



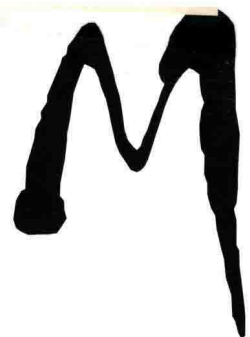
The Chinese Contemporary
Mainstream Art

丁 炜 著

ainstream

中国当代主流艺术·荒草漫步

辽宁美术出版社



The Chinese Contemporary
Mainstream Art

丁 炜 著

ainstream

中国当代主流艺术·荒草漫步

辽宁美术出版社

图书在版编目 (C I P) 数据

荒草漫步 / 丁炜著. — 沈阳: 辽宁美术出版社,
2014.12

(中国当代主流艺术)

ISBN 978-7-5314-6484-6

I. ①荒… II. ①丁… III. ①油画—作品集—中国—
现代②油画—绘画评论—中国—现代 IV. ①J223
②J213.052

中国版本图书馆CIP数据核字 (2014) 第220154号

出 版 者: 辽宁美术出版社

地 址: 沈阳市和平区民族北街29号 邮编: 110001

发 行 者: 辽宁美术出版社

印 刷 者: 沈阳市博益印刷有限公司

开 本: 889mm × 1194mm 1/12

印 张: 11 $\frac{1}{3}$

字 数: 100千字

出版时间: 2014年12月第1版

印刷时间: 2014年12月第1次印刷

责任编辑: 林 枫 王 楠

装帧设计: 范文南 洪小冬 彭伟哲 童迎强 苍晓东 林枫

责任校对: 李 昂

ISBN 978-7-5314-6484-6

定 价: 160.00元

邮购部电话: 024-83833008

E-mail: lnmscbs@163.com

http: //www.lnmscbs.com

图书如有印装质量问题请与出版部联系调换

出版部电话: 024-23835227

目录 Contents

孤独的自我 彭 德	8
A Lonely Self Peng De	Page 10
崇高之后会是什么？	13
—— 读丁炜的绘画 管郁达	13
What Follows a Noble and Lofty Concept?	
— Interpreting Ding Wei’ s Paintings Guan Yuda	Page 16
看一件作品还是要用头脑去思考	20
—— 管郁达与丁炜的谈话	20
The Art of Appreciating an Artwork with Your Critical Mind	
— A dialogue between Guan Yuda and Ding Wei	Page 26



The Chinese Contemporary
Mainstream Art

丁 炜 著

ainstream

中国当代主流艺术·荒草漫步

辽宁美术出版社

目录 Contents

孤独的自我 彭 德	8
A Lonely Self Peng De	Page 10
崇高之后会是什么？	13
—— 读丁炜的绘画 管郁达	
What Follows a Noble and Lofty Concept?	
— Interpreting Ding Wei’ s Paintings Guan Yuda	Page 16
看一件作品还是要用头脑去思考	20
—— 管郁达与丁炜的谈话	
The Art of Appreciating an Artwork with Your Critical Mind	
— A dialogue between Guan Yuda and Ding Wei	Page 26

丁炜作品 35
A Collection of Works by Ding Wei

Page 35

作品索引 118
Index of Works

Page 118

丁炜艺术简历 126
Ding Wei Art Resume

Page 127

后记 128
Afterword

Page 129

人

动物?

高级动物?

细胞的偶然组合?

统治万物的主宰?

羔羊?

破坏者?

矛盾体?

Man

An animal?

An advanced creature?

An accidental composition of cells?

The master of all?

A lamb?

A destroyer?

A paradox?

孤独的自我

彭德

丁炜所在的山东日照，位于青岛西南。秦始皇以前有过特殊历史的这个地方，早已逸出了国人的视野。不要说日照，即便是济南和青岛，也只在中国当代艺术圈的边缘。山东画坛是乡土油画的主产区，丁炜却不在其列。他入乡而不随俗，年轻而不时髦。他把个人的体验、志趣和幻想，融会在构思离奇的作品中，让我感觉陌生。在当今画坛，很难见到这样的画境。他的画境又让我感到似曾相见，因为在西方现代艺术史上，曾有一个从表现主义走向幻想的历程；这个历程也是丁炜的个人历程。

丁炜的代表作具有现代主义的典型特征：个性与独特。尽管他像学院派画家注重画面构成，注重油画的色调与技法，但他倾心经营的是画面形象的突兀别致。这使他的艺术同流行的艺术时尚很不相同。艺术市场走俏的中国当代艺术，一窝蜂地、表面地追随后现代思潮与行为方式，将旧有的国民习气同进口的美欧情调进行捏合。这类包裹春卷的热狗充斥市场，给人的负面印象是肤浅、俗气、平庸、无聊，是新兴集体无意识的泛滥，是自我意识的缺失。

自我意识作为健全人格的核心，始终是现代社会的话题，尤其是传统社会转型中的焦点话题，它是现代艺术的支点。弗洛伊德把人格分为本我、超我和自我三个相互制约的部分。所谓本我，是指饥、渴、性、自私等原始欲望。它遵循的是快乐原则，不考虑时间、地点和方式。它是无意识的，不易被个体所觉察。超我是人格结构中的理想部分，作用在于监督、批判并管束自己的行为。它追求完美，遵循的是道德原则。它与本我一样是非现实的。自我介于本我与超我之间，遵循的是现实原则。自我包括思考、感觉、判断和记忆，它是理性的产物。自我的机能是调节本我的冲动与超我的管制，平

衡两者的对立关系。在当今中国的流行艺术中，自我消失了，个性泯灭了，众多艺术家像集体迁徙中的动物一样按本能行事，趋光避晦，随波逐流。新兴的集体无意识同传统的集体无意识殊途同归，如同毒品麻醉着艺术界。丁炜的艺术，含有独立不阿的品格。

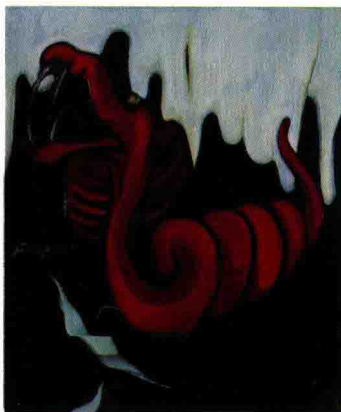
需要深入研究的是，弗氏的人格分类毕竟流于简单，即对三个固定的命题有固定的解释。其实，超我的道德在不断变异中会导致自我的不断分裂。已知的本我也不过是夜空中的星辰，潜在的部分还没有被发现。有个性的画家作为特殊人类，他们的自我通常更关照本我，更同情非理性。社会需要画家根据本我的内驱力和非理性的状态，寻找人类的生存依据。在丁炜的作品中，本我的欲望和超我的控制形成了紧张关系，两者相互对峙，难解难分。丁炜画出的是个人的感受和见解，表达的却是人们普遍困惑的情怀。

在资本主宰的当代世界，人格被压扁了，人性变得更加扭曲。一个世纪以来，超我不停地改变着传统的道德观念；自我的分裂，人与人的对立，使得孤独感成了

人类的共同意识。在纽约举办的已故画家的特展中，霍克尼的油画格外引人注目。他的作品表达的孤独意识与个人情怀，打动着在场的观众，展厅人满为患却又有接受洗礼般的肃穆气氛。霍克尼的作品直接，色彩明快，明快的色彩反衬着人物的孤独无助。丁炜的作品不同，色调跌宕如同人的心境，伤感的调侃和灰色的幽默反衬着抑郁的情绪，象征与寓意的手法让画中有话。作品的孤独意识显得复杂游移，能在直观之后浸染经眼者的感受。

丁炜的代表作诉说着孤独。诉说是对孤独的排遣，是对人际理解的渴望，是对人类生存逻辑的质疑，不是或不只是对孤独的玩味，也不是孤独者对现世的绝望。绝对的孤独只属于两种人：轻生者和独裁者。对于有自省能力的人，唯有孤独才能回归自我。一个很自我的人是孤独的，他自身却是充实的。只有当每个个体的自我价值被确认时，人类的普遍价值才能充分展现。

彭德，艺术批评家，西安美术学院教授，艺术研究所所长，博士生导师。



册页202 Picture 202
布面油画 Oil on Canvas 33×40cm 2008

册页255 Picture 255
布面油画 Oil on Canvas 33×40cm 2008

A Lonely Self

Peng De

Rizhao city of Shandong province, where Ding Wei presently lives, locates in the south-west of Qingdao. This city hasn't in the talk of the people in China for a long time, though it had a special touch with Emperor Qin thousands of years ago. Considering Chinese contemporary art, even Ji'nan and Qingdao are at the edge of it, not to mention Rizhao—a remote city. Shandong, in the art circle of China, is known for its folk oil paintings, but Ding's works do not belong to them. He lives in Shandong, but does not do as the Shandong artists do; he is young, but does not follow the fashion. On the contrary, Ding mingles his personal experience, interests and imagination with his extravagant ideas; all these on the whole make me feel unfamiliar. In current art circle, it is hard to encounter the similar artistic conceptions as Ding's, yet his conceptions give me a feeling of familiarity instead, for in Western modern art history, there has been a journey in which Expressionism become more and more magical—this journey is also Ding's in his creative life.

Ding's masterpieces are characterized by the features of modernism: particularity and uniqueness. Though he stresses techniques, composition and color coordination of the paintings, yet what he works elaborately is the creation of the prominent and original images on canvas, which differentiates his art from the marketable art. With the boom of

art market, Chinese contemporary artists swarm to run after the postmodern trend and its manners superficially, as a result the old negative practices of Chinese people is kneaded with the imported western taste. This kind of spring rolls with the cover of hotdogs flood the market and impress people with only shallowness, kitsch, mediocrity, boredom, which represents the deluge of new collective unconsciousness and the absence of self-consciousness.

As the core of a sound personality, self-consciousness is always the theme argued in modern society, especially during the process of social transformation; and it is also the pivot of modern art. Freud proposed that the psyche could be divided into three mutual balanced parts: id, super-ego and ego. Among them, id refers to the primitive needs as hunger, thirst, sex and selfishness, etc.; it follows the principle of pleasure-seeking and disregards time, place and manner, and it is unconscious and undetectable to the individual. Super-ego is the ideal part in three, it supervises, criticizes and disciplines the individual's conduct; it pursues perfection and follows the rules of morality; super-ego is the same unrealistic as id. Ego interacts between id and super-ego by following the realistic principles. Ego, the product of rationality, has the contents of thinking, sensing, judging and memorizing. Its mechanism is to reconcile the conflicts between the impulse of id and the discipline of super-ego. In the midst of today's marketable art, artists loose their egos and kill their personalities, consequently a large number of artists chase after the profits and escape from hard work or simply imitate others; they follow their instinct as the animals make periodical migration. As a result, the new and conventional collective unconsciousness step towards the same goal, which portrays a poisoned art circle. Yet Ding's art has a distinctive style.

What I want to argue further is that Freud made an oversimple division, by which I mean he defined the three parts with fixed explanations. In fact, the morality in super-ego during the constant variation will result in the continuous division of ego. The known information of ego is like the stars at night, but the hidden part of it hasn't been discovered. The artists with unique personalities are of a special group of men; their ego normally takes into more account of id and is more sympathetic to irrationality. Society needs the artists with the help of their inner drives and the irrationality of id to search for the foundation of human life. Ding's works depict the tension and confrontations between the desire of id and control of super-ego. What he portrays is his personal feelings and opinions, while what he expresses is the men's universal perplexity.

In today's capital-mastered world, personality is crushed and human nature is distorted even worse. For a century, super-ego continuously converts the traditional views of morality; the divisions of ego and confrontations between people make loneliness the shared feeling of human beings. In the special exhibition of the late artists' works in New York, Hockney's paintings are particularly attractive. The sense of loneliness and his personal feelings expressed in his works touched every audience. Even though the exhibition hall was overcrowded, yet it was filled with a solemn atmosphere as

practicing baptism. Hockney's works are direct and apply bright colors which are in contrast with the character's liveness and helplessness. Ding's paintings are different from his; the strong contrast between the colors is like the change of moods—the sad jokes and grey humors set off the depressed emotions; the employment of the symbolic measures and application of fables add more layers of meaning to his paintings. The complicated and unstable sense of loneliness of his works can infect the viewers after the first look.

Ding's works talk about loneliness. This talk itself is a way to drive away loneliness and express the expectation of mutual understanding between each other; it questions the logic of human survival; it is not or not only the meditation on loneliness, neither the despair of a lonely soul to today's world. Because the absolute loneliness belongs to only two sorts of people: the ones who committed suicide and autocrats. For a man who practices self-reflection, loneliness is the only path to be back to his inner self. And such kind of people are truly lonely, but their heart are full. It is only under the condition that each individual's value is recognized and affirmed, could human's universal values be fully actualized.



Peng De, an art critic, is the professor of Xi'an Academy of Fine Arts, the director and Ph.D. advisor of Graduate Institute of Art Studies.

崇高之后会是什么？ ——读丁炜的绘画

管郁达

当今时代无疑是一个嘻哈、搞笑、作秀的娱乐时代，在这样一个以物质享乐主义作为价值评判标准的时代里，所有的人类行为都不可避免地转换为当下的娱乐消费行为。那种以揭示人们难以言说的苦难、人类的悲哀、邪恶的胜利、机遇的恶作剧以及正直无辜者不可挽救的失败为诉求的悲剧话语，在现代主义以来的文化生活中早已没有了立足之地。自福柯（Michel Foucault）在其《词与物》一书中提出震撼20世纪的人文科学口号“人之死”（death of men）以来，日常生活和精神生活的除魅化和鄙俗化已经成为一种基本事实，当代艺术中的“卡通主义”不过是一种除魅化后的语词狂欢罢了。尽管福柯所说的“人”并非真正的“人”，也并非指“人性”，而是指那种抽象出来的、无条件的、纯粹的人的观念。

现代主义以来的艺术表现强调语言的自律性和自足性。不是人在说，而是言辞自身在说，在其孤独中，在其脆弱的摇摆中，在其虚无中，在其谜一般的存在中说。词语在自主地行动、表达和说话，艺术创作是在设定一个空间，人在这个空间中不断地消失，“作品现在获有一种杀戮的权利，它成为杀死其作者的凶手”（罗兰·巴特 Roland Barthes），人在艺术创作中退场了——言语活动取代了从事言语活动实践的人。这是具有结构主义意味之人之死，事实上，在现代主义以来的艺术活动中，艺术家作为一个具体的“人”陷在一个巨大而无情的语言网络中，他被语言和结构吞噬了。

就“八五”以来的中国当代艺术而言，人的启蒙和语言形式的建构一直是互为因果、密不可分的一对矛盾。“八五”前后的“伤痕美术”和“北方艺术群体”均以人的启蒙为最终目标，只不过王广义他们的

口号更多一些“大灵魂”文化决定论的色彩，而丁方、高氏兄弟的思考较多一些基督教“弥赛亚主义”的救世情结而已。而其后在批评界纷争不休的所谓“语言形式意义的讨论”只不过是上述人的启蒙呐喊空疏不实的矫正与反驳而已。其实在我看来，人的启蒙和语言形式的建构这一“现代性”的追求在当今中国艺术中仍属未完成的一项重要规划，首先，人的启蒙这一理想并未导致个体的觉醒与价值选择的多元化，相反，个体被纳入一个越来越工具性的精英化体制结构之中，逐步丧失了原来自民间、草根的野性与活力；另一方面，由于个人主义价值、批判性精神的缺失和市场资本主义的喧嚣，语言形式的自主建构逐渐沦为一种伪国际和假古董式的集体拷贝行动，当代艺术中泛滥成灾的“中国符号”和“卡通形象”只不过是这一集体无意识的表征，它所依据的艺术判断标准，说白了也就是一个简单的市场卖相而已。

作为20世纪70年代出生的艺术家，丁炜的艺术有着与众不同的精神追求和价值取向。尽管我们不能简单地将70年代出生的艺术家称之为“卡通一代”或“被市场改变的一代”——这种粗糙的艺术社会学观点遮蔽了艺术家作为个体的存在方式和创作特点。但是，一些所谓70年代出生的艺术家创作的集体拷贝现象也并非空穴来风，我在“川美”看到的一次学生毕业展，其风格语言