



向京  
Xiang Jing



上海書店出版社  
SHANGHAI BOOKSTORE PUBLISHING HOUSE

---

# 图书在版编目(CIP)数据

向京 / 向京著. —上海: 上海书店出版社, 2006.2  
ISBN 7-80678-494-2

I. 向... II. 向... III. 雕塑—作品集—中国—现代 IV. J321

中国版本图书馆CIP数据核字(2006)第005916号

---

## 展览工作组:

馆长: 方增先  
执行馆长: 李 磊  
党总支书记: 赵其华  
副馆长: 张 晴 王新华  
办公室: 张文庆 顾建军 毛爱民  
学术部: 江 梅 沈依群  
展览部: 徐 磊 杨霞敏 杨 奇 张小妹  
教育部: 高 茜  
典藏部: 尚 辉 倪庆忠 樊晓春  
总务部: 徐 磊 李 炎  
发展部: 茅宏坤  
财务部: 严 加 郑蓓蓓  
保安部: 蒋振亚

## 图录编辑委员会:

名誉主编: 方增先  
主编: 李 磊  
责任编辑: 江 梅  
美术编辑: 沈依群  
翻译: 陆娓娓  
校对: 江 梅 陆娓娓

鸣谢: 张艺安小姐 淡勃先生 伍劲先生

## 向京

---

编 著	向 京
责任编辑	那泽民 张 轶
技术编辑	张伟群
整体设计	沈依群
出版发行	上海世纪出版股份有限公司 上海书店出版社
地 址	200001 上海福建中路193号 www.ewen.cc www.shsd.com.cn
印 刷	上海精英彩色印务有限公司
开 本	889 × 1194 1/32
印 张	2
印 数	2000
版 次	2006年2月第一版
印 次	2006年2月第一次印刷
书 号	ISBN 7-80678-494-2/J · 248
定 价	28.00元

**你的身体**

向京作品

2000-2005

**YOUR BODY**

Xiang Jing

2000-2005

上海美术馆

Shanghai Art Museum



上海书店出版社  
SHANGHAI BOOKSTORE PUBLISHING HOUSE

## 前 言

在近年来的国内雕塑界，向京无疑是一位在创作上非常引人注目的年轻艺术家。她的作品，个人印记非常明显，在一个大的展览中，那与众不同的格调和气质，让人一眼即可辨识出来。对于艺术家来说，这当然是个优点，说明她自己的个人艺术风格已经得到相当的确立，已经有了自己独特的艺术语言和表达方式。

向京是以创作青春少女题材的作品在艺术界崭露头角的。当时，她那些充满着青春期的诸多困惑和问题的着色少女像，一进入我们的视野，就让人惊喜，并立刻得到认同。那是一些相当有亲和力的作品，虽然与我们习见的表现青春题材的作品不太一样。最显著的是，她的人物大都处于某种特别的情境之中，而且大部分是女孩相当私密的情境，向京对此不是简单地再现，而是用略带夸张变形的写实手法塑造她们，用浓郁的色彩强化她们，使得人物处于主观与客观的交错之中。这也是她的这些作品耐人寻味、值得细细咀嚼的地方。

“向京是一位天生的艺术家！”这是艺术界中不少人对向京的评价。不断地提高，做更好的作品，始终是驱使向京在艺术上勇往直前的动力。随着年龄的增长，阅历的丰富，她的心智也日趋成熟和强大。逐渐走出青春期藩篱的向京，开始向着复杂的人性的深处挖掘，她要表达作为成长的、独立的个体对于世界的个人思考和态度。于是，就有了这次在上海美术馆展出的这批近期新作。新的作品不仅在体量上大大超越以往，在艺术手法和叙述角度上也有新的突破。

上海美术馆推出向京这样年轻艺术家的个人作品展，主要是本着促进当代艺术的实验与探索、为当代真正有实力的优秀艺术家搭建交流与展示平台的精神宗旨，我们真诚地希望通过这次展览及以后类似的艺术活动，能够对中国本土的当代艺术起到积极的建设和推动作用。这是我们美好的祈愿。

方增先

上海美术馆馆长

2006年1月

## PREFACE

In Chinese sculpture circle for the last few years, Xiang Jing is undoubtedly a very conspicuous young artist in creation. Her works have very noticeable individual marks. In a large exhibition, her unique style and temperament would be recognized immediately. For an artist, this is certainly an advantage, showing that her personal art style has been quite established with her unique art language and expression methods.

Xiang Jing began to be known for creating works on the theme of young girls. At that time, so long as her colored portraits of young girls confused by juvenile bewilderment and questions appeared, they were recognized right away. Those are some quite amiable works, though they are different from these ordinary works on the juvenile theme, the most noticeable thing is that her figures are mostly in some particular situations, most of which are quite intimate girl's circumstances. Xiang Jing doesn't simply reproduce them, but shapes them in the realistic way with a little bit exaggeration and accentuates them in bright colors, placing the figures in the interleaving of the subjective and the objective. This is also the reason why her works are so fascinating and meaningful.

Many professionals in art circle say that, Xiang Jing is an innate artist. Continuous improvement and creating better works are always the motivation for Xiang Jing to advance courageously in art. With growing age and rich experiences, her mind becomes increasingly maturer and stronger. Gradually getting away from juvenile bewilderment, Xiangjing began to excavate in the depth of complicated humanity. She expects to express the growing and independent individual's personal consideration and attitude. Therefore, there is the exhibition of her recent new works in Shanghai Art Museum. The new works not only exceed the old ones in size and quantity, but also have new break-throughs in skill and narrative perspective.

Shanghai Art Museum holds outstanding young artist's solo exhibitions such as Xiang Jing, aiming to promote the experiment and exploration of contemporary art and to provide a platform of communication and display for really talented artists. We sincerely hope that this exhibition and such art activities could actively construct and advocate Chinese contemporary art. This is our genuine wish.

Fang Zengxian  
Shanghai Art Museum  
January, 2006



## 作为一切的身体——对向京作品的解读

身体

轻盈而沉重

看不见的风暴，来自体内

前进，向着存在的深处

触碰那中间的不确定性

语言，令神经末梢颤栗

肌肤被烈日灼伤

发病，打起了摆子

冷热，失调

女人

直直地面向你

疲惫而漠然

热情而狡黠

坦荡的表情，随意的姿势

静静地昭告：

我们存在，就这样存在

没有丝毫的隐藏

以生命的原态

以上诗句，是我观看向京新近作品的综合印象和感受，也可以说是那些作品引发我内心激荡的直觉产物。当时，只觉得用这样一些语词和句子可以最直白无碍地表达内心情感的涌动。

好了，以此为引子，进入正题吧。

### 生命的节气

婴儿、小女孩、少女、孕妇、中年女性、老妇人，女性生命的每个节气都通过这些身体的塑造呈现现在我们面前，“她们”的特征是如此的鲜明，气韵又是如此的不同。当“她们”作为个体而单独出现时，通常会因为形象与气质的特别而显得与众不同，“她们”往往自成一个小的宇宙，自己形成自己的气场；而当“她们”相聚，尽管面目殊异，却立刻会被认为是来自同一家族，因为创造“她们”的主人遗传给“她们”的基因实在是强烈。

“她们”是没有现实原型的，因为“她们”的主人艺术家向京不喜欢像很多同行那样直接面对生活中的原型——模特，尽管她热爱观察那些她感兴趣的人，不放过每一个有意思的细节。

“她们”不是真的生命，“她们”只是艺术家向京凭主观的感觉创作出来的雕塑作品，是艺术家向京内在心理与潜在意识的投射与反映。我想，可以这样理解：“她们”所反映的生命节气某种程度上就是向京本人内心的生命节气。

风格上，“她们”可以被认为是写实的，因为“她们”有着现实的躯壳。但与通常的写实又有明显的不同，因为“她们”的身上显然带有许多写意的成分。这种写意，既有艺术表现手法上的，比如形体的塑造及带有主观意味的着色；也有较为抽象的、精神意识上的，如那些不可捉摸、难以名状的情绪、状态和气息。这是向京作品复杂的一面。所以，解读向京的作品，必然也应该是多角度、多层面的。

## 你的身体!

为何是“你的身体”? “你的”, 难道不是意味着将“自我”拱手相送, 将女性自己主宰自己身体的权力拱手相送? 这会不会让人产生误解, 带来对女性尊严的贬损? 毕竟女性有权力可以自由主宰自己身体的观念, 是经过接受现代文明洗礼的人们尤其是数位追求女性独立与解放的姐妹们长期争取, 才逐步深入人心的。时至今日, 也不能说它的根基已经非常牢固。与女性丧失这种权力的漫长历史相比较, 它的历史终究还是短暂。

所以, 在向京征询我是否以她的一件作品名《你的身体》作为展览的名字时, 我提出了自己的疑问。向京的回答, 驱走了我的疑虑和担忧。她的大意是: “你的身体”针对的不是身体本身, 它其实表明的是态度和立场, 人们通常认为经由艺术表现出来的女性的身体应该是完美的, 是有一些固定的参照标准的, 人们对此已经有了很多的成见, 但我所塑造的这些女性的身体希望打破这些成见, “她们”与美丑无关, 我只是力求真实地进行表现, 最终出来的形象, 或许是美的, 或许不是, 但这不是我的目标, 我竭力塑造的形象, 是希望以真实的力量来打动人。我完成了, 剩下的事情就留给观众了, “她们”于是就变成了“你的”了, 那么“你”呢, 你们这些观看者, 又是如何看待“她们”呢?

确实, 向京创作的身体是自在自为的, 她们不会在意任何的目光与议论, 她们在那里, 哪怕身体的缺点暴露无遗, 也依然随性而为, 即便叉开了双腿, 也依然坦坦荡荡。向京对观者说: “她们在这里, 你们看了就是‘你的身体’了。”于是, 事情反了过来, 考验的反倒是看的人的心理承受能力了, 这很幽默, 也颇具反讽。因为向京对“她们”是自信的。如此, 那么即便说, 是“你的身体”, “你”又能够如何呢? 对于看的人而言, “她们”的形象是不同寻常的, 是有冲击力的。而换个角度, 难道不可以理解为“她们”也正在无声地召唤着匹敌的观者, 且暗暗地蔑视那些面对自己软弱无力的胆小者呢?

## 作为一切的身体

这里, 身体吐露了一切。它既向我们揭示了作为被表现者的自身的秘密, 同时, 也向我们敞开了进入创作主体个人经验世界的可能。向京塑造的这些不同生命阶段的女性, 用“她们”的身体告诉我们关于女性从肉体到精神成长的一切。而“她们”的成长与变化, 事实上也潜在地反映了同样作为女性的向京自身与其艺术创作上的成长轨迹。从表现青春气质的创作向反映更具人性深度的创作的转化, 这种形式和内容上都较为显然的嬗变, 对于一个艺术家来说不是件易事。它是一种对原有自我的突破和超越, 即突破自己已形成的一定的创作习惯, 即超越自己对于个人、性别、生命、世界及其相互之关系的认知。故而可以说, 向京塑造的“她们”, 既是个人的, 也是普遍的; 既是现时的, 也是历史的; 既是女性的, 也是人性的。这其实也是向京的创作日渐引起关注的重要原因。

向京较早为人们所认识和喜欢的作品, 表现的大多是青春的题材和心理。年轻的面庞, 花样的年华, 时间没有在身体上蚀刻下丝毫的印记, 走进“她们”, 我们仿佛能嗅到青春的肉体的芳香。“她们”的表情如此多样, 那些快乐、喜悦与憧憬, 那些好奇、渴望和忧伤, 那些迷惘、颓唐与恐惧, 往往发源于瞬间, 发源于遭遇的某一突然事件, 或发源于青春心理的情绪综合症。如笑得没心没肺的《嘻嘻》、因受惊而表情错愕的《初潮的少女》、指间夹烟扮成熟的懵懂可爱的《处女》、略带忧郁已有心事的《初恋的女孩》以及身体苍白纤弱神情颓唐的《独自》。在这个萌动的季节, 身体的任何变化, 对于“她们”来说, 都显得极为重要; 而周围任何对“她们”的风吹草动, 即刻也便会在身体上体现出来。身体, 成为即时反映“她们”生活动态的晴雨表。向京敏感而即时地抓住这些微妙的情绪和反应。相较于同时期同样表现此类题材的作品, 向京的着色人物是独树一帜的。她的作品, 写实中自然地带有写意成分, 包括适度的夸张, 而情绪总是表达得相当饱满, 带有很强的感染力。成年的、成熟的女性, 在向京这个时期的作品中也有反映, 她们慵懒、倦怠, 缺乏生命的活力, 与少女的青涩、活泼、清纯、充满着对未知的希望和迷惘形成强烈的反差。我们可以揣度这怕是某种对于未来中年状态的担忧、惧怕和排斥的心理反映。因为忧惧, 所以将之描绘得不美好。

然而，有意思的是，随着时间的推移，年岁的增长，我们看到向京在创作上继续前行时，她思考和创作的兴奋点已然发生着明显的转移。她塑造的人物无论是体量还是精神状态都在迅速地成长，“她们”的身份也开始多重和暧昧起来。

《你的身体》、《你呢？》是向京近期最为重要的作品，这两件着肉色的女人体塑像，不仅尺寸超大，分别高达三米、四米，而且给人的视觉张力和心理冲击都很震撼。《你的身体》，塑造了一个面朝观众呈坐姿的裸身中年女性形象。她，光头、臃肿、皮肉松弛下坠、腹部有手术伤疤、两腿叉开下体暴露，整个身体象一座肉山稳稳端坐着，眼神空洞，面无表情。显然，这不是件立刻让人产生视觉美感和心理快慰的作品，她的尺度、形态及周身散发出来的莫名气息让人感到压抑和郁结，当然更难令人产生情色的联想，她是物质的存在，但这物质充满着力量而不可亵玩。《你呢？》，这件女人体的身材更高，与《你的身体》里的女性形象不同，“她”没有表现出生命中那些伤痛或无奈的经历，“她”的身体健康而匀称，“她”的表情自信而轻松，“她”的身姿自在而轻盈，“她”的双眼俏皮地一开一和、充满狡黠。虽然向京调制出的带有烧灼感的肉色增添了作品的非日常性和另类意味，但显然“她”所传递出来的信息让我们领略到一种身体和精神双重自由带来的新的力量感。而透过这两件重量级的作品，我们隐约看到创作者自己愈来愈清晰强大的身影。

除此，还有一些面目一新的人物闯入我们的视线。“她们”是女性，却性征不突出，非常中性，周身没有鲜亮的色彩。“她们”身着黑衣，脸上涂着戏剧效果的白色，表情、举止也很戏剧化。或似猛地扭身回眸，目光凌厉；或正准备用打火机点烟却被其它什么事情吸引，抬眼观看……，仿佛是某些情景故事的瞬间定格。更有趣的是，向京还在新的作品中尝试表现时间的过渡，在人物的身后加塑叠影，正面看没有不同，侧面看则有身影重叠出现，象“喇”的一闪之中的某种不确定的意象，颇有些诡异。

老年女性的形象也出现了，但表现得非常概念。有一黑一红两件，人物带着浴帽，身着长浴袍，双手插在口袋里，直身而立，面部表情严肃、若有所思，身后也加塑了叠影，形象相当严厉。没有丝毫日常的细节和温情，“她”的身份无从探知，“她们”就象一团浓郁的精神与物质的混合体，你只能整体地感受这种扑面而来的夹带着阴郁之风的气象。

想要准确地分析和判断这类新作，似乎有一定的难度。“她们”是一些更内心化、更意象性的形象，“她们”远离现实与日常，“她们”更象是心灵的分泌物，灵魂的切片。“她们”存在于意识的深处，但在现实生活的某个瞬间，我们与“她们”会相遇，这种感觉就象透过疾驰而过的地铁车窗目光与空旷站台上的某个神秘形象相遇内心一惊的那种凛然，它提示了我们内心深处永远存在着的对未知事物、神秘性遭遇的潜在激情与渴望，而这是人类意识所共有的普遍性心理之一。假如没有这种探索未知的激情与渴望，人类生存的目的又在何处？

在向京的创作中，身体是一切的载体。它的阴晴圆缺，既是造化的产物，也是人工的产物；既是艺术的产物，也是性别政治的产物。它所体现出来的生命意识，既带有鲜明的女性主义艺术特征，同时又正日益超越着性别的疆界，向普遍的人性深处进行勇敢的地探究。当所有独立的、个体的“她”汇集在一起，“她们”就是一个关于女性生活与生命的观察、经验、思考与想象的结合体。

向京，现在正经历她人生中最丰饶的阶段，一切都在向未来展开，相信随着生命的继续，我们会品尝到她生产的更多甘果与珍馐。

上海美术馆策展人 江梅

2006年1月15日沪上忻康里



## BODY AS EVERYTHING, Paraphrasis of Xiang Jing's Works

*The body is,  
Lithe and heavy.  
Invisible storm, comes from the inside of body.  
Advance, towards the existed depth.  
  
Touch the uncertainty in the middle.  
Language, makes the nerve ends tremble.  
The watcher feels like being burnt by the scorching sun,  
Seems to be infected with malaria,  
Suffers from cycles of chills, fever, and sweating.*

*A woman, tall, naked,  
Walks straight towards you,  
Tired and nonchalant,  
Or enthusiastic and sly,  
Magnanimous expressions, casual postures,  
Silently declare:  
We exist, exist in this way,  
Without any concealment,  
In the original shape of life.*

This poem is my comprehensive impression and feeling about Xiang Jing's recent works, and also the intuitive result of my internal agitation caused by these works. At that time, I felt that only these words and sentences could most directly and deftly express my emotions.

Let's take this poem as an introduction to enter the subject.

### SOLAR PERIODS OF LIFE

Infant, little girl, young girl, pregnant woman, middle-aged woman, senile woman, every solar period of female life is presented through these phases before us, their characteristics are so vivid with so different flavors. When they appear as individuals, they usually would seem to be especially unique for appearance and temperament. They would often form a small universe, engendering their own atmosphere. And when they come together, though they have various appearances, they would be immediately recognized as from the same family, as they obtain very strong genes from their creator.

They don't have prototypes, as Xiang Jing, the artist and their creator, doesn't like to directly face the models, prototypes in life, like most colleagues, though she loves to observe these interesting people and never lets go any amusing details.

They are not real lives, but only sculpture works created by Xiang Jing according to her subjective feelings, and the projection and reflection of Xiang Jing's internal psychology and subconscious. I suppose, we may think in this way, what they reflect is the solar periods of Xiang Jing's internality in some extent.

In style, they may be considered as realistic, as they have the real bodies. However different from usual realism, they obviously have the elements of freehand brushwork. The elements of freehand brushwork are not only reflected in ways of art expression, such as the figures' modeling and subjective coloring, but also quite abstract and spiritual, such as those uncertain and ambiguous emotions, conditions and flavors. This is a complicated aspect of Xiang Jing's works. Therefore, paraphrasing Xiang Jing's works must and ought to be multi-spectre and multi-level.

## **YOUR BODY**

Why is it "Your Body"? Doesn't "your" mean to give away oneself or woman's right to decide her own body? Would it be misunderstood and tarnish female dignity? After all the concept that woman could have the right to control her own body gradually became deeply rooted among the people after long-term struggle. Up till now, we still may not tell whether its basis is very steady or not. Compared with the long history of woman's loss of this right, its history is still very short.

Thus, when asking for her permission if I could use one work's name "Your Body" as the exhibition's name, I brought forward my doubt to get her answer. Here, I summer up Xiang Jing's answer in this way, "Your Body" doesn't aim at the body itself, but actually indicates a kind of attitude and position. Usually people assume that woman's body presented by art has to be perfect, as there have been some fixed standards for reference and people have got many prejudices. However, Xiang Jing creates these female bodies, wishing to break the prejudices. They have nothing to do with beauty or ugliness, I just try my best to present the reality, the final images may be beautiful or not, but this is not my purpose. I endeavor to shape the images, expecting to touch the audience with the power of truth. I finish, and the other things are left to the audience, so they would become "yours". Then, how about you? How would you regard "them"?

Xiang Jing's explanation eliminated my doubt, I felt relieved and agreed with her. Surely, the bodies created by Xiang Jing are carefree and willful, wouldn't care about any opinions or comments. Even if their bodies' shortcomings are clear at a glance, they still behave in the way they like and feel calm and unperturbed. Xiang Jing tells the audience, they are here, you see them and they would become "Your Body". Thus, the thing is reversed. What is tested becomes the audience's psychological enduring capacities, which is humorous and ironic. As Xiang Jing is confident about "them", even if they are "Your Body", what would you do? For the audience, "their" images are unique and impactful. From another perspective, could we assume that "they" are silently calling for the equally powerful audience and secretly despise those feeble cowards?

## **BODY AS EVERYTHING**

Here, body tells everything, revealing the secrets of the people presented in the works, and also opening the possibilities to enter the world of the creator's personal experiences. Xiang Jing creates women of different life stages, using "their" bodies to tell us everything about women's growing from body to spirit. And their growth and changes actually potentially reflect the growing track of Xiang Jing herself as a woman and her art creation. Turning from presenting juvenile temperament to reflecting things of deeper humanistic depth, this ap-

parent transformation in both form and contents is quite difficult for an artist. It is a breakthrough and transcension of former self, not only breaking through the artist's fixed habits of creation, but also exceeding the acknowledgement of individual, gender, life, world and the mutual relationships among these. Therefore, "they" created by Xiang Jing are personal and common, for now and for the past, both feminine and humanistic. As a matter of fact, this is an important reason why Xiang Jing's creation gradually attracts more and more attention.

Xiang Jing's early and popular works mostly present juvenile themes and psychology. Young cheeks, blooming age, bodies without any marks caused by time, approaching "them", we seem to be able to smell the fragrance of young flesh. "Their" expressions are so diverse, happiness, joyance, longing, curiosity, desire and melancholy often occur in a moment, caused by some accidents or emotional syndrome of juvenile psychology. In *Laughing & Joking*, "she" laughs carefreely; in *Girl of Menophania*, "she" seems astonished for being shocked; in *Virgin*, an ignorant and lovely girl takes a cigarette between fingers to play adult; In *Girl in First Love*, "she" is a little melancholy with worries; In *Alone*, "she" is pale, delicate and dejected. In this season ready for everything, any change in body seems to be very important for them; and any sign of disturbance or trouble would be immediately reflected on "their" bodies. Body acts as a barometer to instantly show "their" living situations. Xiang Jing sensitively and promptly grasps these subtle emotions and reactions. Compared with works about similar themes at the same period, Xiang Jing's colored figures are unusual, realistic with spontaneous exaggeration of freehand brushwork, and the emotions are always adequately expressed with strong inspiration. Grownup and mature women are also reflected in Xiang Jing's works in this stage. They are indolent, languid, lacking in vitality, forming a strong comparison with young girls' puerility, vivacity, innocence, full of hope and perplexity for unknown future. We may assume that this is psychological reflection of worry, fear and repulsion for future middle-aged status. As for fear, they don't have high expectation for it.

However, what's interesting is that, with time elapsing and age increasing, we may see Xiang Jing continues to advance in creation and obvious alterations happen in excitement points of her consideration and creation. No matter in dimension or spiritual status, her figures are swiftly growing up, and "their" identities are becoming complicated and ambiguous.

*Your Body* and *How About You* are most important among Xiang Jing's recent works. These two carnation-colored women sculptures are not only extremely huge in size, respectively 3 and 4 meters high, but also very shocking in visual tension and psychological impact. *Your Body* shapes a naked middle-aged female image, sitting and facing the audience. She is bald, corpulent, flabby, with surgery scars in abdomen, legs spreading to expose private parts. The whole body is steadily sitting like a flesh mountain, expressionless in eyes and face. Apparently, this is not a work to instantly produce visual beauty and psychological comfort, and her size, shape and inexplicable aura make the audience feel depressed and gloomy, and certainly feel no erotic mental association. She is a substantial existence, however this substance is full of power and could not be treated with irreverence. In *How About You*, this woman is even higher, but different from the female image in *Your Body*, "she"



doesn't show these painful or helpless experiences in life. "Her" body is healthy and well-proportioned, "her" expression is confident and relaxed, "her" posture is free and lithe, "her" eyes seem smart and shrewd. Though the scorching carnation color concocted by Xiang Jing adds elements of ultra-dailiness and alternativeness for the work, however, the message "she" delivers to us obviously lets us feel the new power brought by double freedom of body and spirit. Through these two heavy works, we faintly see the increasingly clearer image of the creator herself.

Besides, some figures with entirely new appearance suddenly come into our sight. "They" are women without prominent sex character, very neuter, attired in gloomy colors. "They" are dressed in black, face colored in dramatic white, with also very dramatic expression and behavior. They seem to turn round and glance back, staring fiercely; or they are going to light a cigarette, suddenly get attracted by some other thing, and look up..... These look like paused scenes in some stories. What's more interesting, Xiang Jing tries to show the elapsing time in new works, adding repeated image behind a figure. Looking from the front, we would find nothing different; however, looking from the side, we may see repeated image, like some uncertain silhouette in a blinking instant, which is quite uncanny.

Senile woman's image also appears, but presented in very conceptional way. There are two works, one is red and the other is black. The figure wears shower cap, dressed in long bath robe, two hands resting in pockets, standing straight, seeming solemn and thoughtful, also added with repeated image. "They" seem quite stern, without any daily details or warmth. We could find nothing about their identity. "They" are like integrated units of spirit and substance, and you could only feel the aura of this blowing dismal wind on the whole.

It would be fairly difficult to analyze and judge this kind of new works. "They" are more innermost and imagic; "they" are far away from reality and the daily; "they" are more like heart's secretion and soul's slices. "They" exist in the depth of conscience, but in some instant in real life, we would meet "them", feeling like seeing some mysterious image on an empty platform from a running train's window and being shocked, which suggests our potential passion and desire for unknown things and mysterious experiences hidden deeply in our heart and this is one of the common human mentalities. If without this passion and desire to explore the unknown, what is the purpose of human existence?

In all of Xiang Jing's works, the body is everything's carrier. Its variations are the products of both nature and manpower, the results of both art and sexual politics. The reflected life conception is marked with the characteristics of unequivocal Feminism, and is gradually transcending the boundary of sexual distinction to explore bravely into the depth of common humanity. When these independent individuals come together, "they" are a combination of observation, experience, consideration and imagination about female life.

Experiencing her most opulent stage in her life, Xiang Jing is progressing to the future. We believe, with life continuing, we would taste more fruits and delicacies of her creation.

Jiang Mei

Curator of Shanghai Art Museum  
In Xinkangli on January 15, 2006















