

# 「空纠缠」

Ennui-Xiang Qing Hua's  
Collection → 2007 向庆华作品

辽宁美术出版社  
LIAONING FINE ART PRESS







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## 空纠缠

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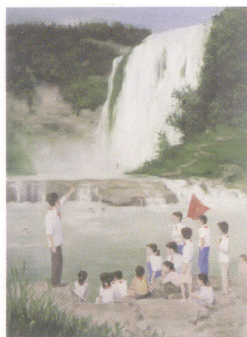
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### 英雄瀑布

Hero fall

布面油画  
oil on canvas  
200cm × 145cm  
2007年



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### 紧张的罗密欧

Nervous Romeo

布面油画  
oil on canvas  
200cm × 145cm  
2007年

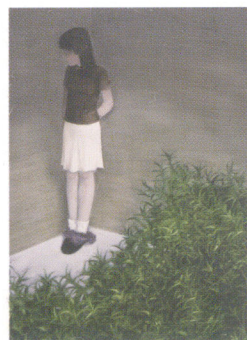


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Learning

布面油画  
oil on canvas  
200cm × 145cm  
2007年

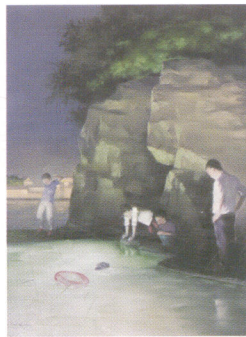


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### 角落

Corner

布面油画  
oil on canvas  
180cm × 130cm  
2007年



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Mountain and water No.1

布面油画  
oil on canvas  
200cm × 145cm  
2007年



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布面油画  
oil on canvas  
140cm × 120cm  
2007年



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Foreigner

布面油画  
oil on canvas  
140cm × 120cm  
2007年



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布面油画  
oil on canvas  
140cm × 120cm  
2007年



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布面油画  
oil on canvas  
140cm × 120cm  
2007年



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Smell

布面油画  
oil on canvas  
140cm × 120cm  
2007年



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Feeling

布面油画  
oil on canvas  
140cm × 120cm  
2007年



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### 中秋快乐

Happy Mid-Autumn Festival

布面油画  
oil on canvas  
200cm × 290cm  
2007年



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### 无题

Titleless

布面油画  
oil on canvas  
单幅105cm × 95cm  
2007年





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无题(8-2)

Titleless(8-2)

布面油画

oil on canvas

105cm x 95cm

2007年



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无题(8-3)

Titleless(8-3)

布面油画

oil on canvas

105cm x 95cm

2007年



26

无题(8-6)

Titleless(8-6)

布面油画

oil on canvas

105cm x 95cm

2007年



27

无题(8-8)

Titleless(8-8)

布面油画

oil on canvas

105cm x 95cm

2007年



28

伤

Sadness

布面油画

oil on canvas

单幅55cm x 75cm

2007年



29

伤(6-3)

Sadness(6-3)

布面油画

oil on canvas

55cm x 75cm

2007年



30

伤(6-4)

Sadness(6-4)

布面油画

oil on canvas

55cm x 75cm

2007年



31

伤(6-5)

Sadness(6-5)

布面油画

oil on canvas

55cm x 75cm

2007年



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彩虹

Rainbow

布面油画

oil on canvas

2007年

230cm x 160cm



33

闭幕式

Closing ceremony

布面油画

oil on canvas

220cm x 160cm

2007年



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血童话

Bloody fairy tale

布面油画

oil on canvas

105cm x 95cm

2007年



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返乡

Going back home

布面油画

oil on canvas

240cm x 140cm

2007年



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玩具狗

Toy dog

布面油画

oil on canvas

100cm x 100cm

2007年



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许愿

Making a wish

布面油画

oil on canvas

200cm x 145cm

2007年



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无题

Titleless

布面油画

oil on canvas

240cm x 140cm

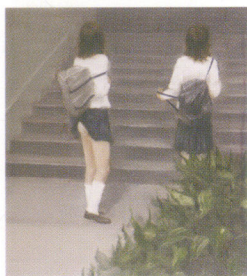
2007年





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登顶  
Climbing to top  
布面油画  
oil on canvas  
230cm × 160cm  
2007年



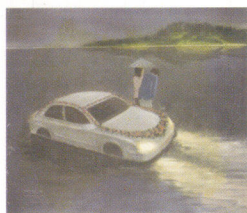
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粗心的女孩  
Careless girl  
布面油画  
oil on canvas  
105cm × 95cm  
2007年



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茂盛的夏天  
Luxuriant summer  
布面油画  
oil on canvas  
200cm × 145cm  
2007年



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山水 (2)  
Mountain and water No.2  
布面油画  
oil on canvas  
140cm × 120cm  
2007年



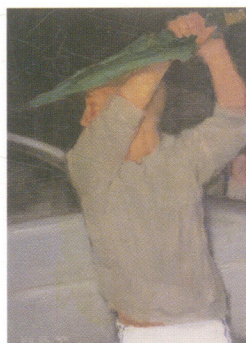
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偷袭  
A sneek raid  
布面油画  
oil on canvas  
140cm × 120cm  
2007年



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夜  
Night  
布面油画  
oil on canvas  
75cm × 55cm  
2007年



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伞剑  
Umbrella sword  
布面油画  
oil on canvas  
50cm × 70cm  
2007年



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电梯里的民工  
Migrant worker inside elevator  
布面油画  
oil on canvas  
55cm × 75cm  
2007年



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四个乡官  
Four county officials  
布面油画  
oil on canvas  
55cm × 75cm  
2007年



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情侣  
Couple  
布面油画  
oil on canvas  
55cm × 75cm  
2007年



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负伤  
Being injured  
布面油画  
oil on canvas  
55cm × 75cm  
2007年



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一个女儿  
A daughter  
布面油画  
oil on canvas  
55cm × 75cm  
2007年



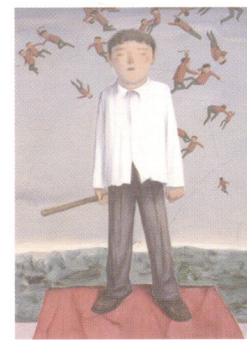
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夹竹桃  
Oleander  
布面油画  
oil on canvas  
200cm × 145cm  
2007年



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繁花  
Numerous flowers  
布面油画  
oil on canvas  
130cm × 200cm  
2006年



53

空中格斗  
Fighting in the air  
布面油画  
oil on canvas  
180cm × 130cm  
2006年



## 藏匿在心灵深处

### ——向庆华作品序

王 林

近年来，中国城市流行夜间装饰，美其名曰灯饰工程，其中最特别的做法，就是用灯光把树木从下往上照亮。黑暗中的绿色经强光这么一射，特别奇怪也特别虚假。——向庆华把这样一种光感表现在他的绘画中，说明他是对周围环境非常敏感的画家。我所说的敏感，是指他善于捕捉特殊的视觉感受并能迅速转化成绘画语言。这是一个画家的天赋，因为绘画毕竟是手绘出来的东西，需要心应与手感，是关于视觉的体会而非关于言语的述说。

向庆华描绘的都是年轻人，准确地说，是中国城市中的白领，被美国《时代》周刊称之为“自我一代”，热衷消费，关心自己，只管享受中国改革开放的好处。其实，这样的描述并不准确。这一代人既然十分自我，他们就各不相同，重要的不是某种共同特征，而是个体差异，任何一种集体主义意识都不能把他们统合。我们可以在向庆华作品中看到城市拆迁的废墟，兜风者驾驶着敞篷车掩鼻而过，这让人多少感觉到画家对同时代人的认知与谴责。但他的确不是一位指向社会问题的艺术家，画家更关心的是这一代人的精神症候。他画受伤的人、生病的人、蒙着眼睛瞎摸乱猜的人，乃是一种象征。观者可能会注意到向庆华喜欢画背影，其人物即使面对我们，也经常闭着眼睛。他宁可避开眼神的表情性，也要回到绘画本身的表现力。或者以风景为主，在一种异样化的古典意境中表达记忆、追求的迷惘与失落；或者以人物为重，有姿势张皇与动作可笑的群像，更多的则是对个体心理的刻画。他曾画过六幅表现接吻过程的作品，在幽暗的背景中，一对恋人被舞台式的灯光照得雪白，其主动与被动、狂热与漠然，让我们体会到画家对生活冷眼旁观的审美态度。事实上，向庆华描绘的人物，尽管有各种场景、各种活动，甚至各种情绪，但他们都有一种从现场出走的精神状态。正是对这种精神状态的准确把握和精确描绘，使向庆华不同于其他年轻画家，他抓住了藏匿在心灵深处的东西：虚无——在貌似奢华和热闹的消费与娱乐中，一代人在精神上的真正失落。这种揭示直面精神真实，是一种深度的忧伤和孤独的反省，同时又是一种迷思的寻觅。当画中人物神往于月亮、彩虹伫立不动的时候，画家并没有放弃朦胧的期待与热切的希望。

向庆华在这一批作品中，仍然保持着凝神静思的特点，即使描绘现实性场景，画中人物也似乎凝固在被异样光线照亮的瞬间。为了强调心理表达的深度感，其色彩变得幽暗而凝重，黑白灰关系显得更为大气，也更为突出。画家从前一阶段绘画及市场反应的成功之中，得到的是更多的自信，并将其转化成创作上的自由发挥。他没有固守既成风格，一方面把过去绘画中细密的线性笔触作为一种因素加以保留，运用得更加自然自如，随心所欲；另一方面则结合特殊光线的处理，对画面构成和人物刻画进行简化，笔触的使用更多样，更坦然，更放松，少了些风格化的强制性，多了些绘制过程的自由度。而所有这些大胆而任意的尝试，在向庆华的画面上都显得不做作也不放纵。因为他始终把情感表达控制在无言静观的心灵体验之中，不想在绘画中去呈现关于动态的联想，而是用各种手段去刻画静止的瞬间，让静思降临在静态之上，以期造成凝神观照的视觉效果。

向庆华无疑是一位有绘画感觉和艺术天分的画家，在绘画向图像屈服、人脑向电脑膜拜的中国美术界，这是难能可贵的。有这样的年轻人在，机械复制和商业操控的图像永远不可能战胜绘画和取代绘画。这一点我始终坚信，并相信向庆华和许多画家亦会有所认同。

是为序。

2007年10月25日

于四川美院桃花山侧



## Hidden Deep inside Heart

— Foreword for Xiang Qinghua's Collection Album

Wang Lin

In recent years, many Chinese cities fancy the idea of night decoration, also dubbed as the Lighting Project. One unique approach is to use light bulbs to illuminate a tree from top to bottom. The green color under strong lighting dazzles in darkness, which creates a bizarre and phony feeling. Xiang Qinghua demonstrates such lighting effects in his paintings, a testimony to his sensitivity to ambience. With sensitivity, I mean his mastery of capturing special visual effects and translating them into his works. This is a gift for a painter, as painting, which is a hand-drawn art, needs response from both the heart and hands, to show how you feel about what you have seen, not to describe it in verbal language.

Xiang's paintings are all about the youth, or rather, the white-collared working in Chinese cities, or to quote from the Time Magazine of the US – a “self-absorbed generation”. They are tingled on consumption, self-centered, and indulged in the benefits of China's reform and opening up. In fact, such definition is not accurate, as they are not only self-absorbed, but also diversified. They favor individual identity over common trait. Any kind of collective consciousness will not be able to homogenize them. In one of Xiang's painting, you see a person in a chic convertible hold his nose while passing by demolition debris. You may somewhat feel the painter's perception and disapproval of his contemporary. But Xiang is not an artist targeting social wrongs. Instead, he is more concerned with the mental symptoms of the generation. He paints the injured, the sick and the person whose eyes are covered as a symbol. You may notice that Xiang likes painting a person's back. Even if the figure faces you, his or her eyes are closed. Xiang would rather avoid painting the expression in eyes, to restore the expression of the painting itself. His works either theme on landscape, to display memory and feeling of loss of pursuit in a different classical atmosphere; or theme on characters, with group images featuring anxious posture, and more often by portraying individual's mind. He once painted a six-piece work detailing the process of kissing. Against a dim background, the couple is illuminated by stage-like lighting. The pro-activeness and passiveness, the passion and indifference, make us understand the painter's attitude of being an indifferent and stand-by observer. Indeed, different characters created by Xiang, though being at different occasions, activities and even emotions, share the spirit of just coming off the live stage. It is exactly the accurate capture and interpretation of such spirit that has set Xiang apart from other young painters. He captures the little thing hidden deep inside heart: emptiness – a generation is lost in spirit, being swamped by the superficially luxurious and frenzy consumption and entertainment tide. Such disclosure that faces up to spiritual truth is an in-depth self-reflection of desolation and solitude, as well as a bewildered pursuit. When the painted figure stands stillly and stares into the moon and rainbow, it shows that the painter has not given up his obscure aspiration and passionate hope.

In this collection, Xiang maintains the trait of deep thinking. Even when portraying a realistic scenario, the character seems transcend the moment of being illuminated by abnormal lighting. To accentuate the depth of mind, colors are dim and heavy, making the black, white and grey more confident and prominent. The painter has gained confidence from the success of former collections and translated such confidence into free creativity in painting. He does not stick with the existing style. On the one hand, he keeps the exquisite linear brushwork formed in older paintings and takes it to another level of naturalness and smoothness; on the other hand, by leveraging special lighting effects, he adopts a more diverse, calm, relaxed and liberal brushwork with less compulsive style, to simplify the painting composition and character portrayal. All these bold and arbitrary attempts do not exude any affectation or indulgence in Xiang's paintings, since he always expresses feelings within the spiritual experience of silent and static observance. Xiang does not want to express any dynamic association. He chooses to use any tool available to capture the static moment, leading to quiet thinking, while hoping to create the visual effects of absorbed observance.

Xiang Qinghua is undoubtedly a painter with the intuition and artistic gift. This is rare in the Chinese art universe where painting bows to imaging and human brain worships computer. With young people like him, I am confident that the mechanical replication and commercialized imaging will not overtake painting. And I believe Xiang and many other painters feel the same way.

This is the end of the foreword.

October 25, 2007

Beside the Peach Flower Hill Sichuan Fine Arts Institute



## 向庆华自述

非让我说点什么我就说这些。

偶尔我会反省一下自己作画的动机：

1. 多年来养成的一个习惯，和抽烟没多大区别。
2. 百无一用，唯有画两笔让我有一点点底气。
3. 我尽量回避需要比个胜负输赢的事情，也不擅长与人打交道，绘画正好回避了这些问题。
4. 目前状况逼着我不得不画。

我不清楚别人会怎么看我这些画，我自己知道画它们的理由多么简单，往往是看到或想到一些有点意思的东西，就忍不住想动两笔，反过来说或者会更准确一些，我忍不住想动两笔了，就找些有点意思的东西来画。可这么看来，画什么好像只是我作画的一个借口，但我觉得好像根本不是这么回事。

## In Xiang Qinghua's Own Words

If I have to say something, I will tell you the follows.

Sometimes, I reflect on my motives for painting:

1. A habit I have formed over the years, no different than smoking.
2. Feeling useless, only painting can cheer me up a little bit.
3. I try hard to avoid competition and I am not good at socializing. Painting is the right solution to avoid these issues.
4. With the current situation, I have to paint.

I am not sure how others look at my painting. I personally know the reason to create them is quite simple: whenever I see or think about anything meaningful, I cannot help but pick up a brush and paint. Or rather, putting it in the opposite way, I am tempted to paint, so I will paint on any thing that is meaningful to me. It seems that what to paint is more or less an excuse for me to paint. But I do not think that is the case.



## 向庆华

1976年10月 生于重庆云阳

1997—2001年 就读于四川美术学院油画系

2001年至今 任教于川音成都美术学院油画系

2004—2007年 就读研究生课程班

2006年4月 参加上海“个体的权利——青年艺术家作品展”

2006年11月 “妄想集”向庆华油画个展——上海奥赛画廊  
上海艺术博览会新人展，并荣获新人推介奖

2007年2—4月 应奥地利文化部邀请参加奥地利国际艺术营工作交流 维也纳

2007年3月 “从西南出发”作品展

2007年8月 “纪事、美域、未来”展览 曼谷  
泰国曼谷艺术家联展

2007年10月 “后先锋中国新艺术的四个方向” 香港

2007年10月 戏浪当代艺术展 上海多伦现代美术馆

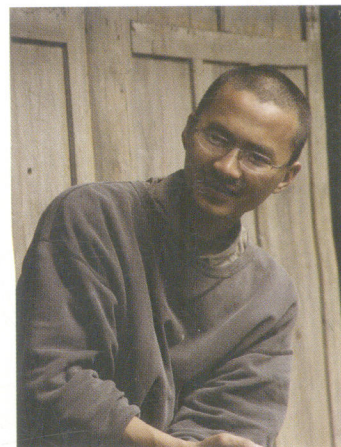
2007年11月 “空纠缠”向庆华个展 上海刘海粟美术馆  
“澳、亚洲当代艺术展” 纽约

### 出版记录

2006年 《妄想集——向庆华个人作品》

2006年 美术杂志《艺术当代》、《美术文献》、《当代美术家》  
《艺术名家》、《典藏今艺术》、《大美术》、《艺术与投资》

2007年 《枝上花》入选《中国艺术当代文献》



## Xiang Qinghua

October 1976, Born in Yun Yang, Chongqing Province, China

1997—2001, Studying at Oil Painting Department, Si Chuan Fine Arts Institute

2001 till now, Teaching at Chengdu Academy of Fine Arts, Sichuan Conservatory of Music

2004—2007, Studying in the Graduate Program of Oil Painting Department, Chengdu Academy of Conservatory of Music

Apr 2006 Individual Rights——Youth Artist Works Exhibition (Shanghai Author Gallery)

Nov 2006 "Collection of Fantasies" XiangQinghua 's works exhibition AuthorGallery

Shanghai Art Expo—New Show And Recommended Award was awarded newcomers

Feb—Apr 2007 Visit to Europe at the Invitation of the Austrian Ministry of Culture Participation in the Austria Int'l Arts Camp

Mar 2007 "Starting from the southwest" Exhibition

Aug 2007 "Documentation, Artist World and the Future" Exhibition (Bangkok)

Thai Artists Showcase (Bangkok)

Oct 2007 "The Revelling Waves" Contemporary Arts Exhibition, Duolun Art Museum (Shanghai)

The Showcase of "Four Trends of the Post Avant-garde Arts in China" (Hongkong)

Nov 2007 Xiang Qinghua—Recent Works Exhibition, Liu Haisu Art Museum (Shanghai)

Exhibition of Contemporary Arts in Australia & Asia (New York)

### Publications

2006 "Fantasy—Xiang Qinghua Artist Works Collection"

2006 Works published in related magazines <Art China>、<Fine Arts Literature>、<Contemporary Artists>、<Art Expert>、  
<Artco>、<All>、<Art and Investment>

2007 "Flowers on the branch" enlisted in China Contemporary Arts Achieve









英雄瀑布 Hero Fall





张田田画 Nervous Romeo





学习 Learning





角落  
Corner





山水 (一) Mountain and water No. 1





新闻 News