

花花世界

The Beautiful World

桃子 作品

TaoZi's works

天津 人民美術出版社

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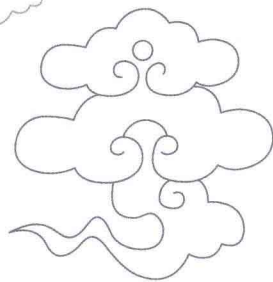
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目 录/CONTENT

| | | |
|--|------------------|----|
| 桃子简介 Resume of TaoZi | | 7 |
| 心灵的色彩 Color from the Heart | Feng Lanming 冯兰明 | 9 |
| 桃子的“花花世界” The Beautiful World of TaoZi | Li Feng 李峰 | 11 |
| 作品 Production | | 15 |





(陈涛简介)

硕士 自由艺术家

1970 生于重庆

1996 在北京建立皮皮艺术工作室 亮眼睛文化传媒

1993 毕业于四川美术学院

1994 “光阴故事” 青年画家联合展 成都

1995 “外面世界” 四人展 重庆

1996 中画魔方画廊邀请展 北京

1997 东方人青年艺术家联展 东芭画廊 新加坡

1998 “开始 & ALL THE BEST” 太阳画廊 泰国曼谷

1998 广州国际艺术博览会 广州

2001 中日文化交流 西协-日本

2001 调入北京 从事文化艺术交流工作

出版物

1998 《岁月画卷》

2005 《桃拔江山》

作品

1996 - 2005

《叶曲生灵——花为媒》、《鸟投林》收藏于东芭画廊。

《故乡系列》、《冬雾》、《偏厦调子》、《朦朦的…》、《太阳下》等部分作品先后被美国、日本、新加坡、韩国、泰国商务使馆等国家和港澳地区及私人收藏。

Taozi (Resume Chen Tao)

Masters degree holder, free-lance artist.

1970 Born in Chongqing, Sichuan Province, P.R.C

1993 Graduated from Sichuan Academy of Art

1994 “Story of Ages”, exhibition of young artists. Chengdu

1995 “Outside World”, by 4 artists. Chongqing

1996 Set up Pipi Studio, and Bright Eye Culture & Media Co., Ltd in Beijing

1996 “Magic Cubicle”, invitational exhibition. Beijing

1997 Exhibition of Oriental Young Artists. Dongba Studio, Singapore

1998 “Commencement & All the Best”, Sun Studio, Bangkok, Thailand

1998 International Art Expo, Guangzhou

2001 Sino-Japan Cultural Exchange, Japan

2001 Moved to Beijing to conduct cultural and art exchange

Publications:

“Life Imprint”, 1998

“Beyond Hills”, 2005

Works:

“Life of Leaves—Story of Flowers”, “Bird Returning to Forest”, at

Dongba Studio, Singapore

“Hometown Series”, “Winter Fog”, “Old Houses in Memory”, “Dim...”, “Under the Sun” are purchased and owned by individuals and embassies from the U.S., Japan, Singapore, Korea, Thailand, HK and Macao.

Color from the Heart

Feng Lanming

Taozi (Chen Tao), a pretty decent woman, a talented outstanding painter. Once I read her works, I can not help exciting and expressing my admiration for them. Her solid basic skills, her creative power and her drawing strength make the paintings active and charming, lyrical and romantic. Taozi's art is made with trained skills and more importantly her heart, every single detail could give audience pleasure, it's just like an old saying: the painting reflects what the artist is.

Taozi's works resemble symphony, the secret emotions are hiding behind the lines, streaming an intense melody, playing the beautiful sound from the bottom of people's heart. Thus Taozi's painting style, not only has her own language, but also the unique Chinese marks. From her works, we could find that she is trying to seek the way of beyond herself, to complete the life experience with her paintbrush. Her new works, series of "lotus", "butterfly" and "winged steed", were represented in the sensation of life and the nature, created a Chinese-style aesthetic in moods and senses.

Since 1978 (Reform and Opening up), the Southwestern Chinese contemporary artists, have always enjoyed a high prestige in China and around the world. Especially the Sichuan Fine Arts Institute, which has played a vital role in the Chinese contemporary art history, emerged a group of outstanding artists, particularly in the field of oil painting, some prestigious artists have become important elements in the internationalization of the Chinese contemporary art, and Taozi is one of them. Nowadays, everyone pays great attention to Chinese contemporary art, I believe that she will acquire the attention and love of collectors with her unique creative language.

Oct.2007

心灵的色彩

桃子（学名陈涛），一位容颜俊美、大气优雅的女人，又是一位才华横溢、造诣颇深的画家。每每看过她的作品，都难掩内心兴奋之情，令人十分羡慕、折服。她的作品，处处透出深厚的油画功底，笔力强劲，创意深邃，从中传递出浪漫、诗意、活力和情怀。这种用心灵和笔法构成的艺术，无处不给人以美的享受，可谓人似其画，画似其心。

桃子的作品似交响乐一样，线条似乎颤动着隐秘的情感，奔放出或朦胧或激烈的调子，不知不觉透露着人心的感动。桃子的作品，不仅有独特的语言，还极具中国符号的表现风格。从她的作品中，可以看出她始终在寻找艺术家超脱的途径，用艺术完成生命的体验。她的新作“莲花”系列、“大蝴蝶”系列和“千里马”系列，就融入了对人生和对自然的感动，营造了中国式的意境和美感。

新时期以来，中国西南地区的当代艺术家，在国内外艺术界一直享有极高的声誉。特别是四川美术学院，在中国艺术发展进程中，发挥了十分重要的作用，涌现出了一批又一批的优秀艺术家，尤其是在油画领域里，有一批艺术家已成为中国艺术国际化的重要组成部分，桃子便是其中颇具人气和声望的艺术家之一。在中国当代艺术备受关注的今天，我相信她独具个性的创作语言一定赢得收藏家们的关注和喜爱。

洪兰明

2007年10月

The Beautiful World of Tao Zi

Li Feng (executive Director of New Beijing Gallery, organizer and exhibitor)

When I first went to Tao Zi's studio, Tao Zi looked pretty serious when she was entering the doorway. Looking at the studio from outside, I have realized that this is probably what an ideal space for artists is supposed to look like. The building serves a mixed uses - rehearsal hall, warehouse and staff dorm for the troupe. The troupe has constantly been away for tour performance, so this secluded, isolated place is truly cut out for an artist's studio. When we went upstairs, it was dark, and aisle was quiet, along with Tao Zi's seriousness and austerity, I also came to act cautiously and prudently, like in a treasure hunt.

When we have entered the studio, those vivid colors have immediately caught my eyes, her precise grasp and perfect mastery of the color has left a deep impression on my mind when I saw Tao Zi's oil paintings. There were several dozens of works of Tao Zi's in her studio, most were her recently completed works done earlier this year, and a few paintings were done long time ago right after she had graduated from Sichuan Fine Arts Institute. I was amazed by Tao Zi's passion and diligence towards art, since I knew she had been far away from the artistic creation in a very long period of time, while she was engaged in other professions. Until recently, she has picked up her brush again for the art dream that she has never forgotten, and I was surprised to see she has done a large quantity of works in such a short time, and another thing that amazed me was her professional skills, when separated with her painting brush many years, we did not see any time block in her works, Tao Zi's strong artistic basic skills was demonstrated on the canvas. Suddenly I came to realize why Tao Zi looked so serious when we approached the studio hallway. That was the emotion of deep love and enthusiasm towards art, which will never be obliterated, which was manifested in her works, also on her face.

I'm fond of Tao Zi's works, also like her state of creation. She has this purity in terms of creative state, she paints only because she needs to paint. The art took root in her heart, no matter how strong her desire was in her youth, or bustling about of irrelevant things of art that she worked on afterwards, the pinnacle in her inner world was all about art. She once has described certain scenes to me, certain scenes in her life which touched her heart, and those touching scenes reminded that she was an artist, and as an artist, she has ability, the responsibility, and the desire to express and illustrate those touching scene. In her soul, Tao Zi has placed art as close to her heart as she could, no matter how far she was, as long as that little line was touched, she would returns to the artist world, where the artistic dreams have always been in the bottom of her heart.

The oil paintings in this catalog, they are the very beauty that Tao Zi is dedicated to represent.

Tao Zi's oil painting style is more classical, however it is not classically classical, she adopts classical skills to represent the present time, emotion, state and so on, her painting is extending in a classic sense, like ancient echoes to now, therefore, from Tao Zi's Paintings we may feel contemporary feeling presented in traditional style. It is especially obvious in her newest series "Butterfly", the unisex butterfly catchers, and the butterflies are greatly larger than the catcher and the catcher's tools. This image is just opposite to our daily experience, the butterflies' color and appearance are more expressive, while butterfly catchers and the background are vague. Her art works are of strong expressionism characteristics. The picture is as clean as always, and in several of her works, she has discarded the human characters, only represented groups of butterflies and the vivid bulk of color, the whole painting is so active, all these are challenging our conventional experience, expressing the non-tradition with the traditional skill, Tao Zi's exquisite innermost feelings of human and animal are well presented upon the canvas. It is aestheticism, but behind that aestheticism we can feel the artist's anxiety and ideality, these feelings however, could be enlarged, enlarging to the present time that we live, people's natural view, dreams, people's dream, people's thinking, in this new world, we appreciate it that Tao Zi's work has made us to ponder deeply over this world that we live in.

Tao Zi's creative themes have primarily been her reflection of life, spirit and perception through her depiction of animals and flowers, while she has barely depicted human characters in the real world directly through her works, which might has something to do with her personal preference and perception, which is also one of her creative characteristics. Eagles, horses and cats are frequent "guests" that often appear in her works, which reflects her deep affection of and care for animals.

桃子的“花花世界”

李峰（新北京画廊执行董事 策展人）

第一次去桃子的画室，从进那幢楼开始，桃子的神情便庄重。外面看那楼的层高，就知道是艺术家们心仪的空间。楼是某院团的排练厅、库房、演员宿舍等等的混合体，院团常年在外演出，楼里空无一人，这僻静、孤独的处所真适合画画。上楼，拐弯，灯光昏暗，走道里寂然，随着桃子的庄重，我也变得小心翼翼，那情形像是探宝。

进了画室，很多绚烂的颜色立刻塞满了双眼，对色彩的领悟、驾驭及对颜色既有章法又大胆的使用是我对桃子油画作品的第一观感。画室里有桃子几十件作品，多数是她近一年多的创作，还有几件是她十几年前美院刚毕业时的作品。我感到惊诧，因为我知道桃子很长一段时间远离了艺术创作，从事着其他的行业，直到最近两三年，因那永远挥之不去的艺术梦想才又重新操起了画笔，我一来惊诧她的勤奋和艺术激情，短短时间就创作了这么多作品，二来我惊诧她作品画面的地道，时隔这么多年再出手，不见阻滞，显示了桃子良好的创作心境和艺术功底。我明白了桃子在靠近画室时的庄重，她那发自内心的对艺术难以磨灭的热爱和敬畏既体现在了她的作品里，也写在了她的脸上。

我喜欢桃子的作品，也喜欢她的创作状态。她的创作状态很纯粹，不为其他，只为了内心的需要而画画。艺术情结在她心里生了根，无论是少女时代的喜爱，求学时代的汲取，还是后来忙碌于和艺术无关的事情，她内心世界的最高精神图腾始终都是艺术以及与艺术相关的方方面面。她曾向我描述过某些情景，某些感动着她的生命或生活的情景，这些感动也让她一直记着自己还有一个身份是艺术家，她有能力、有责任、有渴望去表达她的感动。在灵魂里，桃子让艺术处在离她触手可及的地方，无论走多远，只要那根细线轻轻拉动，她便毫不犹豫地、飞快地返身投入到艺术的怀抱中，那些一直珍藏在心底的艺术梦想、那些一直呵护备至的艺术触觉、那些包裹了太久太久的艺术激情都会在瞬时绽开。

这本画册里的油画作品，就是桃子绽开后呈现的美丽。

桃子的油画创作总体风格偏于古典，可又不是彼时彼境的古典，而是用古典的技法表述着桃子所处的这个时代的景象、情感、状态等等，是古典的延伸和变化，是古与今的呼应、交融，所以我们可以从桃子用传统手法表达的画面里，经常读到当代的种种意味。她的最新作品“蝴蝶”系列，这种意味尤其明显：性别模糊的捕蝶者形象，蝴蝶比人物以及人物手中的工具在体积上要大很多，这与我们日常的经验刚好相反，蝴蝶的样子、颜色比较具象，而人物及画面背景的种种带有极强的虚构性，表现主义色彩浓烈，画面一如既往地洁净、纯正，有几件作品画面舍弃了人物，成群结队的、写意的蝴蝶和大块的颜色产生构成，画面具有律感和运动性，这一切的阅读感觉都在挑战着我们的常规经验，这是用传统的手法进行着非传统的表达，桃子细腻内心对人与动物、人与自然的思索跃然画布之上，画面是唯美的，可唯美的背后我们可以感受到画家的焦虑和梦想，这些感觉可以放大，放大到我们所处这个时代的、这个崭新时代的人们的自然观、人们的梦想、人们的精神状态里面来，我们可以和桃子的画面一起思索、体味。

桃子创作的主题多是以对动物、花卉的描写来寄托她对生命、精神、世界的观感，而少有对现实中的人直接地创作表达，这与她的喜好或世界观有关，也是她创作的一个特点。禽鸟、马、猫等是她作品里的常客，她对动物的关注和喜爱表露无遗。而在面对不同的动物，桃子也有着不同的侧重点，描述马时候的温柔，描述禽鸟时候的冷峻，描述蝴蝶时候的超然，描述猫时候的柔情，画面丰富而又多彩多异。相比较而言，猫是围绕在我们身边、我们较为熟悉的动物，人类与猫的关系十分亲近，桃子用最普通、常见的手法在作品里赋予猫人们都熟悉的角色和寓意，但桃子显然不满足于此，她总是别出心裁地挖掘出猫带给我们的更多的情趣、感受，桃子不会去颠覆猫与人类的关系，但她想鼓励人们从不同的角度去观察、关心猫，把人类的一些思想、行为用艺术的手法糅入到猫的世界中。我看桃子表现猫的作品，总感到桃子想要告诉我们：人类已经失去了很多朋友，但人类应该努力争取不要失去更多的朋友。

而在创作蝴蝶、禽鸟等作品的时候，桃子的想象力似乎被彻底地解放了出来，这些与人类日常关系较远、平素不那么熟悉的动物反而激发了桃子更大的创造力，天马行空，无拘无束，颜色可以不受限制地任意挥洒，画面组织可以随心所欲地纵情安排，一切的一切都以抒发心中那如火的激情、那不灭的梦想、那生命的辉煌或凝重为主，“猫”系列作品里桃子作为女性画家表现出来的柔与细不见了，而多了很多力量和思辨的意味，比如“客人”

While depicting different animals, Tao Zi goes with respective priorities, depicting the gentleness of the horses, the coolness of the eagles, the paranormal feeling of the butterflies, the tenderness of the cats, there is always variety and vividness on the pictures. Relatively speaking, cats are always around us and we know cats well, humans and cats are close and intimate. Tao Zi has applied most common techniques in the implication of the characters and metaphors that we are familiar with through the depiction of the cats, yet, apparently she wants more than so, Tao Zi has constantly been digging the affection and feeling that cats have been offering to us, she wouldn't undermine cat-human relationships, but she has been working on is her desire to encourage people to observe and care for cats from different perspectives, absorbing certain human thoughts and behaviors into the world of the cats through artistic approach. Whenever I look at Tao Zi's works on cats, I always sense that Tao Zi wants to let us know that we human beings have already lost lots of friends, so we should be working on not losing more of our friends.

When depicting and creating works on butterflies and eagles, Tao Zi's imagination seems to have all been released. These detached animals that are distant from humans' daily life, which seem to be so unfamiliar in a great sense has inspired more significant creativity for Tao Zi, sky-walking like creation with limitlessness has greatly empowered her. She could randomly arrange all the elements in her works, everything will help her express her passion, undying dream and her focus on the significance of life itself or seriousness, that female artists who created the cats' works with gentleness and tenderness has disappeared, while more sensibility of thinking and power have replaced those. For example, the "Guests" series, which depicts eagles, the name per se is quite philosophical. And this is rare amongst female artists, which is absolutely invaluable. The relationship between the background of the painting and the eagles has been arranged in a surrealistic way, four main colors are attractively eye-grabbing, patterns and tints appear to be trendy, yet the whole painting tends to release something dangerous and fragile, something like human beings have previously experienced or will be experiencing. "Guests" series is only a tip of the iceberg amongst Tao Zi's works, it plays a key role in terms of enriching Tao Zi's creativity and broadening her vision, which at the same time let us experience the strong, physical and perceptive side of Tao Zi, who is actually a tender and exquisite female artist. In terms of the artistic techniques of these works, Tao Zi has applied a combination detailed neo-expressionism and surrealism, smooth language and impacting pictures, while she is able to preserve the gorgeous and attractive visionary points.

Affection of horses also has also been a major theme in Tao Zi's works, from her works done more than a decade ago to her recent works in 2007, horses have been always in her artistic vision. Created in 1995, 《Yi Fang Le Tu》 has demonstrated Tao Zi's confidence and unique ability in her mastery of depicting horses. We can feel the significance of horse in Tao Zi's spiritual world, horse as a masculine, or in certain level an animal of male symbol, which frequently shows up amongst Tao Zi's works, perhaps in a way implies her worship, control, thinking and affection of heroism and outstanding male characters. Tao Zi has been candid on positively depicting horse and the world of the horse, with a precise direction and enormous passion. Not much men wouldn't be impressed by her works on horse. Her works could really comfort the male audiences, in a calm and exciting way. Basically all of Tao Zi's paintings are on horse packs, there hasn't been any work on a single horse. And this in a greater level has interpreted the definition of the "group", which is also a comfort and reposing, from detailed depiction to general depiction, Tao Zi's works has gone beyond ranting personal affection, but reflected shininess of feminism.

The works in this catalogue represents a sum-up of Tao Zi's works, an indispensable part of her eternal art journey. Friends all look forward seeing Tao Zi continues her pursuit of her art dream, anticipating seeing her constantly comes up with more works, collection and exhibition, hoping and knowing that Tao Zi's works will be appreciated by more and more people.

系列，这个描述禽鸟的系列作品，名字就充满了哲学味道，这在女性画家里不常见，难能可贵。画面铺底的背景和画面中禽鸟的关系安排是超现实的，四种主要的颜色都很亮丽抢眼，图式和色彩看上去有时尚的味道，但整个作品却隐隐散发出某种危险的、脆弱的气息，一如人类曾经有过的、正在经历的、将要遇到的某些处境。“客人”系列在桃子的作品里属惊鸿一瞥，起到了丰富桃子作品创作、开阔桃子创作视野的重要作用，也让我们体会到艺术家细腻温情的内心世界中坚韧、力量、洞察力的一面。这批作品的艺术手法，桃子采用具象、新表现主义和超现实主义的结合，语言很娴熟，画面具有很强的冲击力，也保留了美的、吸引人观看的视觉亮点。

对马的钟情和表现是桃子一直持续的创作主题，从十几年前的早期作品到2007年的最新创作，马始终都在桃子的艺术视线里。创作于1995年的“一方乐土”就显示了桃子在驾驭表现马的时候的信心及独特的一面。我们能感受到马在桃子精神世界里的重要的象征意义，马这种十分雄性化的、或说在某个层面上是男性象征的动物，经常性地出现在桃子的作品中，或许暗含了画家对英雄主义、杰出男性崇拜、控制欲、创造力、自由精神等的思索和情感寄托。桃子开诚布公地用正面手法叙说着马以及由马引起的一切想象空间，指向精准而又柔情四溢，很少有男人不被她的表现马的绘画作品所打动，对男性观众来说，这些作品犹如心灵抚慰剂，在安静与奋起间来回沉浮。桃子画马的作品几乎都是群马图，没有描述过单打独斗的一匹马，这又在更高层面上阐释着群体的意义，是对一个性别群体的抚慰和寄托，从具体跨越到宏观，桃子的作品摆脱了个人情感的宣泄，呈现出女性主义的光辉。

这本画册里的作品，是桃子创作的一个小总结，是桃子注定永不会停歇的艺术旅途中的一笔，朋友们都支持并欣喜地看着桃子孜孜不倦地完成着她的艺术梦想，朋友们也都渴盼着桃子涌出更多的作品、出版更多的画册、举行更多的展览，希望桃子的绘画作品能被更多的人喜欢。

2007年11月

An abstract oil painting on canvas. The composition is dominated by a large, bright, circular shape in the upper left quadrant, which appears to be a full moon. This shape is rendered with soft, blended colors of yellow, white, and light blue, creating a luminous effect. The rest of the canvas is filled with a complex network of thin, dark, and light lines, some of which are more pronounced than others. These lines seem to be gestural, perhaps representing stars, distant galaxies, or the texture of a night sky. The overall color palette is very light, with a lot of white and pale yellow, giving the painting a dreamlike, ethereal quality. The brushwork is visible, especially in the darker lines and the edges of the central circular form.

八月十六日 Full Moon Night

布面油画

oil on canvas

170cmx60cmx2

2007年





蝴蝶飞 Golden & Silver Butterflies

布面油画

oil on canvas

60cm×170cm

2006年