



姜瑾

Jiang Jin

Email: jin.jiang@jinjiangart.se

姜瑾

Jiang Jin

中国当代艺术家画库

Chinese Contemporary Art Series

湖南美术出版社

Hunan Fine Arts Publishing House

图书在版编目 (CIP) 数据

中国当代艺术家画库·第1辑·9/姜瑾绘. —长沙:
湖南美术出版社, 2008. 6
ISBN 978-7-5356-2808-4

I. 中… II. 姜… III. ①美术—作品综合集—中国—现代
②油画—作品集—中国—现代 IV. J121 J223

中国版本图书馆CIP数据核字 (2008) 第083967号

中国当代艺术家画库·姜瑾
Chinese Contemporary Art Series

作者: 姜瑾

主编·编辑·设计: 张卫

出版发行: 湖南美术出版社 (长沙市东二环一段622号)

经销: 湖南省新华书店

制版: 北京彩之林图文设计有限公司

印刷: 深圳华新彩印制版有限公司

开本: 889 × 1194 1/8

印张: 30

版次: 2008年8月第1版 2008年8月第1次印刷

书号: ISBN 978-7-5356-2808-4

定价: 480.00元 (共10册)

【版权所有, 请勿翻印、转载】

邮购联系: 0731-4787105 邮编: 410016

网 址: <http://www.arts-press.com/>

电子邮箱: market@arts-press.com

如有倒装、破损、少页等印装质量问题, 请与印刷厂联系退换。

自序——远山清晰的轮廓

身居海外，时间越长越明白自己是中国人，而这又意味着什么。空间上与文化上的距离，使我更加明了地看清这个古老文化的面貌与内涵，就像雨后远山的轮廓，清晰地显现出来，沉稳而又苍茫。

生于北京长于北京，决定了我命运和艺术的起点。无论承认与否，在这片广阔土地上生长着的这个古老的文化，渗透到每个中国人的意识中，沉甸甸的，挥之不去。年少时，我对欧洲的文化格外地好奇和向往，那时对中国传统的东西了解甚少，只是觉得它有种让人压抑的古老和沉重，年轻的心向往的是新鲜的生命力和可以自由生长的空间。

90年代初来到瑞典，先忙不迭地跑遍了欧洲的各大博物馆，后又一头扎进了图书馆和课堂，想知道，想了解一切，渐渐地，对西方文化的了解形成了一滴滴水银，积累多了，水银滴流到一起，汇成一汪，越汪越大，走到跟前一看，却意外地发现水银镜里映出的不是西方的文化风景，却是自己东方的面孔，而背后乃是一片中国的江山、山川之间荡漾着的是那个浓重古老的文化。这时我才意识到，对西方的认识，使自己与中国拉开了距离，但正是这个距离和文化反差使我能够看清中国的文化地貌，她一脉脉地展现在眼前，深厚与宽广，沧桑与矜持，错综与复杂，于是中国文化成了我的向往，紧紧地，抓住了我的目光。

艺术是民族的，也是世界的。作为一个当代艺术家，我的艺术焦点落在东西方文化异同对比领域中，希望能够在不同的文化界线之间游走，从而找到一个动态的立足点。而此时，自己所期望做的，是能够对中国传统艺术进行“现代阐释”，这个概念是作家余秋雨先生提出来的。他反对对传统文化的盲目弘扬或批评，主张为古典艺术提供切实的现代阐释：

“（现代阐释）不是指一般意义上的保存、注释、讲解、评论，而是指现代意义上的重新大规模地寻找、选择、破解古典，挖掘出埋藏在那里的某个人种曾经有过的美学尊严，而这种美学尊严又恰恰可以塑造未来……现代阐释是一种生命对生命的远距而贴近，是现代人对古典艺术家提供的一种诚恳的理解，一种严格的取舍，一种小心翼翼的艰难谈判，一种高屋建瓴地文化判断，其结果使古典艺术有可能真正切入现代，也使现代有可能不再见隔，而是从那些经得住时间冲刷的远年风雪中，领悟自身的渊源和未来……依我看，在中国，那么久远的传统要获得现代生命，不能依靠学术讨论，而要等待作品。”

——余秋雨《霜冷长河》

此言极是。然而，对传统艺术进行现代阐释与复兴是一件很艰难的事，它既要求艺术家静下心来，沉到底，深入了解古典美学，又要求他浮上来，创作具有现代意义和个人文化风格的艺术作品。我在这里起步，路途仍然很长。

此外，在中西文化界线之间进行创作，还深深地体会到它的双重性，即严肃性和游戏性。艺术家在创作时既要以严肃认真的态度来面对文化尊严，又要给自己以游戏的空间，在这个空间里自由地试探、玩耍、倒立，甚至自我毁灭，还要给予自己足够的时间，去发现真正的自我，获得个人独立的艺术语言。此时的中国活力无穷，万事随风变幻，艺术领域更是欣欣向荣、人才辈出，但是，急于成就之弊也数见不鲜，我认为年轻艺术家应该能够顺势而行，沉稳地给自己打造一个成长的空间。

艺术创作是个没有终点的旅途，此途辛苦，而回报却是值得的——它使人们能够看到心灵风景，和那无垠的蓝天下远山清晰的轮廓。

姜瑾

2008年1月，言拙笔于瑞典

姜瑾

职业艺术家，博士。

1968年出生于北京，自1992年旅居瑞典。曾就读于斯德哥尔摩贝卡过尔德艺术学校，瑞典皇家美术学院，乌普萨拉大学以及斯德哥尔摩大学艺术史系。瑞典艺术家协会会员，瑞典乌普萨拉市艺术家协会理事，现居于瑞典和北京。

个展

2008年 Froja 画廊，瑞典

2007年 卡尔·凡·林基博物馆，乌普萨拉，瑞典

2007年 Galleri Ingela S 画廊，斯德哥尔摩，瑞典

2006年 Galleri Eit 画廊，瑞典

2005年 Galleri Stockholm 画廊，瑞典

2004年 Galleri Tv 画廊，瑞典

联展

2008年 中瑞画家交流展，中国美术馆

2008年 瑞典东方艺术博物馆

2007年 K 美社联展，高宋达图书中心，瑞典

2006年 Khaipeda 现代艺术馆，立陶宛

2006年 国家美术学院画廊，立陶宛

2006年 野外雕塑装置展，乌普萨拉市，瑞典

2005年 艺术之路联展，Lovstabsrik 博物馆，瑞典

2004年 沙龙04，乌普萨拉市艺术博物馆，瑞典

2003年 艺术与新媒体展，瑞典皇家美术学院

the Distant Mountains

Being a Chinese and living overseas has opened my view towards both Eastern and Western cultural landscape. The experience was intricate at the beginning but truly awarding later on. Away from China, the physical and the mental distances from Chinese culture have made it possible for me to observe this ancient culture in a fuller view. As if looking at the clear silhouette of the distant mountains, their shapes and depth become lucid.

In my youth, knowing little about the traditional Chinese culture, I was intimidated by its weight and its despondent oldness. Instead, I was fascinated by the Western culture, by its different view of life and art. Longing for a vital and open space to grow, I came to Sweden in the beginning of the 90s. By studying art history and visiting the major museums and libraries in Europe, gradually, my knowledge of the Western culture had accumulated. As if I was collecting drops of mercury, these drops of knowledge rolled into each other to form small puddles, and eventually, the puddles merged into a mirror. I stepped forward to look into it. To my surprise, instead of seeing a European landscape, I saw my Chinese face and behind me was the intense and ancient landscape of China. Later on, it became clear to me that my understanding of the West has provided me with a necessary distance to view my Chinese background, and a cultural contrast to comprehend this complicated culture. Piece by piece, the Chinese cultural landscape unfolds, revealing its immensity and intensity, its vicissitudes and sternness, and its complexity and intricacy.

Rooted on a vast land, this ancient culture has burned deep marks in the mind of any Chinese person. I have now realized how grave and persistent these marks are. The fact that I was born and grew up in Beijing has defined the initial point of my life and my art. As a contemporary artist, my focus thus lays between the borders of Eastern and Western cultures, an uncharted landscape to walk on. My ambition is to be able to interpret the traditional Chinese aesthetics and merge its elements into modern concepts. This process has been explained by the contemporary Chinese writer Yu Qiyu. He believes that modern Chinese artists shall approach the classic art with full attention and respect. It is important to obtain a profound comprehension of the classics, in order to initiate a serious discussion. After constructive criticism and conscious selection, the ideas shall be illuminated and interpreted under the modern light. Through this process, the acquired ideas can be wedged into the modern culture. With a deeper understanding of its origin, the modern Chinese culture can assure its own identity and acquire its future confidently. This is a demanding and multifaceted process. Despite my limitations, I have embarked on this fascinating long journey.

During the past years of working, I have truly realized the dualistic nature of the creative process, i.e. it is both serious and playful. In addition to hard work and sincerity, it is important that an artist allows himself to make experiments and to have fun. He shall take his time to develop, in order to acquire a personal language. Presently, China is filled with vitality and is developing at a dazzling speed. The art world is flourishing too. This has put an immense pressure on the performance of an artist; the temptation of immediate success is strong. In such a time, I believe that it is crucial for a young artist to go against the commercially favored stream, slowly and steadily developing his full potential.

Art is a hard journey without end, but the reward is mighty, for it reveals and reflects the boundless and versatile inner landscape of Man.

Jin Jiang
January 2008, in Sweden

Jin Jiang

Ph.D. Artist

Born in Beijing in 1968, living in Sweden since 1992. Working full time on painting, sculpture, and photography in Sweden and in Beijing.

Artistic education

Birkagardens Art School; Royal University college of Fine Arts, Stockholm; Dept. of Art History, Uppsala University; Dept. of Art History, Stockholm University

Solo exhibitions

- 2008 Gallery Froja, Sweden
- 2007 Carl von Linné Museum Uppsala, Sweden
- 2007 Galleri Ingela S, Stockholm
- 2006 Gallery En, Sweden
- 2005 Gallery Stockslius, Skovde, Sweden
- 2004 Gallery Tva, Sweden

Group exhibitions

- 2008 National Art Museum of China, Beijing
- 2008 Museum of Far Eastern Antiquities, Stockholm
- 2007 Konstfjord Annual Exhibition, Uppsala, Sweden
- 2006 Modern Art Museum in Klaipeda, Lithuania
- 2006 Gallery Art Academy in Vilnius, Lithuania
- 2006 Sculpture-park, Vardsara Satesgard, Sweden
- 2005 Lovstabsbruk Museum, Sweden
- 2004 Uppsala Art Museum, Sweden
- 2003 Remote Experience, Royal University college of Fine Arts, Stockholm



天水系列1号 2007 120cm × 80cm 布面油彩内墙 Heaven water I Oil/Acrylic on Canvas



天水系列2号 2007 240cm X 80cm 布面油彩内棉 Heaven water II Oil/Acrylic on Canvas



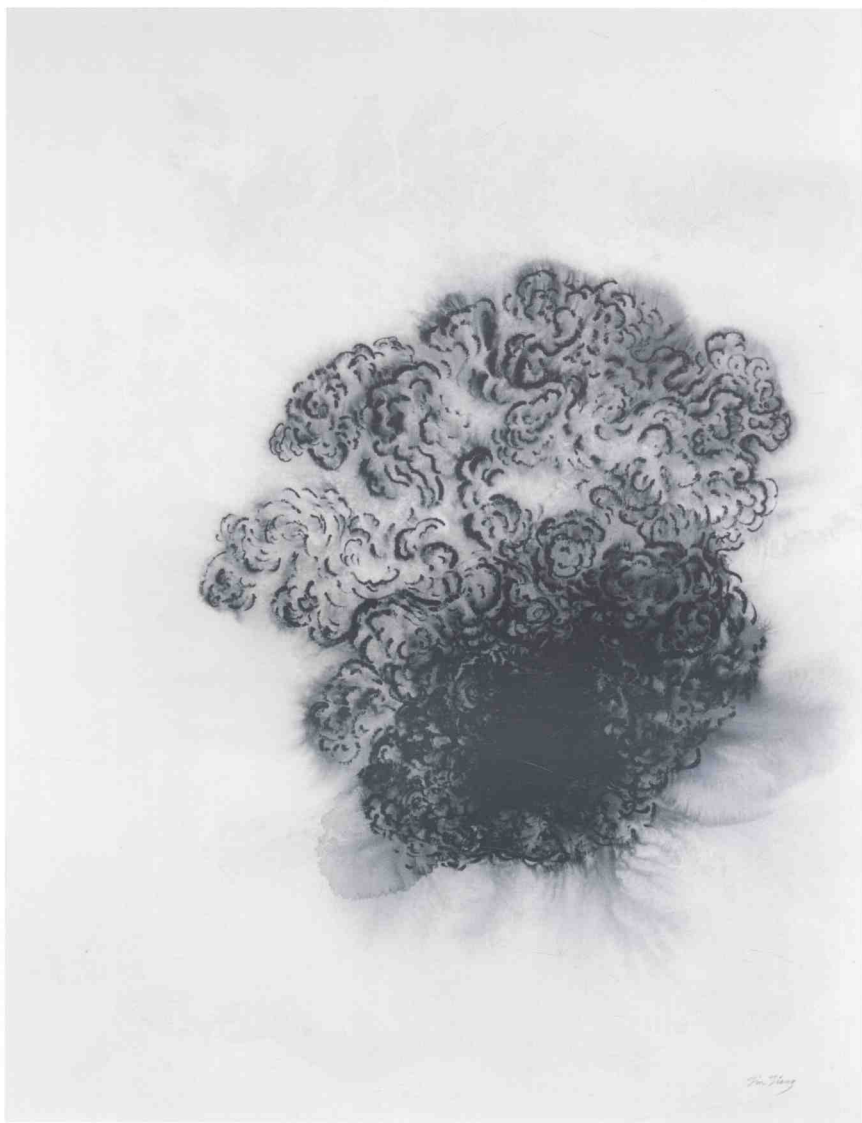
天水系列3号 2007 240cm × 80cm 布面油彩丙烯 Heaven water III Oil/Acrylic on Canvas



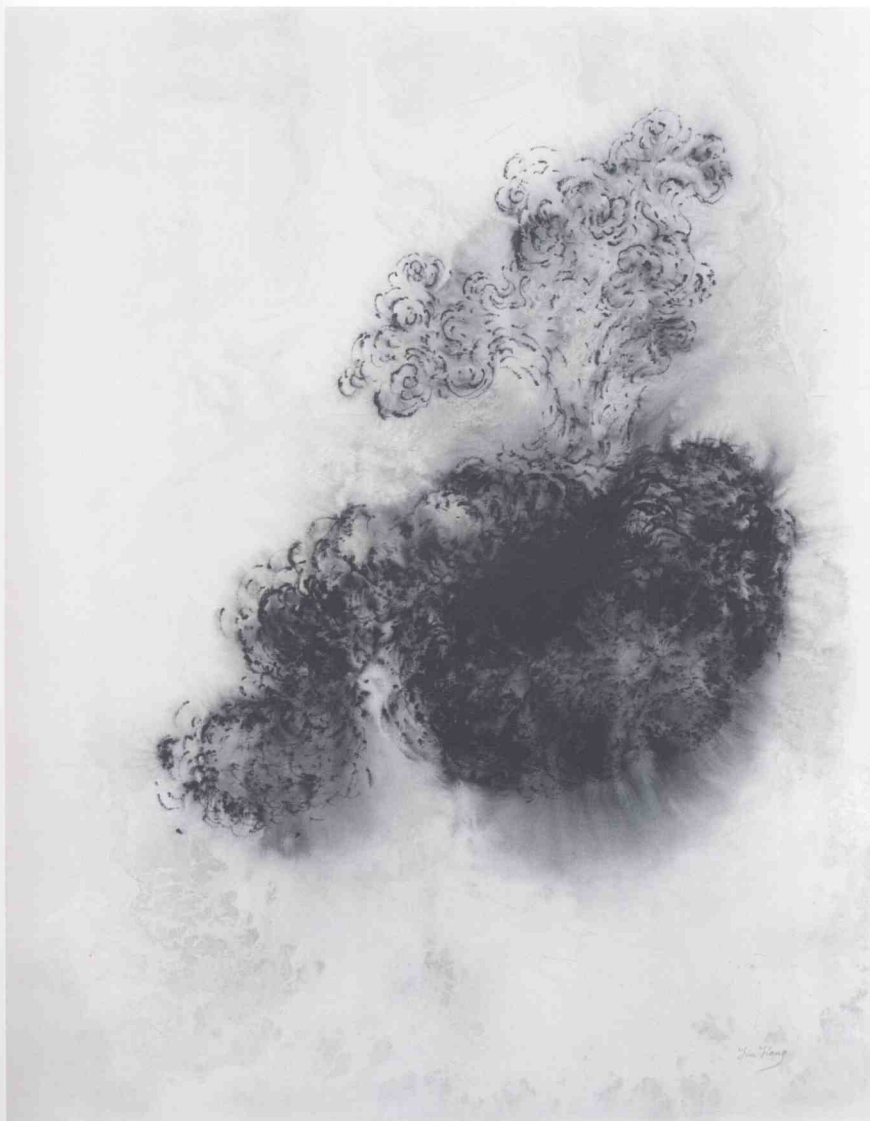
天水系列4号 2003 90cm × 70cm 纸面混合材料 Heaven water IV Mixed media on paper



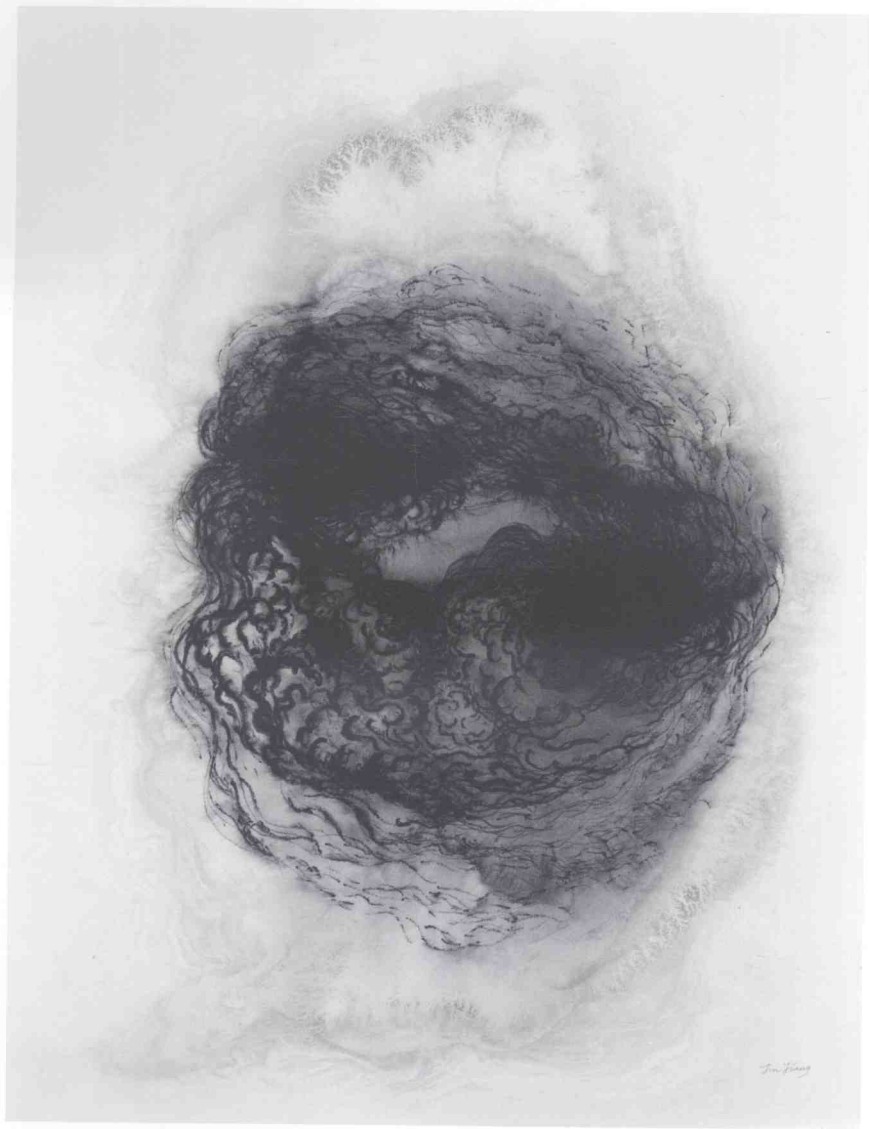
天水系列5号 纸面混合材料 2003 90cm X 70cm Heaven water V Mixed media on paper



天水系列6号 2003 90cm × 70cm 纸面混合材料 Heaven water VI Mixed media on paper



天水系列7号 2003 90cm × 70cm 纸面混合材料 Heaven water VII Mixed media on paper



天水系列8号 2003 90cm × 70cm 纸面混合材料 Heaven water VIII Mixed media on paper



天水系列9号 2003 90cm×70cm 纸面混合材料 Heaven water IX Mixed media on paper





天水系列11号 2007 90cm × 70cm 纸面混合材料 Heaven water XI Mixed media on paper



天水系列12号 2007 90cm × 70cm 纸面混合材料 Heaven water XII Mixed media on paper