

陈 军

Chen Jun

Email:junchen989@hotmail.com

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中国当代艺术家画库

Chinese Contemporary Art Series

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作者: 陈军

主编·编辑·设计: 张卫

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画室天窗朝南开

澳大利亚新南威尔士州立美术馆一年一度的盛事是阿基鲍尔德肖像奖，舒曼主题画奖与温因风景画奖三大奖合展开幕式。开幕式前一日,照例是一个周四的中午，美术馆为全体入围画家们提供一顿午餐会并供提前观赏。1997年的这一刻,我已第五次置身其间。一次一位老太太引来了一位同胞要为我介绍，岂料未及她开口，那人便上前朗声道：“沈老师，有十多年没见了!我是陈军啊！”果真是那张永远的娃娃脸在开心地笑着，唯一与记忆中的不同只是没有绿与红的环衬。原来今年的大展中唯有他与我两位华人画家入围。而他与我，在18年前，同是中国人民解放军沈阳军区的兵，身着同样的绿军装，缀有红帽徽与红领章……如今相逢于南半球的悉尼，从千余位参赛的澳大利亚本土艺术家中胜出，握手言欢。这几乎是一种超现实的意境。用多年后我读到的朱学勤用语来说，叫做“小概率事件”，发生得令人难以置信。

在一本叫《牛虻》的书中，主人公亚瑟曾是不谙世事的白脸少年，十多年后再度现身时，已是饱经沧桑的冷面汉子。陈军在18年前到我的任职单位学画幻灯片时，尚是个小兵，如今再见，娃娃脸并无大变，但艺术上却显现代一派新气象了。我联想到亚瑟的脸上刀疤是因为陈军如今几乎舍弃了画笔而以画刀在画布上纵横涂抹。然而我明明记得他复员回广州后来信说他考上的是美院国画系啊！谁之，则曰来澳后改画油画了。闻之大喜：如今咱俩是真正的同行。但且慢，毕竟是小了一轮的年青老鼠，陈军不出三句便提巴塞利兹，不像我还沉湎于卢西恩·弗洛伊德，虽然弗洛伊德的影子也在他的作品里晃动。

1997年的重逢，眨眼便成了10年前的往事。这10年里陈军没有像其他一些同行朋友那样变化多端。在既定的方向上开掘，显示他进入了一个艺术家的成熟期。陈军另一个与许多华人同行的区别是他始终置身于主流艺术圈内，不刻意启用自己原有背景的文化资源,而潜心于工具、材料与基底三者之间的技术张力，画作题材不外是人体与风景。从他的追求风格看，他较容易被认为是新兴的表现主义一路,是个使用画刀的弗洛伊德或奥巴赫。但是，他果真彻底“西化”了吗？在那日益自如的挥洒中，难道看不到中国传统美学的骨架在画布背后的支撑吗？中国画论要求的“力透纸背”，在陈军那里成功地转换为了“力透布背”。

澳大利亚最具影响力的艺评人强·麦克唐纳对陈军的追求十分赞赏。他认为陈军的成就在于“将其作品提升到一个理想的水准，超越了种族、社会或政治身份的明显界限”。从这个意义上讲，陈军是中国内地文化背景的艺术家中,最彻底融入澳大利亚主流艺术之中的一位。

我还未去过远在布里斯班的陈军画室。我猜想他的画室天窗一定是朝南开的。

沈佳蔚

2007年10月13日记于澳洲邦定纳听雨斋

陈 军

- 1960年 出生于中国河北省
- 1986年 毕业于广州美术学院中国画系，获学士学位
- 1996年 毕业于澳大利亚昆士兰科技大学艺术学院，获硕士学位

个展

- 2007年 澳大利亚悉尼 Ray Hughes 画廊
- 2006年 澳大利亚布里斯班博物馆
- 2000年 澳大利亚布里斯班 482 画廊
- 1999年 澳大利亚阳光海岸市美术馆
- 1998年 澳大利亚布里斯班 Doggett Street 画廊

参展

- 2008年 澳大利亚 Archibald Prize 肖像大展，澳大利亚新南威尔士州国立美术馆
- 2007年 三位澳大利亚画家展, 中国深圳关山月美术馆
- 2006年 澳大利亚 Archibald Prize 肖像大展，澳大利亚新南威尔士州国立美术馆
- 2001年 澳大利亚 Sulman Prize 创作大展，澳大利亚新南威尔士州国立美术馆
- 1998年 澳大利亚 Sulman Prize 创作大展，澳大利亚新南威尔士州国立美术馆
- 1997年 澳大利亚 Sulman Prize 创作大展，澳大利亚新南威尔士州国立美术馆

Studio Window Facing South

The grand annual event of the Art Gallery of New South Wales of Australia is the joint opening ceremony of the Archibald Prize, the Sulman Prize, and the Wynny Prize. As is the custom at noon on Thursday the day before the opening ceremony, the Art Gallery held a luncheon and preview party for all nominated painters. This moment in 1997 was the fifth time for me to find myself in such an event. Right at this moment an old lady brought a Chinese and introduced him to me. Quite unexpectedly, not waiting to be introduced, the man came to me, his words loud and clear, "Mr. Shen, we have not seen each other for more than 10 years. I am Jun Chen!" And there he was, his characteristic baby face beaming with joy. The only difference from the memory was that the green and red color surroundings were missing. It turned out that he and I were the only Chinese artists nominated for the prizes that year. We were both soldiers serving in Shenyang Military Region of the People's Liberation Army 18 years before. We used to wear the same green military uniform decorated with red cap badge and red collar badge. Seeing each other again in Sydney, in this southern hemisphere, both selected from thousands of local Australian artists for the nomination and now holding our hands together, was such a happy moment and almost felt like a surrealistic artistic state. Many years later I came across the jargon "low-probability event" as defined by Zhu Xueqin. This encounter was that incredible.

In a book called *The Gadfly*, the hero, Arthur, once a pale youngster totally unaware of realities of life, after over 10 years reappears as a cruel looking man who's been through hardships in life. 18 years ago, when Jun Chen came to the unit where I worked to study drawing slides, he was a young soldier. Seeing him again, there was not much change in his appearance as he still had that baby face. But his artistic works were quite refreshing. I thought of the scar on Arthur's face because Jun Chen had almost abandoned brush painting and instead painted with palette knife on canvas. However, I remembered clearly that Jun Chen had told me in his letter that he went to study at the Traditional Chinese Painting Department of the Guangzhou Academy of Arts after he left the army and returned to Guangzhou. I asked him about this and he told me he had switched to oil painting since coming to Australia. The news cheered me up because he and I were real fellow artists now. Despite of everything, he is 12 years younger than me. So he frequently mentioned Georg Baselitz, quite unlike myself who is still fond of Lucian Freud, although traces of Lucian Freud can sometimes also be found in Jun's works.

It was almost like within a blink of eyes, the reunion in 1997 became a decade past. Over the years, Jun Chen has not been as versatile as other artists. His exploration of the chosen direction indicates that he has matured as an artist. Another difference of Jun Chen from most other Chinese artists is that he has positioned himself in the mainstream art circle throughout and has not used the cultural resources of his original background, but rather, has set his orientation in creating artistic tensile force through tools, materials and texture. Themes of his paintings mostly center round human bodies and landscapes. From the perspective of the style he pursues, he can be easily categorized into neo-expressionism, seen as a palette knife-using Lucian Freud or Frank Auerbach. But is it true that he was thoroughly westernized? Can't we see the body frame of Chinese traditional aesthetics supporting from behind the canvases in his increasingly relaxed work? The traditional Chinese painting requires a "Paper-penetrating force". And in Jun Chen's paintings, we can see a "canvas-penetrating force".

The most influential art critic in Australia, John McDonald, highly praised Jun Chen's pursuit. He remarked on Jun Chen's accomplishment: "One might say that his achievement lies in taking his work to an ideal plane beyond the obvious parameters of ethic, social or political identity."

From this perspective, Jun Chen is one of the artists with Mainland China art background who has truly integrated into the mainstream art circle of Australia.

I have never been to Jun Chen's studio in Brisbane, but I think his studio window must be facing south.

Jiawei Shen, Tingyu Room, Bundeena, October 12, 2007

Jun Chen

BIOGRAPHY

1960 Born in China

1986 Bachelor of Arts, Guangzhou Academy of Fine Arts, China

1996 Master of Fine Arts (Visual Arts), Queensland University of Technology, Brisbane, Australia

Individual Exhibitions

2007 Ray Hughes Gallery, Sydney, NSW, Australia

2006 Museum of Brisbane, Queensland, Australia

2000 Gallery 482, Brisbane, Australia

1999 Recent Paintings, Noosa Regional Gallery, Queensland, Australia

1998 Recent Paintings, Doggett Street Studio, Brisbane, Australia

Selected Group Exhibitions

2008 Archibald Prize, Art Gallery of New South Wales, Australia

2007 Shenzhen Guan Shan-yue Art Museum, Shenzhen, China

2006 Archibald Prize, Art Gallery of New South Wales, Australia

2001 Sulman Prize, Art Gallery of New South Wales, Australia

1998 Sulman Prize, Art Gallery of New South Wales, Australia

1997 Sulman Prize, Art Gallery of New South Wales, Australia



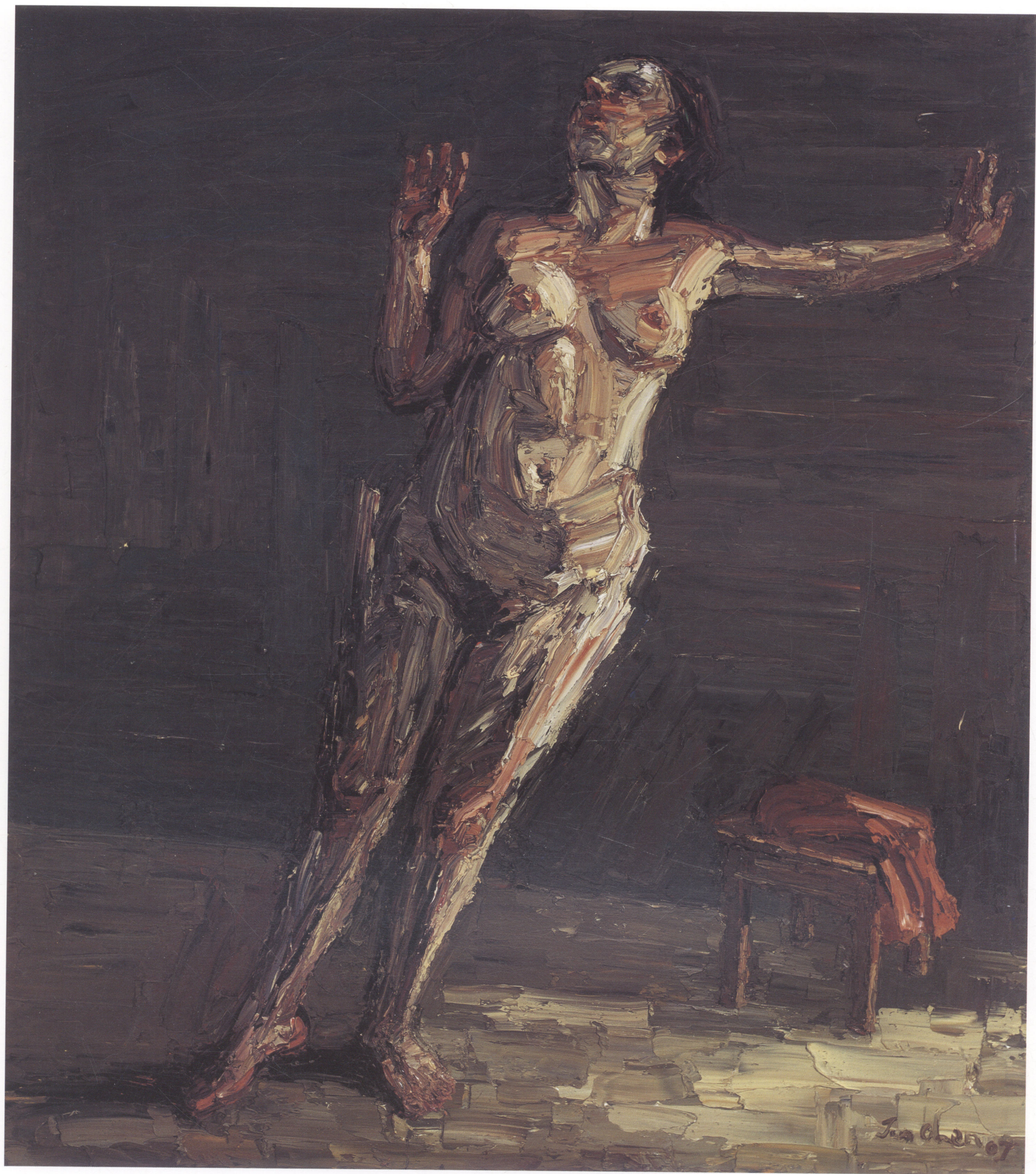
晨光 2007 180cm × 167cm 布面油画 Morning Light Oil on Canvas



下午的影子 2006 135cm × 130cm 布面油画 Afternoon Shadow Oil on Canvas



墙角 2007 160cm × 141.5cm 布面油画 Wall Corner Oil on Canvas



站立的女人 2007 160cm × 141cm 布面油画 Leaning Woman Oil on Canvas



夏日 2007 160cm × 141cm 布面油画 Summer Oil on Canvas



画架旁的女人 2007 180cm × 167cm 布面油画 Woman beside Easel Oil on Canvas



黑与白 2007 152.5cm × 101.4cm 布面油画 Black and White Oil on Canvas



坐在椅子上的女人 2007 167cm × 180cm 布面油画 Woman on Chair Oil on Canvas



傍晚 2007 141cm × 160cm 布面油画 Evening Oil on Canvas



女人和布娃娃 2007 141cm × 160cm 布面油画 Woman and Toy Oil on Canvas



女人头像 2007 101cm × 101cm 布面油画 Woman's Head Portrait Oil on Canvas



女人头像 2007 101cm × 101cm 布面油画 Woman's Head Portrait Oil on Canvas