



名家名品 • 何多苓

FAMOUS ARTIST
FAMOUS WORKS

He Duoqin

浙江人民美术出版社

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果没有外框，这些作品的边缘几乎就快要消失了，它们会轻而易举地融入墙面、融入四周的那些冷暖倾向不明的灰色背景，只留下一些烟雾般的、人形的虚影。然而，画面中的这些看似虚无缥缈的形象，却又是画家生活中实实在在、有名有姓的人物。这就是近几年来何多苓的作品给我的大致印象。

对于画家何多苓本人的情况，我觉得似乎没有必要作什么多余的铺陈和介绍，正在读这篇文章的人看到他这一系列近作的图片后，大概就会知道他在做些什么，或许还可以猜一猜他在想些什么。这种推断似乎顺理成章，却又有着一个致命的错误，错误在于一个关键的前提在这个推理过程中并不在场，那就是——原作。印刷品和原作的距离，一直是困扰着艺术传播业的难题。这个难题，在何多苓的作品上体现得更加典型。

酷爱摄影的画家很多，何多苓也不例外，他的画室里最多的是不是画册，而是摄影集。摄影的专业技术特性对他来说并不是很重要，他所感兴趣的是镜头所能提供的观念性。对于即将创作的对象，何多苓首先当然是认真地拍照，但照片所呈现的造型躯壳最多也只是解决了一个草稿的问题，剩下的事情还远远没有开始。我曾经见到过他的一些正处在创作过程中的作品，其中最为深刻的印象，是他在视觉处理上运用了一种独特的、飘忽游移的技巧。他好像是在做“加法”的同时又在做“减法”。一幅作品反复无常的变数很大，有时锋芒毕露，有时云遮雾掩，一遍又一遍的循环描绘使画面效果丰富而又滋润，微妙而又暧昧。其实，几乎每一张作品的背后往往都隐藏着巨大的工作量，只是，这些画面最终却反而变得看似简单。“加法”和“减法”的不断叠加和覆盖并没有彼此抵消，相反，当面对何多苓完成后的油画原作时，你会发现，远观和近取有着耐人寻味的反差。在对局部的审视过程中，所有单调沉闷的灰色都会渐渐浮现出多变的光彩，所有模糊不清的结构都会慢慢显露出明晰的块面，画中人面貌与情绪的真实性，以及视觉效果的不确定性，这两者并置在一起，会给观看者带来一种莫名的神秘感。

灰色，是何多苓多年来画布上最基本的色调，事实证明，这也确实是他所擅长的。如果进入他的画室，你会发现他调色板上的颜色其实很单纯，甚至很单调。而用最单纯的材料表现最复杂的对象，则是一件颇具挑战意味的事情。从极少主义的观点来看，少即是多。用中国古人的话来讲，也可以叫做“素以为绚兮”。除此之外，他在把握技术制作火候的时候，常常令作品在某些局部上保留一种“未完成”的感觉，这可能是对“过犹不及”的领悟吧。不过，这些说法理解起来很容易让人误入歧途。有意或者无心，对看画的人来说也应该是个很自然的事。你看看那些反差极小的灰调子，感觉上如果不曾有什么明显的缺失，那也就足够了。

李旭

The edges of these works will disappear if without the frames. They can be easily blended into the wall, into the ashy background that has indefinite cold or warm tendency around them; only some virtual images like smog or somehow human will remain. However, these virtual images in the works are actually true people in painter's life and all have their own names. These argued above are just what I think about He Duoling's recent works.

I do not think it is necessary to talk too much about He Duoling himself. Those who are reading this article will not only know what he has done but also guess what he is thinking about when see his works. It seems reasonable, but a fatal weakness is still living there. The weakness is that the original works, the key premise in this reasoning process, are absent. Difficulty in shortening the distance between the original works and the printed matters that always puzzling art dissemination trade appears typically on He Duoling's works.

He Duoling is very fond of taking photographs just like many other painters. Photograph collections but not painting collections are the most things in his studio. The professional technique of take photographs in his view is less important than the sensibility the lenses provide to him. Of course, at first He Duoling will seriously take photos of the objects, which he will take as his own ones for creating. But the models in those photos can only be seen as drafts, and there are a lot of things need to be done. Once I have seen some of his works in creating, the most profound impression they gave me was the unique, vacillate technique he used in settling visual problems. It seems just like that he do plus at the same time he do subtract. Something changes irregularly in his work, sometimes clear, sometimes obscure; the circulating depiction makes his paintings rich and moist, subtle and ambiguous. There are a lot of jobs done on these works, but they seem very simple in the end. The plus and subtract he done in his works never conceal out each other after continuously pile up and cover, and yet, you can find a significant contrast between study far and near. When you look carefully on the part of the original work, the changeable splendor will appear from the dull grey, the clear part will appear from the obscure structure. The mystical sense will be given to the viewers by juxtaposing the authenticity of the face and the mood of the people in the work and the indetermination of the visual affection.

Grey is the most basic element in He Duoling's works in many years, and it is proved actually to be his expert. If you get into his studio, you will find that color on his palette is very simple, somewhat dull. It is challengeable by using the simplest material to express the most complicated target. Thus I can remind someone's declaration, little is equal to much. In terms of what Chinese ancients said, it can also be described as "simplicity is beautiful". Additionally, he always make some parts of his works seemed like uncompleted when he improves them, maybe it is based on his comprehension of the maxim "going too far is as bad as not going far enough". But all that I said about his works will easy to be misleading. Having intention or no intention should be very natural those who are watching paints. If you do not think there is some weakness when you look at the grey color with so little contrast, it will be enough.

Li Xu

何多苓简介:

1948年生于四川成都。1977年考入四川美术学院。1982年进入成都画院。

作品参展及获奖记录:

1984年:获第六届全国美展二、三等奖

1985年:赴美国波士顿艺术学院讲学

1987年:获第22届蒙特卡罗艺术展“摩纳哥政府奖”

1988年:举办“中国——现实主义的深层”何多苓画展(日本福冈美术馆)

1990年:参加中国艺术展(美国鹰画廊)

1994年:举办何多苓个展(北京中国美术馆)

1996年:参加'96上海双年展;同年参加“追昔”中国艺术展(英国爱丁堡水果市场画廊)

1997年:参加中国艺术展(捷克布拉格国家画廊;葡萄牙里斯本);参加中国肖像百年画展(北京中国美术馆)

1998年:举办何多苓个展(台湾高雄山艺术馆)

1999年:参加“世纪之门”1979-1999中国艺术邀请展(成都现代艺术馆)

2000年:举办“带阁楼的房子”个展(北京中国美术馆);参加成都画展(荷兰阿姆斯特丹)

Brief introduction of He Duoling:

Born in 1948 in Chengdu, Sichuan Province. Admitted by Sichuan Academy of Art in 1977. Admitted by Chengdu Art Academy in 1982.

Records of attending exhibitions and awards:

1984: Won the Second and Third Award on the Sixth Chinese Art Exhibition

1985: Went to give lectures in the Art Institute of Boston in USA

1987: Won the "Monaco Governmental Award" on the 22nd Monte Carlo Art Exhibition

1988: Put on He Duoling's Personal Exhibition named "China——The Deep Layer of Realism" (Fukuoka Art Museum, Japan)

1990: Attended the Chinese Art Exhibition (Eagle Gallery, USA)

1994: Put on He Duoling's personal exhibition (China National Museum of Fine Arts, Beijing)

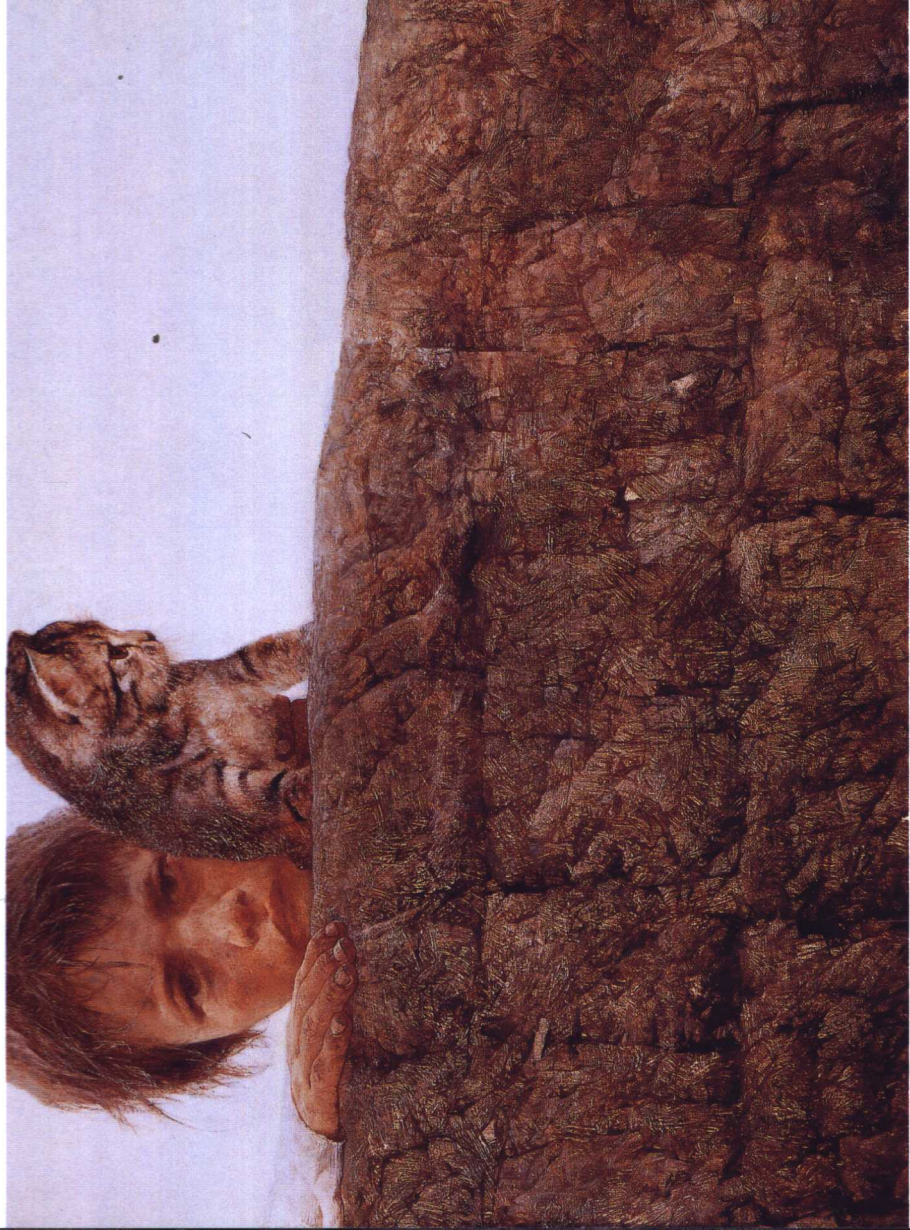
1996: Attended the '96 Shanghai Biennial Art Exhibition; attended the Chinese Art Exhibition named "Recollect the Past" (Edinburgh Fruit Market Gallery, UK)

1997: Attended the Chinese Art Exhibition (Narodnie Galerie, Prague; Lisbon, Portugal); attended the Chinese Centenary Portrait Oil Painting Exhibition (China National Museum of Fine Arts, Beijing)

1998: Put on He Duoling's personal exhibition (Mountain Art Museum, Kaohsiung, China)

1999: Attended the Chinese Art Invitation Exhibition from 1979 to 1999 named "The Gate of the Century" (Chengdu Modern Art Museum)

2000: Put on his personal exhibition named "The House with an Attic Attached" (China National Museum of Fine Arts, Beijing); attended the Chengdu Artists' Exhibition (Amsterdam, Netherlands)



He Duoling

何多苓

老墙 Old Wall

55cm × 80cm 1982

布面油画 oil on canvas



He Duoling

何多苓

冬 Winter

尺寸不详 1983

板面油画 oil on board



He Duoling

何多苓

有刺的土地 Thorny Land

尺寸不详 1983

板面油画 oil on board



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He Duoling

何多苓

青春 Youth

150cm × 187.5cm 1984

布面油画 oil on canvas



He Duoling

何多苓

蓝鸟 Blue Bird

74.3cm × 109.7cm 1985

布面油画 oil on canvas



He Duoling

何多苓

马背上的男孩 Boy on the Horse

100cm × 80.5cm 1988

布面油画 oil on canvas