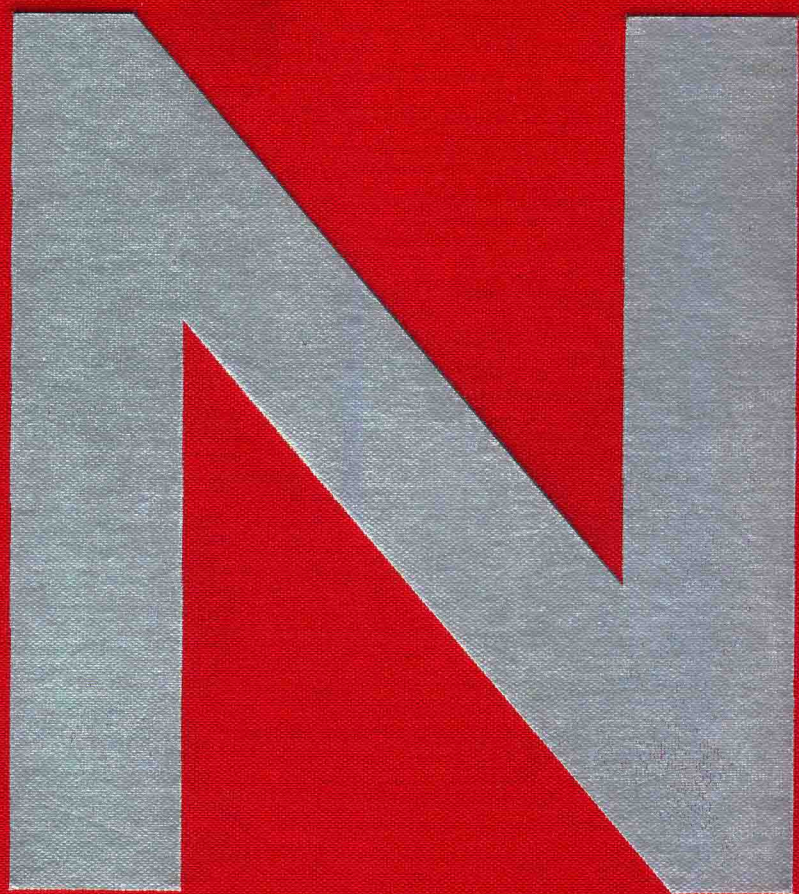


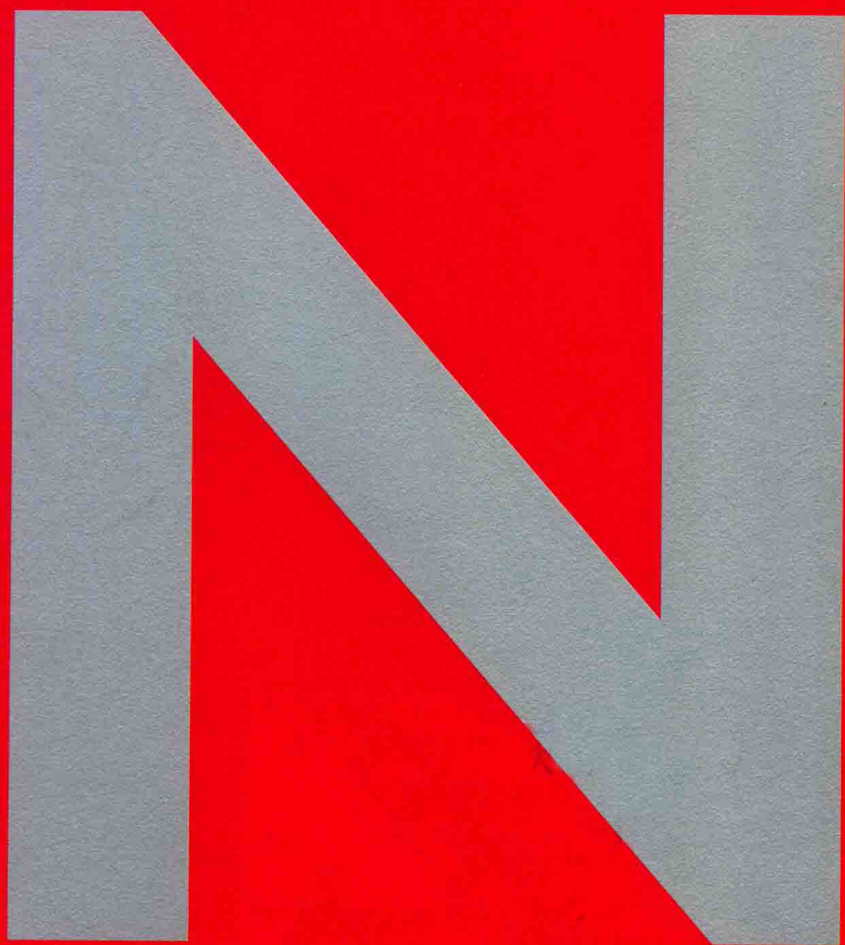
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主编 许江 杨参军

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序

出谜，或入谜

许江

很久没有与青年艺者谈画了。

绘画艺术学院要将油画系的老节日“世纪之星”改制为更为国际化的平台，变戏法似地征集来了不少作品，并让同学们命笔作文，欣欣然图文并茂，编成颇有吸引力的册子。老井又风风火火地拿了两张同学的文字，摆在我的案头，命我为画册写序。

没看过青年艺者的参展作品，没有作品的实例，看来这个序是难以写好了。我唯有从两张同学的文字中，寻找谜一般的踪迹，询问新一代艺者的思考。与众多扑朔迷离却清新稚气的文字相比，对于“何为绘画”的问题，同学们往往给出用力的回答。下面摘录几段同学的短语：

“绘画是一种对自己日常生活中所看、所感、所思、所想的记录。所采取的方式……都源自个人的价值判断和切身的情感经历。”

“绘画是心走过时留下的一丝丝痕迹。”

“每一棵树都有灵魂。……从树上，我们可以看到生命，同时也返照着我们自己。”

与我们那个时代的青年相比，今天的青年更为迫切地表达这种意图：不满足于写物，而留意于写心；不满足于平铺直叙地接近对象，而更乐意谜一般地置身其中。但他们知道心与物不可分。如何在心物须臾不可分的进程中，经历一份缓慢的语言的锤炼和生命的成长，如何在谜团一般的生活世界中，用自己的成长与艺行来持续地打开这个谜团，恰是历史和时代给一代人出的谜，也是青年艺者给自己出的谜。

老井此前给画展拟的展名叫“此时·虚造”。这个题目隐晦地触碰某些哲学化的焦虑。正是存在与虚无的幽灵般的生存境域，弥散在同学们的纷繁离断的心思之中，诱发着时代性的精神疑窦，尤其揭示着一个无以规避的事实：互联网的虚拟图像技术处理的快捷如何持续地磨损和散乱着一个艺者持久的匠心。那种迅疾而跋扈的想象，那种“云”数量的无际的图像群，正让足踏大地的青年面临前所未有的困

惑。是否可以用某种生动的意象来捕捉一代人的纠结与求索，却又使其不失去当代人灵魂处境的迷茫诗意呢？于是，我想到了：出谜，或入谜。在今天的图像时代中，图像的存疑不在其海量，不在其处理方法的便利，而在于我们与之关系的浅化，正是这种浅表化为我们的真实感受制造了无边的迷局。我们出入这种迷局，并向内向外交相企望。我们想看到的往往是我们自己，是“万不得已者在”的自己。企望的“企”字原义是踮起脚尖，这踮起脚尖的翘望，该是何等的努力！

此刻，我正站在深秋里的圆明园遗址的边上。我仿佛三千年前周大夫写《黍离》时那般缓缓行走。“行迈靡靡，中心如噎。”但我并未哽咽，而是慨然地想到天与地。天，古人谓之“彼苍苍者”。东汉许慎著《说文解字》曰：“天，颠也，至高无上。”天颠音近，颠本指人的头顶，这里指无限高的天空和至大者。地字从土，在甲骨文中，“土”和“社”本一字，后世乡村有土地庙，村民聚会娱神，则称“社会”。天与颠，地与社，天地之谜，其大无外，其精无内，我们身在其中。天与地给出如此多的谜团，我们如何用艺行与人生来出入、进而解脱这些谜团呢？

2015年10月15日

Preface

Out of or Into the Mystery

Xu Jiang

It has been a long time since I had a conversation on painting with younger artists.

The colleagues from the new-founded School of Painting are about to make the traditional "Century Stars" program of the former Oil Painting department more international. They have magically collected many works of art and asked the students to write relative essays and then compiled into an attractive catalog with both words and illustrations. Jing, the deputy dean came to me one day and showed me two essays from the students and invited me to write a preface for the catalog.

Having not seen any exhibiting paintings of the young artists, I do doubt whether I could give a satisfactory prelude. The only way I can take is to seek for the riddle-like traces and inquire about the consideration of the younger generation from those two essays. Most of their words are complicated and confusing meanwhile fresh and naive, however they always give an impressive answer to "what the painting is". Here follows some excerpts:
"Painting is a record of what we see, we feel, we think and consider in our daily life. The means we take...is depended on our personal judgment of values and emotional experience."

"Painting is the traces left by the heart when it passes."

"Every tree has its soul. On the tree we see life, which reflects ourselves."

Compared with our generation, the younger artists are more eagerly to

express their intention that they are no more satisfied with painting the objects; they want to paint their minds. They are no more satisfied with approaching the objects in a dull and flat way; they'd rather get into it mysteriously. However they do know that minds are inseparable with objects. How to experience a slow polish of language and a growth of life in this inseparability; how to constantly crack the code with their growth and artistic practices in the mysterious world; these are the riddles given by times and histories and by themselves.

Jing has named the exhibition "The Fictitious Present", which somehow has dimly reflected some philosophical anxiety. It is the ghostly living circumstances of both existence and vanity that disperse on the students' complicated and confused minds and induce the spiritual suspicion of times, and particularly reveal an inevitable fact that the convenience of the virtual images technology of the internet era has constantly hurt and disturbed the persisting mind of craftsman of an artist. The imagination which is hasty and bossy, the innumerable image package of the Cloud have made the younger generation confronted with an unprecedented confusion. Is it possible that to capture the confusion and seeking of a generation with a lively and active image without losing the poetic sensation of their heart? Then it flashed into my mind: Out of the Mystery, or Into the Mystery. In the present era of image, the suspicion of image is not about the abundance or the convenience; it's about the simplification of the relationship between image and us, which has constructed a boundless mystery for our real feelings. We come into or go out of the mystery, looking hopefully outwardly

or inwardly. We want to see ourselves. *Qi*, which means looking forward in Chinese, originally means standing on tiptoe. What a hardworking of this kind of looking!

While composing this text, I'm standing on the side of Yuanmingyuan Imperial Garden. I walk slowly like what Master Zhou wrote in *Shu Li* 3000 years ago, "walking slowly, choked with sobs". Although not choked, I think of *Tian* i.e. the sky and *Di* i.e. the land and sigh. Sky meant vast and hazy. In *Analytical Dictionary of Characters* written by Xu Shen of the East Han dynasty, *Tian* meant the most lofty. With a similar pronunciation to *Dian*, which meant the top of the head, *Tian* meant the infinitely high sky and lofty. In the ancient oracles, *Di* derives from *Tu*, which is equal to *She* referring to the temple then the society where the villagers get together to worship their gods. *Tian* and *Dian*, *Di* and *She*, we are inside the mystery of the sky and the land which is grand and sophisticated. The sky and the land have given us so many mysteries. How can we come into or go out of then solve them with our artistic practice and life?

Oct. 15, 2015

互联网的虚拟图像技术处理的快捷如何持续地磨损和散乱着一个艺者持久的匠心。

Technology makes it so easy to make and proliferate images. This reality may gradually wear off the persistence of an painter.

目录

	序 出谜, 或入谜 许江	
	Out of or Into the Mystery Xu Jiang	
1	此时, 虚造 杨参军	
	The Fictitiou and the Present Yang Canjun	
7	虚静则明 井士剑	
	Keep Humble and Quiet, Inner Bright will be Enlightened Jing Shijian	
11	丛林中的 N 种开始 马楠	
	N of Beginnings in the Forest Ma Nan	
18	此时虚造 INTER YOUTH: 国际高等艺术学院青年绘画	
	INTER YOUTH: International Painting Exhibition	
22	艺术阐述	
	The Expression of Art	
42	此时, 此在 邬大勇	
	Present and Current Wu Dayong	
46	作品	
	Works	
106	艺术阐述	
	The Expression of Art	
124	别忘记你的想像力 韩潇	
	Analysis on the Imagination in Experimental Painting Han Xiao	
130	诗人时代 李戴维	
	An Era of Poets Li Daiwei	
135	作品	
	Works	
188	真实之惑 孟祥琦	
	Confusion of Truth Meng Xiangqi	

194	快拍	李婧璇
	Snapshot	Li Jingxuan
207	INTER YOUTH 特邀艺术家	
	The Special Artistic Creation of the Inter Youth	
242	另一种关照的开启	陈焰
	To Start an Alternative Contemplation	Chen Yan
246	阅读的状态	苏向攀
	Reading States	Su Xiangpan
254	自然与材料	王涵
	Nature and the Material	Wang Han
260	技艺与感动	张杨希
	Skill and Artistry	Zhang Yangxi
266	我的世界很小	赵舒燕
	My World is Small	Zhao Shuyan
271	作品	
	Works	
284	艺术阐述	
	The Expression of Art	
294	作品	
	Works	
396	风格的历史意义	[英] 弗朗西斯·哈斯克尔
	The Historical Significance of Style	Francis Haskell
	艺术家简历	
	Resumes	

此时，虚造

杨参军

在机械图像泛化与艺术观念化的今天，架上绘画逐渐式微，这是不争的现象，而在架上绘画本身，绘画的绘画性也在式微，绘画再难像往日那样承载着人类的精神力量，记录着当下重要的历史事件，并给人的视觉和精神带来强烈的震撼和启迪。今日的绘画变得越来越私密、机巧、萎靡和图式化。然而，本该如此吗？作为人类表达自身对世界认知的最早方式，绘画已伴随我们存在了上万年，人们用绘画揭示着人与世界的关系，承载着人的情感，表达着人对自然独特的认识。可以说，在人类文明发展的每一次重大历史节点上，都有绘画艺术的身影，绘画以其特有的创造力和想像力，推动着人类文明的发展与演进。然而，今日科技和多媒体的发达，却造就了人心的懒惰，我们越来越习惯了将手机和电脑的影像作为世界的真实，我们越来越习惯将唾手可得的机械图像和那些各种拟真的幻象作为认识世界的途径，然而这“幻象”真能代替我们对世界的观看吗？

其实，绘画和机械图像有着本质的差异，图像是机械快门所呈现的结果，它所复制的只是自然在机械镜头中存在的表象，绝不能等同于人眼中的真实。我们知道，人的视觉通向心灵，人在对世界的观察中有着自己的主体精神，陶渊明曰：“结庐在人境，而无车马喧。问君何能尔？心远地自偏。采菊东篱下，悠然见南山……”在陶氏的眼中，南山已不再只是一个简单的影像，而是作者心中情感的寄托主体。贾科梅蒂在人生的晚境，用石板画描绘了他对巴黎街景的感受，在这套名为《无尽的巴黎》的系列速写中，画家以肉身真切的感受，描绘了巴黎街景在画家眼中的真实，街边的路灯、匆忙行走的人、睁大眼睛的脸庞……那些景象虽不及照片之完整，但充满着画家炽热的情感，它之所以感人，也正是因画家在视觉取舍中透着人的情绪和体温。在此，绘画显示出与机械图像巨大的不同，因为它经历着人对自然认识深刻的转换，这转换使世界存在的实景变成了具有心灵感召力的绘画。

尼采说：艺术世界的构成源自两种精神，一曰“梦”，二曰“醉”。其实，在我看来这两种精神，都呈现出同一的境界，即艺术来自于艺术家在观看世界中所产

生的心灵深处的矛盾纠结，画家常在此种“纠结”中，体味着眼中世界和心中世界差异和同一，在“梦”中，我们看到了那看似无序但却真实的内心世界，在“醉”中我们将眩晕的幻境作为当下世界的真实，而这两种真实都意味着和机械图像般真实的迥然不同，这不同之处也是正是艺术和自然的本质区分，同为只有在体验过的世界中，我们才看到了绘画本身。当然，我们也常诚惶诚恐地重新观察眼前的世界，我们害怕由于自己过分的膨胀，而使艺术变为主观的臆造和观念化的符号。因此，我们在对世界的观望中，不断将意识在观察中还原，在主体和自然间寻找心灵的平衡。

绘画不同于机械图像，还在于绘画是画家在当下的体悟之中创造的一种语言。黄公望终日只在荒山乱石，丛木深筱中坐卧，他深酣于富春山中，在意态迭然中窥探山水的神韵，因此，《富春山居图》和我们看到的富春山的实景是那么不同，因为画家丰富的心灵感受，已将其再造为一种简读的山水境界，这境界穿万壑于线条之中，在一石一树中彰显了一种博大的宇宙豪情，在残枝枯木中，抒写了作者胸中的逸气。因此，绘画对自然的再造是绘画立身之本，而机械的图像永远不能承担起这样的功能。

“此时虚造——国际青年艺术展”脱胎于中国美术学院油画系的“世纪之星——学生自选作品展”，它是以青年艺术家日常创作为基础的展览。今天我们将其改为由世界诸多国家和地区的青年艺术家参加的展览，以期拓展它的创作平台。我们深知，其中的作品可能不尽成熟，也不那么完整，但它却呈现了今日青年在绘画创作中鲜活和生猛的特性，而“此时虚造”也试图说明作为绘画主体的年轻人，如何在机械图像显现的“真实”中，重新立定精神，从在场的当下感受中，重寻人类的体验之源，而“此时虚造”的画面却成为这真情的流露，它不似机械图像那样对世界进行原模复制，而是经人心过滤下的“虚造”中，实现对真实世界的重构，同时，也实现对人类精神家园的重构，是为序。

2015年10月13日

The Fictitious and the Present

Yang Canjun

Presently, it is unquestionable that traditional paintings are losing its popularity to machine-made pictures and conceptualized art. Even for traditional paintings we see today, the value of painting is decreasing. Traditional paintings can no longer carry the civilization by recording important historic events and bringing along visual impression and enlightenment as they used to be. Currently, paintings are having more secrecy, repeated skills, schema and less dynamism than they were in the past. Are they supposed to be like this? Painting, which reveals the relationship between men and the world, which carries people's emotions and which helps people express their unique understanding of nature, has been with us for tens of thousands of years. It can be said that painting has witnessed every important historic event. It facilitates the development of civilization and pushes it forward. However, the advanced technology and media make people become lazy. People are more used to presenting the world by using cellphones and computer images. We are more likely to know the world by using machine-made and mental images that are easy-approaching and simulated. Can these "imaginary images" really take place of our worldview?

Actually, paintings and machine-made images have fundamental difference with each other. Machine-made images are produced by shutters; they only copy the nature captured by lens, which does absolutely not equal to the world in people's eyes. We know that we see the world by heart. When we look at the world, our spiritual world has its role. Like what Yuanming TAO, a poet in the Song Dynasty, put in a poem, "Residing in the amid of men, yet din of horse and carriage there is none; If asked how it comes, a

tranquil heart would explain the isolation. East of the hedge I picked some chrysanthemums, while the sight of the southern mountain greets my eyes." In TAO's eyes, the Southern mountain is more than a simple objective, rather, it is TAO's emotional bailment. In Giacometti's senior years in his life, he drew sketches of streets in Paris on slates. In this set of sketches named Paris Sans Fin, Giacometti recorded what he saw such as street lights, hurried pedestrians, people with their eyes opened widely. Although these scenes are less complete than photos taken by cameras, they carry the passion and the enthusiasm after doing visual selection. Therefore, here we can see the difference lies between paintings and machined-made pictures; the former contains the men's interpretation to the world, which transforms the objective world into artificial paintings which are spiritually appealing.

Nietzsche said that art comes from two environments, one is "dream" and the other one is "being dazzled". In my perspective, these two environments build up the same scenario in which artists can feel the confrontation between the two worlds: the one they actually see and the one in their heart. It is in this struggle that artists can have a taste of the difference and the similarity of these two worlds. In dreams we can see a real inner world that seemingly orderless while we regard the dazzled imagination as the real world. Either of these two scenarios is greatly different from what machines can capture and it is this difference that separates arts from nature. We cannot understand paintings unless we have our own interpretation to the world. At the same time however, when we take a second view of our world with profound respect and humility, we are afraid to make art excessively subjective and conceptualized due to self expansion. Therefore, when