

荷，
非荷

黃冠余



LOTUS IN HAZE

Huang Guanyu

荷



Lotus in Dream
荷夢

Oil and Mixed Media on Canvas
麻布、油彩、綜合材料
140 cm x 200 cm
2014

荷，非荷

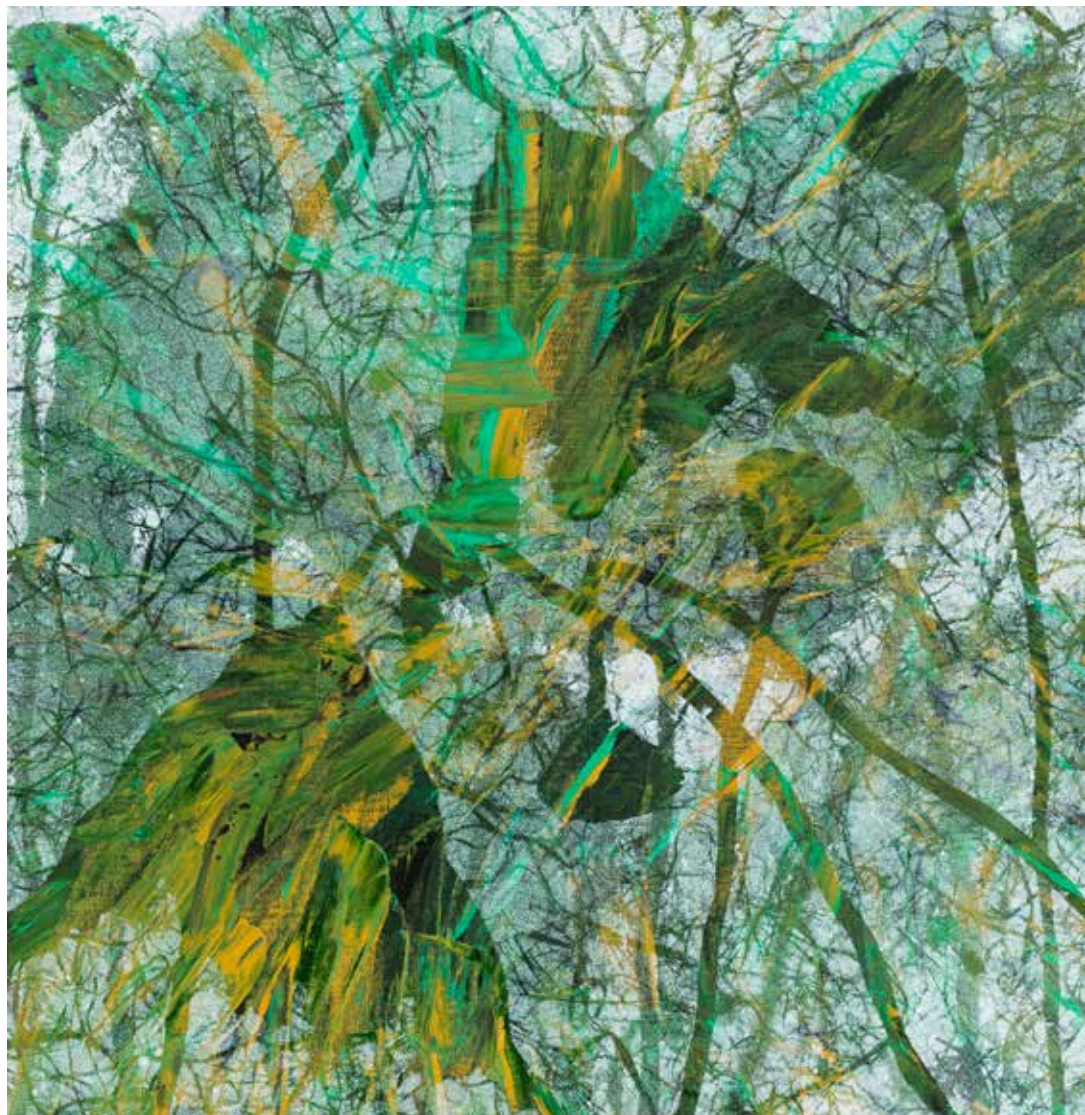
從明代徐渭的大寫意荷花，清初八大山人獨步古今的墨荷藝術，到近現代齊白石的紅花墨葉與張大千的潑墨彩荷，荷花有「出淤泥而不染」的聖潔，有「小荷才露尖尖角」的嬌羞，還有「映日荷花別樣紅」的絢爛。黃冠余畫中的荷，卻有所不同，黑色的荷朵，枯枝殘葉，錯落參差，池塘里看的見荷，卻看不見花，正如黃冠余本人所說「我畫的荷，是荷，又非荷。畫荷的人太多了，畫成像荷的人很多，畫的不像荷的人更多。但是畫的是荷又非荷的人，卻很少，這是一種境界，也是我個人在藝術上的創造。」

是荷，又非荷。似與不似之間，是東方美學的內核，是中西繪畫的界限，更是黃冠余藝術創新和審美追求的體現。黃冠余用西方油畫這一舶來的藝術手法，本著對中國自古以來的創作理念——在似與不似之間的深刻理解，刻畫出了富有東方內涵的審美意境。正如中央美術學院院長范迪安在評價黃冠余時說「他的作品足以站在東方和西方藝術之間抗衡。」這種抗衡不是絕然的對立，而是在探索中展現的全新的繪畫理念和個性的繪畫語言。

黃冠余摒棄了具象的三維空間思維所表現的油畫寫生模式，用平面感描繪出荷葉、蓮蓬、蘆葦、野草、枝蔓相互交錯呈飛舞的狀態，它們姿態萬千，錯亂重生。《大音希聲-2》中的荷桿依然堅挺，在凜冽冷風中頑強抗爭；《金色荷塘-2》中細密的雨絲飄落在殘荷上，感受著「紅藕香殘玉簫秋」的清冷。殘荷雖接近生命的終結，卻堅守這份凋零，用它孕育新的生命，此刻的生命狀態最可貴，最動人。然而這些形象實質又是抽象的點、線、面，其中承載著作者內心湧動的生命情感，對自然的讚禮，對親近自然生命之態的感動。黃冠余借以情感為基底的抽象意志表現其內在淡泊、平和生命狀態，並與荷的姿態互相呼應，在似是而非中脫離了中國傳統寫意藝術的概念，也與西方抽象藝術中的形式主義拉開了距離。

黃冠余的畫中雖可見西方現代抽象藝術構成的表現方式，其中中國藝術的意象之美，卻將其作品帶到了新的高度，這貌似不合的「中體西用」實質上體現了和諧的統一，孕育了創新。黃冠余運用西方油畫創作中統一的色調再現了中國畫高雅空靈的意境效果。畫面追求盈滿和充實的視覺表現，飽滿模糊猶如水墨氤氳，反而突出了「虛」，「空」的意象之美。如作品「荷夢」、「獨語」中，表現了難以捕捉的空，如光，影，水氣等等，似幻似真。這種空、淡、虛、無的詩境和畫境都包含了道的思想精髓，看似無形的意象在色調和筆韻的變化中變得充盈，勾勒出的形狀在似有似無的氣氛中升華為一種不爭名利恬淡的心境和趨近自然的生活狀態。

似荷，帶出了荷的形；非荷，留下了荷的態；似荷非荷中，余下了心境和韻味。



Series of Impression of Lotus 5
荷合系列 5

Oil and Mixed Media on Canvas
麻布、油彩、綜合材料
80 cm x 80 cm
2015

LOTUS IN HAZE

Monologue 獨語

Oil and Mixed Media on Canvas
麻布、油彩、綜合材料
140 cm x 276 cm
2014



Lotus is the symbol of purity, delicacy and elegance in Chinese culture. Its beauty has been a common subject in traditional Chinese paintings, from the expressive and freehand style of Ming dynasty master Xu Wei and the daring and idiosyncratic compositions of Bada Shanren from the Qing dynasty, to the two most influential modern Chinese painters Qi Baishi and Zhang Daqian, who respectively rendered red flower with ink leaves and coloured lotus with splashed ink. Unlike these masterpieces of the noble imagery of lotus, Huang Guanyu's lotuses are dark and withering, bleak and disarranged. There is lotus in the pond, but no flower can be seen. Huang Guanyu explained, "*To me, it is lotus and it is not lotus. There are many people who paint lotus precisely like a lotus, and there are even more who depict lotus that does not look like one at all, yet there are only a few who are in between, it is a new dimension, my own artistic creation.*"

A lotus, and not a lotus. Between likeness and unlikeness is the backbone of Eastern aesthetics, not only is it the notion that sets Chinese and Western art apart, but it is also a reflection of Huang Guanyu's pursuit of both innovation and artistic ideology. While Huang draws on Western technique of oil painting, his works evoke a rich sense of Eastern aesthetics, a manifestation of the artist's profound understanding of being in between likeness and unlikeness. The President of The Central Academy of Fine Arts, Fan Di'an, described the art of Huang Guanyu as "*The tension between Eastern and Western art*". This tension, however, is not a conflict but a creation of painterly concept and individual artistic language cultivated through continued exploration and experimentation.

The pictorial flatness of Huang Guanyu's lotus, reed, weed and tendrils establishes a sharp contrast to the visual depth and three-dimensionality of Realism traditionally common in Western oil paintings, yet the artist is able to vividly depict the dynamic and interweaving

movement of the plants. The stems of the lotus in *Dynamic Song-2* stand firmly in the piercingly cold wind; in *Golden Lotus Pond-2*, drizzling rain falls on the withering lotus which still imbues a faint fragrance. Facing the end of life, the lotus nevertheless bears a sense of endurance and hope, this anticipation for new life is the beauty of life. From another perspective, these are abstract imageries composed of dots, lines and planes, in which the artist expresses his passion towards life and his admiration of nature. Resonating with the form of the lotus, Huang reflects his feeling of tranquility subconsciously in his abstract expression, which is distinctive of the traditional Chinese concept of poeticism. Huang's quasi-abstraction fully brings out the essence of Chinese abstract art, setting it apart from Formalism in Western abstract art.

One can see traces of Abstract Expressionist style of modern Western art in Huang's paintings, but the imagery of Chinese aesthetics has brought his art to another dimension. The emphasis of Eastern spirituality through the use of Western medium has harmoniously nurtured his innovation. In his oil paintings, Huang has developed a uniform colour system that suggests the lofty and poetic atmosphere in traditional Chinese paintings, and the dense yet hazy compositions unexpectedly highlight the aesthetics of emptiness. For example, in *Lotus Dream* and *Monologue*, the light, shadows and mist altogether evoke an elusive emptiness, which is the core of Taoism. This seemingly empty imagery gains its form through the artist's masterful use of colours and brushstrokes. In between likeness and unlikeness, the forms transcend beyond materialism to a serene state that finds peacefulness in nature.

Huang Guanyu's lotus in haze exudes not only the spirit of lotus but also the artist's serenity and individuality.



Dynamic Song 2
大音希聲 2

Oil and Mixed Media on Canvas
麻布、油彩、綜合材料
138 cm x 276 cm
2006

Ripples
漣漪

Oil and Mixed Media on Canvas
麻布、油彩、綜合材料
180 cm x 180 cm
2006





Lotus Glow
荷光

Oil and Mixed Media on Canvas
麻布、油彩、綜合材料
80cm x 140 cm
2013

Love of Lotus Series 1
荷戀系列 1

Oil and Mixed Media on Canvas
麻布、油彩、綜合材料
138 cm x 138 cm
2009





Shade
對影

Oil and Mixed Media on Canvas
麻布、油彩、綜合材料
200 cm x 138 cm x 3
2007

Golden Lotus Pond 2
金色荷塘 2

Oil and Mixed Media on Canvas
麻布、油彩、綜合材料
200 cm x 150 cm
2007



Golden Glow
金輝

Oil and Mixed Media on Canvas
麻布、油彩、綜合材料
200 cm x 150 cm
2005

Golden Lotus Series 3
金荷系列 3

Oil and Mixed Media on Canvas
麻布、油彩、綜合材料
100 cm x 100 cm
2015





Lotus in Haze
荷非荷

Oil and Mixed Media on Canvas
麻布、油彩、綜合材料
138 cm x 138 cm
2012

黃冠余 Huang Guanyu

黃冠余，1945 年生於北京，祖籍廣東南海。1969 年畢業於中央工藝美術學院，師承著名中國現代畫家吳冠中。

1980 年黃冠余與王懷慶，張宏圖等人共同創辦「同代人畫會」，開啟獨立藝術團體之浪潮，1984 年更獲全國美術作品展覽優秀獎。隨著中國改革開放，黃冠余多次遠赴歐美，曾於芝加哥大學舉行個展，歸國以後再度潛心鑽研，他始終堅持油畫創作，並且嘗試將多樣的藝術語言融合到油畫創作中，其代表作品有《江南》、《我們正年輕》、《秋實》、《水鄉》等等，他用油畫的藝術語言表達出當代中國人的審美意境並開啟富於個人風格的半具象系列，正如評論家賈方舟指出：「意境是傳統藝術的精髓，也是傳統審美意識的核心，在黃冠余的作品中，形式結構同樣是支撐畫面的關鍵，但真正處在最核心的還是意境。」

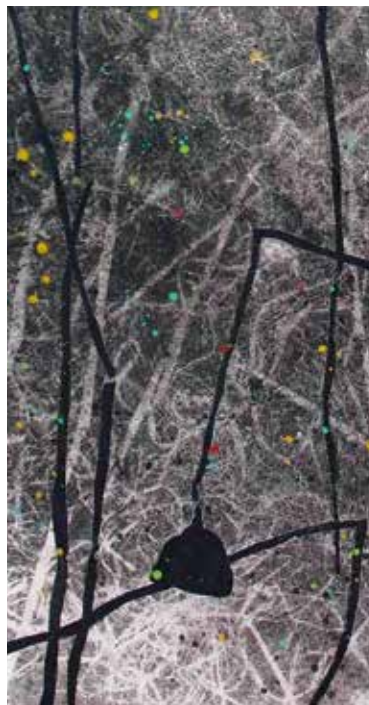
黃冠余隱居了十年為求尋找自己的藝術方向，他近期半抽象的荷花作品展現了一位當代中國畫家的藝術創新價值及審美追求，其多幅作品現為北京中國美術館、今日美術館等美術館及畫廊所收藏。



Born in Beijing in 1945, Huang Guanyu's family is native to Guangdong Nanhai. Huang graduated from Central Academy of Craft Art in 1969, and was the student of renowned artist Wu Guanzhong, a leading figure in the modernization of Chinese paintings.

Huang was the member of Tongdai Group which advocated in creative independence and self-expression during the oppressive era of Cultural Revolution. In 1984, he was awarded Work of Excellence in the National Art Exhibition. Huang was also active in the art circles in America and Europe, and had a solo exhibition in the University of Chicago. After returning to China, Huang never ceased to explore the unique artistic language in his oil paintings, his early works such as *Jiangnan*, *The Young*, *Region of Rivers and Lakes*, *Autumn Fruit* are emblematic of the artist's personal style which reflects Chinese modern aesthetics in its semi-representative imagery.

Huang receded from the art scene for more than a decade to search for his own path, and his recent quasi-abstract works, which mainly feature silhouettes of lotus and trees rendered in all-over compositions, are testimony to his innovative spirit. His works are collected by influential institutions such as National Art Museum of China, Today Art Museum in Beijing, etc.



大音希聲 2 (局部)
Dynamic Song 2 (Details)

3812 gallery

開放時間 Opening Hours	:	星期一至星期五 Mon to Fri 10:30 am - 7:30 pm 星期六 Saturday 11:00 am - 5:00 pm
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