

WORKS OF HUANG XIAOPING

黄小平作品集

SICHUAN PUBLISHING GROUP
SICHUAN FINE ARTS PRESS

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HUANGXIAOPING ZUOPINJI

黄小平/绘

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美丽的梦魇正在发生——黄小平作品序

王 林

黄小平画作经常以风景、音乐、时段、记忆为题，看似界域很宽，实乃一团梦魇萦绕于心。在他的笔下，无论是山峦还是小屋，无论是拂晓还是深夜，无论是律动的音符还是朦胧的追忆，都不是对象抑或心境的描绘。在所有的作品中，你似乎可以找到一个起点，那就是废旧破损的汽车：坍塌的车体、散落的轱辘、还有那些横七竖八的架子 and 七零八落的部件等等。画家为什么会对这样的物品感兴趣，其实我们无须知道。汽车作为工业社会的象征被如此强烈的废墟化，观者自会注入许多文化意义。但这些并不重要，重要的是画家笔下的种种景观——形象的、意象的、抽象的景观正在眼前发生，观者就像聆听一首演奏中的布鲁斯，不仅有期待中的流动的旋律，还有我们意想不到的即兴的音符。

黄小平习惯用丙烯颜料在布上作画，他对这种水性颜料的属性是颇有研究的。画笔搅和颜料的轻松感与触及画布的流畅感，被画家从材料属性提升为绘画语言。他时而用长长的笔触造就基本结构，其参差不齐的刚性与力度，不仅适合对象，而且成为充满构成意味的表达方式。他时而用跃动或缠绕的线条，把柔和的、温暖的情绪带进画面，其随机应变的手感呈现出很强的书写性。其作品刚柔相济，软硬兼施，动中有静，薄里存厚。色彩以黑白关系为主，其他颜色的运用多服从于灰色调的丰富性。无论是灰蓝还是紫褐，甚至是响亮的土黄色，画家在保持色彩单纯性的同时，十分注意协调冷暖关系，善于在基本色域中不经意地点出对比色，赋予画面以活泼、跳宕之感。

读黄小平的画，对于对象的认知往往是含混而模糊的，你常常会在熟知的形体中发现另外的、陌生的东西。现实题材在材质属性的转换中成为自由创作的形体、形象，体现了艺术家独特的绘画观念和审美理想。其间形的解构、色的重组和笔的游移，自然而然构成了画面的梦幻之感。但画家并不去描绘超现实主义的场景，而是把对象和颜料作为物质材料，在其自身属性不无自发性的衍生过程中，去追寻、去构建那些属于内心世界的记忆与想像。也许有一丝惆怅，也许还有些落寞，但这些美丽的梦魇是如此诱人，它们正在悄悄发生——发生在画家笔下，也发生在观众的感觉与感受里。

然美丽的梦魇总是梦魇。在梦醒时分，一个机械的世界、机械复制的世界正无情地包围着我们。

艺术还能做什么？

是为序。

Beautiful Nightmare Is Happening ——The Preface of Huang Xiaoping's Works

Wang Lin

Seemingly, scenery, music, period and memory are main topics of Huang Xiaoping's works, which give his works a wide boundary. In fact, there are nightmares haunting in his inner heart. In his works, neither mountain nor cottage, foredawn nor night, rhythmic note nor hazy recall, is the delineative subject or expression of mood. In all his works, you may find a same starting point that is the old car with damaged body, scattering wheels, frames in disorder and parts in mess. Actually, it is unnecessary for us to know why these articles fascinate the artist. When automobiles, as the symbol of industrial society, are reduced to ruins like this, viewers will naturally put in many cultural meanings. However, none of these is important. It is important that the visual, imagery and abstract scenes in artist's works are happening at the present. To viewers, looking at such works is as listening to a Bruce performance, in which we can not only experience the expected rhythms, but also the improvisational notes out of their expectation.

Usually, Huang Xiaoping uses acrylic, the water dispersible pigment which he understands quite well on canvas. The sense of relaxation when brush mixing the paint and the fluidity when applying pigments to canvas are promoted by the artist from material properties to drawing language. Sometimes, the artist uses long brushes to create basic structure, which with changing rigidity and strength are not only suitable to object but also become an expressive way with strong sense of structure. Sometimes, he uses jerking or voluble lines to bring soft and warm emotion into the pictures. The works present both aspects of hard and soft, dynamic and static, thick and thin. The main colors are white and black while the use of other colors are mostly amendable to richness of grey tone. No matter grey blue or purple brown, even the vibrant khaki, the artist pays attention to relationship between cold and warm while maintain the purity of color. The careless point of contrasting colors adds to the pictures a sense of airiness up and down.

When reading Huang Xiaoping's works, the views may find that the cognition of objects is ambiguous and vague, and it is likely to find something strange among the familiar thing objects. In his transform of materials' attributes, real subject matters become form and image of free creation and reflect the special painting notion and aesthetic ideal of artist. In the process, the deconstruction of shapes, reorganization of colors and altering of brushes naturally promote the air of illusion in the picture. However, the artist doesn't depict surrealist scenes, but looks for and constructs the memories and imaginations of inner heart, taking objects and pigments as materials. Probably, there are disconsolateness and loneliness, but the beautiful nightmares are so attractive. They are happening quietly in the artist's brushes and in the viewers' feelings as well.

Yes, beautiful nightmares are still nightmares. When waking up from nightmares, we are surrounded by a mechanical and reproductive world.

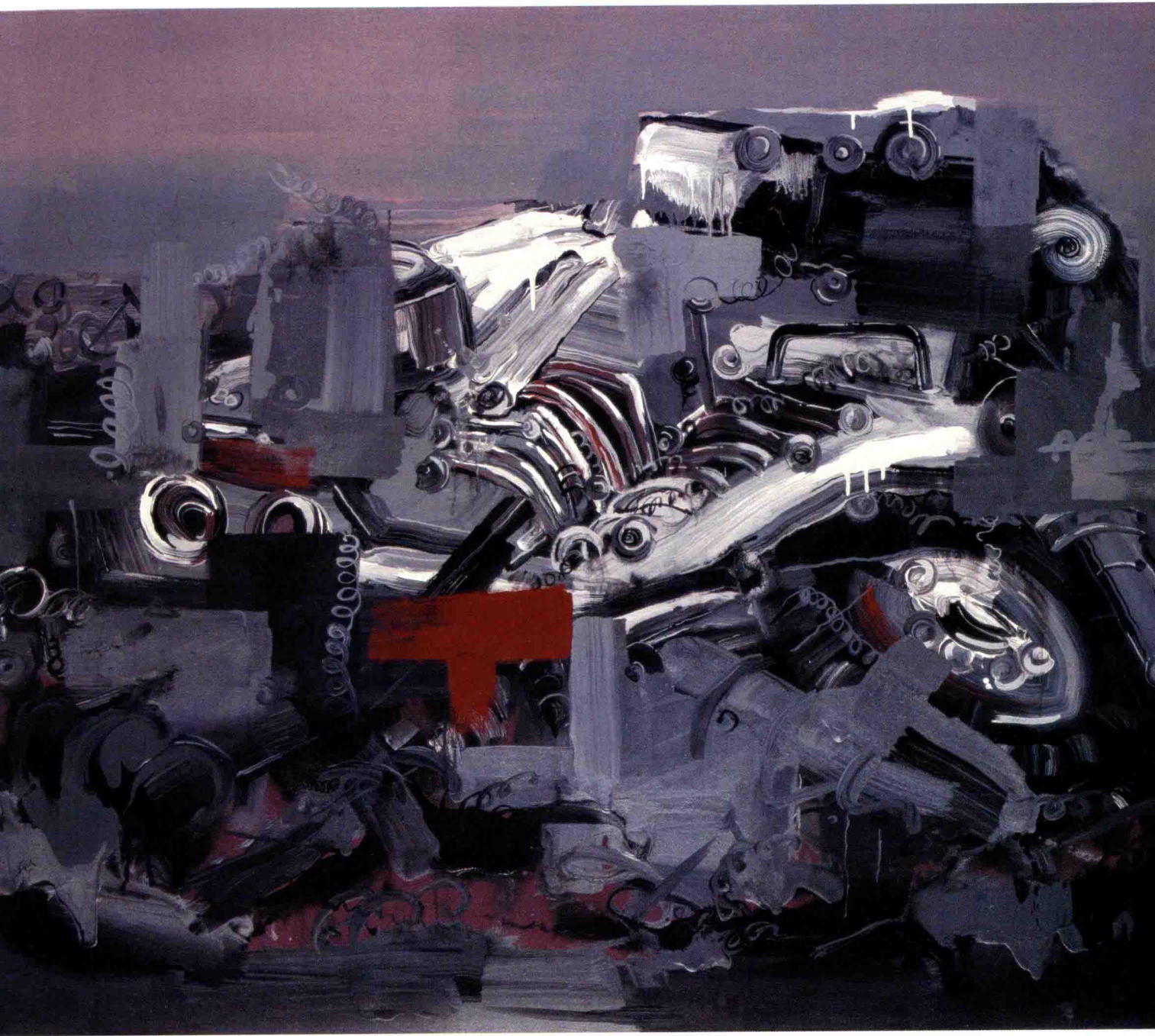
What will we do without the art?

This is the preface.

2009年10月10日
四川美院桃花山侧

October 10, 2009
Taohua Mountain, Sichuan Fine Arts Institute





聚落 布面丙烯 2009
Settlement
gauche on canvas
180cm×150cm



灰色的记忆 布面丙烯 2008

Gray Memory

gauche on canvas

150cm×150cm

迷失

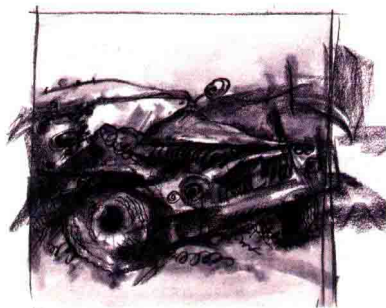
黄小平

十几年前，当我们骑着自行车上下班时，都渴望着拥有汽车的生活，羡慕进入汽车时代的西方发达国家……曾几何时，当我每天上下班，急切的打开车门、系上安全带、点火、挂档、踩油门，飞快地融入都市宽敞的道路时，是何等的惬意！而一夜间，当中国的汽车成几何数字增长，大踏步地进入汽车时代时，我们又恍然发觉，交通拥堵、车水马龙、事故不断、尾气排放、空气质量下降，高峰时开车还不如骑自行车快捷……后工业时代给我们带来的是速度和效率，但我们迷失的又是什么呢？

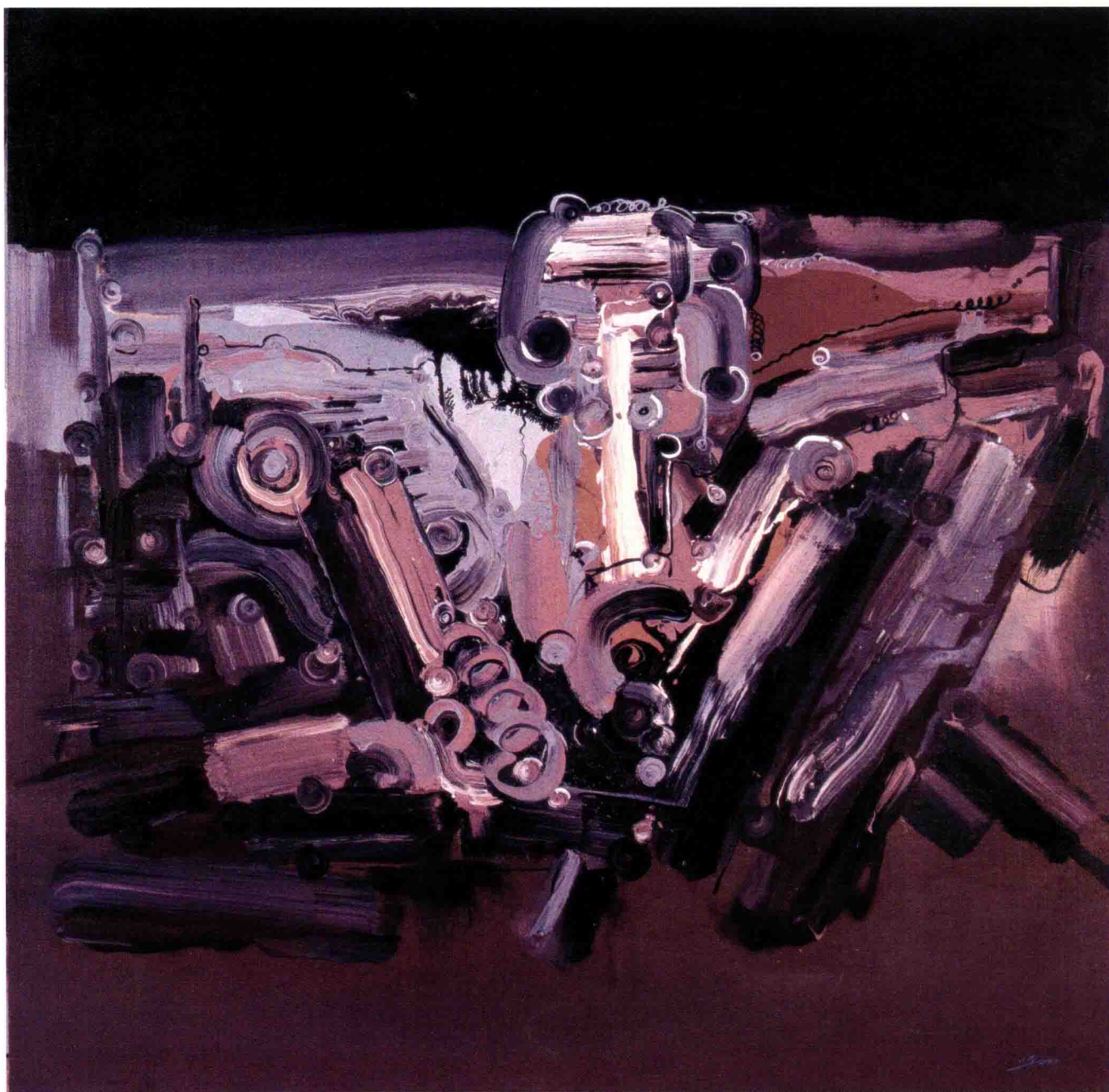
Getting Lost

Huang Xiaoping

Over a decade ago, when we go to work and go back home by bicycle, we all long for life with automobiles and are admire western developed countries with automobiles. Not long after, on my way to work or back home, when I open the door, fasten safe belt, start the engine, step on the gas and drive on the wide road, I feel so pleased. However, it seems the number of automobiles in China has increased by geometric times in one night and we enter the automobile age with big strides. We gradually realize that we are surrounded by traffic jams, traffic accidents and deterioration of air quality. In busy hour, driving car is even slower than riding bicycle. The post-industrial time brings us speed and efficiency, but what have we lost?



手稿 纸上作品 2008
Draft
on the paper

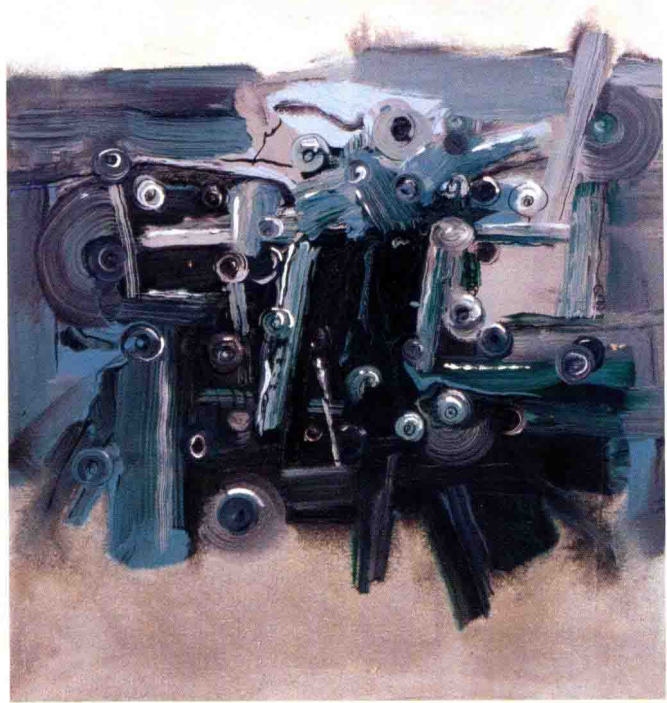


午夜的音符 布面丙烯 2008
Musical Note in the Midnight
gauche on canvas
150cm×150cm



痛的记忆 布面丙烯 2009
Painful Memory
gauche on canvas
180cm×150cm





逝去的风景系列组画（之1～之5） 布面丙烯 2008
Lost Scenery (No. 1~No. 5)
gauche on canvas
100cm×80cm

废墟 布面丙烯 2009
Ruins
gauche on canvas
135cm×155cm





拂晓时分 布面丙烯 2008
Foredawn
gauche on canvas
130cm×90cm