



林欣： 重启的虚拟

Lin
Xin: Reboot Virtuality
林欣 郑达 著

LIN XIN: REBOOT VIRTUALITY

WORKS 2012-2015

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▶ 武汉美术馆

Wuhan

Art Museum





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批评·历史

当代艺术写作的逻辑

FROM
CRITICISM
TO
HISTORY

2012.5.18

明德鱼畅游长江

宋明德画展

二〇一二年五月十五日(星期五)至五月十八日(星期一)





CONTENTS

Preface: For the Future of Art— Vision of the Art Museum

- 1 Fan Feng / The Curator of
Wuhan Art Museum

Truth and Illusion Gone without Trace

- 11 Dai Zhuoqun / Curator

Lin Xin: From Humanoid to Human

- 23 Liao Liao / Chief Editor of
National Arts

Paintings

- 41 The Order of Bugs Series
73 Grass Growing Series
79 Sadness Never Seems to
Have Had Series
85 We Are in Different World
87 Portrait of Nobody

Digital Pictures

- 99 The Order of Bugs:
Dimensions

- 101 The Dimensions of Bugs
103 Inorganic Series

Alienation of the Media

- 111 Liu Lei / Wuhan Art Museum

Installation Works

- 127 Lost Debris
131 The Order of Bugs: Abandoning
135 Extra Dimensions of Time

Animation Works

- 145 Internal Order Series
153 Windy Space

Interview: Extra Dimensions of Time

- 159 Lin Xin VS. Liu Lei

Postscript: The World Without Us

- 183 Liu Yu / Deputy Curator of
Wuhan Art Museum

Resume

- 193 Lin Xin's Resume

目录

前言：向着艺术的 未来——美术馆的 视野

1 樊枫 / 武汉美术馆馆长

真幻了无痕

11 戴卓群 / 策展人

林欣：从“类人” 走向人类

23 了了 / 《国家美术》主编

绘画

- 41 《错误的秩序》系列
- 73 《长草》系列
- 79 《好像悲伤从来不曾有过》系列
- 85 《我和我的世界是不同的》系列
- 87 《无名肖像》系列

数字图片

- 99 《错误的秩序——维度》
- 101 《谬之维度》
- 103 《无机》系列

媒介的异化

111 刘蕾 / 武汉美术馆

装置作品

- 127 《遗落的碎片》
- 131 《错误的秩序——废弃》
- 135 《时光的额外维度》

动画作品

- 145 《内部秩序》系列
- 153 《有风的空间》

访谈：时光的额外 维度

159 林欣 VS. 刘蕾

后记：没有我们的 世界

183 刘宇 / 武汉美术馆副馆长

简历

193 林欣简历

前言
Preface

向着艺术的未来

——美术馆的视野

For the Future of Art

—Vision of the Art Museum

樊枫

武汉美术馆馆长

Fan Feng

The Curator of
Wuhan Art Museum

作为一个公立美术馆，对青年艺术的关注、呈现与研究是其责任和职能所在。颇具探索意识的青年艺术家们，具有一种面向未来的开拓精神，他们能够成为改写当下、塑造未来艺术生态的主力军。从 2011 年，武汉美术馆开始了以研究当代青年艺术现象，推介青年艺术家为目标的“江汉繁星计划——青年艺术家研究展”系列，播下了挖掘和探索的种子。如今展览已逾四届，集结了将近 50 位青年艺术才俊，他们创作中的多元的艺术表达和普遍存在的“人文风景”不断地给我们制造“创异的喜悦”，扩展了我们的艺术视野，年轻的艺术生态正在美术馆这个平台上汇集并逐“渐”形成“气候”。

▶ 江汉繁星计划——从风景到人文风景

2011.05.31 - 2012.06.21

策展人：郑乃铭

▶ 江汉繁星计划——创异的喜悦

2012.05.18 - 2012.06.20

策展人：王春辰

▶ 江汉繁星计划——渐

2013.06.08 - 2013.07.14

策展人：吴洪亮

▶ 江汉繁星计划——气候

2014.06.28 - 2014.08.14

策展人：唐克扬

从第二届“江汉繁星计划——创异的喜悦”展览开始，作为武汉本地比较突出的个案，林欣被我们纳入了研究视野。她的创作具备符合时代特征的艺术个性，也已经形成了符合当代审美意识形态的视觉符号，她的创作涉及多元绘画媒介的融合与碰撞，其女性青年艺术家的身份也体现出特殊的意义。她与一大批 20 世纪 70 年代出生的艺术家一道，以其个体生命的鲜活感，描绘我们这个时代新的“历史”，照见一种时代精神的塑造与消逝。

日常记忆承载着一个时期、一代人的集体意识，在无数具体和抽象的生活细节中塑造了习惯与性格。林欣对机械的情结源于儿时记忆的深刻烙印，为她个人创作风格的形成奠定了基础。冷灰色调的画面，机械美学的冷、人性觉醒的热度是她独特的视觉符号。油画笔触的消融像是反媒介而为之，笔触的运动感和即兴美感被压缩于静置的空间中，时间在此定格。我们仿佛看到油画语言表意的有限性通过数字化的视觉语言体现出了无限性。艺术家从绘画媒介的自身特性入手，引入新媒体等数字媒

介，探讨两种媒介异质同构并试图模糊之间的边界，正体现出青年艺术家意图打破束缚，扩展自我边界的态度与立场，这与武汉美术馆开放、沟通、融合的办展理念是相通的。

艺术评论界对 20 世纪 70 年代出生艺术家的归结与定义往往落入“自我一代”的泛化表述，去个性化的标签对于单独品足艺术个案难免会有偏颇。对“自我”的关注固然是林欣作品投射出的表象，然而近年来其作品更深的内涵则体现在物与人的关系层面，这种关系又在时间和社会环境的瞬息皆变中作出反应和回馈，物化的人类和“类人”的机器之间的关系发生着对立与置换。这是林欣对时代脉络和流向的及时把控、提炼和反应。对尚未浮出水面问题的忧思和预言则体现了艺术家的先见性，林欣的作品仿佛预兆了当代社会物与人关系的推演。这种推演继而涉及画面中人与物的场景转化，从聚会的私人空间转向开放的时空及宇宙空间，跳脱出我们所熟悉的女性艺术家的思维逻辑。林欣从个人化、自省性的群体话题和外向的哲学思考。这也从一个侧面印证了新时代的女性意识的增强和中国女性在当今社会中角色、身份的异化，恰似作为画面主体的冰冷机械，物质实体与女性特质的兼容。林欣十分典型地体现了当代女性的审美心理和女性艺术家普遍显现出来的人格特质。关注年轻女性艺术家的生存状态也是美术馆应该具备的包容意识。

在探索艺术的道路上，青年艺术家要做的不是按图索骥、照本宣科，而是不断质疑不断否定，敢于打破艺术史的线性轨迹并努力反复实验，最终形成独特的艺术语言。革新不是一蹴而就的，需要持续不断的动力和战斗力，从学生时期开始，林欣便开始打造一片属于**科技与数字的独特艺术景观**。八年的创作生涯对于艺术家来说并不算很

长时间，但也足以塑造和磨砺其意志，足以完成一次华丽的转身、风格的颠覆，当然八年的时光也能让人沉沦和停滞。我相信这次展览是对她的一次磨砺，也是对她八年来艺术求索的检验。这与武汉美术馆倡导的创新有着“不谋而合”的默契。

为了艺术的未来，让美术馆成为重构青年艺术文化的能量场。

For the Future of Art —— Vision of the Art Museum

Fan Feng / Curator of Wuhan Art Museum

As a public institution, the art museum's responsibility and function is rooted in paying attention to young artists and their works, presenting and researching them. Highly innovative young artists possess a sort of pioneering spirit, a characteristic of moving towards the future. They would one day constitute the backbone of reformers who rewrite the present and creators who mold the art ecology in future. To research on current young artists' art and to promote them Wuhan Art Museum has started the "Jiangnan Star Plan·Young Artists Research Exhibition Series" since 2011 and has planted seeds of probing and exploration. Now the exhibition has been held for four times and has accumulated nearly 50 young talents of art. In their creations there are multiple ways of expression and universal "cultural landscape" which continuously give us "joy in distinctive creation" and broaden our vision of art. Young art ecology has been "gradually" gathering and forming a "climate" on the platform of an art museum.

Since the second session of the "Jiangnan Star Plan", "Rejoice in Distinctive Creation", Lin Xin has been included in our research as an outstanding local artist in

Wuhan. Her creations have the characteristic of the era and have already formed a set of visual symbols in line with the present ideological aesthetics. Besides, her creations involve integration and collision of multiple media and her identity as a young feminine artist also has some special meanings. Lin Xin, together with many artists born in the 1970s, uses fresh individuality to depict the new “history” of our times and to snapshot the creation as well as vanishing of the time spirit.

Daily memories are carrier of the collective thinking in a certain period of a generation and countless concrete and abstract details of life form people’s habit and character. Lin Xin’s mechanical complex originates from her fresh childhood memories which laid the foundation of the artist’s distinctive style. Her colors are cold and gray in tone; her paintings use peculiar visual symbols, i.e. coldness of the mechanical aesthetics and heat of awakening humanity. The way she use brushes in oil paintings seems countering the medium; motion of the strokes and impromptu beauty are compressed in still space so that time is frozen. It seems that the limit of oil painting expression has limitless possibilities with the digital visual language. The artist starts with the feature of the medium itself and brings in digital media as new media to explain that the oil painting and the digital visual image are the same in core though different in feature; she tries to blur the boundary between the two, which also reflects that young

artists intend to break the bonds and to embrace different attitudes and stand; they share with Wuhan Art Museum the concept of openness, communication and integration in holding exhibitions.

The art critic circle's generalization and definition of post 70s artists usually falls into "Me Generation" but this de-individualized tag could be biased when looking at certain pieces of art works. For Lin Xin's works indeed exemplify attention to "Me" on the surface but in recent years deeper meanings are shown on the level of relationship between objects and humans in her creations and this relationship in turn reacts and gives feedback in a flash when time and the environment changes. Objectified humans and humanoids stand in opposition but they could exchange their roles sometimes. This is Lin Xin's timely seizing, refining of the trend and reaction to the direction of the time. Deep concern and prophecy of the unknown shows the artist's vision as if her works foretold the deductive relationship between materials and humans contemporarily. This deduction continues in the shift of scenes from private parties to open time and space even the universe, jumping out of the familiar impression of feminine artist in our mind. Lin Xin turns to more universal subjects and extrovert philosophical thinking from personal, retrospective introspection, which verifies from one aspect females in the new era are more aware that their rights and

their roles, identities have changed. In her paintings the cold machines are objects with femininity. Lin Xin typically exemplifies the aesthetic taste of modern women and the personality that most female artists present. Paying attention to the living condition of young female artists is also part of the art museum's idea that a museum should embrace all.

On the road of art exploration, young artists should not follow the book and repeat what it says; they should always question and negate; they must be brave to break the linear track of art history and endeavor to try till they eventually form their own special art language. There is no such thing as overnight reformation but innovation which resulted from sustained dynamism and constant fighting. Lin Xin has started making a unique art landscape belonging to science, technology and digit since her school days. Eight years of creation is not very long for an artist but it is long enough to mold and sharpen her will, to prepare for a fascinating turn and a completely different style. Of course, eight years can also lead to one's degradation and stagnation. I believe that this exhibition is a trial for Lin Xin and an inspection for her eight years' art exploration. The exhibition has reached a sort of tacit "agreement" with the idea of innovation that Wuhan Art Museum calls for.

For the future of art, let the museum become an energy field for the reconstruction of youth art culture.