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见证 交通茶馆

陈安健个人作品展纪

TRANSPORT TEAHOUSE: A TESTIMONY
Notes on Chen Anjian Solo Exhibition

王 林 主编

 四川美术出版社



Chen Anjian ————— Teahouse Series

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陈安健个人作品展纪

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Chen Anjian ————— Teahouse Series

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TRANSPORT TEAHOUSE: A TESTIMONY
Notes on Chen Anjian Solo Exhibition

王 林 主编

Painter Chen Anjian, in his portrayal of the twenty years of Chongqing teahouse culture, paints an enriching and colorful picture of the teahouse. His scenes are full of active intention, and have been praised by many. With so many of these artworks in an extraordinary exhibition, I believe this exhibition is going to be hugely successful.

Jin Shangyi



TRANSPORT TEAHOUSE:
A TESTIMONY

Notes on Chen Anjian
Solo Exhibition

画家陈安健，表现重庆茶馆生活二十多年，描绘了茶馆丰富多彩的人物形象，画面十分生动，得到很多人的赞美。现将多幅作品，举办一个十分不一般的展览，我相信此展览会取得很大的成功。

——靳尚谊

TESTIMONY—FROM HISTORY TO HEART & SOUL

Chen Anjian's exhibition, *Transport Teahouse: A Testimony*, held its opening in Chongqing. This is an extraordinary exhibition, as it holds within its embrace our very own local teahouse, one all our resident tea drinkers know so well—the teahouse of the paintings and our real-life Transport Teahouse.

As far as I can recall, there has never been a painter who has so deeply connected with and given such a spiritual architecture to his subject. Of course, it's not just a building or some sample of architecture that he's painting, but a living and continuous memory. It's a precious treatment and stewardship of a simple life and warmth of feeling, of that which exists in his canvases. As well, the basis of this painted subject is the very living rhythm and pulse of life, itself. Painting and living subject exist for one another, encouraging one another, with feeling and memory ever deepening and expanding.

I first saw Chen Anjian's *Teahouse* paintings many years ago, and I preferred the ones that focused on the sense of place over ones with human subjects. At that time, however, I still didn't understand the relationship between painter and subject, between materiality and this kind of heart and soul. Later on, when I came into a closer understanding of Transport Teahouse, I learned to look anew at Chen Anjian's series of oil paintings.

My old friend, Wang Lin, is one who has always kept an eye out for the historical in Chinese Art, cultivating the heart and soul of Chinese art. When he places the ordinary, which everyone is familiar with, into the stream of history; then the ordinary undergoes a reappraisal. Wang Lin's presentation of *Transport Teahouse: A Testimony* will go down in history as a fortuitous cultural event.

Shui Tianzhong



TRANSPORT TEAHOUSE:
A TESTIMONY

Notes on Chen Anjian
Solo Exhibition

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见证——从历史到心灵

陈安健画展“见证交通茶馆”在重庆开幕了，这是一个非同一般的展览，因为画家的作品实际上包含了当地茶客熟悉的老茶馆——画面上的交通茶馆和生活中的交通茶馆。

在我的记忆中，还想不到哪个画家以如此深情对待创作的同时，对待给他创作灵感的建筑。当然，那不是建筑，不是一座老房子，而是活着的延续流动的想象与记忆，是对朴素生活、感情的珍视。它活在画家的绘画作品里，而其生命基础是现实存在的朴素而跌宕起伏的生活旋律。二者往复回荡，互从对方得到鼓励，感情与记忆在这样的互动中被交替循环放大并深化。

多年前就看过陈安健老茶馆题材的油画作品，我比较喜欢画家关注环境气氛而非人物情节的作品。但那时候还不了解画家与交通茶馆的关系，物质与心灵两方面的关系。在获知交通茶馆的前前后后之后，我应该重新观察陈安健的作品。

老友王林是一个总是在关注和思考中国艺术史与中国心灵史的人，当他把人们熟悉的艺术放置在历史系列里的时候，那些艺术就会获得前所未有的历史光照。由他安排陈安健的“见证交通茶馆”，可以说是相得益彰的文化机遇。

—— 水天中

It's not easy finding one's own subject. Once it is found, the next is to then earnestly paint it for decades, which is even more difficult. Chen Anjian has succeeded on both counts.

Over ten years ago, there were a number of old streets and teahouses in Chongqing. Today they're all gone, and what we're given now is a renewed and modern Chongqing. Well, all right.

But where are the old tea drinkers supposed to go? What is left for them? The daily scenes of an old teahouse, they're all right there in Chen Anjian's paintings.

Brother Anjian, invite all the tea drinkers to the exhibition!

Chen Danqing



找到自己的主题，不易，找到后，认真真画几十年，更不易。

这两条，安健都做到了。

十多年前，重庆尚存几条老街，几个茶馆，如今全没了，

换来摩登入时的新重庆，也好。

那些市井茶客到哪里去了？还能去哪里？老茶馆的日常风

景，可都跑进安健的画里去啦。

安健兄，请老茶客们来画展耍嘛！

—— 陈丹青

I hope Chen Anjian will continue happily painting. This would be good, because there's so little in the world that provides such happiness. He's happy when painting; he's also happy in the teahouse. How rare. I get the sense that this is a sort of performance art, with very little pretense, so casual; so much a part of everyday life, so much a part of painting.

My wish is for Chen Anjian to go on painting happily in this way.

Cheng Conglin



希望陈安健能继续这样愉快地画画，这样就好，因为现在愉快的事情不多。他画画也高兴，在茶馆里面也高兴，很难得，我觉得已经有一部分属于行为艺术了，不做作，很随意，和日常的生活结合得也很好，和他的画也结合得很好。我希望安健这样高高兴兴地画，继续下去。

——程丛林

Looking today at a painter like Chen Anjian, I think he signifies the sound confidence of our times. Sichuan Institute of Fine Art has always been seen as progenitor of the "Sichuan School," and the Sichuan School has traditionally developed through Scar Painting to Critical Realism, and has always imparted to society a passionate love of life. However, it's also always been at odds with life, maintaining a hostile stance towards reality. One sees this process in Chen Anjian's work, where there is a separation between himself and his times. Chen Anjian deeply moves us, with his relentless study and hard work, always being somewhat out of step with his times. So we are compelled to give respect to this artist Chen Anjian, who is eternally unable to fall in step with his own epoch.

Ye Yongqing



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A TESTIMONY

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