

<<何多苓>>

图书基本信息

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内容概要

最有意义的艺术存在于一种具体的关系，作者和另一个人。
《中国油画名家：何多苓》介绍了何多苓很多年都在试图进入这种一对一的理想实践。
正如何多苓自己说的，“我的作品是表现个体而非群体的人”。
“我的画上几乎不会出现（或保留住）一人以上的形体。”

书籍目录

一对一的观看还有多远？

——何多苓的新作解读 其实绘画就是一种快乐——何多苓与欧阳江河的对谈 图版 春风已经苏醒 青春小翟 塔 窗前的女人 海滩 迷楼系列——春 迷楼系列——夏 迷楼系列——秋 迷楼系列——冬 午后 庭院方案一 庭院方案二 庭院方案三 庭院方案四 庭院方案五 窥视 后窗（二）后窗（三）后窗（四）后窗（五） 母亲 小柯 青春2D07 小翟和龙舌兰——向弗里达·卡洛致敬 红袜子 落叶 夜奔 小绿人 重返克里斯汀娜的世界 双人肖像 泉 珀尔修斯与龙 失乐园 兔子 俄菲利亚 俄菲丽亚 乐园 肖像 空间 唯觉 梁焰 山边的女人 甲根坝 风景No.1 风景No.2 次生林 杂花写生之二 杂花写生之三 杂花写生之四 杂花写生之五 杂花写生之二十六 杂花写生之二十八 蔷薇 春天人物写生之一 野园 在水中 林中 克里斯汀娜以后的世界 沉睡的美人鱼 兔子的诞生 兔子下山 兔子想飞 兔子森林 兔子和飞毯 树上耍 兔子夏洛特 母女舞者No.4 舞者No.9 偷走的孩子 小男孩在寻找他的声音 这个世界哭声太大，你不懂 出门未归的孩子 沼泽女儿 山水间 奔跑的女人 风中的女孩 无题 凯文 欢欢 小刘 连环画《雪雁》之二十八 连环画《雪雁》之四 连环画《雪雁》之二十四 连环画《雪雁》之二十六 连环画《雪雁》之二十二 连环画《带阁楼的房子》之九 连环画《带阁楼的房子》之十 连环画《带阁楼的房子》之四 连环画《带阁楼的房子》之十九 连环画《带阁楼的房子》之十一 连环画《带阁楼的房子》之二十五 夏夜 小翟 自画像 肖像 肖像 彝族人 祖母像 彝族人 素描 素描 人体 编者后记

章节摘录

版权页：插图：Ouyang: Yes, dislocation. It's quite funny. In the period when we were in Mexico, Xiao Zhai was very fascinated with Kahl, as a result she processed the painting like this. It means that Xiao Zhai has replaced Kahl in both image and spirit while they have certain common qualities indeed. These dolls are quite mysterious, they which represent many complex sentiments of Mexico's culture, religion and history. I don't go into their implications seriously and just regard them as pixies make chaos. This painting is different from other sceneries with strong surrealistic component by the name of Salute to Frida Kahl: Xiao Zhai and Maguey, in which Kahl's regret for the past is quated. She used this regret to express a character of confrontation with the involuted social background and powerful man of Mexico Revolution. Xiao Zhai is awfully fascinated with these things and this painting serves to express such elements. This batch of paintings have replaced previous narcissism by ingredients of subjectivity and cynicism. At the same time, they have embodied it in a very graceful manner.

Ouyang: The work Salute to Frida Kahl: Xiao Zhai and Maguey has been depicted full of dramatic, humanistic and narrative characteristics by you. He: This painting indeed has reverted to the narrativity of the day. In the earliest painting I painted Xiao Zhai, she was in a empty room in Liangshan, also has a sort of exotic sentiment in it. Ouyang: The reason why the empty horizon repeatedly appeared in your early works may have an internal relation with your educated youth career in Daliang Mount. You got a deep-rooted feeling for desolation. He: Looking at the poem The Waste Land, it had strong allure and felt very lofty. Ouyang: Now childhood is disappearing, the wasteland is disappearing, the lyric is disappearing as well, while materials become abundant increasingly, luxury consumption, neon lights, beer and economic bubble huddle. He: Many people who respected The Waste Land in those days had become bourgeois afterwards. Ouyang: The image itself of The Waste Land has become a target consumer. In the painting Dead Leaves, leaves appear in the conspicuous place of the picture for the first time, nevertheless, tree-trunk still plays a signify'cant, item property, metaphorical role. He: Here the only thing not abstract is that trunk. Ouyang: Is it likely to allude to penis?

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