

黄元庆油画集

Huang Yuanqing's Oil Paintings



東華大學出版社

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·上海·

简历 Resume



黄元庆，1942 年出生于江苏常熟市，1964 年毕业于南京艺术学院美术系油画专业。

东华大学服装 · 艺术设计学院教授，曾任副院长，中国美术学院上海分院兼职教授。

从事纺织美术图案、色彩研究设计教学及绘画创作五十多年。曾获全国纺织图案设计一等奖及全国优秀设计表彰。国际流行色协会中国首任代表，多次赴巴黎交流、考察。上海美术家协会会员，美术作品多次参加上海及全国性展览，《开发区之夜》等作品获奖。并在德国、日本、韩国及我国香港地区展出，被博物馆及私人收藏。《丝绸之路》等发表于日本《月刊美术》，《化蝶》等发表于韩国《世界设计美术》。曾在上海、东京、江苏等地多次举办个人画展，并被上海电视台专题介绍播放。

出版著作、教材《黄元庆水彩画集》、《色彩构成》、《印染图案艺术设计》、《建筑风景钢笔画技法》和《服装色彩学》等二十多本，其中有国家级、部委级教材并获奖。

Huang Yuanqing was born in Changshu, Jiangsu Province in 1942. He majored in oil painting and *graduated from* the Fine Art Department of Nanjing University of Arts.

He was former vice dean when teaching in the College of Fashion and Design, Donghua University as a professor. He served as adjunct professor in Shanghai Institute of Design, China Academy of Art as well.

He engaged in textile art pattern, teaching about color research application in design and painting creation for over 50 years. He won the first prize of National Textile Pattern Design and National Excellent Designer Awards. As the first Chinese Representative of International Commission for Color in Fashion and Textiles, he visited Paris many times for communication and investigation. Meanwhile, he is the membership of Shanghai Artists Association and his art works have been displayed in Shanghai and many nationwide exhibitions. The works *Night of Development Zone* etc. have been awarded and been on show in Germany, Japan, Korea and Hongkong as well as been collected by museums and individuals. The works *Silk Route* etc. have been published in Japanese monthly publication Periodical Art and the works *Butterfly Lovers' Story* etc. have been published on Korean publication World Design Art. In Shanghai, Tokyo and Jiangsu province etc., he has held solo exhibitions screened by Shanghai TV as special features.

Furthermore, more than 20 books including national-level and ministerial-level textbooks such as *Huang Yuanqing's Watercolor Paintings*, *Color Composition*, *Dyeing Pattern Art Design*, *Pen-and-Ink Drawing Skills of Architectural Landscape*, *Fashion Chromatics* etc. have been published and awarded under his generally compiling and writing.

序

此画册作为《黄元庆水彩画集》的姐妹篇问世了。朝花夕拾，“不积跬步，无以至千里”，我的“油画梦”终于实现，内心由衷感到十分欣慰！

遥想当年，意气风发，豪情满怀地跨出南艺校门至今，斗转星移、世事纷扰，一晃五十多载过去了，真是无限感叹！

大学毕业后，长期以纺织图案设计、教学为主业，时间、精力有限，油画创作受到了不小影响是必然的。所幸自己没有轻易放弃，始终默默地坚守着当初的艺术梦想。因此，“画集”中的作品，除体现出传统的写实风貌外，也自然地融汇进了图案的装饰趣味。正如著名画家刘亚平先生（上海师范大学美术学院教授）评议的那样：“幽雅、温和、细致是黄元庆先生的艺术风格。”我认为刘先生的评议还是比较客观、中肯的。

虽说各绘画形式之间的艺理是彼此贯通，技法是相互渗透的，但它们必竟各自有着不可替代、鲜明独特的绘画语言和视觉美感。油画作为外来画种，其深沉、雄浑的品格，绚丽、丰富的色彩，斑驳的肌理效果及灵动的笔触技巧，以及对物体空间感、体积感、材质感的超强表现力，都是水彩、水粉、丙烯等其他画种所不能企及的。因此，一经传入，即为我国广大爱好者所喜闻乐见。特别在人物创作方面这种效应更为明显。作者深入少数民族高原地区创造的作品《待看云起时》《藏药》等，努力追求的就是这种视觉语境。

作者曾经在云南、广西、皖南、鲁北等地的山林中，印下过行行足迹，对当地的原生态风景情有独钟，它们在光影变幻中显示的自然神韵，无不使人留下了难忘的印象和记忆，如《山庄晚秋》《茅屋草棚》系列等。至于那些黛瓦粉墙、小桥流水的江南小景中，菁菁芦苇、飘渺炊烟、荡漾涟漪……更是寄托了我散淡、安详的“乡愁”。如《老的水景房》系列、《芦镇清晨》等。

另外，为使作品富有时代感和装饰性，现代色彩构成手法的应用也是理所当然、必不可少的。如《绿舟摇影》《泼水节》《雾中花》等分别运用了色相渐变、透叠、空间混合等手法，《旋转的马蹄莲》《化蝶》等则表现了综合应用的艺术效果。

最后，诚望我的作品能引起专家和读者们的共鸣。

作者

2016.1

Preface

This collection is being published as the companion volume of *Huang Yuanqing's Watercolor Paintings*. Blossoms in the morning will be plucked at dusk. Thousands-miles can't be reached without step-by-step walking. I am heartfully cheerful and appreciated that finally my oil-painting dream is realized.

Recalling back the moment when I just left Nanjing University of Arts with being energetic, vital, courageous and full of pride, I have experienced 50 years with the sentiments and insights that time and tide might sweep away the turmoil in the life.

After I graduated from university, I engaged in textile pattern designing and teaching in long term. It was inevitable that oil-painting creation was affected due to my tight schedule and limited energy. Fortunately I never gave up easily and always kept my previous art dream silently till now. Therefore, works in this collection embody the traditional realistic feature as well as combination of pattern decorative interest. I suppose the evaluation "Works of Mr. Huang Yuanqing show the elegant, moderate and meticulous artistic style" is objective and pertinent, which is commented by Mr. Liu Yaping, the well-known painter and professor in the College of Art, Shanghai Normal University.

Although the approaches and regulations between various arts' forms connect with each other and the techniques permeate mutually, they severally have irreplaceable and distinct painting languages and visual aesthetic perceptions. As exotic art, oil painting has the characteristics with the deep and booming features, gorgeous and abundant colors, mottled textures, etherealized brushworks and the expressive forces about space, volume and material property, which other paintings such as watercolor, gouache and propylene etc. are not available to be. Hence it is massively popular in China. Especially about figure creation this effect appears more obviously. The works *Waiting in the Swirling Mists and Clouds* and *Tibet Medicine Herb* just attempt to pursue this sort of visual context, which were created under the exploration about minority ethnics on highlands.

The author has marked footprints in the forests in Yunnan, Guangxi, south of Anhui and north of Shandong provinces and particularly been prone to the landscape with primitive ecology, where the light and shadow generated romantic charm and impressed people deeply with an unforgettable memory restored in the work *Late Autumn in Villages* and series works *Thatched Cottages* and so on. In the other series works such as *Old Houses Facing Water View* and *Early Morning in Luzhen Town* and so on, the leisure and serene nostalgic emotion was reposed through gray tiles above white wall, the bridge across the stream, the roaming cyan reeds, the dimly discernible smoke wreathed in thin branches and the ripples in breeze.

Moreover, it is reasonable and essential to utilize modern compositional approaches in order to keep pace with the time and express the decorative attribute. The gradually changing hues, transparently overlapping colors and mingling spatial dimensions were presented in the works such as *Flickered Shadows of Cyan Boats*, *Water-Splashing Festival* and *Flower in the Mist*. On the other side, the comprehensive artistic effects were demonstrated in the works such as *Rotatory Calla Lilies* and *Butterfly Lovers' Story*.

In the end, I am sincerely looking forward to the resonance with my works from experts and readers and hopefully it could suit both refined and popular tastes.

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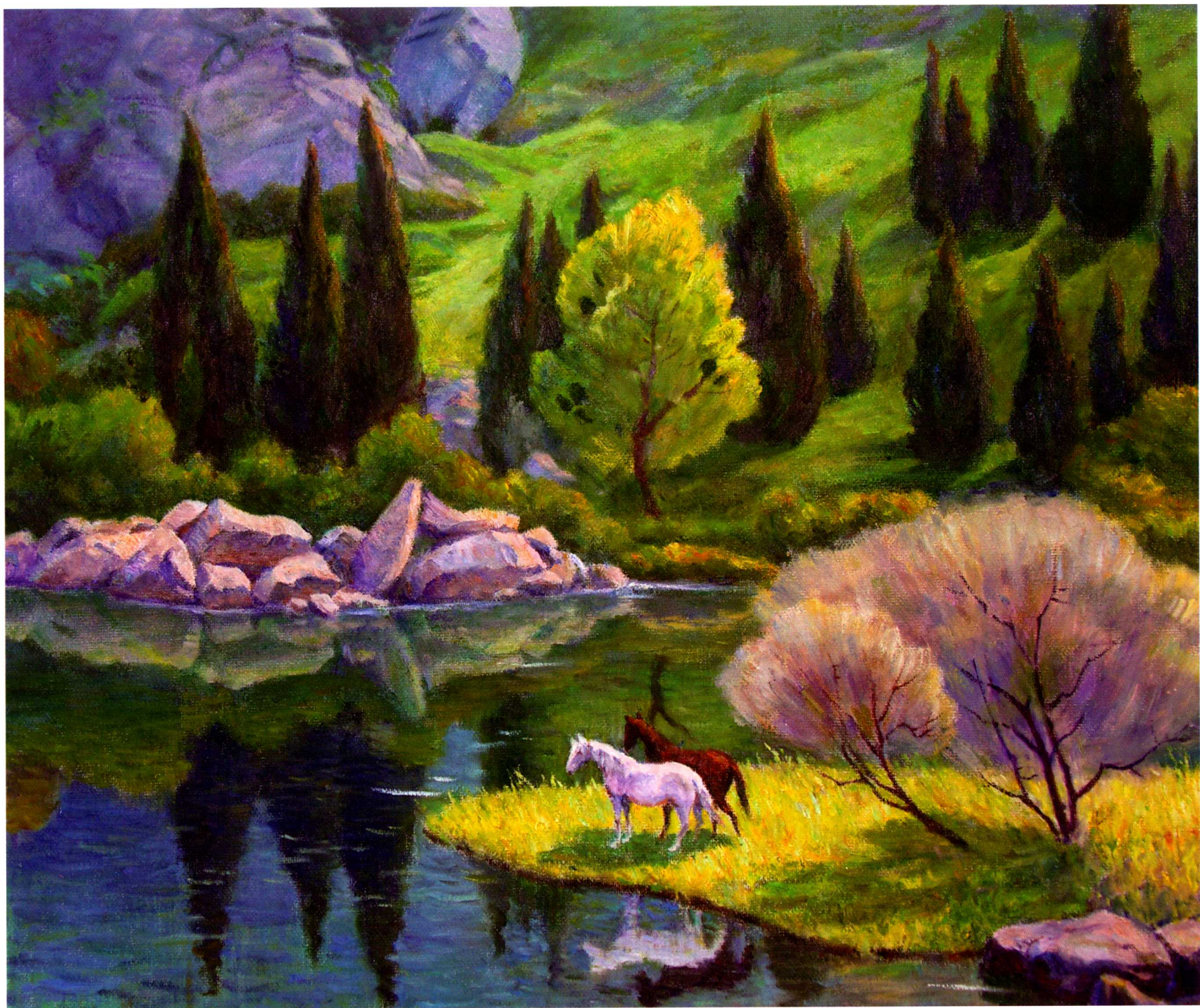
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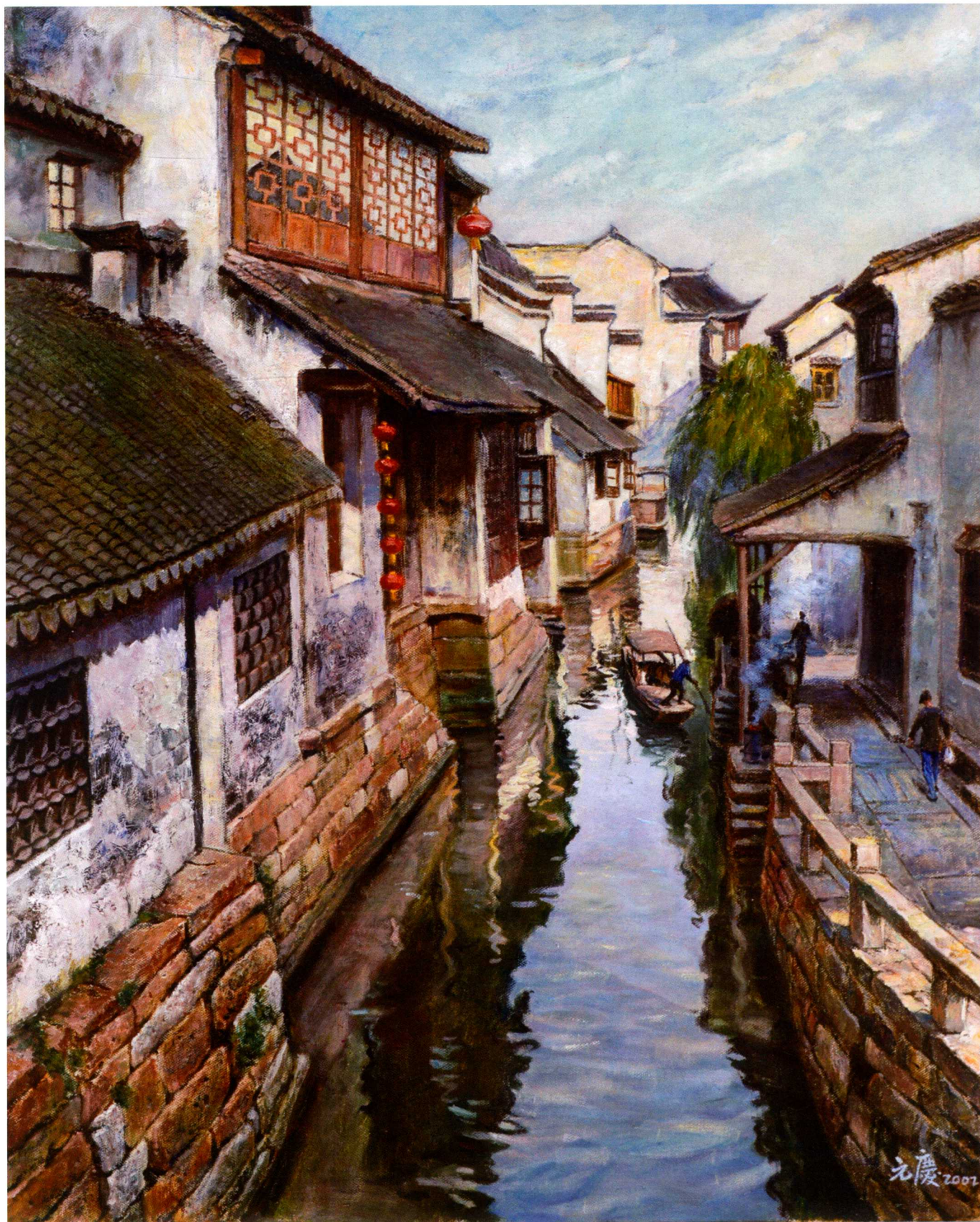
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山庄晚秋 70cm × 50cm



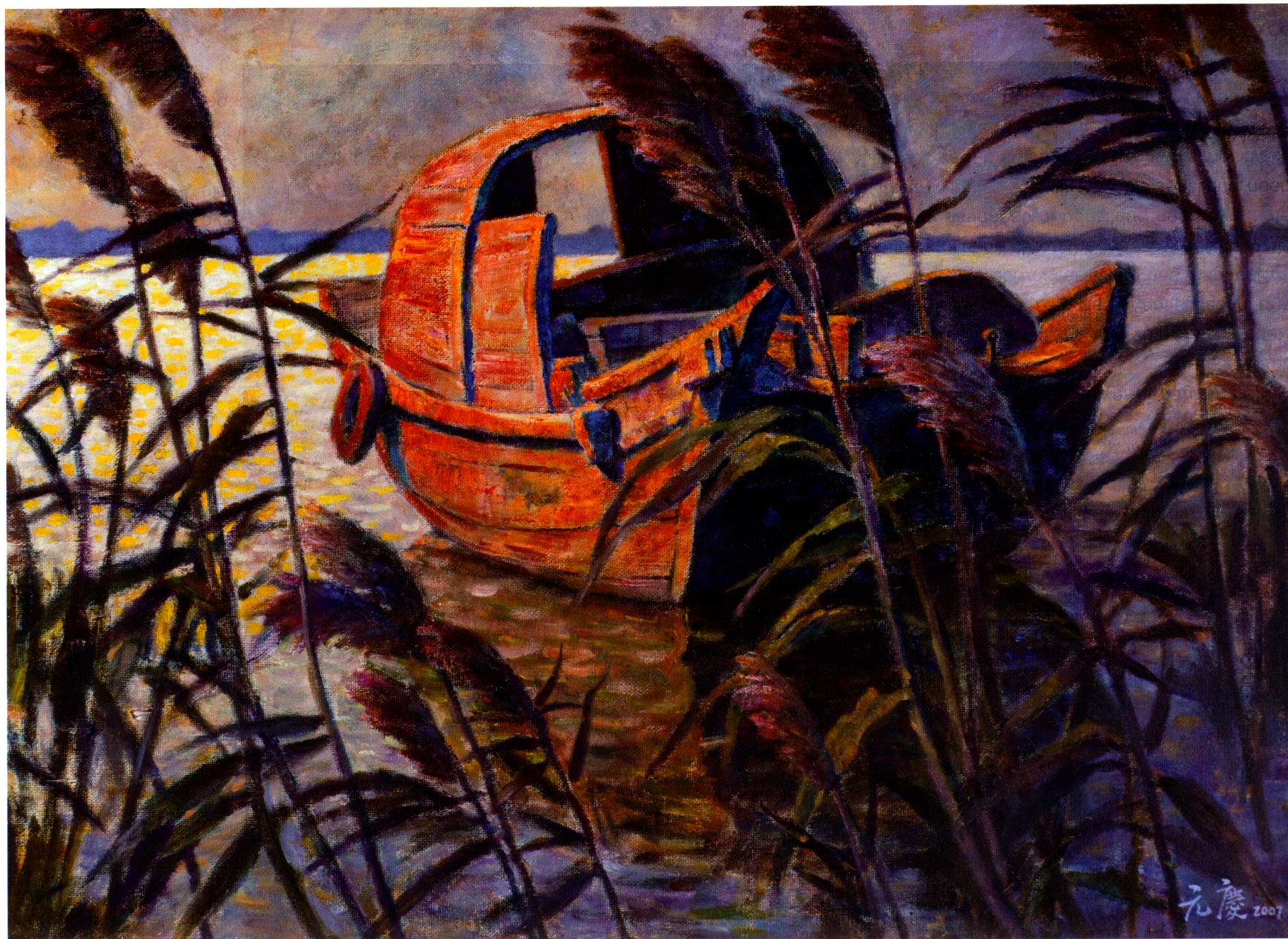
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