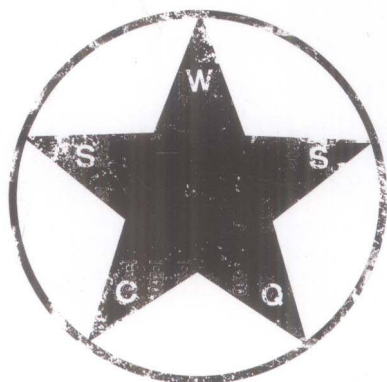


UNUSUAL SCENE

REPORT ON PSYCHOLOGY

心理学报告





心 理 学 报 告

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“异相景观”

——“灿烂的末梢”——神经

当我们努力为这次“异相景观”展览确定核心题材时，出现了几个回避不了的观点性问题。如今在全球化语境中，在东西方标准不同的前提下，是否呈现出了中国当代艺术的隐形规则？中国的当代艺术处于什么位置？我们应该和谁保持一种对话？如何看待当代艺术的“中心”和“边缘”的态势？答案很明确。尽管在西方人眼中的中国还是缺少西方式的民主和自由，中国的艺术就像本土文化在世界中的位置一样，作为一个曾经拥有辉煌、悠久的古代文化的整体，现在总被视为世界东方的、偏远的、边缘的、革命和激进的一部分。我们也无法回避当代艺术“中心”和“边缘”的争斗，但是，也应该注意到近几年随着中国经济的迅速崛起，在社会转型期的中国当代艺术正呈现着巨大活力和能量。中国的当代艺术境遇正如从中国“边缘文明”的“复苏”过渡过程到逐渐向世界“中心”的位移，这种潜性的转变正在成为不争的事实。现在，中国的当代艺术活动也开始受到了社会的默许和企业的支持，加入当代艺术博物馆、艺术中心、画廊和培养收藏家等市场化的建设，正在成为国家的文化战略和中国新贵们的时尚。当然了，要想真正的成为世界中心还有赖于政治和文化的多元化，经济和整个中国人文化素养的提高，共享所有的现实，以及提高影响当代艺术实践的美学教育、方法论、传播和对创新能力的鼓励！

北京是中国文化的中心，国内外艺术关注、交流的焦点，所以20世纪90年代以来大部分的艺术家自愿选择放弃固定的工作，放弃了城市生活，游离于国家体制之外，集中在北京的城乡结合部，比如圆明园、东村、通县、宋庄、上苑、香格里拉、索家村、望京等地。用青春与活力创造着中国最先锋的文化体系。他们的生活始终处于一种“漂移的存在”的状态，他们忍受着落后，贫穷的生活状态，而且恰恰由于生活成本和创作成本的低廉，所以，才维系了他们的创作始终有着“乌托邦”和“群体”的精神支柱，他们中的一部分人已在海外获得了足以令一个民族骄傲的荣誉，而在国内却依然鲜为人知。同样，这样的文化聚集地也是鱼目混杂的产物。商业利益，生存压力诱惑着，考验着一个人的耐力，并使它成为在特定的历史时期的一种现象，赤裸着，脆弱却又顽强地证明他们自身的价值。而他们的社会“身份的边缘化”更深深地被打上了“盲流艺术家”的烙印，在中国可谓“声名狼藉”。随着红门画廊、北京文件仓库、四合院画廊、嘉睿画廊、798艺术区、艺术东区、意大利常青画廊、台湾帝门艺术中心等艺术中心和画廊的建立，以及部分前卫艺术家的作品被西方的收藏体系收购，这种情况开始逐渐地有了变化，前卫艺术家们大多已经从地下走向地上，而且有些实验艺术家正由边缘走向中心，而这时的前卫艺术家们不过是借助“地下”的身份来实现对西方的商业交换的借口。但是，它们的内容和形式给中国公众的传统视觉文化带来了强烈的冲击，也给我们的大众媒体提供了“炒料”，也成了传统美术批判的载体。事实上，中国目前的前卫艺术家们也已经与前几代的美术前辈同时共存了，当下的他们也毫无疑问地成了连接东西方文化以及中国传统文化与现代文化的桥梁。

当代艺术已经和现实紧密联系在一起,艺术家更多的倾向于关注一个严酷的事实作为一种有价值的艺术评判。事实上,装置作为一种艺术形式存在的原因是依靠艺术家从现实中所获取艺术本质的卓越的能力。自装置艺术创作开始以来,它一直关注于自身和其他的艺术形式。我们相信艺术家能够介绍将拓展他们的可能性的内容,展示一个符合习惯的平台和途径。过去的二十年中,在中国,装置艺术的创作,尽管由于制作装置的投资大和制作时间周期长限制了它的发展速度,但是,在数量和质量上都一直在发展和提高。大部分有影响力的中国艺术家的新一代作品几乎都涉及到装置作品,尽管并不是所有的都是精华。

“异相景观”的概念

“异相景观”作为今日美术馆主办的当代艺术展览主题,以及“异”、“相”、“景”、“观”、“病毒”、“寄生”、“精神”、“巫术”、“奢侈”、“传播”、“个案分析”等作为展览的关键词,让人觉得大得漫无边际和充满想象力的空间。事实上,我提出的这个主题是来源于苍鑫、沈少民、渠岩、史金淞、吴高钟这五位艺术家的想象力和他们的作品所呈现的令人震撼的、壮观的视觉艺术效果。我在这次“异相景观”装置展的应用中,把这五位艺术家进行比较、研究和共同展出的想法也来源于我们有共同的探索起点、语境、趣味以及共同的成长经历和生存的背景。

五位参展艺术家的方式都是独特的,都是关注于他们自身领域和兴趣的方案,都不是试图评判历史的人,只是将虚拟真实合成现实的历史的一分子。他们也都是尝试以理性努力并注重形式的制作过程通过作品给观众制造展场的精神氛围过程结合在一起,并将其作为加强作品本身内涵和转换作品叙事结构的一个有机组成部分。他们都以严肃、认真和严谨的工作态度来创作作品。通过对作品的分析我们会看到他们所付出的心血和精神,以及我们彼此之间的尊重和理解。也能直接看出他们作品的文化性和艺术方式的多元性。他们作品的时间概念是模糊的,展现过去也揭示未来,可能是过去发生过,也可能是未来会产生。他们这次实施作品所具有的共同特点是借助了高科技的智慧成果,用科学研究的态度以及个人化的和另类的艺术观念来思考问题和创作作品,艺术家出观念和想法,助手来制作(把脑力劳动和体力劳动分开,文化考古学的概念),均是采用了装置手段、对所选材料的突破运用放在第一位、采用了造景和互动等非常规的方法。

在处理艺术家作品的方案、观念、材质、手法以及人与动物、人与社会、人与自然、人自身的精神和身体以及灵魂、基因与变异、人对生命体的一种质问等等的文化指向性和学术理论的阐释等等之间的关系时所面临的问题困扰了我很长时间。我作为一个有着西方工作、生活十几年经验的当代艺术策展人,期待着这次展览本身从观念和形式上的突破,策展理念和公共传播或者媒体宣传上的创新。“异相景观”展览主要是想鼓励来自不同地域文化区域的公众、专家和艺术家的一个对话。目标就是让观众共享共有的或者是有争议的对待这次展览和作品本身的兴趣和想法。“异相景观”内部所呈现的才是我们所需要并关注的,它在外边被人理解的是另外的期盼,结果是完全不一样的。从精神层面,物质层面,从当代艺术本身,从观念艺术本身,它们应该有大的差异!我深深地被吸引、迷恋,并且投入其中乐此不疲。最终决定我的阐释仅仅是一种可能性供大家参考,最重要的是把让观众理解作品的多种可能性作为作品的一部分,来丰富、延展作品的对

人文的关怀、对人性问题的研究、对人的终极问题的探索、对人的精神层面的探求、对物质的和精神结合的奢求、对人类所面临的瘟疫和病毒的传播等自然科学、社会学和人类学的意义。

“灿烂的末梢”——神经

每个人都是寓言家，每个人都在属于自己的角落里寓言着整个世界。

2000年我第一次在北京见到吴高钟，是约他参加我在意大利策划的“对话——第三状态”展览。当时的印象是他那有些苍白消瘦的脸流露着敏感、“脆弱”和“神经质”，而且略带惊恐的眼神中又透出几分知识分子的忧郁，谈话的方式又呈现出逻辑思维的敏锐！后来的共事验证了这种现象是他生命中本质的东西。

我最初看到他的大头鞋上粘毛的作品时，马上感到有种生殖意象在里面，将毛还原在这个生命体上，因为这个物件在此时已经被赋予生命了。他这次的作品里面有纸箱子，上面的“匿名者”，爸爸妈妈的床等，这一切将他小的时候曾经的梦和他的心理以及当时看到黑乎乎的就像毛粘过的一样的人呈现出来。在复制原型之上，充分考虑了剧场的效果，将他心里的内在世界外化到与外在世界一样可以被感知的程度。粘毛的作品会给人带来一种“异相”的、刺激神经的、挠心的感觉！令人毛骨悚然的非真实、非理性和挥之不去的梦魇，以及巨大阴影逼近并最终将他吞噬掉的黑色阴影。

他霉烂的作品为一种恶臭的美，或是一种死亡的美，而粘毛的作品是一种恐怖的美。被社会抛弃、憎恶、藐视的邪恶的东西都有很灿烂的一面，那是很强的生命力。他还对死亡、灵魂、阴阳、以及生活中的泛恐怖化等做出综合性暗示，它也许可能隐喻着更多的东西在里面。他剥离出来复杂交织的主题从而尝试让我们获得确定、连贯和准确的解释。从而搭建了一座让我们可以走进他心理层面、心理历程的桥梁！

他近乎痴迷地叙说梦的“异相”、离经叛道的作品“景观”和强调行为与空间的逼真性模仿受到了弗洛伊德和荣格心理学理论的深刻影响，复原了日常生活中的心理病态场景，表达了他心理的一种恐怖，是他心理反应的再现。

由于现场艺术非常贴近人们无法回避的现实生活，揭示了人性的冷漠与自私而获得了新的视角与创作空间，引出了人类对文明的反思。他的作品中出现了歌颂与批判两种对立观点，但它们都同样地体现了爱与责任感的力量，具有社会性的积极意义。同时，它将病毒扩大到整个文化领域，针对我们正常状态下的许多麻木不仁的生活状态，迫使我们可以更加清醒地提出质疑并进而予以反省。

最后感谢侯波先生和孟凡女士的访谈，制作作品的工人们大半年的夜以继日工作，以及今日美术馆各部门工作人员的默契合作，才保证了这个具有转型意义展览的出台；实现了在今日美术

馆的公共平台和传媒的传播把“异相景观”这个展览提供给专家、学者、艺术家、公众等作为交流和研究的对象，以期引起对中国前卫艺术的理性思考。

北京今日美术馆

策展人：赵树林

2005年8月19日

赵树林的简历：

1965年3月31日生。

1987年毕业于石家庄大学工业与民用建筑系。

1990年赴莫斯科学习经济管理并工作至2000年，一直生活（主要在俄罗斯、罗马尼亚、南斯拉夫、意大利等国）并工作在欧洲（主要从事文化交流以及策划工作）。现在工作单位：今日美术馆策划人、媒体艺术中心主任。

策划过的主要展览：大型“对话”系列中国当代艺术国际巡回展；“影像中国”中国当代独立影像艺术国际巡回展；“以色列影像双年展”、巴西圣保罗影像双年展、荷兰21届世界录像艺术节、“穿越中国”国际影像艺术节、中法文化年—北京市民DV展在巴黎、大山子艺术节等国内外数十次大型艺术活动。

主要的讲座、报告会和演讲：意大利帕多瓦大学美术学院、圣保罗当代艺术博物馆、荷兰当代艺术博物馆、意大利维拉布瑞达博物馆、圣保罗SASC当代实验艺术中心、以色列数字媒体实验室、意大利巴里美术学院、荷兰当代艺术研究生院、意大利巴里博物馆、澳大利亚利物浦博物馆、以色列特拉维夫数字电影院、广东美术馆、今日美术馆、长春远东美术馆、清华美术学院、中央美术学院、四川美术学院、鲁迅美术学院、西安美术学院、广东美术学院、天津美术学院、川音（成都）美术学院等数十所大学和博物馆。

Unusual Scene

——Brilliant End—Nerve

As we make great efforts to confirm the key subject for this exhibition "Unusual Scene", several view questions which cannot avoid have appeared. Nowadays, under the globalization background, base on the premise that standards between east and west are different, if it can demonstrate the stealthy rule of China's contemporary art? What is the situation of Chinese contemporary art? With whom should we keep a kind of dialogue? How to think about the situation on "center" of contemporary art and "edge" of contemporary art? The answer is very clear. Though in western eyes, China still lack democracy and freedom of the western style, Chinese art is just like China native civilization in the position of the culture of native country in the world ever own a brilliant and long ancient civilization whole, always be considered as a part of the East of the world, the remote, the edge, the revolution and a radical now. We are unable to avoid the contemporary art "center" and fight on "edge", but should notice with the fast emergence of China's economy in recent years, the enormous vigor and energy are appearing in contemporary art of China of transformation period of the society too. Contemporary artistic circumstances of China just as "edge civilization" "recover" transition course get gradually to displacement, world of "center" from China, this kind of sneaking transition is becoming the irrefutable fact. Now, the contemporary art activity of China begins to be supported by the government consents tacitly to and enterprise too, put into such market-based construction as Contemporary Arts Museum, art center, gallery and training collectors, etc., the culture becoming the country is strategic with Chinese upstarts' fashion. Certainly, is it think becoming center depend on politics and pluralism of culture also real to want, the improvement of economic and whole Chinese's artistic appreciation, share all reality, and improve the aesthetic education, methodology, spread and encouragement of innovation ability of influencing contemporary artistic practice!

Beijing is the centre of the Chinese culture, the focus paid close attention to, exchanged in domestic and international art, so most artists had chosen to give up the regular work voluntarily since the 1990s last century, give up the urban life, dissociate from national system, centre in the fringe area of Beijing, for example Yuanmingyuan, East Village, Tongzhou, the Village Song, Shangyuan, Shangri-la, the Suo's village, Wangjing and other places. Creating the pioneer's cultural system the most in China with youth and vigor. Their life is in the state of a kind of "existence of drifting about" all the time, after they stand whereabouts, life state of poverty, and

exactly because life cost create cost cheap, so, the spiritual prop that the creation that has just maintained them is " Utopia " and " colony " all the time, some people of them have already obtained the honor enough to make a nationality proud abroad, still rarely known by the people at home . Equally, let's assemble culture not such too fish result where eye mix. Commercial interest, the pressure lures to survive , test a person's endurance. Make it become in specific historical one phenomenon of period, red and naked, prove their own value fragily but doggedly. And society " marginalisation of identity " of them is it have brand of " tramp's artist " to play deeply, may be said " notoriously " in China. With the Red Gate Galleries, File Warehouse of Beijing, Beijing Courtyard Gallery , Jia Rui Gallery , 798 Artistic District , East Art District, Italy Evergreen Gallery ,etc. artistic centre and foundation of gallery , and some contemporary artists' works are purchased by the western collection system, this kind of situation begins to change gradually, contemporary artists have mostly already moved towards from underground on the ground, and some are testing the artist and are being moved towards the centre by the edge, and the fashionable artists at this moment just realize the excuse for western commercial exchange through the identity of " underground ". However, their content and form have brought the strong impact to China's public traditional vision culture, having provided " frying the material" for our medias of masses too, the carrier becoming traditional fine arts and criticizing too. In fact, China present contemporary artist coexist at the same time with the first several fine arts the older generation of generation already too, instantly too undoubted to become connect between east and west culture and China traditional culture and bridge of modern culture in they.

Contemporary art already linked closely to reality, artist pay more attention to one harsh fact as a kind of valuable art judgment. In fact, the reason why the device exists as a kind of art form is to depend on artist's remarkable ability with essential art obtained from reality. Since the artistic creation of the device begins, it has been paying close attention to one's own and other art forms all the time. We believe the artist can introduce the content of the possibility that will expand them, show a way to accord with these platforms that are used to. In the past 20 years, in China, the creation of art of the device, though because the long development speed of restraining it from of time investment heavy and making to make the device, however, all keep developing on the quantity and quality. Most influential Chinese artists' work of new generation nearly all involves the device work; it is the quintessence to be not every.

The Concept of "Unusual Scene"

" Unusual Scene " as the theme of contemporary art exhibition host by Today Art

Museum and "different", "looks", "scene", "view", "virus", "parasitism", "spirit", "sorcery", "luxurious", "propagate", "case analyze", etc. as keyword of the exhibition, let people feel heavy extended endlessly and has full of imagination. In fact, this theme that I put forward is to stem from the powerful and sublime visual effect of Xin Cang, ShaoMin Shen, Yan Qu, JinSong Shi, GaoZhong Wu, these five artists imagination and their art works. In the application of this installation exhibition "Unusual Scene", the idea that I compare, research and show these five artists' work together is come from these five artists and me have common exploration starting point, backgrounds, interesting and the common growth experience, living background.

The ways of five artists in exhibition are all unique, all paying close attention to their own field and scheme of the interest, all don't want to judge history, just one in history who want to compose fictitious and realistic. They try rational making course and making course of form, give audience make through works mood atmosphere course, exhibition of field combine together too, is it strengthen works own intension and change works narrate an organic component of the structure to regard it as. They all create the works with the serious and attitude conscientiously, we will see their energies and spiritual through an analysis of works, and our respect each other. We can find out culture and artistic pluralism of way directly. The time concept of their works is fuzzy, represented the past and announced the future; maybe happen in the past or will produce in the future. It is that have drawn support from the intelligence achievement of Hi-Tech that they implement common characteristic that works have this time, with attitude and individualized and of different class to is it think problem and make works to come of scientific research, the idea and idea happen and is made by the assistant (separate mental labor from manual labor, the concept with archaeological culture), adopt device means, is it place to break-through of material chosen above the other things, adopt build scene and unconventional method such as being interdynamic to use.

Deal with the scheme of artist's works, idea, material, tactics, people and animal, people and the society, people and nature, people's own spirit, health and soul, gene and variation, people one culture that interrogation wait a moment for in life entity problem faced perplex a long time such as I at the relation of person who point to and academic explanation of theory, etc. I am a contemporary art curator who live and work for ten years in the west. I expect this exhibition can break-through in the idea and formal, the exhibition idea of the slip and propagating the innovation on the media promotion publicly. "Unusual Scene" is what we will present inside, what it is understood outside is other expectation, the result is totally different. It is different inside and outside, from the spiritual aspect, material aspect, from contemporary art,

from idea art, they should have great differences! I am attracted and infatuated deeply, and it is incomparable happy to put into them. Determine finally my explanation is only a kind of possibility for everybody's reference, the most important thing is that should regard letting the audience understand many kinds of possibility of the works as a part of the works, it is abundant to come, the ones that extended the works, to humane care, study on human nature problem, exploration of the ultimate problem to people, seeking to people's spiritual aspect, natural science, sociology and anthropological meaning with spread of the spiritual excessive demand, pestilence and virus faced toward mankind that combine, etc. in the material.

" Unusual Scene " exhibition to is it encourage from the public, expert and artist in the cultural area of different regions one dialogue to want mainly. Disputable interest and idea of treating this exhibition and works that the goal is shared and owned in common by audiences.

Brilliant End—Nerve

Everyone is prophet. Everyone is making fables for the whole world in his own world.

I met Mr. Gaozhong Wu in Beijing in 2000 for the first time, and invited him in advance to attend my "dialogue—the third state" exhibition. The impression he made on me is sensitivity, "frailty", and "squeamishness" flowing from his somewhat white and thin face, and some mopes of intellectual from his frightened eyes, and acuteness of logical minds from his speaking ways. The later cooperation proves that this phenomenon is his essential things in his life.

When I first saw his works—big—head shoes with furs, I felt there was a genital tendency. The fur was restored because the shoes were endowed with life. His present works has carton, the upper "human", and the parents' beds, etc, and all these exhibit his dream of his young age, his psychology and the black person like fur sticking to him whom he saw at that time. His inner world is represented to the extent to be felt by the outer world concerning the theater effect based on copying the antitype. The works of sticking fur will bring people "Unusual", nerve-stimulating, and heartrending feeling! The horrid unreality, irrationality, nightmare, and the enormous shadow are approaching and devour him at last.

His fusty works is a kind of rotten beauty, or a kind of beauty of death, but the sticky fur works is a kind of horrific beauty. The wicked things that are deserted, hated, despised by society have its brilliant side, which is strong vitality. He gives a general hint to death, soul, yin and yang and the pan-fear, and it maybe implies more things. He simplifies the complex and interweaving subject and attempts to make us get

definite, coherent and correct explanation, a bridge, which leads to his psychological process in his psychological level, is constructed.

His crazy telling dream's "Unusual", the abnormal works "Perspective" and vivid imitation stressing the action and space are deeply influenced by Freud and Ranger's psychological theory, and these works revive the psychological morbid spectacle in daily life, convey his kind of psychological fear, and it is his reappearance of his psychological reaction.

As the present art is quite similar to the unavoidable realistic life, uncovers the apathy and selfishness of humanity, it obtains new vision and creating space and makes humankind reflect the civilization. Two contrasting views—praises and criticisms appear in these exhibited works, but it still embodies the strength of love and responsibilities, and it has social positive meaning. At the same time, it makes the virus expanding to the whole cultural area, and forces us to raise our question soberly and make reflection in allusion to many callous to life in normal state.

Finally, I show my gratitude to the attendance of Mr.Bo Hou and Ms.Fan Meng, all workers' labor night and day more than half a year, and all staff in all departments in Today Art Gallery. Our cooperation with privities ensures this transitional exhibition can make a public appearance. This exhibition offers the "Unusual Scene" to experts, scholars, artists and public as the communicative and research objects through Today Art Museum as public platform and spreading of media so that it can make people think rationally about Chinese Contemporary Art.

Shulin Zhao

Curator Of Beijing Today Art Museum

19th, August 2005

Shulin Zhao

Curator

Shulin Zhao was born in Shijiazhuang, Hebei, China in 1965.

Studied at the Shijiazhuang University (1983-87).

Organized Exhibitions & Activities

2005 Critic China Contemporary Art Exhibition, Beijing

2nd Dashanzi Festival, Beijing

2004 21th World Wide Video Festival, Holland

3rd Transchina Video Art Festival, China

2003 14th Electric Art Festival—VideoBrasil, Brazil

2nd Transchina Video Art Festival, China

2002 "Dialogue · The Other" Chiesa Santa Teresa Dei Maschi, Italy.

"Dialogue · Pluralism", 4A Art Gallery, Sydney, Australia.

1st Transchina Video Art Festival, China

The 1th Israel Video Biennial, Tel Aviv, Israel.

2001 "Dialogue · Confused" Chinese Contemporary Art Exhibition,

Mantova Young Museum, Mantova, Italy.

53th Montecatini International Short Film Festival, Italy

2000 "Dialogue · Dream and Reality" Chinese Contemporary

Painting Exhibition, Padova Villa Breda Museum, Padova, Italy

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狗，回答是肯定的 / 240 × 150cm / 摄影作品 / 2003

Dog, the answer is affirmative / 240 × 150cm / Photograph / 2003

回到生活中去！

吴高钟



我出生在京杭大运河边上的一个普通工人家庭里。父亲是一个善良而耿直，连年获得机车车辆工厂“先进工作者”称号的工人，记忆中的他教育我最多的一句话是“听共产党的话”。母亲是一个总也闲不住的典型的勤劳而善良的南方妇女，在她45岁的时候生下了我。我有一个哥哥，一个姐姐，哥哥比我大22岁，姐姐比我大11岁。听我妈妈说中间还有几个孩子但是没有活下来。我一直想知道为什么，可是母亲从来不愿告诉我。听母亲说的最多的便是日本人对她的追赶，母亲落荒而逃，以至于落下了心脏病，至今86岁的母亲的心脏病仍然十分严重。由于是老来得子，我便受到了父母和哥哥姐姐的百般宠爱，甚至可以说是一种溺爱。由此养成了我任性而非常脆弱的性格。