

# 再七拍

Seven Beat Once More

Wuhan Contemporary Female Artists' Works Exhibition

武汉当代女艺术家作品展

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傅中望 主编

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# 再七拍——武汉当代女艺术家作品展

## 前言

“再七拍——武汉当代女艺术家作品展”是继“七拍”展之后，湖北美术馆为七拍艺术小组举办的第二回展。如果说2009年的第一回展是艺术小组成立之初的集中展示与推介，那么此次的“再七拍”则是她们艺术表达日趋成熟的一次阶段性梳理与总结。

现当代艺术在最近几十年间的剧烈演变，直接导致各种造型艺术的存在空间被无情打乱，而这场“革命”无疑令女性艺术获益匪浅——“历史上伟大女艺术家”的评判标准也随之被不断否定、重塑与再否定。那么，伴随着越来越多女性艺术家的登场和女性艺术展览的举办，女性是否真正能在当下以及未来艺术史的书写中不再缺席，却仍然值得我们关注与努力。

这种担忧来自过往历史的习惯性隐藏，更来自当下社会刻意突显性别对立的矛盾性尴尬。消解的秘方，在于自身，在于女性艺术该如何更独立、健康、有力地前行。

七拍艺术组是从湖北美术馆走出去的女性艺术团体，七年间，她们的声音已辐射全国，坚持个体创作，以群体方式出现，并一直积极参与各类展览和学术活动，显然，七拍的存在已经成为中国女性艺术发展状貌中一个积极的案例。

从“七拍”到“再七拍”，七位优秀女艺术家带给我们许多惊喜，惊喜过后，则是更多的期许。愿她们再一次的和声悠扬、绵长，愿她们的艺术之路走向更高、更远。

湖北美术馆馆长 傅中望

2015年5月



# Seven Beat Once More—Wuhan Contemporary Female Artists' Works Exhibition

## Foreword

"Seven Beat Once More—Wuhan Contemporary Female Artists' Works Exhibition" is the second round of exhibition held by Hubei Museum of Art for the "Seven Beat" art group, following the exhibition of "Seven Beat—Wuhan Female Artists' Oil Paintings". The first round held in 2009 is a focused display and promotion of the art group in its early days, while the "Seven Beat Once More" exhibition is a periodic review and summary of their art, which has seen gradual maturity in ways of expression.

As a direct result of the dramatic evolution of modern and contemporary art in recent decades, the existence space of all sorts of formative arts has suffered cruel disruption. Female art, however, has no doubt benefited a lot from the "revolution", and the evaluation criteria for "great female artist in the history" have also gone through constant denial, remodeling and re-denial. Then, with more and more female artists and female art exhibitions, it's still a problem worth our attention and efforts that whether females can truly play a part in the current and future art history.

Such worry stems from the habitual concealment in the past, and more from the contradictory embarrassment of deliberately emphasized gender opposition in contemporary society. The secret to dispel the worry lies in itself and how female art should progress with more independence, health and strength.

The "Seven Beat" art group is a female art group setting out from Hubei Museum of Art. Their voices have been heard throughout the country during the past seven years. They insist on individual creation and group presentation, and have been actively involved in various exhibitions and academic activities. Obviously, the existence of "Seven Beat" has become a positive case in the development of China's female art.

From "Seven Beat" to "Seven Beat Once More", the seven excellent female artists have brought us many surprises, which end up in more expectations. May their second cooperation be successful and last long, and may they have a promising future on the path to art.

# Contents / 目录

001	再七拍：一种生活方式 / 冀少峰
009	可见与不可见： 关于“再七拍——武汉当代女艺术家作品展” / 夏梓
017	从七拍到再七拍
043	艺术家作品
045	王清丽
065	余萍
085	高虹
105	黄海蓉
125	王衍茹
145	刘晓峰
165	林欣
183	七拍记事

<i>005</i>	Seven Beat Once More: A Life Style /Ji Shaofeng
<i>012</i>	Visible and Invisible: About “Seven Beat Again— Wuhan Contemporary Female Artists’ Works Exhibition” /Xia Zi
<i>019</i>	Seven Beat: Once and Again
<i>043</i>	Artists’ Works
<i>045</i>	Wang Qingli
<i>065</i>	Yu Ping
<i>085</i>	Gao Hong
<i>105</i>	Huang Hairong
<i>125</i>	Wang Yanru
<i>145</i>	Liu Xiaofeng
<i>165</i>	Lin Xin
<i>183</i>	Record of Wuhan “Seven Beat”

## 再七拍：一种生活方式

走进一个城市，总会有各种各样的风景让你迷醉，特别是弥漫在城市深层的文化气质又时常令你回味。“才饮长沙水，又食武昌鱼”的世俗情怀，“中流击水，极目楚天”的霸气外显，“龟蛇锁大江，天堑变通途”的豪情万丈，及至“惟楚有才，当惊世界殊”这些构成了我们一代人的集体文化记忆，充斥着的是宏大叙事的伟岸。其实，一个城市不仅仅拥有着这些充斥着大时代、大社会宏大的广场和宽广的街区，而小街小巷的浅吟低唱诸般细节，亦汇聚成了小时代、小社会，但又无法和社会大议题剥离干净的日常生活构成。当山东大汉手持狼牙铁棒高唱“大江东去”已成过往的回忆时，其实我们越来越置身于小时代、小人物，如“十八娇娘手持象牙护板，低吟杨柳岸，晓风残月”这么一个日常生活实境中。而这种日常生活视角，衣食住行、爱情与婚姻、儿女成长、社会交往、出生与死亡、成功的喜悦、烦恼与失败，恰恰又构成了城市生活的细节。没有这些细节，我们的人生不仅无意义、无过程、无故事，终究落了个无趣味。正是这些生动的细节，才真正汇集成了一个城市文化的潜流。七拍，就属于这种潜流。这已经是7年前的事了。当她们“再七拍”时，当我们再去品味、赏读这股潜流这多细节之时，我们才惊讶的发现，原来在“再七拍”的背后，她们真的没有什么伟大的理想和抱负之类的宏远构想与规划。她们其实在倡导的是一种难得拥有和知足珍贵的自由而闲淡的生活方式。仅仅这种自由与闲淡就已成为这个城市的交响。当我时常沉浸在“再七拍”的这种交响时，内心的喜悦与惬意实在是溢于言表，亲切之极。

王清丽的大气，余萍的圆融，高虹的清澈，黄海蓉的爽朗，王衍茹的闲散，林欣的坚毅，刘晓峰的沉思，昭示出的是七拍的文化品质和浪漫才情。她们时聚时散，没有固定的一成不变的组合标准，亦鲜有这种主义或那种主义的条框束缚，但弥漫其间的气质却是独立、平等和自由。尽管同在一个城市生活，尽管多求学毕业于湖北美术学院，她们的着装、发型、配车等习惯却有着鲜明的不同，特别是在艺术上的差异而又鲜活的视觉表达，不仅于平凡的讲述中折照出这个时代，也反映了当下社会人们普遍关注

的社会新课题和生活新理念。她们以自我独立的视觉讲述，亦成为我们置身这个城市文化的记录者和传播者。

王清丽的个展，人气爆棚，那种“坏画境界”和色彩修养带给我们的不仅仅是一种高雅的回味。她其实已经自觉不自觉地昭示出这个群体的气质，即开放性、立场性和原创品质的追求上。在赞美之余依然有清醒而亲切的声音在提醒着她如何继续前行。真诚的批评，难得的坦诚，多向度的交流，也使这个个展在我个人的策展生涯上留下了温馨的记忆。

余萍的《游湖山佳趣图》《游山亭独坐图》《观境》《赏·江岸望山图》，于看似传统的图示中，彰显出的是当代的情理与韵致，心手相一的随性涂抹，营构的是一种时空穿越的浪漫幻境，其间夹杂着余萍的是传统与当代的碰撞，梦幻与现实的交织，农耕与现代的混杂漫游气质，空幻迷离、幽静深邃的品质，时常把我带入一种虚空与虚幻中。其实在其视觉叙事逻辑深处，又有着从去传统到再传统，从中国化到再中国化的一种学术深度。

高虹清澈忧郁的眼神，注定她的视觉表达带有种悲剧色彩。而悲剧在古希腊又寓意着一种崇高。从“秘密地盛开”这个令我记忆犹新又令我陶醉的个展中走出的高虹，带来的是《悲观主义的花朵》这种纯净的系列表达。凝视的眼神，微闭的忧思，孤独而又迷离的神情有时也把阅读者带入到一种孤寂状态。这既是个体自我内心的一种守护，更是和社会的一种疏离与清醒。而清醒不仅仅付出的是代价，更是孤独的守望。

印象中的海蓉总是人未到，爽朗的笑声就到了。她总是那么谦虚、有礼、有节。乘坐她的座驾，一定要肩负提醒驶向前方的义务。路标、路况的不熟悉，恰恰透露出的是她那种可亲可爱的艺术家气质。当那个令人熟悉，又令人艳羡，充斥着迷人记忆的青



春激情已成为回忆时，她坚定地从这个给她带来无尽荣誉的视觉叙事策略中走出，转而走向《城市向左》，这不仅仅是题材的转向和图像的变换，实则是其思想走向深度表达的一种境界。这是对城市化的过渡扩张，迈向现代性的高歌猛进的一种沉思和洞察性表达。那种迷人的色调，率性的表达，才情的流动，又时时让我驻足其间，尽享她带给我的那种片刻的安宁与奢望。

林欣的视觉表达带有一种少有的坚定和自信。这不仅缘于她非常幸运地抓住了这个时代敏感的神经，即数字化的生存与交往带来生活观念的变化，跨媒材的组合，混搭的装置，行为的表演，声光电对于艺术来讲属于低端科技的并置与互用，走向符号化的视觉叙事所带来的那种冷漠与疏离、空寂与迷幻，恰恰又是虚拟技术带来的一种生活幻境。她揭示出的是在科技日渐发达之时，对人的奴役之烈，即我们虽然尽享科技给人类带来的种种便捷，但弥漫在高科技背后的却是对人的深深的奴役。

王衍茹的视觉图像充斥着的是—种抽象表现主义的情愫。似山似水又不是，不是又是，真应了那句经典禅语：“看山是山，看山不是山，看山还是山”，弥漫其间的是王衍茹敏感而又细腻的才情韵致，奔涌与激情，酣畅的表达，流动多姿的色彩，散发出的是一种妙趣天成的山水石林浑然一体的不似之似之境。由此，才洞悉白石老人那种“太似为媚俗，不似为欺世，妙在似与不似之间”的深意，更懂得宾虹老人所言“一绝似物象者，此欺世盗名之画也。一绝不似物象者，往往托名写意，此亦欺世盗名之画也。惟绝似又绝不似物象者，此乃真画也”的真意。但其视觉图景背后所彰显出的那种特立独行的品质和对自由精神的追寻才真是她的深刻之处。

终于可以对刘晓峰的视觉表达来进行对话了。在我的印象中，晓峰总是不善言辞，若有所思，带给我的是一种少有的神秘感，黑灰色的图像传达的不仅仅是一种忧郁和神秘，更是一种纯粹、简约和静谧。近期的视觉表达无疑是走向了一种多元叙事路径，装置、

转印、平面、纸质，都在透露着这么一种信息，即晓峰已从之前的静守走向一种开放与交融。她希冀融入日益物质化的社会，但又幻想内心有种孤独的守望。而《自由自在》这种装置恰恰是晓峰近期视觉思考的主轴。灯光、不锈钢、玻璃就如同林欣的综合装置，其实也预示出了艺术未来的发展方向。

面对再七拍及其视觉图景，我曾不止一次的追问，为什么是七拍？为什么还要再七拍？也许我的追问对于七拍而言显得不是那么合时宜，或略显多余，但再七拍带我们的视觉激赏却总是让我不能忘怀。

说白了，七拍就是七位漂亮女性艺术家的随意组合，她们情趣相投，艺术表达相异。七年间不间断给我们这个城市带来一次次的视觉的惊艳与惊奇。她们不仅仅是艺术上的组合，生活上的关照者，更成为彰显出武汉这座城市的美艳、绚烂与无比。她们以自我低调的含蓄，与才情尽显，于平淡而又无奇的视觉讲述中，以自我小时代、社会平常人物的平常叙事，诉说着这个大时代的无尽话题。

一枝花开放已令人惊艳，七枝花齐放才让我们生活流光溢彩，激情飞扬。

湖北美术馆副馆长 冀少峰

2015年5月29日 15:15 于东湖三官殿

# Seven Beat Once More: A Life Style

When entering a city, people will always be fascinated by a variety of scenery, especially constantly recall the cultural temperament pervading the city in depth. The secular feelings of “I just drink water in Changsha, then I eat fish in Wuchang”, the explicit arrogance of “beat water in midstream and take a broad view in Wuchang”, the lofty sentiments of “Tortoise Hill and Snake Hill lock the Yangtze River, A deep chasm turned into a thoroughfare” and the “talents only gather in Chu, and it shall surprise the world” constitute the collective cultural memory of our generation, filled with a kind of greatness of grand narrative. In fact, a city not only has big squares and broad blocks which filled with great age and big society, but also the lanes which record all details that piece together a small age and society. Yet, the daily life is interdependent with social issues. When the scene of a strong man from Shandong loudly singing “Great River goes east” with an iron mace in hand becomes past memories, we are in fact more and more like living in a small age as a small potato, just like the real situation of daily life in “an 18-year old beautiful maid moaning ‘willow at river bank, the morning breeze and the lingering moon’ with an ivory backplate in hand”. While such daily life angle, basic necessities of life, love and marriage, growth of children, social interaction, birth and death, the joy of success, frustration and failure, exactly constitute the details of city life. Without these details, our life is not only pointless without process or story, and eventually end in dullness. It is these vivid details that truly become an undercurrent of a city’s culture. Seven Beat belongs to such undercurrent, and it has been 7 years. When they held Seven Beat Again exhibition, we are surprised when trying to taste and enjoy the so many details of this undercurrent that they really have no grand ideas or planning of ideals and ambitions behind. They actually promote a free and idle way of life which is rare and precious. Only such freedom and idleness alone has become the symphony of the city. When I often immersed in such symphony of Seven Beat, the inner joy and satisfaction is quite cordial beyond words.

The outstanding talents of Wang Qingli, the harmony of Yu Ping, the clearness of Gao Hong, the cheer of Huang Hairong, the idleness of Wang Yanru, the consistency of Lin Xin, the meditation of Liu Xiaofeng reveal the cultural quality and romantic passion of Seven Beat. They sometimes gather and sometimes disperse, without fixed invariable combination standard or the restriction of conventions. But they are filled with independence, equality and freedom. Although they live in the same city and most of them graduate from Hubei Institute of Fine Arts, they greatly differed from each other in dress, hairstyle, cars, etc., especially in different and vivid visual expression of art. They not only reflect the age in ordinary narrative, but also reveal new social topics and new ideas of life that draw widespread attention. With independent visual narrative, they have also become the recorder and transmitter of the city culture.

The solo exhibition of Wang Qingli is overwhelming. The “bad painting realm” and color culture bring us not only a kind of elegant aftertaste. She has actually consciously or unconsciously revealed the temperament of the group, namely, openness, position and originality. Besides praises, there is still a clear and friendly voice to remind her how to carry on. With honest criticism, rare sincerity and multi-dimensional exchange, the solo exhibition has left a sweet memory in my personal career as a curator.

In Yu Ping’s “fun journey to lake and mountain,” “sit alone in pavilion on mountain,” “observe environment,” “enjoy the mountain at riverbank”, the seemingly traditional graphic highlights the contemporary sense and charm, while the casual daub constructs a romantic dreamland passing through time. Yu Ping is interspersed with collision of tradition and contemporary, the interlace of dream and reality, the mixed roaming temperament of farming and modernity, and a blurred quality of peace and depth, which often bring me into a kind of vanity and illusion. In fact in the depth of her visual narrative logic, there is an academic depth from non-tradition to tradition, and from sinicization to sinicization.

Gao Hong’s visual expression has destined to have a kind of tragedy due to her clear blue eyes. While in the ancient Greek, tragedy means noble. Gao Hong in her “Secret Bloom”, an enchanting solo exhibition remains fresh in my memory, brought “pessimistic flowers NO.1”,