

记忆痕迹

MEMORY TRACE

黄亚奇作品

HUANGY AQIBILDER 1989—2009

北方联合出版传媒(集团)股份有限公司 辽宁美术出版社

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自序

近几年我的水彩画创作一直没脱离《封存记忆》火车头系列，并乐此不疲地没有停下之意。每当行至中辍，我又有了新的思考和通常说的想法，我称之为念头，有了新的念头，就有了新的可能，也就有了作画的冲动。究其原委，或许《封存记忆》这一系列作品反映出自己对周遭事物的关注及生存记忆的探求吧。

记忆来源于人的好奇心和想象力，是人所经历的人间世态在人的心里留下的印迹。记忆有时是完整的，有时也不一定都很清楚，也可能是断续不连贯的，甚至可能是混乱、“抽象”的，时光的追忆、时代的变迁都会给人们留下永恒的记忆。艺术创作是从人的记忆中寻找有价值的事物，经思考、放大、梳理，升华为有生命意义的独立表达。

画家布兰迪从青年时代就开始画家里自己熟悉的瓶瓶罐罐，一直到他的晚年，他所画的题材内容也没离开这些东西，甚至还是当年画过的那些瓶罐。星星还是那个星星，月亮还是那个月亮，但瓶罐真的还是那些瓶罐吗？随着时光的推移，我想它已成为布兰迪精神家园的守望，他早已把艺术与生活、生命融为一体，他把对生命意义的探求凝结为永恒的记忆。

绘画的记忆似人生的记忆，是生命意义价值的体现，贫穷的画家凡·高在

痛苦疯癫绝望中挣扎的一生，与富有的资产阶级出身的毕沙罗的艺术人生形成鲜明的对照，他们以各自不同的生活背景、生活经历，不同的艺术视角，不同的绘画语境，不同的表达方式，探求生命的意义，他们对待艺术的真挚精神及绘画作品都给人类留下了不朽的记忆。

绘画能带给人们什么？应带给人们什么？它不是肤浅的记录，它是艺术家对生命意义的认识探求，是艺术家心灵的坦露，是视觉及精神世界层面的传达，是在记忆中寻找记忆。

黄亚奇

鲁迅美术学院黄亚奇画室 2009年秋

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Author's Preface

In recent years my water color painting has always centered on Stored Memory STACK ORUST series, and taken great pleasure in them. While creating pieces, new ideas strike me, in turn, I have an intention to create. The reason for this may lie in that series of works in Stored Memory reflect my concerns over surrounding things and my exploration in stored memory.

Memory, originating from man's curiosity and imagination, is a trace left by humans when they experience the world. Sometimes memory is integrated, but it may be instinctive. Sometimes memory is continuous, even abstract. Retrospection of old times and change of ages can leave humans lasting memory. The artistic creation is seeking for valued things from human's memory through thinking, amplification and sublimation, which is a unique expression of the meaning of life.

Brandy, a famous painter, got to paint familiar things at home such as bottles and pots when he was young. And he never changed his subject in painting even during his later years in life. The star in the sky never changes, so does the moon. What about bottles and pots? As years passing, they, in my view, had become part of his spiritual life. Brandy himself mixed arts, life and

livelihood together, and solidified the exploration of life's meaning as ever lasting memory.

The memory of painting is a reflection of value of life, just like life memory. The life of Van Gogh in poverty, pain and despair clearly contrasted with that of Pissarro in wealth from the bourgeoisie class. They explored the life meaning by different artistic perspectives and expressions, based on their different life backgrounds and life experiences. The rigid spirits they showed towards arts and works presented humans eternal memory.

What does painting can bring us? What does it should bring? It is not a shadow record, but a reflection of surroundings from artists, a exposure of artists' mind, a conveying from visual and spiritual level and a piece of memory from memory.

Huang Yaqi

Autumn, 2009

In the Lu Xun Acadeng of Fine Arts

和谐性的理念

黄亚奇的水彩画艺术

世纪的更替，经济的高速发展，使中国各方面都在发生变化，传统的大型工矿企业出现破产转产转型现象，在发展中必然淘汰了不少不相适应的旧工业。作为上层建筑的文艺创作当然离不开时代发展的印记，对上述现象也必然会有直接性的反映。

在中国水彩画的发展进程中，同样地显现出反映这种客观变化的征象。记得“全国水彩、粉画展”的近三、四届作品展的征集作品中，出现不少反映被废弃厂矿企业景象和以废旧的机车、汽车及报废的机器设备作为主题的作品，我们将此称之为“废铜烂铁”之作。我将这种现象看做是一种大发展前的洗礼，是代表时代发展的一种直接性的反映。表现这类题材绝不是作者主观凭空臆造或杜撰虚构的假想，这应该说是从艺者对社会生活的关注，是艺术当随时代的必然征象，水彩画家黄亚奇正是描绘这方面题材的佼佼者。他不仅直观而深刻地记录着这个代表时代发展的征象，而且透过这一征象，表达出一种时代精神，同时也巧妙地将这类题材在艺术上找到与时代同步的和谐性理念及贴切的艺术审美语言。

黄亚奇是辽宁人，大个儿，很帅气，从小生活在独具工业氛围的东北重工业基地沈阳，也早早就感受到工业的发展与变化，他依恋着这块土地，挚爱着这里整日忙忙碌碌上下班的人们。自他学艺初始就已渐渐将这种带有精神性的理念蕴涵于他的画笔之下，他近些年创作的“旧机车组画”、“石榴组画”系列作品顺应潮流，是这种感觉的集中表现。他的作品带有强烈的“具象”色彩，画面有意地将旧机车置于迷蒙的天穹之间，天空是云又不是云，是烟又不是烟，所表现的充满阳光和烟雾笼罩的机车实体似时代印记；而“石榴组画”系列作品的光与色的处理更具戏剧性与精神指向性，强调表现意识与探索性，他的创作《封存的记忆》火车头系列注重画面大的氛围的建构与营造，并善用现代性构成因素统贯画面，在掌握整体性的同时又倾心于视觉感受的描写与刻画，并从中捕捉把握住微妙生动的变化，将这种形色变化加以放大深入地描写，赋予绘画作品表现性的韵致。他常常能从任意处揣摩物体的转折变化，并紧紧联系整体构成作出点睛性的描绘。他的画幅在强调构成因素和运用水彩本体语言上是有独创之处的，在形与色的整体塑造中并不采纳夸大的变形手法，而是通过表象的质朴描写，力求体现出内在的力度。因此，在他笔下表现的旧机车或石榴的画面都是借物达意，在寻求绘画中的精神性的同时体现艺术高品格的情趣，很耐人寻味。

他在1996年创作的作品《惠安女》，虽然不属于工业题材，却给我留下很深的印象。画面中五个背部人物的排列和背景上石砌画面的线条趋势所形成

的结构性力量和单纯性的审美韵律是令人信服的。此画当年参加“全国首届青年水彩画作品展”，并获得学术奖。

黄亚奇执教于鲁迅美术学院，作为高等艺术学校任教者、该院水彩专业的教授、学术带头人，其所处教与学的艺术氛围是得天独厚的，学院环境有利于探求纯艺术，有利于不同专业之间的交流和相互借鉴。黄亚奇是位善于思考的人，也是一位善于吸取他人之长，来丰富自己的艺术表现力之人；他所创作的水彩画作品具有较高的审美意识及艺术品位，在艺术语言上丰富多变，形成了自己的表现风格，手法技艺宽泛动人。他的水彩画创作造型上笃信坚实，简朴无华，在水彩教学、创作的探索中，他一直把对水彩画表现语言的研究与探索作为自己教学与实践的方向，在教学中力求将和谐的理念和踏实的教学相融合，致力于“教学相长、天道酬勤”的精神，无疑是体现当今一种时代性的理念。

黄亚奇教授在艺术创作和教学上都表现出一种潜在的创造性能力，在水彩画界取得了很有影响的成绩。我相信在他不断发挥创造性能力的努力中、在未来的艺术创作中一定会取得更大的成绩。

中央美术学院教授 王维新
作者系中国美术家协会水彩画艺委会副主任

An Idea of Harmony

The change of ages and the rapid development of economy make China change a lot in many aspects. For example, many traditional large-scale industrial and mining establishments go bankrupt or change the line of production or make the transition. And some of them are dying out in the process of development. The literacy and artistic creation, as a sort of superstructure, is of course unable to do without the development of ages, and directly reflect the above phenomenon.

In the process of China's water color painting, it shows the objective signs of change. In recent three or four sessions of National Aquarelle Pastel Exhibition, we found many submissions reflected the phenomenon of abandoned industrial enterprises and referred to old trains, cars and machines as their subjects, which we consider as works of metal scraps. Personally, it is an ablution of huge development and a direct reflection of era development. This kind of works is not fabricated or imaginary, but the concerns over social life. It is a sign of arts which follow the step of ages. Mr. Huang Yaqi is the leading figure in this field. Not only does he profoundly record the development of ages, but also he skillfully finds the harmonious idea and appropriate artistic expression for this variety of subjects in arts.

Huang Yaqi, from Shenyang Liaoning Province, is tall and handsome. He has been living there since his birth and witnessing the changes and development that happen in this northeastern base of heavy industry. Huang is attached to this land and loving people here who are busy working. Ever since he got to paint, he has embraced this kind of idea. His recent STACK ORUST series and GUAVA series do follow this fashion and reflect this sense. His works are strongly concrete, in which the author intentionally puts old trains and guavas together. At the same time, he abstractly shows old trains themselves covered with sunshine and mist. On the other hand, the processing of light and color in GUAVA series is dramatic and spiritual, focusing on meaning and exploration. His Stored Memory STACK ORUST series emphasize the mould of the whole atmosphere and the unification of modern artistic factors. He focuses on the integrity, but never forgets the description of visual perception, from which we can obtain subtle and vivid change in arts. Through this artistic processing, the works are endowed with the charm of expressions. He often spontaneously conjectures the

change of objects and perfectly describes them combined with the integrity. His paintings are unique in emphasizing constituent elements and its self-language of water color. In the mould of forms and colors, the author paints semple, not exaggeratedly, in order to exemplify internal power. Therefore, the old trains and guavas are used to express the author's ideas. In pursuing the works' spirits, the author also exemplifies the quality of dignity, which is meaningful and thought-provoking.

His works WOMEN OF HUI' AN is created in 1996. Although its theme is not industrial, it impresses me deeply. The five figures in the painting and the stones indicate the structural forces and the purity of appreciation, which is striking. The painting was honored "Academic Award" in China's First Aquarelle exhibition for Young Artists. Mr. Huang Yaqi, as a professor in college and a leading figure in water color painting, works in Luxun Academy of Fine Arts where academic atmosphere is richly endowed by nature and is very useful for the exploration of true arts and is very good for exchange or reference of different majors. Mr. Huang is good at thinking and absorbing good points of others. He also does well in using different techniques to enrich his artistic expressiveness. His water color paintings are in the nature of high aesthetic consciousness and arts taste. They are also rich in variety of artistic language and techniques. In terms of image-shaping, his paintings are sincere and solid, but simple. In teaching, Mr. Huang regards the study and exploration of language performance of water color as his teaching and practice direction. He is cautious and conscientious and is a model for others in teaching, where he attempts to mix an idea of harmony with his practical teaching style. He commits himself to the spirits of "teaching benefits both teacher and pupil alike" and "the sun rewards attendance". No doubt that Mr. Huang materializes this new-time values.

Mr. Huang Yaqi exerts great creativity in painting and teaching and achieves a lot in the field of water color painting. Mr. Huang, I think, must have a bright future while he is working hard exerting of creativity without interruption.

Professor from Central Academy of Fine Arts Wang weixin
Deputy Director of Aquarelle Committee of Chinese Artists Association

随想记忆

选择老式蒸汽机（火车头）这一象征性形象为创作题材，为与我的创作思路想法及审美要求是契合的，是我酝酿已久的内心情感的表述。废弃的铁轨，躺着一辆锈迹斑斑、千疮百孔的老式蒸汽机时代的火车头，从火车头的满目疮痍和车体上若隐若现的文字，知晓了它们制造的年代，知晓了它们的身世。它们是中国工业建设时代的参与者、创造者，是历史的见证者，它们身上彰显着一种伟大的精神和力量，如今静卧在远离喧闹城市的郊外供人观赏，作为历史它已是封存记忆，是共和国建设与发展不应忘记、不可无视的历史。

《封存的记忆》系列作品在着手画之前已思考了很长时间，时不时有不确定、不成形的画面出现，反反复复，虚实相渗，突发的灵感、偶然的想法与沉静的思考，都在思维的轨迹上留下痕迹，经反复的梳理，留存下有价值的信息档案。这种自觉与不自觉的创作状态对我的创作有很大的帮助和启发，头脑中所思所想的东西越多，存储量越大，你的创作思路就会越宽，创造性思维就越活跃，作品产生与发展的空间也越大。在自我肯定与否定之间，在时时的焦虑、时时的喜悦中，会有新的想法涌出闪现。经过不断地链接重组再存储，形成蜂窝式的积存，当存储空间积累载满，自然是释放、输出、提取，当把它们最后呈现于纸面，升华为艺术创作，你得到的是情感上的满足和心灵深处的愉悦。

艺术创作是艺术家内心世界的外示与坦露，是灼真思想情感的表达。《封存的记忆》系列作品，所要表达的是工业化时代所赋予的力量和速度，蕴涵着那个年代伟大高尚的时代精神，呈现的是怀旧色彩与情结，述说的是少年时代朦胧的记忆中的记忆。小的时候，大工厂里的火车专线是常去玩耍的地方，因为那是抓蟋蟀的好去处，是自由的天堂，也是冒险的乐园。记忆中的火车头是身旁常见之物，因为我常在它卧着的路基下翻抓比火车头身上的螺丝还小的蟋蟀，而铁路上飞驰而来的列车更是可怕的庞然大物，它一旦驶过，你就要放弃即将抓到手的蟋蟀，这些儿时的快乐与自由在我心灵深处留存下永远也抹不

掉的记忆。而诱使我又走进童年朦胧的记忆中，是多年前检查毕业班创作时学生在桌子上乱堆的照片，它使我想起那些好玩的地方和儿时常见的火车。后来我多次去火车头露天博物馆考察，看到的虽已不是儿时记忆中的情景，而是现实新鲜感受，但我还是被所看到的景象所感动和震撼。一列列早已退役的火车头，像一个个沉睡的巨人，残破车体外露的机械部件，有着极强的构成感和视觉美感，火车表层斑驳的色彩透露着丰富多变的视觉肌理、触觉肌理。它是历史的积淀，时代的痕迹。火车头结构的构成变化与组合，有点儿像放大的电脑主板的电路板，车体表层斑驳的视觉变化，都为水彩画创作提供了可表现的想象空间及随意而发去表现的可能性，儿时的朦胧记忆，现实的新鲜强烈感受，极大地增加了我要创作表现这一系列作品的情绪欲望和信心。

采用什么样的表现方法、表现形式，开始一直没有想好，但有一点是明确的，就是不想采用纯具象写实主义表现。巴尔蒂斯曾说过：“物象的背后，还有另外一种东西，一种眼睛不能见到的，但可以用精神去感受到的真实的存在。中国古代大师之所以高明能够征服我们，就在于他们抓住了这种真实的存在，并且完美地把它们表现出来，如果仅仅停留在事物的表面那就不是艺术。”当下中国水彩画创作具象写实主义还是占统治地位，而模仿生活、抄搬自然、拷贝照片的痕迹很重，让人看到的只是视觉感受的真实，而体会不到用精神感受到的真实的存在。很多作品只是简单地重复传统技法，模仿他人的表现样式，缺乏艺术想象力、创造力，缺少新意，缺少艺术家的个性及真情实感，丧失了艺术作品的价值，而对艺术深邃本质的认知与探讨的匮乏，是水彩画创作中出现平淡、重复、浅薄的根本原因，也是水彩画滞后于其他画种的根本原因。

《封存的记忆》系列在注重表现形式、表现语言的同时，关注的是作品内涵的建构，使其具有较明确的指向性，达到内外的一致性，让人能感受画背后的东西，能给人以回味。

其实水彩画与其他画种一样有其自身的艺术魅力，有着很强的表现力，有着为我独有的艺术特征，有着很宽阔的界域及施展空间，水彩画创作应体现自身价值，在充分体现以水溶性颜料为再现材料特征的前提下，最大限度地发挥其优势，在艺术创作中，以新的视觉感受注以新的内涵，融入对“水”的精神独有的理解与感悟，体现东方人的审美意识和文化内涵及民族精神，只有提倡水彩画创作的多元化、多样性，发挥水彩的个性及水的精神，水彩画艺术才会有新的更大的发展。

艺术创作过程是画家思想情感、想象力的再现，是审美意识的释放与体验，是精神世界的呈现。黑格尔说过：“艺术家不仅要在世界里看得很多，熟悉外在和内在的现象，而且还要把众多的重大的东西摆在胸中玩味，深刻地被它们掌握和感动。”美国写实主义画家霍珀笔下的人物，不只是简单的现实生活中沐浴阳光休闲者的写照，而是通过对强烈的阳光下占据着荒凉的空间的人的描写，借题发挥，揭示批判现代社会人与人之间的冷漠，描绘的是孤独木讷的人群，是一个个对外部世界丧失感知精神的麻木躯壳。画家杜马斯的绘画以表现妇女儿童为主，在看似惯常的表现题材背后，从她笔下所描绘的人物的眼神、动势造型、精神状态及带有明显色情内容的作品，都可看出画家的一种看法和态度，可看出画家对这个以男人为主的世界的露骨揭示，对她所看到的人间丑态的无情批判。她的绘画能受到广泛的关注，除了凸显出的绘画才气，更重要的是透过所表现人物的表象，传递出深刻的思想内涵，这是无声的陈述。

从2003年画火车头这一系列作品开始至今已有6个年头，近30幅火车头水彩画前后已有了很大变化，这里主要是内心情感的变化不断触发了对表现形式、艺术语言的思考和探索，这也是艺术创作的常态吧。火车头系列作品力求不被客观对象所提供的外在变化所诱惑，而是从物象的原始物质形态提取有审美价值、有创作灵感的因素，是客观物象的整合与提升，挖掘体现的是作品的内在张力和精神内涵，借用火车头象征隐喻工业时代的创造精神、奉献精神，

它所表现出的是改造社会、创造世界的力量与速度之美，而不是客观物象自然予以再现，画面传达给读者的是唯美的怀旧情调，是童年美好朦胧的记忆。2003年至2005年所画的火车头系列作品，表现上没有过多考虑技术问题，更多的是思考如何能表现作品内在的东西和所传递的文化信息，作品借粗纹水彩纸的肌理效果，车体外轮廓的处理，用笔用色的变化，都超脱了对象的原始状态，赋予作品时代感。一种内在的力量及“空间”的联想，天空是云又不是云，是烟又不是烟，使水彩的气韵与精神和象征性审美意识相吻合，作品中红色的出现，隐喻红色年代人们的一种精神，似历史的尘烟与辉煌。

近两三年我所延续创作的火车头系列，从绘画表现上又有了新的思考，更加关注绘画语境及艺术表现的自然状态，体验绘画表现的直接性、纯粹性，强调一种绘画过程，强调水彩创作的视觉感受。色彩的处理以中性灰色系为主调，减弱强烈的色彩变化、明度变化，追求画面表现的平面性、单纯性，充分体验绘画状态，对绘画表现中的“不完整性”有了新的探索和思考，对绘画表现的“有感而发”也有了新的解读，绘画的由内而外、外而内至，是由画家的感知和感受来决定的，没有前后之分，对错之理，不是相悖的，不一定是先有了画才画画，也可以是有了纸才有画，这样你才能掌控作画的主动性，艺术个性得以充分发挥，艺术价值得以真正体现。

记忆应会继续，火车头系列创作也将伴随着记忆，它是生命记忆的体验与追忆，《封存的记忆》经历了艺术创作心理路程的起伏周折，也意味着新的创作的开始。

Arbitrary Memory

I choose an old-styled streamed train (locomotive) as my symbolical subject matter, which dovetails closely my ideas and requirements about creation and is a way to express my feeling from the bottom of my heart.

With weathered looking and indistinct words, an old-styled rusted locomotive from the stream age lied on the abandoned rails, from which we can know the age they are from and their background. They are participants, creators and witnesses of Chinese industrial construction, from which we can find great spirits and power. However, they lied in the suburbs to appreciate by passers-by. As a history that the republic won't forget and neglect, they are stored memory.

A range of works STORED MEMORY is thought over for a long time. Sometimes, the pictures appear. Sometimes, the pictures disappear. They are not fixed. Extemporary inspiration, passing ideas and rational thoughts are left in my works. This conscious and unconscious state of creation gives me great help and inspiration. The more I think, the more information I store. The more I thought, the more lively my mind become. The wider the ideas of painting, the more room of expansion and development is. Between self-approval and self-denial, I sometimes feel anxious, sometimes exited. And at this moment, new ideas always occur to me. Through regrouping and storing, they will be expressed on the paper as works of arts. In return, you will be satisfied in feeling and internal spirit.

Creation is a way of expression and exhibition for the inner world of artists. Creation is sincere expression of feeling. A range of works STORED MEMORY will express the power and speed contributed by the industrialized age. They embody the great contribution spirits of that age, showing the color and story of nostalgia. The works tell us the memory of my childhood. When young, I often went to visit trains of special-purpose line where crickets could be found. These places were the heaven for playing and risks. The locomotive in my memory is a routine thing where we could find crickets that were smaller than screws from the locomotive. However, the speeding train is a frightening and huge monster. When it passed, you should give up seizing crickets. These enjoyment and freedom from childhood left me memory that could never be erased in the bottom of my heart. The thing that made me walk into the indistinctive memory of my childhood is when I

checked the works of my graduates, the piled photos on the students' desk reminded me of interesting places and trains I often saw. Later, I visited the museum of locomotives for several times. Although what I saw wasn't the scene in my childhood but the fresh feeling, I still was shocked by what I saw in the museum. Rows of ex-service locomotives were just like overslept giants. Machine elements which were exposed from the broken carriages had strong visual aesthetics. The mottled colors on the trains showed full and varied touch texture and visual texture. It seems the sediment of history and the track of the times. The change and grouping of the structure of locomotives to some degree looked like an expanded circuit wafer of a computer. The mottled change of bodywork in vision offered water color painting the room of imagination and the possibility of spontaneity. The indistinctive childhood memory and strong fresh feeling greatly increased my desire and confidence to create this series of works.

What kind of expressing techniques and forms was uncertain at first? But what was certain was that I would not adopt concrete expressionism. "There is one thing which is invisible and can be touched by heart behind one object. The reason why the ancient masters could conquer us was that they seized this sort of real existence and expressed them perfectly. If only stopping over the appearance of one object, it is not arts", said by Balthus. At present, concrete expressionism takes up the leading role in water color painting. And the phenomenon of imitating life, copying nature and pictures is very serious. What we can see from the works is the reality in vision instead of the one in the spiritual world. Works that are used in traditional techniques and copying the way of expression from others lacks artistic imagination and creation, lacks new ideas and the quality of artists and real feeling. They lose the values of works. The basic reason for simplicity and shadowiness in water color painting is a lack of the acknowledgement and exploration for arts. This is also the reason why water color painting leaves behind other kinds of painting.

A range of works STORED MEMORY emphasizes the forms and languages of expression, and pay more attention to the structure of connotation of works, making it have definite guard and agreement between inside and outside. They can make us feel the things buried in the works for after tasting.

As a matter of fact, water color painting, just like other painting, has its own artistic appeal with strong expressive force and unique artistic features and broad field and room for expansion. Water color painting should have its own values to unleash its advantages based on the premise using water-solubility paint. We also should put new vision and inner meaning into the water color painting mixed with the quality of water, reflecting the aesthetic consciousness, cultural connotation and national spirits of the people from the eastern world. Only through advocating the diversity and individuality of water color painting can it be developed the art of water color painting.

The process of arts creation is a reflection of painters' feeling and imagination, is the release and experience of aesthetic consciousness, is the presentation of spiritual world. "Artists not only need to look more in the real world and know of the phenomenon of intrinsic and external world, but also put masses of great things into their heart to appreciate and touch", said by Hegel. The figures painted by hope, a realism painter in the us, were portraits which didn't lead a simple life and enjoyed the sunshine. Instead, they revealed the coldness between people by the description of people in desolate areas in the sunshine. What he painted were people who were lonely and lost the sense of feeling outside world. Dumds, a female painter, focus on painting women and children. Behind the common subjects, we can not only find obvious pornography from the expression and emotion showing in people's eyes and actions, but also the exposition and criticism about the man-dominated hideous world. The wide concern on her paintings lies in her excellent artistic talent and the deep connotation behind the images. This is a kind of silent statement.

It has been six years since the start of LOCOMOTIVE. There have been nearly 30 works about locomotives which have great changes. The main reason is that the change of inner feelings makes me explore the forms of expression and artistic language, which is also the normality of creation.

The series works of locomotive try to ignore the external changes from the object. Instead, they try to refine the factors having values of aesthetics and creational inspiration from the original physical matter of the object. They are the reorganization and promotion of the object to show the internal pulling force and spiritual connotation of works. The locomotive is the symbol of the

spirits of creation and contribution in the age of industry. It is the beauty of power and speed from social construction, not the simple reflection of the object. What transfers from the painting is the artistic sense of nostalgia and the blur but wonderful memory of childhood.

The series works of locomotive created between 2003 and 2005 focus more on internal things and cultural information than painting technique. By using coarse grained water color painting, dealing with the outline of the trains and the changing of brushes and colors, I achieved the unworldliness and gave the sense of the time and spacial powerful imagination to the works. With the not-like-cloud clouds and the not-like-smoke smoke in the sky, I combine the flavor of water color painting and the symbolic aesthetic consciousness. The red in my picture symbolizes the spirit of revolutionary period, which like the soot dust and splendor.

The series of LOCOMOTIVE painted in recent years show my new thought in painting expression, my greater concerns over the state of artistic conception and more emphasis on the quality of being direct, pure in vision and the process of painting. The dealing of color is centered on the grey system, reducing the strong change of colors and pursuing the flatness and purity. I also have new exploration and thinking about imperfection and arbitrariness. Whether to paint from inside to outside or to paint from outside to inside is decided by painters. There is no clear line about the chronological order and what is wrong or right. It is uncertain that we paint before we have painting. Maybe we have paper first then paintings. Only in this way you can be proactive. Only in this way the uniqueness of arts can be fully unleashed. Only in this way the values of arts can be expressed in a real sense.

Memory can be continuing. So can the creation of the series of LOCOMOTIVE. It is the experience and retrospection of life memory. STORED MEMORY experiences a lot of hardship in the process of creation, which also indicates a new start of creation.

Huang Yaqi

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In the Lu Xun Acadeng of Fine Arts