

YEARS OF CHINESE CONTEMPORARY ART
CASE STUDIES 中国当代艺术
年艺术个案系列丛书·架上绘画

艳殇
傅正杰卷
MOURNING IN GAUDY
COLORS FENG ZHENGJIE
凤凰出版传媒集团
江苏美术出版社

傅正杰



MOURNING IN GAUDY COLORS FENG ZHENGJIE

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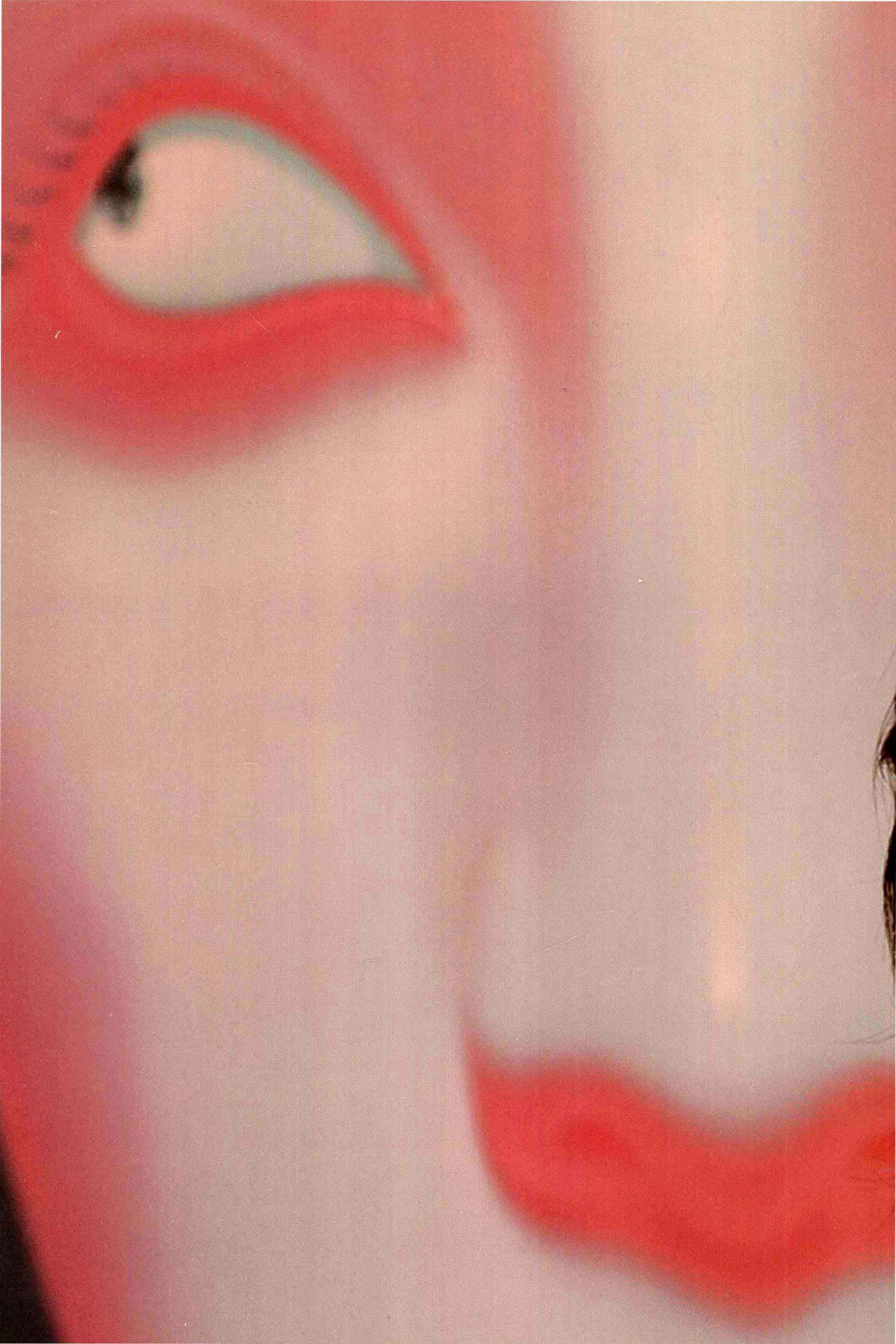


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序

杨凯

2011年8月24日于北京阳光上东

Preface

Yang Kai

In Beijing Upper East Side Residential Quarter, Aug. 24th, 2011

上世纪80年代初,中国当代艺术的前驱们为寻求中国现代艺术个性的解放和艺术创作的独立和自由,从学习西方,到抛弃西方,回到本我,走过了非常艰辛的30年。这群前赴后继的中国艺术知识分子,通过三代人30年执著不懈的艺术探索和实践,才有了今天中国当代艺术的局面和辉煌的艺术成就。

2005年开始,由于中国新兴艺术收藏者的追逐,当代艺术品市场一路牛气冲天,中国当代艺术才被大众媒体和社会所强烈关注。从此,中国当代艺术隆重登上了现代美术馆的殿堂。

现在,中国当代艺术已经成为现代世界艺术重要的组成部分,中国当代艺术家已经蜚声海内外,他们的艺术成就为世界所瞩目,他们的作品已经成为了世界上重要美术馆、博物馆争先收藏的对象。

中国当代艺术已经成为了中国现代社会的先锋、时尚、潮流的标志和主流现代文化阵地之一。

99艺术网作为中国最大的当代艺术网络媒体,秉承专业、专注的发展观,以传播和推动中国当代艺术的发展为历史使命;以线上、线下等不同的方式,采取跨语种、跨界等渠道,一直致力于中国当代艺术事业的推广和传播。

在迎来99艺术网8周岁之际,由99艺术网发起并邀请20位中国当代艺术界最具权威的著名专家、学者,联合中国一流的出版社——江苏凤凰出版传媒集团、江苏美术出版社,共同梳理并出版最具代表中国当代艺术30年艺术成就的40位艺术家的大型艺术个案丛书——《中国当代艺术30年艺术个案系列丛书》。

这套丛书的40位艺术家是中国当代艺术30年来不同阶段艺术家中实验性、开拓性的代表,他们的作品样式包括架上绘画、雕塑、装置、影像、水墨等。

这项艺术工程的实施,将填补中国当代艺术30年个案研究丛书的空白;同时,也为喜爱中国当代艺术的艺术爱好者、收藏人士,提供了一道丰盛的视觉艺术的文化大餐。

也希望本套丛书能对刚入门的艺术爱好者和收藏人士、艺术院校的学生,提供一套完整的学习、研究中国当代艺术30年主流精英艺术成就的艺术普及读物。

对所有支持该系列丛书的出版做出奉献和提供宝贵资料及意见的批评家、研究者,对所有参与编辑工作的工作人员表示衷心的感谢!

同时,谨以此书,向为中国当代艺术的伟大建设事业而默默无闻辛勤工作的所有当代艺术工作者致敬!

Ever since the beginning of 1980s, pioneering artists have been working hard to liberate the individual personality of Chinese modern art, seeking artistic autonomy and freedom. They started by studying western art before abandoning it in a return to their own culture. The artists and intellectuals who followed in their footsteps have gone through a difficult thirty years of tireless experimentation and practice in order to achieve the glorious results that we see today.

From 2005, an increasing number of Chinese collectors started to show interest in contemporary Chinese art, resulting in a market boom, growing attention from the media and wider public, and gaining Chinese modern art its place in the world's finest museum collections. Contemporary Chinese art has now taken its place as one of the most important parts in the modern art world, and Chinese artists and their achievements are highly regarded at home and abroad, so much so that reputed galleries and museums from around the world are fighting to acquire their work.

Furthermore, contemporary Chinese art has already become a symbol for cutting edge cultural fashions, and is now firmly part of our domestic mainstream culture.

As one of the leading Internet sites specialising in art in China, 99 Art takes very seriously its mission promoting the development of contemporary Chinese art, whether that be online- or off-line, building bridges across countries and languages. In order to celebrate 99 Art's upcoming 8-year anniversary, we have invited twenty of China's most influential art experts and critics to work together with Jiangsu Phoenix Publishing & Media Group, to publish a series of books concentrating on forty of the most representative Chinese artists of the last 30 years, collectively entitled "30 Years of Contemporary Chinese Art". The artists featured in this series of books come from different phases in the experimentation and opening up of contemporary Chinese art, working in all kinds of media, from painting, sculpture, installation art, to video and Chinese ink painting.

The series fills a serious gap in research monographs on individual artists from the last thirty years, while simultaneously delivering a visual feast for enthusiasts and collectors. We also hope that this series of books will provide a systematic and well-researched overview to these same enthusiasts and collectors, as well as college students wishing to research the best of contemporary Chinese art from the past 30 years.

We would specially like to thank the critics, researchers and all those people who have given their time and specialised knowledge, as well as the editors and publishers who have made this project happen! I'd also like to express my gratitude to all those who have dedicated themselves to the development of contemporary Chinese art, working tirelessly without recognition. Thank you!

艳殇——俸正杰的艺术

高岭

2011年7月20日-24日初稿

7月30日二稿

Mourning in Gaudy Colors ——Feng Zhengjie's Art

by Gao Ling

First draft July 20 to 24, 2011

Second draft July 30, 2011

俸正杰被认为是中国艳俗艺术的代表性艺术家和集大成者，是评论界不争的事实；而他更将“艳俗”这个概念中所包含的光鲜艳丽的视觉元素与当代商业社会的流行风尚高度统一起来，并且引得了世界范围内的广泛关注，也是艺术界和时尚界的共识。这就是俸正杰，一个从巴国蜀地走出来的艺术家，他让原本属于民间审美习性的大红大绿，具有了语意延伸和拓展的可能，形成了反讽和批判的功能，更成为当今中国社会城市化进程中物质化和时尚化的视觉表达而被人们接受。

今天，没有人会否认俸正杰对上世纪90年代不少年轻艺术家发起的艳俗艺术所做出的贡献，那就是让艳俗在语言形式上具有了典型的风格化和样式化的审美价值；同样的，也没有人会怀疑他的作品所表现出的这种风格化的假象是一种无处不在的现实形象，将真实与虚妄合二为一。

然而，俸正杰在新世纪最近10年的作品中越来越流露出一种伤感和凄楚的情绪，却是值得引起关注和探讨的。在他的《花飘零》系列中，繁多堆积的绿色叶片组成了幽深的池水，其中映显出一个头骨形象，而画面上散落的几片粉色花瓣更增加了这一泓池水的深邃和沉寂。一切是如此的静默，仿佛只有那骷髅头骨在水的深处发出令人揪魂的呻吟和呢喃，落花深处谁人知的感伤中透露的是对生命和死亡的无限感慨。将生命、死亡与花朵联系起来是这些年俸正杰艺术创作中的一个重要基调，尽管他画了大量左顾右盼、神色游离的艳妆美女，从而引得了人们对其难以回避和流连忘返的好奇和痴迷。但是，这些尺幅巨



花飘零
Floating Floras

Feng Zhengjie is regarded as the undisputed master of Chinese “gaudy art” by critics. His paintings perfectly integrate the bright resplendence of ‘gaudiness’ with the fashions emblematic of consumer society, gaining him international recognition in both the art and fashion worlds. Hailing from eastern Sichuan, his work extends the semantic reach of the garish reds and greens otherwise associated with folk traditions and aesthetics, giving them

大的性感女神，其实从终极意义上说不过是昙花一现，因为春天夏日的生机活力终究要面临秋日冬季的枯萎和衰败——《生命如花》三联画系列里，左右的头骨和鲜花恰恰暗示着中间艳丽四射的美女明星们的今生和来世。一切人们习以惯之的东西都烟消云散了，一切美好的东西都将如昨日之烟云。其实，这又何止是女人和花朵的命运，大千世界的生物、植物有机体概莫如此。

这种对生命深深的悲楚其实早在俾正杰研究生阶段的创作中就已经显露了出来——《解剖》系列和稍后的《皮肤的叙述》系列，即是对肉体在欲望时代的感官性和脆弱性的解剖。肢体肌肤上红色的圆点色斑，是欲望付出的代价、是膨胀的感官所受伤害的最好痕迹，它们在溃烂，但是它们又是如此地纷乱横陈极力展示自己艳若桃李的肌肤之美。在这批十几年前的作品里，一枝独秀的玫瑰已经出现在画面的中央，它虽然在画面上占据的比例分量总是很小，并且是用拼贴描绘的方式画出来的，但为艺术家后来更加自由地在花卉和人物肖像之间进行穿梭和转换打下了基础。

在他后来十几年的丰富创作中，深浅不同的绿色与艳丽胭脂的粉红，作为画面最主要的基色，代表着收缩、冷漠、深邃、隔膜、隐匿与膨胀、热情、表面、亲近、肤浅这两类截然相反的心理指向，也是画面上景物作为生命体的阴阳两界的一种互补。在《浪漫旅程》、《时光隧道》、《酷》和《中国肖像》等系列中，鲜红的丰唇总要与绿底的眼白、眼眸形成一种对比和张力，热情似火的背后总是令人感到深不可测的不安。绿色，在人们习惯的理解中，是与勃勃的生机和生命联系的，而在俾正杰的艺术中，绿色特别是深绿和墨绿色，却始终给人难以解排和难以捉摸的隐匿与不祥的感觉。面对他



生命如花
Life like Flower

new satirical and critical functions, and turning them into widely accepted visual cues for the fashions and materialism of China's contemporary market society.

These days no one can deny the contribution Feng Zhengjie has made to the development of "gaudy art", a movement first started by a group of young artists in the 1990s. He has given shape to its archetypal characteristics in terms of language and form; yet at the same time, there can be no doubt that in his work can be found images that exist everywhere in reality, and that his paintings thus seamlessly combine the real and the fabricated.

Over the past ten years, however, Feng Zhengjie's work has betrayed a greater sense of sadness and despair, and this is worth exploring. In his "Fallen Petals" series, a skull made from piles of green leaves gleams from the depths of a pond. The pink petals strewn across the canvas only serve to emphasise the mysterious silence of the water. It is so silent that it feels as if it is only the skull in the depths of the water that, by its moaning and murmuring, is reaching out to our souls, that the profundity of the petals' sorrow is revealed to be a ceaseless lamentation over life and death. The integration of life, death and flowers is fundamental to Feng Zhengjie's

的作品，没有人会把那些白炽到几近透出青绿色的美女面肤与健康、快乐和可人简单等同，因为在这种类似青瓷釉色的肌肤背后，仿佛有着一丝丝难以言说隐忧和伤感。尤其是他具有国际时尚风格的《中国肖像》系列，直面观众、神采奕奕的明星风采的背景，几乎统统被渐深渐绿的色彩包围着、笼罩着，它的确烘托出了明星们的高贵风范，但同时也暗含着扼腕般的痛楚，因为画面中的人物来得太光芒四射、电闪雷鸣了，而艺术家已经看到了它的尽头，准备好迎接难以回避的消弭和沉寂。

用绿色来寓意生命的高贵与短暂、死亡的痛楚与感伤，在俸正杰的《我的父亲母亲》和《意象死生》中，达到了高峰。因为多年的劳疾，他的双亲在前些年的短短几年时间里相继离世，而这个时期正是他的艺术事业开始进入高峰的重要时候。这个时候的他，比以往任何时候都强烈地感受到亲情的可贵和难以言表的愧疚，开始意识到个体肉身的短暂和脆弱。儿子的出生，又使他在初为人父的同时，体会到生命的难得和希望。这些个人的亲身经历厚实了他艺术创作中对生命与死亡的关注和追问，并进而强化了他在艺术之外和艺术之内对人这种高级动物的类生命的深刻关切。在《我的父亲母亲》三联画中，中间骷髅头骨的粉红色被处理到极度深暗，而两边的考妣的面容肤色也前所未有的以绿色为基调，透露出逼人的哀惋和忧伤。这再一次证明，绿色在俸正杰的作品里，并不单单是生命、健康和活力的表征，而更多的是生命的尽头、健康的反面和活力的衰微的寓意。或者我们可以说，绿色在他的艺术中，具有生与死、正与反、积极与消极、否与泰的双重含义和指向。

没有个人的直接生活体验，通过艺术来折射大千世界的浮盛衰荣，就多少会停留在文化的表层；而



中国肖像
Chinese Portrait K

latest work. He has also painted a large number of beautiful girls with absent-minded expressions which puzzle and infatuate the viewer, and as images are hard to walk away from. However, these gigantic erotic goddesses are like flowers destined to bloom only briefly, because the vitality of spring and summer is doomed to fade during autumn and winter. In the triptych series "Women are like Flowers", flowers and skulls to the left and right hint at this life and next, while in the middle the beautiful stars radiate their youth in all directions. All that we take for granted will disappear like clouds and smoke, all that are beautiful and good will fade away. This is not the fate only of women and flowers; this is the fate of all living things.

This melancholy actually first appeared in Feng Zhengjie's postgraduate work – his "Dissect" series and the later "Skin's Story" series explored the sensuality and fragility of the human body in the era of wants and desires. Red spots on the bodies are the price paid for desire, the scars the signs of swollen internal organs. They are festering, and disorderly, and yet are trying their best to show off their beautiful, peachy colors. A beautiful rose makes an appearance in these early pictures. Though a collage that makes up only a small part of the whole painting, this is moment in which he started to explore the back and forth between human figures and flowers that would be so important in his later portraits.

The intervening nineteen years have been productive creatively, in which various deep greens and rouge-like pinks have formed the base of his palette, representing contraction, coldness, depth, isolation and secrecy, and expansion, passion, superficiality, intimacy and shallowness respectively. They are two opposing psychological forces, they are the 'yin' and 'yang' of life, complementing each other on the canvas. In his "Romantic Trip", "Time Tunnel", "Coolness" and "Chinese Portrait" series, there is always a tension between the red lips and green eyes, revealing an unsettling feeling of disquiet behind the fiery passion. Humans are used to associate green with vivacity and life. But in Feng Zhengjie's work, green, especially the deeper, almost blackish greens,