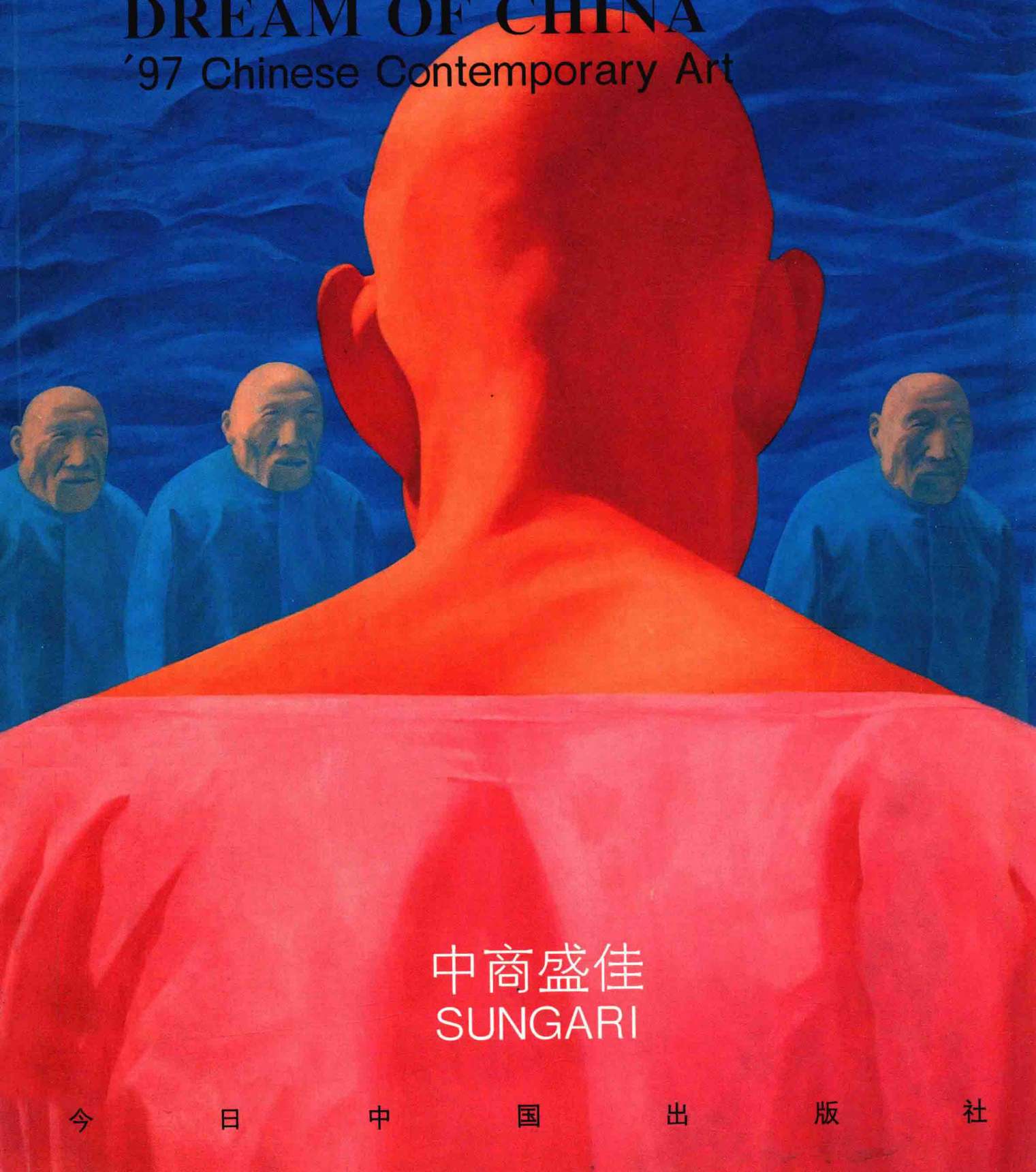


# 中国之梦

'97 中国当代艺术

DREAM OF CHINA

'97 Chinese Contemporary Art



中商盛佳  
SUNGARI

今 日 中 国 出 版 社

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时间 1997.10.31—1997.11.2

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Add Yan Huang Art Museum

(No. 9 Huizhong Road, Asian Game Village, Beijing, China)

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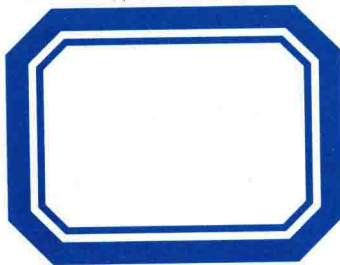
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SUNGARI

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# 中国之梦'97 中国当代艺术

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# 前言

冷 林

近年来,中国艺术已经开始在逐步形成自己的式样,已经能够自信并真实地表达自己。这可以从两个方面看出:一,80年代对西方现代主义模仿与追赶的热情在90年代转变为对自身价值发掘的冲动;二,西方这个概念对于中国来说在90年代已不再具有人间乌托邦的色彩,它成了一个共同体中竞争与合作的伙伴。虽然,许多中心并不在中国,但现在中国更自觉地、更实际地意识到自身的需要以及对于这一需要的现实把握。90年代中国实行市场经济体制,它使中国艺术在需要与被需要中现实化了,同时,由于上述原因也多元化了。一切以现实的基本状况为出发点是90年代中国艺术创作的基本前提,这个基本前提提供给中国艺术在近百年从未遇到过的广阔空间。在此之前,中国艺术一直在为这个空间而不断努力,甚至于情不自禁地通过模仿以图获得这个空间。

90年代以来,东西方在冷战结束后开始以经济为杠杆实行资本的全球化运动,一个新的全球的空间毫无阻力地对我们敞开,我们从一种饥饿状态忽然在面对丰盛食物时变得不知所措。这个敞开的空间反而对我们产生了压力,对我们来说,这其中已没有选择和探索的神秘和冲动,我们已经身在其中。全球化使地区文化的历史纵向运动变成一种空间性的横向交流。在过去我们对先进文明的异己意识向往如今却和自我意识联系起来。发掘自我价值,确立自我身份在今天成了自我立足的根本,成了推进自我文化前进的最基本任务。区域文化的历史不再是区域自身的逻辑演进点,而变成区域文化的选择域。自下而上的纵向发展成了自上而下的横向利用。我们已跨入,或者说我们已被毫不留情地拉入,或者说我们已幸运地挤入一个后现代的时代。这是一个无法说清楚的时代。在这个时代,与其说我们在创造“什么”,毋宁说是“什么”在创造着我们。我们只有适应,为需要改变或不改变。我们已有意识地生活在这个全球化的时代,并意识到我们也是这个还正以加速度运转时代的一个组成部分。这个后现代的时使我们充分意识到我们在世界中的差异性的的重要性,由此,我们也更加深入理解其他文化的差异所在。

中国艺术在90年代再一次获得了成为“中国”的艺术的机会,中国艺术家不再对过去仰慕已久的西方艺术无意识地顶礼膜拜,他们开始把西方艺术作为历史与当代的文化资源来对待,模仿在现代转变成了借用,“谁”的借用中“谁”的主体性得到空前提高。中国艺术在90年代开始产生自我化的运动。在90年代初期,它主要表现在艺术家个人生活的现实层面,如“新生代”、“泼皮”艺术,艺术家个人与社会的关系成了表现的主题,个人化的意志很强。在表现方式上,这两种艺术都很现实主义,它们针对现实,以冷漠或反讽的态度描绘个人经历,用相对于今天略显过时的风格来表明一种自信。中国艺术家试图建立一个自己的出发点,他们已逐步懂得只有建立一个出发点,他们才能使自己主动起来。同时,在这个出发点上,他们将为艺术寻找一个现实根据。90年代中期以来,中国艺术一直围绕着这个出发点开始延伸出各种不同类型的艺术方式以适应这一加速变化的现实。除了油画以外,象综合材料艺术、行为艺术、摄影艺术等等都以逐渐扩大的趋势正式出现了。而在此前,这些艺术形式还只是零星得处于材料本身探索和实验阶段。中国艺术家正以更灵活的方式来不断调整自己,处理各种新出现的问题。这里有第一世界和第三世界的问题,文明差异问题,身份问题,社会主义与资本主义的问题,艺术表现与个人及民族存在问题,信息化与文化有无边界问题,等等。所有这些问题都是在90年代清楚出现的。全球资本的发展与流动使各国与各文明区的关系在功利方向上不断加强,相对于这种情况来说,各国与各地区自我需要与自我意识开始本能地反应出来。对于中国来说,80年代对于一个而且只对于这个目标追赶与憧憬在90年代因为自我现实的需要而被放弃了,但同时我们却由于自我的需要获得了一种主体意识,这种主体意识使我们能够把所有外在的东西有机联系起来。由于主体意识是在需要与被需要的直接功利目的中建立的,因此,这一时期的艺术是带有很强的策略性,而且易于变化。不过这些变化不是丧失自我的表现,而是对自我确立的最佳证明。这些变化就象梦境一样,把历史(我们的\他们的)、现实(我们的\他们的)、未来(没有明确指向的)根据实际的需要组织与穿插起来。

90年代是一个没有统一风格的年代,但却是形成中国艺术自身需要的年代,是中国艺术成熟的年代。如果想用一个词来概括,那么“中国之梦”是再合适不过了。

# Preface

by *Leng Lin*

In recent years Chinese art has begun to establish a style of its own and is now able to express itself with confidence. This can be seen from two aspects: First, the zeal to imitate and follow Western modernism in the 1980s has become an impulse to find its own values in the 1990s; second, the concept of West no longer possesses a coloring of Utopia in China – it has become a partner for competition and cooperation in a community. Although many centers are not in China, the present China is more practically aware in understanding her need and how to meet the need. The promotion of a market economy in China beginning in the early 1990s has made the issue of need and to be needed realistic for Chinese art. At the same time, because of the reasons mentioned above, Chinese art has become more pluralistic. That all should take the basic situation of reality as the starting point is the fundamental prerequisite of Chinese artistic creation in the 1990s. This prerequisite has provided Chinese art a broad space unknown over one hundred years. Before that Chinese art had been struggling for this space, unable to refrain from imitation in order to achieve this goal.

After the end of the cold war between the West and East capital has been globalized with economy as the lever. A new global space has opened up to us without any obstruction. We were at a loss in front of such a space as if we were suddenly offered with an extravagant banquet when we were hungry and we did not know what to do with so much food. This open space produced a high pressure on us. There were no mysteries or excitement for us in the selection and exploration because we were already in it. The globalization has converted the vertical movement of the history of regional culture into a horizontal communication in space. The desire for the alien ideology of more advanced culture in the past has changed into a self – consciousness. To discover the values of our own and to confirm our identity has become the foundation of self – independence and the most fundamental task to push our culture forward. The history of regional culture is no longer the logical advancing point of the regional culture itself, but has become an area for regional culture to select. The vertical, upward development has become horizontal, downward utilization. We have stepped in – we may also say that we have been drawn ruthlessly into or we have luckily forced our way into a period of post – modernist era. This is an inexplicable era in which ‘‘What’’ is creating us rather than we are creating ‘‘What’’. What we can do is to adapt ourselves to it, to change or not to change for the sake of our need. We consciously live in the globalizing era and have realized that we are an integral part of this era accelerating in speed. This post – modernist era has enabled us to understand the importance of the diversity of our culture in the world. Therefore we must understand better the diversity of other cultures.

Chinese art has met another opportunity to become the art of ‘‘China’’ in the 1990s. Chinese artists have stopped unconsciously paying homage to Western art which they had admired for too long and begun to treat Western art as a historical and modern cultural source. Imitation has become borrowing. They clearly understand who is the main body during such borrowing. Chinese art began a movement of self – realization in the 1990s. In the early 1990s the movement was mainly displayed in the realistic description of artists’ s personal life, such as those of the ‘‘New Generation’’ and ‘‘Cynicism’’ schools. The relationship between artists themselves and society was the theme of expression, reflecting a strong will of individualization. As regard the forms of expression, these two schools belong to realism. They depict personal experiences with an indifferent and ironical – mocking attitude, expressing a kind of self – confidence in a style regarded as outmoded by the present mind. Chinese artists are trying to establish a starting point of their own and have gradually realized that only with such a starting point can they hold the initiative in their own hands. At the same time, they want to find a realistic base for this starting point.

Since the mid – 1990s Chinese art has diversified into various types to keep abreast of the ever – changing reality. Except oil painting, other artistic forms such as mixed media art, action art and photography began to appear formally and extend their influence more and more. Before that these artistic forms had been exploring and experimenting in the material aspects on a fragmentary basis and had not established organic relations with the time. What has happened today is beyond people’ s imagination. The outstanding feeling of Chinese artists is that their art will no longer create history but feel with a perceptual sense to be created by history. They constantly adjust themselves in a flexible way in order to deal with various new problems. The problems include the one concerning the first world and the third world; the one about the difference between civilizations, the one about identity, the one about socialism and capitalism, the one about artistic expression and personal as well as national existence, and the one about whether information and culture have boundary or not. All these problems appeared explicitly in the 1990s and all are closely related to individuals in China. We can clearly see that the art of this period is filled with large quantities of personal images of artists. They long for the period they have personally experienced and want to avoid making judgement of social values by direct participation; they want to replace thinking with action, striving to present fresh and active things to the public. Chinese art in this period declared loudly its existence with enthusiasm.

The development and flow of global capital has constantly reinforced utilitarianism in the relationship between various countries and civilization regions. Under such circumstances self – need and self – realization of various countries and regions have been reflected with instinct. The single goal China had pursued in the 1980s was abandoned in the 1990s because of the need for self – realization. But at the same time we have obtained a main – body consciousness for self need, which enabled us to link up all the external things. It is because the main – body consciousness has been established on the basis of utilitarianism – need and to be needed – the art of this period is of a strategic nature and easy to change. However the changes are not losing expressions of oneself; they will be the best proof of the self – establishment. These changes will be like a mirror of dream to organize and serialize history (ours/ theirs), reality (ours/ theirs), and future (without a confirmed direction) according to practical need.

The 1990s has been a period without unified styles but a period to shape the need of Chinese art for itself and the maturing period of Chinese art. If we want to epitomize this period the best phrase will be ‘‘Dream of China’’.

# 立足现时的文化关注

冯博一

谁也无法否认，九十年代是具有特殊意义的历史阶段：统一的艺术话语正在消解，主流意识形态在当代艺术领域里的绝对性话语权已经丧失。在艺术的多元分化、多元发展的前提下，中国当代艺术已在相当广泛的层面上实现了艺术话语的转换。而这种多元艺术景观是同当代中国文化的裂变联系在一起的，它一方面使当今中国艺术不再可能凭借某种单一的意识形态中心价值存在，现实本身早已拒绝承载这种“价值”，因而疏离便成了中国当代艺术和艺术家们在精神自我放逐中所能采取的基本立场；另一方面，中国文化的裂变也激活了艺术和艺术家们在文化危机语境中的新的求生方式。

中国当代艺术正处在一个前所未有的文化转型与多元选择之中，已有的状态不会即刻消失，而新的状态已经形成。以往所谓的现实主义创作原则依然成为某些艺术家所尊奉的圭臬，依然作为某种社会集团力量的附庸与工具。在拜金主义浪潮的冲击和诱惑下也有一些艺术家从执著的追求者退回到书斋走进历史，陷入一种纯技术的操作状态，他们逃避现实，远离时代，用幻想和冥想寻找个人心灵的乌托邦。而现实的变化已超出了他们的虚构和想象，面对这种陌生化了的现实。似乎万能的表演技巧也引起了人们普遍的怀疑。至于九十年代火爆起来的装置、行为艺术，其实也蕴含着用一种西方的标准来解决问题，虽然前卫艺术标榜反叛传统，怀疑一切，却没有摒弃功利的因素而怀疑过西方的标准，也并没有站在文化批判的立场上与当代西方社会的权力话语保持距离。

还有一些艺术家的总体倾向是坚持对艺术创作的笃诚，坚持艺术精神性和绘画语言的同步推进，在中国传统艺术向现代化转化的过程中显示出较强的悟性能力和创造活力。他们大都受过相对完整的高等教育，因此在强调生活的经验和艺术感受力的艺术家相形之中，比较关注艺术是什么的问题和生活是什么的问题，这使他们不拘泥于现实中的生活，而力图在一个更本质的意义上虚构可能的生活，而达到描绘、解释当下生活的目的，或让生活呈现更接近本质，而不是停留在细节逼真的状况。又由于他们采取的是与观者平等的姿态，所以娱乐性与亲和力较强。他们试图在较深的层面上把握艺术的内在变革。从气质上说，他们的作品是与真正意义上的现实主义一脉相传的嫡系。其笔下的讽刺、调侃不是轻浮的、嬉皮士式的，不是无原则地消解一切，更不是那种政治上失意而发出的叹息，他们无情地揭示出社会历史真相的无价值，用或悲或喜的笔触画出一幅幅让人沉重、尴尬的画面。这里所呈现的创作姿态已不单是新生代的那种零度情感式的客观生存本相的描绘，而是融入了艺术家对自我生存体验和状态的叙述，是艺术家经过对现实社会的某一层面的亲身体验和主观介入所创作的事实与虚构相结合的艺术作品，具有现时性、亲历性和主观性。

现时性是指所描绘的内容与题材是现在时态所发生的事物或问题。首先它表明了艺术家对传统的虚拟模式的怀疑，因为现实已远非我们以往所概括的现实；其次，现时性还反映出艺术家对传统的经验模式的关注甚至偏倚，因为现实经验是艺术家进行创作的最直接最及时的源泉。这里，艺术家对现实的自觉而富有成效的考察和体验，既超出了以往画家的创作定式，又消解了传统现实主义中的典型形象的塑造，而侧重于层面化人物群体的现存状态的整体把握。亲历性是强调了作品中作者的个人成长经历，但并非一味地要求作品的聚焦单一化。就是说作品的图式和表现语言是以“我”来实现的，“我”既是创作者又是被描绘者。这种开放性无疑会丰富亲历性和艺术与真实的效果。如果说亲历性是强调艺术家外部的亲身经历，那么主观性则更多地体现了艺术家内心的主观感受和主动介入。新生代艺术图式所追求的回归生活，虽然具有重要意义，但它压制到零度状态的生存本相和淡化艺术家价值立场的表现原则，不可能不消解艺术家作为表现主体的主观能动作用。由此，对沉闷的琐碎庸常和生活无奈、默然，使不少作品成了一面冷冰冰高质感的镜子。而他们重新提出和强调了艺术家对社会和历史价值的承诺，艺术家作为描述主体以自主的积极态度和情感，对社会变革的状态进行深刻的观察和反思，这或许才是他们所追求的终极标志。

这种立足于现时的文化关注是九十年代中后期的艺术，它描绘出九十年代中国社会经济和文化变迁所导致的生存和情感的当下状态，无论是与往事干杯还是渴望未来，都是通过呈现当下状态来体现的，它表现为一种自然流动的状态，仿佛拙于设计和建构，拓破了主题表现的寓言模式，它还具有一种无视创新意向，超越了前卫艺术的探索神话，走出形式模仿的困境，融合了艺术家对现时状态的领悟，并开拓出新的可能性。

在一个开放的、多元化的信息世界里，当代艺术已无潮可赶，它只能在固有传统、外来文化和现实生存的状态下努力去挖掘属于自己的艺术表现力。

# Focus on the Present Culture

by Feng Boyi

The 1990s has been a period of special status: unified discourse of art has been dissolving and the absolute power of the main – stream ideological discourse has been totally eliminated. As art is diversifying and developing on a basis of pluralism, the modern discourse of art in China has undergone through a transformation in a very broad sense. This phenomenon of pluralistic forms is closely related to the fission of the Chinese culture. On one hand, under such a situation, art in China cannot exist by depending merely on one form of ideology: reality itself refuses to carry on this kind of ‘‘values’’. Therefore segregation has become the basic stand of modern art and as well as artists in China for self – exile. On the other hand, the fission of Chinese culture has stimulated art and artists to look for new ways of existence during cultural crises.

The modern art in China today is experiencing an unprecedented period of transformation of cultural and multiple choices. The old situation will not go away immediately while a new situation has taken shape. The so – called principle of realistic creation is still looked up to as the standard by some artists; it has remained an append age and tool of certain group forces. Lashed and tempted by the waves of money worship some artists have given up their inflexible pursuit and returned to the studio and history, trapped in purely technical operation. They want to escape from reality and keep away from present time, indulging themselves in fantasy and meditation, trying to find the Utopia for their souls. But the changes of the real world have long overpassed their fabrication and imagination. Confronted with the estranged reality these artists’ seemingly omnipotent skills of expression have aroused universal doubt. The installation and action painting styles that sprang up in the 1990s were also an attempt to look for a solution with Western standards. The avant – garde art, though flaunting rebellious traditions and taking an attitude of suspecting all, did not cast away utilitarianist elements and had no doubt in the Western standards. They did not take a stand of criticism or keep a distance from power discourse prevailing in modern Western society. There are some artists whose overall leaning is to devote themselves to artistic creation. They adhere to the belief of synchronous advance of artistic spirit and painting language, and have displayed their power of understanding and creativity. Most of them, with a higher education, are more concerned with the questions of ‘‘What is art’’ and ‘‘What is life’’. This enables them to be free from the confinement of reality and to make up a possible life based on more intrinsic quality. They can thus depict and explain the present life and present life closer to its essence. They do not exert themselves to pursue details and realness. It is because they take an attitude of equality with the beholder their works are more entertaining and lovely. What these artists strive to is to master the internal changes of art at a higher plane. As far as the makings are concerned, their works are in the direct line of descent like the realist art in its true sense. Their satirization and flirting are not frivolous or of the hippie type, nor cynicism without principle or complaints of those whose political ambitions have been thwarted. They expose ruthlessly the worthlessness of the actual social history, drawing a picture with sad or happy strokes that make people feel awkward and depressed. The posture of creation presented here is no more a objective description with frigid feelings in the New Generation Era; it is a narration of the artist of his experience for self salvation, a piece of art combining truth and fabrication of the artist’s personal life with subjective imagination. It is of a realistic, subjective and personal nature.

The realistic nature means that the contents and subjects described are things or events that are real. First of all it shows the suspicion of the artist about the traditional suppositional mould. The present reality is far from the reality we had epitomized. Secondly, the realistic nature reflects the artist’s attention or deviated leaning to the traditional mould of experience, because experience from real life is the most direct and timely source of artists’ creation. The conscious and effective observation and practice of the artist on real life transcend the established creative patterns of the artist and dissolve the formulation of model images carved out of traditional realistic concepts. They lay particular emphasis on the mastery of human groups as a whole in real life at different levels. The personal nature is to stress on the depiction of the growing process of the artist. But it does not mean to focus on this single point. This is to say the form and the language of expression are presented through ‘‘I’’. ‘‘I’’ is the artist himself as well as the subject being described. Doubtless to say this open nature will enrich the personal nature and enforce the effect of art and reality. If we say the personal nature is to stress on experience of the artist, the subjective nature is to show the subjective feelings and initiative interference of the artist. The pursuit to the return to real life by the New Generation Era artists is of great importance. But their expression principle to reduce existence to a state of rigidity and to make light of the values of artists cannot but weaken the dynamic role of the artist as the main body of expression. As a result many of their works are only icy mirrors of high quality reflecting a mood of helplessness and silent submission toward the depressing and trifling life. They have not re – established and made a point to fulfill the promise of artists toward social and historic values, nor they have reconfirmed the point that artists should observe and reexamine social changes with a positive attitude. This may be the final goal of their pursuit.

This stand toward culture is what the art of the middle and late 1990s has taken. Art displays the situation of existence and sentiments brought about by the economic and cultural changes in Chinese society. Events that have passed or to take place are shown through present situation. Artistic display features a natural flow in defiance of careful designing and construction, breaking the fable mould of theme description. It also is a fairy tale of exploration that ignores the intention to create something new and transcends the avant garde art. It has stepped out the predicament of form imitation, assimilates in the artist’s understanding of the present situation and provides new possibilities for creation. In an open world of pluralistic information, modern art has no tides to chase. Its only chance is to tap its artistic strength of expression in a situation where intrinsic traditions prevail and outside culture and reality co – exist.

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中 国 之 梦  
Dream of China

□1

孙良 文身月亮

Sun Liang *The Tattooed Moon*

1997 年

1997

布上油画

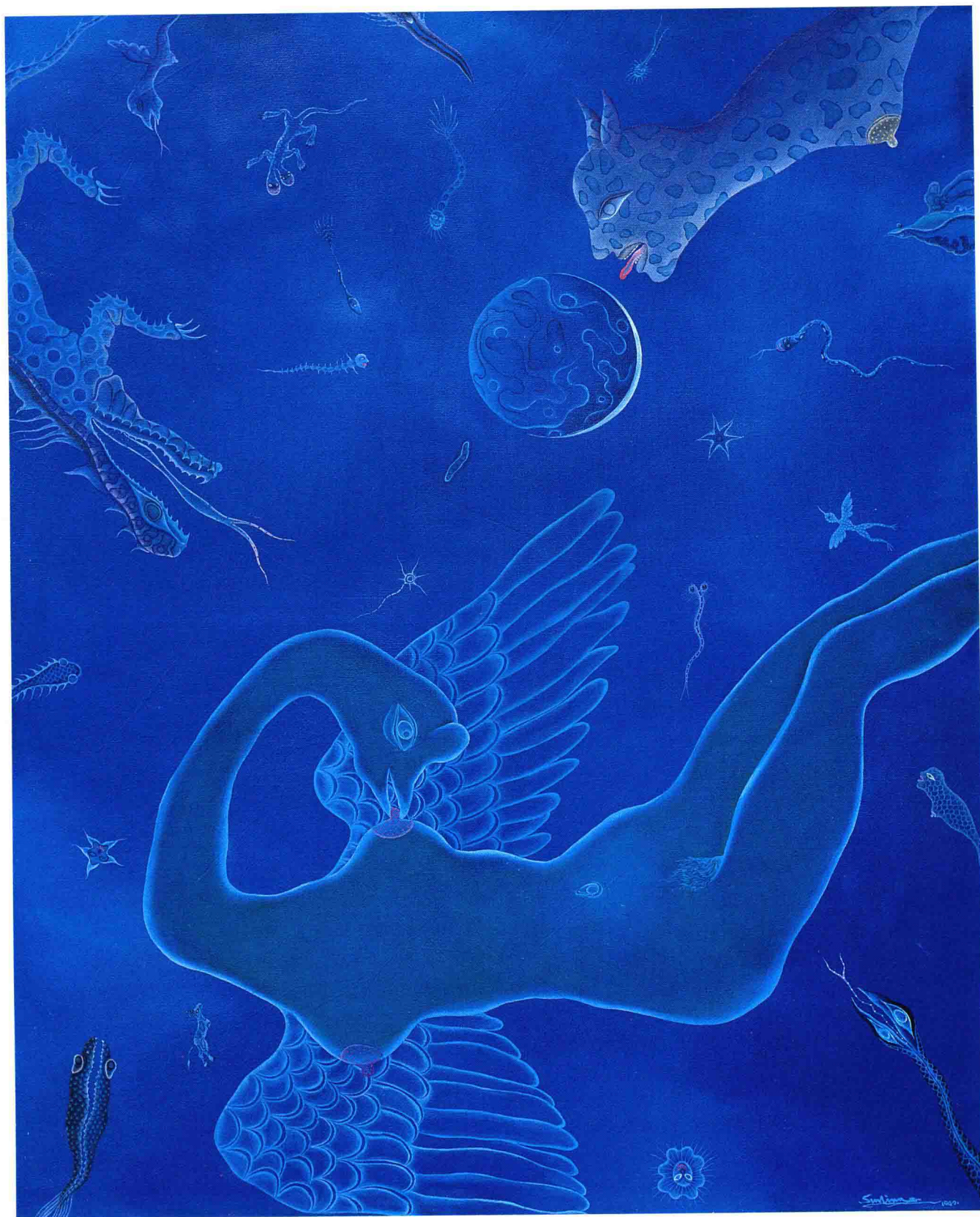
oil on canvas

80 × 100cm

31 <sup>1</sup>/<sub>2</sub> × 39 <sup>1</sup>/<sub>4</sub> in

孙良的绘画近年来越发漂亮,也越发深奥,他的作品,一方面越来越远离浮华的现实社会,潜入到个人的心性深处,另一方面,在画里,伴随着深挚的情感和雅致的趣味,倾注了大量的知识,从神话到昆虫学都被纳入其中,含义可能是多层次错综复杂的,也可能什么深刻的意义也没有,仅仅是当时画家思绪万千的情感的形象化体现。美丽和深奥交织的神秘唤起观众想入非非的奇想,思绪与画家一起恍惚,沉入梦幻之境。

Sun Liang's paintings become more and more attractive and profound. He has also distanced himself farther from the flashy material world and gone deeper into the depth of his soul. He imbues in his works with a lot of knowledge and refined interest which even embrace such topics as fairy tales and entomology. The contents of his works are multi-dimensional and complex. They may not contain great significance – merely a reflection in drawings the artist's changing sentiments. Beauty and abstruseness are combined to arouse in the beholder wild fantasy.





□2

艾 安 向弗朗西斯科致敬

1997 年

木板蛋彩

50 × 60cm

Ai An *Salute Franzisca*

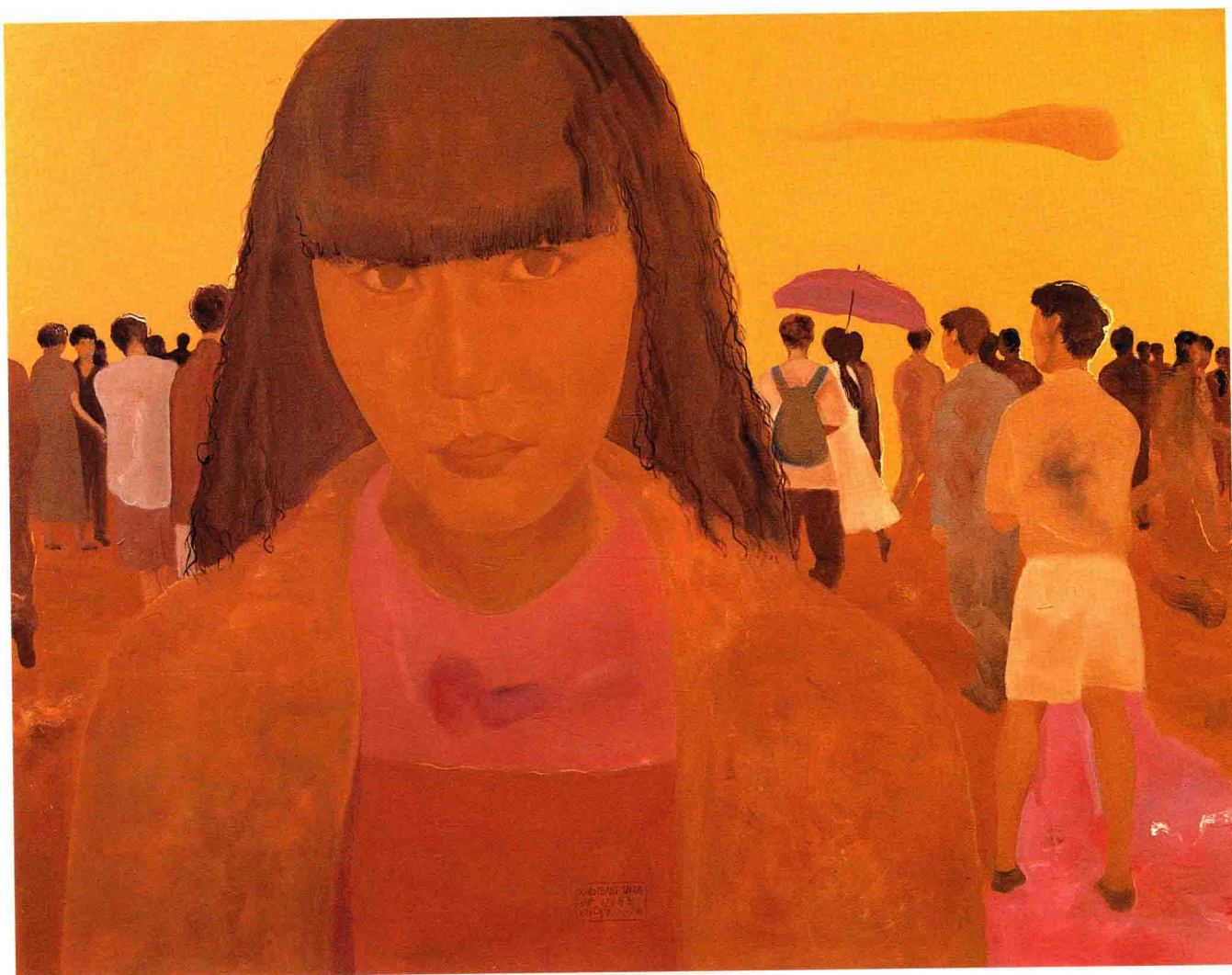
1997

yolk, mixed color on board

19 <sup>3</sup>/<sub>4</sub> × 23 <sup>5</sup>/<sub>8</sub> in

艾安是少数几个坚持传统绘画技法和规则,却又具有当代趣味的艺术家之一。事实上,他所选用的是以蛋黄为颜色调和剂的古老技法,这种被称为蛋彩画的技法其历史甚至比油画技法还要早,也更具难度。《向弗朗西斯科致敬》完成于今年艾安在北京举办的一个相当成功的个展之后,这件作品透露出画家创作的某些最新的变化,即由关注私密性体验走向关注私密体验的文化内涵。考虑到画家的特殊经历以及完成这件作品的特殊时间,显然在单纯、宁静的画面之中蕴涵着某些更内在的东西。

Ai An is one of a few who have remained to practice traditional techniques and rules of painting and is one of the artists of humour. He uses the old skills to mix colors with egg yolk to paint on board. The tempera has a longer history than oil painting. The painting *Salute Franzisca*, done after a successful exhibition Ai An held in Beijing, shows some new changes in the artist's creation. That is the artist has shifted his attention to personal experience to the cultural significance of personal experience. His works of today contain a deeper meaning in the simple, tranquil picture.



□3

沈小彤 诱惑日记

1997 年

布上油画

80 × 100cm

Shen Xiaotong *Diary of Temptation*

1997

oil on canvas

31 1/2 × 39 3/8 in

在—批以日常生活的平淡景象和情绪为创作主题的青年画家中，沈小彤的作品有一种追问“何以能平淡生活下去？”的勇气和深度。这件作品依然是身边景象的随意—瞥，淡淡的颜色、柔柔的目光、默默的人群，一切都安然而平庸，可是当观众的目光与画中少女的目光相对时，就能感受到—丝对画内生活感到无奈的情绪，饱含对别—种生活的渴望，正是“生活在别处”的希望诱惑人们生活下去。

Shen Xiaotong is one of the young painters who depict scenes and sentiments of ordinary life. His works seem to be asking, “How can one continue to live an ordinary life?” This painting of his is a casual glimpse of a scene very common around all of us. The pale coloring, soft eye sight and silent people present a peaceful and insipid scene. But when the beholder meets the eyes of the young girl in the picture he will feel helplessness but at the same time a yearning for another kind of life. It is the hope to live in another place that lures people to go on living.



□4

赵 勤 导游图

1996 年

布上油画

133 × 114cm

Zhao Qin *Tourist Map*

1996

oil on canvas

52 <sup>3</sup>/<sub>8</sub> × 44 <sup>7</sup>/<sub>8</sub>in

或许我们应该将《导游图》看作一种反讽或是认为它表达了关于传统和现代的关系，但或许所有的这些都没有必要，我们要做的只是用眼睛面对画面，独自揣摩，偶尔笑笑。

We may say the painting *Touist Map* is an ironic mockery or expression of the relationship between tradition and modern time. Such comments may be not necessary at all. What we should do is to look at the painting, to think and to smile occasionally.