邵飞

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WORKS OF CONTEMPORARY CHINESE PAINTER SHAO FEI

邵飞 SHAO FEI

迈克尔·苏利文 200

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为邵飞序

◎迈克尔·苏利文

我站在一个四面有窗的大屋子里，光线很亮，墙的四周挂着一幅幅油画，涉及山水、铃丽花园、平台楼阁，幽灵似的人物随处可见。房间很静，站在我旁边的是一位个子高高、身材苗条的女士，黑黑的头发像一团迷雾缠绕在肩膀上。这是做梦吗？可能是吧，但这并不是梦。这是一个画室，墙上挂着的正是这位女画家邵飞的近作。在她刚十几岁时，我就知道她了。

1979年，妻子Khoan和我参观了中国美术馆的展览。这是“文化大革命”后我们第一次重访北京。有一幅画让我们两个都驻看迷，画的是一个在森林里采蘑菇的小姑娘。当我们离开时，一个年轻的女士追过来，手里拿着那幅画。这是我们第一次遇见邵飞。这幅画现在挂在Sobell House，一个专为牛津濒危儿童开设的收容所；考虑到以后几年好多作品的主题都是儿童，这真是再合适不过的了。

从那以后，邵飞便一发不可收拾，就像所有创造的艺术家一样。她创作了一系列阐释《山海经》荒诞人物故事的画作，2004年她选了一幅送给我。那时她还酝酿了迄今为止她最浩大的方案——由明园艺术基金启发而创作的一系列巨幅油画。最初的木版画只是线条，没有颜色，几乎不带任何感情色彩。我们只能从没有修饰的简朴木版画中理解其中的戏剧性元素。

当我们从邵飞的版画间到她的油画时，我们进入了一个完全不同的世界。她说，她的油画的目标就是要综合运用西方油画和中国版画的技巧，将过去和现在、东方和西方融合起来。但是，人们会问，就这些吗？这种整合并不难做到。中国20世纪的很多艺术家都做到这一点了；如果邵飞的画仅仅有这个特点，我们就不会在这些油画前徘徊良久了。真正将艺术作品同技术分开是艺术家的激情，艺术家和画布的热切对话，他完全沉浸在作画的过程中；通过各种形式和颜色表现出来的感情是那么深刻，那么强烈，我们都被感动了，不由地也置身于创作过程中。

凝视着这些油画，我们越过山坪，穿过花园，徜徉在庭院和平台间，体味着随着不同场景颜色而变化的各色心情。幽灵似的人物，男的，女的，到处都是。溪声在耳边，穿过小桥，欢愉在平台楼阁间，那或许是鸟声，漂浮在这翡翠黑的水天一色中。油画中的人物多穿白衣，或近似白色，那么让人着迷。邵飞是看过春子故宫博物院董源的《潇湘图》吧？那《潇湘图》中人物穿着未脱毛青白色的衣服只是图方便与省钱，颜色朴素，仅有褐色而已。可谁知道，邵飞的这些画充满了传统的古典色彩。

邵飞告诉我，她将自己融入画中，希望这样能将观众也带入画中，从而“创作出艺术现实的感觉，造成一种时代错觉，并让人们同画中的人物交流画”。她在一封信中这样写道。画中的那个人物是邵飞？画家没有告诉我们，但是我猜想穿绿衣服的，线条流畅颜色鲜的那个是邵飞吧？如果真是这样，那她已经成功地达到了她的目的。画我们也和邵飞一样融进了梦幻般的画境。

英国牛津 [2006年2月]

邵飞 SHAO FEI

迈克尔·苏利文 十(10)

For Shao Fei

Michael Sullivan

I am standing in a big room with windows around the upper walls. It is full of light. Against the walls are stacked a series of large canvases. They depict landscapes, gardens, pavilions, with ghost-like figures here and there. The room is silent. Standing beside me is a tall, slender women whose black hair hangs in a tangled cloud about her shoulders. Is this a dream? It might well be, but it is not. The room is an artist's studio, the pictures around her recent work, the woman standing there the artist herself –Shao Fei, whom I have known since she was barely out of her teens.

In 1979, my wife Khoan and I, on our first return visit to Beijing after the Cultural Revolution, visited an exhibition in the National Gallery of Art. One picture that charmed us both was of a little girl gathering mushrooms in a forest. As we left, a young woman ran up to us with the picture in her hands. This was our first encounter with Shao Fei. When we consider that much of her work in the following years was about children, it is fitting that this painting now hangs in Sobell House, a Hospice for dying children in Oxford.

Since then, like all creative artists, Shao Fei has moved on. She has painted an extraordinary series of pictures illustrating the fantastic creatures described in the Shanhaijing, one of which she gave to me in 2004; while at the same time she was developing her most ambitious project so far – a series of large canvases inspired by a Ming Dynasty garden book. The original wood-block prints are in line, without colour, with scarcely any emotional overtones. We have to read into them the dramatic elements that the austere woodcut medium makes no provision for.

When we turn from the prints to Shao Fei's painting, we enter a different world. She says that her aim in the paintings, which combine Western oil painting and Chinese woodblock technique, is to bring together past and present, East and West. But, one must ask, is that all? For the synthesis is not hard to achieve. Many artists in twentieth-century China have done just that, and if it were all we would not linger very long over these paintings. But what differentiates the work of art from the more technical of historical synthesis is the passion of the artist, the intense dialogue with the medium, his or her, total absorption in the act of making a picture, and power to express feeling through form and colour so deep and intense that we feel it ourselves, are moved, and participate in the act of creation.

As we contemplate these canvases, we wander among the hills, through gardens, into courtyards and pavilions; we feel how the colour changes from scene to scene, matching the mood. Ghostly figures of men and women appear here and there, wandering beside a lake, crossing a bridge, enlivening courtyards and pavilions, drifting in a boat across a misty expanse of water. The garments of the figures are white, or nearly so, which is intriguing. Has Shao Fei been looking at ancient paintings, such as the Scenery along the Xiao and Xiang Rivers, attributed to Dong Yuan (in the Palace Museum), in which the figures seem to be dressed in white only because the colour has gone, leaving only the underpaint? Certainly, these paintings are full of echoes of the past.

Shao Fei tells me that she has put herself into the pictures in the hope that this will bring the viewer into them, "creating", as she put it in a letter, "the sense of artistic reality, of anachronism, and the effect of corresponding with the people in the painting". Which of these figures is Shao Fei? She doesn't tell us, but I suspect that the tall figure dressed in green, which exudes an almost unearthly luminosity, is Shao Fei. If so, she has cunningly drawn us into the picture and achieved her purpose, and we have become one with these dreamlike landscapes, and with the artist herself.

Oxford,
February, 2006

Painter Shao Fei's Secret Soul

By Xu Encun

Female painters more than hold their own in China's vibrant contemporary art world, none more so than veteran Shao Fei. By temperament and experience hard-won over many years, she continues to amaze art enthusiasts with an astonishing versatility that enables her to identify her paintings with the times, though she only puts brush to canvas when the need to release her inner creative drive can no longer be withstood.

Almost all her works are in response to the ever-shifting mores of the art scene in general, the difference being that her creations are unfailingly original in thought and execution. She is no slave to 'fashion', however: she is happy to go her own way and in doing so delights art lovers and discriminating experts alike in getting her messages over in a unique style.

This approach might suggest that she is somewhat blasé about her works because of the high praise she has long attracted from reviewers. To the contrary, she never allows herself to be complacent, and is adamant that – like probably the majority of artists – she is acutely aware of her limitations and worries about her own admitted shortcomings in various aspects of her works. For her, creativity is all to do with her 'secret soul' – the wellspring of all that she is when she has a brush in her hand and a blank canvas on which to express her innermost feelings and beliefs.

Love is at the core of her secret soul. The most inspiring power in her works is freedom of spirit, purity of soul, sincerity of feeling, which constitute clarity of heart. Profound, ever-lasting themes are endowed with rich overtones by adopting novel forms, especially for such works as Enjoy the Cool, Street and Lanes and Affection. Their unrivalled forms, images, lines, and pure and simple color mix demonstrate her extraordinary artistic creativity.

Shao Fei works deal with different themes, with three salient characteristics. First, they are imbued with a rich and profound cultural significance. Her works reflect in-depth understanding and mastery of both traditional and folk culture (e.g., Zigzagging Lanes, Lasting Affection Towards the Old Home, Courtyards in South China, Shan Hai Jing [Classic of Mountains and Seas], Flying Goddess, Bright Moon and Sparse Stars) revealing her familiarity and love for customs, anecdotes and habits. Old houses, streets and lanes, myths and legends with cultural significance are visualized into lively paintings. History and life as expressed in the paintings invokes reflections on culture. Compared with untold works that focus on local culture in recent years, Shao Fei's works tend to be more genuine and closer to nature. In addition, Shao is concerned with love and human nature. Her Works like Evolution of Life, Mystery and Summer Season personify culture and endow it with life via symbolism and metaphor.

Second, in the above works, she creates a mysterious, romantic atmosphere in the secret soul to impress with reveries of beauty. The poetry spawned by such a mystery, integrated with modernity, constructs meaningful structures. In surface forms on the canvas, the mystery is a visible frame of color and line, from which extraordinary thoughts on people, love and life hide within the secret soul. From the depths, spiritual and mental worlds are filled with affection, private expression and mystery. Abstruseness and dimness are expressed in a veiled and even weird manner. These calm, smooth, simple and natural elements are unique to Shao Fei's paintings. The secret soul expressed by Shao Fei via poetic imagery cannot be described

in language. Philosophically, the secret soul reveals a passerby' s transient life and consciousness and also distinctive interests, elegance, unearthliness and love of intellectual women and maternal sentiment. The secret soul can even give voice to the spirit in a primitive state. As a kind of natural release of female sentiment and maternal love, Shao' s works are smoothly vigorous, forming a harmonious exchange between text and painter. Her works overcome the finicky styles of literati and import vigor from folk culture.

Third, Shao' s works fruitfully explore and present the artist' s mentality and aesthetics, and stress a woman' s mentality and sensitivity. For example, preoccupied with a woman' s reminiscences and sentiments, Neighborhood, Street and Lanes and Affection embody the triumph of modern thought over the past; Star Light, Flying Goddess, Survival Information and Grace fully expose the painter' s ability to infuse local culture and fantasy into modern thought. Elsewhere, transformed figures, separate and overlap space, and create mystery, not only to meet the needs of the secret soul, but also lead to wider horizons of imagination, in addition to endowing them with a myriad of metaphorical and symbolic meanings. Ferry, Love Songs, Mountain Spring, Sublimation, Erosion of the Time, and Lotus Pond in the Moonlight are her typical works expressing a woman' s private language. She symbolizes her inner aspirations, hopes, melancholy and happiness as images, dots, lines and colors, creating a warm poetic matrix without neglecting elegance. Form, color and line unleash psychological cues. The resulting discourse permeates the spiritual and cultural space of her works.

Shao Fei has achieved a successful integration of Eastern and Western elements, traditional and modern art, thereby creating a fully individualized language style to demonstrate the aesthetic symbols of secret soul and private language.

I

At the turn of the last century, from her mental trends and ongoing attitude to artistic creation, Shao Fei, whose paintings represent women' s private language, is one of the first most individualized painters. Her expression of the world and the spirit of women, maternal sentiment and secret soul have made her paintings unique in modern women' s visual expression and can neither be duplicated nor replaced. Since the end of the 1970s, Shao Fei' s series of works have reflected more about her subtle contemplation of the themes of woman' s private language and secret soul; these have become more forceful and prominent in recent times.

Her works such as Lotus Pond in the Moonlight, Star Light, Sublimation, Erosion of Time, Mountain Spring, Mystery, Life Elements, Life Evolution and Survival Information depict a woman' s standpoint on the question of survival. This in essence either rejects the male presence altogether, or presents men in an idealized tender manner. The painter creates on the canvas a quiet, warm, lonely, beautiful and glamorous idealistic world, and through her brushes and ink, the mental state is well reflected.

In a young girl' s eyes, the world is often clustered with fresh flowers and green grasses, filled with dreams and romance, while an adult woman cares for the world with maternal sentiment and more care and pity. Shao Fei has experienced physical and psychological maturity that is, in turn, the major element influencing her artistic conception.

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She always distinctly express the notion that there is a 'Holy Land' in her mind where she could maintain and enjoy maximum freedom of thought, concentrating all of her pursuits on enhancing the secret soul. Take Yaochi Dream for example. She creates a feeling of living in the paradise without conflict, dirtiness, or evil. In her dream of Yaochi, Shao Fei depicts a homeland with fresh and transparent hues, warmhearted and poetic airs and a freely accessible space and time waved together. The clear pond surrounded by flowers is an ideal space for virgin maidens.

II

Shao Fei's paintings are thus a kind of women's self-discovery, featuring the principle of 'respect for people'. The artistic expression of the secret soul subject to woman's dreams takes on the aspect of a sublimation of existence. In this sense, Shao Fei's works intend to express human love, mother's affection, and pure and harmonious beauty, as well as mystery. Thereby, they entirely advocate beauty and the loveliness of human nature. In such circumstances, she chooses dreams and the mystery world as her artistic preference. All the works which pursue the supporting values of transcendentalism, nothingness, aloofness and dreams are in fact the secret soul featured by dim tangibility to exhibit and respond to the most prevalent desires and demands of modern women for their survival. The best evidence for this is to be found in her recent works Dreaming Back Home – the Landscape of Huan Cui Tang.

This painting is divided into 45 pictures and all are 1.5 meters high and 2 meters wide. These pictures, by virtue of different colors and scenes, convey continuity and independence. Huan Cui Tang was the main private garden of Wang Tingna, an official in charge of salt transportation during the reign of Emperor Wanli, in the Ming Dynasty (1573 – 1620). It used to be located near Wang Village on the outskirts of Xiuning, Anhui Province. The garden, has nowhere to find its original brilliance and prosperity and the spectacle exhibiting it is nothing but the broken tiles and crumbling walls following the historical smoke and fires, and also the misty traces of hills and water in their original beauty.

As a celebrity in his time, Wang Tingna created dozens of literary works and plays in addition to his political engagement, including the well-know work Record of Roaring Lions. He also closely associated with prominent men of letters and painters of his age. It took him two years to construct his private Zuo Yin Garden with Huan Cui Tang as its main hall. This extraordinary garden was noted for its central architectural concept of origins from nature, ending up with nature and integrating therewith. By creating a harmonious environment and atmosphere with harmonious human and material relationships, it attains an oblivious world of objects and oneself. The Hall gave a full expression to Wang Tingna's concept of land and nature, as well as the cultural mentality and philosophical thoughts unique to agricultural civilization and feudal society. Noticeably, the aesthetics and the ideals conveyed by Wang Tingna enjoy the tranquil and leisurely growth within this agreeable physical and spiritual state.

A dozen years ago when, by chance, Shao Fei encountered the long photo-offset copies of the Huan Cui Tang, she was instantly moved by a sense of "stimulating the mental response". Inspiring her reverie were the mansions, the pavilions, the hill and the water scenes, shrouded

in historical dust. In particular, the technique describing earthly heaven, discharging people from any undesired control, proved to be more subjective in expressing a transcendental state. Shao Fei wants to resurrect the lost scenery, recapture previous prosperity, while creating an indelible fable for existence, a historical sense and a sense of the vicissitudes of life. The painter learned from handling modeling innovations and color variations in ancient pottery figurines. Further, when she depicts scenes, she discards a 'realistic' style, concentrating on an 'imaginary' one. This achieves a realistic or imaginary, dreamlike or shadowy effect.

The oil paints used for Dreaming Back Home – Landscape of Huan Cui Tang, the colors, touches and realistic–imaginary relationships convey a profound and mystical impression, manifesting melancholy through classic beauty while being suffused with modern athletics. The flourish and downfall of the ancient China in the Ming Dynasty is endowed with a new meaning in this modern painting. Her experienced skills, unique creative spirit make her one of the most outstanding in the females painters in China.

III.

In recent years, Shao Fei' has shifted her trend in artistic creation, obsessing with the trickeries and absurdities in the Shan Hai Jing[Classic of Mountains and Seas], as an allegory to unveil and reveal the painter' s soul. In the Shan Hai Jing, trickeries and absurdities construct a volatile time/space coordinate; profound and mysterious significations multiply in interwoven, inverted and overlapped space. Thus, her work is of transcendental appeal. The Shan Hai Jin offers a rich ground the painter. The creativity of her work imparts to the painter greater spiritual impetus and inspiration: she takes a free spirit trip.

The series of the wash painting of the classic of Mountains and Seas reflect the artistic features that break the boundaries between traditional text of painting to knead and engage physical and spiritual materials, and all useful elements at all times and all over the world, in order to achieve freedom of structure. Thus, it comes forth, on the paintings, person mingling with God, animatisms, synchronizing of material and spirit, and integrated mass of heaven and earth, etc., which therefore are raised into a kind of poetry.

As a classic, the Shan Hai Jin might be a poem for beginners, a drama to veteran readers, and a dream to intensive readers. Shao Fei reads it from her own experience. To her, the entirely imaginary and surreptitious scenery becomes an infinite space in which to unfetter her soul where the troubles and joys of the earthly world are unleashed, while the weight of the bonds of physical desire are exceeded.

Auguste Rodin once said, "There is nothing that can make us much happier than meditation and illusion in the world. This is the most forgettable thing for modern people. Inadequate food and clothing should not abate the joy in life. If one enjoys the sensational magic with wise attitude, one may live like a celestial being descending to the world." Shao Fei is in pursuit of this unlimited and eternal ambit, where living space integrates with art space.

Good works are open–ended, producing a deep sigh on boundless life and sky. Their philosophy should be living, not scholasticism. Their theme proceeds from the individual' s life rather than logic. Shao Fei conceives individual life as free will. Embracing truthfulness and benevolence, she expresses her ideals, aspirations

and pursuit in the Shan Hai Jin, thus crossing over into the realm of the spirit.

Having experienced two ages' of crossroads, Shao Fei grew up from a passionate and peaceful young singer to a lonely chanteuse determined to confide in history and reality, and pursue spiritual dimensions, with the gift of silent intonation in the mind. To her, the secret soul is, in essence, a reminiscence of woman's home. Like dreaming home, remembering home sets off a secret soul out of ages and the blurred illusion of home.

Viewing works such as Dreaming Back Home, Yaochi Dream and Whisper in Lotus Pond is a means of interpreting the painter herself. Female expression, female attitudes to the world and the unveiled Holy Land of woman's soul weave melancholy into the fabric of a dream. It is understandable that females in Shao Fei's works are formed with beautiful shapes, along with naivetê and an elegant tragic sense. Her works transfigure an ideal female born with fairness and delicate charm. They are piteous, not angry, sad but not grieving. Pure sensuality spreads across the canvas, a hallmark of her works, and blue sadness is its foundation.

Since the late 1970s, Shao Fei has been expressing her dream-saturated bizarre thoughts in weird painting language, showing her impressive sense of art and creativity. Shao Fei is the earliest painter cognizant of developing self-awareness. This is at first reflected in her subversion of and rebellion against traditional paintings. She starts her painting at a critical 'position' rather than an aesthetic one. When she consciously found a way, selfhood/female soul/secret soul/artistic self, she began to risk-control her soul. Viewing Shao Fei's works, one cannot resist the attraction from her melancholy and the resonance of her thoughts or fail to be inspired by her dream.

The secret soul created by Shao Fei explores a world of art with great potential. In the secret soul, Shao Fei allows many chances for her thoughts and soul and consciously achieves those possibilities. For her, no fortuitous inspiration falls, and life is only decided by fate. There is no other way to open the curtain of the secret soul and display the ideal world but to fearlessly rap on the door of the soul. Melancholy, elegance and poetic concept, as well as dreamlike romance are the pureness of language. This language gives her secret soul a visible pattern and an aesthetic feeling, and thus according her secret soul a mentally pure meaning. She explores human beings and the selfhood of humanity from the ultimate vantage of soul, the boundary between material and spirit, heaven and earth and soul and outside world. Such exploration may only be effected through unearthly language. Thus the power of Shao Fei's painting, with the secret soul as its theme, stems from her unique concern and female affection which lead directly to her living experience and secret soul. This brands Shao Fei as a landmark figure in contemporary Chinese painting.

Beijing
May 6,2006

走过心灵的秘境

——读邵飞的画

◎徐恩存

在当代中国美术长廊中，涌现出大批出类拔萃，独领风骚的女画家，当代中国美术史上一次次大的思潮波动都可以看到她们奔跑在前的婷婷身影。在其中，女画家邵飞无疑是最引人瞩目的人物之一。

其实，在当代画家中，尤其是女画家中，邵飞是一位极具本色与性情的画家，为人、为画都是如此。她总是默默地经营着自己的艺术，我们几乎看不到，也听不到她在任何艺术潮头上的主动宣言；她总是以自己的绘画文本而不是“宣言”去参与当代绘画的进程。事实上，她的每一个文本几乎都在响应着画坛的潮汐变化并传达出其艺术探索的信息。从写实绘画到非写实的形式探索，从文化风情到心灵秘境，从传统到现代，在当代绘画的每一个转折点，邵飞几乎都留下了自己坚实的足迹。

无论怎样，邵飞的作品都具有某种“前卫”的色彩，“前卫”当然代表了一种荣誉。譬如《星光》、《时间的侵蚀》、《升华》、《多梦的夜晚》、《乘风》等作品开未在荣誉的播散中演变为模式与时尚。就此而言，我们不能不承认，在许多时候，中国的“前卫”已经成了一种廉价的标签，成了形式主义或投机主义的代名词。它不但不是画家个性与创作性的表征，反而成了一种集体性的操作与投机行为。从这个意义上说，为邵飞贴上“前卫”的标签，可能会忽略或遮蔽了这位画家最为本真的东西，那么，我们在本文中完成的可能正是对这位画家彻头彻尾的误读。我这样说，并不否定“前卫”对于中国艺术的价值，事实上，当代画家对“前卫”艺术存在幻想实属正常。但是，当它与你发生关系时，你不能赋予它以新的内涵和你个人化的阐释，而仅仅维持一种语言、形式、审美上的快感，那它对你就是毫无意义的。但是，邵飞的艺术表明，她并不是，也不要做这样的“前卫”派。早在上世纪的70年代末与80年代初，作为“星星画展”的一员，她的作品便以典型的现代思维及其图式，而给人以技高一筹的感觉。当时的作品因吸收表现主义手法和民间艺术语汇、色彩、空间错位的处理，给人留下极深的印象。而作品中展示的神秘、怪异、荒谬、孤独的气氛、境界与独特的形式及准确的观念把握，那种娴熟与富有现代感的整体氛围，都给人以耳目一新之感。应该说，就当时的画坛整体态势而言，邵飞的观念与作品都是独树一帜的，也无愧于评论界对它的高度赞扬。

在邵飞这里，永恒的主题以其深刻性为其形式的标新立异灌注了异常丰富的内涵，特别是某些以俗入雅的作品，譬如《纳凉》、《街头巷尾》、《过年》、《缘起》、《眉里》、《回娘家》、《亲情》等。其形式的耐人寻味、形象的意味特点、线的组织与色的单纯简洁，都显示出其艺术创造能力的过人之处。因为，在邵飞笔下不论何种题旨，都被她以女性的眼光纳入这样几个层面：一是其丰厚深远的文化含量。邵飞显然对传统文化、民间文化有非常深刻的理解与把握，其作品中（如《曲径通幽》、《故园古今情》、《江南庭院》、《新山海经》、《羽人》、《月明星稀》）表现出了对风俗掌故、文化习性的稔熟与喜爱。那些具有文化“符码”意味的故园、街巷、神话、传说等，都被她形象化为一幅幅气韵生动的文化风俗画卷。历史与人生都得以在一种文化的意蕴中被呈现着。对近年来以本土文化为题旨的诸多作品而言，邵飞的这些作品显得更为地道、自然和具有艺术力量。邵飞作品的文化含量的更为重要方面还体现在其对人性、爱的表现方式上，《生命演化》、《奥秘》、《夏季》等都以一种象征、隐喻与符号式手

法，把文化具体为人格化、生命化了。其次是在上述作品中营构了一种神秘、浪漫的心灵秘境。这种秘境是以诗意的特点给人以遐想与美感的，其中的神秘感是女性情怀特有的质素，由神秘感而产生的诗意气息与现代意识的结合，形成了一种意蕴的分层结构：

由此看来，邵飞绘画的独特之处在于从容、平淡、天真与自然。

她用诗意的抒情手段来表现心灵深外的秘境，进行一种不可言虚的言说。从更深刻的哲学内涵来考察，既有匆匆过客背驮下平常生命的状态与意识，也有知识女性与母亲情怀特有的志趣、飘逸、超然，儒雅与关爱，甚至是一种原生状态下的人生境界。这些作品是女性情怀与母爱的自然释放的结果，因而圆润饱满，自然成趣，使文本主体与创作主体处于一种彼此和谐的“互文”状态中，克服了文人文化的雕琢成分，补充了民间文化中蓬勃的生命气息。作品对绘画思维的潜力与美感进行了卓有成效的挖掘与呈现，特别是女性的视角、心理、敏感在作品中得到了最大程度的发挥。譬如：在《邻里》、《街头巷尾》、《亲情》中运用了女性特有的怀旧、伤感的特别视角，体现的是现代思维对于往事的占领；在《星光》、《羽人》、《生存信息》、《翩翩》中，充分体现画家把民族文化、奇异想像切入现代思维的特殊潜能、人物的变形、空间的分割与叠加、神秘感的营造，不仅契合了表现心灵秘境的特征；而且提挈了更为广阔的想像空间，使之具有多重隐喻、象征的含义；《渡》、《情歌》、《山泉》、《升华》、《时间的侵蚀》、《荷塘月色》等则是典型的女性私语式的作品，她把自己内心的渴望、希望、忧郁、欢乐化为形象符号，化为点、线、色，在创造温馨的诗境中又不失典雅，而形、色、线都无不成为心理暗示的外化物，由此而构成的语境以独特的私语方式突入了作品的精神空间和文化空间。

可以说，邵飞在近几年的艺术实践中，成功地把中外、东西方、传统与现代等艺术因素，整合为一体，并掘此创造出一种充分个性化的彰显心灵秘境与私语特点的美感符号与风采的形式语言风格。

二

阅读邵飞的绘画，给人感觉突出的是她内心生活与外在境况的错位。应该说，她的创作风格、自觉性是一以贯之的，内心与外在的难以协调也一直贯穿在她作品的始终。最终，外在服从于内心，使她的形式、语言、风格的个人性十分明确与突出。如果不是对她艺术观念曲解的话，我们可以这样认为，像《荷塘月色》、《星光》、《升华》、《时间的侵蚀》、《山泉》、《奥秘》、《生命原素》、《生命演化》、《生存信息》等作品呈现的女性生存方式的视角，基本上是一个拒绝男人在场、或在场男人以可爱的方式出现的地方，诗意地筑围往往把男人的粗犷、刚猛融化了、两性平和、宁静、温情地交融在一起。更多的情况下，画家营造的是静谧、温馨、孤寂、美艳的理想境地，笔墨之间透出的是心灵境界的折射。

究其根本，邵飞是一位用灵性从事创作的画家，她不愿意自己的心灵被囚禁，她更愿意敞开心扉，并用绘画的方式展示内心世界，给了人们一窥她心灵秘境的窗口与机会均等，她的被誉为心灵秘境的作品便是这样产生的。要想在邵飞作品中找到一些肉体的恣肆和灵魂的奔放是很困难的。画家自身生活的散淡、宁静来源于对外界喧嚣的厌倦，同时也是精神独立思考的需要。

可贵的是，生存的这些鲜活体验的表现，不再仅仅是出自个体生命的感悟，而是发自女性的内在心语。我们在邵飞的一系列作品中，没有看到放弃，没有看到陆波逐流。她依旧在赞美“星光”，依旧在歌颂“升华”，依旧在“荷塘月色”中寻觅纯净，依旧在“山泉”中营造澄明，依旧在“羽人”中向往着摆脱束缚的自由，依旧在“瑶池梦”中表达着她的审美取向。看到上述的作品，那独自私语与心灵秘境的特点是不言而喻的，世界显然不再单一充斥男性笔下粗厉与简单。就像《瑶池梦》，始终给人以世外秘境的感觉，这是没有

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