变异的图像

中国当代油画邀请展

VARIED IMAGES

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今日绘画令人兴奋的是它借鉴所有的资源。

——乔·阿姆索因

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IMAGES 变异的图像 中 国 当 代 油 画 邀 请 展

"变异的图像"中国当代油画邀请展
"Varied Images" Invitation Exhibition of China's Contemporary Paintings

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关于"变异的图像"中国当代油画邀请展

鲁 虹

在经历了相当长时间的沉寂后，中国当代油画于上个世纪 90 年代末又兴起了一股新的浪潮(以下简称新绘画)，并对当代艺术显示了强大的冲击波。其既与 90 年代初兴起的中国当代油画浪潮有着一定的传承关系，也有着自身的特点，是具有艺术史意义的重要创作现象。从整体上看，虽然新绘画呈现出了多元化的大好局面，但还是有着共同之处的，那就是在关注人的生存状态与回归叙事的同时，一方面越来越远离宏大叙事的传统，转而走向了微观叙事；另一方面越来越强调虚构与夸张在艺术创作中的作用。于是，一个极有趣的问题就出现了，为什么会发生如此重大的变化？

关于前者，我在一些文章与场合中已经提到，这首先与在改革开放中成长的年轻艺术家对大而无当的宏大理想与泛政治化的现象毫无兴趣有关，其次与时代的风潮已经从强调集体主义经验向个人经验的转换有关。由于认定"谁也把握不住这个时代的整体，我们只是成为无数碎片中的一环"[1]，所以，年轻艺术家更加关注发生在他们身边的人和事，由此还创作了一大批表达碎片般感受的艺术作品，有一点是非常明确的，即与 80 年代为追求形而上理想大量使用远离现实的哲学符号不同。90 年代末出现的新绘画重新回到了现实之中，不但强调的是一种近距离的日常性叙事，而且运用了大量社会学、文化学与体现微观政治的符号。

但是，这些年轻艺术家为什么不愿像他们的前辈那样从"反映论"的立场出发，即用"现实主义"的手法去真实客观地再现或记录现实，而要从虚拟美学的立场出发，去制造一些现实中并不存在的"假象"，以致造成了批评家吕澎所说的"假象奇观"呢？[2]难道年轻的艺术家的所作所为就是出于纯粹反叛与创造新艺术风格的考虑吗？难道年轻的艺术家们是想用制造"假象"的方式来出人头地吗？

答案是绝对否定的。受康德思想的影响，在这些年轻的艺术家看来，现实或自然仅仅只是一种表象或幻象而已，如果被其迷惑，就很容易得出既表面又浮浅的看法，弄得不好，还会成为各种流行意识形态的被动图解。反过来，只有按自身的理解去破坏这个表象世界，进而制造出一个个"假象"与虚构的事件，也就是说对来自外部世界的图像进行重新编码与演绎，才能真正解释本质的世界，或者表达出个体对现实世界的真切感受。可以说，年轻艺术家们的作品表达的乃是对个人生存体验的理解、想象与升华。在本质上，他们是在以自我虚构的方式创作他们自己。这也使得他们从传统"现实主义"绘画的概念中解放出来。人们或许会认为这是一种大胆的反叛行为也未尝不可。而观众也必然会根据年轻艺术家们所提供的新艺术框架去作相应的阅读与理解，谁也不会真的相信画中的事件就是生活本身。当然，因为成长背景、艺术个性、记忆方式与关注点完全不同，所以每个人进入"虚拟"表现的艺术方式是很不一样的。也正是在此过程中，年轻艺术家们方才逐步建立了更新的表征与形式系统。这充分意味着：第一，每一种新的艺术样式都包含了一种独特的世界观与叙述方式；第二，对任何新绘画的

After a some long time of silence, the contemporary oil paintings of China saw once again in the late 90's of the last century a rising of another new tides (referred thereafter as New Paintings) with an appearance of an abundance of new works by new artists and a strong impulse upon the contemporary art. There of course existed some heritage relations to the up-rising of China's contemporary paintings of the 90's, but there was more of its own nature and feature which is of important art activities of the art history significance. Seeing entirely, though the New Paintings has slowed a good and fine situation of a multitude aspects tendency, the commonness is still clear, that is to say, the high attention to and the care for the human of this being and existence and the return of narration of story-telling. While in one aspect it is more and more getting away from the grand or epic narration to that of a micro one, and in the other it is of more and more a tending towards a stress on the role of fiction and exaggeration in the artistic activities. Thus, a extremely interesting question appeared, that is, why so great a change?

As to the previous, as I have noted in my articles, it has firstly something clearly to do with a thing that those young artists, grown up in the background of Reform and Opening-up, cared nothing about those grand ideals and pan-political phenomenon. Secondly it has also something to do with the turning of the fashion and vogue from the collective experience to that of an individual one. By a determination that "no one could run its aera by its entity and we are one of its numerous chains debris" [1] In this situation the young artists paid more attention to what is around them and out of which they even made some artistic works expressing their feelings of being debris. One thing is very clear, that is, it is quite another thing from the 80's in which an ample use of philosophical symbols are away from the reality for a metaphysical ideal. The New Paintings of the late 90's returned themselves once again to the reality, not only emphasizing the ordinary daily narration within close distance, but abundantly employing the symbols of sociology, of culture studies and politics embodiment.

However, why are these young artists unwilling to, like their predecessors, start from a standpoint of "Reflection" to depict or to note the reality in a realistic way by the method of "realism", but from a point of subjunctive aesthetics, to fabricate some "fake phenomenon" which do not exist in reality, in order that a "great false phenomenon exhibitions" was made into being as critic Lu Peng had once put it, [2] that those young artists were doing all these were only out of a pure of rebellion and were for a making of new artistic styles?, Or that those young men wanted to make a fame and a stir by making false phenomenon or looks?

The answer is absolutely negative. To my understanding as far as I could, I found that to those young artists, who are deeply influenced by Kant, the reality or nature are simply a showing of outlooks or illusions, and if any one is bewildered by them, he will easily get himself endangered to be shallow and surficial, and worse to become a passive interpretation and illustration of the current ideological ideas in fashion. In turn, only when one destroys this surficial phenomenon by one's own comprehension and fabricates and concocts one another "false phenomenon" or made-up events, that is to say in other words, reinterprets those images coming from the outside world, can explain in real the essential nature of the world, or in another word, speak out their real feelings to the real world. So it can be said that the works of those young artists are expressing the individual understandings, imaginations and transfigurations of their life experiences. In the essence of nature, they are shaping themselves by the way of self-fabrication. By this they liberated themselves from the traditional concept of "realism" of paintings. It is also acceptable if one takes it a bold rebellion. Observers will of course make their corresponding readings and comprehending in the new frames of art provided by those young. And no one will take as true the events in the pictures for the life itself. As a matter of a sure thing, while various in their life background, artistic characters, memory methods and attention focusing, the approaches by which they are entering into a "subjunctive" presentation are also very varied. During this process, the young artists are gradually estab-

研究，都必须将大的文化背景、个人经历与具体作品结合起来，否则就会把复杂的问题搞得简单化。

在这里，一个不能回避的重要问题是：正以强劲风头席卷当今艺坛的新绘画无论在艺术风格上多么丰富与新奇，其实大多与借鉴各种非绘画类的图像资源有关。作为一种必然结果，大多数新绘画在图像的呈现方式上是完全不同于传统"现实主义"绘画的，也动摇了其赖以存在的基础。这恰恰是我们将此次展览命名为"变异的图像"的重要原因。总的来说，大多数新绘画在图像资源的借鉴上有着以下三种主要的创作趋势，即重视对影像、各类现存公共图像或卡通、网络与电脑游戏资源的借鉴。为了行文上的方便，我在下面将分开来谈，毫无疑问，这在具体的实践中其实是很难分开的，因为一些按后两种方式处理画面的艺术家，也在很大程度上借用了摄影抓拍的方式，他们不过是在以非写实的方式处理照片而已。

一、对影像资源的借鉴[3]

借用照片资源进行艺术创作的做法早已有之，但在一些传统"现实主义"画家那里，即使运用了照片，力图呈现的还是类似于传统经典画作的手绘性效果。非常有意思的是，这种情况在美国照相现实主义艺术家罗伯特手上发生了根本性的改观。熟悉艺术史的人都知道，与传统的"现实主义"画家相反，罗伯特在作品中着力突出的是照相机观看的效果。在他看来，一幅好照片本身就是一件优秀的艺术作品，画家只要好好加以临摹就行了，而且这样还可以免于形成固定的风格和错误的观察。而德国艺术家里希特则处在以上两者之间。据记载，从1963年开始，他常常根据照片进行二度创作，不仅在一定程度上借鉴了照相观看的效果，还在一定程度上糅合了传统油画中的手绘多样性方法，结果给绘画带来了新的发展契机，其影响深远。现有的资料表明，在90年代初，像里希特那样对历史照片进行二度创作做得最为突出的中国艺术家是张晓刚，他作品的意义与价值在于：无论在选材上，还是在表现上，都很好地突出了深刻的中国性，其代表性作品为《大家庭》。也许是张晓刚的成功极大地鼓舞了年轻艺术家，更多是年轻艺术家的成长背景所使然。总之，在90年代中期以后，一大批深受"影像文化"影响的艺术家，在走上艺术创作的道路后，十分自如地将他们的"影像消费"经验转化为特殊的创作方式，并成为新绘画的主力军。不过，与张晓刚不一样，他们的灵感更多来自现实，其图片也是根据虚构效果摆拍与抓拍出来的，然后再将其智慧地转换到画布上去。从表面上看，他们中的不少人也借用了传统的写实的手法，但在本质上，他们对写实手法的运用乃是一种超越客观的主观再现。其共性特点是：第一，都喜爱借用为摄影界不齿的环照片[4]进行二度创作；第二，都在不同程度上借用了影像中的若干手法，如有人故意借用了拍照的晃动效果（尹朝阳、何森、付泓等），有人故意借用了摄影的大特写效果（赵能智、秦琦、李季等），有人借用了黑白摄影的单色效果（赵能智、忻海洲等），有人甚至借用了电视中图文并茂的手法；第三，都很强调在用绘画与影像的对话过程中创造自己的独特表现方式；第四，都很注意发挥图像潜在的力量或某种不确定性效果，一些人还特别注意将个人所见的平凡琐事与随意抽取的历史镜头相结合；第五，都很注重从个人体验的角度去表现当下年轻人的孤独、迷茫、恐惧、空虚、无奈的生存状态与消费社会所存在的问题，并由此建立了各自的图像世界；第六，与传统肖像画家不同，他们画中的人物并不是对现实生活中某一个或某几个人传神性的逼真再现，而是对生活中某一类人的"模型化"生产，其本质是要突出中国当下社会中某一类人的精神状态与特质。按鲍德里亚的说法，这

lishing their renewed signing and their system of forms. It means in fully that, firstly, each new art model comprises in it-self a unique narration of a story and viewpoint of its own; and secondly, any studies of New Paintings should be conducted in a way that one must combine the cultural background in a macro scale, and the personal experiences with specific works if he wants to make studies, or he will run into a dead alley where he will simplify an issue which is of a quite complicated nature.

And in here, we are encountering an unavoidable issue: no matter how rich or novel the art styles they are which are carrying away with their strong blowing all the new paintings in the contemporary art arena, they are actually connected to the image sources of non-picture nature which they are referred to. As a sure consequence, most new painting pictures are completely different to the traditional "realistic" paintings in their picture presentation and are shaking their foundations which are vital for their existence as well. This is just the very reason we named our exhibition as "Varied Images". In general, most new paintings for their referring to the image sources are divided into three major tendencies: screenings, various kinds of public images, cartoons, internet and computer games. For an easy relation, I will tackle them one by one. No doubt, it is very difficult to separate them in their real practice, for some artists which are ranked into the latter two are also employing very much the techniques of camering as well, leaving alone that the way they process their photos in a unrealistic method.

1. Reference to the image and photographic sources[③]

Reference to photos for art activities existed since long, while by some traditional "realistic" painters, even though they are utilizing those photos, what they are striving hard to present is still something similar to the traditional and classical effect and result. It is very interesting to say that this situation had completely changed itself in the hand of Robert, a realistic photographic artist of American origin. Anyone who is familiar with the history of art will know that, contrary to those traditional "realistic" painters, what Robert presented most in his works were the viewing or watching result and effect produced by the camera. To him, a good photo itself is an excellent art work, and what an artist must do is simply a good imitation and in this way he could also avoid to form any certain fixed or beaten styles or wrong observations. Richter, a German artist, can be said, is dwelling between these two. It is recorded that Richter, since the year 1963, used to make his second making according to the photos. He not only took the reference of the viewing effect out of a photo, but mixed to some extent some techniques of manual making of a traditional painting into his works. As a result, a new development of painting was thus made and a far influence is exerted. As far as our current information could reach, the most eminent Chinese artist which were employing the method of Richter for a second art making out of historical photos is Zhang Xiaogang in the late 90's. His representative work was "Big Family". It is perhaps that the Zhang's success were encouraging greatly the young artists, or more of that the background in which they were growing pushed them. In a word, since the middle 90's, a large number of artists deeply influenced by "screening and image culture", were skillfully transforming their "screening consummation" experience into their special and unique creativity and were shaping themselves a mainstream force. However, different to Zhang, their inspiration are mostly coming from the reality, and their pictures are taken or shot by the fictitious makings and fabrications and then transferred their wisdoms onto their canvases. Apparently seeing, many of them are referring the traditional approaches of realistic one, but in an essence, the approaches they are employing is actually a subjective re-presentation of a objective world surpassed. The common features are: firstly, they are all fond of bad pictures of underexposed photos for their second art makings[④]; Secondly, they are all referring, to some extent, some approaches of screening, for example, someone deliberately referred a tossing effect of photo-taking(Yin Zhaoyang, He Seng,Fu Hong,etc), someone referred the close-shot of photography(Zhao Nengzhi, Xin Haizhou),some referred to the single color effect of black and white photography (Zhao Nengzhi,Xin Haizhou) and some even referred to the synchronized effect of pictures and subtitles of television techniques. Thirdly, they are all stressing very much their own unique presentation making in the course of dialogues between paintings and screenings. Fourthly, they are all paying enough attention to the potential power and exploiting some uncertainty effect of pictures, and some enen pay special attention to their combination of the trivialities he or she confronted with the historic shots at ransom.Fifthly, They are all paying high attention, in their own view angle, to the being state of solitude, puzzle, fear, hollowness and helplessness of the nowday's youth as well as the problems already existed in a consumer's society and established the unique image worlds of their own features. Sixthly, different to the traditional portrait painters, the figures

类艺术形象可称为"拟象"与"类象"。不过，上述说法绝不意味着出现于新绘画潮流中的影像类绘画是铁板一块。就整体而言，年轻的艺术家们虽然以不同方式制造了众多仿真性质的"假象"，可在具体的选材与表现上，还是有着很大区别的。这一点我们完全可以在一大批艺术家的作品中看到。相对而言，还有一些艺术家的创作可谓别具一格，因为他们虽然也借鉴了照片，却基本抛弃了摄影的外观，并保留了绘画的特性。比如张小涛作品的特点就是将生活中的微观景象给予放大性的处理，用以突出消费社会中纵欲无度的物质生活所包含的荒诞性与不合理性；又如艺术家刘国夫的独特之处是用超现实主义的方法处理了来自现实的图像，目的是为了批评一些人在物质化社会中对精神追求的忽视。关于这方面的情况还有很多，限于篇幅，在这里我就不一一列举了。

二、对各类现存公共图像资源的借鉴

从方法论的角度看，在艺术创作中对各类现存公共图像资源加以借鉴的方法，无疑是深受了美国波普艺术的影响，而在中国，其代表性人物则是早在"85时期"便已声名大振的王广义。尽管后来出现的一些年轻艺术家像王广义一样也大胆借用了各种具有中国特点的公共图像，但相比起来，他们似乎更关注当下消费文化中出现的文化问题与年轻人的实际生活状态，同时更注重转用类似于商业广告、大众化图像或相关表现方式去创作出自己所需要的图像。这一点我们完全可以在俸正杰、钟飙、杨帆等人的作品中看到。

据我所知，有不少人对于借鉴各类现存公共图像资源及技法的艺术探索是很不感冒的，因为他们认为类似作品并没有体现出往昔人文学者强调的所谓"人文精神"，并显示出了"精神立足点"往后退的迹象。例如我就听到有人指责俸正杰的作品《中国肖像》中的艳俗女人是对低级趣味的曲意迎合。恕我直言，这不过是沿用以往标准所得出的结论。因为在艺术家那里，以借用流行图像或相关技法的方案来进行艺术创作，说到底，还是为了采用一种新的文化关照方式，进而反讽消费至上的"物质化"精神状态。其做法乃是中国社会越来越商业化、越来越传媒流行化的现实所使然，有着文化上的必然性，并不值得人们大惊小怪。另外，那看似艳俗的形象符号与手法乃是被当成反讽与模仿的借口来加以运用的，而艺术家的目的就是要躲在背后，不动声色地探讨现实中的异化因素，以及造成这些因素的历史、现实原因。应该说，艺术家们是在新的文化背景、新的文化坐标和新的文化向度上提出了更适时、更有力度的人文精神问题。同理，女艺术家杨帆的一系列画作，则是意在突出消费文化、西方文化对当下青年女性的巨大影响，这与完全抛弃人文精神的做法是不可同日而语的。

相比较起来，一些强调借用各类现存公共图像资源或手法的艺术家更注重大众文化与日常经验在艺术创作中的作用，其理论基础就在于：既然文化的意义在当今已转化为"表达特别意义与价值的生活方式"(雷蒙德·威廉斯)，那么，将大众文化中的生活片段用通俗的图像与技法加以表现就是顺其自然的事了。在这里，借用并不是目的本身，而是企图用一个个精心组织的符号与技法系统去嘲弄、讽喻、戏拟现实中的消极因素。不弄清这一点，我们就会得出非常错误的结论。

很明显，按传统的标准出问题，强调借用各类现存公共图像资源与创作手法的行为近乎于抄袭，但我却觉得，敏锐发现现实生活中的异化特点，进而用大众化的图像与手法把其带入一种超现实、荒谬的艺术语境中，这本身就是一种了不起的原创性。与传统的原创性不同，它强调的是再发现、再创造、再运用上的新。没有对大众

in their works are not the true re—presentation of one being or some beings from reality, but a "modalized" production of certain kinds of people in life. What they really wanted to do is to protrude some specific spirit and nature of some specific people. According to Jean Baudrillard, those art figures can be called "Simulacrum"However, the above saying does not mean that the new appearance of photographic paintings in the trend of new paintings is not a bloc of entity. To the whole, though many young artists have fabricated many "false signs" of high simulation in various ways, they show their great difference in their selection of specific subjects and expression. This can be clearly seen in a plenty of works of a plenty of artists. And some other artists, relatively to say, followed other tracks , for example, Zhang Xiaotao showed in his works his treatment of micro scenes in reality by magnification, specifying the absurdities and irrationalities hidden in a man's material life which is of high lusts and addictions unlimited. Another example is that In Liu Guofu's works he showed his specific features in his treatment of actuality in a purpose to refute someone's neglecting for their spirit aspiration in a substantial society. Since these examples are of many, we cannot relate all of them in one such an article.

2. Reference to the public images resources

In a viewpoint of methodology, any referring to the existing public images resource in one's artistic activities is undoubtedly deeply influenced by the American pop art, and the case in China left on Wang Guangyi, who is a representative figure in this field and was quite famous since as early as the year 1985.Though later some other artists also made bold referring to some public resources, they seemed to put their attention onto the cultural problems appeared in a consumer's society and the real life state of the young and at the same time emphasized the transformation use of other images obtained from advertisements, commercials, generalized pictures in a way to meet their practical needs. We can see these clearly and completely in the works of Feng Zhengjie, Zhong Biao, Yang Fan and others.

As far as I know, much of them didn't seem to be very much inconvenient in their referring to the public resources for their art search, for, they thought that those similar works did not embody the so—called "human and cultural spirit" by the scholars and literary men in the past and even showed the signs of resignation or retreat of "Spirit Standpoint". For example I heard once that some of Feng Zhengjie's works were attacked for the gaudy women in "Portraits of China"a ready satisfaction of a mean taste. I allow myself to speak frankly, this is but a conclusion drawn on the basis of past criteria. Because, any reference to the popular pictures and corresponding techniques made by the artists for their art makings, is still, to the end, a new approach for a culture attention employed in a purpose a satire is built for a criticizing a "substantialized" mind of being of consummation domination. Their behavior is the sure and granted result of a reality of China's society which is pending itself more and more to commercialization and popularization of the mass media. This is of a cultural inevitability. Besides, those seeming gaudy symbols and approaches are employed under a pretext of satires and imitations, and it is just like this that what an artist should do is to discuss those varied elements in real life and find out the historical and realistic reasons of those elements unnoticed and in a silent way. It should be interpreted that artists are posing more human issues of a more timely and a more dynamical ones under a new cultural background, on a new cultural reference and in a new cultural view—angle. To the same comprehension, a series of works of Yang Fan, a female artist, are focusing themselves on the huge influences by a consummation culture and western cultures exerted on the present day's young females. This is quite another thing to which who discarded completely the human spirit.

Some other artists who put their emphasis on the reference to the public images resources and approaches pay more attention to the role of popular culture and daily experiences in their artistic activities. Their theory lies that since the meaning of culture has changed into "a life style of a special meaning and value expression"(Raymond Williams),it is a natural thing to show the life fragments and segments in popular culture by way of popular pictures and techniques. In here, reference is not the purpose, but an endeavor to collaborate a well—organized symbols and techniques to make mockings, satirings and teasingly imitating the negative elements in the reality. Without a good comprehending of this, we will lead ourselves to very wrong conclusions.

Apparently, to the traditional criteria, any reference to the public resources and approaches is almost a plagirization. But I think that a sensitive discovering of the absurdities in the real life and then bringing them into an art context of a surrealistic and an absurd one by the way of generalized images and techniques are themselves remarkable creativities. Different to the traditional ones, these creativities emphasize more on the newness of rediscovering, remaking and reemployment. If they do not have a self studies and feelings of their own of the public resources, or if they do not have a se—

文化与公共图像的研究与切身感受，没有对现实生活的认真清理，没有学术观念的介入，没有智者的眼睛与大脑，年轻艺术家们根本不可能借用现存文化符号的方式涉及到一些敏感的文化问题。加上这样的做法也很容易消除艺术与生活的壁垒，以至促使观者将自己生存经验带入读解，因此是深为许多批评家与艺术家所赞赏的。

三、对卡通、网络与电脑游戏资源的借鉴②

按理说，对卡通、网络与电脑游戏资源的借鉴也属于对各类现存公共图像资源的借鉴范畴。我之所以将其单独列出来谈，是因为以卡通、网络与电脑游戏资源作为创作借鉴的艺术家不仅大多出生在70年代中期以后，而且也有着更新、更独特的创作倾向。在他们的画中，日本艺术家村上隆与奈良美智的影响是毋庸置疑的。一般来看，他们总是喜欢将各种各样的意象用混杂多变的风格技巧——其中既有写实主义的技巧，也有表现主义的技巧与广告的喷绘技巧等等——组合在一起，而且，构图也多是松散与无中心的。从中我们可以明显感到一些时尚与大众文化的元素在起作用。此外，从事卡通类绘画的年轻艺术家与传统知识分子的文化联系也相对少了许多。其作品足以表明，他们讨厌深刻、沉重、严肃、认真、逻辑与愤世嫉俗，更看重的是轻松、谐趣、夸张、情感与调侃。

显然，正是由于卡通类绘画存在太多的"游戏"与"无厘头"成分，所以有人一直持否定的态度。有人甚至撰文认为，从事卡通类绘画的青年艺术家"吃进去的是卡通，吐出来的还是卡通"。仔细分析一下，这里面好像包含有两层含义：一方面是指它过于偏离传统经典艺术的图像系统与技法系统；另一方面又是指它对现实缺乏严肃认真的批判精神。对此，我有着全然不同的看法。

首先，从事卡通类绘画创作的艺术家是在严格意义上的"卡通文化"中成长的，在他们身上深深流淌着"卡通文化"的血液。正如批评家陆蓉之所说；"如今随着数字科技的发展，漫画、卡通、动画的形式也更复杂，流通的管道也更加多元化，各种简化的视觉造型，成为大量的传输符号，形成各种文化背景和区域性认同的个别系统，在传媒一波接一波的哄�described下，已经深化为世界各地青少年彼此之间的沟通符码，而不仅仅是一个时代或一个族群所垄断的集体认同而已，却更像是个人追求表现，传达意念或发挥想象力的仿真和再创造的沟通途径。"⑥毫无疑问，这不仅潜移默化地影响了他们的创作方式，也使他们十分轻松地超越了传统艺术的约束，扩大了架上艺术的表现范围。人们假如为此而上纲上线是很荒唐的。既然历史上的许多优秀艺术家都可以从他们的生活背景中提取新的图像与符号，并探寻相应的全新技法，那么，新一代艺术家又为什么不能这样做呢？

其次，简单地套用传统精英艺术的批判模式去评判卡通类绘画是很不得要领的，这只会使人们得出"既无聊又浅薄"的结论。我认为，对青年一代艺术家来说，所谓"游戏"与"无厘头"的方式既是一种崭新的生活态度，更是一种新颖的艺术态度。正是借助于它，青年艺术家们才有效解构了一些传统价值观，进而表达了他们的全新价值观。这是与传统模式完全不同的新模式，我们应根据特定的历史上下文来加以评判。不错，其中有相当一些价值观从属于处在边缘状态的青年亚文化，但其中所包含的积极因素是不少的。对比精英类的艺术，卡通类绘画最大的特点是将对现实生活的批判与反思转换到了对现实生活具体感受的表达上，并且是以一种虚构的方式来表达一叙事，人们要说是虚幻的虚幻也未尝不可。这在熊莉钧、张发志、沈娜、熊宇、韦嘉、朱海、李继

rious understanding and treatment of the real life, or if they do not participate themselves with academic ideas, or if they do not have wise eyes and minds it is not possible for those young artists to tackle these cultural issues of high sensitivity merely by their way of referring to the existing cultural symbols. And more to that, these approaches could help to demolish easily the barriers and obstacles lying between art and real life so that any observer can put himself or herself into the situation for their comprehension which are highly appreciated by many critics and artists.

3. Reference to cartoon pictures, internet and computer games[2]

Reasonably to say, references to the cartoon pictures and internet and computer games also belong to the categories of referring to the public resources. The reason why I picked it up as an independent subject is that artists who are making these references for their art makings are mostly born during the middle of 70's, and they are of a artistic inclination of newer and more unique ones. In their pictures, we can see clearly the influences of Japanese artists like Takashi Murakami and Bishiko Nara. Generally speaking they prefer very much to group and combine all kind of images all together in varied styles—realistic techniques, expressionist techniques and as well as the spraying painting for advertisements, and their composition of layout are quite loose and flexible and decentralized. We can see from these that the role—playing of some popular cultural elements in vogue and fashion. And the young artists who are engaging themselves in the cartoon pictures have comparatively less cultural links with traditional intellectuals. In their works they fully showed their tiredness of being profound, of being grave and serious, of logic and they are for a mundane world and practice. And they see high and more of being easy and light, humorous, of fondness of exaggeration and entertainment teasing.

Apparently, because of its "game—playing" and "fun—making" elements existing in those cartoon—like pictures, many are still holding a denying attitude for that. And some even write that the young artists who are doing with cartoons are "nourished by cartoon and producing cartoon". We can have a detailed analysis on this in which two meanings are comprised in it: one is that it turned too much away from the image and technique systems of the traditional or classical art;the other is that it is lack of a serious criticism of the reality. Upon this, I have my own opinion of a completely different one.

Firstly, those artists who are engaging themselves with cartoons were grown up, in a strict sense, under a culture of cartoon, and the blood of "cartoon culture" is circulating in their veins. As critic Lu Rongzhi put it, "with the development of the digital technology, cartoons, caricature pictures and animated pictures are involving their forms of more complicated, and the circulation tunnels are also becoming various, and many simplified visual figures have become communicating signs, by which some sub—systems with regional identification under many different cultural background are thereof formed, and with the one after another promotion and popularization of the media, these signs and symbols have long ago developed themselves into the communicating means among the youth world around, far beyond a mere collective identification of an age or of a nation. They are more resembling to a simulation and the remaking for an individual's aspiration, ideas conveying and the imitation of imagination." [2]Undoubtedly, all these not only influenced them gradually unnoticed, but enabled them break away very easily from the restrains of the traditional art and enlarge their expression range. It is very absurd thing to magnify the issues on this. Since many outstanding artists in history were endowed the right to absorb new images and symbols in their life background and developed their brand new techniques, why not are these young of a new generation allowed to do the same?

Secondly, to criticize these cartooned pictures in a mode of criticism for the traditional flair art will make one to go astray, leading only to a conclusion of "both trivial and shallow". My opinion is that, to those young artists, the so—called "game—playing" and "fun—making" are both a new life style and more a new attitude to art. By the help of these, those young men succeeded in disintegrating and demolishing some of the traditional values, and in its place they displayed their own new viewpoint of values of a completely new one. This is an entirely new mode completely different to the traditional one, and we could only do our criticism under and according to the specific historical context. Yes, of course, there exist a considerable sub—culture of young artists which is finding itself in a brink or a margin situation, but positive elements are still to be found there. Compared to the art of flairs, the biggest features of cartooned pictures are their transformation of reality criticism and retrospection onto the displaying of their feelings in their real life experience, and it is in a way of narration of fabrication. It is all right if it is to be interpreted as an illusion of illusion. All these are to be found in the works of Xiong Lijun,Zhang Fazhi,Shen Na,Xiong Yu,Wei Jia,Zhu Hai,Li Jikai and Tu Hongtao. Here, the