

袁文彬

YUAN WENBIN



湖南美术出版社

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观念与绘画

— 袁文彬绘画意识简论

邓平祥

—

观念艺术（CONCEPTUAL ART）在诞生之初又可叫“理想艺术”、“思索艺术”、“形而上艺术”等。观念艺术的核心是把创作者的思想带进艺术创作本身。作为一种观念形态的艺术，任何艺术都是一定观念的产物，但这还不能称之为“观念艺术”。概略地说，观念艺术应是对某种特定观念的强调，或者极端化，所以观念艺术首先是现代主义的。似乎观念艺术在诞生之初并不包括绘画，恰恰相反，它本身就是对绘画的超越。

当下在中国艺术界“观念艺术”的风头似乎已经过去（曾经兴起但势头不大），而观念艺术的一些基本的理念却进入了很多坚守绘画的艺术家的作品之中，给他们的艺术带来了活力，融入了现代的思想观念，并对当代的文化问题进行了回应。从这个意义上说，当前绘画领域的观念性倾向，事实上使绘画超越现代性而进入到后现代文化的语境之中。

说到中国的“后现代”，不免尴尬，原因是，从整体上说，中国文化的现代性尚没有完成，何言“后现代”！这当然是一个事实，但这正是中国问题的复杂性。因为毋庸置疑的是，在一个对世界开放的中国文化语境中，后现代问题已经凸显，例如在文化的前沿、科学的前沿、思想的前沿、艺术的前沿，后现代已经进入中国！

二

袁文彬是一位至今坚守绘画并以自己的努力和自己的才情，给绘画带来现代活力的艺术家。他对绘画的态度，并不是一种囿于积习和经验的情绪，而是一种精神层面的理念，所以他认为：“绘画仍然还是最人性化、最令人亲切的艺术。”

在袁文彬的绘画作品中，一直有一种可辨的精神深度，这是画家精神感觉的敏锐性所赋予的。一个合格的艺术家，同时应该具备两种感觉能力：一是官能感觉，二是精神感觉。一般而言，官能感觉的敏锐固然重要，但具备这个条件较为普遍，它主要表现人的感觉的“形下性”，而精神感觉的敏锐，却很难为人所普遍具备，原因是精神感觉具有形上的意义和形上的指向。艺术的高境界是精神的，艺术说到底是人类的精神产品，艺术的价值和意义主要体现于此。因此，精神感觉的敏锐程度常常决定着一个艺术家境界的高低。

袁文彬是一个具备很好的精神感觉的画家（当然他同时也是一个具有很好官能感觉的画家），这个资质在他比较早期的作品，如“肖像系列”中，体现得特别明显，画家的这些作品总是能穿透所表现人物的表象，而窥视她们（主要是女性）的内在状态，或深情、或意韵、或思绪等等。从语言的角度说，上述作品无疑在学术归类上是属于表现主义的。表现主义作为一个艺术流派，其核心是强调精神的价值和精神的独立性，袁文彬在这里不但表现出了表达对象的精神状态和精神深度，同时还凸显了自己的精神感觉的敏锐性资质。

三

袁文彬的近期作品（2006年之后）标志着袁文彬的艺术观念进入了一个新的时期。这个时期的主要特征是，画家在前期作品中体现出的感觉才华（官能感觉和精神感觉）在语言表达能力之上又融入了一种文化观念层次上的判断力和批判力，画家显然已经超越了“当下”而进入了艺术史和文化史语境，而超越“当下”的目的，在于对“当下”流行观念和价值的抗拒和否定。尤其是画家将经典的符号和流俗的符号反复运用于图式之中的时候，画家的文化态度和精神取向就表现得更为明确。在这些作品的表达中，画家以古典和现代、西方和东方、玩具和菩萨、神性和世俗的互文性对应表现，传达出了明确的文化态度，从而回应了现当代的诸多精神文化问题，体现出了画家作为一个知识分子艺术家的思想品质。

西方现代艺术发展至上个世纪下半叶，已出现了悖论，主要表现为不断“创新”和形式自身的推演所带来的极端形式主义，从而导致了“艺术终结”的理论的提出，使艺术界不得不反思现代艺术的表达形式本身，这样重新认识古典绘画，直接承接西方古典传统的另一条现代艺术路线就出现了，这就是接通塞尚绘画传统的弗洛伊德、培根、奥尔、巴尔蒂斯等的“新具象绘画”。袁文彬近期的作品应该说是受到这个启示而进行的探索。画家通过自己的作品重新找回了文化理想和社会责任，以及和自然、人性本位的关系，接通了与历史和艺术史的联系，从而建立了艺术家在当代文化中的新视点和新图式。袁文彬是一位对当代精神文化现象具有审美判断力的画家，他将美术史中经典性符号形象和世俗流行符号并置和重构，反映出了自己对流行价值的抗拒和讽喻，传达出了艺术家对一些失落的人文价值的惋惜和追思。

另一方面，袁文彬的近期作品中，如《经典——致达利》、《经典——致枫丹白露》、《经典——哀悼基督》等作品，还表现了一种复合的历史性时空，从时间上看在这些作品中分明地存在着历史时间和生存时间两个时间维度，在空间上则分别地存在着西方和东方两个地域维度。这种表达和这些作品的出现，显然与画家两度去欧洲游历，建立了对欧洲文化的感觉经验分不开。通过这些作品，我们还可以意识到，在画家的精神意识中，已经具备了将文化的深度价值和平面价值整合的人文思考。

四

从艺术本体——表达语言的角度说，袁文彬近期的作品，也进入了一个更加成熟和本土化的时期。通过这种成熟性和本土性的显现，袁文彬在表达语言上的个人图式和个人符号已经基本成型了。

与他前期的作品所运用的表现主义语言手法相比较，袁文彬近期的作品明显地呈现了写意性和书写性的特征，他的作品，松动、率性、自由，很有“过程性”意味。但在这一切的后面，传统油画在绘画性上的造型要素和表现要素还是隐约可见的。

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Conception and Painting

— Brief Study of Yuan Wenbin's Consciousness of Painting

Deng Pingxiang

I



Conceptual Art can also be called "Ideal Art", "Thinking Art", and "Metaphysical Art". Its core idea is to bring the creator's thoughts into the work of art itself. Any art is the expression of certain concepts; however, not all pieces of art can be defined as "Conceptual Art".

Conceptual art is the emphasis of specific concepts and must be modern. It excludes the traditional skills of painting and goes further to create contemporary art.

Currently, Conceptual Art seems to have faded out of the limelight of Chinese art. It was previously somewhat popular. However, some basic ideas of conceptual art are still used in the works of many artists that stick to painting, bringing a new vigor to their arts. These artists integrate modern ideas and concepts as well as responses to modern cultural issues. In this sense, the conceptual trend in the present field of painting actually motivates painting to surpass modernity into a post-modern cultural era.

It is rather embarrassing to talk about Chinese "post-modernity". The reason is that, as a whole, the era of Chinese cultural modernity hasn't been completed yet. So how can we mention "post-modernity"? However, this just demonstrates the complexity of Chinese issues. There is no denying that in Chinese culture, the post-modern issues have already appeared in the leading edge of culture, science, philosophy and art. Post-modernity has definitely entered China!

II

Yuan Wenbin is an artist who continues to paint yet brings a fresh breath to painting with his own artistic brilliance. His attitude towards painting comes from a spiritual concept, instead of being bound by habit and experience. As he states, "Painting is still the art with the most humanity and kindness."

Yuan Wenbin's paintings always contain a distinguishable spiritual depth, which demonstrates his insight into spiritual emotions. A qualified artist should possess two sensory abilities: one is organic sense and the other is spiritual sense. Although important, the gift of organic sense is comparatively common, mainly demonstrating an artist's "physical character." However, it is difficult for people to possess the gift of spiritual sense, because spiritual sense has metaphysical meaning and metaphysical indication. To achieve a superior level of art is spiritual. After all, art is the spiritual product of human beings, in which lies art's value and meaning. Therefore, the level of an artist usually depends on the level of his spiritual sense.

Yuan Wenbin is a painter with incredible spiritual sense (and of course wonderful organic sense as well). This spiritual sense is distinctly embodied in his early works, such as his figure painting series. By comprehending a figure's expression, he always looks into the figure (commonly a

female's) inner emotions. From a language perspective, the above-mentioned works undoubtedly belong to the art genre of expressionism, whose core emphasizes the value and independence of the spirit. Yuan Wenbin not only displays the figure's spiritual states and depth, but also demonstrates his spirituality.

III

Yuan Wenbin's recent works (after 2006) indicate that his art concepts have entered a new stage. The main characteristics of this stage are the addition of judgment and criticism in cultural concepts, merged with the sensory brilliance (organic and spiritual sense) and language expression from his early works. He has obviously surpassed "the current" and entered the historical era of art and culture, demonstrating a resistance to "currently" popular concepts and values. His cultural attitude and spirituality is more distinct, especially when he repeats the classic and popular symbols in his painting styles. Through the inter-cultural blend of classic and modern, the western and the eastern, toys and Buddha, and divine and secular, Yuan Wenbin conveys his cultural attitude. He responds to many spiritual and cultural issues of modern world, which demonstrates his ideological character as an intellectual artist.

Until the last half of century, a paradox appeared in the development of western art. This was mainly shown as the extreme formalism brought by continuous "innovation" and self-deduction of forms of art. It led to the rise of "the end of art" theory, forcing the art world to re-examine the expressional forms of modern art. Thus, another routine of modern art came forth so as to reacquaint people with classic painting and western classic traditions. Then, "new figurative painting", represented by Freud, Bacon, Auer, Balthus and so on, came into being, to simulate to ceznne painting traditions. Yuan Wenbin's recent works, to some extent, are explorations influenced by this revelation. Through his own works, he returns to cultural ideals and social responsibilities, as well as relating with nature and humanity. He also connects with history and art history, so as to establish new perspectives and new painting styles.

On the other hand, Yuan Wenbin's recent works, such as *Classic-To Dali*, *Classic-To Fontainebleau*, *Classic-Condoling Christ*, etc. also express a kind of multiple and historical space time. These works have two distinct time dimensions of historical time and current time. They also have two regional dimensions of west and east. This expression and the advent of these works have a close relationship with Yuan Wenbin's two journeys in Europe learning about European culture. We can learn from these works that he has possessed thoughts which demonstrate the conformity of cultural values.

IV

Yuan Wenbin's recent works have reached a more mature and restricted stage. Through this maturity and containment, his personal styles and personal symbols have been fundamentally shaped.

Compared with the language techniques of expressionism in his early works, Yuan Wenbin's recent works obviously present freehand brushwork and calligraphy. His works relax, are ingenious and free although with a sense of "processes". However, at the heart of all of these, the influence of traditional oil painting still can loom.

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在文化间隙中穿行

——试析袁文彬的艺术特征

邹跃进

袁文彬的油画艺术经历了新写实、新表现和观念绘画等几个发展阶段。本文将重点考察他观念性绘画时期的作品所具有的文化和艺术意义。

袁文彬的观念性绘画开始于1996年创作的《麦当劳叔叔》系列。在艺术上引起袁文彬对麦当劳的关注和思考的，是从西方进入中国的这种快餐所具有的文化属性的问题。因为在袁文彬看来，在后殖民的历史情境中，麦当劳不仅是一种饮食方式、口味特色，而且渗透了西方文化的观念和价值，所以，当他看到美国来的麦当劳叔叔、肯德基爷爷，对中国的少年儿童具有一种特殊的吸引力时，他的思考和担忧——口味的改变导致文化认同的西方化——就具有了文化意义。从《麦当劳叔叔》系列中，我们发现从一开始，袁文彬就是站在中西文化的间隙中思考艺术问题并予以形象表达的。从2001年开始，袁文彬创作了《大戏偶》系列，它们与《麦当劳叔叔》系列的区别在于，艺术家把中国传统经典文化与现代流行的卡通形象、玩偶等并置在同一空间中，从而让各自确定的含义发生变异，产生相互关联之后的歧义和陌生感。

沿着文化间隙的路径这一思路，袁文彬的艺术想象又开始在深远的历史与当下的此在之间穿行。这突出表现在他以中国文化史上著名的竹林七贤为名，把当代中国现实生活中的儒商、哲人、教师、行政办公人员、美女作家、摇滚青年、抱小孩的知识分子，以单幅肖像的艺术形式予以呈现的艺术作品中。我认为袁文彬这些取名“七贤图”的作品，极其巧妙地运用了“名不副实”的艺术手法，把中国历史上有名的“魏晋风度”，即那些“越名教而任自然”、“托杯玄胜，远咏庄老”、“简约云澹，超

然绝俗”的风流名士，与当下中国各阶层人的生存状态进行了对比，以感叹名士不再、风流荡然无存的现实。

2006年之后，袁文彬开始与美术史中的经典作品和杰出艺术家对话，其主要方法仍然是观念性的。这类作品有《忧伤——致雪莉·莱文》、《博伊斯的兔子》、《竹与博伊斯》、《鹤与博伊斯》，以及取名“经典”的系列作品，如《经典——致雷诺阿之一》、《经典——天堂制造》等。在这类作品中，袁文彬的思想和观念穿行在西方美术史、文化史与中国文化和绘画的巨大时空差异之中，并以挪用、改写、重造等后现代的艺术方式，把中西的艺术和文化并置在同一作品之中，在使它们的意义朝着非现实的荒诞和幽默的方向转换的同时，也在一个更高的层面上，对中西文化之间融通的可能性与矛盾性提出疑问。

在当代艺术中，袁文彬是那种善于在艺术创造中，从各种文化之间的关系，特别是在它们之间的间隙处思考和表达其意义的艺术家，我认为正是这一特定的艺术视角，使袁文彬的艺术作品具有解构已有的文化成见，颠覆不同文化中固有意义力量。这种力量从根本上说，源于袁文彬的艺术能够在已有的文化秩序和逻辑中，提示出令人深思的问题。袁文彬还是一位能把油画的绘画性与后现代的艺术观念予以很好的结合的艺术家的，这一特点使他对中国当下后殖民语境中的消费文化和中西艺术关系的表达，达到了一定的思想深度。

2009年5月11日于北京望京花园

Travel at the Interspace of Culture

— On Yuan Wenbin's Artistic Features

Zou Yuejin



Y

uan's painting art has experienced classical and realistic phrase, conception painting phrase and new painting phrase. This article focuses on the culture and artistic meaning of his works in his conception painting phrase.

Yuan's conception painting began with the works *Uncle McDonald* series in 1996. It was the culture nature of this western fast food in China that raised Yuan's attention and meditation. In Yuan's view, McDonalds was not only a diet habit and taste, but also full of western culture thoughts and value in the postcolonial history. So when he saw American McDonalds and KFC, and the special attraction that they had on Chinese youngsters and children, his thoughts and worry—taste change leads to western culture recognition—had artistic meaning. In his series of works known as *Uncle McDonald*, we can obviously see that Yuan was standing at the space between western and Chinese cultures to think about artistic problems and give concrete explanation. From 2001, Yuan composed the series works of *Large Opera Doll*. The difference with *Uncle McDonald* is that it combines traditional Chinese classic culture with modern popular cartoon image and puppet, and lets them fly in the same space, so that their definitions begin to mutate respectively, and produce misunderstanding and strangeness when their relationship is made. Along with the culture space, Yuan's thoughts began to wander between deep history and present culture. It was shown in his works that he combined present real intellectuals, philosophers, teachers, administrators, beauty writers, role youngsters and talents with children in their arms by the artistic method of single portrait with the name of the seven sages of the bamboo grove in Chinese history. In my opinion, Yuan's so-called *Seven Sages* uses the artistic method of "Unworthy of Name" very successfully. It compared famous "Wei and Jin Style" in Chinese history, who were people with the style of "surpass famous teaching and go natural," and "depend on Xuan Shen, and chant for Sage



缪斯走过 / 1992
Musae Through
陶板 / Pottery Board
30cm × 30cm



说书人 / 1992
Story Teller
陶板 / Pottery Board
30cm × 30cm



姐妹 / 1992
Sister
陶板 / Pottery Board
30cm × 30cm

Zhuang", and "simple like clouds, transcending like nature", with present living status quo of various people in different classes. Therefore he sighed that there were no such personages and elegance any more.

Since 2006, Yuan began to communicate with classical works in art history and famous artists, in which the major method was still the conception. Such works are *Mourn—To Sherri Levine*, *Beuys Rabbit*, *Bamboo and Beuys*, *Crane and Beuys*, and the series works of *Composite Classic* like *Classic—To Renoir I*, *Classic—Made in Heaven* and so on. In such works, Yuan's thoughts and conceptions were wandering across the vast time and space difference between western art history, culture history and Chinese culture and painting while using, modifying and re-establishing post-modern art, and combining Chinese and western cultures and art in one work. It made their work meaning transfer to unrealistic fantasy and humor direction. At the same time, it came up with questions about the possibility and contradictions of the fusion of Chinese and western cultures.

As for current art, Yuan is the person who likes to think and express the meaning in different culture spaces from their relationships in his art composition. In my opinion, it is such a special art angle that makes Yuan's works have his own culture thoughts and topples inherent meaning force in different cultures. Radically speaking, Yuan's art can come up with thought-provoking problems from fixed culture orders and logic. Yuan can combine painting pictoriality with post-modern art conception very well, which let his expression about consumption culture and relationship between Chinese and western cultures reach a certain conceptual depth.

March 11. 2009. Wangjing Garden. Beijing

中西文化遭遇的现实解读与抽象冥想

——袁文彬的绘画

陈荣义

尽管袁文彬年纪轻轻时就以优秀的专业水准赢得学院和官方艺术的认可，参加了许多次的国家级美展，大有未来学术接班人之势，但是对文化理想的追求使得他的艺术气质进入了当代艺术领域并彰显于对全球化语境下中西文化遭遇问题的艺术表达，同时在现实方面展开解读，在抽象层面上展开冥想。

《麦当劳叔叔》系列是袁文彬最早对中西文化遭遇主题进行艺术表达的绘画，这一系列作品和最近的《新天堂》系列作品构成了对改革开放以来新中国中西文化遭遇问题的现实解读。《麦当劳叔叔》系列是1996年创作的作品，这个时期袁文彬正好在北京的中央美术学院油画系进修（1994年至1996年），处在经济和文化中心的他敏感地捕捉到全球化语境下消费主义的浪潮，并从表象提升到对深层的文化思考。作品中中国的小孩和“麦当劳叔叔”合影，摆出各种各样的姿势，喜笑颜开，鸟儿在飞翔，气球在升空，“麦当劳叔叔”也为孩子们弹起吉他，一片欢乐吉祥的景象，这些的确是再真实不过的了。然而，文化的思考在《大肖像——肯德基先生》和《大肖像——麦当劳叔叔》中充分地体现了出来。前者中“肯德基先生”站在天安门广场如同人民英雄纪念碑般耸立着，与远处的天安门城楼形成一种俯视的视角；后者中“麦当劳叔叔”在鲜花和彩球的簇拥下顶天立地，与远处的长城同样形成俯视视角。显然这两幅作品暗示了中西文化的较量，似乎在提醒中国国民：和蔼可亲的“肯德基爷爷”和“麦当劳叔叔”是披着羊皮的狼，狼来了！

应该说，随着时间的推移，我们在回望历史作品时会看得更加清楚。袁文彬的作品《麦当劳叔叔》系列可以说是那个时代最优秀的作品之一。因为一方面在文化针对性上它较早地对西方消费文化在中国的肆虐进行了批判（比同样题材和批判气质的卡通一代代表艺术家黄一瀚的装置作品《麦当劳叔叔进村了！》还早了两年），从而区别于比它早几年崇尚西方消费主义文化的艺术（以祁志龙等为代表），同时，画面中小孩的玩世态度又不是方力钧和刘炜等艺术中的“玩世”、“泼皮”，可以说属于新现实主义，但又能在新现实主义艺术中以题材视野的广阔拉开距离（新现实主义画家多以



春神 / 1992
Spring Deity
陶板 / Pottery Board
30cm × 30cm

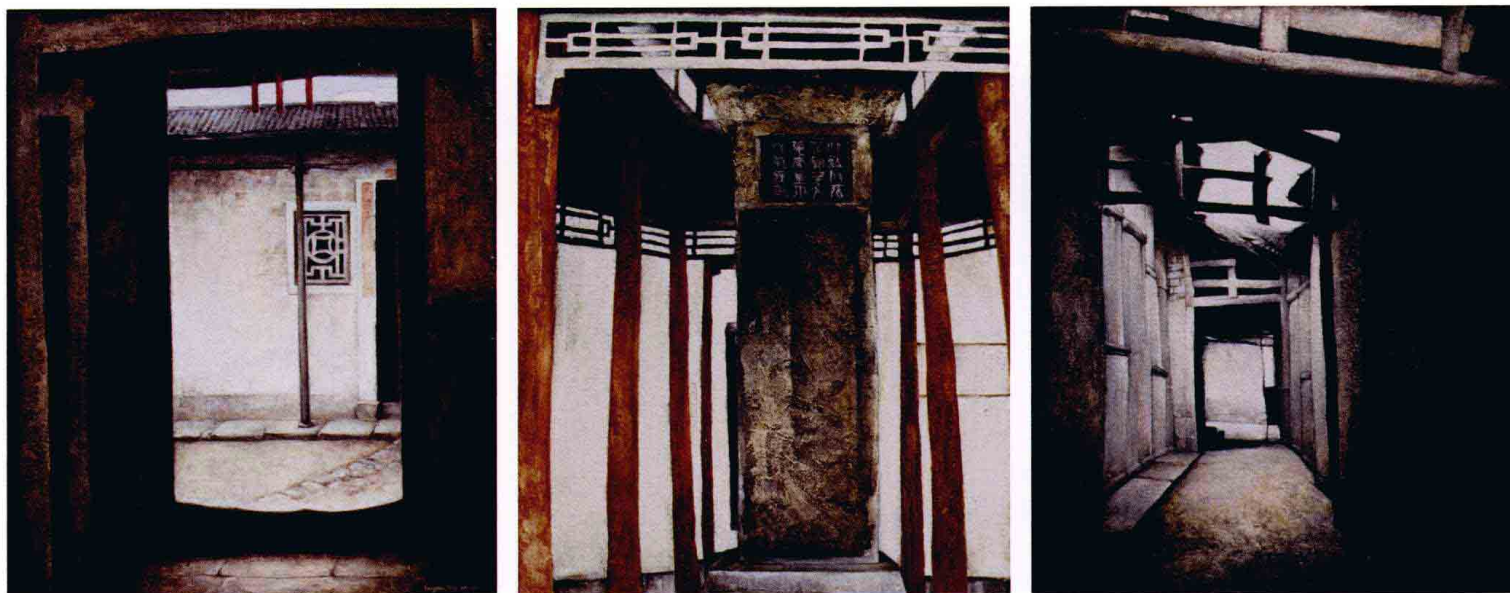
身边的朋友和小人物为题材描写个人的精神状态，影射社会问题）。另一方面，在艺术形式和语言的表达方面《麦当劳叔叔》系列作品形成了完整而成熟的个人面貌，与方力钧、刘炜、喻红等人那几年的艺术语言十分接近，同样干净利落，充满力量。

至于袁文彬的新作《新天堂》系列和《麦当劳叔叔》系列虽在时间上间隔较长，但是接续了现实解读的创作脉络，因此形成一种呼应关系。如果说《麦当劳叔叔》表现的是对中国在不够自信时“狼来了”的文化警觉，那么《新天堂》则是对崛起的中国信心百倍地与狼共舞的社会现实的文化批判。《新天堂》作品通过对21世纪遍布中国的娱乐休闲场所中快乐情景的现实提取，运用仿造电脑技术生成的绘画语言，机智地表达了貌似崇拜与模仿强大的娱乐现实和电视媒体（电视媒体是娱乐现实强大的宣传工具），实则对它们共谋社会娱乐至死的批判。

二

袁文彬的作品《七贤图》、《竹与博伊斯》、《美人秀》、《失眠夜》、《记忆》和《复式经典》系列则从现实中抽身，以抽象的文化符号进行比较，构成对中西文化遭遇问题思考的另一条脉络。这些作品更多的是以他的知识经验和生活记忆展开想象和回应的。《七贤图》是艺术家自己的大学教师身份和工作环境的投射，是把儿时在国画家乡浸染的文人气质移情到自己生活圈内的已经西化的知识分子的绘像。《竹与博伊斯》则是画家个人职业教育历程的混合思绪。《美人秀》中牛仔裤等西方时尚服装元素与中国写意花鸟符号的辉映，源于在大学里教服装设计的妻子的生活和自己的传统绘画情结的交织。《失眠夜》和《记忆》的产生分别源自熟人的生活和自己的儿时教育，在这里，艺术家以一种普世的哲学观观照中西融合情境下中国人复杂的思想冲突和现实境遇。

《复式经典》系列无疑是最能体现袁文彬对中西文化遭遇问题的思考的作品。受胡适所说的“历史是一个任人打扮的小姑娘”这句话启发，袁文彬把一个大眼睛的小姑娘放在各种西方历史名



左图 / 闽西系列 / 1988年毕业创作
Left / Min Xi Series
Graduation Project Created
by Seniors
布面油画 / Oil on Canvas
100cm × 80cm × 3

右图 / 福 / 2001
Right / Fu
布面油画 / Oil on Canvas
40cm × 50cm

作里面任意进行打扮。在这里除了他要揭示历史的多义性的思想外，更重要的是他在视觉上以语言的直截了当呼应了作品所要表达的本质的文化问题。《经典——致达利》中中国小福星的符号和西方古典的符号巧妙融合，《经典——天堂制造》中杰夫·昆斯的雕塑作品以中国自然山水为背景，《经典——致枫丹白露》中法国枫丹白露画派名作的图式被置于中国山水的情景中，《经典——哀悼基督》图式中基督被东方女性巧妙置换，《经典——致列侬》中被列侬紧紧抱住的大野洋子变成了京剧面孔的东方姑娘，在如此等等作品中袁文彬似乎以绘画的方式融合了西方艺术史和中国绘画史，并以东方艺术家的写意手法统一了整体效果，作品有效地避开他依据现实问题表达艺术的路径，潜入文本寻找意义以完成对中西文化比照问题的冥想，至此，也昭示了袁文彬对个人艺术创作路径多样化的艺术认识和把握能力。

三

综观袁文彬作品中现实解读与抽象冥想这两条创作路径，以及他把艺术表达的问题意识集中于改革开放背景下的中西文化遭遇问题的思路，我们可以发现作为学院画家的袁文彬已经超越了传统意义上的“画家”身份，在关注现实的情怀中体现出强烈的知识分子的责任感。从这个意义上讲袁文彬是一个具备知识分子气质的画家，而这种知识分子的气质投射到作品的本体上，体现为他全部的作品都不追求浮夸的符号化图式和语言，而是让观念和语言自然地融合，在从容不迫中娓娓道来。



Realistic Interpretation and Abstract Meditation of the Encounter of Chinese and Western Culture

— About Yuan Wenbin's Paintings

Chen Rongyi



Since Yuan Wenbin was very young, he has been recognized by his school and official artists owing to his excellent professional level. He has participated in the national art exhibitions for many times, who seemed to be the successor of future art. But his pursuit of cultural dream shaped him into an artist with artistic blood in the field of contemporary art. And he always underlines the artistic expression of Chinese and western culture in the Context of Globalization. At the same time, he tries to interpret of actuality of Chinese and western culture and carry on meditation on abstract level.

I

Series of *Uncle McDonald* are Yuan Wenbin's earliest painting to express the encounter of Chinese and western culture in the form of art. This series of work, together with the recent series of *New Heaven*, illustrates the actual encounter of Chinese and Western cultures in reality in new China since its reform and opening. Series of *Uncle McDonald* was created in 1996. At that time, Yuan was progressing with his further study in Department of Canvas in Central Academy of Fine Arts in Beijing (from 1994 to 1996). Being located in the economic and cultural center, he captured the tide of consumerism in the globalized context with sensitivity. Moreover, he further deepened his thought in from superficial cultural thinking. In the works, the Chinese children are taking photos with McDonald, posing a variety of postures and lighting up with pleasure. The birds are flying in the sky, the blooms are rising. Uncle McDonald is playing Guitar for the children. What a joyful and auspicious scene. However, cultural thinking is also well exhibited in *Big Portrait - Uncle McDonald* and *Big Portrait - Mr Kentucky*. Mr Kentucky is standing in Tiananmen Square like heroes' monuments, forming an overlooking perspective with the distant Tiananmen town, while Ronald McDonald is also standing with indomitable spirit in the crowded flowers and pompons, which also forms an overlooking perspective with the distant background of great wall. Obviously, the two paintings imply the contest between Chinese and western culture. It seems that both of the two paintings remind the Chinese people that affable "Mr. Kentucky" and "Uncle McDonald" are also wolves in sheep's clothing, wolves are coming!

It should be said that with the elapsing of time, we would see the historical works more clearly when looking back at them again. Yuan Wenbin's series of *Uncle McDonald* can be regarded as the most outstanding works at that time. This is because on one hand, it revealed and criticized the rampant Western consumption culture in China in terms of cultural pertinence (even 2 years earlier than cartoonist Huang Yihan's *Uncle McDonald Entering the Village*, a piece of work with the same theme). Hence Yuan Wenbin's works is totally different from those earlier art works advocating western consumerism (represented by Qi Zhilong). At the same time, the children's sarcastic attitude is not the same as the naughty and shrewish attitude described by Fang Lijun and Liu Wei. Yuan's works can be regarded as new modernism but went further than other forms of modernism art (Artists of new modernism prefers to take their friends or children around their life as the theme to describe individual mental state and reflect social problems.) on the other hand, complete and mature individual visage was formed in *Uncle McDonald* no matter in terms of artistic art or language expression, very close to

Fang Lijun, Liu Wei and Yu Hong's artistic language, which are similarly clear, neat, and powerful.

As for Yuan Wenbing's new works of the *New Heaven* series and the *Uncle McDonald* series, although they come up after a long interval, they go along with the realistic composition thoughts; therefore it forms a kind of connection. If *Uncle McDonald* is the culture warning without enough confidence in China, *New Heaven* is the culture criticism of the social reality of full confidence about China's emergence and the dances with wolves. *New Heaven* extracts from the happy situations in entertainment places all over China in the 21st century. The painting language analogs the language produced from computer technology, and expresses the seeming adoration and imitation to the powerful entertainment and TV media (TV media is the powerful propaganda tool for the entertainment reality). In fact, it is the double fatal criticism to their intention for social entertainment.

II

Later in Yuan Wenbin's series works of *Seven Sages*, *Beauty Show*, *Sleepless Night*, *Memory* and *Composite Classic*, he separated from actuality and made comparison of all kinds of abstract cultural signs, then another skeleton for the reflection of encounter of Chinese and Western cultures was formed. In all the works, he outspread his imagination based on his own life experience and memory. *Seven Sages* are the portraits of the westernized intellectuals from the perspective of college professor and intellectual, then comparing it with Seven Sages of the Bamboo Grove in Weijin Period. The work of *Bamboo and Beuys* is the mixed thinking of an artist's vocational education experience. In the work of *Beauty Show*, the jeans, which is the fashionable factor in western countries, is painted together with the Chinese freehand signs of birds and flowers. It is the interweaver of his wife who learnt fashion design in university and his traditional painting love knot. *Sleepless Night* and *Memory* are separately painted based on his acquaintance's life and his education in his childhood. With a common philosophy, He expressed Chinese people's complex ideological encounter and actual condition with the fusion of western and Chinese culture.

Series of *Composite Classic* is undoubtedly the better representation of Yuan Wenbin's thinking on the encounter of Chinese and Western culture. Being enlightened by Hu Shi's words "history is a little girl dressed up by others at will", he put a big-eyed girl with confused expression in a variety of Western historical works, painting and dressing her up as he like. Apart from the purpose of revealing the polysemy of history, the most important is that he straightforward responded the essential cultural problem expressed in his work by language visually. *Classic - To Dali* is the delicate mix of Chinese luck star and the western classical symbols; Jeff - Queens' sculptures in *Classic - Made In Heaven* set Chinese natural scenery as the background; *Classic - To Fontainebleau* the famous patterns of Sino-France Fontainebleau School were placed in Chinese landscape scenes, in *Classic-Condoling Christ*, the Christ was ingenious replaced by oriental women; *Classic - To Lennon* the Yoko Ono tight held by Lennon became a figure in Beijing opera and so on. In all the works, Yuan Wenbin combined the western history of art with Chinese artistic history by painting. By using oriental artists' Freehand Brushwork, the whole effect was unified. And the work successfully separated from the actuality, looking for the meaning of text in order to finish the reflection of the comparison between western and Chinese culture. Therefore, his life of art word creation was enriched. At this point, Yuan Wenbin's ability of understanding and mastering the diversity of individual path of artistic creation is fully showed.

III

Yuan drew his consciousness about art expression problems on the reality that Chinese and western culture had experienced under the background of China's reform and opening up. From the overview of the two composition thoughts about the reality explanation and abstract meditation in his works, we can see that Yuan, as an academy painter has surpassed traditional "painter" identification. It obviously and strongly shows intellectuals' responsibility in their realistic thoughts. From this point of view, obviously Yuan is a painter with intellectuals' style. As to such intellectuals' style in his own works, it is not the symbolized language for the pursuit of exaggeration, but the natural combination of his concept and the language expressed in his works naturally.

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