

孟禄丁

Meng Luding

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在当代艺术家中，孟禄丁也许是最为独特的。这个独特性的含义是，在短短的大约十几年时间里，孟禄丁以不可思议的节奏完成了一系列思想与形式的蜕变，以至于我们很难以某种既定的概念来为他和他的作品命名：理性艺术家、具象艺术家、表现艺术家、抽象艺术家？或者，一个超验沉思者、怀疑论者、体验者？从新潮美术开始，到90年代中期，孟禄丁走过了一个当代艺术家所能走过的所有历程——从形而上学终极之物的崇拜者到形而下本能的体验者，从理性到非理性，从具象到抽象的历程。可以说，他游走于当代艺术危崖上的诡异、多变的步履使我们在每一个关节点上都能看到他特殊的文化姿态。

作为新潮美术的倡导者和参与者，他的作品成功地揭开了“理性绘画”的序幕，然而，他又很快游离于“理性绘画”之外。当一些艺术家蜂拥到“理性绘画”领地时，孟禄丁已开始“解构”这个“理性”了。孟禄丁所唯一能做的，就是以体验者的身份建立一种新的文化态度：洞察生活，重新解释存在的本质和奥秘。这和他的另一文化构想——重建艺术本体论是同步进行的。在这里，形式被孟禄丁推向了关键性的位置，在自我意识表现和心理体验痕迹的意义上，形式的建构将成为新的艺术本体论——这是孟禄丁表现主义阶段的开始，一个真实生命体验代替各类形而上学抽象名词的开始。超现实主义的形象世界在表现性线条的涂抹下消失的开始。

孟禄丁在1987年转回抽象艺术创作完全是一种文化反叛的结果，而非纯形式演进的逻辑结局。排除与拒绝具象世界，被孟禄丁赋予了特殊的文化批判含义。孟禄丁在此还扮演了只有一个真正怀疑论者才扮演的解构主义角色。孟禄丁在整个创作实践中，自我的生命体验始终处于本体的意义上，整个画面最终不过是生命体验的痕迹——孟禄丁以此拒绝了导向任何结果的可能——正如这个世界和存在本身就不可能有任何结果一样。

孟禄丁始终坚持着一个超验沉思者和生活体验者同在的文化立场。这使他避免成为一个专业性的画家，更不用说一个形式主义者。对他而言，对生活的体验并以此构成超验沉思内容和前提，是艺术的基本理由。

——张晓凌 中国艺术研究院研究生院院长

孟禄丁对绘画作了重新思考，他认为在绘画中不能负载太多的思想与意义。正是这种超负荷使艺术变得越来越沉重、繁琐，进而导致某种虚假和做作。

孟禄丁现在的绘画开始强调一种直接性，笔触运动与色彩调和的直接性，最大限度地呈现绘画行为本身过程的意义，传达生命运动过程中的痕迹。在他看来艺术本身不过是人类活动的某种痕迹，仅此而已。零或者说圆形的选择，因为它本身就意味着空和无，多个的附加还是零，而圆形本身也是无论方向和运动本身都要回到起始，除了痕迹没有意义。

然而，绘画过程的痕迹也是一种绘画，只是这种绘画直接成为画家气质和素质的写照。

——范迪安 中国美术馆馆长

孟禄丁早在80年代就开始“抽象”探索，近年的作品都用随意而就的圆作为基本画面形象，但是孟禄丁的圆一方面表现了“仅此而已”（一笔画），另一方面又是“无所不及及其”（有容乃大）的相对关系。

孟禄丁的表面“抽象”形式和抽象画无关，也和装饰画无关。它们是意念的表达。这里的意念介于西方的观念和抽象之间，因为意念既不符在表达“什么是艺术”这样的本体问题，就像观念艺术那样，也不试图用一种纯形式去表现某种无论是形而上的还是个人游意识的精神意义。

——高名路 著名策展人，哈佛大学艺术史博士

孟禄丁

(1962—) 生于河北保定市。1979-1983年就读于中央美术学院附中，1983-1987年就读于中央美术学院油画系。1987年留校任教于中央美术学院油画系第四画室。1990年就读于德国卡塞尔国立美术学院，1992年移居美国。1993年任教于美国理德学院。1989年成为中国美术家协会会员。1993年作为评委参加“中国油画双年展”（中国美术馆）北京。1985年获“国际青年年美展”鼓励奖。1987年获“中央美术学院双年展”奖。1993年获“中国油画双年展”特别荣誉奖。

重要群展

1985年国际青年年美展（中国美术馆）北京，中国；1986年法国现代艺术展 巴黎，法国；1987年北京国际艺苑第二届油画展（中国美术馆）北京；第一届中国油画展（上海展览中心）；1988年今日艺术展（上海美术馆）；中国油画人体艺术大展（中国美术馆）北京，中国；中国油画展 东京，日本；1989年中国现代艺术展（中国美术馆）北京；现代中国油画展 东京，日本；Werner Mellingting Gallery 科隆，德国；1991年“1 Don't Want to Play Card with Cezanne” Pacific Asia Museum（美国亚太博物馆）洛杉矶，U.S.A.；“Heritage, an Exhibition of Art by Asian Americans” 西雅图，U.S.A.；1992年 Denise Amato Gallery, Portland, U.S.A.；纽约国际艺术博览会 New York, U.S.A.；1993年中国油画双年展（中国美术馆）北京；2005年没关希艺术展（南京博物馆）；2006“新北京画廊首展”北京；1978年以来中国内地油画，台北市立美术馆；第三空间——中国抽象油画展，上海美术馆；2008年孟禄丁作品展（新北京画廊）北京；孟禄丁艺术展（广东美术馆），广州。

1990—2005年在美国主要个展：Patricia Judith Art Gallery, Boca Raton, U.S.A.；Willoughby's Fine Art Gallery, Edgartown, U.S.A.；Virginia Miller Galleries, Coral Gables, U.S.A

After exploring for a long time in figurative painting, Meng Luding reflects on the "meaning" of painting and realizes that painting should not contain too much meaning. Art has turned increasingly complex and tedious and, as a result, has become, to a certain degree, false and affected.

Now Meng starts to stress directness in painting, both in movement of stroke and in balance of color. He wants to manifest to the highest degree the meaning of the act of painting and to pass on the marks of living. To him, art is just one of the traces of human behavior, nothing more. A circle or zero represents void and nil. Zeros adding together is still zero. A circle comes back to its origin in terms of direction and movement. There is nothing more than a trace.

However, the trace of the painting process is also painting. It reflects directly the disposition and the characters of the painter.

From my point of view, Meng Luding is the most unique artist among contemporary Chinese artists.

By "unique" I mean that, in a very short period of time, he completed a series of transformations to form an ideology in an inconceivable rhythm, so that it is really hard to put him into any existing art concepts, like: Realism, Formalism, Expressionism, or Abstract art.

Maybe he is an ultra mediator, a sceptic. Starting from the '85 New Wave, until the mid 90s, Meng Luding went through all courses a Chinese contemporary artist could possibly go through - from an ultra metaphysics adherer to an instinct experimenter, from rationality to irrationality, from Representational to Abstract. It can be said that, he walks on the precipitous cliff of contemporary art, by his unique and changeable steps he makes us see his special cultural experience in each step.

As a leader and participant of the '85 New Wave, his works had successfully opened a new page on "rational painting". He drifted away from this kind of "rational painting" quickly, however.

By the time some artists started following the "Rational Painting", Meng had already started breaking down his "rationality".

The only thing he could do, is to establish a totally new cultural manner by his art experience, perceiving life, reinterpreting the essence and mystery of existence, and this is similar to his other cultural concept - "Reconstruction art ontology". The form has been pushed to a crucial position by Meng.

In self-awareness and psychological experience, form's construction will become a new artistic ontology. This is the beginning of Meng's expressionism, a real life experience would replace the existing traditional metaphysical noun and the Surrealism embodiment world has started by Vanishing of Expressionism.

Meng Luding has returned to abstract creation since 1987, as a result of a cultural rebellion, not the result of an ordinary logical evolution.

By removing and rejecting the embodiment world, Meng has endowed the embodiment world with a special significance of a new cultural critique.

In his art creation, he has enriched the entire work with the trace of life experience. Meng refuses all possibilities of any result of any lead, since there is no reason to this existing world.

Meng always perceives both the qualities of ultra mediator and life experimenter from one cultural standpoint; this prevents him from being a professional artist, or a formalist.

Speaking of him, those life experiences will become the content and precondition of his meditation.

(Zhang Xiaoling, President of Graduated School of China Art Academy)

Meng Luding has started the exploration of "Abstract Art" as early as the 80's, the recent works are all about the circles randomly drawn on the canvas as his basic images, but while on one hand Meng's circles represent the "Nothing More" concept, on the other hand they also represent the "nothing is everything" concept, they are reversely related.

Meng Luding's form of abstract "expressionism" has little to do with abstract, and share nothing with decorative painting. They are conveying concepts. The ideas here are situated between concepts and abstraction, because ideas are not aimed at asking the question of 'what is art' in and of itself, as is conceptual art, it also doesn't attempt to use a pure shape to show off any spiritual significance, neither of shape or of personal subconscious.

(Gao Minglu, Famous Curator, Ph.D. Of Fine Arts, Harvard University)

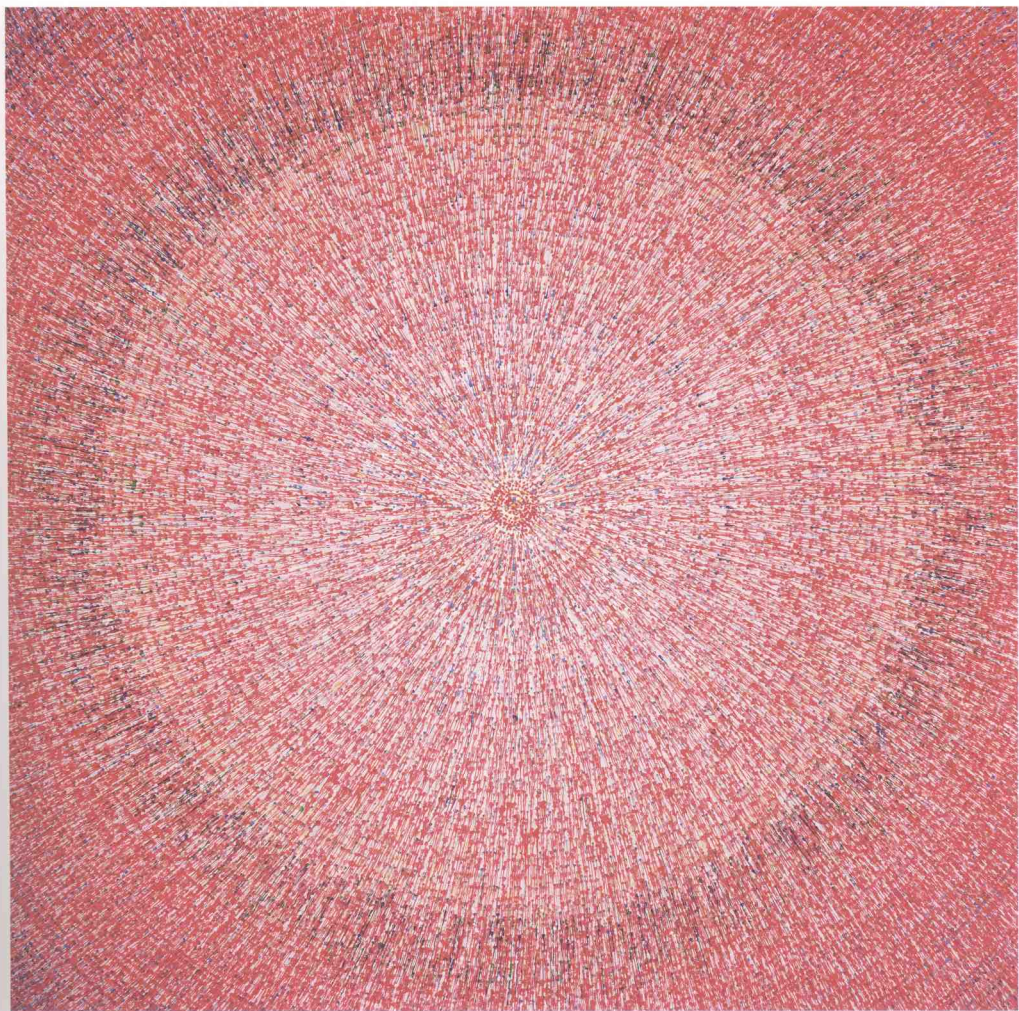
Meng Luding

Was born in Baoding, Hebei and participated in the China Annual Youth Art Exhibition in 1985, was awarded the Central Academy of Fine Art Biennial Exhibition Prize in 1987 and the Award for Outstanding Achievement in Chinese Art at China Oil Painting Biennial Exhibition in 1993.

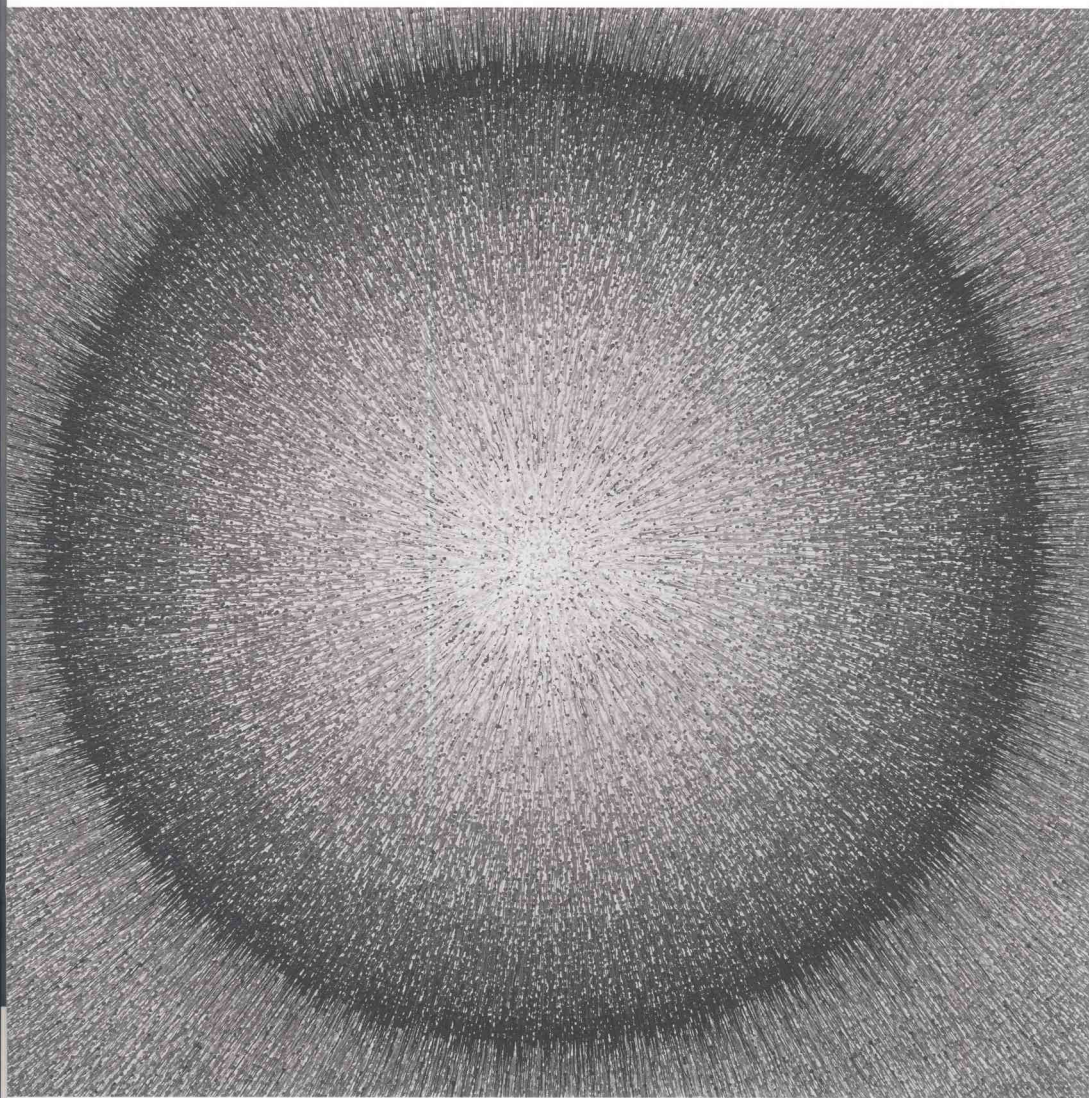
He attended the Middle School of Central Academy of Fine Arts from 1979 to 1983 and graduated from the Central Academy of Fine Arts in 1987, majoring in oil painting and stayed to teach at the number four workshop from 1987 to 1990. He went abroad to attend the National Academy of Fine Arts, Karlsruhe, Germany in 1990 and moved to USA in 1992. He taught at Reed College in 1993 and was a Judge for the China Oil Painting Biennial Exhibition (National Museum of Art, Beijing) in the same year.

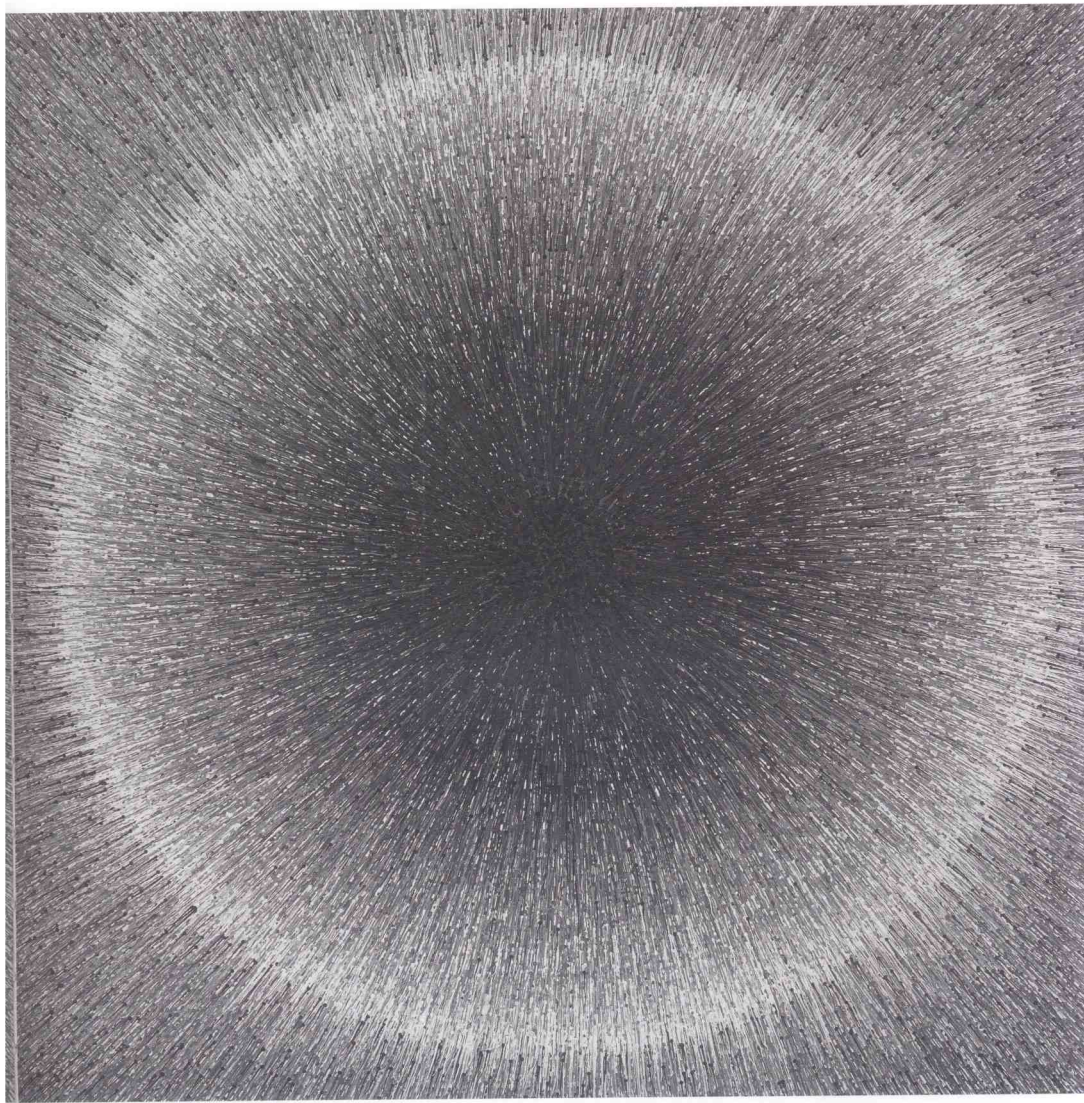
Major group exhibitions include: 1985-International Annual Youth Art Exhibition (China National Museum of Fine Arts, Beijing); 1986-Modern Art Exhibition of Four Countries, Paris, France; 1987-Beijing International Art Gallery Second Oil Painting Exhibition (China National Museum of Fine Arts, Beijing); the First China Oil Painting Exhibition (Shanghai Exhibition Center); 1988-Today's Art Exhibition (Shanghai Museum of Art); China Human Body Oil Painting Exhibition (China National Museum of Fine Arts, Beijing); China Oil Painting Exhibition, Tokyo, Japan; 1989-China Contemporary Art Exhibition (China National Museum of Fine Arts, Beijing); Contemporary Chinese Oil Painting Exhibition, Tokyo, Japan; Werner Melleting Gallery, Koln, Germany; 1991-I Don't Want to Play Card with Cezanne (Pacific Asia Museum, Los Angeles, USA); Heritage, an Exhibition of Art by Asian Americans, Seattle, USA; 1992-Denise Amato Gallery, Portland U.S.A, New York, USA; 1993-China Oil Painting Biennial Exhibition (China National Museum of Fine Arts, Beijing); 1998-ESL Lawrence Gallery, Aspen, U.S.A; 2005-Void, "Relations" An Exhibition, Nanjing Museum-Gallery of Contemporary Art; 2006-First New Beijing Gallery Exhibition.

1990 to 2005. Solo exhibitions in USA; Patricia Judith Art Gallery, Boca Raton, U.S.A; Willoughby's Fine Art Gallery, Edgartown, U.S.A; Cavalier Galleries, New York, U.S.A; Virginia Miller Galleries, Coral Gables, U.S.A. Major works: "New Age-The Revelation of Adam and Eve", "Red Wall", "Soccer" series, "Life", "Noise", "shell", "Family", "Original State" series, "Zero" series, "Transformation" series. His works have been extensively collected by museums and private collectors in China, Hong Kong China, Taiwan China, USA, UK, France, Germany, and Japan, etc. (Lot 203)

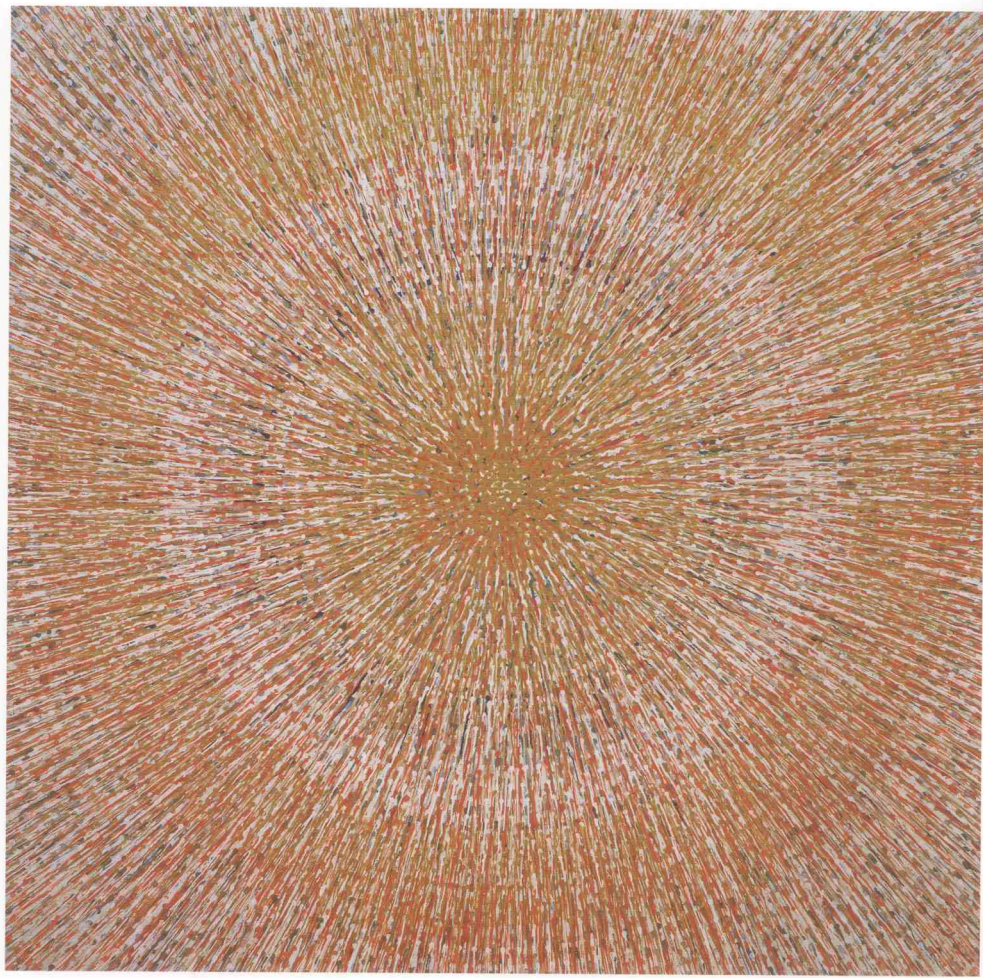


元通系列6 2007 400cm × 400cm 丙烯

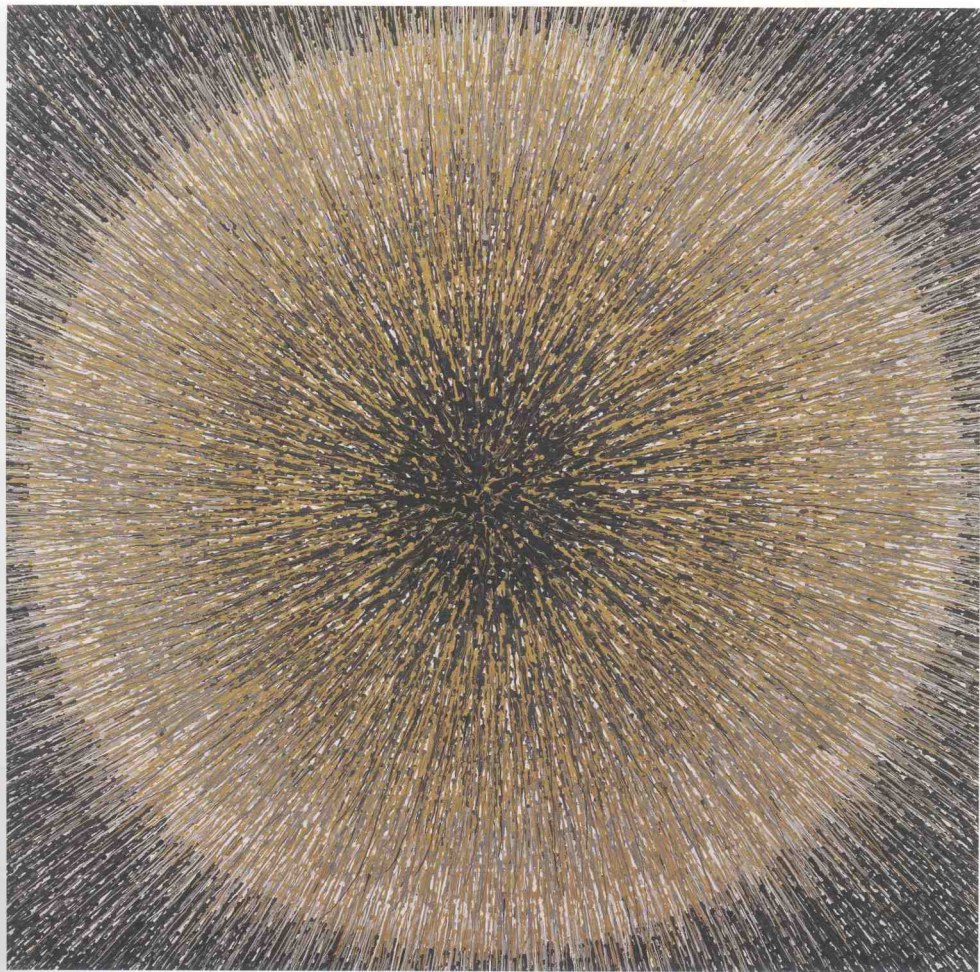




元通系列·凹凸 2008 300cm × 300cm × 2 内墙



元速系列 15 2008 200cm × 200cm 丙烯

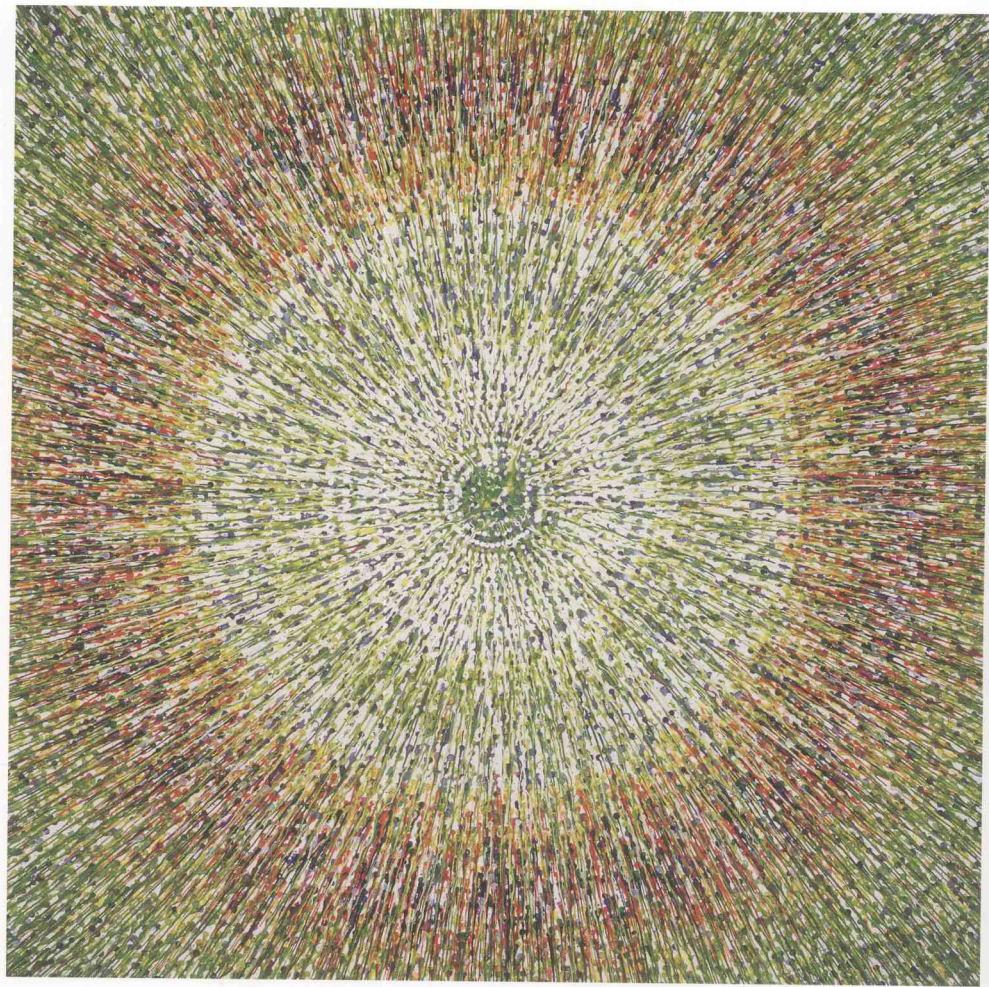


元遠系列·金 2008 200cm × 200cm 內繡

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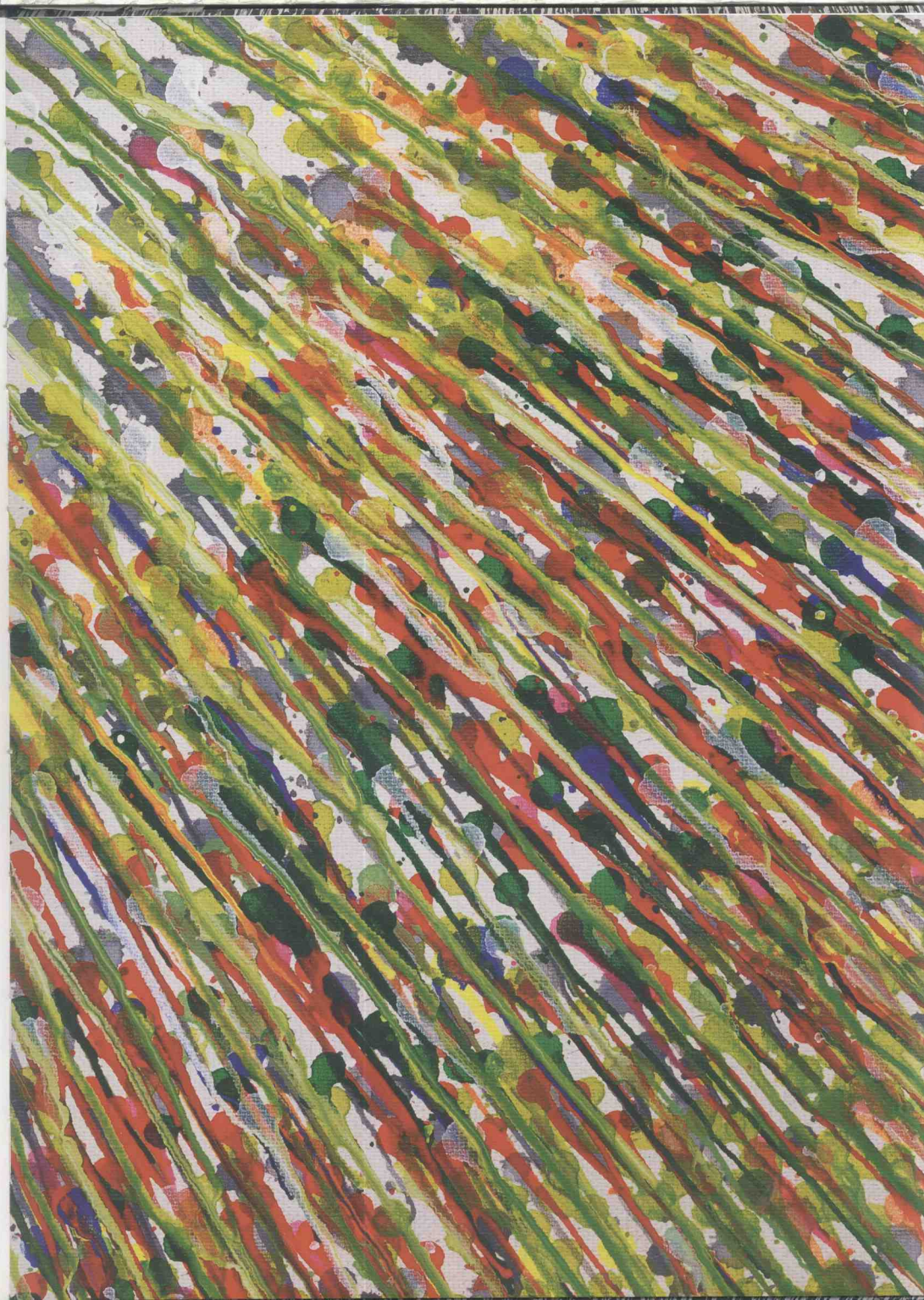


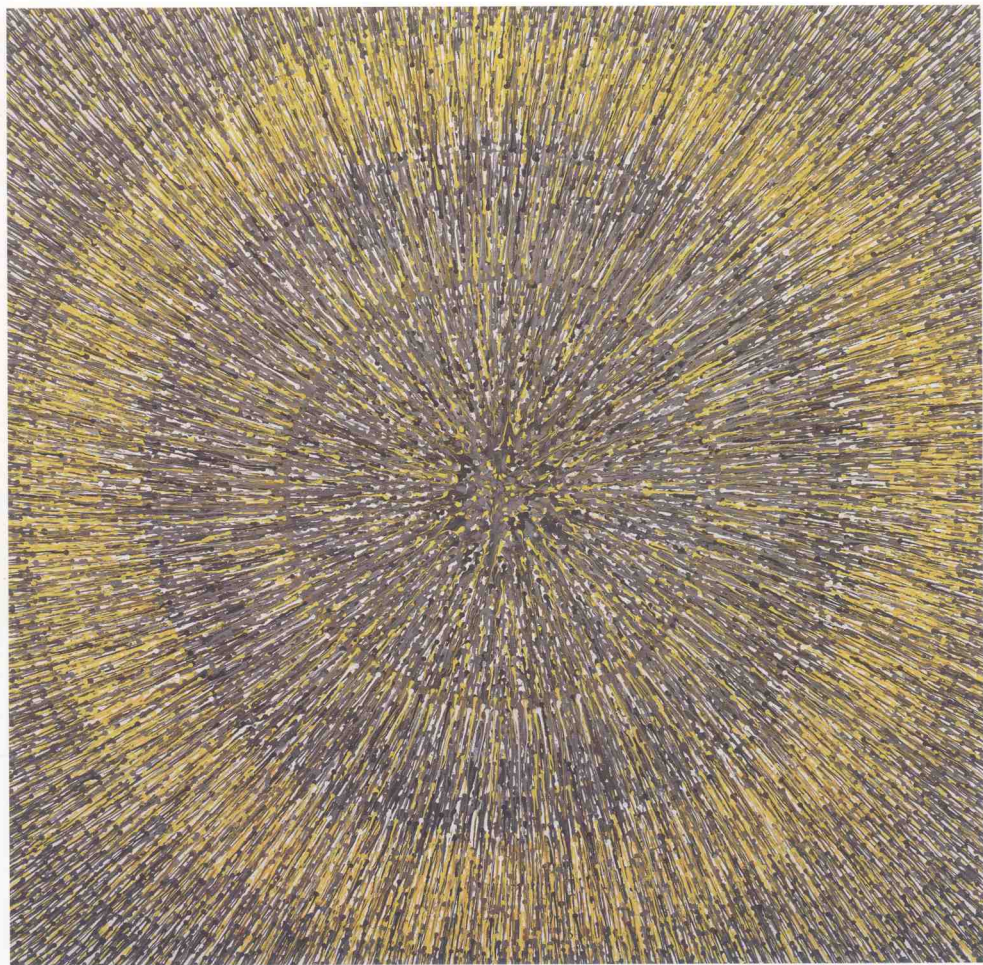




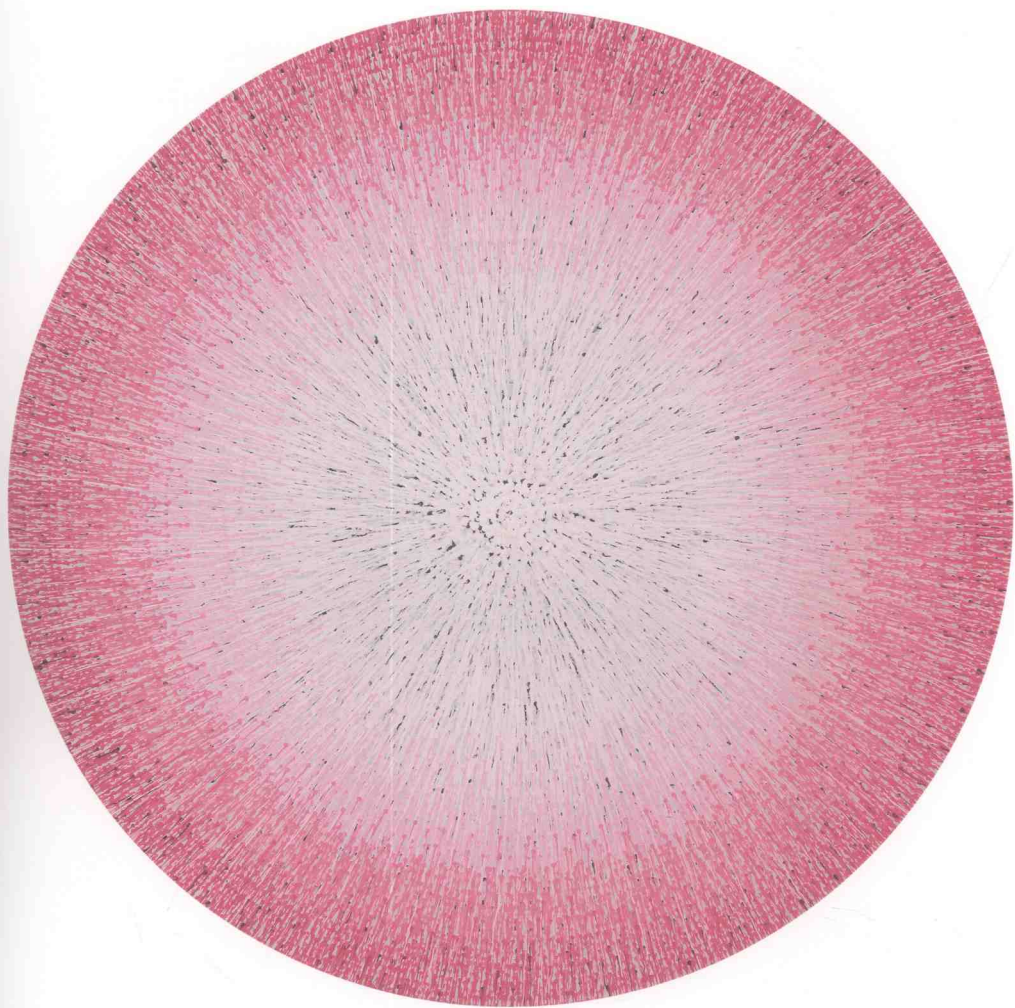
元通系列 5 2007 200cm X 200cm 丙烯

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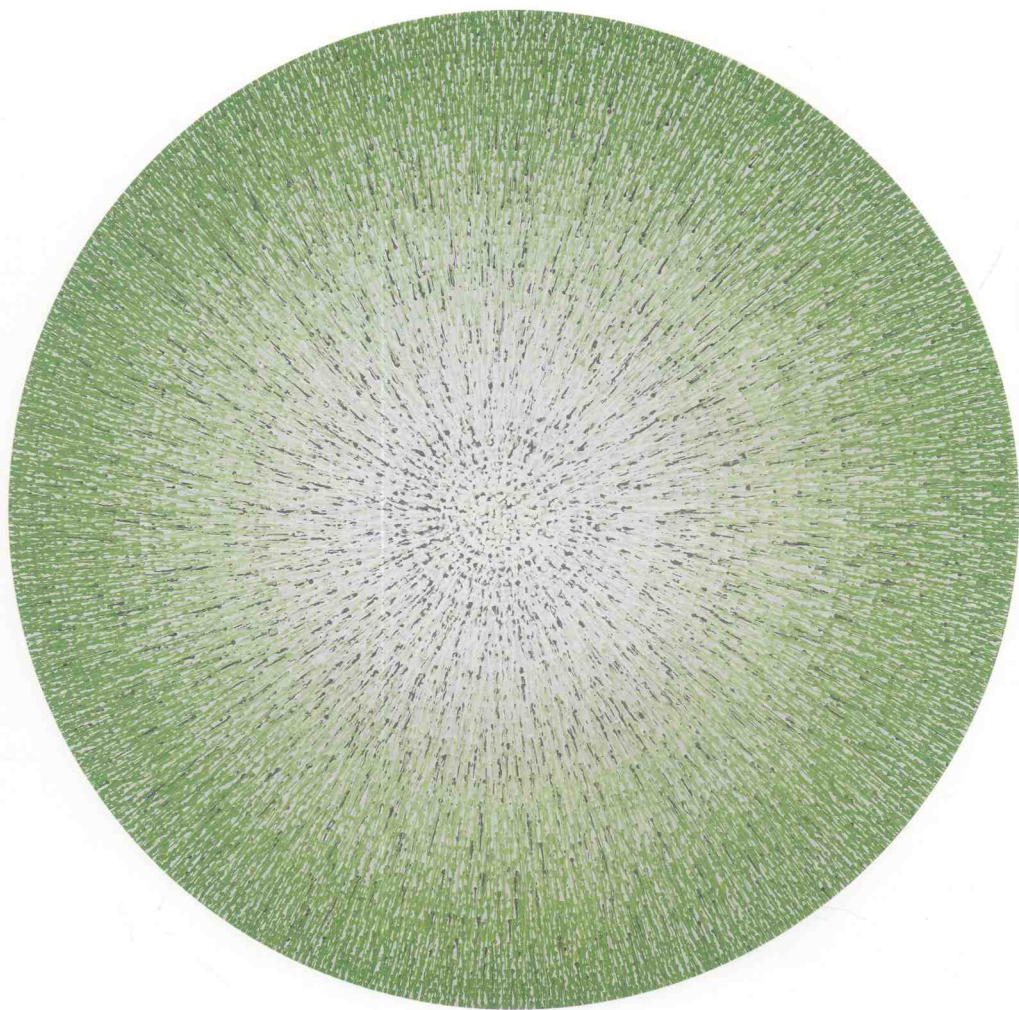




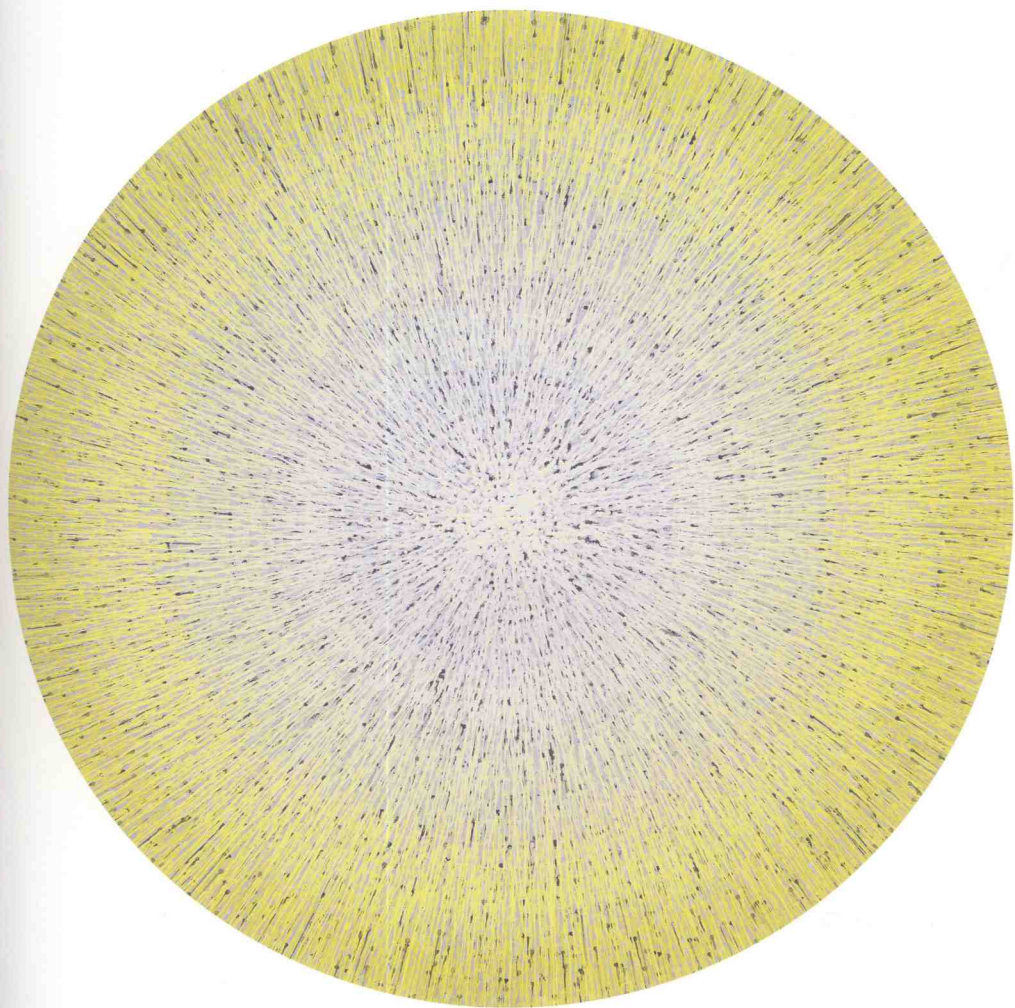
元速系列 11 2008 200cm × 200cm 内锦



圆律·红 2008 直径233cm 丙烯



韵律·绿 2008 直径233cm 丙烯



规律·黄 2008 直径233cm 丙烯