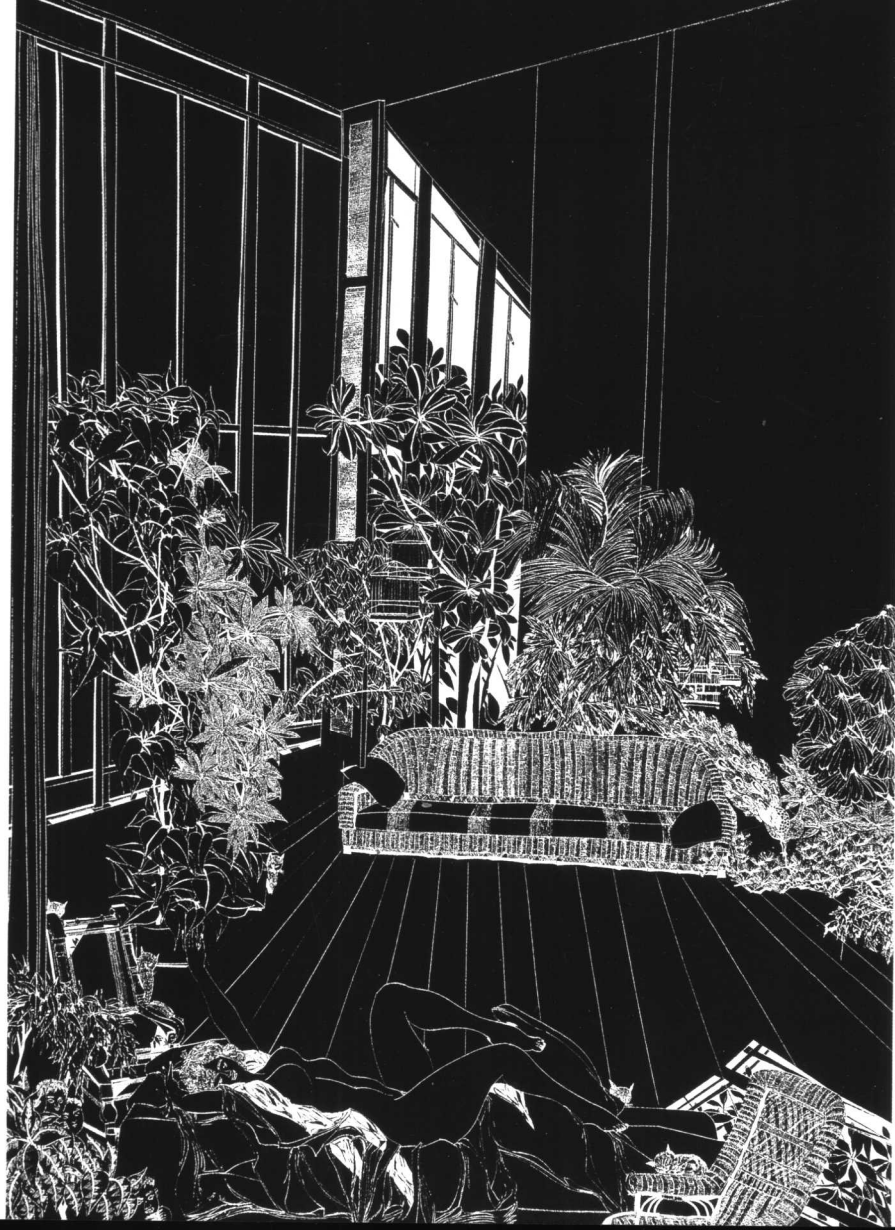


Leng Bingchuan

冷冰川

歌谣之二 Ballad II

50cm x 38cm 2001



Leng Bingchuan

冷冰川

司徒的夜 Situ's Night

70cm x 50cm 2002



Leng Bingchuan

冷冰川

南楼谁弄梅花笛

Who Is Playing On the Plum Flute on the South Mansion

50cm x 38cm 2001



Leng Bingchuan

冷冰川

威尼斯手记 Venetian Manuscript
55cm x 40cm 1996