

張 丞

Stella

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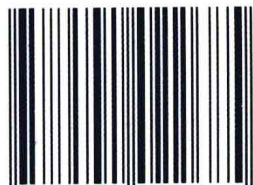
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In Search for Space

Stella

Whenever we got to a new surrounding we often think of past life even in busy days. We are not easy with so much change and acceptance. That encouraged me to record the new and contradictory, trying to find the feeling in side on the edge of real and imagination and produce belief and hope to the new area.

Modern life bring more favor to people but it also makes us lost some sensitive and pure without knowing it. Our feeling mainly comes from medium indirectly. Confusion and order cities are full of wisdoms and rhythm, impulsive and worry so much information catch up modern people so they can't control themselves. In pursuit for civilization or progressive and over sensitive or convenient life, we may lose peace or harmony. Because of the separation from nature, we forget looking over the sky. In search of liberation from disorder, sobriety from insensate, let live as ourselves. So the painting studio became the space in which I am freedom. Here I can see the favor or over selecting according to my idea. And find something that I need, surroundings of life are changed frequently that is key I have related with reality.

When I want to do something quietly always there is some thing unusual lead me to avoid or give up it or looking for some thing. That set me free from reality to a pure heart. Let me describe every movement with relaxation like a private diary which records some small and not important things. But these recorders link my separated life and restate my point.

Not thinking about expression, I don't need to worry about method. During my creation, I enjoy choosing pure and direct language, catching for something that belongs to me: things imagination. With the feeling fixed in a medium, such quality of describing or making is indeed my potential imagination. Every

time the beginning makes me full of expectation, just like facing journey unknown, let my soul experience recalling and spring, appearing and disappearing, forever and correction, increase and reduce. In complex, I found my space, found the meaning of life between the sour and dust, concerned about different change of material produce made by time, focus on the feature between life or death, found the existence that can not see by eyes. The feeling of imagination or life experience drive me change different culture from spirit into material, hoping that produce my character.

Devotion on the art makes me overlook the limitation little by little. Clearly it seems that solely a pursuit exists. Symbol and sign can express my life style and cultural passion. The increasing or losing of sightseeing describe my experience of mind. Flowing creature review the order of life and the breath of nature. The existence of low and high let me can't ignore the real life and the relation between man and material. Facing pure pursuit is my expectation to the life style. I can enjoy the relaxation and peace after exhausting of energy and communications of mind.

Appearing of mind experience is not merely the descriptions to the contents. Floating feeling according to the abstract opinion combined my separate mind. I'm looking for my interest and participate in the material and super-material and following with my ability.

Trip of life carry my floating soul that rely on the flow and distance instruction. In so many tempts, I am looking for my own space just like in search of my warm home for my soul to stay.

Whenever the set of light appear in my studio, a complete new day belongs to my extension concept.

寻找空间

张 爽

每到一个新的环境，在忙碌的同时我仍会眷恋着以往的生活，日渐增多的更新与接受伴随着随之滋长出的不安，促使我去记录那种种新奇与矛盾的感受，试图在现实与幻想的边缘寻找出内心的那份情丝，也会因此对新的地域产生信心和希望。

现代生活给现代人首先带来了许多实惠，却也在不知不觉中让我们失去了不少敏感和纯粹。我们的感觉越来越多地来自于间接的媒体，纷繁而不失秩序的都市充满着智慧与节奏也充斥着浮躁与焦虑，铺天盖地的信息、情报追赶着时尚人群无处藏身。在追求文明进化、过剩刺激与生活方便的同时，生活已失去了和谐与宁静，与自然的隔离让人忘记了对天空的观望。在混乱中寻求解脱，在麻木中找回清醒，让自己活得更像自己。于是画室成了我“自在”的一隅空间，在这里我可以按照自己的方式来过滤外界赐与的积累，沉淀出我所需要的能量。不断更换的生活环境成为我与现实发生着关联的契合点。

每当静下来想做点什么的时候，总能感觉到有一种不可名状的魔力牵引着我放弃着什么，又在寻找着什么，把我从某种现实状态中解放出来，找到一个纯净的心结，让我能在放松的陶醉中描述每一次的感动，象是一些散乱的私人日记，仅只是对一些微不足道的细节的记录。而这些片断的记录也因支离破碎连贯着我的生活，确立着我的角度。

没有顾虑的表现也就不需要过多地计较方式，在创作过程中我喜欢选择单纯、直接的语言，捕捉只属于自己的“物象”，把感觉固定在一个媒介上。而这些具有描绘或制作性质的表现不过是我潜在“意象”的借口。每一次的开始都会令我充满期盼，就像面对每一次未知的旅行，让我的灵魂经历着追忆与飞跃、出现与消失、永久与修正、繁殖与减衰的体验。在相与错杂的重组中寻找空间，在侵蚀与尘土中体会生命痕迹的含义，关注时间使物质产生的样相变化与自生自灭的表情，找出那种不可视的往还存在。幻觉体验与生活体验驱使我把不同文化在精神上的衍生转化为物质，也希望这些物质能带出自己的气息。

投入使我渐渐地模糊了界限，清晰的似乎只剩下一个单纯的追求。用象征与符号来表达我的生存方式与本能的文化冲动，用视觉上的增殖与缩减来记述我的心理历程，用流动的造型重温生命的秩序和自然的气息。“凹”“凸”的存在与抵抗让我不能忽视生命的真实，看到人与物质的互动联系。而对单纯的追求也正是我对生活形态的向往。总是在体力的消耗与内心的沟通之后，可以找回一种舒畅和一片安宁。

心理体验的再现不只是一个对具体内容的刻意摹仿与描写，游离的感受靠着抽象的观念来整合着我的思维片断，在物质与超越物质的形态中我寻找着自己的兴趣和偏爱，也顺从着自己的能力所及。

生命的流程载着我浮游的心灵，靠着流动和距离实现着意义。在太多的诱惑中，我寻找着属于自己的空间，就像去寻找那个温暖的家园，好使我的灵魂不再漂浮。

每当画室中那束固定的光线出现时，新的一天又赋予我一个延伸着的概念。



About the Creation of Stella

Ueno Yasuo

Some creations should not become classical quality if they can't catch up with the spirits of times. Japanese picture used Tong yang Rock drawing instruments have great changes and development following the society. Chinese pictures also express colorful in form, such as wash painting, traditional Chinese realistic painting characterized by fine brush work and close attention to detail light color painting and Tang color painting. All of them show the outlook of China in different way. In recent years, as a group and a group Chinese students in Japan research on the comparison between Chinese and Japanese art, and the understanding of different nation culture showing great interests in expressing method the use rocky painting tool have its own field at the same time.

Stella entered the Tama Artist University firstly and then Tokyo art University during her study period in Japan. I, as her instructor professor, have a deep impression on her creation. She draws in a special way. That is why she is very different from others. She draws not in a traditional description style as usual but tends to show her special world in an entire new look. In her paintings, we can feel that something like freedom and natural, deep feeling and especial quality. With acceptance of different cultures and new environment melted, her paintings show strong sense of existence and flexibility harmony.

In material, method and idea, Stella perfectly borrows Tong Yang rocky painting tool and the feeling of synthesis materials. Stella used direct and abstract mode to show the understanding of oriental and modern society. She describes the non-material concept and feeling of painting in the material language. Her paintings show anxiety and reverie which indicates her deep pursuits.

In the appraising of the spring painting exhibition, Stella's won so many good comments. Her drawing language is a wonderful connotation with modern style and modern form. You can feel that she escaped from the normal and deeply saturation in her painting.

For a long time, the passion to the life and painting makes Stella a modern oriental female whose art concept is above nation with her sensitive to the art. Her courage and wisdom will bring her a new world and give her more possibilities.

Ueno Yasuo: Chairman of Japan Artist Association

Honorary professor of Tama Art University

Member of Painting Creation Club

关于张爽的创作

上野泰郎

不符合时代精神的作品将不具备成为古典的资格。使用东洋岩绘具的日本画随着社会的演变，在近几十年有着明显的变化与发展。中国画的表现形式亦是丰富多样，诸如水墨画、工笔画、淡彩画与重彩画分别从不同的角度反映出现今的中国面貌。最近的几年来，随着一批又一批在日本的中国留学生对中国与日本文化艺术的比较研究，在对不同民族文化的理解的同时，对表现手段也发生着浓厚的兴趣。岩绘具的使用也相应成为一个赋有空间的新领域。

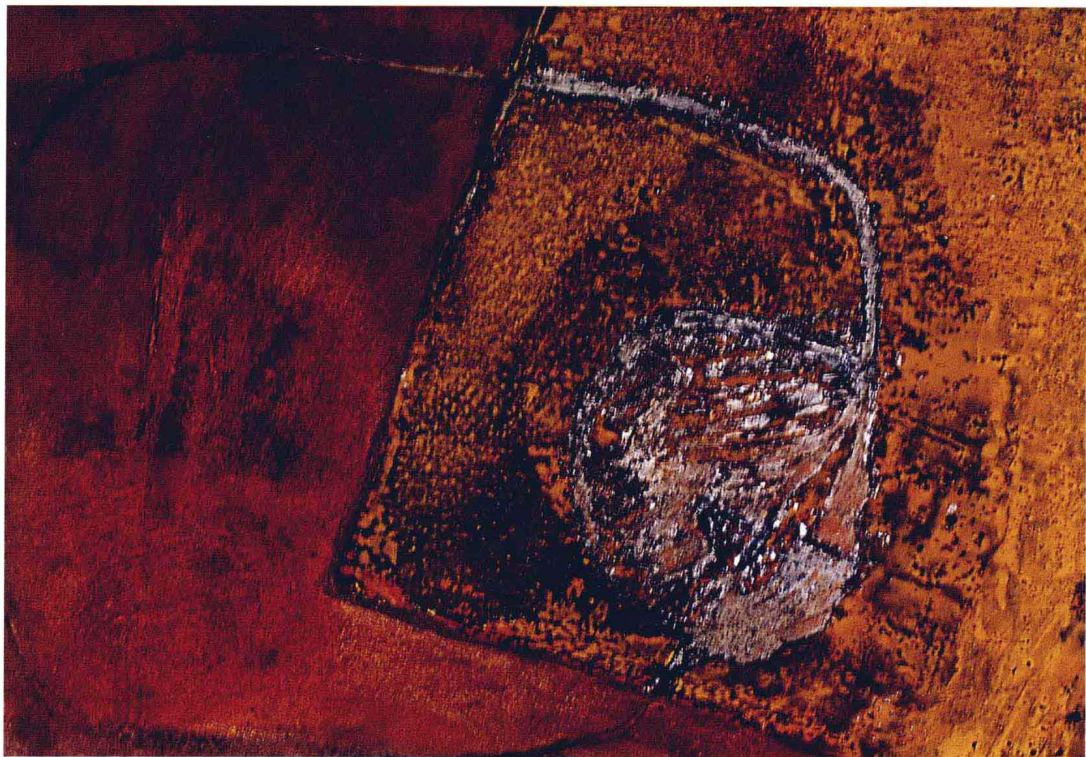
张爽在来到日本留学期间，先后进入多摩美术大学和东京艺术大学研究日本画。我做为指导教授，对她的创作留有极深的印象，其原因之一是她的与众不同。她没有延续以往习惯的描写方式，而是以一个全新的面貌展示着她特有的世界，在她的作品中有着自由自在、不受拘束的浑然与大气，从中可以感受到她的丰厚的感性与独特的综合素质，对于不同文化的接纳与新环境的溶合使得她的作品中有一种强烈的存在意识，是一种既有连续性、又具有柔软性的和谐。

在材料、手法与思路上张爽适切地借用了东洋岩绘具以及综合媒介的物质感觉，用直接的、抽象的形式把她对东方以及现代社会的理解表现出来，用物质的语言表达着非物质的观念和绘画感性。她的作品中所流露出的某种反思与不安情绪，是她在精神上的深层追求表现。

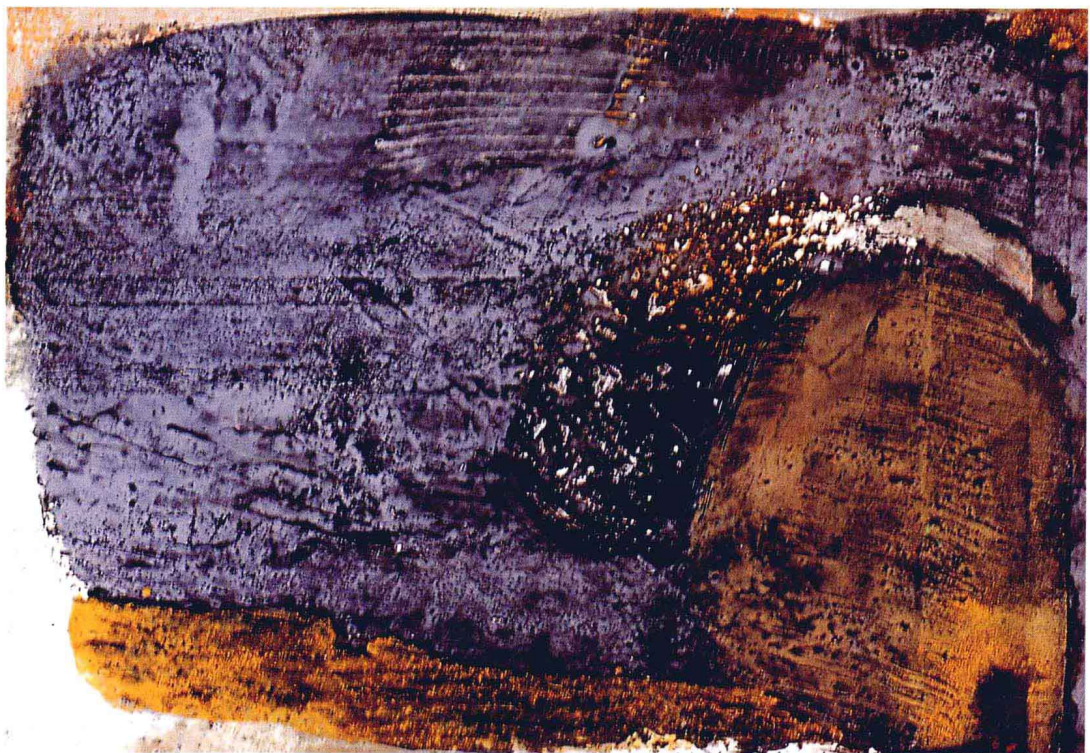
在春季创画展的评审中，张爽的作品赢得了众多的好评。她所采用的绘画语言是一种具有现代风格和现代形态的美妙涵概，在画面形与色的视觉传言之外，可以看到她脱离了“规范”后，把自身浸透于作品中的悟性境界。

长期以来，对于生活与创作的热情，加之她对艺术的敏感，使得张爽做为一个现代东方女性所表达的艺术观念超越了国界。她的勇气和智慧将会把她带到一个新的天地中，也使她具备了更大的可能性。

上野泰郎：日本美术家联盟主席
多摩美术大学名誉教授
创画会会员



消失的平衡 麻纸 岩绘具 箔 23cm × 16cm 2002 年
the lost balance flax paper rocky painting tool foil



浮游 麻纸 岩绘具 23cm × 16cm 2002 年
floating flax paper rocky painting tool

Vestiges through Practice

—— Comment on Stella's painting works

Fan Di 'an

It's special situation for many Chinese artists to study abroad during China's reform and opening to the outside world. It was proved out that many Chinese artists have much space to take part in activities in "The International Arts Village". Their development of art abroad is an important part of China's arts that the Chinese has not only widely exchanged the foreign culture for one but brought two each other new information.

Lately another woman artist who lives abroad for more than ten years and has seldom taken part in activities in domestic artists' circles came back, whose name is Stella, after she graduated from the department of the Chinese painting of the Central Fine Art College in 1989. She learned drawing in her teenager from her father, Mr. Chang Ping, a famous painter of the Chinese painting. All this above made her lay a strong foundation of her developing the system of the Chinese paintings and lots of her paintings have expressed the excellent feeling to use the Chinese brush and ink and the great abilities to make the Chinese painting patterns - the best impressions on my mind. But after many years she had changed a lot and her paintings haven't been the traditional Chinese painting or another form of the Chinese painting with a little modern feeling but they are really one kind of modern painting in ideas and languages. The reason that I meant they were modern arts is that her paintings expressed "The cultural meet" from home to abroad and seek the art from young to old. Although to "Pursuit the art" is the same, "The cultural meet" is different for them when they are combined, unusual results would appear. All this is concerned with her "experience" and "status" from home to abroad which made her form a whole new appearance and offered all the notes to her own inner heart.

In my opinion, the painting of Stella expressed the vestiges of her personal experience in the modern cultural situation.

First of all, her paintings are the results of media which she has experienced. In 1990, she studied Japanese painting in the Japanese painting department of the Tamo Art Institute then got graduate degree of Japanese painting in the Tokyo Art University. The experience in the famous art university changed direction of her art way naturally which directly embodied her acceptance and realization and experience of new drawing media. The mineral pigments are often used in Japanese painting, which make the drawing skills and characters different from the Chinese painting. It is very important how to make different serve as her character but not became familiar from unfamiliar. She has languages accepted the different media and used the language actively in her paintings falling into three categories at least: 1. She has paid attentions to the colorful and vivid character of all kinds of mineral pigments, which enlarge her knowledge of the realization of media. This is basic of leaving another country's painting. 2. In her continuous practice, she has further understood the properties of the medium and values of the matter in fine arts. So in her painting course, she not only used the medium but also showed her understanding of the properties of the media, especially while using all sorts of media, her media appear natural meaning in her painting works and this expressed his recognition of the development for the Japanese paintings. Generally speaking, that the Japanese painting could realize the transformation from the traditional form to modern one lies in showing fully the properties of the media, the realization of the abstract, feeling and direct properties and giving expression freely to the artists' feeling. In this field, Stella's feeling has become free and entered the scope of the modern painting. 3. On the basic of absorption of the Japanese media and skills, Stella has entered the language system of the modern abstract painting which is a new language system for the Chinese painters but Stella had got a qualitative change by leaps and applied it freely through study and research so entered a new expression range. Living in U.S. after the year of 2000 made her have chance to interpose in the modern art. As the areas changed her ideas of the painting and appearances of the works have been changing. She is trying to link-up the surroundings in

her own ways which is natural dialogues between cultures of the east and west as well as the expression to her nature which made her painting articles shows her own character while she also paid more attention to combine the Chinese traditional advantages and her own cultural mastery with the abstract languages. Her paintings have bumper feelings of materials, expression, advantage colors, random writing tone as well as the realization of stretching, permeating and generous circumstances in the Chinese philosophy. Her art works, for example, "Carving", "Separation==joint" and "In Error", were painted by a woman artist but done like by a red man.

Stella's painting is the result of experiencing herself. In the days of studying and living abroad, she has experienced the differences and shocks in the different cultures and reflected upon the outside world herself. The modern cities have brought her the complex, as her saying was "More and more feels were given us from the indirect media. The colorful and busy and order cities are full of wisdom and rhythm but full of impetuosity and worry varieties of information are running after the people to stay nowhere. While running after the cultural development, much excitement and convenient life, we have lost our harmonious and peaceful life." But in this unfavorable situation of modern common "culture worry", she felt the interruption of her heart and feeling outside world and insisted on her keeping peaceful heart or you can say that she returned her inner world at last, "seek freedom from confusion; seek sobriety from being numb". In my opinions, her art articles may be divided into two sorts according to subjects and starting points. One is to express mainly the outside world which is the result of painter's a feel for the city sight seeing. The life rhythm and matter states and so on which were raised naturally to become a sight, in spite of having her own feeling, however, were mainly showed the abstract objects, as her saying was "Record the strange and conflict feelings, try to seek for the emotion in inner heart from the edge between fact and imagination". They are "In Error", "Mutual penalty", "Shadow of the city", "Recall of water", "Vestiges" and "The closed space" and so on. Another sort of works concentrates on showing her own activities in her heart which were some vestiges of her sub-consciousness. Take the "In a trance" for example and see some slight lines as well as some stain prints and take the "The Broken Surface" for example and see some fluid as wounded cut on the warm colors. Obviously, this was that a woman artist expressed her own life to us. She showed the vestiges of her feelings on the paintings properly by means of media. As her saying was "Describe every feeling in free intoxicating like some personal diary, only record some very tiny details." Her utterly private words are "very tiny" indeed in front of the great cultured paintings. But they are true, liberated free in her life.

Stella has found a sufficient world between her herself and society, matter and spirit, record and expression, painting and description. She must overcome many difficulties abroad to try to career about her art continuously and express truly so she found a way between expression and abstraction. Naturally, it was not everyone who understood her abstract paintings showing the inner world. Sometimes, as her start points and chance were relatively closed which influenced part of visitors understand her paintings. But her ideas seeking the art continuously have made her spirits and feelings get a high level, which will be the base of her much higher level.

Fan Di'an

Famous art commentator and exhibition designer

Professor & Vice Dean of the Central Academy of Fine Art

Success organized the exhibition "This is life: Contemporary Art of China" in Berlin, Germany, "City creation: 2002 Shanghai double year exhibition", "China Contemporary Art Exhibition" in Paris.

体验的痕迹

——关于张爽绘画作品的解读

范迪安

许多中国艺术家从国内到海外留学求艺,是改革开放时代的一道特殊的艺术风景线,也证明今天的艺术家活动的空间越来越具有“国际艺术村”的特点。他(她)们在海外的艺术发展,既构成了宽泛的文化交流,也经常给国内艺术界带来新的信息,这样一种由内而外、由外而内的动态,是今日中国艺术总体情形的有机组成部分。

最近又有一位女艺术家给我们带来新的信息,她就是在海外10多年而很少在国内画坛露面的张爽。看到她的作品,我首先感到惊异:在我的认识中,她出国前是一位从事中国画学习和创作的画家。她1989年毕业于中央美术学院中国画系,自幼随父亲、著名中国画家张凭先生学画的经历和在美术学院学习的过程,使她在中国画领域奠定了较为坚实的基本功,她的艺术发展几乎必然地锁定在中国画这一体系,她在学院毕业之际的作品已表现出她良好的笔墨感觉与造型能力——这是她给我留下的印象。但是,时过境迁,当她阔别10多年再向我展示她的作品时,在我眼前是一个崭新的张爽。她的画已经不再是传统的中国画,也不是融会了一些现代感觉的中国画的变革样式,而是一种可以在观念和语言上归类于当代艺术的绘画。我所以用“当代艺术”来指称她的绘画,是因为她的作品透露了一位艺术家从本土走向海外的文化际遇和从青年走向成熟的艺术追求。“艺术追求”谁都会有,“文化际遇”却不尽相同,我以为,当“艺术追求”与“文化际遇”形成关联时,所产生的合力就会出现不寻常的结果,这些,又是与张爽的“经历”与“身份”相关的。经历了不同于在国内发展艺术的道路,又经受了置身于异域文化的“身份”转换,她的艺术形成了全新的面貌,也提供了可资解读的个性内涵。

在我看来,张爽的绘画表现的是她在当代文化情境中个人体验的痕迹。

首先,她的作品是体验媒介的结果。在国内学习时,她接受的是以传统为主的中国画训练,1990年她去到日本,先是就读于多摩美术大学日本画科,后来又就读东京艺术大学日本画科研究生学位,在这两所日本著名艺术学府里沉浸多年的经历,自然改变了她在艺术上的路向,而这种改变直接体现在她对新的绘画媒介的接受、认识和体验上。日本画在使用矿物质颜料——通常称为岩彩——和不同于中国的绘画载体上所表现出来的艺术特点,对于张爽来说,是新的绘画技法,也是新的绘画语言。问题不在于她如何从不熟悉到熟悉这种媒介,而在于她如何把一种“异质”的媒介作为“自主”的媒介。从她的作品中可以看到,她至少从三个方面的“主动”接受与结合入手,将“岩彩”这种媒介变为了自己得心应手的表现语言。第一,她注意到了“岩彩”在种类上的丰富性和在制作上的多样性特征,由此开阔了对媒介的表现力的认识,这也是在国外“学习”“另一种”绘画的基础。掌握一种新的媒介,也就学会了一种新的观察事物和表达事物的方法。第二,在不断的实践中,她对媒介的物质属性极其在艺术上的价值有了深入的体会,由此,绘画过程对于她,不仅是一个“运用”媒介的过程,也是在绘画上“展示”自己对媒介的物质性“体认”的过程。特别是在综合使用多种媒介时,媒介的“物质性”在作品中出现了“自然”的意义。这个层面还联系了她对日本画的现代发展的认识。一般说来,日本画之所以能够实现从传统形态向现代形态的转换,就在于其媒介的“物质性”得到充分的展示,抽象的、感性的、直接的这些现代艺术所具有的特征得到实现,艺术家的感觉得以自由地抒发。在这个层面上,张爽的感觉变得自由起来,进入了现代绘画的范畴。第三,在吸收日本画媒介和技法的基础上,张爽进入了现代抽象绘画的语言体系,抽象绘画这种现代语言,对于中国画家来说,是一个新的语言体系,通过学习与研究,张爽能够自

然地运用,这意味着她在艺术语言上形成了“质”的飞跃,达到了一个新的表现领域。2000年以后,在美国的居住使得她有机会更直接地介入现代艺术。随着地域的更变,她的绘画观念与作品面貌随之发生着变化,她试图用自己的方式与环境进行着沟通。这是一种东方文化与西方文化之间的自然对话,也是她的本位流露,这使得她这一时期的作品具有比较明确的个性,与此同时,她也注意将中国艺术传统的优长和自己的中国文化修养结合到抽象语言里去。她的画不仅有丰富的材质感和表现性的肌理,有高级的色彩感觉和随机的笔法,还有体现了中国哲学观念的通融、贯气、大度等境界。在《刻》、《分离=接合》、《错位》等许多作品中,这种娴熟地运用抽象语言、又表现出一种中国文化大气的品质,都是十分清楚的,虽为女性所作,却具大家手笔。

张爽的作品还是她体验自我的结果。在国外学习和生活的日子里,她所经历的当然还有不同文化上的差异与碰撞,有自己内心对外部世界的反应。当代都市文化给她的感觉是复杂的,如她所说:“我们的感觉越来越多地来自于间接的媒体,纷繁而不失秩序的都市充满着智慧与节奏,也充斥着浮躁与焦虑,铺天盖地的信息追赶着时尚人群无处藏身,在追求文明进化、过剩刺激与生活方便的同时,生活已失去了和谐与宁静。”但是,在这种现代普遍的“文化焦虑”处境中,她既感受着外部世界对于自己心灵和情感的干扰,又坚守了自己内心的一份平静,或者说从体验外部世界的纷繁开始,她最终回到了自己的内心世界,“在混乱中寻求解脱,在麻木中找回清醒”。在我看来,她的作品在主题或者出发点上,大概可以分为两类。一类比较侧重对外部世界的感受,将自己对都市景象、生活节奏、物质状态等等自然情形的体验上升、化解为视觉感受的结果,其中虽然涵带了自己的情感,但侧重于对客体状态的抽象表现,也就是她所说的,用作品“记录那种种新奇与矛盾的感受,试图在现实与幻想的边缘寻找出内心的那份情思”。这部分作品有《错位》、《相刑》、《都市的影》系列、《水的记忆》、《残迹》、《不规则的滚动》等。另一类则比较集中地表现了她自我的心理活动,是一些下意识流露的痕迹。例如《恍惚》,在朦胧的抽象肌理上,有一些细微的线条,也有一些斑驳的印记,例如《断面》,感性的暖色调上漾开一些如同伤口般的液体。很显然,这类作品是一个女艺术家对自我生命感怀的表露。借助媒介的物质性,她在画面上尽可能将感觉的痕迹恰如其分地肯定下来,正如她自己所说:“在放松的陶醉中描述每一次的感动,像是一些散乱的私人日记,仅仅是对一些微不足道的细节的记录。”她的这些完全私密的个人话语,在强大的文化图象世界面前的确是“微不足道”的,但却是真实的,是自我的解放与解脱,是生命中可以把握的实在。

在自我与社会、物质与精神、记录与表现、制作与写意之间,张爽找到了一个自足的世界。在海外从事艺术,她要克服许多实际的困难,而不间断的努力和真实的表达,使她确立了自己在表现与抽象之间的路向。当然,她的作品在抽象形态上展开的特殊心理世界,不是都能够让观者意会,有时候,由于作品的出发点和契机相对封闭,也部分地影响了她的作品与观者的沟通。但是,她不断追寻的信念,已经使她的精神和情感得到了延伸和升华,这是她的艺术不断深化的基点。

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中国中央美术学院副院长、教授。
曾策划在德国柏林举办的《生活在此时:中国当代艺术展》、《都市营造:2002上海双年展》、在巴黎蓬皮杜中心举办的《中国当代艺术展》等大型国际型展览。

The Imagination of Media, the Spiritual Imagination

Chao Li

Stella was my college mate whose grace manner, family background of the scholar as well as fine and smooth style of the Chinese painting are impressed on my mind which are the most beautiful recalls on my memory in my life. however, when her younger sister brought me her newest works album to my surprise, I found her completely different from original one in my memory and now she is a fine artist.

Obviously, she has had the chances to take pace with the world's steps more fast in the west than the artists at home, however, on the other hand, I worried about whether she has become a follower or not in U.S., the art creative center of the modern world, but the worry was utterly unnecessary. She has proved that she was right in her special paintings which expressed her own realization after struggling in her heart and through practice.

In fact, she has developed her paintings during a few clear periods which constructed a kind of leaping forward style and rhythm. In paintings in 2000, we saw her how to use colors vividly and seriously so that all different works showed unified ones. Except for original concrete form, color constructions and media were combined into symbolizing abstractive form to express her feelings which the artist wanted to visitors. That, her paintings are different from other painters' pictures is that her paintings not only express abstraction to play with but also express concrete meanings or moving poems from the surface of abstraction, especially the works painted by her in 2001. She try to express strong and deep sighted impression so her strengthened the subjects of the painting by means of non-natural powers such as religion, ancient totem and dream and so on. In spite of the small works, she also tried to do them as practice.

Paintings in 2002 have very uncertain characters in her painting opinions. On one hand, she insisted in the attempt of the past using the skills of abstractive pictures to develop other skills from the expression of media to colorful feelings. There were characters each outline appeared from the paintings: which helped the expressions of paintings. The variance and contrast of colors form rhythm in works which attracted us and made us feel special attractions. On the other hand, her creation is different from that in the last period. It didn't follow the habit but laid the base of the course of progressive to display the unusual creation ideas. In the pictures, she has used modernism media freely-such as tree branches, ropes and sand and so on - which can help her realize the expressive aims, which were full of a modern feel. Obviously, she has entered the field in which the paintings were expressed layers of the matters and were looking forward to creation again with the artists. In spite of uncertain subject, this is the successful point however.

In 2003, Stella's creation aims are more and more clear. She strengthened the modernism ideas on the base of creation in 2002. But as for the works, they are divided into parts. One was created as the layer of the wall and vestiges which seemed to be ancient works or industrial products full of spots. Another one was made of all sorts of media to form a sort of thick wall picture like a relief made of wooden materials, silks and nets and so on. In fact, it was not forgetful. It expressed the characteristic of the Chinese paintings. In 2003, "The stretch of the broken tree branches" and "1 → 2 → 3 → ……" I were made of tree branches, which made people think of "The way of broken tree branches" in the Song Dynasty, however, as the past saying, Stella hasn't created the Chinese fine paintings yet, but it is a spirit freely like religious. To forget every rules is necessary and to think in front of works: "1 → 2 → 3 → ……" as well as "Useless objects", "Formed 1" which were made of a lot of the Chinese materials combined ancient and modern, east and west with oriental culture model. Free forms will be combined with the feelings to excite people to imagine in the puzzle palace.

Chao Li

Vice- professor of Art history dept of the Central Academy of Fine Art

Vice-dean of Art History Dept. of the Central Academy of Fine Art



无意味的背景 麻纸 岩绘具 麻绳 15cm × 10cm 2001 年
the senseless background flax paper rocky painting tool flax rope

媒材的想象 精神的悠游

赵 力

张爽是我大学时代的同学，对她的记忆是与她的优雅气质、家学背景及其细腻的国画风格所结合成的综合印象，这些印象作为我人生中最美好回忆的一部一直以来被纪念着。但是当她的妹妹给我捎来其最新的作品册时，我极其惊异地看到了一个与记忆截然不同的张爽，这是一个全新的纯然为艺术家的张爽。

诚然，沐浴于西风美雨中的张爽，有了较之国内艺术家更便利地与世界艺术同步发展的可能，个人艺术的视野也更为开阔，这是显见的。但是在另一方面，如今身处世界艺术创作中心美国的张爽，是否有可能成为随波逐流而人云亦云的“艺术追随者”而失去自我的本色呢？然而这样的担心也显然是一种多余，因为在她的作品册中有许多特别的东西，许多经过内心挣扎和实践锤炼后而属于自己的体会。

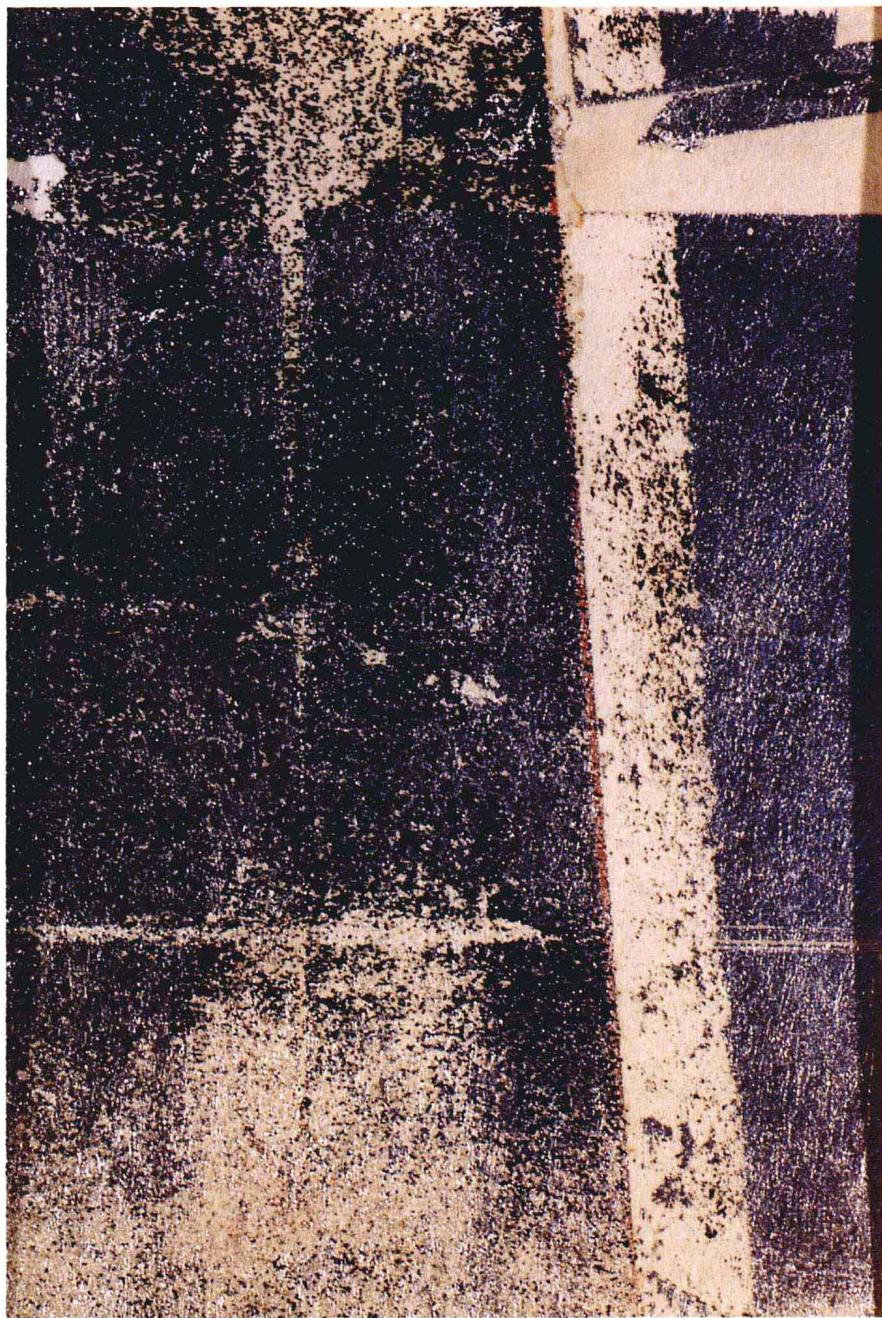
事实上，张爽近期的作品有着明确的阶段性发展的特征，它们构成了一种跳跃向前的风格节奏。在2000年的作品中，我们可以看到张爽如何灵活严谨地使用颜色，使各种相异而复杂的作品展现出一种统一性。抛开原来的具体形态，颜色结构与媒材结合而转化为具有象征性特征的抽象形式，给观众营造出艺术家想要传达的情绪氛围。与其它抽象画家不同的是，张爽这一时期的大量作品，并不纯然提供形式、符号或记号，纯然进行形式主义的戏耍，在表面看来抽象的面貌下，再仔细观察还是可以感受到从画面中抽象出来的那些具体的含意，或者说是动人的诗意。这一特征在2001年的作品序列中表现得越发明显，张爽试图传达一种强烈、不可磨灭的视觉印象，因此她开始借助非自然的力量，如宗教、原始图腾、梦境等来强化作品的主题，即使是那些小幅的作品，也因此成为锻造自我图式的适宜场域。

就绘画意图来说2002年的作品有着非常不明确的特点。一方面张爽仍坚持前一阶段的尝试，利用抽象绘画的技法，发展出适合于绘画表现意图的手段，从粗糙质地上媒材特色的突现到情感化的色彩表达，各有特色。轮廓线从画面中浮现出来，起到了图形辅助线的作用。色彩中不同的色差与对比关系演绎出作品的节奏，并在画面综合材料的衬托下生成了各种图形。这种节奏对应于画面中那些爆发出来的加厚部分以及从一处到另一处的视像流转，令人感到某种特殊的魅力。在另一方面，张爽的抽象创作又有别于前一阶段，它不是依据惯性的风格结果，却是缘自源源不断而逐步强化的认识思想过程，进而展开非常规的创作意图。在画面中，张爽也开始以现代主义者的自由去搬用并混合一切的媒材——诸如树枝、绳索、沙子等——只要它们能够实现作品所要表现的目的。借助于媒材与加工的过程，张爽很明显地已经进入到运用实物而非绘画性地表现这些实物的层面，由此这些作品所表达的形式与效果使得作品充溢着一种现代感，一种期待着重新与艺术家的创作冲动相联系的现代感，尽管主题仍是含混不清，然而这也是作品成功之所在。

2003年张爽的创作意图作品逐渐明晰化了，这是在2002年的创作基础上越来越强化的现代主义意识。但是具体到作品则呈现出分类化的作品面貌：一类作品试图创造出一种墙皮式的、痕迹化的艺术，从表面看几乎接近原始时期的岩洞壁画或锈迹斑斑的工业制成品；一类作品则在以综合媒材做底而形成的一种粗壁画的基础上，在理性思考后十分经意地摆放或者嵌入由木料、丝绸、纱网或其它实物制成的小浮雕，上面再涂满油彩或一些不知名的材料，使画面呈现一种近乎浮雕从疙里疙瘩中拱出来的印象。事实上最令人难忘的是，张爽对中国化材质的迷恋，这无疑与她曾经受到的中国画训练有关，但也体现出张爽并非近距离地挪用

而是远距离审视的角度。2003年《断枝的延续》以及《1→2→3→……》I都运用了实物树枝，从构图法的解释令人联想到中国宋代花卉绘画创作中流行的“折枝法”，但是正如前面所说的，张爽的意图不在再造中国经典，而是一种类似禅宗自由思考的精神，需要观众忘却一切成规而在作品前进行冥想；《1→2→3→……》系列中的其它作品以及《无用之物》、《既成形态的1》运用了大量中国化的材质，并取法东方化的文化原型，以自己特有的方式融合远古与现代、东方与西方，并通过把自由的形状与感情相结合，激发观众去思索，然而却给我们设下一个通常的视觉形式和逻辑分析所远不能企及的视像迷宫。

赵力：中国中央美术学院美术史系副教授
中国中央美术学院美术史系副主任
艺术史博士



倾斜 麻纸 岩绘具 箔 10cm × 15cm 2001年
lean flax paper rocky painting tool foil

The Way to Seek

—— Comment on Stella's works from 2000 to 2003

Cui Kaixuan

The fact that arts on the shelf have not been the leading any longer is recognized in the art circle. Likely the common reorganization is a right judgment for the arts tendency of the developing and it is the result through talking from one to another person. More likely "leading" or "nor-leading" refers to the art market. As for the art, it has its definition and connotation in every time. Although arts on the shelf haven't been the leading, it still exists. Whether it exists on the shelf or not, after all the artists themselves are still important. Arts themselves are not means to make a living but it's a sort of life-style which is very difficult for many artists to cut apart. To seek for the meaning and value of life existence has become the creative chances for many artists. They are very pleased to seek the key, which is busy creating the art works.

Many women like writing the diary to think about. Although it isn't the women's patent, creating art works is as good as the writing diary, which seems to be a way to tell a story to the artists themselves, so that most woman artists have this common character to create art work. It was Stella a woman artist, who told the learning through practice in her heart most directly. Naturally, we can not only analyze her art works in the woman's status but we can't deny that it was she who has sought "freedom" from "confusion", "clearness" from "chaos" and a pure "free" room by the out-tide shelf art.

Anything that can be called art work was a sort of expression of their feelings for existence. If the feelings were proper, commentators had no need to explain it at an artist's angle and can also be a resonance; the speed of civilized evolution was promoting the material life to challenge the limits. Eyes and ears even soul were filled with varieties of information. Besides working, making money and satisfaction with wishes, people often felt "hollow", "floating", "anxious" and "gloomy" which were common phenomenon in the cities. Stella hasn't directly expressed these in her art works while expressed her feel of the tendency of fleeing being formed gradually in big cities. In her art activities she realized the whole process of fleeing. Her work have become vestiges of the fleeing and "To seek a room has become her only aim.

"Netting" painted in 2000 revealed the start point of fleeing. That is the breaking of an enclosure. In the following works painted in 2000: "Segment", "Division and Details", "In Error" and "Separate=Joint". They all expressed the same meanings: after breaking cut, breaking and separation, they formed again in error and complex to seek a room. In 2001, the painter seemed to be rather fond of solving the conflicts in room, take the "Flowing from a standing", a piece of thick black and brown color took up the large part of the room, a slip of white fluid was flowing its surface and in sharp contrast with it is the sparse brown and yellow fluid was flowing in a little piece of think white room on the left, which displayed unlimited power in a little room and the mark like a moving meteor from the left corner to upper right seemed to run through everything to get harmony, for example, "Diary" painted in 2001 was also embodied the same condition, a little piece of white net spots in a large of thick ink on the right just wanted to be in concert with that large piece of white on the left while a slip of the thin black ink line in the large piece of white, black net mark as well as a piece of black handwriting with white mark and moving to right, were all embodied to the steady in the process from destruction to construction.

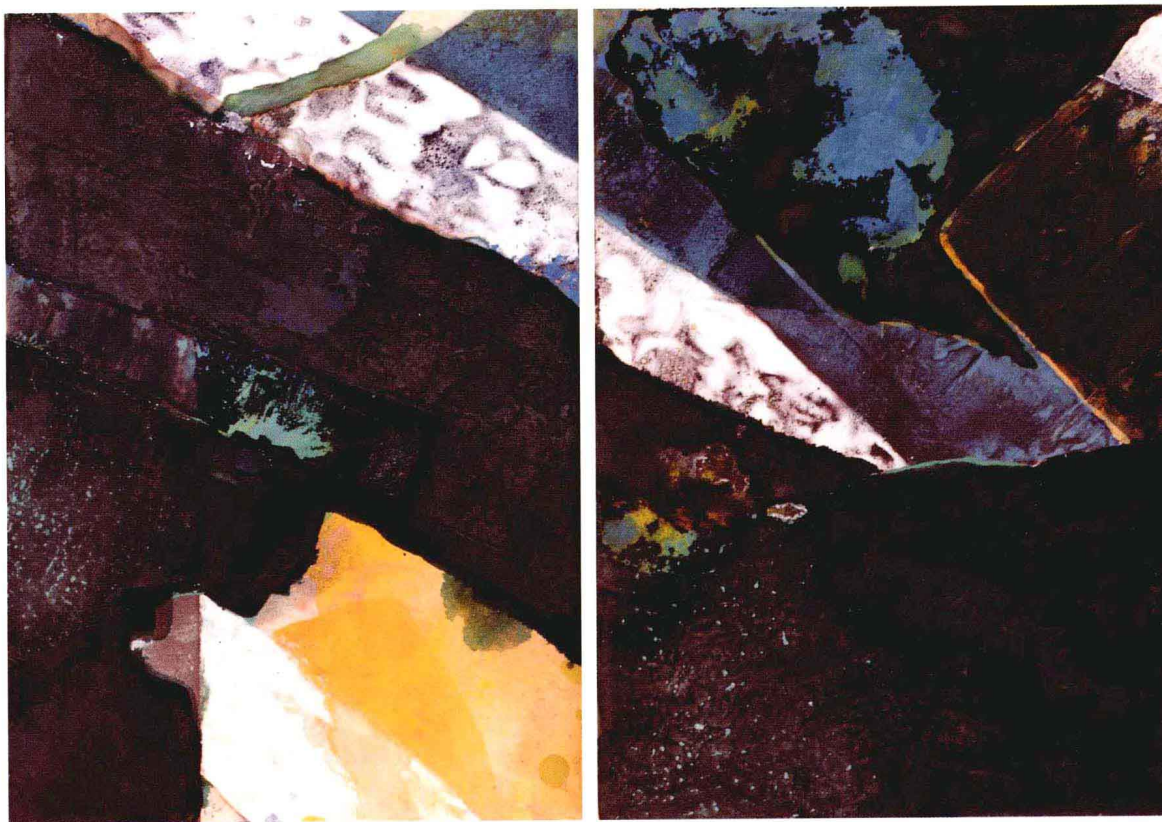
The abstract symbols in arts often have the subconscious, potential and symbolized meanings. Stella made trivial and symbolized signs unite in permeation and has been destroying the old and establishing the new vigor again and again. While consuming the joyful, she also made the works conceal the unlimited power.

In 2002, Stella began to touch upon the universe in the paintings. While enlarging the space further, she merged many intangible mysteries together in a trance. The series of works "colorless dreams", "specious" and "recall of water" and so on made us enter a hazy and

specious dreamland. Catching the floating objects in chaos, hazy situation and changing the spiritual and dreaming experience into the life vestiges through media became her characters during that period. "Evolution of one" seemed to be the best end, simultaneously as interim, she began to paint intellectual and mature appearance in works in 2003 more the thinking further with the characters of clean, calm and intellect. For example "1 → 2 → 3 → ……" the series of works, "1 → 2 → 3 → ……" was embodied obviously the Chinese philosophic idea which was created by Taoist. "Two was born by one, three was born by two, and everything was born by three." Up to now, Stella has entered the orthodox way from the spacious and unlimited room, approached clear from chaos. Whether she sought the room or not was unimportant, however it is very important that she was seeking it and the room was embodied during the process of her looking for, when a society developed into a solid tendency gradually, there must be a group of people who tried to construct way of confrontation and escape and turn round. Arts are subordinate to spiritual realm, which arts have no way to reach essentially, whatever turning out or construction. On the contrary, arts have the characters which anything else has not. Unlimited imagination and creations, sometimes, bring us fear on certain degree, but in art gallop unrestrained and joyfully. Arts exist as it is beyond control of realities. Stella not only revealed us her languages but also told us a way to record, think, recall, leap, seek in the completely private personal words so that people may detach themselves from reality. That enjoyment is peaceful.

Existence is value. As a way to seek, art makes unlimited meanings to be possible and is mastered as "to seek" hasn't meanings, which makes anyone extensive and sublimated in the different times.

Cui Kaixuan
Art commentator



绿色断层 麻纸 岩绘具 46cm × 32cm 2002 年
the green segment flax paper rocky painting tool