



妄想集

Collection of Fantasies

Xiang Qinghua's
works

向庆华作品

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我不在故我思

王 林

笛卡尔说“我思故我在”，那是古典人格，因为“我思”之“我”，为上帝、传统和集体意识所决定，“我”只是一个大写的人，只是因永恒而虚化、因普遍而失却的自我。现代人的一切精神困境皆导源于个体意识的解放，在“我思”变得充满疑虑时，“我在”也就成了问题，正如高更画题：我们从哪里来？我们是谁？我们到哪里去？

在向庆华的作品中，你感受到的正是这样的冥思和询问。

他的作品总是以明晰的几何形构成，在平面分割上冷峻而严整，形式感的理性色彩是比较浓重的。其色彩以灰色为主，即便有冷暖对比，也是强调中间色调，少有原色间的冲突和对比，这样画面在整体上显得肃穆与静谧，充盈着一种沉思默想的气氛。其人物造型因服从于平直横竖的几何构造而倾向于偶人化，动作僵硬、表情木讷，不论是独处还是群集，都似乎沉浸在孤寂、落寞、不知所措和无所归依的自我之中。一种冥思的精神状态，正如罗丹所言：“冥思，没有手来动作，没有足来走路”，“冥思暗示我们许多道理。他们同时可以作为相反意图的根据。”

冥思对于作为画家的向庆华而言，更多的是幻想和形象，他经常以大小人物的对比来造成白日梦式的迷惘，有时甚至是超现实的境界。不仅那些形态各异的小人是一种心理暗示，而且种种背景和道具的呈现，也有一种催眠诱导的作用。特别是出现于人体上的伤痕，更是一种心理象征，以其视觉上的痛感，引起观者突然的心悸。这些表达方式强化了作品的主观倾向，也增添了画面的可读性，让观众不得不产生自我思索的欲望。

我不知道向庆华笔下的主人公是否有自画像特征，但作为自我形象反复出现，的确给人自我寻觅、自我分析和自我爱怜与怜惜之感。他经常使用横扫的笔触，其形体块面笔迹如丝，平涂的色彩变得十分精细。这种独具特色的笔意，结合雅致中和的色彩关系，使画面显得平静而不浮躁，营造出陷入冥想的形式意味和精神气息，让人感觉异样而又新颖。

其实，自我问题在中国当代绘画已经久违。“八五新潮美术”从自我表现开始，但很快在市场经济和流行文化大潮被迅速淹没，自我异化在于操控人心的行政权利、物质利益和惯性意识形态，正以人人自愿的假象来剥夺个体精神发展的自由。艺术只有通过揭露普遍的社会虚假，在自我质疑中质疑社会，而自我之所以必须质疑，是因为自我在当代文化处境中始终是有问题的。在一代年轻画家中，像向庆华这样敢于直面自我的艺术家并不多见，这种对于自我迷失的表达，本身就是对自我的追寻与追问，“我不在故我思”，至于“我思我是否将在”的问题，不是艺术家可以解决的，但寻问的价值在于引出精神生长的过程，个体的、独立的、自由的精神生长过程，而这样的一个过程，正是人生在世有无价值的分水岭。

是为序。

2006年10月23日于四川美院桃花山

I Am Not, Therefore I Think

Wang Lin

Rene Descartes says: 'I think, therefore I am'. It stands for classic personality, as the 'I' is determined by God, tradition and collective representation, a man in capital, only a self humbled by eternity and lost by commonness. All spiritual plights of modern people come from liberated individualism. When I am confused about 'thinking', there is a problem with 'I am', just like Gauguin's pieces, 'Where Do We Come From? What Are We? Where Are We Going?'

Xiang Qinghua's paintings can evoke this kind of thinking and inquiry in your mind.

Composed of distinct geometric forms and featuring grave and neat plain arrangement, his pieces have a quite strong formal rational flavor. Grey is the dominant color, even there is a contrast of warm and cold colors, a medium tone is always highlighted and conflict and contrast among primary colors is rarely applied. In this way, the whole painting appears to be solemn and quiet, immersed into a thinking atmosphere. The character style conforms to straight geometric structure, which looks like a doll with stiffened action and numb expression. Being alone or gathering together, it seems always be immersed into a self world of solitude, desolation, loss and with nowhere to depend. A spiritual state of thinking is like what Rodin once said, 'Thinking means no action by hands and no walking by feet'; 'Thinking suggests a lot of reasons, which can also serve as the basis for reverse intentions.'

Thinking is more like an imagination and image for Xiang Qinghua as a painter. He often uses the comparison of big and small personalities to create a daydreaming confusion, sometimes even a super-realistic state. Those little men in different forms are not only a mental implication, but also a representation of various backdrops and tools, playing a hypnotic and inducing role. Particularly those scars on human body are more like a mental symbol, which triggers a sudden fear in viewers through visual pain. These means have enforced the subjective inclination of works, while increasing its eligibility and arousing thinking desire in viewers.

I am not sure whether the characters in Xiang Qinghua's works are a self portrait. However, the repeated appearance of self image can definitely make us explore and analyze ourselves as well as arouse self compassion and self pity. Using a sweeping style, his painting forms and surfaces are as smooth as silk, featuring exquisite flatly-painted colors. This unique meaning, incorporating refined and neutralized color correlation, has made the painting calm and non-impulsive, creating a formal and spiritual hint of deep thinking, while imparting a sense of difference and originality.

Actually, the question of self has been neglected in China's modern paintings for a long time. The 'New Arts of 85' marked the beginning of self presentation, which was quickly stifled by the tide of market economy and popular culture. Self alienation intends to control the administrative rights, material interests and inertia ideology of human minds, depriving of free individual spirit development under the cover of freewill. The art can only disclose common social falsehood, and question the society through self-questioning. We have to question ourselves, as the concept of self is always problematic under the contemporary cultural state. This generation of young painters rarely has the courage of Xiang Qinghua, who dares to face himself. This expression of being lost is itself a pursuit and questioning for the true self. 'I am not, therefore I think'. The question that 'I think, whether I will be' is not something the artists are capable of answering. But the value of questioning is to bring out spiritual development, an individual's free and independent spiritual development, which is exactly the benchmark to judge whether life is worthwhile.

This is the introduction.

Peach Blossom Mountain, Sichuan Fine Arts Institute
October 23, 2006

诡异的气氛，奇特的虚拟情节，呆滞而固执的表情，这就是我们面对向庆华作品的第一印象。这一切让我们如此入迷，因为孩提时代的情结无非是：成长，受虐，对施虐的梦想，以及由此而来的对性的渴望。向庆华以他的画面重现这些梦境，使我们感到亲切，熟悉，恍如身临其境；在那些重叠的意象之中，我们仿佛又回到童年，回到了不可再现的时代。这个时代不是曾经有过的，而是在白日梦中所拥有的；我们未曾经历过，但却必须与之告别。一切发生了，没有留下任何痕迹。唯其无痕，我们才在向庆华的画中看到了那些刻骨铭心的，欲言又止的故事，以及事件就要发生前的兴奋。

——何多苓

The mysterious atmosphere, unusual make-believe scenarios, vacant and stubborn expression —these elements characterize our first impression of Xiang Qinghua's works. Everything is so fascinating. Special feelings towards childhood are nothing more than growing up, being tortured, a fantasy to torture, and subsequent craving for sex. Xiang Qinghua has replayed those dream scenes through his works, which are friendly and familiar, making us feel that we are actually there. In those overlapping images, we seem transported to our childhood, an unrepeatable age, which is not something we used to have but in daydream; which we have not experienced but have to say good-bye. All has happened and passed without leaving any trace. We therefore can read from Xiang Qinghua's works those memorable stories which make us lost for words.

—He Duoling

游戏进行时

陈 默

游戏是物种起源中十分重要也被不正常忽视的内容。原因是几乎所有物种都会游戏，并都在或多或少地影响着诸物种的进化，但因为它究竟是“游戏”，而被删除在对物种进步具有良性的催化意义之外。由猿而人类，“游戏”实在是功不可没。它对脑容量的长进，并继而靠增长的聪明、智慧和狡猾，告别原始粗陋，鹤立于万物之首，乃至逐渐丰盈的文明积累，进入网络科技高度繁荣的当下，没人敢否认游戏存在的价值。甚至在人类的祖先发明“艺术”概念，又不得不给出说法时，“游戏说”就一直占有难以撼动的学术位置。谈向庆华的作品扯到“游戏”，并非基于艺术概念起源之“游戏”，而是因为他的作品中的确动用了被大家所熟视的游戏资源。在向庆华的眼里，幼者、少年、成年，并不会因年龄和陈腐的差异而影响游戏的存在，更不会由此影响游戏的质量。当然，在不同年龄阶段，游戏的方式和内容自然会分出趋向：幼时的过家家VS成年的洞房欲肉激情；童年的虚拟打杀VS成年的血腥战争；少年的懵懂清纯幻想VS成年世界的混沌杂乱。人之初一团肉故而性本善，还是人之衰劣根厚故而性终恶？没有标准答案，却也不妨碍产出五花八门的答案版本。艺术家之所以咬定游戏不松口，不大像是因个人的对游戏原始层面的简单迷恋，到可能是对“游戏”深度概念资源的文化借用：我们面对的世界，实际是在游戏的情境中孵化繁荣的一个包罗万象的综合体——游戏政治、游戏文化、游戏商业、游戏科技、游戏人生……任何宏大而庄严的命题，都会在游戏面前变得单纯，变得莫衷一是。以简单方式看复杂事物，轻松是福，愉快是福，游戏是福。

2006年2月于成都龙王庙老默柴屋

The Ongoing Game

Chen Mo

The game is an important but often strangely neglected part of the origin of species. Why? Because almost all species play games, which can more or less affect their evolution. However, it is still a 'game', and is therefore excluded from benign catalytic significance on specie progress. The 'Game' plays an undeniable role in the evolution from ape to human being. It helps human being expand brain capacity, grow intelligence, wisdom and slyness, leave ancient barbarism behind, tower over all species, and enrich cultural inheritance. With the current boom of internet technology, nobody dares to renounce the value of games. Even when our ancestors discovered the concept of 'art' and struggled to find a way for definition, the 'game theory' has always held an unrivalled academic position. I talk about the 'game' in commenting on Xiang Qinghua's paintings not because the concept of art originated from 'game', but because of the fact that he has used those familiar game resources. In his eyes, no matter you are a child, a teenager or an adult, the difference in age and hence sophistication cannot threaten the game, or affect the quality of games. Of course, the methods and contents of games may vary in accordance with different age groups; family play in childhood vs passion in wedding chamber for adults; virtual fights in childhood vs bloody wars among adults; teenager's ignorant and pure fantasies vs the chaos of adult world. Whether people are born with kindness or evil? There is no ready answer, but we can have answers of all sorts. The reason that artists are so attached to the game is not as simple as individual's original obsession with the game, but a cultural borrowing for its in-depth concept; the world we face is actually an all-inclusive creature incubating and flourishing in game scenarios; play politics, play culture, play business, play science and technology, play life ... Any grand and sacred subject can become simple in the game, while reaching no unanimous conclusion. Look at complex in a simple way, and enjoy the blessing of relaxation, happiness and playing games.

February, 2006, Old Mo Cabin, Dragon King Temple, Chong Qing

可爱的小人儿

林 松

改革开放后，在经济大潮的催化下，一方面极大程度上提高了人们的生活质量，另一方面也对人们的日常生活产生了两个不利的影响：一是许多人开始戴着假面具生活和交际；二是许多人开始背离纯真，开始在重复或者说单调中生活。用两个词概括来说就是“假正经”和“无趣”。这对艺术也产生了两个相应的影响：一是“假面人物”在当代艺术尤其是油画艺术中出现，比如岳敏君、张晓刚、俸正杰；另一个是艺术和艺术家向纯真和田园的回归，比如何多苓、王沂东、罗中立和生于七零后的一大批年轻的艺术家里。

向庆华的绘画也就是在此基础上应运而生，并且结合了上述两点。何多苓曾说向庆华的油画作品给他的第一印象是“诡异的气氛，奇特的虚拟情节，呆滞而固执的表情”，这正说明了向庆华作品中的“假面”——“呆滞而固执的表情”，是画中人的“假面”；“诡异的气氛，奇特的虚拟情节”正是油画本身的“假面”。而在假面的背后，隐藏的却是孩提时的梦想与纯真。

向庆华在画布上精心地经营他的小人儿的梦想以及成长中的快乐。说向庆华所画的是“小人儿”，而不说是“小孩子”，是因为我觉得向庆华所画的并不只是小孩子，同时是成人自身和他们的情结。常年生活在城市中，在单调的朝九晚五和循规蹈矩中重复地生活，要面对车与房的压力，还要在人群中摆出一张成功、微笑的面孔。在这种情况下产生这种儿童情结无可厚非，也是理所当然。同时，向庆华的小人儿也是成年人超现实主义的幻想，他把成人世界的一些东西也融入到了他那可爱的小人儿身上。比如在《捏在手心》中，画中的小人儿将几个更小的人儿捏在手里，我们可以把它当做是小人儿对更小的动物的戏谑，另一方面，也可能是成人世界中对手阿Q似的精神胜利法。

换句话说，向庆华作品里的小人儿其实就是一种象征符号，这个符号几乎可以让厌倦了城市喧嚣生活的所有人对号入座。在还是孩童的时候，我们狂野。我们可以尿尿和泥巴，在池塘或小河里游野泳，在田野里偷别人家的地瓜，甚至和邻院的漂亮小女孩过家家；可以大声地哭、大声地笑，还可以一边看着蚂蚁搬家一边漫无边际地遐想。然而随着年龄的增长，这些无忧无虑的生活早已离我们远去了，孩提时的那些或有趣、或无趣、或高兴、或伤心的事早已成为我们的回忆和情节，在内心深处沉积起来。

现在向庆华用他可爱的小人儿将它们帮我们释放了！

在向庆华的画笔下，童年的一幕幕在我们眼前重现：游野泳，藏猫猫，在树荫下和邻院的女孩亲切私语，趴在桌上戏虐小动物（当然，他已经将它们处理成了更小的小人儿）。这一切是我们大多数人所经历过的，也是我们想重新经历却又不能再次经历的，所以我们很容易能读到画里面去，甚至把作品中的小人儿幻想成自己。也正因为童年是不可重复的，当面对这样一份不能重复的快乐的时候，我们该怀一种什么样的心情？能在脸上表现一种什么样的表情？我想只能是向庆华作品中小人儿的表情——那就是没表情。因为在回首的时候，我们笑不起来，也哭不出来了。

向庆华没有用多么冲动的激情去表达他的情结与幻想，而是一直在用一种平和的语言娓娓叙述。也正是因为这种平和，才使他的作品更有力量，才使这些小人儿显得更加亲近与可爱。

Lovely Little Men

Lin Song

Since the start of reform and opening up in China, the economic boom has not only significantly improved people's life quality, but also brought two adverse effects to the daily life: one is that numerous people start wearing masks in their social lives; the other is that numerous people are losing their innocence, while living a repetitive or humdrum life. In simple words, life is filled with 'prudery' and 'boredom', which have impacted art in two ways: the emergence of 'people behind masks' in modern art, particularly oil painting, such as Yue Mingjun, Zhang Xiaogang and Feng Zhengjie; the return of art and artists to innocent and rustic nature, just like He Duoling, Wang Yidong and Luo Zhongli, as well as a group of young artists born after the 1970s.

Xiang Qinghua's painting style was inspired by these developments, while incorporating the two features mentioned above. To quote He Duoling's first impression of Xiang Qinghua's oil paintings, the 'mysterious atmosphere, unusual make-believe scenarios, vacant and stubborn expression', actually stand for different 'masks' represented in his works—"vacant and stubborn face" is the 'mask' worn by the character; 'mysterious atmosphere and unusual make-believe scenarios' refer to the 'mask' which is the painting itself, while dream and innocence of childhood is hidden behind those masks.

Xiang Qinghua meticulously articulates his dream and growing happiness as a little man through the canvas. Why do I use the term 'little men' instead of 'kids' to describe his characters? Because I think those kids also stand for adults as well as their feelings. Being city dwellers, they have to endure a repetitive life by keeping a monotonous nine-to-five schedule, observing rules and following orders. Under pressure to pay off car and house loans, they have to put on a smiling face of success among people. It is therefore natural to have a nostalgia feeling for childhood. In addition, the little men of Xiang Qinghua also represent the super-realistic imagination of adults. He has incorporated some elements in the adult world into his lovely little men. For instance, in the piece *<Holding and squeezing>*, the little man grabbed and squeezed several little men in his hands, which we can understand as representing teasing animals of smaller sizes; or, it might also imply a spiritual victory over your rivalry in the adult world in a A-Q thinking.

In other words, those little men, who frequently appeared in Xiang Qinghua's paintings, are actually a symbol, which anyone tired of noisy urban life can identify with. When we were kids, we were wild, we could pee onto the mud, swim in ponds or small rivers, steal sweet potato from someone's field, or even play the family game with pretty girls in the neighborhood; we could cry or laugh out loud, and plunge into unlimited imagination while watching ants moving their home. However, as we grow up, those carefree lifestyles have already left us. Those scenes of childhood, interesting or boring, happy or sad, have become memory rooted in our hearts.

Now, with Xiang Qinghua's lovely little men, we can release all those feelings!

Examining Xiang Qinghua's works, life of our childhood flashes across our mind: swimming in the wild, playing hide and seek, whispering to neighborhood girls under trees, and bending over the table to tease small animals (which are obviously transformed into smaller little men by Xiang Qinghua). They belong to a part of our experiences which we crave to relive but cannot. Therefore, we can easily identify with the painting, even imagine ourselves to be those little men. As childhood can never return, what kind of feeling we shall behold facing this unrepeatable happiness? What expression shall be expected? I think the faces of those little men in Xiang Qinghua's pieces are the right answer—expressionless; when we turn round and look, we are unable to smile or cry.

Xiang Qinghua does not express his emotion and imagination with undue enthusiasm. Instead, he tells his story in a plain language. Thanks to this plainness, his paintings are more powerful and those little men are all the more amicable and lovely.

向庆华的儿童世界

田 恺

在世界文学史上，诺贝尔文学奖获得者，英国作家威廉·戈尔丁所著的《蝇王》，会给任何读者留下难忘印象，书里构筑了一个荒岛中的儿童世界，充满了友谊、伪善、背叛、争斗甚至血腥残杀各个因素。“党同伐异”似乎不仅仅存在于成人世界中。戈尔丁对人性本恶的悲观描述令人惊悚。

向庆华在他的画中构筑了一个儿童世界。从他还在学生期间，他就选择了这个主题，至今一直没有变化过。形象上，确切地说，他描绘的儿童是一个儿童与成人的结合体。或许，画家也借此隐喻成人社会，但是这些孩子眼神里充满了无辜，似乎很容易遭受伤害。或者，即使是手握凶器（飞刀之类），施加伤害的孩子，乃至群殴的场景，也完全没有暴力感觉。画面中，所有的阴谋陷害、阴谋攻略均是小小的，甚至是亲切的，全无伤害性可言。画面里单纯简洁的笔触、明快的色彩，也更消解了暴力元素。向庆华似乎是基于人性本善的立场来讲解我们所熟知的成人世界。

A Children's World In Xiang Qinghua's Works

Tian Kai

Lord of the Flies, a book written by William Golding winner of Nobel Prize in Literature, has left a truly unforgettable impression on numerous readers in the world literature history. The book depicts a children's world on a barren island, which is filled with various elements such as friendship, hypocrisy, betrayal, fight and even bloody slaughter. It seems that 'being narrowly partisan' is not exclusive to the adults' world. Golding's pessimistic characterization of human's born evil nature sounds frightening.

Xiang Qinghua also depicts a children's world in his works, which has always been his theme since school time. Judging on the images, those children are actually a creature incorporating adults and children. Additionally, the painter may use it as a metaphor for the adult society. However, from the eyes of those children, one can read innocence and vulnerability. Even if those children are hurting others, holding weapons (such as knives) in hand, and engaging in a gang fight, there is no feeling of violence. You can find nothing harmful in all conspiratorial traps and open attacks and seizing, which are always small in size and quite amiable. The pure, simple style and lively colors in his works have eliminated all violent elements. It seems that by believing we are born with kindness, Xiang Qinghua is explaining to us an adults' world which we are all familiar with.

向庆华

1976年10月生于重庆云阳

1997年至2001年就读于四川美术学院油画系

2001年至今任教于川音成都美术学院

2004年至今就读于川音成都美术学院油画系研究生课程班

2006年'06国际画廊博览会（北京）

2006年中国诚信画廊展（青岛）

2006年个体的权力——青年艺术家作品展（上海奥赛画廊）



常年生活在一个毫无诗意、循规蹈矩的环境中，终于发现成人世界是如此的无趣和假正经。因为对现状的不满，我愿意在作品中描述一些关于童年的想象，带有一丝恶趣味的故事，并尽量让画面在静默中带有一丝不安和危险，构成超现实主义的梦境。

我希望用一种平和的方式将我所说的安静释放出来，当然这种表达的语言是尽量建立在一个公共语言平台上，希望让更多的人能够认识和读懂这种语言，因而我固守了很多传统绘画的基本准则，有时画面无法进行下去的原因往往只是在某个造型或色彩上出了问题。

现实也许从来都不尽人意，所以人总要发牢骚，总要回忆过去或展望未来，总要充满希望，所以我总要画画。

——向庆华

XIANG QINGHUA

Born in October 1976, Yun Yang, Chong Qing,

1997~2001, a student in Oil Painting Department, Si Chuan Fine Arts Institute

2001 till now, a teacher in Chengdu Academy of Fine Arts, Sichuan Conservatory of Music

2004 till now: studying in Graduate Program of Oil Painting Department in Chengdu Academy of Fine Arts, Sichuan Conservatory of Music

2006 '06 China International Gallery Exposition (Beijing)

2006 China Credible Gallery Exhibition (Qingdao)

2006 Individual Power—Youth Artist Works Exhibition (Shanghai Author Gallery)

Living in an environment highlighting rule observation but poetic sentiment, I was finally awakened to the boredom and prudery of life. Being discontent with the current situation, I am inclined to depict imaginations about childhood in my work. I am telling stories with a sense of fun, while trying to impart a slight sense of tension and danger in the quiet painting and create a super-realistic dreamland.

I hope to release this calmness in a peaceful way. I definitely try to express in a language built on a public platform. In order to let more people know and understand this language, I have been sticking to many traditional painting principles. Sometimes even a small problem on certain style or color may make me unable to continue.

The reality cannot always be perfect, that's why we complain a lot, we always remember the past or look into the future, we always have hopes, and I always paint.

—Xiang Qinghua











