

远去

WATCH MOVIE · COLOR BLOSSOMS

# 看电影·桃色

何汶玦作品

HE WENJUE'S EXHIBITION



艺术支持:



朗博逊尔国际艺术（北京）有限公司

当代艺术&设计 申占君工作室 13910982616

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## 图书在版编目 (CIP) 数据

远去/多人著. —长沙: 湖南美术出版社, 2007.8  
ISBN 978-7-5356-2765-0

I. 远... II. 多... III. 油画—作品集—中国—现代  
W. J223

中国版本图书馆 CIP 数据核字 (2007) 第 13727 号

## 远去 GONE AWAY

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出版策划: 李路明

Publishing Schemer: Li Luming

责任编辑: 李路明

Executive Editor: Li Luming

英文翻译: 谢君蓉

Translator: Xie Junrong

设计: 申占君艺术 & 设计顾问

Designing: Shen Zhanjun Art & Design Consultant

出版发行: 湖南美术出版社

Publisher: Hunan Fine Arts Publishing House

制版: 北京彩之林图文设计有限公司

Printmaking: Beijing Caizhilin Picture and Text Design Co., Ltd.

印刷: 深圳华新彩印制版有限公司

Printing: Shenzhen Huaxin Color Print Co., Ltd.

经销: 湖南省新华书店

Sale Agency: Hunan Xinhua Bookshop

开本: 635 × 965 1/8

印张: 32

印数: 1—1200 册

版次: 2007 年 9 月第 1 版

2007 年 9 月第 1 次印刷

书号: ISBN 978-7-5356-2765-0

总定价: 312.00 元 (共四册)

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TEXT | 文本

## 看电影，猜火车

——关于何汶玦的《看电影》系列

冯博一

何汶玦原来是“玩水儿”的，所谓“玩水儿”的是指他十来年的绘画创作的题材基本上都是画水和水中游泳的人。当然，在中国当代艺术圈内，玩水儿的也不少，方力钧、张小涛、章剑等等。各有各的玩法儿，异曲同工而已。我可以这样说，水是动荡的，具有不确定性的状态，当你在水中漂浮或当水流过你指间时确有“柔情似水”之感，但它又潜藏着巨大的能量，“载人与覆舟”的道理是政治的寓言，作为社会的“人”在之中的浮游有着想象的各种可能的存在空间。我们的现实生存境地亦犹如一片汪洋，我们每个人都在水中行走、漂浮，甚至是失去方向地挣扎，显然水和在水中的游荡是何汶玦和他们绘画艺术中隐喻现实处境的一种凭借或象征。正如有些艺术家是玩植物、玩动物、玩空间、玩建筑、玩日常生活用品的等等一样，以此来比喻漂泊在现实文化情境中的体验、感受和表达。许多批评家对他们艺术创作的阐释大多是从个人的成长经验、历史背景、现实处境等社会学的角度给予品评，我也一样。因为它们的现实指向性、隐喻性、象征性太明确了，由此构成了中国当代艺术生态中题材的符号化、风格化过于彰显的倾向与特征。从这方面来看，也是中国当代艺术家过人的聪明之处。

但我较为诧异的是何汶玦最近完全放弃了“玩水儿”，而改为“看电影”了。“看电影”是他今年以来系列新作的大标题，副标题是具体的电影名字，如“看电影——《红高粱》、《花样年华》”等等。他是这么“看电影”的：他选择他钟情的一些有着中国特色的电影片断，直接临摹到画布上，类似于我们小时候传看的电影连环画，说得专业一点是像电影的分镜头剧本。当然他

不是简单地写实性移植电影中的某个人物或场面，而是采取了一种相对客观的意向性的描绘，其语言方式多少有些模仿在中国很是时髦的德国艺术家里希特。我不知他是有意为之，还是别有意味？我揣测这与他新作的观念和绘画方式是一致的。或者说他的创作是使用了后现代主义的方法论，通过拷贝、移植、窜改来展开的，包括他绘画语言本身也是从里希特那里挪用的。因此，与其说何汶玦是在“看”电影，不如说他是在“画”电影。正如当下许多艺术家在“画照片”一样。被他临摹、复制的作品在电影视觉图像资源的利用上大致有两个类型：一是张艺谋导演的《红高粱》、《菊豆》、《大红灯笼高高挂》、《满城尽带黄金甲》，和王家卫导演的《花样年华》，以及《那人、那山、那狗》等。他选择的这类电影中更青睐于女主角巩俐、张曼玉等忧郁的影像或某一电影截面中孤独人的场景。尽管有些作品模糊了人物形象的具体五官，但在虚幻、悠长的诗意背景中，仍具有明显的唯美、感伤的倾向，也有一种纪实与虚构的间离效果。在稀薄的色彩、笔触和节奏中，描绘着由电影图像引发的自身忧伤、孤寂、落寞的情绪，由此导致了观看者种种认同与伤感的情怀。实际上何汶玦是借助观者非常熟悉的电影画面，强调以创作主体的角度来表现、阐释隐藏在内心记忆中的真实，一种在内心折射的抽象现实情感。这不仅是表现了人与社会的变迁、时光的流逝，更重要的是再现了人世的沧桑，以此来关注现实大背景下个人的命运。他的视觉文本已经深深地刻下了他个人的记忆与情感的印迹，这种痕迹在何汶玦的画面上，呈现为温暖细腻的色调和精致的质感，更平添了一层美好而惆怅的气息，或许还有义无反顾

看电影·花样年华  
WATCH MOVIE · COLOUR BLOSSOMS

布面油画 Oil on canvas 2006  
200x130 cm x 3



地踏入不知所终的结局。这一点其实与他以往画水的感觉是一脉相承的。另一类是香港的《桃色》、《家有娇妻》、《花样年华》等影片。这类电影素材更多截取的是情色画面。从某种角度来说，身体及身体之间的隐私其实是不存在的，在情色题材里面存在大量的关于欲望的语言。所以，通过文学作品，尤其是利用现在影视、网络图像的资源是实现情欲的某种归宿。虽然你可按自己的价值评判古今情色的雅俗优劣，但不管它们的品位高低多么悬殊，大致上都是在发挥宣泄或补偿的功能。艺术表现的丰富性源于生活与人性的复杂与混浊，特别是在中国社会转型时期急剧变动的个人处境，更是各种混杂情绪、行为的喧嚣尘上。

倘若将何汶玦新近的创作作为一个个案，放到中国当代艺术变化的大背景中去考量，我发觉还是具有一些典型性的。因为，自“五四”新文化运动以来，其显流一直是一种文化激进主义，即“为人生而艺术”的呐喊始终伴随着中国文化艺术的发展，而1979年中国改革开放以来的前卫艺术也是以此来标榜自己，他们的艺术创作更多的是挑战传统，颠覆秩序，揭露、批判、反思、反讽历史与现实，甚至采取某种极端的行为方式。这与其创作上的现实文化针对性有着直接的关系。其实，在中国被左翼所遮蔽的另一潜流——“为艺术而艺术”的传统，在启蒙和救亡的现代性之外，仍然有一种“审美的现代性”在发挥作用。然而，倾向于“审美现代性”的纯艺术的这一传统在中国的现代化中一直没有得到充分实现的机会，也一直在中国现代性的艺术系统中受到压抑。从上世纪90年代以来的中国全球化和市场化的进程和中国经济的高速化成长制造了一系列和“五四”以来的现代性完全不同的历史

背景和社会形态。倘若运用“五四”以来“阐释中国”的框架已难以面对今天中国的现实的变化，“为人生”的想象也已经难以面对今天中国全球化和市场化之下的人生。艺术似乎开始具有“纯度”，变成了一个安静的领域，让人在其中进行探索。这正是“新世纪文化”的表征。“为人生”的艺术原来承载的沉重使命已经被悄然消解，纯艺术似乎有了发展自己独立性的客观基础，艺术也越来越真正回归“自身”。这当然不是说艺术有一种孤立于世界之外的“自身”，而是说对于艺术的想象和要求有了改变，而这改变恰恰是艺术随时代而改变的新形态。也正如何汶玦的《看电影》系列新作，更多的是在他所认同的电影素材里选取他能够移情的人物和景致。何汶玦有时会将电影的同场景连续画上两幅，甚至张曼玉在《花样年华》中抽烟的玉照他连续画了五幅，复数般、渐进式的排列，如同电影胶片的切分画面。这样的语言方式的探索与实验，既保留了他艺术寄情的细枝末节，又凸现了作品自身惆怅、虚幻的神秘性，并实现了他的镜中之境与象外之象的寓意，从而提供了一种多元的视角来重新认识绘画语言本身的其他可能性，也相对充分地寻求到他对绘画艺术新的判断和诠释。

尽管很多时候，个人本真的情感都被猜测，都被突如其来的社会动荡、潮流的转变所淹没，但它还是会固执地存在、生长，尤其是当一切都趋于平淡的时候，总还有点“到底意难平”式的情结让我们无从忘却，并随着个人年龄和阅历的增长逐渐地渗透出来。但如何浸润于其中而不像是“猜火车”那样的游戏化，或许就要看以后艺术家个人的定力和造化了。



水 Water

布面油画 Oil on canvas 2005  
162 x 130 cm



## Watch Movie, Spot Train

— About the Watch Movie Series of He Wenjue

By Feng Boyi

He Wenjue used to play with water. For nearly ten years, he had been painting water and swimmers. Of course, in Chinese contemporary art, there are quite a few artists who have a fancy for water, such as Fang Lijun, Zhang Xiaotao and Zhang Jian. Although adopting different approaches, these artworks somewhat serves for a similar purpose. Water is turbulent and unstable. Water can be gentle as well when it surrounds you or flows through your fingers. Water also contains massive power. As the famous Chinese political parable says, "the water that bears the boat is the same that swallows it up." As a social person, drifting in the water of can have every imaginable possibility. The world we live is like a vast water area, in which we walk, drift and struggle to find a direction. Obviously, in both He Wenjue and those other artists' paintings, water and drift are used as a metaphor of our real life. Just like those artists who play with plant, animal, space, architecture, or daily necessities, they use water and the drifting in water to express the experience and feeling of wondering in real cultural world. When interpreting their artworks, most critics, including myself, would firstly look at their life experience, historical background and current reality from a point of sociology. That is simply because there contains too clear a signification, metaphor and symbol to be ignored. In thus way, it endows Chinese contemporary art habitat some evident common symbols and styles. In another sense, this just testifies the outstanding intelligence of

Chinese contemporary artists.

However, what surprised me is that He Wenjue has stopped "playing water" recently and turned to "watch movie". "Watch Movie" is the title he gives to his new series, with the name of a specific film as subtitles, such as "Watch Movie· Red Sorghum", "Watch Movie· In the Mood for Love" etc. This is how he watches movie: He selects some favorite movie clips, mainly those with Chinese characteristics, and copies them onto the canvas. It seems like the comic books we used to pass around in childhood. In a professional term, it is like the continuity of a film. Of course, he does not realistically replant the figure or scenario in the movie into his canvas, but makes a relatively objective and intentional depiction, with a language somewhat imitating the German artist Richter, who is rather popular in China. I cannot tell whether he does it intentionally or has some special meaning. I guess it is similar and coherent with the concept and approach of his new works. He borrows the methodology of post-modernism, such as copying, replanting and altering, including his language, which is appropriated from Richter. So we would rather say that He Wenjue is "painting movie" instead of "watching movie", just like some contemporary artists who are "painting photos".

There are two types of film images under his brush: The first type is inspired by such movies as Red Sorghum, Ju Dou, Raise The Red Lantern, and

水 Water  
布面油画 Oil on canvas 2007  
220 x 100 cm



Curse of the Golden Flower directed by Zhang Yimou, In the Mood for Love by Kar-Wai Wong, and Mountain, People and Dog, etc. In these movies, he takes evident favor on the melancholy images of heroines acted by Gong Li and Maggie Zhang, or those clips with solitary scenario. With blurred facial depiction (as in some paintings) and poetic background, these artworks have an obviously aesthetic and sensitive tendency, as well as an alienation effect between reality and ideality. With thin colors, subtle brushstroke and mild rhythms, the artist depicts a desolated and solitary feeling aroused by these movie images, thus to inspire the sympathy and sentiments of viewers. Through these familiar movie scenes, the artist attempts to represent and interpret the reality in his memories and an abstract feeling in his heart. In his artworks, we can read not only vicissitudes of life and lapse of time, but also destiny of individuals under the torrent of reality. His visual text is deeply imprinted with his personal memories and feelings. In his paintings, this imprint is endowed with a warm and exquisite color and a refined texture, adding an atmosphere mixed with beauty and melancholy, as well as an imprudent courage to step into an unknown future. This is actually coherent with his sense in Water Series. The second type is inspired by some Hong Kong movies, such as Color Blossoms, It's A Long Way Home, and In the Mood for Love. From

these movies, he mainly cuts some porn scenes. In some sense, no privacy should exist between bodies. Porn materials contain a great amount of languages about desire. So through literary, especially the resources from the movies and internet, sexual desire can be partly met. Although you can have your own judgment on the taste and quality of various porn materials at all times, you have to admit that their major function is to relieve or to compensate desires. The diversity of artistic expression is rooted in the complexity and mixture of life and humanity. At such a period of social transformation in today's China, when each person is facing rapid changes, this kind of mixture and complexity is even more furious.

If we place He Wenjue's new artworks into the context of changing contemporary Chinese art, we can find that they have another typical meaning. Since the May-Forth New Cultural Movement, cultural radicalism has taken the leading role. The calling for "art for life's sake" has always accompanied the development of Chinese culture and art. It is also the flag of the Chinese avant-garde art since the opening-up of China in 1979. Their artistic creation is more about challenging the tradition, overthrowing the order and disclosing, criticizing, reflecting on and piercing into the history and the reality, sometimes even with extreme approaches. This is directly links to their concern on reality. In fact, there is another tradition obscured by the left wing in modern Chinese



水 Water

布面油画 Oil on canvas 2005  
150 x 120 cm

culture, namely "art for art's sake". Apart from the modern movement of salvation and enlightenment, there also existed a modern movement for aesthetics. However, this tradition of pure art has lacked an opportunity to fully develop itself and has long been oppressed by modern art system in China. The globalization and marketization process starting from 1990s and the rapid growth of Chinese economy brought forth a series of historical and social changes that are hugely different from the modernity since May-Forth. The frame that has been used to "interpret China" since May-Forth cannot interpret the reality of today's China society any more. The "art for life's sake" cannot serve the life of globalization and marketization either. Art gradually gains purity, becoming a tranquil area allowing for exploration and discovery. This is the very token of "the culture of new century". The heavy mission shouldered by the "art for life's sake" has been quietly unloaded. Pure art begins to build a base for its independence. Art gradually goes back to art itself. It does not mean that art has an "ego" isolated from the real world, but means the idea of and demand for art has changed. That is the new form of art in this new age. It is the same with He Wenjue's artworks. When looking at them, we focus more on the people and scenery that he feels sympathetic. Sometimes, the artist would create two paintings in sequence for one scenario. He even created five paintings in sequence for

the smoking posture of Maggie Zhang in *In the Mood for Love*, with a plural and gradual arrangement, just like film clips. These exploration and experiment preserves every detail of his artistic feelings, highlights the melancholy, transience and mystery of these movies, and transmit an implication of "world in the mirror" and "images beyond image". In thus way, the artist offers us a diversified point of view to redefine the possibility of artistic language as well as finds himself a larger space to identify his new judgment and interpretation on painting and art.

In many situations, the true feelings of individuals can be hypothesized or be submersed by sudden turbulence or changing currents. However, they would just be determined to survive and to grow, especially when all tempest calms down. There is always some complex that is hard to forget for us. With the growth of our age and experience, this complex would grow as well. How can an artist fully and perfectly weave it into his works and avoid the randomness of train-spotting game? It depends on the personal determination and luck of each artist.

看电影·桃色之三

Watch Movie · Colour Blossoms No.3

布面油画 Oil on canvas 2007  
380x 200 cm



# 惊悚的图像

——黄笃与何汶玦对话录

地址：东营 何汶玦工作室

时间：2007-08-05 21:30

黄 笃（简称“黄”） 何汶玦（简称“何”）

黄：我很高兴看到你的新绘画，发现与以往的绘画相比有一些变化。不过，我还是想从你这些新绘画之前的作品谈起。以前，看过你的“游泳”系列，我觉得你并没有把画面中的人纳入一个文化语境中去思考，而是放在一个湖面局部，在画面构图上截取一个局部的河面或湖面，水中游泳的人被画得很小，这种人的小却增加了空间的无限大，而且画面中并没有任何带有识别性的符号，如中国绘画中流行的“文革”、毛泽东或传统等作为暗示性的符号。为什么你选择以“游泳”系列作为表现对象呢？

何：我绘画中所考虑的真实因素单纯从画面来讲，应该是视觉语言。作品体现的是一种画面美感，这是我首先所表达的。延伸意义来讲，刚开始创作时没有考虑那么多的，说的只是一种心境，在创作的过程中确实是给了一些定义在里面，然后按照这种思路走。在我的创作中，对于外界的瞬间感悟与艺术作品在创作中所营造出的可视形象，两者有时是相互矛盾的，画面中的人只是一种视觉符号，通过描述一个人在水流中形态的扭曲、姿势的转变，揭示出当代社会中不同的人在不同的社会激流中的迷失，反映出当代人的一些精神层面，空虚、孤独、焦虑，但永远奋进，寻找生存的方式。画面中水的光影表达出一种随时出现又瞬间逝去的希望，我所想表达的就是这种永不停息的人类精神。

黄：也就是说，你在处理这样一种绘画空间时把人的存在变得非常渺小，人也就变得很单薄、很脆弱、很孤独，人被安排在一种被压迫的状态之中。在这样一种情境中，你的绘画恰恰折射出人没有方向感及个体的无奈，是这样一种感觉吧？

何：有这种感觉。

黄：在这些作品中，你并没有把它定位为空间的特指，而是强调个人的存在或个体的状态，在某种意义上，画面感觉还是很抒情、很有诗意的，如果要

界定这种绘画，画中的水既可以被看成是湖泊，也可以理解成河流，更可以看成是大海。这就意味着存在于地球上的人面对一种制度、一种系统、一种社会显得多么渺小和无力，这又似乎能从艺术的比喻中获得释放。

何：基本是这样，按照这个思路走。从表现手法上看，我这批作品大致分为两部分：前期的厚画法和后期的薄画法。厚画法中的人比较大，突出了游泳的人在水中有所作为的一面，身体旁边溅起的水花呈现了人与水的阻力之间的张力关系。在采用薄画法的作品中，我缩小了人在画面中的比例，扩大了水的领域，呈现出水那深不可测的神秘力量，从而使空间开阔些，表现人面对自然的渺小，整个画面也舒展一些。

黄：我发现你在画面中留有大量的空间，人则存在于湛蓝的水中。你是怎么理解身体与空间的关系？也就是说，你怎么处理身体和空间之间的关系？

何：绘画是一种视觉艺术，这里的水只是一个潜在的媒介。水和任意生活场所一样，如房间、街道等等。

黄：从我个人的角度看，你的作品在某种意义上折射出自由和逃离的倾向，既反映出一种无奈、寂寞，又象征着对自由的渴望。人没有方向感，逃离喧嚣的都市而畅游在没有约束的自由空间。我把你的这种作品看成身体与空间完全是处在一个非常惬意自由的状态。

何：这是人的本性，每个人都不愿受束缚。

黄：我觉得在最近的中国当代绘画中仍有一种比较流行的符号化语言。

何：影像图式。



水 Water

布面油画 Oil on canvas 2007  
200 x 180 cm

黄：对。许多绘画里面还是用很多有识别性的符号性的语言。然而，你为什么拒绝这种符号语言呢？

何：没有拒绝。其实我也在关注一些符号化的语言，比如电影。每个艺术家都是个体，我自己的成长决定了当时不会跟这个潮流。

黄：我的意思是指异国情调的符号——它易于被识别，易于判断，易于选择。

何：我觉得在某些方面，它不能作为一种普遍的方法。当代艺术不可能非要有那些经典的符号。我觉得水也能代表一种符号，但可能没有政治上的因素。

黄：最近看到你的新画，你为什么会从“游泳”系列转入“电影镜头”系列？我想知道什么原因让你从这样一个系列转入另外一个系列？

何：重要的几点：一是我觉得游泳这个系列没有太多的发展空间，我指的是体格或画面上的扩展。这种系列我画了十多年了，不管从展览还是学术性上来说，我自认为再提升一个高度有一点困难，这两年一直有好多这种问题。当然这不一定说我现在的画就能往上拔，也不是这样的。我一直想改变，但总有太多的因素促使我一直没有再动笔。另外一个，我一直在思考怎么转变。现在基本上没参加什么展览，一直都在画这些作品。再有，我还有个情结，我从小就是电影迷，妈妈在电影公司工作，十多岁起我就一直画广告。现在正赶上中国电影百年。另外一点，就我所知道有关电影影像方面还没人系统地画过，包括国外方面，电影情境与绘画情境的转接，在绘画中没有人系统的研究过。

黄：那你这组画里主要的根本点是什么？

何：电影分很多种风格：惊悚、色情、暴力等等。有些经典画面通过电影每样我都会尝试几张，等全面铺开后会选择涉及分支，如色情、暴力倾向、战争等各种题材。我会每年做个计划。不可能一下全部都做到，会慢慢来进行。

黄：看你的画面处理上把它的形象完全虚掉了，为什么用这种方法？

何：这种画面效果给人一种可能性，让别人有想象的空间，似是而非。我会选一种非镜头的情节性的东西，一种非镜头连贯性的东西，就像讲一个故事一样。

黄：我比较喜欢你的《桃色系列》，我觉得这张画让我想到了巴尔丢斯的那种“坏画”，只所以会称为“坏画”是因为画面中有种窥视和欲望的暗示，而且还有奇遇的表现。另外，这种绘画包含了具有挑战性和挑逗性的意图——具体说是对观者心理活动的挑逗。所以，当这种绘画语言的信息传达给观众的时候，观众的内心会怎么活动。我觉得这正是“坏画”本身所传达的寓意。你是怎么考虑的？

何：我基本和你的想法是一样的，为什么呢？因为我剪的有些片子太直白了，所以就没有考虑。我还是觉得这种性意识的朦胧会给人一种想象的空间，因为现在一些镜头很直白。以后可能我会换另外一个跟这个不一样感觉的。我会选能延续一段故事情节的，找一些相同的，国内外的，感觉有故事在里面的画面。

黄：关于现在的中国绘画，我们总喜欢谈论绘画中的“新”，其实，今天的艺术严格意义上并说没有什么语言的“新”。“新”被理解成存在的差异，那

水 Water  
布面油画 Oil on canvas 2007  
220X100 cm



么“新”也就是依赖于差异以及相对性，这也正是后现代主义艺术的特点，比如后现代主义的艺术涉及到拼贴、挪用、窜改等等方法论。像你的这种绘画语言恰恰就是对后现代主义的大众文化图像的拼贴、挪用和窜改，我觉得正是因为采用拼贴、挪用和窜改的方法才使得这种语言本身具有一种新的美学表达。所以，有时我们在讨论一种绘画意义的时候不是基于一种现代主义的和谐原则，这种原则就是由色彩、形式、内容所构成的和谐性。而后现代主义恰恰不是如此，它改变了艺术的深度，你的这些绘画的深度也消失了，看不到绝对终极真理，只是一个片断、瞬间的图像，而恰恰是这种片断、瞬间的图像把人再次引入对熟悉的流行图像的感受和体验。

何：我觉得这样一个片断使人一下联想到后面的很多情节，这个很有意思。

黄：可以谈谈你的绘画语言的动机吗？为什么选择这个镜头而不选择别的镜头？

何：我觉得绘画就是用画笔来讲故事。第一，我选片子主要是这些片子能打动我，另外就是我的个人经验，选电影的时候考虑画面的因素比较多，要说想到观念性的因素，我还是认为绘画是种视觉艺术，所以我的整个的构图、色彩很直观化。

黄：那你有没有对绘画的边界进行扩张的意图呢？

何：在绘画的过程中有的，前期剪这片子是没有的，在创作中就有了。因为绘画随时都有不可预知性。比如说这张画我觉得不画这边脸会使人联想得更多一些，或者我故意把它挖掉，让人产生另一种想法。这就与电影本身的想法有冲突了。我现在有一些作品，还是挪用了很多后现代的东西，根据需要总想把画面打乱，总感觉画出来的太直白了，让别人会产生另外一些想法，这是在绘画中所体会到的。

黄：你如何理解绘画中的新？

何：现在的新绘画包括这些后现代的东西，很多。你必须去深入生活，必须去改变，从大的修养上提升。其实我转变过来挺难的，我早期的那些油画基本上是依照学院的那种肌理、块面、结构。但是现在的感觉完全变了，更影像一点，图片感更强一点。

黄：其实你恰恰是利用影像的因素，然后把影像的语言渗透到油画的语言里面，让绘画的语言发生了裂变。

何：可以这么说。

黄：这才是你的绘画方向，一种集中的实验方向。

何：目前的一个方向吧！现在的绘画以前的学院不可能承认的，包括处理方式、色彩等。我的图片更强一点，影像感更强烈一点，也就是所谓的油画味，按照古典的俄罗斯那种景像完全是两个相反的方向。

黄：我们现在谈的是现代艺术的谱系，中国现代绘画的谱系。你怎么理解个性语言在这个谱系里面的凸现？如何把个性的绘画语言凸现出来？

何：我觉得绘画是个长期的过程，每个绘画者都有自己的个性，要看你怎么去看了。油画语言经过长时间的发展，所用的手法、各种工具和形式已经做得很极致了，我觉得只能是题材上的突破。

黄：我觉得不仅仅是题材的突破，题材不是唯一的，也不是最根本的。当代绘画不是与题材有最主要的关系，更重要的是与方法论的关系。



水 Water  
布面油画 Oil on canvas 2007  
150 x 120 cm

何：如果这么界定的话我觉得所有人都不一样，每个人都是个体，我觉得对我来说是个人经验。

黄：波洛克的抽象绘画有什么题材呢？我们谈论现代绘画的时候更多是从方法论或观念上去考虑的。就是说，它的语言不是传统的和系统的，而是一种开放的颠覆性的语言系统。

何：我们讨论的是题材跟语言。架上绘画，语言肯定非常重要，包括一些技法等等。要么语言更具风格，要么就是题材上有些变化，从题材上取胜。

黄：绘画语言决定内容，题材决定了形式，这就是现代艺术与学院艺术的区别。绘画语言很重要。语言要远远大于它的内容。为什么现在强调个性？所谓个性就是指画家的个人风格和表现方法。现代绘画的关键点就是在题材与语言之间画家的语言和观念最终编织了个人风格。今天，在评论家、策展人或收藏家判断绘画的时候，他们并不是先根据绘画内容去判断，而是先要判断绘画的语言，如果画家的风格是新的，他们才会从绘画风格中去解读其内容。正是基于这样的视觉意义，我们才可以去讨论与之相关的新意和个性。也就是说我们在这个基础上来解读绘画中的内容，而不是先看绘画的内容。就像我现在看你的这幅画，首先看到的是作品的新的风格，与电影镜头叙事相关的图像，几乎是庸俗小说式的叙事，当普通老百姓看到这幅作品时，他们感受到的恐怕就是性的暗示。由于没有艺术经验，他们当然不能感受你的绘画风格，而只能首先阅读内容。所以，我们从专业的角度谈论的是对艺术的判断，对艺术新的延续性、对艺术价值的判断。

何：我觉得从专业角度看，不管是美术馆还是别的地方，我觉得就看两方面，一个是油画语言、一个是题材因素。

黄：对！肯定脱离不了题材！

何：现在每年的双年展或者策划的一些重要展览，都有一个前提，关于光或关于建筑的等等题材。你必须靠这个边才能选得进去。如果根本跟主题没有关系，又怎么谈展示绘画语言。所以我觉得绘画还是双重的，就是语言和题材。

黄：我认为现代绘画对艺术家来说最重要的是建立自己的一套语言系统。

何：对，我现在就是需要不断地去完善。

黄：我还挺喜欢你这样的画，说实话。但是我自己建议，希望你不一定把镜头如实地再现，你可以在这个镜头的基础上做一些主观的篡改和捏造。

何：我每张画都是有改变的，没有完全依照这个影像，所以不是再现的方式。每张画不管人物、背景还是人物的关系都会作些处理。

黄：像你这些画还不够“坏”，还可以更“坏”些，当然，这不是要过分的色情，而是可以通过一种气氛和情境的营造，比如在画面中可以通过拨开窗帘窥视，增强气氛的紧张感。我比较喜欢你的这种情境，我觉得有情境的东西有一种关联性，有故事性，有一种瞬间的感觉，传达某种信息，有种不确定性，可能会发生什么，但不知道这种发生是怎么发生。这样给人留有很大的想象余地，使画面的威力表现出来了，画面的信息也表现出来了。

何：有这个意味。情境与呈现情境的方式在某种程度上是同样重要的。这需要布置，也是画家天然的兴趣所在。没有这点热爱，肯定也不会喜欢画画，何谈画家。话说回来，一个系列作品的成型，靠动笔时的直觉或者激情肯定是远远不够的，支撑你画下去的，还有过程中的摸索，摸索中逐渐了悟于心的收获。待到作品真正成熟时，也许就是告别这个系列的时候了。

水 Water  
布面油画 Oil on canvas 2007  
220X 100 cm



# Thrilling Images

## —A Dialogue between Huang Du and He Wenjue

Place: He Wenjue Studio, Dongying

Time: 5th August, 2007

Interviewer: Huang Du (Hereafter as "HUANG")

Interviewee: He Wenjue (Hereafter as "HE")

HUANG: I am very glad to see that you've got some new paintings. And I notice that there are some changes in these works compared with your old ones. However, I would still like to begin from your artworks before. When appreciating your "Swimming" series, I had a feeling that you did not link the figures in your paintings to any cultural context, but limit them in a part of a water area. The composition is often a segment of river or lake and a small figure swimming in it. Such a contrast dramatically expands the space in a boundless way. And in these pictures, there are no identifiable symbols, such as those symbols often seen in contemporary Chinese paintings, like Cultural Revolution, Chairman Mao or Chinese legacy. Why did you choose "swimming" as your object?

HE: In terms of composition, I think the utmost element that I would consider in my painting is visual language. An artwork should be beautiful to see. That's what I want to express in the first place. About the extended meaning, when I started this series, I actually did not have much clear thought about it, but just a kind of feeling or a frame of mind. During the creation, I did input some definitions into it and follow them in the later period. To me, the instant sentiments to the external world sometimes contradict the visual images created in my artworks. The man in the picture is simply a visual symbol. Through portraying the distorted forms and posture transformation of a person in the flowing stream, I attempted to reveal how various people in contemporary society get lost in various social currents, as well as their spiritual situation, which could be empty, solitary,

anxious, but forever making effort to search for their way of existence. The light and shadow in the picture reflects a kind of vague hope coming and going swiftly. Such an incessant humanity is what I want to express.

HUANG: That is to say, when dealing with such a space, you make the existence of human beings rather insignificant. The man is arranged in suppressed state, thin, weak, fragile and solitary. So your paintings just reflect such a disoriented and helpless state of individuals. Is that what you want?

HE: Yes, you may say like that.

HUANG: In these works, you focus more on the existence or state of individuals instead of a specific space. In some sense, the pictures seem to be lyric and poetic. If we have to clearly define these paintings, we can interpret the water as lake, river, or sea. It shows how small and weak human beings on this planet could be when facing a solid and strong system and society. And this can be freed from the artistic metaphor.

HE: Basically yes. In terms of the way of expression, these paintings can be divided into two parts: thick brushwork in the early stage and thin brushwork in the later stage. In the thick ones, I depicted more on "doing" aspect of the swimmer, the spray around whom shows a tension between the human being and the water resistance. In the thin ones, the proportion



of the swimmer in the picture is downsized while the realm of water is enlarged, with an aim to represent the unfathomable magic power of water, thus to have a wider space, a smaller human figure, and a leisure scene.

HUANG: I noticed that you left much spare space in your paintings, placing human beings in the turquoise blue water. How do you understand the relationship between body and space? Namely, how do you deal with such a relationship?

HE: Painting is a kind of visual art. The water here is a potential medium, just like any living space, such a room, street, etc.

HUANG: From my personal point of view, your works reflects a tendency for freeing and fleeing, both with helplessness and loneliness and an aspiration for freedom. Totally without any orientation, the man flees away from the buzzing urban life and swims in a boundless free space. I read a very free and comfortable state of body and space in your works.

HE: That's the nature of human beings. Nobody wants to be bound up.

HUANG: I felt that in contemporary Chinese art, there still exists a kind of symbol language.

HE: Image schema.

HUANG: Exactly. Many paintings still have many identifiable symbol languages. Why do you refuse to use this kind of symbol language?

HE: I did not refuse it. On the contrary, I keep a close eye on some symbol languages, such as movies. Every artist has his individual experience. My own growth experience makes me isolated from this fashion.

HUANG: I mean those exotic symbols, which is easy to be identified, judged and picked up.

HE: I sense, in some aspects, this cannot be treated as a common method. Contemporary art does not have to have any classic symbols. I think water can be a symbol as well, except for any political elements, though.

HUANG: I saw your new paintings recently. Why did you choose to shift from Swimming to Cinema Lens? I want to know what the reason is that makes you transfer from such a series into another one.

HE: Firstly, I think there is little space for me to develop for the Swimming series. What I mean is the expansion of constitution or scene. I had worked on this series for over 10 years. Both from the angle of exhibition and technicality, it is hard for me to bring it up into a new level. That is a problem I often encountered in the past few years. It does not necessarily mean that this new series can be promoted. Seeking for a change is always on my



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布面油画 Oil on canvas 2006  
200x130 cm