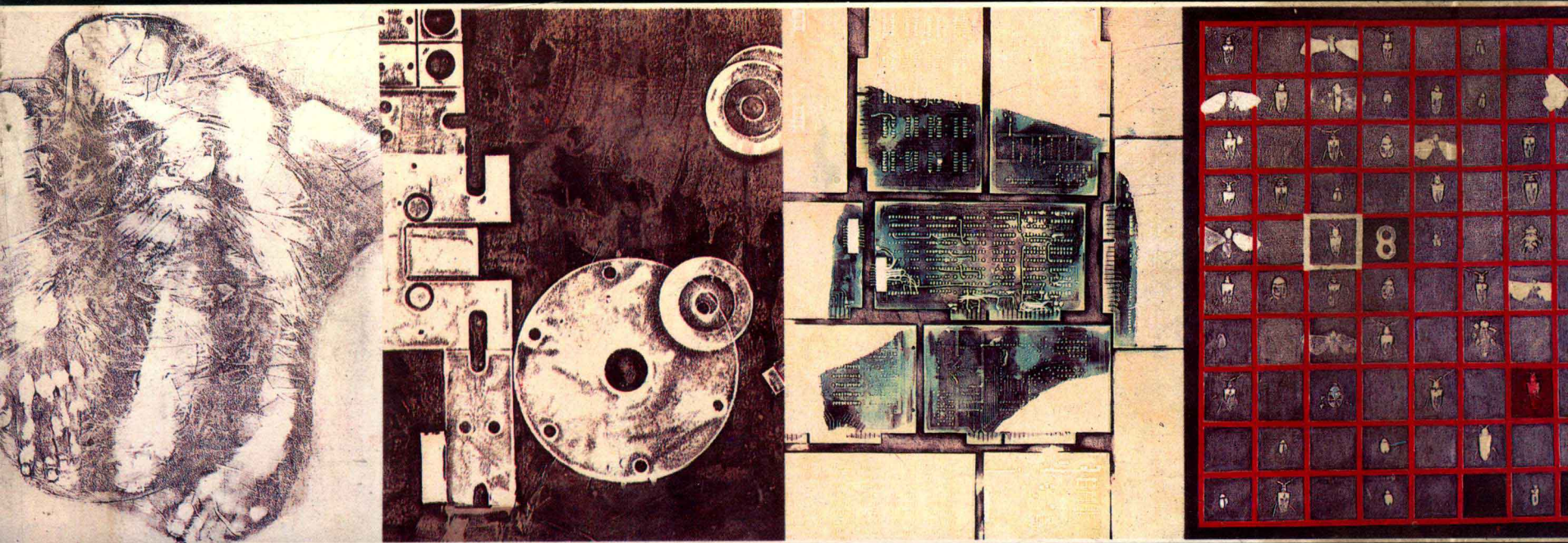


實幻畫集



COLLECTION OF IMAGERY OF OBJECT PAINTINGS

海天出版社

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乙 朔 編

海 天 出 版 社

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寶 幻 畫 集

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英文翻譯：修險峰

作品拍攝：林為農 柴正燃

出版者：海天出版社 發行者：海天出版社

印刷者：深圳天明美術印刷有限公司

版 次：1990 年 12 月第 1 版 1990 年 12 月第 1 次印刷

開 本：787×1092 1/12 印張 3.7 印數 1-2500 冊

ISBN7-80542-287-7/J·46

定價：13.50 元

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前言

在今天，藝術似乎變得空前活躍、繁榮，但當我們去細細析察這些在求新意識之下所創造的作品時，却發現，藝壇中每一種風格的變化都令人興奮、讚嘆。

人們都在力求創新。但直到今日，人們的創作依然屬於繪製體系。所謂繪製體系，便是指以手工編繪圖像的種種創作手法。

畢加索一生求新，他的創作是對繪製體系的發展和創新。他用報紙和繩索等實物去拼貼畫面，用自行車座與車把拼合出那著名的《牛頭》，這些都是在製作藝術家想象中的形象，所不同的只是更換了造型藝術所用的材料。

繪製體系的存在極其古遠，在藝術家們的腦中根深蒂固。在這體系中，作者是上帝，他那受情趣與意識支配的手控制着一切。無論是什麼材料，都處於被支配的地位。而作者的意識與情趣又由文化及時代的意識所決定，所以，這體系所表現的

是已有的事物。

繪製體系雖形成於手工成像手段，但因這體系對藝術家的影響，使得隨近代科學之發展而產生的非手工成像的攝影術也被融入繪製體系，使之在今天擔負起繪畫曾擔負的和不曾擔負的職能。當然，攝影被輕易地融入這古老傳統與它的圖像太近于人們的習慣視覺相關。因為攝影的圖像同繪畫的圖像一樣，易被人的習慣意識所控制、所解釋。所以，它很難成為新的視像。

實物拓印的圖像帶着自然的“真”，同時，日常視覺又不能將它包容。所以，我們選定了拓印。作為作畫手段，拓印自古便被使用，但它只以輔助繪製的形式出現，即使是以拓印為主要手段作畫，因無新的創作思想，必然是仿繪畫之境，體現繪畫之情。這方面，恩斯特（1891～1976 德國畫家）的作品可謂典型。

拓印在美術發展過程中一直沒起重要的作用，也因過去的拓印手法過於簡陋、直接，圖像過於平常。我們在拓印技法上的創新，不僅產生了新奇的效果，而且，與實物拓印這藝術創作體系的建立密切相關。這拓印使實物產生有悖習慣的奇幻之象，但其信息却完滿地保留着，給人一種新的視覺感受。在這基礎上，我們採用了新的拓印手法——實物拓印。

實物拓印展示着一種被我們習慣性地忽略掉的“真”。它所創造的圖像並不依從於人的習慣意識。它的奇幻之感也正因人的習慣意識與拓印出的自然圖像間的縫隙而產生，實物拓印的這種形式必然會成爲一種新的藝術形式。

我們力求在繪製體系之外建立一種以實物拓印圖像爲思維基點的創作體系，而不是借用拓印手法爲繪製思維服務。作爲表述人之意識的手法，用拓印則極不便利。它反而要求人的思考依順於此，正是這種特性產生了對人舊有意識的沖擊。

實幻畫屬於這新的體系。這種新的圖像作品在觀賞時便將

我們帶入一個未曾體驗過的境界中。在這裏，物象擺脫了人的意識加給它的重荷，於是便具有了象徵性。同時，也因人的習慣意識無法在這圖像上得到印證，所以，這實在真切的物象才使人覺得它既空靈又抽象。在這裏，拓印不再模仿繪畫的手法，這裏也沒有自然中的光色。有的只是紋理和物體擠壓出的圖像。它的真實的形象全依賴於實物拓印。

創造一種美獻給自己的時代，是藝術家的責任。藝術“美化生活”，也應該包括用這種美改變人們眼前那已不再新奇的世界。

在那古老的繪製體系之外建立新的創作體系，這可能正是這項工作的最大價值之所在。人們可能要在漸漸地熟悉實幻畫的語言之後，才能體會到它的意境、它所展示的美。社會可能也要通過對它的逐步了解而發現它的意義，肯定它的價值。

王長百
1990年6月

PREFACE

Nowadays, the fine arts seems to become more active and flourishing than ever before. However, when we analyse these works in search of new consciousness, the changing of a style can make one excited and praised.

People have been seeking for new style and try to create. Up to now, they have been still limited in "painting system". The so called "painting system" is a system in which works are basically hand-made.

Picasso was seeking for new styles all his life, but he couldn't get rid of this kind of "painting system" himself; even he used objects (newspapers, ropes, etc.) to piece together as picture, and the seat together with the handbar of a bike to create the famous « The Head of Ox ». All these like his senior generations, he made the imagery formed in the heads of artists. The only difference between them the variation of painting materials.

The "painting system" existed long long ago and has been deep-rooted in the art of artists, and limited the art creation as well. In this system, the painter is God, everything is arranged by his hands subjected by the consciousness, emotion, and interests. No matter what the materials are, they would be put in the dominated position, and natural "true imagery" is rejected. For the author's emotion, interests, and consciousness are decided

by civilization and idea of the time, it's an illusion for artists to look for new creation out of the system.

"Painting system" was formed by "hand-made" imagery. Because this system influenced artists, even non-hand-made photographic skill which appeared with the development of modern science is dissolved in it, so it undertakes many functions that paintings used to do. Certainly that its imagery is so closely connected with people's visual habit that photography is melted in this old tradition. For these pictures are easily controlled and explained by the habitual consciousness as well as paintings, it can not be regarded as a new visual imagery. It's "true imagery" comes out as a new style in stead of the old one, hand-made style.

The imagery of real objects by rubbing them on a paper with natural "ture". At the same time, it can not be accepted by normal vision, so we took the rubbings. As a subsidiary means of painting, rubbing has been used as the means of painting since ancient time. As there are no new creation systems, even if rubbing is the main means of painting, it certainly reflects feelings and the realm of painting as well as photos do. In this aspect, Ernst's works are good examples.

Because of the simplicity, roughness, and directness of the rubbing, and because of the dull and stereotyped imagery it gives, it didn't play an important role in the course of art development. Our new trails in rubbing does not only achieved new and unique effect, but also closely connected with the founding of art creation system of "object rubbing".

These rubbings make the marvellous difference from our habits, still its reality remained without any changing, and it gives one a new experience of visual perception. Basing on it, we develop a new system.

The "object rubbing" reveals the "reality" which is neglected habitually. The imagery from rubbing works does not comply with people's habitual consciousness. Its sense of mystery comes from the chink between the human habitual consciousness and the picture of nature.

We strive to set up a creating system making the "object rubbing" imagery as the fundamental thinking point outside the drawing system, but not serve drawing by "object rubbing". As a method of expressing people's consciousness it is extremely inconvenient. On contrary it will demand the people's thinking following this. Just this feature does cause the shock to old consciousness.

The "illusions of object" represents the new system. We'll be led into a field to which we have never been. Here, pictures of objects get symbolism by getting rid of loads but by people's consciousness. Meanwhile as people's the picture, they find it illusory and abstract from those works. Here "rubbing" is no longer to imitate the drawing situation. There is no natural feature too, there exists only imagery by squeezing strong veins and object. It's "reality" is also not to approach the visual imagery by viewing, but to be less intervened by human being.

It's artists'duty to create a sort of beauty for the times of his own. Art is used to beautify life and also indicates this kind of beauty which alters the world no more unknown to people.

It's the value of this piece of work that sets up a new creation system apart from the ancient "painting system" which still restricts the developments of art even these days.

Perhaps people could realize its state and beauty after they had gradually got familiar with the language of "Imagery of Object".

Society too, could discover its significance and affirms its value little-by-little through knowing more about its works.

Wang Chang-Bai

June 1990.

王長百作品選

COLLECTION OF PAINTINGS
BY WANG CHANG - BAI



簡歷

王長百，1957年7月生，1982年2月畢業於東北師範大學藝術系。1988年8月調深圳工作。自1979年開始研製泥版藝術，1985年開始研製拓印藝術。組織並參加了1985年的《北方道路》畫展、1986年的《泥版》畫展、1988年的《版象藝術展》、1990年的《首屆實幻畫深圳·北京·香港巡迴展》。在國家及省級報刊上發表文章多篇，多次參加省市及出國美術展覽。

作者的話

手工圖像不能成為擺脫人的舊有意識的支點，而時代已把‘真’，重新還給自然，使人無法依信歸一的標準。因此，我們珍視大地上那真實物象的印痕。

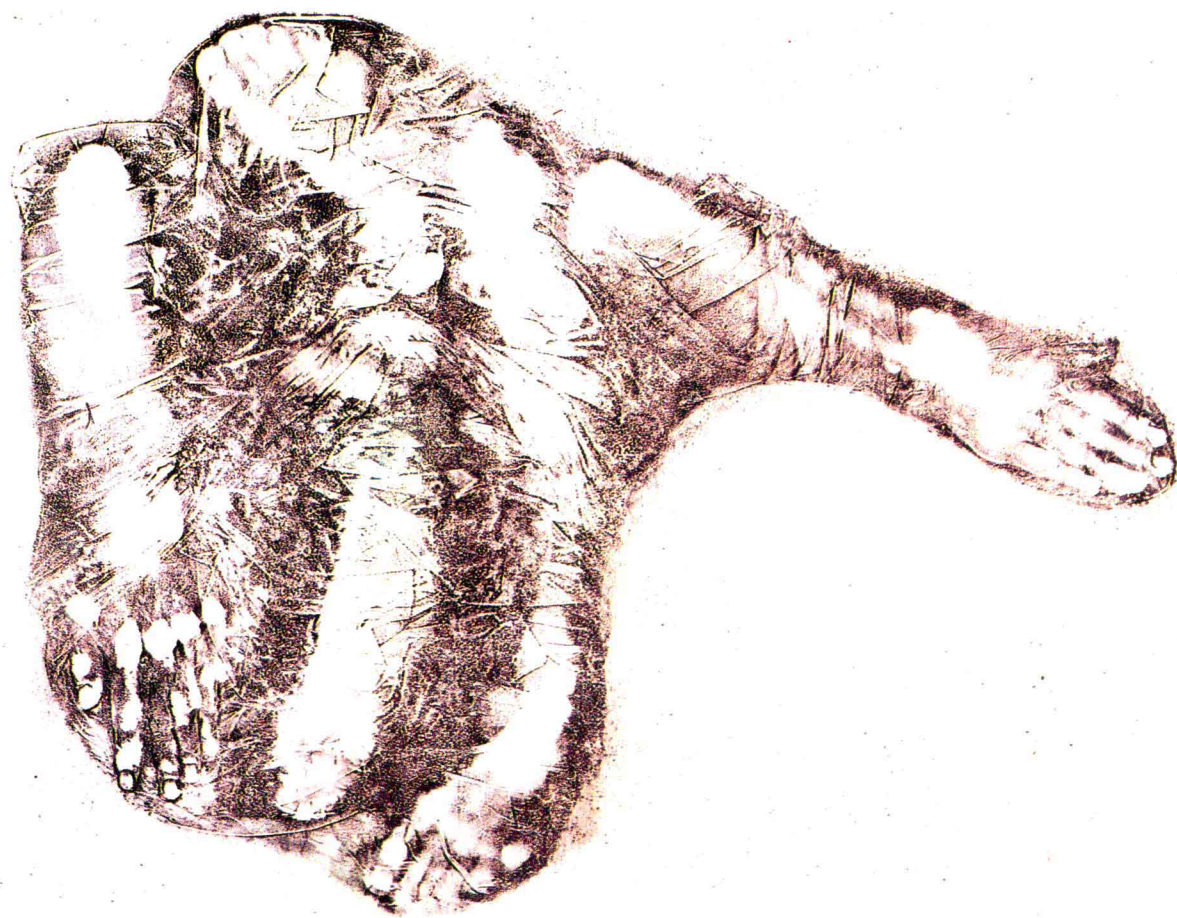
我們並沒自稱發明拓印，而是順應它，使我們在拓印上體驗到另種創作思維。在這不同於繪製的手法上有所發現，才是對它正當的使用。



面對虛空、面對希望

Face to Illusory, Face to Hope

1986年 (55cm×100cm)



化石

Fossil

1989年 (100cm×69cm)



失眠 Insomnia

1989 年 (50cm×65cm)



藍色夢幻 Blue Dream
1990 年 (85cm×78cm)



季風

Monsoon

1990 年 (94cm×52cm)



遠方的叢林 Outer Suburbs Forest

1990 年 (73cmx60cm)

陳國標作品選

COLLECTION OF PAINTINGS
BY CHEN GUO - BIAO