

Oriental Imagination

# 東方想象

2006年首屆年展

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湖南美術出版社

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## *Oriental Imagination*

想象成就大师

2006 年首届年展

1st Edition  
of  
Oriental Imagination

艺术顾问: Y.F.CHEN

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## 引言

针对中国当下艺术风气，鼓吹更加明确地回归艺术的本质，将想象力与传统的内在气息有机地结合在一起，在主旋律、乡土风情、古典画风、政治波普、生活艳俗等艺术样式以外，提供东方式艺术思维想象力的发展与生存的空间。

“东方想象”展览的审美趣味强调想象力的发挥和作者细腻感受的丰富阐述，拒绝艺术观念的简单重复；不单一使用某种观念符号，并无休止地加以复制，因此“东方想象”的参展作品要求能够达到使观者在纷繁复杂的画面当中体察到构成这种审美趣味的内在逻辑。正视这种独特的审美趣味的感受因具有相当的独特性而得以存在，是此次展览的主旨之一，并期待通过此展览和相关的学术研讨活动，给予这种美术思潮以发展和弘扬的机会。

曾晓峰、孙良、刘大鸿、岂梦光、吕鹏、梁长胜、唐晖、钟飙等八位艺术家，是这个艺术流派的代表性画家，他们出道的年代不同，有的从上个世纪80年代即有画名，有的则显露头角于90年代，而其中年轻者则是本世纪初才登堂入室的。

上述画家不是地域画派和地域群体性的聚合，他们散居在各地，他们的关系是学术精神和美学风格的，是精神和风格使他们聚集在一起。

“东方想象”作为一个美学意义上的艺术流派，正蔚然而成气象。

# Foreword

In view of existing Chinese art style, this exhibition advocates returning clearly to the art nature. It advocates combining organically the imaginative power and the innate characters of tradition. It provides living and developing space for imaginative power of the Eastern thought in art apart from art styles such as mainstream, local style, classicism, political Pop, popular style, etc.

Aesthetic standard of Oriental Imagination emphasizes on the application of imagination and profound elaboration of the artist's exquisite feelings. It rejects the simple repetition of artistic idea. It also repels excessive repetition with various idea codes. Thus the works in Oriental Imagination could make people experience the inner logic that forms the aesthetic standard in the numerous and complicated pictures. That the experience of this unique aesthetic standard could exist lies in its peculiarity. This is just the gist of the exhibition. We hope to provide space for developing this artistic trend through the exhibition and related academic activity.

Zeng Xiaofeng, Sun Liang, Liu Dahong, Qi Mengguang, Lü Peng, Liang Changsheng, Tang Hui and Zhong Biao are representative artists of this school of arts. They are engaged in arts in different times. Some of them became famous in the 1980s. Some of them showed their talent in the 1990s. The younger began to show their talent in the beginning of this century.

These artists live in different locations. The relation between them is their same academic spirit and artistic style.

As a school of art in the sense of aesthetics, Oriental Imagination is under development.

Sinoarty Museum



## “东方想象”的文化意义和美学价值

邓平祥

从上个世纪80年代开始,“思想解放”的春风吹遍了中国大地,这个首先由政治领域发端的运动波及艺术界之后,极大地激发了新一代艺术家的自由精神和创造力。一批以“想象力”为艺术创造旨意和推动力的艺术流派在此时悄然兴起,他们的作品一经出世,就以全新的面貌鲜明地区别了作为主流的现实主义表达的各种风格流派,显示出了神奇的艺术魅力和审美品格。这些作品“既超越经验又为经验的说明所必需”,它们将人们的灵魂带动起来,使人们进入一种超越经验的精神境界之中。

从词义的角度说,“想象”是一个心理学的名词。系指,在原有感性形象的基础上创造出新的形象的心理过程。和艺术家的才华和创造性直接相关的是艺术家的想象力。“想象力”亦是一个哲学名词,它源于德国18世纪的大哲学家康德,指的是形成表象并把表象联结于知性或理性的心灵能力。所谓“心灵能力”就会有“超验”的指向和超验的内容,即人能想象出从未感知过或实际上不存在的事物形象。对此,思想家一直有争议,即“想象力”的经验性和超验性问题,这就势必引出“唯物”和“唯心”之争。唯物论认为想象内容总得来源于客观现实,而唯心论则认为,想象是自觉、意志的领域。康德将想象力概括为“再生的想象力”和“产生的想象力”两种,“再生的想象力”,即回忆和联想的能力。英国人柯勒律治,更将想象分为“第一性想象”和“第二性想象”,属自觉、意志的领域,“第二性想象”是“第一性想象”的回声,在功能上和“第一性想象”合一,但在程度上和活动形式上有异,它溶化分解,分散,再重新创作。

按照上述定义和分析,我们所提出的“东方想象”在学理上应归类于“第二性想象”。

从精神文化史的角度说,想象力是人类心灵意识和心灵力量的体现,是文化生成和发展的原动力;想象作为一种人的本源力量也是人的创造力的出发点。想象力体现着人的内在自由精神,是对自由和全面解放的冲动和憧憬。想象同时是人的理想的翅膀,有了这个翅膀人类就可以到达自由的王国和理想的彼岸。

想象作为人的心灵动力,将人类引向理想、科学和艺术的王国。

东方想象是人类想象的奇异文化景观,它曾经产生了灿烂而又神秘的东方文化。远古的神话、老子的天道、庄子的逍遥游、屈原的天问、李白的诗章,以及《山海经》、《周易》、《淮南子》、《西游记》、《封神演义》、仰韶的彩陶、《龙凤人物图》、《御龙图》、《马王堆一号汉墓帛画》、《洛神赋图》等等,都是东方想象贡献给人类文化宝库的伟大成果。然而曾几何时,这个“东方想象”的伟大气象却慢慢地衰弱了,黯淡了,为什么?这是传统礼教文化压制的结果(这里且不去深究)。

在人类进入了现代社会之后,理性的悖论、实证科学的困境使人们自然地想到东方想象的神奇魅力,21世纪应该是人们重新认识和关注东方思想和东方想象的世纪。

东方想象在性质上近似于康德的“产生的想象力”和柯勒律治的“第二性想象”。这种想象强调个性、自然和意志的价值,具有先天和先验的性质,并且它是感性的。

从精神文化史的角度说,中国在上古时代,殷商、秦汉、盛唐、魏晋等历史时期体现于文化中的想象力是很突出的,并形成了独特的精神文化景观。这种想象力作为中国人特有的心灵动力外化为文化的创造力,曾经产生了灿烂的中华古代文化,这个伟大的文化就是人类文明中与西方文化并称的东方文化的主流。

“东方想象”艺术家群体的出现和凸显是艺术家文化自觉和精神自信的表征,从精神法则上分析他们的艺术是“东方想象”和“东方人的想象”的整合,这不是传统的简单重现,而是借古开今、与古为新。因此在整体风格上,他们是现代精神的。——他们是真正意义地接通了传统精神的现代派。

“东方想象”作为他们共同的精神特征,体现着他们对本土精神文化中“超验概念”的不同符号图式的阐释和追溯,他们从各自的角度出发,一方面深层次地借鉴东方文化中的形式资源,一方面又与个人的意识和情感经验结合起来,从而形成了极具个性魅力的艺术风格。

孙良、刘大鸿、曾晓峰、岂梦光、唐晖、吕鹏、梁长胜、钟帆等八位艺术家,是这个艺术流派的代表性画家,他们出道的年代不同,有的从上个世纪80年代即有画名,有的则显露头角于90年代,而其中年轻者则是本世纪初才登堂入

室的。

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“东方想象”作为一个美学意义上的艺术流派，正蔚然而成气象。值得指出的是，这个艺术现象的兴起和聚集，除了他们本身的艺术价值和美学意义之外，它还表征着本土精神文化中，一种富有创造性和建设性的想象力的勃发。

从表面上看孙良似乎是不属于这个时代的，对这个时代的超越和疏离，恰恰是他的精神取向和文化态度。孙良是崇尚人性的普遍价值的，从这里出发他追求艺术的永恒性品质。在孙良所创造的形象中，人们从表面上看不到和现实的关系，这是一种“超验”的表达，在这种表达中我们看出了孙良以无时空差别的形象呼唤着我们这个古老民族历史深处的精神和灵魂——幽深的形象象征着艺术家精神的深沉和积极的悲观。

刘大鸿的艺术风格是超现实和魔幻的。民族的历史记忆（画家个人和父辈们的）使艺术家无法以现实主义的方式来对待它。人的原始欲望、人性的丑恶、乌托邦的狂热、历史和政治的荒诞在画家的笔下汇集成了一个“群氓的时代”——虽然这个时代已由“绝对精神”而进入“绝对欲望”，但都是人失去自我和人际关系后的必然逻辑结果。刘大鸿的想象力是批判的，他找到了一个既针对现实又超越现实的个人视角。

曾晓峰的艺术表达方式一直和地处边陲的云南历史文化有着深刻的关系，于是他试图以蛮荒精神来对抗主流文化的优势。“礼失而求诸野”，这样曾晓峰的艺术就显示出了不同寻常的冲击力——这冲击力既是观念的，又是形式的。曾晓峰的想象力带有神巫特色，他的近作《蛊》系列可以说是他一贯风格的延伸——他将神巫和现代暴力符号融合起来，并冠以原始蛊毒的题目。在这里，显然画家的超验表达“是为经验所说明的”。

岂梦光具有超常的空间想象力，画家的空间既是现实的又是历史的，两种空间融合在一起使岂梦光的艺术具有了超现实的特征。不同历史空间中的符号和人物被画家组合在一起进行重新阐释，显示出了画家的文化态度和批判指向。作品中不同形象的关系，隐喻着画家所要讲述的故事和揭示的主题，这个故事和主题既有画家主体的意思又有审美客体想象的空间，但敏锐的读者总是会领会到画家的含意的。

唐晖想象的内容是工业文明和科技文明的，但想象的形式结构又是古老的。这种现代的内容和古老形式所形成的张力构成了唐晖艺术的独特魅力。

经典的积淀和传统美学的训练内在于唐晖的精神法则，使他构建了古典诗意美学的形式基础，而现实的生存主要是由物质和工业文明所填充的，这就是唐晖的内在精神中的冲突性和矛盾性，唐晖是保持了“童年世界”的艺术家，艺术表达的冲动促使他要在显示冲突的同时找回理想主义的心理平衡。

吕鹏的艺术想象是将空间归纳于平面之中，这种形式法则来源于中国传统的民间艺术样式，如门神、剪纸等。但吕鹏的艺术精神则要复杂得多，历史、现实、传统、现代、批判、超越、调侃等等，构成了他既冲突又调和的精神世界。在形式语言的运用上，吕鹏主要是将各种符号意义的形象重组和并置。——吕鹏式的主题就产生于其中。在精神和法则上吕鹏的艺术具有强烈的东方色彩，但这种东方性是现代精神的。

梁长胜是以中国民间剪纸为形式资源而切入现代艺术运动的。他的艺术本土性强，文化身份鲜明。梁长胜通过他的艺术，对人的经验世界和超验世界进行超越和思索。在他的系列主题中，神话、宗教、神秘事物等，都是和现代的事物具有对应关系的，于是画家成功地将人们的灵魂激活起来，引导人们从超越的境界来对现实进行精神的关照。

钟毓的艺术是观念的。他在自己的作品中不断演绎人与现实、人与文化既融合又冲突的主题，在他想象的超验空间之中，精神的符号（如菩萨等）与现实符号共处，使人感到不知是灵界的菩萨被世俗化了，还是世俗的人被精神化了。钟毓似乎是要通过这种知性的游戏对当代精神和传统精神提出双向度的诘问，但他没有做简单的价值判断，或许他的判断就在这诘问之中了。

艺术是审美文化的最高形式。

“东方想象”艺术流派在中国的成型和拓展，是中国当代艺术深化和文化性风格的体现，它表征了当代中国敏锐的艺术家对精神文化历史和精神文化现实的新诠释，这种诠释的价值在于本土的精神性和心性的东方性。

## Culture Connotation and Aesthetic Value of Oriental Imagination

Deng Pingxiang

From the beginning of 80s of the last century, Opening Thinking was full of every corner of China. The movement, which first appeared in the area of politics, gradually influenced the area of art. It greatly inspired the spirit of freedom and creative power into artists. Some schools of art, in which imaginative power is the creative power and motive force, are growing up. Once their works are exhibited, they have distinct difference with the mainstream such as style of realism. They reflect magical art charm and aesthetic value. These works are based on experience but they also transcend experience. They arouse the inner spirit of people and lead people to a spirit of super-experience.

From the point of acceptance, imagination is a psychological term. It is process forming a mental image of something that is neither perceived as real nor present to the senses. Imagination has direct relation with the artist's talent and creative power. Imaginative power is also a philosophical term. It is firstly put forward in the eighteenth century by German philosopher Kant. It means the power of mind to create images and relate these images to the perceptual and the rational. Power of mental could lead to the directing and content of super-experience, that is, people could form a mental image of something that is neither perceived as real nor present to the senses. Philosophers always argue the problem on experience and super-experience of imaginative power. This also caused the argument between materialism and idealism. Materialists argue that the content of imagination should come from the reality. Idealists argue that imagination should belong to the field of mind and will. Kant summarizes imagination in two kinds, that is, regenerative imagination and creative imagination. The regenerative imagination means the memory and association. English philosopher Coleridge summarizes imagination in "the first kind of imagination" and "the second kind of imagination". The first kind of imagination belongs to the field of mind and will. The second kind of imagination is the responses of the second kind of imagination. It is similar with the first kind in function. But their degree and style is different. It breaks up and recomposes the first kind of imagination.

According to the above definition and analysis, the Oriental Imagination that we propose should be classified as "the second kind of imaginations".

From the point of spirit and culture, imaginative power expresses the consciousness of mind and mental power of human being. It is the original power of the generation and development of culture. As the original power of human being, imagination is also the start of people's creative power. Imaginative power expresses the inner free spirit. It is the impulses and longing of people to freedom. Imagination is also the wing of ideal. With it, people could reach the free kingdom and realize the ideal.

As the motives of people's mind, imaginations lead human to the kingdom of ideal, science and art.

The Eastern imaginations are a peculiar cultural phenomenon in the history of human imaginations. It produced the splendid and mystery Eastern culture. The Eastern imagination once produced great fruits to the culture of people, such as myth of pre-history, Dao of Lao Zi, Xiaoyaoyou of Zhuang Zi, Tian Wen of Qu Yuan, Poem of Li Bai, Shan Hai Jing, Zhou Yi, Huai Nan Zi, Xi You Ji, Feng Shen Yan Yi, color potteries of Yangshao, Long Feng Ren Wu Tu, Yu Long Tu, Ma Wang Dui Bo Hua, Luo Shen Fu Tu, etc. But unfortunately, these kinds of imagination gradually diminished with the passing of time. Why? It is the result of suppress coming from the traditional Confucianism.

When people enter the modern society, rational paradox and predicament of experimental science make people to remember the charm of the East. The twenty first century should be the century that people re-comprehend and pay attention to the Oriental thoughts. It should be a century of Oriental Imagination.

In essence, Oriental Imagination is similar to "created imaginative power" of Kant and "the second imaginations" of Coleridge. This kind of imagination emphasizes on the personality, value of the nature and will. It has innate factors and character of apriorism.

From the point of the history on spiritual culture, there is great imaginative power in times of Chinese pre-historical, Yin, Shang, Qin, Han, Tang, Wei, Jin, etc. It formed the unique spirit and culture. As Chinese peculiar creative power of culture and motives of mind, this power produced the splendid Chinese ancient culture. Compared with the Western culture, this Eastern culture is another mainstream in the civilizations of the people.

Group of artists on Oriental Imagination represents the artists' attention to culture and confidence in spirit. Analyzing from the spirit, their arts are composition of Imaginations on the East and the Oriental's imaginations. These are not simple reproduce of tradition. They only have ancient style. Their spirit is modern. They are real modernism that has connection with the tradition.

As their common characters of spirit, Oriental Imagination represents their explaining and thinking to different codes in the super-experience of home spirit and culture. From their respective point of view, they use the style in the Eastern culture and connect it with their own experience and consciousness. In this way, they form their own artistic styles that have great personality.

Sun Liang, Liu Dahong, Zeng Xiaofeng, Qi Mengguang, Tang Hui, Lv Peng, Liang Changsheng and Zhong Biao are representative artists of this school of arts. They are engaged in arts in different times. Some of them became famous in the 1980s. Some of them showed their talent in the 1990s. The younger began to show their talent in the beginning of this century.

These artists live in different locations. The relation between them is their same academic spirit and artistic style.

As a school of art in the sense of aesthetics, Oriental Imagination is under development. We notice that apart from its value on the arts and aesthetics it also represents the creative power and constructive power in the home cultural and spirit.

Seemingly, Sun Liang is not belonged to this time. Transcend and separated from this time is just his cultural attitude. Sun Liang advocates the general value of humanity. He pursues the eternal property of arts based on this point. In his art works, we do not observe the relation between his pictures and the reality on the surface. This is an expression way of super-experience. From it we could see that Sun Liang is calling the spirit in the deep history of our ancient nationalities through the images without any difference in time and space. The images symbolize the profound spirit and positive pessimism of the artist.

The artistic style of Liu Dahong has an element super-reality and fantasy. The artist could not face the history of nationality in the way of realism. The primitive desire of people, ugly of humanity, fanaticism on Utopia, fantasy of history and politics compose times of rogue in the artist's pictures. The times transfer from the absolute spirit to absolute desire. It is the result that the people lost themselves and the relations between peoples. Imagination of Liu Dahong is criticism. He finds a personal angle of view for the reality and super-reality.

The artistic expression style of Zeng Xiaofeng has great relation with the historical culture in Yunnan. He tries to use his pioneer spirit to confront the mainstream culture. In this way, there is unimaginable percussive power in his arts. This power is shown on both the style and conceptions. Imaginations of Zeng Xiaofeng have an element of wizard. His recent series Undead Insect mix the wizard with codes of modern violence. It is a continuation of his normal style. Here the expression of experiences is just what the artist experienced.

Qi Mengguang has a great space imagination. The spaces of the artist are based on history and reality. The harmonization of these two spaces makes his arts having a character of super-reality. Codes and peoples belonging to different history spaces are recomposed together. This shows the cultural attitude and criticism of the artist. The relations of different images in the art works metaphorize the story and the topic that the artist wants to express. The story and the topics conclude both the artist's meaning and the imagination spaces on objects. A smart viewer would always understand the meanings in the works.

Imaginations of Tang Hui are based on industrial civilization and scientific civilization. But the style of imagination is ancient. The composition of modern content and ancient style constitutes the special char of his arts. Tang Hui carries on the traditional culture and classic aesthetics. Thus he forms the style of classic aesthetics. His living environment determines that his content of art is based on the industrial civilization. These two things compose the contradiction of his inner mind. Tang Hui is the artist that preserves the childlike innocence. Impulses of art expression make him to preserve the idealism in the contradiction of reality. He tries to find a balance between these two things.

The art imagination of Lv Peng is to transfer the space to plane. This method is normally used in Chinese traditional style of folk arts, such as door-god, paper-cut, etc. But the art spirit of Lv Peng is more complicated. History, reality, tradition, modern times, criticism, transcend, and ridicule, etc. compose his paradoxical spirit world. As to the use of formal language, Lv Peng mainly recomposes various proper images, in which the topics hide. Lv Peng's art has the strong character of orient, which is a modern one.

Liang Changsheng is engaged in the modern art movement in the form of Chinese folk paper-cut. His arts come from the traditional culture and have a distinct cultural identity. Liang Changsheng thinks the reality world and the super-reality world through his arts. In his series works, topics such as myth, religion and mystery correspond with things in reality. The artist succeeds in leading the people to pay attention to the spirit lift through super-reality.

The art of Zhong Biao is idealistic. The focus of his works is on the collision and integration of people and reality, people and culture. In the super-space of his imagination, characters of spirit (Bodhisattva, etc.) and characters of reality coexist. It makes people wonder whether the Bodhisattva in the heaven is affected by the reality or the people of reality are affected by Bodhisattva. Zhong Biao seems to question the traditional spirit and the modern spirit through this kind of thinking game. He does not give a direct judgment of value. His judgment might hide in such questions.

Art is the highest form of aesthetics.

Oriental Imagination emerges and develops in China. It reflects the development and culture style of Chinese contemporary art. It expresses the new annotation of avant-garde artists to the cultural history and cultural reality. The value of the annotation is its oriental property.

## 想象成就大师

Y.F.CHEN

我从没想过，活到这把年纪，还有机会成为一位如此出色的艺术家。

花了大半辈子，引导人家如何看画，影响人家如何作画，但从没梦想过：有一天自己能拾起画笔来作画。

寒冬的午后，我斜坐在躺椅上，朋友送来一本“东方想象”的图册要我写点东西，画家多数是熟悉的名字，但所有的画面却是陌生的。

我没有迟疑地画下第一笔，不需既定的形象与构图，就如同盘古开天前的混沌世界……

“是孙良吗？”

“看了你几幅画，很有意思，你简直把自己当成了艺术新天地的造世主，利用那些飞翔和浮游着的生命体，以奇特的姿态展现着生命的美感。”我一面在网上给他留了短信息……

笔锋一转，很快地完成了另一个形体，那是一只巨大的飞蛾。

突然我觉得有必要与远在昆明的曾晓峰聊聊。

“我的朋友称这是‘魔图’，我个人认为：艺术想象一定是收敛的，集中的，并且是有针对性的。它与现实相关，与个体的生存经验相关，这种收敛、集中、针对，是一种恰如其分的分寸感，它游离在现实与超现实之间，在意料之外而又在情理之中。”

“脱离现实的想象是一个美丽的陷阱，自娱的游戏，无法表达艺术家的生存感受。”

“艺术家在谋划作品时借用想象，利用想象是一种较为明智的状态。在借用与利用的后面，存在着一个焦点，这个焦点就是艺术家对现实人生的态度。想象作为游戏，较易被克隆，如同流行性感冒，最终堕落为样式主义。想象作为艺术家表达人生态度及生存感受的利用物时，它会携带着极强的个人信息横空出世。”

平日话语不多的晓峰，谈起艺术来竟是如此滔滔不绝……

利用他议论的时间，我在白纸上随手勾了个小稿，包含有各种各样的怪物，比如恶魔般的虔诚的祈祷者，丑陋的水牛，多头的怪物，无礼的蛇，讨厌的公鸡，悠闲的大象，随和的天使以及各种小精灵等等。

“叮当！叮当！”有人按门铃——来自电脑。

“长胜啊。”——是梁长胜

“我正随手勾着画呢！线描还真不容易啊！但很过瘾，好像这些图像是自然地由身体里流露出来似的，上回你提到这种感觉，说：绘画对你来说不是创作，是自然本能的流露，我现在总算体会了。还要强调一句：不易啊！”

我们随口聊起了“索家村”艺术部落被拆了。

“我的画室首当其冲，第一批被拆了。”晓峰在网上不胜唏嘘。

“前几周我才去索家村看了一趟岂梦光的画。”

“他的画风变了，以往自称：我的画通常环境很大，场面比较复杂，而人却很小，但我的兴趣却仍然在人的问题上，我很想知道其他人对‘人’是怎么想的，所以我的做法有如带着朋友登高俯瞰，看看这个世界的模样，也看看人是什么样的角色。我们看到了环境，也看到了环境中的人，他（她）们为环境所局限，为自己营造的社会所分割，为自然所孤立。我们未必能理解他（她）们在干什么、想什么，但是我们知道在这个庞大而坚硬的世界面前人的尴尬是微不足道的。”

“现在把人物放大了，夸大人物的造型与姿态，加入中国固有的一些老典故，更加调侃时代的荒谬感。”

“另外一位在索家村的朋友是吕鹏，他的房子还没拆，但也知道无法久留了。”长胜说。

“吕鹏是那位堆积文化碎片的画家吗？”

“我手边刚好有老栗（栗宪庭）的一段评论，写他很深刻：中国这一百年，先是经历‘五四’中国传统文化破碎的时期，其后，‘五四’至毛泽东时代建立的文化传统，又在改革开放中破碎。我这里所谓的文化传统是指一种完整的价值体系。所以近二十余年，开放使我们的时代像一个大垃圾桶，欧陆风情和大屋顶，可口可乐和文人茶道，摇头丸和祖传秘方，或追赶时尚或沉渣泛起，新旧良莠一齐向我们涌来。我们已经没有任何选择和判断的能力，因为我们已经没有了价值的支点，我们只有短期的功利，我们只有欲望。这时，中国人所谓的文化，其实只是一些文化的碎片，在我们的记忆里，也只是些没有系统的文化的堆积。我以为通过这种社会背景，可以容易理解吕鹏的作品。”

“有空再去看看他的画。”

终于结束了电子会谈，想起这种跨越时空的世界，很早唐晖就开始描绘了。他从创作《时间机器》开始，一连串的《飞行机器》、《在DOS的轨道上》，预言星际大战的《时空一击》与人类未来的《蛋白质记忆》，很佩服有时艺术家竟成为未来的先知。

有人预言未来，就有人回顾过去，刘大鸿最近以来就尝试融合中外古今。利用历史真实，重组形象，形成一种文本意义的意识形态的、超历史的总体性。形象实际上被转化成一种词汇，在超现实文本的总体性下，被赋予了新的含义，用来图绘一种意识形态实践后的现代真实社会。

不自主，我又恢复了批评家的本能，一个接一个地神游了起来。

好不容易恢复画家的状态，换上铅笔来。

我采用了一种类似照相般的手法，让黑白与彩色强烈对比，灰白部分喻示着某种过去，成为留在人们心中的“印象”，所有的色彩在高度凝练后都已“失色”，而生命就这样自顾自走过去。这时从画面上我看到了钟馗的影子……

更不可思议的是——

此刻

我耳朵突然长成了翅膀

整个人凭空自由地飞翔了起来

我换上一根神仙棒当画笔

画一座东方样式奈何桥

一端是蒙娜丽莎的呐喊

另一端是孟特的微笑

仿佛间

我成为一位艺术大师

而这一切的成就

我要归功于——

哇！

想象！

在望京花园暖冬的午后，那张空白的画布上，留下以上的文字。

后记：这是一篇想象，是评论家陶咏白所写的虚拟性文章。其中引述的批评家观点包括水天中、栗宪庭、朱其、皮力、邹昆凌、李旭、葛红兵、刘建龙的；力求为本次展览的画家描绘出一个大概的面貌，并以评论家成为艺术家的角色扮演，来凸显想象力的趣味与宽阔。

## Imagination Makes a Master

Y.F.CHEN

It is hard to imagine that I could be an outstanding artist one day. I spent the greater part of my life on guiding the people to appreciate pictures and influence artists to create pictures. But I never dreamed of creating pictures myself one day. When I was lying on a hard winter afternoon, a friend sent me a catalogue named Oriental Imagination. He asked me to write an article on it. The artists' names in the catalogue are familiar to me, but the pictures are unfamiliar. For the first time, I carefully viewed these kinds of pictures. Then I have some questions in my mind. Why do those people paint like these? What are they painting?

The sunlight is very warm in the afternoon. I just had an operation on my foot. I changed a posture and felt very well. The next room is my daughter's studio. She is a designer. She also paints some pictures at her leisure. A blank canvas is on the easel. There is a computer next to the easel. It is said that the computer is connecting with the world via internet. She taught me last month how to chat with friends in Shanghai with computer.

I begin to brush on the canvas without any doubt. I do not need any specific images and plot in advance, just like the chaotic world in prehistoric times.

"Is that Sun Liang?"

"I viewed some pictures of you. They are interesting. You regard yourself as the God of the new arts. You express the peculiar beauty of life with those flying creatures and planktons." I sent him messages via the internet at the same time.

I turn the brush in my hand and finish another image, which is a huge moth.

Suddenly I thought that I should talk with Zeng Xiaofeng in Kun Ming.

"My friends called that magic pictures. I think that artistic imagination should be convergent, concentrated and have pertinence. It has relation with reality and personal experiences. Its property of convergence and pertinence is just perfect. It is just something between realism and surrealism. It is rational and surprising.

Imagination out of reality is just a beautiful trap and a recreational game. Such imagination could not reflect the existence feelings of artist. It is good if an artist use imaginations when he is plotting his work. There is a focus behind the use of imagination. Such focus is the attitude of the artist to reality. If an imagination becomes a game, it should be easily cloned, just like flu. It could finally become formalism. When imagination becomes the representation of the attitude and feelings of artist to the life, then it contains strong personal feelings." He, a person with few words in normal times, talks eloquently on the topic of art.

While I am talking with him, I sketch the contours of several monsters such as a demon-like devout prayer, ugly water buffalo, monster with many heads, rude snake, disgusting cock, leisured elephant, amiable angel, various eidolon, etc.

"Ding Dong! Ding Dong!" Someone is ringing the doorbell.

"Changsheng!" It is Liang Changsheng.

"I am drawing a picture! Line drawing is very difficult! But it is very perfect. It is as if these pictures are painted with body but not brush. It is just the feeling that you talked last time. You said that painting is not creation to you. Painting is just the revelation of one's true feelings. You said that you finally experienced that. And you also said that it is not easy."

We then talk about the Suojiajun Art Tribe being dismantled.

"My studio was the first being dismantled." Xiaofeng sighed in the internet.

"I called on Qi Mengguang and viewed his recent works a few weeks ago."

"He changed his style. He said before that the environments in his pictures are big and the people in the pictures are small by comparison. I am still interested in the people. So I wonder what other people think about the problem of the people. It is as if I take friends to the higher location and then overlook the whole world. We also overlook the people in the world. We notice the environment and the people in the environment. They are confined by the environment. They are separated by the society they created. They are isolated by the nature. We might not understand what they are doing and what they are thinking. But we know one thing,

that is, people are negligible in the face of the great world."

"But I enlarge the people in the pictures. The form and posture of the images are exaggerated. I also add the elements of Chinese ancient allusion into the pictures. All these make the society ridiculous."

"Lv Peng, also my friend, is in Suojiacun. Though his studio is not dismantled till now, he knows that he could not stay there any more." said Changsheng.

"Is Lv Peng the artist who accumulates culture pieces?"

"I have a piece of Su Xianting's review in my hand. The review is very sharp. He said that China firstly experienced the 54 times, in which traditional culture was broken. Then the culture tradition, which was established from the 54 times to the times of Mao Zedong, was broken in the Opening Times. Here the culture tradition means a complete value system. In the recent twenty years, the concept of Opening makes our time like big rubbish can. Buildings with a style of Euramerica and Chinese old buildings, Coca Cola and tea, the Western medicine and traditional Chinese medicine, following the fashion and being intoxicated in classicality, all those old and new, good and bad things are full of our times. We could not have any choice or judgment, for we could not have a standard of value. We only eager for quick success and instant benefit. We only have various desires. Then the Chinese so-called culture is just a pile of culture fragment. What we have is just accumulations of culture fragment without any system. I think that we could easily understand Lv Peng's works under such society background."

"I would view Lv Peng's works again when I am free."

We finally end this electrical chatting. Many years ago, Tang Hui began to draw the world that crosses the time and space. He firstly created Time Machine. Then he created Flying Machine, On the Track of DOS. In Fight in Time and Space and Proteinic Memory, he predicts the star wars and the future of the people. I really admire that artists sometimes could become prophet.

Some people predict the future. Some people review the past. Liu Dahong tries to combine the future with the past. He uses the history to recompose the images. Thus he forms a general image beyond the history and the ideological sphere. Here the image is transferred to a kind of word and has some new meaning. He uses the picture to express the modern society with specific ideological sphere.

Unconsciously, I am back to my identity of a reviewer and appreciate these works.

It is difficult for me to paint again. I take a pencil.

I use a general technique and let black and white have a strong contrast. The grey part of the picture represents the past and becomes the images in the people's mind. All colors disappear after being highly condensed. The life just passes in this way. The picture seems to have Zhong Biao's style.

The more ridiculous thing is that I seem to have a pair of wings growing out of my ears.

And I seem to be flying in the heaven.

I use the god's stick as my brush.

I paint Nai He Bridge with the Eastern style.

There is Mona Lisa's shout on one side of the bridge.

There is Mount's smile on the other side of the bridge.

I seem to a master.

I owe this to imagination.

I wrote the above words on the blank canvas on one afternoon of warm winter.

PS.: This is an imaginational article. It is a fictitious article write by reviewer Y.F.CHEN. In this article Y.F.CHEN quotes other reviewers' opinions, including Shui Tianzhong, Li Xianting, Zhu Qi, Pi Li, Zou Kunling, Li Xu, Ge Hongbing and Liu Jianlong. He tried to make a summery of the artists who exhibit in this exhibition. In this article, the reviewer acted as the artist to show the interests and endlessness of imagination.



## 东方想象：神秘主义的生命精神

陶咏白

中国画，原本是舶来品，作为异质文化的油画，移植过来实属不易。三百年前即使稍开明些的皇帝老爷能接受洋教士郎世宁进宫任职，用油画来画肖像、狩猎图、游春图、出行图等，但当时的文人士们，却不以为然，认为西画“笔法全无，虽工亦匠”，“不入画品”。他们站在文化大国的本位主义立场，对异质文化持排斥的态度。所以西画历经两百年的努力也未能融入中国文化本体之中，直到“五四”新文化运动前后，由中国留学西方的人士引进国内，才逐渐为国人接受、认同，迄今又一百年。中国学子虚怀若谷，虚心学习。在上世纪30年代就开始演绎西方五百年的油画历史。后来由于众所周知的原因，中断了半个世纪。80年代又从头开始再来演绎，从印象派到现代诸流派，直至后现代，西方有什么“流”呀、“派”呀，我们就有什么，油画已成为中国人文化生活的重要内容之一。然而，作为异质文化的油画，它似乎总是用洋人的腔调，说着中国话。怎样改变这洋腔洋调，百年来不断有仁人志士提出各种口号，如上世纪60年代提出了“油画民族化”，90年代又提出“油画本土化”，直到21世纪的今天又提出“中国油画学派”，各时期各种口号的提出，无非是为了尽快摆脱“洋腔洋调”，在油画中找回中国人的文化身份而焦虑万分。但油画姓“油”，从造型观念、表现形式到油画的技能、技法，西方有完整的一套油画的“游戏规则”，中国画家被束缚在这样的“规则”中，只能跟在西方大师们的背后亦步亦趋，即便做得再好，也跳不出他人的油画圈子，我们如走不出这个“怪圈”，就永远创造不出自己的油画风貌，这是很令人悲观的前景。

东方与西方不同的民族有着不同的文化体系和不同的审美价值观，油画产生于西方，在不断追寻着形象的“真”（合规律性）的过程中，经历五百年发展而成为他们蔚为壮观的传统文化，而中国却以毛笔用水、墨、彩在绢、宣纸上追求着“线”的自由的表现力而画出了中国二千年的传统绘画文化。中西方艺术审美追求是如此不相同，缘于他们艺术哲学理念的不同，东方的艺术及其审美，本质上是一种神秘主义的智慧创造。强调感性经验甚而强调超验的境界，以“天人合一”为最高审美境界。庄子说：“天地与我并生，万物与我为一。”这种“神人以和”的思想，强调“和”，强调一个整体。这是建立在自由想象基础上的能充分体现人的自由本质的审美活动，借助想象，对有形有限的生命超越，与宇宙大生命合一，进入无限的“神秘”的境界。神秘主义的核心就是超越，西方的艺术美学与西方哲学一样，总是脱离不了对自然、对人体详细考察作理性的分析，注重部分与部分间的逻辑关系，即使对感性经验的观照也要拿它与整个自然及其规律做比较，进行系统的深入的理性分析，上升为理论，得出某种价值判断。西方油画才有了古典主义、现实主义、浪漫主义、印象主义。可见在艺术审美的价值判断中，东西方如此的不同。那么画油画的中国人能否回到自己审美的本原，创造出自己的油画文化？

如今，有一批油画家，不信那个邪，站在中国人的文化立场上，弱化油画的西方身份的理念，把油画只当做绘画的工具材料，画出了有别于西方油画的富有东方文化特色的作品。

“东方想象”画展中的八位画家，他们做了有意义的探索。东方想象，基于中国神秘主义哲学的理念，以“感发”为