

远去

战士

SOLDIERS
蔡东作品
CAI DONG'S EXHIBITION



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战士 SOLDIERS

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TEXT | 文本

负隅而歌

——我看蔡东《战士》系列

邹建平

《战士》系列有关人物：

刘子羽：南宋抗金名将（1096～1146），字彦修，建州崇安（今福建武夷山市）五夫里（今五夫镇）府前村人。

朱熹：（1130～1200）中国南宋思想家。字元晦，号晦庵，徽州婺源（今属江西）人。

毛泽东：（1893～1976）湖南湘潭人，伟大的马克思主义者，无产阶级革命家、战略家和理论家。中国共产党、中国人民解放军和中华人民共和国的主要缔造者和领导人。

拉登：奥萨马·本·拉登，1957年出生于沙特的吉达，在52个兄弟姐妹中排行第17位。由他策划的2001年9月11日恐怖分子劫持飞机撞击美国纽约世贸中心和华盛顿五角大楼事件，造成3000多人丧生。

萨达姆：萨达姆·侯赛因（1937～2006），伊拉克前总统，革命指挥委员会主席，武装部队总司令。2003年12月14日，萨达姆在家乡提克里特被捕。2006年12月30日被处绞刑。

蒋介石：（1887～1975），名中正，浙江奉化人，中国近代杰出的资产阶级革命家，政治家，军事家和教育家。1949年败退台湾后，历任总统与国民党

总裁。1975年4月5日于台北士林官邸去世。

其 他：……

在2003年“第五届湖南油画艺术展”上，蔡东的玻璃浮雕式油画彩绘让我联想激动。一晃已过去四年，其作品那种困缚的鬼魅之力，始终萦绕在我身边。

蔡东的鲜活和其内心散发着的长沙本土性幽默和机智是认识他的人都领教过的，以至于许多鲜花般的姑娘见了他就喜欢他。但他的作品，总让我想到波德莱尔的《恶之花》。今天，在网络高扬诗歌必须死亡的年代，波德莱尔仍然陪伴着我。蔡东生来就是属于绘画的，他以一种狂热的崇拜和一种异想天开的想法，歌咏着精神和感官的热烈！他就是那种对生与死、对爱与恨不寻常，也是异常的表达的画家之一。

2007年，蔡东的作品《战士》系列又让我为之一振。画作的外观看起来似乎经历了一场劫掠——大量厚厚的油彩、树脂、沙土、虫胶和各种油腻的物质堆积在一块块巨大的墓碑上。这些椭圆顶的墓碑高3.36米，宽1.45米，出自于南宋时期大学者朱熹写给抗金名将刘子羽的《宋故右朝议大夫充徽猷阁待制赠少傅刘公神道碑》。此碑是刘子羽去世33年后（1179），其长子刘



珙在病危中拜托朱熹于淳熙六年制立的。朱熹幼年丧父，其父朱松临终前将孤儿寡母托付给好友刘子羽。为报答这位义父、恩师，朱熹亲自撰文并书写了一方洋洋 3725 字的《神道碑》。碑文楷书，以传记文学体裁，记叙了南宋初年刘子羽指挥抗金的事迹，生动地描述了刘子羽一生的品格、功绩。此碑原立于闽地五夫镇拱辰山，1981 年迁至三清殿，现藏于福建五夷山“朱熹纪念馆”。

蔡东的作品就画在这块具有传奇色彩的《神道碑》上。

《战士·1976》、《战士·2006》……表现的即是对世界的和平和人类都产生重大影响的重要人物。那些形象让人联想到人类经历的苦难乃至面临的灾难，所有形象的真正奥秘深深地隐藏在创造者的缄默之中。可以说，从残缺到完美，从肉体到精神，从画家的个人体验到人类的共同体验，从历史的慨叹到现实的困扰，用一种呐喊和绝望、却又清晰和震撼观者的语言来表达内心的焦虑和不安。

抑或，刘子羽与蔡东的《战士》系列没有一种内在的联系，但变异后的冲突性画面令人肃穆而敬畏。历史的神秘和近于专制的造型，让我们置身于一种文化压迫的场景之中，聆听历史事件的细微呻吟，《神道碑》只是一个载体，它能让灵魂震荡，感受百种激情，并获得富有质感的呈现。

蔡东的近作让我联想到 2006 年 9 月间在中国美术馆展出的意大利艺术家柯科钦斯基 (Kokacinski)。如果只看印刷品和少量的图片，是无法认识他的艺术创造的奥秘和领略他艺术的动人的手笔的。今天的新媒体艺术可以凭借传媒让人一目了然，而有的艺术却需要通过直面的感知才能获得真正的感受。柯科钦斯基的作品属于后者，蔡东的作品也属于后者。穿过时间和空间的界限，当我们置身在恍若装置场景的墓场旁，从造型到媒材，作品的意蕴甚至需要触摸才能破译，到处充满了谜团，这是一个由复杂的图像结构构成的复杂意绪的世界。因此，他的艺术造境讲述的应该是人们不完全经历但可能体悟的情感和命运。蔡东作品源于他思考历史与感怀现实的心灵悸动，在承续绘画这种传统语言的同时，他的一部分作品形态在绘画与雕塑及装置之间，营构出一片超越媒体界限的视觉氛围，使其作品更具有立体的整体和空间效果，也折射出从现代到当代视觉艺术跨媒体的实验特征。

蔡东出生于长沙这个喧嚣的城市，那些在他无意识深处抛锚的记忆，已经在生命的痕迹中烙下无法忘却的烙印。蔡东的笔下，伟大与平凡始终是一种胶结式的对抗和分离，特别是早期一组线描《葵花季节》的作品，创造欲望可说是肆无忌惮地流淌。我分明看到了楚文化浪漫主义精神在他骨子里的余风，他以奇特的方式利用着历史。《战士》系列透析些许历史中的苍凉感，



隐喻着现实的无奈和压抑，昭示出城市的暴力和罪恶。

作为画家，蔡东对材料和质感有极大的兴趣，这或许与近年来他作了大量的环境设计有关联，但他并不局限于此。瓦特·本雅明在《机械复制时代的艺术》中认为：自然带有历史的印记，而自然与历史的奇妙结合却隐藏着神秘的意义。蔡东在墓碑上绘制着那些曾经影响着世界的人物，也明显带有历史和人性的记忆。而历史是无法用精确的图像和具体的文字定义，一切事物都在一个规则中接受着命运的穿越。朱熹、刘子羽VS毛泽东；朱熹、刘子羽VS本·拉登；朱熹、刘子羽VS萨达姆；朱熹、刘子羽VS蒋介石……蔡东在利用历史的同时，也与历史达成了某种共谋，画家将此称为解释学意义的“考古”或“考古新发现”，让我们产生置身于考古现场的错觉。

蔡东的身上带有强烈的“长沙满哥”的味道，在他的博客内女孩子留言：“我可以崇拜你吗？我是一个漂亮的MM，我在找我的主人——喜欢你的画，更喜欢你这个人。”蔡东的长沙话是地道的南门口长沙话，蔡东的诙谐是原汁原味的长沙风趣！在这个城市里，艺术界缺少蔡东不好玩，但蔡东的作品却始终让我高兴不起来，它们是如此的沉重和专制，让你感到窒息……我由此想起我前不久写的一段诗：昨夜的天空像一个巨大黑洞/笼罩着被无穷的烦扰折磨而幽咽的心灵/向我们喷出比冬夜还要凄冷的黑影/

把住所变成一间阴湿的囚笼/当心雨倾泻如注/就像牢狱的铁栅栏一样/一群无声、肮脏的蜘蛛爬来/在我们脑子结网/突然间，长沙火车站大钟狂怒地鸣放/向天穹发出恐怖的轰鸣/——几列长长的灵车，鼓乐全无/缓慢地驶过我的心灵/而残忍暴戾的愁苦/在我低垂的头上竖起黑旗。蔡东的作品传达了愤怒和启示的灵魂，开发了日益增加的敏锐的道德心，他对艺术接近令人惊惶的完全缺少了任何形式的快乐主义，也给出了达到最高可能的“制造”质量的重要性。因为猛烈震动，并像但丁式的灵魂一样牵动他的力量而受伤，利用惊悸和绝望铸成一种魔幻的诗。

我喜欢蔡东，他是为艺术而生，为艺术而存在的。生命和死亡几乎穿越了他的所有作品。我想，只要我们还活着，死亡便成了我们生命令人眩惑的蒙太奇，幸亏有了死亡，生命才得以表现我们自己。他是这么充满激情，这么疯狂地拥抱生命，蔑视专制，为普通的大众进行精神疗伤，用生命、用热血，制造着当代文化的异端神话。

2007年8月17日于长沙高桥



Singing on the Nook

—— Analyzing the series of Dong Cai's works "Soldiers"

Jianping Zhou

The characters of the series works "Soldier":

Ziyu Liu: a famous general had a war with the Jin dynasty in the Nansong dynasty. (1096-1146), named Yanxiu. Came from Chongan, Jianzhou (Wuyi city, Fujian province today), lived in Wufuli Fuqian County (Wufu town today).

Xi Zhu : (1130-1200), a thinker of the Song dynasty of China, named Yuanhui, called Huiai. Came from Wuyuan Huizhou (in Jiangxi province today).

Zedong Mao: (1893-1976), came from Xiangtan Hunan province, a great Marxian, a proletarian revolutionist, a strategist and a theoretician.

Bin Laden: Osama Bin Laden was born in Jeddah, Kingdom of Saudi Arabia; he is a seventeenth child of the fifty-two children in his family. He command the terrorists to hijack the airplane and blasted the center of trade

and Five Corner Mansion in N.Y.U.S.A, there were 3000 peoples had died in there.

Saddam Hussein: (1937 ~ 2006), the Iraq preceding president, a chairman of the revolution command and committee, a generalissimo of the forces. Saddam was arrested at his hometown Tikrit in 14, Dec.2003, and hanged in 30, Dec.2006.

Jieshi Jiang: (1887-1975), named Zhongzheng, came from Fenghua, Zhejiang province, a famous bourgeois revolutionist, a politician, a militarist and a educationalist. Retreated in defeat to Taiwan in 1949, had been presidents and Kuomintang presidents.

And so on

At the "Hunan the Fifth Exhibition of Art", it is excited to Dong Cai's works of the glass's empathic paintings. During four years, the magical



power of his works around my mind.

The energy of the humor and the clear of Dong Cai's mind are from the Changsha, It lets everyone know him in deep memory. So many floral girls love he when saw him at once. His works let me think about "the flower of evil" (les fleurs de mal). The spirit of hers always company with me. Though today is the times that the poesy will die in the network. I believe Dong Cai belongs to the art. He has an enthusiastic adoration and a fantastic thinking. He admires the spirit and feeling lovely. He is one of the painters that expressing the specific sensation about the life and the death, the love and the hate.

In 2007,Dong Cai's series works "Soldiers" let me startled. The aspect of the works looks like to come through a foray-a lot of the thick paints, the rosins, the sands, the shell-lacs and all kinds of oil matters pile

up on the blocks of the great gravestones. These gravestones that have the elliptical top are 3.36 meters high and 1.45 meters width. They came from "A especial Shendao gravestone of Hui Chong who was a Youchaoyi officer had died in the Song dynasty was gave to Shaofu Liu". The Xizhu wrote to Ziyu Liu who a famous general had a war with the e Jin dynasty in the Nansong dynasty. This gravestone was in 33 years after Ziyu Liu had passed away. Ziyu Liu's older son Gong Liu had let Xi Zhu made when he in the sick into death time in 6 years of the Chunxi times. Xizhu had lost father in the childhood. His father Song Zhu put his son and wife to his good friend Ziyu Liu. Xi Zhu wrote a 3725 words book "A Daoshen Gravestone" in Kaishu font and by the biography types of literature .There had written a story that the army had a war with Jin dynasty by Ziyu Liu's command, and had depicted the life of Ziyu Liu's character and achievement. This



gravestone at the Gongchen Mountai, Wufu town, Mindi area. Moved to the Sanqing palace in 1981. This gravestone collected at the "Xizhu Memorial", Wuyi Mountain, Fujian province. Dong Cai's works just paints on this romantic gravestone.

"Soldiers · 1976", "soldiers · 2006" and so on want to express the great man who influences the peace of world and the human being. These images let me think of the calamity of the human being that had been come through or will to face. The true of all the images hide in the silent of the author. In a word, from the deformity to the perfection, from the body to the spirit, from the experience of himself to the experience of the all human, from the sigh with regret of the history to the puzzle of today, using a kind of whoop and despair, to express anxiety and tension from the heart by a

clear and the convulse watcher's language.

For supposing, there is not a internal relation between the works "Soldiers" and Ziyu Liu. The menu of painting has a still and a fearing conflict after the variability. The mysticism of the history and sculpt of arbitrary nearly, which let me in a scene of cultural pressure. Listening the small groan of historical affairs. The "Daoshen Gravestone" just a carrier. It can let the soul to shock and feel the all kinds of enthusiasm and presented richly.

The latest works of Dong Cai's let me associate the works of italic artist Kokacinski, whose works show in the china art museum in sep 2006. It cannot find his affecting brushwork and art created deeply if just watch the lots of the presswork and the pictures. Today's new media art to be clear



by the media, some art let the watchers get true feel by face to face. Kokacinski's works are belonging to the latter; Dong Cai's works are belonging to the latter too. Through the limited of the time and the space, let us in the scene of tomb setting. From the image to the media, the meaning of the works can be broke by touch full of the conundrum. This is a complexity-thinking world by complexity image configuration. So, his art will tells people a sensibility and a fate of peoples can understand but have not experienced. Dong Cai's works comes from his historical thinking and realistic spirit. He uses this painting language in same time; his works have a visual atmosphere between the drawing and the sculpture setting. His works not only have a three-dimensional special effect, but also have experiential characters of modern visual art from modern times to the

present age.

Dong Cai was born in Changsha-the noise city. The lost memory in his unconsciousness deeply gives an un-oblivious brand in the wounds of his life. That is under the Dong Cai's stock, the grandeur and the banality always to be the cementation like confrontation and separation. This in a group of his works "the Sunflower Season" by line-drawing in forefront especially. There has a creative desire flowed in the works. I think the spirit of the Chu cultural romanticism through the spirit of him. So Cai uses the history in especial ways. The series "Soldiers" dialyze a lot of historical cold. It is the anaesthesia and the oppression of the realistic life, to show the force and evil of city.

As a painter, Dong Cai is very interesting in the materials and the



characters. This is relating to his a lot of circumstance designs. He has not limited in these. Walter Benjamin about "the art of the machine copy times". He said: the nature had the impression of history; a mysterious meaning of the nature and history's had a fine link. Dong cai's works which drew on the gravestones had the peoples who had effected the world. It had the historical and humanistic memories. The history cannot define it with the accurate images and the material words: all the things in the rule are through with the fate. Xi Zhu, Ziyu Liu VS Zedong Mao; Xi Zhu, Ziyu Liu VS Bin Laden; Xi Zhu, Ziyu Liu VS Saddam; Xi Zhu, Ziyu Liu VS Jieshi Jiang and so on, Dong Cai uses the history and colludes the history too. The painter says it is the "Archaeology" or "New Find In The Archaeology" in the field of the hermeneutic. It lets us have an illusion of in the archaeological scene.

Dong Cai has a strong style of the "Changsha Cool Guy". In his blog, some girl said: can I adore you? I am a pretty "MM"; I am looking for my master, I like your painting. Dong Cai's Changsha language is a sterling Changsha Nanmen's language; Dong Cai's humor also is a Changsha's humor. In this city, it is losses the humor as the field of art losses Dong Cai. But his works let me have not feeling the humor. They are so heaviness and autarchy and they let you feel asphyxia...let me think of a poem in before: The sky like a huge cave yesterday/ A group of dirty spiders climb here/ Spinning in our brains/ Suddenly, the big bell is crying ragefully in the Changsha railway station/The horrific roar to the sky/-The lines of longer hearses, strains of music accompanied by drumbeats are silence/ Putting over slowly my heart/ But the distress of the barbarity and the cruel/ Prick up



the black flag on my lop head. Dong Cai's works carry out a soul of angry and revelatory, and to open the moral heart with the added acuity day and day. His works nearing the art let people shocked and lost all kinds of the hedonism. It is an important that have high possibility to touch the quality of the "Make". It is the wound because a heavy shock and the soul like Dantesque to affect his power. It is a magic poem of fear and desperation.

I like Dong Cai, he live for art and exist for art. The life and the death through his works nearly. I think the death will be a dazzling montage if we had died. Having death luckily, the life to be expressed self. He is full of the enthusiasm, to embrace the life crazily, to disdain the autarchy. He cures the wounds of universal peoples' spirits by life, by blood and to turn out an additional fable of culture in the present age.

At Gaoqiao, Changsha

Aug ,17th,2007



WORKS | 作品

