



今日中国艺术家  
CHINESE ARTISTS OF TODAY

**沈敬东 SHEN JINGDONG**

光鲜 2003—2014

**Colour Explosion:**

**Hidden Meanings 2003—2014**



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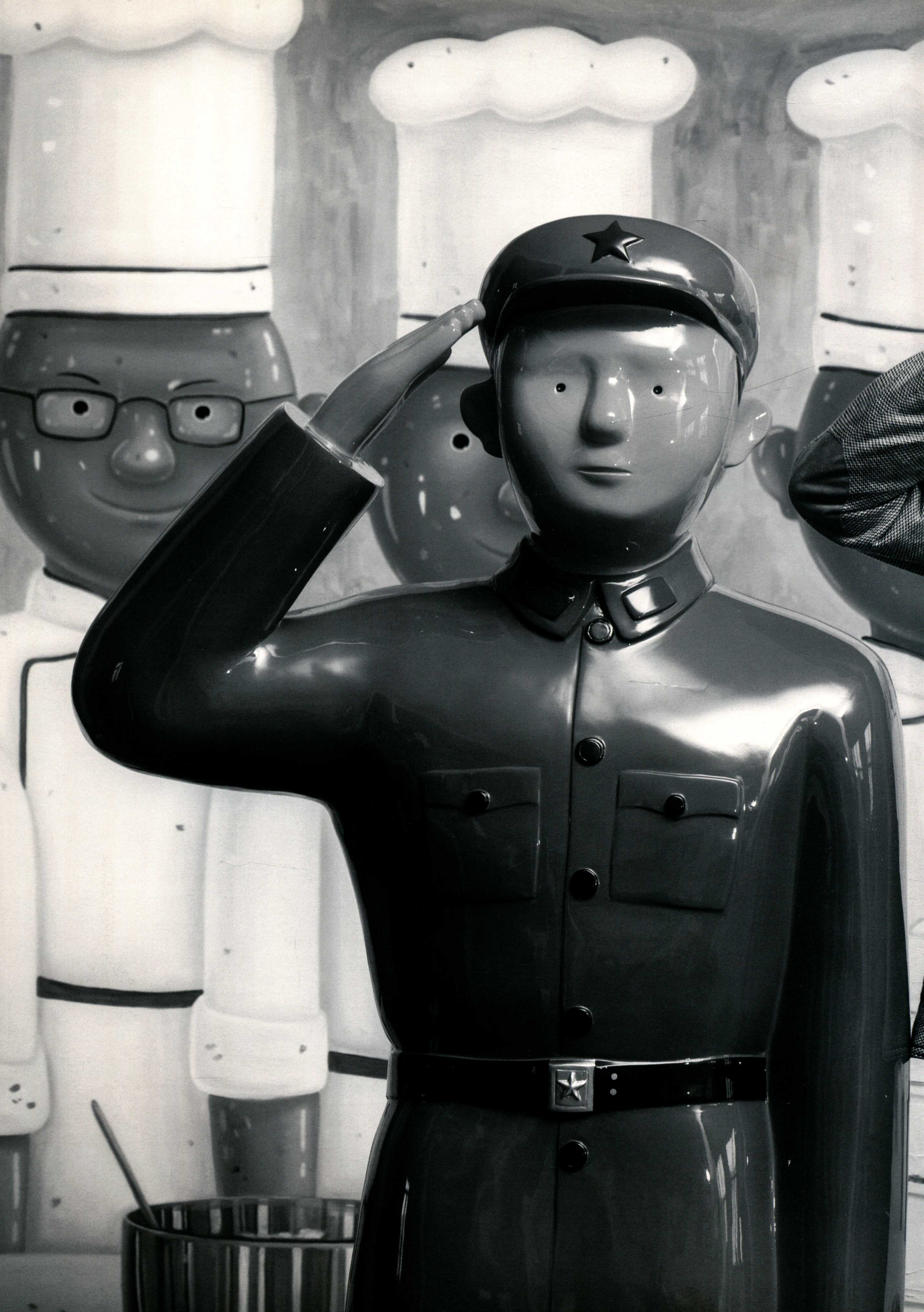
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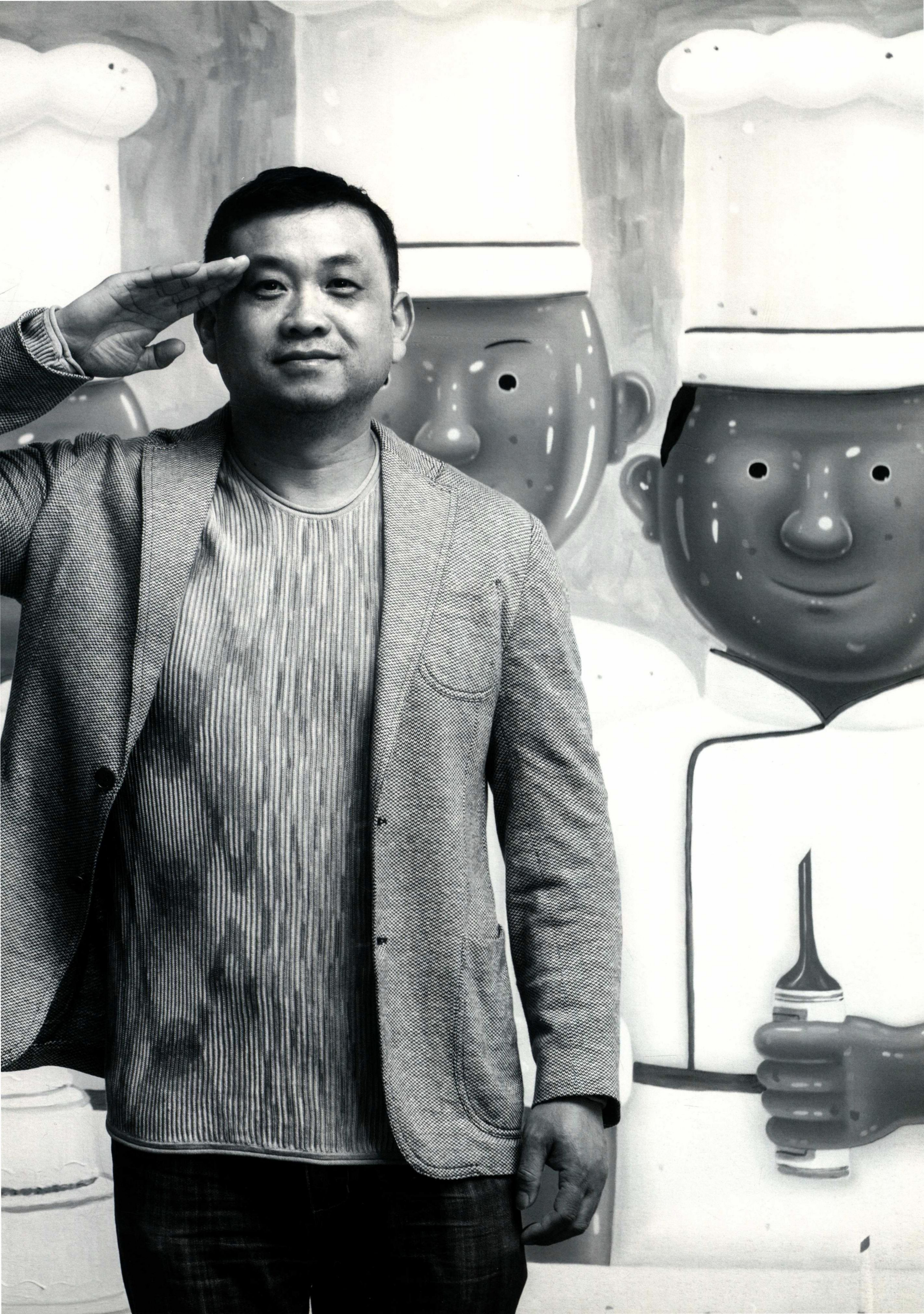
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# 将英雄拉回到一种日常意义

## ——关于沈敬东的“英雄”系列

文 / 朱其

沈敬东的“英雄”系列塑造的是一种身份化的士兵形象，这种形象几乎难以辨别那个士兵具体是谁，他的相貌特征是模糊的，他实际上是那种一般意义的人，他的个性在代表身份的装束和姿态中为一种意识形态化的共性所取代。

这个被命名为“英雄”的士兵形象是经过提炼的，他们被沈敬东塑造成四种人：红、黄、光头和戴帽者。黄色士兵具有一种人性化的色调，红色则象征革命的庄严气氛。他们的身体不仅在制服性的军服中，并且都具有一种固定的端正挺直的身体姿态。这种形象来自沈敬东在军队中的经验，几乎每一个有个性的人进入军队后，都必须被如此的制服化。

英雄系列最初是一组陶瓷雕塑，体量上类似一种英雄半身像的玩偶化，这使得士兵形象的庄重感倾向于一种可爱化。仿佛这些士兵穿着这套制服在进行一种英雄的角色扮演。同早期的革命雕塑或者当代雕塑相比，这个系列尽管涉及意识形态的形象主题，但沈敬东似乎重新赋予了一种形象理解的可能性，他的士兵既不具有早期革命雕塑的高大全特征，也不具有 20 世纪 90 年代以后对于政治象征的形象反讽。

沈敬东尽可能削减士兵形象的英雄感，这个士兵只是具有一种像拍纪念照一样的姿势模仿的僵硬姿态。实际上，这个士兵被沈敬东削减了两个形象特征：一个是他的意识形态性，另一

个是他的具体性。这使得作品简练地集中在人和制服关系的表现。“制服”在汉语中有双重含义，作为名词，指一种职业性的服装；作为动词则是指一个人被某种强制性的力量在身体或者精神对抗中被征服。

由于脸部特征和表情的模糊化，使得肖像实际上也是制服化的一个延伸部分。这个士兵实际上是一个被训诫后的士兵，他具体的肖像特征和复杂的内心世界都被训诫以后，是在制服和制服化的表情下自我消失或者被隐藏？这不得而知。但他的表象已经成为个人性被制服的一种对象化的隐喻。

这个士兵实际上倾向于一种意识形态和职业训诫的日常性。这种特征也体现在关于士兵雕塑的绘画系列中，这个系列似乎是一种对于士兵表现的两个有机联系的部分，士兵的标准塑像以及将这个塑像再现一遍的绘画。陶瓷的光洁、脆弱的质感在雕塑中好像并不明显，倒是在绘画部分显而易见。

这个士兵实际上被表现为从人到军人的一种身份化和角色化的塑造，他进入到这个被视为训诫标准的英雄像中，但又好像没有任何剧烈的痛苦，相反他表现出一副沉着、平静和自得的神情。士兵的这种形象表象的抽象化以及一种自我常态的表现，都试图在形象上将英雄拉回到一种永恒的日常意义。

这种方式在沈敬东的绘画《新开国大典》中也同样被使用。这幅巨型绘画是对经典革命油画的翻新创作，其中每一个开国领袖都被描绘成一种平民化和日常性的形象，丝毫没有革命家的不凡和崇高感。革命者、领袖和军人事实上一直是政治宣传艺术中的具有意识形态化的形象，他们的形象和背景都被表现为英雄和崇高，以及史诗般的景观。在 20 世纪 90 年代以后的当代艺术中则开始被反讽性的后现代使用。这实际上是另一种意识形态化。

通过对革命者、领袖和军人的形象征候的抽象化，沈敬东似乎在力图使英雄真正脱离宣传艺术和反讽宣传艺术的两极表现。他的士兵和领袖都被置于一种更普遍意义的形象，他既将个人抽离出来，成为一个普遍意义的人；也将宣传艺术的意识形态特征抽离，成为一个无历史神话的形象表述。在这种被抽象化的形象过虑中，领袖和士兵都被归一到一种居于永恒意义的日常本质，崇高和神秘性消失了，他们像你身边的人一样真实，只是制服不同。

2006 年 10 月写于望京





年少时学素描（后站立者）  
Learning sketch when I was young (standing at the back)

南京艺术学院同班同学（右一）  
My classmates in Nanjing University of the Arts (the first on the right)

新兵锻炼时（右一）  
Drill recruits (the first on the right)



# Draw the hero back to the day-to-day significance

## —On "Hero" series of Shen Jingdong

by Zhu Qi

The image that Shen Jingdong's "Hero" series created is an image of the soldiers with certain identity. This image is hardly to tell who the specific soldier is. His facial features are vague, and in fact he is a man in common sense. In clothing and attitude which stand his identity his individuality is replaced by a common ideology.

The image of the soldier which was named "hero" is out of refinement. They are created into four kinds of people, which are the red, the yellow, the bald and the soldiers with hat. The yellow soldiers possess a hue of humanity, and the red soldiers stand for the solemn atmosphere of revolution. Their bodies are not only dressed in the uniform dress, but also have a fixed correct upright posture. This kind of image comes from his experience in the army. Almost every soldier with certain personality will be uniformed in the end after joining the army.

The hero series originally are a group of ceramic sculptures whose sizes are similar to a doll of a hero's bust, which make the solemnness of the soldiers' images be inclined to a kind of loveliness. It seems that these soldiers are playing the role of a hero in this uniform. Compared with the early revolutionary sculptures or sculptures of the time, although this series refer to the image theme of

ideology, Shen Jingdong seems to re-endow the image-understanding with a new possibility. His soldiers possess neither the characteristics of high volumes of the early revolutionary sculptures nor the irony to the political image since the 1990s.

Shen Jingdong's soldier reduces the heroic sense of the images as much as possible. This soldier only possesses a rigid posture as a gesture to imitate when taking souvenir picture. In fact, two aspects of image features are reduced from this soldier by Shen Jingdong, one is his sense of ideology, and the other is his materiality. This makes the works concisely focus on the presentation of the relationship between people and the uniform. In Chinese "uniform" has dual meanings. As a noun, it means the dress of a certain profession; as a verb, it means in the confrontation of bodies or spirits one person is conquered by certain mandatory forces.

The vagueness of the facial features and appearance makes the portrait in fact also the extended part of the uniformity? This soldier is one admonished soldier. After the admonishment both his specific portrait features and complex inner world disappear or are hidden under the appearance of uniform and uniformity? This is unknown. But his image has become an object metaphor of the sub-





duing of one's personality.

This soldier in fact is inclined to the everydayness of the ideology and professional admonishment. This feature also embodies in the painting series on the soldiers' sculptures. This series seems one part of two organic parts of the presentation of the soldier, which are the soldier's standard sculpture and the painting which presents the sculpture again. The glabrousness and fragile texture of the ceramics seems not obvious in the sculpture, instead they are embodied obviously in the painting part.

This soldier is actually represented as the creation of the identification and role shaping from a common person to a soldier. He enters this hero's sculpture which is seen as the standard of admonishment, but he seems to show no serious pains, in contrary, he presents an expression of imperturbability, calmness, and complacency. The abstraction of the soldier's image and the representation of a self-normality both attempt to draw the hero back to a day-to-day eternal significance.

This mode is also used in Shen Jingdong's painting New Nation-founding Ceremony. This giant painting is the creative renovation of the classic revolutionary painting. In this painting, each of the founding leaders is painted as an ordinary and

a day-to-day person without any unusualness and loftiness. Revolutioners, leaders and soldiers are actually the images with ideology in the political publicity art. Their images and backgrounds are both represented as hero and sublimity and epic landscape. In the contemporary art after 1990s they have been used by the ironic post-modernism. It is really another kind of ideology.

Through the abstraction of the images of the revolutioners and leaders and soldiers Shen Jingdong seems to try hard to make the hero really break away with the bipolar presentation between publicity art and the ironic publicity art. His soldiers and leaders are both placed in an image with more general sense. He not only draws the individual out and makes this image a man in common sense but also gets rid of the ideologist features of the publicity art and makes it an expression without historical myth. In this kind of image-filtration of abstraction, both the leaders and soldiers are normalized into one kind of day-to-day eternal essence, and the sublimity and the mysteriousness disappear. They are as real as the people around you, but only different in uniform.

Written in Wangjing in October 2006



# 英雄归来

## ——沈敬东作品的现实意义与艺术特征

文 / 高岭

军事题材绘画，在新中国艺术史上曾长期占据重要位置。因为新中国的成立是通过长期的战争换来的，再现中国军队的成长历史以及它在新中国诞生之前的艰苦卓绝的斗争，是新中国主题性绘画的重心之一。不过，新中国毕竟更多的时期是和平年代，军事题材绘画进入普通百姓的精神生活更多的是具体军人形象的塑造。按照社会主义现实主义的说法，对于具体人物形象的塑造，是要追寻典型环境中的典型人物这样的方法，由于军人在新中国的创立和建设过程中所处的特出地位，军人形象与政权形象和政治形象的对等关系，使得军人形象的塑造从一开始就被赋予了偶像化的功能。从黄继光、邱少云、杨根思，到雷锋，再到欧阳海等，作为英雄的军人形象，曾经是亿万中国人追慕的偶像，人们对于军人形象赋予了太多的想象和期望。

然而社会的发展和进步，使原本高度政治化甚至还带有半军事化的社会结构发生了巨大的变化，单一的结构演变成了复合、多元的结构，人们的生活方式、价值观念甚至观察事物的方式，也获得了丰富的可能性。人们开始用自己普通人的视角来审视周围的一切，当然也包括曾经大量印刷宣传以致深刻地印在脑海中、作为潜意识存在的这些英雄的解放军人物形象。与领袖人物形象从神坛上走下来的平民化趋势相一致，军人形

象在今天的艺术表现中也越来越去偶像化、非军事化。人们在这个视觉形式的变化中，读到的不再是具体人物在典型环境中的具体英雄事迹和情节，而只是一种熟悉的符号性的语言样式。也就是说，曾经作为几代人记忆深处集体体验的英雄颂歌，如今作为一种样式，成为人人可以自由传唱、重新使用和改造的对象。

长期身为军人的艺术家沈敬东，最能够感受到军人形象的这种变迁，于是他手下的军人形象，出现了奇妙的视觉景象——他（她）们不再是典型环境中与敌人和外力斗争反抗的英雄，而是一个个封闭的主观时空中的人物；他（她）们被剥离了原本可以再现的表情和服饰细节，转而被简约为一种单一的表情和几种特定的制服和发型。我们不能由此推论认为，沈敬东的所作所为是对以前那些理想主义和英雄主义时代的英雄人物形象的否定；而恰恰相反，他的所作所为是对英雄人物形象在当代社会语境中的一次符合逻辑的再造。因为即便是以往典型环境中的英雄人物、具体事件、表情和服饰，也是在当时的意识形态的支配之下的一次构建，未必真的与当时赖以建构的现实原型完全符合。时代发生了变化，建构英雄人物形象的理论依据和意识需要也发生了变化。今天的人们早已认识到，当年的那些英雄人物形象是被一种政治力量建构起来的，那么，今天人

们也完全可以按照今天的理解来重新建构当年的英雄形象。当历史和时光荡涤了当年围绕在这样的英雄人物形象周围的种种政治意识形态的光环，洗尽铅华之后，这些形象要么被重新赋予血与肉的人性的生动（正像时下的许多文艺作品所追求的），要么被封存为一种静态的视觉符号，后者往往是视觉艺术家们大显身手之处。

沈敬东当然有兴趣表现像他自己这样的军人形象在几十年里的变迁，但他已无意于再用传统的所谓现实主义手法来建构他心目中的英雄形象，因为这种手法只能是新一轮的重复。现在，他要从一个新的角度，运用新的方法来表现或者说刻画英雄人物形象，这种形象，不再是对现实社会芸芸众生的照相式的再现和复写，而是一次全新的塑造，我们完全有理由可以把它看成是对瓷胎制成的英雄人物的描绘。也就是说，沈敬东的近期绘画越来越带有对装置材料的表现意味，仿佛是用绘画这种传统的平面方式在表现装置艺术所特有的质感。正因为沈敬东所塑造的英雄人物形象在视觉上具有这种强烈的装置材料感，所以与其说它们是一个或一群有血有肉的真实人物的再现和复写（其实也是一种主观意识支配下的创造），倒不如说它们是画布上的瓷器人：他（她）们不再被刻意描绘得高大伟岸，而是朴实敦厚，目光平视，甚至还憨态木讷。他（她）们的面部与形





1997年身着老军装的我 / I'm wearing the old uniforms in 1997

体造型更多地吸收了卡通和玩具的语言风格，更像是一种被预设出来的偶像。这种手法所再造出的偶像与以往的偶像之间有着很大的不同：以往的偶像塑造强调画面景象与现实景象的所谓真实性，尽管这种真实其实还是一种主观意识形态支配下的产物；现在沈敬东的偶像塑造则注重画面景象本身的真实性和可塑性，至于它与现实景象之间是否有必要有直接对位的真实性，这并不重要。这样，沈敬东的艺术创作的重点就在于英雄形象的视觉形式上，而不是在于英雄形象在现实中是否真实，他要强化英雄形象的视觉语言本身，而只有这么做，英雄形象才和当下的现实发生了联系，才能满足人们对当年英雄形象的各种想象，否则这种英雄形象只能属于过去，而不属于当下。

就这样，沈敬东在去以往艺术的偶像化和非以往艺术的军事化的过程中，又在视觉语言上偶像化了一个个憨态可掬有时几近木讷的人物形象。这些偶像形象的出现，不是为了记录也不是为了让观众回忆以往那个激情燃烧的岁月里的期待与想象，而是为了形象化地让观众反思当年的那种期待和想象。对于熟悉事物进行反思，在视觉语言形式上最好的方式之一，就是陌生化的处理手法——用瓷偶的描绘方式来创作。这样的英雄形象成为了一种物体形象，往昔那种抽象的、普泛的和空洞的精神形象如今变为一种物的形象，变

为一种今天普通人可以直接面对、亲近和抚摸（沈敬东的玻璃钢雕塑作品正是为了表达这种感觉而创作的）的物体对象。沈敬东用时下流行的卡通化、漫画化的手法，将军人形象可爱化、生活化和物体化，应该看成是对社会变化深刻而敏锐的反映。的确，当理想主义和英雄主义伴随着社会形态的转型和社会结构的变化，而更多地被功利主义和商业主义所取代的时候，作为前者物质化外壳的形象成为人们消费、改造和重写的对象，也就是自然而然的事了。

用描绘物体的方法来描绘人物形象，这种方式经过反复摸索一旦确立，艺术家就能够更加自由地运用于更加广泛和丰富的题材和内容上，在沈敬东新近的风景系列和社会各阶层众生相里，我们都能获得一种新的视觉体验：这些风景不是现实的风景，而是一种具有舞台效果的风景，其中的军人形象出现在湖水中，或者高山之巅，早已没有什么宏大的沉重的社会政治寓意，而是一种轻松自如的幽默，仿佛一场游戏；这些众生相也犹如道具们的合影，没有了看似的严肃性，个个犹如玩偶一般，等待着观众自己的解读。

在一个理想渺茫、现实支离破碎的今天，沈敬东以自己的方式，使远去了的英雄形象又回来了，它带着瓷偶般的光泽和清脆，小心翼翼地走进了人们的视野。没有高高在上的说教，有的只

是平等的目光和无声的对话。面对这样的作品，我们甚至不断地产生上前呵护他（她）们，拥有他（她）们的强烈愿望。这在以往是不可想象的，因为英雄就肯定不是凡胎，而如今的英雄必定是凡胎，而且还是瓷胎。

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# The return of the hero

## —the realism significance and artistic feature of Shen Jingdong's works

by Gao Ling

Paintings on military themes have occupied an essential role in the history of art for a long time since the founding of People's Republic of China. Since the birth of PRC came from the long and arduous war, the reappearance of the development history of the Chinese Army as well as the persistent and unrelenting effort made by the soldiers in artistic sense has been one of the focuses of theme painting in PRC. But in fact, following the founding of PRC, peace has taken care of most years. Therefore, paintings on military themes seek to enter the spiritual life of ordinary people by creating the concrete image of a serviceman. According to socialism realism, to build up a concrete image of an individual is to search for the typical individual in a specific circumstance. Due to the special status of the serviceman in the founding and construction of PRC, the image of a serviceman has been made equal to the image of the regime as well as the government, which endows the image of a serviceman with the idolization function. Heroes like Huang Jiguang, Qiu Shaoyun, Yang Gensi, Lei Feng and Ouyang Hai have been the nationwide popular idols in China. The society has devoted much imagination and anticipation to the image of a serviceman.

Nonetheless, as the society keeps moving forward, the social structure, used to be highly politicalized as well as half-militarized, has evolved greatly from

the simplex one into a complex and multi-element framework. Meanwhile, people's lifestyle, value system and even perspectives to observe the world, have gained abundant possibilities. Common people start to observe the surrounding world from their angle of view. Surely, the images of the PLA heroes that have been deeply grounded into their minds due to the huge amount of publicizing in the past are included in the world being perceived by the public. Just like the image of a leader is descending from the altar to real life, the image of a serviceman is becoming less idolized and less militarized in artistic presence. During the transformation of this visual form, people are learning more about a familiar symbolized language form rather than the detailed heroic deeds or plots of a particular hero in a specific circumstance. In other words, the carols of heroes which have long been the collective experience for several generations are now turning into a mode that everyone can sing freely, make use of or reconstruct.

Shen Jingdong, an artist, has been a serviceman for a long time. He has the most resonance with the change of the image of the serviceman. Hence his serviceman has a fresh astonishing visual effect – he or she is no longer the typical hero that has fought against the enemy and invaders, but has become an individual closed in his or her subjective space-time. Their expressions and outfits which can be repro-



duced have been turned into a same facial image and few specific uniforms and hairstyles. We should not rush into a conclusion that what Shen Jingdong has done is to negate the old idealism or the heroes of the heroism time. On the contrary, what he has produced is a reconstruction of the image of a hero in the context of contemporary society. As a matter of fact, even those heroes in typical old times were built up according to the ideology of that time instead of according to the real antitype. The times are moving forward, and so should the theories and ideologies of how to create a hero. People are aware of the fact that the traditional images of heroes were built up by some political power. Therefore, the public can totally create the image of the heroes in past times in terms of modern perceptions. When history and time have washed away the political and ideological glory surrounding the heroes, these images would either be endowed with the vitality of blood and flesh as well as humanity (just as what some current literature is pursuing), or be sealed up as a static visual symbol. The latter option is usually what visual artists can demonstrate their talents.

Surely Shen Jingdong may have interest in showcasing the several decades of evolvement of the image of servicemen like him. However, he is beyond using traditional realism ways to create the image of a serviceman understood by him, which is only a new

round of repetition. Instead, he is exercising a new method to exhibit or depict the image of a hero from a different perspective. This new image is no longer the photographic reproduction of all living things, but it is rather a brand new creation. We have every reason to believe that it is the depiction of the porcelain statue of the hero. In other words, Shen Jingdong's recent paintings have carried an increasing sense of representation of the materials, as if he is trying to showcase the special temperature of decorating arts by utilizing the traditional two-dimensional way of painting. This intense temperature of the materials is the exact reason that Shen Jingdong's heroes have been lifted from the level of reproducing the living characters (which is also a creation driven by subjective sense). His heroes should rather be called porcelain people on the painting cloth. Those images are plain, sincere or even silly and wooden with their eyes looking straight forward, rather than great and beyond reach. Their facial expressions and postures have adopted the style of cartoons and toys, which makes them more like set idols. This kind of idols greatly differs from the traditional idols. Traditionally, the creation of idols emphasized the so-called authenticity between the paintings and the realities, although this authenticity was actually the product of the dominating ideology. In contrast, Shen Jingdong has shifted the focus onto the plasticity and facticity of the painted scenery it-

self. As to whether it is necessary for the painting to relate directly to realities, Shen Jingdong deems it unnecessary. His focal point in his artistic creation is on the visual form of the hero, rather than whether the image of his hero can relate to real life. Only by emphasizing the visual symbol of the hero can make the image of the hero relating to current society, and further fulfill people's imagination of their past-time heroes. Otherwise the heroes will only belong to the past, and never be accepted by modern times.

As a result, during his effort of getting rid of the traditional idolization and militarization of art, Shen Jingdong has idolized quite a few simple, honest but sometimes wooden characters with his visual symbols. The appearance of these idols is neither to record nor to remind the audience of the anticipations and imaginations of the past passionate age, but to visualize and reflect on those anticipations and imaginations. The best way to reflect on familiar items on visual languages is to alienate that particular item, i.e. to depict the object with porcelain. In this way, the image of the hero has become a physical presence. The traditional abstract, general and blank spiritual image has been turned into something concrete that can be envisaged, appreciated and felt by common people. (Shen Jingdong's glass & steel statue works were created for this purpose.) Shen