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在当代·2012中国油画双年展

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画 IN TIME

在当代



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体象三度

——写给2012首届中国油画双年展

许 江

—

中国油画学会创立于1995年，她不仅是中国艺术界开风气之先、开创自主发展新模式的学术团体，也是聚拢中国的油画家、引领中国油画当代发展的核心力量，更是代表民族的艺术精神，致力于将国际化的艺术语言融通，使之成为时代文化振兴标志的重要平台。油画学会以开阔的视野，深刻认识油画在中国持续推广和发展的重大意义，引领了十几年来中国油画艺术的发展；又以热切的学术激情，思考油画的时代命题，构划不同阶段的创作指向，铸造了中国油画始终如一的学术形象和学术使命；还以令人关注的责任精神，担当学会重任，争取社会支持，引领学界正气，营造新型而自主的发展模式。

今天中国油画的发展面对图像化、全球化和大众化的背景，担负着多重重建的使命：在视觉文化的整体视阈中，重建绘画的力量；在中西文化交流的视阈中，重构中国油画的形象；在大众化、城市化的文化生态研究的视阈中，重塑绘画的信心和责任。这多重文化研究视野中的重建使命，它们杂糅而蔓生，超出了我们以往的视觉经验；它们交叠而互动，为当代绘画的发展提供契机和观念性支持；它们纵横交错，构成了油画发展思考的策略性的规划蓝图。

担负这多重重建的使命，既是本土性也是全球性的难题，我们将围绕着油画的当代实践，提出三方面思考与建构：第一，回到绘画本身，重建本土艺术的深度精神；第二，重视绘画之象的建构，重视绘画方法论的建设；第三，深刻体会艺术创作的心性特征，呼唤艺术的诗性精神。为了在当代文化思考和文化实践中建构中国油画的深度精神、方法精神和诗性精神，验证和凝塑中国油画的民族气派和时代风貌，中国油画学会将与中国美术馆一道，在文化部艺术司的支持下，举办中国油画双年展。

二

以油画为代表的西方绘画，它的成型在欧洲已有近六百年的历史。其发展轨迹代表了

各个时期人类文明的地平线。在经历了20世纪的一系列蜕变之后，西方绘画在特定的语境中始终面对质疑。事实上真正被质疑的是形而上学传统的确定性。世界真像我们所见所画的那样吗？在世界潮头涌动的各类文化新学的思想和批判的激流中，绘画像一只古老的渡筏，既希望超越同一性的逻辑，又频繁上演着延异的游戏。与此同时，后现代思潮树立起一种对于话语研究的批判观念，质问欧洲传统作为关于人类历史、文化或者政治的真实性判断的标准性和唯一性，认为没有什么传统能以权威和确然性自居来代表所有的人文主义，相反，各种不同的传统会因为它们对世界的独特的观照方式而受到尊重。正是在此时，中国的当代油画侧身而入，它讲述的不是某种外来艺术样式的舶来的故事，而是关于一种语言如何活在另一种语境中，并以强烈的生成性和差异性来转换的真实呈现，是中国本土如何自主地生成着和实现着自己的文化理想。中国油画的当代建构的意义不仅在其自身，更是一方面为全球境域中中国本土艺术的发展提供一种范式，另一方面为全球范围内当代绘画的拯救担当一份坚守。

“在当代”是本届双年展的主题。对于这样一个庞大到无所不包的定位，它给出的更像是一个文化的姿态。这个文化姿态意在表达两层意思。第一层意思是要关注和重建绘画的当代性。当代不是一个时间的观念，也不是现成或已成的文化模式。当代是一个正在进行中的时态，它对正在发生的事件施以某种被唤醒的方式，让不同世代者同此显现，同此在场。这种正在进行中的不同世代的到场，决定了“当代”并非某种一味的“新”，而恰恰呈现为历史的再仿和重新审视。固然，正如电影《末代皇帝》的导演贝托鲁奇所言：“个人是历史的人质。”每个人都被他所亲处的时代绑架。但后现代、后冷战提供了个人心路和生命记忆的独特角度来有效地改写和想象历史，为每个人找到自由放逐的空间，同时也为不同世代的穿越与在场提供可能。众多批判性的地域主义新建筑正是这方面的范例。因此，这种不同世代的到场不再是一种情态的重逢，而是一种解构式的堵截，用以追查那往昔世代的知识与意义是如何被构建起来的。不同历史的再仿仿佛一场拷问，被用来质疑话语被使用和被传播中的变异。特定的绘画表现试图不说的东西，或许与它所说的一样重要。不同世代的到场只若漂移的游戏，让真正的绘画与图像符号的繁殖之间、具有资源意义的差异性与无边的仿像现象之间变得扑朔难辨。因此绘画的当代性并非某种等着被

揭示的深层真理，而是通过话语和它自身的文化建构而逐渐剥离和显露出来的。

“在当代”的文化姿态的另一层意思是要直面当代的文化困境。全球化环境带来国际化、互文化的生存方式，今天的人们已然失去了纯然单一的文化家园。无论我们在谈论一座建筑还是某一公共性空间，那庞大的格局已经让我们超越个人身体定位的能力。那巨大的、无远弗届的交流和资本网络紧紧包围着我们，我们深陷其中。仿佛无所不在，这种缺乏原创的图像复制，这种似是而非的多样繁华，促使当代主体呈现碎片化的趋势。当我们面对旧图像和日用品的汪洋大海，质疑原创性的观念之时，事实上面对的是主体的碎片化以及绘画感受的浅表化。感受力的式微，渐成当代绘画的真正困境。与现代主义针对主体的死亡所进行的审判和拯救以及新表现的理论与实践不同，诸多后现代思潮影响下的文化潮流关注的是符号、文本、图像与其他文化产物和活动是如何决定主体性的。这种逆向性的审思既缺乏个体主体的激情，也抽离了“技近乎道”的绘画感受、以身“体”之的内核。这正是绘画感受力的时代式微的真正病因。

“在当代”的文化姿态一边通过话语建构来重建绘画的当代性，另一边针对绘画感受力的时代式微，全力呼唤以身“体”之的生命内核。在今天正在发生的文化变迁中，太多的所指变得似是而非，太多的能指变得扑朔迷离，太多的能指与所指之间出现了延异的现象，这使得话语的建构充满了陷阱。其中最大的陷阱是空泛的多元话语所可能促成的主体的碎片化和感受力的式微，也就是说我们所致力的一方面的努力解构了另一方面的目标。要解决好这个问题，就要以绘画自身来说话，从体象的角度来建构话语，强化感受力。

三

体象，一个颇具中国内涵的语词。“体”，指可见的形体，又指可感的肉身经验。当我们说“体察”之时，代表着本人的介入，本人的置入，本人的植入。只有本身本心的植入，才能有所体察。“体”在英语世界中有诸多不同的解释，但“body”与之最近。由于肉身的植入所带来的体察，这里关系到某种中国特色的解释学。依着这种解释的意念，

“体”所描述的是一种生命的同一性，一种由肉体的此时此在的植入而兴发感动、怵惕惻隐的融通之力。通过绘画的直观过程，来调动身体所独具的生命的融通，这是绘画创造与感人的秘密。正如梅洛·庞蒂所言：“当你把身体借给世界，世界得以显现。”

“象”几乎是中国传统解释学的核心。它既不是纯然的观视对象，也不是纯然的主体意识里的东西；既不是现成的，已成的，也不是无踪影的，无迹可寻的。“象”是对象与主体之间的可感可察的中介，这个中介向我们生动地描述了对象与主体之间的解释性和想象性的关系，同时又是“观看”这一整体意涵如此这般地发生着的、可感可见的实况。

“象”不是独立于对象与主体之外的第三者，而是包蕴了主体与对象在其中的此时此在的生命形式。

老子《道德经》中说：“惚兮恍兮，其中有物。恍兮惚兮，其中有象。”“象”如此恍惚，因它不是东西，观而不足，非身在其中“体”之不可。以“象”为中介，以身心交感的“体察”方式来直观地把握和领会生命的整体与底蕴，我们称之为“体象”。绘画的过程就是“体象”的过程。这一过程将主体的血肉之躯与所绘对象化为一体，化成为某种“玄之又玄、妙之又妙”的承载，让天地四方聚拢而来，共当此在，从而映射出彼此的生命。

这是一个借助“身体”来达到的生命的可见的转换。那身体有如一扇窗，画者出入自如，时而向外看，时而向内看。诸如凡·高的鞋，向外看是鞋，向内看是农民的世界。我们的身体此刻演化成鞋去体察鞋的艰辛，进而体察农妇或者凡·高本人的艰辛，同时这反反复复的绘画，这黄褐色的笔触的编结，又让所有的艰辛者，带着被蓦然激活的艰辛的意象返回到这双鞋上。所有的那些关于这双鞋是否农妇的鞋抑或凡·高本人的鞋、是否两只同是左鞋的臆测已不重要，它已然唤起了我们身体的触感，让我们当下性地体味“鞋”这个“共同履历者”之象。

绘画的当代性建构，实质上正是这种“体象”的结构，这种以身“体”之的生命转换。在今天的绘画实践中，这种“体象”的当代性建构往往以三种维度表现出来。第一种维度是绘画表现的强度。宋代文同擅画竹，因“胸中有渭川千亩，气压十万丈夫”，所以他的一竿~~骄天偃竹~~，表现出横贯历史的强度。苏轼赞之曰：“执笔熟视，乃见其所欲画

者，急起从之，振笔直遂以追其所见。”这段历史公案，一方面强调意在笔先，另一方面强调追写的力量。当代绘画，总在抹去重来中洞见生命存在的开蔽，并常常以一种迅疾有力的捕捉来开启寻常状态中诸多蔽藏者。此种开蔽不止于画面，而是追问心灵所见。如此追问，只若火星在手，不得不振其光亮。如此这般，正是表现的强度、挥写的强度。

第二种维度是绘画语言的纯度。绘画语言纷繁，每位画者从写生的基础开始，经历缓慢悠长的体验过程，从语言的全方位中提纯自己的语言，并逐渐形成个性化的纯度。绘画的体察与人密切相关，这种关联带着生命的痕迹，不断地与“不相干者”剥离，求取长久意义的铸造，凝成简约而放怀的风采。在这缓慢的体验过程中，捕捉的不仅是语言，更是语言的情愫，语言的意象。古往今来的墨竹者，画的都是竹中的自己。语言的纯度，实质上是人的纯度、意的纯度。

第三种维度是绘画思考的深度。这是一个绘画的实验性的命题。传统技艺的实验性强调技近乎道；当代艺术的实验性重视时代性的变革关怀。真正的实验不止于试验，而是指向反复的察看，指向真理的去蔽。如此的实验提倡思想的大格局，人生的大追问，社会的大关怀。它涉入社会变革、媒介革命、材料拓展、机制批判、大众参与、存在显现等诸多方面，提供了实境实感、反复查考的心灵空间。从这方面说，思考的深度指的就是实验的深度、考察的深度。

表现的强度、语言的纯度、思考的深度，构成了当代绘画“体象”的三个重要维度。而这三个维度又各自指向写的力度、意的纯度、验的深度。写、意、验是与绘画紧密相关的行为。如此三字三度是否构成体象世界的网格，来为当代绘画提供一个明晰的、可供不断查考的轮廓呢？回答这个问题，所有的文字远不如绘画本身所可能展示的那样贴切。因此，让我们以这“体象三度”作为画册和展览的构架，来进入和感怀双年展的绘画世界，进而理解和把握中国油画如何在当代！

2012年4月20日

写于杭州三窗阁

Three Dimensions of Embodiment

— Written for the First Chinese Oil Painting Biennale

Xu Jiang

One

The China Oil Painting Society (COPS), founded in 1995, is not only a pioneering arts organization and a breeding ground for artistic innovation, it has also played a major role in bringing together China's oil painters and promoting the development of modern oil painting. It has served as a representative of China's artistic spirit, and a platform for the introduction of global artistic ideas that have shaped the era. COPS recognizes the importance of developing and popularizing oil painting in China, and its far sighted leadership has shaped a decade of artistic endeavor. The Society is also actively involved in scholarly debate about the role of contemporary oil painting and has created artistic guidelines for various developmental phases, helping to forge an integrated academic presence for oil painting. The Society's deep sense of responsibility is reflected in its willingness to host academic conferences, its support for social causes, leadership in academic matters, and efforts to build a new, self sufficient developmental model for the field.

In this age of increasingly visualization of information and advancing globalization and public participation, Chinese oil painting finds itself under pressure to adapt and change in several ways: to solidify the role of oil painting among other visual media; to reestablish the status of Chinese oil painting in the global cultural arena; and to reassert the credibility

and the role of oil painting in a popularized, urbanized cultural ecology. The complexity of these new demands exceeds our previous experience in the realm of visual arts. They intersect and interact, providing opportunities and conceptual support for the development of modern oil painting, and tracing a strategic blueprint for the development of thinking on oil painting.

Undertaking multifaceted restructuring is a matter that presents both local and global difficulties. Drawing on the contemporary practice of oil painting, we have formulated three proposals to guide future developments: first, a return to the essence of oil painting, and to the roots of the native artistic spirit; second, a reevaluation of painting's visual structure and methodology; and third, a special focus on the psychological aspects of art creation and an invocation of art's poetic spirit. It is with these goals in mind, and in order to bolster the profundity, technical proficiency, and poetic spirit of oil painting and strengthen its status as a contemporary national art form, that COPS and the National Art Museum of China, with the support of the National Ministry of Culture's Department of Arts, are hosting this Oil Painting Biennale.

Two

Western painting, as epitomized by oil painting, has nearly six centuries of history in Europe, and has marked the

horizon of human culture for numerous civilizational epochs. After undergoing a series of upheavals during the twentieth century, Western oil painting has come under increased scrutiny. Or rather, what has come under scrutiny is the authority of the metaphysical tradition. Is the world really the way we see it and paint it? In the torrent of new cultural and intellectual currents, painting has at times seemed like an old river ferry, at once wanting to overcome a monolithic logic, while also reveling in difference. At the same time, postmodern thinking has taken a critical stance toward discourse, and questioned the authority and exclusivity of traditional European assessments of history, culture, and politics. Such approaches claim that no tradition has the authority or validity to represent all human culture; rather, all cultural traditions and their unique approaches to perception and cognition should be respected. It was at this very historical juncture that contemporary Chinese oil painting was born. The story it had to tell was not one imported from overseas, but rather one of a language surviving outside its native linguistic environment, and finding strength and vitality in difference to express truth. It was also a story of China achieving its own cultural ideals on its own terms. The importance of Chinese oil painting extends far beyond the field itself – it provides a model for the development of other domestic Chinese arts in a globalizing environment, and a guarantee of the continued survival of oil painting worldwide.

“In Time”, the theme of this biennale, is so broad that it is less like an exhibit theme and more like a cultural attitude. It is an attitude with two layers of meaning. The first concerns the respect for and revival of painting’s modernity. Modernity here is not a temporal concept or a ready made cultural mode.

It is, rather, the tense in which things happen, in which current events awaken; it allows people from different eras to be present, together in the same place. This simultaneous presence of different eras ensures that “modern” is not the same as “new”; rather it occurs precisely as the revisiting or reevaluation of history. Of course, as the director of “The Last Emperor” Bernardo Bertolucci said, “Individuals are held hostage by history”. People are kidnapped by the times in which they live. But postmodernism and the post-Cold War world have given us a unique perspective on the individual’s thoughts and memories, and have allowed us to effectively rewrite and reimagine history so that people can find space in which they are free to seek refuge, while at the same time making possible the simultaneous presence and interpenetration of different eras. This phenomenon is exemplified in the architectural trend towards critical regionalism. The presence of different eras is not a kind of emotional reunion, but a deconstructive interception that examines how knowledge and meaning has been constructed in the past. Revisiting different eras is like an interrogation that questions the way discourse changes in use and in transmission. Certain paintings attempt to express the unsaid, which may be as important as what is said. The simultaneous presence of different eras is like a drifting game, allowing the space between true painting and the reproduction of graphic symbols, and the space between generative difference and unlimited imitation to complexify. Thus the modernity of painting is not a deep truth waiting to be revealed, but rather is gradually peeled back and exposed by discourse and its own cultural construction.

Another aspect of “In Time” is the direct confrontation of

contemporary cultural difficulties. Globalization has brought with it an international, intercultural way of life, and today's people have already lost their pure, monocultural homes. Whether we are talking about a building or a public space, the huge overarching structure of today's world allows us to transcend the limitations of our body and locale. We are surrounded by a gigantic, boundless communication and resource network, trapped in its embrace. It is everywhere, and its unprincipled duplication of visual images and deceptive multiplicity and diversity have led to the fragmentation of the modern subject. We are faced with endless streams of old images and consumer products, and when we start to doubt the possibility of original innovation, what we are actually confronting is the fragmentation of the subject and the oversimplification of aesthetic perception. The decline of perception has gradually become the foremost problem facing modern painting. Unlike the trial and subsequent rehabilitation of the dead subject carried out by modernism, and the new theories and practices which followed, postmodern cultural trends are more concerned with how signs, texts, images, and other cultural products and activities determine subjectivity. This kind of retrograde thought lacks the passion of the individual subject, and departs from painting's attempt to "touch the divine" using the innermost core of the self. This is the true cause of the chronic weakening of aesthetic perception in modern times.

As a cultural attitude, "In Time" can be looked at from two perspectives: on the one hand it uses discourse to bring back the modernity of painting, and on the other it confronts the weakening of aesthetic perception, and appeals to the

living core of the physical self. In this time of cultural shifts, too many signifieds have become deceptive, specious, and too many signifiers have become obscure and confusing, resulting in a palpable difference between signifier and signified. For this reason the process of discourse construction is full of pitfalls, the most dangerous being the fragmentation of the subject and weakening of perception caused by hollow, composite discourse; that is to say, our efforts in one area are deconstructing our goals in another. In order to solve this problem, we must let paintings speak for themselves, create a discourse founded in the physical self, and strengthen our powers of perception.

Three

Embodiment: a concept ripe with implications in the Chinese tradition. The Chinese term (*tixiang*) refers to the visible form, as well as to sensible bodily experience. A related term (*ticha*), meaning "to experience personally", implies the interposition of the self, the insertion of the self, the implantation of the self into an environment. Only this physical and mental "implantation" can lead to *ticha*. The word "ti" has many different interpretations in the English speaking world, but "body" comes closest. The implantation of the physical body leads to personal experience, reflecting a special kind of Chinese hermeneutic practice; based on which *ti* describes a kind of unity among living beings, movement caused by the insertion of a physical body, and ensuing ripples of both anxiety and sympathy. The direct observation that occurs during painting adjusts the circulation of vital energy unique to each

body. This is the secret to painting's creativity and emotional appeal. As Merleau Ponty said, "When you lend your body to the world, the world is able to appear".

"Xiang", the other part of tixiang, lies at the very core of traditional Chinese hermeneutics. It refers neither to a pure object of sensation, nor to a pure object of subjective consciousness; it is not ready made, ready at hand, but neither is it imperceptible, without outward manifestations. Xiang is the perceptible, sensible mediation between the object and the subject, and this mediator vividly describes the hermeneutic and visual relationship between object and subject. It is also the realization of the totalizing, sensuous act of "seeing". Xiang is not a "third party" independent of the object and subject, but a spatially and temporally present form of life that includes both subject and object.

In "*Daodejing*", Lao Tsu says: "So unclear, so indistinct; within it there is substance. So indistinct, so unclear; within it there is image (xiang)." Here xiang appears abstracted and distracted because it is not a "thing"; seeing it is not enough, one must experience it with the body (ti). With xiang as a mediator, we can use bodily experience (ticha) arising from the "cross contamination" of body and mind to directly observe and grasp the essence of life. We call this tixiang. The process of painting is the process of tixiang. It is a process that merges the corporeal body of the subject with the painted object to create a kind of "mystery beyond mystery, wonder beyond wonder", bringing the various parts of the universe together in one place, where they radiate life.

This is a visible transformation of life accomplished with the help of the "body". The body is like a window

through which the painter comes and goes as she pleases, sometimes looking out, sometimes looking in. Like Van Gogh's shoes: from the outside they look like shoes, but on the inside they are the world of the peasant. At moments like these our body becomes the shoes, in order to experience their suffering, and to experience the suffering of the peasant woman or of van Gogh himself. At the same time this extraordinarily complex painting, with its tangle of pale yellow brushstrokes, allows all who suffer to project their suddenly activated memories of suffering onto the shoes. And all idle speculation about whether the shoes belong to a peasant woman or to van Gogh, or whether they are both left footed, are no longer important. Because the painting has aroused our sense of tactile perception, and allowed us to fully appreciate, at the present moment, these "shoes" as part of our shared memories.

The modern structuring of painting is in essence the structure of this kind of embodiment (tixiang), this transference of life experienced with the body (ti). In contemporary painting practice, the modern notion of this kind of "embodiment" is often expressed in three dimensions. The first is the strength of the painted representation. Renowned Song Dynasty painter and poet Wen Tong, who was known for his paintings of bamboo, had "vast forests of bamboo in his heart, and the spirits of thousands of heroes", so with only one stalk of bending bamboo his painting is as powerful as any masterpieces in Chinese history. Poet Su Shi praised his technique, saying "He grasps the brush and looks intently, until he sees what he wants to paint, then he moves his brush in pursuit." These glimpses into the past emphasize that thought comes before visual

representation, and also emphasize the power of historiography. Modern painting is constantly eradicating reappearing insights into the nature of life, and swiftly, effectively unveiling those who have taken refuge in the status quo. This kind of revelation is not limited to the painted surface, but extends to spiritual reflection as well. Such reflection cannot fail to shed light. This is precisely the strength of visual representation, the strength of unrestrained artistic expression.

The second dimension is the purity of pictorial language. It is a rich language, and every artist starts by painting from life, gradually experiencing and building experience, and from the common language distilling a personal language that gradually becomes a personal purity. The physical experience of painting is intimately connected with the self, and it bears the traces of life itself, constantly ridding itself of the irrelevant in order to forge something of permanent significance in an elegant, carefree style. During this slow process of experiencing, what is seized is not only language but the emotional essence of language, the mental images evoked by language. When Chinese artists paint bamboo using black ink on paper, they are actually painting themselves. The purity of language is the purity of mankind, the purity of consciousness.

The third dimension is the depth of artistic reflection. This is an experimental field for painting. Traditional artistic experimentation emphasized the approach to the divine; whereas modern experimentation values sensitivity to temporal and historical change. True experimentation does not stop at experimental “testing”, but involves repeated observation and the disclosure of truth. This kind of experimentation stimulates thought on the big questions: investigations of human life,

and concern for society at large. It engages with social transformations, media revolutions, resource development, institutional critiques, mass participation, and the representation of being. It provides a spiritual space for unbiased perception and investigation. In this sense, the depth of reflection is just the depth of experimentation, and depth of investigation.

The strength of representation, the purity of language, and the depth of thought are three important dimensions of the “embodiment” of modern painting. And these three dimensions each point to the power of the artistic image, the purity of consciousness, and the depth of experimentation. Depiction, consciousness, experimentation are behaviors intimately related to painting. Do these three words and three dimensions form a network that embodies the world? That provides a clear persistent outline? The answer to this question is not to be found in words, but in the intimate experience of the paintings themselves. Let us then use these “three dimensions of embodiment” as picture albums and exhibition frameworks, as we enter, both physically and emotionally, the painted world of the biennale, and immerse ourselves in the modernity of Chinese oil painting.

April 20, 2012

San Chuang Ge (Three Windows Residence), Hangzhou

在当代

——寓言、艺术、救赎

张 晴

作为实践世界生成的一种历史解释与意义表达,对当代特征与内涵的探讨必然被置于人类集体概念的交叉点上。与反映不均等和不稳定的具体现实图景不同,他致力描述的是人们所意识到的主体与世界之间的距离,及由其体现出的偶然性本质。这种特质并非一成不变,而是随时境变迁而不断被重新定义。正如鲍德里亚对当代社会的描述:“原始社会有面具,资产阶级社会有镜子,而我们有影像。”

当代社会已从生产阶段发展到了被异化成景观的形式,“所有活生生的东西都成了再现”^①,马克思所言的资本主义物化时代,如今已过渡到视觉表现化篡位为社会本体基础的颠倒世界,过渡到一个社会景观的王国。真实世界沦为影像,影像却升格成看似真实的存在。我们认为通过技术可以随心所欲地支配世界。然而,其实是世界这一边通过技术在向我们强调它的存在。这个主客关系的反转发挥着惊人的、不可轻视的作用。曾将长期让自己处于一种从属状态的景观,作为一种崇高的存在正在向我们靠近,不是从我们这一边,而是从其他场所向我们靠近。它从本来是外表寄生场所的平庸事物的存在核心现身,边愉快地自我繁殖,边从所有方向涌来。虚构的再现让人们不自觉地处于一种被催眠的状态,景观在人们生活中占据了原本“真实”的位置,使符号胜于物体,副本胜于原本,幻想胜于现实。

景观决定着生产,以此形成表象的弥漫。景观含糊对话,消解主体的独立性和批判性,以图像之想象取代了行动,只有观看没有参与。在景观的迷雾之中,人只能单向度地默从,这是一种无形的控制。然而这正是当代社会新的存活方式,景观—观众的关系本质上是其秩序的牢固支座。如果说对当代特征的定义,是综合领域的范畴,景观社会正是当代最大的“奇观”,超越了所有艺术能够制造的震惊,提供了当代表象的丰富与广博,其中面对未来的指向不容置疑。我们能做的只是循着反射的光点,深入到它四处散落的废墟间泰然地冒险旅行,并以此连接起断裂的个体,增加反省的深度。

当代,“奇观”借助技术正在发生,无人能够置身其外。

创造力的陷阱

当代人类彻底迎来了托夫勒轰动世界的展望——《第三次浪潮》，媒介与信息迅速成为可以表征这个时代的关键词。在不断“升级”的技术平台上，媒介与信息交互、协作、不断修炼，并施展巨大的“魔法”，开辟了“由娱乐、信息和消费组成的新的符号世界”。手机、电邮、流媒体、网络、3G、Wi-Fi，当代人类几乎被数字化的光芒灼伤了眼。电子流与信息合体，汹涌来袭，开辟出无法测量、彼此连接和渗透的黑洞，将人类席卷其内。其中空间和时间已然颠覆，有关距离的经验永远内爆了，世界一方面唾手可得，一方面似乎无法一览全部。

电脑连着电脑、电脑连着手机、手机连着手机……信息快速连通世界边缘或角落，绕过人类自身的种种限制，越来越多地介入了空间结构划分的场景。随时冲浪、随时联络、随时在线，我们变得越来越便利和通达。在打破物质空间和社会场景之间的固有关系后，人们在消失的地域中获得了前所未有的广阔交流空间，地理版图也在媒介层面被重新书写。媒介以“异化”的感受和再现方式，使空间与时间的极限、历史与遥远、“在场”与“不在场”都被呈现和演绎为无限放大、无限逼真的“尽在眼前”和“触手可及”。分不清的“他乡”和“别处”不断加强，生产出“无地方感”的族群，也催生着庞大的“新空间”。

其中人类创造了巨大和完美的数字符码机制，并通过光纤或宽带这一万能的触手，将这一模式无限伸展，纠缠于我们的社会，渗透至一切空间、界面和微小处，成为无法避免的日常。只要我们打开计算机或是进入电子网络，首先遇到的就是电子符码预先设定好的问题，对这个问题的回答方式只能为“是”或“否”。我们必须满足电子媒介的检测，才能获得登录的界面，自身的意见微不足道。我们借助符码的感召，迅速地集结或分散，形成统一界面下的分级、次级团体或联盟，缔结一种隐性的秩序。这种秩序消解了自然界线巩固的国家、民族概念，亦能无痕融解观念的鸿沟。上一秒还忠于一个联盟同声讨，下一秒就有可能因为心智的转变而完全倒戈。新秩序似乎比自然的秩序更完美，体现着一种完美的塑性，开放、融合、平等且动态、瞬时及时更新。人类被高频重复的“诱导性提问—需要解码的裁决—最后通牒”②式模式主导，并以此作为踏上第三次浪潮尖端的凭借。于是在不易察觉的符码程序之上，人类过上了全民公决的生活。正如尼葛洛庞帝在《数字化生存》中说：“计