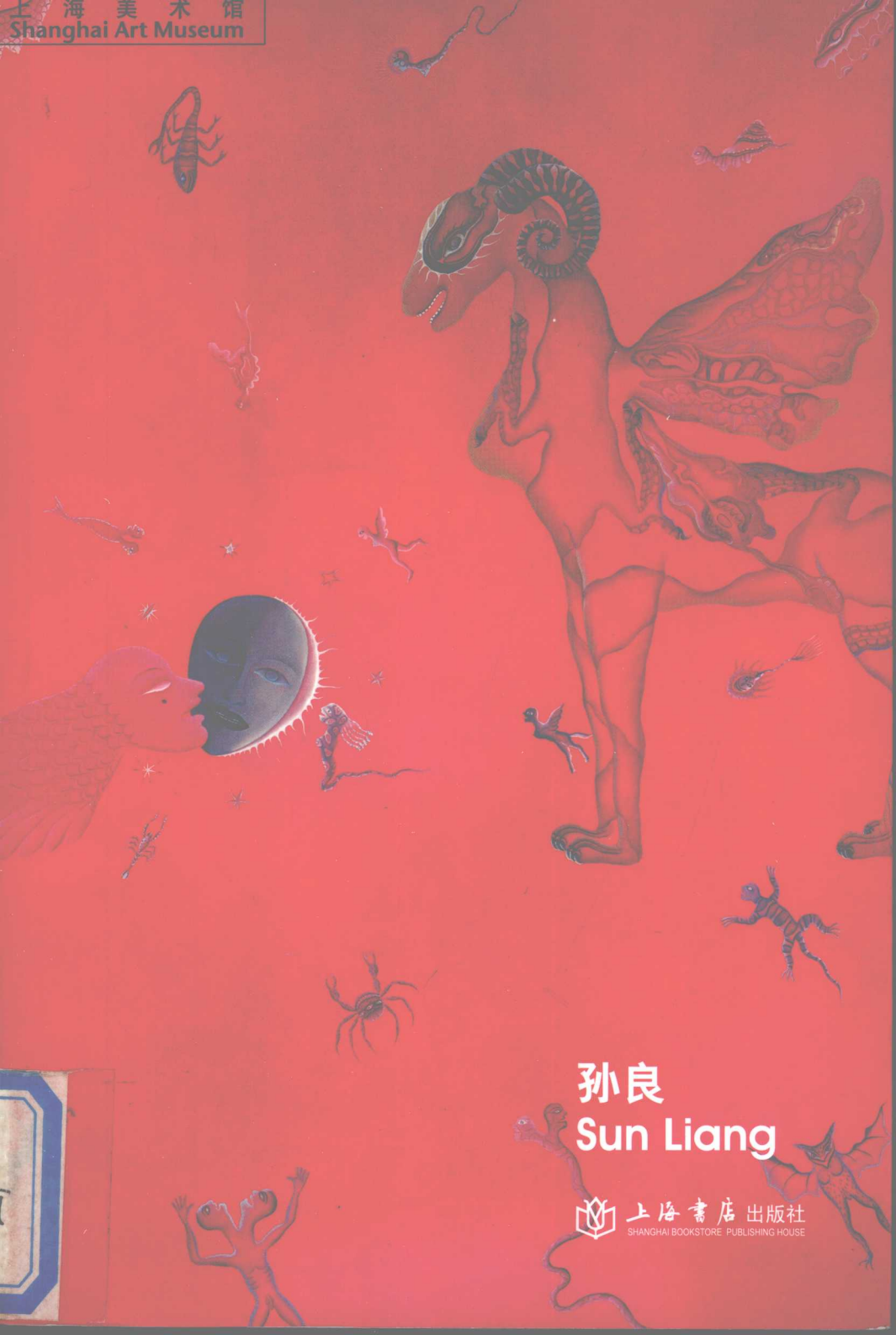


上海美术馆  
Shanghai Art Museum



孙良  
Sun Liang



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**孙良**

**图像的创世纪**

**1983-2006**

**Sun Liang**

**Genesis of Image**

**1983-2006**

**上海美术馆**

**Shanghai Art Museum**



**上海书店出版社**  
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## 前 言

孙良是一位独特而充满才情的画家，与众不同的个性和画风，令他成为当代艺术中的“另类”，使他的艺术别具一格，自成一体。

早在 20 世纪 80 年代，孙良就以具有实验性质的绘画创作活跃在国内的现代艺术领域。从 90 年代起，随着个人画风的日益成熟、鲜明，孙良开始受到外界越来越多的关注。1993 年，他应邀参加了威尼斯双年展，成为首批登上国际当代艺术舞台的中国大陆艺术家。之后，他那些风格华美而异样的作品更是不断地在国内外一些重要的当代艺术展上出现，并以梦幻、魅惑，充满独特东方美学神韵的面貌和气质，博得多方赞誉。

对待创作，孙良是非常认真而严肃的，20 多年来他始终不懈地在油画艺术东方化的道路上进行探索。开阔的思维、奔放的想象、敏感而细腻的表现，使他能将东西方的文化艺术资源，兼收并蓄、融会贯通，最终锻造出一种十分独特的艺术语言，并借此而创造了一个前所未有的、非常个人化的绘画世界。

本次展览展出孙良 20 世纪 80 年代至今创作的代表性油画作品 70 余件，涵盖了他各个阶段的油画创作实践。这是孙良迄今为止在国内举办的最大规模的个人油画作品展，客观而完整地体现了他多年来在油画艺术上的探索和成果，同时也向我们展现了他用非凡的想象力和精湛的绘画技艺在画布上所创造的一个充满华彩的、奇异恢弘的世界。

我们希望这样一个精彩而难得的展览，不仅会给热爱艺术的上海观众朋友们带来视觉和精神的双重享受，也会给艺术界的同仁们带来一些新的体验和思考。

最后，我衷心地祝愿画展圆满成功！

方增先  
上海美术馆馆长  
上海市美术家协会主席  
2006 年 4 月

## Preface

Sun Liang is a unique and talented artist, and his extraordinary personality and style enable him to be alternative and inimitable in contemporary art.

As early as the 1980s, with his experimental painting creation, Sun Liang was quite active in national modern art field. From the 1990s, as for his increasingly mature and vivid personal style, Sun Liang received more and more attention. In 1993, he was invited to participate in Venice Biennale and became one of the first group of artists in Mainland China that performed on the international art stage. After that, his magnificent and extraordinary works frequently appeared in some important contemporary art exhibitions at home and abroad, and the dreamy, fascinating and oriental appearance and temperament were highly estimated.

Sun Liang always treats art creation in a very solemn and serious way. For more than two decades, he has been insisting on exploring in the way of oil painting's orientalization. Open mind, flowing imagination, sensitive and delicate expression enable him to integrate eastern and western cultural art resources to create a very unique art language, and to construct an unprecedented painting world.

This exhibition would exhibit more than 70 pieces of Sun Liang's representative oil paintings created from the 1980s until now, covering his oil painting practice in every stage. This is Sun Liang's largest solo exhibition that has ever been held in China, objectively and comprehensively presenting his exploration and achievement in oil painting for many years, meanwhile revealing a magnificent, particular and grand world on canvas created by his outstanding imagination and exquisite skills.

We expect that such a spectacular exhibition would not only offer visual and spiritual enjoyment for Shanghai art lovers, but also bring some new experiences and consideration for the art circle.

Finally, I sincerely hope that this exhibition would be a perfect success.

Fang Zengxian  
Director, Shanghai Art Museum  
Chairman, Shanghai Artists' Association  
April, 2006

## 画布上的幻梦王国——孙良的绘画世界

江梅

策展人

初次观看孙良的绘画，必定会感到惊讶和迷惑，为那些神秘莫测、难以名状的人兽神鬼结合体，为那些虚无缥缈、形态不定的华美物态，为那些优游舒卷的线条和斑斓瑰丽的色彩，更为其中所传达出来的创世神话般的奇异气象。

这是一种超出日常经验的体验，无关乎我们生活的现实。当我们的目光注视着孙良的画面时，常常仿佛被催眠般引入了另外一个陌生的时空，那个空间没有上下左右、东西南北、过去现在未来的分别，一切物象在其中都是悬空的、漂浮的，它们聚拢又分散，就像深邃宇宙中的星体与星云，无边无际，无穷无尽。无数的生物体游弋在一片虚空之中。它们，或缠绕争斗；或沉溺鱼水之欢；或游乐嬉戏；或孤芳自赏、自得其乐。它们身处的世界既是乐土，也是险境；既充满着爱、快乐、和平、激情与美，也充斥着残酷、斗争、阴谋、杀戮与危机。

奥菲丽娅、丽达与天鹅、斯芬克司、龙与凤、精卫鸟、蛇……这些我们耳熟能详的经典文本中的名角，它们在孙良的画笔下被改头换面，以一种荒诞、华丽的杂交面貌出现，通体散发出神异的光彩。它们，是人类还是动物，是天使还是魔鬼，是神仙还是鬼怪？恐怕都有。它们就是所有这些形象的结合，是画家孙良天才想象力的产物。它们在历史与神话的迷雾中被拣选，它们在孙良的画布上以另一种更为神奇的方式得以复活。于是，它们走出了历史，来到了今天，竟然与现代的我们相遇了。它们来者为何？好奇的我们心存疑问。

看着这些千奇百怪、千变万化的图景，人们或许会猜想创造它们的究竟是一个什么样的人呢？难道他是一个对神话学、历史学、宗教学极其发烧且已经走火入魔的狂热分子？非也。画家孙良尽管阅读涉猎广泛，对以上学问也很有兴趣，但他并不入魔，最多只能称得上是一个超级白日梦患者。他热爱那些流传久远的神话、传说、故事，着迷于其中蕴藏的巨大魅力，那些经典文本中所描述的爱恨情仇、生死存亡互相纠缠转化所迸发的张力，就像一个具有超强吸力的磁场，将他所有记忆中的相关图像汇聚并搅和在一起，进行着新的奇异构成，并在重构的过程中不断地产生衍化。所以，在孙良画布上出现的形象，我们只能进行局部的辨认，局部有鸟、兽、鱼与人类的特征，而观其全貌则完全是新的臆造出来的生物体。女娲抟土造人，依据的是自身的形象。孙良在画布上造型、造物，则法无定法，或是无中生有，或是借题发挥，一切随自身的创作需要而动。

也有人曾怀疑孙良最为典型的油画技法，质疑：“没有肌理、厚度、油画笔触，那样还是油画吗？”孙良将之视为笑谈，从不在意。孙良确实并非油画科班出生，在艺术上他受的是良好的传统教育，早年他学过国画，也做过玉雕，那是20世纪70年代末80年代初的事。开始尝试画油画，是他大学毕业一年后，也就是1983年才开始的。那是‘85美术运动的前夜，新的艺术思潮正在孕育、萌动。国外的一些艺术图书在那个时候也开始陆续被翻译进来，艺术家能看到越来越多有关西方艺术、尤其是现代艺术方面的画册和书籍。出于更强烈地表达自我的目的，孙良试探性地踏上了油画创作的道路。一开始，孙良就不是按部就班地从学院式的油画基础训练开始，他直接将创作的意图加入画面。那个时期，他画了不多的几张风景和静物，手法细腻，意境优美，带有象征主义和神秘主义的色彩。这几张画完成后得到当时上海油画同行们的认可与好评，树立了孙良继续将油画进行到底的信心。很快，孙良进入了一种表现的状态，他开始运用粗犷而强烈的表现主义风格创作一些关于爱、生命与死亡等沉重主题的作品，画面上出现死亡与祭奠的符号——骷髅、十字架，也开始出现怪异的昆虫、鱼类和鸟兽，浓重的深色轮廓线，鲜艳耀眼的明亮色彩，颜色反差非常强烈，画面流露出的是压抑、痛苦、彷徨的情绪。实际上，这种情绪和当时总体的文化环境是非常吻合的。



90年代以后，孙良的画面又有了新的变化，先前在画面中占非主体位置的怪异鸟兽逐渐成为表现的主要对象，它们的形象也开始华丽起来，人体也就在这时和它们开始结合，画面气氛渐渐显得轻松，戏谑意味和荒诞感弥漫其间，这批作品很快受到外界的青睞，1993年被邀请参加了威尼斯双年展和首届亚太艺术展。

变化还在继续，孙良画面上的线条和色彩越来越伸展自如，也越来越精致。画面上的图像看上去有些像织绣在丝绸上的卷曲变化的美丽云纹。形象竟然完全消失了，孙良的创作进入了一个纯粹抽象的时期，这也是孙良特别形式主义的艺术阶段。没有情节，没有故事，只有类似形状不定的软体动物或无名微生物的东西，漂移在画面中。仔细看这些不确定的图纹，会令人联想到中学生物课本里的珊瑚、水母和草履虫。

到了90年代中期，抽象的线条和色块开始回归聚合，形象渐渐又浮现了，它们像之前的云纹一样显得轻盈无比，虽然有些支离，不怎么完整，但形态上却继承了人与动物杂交的特点。之后，画面图像继续整合，形象变得清晰而强悍。体形更为复杂、怪异、精致的生物体出现在画面上，它们通常是人鱼鸟兽的雌雄结合体，它们是陌生的却又令人有似曾相识之感，它们让我们联想起某些远古的图腾，但显然无论从形式还是从精神两方面去进行比较，都相距甚远，不可混为一谈。而且画面上的生物还在不断发展变化，品种也在日渐增加。如果将孙良的画布比喻为一个另类自然王国的话，那么其间的生物演化，既有惊心动魄的，也有平和顺延的，但无疑都是不同凡响的。

循着创作的轨迹，我们可以看到，孙良的画面，时而紧张、时而松弛、时而强悍犀利、时而轻柔优美、时而魔幻异样、时而神圣祥和，连贯起来，则宛如充满节奏变化、韵律华美的长篇乐章。

如果持“时代性”、“社会性”的标准来看待孙良的作品，显然会失望的，因为在孙良的作品里我们很难找到他身处的时代、环境的蛛丝马迹。他的作品不是时代发展的表征、社会变化的温度计，他的作品很少反映现实，也不暗指生活。或许，细心的观看者会从他不同阶段作品中流露出来的情感变化，体会出背后的某些社会、时代变迁的动静，但那也仅止于猜想，而无法从画中觅到直接的佐证。对于很多人来说，孙良的画就类似难解的斯芬克司之谜。然而，撇开所谓的“时代性”、“社会性”，仅从图像、形式、风格本身进入孙良的作品，我们就会惊喜地发现置身的是一个多么奇异恢弘的幻梦王国。画家孙良，就是那个王国的主人，是他赋予其中所有的一切以生命、情感、力量和美。时间永在流逝，艺术作品的“时代性”、“社会性”特征在后人的眼中将会成为考证与建构那段历史的重要凭据，而孙良的这些“无时代特征”的作品显然无益于此，那么……？喔，且慢，还是让我们回到本质，问一下，艺术究竟是什么？如果艺术是一种有意味的形式，如果艺术是一种满足人类审美需求、慰藉人类心灵的方式，如果艺术是实现人类至高审美理想的途径……，那么，一切都毋庸置疑了。孙良的作品恰好符合这些艺术的经典定义，符合这些艺术的永恒标准。

时至今日，孙良仍然在他的马厩画室中继续营造着他的白日梦境，在他的空白画布上恣意倾泻着自己无与伦比的想象，神奇的图景还在源源不断地从他的笔底诞生，幻梦王国的版图还在不断地扩张与延展……

还是让我们共同期待吧，那更为激动人心的一次次体验之旅。

2006年3月16日

## Dreamland on Canvas

### —About Sun Liang's Painting World

Jiang Mei

Curator of Shanghai Art Museum

Watching Sun Liang's paintings for the first time, you probably would be astonished and confused for these mysterious and indescribable combos of human being and animal, for these entirely imaginary, form-changing and magnificent images, for these fluent lines and gorgeous colors, and especially for the fantastic atmosphere of Genesis delivered by the paintings.

This is a kind of surreal experience, having nothing to do with our living reality. When attentively looking at Sun Liang's paintings, we always feel like being led into an unknown world during hypnosis, where there is no difference in position, direction or time, with everything floating and being suspended in midair, which gather and scatter like infinite and endless planets and nebulas in deep universe. Numerous organisms roam around in void, twining together and fighting each other, or being absorbed in love-making, or playing and frolicking, or indulging in self-admiration and being content with itself. The world is not only a land of happiness, but also the edge of precipice, full of love, merriment, peace, passion and beauty, simultaneously filled with cruelty, fighting, conspiracy, killing and crisis.

Ophelia, Leda and Swan, Sphinx, Dragon & Phoenix, Jingwei Bird, Snake, these familiar roles in classic texts have been transformed under Sun Liang's paintbrush and emerge in an absurd and magnificent appearance of hybrid, radiating spectacular light. Are they human beings or animals? Angels or devils? Immortals or ghosts? I am afraid they are all of these things. They are the combos of these images, the products of Sun Liang's genius imagination. They are selected in the dense fog of history and fairy tales, and revive on Sun Liang's canvas in another more miraculous way. Therefore, they walk out of the history, come to the present day, and actually meet us in modern times. Why do they come here? We may curiously ask this question.

When appreciating these weird and changing paintings, the audience tends to guess what the creator would be like. Is he a crazy lunatic absorbed in mythology, history and religion? The answer is negative. Though Sun Liang reads a lot and is also quite interested in the above-mentioned knowledge, he is not entranced with it, and could only be called a super day-dreamer. He loves those best-known myths, legends, stories, and is fascinated by the great hidden charm. The tension bursting from the description of love, hatred, life and death is like a highly powerful magnetic field, gathering all the relevant images in his memory, proceeding a miraculous composition, and continuously evolving in the process of recomposition. Therefore, we could partially recognize the images appearing on Sun Liang's canvas, these brand-new and completely invented organisms with partial characteristics of bird, beast, fish and human being. Nuwa, a Chinese goddess, created human being with soil according to her own image. Sun Liang molds and shapes images on canvas out of nothing fixed, sometimes the images are purely fabricated, and sometimes he makes use of a subject to elaborate his own ideas, all the images are shaped according to his own requirement of creation.



Someone has doubted Sun Liang's fundamental skills of oil painting, "Could it be oil painting if there is no texture, depth, or oil painting brushstroke?" Sun Liang takes it as a joke and never pays any attention to it. Indeed, Sun Liang has received traditional art education instead of regular professional training in oil painting, and he learned traditional Chinese painting and jade sculpture at the end of the 1970s and the beginning of the 1980s. In 1983, one year after his graduation from college, he tried to paint oil painting. At that time, just before the Movement of 1985 New Wave, new ideological trends was brewing and germinating. Then, some foreign art books were translated into Chinese in succession, and artists could read increasingly more books and catalogues about western art, especially about modern art. For the purpose to further express himself, Sun Liang experimentally set out on the way of oil painting creation.

From the beginning, Sun Liang didn't start from the basic training of oil painting according to old conventions, but directly added the intention of creation into painting. At that period, he painted a few landscapes and still lives, quite delicate, graceful, with elements of symbolism and mysticism. These paintings were approved and highly estimated by other oil painters in Shanghai, which confirmed his resolution to continue his oil painting career. Soon, Sun Liang entered a phase of expression. He applied rough and strong expressionistic style to create works on the heavy themes of love, life, death, and etc. In the paintings, there are symbols of death and sacrifice, such as skeleton and cross, and there also appear weird insect, fish, bird and beast. Thick and dark outlines, bright and dazzling colors with strong contrast, the paintings reveal feelings of depression, agony and hesitation. As a matter of fact, the feelings were very harmonious with the general cultural environment at that time.

From the 1990s, there were new changes in Sun Liang's paintings. These weird birds and beasts, which used to occupy minor position in the picture, gradually became the main objects of expression with increasingly more magnificent images, and nudity was also integrated at that time, thus the painting's atmosphere became relaxed little by little, with mockery and absurdity permeating inside. These works became very popular in a short time, and were invited to participate in Venice Biennale and the 1st Asia-Pacific Art Exhibition in 1993.

Changes are still happening. In Sun Liang's paintings, lines and colors are increasingly more fluent, casual and delicate. The paintings seem like beautiful cloud patterns on silk, which are curly and changing. Actually, images completely disappeared, and Sun Liang's creation entered a purely abstract period, which is also Sun Liang's art stage of special formalism. Without plot or story, there are only shapeless mollusks or nameless microbes floating in the picture. Carefully studying these indefinite patterns, you may think of coral, jellyfish and paramecium in textbook of biology in middle school.

In the middle of the 1990s, abstract lines and colors started to return, and images gradually emerged again, as light as these cloud patterns, incoherent and incomplete but inheriting the characteristics of human-animal combos. After that, the images kept evolving, becoming clear and strong. Organisms with more complicated, weird and delicate figures appeared in the picture, usually bisexual combos of human, fish, bird or beast, which are strange but a little bit familiar, reminding us of some totems in ancient times, however they are quite different from

each other and could not be confused. Moreover the organisms are still changing and evolving, and the species are increasing. If we regard Sun Liang's canvas as an alternative kingdom, the biological evolution must be extraordinary, sometimes breath-taking, and sometimes peaceful.

Following the track of his creation, we may find that, Sun Liang's paintings are sometimes tense, sometimes relaxed, sometimes intrepid and incisive, sometimes gentle and elegant, sometimes magical and unusual, sometimes sacred and peaceful. Linking them up is like composing a voluminous music movement.

If measuring Sun Liang's works with the criteria of the times and the sociality, you may be disappointed, as it's difficult to find any clues implying the times and the environment. Rarely reflecting the reality, nor implying the life, his works are not token of times development or thermometer of social alterations. Perhaps some scrupulous audience would guess some changes in the society and the times from the emotional alterations in his works of different stages, however that's only a guess without any apparent evidence from the paintings. For many people, Sun Liang's works are like undecipherable Sphinx's riddle. Nevertheless, leaving out the characteristics of the times and the sociality, we would find a surprisingly fabulous, unfamiliar but magnificent dreamland in Sun Liang's works in the aspects of image, form and style. Painter Sun Liang is the Creator of this world, bestowing life, emotion, strength and beauty on everything inside. Time is always elapsing, thus art work's characteristics of the times and the sociality would become important proofs to make research and construct that period of history. Whereas, Sun Liang's works without definite characteristics of the times are obviously not contributing to this point. Then, "if .....? Oh, please wait a moment, and let us return to the nature and think over an old question, "What is art?" If art is a significant form, if art is a way to satisfy human being's aesthetic requirement and to comfort human soul, if art is a way to realize human being's utmost aesthetic ideal ....., then we don't have to worry any more. Sun Liang's works just fit these classic definitions and permanent art standards.

Up till now, Sun Liang is still creating the world of his day-dreaming in his horse-stable studio, releasing his incomparable imagination on his blank canvas. Magical images are still incessantly being born from his paintbrush, and the territory of his dreamland is continuously expanding and extending .....

Let us all expect new trips of experiencing again and again.

March 15, 2006





边缘, 2004-2005, 200cm×45cm×10 幅, 帆布油画

Edge, 2004-2005, 200cm×45cm×10, oil on canvas







红豹, 2005, 170cm×140cm, 帆布油画  
**Red Leopard**, 2005, 170cm×140cm, oil on canvas





金豹，2005，200cm×110cm，帆布油画

**Golden Leopard**, 2005, 200cm×110cm, oil on canvas

