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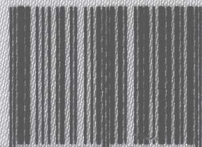
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Art Classics 经典

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07.70 Art Classics

07·70 Art Classics

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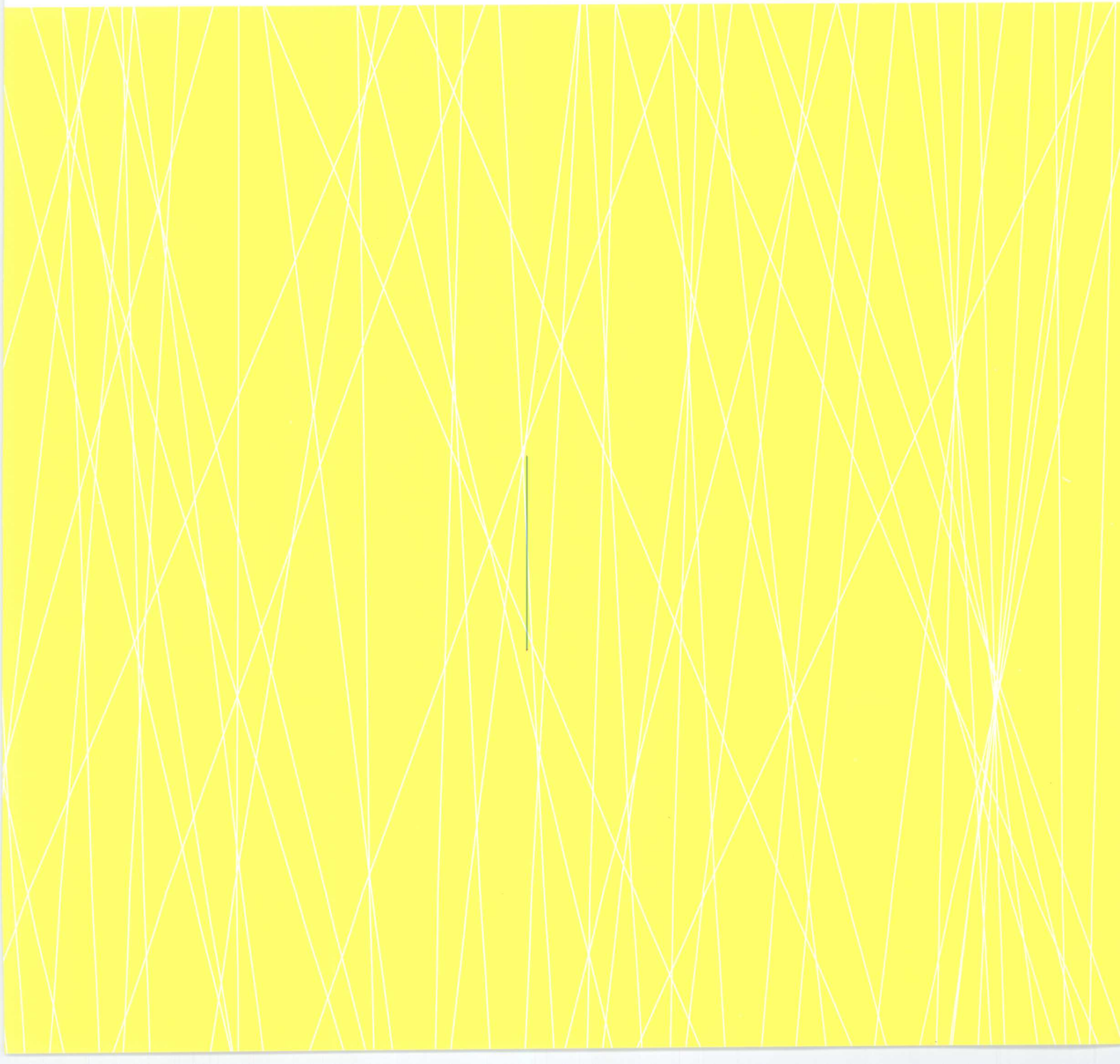
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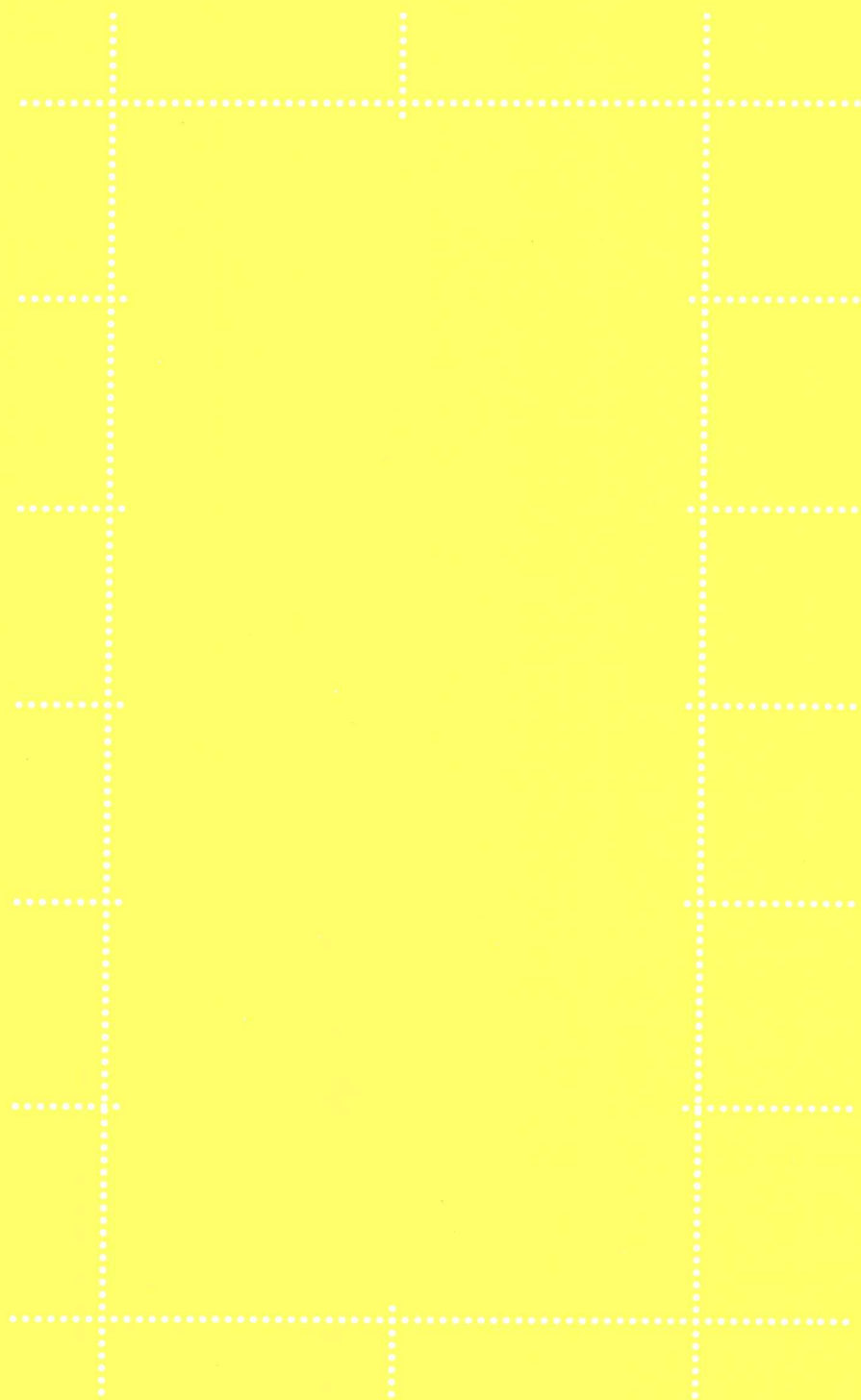


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艺术家

Artists

07-70 Art Classics



生于70年代

写在“07·70经典”开展之际

■ 文 / 马琳

时代总是会给她擦肩而过的人带来深刻的印痕,艺术家作为具有敏锐感知力的一个群体,更是容易对所经历的年代和所处的时代进行思索和评判。最近我一直在思考一个问题,对于我们这些出生于70年代,成长在80年代,学习在90年代,奋斗在新世纪的新时代的“70艺术家”来说,70年代,究竟算是个什么时代?我们又有哪些不同于60年代和80年代的特征呢?

不可否认,60年代出生的艺术家,现在已是艺术界的中流砥柱,他们经过多年对艺术的追求和探索,大多艺术家已形成个人或成熟或鲜明的艺术风格和面貌。他们艺术最大的特点是具有丰富的文化背景和时代记忆,中国当代艺术是从他们开始的,85美术运动、新生代艺术、政治波谱艺术、新水墨画艺术等一连串的语汇构成了他们的探索史,也成就了他们在艺术和生活上的辉煌地位。在他们的作品中,更多的体现出时代责任感和社会价值标准的认同感。

80年代出生的艺术家作为艺术界的新宠,和他们这一代人所具有的特征一样:无所畏惧,敢想敢做。他们没有太多的沉重思想和标准信条,没有任何的禁忌,也不去关注什么人生和艺术的终极意义。对于他们来说,艺术和其他的玩乐方式一样,好玩就行,不好玩就改变。所以他们的艺术更多的是关注当下都市极度延伸的消费文化,所用艺术手段也倾向选用更具时代感的媒介:行为、影像、装置等。他们从艺术中更多的是得到快乐和刺激。

而我们70年代出生的艺术家大多是这样的一群人:在我们幼年的时候,虽然经历了毛主席去世和“文化大革命”的结束,但这些历史上的大事件,在我们脑海中却是模糊的记忆。从上小学起,我们就被赋予了跨越新世纪重任的使命,我们在老师、

家长“好好学习、天天向上”的耳提面命中度过了中小学,“我在马路边捡到一分钱”是再熟悉不过的旋律,课后看小人书和漫画是我们最大的乐趣,雷锋、张海迪是我们学习的榜样。读大学后,我们也曾有过狂热的追星历程,我们充满了理想与期待,我们喜欢崭新的事物,有一串闪光的名字陪我们度过了求学生涯。那时的宣传,极易侵入我们的内心世界,由此我们的爱与恨都是那么执着、那么冲动、那么单纯。

而如今我们大多在三十多岁左右,按照中国传统的说法:三十而立。我们中大多数人正在实现和完成社会、家庭和时代对我们的要求。生存的压力、市场的诱惑、实现艺术理想的渴求、多元思想的冲击等等,是我们这一代艺术家共同的生活境遇。我们虽然受过传统的教育,埋下理想的种子,努力的从事艺术,认真的工作生活,但有时面对纷繁的现实,总是在内心感到一丝丝的差距和对命运的不服。

可以说是对理想的态度让我们这些70年代出生的艺术家与其他艺术家截然不同。如果说60年代出生的艺术家已经实现了理想,80年代出生的艺术家已经不太在意什么理想的话,那么70年代出生的艺术家就是这样一批正在为理想而努力的人,尽管有时现实和理想之间总有差距,但我们不苟于命运的安排,不甘于目前所处的地位,我们要有一个可以让自己表达真实声音的通道,我们要创造一个真正属于自己的时代。

“07·70经典”展正是为这群特质的70艺术家搭建了这样一个可以展示真实自我艺术的平台,这次提名的12位艺术家不为艺种所拘,不为画风所限,以理想的状态来表达自己的艺术体验与情感。我相信,他们的作品会引起观众的关注和讨论,也期待他们的作品在观众的审视与剖析特质中走向成熟,走向更理性,更坚强,并在理性和坚强中完成对自我的超越。

Born in the 1970s

Prologue to *"07 • 70 Art Classics"*

Text / Ma Lin

Hardly any generation could pass on by left unmarked by hands of times. Artists, as a group of people acute in perception, are most prone to dwell on and criticize the times they live through. These days, I am trying to figure out, what's the real worth of the 1970s, to us people born in that times, growing up in '80s, learning in '90s, and striving for our dreams in this new era; how can we be identified among generations of the '60s and '80s?

Undeniably, those born-in-'60s artists, through years of unremitting pursuit and exploration for art, have been the mainstay in this field, most of whom have highly developed his or her own distinctive form and style. What their artworks boast are the rich cultural background and reminiscence of their times. It is this generation that heralds the new era of contemporary Chinese art. Their history of exploration is written with a novel vocabulary that epitomizes their brilliant achievements in art and life, such as '85 New Wave Art Movement, New Generation Arts, Political Pop Art, and New Ink Art. The works of this generation imply more about the sense of responsibility for the times, as well as the recognition of social values and conventions.

By contrast, the new-arising artists of the '80s generation share with their peers such characteristics as fearless and daring. They know little about hardship; still care about no such things as unbreakable creeds or conventional taboos, and talking to them about the ultimate end of life may be returned with a blank stare. To them, art is no different from other ways of passing time. If funny, go on doing it; if not, then leave it. By using the modern media for art, call them behavior, image, or installation, they focus their artworks more on today's extensive urban consumption culture, for what they seek most from art are sensuality and ecstasy.

On the contrary, artists like us, who were born in the 1970s, are such a group of people: though our childhood mourned the passing-away of Chairman Mao, and witnessed the end of "Cultural Revolution", yet these historical events leave nothing but fragmented pieces on our mind. We are told, from the first day of school, to carry out the mission required in the transitional period of a new century; also we are steered

and expected by teachers and parents to "study harder, and step further". The tune of "I pick up one cent on the road", ready to slip out of my mind at any time; nothing more attractive than to furrow through a picture or comic book; Lei Feng and Zhang Haidi, examples always cited for us to learn from. Once as a college student, we too went crazy for pop stars. Holding on tight to our dreams and hopes, we embrace innovations and accomplish schooling encouraged by names of the glorious. It is a time when we were easily taken by propaganda, a time for us to love or hate so firmly, impulsively, and, innocently.

But now we are entering our thirties. As instructed by ancient Chinese, "A man should be independent at the age of thirty." Most of us, in a common situation where mix existential stress, market enticements, yearning for artistic ideals and clashes of diverse thoughts, are striving to live up to the expectation of society, family and times. Facing those life complications, somehow we feel stumbled and grievous about destiny, for all the traditional education we received, dream seeds we planted, art we are devoted to, and life we are earnestly living.

Deservedly speaking, it's the attitude towards life that distinguishes we '70s from the rest of artists. If the '60s generation have realized their dreams, and the 80s care not that much about lofty ideals, then we artists born in the '70s should be considered as a group of people trying to strike a balance between reality and ideal, but never to give up our dreams, never to bowed by what is destined for us, and never to stay stagnant. Instead, we are searching for a way to express our true selves, preparing for the dawn of a new era that will be truly called our own. Hence comes the *"07 • 70 Art Classics"*, an expected platform where the unique born-in-'70s artists are able to speak out their artistic attitudes. The 12 nominated artists, breaking up the definition of art forms and styles, make visible their ideal artistic experiences and feelings. I am deeply ensured that, these pieces of works are due to grab attention and stir up discussion. I also extend my hope that, with visitors' reviews and analysis, these artists will bear out their works in a form more mature and powerful, thus to achieve self-transcendence through rationality and inner strength.



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.....Li Xin



李鑫，1971 年生于内蒙古呼伦贝尔。
1996 年毕业于内蒙古师范大学美术系油画专业。
现任教于呼伦贝尔学院美术系，为中国美术家协会会员。

Li Xin, born in Hulun Buir, Inner Mongolia in 1971, graduated in oil painting from Fine Arts
Department of Inner Mongolia Normal University in 1996. He currently teaches at Fine Arts
Department of Hulunbeier College, and is member of Chinese Artists Association.

李鑫



1999年参加第九届全国美展，获内蒙古自治区庆祝建国五十周年美展一等奖//2001年获纪念毛泽东同志《在延安文艺座谈会上的讲话》发表六十周年全国美展优秀作品奖//2002年参加第三届中国油画展//2004年参加第十届全国美展//2005年参加第二届中国山水画·油画风景展//2006年参加精神与品格——中国当代写实油画研究展//2007年参加非常印象——中国新生代油画作品展。

Major Exhibitions and Awards:

1999: Participated in 1999 the Ninth National Art Exhibition, First Prize of Art Exhibition by the Inner Mongolia Autonomous Region in Celebrating the 50th Anniversary of the Founding of the PRC // 2001: Award of Excellence in the National Art Exhibition in Commemorating the 60th Anniversary of the Pronouncement of "Talks at the Yanan Forum on Literature and Art" by Comrade Mao Zedong // 2002: Participated in the Third China Oil Painting Exhibition // 2004: Participated in the 10th National Art Exhibition // 2005: Participated in the Second Session of Chinese Landscape Painting and Oil Painting Exhibition // 2006: Participated in Spirit and Dignity-Chinese Contemporary Realistic Oil Painting Research Exhibition // 2007: Participated in Super Impression "Young Generation" Oil Painting Exhibition.

李鑫
07 莫尔格勒 V
布面油画
150cm × 120cm

Li Xin
07 Moergele V
Oil on Canvas
150cm × 120cm
