

观：米巧铭作品集

米巧铭 著

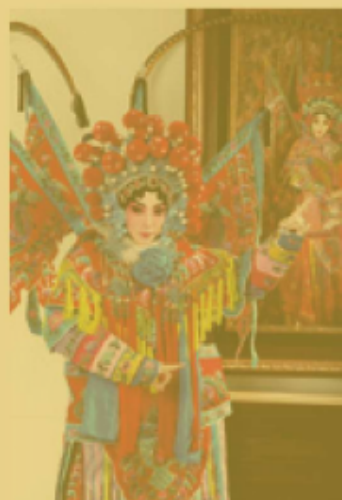
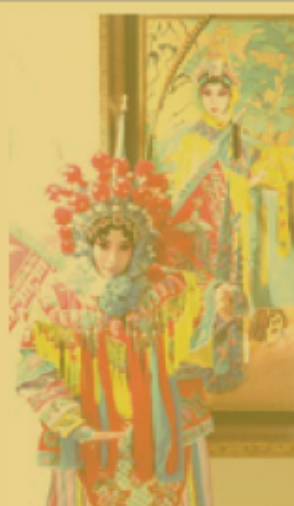


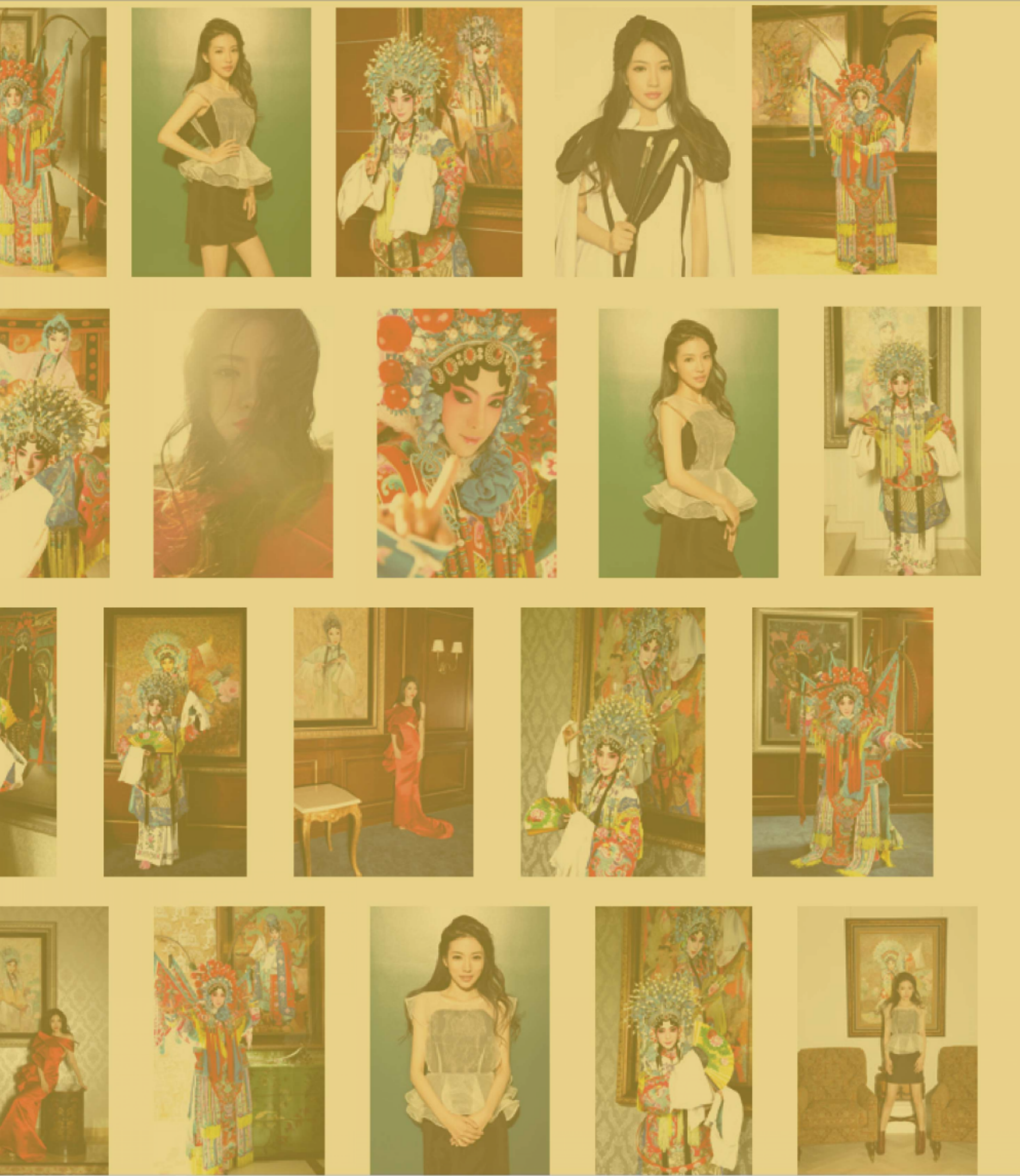
江西美术出版社





心道神知
The Buddha's Heart
布面油畫
Oil on canvas
60cm×80cm
2014





CONCEPTION

觀

米巧銘作品集
Mi Qiaoming's Art Works Collected

米巧銘 著

江西美術出版社

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目 錄

CONTENTS

4	米巧銘簡歷
6	Resume of Arts
8	此在的景觀 ——讀米巧銘的油畫作品 / 彭 鋒
10	View of Being There —Appreciating Mi Qiaoming's Oil Paintings By Peng Feng
32	我讀米巧銘的油畫“京彩”系列 / 邵大箴
33	Appreciation of Qiaoming Mi's Oil Painting"Opera Color"Series By Shao Dazhen
34	流淌的色彩 濃縮的神韻 ——米巧銘京彩藝術的美學價值之一 / 柴爾德
37	Flowing Color and Condensed Spirit —Aesthetic Value of Mi Qiaoming's Jingcai Art By Chai Erde
40	米巧銘 ——涅瓦河畔的中國玫瑰 / 任佳溪
41	Mi Qiaoming —the Chinese Rose by the River of Neva By Ren Jiaxi
42	《京劇人物》油畫的“詩情畫意” / 姜 挺
44	The "Poetic Illusion" of Beijing Opera Figure Oil Paintings By Jiang Ting
86	鮮衣怒馬，烈焰繁花 ——觀米巧銘的《馬》系列 / 劉雲霞
87	Wish Someone Could Watch the Fiery Fireworks and Blooming Flowers Together with You,Dressing Gorgeous Clothes and Riding Robust Horses —An Appreciation of Mi Qiaoming's Series Works of Horses By Liu Yunxia
102	米巧銘寫實靜物欣賞 ——浪漫的小清新 / 劉雲霞
103	The Romantic Freshness —An Appreciation of Mi Qiaoming's Realistic Still Lift Paintings By Liu Yunxia
118	“我是我自己的幽靈” ——米巧銘自畫像的精神漫游 / 劉雲霞
119	I Am My Own "Ghost" —A spiritual Wandering of Mi Qiaoming in Her self-Portraits
128	一花一世界，一葉一如來 ——讀米巧銘《梵韻吉相系列》 / 劉雲霞
129	To See a World in a Flower and a Buddha in a Leaf —Appreciating Mi Qiaoming's FanYun JiXiang Series By Liu Yunxia

米巧銘

出生于遼寧省大連市，畢業于俄羅斯列賓美術學院，博士，現工作生活于北京。

中國美術家協會會員、中國藝術研究院研究員、中國文化管理協會理事

- 2005
- 考入俄羅斯列賓美術學院
- 2006
- 師從列賓美術學院油畫系主任邱文·亞裏山德拉
- 2007
- 師從列賓美術學院油畫系副系主任，俄羅斯聯邦勳章獲得者，聖彼得堡國立大學美術學院院長，俄羅斯著名畫家烏拉洛夫
- 2008
- 進入列賓美術學院油畫系最好的工作室——薩哈洛夫工作室。導師薩哈洛夫是俄羅斯著名的人民藝術家，助教瓦西裏菲洛維奇

個 展：

- 2016
- 《觀——米巧銘梵韻古相油畫作品展》 北京
- 2015
- 《京彩——米巧銘京劇油畫作品展》 北京
- 2014
- 《京彩——米巧銘京劇油畫作品展》 北京
-
- 《京彩——米巧銘京劇油畫作品展》 呼和浩特
- 2013
- “米巧銘聯合國油畫作品個展”（聯合國總部） 美國紐約
- 2012
- 俄羅斯列賓美術學院國畫個展 意大利廳
- 2010
- 俄羅斯聖彼得堡舉辦油畫個展

聯 展：

- 2016
- 《視覺經驗——青年油畫家作品展》 北京
- 2015
- 《弘揚國粹·翰墨情懷——國粹油畫展》 北京



《文化的力量——京廣之約中俄油畫藝術交流展》 山東
《春華秋實——中國文化管理協會藝術家委員會優秀會員作品展》 北京
《追求卓越：來自學院的藝術家——首屆油畫邀請巡展》 西安、重慶、上海、北京、杭州、南京、天津
《和·意——中國當代青年藝術家作品邀請展》 北京

- 2014 中俄文化交流展：《涅瓦河之風——俄羅斯人民藝術家庫茲米喬夫及青年藝術家米巧銘師生油畫作品聯展》
油畫作品《感動中國——兩個人的島嶼》入選“建國 65 周年暨迎接第十二屆全國美展——遼寧省優秀美術作品展”
油畫作品《拾玉鐲——孫玉嬌》入選“紀念中法建交 50 周年——中法書畫名家作品聯展” 北京
- 2013 《百年歐洲——古典油畫名家作品展》 天津
- 2012 作品《孤島衛士》入選建軍 85 周年全軍美術作品展暨全國美術作品展 北京
聖彼得堡華婦聯迎三·八暨中俄女畫家作品展 俄羅斯聖彼得堡
- 2011 俄羅斯秋季藝術沙龍展 俄羅斯美術家協會展廳 俄羅斯
首屆俄羅斯華人美術家協會音樂美術作品展 俄羅斯
《藏珍——涅瓦河人文藝術之旅》油畫作品展 北京 青島
- 2010 列賓美術學院師生作品展 青島
- 2009 “慶建國 60 周年暨迎接第十一屆全國美展——遼寧省美術作品展” 瀋陽
- 2008 《青澀創想——當代藝術院校大學生年度》提名展 北京
中國美術家協會 大連第 9 屆國際藝術博覽會 大連
俄羅斯列賓美術學院中青年藝術家聯展 北京
- 2007 參加中國美術家協會舉辦的大連第 8 屆國際藝術博覽會

Resume of Arts

Qiaoming Mi was born in Dalian, Liaoning, China
She graduated from Repin Academy of Fine Arts, Russia, Doctor's degree.
She is currently a member of the Chinese Artists Association,a researcher at China Art Research Institute , and the director of China Culture Administration Association.

- 2005 She was admitted into Repin Academy of Fine Arts.
- 2006 She learnt from Alexandra, director of the oil painting department of Repin Academy of Fine Arts.
- 2007 She learnt from Wulalov, deputy director of Repin Academy of Fine Arts and president of the fine arts school of St. Petersburg State University.
- 2008 She was enrolled into Sakharov Studio, the best studio of Repin Academy of Fine Arts.

Solo Exhibition:

- 2016 She held"Concept—Qiaoming Mi Oil Painting Exhibition" in Beijing.
- 2015 She held "Beijing Opera Color—Qiaoming Mi Beijing Opera Oil Paintings Exhibition" in Beijing.
- 2014 She held "Beijing Opera Color—Qiaoming Mi Beijing Opera Oil Paintings Exhibition" in Beijing.
She hosted "Beijing Opera Color—Qiaoming Mi Beijing Opera Oil Paintings Exhibition" in Hu he hao te .
- 2013 She held "Qiaoming Mi Oil Paintings Exhibition" in the headquarters of the UN in New York.
- 2012 She hosted a personal Chinese painting exhibition in the Italian hall of Repin Academy of Fine Arts, Russia.
- 2010 She held a personal oil painting exhibition in St. Petersburg, Russia.

Group Exhibition:

- 2016 She participated in “the Visual Experience —Youth Oil Painting Exhibition” in Beijing.
- 2015 She held “the cultural passion of Chinese Calligraphy—Opera Oil Paintings Exhibition” in Beijing.
She participated in "the Power of Culture—KIGO invited China-Russia Oil Painting Art Exchange Exhibition" in Shandong.
She participated in "Spring Flower & Autumn Fruit—Invitational Exhibition of China Association Cultural Management.



Artist Committee" in Beijing.

She participated in "Pursuit of Excellence—Artists from Academy The first National-wide Tour Exhibition of Oil Painting" in Xi'an.

2014 She participated in "Melodious & Prospect—Artists Invitational Exhibition" in Beijing.

She participated in "The wind of the Neva river —China-Russia Oil Painting Art Exchange Exhibition" in Beijing.

Her oil painting work Touching China—Island of Two People was selected into the 65th Anniversary of P.R.C. and Ushering in the 12th National Arts Exhibition—Liaoning Excellent Fine Arts Exhibition.

Her oil painting Romance of the Jade Bracelet—Sun Yujiao was selected into the Sino-French Calligraphy & Painting.

2013 Materpiece Exhibition in Commemoration of the 50th Anniversary of Sino-French Diplomatic Relationship held in Beijing.

2012 Her painting participated in the "100-year Europe—Classical Oil Painting Masterpieces Exhibition" held in Tianjin.

Her work Guardians of Isolated Island was selected into the "Whole Military Fine Arts Exhibition in Celebration of the 85th Anniversary of the People's Liberation Army and the 12th Whole Military Fine Arts Exhibition".

Her works participated in "the Chinese Women's Federation Ushering in March 8th Festival & Sino-Russian Female

2011 Painters Exhibition" held in St. Petersburg, Russia.

She participated in "Russia Autumn Arts Salon Exhibition" hosted in the exhibition hall of Russian Fine Artists Association.

Her works participated in "1st Russia Chinese Artists Association Music and Fine Arts Exhibition".

She participated in the "Cherishing—River Neva Humanitarian Arts Tour" Oil Painting Exhibition held in Beijing and Qingdao.

2010 Russia Dragon Daily publishes an article titled "The Chinese Rose by River Neva—Qiaoming Mi's Artistic Tour in Russia".

Her oil painting work Neva Street was selected into "Liaoning Fine Arts Exhibition in Celebration of the 60th Anniversary.

2009 She participated in "To Celebrate the 60 Anniversary of the Fouding of People Republic of China and Meeting in the 11th National Fine arts Exhibition—Art Exhibition in Liaoning Province" in Shenyang.

2008 Nomination Exhibition.

Her oil painting River Neva participated in "the 9th Dalian International Arts Expo" and won a golden prize.

She participated in Russia Repin Academy of Fine Arts Youth Artists Exhibition.

2007 She participated in "the 8th Dalian International Arts Exhibition" held by the Chinese Artists Association.

此在的景觀

——讀米巧銘的油畫作品

文 / 彭 鋒

第一眼見到米巧銘的“梵韵吉相”油畫，感覺像國內美院壁畫或版畫專業的高材生，在用油畫追求“中國風”。這種畫風近來席卷畫壇，再多一位畫家也不意外。但是，經過交談之后，我發現此前的判斷完全不對。巧銘一直在俄羅斯列賓美院油畫系學習油畫，從本科讀到博士，加在一起已經超過十個年頭。我對於列賓美院的保守教學早有耳聞，曾經就此跟該院當代美術史教授葉蓮娜·波羅夫斯卡婭教授做過交流。她的觀點是：藝術創作可以百花齊放，藝術教育必須是始終如一，即始終如一地保守。葉蓮娜的這種看法，代表了列賓美院的美術教育觀。這種保守的美術教育觀，在上世紀 60 年代的西歐和北美就被完全摒弃，近來在俄羅斯和中國也遭到不同程度的批判。但是，列賓美院不為所動，極端的保守反而顯得特立獨行，成了一道另類的前衛風景。

對於在列賓美院從本科讀到博士的米巧銘，我不由得刮目相看。但是，無論我展開怎樣的聯想，都無法將面前的“梵韵吉相”系列油畫與列賓美院聯系起來。于是，我要求看一些巧銘在列賓美院的課堂作業。巧銘隨後發來了她讀本科時的靜物、頭像和風景寫生的圖片。果不其然，這些課堂作業完成得一絲不苟。與國內美院學生的課堂作業相比，無論從色彩、構圖、調子還是模特選擇等方面看，巧銘的作業都要考究得多，有一種典型的列賓美院風格。

經過列賓美院的洗禮，米巧銘做到了脫胎換骨。換句話說，她的油畫創作，用的是俄語而不是漢語。十年寒窗，巧銘學會了列賓美院的所有技法，也沾染了

列賓美院的全部習氣。將她的課堂作業與她的俄羅斯同學的作業混在一起，幾乎沒有人能夠看出她的作業是出于中國學生之手。然而，當巧銘開始探索自己的藝術道路時，她決定與列賓美院分道揚鑣，先是從中國戲曲人物尋求突破，隨後在“梵韵吉相”系列油畫中形成了自己的面貌。

表面上看，巧銘的“梵韵吉相”系列油畫既像超現實主義，又像后現代主義。其中三個因素引起了我的關注：一個是作為背景的歷代名畫，一個是作為主題的佛像雕塑，還有一個是點綴其間的桃花或木棉花。這三種圖像，在通常情況下並沒有必然的聯系。巧銘把它們集中到自己的畫面裏，用的是后現代繪畫中常用的挪用和并置。真實的桃花和木棉花，與作為藝術作品的佛像雕塑和繪畫，本來處於不同的時空層面，巧銘將它們組合在一起，給人一種超現實的感覺。不過，無論是哪種組合或并置，在巧銘的畫中都顯得渾然天成，尤其是没有后現代藝術常有的反調、調侃和批判。巧銘在用她特有的方式，讓藝術重新回到人文、審美和技巧，回到當代藝術中久違了的正面藝術。但是，從另一個角度來看，畫面上的不同因素造成的時空錯位，在給觀眾愉快的視覺經驗的同時，又能讓人追憶、憧憬和思考：這是一個怎樣的世界？它為什麼能夠讓我們如此牽挂其中而流連忘返？

占據畫面最大面積的是中國歷代名畫或者畫作的局部。經過油畫的詮釋，畫面給人一種熟悉的陌生感。但是，巧銘沒有畫得很實，而是注重畫面的氣氛和調子。這些作為背景的古畫，給人一種漸行漸遠的感覺，就像“過去”，逐漸退為

人生的背景。但是，佛像的處理方式完全不同，畫得非常堅實、細膩，甚至有點超級寫實的意味，與佛像題材剛好吻合。巧銘畫的佛像，不是她自己創作的佛像，而是現成的佛像雕塑，就像她畫的背景山水，不是她創作的山水，而是山水畫。山水畫重氣氛和意境，可以畫得較虛；雕塑本身就是三維，適合畫得較實。但是，我看重的還不是題材與語言的配合，而是寓意與語言的配合。如果說作為背景的山水畫象征對“過去”的追憶，作為主題的佛像雕塑又象征什么呢？誠然，這些佛像雕塑也是過去時代的產物，就像那些作為背景的繪畫作品一樣。但是，如果我們將佛像作為信仰對象來看的話，它們就永遠不會過去。佛不僅不會過去，而且始終作為理想存在于“未來”的時間維度之中。盡管“未來”與“過去”一樣，都不是我們直接經驗的時間維度，但是它們給我們的印象全然不同：“未來”總是清晰的，“過去”總是模糊的。這不僅因為時間是由“過去”向“未來”推移，“未來”變得越來越清晰，“過去”變得越來越模糊，更重要的是“未來”是憧憬的理想，“過去”是已逝的追憶。“過去”是業已存在者留下的痕迹，它們或深或淺，或明或暗。但是，“未來”不同。作為尚未實現的理想，“未來”是沒有區別的完滿。巧銘將佛像畫得很實，將國畫畫得很虛，不僅與題材有關，而且與它們喚起的時間感有關。

畫面中最不起眼又最惹人注目的，是桃花和木棉花，它們三兩枝甚或三兩朵點綴在畫面中。說它們最不起眼，是因為它們既沒有像作為背景的繪畫那樣，占據較大的面積，也沒有像作為主題的佛像那樣，占據中心的地位，它們所處的位置和地位幾乎可以忽略不計。說它們最惹人注目，是因為它們開得那樣燦爛，作

為唯一的有生命的存在，它們的出現讓畫面頓時充滿了生機。我特別願意將花朵解讀為“現在”的象征。與漫長的“過去”和“未來”相比，“現在”祇是一瞬，在“過去”和“未來”的夾縫中一閃即逝。但是，“現在”又是我們存在的真實的時間維度。無論“未來”多么值得期盼，“過去”多么值得眷戀，我們祇能現實地生存于“現在”。“現在”雖然短暫，但是如果没有“現在”的照亮，“過去”和“未來”就只能沉睡于茫茫的黑暗之中。花朵之所以既不起眼又惹人注目，與它所象征的“現在”的意義密切相關。

在巧銘的作品中，我們不僅看到了山水、佛像和花朵，而且體會了“過去”、“未來”和“現在”三種時間維度給人的感受。這種時間感受，讓我想起海德格爾 (Martin Heidegger) 在《存在與時間》(*Being and Time*) 中所描繪的“此在” (Dasein) 的生存狀態。作為人的存在的“此在”，就是向着“未來”、帶着“過去”、在“現在”中存在。巧銘的繪畫，給我展示了“此在”的生存空間，喚起了我作為“此在”的生存經驗，或許這就是我在畫面前流連忘返的原因了。

2016 年 3 月 29 日于北京大學蔚秀園

View of Being There

—Appreciating Mi Qiaoming's Oil Paintings

By Peng Feng

The first time I saw the oil paintings of Mi Qiaoming's "Fanyun Jixiang" series, I thought they were just painted by an outstanding student studying mural or print art in an academy of fine arts in China. The oil paintings seek "the Chinese style", which is quite popular in the art circles in recent years. So there is no surprise with a new artist becoming a member of this style. However, after talking with Mi Qiaoming, I found my previous recognition was totally wrong. Qiaoming had spent over ten years at the Russian Repin Academy of Fine Arts, finishing her college, postgraduate and PhD studies. I heard about the conservative teaching of the Russian Repin Academy of Fine Arts before and had talked about it with Elena Polovskaya, professor of Contemporary Art History at Repin Academy of Fine Arts. According to professor Elena, artistic creations could be like various flowers blooming together, while artistic education should always be consistent, i.e., always conservative. Professor Elena's idea represents Repin Academy of Fine Arts' view on art education. This kind of conservative view on art education had already been completely abandoned by Western Europe and North America as early as in the 60s of the 20th century, and in recent years, it has also been criticized in Russia and China to some degree. However, Repin Academy of Fine Arts is not swayed; on the contrary, with its nonconformity it has become an alternative pioneering scene for its the extreme conservative art education.

Therefore, I began to have a completely new appraisal of Mi Qiaoming who had studied at Repin Academy of Fine Arts from undergraduate to Phd. However, I just can't relate the oil paintings of "Fanyun Jixiang" series right before me with Repin Academy of Fine Arts. I asked to see some of Qiaoming's classroom exercises when she studied at Repin Academy of Fine Arts. Shortly, Qiaoming sent me some images of her paintings of still life, head portraits and landscape paintings she finished as a college student. As expected, her classroom exercises were done meticulously. Compared with classroom exercises done by students in domestic academies of fines, Qiaoming's are much more refined in terms of color, composition, tone or choice of models, showing a typical style of Repin

Academy of Fine Arts.

Through the baptism at Repin Academy of Fine Arts, Mi Qiaoming was reborn. In other words, she creates her oil paintings in the language of Russian instead of Chinese. Over the decade of study, Mi Qiaoming has learned all the painting techniques as well as all the habits of Repin Academy of Fine Arts. With Qiaoming's paintings mixed up with other paintings by her Russian classmates, no one could tell her paintings were done by a Chinese student. However, Qiaoming decided to bid farewell to Repin Academy of Fine Arts when she began to explore her own artistic path. She first sought breakthrough in Chinese Peking Opera characters and later formed her own distinctive style in the oil paintings of "Fanyun Jixiang" series.

Telling from the appearance, Qiaoming's oil paintings of "Fanyun Jixiang" series show both surrealism and postmodernism. Among the elements of her oil paintings, three of them have caught my attention: the famous paintings from various dynasties, the thematic Buddha statues and the peach flowers or common bombax flowers dotted in between. These three kinds of elements in the painting are usually not related; however, through appropriation and juxtaposition in postmodern painting, Qiaoming put them together in her paintings. The real peach flowers or common bombax flowers and the artworks such as Buddha statues or traditional Chinese paintings originally don't belong to the same space and time, while Qiaoming combined them together, giving the viewer a surreal feel. Either through appropriation and juxtaposition, they look quite natural in Qiaoming's paintings. Especially, there is no irony, ridicule or criticism which is common in postmodern art. Qiaoming returned art to the humanistic, aesthetic and technical level and to the long-gone positive art in contemporary art through her own way. What's more, besides the pleasant visual experience, the misplacement of different elements in time and in space in Qiaoming's paintings also prompt people to recall, imagine and think: What does the world look like? Why are we so immersed in it and forget to return?

The traditional Chinese paintings from various dynasties or part of them occupy the largest area of Qiaoming's paintings. Through the interpretation of the oil paintings, the traditional Chinese paintings give the viewer a familiar strangeness. However, Qiaoming didn't paint them clearly, and she just focused on the atmosphere and the tone of the images. As the background in Qiaoming's oil paintings, the traditional Chinese paintings are receding like the "past", and gradually become the background of one's life. But Qiaoming treated the Buddha statues in totally different ways. The depiction of the Buddha statues is solid, exquisite and even shows a feel of surrealism, which fits perfectly with the theme of the Buddha statues. The Buddha statues in Qiaoming's paintings are not created by herself but existing statues. Just like the landscape in the background, they are not created by Qiaoming, but existing landscape paintings. Landscape painting focuses on the atmosphere and artistic conception, so they could be vaguely presented; while sculptures are three-dimensional, so they should be presented in a relative realistic way. However, what I value about Qiaoming's paintings is not only the coordination between the theme and language, but also between the implied message and language. If we say the landscape painting which serves as the background symbolizes reminiscence over the "past", then what does the thematic Buddha statue symbolize? Certainly, just like the paintings as the background, these Buddha statues are also products of the past. However, if we take the Buddha statues as our object of faith, then they will never vanish. Not only will the Buddha not vanish, but as an ideal it will always exist in the "future" time. Though the same with the "past", "future" is neither time which we could experience directly, it gives us a totally different impression: the "future" is clear, but the "past" is vague. This is not only because that time moves from the "past" to the "future", with the "future" becoming clearer and clearer and the "past" becoming vaguer and vaguer, but also because the "future" is the ideal people hope for and the "past" is reminiscence long gone. "Past" is existing traces. They are either deep or shallow, bright or dark. However, "future" is not the same. As an unfulfilled ideal, "future" is undifferentiated perfection. Qiaoming made a solid depiction of the

Buddha statues, while she made a vague depiction of the traditional Chinese paintings. This is not only related with the theme of the oil paintings, but also has something to do with the sense of time they have triggered off.

The most unnoticeable but at the same time the most remarkable element is the peach flowers and common bombax flowers in the oil paintings. There are two or three branches or two or three flowers dotted in the oil paintings. They are the most unnoticeable for they don't occupy a large area in the oil painting as the background painting, and neither do they occupy the center of the oil painting as the thematic Buddha statue. Their location and status could almost be ignored. They are remarkable for they are in full bloom. As the only living sign, their existence brings vitality to the entire painting. I'd like to interpret the flowers as the symbol of "present". Compared with the long "past" and "future", "present" is a flash, fleeting away in the long river of the "past" and the "future". However, "present" is also the real time we are living in. So no matter how much we look forward to the "future", and how much we are attached to the "past", we could only live in the "present". Though "present" is short, without it, the "past" and the "future" could only sink into the dark. The flowers are both unnoticeable and remarkable, for they are closely related with the significant "present" it represents.

In Qiaoming's oil paintings, we could not only see the landscape, Buddha statues and flowers, we have also experienced the three kinds of time, the "past", "future" and "present". The feelings about time remind me of Martin Heidegger's concept of *dasein* ("being there") in his *Being and Time*. Human beings "are there" refers to the fact that they exist in the "present" and living towards the "future" with the "past". Qiaoming's oil paintings have showed me the living space for "being there", and recalled my living experience in "being there". I guess this may be the reason why I have lingered on in front of her paintings.

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拈花一笑
The Flowers and Smiles
布面油畫
Oil on canvas
50cm×40cm
2016

