

黃賽峰

Huang Saifeng

14 oil painting 布面油画



黄赛峰的风景作品当代且富有超现实主义色彩。画面中总是带有挥之不去的忧伤感怀。

如梦似幻，寂寞伤感，婉约细腻，极具抒情意味。这也许是他心灵深处诗人气质的写照。

观看他的作品，我们感觉不到当代艺术以张扬、诡异夺人眼球的急躁，反而可以体会到他追求唯美与抒情的绘画主张，触及到他安静的个性和年轻人特有的迷茫、彷徨。

Huang Saifeng's landscape works are contemporary and full of surrealism. There is always a lingering sadness in the picture.

Dreamlike, lonely and sad, graceful and delicate, and very lyrical. This may be a portrayal of his poetic temperament deep in his soul.

Looking at his works, we don't feel the irritability of contemporary art that is so flamboyant and weird. On the contrary, we can appreciate his painting proposition of pursuing aesthetics and lyricism, touching his quiet personality and the unique confusion and hesitation of young people.



H1 - 《遗留在记忆里的铁皮鼓之4》 Tin Drum 4, 100x120CM, 2012



H2 - 《这么近·那么远》 So Far Away, Yet So Close, 100X120CM, 2013



H3 - 《遗留在记忆里的铁皮鼓1》 Tin Drum 1, 100x90CM, 2012



H4 - 《时间的性质4》 Nature of Time 4, 18X40CM, 2012



H5 - 《沉寂的记忆8》 Memory of Depression 8, 40X50CM, 2013

## 架上的“抒情诗”

黄一迁 策展人/艺术评论家

- ❖ 也许是学过导演的关系，赛峰的作品有一种老电影特有的场景感，时间和空间都是凝固的，仿佛这些画作是他脑海中影像的某个定格或分镜头。作品中描绘的场景可能从来都不是真实的，或许是臆想，亦或许是梦境，但都带有强烈的主观色彩，是作者心灵诉求的写照——时而迷茫彷徨，时而唯美绚烂，时而神秘寂寞，时而忧伤安静。
- ❖ 近代布面油画早已不是古时为宗教、教化所用的工具，而回归到艺术的本真：为艺术而艺术。在今天这个突出自我的时代，绘画完全可以单纯地成为内心诉求的载体，张扬个性的工具，服务于我们的情感世界。从这个意义上来说，绘画的技法便是其次了。虽然在色彩的把握、布局的掌控及节奏的拿捏上黄赛峰还有许多路要走，但这并不影响我们对作品的观看和对其内心世界的解读。毋庸置疑，黄赛峰的内心世界是细腻敏感的，他毫无保留地将内心的点滴表现在画布上，以至于有时对对象的刻画过于毛举缕析，多少影响了作品的整体性。当然，黄赛峰的艺术之路还很长，这或许是他下一步需要解决的问题。

## "Lyrics" on the shelf

Huang's director's background brings a unique sense of old movie scene. Time and space are frozen, as if these paintings are a certain freeze frame or sub-shot of the image in his mind. The scenes depicted in the works may never be real, perhaps imagined, or dreamland, but they all have a strong subjective color, which is a portrayal of the author's spiritual appeal; confused and hesitating, beautiful and gorgeous, mysterious and lonely, sad and quiet.

Modern oil painting is no longer a tool for religion and enlightenment, but returns to the true nature of art: art for art, a carrier of inner self, a tool for expressing individuality, and serving our emotional world. Always, technique of painting comes second. In terms of color, layout and rhythm control, there is lots to improve but this does not affect appreciation of his works and the interpretation of his inner world. Undoubtedly, Huang's inner world is delicate and sensitive. He unreservedly expresses his inner self on the canvas. Sometimes the depiction of the objects is too rough, which affects the finishness of the work to some extent. Yet, his artistic road is still long to go, and this may be the next problem he needs to solve.



H6 - 《忧伤像光线一般落在我身上1》 Depression shredded on me 1, 90X90, 2012



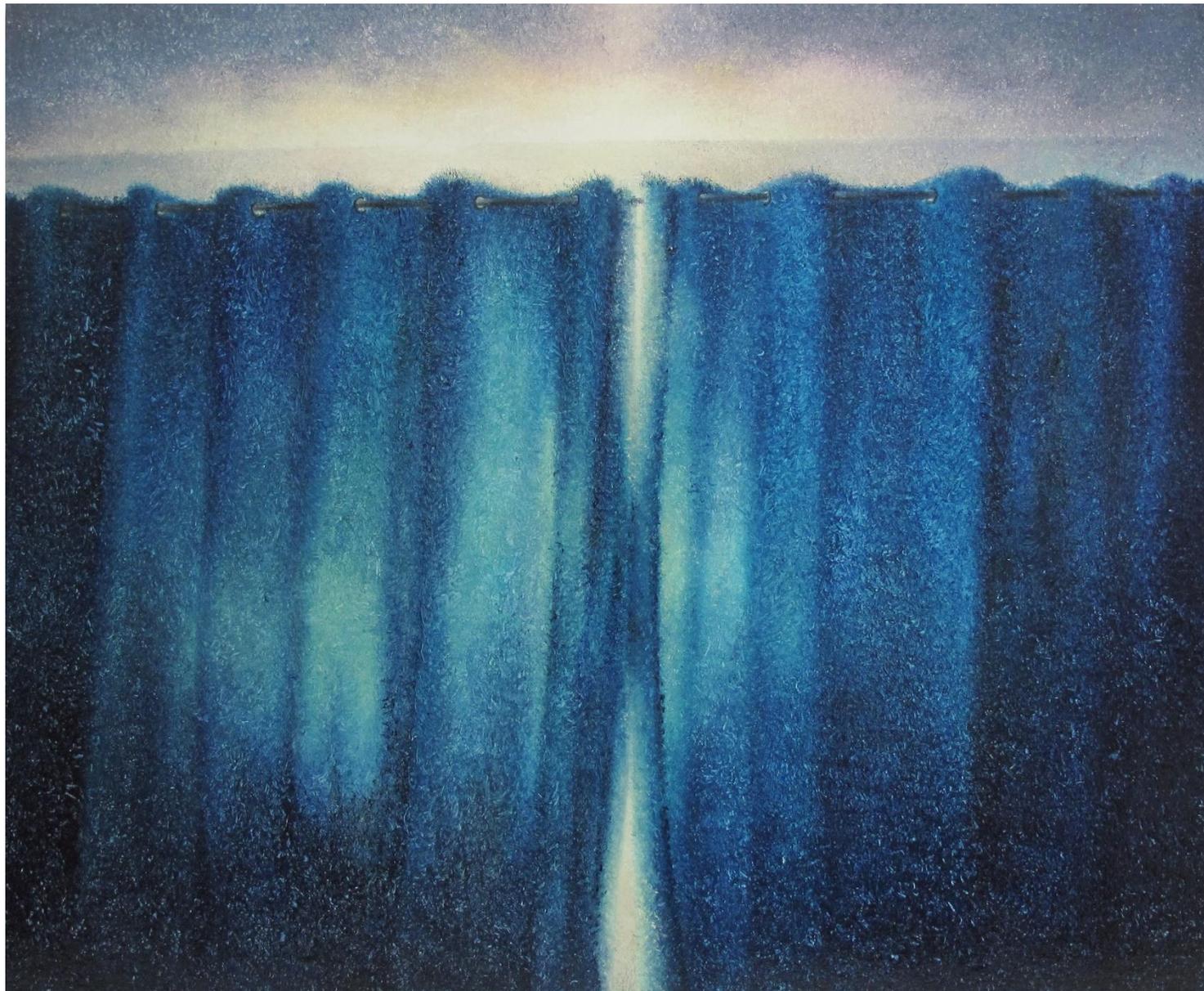
H7 - 《沉寂的记忆3》 Memory of Depression 3, 70X85CM, 2013



H8 - 《忧伤像光线一样落在我身上4》 Depression shredded on me 4, 150X160CM, 2012



H9 - 《世上的光15》 Light 15, 40X50CM, 2016



H10 - 《世上的光13》 50X60CM 2016 布面油画



H11 - 《世上的光9》 Light 9, 110X145CM, 2015



H12 - 《世上的光4》 Light 4, 100X120CM, 2015



H13 - 《无数个下午如这般悄然消逝2》 Endless Afternoon 2, 60X70CM, 2015



H14 - 《无数个下午如这般悄然消逝1》 Endless Afternoon 1, 60X70CM, 2015

## 《游乐场》

我的童年几乎与游乐场无缘，以至于我成年后走进游乐场竟萌发了一种难以言喻的情愫，就如在青春年少时爱上一位心仪的姑娘，却迫于现实无法在一起。待到各项条件成熟终于再次相遇时，却又感叹时移事迁，不复当时的情境，回不去了。王家卫在电影中提及，当面对自己不能再拥有某样东西时，唯一能做的就是提醒自己不要忘记。

迈克尔·杰克逊因为童年的某些原因，也无法在当时感受旋转木马的乐趣，成名后在自己家的花园里购置了一个旋转木马，据他身边的人记载：“他常常深夜独自坐在木马上，轻声抽泣”。

旋转木马从某种意义上好像总是与欢愉、热闹这些词相关。但我觉得它确有一种悲剧气质，他们彼此追逐却又永远无法企及对方。在画面处理上我基本都选用了空旷的大场景构图，画面中并没有人物的出现，人物被隔离在画面之外，存在于观看场景的主观视角中。我希望画面能传递这样一种信息：在场景外站着不止一个有我类似记忆感受的人，却无法真正走进这个记忆中的场景，始终有种不可逾越的距离感。

## Playground

My childhood was almost unrelated to playground, so that when I grow up and encounter it, I have an indescribable affection, just like falling in love with someone in my youth. The girl I like is not reachable. Days gone and we get old and finally met again, she told me everything has changed. World has changed and never go back. Wong Kar-wai mentioned in the movie that the only thing he can do when facing something unreachable, just to remind himself not to forget.

For some reasons, Michael Jackson was unable to experience the fun of the merry-go-round. Grow-up, he bought one in his garden. It was said that he often sits alone on the merry-go-round late at night, sobbing softly.

In a sense, the merry-go-round is always associated with joy and excitement. But I think it does have a tragic temperament. Horses chase each other but never get it. In composition, I basically chose an empty large scene with no characters in the picture. They are isolated from the picture and exist in a subjective perspective of the scene. Meaning behind : Somebody standing outside the scene who has my memory-like feelings, but they can't really walk into it, and there is always an insurmountable sense of distance.

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