

今日中国艺术家  
CHINESE ARTISTS OF TODAY

**杨少斌 YANG SHAOBIN**

**暴力的本质 ESSENCE OF VIOLENCE**

河北教育出版社  
HEBEI EDUCATION PRESS

## 图书在版编目(CIP)数据

杨少斌:暴力的本质/杨少斌绘. — 石家庄:河北教育出版社, 2006.4

(今日中国艺术家)

ISBN 7-5434-5967-1

I. 杨... II. 杨... III. 油画—作品集—中国—现代  
IV. J223

中国版本图书馆 CIP 数据核字 (2006) 第 026743 号

主编  
张群生

学术顾问

李 伦 范迪安 贾方舟 郎绍君 栗宪庭  
殷双喜 冯骥才 谭 平 江宏伟 徐 累

今日中国艺术家

杨少斌

暴力的本质

今日美术馆书库

出版发行

河北教育出版社

(石家庄市友谊北大街 330 号)

监制

今日美术馆

制版 印刷

北京雅昌彩色印刷有限公司

策划

张宝全

执行主编

张子康

编辑总监

袁鸿雁

编辑主任

陈爱儿

责任编辑

李 诺 王雪芹

设计总监

郑子杰

装帧设计

张 强

制作

王忠海

开本

787 × 1092 1/8 31 印张

书号

ISBN 7-5434-5967-1/J · 555

出版日期

2006 年 4 月第 1 版 第 1 次印刷

定价

580 元

版权所有·翻印必究 法律顾问: 陈志伟

如发现印刷装订问题, 请直接与印刷厂联系调换

地址 / 北京市天竺空港工业 A 区天纬四路 邮编 / 101312

电话 / 010-80486788 联系人 / 刘磊

Editor in Chief

Zhang Qunsheng

Academical Consultant

Li Tuo, Fan Di'an, Jia Fangzhou, Lang Shaojun, Li Xianting,  
Yin Shuangxi, Feng Jicai, Tan Ping, Jiang Hongwei, Xu Lei

Chinese Artists of Today

Yang Shaobin

Essence of Violence

Documentation Library of Today Art Museum

Published by

Hebei Education Press

(330 N. Youyi Ave. Shijiazhuang, Hebei, China)

Produced by

Today Art Museum

Plate-making and Printed by

Beijing Artron Colour Printing Co., Ltd

Scheme

Zhang Baoquan

Editor in Chief for Performing

Zhang Zikang

Edition Majordomo

Yuan Honghui

Edition Director

Chen Ai'er

Executive Editor

Li Nuo, Wang Xueqin

Design Majordomo

Zheng Zijie

Design

Zhang Qiang

Computer Designer

Wang Zhonghai

Size

787 × 1092 1/8 31 Printed Matters

Book Number

ISBN 7-5434-5967-1/J · 555

Publishing Date

First Edition Published in April, 2006

Price

580

All Rights Reserved. No part of the work may be reproduced or transmitted  
in any form or by any means without permission in writing from Hebei  
Education Press.

Law Consultant: Chen Zhiwei

## 目 录

关于杨少斌的画  
皮力 6

杨少斌访谈录  
栗宪庭 杨少斌 14

作品 38

魔怪揭竿，布上暴动  
——杨少斌和他的艺术  
黄燎原 64

暴力、身体与内在性  
汪民安 74

杨少斌访谈  
Maurizio Giuffridi 杨少斌 80

作品 88

作品 158

艺术简历 240

## CONTENTS

Yang Shaobin's Paintings  
Pi Li 10

Dialog With Li Xianting  
Li Xianting Yang Shaobin 24

WORKS 39

Monster Revolution, Insurrection on Canvas  
- The Art of Yang Shaobin  
Huang Liao yuan 68

Violence, Body and The Innane  
Wang Min'an 77

Interview with Yang Shaobin  
Maurizio Giuffridi Yang Shaobin 82

WORKS 89

WORKS 159

Art Biography 241





# 关于杨少斌的画

文/皮力

1991年，杨少斌28岁，来到了北京。在此前，他出生于河北唐山的一个矿区。虽然和当时中国其他边缘贫穷的矿区一样，他的生活环境充满了群殴、恶作剧和动荡。但是从小家教极严。按照出生的时代，杨少斌应该成为“文革”中为了解决因为错误经济政策造成的城市失业问题而号召的上山下乡运动的一部分。不过由于家人托关系，而获得了留在城市里的资格。在家乡，他成为了一名警察，而在当警察的时候，他开始在业余时间学习画画。和当时边远城市的年轻艺术爱好者所共有的经历一样，他们都是从临摹战争连环画开始，然后到当地的少年宫参加周末和夜间的美术班。不同的是杨少斌一直坚持着绘画。因为年龄小，性格老实，他受到很多老同事的照顾。在当班执勤的时候有更多的时间画画。这使得他能在1983年20岁的时候顺利地考取了当地一所教授陶瓷和工艺美术的技术中专——唐山工艺美术学校。尽管除了素描和色彩训练以外，学校所教授的东西基本变种实用美术，但在当地，当时这是成为一名“艺术家”的唯一道路。

按照当时的惯例，从学校毕业后，杨少斌将获得一份国家提供和陶瓷有关的工作。如果他希望成为艺术家，他可以在工作之余坚持绘画，然后参加全国大展，如果运气好的话，可以获奖。获奖之后，他就可以调动工作到画院、美术学院或者美协，成为一名职业艺术家。这是计划经济时期中国艺术家的唯一道路。但是到20世纪90年代初期，这种计划经济体制已经开始分离崩溃。杨少斌的同学和“画友”中有一

个名叫方力钧的，按照国家规定他在中专毕业后工作两年，考取了中央美术学院。1989年方力钧毕业后，放弃了国家安排的工作，留在了北京，在城市的东北角圆明园租了农民的四合院坚持作画，其生活也逐渐变成了靠卖画的收入来维持。这种生活方式对于热爱绘画的杨少斌来说无疑具有特别的诱惑力。于是他放弃了在唐山的工作和家庭，只身来到北京。在圆明园达圆宾馆后面也租下了一个工作室，开始另一种职业艺术家的生涯。

之所以如此详细地描述杨少斌的早年生活，是为了更深入分析一个创作生涯几乎横亘中国当代艺术近15年的艺术家语言、图示的变化。对我来说，杨少斌是中国当代绘画与自身语言资源、社会趣味和艺术潮流的一个有意义的个案。有几个因素决定了我对这个个案的兴趣：从性格本身来说，稍显严谨和不善言辞的杨少斌为何会在1993年开始，成为了和他个性并不相称的玩世现实主义艺术的代表艺术家；为什么从1996年之后，在这种风格取得巨大成功之后，他却成为当时玩世现实主义艺术家中唯一有意识远离了这种风格的艺术家。杨少斌今天为人们所熟知的暴力主题和表现风格是在何种背景下产生并获得接受的？同样，他最新创作的关注国际政治的作品与原来那些表现没有具体能指的内心意象的作品在图示和观念上具有怎样的关系？正如我们所看到的，杨少斌几乎没有受到什么正规的艺术教育，同样也缺乏于他所从事的当代艺术语言谱系的系统了解，既然如此，最后，也

是最重要的问题是,除了绘画的天赋和手的敏感以外,这样一代艺术家是如何在国际潮流中创作一种语言和观念演进的动力并获得成功的。

作为对上面问题的解答,或许最有效的方法是回到艺术家创作的本身,回到作品的语言与图示。同时复原作品创作的艺术潮流、社会趣味与艺术家的个人体验,同时也复原不同作品之间的关系。这些关系包括,在这些作品中出现了哪些符号和语言,它们为什么会出现,同样,哪些符号和语言后来又消失了,哪些符号消失了又出现?为什么?也许在这些符号与语言的此消彼长中我们能获得某种变化的轨迹并以此获得了解中国当代艺术的某种切入点。对于我来说,在“中国现实”、“玩世现实主义”、“杨少斌”、“暴力美学”和“国际政治”这些概念之间简单的名词罗列是一种令人生厌的方式。我的目的是在艺术家变化多端的图示和语言背后找到这些时髦名词之间内在的动词关系,从而复原艺术家与时代潮流与现实境遇之间的关系。决定这种工作方式原因在于,像杨少斌这样的艺术家,其价值并不仅仅在于他们所创作的图示上,而其更丰富的意义将体现在他们与艺术趣味、文化权力、图示创造之间复杂而立体的关系上。

在中国当代艺术的格局中,杨少斌最早是作为玩世现实主义的一部分出现的,但是1991年才来到北京的他显然是作为玩世现实主义的第二梯队被承认的。

在这个时候,以方力钧和卫峰为代表的艺术家已经在北京举办了自己的最早的个展,这种玩世现实主义

的风格最早由著名的策划人和批评家栗宪庭提出。在栗宪庭看来,玩世现实主义的风格是对应于20世纪80年代新潮美术中追求宏大叙事和形而上倾向出现的一种藐视权威、反讽现实的风格,激发这种风格的是文化理想主义幻灭之后的无聊感。从风格上看,玩世现实主义的出现体现为画面重新回归写实语言,而在题材上关注那些无聊和无意义的生活瞬间,在语言上更强调打破和解散那些逻辑严密的造型体系。出生于军人世家的刘炜在早期创作中将目光投向了己的军人父亲,这种穿制服的军人形象成为政治与日常生活权威的双重象征,制服形象在当时的上下文关系中更是具有特别的意义,和杨少斌同为校友和同乡的方力钧在自己的绘画中创作了傻笑的光头形象,光头的形象是日常生活中方力钧的形象,栗宪庭将光头形象归纳为一种暧昧的身份的表达,同样,傻笑则是代表了对既定价值观念的一种怀疑。

就像艺术家本人很多年以后在很多场合坦率承认的那样,他在1991年到1996年左右的早期风格是延续着玩世现实主义风格的语言逻辑“制造”出来的。在以1993年创作的著名的《警察》为代表的作品中,我们看到了诸如傻笑、制服、碧水蓝天这些标准的玩世现实主义风格的符号。也许人们认为杨少斌最近对自己20世纪90年代初期的一些自我反思是试图刻意地将自己和玩世现实主义划清界限,以谋求更大的发展空间。但是如果我们仔细分析他这个时期的作品,我们会发现其中有很多内在的语言的断裂和冲突,而在

这些冲突和断裂的地方,很多因素又在他最近的创作中以新的方式呈现出来。

《生命不息,冲锋不止》是艺术家1993年以警察和军人为主题的作品中最具有文本意义的作品。警察和军人成为这些作品的母题,除了他们本身是一种意识形态的象征,能更好的承载玩世现实主义对于社会现实的批判以外,对于艺术家来说或许还有更多的意义。首先是艺术家本人当过警察,这部分的生活经历和他来到北京成为职业艺术家的经历形成了巨大的反差。杨少斌曾经多次回忆到因为没有来到北京需要的暂住证而被警察堵在妓窝中羞辱的过程。所以警察在这些作品中出现实际上也是有社会的弱者“恶作剧式”的报复的意义。其次,《生命不息,冲锋不止》这件作品中军人形象,来源于“文革”时期非常有名的同名政治宣传画,其背景则是中苏珍宝岛的武装冲突,中苏珍宝岛冲突是一直围绕在杨少斌童年中的一个记忆,它包含了男孩对英雄的崇拜,对暴力的崇尚,同时也促使他后来对国际政治的关注。第三,这件作品的右侧有一个微笑的穿着白色衣服的女孩,其实这个形象来源于艺术家拍摄的一个微笑着剥兔皮的卖兔肉的女孩。原始的素材的照片充满着一种微笑的残酷,女孩的微笑和血淋淋的行为之间形成非常强烈的反差。在某种程度上看,我们几乎可以确定是这张照片促使了这件作品母题的出现。考量到警察和战争形象的出现,特别是女孩的微笑,战斗英雄的嬉皮笑脸,显然这件作品是对暴力的一种调侃。



但是这件作品的意义还不仅只有这些。通过了解这些作品中特别的图示及其来源,我们同样发现这件作品中存在着有意思的断裂和有意识的选择。原始素材中,女孩的微笑被保留在画面中,但是残酷地被剥皮的兔子的形象以及背后的行为却被取消了。如果我们在一个比较长的时间中看杨少斌的创作的话,我们不由得会问,为什么一个极其符合他的技法特点和观念的暴力意向被省略了?在画面的下方还有一片风景。它们是用典型的后印象派的手法来完成。后印象派、表现主义甚至包括怀斯的风景画,是杨少斌这一代在学校以外自发接受的“前卫”美术的训练。从技法上看,这种语言强调绘画的速度感、笔触的质感。但是这种语言在玩世现实主义绘画中往往是不太采用的。标准的玩世现实主义其技法特点在于用简单的色彩变化来交代体量和形体的转折,在色彩上并不强调变化,而是直接用白色和灰色来表明暗部。

《生命不息,冲锋不止》中的人物和主体部分都是采取这种简单技法来完成。但是只有这块作为背景的风景是保留了艺术家所熟悉的技法。显然在这作品中存在着两种不同性质的语言。艺术家所习惯的语言,在某种程度上带有微妙的浪漫主义色彩的语言体系只是作为背景存在,而在当时流行、后来被他放弃的那种简单直接的语言却在画面中占据了主要的地位。而在后来的创作中,杨少斌似乎又是从这种后印象派语言中发挥出所谓酣畅淋漓却又充满微妙变化的风格。

显然,《生命不息,冲锋不止》是一件有着典型意

义的作品。在这件作品中,一方面艺术家在竭力创造一种标准的玩世现实主义风格的作品。事实上,他也做到了。但是另一方面他似乎又在潜意识和无意识压抑着某些喜好,比如暴力的场面,带有微妙变化的稍显传统的绘画语言。对于我们来说,这件作品的意义不在于它和玩世现实主义之间的关系,而在于细微处这些有意思的断裂。因为正是这些断裂造就了后来了杨少斌的创作。

从题材上看,1997年以后,杨少斌开始明确地表现一些暴力的意象,促使折中暴力意象出现的首先是在语言上。1997年创作的《口红口红》也是一件值得分析的作品。这件作品还保留了制服、嬉皮笑脸等一些元素,甚至还不乏一些色情的意味,但是作品的语言已经开始变得明确了。虽然不再有那些带有浪漫色彩的风光作为背景,但是在一些主体部分已经开始出现了成熟的所谓“流淌的风格”,流淌风格的出现充分利用了调色油直接被涂在画布上的随机效果。从某个角度看,这种风格的出现还是基于后印象派语言中的“直接画法”。

杨少斌本人曾经用“劈里啪啦”来形容这种流淌风格。其实单就这些风格而言,它们出现在最初并不具备所谓暴力的特征。促成暴力特征的主要特点是这些技法最早是用于表现那些扭打的人们变形的脸庞。从1996年开始,扭打就成为他作品中一个带有转折意义的形象。它们的最早出现带有明显的幽默和异化的色彩。但是随着这些形象在画面中的延伸,它们越来越

远离幽默的色彩,而是似乎不受艺术家控制,无可挽回地获得一种独立的、富有暴力的色彩的存在。所以,当艺术家自己用“劈里啪啦”来形容这种质感的时候,它已经开始具有一种暴力的色彩。“劈里啪啦”既是对打架的一种形容,也是对流淌的传达。这在某种程度上也反映了艺术家所关注的暴力最早是源于身体,同时也是当代社会中人的自我境地的一种隐喻。

于是在1997年后来完成的一批小画中,我们发现图像差别不大的画面中间时并存着干和湿两种质感。这两种风格也似乎在扭打,其扭打的结果是湿润的流淌的风格在画面中开始占据绝对的上风。从此,对于肉体的暴力就像恣意开放的花朵,从杨少斌心里蔓延开来。那些因为不知道什么原因而扭曲的脸,就如暴力本身,它们没有具体的历史情景,没有具体的理由。艺术家所呈现的一种抽象的暴力,一种本质主义意义上的暴力。同样,这种抽象的暴力也体现在画面语言上。除了巨幅的肖像以外,杨少斌又重新表现那些扭打变形的身体。不过这个时候,所谓流淌风格已经不只是局限在人的头部,而是扩展到整个画面,然后又充分利用这种风格来形成画面的未完成感。重要的是,在这个过程中,杨少斌逐渐寻找到了自己和表现主义与新表现主义之间语言上的关联。现在看来,那些20世纪90年代初期出现的语言上断裂,被重新连接在一起。在《生命不息,冲锋不止》中那只被省略的血淋淋的兔子变成了扭曲的脸庞,那些带有微妙变化的风景变成了一种更加酣畅的流淌风格。通过这种风格,

杨少斌开始从艺术运动回归到绘画语言本身。

虽然杨少斌对于暴力的开掘有着自身的逻辑。但是他在大潮流上又和20世纪90年代末期中国当代艺术出现的暴力化倾向有着一定内在一致性。不同的是杨少斌的暴力并没有像很多年轻的观念艺术家那样局限在暴力本身。相反，在无数次对于扭打的抽象化描绘中，通过单纯的绘画语言，暴力回归到本质：它是身体对身体的攻击。

在中国当代艺术家中，特别是画家，似乎很少有人会像杨少斌一样直白地否定和怀疑以前的作品。处于对于“品牌”的迷恋，处于对于“市场”的维护，成功的艺术家往往对于成熟的风格采取了小心翼翼的维护态度。而对杨少斌来说，当他在不断表现这些暴力的时候，他却似乎已经被艺术的商业机制给“暴力化”。在和栗宪文的谈话中，他反复暗示着一种自己的焦虑：当暴力的图像被表现为绘画时，那种童年迷恋的原始暴力似乎会越来越远离文化上的隐喻和意义，而成为一种单薄、肤浅的图像。处于这种焦虑，他开始对复制流苏风格的美丽暴力感到厌倦。随着生活阅历的丰富，年龄的增长，他似乎对暴力的不同呈现形式开始发生兴趣。在他的眼中，政治、传媒以及人际交往都是暴力的流露和体现。2000年完成的雕塑《肉身》就是这种思路的代表。他用无数的小图片贴满了残缺不全的人体，似乎想以此来暗示媒体的暴力，或者像2003年的《风景》一样，直接使用照片来呈现暴力本身。

这些作品的出现既有观念艺术的印象，更多则是

代表了他对自己所从事的绘画的思考。他试图要通过这些绘画之外的作品寻找出绘画性的图像跟今天泛滥的“客观”图像（摄影、电影、电视）之间本质的区别。经过短暂的尝试，他发现一个新的领域：对于新闻图片的“客观图像”进行绘画性的表现。这些新闻图片是政治性的，也是暴力的体现形式。同时，对于艺术家来说，对它们的描绘是对绘画性的拯救。因此，这些新的作品便在观念和语言上具有了多重意义。

首先，杨少斌从身体的暴力转向了对社会暴力的关注。暴力的原型是身体对身体的攻击。对于暴力的偏好既跟青春期的心理有关，也跟童年的经历有关。现在，艺术家发现暴力不仅体现为对于身体的攻击，也体现为国际政治、社会交往。除了对于身体的消灭以外，它也体现为对意识、自我、思想的垄断和剥夺。而实现这样的垄断和剥夺的就是政治。因此，杨少斌新的绘画不是为自己的语言找到一个现成图像的出口，而是对于暴力本身进行思考的结果。它们是艺术家观念演进的结果。也正是因此，艺术家对于暴力的思考由自身转向了社会。其次，和20世纪90年代中期作品最大的不同是这些作品的视点发生的巨大的变化。它们不再是平视的，也不再是直逼对象本身。相反，艺术家采取了仰视、斜视或者偷窥的视点。这些画面中不再存在一个单一的主体。这仿佛意味着艺术家自己的视点从画面中取消了，其目的在于回复到暴力的伪装之中。第三，与此相关，在小心维护暴力的伪装的同时，他又剥离出具体的时间、地点和场景。这样，同

样是使用调色油来模糊形体，在以前的作品中形成的是“流淌风格”，强调的是暴力对于身体的伤害。现在，这种同样的技术语言在画面中变成“雾化”具体历史事件、新闻事件手段。通过这种手段，他将事件和人物的具体性模糊化。技法一样，但是其背后观念和目的却是不一样的。前者强调的是暴力的抽象性，后者则是强调暴力的普遍性。而从对于暴力的抽象性的视觉呈现转移到对于暴力普遍性的思考是这些作品最重要的意义之所在。最后，通过“雾化”这一表现手法，杨少斌在客观图像和真实图像之间找到了一个绝妙的点，完全通过绘画性改写图像的客观性，以获得观念的拓展。

或许现在我们已经回答了文章开头提到的问题。杨少斌无疑是当代中国艺术家中的重要的一员。通过仔细地分析他创作的各个阶段，我们发现他的艺术从创造那一天起就是处在艺术潮流变革的中心。其艺术的动力不在于他积极介入潮流。相反，它们存在与艺术家内心世界与知识准备和艺术潮流与体制之间不可调和的矛盾。在这样的矛盾中，作为一个诚实和成熟的艺术家，他的策略是不断发现这些断裂，沿着自身的逻辑改造和演进自己的资源——即使他们有时和潮流是冲突的。也正是因此，纵观杨少斌的创作，我们发现了一条少有明确的线索。在这个线索中他从观念回复到绘画性本身。又从绘画性本身发现自己的观念，并不断丰富它们。

# Yang Shaobin's Paintings

By Pi Li

Yang Shaobin, 28 years old, arrived at Beijing in 1991. He was born in a strict family of a minefield located in Tangshan, Hebei Province. His living environment, however, was filled with affrays, pranks and turbulence. In the culture revolution, called for youths to go and work in rural areas so as to solve serious unemployment caused by wrong economic policies. He belonged to one of them but stayed in urban area by asking somebody influential to help. In his hometown, he became a police and started learning painting in spare time. Many art fans in remote cities shared similar experiences. They imitated war comic books at the beginning and then joined weekend and night fine art courses in local Children's Palace. Different from most of them, Yang Shaobin held on painting. He got more time to paint under the care of elder colleagues for he was young and honest. Therefore, at his 20 years old in 1983, he could pass the examination of a local ceramics and industrial art school, Tangshan Secondary Fine Arts School. What it taught, however, was mainly applied fine arts except sketch and color painting. At that time, this is the only way of becoming an "artist".

Normally, Yang Shaobin can get a ceramics-related job provided by government after his graduation. If wishing to be an artist, he may continue painting in his spare time and participate national exhibitions. He might win an award and become a professional artist in art academies, colleges or associations if he was

lucky enough. It is the only way of Chinese artists in planned economic times. When it came to early years of 1990s, this mechanism started collapsing. Fang Lijun, one of his classmates, had worked for two years after his technical school years and entered the Central Academy of Fine Arts. Having his study in 1989, Fang gave up the government offered job and stayed in Beijing. He hired a farmer's courtyard house and lived by selling his works. For Yang Shaobin with a painting passion, this life style is particularly alluring. So he left his job and family in Tangshan and arrived at Beijing alone. He hired a studio behind Dayuan Hotel in Winter Palace and initiated his career of a professional artist.

A detailed introduction of his earlier years is to make further analysis about his language and logo changes in a 15-year span of Chinese modern arts. For me, Yang Shaobin is a useful case about modern painting, language sources, social taste and art trends. There are several interesting factors in this case. Yang is prudent and dour in character. But why did he become a typical artist of cynical realistic art irrelevant with his personality since 1993? And why did he intentionally and uniquely come to keep away from this successful style in 1996? What background did his well-known violence subjects and style originate and succeed in? What expressive and conceptual relation does his latest works concerning international politics with his earlier inner imagic ones without specific signifier.

As we know, Yang Shaobin has not been trained in formal art educations and lack of a systematic understanding for modern art language pedigree. How did this generation, in this case, get the energy of promoting language and concepts in international trends and succeed?

The most effective reply to above questions may be to return their creation, their works' language and image and recover their art trends, social tastes and individual experiences as well as relations among different works. Those relations include what signals and languages appear in their works and why. What signals disappear and why? It might be a point to cut in Chinese modern art by perceiving a changing trace from these signals and languages. For me, it is boring to list "Chinese reality", "cynical realism", "Yang Shaobin", "violence esthetics" and "international politics". I attempt to find the inner relation of these modern nouns beyond various images and languages and recover artist's connection with trend and practical environment. This method is built at the ground that an artist like Yang Shaobin, is not only valuable in their images but also in their complex relation with art taste, cultural power, imagic creation.

In Chinese modern art pattern, Yang Shaobin appeared initially as a part of cynical realism. It is obvious that he arriving at Beijing in 1991 is recognized as the second echelon of cynical realism.

Artists like Fang Lijun and Liu Wei have held their earliest individual exhibitions. Li Xianting, a famous planner and critic, puts this cynical realism forward. In his mind, this cynic style with contempt to authorities is born as a reaction to magnificent narrations and metaphysics in 1980s. Its root is the emptiness following the vanishing of political and cultural idealism in 1989. Cynical realism shows that pictures return to realistic language and senseless living moments with an emphasis to break and demolish those logical authoritative systems. Liu Wei was born in a military family and focused on his father in earlier creations. This uniformed serviceman is the symbol of both political and daily life authorities. Uniformed images have special meanings in the context of political accidents in 1989. Fang Lijun, Yang's classmate and townsman invented a bare-head image in his paintings. Bare head is Fang's image in daily life. Li Xianting regards bare heads as an expression of obscure identity and silly smile as a doubt to existing values.

As he admitted frankly in many occasions, his earlier style from 1991 to 1996 is a logical "product" following cynical realistic style. In his famous work *Police* created in 1993, we can see typical symbols of cynical realism such as silly smiles, uniforms, clean water and blue sky. People may think that he reflected upon his earlier works in an attempt to separate him with cynical realism and seek larger space of development. If we look into his present works, however,

we can discover that there are many inner breaks and conflicts of language. And many factors appear in a new way in his latest creation.

*Charge as you are alive* is the most important one in his 1993 series of police and soldier. Apart from they are a symbol of ideology as well as a proper target of cynical realism, they become the subject because there are many meanings for the artist. At first, he has been a policeman and there is a sharp contrast between this job and his experience as a professional artist. He has recalled many times that he once was caught in bed by policemen for he had no residence certificate required by Beijing city. So appearance of police in these works may be a playing revenge of the weak. Secondly, in *Charge as you are alive*, the soldier's image comes from famous political poster of same title in the Cultural Revolution in the context of military conflicts concerning Zhenbao Island between China and Soviet Union. This conflict is a memory hovering in his mind when he was a child. It contains a boy's admiration for hero and violence and in following days arises his concern for international politics. Thirdly, there is a smiling girl in white in the work's right part. This image comes from a picture of one artist where a smiling girl is skinning a rabbit. Original picture shows a cruelty of smile and a sharp contrast between her smile and the bloody action. We are sure that this picture helps the birth of this work's subject. In account of police, war, girl's

smile and hero's grimace, it is clear that this work is a mock of violence.

Apart from these meanings, we can find interesting breaks and intentional choice by getting familiar with these works' special logos and sources. That girl's smile is kept in picture but that cruel skinning is deleted. If we had seen his creation for a long period, we would ask why he omitted a violent image match with his techniques and ideas. In the lower part of picture, there is scenery with typical post-impressionistic techniques. Post-impressionistic, expressionistic and even Wyeth landscapes are the willful "forward" training of his generation out of school. This language emphasizes painting's sense of speed and reality. But cynical realistic paintings usually do not adopt this language. Their typical techniques use simple color changes to show the difference of size and body, show light and dark by white and gray color without an emphasis on color variations. Character and main part of *Charge as you are alive* are completed with this simple skill but this landscape is painted with familiar techniques. Obviously, there are two different languages in this work. Familiar and subtle romantic language system exists as a background. Simple and direct language dominates the picture. The latter was popular at that time and then abandoned by him. In his following creation, Yang Shaobin developed a vigorous and subtle style from this post-impressionistic language.

*Charge as you are alive* is a valuable work where on one hand, the artist tried to create a typical cynical realistic style and did it; on the other hand, he seemed control some of his favorites subconsciously and unconsciously, such as violent images and subtle traditional painting languages. For us, its value not lies in its relation with cynical realism but in those interesting subtle breaks. It is the latter that leads to Yang Shaobin successful creation in future.

After 1997, Yang Shaobin started expressing some violent images in his pictures. Violent images were reflected firstly in language. Lipstick Lipstick of 1997 reserved some elements such as uniform, grimace and eroticism but got a clearer language. Though there is no background of romantic landscapes, some main parts show a matured "flow style". This style makes full use of random effects of color oil being smeared on canvas. In some sense, this style is originated from "direct painting" technique of post-impressionistic language.

Yang Shaobin once used "pitter-patter" to describe this style. The style originally did not have violent features but then these techniques were used to express those distorted faces in tussle. Since 1996, tussle has become an image representing his turn of creation. This image has a clear sense of humor and dissimulation. With its extension in pictures, it reduced humor sense and seemed out of his control and acquired irrevocably

an existence of independent and violent colors. So when the artist used "pitter-patter" to explain this sense of reality, it started getting a color of violence. "Pitter-patter" conveys both fights and flow. In some sense, it shows that violence in the concern of artists comes from body while it is a metaphor of human situation in modern society.

For those small sized paintings completed in 1997, we can find that there are dry and wet senses of reality. These two senses seem in tussle and the result is that the wet flow style dominates his pictures. Then, body violence sprawled in his heart like reckless flowers. Those distorted faces have no specific historic situation and reasons, just like violence itself. What he expressed is an abstract violence, an essential one. The language also shows this abstract violence. Apart from large portraits, Yang Shaobin painted those grappling bodies again. But the flow style is not limited to head but is extended to whole picture and then is used to establish the uncompleted sense of pictures. It is important that Yang Shaobin came to find his linguistic connection with expressionism and new expressionism. Now those language breaks appeared in early 1990s are reconnected. Distorted faces took the place of that omitted bloody rabbit in *Charge as you are alive* and those subtle landscapes are replaced by a more energetic flow style by which, Yang returned from art movement to painting language itself.

He has his own logic about exploration of violence, but is consistent with violence trend of Chinese modern art in late 1990s. Different from many young conceptual artists, his violence is not limited to violence itself but return to its nature by abstract grappling and simple language, that is, violence is an assault from one body to another.

Among Chinese modern artists, especially painters, few can deny and doubt their old works in candor like Yang Shaobin. For being addicted to their brand and trying to maintain their market, successful artists usually keep their matured style cautiously. In Yang's mind, he seems being violated by commercial mechanism when he keeps expressing violence. In his talk with Li Xianting, he repeatedly suggests his anxiety. When violent images are expressed in pictures, original violence attached in his childhood becomes far away from cultural metaphors and senses and withers into a simple image. With this anxiety, he is bored with copying beautiful violence of flow style. He, richer in experience and elder in age, becomes interesting in various forms of violence. In his view, politics, media and human contacts are reflections of violence. The sculpture *Body* is a typical work of this opinion. He pastes countless small pictures to mutilated body to indicate media's violence. In 2003 *Landscape*, he directly uses pictures to express violence.

These works express some impressions for conceptual

arts and his thoughts on painting. He is attempting to find basic differences between painting images and rampant "objective" images nowadays (photograph, film and television). After tests for a short period, he finds a new field, painting those "objective images" of news-photo. Those photos are political as a form of violence. For artists, the painting of these photos is a redemption. Therefore, these new works have multifold senses in concept and language.

At first, Yang's concern for violence turns from body to society. Origin of violence is an assault from one body to another. Preference of violence is related with psychology in adolescence and experience in childhood. The artist discovers that besides assaulting and perishing body, violence as reflected in international politics and social contacts monopolies and deprives conscious, self and ideas. The process of monopoly and deprive is politics. So his new works is not looking for an existing exit for his language but a result of his thoughts on violence. They are outcomes of his conceptual developments. So his thoughts turn from violence itself to society. Secondly, the major difference with his works in mid of 1990s is that his viewpoint has a dramatic change. It is not a straight look or a stare at objects any more, but a up, side or secret look. There is not a single subject. This means the artist's viewpoint disappears in picture so as to recover violence's camouflage. Thirdly, while maintaining violence's camouflage carefully, he draws out specific

time, place and circumstance. The use of color oil to blur body focuses on injury of violence upon body in old works with a flow style. Now, this technique is used to make specific historic accidents and news affairs "foggy". But the same technique has different purposes and concepts. The former focuses on abstract violence while the latter does on universal one. The top value of these works lies in the transference from violence's abstractness to its universality. Finally, by using "nebulizing" technique, Yang finds a wonderful point between objective images and true images. He changes the image's objectivity by painting in order to expand his concepts.

We have offered a reply to the above questions at the beginning. There is no doubt that Yang Shaobin is an important member of Chinese modern arts. We can find that he has been in the center of changing art trends from the very start by analyzing all stages of his creation. His impetus is not his active participation in the trend but an unsolvable conflict between his inner world and the outer art tides or mechanisms. As a honest and matured artist, he keeps looking for these breaks and developing resources in his own logic, even if they are sometimes in conflict with the trend. So there is a clear clue in his creation where he returns from concepts to painting itself and then keeps seeking and enriching his own ideas in painting.

# 杨少斌访谈录

栗宪庭 杨少斌

栗宪庭（以下简称“栗”）：你来北京是哪一年？

杨少斌（以下简称“杨”）：91年8月28日。那时的圆明园画家村人很少，显得冷清。孤独。那也是我平生第一次离开家乡。在一个陌生的环境有点心神不安，心里没着没落的。唯一觉得舒畅的是从此不用到单位上班了。生活没着落。未来是什么样，心里一点底都没有。两年之后卖了第一张画。是个美国人，500美金卖了一张画。在那时对我来说是个很大的数目。

栗：有信心了。

杨：有信心了。有人买了。

栗：我第一次看你画是什么时候？

杨：91年冬天，我刚来北京不久。在唐山也画画，但画的比较少，业余时间画点小东西。你来时候我记得特别清楚。我住在圆明园的福缘门，在挨着达园宾馆的后墙有一个小院子。几个人合租。有天晚上你和方力钧一起来看我，房间很小，我还在画原来那些东西，窑和石头。

栗：我印象中你画的是旧式窑窑，有圆圈的拱顶，石头垒的墙面，一块块石头也是圆吞吞的，有点像方力钧早期素描的那种味道。

杨：我和方力钧关系一直很好，他画什么我们都知道，和我一起画的还有我们唐山轻工工业学校的几名同学。

栗：都受方力钧影响。

杨：对。后来有很多人画石头，全国美展的时候不少画家都画这个。

栗：出效果。

杨：对。很有整体感，有怀旧的味道。怀斯也影响了很多画家，伤感和孤独。在当时很时髦。

栗：还有农村。边塞的风情画，都是对旧有的现实主义的反叛。

追求一种质朴、怀旧和粗犷。把人都画得圆吞吞和笨笨的。那是一种流行趣味。但真正流行的时候是80年代初，画这些画的都是比你们年长十多岁的艺术家。

我想知道的是你第一次画得像玩世写实主义那种风格，

就是接近刘炜那种感觉的画。

因为这是你“出道”的标志。大家知道你，也因为觉得你属于玩世潮流中的一员。

杨：也是在那间小屋里。当时也一直在想我以前在唐山时的创作。比较当时北京艺术家的作品。得出的结论是：在唐山及各个地区的艺术家没有明白艺术是什么。既不敢颂，也没有批评现实，属于没有问题的瞎画，失去了艺术的功能。后来开始在北京看一些展览。当时有点不习惯；原因是，一个艺术家画十几张画，跟一张画似的。当时还要求自己画每一张画都不一样呢，没有考虑艺术家应有一个关心问题的线索。那时我的工作几乎等于零。

栗：你那批属于“玩世”的画是什么时候开始的？

杨：是92年的3、4月份。那时我搬到了福缘门52号。最早画的是《照相馆》、《公园》。和新生代的感觉差不多。没有批判现实的因素。

栗：画出怪样的。傻笑的，都是一些跟过去意识形态比较密切的形象，向日葵啊什么的。

杨：那时候也是环境影响的。其实那时也不是很明白为什么要这么画。就跟随着走。后来看了你写的一些文章，才知道是怎么回事。“政治波普”是怎么回事。“玩世写实主义”是怎么样的。逐渐明白了这里面的一些故事及相关的背景 and 思想。

栗：舍尼画廊大概是什么时候开始找你的？

杨：93年。

栗：这段大概画了几年？

杨：也就一年多。实际上在91年底，就画了这种感觉的画。画的是一张小画，抱在怀里面拿铅笔勾完填色。感觉不错。有点像玩世的感觉。其实最早的作品，画的很正常。不太潦皮。

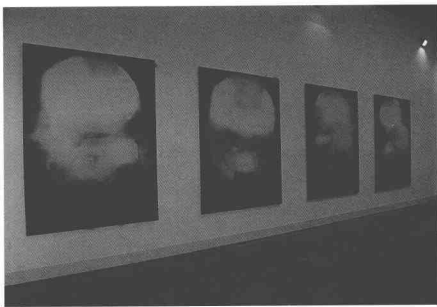
栗：后来画的潦皮的感觉强烈了？

杨：潦皮的感觉应该是92年下半年。画了警察。画了两张，第三张没画完就毁了。其它一些小的作品。军人啊。珍宝岛。差不多出现在93年。

栗：你画的这些和你的经历有关系么？

杨：像我这个年龄。经历也算丰富。我是最后一批上山下乡的人。家里托人弄了个留城证。就没有去农村。后来还因为那时很小不明是非地参与过一些活动。为什么比我年轻的艺术家没有选择军人这个题材呢？战争的威胁迫使我们这一代人从小就帮国家挖防空洞。防止苏联的进攻。这种印记是磨不掉的。伴随我们这代人成长。借鉴历史，对我来说是很自然的事。





栗：你做过警察？

杨：对，做过警察。

栗：包括珍宝岛的那些东西都是你经历过的？！

杨：我没有经历过，是发生在我成长的年龄。小时候都那样，连家里窗户上贴的纸上面都是一些和战争有关的图。经常做空袭疏散演习，弄得人心惶惶。总是觉得要打仗。

栗：那时候我记得给你写过一篇文章。

杨：是在舍尼画廊展览的画册上，大概你谈了整个玩世现象，然后捎带把我的画说了一下。

栗：我把你归于玩世，也想对你有所区别，说刘炜的画很调皮，很放松的；说你区别于刘炜。

主要在人物造型、笔触上你比他画得紧，不像刘炜那么放松。

杨：画得有点苦涩。

栗：有点苦涩，有点紧张。我觉得你的性格也是老实巴交的。

是诚实的那种，不像刘炜有点调皮。

杨：对，从小家教就很严，不敢做出格的事。好孩子画不出那感觉。

栗：画不开玩笑的气氛，而是把紧张感画出来了。

杨：对，不放松。当时可能跟我的技术有关，没有上过美院，在表达上没经验。刚到圆明园的时候，画什么都画不好，画手脚都很吃力。

栗：但这个东西还是画了好几年吧。人们认识你。

是从圆明园那些调皮一点的画开始的。你从圆明园到宋庄一直画这个吗？

杨：不是，实际上在舍尼画廊办完展览之后，便画不动了。

栗：办展览是哪一年？

杨：记不太清，可能是94年的上半年。当时没什么经验，只能这么画，后来真是画不动，老想有点变化，也加上玩世不是我创造的，而排在玩世中的艺术家又太多，没什么发展空间。其实就画面来说，我当时的理想是：很平静地画出来。画面中没有情绪存在，玩世这种东西我觉得画得很累，有点像挖空心思逗人乐的感觉，而我身上又不具备这些因素，我的状态是带不进去，有点像作戏，弄得自己很烦。

栗：你大概持续了多少年？

杨：94年后半年就不画了。