

继往开来

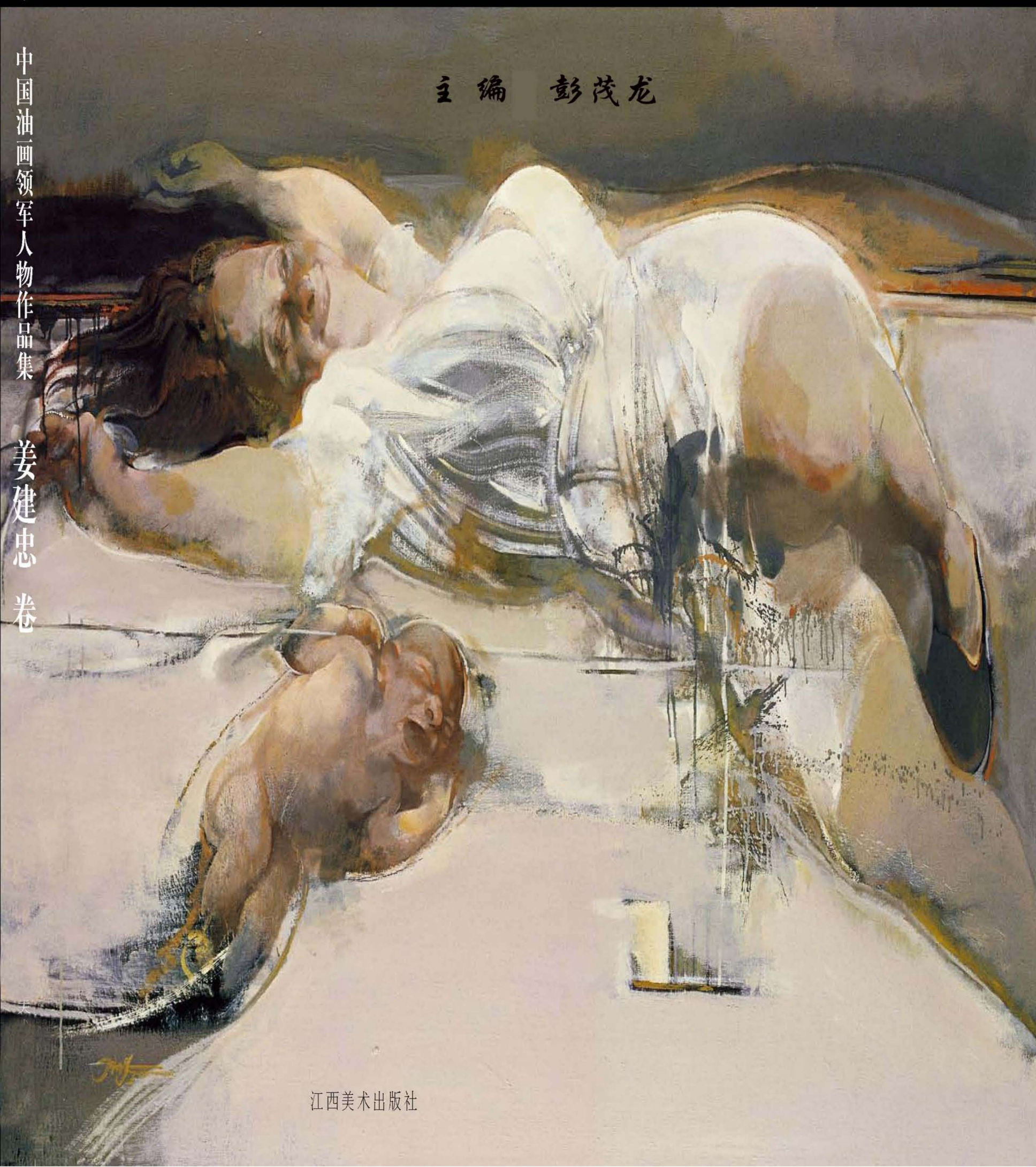
JIANG JIANZHONG VOLUME

Works of Chinese Painting Leader

主编 彭茂龙

中国油画领军人物作品集

姜建忠卷



江西美术出版社

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姜建忠 卷

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本书法律顾问：江西中戈律师事务所

图书在版编目 (CIP) 数据

继往开来. 中国油画领军人物作品集. 姜建忠卷 /
彭茂龙主编. -- 南昌 : 江西美术出版社, 2011.6
ISBN 978-7-5480-0236-9

I. ①继… II. ①彭… III. ①绘画-作品集-中国-现代②油画-作品集-中国-现代 IV. ①
J221②J223

中国版本图书馆CIP数据核字(2010)第108626号

主 编：彭茂龙

责任编辑：王大军 陈 东

责任校对：孟函昱

摄 影：蔡方圆

版 式：靳 强

制 图：靳 强 黄经科

翻 译：姜 岑

设计制作：北京翰文天地文化传媒有限公司

继往开来·中国油画领军人物作品集·姜建忠卷

绘 者：姜建忠

出 版：江西美术出版社

发 行：江西美术出版社

地 址：南昌市子安路66号

网 址：www.jxfinearts.com

经 销：全国新华书店

印 刷：北京翔利印刷有限公司

版 次：2011年7月第1版

印 次：2011年7月第1次印刷

开 本：889毫米×1194毫米 1/8

印 张：15

书 号：ISBN 978-7-5480-0236-9

定 价：280.00元



作者介绍 Biography

姜建忠，男，1957年8月生于上海市。中国美术家协会会员，中国油画家协会理事，上海美术家协会油画艺术委员会副主任。上海大学美术学院油画系教授，博士生导师，上海复旦大学视觉艺术学院客座教授，曾任上海大学美术学院院长助理，现生活、工作于上海。

1983年毕业于北京中国人民解放军艺术学院美术系。

1983年-1985年任北京总政歌舞团舞美设计。

1986年至今于上海大学美术学院油画系任教。

Jiang Jianzhong, Professor of Oil Painting at Fine Arts College of Shanghai University

Born in Shanghai, China, 1957

Lives and works in Shanghai

1983 Graduated from Fine Arts Department of PLA Art Academy, Beijing, China

2007-09 Visiting Professor at Visual Art Institute of Fudan University in Shanghai

He is the vice dean of Oil Painting Committee of Shanghai Artists Association, the director of China Oil Painting Artists Association, and a member of China Artists Association.

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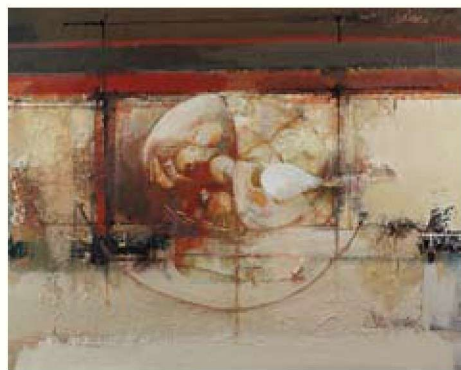
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独自行走

——读姜建忠油画

毛时安



演算系列 布面油画 80cm×100cm 1998年
Calculus Series Oil on canvas 80cm×100cm 1998

姜建忠，是一个极其讲究艺术精神气质的画家。

为我们所经常忽略的一个基本事实是，每一门艺术、每一个画种，都有着自己与众不同的精神气质。一个优秀艺术家的先决条件，就是必须要与自己从事的艺术和画种，在精神气质上相共鸣、相契合。具备彼此间在精神气质上某种息息相通的同构性。就这点来看，很多画家（包括颇有名头的画家），实际上摸错了门，投错了胎。有些被冠以“艺术家”或“油画家”的人，天生就不具备油画的精神气质。他们画来画去，就是找不到油画的那种感觉。姜建忠的油画，虽然远不那么强烈，但在沉潜中不知不觉地散发着油画独有的精神气质。读他的油画作品，你会自然而然地为画中流露出来的宁静、优雅、彬彬有礼的精神气质所吸引、所感动。

在一个充满喧嚣和骚动，推崇时尚和速度，艺术像浮光掠影的时代，建忠作品中自然流露出来的精神气质，总是带着一种沉默而顽强的抗拒以及温和而不动声色的反叛意味。他的作品，从来就不是喂给小布尔乔亚的午后甜点，尽管他画小布尔乔亚式的人物。他的画修饰得体、衣冠楚楚、极其精致到位，但通体上下都带着点儿静气和涩味。它们也不是大众所追捧的卡路里很高、让孩子早熟的麦当劳、汉堡包，无法满足你感官的食欲，但却耐得你精神的久久饥渴。在时代的潮流之外，它们总显得有那么点落寞，那么点不审时度势不随波逐流而甘于寂寞的味道在里面，这是只能依靠内在的思想力度和极为坚实考究的艺术技巧，才能打造出来的艺术世界。它们像肖邦的夜曲散发着忧郁伤感的诗意，像卡夫卡小说把深思熟虑后的冷峻目光毫不客气地投射到光影斑驳的大墙上。

姜建忠当然不是一个抽象画家而是一个具象画家。他画人物，也画静物。无论人物还是静物，在视觉形象上通常都明确肯定而毫不含糊，紧贴着我们生活的世界的表皮。但是，他们和它们又始终矜持、清醒而彬彬有礼地保持着与现实的距离，保持着神秘的期待解读、阐释的空间，而不与现实进行什么过分的“亲密接触”。在心理形象和精神指向上，是虚幻的，不是那么容易让人确定的。你知道姜建忠在你心里置放这团光影背后是有东西存在的。可是，你无法明确言说，更无法预知藏在背后的那些东西是什么。它们似乎“近在眼前”，可当你伸出思维之手企图抓住它们的时候，却又“远在天边”了。

从思想的维度看油画家姜建忠，他的身上有着一贯之的强烈的文化精英气息。文化精英，是当今许多文学家、艺术家、学者、知识分子自嘲、定位的社会角色。但在一个修饰被极度夸张、顶级形容词一地鸡毛的时代里，这同时也是一个被滥用到了令人生厌的名词。可以斗胆地说，在鱼龙混杂、泥沙俱下的文化精英中，很少能碰到几个真正以思想、文化、学术为业，洋溢着人文热情，自觉站在时代前沿作深度思

考的精神探索者。相反，不乏批量的虚张声势、见风使舵、投机取巧、沽名钓誉的伪精英，更有不少视公众为草芥，以自我为中心，不学无术却又高高在上，只以物质财富多寡而不以精神财富深浅为追求而沾沾自喜的所谓“精神贵族”。姜建忠虽然不事声张，更不以文化精英自矜，但他气质敏感，冷静中始终保持严肃思想的锋芒和思维的力度。他的创作像一道山脊，横贯了中国从上世纪80年代至今的将近三十年。但是，主宰他艺术创作的灵魂，是在上世纪80年代的北京萌芽、孵化、成型的。那是一个思想解放、狂飙突进，洋溢着青春热情，思维向着哲学、文学、艺术、历史、政治全方位掘进探索的年代。以至多少年后，他依然无法忘怀当时来自各方的忘年朋友聚集在一起无拘无束高谈阔论的“动人情景”。

在完成了“演算”和“静物”系列的创作后，姜建忠重新回到了他早期最熟悉最擅长的人物肖像油画。面对物质的高度膨胀和物欲的极度扩张，面对人性的分裂和精神的塌陷，姜建忠试图要做的是解读当下人物的精神世界。在近期创作的人物肖像油画作品中，他摆脱了自在而不自为、心为形役的照相式写实主义的纠缠。大胆省略、放弃、简化了许多无关宏旨的细节精确，让它们虚化消解在一片混沌的光影中，并由此突出人物立体精神世界的精确刻画。于是，在精神分析完成后，那种激动人心甚至有点震撼灵魂的藏在人物和画面背后的精神本质，被凸现、被强化了出来。姜建忠塑造的那些人物，通常都有相当的文化教养，气质脱俗而敏感，流露着某种不易察觉难以捕捉的情绪。他们用自己的眼睛凝视自己面对的世界。画龙点睛，传神尽在于此。姜建忠精心捕捉人物捉摸不定的眼睛，打开了人物心灵的窗户。他们的目光五味杂陈，有苦闷、有不解、有冷漠、有茫然、有彷徨、有蔑视，更有疑问，可以读出许许多多的内容。他们目光的所指有着无所不在包罗万象的广大，但这种目光的所指却是一无所有的空洞。剩下他们保留得很好、纤细而修长的手指，孤立无援地紧紧抓着身边的小狗小猫。唯有在这些小生灵中寻找着生命的慰藉。这是被异化后的人性的对应物，是人被边缘化后的精神写照。在看得见的冷静客观的揣摩背后可以读到沉潜其中画家的主观思考，对后现代状况下人类生存尤其是精神世界的沉重深刻的忧思和质疑：难道这就是我们共同面对的世界，共同面对的时代？这是我们这个时代“人”的集体自画像，充满了隐喻的意味。面对这张自画像，我们不由得反躬自省：我们的人性在哪里，在何时失落？画家在追问人物内心的时候，也在拷问自己的内心。这些肖像作品，是人物外貌的肖像，同时是他们内心的肖像，更是一个时代的肖像。在这些肖像中保留了我们生存的那个时代，保留了那个时代相关的我们赖以生存和为之生存的情感、精神、气质和价值，保存了我们对渐行渐远的时代的某种记忆、思考和敬意。

姜建忠不是一个喜欢热闹的艺术家的。但我相信，他近年创作的这批散发着真正精英气息和思想力度的作品，会随着一个时代的褪色而益发鲜明地体现出它们的人文价值和收藏价值来，就像人们珍藏多年的那些发黄的老照片一样。

难能可贵的是，艺术家处理人物时的态度。他既没有嬉皮士玩世不恭的狂野热嘲，也没有雅皮士养尊处优的漠然冷嘲，更没有流氓痞子般的胡来。他把我们司空见惯的愤世嫉俗变成了思想的穿透，又把思想的穿透转化为一种感性的艺术的呈现。他像一个学者，倚仗来自书斋和书本养得的静气，冷静而审慎地对对象保持着清醒适当的距离，用外科手术刀般的画笔精细精确地刻画着人物的精神世界。这一切诚如画家自己说的，“绘画是要靠一种文化来滋养的，离开了文化这一片生态，所谓的才气迟早会耗尽”。

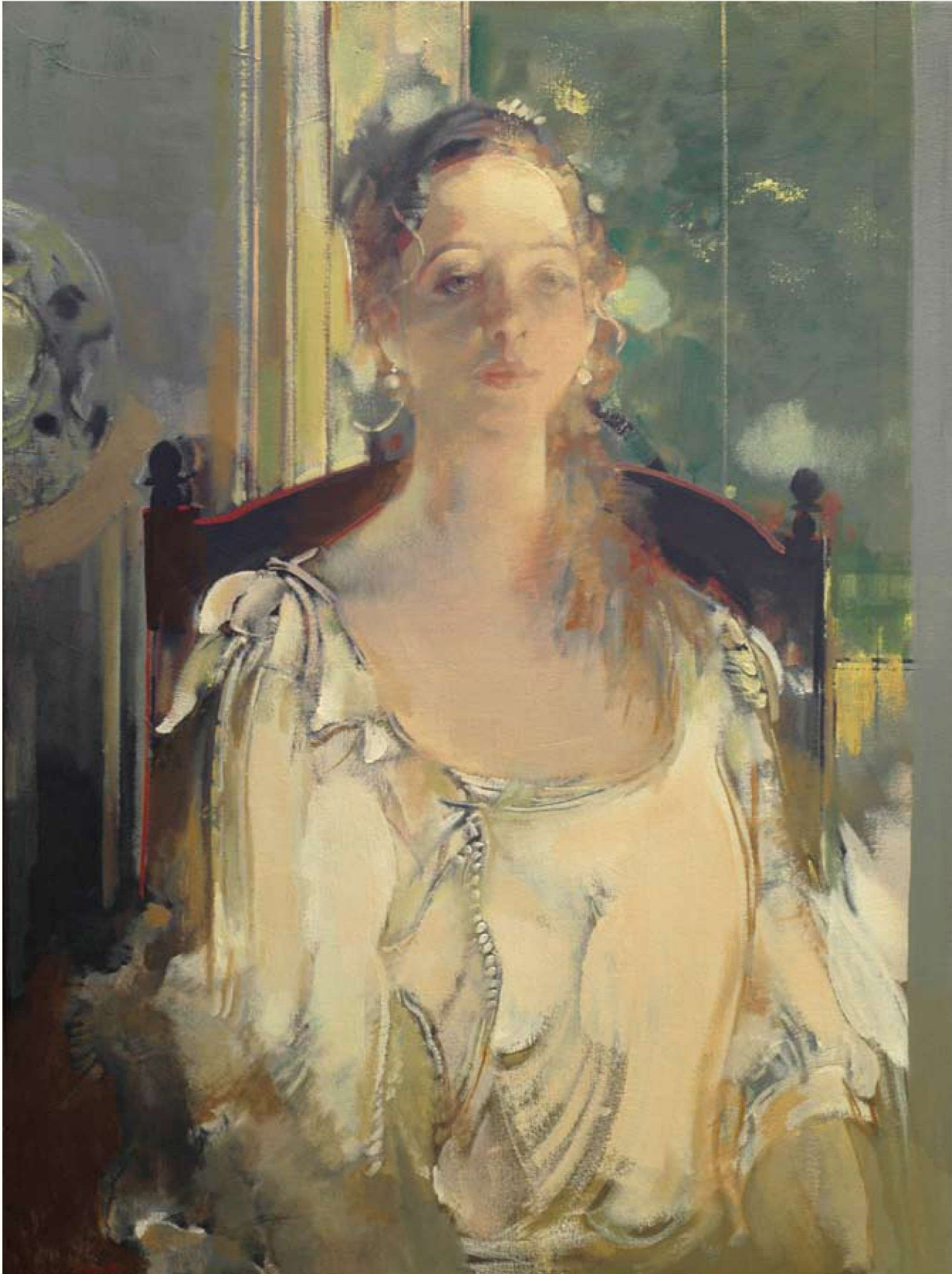
和那些仅仅依靠表面的花哨热闹炫技性取胜的作品不同，姜建忠的人物肖像油画粗看并不惊世骇俗、激动人心，但是十分耐看。这种耐看性，除了前面所说的精英气息外，艺术上来自于他的学院作派。油画艺术不同于有些画种，就在于它是一门需要深湛和丰富技术素养的画种，是一门具有深厚学院传统的造型

艺术。姜建忠油画秉承了学院一贯的严谨扎实的对油画语言表现形式的讲究。他曾对意大利文艺复兴的早期油画作过深入的学识性研究。在他的作品中可以看到古典的严谨而结实的造型和结构，但严谨而不死板。他经常会虚化背景的繁复的戏剧性，消解对象清晰的外轮廓边缘，从而使严谨的结构获得一种意想不到的松动、空灵。心欲取之必先予之。通过有效的结构上的舍弃，强化了人物的心理戏剧性，从而进入了内心世界的开阔地。在色彩上，他同样做减法，把色彩严格地控制在一片青灰和灰褐的调子里。强化黑白的强烈对比，只在隐约之中极为吝啬地使用一点明亮暖色，把人物始终放在冷峻的光影背景中。但单纯不等于单一，更不同于单调。他侧重于这种单纯中微妙的色彩过渡、衔接、变化。通过色彩丰富的不断地层积，让油画表层肌理散发出一种令人心驰神往的魅力，形成一种具有他个人明显印记的“有意味的形式”。建忠油画的视觉张力来自于视觉的内敛，来自于对油画本体出路的自觉反省和沉思。在古典和后现代之间，在具象和抽象之间，建忠走的是“第三条道路”。既对古典有所抗拒，也对后现代的诱惑有所抵制，从而使古典的技法获得了现代的表现活力。他似乎是在同时做着极为冲突的事情：既捍卫经典，也质疑经典；在质疑传统的同时，又举手向传统致敬；既面对成功，也不惧怕失败。本着这种高度严谨的学院作派，极其复杂的技术处理，建忠每一张画都是反复酝酿、深思熟虑的，都是精心打磨不厌其烦的。一般政治经济学原理认为，产品的价值决定了产品的市场价格，而劳动者在一件产品上付出的劳动量创造力的大小通常决定了产品的价格。建忠的作品不是一时红火很快熄灭的，而是有着顽强成长性空间的。

建忠是现今画坛为数越来越少的艺术上的完美主义者。他的心仪很高很高。他耐得住寂寞，也曾经寂寞。因为，他欣赏——旷野中自行行走的野兽。

可是，我们怎么能把他文静的书生模样和野兽联系起来呢？或许，他的内心真有一头四处奔突的野兽。

2005年9月途中落笔
2005年10月1日 节日完稿



窗前的女子NO.1 布面油画 140cm×110cm 2006年
A Woman By The Window NO.1 Oil on canvas 140cm×110cm 2006

Walk Alone

——Appreciating Jiang Jianzhong's Oil Painting

Mao Shi'an



建伟肖像（局部） 布面油画 1986年
Jianwei Portrait (Partial) Oil on canvas 1986

Jiang Jianzhong is an artist, who highly stresses artistic ethos.

We often ignore the basic fact that every art or every painting style has their own distinctive ethos. A prerequisite to be a good artist is he or she must have resonance or correspondence with the ethos of their arts and painting styles which they engaged in. And the artists must have some sorts of common similarities on mental temperament with each other. In this point of view, a lot of artists (including those famous), they made a wrong choice in fact. Some have been dubbed as the "artist" or "oil painters", who naturally do not possess the painting ethos. From paintings to paintings, they also have no echoes of the real painting. Although Jiang Jianzhong's paintings has much less intense feelings, the calmness in it exudes a unique ethos of paintings unconsciously. Appreciating his paintings, you will naturally be moved and attracted by the peaceful, elegant, polite ethos revealed from the paintings.

In the era full of noise and commotion, advocating for fashion and speed, arts skim over and past by, Jianzhong's works reveal the spirit of natural temperament, along with a sort of silence and tenacious resistance, moderate and quiet rebellion in them. His works has never been the afternoon dessert for the Petite Bourgeoisie, even though he has painted the Petite Bourgeois-style figure. His paintings have decent modification, well-dressed, extremely at the fine place, have something calm and shy with the whole feeling. They are not same as the high calories like McDonald's hamburgers which the public pursuit for and making children become precocious. It is unable to meet your appetite senses for foods, but make you have the spirit of resistance to your hunger and thirst. Outside the trend of the times, they

always appear to be a little lonely, not drifting with trends and not sizing up the situation while they have the feeling of loneliness inside them. This is an art world which can only be created by the inner strength and a very solid, exquisite artistic skill. Like Chopin's Nocturne they exude melancholy poetic sense, and also like Franz Kafka's novel, they cast the solemn gaze after well-thought onto the world's great wall of mottled light and shadow unceremoniously.

Jiang Jianzhong is certainly not an abstract painter, but a figurative painter. He paints figures and still lives. Whether his paintings are the figures or still lives, they usually have a clear and unambiguous recognition in the visual image, and they are close to the surface of the world which we live in. However, they are always restrained, sober and have a courteous manner to maintain a distance from reality, maintain a mysterious space looking forward to be read and interpreted, rather than a kind of very "intimate contact" with the realities. In the psychological image and the situation of spirit, they are illusory and not so easy to be determined. You know there are something placed behind this group of light and shadow by Jiang Jianzhong which will exist in your heart. However, you can not say out clearly, and can not predict those things which are hidden in the back. They seem to be "ahead of your sight", yet "far away" when you extend your hands of mind attempting to grasp them.

To look at Jiang Jianzhong from the ideological dimension, his body is consistent with a strong flavor of the cultural elite. Nowadays, many writers, artists, scholars and intellectuals claim that they play the role of cultural elite in our society, which they should be regarded as. However, in an era when modification has been extremely exaggerated and has a mass of leading adjectives, it is also an abused loathsome term. We can say boldly that among the various kinds of the cultural elites mixed up, it is rare to meet quiet a few spiritual explorers who possess truly ideology, culture, academics and humanity passion, and consciously stand on the frontier of times to make the deep understanding. On the contrary, there is no lack of people who are blustering, changeable, deceptive, opportunistic and fish for fame and honors, regard the public as worthless, consider themselves as the center, lack of academic competence and put on one in their eyes, only count the material wealth but ignore spiritual wealth, full of happiness, and which are so-called "spiritual nobility." Jiang Jianzhong is restraint quiet and not regarded himself as the cultural elite, he has sensitive temperament, calmness which always maintains the solemn in edge and the strength of thought. His creation, like a ridge, covers the period from the eighties of last century to the present day for nearly three decades in China. However, the soul in his artistic creation was sprouting, hatching and forming in the eighties of last century in Beijing. It was an era with liberation of minds, suddenly mad minds, filled with youthful enthusiasm, thinking about philosophy, literature, art, history and politics to explore in a full-tunneling way. Therefore, after many years, he still can not forget the "moving scene", when friends from all places came together to talk unfettered.

After finishing the creation of the "calculation" and "Still Life" series, Jiang Jianzhong came back to his early, best and most familiar portrait-painting. Facing the high physical expansion and extreme expansion of material desires, facing the division of humanity and collapse of spirit, what Jiang Jianzhong tries to do is to interpret the spiritual world of contemporary figures. In his recent portraits paintings, he was out of the entanglement by those the photographic realism which is itself but not its own, heart service for shape. He omits, simplifies and gives up the details of irrelevant boldly, so that they blur in a chaos of light and shadow, and thus highlight the spiritual world of the exact portrait of three-dimensional



建敏肖像 布面油画 120cm×120cm 1983年
Jianmin Portrait Oil on canvas 120cm×120cm 1983

characters. Thus, when the psychoanalysis is completed, the kind of excitement and even somewhat shock hidden in the soul of the spirit behind the characters and the nature of the screen was highlighted and strengthened. Those characters shaped by Jiang Jianzhong, usually has considerable cultural upbringing, refined and sensitive temperament and a sort of difficult to detect elusive emotions. They use their own eyes to stare the world in the face of themselves which makes the finishing point and expresses best. Jiang Jianzhong carefully captures the elusive eyes to open the windows of the soul of the characters. With weird smells in their eyes, depression, they are full with inapprehension, indifference, confusion, hesitation, disdain, even questions of which contents can be found by us. They have a vision of energy which refers to the vast of ubiquitous and all-inclusive, but the vision is nothing without meaning. They retain well, with slim and slender fingers helplessly and tightly clutching a puppy or kitten around. Only in these small creatures, we are looking for the relief of the life. It has been the counterpart of humanity after the human spirit alienated and has been the sprit of portrayal after the marginalized people. In the visible behind a calm and objective conjecture, we can read the artist's deep subjective thought and explore those heavy deep concernments and questions on the post-modern conditions of human existence, especially the spiritual world: Is this the world and era we are facing together? This is the collective self-portrait of "people" in our time. It is full of metaphor. Facing this self-portrait, we have to make a reflexive self-examination: where and when we lost our humanity? When artist asked the inner world in the figure, they also torture his heart. These portrait-works are portraits of characters appearance, portraits of their hearts and portraits of the times. The age of our living world is preserved among the portraits works, in which they retained the relevant survival and the survival of emotional, spiritual, temperament and values we depend on, and also are preservation of some memories, reflections and respects as time drifting away.

Jiang Jianzhong is not an artist who is fond of jollification. But I believe that those works exude elite's atmosphere and idea's intensity. The works which he created in recent years will increasingly clearly reflect their true human values and collection-values as the age fades away, which is like those old yellow photographs collected for many years by people.

The most valuable thing is that the attitude of the artists when dealing with people. He is neither cynical wild hippie-style's hot ridicule, nor yuppies' cynical indifference relies on to secure, also not mess things up like rogues and ruffians. He makes our common cynical ideas become a penetration of thoughts, and makes this penetration into a presentation of sensual art. He's like a scholar, relying on books to grow up from the study halls and the static air, calm and prudent to maintain a cool and proper distance to objects, like the surgical scalpel characterize the brush people's spiritual world accurately. All of this just as the artist himself says, "Painting is to rely on a kind of cultural nourishment. Without this cultural ecology, a so-called brilliance will run out sooner or later."

Different from those artworks which rely solely on the surface of fancy funny, portraits paintings of Jiang Jianzhong, are not disturbing or exciting in your first glance, but are truly lasting. Apart from it, this lasting nature originates the elite atmosphere previously mentioned, and in the art it comes from his College School. Unlike some kinds of paintings, oil painting needs the profound and rich technological qualities, and is one of the plastic arts with a strong academic tradition. Jiang Jianzhong's painting has always been adhered to a rigorous solid painting style in linguistic

manifestations of College School. He had made in-depth rational study of the early Italian Renaissance paintings. In his works we can see the classical strict and strong shape and structure. However, rather than strict rigidity, he often blurs the complicated dramatic background; resolve the clear objects' outer edges, so that the strict structure obtain an unexpected loosening and emptiness. You must first give before you get. Through the effective abandon in structure, strengthened the psychological drama characters, the people can enter the open ground of the inner world. In color, he do the same subtraction, which he control the color strictly from the tone of a schungite to brownness. Strengthening the contrast of black and white, only faint among the most generous in the use of that bright warm, he puts the people in the background with sobering light and shadow. But it simply does not mean that a single and more different from the monotony. He focused on a simple transition, convergence and change in such subtle colors. Constantly through the color laminating, the surface texture painting exudes the charm of a very fascination and creates a distinctive "Significant Form" mark of his own. Jianzhong's oil painting's visual tension originates from the visual introverted and the way of painting conscious reflection and contemplation. In the classic and post-modernism, between the figurative and abstract, Jianzhong is taking the "third way." Both on the classical resist, it also has resisted the temptation to post-modern, so that classical techniques obtained the performance of modern energy. He seems to do the very conflicting things at the same time: either to defend classic, also question the classics, question the tradition, raise your hand to pay tribute to the tradition; not only faces success, but also not be afraid of failure. Because of this highly critical of the College School, in an extremely complex technical processing, Jianzhong's pictures are repeated for each one brewing, thoughtful, and are well-polished patiently. One general principle of political economy is that the value of the product determine market price of the product. And the amount of labor a worker paid on a product generally determines the size of the creative product prices. Jianzhong's work is not a red-hot moment quickly turn off, but is the space growth with a resilient nature.

Jianzhong is a perfectionist which is seldom in today's art world. He has a very high expectation. He can endure loneliness, and he was lonely, because he appreciates the beast walking alone in the weald.

However, how could we connect his scholar-like image with the beast? Perhaps, there is really a beast colliding everywhere in his heart.

Start to write on the travel road in Sept.2005
Finished on October 1st 2005



小嫣肖像 布面油画 91cm×73cm 1985年
Xiaoyan Portrait Oil on canvas 91cm×73cm 1985



光阴 布面油画 180cm×120cm 1987年
Time Oil on canvas 180cm×120cm 1987



H肖像 布面油画 80cm×65cm 2007年
H Portrait Oil on canvas 80cm×65cm 2007

漫谈减肥和后现代

姜建忠

翻开各种报纸，打开不同频道，稍不留神减肥药的广告便映入眼帘。多种门类的减肥招数一应俱全，有源自祖国医学的秘方，也有远道而来的减脂仪器，看来这种营生在国内的确有市场。

生活中常常听到一些爱美女性抱怨自己太胖，甚至不少妙龄少女在广告的诱导下亦时时忍饥挨饿，吞食减肥药。然而许多女子本就弱不禁风，再一折腾就更是手无缚鸡之力了。全加在一起不到50公斤还愣折腾，其结果有一命呜呼者，幸存者亦落得一个亚健康。减肥的本意是去掉身体内多余的脂肪，如果你的“膘”本来就不厚，瞎闹啥？

上个世纪90年代后期，西方的后现代思潮涌入国内，提倡反传统、反经典、反现代，解构现代的一切审美标准，试图从传统艺术及现代艺术的形态学转向方法论，用艺术来表达多种思维方式。主张人人都是艺术家，艺术从博物馆中走出来，归还给观众。

对西方人而言，这没错，后现代的前提，从逻辑上推理先要有个现代，没有现代哪来的后现代？在西方，“现代”是从启蒙开始，可上溯到文艺复兴，用理性取代信仰，用哲学取代神学，后工业取代现代工业，500多年的现代化历程他们积累了丰富的精神财富和物质财富。因此后现代的哲学是在西方文化背景下所提出的，是为诊断、医治西方的社会矛盾而开出的一贴药方。然而这并不是对全人类适用的“膏方”，未明了自己是“阴虚”和“阳虚”的情况下，就吞下这“大补膏”，则会伤身。

文化也一样，在西方，博物馆如公厕一样多，有国营的、私人的、基金的、银行的、公司的、古典的、现代的、当代的、专题的等，应有尽有。经典的作品在博物馆内琳琅满目，直看得你发晕，那么解构经典、让架上绘画下课的提出是顺理成章的事。解构的出现，可以说是一种物极必反的分析，或者说对成规进行批评的方法。

你偌大的一个上海（全国的龙头），掐指算来，号称艺术博物馆的，几乎就一个。并局限于中国古代的，仅收藏古代的青铜器、瓷器、家具、古钱币、古代绘画、雕塑等，是一座典型的艺术“文物馆”，没有现代作品。在中国，现代博物馆几乎没有诞生！

前一阵，上海精文艺术中心试图建立一个中国现代艺术陈列馆，但最终还是搁浅了。既然连现代博物馆都没有，如何解构博物馆？如何让艺术从博物馆内走出来？又何谈归还给观众呢？

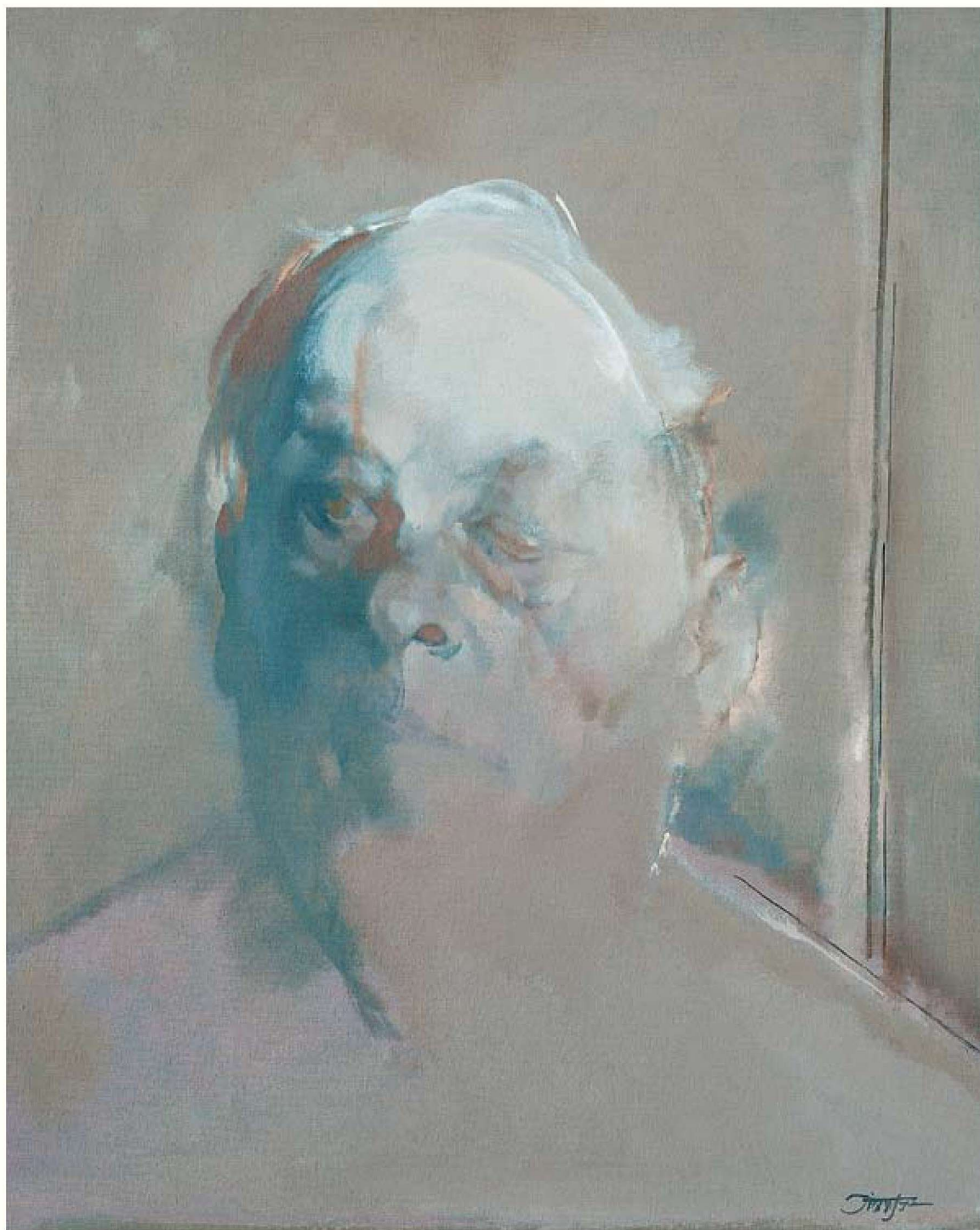
记得“文革”中经常提到的一句政治口号是“防止资本主义复辟”，当时举国上下，口诛笔伐。然而细细寻去，从远了看，漫长的五千年历史，近了看辛亥革命以后，有多少是属于资本主义范畴的？在中国恰恰要防止的是封建主义的复辟，缺的就是资本主义那段历史，复什么辟？用北京人的话说，哪壶不开提哪壶。

国人在节假日或旅游中除了观光祖国的大好河山以外，就是光顾各种寺庙。国人中的大多数，脚还未迈进博物馆的门槛，情操还未来得及滋养，你就着急地要打烊，把观众推到大街上去欣赏艺术，观众被弄得一头雾水。你要打破生活与艺术的界限，没准儿待到夜深人静时，他把你的装置作品连同阴沟盖一股脑儿砸掉，当废铁给卖了。

在文化重建的年代，国人目前最缺的是经典的熏陶，现代的洗礼。五四新文化运动，以救亡为前提的学术观念，把中国文化连根拔起。随着经济的崛起，我们的文化出现一个空隙，既缺少中国的文化精华又缺少西方现代文化，我们不是经典过剩，现代还仅仅是初级阶段，为什么媒体总在讲“七不”规范？说明缺少文明，缺少“贵族式”的文化。当下需要的是，构建新时代的经典文化，而不是消解。

没有典雅哪来的休闲？没有经典哪来的“大众”？一个没有经历过精英文化洗礼的民族是不健全的，没品位的。

减肥首先要达“膘”，解构博物馆首先要具备诸多博物馆，消解经典必须将各时期大量经典作品搁那儿，不然何以解构？事情就这么简单。



J肖像 布面油画 80cm×65cm 2007年
J Portrait Oil on canvas 80cm×65cm 2007

Talking About Weight-loss and Post-modernity

Jiang Jianzhong



解读黛安·阿勃兹NO.4 布面油画 120cm×170cm 2008年
Interpreting Diane • Arbus NO.4 120cm×170cm 2008

Reading a variety of newspapers and turning on different channels, kinds of weight-loss drug advertisements meet our eyes. Categories of tricks to lose weight, there are recipes originated from Chinese medicine, and instruments from afar to reduce fat; it seems to have a good market to make a living in the country like this.

In daily life, we often hear some women who love beauty complain about fat bodies themselves, or even a lot of young girls induced by advertisements then keep constant hunger sometimes, and take weight-loss drugs. However, thus many fragile women were tossed to powerlessness even can not catch the chicken. Although their weights are less than 50 kg but keep tossing themselves, the result is some of them dead and survivors come to be a sub-health. Weight-loss was intended to get rid of excess body fat, if your "fat" was not thick, how dare you mess about like this?

The late 90s of last century, the Western post-modern ideas emerged in the domestic, which promoted anti-traditional, anti-classical, anti-modern and deconstruction of all the modern aesthetic standards, tried to shift the morphology of traditional art and modern art to methodology, used art to express a variety of ways of thinking. It claimed that everyone is an artist, art should return to the audiences from the museum.

For the Westerners, from the logical reason, it is true that the premise of post-modern must be modern, where the post-modern comes from without modern? In the West, "modern" began from the Enlightenment and could be cast back to the Renaissance, the spirit of the Renaissance was replacing believes with rational logos, replacing theology with philosophy. When the post-industrial replaced the modern industry, in the five hundred years of modern history, they accumulated great spiritual and material wealth. Therefore, post-modern philosophy was proposed in the context of Western culture. It was a prescription to diagnose and cure the social contradictions in the West. But this is not a "prescription" applicable to all humankind, if you don't know your lack is "Yin" or "yang", it would damage the health after you absorb this "nourishing cream".

As the same as the culture, in the West, museums are as many as public toilets, there are state-owned