

# 出境

ACROSS VERGE

Huang Yong Works

黄勇作品



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# 序

## 倾听内心的声音, 表达内在的呼唤

——黄勇作品解读

范迪安

这是20多年来第一次看到黄勇的画, 我不了解他20多年的人生, 但他的作品却让我震惊和感动。那些纪念碑式的作品完全不同于今天当代艺术的流行样式——既不是当下图像符号化的浮浅呈现, 也不是偶尔为之的视觉尝试, 那是对内心声音的聆听和内在需要的表达, 从他的作品中可以看到康定斯基所描述的艺术家的生命状态。

黄勇的作品给人的震撼首先是来自视觉上的。他的绘画是对当代艺术流行的符号化视觉样式的超越。在这个图像无所不在的时代, 艺术观念的表达成为了视觉文化的内核, 浅白的视觉语言和符号化的图像成为了当代艺术的表征。许多艺术家通过对作品中某一图像的不断运用和使之反复出现, 来强化作品的面貌和风格特征, 使人过目不忘, 这就是所谓符号的力量。这种力量可以强加于观众, 并使之形成某种视觉经验, 但是, 符号化的图像作用于人是单向的, 而不是双向的, 它只在形式上强加于人的视觉, 并不在意观者的精神回应, 因此, 它不是交互的, 回馈对它来说并不重要。但黄勇的作品是能够让观众进入其中的, 因为它们不是简单的符号呈现, 他的每件作品都不相同, 没有固定的图像模式, 吸引观众眼睛的是极为有机的空间和极为整体的氛围, 如果用心去解读, 可以获得更多的视觉经验。当然还有更重要的, 就是与作品在精神上的对话与交流, 这远不是符号化图像所能承载的。

今天的架上绘画已经受到了来自其他艺术的太多的影响, 特别是影像对于绘画的介入。当代绘画已经习惯于使用照相机或摄像机提供的图像, 这种图像

有着明显的镜头物理特征, 如视线的高低、焦距的清晰、像质的强弱、色彩的饱和、空间关系的表达等等, 一看就是来自照相机或摄像机的镜像。照相机的镜头左右着当代艺术的形式法则, 在绘画上体现为镜头式的画面结构, 以及照相机快门式的表达技巧。黄勇的作品甩开了镜头图像的结构, 沉浸在自己的画面之中, 那些看似一蹴而就的线条和色彩, 其实是经过反复的覆盖深入而成的, 每个局部都值得观众细细品味, 并仿佛是一杯香醇的美酒, 惹人回味。

在我看来, 黄勇作品中那些没有符号、没有“镜头”的图像, 构成了他独具特色的视觉呈现方式。它带给人们不同于流行的、时尚的视觉感受, 这种发自内心的视觉图像, 具有与众不同的视觉力量, 那是源自艺术家在作品中对心灵的感悟的表达, 对独特精神世界的娓娓道来般的描绘。那种视觉打动来源于画面独特的光的表达、线条的张力、以及细致入微的色彩变化。

然而, 黄勇不只是提供给我们异乎寻常的视觉经验, 在他作品的视觉印象背后, 是更为深刻的图像叙述。他的图像把我们带入介乎现实与超现实之间的幻境, 在“围城”系列中, 那些乡土般的风景, 与工业时代的图像——如铁轨、工矿——混合在一起, 亦真亦幻。而在画面中反复出现的同一个读报的人物, 与其说是他自己的写照, 不如说是现代人的精神状态的缩影。那是看似悠闲的焦虑, 是今天的人们对家园的怀恋。在这里, 黄勇把自己的个人记忆与想象, 同现代人的集体记忆结合起来, 构建了一种不同于现实的梦境,



我们似乎曾经到过那里，并都有过迷失的经历，我们寻找和逃离。这样看来，“围城”系列作品的名称不如叫“迷城”更为准确，它既描绘了对精神家园的依恋，又表达了对生命归宿的终极关怀。

事实上，正是出于对生命的终极关怀，才使黄勇的作品弱化了具体的人物形象，而致力于灵魂和存在的阐释，才更加注重对心灵的描述，这在他对于都市人的表现中显得尤为突出。他的“行列”系列作品中的人物，既让人一眼看去就是“都市人”的形象，但又不是都市中任何具体阶层的人物，换言之，他笔下的人物，没有具体的身份。或许在他看来，身份只是人作为都市一份子的标签，只是生命的表象，而都市人的灵魂才是存在的本质。

我想，这或许是黄勇最与众不同的地方。中国当代艺术近30年的视觉图像中，一直无法超越对人的具体身份描绘——农民、工人、知识分子、都市人、农民工、小资女……对身份个体的鲜活表现，构成了当代艺术的总体视觉经验，那种个别的、具体的表达成为了我们今天艺术的流行图式。图像要摆脱具体，的确是一件难事，而从这点上来说，黄勇的作品是极大的超越。

正因为如此，我们很难对黄勇的创作进行定位，因为他与当下流行的当代艺术保持了距离，更加接近现代主义中的生命观照和精神关怀。他对于作为人的生命存在的长期体验，具有明显的存在主义哲学特征，我们甚至可以说，他20多年来的所有系列作品都是围绕生命存在的内心表达，实际上可以归结

为同一个系列。而他对艺术本体和艺术语言的关注，以及艺术个性的张扬，显然与20世纪前半期现代主义有着不同的联系。所以，在他的作品中有着对于现代主义语言的解构和当代图像的自我创造，甚至游走于东西方精神之间，使得我们不能把他完全归纳为现代主义。这让我们不得不把他看成是当代艺术中一个极个别的现象。

我与黄勇是20多年前在中央美术学院的校友，他毕业后一直生活在南方，20年来，他的艺术之路艰难而曲折，却持之以恒。我听说他在广州美术学院从事基础教学工作，由于全身心投入教学而积劳成疾，心脏动了大手术，至今心血管里有五根支架。他被评为广东省的优秀教师，说明他在教学岗位上兢兢业业，这种精神同时也在他的艺术上体现出来。我想，正是因为对艺术真诚的热爱，才会使他在教学和创作上如此奋不顾身，也正因为如此纯粹的生命体验，才会使他创作出如此与众不同的作品，在此，我想向我这位昔日的学友表示深深的敬意，并希望他未来的艺术生命更加精彩。

范迪安，中国美术馆馆长、中国美术家协会副主席

# Preface

## Listening to the Inner Voices, Expressing Inner Callings

— A Read of Huang Yong's Work

Fan Di'an

This is the first time in more than 20 years that I have seen Huang Yong's work. I don't know his life stories for the past 20 years, but his work has shocked and touched me. These monumental works are completely different from the current popular styles—they are not superficial presentations of the current symbolism, nor occasional visual experimentations: these are the listening to the inner voices and expressions of inner needs. We can see the artist's state of life described by Wassily Kandinsky.


The strong impression brought by Huang Yong's work first comes from the visual aspect. His painting goes beyond the visual patterns of popular visual art symbolism. In the era when images predominate every bit of our life, the expressions of artistic conceptions become the core of the visual culture; shallow visual languages and symbols have become the superficial feature of contemporary art. Many artists utilize a single image repetitively to strengthen the appearance and style of their works in order to impress the audience; this is the power of the symbol. This power can impose on the audiences, and form certain visual experiences; however, the symbolized imageries only have a one-way effect on the audience, instead of working two ways. Feedback is not important in this situation. However, Huang Yong's work enables audiences to "walk into" them, because they are not a simple representation of a symbol, every single piece of his work is different, as there's no fixed model of imagery. What attract the audience's attention are the extremely organic space and overall atmosphere; if reading them with your heart, more visual experiences can be retained. Of course, more importantly is the dialogue and communication on the spiritual level, which symbolic imageries cannot carry.

The paintings of today have been influenced by many different art forms,

especially photography. Contemporary painting has already used to the images provided by cameras and video cameras. These images have the obvious physical properties of a lens, such as levels the views, clarity of focus, degrees of strength of the images, color saturations and expressions of space relationships. The images that come from cameras or video cameras can be easily spotted. The camera's lens affects the law of forms in contemporary art, and it is reflected in the painting through lens-style compositions and shutter-style expression techniques. Huang Yong's work discards the structure of lens imagery, immersing itself in its own imageries; those seemingly quickly drawn lines and colors are rather forged by repetitive layers; every part is worth the audience's careful examination and appreciation, as if they were a glass of fine wine that makes you linger over every aftertaste.

However, Huang Yong does not only provide us with an extraordinary visual experience, but also with more profound image narratives behind the visual impressions. His images bring us into a wonderland between the reality and the surreal. In the "Encircled City" series, the countryside-like landscapes are mixed with the images from the industrial era, such as railway tracks, coalmines, swinging between the reality and the imaginary. A figure that is reading a newspaper repetitively appears in the paintings, as if to say that is the reflection of the artist himself. Rather, it can be said that is the epitome of the spiritual state of mind of the modern population. That is a seemingly idle anxiety, a nostalgia for a homeland. Here, Huang Yong brings his personal memories and imagination together with collective memory, constructing a realm of dreams that is different from reality; we seem to have been there, and have had the lost experience, we seek and escape. Thus, "Encircled City" series' title should rather be the "Lost City" to be more accurate: it describes the longing towards





a spiritual home and also expresses the ultimate care for the destination of life.

In fact, it is because of the ultimate care for life that weakens the image the figure in Huang Yong's work, in order to expound on the ideas of the soul and existence, to concentrate more on the description of the heart and mind, which is particularly outstanding in the way he presents the urban dwellers. You can tell the figures in his "Line" series are images of "urban dwellers" by just a glance, but they are figures from various social strata; in other words, the figures under his brushes have no specific identities. Perhaps, for him, identity is just a label for a person who lives in the city, it's merely a surface phenomenon of life, and rather the souls of the urban dwellers are the essences of existence.

I think this perhaps is where differentiates Huang Yong from the others. In the last 30 years of contemporary art visual imagery, art has never been able to surpass the descriptions of specific identities—peasant, worker, intellectual, city dweller, migrant worker, and middle class.... The lively presentations of the individual identities form the general visual experience of contemporary art; these separate, specific expressions have become the popular pattern of the art of today. Imagery free from these specifics is indeed a difficult matter, so speaking from this point; Huang Yong's work is an extreme achievement.

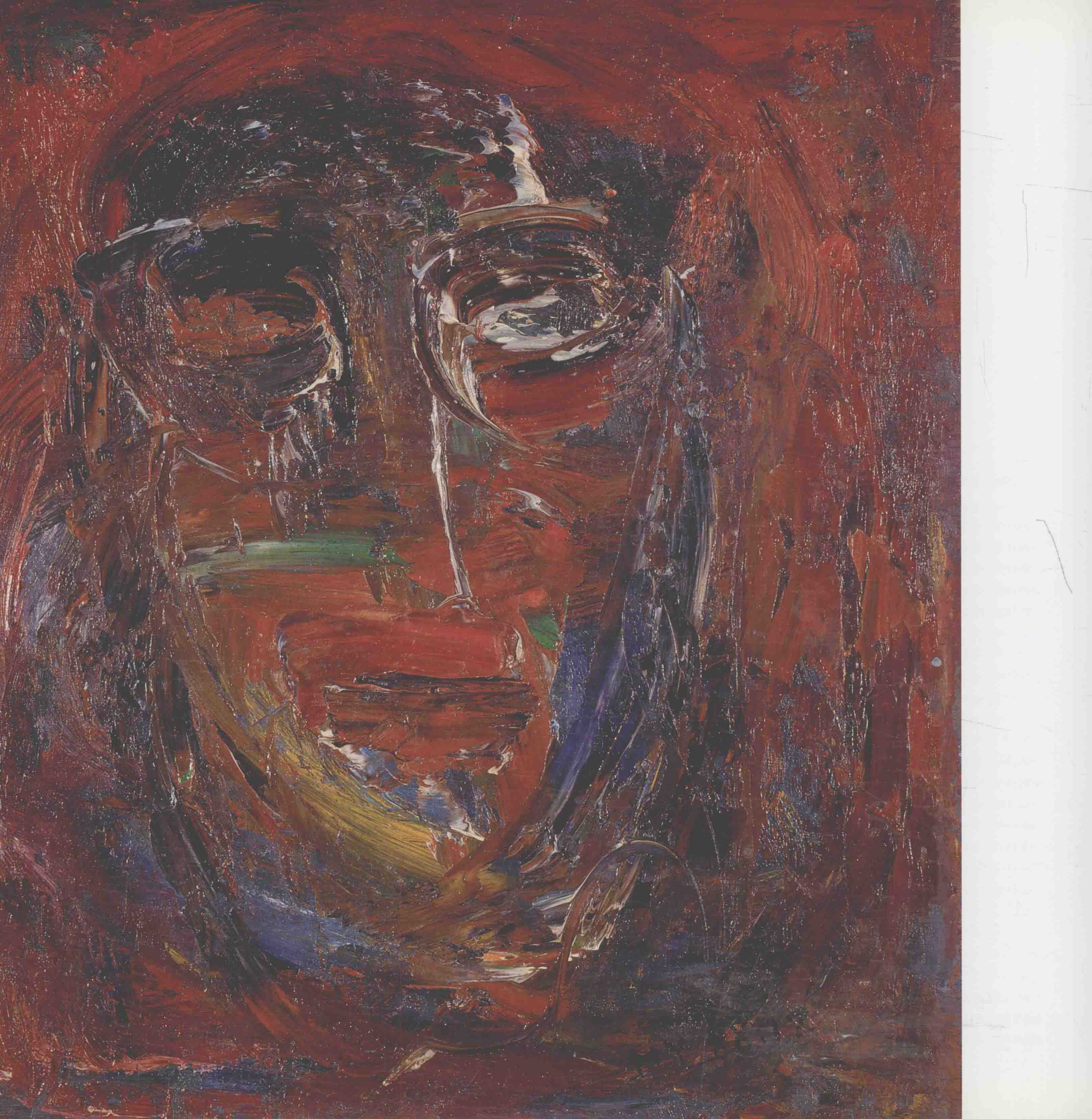
Due to the reasons above, it's hard for us to place Huang Yong's artistic practice, since he keeps his distance from the current popular contemporary art, and is more focused on the care towards life and the spirit. His work as long life experience possesses obvious features of Existential philosophy; we can even say that his different series of work from the past 20 years are all surrounded the inner expressions of existence; in fact, they can be seen as

one series. But his focus to art itself and the artistic languages and as well as the display of artistic characteristics apparently have different connections with the Modernism of the first half of the 20th century. Thus, his work possesses the deconstruction of the Modernist languages and the self-creation of contemporary imagery; it even drifts between Eastern and Western spirits, which make us unable to entirely place him within a purely Modernist context. We have to see him as an extremely rare phenomenon in the contemporary art.

Huang Yong and I are both alumni of Central Academy of Fine Arts from more than 20 years ago. After graduation, he has been living in the south. In these 20 years, his has been on a tough and circuitous artistic career path, but he never gives up. I have heard that during his work at the Basic Education Department at the Guangzhou Academy of Fine Arts, due to his wholehearted devotion and accumulated overwork, he had fallen ill and has had a serious heart operation. Even today, he still has five stints in his heart. He was chosen as an "Excellent Teacher" of Guangdong province, which has proven his earnestness as a teacher. The same spirit also is shown in his art. I believe it is because of his sincere love and passion toward art that he is so selfless in his teaching and artistic practice, and his pure life experiences make his creation stands out from the others. Here, I want to pay my deep respect to my peer, and wish him to have a greater artistic life in the future.

Fan Di'an is the Director of The National Art Museum of China and the Vice-Chairman of the China Artists Association.







# 托起生命中不能承受之轻

——谈黄勇的艺术创作

余 丁

所有的创作都是艰难的，那些创造性的作品，是艺术家的苦役当中最为艰难的。“创造性的革新，特别是在基础范围内的改革，需要更加超乎平常的专注和精力。”把保罗·约翰逊在《知识分子》一书中对易卜生的评价，用于黄勇的创作是最恰当不过了。虽然黄勇还没有像易卜生以及许多前辈大师那样，已经为不断拓展的创作性领域贡献了自己的一生，但他却秉承着大师们的自我约束和心智勤奋的品质，而这是很少当代艺术家能够具备的。作为20世纪60年代出生的艺术家，黄勇有着这代人对于艺术的普遍的梦想与崇敬，那是自少年时代就已经有的期待，期待着自己有朝一日能够成为艺术家中的一员，并在艺术的创造中找到生命的意义。20年来，黄勇历经生活的困苦与磨练，却矢志不渝地把艺术奉为生命中最重要的部分，甚至比生命还宝贵。

90年代初，黄勇从中央美术学院民间美术系连环画专业毕业，被分配到长沙市花鼓剧团，这是一个完全与他所学专业不对口的单位。不久，他被发派到农村参加为期两年的“社会主义教育运动”，主要是协助抓农村计划生育工作。这样的工作与所学的专业毫无关系，在这样的环境中，丝毫不会有拿起画笔的机会，对于一个从小就热爱艺术，并把自己的全部生命希望寄托在艺术中的人来说，未来一片渺茫。黄勇离开了农村，当然也就离开了能够给他发工资的国有单位，对他来说，即使没有生活来源也不能放弃画画。此后，他为了生存，为出版商画过连环画，开过考前班，开过雕塑工厂，当过中学老师。他扮演了各种不同的角色，尝到过人间的酸甜苦辣，却一直坚守着一样东西，那就是艺术。越是艰难的时刻，艺术越是投向他生活的一片暖色。正是这种真挚的热爱和高度的专业自觉，以及在中央美术学院学习时就已经形成的扎实的专业基本功，赢得了广州美术学院的信任，他成为了基础教学部的创办人之一。

进入广州美术学院任教，是黄勇人生最重要的转折，他终于能够有机会专心地从事艺术创作了。他对把艺术的热爱转化为对工作的动力，以全部的精力投入到教学和专业建设当中，他不仅花了很大的力气搭建了广州美术学院基础部的色彩教学系统，而且还协助学院构建基础教学的基本构架。这种忘我工作的状态持续了几年，吃住在学院，每周回家一次，有时是几周才回家一次，超负荷工作的劳累，使他心脏病突发差点死掉，至今，他的心



脏里还插着5根支架。他的辛苦劳动换来了同学们的热爱和同事的尊重，他被评为广东省的优秀教师。事实上，他所做的一切都是因为他把艺术看成是生命中最重要的部分，因为尊重艺术他会投入热情，把他所了解的最好的东西教给学生；也因为尊重艺术，他才能够近5年的时间里废寝忘食地投入到艺术创作中去。他在上百幅油画、几百幅色粉画中，倾注了自己几乎全部的情感，那种精神与体力的投入是巨大的，我们无法想象，5年多来，每天工作8-10个小时，这种不间断的创作能够坚持1500多天。因

No.1 夜红 | Nightly Red 板上油画 | Oil on board 35×30cm 1988

No.2 蝴蝶 | Butterfly 布面油画 | Oil on canvas 150×110cm 2006