



# 黑色时期

## 占山绘画作品集

Black Period:  
Collection of Zhanshan

文化艺术出版社  
Culture and Art Publishing House

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城向我们走来-01  
布面素描  
The City Coming toward us No.1  
Sketch on Canvas  
130cm × 194cm  
2008





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# 天之殇？人之祸？

## ——评占山的“黑色时期”系列作品

吴鸿

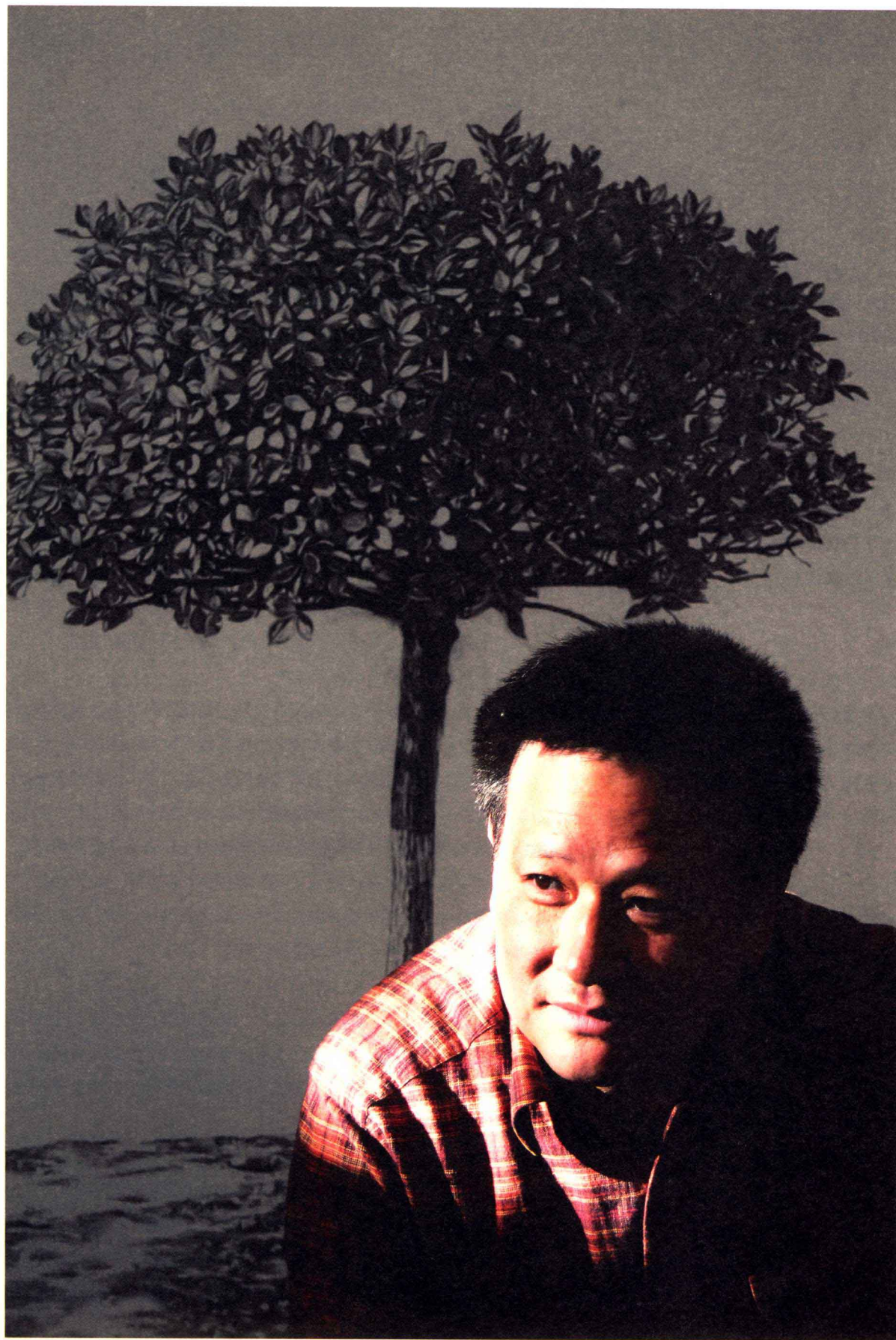
在我所认识的艺术家人朋友中，占山是一个很特别的人。他是一个地道的北京人，但他不是北京“城”里人，在他身上没有我在一般的北京长大的艺术家身上经常能见到的那种“纨绔”的味道。他是一个认真的人，一个对土地和生命充满了热爱的人。所以，我们在占山的作品中并没有看到时下所流行的那种调侃和玩世的气质，反之，是一种内在的、质朴的责任感和忧患意识。

占山的视角是从他熟悉的京郊大地开始的。当他看到那些自儿时起就熟悉的充满生机的土地日见荒芜、贫瘠的时候，那些曾经自在地生长着的动物与植物们日见枯萎与羸弱的时候，那些曾经生机盎然的山丘变得怪石嶙峋的时候，他本能地感觉到了一种窒息与忧伤。这样，出现在他的“红色时期”的绘画作品中，他将这种情绪转化成了在视觉上极度压抑的色彩基调——一种具有心理暗示与警示意义的粉红色弥漫在他的画面中。在这组作品中，我们可以看到，占山的绘画表现功力是非常扎实的，但是，正是因为在他的内心中深藏了那么一种强烈的责任感，所以在他的作品中，技巧是通过克制与内敛的方式表现出来的。虽然面对的是荒芜的家园，但他还是充满感情地将它们描绘出来。而当那片令人窒息的粉红色从天空中压抑下来的时候，田野中已不再宁静了！粉红的色调中，既有欲望的蔓延，也有令人不安的危险的暗示。在这组作品中我们可以看到，人类的欲望像病毒一样向土地、山峦、河流中延伸，这是一个危险的信号——人在窒息自然的同时也在窒息着自身。这个命题是占山作品中的一个主要的价值判断。

如果说在“红色时期”的作品中，他还是不自觉地想通过“自己”的叙说来传递给观众一种概念的话，那么在“黑色时期”，他的表达方式变得更为沉着与含蓄：色彩简化到黑与白，材料也简单到碳粉与画布。这种材料与技巧的简化所带来的的是他对于人与自然关系的更进一步的思考。

在人与自然的关系史中，从早期人类对自然的恐惧、敬畏，到自然的人格化、人文化，人类开始对自然赋予了温情脉脉的联想与比喻，人类也从谦卑地匍匐在自然的脚下到与自然和谐共处。所以，在农业文明中，自然是人类所有活动的重要场景。而自工业革命始，随着近代自然科学的发展，人类以自我为中心的意识开始无限膨胀起来。自然在人类的眼中变得不屑与不恭。工业文明在增强了人类“征服”自然的信心的同时，也使人类的欲望无休止地发展下去。在





西方的工业文明初期，有敏感的文学家与哲人们感受到了时代的“孤独”与“忧愁”，而这种“孤独”与“忧愁”正是来源于人与自然渐行渐远的关系。“人”割裂了与自然的关系，便丧失了一种“家园”的关怀。所以，在19世纪末和20世纪初的欧洲文学、音乐与绘画中，这种来自于“家园”丧失的孤独与忧愁是那个时代显著的特点。

20世纪则是充斥了一种物质享乐主义的时代。人类为了排解这种世纪的孤独与忧愁，便无休止地通过物质享乐来填补这种精神上的空虚。孔子说：“道不行，乘桴浮于海。”这也是我们这个时代人类的精神写照。享乐主义的拜物教取代了传统的人文、宗教关怀，人类变得懒惰、贪婪、自大、欲壑难填。为了获取尽可能多的物质享乐，人类对自然开始了史无前例的掠夺。

西方世界在经过了工业革命时期，以及现代工业的大发展之后，进入了后工业时代。在积累了大量的技术经验与物质财富的前提下，他们已经开始反思在工业化时期中所累积下来的环境问题，这促使了他们对于自己国家的环境保护的重视。但是，现代物质文明的发展是一匹谁也无法使之停顿下来的疯狂的快马。这些发达国家在开始对于自己国家采取环境保护措施的同时，开始将那些对于环境危害严重的产业向欠发达国家和地区转移。这个时候，“全球化”是一个绝好的借口。通过资本和技术的全球化流动和转移，西方国家实现了在殖民时代通过坚船利炮都无法实现的效果！

而中国在三十年改革开放中，正是迎合了这种全球化的浪潮，在接纳了发达国家的资金和技术的同时，也被动地接纳了他们从环境保护前提下转移出来的一些低端产业。在中国经济飞速发展的同时，也使自己步入了一个以牺牲环境为代价的发展怪圈。

全球化还带来一个世界性的问题，就是城市化的不断扩充。欠发达国家在发展的过程中，由于城市与农村的收入差距、公共设置的差距，以及对于物质财富的渴望，导致人口迅速地大城市集中。现代化大都市是现代文明发展出来一头怪兽，它巨大的工业体系和巨大的人口基数，像两张血盆大口拼命地吞噬了自然资源。



北京的城市发展模式正是中国经济发展的一个缩影。由人类的欲望聚集起来的庞大城市体量正在快速而无情地消耗着本已脆弱的周边环境基础。人口的急剧膨胀与房地产经济的无度的病态发展，导致了城市对于土地的疯狂渴求，快速蚕食着城市周边的土地资源。而人口基数的不断膨胀在带来城市交通问题、大气质量问题、噪音问题的同时，也使北京的水资源问题日益捉襟见肘。

这些，对于自小生长在这块土地上的占山来说，是不能没有深刻感触的。在城市物质生活越来越光鲜美丽、富丽堂皇的同时，有谁知道是以周边自然资源消耗殆尽为代价的？在城市人沉浸在声色享乐之中的时候，有谁能注意到城市周边的满目疮痍？

正因为占山自小至今生活在这块曾经繁荣过的京郊大地上，所以，他能够比常人更深地感受到这种变化所带来的痛彻心扉。所以，我们在他的新作中能够看到那些独自站立的植物们像孤独的消息树一样，似乎还在试图向人类传递着某种无望的信息；那些满是裂痕的山体，似乎在发出一声声无助的叹息；那些布满沟壑的河床，似乎是人类鞭答自然肌体所留下的伤口；那些飘浮在空中的枯死的残枝断节，似乎也暗示着人类自身的空虚与彷徨……

但是自然并不是一味地逆来顺受的！近些年的频发的自然灾害，或许是自然在向狂妄的人类发出警告，也或许是自然环境的恶化已经步入了一个人类已无法逆转的灾难之始。所以，在占山用极端的黑白两色粗粝地表现出的场景中，似乎暗示了两种“黑色之境”：一方面是我们可以看到的人类对自然环境所造成的无法挽救的恶果；另一方面更暗示了在极端的物质主义拜物教的逻辑下所发展出来的人类文明现状。我很奇怪这种隐喻，因为在进步论的现代物质文明发展逻辑中，通过现代物质文明武装起来的人类似乎已经进入了一个渴望已久的“自由之境”了。但是，我们通过占山所描绘的那些末日般的场景，又似乎能体悟到他所暗示的这个“黑色时期”似乎更超越了人类历史上的任何一个“黑暗”时期。

但愿占山描绘的场景不会成为现实……

2010年9月7日于北京通州

# Morning of Earth or Disaster of Human

## — On Zhanshan's Works of Black Period

Wu Hung

Among those artists I know, Zhanshan is a special one, a native Beijing people, yet not a Beijing citizen. I can never find any foppiness on him like other general Beijing artists. He is a serious person who has boundless love for land and life. Therefore what we see in his works is internal, simple sense of responsibility and urgency instead of the popular ridicule and cynical temperament nowadays.

Zhanshan started his perspective from the familiar land of Beijing's suburbs. He instinctively felt a choking with grief when he saw those lands which were full of vigor since childhood increasingly becoming barren and infertile, those creatures and plants which used to be growing freely increasingly becoming weak and withered those hills which used to be vigorous becoming craggy rocks. As a result, in his paintings of Red Period, Zhanshan transformed his feeling into extremely depressed visual color tone - a kind of psychological and cautionary hint as pink color pervading in his works. We can see from his works that Zhanshan holds very solid painting skills. However, due to the strong sense of responsibility deep in his heart, skills are shown by the way of restraining and reserving in his paintings. Although faced with a barren home, he still portrays it with passion. Nevertheless, the fields are no longer quite when the suffocative pink repressing down from sky. There are both desire spreading and disturbing hints of danger in the color. These works tell us that human's desires are extend to lands, hills and rivers like virus, which is a dangerous signal declaring that people are suffocating themselves while suffocating the nature. This idea refers to a major value judgment in Zhanshan's paintings.

If Zhanshan still unconsciously conveyed a concept to his audience in his pieces of Red Period, then during the Black Period, his expression became more calm and subtle: color simplified to black and white; materials simplified to toner and canvas. This simplification brought him deeper thought about relationship between human and nature.

In the history of relationship between human and nature, from fear and awe to nature in early times to nature's personification and humanization later, human began to endow nature with sentimental association and metaphor, and also



coexisted with nature in harmony rather than humbly stay under nature. Thus nature became important scenes for all human activities in agriculture civilization. And since the beginning of the industrial revolution, with the development of modern natural science, human sense of self-centered started up with endless expansion. Human began to disdain nature. While encouraging human to conquer nature, industrial civilization were also leading to endless desire of mankind. Early in the Western industrial civilization, sensitive writers and philosophies have already felt loneliness and sorrow of that times which were results of the further-away relationship between human and nature. Human cut his relationship with nature and eventually lost the care of home. Therefore, in European literature, music and paintings of the late 19th and early 20th century, loneliness and sorrow caused by loss of home were significant features of that era.

The 20th century was times full of hedonism. To resolve this central loneliness and sorrow, people tries to dispel the spiritual void with endless material pleasures. Confucius's saying "My doctrines make no way. I will get upon a raft, and float about on the sea" is the very portrayal of the human spirit at these times. Fetishism guided by hedonism replacing the traditional culture and religious care, human became lazy, greedy, arrogant, with desires that would never be satisfied. In order to capture as much materials as possible, human started an unprecedented plunder to nature.

After the Industrial Revolution and the great development of modern industry, the western world entered the post-industrial era. With the accumulation of a large number of technical experience and material wealth, they began to review the environmental problems during period of industrialization, which prompted their attention to environmental protection in their own countries. However, the development of modern material civilization is a crazy horse that no one can stop. These countries started to take environmental protection measures for their own country, and began to cause serious harm of the environment industry to less developed countries and regions at the same time. At this very moment, globalization is a perfect excuse. With the globalization of capital and technology flowing and transferred, western countries have achieved an effect that can not be accomplished in the colonial era through gunboats!

China's reform and opening over the past three decades met this wave of globalization, and while accepting the funds and technology from developed countries, it also passively accepted some low-end industries that transferred as a result of their environmental protection. China now is stepping into a vicious circle in which environment is sacrificed for rapid economic development.

Globalization has also brought about a worldwide problem, which is the continued expansion of urbanization. Because of the income gap between urban and rural areas, backward in public settings as well as the desire for material wealth, large amount of people rush to big cities in less developed countries during the developing process. The development of and modern metropolis is a monster produced by modern civilization, whose huge industrial system and population base are desperately consuming natural resources.

Beijing's urban development model is a microcosm of China's economic development. Big cities gathered by human desire are quickly and ruthlessly consuming the surrounding environment, which is already with a fragile foundation. The rapid expansion of population and abnormal expansion of real estate development lead to the city's crazy desire to land and erosion of land around it. And the ever expanding population base in the city is causing traffic problems, air quality problems, noise problems. What's more, Beijing's water resource is also becoming increasingly stretched.

As a person who has lived on this land since childhood, Zhanshan has a stirring emotion about these. People in cities are now enjoying magnificent life, without knowing that this has almost cost the surrounding natural resources. They immersed themselves in the sensual pleasure all the time, yet nobody can notice the devastation around the city.

Because Zhanshan has spent his childhood in this land of suburbs of Beijing that used to be prosperous, he can feel better than the common people that how this change break our hearts. Therefore, in his new work we can see that the plants are standing alone like lonely trees of news, trying to convey certain

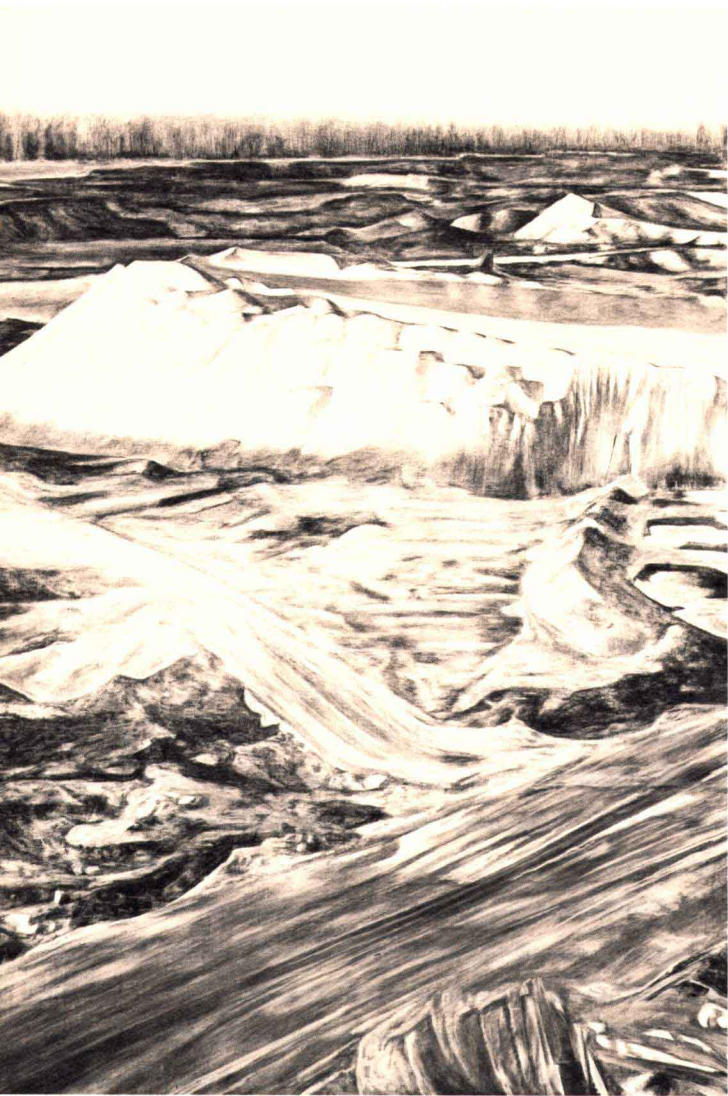


hopeless message to humans. Mountains are full of cracks, crying with a helpless sigh; those beds are covered with gully, just as wounds left by natural human's lashing to natural bodies; and those floating dead twigs are implying the emptiness and loss of human beings...

However, nature does not resign itself to adversity! In recent years natural disasters are happening frequently. This may be nature warning to the arrogant human; or maybe the deterioration of the natural environment has entered the beginning of irreversible disaster. Therefore, Zhanshan applies black and white with the extreme crude to demonstrate the scenes, and this seems to imply two black states: on one hand, we can see the irreparable consequences of natural environment caused by human; on the other hand, it gives a hint of current situation of human civilization developed under extreme logic of materialistic fetishism. I am surprised at this metaphor, because according to the logic of modern material civilization in Progressivism, human armed with modern material civilization seems to have entered a long-awaited "free land". Nevertheless, through those doomsday-like scenario described by Zhanshan we tends to comprehend that this Black Period seems to exceed any one in human history.

Hope that the scenes depicted by Zhanshan will not come true...

In Tongzhou Beijing, September 7th, 2010



北拒马河2009（四联）  
布面素描  
Beijuma River 2009 (Tetralogy)  
Sketch on Canvas  
150cm × 500cm  
2009



