



张近慧 绘画作品

ZHANGJINHUI

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张近慧著

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序

小庄

这个颤巍巍、被囚禁在相框后面的形象在期待着什么？闪烁着奇异光芒的眼睛，是等待救赎，还是别的什么？

那只虫子趴在风筝上跃跃欲试，那个脱壳的精灵要爬向何方？

蜜蜂、狗和笼中鸟，它们仿佛集体失去了理想、丧失了自由，它们被戴上面具、被套上绳索、被消毒、被打上标签……。

在献媚比真情多的时代，在虚伪以各种名目肆意泛滥时，自由被扼住了脖子，艰难地呼吸着藏匿在各个角落，尖叫、腐烂、发霉。

而那些秘密的鸟，在各处私语着、窥视着，它们以逆来顺受的性格，使自己存活下来，但它们体内流淌的是无色的液体，散发着防腐剂的气息，保质期一过，它们便被永久删除了。

这里收录了张近慧近几年的作品，包括纸本及油画。她的作品大都源自于个人经历和体验，她常用精确的手法再现日常生活景象，但她并不是现实主义式的描绘，而是将这些日常景象中互不相关的因素并置在一起，形成了一个荒谬的世界。作品中对生存状态的个性化表达令人震动，它展示着个体与这个时代进行各种化学反应之后产生的沉淀残留物，如同某种仪式化的装置，详尽地记录着精神与时代的撞击。张近慧的作品描述了一个被动而荒谬的世界，大鸟、玻璃、镜子、盆景、手术台……她的图像符号如同从生活的场景中精心挑选出来的零件，这些零件以一种非理性的方式拼合成了一个巨大的图像机器，被这个机器生产出的形象，在精密而平静的叙述中透出陌生的感觉，弥漫着一种窒息的味道。她则用这些缜密的形象，梳理着对现实的种种感受。

张近慧的作品是一种模糊的意象表达，更多的是现实的隐喻，与她内心复杂而难以言说的体验相对应，她将现实符号打乱、混合放置在一起，用平涂、抽空的背景叙述出变异的现实场景，造型精确、细密，而排除表现性的描绘，凸现出紧张、冷漠与距离感。张近慧用一种近乎冷漠的眼神注视着自己所布置的迷宫，她在这些透明的迷宫中摆放了众多象征生命的动物，但这些动物生活在监视之下，它们在盒子里茫然地看着外界，就像我们茫然地看着天空。

2007 年冬至

Preface

Xiao Zhuang

What is the figure who are jailed behind the picture frame with desired, somewhat faint-hearted, and strange eyes expecting? Is it waiting of being saved or any other?

That insect crawls itching to try. Where will he go. the unshelled spirit? They all, bees, dogs and caged birds, have involved in a collective loss of ideal and freedom and are covered with masks and handcuffed with ropes and disinfected and labeled...

This is an era in which most of truths have become false and various faults seem to enjoy their golden age and freedom's neck has been constricted to be so difficult for breathing and has to hide itself here and there at the corners, screaming, becoming rotten and going moldy.

Those secret birds, whispering, peeping and surviving the hard environment with their submissive personality flow a kind of not human-like blood in their bodies but the colorless liquid, sending always a rotten odor, which I believe they would be deleted permanently as over the guarantee period of their lives.

Here's a collection of the works of Zhang Jinhui finished in recent years, including some paper works and oil paintings. Most of her works are from her personal experiences and it is her special conducts to represent daily-life scene with accuracy. Yet we cannot consider her as a painter of realism because the isolated, day-to-day life scenes are combined together by the painter to form an absurd world.

The painter is so able-minded and her works bring audiences always a big shock for our status of living by her individual features.

Her works seem to be a residue remained after various chemical reactions between individual and the social environment of our age, likely those are devices which are capable of recording the impacts between spirit and the epoch.

Zhang Jinhui's works represent a thoroughly passive and absurd world, assembled with big bird, glass, mirror, potted landscape, operating table, and the kind. Symbols in her works seem to be the ones selected carefully from the life scene and are like components of a mechanical device organized by a certain non-rational way. And the machine is so capable of producing image products that send always so a strong but tranquil sense of strangeness that is filled with a choking smell. These are the unique images created by the painter to express what she feels and considers the world is.

The images, somewhat blurry, are a kind of metaphor representation for the internal world of the painter Zhang Jinhui who has a very complex inner world that is even difficult to express clearly. Thereupon the painter tries to tear up the images in our reality world into pieces and re-organize them in a hollow background. It is a world full of tension, indifference and distance, in which everything seems like precision and carefulness as well. Zhang Jinhui, the painter, almost has cold eyes upon her own works, those transparent mazes in which she placed various animals to symbolize lives, but each animal is living under a thoroughly supervision, in a box to which you can do nothing but watch and sigh, as a man is looking at the sky at a loss.

At the End of 2007

透明的盒子——张近慧的图像世界

朱兵

偶像在我们的生活中一直充当着非常重要的角色，从各式各样的英雄到80年代港台流行歌星以及追求精神自由的约翰·列侬，这些人经常出现在整整一代人精神成长的清单之中，如今仍然散发着偶像腐臭的气息。这些形象直接、间接地影响了我们，使我们生活的快车上增加了不少类似的标准零件，指挥我们的大脑期待式地按照这样或那样的“标准化生活”而存在。这是一种“在别处”的状态，是与现实社会的疏离，疏离感彻底地把我们抛向了流浪，抛向了没有客栈的旅途。

我们揣着所有偶像的名片，怀着对他们的复杂心情，忧郁地观望着这个飞速变化的时代。

张近慧的图像来自于我们这个飞速旋转的时代，来自于外部世界令人绝望的压力。“她睁开眼睛，想翻个身，但眼前的情景使她非常惊讶。她发现自己脸朝下趴在一个烤架上，长方形的炉架里摆着许多正慢慢燃烧的焦炭，火舌舔着她的脸和皮肤……”这些文字是她对环境变迁后，个人生活发生改变时的最初记录，虽然痛苦，“但他们知道，那里就是他们要去的地方”。

张近慧的绘画作品开始是在纸上，她用整开的灰卡纸和炭笔等简单的工具进行工作，形象被她一笔一笔密密地编织出来，静悄悄地固化。这些形象多多少少带有过去偶像的影子，但是已经碎片化了。偶像与现实的图像混合在一起发生了变形，扭曲得面目皆非了，同时又获得了一种新的、令人费解的述说，这些形象承载了多个甚至是矛盾的隐喻，它们散布在画面的各个角落。作品《风筝》描绘了具有预见性的绷带和绑缚在风筝上的昆虫，这一荒诞的组合暗示了伤害与生命的不可超越，暗示了在这个欲望流溢的年代，我们将面临的悲惨结局。在《照镜》中被诅咒的大鸟身上钉满了钉子，受难与自怜自爱的图像使人感到了人性的荒谬，它像一个飘忽不定的影子，在人们的心头投下阴霾。在个人的成长中，我们被批

量教育为为某个职业而存在的工作者，“工作”是至高无尚的，一切都要服从“工作”的要求，个人生活的微不足道，使我们不能自然地面对自己的生活，甚至连想到自己的私欲都是羞愧的，生活浮在“水面”上，我们似乎生活在一个公共客厅里，个人的一切被深深地压了下去。在这样的生活下表达个人是不齿的，这种生活下的艺术，也是向着某些标准靠近的艺术，它小心翼翼揣测着公共标准与个人愿望间的协议，这也是双重思想同时发生的时候。所以，在张近慧的图像世界里有着双重准则：一是学院意义上的对绘画的认同，一是对个人内心的认同。

张近慧生长在北方，生活在广州，这种纬度的落差启发了她精神世界里的某种东西，产生了大量的作品，这些作品都有一个特质那就是幻觉，这是由过分的敏感气质所造成的。她的梦境离奇丰富而且记忆深刻，经常会有看似矛盾的各种感觉在她的思想里游荡，这些感觉像芒刺般的穿过她白天的大部分时光，使她和当下的她产生了错位。我想这些应该是她工作的动机。她最初的工作是用文本的形式把这些记录下来的，由一名叫“梭梭”的形象承担着她大部分的感觉，在写出十几个短篇小说以后，绘画的形象也就同时在这些梦境与幻觉中萌芽出来，绘画中的形象与小说之间没有必然的关系，但又具有某种相似的感觉。她的世界是一个大的空间，这空间真实而迷离，这里拥有生存所必须的一切，也充斥着生命的杂质。人们在渴望、满足、需要、痛苦、迷茫、幸福、孤独中踟蹰徘徊，在相互的猜疑、揣测中度日。

作品《惊飞》是作者在对生活的追问过程中产生出的若干形象的一种，艺术家在这里寄托了某种难于言表的复杂情绪，画面的主角在中间随风瑟瑟抖动，转向右侧的鸟首有着像摩西一样愤怒而轻蔑的眼神，怒视着外界愚昧无知的群氓。风将裾裾吹起散发出女人的性感，呈十字形的金属支杆闪着冷色的光，庄严地在向人们宣读着戒律，一块玻璃将这真实的一切凝固在一瞬之间。精致的玻璃透

明而令人迷惑，你不知道这是个什么装置？这个装置中所细致描摹的是一个怎样的世界？右侧竖立一块同样的玻璃，上面伫立着一只凝视着观者的灰鸟，它的眼神从容而平静。两只鸟从画面飞过，而影子投射到远处的墙壁……。她平静地描绘了一个虚构的场景，延续了纸本作品中一贯使用的朴素笔法，艺术家在解释这个作品时说，“画画时，我想得更多的是怎样将我所要的东西表达的更清楚，很少考虑整个画面的效果。”她要的东西其实已经在内心了，她需要做的便是更加接近内心地去工作、去表达。

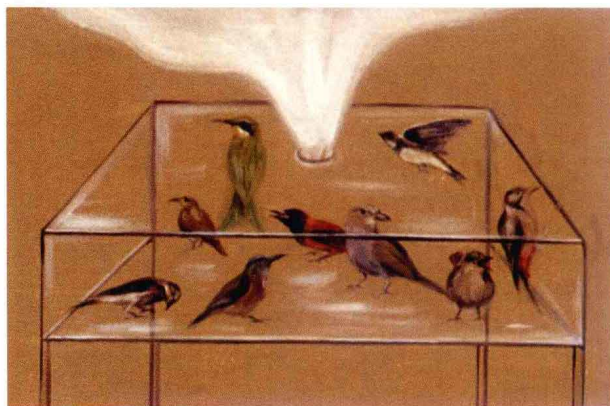
作品《游移》来自于对压抑生活的一种批判，描绘的是漂浮在海上的一个大盒子，巨大的玻璃盒在海面上漫无目的地漂移，微波荡漾的海面下蕴藏着不知何时会苏醒的力量。愤怒的鱼在盒子里来回穿梭，在这个密闭的空间中四处冲撞，紧张而不安，生命随时会因这四壁的阻挡而窒息、消亡。伸展鸟翼的形象静立其上，但这个生命像是脱离了灵魂的躯壳，而灵魂就在不远处观望。蓝色的衣裙闪烁着灵魂的光泽，翅膀在空中半开半合，但已失去了力量。白色的面具将头部紧紧包裹，又是一双这样的眼睛，不知里面装着什么。稚嫩的生命已经诞生在脚下，不知它身后有怎样的日子……。《游移》与《惊飞》是同一系列的作品，创作时间稍晚于后者，两者题材并不相同，但却有着相同的气质与精神。两件作品都出现了面具，而且遮起了脸部，似乎意味着一种躲避，但露出的眼睛又表达了与外界接触的愿望，艺术家似乎在逃离这个被她描述着的世界——“脚下的路面开始变软—小镇在下陷！跑在后面的人已纷纷被粘在地上，就像陷进了沼泽，慢慢被土地吞没。”小说中她经常描写这样的隐喻，外界就是恶梦，就是满布危机，到处是不可预见的各种力量，而艺术家试图将自己置于一个相对安全的状态，用于摆脱这些痛苦。

艺术家用自己的方式缓解着、叙述着这个世界给她的感觉，各种形式在这个空间中被挤压成型，充斥在里面，世界就像艺术家

描绘的透明盒子，我们在里面生活，虽然我们能看到外面，但是我们走不到外面。

张近慧在作着种种的努力，摆脱语言的束缚，耐心地寻找着她自己的形式，她试图进行不同形式的绘画，来探讨绘画的可能性。

2007年春



Transparent box: On Painter Zhang Jinhui's Image World

Zhubing

Idols always play a very important role in our life, which often rank the first in our spirit life list from generation to generation whatever the revolutionary hero or pop singers of Hong Kong and Taiwan in the 1980s or John Lennon who sings for freedom spirit. Up until today idol worship trend is still sending its strong stench. Idol images make impact directly or indirectly on our life and add many a standardized parts to our life's express train and master our brains to try best, expectantly, to live that standard life model, a state of "living else where", a state of alienation sense from society that throw us out in vagabondage, a journey without an inn.

We watch the world of our era changing rapidly, depressed, with complex feelings, and icons in shirt pocket.

We may say that Zhang Jinhui's images derived from our era, an age of rapid rotation with huge pressures from outside world that drives people depressed. "She was trying to open her eyes, turning over, but failed and was astonished very much by the scenery before her eyes: She found herself lying on a rectangular grill, facing down, flames of the slowly burning charcoal were licking her face and skin...". These words record the painter's feeling to the world and her life in rapidly changes, painful but they know that's the place they must head for.

The painter Zhang Jinhui first uses chip board paper to draw a sketch of the icons in her experiences with charcoal pencil, which becomes debris now on the paper. The mixing between icons and reality forms a deformation that seems to say something new but is very difficult to be expressed or spoken out. They sit at every corner, and are full of contradictions and metaphor. For instance the work "Kite" that depicts an insect bundled upon the kite with bandages forecasted is a clear suggestion that harming to life is unavoidable and ineluctable

and inescapable and inevitable in this miserable tragic era that desires flow over in every corner on earth. Another instance is her work "Looking in a Mirror" in which a big cursed bird nailed on his body thoroughly is looking in a mirror for his absurd manner with self-love passion, it's like a erratic shadow perhaps in each heart of the peoples in our epoch. During the whole cause of our growth, we have been conducted for a mass education for a future worker of a specific occupation that is sovereign, unrivaled and supernal than everything else, certainly above individual life that is always called a minimal. Under such education, our human life is for working but not life itself and any personal desire is a shame we'd better even mention it. We are likely living on the surface of water or in a huge public living room, where any personal want, desire, thinking should be stamped into pieces, and any one of artists have to face the dilemma circumstance to contract a agreement between personal intends and the public standards with special carefulness. This is why we may see a double standard in Zhang Jinhui's works between an academic recognition and self considerations.

Zhang Jinhui was born in the north of China but live in the most southern city Guangzhou, the difference produce a power that is capable of opening something in her mind and most of her works have characters of fantasy, perhaps caused by her sensitive temperament. She has rich, strange and significant dreams wandering in her immaterial world at night, feeling like burs stretched in most of her daily time to cause her a dislocation. Firstly the painter once tried to be a writer. She actually tried to write short stories for a dozen of collections. In that manuscript she depicted those images she experienced in her dreams with characters as a penname of "Suo Suo" and later she came to painting. That's a large space where things are both real and complicated and confusing, both necessary for living and full of impurities of life, and human creature live

on and in an environment where everything is painful, confused, perplexed, and lonely and every one is expecting to be satisfied for their desires, wants, requests, demands and every one suspects always the other to spend their daily life day by day.

I'd like to strongly recommend the great work of this painter A Female Bird Intending to Fly, in which, I think, too much complex and in-depth significances is represented. A beautiful sexual female figure at the center, in skirt being stirred by breeze, with a head of a bird turned right, staring as slighting and wrathful as Moses, is glaring at the ignorant mass. The metal pole seems like a cross, flickering with cold light, which is announcing the mass the rules. All of which are concreted by a piece of glass transparent, puzzle, and too acute to be known what device it is and what the world delineated carefully really is. On the right side stands another piece of glass on which there is a grey bird that is peering, eyes peaceful. The two birds fly over, casting their shadows unto the wall in distance... Surely this is a fictive scene, which is formed by a cold and calm style as the same as all other paper works of the painter. "When I drew it I consider more about how to represent what I want rather than the effects of the layout," said the painter when she explained the work. The real things in fact are imbedded in the depth of the painter's heart and what she does is only an approaching to that place.

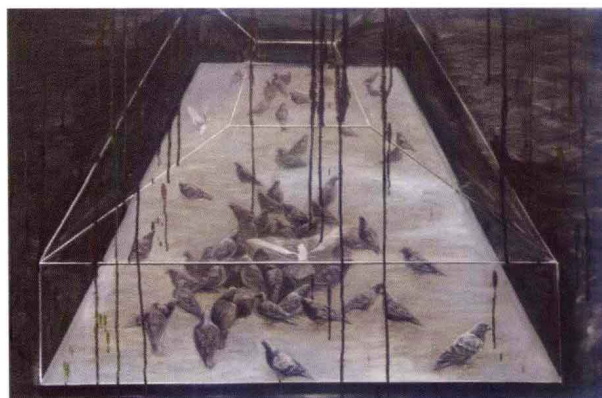
The work "Floating on Sea" is a criticism to the depressed life critic through an image that a huge glass box floating on the sea, under which is a hidden force that no one knows when he will be awake. The box, in the close space with four walls, shuttling here and there, stressed, tensional and uneasy to try best to avoid from a ruin destiny of breaking against the walls at any time. The figure stretches his wings, standing on the box, yet, it is just a shell of life and his soul is watching him at a position not so far away from his shell. The gloss of soul is flickering on the blue shirt, and her half-opened wings in the air have lost its strength. Her head is wrapped tightly by mask, a pair of magic eyes glaring and no one may know what she is wanting, and an innocent life is born by her feet, but no one know what future is waiting for the baby. "Floating on Sea and " and "A Female Bird Intending to Fly" is a series of works with similar temperament and are the latest works of the painter. Mask is used for both of the works to shelter faces,

which shows the painter is trying to escape something and meanwhile the eyes is an expression to desire to contact and commutate with the outer world. The artist is also trying to the world she described: "the road underfoot becomes so soft that has lost capability to bear any weight and the small town is subsiding! Those who run behind have been glued to the ground, seeming to fall into a marsh, the only destiny is being dropped into the slurry land." Perhaps the most widely used metaphor is that the world is a nightmare crisis and various unpredictable forces are everywhere, which is even frequently mentioned in her short stories. The task remained to the artists is to try best to find a place relatively safe and place themselves there to cast off the painful world.

As an artist, she helps relieve the senses that the world forces to give her by her narration in her own way, that is, various forms are pressed into new ones in this space, which fills thoroughly the space. The world is nothing but a transparent box, in which we live and see but are impossible to step out of that box.

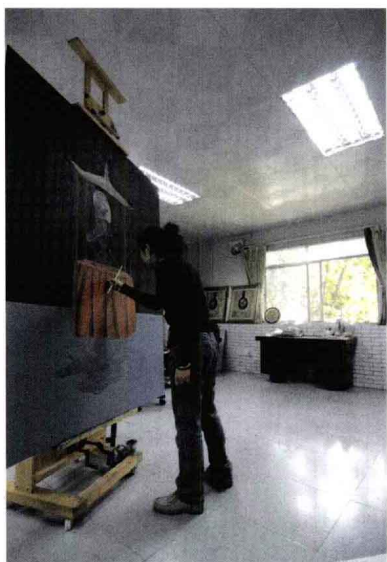
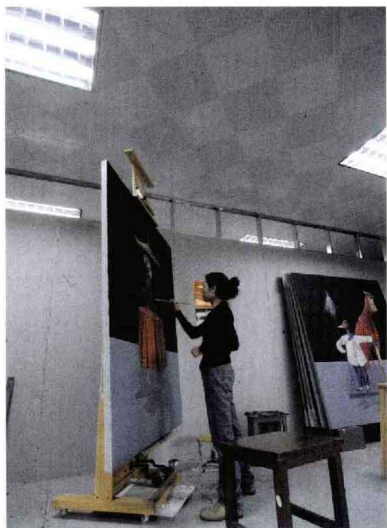
Zhang Jinhui devotes herself to shaking off the shackles of language and seeking her own expression way. The painter is trying to find a different painting style, or in other words, exploring a possibility of painting.

March, 2007



影子

张近慧



作品是生命的影子，隐约、模糊，在内心深处漂浮。

这是一个剧烈变革的时代，也是一个浮躁的时代，如何在这个时代维持灵魂的自由，沉静下来，走向自己的内心深处，让每一种情感在内心、在暗中、在知觉或不知不觉的状态下去孕育、去衍生，静静地成长，像蕴涵着生命的火山直到自然地喷发，这是我们需要。艺术家所要做的其实非常简单，但这种简单却需要终其一生的努力，那就是真正地触及自己的内心。有的人很早就窥见其端倪，而有的人一生都被自己蒙着眼睛。我们的内心深处有什么？那是一个无限的空间，像一片虚无的沼泽，或许我们根本就没有能力走进那片无限。艺术家本能地记录着最初踏入那片沼泽的感觉，用因人而异的方式表达着自己的感受，颤栗的、恐惧的、快乐的、愤怒的、好奇的抑或无畏的……艺术因此而繁花似锦，生命因此而绚烂。没有成功的艺术与失败的艺术之分，只有优秀与平庸的区别，绢制的假花终会因不能凋零而黯然失色，生命是一个壮丽的过程。

从某种角度讲，艺术家就像一个猎手，捕捉着一个在内心闪烁的影子，这些影子来自于心灵对现实或个体潜意识的反射，它们在迷雾中游移，变幻不定。鸟是我喜欢描述的内容之一，也许它们与影子有着某些共性，时而真实地存在，时而又无影无踪，似乎从未存在过；玻璃在我的作品中反复出现，这种物质在我意识中具有某种神性，玻璃盒子将空间进行划分，被隔离的空间与外界截然不同，虽貌似浑然一体，然而一切因这透明的墙而不一样了……选择这些形象并不存在特定的观念与主题，也不确定代表什么，它们只是源自内心深处某些潜在情感的依托，它们呓语着在画布中穿梭，在天空、在草丛、在山腰、在心中游荡。在完成这些形象的过程中，我一直在努力地移开自己的双手，睁开朦胧的眼睛，竭力靠近内心渴望的那些不可见知的模糊的影子，但那不是主观所能决定的，也并非努力就能达到。

作品带着自己的表情站在那里，承载着不同的精神。它是生命的影子，隐约、模糊，在可知与不可知之间颤动。

2007年12月于广州

The Shadow

Zhangjinhui

Work is a shadow of life, vague, fuzzy and floating in the depths of one's mind.

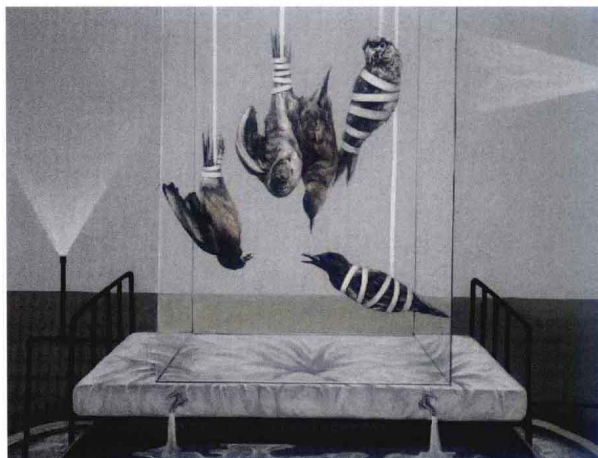
This is a dramatic change times, also a rash era. In such an era how to maintain freedom of soul, having it quiet down and becoming itself and cultivating each mood in the heart, in an perceived bed in-depth quietly, letting it grow up naturally, like volcanic eruption, is the demands of our lives in this age. For artists, perhaps it is just a simple request, yet, meanwhile it requires a life-long contribution to excavate and find the internal world of the hearts. And I believe some find his/ her covert soul world earlier but the other may not find anything from that world even across all their lives, their eyes being covered. What are there in the depth of our hearts? Sure it is an infinite space like a vast empty where we are perhaps essentially lack of capability to enter into that great unlimited land. Artists are ones who express their feelings when they wander in that world by different personal way, their tremble, fear, happiness, anger, curiosity or fearless. They decorate our lives and have them more rich and colorful. Therefore, I'd like to say, in the field of arts there is no difference between success and failure and the merely difference is only between the excellence and the mediocre. A bundle of fake silk flowers would always eventually decline for its life-span maintenance constantly and life, we know, is nothing but just a magnificent cause.

In a certain angle we may say that an artist is like a hunter who is hunting and capturing the flickering shadow of hearts, a reflection of heart to reality or individual subconscious world, moving in the thick fog. Bird is the object I'd like to draw always for they have some similarities with that shadows, they sometimes in real presence, and sometimes without even a trace and seeming that they've never existed. Glass takes place in my works frequently for I feel strongly this is a magic

substance, dividing space into different world but transparent, a unique wall in the world. I chose such objects not to refer to any special indication or theme but only a substance on which I feel I may depend. So those always like to come to my painting world, talking crazily, shuttling here and there in the sky, among the grass, at the mountainside or just wandering within the heart. When I was in working, I tried best to relax my hands, half shutting my eyes, to approach and capture those obscure shadows struggled in my heart, yet, that's not easy and impossible to reach that stage only depending on subjective tryout.

Artistic work standing there to carry different spirits, which are shadows of lives, vague, fuzzy and tremble between the known world and unknown world.

At the End of 2007





Flushing, 2004, oil on canvas, 130×97cm
《惊飞》2004年 布面油画 130×97公分



Wander, 2005, oil on canvas, 130×97cm

《游移》2005年 布面油画 130×97公分



Cage1, 2006, oil on canvas, 130×97cm

《笼子1》2006年 布面油画 130×97公分

