CAA ☆ 世紀之光 Inter-Youth

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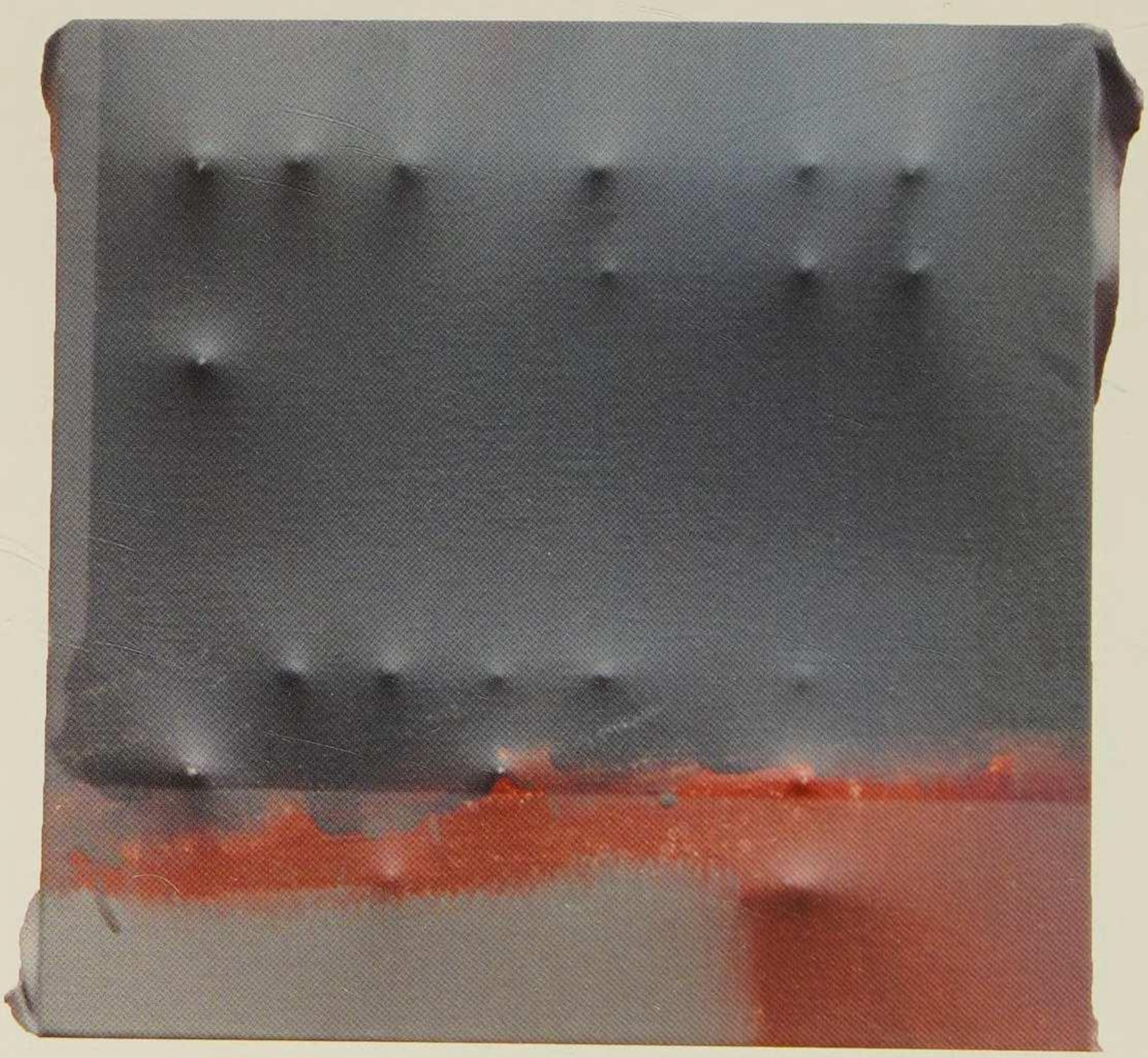
CAA ☆ 世纪之星 Inter-Youth

隐秘 开放

主编 许江 杨参军 井士剑

中国美术学院出版社

PRIVACY OPENNESS



王晓东 / 皮囊 / 40 cm x 40 cm / 布面油画 / 2016

隐秘 · 开放

许江 杨参军 井士剑 主编

中国美术学院出版社
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我们站在所有事物的隐秘与开放之间。我们希望由此超越出去，见前人所未见，发前人所未发。“情往似赠，兴来如答”，我们相信在我们的观看与绘画中，其情其兴总带着时代的机契，就如那鱼梁浅落、梦泽深寒，在某种人与自然共同的浸没中，我们努力趋向代代登临者的超越。

——节选自许江《我辈复登临——写给2016“INTER-YOUTH”国际青年绘画展》

We stand somewhere between knowledge and mystery, from where we hope to transcend so as to see what was unseen, and say what was unsaid. “We project our emotion like presenting gift, and what intrigues us feels like response,” as the poem goes. In our viewing and painting, we believe, the moods and interests bear something of the age, just like the fish analog in Zhuang Zi, or the Yunmeng Lake allusion in classic poem. In the harmony of man and nature, we strive to scale new heights throughout the generations.

Xu Jiang *Homage to mountain top philosophers: for 2016 Inter-Youth Exhibition*

序

本次以“实验·绘画”为主题的国际高等艺术学院青年绘画展，是去年的“此时·虚造”主题的发展与延伸。如果说，去年的展览强调了绘画是人的主体对自然世界的心理与生理的反映，那么，此次展览则更强调艺术家在想象力和创造力生成之中绘画方法论的研究。

绘画学院以全球视野，以学院的工作室教学与创作，青年个人工作坊创作等为平台，展示和研究当代青年人在创作过程中的思想萌动与技艺方法，并在中西艺术创作不同理念和方法的比较中，探寻今日青年人创作的主体特征。

Inter-Youth 国际高等艺术学院青年绘画展已成为绘画学院以研创促进教学的重要学术品牌，它鲜明、前瞻性的思想品质，它强烈注重“技艺与方法”研究特点，以及它丰富多样的实验性征候，都将在不断地研讨深化中，为学院努力塑造艺理融通和传统活化的思想理念，铸造了一个实实在在的平台和实验基地。是为序。

杨参军

2016 年 12 月 15 日

Preface

This International Higher Education Art Institutes Youth Art Exhibition with "Experiment·Painting" as the theme is the development and extension of the theme "Present·Fictitious" in last year. If we say, the exhibition in last year emphasizes that painting is the psychological and physiological reflection of the human for natural world, then this exhibition pays more attention to the research on painting methodology of the artists in generation of imagination and creativity.

The College of Painting Art takes global vision, studio teaching and creation of the College, personal studio creation of the youth, etc. as the platform to display and study the thought germination and technological process of the contemporary youth during their creation and explores the main characteristics of the creation of the youth today by comparison of different concepts and methods of Chinese and western artistic creation.

Inter-youth International Higher Education Art Institutes Youth Art Exhibition has become an important academic brand of the College of Painting Art to promote teaching with research and creation, its distinctive and prospective thought quality, its strong attention to "techniques and methods" research characteristics as well as its rich experimental symptoms are constantly being discussed and deepened to establish a solid platform and experimental base for the College to strive to build the idea of integration of art and truth as well as tradition activation. This is the preface.

Yang Canjun

Dec. 15, 2016

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我辈复登临

——写给 2016 “INTER-YOUTH” 国际青年绘画展

唐代诗人孟浩然《与诸子登岘山》诗曰：

人事有代谢，往来成古今。

江山留胜迹，我辈复登临。

水落鱼梁浅，天寒梦泽深。

羊公碑尚在，读罢泪沾襟。

岘山何山？居然引无数前贤登临远望，共怀感伤。实际上岘山是湖北襄阳南边的一座小山，晋代羊祜镇守荆襄，常于此山置酒言咏。岘山临汉水，诸山中是小而隐者，却可远眺群山，环览诸峰。羊祜曾与同游者喟然叹曰：“自有宇宙，便有此山，由来贤达胜士，登此远望如我与卿者多矣，皆湮没无闻，使人伤悲。”

在此岘山之上，代代圣贤不仅看到江山胜迹，而且感怀古今往事。孟浩然稍后的宋代欧阳修亦临山浩叹，写下明畅婉曲的《岘山亭记》。历代的圣贤将此山作为历史兴怀的现场，将寂寂无名的群山变为山河无言、人与循转的仪典之所，变为千秋百代的回忆者和被回忆者共同的窥秘之地。

那么，在我们的生活中，列布着多少这样的临山洞察的现场？或者说，我们的绘画之所是否正是这样的一座座“岘山”？ 画史铺陈，望之隐然，其绘风九曲，画峰叠峙，形成人类历史延绵的仪仗。在我们之前，曾有多少人在绘画中远望，我们肯定不是最早的“登临者”。“临”是一种亲历，“登”是一种跋涉，经过跋涉的亲历，我们是最新的来者。我们站在群山之间，站在隐秘与开放之间。

我们站在所有事物的隐秘与开放之间。我们希望由此超越出去，见前人所未见，发前人所未发。“情往似赠，兴来如答”，我们相信在我们的观看与绘画中，其情其兴总带着时代的机契，就如那鱼梁浅落、梦泽深寒，在某种人与自然共同的浸没中，我们努力趋向代代登临者的超越。

据说当年羊祜碑刻石二方，一方置于山巅，一方掷入江渊。孟浩然正是亲见江渊之碑而兴物感怀。与孟浩然一样，今天的绘画者在时代的登临中，在某个机契生发、山水浩荡的时刻，蓦然洞见千古的碑铭与诗意。于是，在这时代超越的

同时，我们回返了那种更深刻的根源。我们正是在这超越与回返之间、隐秘与开放之间，完成绘画的登临。

正如岘山那般，绘画长存。但它时有所隐，隐在鱼梁沙洲、云梦深泽。绘画的使命就是因时而发，打开它，让江山胜迹、千古兴怀，永远感动人心。

“我辈复登临”。又一届“INTER-YOUTH”来了！

许 江

2016 年 12 月 23 日

实验 · 绘画

Inter-Youth 国际高等艺术学院青年绘画展是集世界一流艺术学院背景的优秀青年艺术家作品的展示与交流平台，它包含了青年作品的历史、现在、未来三种展示形态，具有高端、前沿、实验性的人文关怀精神以及追问绘画的本源传承、融合、创新的时代使命。

工作室（工作坊）是青年艺术家思想与创造的空间，在当代艺术创作的世界范围，青年艺术家一直具有探索与实践性、叛逆与质疑的特点，而青年艺术家们的工作室也充满了激情与想象力，形成未来艺术与发展的闪烁亮点和高度。

这个时代青年的绘画艺术具有丰富的想象力与创造力的实践性。本届画展以“实验 · 绘画 — 艺术家工作室报告”为名，强调工作室承担的社会责任与传递时代精神。以工作室为“技艺与方法”之策源地，注重当代绘画的实践精神与传统的拓展与融合，充分地反映大绘画时代青年绘画艺术所具有的丰富的创造方式与艺术多元表现的手法，作品展览与征集强调为视觉艺术打开不同的视角，融合多元的绘画世界与绘画表现的方法。

艺术家工作室的创作历史激荡在波澜起伏辉煌艺术长河之中。从中西古老的传统作坊到文艺复兴艺术家的独立作坊，从传统工作室到走向大自然的工作方式。在中西艺术创作历史中的不同时期，无数青年艺术家从其独特的工作室理念出发，成为具有国际影响力的艺术家。纵览当代东西方艺术家形形色色的工作室（工作坊）空间，工作室是艺术家创作的策源地与作品的诞生场所，它是艺术革命的方式和先导，它是作品最初始的见证，是艺术家和作品的证人，它有界无疆。唐人苏鄂在《苏氏演义》中指出，“坊者，方也。言人所在里为方，方者，正也”。揭示出工作室（工作坊）的本然。绘者探究世界的本源，饱含了学习的热情和炼金术士般的执着，当代艺术家的工作室充满魅力与想象力，以隐秘和开放性并存。当代艺术学院的青年工作室，以历史的传承与当代学术的研究作为前沿的学术方向，是新绘画丰富多元的实验场，活跃在全球当代绘画领域，焕发出绚丽多彩的艺术创作风景线。

以全球学院学术工作室与当代青年个人工作室、青年艺术家组合工作室等工作室形式为背景所创造的作品，注重“画外之画”的展示方式。对艺术创作、社会思想背景和绘画进行解析与建构，呈现作品创作不为人知而又至关重要的思想背景与

创作场景，还原形成艺术发生与创作在工作室与工作坊的情景境遇。展览分为三个板块：主题展、阐述展和特别邀请展。

基于这样的一个命题，本届 Inter-Youth 国际高等艺术学院青年绘画展致力于推出具有时代特色的当代青年艺术家作品及其工作室，呈现出作品创作背后的场景，诠释出“实验 · 绘画”的主题，揭示全球境遇下的青年艺术家的艺术作品以及艺术思想与创作形态，激发当代青年艺术的哲匠精神使命，迎接当代艺术的东方曙光。同时，为青年艺术创作提供一个高度的学术平台，连接社会生活与艺术创作，强化个性与创造，开拓国际视野，追求艺术本源。

本次展览还将设置“Inter-Youth 工作室奖”，旨在弘扬绘画精神、倡导人文精神，鼓励青年艺术家以绘画的方式来关怀社会生活，创作出具有国际视野的时代艺术。通过“世纪之星 Inter-Youth 国际青年绘画展”，试图构造出一个可持续发展的战略品牌，成为时代青年绘画的推动力和新风向。

井士剑

2016 年 9 月

Experiment · Painting

Youth Art Exhibition of Inter-Youth International Higher Education Art Institutes is intended to showcase the works by outstanding young artists with backgrounds at world-class art institutes and serves a platform for communication, including the works by the youth in three display forms of the past, present, and future. It demonstrates the top-notch, cutting-edge, experimental spirit of humanistic concern, and assumes the mission of the times of the continuation, fusion and innovation of the painting source.

The studio (workshop) affords space for sparking off thoughts and making creation for young artists. On the global arena of contemporary art creation, young artists are characterized by traits for exploration and practicality, rebellion and doubt. Young artists' studios abound with passion and imagination, producing scintillating highlights and progress for future art and development.

This exhibition, themed on "Experiment • Painting - Report of Artist Studio", underscores the social responsibility of the studios and the meaning of the spirit of the times. Painting art by the youth in this era is characterized by their fertile imagination and creativity. Taking the studio as the source of "skills and methods", it sets store by the spirit of practice of contemporary painting and the traditional expansion and integration, and fully reflects the rich creation methods and diversified techniques of expression exhibited by the painting art of young artists. The exhibition and collection of works highlights a different perspective for the visual arts, integrating the pluralistic world of painting and the painting expression.

Based on the academic studio of the world's art institutes, personal studios of contemporary artists, and joint studios of young artists, etc. The works produced underlie the demonstration form of "painting outside painting". It realizes the

reemergence and construction of the artistic representation of the social thought background and painting experiments by the art creation. Through the exhibition, the little-known yet vital ideological background and creation scenes of the works are presented. It reproduces the scenario of art formation and creation at the studios and workshops.

The history of creation by artists' studios is one of glorious and brilliant achievements – ranging from the ancient Chinese and Western workshops to separate workshops of Renaissance artists, from traditional studios to the great nature for production of works. During different periods in the Chinese and Western art creation history, countless young artists, starting with unique ideas at the studios, have evolved into globally influential artists. The studios (workshops) of all descriptions used by contemporary Eastern and Western artists are the source of creation by artists and the birthplace of works of art. The studio, as the guide to the art revolution, is the first to bear testimony to the works of art, and is a witness of the artists and their works. It is both bounded and limitless. According to the "*Historical Novel of Su* " by Su E of the Tang Dynasty, "Workshop refers to square, meaning the place of work is the square. Square refers to the square room." It reveals the nature of studios (workshops). Lying behind the exploration for the origin of the world by artists is the boundless enthusiasm for learning and unwavering dedication. Contemporary artists' studios exude charm and imagination, with both privacy and openness coexisting. For the youth studios of contemporary art institutes, the continuation of history and contemporary academic study are the cutting-edge academic orientation; studios of contemporary young artists are the testing ground of the richness and diversity of new painting. They are active in the global field of contemporary painting and are the colorful landscape of art creation.

Based on such a proposition, this "Inter-Youth" Youth Art Exhibition, through the form of creation at studio (workshop), uncovers the scenarios behind the creation of works, and elaborates the theme of "Experiment • Painting". The exhibition is committed to launching the works of young contemporary artists with the characteristics of the times and their studios. This is geared toward presenting the works of art, artistic thought and creation forms by young artists under the global situation, inspiring the mission of becoming "virtuoso craftsmen" in young contemporary artists and ushering in the dawn of contemporary art in the East. It is aimed at providing young artists with a high-level academic platform for creation, in a bid to connect the social life and art creation, reinforce individuality and creativity, develop an international perspective, and seek the origins of art.

This exhibition will also set up "Inter-Youth Studio Award", with the aim of promoting the spirit of painting, advocating human spirit, and encouraging young artists to care for the social life through painting and to create the works of the era with a global vision. "Century Star Inter-Youth International Youth Art Exhibition" aims to build a strategic brand with sustainable development, becoming a new impetus and bellwether for the painting by youth in the modern era.

Jing Shijian

September, 2016

可见与不可见

Studio（工作室 / 工作坊）这一现象及概念梳理近年来受到不少学者、策展人、评论家和艺术家的关注。众多学术研究、展览、会议、杂志和期刊专题、以及艺术品等就此出现，佐证着 studio 作为一个既培育又制约艺术作品之空间的迷人之处。

按芝加哥艺术学院玛丽 · 雅可比教授和米歇尔 · 格拉布尼尔教授的解读，studio 可“作为资源”,“作为设置”,“作为舞台”,“作为居住空间”, 和“作为空间和非空间”。但这种功能划分，并不能消除当前对 studio 的对立态度，一方面是极简艺术家丹尼尔 · 布伦把其视为“框架，轮廓，及限制”，而该种限制令人窒息，从而 studio 已沦为“僵化的习俗”；另一方面是巴尔扎克式的“未完成的杰作”中所弥漫的 studio 的神秘气氛。这实在是一个仁者见仁、智者见智的问题。加州大学斯维特拉娜 · 阿尔珀斯教授认为对 studio 艺术实践的梳理可产生一系列认识论模型，包括 studio 作为实验室，作为高级现象学经验空间，以及作为艺术的实验性设施。

的确，studio 意味着艺术创作在进行中，艺术家的创造力、知识、思想和表达得以产生和完善。尤其对未出或初出校门的年轻艺术家而言，studio 还见证着他（她）们的审美和智力日倾成熟，伦理、知识、艺术感受力的丰满和深化，以及对“Who am I" 等问题的本质主义追问。

为此，我们这次国际青年绘画展特别以“工作室”为主题。在这个画展里面，可以看到东西方的青年艺术家们借绘画表达各种主题，表达在全球文化发展所伴随的文化解构中，年轻艺术家如何通过艺术构建新的文化和社会空间，如何表达对当今重大题材，诸如全球化、气候变化、民族与民粹主义以及人工智能等等的认知与关注。同时可感受到，20 世纪后半叶以降，“真实”、“自然”等概念被分析建构成社会话语后，如何深刻影响着视觉文化等学科。青年艺术家们的作品，从个体经验到生活日常，从过去到当下社会，从绘画历史到流行文化都有所涉及。这些作品跨越了技巧和风格，具象与非形象、极简倾向与拼贴的现实主义，布面油画与综合媒介的作品，甚至介入身体、介入空间的作品都有所呈现。

这次参展的作品来自于全球四大洲十几个高等艺术院校在校和毕业的青年人之手，为大家提供了一个以东西比较的方式来深入了解青年一代艺术家描述个人和群体的平台。从亲密的肖像到复杂的叙事场景，都出自艺术家个体或者艺术院校工作

室的劳作。走过这个场地，我们可以发现这些绘画是怎样以一个工作室为单位来梳理和流动地联系此在与虚构、过去与当下，可以感受到通过较好的艺术教育，青年艺术家们熟悉并运用多种艺术和文化的语言和话语，来表达他们对当今时代的文化洞察。同时，作为一个国际展览，放眼全球良好的多元文化，可帮助青年艺术家们通过他方之眼来观看世界，通过分析解读复杂的审美、社会和历史文化背景条件，来理解别的文化中艺术作品的意义。

回到 studio 这一主题，我们并不打算介入对其概念内涵及外延的各种争论，而是结合本次展览的主旨和内容，借耶鲁大学艺术学院罗伯特·斯托教授的话来说，“工作室”是关于：

“*A Room of One's Own,*

a Mind of One's Own”

陈焰

2016 年 12 月

Visible and Invisible

The very phenomenon and concept of studio have drawn attentions from scholars, curators, critics and artists of concern. The related numerous academic studies, exhibitions, conferences, magazines and periodicals with themed sections, as well as artworks, all point to the appeal of studio as a space both to nurture and constrain art works.

According to the interpretations of Mary Jacob and Michelle Grabner , the studio can be "as a resource", "as a setting", "as a stage", "as a lived-in space" and “as space and non-space". Yet this functional categorization does not help eliminate the current contrasting attitudes towards studio: on the one hand, Daniel Buren sees it as "frames, envelops, and limits", limits that are so suffocating that studio has become an "ossifying custom "; and on the other hand is the illusion of myth as typified in Balzac’s "The unfinished masterpiece". The division of opinions sees no near point of reconciliation. According to Svetlana Alpers,, artistic practice of studio contributes to a series of epistemology models. The studio, for instance, can be taken as a laboratory, an empirical space of senior phenomenology and an experimental facility of art.

Indeed, the studio is an ongoing signature and thus artistic creativity, knowledge, ideas and expressions can be generated and improved. For young artists who are at or just came out of school, the studio witnesses the increasing maturity of their aesthetics and intelligence, richness and deepening of ethics, knowledge and artistic sensibility , and essentialist query to the very question of “Who am I”.

In view of this, for the international youth painting exhibition we choose "studio" as the theme. In the exhibition, Eastern and Western young artists elaborate their themes by means of painting, through which they demonstrate how to

construct artistically new form of cultural amidst the cultural deconstruction in global culture development, and how to voice their concerns over topics of current importance, such as globalization, climate change, nationalism and populism, artificial intelligence, and the like. In the meantime, it can be perceived that how the inclusion of concepts such as “reality” and “nature” to social discourses after the second half of the 20th century has profound impact on disciplines like visual culture. The works of young artists reflect a wide spectrum of topics, ranging from individual experience to general daily life, from past to present societies, and from painting history to popular culture. All these works transcend art skills and styles, where figurative and nonfigurative, minimalist trend and collage realism, oil on canvas and comprehensive materials, and even works with the intervention of body and space are available.

The works in the exhibition come from young artists at over 10 art institutes of higher learning on four continents, as well as those graduates. In this way, it is hoped that a platform is provided for the audience to gain more familiarity with individuals and art groups of young artists by comparison of the East and the West. From the intimate portrait to the complex narration, they are the works from artists or art academies. Walking past this place, we will make a discovery how a studio try to sort out and connect the works with fiction, past and present in a mobile way. Moreover, we can also perceive that young artists familiarize themselves with and draw on many artistic and cultural languages and words to express their insights into today’s culture by favorable art education. Meanwhile, the international exhibition orients them to the excellent multi-culture on a global scale and help young artists view the world from a different perspective. The ideal to be aimed at is to appreciate the meaning of art works in the culture by analyzing and interpreting complex aesthetic, social, historical and cultural background conditions.

Back to the theme of studio, we have no intention of getting into any kinds of disputes regarding its connotations and extensions. Instead, in view of the purport and contents of the exhibition, we feel it is appropriate to adopt the words of Robert Storr on “studio”:

“ A Room of One's Own,

a Mind of One's Own ”

Chen Yan

December, 2016

呼吸的空间

2015·Inter-Youth 国际青年绘画展以“出谜入谜”，“此时虚造”，“丛林生长”勾勒出青年艺术家创作的整体状态。从挑选作品的多样性到主题设立、问题聚焦再到布展塑造的蔓延态和生物薄膜般的“半透明”，2015·Inter-Youth 勇于尝试，以学院为基地，开放平台资源，广泛探索工作框架和合作模式。2016·Inter-Youth 将延续上一届的工作方法，并优化架构逻辑，希望通过整合展览主题、作品和形式，形成真实有机的平台集成模式。

这个模式有三个特点：设立主题、广泛征集、平台有机。如何在全世界范围内广泛征集，同时又能形成主题展，这就要求组委会在筹办展览的初期就做好充分论证准备，在发出征集公告时即准确传达征稿要求。同大多数评选类展览无主题或主题过于宽泛不同，Inter-Youth 希望通过主题设定深入挖掘绘画语言及其语境的准确问题，并通过有持续性的年度艺术项目搅动讨论。Inter-Youth 坚持征集评选，是为了将策展的过程公开化、透明化。即，用专家评选机制替换策展人名单，用平台架构逻辑拢合个人喜好，用主题带动艺术家广泛参与，从而不断将绘画问题公开化、主题化、话题化。并最终通过展览和系列艺术项目邀请公众参与，借由与主题密切相关且精心设计的展示现场，共同见证一批代表性作品对于主题设定的证实和证伪。同期，每届 Inter-Youth 都会举办研讨会并出版系列丛书，使得相关讨论可以在其它媒介中持续发酵。艺术家的创作从来不局限于一人一事，希望 Inter-Youth 项目在提出问题的同时带动深度思考和大胆实验，促使艺术家在“我自有我法”和“众人之法皆我法”之间完成个体实验和整体变革的革命性转变。

2016·Inter-Youth 的主题设定为“实验 · 绘画：艺术家工作室报告”。我们将打开艺术家工作室，从个人工作室、集体工作室和学院工作室三个维度上将工作室还原为书斋、炼金室、实验间，并将其定义扩充为为动态空间、好奇箱、信息终端。从征集来的样貌丰富的作品、素材和工作室实景中，我们看到了新的气象，也明显感觉到集体性的微妙变化。新媒介环境下，青年艺术家工作室的墙壁更有穿透力，变成与社会公共空间共呼吸的半透明空间，也因此，艺术家和素材的实验关系也发生了根本的变化。最终，通过入选作品及其生产环境的整体展现，我们希望展览能让观众最直观地体验到这些变化。

马楠

2016 年 12 月

The Breathing Space

The 2015 Inter-Youth International Painting Exhibition sets subtopics of “In and Out of Mysteries”, “The fictitious Present” and “Jungle Growth” to outline the overall status of young artists. From the diversity of selected works, it focused on the theme and tried to realize it through mounting the exhibit and create a “translucent” atmosphere. The 2015 Inter-Youth tried to open the platform resources, and to extensively explore the work frame as well as modes of cooperation. 2016 Inter-Youth will continue the previous work methods, and optimize the architecture logic, hope that through the integration of exhibition themes, works and forms, the formation of a true organic platform integration model.

This model has three characteristics: the establishment of topics, a wide range of solicitation, an organic platform. How can an extensive call for works can also form a theme exhibition? It requires the organizing committee to fully demonstrate ready early in the solicitation announcement that accurately convey the requirements. Most of the selection exhibitions have no theme or too broad a theme. Yet the Inter-Youth hopes to dig through the theme of painting, the language of painting and its context, and through the persistent annual art project to stir discussion. Inter-Youth adhere to the solicitation selection, in order to make the process of the exhibition public. That is, the use of evaluation mechanism is to replace the curator’s list, so as to continue to open the issue of painting. And finally through exhibitions and art projects to invite the public to participate in, and to witness a number of representative works as the verification and falsification of the theme. Over the same period, each Inter-Youth will also host seminars and publish catalogues, so that the discussion can continue fermenting in other media. The Inter-Youth hopes to inspire bold experiments while putting forward the question and driven thinkings of depth, and finally form the overall reform of

the revolutionary transformation.

The 2016 Inter-Youth's theme is "Experimental Painting: Reports from the Artist's Studio". We will present different dimensions of personal studios, academic studios and collective studios in order to examine the connotation of studio as Chinese "Shu Zhai", a space of zeal and study. And further extend its definition to a "dynamic space in motion", a "curiosity box", and finally a "information terminal". From the assembly to the appearance of abundant materials and works, we can see that in the new media environment artists' studios is undergoing with subtle changes. The walls of the young artist's studio are more penetrating into the respiratory and social public space and becoming a semi-translucent space, therefore, the relationship between the artist and his/her materials also changed fundamentally. Finally, through the selected works and their overall production environment, we hope that the exhibition allows the audience to experience the most intuitive changes.

Ma Nan

December, 2016

实验·绘画 INTER-YOUTH 国际青年绘画

中国美术学院

China Academy of Art

清华美术学院

Academy of Arts & Design of Tsinghua University

英国伦敦艺术大学金·史密斯学院

Goldsmiths, University of London

保加利亚索非亚国立艺术学院

National Academy of Arts Sofia,Bulgaria

东京艺术大学

Tokyo National University of Fine Arts

美国加州艺术学院

California College of the Arts

美国罗德岛设计艺术学院

Rhode Island School of Design

美国罗德岛学院

Rhode Island College

英国普利斯曼 - 西布鲁克收藏中心

The Prisman-Seabrook Collection，UK

湖北美术学院

Hubei Institute of Fine Arts

澳大利亚国立大学艺术学院

ANU School of Art+Design

瑞士苏黎世艺术大学

Zurich University of the Arts (Zhdk)

INTER-YOUTH: International Painting Exhibition

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Central Academy of Fine Arts

鲁迅美术学院

Lu Xun Academy of Fine Arts

广州美术学院

Guangzhou Academy of Fine Arts

德国汉堡美术学院

University of Fine Arts Hamburg

天津美术学院

Tianjin Academy of Fine Arts

美国芝加哥艺术学院

School of the Art Institute of Chicago

四川美术学院

Sichuan Fine Arts Institute

意大利布雷拉美术学院

Accademia Di Belle Arti Brera Di Milano

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Carnegie Mellon University (Pittsburgh)

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National Academy of Arts Sofia, Bulgaria

Q

美国芝加哥艺术学院

School of the Art Institute of Chicago

A

实 验 · 绘 画 INTER-YOUTH 国 际 青 年 绘 画

INTER-YOUTH: International Painting Exhibition











海莉·兰德 Hayley Lander

澳大利亚国立大学艺术学院
ANU School of Art, Australia

对有机自然的持久着迷，使我致力于绘画领域的实践。澳洲首都堪培拉的独特环境造就了我将来自有机体的灵感转化成组合设计的创作过程。郊区的原始森林和绿色空间是这座城市乌托邦式设计的一部分。我们环境之中令人质疑的人类之地以及“风景”作为一种来自文化的理念，使得作品具有一种哲学基础。

森林地带的经历造就了我的两幅油画《抵御遏制》（2016）和《离开之地》（2016）。我先在室外做好水彩印象图，再回到工作室用锋利的刀片把它们割成微妙的纸网。拼贴这些水彩画变成了我对生态系统无常脆弱的一种思考。每一幅作品均展示了有机配置和几何结构之间的微妙平衡。切割和组合这些纸片的过程，反映了人类长久以来对周围环境的剧烈改变行为。拼贴的本能行为逐步地扩展着常规绘画的空间。两幅画最初的组合是把原有的圆形或方形结构剪去，然后再在画板上复制上去。拼贴的图案被处理成是一种静止的生活，其阴影和纸张的质地被我用一种放大的形式复制，从而完成了从有机到构筑的转换。

An enduring fascination with organised nature drives my commitment to experimentation within the field of painting. The unique built environment of Canberra, Australia's national capital, has shaped my studio processes where inspiration from the organic gets transformed into a composed design. Reserved bushland and green-spaces were built imbedded within suburbia as part of the utopian design for the city. Questioning humanities place within our environment and the idea of 'landscape' as a culturally derived concept drives the works philosophical underpinnings.

Experiences in local bush land form the foundations of the two oil paintings *Defying Containment* (2016) and *The Place they Leave Behind* (2016). I created watercolour impressions en plein air, which were then taken into the studio and cut with a fine blade to create delicate paper webs. Collaging these watercolour paintings became a meditation on the impermanence of our fragile ecosystem. Each artwork displays a delicate balance between an organic disposition and geometrical structure. The process of cutting and composing the paper pieces mirrors the action that humanities hands have taken to dramatically change our surroundings over time. Instinctive action within collage has progressively pushed the boundaries of conventional picture space. Initial compositions for both paintings had sections of collage breaking out of the prescribed circular and square structures that were then replicated in the built form of the painting boards. Imagery of the collage was treated as a still life, where shadowing and the qualities of paper were replicated in large scale, completing the transformation in my process from the organic to the constructed.







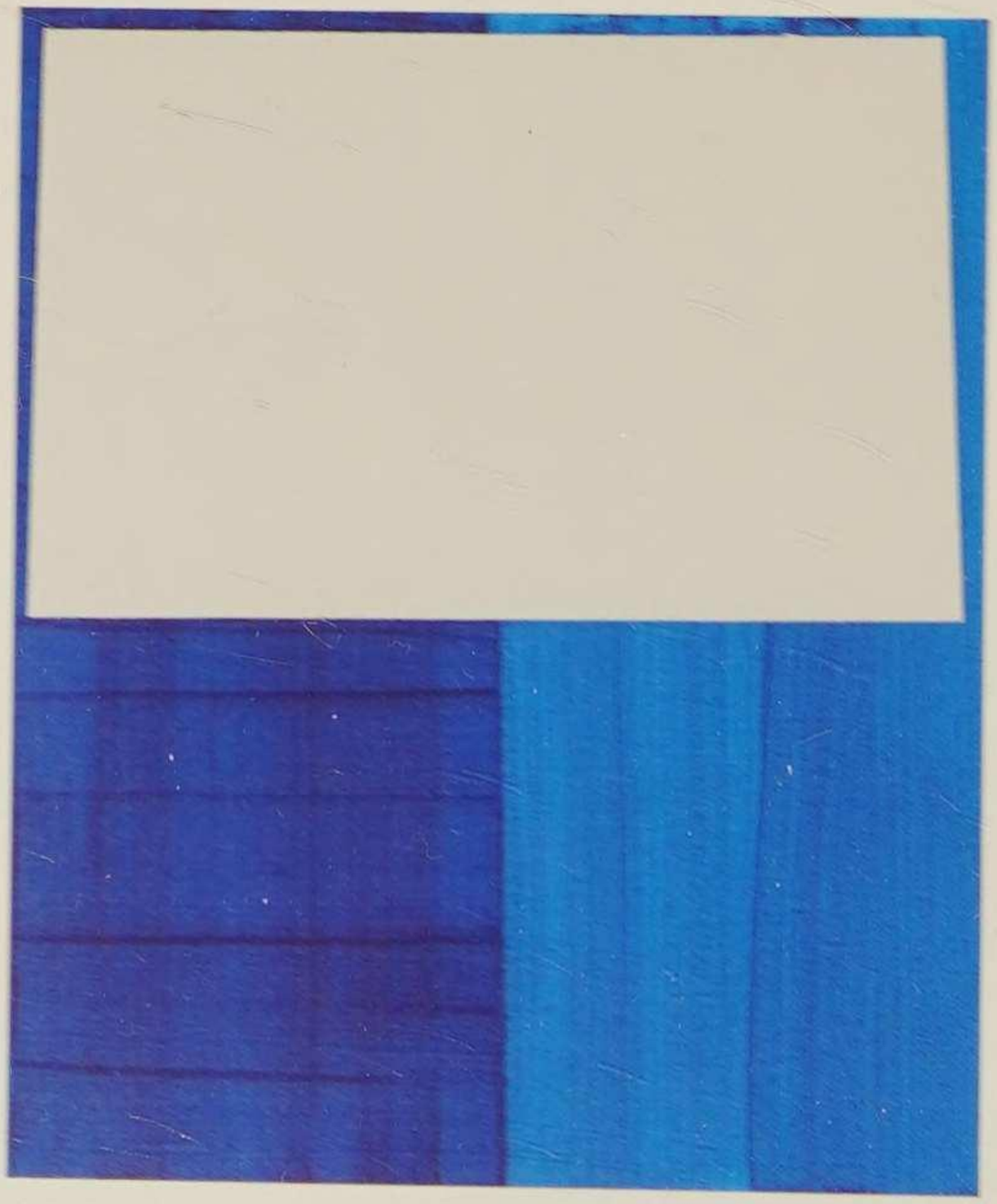
EMMA BEER

澳大利亚国立大学艺术学院
ANU School of Art, Australie

我的绘画创作是一种抽象的画面错觉。我用分层发光的色彩釉塑造出硬挺的彩色领地。线条和边缘是挖掘表面、空间和动感的重要手段。

我的作品着重于展示物质和过程，其基础围绕着如何使画成形，探索绘画所要体现的各种物质状态。我的作品还在现代抽象派的两种不同历史之间：硬边几何对立于绘画姿态，激发出一种创造性的张力。在我的绘画里，图案元素布局匀称，并和自然随意的绘画区域相抵触。作品用一种更为长远的观点向观众揭示出更多的东西，正如一幅初看之下动感变化的画面会揭示出另一幅复杂的、多层的和缓慢构筑的作品。

我作品的另一个重点是格式和构成。我用空白和虚无作为一种文学和隐喻的手段来表达绘画和技术的关系。我用色彩生动的空间配以暗黑的虚无来激发和挑战技术的开发。对我的作品影响较大的是伊夫·克莱因、卡勒姆·英尼斯和托马·阿布斯。我对伊夫·克莱因对于极简主义的态度和对于“虚无”的解释进行了回顾。在当今我们运用技术的发展穿透了虚拟世界之时，其含义何在；当今的通过绘画来超越，其含义又何在。

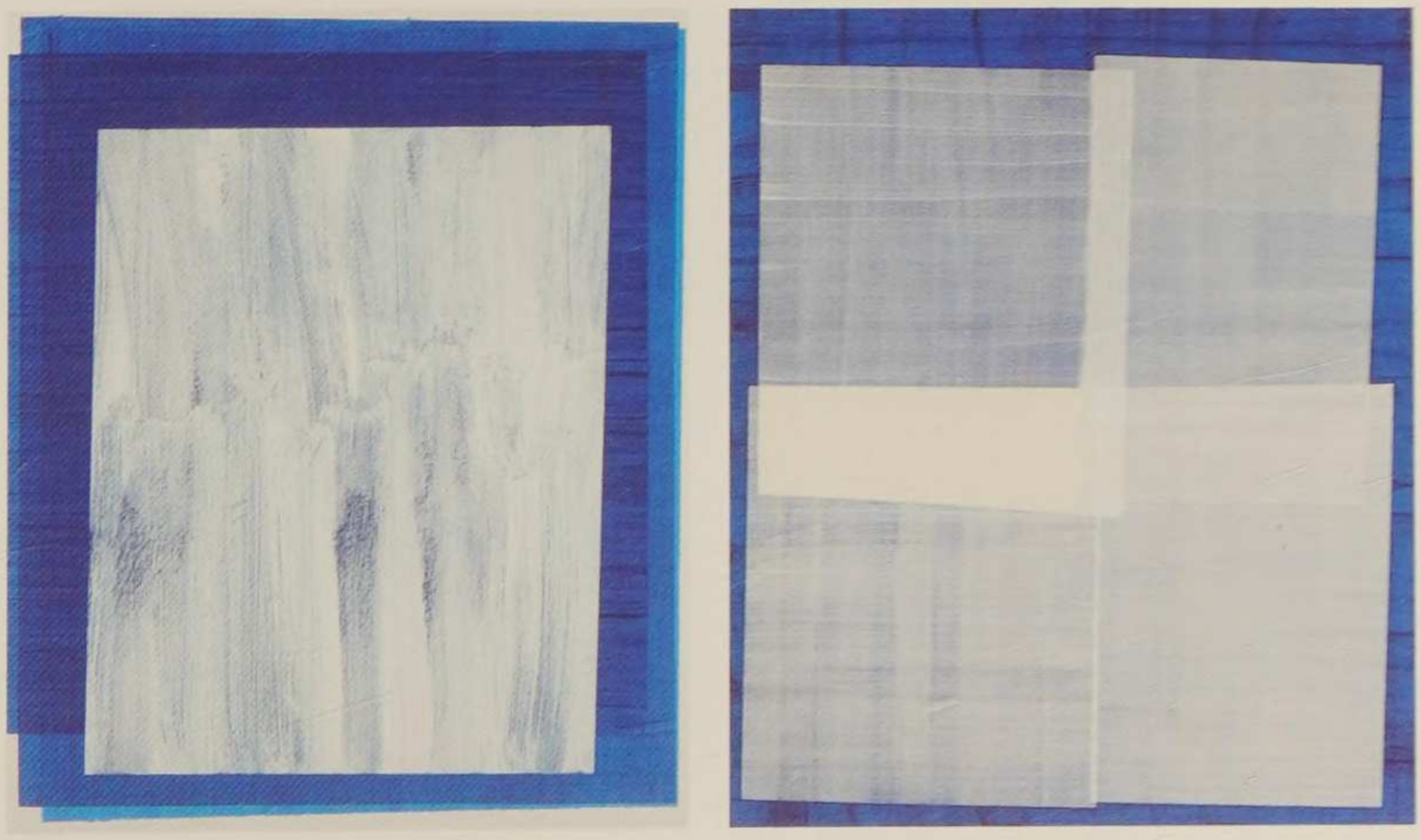


Emma Beer / *Full Moon Oranges And Tea* / 50 cm x 60 cm / Acrylic On Canvas / 2016

My painting practice is engaged with pictorial illusion through abstraction. I work with layering luminous coloured glazes to build up hard edged colour fields. Line and edge become an important means of exploring surface, space and movement.

The primary focus of my work is to generate material and process based questions around what painting can be. This focus is to explore the variety of material states paint can embody. My works also generates a productive tension between two distinct histories of modernist abstraction: hard edged geometry that is counterposed with painterly gesture. In my paintings pictorial elements are formally constructed, collide against territories where the paint appears unselfconsciously and loosely applied. The paintings uncover more to the audience with longer viewing, as what initially appears to be an active and dynamic image is revealed a complex, layered and slowly constructed work.

Another fundamental concern in my work is that of format and composition. My works utilise blankness and the void as a literal and metaphoric engagement with paintings relationship to technology. I work with pairing chromatically vivid spaces and darker voids to activate and challenge technological development. My major influences are Yves Klien, Callum Innes and Tomma Abts. I revisit Yves Klein attitudes towards Minimalism and his references to the 'void'. I question what this mean now that we have penetrated the virtual world through developments of technologies. What does transcendence though painting mean today?



Emma Beer / *Such Sweet Nothing* / 50 cm x 60 cm / Acrylic on Canvas / 2016
Emma Beer / *Harnessing A Vertical Source* / 50 cm x 60 cm / Acrylic on Canvas / 2016



谢玄玄 / 分离 / 80 cm x 100 cm / 布面油画 / 2016



谢玄玄 / 送你 99 朵苹果还有一朵玫瑰 / 80 cm x 100 cm / 布面油画综合材质 / 2015

谢玄玄

中国美术学院油画系

我的艺术创作始终从身边的人，事物或发生的事情经历中提取灵感，关注当下人文精神，用不同的绘画表现方式来呈现平常事物，试图从中揭示我想表达的情感和包含的思想，每一张创作同我的经历密切相关，每一时期不同的创作都包含了很多情感因素。在我的创作中，绘画会有较强的故事性，将很多看上去根本不关联的事情联系在一起，做梦中出现的场景，通过各种奇怪幻想或现实的图像去构建笔下的形状，在平面上表现出空间而不破坏设计的清楚性。在画面不显平面化的情况下去简化物体的轮廓。通过笔下出现的形状给想像力提供了某个现实的或幻想的题材。将独有的敏锐的感觉表达在艺术之中。

在自我创作中，注重不同物像不同的观看角度，将所看所想所见表达与画面之上，通过选择材料，来确定对自身的认可及身份鉴定，依靠作品来最后形成自身的呈现方式。在自我创作《送你 99 朵苹果还有 1 朵玫瑰》，不断尝试各种创作方法，以综合材料的矛盾与冲突去平衡画面的流动性。从古典时期到当代，搜集知名艺术家所画的苹果，材料不仅仅局限于油画，所能看见的硅胶，金箔，立体装饰材料，彩铅，油画棒，木炭条，使用多种媒介材料同时又保留绘画性。通过 99 种不同的表现手法，每一个均代表不同的心态。每一排都是一个果实从红润到干瘪，记录下他们的状态，使其永恒。最开始画的是画中间的一颗红色蛇果，最鲜艳，通过不断释放表达情感的抽象，来记录一段时间绘画的状态。

艺术创作与我而言，是一个人身份的故事，是个人的轨迹，通过选择材料，来确定对自身的认可及身份鉴定，依靠作品来最后形成自身的呈现方式。所有作品都是排泄物，任何附带的东西都是围绕人的状态，或者人自身就是件作品。有意义的事情在于我们自己所留下的痕迹，是弯曲亦或是高低。我们通过更长时间的积累，通过对内在自我的不断了解，不断提升。



Xie Xuanxuan

China Academy of Art

My artistic creation is always inspired by the surrounding people, objects or experience from things that happened, pays attention to the current humanistic spirit, and presents common things in different painting performance ways, to try to reveal the emotion I want to express and the ideas included in it. Each creative work is closely related to my experience, and many emotional factors are included in different creative works in each period. In my creative works, the paintings are strongly narrative, and they link many things which seem to be unrelated together, produce scenes appearing in dreams, establish shape under the paintbrush through all kinds of strange fantasies or realistic images, present space on the plane but not damage clarity of design. Outline of objects are simplified when the pictures do not look plane. A certain realistic or fantastic subject is provided to imagination through the shapes appearing under the paintbrush. A unique keen sense is expressed in art.

In my creative works, I pay attention to different viewing angles of different objective images, and express what I see and think on the pictures. I determine my own recognition and personal identification through selection of materials, and depend on the works to finally form my own presentation methods. In my creative work *99 Apples and 1 Rose for You*, I continuously tried various creation methods, to balance liquidity of pictures by combining contradiction and conflict of materials. I collected apples painted by famous artists from the classical period to the contemporary era, and the materials are not limited to oil painting, whatever I can see, such as silica gel, gold foil, three-dimensional decoration materials, colored pencil, oil painting stick and charcoal bar, I used multiple media and materials and meanwhile reserved painting. 99 different expression means were used, and each one represented a different state of mind. The fruits from the ruddy one to the shriveled one are arranged at each row, and their states were recorded, to be eternal. What I painted firstly at the beginning was a red delicious apple in the middle place, which was the brightest one. The state of painting for a period of time was recorded through continuously releasing and expressing abstraction of emotion.

For me, artistic creation is a story of personal identity, and is personal track. I determine my own recognition and personal identification through selection of materials, and depend on the works to finally form my own presentation methods. All works are excreta, and anything attached is about a person's state, or the person himself is a work. The meaningful thing is that the traces left by ourselves are curve, or high or low. We continuously improve ourselves through accumulation for a longer time, and continuous understanding of inner self.

澳大利亚国立大学艺术学院

Australian
National
University


OL OF ART



Hayley Lander / *The Place they Leave Behind* / 114 cm x 122 cm / Oil on Board / 2016

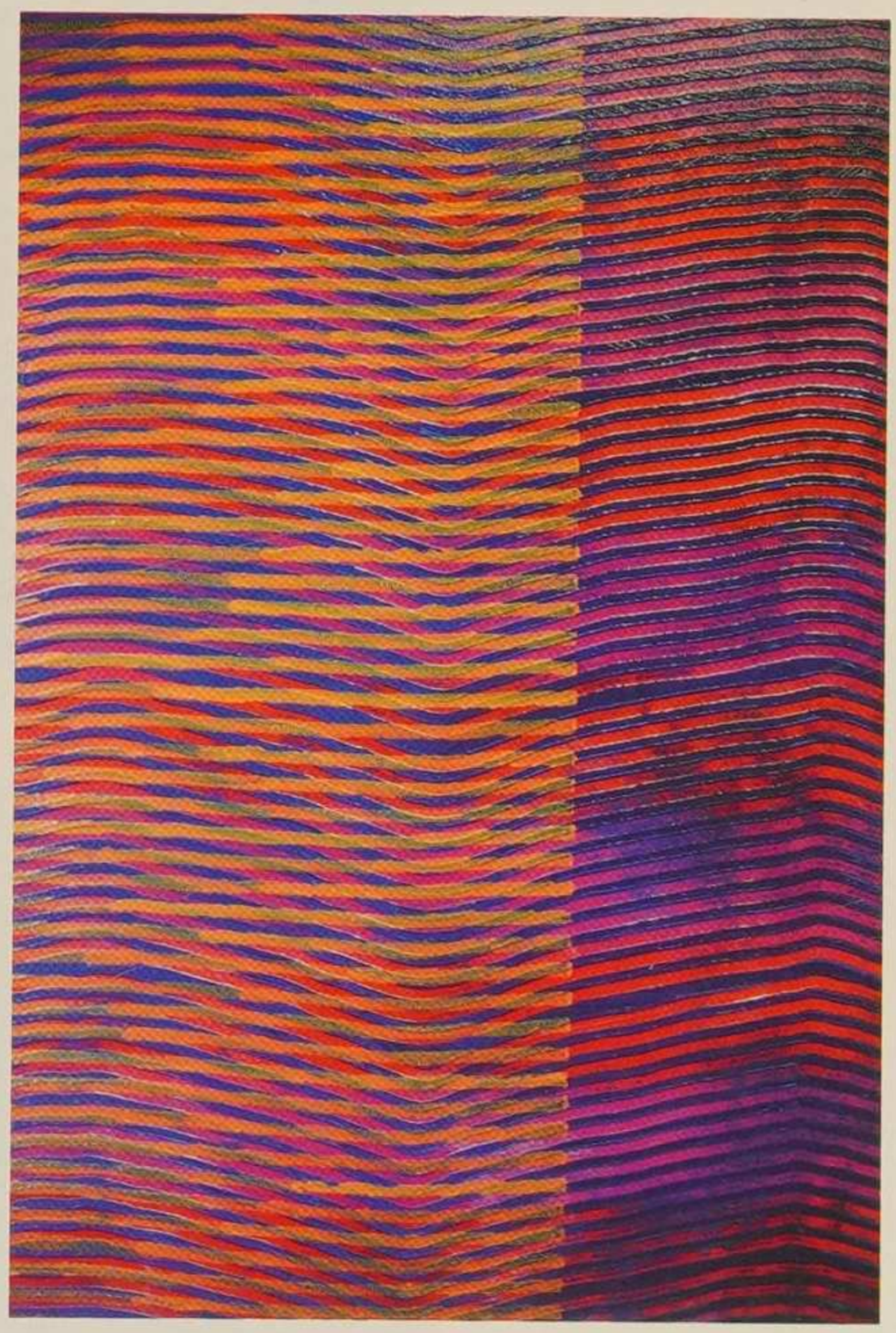


Hayley Lander / *Defying Containment* / 124 cm x 126 cm / Oil and Pencil on Board / 2016



Joel Arthur / *Kid you're a dreamer* / 130 cm x 165 cm / Oil and Acrylic on Canvas / 2015



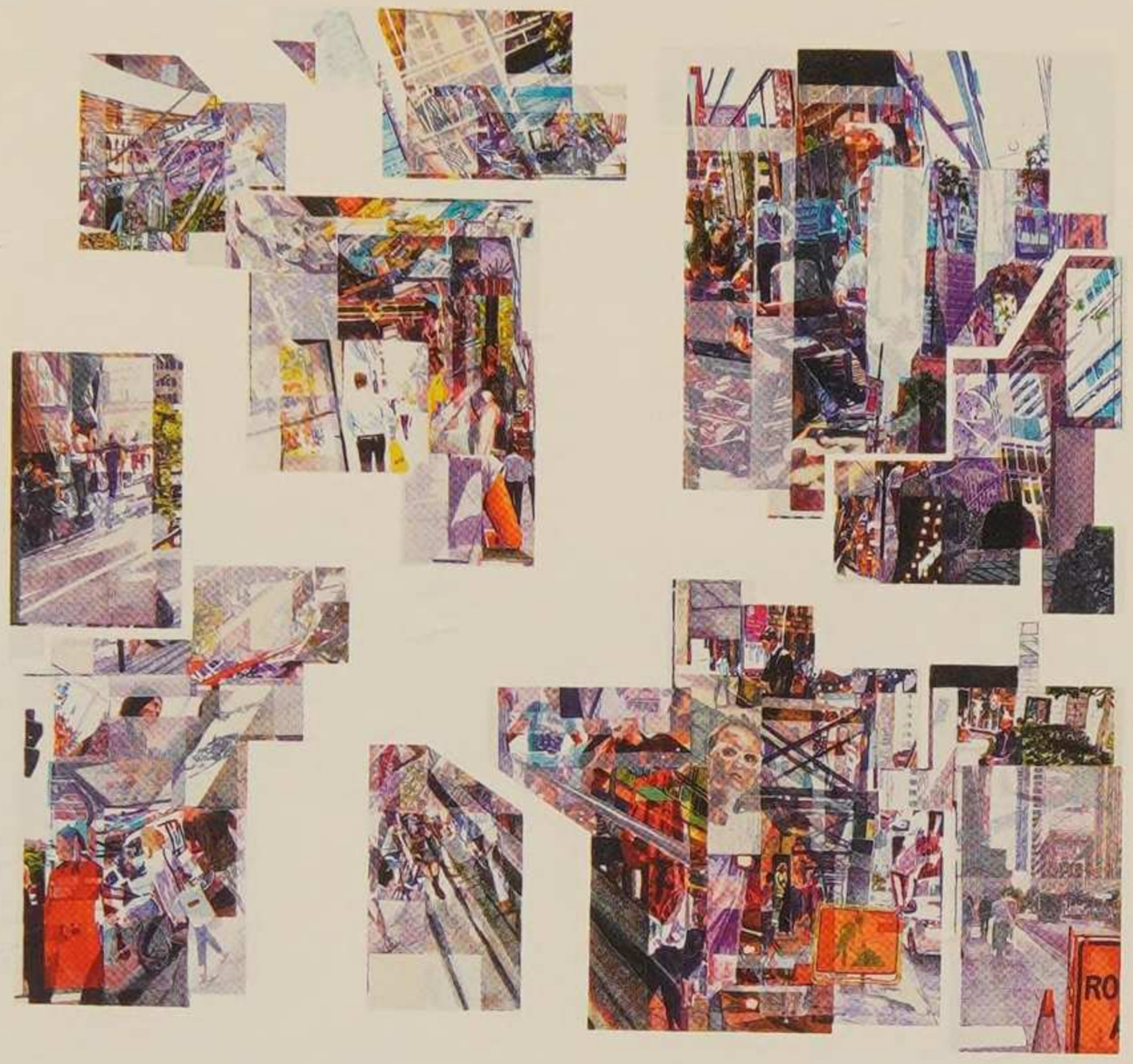


Joel Arthur / *Seek Some Shade* / 140 cm x 165 cm / Oil and Acrylic on Canvas / 2015 Screen II (detail)



Sally O' Callaghan / *Lonsdale and Swanton st* / 170 cm x 170 cm / Acrylic on Plywood / 2016

Sally O' Callaghan / *Sydney Central* / 180 cm x 180 cm / Acrylic on Plywood / 2016



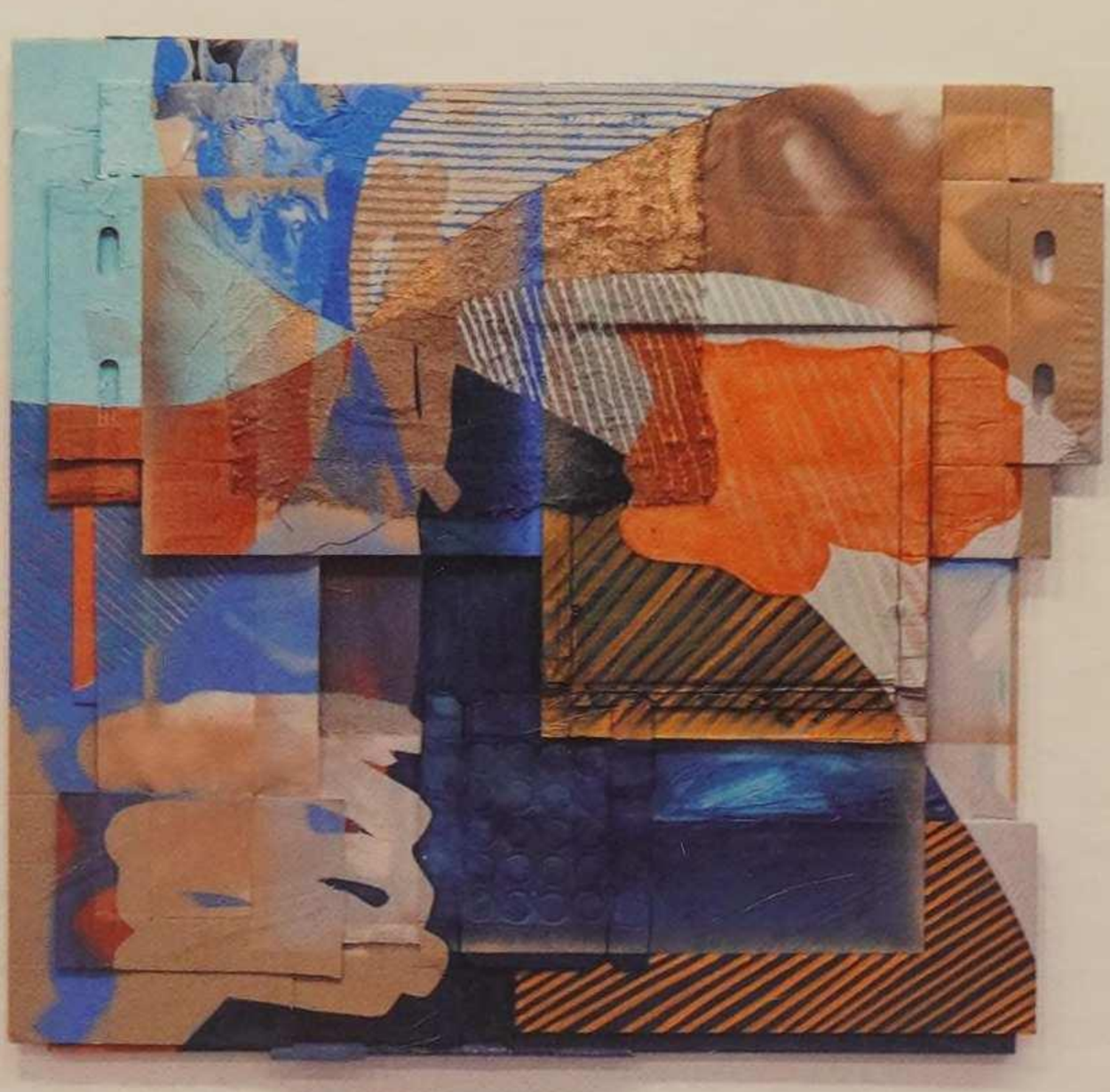


Sally O’ Callaghan / *George and Pitt st* / 210 cm x 210 cm / Acrylic on multiple Plywood / 2016

Sally O’ Callaghan / *Melbourne Central System no.1* / 100 cm x 100 cm / Embroider Cotton thread and acrylic on chiffon and tulle / 2016



Sanne Koelemij / *Doubled my Mark* / 191 cm x 309 cm / Acrylic and spray paint on mixed media / 2015



Sanne Koelemij / *My Mark is a Shape, is an Object, is a Mark* / 194 cm x 205 cm / Acrylic and spray paint on mixed media / 2015

保加利亚索非亚国立美术学院

НАЦИОНАЛНА
ХУДОЖЕСТВЕНА
АКАДЕМИЯ

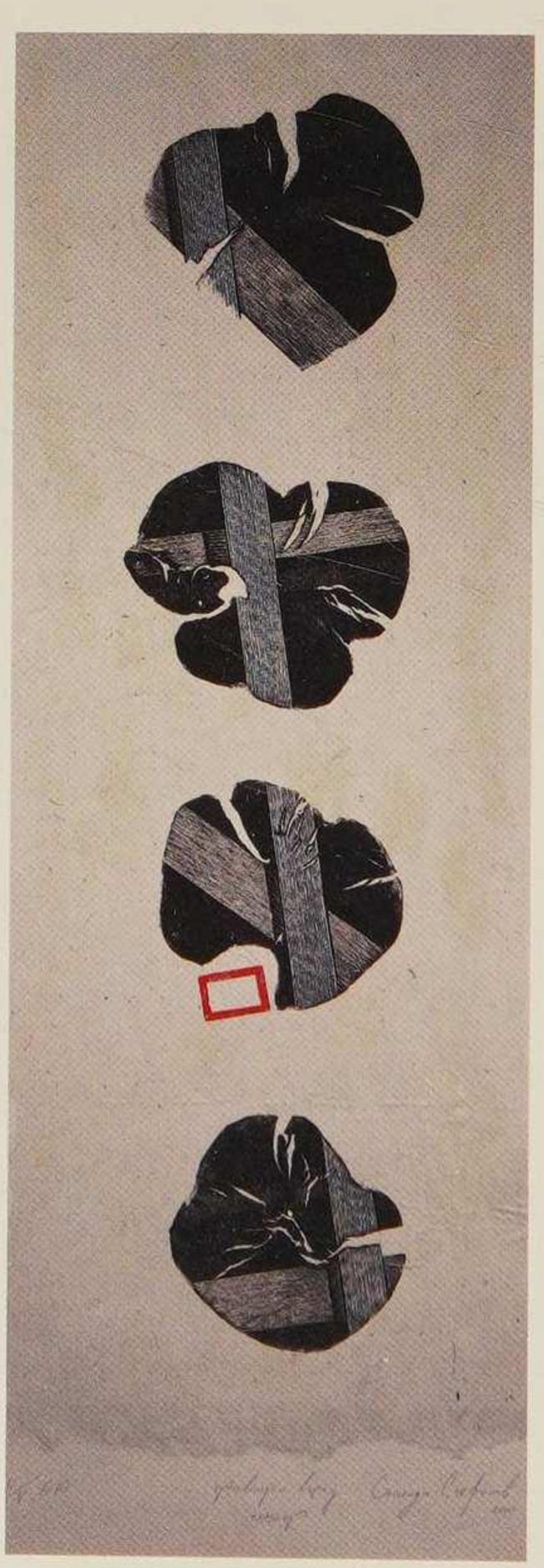
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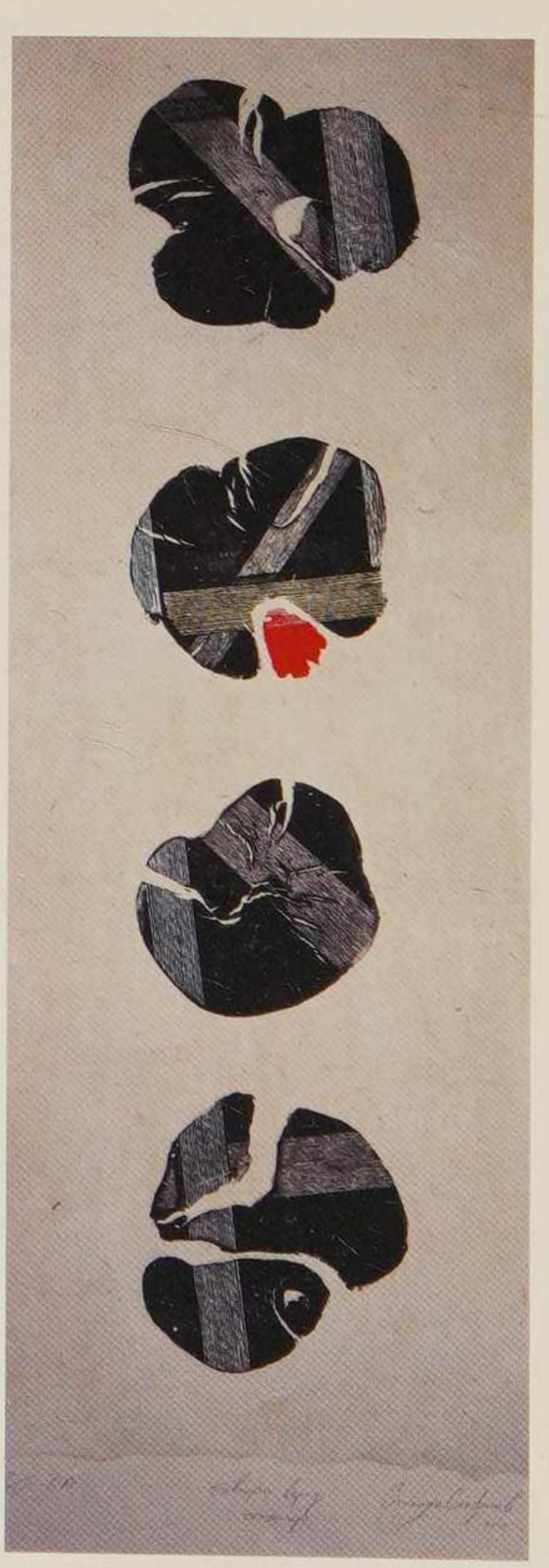






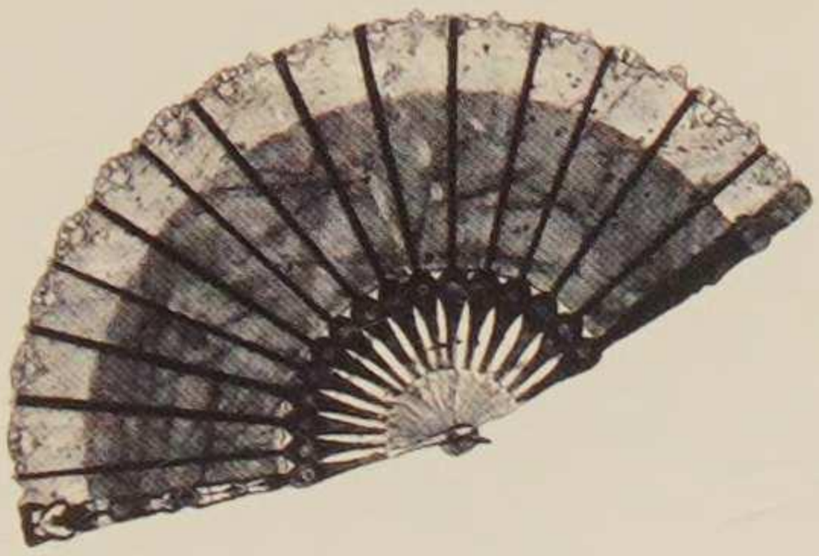




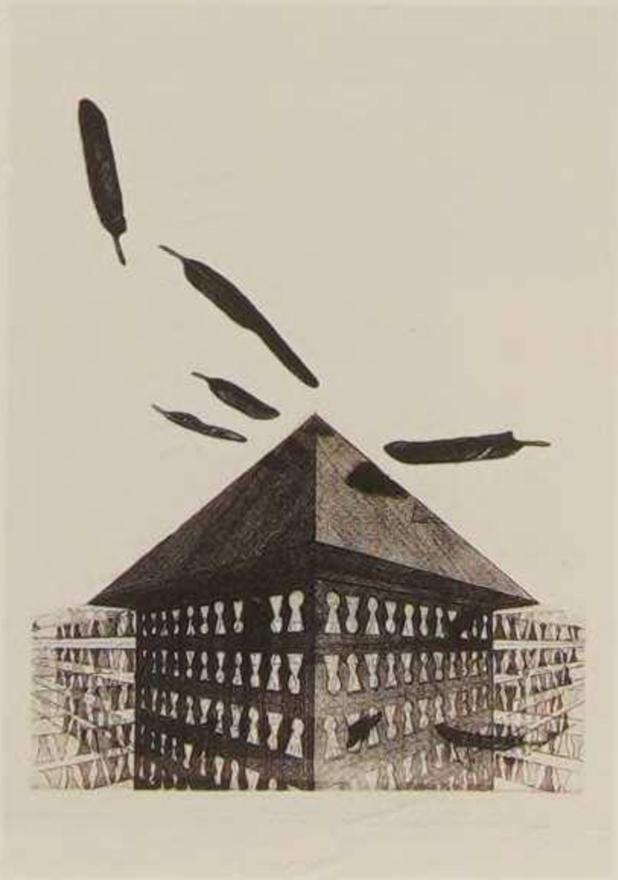


Feelings / 19.5 cm x 19.5 cm / mezzotint
Notitile / 25 cm x 70 cm / wood graving

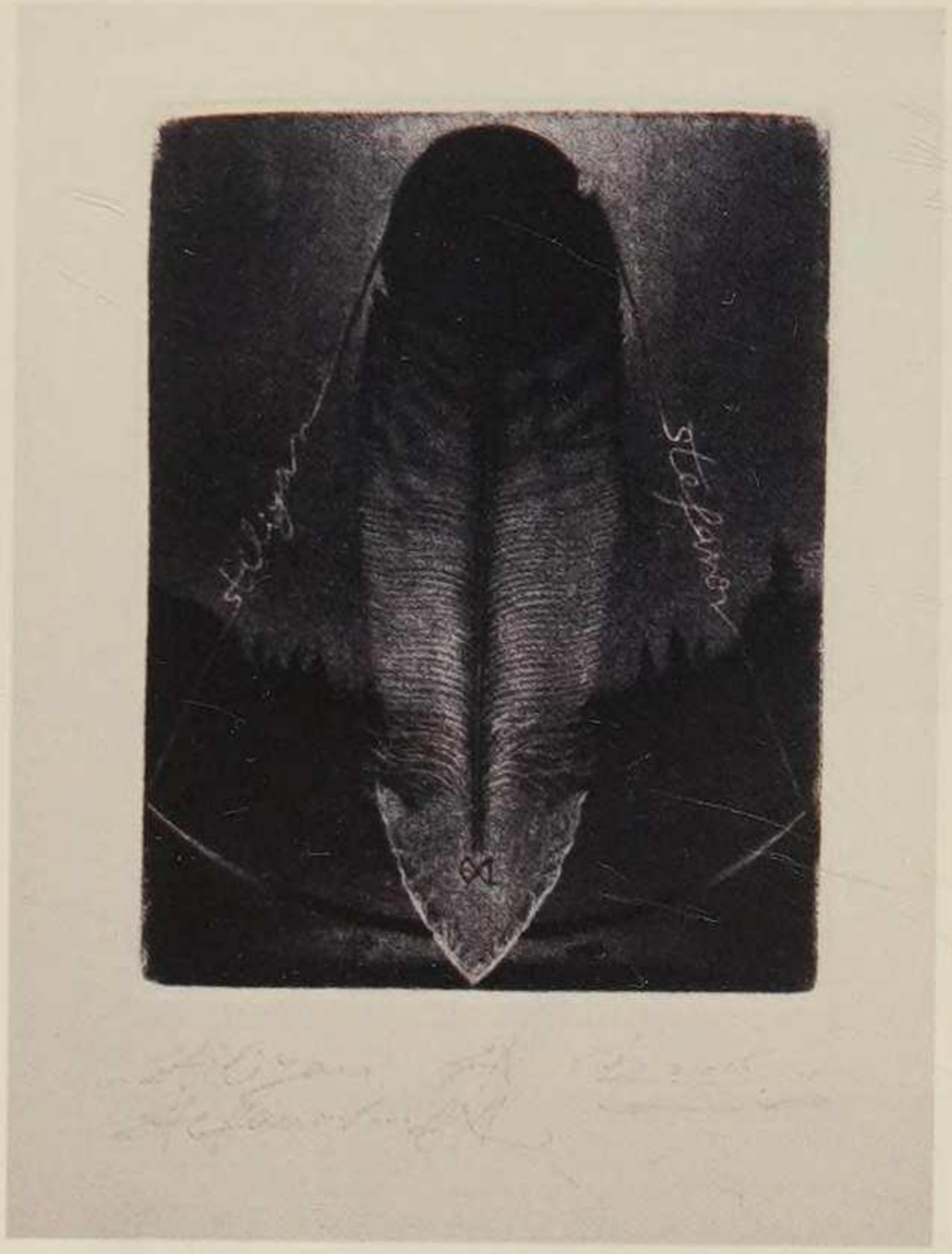
Vasil Angelov / *Ex-libris Mother* / 14 cm x 16 cm / mezzotint
Notitile2 / 25 cm x 70 cm / wood graving





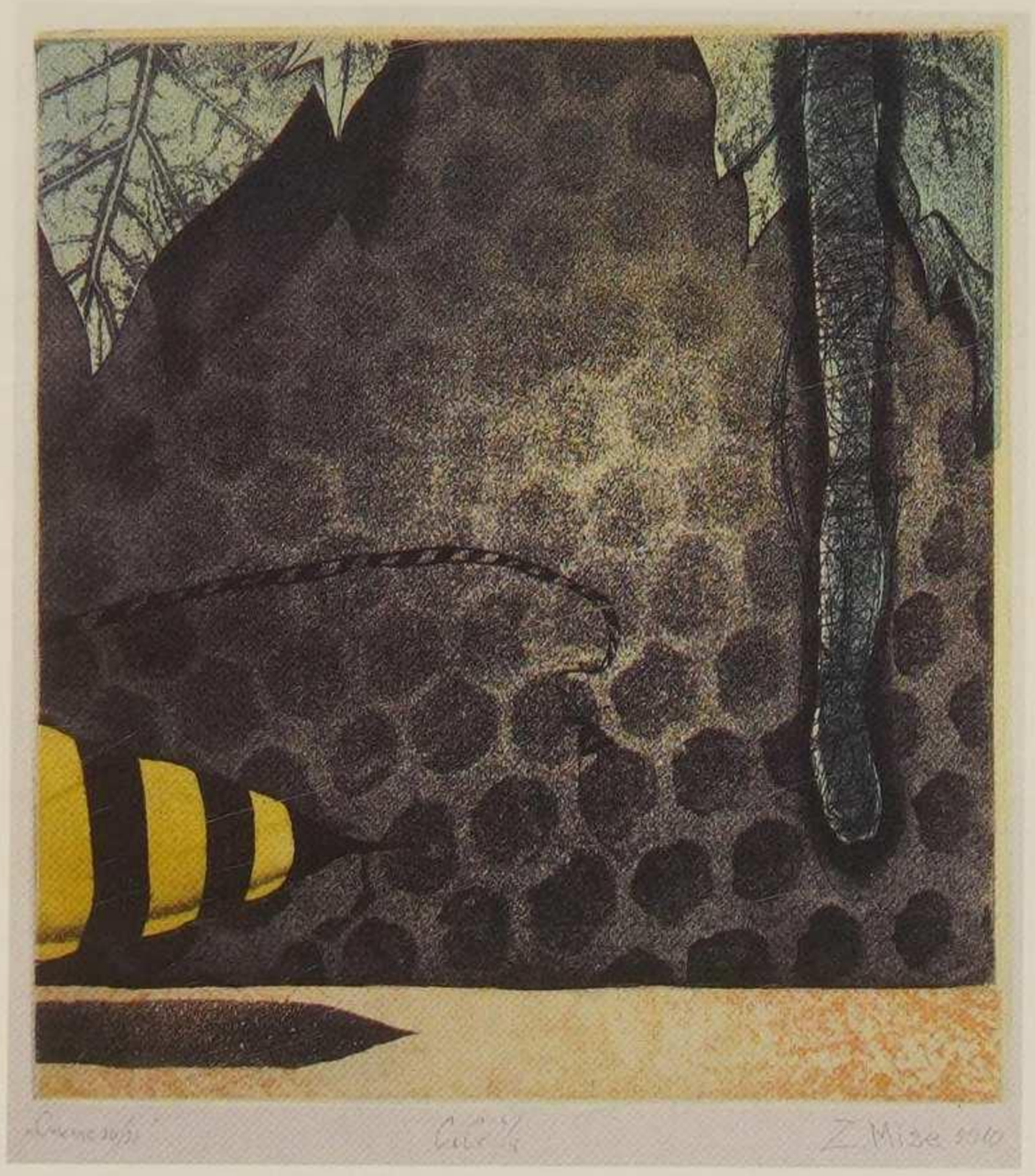


Viktoria Stamboliyska / *The Movement of Flamenco I* / 60 cm x 80 cm / Intaglio / 2016
Stefany Kostadinova / *The Magician - See the Unseen* / 50 cm x 65 cm / Intaglio / 2016
Stefany kostadinova / *The Magician-Look Through the Lock* / 50 cm x 65 cm / Intaglio / 2016





Vasil Angelov / *Ex-libris Stiliyan Stefanov* / 70 cm x 80 cm / Mezzotint
Rumyana Karastamova / *Human Landscape I* / 60 cm x 80 cm / intaglio / 2016

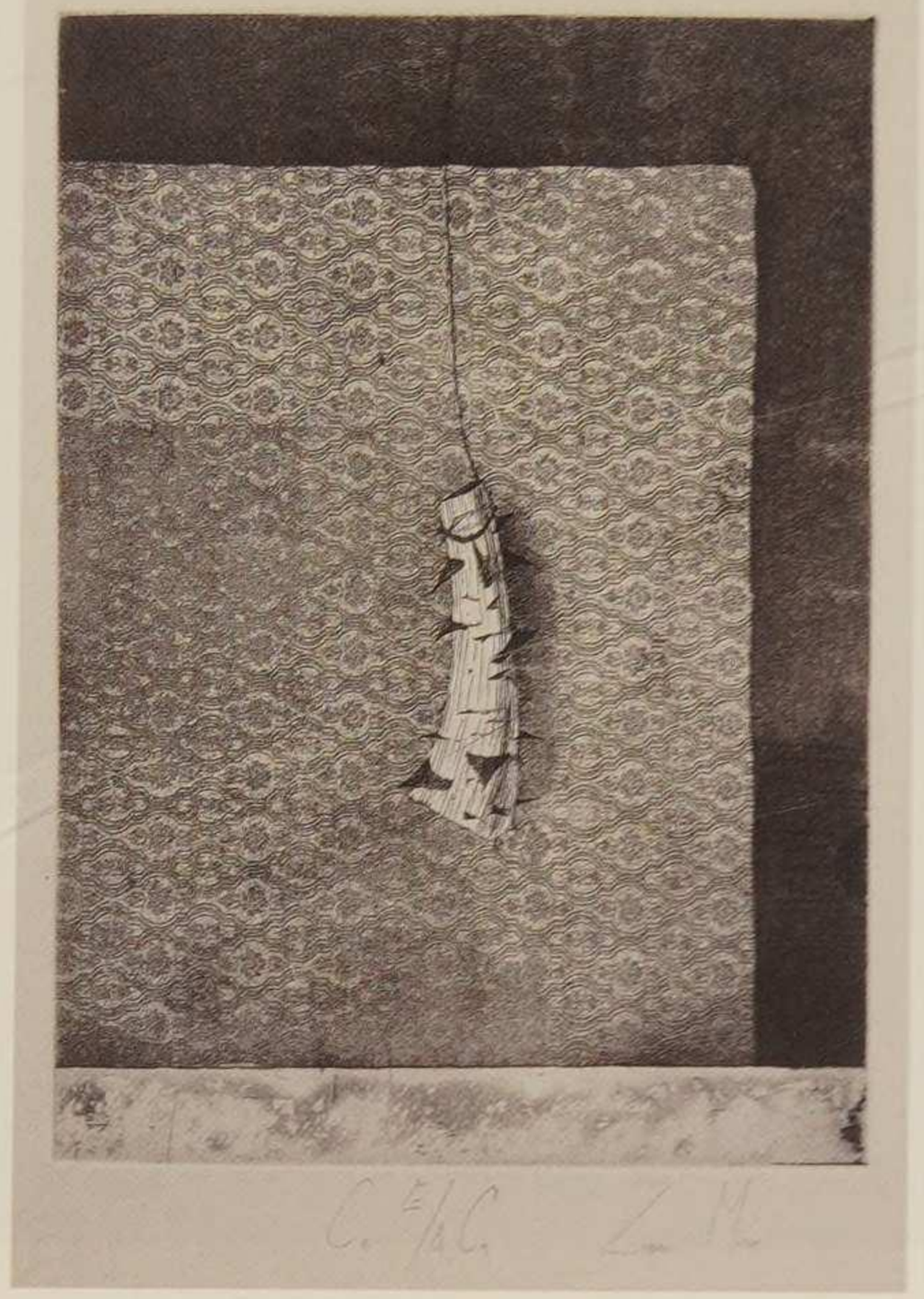


Zoran Mise / *Round* / 22 cm x 20 cm / Etching,Aquatint





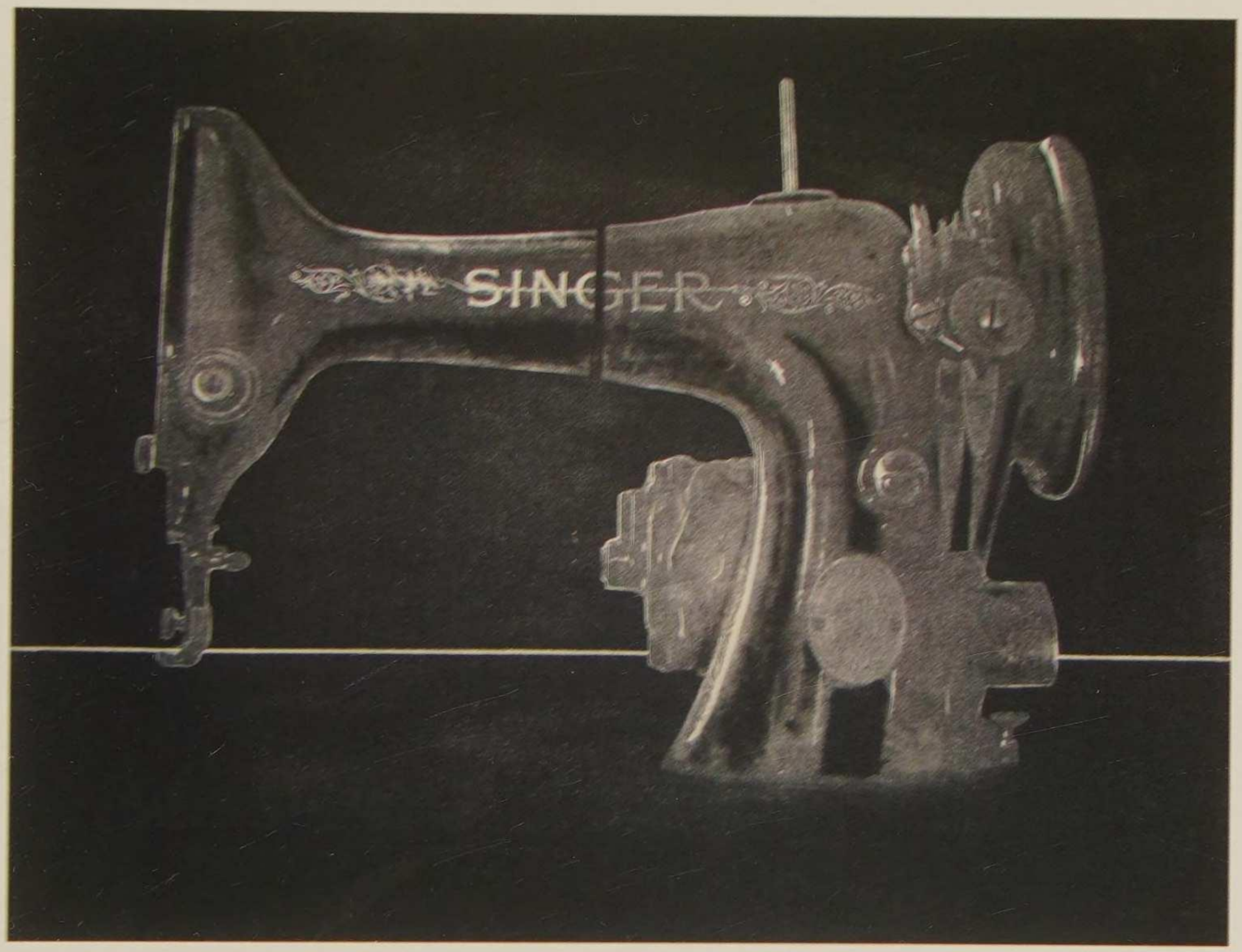
Stefany Cherneva / *Greed* / 50 cm x 70 cm / Linocut / 2015
Stefany Cherneva / *Selfishness* / 50 cm x 70 cm / Linocut / 2015



Zoran Mise / *Waiting* / 18.5 cm x 13 cm / Etching,Aquatint



Goran Trichkovski / *Ex-libris Teodoro Asenov* / 14.5 cm x 10 cm / Etching,Aquatint



Vickoria Stamboliyska / *The thread of destiny III* / 80 cm x 70 cm / Intaglio / 2014

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Nino Svireli / *Round Garden* / 140 cm x 205 cm / Tempera, Acrylic, Oil on Canvas / 2015



Nino Svireli / *Woman of Tiflis* / 125 cm x 175 cm / UV Print, Oil on Canvas / 2018



Nino Svireli / *Window* / 70 cm x 90 cm / UV Print, Acrylic on Canvas / 2016





Nico Lillo / *Your Profession Hurt Me Hurt Me But at the Same Time Inspires Me* / 45 cm×45 cm / Oil on Canvas / 2015

Nico Lillo / *A lost love is like a Dead Dolphin* / 65 cm×45 cm / Pastel Oil on Paper / 2016



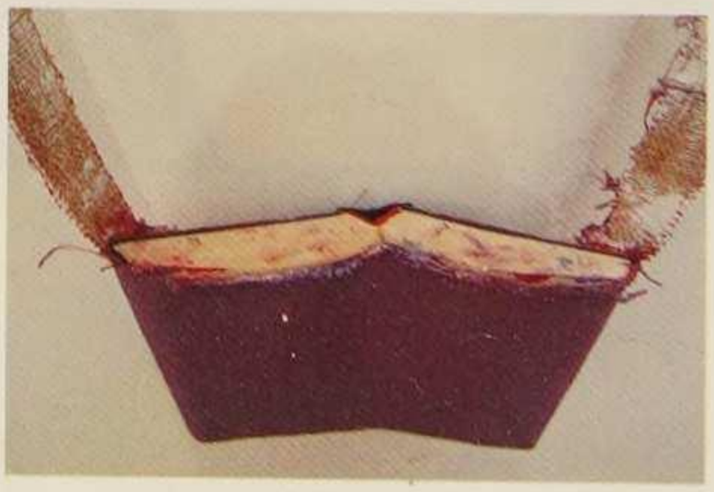
Nico Lillo / *Synthetic incinerated grass* / 50 cm × 50 cm / Oil on Canvas / 2016



Nico Lillo / *Glass flames are the best place to hide* / 85 cm × 85 cm / Oil on Canvas / 2016

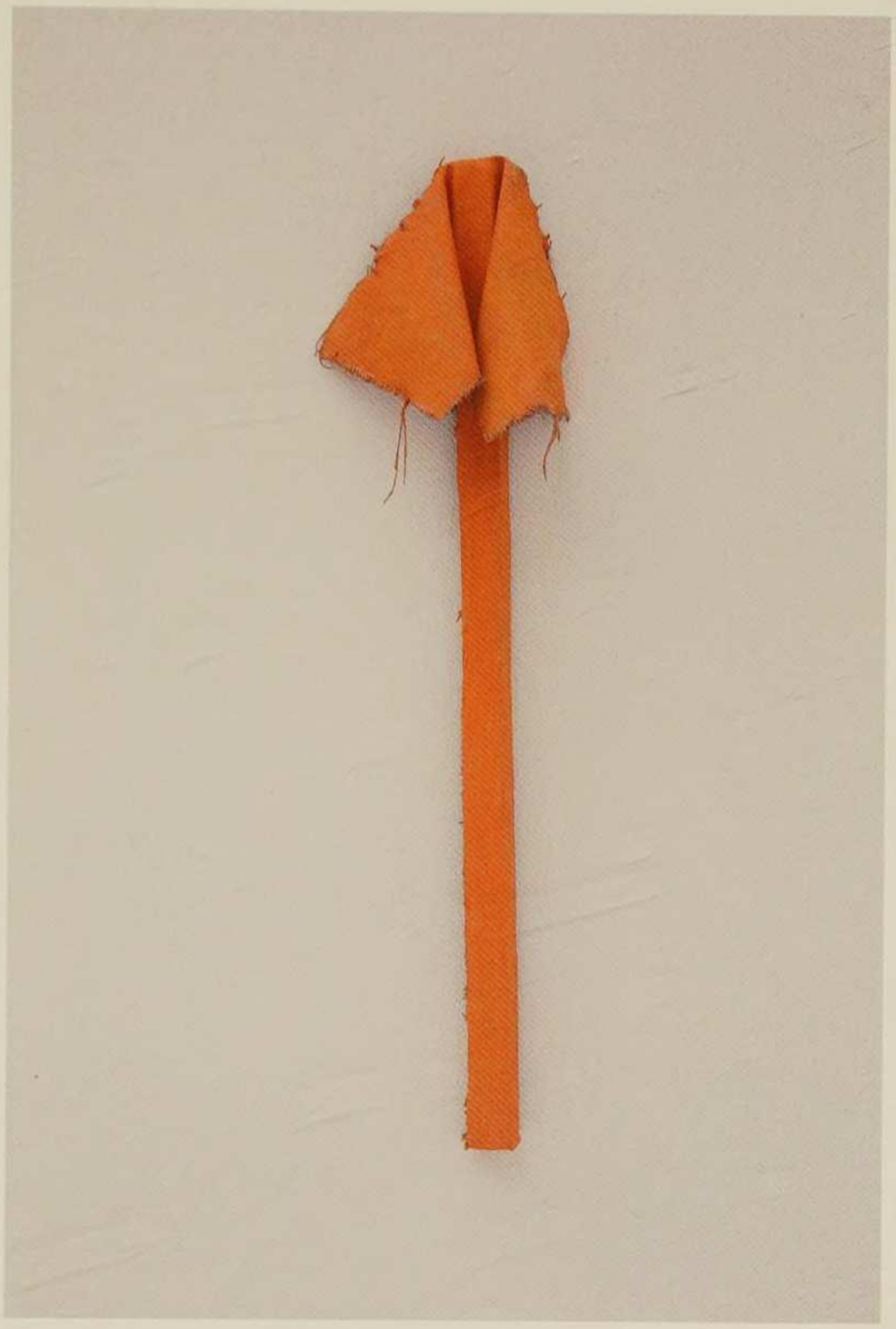




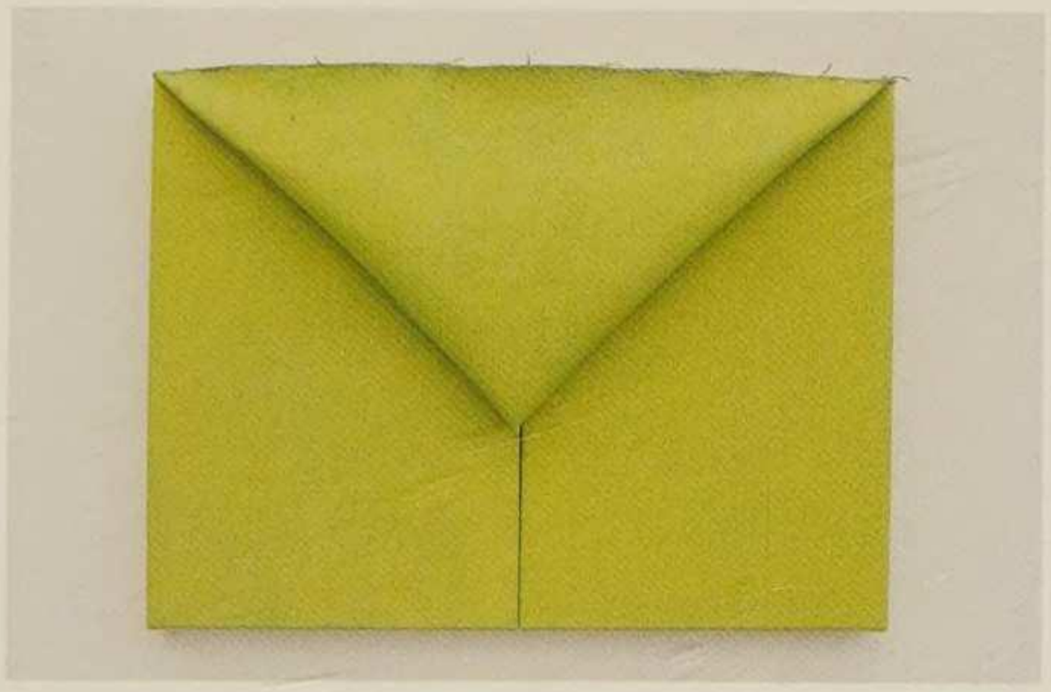


Lukas Schneider / *Night Owl* / 37 cm x 132 cm x 11.5 cm / Oil and gesso on rough nettle on pillow and book / 2016

Lukas Schneider / *In a Far Country* / 27 cm x 130 cm x 33 cm / Oil and gesso on rough nettle on timber trestle legs / 2016







Lukas Schneider / *Jazzed* / 25 cm x 105 cm x 8 cm / Oil and gesso on rough nettle on table leg / 2016

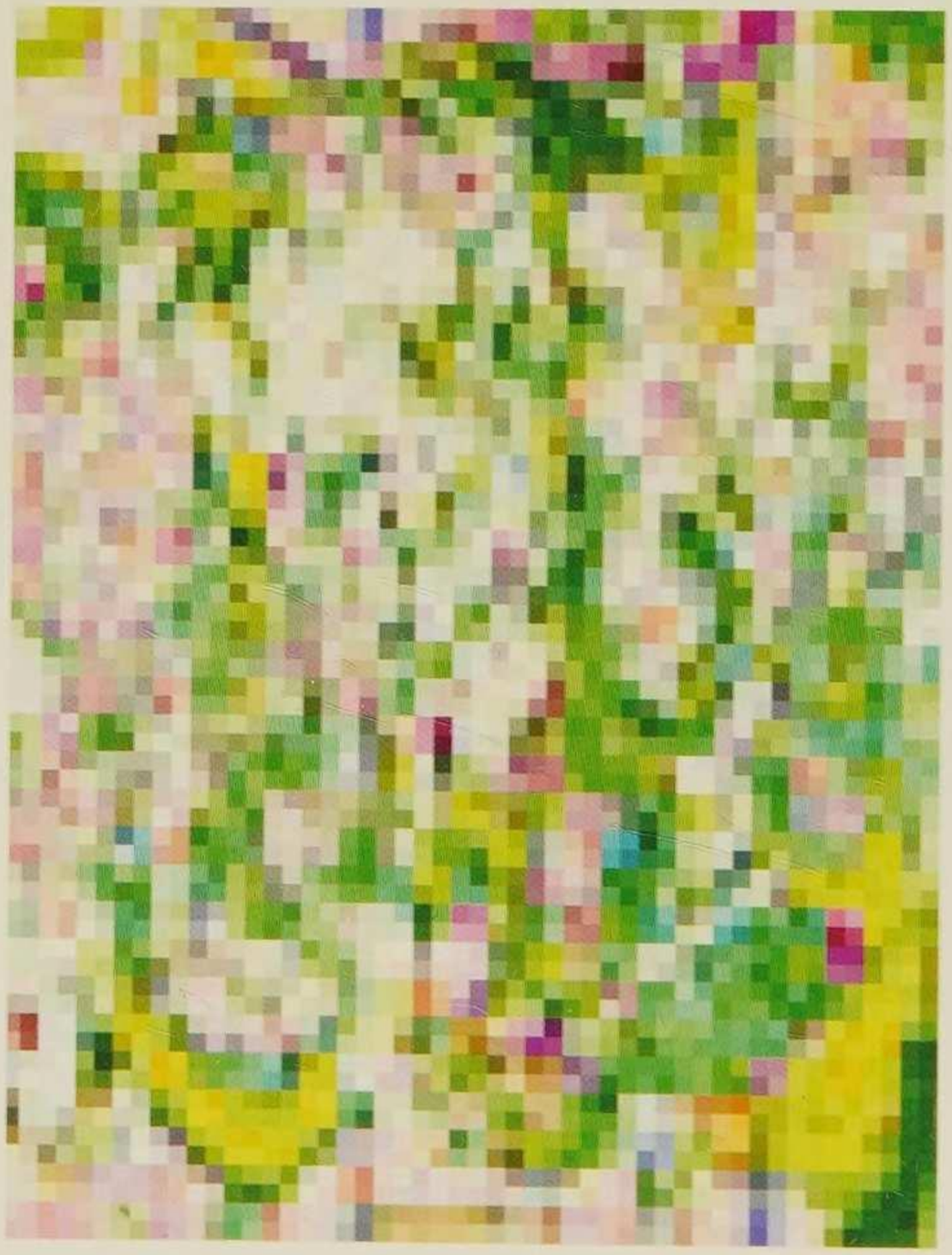
Lukas Schneider / *I Am Many* / 60 cm x 80 cm x 8 cm / Oil and gesso on rough nettle on two stretcher frames / 2015

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刘畅 / 巨视与微视 - 言离神 / 50 cm × 65.2 cm / 综合材料 / 2016 (左)

中根唯 / *A Flock of Flight* / 165 mm×131 mm × 42 mm / 综合材料 / 2016 (右)



守屋麻美 / 如果不能相见便不会相望 / 162 cm ×162 cm / 木板，底料，油彩 / 2015

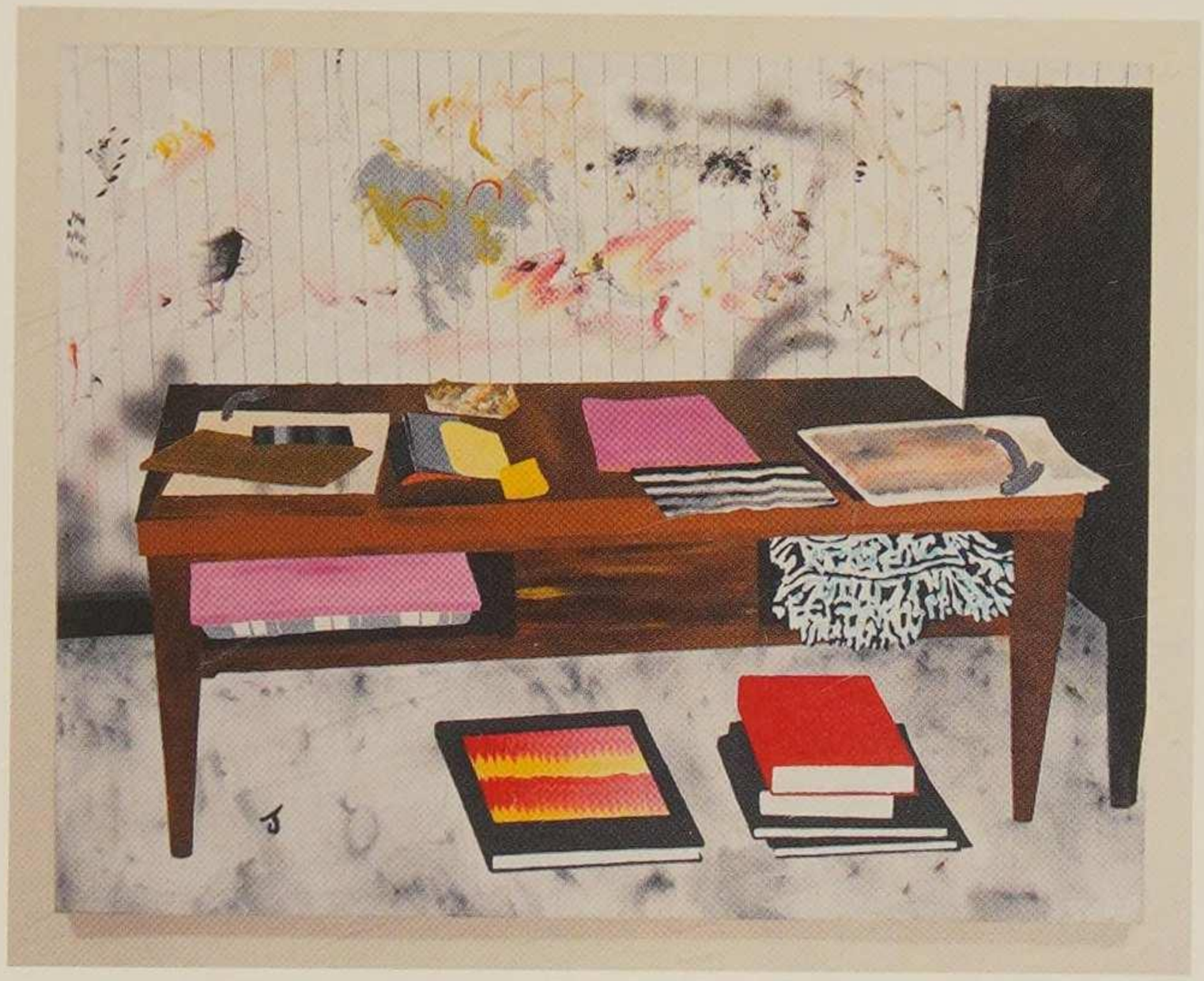
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Henri Broyard / *BmruLowRes* / 152.5 cm × 101.5 cm / 2015



Henri Broyard / *DJI* / 106.7 cm × 132 cm / 2015



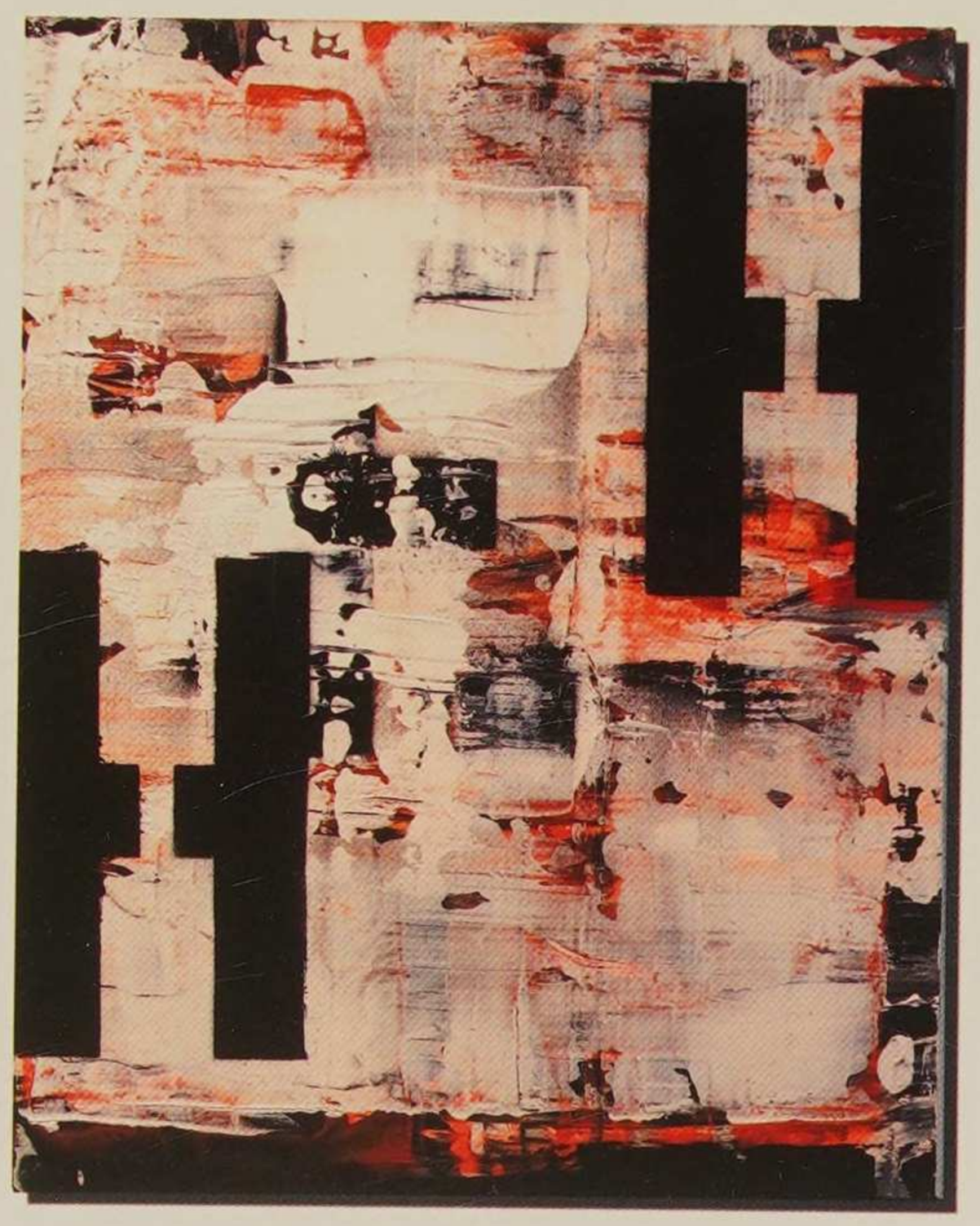






James Sundquist / *Between* / 25.4 cm x 20.3 cm / Oil on panel / 2016





James Sundquist / *Debris* / 30.5 cm x 22.9 cm / Mixed media on panel / 2016 (Left)
James Sundquist / *H-form* / 35.5 cm x 28 cm / Mixed media on panel / 2016 (Right)

美国芝加哥艺术学院

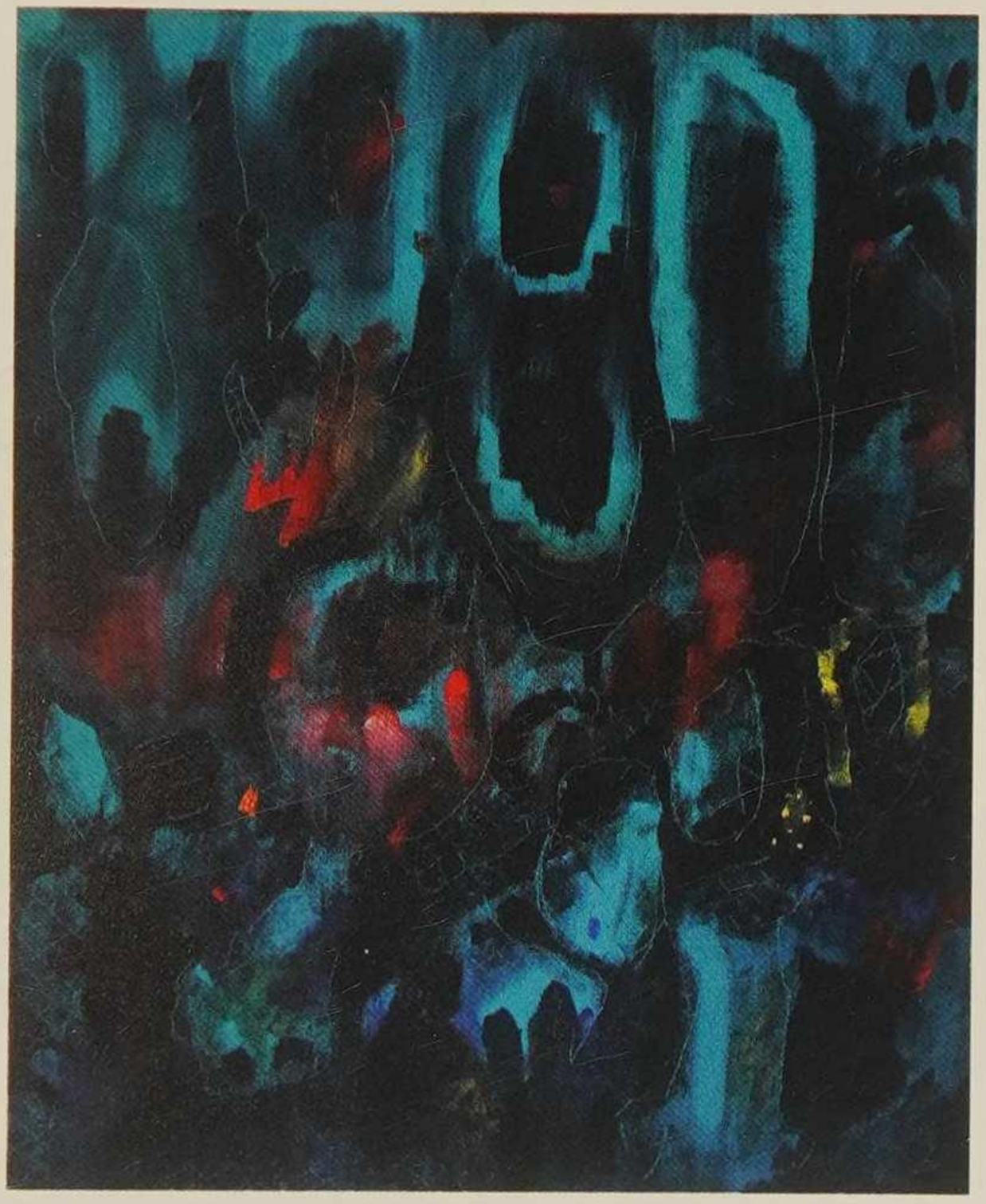
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Keith Tolch / *Stars* / 31 cm x 27 cm / Oil on Canvas / 2016



Keith Tolch / *Two Dark Park* / 33 cm x 38 cm / Oil on Canvas / 2016

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Héloïse Delègue / *Emperor* / 130 cm x 110 cm / Acrylic on Canvas / 2016



Héloïse Delègue / *The veteran and the queen* / 130 cm x 110 cm / Acrylic on canvas / 2016

意大利布雷拉美术学院

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ACCADEMIA DI BELLE ARTI



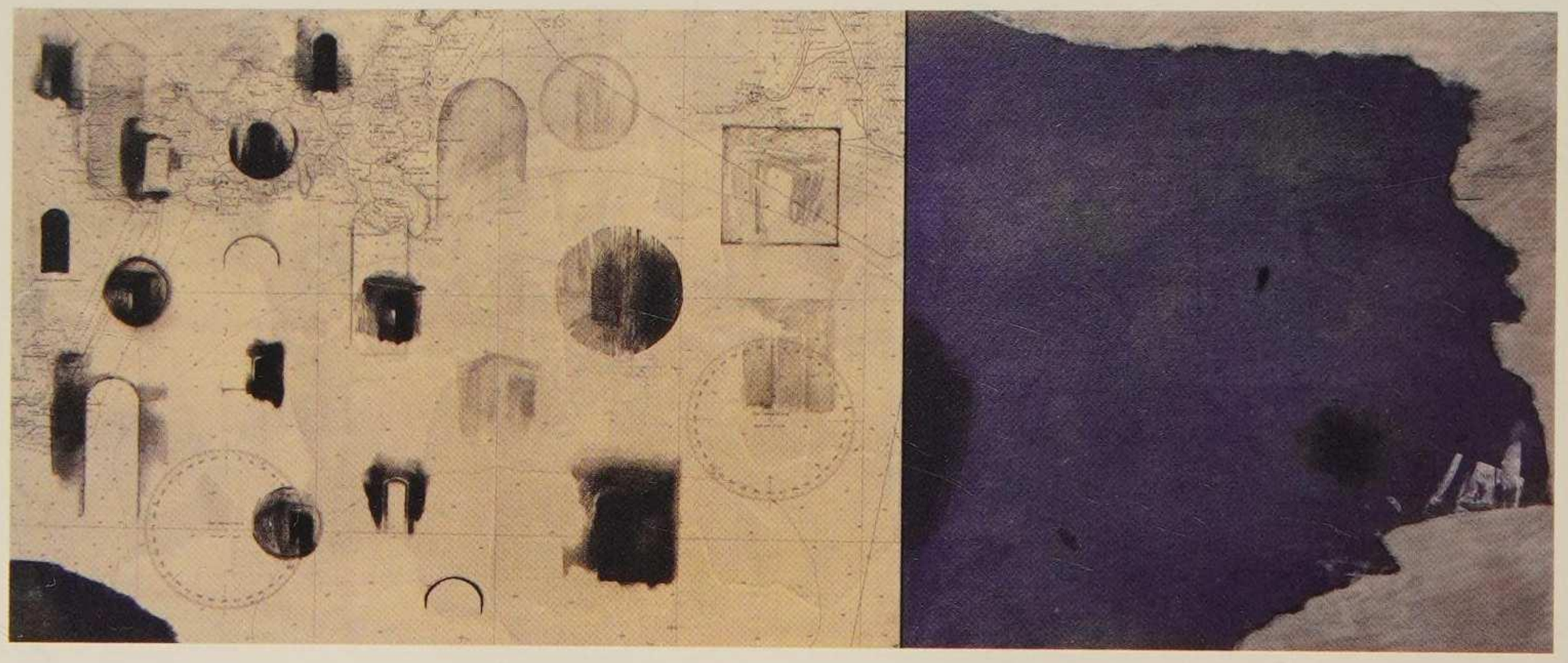
Cristiano Rizzo / *Rooms* / Soft wax, Aquatint, Etching and Monotype on paper



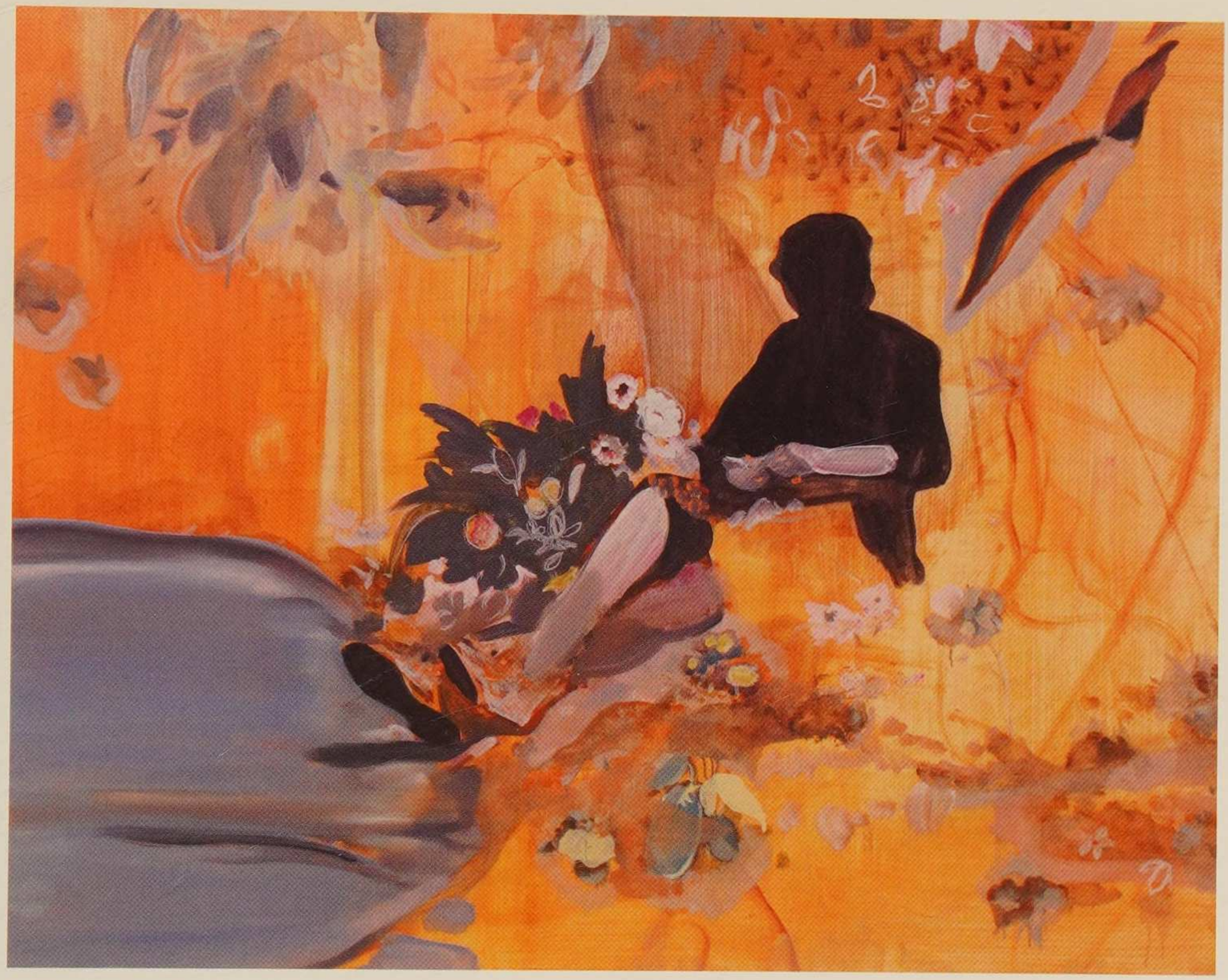


Alessio Barchitta / *"I remember"* / environmental dimensions 尺寸可变 / organic colors, mold, syrup, cotton cellulose ,sugar / 2014

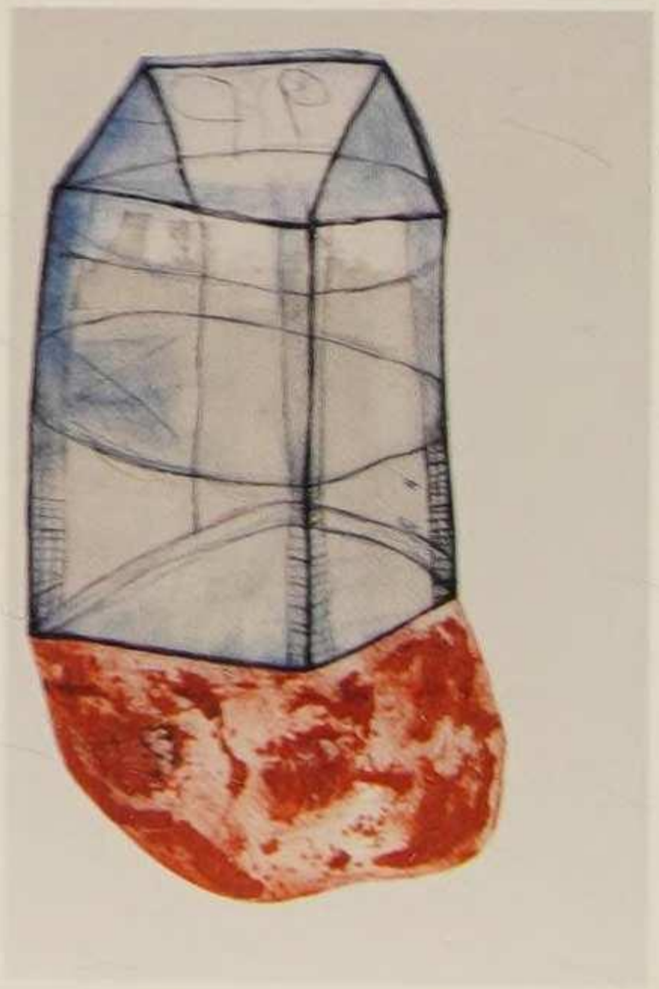




Debora Fella / *The City of Pearl* / 50 cm x 120 cm / Carbon / 2016



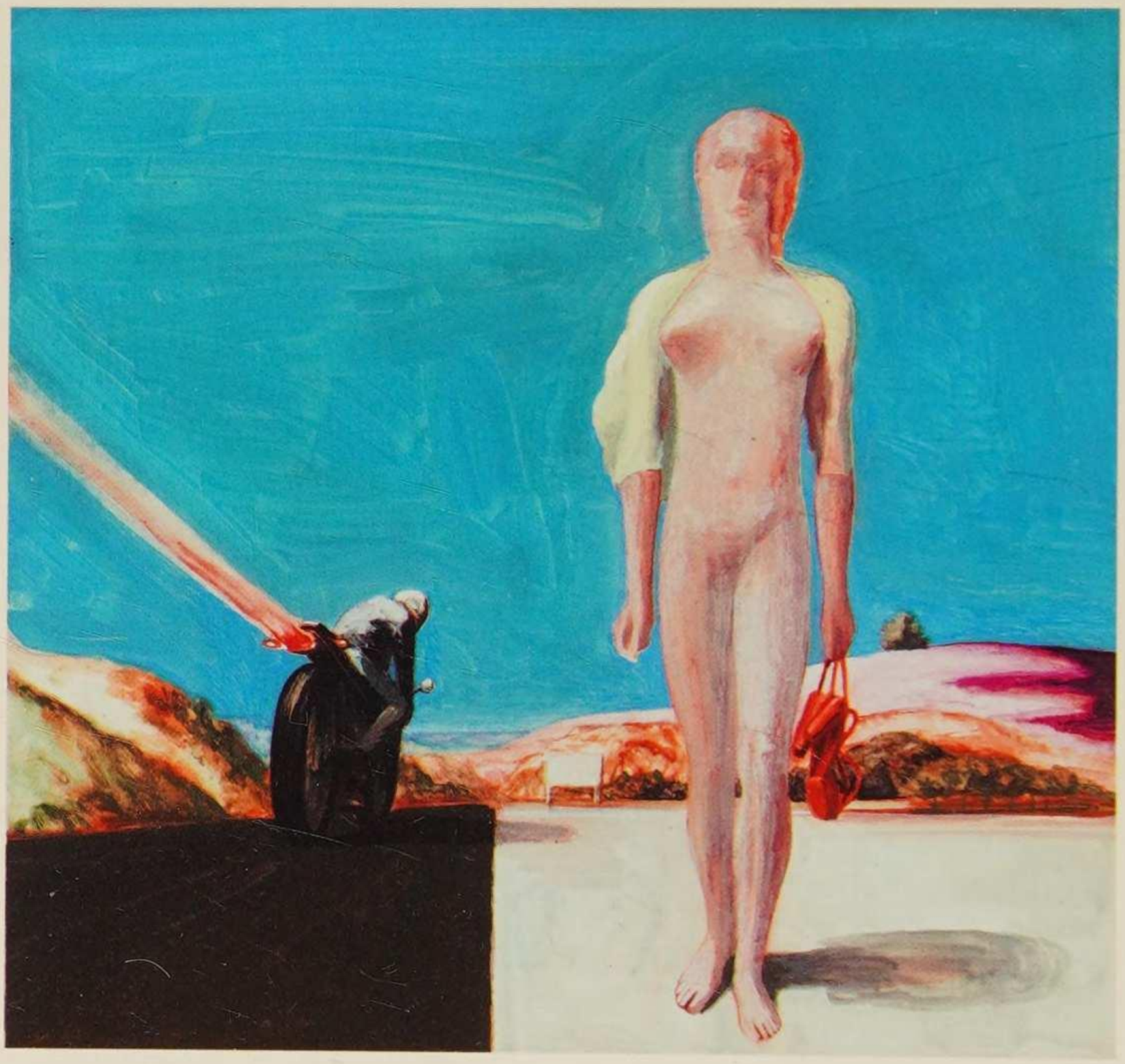
王浩 / 公园系列 3 / 80 cm x 100 cm / olio su tela / 2016



Cristiano Rizzo / *Dad* / 72 cm x 108 cm / Puntaseccae Monotype On Paper / 2015



Cristiano Rizzo / *Mom* / 72 cm x 108 cm / Puntaseccae Monotype On Paper / 2015



Ettore Tripodi / *Untitled* / 33 cm x 35 cm / Oil on board,Tempera / 2016

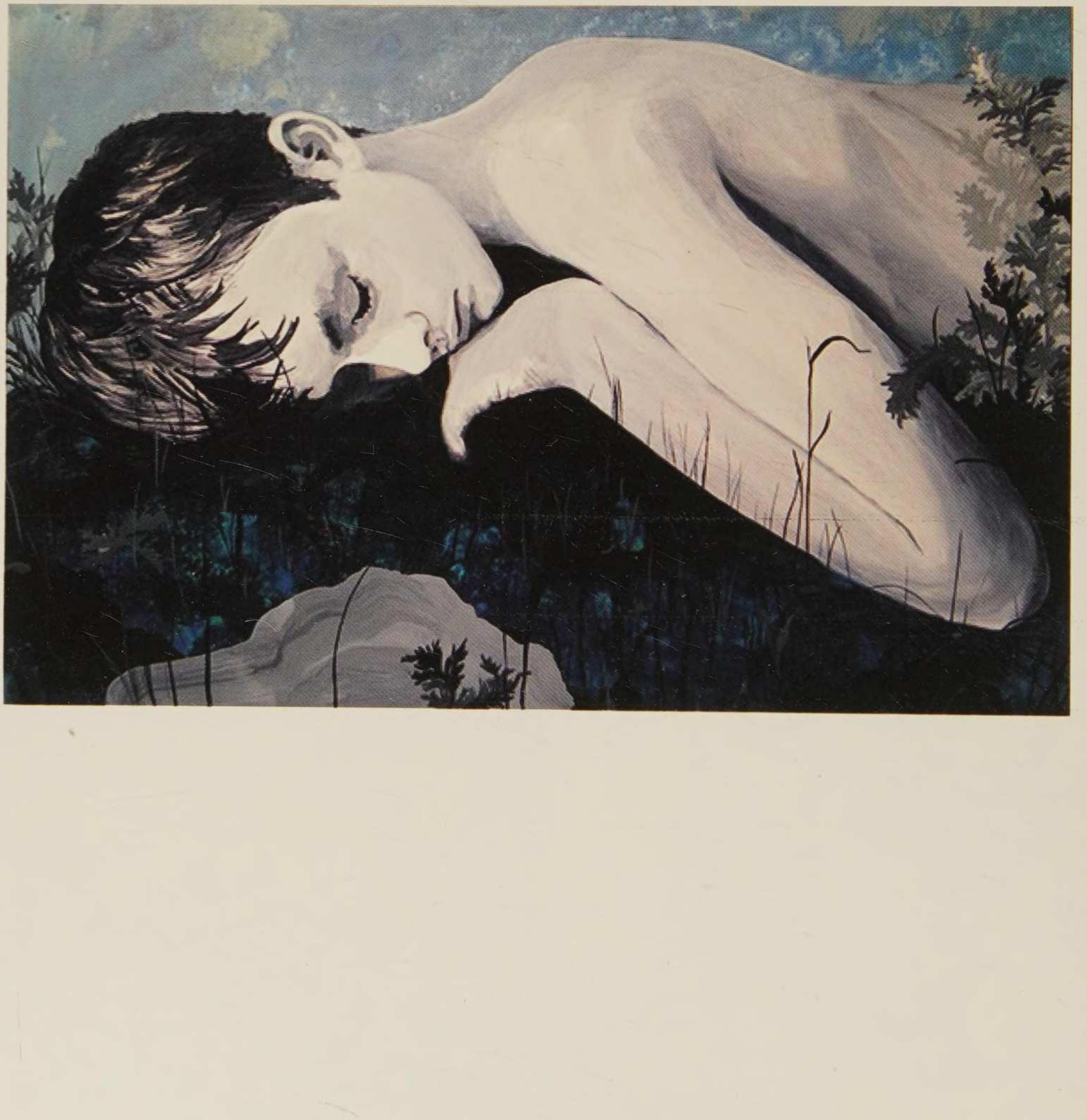


Ettore Tripodi / *Untitled* / 33 cm x 35 cm / Oil on board,Tempera / 2016

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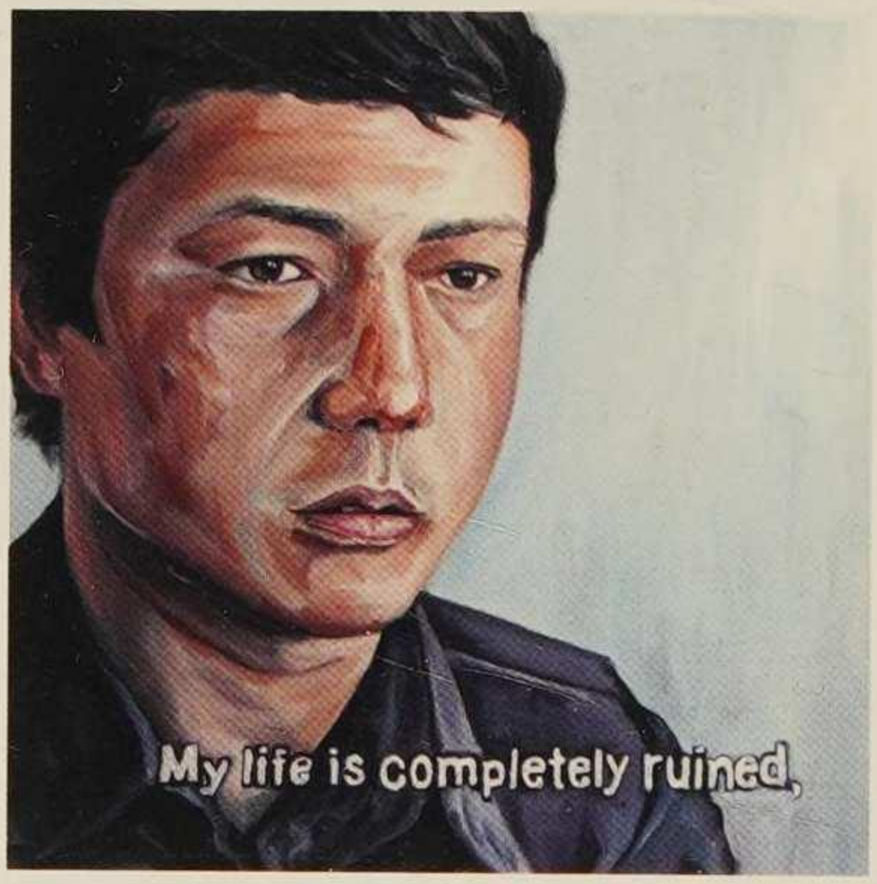




Leah Piepgras / *Sleep* / 46 cm x 30 cm/ Acrylic On Panel / 2016



Leah Piepgras / *Being George* / 17 cm x 29 cm / Acrylic on Silver Mylar / 2016





Miika Benedetti / *Untitled* / 39.4 cm x 39.4 cm / Oil on linen / 2013

Miika Benedetti / *Security* / 20 cm x 30 cm / Oil on linen / 2013



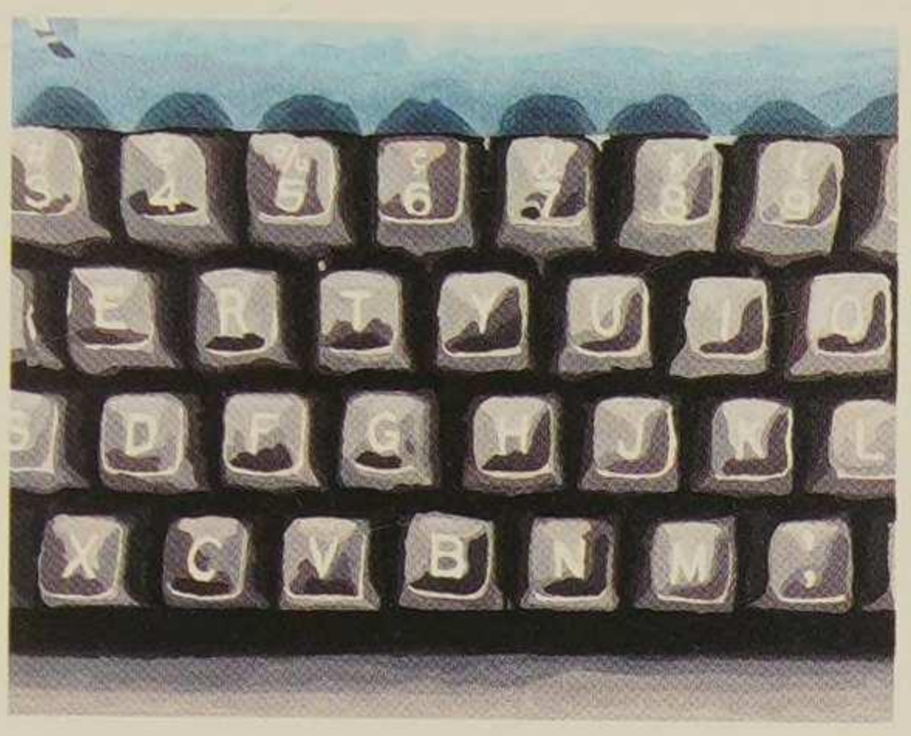
Miika Benedetti / *Untitled* / 45.7 cm x 116.8 cm x 5.1 cm / Oil on Canvas / 2016





Caitlin Macbride / *On the Floor* / 29 cm x 35 cm / Oil on Canvas / 2016

Caitlin Macbride / *The Comb* / 29 cm x 35 cm / Oil on Canvas / 2016







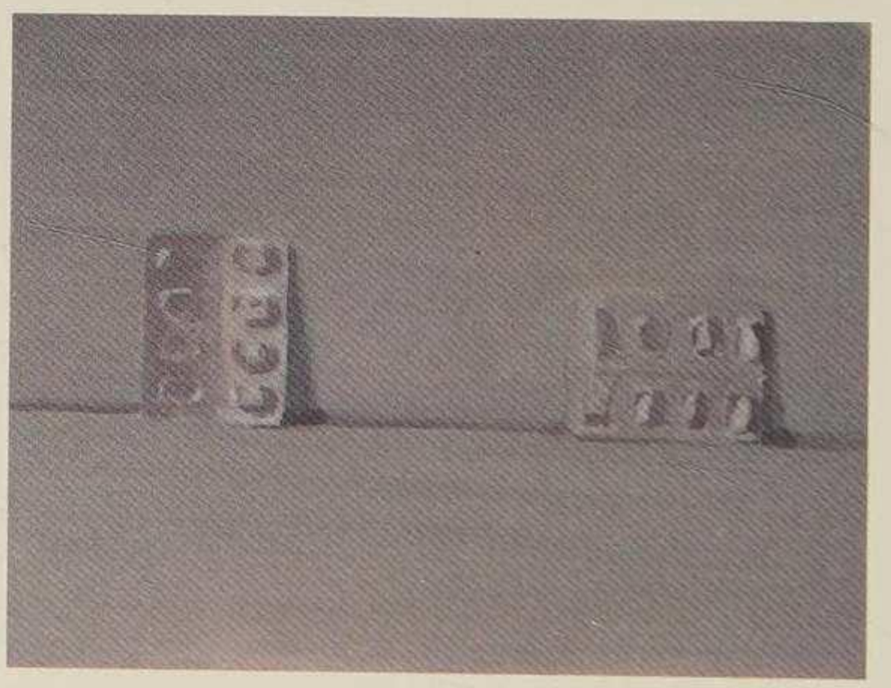
Gateway / Electra / Commodore / 29 cm x 35 cm each / Oil on Board / 2015

Sandra Erbacher / *Commodore* / 29 cm x 35 cm x 3 / Oil on Board / 2015

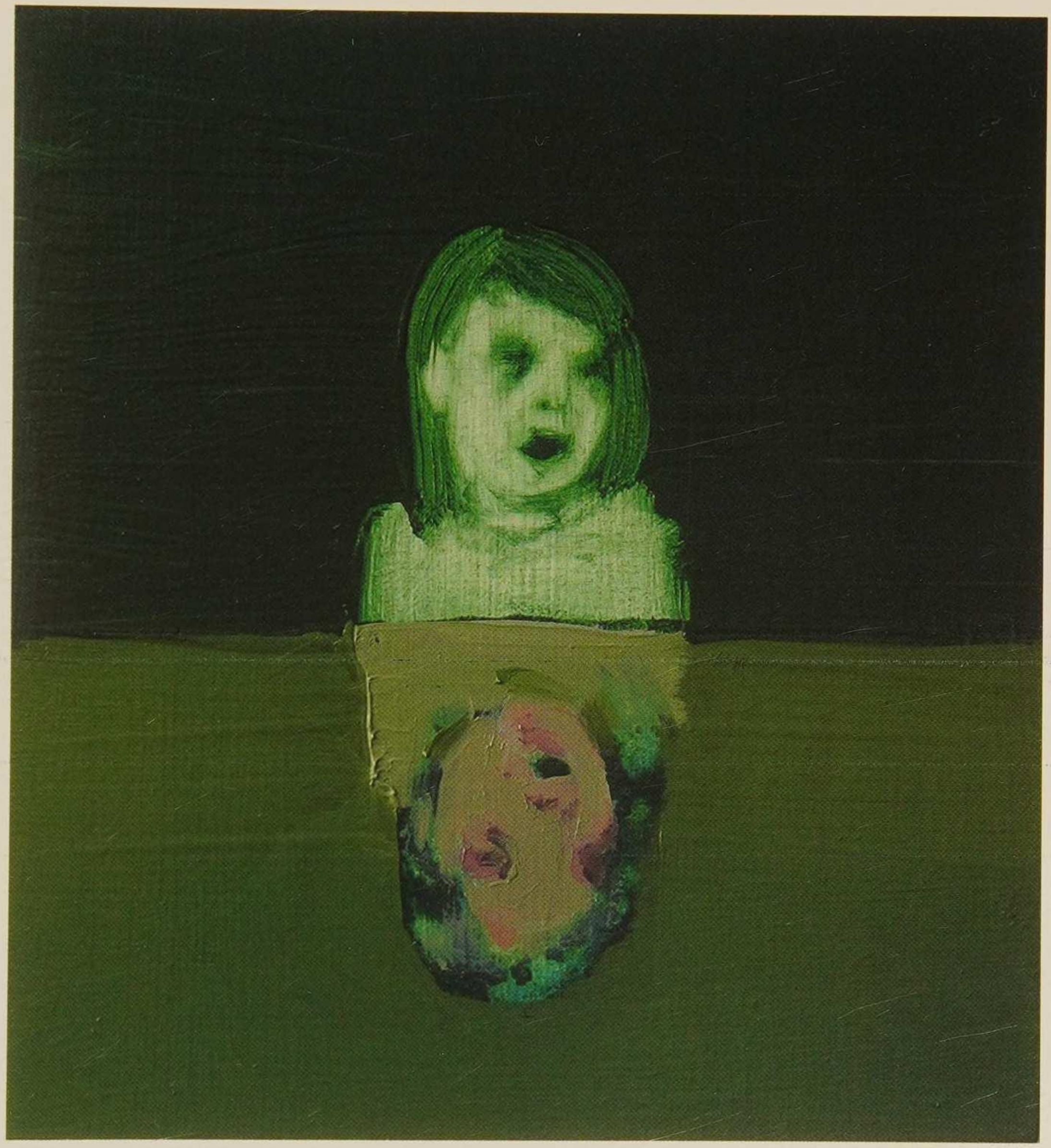
英国普利斯曼－西布鲁克收藏中心

The Prisman-Seabrook Collection，UK





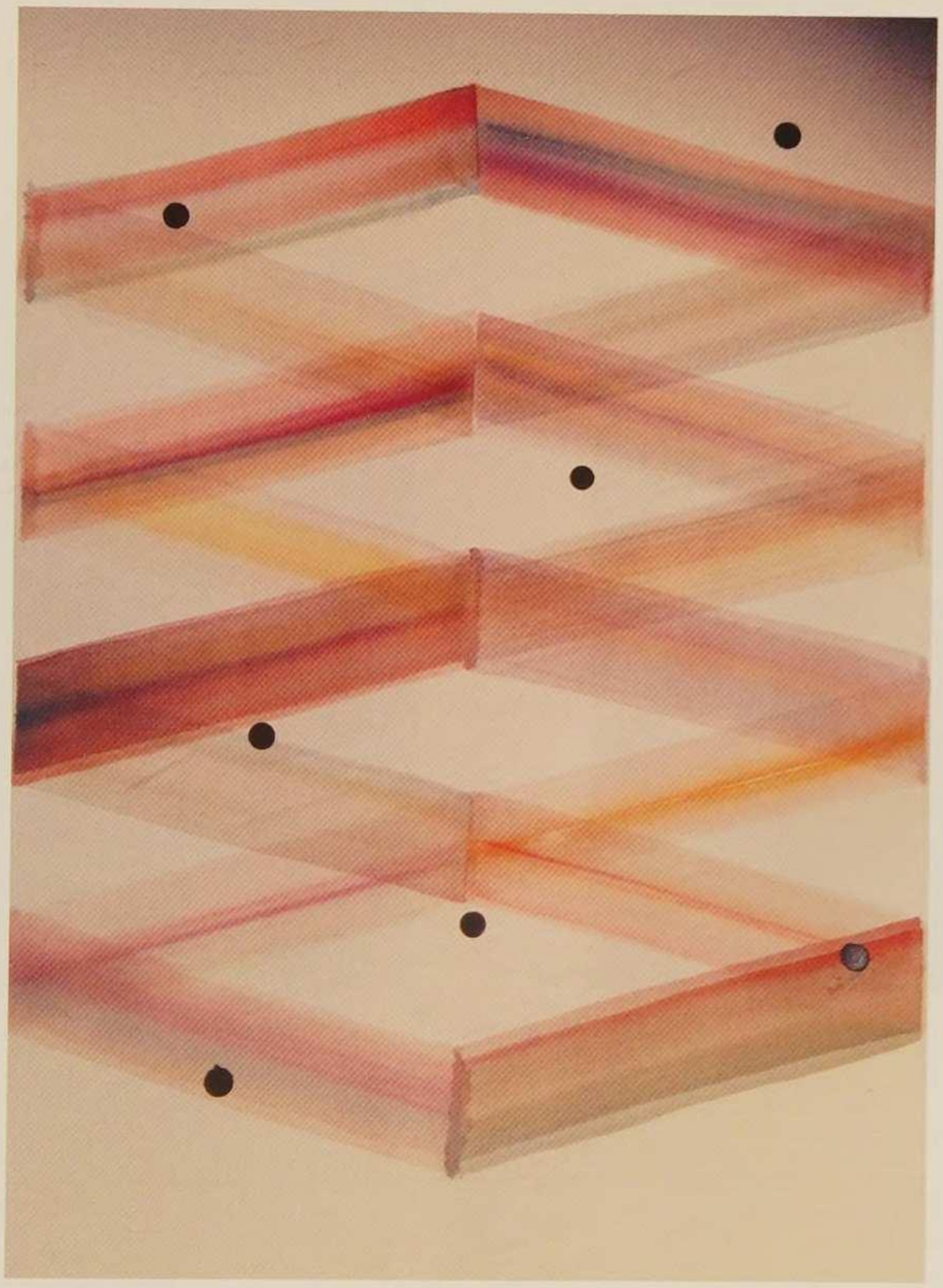
Alex Hanna / *A5 paper Folded* / 21 cm x 30 cm / Graphite on Paper / 2016
Alex Hanna / *Pill-Packaging-4a* / 30 cm x 40 cm / Oil on Board / 2013



Andrew Munoz / *Upside Down* / 15 cm x 13 cm / Oil on board / 2008

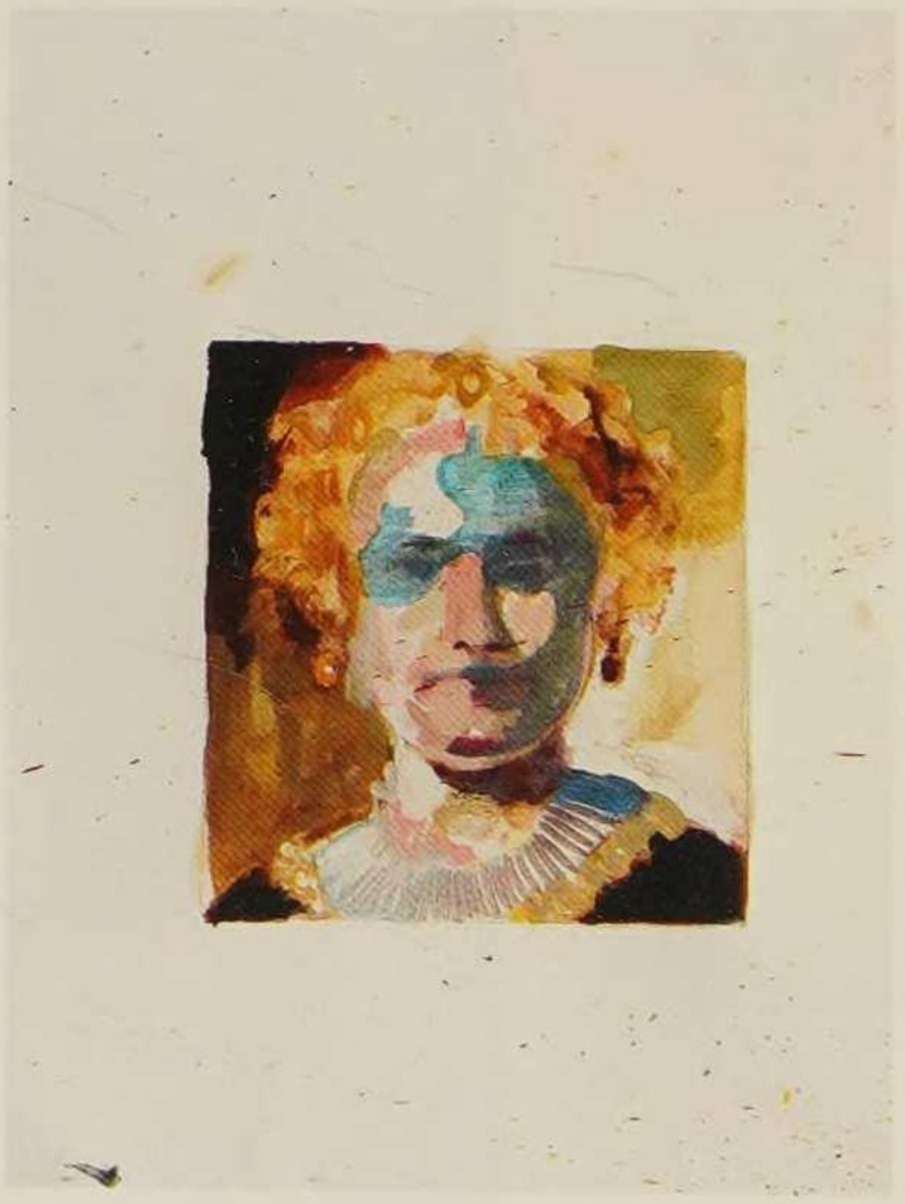


Annabel Dover / *Head* / 30 cm x 21 cm / Water colour on paper / 2016



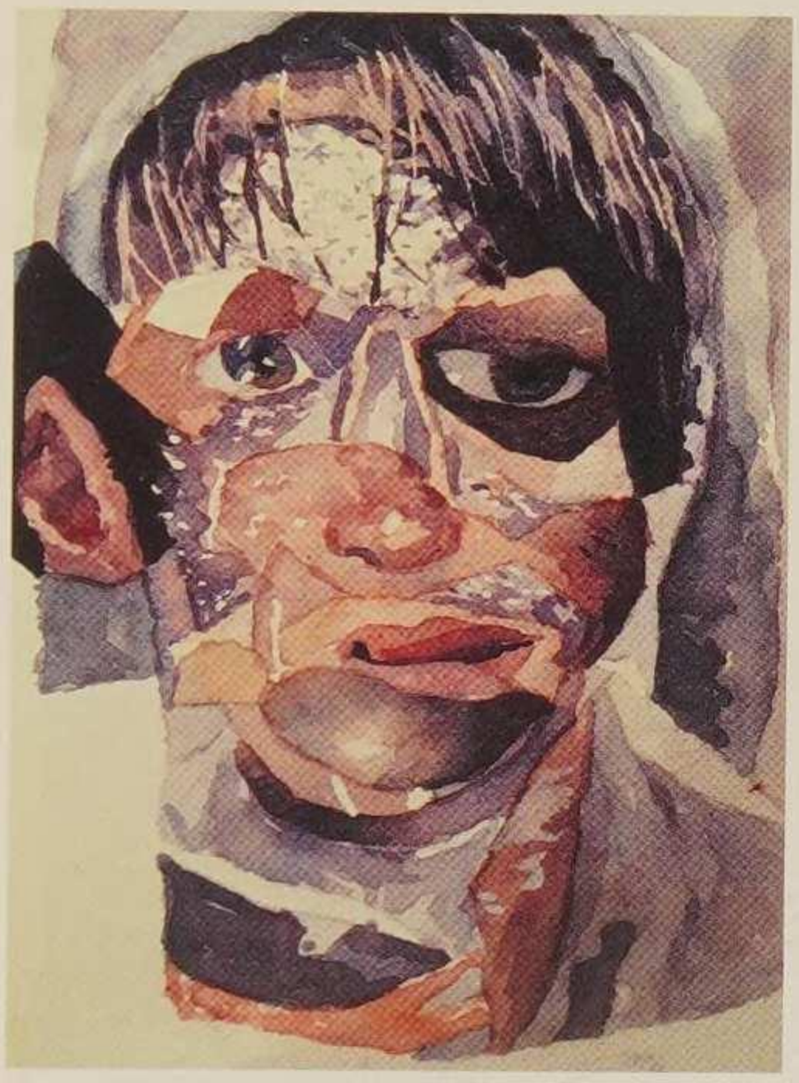
Julian Brown / *Untited* / 30 cm x 21 cm / Water Colour on Paper / 2015

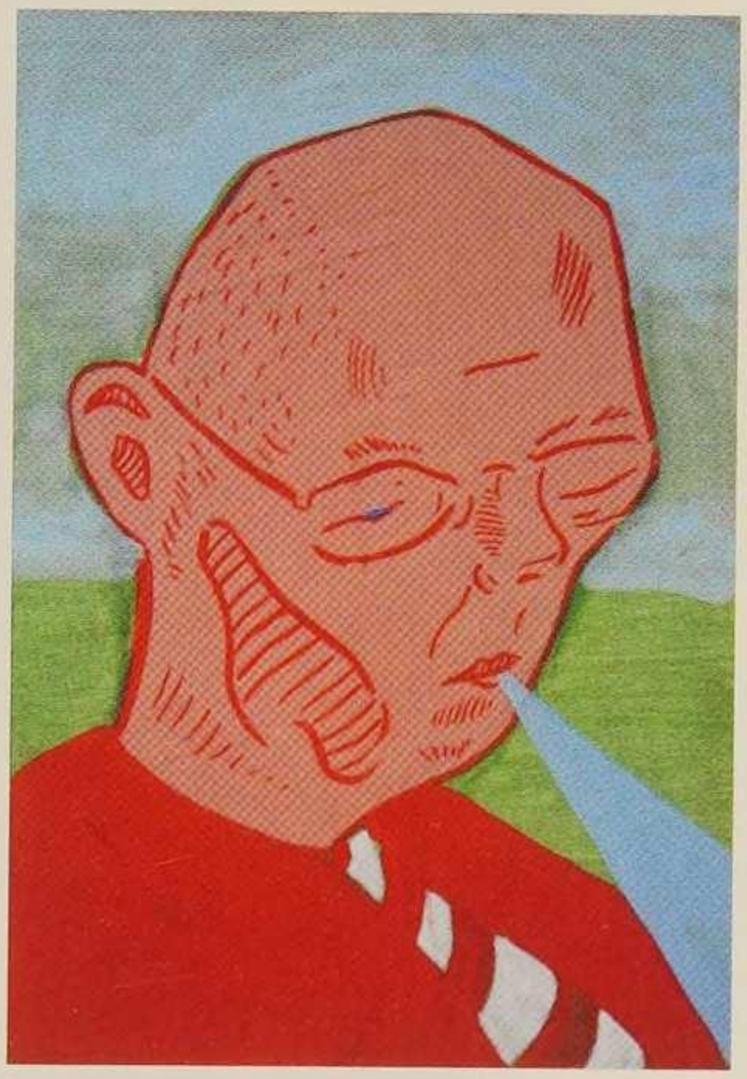




Robert Priseman / *Lily* / 30 cm x 22 cm / Oil on linen / 2002 (Left)

James Quin / *The Time Has Passed When Time Doesn't Count* / 30 cm x 21 cm / Water Colour on Paper / 2014 (Right)





David Lock / *Misfit* / 21 cm x 14.5 cm/ Water Colour on Paper / 2015（Left）

Gideon Pain / *Blow* / 19 cm x 12.5 cm / Gouache andcrayon on paper / 2010（Right）



Susan Gunn / *Gesso Study I* / 15 cm x 11 cm / Beeswax, lamp black pigment & gesso on cold pressed recycled paper / 2014



Terry Greene / Untitled / 30 cm x 21cm / Mixed, Collage and Ink on Reclaimed Paper / 2016

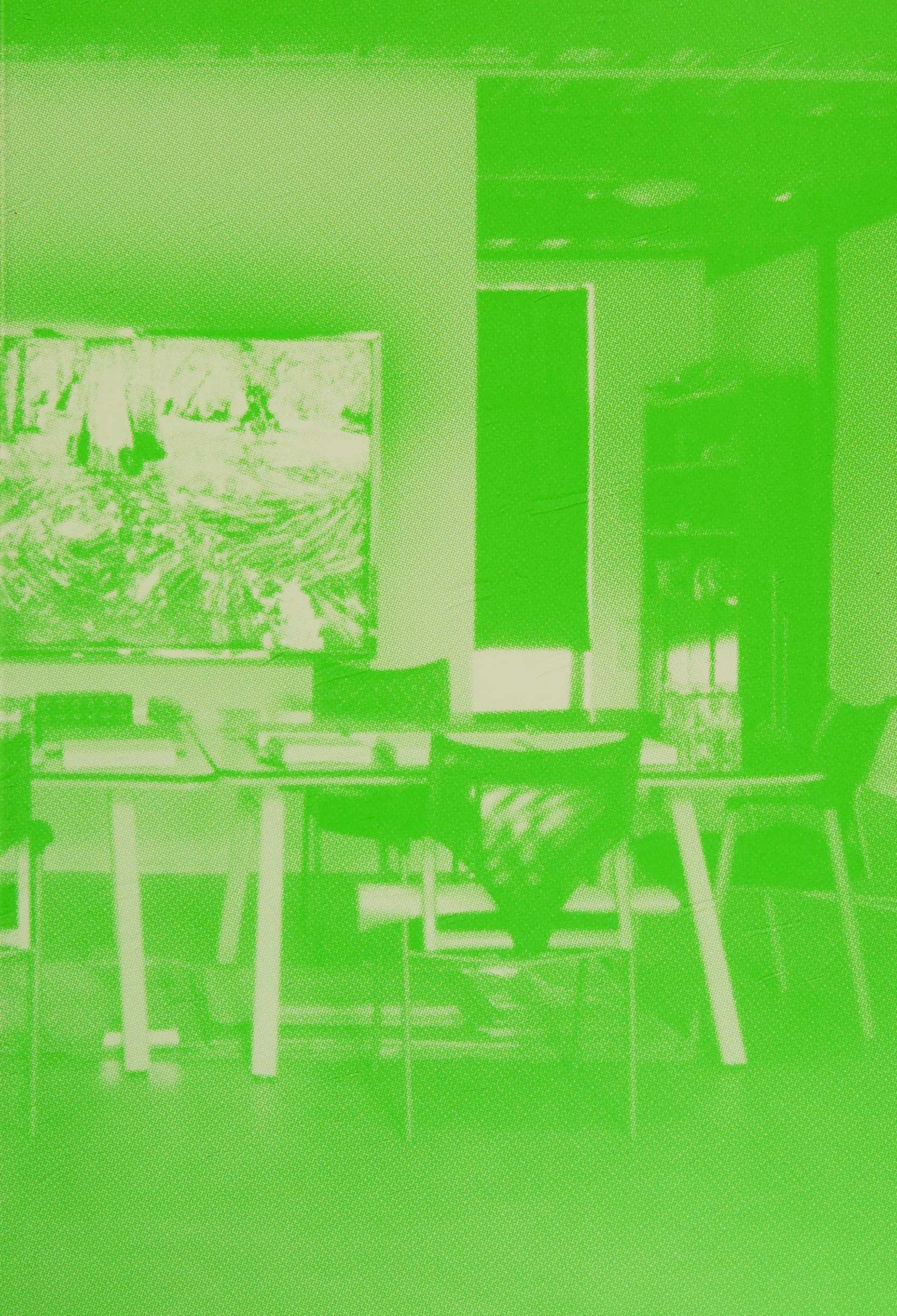












方剑

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《春蚕》，让人联想到的是中国古代伟大的“丝绸之路”，同时又让我想起唐代诗人李商隐的诗，“春蚕到死丝方尽，蜡炬成灰泪始干”，也是对蚕的描述。同时当下又是中国崛起，提出“一带一路”的构思！既然春蚕的意义对世界文明的贡献如此之大，那么作为艺术家的我应该如何利用中国的传统材料表达这一主题？如何让中国的传统材料之间互相融合而不是牵强的材料结合？我认为在保留传统材料的制作技术，又不失材料的特性，同时又加入艺术家对艺术作品的巧妙构思，强化艺术作品的绘画性、艺术性及精神性，赋予传统材料新的视觉效果，才是当下青年艺术家创作中应该思考的，也是赋予传统材料新的审美及生命的意义！

因此，《春蚕》整组作品的构思都是按照这个思路去实践、完善，首先我们利用中国江南传统的非物质文化遗产竹编织技术，制作大小不同的农民养蚕的竹匾，纵横交错、经纬有序、反复的编织不仅暗示人类乃至生命体的劳作，同时也暗示人与自然的关系、人与宇宙的关系、人与人之间的关系等等。

通过中国大漆丰富的材料，箔、瓦灰、苎麻、鲍鱼壳、螺钿、蛋壳、贝壳粉、螺钿粉、蛋壳粉、铜屑、铁粉等，根据每张画面效果的不同而运用不同的材料、技术与之结合，同时根据每张画面所需要的效果不同或营造打磨抛光，或营造粗犷、肌理感、层次感；从而达到丰富整组画面、强化视觉冲击的效果。

《春蚕》整个色调为绿色调系，充分利用大自然的各种绿色暗示强化人与自然的关系，同时极少有漆画艺术家只利用绿色一种颜色单独绘制，在色调上又增加了画面特殊性与视觉冲击力。《春蚕》由四张不同的绿色调描述蚕进化的过程，在作品中把‘蚕’放大为生命的象征。整个《春蚕》系列从生活的点滴开始切入主题，通过对中国传统材料不同的认知视角，在具体的制作技术上做出调整，有不同于传统漆器、漆艺的制作技法同时又保留传统的制作技法，让画面效果既传统又当代。同时我们不仅在画面的形式感及色彩上做出区别，又在整个布展的形式感上做出不同的展示方式，传统竹匾养蚕都是放在支架上，而我们把竹匾挂与墙面，使形式感上更加新颖，更具视觉冲击力！

The Spring Silkworms is always associated with the great “Silk Road” in ancient China, and also reminds me of the description of silkworms in the poem of Li Shangyin, a poet of Tang Dynasty, “a spring silkworm exhausts its silk till death; a candle can’t stop shedding tears until burning itself out”, which, meanwhile, connects with the Belt and Road strategy for China’s rise. Since spring silkworms have such contribution to the world cultivation, as an artist, how can I make use of traditional Chinese materials to present this theme? How can I integrate these materials not merely connect with reluctance? In my opinion, young artists should consider to keep the making techniques of traditional materials without any loss of their specialties and add their ingenious conception on artistic works in creation to intensify the painting nature, artistry and spirituality of their works and endow the traditional materials with new visual effects, aesthetics and life significance.

Therefore, the conception of all works of *The Spring Silkworms* was practiced and perfected in accordance with this idea. At first, we take advantage of the bamboo weaving technique, an intangible cultural heritage in the region south of the Yangtze River of China to fabricate bamboo sifters with different sizes for silkworm breeding. Their crisscrossing, orderly and repeating weave not only imply the toil of human beings even living creatures, but also indicate the relationship between humans and the nature, the relationship between humans and the space, the relationship among human beings and so on.

With such rich materials in China as Chinese lacquer, foil, tile dust, ramie, abalone shell, raden, eggshell, shell powder, raden powder, eggshell powder, copper scale and iron powder, I employ different materials and techniques to connect them for different picture effects. I also implemented polishing or created rough sense, texturing or layering for different results required by each paper so as to enrich the tableaus of the overall group and strengthen the effects of visual shock.

The overall hue of *The Spring Silkworms* is green, in which the green color is fully made use of to suggest the relationship between human beings and the nature and the use of the single color of green used by lacquer painting artists in creation is reduced so as to enhance its particularity and visual shock. *The Spring Silkworms* is made up of four pictures with different green colors to depict the evolution of silkworms that are amplified as the symbols of life.

This series is cut to the theme from life trifles. I made specific adjustment on creation techniques through different cognitive perspectives of traditional Chinese materials, such as the fabricating techniques of lacquer and lacquer art which differed from the traditional but kept the traditional methods to make the picture effects have not only traditional features, but also modern features. Meanwhile, we distinguish the tableau style and color, as well as change the exhibition methods, for example, hanging bamboo sifters on the wall instead of putting them on holders in traditional way for breeding silkworms for the purpose of making it of more novelty in the sense of form and stronger visual shock.

冯永华

P235

很多事之所以发展成为今天这个状况，应是源自过去一些点滴即为不经意，以及潜移默化的人与事的影响。而近两年来的油画创作就是我自身成长经历与艺术求索的阶段性产物。查阅一路绘画而来的痕迹便可见一条蜿蜒的脉络，只因人的命运必然且只会有一条轨迹，所以对于我的绘画风格发展而言，从发生到发展也同样有着一条必然且自然的轨迹。我相信对于很多画家的作品反其道探寻同样会清晰出一条路径来，并且可行。但绘画风格的演变大体应是两个方面的，一方面是画面之内，即为绘画语言的思考创造，另一方面便是绘画语言之外的画者经历所左右的命运感悟。而我越来越清楚地知道好的作品应是与画者自身命运相贯通的，只是命运难把握，未知重重，也正是命运中那些未知节点催化着一次次的创作进升。我深知眼下的作品只能代表我此一时期，而未来画布之上的呈现我并不知晓，这所谓的不知晓将常伴我未去到的每一个新时期，空空如也的感知以一种诱惑生命的神秘魅力牵引着、等待着我去追寻，而不敢懈怠。

一个阶段就此告一段落，每个阶段都身处起承转合的过程之中，相较过去作品而言，首先在画幅的尺寸上较过去增大了很多，似乎在大幅的画布上绘画，心也更宽广，并徒增赋予画者的英勇力量。相对于音乐，绘画虽然了无声响，但是长此以往的画着，它便会通过一种内在的精神给画者以告知，从而明辨是非，如何成长。当绘画上升到艺术的高度之时，那么绘画便具有了一些形而上的意味，由此所思所想应该是脱离绘画本身而进入万事万物之中的，而绘画本身只是作为艺术传达表现的载体和媒介，如此而已。绘画基本语言的把控在这一阶段，我有意识的去强调以往疏于运用的，并弱化过去擅长的一些手法语言，但过程中仍会有惯性作祟，克服自身的习惯，会比想象中困难得多，但确实收获了一些新的东西，没有什么比安于现状更容易，画家绝不能固步自封，不断重复自己、塑造符号。

Many matters that have developed into such current conditions may be caused by the influence of some past trifles, namely thoughtless and subtle people and things. These two years' painting works are the periodic products of my own advancement experience and artistic exploration. I find a winding order through inspecting the imprints left with painting. As a human's destiny must have a track, an only track, for the development of my painting style, it has a inevitable as well as natural track. I believe that if many painters explored in a diametrically opposite way to their works, they would still find out a clear path that was available. However, the evolution of painting style generally is reflected in two aspects: one is in the picture, i.e. considering and creation on the painting language; the other one is the fate perception influenced by the painters' experiences beyond the painting language. It's increasingly clear for me to know that good works should

be connected with the painter's own destiny that is difficult to grasp with full of unknowns, which, however, promote the creation in advancement. I am clearly aware that current works stand for the current period, and I don't know the future presentation on canvas. This kind of unknown will accompany me to a new stage I have not been to. My vacant perception gives out some kind of mystery charm in life temptation leading and waiting for me to seek for without laches.

A stage ended at this point. Each stage is always in the process of opening, developing, changing and concluding. Compared to the precious works, the picture size is much larger than before. A Larger size seems to imply a wider heart and a stronger power of braveness for the painter. In contrast with music, painting, though soundless, can cultivate the painter to distinguish between truth and falsehood and properly develop through a kind of internal spirit. When painting is elevated to the art level, it has the superorganic implications, from which what the painters think about should be out of the painting itself and enter everything. Here painting is merely a carrier and medium for artistic communication and expression.

For the control of the painting basic languages, I intentionally emphasize on those neglected before and weaken the techniques and languages I was good at before, but habits haunted in the process. Overcoming my own habits is much more difficult than imagined. As the result, I have achieved some new fruits. Nothing is easier than being content with status quo, and for painters, we must not be complacent and conservative and repeat ourselves and symbols constantly.

李可津

P233

技术如今已经彻底地改变了我们的生活。或者说，我们如此彻底地改造了我们的环境，以致我们现在必须改造自己，才能在这个新环境中生存下去。技术就像生活中的空气，平常但又必不可少。然而空气不会像技术一样，在被人使用的时候给人带来担忧。最先体现到的就是科技的发展带来图像的变化，对大部分人来说视觉永远是第一性的，我们有必要去追问有关技术深层次的问题，因为在我们这个时代，技术所展示的不仅是繁荣，还有被技术异化的生活方式，而作为技术的产物，电视屏幕链接了图像和技术，不知不觉中从视觉上改变了我们的认知，一秒几百帧的图像已经不允许人们停下来思考了。

Technology has thoroughly changed our life, or we have thoroughly changed our environment to the extent that we must change ourselves to survive in this new environment. Like air in life, technology is common but is inseparable. However, unlike technology, air will not bring worry to human beings when used. The first we reflect is the change of image with the development of science and technology, and for most people, vision is always in the first place, and it is necessary for us to explore the issues with respect to the deep technology, because in our age, what technology demonstrates is not only prosperity, but also the lifestyle alienated by technology, and as the product of technology, TV screen has linked image and technology, changing our cognition in vision unconsciously, and several hundred frames of images per second do not allow us to stop for thinking.

李乔

P376

每个物都有其各自的世界和其应当被需要的用途，当一个物与其他的物碰撞到一起时，便有了不同的意义。我运用冷抽象的语言来表达在一个悬空混沌的世界中，不同朝向的肢体和物件构成了一个统一的整体，每种物体都变成传达信息的媒介，身体与物不再有阶级关系，而是都成为了信息沟通的连接物。身体不是原来意义上的身体，物也不再是单一意义的物体了，他们互相连接，所有的东西都变做残肢断臂，是怪相也是现实。我们每天都在和日常的物发生关系，依赖于使用物的同时也适应了物的本身运作模式，身体在习惯中被规训，因此越是日常化重复出现的物，我们越会习以为常，不去质疑。我们的肉身仿佛被困在冰冷物体里，物似乎

成了我们的面具，看不见脸于是看不见表情，只探出手或脚，四处探寻，渴望解脱，又无处探寻，扭曲而压抑，又努力挣脱、挤压，在物里留下痕迹，处在动态的矛盾里。在创作中我把身体当作不停运作的角色，仿佛身体也被物化——物体是被利用了的物体，身体也是被利用了的身体，所有一切一同运作，原本强烈的个体性变得不再重要，所有对象都是运作整体中的不同部件。个性被削弱，不再有中心点，一切都变做一张网，一切对象都是零件。

Everything has its own world and its purpose needed. When one thing collides with other things, different significances occur. In the cold abstract language, I express that in a chaotic world, limbs and materials of different direction have constituted a unified integrity, and everything has become a media to convey information, there is no longer class relation between body and material, but both have become the link of information communication. Body is not the body in original sense, nor material is the material of single significance, and they connect with each other. All things have become broken limbs, being grimace and reality. We relate to the daily materials every day, while relying on the material, we also have adapted to the running mode of material itself. Our body is trained in habit; therefore, we are more accustomed to the more repeated things in daily life, and do not challenge them. Our flesh seems to be trapped in a cold material, the material seems to become our mask. We cannot see our face, so our expression is also not seen, we just stretch hands or feet to seek everywhere. We are thirsty for release, but have no place to explore, we are distorted and suppressed, and strive to get out of control and squeeze, leaving trace in the material and in a dynamic contradiction. In the creation, I treat our body as a role which runs unremittingly, as if the body also has been materialized-materials are the materialized used, and body is also the body used, all run simultaneously, and the strong personality becomes unimportant, and all objects are different components in the whole running. Our individuality is weakened, without center point, all becomes a net, and all objects are parts.

李睿

我的作品的主题是: 事物的多面性。我认为事物，通常由 2 个或者更多的面所组成。我们通常所见的外表，只是众多性格中的一个面，可能只是面具，一个保护色。其实多面性所指的不仅仅是个体，也可以是我们身处的环境中个体与个体之间的联系。比如：人类对于大自然的过度利用开发，人类得以发展，但是如果不好好保护自然，将来的自然很可能会将人类反噬。我用写实和抽象相结合的方式来表达：在我的作品中，有现实的一面，也有我幻想中的情景，一种想象出来的危险。想象的一部分我用抽象的手法表达，这个形式虽然模糊，但是意思明确。想象的另一部分虽然是模糊的，但是可以在画面中用写实的手法得到真实的展现，在我的画面中可以建造起一个不同于现实，但是又与现实相似的世界。

The topic of my works is the versatility of things. I think one thing consists of two or more aspects generally. The appearance we generally see is just one aspect in many characters, which might be a mask, a protective color. Actually, versatility does not only refer to an individual, but also might be the relation between individuals in our environment. For example, the human's excessive exploration and utilization of makes the human beings develop, however, if we do not protect the nature well, the nature will come back to bite the human beings. I express my opinion by combining reality and abstractness: in my works, there is reality, and also illusion, an imaginary danger. I express the imagination with an abstract technique, although it is fuzzy, it has clear meaning. The other part of imagination is fuzzy, but it can be displayed really in realistic technique. In my image, I can build a world which is different from but similar to the reality.

李西哆

P348

叔本华曾说过：“独处中的人会变得自由。”模糊的情绪同样也是自由的，比起鲜明的情绪我更情绪喜欢模糊的情绪，因为往往高贵的情感羞于表白，深刻的体验拙于言辞。所以我一直探寻那种隐晦的感受。

在《一步之遥》系列中，我选择了残垣，铁轨，冰面等物象。因为它们具有“分割空间”的意味。所以有了这些事物的存在，二者虽然近在咫尺却很难了解彼此。空间的隔离造成了双方之间的陌生感。这份陌生感促使我们不断遐想，并在思索的过程中搜寻到属于自己的独特线索，从而获悉画面中的内涵。

生命与创作同样，亦是一个“寻找线索”的过程。小到事物的色彩，大到人生的价值，我们都在不知不觉地探寻。也许有些疑问我们并没有找到答案，但正因为这个领域存在的模糊与未知，才使得我们的探寻过程更具想象的可能性。如果我们接受这种陌生感带来的愉悦，那么生命就会变得更加有魅力。

Schopenhauer once said, “people in solitude will become free”, the fuzzy emotion is also free, and I prefer to the fuzzy emotion rather than the clear one, because usually the noble feeling is ashamed of being confessed, and the deep experience is bad at speech. Therefore, I always explore the obscure feeling.

In *One Step Beyond* series, I select the images of ruins, rail and ice surface, etc.. They have the taste of "space separation", so they exist, although they are close to each other, it is difficult for them to understand each other. The separation of space gives a sense of strangeness, which makes up imagine continuously, and find out the unique clue belonging to ourselves, so as to obtain the connotation in the images.

Like creation, life is also a process of "hunting for clue". We are exploring everything unconsciously, from color of things to the value of life. Perhaps we have not found out the answers to some doubts, but it is because the fuzziness and unknown existing in this field that our exploration process has the possibility of imagination. If we accept the joy brought by this sense of strangeness, our life will be more charming.

廖艳莹

P254 / P276

我创作的作品多重于在黑暗与繁杂中寻找生机与光亮，我认为自然与人性一样，饱含单纯与繁复的纠结交错，但是无论是人性还是自然，都充满生机，有句来自 Cohen 的话我很赞同：人性的光也是由此进入的。我不喜欢单纯描绘一组平静祥和的景致，那很美，但对我来说多少有些乏味，我喜欢盯着一处错综复杂的风景许久，我并不是在寻找结构和秩序，我只是在想它深藏着的秘密。每个人都有秘密，大自然万事万物皆有，我知道我终其一生也无法探寻清楚，但我使尽解数并乐此不疲。在作品《慌张》中，我更想要表现的是一种当下年轻生命的心理状态，我们都知道凡事不宜操之过急，却太少人能真正做到，我也没做到，我不逃避这种状态，我尝试纳之，再与之谈话。而《深处》，正如前面所说，为了探寻秘密而作，不管里面藏着的是乌鸦还是松鼠，我看到的是波斯文化。

most of the works I create focus on the hunting for vitality and brightness in darkness and complication. I think the nature, like human beings, is full of the simple and complicated tangling and interlacing. I agree the said by Cohen “There is a crack in everything. That’s how the light gets in.” The human light also enters in this manner. I do not like describe a peaceful and harmonious view simply. It is very beautiful, but for me, it is some boring, I like to stare at a complicated view for a long time, I do not seek for the structure and order, but just think of its inner secret. Everyone has secret, so does everything in the nature, I know I cannot explore it clearly in my life, but I try my best and do not feel exhausted. In the work *Hurry*, what I want to express more is a psychological state of young life currently. We all know that it should not be too hurry to do something, but too few people do this really, including me. I do not avoid this attitude, I attempt to incorporate it and then talk with it. While for the work *Depth*, like what I said preciously, it is created to explore secret, whether it is crow or squirrel in it, what I see is the Persia culture.

刘璐

P407

对我而言，图像是一种媒介，它既是信息的载体，也是叙事的手段。在我的绘画创作中，我习惯于收集一些大视角的监控画面图像、拍摄巨大空间中的渺小人群的照片，或是生活中奇妙又细微的异景作为素材，试图探究人的个体与巨大空间的互动、人与人、物与物之间依靠某种媒介所形成的物质、能量和情感的渠道，带着一种疏离的态度，从而让观看成为一种远程在场的体验。我尝试用虚构异化的空间取代现实的背景来强化这样的一种距离。同时，我的创作也通常会反复围绕一个文本展开，即使在当下艺术家们或许在回避叙事性，而更强调作品的观念性。但无论如何图像的多重意义中都暗含了叙事的无限可能，选择暗示性的图像来赋予画面叙事性，同时在画面内容上做减法，追求的画面只有最少的讯息，去叙述一个故事。文本是时间性的媒介，而图像是空间性的媒介，我想在画面中恢复或重建一个语境，从而使空间化的事件的瞬间形象重新进入到时间的流程之中，去塑造观看与时空间的一种穿透。一帧帧图像如同空间和时间的切片将这个世界分割成为一系列互不相关、独立的粒子，它拒绝联系和连续性，但又赋予每一刻以神秘性质的世界观。

For me, image is a medium, which is both an information carrier and also a narration means. In my painting creation, I am accustomed to collecting some monitoring images of large view angles, and photograph the small population in the huge space, or take the wonderful and tiny views in life as the materials, so as to attempt to explore the interaction between individual and the huge space, the channel of substance, energy and feeling formed between human and human, materials and materials by means of a medium, with an alienated attitude, so that watching becomes a remote onsite experience. I attempt to replace the virtual and alienated space to replace the realistic background, so as to strengthen such a distance. At the same time, my creation also will be repeatedly centered on a text, even if patients are perhaps avoiding the narration but emphasizing the conception of works currently. But anyhow, the multiple significances of images contain the unlimited possibility of narration, the implied images are selected to endow the narration of the images, and meanwhile, the image contents are reduced, and the picture pursued has the least message to narrate a story. Text is a medium of time, while image is a medium of space, I want to restore or reconstruct a context in the image, so that the momentary image of a spatial event enters the process of time to shape and watch a penetration through time and space. The frames of images separate the world into a series of irrelevant and independent particles like the fragments of space and time; they refuse the connection and continuity, but endow every moment a world concept of mysterious nature.

刘帅

P383

绘画的发展离不开不断放大的眼界与思想格局，艺术家的思考与修为是绘画艺术中属于隐性的部分，而创作手法与媒介是直接作用于画面的，肉眼所能辨别出的最直观的事物，即为绘画艺术中最显性的部分。艺术家们自然是有林林总总的想法，思想倾向以及宣泄角度，历史的轨迹中，人们关注的问题在不断被拓展。时至今日，或许我们也应当勇于去接受：艺术家在进行绘画创作的时候，是否仍在使用颜料，笔，纸与画布，或是用了其他非常规的材料与方式，这并不会影响甚至改变到绘画艺术的本质。绘画艺术，是丰富人类视觉，并通过视觉传递隐性内容的艺术，以此为出发点，才能使艺术家的工作拥有更多方向，绘画在“百花齐放”的基础上，才能持续发展起来。

The development of painting is inseparable from the expanding vision and pattern of thought. The thinking and cultivation of artists are the recessive part in painting art, while the creative techniques and media directly act on the images, and the most intuitive thing that the naked eyes can distinguish is the most dominant part in painting part. Naturally, the artists have various thoughts, ideological trends and angles of drainage. In the historical trace, the issues concerned by

people have been expanded continuously, and up to now, perhaps we should brave to accept it: whether the artists still use pigments, paintbrush, paper and canvas when creating painting, or have used the nonconventional materials and methods, but this will not affect and even change the essence of painting art. Painting art is an art which enriches the human vision, and conveys the recessive contents through vision, and only with this starting point can the artists have more directions in work, and only in this way can the paintings be sustainable on the basis of "flourishing".

刘思杞

P349

中国哲学美学重视的是一个虚灵的世界，强调人心灵之融汇。水印版画所表现的已经和我国传统绘画所追求的意境是接近的。意境可以说是我国传统绘画的灵魂。水印版画从我国传统绘画中吸取深层文化的积淀，追求平和淡雅之风。传统版画以其独特的艺术魅力，以及精准的绘画、雕刻技艺，在古代广受欢迎和关注，水印版画多以书籍插图的形式展现在人们面前，在艺术发展的迅速的今天，水印版画的应用越来越广泛，从单色印制发展到多色印制，对水墨及颜料的应用日渐成熟，使得水印版画呈现独特的审美价值为以后版画的发展打下基础。水印版画雨我国传统绘画间的相互关系，使其在艺术语 言特点上既有相通之处，又有不同之处。

Most of the watermark printmaking is presented in front of people in the form of book illustration, and today when art is developed rapidly, the watermark printmaking has been more and more widely used, from monochrome printing to multi-color printing, and the application of water ink and pigment has been gradually mature, making the watermark printmaking present the unique aesthetic value, which lays a foundation for the development of printmaking in the future. The mutual relation between the watermark printmaking and the traditional painting of China makes them both have similarities and differences in the characteristics of language speech.

毛泽皓

P218

这是一个进行中的系列创作计划，起初只是 2015 年末的几张作品，从 2016 年 2 月萌生了五百强盗计划——计划在未来的三五年，画出五百个强盗。起初的 NO.1 – NO.4 画于 2015 年末，正值花俊老师的“实验水墨课”，使我对水墨语言的扩展空间有了极大的信心。那连贯的三张的图像来源于敦煌莫高窟第二九六窟壁画《五百强盗成佛因缘》中的图像，进行个人语言的转换处理；另一张（图 4）则是根据故事中对强盗剜去双眼的描述而创作的形象。NO.5（图 2）捆绑的姿势是《五百强盗成佛因缘》中来的，人体造型样式却又是被我杂糅的希腊古典式。

在敦煌壁画中，作者在画面中用五个强盗代替了五百个强盗。我想完成一个壮举——画出五百个强盗。而当我有了 NO.5，我便觉得可以玩下去。一面继续我对水墨绘画语言的探索与玩味，一面玩图像、玩风格。“五百强盗计划”只是一个玩下去和玩结束的借口。

In late 2015, I worked on several paintings with no further thoughts. In February 2016, the idea of Five Hundred Bandits Project hit upon me. My plan is to draw 500 bandits in the following three to five years. The first four pieces were the ones I painted in late 2015, coinciding with the class “The Experimental Chinese Ink and Wash” taught by Professor Hua Jun that greatly promoted my confidence in the expansion of painting language. I transformed the images of the painting The Nidāna of Five Hundred Bandits Attained Buddhahood (located at the 296th cave of Tunhuang Mogao Grottoes) using personal painting language and completed three consecutive paintings. The figure in the other painting (picture 4) was created based on the depiction of bandits digging out eyes from the story of The Nidāna of *Five Hundred Bandits Attained Buddhahood*. In No.5 (picture 2), the binding pose is taken from the painting The Nidāna of *Five Hundred Bandits Attained Buddhahood*, and I deliberately mixed Greek classical style with the human modeling style.

In the Tunhuang murals, the painters drew five bandits to represent 500 bandits, yet what I crave for was a feat—to draw 500 bandits. I had a great desire of continuing to paint when the No.5 was done, ruminating and exploring the painting language, images and styles. The Five Hundred Bandits Project was just an excuse to keep the adventure going.

谢晓春

P234

我的作品主要是关注当下人与生存空间之间的关系，身旁时刻都有新起的楼房一幢幢规整的盒子渐渐的就包围起了一个巢穴群，人们总是会想方设法的把一个虚设的自然装入这个群里，人工景观就像高楼里的绿地寄托着好奇和对自然的向往，那里有山，有水的池子，也有种在罐里框里的植物，有序地生长着。渐渐的这里也就成了生存空间里不可或缺的一部分。出去走走是人渴望从盒子里逃离，奔走，搬迁，遗留下生活过去的影迹和意图。这些痕迹深刻的再现了任何社会之间以及人内心对于精神和物质的不一样的需求，虚构的景观往往也就在盒子堆里的陌生，这里的一切似乎那么合理，植物在盆里生长的一样茂盛，镶着瓷砖的池子里的水也有倒影，静坐片刻你也能感受到这里的生机。人对于陌生似乎也有一种像渴望熟悉的情结，人工景观一个虚构的自然世界往往就是带给人一种陌生的感受，在这一虚设的景观之中得到放松得到片刻对陌生世界探索的渴望。而人与生存空间之间的这种陌生的需求关系正是我感兴趣的地方。

My work mainly pays attention to the relationship between people and living space at present. Buildings are newly built around us all the time, and a nest group will gradually surrounded by blocks of regular boxes. People always try by every means to place an illusory nature into this group, and put curiousness and yearning for nature on artificial landscape which is like green space in the high-rise buildings, which have mountain, pool with water, and plants planted in jars and frames grow orderly there. This place gradually becomes an indispensable part of living space. People long for going out for a walk, and they escape from the boxes, rush about, move, and leave traces and intentions in the previous life. These traces deeply reproduce different spiritual and material demands between any societies and in people's heart. The imaginary landscape always is strangeness in the boxes, everything there seems to be so reasonable, and the plants grow lushly in pots, there are reflections in the water in the pool inlaid with ceramic tiles, and you can feel vitality here after sitting quietly for a moment. People seem to have a complex about strangeness just like their complex of longing for familiarity. Artificial landscape, an imaginary natural world, always gives people a strange feeling, and people can get relaxed for a moment and long for exploring the strange world in the imaginary landscape. While this strange demand relation between people and living space is what I am interested in.

谢玄玄

P42

我的艺术创作始终从身边的人，事物或发生的事情经历中提取灵感，关注当下人文精神，用不同的绘画表现方式来呈现平常事物，从中试图揭示我想表达的情感和包含的思想，每一张创作同我的经历密切相关，每一时期不同的创作都包含了很多情感因素。在我的创作中，绘画会有较强的故事性，将很多看上去根本不关联的事情联系在一起，做梦中出现的场景，通过各种奇怪幻想或现实的图像去构建笔下的形状，在平面上表现出空间而不破坏设计的清楚性。在画面不显平面化的情况下去简化物体的轮廓。通过笔下出现的形状给想像力提供了某个现实的或幻想的题材。将独有的敏锐的感觉表达在艺术之中。

My artistic creation is always inspired by the surrounding people, objects or experience from things that happened, pays attention to the current humanistic spirit, and presents common things in different painting performance ways, to try to reveal the emotion I want to express and the ideas included in it. Each creative work is closely related to my experience, and many emotional factors are included in different creative works

in each period. In my creative works, the paintings are strongly narrative, and they link many things which seem to be unrelated together, produce scenes appearing in dreams, establish shape under the paintbrush through all kinds of strange fantasies or realistic images, present space on the plane but not damage clarity of design. Outline of objects are simplified when the pictures do not look plane. A certain realistic or fantastic subject is provided to imagination through the shapes appearing under the paintbrush. A unique keen sense is expressed in art.

邢旭凯

P240

创作思想与艺术理念：在西方经验中，空间有其历史，人们一定会注意到时间与空间的这一无可避免的连接。如果粗略地追溯空间的历史，在中世纪，就存在着不同登记的场所所构成的空间总体：神圣的场所，世俗的场所，被保护的场所，以及与此相反的开放而未加防护的场所；就宇宙学而言，还有与天国场所相对的超天国场所，它们又与尘世场所相对。还有摆放物品的场所，因为这些物品被粗暴地移位了；还有些事物可处在自然静止状态的场所。各种场所的完整层级系统、对立和相互关联，构成了宽泛地所说的中世纪空间：一个局部化的空间。伽利略的研究构成了一个无限的同时也是无限开放的空间，而这导致了中世纪空间的瓦解。也就是从 17 世纪开始，延绵代替了局域化，人们所处的时代乃是一个空间以位所关系的形式所呈现的时代。今天人们焦虑不安地关注着空间，它甚至超过了对时间的关注。时间也许只显现为空间中绵延的诸要素间分布的诸多可能的游戏之一。

Creative idea and art concept: space has its history in the western experience. People definitely will notice the inevasible connection between time and space. If the history of space is to be traced roughly, overall space composed of places registered differently existed in the Middle Ages: sacred places, profane places, protected places and open and unprotected places on the contrary; in terms of cosmology, there were supracelestial places contrary to celestial places, and they were contrary to earthly places. There were places for putting articles, because these articles were rudely transferred; there were places where things could be in a natural static state. Complete level system, opposition and correlation of various places constituted the broadly said space in the Middle Ages: a localized space. Galileo's research constituted an infinite and infinitely open space, but it caused collapse of the space in the Middle Ages. Localization has been substituted for by stretch from the 17th century, and the era that the people live is an era where the space is embodied in the form of emplacement relationship. Nowadays people anxiously pay attention to space, which even exceeds their attention to time. Maybe time only appears as one of the numerous possible games distributed among the numerous factors stretched in the space

徐强

P351

从本科阶段的创作开始，被镜面不锈钢材料本身的特殊质感深深吸引。这几年一直以这种材料为媒介来创作作品，因为材质本身的镜面效果虚实相结更能表达本人自身的创作理念。如作品《守望》，描绘的是各种职业的老人共同瞭望同一个方向，镜面效果可以让观者肖像与画面融为一体，表达人人内心之中在某阶段、某层面都有一个共同向往，同时也是本人创作这件作品的初衷。

从抽象作品《印象江南》至写实人物肖像作品《守望》《乡里乡亲》《魂——国共抗日将领》再到《石与水》等作品，是本人不断探索自身的一个过程，也是本人对金属材料不断研究的一个过程，在创作之中去探索艺术最本质的东西。

《石与水》系列作品在一种静怡的环境下表现水的柔与石的硬的冲突，加之镜面效果又增添了一种让人寻味的模糊感，也是本人所要的。

I have been deeply attracted to special texture of mirror-like stainless steel material from the starting of creation at the undergraduate stage. I have always use this material as the medium to create works in recent years, because virtuality and reality combination of mirror effect

of the material can express my own creative concept in a better way. For example, the work *Watch* describes old people from various occupations jointly keep a lookout in the same direction, mirror effect can integrate the portrait of watchers and the picture into one, to express that the people have a common yearning in heart at a certain stage and a certain level, which is my original intention for creating this work.

From abstract work *Impression of Southern Yangtze* to realistic character portrait works *Watch*, *Village Folks* and *Soul - Anti-Japanese Generals of Kuomintang and the Communist Party* and then to *Stones and Water* and other works, that is a process for me to continuously explore myself, and is a process for me to continuously research metal materials, to explore the most essential thing of art in creation.

In the series of works of *Stones and Water*, a conflict between softness of water and hardness of stones is presented in a quiet and pleasant environment, and an intriguing haziness is added due to mirror effect, which is what I want.

徐胜

创作思想：画什么样的题材我认为不重要，重要的是以什么样的方式呈现，从抽象绘画慢慢转向具象绘画从画面都单个人物的造型，让我对人造型趣味及边缘线的处理越来越感兴趣，文艺复兴到文艺复兴之前的古典技法和造型趣味梳理研究，吸取自己喜欢的精华希望在自己 的作品上也有所呈现，技法和材料上自己也是在不断探索，探索和尝试古典罩染技法，使画面造型能够充分在技法是体现。

Creative idea: in my opinion, what kind of painting subject is not important, and the important one is to represent it in what way, I have gradually transformed from abstract painting to figurative painting, and from picture to model of a single character, which makes me become increasingly interested in character modeling fun and processing of edge line. I sort and research classical painting technique and modeling fun from the period before the Renaissance to the Renaissance, and absorb my favorite essence from them. I hope it can be represented in my own works. I am making a continuous exploration in respects of techniques and materials, and I explore and try to adopt classical glazing technique, to enable the picture modeling to be fully embodied in techniques.

尤红果

P396

在中国学习，很热爱中国传统哲学，艺术理念在作品的《your assumption》中就有这个想法，名字翻译过来就是“你以为的你以为那只是你以为的”作品对于每个人来说，所呈现的是不一样事物，每个角度看都有另外一个新的面貌出现，不再是原先所看到的。在中国的哲学中是心的体现。

干植物系列的画也是如此。干树枝，干花瓣，本已是枯死的植物，但它的枯死不代表是死亡的开始，而是新的生命的开始。它拥有了自己的生命力，拥有了自己新的定义。

I study in China, and love Chinese traditional philosophy very much. This idea exists in my work *your assumption* for art concept, the name translates as “what you thought is just what you thought you think”. The things presented by a work are different for everyone, and another new look will appear from every view, and that is not the one seen before. It is embodiment of the heart in Chinese philosophy. The same is true of paintings of series of dried plants. A dried branch or a dried flower petal is a withered plant, but its withering does not represents starting of death, but represents staring of a new life. It has its own vitality, and has its new definition.

张敏

《幻象》和《幻想》这两幅画主要以海洋生物为线索来进行创作，表现出了一种梦幻空间，带有童年般的随性和无拘无束；更多的是情绪的表达，虽然还很不成熟。素材的搜集大部分来源于日常生活中感兴趣的景象照片；为了使画面入画，在图像组合的过程中添加了很多主观和随机的成分。在考虑画面构图的基础上，重点突出色彩的表现力，《幻象》较为纯净；《幻想》则是

斑斓；两幅画在用色的时候都尤为注重色彩的饱和度，一是为了视觉感官的冲击力，二是内心的色彩的自然流露；是一种重返童年纯真的愿望，也是一种随性的情感的表达。
The two paintings *Phantom* and *Illusion* were created mainly in terms of marine organisms, and presented a kind of dreamlike space, with casualness and unconstraint in childhood; they were mostly used to express my feelings, although that was immature. Most of the materials were collected from interesting scene photos in daily life; in order to make the pictures picturesque, many subjective and random constituents were added in the process of image combination. On the basis of considering picture composition, I focused on expressive force of colors; *Phantom* was relatively pure; *Illusion* was gorgeous; I especially paid attention to color saturation at the time of coloring the two painting, firstly for visual impact force, and secondly for natural revelation of colors in heart; that is a wish for returning to innocence in childhood, and is also a casual expression of feelings.

张永超

我常常行走在脑际那条危耸而漫长的线上。前方，守候，已知，像虚空中的光影，经受我探求目光的洗礼，变成充斥着焦灼的火海。我竭力去抓住本质。拿起画笔，油画本身的材质激发了我的感性。也许是这些可见的，充满厚度的质感能带给我落实的感觉。将思绪捕捉，每当笔触跃然纸上之时，我可以清晰地看到自己正一点点雕刻的情绪，这是一种释放，它仿似打开了思潮的闸门，让我不再成为由另一种机器所带动的机器。以颜料的材质为媒介，追求启发创作的灵感，从而传达自己内在的精神状态。
画境，亦是画镜。我时常借助清冷的地色调和抑扬顿挫的笔触来抒发内心。那些或扭曲，游移，或辛辣，果敢的笔触，恰恰能体现出我画面中那撕裂的张力——于沉寂中的爆发，于忧郁中的渴求，于大象中的无形。
由此在我笔下，诞生了这些画作，传达我的内在的态度。
I often walk on the lofty and long line of mind. The front, waiting, and known substance go through baptism of my sight of exploration like light and shadow in the void, and turn to be filled with sea of fire. I try my best to grasp the nature. When I pick up my paintbrush, texture of the oil painting inspires my sensibility. Manybe the visible and thick testure can bring me a feeling of practicability. My thoughts can be captured. Whenever a painting stands vividly revealed on the paper through my paintbrush, I can clearly see my emotions carved gradually. That is a kind of release. It seems to open the gate of thoughts, and let me no longer become a machine driven by another machine. I take texture of pigments as the medium, and pursue the inspiration for creation, thus expressing my inner mental state.

赵冰林

P341 / P347

创作主体多数来自身边的事或景，借景抒情的较多，宣泄情感的方式有很多种，我比较中意用二维的方式去呈现所看所想，我认为三维的东西更多的只是视错觉上的表现，多了一个景深而已，用简单的二维和自由的笔法或制作，足以让情感和想法表现出来。比如《午后三点的阳光》这幅画就是在食堂后面的一面墙，下午三点的阳光洒下来我不经意间看到墙上的投影一面是长的一面是短的，但是从墙里面伸出来的柱子是一样的长度，我视线忘两边和上下再延伸出去一看才发现，墙面是有折角的，往往现在的媒体或人喜欢断章取义，截取一段局部来说事，这就是最真实且最简单的写照。
most of the creation subjects are from the surrounding things or scenes. I mainly take advantage of a scene to express my emotion. There are many ways for expressing my emotions, and I prefer to present what I have seen and thought in a two-dimensional way. In my opinion, the three-dimensional things are performance of visual illusion, with an additional depth of field. Simple two-dimensional and free technique of painting or production is enough to express emotions and thoughts. For example, in the painting *Sunshine at 3*

O'clock in the Afternoon, there is a wall behind the canteen. When the sunshine at 3 o'clock in the afternoon scattered, I unintentionally saw that one projective plane on the wall was long and the other projective plane was short, but the pillars extended from the wail were of the same length. Then when I stretched my sight to its both sides and top and bottom, I found that the wall was bevel. Nowadays media or people often like to interpret out of context. That is the most realistic and the simplest portrayal.

郑旦

P276

《觅》创作论述，艺术不仅仅是对自然界的模仿，更应该是对自然界的想象和创造，现实世界的物象很难直接走进人的内心，必须借助于外力的作用才能完成。本作品试图通过借助于自然界的外力来呈现现实空间和虚拟空间的某种对接关系，从而使画中的人与物发生对话。虽然这种人和物的关系在作品中显得难懂，主和次的关系也时隐时现，并充满矛盾，让人产生疑惑，但并没有影响到画面的和谐。

Artist Statement of Oil Painting

Art is not just an imitation of the natural world, and is especially imagination and creation of the natural world. The images in the real world are difficult to directly enter into heart of the people, which must be completed with the aid of external force. This work tries to present a certain connecting relationship between real space and virtual space with the aid of external force of the natural world, thus generating a dialogue between characters and objects in the painting. The relationship of characters and objects seems difficult to understand in the work, and the relationship of primary and secondary appear and disappear, and is full of contradictions, and makes people puzzled, but these do not influence harmony of the picture.

唐家仁

我常常的在疑惑，疑惑的去想，想那死了的人他知道自己已经死了吗？于是我就去问爸爸妈妈，问亲朋好友，他们都说死了还能知道什么啊，这下我更疑惑了，我还活着吗？我已经死了吗？因为我实在无法去证明我到底是死了还是活着，感觉自己世界里挺黑暗的，期盼着一束光来指引我出路到底在哪儿。宇宙本身是黑暗的，因为有了太阳，带来了阳光，馈赠了地球上的五彩缤纷的生命。所以我就想去试着诉说，诉说光的宁静祥和 ，光下生命的顽强，光下色彩的缤纷，或许是死还是活的真相就在那里。

I often wonderingly thought whether a dead person knew he has died or not. Therefore, I asked my father and mother, and asked my relatives and friends, and they all said how he could know anything after death. Then I was more confused. Am I still alive? Have I already died? I really could not certify whether I am dead or alive. I felt my world is very dark, and hoped a beam of light could guide me where the way out is. The universe itself is dark, and because of the sun, sunshine is brought, to present the colorful lives on the earth. So I want to try to tell about quiet and peace of light, tenaciousness of lives under the light, and riot of colors under the light, maybe the truth of whether I am dead or alive is over there.

钟永诗

取材于母亲在 70 年代拍摄的各种旧照片，将回忆中的人物场景物品素材进行素描和水墨的手稿转化，转换空间。后期油画创作根据素描手稿引发的联想和启示进行。思考探索不同时空的交互联系，经过不断地调整光源和色度，让错乱空间内微弱的物与人的情感得以呼吸。

It is based on all kinds of old photos taken by my mother in the 1970s. The materials of characters, scenes and articles in my memory were transformed into manuscripts of sketch and wash painting, and the space was transformed. The late oil painting creation was carried out according to association and enlightenment from the sketch manuscripts. I considered and explored the interaction of different time and space scales, and enabled the weak things and human emotion in the disordered space to breathe

through continuous adjustment of light source and chrominance.

周晓炜

P221

在《秘密》与《葡萄》里我关注的是一些静谧的时刻，这些时刻与一种难以名状的情绪有着紧密的关联。在这些时刻里，时间默默地流动。《秘密》所描绘的幽暗的室内，光线以不同的方式出现又隐没于人们的周围;《葡萄》——少女的手中，捧着的是青春的隐喻。

这两幅画与抽象结构相关较少，更重要的是在讲述一则委婉的故事。

《角落里的花》：像定格动画一样，我们所看到的生活是一帧帧闪烁流动的图片。我喜欢观察这些被定格的瞬间。我喜欢在认真而饶有趣味的观察之下，找出每件事物有趣味的地方。《角落》系列是我至今维持时间最长的系列，自 2010 年持续至今。描绘的虽是日常所见之物，而细看之下它们却又不那么日常。我希望人们能在我的画中发现趣味，如我在生活中发现的一般。

In *Secrets* and *Grapes*, what I'm concerned is some quiet moments, and these momemts are closelt related to a kind of indescribable sentiment. Time goes silently in these momemts. In the dim indoor space described in *Secrets*, light appears in different ways and then disappears gradually around the people; *Grapes* – a metaphor that what is holden in the maiden's hands is youth.These two paintings are less related to abstract structure. Above all, they are tellng a euphemistic story.

Flowers in the Corner: like a stop-motion animation, the life we see is the frames of twinkling and flowing images. I like to observe these frozen momemts. I like to find out interesting places of every thing under serious and interesting observation. *The Corner* series are the series which have been maintaned for the longest time up to now, and continued to now since 2010. What are described are the common things, but they are not so common after scan. I hope people can find interest in my paintings, like what I found in life.

朱文

我试着想去打破固有的绘画时间（指的是自然时间日夜交替这种最通俗的时间概念），不同尺寸，不同光线强弱的环境以光线的视觉语言重一个新的时间逻辑。有序或无序的视觉整体与画面内在细碎越无逻辑的逻辑之间形成极具意味的张力关系。在这里，时间与空间的张力反复被削弱或消解。我的作品有两个状态代表了两个时间，这也是我一直想贯穿我的创作中的。在《密集恐》系列当中画面的形式只是针对患有密集恐惧症的人群，这于张培力老师的《不确切的快感》刚好相反我不需要所有人身体经验，我只需要“照顾”一个群体的经验就行。之中我也用上两个状态两个时间的作品。《权利的游戏》系列当中我把颜料做成黑色的“皇冠”这个作品我只探讨空间是画面的空间，也是社会也是体制下的空间。

I tried to break the inherent painting time (which refers to the most popular concept of time like alternation of day and night of natural time). The environment with different sizes and different intensities reproduces a new temporal logic with visual language of light. A meaningful tension relation is formed between orderly or disorderly overall vision and inner logic of the pictures which have no logic for the broken pieces. Here, the tension of time and space is repeatedly weakened or eliminated. My work has two states which represent two times, which is what I want to run through my creation. Form of the images in the *Intense Fear* series is just aimed at the people who suffer from trypophobia, which is contrary to Master Zhang Peili's *Uncertain Pleasure*. I do not need everyone's body experience, but just need to "care for" experience of a group. I also use the work with the above two states and two times. In the *Game of Thrones* series, a black "crown" is made of pigments. In this work, I just discuss that space is the space of image, and the space under the society and the system.

朱颖

P250

艺术是人的感官能够真实感知艺术作品。精妙之处莫过于那些如影子般隐约可见的部分，最不济的作品也能被人的想象所修饰，眼见的绘

画作品和耳听的音乐是经过想象力补充加工的。观赏绘画时所运用想象力的复杂程度也远远大于肉体眼睛的所见之处。今年出门写生画了一系列小幅水彩。在写生过程中慢慢体会，绘画是从内心去感受所画对象的完整性的一种表达，是研究人与自然之间的问题。在写生绘画的创作中接近与修改之后得到的不可能的结果就是绘画的结果。

Art is an artistic work which can be truly perceived by human's senses. The subtleties are those looming parts like shadows. The worst work can also be embellished human's imagination, and the paintings seen and the music heard are supplemented and processed by imagination. Complexity of imagination used at the time of viewing and admiring paintings is far greater than what is seen by the naked eye. I went out to paint from life and painted a series of small watercolors this year. In the process of painting from life, I have slowly realized that painting is an expression of feeling completeness of the object painted from the heart, and studies the issue between human and nature. The impossible result obtained after approach and modification in the creation of painting from life is the result of painting.

邹雅哉

P341

山水，在中国人的传统世界里，不仅仅是可居可游的风景，还是牵连着人生的象征。画面容器造型的联想赋予了标本的想象，我们在看标本有生命时那种鲜活的状态已经逝去，当下对它的观看只是图像的意义。作品挑战的是工业产品亚克力作为创作媒介的可能性。亚克力这一材质它表现出来的透光性和重叠之后形的似有似无，正如解剖、透视和切片，似透非透，有形无形展示着我对现代生活方式的疑惑。作品运用某种恬淡的诗意，试图利用亚克力所带有的现代工业属性与山水的人文属性表达自然与现代文明发展的某种矛盾与冲突，以达到图像化的距离感。

In the traditional world of the Chinese people, a landscape is not only a view for residence and tour, but also a symbol concerning life. Association of container modeling in the picture gives us an imagination about the specimen. The living state when we see the specimen when it is alive has gone, and our watch for it just has the meaning of image. The work challenges possibility of taking industrial product - acrylic as a creation medium. Transmittance and invisibility of shape after overlap presented by the material - acrylic are seems to be transparent but is not transparent, just like dissection, X-raying and section, and visibly and invisibly shows my doubt about modern lifestyle. I adopt some kind of tranquil poetry in the work, and try to use modern industrial property carried by acrylic and humanistic property of landscape to express some contradiction and conflict between nature and modern civilization development, thus reaching a graphical sense of distance.

许佳琛

P384

提倡油画本体语言是全山石老师一直以来的坚持与恪守，但对于到底何为本体语言理解的不同带来的崇敬与批判是两种完全极端的态度。在此我谈不上理解只是与全老师几次为时不长的交谈之后的些许感想。

何为语言，在百科中的解释为，其是人类最重要的交际工具，是人们进行沟通交流的主要表达方式。那么对于油画本体语言探索的字面解释就成了，对于油画作为一种交际工具与其沟通交流的主要表达方式的探索，但不可忽略是，其一，为“人”一直是探索的主体，在过程中需要避免工具理性的崇拜，从而丧失人的主动性而保守，失去创新的动力，其二，以尊重油画本体为借口而认为应该一切以传统为标杆，所有材料和行为与传统对照，片面地否定科技发展在绘画上的应用，把此应用做法归类到背离传统而批判（但大卫霍克尼所写的《隐秘的知识》中有提到早在文艺复兴运动时期的画家拉斐尔就有借用教皇所提供的透镜来作画，而透镜在当时就算是科技的产物，德国画家丢勒更是把小孔成像作为研究对象来对待，荷兰画家维米尔也是在其绘画过程中大量的应用此类技术。所以我们现在更应该宽容的对待投影仪等技术在画面上的应用）。

In the traditional world of the Chinese people, a landscape is not only a view for residence and

tour, but also a symbol concerning life. Association of container modeling in the picture gives us an imagination about the specimen. The living state when we see the specimen when it is alive has gone, and our watch for it just has the meaning of image. The work challenges possibility of taking industrial product - acrylic as a creation medium. Transmittance and invisibility of shape after overlap presented by the material - acrylic are seems to be transparent but is not transparent, just like dissection, X-raying and section, and visibly and invisibly shows my doubt about modern lifestyle. I adopt some kind of tranquil poetry in the work, and try to use modern industrial property carried by acrylic and humanistic property of landscape to express some contradiction and conflict between

易平凡

如果抛开现实物质的局限，人类文明没有上限和下限，它按它的轨迹在行走。艺术作为文明的一部分和某个侧面，它以某种魅力吸引着一代代人来延续它的生命，作为学习和从事艺术创作的艺术家来说仅仅只是承载着部分艺术基因的容器。文明在塑造人，文明里有很多坑，比方说好与坏、真善美与假恶丑、古典与现代、东方与西方等等，掉在坑里的人形成各种主义各种流派。一代代人在各自选的坑里丰富坑的内涵使其豪华无比，导致后来在文明里徜徉的人稍有不慎就掉落坑里终其一生也走不出如此豪华的坑。在当下的文明背景下我很难寻找一个合适的立场对事物做出判断，我相信不仅仅是我，每个认真对待自己和世界的人都是如此，我们的祖先早已剥夺了我们成为自己的可能。我每天所作的创作是基于此，警惕自己的种种执着，模糊明确的价值判断，也不追求创作媒介、语言形式以及其它好像我们必须得在乎的东西（但偶尔还是会思考一下），克制一些极端也尽量避免一些中庸，把心打开，让天使和魔鬼都能进来，关注我们这个时代的人与物以及背后隐含着的生存处境和精神处境，用力所能及和对自己来说随心所欲的方式，操作生活中随处可见的材料来展开作品。大部分人都知道的顾城的诗一句：黑夜给了我黑色的眼睛，我要用它寻找光明，这是那个时代的印记。如果黑夜给我的是黑色的眼睛 ，我不会用它寻找光明，我要用它适应黑暗，就像所作的作品一样，不管愿不愿意总是不能和时代做切割。

leaving the limitation of realistic material aside, the human civilization will have no extreme, and it runs based on its own trajectory. Art, as a art and a side of the civilization, attracts generations of people to extend its life, and artists who learn and engage in artistic creation are only the containers carrying some artistic genes. Civilization shapes people, there are many pits in the civilization, like good and bad, virtue and ugliness, classic and modern, east and west, and people who fall in the its form various schools. Generations of people enrich the connotation of pits in their respective pits, so as to make them luxurious, causing that the later people strolling in the civilization will fall into a luxurious pit that they can never get out with any carelessness. In the current civilization background, it is very difficult for me to find out an appropriate position to judge things, and I believe not only I, but everyone seriously treating himself and the world has such a feeling. Our ancestors have derived us of the possibility to become ourselves. My daily creation is based on this, warning my insistences, blurring the clear value judgment, not pursuing creation media, language forms and other things which we seem to get (with occasional thinking), restraining some extremes and also avoiding some moderations, opening heart and operating the ubiquitous materials in life to display the works within our ability and in a manner free to us. As the poet Gu Cheng wrote: Darkness gives me dark eyes with which I grope for brightness, and this is the impression in his age. If the darkness gives me dark eyes, I would not use them to grope for brightness, but to adapt to the darkness, like the works created, no matter whether I always cannot separate from the times.

娄芯怡

P288

作品《猫—梦游仙境》系列，是站在猫的角度看世界，是以猫作为画面的主体，这个世界的主宰，而在画作中人成为了次要的，且只有大体的意识形态，这与现实生活中的真实是背离的，是相反的。作品里的世界可以说是幻想中的猫的世界，因而称之为“梦游仙境”。现实生活中，猫扮演的角色是人的宠物，是一个附属品，或作为填补人内心的空虚的玩伴，或作为人闲时逗弄的对象，是依赖于人而存在的，因而希望作为一个从物的猫可以在我的画作中成为主体。在我的印象中，猫是一个复杂而神秘的存在，它不像另一种宠物—狗那样单纯傻萌，在它的眼神中，似乎可以看到很多复杂的情感，至少，我自己是这样认为的，它就像一个旁观者，用它充满神秘感的目光注视着人类的行为，似乎有一种不屑，或轻蔑……这让我觉得很有想法和感触，所以，我做了大量的相关的水彩画作，希望可以将自己的这种感触在画作中传达出来。然后在此基础上在进行大幅的油画创作。

"*Cat in Wonderland*" series is to see the world from cat's perspective, with a cat as the main body of the picture. The cat is the master of the world, while the people in the painting become secondary, and has only a general ideology, which is a departure from and opposite to the real life. The world in the works can be said to be the fantasy world of cats, so it is called "Wonderland". In real life, the cat plays the role of a human pet and is an accessory, or a playmate used to fill the inner emptiness of human, or an object teased at human's leisure time. Its existence depends on humans, so I hope that a cat from the object can become the subject in my paintings. The existence of cats is complex and mysterious. Cats are not as simple as pet dogs. I believe that in cats' eyes, it seems that they are able to see a lot of complex emotions. They are like a spectator, watching the human behavior with their mysterious eyes, there seems to be a disdain, or contempt or others in their eyes. So I did a lot of related water color painting, hoping to be able to convey such my feelings in the paintings. And then a large oil painting creation was made on this basis.

戴琪微

绘画艺术长时间以来一直被定义为一个用一种绘画材料在一个二维平面上模仿客观对象的艺术类型，这种十分干脆利落的模仿理论有着极其悠久的古典艺术传统。不仅对于艺术品的观众，而且包括艺术家们、艺术工作者们。他们都心照不宣地为艺术做了设定，认为再现自然是造型艺术最大的目的。往往在赞美一件艺术品时反复出现这样的词句：它看上去不是画作而是大自然本身。而我在作品中想要做的就是从自然出发，结合个人对某一自然现象或客观事物的主观感受，将这份视觉、听觉、嗅觉、触觉等一系列人的感官所能做出的反应抽离，投射到画面上。

无论是面对什么样的原始对象，作品与原始对象之间架起的桥梁都以我本身的感知为源，人们可能会发现，相对于具象的绘画作品，往往更难接受一些完全孤立于具体对象的造型艺术作品，然而实际上也没有这样的其目的只是模仿自然的艺术。其次，与我创作中的原始对象相比，我画面中的“模仿品”所提供的只是相对的真实或者说我眼中的真实。模仿自然与真实的自然间的区别，在我看来就在于真实的自然是客观的，而在观者眼中是主观的，而模仿自然是源于创作者的角度产生出来的、是主观的，在观者眼中呈现出的是部分来源于作者主观情感、加入了观者个人意识之外的主观性。这种受个人偏见或局限性所限定的，特定的人所特有的主观印象所代表的主观性和艺术家的作品所表现个人的观点或感情的主观性艺术，这两者之间的关系与界限是我在创作过程中一直不断探寻的。

The art of painting has long been defined as an art type of imitating the objective object on a two-dimensional plane with a drawing material. This very straightforward imitation theory has a very long tradition of classical art. Not only for the art audience, but also for artists and art workers, they all set purpose for the art tacitly and believe that the reproducing nature is the biggest purpose of plastic arts. The sentence that it doesn't look like a painting but the nature itself is often used to praise the

artwork repeatedly. But what I want to do in my work is to withdraw the reactions of a series of human senses such as sight, hearing, smell and touch by combining subjective feelings of a person to a natural phenomenon or objective from the nature.

No matter what the original object is, the bridge between the work and the original object is the source of my own perception. People may find that relative to figurative paintings, it is often more difficult to accept some forms of art works that are completely isolated from the concrete objects, but in fact there is no such purpose of imitating the art of nature only. Secondly□compared with the original object in my creation, what the "imitation" provides is only the relatively true reality or the reality in my eyes. In my opinion, the difference between the imitated nature and true nature lies that the real nature is objective, but is subjective in the eyes of the viewer, while the imitated nature is derived from the perspective of the creator, so it is subjective. In the eyes of the viewer, what presents is the subjectivity, part of which comes from the author's subjective feelings and is blended with the viewer's personal consciousness. In the creation process, I have been constantly exploring the relationship and boundary between the subjectivity represented by the subjective impression of a particular person and defined by a personal bias or limitation and the subjective art of an individual's opinion or sentiment represented in the works of the artists.

孙晓姝

P277

2016 年 6 月开始绘制《匿之境》系列，计划绘制 2—3 年。匿之境系列作品描绘了奇幻的现象，隐匿之境，可能产生于梦境，有人与鸟与自然植物，人物残缺，以非正常视角存在，暗示了现代人生活中潜意识里缺少的某种东西，情感，认知，人们不断的得到更多东西也失去更多东西，暗示内心世界秩序的错乱，充满幻想，但又不缺真实感。我想让画面平面化，让观者不仅仅被所谓的绘画技巧所吸引，而是 无论是小孩还是大人，专业与非专业，都能从我的画中感受到有趣。

I began to draw the *Realm of Hiding* series and plan spend 2-3 years drawing this series. The works of Realm of Hiding series describes the fantastic phenomena, realm of hiding, which may come from dream, where there are human beings, birds and natural plants, with the human figures defective and existing in an abnormal perspective, implying that there is something, feeling, cognition, lacking in the subconsciousness of the modern people's life. While getting more, people are also losing more, implying the disorder of the inner world, full of fantasy, but without sense of truth. I want the images to be printed, so that the audiences are not only attracted by the techniques of drawings, but either children or adults, professional or non-professional also can feel joy from my drawings.

沈永生

首先不得不说，在农村虽然普遍接受的教育少，但，民风朴实，小孩单纯。可是，时间是个无情的杀手，国家经济在寻求迅速发展的同时，信息大爆炸，农村的劳动力人口开始离开进城，为了更好的生活，为了孩子的未来。在城市的各个角落都有他们的足迹，为了钱，不得不去卖命。留下的大多是老人和小孩。这是人性问题，还是是社会问题，怎么了？为什么会这样呢？我常常一个人出去遛，思考我的人生，我的路。不得不说，贫穷迫使我内省，上进，摆脱它，可又一直伴随着我无法摆脱。那这时，问题就出现了，我的画面就是很土看起来，没有那么好看的颜色，也不雅。我在问，为什么不能画得美一些呢？后来的后来我知道了，每个人都有属于自己的东西，任何人都不能取代，一个人的坎坷经历都是他的财富，对于我们搞艺术的更是。我的性格比较冲动，比较感性。我喜欢肌理，各种材料，喜欢表达。材料本身就是语言表达的一种，这需要大胆尝试。虽然我是在油画系，但我不局限在油画材料上，我的作品都是综合材料的运用，通过下乡当地的特点，选用材料来进行创作，比如《看不见的风景》这张，就是综合运用了当地有特色的的多色泥土混合丙烯，色粉，油画等在油画布上分步

骤的多次反复完成，用地方的特色语言去表达我对当地的理解，这肯定与我的性格有关。我就是要打破油画材料的单一，带来更多的选择，使表达更直接。石头时间长了也会受外界的各种因素的影响，变成泥土，对于植物而言，泥土带来了各种营养元素，我也希望通过泥土这一材料给我带来乐趣，给我创作的灵感和表达的欲望。

first, we have to say that in the rural areas, people usually receive less education, but people in rural areas are simple and honest, and children there are unsophisticated. However, time is a ruthless killer, while the national economy is rapidly developed, with information explosion, labor forces in the rural areas have left rural areas for cities for a better life and for the future of their children. They leave their trace at every corner of the cities, and for money, they have to work hard, with most old men and children left. Is this an issue of humanity or society, what's wrong? Why is there such a situation? I often go outside alone, thinking my life and my way. I have to see that poverty makes me examine myself, make progress and get rid of it, but it always accompanies with me to the extent that I cannot get rid of it. Then, in this case, the problem occurs, my images seem to be rustic, without beautiful color and also are not elegant. I ask myself, why cannot I paint them more beautifully? Later, I know that everyone has something belonging to himself which no one can replace, and the rough experience of a person is his wealth, and especially for those of us engaged in art. I am impulsive and sensitive in character. I love mechanism, various materials and love expression. Material itself is a kind of language expression, which needs bold attempt. Although I am in the Oil Painting Department, I am not limited to the oil painting materials, and all my works are the application of comprehensive materials, and are created with materials according to the local characteristics in the rural areas. For example, in the painting *The Unseen Scenery*, I used the mixed propylene of multi-color earth, color powder and oil painting with the local characteristics to complete it on the canvas repeatedly by steps. I express my understanding to the local areas in the language with the local characteristics, and this is surely related to my character. I'd like to break through the single situation of oil painting materials and bring more choices, so that the expression is more direct. For a long time, a stone will also be affected by the external factors, becoming soil, and for the plants, soil brings various nutrients, and I also that the material soil can brings pleasure to me, giving me the inspiration of creation and desire of expression.

胡骏

也不记得何时开始对老物件开始产生别样的情愫，从一开始对一些相机、电影机、收音机、电视机驻足，乃至现在只要是老物什，或是有设计美感的陈旧的玩意儿都会让我心动。也真算的上是机缘吧，当我看完《疯狂动物城》这本动画片的时候，我突如想法，收集的老床板总算有着落了，这次终于想办法让这些老物件重现生命，过过瘾了。

几经思忖，我决定为我第一件老床板创作的作品命名为《疯狂动物城》。说实话，在创作这幅作品之前，我是下了很大的一番功夫的。如何把我喜爱的老东西融入到自己的创作中去—将老旧的斑驳与新潮的流动交融在一起，这姑且也算是艺术再创作吧！物体的形态本身就极具美感，譬如人物的雕刻，在大块的曲线中，横线肆意而大胆地穿插其中，更加上时间在它身上流动过的痕迹，恐怕已不仅仅是简约大气这么简单了。

I cannot remember the time when I began to have a different feeling toward old articles. From the very beginning, I favored some cameras, film projectors, radios and televisions, and now as long as old articles or articles having a sense of design beauty, I will be greatly impressed and attracted. It's really a lucky chance that after watching the animation *Zootopia,* I suddenly came up with the idea that finally I could do something with the old bed boards I collected, and this time I tried to bring a new life to these old articles to make

them exert their values.

Upon several considerations, I decided to name the works created for my first old bed board as *Zootopia*. Honestly speaking, before creating this works, I have really did lots of work in how to integrate my favorite old articles into my creation----namely to integrate the old mottled things with new flow, and this may be referred to as a recreation of arts in some sense. The form of objects has a sense of beauty originally, such as sculpture of figures, in massive curve, horizontal lines interpenetrate among it arbitrarily and boldly and along with the traces of time flowing on it, making it far more than mere simple and grand.

黄川子

我的创作基于日常对于人与人之间潜在关系的思考。画面素材来自于某小区门口凌晨的状态。几把椅子暗示了权力、地位、亲疏远近。在白天人们匆匆经过，它们只是摆设，可以被轻易忽略。自傍晚开始发挥作用，人们坐在上面进行饭后闲聊、谈笑风生，它们变得不可或缺。渐入深夜，人群散去，它们愈发引人注目并显现出彼此的不同。有的吸光而黑暗，有的反光而明亮，有的暗淡、微弱、残破。仔细想想这不就是现实中那些隐藏于事物背后的本质的“关系”。在大部分容易被看到的时间里不被发现，显露出来时能看到的人又不多。谁越靠近中心“掌权”位置越能映射它的光，但终究是臣服。

“深夜会议”意在让人主观把之间前移，设想坐在椅子上的人之间的关系。

回到工作室内，我发现即便只有一把椅子也会存在“关系”。“存在”一词应是相互的，有彼才有此。只有一把椅子会与工作室内环境产生关系，本应是主体又因多了一块更明亮的衬布而显暗淡。同样当我们只有自己一个人的时候不仅会关注自身，还会探索周围的环境以及自己与环境的关系。那么自己的存在才是成立的。

My creation is based on deliberation on potential interpersonal relation. And materials for the pictures are from the state in front of a certain community early in the morning. The several chairs imply power, status and closeness and distance. In the day, people pass by in haste, and the chairs could be easily neglected since they are nothing but arrangements. However, they begin to exert their roles at dusk. They become essential for people to sit and conduct lively and humorously chatting after dinner. With further and further into night, people scatter and go back home, and the chairs become more conspicuous and show their mutual difference. Some of them are black with light absorption, some are bright with light reflection, and some are dim, weak and broken. And just think it over, we could find that these are just the substantial “relation” concealed behind things in reality. They would not be discovered in most time when they are easy to be discovered, and would not be seen by so many people when they show up. Whoever is closer to the central “dominant” position would be more able to reflect its light, but the final result would be nothing but submitting.

“Night Conference” aims at making people move their relation forward in a subjective way, and then suppose the relation between those sitting on the chairs.

Back to the studio, I discovered that there would also be a “relation” even with only one chair. The word “existence” should be mutual since there will be another party only when there is one party. When there is only one chair having a relation with the environment within the studio, the subject would become dim due to one more bright lining cloth. Similarly, when we are alone, we would not only pay attention to ourselves but also try to explore the surrounding environment as well as the relation between ourselves and the environment. Only in this way could there be existence of us.

贾宇豪

明代家具是中国传统艺术的精髓，在当代人看来，可以作为一种恒久，精简的文化符号，作为一种历史沉淀下来的产物。作为一个生活在当代的艺术家，我希望表现的是这种

距离感，有两者之间的冷漠，有它对我的排斥，有我对它的探索、感悟，也有一种文化上的认同感，我和它之间就像是有血缘关系的远亲一样。还有希望发掘出新的可能性。创作时的想法，是表现出明代家具本身所具有的精致和细腻，以这个作为基本，重新退出来审视，再以现代人的眼光进行判断。希望以两种不同的观察方式表现在一张画中。作为一个延续一年多的系列作品，在不断制作的过程中，我也在寻找新的出路。距离感是我追求的东西，不断地覆盖与重现的过程中也是我对与文化与艺术的认识。我希望自己的作品能介入更多我当下的感受。

Furniture of the Ming Dynasty is a quintessence of Chinese traditional arts. As far as the contemporary people are concerned, it could be regarded as a constant and simplified cultural symbol as well as a product of historical precipitation. As an artist living in contemporary era, I hope to express such sense of distance in which there are indifference between us, its rejection toward me, my exploration and inspiration toward it as well as a cultural sense of identity, and our relation is just like distant relatives of blood relationship. Besides, I also hope to dig out new possibilities. At the time of making the creation, my thought was to express the original delicacy and fineness and smoothness of furniture of Ming Dynasty, and based on which to withdraw and review again, and then make judgment in the perspective of modern people. I hope to express two different observation methods in one picture. As a series works lasting for more than one year, during the process of constant creation, I have been trying to find new ways out as well. The sense of distance is the thing for which I pursue and the constant covering and reproduction process also demonstrates my recognition toward culture and art. I hope my works could involve more feelings of mine at present.

李科

关于石头与肖像的，二者之间有某种有诗意的隐喻老人的岁月与石头的岁月重叠在一起，如同将面容刻在了石头上，成为化石。将老人展现在我面前的那几分钟的神情面貌记录下来，并转化成油画，只不过是画在事先画好的石头肌理上，老人的表情和石头的肌理有机地生长到了一起，成为另一种言说着的东西。神情演化成了化石，表情凝固在石块的肌理之中。人终是要消失的归于泥土，不留痕迹，当所有记得你的人也都逝去，你的那些思想，被人记得的或甚至被自己忘记的，都成为了另一种存在，这里的那些墓碑，是最后的痕迹。而石头的纹理某种程度上来说是没有意义，而人们也只是生于生于斯长于斯，只是生存在与山水的关系之间，如同石头与山水，在大自然的一个整体之中，尽管有现代文明的介入，但是人们的状态，千百年来，只是栖居，只是生存，人的意义也逐渐归于泥土。

As for stone and portrait, there is a certain poetic metaphor between them: time and tide of the old man and stone overlap with each other as if carving the facial features on the stone, thus becoming fossils at last. To record the look and facial features of the old man showed in a few minutes in front of me and then turn it into oil painting, I did nothing but painted it on the stone textures prepared in advance, making the old man's expression and texture of the stone grow together organically, thus becoming another thing under expression in which look evolves into fossil and expression solidifies in textures of stones. Man is doomed to disappear and return to the soil without any traces left. When all those who remember you have passed away, all your thoughts no matter they are remembered by others or even forgotten by yourself would become another existence, and those gravestones here would be the last traces. However, texture of stone is of no significance to some degree, and people are just born and bred on the earth and live in the relation with mountains and rivers like the relation between stones and mountains and rivers. During the integrity of the nature, though there is interference of modern civilizations, for thousands of years, man's state has always been dwelling and surviving and man's significance is to return to soil gradually.

席华侨 中国美术学院

很多东西能激发我动笔画的欲望，街角碰到的人，平日里接触到的事物，一个习以为常的表情，一瞬间的样子，某一处转瞬即逝的风景，这样撩动我灵感的时刻很多。黑夜里的人抽着烟，看不清脸，只有烟头忽闪地亮着，安静的停滞的一刻带着在动的语言。几个谈笑风生的人，一桌子吃火锅的人，聚会的人，生动的脸，在夜色与灯光的掩埋下扭曲的肢体……我更倾向于去表达有个人体验，即“身在其中”的素材，或者在眼前反复出现的熟悉的形象与事物。这一定是积累了无数的感觉与经验才达成的统一，这是说不清的东西。

关于烟

我不抽烟，但我喜欢看抽烟的人，一支烟的过程里出现了很多有趣的东西，姿势或状态都是很有意思的。几年前我画友人在工作室抽烟的速写，卷曲的升腾的烟气让我想到梵高的画，再后来用相机去追逐黑暗里的烟雾缭绕，但照片永远不及现实里的观看体验美。诉诸于画面，我发现美妙的地方在于烟雾的缭绕打破了人物形象，出乎意料地，一个被打破了的人物形象反而更吸引人。这相似的体验让我想起之前画过生日聚会上蛋糕扑在众人脸上的时刻，还有众人吃火锅水汽蒸腾的画面，完整的人物与规范的背景被突如其来的烟打破了，似乎是一个不现实的东西冲到了现实里来，这一刻，场景鲜活起来，画面感便出现了。

关于黑色的夜

我画了很多在夜色里的人，看不清的脸，猜不透的状态。群体的，独自的，狂欢的，孤单的，它们并不矛盾。走在夜色里，你看到黑夜，呼吸的到空气，听得到寂静，漆黑掩盖掉了许多杂乱的东西，让这寂静的画面也热闹起来。人与空气与背景里远远的灯光交织，把这看似简单的东西表达在画布上却不那么容易。笔刷在与脑海里的记忆对话，不小心，人物从黑的背景里跳出几分，加几笔，似乎又太消隐了些，是漆黑的夜，却不能没有呼吸。于是，一个人比一群人更难处理了，分寸的调节在画笔，也在心里，这说不清。画布就是竞技场，就在这消隐与浮现间，为这一点微妙关系去与自己角逐。

关于很多从现实世界里涌现画面感的时刻与绘画的体验告诉我，在场的观看与画面的呈现总有出入，但这不同正是画画有趣且吸引我的地方，手上的刷子总在追寻脑海里讲不清道不出的东西。所幸，我发现，画得久了，就明白多了一些。

技艺与方法的实验与方式

画画这几年的过程中不断在与油画颜料与材质作切磋，我比较习惯于画夜景，因为黑色部分多，容易“闷”“不透”，所以我有时会选择打底，油画布上先用荧光色丙烯颜料或者薄薄的油彩打底。在本科期间的创作很多都是拼了一口气尽量两三遍趁湿快速完成，好处是画面很均匀，一气呵成感很好。研究生期间想要画得更久，因为学会了不断地观察，抹去重来，刮刀用得多，在前一遍的基础上不断修改，覆盖，这样一来，一幅画的时间花费更长，多则几个月，或者前年

的作品在今年重新拿来再改。这样反复涂抹后，油画颜料在画布上形成不同肌理，或薄或厚的层面。有段时间我很郁闷，画得多了反而覆盖掉了之前灵动的东西。这两年不断与友人切磋交谈的过程中发现一个好方法，就是用砂纸沾着温水融化了的肥皂泡打磨，像夜游系列里三幅基本都打磨过又画，这种打磨正好解决了我之前不管不顾地画的弊端，打磨后的画面更统一了，也容易再继续画了，前面一遍的图层也若隐若现，画面显得厚实多变了。在追求更自由地挥刷于布面的路上，应该还有更多需要去发现的。

创作的时代意义

我大部分的素材来源于身边的朋友，身处于这个时代，作为 80 后与接近 90 后的我们，应该就是这个时代最鲜明的群体了。“他们”的状态深刻地反映出这一代青年的状态，也代表了人的状态。养狗的人也好，狂欢聚会的人也好，KTV 的人也好，就连那狗，都带着一致的表情。观察他们，身处于他们之中，我在画在思考人们生活着的价值和意义。这就是我画的意义吧，它让我不断思考。



Xi Huaqiao China Academy of Art

There are many things that can provoke my inspiration and stimulate my desire to take my pen to paint, such as the one met the street corner, the things I often meet, a familiar expression, a moment and a fleeting scene. People smoke in the dark, you cannot see their faces, but the cigarette butts flickering, which shows a quiet and stagnant moment with the language in action. Several laughing people, a group of people eating hot pot around the table, party members, vivid faces, and twisted limbs buried in the darkness and light... I prefer to express my personal experience, that is, the "relevant" material, or the familiar image and things appearing in front of the eyes repeatedly. It must be the unity achieved by accumulating a myriad of feelings and experiences. It's something that's not clear.

About cigarettes

I don't smoke, but I like to see people who smoke. There are many interesting things in the process of smoking a cigarette, posture or condition is very interesting. Several years ago, I sketched my friends smoking in the studio. The curly rising smoke reminds me of Van Gogh's paintings, and then I used the camera to chase the "smoke" in the dark, but the picture is never more beautiful than the viewing experience in reality. Resorting to the picture, I found that the wonderful places lie that the cloud of smoke breaks the character image. Unexpectedly, a broken character is more attractive. The similar experience reminds me of the time I painted when the cake was thrown on the people's face at the birthday party, and the steamy image that many people are eating hot pot. Complete character and the normative background are broken by the sudden smoke, which seems that an unrealistic thing rushes into the reality, at this moment, the whole scene comes up, and the picture appears.

About the dark night

I painted a lot of people in the night, with an invisible face and unpredictable state. They are in groups, alone, carnival, lonely, which are not contradictory. Walking in the night, you can see the night, breathe the air and hear the silence. Dark covers up a lot of clutter and makes the silence of the picture also live up. Man and air intertwine with the light in the background remotely. It is not so easy to express this seemingly simple thing on the canvas. Brush talks with the memory in the mind. Accidentally, characters jump out a little from the black background. Adding a few lines makes it seem to be a little too much. Even though it's a dark night, it cannot have no breath. Therefore, it is more difficult to deal with a person than a group of people. The regulation of proportion lies in the brush, which is also in my heart and cannot tell clearly. Canvas is like the arena, to compete with oneself for this delicate relationship between the hidden and the surfacing.

The moments when the picture sense emerges from the real world and the experience of painting tell me that watching on the site is different from the presentation of the picture, but their differences is the reason why the picture is interesting and attractive to me. The brush in my hands is always pursuing something unclear in the mind. Fortunately, I find that the longer I paint, the more I understand.

Experiment and Mode of Techniques Methods

During the painting course of a few years, I have been studying constantly the oil paint and materials. I am more accustomed to painting night scene. Because there are more black parts on the picture, it is easy to be "boring" and "opaque". As a result, I choose priming sometimes. I paint fluorescent color acrylic paint or thin paint on the canvas firstly. Many creations during the undergraduate period were completed rapidly for two or three times before the priming become dry. The advantage is that the picture is very uniform, and the coherence is good. During the postgraduate period, I want to draw more because I learned to observe constantly. I erased the part I am dissatisfied with and repaint it again, and used scrapers more for constantly modification on the basis of the former, and cover the erased part, so completing a picture will take longer time, as many as a few months. Or the works of the previous years are taken out for revision. After repeated smear, oil painting formed different mechanisms on the canvas, or thin or thick layers. I was very depressed during that time because more painting covered former smart things. I found a good method during the process of chatting with friends in the past two years, that is, use sandpaper soaked with the lather melt in warm water to polish, liking three paintings in night series have been polished and painted basically. This kind of polishing solves the drawbacks in my reckless painting. The painting polished becomes more unified, and polishing makes it is easy to continue to draw. The previous layer is also partly hidden and partly visible, and the picture seems to be thick and changeable. In the pursuit of more freedom to brush on the cloth, there should be more to discover.

Time Significance of Creative Works

Most of my material comes from friends around me. In this era, as the generation after 80s and close to 90s, we should be the most distinctive groups of this era. "Their" state not only profoundly reflects the state of the young generation, but also represents the state of the human. The one who keep dogs, at a carnival party, in Ktv, even the dog, are wearing the same expression. Observing them, being one of them, I am painting and thinking the value and meaning of people's lives. This is the meaning of my painting, which makes me think.




LANDSCAPE
NARA

胡水楑 中国美术学院

或许人类从猿进化而来成为世界的主宰已成为社会共识，然而自发现 440 万年以前的南方古猿化石作为最早的人类开始在这颗星球上行迹的证据以来，人与动物相互依存的语言就已暧昧不清，他们为自身的生存与发展在大自然中与猛兽搏斗，防御四季寒热的交替以及食物的寻觅等一系列的生存斗争中学会了直立行走、使用工具、语言交流、发明事物、探索未知、享受大自然的进化所带来的心理与生理的短暂满足，然而这种满足是那么的稍纵即逝，迅速被时间所带来的虚无所磨灭，之后人类的原始野性对欲望的贪婪愈演愈烈，经过几百万年的演练，俨然已将自身毫无顾忌地定位为这颗星球的主人，无止境地对大自然进行索取并将其作为欲望发泄的场所，动物与植物则是其欲望的发泄对象。在这种强迫驱使并非平等的话语对接中，看似遵循自然规律的互动没有丝毫妥协之处。

孟子于《鱼我所欲也》中有云："鱼，我所欲也，熊掌亦我所欲也；二者不可得兼，舍鱼而取熊掌者也。"其强调的是当如果二者不能兼得的时候，我们应当如何取舍。然而，此作品选取意向表达并非如此，文字上主体的人并没有在画面中占据主体地位，而是将主体隐藏，熊与鱼是作为画面的物语对象，然而物语背后，人的意识干涉才是驱使物语的发生的主体，通过对两个物种之间的形象选择，鱼及熊其本身所代表着的是自然资源，在自然资源中遵循物竞天择的生存自然法则，人对动物的部分或一切的权利剥夺又是社会与自然疲治所碰撞的更深层次且不可逆行的自然法规，在这里人类扮演的是主动者，而动物则是被动者，在此并非简单地停留在"不可兼得"的屈服之下，而在明知不可为而为之的贪婪上。在画面意象表达中人类通过多种方式企图欺骗引诱熊来换取其手上所拥有的物件，但是其正真的目的是否与此？不可明之。只能说仁者见仁。

在表象技法上采用现代的的绘画语言将物之间进行错置，不按常理出牌，比如北极熊的野性在社会中被稀释，以及食物的取向随着地域的变更而发生变化等一系列反常规的物象语言进行表现，在绘画技法上继承传统的法画罩染法将画面进行统一的光线洗礼，光线是大自然的造型媒介，它以无状态的介入赋予有状态之物的立体感并营造氛围带来视觉上的色彩享受。对事物所采用的表现角度则是关注其所表达对象本身的存在，去除事物的表皮，回归事物语境存在的现场造型。集中到某一具体代表性事物存在形态的某一特征上，将这一特征进行写实性的描绘或是强化性的描绘，以求其事物在画面中对自然属性及社会属性的双重呈现。

围绕鱼与熊掌不可兼得的主题而创作的一系列作品旨在揭示当下社会人与人相处所存在的潜规则，通过人与动物之间的对话，期间人类狡猾的隐藏与动物野性的直又之间的比较，探讨人类与动物作为相互依存的自然关系，此刻的状态是否会被打破，同时更深层次反应出社会的诸多问题，从而探讨这种带着利益引诱所导致的人类通病的存在与蔓延。

Hu Shuiliang China Academy of Art

Maybe it has become a common social sense that mankind becomes dominator of the world through evolving from apes. However, the discovery of Australopithecus fossils of 4.40 million years ago has been taken as a proof for the earliest mankind living in this planet, from then on, the interdependency of mankind and animals have become vague: for their own survival and development, mankind fought with fierce beasts, and through resisting alternation of chills and fever of the four seasons and searching for food and a series of other survival struggles, they have learned to walk upright, use tools, communicate with language, invent new things, explore the unknown world and enjoy a transient mental and physical satisfaction brought by evolution of the nature, however, such satisfaction was so transient that it was worn away by the nothingness brought by time soon, and later, primitive wildness of mankind became more and more greedy toward desires. Through practices of millions of years, mankind have positioned themselves as master of the planet and asked for endless things from the nature, making the nature as a place for them to vent their desires while animals and plants as the objects for them to vent their desires. In such compelled but unfair discourse docking, it seems that mankind abided by the natural law but they made no compromise at all indeed.

ius said: “Fish is my favorite, and bear paws are also my favorite; if I cannot own both, I will prefer bear paws to fish.” This is to stress how we should make choice if we cannot own both. However, intention expression of this works is not as such. The subject – man in words is not in the dominant position in the picture, and he is concealed instead. Bear and fish are taken as monogatari objects in the picture, behind which man’s conscious interference is the right subject driving generation of the monogatari. In selecting images of two things, fish and bear represent the nature resources and abide by the natural law of survival of the fittest; and deprivation of partial or all rights of animals by man is also a deeper and irreversible natural law resulted from collision of the society and nature, in which men are the actives while animals are the passives. However, in this sense, man does not simply yield to the condition of “cannot own both” but shows greed of “doing what they shouldn’t do”. In the picture image, it is expressed that man tries to cheat and allure the bear to exchange its belongings, but is this the real purpose? It is hard to say since different people have different views.

In terms of presentation techniques, it adopts modern painting language to dislocate the objects in an unconventional way. For example, wildness of polar bear is diluted

in society and its food preference changes along with changes in regions and so on, all of which are expressed in a series of unconventional image languages. In terms of painting techniques, it conducts uniform light-ray baptism toward the picture inheriting the traditional cover & dyeing method of oil paintings. Light ray is a modeling medium of the nature, and with stateless interference, it confers the stateful object with a sense of stereoscopic impression and creates an atmosphere to bring a visual color enjoyment. In terms of expression angle toward things, it pays attention to existence of the object to be expressed, removes superficial skin of things, and returns to the site modeling where the context of things exists. It focuses on a certain characteristic of existence state of a certain detailed representative thing, and then conducts realistic description or strengthening description of such characteristic, so as to achieve a double representation of natural property and social property of things in the picture.

As for the series of works created centering the theme of being unable to own both fish and bear paws, the purpose is to disclose the unspoken rules of interpersonal relations in current society. Through the dialogue between man and animals as well as concealing of man's cunning and wearing of animals' wildness, it tries to discuss the natural relation of interdependency of man and animals as well as whether the existing state has been broken or not. Meanwhile, it makes a deeper reflection of numerous social problems, thus discussing the existence and spreading of common problem of mankind resulted from interest enticement at last.



金翰 / 模拟实验 / 180 cm x 200 cm / 布面油画 / 2016



金瀚　中国美术学院

近期中我的作品的思考主要偏向与对“假象”“模拟”和“改造”等词汇的个人阐释。假象是不符合事物本质的表面现象，也可以说是现实生活中不存在的或是肉眼看到的或幻想到的，在哲学范畴内，假象是客观的，也是本质的否定表现，与之对应的是错觉，而错觉是主观的，也是所谓的幻象。而我试图通过一些模型或者模拟的状态来借助虚拟表达意识目的。并且试图将一种假借身份来达到一种自我满足，比如《模拟实验》《飞行实验》《空壳》《鸟山》等作品。将实验室、实验者、鸟类标本等信息来进行探索。

实验与方式：在关注绘画的观念性的同时，油画本体语言的运用是我长期探究的方向。在体系教学下时长会产生所谓“完整”但却四平八稳的作品，我近期试图在绘画过程后期完全脱离素材直观画面，增加一些自由性和多一些的抽象元素。

时代意义：近期的作品较多的关注了一些改造与被改造关系的内容，如实验、标本、拍摄电影等等。人类的发展史就是改造史，而改造进程中出现了许多有代表性的符号，而这些符号却定格了当下时代历史的画面。我希望通过我个人的绘画达到一种自我满足式的记录，通过不同的画面内容来形成一个“网性”的绘画结构，作品之间相互关联又可以相互成全塑建一个新的意义。

Jin Han China Academy of Art

my thought in my recent works is mainly inclined to personal interpretation of works such as “false appearance”, “simulation” and “transformation”. A false appearance is a superficial phenomenon which does not conform to nature of things, and we can also say that it is inexistent in real life or visible to the naked eye or fantasy. In the philosophical category, a false appearance is objective, and is negative expression of nature. The one corresponding to it is illusion, while illusion is subjective, and is also the so-called phantom. I tried to reach the purpose of expressing consciousness in a virtual mode through some models or simulative states, and tried to reach the purpose of self-satisfaction with a borrowed identity, such as *Simulation Experiment*, *Flight Experiment*, *Vacant Shell*, *Bird Mountain* and other works. Information such as laboratory, experimenter and bird specimen are used for exploration.

Experiment and approach: when I focus on conceptualization of painting, adoption of ontology language of oil painting is my long-term exploration direction. The so-called “complete” but steady works will often be produced under systematized teaching. Recently, I am trying to completely separate myself from visual pictures of the materials in the late period of painting process, and add some freedom and some abstract elements.

Era significance: more attention has been paid to some contents of relationship between transforming and being transformed in the recent works, such as experiment, specimen, filming, etc. The history of human development is the history of transformation. Many typical symbols appeared in the process of transformation, while the pictures of history of the present era are frozen by these symbols. I hope to reach a self-satisfactory record through my personal painting, and form a “net” painting structure through different picture contents, where the works can be correlated and can help each other with establishing a new meaning.

关于自我和绘画的笔记

中国美术学院

余鲁超前

童年

对每个人来说的童年对自己的影响是深远的，甚至会纠缠自己一生。梵高对故乡的爱导致他去描绘麦田、农人、茅屋、牲畜和土地，他的故乡就是他童年时生活的地方津菲尔德，这也是他心中的耶路撒冷。对我来说我童年生活的家乡同样影响着我，村子的四季、耕作、昼夜、旱涝、灾福等等，每当在绘画焦虑、怀疑或思考的时候，也总会回到这个起点去。

命运

家里的祖祖辈辈世世代代都生活在老家的那个村子，村子的生活让他们在身上都背着一个负重，他们背着这些负重像西西弗斯推的那块石头，像命中注定长在他们身上一样，这些负重同时也让他们离地面更近，可能有时候会累，但是让他们很踏实。

绘画

作为负重者的后代，我拿的笔和纸相比他们的土地和粮食要轻得多，但是我用笔描绘他们的负重，平面的纸是轻的，但是在纸上可能出现一个世界，这个世界应该是沉重的，因为这是世界的起点就是那些负重者的村子。

世界

对有些负重者来说那个村子是他们的世界，我学习的绘画也有个世界，我用绘画也描绘或者通向一个世界，但是这些世界的起点应该是同一个——负重者的村子。

About Myself and Painting Notes

China Academy of Art

Yulu Chaoqian

Childhood

For everyone, the influence of childhood on everyone is far-reaching, and it even will badger him or her throughout his or her life. Van Gogh's love for his hometown led him to describe wheat field, farmer, thatched cottage, livestock and land. His hometown is the place where he lived during his childhood – Zundert, which is also Jerusalem in his heart. For me, the hometown where I lived during my childhood also has an influence on me, such as four seasons, farming, day and night, drought and flood, disaster and blessing, etc. in the village. Whenever I feel anxious, doubt or think at the time of painting, I always return to the starting point.

Destiny

My ancestors from generation to generation always lived in that village in the native place. Village life made each of them bear a load, and these loads borne by them were like the stone pushed by Sisyphus, and grew on their body fatefully. Meanwhile, these loads made them get closer to the ground; maybe they would be tired, but that made them fee surefooted.

Painting

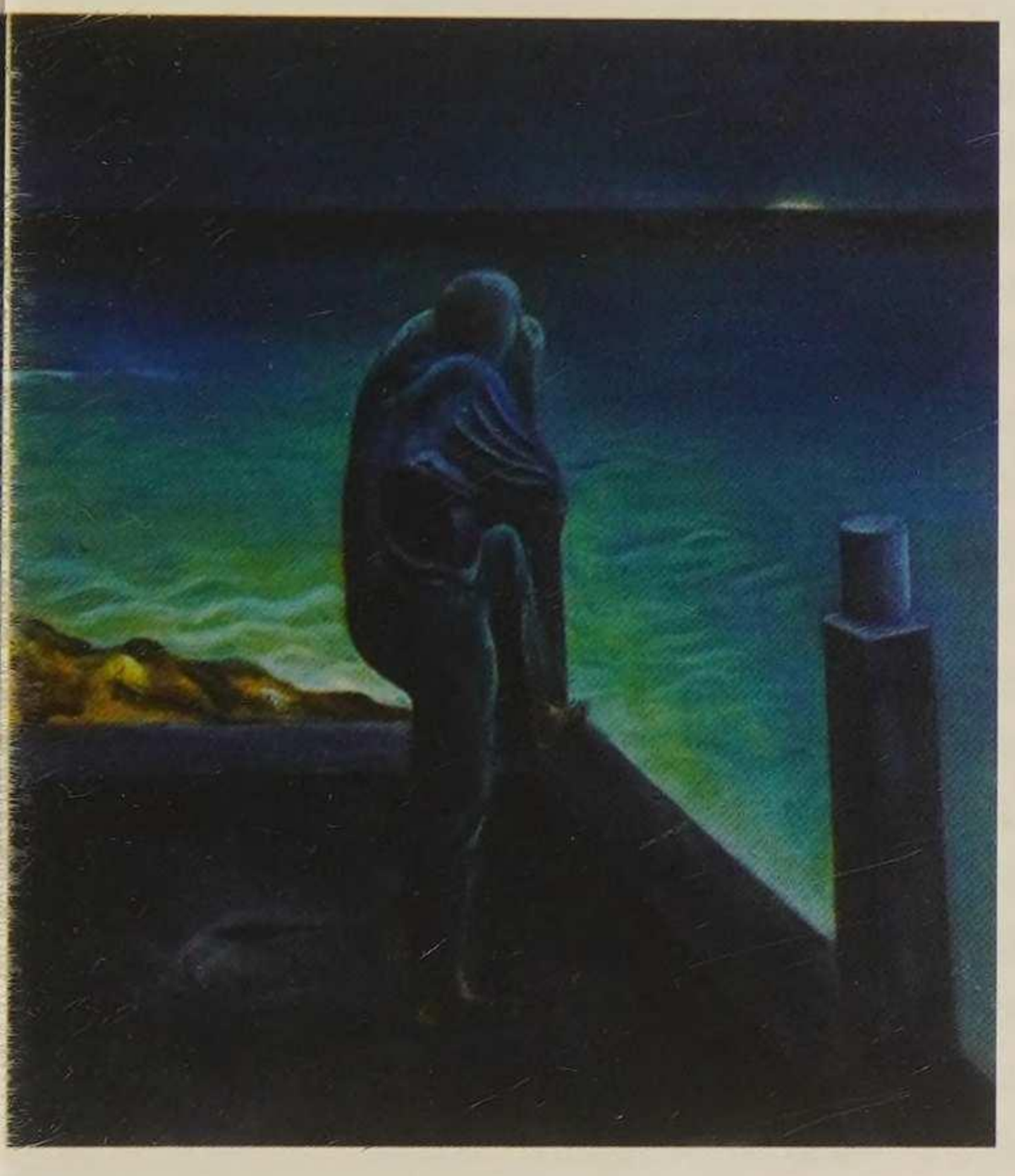
As a descendant of the bearers, the paintbrush and the paper taken by me are lighter compared to their land and grain, but I describe their loads with my paintbrush. The plane paper is light, but a world may appear on the paper. The world should be heavy, because that is the starting point of world, and is also village of these bearers.

World

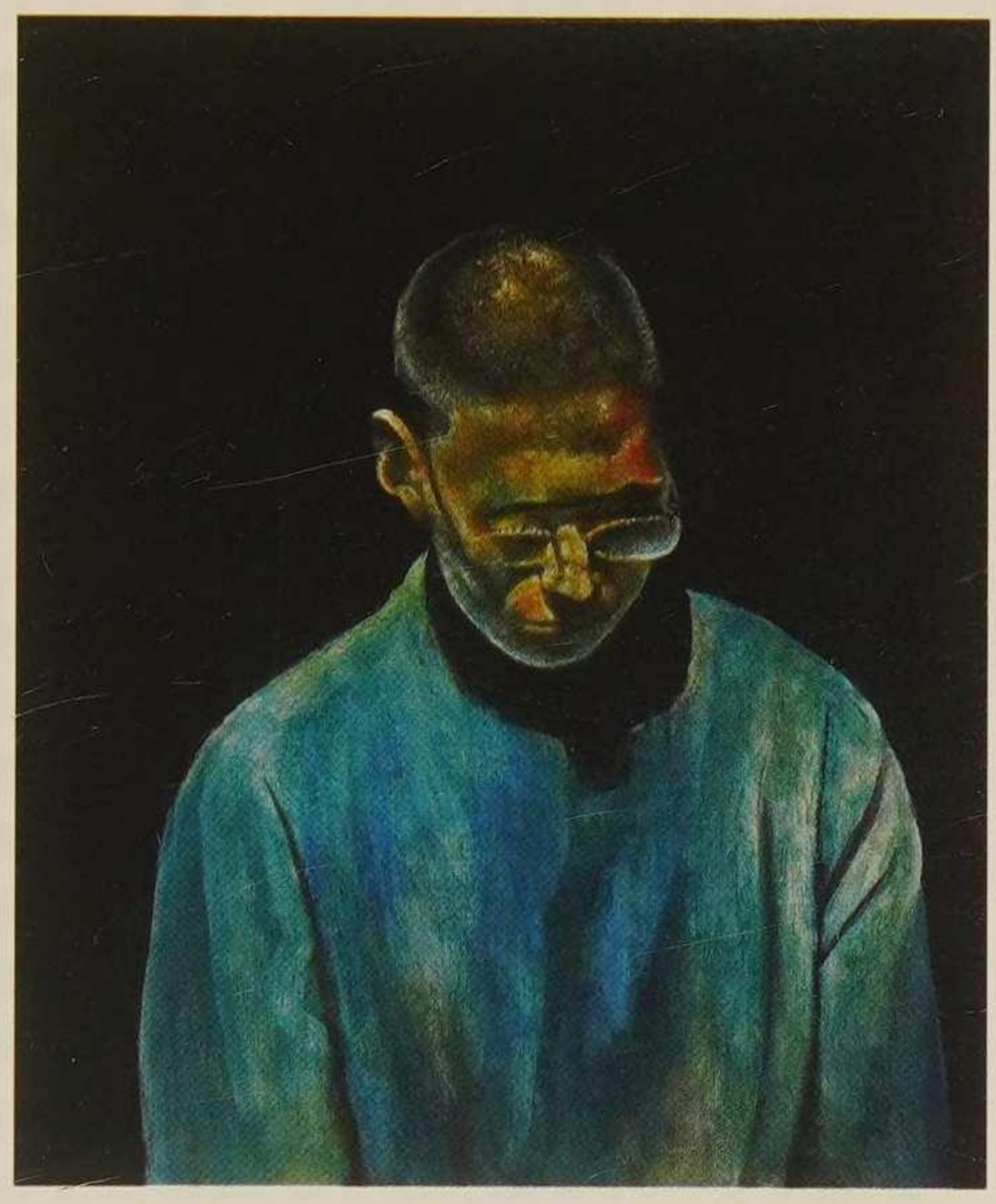
For some bearers, that village is their world. There is also a world in my painting, and I describe or lead to a world through painting. But starting points of these worlds should be the same one – village of the bearers.



余鲁超前 / 小路 / 丙烯 / 130 cm x 160 cm / 2016



余魯超前 / 岛上的人 / 布面油画 / 60 cm x 70 cm / 2016



余魯超前 / 青年 / 丙烯 / 50 cm x 60 cm / 2016

许佳琛

提倡油画本体语言是全山石老师一直以来的坚持与恪守，但对于到底何为本体语言理解的不同带来的崇敬与批判是两种完全极端的态度。在此我谈不上理解，只是与全老师几次为时不长的交谈之后的些许感想。

何为语言，在百科中的解释为，其是人类最重要的交际工具，是人们进行沟通交流的主要表达方式。那么对于油画本体语言探索的字面解释就成了，对于油画作为一种交际工具与其沟通交流的主要表达方式的探索，但不可忽略是，其一，“人”一直是探索的主体，在过程中需要避免工具理性的崇拜，从而丧失人的主动性而保守，失去创新的动力，其二，以尊重油画本体为借口而认为应该一切以传统为标杆，所有材料和行为与传统对照，片面地否定科技发展在绘画上的应用，把此应用做法归类到背离传统而批判（但大卫霍克尼所写的《隐秘的知识》中有提到早在文艺复兴运动时期的画家拉斐尔就有借用教皇所提供的透镜来作画，而透镜在当时就算是科技的产物，德国画家丢勒更是把小孔成像作为研究对象来对待，荷兰画家维米尔也是在其绘画过程中大量的应用此类技术。所以我们现在更应该宽容地对待投影仪等技术在画面上的应用。）。

而在语言的功能上主要分为社会功能和思维功能两方面，其中社会功能包括信息传递功能和人际互动功能。同时它与思维有密切的联系，是思维的载体和物质外壳以及表现形式。那么油画或许也应具备以上的功能，即使是提倡油画的去功能化，做“无用之功”，要从功利中解脱的观点，则是强调了思维的一面。那么现在似乎可以在油画和语言之间画约等于号，油画和语言的关系不是语言从属于油画的关系，或者说这不是拟人句而是比喻。

关于技艺与方法的实验与方式我初触材料是不能把材料的特性发挥与人的情感十分好地结合在一起的，在此我只能简单地描述一下材料本身与绘画过程。这一批作品所用的材料都是表面花纹不同表面颜色深浅色调不同的木五合板（大多是从学校版画系中购买的，也在建材市场中挑选过适合木板）。其中有木板油画与木板水墨。其中油画木板事先自己制胶与刷胶，水墨木板为原版。木板油画以较少的油画颜料与较多的亚麻籽油相混合组成较稀释的混合液，多次多层的覆盖，最后会以较纯色的大面积罩色，达到一个整体而不失色彩变化的画面。其中的木板水墨为我事先打磨成粉的竹炭细末以细密布作为过滤最终以合适比例的液体胶水与清水混合作为颜料。我希望可以较多机会的从事材料的生产，这不仅仅是爱好它也使画面出现了一种出人意料的效果。

关于创作的时代意义，我认为我作为现时代中的人，我很难去描述意义。我个人是比较喜欢具象表现绘画的，也受到了他们的影响。

往昔的艺术，人们习惯于根据自己时代的标准去衡量过去与在时的作品，而现代艺术多是以自己来衡量自己了。现在许多的现代艺术作品一定程度上封闭于现时判断的唯我主义、疯狂的创意竞赛，无休止地发表文章，率先性逐渐变得尤为重要。思维方式的“历史化”与“时间化”是否真的可行可取呢？这无疑是坠入了线型进步论的历史观的误区了。其不仅是否定了过去的时间概念也同样是对未来的时间的否定，时间在此出现了双重的终止。

Gaetan picon 提出的“历史是艺术的噩梦”，就是强调了艺术永恒性，艺术介之于时间概念的敏感，伟大的艺术作品是既依凭于时间的同时也摆脱时间的，诺瓦利斯对其解释为一场关于“内向之路”的行走，这或许是十分恰当的解释了，人类的“内在感受性”是具有脱离时间概念的整体区域的。

现代艺术是于现代性和永恒性的集合，而其中最为主要的尊严所在不言而喻是永恒性。而现代性是一种中介的思想，一种无限重复的边界的体验，如果现代艺术一味地刻意地强调包容性，强调慷慨的无限制的样式的吸收，还自套于“国际风格”这一谎言的外衣，其作品结果定是不健康的，畸形的。

“国际艺术”概念成为西方利用“现代”艺术进行文化“专制”的武器，艺术博物馆逐渐成为“超级市场”，艺术展品趋向统一而整体一致，于以上法国的艺术评论家克莱尔在上世纪中叶创造性地提出具象表现主义的概念，艺术需面对“本源”，汲取“更新”灵感，尊重“过去”。艺术史学家帕诺夫斯基在其《西方艺术中的复兴与再生》中也提到过“从七世纪到十五世纪，西方艺术形式的发展远非线型，远非从一个所谓的中世纪黑暗上升到十五世纪的光明，实际上是发自一系列前进和后退，决裂和反动。”这也指出了简单“进步”的线型艺术史的理论的幼稚性和欺骗性。应该企求“本源”，也就是根本文化的艺术精神（一个民族存在一个艺术精神）。“民族性”（我们需还纳粹曾用过的“民族”一词的清白），“地域性”，“地区性”是一艺术作品得以得到认可的重要标志。

总言之需要在乎的是自我与自然的关系，时代在变，以不变应万变。

Xu Jiachen

Advocating noumenon language of oil painting is what my teacher Mr. Quan Shanshi has always been insisting on and adhering to. The respect and criticism coming with different understanding of what on earth is the noumenon language are two kinds of completely extreme attitudes. Here, I am far from understanding this but just come up with some thoughts after having talked with my teacher Mr. Quan for a couple of short-time conversations.

What is language? It is explained in encyclopedia as such, it is the most important communication tool and the main way of expression for people to communicate and exchange information. According to this, we can give an explanation to the exploration of the noumenon language of oil painting, namely, it is an exploration of the oil painting as an kind of communication tool and a main way of expression in communication and exchanges. But we cannot afford to ignore two points. First, as "people" are the subjects of exploration, we need to avoids the worship of instrumental reason in the process so as to keep the initiative of people without falling into conservation and losing the drive of innovation. Second, taking respecting the noumenon of oil painting as an excuse, they believe that everything should be aligned with the tradition. They set all the materials and behavior against with tradition and unilaterally deny the application of the development of science and technology to the painting by criticizing such application and defining that it deviates from tradition (the Hidden Knowledge written by David Hockney mentions that as early as Renaissance period Raphael drew pictures with optical lens borrowed from the Pope. At that time, optical lens was regarded as the product of science and technology. Alvrecht Durer, a German painter,even took pinhole imaging as his research object. Vermeer, Dutch painter, was also making full use of such technologies in his paintings. Therefore, we now should be more generous on the application of technologies like projector to the painting.)

The function of language mainly falls into two aspects, namely, social function and thinking function. The social function includes information conveyance function and interpersonal interaction. In the meantime, it has close relation with thing. It is the carrier and physical shell as well as pattern of manifestation. Perhaps, oil painting should have the above functions even though getting rid of function in oil painting is advocated. The viewpoint of freeing from utility places emphasis on the aspect of thinking. Then it seems that we can say oil painting is approximately equal to language. The relationship between oil painting and language is not the latter subordinate to the former or is not a personification but a metaphor.

As for the experiment and manner of techniques and methods, I cannot perfectly combine

the presentation of the properties of materials with people's emotion at the initial contact with the materials. Here, I can only simply describe the material itself and the drawing process. The materials used in this batch of works are five-layer plywood with different surface detail, surface colors and shades of hue(most of them were bought from the printmaking department of the school and we also select suitable boards from the building materials market).we have wooden board oil painting and wooden board ink painting. As for oil painting board, we need to make glue and brush the glue onto the board in advance, while as for ink painting board, it is original. The production of wooden board oil painting is as such; first, mix less oil paint with more linseed oil together to get diluted mixed liquid, and then, overlap again and again, finally, coating a large part of the painting with relatively pure color to achieve an integral picture without losing its color variation. With respect to wooden board ink painting, I ground bamboo charcoal into fine powder beforehand, and filtered it with fine textured cloth, finally blended it with liquid glue and clear water with appropriate proportion to get the paint. I hope I can have more opportunities to engage in the production of materials, which is not only my hobby but also help the picture to take on an surprising effect.

On the time significance of creation, as a person living in modern times, I think it is hard to describe the significance. As an individual, I comparatively like concretization of paintings and am influenced by it.

In terms of art in the past, people got used to estimate the works of the past and at that time according to the criteria of that age. While as for modern art, people tends to evaluate it by themselves. A lot of modern art works to some extent are sealed up to egotism of modern judgment. Crazy creativity competition, endless publication of articles as well as taking the initiative is becoming increasingly important. Whether it is feasible for historization and time-orientation of thinking mode? This is undoubtedly sinking into the misunderstanding area of the historical concept of linear theory of progress. It not only denies the time concept of the past but also denies the future time, resulting double terminations in terms of time.

Gaetan Picon proposed that "history is the nightmare of art", which stresses the eternity of art and sensitivity of time to time concept. Great art masterpieces are all depending on time and meanwhile freeing from time. Novalis gave such a explanation as that it is a journey on the "introverted road", which perhaps is the most appropriate explanation. The "inner perceptibility" of human being is an integral region breaking away with time concept.

阿斯姆

我是来自克什米尔地区的哈桑阿斯姆（Azim Hassan）。马上将成为油画专业的艺术硕士，在克什米尔最糟糕的暴力时期出生、长大、学习。我对具象绘画、景观和绘画等有特别的兴趣，我的艺术大多是受冲突的启发，成长，达到了克什米尔的大学水平。这是世界上最严重的武装冲突之一。和平还没有到达克什米尔的山谷。

我最近的作品是指我对克什米尔冲突的反应 。我的画是对人类、生命和自然的关注。我试图把智慧作为一种武器和工具，来提醒关注社会中具体的和更广泛的问题。《对话白头翁》描绘了一个女孩与白头翁的对话。白头翁代表了为幸福和希望。白头翁在克什米尔慢慢消失。而它谈论的迷人克什米尔山谷，和平，和谐，谈话也仍在继续 ……

自 2016 七月以来的最后 3 个月，克什米尔已经在宵禁和罢工。在过去的 3 个月完全受限制生活里，已经有 90 多人死亡，1 万多人受伤。数以百计的人，特别是年轻的男孩被托盘枪射击而失明。房子被烧毁，窗户被砸碎，车辆被损坏，没有互联网和电话服务，已经阻断了在克什米尔的日常生活。被关在家里的人们生出更多的焦虑和沮丧。《Blind Bullet》，47 英寸 x35 英寸，介质为油画布。这幅画反映的是最近在克什米尔发生的事情。一个年轻的男孩带着一只受伤失明的猫。以自然主义的方式描绘，但同时更为微妙。

我小时候就听过“母亲脚下有天堂”，它提请我注意，母亲在世界上是多么特殊和重要的存在，并提醒我她所需要的尊重。我最近的一系列绘画腿和脚 ‘Vixen’ 探讨生活在世界各地的女性。用充满魅力的腿部描写，试着传达美丽与暴力之间的冲突，探索方面的“男性凝视”。在我的作品中，我经常提到的痛苦的问题，如女性可能面临的虐待、犯罪、强奸、折磨和性暴力，因为我觉得这些艰难的事实需要以某种方式承认，而不仅仅是忽视。

这幅画称为“巴德 · 帕特”，是怀旧的视觉表达。 巴德 · 帕特是克什米尔的民间艺术（剧院）。 但是，由于政治不满导致克什米尔山谷战斗力的失调和希望的丧失，不仅影响了民间戏剧的生命，而且也影响了民间剧院巴德 · 帕特的基础。 随着时间的推移，人们也失去了对这个艺术的兴趣。 这幅画的基本想法是促进已经失去希望的克什米尔的丰富的文化特征。

我的大部分作品都是利用油画媒介完成的。 我的工作经常在层之后，在层之后，我感觉增强了丰富的颜色。 我也把重点放在画布上创建的形式和形状，颜色和深深的对比的自发合并在我的绘画中发挥主要作用。 有时在画布上创建表格之前，我更喜欢在表面上提供丙烯酸树脂漆涂层，它也可以被表面本身吸收，并给予下一层的物理强度。我也会用水彩、木炭等更多的媒体来探索更多的可能性，更多表达的方法。

Azim Hassan

I am Azim Hassan from Kashmir India. Being presently a student of MFA (Oil Painting), born, grown up, and schooled in Kashmir during its worst period of violence. I have special interest in Figurative Painting, Landscape, and Drawings etc. My art has mostly been inspired by conflict, as I was raised and got educated up to college level in Kashmir. This was hit by one of the worst armed conflicts in the world. Still peace has not yet arrived in the Valley Kashmir My recent work is my reaction to the conflict in Kashmir. My paintings refer to my concern for human, life and nature. I am trying to use the wit as a weapon and tool to draw the attention to both particular and wider issues in the society. The painting "*In Conversation with Bulbul*" depicts the dialogue between a girl and Bulbul (bird). Bulbul is considered happiness and hope as good omen. The bird Bulbul has been extinguishing slowly in Kashmir. It talks about the mesmerizing and enchanting beauty of valley Kashmir, peace, harmony and the conversation is still on...

The last 3 months since July 2016 Kashmir has already been under curfew and strike. Complete restrictions were forced on the daily life, already 84 more deaths and more than 10 thousand people wounded. Hundreds of people especially young boys lost their eye sights with the use of pallet gun shots by Indian forces in the last 3 months. Houses were burnt, window glasses, vehicles are being damaged, and no internet and phone services have shattered the daily life in Kashmir. People being caged inside homes have created more anxiety and depression. The painting "*Blind Bullet*", 47x35 inches, medium is oil on Canvas. The painting is just a reaction about what is happening in Kashmir recently. It portrays a young boy holding a wounded and blind cat in his arms. The approach of depiction has been portrayed in naturalistic manner but at the same time subtle as well.

The quote, "There is heaven beneath the mothers feet" I have heard since I was a child, it draws my attention to just how special and important the role of mother is in this world, and My recent series of Paintings "Legs and feet" explore aspects of life of the women in different communities around the world. Using depictions of glamorous and mesmerizing legs, I try to convey a struggle between beauty and violence, Exploring aspects of "the male gaze". In my works I often refer to the painful issues such as: Abuse, crime, rape, torture and sexual violence which women often face, as I feel these hard facts need to be recognized in some way and not just ignored.

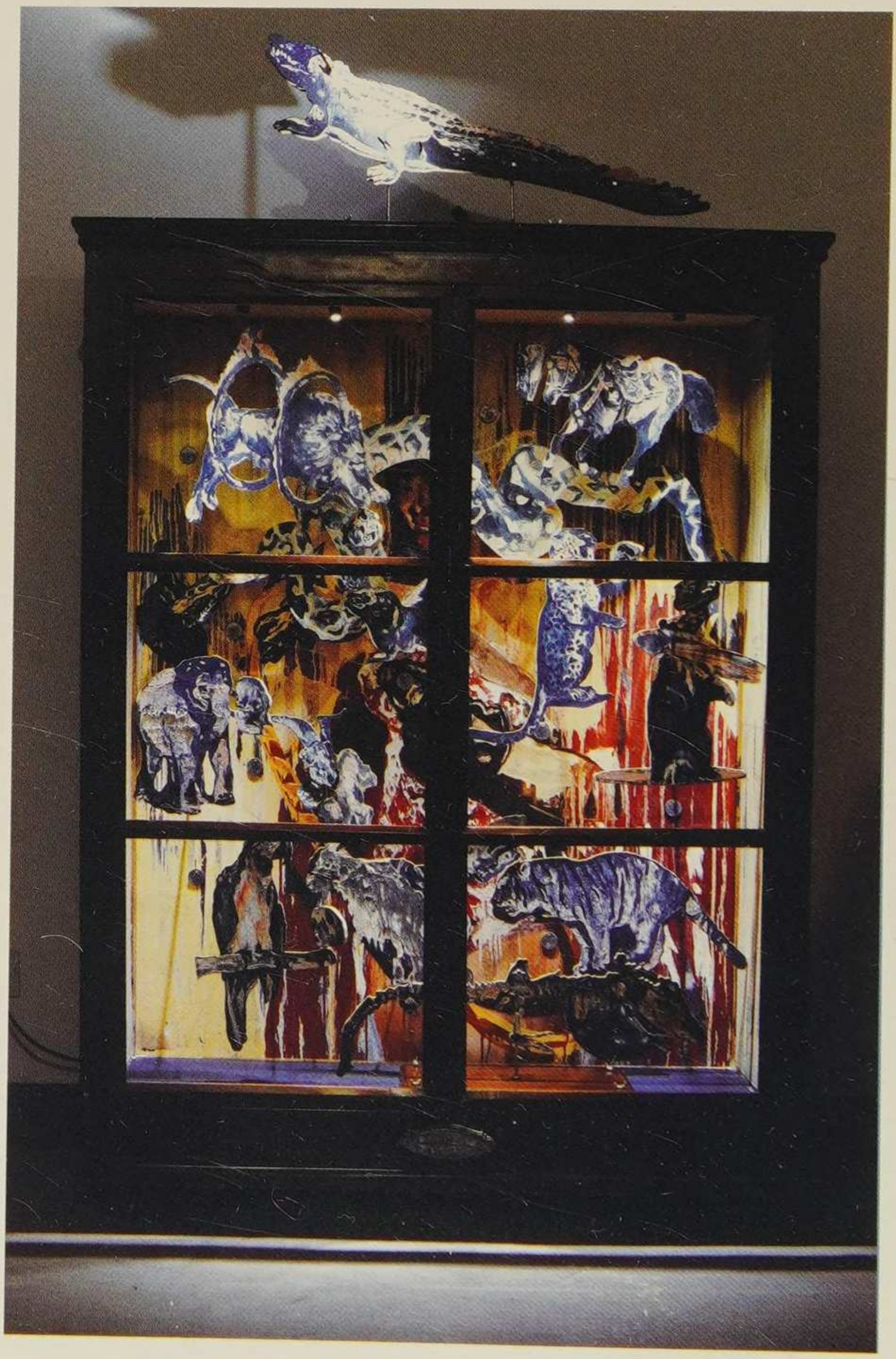
The painting called Bhand Pather is the visual expression of nostalgia. Bhand Pather is the folk art (theatre) of Kashmir. But with the political dissatisfaction leading to the eruption of

militancy in the Kashmir valley in 1989 and the loss of hope affected not only the life but also the very foundation of the folk theatre Bhand Pather. And with time people also lost the interest in this art. The basic idea of the painting is to promote the rich cultural traits of the Kashmir which has already lost its hope.

I personally feel more compatible with oil colors. Most of my work has been done in the oil paints. My work is often rendered in layers after layers, which I feel enhances the richness of the color. I also put focus on the forms and shapes created on the canvas, the spontaneous amalgamation of colors and deep contrasts play the major role in my painting. Sometimes before creating the forms on the canvas i prefer to give a wash of acrylic flat coat paint on the surface which can also be absorbed by the surface itself and also gives the physical strength to the next layers. I also use watercolor, charcoal and other media to explore more possibilities, ways to express.

溯源寻本

Source Traceability



龚辰宇 / 驯兽 / 120 cm x 160 cm x 40 cm / 综合材料 / 2015



龚辰宇 / 陈列物—教具 / 综合材料 / 70 cm×37 cm×17 cm / 2016



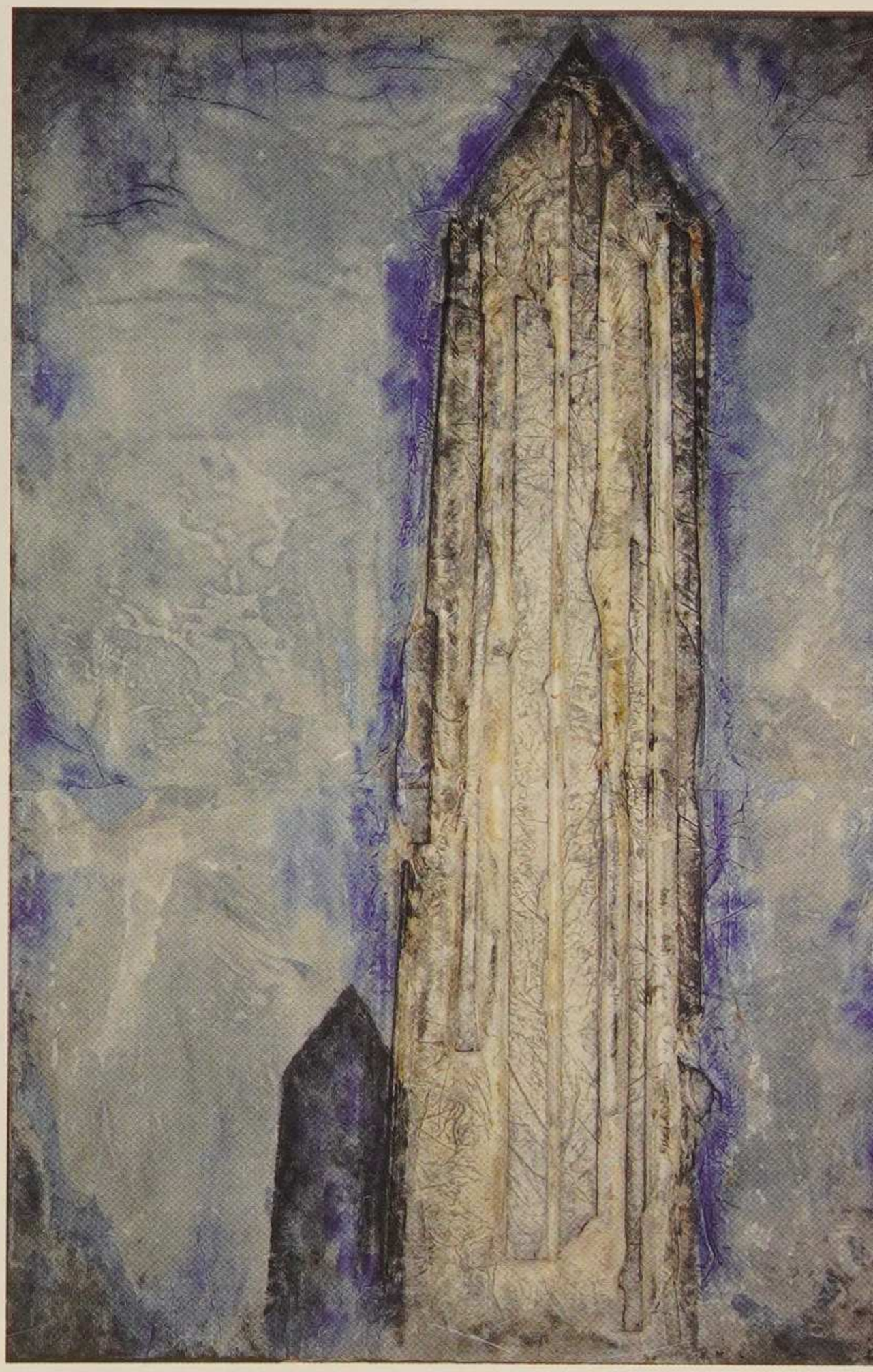
龚辰宇 / 陈列物—鹤迹鹿踪 / 综合材料 / 70 cm×37 cm×17 cm / 2016





钟国敏 / 信仰系列 / 综合材料 / 80 cm x 120 cm x 3 / 2015









赵舒燕 / 呼吸者肖像 / 25 cm x 25 cm / 布面油画 / 2016



耶稣基督 / 共著圣当像 / 82 cm x 192 cm / 纸本水墨 / 2016





图 1



图 2



图 3



图 5





图 4

1: 郑锶埼 / 月光 / 纸本综合 / 20 cm x 28 cm / 2016

2: 郑锶埼 / 房间里的植物 / 纸本综合 / 21 cm ×28 cm / 2016

3: 郑锶埼 / 母亲看着江面 / 纸本综合 / 20 cm×28 cm / 2016

4: 郑锶埼 / 我是你 / 21 cm×28 cm×2 / 纸本综合 / 2016

5: 郑锶埼 / 可是你却在往回走 / 20 cm ×28 cm / 纸本综合 / 2016



图 6



图 7



图 8



图 9

6: 郑锶埼 / 太阳之剑 / 纸本综合 / 28 cm ×40 cm / 2016

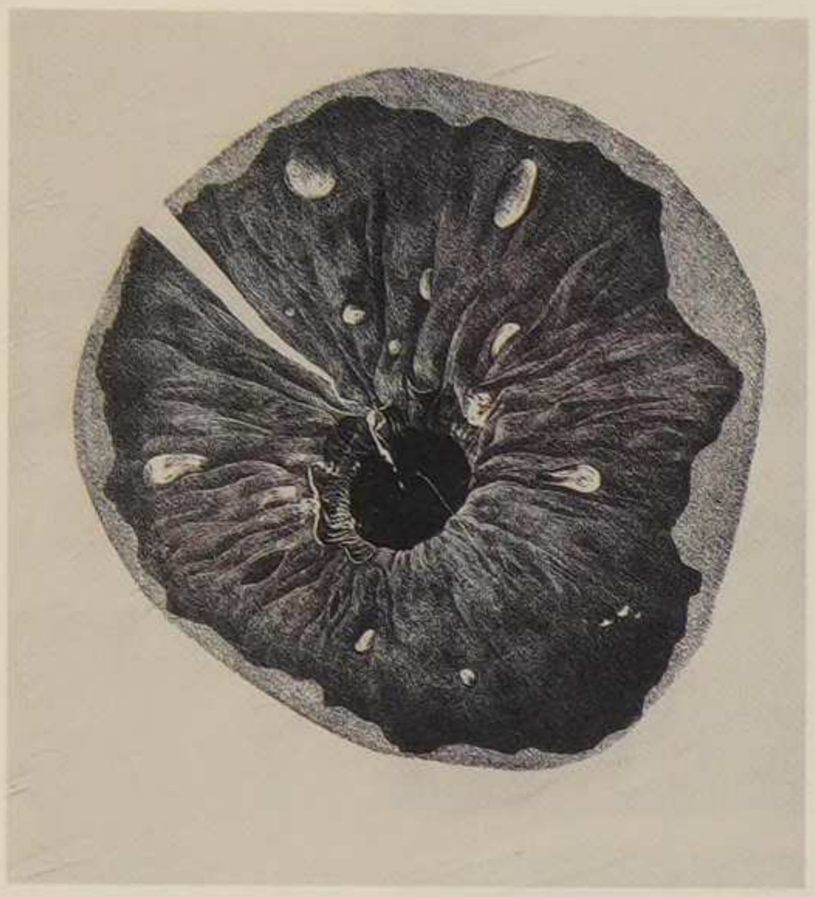
7: 郑锶埼 / 奔跑的母亲 / 纸本综合 / 20 cm×28 cm / 2016

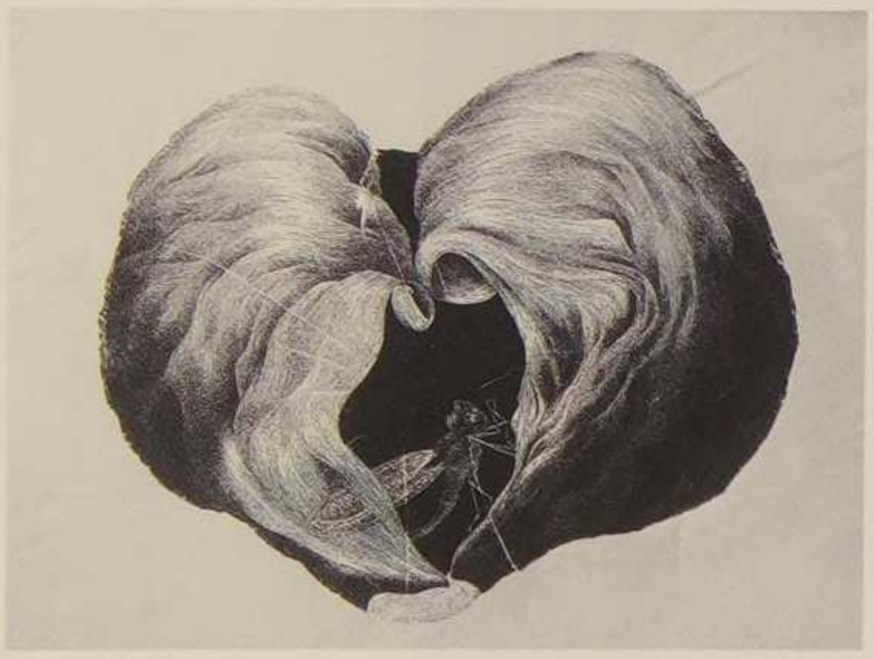
8: 郑锶埼 / 绿宝石 / 纸本综合 / 35 cm×40 cm / 2016

9: 郑锶埼 / 逃跑 / 纸本综合 / 28 cm × 40 cm / 2016



王密 / 遗失中的美好系列 / 木口木刻 / 37 cm × 24 cm / 2016

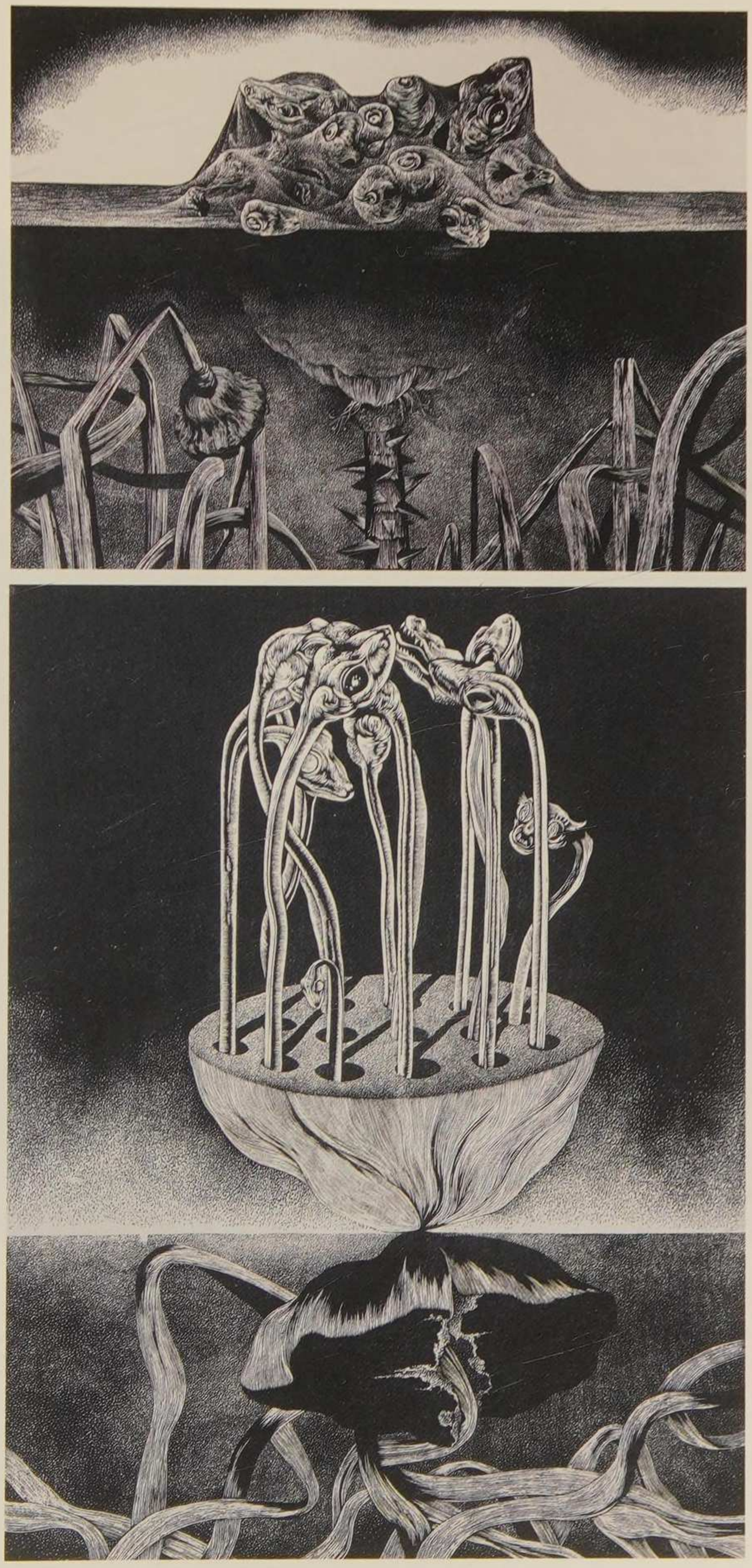








王密 / 孽系列 / 木刻 / 45 cm × 60 cm / 2015





王蓬 /*sior+de+fete* / 80 cm×90 cm / 布面油画 / 2016



王瑾 / 薇薇的晚上 / 150 cm × 160 cm / 布面油画 / 2016



图 1





图 2



图 3



图 4

图 1 刘志成 / 观木寻石 / 20 cm x 30 cm / 布面油画 / 2016
图 2 刘志成 / 萨特的眼睛 / 50 cm x 110 cm / 布面油画 / 2016
图 3 刘志成 / 伪装 / 30cmx30cm / 布面油画 / 2016
图 4 刘志成 / 看花 / 50cmx60cm / 布面油画 / 2016



刘志成 / 涅槃 / 200 cm x 80 cm / 布面油画 / 2016



彭婉寰 / 注意力的消失 1 / 手工紙綜合材料 / 100 cm x 78 cm / 2016


COSTA



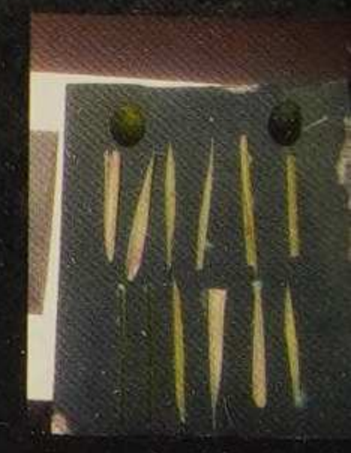




















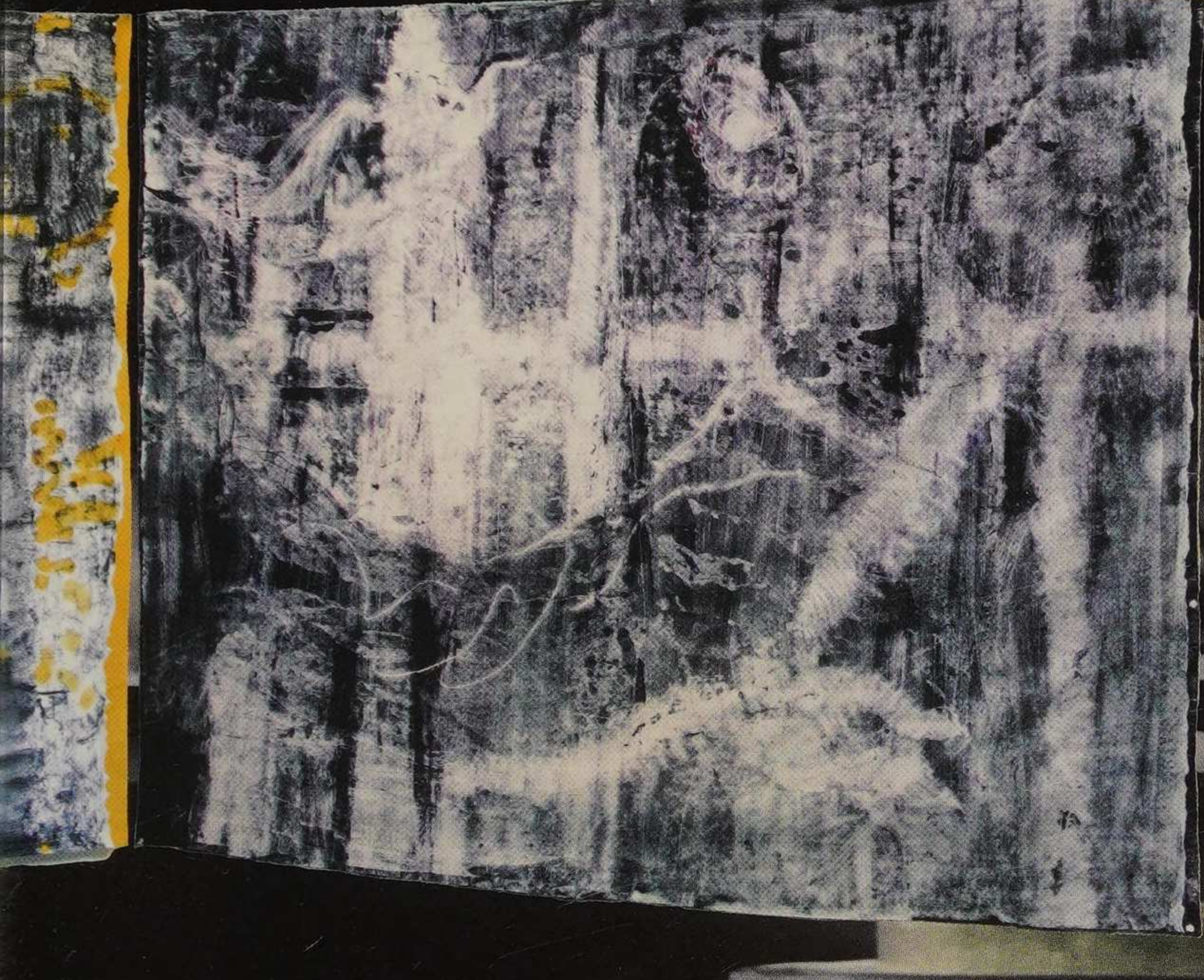






于艾君 / 无题系列 / 纸上综合 / 160 cm x 250 cm / 2016

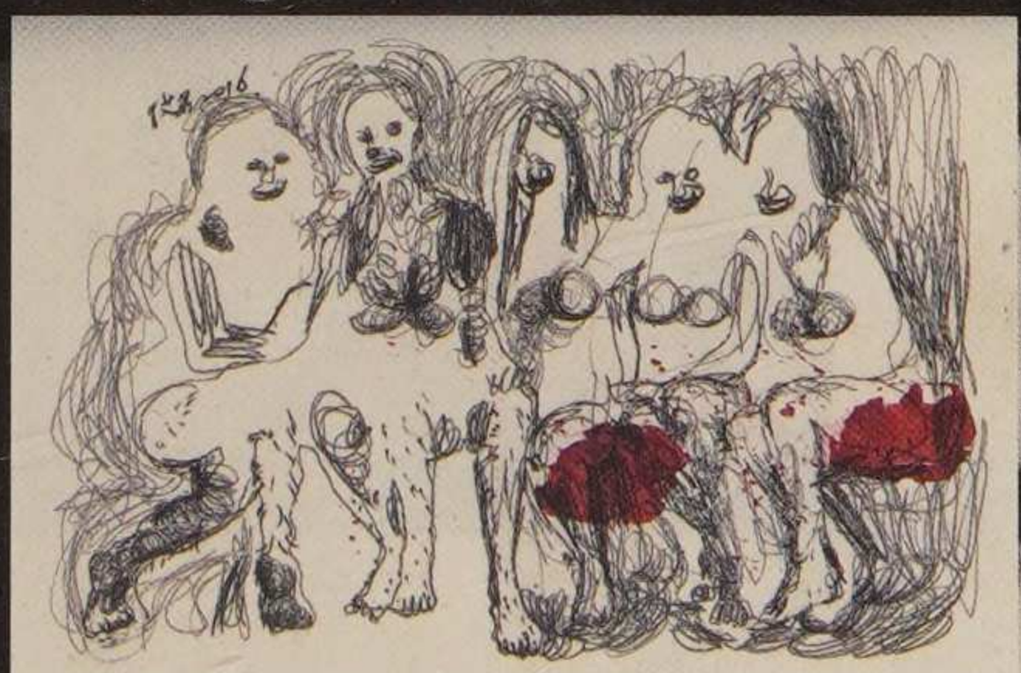

在矿场的小树林里…













刘悠然 / 红鱼 / 100 cm x 120 cm / 布面油画 / 2016





石宇光 / 一组莫名 / 50 cm x 50 cm / 布面丙烯 / 2016



王艺卓 / 纯真 / 100 cm × 100 cm / 布面丙烯 / 2016



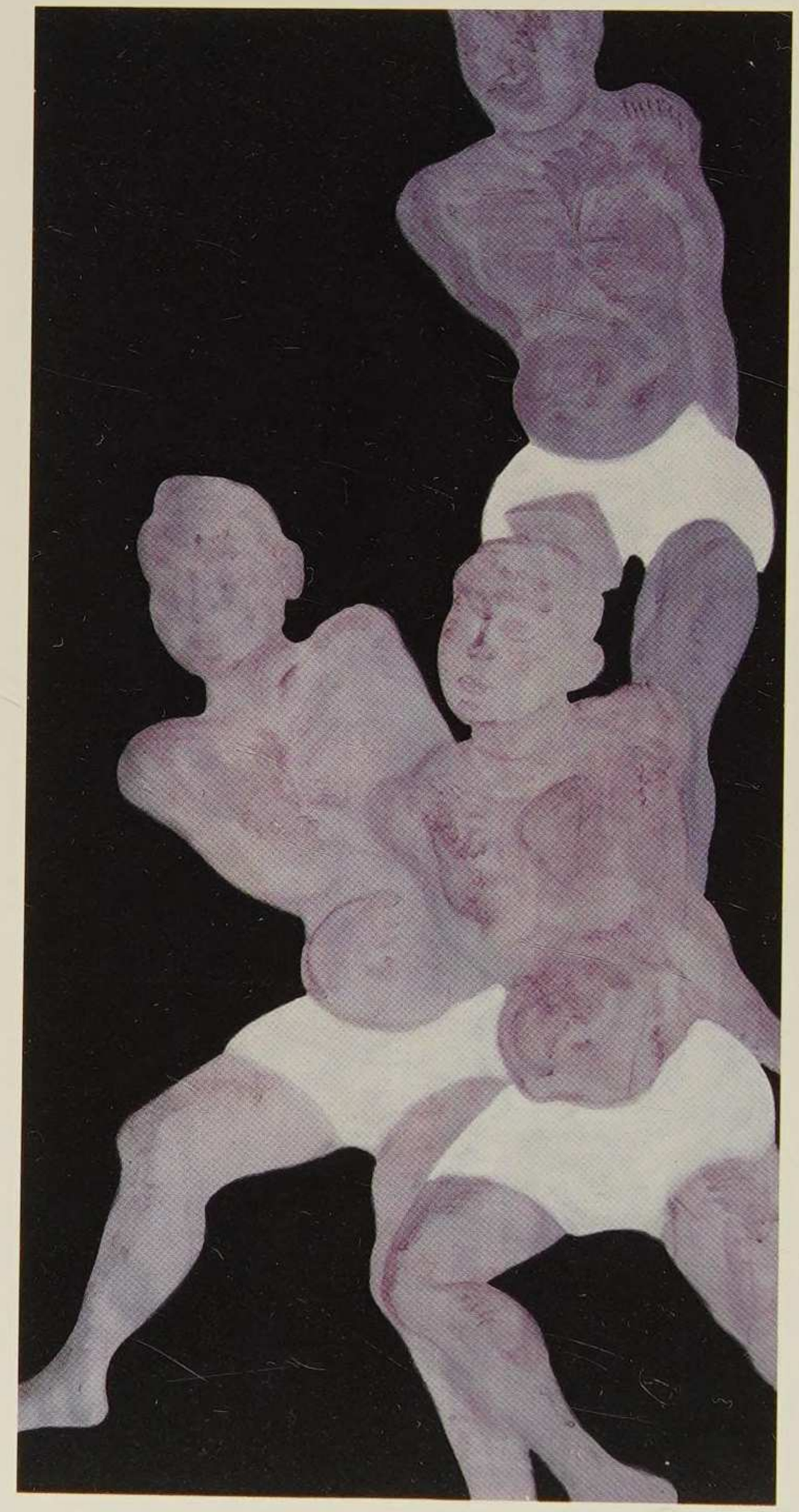
王艺卓 / 你好盛夏 / 100 cm×100 cm / 布面丙烯 / 2016

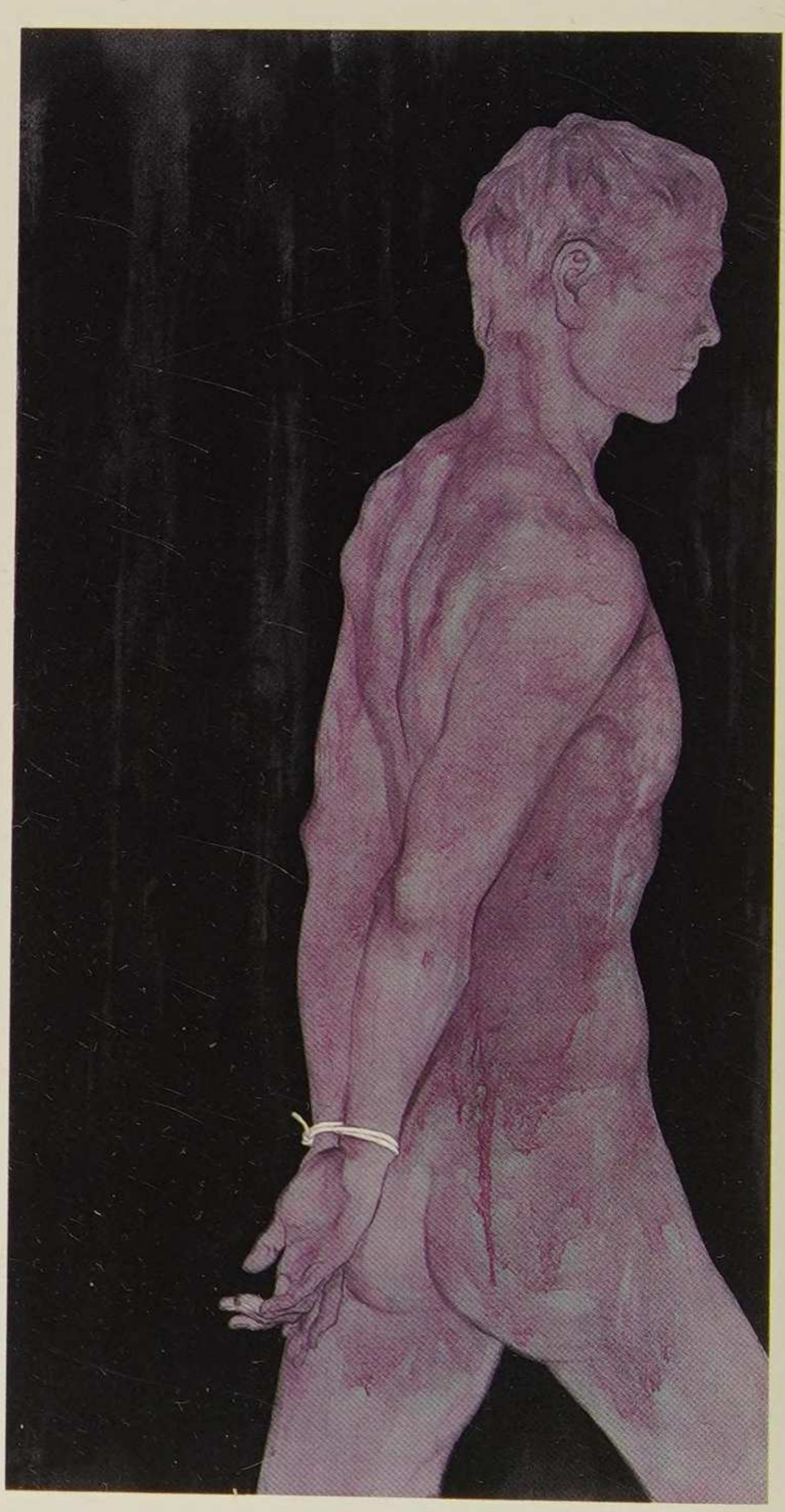




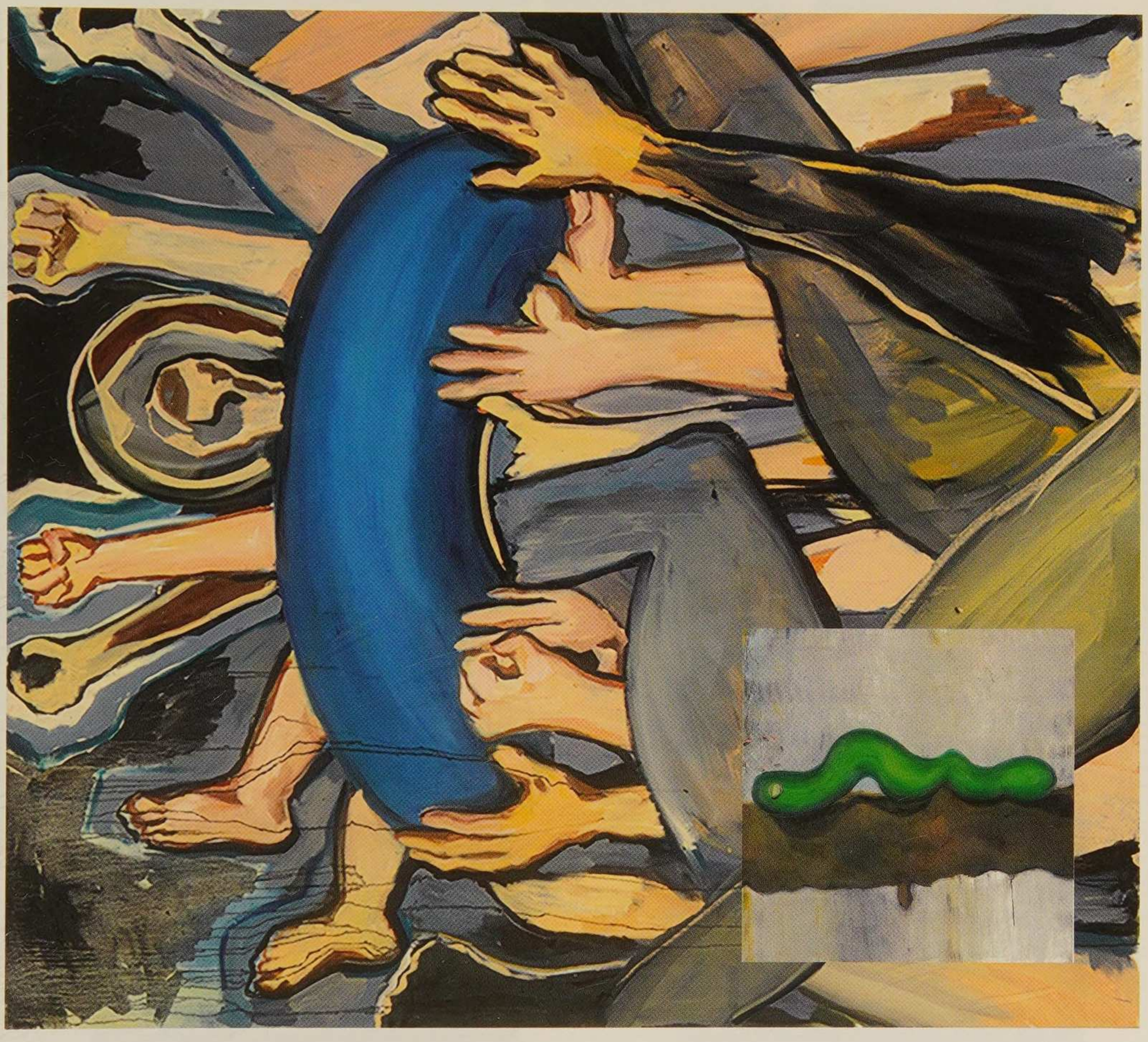
姿态语言

Gesture Language





毛泽皓 / 五百强盗计划系列 / 70 cm x 140 cm / 纸本墨彩 / 2015



陈镒晗 / 另一星球的泳池 / 180 cm × 200 cm / 布面油画 / 2016

陈镒晗 / 因为无题而无题 / 100 cm ×100 cm / 布面油画 / 2016



图 1

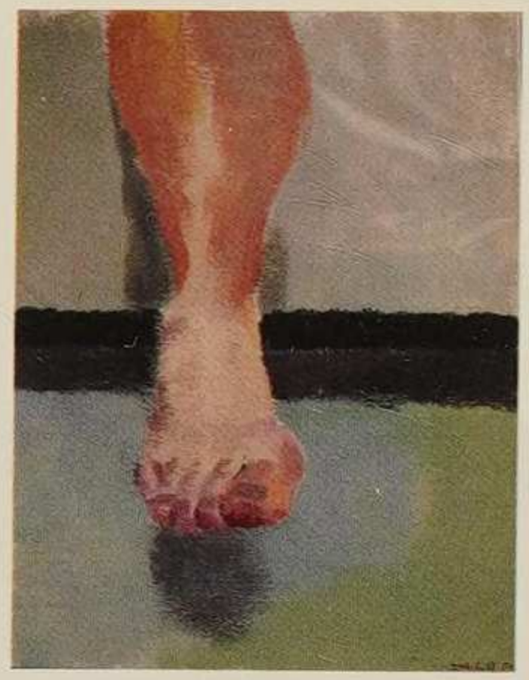
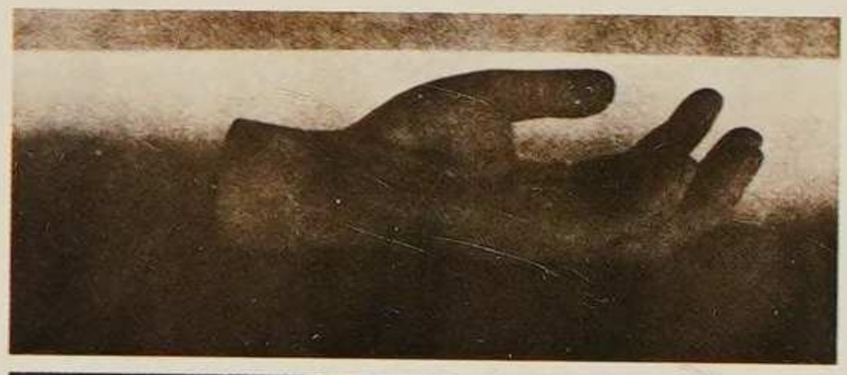






图 2







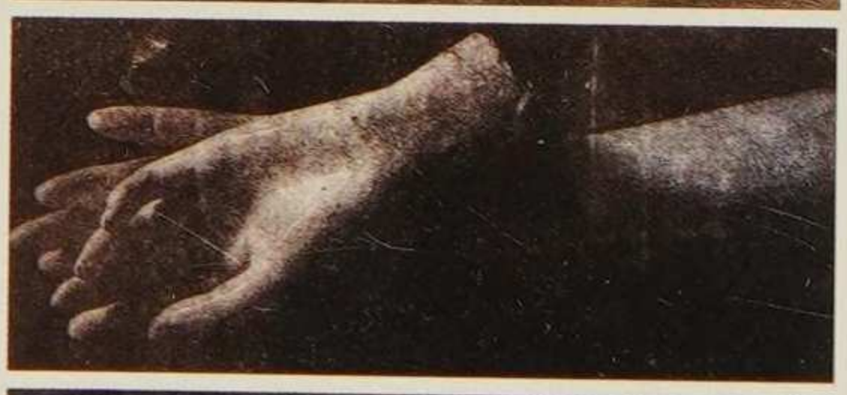




图 3



图 4

1: 孙昊 / *Stop* / 16.5 cm x 26 cm / 纸上丙烯 水彩 / 2016

2：阿斯姆 / *vixen III* / 50 cm x 50 cm / 布面油画 / 2015

3: 韩彦 / *WHITE NOISE* 系列 / 铜凹版印相 / 21 cm × 9 cm / 2016

4：何梦雨 / 另一种女人体 1 / 50 cm × 60 cm / 布面油画 / 2016



图 5

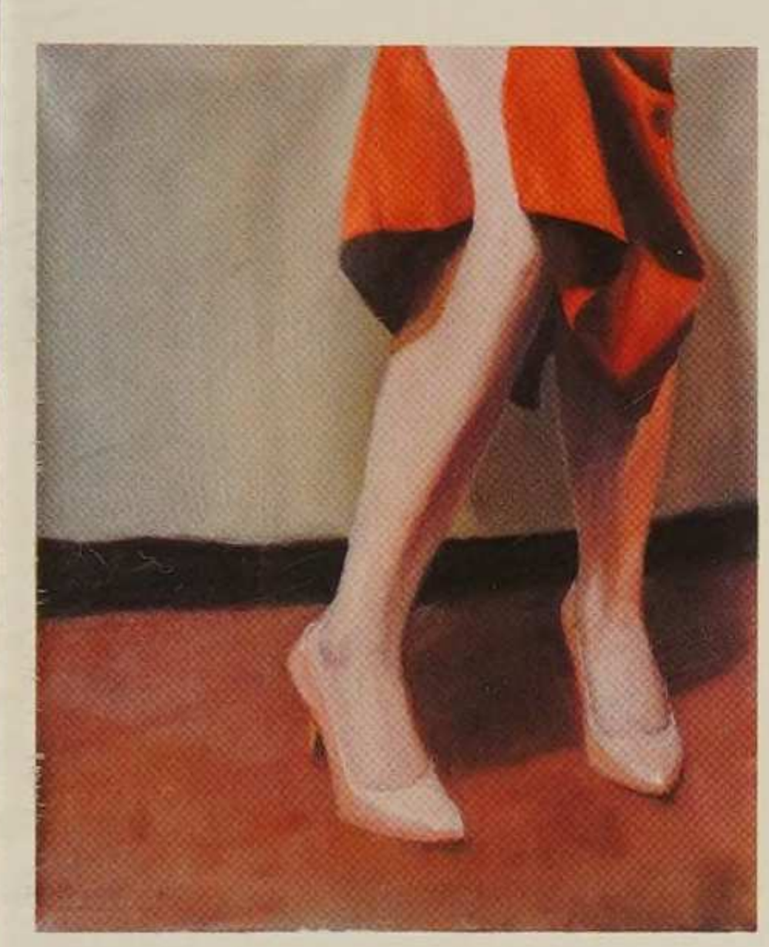








图 6

5: 周晓炜 / 葡萄 / 40 cm × 50 cm / 布面油画 / 2014

6: 蔡龙飞 / 片断 -6 / 30 cm x 40 cm / 布面油画 / 2015



图 7

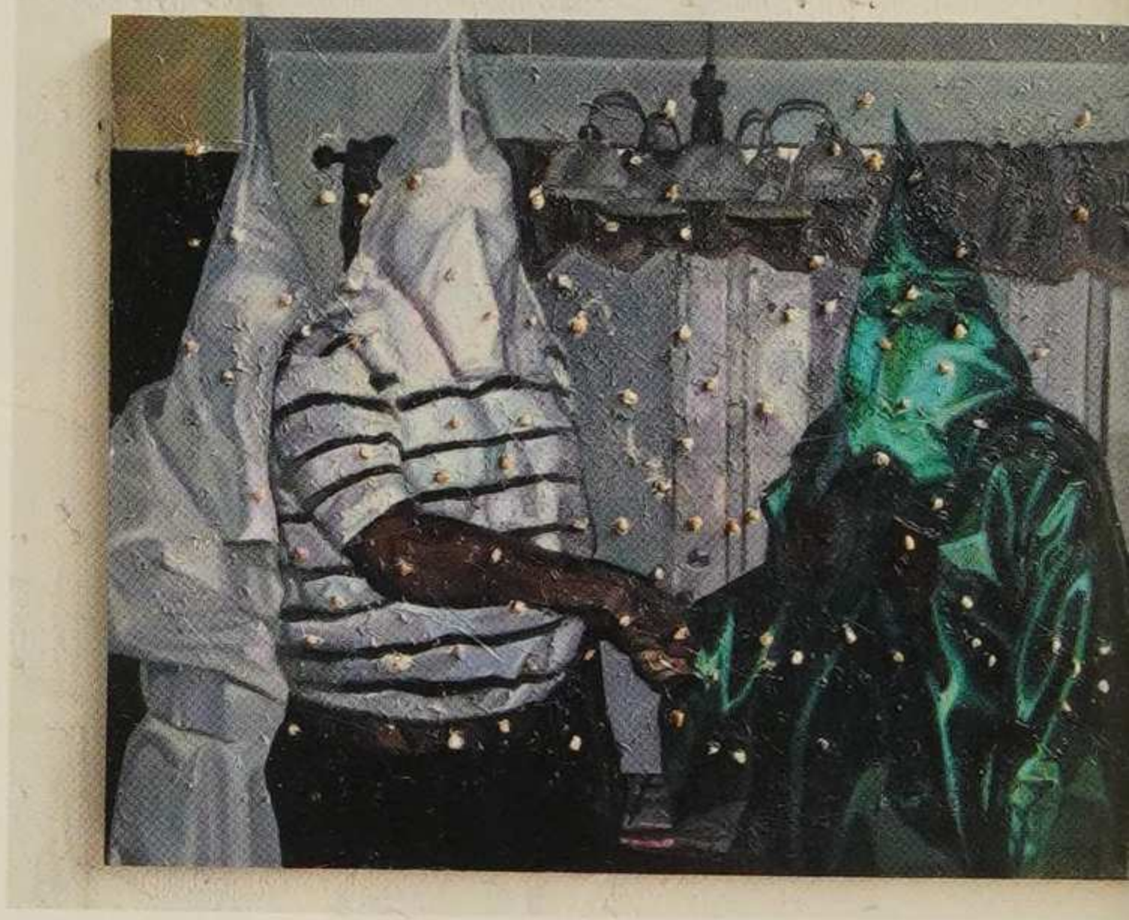


图 8



图 9

7: 刘芷恩 / ネ - 禁 / 70cm×90cm / 布面油画 / 2016　　8：吴彦臻 / 就视而不见达成协议 / 100 cm x 80 cm / 布面油画 / 2016
9: 邬伟 / 存在之 19: 19 / 100 cm x 110 cm / 布面油画 / 2013



图 10

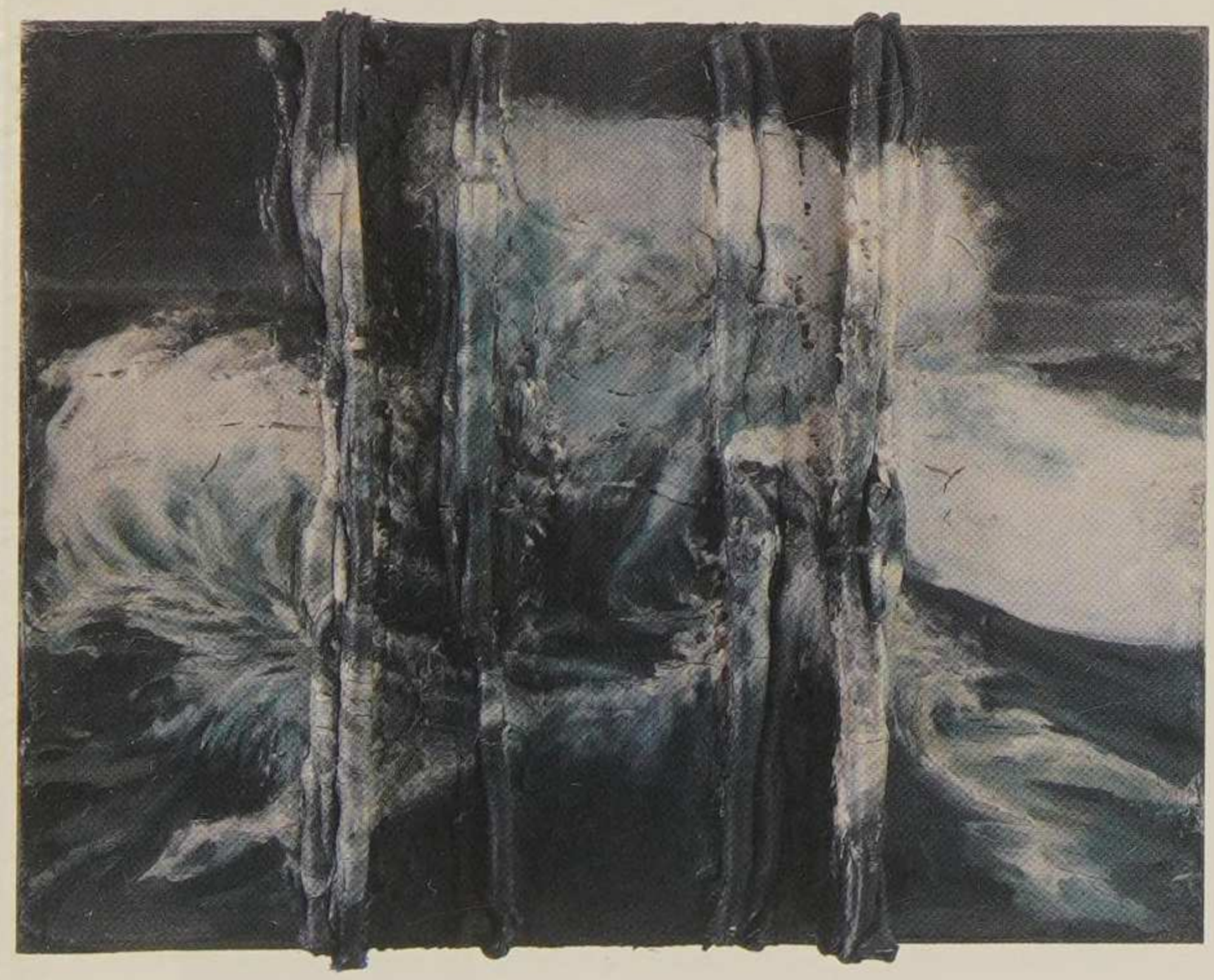


图 11

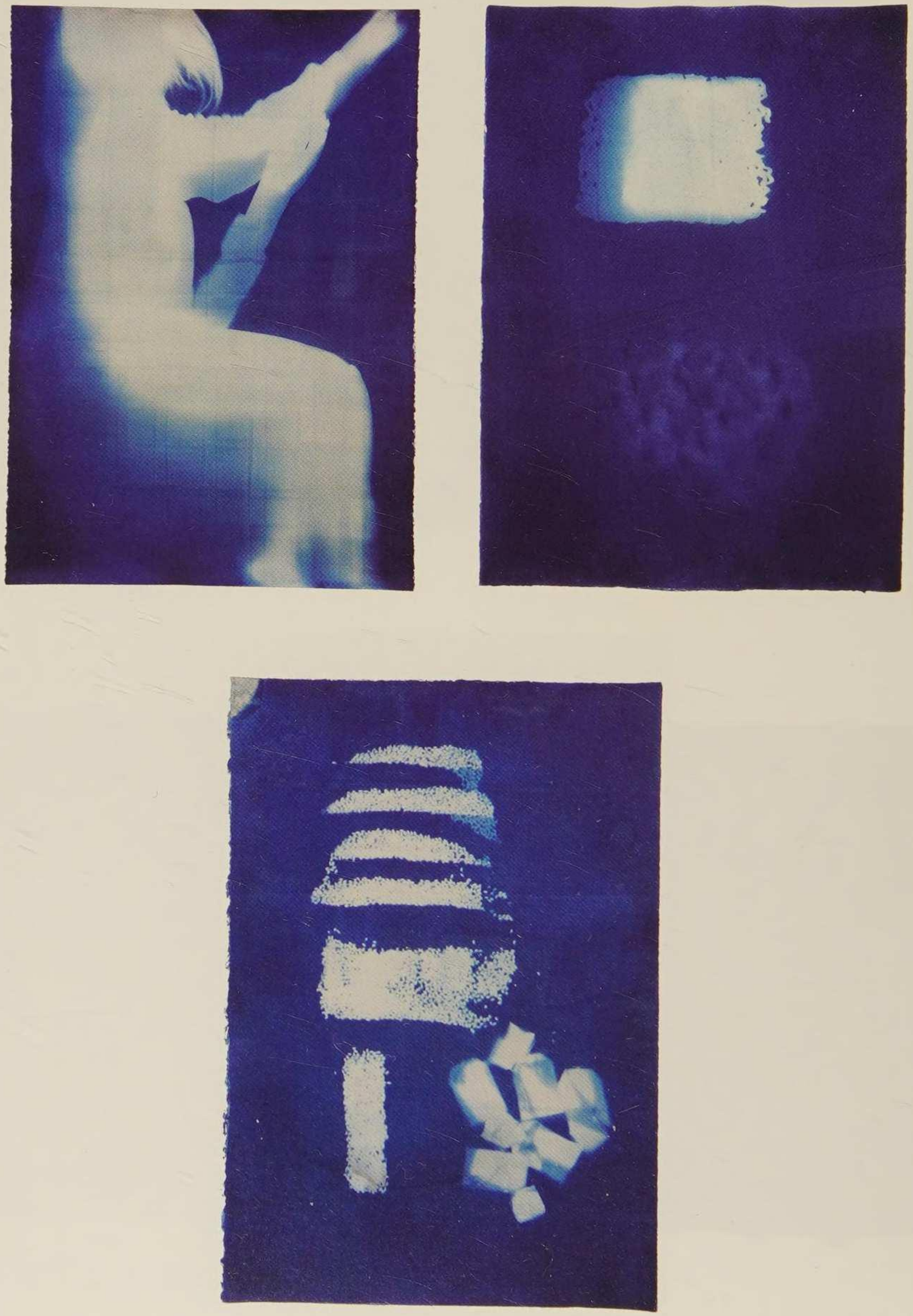


图 12

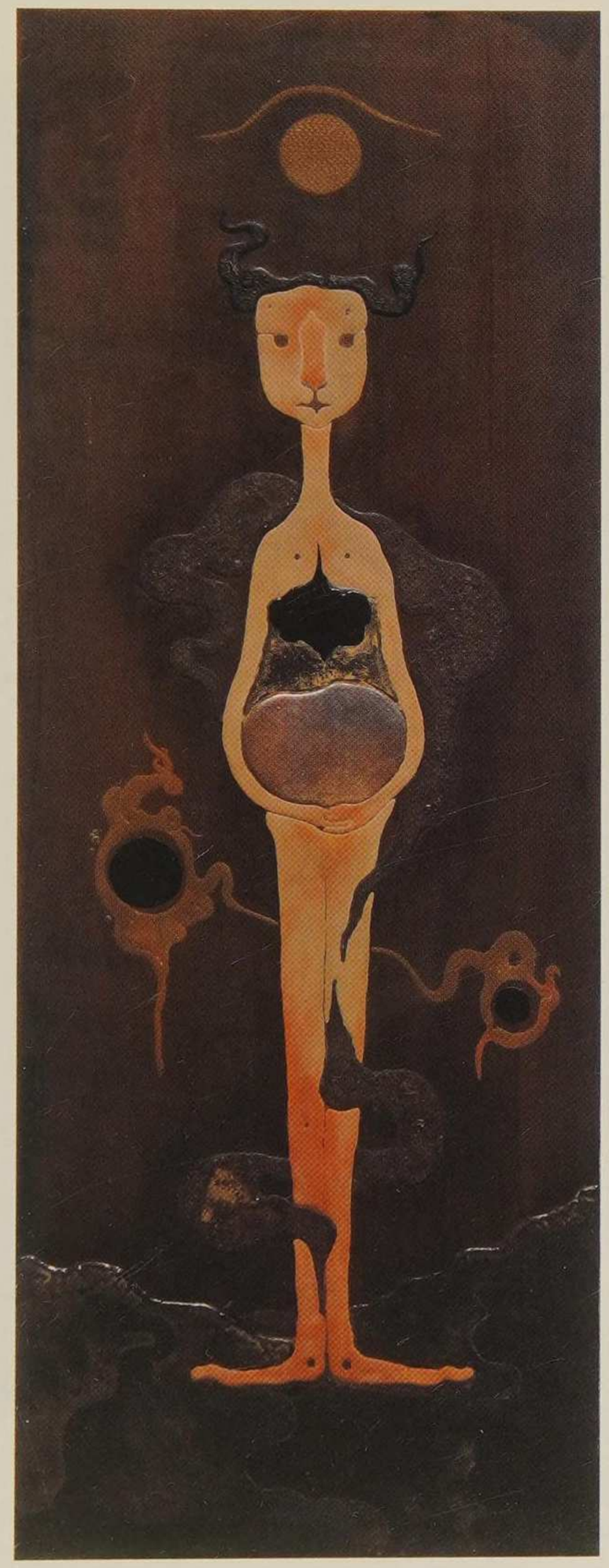
10: 苏华 / 肌肉 / 60 cm x 60 cm / 布面丙烯 / 2016

11: 林枞 / *wave wave* / 35 cm x 45 cm / 布面综合材料 / 2016

12: 林枞 / 雕塑 / 35 cm x 45 cm / 布面油彩 / 2016



余丹 / 晒周报计划 / 76 cm x 112 cm / 氰版 on Fabriano / 2016





区廷柱 / 立像系列 / 80 cm x 30 cm / 漆、灰、麻布、木板、箔料 / 2016







蔡龙飞 / 片断系列 / 30 cm x 40 cm / 布面油画 / 2015



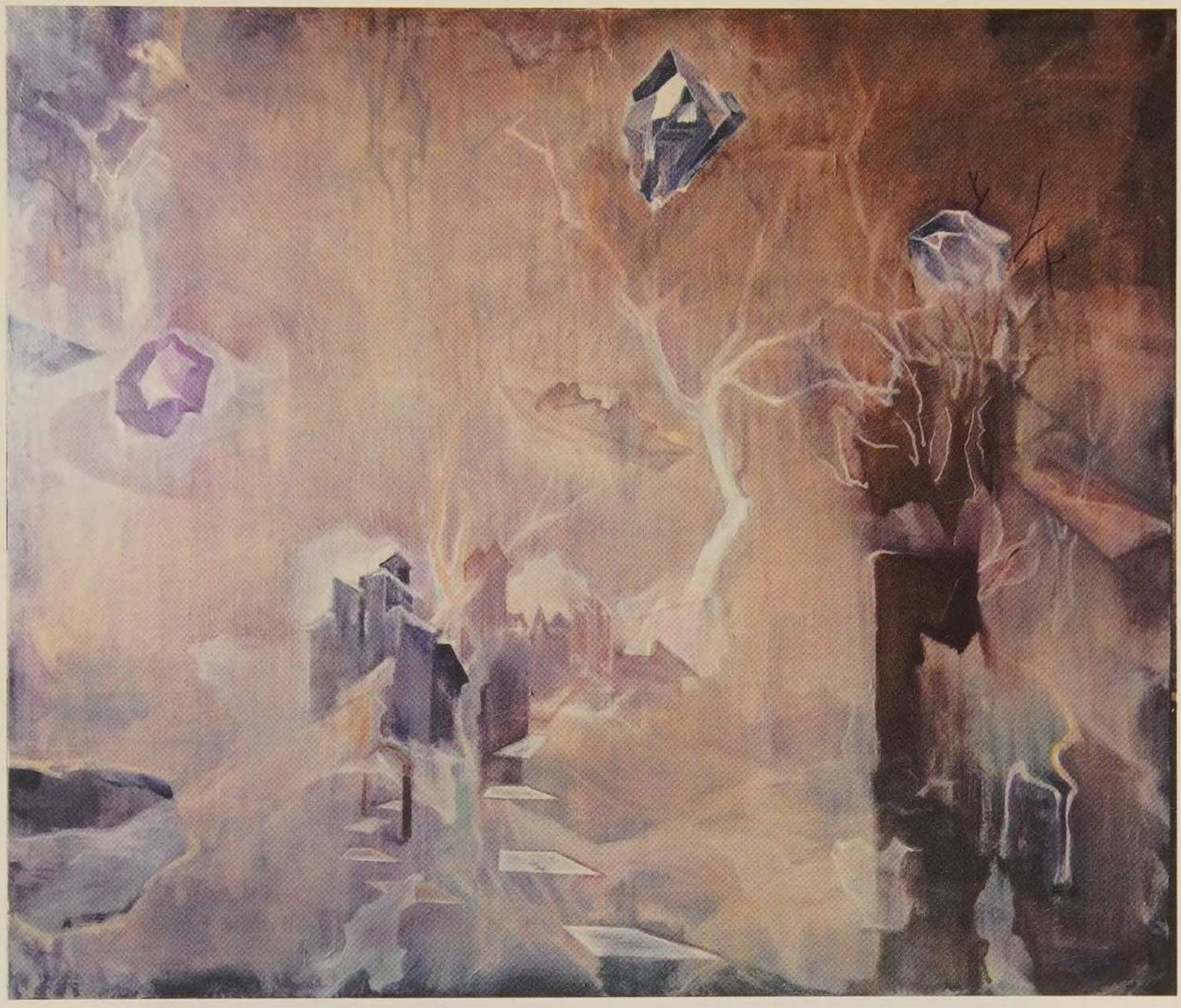
俞金燕 / 廿 / 90 cm x 120 cm / 布面油画 / 2016

隱密盒子

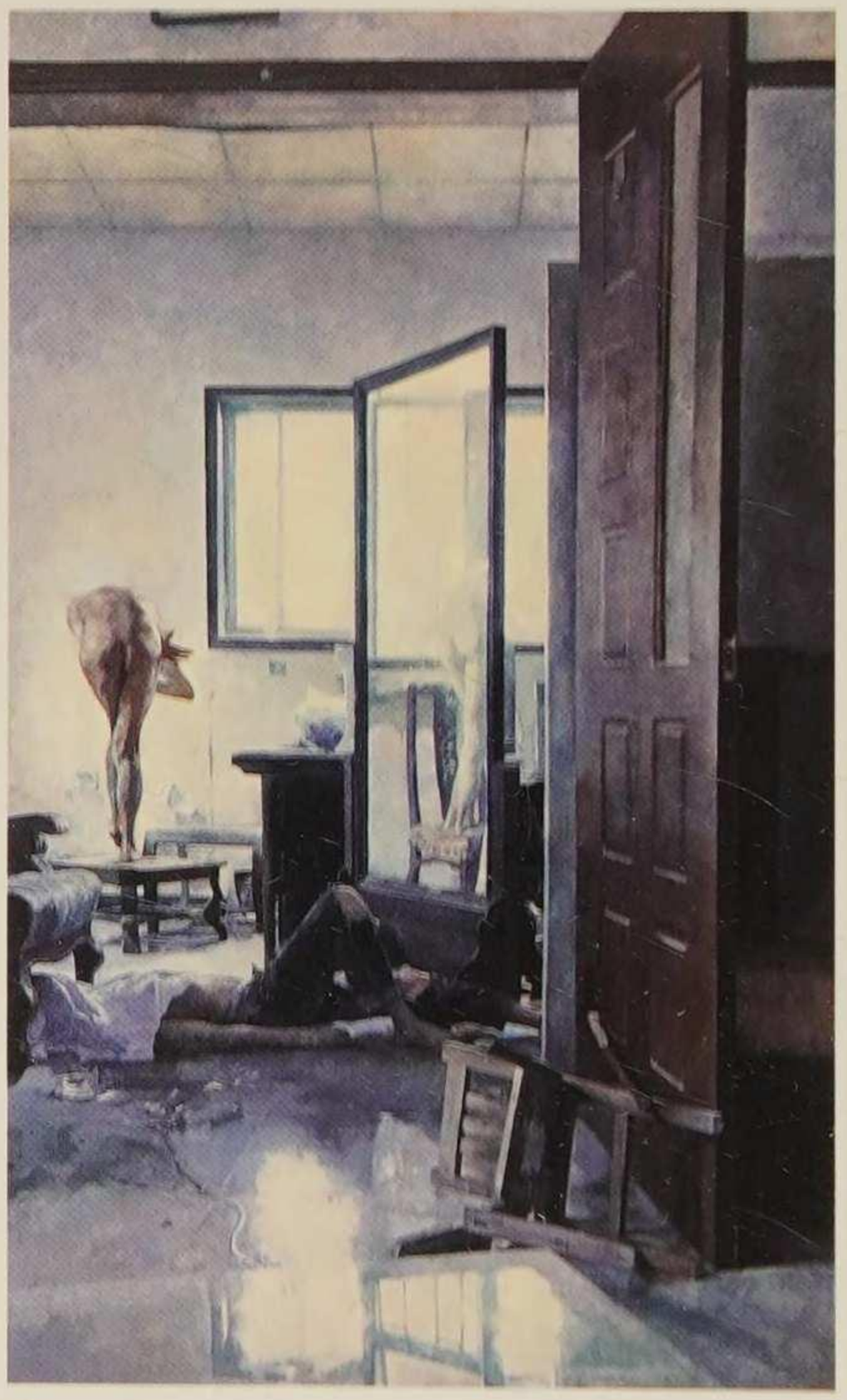
Hidden Box



黄炜 / 无人在场系列 / 100 cm x 120 cm / 布面油画 / 2016



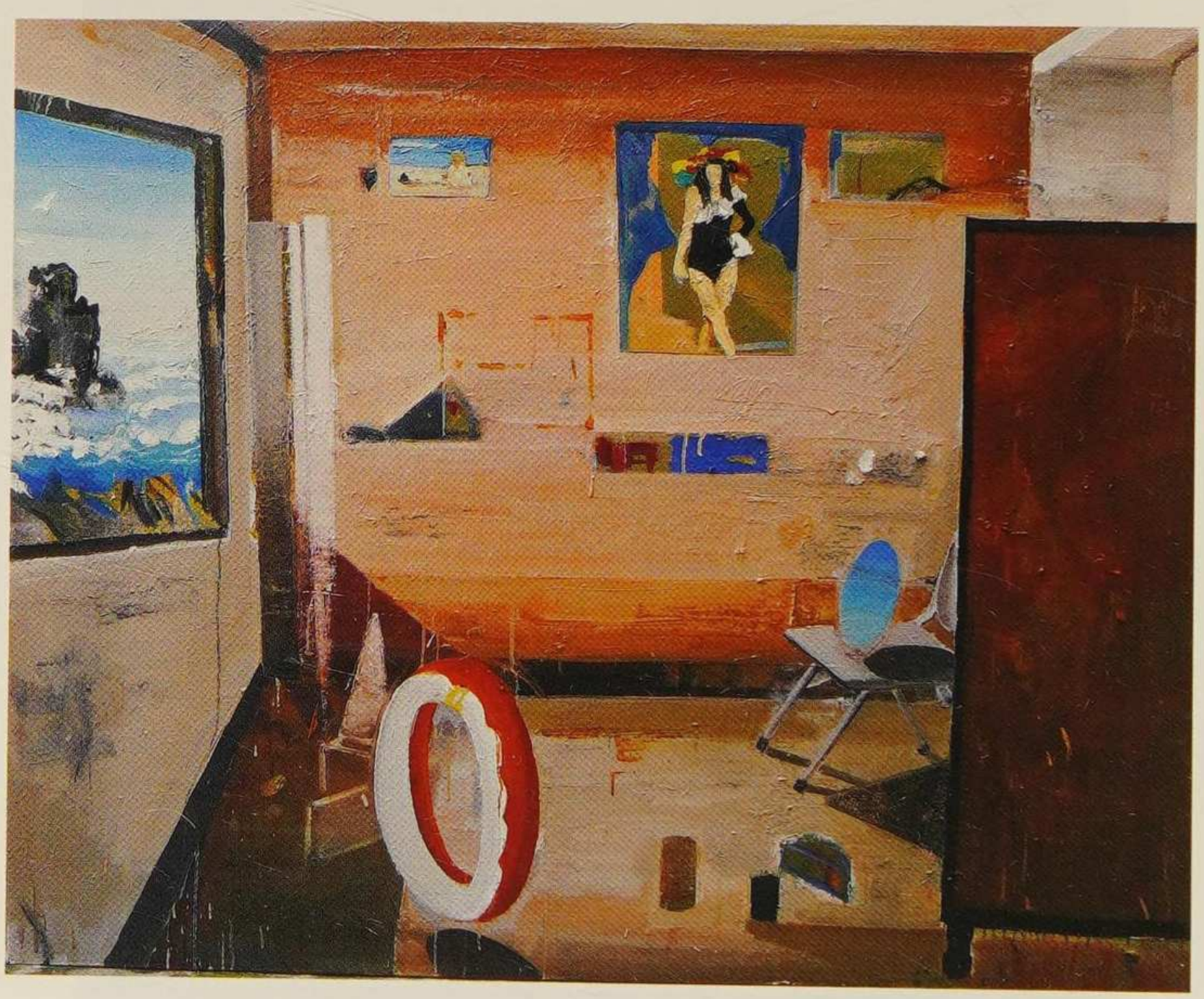
金贝尔 / 无人在场系列 / 130 cm x 160 cm / 布面油画 / 2016



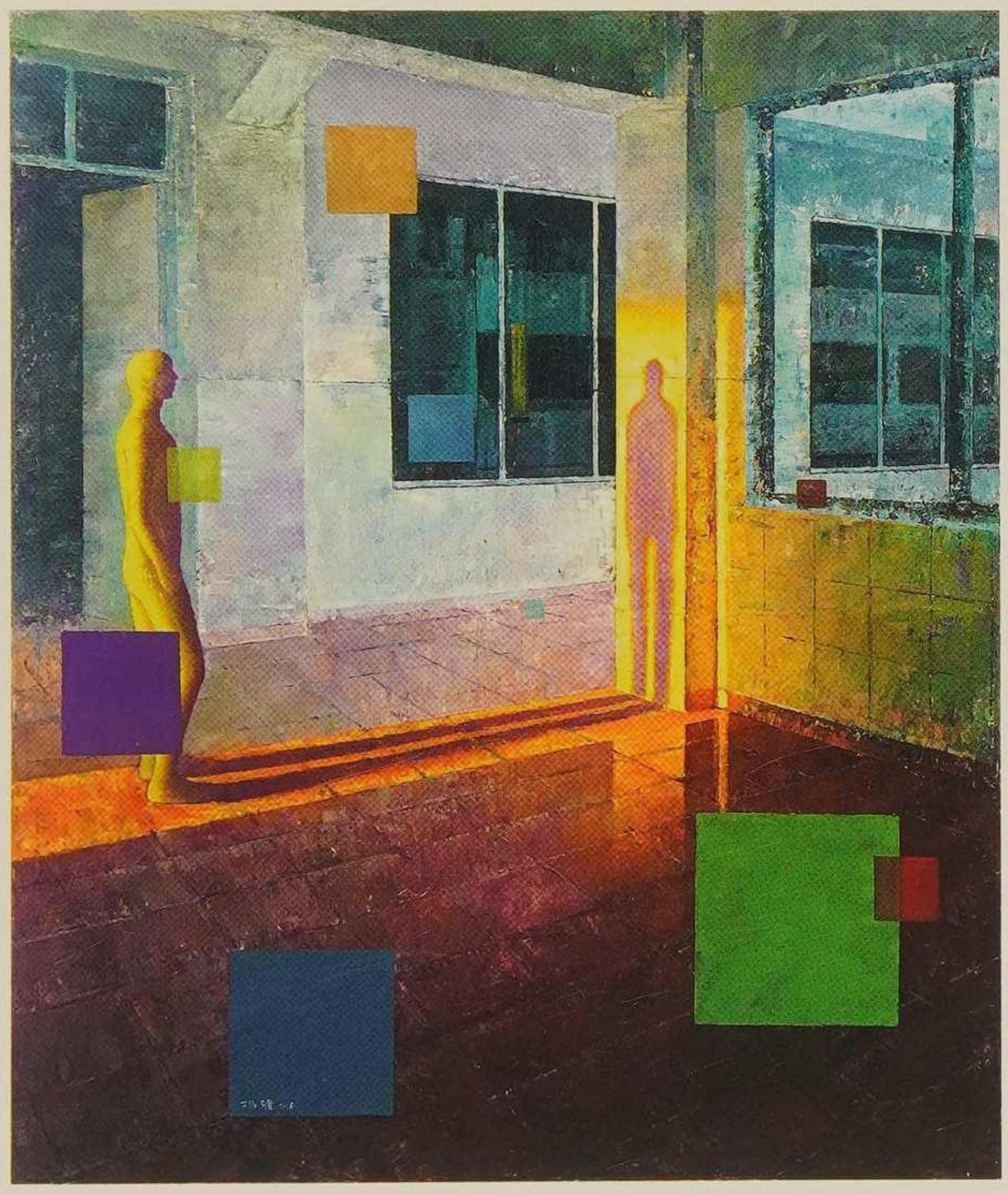
刘宇轩 / 镜象 / 160 cm x 90 cm / 布面油画 / 2016



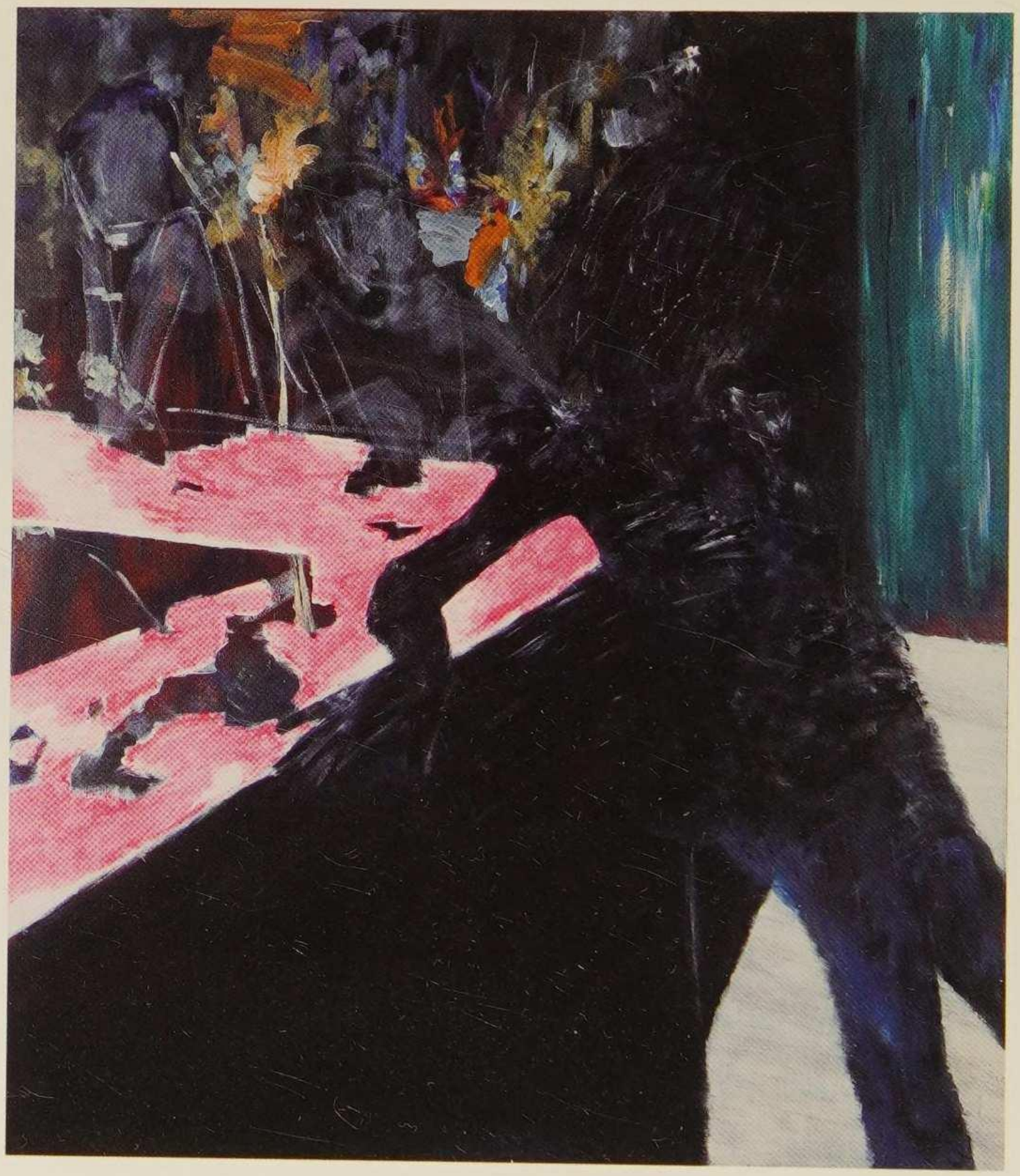
李可津 / 位置系列之二 / 140 cm x 160 cm / 布面油画 / 2016



谢晓春 / 遗迹 / 150 cm x 120 cm / 布面油画 / 2016



冯永华 / 面对光 / 100 cm x 120 cm / 布面油画 / 2016



黄河 / 寂寞有约之二 / 180 cm x 160 cm / 布面丙烯 / 2011

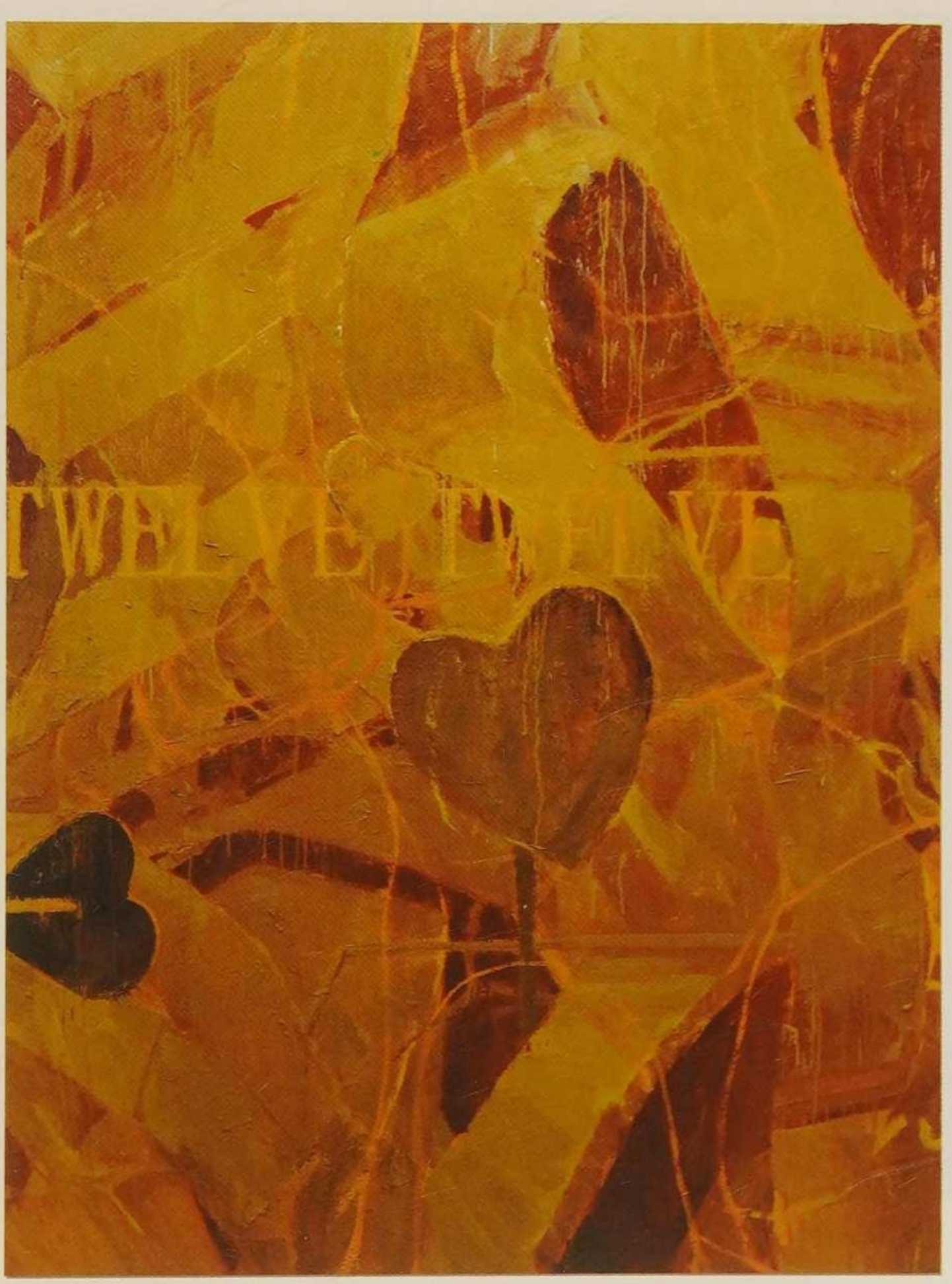


潘敏 / 我把颜色给了你 / 180 cm x 160 cm / 布面油画 / 2016



冉凯 / *HAPPY BALLDAY* / 150 cm × 200 cm / 布面油画亚克力综合 / 2016





冉凯 / *TWELVE TWELVE* / 200 cm × 200 cm / 布面油画亚克力综合 / 2016



邢旭凯 / 房间 1 / 150 cm x 120 cm / 布面油画 / 2016



邢旭凯 / 房间 2 / 150 cm x 120 cm / 布面油画 / 2016



乔相伟 / 水池 / 160 cm x 150 cm / 布面油画 / 2016



李婷婷 / 无意介入 / 160 cm x 140 cm / 布面油画 / 2016



图 1



图 2



图 3

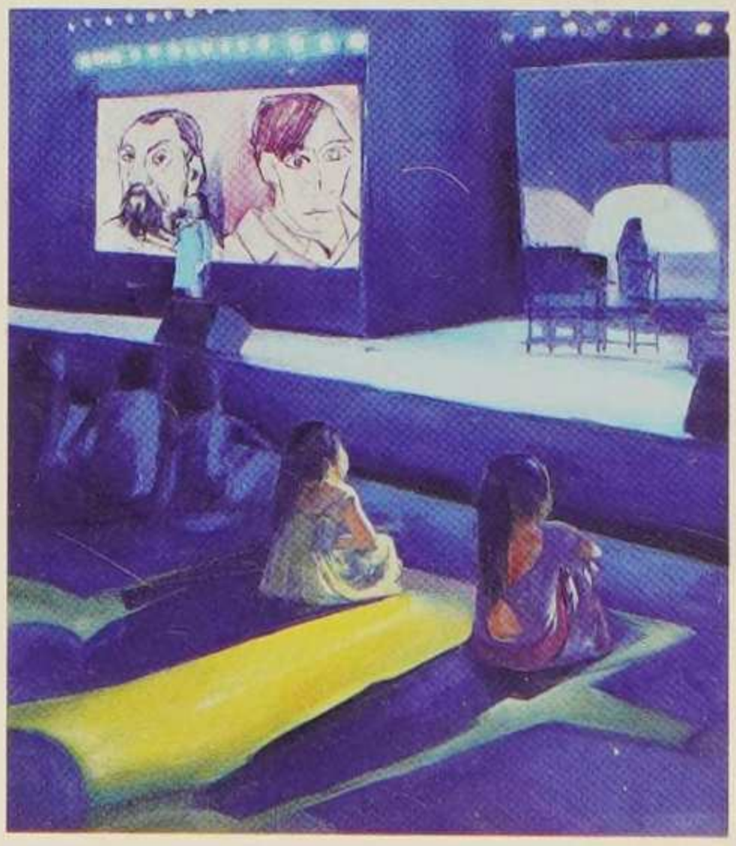


图 4



图 5

1：马静 / *me*，*myself and I* / 150 cm x 180c m / 底料、宣纸、浆糊 / 2016　　2：翁欣欣 / 狗 / 27 cm x 39 cm / 布面油画 / 2016

3：方佳璐 / 寂 4 / 140 cm×155 cm / 布面油画 / 2016　　4：高敏 / 小剧场之夜 / 70 cm × 80 cm / 布面油画 / 2015

5：高旭 / 等待 / 60 cm x 80 cm / 布面油画 / 2016

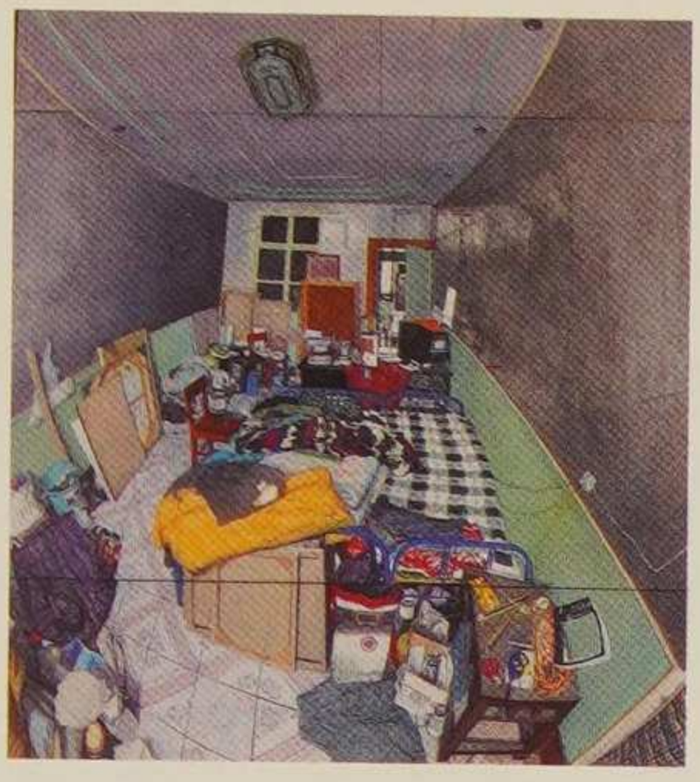


图 6



图 7



图 8



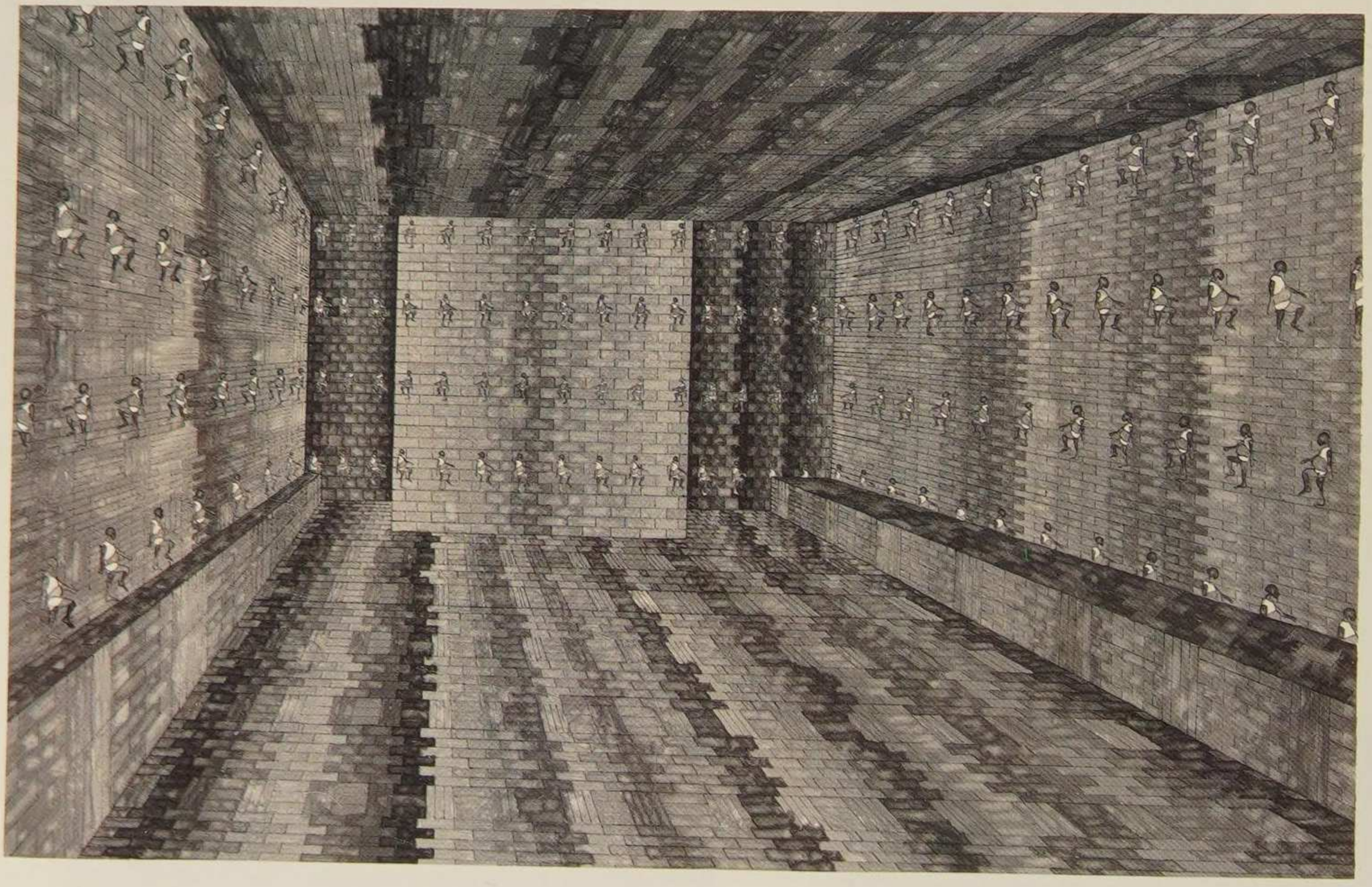
图 9

6：马季 / 从窗口写生房间 / 160 cm x 145 cm / 布面油画 / 2008

7：陈一致 / 实在界—水 / 80 cm x 80 cm / 布面油画 / 2016

8：陈嘉凝 / *Die gold'ne Kalb* / 124 cm x 180 cm / 亚克力，丙烯，综合材料 / 2016

9：陈一致 / 实在界—浓雾 / 80 cm x 80 cm / 布面油画 / 2016



王雪树 / 中阴系列之三 / 151 cm x 96 cm / 纸本水墨 / 2015

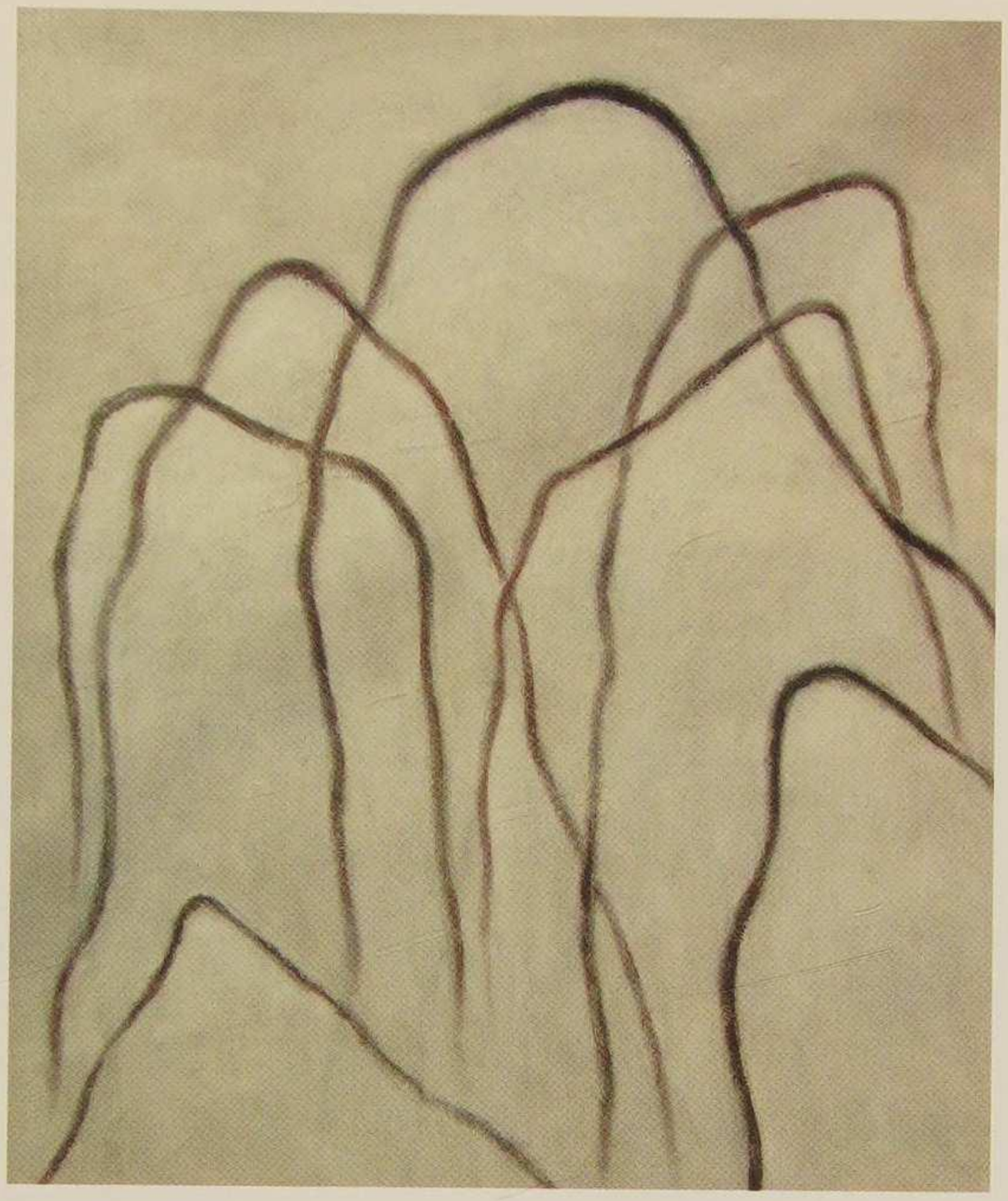


王慧玮 / 房间里的植物 / 120 cm ×150 cm / 布面油画 / 2016

景观视野
Landscape View

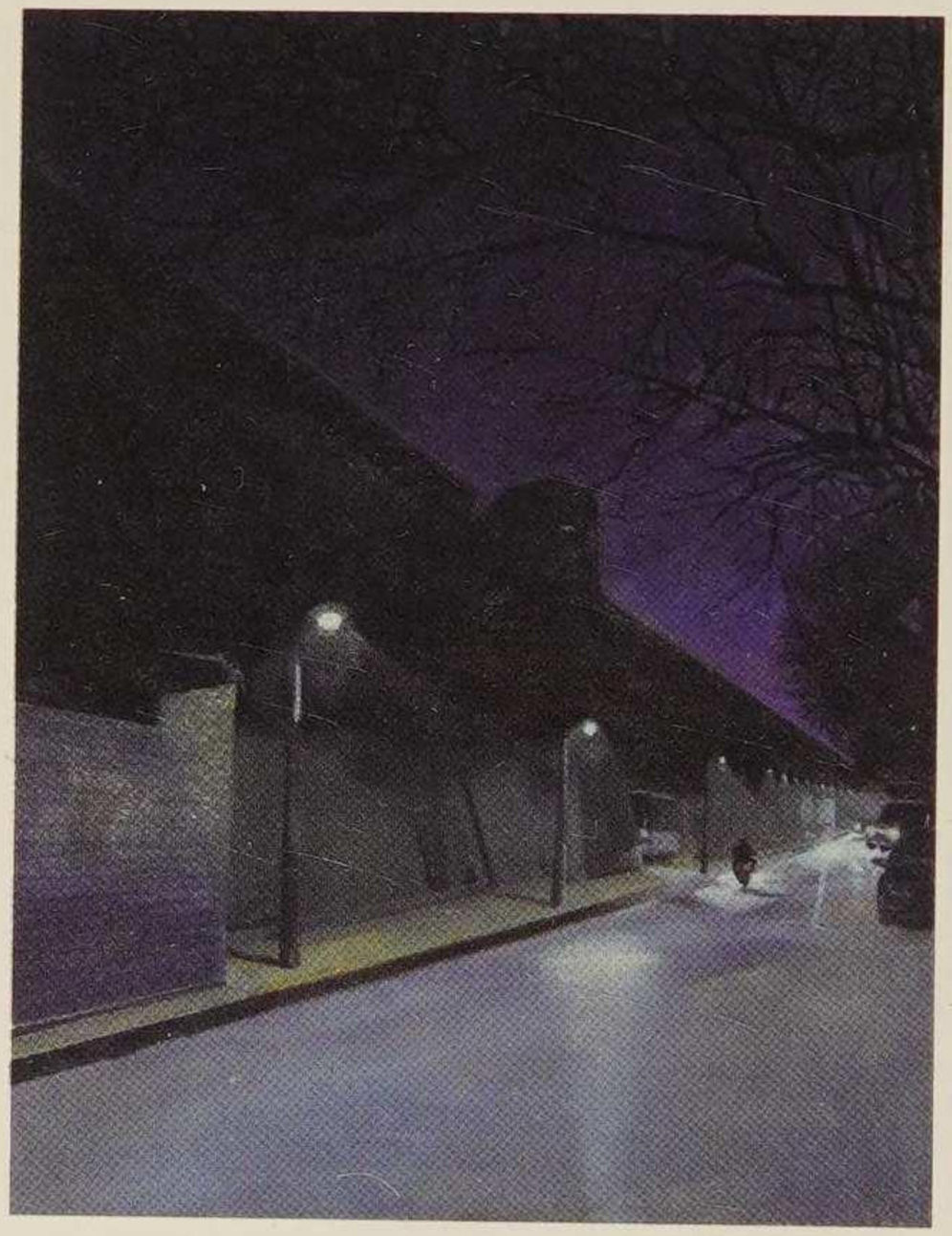


朱颖 / 午夜 / 140 cm × 110 cm / 布面油画 / 2015

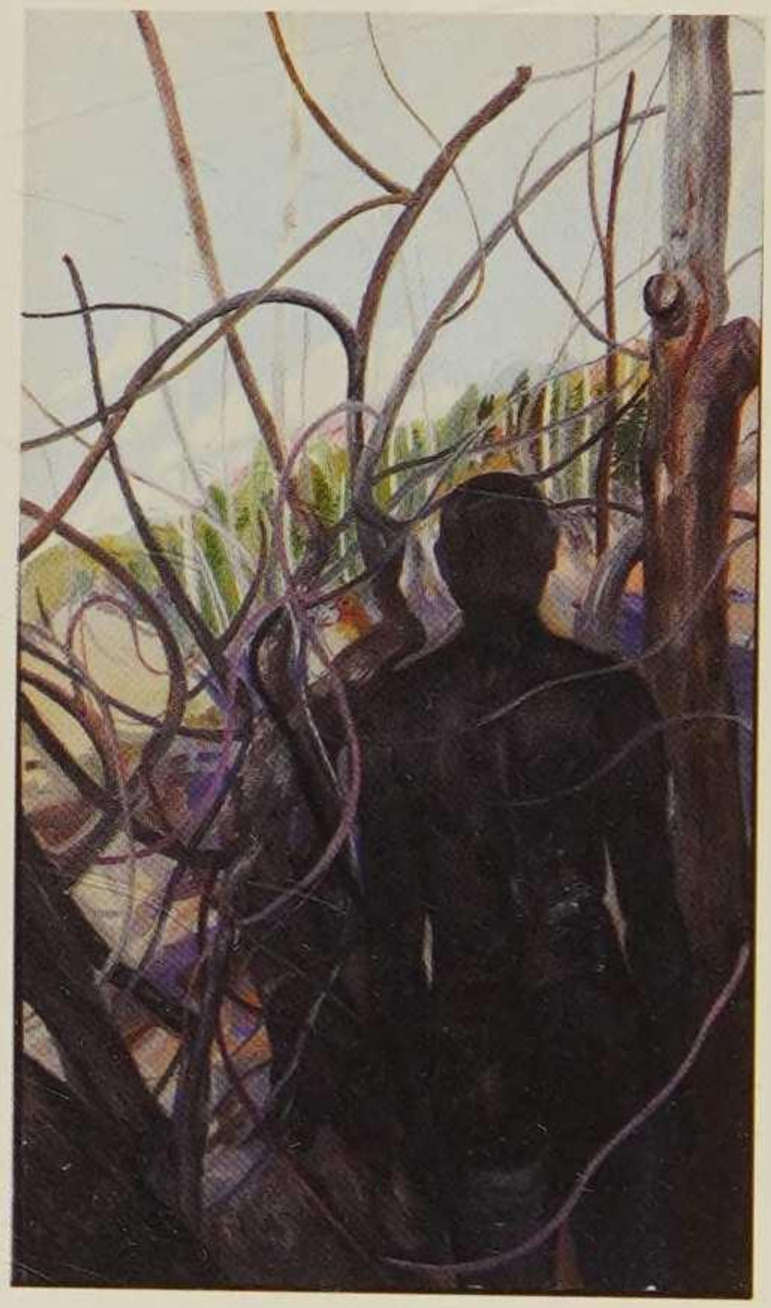




倪士斌 / 山境 20 / 130 cm x 160 cm / 布面油画 / 2016（上）　倪士斌 / 层峦叠嶂 3 / 120 cm x 100 cm / 布面油画 / 2016（下）



马小迪 / 夜之二 / 120 cm x 90 cm / 布面油画 / 2016



高利玮 / 远去的歌声 9 / 140cm x 80 cm / 布面油画 / 2016



王天娇 / 杭城夜语 No.11 / 120 cm ×180 cm / 布面油画 / 2016



图 2



图 1





图 3

1：廖艳莹 / 深处 / 80 cm×100 cm / 布面油画 / 2016

2：高利玮 / 远去的歌声 / 140 cm x 80 cm / 布面油画 / 2016

3：潘子申 / 松果在你的眼睛，海马在你心 / 60 cm×60 cm / 布面油画 / 2016



图 4

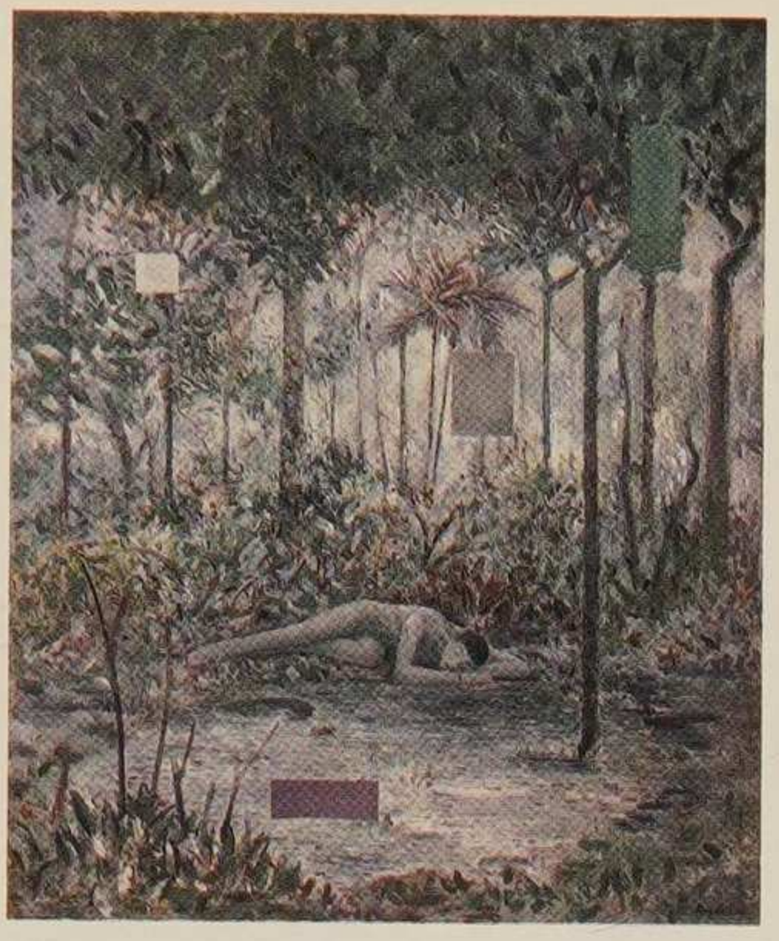


图 5



图 6



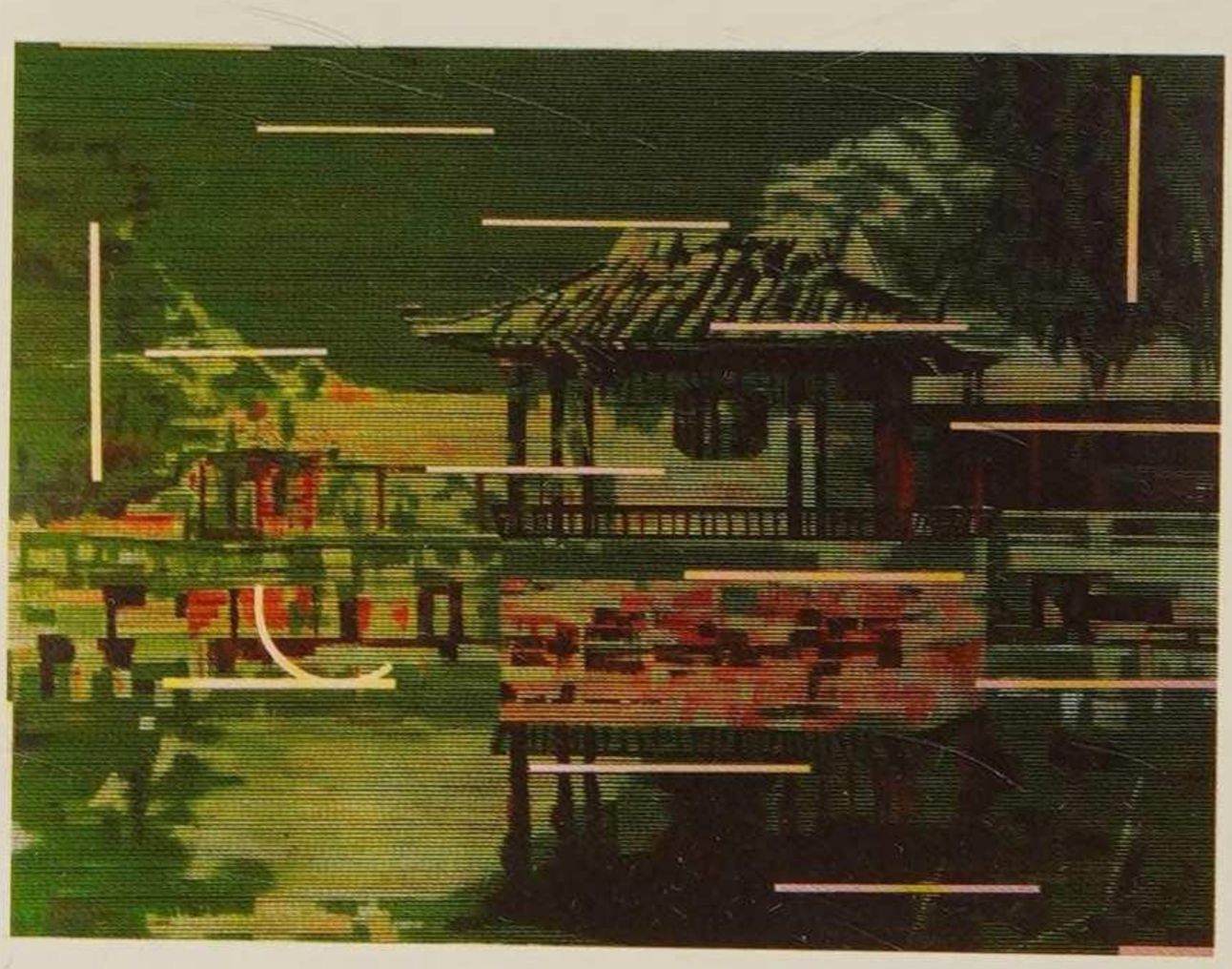
图 7

4：徐小晴 / 香水之一 / 80 cm x 100 cm / 布上油画 / 2016

5：冯永华 / 爱上水 / 100 cm x 120 cm / 布面油画 / 2016

6：张译丹 / 四周与中心 / 50 cm x 70 cm / 布面油画 / 2016

7：袁泉 / 源语 / 40 cm × 280 cm / 布面油画 / 2016



王晓磊 / *Chinese Landscape-Sixteen Straight Lines and One Curve* / 180 cm × 240 cm / 布面丙烯 / 2016



莫非 / *Vermeer* 的红房子 / 60 cm × 75 cm / 布面油画 / 2016



图 1

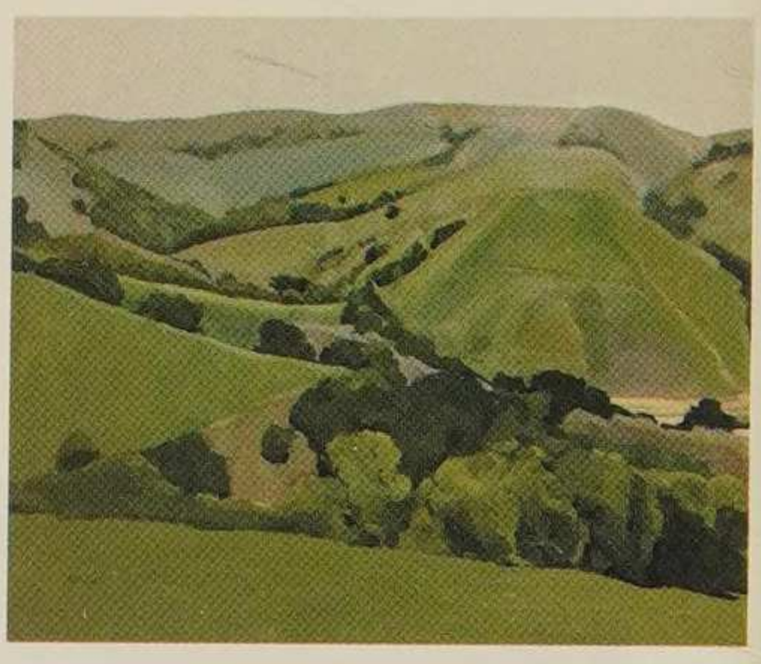


图 2



图 4



图 3

1：王乔君 / 远行 / 140 cm × 120 cm/ 布面油画 / 2016

2：吴雨晴 / 山坡 1 / 60 cm x 70 cm / 布面油画 / 2016

3：孙明煜 / 奔走的人 / 100 cm x 80 cm / 综合材料 / 2016

4：江超 / 枝·像 --- 虫 / 180 cm x 150 cm / 布面油画 / 2016



图 5

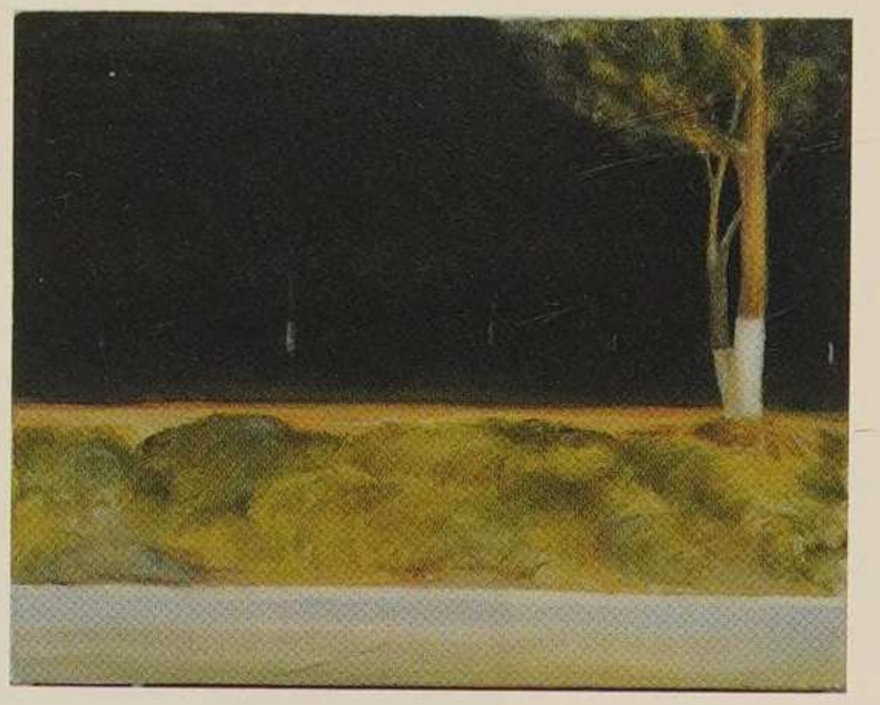


图 6

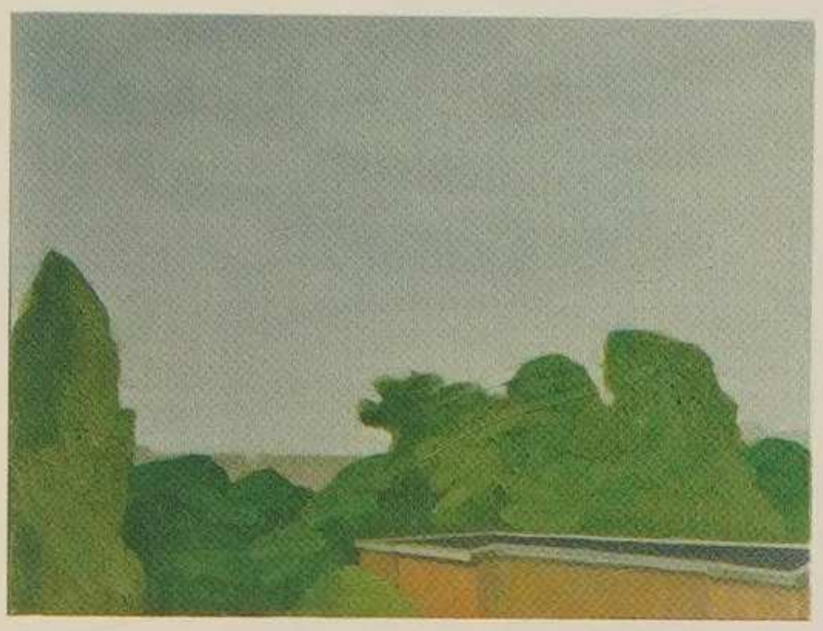


图 7

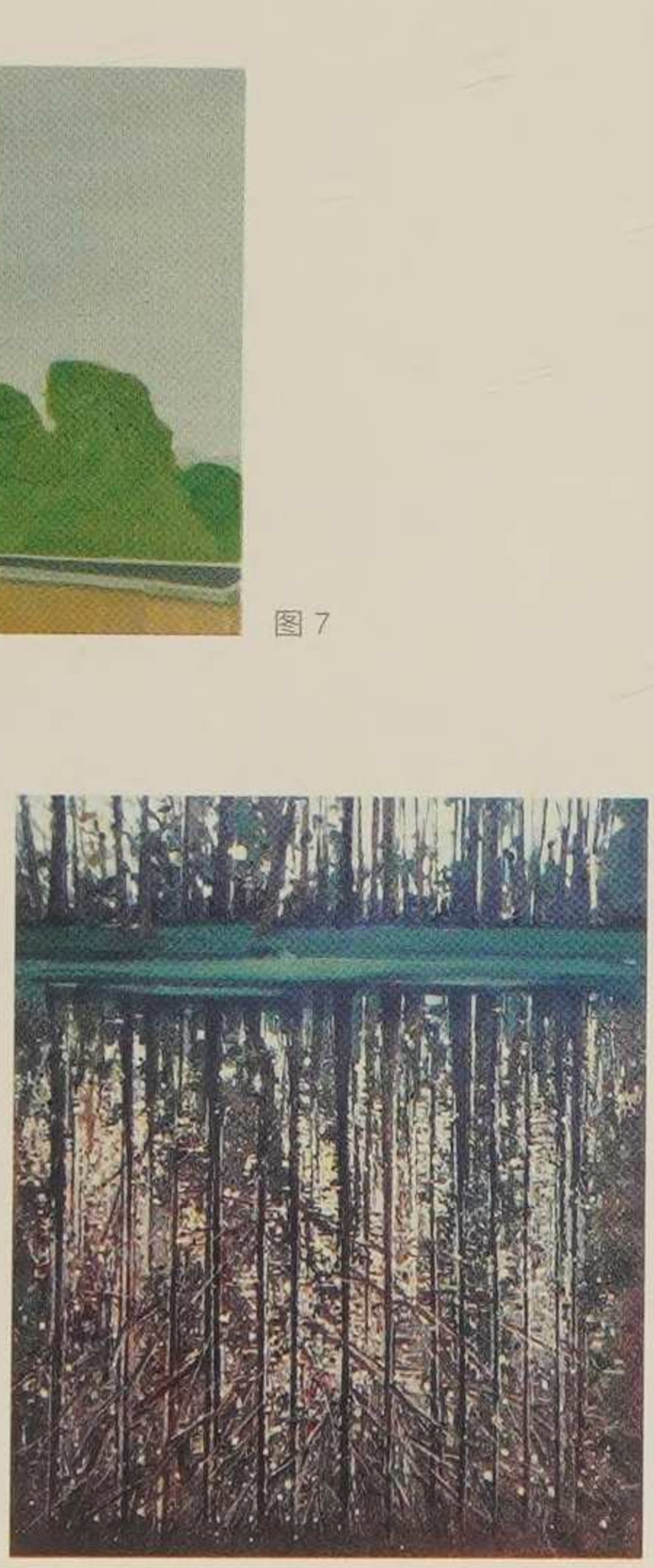


图 8



图 9

5：洪枫 / 高速公路 -3 / 40 cm x 50 cm / 布面油画 / 2016

6：洪枫 / 高速公路 -1 / 40 cm x 50 cm / 布面油画 / 2016

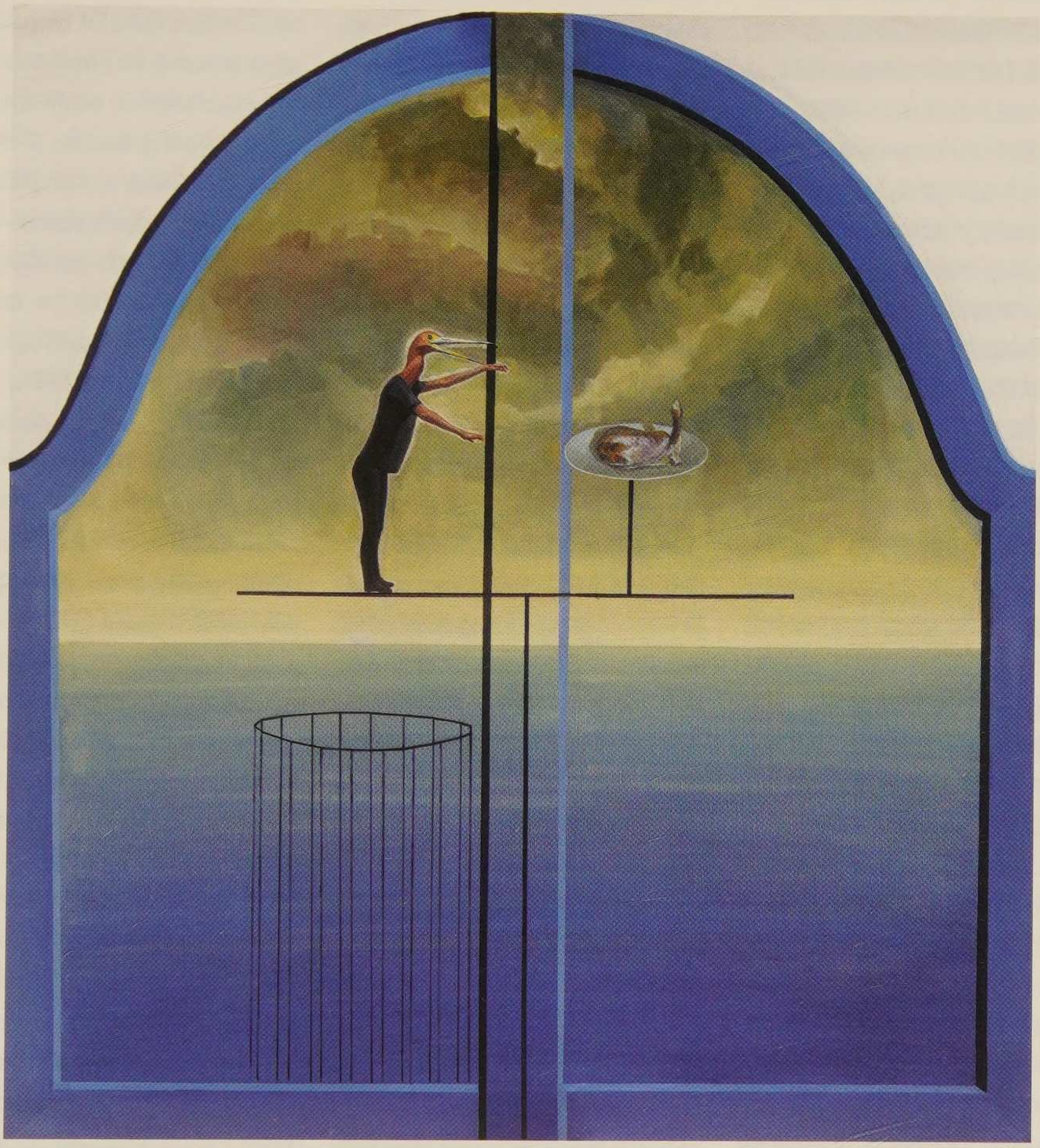
7：黄鑫 / 静谧系列之雨欲来 2 / 60 cm x 80 cm / 布面油画 / 2016

8：黄丝语 / 雨碎江南 / 120 cm x 100 cm / 布面油画 / 2016

9：宁宁 / 安系列 / 50 cm×60cm / 布面油画 / 2016



莫非 / *Vermeer* 的红房子 / 60 cm × 75 cm / 布面油画 / 2016



徐小祥 / 瓮中捉鳖 / 200 cm x 180 cm / 布面油画 / 2016

吕姣

P300

观看先于言语。孩童先会观看和辨识，接着才会说话。不过观看先于言语还有另一种意涵。及由观看，我们确定自己置身于周遭世界当中；我们用言语解释这个世界，但言语永远无法还原这个事实：世界包围着我们。约翰·伯格的《观看的方式》里面讲道，想要成为少数的例外画家，就得清楚自己过去的观看方式，然后抛弃过去的种种习惯。他必须单打独斗地对抗过去塑造他的那些艺术规范。他必须把自己当成否定画家观看方式的画家。《察》系列一开始源于一次所谓“山上养心”的实践活动。新环境的一切对我来说都是新奇的，一草一木都与城市截然不同，“闯入者”开始用自己的方式去观察去感知。画中的原型是我的友人同时也是“我”，场景是“探险”得来的乡间剧院。外来闯入者警觉地窥视着桃花源，我认为“观察”比“观看”更多的是一分初来乍到的警觉，是外来闯入者初入桃花源新奇的探险，因此用“察”做题更加准确。而《今夕是何年》是我对神秘过去的向往，是闯入者欲窥探前最初的遐想。

Observation preceded speech. A child learnt to observe and identify something before speaking. However, there is another connotation of speech. Through observation, we determine that we are in the surrounding world; we interpret the world with speech, but speech can never restore the fact that we are surrounded by the world. *In Ways of Seeing*, John Berger said that to become one of the minority exceptional painters, one must make clear our past ways of seeing, and then abandon various habits in the past, and one must treat himself as a painter denying the way of seeing of the painter. The series *Observation* was from the practical activity of the so-called "nourishing heart" on the mountain. All in the new environment are curious for us, and every tree and bush is different from the city.

马季

P245

很早的时候，老师说“你的画太描”，“你的画平涂”，“（油画画成）装饰（性）没什么了不起”，“你的画没有油画的感觉”，“你的画没有立体感”，“你的画没有透视”，“你的画没有纵深感”，“你的画太艳”，“你基础不够扎实”，“你的画太注重细节了”，“你根本不热爱画画”，“你还不够敏感”。正当痛定思痛之时，我听到了“腰围艺术赞”。不，是要“为艺术战”。后来，我继续描啊描，画啊画，继续平涂，涂得很装饰。我发现我并不会画油画，因为画来画去画不出油画的感觉，我觉得有机会我得自卑一下；此外，我决心要画得很立体，很透视，很纵深；假如哪天我（画的画）能鲜艳到人们需要戴着墨镜看，那我大概要成功了。由于我基础不扎实，所以我要把我看到知道感觉到的统统画出来，全部画出来，一律画出来，以证明我热爱画画。说实话，我已经不是小学生了，我还在热爱小学生那样的敏感。

At the very early stage, the teacher said, "your painting is too descriptive", "your painting is plain coating", "it is nothing (to paint the oil painting into) decoration (property)", "your painting does not have the painting of oil painting", "your painting has no 3D feeling", "your painting has no perspective", "your painting has no feeling of depth", "the color of your painting is too strong", "you do not have solid foundation", "your painting does not pay attention to the details", "you do not love painting at all", "you are not so sensitive".

When I was recalling my painful experience, I heard "praise of waistline art". No, it is "fighting for art". Later, I continued describing, painting and plain coating, like decoration. I found I was unable to paint oil painting, because I could not paint the feeling of oil painting after repeated practice, and I think if there is an opportunity, I should be self-abased; in addition, I am determined to paint the painting like 3D, very perspective and deep; if some day my painting can be so bright that people should wear sunglasses to see it, I would be appropriately successful. Because of not solid foundation, I would paint what I know and feel completely to prove my love to painting. To be frank, I am not a pupil, but I am still sensitive like caring pupils.

马静

P244

综合起来讲，我很喜欢用宣纸和水

墨，这两个几乎是不变的创作用品。宣纸中我钟爱各种皮纸，非常坚韧，简直比水彩纸还要“坚强”，我经常拿宣纸来拼贴，宣纸这种半透明又可塑性强的纸张给了我的创作很大的探索空间，在看了一些中国古代画家的作品后，对宣纸更是多了一份情怀的寄托，于是我的材料中，宣纸、毛笔、墨水等材料多了起来。看过很多中国画，我没有那个功力去重现，而想要学习其中一二，可以通过感受其中的氛围以及精神性，《论》曰：“志于道，据于德，依于仁，游于艺。”我觉得这句话很大程度上概括了作为一个艺术家所需要的品质，更是做人的道理，我越来越觉得对于画面的要求，体现了对自我的要求，每一个时期的创作都可以体现同时期自己的生活状态，所以，得在画画这条路上希望我能够走的更远，同样希望我能在画里找到自己，完善自己。

我的创作应该更加偏向于学习中国古代传统绘画，有句话叫绘事后素，我们可以学习借鉴的前人作品这么多，可以依托的时代背景以及历史背景如此丰富，何不回过头努力地挖取更多的养分来进行未来的创造呢！希望在综合绘画中看到越来越多的中国优秀作品！

Comprehensively, I like using the Chinese art paper and water ink very much, which are almost not changed in creation.

In the Chinese art paper, I favor of various bark paper, which is very tenacious, almost "firmer" than the water paper. I usually use the Chinese art paper for collage. The Chinese art paper, which is semi-transparent and strongly plastic, gives me a large exploration space in creation. After seeing the works of the Chinese ancient painters, I had more feelings to the Chinese paper. Therefore, in my materials, the Chinese paper, writing brush and ink have become more and more.

Having seen many Chinese painting, I have no skill to reproduce them, but want to learn some of them and feel their atmosphere and spirit. According to the *Analects of Confucius*, "take morality as the ambition, virtue as the basis, benevolence as the relying and act within the range of art." I think this has concluded the quality that an artist needs in a great extent, and it is also the principle of need. I have more and more felt that the requirements for image have reflected the requirements for ourselves, and the creation in each period can reflect the people's living status in each period. Therefore, I want to go father on the road of painting, and also hope to find out and improve myself in painting.

My creation should be more partial to the traditional Chinese ancient painting. As the saying goes, painting after simplicity, we can learn from so many works of the predecessors, and enrich our works relying on the background of times and history, why do we look back and make efforts to mine or nutrients for the future creation? It is hoped to see more and more excellent Chinese works in the comprehensive painting!

潘远铭

P330

版画是一门间接性的绘画艺术，有自己独立的语言，他依托于媒介物，借助印刷手段实现材料的转换，从而完成版画的艺术创作过程。

我认为版画艺术和其他绘画艺术一样，是艺术家对信息的捕捉，通过画面来反映出来，艺术品直接是最直观体现艺术家处理信息的能力和品位的要求。我在学习版画的过程中思考较多和感触较深的问题就是造型基础和版画创作的关系。其中的素描的造型基础和版画的关系给我的学习帮助最多。我认为版画最重要的是绘画能力，其次是材料的转换能力及印制过程中的技术。好的绘画艺术作品要以好的绘画能力为前提，这是各类绘画艺术实践的依靠，版画作品更加尤为凸显其重要性。如果没有能画好一张画的能力，试图通过做出一张好的版画是万万不可能的。版画艺术的魅力是通过材料的转换的绘画作品，不能画好画，而通过版画的种种特殊效果来装饰画面的侥幸心理是不可取的。

As an indirect painting art, printmaking has its own unique language, which relies on the media and converts materials by printing means, so as to complete the artistic creation process of printmaking.

I think the printmaking art, unlike other painting arts, is the capture of artists to information, and is reflected through the image,

and artwork directly reflects the artists' ability to process information and requirements of grade most intuitively. What I think more and feel deeply when learning printmaking is the relation between the modeling basis and the creation of printmaking. The relation between the modeling basis of sketch painting and printmaking helps me most. I think the most important aspect of printmaking is the painting ability, followed by the material conversion ability and technology in the process of printing. A good painting artwork should be based on a good painting ability, and this is the relying of various painting art practices, and a printmaking work should more highlight its importance. If it is incapable of painting a good picture, it is impossible to create a good printmaking. The charm of printmaking art is to paint the work through the material conversion, and it is undesirable to have the fluke mind of decorating the image through the special effects of printmaking without painting a good picture.

裴多菲

P385

当现实与虚幻相撞，当照相与绘画相撞，当理性与感性相撞，它们会迸射出怎样的火花？从某一天起，我便开始着迷于捕捉这种火花，着迷于真实和虚幻交错在一起的瞬间，还有那耀眼的色彩和图像的秩序感。

在我的画中那些图像它们似乎都在讲述着另一个世界的故事，但这些图像又基于现实世界。真实的草垛、虚幻墙面、真实的柱子、虚幻的滚轴，我试图把毫无联系的东西拼凑在一起，把那些没有任何逻辑联系的图像理性的约束在一起，让它们在我的画面中相碰撞。在这里，我所裁剪下的图片可以说是现实世界的呈现，我所画出的这个场景也来自于现实，但将它们与其妙的色彩相组合时，将它们与图像重新排列时，就会产生出另一种效果，一种徘徊于现实和梦境中的效果。

When reality collides with illusion, photographing collides with paining, and rationality collides with sensibility, what sparkle will they burst out? From someday on, I begin to be crazy on capturing such sparkle, the moment when reality interweaves illusion, and the dazzling color and sense of order of the images.

In my painting, these images seem to tell the story of another world, but these images are based on the realistic world. The real haystack, illusory wall, real column and illusory roller. I attempt to splice those unrelated together, and restrict images without any logic connection together rationally, so that they collide in my image. Here, the pictures I clip can be said to be presentation of the realistic world, and the scene I paint is also from reality, but when they are combined with the marvelous color and rearranged with the image, another effect will be generated, an effect hovering between the reality and dream.

石博文

P280

山与海是我近期创作的主要题材，我试图通过对于山与海的描述，呈现我个人眼中的“整体世界”。世界永远拥有我们不可知的一面，这种不可知的神秘感深深地吸引了我，让我对它怀抱着一种亲切的“敬畏之心”。我带着这种心境表述我所见与所感的这个世界——山与水，是我心中世界的“代言人”。自然世界中的山与海是宏大而神圣的，之于人类，它们拥有着物质与精神的双重属性。无论是在古代抑或现代，“山”不仅具有形式上的独立性，它还同时拥有了一种精神上的仪式性形态；而“海”在人们的心目中，则象征着某种充满的生机。它永不疲倦，集温和与桀骜不驯于一体，具有不可征服的威力，仿佛能洗刷我们的灵魂。

对我而言，怎样把自身关注的这些东西恰如其分地加以表现，并且使其具有精神上的指向性，是极为关键的一点。因此，在作品《山海经》的创作过程中，我努力使作品中的“山”与“海”超越某种现实的时空，并通过对于它们的描绘，实现我自身经验的呈现。我试图在作品中营造一种与现实相关的“距离感”，并通过这种“距离”达到某种“不似之似”的境界。这样的“不似之似”，是在对于自然景象的体验之中，以实现自身的审美追求与自然山水的审美属性融合为一为要求的。

Mountain and sea are the main topics in my recent creation, and I attempt to preset the "overall world" in my eyes through the description of mountain and sea. The world always has one side unknown to us, and such unknown sense of mystery has deeply attracted me, making me have an intimate "feeling of awing". With such a mood, I'd like to express the world I see and feel. Mountain and sea are the "spokesmen" in my inner world.

Mountains and seas in the nature are magnificent and holy, and for them human beings, they have the dual properties of material and spirit. Whether in the ancient times or the modern times, "mountain" does not only have the independence in form, but also has a ritual form in spirit; while in people's eyes, "sea" symbolizes a vitality. It is never tired, and integrates the mild and obstinate characters, with unconquerable power, as if it can clean our soul.

For me, it is an extremely essential on how to express those I concern appropriately and make them have spiritual guidance. Therefore, during the creation of the work *The Classic of Mountains and Seas*, I made efforts to make the "mountain" and "sea" in the work exceed a realistic time and space, and present my own experience through their description. I attempt to create a "sense of distance" related to the reality in the work, and reach the realm of "resemblance of non-resemblance" through this "distance". Such a "resemblance of non-resemblance" is in the experience of the natural scene, with the requirements of integrating my own aesthetic pursuit and the aesthetic properties of the natural sceneries.

钟楚溢

偶然间读到“你寄居在石头上，收集了大地上的各种寂静。”选自Nelly Sachs的小诗，感性的认知与感恩自然的馈赠，恰合我本人创作的主要思维，作品主要情感来源于对生活的感触与对自我的反思。人与自然之间的关系是“刚刚好”的相互尊重，并且通过默默无闻的接触与感知来互动，生活的琐碎片段提醒，一些不经意的片段，惬意与凝重的氛围转换的过程会让人产生美的感受。从漆的特有属性去寻找粗糙且质朴的艺术语言，一半工艺一半艺术的创作过程让人沉下心来，与自己对话，就像一块不发声的石头，它让我更能理解生活的本质。与其浑浑噩噩的度日，相比之下从事艺术创作者更应该敏感的观察身边的生活细节，而从中所提炼出来的艺术意境更会带给我意想不到的结果。这也是我所认为的艺术所带给我们的馈赠，而这种馈赠更好的让我们去理解自然，融入到自然中去。就像我们喜欢怀旧，那是因为我们寄托在过去的一段时间的部分情感，所以作品也算是对于这种情结的追求，就像我们所留恋的美好的事物往往是简单到极致的生活片段。所以我在画面的语言组织上也会偏向于选择简单而质朴的构成及色调。就像霍克尼的风景往往是单纯的，简单的甚至有些稚嫩的表达，但是往往越简单的画面更能直击人心。而我认为抽象的手法就是最好的提炼，它留给观者有自我补充的余地，这也是我们所产生的共鸣。而这种抽象的意识完全是基于对东方审美情趣的探索而非一股劲的钻研西方抽象绘画的艺术形式。

accidently, I read a poem by Nelly Sachs "Living on the stone, you collect various quietness on the earth". The sensitive perception and thanksgiving for the gift of nature just conform to my main thinking in creation, the main feeling of the works is from the feeling to life and reflection to myself. The relation between mankind and nature is the mutual respect of "just enough", and mankind and nature interact with each other through the silent touch and perception. The trivial fragments of life remind us that some unconscious fragments, and the process of converting the pleased and dignified atmospheres will generate a feeling of beauty. The rough and simple art language is found through the unique property of paint, and the creation process of half technique and half art can make someone settle down and dialogue with himself, like a silent stone, which makes me understand the essence of life more. Compared with those spending the days with ignorance,

the art creators should be observe the life details surrounding them sensitively, while the artistic realm extracted can bring me with unexpected results. And this is also the gift that I think the gift brings to us, such gift makes us understand and blend into the nature better. Just like that we are nostalgic, because we have placed our feelings in a period in the past, and therefore, the work also can be said to be a pursuit to such a plot, just like that the good things we linger on are often the life fragments from simple to extreme. Therefore, in the language organization of the image, I also would prefer the simple and plain compositions and tone. Just like that the scenery of Hockney is simply, so simple that it has some immature expressions, but usually the simpler image can impact people's heart more. I think the abstract technique is the best refining, which leaves the audiences with a room of self-supplementation, and this is also the resonance we generate. Such abstract consciousness is completely based on the exploration to the oriental aesthetic feeling, but not the deep research on the art form of the western abstract painting.

童道冰

P305

只有以自身的历史、文化、现实、理想等等为营养而诞生的艺术才能有根，才能扎根，才能有对全人类来说的普遍价值，如果只是跟着他人身后亦步亦趋地学习其样式那永远是步他人后尘，得到的只有他人背影，沦为他人的文化附庸，因为忽略了自身。艺术不直面自身的历史和文化从而给出自己的思考和解释，那这种文化生态是畸形的，艺术必须参与到其中来，当然，这绝不等于就是艺术对自身文化进行纯粹讽刺、恶意批判、肆意诋毁、妄施定义等，而是作为理性、严肃、有担当、极具责任者的一种面对、一种不逃避、一种不自我蒙蔽性地偏安一隅。

Only the art born with the nutrients of its own history, culture, reality and ideal can have root, be rooted, and have common value for the human beings. If we just copy others' way, we can only follow their steps, see others' shadow and descend to others' cultural dependency, because we have ignored ourselves. If an art gives its own thinking and interpretation without facing its history and culture, then the cultural ecology is distorted and art must participate. Of course, this absolutely does not mean that art simply satirizes, maliciously criticizes, wantonly slanders and absurdly defines its own culture, but is a kind of confrontation, not avoiding, and not hiding in a corner as a rational, serious and responsible character.

王克景

作品想法来自生活中偶然间看堆放在角落的一对杂物，被广告布遮住。不知下面物体的形状，只能通过物体顶起的部分猜测其中的物体。布褶间形成无序的布纹， 数条褶皱先相互交错，但却不想交。突起的部分，形成的了除了广告布上面印刷宣传内容以外所独有的画面。脑子被下面所隐藏的事物所吸引，是烂木头？还是别人嫌弃所丢弃的杂物？还是为了保护某种东西而为？人们不会理会这堆所谓的“杂物”、“垃圾”，会本能的接受这种被人所隐藏和遮盖的事物。也有人会很好奇地下的事物，到底为何物掀起一角而一探究竟，但正是这种隐藏的关系让人感到好奇，也让人产生对自己直觉的怀疑。生活中到处充斥着真实，当歌舞升平遮住双眼时，你是不会去看街边的沟渠和荷塘里的残花、淤泥。人们有时所付出的“真爱”，是为了自己的一种占有欲。这种欲望被隐藏，而这种隐藏正是我想通过作品所传达的。又是什么东西可以让这种看似无力却可以遮风避雨的“布”变得有属于自己的形态？而这些散碎的想象让我开始想继续去研究，这就是最初的目的，为了“解惑”。这样的创作是一种在一直探索寻找中过程，街景趣事到脑中散碎想法，都为个人作品所用。这些与所思所想又反复的在构建属于自己的“精神世界”。

Only the art born with the nutrients of its own history, culture, reality and ideal can have root, be rooted, and have common value for the human beings. If we just copy others' way, we can only follow their steps, see others' shadow and descend to others' cultural dependency, because we have

ignored ourselves. If an art gives its own thinking and interpretation without facing its history and culture, then the cultural ecology is distorted and art must participate. Of course, this absolutely does not mean that art simply satirizes, maliciously criticizes, wantonly slanders and absurdly defines its own culture, but is a kind of confrontation, not avoiding, and not hiding in a corner as a rational, serious and responsible character.

温辰旻

我猜想，绘画存在的价值，似乎是在人类存在于历史的印迹中散发出来的，我们存在的某些态度使其产生了意义。

历史并不在于理解，在于凝想、凝视、凝思。而绘画是人作为存在的一种方式，记录着美丽而发昏的“糊涂账”。在此世，只望能做到，便是戴老说的”我夜坐听风，昼眠听雨，悟得月如何缺，天如何老”。

通过形成对主题表达的思索，我以此生发出一系列作品，结合我对于基弗作品的一些学习的过程，《重建中的老建筑》这幅作品为此系列的首次创作，现场是在建筑翻新过程中拆除的一处老房子，对于“老东西”我总是会有留念的伤感，如同对逝者的哀悼，我尝试以一种“墓地”似的布局，企图引起观众的共鸣。在构图上，基弗先生《致不知名的画家》给了我对于象征“永恒感”的启示，如古埃及壁画的“正面律”运用一般，我采取正面正对的视角，画面上的一切边缘线以“方正”的形式存在，对于空间的表达，也采取类似于《内景》的处理，使整体气氛处于历史凝重之感。可惜的是，对于材质黏合画面的无经验，媒介未能很好的在画面的成立，且白乳胶与油画颜料有排斥作用，事后画面材料有剥落现象。 对于此作品的现场，是我到达村落的第一天发现的。其建筑原型是村落里的一个小礼拜堂，能看得出来是村民在原有基础上改造的空间。在村落翻新的过程中，被改造成了安放建筑木材的临时安置点。对于当地居民来说，这是一件极其平常的事情，但对于我来说，由于宗教赋予的文化象征使它给予了我精神上的遐想。更因其对人类存在的主要影响，使我对此产生浓厚兴趣，第一幅的尝试，也是为此准备的。现场天窗投射下来的天光使整个空间充满了凝重的气息，满地的木屑使废弃的空间蒙上了一层被遗忘的错觉。这种感觉是我首要想在画面表达的，画面构图延照“正面律”布局，希望能表现出宗教神圣庄严的气氛，画面上的媒介黏合趋于自然，于前作一样，采用“现场”残余物对画面进行“参演”。对于此画面主题的探讨延续到下一张作品的产生。

I guess that the value of painting existence seems to be emitted from the history of human being. Some of our attitudes make it meaningful.

History does not lie in understanding, but in meditation, meditation and gaze. The painting is a way of human existence, which records the beautiful faint and confused diary. In this world, I only want to live the life, like what Mr. Dai said, “I listen to the wind at night, rain during the daytime, realize how the moon wanes and why the day become older?”

Through the forming the thinking of theme expression, I have made a series of works. Combined with the study process of Kiefer's works, *Reconstruction of the Old Building* is the first creation of this series. Site is an old house demolished in the building renovation process. The site is an old house in the process of building renovation. For "old things", I always feel sad, like the mourning for the dead. I attempt to resonate with the audience with a "graveyard-like" layout. For the composition, Mr. Kiefer's work *To Unknown Painters* gives me an enlightenment to the symbol of "Eternal Sense", like the use of "Law of Frontality" in ancient Egyptian murals. I took a positive view, all the edges in the picture exist in "square" form. For spatial expression, similar treatment in the *Interior* is taken to make the overall atmosphere in a sense of historical dignity. Unfortunately, for the materials without the experience in bonding picture, intermediary is not very good at the establishment of the picture. White latex and oil paint have a repellent effect, and picture material peels off after painting. I found the site of the work on the first day when I arrived at the village. Its prototype is a small chapel in the village. What you can see is the space transformed

by the villagers on the original basis. In the process of village renovation, it was transformed into a temporary shelter for placing building timber. For local residents, this is a very common thing. But for me, due to the cultural symbolism given by religion, it gives me a spiritual reverie. Because of its main impact on human existence, I'm interested in it. The first attempt is also the preparation for this. The skylight projected from the sky makes the entire space full of solemn atmosphere, and wood chips all over the floor make the abandoned space be covered with an illusion of being forgotten. This feeling is the first thing I want to express in the picture. Picture composition copied the layout of "Law of Frontality", hoping to show the sacred and solemn atmosphere of religion. The bonding of the intermediary on the picture tends to be natural, like the former picture. The "site" remnants are used to "paint" on the picture. The discussion on the theme of this picture continues to the production of the next works.

吴文意

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其次，也是想通过对外在景物的自我消化并再创造，来表达一些自己的感触，拓展视觉经验，发掘新的图式。而在不断观察中，根据景物随心组织的画面，则是内心的镜像和投射。

通过给物像赋予个人印记，画面会呈现一种人造“风景”，这种人造“风景”是对自然中的事物进行仿造、加工的结果。

因为工业科技时代的自然都不再是纯粹的自然，而我们只有通过自己独特的再加工，来创造一种新的人工景象，才有意义，单纯的图像重复就是把别人嚼过吐出来的东西再嚼一遍，没有价值。

传统更新的过程，会给传统带来活力，因为人的心理、视觉的疲劳以及时代变化需要得到弥补。所以，我也试图把传统风物，做一个当代的转译，给固有的东西带来新的活力。

Recording the daily scenery with different ways of viewing and expression is to extract out the scenery and personnel which touch me in the road, draw them into an abstract form by hands, record them down and present them in the harmony pattern of ribbon type and surreal combination form, tract the viewer's association and resonance as a piece of visual memory.

Furthermore, using the self-digestion and re-creation of the external scenery to express some of their feelings, expand visual experience and discover new schemata. But in the continuous observation, the picture organized at will according to the scenery is the mirror and projection of the hearts.

Personal mark is given through the object image. The picture will present a man-made "scenery", which is the result of imitating and processing the natural things.

Because the nature in the era of industrial science and technology is no longer the pure nature, and the new artificial scene we create is significant only through our own unique re processing. Simple image repetition is like to chew others' chewed gum, having no value.

Traditional renewal process will bring vitality to the tradition, because human psychological, visual fatigue and changes in the times need to be made up. Therefore, I also tried to regard the traditional scenery as a contemporary translation, which can bring new vitality to the inherent things.

以差异性的观看方式和表现方式去记录日常风景事物，即把在路途中触动我的景物人事抽取出来，手绘成抽象的形态，记录下来，以绸带式的圆融的图案和超现实的组合形态，加以呈现，作为一段图像式的记忆，牵引观者的联想与共鸣。

许晨韬

手，是人类除了大脑外，进化程度最高的器官。人与动物最大的区别便在于人能够通过双手创作工具，并通过工具进行劳动。随着时代的交替，工具的发展日新月异，手相较于工具而言，在劳动中所占的比重越来越少，但其在其他领域却发挥着越来越多的作用。在我眼中，每天看到自己最多的身体部位便是自己的双手，手是我与物质世界交流的最直接的方式，是我感知自

己存在于世界的媒介，是人生状态的象征。我的创作以手为对象，通过手的动作与变化表现出人生的状态，与对待人生这些状态时的情感以及对于时间的感悟

In addition to the human brain, hands are the organ with the highest degree of evolution. The biggest difference between man and animal is that people can create tools through their hands and work through the tool. With the alternation of times, tool development changes with each passing day, compared with tools. The proportion of hand in labor is less and less, it plays a more and more role in other areas. In my eyes, the body part we see most every day is our own hands. Hand is the most direct way I communicate with the material world, is the media through which I perceive the world where I exist in, and is a symbol of the life state. My creation takes the hand as the object. The state of life and the emotions when dealing with these states of life as well as the time perception are shown by hand movements and changes.

杨硕

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虽有种种物质上的优势，定居的生活仍使我们感到不安和不满足。

无论在农村还是城市，甚至400代人之后，我们也不能忘怀漂泊的过去。

那条敞开的路柔情地召唤着，像那记忆深处的儿歌呼唤着我们。

我们渴望着浪漫的远征冒险。

我推测这种渴望是自然选择的鬼斧神工，因为它是我们能生存至今的关键因素。

漫长的夏季、温暖的冬天、丰硕的收成、充足的猎物——哪一样都不能永久存在。

你自己，或是你的群体，甚至整个种族可能全靠少数不安分的冒险者来决定，被一种他们难以说清或理解的渴望，吸引到未曾发现过的土地或新的世界。

赫尔曼·墨维尔在小说《白鲸》中，代表古往今来和四面八方的漂泊者谈到："对遥远未知的渴望如同背上的芒刺永远折磨着我。我注定要去那禁忌的海洋航行。"

也许时间还早了一点，也许我们还没准备好。

但那未知的世界，诉说着无限的可能，召唤着我们。

他们静静地，环绕着太阳，等待着我们的到来。

Although there are all kinds of material advantages, settled life still makes us feel uneasy and unsatisfied.

Whether in rural or urban areas, even after 400 generations, we cannot forget the wandering past.

The open road summons us tenderly, which is like the children's songs in the depths of memory are calling us.

We are longing for a romantic adventure.

I guess this desire is the uncanny workmanship selected by nature, because it is the key factor in our survival.

Long summer, warm winter, plentiful harvest and sufficient prey – all of them cannot be permanent. You, or your group, or even the entire race may depend on a few restless adventurers to decide, and is attracted to the land or the new world that has never been discovered by a desire that they can hardly speak or understand.

In the novel *Moby Dick*, Herman Melville, on behalf of the wanderer from ancient to modern times and from all sides, said that the desire for a distant unknown tormented me like a thorn in the back. I was destined to sail to the taboo sea.

Perhaps the time is a little earlier. Maybe we're not ready yet.

But the unknown world is telling the infinite possibilities and calling us.

They are following around the sun quietly and waiting for our arrival.

张诗澜

现今的社会，获得资讯如此便捷，但是各种纷繁的细碎也常常影响着我对艺术的某种直觉。很多问题被自己莫名地复杂化，如何取舍有时对我来说真的是件折腾又痛苦的事。我的内心真正想表达的是什么，常常在纠结与不自信中与我渐行渐远。希腊人说"认识你自己"，这句话早就知道，但是事实是常常被遗忘。

小时候爱画美人儿，于是我选择了国画人物专业。但是在这之后的许多年，也使我常常把自己困在里面。于是一个窗户成为了一个契机。高高的墙上有一个长条形的窗户。望

出去那一刹那，让我想起小时候刚学画那会，老师让我们用两个手的大拇指和食指比作一个方框，选取构图。那个窗框一下子变成了用手指比划出来的框，窗外的景儿让我有些感动，于是我就记下了那个画面。

In modern society, it is so convenient to get information, but various trifles often affect my intuition about art. Many problems are inexplicably complicated by ourselves. Sometimes how to choose is really a toss and painful thing for me. What I really want to express in my heart? I often drift away in entanglement and non-confidence. I know the sentence of the Greeks saying "know yourself" for a long time, but in fact, I often forget it.

I liked to paint beauties, so I chose the Chinese Painting Department of painting portraits. But after many years, I often feel trapped in it. As a result, a window becomes a turning point. There is an oblong window on the high wall. There are no such walls or windows in my life. The moment when I look out of the window reminds me of the moment when I began to learn painting in my childhood. The teacher asked us to use two thumbs and index fingers to make a box to select a composition. The window suddenly became the box made by our fingers. The scenery outside the window moved me a little, so I took down the picture.

郑锶琦

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创作与我而言是一个不断认识自我的过程。我们每一个个体的生命都复杂得难以把握，并且处于不断的变化之中。即使现代工业与商品化的社会企图毫无声息地磨平我们的个性，但我们还拥有作为一个“人”的共同精神，这精神并没有三六九等之分。作为一个母亲、父亲、儿女所拥有的善良，对土地、自然的归属感等等。我认为，艺术应该是以单纯直接的方式表达这些共通的精神，而在此之中也包含着独特的个人经验。版画专业作为学院体制教育里传统艺术的一项，发展处有别于以往传承技艺，提高绘画协调性的新思路。即开始使用版画自己独特而重要的三个特征，这也是响应了国际趋势对单一绘画与制作媒介的摒弃，对多元化的探索的尝试。版画是间接性的艺术表现手段；制作的不可逆性；基于制版而来的复数性。期间出了许多当代艺术家，尤以版画出身之人走的最远，而探索最为激进，这或许也是因版画艺术创作不太像一次艺术活动而更接近于工业生产，必须通过对中间媒介的处理才能完成其作品。也正因如此，一批又一批的版画专业的艺术家们运用起现代艺术批评的观念与内涵并结合版画的自身独立特征制作出许多装置与观念作品。版画在学院中受到的教育与现代化的潜在意识，版画的制作方式愈发地使其在大众面前隐藏起来。弃用了宣传的主要作用，进行以中间材料为媒介，在混合材料艺术大放异彩的时期。任何艺术家从内心中都暗合工业化社会制作的工序性，而版画艺术家首先要熟悉的就是制作工艺和程序；所以版画艺术家更能对现在的基础上去设想新的可行性；同时也在这些工业程序制作过程中更加孤立，无论是自我还是他人。这便使得当代艺术，特别是版画艺术的当代性提高了门槛，成为了封闭且自我执着的艺术。但是这样并不是一个良好的解决方案。无止尽地超越，一种顽强地“浮士德”精神会不知疲惫，作为工业化进程中的永动机，但不知其边界。

Creation is a process of continuous self-recognition for me. Each of our individual life is complicated and difficult to grasp and is under constant changing. Even modern industrial and commercial society is in an attempt to smooth our personality in utter silence, we also have a common spirit as a "man" and this spirit is not divided into various grades and ranks, as the kindness possessed by mothers, fathers and children, and the sense of belonging to the land and nature. I think that art should use a simple and direct way to express these common spirit, which also contains unique personal experience.

As one of the traditional arts in Institutional Education, printmaking's development is different from the past heritage skills and a new idea to improve the coordination of painting, that is, to start using three unique and important characteristics of itself, which is also a response to the international trends' abandonment of a single painting and production

media, and is an attempt to explore pluralism. Print is an indirect means of artistic expression, irreversibility of production and complexity based on plate making. Many contemporary artists appeared during this period, especially the one who learnt print before had further development and the most radical exploration, which may be because print art is not very much like an art activity but closer to industrial production. Intermediation must be treated to complete their work. Because of this, batches of artists from printmaking major use the concept and connotation of modern art criticism to create many devices and conceptual works by combining with the independent characteristics of the print itself. The potential consciousness of education and modernization the prints received at the academy as well as the way of making prints increasingly make it hidden in public. In the bright period of mixed material art, it abandons the main role of publicity and uses intermediate materials as the medium. Any artist coincides with the process of industrial social production from the heart. The print artists should be familiar with the production process and procedures at first, therefore, the print artists can conceive a new feasibility on current base. At the same time, neither I nor others are more isolated in the process of making these industrial processes, which makes contemporary art, especially the modernity of printmaking art raise the threshold and become a closed and self - persistent art. But this is not a good solution. Endless beyond, a tenacious "Faust" spirit, will not know what the fatigue is. As a perpetual motion machine in the process of industrialization, it does not know its boundaries.

朱夏洋

我认为笔墨是中国画的根本，没有笔墨支撑，就算尺幅再大，效果处理的再丰富，画面也是不成立的。六法中有“骨法用笔”，结合到我自身的创作中，我追求的是笔墨线条的厚度，中锋用笔，笔墨需要吃到纸里去，而不是仅仅浮在纸张表面，也就是古人说的“力透纸背”。在现阶段，不管是临摹还是创作，如果我们的线条质量还达不到古人那种纯熟和遒劲，我觉得适当的加强线条的厚度和密度是有好处的。另外，笔墨方面，“气韵生动”也是重中之重。我们拟古需要的是掌握古人绘画的神韵，而不是仅仅描个形象或是机械的复制墨色变化。所以，我在创作作品时力求在守住线条质量的同时也保持笔墨的随意性，枯湿浓淡都是随着毛笔的运行自然产生的，从浓到淡，从湿到干，让笔墨运行的各个阶段都展现出其特有的性质。在“理”的范围内做到无拘无束。我认为这一点也是学院派水墨所守护的中国传统绘画的精华所在。

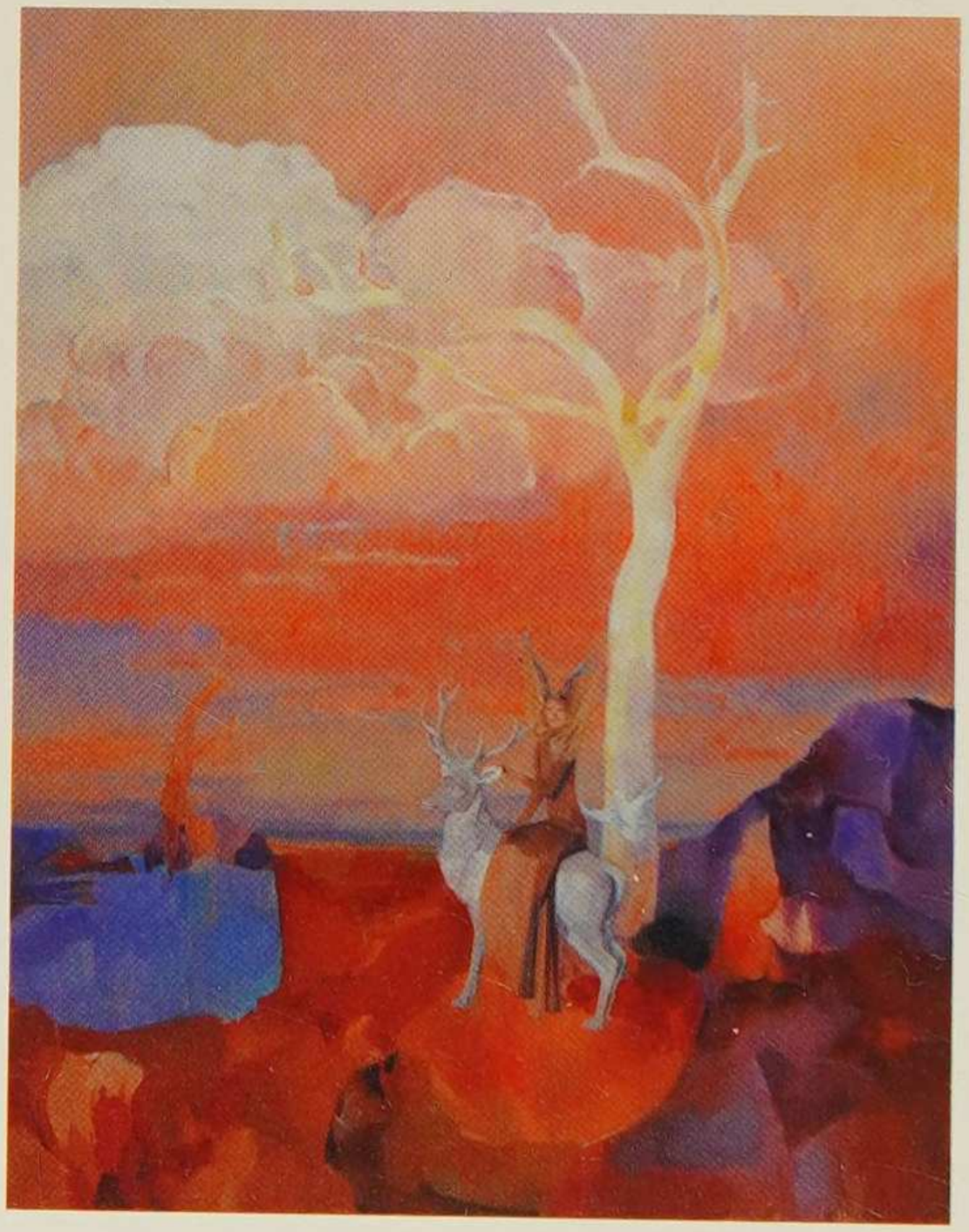
I think pen and ink are the fundamental of Chinese painting. Without the support of ink and pen, even if the size is bigger with rich processing effect, the picture is not established."Bone Method" is one of the methods in six principles of Chinese painting. Combined with my own creation, I am seeking the thickness of the ink lines, use the center-forward of the pen, and the ink needs to blend into the paper, rather than just floating in the paper surface, that is, what the ancients said, "penetrating". At the present stage, whether it is copy or creation, if the quality of our lines cannot reach the sophistication and mighty of ancients, I think appropriate thickness and density of the line is beneficial. In addition, for the pen and ink, "Rhythmic Vitality" is the most important. What we need to study is to grasp the charm of the ancient paintings, rather than simple image description or mechanical reproduction of ink changes. As a result, I strive to keep the quality of the line when I am painting, and keep the randomness of pen and ink, wet, dry and shade are produced with the running of the brush from thick go to thin and wet to dry, aiming to make all stages of the ink and pen running show their unique nature and be free within the scope of "ration". I think this is also the essence of Chinese traditional painting protected by academism of Chinese painting.

人与自然

Man and Nature



张驰 / 献给梵高 / 130 cm x 160 cm / 布面油彩 / 2013



王凡 / 看世界 / 110 cm × 140 cm / 布面油画 / 2016



张驰 / 谜 22 号 / 130 cm x 160 cm / 布面油彩 / 2013



吉鑫源 / 粉红色的弗朗明戈 1 / 60 cm x 60 cm / 布面油画 / 2016

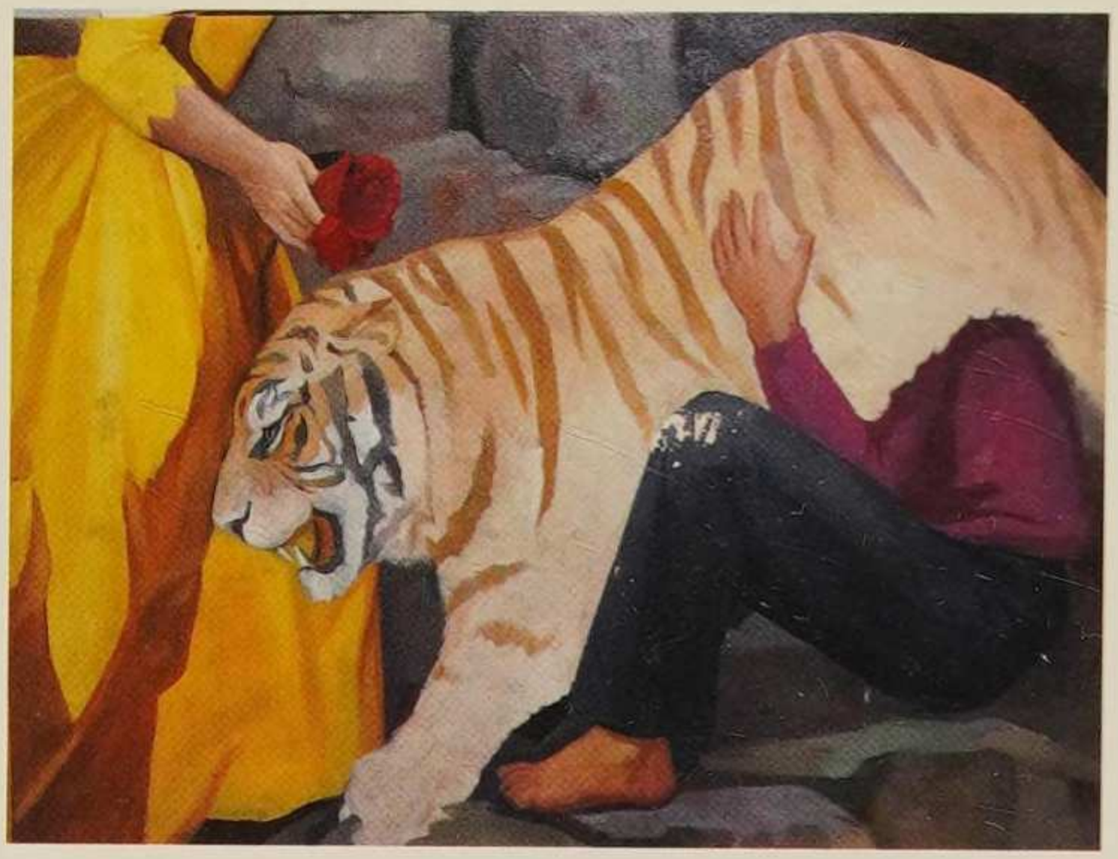


图 1



图 2



图 3



图 4



图 5



图 6

1：胡瑜雯 / 真实分离之二 / 60 cm×80 cm / 布面油画 / 2016

2：郑旦 / 松间 / 50 cm x 60 cm / 布面油画 / 2016

3：吴文意 / 碎片 2 / 50 cm x 36 cm / 综合版画 / 2016

4：高英普 / 遗忘的画 / 20 cm x 30 cm / 布面油画 / 2016

5：廖艳莹 / 暗涌 / 80 cm×120 cm / 布面油画 / 2016

6：高英普 / 夜不能食 / 130 cm x 130 cm / 布面油画 / 2016



图 7



图 8

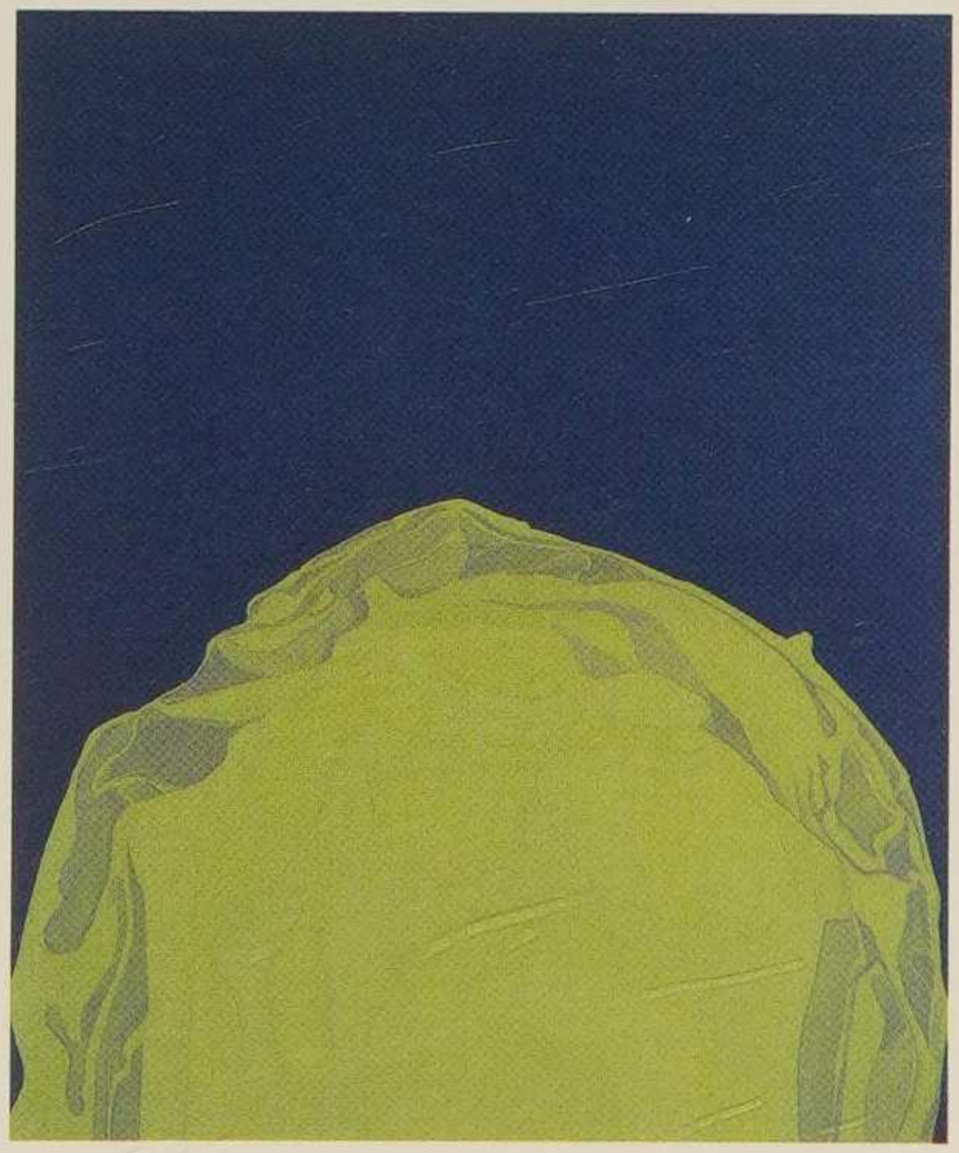


图 10

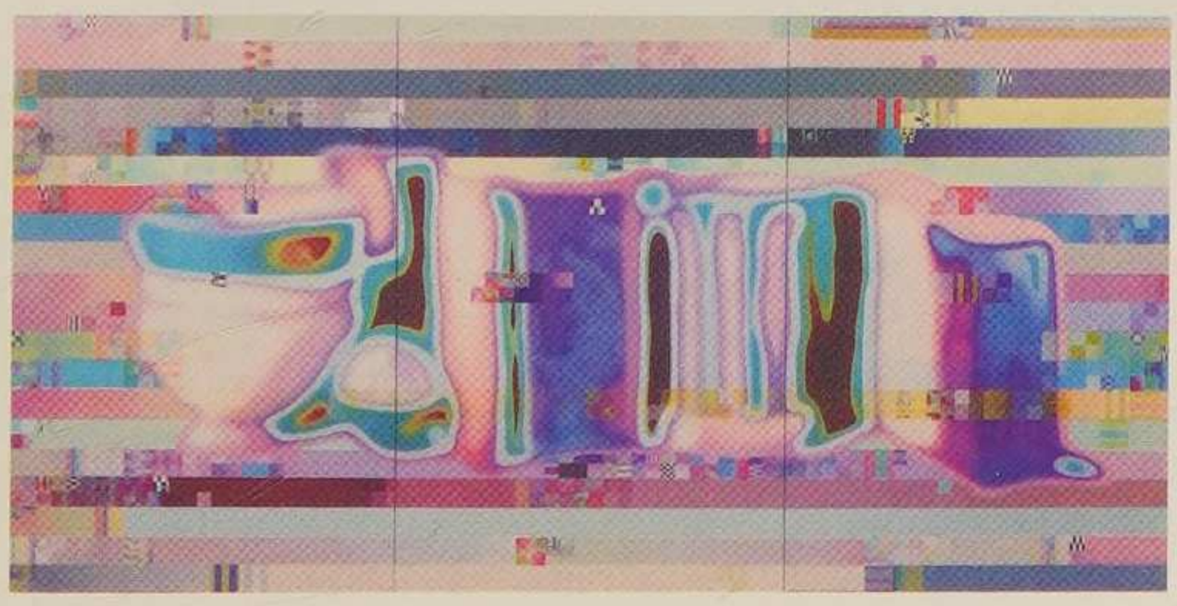


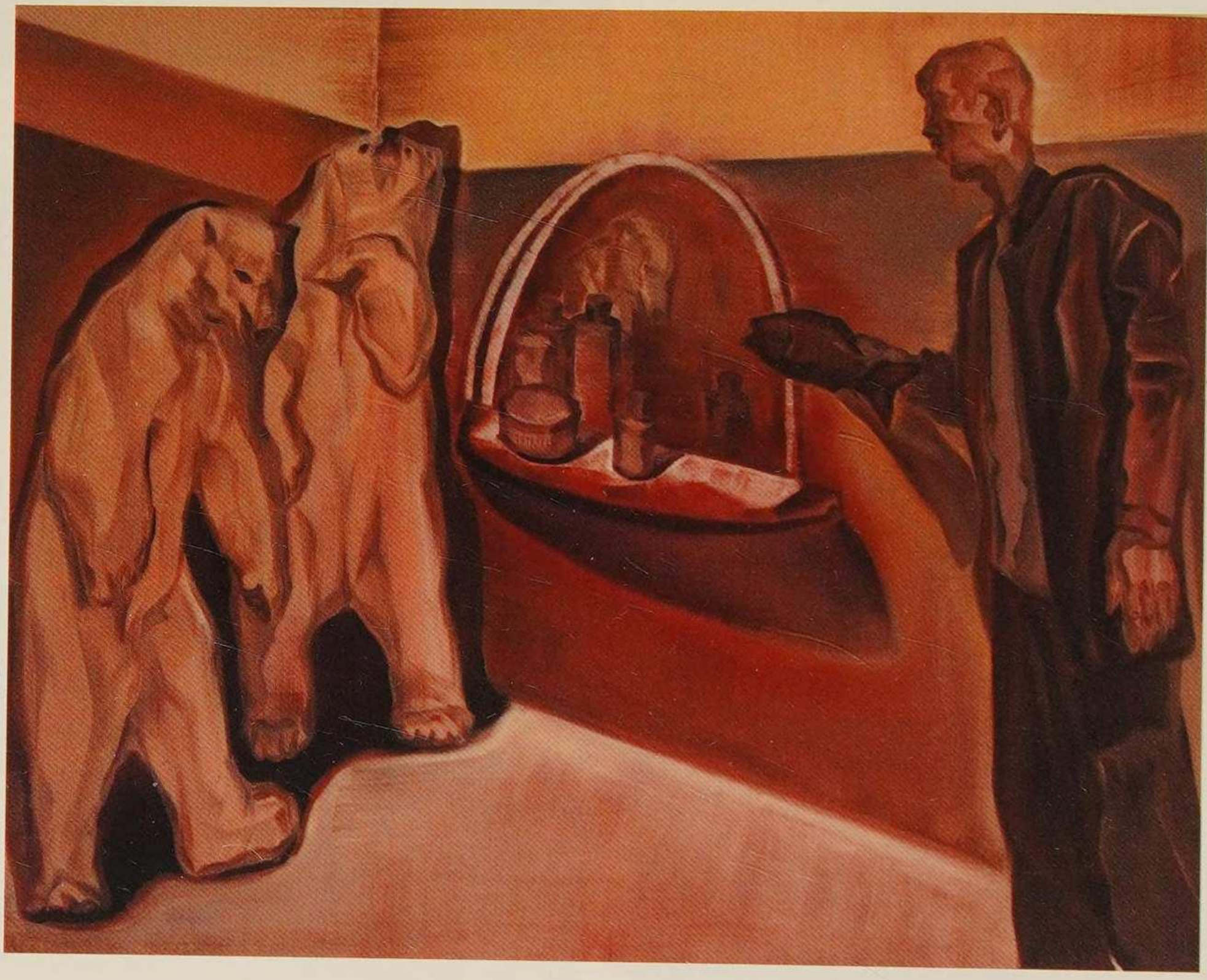
图 9

7：周滕宾 / 尴尬 -1 / 120 cm×90 cm / 布面丙烯 / 2015

8：孙晓姝 / 匿之境 -2 / 130 cm x 150 cm / 布面油画 / 2016

9：赵霄鸿 / *MY MORANDI - 2* / 120 cm x 80 cm / 布面丙烯 / 2016

10：周滕宾 / 剖 -4 / 60 cm×50 cm / 布面丙烯 / 2015



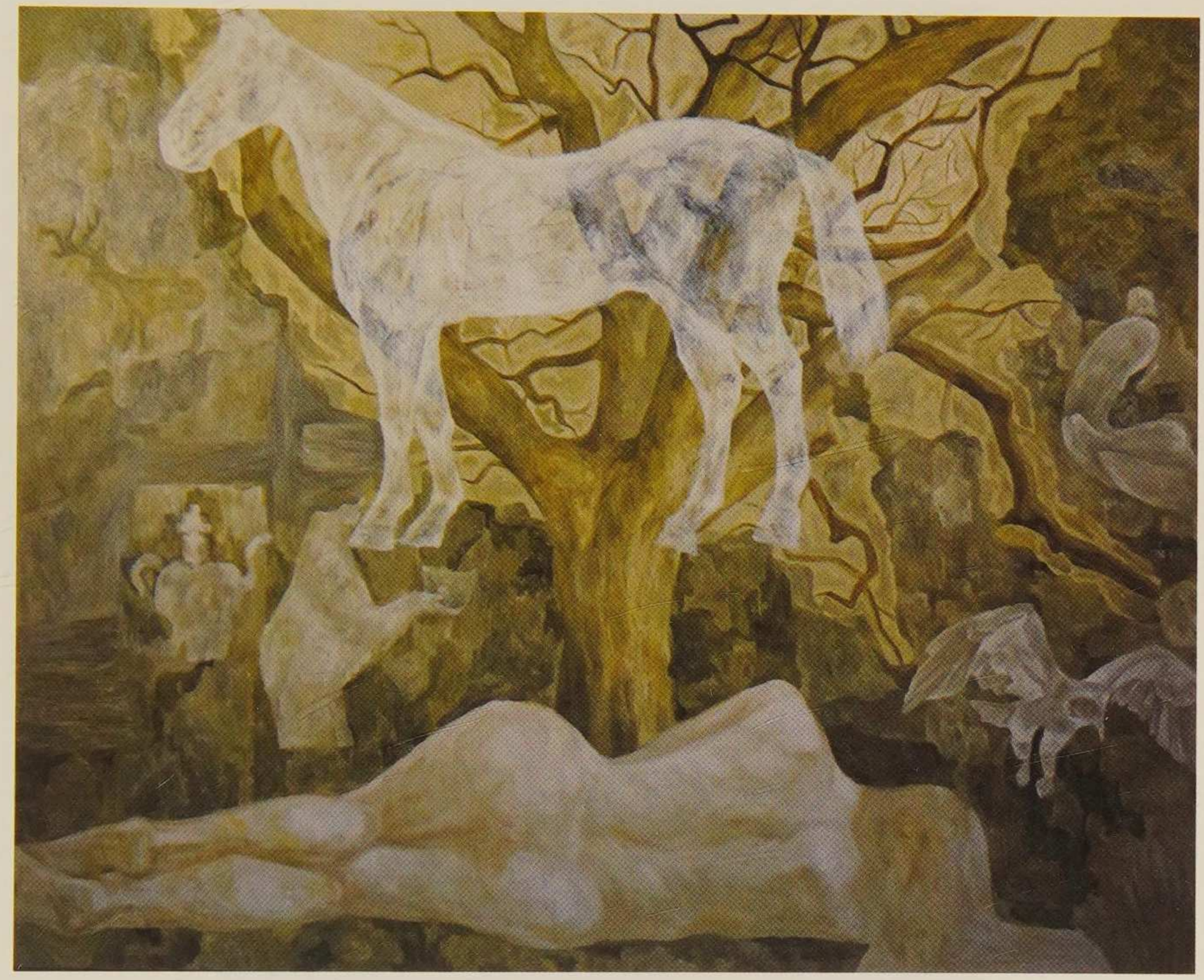
胡水樑 / 我之鱼欲 1 / 120 cm ×150 cm / 布面油画 / 2016



胡水樑 / 我之鱼欲 2 / 120 cm × 150 cm / 布面油画 / 2016



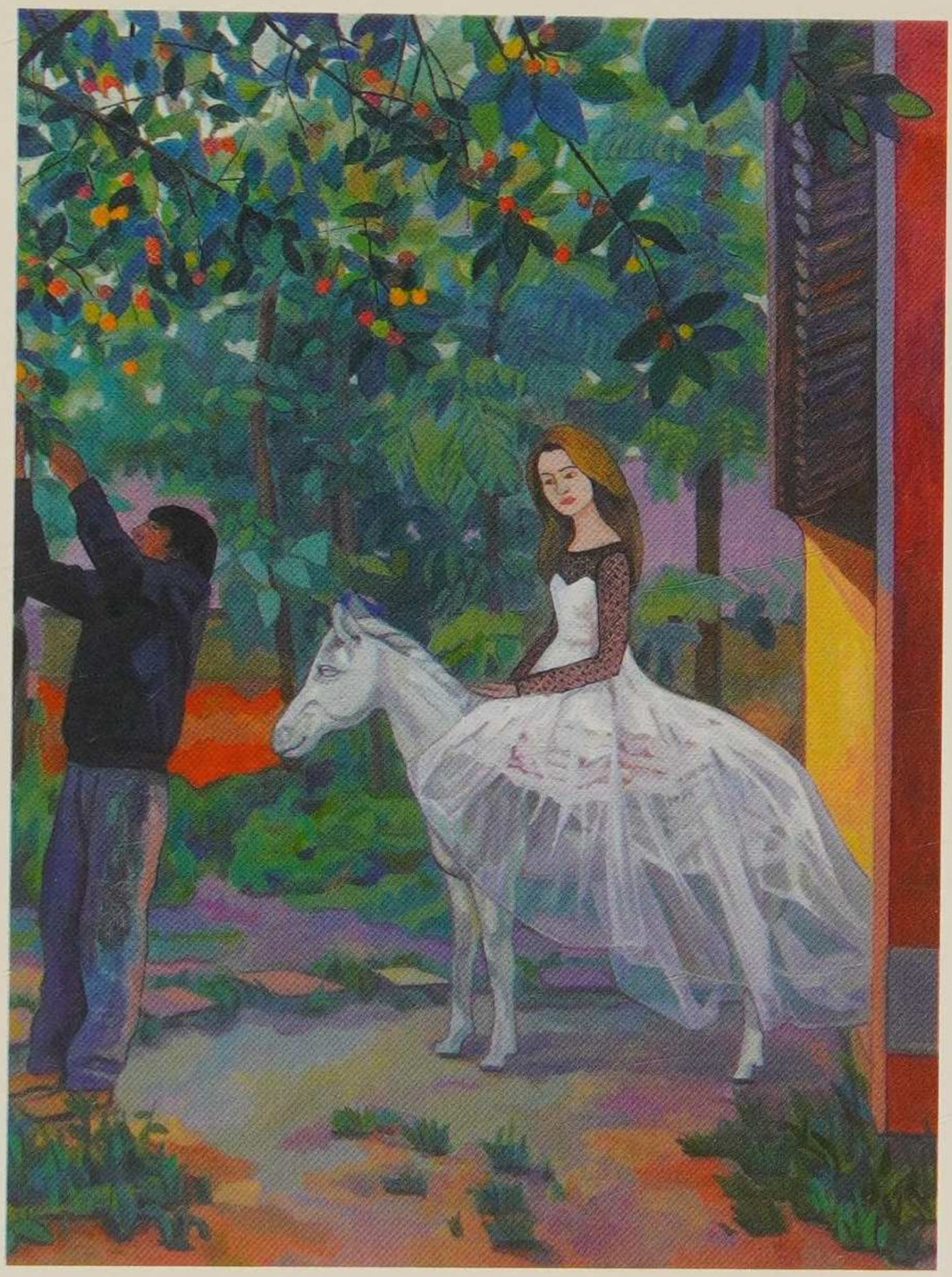
石博文 / 堂庭 / 101 cm x 152 cm / 纸本水墨 / 2015



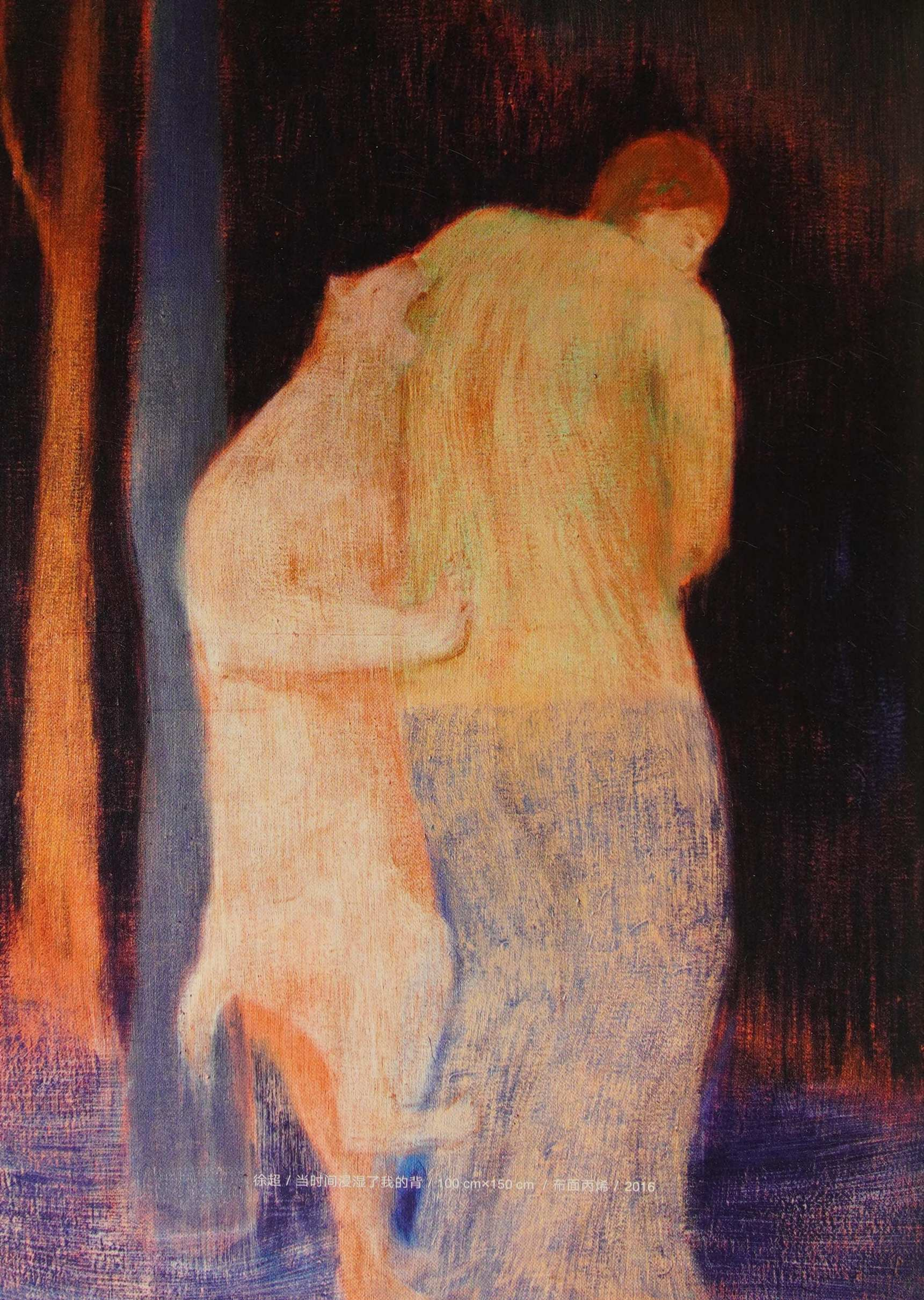
沃欣雨 / 此间 / 120 cm × 150 cm / 布面油画 / 2016



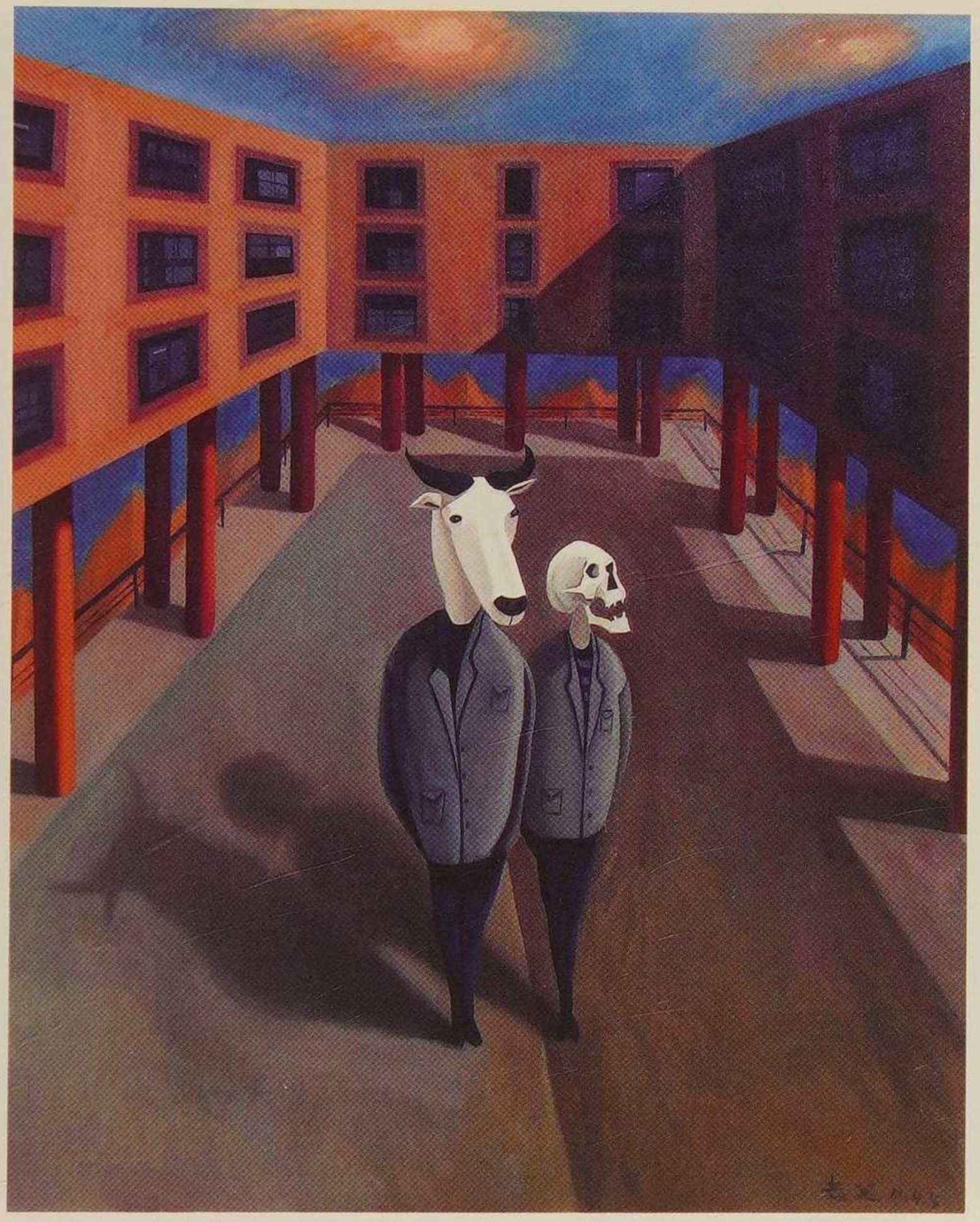
苏钰之 / 粉壁 - 破题 / 40 cm x 180 cm / 布面油画 / 2016



赵闪 / 骑白马的爱丽丝 / 100 cm x 80 cm / 布面油画 / 2016



徐超 / 当时间浸湿了我的背 / 100 cm×150 cm / 布面丙烯 / 2016



关忠鹏 / 束缚与释放 ~ 双行 / 100 cm x 70 cm / 布面油画 / 2011



蔡艺 / 幕系列 1 / 100 cm x 135 cm / 布面油画 / 2016



朱湘 / 荒谬的真实 / 120 cm x 60 cm / 布面油画 / 2016



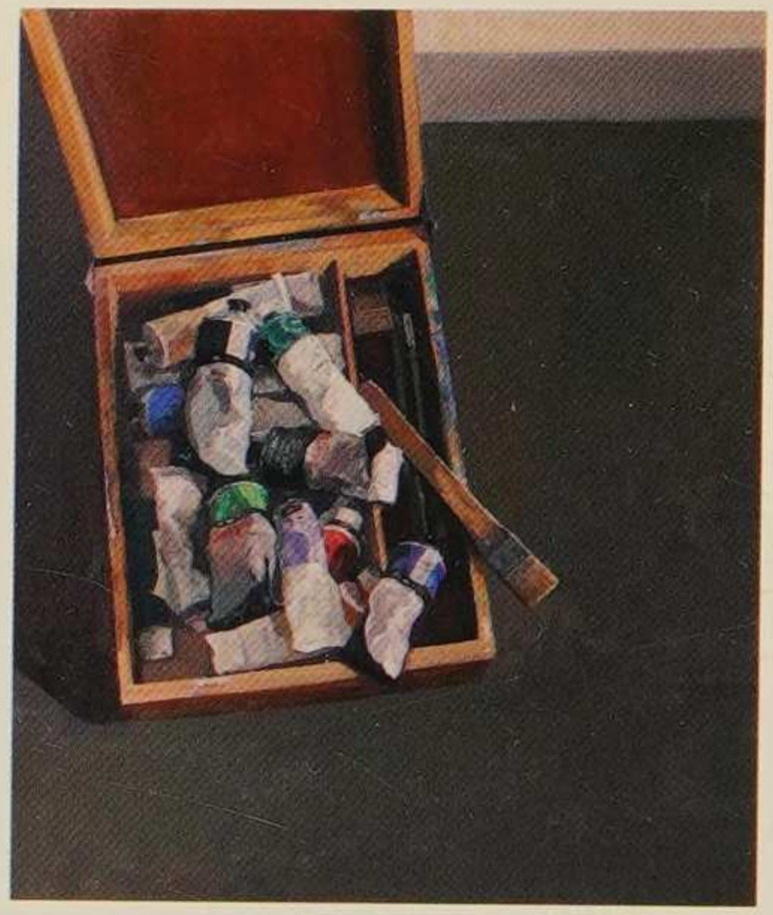
娄芯怡 / 猫 -- 梦游仙境之二 / 120 cm×100 cm / 布面油画 / 2016



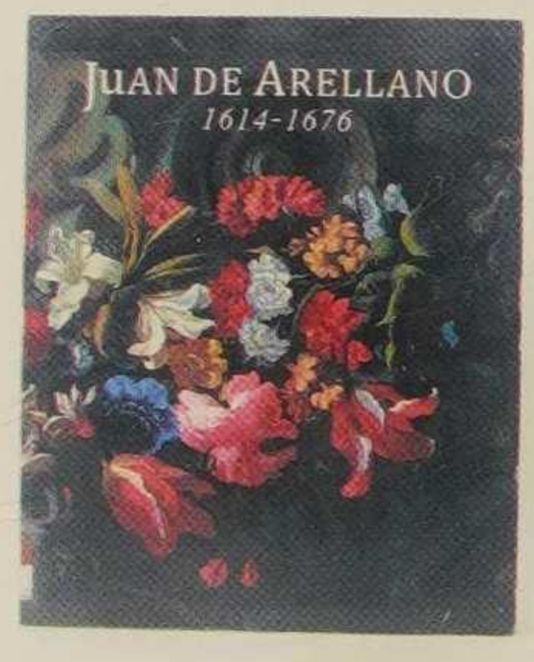
胥宗志 / 大发现之一 / 60 cm x 80 cm / 木板丙烯 / 2016

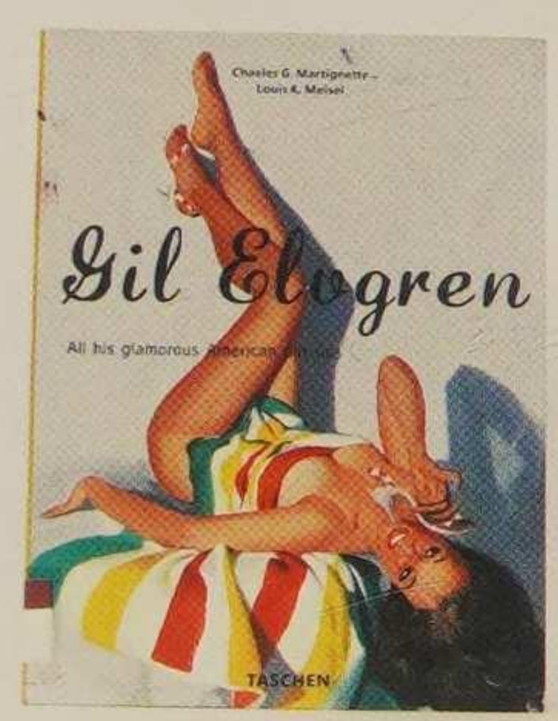


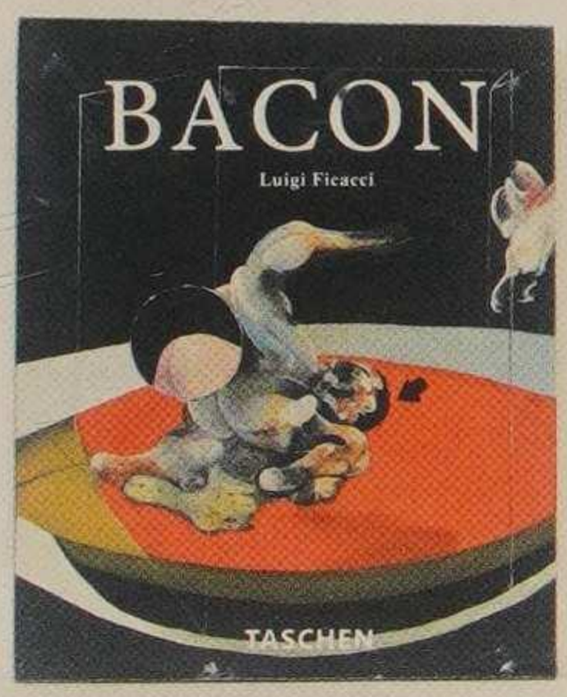
史佳 / sky 的空间系列 / 80 cm×100 cm / 布面油画 / 2016



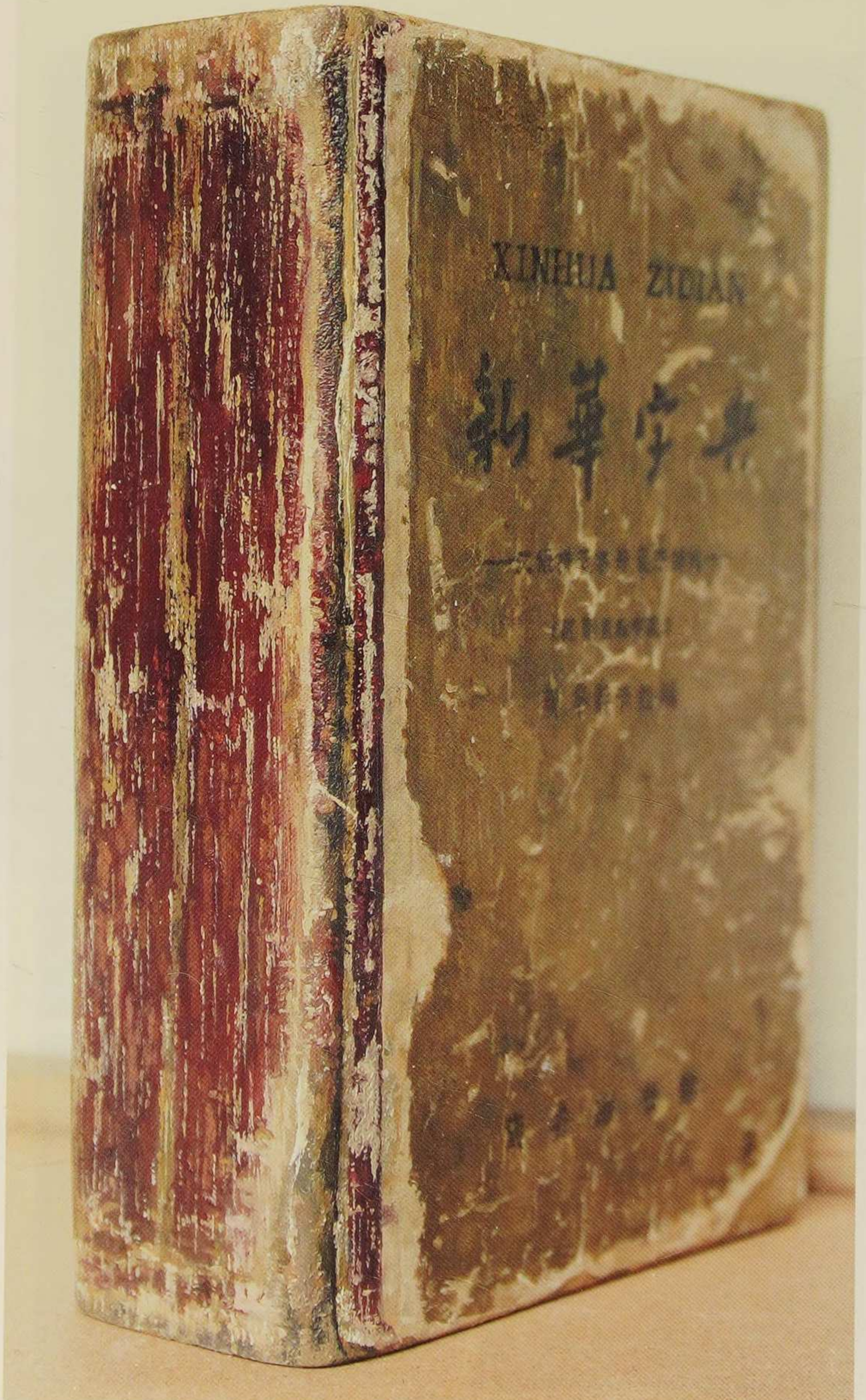
赵秋诗 / 观物系列 / 40 cm × 33 cm / 布面油画 / 2016



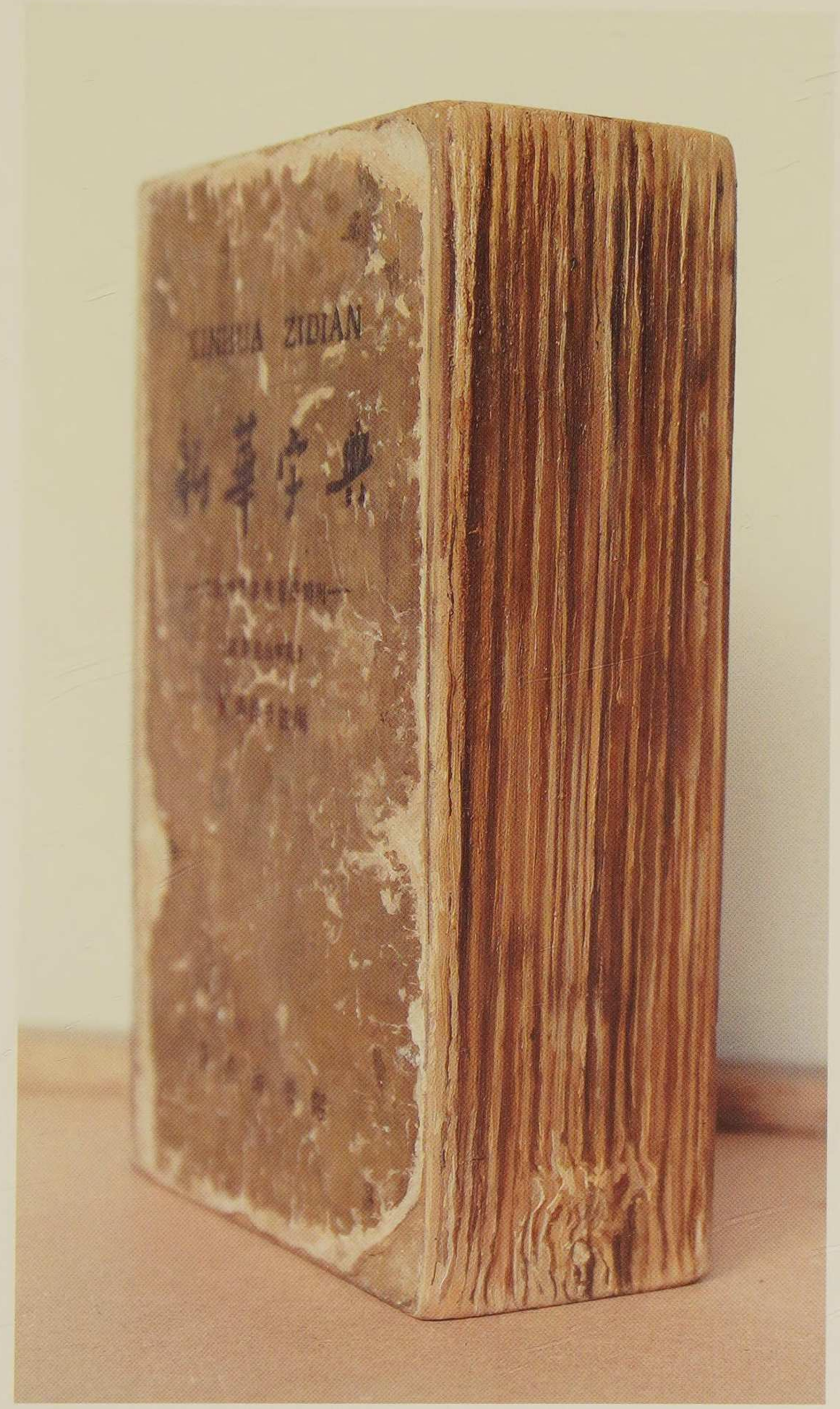




肖海波 / 藏书系列—BACON / 45 cm x 36 cm / 布面油画 / 2016



王亨 / 1953-？系列 / 尺寸可变 / 木、油彩 / 2014


ZIDIAN

日常状态

Daily State

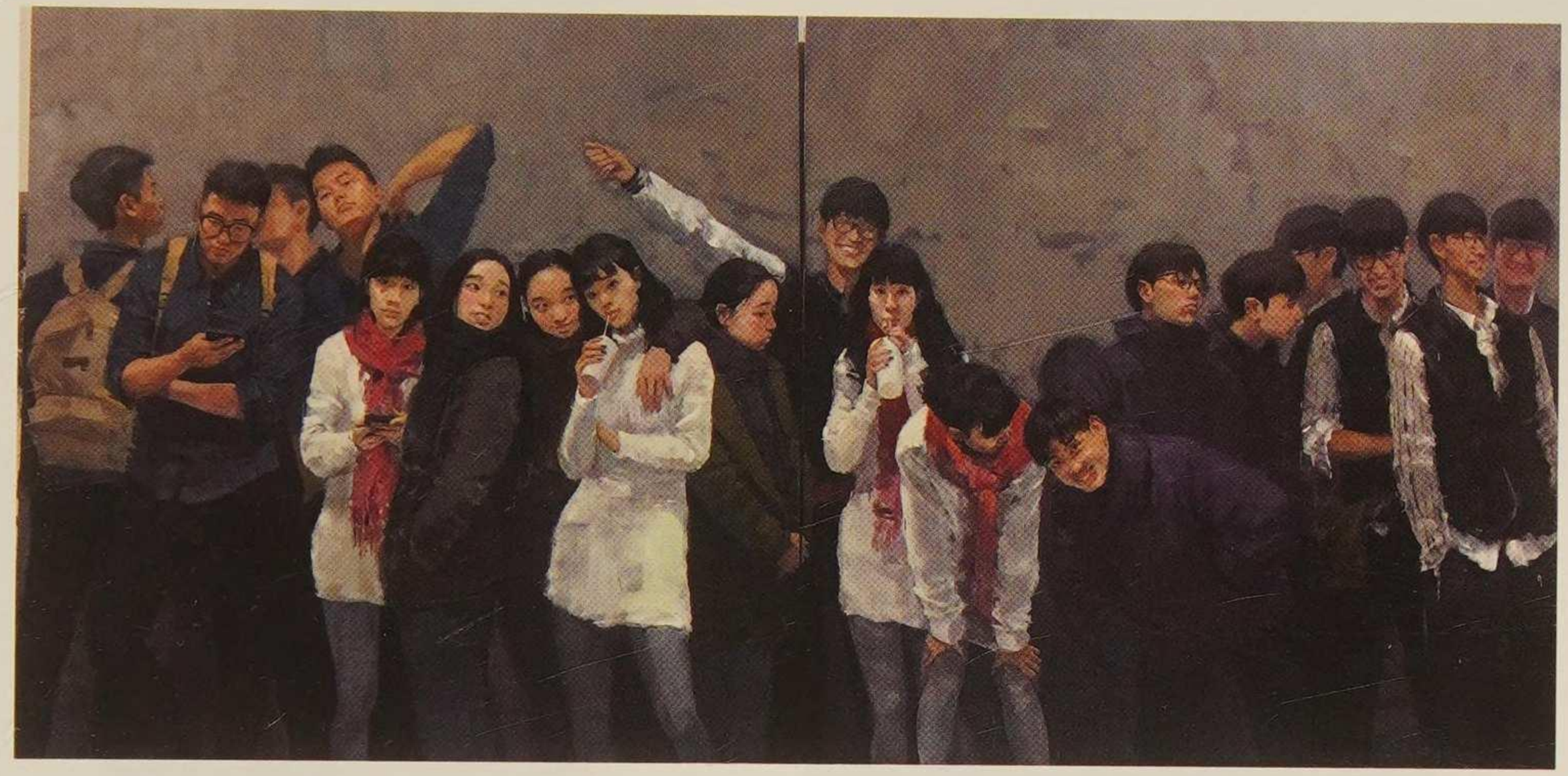


张姿 / 我们 / 180 cm x 200 cm / 布面油画 / 2016





刘悦 / 手机·谁是犹大 / 200 cm x 300 cm / 布面油画 / 2016



苏航 洪健翔 张子欣 孙玛侬 何沛家 / 廿 / 180 cm x 360 cm / 布面油画 / 2016

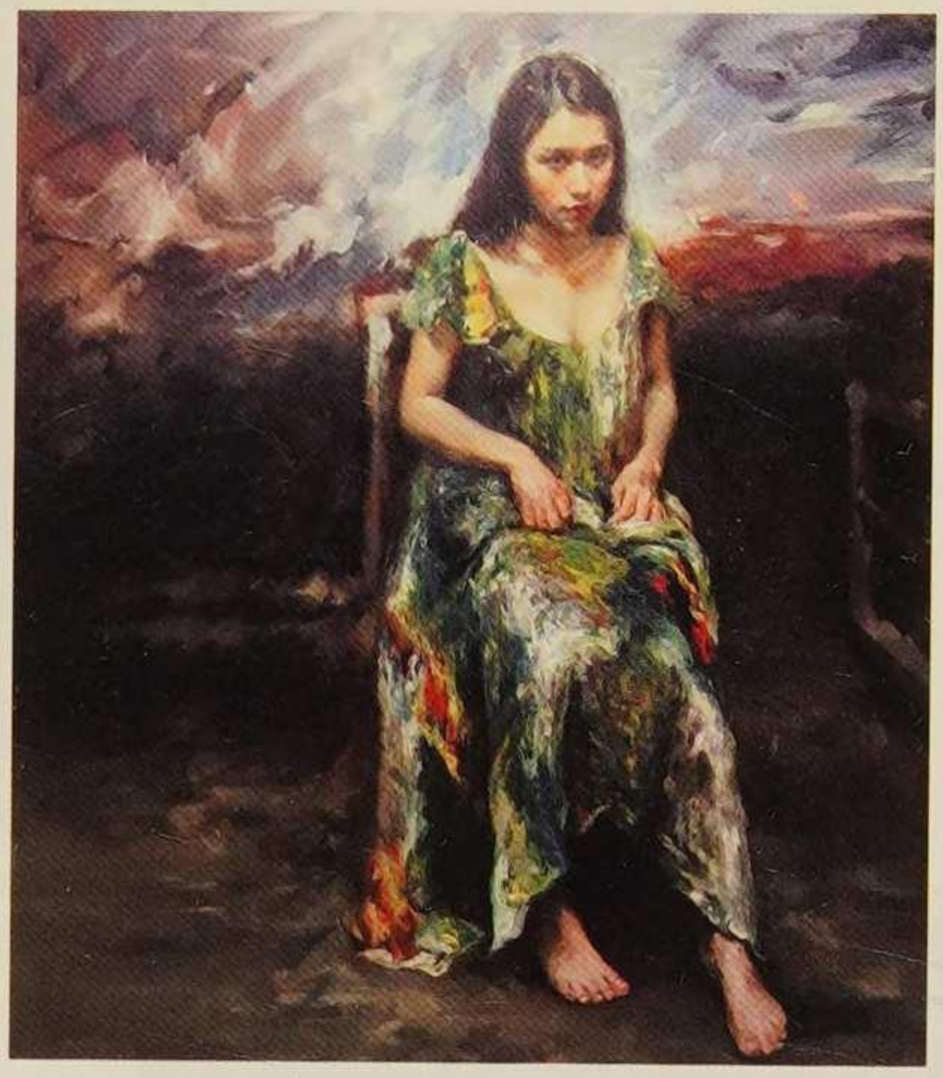


图 1



图 2



图 3



图 4

1：陈可 / 缄默 / 140 cm x 160 cm / 布面油画 / 2016

2：夏菲菲 / 吾系列 / 60 cm x 110 cm / 2015

3：王瑞琦 / 自画像 / 80 cm×100 cm / 布面油画 / 2016

4：吕姣 / 察 闯入者 / 120 cm×80 cm / 布面油画 / 2016

5：高画 / 失悸 1 / 120 cm x150 cm / 布面油画 / 2016



图 5



图 6



图 7



图 8



图 9

6：杜安琪 / 晚食 / 100 cm x 100 cm / 布面油画 / 2016

7：汪琦琦 / entrance 进入 1 / 80 cm×100 cm / 布面油画 / 2016

8：李晓鹏 / 海边 / 150 cm x 200 cm / 布面油画 / 2016

9：宁子益 / 自画像 / 40 cm×80 cm / 布面油画 / 2016

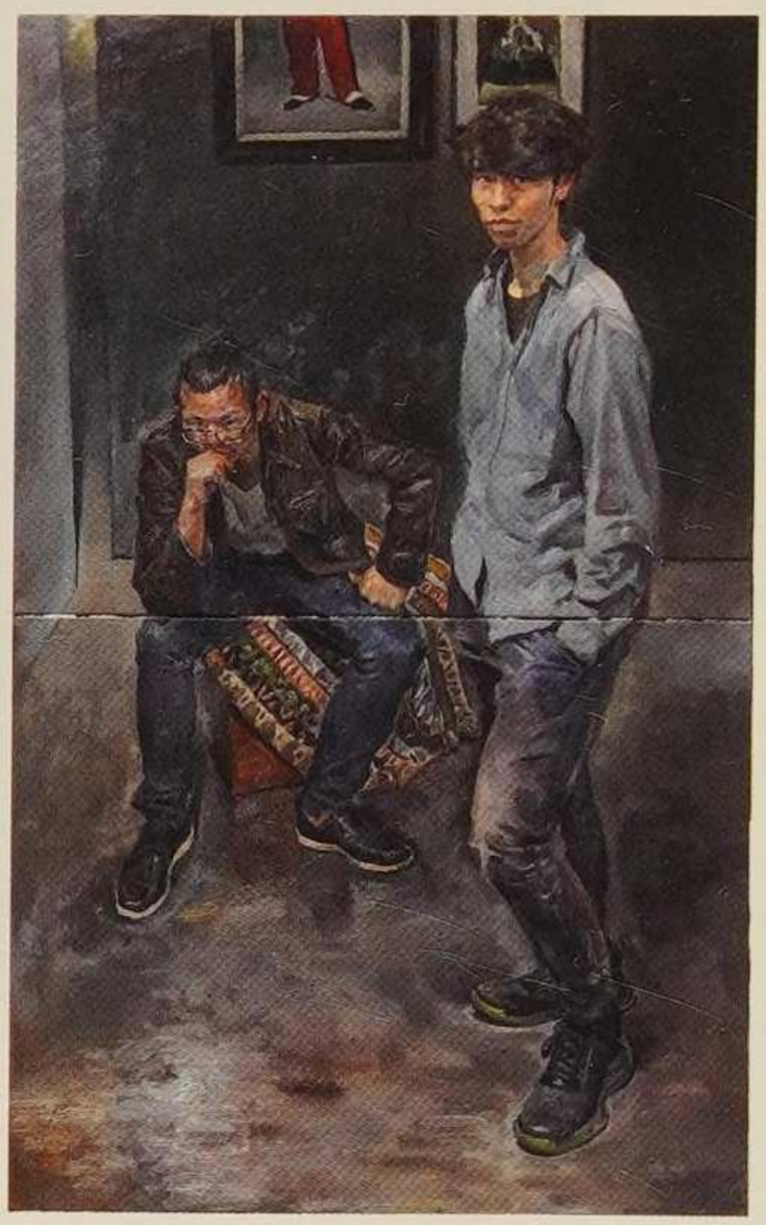


图 10





图 11

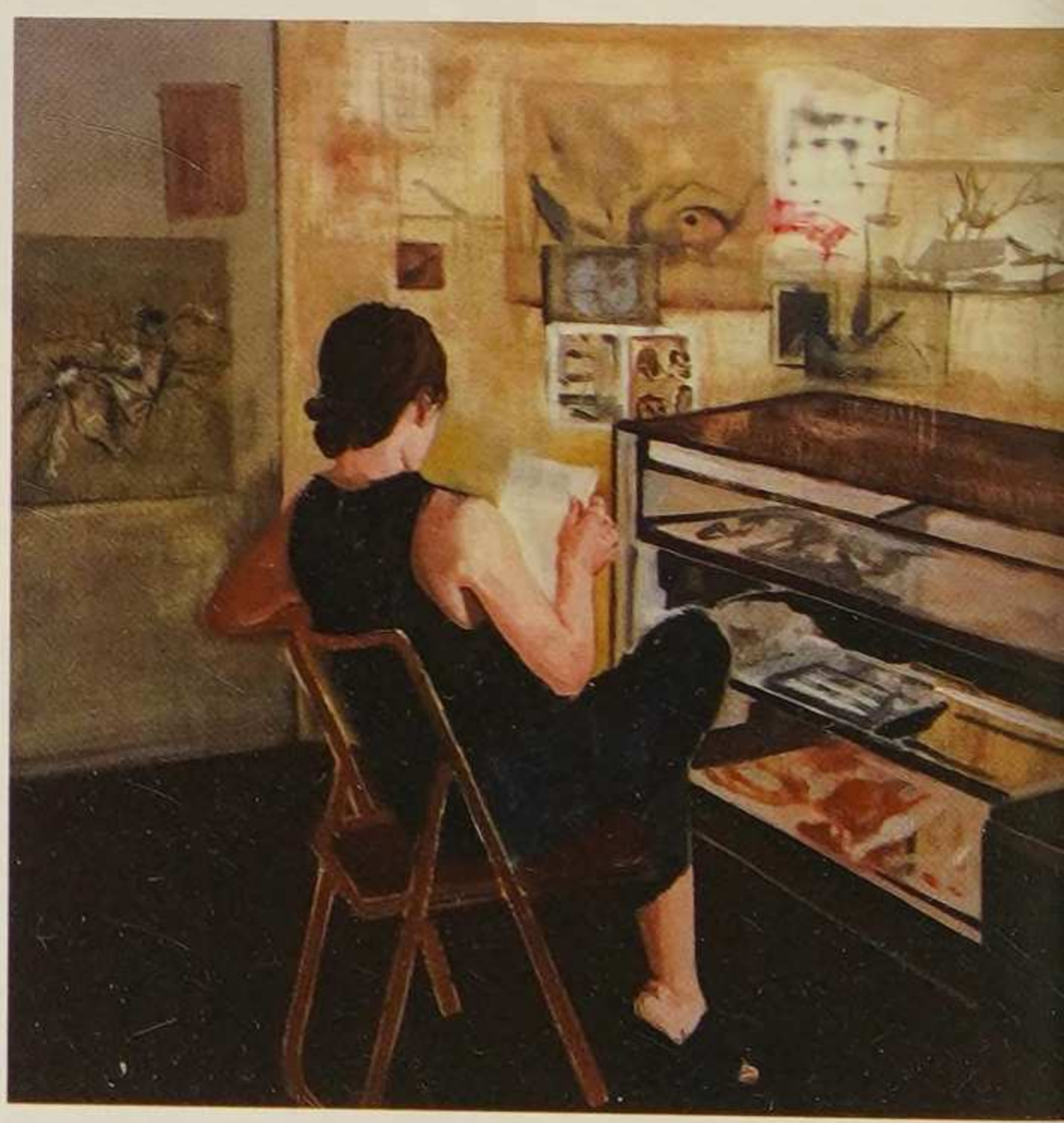


图 12

10: 袁可 / 艺术青年 / 100 cm x 160 cm / 布面油画 / 2016

11：范邦宇 / 幽暗之地 / 100 cm x 200cm / 布面油画 / 2015

12: 徐佳佳 / 静置—线索 / 100 cm x 100 cm / 布面油画 / 2015

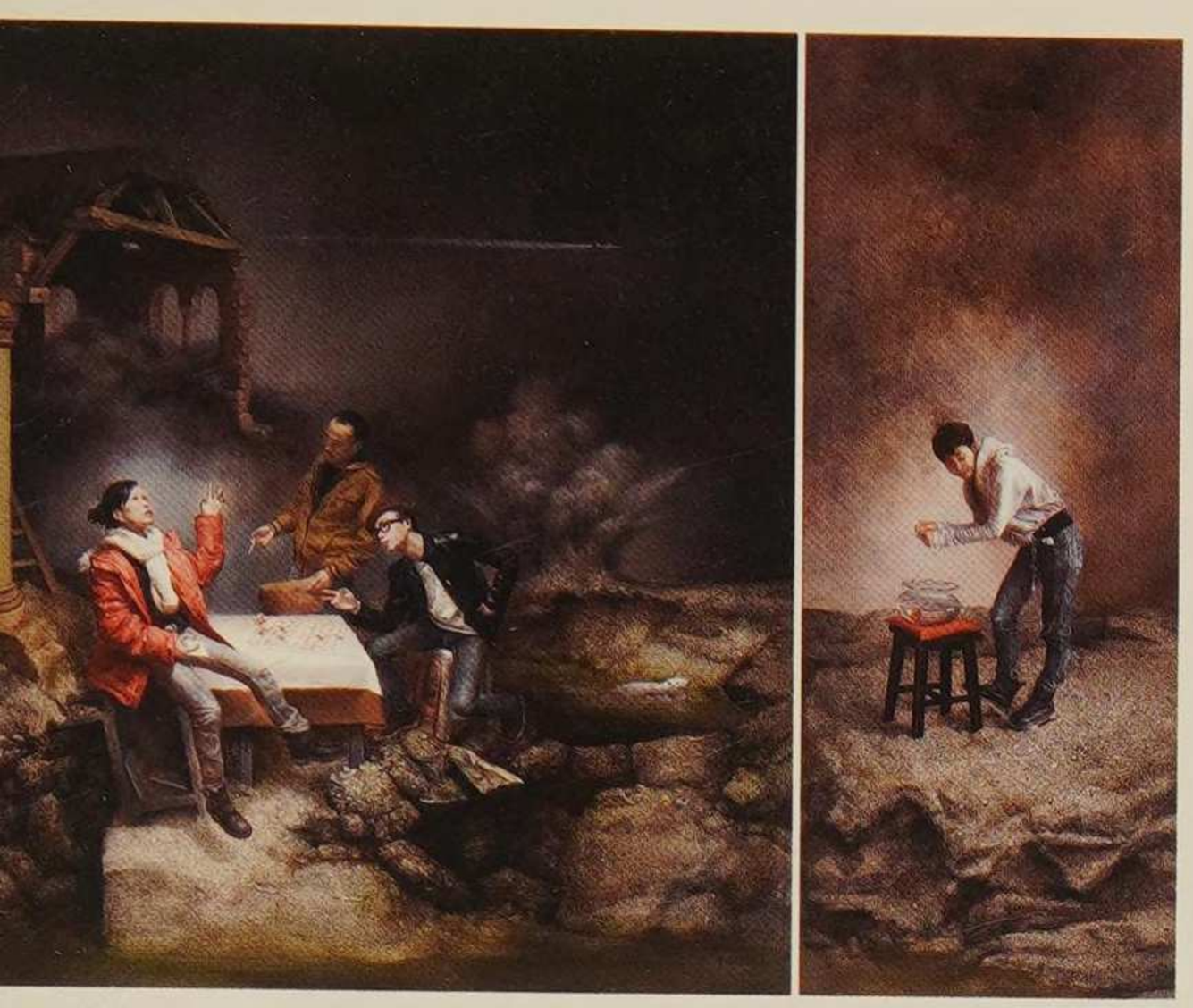


图 13



图 14



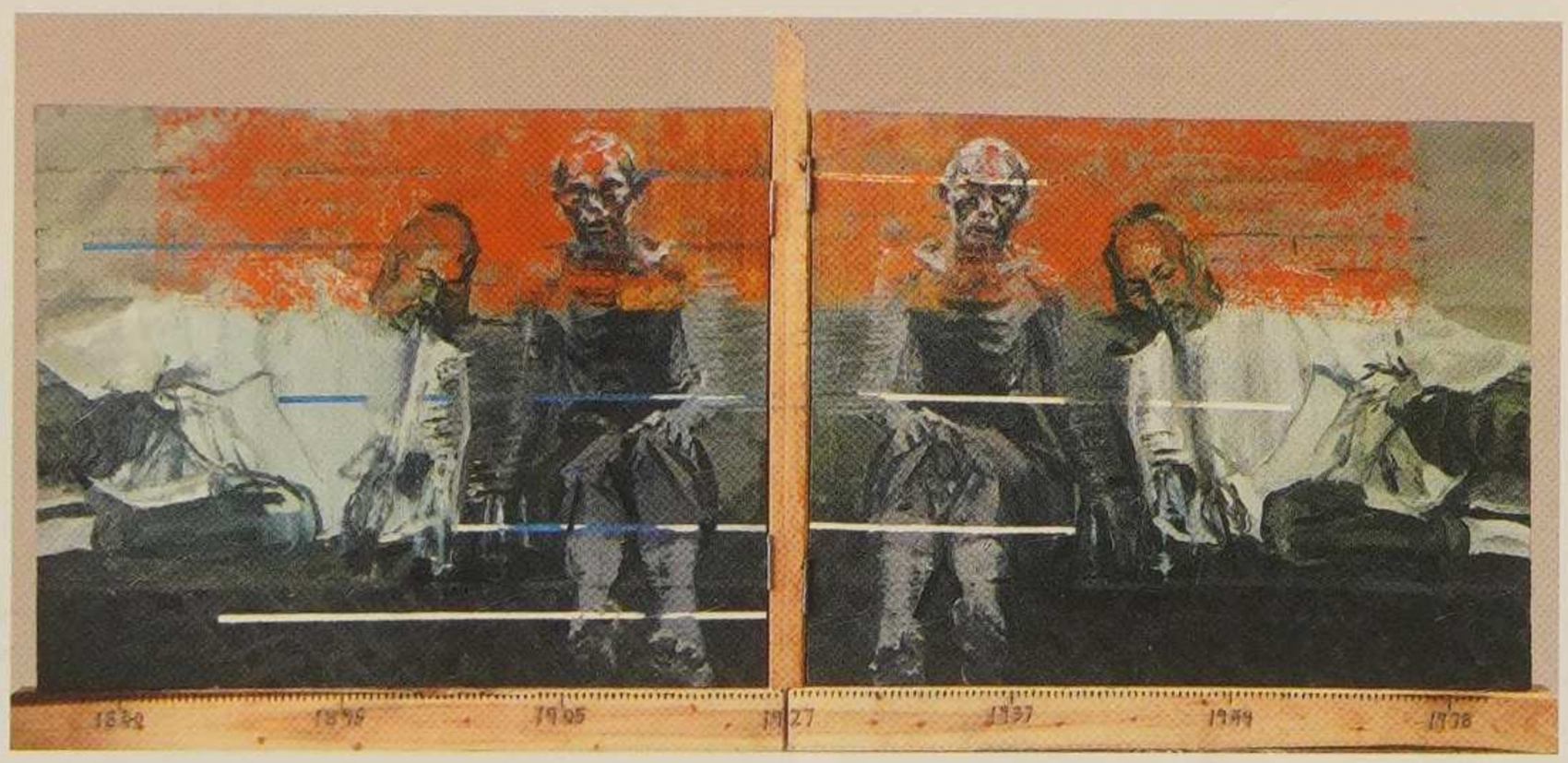
图 15

13：林致言 / 静静地等待你远方的召唤 / 100 cm×180 cm / 布面油画 / 2014　14：丁坦 / 青春 / 30cm×40cm / 布面油画 / 2015
15：张晓骏 / 失乐园 2 / 150 cm x 200 cm / 布面油画 / 2016



唐小雪 / 花都·之二 / 60 cm x 80 cm / 布面油画 / 2016



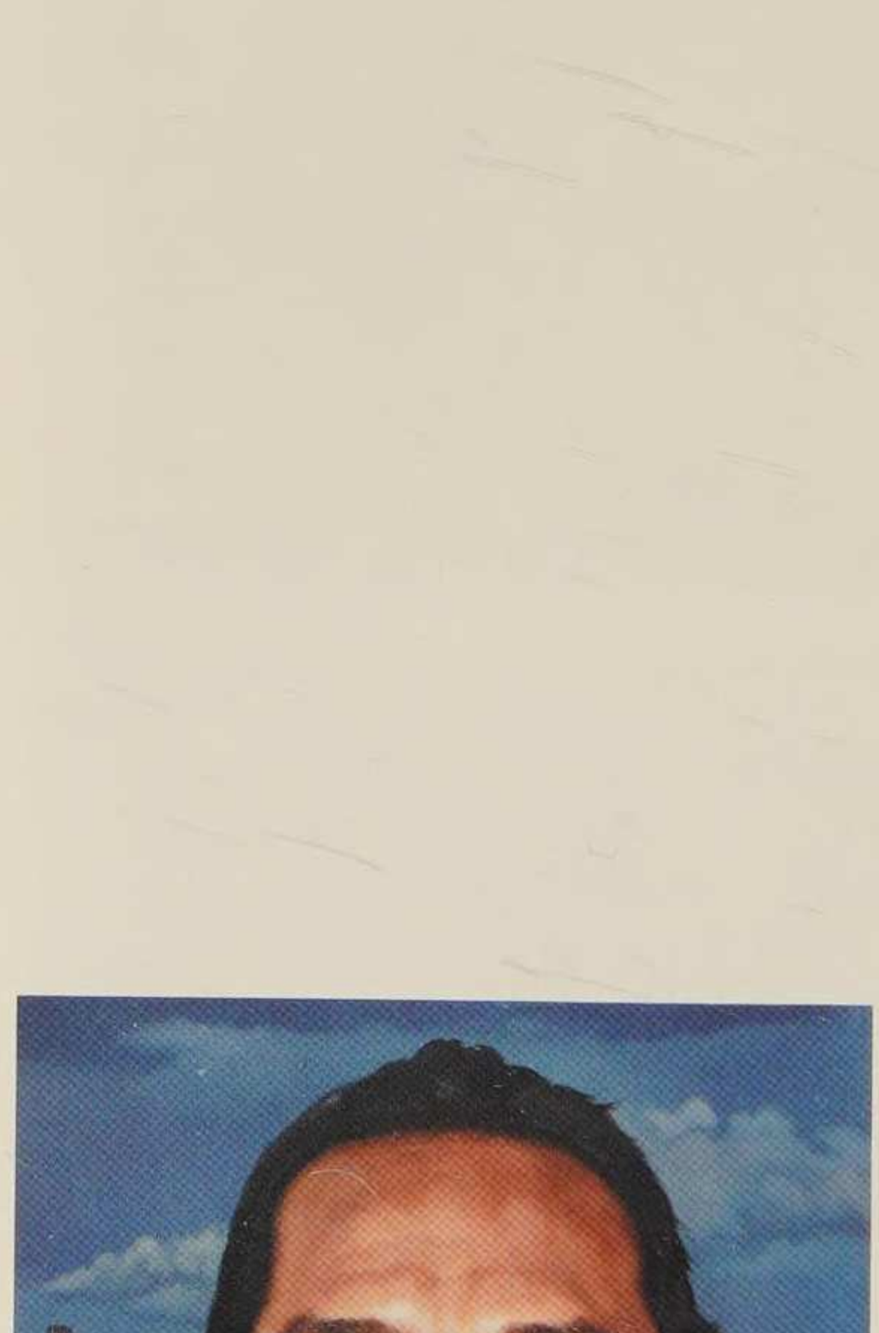


许汉青 / 脆弱的善意 2 / 160 cm×100 cm / 布面油画 / 2016

童道冰 / 历史轴对称之 1 / 101.5 cm x 204.5 cm / 绘画装置 / 2016





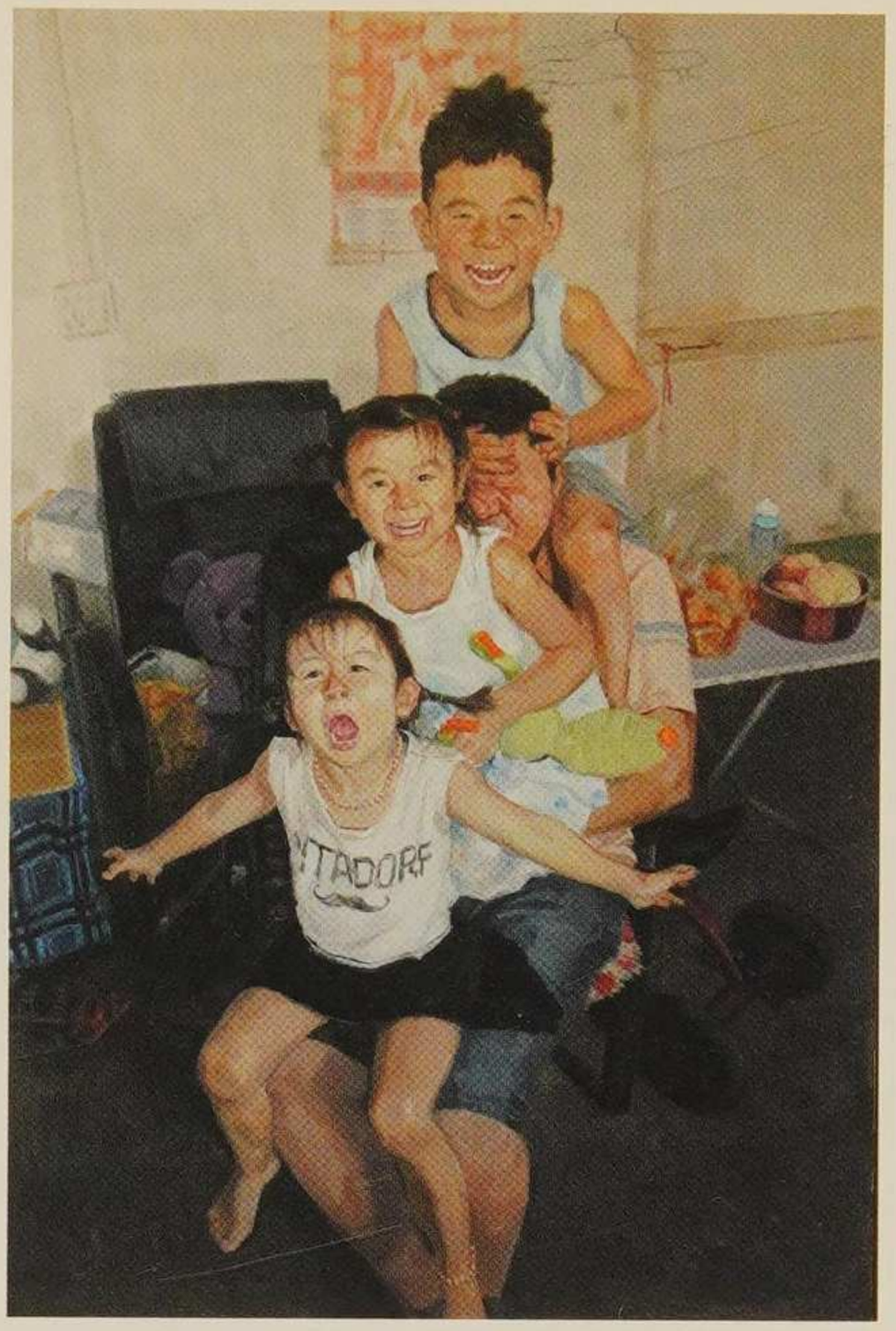


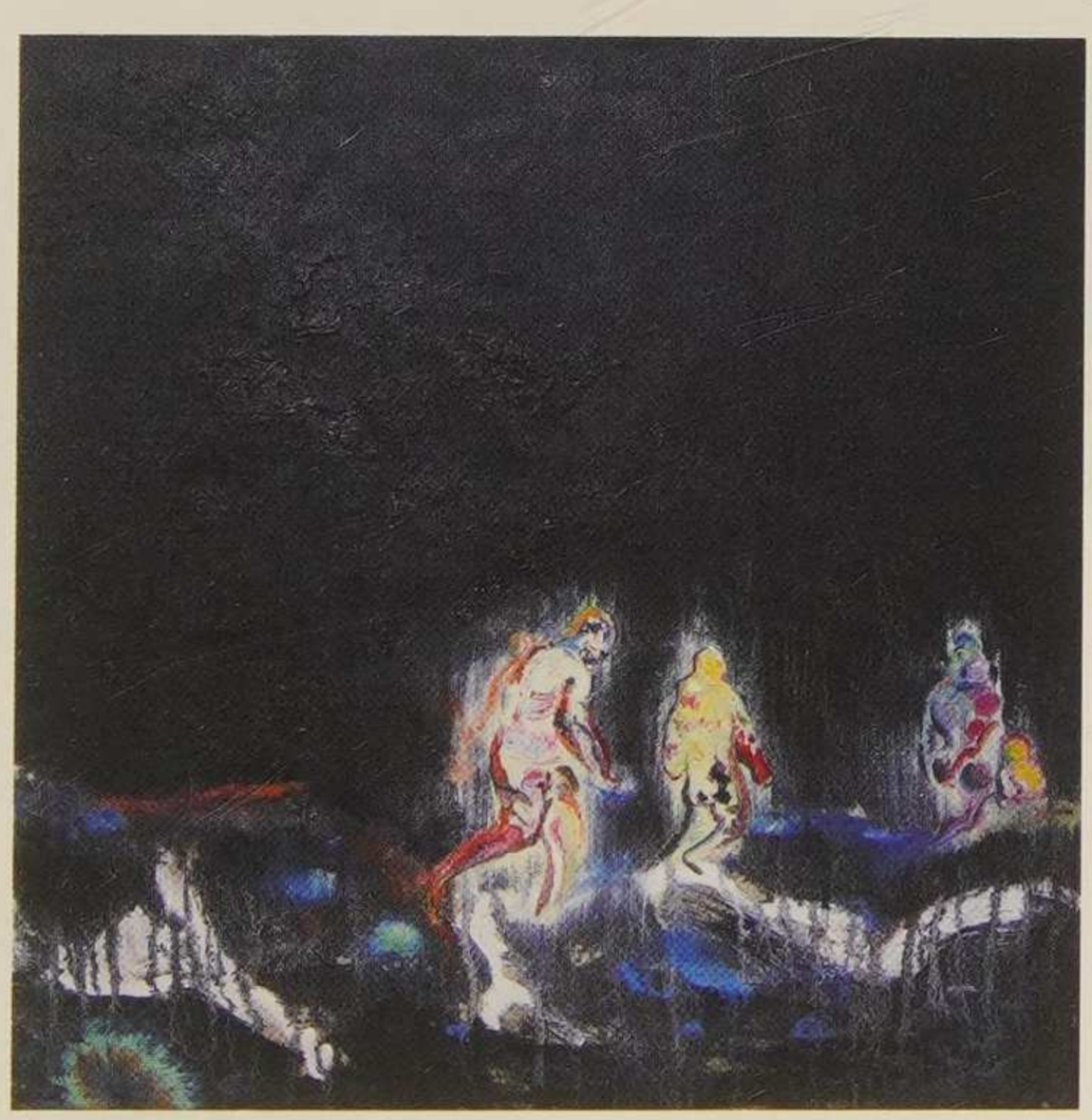


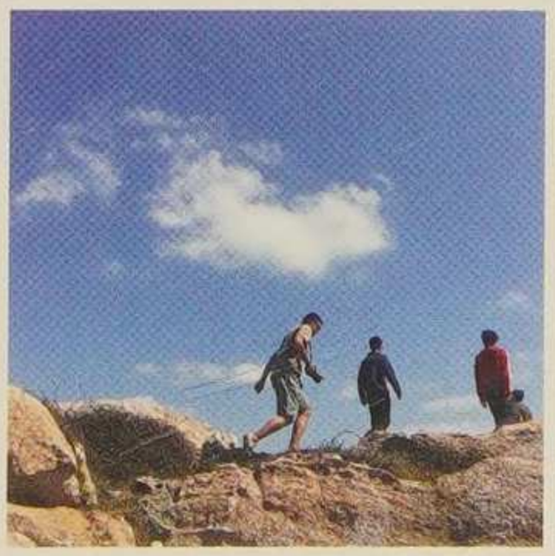
刘伟 / 父亲母亲 / 布面油画 / 90 cm × 120 cm / 2015（上）

刘文沫 / 挚友 / 布面油画 / 130 cm x 160 cm / 2016（下）









雷深棚 / 疊罗汉 / 50 cm × 180 cm / 布面油画 / 2016（上）

林成文 / 奔 / 50 cm x 50 cm / 布面油画 / 2015（下）



李华相 / 年轻人 / 170 cm x 130 cm / 布面坦培拉油画 / 2016



唐佳妮 / 那一代 1/ 100 cm × 80 cm / 布面油画 / 2015



付磊 / 行走四 / 180 cm×180 cm / 纸本水墨 / 2015



孙晓姝 / 匿之境 -1 / 130 cm×150 cm / 布面油画 / 2016



谢玲慧 / 空房间1 / 120 cm x 100 cm / 布面油画 / 2016（左） 韩潇 /三月/ 180 cm x 170 cm /综合材料/ 2016（右）



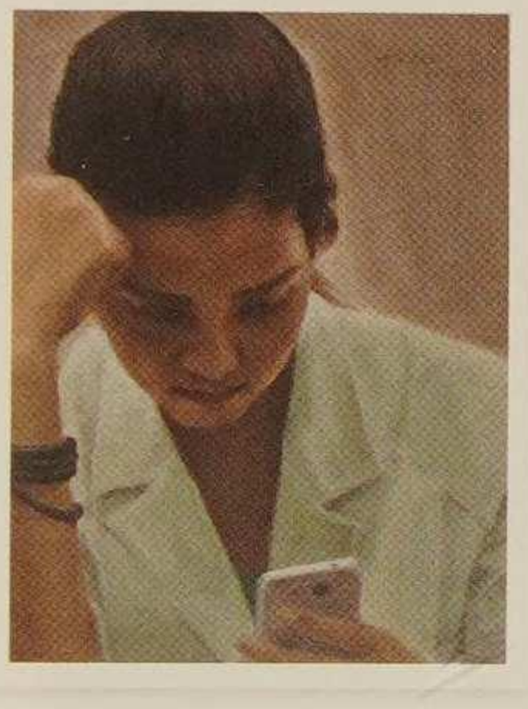
多重形象
Multiple Images



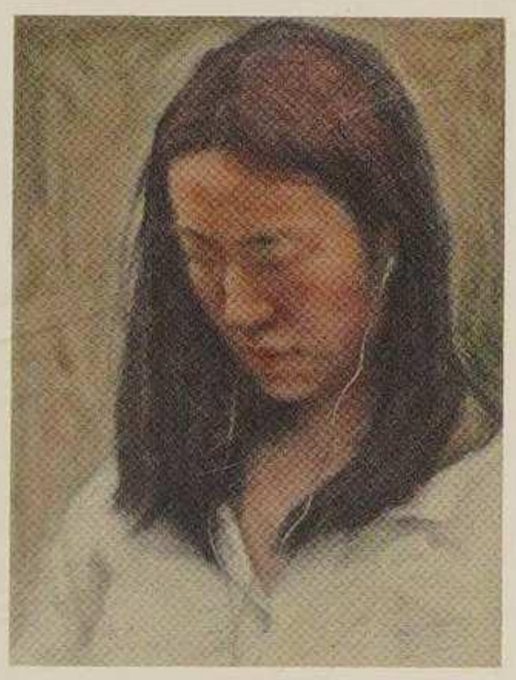
吴童 / 崩析 / 60 cm x 80 cm / 布面油画 / 2016





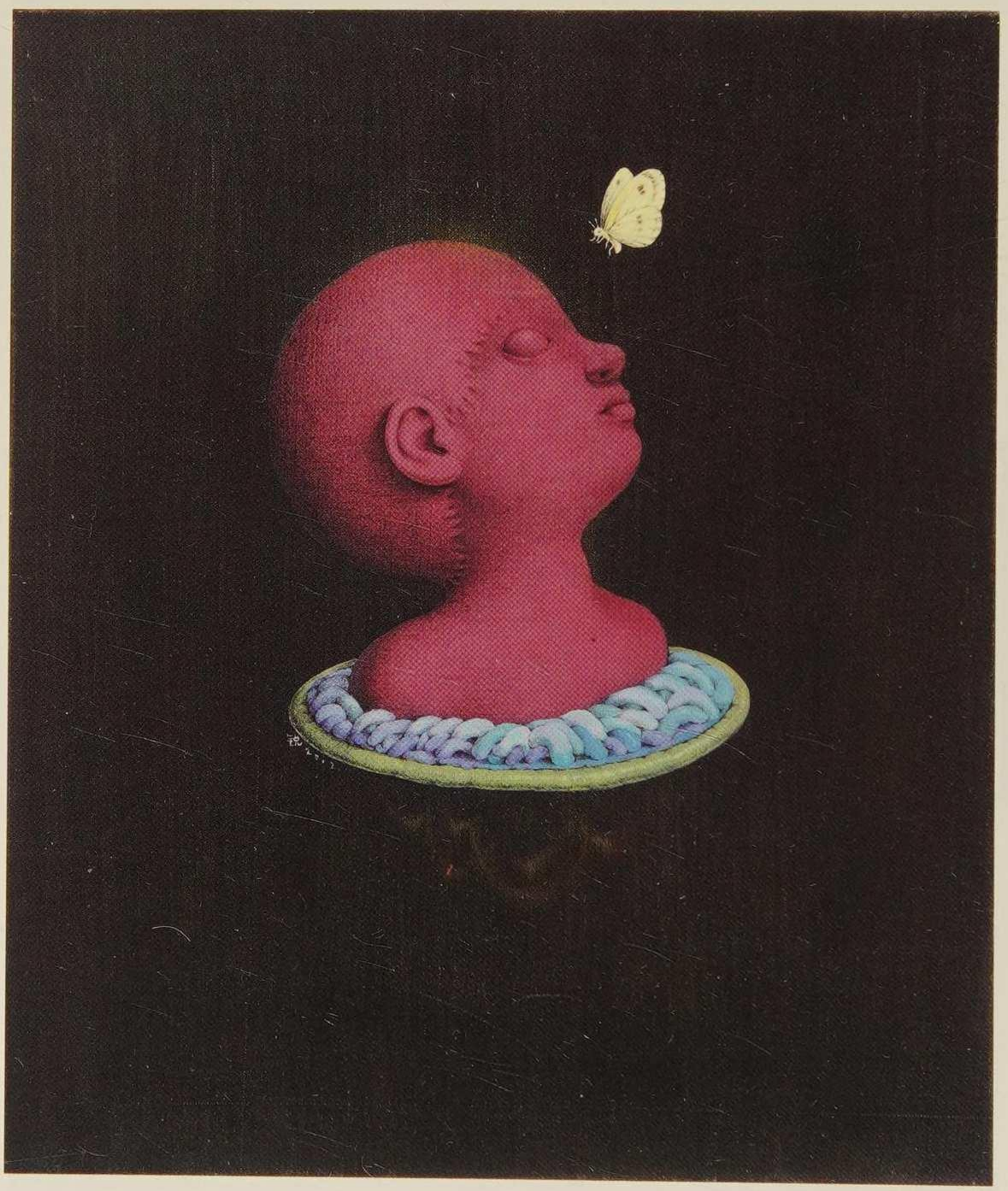




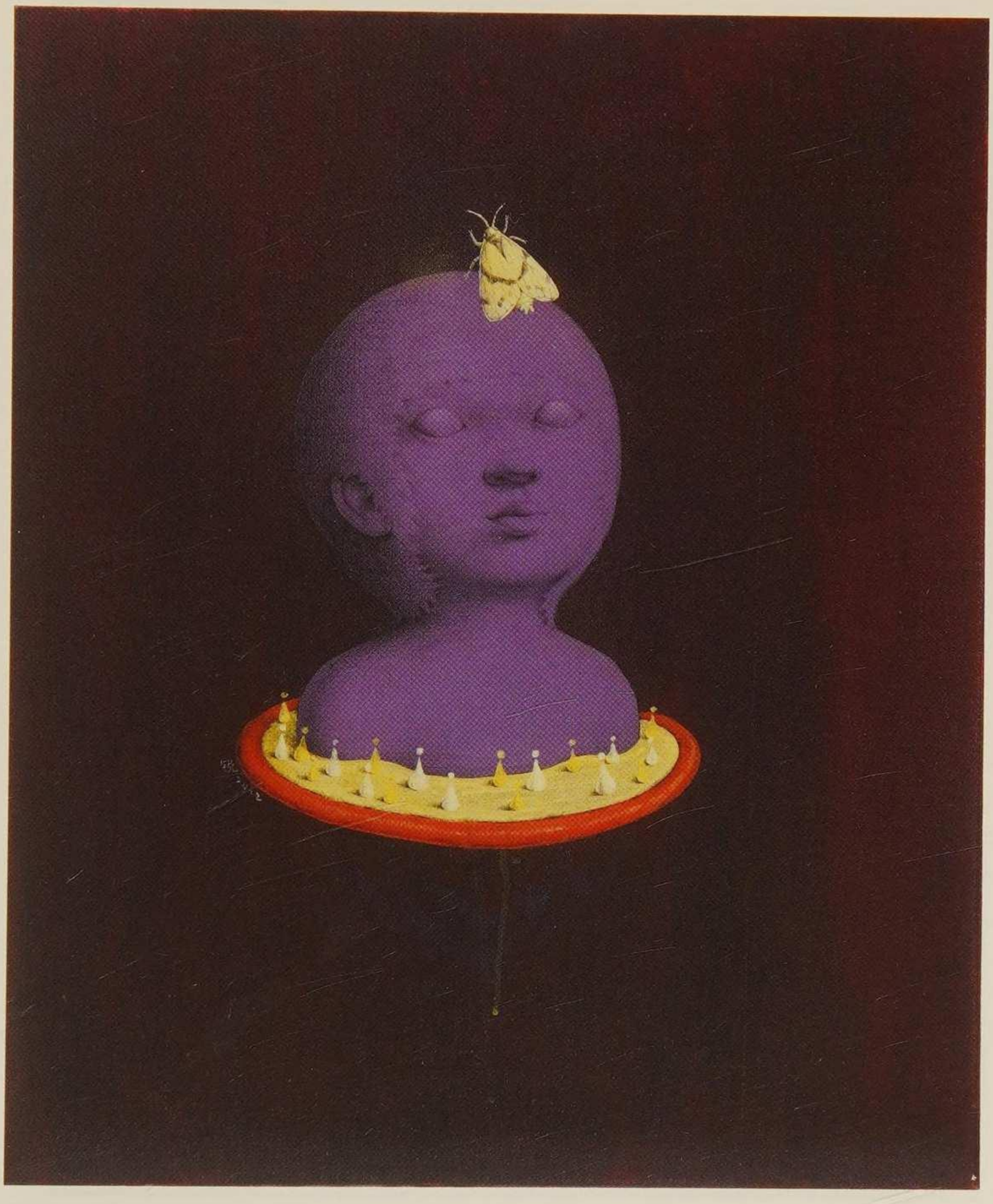




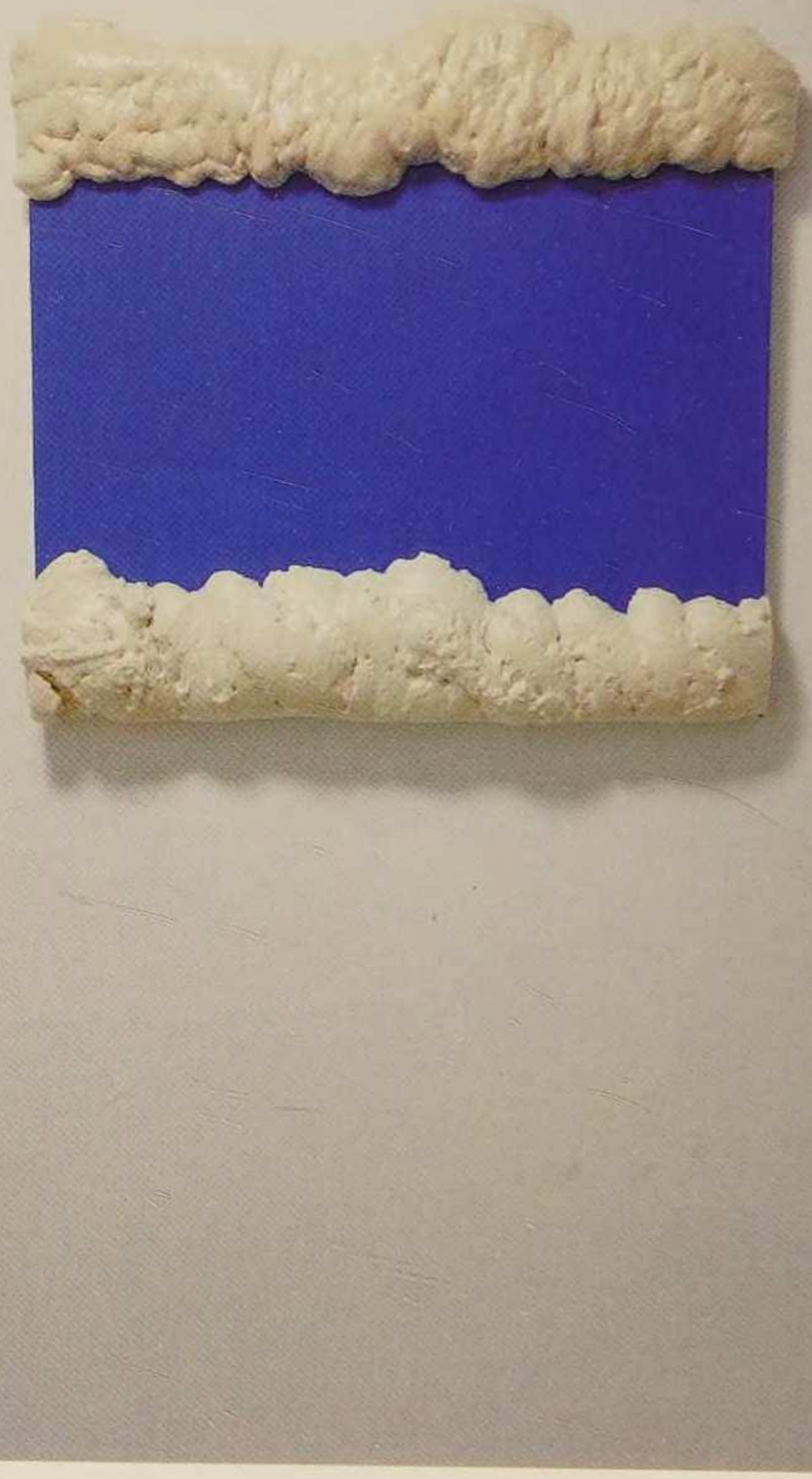
王恒立 / 我们都是低头党组画之二 / 40 cm x 30 cm / 布面油彩 / 2015



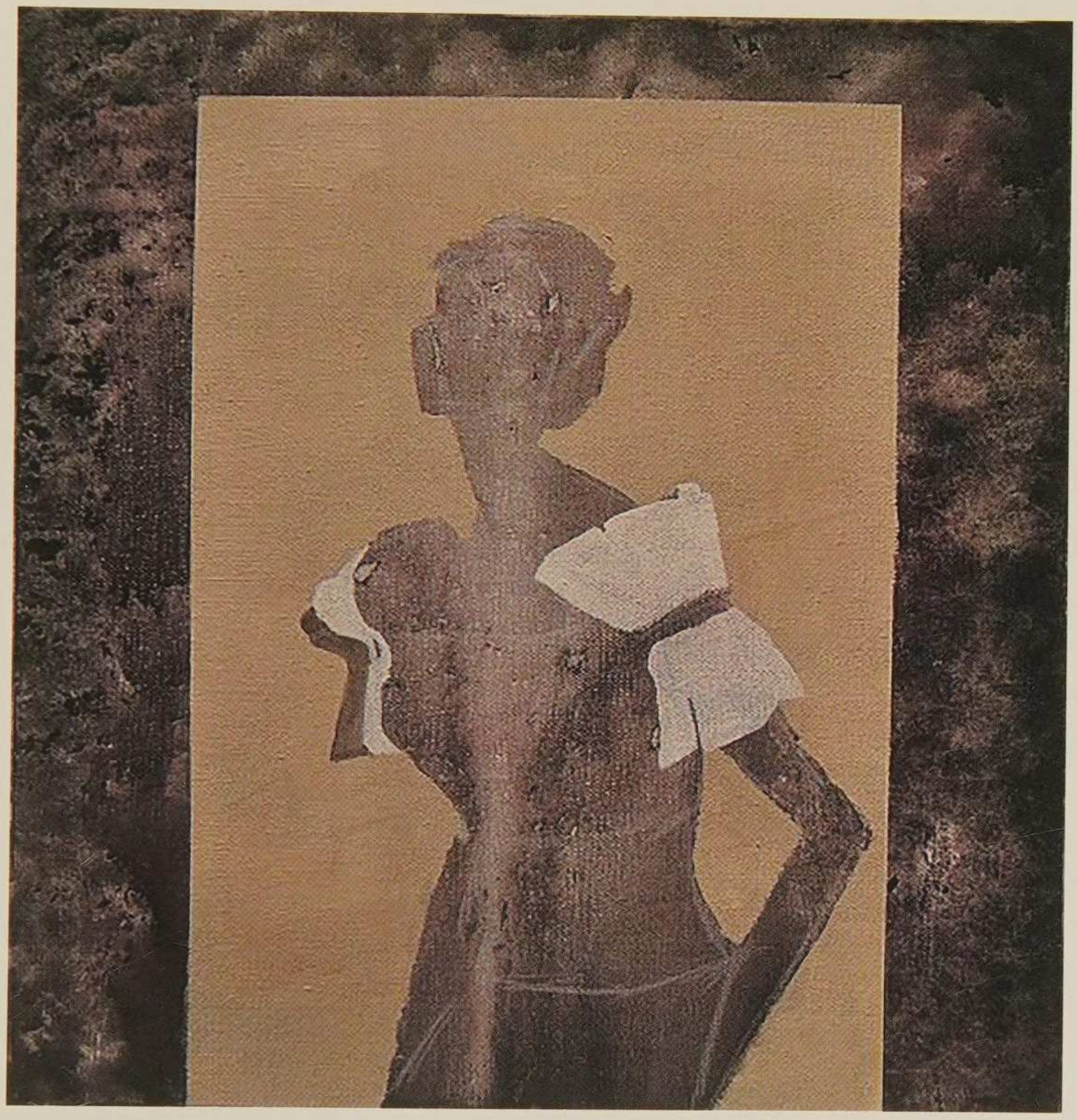
王锐 / 蛾与蝶 1 / 布面综合材料 / 50 cm x 60 cm / 2012



王锐 / 蛾与蝶 2 / 布面综合材料 / 50 cm x 60 cm / 2012



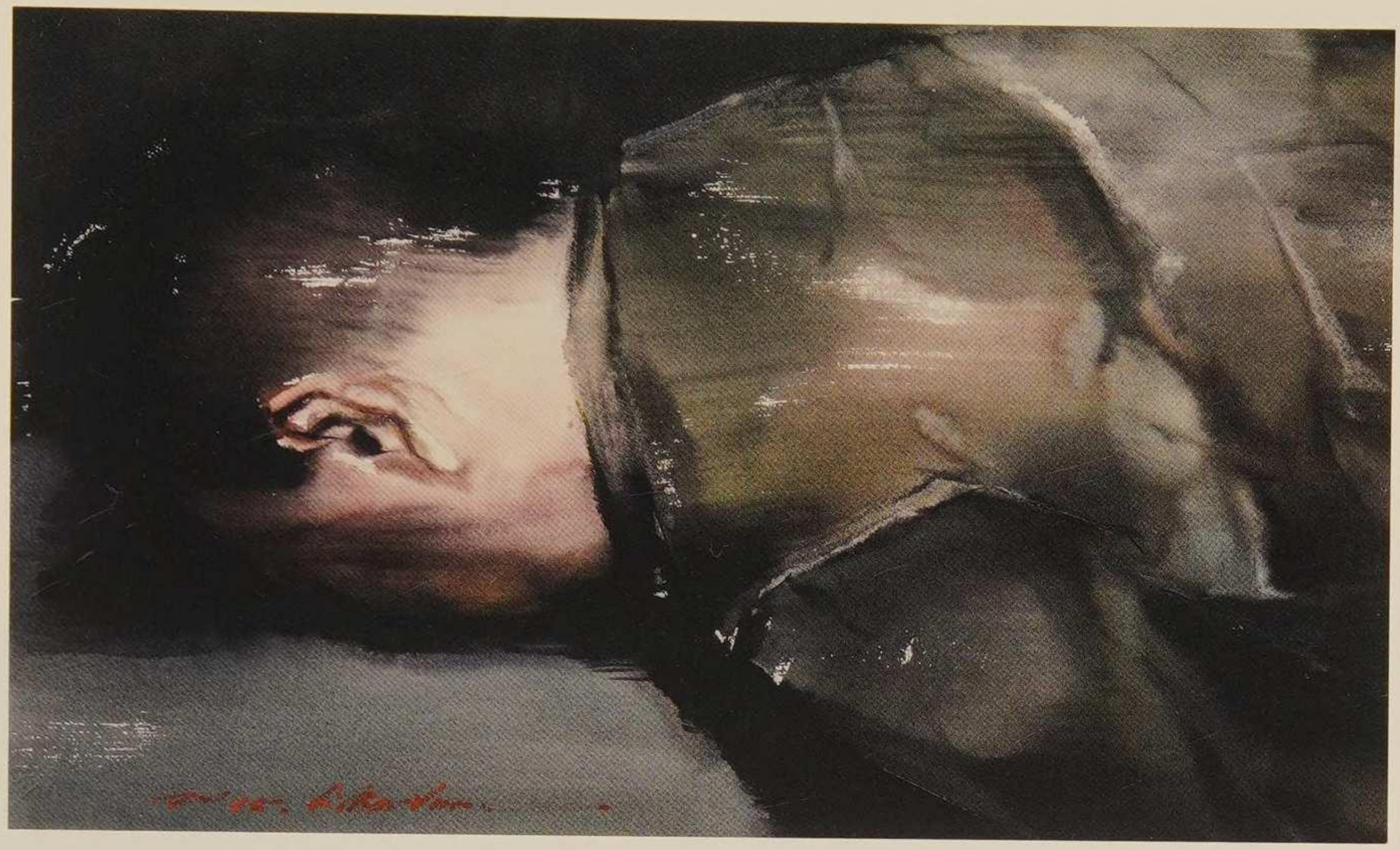
刘婷雨 / 沫路蓝 / 40 cm×50 cm / 布面综合材料 / 2016



刘婷雨 / 衍 / 40 cm×40 cm / 布面油画 / 2015



李宝荀 / 谁好谁坏 / 41 cm x 69 cm / 年纸本水彩 / 2015



李宝荀 / 无中生有 / 布面油画 / 120 cm x 80 cm / 2016

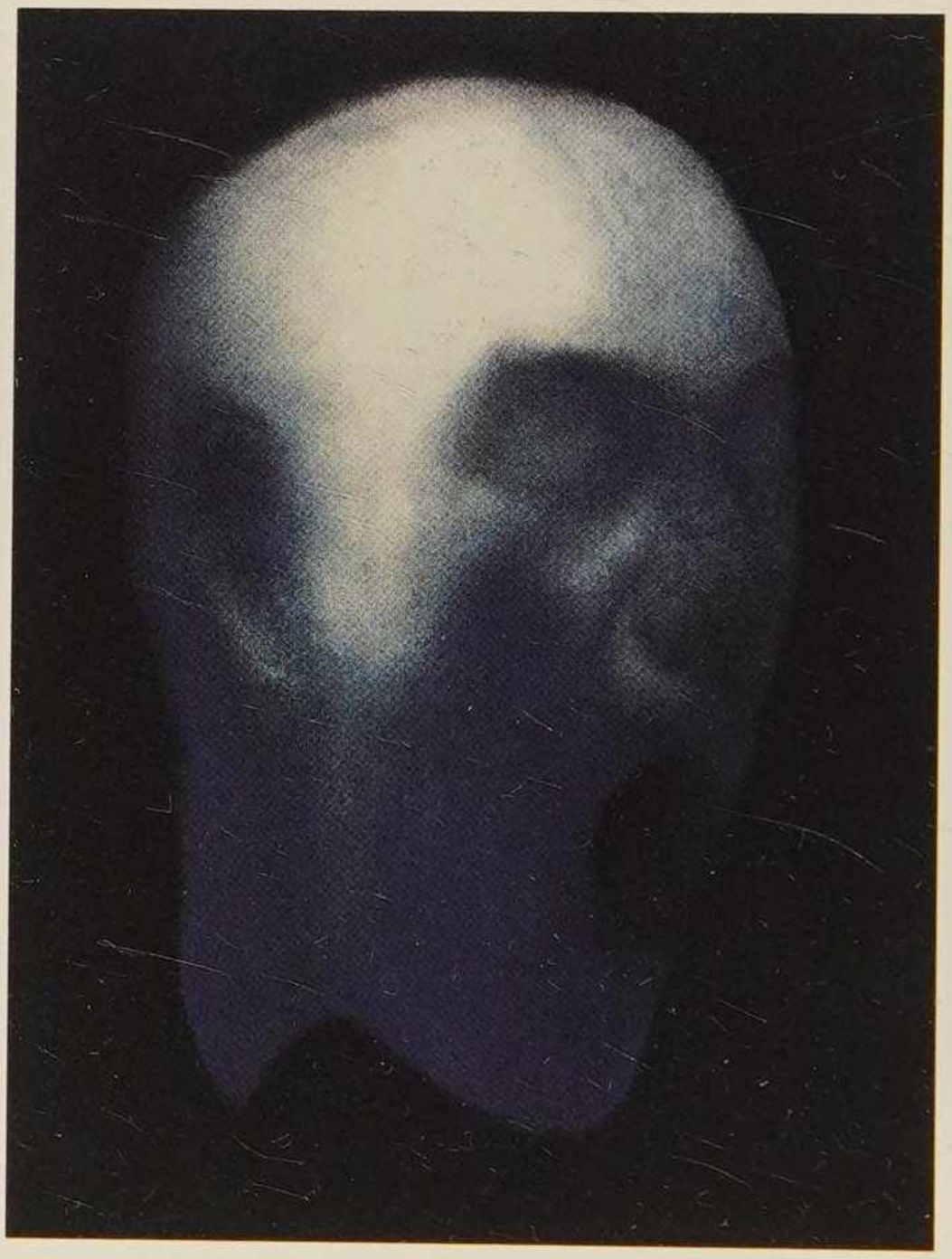




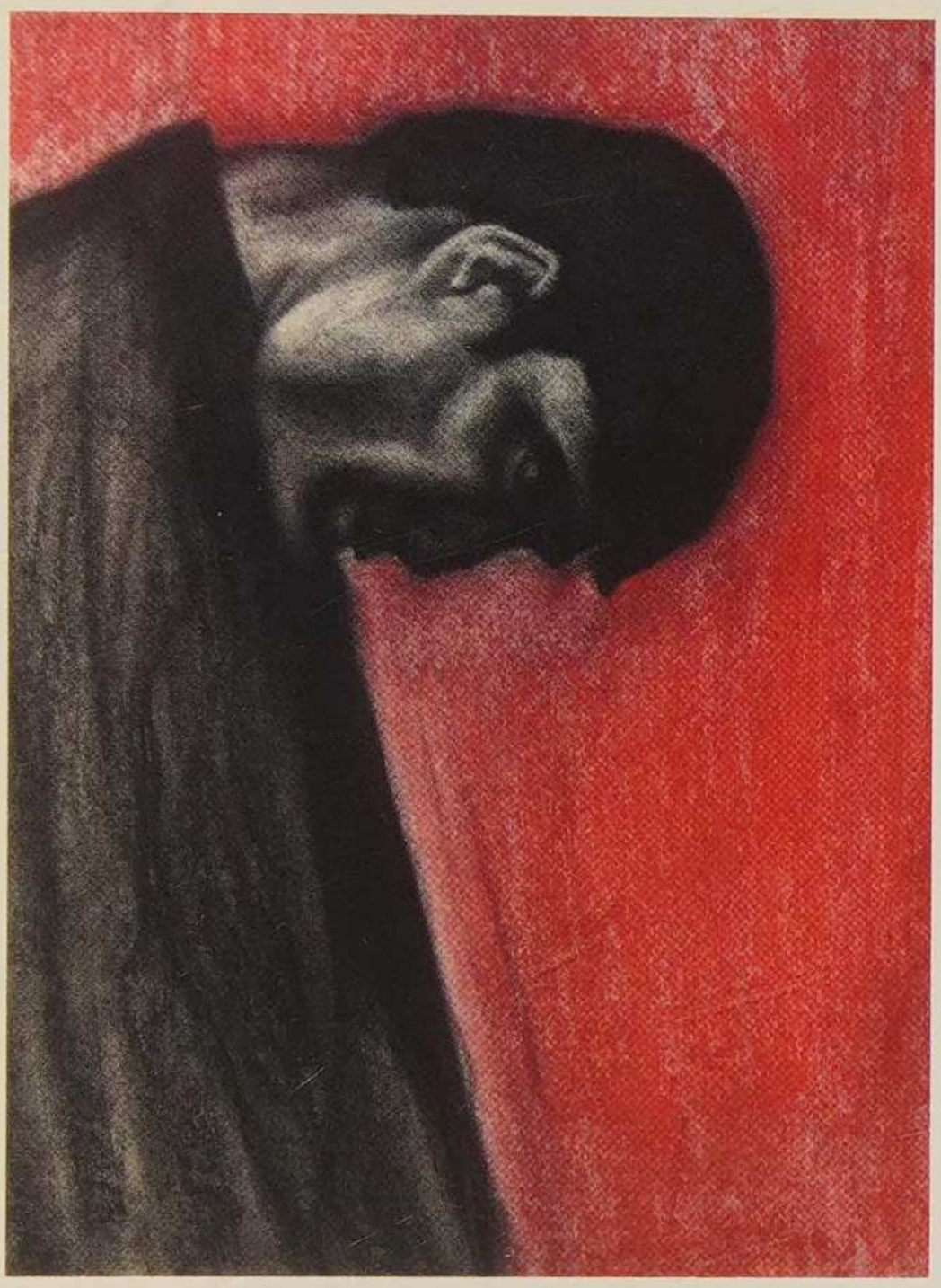
王桢 / 惹尘埃 2 / 20 cm × 25 cm / 布面油画 / 2016

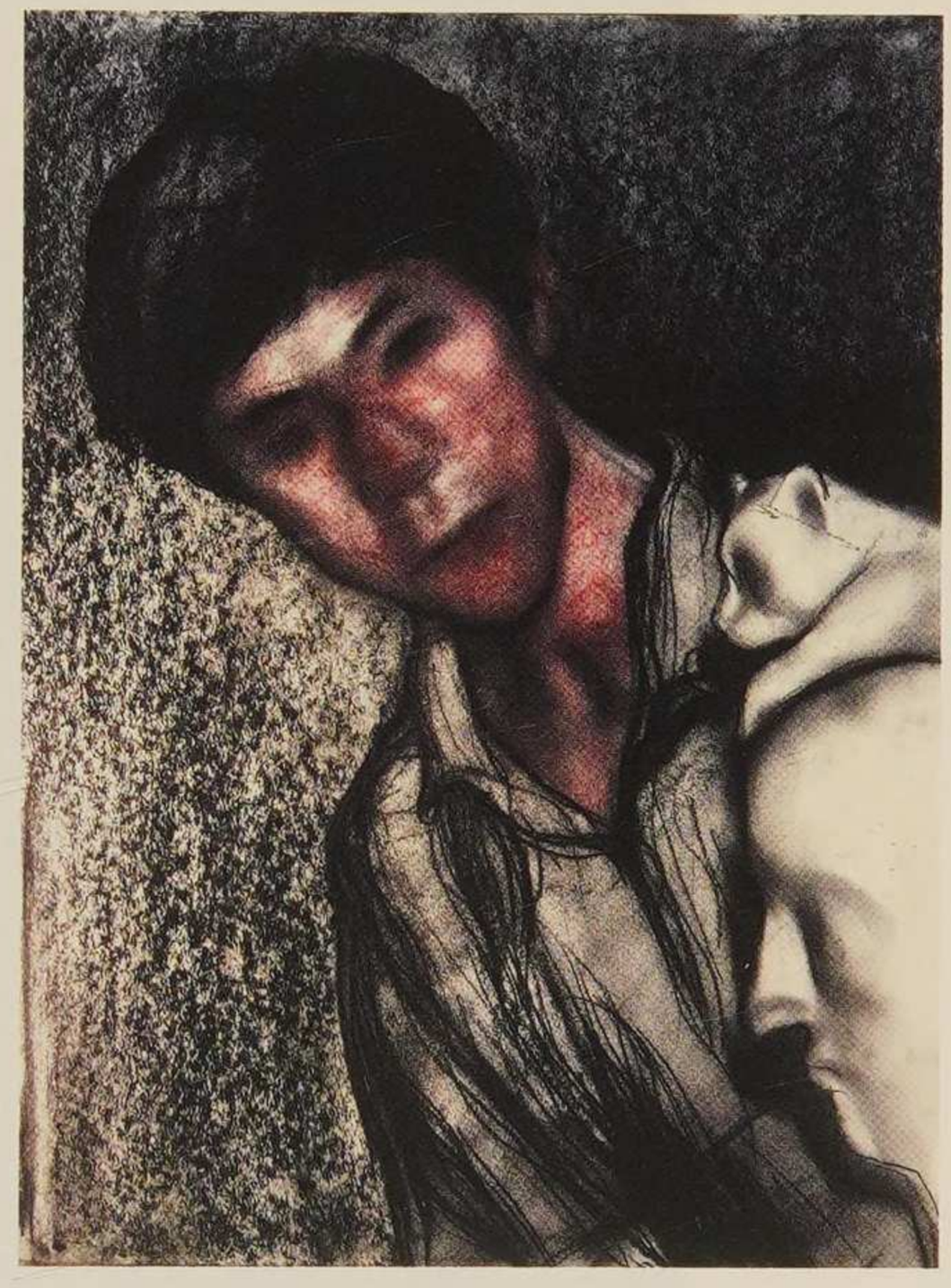


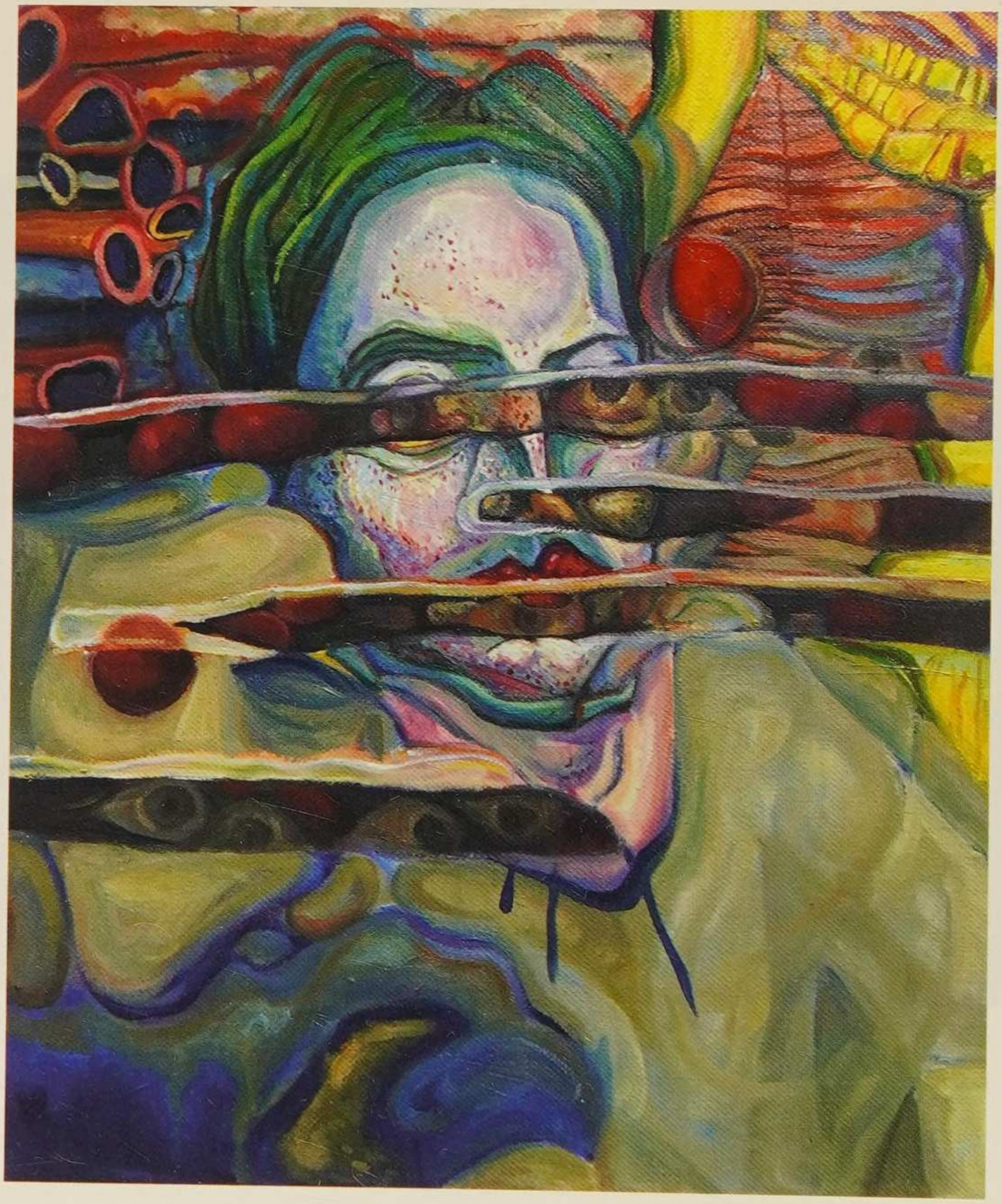




林明 / 君子动口系列 / 色粉 / 38 cm × 27 cm / 2016



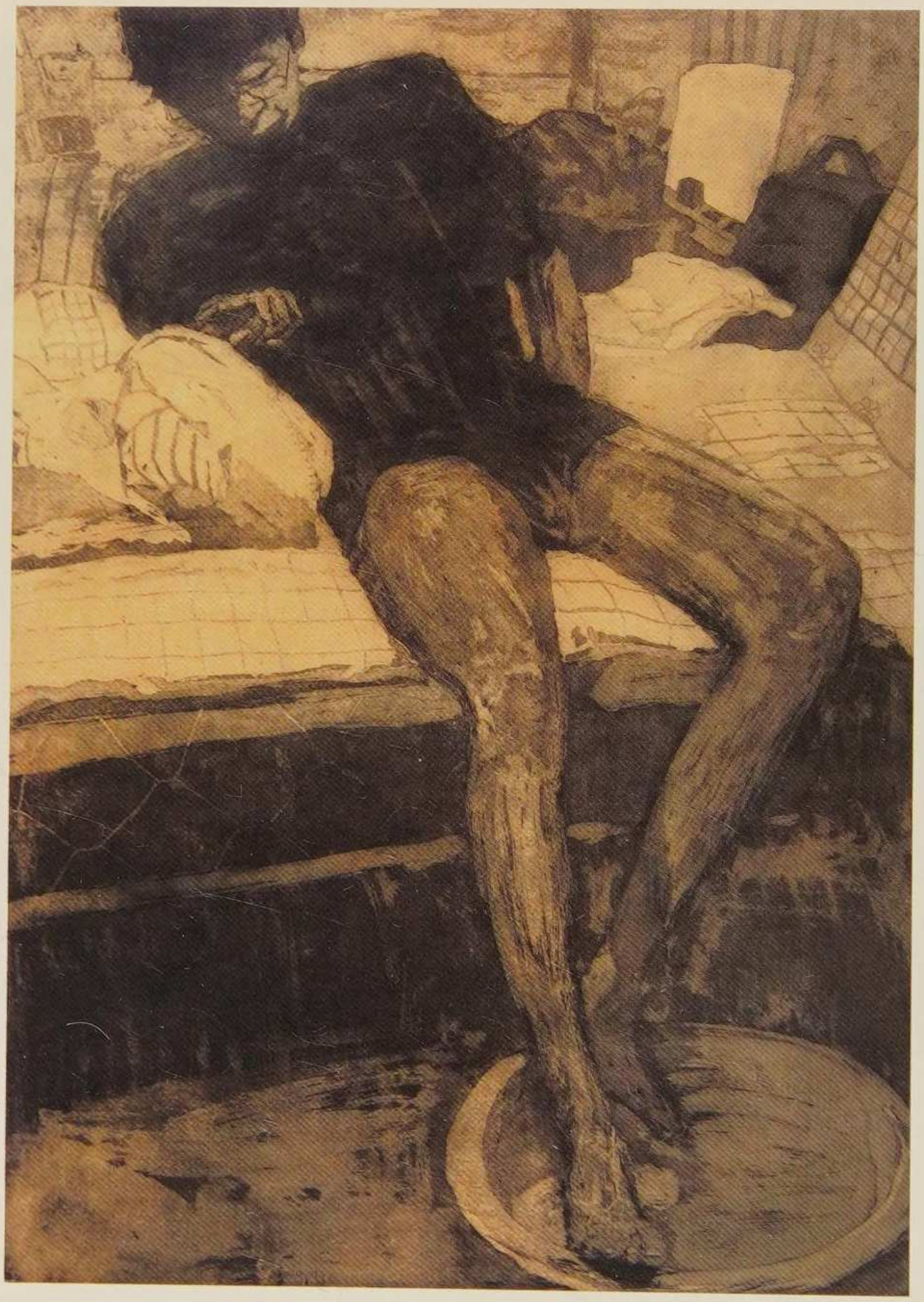




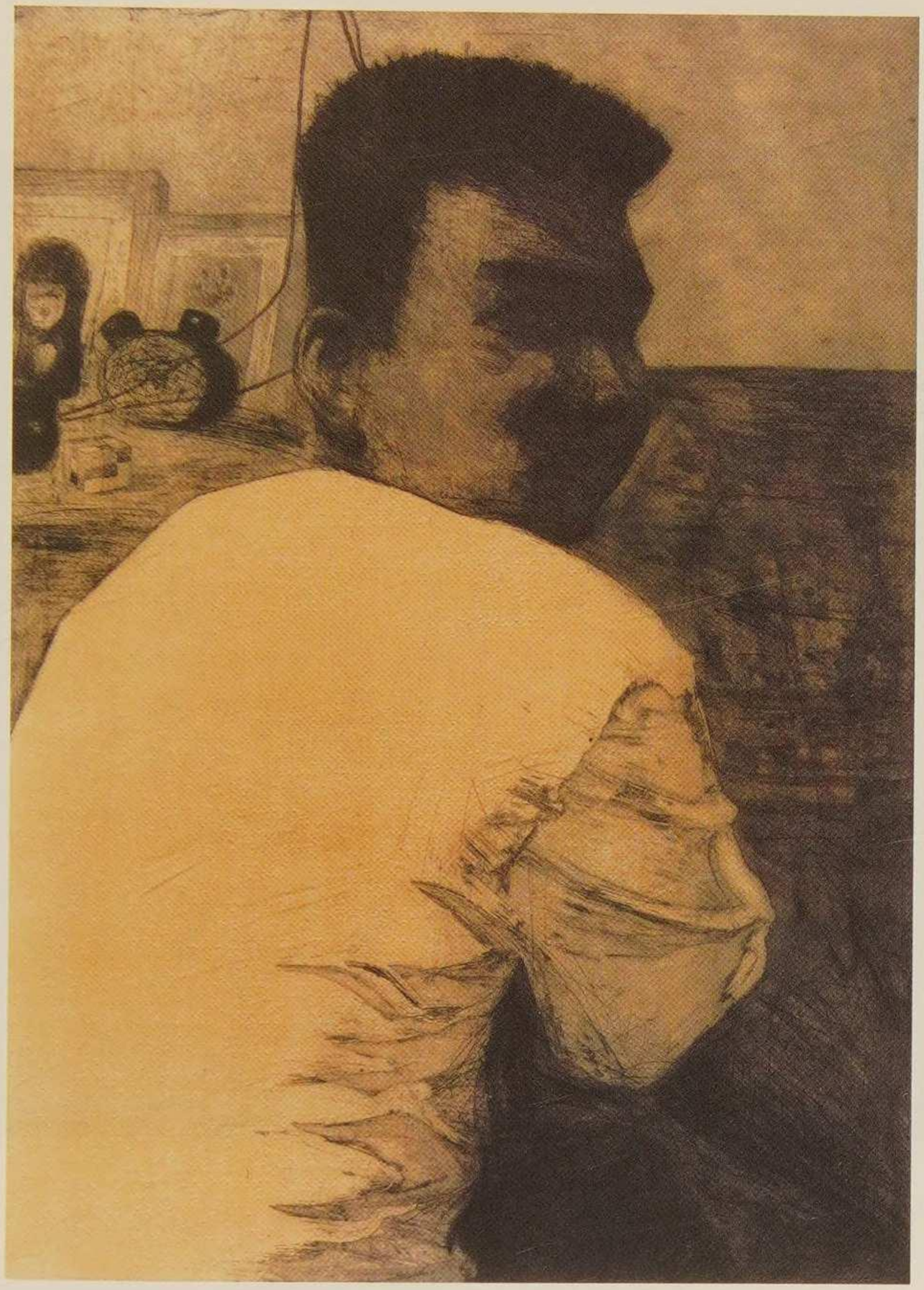
崔砚然 / *Selfie* / 50 cm x 60 cm / 油画 / 2016



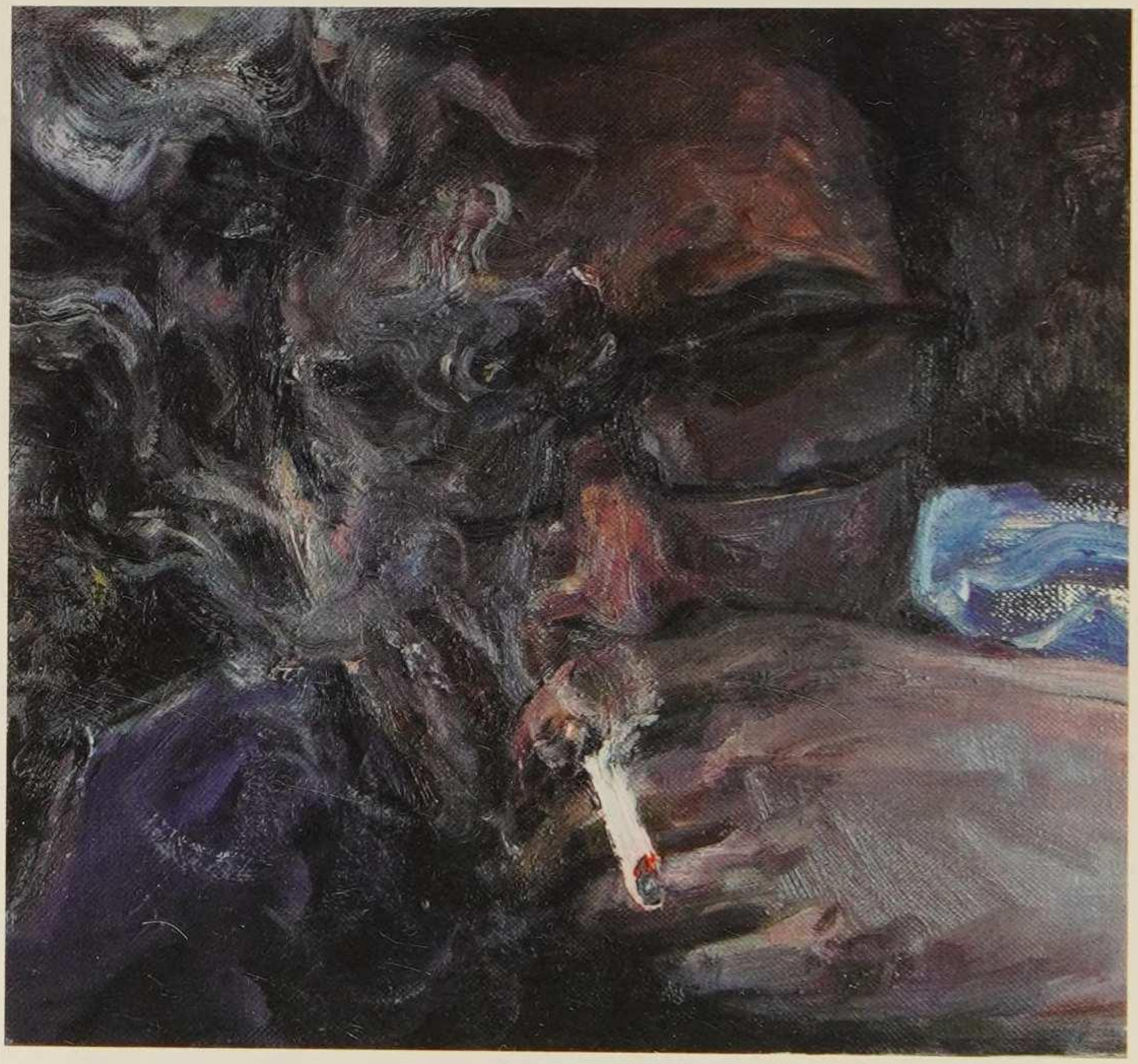
张彬文 / 自画像 / 60 cm × 73 cm / 岩彩画 / 2016



潘远铭 / 假日之一 / 凹版蚀刻 / 50 cm × 70 cm / 2015



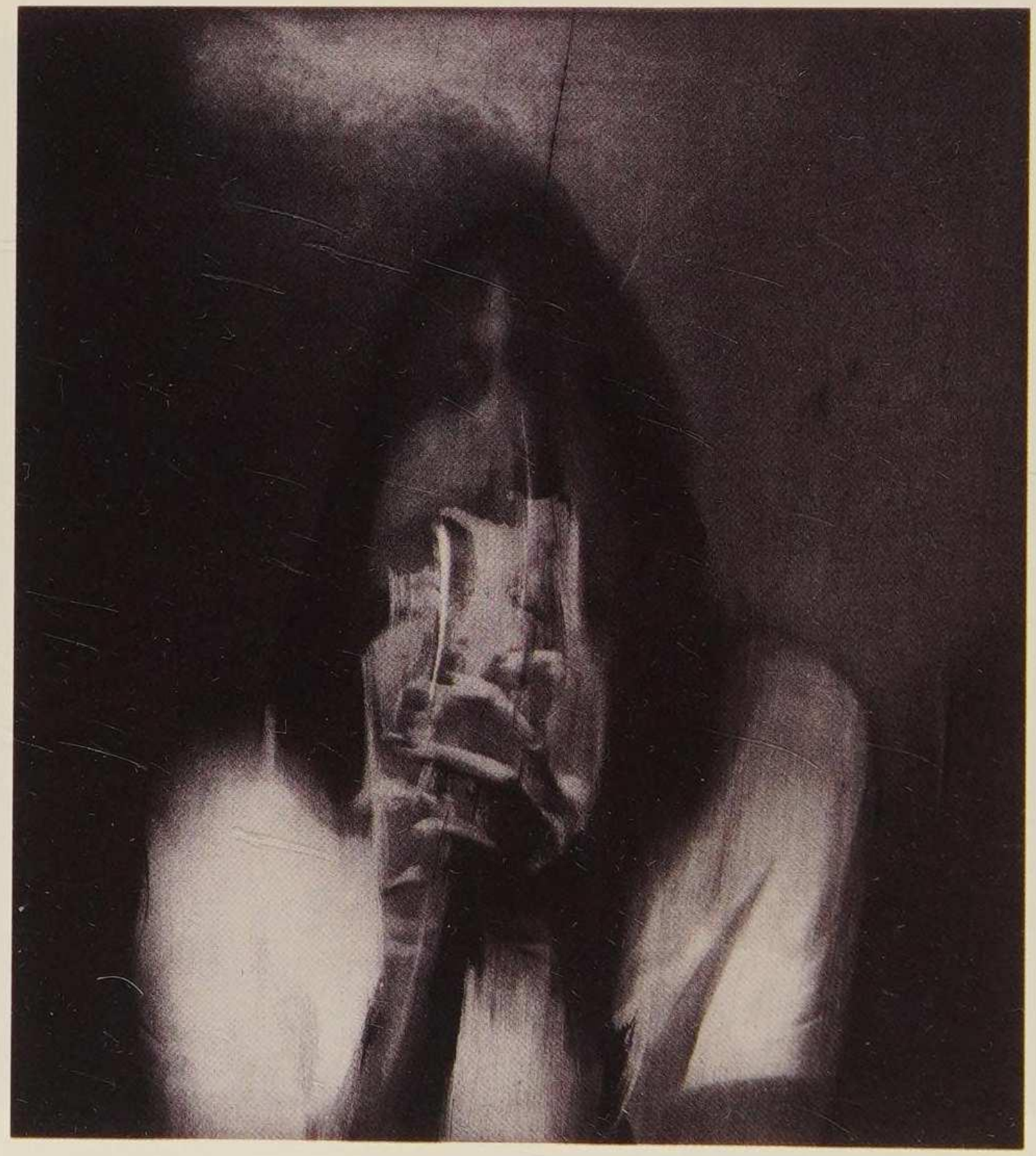
潘远铭 / 假日之五 / 凹版蚀刻 / 50 cm × 70 cm / 2015



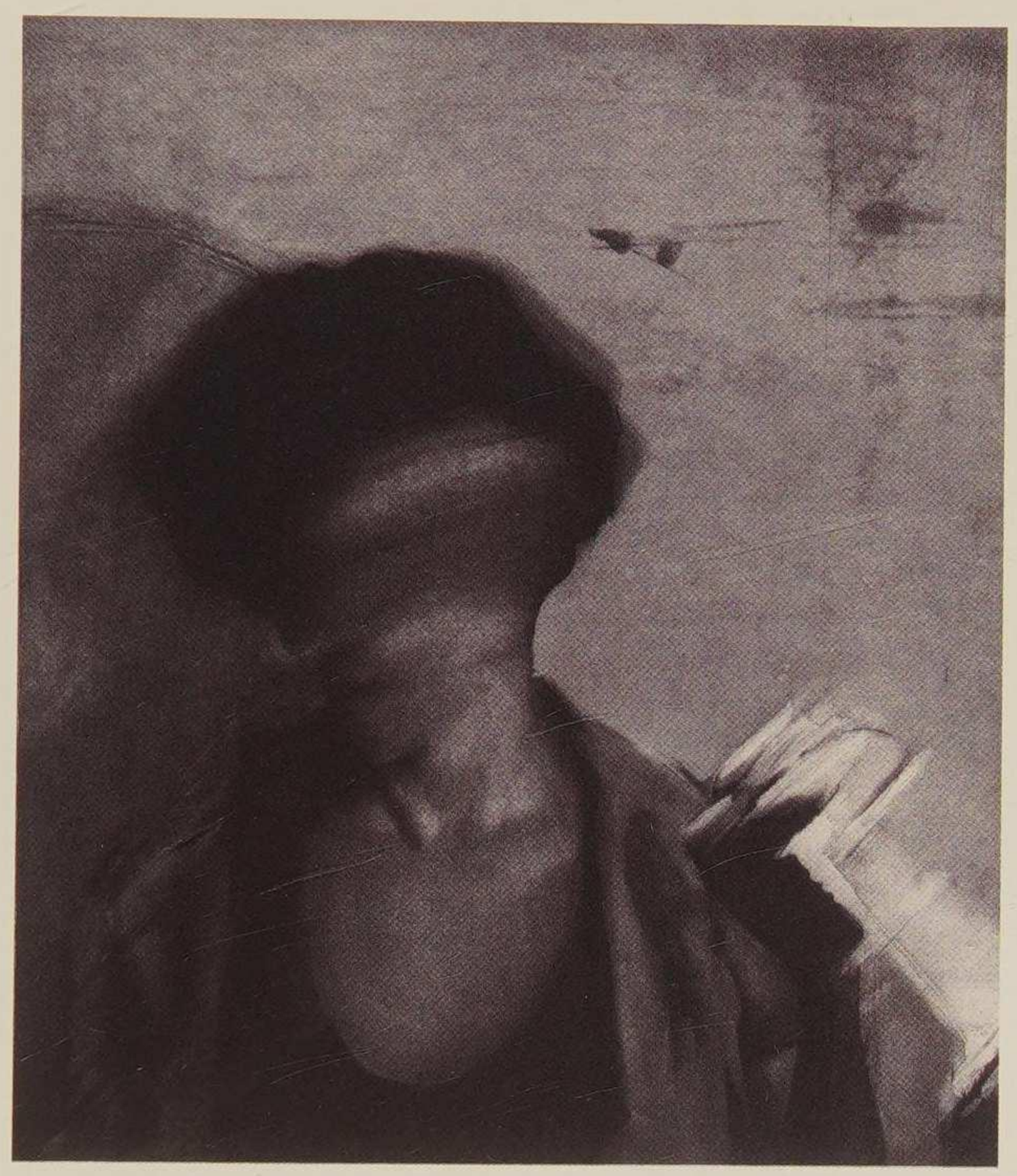
席华侨 / 抽烟的男人 / 58 cm x 63 cm / 布面油画 / 2016 年

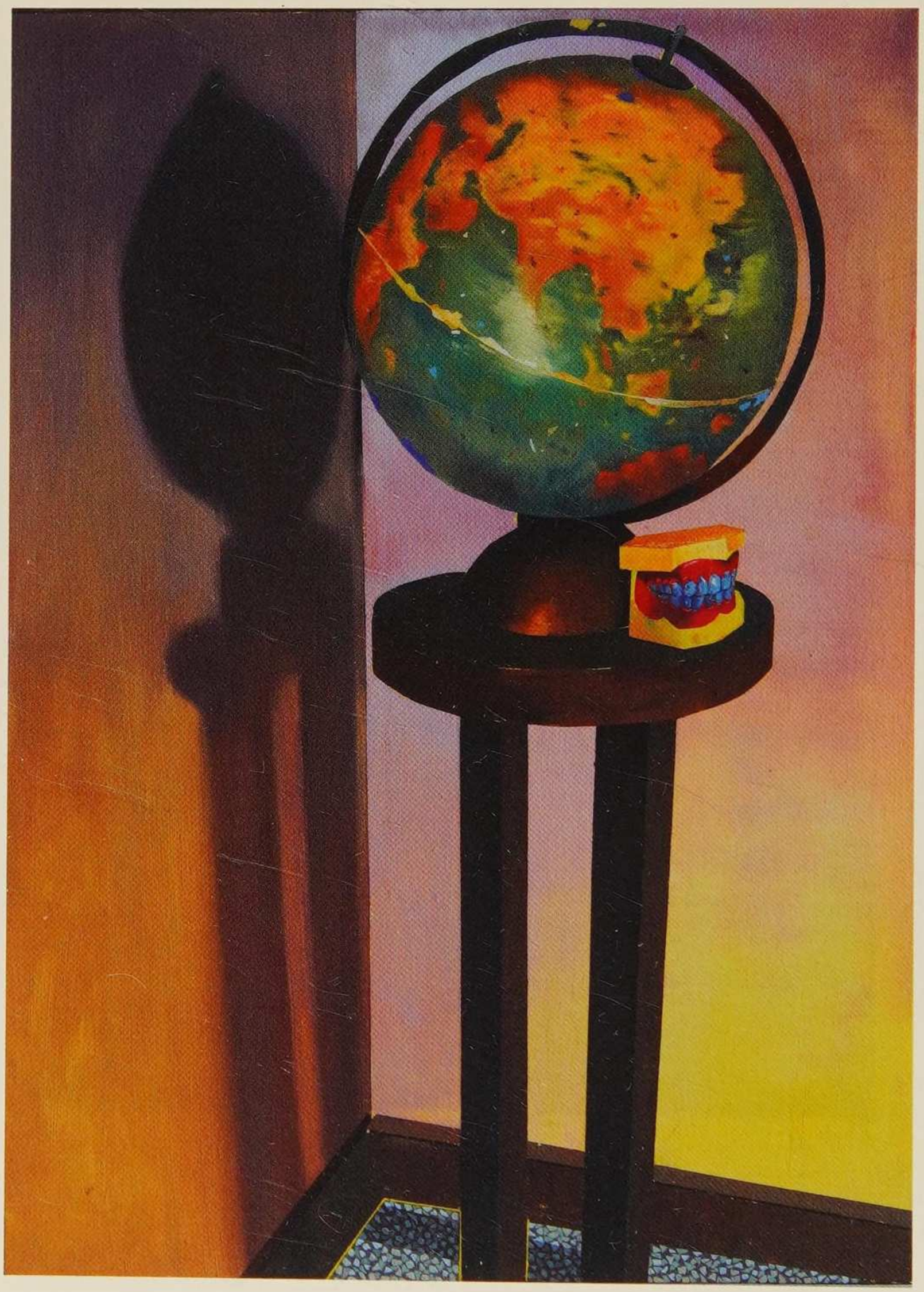


周洁纯 / 影 / 40 cm x 47 cm / 木版绝版油套 / 2016

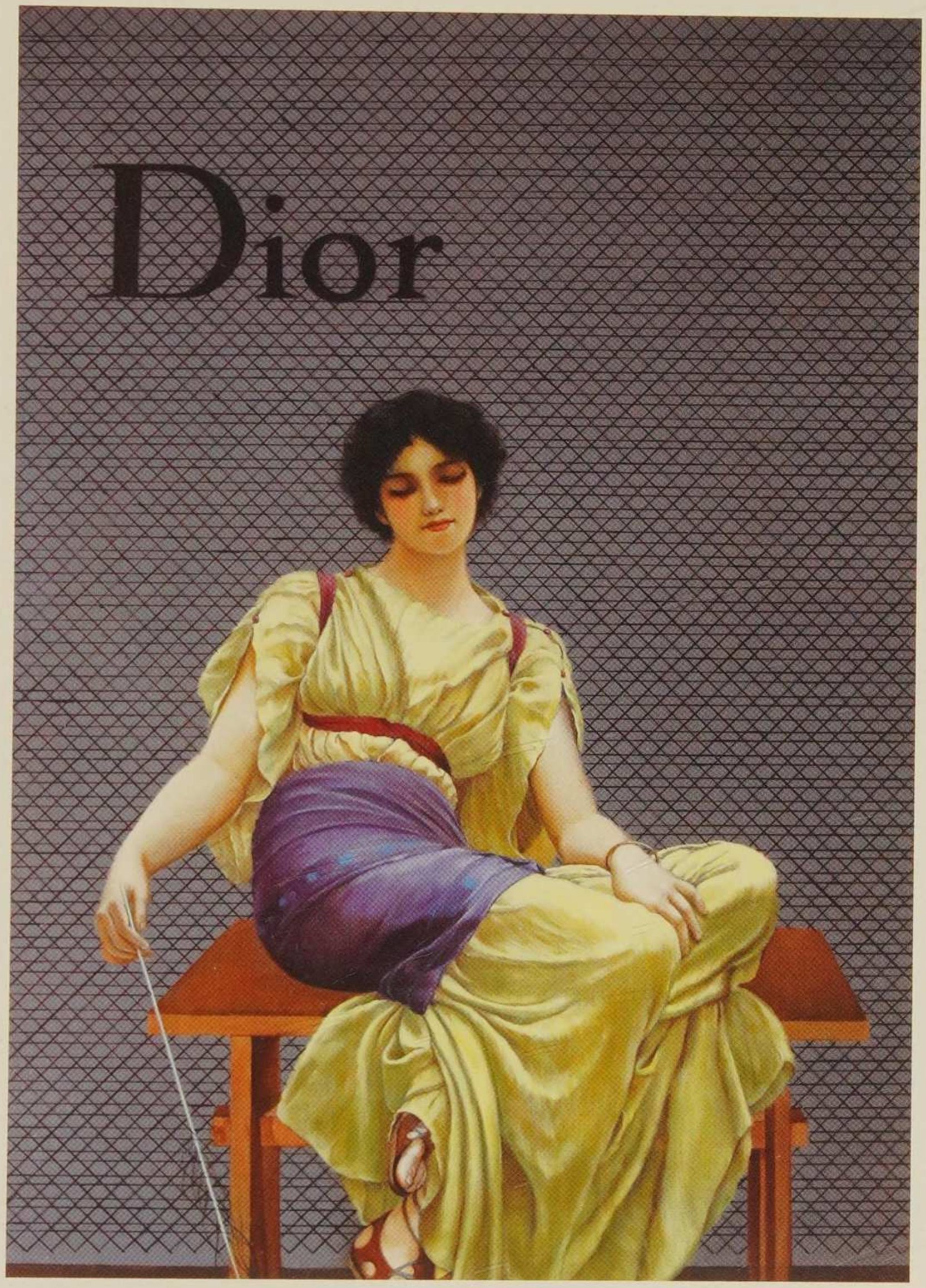


殷亮 / *Zero Dark Fifteen* 系列 / 铜板飞尘腐蚀 / 27 cm ×30 cm / 2015





李明辉 / 负面的琥珀 / 60 cm x 83 cm / 布面油画 / 2016



陈玲 / 希腊女神—戏猫 / 布面油画 / 100 cm x 60 cm / 2016

12

材料与创新

Material and Innovation



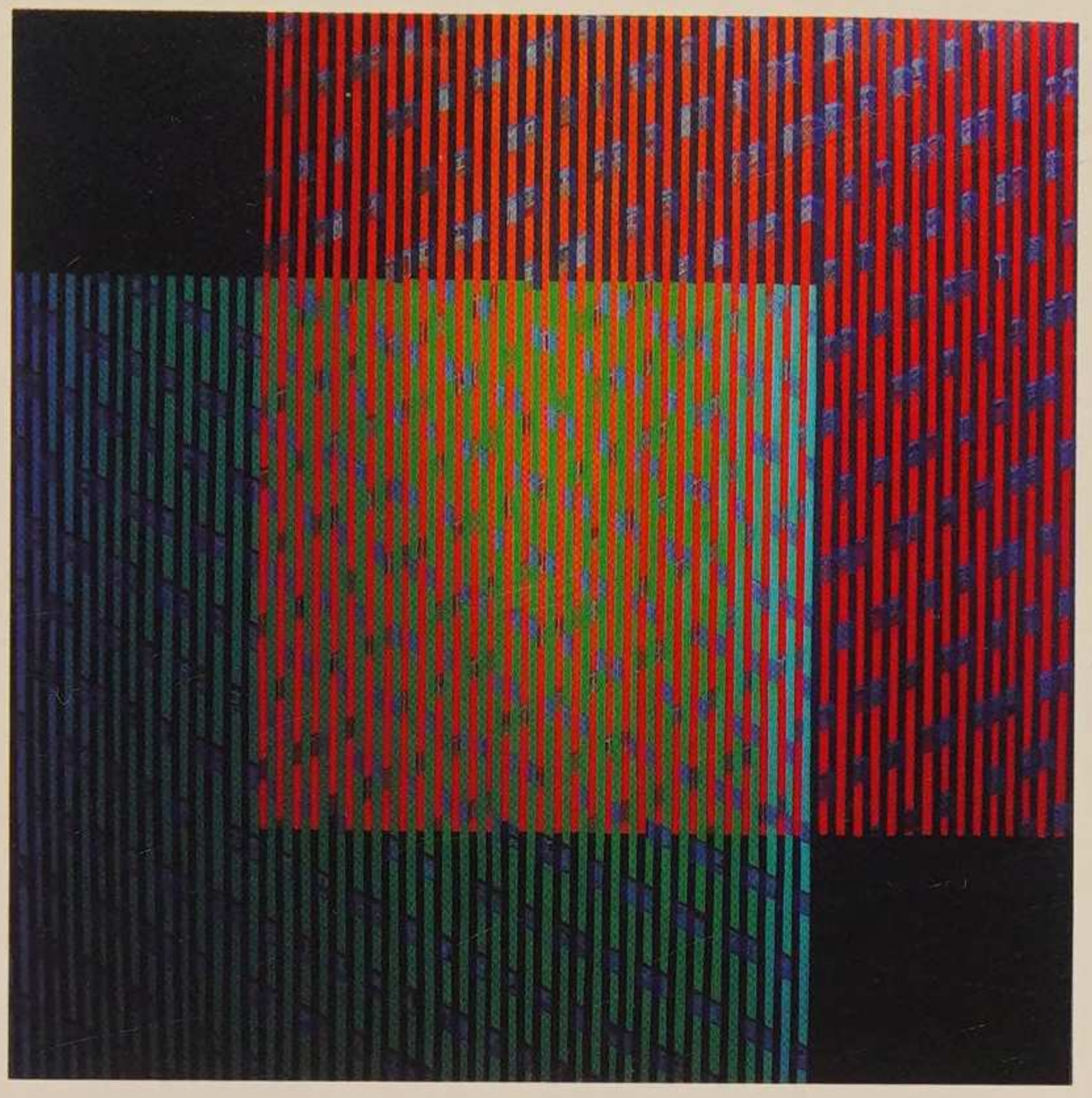
邹雅哉 / 大标本 . 暗流 / 亚克力 / 120 cm x 90 cm / 2016



赵冰林 / 课堂 / 综合材料 / 110 cm x 150 cm / 2015（上） 江南忆 / 网 / 80 cm × 120 cm / 布面油画 / 2016（上）

游飘 / 他山图—红 / 100 cm x 200 cm / 布面油彩喷绘 / 2016







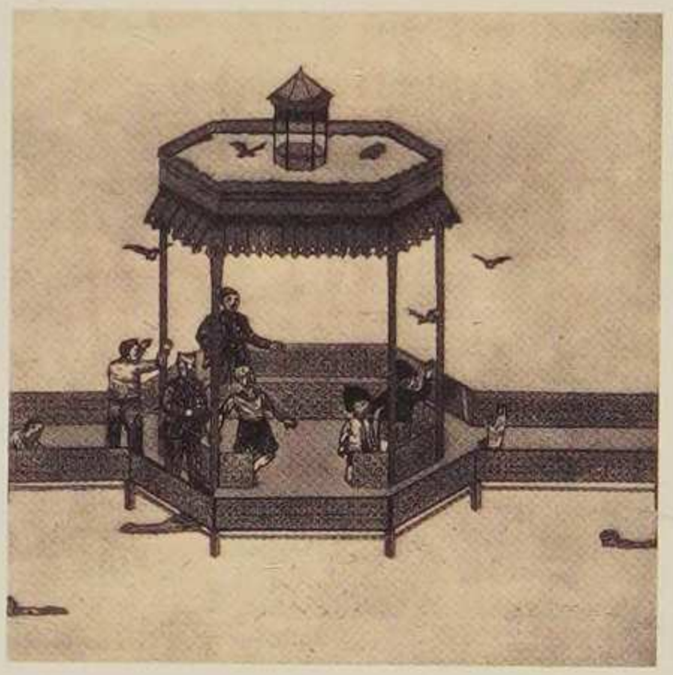
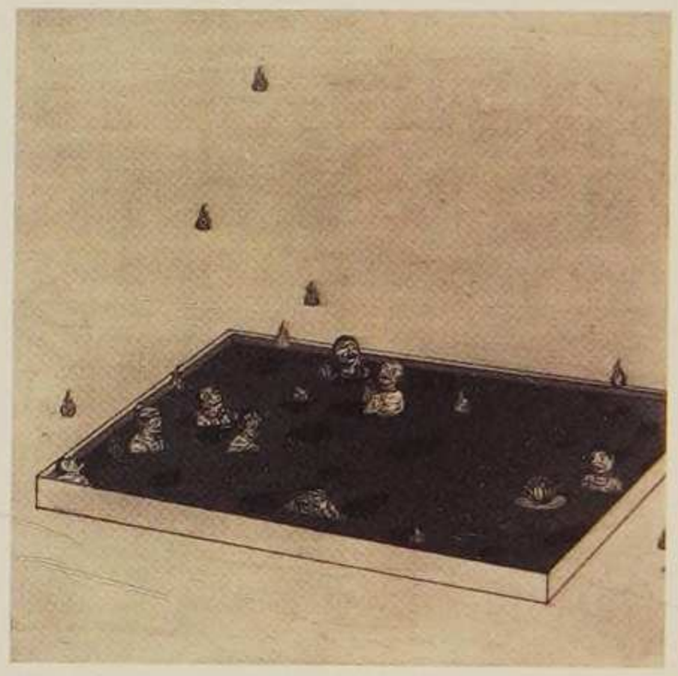


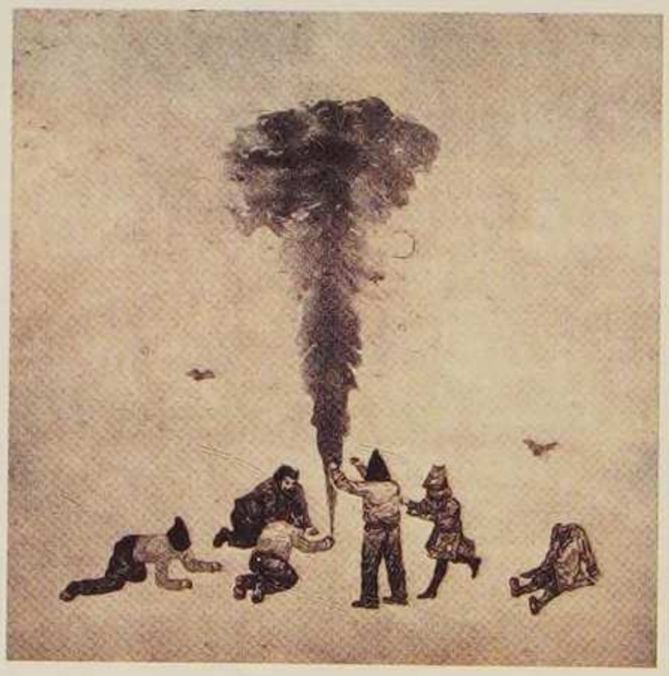
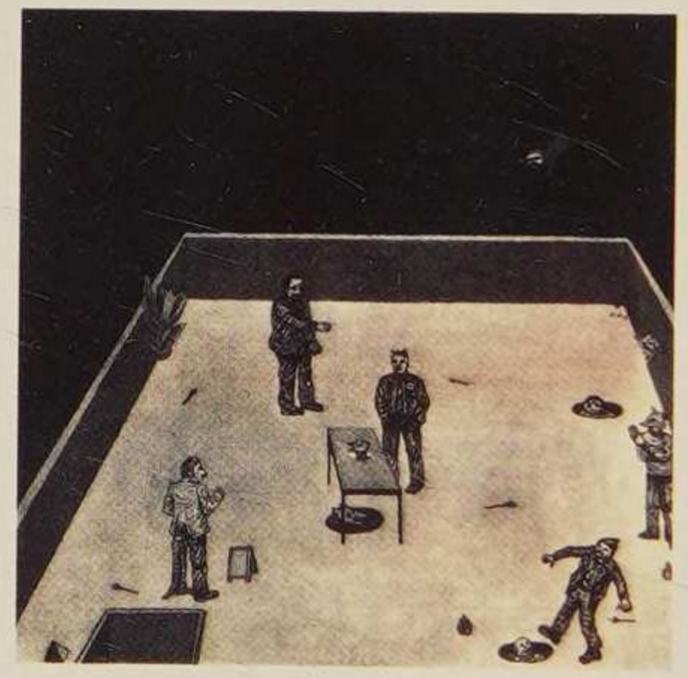
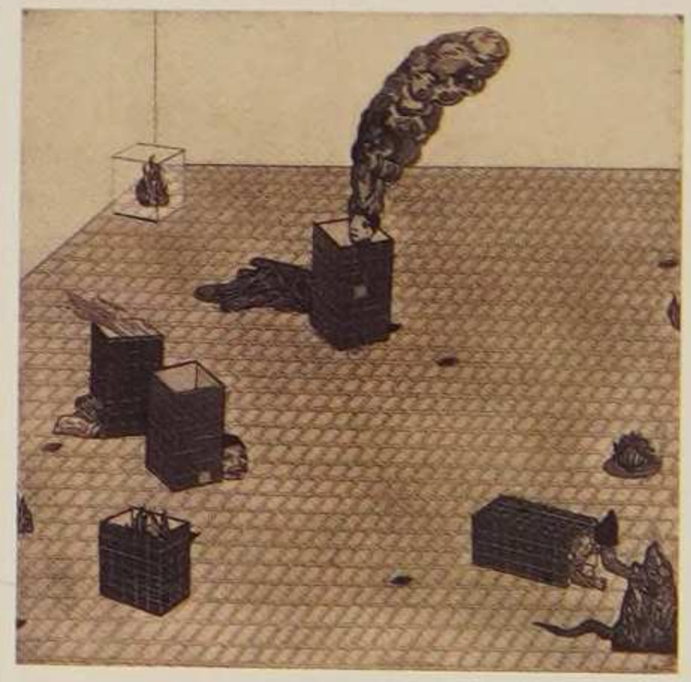
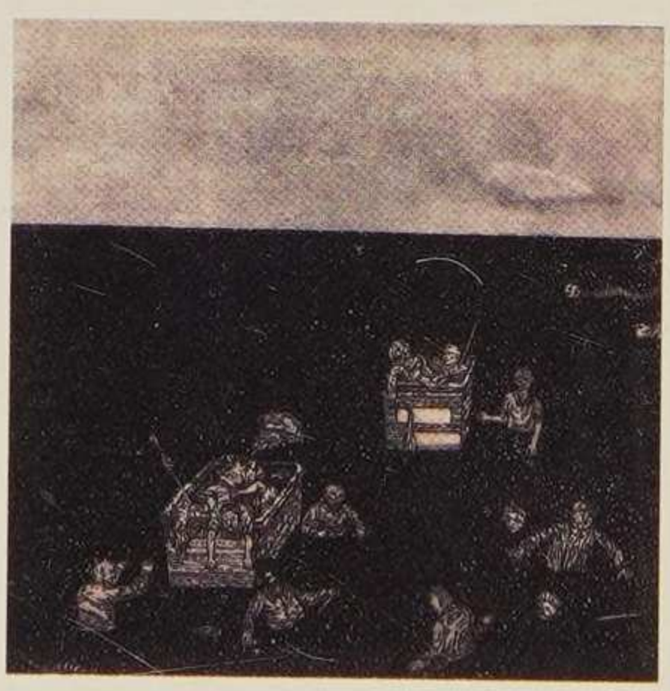
王燕宁 / 石 碎系列 10 / 100 cm × 100 cm / 拼贴 宣纸 丙烯 / 2016

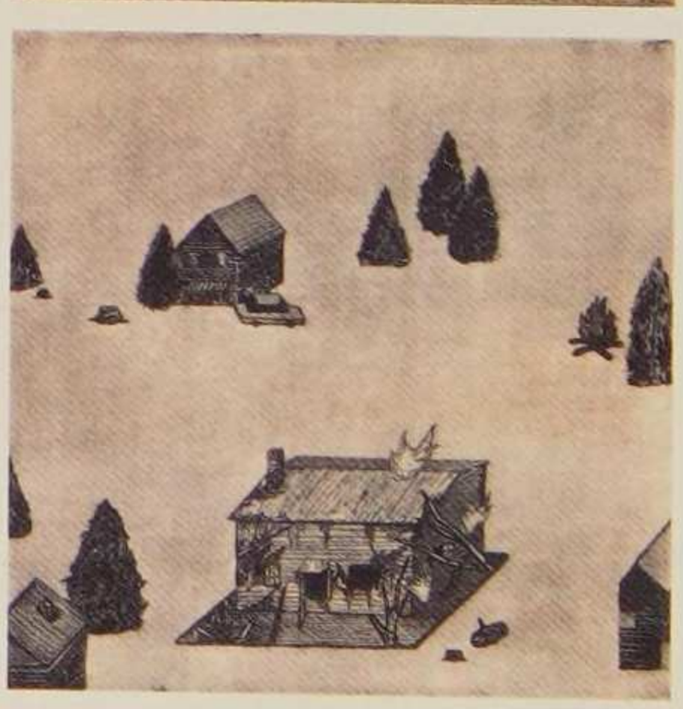
盛明圆 / 眼袋时代 / 20 cm × 55 cm / 电脑绘图 / 2016

杨舒文 / 独 合 2 / 150 cm x 150 cm / 布面油画 / 2016

尹思文 / 两页蓝 / 150 cm x 150 cm / 布面丙烯 / 2016

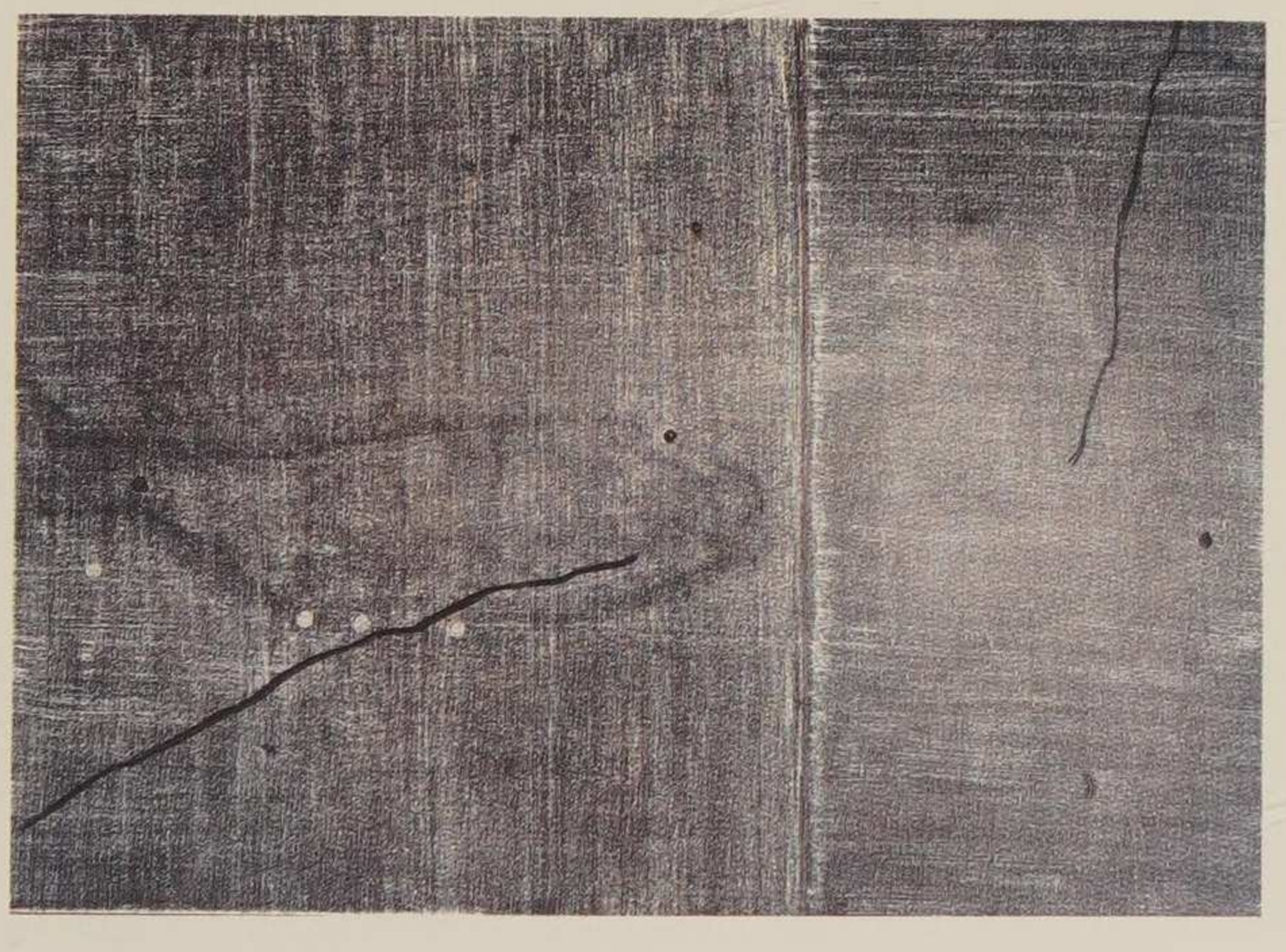





房炯铭 / 日常形态 / 43 cm × 43 cm / 铜版 / 2015





鲍大宸 / 南方信笺 / 120 cm x 300 cm / 布面油画 / 2016（上）　白杨 / 断溪图 / 60 cm × 80 cm / 布面油画 / 2016（下）



赵冰林 / 午后三点的太阳 / 110 cm x 150 cm / 综合材料 / 2015



图 1



图 2



图 3

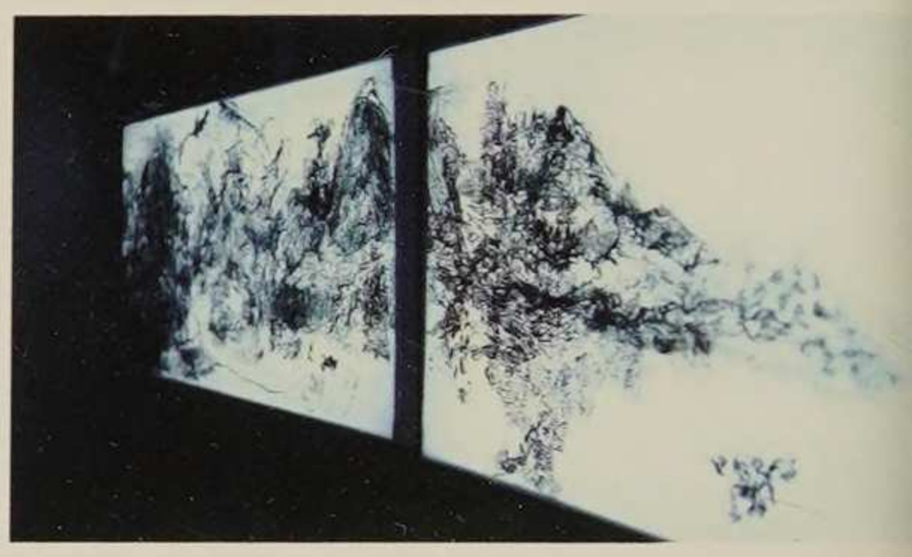


图 4



图 5



图 6

1：陈露露 -II / 人群中的金子 / 60 cm x 60 cm / 布面油画 / 2016

2：陈林林 / 花柱与花 / 90 cm x 110 cm / 布面油画 / 2016

3：周楷 / 观园 - 003 / 39 cm x 37 cm / 纸本水彩 / 2015

4：吴晨凯 / 仿山水图 / 120 cm x 50 cm / 布面油画 / 2016

5：李西哆 / 一步之遥·三 / 5 0cm × 50 cm / 铜版画 / 2016

6：李依凡 / 光之二 / 14 cm x 20 cm / 纸本油彩 / 2015

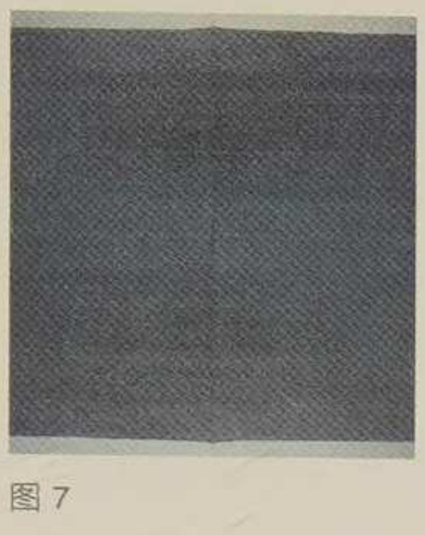


图 7



图 8

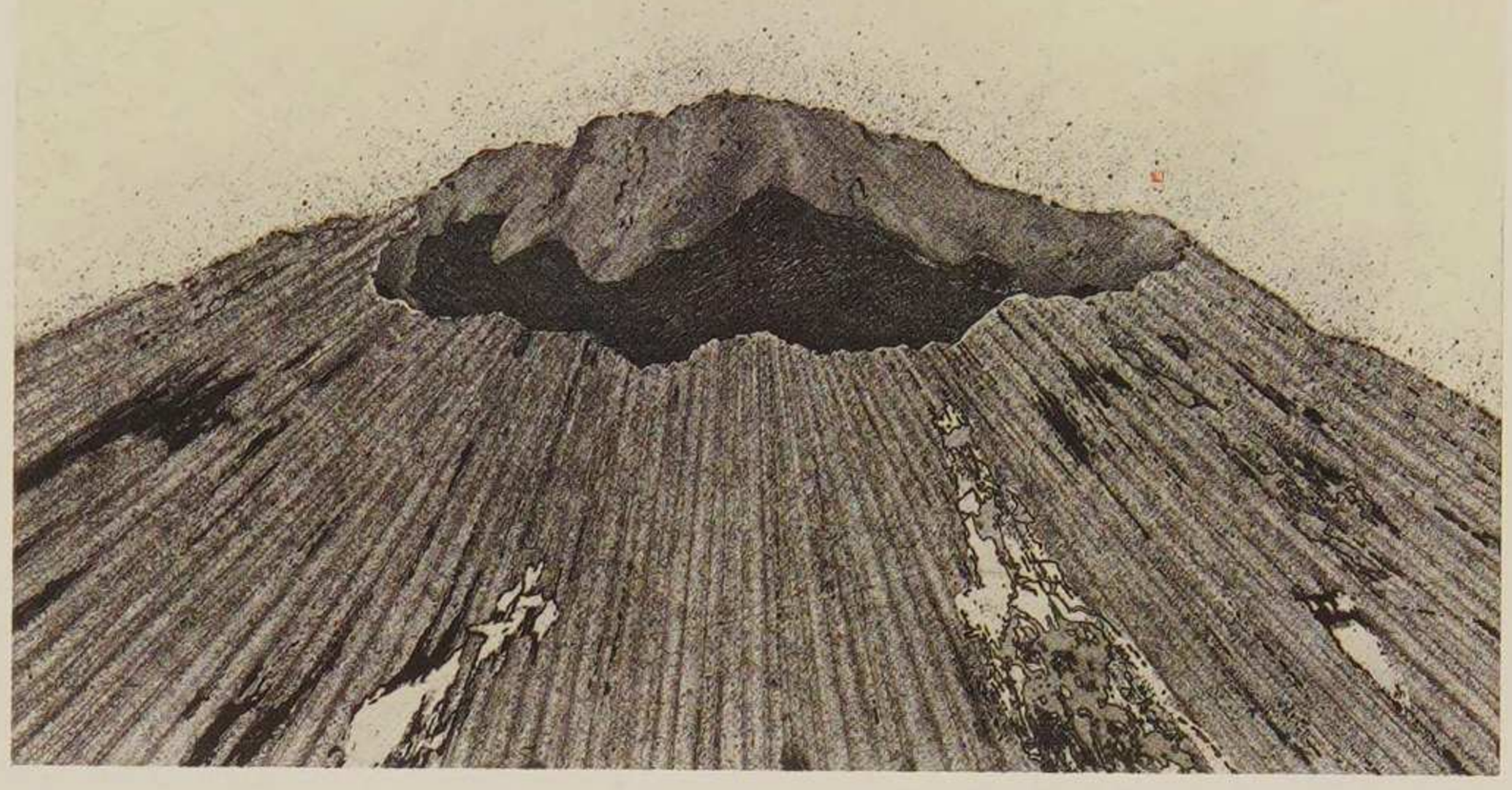


图 9



图 10



图 11

7：李军政 / 关于线的记忆性的悖论 no.3 / 202 cm x 220 cm / 签字笔，卡纸 / 2016

8：王文 / 山水赋之四 / 100 cm x 160 cm / 布面油画 / 2016

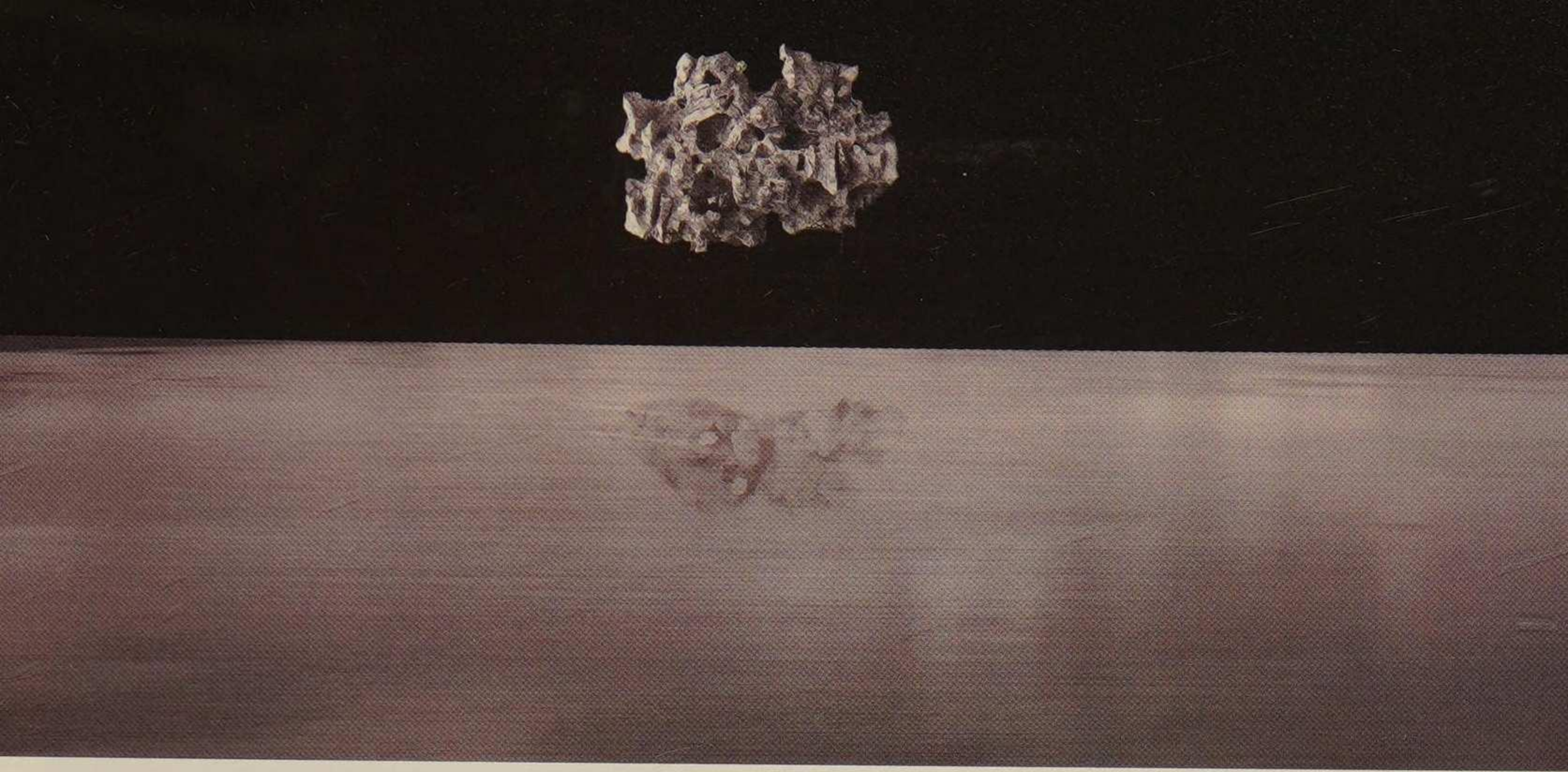
9：何三青 / 凹平凸漏之一 / 51 cm x 95 cm / 铜板 / 2016

10：徐子薇 / 几何 1 / 61x40x100cm / 综合材料 / 2016

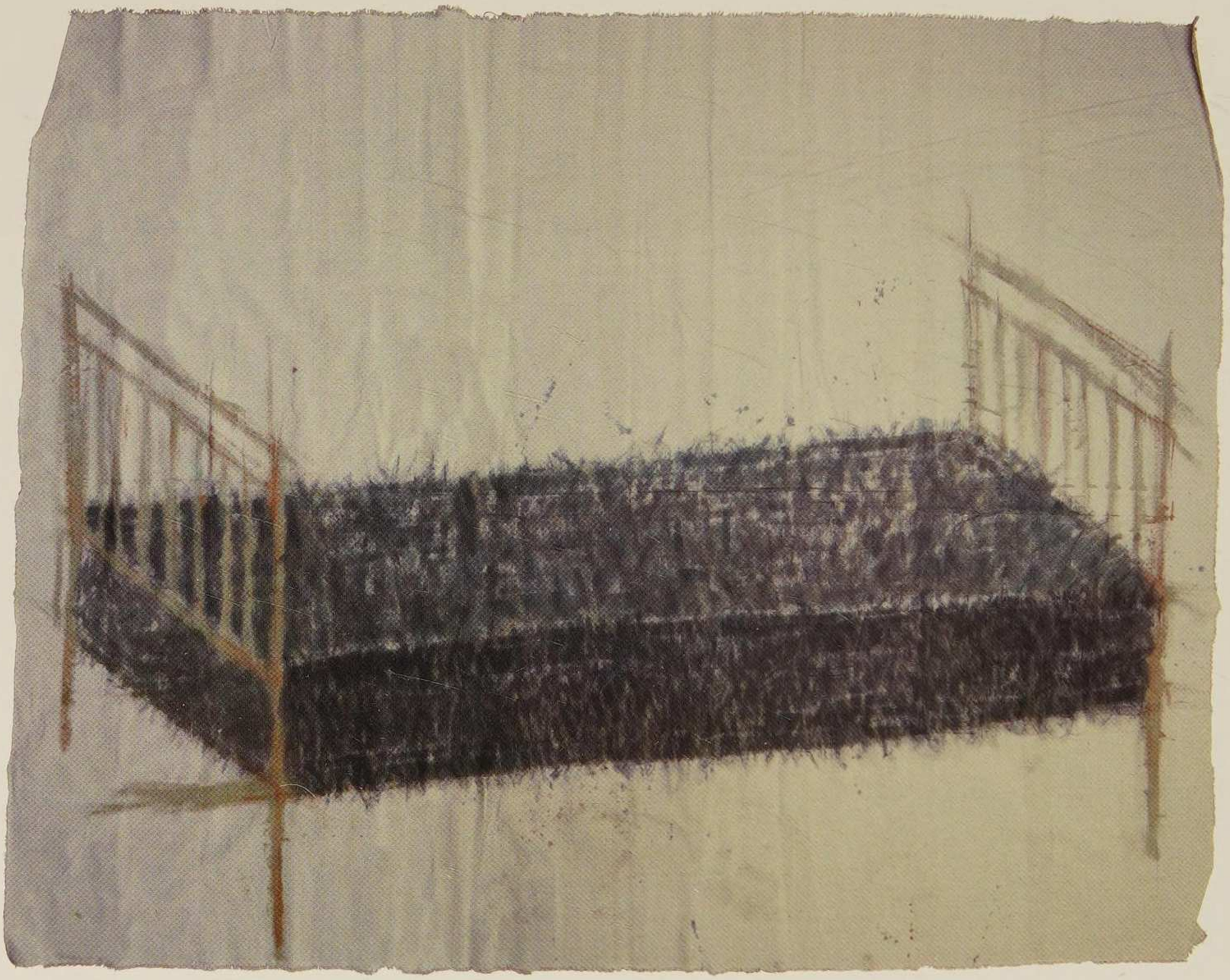
11：刘思杞 / 观 系列二 / 55 cm × 55 cm / 水印木刻 / 2016



肖晟 / 幻城 / 60 cm x 45 cm / 木板，国画颜料 / 2016



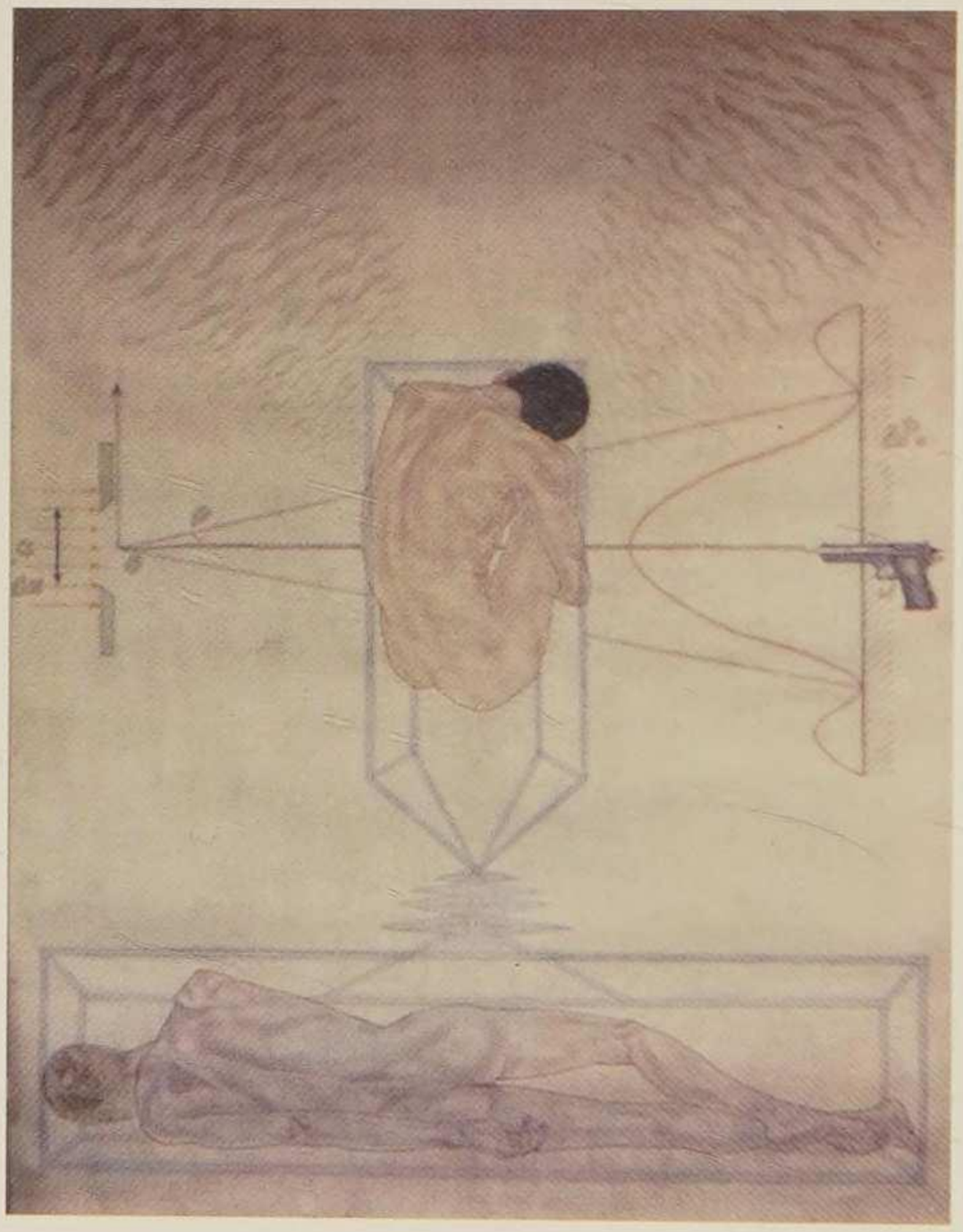
徐强 / 石与水 2 / 60 cm x 120 cm / 不锈钢 / 2016



林涵 / 不可生长 - 床 / 158 cm x 180 cm / 布面水彩 / 2015



赵泽文 / 蟋蟀 1 / 60 cm x 60 cm / 纸上综合材料 / 2016

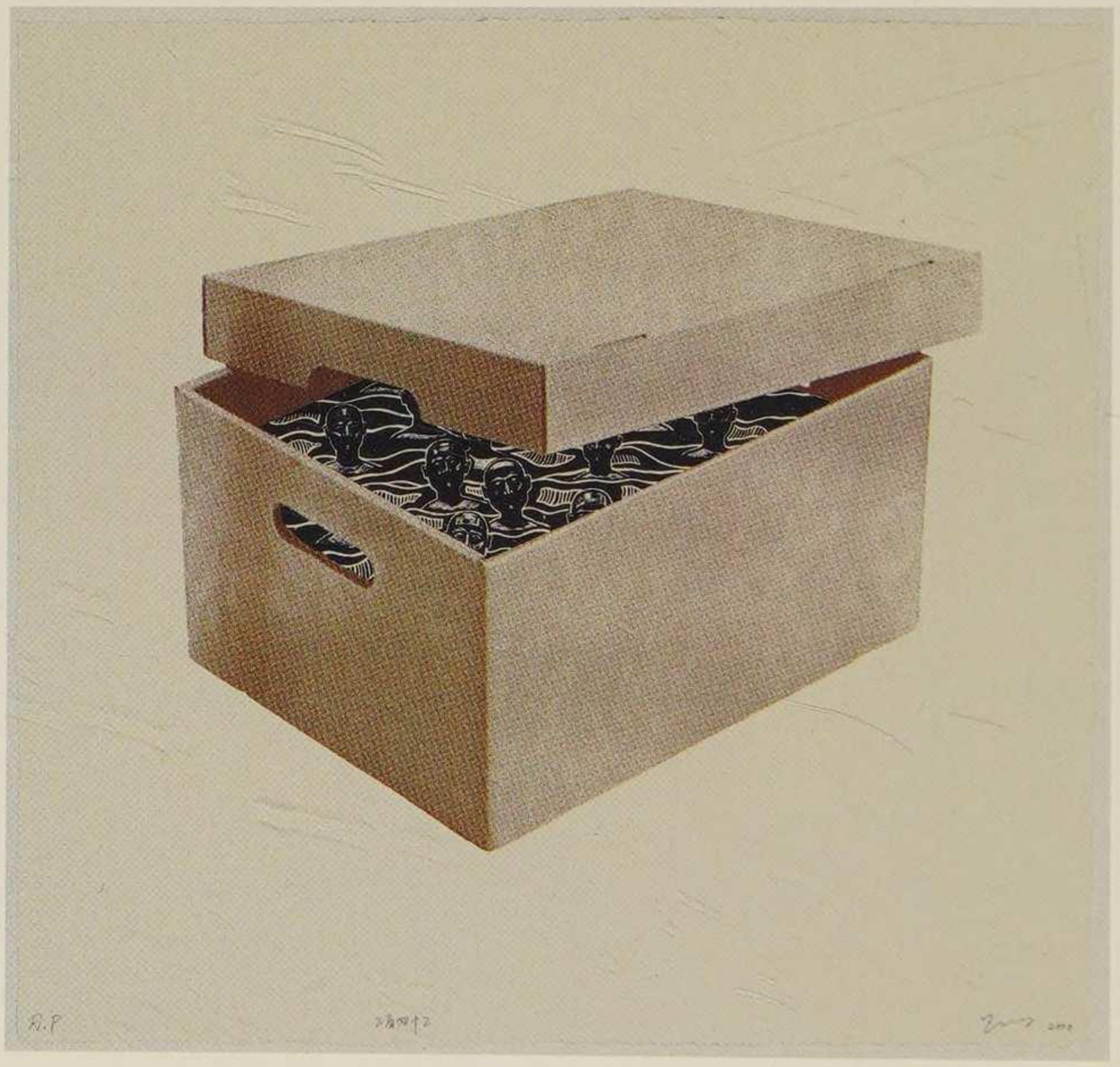


刘悦 / 量子自杀 / 120 cm × 145 cm / 宣纸 / 2016

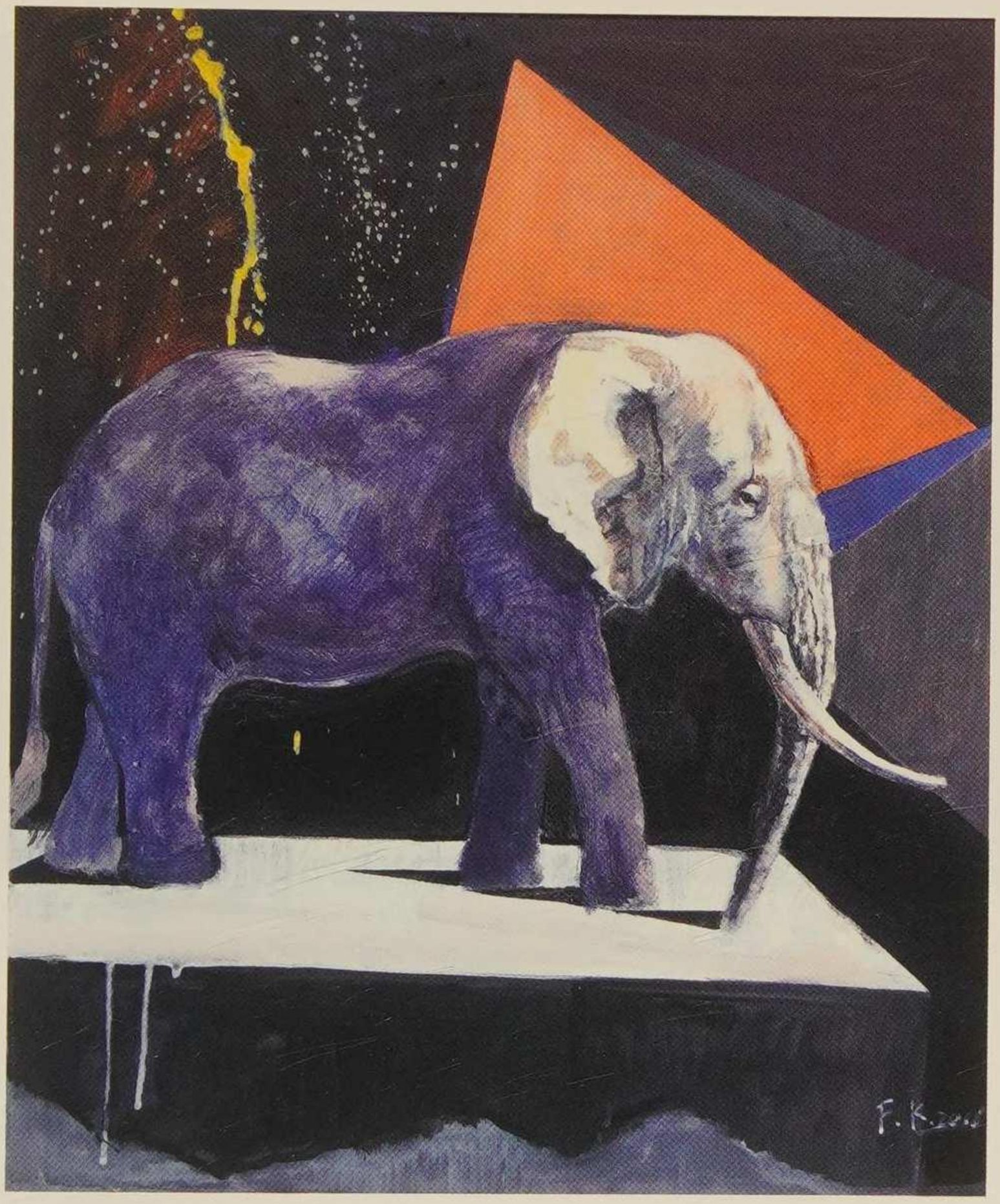


刘悦 / 坠入 / 27 cm x 24 cm / 卡片 / 2016

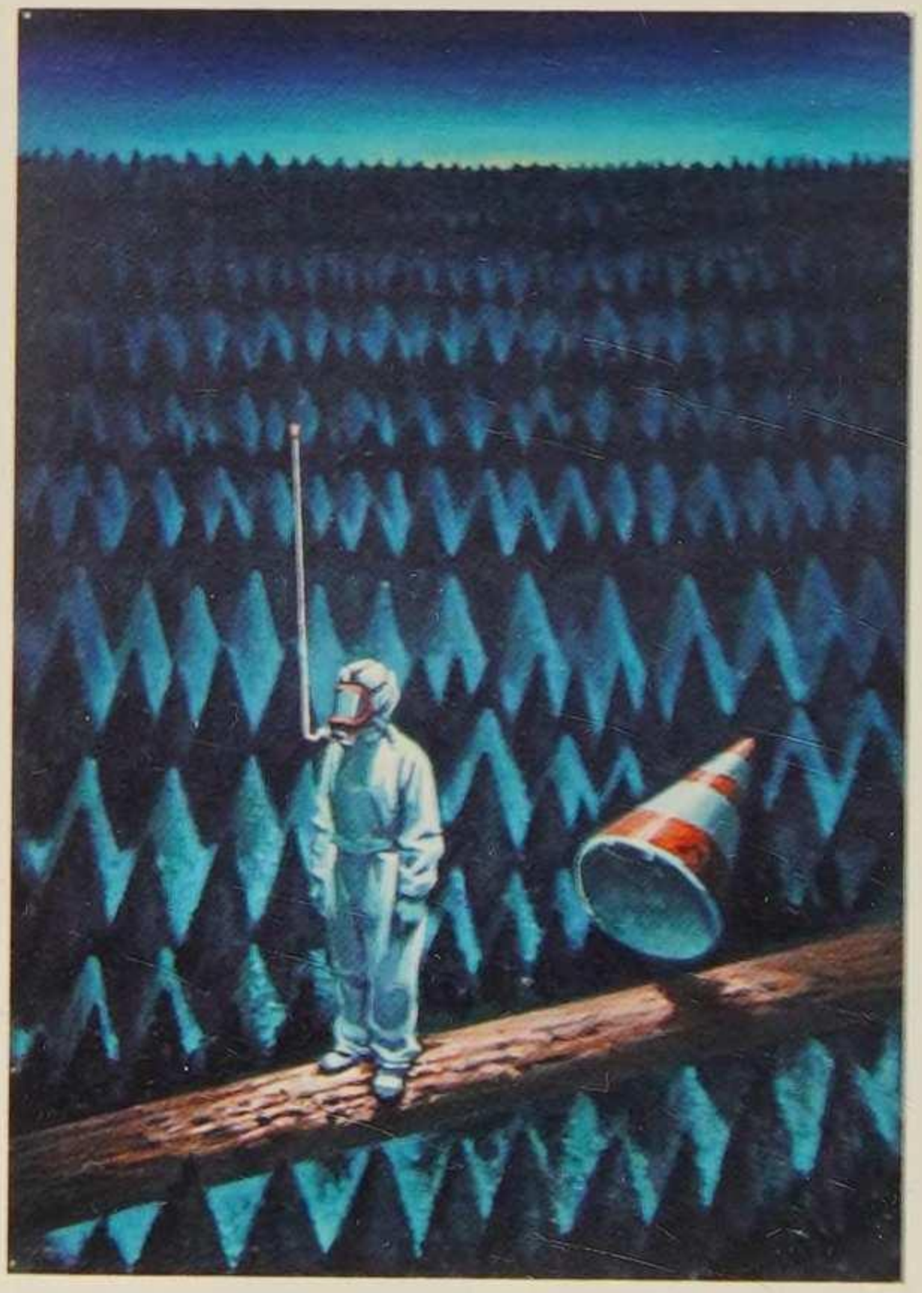
几何之构
Geometric Structure



张哲 / 二百四十二 / 48 cm×42 cm / 丝网版画 / 2016



费凯 / 艾莉芬特 / 50 cm x 60 cm / 布面丙烯 / 2016

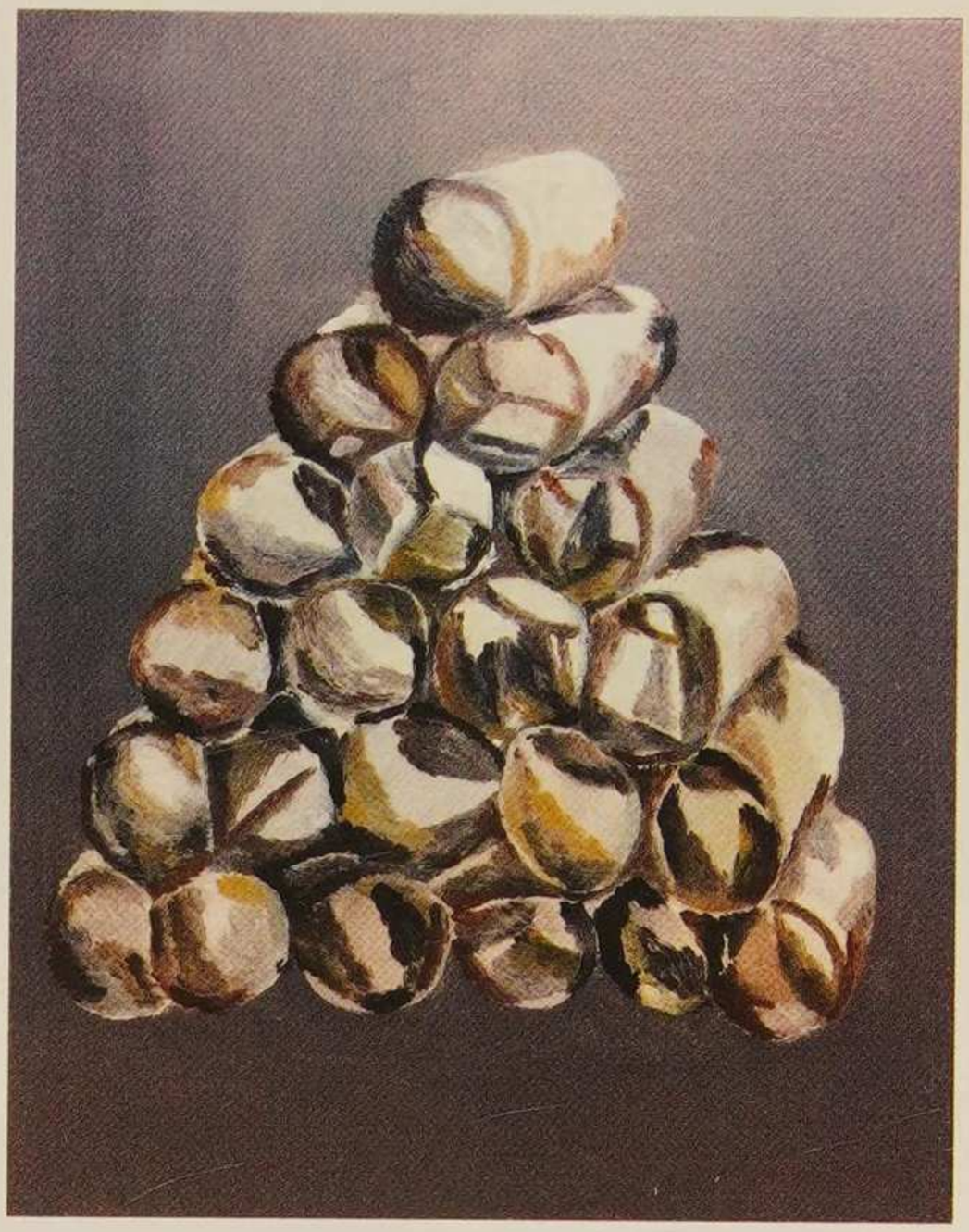




杨雪勇 / 一场优美的喜剧系列 / 综合材料 / 40 cm x 50 cm / 2016



张科奇 / 湖光山色 / 68 cm x 68 cm / 2015



苏华 / 纸筒 / 布面丙烯 / 50 cm x 60 cm / 2016



图 1



图 2



图 3



图 4



图 5

1：朱宝元 / 矩形的理想 / 50 cm×40 cm / 布面丙烯 / 2016

2：朱宝元 / 一位嬉皮士 / 60 cm×60 cm / 布面丙烯 / 2015

3：杨舒文 / 遮 / 60 cm x 60 cm / 布面油画 / 2016

4：王歆迪 / 不是还有明天吗 / 30 cm×40 cm / 布面油画 / 2015

5：王歆迪 / 看不见风景的帽子 / 30 cm×35 cm / 布面油画 / 2016

6 - 7：张赫 / 静待黎明 - 大树 / 40 cm x 30 cm / 布面油画 / 2016



图 6



图 7



图 8



图 9

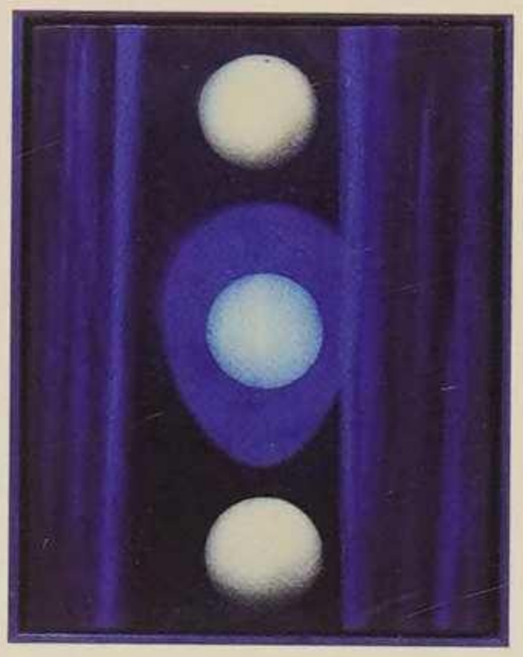


图 10



图 14



图 11



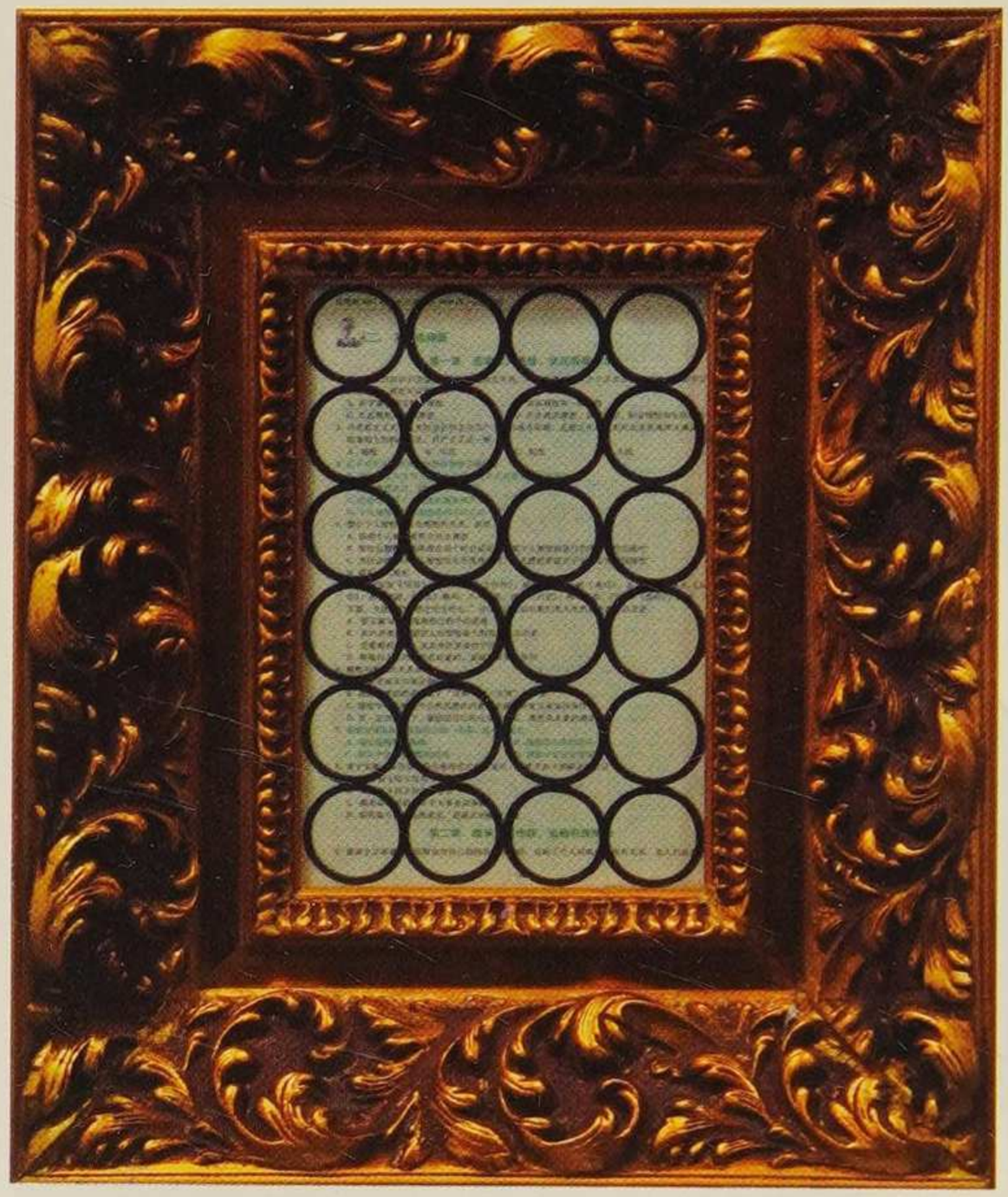
图 12

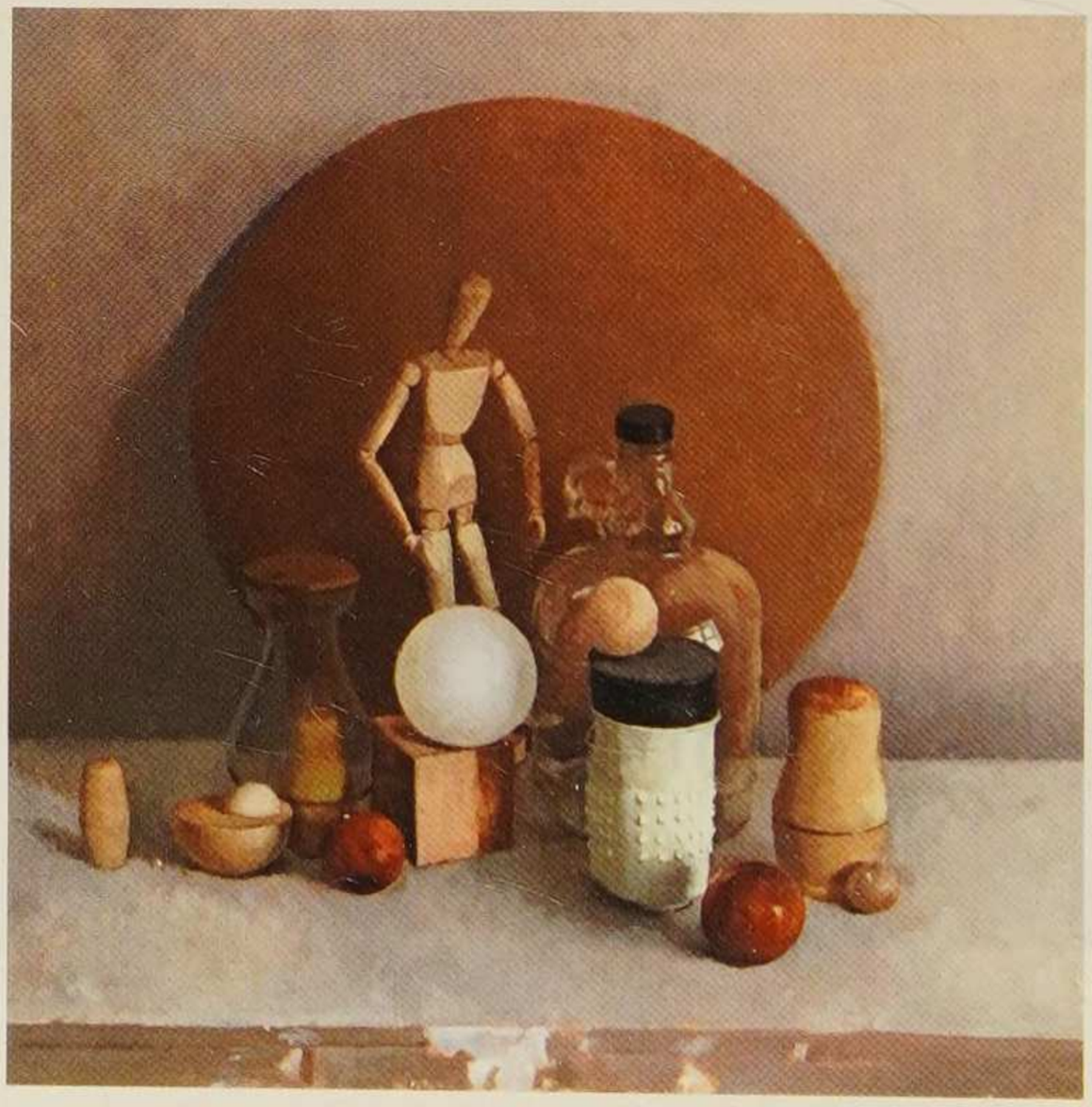


图 13

8-10: 张赫 / yue 系列 / 30 cm x 40 cm / 布面油画 / 2016　11-13：张赫 / 静待黎明 - 体象 / 40 cm x 30 cm / 布面油画 / 2016

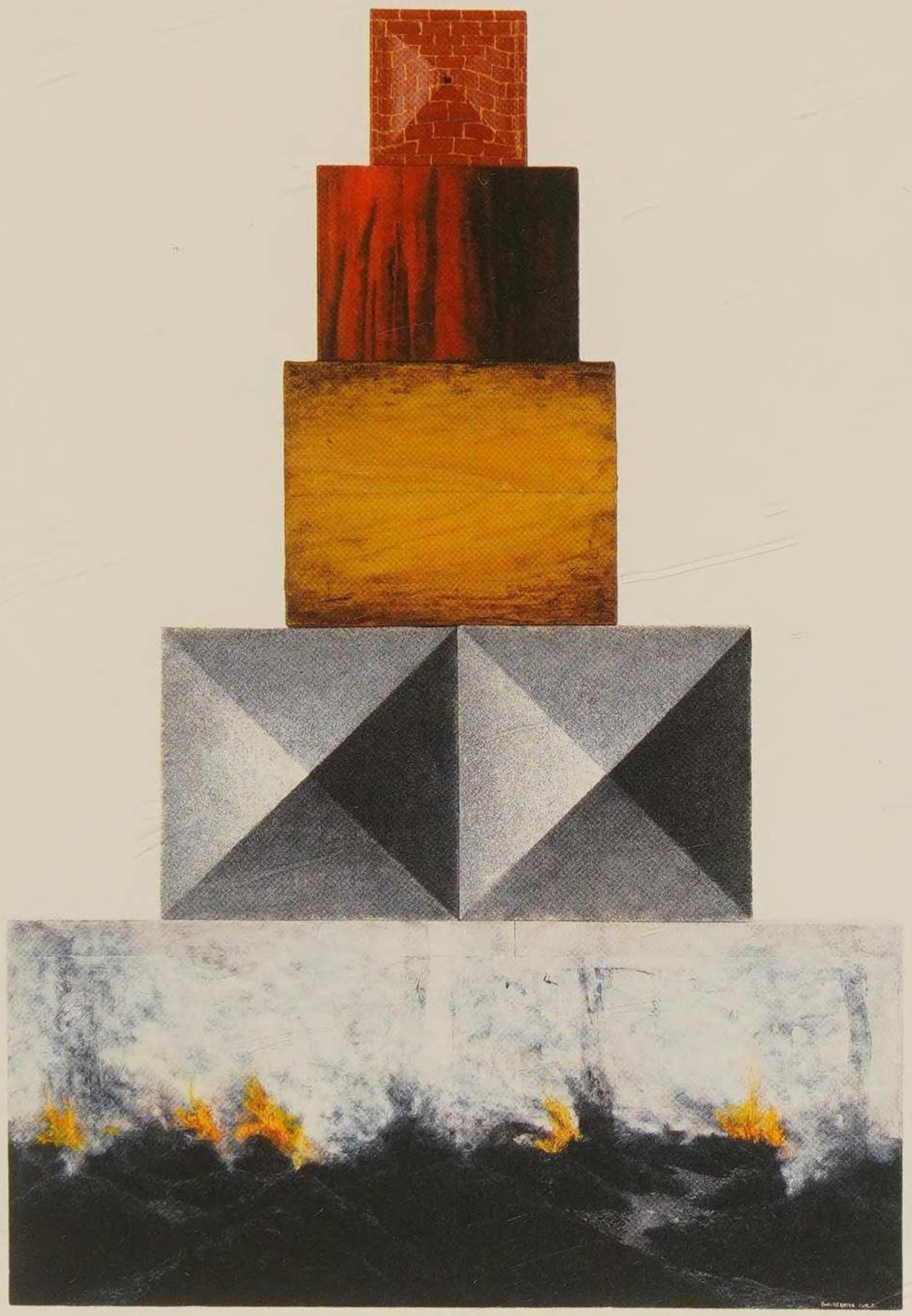
14：曾臻 / 混沌 / 195 cm×95 cm / 布面油画 / 2016





张志彬 / 规矩 3 号 / 37 cm x 45 cm / 综合媒介 / 2015（上）

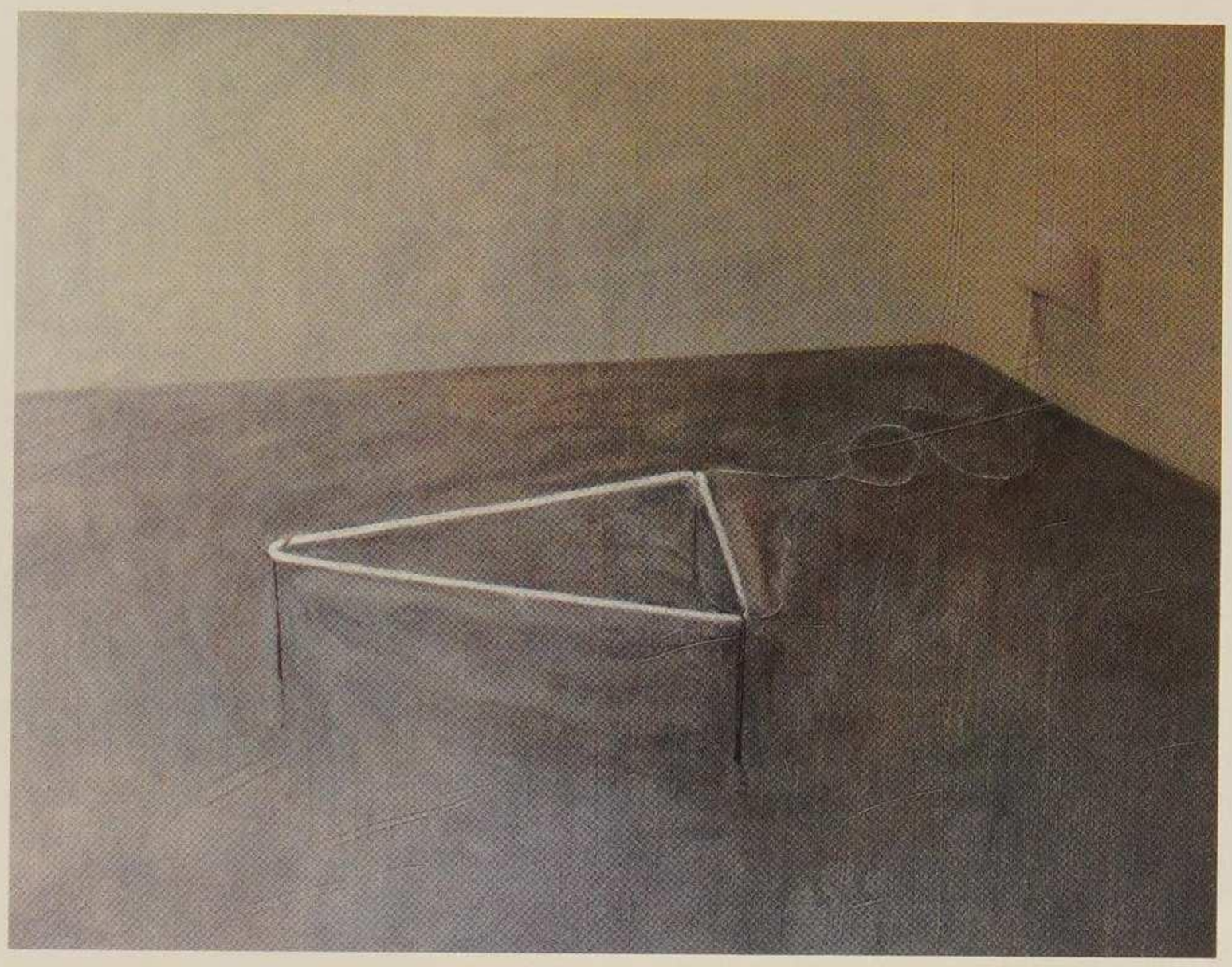
金文丽 / 木人 / 66 cm x 66 cm / 木板油画 / 2016（下）



袁泽强 / 火的关联 / 135 cm x 93 cm / 布面丙烯综合材料 / 2015



汪庆 / 形而上系列 / 60 cm x 80 cm / 布面油画 / 2015



汪庆 / 形而上系列 / 60 cm x 80 cm / 布面油画 / 2015



图 1

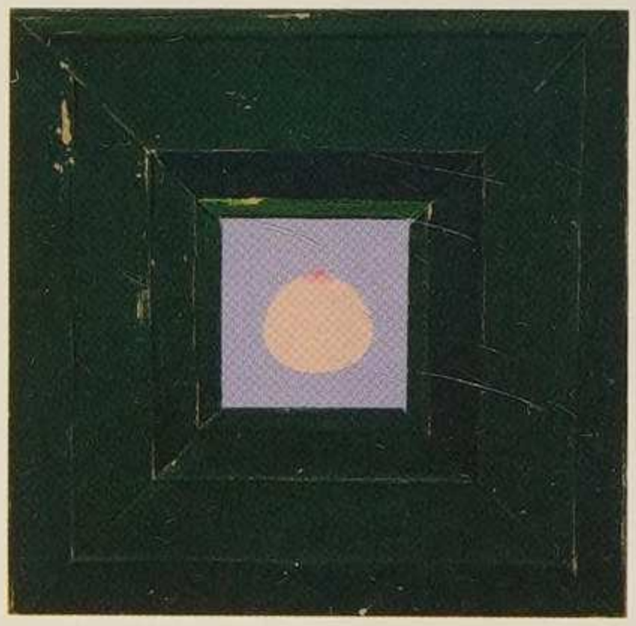


图 2

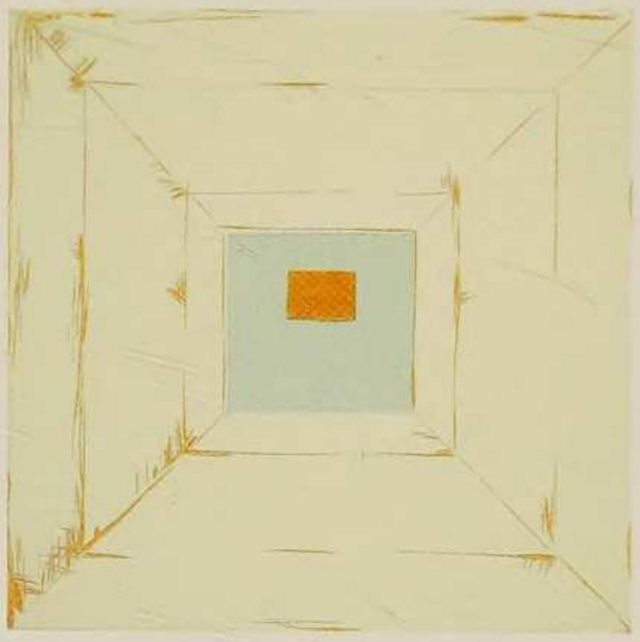


图 4

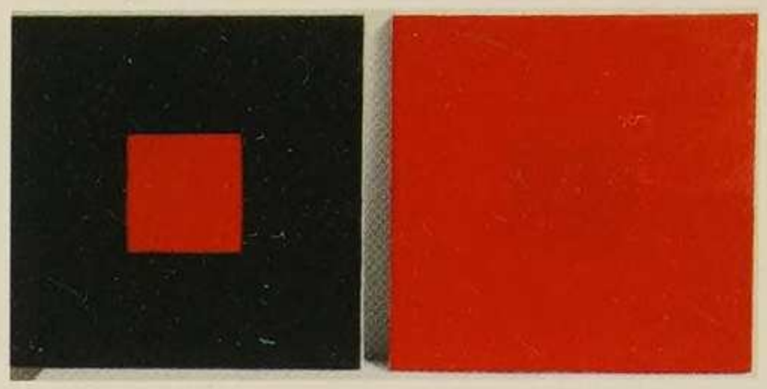


图 3

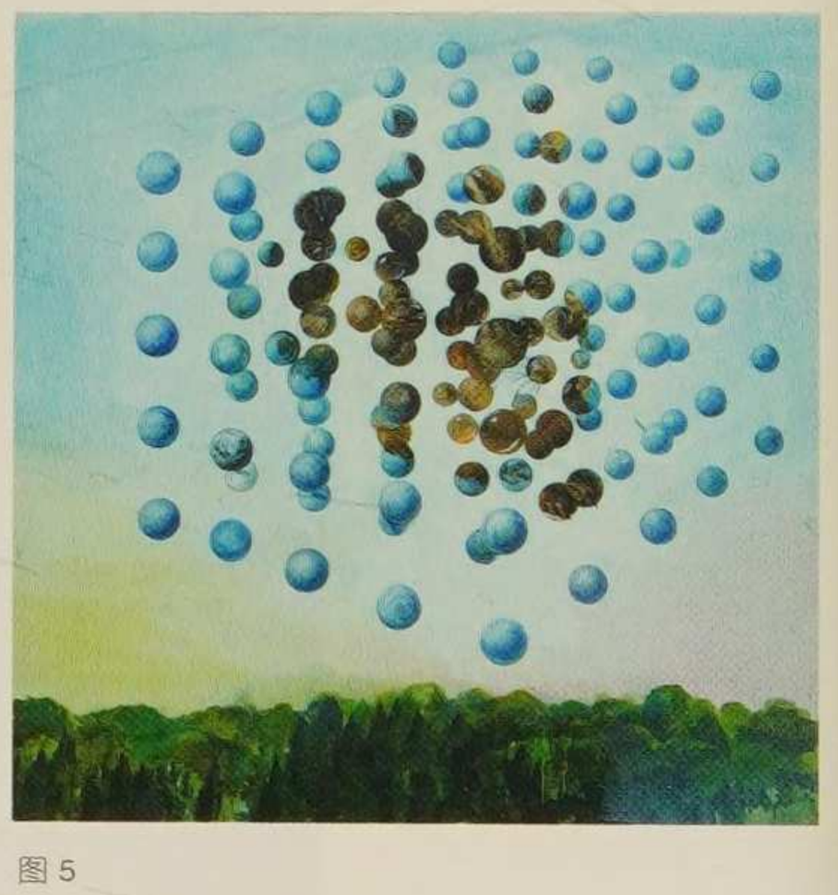


图 5

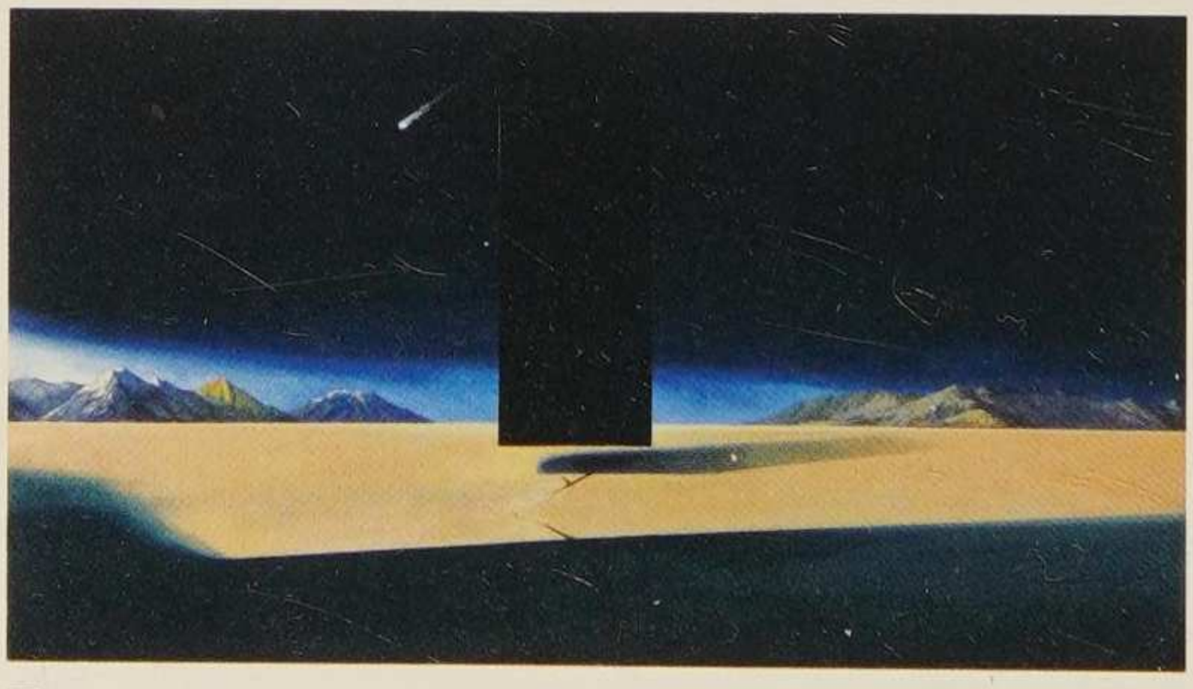


图 6



图 7

1：庞辛森 / 理想国之五 / 77 cm x 57 cm / 丝网版画 / 2016

2：田甜 / 8 乳房 / 41 cm x 32 cm / 木板丙烯 / 2016

3：张文强 / T*ao that be described is not universal and eternal Tao* / 60 cm x 60 cm / 布面油画 / 2016

4：田甜 / 一厘米 / 20 cm x 20 cm / 木板丙烯 / 2016

5：李娇 / 存在方式 / 140 cm x 140 cm / 布面丙烯 / 2016

6：杨硕 / 洪荒 / 布面油画 / 160 cm x 90 cm / 2016

7：吴伟林 / 错误法则 NO.6 / 布面丙烯 / 95cmX95cm / 2016

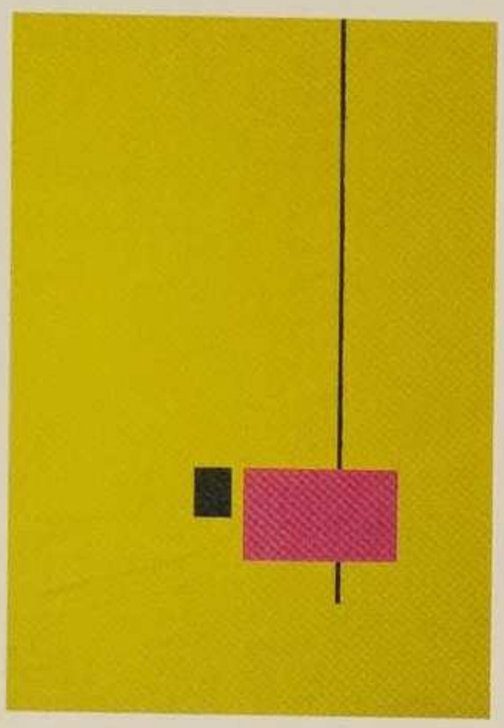


图 8



图 9



图 10

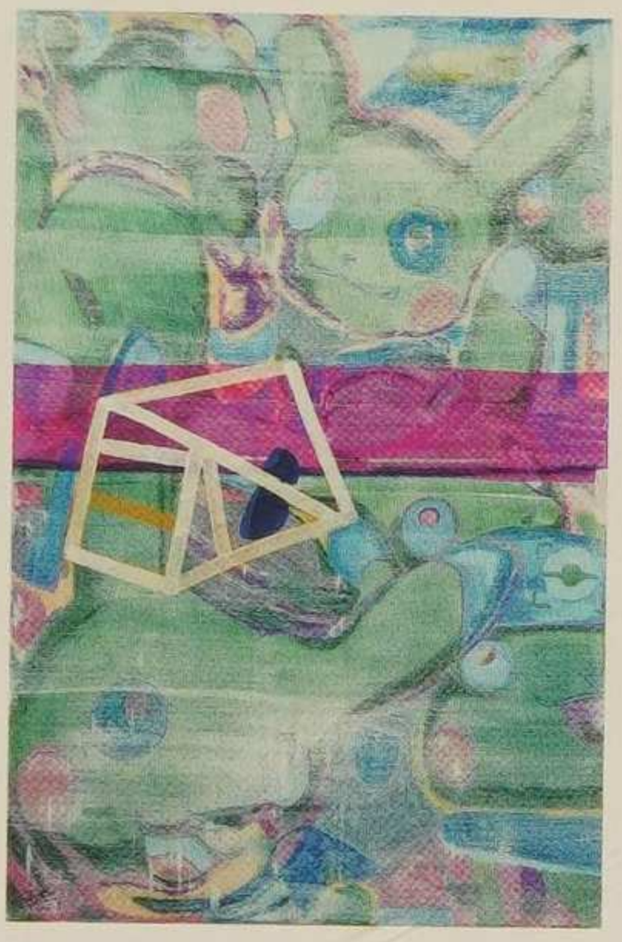


图 11

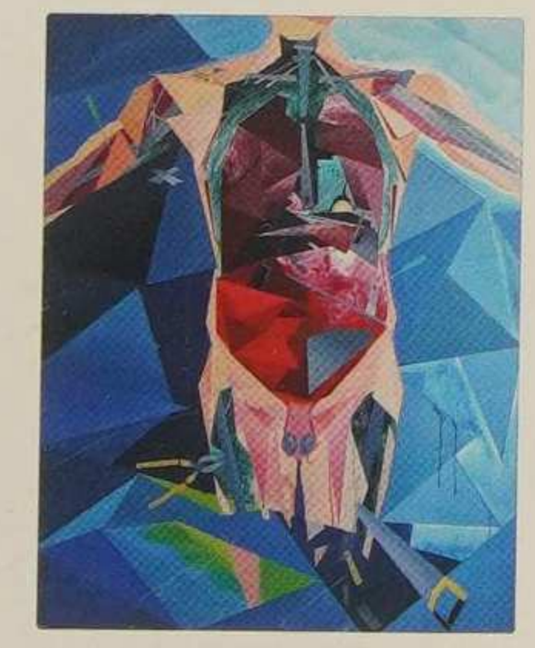


图 12



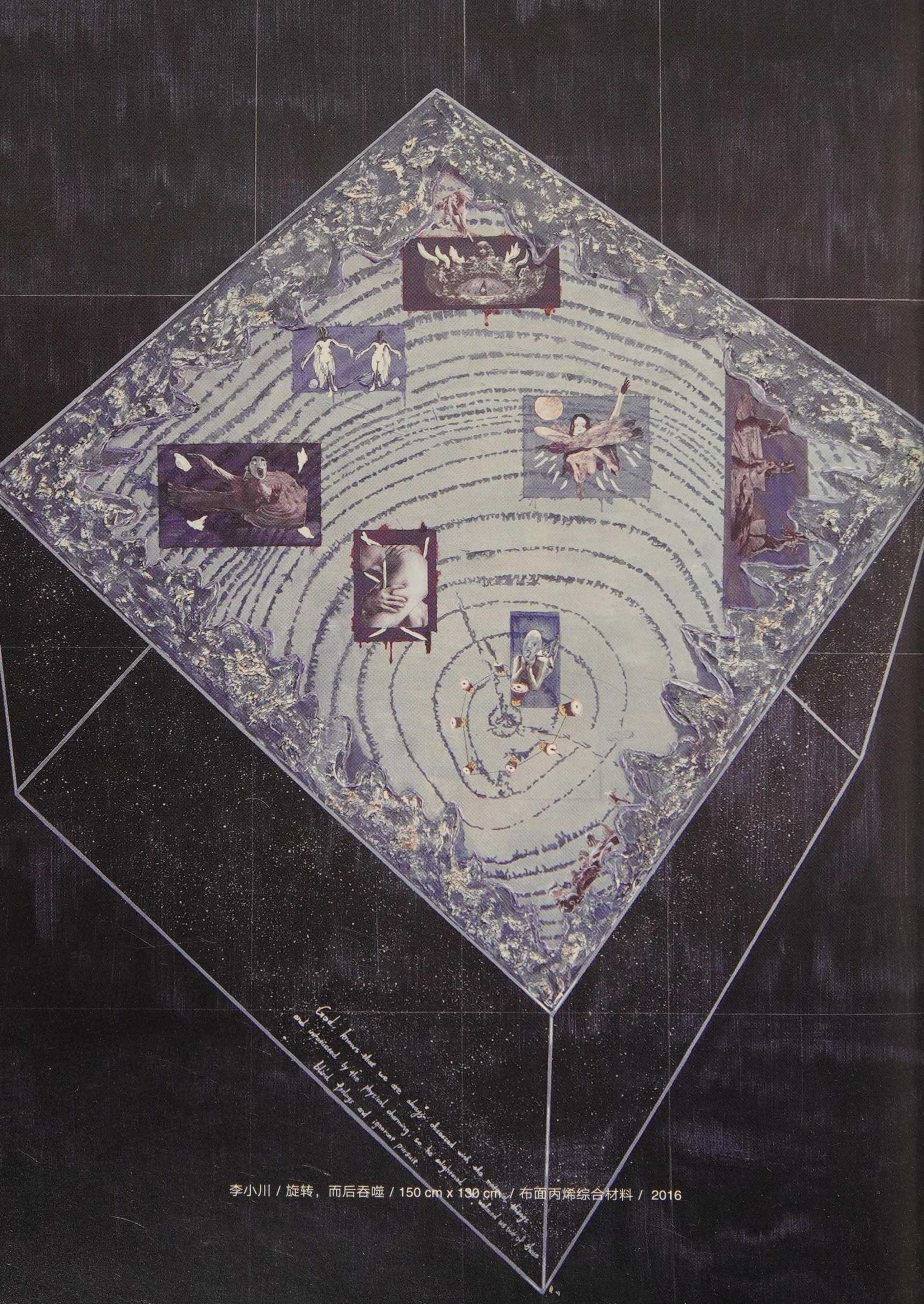
图 13

8 - 10：凌惠华 / 摆、红夜 3、哲学家系列之二 / 80 cm × 115 cm / 布面油画 / 2015

11：吴雨桑 / JAIL 系列 / 80 cm x 120 cm / 布面丙烯 / 2016

12：吴伟林 / 撕裂与延续 / 165 cm x 130 cm / 2016

13：张小龙 / 别摸我 / 80 cm x 120 cm / 布面丙烯 / 2016



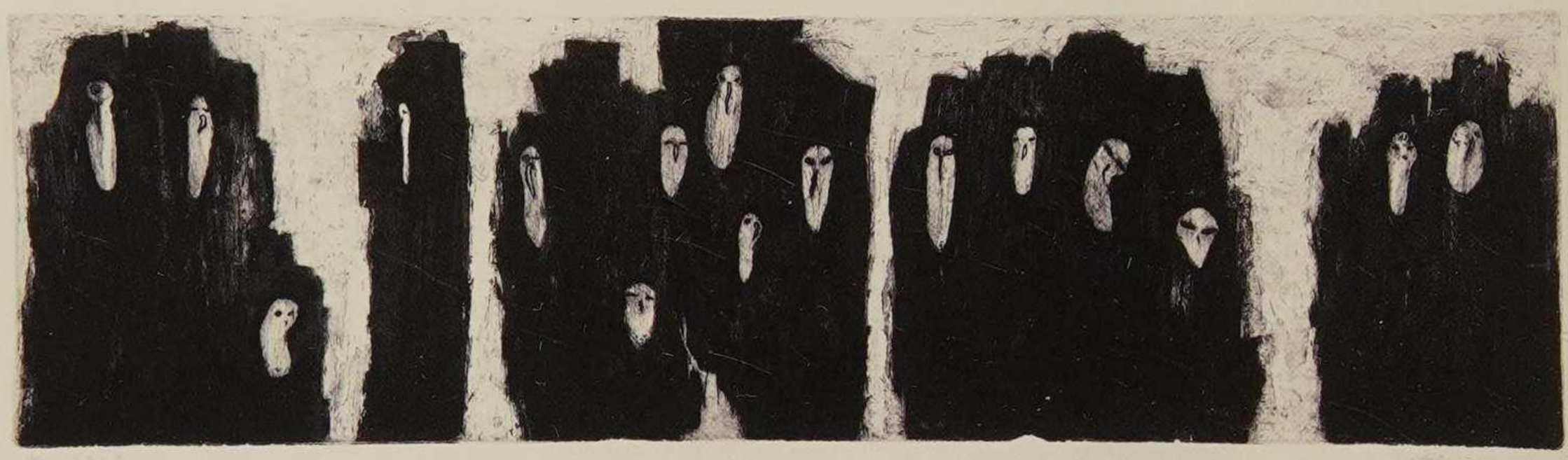
李小川 / 旋转，而后吞噬 / 150 cm x 130 cm / 布面丙烯综合材料 / 2016

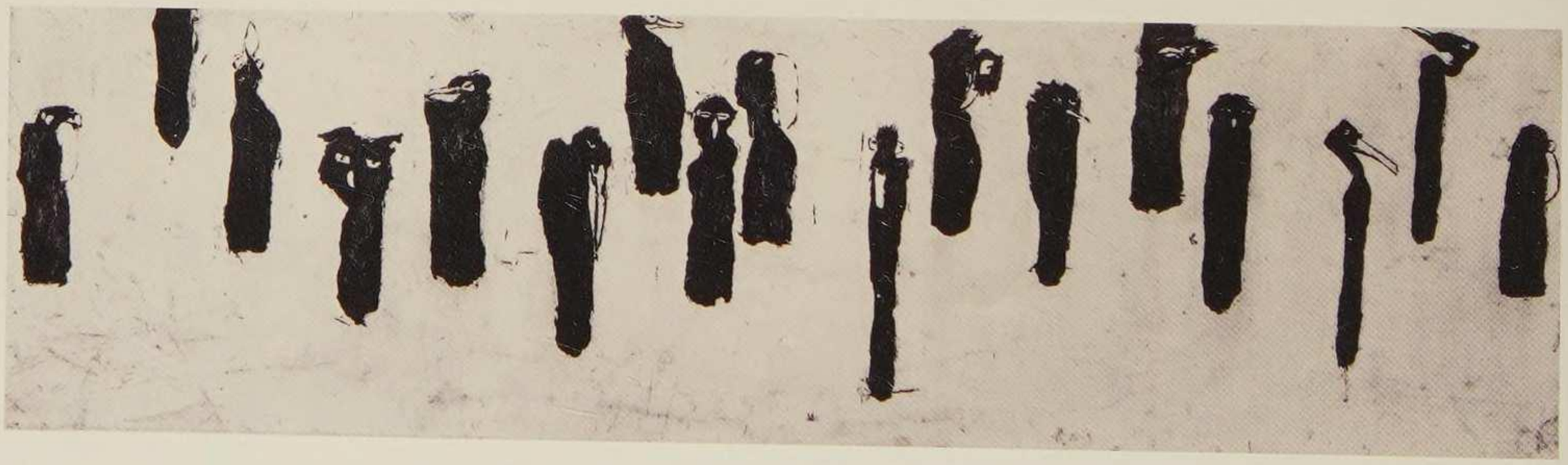


李慧 / 制玛法 No.2 / 80 cm × 60 cm / 布面油画、铁锈 / 2015

个体实验

Individual Experiment





姚瑞丰 / 生灵之岛 / 30 cm × 100 cm / 铜板 / 2016
姚瑞丰 / 生灵之空 / 30 cm × 100 cm / 铜板 / 2016

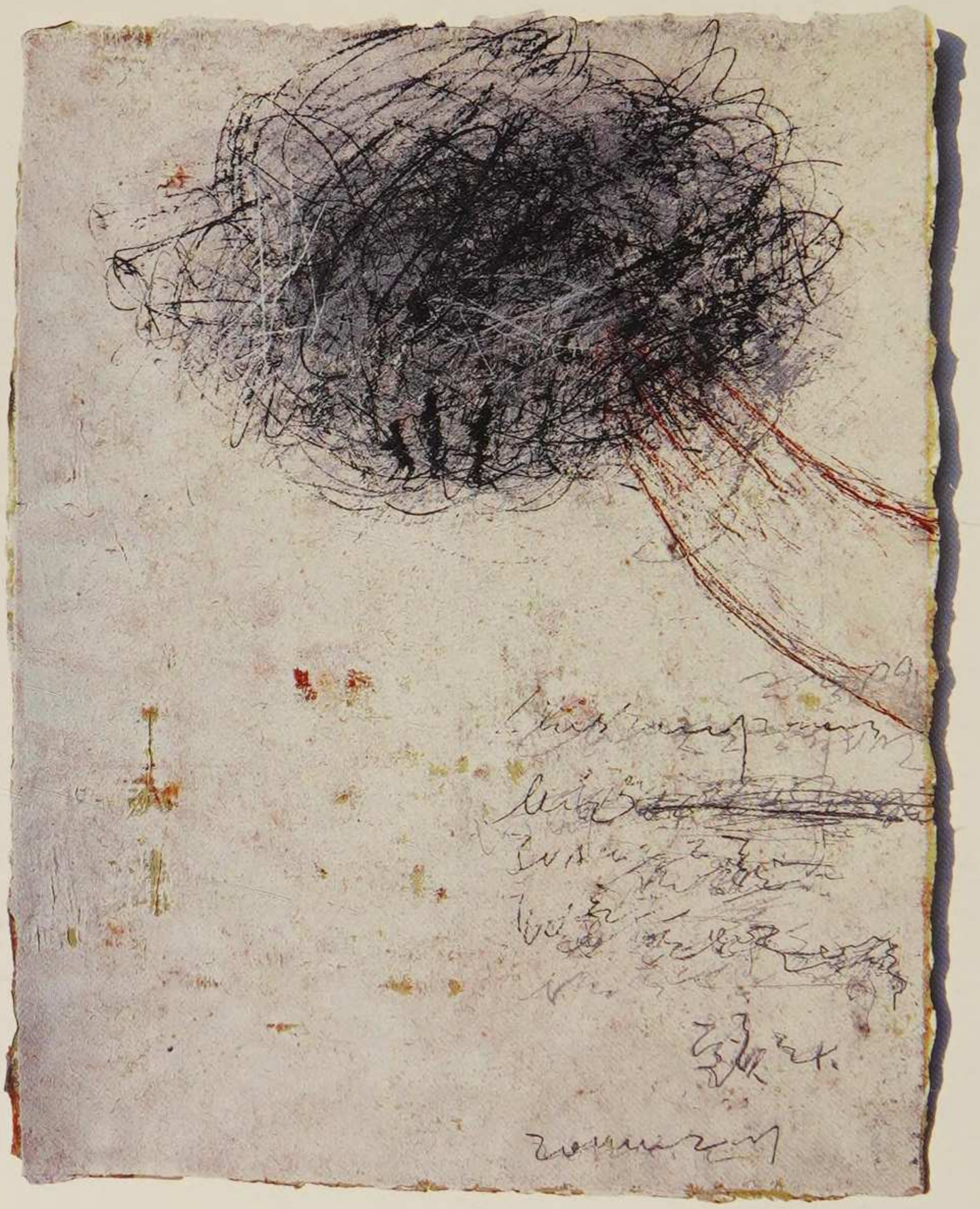
王燕宁 / 石碎系列 2 / 100 cm × 100 cm / 拼贴 宣纸 丙烯 / 2016



李乔 / 醒来后又要重新调整距离 / 90 cm x 90 cm / 黑白木刻 / 2015



李乔 / 天知道又不会在乎 / 90 cm x 90 cm / 黑白木刻 / 2016

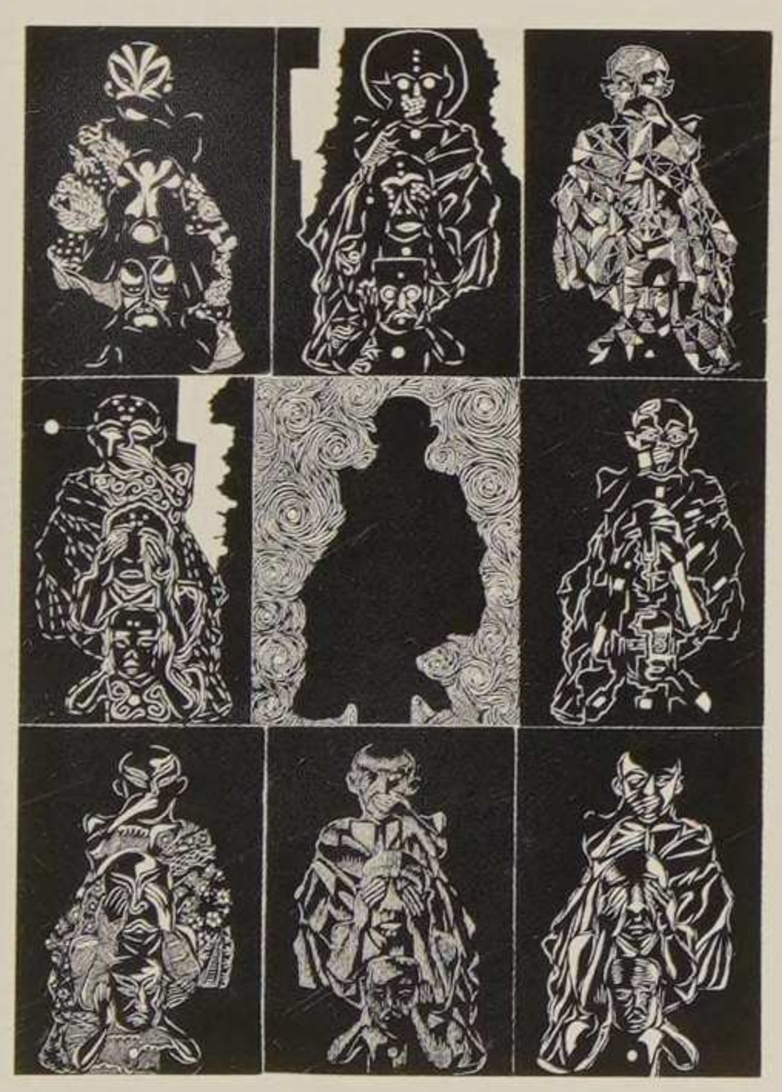


刘思宁 / 鲁美 / 当自由不堪重负 • 原点定律 / 48 cm x 62 cm / 丝网版画 / 2014 年





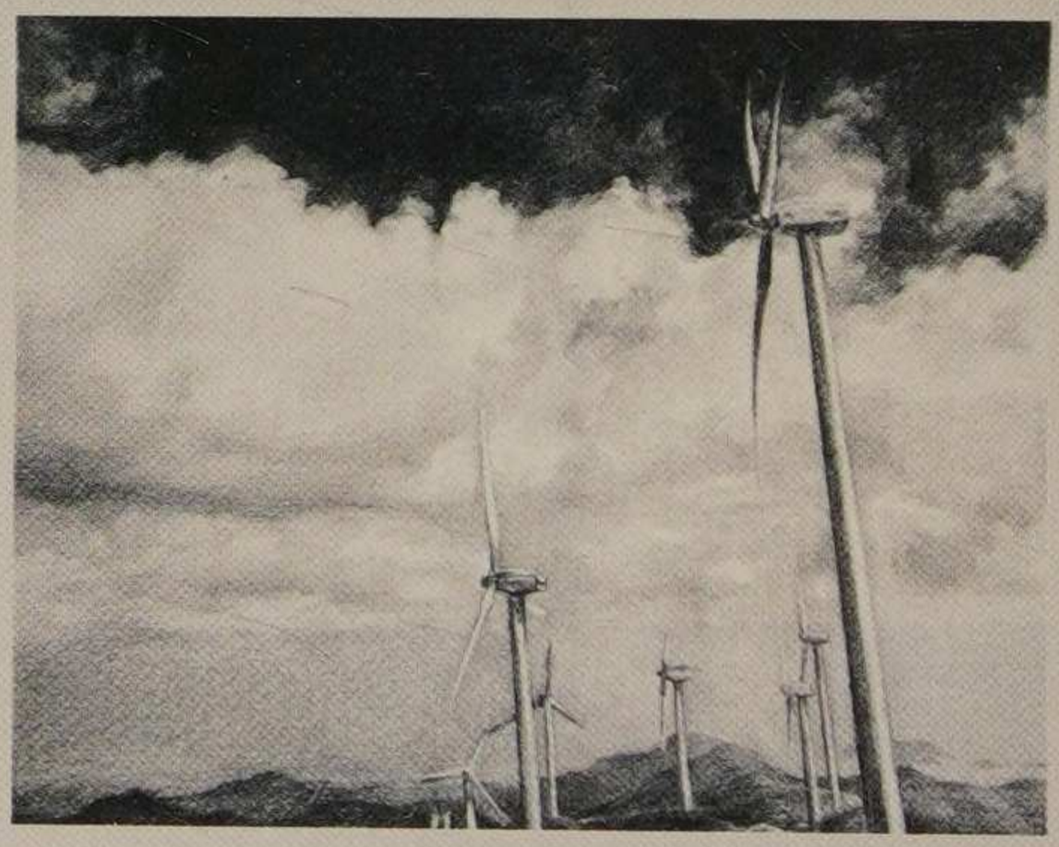






宛晓勇 看不懂听不明白说不清楚 +(1)　　李俊承 0930_5　　徐娜 / 上善若水系列 / 50 cm x 40 cm / 木口木刻 / 2015（上）

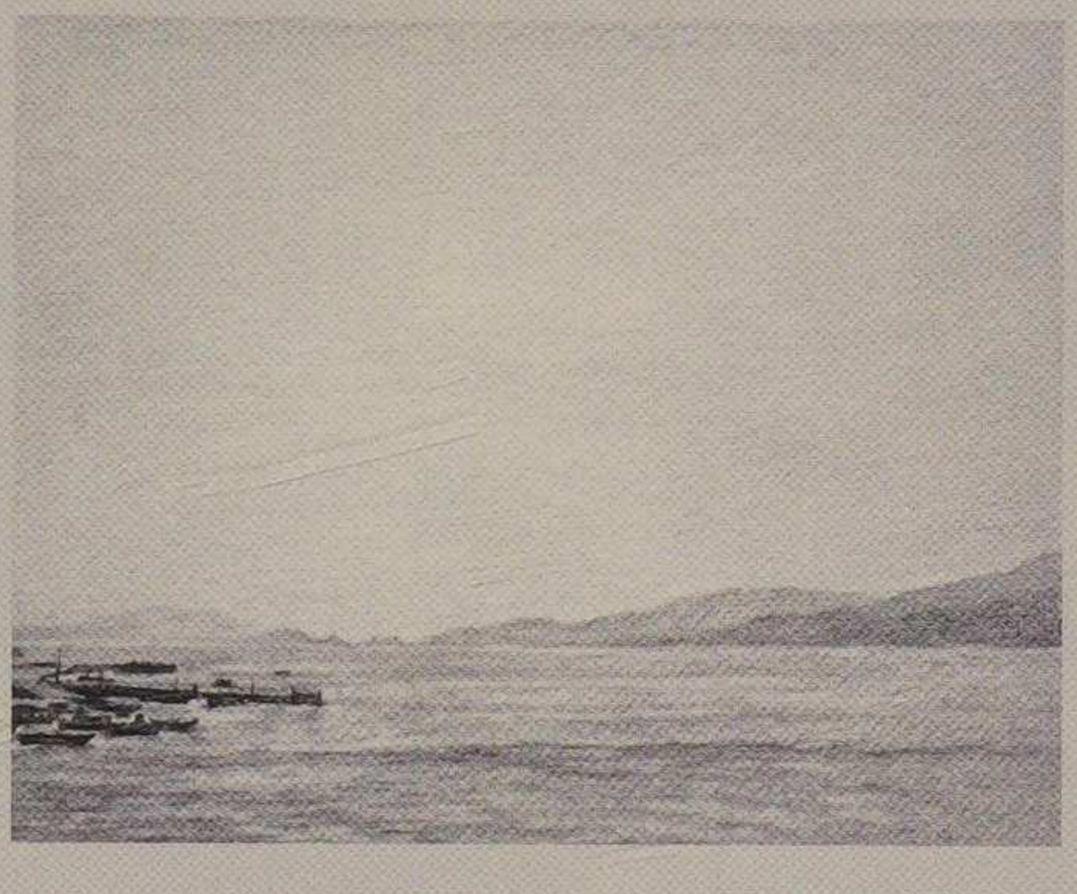


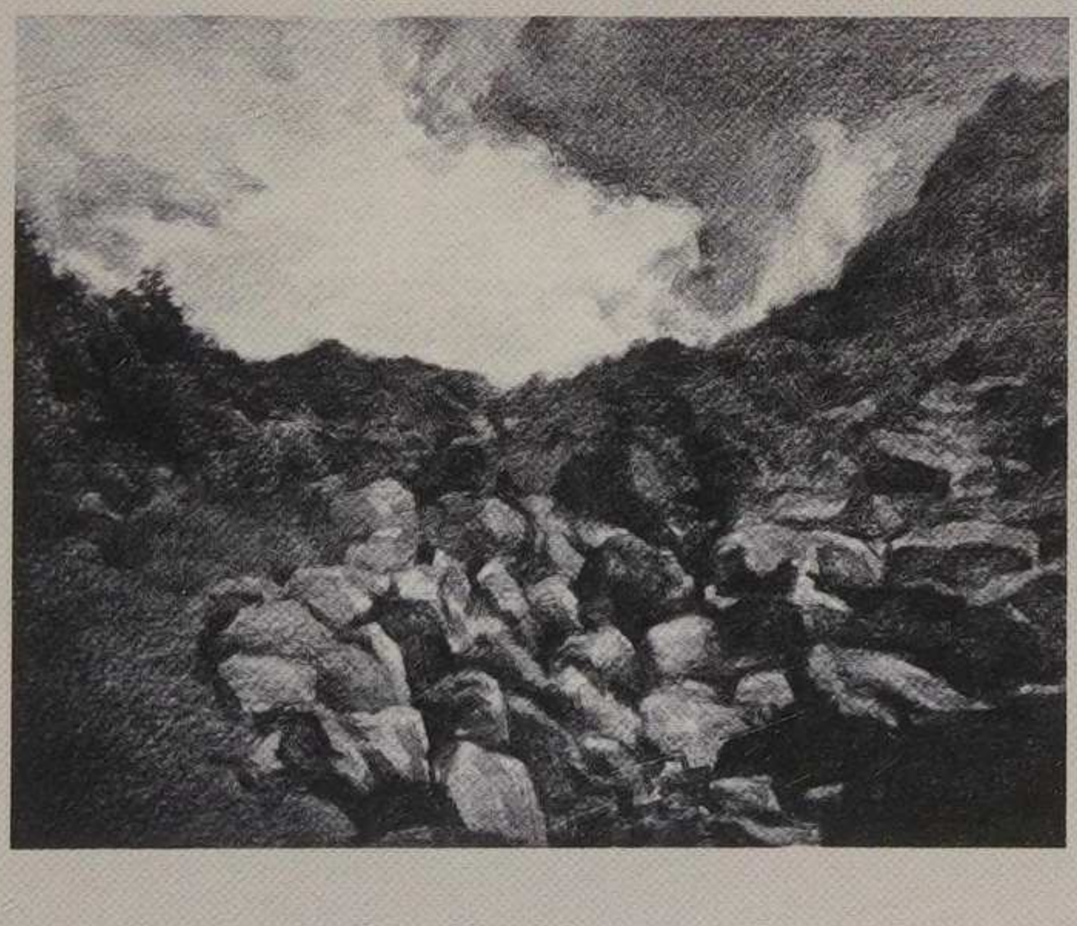


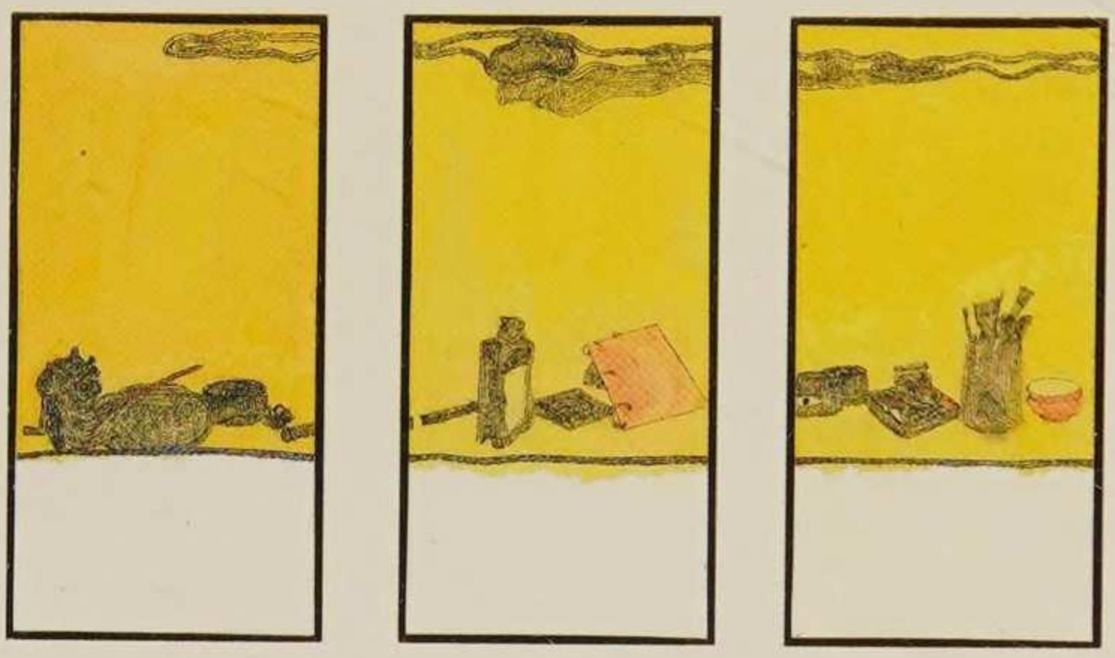


於波杰 / 望系列 / 9 cm × 12 cm / 纸本铅笔 / 2016

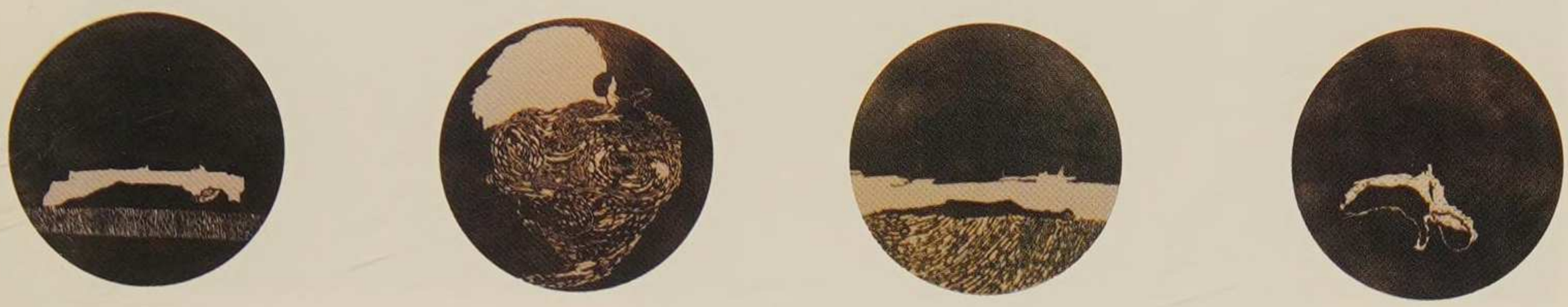








刘禹君 / 生活的况味 / 130 cm × 130 cm / 纸本 / 2016



时晓玉 / 哑剧系列 / 60 cm x 80 cm / 木版、毛毡 / 2014（上）



刘帅 / 破碎的衣架 / 70 cm x 105 cm / 综合材料 / 2016（下）



图 1



图 2



图 3



图 4



图 5



图 6

1: 许佳琛 / 便江回头图 / 40 cm × 120 cm / 木板油画 / 2016

2: 王姝喆 / 切苹果的男人 / 60 cm × 50 cm / 布面油画 / 2016

3: 苏钰之 / 我思故我在 / 60 cm x 80 cm / 布面油画 / 2016

4: 朱宝元 / 未知海沟 / 100 cm × 80 cm / 2016

5: 赵书弘 / 门神系列 / 180 cm x 145 cm / 石版画 / 2014

6: 梁哲 / 烫帖 / 20 cm x 17 cm / 布面油画 / 2016



图 7



图 8



图 9



图 10



图 11

7: 周雨桐 / 夜霾·雨 / 60 cm x 45 cm / 岩彩画 / 2016

8: 裴多菲 / Machine / 30 cm×40 cm / 综合材料 / 2015

9: 王姝喆 / 钟 / 布面油画 / 30 cm × 30 cm / 2016

10: 周全 / 壹号语言 3 / 90 cm x 40 cm / 综合材料 / 2016

10: 周雨桐 / 夜霾·昏 / 60 cm x 45 cm / 岩彩画 / 2016



图 1



图 2



图 3

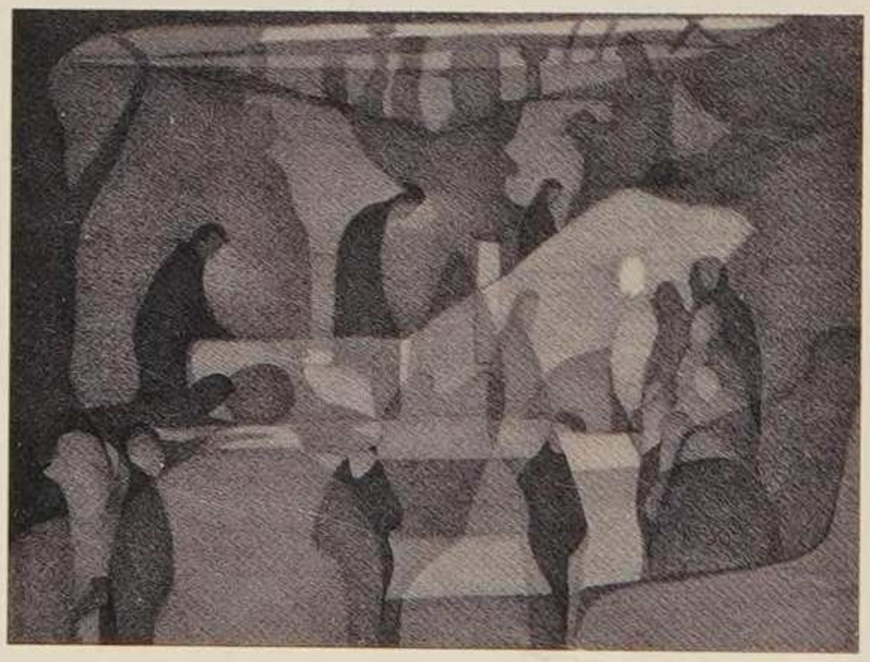


图 4



图 5



图 6



图 7

1: 冼嘉欣 / U / 40 cm x 50 cm / 布面油画 / 2016

2: 刘浩宇 / 向往一 / 40 cm X 50 cm / 凹版纸面印制 / 2016

3: 田甜 / 柜子 / 27.5 cm x 22 cm / 木板丙烯 / 2016

4: 包岚 / 梦魇系列 3 / 42 cm x 36 cm / 石版 / 2011

5: 张楠 / 初梦 / 45 cm x 62 cm / 石版画 / 2016

6: 潘越 / 不期待的相遇 / 80 cm×100 cm / 布面油画 / 2016

7: 赵嘉雯 / 游园惊梦之一 / 80 cm x 130 cm / 布面油画 / 2016



图 8





图 9



图 10



图 11

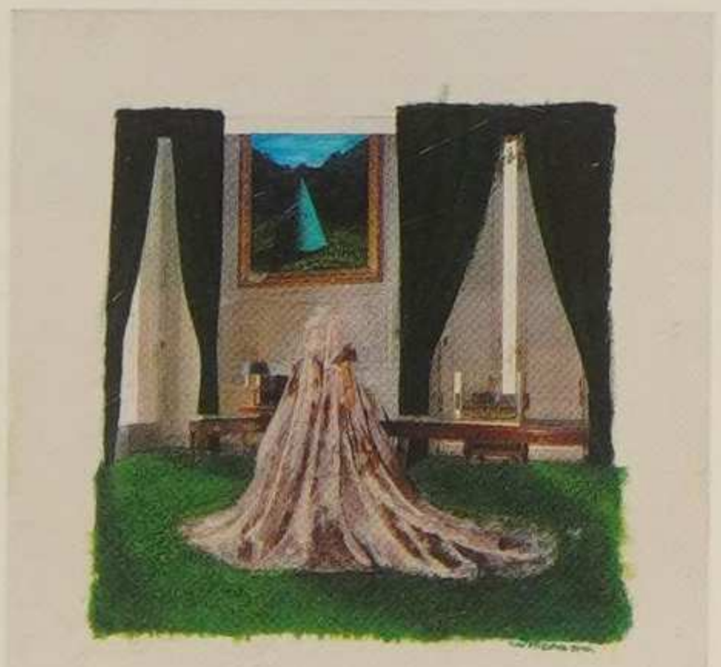


图 12



图 13

8: 李娇 / 迷宫 / 30 cm x 40 cm / 布面丙烯 / 2014

9: 杨尤睿 / 部件 2 / 30 cm × 30 cm / 布面油画 / 2016

10: 杨尤睿 / 部件 3 / 30 cm ×40 cm / 布面油画 / 2016

11: 袁泽强 / 灰与绿 / 38.5 cm x 37.5 cm / 纸本丙烯综合材料 / 2014

12: 袁泽强 / 相饰性 / 39 cm x 39 cm / 纸本丙烯综合材料 / 2014

13: 柳威 / 自画像 / 30 cm x 40 cm / 布面油画 / 2016



图 15



图 14



图 16



图 18



图 17

14 — 18: 安慧 / 时间中的孩子系列 - 幻、懵、隐、飘、眠 / 32 cm x 42 cm / 铜板套色 / 2015



图 20

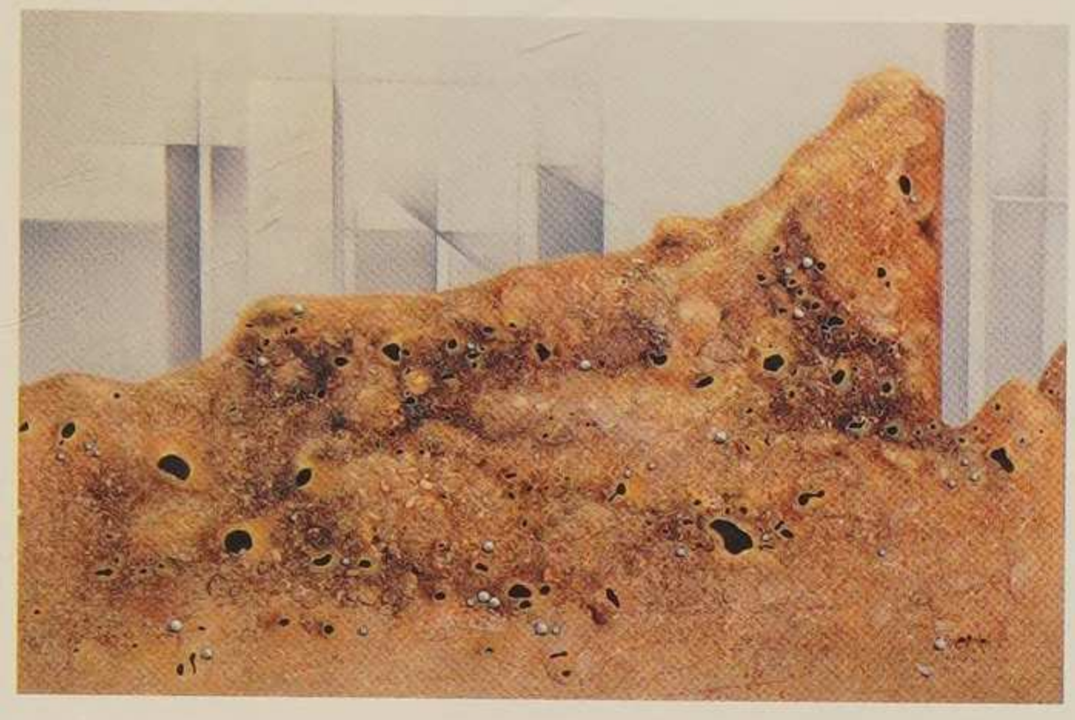


图 19



图 21



图 22

19: 陈永 / 画沙 / 120 cm×80 cm / 布面油画 / 2016 年　20 — 22: 王明玉 / 安妮日记系列 / 30 cm x 50 cm / 石版套色版画 / 2016



方剑 / 春蚕系列 / 150 cm x 150 cm / 布面油画 / 2016







张文佳 / 游泳 / 50 cm x 60 cm / 布面丙烯 / 2016

金娟才 / 鸟笼里的小鸟 / 30 cm × 40 cm / 布面油画 / 2016　金娟才 / 椅子 / 50 cm × 60 cm / 布面油画 / 2016

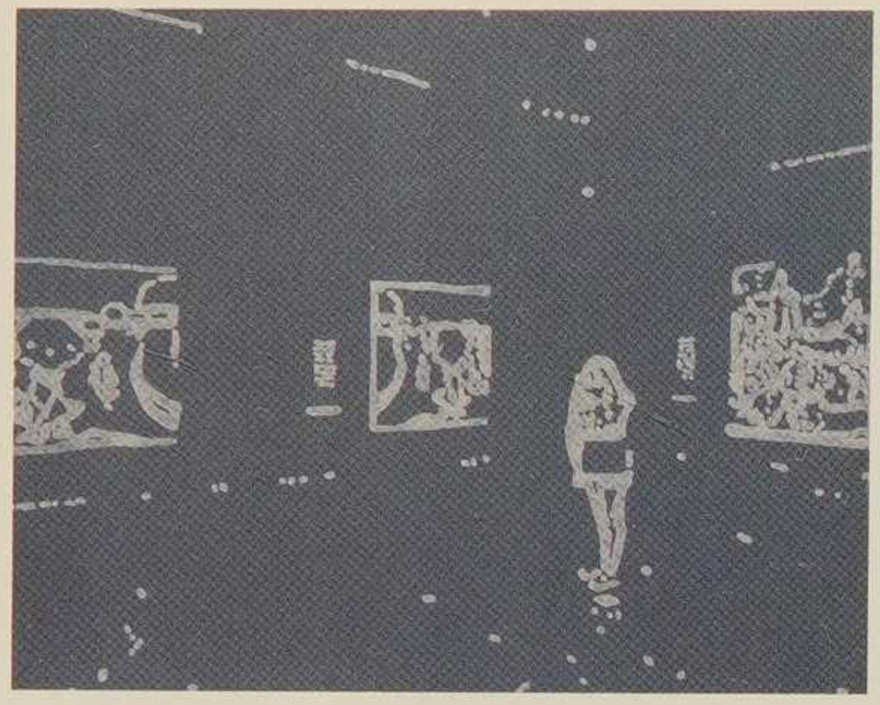


图 1

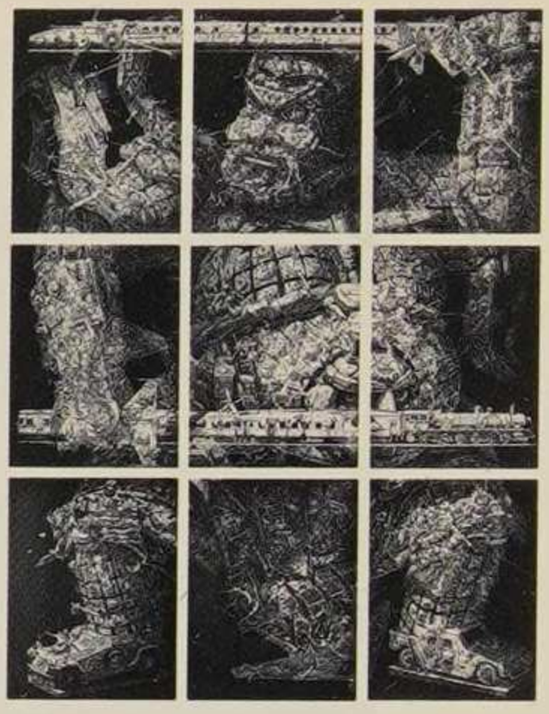


图 2



图 3



图 4



图 5

1: 王卿 / untitled- 看画 / 120 cm x 80 cm / 布面油画 / 2016

2: 赵书弘 / 门神系列 / 180 cm x 145 cm / 石版画 / 2014

3: 李诗文 / 山境 13 / 30 cm x 40 cm / 布面油彩 / 2016

4: 雷子艺 / *Vaccum Pump* / 80 cm x 80 cm / 布面油画 / 2016

5: 乔英宗 / 启示录系列 / 68 cm x 50 cm / 2016



图 7



图 6



图 8



图 9

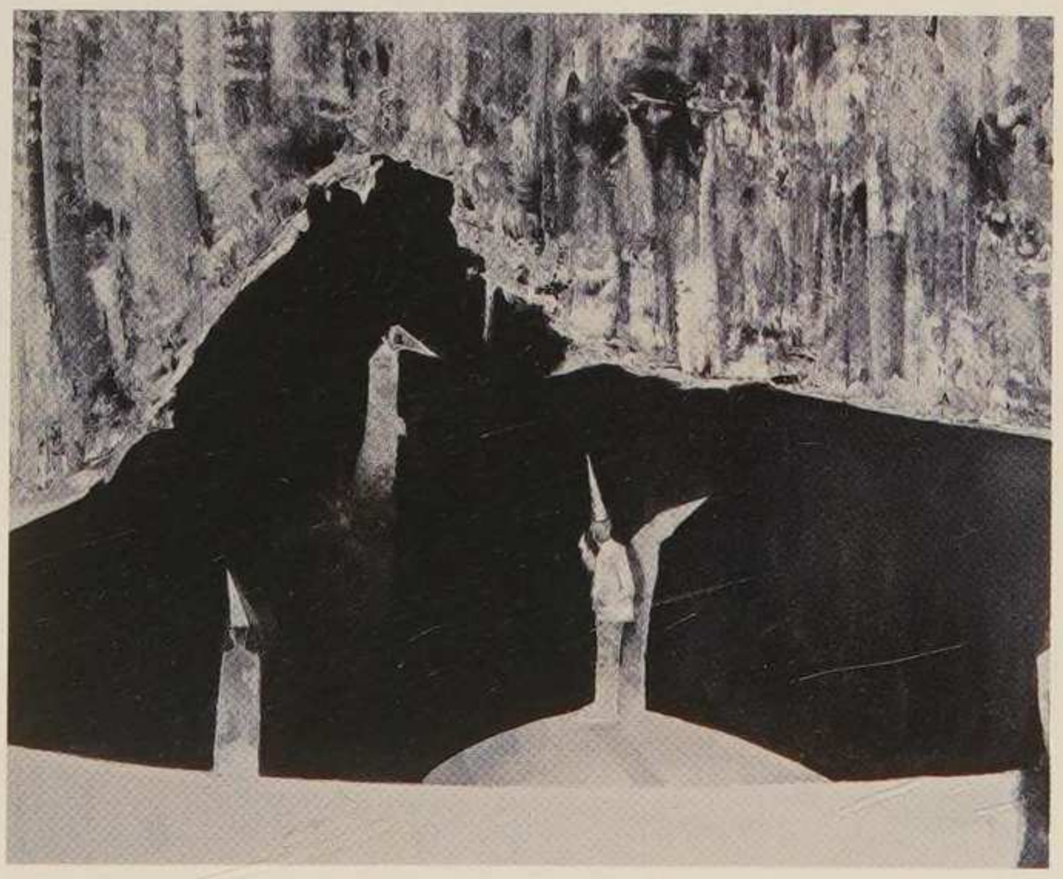


图 10

6: 杜荣坤 / 追光系列之隧道 / 150 cm×130 cm / 布面综合材料 / 2016　7: 陈孔月 / 某一日 / 100 cm x 50 cm / 综合版 / 2015

8: 周圣爝 / 日常 / 50 cm x 60 cm / 布面油画 / 2016　9: 李雨秋 / 2016-1 / 55 cm×55 cm / 布面综合材料 / 2016

10: 杨尤睿 / One day，多余的悲剧 / 170 cm×150 cm / 布面油画 / 2016



杨尤睿 / 部件 1 / 布面油画 / 38 cm ×59 cm / 2016



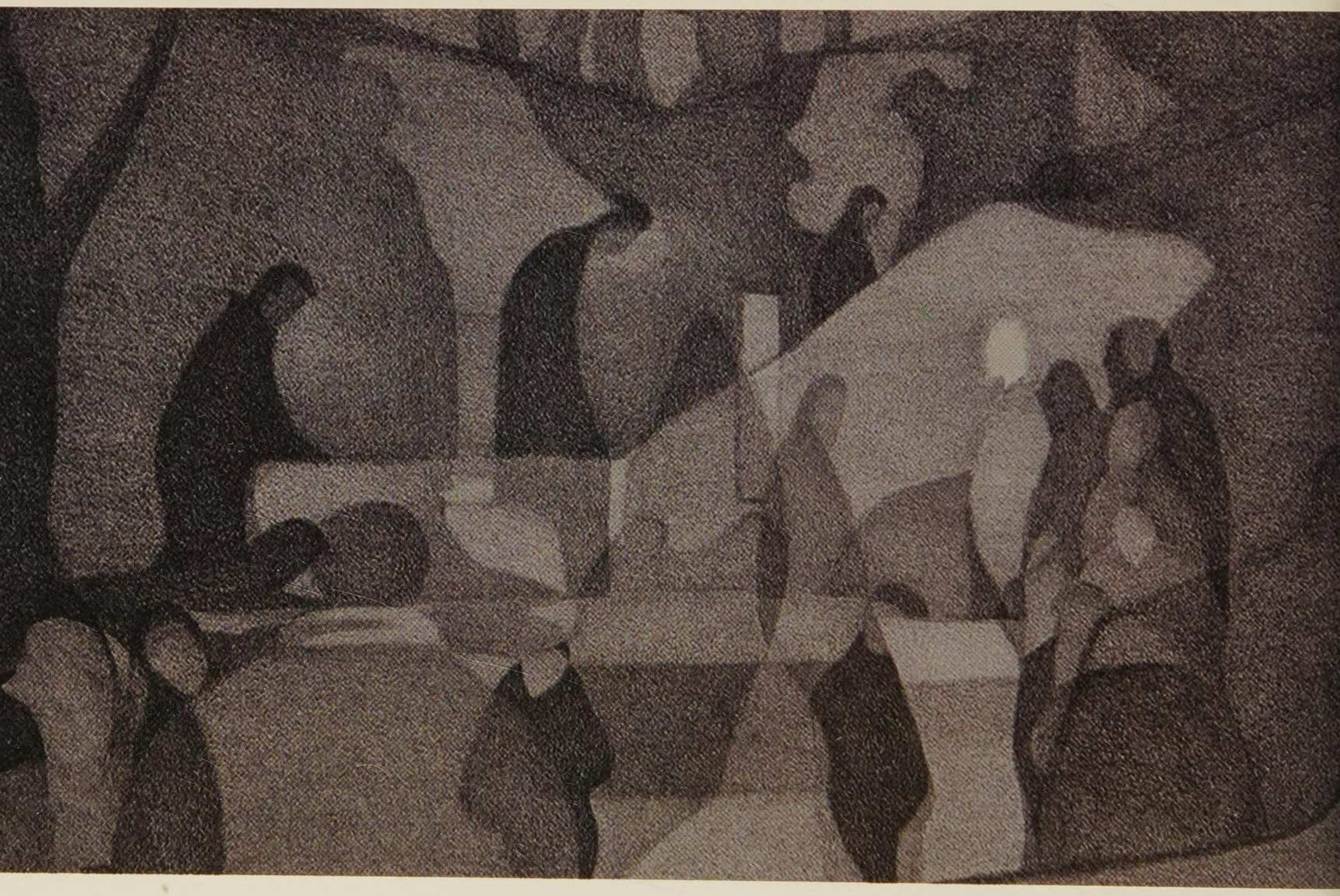
周鹏 / 越雷池 / 布面油画 / 60 cm x 80 cm / 2008



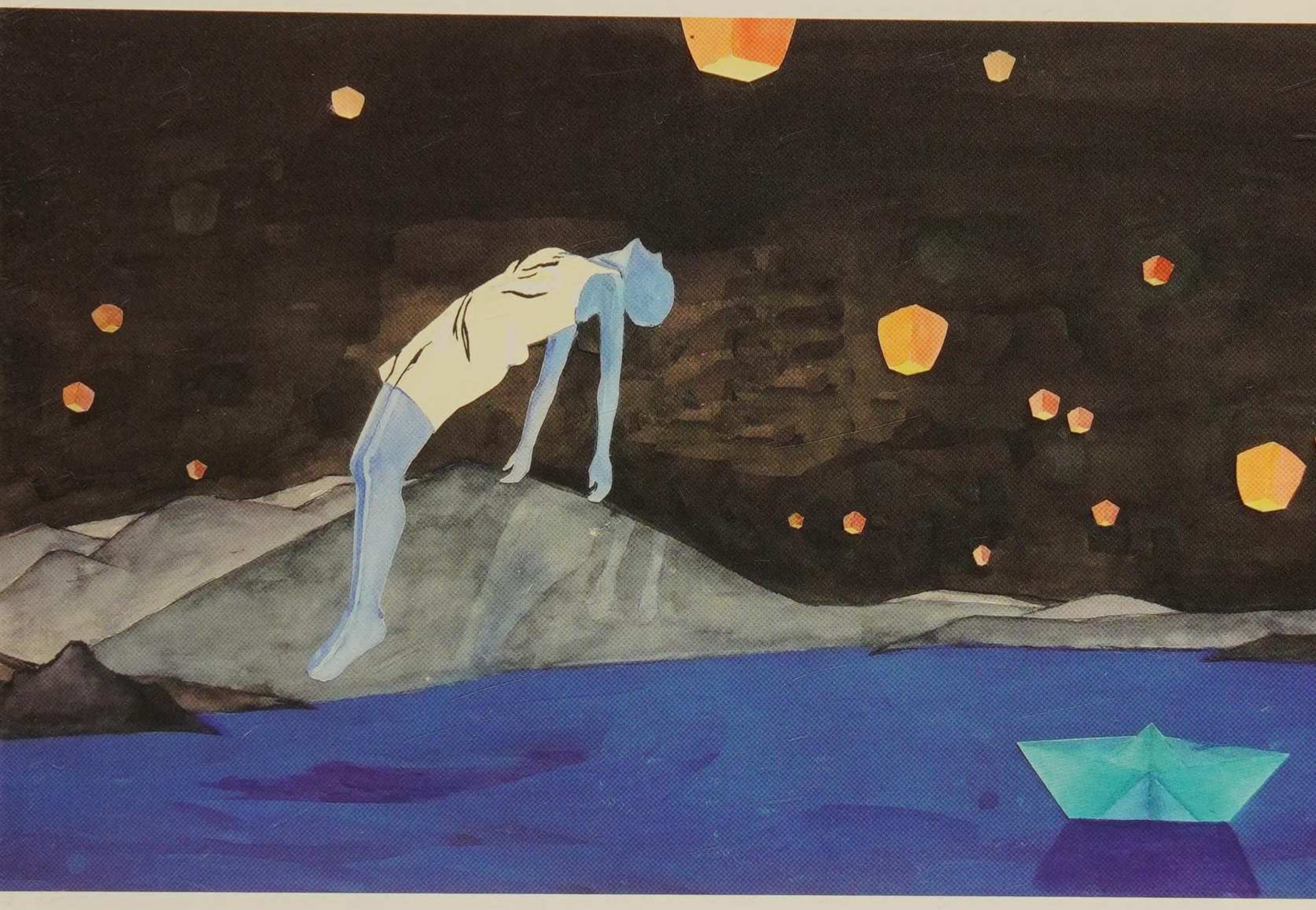
尤红果 / *Dry Plant Two* / 50 cm × 80 cm / 综合材料 / 2015



施畅 / 无题 / 52 cm x 52 cm / 综合材料 / 2016



包岚 / 梦魇系列 3 / 42 cm x 36 cm / 石版 / 2011



王净亚 / 生命短旅系列 浮 / 56 cm ×76 cm / 布面油画 / 2016



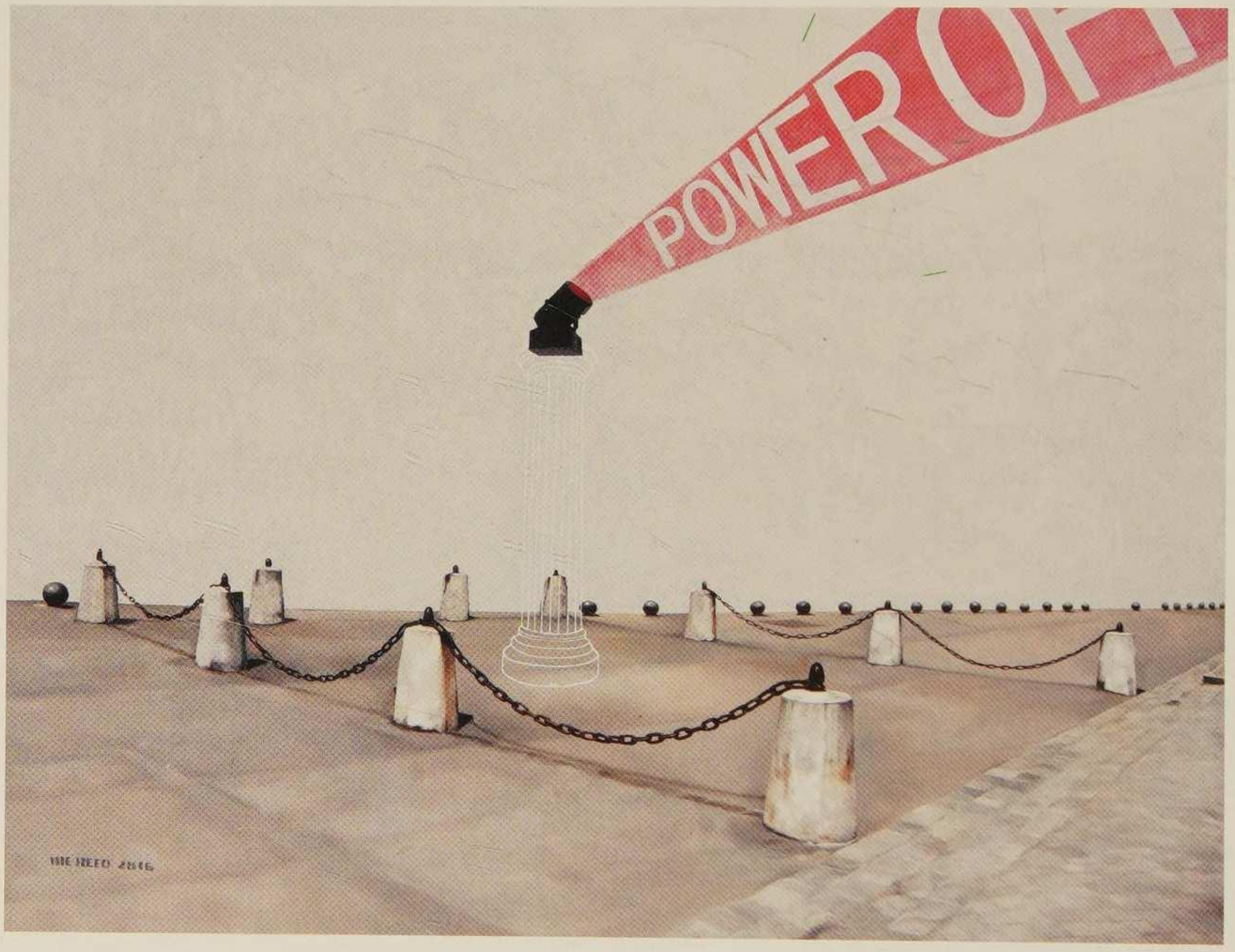
韦永仁 / 意 / 80 cm x 100 cm / 布面油画 / 2016





邓星礼 / 山·水 六号 / 134 cm × 28 cm/ 绢本设色 / 2016（上）

黄启佑 / 远方看到一棵松 / 60 cm x 70 cm / 布面丙烯 / 2016（下）



聂赫夫 / *POWER OFF* / 140 cm x 180 cm / 布面油画 / 2016

吴茜 / 乌托邦系列 / 50 cm x 60 cm / 布上综合材料 / 2016



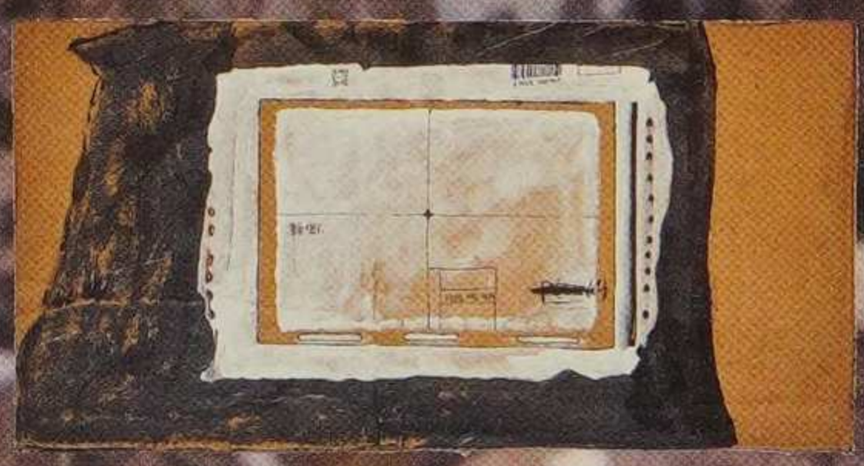
黄鑫 / 红袋 / 100 cm x 70 cm / 布面油画 / 2016

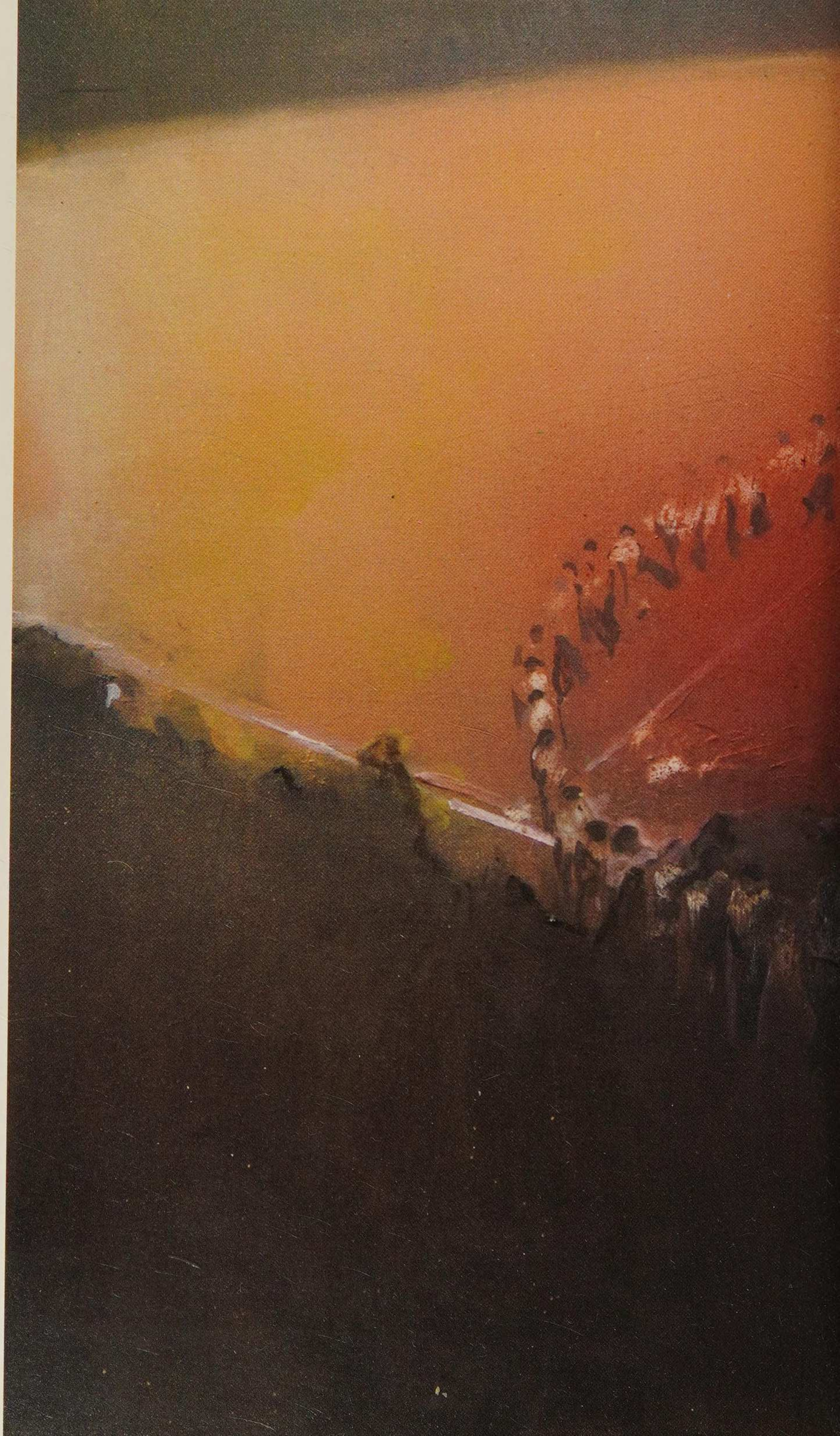



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刘璐 / 破冰游戏 / 180 cm x 140 cm / 布面油画 / 2016

陈露露

艺术作品的创作思想与艺术理念：我倾向于通过直觉进行创作，即不会去设想一个很完整很清晰的画面，或者做一些创作前的准备草稿。更接近于通过“直觉”与“无意识”来抒发内心精神世界的冲动与欲望。一幅作品从开始到完成，创作的随机性、偶然性，就如同一场无法预测的战争。我的初期创作（《你的灵魂曲线上升》）中大多会出现“山”“建筑”“人形”这些标志性的符号，为了伪造一个虚无的世界，没有面孔的世界，人变成符号式的存在。这些符号性的元素是某种意向的寄托。这些意向也许源自我的生活，或是来自我脑海中某一刹那的感知， E·H·贡布里希在其《涂鸦·移情与无意识》一文中提出，“在以严谨规范及应用程式的传统艺术中，艺术家的创作实践将任何消遣与嬉戏排开在规则之外”，我想应该只有当规则被有意识地放松，创作实践才能摆脱栓桔，成为随意的涂抹语言。在绘画过程中，会有一些出于直觉的“随意涂抹”，比如一些画面中的一些线或是某些在画面中并没什么所谓的具象意义的笔触，是我对当下“感知”最直接的面对，也是下意识的绘画过程。其实我一直强调“下意识”“直接”，原因在于我认为人的感觉是很宝贵的，即所谓的“灵感”，若是按部就班且十分严谨理性或者说过于刻意规划的创作，那么表现出来的一定矫揉造作的居多。

技艺与方法的实验与方式

我从很小开始画画的时候就不太爱拘泥于材料方面的限制，大多的是随心所欲的运用各种材料，在纸上画油画，或者在布面上画水彩。我把创作过程当成做实验（也算是实现了中国 80% 小朋友的职业理想——科学家），并不是每次都会有成效，大部分时候会有一种原地打转的感觉，这个过程里你会体会到各样复杂的情绪。但真的在实验的过程中出现跨越性的成效的时候，这种喜悦的感觉会让你觉得一切的等待都是值得的。当慢慢地留心这些材料的组合方式及其出现的结果，并把这种即兴的变成一种经验性的东西，就能在不可控的绘画中做一些合理的把控。在《LUNA’S EYES》这系列之前，与之属于承接关系的纸本油画作品给了很大的实验空间，我不知道这期间是否有某“定律”上的联系，每每发生突破点的时候竟都是无意间的成果。我认为这种在创作中无拘无束的涂写、抒发自己瞬息万变的情绪的打破束缚的实验状态更接近于自由的创作状态，它可以帮助恢复自身与生俱来的想象和创作动机。

创作的时代意义

谈艺术绕不开生活。经常说画如其人，而世界上这些形态各异的人，每一个人都无法复制另一个的生活，所以他们画出来的东西包括画的方式也应该是千差万别的。你的人生轨迹和处事方式很有可能就是你的创作方式，当我在思考这个问题的时候，观察就变得很有意思，特别是对他们的过往经历有一些了解的时候。一个内里急于冒进的人，可能创作也是随波逐流，他会非常紧张地去观察身边每个人的情况，害怕被趋势抛弃，每每创作的时候也是绞尽脑汁，大多数时候他们都容易找到进步的捷径；一个与世无争的人，在他的创作中也不大会有太多激进、批判的色彩，他们大多乐山好水，但也很少看到他们精神紧绷、绞尽脑汁的时候。我们可以从某些艺术创作中看到的不同价值取向，看到一个别开生面的世界，即使对于那些迷恋知识和权威而放弃思考和观察的人来说也一样。绘画是一种表现灵魂的艺术，它穿透创造者的外表，表现其内在本质，呈示出思想、观念。心灵是艺术世界真实性的根基，只有真实的面对自己地内心，才能让作品更带有你独有的思想性，像是一个个人标签。在创作世界里，也许找不到一个完整的故事，但可以拥有一个寻找自我的过程。

Chen Lulu

Creative Thoughts and Artistic Ideas of Artistic Works:

I tend to create artistic works by intuition, in which I don't imagine a complete or clear image, or produce any preparing draft for creation. It is much closer to expressing the impulse and desire of the inner spiritual world through "intuition" and "unconsciousness". During the creation of a work from the beginning to the end, its randomness and contingency are just like an unpredictable war. My work *Your Soul Curve Rises* at my early stage presented such symbols as "hill", "building" and "figure" so as to invent a world in phantom without any face but with human beings existing like symbols. These symbolic elements become carriers of some kind of intention. Such intention is also derived from my life or a momentary perception in my mind. E. H. Gombrich in his Graffiti, *Empathizing and Unconsciousness* proposed: "in traditional art of strict standard and application formula, the creative practices of artists exclude recreation and joy from rules". As I think, only when rules are loosened can creative practices cast off the shackles and turn into optional scribbling language. Some intuitive "random painting" emerging in process, for example, some lines in paintings or some calligraphy of none sense in concretization, are my direct interpretation of the current "feeling" and subconscious painting process. As it is, I lay stress on "subconscious" and "directness" because in my mind, the feelings of human being, the so-called "inspiration", is precious, without which works will be created step by step with preciseness and rationality or be planned deliberately, as the result, they will express more artificial features.

Experiment and Mode of Techniques and Methods

I would like not to be limited by materials in painting when I was young, and follow my heart to take advantage of different materials to paint on paper or on cloth. I regarded creation processes as experiments (considered to be realize the occupational ideal of 80% children in China to be a scientist), but not all tries achieved success and always come to a standstill, in which I experienced complicated feelings. However, the joy of acquiring leaping fruits in experiment processes makes me feel that all waits are worthy. When I slowly paid attention to the combination of materials and their results, and changed the improvisation into experiences, I obtained the abilities to undertake control in uncontrollable painting. Before the *Luna's Eyes* series, the anterior paper oil painting provided great space for experiment. I don't know whether they had necessary connections between each other, in which breakthrough points were inadvertent. I think that such kind of experimental states of scribbling unlimitedly, expressing one's constantly changing feelings and breaking the bondage is more close to the free creative state that help to recover the native imagination and creative motives.

Time Significance of Creative Works

Art can't be insulated from life. It is often said that painting reflects the painter. For the varied people in the world, each one can't repeat another's life; therefore, their paintings differ from each other. Your life track and behaviors may be your creative methods. When I think about this question, observation becomes very interesting, especially after knowing about their experiences. For a inwardly enthusiastic person, he may follow the creative trend and with observing surrounding people in great nervousness and be frightened to being discarded by the trend, who leaves no stone unturned in creation and always find out the short cut for advancement. As for persons with peaceful heart, they adopt little radical and critical features in their works and heartedly enjoy mountains and rivers, and they are rarely in strained spirit and never beat their brains. We can find out varied value orientations and another fresh world from different artistic works, even if for those who are infatuated with knowledge and authorities but give up thought and observation. Painting is an art that passes through the artists' appearance to express the internal essence, thoughts and concepts to manifest their souls. Heart is the material foundation of the artistic world. Only by means of understanding your inner heart can you endow your works with more thoughts of yours, just like personal labels. In the creative world, perhaps a complete story can't be found but a process to find myself can be possessed.

曲衍

贡布里希说：“一旦我们习惯于把‘再现’看作是植根于心理倾向的双向之事，我们或许就能完善一个概念。”他是不是在说明，一个概念的相对完整需要输出者和输入者双重声音才能达成。我不是要表达颓废，而是想积极的寻找这其中吸引人的元素。我不是在表达自己，而是需要请观众一起帮我完善这个概念。我们每个自己都是不完整的个体，在认知图像和认知自己的路上，我先遇到了画，又继而寻找。为何颓废之物也会吸引观众？

通过研习比亚兹莱我发现，在十九世纪末，这个被认为是病态时期的维多利亚年代，比亚兹莱亲身经历了极具特色的颓废唯美的文艺思潮，也亲自见证了颓废主义与唯美主义杂糅在英国大时代背景下并交互影响；比亚兹莱笔下的“黑白”被评论为可以与瓦格纳的《唐·煌序曲》、与莫里斯和达芬奇绘画这种超出艺术范畴的作品并列而语的罕见大师作品。正如王尔德在《谎言的哀朽》中明确提出的观念 —“生活模仿艺术远甚于艺术模仿生活”，这是纨绔主义的生活理论与颓废唯美的论调不谋而合。而当鲁迅把他的作品引入中国的时候，也存有这样的观点：“有时他的作品达到纯粹的美，但这是恶魔的美，而常有罪恶地自觉，罪恶首受美而变形又复被美所暴露。”

如果忧郁、颓废、悲哀的含义人尽皆知，确切含义也都知道如何把握，为什么在尼采眼中颓废还有积极的意义？“……有位口吃者在激动不已时，有人让他唱出所要传达的信息。他就随着快乐的‘流行曲’脱口唱出一个悲痛苦难的故事，大家深知此种表演何以会令人忍俊不止。”（来自《木马沉思录》）。为什么这个故事令悲哀变得有喜剧色彩？而我，正犹如那口吃者，在颓废的碎片式艺术中试图讲出悲伤与美，却也引得人啼笑皆非吧。

技艺与方法的实验与方式

情绪是原发点，所见是继发点，再现是手段。

如果说 2016 年之前创作的《风景》系列作品还是意识上如儿童般的牙牙学语，那么去年敦煌之行后的《大漠》系列则是意识探索与现实的情感的碰撞，在这个系列的过程中那种呓语里似乎有了一点清晰的诉求了。第一次去敦煌莫高窟的我，本来是怀着对壁画之美的期待，然而，三分之一的时间行走在荒漠中使我的眼睛的调节按钮一次次回味的是大漠而不全是壁画；那被称谓为荒芜的大漠对于一个天天游走于城市人的视野与心里产生了无形的冲击。这个感受其实是在返回后的创作中发现的。这片荒漠的“无”即是对我的“有”的不知觉的挑衅。一种细密，反复，繁缛……像吃多了的食物一样悄悄涌出来，虽然这个比喻有点粗鄙，但是，我相信大多想用视觉语言表达自己的人都是先被无声的触动后，直接或间接奔涌而出的情感作为输出的能量吧。大黑白色块随即变成了花的单纯反复反复反复……

我的初衷试图在“黑白”中寻找之前问题的答案，主观情绪也会悄然随行。后来变成了在荒漠似的无限蔓延花卉中、在繁密中梳理自己与绘画的关系……那或许只是一个梦魇的黑白瞬间，或者一个情绪的出口，或者只是绘画本身，可那又有什么关系呢？能与大师交流又何尝不是一个学习与认识自我的过程，能与大自然对话又何尝不是一种深深的体验。

再现的意义永远不可或缺的是观众认知的那部分与真正再现含义的互相补偿。所以我在阐述“自己”并试图研习比亚兹莱的黑白画面中传达出的可能类似颓废诡异的意象同时，也请观

众通过这些碎杂之像，在我那片意识空缺的自留地里协助完成自身未达到的认知领域。

所以，观者亦师。如果您不了解比亚兹莱，请单纯感受我想借大师之臂膀再现的黑白世界，并以您个人的“观看之道”来丰满作品，完善颓废概念。

时代意义

时代的意义话题太大，以我的视野可能根本说不清楚。但是对于图像时代，无时无刻无处不在的新视觉语言，有多少冲击着观众就有多少艺术创作者存在着的对图像语言的困惑。因为图像的释义永远离不开群众。

我的这站旅途只有被黑笼罩，但又要有空气、香氛和谜。

Creative Thoughts and Artistic Ideas

Gombrich had ever said that: "Once we are accustomed to regard 'reproduction' as a two-way matter rooted in the psychological tendency, we are able to perfect a notion." He maybe implied that the relative integrity of a notion requires the dual voices of exporters and importers. What I want to express in not decadence but the active seek for attractive elements in it. I'm not expressing myself but ask the viewers to help me perfect this notion. We, every people, are not perfect, and I encounter the painting on the way of perceiving images and myself and then continue to look for. Why do decadent things also attract spectators?

Through researching and studying Beardsley, I found that at the end of the 19th century, the morbid Victorian Era, Beardsley experienced decadently aesthetic trend of thought in literature and art with extremely distinct features and witnessed the mutual blending and influence between the decadentism and the aestheticism under the historical background of the UK. His "Black and White" is listed master's works with such works beyond artistic category as Wagner's *Overture to Don Juan* and Morris and Da Vinci's paintings. It is the same with the concept explicitly proposed by Wilde in his *The Decay of Lying* — "life's imitation on art is much more than that of art on life", which is the life theory of dandyism in coincidence with decadent aesthetics. When Lu Xun introduced his work into China, there was another viewpoint, "sometimes his works acquire pure beauty, but a kind of diabolical beauty with usual self-consciousness of evils, in which evils are initially beautified to be transformed and then exposed by beauty."

If everyone has known the meaning of melancholy, decadence and sadness and how to grasp their exact implications, why does decadence have positive meaning in Nietzsche's eyes? "... when a stutterer was too excited to express himself and others asked him to deliver what he wanted, he happily sing out a sad and suffering story through following a happy "popular song". All of us know why this kind of performance make people can't stop laughing" (*from Meditations on a Hobby Horse*). Why does this story transform sadness into comic features? However for me, I am just like the stutterer speaking out sadness and beauty in decadent art of fragments, which may cause viewers not to know whether to laugh or cry.

Experiment and Mode of Techniques and Methods

The mood is the starting point and what I see is the secondary point with reproduction as the approach.

If the *Scenery* series works created before 2016 are considered as children's learning to speak in consciousness, the *Desert* series created after the trip to Dunhuang last year is the collision between conscious exploration and realistic emotions, during which some clear appeals seem to emerge in ravings. It was the first time that I went to Dunhuang. Initially, I had great expectations for the beauty of mural; however, I spent one third of my time to walk on the wilderness that made the adjustment button of my eyes recall not all the mural but the desert again and again. Those called wild desert had an invisible impact on the vision and heart of a person wandering in cities every day. This feeling was recognized in creation after return. The "nothing" of this desert constitutes an incognizant provocation against my "anything". A kind of meticulousness, repetition and tediousness... surged like overeaten food, which, though, is a vulgar simile. I believe those who want to express themselves by visual language will directly or indirectly surge their emotions as outputting energy after being touched invisibly. Large black and white lumps become the simple repetition of flowers...

My original intension was to find out the answer to the previous question and my subjective mood follows with quietness, which became into teasing the relationship between me and painting in spreading flowers and density like desert. Perhaps that was a black and white instant in nightmare, or an exit of emotions, or the painting itself, whatever matters? The communication with masters is a process to learn and recognize oneself, and the dialogue with the nature is a deep experience.

The indispensable portion of the reproduction meaning is the mutual compensation between the viewers' consciousness and the real reproductive meaning. At the result, when I elaborate on myself and try to study the strange images something like decadence transmitted from Beardsley's black and white pictures, viewers may assist to complete my untouched field in my vacant consciousness area through those miscellaneous images.

Therefore, spectators are also teachers. If you don't know about Beardsley, please purely experience my reproduction on the black and white world with the help of the master's arms, and enrich the work by your "appreciation methods" to perfect the notion of decadence.

III. Time Significance of Creative Works

The topic of time significance is too general for me to clarify within my horizon. However for the image era, if there is how many ubiquitous new visual languages shock the viewers, there will be how much confusion of artists on the existing visual languages. That's because the explanation of images can't be separated from the people for ever.

This station of my trip is only shrouded by black, but with air, fragrance and enigmas.

曾盛枝

关于对这批作品的创作思想，我个人非常希望能够将东方的写意精神和诗性情怀融入油画作品中。油彩具有很强的表现力，如果能将中国画中最为核心的精华也融入其中，形成有机的结合。我认为这将会是一种全新的创造。

我本身出生于书画世家，从小学习中国画与书法。通过多年的努力练习和不断的思考，也逐渐懂得了一点中国画的写意精神与自身修养的关系。当下油画创作的大趋势依旧是以西方的理念为主，真正融入写意精神的创作还不够。我希望通过自己不断的摸索，能将中国画中最为核心的笔墨精神和线条融入其中，同时将东方的写意精神与诗性情怀一并结合起来，形成一种具有东方大写意精神的油画创作理念。

也许，很多人会说，当下也有貌似具有写意性的油画作品。但其实就我个人而言，我感觉真正的具有写意性的油画不只是这样的。它不仅仅只是一种寥寥几笔，简单的概括，或者是一种单纯氛围的营造，他是一种作者内心的情感与修养寄托于意象事物中的外化，同时其中最为核心的是线条的内涵和笔墨精神。

所以，它需要融入的是真正的写意精神与诗性情怀，同时融入笔墨，融入一种意象的概括。用笔中具有“屋漏痕、如锥画沙，如印印泥”等本质内涵，画面中含有“大气不能能粗俗、飘逸不能油滑、单纯中要见其厚重、儒雅但不能迂腐。”等气息。并且，画者的情绪、对意象的概括和用笔等能够有机的结合在一起，才能形成一种具有东方诗性情怀的写意油画作品。

这几年来，我不断地在摸索。通过临摹学习诸如吴冠中先生，学习老先生对意象事物的提炼、概括，学习他对点线面和形式感的处理。临摹梵高先生的画面，学习他的色彩和笔触等等。这着实给我带来了很大的帮助，让我在不断摸索的道路上不至于迷失了方向。

我通过大幅的成品创作来试验自己的想法，丙烯和油画等等都尝试过。甚至专门到景德镇画过釉上的瓷板画，但始终觉得油彩具有更强的表现力。因为，如果能够同时将东方的写意精神和诗性情怀与油彩的强烈表现力有机结合起来，我相信这将会是一道独特的风景。所以我在不断的努力摸索中。目前，我在当代壁画创作的课程里，通过和老师的交流。如何在画面中融入当代性也是需要去做研究的。只有通过不断的学习、实验、创作，才能够逐渐的完善。

关于创作的时代意义，我认为，艺术是最需要创新精神的。艺术创作几乎能够容纳所有的新事物的存在和发生，但也许有人也会因此迷失了方向。所以，传统是需要重视的。我们需要继承优秀传统，学习优秀传统能够一直沿袭下来的核心内涵。

但同时，我们需要革新。思路和想法必须是最新最为当代最具有创造性的，但笔法必须是最为入古最具有人文精神的。只有将这些都有机结合起来，才有希望能够实现真正具有东方写意精神和诗性的情怀的油画作品。所以，这是一次勇敢的探索和创新。

Zeng Shengzhi

For the creative thoughts of these works, I tend to fuse oriental freehand spirit and poetic sensation into them very much. Paint is of strong expressive force, into which the core cream of Chinese paintings is integrated to form an organic combination. In my mind, this will become a completely novel creation.

I was born in a well-known family for its painting and calligraphy, and learned Chinese painting and calligraphy from an early age. Through many years' endeavor and continuous thinking, I have gradually grasped the relationship between the freehand spirit and my accomplishments. The general trend of current creation of oil paintings is still subject to the western concepts without enough freehand spirit integrated. I hope that I can fuse the core painting techniques of Chinese paintings and lines into them with the combination of the oriental freehand spirit and poetic sensation for the purpose of developing a creative idea of oriental freehand spirit.

Probably someone says that there are oil painting works seeming with freehand spirit. However, for me, I think oil paintings really with this property are not just like those. Freehand painting is not simple generalization by a few painting motions or forming a pure atmosphere, but the externalization of painters' emotions and cultivation upon imageries, of which the core is the connotation of lines and the painting spirit.

As the result, what should be fused into oil paintings are the real freehand spirit and the poetic sensation as well as the painting techniques and the imagery generalization. During the painting process, such essential connotations as "naturalness, smoothness and boldness" should be applied, and painting works should deliver these feelings, like "open but not vulgar, graceful but not slippery, pure with decorousness, and refined without pedantry". What's more, only by the integration of painters' emotions, generalization of imageries, techniques and others can a freehand oil painting with eastern poetic sensation be able to be completed. In recent a couple of years, I have been constantly exploring. I have been studying from Master Wu Guanzhong through imitating on his refinement and generalization of imageries and on his treatment of points, lines and planes as well as the sense of form. I have imitated the artist, Van Gogh on his paintings to learn his colorway, techniques and so on. All these help me a lot to keep me from missing in the groping pathway.

I have tried my ideas with many finished works, including propylene and oil paintings. I even went to Jingdezhen specially to draw vitrolite pictures on glaze; nevertheless, I think paint is

of more expressive force. If combining the eastern freehand spirit and poetic sensation with the strong expressive force of paint, I believe this will turn into a unique creation. As the result, I have been continuously exploring. I have communicated with my lecturers in the course of modern mural creation for the present. Another issue is how to fuse contemporaneity into paintings. Perfection is gradually achieved only by continuous study, experiment and creation.

In regard to the time significance of creation, in my opinion, art requires the innovation spirit at most. Artistic creation holds the existence and occurrence of nearly all the new things, however, for which some people may lose themselves. Therefore, traditions should be paid much attention to. We have to inherit the excellent traditions and learn their core essences downward.

Meanwhile, we need to conduct innovation. Ideas and thoughts should be the newest, the fittest to the contemporary era and the most creative; on the contrary, the pencraft should be imitating the ancient at most and of the most humanistic spirits. Only through the organic combination of these can oil painting works really with the oriental freehand spirit and poetic sensation be produced. As a result, this is a brave exploration and innovation.

裂痕与拼图

陈梵宽

空中俯瞰大地，道路、田舍、村宅……从城市到乡野，林立到疏散，除却千百年来的风霜雪雨，最明显的莫过于人类耕耘、繁衍的痕迹。自十八世纪工业革命肇始以来，这种柔性的耕耘全然被机械的轰鸣所占据，田野被宽阔笔直的道路分割，山川河流被彻骨地削去或草率地填埋，不复沉醉于牧笛晚风、人们早已习惯于起早贪黑的忙碌。从芮城到运城，穿越中条山隧道绵长的昏黄， 及洞口，豁然于襄山北麓地平线上盐池的浩淼，绵亘无垠的镜面被纵横的道路割裂，遥应昔时杭嘉湖平原上水田的阡陌。阴天的湖上不复见晴时的云影天光，银白的湖面成了缄默的拼图。路旁巨大的高压电塔将天空肢解，令人联想到在杭州每次途径绕城东线时两旁密集压抑的电塔阵列。相对于农业文明对自然的仰赖与敬畏，工业时代的视觉疏离了亭榭之胜、湖山清晓，代之以钢铁之磅礴，人们索取山河、对立自然，诅咒着自文明伊始所寄生的大地。

“我们是空心人，我们是填塞起来的人，彼此倚靠着，头颅塞满了稻草。”T.S. 艾略特在诗集《荒原》中以一首《空心人》诉尽一代人精神上的幻灭。失去了根系与故壤，我们的现代文明，不过是寂灭一片，我们的身体与灵魂，又何尝不是荒原上虚浮的空壳。“人如何站在现代荒原中，仍能保持文明人的尊严？”骆以军面对木心的刨问同样惊醒着浑噩逐利的今人。在晋地山川间，岌岌可危的宋元遗构湮没在粗陋的厂房间，人们大声喧哗，漠视大殿内眉目低垂的神灵，伴随着货车驶过卷起的漫天尘土，历史的烟尘已吞没于今人的豪言，只留下轻碎的跫音等待留步的世人，而在纷繁目眩的当代图景下，又有谁会定心辨听？

从关中到晋地，从漠北到江浙，在这片古国土地上所行的每一寸足迹，接连成我在今古观照间彷徨与回思的心迹。正如被公路分隔的湖面，被钢构撕裂的天空，逐渐形成了我对“拼图”的认识，以至于隐现个人意义上之于拼图的概念：割裂与整体，离散与重圆。在今古间人成了大地的客体，所谓“人生天地间，忽如远行客”，汉代先人在“人生”“天地”这一时间与空间的广度上回看人的本身，不过是天地间的“过客”罢。我在《今古身幻》中，努力呈现我对这一大地拼图的理解，几经斟酌，反复易稿，

最终敲定以甲骨文“家”字的变体作为拼图的整体面貌，以关切自身的“家”做基点，引申“家庭”“家园”以至“家国”，旨在唤起今人对土地的沉思。相比于“天”“地”“山”“河”，“家”或许更贴近今人所关注的自身，契合所苦寻一生的自我欢愉，以出自殷墟的“家”字变体牵引观者的思虑，或许更能触发观者对自身之于古今、天地间的怆然。

“家”字被二十块亚麻布分裂为破碎笔画，按次序集合则成完整之形，每一笔画之起止则为今古视景之提炼，聚合则溶于笔画之形体，集成“家”字；分散则独为古建之檐瓦，城市之楼群，古木之枝干，铁塔之钢构，器物之纹饰……每块独立布面的底色效法王诜《烟江叠嶂图》之着色，并使其适度贴近于朱砂，意在赋予其红色之惊警，以血色之观感加剧画面割裂之创伤，同时渗透晋卿之古意，以凸显今古之交映。在做底色着色时无意冥然间想到篆刻之“阴”“阳”，故而使半数布面铺以全色无遗（阴），余留半数部分留白（阳）。

在做“阳”之底色时，尝试了拓印的手法，用调和的颜料染在薄布上，将其轻敷于亚麻布表面使其沾而不和，再用手掌拍打使掌印留于布面上并使二布相互摩擦以虚化边缘，使其隐现掌印叠加之形，以“伸冤状”的意象表现控诉之意图，这种控诉源于今人对文明遗痕的漠视甚

至摧残。在稷山县西郊始建于唐的青龙寺内，元代重建的大殿内满墙风动，四面壁画传出自朱好古师辈之手，气韵之生动不逊于永乐宫，立于壁前，当使吾辈自愧耳。然巍然古殿，檐瓦渗漏，墙面早已不堪剥落。若大寺院全无僧众，仅一人收点门票，游人出费即可肆意抚摸壁画。此先人凭虔诚之朴心，凝毕生之血力，倾尽才思，始成大观，经历代之兵炎，幸存于今世，虽几经斑蚀，亦足以撼化今人，未料沦落此般境遇，悲乎足愤。

“天下南北车书通，行人点点过汴宫。空余艮岳一拳土，黯惨如雪吹不融。”宋末词人刘辰翁面对汴宫遗骸的感叹亦是古今间所有昔人故影的挽歌。青龙寺壁画之于今日亦如同艮岳之于靖康，面对无可挽回凋零，是今人无可挽回的悲痛，亦是先人于无声处的击鼓鸣冤。我用“伸冤状”的意象来作为我对拼图中“割裂”的理解，愿这十幅血色手印叠成的控诉能化作贯穿古今的沉悼。

在做二十块亚麻布底色时，脑海中常不自主地萦绕在途径运城盐池时一幕幕窗外画卷：在广袤的水光中人们堆砌了一条条贯穿湖面的道路，从出隧道口襄山北麓的缓坡上远望，如同散落在晋南谷地里巨大的银白色拼图，随着车行的不断靠近，这种拼图的裂痕不断被放大以至于化作具象的宽阔道路，连接着远处运城杂乱无序的天际线。在这番令我几度哽咽的视觉体验中，触电似的触发了我对古今、天地间难以言状的怆然。于此我第一次萌发了对“拼图”这一主题的感知，并时常魂牵于从襄山北麓穿越盐池至运城的那段临近黄昏时的视觉记忆。某种意义上这份记忆中的盐池成了这份烙印的承载主体，故而在《今古身幻》中，盐被作为一种重要媒介粘合于布面，形成独特的盐渍肌理。千百年来先人们在土地上繁衍生息，营建家园，盐成了贯穿历史长河中不变的生存要素，运城之盐，唐时已“西出秦陇，南过樊邓，北极燕代，东逾周宋”维系着汉民族的生存，正是这种从亘古到今天始终为人所必需的“生存”意味，使其成为画面中不可或缺的媒介，维系着“整体与割裂”之于画面的稳定。

在潮湿的雨天，盐渍表面生发着“返潮”的出水现象，水附着于画面表面，滋润着墨色，增强了画面的对比；在干燥的晴天，盐渍泛着白光，模糊了笔触，削弱了对比。在作画的过程中，伴随着天气的干湿晴雨，常被这种非人力所能掌控的画面效果所打动。在这种干湿显隐的变幻间，我常想起吴山宝成寺后感花岩旁有一处黄元秀所题“今古如身幻，乾坤与物齐”的石刻，由于高中与大学都在吴山脚下，对吴山有着难以言说的感情，每当疏朗或抑郁之际登临吴山都被此句题刻打动，故而常记于心。从画面表面水迹的显与隐，古今遗迹的“成”“住”“坏”“空”，再到斗转星移，沧海桑田，无不皆出于这一“幻”字。在今古间人们恩怨情仇，一晌贪欢，为幻所迷，而只有这山川大地伴着经纬乾坤成为万古以来漠然不变的舞台，静观剧中的悲欢离合、潮起潮落，这是莫大的“齐”。这种“幻”与“齐”之间的对比，万变与永恒的碰撞，使人生成了苍茫天地间的匆匆行旅，使我们能以更宏观凌绝的视野去回看自身之于天地、今古间的真实与虚幻。这种旨在重新审视个体自身与从“家”引申出的“大地”“家国”之间的联系正是我做《今古身幻》这一拼图系列于当下的最大意义。

Crack and Puzzle

Chen Fankuan

Through overlooking from the sky, roads, cottages, houses, from cities to countryside, from crowd to dispersion, except weather changes, we can find that the most obvious marks are left by human cultivation and reproduction. This kind of flexible tillage has been replaced completely by the roar of machines since the commencement of the industrial revolution in the 18th century. Fields were divided by broad and straight roads, mountains were split just like deboning, and rivers were filled in haste. For those ever intoxicated with reed pipe and night breeze, they have been accustomed to working from morning to night busily. From Ruicheng to Yuncheng, I passed the dim and long tunnel of Zhongtiao Mountain. When I arrive at Dongkou, I was suddenly enlightened by its vast salt ponds on the horizon of the northern Mountain Xiang and by its boundless water surface dissevered by freely extending roads that coincided with the distant crisscross footpaths between paddy fields on Hangjiahu Plain where cloud shadows and daylight seen in sunny days would not be visible in cloudy days and the argent lake surface turned into silent puzzle. Giant high-voltage pylons separated the sky into pieces there. It reminded me of the dense and depressing pylon array at both sides of Hangzhou east belt line. Compared to relying and revering on nature of agricultural cultivation, the industrial era replace the sceneries pavilions, lakes, mountains and dawns with the majestic steels, in which people claim from the nature but oppose to it, and curse on the land they have been dependent on from the very beginning of human civilization.

"We are the hollow men
We are the stuffed men
Leaning together
Headpiece filled with straw. Alas!"

T.S.Eliot narrated the spiritual disillusion of a generation in his *The Hollow Men* in his poem collection of *The Waste Land*. Upon the loss of root and soil, our modern civilization is merely tranquil extinction and our bodies and souls become ghosts floating on the wasteland. "How can people stand on the modern wasteland and still keep their civilized dignity? This matter proposed by Mu Xin to Luo Yijun wakes up the modern ignorant people pursuing interest at the same time. Among the Shanxi mountains and rivers, the precarious remains of Song and Yuan sink into rude workshops, where people racket about, ignoring the gods with their head down. The running of trucks causes the dust all over the sky, and the smoke of history has been submerged by modern people's boast, only fragmentary sound of steps left for pausing people. However in this diverse and dizzy society, who will calm down and listen to it?

From the Central Shaanxi Plain to Shanxi, from northern desert to Jiangsu and Zhejiang, my footprints on this ancient country constitute my heart journey of hesitation and reflection on

the comparison between the current and the ancient. Just like the lake surface separated by roads, the sky divided by steel, I have gradually formed my understanding on "puzzle", even the definition upon my individual looming meaning: separation and entirety, dispersion and integration. Whenever in ancient times or at current, human beings turn into the object of nature, just as "people living in the world are like travelers on a long journey", for which the ancestor of Han Dynasty thought that people were "passing travelers" when looking back one's life from the point of view of the time range of "human life" and the space range of "world". In my *Phantom of the Ancient and the Present*, I strived to show my understanding on the earth puzzle. Through deliberate thinking and modifying, finally I decided to take the variant of "Jia", a Chinese character meaning "family" in its former style as an inscription on bones or tortoise shells, as the overall appearance of the puzzle based on the "Jia" concerned with myself to extend into "family", "homeland" and even "motherland" so as to arouse people's meditation on land. In comparison with "sky", "land", "mountain" and "river", "Jia" is more close to ourselves the modern people pay attention to and corresponds to the ego happiness pursued all our life long. I guide the viewers' thinking through the variant of the character of "Jia" from the Yin Dynasty Ruins that may trigger viewers' own sorrows on time and space.

The character of "Jia" is divided into separated strokes by twenty pieces of linen that were gathered in sequence to form the final. The starting and the ending of a stroke imply the extraction and refinement of the ancient and current scenes, and the collection dissolves into the stroke form, which was integrated as "Jia". The disperse element individually constitutes a piece of tile in ancient buildings, a block in cities, a steel structure of pylons and the texture of implements... The color of each cloth surface imitates Wang Shen's *Picture of Smoggy River among Peaks Rising one Higher than Another,* and let it close to zinnober to indicate the red alert with the bloody feeling intensifying the division wound of the picture mixed with Yeh-lu Chu-tsai's taste for contrasting the ancient and the current. While I was coloring on the grounding, I had "Yin" and "Yang" in my mind in a trance, therefore, in which, I fully colored half of them (Yin) and left the other half white (Yang).

When I colored on the grounding of "Yang", I tried the technique of rubbing. I dyed a piece of thin cloth with mixed pigment and then applied it to the surface of the linen to make it stained but not close. Then patted with palm to leave handprint on the cloth and make the two cloths rub with each other so as to empty the edge, thus making it show an indistinct appearance of overlapping handprint so as to express the complaint intention by virtue of the image of "injustice- redressing", such complaint derives from the contemporaries' ignorance and even destruction toward civilization heritages. In the western suburb of Jishan County,

in the Black Dragon Temple which was firstly constructed in Tang Dynasty, there are windy walls within the main temple hall reconstructed in Yuan Dynasty, and the murals on the walls are all masterpieces of Zhu Haogu and his contemporaries. The murals are so vivid that it is no inferior to that of Yongle Temple. Standing in front of the murals, our contemporaries would feel ashamed and overwhelmed by their grandness. However, it is a pity that the grand ancient temple has leakage in the eaves' tiles, and the wall surface has peeled off already. There are no monks in such a big temple but only one entrance ticket collector, and the travelers could touch the murals arbitrarily with money paid. As for such a grand sight formed by sincerity, lifelong efforts and exhaustion of talents of our ancestors, it has survived in contemporary times through generations of wars and burning, and it is still enough to shake the contemporary people though having been pitted and corroded. However, it has never been imagined that the temple should come into such circumstance, which is a pity and indignation.

"With both transportation and book access throughout the north and the south, lots of pedestrians pass by Bian Palace (refers to palace of Northern Song Dynasty) in succession. With only a land of Genyue left, it is as miserable as snow which cannot be melted by wind." This is an exclamation over the remains of Bian Palace by Liu Chenweng, a ci poet in late Song Dynasty, and it is also an elegy for all ancient people and a sight in both ancient and contemporary times. The mural in Black Dragon Temple toward contemporary times is the same as Genyue to the Jingkang Times. Its irreversible withering is an irrevocable sorrow for contemporary people as well as a drum-beating and justice-appealing of the ancient people in silence. I used the image of "injustice-redressing" as my understanding of the "crack" in the puzzle, and I hope such complaint consisting of ten blood-color handprints could form a mourning throughout the ancient and modern times.

When making grounding of the twenty pieces of linen, I could not help thinking about the pictures outside of the windows when I passed by Yuncheng salt pond: during the vast water, people piled up a great many of roads running through the lake surface, which looks like a grand silver puzzle scattering in the valley of the south of Shanxi Province if seeing from the gentle slope of northern foot of Mountain Xiang outside the tunnel portal. When getting closer, the crack of such puzzle would be constantly amplified to turn into a concrete broad road which connects the disordered skyline of Yuncheng in the distance. In such visual experience which makes me choke with sobs for several times, like an electric shock, it has triggered my sorrow toward time and space which is hard to describe. Therefore, I came to have the perception of the theme "puzzle" for the first time, and always could not help thinking of the

visual memory of the time close to nightfall when passing from northern foot of Mountain Xiang to Yuncheng through the salt pond. In some sense, the salt pond in the memory has become the bearing subject of such stigma. Therefore in *Phantom of the Ancient and the Present*, salt was glued to the cloth surface as an important media to form unique salt texture. For thousands of years, people have been living and reproducing and constructing homelands on land, and salt has become a constant survival element throughout the whole history. The salt of Yuncheng has maintained survival of Han nationality "from Qinlong in the west, Fandeng in the south, Yandai in the north and Zhou Song in the east" since Tang Dynasty, and it has become an integral medium of the picture due to its such meaning essential for "survival" of human from ancient to today, thus maintaining steadiness of "entirety and separation" of the picture.

In humid rainy days, the salt surface develops an effluent phenomenon of "moisture regaining". With water attached to the picture surface and moistening the ink color, there is a strengthened picture contrast. In dry fine days, the salt glows white which has blurred the strokes and weakened the contrast. During the painting process, due to dry and wet and rain and sunshine of the weather, I was always greatly moved by the picture effect out of human control. From changes between dry and wet or distant or obscure, I always think of the stone inscription titled "The ancient and modern are like body phantoms, and the heaven and the earth integrate with all things" made by Huang Yuanxiu beside the Ganhua Rock behind Baocheng Temple of Wu Hill. Since both my senior high school and university are located on the foot of Wu Hill, I have a feeling toward Wu Hill which is hard to describe, and I would always be touched by this inscription every time I climb to Wu Hill whenever I am happy or depressed, therefore, I keep it in mind all the time. From distinct and obscure water stains on surface of the picture, "completion", "occupancy", "destruction" and "vacancy" of ancient and modern relics, and then to great changes due to passage of time, all of which derive from the word "phantom". In ancient and modern times, people have mutual enmity, exert themselves and are indulged in phantoms, however, only mountains and rivers have become an indifferent and constant stage along with the universe through the ages. It views the vicissitudes of life as well as flux and reflux in the world in silence, and this is the greatest "integration". The contrast between such "phantom" and "integration" and the collision between ever-changing and constant have made life a hasty travelling in the universe, enabling us to look at our real and false existence in the universe and through the times from a more splendid and overwhelming view. Such purpose aiming at reviewing the connection between individuals and "earth" and "motherland" derived from "Jia" is the maximum significance of my making the puzzle of *Phantom of the Ancient and the Present*.

真我

陈鹏飞

大多的时刻我们活得并不是自己，更可悲的是深知如此却继续苟活，这种活是惬意的，满足的，自信的，充满希望的……唯独一点就是你背叛了自己。

当我们面对某种物象的时候，是在直面物象本身，还是以观念当中的意象去对待？我经常在其中不能辨清自己的真实状态，身处当下嘈杂环境，这种感觉更使我迷失。人具备表达感情的能力，而我们所表达的往往与最初的相距甚远甚至背道而驰。当我不能准确表达我之情感的时候便是一种矫揉造作，这种情感是一种不纯粹的混合物，混合当代人的欲望与无知。

回首 16 年，主要画了三个系列，具象与抽象并行。植物系列是我对现实与情感之间的模糊地带进行的一次探索，我的视线跟随着光，我的画面也就呈现了光，画面总有结束的一刻，而光线却一直是扑朔迷离的，这就造成了我与光与画面三种关系的矛盾，我削弱自身的感受力，放大现实与画面直接的对立关系，而恰恰是这些矛盾造就了画面上的丰富性。绘画上的丰富性给我平凡的生活增添了一些跳动的色彩，画布上承载的不仅仅是时间还有无奈与欣慰。黑夜系列是源于一次夜归，熟悉的地方给了我一种特别陌生的感觉，是因为只有稀疏的亮光存在，有光的地方就会有黑暗，当黑暗占据主导的时候，这些亮光就显得格外的珍贵，更让我感受到了一种即将逝去的危机感，分别找了三个地点三个时刻将它们记录了下来。余温系列是纯粹感性的一次实验性表达，似乎是抓住了当时的感受，可是现在看来已经荡然无存，这也就是我偏向于具象绘画的原因之一。

《最美的风景》是几年前就一直计划想要创作的，源于一次公车经历，看到一位环卫工走在林间的小道之内，在上个月一次偶然的机会这个情景又出现在了眼前，赶紧用相机记录这宝贵的一刻，回家之后做框绷布绘画一气呵成，几年的心结终于解开无比舒坦。

植物系列的探索持续了一个学期，在创作《温度》与《柚子树》期间，脑子里浮现了洛佩斯在庭院中凝视木瓜树的情景，我怀着同样一份真诚的态度去对待这些花花草草，这些不起眼的植物称不上是“美”的，但是却真实的，这种真比所谓的美更来得可贵。这个阶段基本都是直面对象，从局部出发，直至拼出一幅完整的画，是处于看山是山的阶段，我所表达的是对象本身，是反应对象的真实状态仅此而已。这个阶段结束后，创作的激情荡然无存直至八月份去宁波天童寺采风，寺庙位于一座大山之上，沿途的风景又勾起了创作的欲望，这时脑子里浮现的是印象派，巴比松，列维坦，修拉 …… 回杭后在余温消失殆尽之前完成了《天童北》。它与之前的植物系列有着明显的区别，首先是视距从一两米变成几百米，颜色方面加入了个人主观的感受，尺幅也大大缩小，一片叶子变成了一团叶子，这一团跟一片一样都是“真”的。

我对绘画的态度一直是不变的，表达的内容与形式可以变化，阶段性的改变必须是自发性的，而非是接触了新的题材风格与观念，这只是一种变相的迷失自我罢了。绘画重要的是真诚，每张画都在画自己，而这个自己是否真的是自己？从这点来看写实与抽象并无区别，两者无法完全割裂，形式决定不了内容，而态度决定一切，古人常说真善美，真为首。为人真诚恐怕常吃亏，画者对画布真诚，便能打动自己，欺人先欺己，无法先说服自己而去取悦观众，获得的这种安慰感将使你离自己越来越远，自己都无存，何况艺术呢？

现实与理想双线并行与我们的生活之中，而我们一次只能选择一方，在这其间来回收获喜

悦与伤愁。绘画给予我更多的时间与机会去接近自我，一种最真实的自己，除此之外我想不到它能再有什么别的作用，它是自私别期望能带来什么。一幅画的过程就是在与自己对话，对话的形式与内容决定了对话是否顺利，时而的矛盾正是自己将要背叛自己的时刻，这时候你要当心，别让任何事物影响了你，它不存在忠言逆耳，别让他人去影响自己。世界是作为意志存在的表象，意志随时在发生着变化，导致了你的世界随时可能发生翻天覆地的变化，具象绘画具备可识别性，就是大众意志里的共同表象，我选择去表现这些物象，抛弃已知的观念，一种空白的形式去捕捉自己对于物象的感觉。通常谈论“感觉”总是落入一种滥调的俗套之内，但是这种感觉是确实存在的，依靠它我们才能与这个世界产生连接，艺术家们的感觉差异性产生了绘画的多样性，使艺术史变得灿烂。那么如何去捕捉世界带给你的感觉呢？我选择的方式是直面现实，倘若我能描绘出这些现实，那么多多少少也就捕捉到了现实给予自己的感觉，是一种从属的关系。

我认为具象的表达方式是一种最直接的，最能锁定住“感觉”的方式，通常的抽象绘画所给予的只是暂时性的感官刺激，而当代绘画所强调的观念性更是天马行空，人云亦云不知所云却还乐在其中，当代绘画的多样性令我眼花缭乱不知所措，观念与形式肆意妄为，为观念而观念为形式而形式，这种为艺术而艺术的气息愈发的令人窒息，唯有屏住呼吸逃离这些场所，回归自然，赤裸地直面现实，让现实给予我答案。自始至终坚定自己的信念，不惜以万人敌来捍卫自己，可以自己的自己。

Actual Self

Chen Pengfei

For the majority time, we are not ourselves, and more regrettably, we know it very well but continue to live in degradation. This kind of living makes people feel cozy, satisfied, confident, and full of hopes, however, the only point is that you betray yourself.

When we encounter some kind of image, shall we face it directly or treat it as conceptual image? I often can't recognize my real state thereinto, and in the current noisy environment, this feeling intensifies my loss. Human beings have the abilities to express their emotions, but what we express is far from the original and even in the opposite directions. When I am not able to express my emotion, it becomes mincement, which is a kind of impure mixture of the desire and ignorance of the contemporary people.

In the past 16 years, I have been drawing three series with both concretization and abstraction. The plant series was my exploration on the fuzzy region between the reality and the emotion, in which my sight followed the light that presented in my painting. Though the picture came to end, the light still kept bewildering such that caused the triplex conflicts among me, the light and the painting where I weakened my feelings and amplified the opposite relation between the reality and the painting, which produced the richness of the painting. The richness of painting adds leaping color to my plain life, and the canvas assumes not only the time passed but also my helplessness and relief. The dark night series was derived from my returning at night. The familiar place gave me particularly strange feeling because of the sparse light, where the place under light was coupled with darkness. When darkness turned dominant, this light became extraordinarily precious, for which I felt a sense of crisis of passing away. I chose three places at three moments to record them. The residue temperature series is an experimental expression of pure sensibility, in which I seem to catch the feelings of that time that no longer exist. This is one of the reasons why I am partial to figurative painting.

The Most Beautiful Scenery was planned to be created several years ago, which originated from my seeing a sanitation worker walking on the path among woods on a bus. That scene repeated before my eyes by chance last month, and I lost no time to record the precious moment by camera. After returning home, I made the frame tightening cloth and painting at a dash, which dissolved my heart knot lasting for a couple of years and made me feel relaxed.

My exploration on the plant series lasted for a semester. During the creation process of *Temperature* and *Grapefruit*, the picture of Lopez's staring at the papaw in the courtyard

emerged in my brain. I had the same sincere attitude toward flowers and grasses that were so unimpressive that they were not considered to be "beautiful", which, however, were of authenticity something was more precious than so-called "beautiful". At this stage, for most of my works, I still faced up to the objects, and pieced portions together into a complete word. It was a stage at which the hill I viewed was still a hill. What I expressed was the object itself and just to reflect their real states. The creation passion was gone after this stage until I went to Ningbo Tiantong Temple for painting in August this year, a temple on a mountain, where the scenery aroused my creation desire. At that time, impressionism, Barbizon, Levitan, Seurat and others appeared in my mind. After returning to Hangzhou, I finished the North Tiantong before the feeling fading away. It has obvious distinction with other plant series. Firstly, the sight range was from one or two meters to several hundred meters. For color, I added my individual subjective feelings. Moreover, the range was greatly reduced, one leaf changed into a cluster of leaves, but both this cluster and this piece were the same of "authenticity".

My attitude to painting has been all the same, though the content to be expressed and its methods may changes. The periodical alteration should be up to the spontaneity, not for contact with novel themes, styles or concepts, which solely implies losing oneself in a disguised way. Sincerity is of significance for drawing and in each work, you paint yourself. However, is this "yourself" the real yourself? From this point of view, realism has no difference with abstraction which cannot be cut apart. Form should not determine content, but the attitude decides everything. Ancient people always referred to "authenticity, goodness and beauty", among which "authenticity" was in the first place. To be a sincere person may cause troubles for you, whereas, painters show your sincerity to your canvas that will move yourself. Deceiving yourself is prior to cheating others, and the satisfaction achieved through pleasing the viewers without persuading yourself will keep you away from the real yourself farther and farther. If you didn't exist, how about art?

Reality and ideal are two parallel lines in our lives, from both of which we can only choose one at a time for happiness and sorrow. Painting endows me more time and chances to get close to myself, the most authentic myself. Except this, the selfish painting provides you with nothing. The creation process of a painting is a process that you talk to yourself, in which the dialogue form and content decide its success. Sometimes conflicts emerge at the time that you will betray yourself, when you should take care and not be influenced by others. The world is the presentation of wills which changes all the time and causes earth-shaking changes in your world. Concretized painting has the recognized feature, a common representation in the public wills. I select to manifest these images by grasping my feelings

of images in a blank form with the known concepts discarded. Generally, the discussion of "feeling" always falls into cliché, which, however, really exists. Based on it, we can be able to connect with the world and the different feelings of artists result in the diversity of painting and the splendidness of art history. Then how can we acquire the feeling brought the world? The way I choose is to face up to the reality. If I can trace out these realities, I can seize the feeling from realities more or less, which has a subordinate relation.

In my opinion, concretization expression is the most direct mode and the best way to catch "feelings". What the general abstract paintings delivers is the sensory stimuli for the moment. However, the concepts of contemporary painting are an unrestrained and vigorous style and a mode of following others with pleasure in it. The atmosphere of this kind of art for art is smothery, as the result, the only way for me is to hold my breath and escape from it to return to the nature and directly confront the realities for the purpose of finding the answer from the realities. I hold to my faiths all along, and defend and control myself regardless of fighting against thousands of people.

陈文婕

艺术作品的创作思想与创作理念

诗歌关乎声音与文字，而绘画则关乎视觉。我的绘画以诗歌意象的植入，获得新的延展。我的兴趣点在于诗对日常生活中事物的凝视，并用跳跃性的思维营造富有意味的空间（或叙事）的过程。这也是我绘画中敏感于日常事物的来源：它们或重叠，或并置，形成一个富有意味的空间。日常事物从奇形怪状的枯萎的花、旧家具、房子、蜂巢，到雕像的局部、复古的衣服、发着微弱光芒的蜡烛每一件都被抽离了日常性，它们以符号组合成画面，充满童话故事般唯美的叙事与天真的想象，又呈现了某种距离感。作品具有晦涩、忧郁的调性，它关注时光的追忆，“田园牧歌”的幻灭，孤独与死亡的悲剧性。画面中的时间和空间似乎是静止的、悬浮的，并置或重叠的日常生活事物静静等待观者在他们自己的想象中完成（抑或解码）多种叙事的可能，因而作品是自由而开放的。我，作为一个画者，是用图像“写”诗的人，用私人化的经验，通过破碎的日常性符号，通过想象这一虚幻的方式，描述了私人化的精神体验。

技艺与方法的实验与方式

我运用精准的素描绘画语言告诉观者这是一个故事。用反复摩擦石墨留下痕迹的方式使得我的画面沉浸在某些已经逝去的乡愁里。对于颜色，我则偏爱于水彩的透明感，采用多层叠加的方式来营造晦涩的基调。水渍营造出一种莫名的、不确定性的空间。对于画面的结构，我始终徘徊在“一、二、三”意象的并置或重叠，这一视觉结构使得画面可以着重表现不同的日常性符号是如何探讨人的记忆中的日常生活残存的痕迹，探讨我对于哀愁和美好的共存与平衡的关系。整个作品用铅笔绘制在一张尺寸较大的纸面上，是为了营造更严肃，稳重的空间感和异常宽阔的忧郁气氛。除了绘制各种引诱想象的日常符号外，纸面上其他的空间则是留白的。这正如我的艺术创作理念一样，试图让观者去思考这些符号发生在哪里？悬浮在哪里？如何在空间中重叠的？什么时候发生的事件？为什么像心脏一样的蜂窝会悬浮的落了三片花瓣的床上？当精致的素描细节，充满意味的符号悬浮在大幅空间中时，一种忧郁与荒诞感油然而生。

创作的时代意义

在当代绘画的环境中，轻而易举可以获得的图像通过我敏感的、直觉性的选择和重组使得我的绘画充满了形而上的思考和诗意的呈现。对于传统叙事图像而言，视觉艺术只是为故事服务的，但是对于当代叙事绘画而言，是不需要根据文学中的文字而制造图像的。重要的是，在我制造图像时，观看的人无法对充满疏离感的物体视而不见，他们必须要有自己的答案。我渴望恢复人类诗意的本质，在绘画创作中不断挖掘人类内心的情感和直觉。塔可夫斯基曾说：“有史以来，艺术并未使人类变得更好，也无法去教育人们从善，只能赋予人类以‘食物’——一个震惊、一个机会，让其经历一段精神的历程。”我正是运用我的创作理念让我与观者经历一段精神的历程，诱发出图像背后作为人生活的、记忆的乃至幻想的隐喻。

Chen Wenjie

Creative Thoughts and Creative Ideas of Artistic Works

Poetries refer to sound and characters, but paintings involve vision. The extension of my works is achieved by implanting poetic images in my paintings. My interest point is the stare at objects in daily life in poems and the process of utilizing leaping thinking to build a meaningful space (or narrative). This is also the origin of my sensitivity on daily objects: they are maybe overlapped, or concatenate to constitute a meaningful space. The ordinariness of daily objects, from withered flowers, used furniture, houses and honeycombs to part of statues, retro clothes and candles with dim light, is dissociated. They make up a picture in the form of symbols, which is full of aesthetic narrative like fairy tales and innocent imagination, and also presents some kind of sense of distance. Works has obscure and gloomy tonality, keeping a watchful eye on the recalling of passed time, the vanishment of "idyllic pastoral" and the strategies of loneliness and death. The time and space in paintings seem frozen and suspending, in which the concatenate or overlapped objects of daily life are quietly waiting for the viewers to complete the multiple narratives in their imagination. Therefore, works are free and open. I, a painter, a "poet" relying on pictures, describe the individualized mental experience by individual experiences and cracked daily symbols in an imaginary way.

Experiment and Mode of Techniques and Methods

I have taken advantage of accurate sketch drawing language to tell the viewers that this is a story. I used the imprint left by graphite after repetitive friction for the purpose of immersing my paintings in the parting homesickness. For color, I have preference for the transparency of watercolor, with which I can adopt the method of multilayer overlaying to build the tenebrous mood. Water stain creates a kind of ineffable and uncertain space. As for the painting structure, I have been employing the concatenation and overlap of "one, two or three" images, which can emphasize on the different daily symbols to discuss the residue trace of daily life in human memory and to discuss my opinions on the co-existing and balanced relation between sorrow and happiness. The whole work is drawn with a pen on a paper of relatively large size for establishing a strict and steady sense of space, and melancholy atmosphere of extraordinary expansiveness. The paper is blank except the different kinds of symbols of daily objects inducing to imagination. This just conforms to my artistic creation concepts of making viewers to think about where these symbols take place, where they suspend, how they are overlapped in space and why the honeycomb like a heart suspends over a bed with three petals falling on it.

Due to the delicate sketch details and meaningful symbols suspending in a large space, a sense of melancholy and absurd arises spontaneously.

Time Significance of Creative Works

In the contemporary drawing environment, the images obtained without any difficulty are chosen and reorganized with my sensitivity and intuitiveness in my paintings to present the superorganic thought and poetry. For the traditional narrative images, the visual art serve for the story. However, the contemporary drawing language of narration is not required to fabricate image in according with the characters in literary works. What's more important is that when I produce images, viewers can't ignore the objects with the sense of alienation and have to have their own answers. I desire to recover the poetic essence of human beings and continuously discover the inner emotions and intuitions of human beings during the process of painting. Tarkovsky had ever said that: "throughout history, art doesn't better human beings and is not able to cultivate them to do good but endows human beings with a shock, a chance and a spiritual course to experience." I just apply my creative ideas to share a mental journey with viewers and to induce the living, memorial even fantastic metaphor of human beings behind the images.

Selfie

崔砚然

现在，让我们回想一下，每一天，在你身边发生的最频繁的行为是什么？

是说话，走路，对着超市里的零食垂涎欲滴，还是低着头，飞速地用大拇指来回滑动手机屏幕，时不时输入点什么……

相比这些，有一个更有趣的—那就是将手机举在头顶斜上方 45 度角，然后微笑，按下快门键，接着点开美颜软件，大刀阔斧地把照片修饰一番，最后将它上传到社交网络。

自拍—一幅数码时代的人类自画像。一种在网络时代无时无刻重复着的行为。

一开始 selfie 并非被翻译为“自拍”，而是“定时拍摄”之意。20 世纪 70 年代，摄影师们对“自拍”进行了多种尝试。例如，在 11 年中，安迪沃霍尔为了记录自己的生活和身边朋友的真实状态，每天几乎要用掉一卷黑白胶卷。在他留下的大量照片中，可见，当时的人们已经对自拍产生了浓厚的兴趣。直到 2014 年，iphone4 前置摄像头的出现，迎来了真正的“自拍时代”。

自拍是记录生活的一种方式。我们可以随时随地记下此时此刻自己的面貌和心情，用照片的方式把它成为永恒。但是，随着各种网络平台的出现，自拍逐渐从“记录”转变为“展示”。

如今，我们将自拍上传到朋友圈或是 Instagram，随后便开始期待他人的评论或转发。当获得各种大拇指或表扬时，“自拍瘾”将获得满足，但无形中也忍不住自我膨胀。

现实生活中，“自我”看似是从自己对自己的评价中所形成的概念，然而这定义的本质是来源于社会或他人对自己的评价。我们在虚拟的网络世界里，通过自拍的方式进行自我探索，自我欣赏，同时也向众人介绍自己。然而虚拟空间是一个纯粹的符号场所。在这里，我们的身体作为视觉符号，文化符号获得了比现实生活中更强大的力量。意识开始从他人对自己的期待与评价过程中发展起来。自我的驱动力成为一种从他者那里获取认同的欲望。为了得到认可，我们不断地自我构建，进行着角色扮演。从“自然身体”的此岸到达“社会身体”的彼岸。

质朴的记录，而是拥有华丽舞台的无声表演。在这个舞台上，我们也许能找到心中所向往的自己，也许一不小心，就会掉到不同于现实角色的另一种存在，戴着无形的面具，陷入迷茫与空洞。

因此，“自拍”这一极其普遍，并且微不足道的行为，在一定层面上能够剖析出—在高度发达，高效率、高节奏的信息时代，当下青年人藏有什么样的精神世界。当我们去掉信息网络的衣壳，我们又处于一个什么样的时代？

技术手法构思

照相技术诟病在于机械无法完全剖析人物的真实的内心，无法直接识破深藏相片背后的复杂的心理活动。

所以我希望通过绘画这一纯粹的形式，用简单明了的表现手法来探讨这一社会现象，从而使观者对此产生共鸣，同时对自身价值进行更清晰的思考。

作品所描绘的对象是保存在手机相册中，不同时期，经过修饰处理并上传于社交平台的

自拍照。以小见大，包含多样的情绪。这些照片并不是诚实的状态记录。所以，整个创作的过程，实质是勇敢面对自己，揭示自己，从缺失的独立性中回归自我的旅程。

创作形式的灵感来源于毕加索《哭泣的女人》毫不掩饰的表现方式，和中世纪的宗教画，即用最少的元素，表达尽可能饱和的情感。回归原始艺术的直接性与真实性。

创作中人物不成比例的头部，意在加重画面的失重感，从而揭示现实角色与网络角色的差异性。夸张的表情和狰狞的动作是来自因差异性而产生的紧张和不安感。戏剧性的色彩和扭曲的线条喻暗虚拟世界的舞台是多么不稳定，摇摇欲坠，暗示欲望易使人迷失方向。用属于自己的方式，绘出对自拍的见解。

整个剖析的过程是试图将定格的表情分解。这种分解是无限的，没有最终的结果。隐藏在照片的背后到底是什么？是对自我定位的缺失，对自我价值判断的迷茫，还是空虚，对未知的渴求，或是各种情绪交织混杂的矛盾……

作品的呈现，对观者来说是一个读心游戏、不仅仅是对我内心世界的猜测，同时，也是一场自我探索的旅程。进而层层递进，回到母题：去掉信息网络的遮盖，我们到底身处一个什么样的时代？

答案只存在于观者的内心。

Cui yanran

Creative Purport (Thoughts) and Creative Ideas

Now let's look back, what behavior is the most frequent taking place around you every day?

It's speaking, waling, lick your chap on snacks in supermarket, or lowering your head and rapidly slide your mobile screen in cycle to input something occasionally?

Compared to these, there is a more interesting thing –raising the mobile phone with 45 degrees oblique over your head, smiling, pressing the shutter, then clicking and opening the beautification software to modify the photo, and upload them to the social network in the end.

Selfie—a human self-portrait of the digital era. Taking selfie becomes a repetitive action all the time in the network times.

At the very beginning, the word "selfie" was not translated into "Zipai" (taking self-portrait) but "time lapse". In the 1970s, photographers had made many attempts for "taking selfie". Taking Andy Warhol for example, he nearly used up a roll of black-and-white photographic film every day to record his own life and the real state of his friends at his side for 11 years. The photos he left showed the people's keen interest on taking selfie at that time. It was not until the appearance of iPhone 4's front camera in 2014 that the real "selfie era" came.

Taking selfie is a way to record life. We can record our features and moods anytime and anywhere and transform them into eternity by photo. However, taking selfie has changed from "recording" into "showing" with the emergence of various kinds of social platforms.

Nowadays, we upload our selfie into the Moments (Circle of Friends) or Instagram, and then wait for other's comments or post. When we obtain thumbs or praises, we are satisfied for the "selfie addiction" but self-inflate invisibly.

In real life, "self"seems a defenition in one's evaluation on hiself, however, the essence of which comes from the assessment of the socity or others on oneself. We explore, appreciate ourselves and introduce ourselves to others by taking selfie in the virtual network world.Nevertheless, the virtual space is pure place of symbols where our bodies

become visual symbols and cultural symbols obtain stronger power. The conciousness develops from other's expectation and assessment on oneself. The ego driving force becomes the desire for identification from others. In order to achieve identification, we constantly implement self-construction and role play, from the shore of "natural bodies" to the shore of "social bodies".

Simple record is silent performance, however with gorgeous stage. On this stage, we may find ourselves yearning for in our heart, or fall into another kind of existence distinct from the realistic role because of carelessness, wearing invisible mask in confusion and blankness.

Therefore, "taking selfie", an extremely ordinary and insignificant behavior, can be employed to analyze the mental world hidden by modern young people on a certain level in this highly developed information era with high efficiency and fast rhythm. As we took off the jacket of information network, what era would it be?

Skills, Techniques and Conception

The shortage for camera technologies is that machines can't fully interpret the real inner heart of characters and recognize their complicated psychological activities hidden behind the photos.

Therefore, I hope to discuss this social phenomenon by the pure method of painting and through simple and clear expression techniques to echo with viewers and think about my own value more clearly.

The delineative targets are the selfies stored in mobile phone albums or modified and uploaded to the social network at different periods. We can recognize the majority through observation of a small part, including various emotions. These photos are not states recorded with honesty. As a result, the essence of the whole creation process is a journey to face up to myself and expose myself for returning to myself from the loss of independency.

The inspiration for the creative form is derived from the undisguised expression mode

of Picasso's *The Crying Woman* and medieval oil paintings, namely using the least elements to express the saturated emotions as much as possible, to go back to the directness and authenticity of primitive art.

The disproportionate heads of characters in works are intended for sharpening the imbalance in tableau so as to reveal the difference between the realistic role and online roles. Exaggerated expressions and hideous behaviors come from the tension and uneasiness as the result of distinctions. The dramatic color and twisty lines imply the instability of the teetering world stage which implies that desires cause people to lose their directions. In this way, I express my opinions on taking selfie by painting.

In the whole analysis process, I tried to resolve the frozen expressions, which was endless and had no final results. What hides behind photos? It's the loss of self-positioning, the confusion of the assessment of one's own value, void, eagerness for the unknown or the complex contradiction among various moods...

The presentation of works for viewers is a mind-reading game, not only guesses of my inner heart, but also an exploring journey for themselves. Then we go forward and return to the theme question: when we remove the cover of information network, what kind of era are we in?

Answers solely exist in the hearts of viewers.

杜安琪

艺术作品的创作思想与艺术理念

在不断学习和成长中，我的作品风格也发生了一些变化。以前偏重写实，然后走向平面，现在的作品装饰味更浓了。自然、想象、梦境交织，既是自然的，亦不是。绘画结合了艺术行为，图像和概念。我喜欢美丽的事物，总是把真、善、美融入到我的作品中去，使作品看起来很安静，很自然。在这个图像世界中，绘画之于我，是对我所有记忆和审美的重塑。随着我的作品的进步，见识有所长进，不断将新接纳的文化相融合，接受艺术的多样化，扩大思想和思维，学习用多维的思维看待这个世界，更包容这个世界，也能有更多的创新。我们应该追求自然而真挚的东西。所以我的作品中总是表现了女性和植物花卉，充满了真、善、美，以及对大自然的热爱。在创作中，多以环境元素突出人物内心，在体现她们安静的做着事情，体验被自然包围的生活时，也暗示了在这片宁静的角落之外是外界的喧嚣。喜欢将东方文化中意味深远的意象与西方形式相结合来构筑人物的内心。在多元化时代的影响下，接受多元化的同时又对安静小众的空间产生了极大的向往。在作品人物选择上，多数作品的主人公为有思想的女性人物，对她们的日常生活进行细致的描述。曾经说，十年之后，勿忘初心。我的绘画遵从心中某处悸动，不忘绘画最初打动我的那一种美好，时间过去了，绘画时的希望、心动、困惑、失落、孤独，这所有都汇成最后的美好不断沉积。不论何时，给自己一片安静的空间，好好回想。

技艺与方法的实验与方式

由于创作的方向由写实走向平面，所以技法上着重研究绘画创作中空间的理解与表现。以人的感受判断，空间就是再现现实中的空间状态，通过物体的形状、透视、光影来暗示出空间的存在。但 19 世纪末期的艺术作品告诉我们，“ 再现性 ” 的空间只是可供选择的空间对象中的一种，非再现性的 “ 图面性 ” 空间也可以成为画面表现的对象。只是 “ 再现性 ” 空间无疑是艺术家们默认选择努力的对象，“ 图面性 ” 空间只不过是主观创造的。再现性空间意识源于人类的知觉，也源于再现性绘画的表达方式；“ 图面性 ” 空间意识则完全由艺术家理性思考所开垦。杜夫海纳在《审美经验现象学》中提出了 “ 再现对象 ” 和 “ 绘画对象 ” 两对概念，他认为，再现对象绘画是 “ 象形性的，还表现具体的空间 ”，绘画对象则是 “ 内容完全内在的形式 ”，虽然绘画对象依然是某种 “ 再现对象 ”，但再现的内容不再是 “ 象形性 ” 的，而是抽象性的，表现性的；并非再现 “ 自然 ”，而是再现 “ 理念 ”。

所谓 “ 再现性 ” 空间，就是存在于绘画中，用以复原现实具体空间对象的呈现结果，目的在于对自然的 “ 逼真 ” 再现。然而在文艺复兴之后的艺术史中，再现性的重要性一直在波动中，直至 19 世纪末，大量艺术家开始大胆否定再现性空间。其实 “ 再现艺术 ” 的 “ 再现 ”，不仅包含了空间的 “ 再现 ”，也包含了意识上的叙事、文学、象征等意味的内容。在写实能力高度发达的近代美术中，摒弃再现而强调空间的艺术也有很多，比如塞尚、毕加索、马蒂斯等。为表现 “ 再现性 ” 空间借助科学的短缩法、透视法、渐隐法、空气透视法等先进的绘画方法，绘画对空间的表现也越来越逼真，甚至比现实更 “ 现实 ”。在西方绘画史中，影响艺术画面中空间表达的最根本的因素其实是艺术家对空间的认知方式，从某种意义上说，也是艺术家所处时代

对空间的认知方式。所以自然科学和人文科学在空间认知方面的进步会深深影响到艺术的空间表达。

创作的时代意义

绘画创作属于空间艺术。对于这种再现艺术而言，创作对象是最重要的载体，艺术家要有的是情感与叙事表达，这俩都是从现实世界与真实生活中提取出来的，这就是所谓的“艺术源于生活”。同时，艺术作品绝不仅仅是对空间认识的复现，它们往往有更复杂、更丰富的内容追求，绘画创作中表现的内容远超出空间所能表现的，处于艺术家自身目的的考虑，将一切需要表达的内容融合于画布上，将空间的封闭打破，绘画创作更加开放自由。艺术家需要表达自身的感官与情感诉求，说明时代的精神与故事，这就使得画面中必须包含情节、理念、人性、诗性等内容。于是，面对一张张空荡荡的画布，从一个点开始，和几何意义上的点一样，没有大小，没有空间，没有时间。由点成线，由线成面，无法理解，只能感知。不过，艺术作品都有自己独到的理解方式，有时甚至会引领整个社会重新审视这个世界。

Du Anqi

Creative Thoughts and Creative Ideas of Artistic Works

My style of works has undergone some changes through continuous study and advancement. I laid emphasis on realism before, then turned to plane and now have stronger decorative flavor in my works. The interweaving of nature, imagination and dreamland is natural, but not natural. Painting is combined with artistic behaviors, images and concepts. I like beautiful objects, and always integrate authenticity, goodness and beauty into my works to deliver the feelings of quietness and naturalness. In this world of images, for me, painting is the remodeling of all my memories and aesthetics. I have widened my knowledge, continuously integrated newly accepted culture, taken in varied art, broaden my thinking and learned to observe the world in multi-dimensional thinking mode with the progress of my works to be more magnanimous in this world and create more innovative works. We should seek for natural and sincere things. Therefore, my works always present women, plant and flowers full of authenticity, goodness, beauty and the love for nature. In creation, I often highlight the inner hearts of characters with environmental elements, in which I present them doing something quietly and their life surrounded by nature to imply that outside this quiet corner is the noisy world. I like to combine the meaningful images of the oriental culture with the western forms to construct the internal hearts of characters. Influenced by this diversified era, I accept the diversity, and at the same time yearn for the quiet and minor space very much. In regard to choosing the characters, most of them are thoughtful female whose life is depicted carefully. I have ever said that I would not forget my original mind after ten years. I follow some throb of my heart in my works and don't forget that kind of happiness touching me at the very beginning. As time passes, such words as hope, movement, puzzle, loss and loneliness in painting sink into the final happiness. Anytime, we should leave us a quiet space to recall the past time.

Experiment and Mode of Techniques and Methods

Due to the change from realism to plane in creative direction, I lay stress on the study of the understanding and expression of space for techniques in painting creation. The space in paintings to reproduce the state of realistic space is judged on human feelings, in which the object shape, perspective and shadow imply the existence of space. However, the artistic works at the end of the 19th century show us that "reproductive" space is only one kind of space targets that can be chosen and other "surface" space can also become the targets of painting expression. However, the "reproductive" space is the target artists give tacit consent to and struggle for without any doubt, and the "surface" space is created subjectively. The

reproductive space comes from human consciousness as well as the expression method of reproductive painting; on the contrary, the "surface" space awareness is cultivated out of artists' rational thoughts. Dufrenne came up two definitions of "reproductive phenomenon" and "painting target" in his *The Phenomenology of Aesthetic Experience* and thought that reproductive painting was "pictographic to manifest specific space", however, painting target was "a form of content fully internalized", which, though, was still some kind of "reproductive target", and the reproductive content of which was not "pictographic" but abstract and expressional, and not "natural reproduction" but the reproduction of "ideas".

For the "reproductive" space, it is the results presented by recovering the real concrete space target in painting for the purpose of making the nature reappear distinctly. However in the art history after the Renaissance, the significance of reproductivity had been in fluctuation not until many artists began to deny the reproductive space in boldness at the end of the 19th century. In fact, the "reproduction" in "reproductive art" contains not only the reproduction of space, but also such content as conscious narrative, literature and symbolism. In modern art with highly developed realism, there are also many artists laying stress on space rather than space, for example, Cezanne, Picasso and Matisse. In order to present "reproductive" space, many advanced painting techniques such as foreshortening, scenography, fading and aerial perspective are employed so that the expressions of paintings on space become more and more life-like, even more realistic than the "realities". In western painting history, the most fundamental factor for influencing the space expression in artistic tableau, in fact, is the cognitive style of artists on space, in some sense, the artists' cognitive style on space in a certain era. As a result, the advancement of both natural science and humane science has profound impact on the artistic space expression.

III Time Significance of Creative Works

Painting creation belongs to space art. For this kind of reproductive art, the creation target is the most important carrier and what artists should have is emotions and narrative expressions, both of which are extracted from the real world and life. This constitutes the so-called "art comes from life". Meanwhile, artistic works are not merely the reproduction of space cognition but always with more complicated and abundant content pursuit and the content expressed in painting creation is much beyond what space can express. Out of their own purpose, artists integrate what to express on the tableau, break the closeness of space to endow the painting creation with more openness and freeness. Artists need to express

their own feelings and emotional appeals and to illustrate the spirit and stories of a certain era, which results in that there must be plots, ideas, humanity, poetic features and other content in the tableau. Therefore, a blank tableau starts from a point, like a point in geometric meaning, without any size, space or time. Points make up lines and lines constitutes planes, which can't be understood but can be perceived. However, there are unique comprehension methods for different artistic works that sometimes even guide the whole society to review the world.

另一种女人体系列

何梦雨

创作思想与艺术理论

我在油画第一工作室学习了很久，平日里的课程都是人体课，原本是为了加强我们的基本功，而渐渐地，我觉得人体本身也是十分具有艺术性的，可以不是为了画大型的历史创作而练习人体，而是单纯地将人体本身作为创作的对象。相比之下，我更喜欢女人体，但我并不想像古典大师一样画出一个写实的、完整的、丰腴而迷人的女人体，在那些年代，很多这样的女人体，甚至包括一些美女肖像，都是用来取悦那些皇室贵族的，供他们挂在卧室里把玩欣赏，这难免包含着一种对女性的不尊重。而我想表达的是单纯的理性的甚至冷漠的女人体，为画女人体而画女人体，不取悦任何人，只为表现女人体的美，只为表现女人体的艺术性。于是我选择将我自己的身体作为“模特”，不需要画脸，只画身体的局部，在观众看来，这就是一些单纯的女人体，不代表任何人，不代表任何身份，只代表女性。

技艺与方法的实验与方式

为制造一种静止的、冷漠的画面效果，我用单纯而完整的背景来突出我想要表达的对象，整个背景几乎是一块颜色，不需要深远的空间，而画面的主体也不需要坚实的立体感，只注重形和色，注重整体氛围的表达。在此，我借鉴了尤恩·乌格罗的“画面效果”。他的创作方式是严谨的，作画时间也是漫长的，作品的尺幅大部分也都不小，我并不想完全像他一样，用精心测量的方法去作画，我既没有那么多时间精力，也没有恰当的工具，而我想用的仅仅是他的画面效果，借此来表达一种相对静止的状态。也许向一个画家学习，却仅仅追求他作品的表面效果，是片面的，甚至肤浅的，但我并不是一个像尤恩·乌格罗一样严谨的人，我的确欣赏他的精神，但他的方法并不适合我，我更喜欢的是他的画面效果和颜色，于是这种借鉴是部分的，是与我自己的作画习惯及方法包括我的性格相融合的。我所采取的是直接将我所观察到的颜色，以色块的方式展现在画布上，这有点儿类似印象派的观察方法，但没有用他们常用的笔触，而是用尤恩式的笔法，将它们整齐而富有形式感地画出来，不表达空间，只表现色块及其形状。这样既节省了时间，又画出了我想要的效果。

创作的时代意义

虽说学习一个人就要从实质的部分学起，但我认为，完全地学习未必是好事，与自己的实际情况相结合，汲取自己所需要的部分，才能更加有效率，从而取得更好的成效。如今我们已经几乎不怎么接触古典油画的作画方式，从一开始学习油画，就是直接画法，既然我们本身就处于这样快速度的成长环境，虽说不能放弃对本质的追求，但提高效率却更是迫切的。我的表现手法虽说不够成熟，但艺术表达的最终目的还是为了表达一种思想，一种理念，表达一个人的自身，表达一个人对这个世界的看法。回到我的题材上来，之前提到过，我希望表现的是单纯的女人体，既不是供人把玩的玩物，也不是某位艺术家的情人，她不是附属品，而是独立存在的，同任何其他事物一样。从生理、社会历史、文化等种种原因，女性总被或多或少地被歧视，在当今社会，这种情况渐渐减少，尤其是中国，女性的地位上升了很多很多，但仍然会有对女性歧视的现象，最普遍又最容易被人忽略的是，直接或间接地认为，女人是男人的附属品。然而这是一种根深蒂固的文化所传承下来的，深入人们的意识当中，别说是男人，包括很多女人都有这样的想法，很难改变。我所希望的是，人们能够意识到这一问题的存在，能够清楚地认识到，所有人都是独立的，无论夫妻，无论亲子，任何一方都是独立存在的。

Another Series of Female Body

He Mengyu

Creative Thoughts and Artistic Theories

I have studied in the first studio of oil painting for a long time, and the daily courses are all that of human body. Originally, we study it for strengthening our basic skills, however, I gradually discover that human body itself is quite artistic, and we could not practice painting human body for creating large-scale historical creation but simply take the human body itself as an object of creation. In comparison, I like female body better, but I don't like to paint a real, complete and fat but charming female body like those classic masters, since in ancient times, such female bodies even some portraits of beauties are all used to please those royal nobilities who would hang the pictures in their bedrooms for appreciating and playing, which contains a disrespect toward females more or less. Instead, what I want to express is pure, reasonable and even indifferent female bodies and I would like to paint female bodies for purpose of painting female bodies rather than for pleasing anyone. And I only aim at expressing the beauty of female body as well as the artistry of female body. Therefore, I chose my own body as the "model". Instead of face, I paint local part of the body only, which in the audience's opinion is nothing but a pure female body and it represents nobody, no identity but only female.

Experiment and Mode of Techniques and Methods

In order to create a static and indifferent picture effect, I used pure but complete background to highlight the object I want to express. The whole background is almost of the same color without far-reaching space, and the subject of the picture does not require solid stereoscopic impression either, and the only focus is on shape and color as well as expression of overall atmosphere. For this reason, I took Euan Uglow's "Picture Effect" for reference. He has rigorous creating method, long painting time as well as large of works, however, I don't want to do the same like him since I have neither time and energy nor appropriate tools for painting in the method of careful measurement. Instead, what I want to apply is nothing but his picture effect so as to express a relative static state. Maybe it is unilateral even superficial to learn from a painter for a mere pursuit for superficial effect of his works. However, I am not as rigorous as Euan Uglow. Indeed I appreciate his spirit, but his method is not suitable for me, and I prefer to his picture effect and color, therefore, I only made partial reference, which integrates with my painting habits and methods. The method I took is to demonstrate the color observed on the canvas directly with blocks of colors, which is a little bit similar to observation method of impressionism, but I didn't use their common strokes, instead, I used Euan-type stokes to paint orderly and in a sense of form, with the purpose of not expressing

space but only color blocks and shape. In this way, I not only saved time but also achieved the effect I want.

Time Significance of Creative Works

Though we should learn from a person from the substantial part, as far as I am concerned, it may not be good making complete learning. Instead, it is more efficient to combine with our own actual condition and learn the part we need, so as to achieve a much better effect. Nowadays, most of us have hardly contact the painting method of classic oil paintings, and we would learn the direct painting method from the very beginning. Since we ourselves are in a high-speed growth environment, though we cannot give up the pursuit for substance, it's more urgent for us to improve efficiency. Although my technique of expression is still not so mature, however, the final purpose of artistic expression is for expressing a thought, a concept, an individual himself as well as views of an individual toward the world. Now coming back to my theme again, as I mentioned above, what I want to express is pure female body, which is neither an object for playing nor a lover of a certain artist. It is not an accessory but an independent existence as all the other things. Originally, females are discriminated more or less due to physiology, social history, culture and many other reasons, however, such phenomenon becomes less and less nowadays, especially in China, social status of females have raised a lot. However, there is still discrimination toward females and the most common one which is most easily neglected is that females are deemed as an accessory to males directly or indirectly. However, this is inherited from a deep-rooted culture and goes deep in people's consciousness. Let alone the males, even some females have such thought as well, which is hard to change. I hope that people could realize existence of the problem and could clearly understand that all people are independent. Whatever the couples and parents and children, they are all independent from each other.

关于八十七

刘禹君

初见《八十七神仙卷》，是在学校的传统白描课上，只觉此画风度神采，第一流，在和谐的秩序里面是极度的紧张，满而不溢，便心生欢喜，加之任此课老师是早已听闻且仰慕的老师，我一心想落个良好表现的印象，就日夜不倦地与《八十七》相伴，久而久之感情愈加深重。在漫长的夏夜里，我常会有些浪漫且不合实际的想法，例如着空去博物馆和图书馆查询大量资料，研究神仙们头饰的名称和象征，例如找八十七个姑娘穿上古装一同吟诗出游，“红日已高三丈透，金炉次第添金兽。红锦地衣随步皱，佳人舞点金钗溜。酒恶时拈花蕊嗅，别殿遥闻萧鼓奏”，我想这唐女出游也必定是词中那样色彩斑斓明艳动人罢。唐女是热闹的，是摇滚的，是“纸香漫飞词赋满江”，是“豪杰英气大千锦亮”。

我想画一幅彩色的八十七。我是个叛逆的人，幼稚，甚至反传统。但我深知，传统这东西，你说他宝藏也好累赘也罢，它就在这里，就是这么厉害，是阴影更是光照，完全看我用怎样的眼光对待他，不敢说“于多元求精深，为传统填高阔”这种大话，但至少是想把我的“兴高采烈”赋在这群“兴高采烈”的人身上，放肆地去游戏，尽情地赋予他们颜色。我以不同的眼光去看待他们，以不同的角度去观察思考，用不同的手法和材料去重新塑造经典，并考虑探寻如此一来，会得到怎样的全新视觉艺术效果？传统的道教思想与现代审美的冲击又会引发怎样的思考？

博尔赫斯说“读到荷马史诗精彩文句的一瞬，古人就在此刻，没有死亡”，而当我在假日复勾神仙卷并予以色彩和现代器物时，我不禁感到唐人未死，更感到了我自身的“未死”。

“看，这群人。”

关于况味

生活之况味，不过须臾。

正因为我们的生活是由一帧一帧的片段组成的，且除了表象的展现以外还有许多不可见的情绪上的流动，一些生活中小的细节吸引了我，我将它们截取了下来，单独且片面地拿出来加以分析和阐述、叙述与渲染。这样的描绘不仅是简单的对隐性世界的猎奇，更是对隐性世界作用的思考。情绪是自在且自为、几乎无可控制的自我运动着的，我试图描绘出它们在意识内交织演变的过程，那些本只是附庸于个体的看似无足轻重的感受，其实已经走到了自身之外 但同时又留守在自身之内，这样它便既是一个“自为存在”也是一个“为他存在”。而这些情绪（压力、不满、空虚）不仅仅起到了对生活的负面作用，更是促发了不甘心的勇气与真实，它们在画面里化为了一个线性的符号，具体又无形体，充斥于每一个或真实或幻想的生活片段里，作用着、探索着，在意识中、生活的片段里持续实现着自身的无限性。

About Eighty-seven

Liu Yujun

I saw Scroll of *Eighty-seven Immortals* for the first time in the traditional line drawing class of our school. At that time, I felt this painting is full of style and elegance, is of first class, and extremely tight in the harmonious order, full but not overflowing, so I felt in love with it. Besides, I had heard and admired the teacher for a long time, and wanted to have a good impression, so I accompanied with *Eighty-seven* tirelessly, and with time passing by, my feeling to it was more and more increased. In the long summer night, I often would have some romantic and impractical ideas, for example, referring to a lot of materials in the museum and library in vain, researching the name and symbol of headwear of the immortals, asking eighty-seven girls to make poems and travel with ancient dressings. “The red sun is very high, a gold beast is added near the gold furnace. Red brocade on the earth accompanying with the steps, a beautiful woman is dancing with her gold hairpin on her head. After drinking, smell the stamen sometimes, listening to the flute and drum remotely after leaving the palace.” When chanting this Tang poem, I think girls in the Tang Dynasty were also beautiful as described in the poem. Girls in the Tang Dynasty were lively, rock and roll like, romantic and heroic.

I want to paint a color Eighty-seven. I am traitorous, childish and even unconventional. But I deeply know that tradition, whether treasure or cumbrance, is here and is that powerful, and whether it is shadow and light completely depends on my view on it. I dare not say "pursuit for depth and excellence in diversion and soaring the tradition", but at least I want to endow my "excitement" to the "excited" people, play and endow color wantonly. I treat them in different views, observe and think from different perspectives, reshape the classics with different technique and materials, and consider what the completely new visual art effect will be and what thinking will be triggered by the conflict between the traditional Taoism and the modern aesthetics.

Borges said, “at the moment when reading the splendid words of Homeric Epics, the ancient people were at this moment and not dead”. When reviewing the scroll of immortals and endowing colors and modern utensils, I cannot help feeling that the Tang people were not dead, and also feel my own “not death”.

“Look, that group of people.”

About Circumstances and Sentiment

The circumstances and sentiment of life are instant.

Our life consists of frames of fragments, and in addition to the superficial phenomena, there are many flows in emotion which cannot be seen, some small details in life attract me, and I intercept them for analysis, elaboration, narration and rendering separately and partially. Such a kind of depiction is not only simple curiosity to the recessive world, but also the thinking of recessive world. Emotion is free and moves almost without any control. I attempt to describe its process of weaving and evolution in consciousness. Those only affiliated to individuals seem to be of no significance, but actually they have gone beyond themselves, but also remain in themselves at the same time, and in this way, they become "existence for themselves" and also "existence for others". These emotions (pressure, dissatisfaction and emptiness) do not only play a negative role in life, but also promote the braveness of unwillingness and truth, and they become a linear symbol in the images, concrete and intangible, filled in each truthful or illusive fragment of life, acting and exploring, and continue their own infiniteness in consciousness and segment of life.

衤 - 禁

刘芷恩

我从未向他人真实地表述我自己内心最真实的感受，轻描淡写而过，因为这份东西它就像自己的密码箱，说出来就不属于自己了，也许自私，但又有多少人会因为这份在你心中重要的记忆而改变对你的看法，我们每一个人都是独立的存在，科技的便利促使我们不知不觉更看重外在的“分享的快乐”，而渐渐无视了内在的“个人化的快乐”，快乐不是因为你今天和朋友做了什么，嗨一嗨就过去成为可能你过去的一段美好的片段，有时候孤独是一个治愈自己的良药，如今许多事物在我看来都浮在表面，一阵风就能把它们吹走，很多时候多么希望自己能够像羽毛一样任风吹，很轻，不负载任何东西，这种从未有过的兴奋感和疯狂的自由，我把它们融入到画面事实里。

越长大越孤单，在我内心越发敏感的时候，因为掺杂着害怕的心情，害怕与这个世界打交道，我们都不是天生对一切事物免疫的人，层层保护罩打开后又渐渐关上，白衬衫，黑裙，我重新净化自己，回到最初的自己，审思自己，上帝给我们可以感知一切事物的五官，目舌口耳鼻，我们通过不同的事物所感悟的不同理解形成不一样的人，构成各类人群的人类社会，我坚信每个人都有自己内心最隐形的地方，永远被保留，无论我们自己清楚地知道自己是有多想要解放或者原谅自己过往的一些东西，但它们始终是我们内心深处的一个秘密，我们都不是只有表面如一和襟怀坦白的人，但绝非伪装，成为一种信仰，一直陪伴我们度过这段长久的人生，至于我们是谁，也无从知道。

作品阐述

画面中我试图着力去表现白衣黑裙，去掉人头，简化背景，强调发白，白即非白，即是一种存在，也是一种对灵魂的掩盖和保护，而白色、褐色、棕色和黑色为主，强调对白色中心躯干，成为一种白色符号，这些从功能性中抽象出来的装饰，体现人所掩饰下的孤寂和空洞。这些所有为人而制作的穿戴物品，原先是最为朴素的布料剪裁而成，后期人们为了穿衣打扮得体，光鲜艳丽，给予它们更多功能性和装饰符号，人最为本质的东西被掩盖，人与人之间的最为单纯的语言加以更加让人容易误解的声音，这种社会现状如今十分普遍，甚至更加扭曲，更加毫无意义的病态夸张，我所想体现的不是想要回归到过去，回归本身，而是徘徊于过去与现在之间，从过去看清现实，从现实感慨过去单纯的美好。

《衤 - 禁》正是对“襟”字所拆解，是对人之情感的矛盾点，我们穿上衣服，衣襟指的是人所穿的衣服挡胸前的部分，拉链开襟、纽扣开襟的衣服，外套等，拉链、纽扣打开衣服的地方就是衣襟，我们可以随时打开，随时关上，引导观众把视觉中心放在纯白衣服上，没有人脸，衣服在画面中就是我所想表达的一个干净纯洁的一个符号，孤独并不是最主要的主题，真正想要表达的是在绘画中在脑子这么一经而过的存在感，这种生存感觉予以我们思考，强调我们内心最真实的东西才是最重要的不是吗？

艺术路上

不可否认的是，艺术历史故事发展漫长，而艺术潮流一直在变化，当代艺术家试图摆脱艺术束缚，突破传统，寻求一种新型艺术的表现，具有不确定性和研究性，对艺术家而言，生活

所带来的体验和遭遇是不可避免的，艺术的真实性是艺术家在画面中所表达的一种媒介，艺术的真实并不要求照搬生活现象，并不排斥艺术想象和艺术虚构，而是在于艺术形象与社会生活内在规律和内在逻辑的艺术吻合，艺术的真实更能唤起大众对艺术的共性。想要在艺术路上走得成功是艰辛而不易的，新媒介所带来的冲击，艺术家身上的坚守与困惑的矛盾点更为明显，在艺术境界中不仅仅是风格形式的问题，能不能摆脱功利而关注于真实世界里的浑浊感和存在感，面对社会“交易”文化，艺术家绘画过程又是以怎样的心态的完成呢？社会政治所带来的问题是不可避免的，艺术家更应该对自身作品予以负责任的态度，不应该被当下的复杂艺术市场所污化，创作主题都应该以自由创作为出发点，将艺术创作和个人情感结合起来，艺术的发生也是如此。不断地在艺术创作中提炼自己，提高自己的艺术修养，丰富自身生活，快乐而感到充足。绘画不在于画的是何物，而是在于绘画中的感觉如何表现和所带来的观赏方式，这也是我们在艺术的路上坚持不懈的理由。

Lappet

Liu Zhien

I have never expressed my ture feeling in inner mind to others, I just simply describe it, because it is like a code case, if I cannot say the code, it does not belong to me. Perhaps I am selfish, but how many people will change their view to you because of the imporant memory in your heart. Everyone of us exists independently, and the convneience of science and technology promotes us to emphasize the external "happiness of sharing" unconsciously, while ignoring the inner "individualized happiness" gradually. Happiness is not what you and your friend have done which becoems your beautiful fragment to the past, sometimes, loneliness is a good medicien to cure yourself. Today, in my opinion, many things emerg on the surface, which can be blown away just with a wind. In many times, I really hope that I can be blown by wund like feather, very light, without carying any thing, and I blend such unprecentended sense of excitement and crazy freedom in the reality of pictures.

The more we grow up, the more we are lonely. When I am more sensitive in my inner mind, because of the feeling of fear, I am fear of communicating with the world. We are not born to be immune to everything, and layers of protective shields are opened and then closed gradually, white shirt, black skirt. We purify ourselves, and return to the start to review ourselves. The God has give us organs to sense everything, eyes, tongue, mouse, ears and nose, and we form different human beings through different understandings inspired by different things and constitute the human society of various groups. I believe everyone has his own invisibility in inner heart, which is retained forever, no matter how we know ourselves want to liberate or forgive the past clearly, but they are always a secret in our inner heart. None of us are those who have inner and outer worlds consistent and open bosom, but we are never disguised. This secret has become a faith, accompanying with us to spend our long life. We do not know who we are.

Artistic Statement

In the image, I attempt to express the white clothes and black skirt, remove the head, simplify background, and emphasize the white hair. White is not white, i.e. an existence, and it is also the covering and protection of soul. The image is dominated by white, brown, suntan and black, and the white trunk is emphasized, becoming a white symbol, and these clothes abstracted from the functionality reflect the lowliness and emptiness covered by people. All these wearable items made for the human beings were tailored from the simplest cloth, and later, in order to dress beautifully and brightly, people have given them more functional and decoration symbols, and the essence of human beings has been covered, the simplest language between people has been more mistaken as sound, and such social status is quite

common today, and even more distorted and exaggerated without any significance. What I want to reflect is not to return to the past and return to ourselves, but to wander between the past and present, see the present clearly from the past, and feel the simple beauty from reality.

Lappet presnts the contradiction of the human feelings. When we wear clothes, lappet menas the part covering the chest, and for the clothes and coats with front opening by zippers and buttons, the place where zippers and buttons open the clothes are lappet, we can open and close it at any time, leading the audiences to focus their vision on the pure white clothes. Without face, the clothes in the picture are just a clean and pure symbol I want to express, loneliness is not the main theme, what I really want to express is the sense of existence in my mind during painting. Such feeling of survival gives us thinking and emphasizes that only the most truthful in our inner heart is the most important, isn't it?

The Way to Art

It is undeniable that the history of art has a long history, while the trend of art is changing. The contemporary artists attempt to get rid of the restriction of art, break through the tradition, and seek for a new art performance, with uncertainty and research orientation. For artists, the experience and suffering brought by life are unavoidable, and the truth of art is a media that the artists express in image. The truth of art does not require to copy the phenomena in life, and does not exclude the artistic imagination and fiction, but lies in the the artistic coincidence between the artistic image and internal law and logic of the social life, the truth of art can awaken the masses' generality to art. It is hard and not easy to achieve success on the way to art. With the impact of new media, the contradiction between persistence and confusion of the artists is more significant, and in the realm of art, it is not only the problem of style, can we get rid of the utilitarianism and focus on the sense of turbidity and existence in the real world, and facing the culture of "transaction" in te society, how is the painting process of the artists completed? The problems brought by the social politics are unavoidable, artists should be more responsible for their own works, and should not be polluted by the current complicated art market. All creation themes should start from the free creation, the artistic creation should be combined with personal feelings, and the occurring of art is also like this. We should continuously refine ourselves in art, improve our art cultivation, enrich our life, be hally and feel sufficient. Painting is not about what is painted, but how the feeling in painting is reflected and the method of appreciation brought, and this is also the reason why we are consistent on the way to art.

我眼里的中国

卡佳

对于我来说，中国是世界上最具有吸引力的一个国家。还记得当我第一次踏入中国的领土时，我就迷恋上了这个拥有悠久历史的文明古国，喜欢上了他的灿烂的文化、独特的艺术、漂亮的文字和热情的人们。在中国你可以欣赏到各种景色，有高山的巍峨，有海洋的辽阔，有沙漠的无际，也有草原的生机。你也可以体验到城市的发达景象和乡村的快速发展，同时也会感受到来自五十六个民族的文化底蕴。

中国是一个非常具有特色的国家，在这里高科技的创新与中国古老的文明被紧密结合在一起，形成了中国特色的文化领域，这一点总会给予我惊喜。最引起我注意的是大城市里的那些古香古色的中国特色小店、努力勤奋的劳动人民和质朴无华的老百姓们，这也正是我为什么喜欢穿梭在中国大街小巷里的原因。每当我看到老百姓们安乐朴实的生活时，我能感觉出他们内心的幸福和对待生活的热忱，这就是我所喜欢的中国，我眼中的中国。在中国生活的每一天，每一幕，每一感，都是我创作《我眼里的中国》油画系列作品的源泉。通过这个系列我想从一个外国人的角度来表达我对中国的理解和热爱，同时也想让大家体会到平凡生活的美丽和幸福。所以这次展览通过四幅油画作品让大家知道一个俄罗斯姑娘眼中的中国。

技艺与方法的实验与方式

我创作的方法叫装饰性的现实油画。创作这个系列，我着重的细节在于线条、花纹、石头和砖砌体的节奏、汉字等等，因为在我的眼里中国的每一个细节都是美丽的。从传统现实主义油画的角度来看，画太多的细节并没有用，而且很多画家反对详细油画的方式。所以我想故意违反一些油画规则，通过《我眼里的中国》油画系列，来表达自己对中国独特异彩的文化的热爱。

创作的时代意义

保持世界国家之间的友好关系和交流是当今时代的重要意义，而艺术也是国际交流方式之一。《我眼里的中国》这个油画系列是中国和俄罗斯两个国家艺术教育交流的创作，同时它也可以促进外国观客对中国的了解，也让中国人知道外国画家眼中的中国是什么样子的。从另一外角度传递出中国简单质朴生活的美丽。最后真切地希望我的作品可以促使两国人民更好地了解彼此的生活真谛。

China in My Eyes

EKATERINA_RODINA

For me, China is the most attractive country in the world. I still remeber that I was fanscinated by this ancient country with a long history, fell in love with her splendid culture, unique art, beautiful characters and enthusiastic people when I stepped on her territory for the first time. In China, you can enjoy various kinds of scenery, such as lofty mountains, extensive seas, boudless desert and exuberant prairie. In China, you can see developed cities and rapidly developing country, and you can also experience the cultural deposits of fifty-six nations.

China is a country with uniqe characteristics, where the hi-tech innovation and the ancient civilization are combined closely to form the cultural filed with Chinese chanracteristics, which surprises me a lot. The most attractive to me is those antique stores , hard-waorking workers and plain people in big cities, and this is why I like to shuttle back and forth in China's streets and lanes. Each time I see people live in a peaceful, happy and simple life, I can feel their internal happiness and ardour for life. I think this is the China I like and the *China in my eyes*. My every day, every sight, and every feeling in China are the fountain of my oil painting series, China in My Eyes. I want to express my understanding and love for China from the point of view of a foreigner and make viewers realize the beauty and happiness of ordinary life through this series. Therefore, my participation in this exhibition is to let the viewers know the China in a Russian girl's eyes through four oil paintings.

Experiment and Mode of Techniques and Methods

My creation method is called oil patinting of decorative reality. In creation of this sereies of oil paintins, the details I lay emphasis on are lines, patterns, stone, rhythmn of brick buildings, characters and so on, because every detail of China in my eyes is beautiful. From the angle of tradiational realism oil paintings, too much details painted are useless and many painters object to the oil paintings in detail. As a result, I want to violate this oil painting rule on purpose to express my love for China's unique and splendid culture through this oil painting series of *China in My Eyes*.

Time Significance of Creative Works

Maintaining the friendly ralationship and communication among countries in the world is of great significance for the contemporary era and art plays a role in international communication. The series of *China in My Eyes* are creative works under the artistic

education communication between China and Russia, which, meanwhile, can increase foreign viewers' understanding on China, and let the Chinse know about how foreign painters comprehend China. At the same time, this series delivers the beauty of simple and plain life in China from another point of view. At last, I sincerely expect my works can help people from both countries realize the essense of life better.

眼见为虚 - 回归最初的体验

周雨桐

人类天生拥有通过各类感觉去感知事物的天赋，其中最为便捷直接的是视觉。绘画作为一种视觉艺术，能直截了当地建立作者与观众的联系，强而有力地表情达意，从而引起双方在情感上的共鸣 — 人天赋的去运用眼睛去理解世界的能力沉睡着，而艺术家的任务则是设法唤醒人们的眼睛，从视觉开始让自己与观者的感觉联结在一起，让人们发现不同角度的事物的不同表现。这种“视觉经验”的分享使艺术家拥有特殊的“造物”能力，比如看到向日葵我们会想到梵高的《向日葵》，看到睡莲我们会想起莫奈的《睡莲》，提到富士山很多人脑海中的画面不是真实的富士山而是葛饰北斋的浮世绘，而梅兰竹菊几乎已经是国画的代名词了，似乎从这些事物诞生的开始就该是我们心中所想的那个样子。艺术家个人的体验融入到每个文化语境中的人的体验之中，就像是在真的事物之上附了一层层文化滤镜，将不符合这种体验的那部分事物与人们的视线隔开。这样，我们对于熟悉的能迅速找到语境意义的事物反而感到迷惑，于是只能从语言和概念中寻求帮助。从这一方面讲，我们所继承的文化传统在一定方面禁锢了艺术创造的思考和探讨，这一点恰好与艺术的本义相违背。

我希望能够用最常见的事物和最简单的色彩去表达日常所见，除去既定的文化语境，还原事物给人的直接印象。日复一日的生活常态会渐渐把初次所见的视觉印象封存在脑海深处，每一次重复见到熟悉的景象，都是大脑对主观“修正过”的图像的加强，就像在实物上面附上一层层半透明的照片一样。当我们被问及那个景象的时候，往往脑海中只有一个模糊的剪影，然后细细想过去，才会浮现出具体的形象。这时的“具体”与实物的具体是两种概念，一个是客观存在，一个经过了主观处理，可以说这种“具体”是大脑对于实物的臆想，看似真实的轻薄的假象。可以说，我们所认为的“真实”往往和真实相去甚远。在我看来，那个模糊的剪影，和隐藏在脑海深处的对客体体量和质感的直觉才是最贴近真实的所在。真实的客体被包裹在人脑印象的壳里，永远无法直接看到，只能去渐渐逼近那个事实。如果说静物是模型，那写生就是去给模型翻模，用别的材料（艺术语言）去重塑一个“静物”；而默画则是直接给观者看从静物上取下来的模具，让观者用自己的经验去填出一个“静物”。此时绘画就变成了一种互动，作者和观者的经验交流，不再是单方面的情感表达 — 有点像“留白”，给人思考的余地，同时也是作者最直观的感受。

这次的创作采用了岩彩这种媒介。岩彩历史悠久，可追溯到洞窟壁画时期。其颜料来源于矿石或宝石粉末，绘制时用动物胶调和，所以在理论上永不变色。岩彩的材料介于水彩和油画之间，既透气，又可以覆盖。岩彩颜料是目前唯一存在粗颗粒的颜料，同一块石头磨成不同粗细的颗粒会呈现不同的深浅效果，且粗细颗粒混合使用，会有“水落石出”的丰富肌理感。绘制岩彩画的过程有点类似于上文提到的对事物的认知过程，打底起形之后，先用粗颗粒，在用细颗粒一遍遍覆盖，将生硬的外轮廓“含”在厚度里，在视觉上像雾里看花，不分明，却有实在的存在感。通过一定量的洗刷和打磨，反复罩染以后，画面会有光线在颗粒之间隐隐流动的效果。在这组《夜霾》系列的创作中，山的原型是学校宿舍对面的小山。每次往返于工作室与宿舍楼，或晴或雨，或晨或昏，总觉得每次所见都有新意。杭州又多雾多雨，经常眼前之景似在另一个空间，存在却不可触。

常看到网上有人抱怨现代生活的快节奏让人感到滞闷压抑。这组作品是闲暇时练笔所作，所以看上去轻松，有很多意外的效果。姑且算是对之前课程的总结和我偷闲的证据吧。

Seeing is Not Believing-Returning to the Initial Experience

Zhou Yutong

Mankind are endowed with gifts of perceiving objects through all kinds of feeling, with visual sense as the most convenient and direct. Painting, as a kind of visual art, can directly establish relations between the authors and viewers to strongly express their feelings and meanings so as to arouse the emotional resonance of the two sides-The gift endowed by nature to comprehend the world with eyes is deep in sleep while the task of artists is managing to awake the eyes of mankind and link themselves with the feeling of viewers starting from the visual sense in a bid to help people find out the different expressions of objects from different angles. The sharing of this kind of "visual experience" endowed the artists with a special ability of "creating things". For instance, when we see sunflower, we will think of the *Sunflower* of Vincent Van Gogh; when we see water lily, we might think of the *Water Lily* of Monet; when referring to Mount Fuji, what comes to mind is not real Mount Fuji but the Ukiyoe of Katsushika Hokusai; and the plum blossoms, orchid, bamboo and chrysanthemum has become the synonym of traditional Chinese painting. It seems that all the above-mentioned things should be what we think of in our mind when they are coming into being. The individual experiences of artists blend in the experiences of people of every cultural context, which is like coating the real object with a film of culture filter and separating those objects that are not conform to this kind of experience from people's sight. So, we feel confused to the things that we are familiar with and can find contextual meaning immediately and have to resort to language and concepts for help. In terms of this aspect, the cultural tradition that we have inherited restricts the thinking and exploration of artistic creation, which is going against with the original meaning of art.

I hope to express what we see in our daily life with the most common things and the simplest colors and get rid of the existing cultural contexts to recover the direct impression of the thing left on the people. Life normal from day to day will gradually seal up the first-sight vision in the mind. Each time seeing the familiar scene again, it is the reinforcement of the "image" edited subjectively by the brain, which is like coating the object with many layers of semi-transparent photos. When we are asked about the scene, there is only an obscure sketch in our mind. Only by thinking carefully, can we get the concrete image in our mind. The "concrete"and the concreteness of the object are two kinds of concepts: one is objective existence, the other is processed by the subjectivity. It could be said that this kind of "concrete"is an imagination of the object. It looks like real but a flimsy false appearance. It is fair to say that the "truth"we think of is normally a far cry from the truth. In my view, the blurry sketch and the instinct of volume and quality of the object hidden in the mind is the thing that is most close to the truth. The truth object is enveloped into the shell of brain impression and cannot be see directly

only approaching that truth gradually. If we say the still object is a model, painting from life is to duplicate the model by remolding a “still object” with other materials (art language), while drawing from memory is directly showing the viewers the model taken from the still object and let the viewers to fill out a “still object” by themselves with their own experiences. At this point, painting becomes an interactive activity between the painters and the viewers by exchanging experiences. It is no longer unilateral expression of emotion. It is like leaving space for people to think about and at the same time it is also the direct feel of painters.

This creation adopts mineral color painting as the medium. Mineral color painting boasts long history and can be traced back to cave painting period. The pigment comes from the powder of minerals and gemstone. As blended with animal glue while painting, it will never change its color in theory. The materials of mineral color painting are in between watercolor and oil painting. It can be overlapped and has lower density which can let air go through. The pigment of mineral color painting is the only existing coarse-grained paint, which can take on different effects by grinding into particles with different sizes from the same rock. If the particles with different thickness are combined together, it will create rich texture which can be depicted by a Chinese idiom “when the water subsides, the rocks emerge”. The process of drawing mineral color painting is somewhat similar to the cognitive process to the objects. First of all, trace out the shape; second, coat the shape first with coarse particles and then with fine particles again and again. By doing so, it will increase the thickness of the outline, which will give an illusion like flowers in the mist and without obvious limits, however, it has concrete sense of being. After going through a certain amount of washing and polishing and being dyed over and over again, the painting will take on an effect of light flowing faintly through the particles. In this series works of *Night Haze*, the prototype of the mountain is the little hill across the school dormitory. Each time when I travel between the studio and the dormitory building, I always feel that it has new meaning whether it is a sunny day or raining day, in the morning or in the afternoon. Hangzhou is a foggy and rainy place. Normally, it feels like you are in another space with the scene in front of you but untouchable.It is often seen that people complain about the fast-pace modern life online, which makes them feel pent-up and repressed. This group of works came from the practices in my spare time, therefore, it looks quite relaxed and achieves a lot of unexpected effect, which could be regarded as a summary of the previous courses and a proof of my snatching a little leisure from busy life.

绘画中的小

莫非

“在极小的物体，极小的动作，极小的文字，极小的气味这样极小的媒介里试图容纳更多的东西。”

一花一世界，一叶一菩提。

万物皆有阴阳，阴阳交感，化生万物。完美与残缺，渺小与博大，粗糙与精致，互相交错转化。故人虽为渺小，亦为博大。人是自然的一部分，个人更是自然渺小的一点，但“将自我视为自然的一个细部而隐身，同时也是将自我反过来扩大为自然的总体”。

利用极小的力量而撼动整个空间，通过微小的事物传达更多的信息，就如同运用人类原本微小的力量改造世界一样。绘画本身并不是生产力，艺术与艺术家不能改造世界，但可以改变改造世界的人和可以在自己的作品上创造一个新的世界。

绘画作为一种手的劳动和思维的结合体，其自然有可以把玩与体味的地方。而“小”恰恰是可以将全部的注意力放在画画当中来细细体味其味道的一种合适的尺度。贾科梅蒂用极小的雕塑来试图占据整个空间的做法的力量已经注意到了这一点。千利休的茶室虽然不是绘画作品，但其依然用极小的建筑面积来达到自己的目的。日本文化中樱花观赏最好的方式就是养一株在自己的庭院里，一个人本身就是一种渺小的物体，对于无穷的物质的世界和无限的未知的宇宙来说，实在是微不足道。但人与生俱来的是一种向外扩张的力量，对于未知和外界总有永恒的兴趣，这一点在西方文化中体现的尤为明显。但是越是扩张就只能越感觉到自己的渺小，越是狂妄就越感觉到力不从心。“大气”很多时候是一种麻木的感觉，而真正触痛的有可能只是指尖的一根针。人有可能就是触痛整个自然界的一根针，而绘画有时候就是刺痛人的一根针。我有一次到太行山写生的经历。初到太行山，一座巨大的挂壁就把视线完全切断了。它就堵在那里，后面是什么它完全不给你去看。可以想象后面有一片世外桃源，可是当登上了挂壁的顶峰就可以发现这样的山是一座连着一座；可以看到两三座这样的山峰，可是绝对看不到更多，在靠近最远处的地方永远有一座可以挡住视线伸向远处的山。不久就还会发现这里的一切都是那么的瞬息万变。早上看不见日出，看见太阳从山体后面出现的时候已经时近正午；下午太阳 3 点左右就躲到西南面的山后面去了，之后的时间光影变化速度极快，阴冷萧瑟之感逐渐占了上风。不论我如何地想加快速度，自然总是瞬息万变的，可能我低头调一笔颜色，接下来再去观察自然的时候，阴晴，冷暖已经完全不一样了，我似乎可以感受到那山上的绿叶正在一点一点变红。而这种变化的速度也似乎远远超过了我可以把握他们的速度。我开始放弃，因为我知道我斗不过这里的环境。可是我又不能放弃，因为越是斗不过就越要奋力一搏。这应该是源自人是一种既感觉到自己渺小，却又不甘渺小的生物吧。

人的视觉也是有限的，对于一个过大的艺术品只能保持一定的距离才能看到其全貌，这个时候这件艺术品在我们的眼中实际上和一件较小的艺术品在较近的距离上观看都属于我们眼睛可以接受的范围。那么这个时候，大的艺术品在我们的眼中实际上已经变小了。和较小的艺术品的区别就在于较大的艺术品可以走近去观察它的细节，那么这个时候我们在看的仍然是一个较小的范围，故在相同的空间中较小的艺术品所能营造出的空间感一定要大于较大的艺术品。其区别无非是较大尺幅的画面让观看者更注重画面本身，而较小的画面让观看者更多的注意的

是其本身还有其与周围环境的联系。这个时候绘画本身就已经不是绘画本身，而有一种超越绘画的精神出现。绘画作为一个艺术家创造的事物，其在展览空间中的位置就是艺术家与其周围环境社会的关系。将画面包括画框画布在内当作一件工艺品去制作，反复修改打磨，达到或超越所设计的效果。绘画并不止于画面本身，对于绘画材料、装饰、场景，乃至时间对于画面本身的适应度的要求，应与对于画面本身的要求达到相同，乃至超越的高度，由此绘画才可以在自己所处的这个空间中的力量发挥到最大。绘画实际上是包含多种形式的劳动于一体的，可以达到“道”的高度的一种修行方式。

“前卫艺术，将以前卫这个词为代表的审美思想观念与日常感觉直觉直接连接在一起的行为。”所谓的前卫艺术，必定是取自生活的艺术。而在这个“前卫艺术”这一词似乎已经消失的时代，艺术的当代性就慢慢成了艺术界所讨论的对象。自“前卫”到“当代”，艺术家的身份似乎已经从一个社会的先知变成了一个时代的反映者。从文艺复兴以来，艺术就在一点一点地拉近人与其生存环境的距离。卡拉瓦乔、印象派、达达运动无不是将艺术与生活的距离越拉越近。我们生活在怎样的一种环境下？我们对于自己和周围到底认识多少。艺术家如果说是一种先知的身份，那么就应该比很多人都要来得清醒。周遭的事物都处于一种琐碎的无限复制的状态，相似的事物层出不穷。我们越来越生存在人造的世界之中，周围的环境不断的被破坏再重建。那些原本千变万化的自然的生存环境正在被一点点地吞噬，变成看似有序的机械化的社会。秩序在不断地破坏与重建中扩张，本地的文化根基被一次次地动摇。绘画不再是一个时代的象征，其地位在几百年来一直在降低，到现在绘画在整个时代和社会中的地位与一个人在世界中的地位极为相似，是极为渺小的。绘画作为一种不可复制的劳动，其偶然性与丰富性是与这个时代所不同的。这有可能会让传统绘画遭受覆灭的危险。但也正是这个时代的碎片化和复杂性给绘画提供了再次生存的机会。绘画中的实验与探索，其过程与人类的扩张极为相似，绘画本身也在寻找自身生存方式的手段。活下去，也许也正是人与绘画共同的愿望吧。

Small in Painting

Mo Fei

"Attempt to hold more in the extremely small media like extremely small material, action, text and smell."

To see a world in a wild flower, and a bodhi in a leaf.

Everything has two opposing principles in nature, and the interaction of the two opposing principles forms everything. Perfect and defective, tiny and vast, coarse and exquisite are mutually alternating and convert to each other. So although the human beings are tiny, they are also vast. The human beings are a part of the nature, and individual is a tiny point in nature, but "when ego is deemed as a tiny part of the nature and is hidden, it is also expanded into the overall nature on the contrary."

The extremely power is used to shock the whole space, and more information is conveyed through tiny things, like the use of the small power of the human beings to reconstruct the world. Painting itself is not productivity, and art and artists cannot reconstruct the world, but they can change the people reconstructing the world, and create a new world in their works.

Painting, as the combination of hand labor and thinking, has something to play and taste naturally, while "small" is an appropriate size with all attentions on the image to savor the taste. Giacometti who used the extremely small sculpture to attempt to occupy the whole space had realized this. The tea house of Sen no Rikyu was not a painting, but he still used the extremely small building area to achieve his purpose. In the Japanese culture, the best method to appreciate oriental cherry is to raise one in the courtyard, and a person himself is a tiny object, and for the endless material world and the unknown universe, he is really insignificant. However, the human beings have a power of expansion in born, and they always have permanent interest in the unknown and the external world, and this is especially significant in the western culture. However, the more the human beings expand, the more they feel they are small, and the more they are arrogant, the more they are powerless. In most of the time, "gorgeousness" is just a numb feeling, and what causes pain is just a needle at the tip of finger. The human beings might be a needle that pains the whole nature, while painting sometimes is a needle that pains the human beings. I had an experience of painting from life in the Taihang Mountain. When arriving at the Taihang Mountain at the very beginning, I had my eyesight completely cut by a huge hanging wall. It was here, blocking everything behind it. You can imagine that behind it is a peach blossom garden, but when you climb at the peak, you can find that mountains connect mountains here; you can see two or three peaks like this, but you can never see more, and in the farthest place, there is always a mountain prevent the eyesight from extending. And later, you will find everything here is

changing. Here you cannot see the sunrise in the morning, and it is near noon to see the sun appear behind the mountain; and at 3:00pm, the sun might hide in the southeast mountain, and in the subsequent time, the shadow changes extremely rapidly, and a sense of cold and bleakness gradually become dominant. No matter how I want to speed up, the nature is always changing. Perhaps when I lower my head to adjust the color, and then observe the nature, the condition has been changed completely, and I seem to feel the green leaves are becoming red little by little, and the speed of this change also seems to have exceeded the speed that we can control. I begin to give up, because I cannot defeat the environment here. But I cannot give up, because the more I cannot defeat it, the more I must strive. Perhaps this is because the human is a kind of organism feeling themselves small but not willing to be so small.

The human vision is also limited, and a too large artwork can be completely seen only at a distance, and in this case, the artwork in our eyes is in the acceptable range of our eyes like a small artwork at a near distance. Then in this case, the large artwork in our eyes actually has become very small. The difference from the small artwork is that the large artwork can be observed for details at a near distance, and what we see is still a small range, so in the same space, the sense of space created by the small artwork must be larger than that created by the large artwork. The difference is nothing but that the large image can make the audiences pay attention to the image itself, while the small image makes the audiences pay more attention to the image itself, and also its relation with the surrounding environment. In this case, painting has not been itself, but a spirit beyond painting. Painting is a thing created by the artists, and its position in the display space is the relation between the artists and their surrounding environment and society. The painting, including the frame and canvas is made as an artwork, and modified and polished repeatedly to reach or exceed the design effect. Image does not limit painting itself, and the painting materials, decoration, scene and even the requirements of time for the appropriateness of image should reach the same, and even the exceeding height, and only in this way can the power in the space played to be the greatest. Actually, painting integrates various forms of labors, and it is a way of cultivation reaching the height of "morality".

"The avant-grade art is a kind of behavior which directly connects the aesthetic concept with the daily feeling represented by the word grade". The so-called avant-grade must be extracted from life. In the times when the "avant-grade art" has disappeared, the contemporaneity of art has gradually become the target discussed in the circles of art. From

"avant-grade" to "contemporary", the status of artists seems to have become from the prophet of a society to the reflector of an era. Since the Renaissance, art has shortened the distance from the human beings little by little. Caravaggio, the Impressionism and Dada Movement all have shortened the distance between art and life. What environment do we live in? How do we know about ourselves and the surrounding environment? If we say artists are the prophet, then they are level-headed than many people. The surrounding things are in a trivial status with unlimited copying, and the similar things have been endless. We are more and more living in an artificial world, and the surrounding environment is continuously damaged and then reconstructed. The survival environment of the changing nature is being swallowed little by little, becoming the seemingly orderly mechanized society. The order is expanding in continuous destruction and reconstruction, and up to now, the position of painting in the whole times and society is extremely similar to the position of a person in the world, which is extremely small. As a labor that cannot be copied, painting has the contingency and richness different from this age. And the traditional painting also might suffer from danger, but it is the fragmentation and complexity of the age that provides another survival opportunity for painting. The process of experiment and exploration in painting is extremely similar to the expansion of the human beings and the painting itself is also searching its means of survival. Perhaps survival is the common wish of human beings and painting.

时晓玉

怕入围城，是挣扎还是妥协，不应该逃避，最终还是受了伤。

睡下的梦魇，醒来的瘫痪，睡下来的清醒更痛苦。

拟抓住无声胜有声，拟于看似平静的画面中，找到其中不平静的东西，揭开背后的意义；欲表现一种凄凉虚渺的感觉，一切似乎琢磨不定，在这样的世界里，引起观者的思考，这也是我一直致力于继续探索的东西。

真我，向麻痹说“No”。

“真诚是第一把艺术的钥匙。”— 傅雷。

在创作初期，既要遵循新的感受，更要真诚。

傅雷说：“一个人弄艺术，非真实、忠诚不可。”这就是说，我们创作艺术作品，自己需要有强烈的感情。真诚是需要很大的勇气做后盾的，要有宽广的胸襟。还如傅雷先生所讲：自己没有强烈的感情，如何教看的人被你的作品引起强烈的感情。自己胸中的境界倘若不美，人家看了你的作品怎么会觉得美？你以为追求富丽，结果画面上根本没有富丽，只有俗气、乡气；岂不说明你的情绪就是俗气乡气。

另外，傅雷先生在一次画展中，对一幅与佛有关的画作评论到：观音面前没有庄严沉静的表情，也没有出尘绝世的世外之态，而色彩既不是强烈鲜明，也不是深沉含蓄。显得作者的思想只是一些莫名其妙的烟雾，作者的情绪只是混混沌沌的一片无名的东西。他问作者：“你是否有宗教情绪，有佛教思想？”作者说：“我自己喜欢富丽的色彩，至于宗教的精神，我也曾从佛教画中追寻他们的天堂的观念。”傅雷先生说：“他们是先有了佛教思想，佛教情绪，然后求那种色彩来表达他们的那种思想与情绪的。你现在却是倒过来。而且你追求的只是色彩，而你的色彩又没有感情的根源。受外来美术的影响是免不了的，但必须与一个人的思想感情结合。否则徒袭形貌，只是作别人的奴隶。佛教画不是不可画，而是要先有强烈的佛教感情，有佛教的人生观与宇宙观。或者是自己有一套人生宇宙观，觉得佛教美术的构图与色彩恰好表达出自己的观念情绪，借用人家的外形，这当然可以。”（引自《傅雷家书》）是的，所以，现在有些画者往往本末倒置，作品让人不知所云，相去不可以道理计。

一幅作品的呈现，要有话讲，但并不是看图说话，所以在我的创作初稿阶段，我的第一套创作方案就犯了这样的毛病，像是看图讲故事，想法太过天真，还津津乐道，仅仅也就是有一些外在形式的美感。接着就进行第二套创作方案，从自己的最初想法，到如何用绘画语言表达呈现出来，我都是考虑到自己的真实感情，从自己近两年对生活人生的一些思考出来，想表达我自己的一种状态，同时也想折射出，现代青年的一种现状。

我想：作为现代的青年人，必须时时刻刻保持有清醒的头脑，时刻对自己、对社会有个反思和正确的认识。那么就我而言，尽管有时我有些沉默，不太言语，看似很平静的样子，其实我的内心思想还是很活跃的，对自己道路的选择想的比较多，要求自己时下应该清楚做什么。并认为自己的过去曾有很多不足和遗憾，曾受到的一些创伤等等。在这样一个大的社会背景和自己所处的这样一个小环境下，我想挣脱出来，我怕陷进去，而不知反抗的碌碌一生。所以在我的画面中，想表达一种悲伤、沉沦，同时又有希望和重生，所以造型有平躺安静的，有在漩

涡中想挣脱出来的，有被坠落被刀割一般（画稿画到这时，自己的心真有一种如针刺一般的痛）。而且，画面中也有一种莫名的感觉，是想带着读者去思考，那么，真正有这种思考的有几人？又有几人能明确的认识到自己？你又是如何的选择？是妥协还是挣脱？是绝望的呼喊？你喊吗？

确定好立意，接下来就是具体的画稿阶段，以什么形式把立意表现出来？作为版画绘画语言，首先考虑到的是构图、黑白处理、构成、画面经营位置，点线面，形象塑造。就我本人而言，往往想法比较单纯直白，希望用强烈的、单纯、鲜明的手法来表现画面，简洁而整体。而往往越是这样，越很难表现的尽善尽美。我画了很多的草图，反复地修改，最终选取了几张相对满意的构图。构图黑白布置好了，这期间遇到了一个比较大的问题就是人物的表现，我一直希望能通过“在形象上剥开灵魂”，但很难表达出来。最后，我采取了偏现代一些的，有些符号化的形象，塑造出一些共性，达到这一系列画作的协调和统一。

接下来，就是把毕业创作画稿转移到版材上进行刻制，是一个以刀代笔的过程。由最初定稿到刻出最终呈现还是有一定差距的，有其不可预知性，充满着不确定性，当然也有期待。由于技术的问题，直到刻第三遍也不是很满意，在这个过程当中，我一直想做到赵延年老师所说的“放刀直干”“放到乱干”，但往往是准确性不够，不能够照顾到整体，对刀法的层次变化掌握的不够，点线面的布局，刀触运用的生动性，人物形象的形神兼备，总是很无力。当然，在刻的过程中，在经过磨练以后，有些时候，某些地方刻的好一点的，也会得到一些小小的欣喜，感受到版画的那种独有的魅力，是那么痛快、愉悦和成就之感。这样，也印证了赵无极先生的“试错”观念，在试错中寻求准确，画面要有“呼吸感”，但往往是呼是吸，那一呼一吸之间，是难以捕捉的，尽显绘画的唯妙之感。说不尽，道不出的灵感之感。心因艺术而澎湃时，完全不同于普通的呼吸运动，这是第四维氛围的、沉默的、内在呼吸。接着要转换到纸本上印画，试图在材料上有些创新，选取了毛毡，在多次试错的情况下，还算是呈现了一些独特的味道。

Shi Xiaoyu

Fear of entering the siege is a struggling or compromise? It should not be escaped, I got hurt finally.

Compared with nightmare and waking paralysis, awake in sleeping is more painful.

To seize the silent sound, to find something restless in the seemingly calm picture to reveal the meaning behind. To show a sad and empty feeling, everything seems to be wondering, causing the viewer to think in a world like this, this is also what I have been trying to continue to explore.

To be myself, say "No" to paralysis.

"Sincerity is the first key to art."---- Fu Lei.

At the early stage of creation, not only the new feelings but also sincerity should be followed.

Fu Lei said that if someone wants to create art work, sincerity and loyalty are necessary, which means that we need to have a strong feeling when creating works of art. Sincerity needs great courage as the backing and a broad mind. As what Mr. Fu Lei said, “If you have no strong feelings, how does your work arouse the viewers’ strong feelings? If the state in your heart is not beautiful, do you think your work is beautiful to the viewers? You think you are in the pursuit of wealthy, but on the painting, there is no Wealthy at all, but tacky and rustic, there is no doubt that your mood is tacky and rustic.”

In addition, in an exhibition, Mr. Fu Lei gave a comment on a painting related to Buddhism, namely, there is no solemn silence in front of Avalokitesvara, no unearthly ideal world, and the color is neither strong and clear nor deep and subtle. It is obvious that the author's mind is just some strange smoke, and the mood is only a piece of the unknown chaotic. He asked the author, "Do you have a religious sentiment? Buddhist thought?" The author said, "I love rich colors, as for the religious spirit, I have also sought their paradise thought from the Buddhist paintings". Mr. Fu Lei said, "They have Buddhist thought and Buddhist sentiment firstly, and then seek the color to express their thoughts and emotions, but you revised it. What you are pursuing is just the color, but your color has no emotional roots. It is unavoidable to be influenced by foreign art, but it must be combined with a person's thoughts and feelings. Otherwise, pure shape copy is just a slave to others. Buddhist painting cannot be painted. You should have strong Buddhist feelings at first, and a Buddhist view of life and cosmology. Or have a set of life and universe view. If you feel the composition and color of Buddhist art can expresses their own ideas and emotions properly, borrowing the appearance of others

would be OK. (Quoted from *Fu Lei Letter*), Yes, so, now some painters often have the order reversed. Their works makes us incomprehensible.

The presentation of a work will tell us something, but it not just describes the painting, but in the first stage of my draft creation, I made the same mistake in my first set of creative solutions. It is like the story telling. The idea is too naïve and I was still proud of some external forms of beauty. Then I carried out the second sets of creation plan. From my original ideas to how to express it in the language of painting, I was thinking about my real feelings. I want to express my own a state from some thinking on my past two-year life and to reflect a current situation of the modern youth at the same time.

I think that as a modern young man, I must always keep a clear mind, and has a reflection and correct understanding to myself and the community. For me, although sometimes I was silent without too much words, and showed a seemingly very calm look. In fact, my inner thoughts were still very active, and thought more about the choice of my road, and asked myself to be clear about what to do. I thought that my past had so many deficiencies and regrets as well as some traumas that had been suffered. Under such a large social context and such a small environment, I want to break free from the mediocre life, and I'm afraid to get stuck in it, but I do not know how to resist it. As a result, what I want to express in my picture is a kind of sadness and destruction, and there is hope and rebirth at the same time. So the shapes are various, some is lying quietly, some wants to break free from the whirlpool, some is like falling or cutting by a knife (my heart really pains like being stabbed with a needle when sketching). And there is also an inexplicable feeling in the picture to make the reader think, so, how many people really having this thought? How many people can clearly recognize themselves? How do you choose? Compromise or break free? Is a desperate cry? Do you shout?

After determining the idea, the next step is the specific painting. What form is used to show the idea? As a language of print painting, the first consideration is the composition, black and white processing, composition, picture management position, point-line-surface drawing and image building. For me, the idea is often relatively straightforward. I want to use a strong, simple, clear way to show the picture, which is concise and whole. The more it is in this aspect, the more difficult for it to show the beauty. I drew a lot of sketches, repeatedly revised them, and finally selected a few relatively satisfied compositions. The composition is arranged well in black and white. A relatively difficult problem encountered in this period is to show the

character. I have been hoping to "peel the soul in the image", but it is difficult to express it. Finally, I took some of the modern and symbolic images to shape some commonalities, to make this series of paintings achieve the coordination and unity.

The next step is to transfer the graduation artwork to the plate on the engraving, which is a process of replacing the pen with a knife. There is still a certain gap from the initial finalization to the final presentation. It has its unpredictability and is full of uncertainty, of course, it also has expectations. Due to technical problems, I am not very satisfactory till the third time. In this process, I wanted to achieve the “do it directly”、“do it at will” as Mr. Zhao Yannian required. But the accuracy is not enough, and the whole cannot be taken into account. The level change of knife techniques is not mastered fully. The point-line-area layout, vitality of knife contact application and the unity of figure form and spirit are always very weak. Of course, in the carving process, after honing, I also got some little joy and felt the unique charm of the print when some parts were carved a little better, which is a feeling of joy, pleasure, and accomplishment. In this way, it also confirmed Mr. Zhao Wuji’s "trial and error" concept, that is, to seek accuracy in trial and error, and the picture should have "sense of breathing", but it is difficult to capture the breathing between the inhale and exhale, which shows the wonderful sense of painting fully, namely, a sense of inspiration that cannot explain clearly. The heart leaps because of art, which is completely different from the ordinary breathing exercise, for it is the silent and inner breathing of 4D atmosphere, and then the inspiration is converted to the print on the paper. I tried to make some innovation in the material, so I selected the felt. In the case of repeated trial and error, some unique flavor is presented.

进入“幻城”——“黑上黑”木板画实验

肖晟

我喜欢从身边的那些事物开始，去细细体会，去挖掘经历的，那些已成经验的事物的不同面，就好比揭开现世的面纱去看另一个世界。而我所选择的木板，在墨色染过之后，其本身的纹路依然呈半透明状隐现于画作之上，为绘画图像提供了一层天然的面纱，如此轻盈，这独一无二的特质扩展了绘画的维度，使得单纯的画面层次更加丰富，更重要的是会在观者的心里留下痕迹，就像透过现实的面纱去看另一个世界，使观者在眼前，在心底感受到一种亦幻亦真的世界。“幻城”系列绘画，就是试图通过现实的世界来揭示另外一种世界。

我将自己的木板画实验称作“黑上黑”。“黑上黑”可以被视作一种朦胧审美，这里存在一种“矛盾”即其同时兼有“不清不楚”与“清清楚楚”的特质。“不清不楚”与“清清楚楚”都是很重要的审美因素，而这两种矛盾因素又怎么能够在同一件艺术作品中合二为一呢？其实，从艺术史中我们是可以找到“不清不楚”与“清清楚楚”并立的类似先例的，例如，在埃舍尔的画作中，埃舍尔事实上在同一个画面中转换了不同的视点，利用“清清楚楚”的透视关系将不同视点的空间联系成一个整体，从而创造出一种“不清不楚”的矛盾空间；在建筑中也可以找到这样一件作品，那就是帕拉迪欧在 1556 年为梵蒂冈的退休神父亚莫黎科所建的圆厅别墅，这座建筑具有相当的前卫性，首先它看起来根本不像是住宅，反而比较像是罗马神殿，它也不像大多数房屋有前后之分，而是四面完全相同，这是因为它位于山丘之上，而帕拉迪欧希望从每个角度看都漂亮，圆厅别墅里面与外面一样完全对称！在里面转上一圈就可能失去方向。帕拉迪欧正是基于这种“清清楚楚”的对称表达从而创造出一个“不清不楚”的奇异空间。这些艺术作品都体现了十足的“迷幻”，打破了真实与虚幻的界限，在“不清不楚”与“清清楚楚”的矛盾转换中将观者引向彼岸。

“不清不楚”作用于观者的视觉，迷失了观者的判断；“清清楚楚”呈现了作品的本体，给予了观者以方向。“不清不楚”可以视为一种“虚”，“清清楚楚”可以视为一种“实”，但这两者并不是绝对静止的，而是因观者欣赏的不同角度而发生转变的，“黑上黑”也正是在这种虚实观的基础上而进行的实验。

技艺与方法的实验与方式

“黑上黑”实验绘画过程：

画速写小稿或直接利用自己拍摄的照片（从生活中取景，或是自己设计建筑等场景，注意构图）

在木板正反两面以及四个侧面都刷上一到两遍的矾水（待其干）

将墨汁对好清水染于木板上（每一次可同时染上好几块木板）

挑选出所需要纹理的木板（染过墨的木板，其本身的纹理呈半透明状，依然可现。这些纹理自然形成画面中的层次）

用铅笔在木板上构图起形（开始进行素材与绘画创作的转译工作）——

使用 00 号勾线笔沿着铅笔所定的位置勾画出墨线（这一步很费时间，因为要像工笔画那样将线勾稳，并且要照顾到每个细节。不能因景物处于黑暗之处而不画了，那些黑暗中的线，那些线所构成的物与景才使暗部成立，那有隐藏的内容。

这是画面“骨”的部分，是很重要的。)——

对颜色进行限制(基本限于酞青蓝，藤黄，锌钛白，煤黑并上一得阁墨汁，根据画面需要适当添加其它颜色)

为暗处染色（这一步就要考虑用墨，用色，用水的浓淡深浅问题。酞青蓝，墨汁，水，这三样进行调和来画天空，暗部，影子的颜色而又要有所区别。时候，染一遍并不能达到理想效果，又得反复 的染，调整关系，直到满意为止。）

替亮处着色（干画法与湿画法并用）

作品完成（考虑画作组合方式，因为每次创作都是以系列画作呈现的）

创作的时代意义

“幻城”系列绘画通常涉及了建筑空间、城市构造、机械运作以及环境异化。

我们的城市正在飞速向前发展，各地住房建筑，基础设施建设不断。拔地而起的方盒子，像雨后春笋一般出现；也有各类奇形怪状的建筑向我们张牙舞爪，圆形，矩形，三角形及其它各种各样的形状充斥在我们所生活的城市之中。我们建造了城市，同样也开始遭受城市几何形的规定。我们很容易忽视城市，建筑，街道等等对我们施加的影响力。而若是我们稍稍留意一下建筑或是城市空间本身就会发现它们已被塑造成完整的体系，在无人流连时亦是暗暗涌现自己的生机。城市不是人的世界，而是建筑的世界。随着建筑空间与城市空间的不断扩展与融合，也许有一天地球就成了一个巨型建筑，那个世界会远吗？“幻城”系列绘画正是通过对当下建筑的观察和思考而做出的反应，基于现实而遥望未来，既有期待亦有担忧。

Enter the "City of Fantasy" Experiment on "Black on the Black" Xylograph

Xiao Sheng

I like to experience and explore the different sides of the things that have become the experienced from those things around me, which is like to open the veil of this world to see another world. The plank that I choose was dyed with ink before, so its own lines are still translucent-like and looming above the paintings, which provides a layer of natural veil for the painting image, so light. This unique feature makes the simple picture layer richer. What is more important is that it will leave a trace in the heart of the viewer, which is like looking at the world through the veil of reality, to make the viewer feel an imaginary world in the heart when standing in front of the painting. The paintings of "City of Fantasy" series try to reveal another world through the real world.

"Black on the black" can be regarded as a hazy aesthetic, where there is a "contradiction", that is, it has both "unclear" and "clear" characteristics. "Unclear" and "clear" are very important aesthetic factors, and how can these two contradictory elements be combined in the same piece of art? In fact, from the art history, we can find similar precedents in which the "unclear" and "clearly" exist. For example, in Escher's paintings, in fact he converted different points of view in the same picture, linked the space of different viewpoints into a whole by using the "clear" perspective relationship, thus creating an "unclear" contradictions space. Such work can also be found in the building, like Villa Rotonda built for the retired Vatican priest Yalimuke by Palladio in 1556. The building is quite avant-garde. First, it doesn't look like a house, but rather like a temple in Rome. It has no difference between the front and rear sides like most houses. Its four sides are all the same, this is because it is located on the hill, and Palladio hoped to make Villa Rotonda look beautiful from each angle. Villa Rotonda's inside and outside are completely symmetrical! You may lose direction if you hang out in the house. It is based on this "clear" symmetrical expression that Andrea Palladio created an "unclear" singular space. These works of art reflects the "fantasy" fully, breaks the boundaries between truth and illusion, and leads the viewer to the other shore in the conversion between the "unclear" and "clear" contradictions.

"Unclear" works on the viewer's vision, makes the viewer lost in judgment, while "clear" presents the ontology of the work and gives the viewer the direction. "Unclear" can be regarded as a kind of "virtual", "clear" as a kind of "reality", but both are not absolutely static and will change because of the different appreciate views of viewers. "Black on the black" is the experiment based on this viewpoint of the fabrication and truth.

Experiment and Mode of Techniques and Methods

The painting process of "black on the black" experiment

Paint sketches, or use your own photographs directly (get view from life, or design the buildings and other scenes by myself, pay attention to the composition)

The plank's positive and negative sides as well as four sides are all brushed with alum water twice (till fully dry)

Dye the ink added with water on the plank (several pieces of planks can be dyed each time)

Pick out the plank with the required texture (the plank dyed with ink has its own translucent texture, which can still be seen. These textures naturally form the layers in the picture)

A pencil is used to draw the form and composition on the plank (to start the translation of the material and the painting creation)

#00 pigment liner is used to draw out the ink line along the position set by a pencil (this is a very time-consuming step, because you must hook the line steadily like claborate-style painting, and every detail must be noticed. The scenery in the dark place must be painted. Only the object and scene constituted by those lines in the dark can set up the dark where there's a hidden content.

This is "bone" of the painting, which is very important.)

Limitation of the color (basically limited to phthalocyanine blue, gamboge, zinc white and coal black, painted with Yidege Ink, and add other colors appropriately according to the needs of the picture)

Dye the dark (for this step, the shade of ink, colors and water must be considered. Blend phthalocyanine blue, ink and water, and use the mixture to draw the sky. The dark place and the shadow color should be differentiated to some extent. Dyeing once cannot achieve the desired effect, you have to repeat the dye and adjust the relationship until you are satisfied.)

Coloring for the bright part (dry painting and wet painting are used together)

The work is completed (considering the combination of paintings, because each creation is presented in a series of paintings).

Time Significance of Creative Works

The paintings of "City of Fantasy" series are usually involved in building space, urban structure, mechanical operation and environmental alienation. Our city is developing at full speed, houses and infrastructure are constructed constantly throughout the country. The

erection of the "square box" appears like mushrooms after rain. There are all kinds of odd shape building appearing in front of us. Round, rectangular, triangular, and other various shapes are filled in the city in which we live. We built the city and began to suffer from the provisions of urban geometry. It is easy for us to ignore the influence the city, buildings and streets imposed on us. And if we look at the building or the urban space itself a little, it will be found that they have been shaped into a complete system and are secretly emerging their own vitality when no one is hanging around them. Cities are not the world of human, but the world of architecture. With the continuous expansion and integration of building space and urban space, the earth may become a huge building one day. Will the world be far away? The paintings of "City of Fantasy" series are the response through the observation and thinking of the current building, which is based on the reality and future expectations, and has expectations and concerns.

体·象

张赫

“即使你不是科学家，也没有在斯莱德艺术学院学习过，你也不难发现上帝创造的一切都有几何学的影子。”

柏拉图在《蒂迈欧篇》第 54—57 页中用五个几何体来象征自然界中的五种元素：土、气、火、水和天空。其中三个正多面体 — 四面体、八面体和二十面体都由等边三角形组成，它们依次代表火、气和水。

另外的两个正多面体一个是立方体或者称六面体，象征土：另一个是十二面体，它代表天空并且统治整个宇宙。

柏拉图这里要阐释的实际上是传统的几何学创世神话，他用高度智慧和恰当的比喻带领他的学生进入了错综复杂的立体几何迷宫。

几何体本身的一个研究，放入到自然环境中这种关系会更加直接，更加有意思。从哪里来又回到哪里去，只是这种回归是一种放置。

是“体”的呈现，有着“坚硬”感觉的共性，同时又表达出了“体”与空间的关系。可以说，世界上没有绝对的平面，只有绝对的“体”。空间与“体”之间的关系是相辅相成的，有了空间才有了“体”的存在；有了“体”的存在，空间才得以呈现，没有“体”的存在，人们如何去感知空间？用“体”的思维方法去探索和研究客观世界，而客观世界中之任何事物或对象又都是结构与量的结合，因此没有结构和量的事物或对象是不存在的。

几何体的呈现是规律的造型，这种造型是经过人为复制的形态，有很强的辨识度。而日常间物的造型是随机的一种形态。

呈现出人类的存在与人为的干预，世界上原本没有其具体的存在，只有对几何体的暗示，柏拉图对几何的研究，延伸出了几何体，属于人为创造出来的具体物体。人们无法看到世界整体原本的样子，它的整体有多么巨大，不可估量，确可以通过体的造型进行对于世界“象”的猜想。这个过程将自然与人为的关系进行交错。

爱因斯坦与海森堡有过如下一段对话：“假如自然把我们引向非常简单而美的数学结构 — 所谓结构，我指的是假说、公理等等的有条理的系统 — 引向前所未遇的结构，那么，我们不禁会想它们都是 ' 真的 '，它们揭露了自然本来的面目 …… 你必然也会有这样的感觉：自然骤然展现在我们面前的这些关系几乎令人吃惊的简单和完全，而关于这些我们都丝毫没有准备。”

希腊哲学家德漠克利特也深信隐藏在自然界不断变化的万物之下的真实性是可以用数学和几何结构来表示的，大自然从来不用麻烦和困难的方法去做那些可以用简单的方法就能完成的事情。自然结构是最节约、最简单的和最和谐的。

几何体是对物体的造型最简约、直接的表达，周围一切物体包括日常生活中所接触到各种物体的造型都是从这些基本的造型上发展演变而来的，这是一个由简至繁的过程。

在绘画里做一个由繁至简的演变也是件有意思的事情，整个绘画的过程是繁杂的繁复的，最后呈现出的画面是简洁的一目了然的。

任何事物都有其存在的空间性与时间性。现实中无法打破或穿越事物存在的空间性和时间性。但绘画是能呈现眼中所见、心中所想的，这也是绘画的伟大之处。当然，现实不可能这样，

这只是一种浪漫主义假想的呈现。

正如很多艺术家一样，努力试图寻找出与之境遇相符的事或物，即使做梦和幻想也逃脱不了这种期待，然后以视觉或非视觉的方式进行言说。

绘画所具备的时间与空间的重叠性是它所具有的独特的表现形式，当然，这一切都缘于自己对未知的思索和此时的所在。

即将开始，即将结束。想呈现这样的一种关系，来表达对绘画的一种认知，绘画的展现本应该是对物体或者物体之间的某种关系的本质的一种呈现。这种探索是对当下绘画环境中图像泛滥的一种排斥。

绘画本来就应该与画者息息相关。此时，从关注放在眼前的几何体开始，这些穿梭于复杂的物质世界中的基础形态。

Body·Image

Zhang He

"Even if you're not a scientist and did not study at the Slade Academy of Arts, it is not difficult for you to find that everything God created had a shadow of geometry."

In *Timaieos* (pp. 54-57), Plato used five geometries to symbolize five elements of nature, namely, earth, gas, fire, water and sky. Where three regular polyhedra - one tetrahedron, one octahedron and one icosahedron, they are all composed of equilateral triangles and represent fire, gas, and water in turn.

For two other regular polyhedrons, one is a cube or hexahedron, a symbol of soil; the other is dodecahedron, representing the sky and governs the entire universe.
What Plato wanted to explain here is traditional geometric creation myth actually. He led his students to enter complex three-dimensional geometric maze with highly intelligent and appropriate metaphor.

A study of geometry itself will be more direct and interesting if it is put in this relationship of natural environment. Where it comes from and where to go, but this kind of return is a kind of placement.

It is the presentation of "body" and has the common of “hard” feeling. At the same time, it also expresses the relationship between the "body" and the space. It can be said that there is no absolute plane in the world, only the absolute "body". The relationship between space and the "body" is complementary. The existence of "body" depends on the space. Space is to be presented based on the existence of "body". Without the existence of "body", how do people perceive space? The thinking method of "body" is used to explore and study the objective world. Anything or any objects in the objective world are also the combination of structure and quantity, so anything or any objects without structure or quantity do not exist.

The presentation of geometry is a regular shape. This shape is the form of artificial reproduction and has a strong recognition. The shape of everyday objects is a random form.

It shows the existence of human beings and human intervention, but it has no concrete existence in the world, only the hint of geometry. Platon's study of geometry extended it to be the geometry, which belongs to the specific object created by human. People cannot see the original appearance of the world as a whole. How huge and immeasurable it is as a whole. It can guess the "image" of the world through the shape of the body indeed. This process will stagger the natural and man-made relationships.

Einstein and Heisenberg had the following dialogue: "If nature leads us to a very simple and beautiful mathematical structure - the so-called structure, I am referring to the structured system, such as hypotheses, axioms -- lead to unprecedented structure, well, we can't help but think that they are all true. They reveal the truth of nature... You must also have such a feeling that these relationships unfolded in front of us by nature are almost surprisingly simple and complete, but we are not prepared for these."

The Greek philosopher Democritus also convinced that the truth hidden in the ever-changing everything in nature can be expressed by mathematical and geometric structure and nature never uses troublesome and difficult ways to do things that can be done in a simple way. Natural structure is the most economical, simple and harmonious.

Geometry is the most simple and direct expression of the object shape. The shapes of all surrounding objects including various objects met in everyday life develop and evolve from these basic shapes, which is a process from simple to complex.

Making an evolution from complex to simple in the painting is also an interesting thing. The whole process of painting is complex and complicated. The picture presented finally is simple and clear.

Everything has its existence space and time. The space and time of the existence of things cannot be broken or passed through. But the painting can show what you saw and what you think, which is also the greatness of the painting. Of course, reality cannot be like this, it is only a romantic hypothetical presentation.

Like many artists, I am trying to find out the things suit with the nature. Even dreams and fantasies can't escape this expectation, and then explain it in a visual or non-visual manner. The overlapping of time and space possessed by painting is a unique form of expression. Of course, all of this is from our own thinking about the unknown and the current existence.

It is about to begin and is coming to an end. I want to present such a relationship to express a kind of cognition about painting. The display of painting should be a kind of presentation to the essence of the relationship between objects. This kind of exploration is a kind of rejection to the image flooding in current painting environment.

画中诗

周鹏

在价值观和精神需求越来越多元化的今天，艺术中的单纯和诗意，也在各种目的性的裹挟中不断流失，人越来越投机主义，功利主义，在快节奏的奔走中忘记了要慢一点，好让灵魂跟上来。在绘画中我喜欢表达自然的静美和人性的纯净，在盲目与时俱进的同时，要坚持着自己的文化理想，给自己一条回归本源的精神之路。

“诗”是一个对于这个时代来说有些遥远的词，因为随着科技文明的发展，世界已经变成一座冰冷而巨大的工厂，生活被各种物质填满的时候，生存的意义也遭到了拷问，我们是否还能听见召唤着我们的种种精神信念？或许在这个浮躁的时代提及“精神”“信念”有些人会认为矫情，但是大多数人对于基本生存物资的索取霸占着本该属于精神层面的空间，这的确是不可回避的问题。在中国的文艺范畴中，诗与画常并称为“诗画”，这说明诗与画的同宗互根关系。山水画家郭熙曾说过：“诗是无形画，画是有形诗。”苏轼则认为：“诗画本一律。”他用“诗中有画，画中有诗”表达了对优秀诗画的赞赏，这说明了诗画在意境上有相通之处，即“诗情画意”。

诗意还有另一层意思，不仅是中国文艺范畴中所指的那些具体的抒情的意境，它有某种超越，对人的现实生活的超越。大多数人的日常生活目的性比较强，要为生存所必需的物质所奔忙，因此会考虑实用性，并把它作为一个重要且单一的行动标尺，认为“实用”这就有了所谓的价值。但我们如果只是把目光停留在生存的实际表层，那是毫无诗意可言的，“我们不能以这个世界的眼光来看这个世界，而应从另一个世界的眼光来看这个世界。”早在人类有文字记载之前，即人类发展最初的阶段，艺术领域中就显现着诗意的光华。在物质文明并不发达的古代，恰恰是诗最美丽的童年。但是随着现代文明的发展，人们的物质生活越来越丰富，原本由人来完成的活动逐渐被冰冷的机器和技术所取代，诗意便日渐被侵蚀。智性固然可以解决生活的某些基础性层面的问题，但是人生的意义并不会因为科学发展或严密的逻辑推理而变得清晰，甚至反而会造成更多的困惑，因为科技的进步可以处理更多物质层面的难题，但对于诸如美学和形而上的主观价值判断，它是无能为力的。

美学原本是哲学的一个分支，无功利的审美是对日常生活庸常状态的隔离。诗意化的世界重建的是以人为中心的理想国，人的诗意化其实对人的精神世界有着严苛的要求，它倾向于用带有超越目的性的眼光去感知一切，并在看似无意义的世界中创造意义。“诗意化的世界，实际上应是诗意化的人；人的诗意化，世界才能最终审美化。”人与自然之间有一种信任的和谐关系，没有去主宰、改造、征服什么的功利性想法。哪怕是驻足于寂寥的旷野中沉思、在溪涧小酌、面对一轮残月幽声轻叹，山川、河流、风雨雷电、花鸟鱼虫等，也让人有足够的感怀和感动。人可以是自然界之外的，人对自然有管理、改造的权利。在画里，高楼林立的喧嚣和复杂的人际关系可以消失，剩下一片色彩的纯净。在画面中我最想表达“天地有大美而不言”的感触。我喜欢让画面有安静的气质，让自身处于一种内省中，隔离着周围的杂音，画面背景里我常用那种灰蓝来体现神秘气氛，不显凝重，让人可以感到一种洁净的清凉之感。

我在画画时常常用到蓝色，偏爱蓝，我喜欢德国浪漫主义诗人诺瓦利斯在长篇小说《亨利希·封·奥弗特丁根》中将“蓝色”作为爱和诗的象征。蓝色可以诠释孤寂的美好：“蓝色是精神与孤独、憧憬与乡愁的颜色、表现悲哀与沉静，传达年轻的心的不安与动摇。蓝色又是忧郁

的颜色，蕴藏在内心深处而不可达到的愿望的颜色。蓝色又颇似颓废和死亡的诱惑。”但同时蓝色又像一个安全的摇篮，包容着绵延漫漶的思绪和略带疲惫的憧憬，蓝色对深度无限趋近，即使在深色里也能显示出它的穿透力，并且因为纯净而把人引向永恒和超越。这是它的丰富性，容纳着画者内心悄悄话般的轻声低语，让这种抚慰人心的感动在岁月的洗汰中长久回旋。

在绘画创作中，我常常会用些网络图片或者报刊图像进行重组画面，创作出一个全新的内容，而这些创作内容就是我想传达画面中的诗意性，这是我对日常生活中诗意消解的补救，给我创造一个诗意的去物质化的世界。她就像我的庇护所，让有时困顿而疲惫的我找到诗意的居住之地，可以给我以永恒的力量和忙碌的人生进行抗衡。

从绘画技艺来说，我作品里是很直接的运用油画颜料，色粉，彩铅的色彩及绘画形状去创造形象，以色彩这一物质属性，来表现真实的对象，也可以拿创作来表达自己对自然、对生活的理解和感悟，色彩在画者的创作中承载更多的是画者对内在情感的关注。于是，我们见到的是超乎外在对象的物理色彩印象的作品，蕴含人含蓄内敛精神追求的色彩图像，我通过探索得到了属于自己的一片绘画乐土。

在经营画面中，让我对绘画色彩语言的寻求以及对色彩价值有了一定的认知，产生了不断深入的动力。色彩在我在创作中承载更多的是自己对内在情感的关注。于是，我通过对绘画颜料的把握描绘出我所追求的色彩图像，饱含我对缤纷而又空灵的诗意色彩想象，我希望这个缤纷而又空灵的色彩世界是可以对中国传统绘画精神的传承和创造，探寻出自己的绘画语言。

Poetry in Painting

Zhou Peng

As values and spiritual needs become more and more diversified today, the simplicity and poetry in art are constantly losing in various purposeful carryings. People become increasingly opportunistic, utilitarian, and forget to slow down in the fast-paced running to make the soul come up. I like to express the beauty of nature and the purity of human naturein painting. ladhere to my own cultural idealswhen I keep pace with the time blindly, to give myself a spiritual path to return to the source.

"Poetry" is a distant word for this era. With the development of scientific and technological civilization, the world has turned into a cold and huge factory. Life is filled with various substances and the meaning of survival has also been tortured. Can we hear all the spiritual beliefs that call upon us? Some people will think that it is mawkish to mention "spirit" and "belief" in this impetuous era, but for most people, it is indeed an unavoidable problem that the demand for the basic survival material occupies the space that should belong to the spiritual level. In the field of Chinese literature and art, poetry and painting are often referred to as "poem picture", which shows that poetry and painting share the same root. Landscape painter Guo Xi once said, "Poetry is an invisible painting and painting is a visible poem". Su Shi said, "Both poems and paintings are originally the same." He used the sentence “there are paintings in poetry and poetry in paintings” to express outstanding poem and painting appreciation, which shows that there are similarities in artistic conception of poetry, namely, "poetic".

Poetry has another meaning, which is not only those specific lyrical artistic conception referred in the category of Chinese literature and art. It has some kind of transcendence, that is, the transcendence of human's real life. Most people have relatively strongpurposein daily life. They are bustling aboutthe materialnecessary for the survival, so they will consider the practicality and regard it as an important and a single action ruler, and think that "practical" has the so-called value. But if we just focus our attention on the actual surface of survival, there will be no poetry at all. "We can't see the world from the perspective of the world, but from the perspective of another world." Long before humans had written records, even in the initial stage of human development, the field of art appeared a poetic brilliance. The ancient times when the material civilization was not developed is precisely the most beautiful childhood of poem. But with the development of modern civilization, the material life of people is more and more abundant, and the activities that should be completed by man originally is gradually replaced by cold machine and technology. Poetic will gradually be eroded. It is no doubt that wisdom can solve life problems of the basic level, but the meaning of life would

notbecome clearbecause of scientific development or strict logical reasoning, even become more confuse, because the progress of science and technology can handle more material level problems, but for the judgment on the subjective value of aesthetics and metaphysics, it is powerless.

Aesthetics was originally a branch of philosophy. Non-utilitarian aesthetic is the isolation to the mediocre condition of daily life. Poetic world reconstruction is a man-centered ideal country. In fact, poeticizing manhas a stringent requirement to the spiritual world of people. It tends to perceive everything with a vision beyond purpose, and create meaning in a world that seems to make no sense. "Poetic world should be poetic people actually. Poetizing men makes the world can be the ultimate aesthetic." There is a harmonious relationship between men and nature, without utilitarian ideas, such as domination, transformation, conquest. Even if you stopped in asilent wilderness for meditation, drinking in the stream and sighing silently in the face of a waning moon, mountains, rivers, rain & lightning, animals & flowers make people have enough emotion and moved.People can be outside the natural world, and has the right to manage and transformnature.In the picture, the hustle and bustle of tall buildings and complex relationships can be lost, leaving a pure color. What I want to express in the picture is the feeling that Heaven and Earth Have Made Great Beauty. I like to let the picture have a quiet temperament and let ourselves in an introspection. Isolated from the surrounding noise, I like to use grayish blue to reflect the mysterious atmosphere in the background of the picture,to make people feel clean and cool, without dignified feeling.

I prefer to use blue in my painting. I like the German romantic poet Novalis for he used "blue" as a symbol of love and poetry in his novel *Heinrich von Ofterdingen*. Blue can explain the beauty of loneliness, "Blue is the colorof spirit and loneliness, longing and nostalgia. It can show sorrow and silence andconvey the uneasiness and shaken of the young heart. Blue is the color of depression, hidden in the depths of the heart and cannot reach the desire. Blue is quite similar to the temptation of decadence and death." Blue is like a safe cradle at the same time, with informal thoughts and slightly exhausted longing. It approaches to depth infinitely, can also show its penetrationeven in the dark, and leads people to eternity and beyondbecause of purity. Its richness accommodates the inner voice of the painter like quiet whisper, which makes such soothing touch maneuver in the years of transformation for long.

In painting creation, I often use some network images or newspaper images to reorganize the picture to create a new content. These creative content is the poetic I want to convey in

the picture, which is my remedy for the poetic degradation in daily life, to create a poetic and dematerialized world for me. She's like my shelter. She makes me find a poetic place to live when I am exhausted and tired sometimes, and gives me eternal power to contend with a busy life.

From painting techniques, I used oil paint, toner, color lead and drawing shape directly in my work to create the image, the material properties of color to show the real object. I can also take the creation to express my understanding and comprehension to the nature and life. What the color in the creation of the painting bears more is the painter's attention to inner emotion. Therefore, what we see is the work of physical color impression which is beyond the external object, and the color image containing human's implicit introverted spirit pursuit. I obtain my own painting paradise through exploration.

During the process of painting. I have a certain cognition to the pursuit of painting color language and the value of color, which results in producing continuous in-depth power. What the color carries more in my creation are my concerns about the internal emotions. Therefore, I painted the color image I am pursuingthrough the grasp of the paint, which is full of my imagination of the colorful and ethereal poetic. I hope this colorful and ethereal color world can find out its own painting language for the inheritance and creation of traditional Chinese painting spirit.

徐小祥

起初，我被超现实主义物体、物体的形象以及物体的名称之间都不存在非有不可或不可转移的联系的观念所吸引，在创作过程中，在对视觉现象进行试验的过程中，我慢慢使自己的思想从熟悉和日常习惯的参照物中解脱出来。

我的作品试图直面现当代的社会现象和社会性问题，对空间进行反思维研究；利用逻辑的反方向，对图像的错觉进行研究，在假与真之中来回探索，找寻绘画的另一种可能性。如果我们以发掘事物意义的意图去看待一件事，那么我们便不再是只看事物的表面而已，对事物思考的疑问也随之而起。由于眼睛在看的过程中会选择，或被任何动作的改变而打断，事件并不按照我们习以为常的“因”与“果”发生，问题都被以哲学的态度解决，不只是通过新的参考资讯，而是重新安排我们所熟知的一切。找出画中的线索然后按图索骥地照着所指示的方向，找到一个思考的逻辑及解释的方法，简单但是深刻。如果作为观者企图从画中找寻“想看到的”那将会大失所望。当观者被困在那不含任何解释的“谜样的影像”中时，片刻的惶恐便轻易产生。作品《瓮中捉鳖》作品呈现出一个超现实的空间场所，利用垂直的长短线构织一个简洁的故事，在简洁的形式下隐藏着耐人寻味的道理：试图呈现出出乎意料的结果，反应现实生活中的看似简单能够得到的东西却是在得到以后结果往往会超出自己原先的预判，出乎意料！作品《攀高枝》中，画面中间的长方形，就像人们所认为的独木桥，也象征通往高处的彩虹桥，形形色色的人磕破脑袋往上挤。反应当代生活中多数人的心理状态和生活状态，为了达到自己的目标和目的，不同的人采取了不同的方法，有的人攀附权贵，有的人不择手段，有的人弄虚作假，有的人依靠自己的努力脚踏实地的向更高的目标前进。生活的路有千千条，其实每条路都在我们自己的脚下。

Xu Xiaoxiang

At first, I was attracted to the idea that there is no irreducible or irreversible connection between surrealist object, the object image, and the name of object. In the process of composing and experimenting with visual phenomenon, I slowly freed my ideology from what I have been familiar with and daily routines.

My work manages to directly reveal modern and contemporary social phenomena and issues, to study space and the illusion of image by using logical thinking from the opposite direction. I try to explore what is real and unreal looking for new possibilities of painting. If we look at things with the intention of discovering the meaning of them, then we are no longer just looking at the surface of things, the questions will follow. When we see things, we actually select what we want to see and this process can easily be interrupted. Yet, things are not going in the cause-and-effect relationship that we project. Questions are usually addressed in philosophical ways, not only by having new information, but by rearranging what is fixed in our minds. Find clues in the painting and then follow the clues in accordance with the direction indicated, to find a logic and interpretation of method, it is simple but profound. If viewers attempt to find what they want to see from the painting, that would be disappointing. When the viewer is psychologically trapped in the "mystery image" without any explanation, a moment of panic will easily arise. The work *Wen Zhong Zhuo Bie* presents a surreal space, using short vertical lines to construct a concise story. However, what is behind the concise form reveals intriguing truth: trying to show unexpected results reflecting the seemingly simple things in real life which go far beyond people's pre-judgment, unexpected! In the work *Pan Gao Zhi*, the rectangle in the middle of the picture is like a single-plank bridge, which symbolizes the rainbow leading people to higher places. People elbow others aside and rush forward. In order to achieve their goals and objectives, people take different approaches, some people climb on the elite, some people seek unscrupulous ways, some people resort to fraud and some people rely on their down-to-earth efforts to achieve higher goals. There are thousands of ways of life, while every road needs solid effort.

王密

《孽》木刻系列，阐述的是取舍造成的内心矛盾的过程。得与失告诉我们如何选择，现实的枷锁往往让多数的决定并非发自本意，时刻矛盾的心理往往带来另一种可能性，这种内心矛盾所带来的纠结感似病毒般蔓延，又如烟硝般消散，独留记忆的残片提醒着曾经的失去。这是我对当下人性在价值观抉择上的一种体悟，对生活中的取舍和妥协的一种无奈感叹。这也是自我内省的过程，自我忏悔的过程。而在创作的过程中我选择木刻版画的艺术语言，没有华丽的颜色，没有刀锋强劲的视觉效果，结合了木口木刻的细腻，但保留了木刻大黑大白的特点，对比时而强硬时而细腻，而莲蓬的生命状态就犹如在各种矛盾中的心理变化，这贴合了我所阐述的这种矛盾纠结的内心体悟。

《遗失中的美好》系列是在用另一种方式去记录生活。生活往往是平淡的，或许有不可逆转的汹涌波涛，但终归于一种似水的平静。在闲逸中品味生活的滋味，在追忆中释放曾经的执着。生活中的妥协和将就让我们感受到了所谓的安全感，我们在保护这看似平静的生活状态，却也付出了那不易被察觉的代价，渐渐地，我们遗忘了，却也乐在其中。虽然可能有着失去自我的危险，可我们似乎已经不在乎了，因为我们早已被表象的和谐与美丽所欺骗而忽略了背后的那一抹忧伤。这或许正是我们另一种的生存状态，或许美丽或许悲伤。这种看似平静的麻痹生活状态让我在创作的过程中，刻意选择了生活中的一些小事物，微观世界的剧情，并以单刀走线的技法来刻画。简简单单的画面符合我对当下生活的一种理解。看似简单平和却隐隐藏着那份危险和悲凉，犹如在微观世界的视角里窥探宏观世界的当下。

《失衡》系列延续了我一直创作的主题：什么是“正常”？一种不正常身体机能的状态下所引发的感悟，而在这种身体状态下，对于世界的认知近乎于是摇摆在一个“正常”的边缘，因为沟通障碍导致了对事物认知的偏差，似乎是处在一个“失衡”的世界。而这引发了我对何为“正常”的思考。人所谓的“正常”又岂止是外在的表象？这是一种模糊和不确定的边界，也是人性多变，人心难测的体现，往往连自己也会迷失。也因而对事物和世界的看法有了独特的视角和体会。正是这种摇摆不定，模糊不清的感受让我在创作上采取不同的视角去理解事物，让这种情绪引领我去体会那些被我们所忽视的细节，这些情节和事物不一定真实，却不一定不存在。或许隐藏悲伤，或许混沌不清，或许暗藏危险，却都是人性内里最真实的反应。而创作方式也选择了我擅长的木口木刻，没有复杂的技法，只是简单的点和线的组合，更能凸显模糊不清的画面，似真非真的情节，引发观者对“正常”的另一种反思。

Wang Mi

"Sin", woodcut series, it elaborated the process of inner conflict caused by choice. Gains and losses tell us how to choose, the shackles of reality usually make the majority of decisions out of real intentions, constant contradictory mentality often brings another possibility, the tangled feeling brought by inner conflict spreads like a virus, and dissipates like smoke, only leaving fragments of memories to remind the once losses. This is a kind of my realization for the contemporary human in the choice of value, a helpless sigh for the choice and compromise in life. This is also a process of self-introspection, a process of self-repentance. While in creation I chose the art language of woodcut print, there is no gorgeous color, no visual effects with strong sharp engraving, combined with delicate mouth woodcut, while reserved the big black and white features of woodcut, the contrast is sometimes tough and sometimes delicate, while the vigorous life state likes psychological changes in a variety of contradictions, which fit the conflict and entangled inner consciousness I have described."Beautiful in Lost" series is in another way to record life. Life is often dull, there may be irreversible surging waves, while finally it will in a kind of watery calm. Taste the savor of life in leisure, release once persistent in remembrance. The compromises and make-does let us feel the so-called sense of security, we are protecting the seeming calm life state, while also paid out the unnoticeable cost, gradually, we forgot, but also happy in them. Although it may have the risk of loss of self, while we seem to have not care, because we have long been deceived by the appearance harmony and beauty but ignored the touch of sadness behind. This perhaps is just another living state of us, maybe beautiful or sorrow. This seemingly calm paralyzed life state has made me in creation, deliberately chosen some little things in life, the plot of micro world, and with single-pole routing techniques to characterize. The simplicity picture conforms to my understanding of the present life. Seemingly simple and peaceful while hidden a share of danger and sadness, like in the microscopic world perspective to spy upon the current of macro world.

"Out-of-balance" series continued the theme I have been creating: What is "normal"? The perception caused by an abnormal state of physical function, and in this physical state, the cognition of the world is almost swinging in a "normal" edge, because of the communication barrier led to the deviation of things cognition, seems to be in an "out-of-balance" world. This leads me to think about what is "normal". People's so-called "normal" is more than just the appearance of external? This is a vague and uncertain boundary, but also the embodiment of varied human nature and unpredictable human mind, often even make us lost. And thus make us have a unique perspective and experience in the view of things and the world. It is right this wavering and ambiguous feeling that allows me to take a different perspective to understand things in creation, let this emotion lead me to realize those details we have neglected, the plot and things are not always true, but not necessarily does not exist, it perhaps chaos and unclear, perhaps hidden grief, and perhaps hidden danger, but it is the most real reflection of inner human nature. While for the creation way I have chosen mouth woodcut, without complex techniques, but only a simple combination of points and lines, which can better highlight the vague picture, verisimilitude plot, triggering the viewers' another reflection of "normal" .

乔尔·亚瑟

我的绘画创作注重于利用线条和图案的变化来营造视觉效果。和二十世纪六十年代欧普艺术运动所展示的平直精准相反，我的作品更具“绘画性”：有形态、有动作，展现了从平面到氛围的一系列空间情景。创作中的基本理论用一种炫耀之手呈现，同时也传递出了一份可以感知的动情经历。在创作这些绘画中，物质事件是极为重要的，绘画可能出错、画笔力道不足、姿态犹豫、标志的逻辑系统扭曲。尽管依然依赖于传统绘画和画笔，这些抽象画面却是由一系列的物质过程所形成的。在应用或清除油画时我会使用一系列的工具如梳子或橡胶扫把，这样即使是清除，也是依赖于手的动作。这些作品的抽象画面取材于自然世界和技术 / 数码领域。比如，色彩可能是源于自然、天空或从水下观察到的斜坡。但是，在思考当代的绘画过程中，不可避免地会出现电脑屏幕上的瑕疵、电视屏幕的静态或冷光。

Joel Arthur

My practice focuses on making paintings that utilize the variation of line and pattern to generate an optical event. Opposed to the flat, precise delivery of the Op Art movement in the 60's, my works are more 'painterly': physical, gestural, delivering a range of spatial situations ranging from planar to atmospheric. An integral ethic in my practice is flaunting the hand of the maker being present while simultaneously delivering a perceptually charged experience. Material incident is crucial in the making of these paintings, paint may slip, a brush dips, gesture wavers, a logical system of marking distorts. These abstract images are constructed through a range of material processes, though still reliant on the traditional paint and brush, I use a range of tools such as combs and squeegees to apply and remove paint, providing a way of making that is both removed yet totally reliant on the movement of the hand. The abstract imagery of these works draw both from the natural world and from technological/ digital realms. For instance, the palette may be derived from nature, an atmospheric sky or a gradient observed from underwater. However, glitches on a computer monitor, static on a TV screen or the cold luminosity that a screen provides cannot be avoided when thinking about image making and painting today.

研究

克里斯蒂安 · 里佐

“克里斯蒂安 · 里佐诗歌一般敏锐的观察力，吸引和质问着他的前辈们。试图在对应的内部空间内，找到目标和现实的早期形式。纵观其隐藏在历史背后的摄影作品，让人觉得想要与之分享，同时又待人去探索。就像一场忙碌的忘我游戏，长期生活在大脑地图的一座孤岛上。”阿尔简提纳在 2016 贝加莫利亚展览上，如是说道。

我主要研究家庭和日常生活的亲切感。我的作品打算用整栋房子的形象作为设计原型以及记忆媒介物，家庭空间外壳用于汇聚过去的回忆，但在同一时间，它又可以收集和散发出所有问题以及对外部现实的担忧。房子也是一座孤立空间，可进行自我分析，不具有确定的几何形状，但也可以作为一种存在条件。其实，在我的最新作品中放弃了坚固物质结构的使用，如漂浮的客房或花园，而是特意用封闭庭院充当其神圣空间，让亲切感和深度冥想找到归属。想表达出一种对所失去的东西、生命的分散性、柏拉图式爱情或惆怅生活的追寻状态。

Ricerca

Cristiano Rizzo bio

“La poesia visiva di Cristiano Rizzo affascina e interroga chi ha difronte. Una dimensione totalmente interiore che cerca di trovare il suo corrispettivo nella forma ancora prematura dell’oggetto e della realtà. Uno sguardo trasversale sulle sue fotografie, celate dietro il filtro di una storia che sente il bisogno di essere condivisa e allo stesso tempo scoperta. Un gioco attraverso la conoscenza perennemente faticosa dell’Io che vive su un’isola sconosciuta alle mappe del cervello.”
V. Argentieri, dal catalogo della mostra Illa, Bergamo, 2016

La mia ricerca è principalmente legata al mondo dell’intimità domestica e del quotidiano. Nei miei lavori è ricorrente l’immagine della casa intesa come archetipo e veicolo di memoria, uno spazio domestico definito che raccoglie in sé ricordi passati funge da guscio, ma allo stesso tempo raccoglie e trasuda tutti le problematiche e le preoccupazioni della realtà esterna. La casa è anche lo spazio dell’isolamento e dell’analisi del sé, non deve essenzialmente avere una geometria definita ma può essere anche una condizione esistenziale. Gli ultimi lavori infatti perdono la rigida fisicità della struttura, sono stanze che fluttuano o giardini, riprendono volutamente lo spazio sacro dell’hortusconclusus, spazio dell’intimità e raccoglimento per eccellenza. Vogliono incarnare uno stato d’animo che è quello della ricerca di qualcosa di perduto, la frammentarietà della vita, un amore platonico o la malinconia della vita.

广州美术学院油画系第五工作室

No. 5 Workshop, Department of Oil Painting,
Guangzhou Academy of Fine Arts

不是苹果 Not Pingguo

当所有人提起苹果的时候，“苹果”只是在汉语中我对它的一个称呼，用英文就是“apple”，这些约定俗成的声音词汇，在社会族群内的约定俗成下，共同形成了一个关乎“苹果”的心理图像，但当我们同样在进行对话时，即使处于同一语境下，这个“苹果”在每个人心中的心理图像也是不同的。

When people refer to “Pingguo”, it is just a name we use for it in Chinese and it’s “apple” in English. These conventional vocal vocabulary formed by usage within a social ethnic group constitutes a psychological image of “Pingguo” together, however, when we dialogue with each other, even in the same context, the psychological images of “Pingguo” may differ in each people’s mind.

沈修远 Shen Xiuyuan
李翔伟 Li Xiangwei
谢乐颐 Xie Leyi
陈丽媛 Chen Liyuan
杜京昆 Du Jingkun
黄雪莹 Huang Xueying
李雪妍 Li Xueyan
杜国森 Du Guosen
罗文山 Luo Wenshan
庞观子 Pang Guanzi
杨一心 Yang Yixin
曾钰雄 Zeng Yuxiong
任子怡 Ren Ziyi
曾钊桦 Zeng Zhaohua
谢梓钰 Xie Ziyu
张柯 Zhang Ke
龚胥耀 Gong Xuyao
陈建新 Chen Jianxin
陈意唯 Chen Yiwei
卢国振 Lu Guozhen

湖北美术学院油画系实验会画工作室

Experimental Painting Workshop, Department of Oil Painting,
Hubei Institute of Fine Arts



范楚婧 / 隐秘的空间 4 / 140 cm x 190 cm / 布面丙烯 / 2015



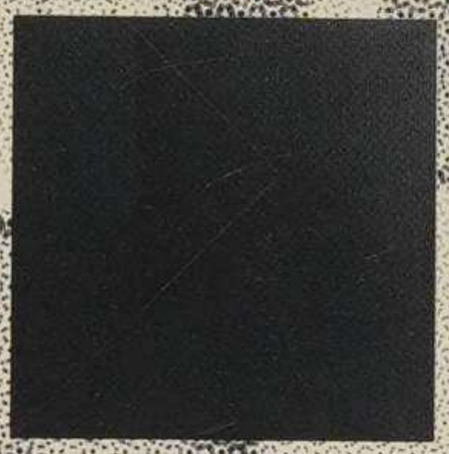
范楚婧 / 暗物生长 / 40 cm x 50 cm / 布面丙烯 / 2014

"Experimental painting" is regar
study of modern painting theor
analysis of the relevant langua
frameworks laid stress on in th
based on the contemporary art

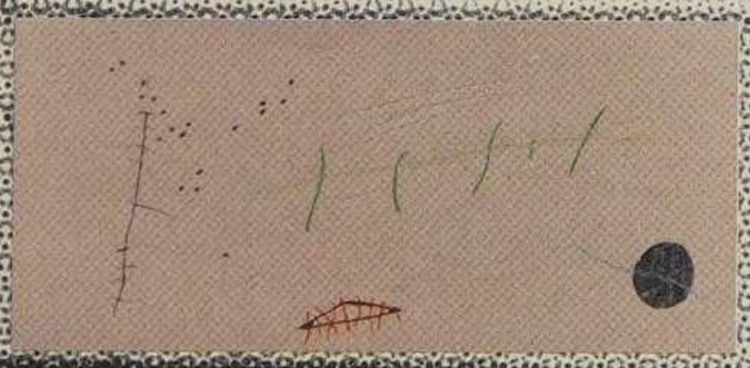
以“实验性绘画”作为教学的主导方针。以当代多元文化为视野，当代艺术观念为基础，研究现代绘画理论与绘画技术为根本，着重解析绘画形式构架的相关语言与表现特征。

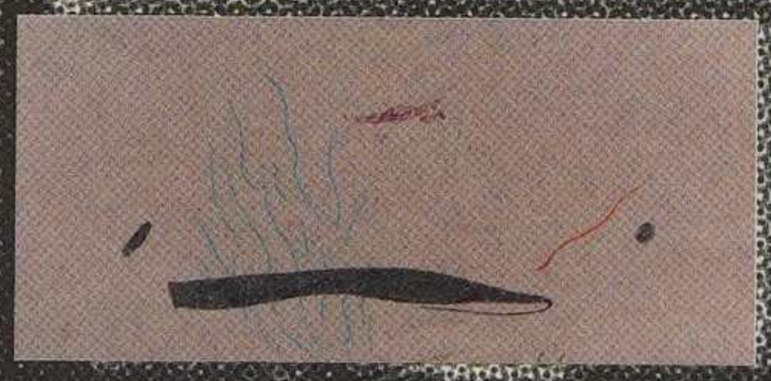


翔腾《云图……等》翔腾 布面油画、丙烯 40×50 2015 年

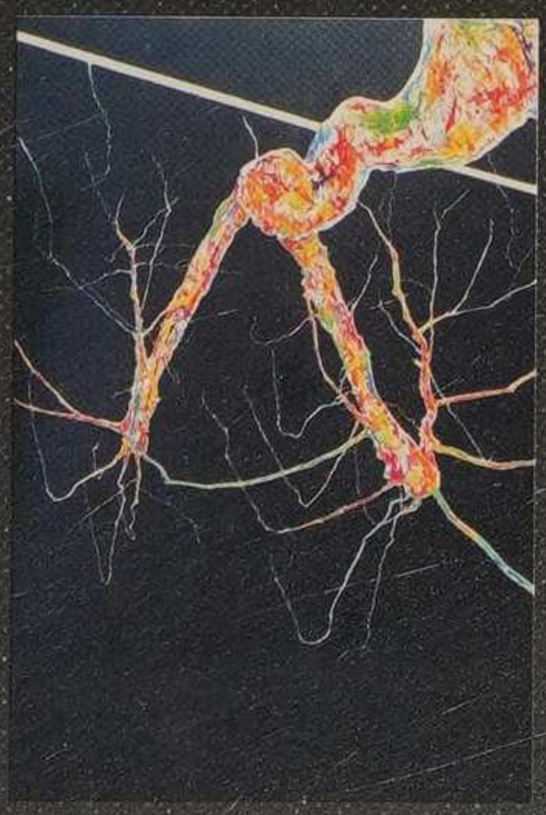


张欣杰 /《黑森》，80#80，布面丙烯，2016





王章涛 / 无题 1 / 综合材料 / 30 cm x 50 cm / 2016



毛晓宇

西安美院具象表现工作室

Figurative Expressionism Workshop, Xi'an Academy of Fine Arts

以写生为基础，以视觉直观作为认识世界感受世界的主要途径，注重绘画的构成性，以此为基础，开展对表达视觉方式、构成绘画形式等问题的探索。以具象表现绘画基本方法论为理论依据，把现象学的基础方法融入教学实践中，并主动汲取中国文化思想与艺术精神，顺应当代艺术发展脉络，融通并整合可利用的东西方思想资源，为实践绘画在当代的发展奠定基础



张尧 / 今日有雨 5 / 45 cm x 30 cm /

刘国良 / 漫溯 / 105 cm x 75 cm /



张航 / 无题绘画 no.1/ 200 cm x 150 cm /
涂料 乳胶 布面油画 / 2015

It is based on painting from life, in which visual intuition becomes the main route for knowing and feeling the world, and emphasis is laid on the constitutive character of painting to explore on such issues as visual's ways of expression and forms of painting makeup. It takes the basic painting methodology of figurative expressionism as the theoretical basis, fuses the basic method of phenomenology into teaching practices, actively absorbs the Chinese cultural thoughts and artistic spirits, complies with the development tendency of contemporary art and combines and integrates the available oriental and western thought resources to lay foundation for the development of practical painting in the contemporary era.

中央美术学院油画系第五工作室

No. 5 Workshop, Department of Oil Painting, China Central Academy of Fine Arts



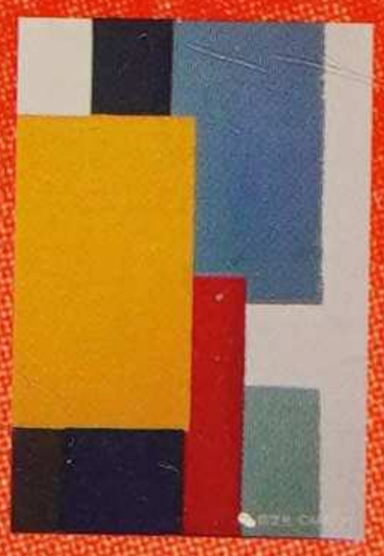
洪张博 / 悲怆 / 130 cm x 130 cm / 布面油画 / 2016



刘诗阳 / 游乐园 / 80 cm x 80 cm / 布面丙烯 / 2016



文瑞然 / 海 / 130 cm x 130 cm / 布面油画 / 2016



解颖娇 / 课堂习作 / 99 cm x 69 cm / 布面油画 / 2016

艺术作品的创作思想和创作理念：中央美术学院油画系第五工作室的学生有一定具象艺术的基础后，观察和思考前辈抽象艺术家作品，模仿和揣摩其图式和语言背后的观念指向和思维状态，学习体验当代生活，了解当代美学和艺术理论，并学会从生命体验和感觉的生理空间转换成心理的情感和精神空间，通过反复的感性和理性的艺术创作过程，自然的捕捉和生成自己的形式象征的抽象语言系统。

Creative thoughts and creative ideas of artistic works: After the students of No.5 Workshop, Department of Oil Painting, China Central Academy of Fine Arts have acquired certain foundations of figurative art, they observe and think about the works of previous abstract artists to imitate and try to figure out their scheme and directions of concepts and mental states behind the language, and study from and experience the contemporary life, learn about modern aesthetics and artistic theory, acquire the transformation from the physiological space of life experiences and feelings into the emotional and spiritual space of mentality to naturally catch and form their own abstract language system of formal symbols through repetitive emotional and rational artistic creation processes.



洪张博 / 平行时空 / 41 cm x 41 cm / 布面丙烯 / 2016



陈加红 / 产生 / 150 cm x 150 cm / 布面油画 / 2016



洪张博 / 平行时空 2 / 41 cm x 41 cm / 布面丙烯 / 2016



李思奇 / 目光折叠 / 150 cm x 130 cm / 布面油画 / 2016

【零与钰】艺术创作团队

Artistic Creation Team "Ling and Yu"



社会未必不是一座雕塑，艺术也未必停留传统意义的高尚——回归生活，融入社会，在细节中渗透，在环境中建构，或许这就是未来艺术的优选路向……



Society may be a sculpture, and art may not remain the conventional loftiness – return to life, integrate into the society, infiltrate in details, construct in context, which may be the preferential route for future art...

中国美术学院绘画艺术学院油画系历史与主题性绘画工作室

Historical and Theme Painting Workshop, China Academy of Art



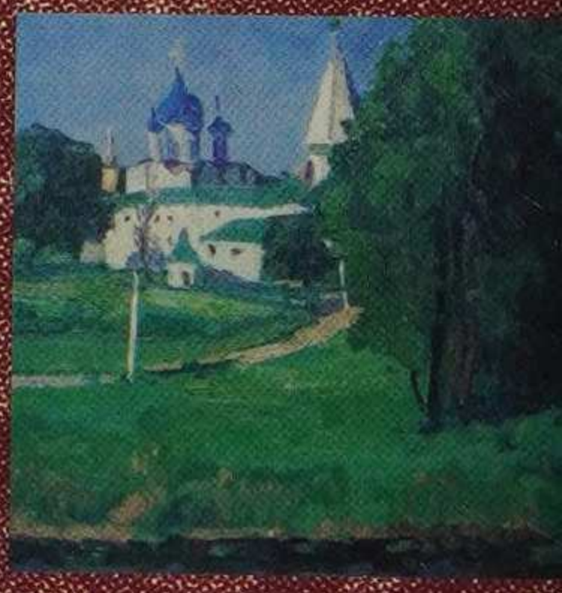








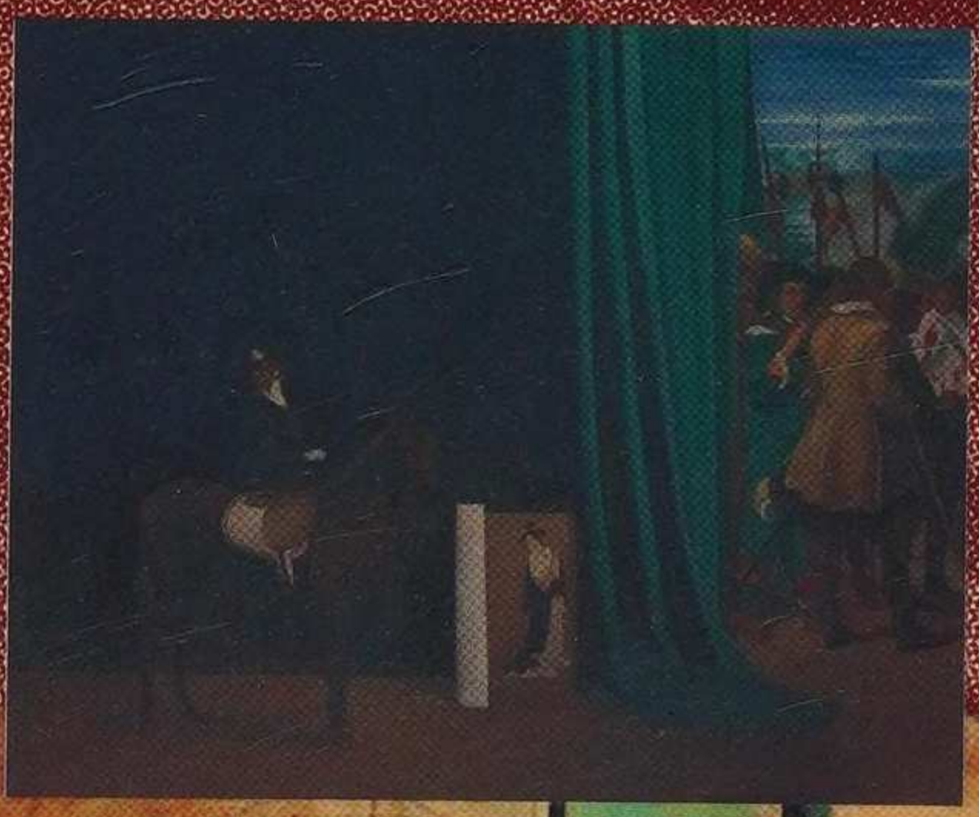




It emphasizes on oil painting tradition of narrativity and the artistic pursuit of realistic spirits, stresses on the spiritual modeling of 'human being' as the historical subject, pays attention to the thought resources and self recognition within the view of the overall culture, lays emphasis on presentation of the historical sense in theme oil paintings and lay stress on the traditions and development of oil painting's narrativity expression.









强调油画的叙事性传统和现实主义精神的艺术追求方向，强调作为历史主体的“人”的精神塑造，强调整体文化视野中的思想资源和自我认识，强调主题性绘画的历史显现，强调油画叙事性表现的传统与发展。

中国美术学院绘画艺术学院油画系 新具象 绘画工作室

New Figurative Painting Workshop, Department of Oil Painting, China Academy of Art



生命 + 诊断 *Life + Diagnosis*
—— 赵舒演 Zhao Shuyan



地缘 + 社会 *Geographical Relationship + Society*
—— 陈思路 Chen Silu



切近 + 疏远 *Closeness + Alienation*
—— 张小俊 Zhang Xiaojun

The new figurative creation of themes is the core curriculum of No.2 Workshop, which is set up for sophomores, juniors, and constitutes the follow-up part of the social practice course for the first-year postgraduates, and regarded as the main course to be explained, discussed and tutored for the second-year postgraduates and graduates, within which works are finished. The major features of this curriculum are: from concrete explanation to painting practice, from fixed themes to optional themes for optional theme creation, which have the progressive operability, closely connecting the personally subjective construction of students with the generation of certain painting themes and paying attention to students' potential to make the innovation on figurative painting possible.

1.Blood ties + existence; 2. Mentality + privacy; 3. Presence + memory; 4. Presence + experiment; 5. Closeness + alienation; 6. Geographical relationship + society; 7. Articles + consumption; 8. Life + diagnosis.



物质 + 消费 *Articles + Consumption*
——仝龙宇 Tong Longyu



血缘 + 存在 *Blood Ties + Existence*
——陈璃 Chen Li



在场 + 记忆 *Presence + Memory*
——常青 Chang Qing



心理 + 私密 *Mentality + Privacy*
——方赞如 Fang Zanru



新具象主题建构创作是第二工作室的核心课程，课程设立在本科生二、三年级、研究生一年级的社会实践课程的后续部分，在研究生二年级以及本科、硕士研究生毕业班作为重点课程进行讲解、讨论、辅导、完成作品。课程的主要特色：由具体的讲解分析创绘画实践，由规定题材到主题建构进行自选主题创作；具有循序渐进的可操作性；将学生个人的主体建构与绘画主题的生成紧密相关，注重学生的个人潜质，为具象绘画创新提供了可能。

1. 血缘 + 存在；2. 心理 + 私密；3. 在场 + 记忆；4. 在场 + 实验；5. 切近 + 疏远；6. 地缘 + 社会；7. 物品 + 消费；8. 生命 + 诊断。

中国美术学院绘画艺术学院油画系 **具象表现** 绘画工作室



象学思维的绘画应用

张璪用“外师造化，中得心源”概括了绘画、自然和人心的关系，先用眼观看作为绘画对象的自然，并将观看的感受在心中重新整理反刍，最后落笔成画，整个过程是解构重构的过程。如何直观自然并接近自然是塞尚探索的观看命题。当面对自然我们面对的是什么？绘画面对自然这一古老母题如何在当下直指人心？













Application of Xiang Thinking in Painting in the Department of Oil Painting, China Academy of Art

Zhang Zao summarized the relationship among painting, nature and human mind with “art comes from nature, but also needs the artist's inspiration and creation”, in which artist observes the nature, the target for painting, and then rearranges and ruminates the feelings acquired from observation in his mind and finally starts to complete the painting, the overall process of which is the process of deconstruction and reconstitution. How to directly view and get close to nature is the view issue explored by Cezanne. When in the face of the nature, what are we facing? How can the old motif, painting with respect to nature, point to the human heart at present?





中国美术学院绘画艺术学院油画系 多维表现 绘画工作室

Multi-dimensional Expressionism Painting Workshop,
Department of Oil Painting, China Academy of Art

艺术模型景观学

显与隐的存在与发生——几何之维

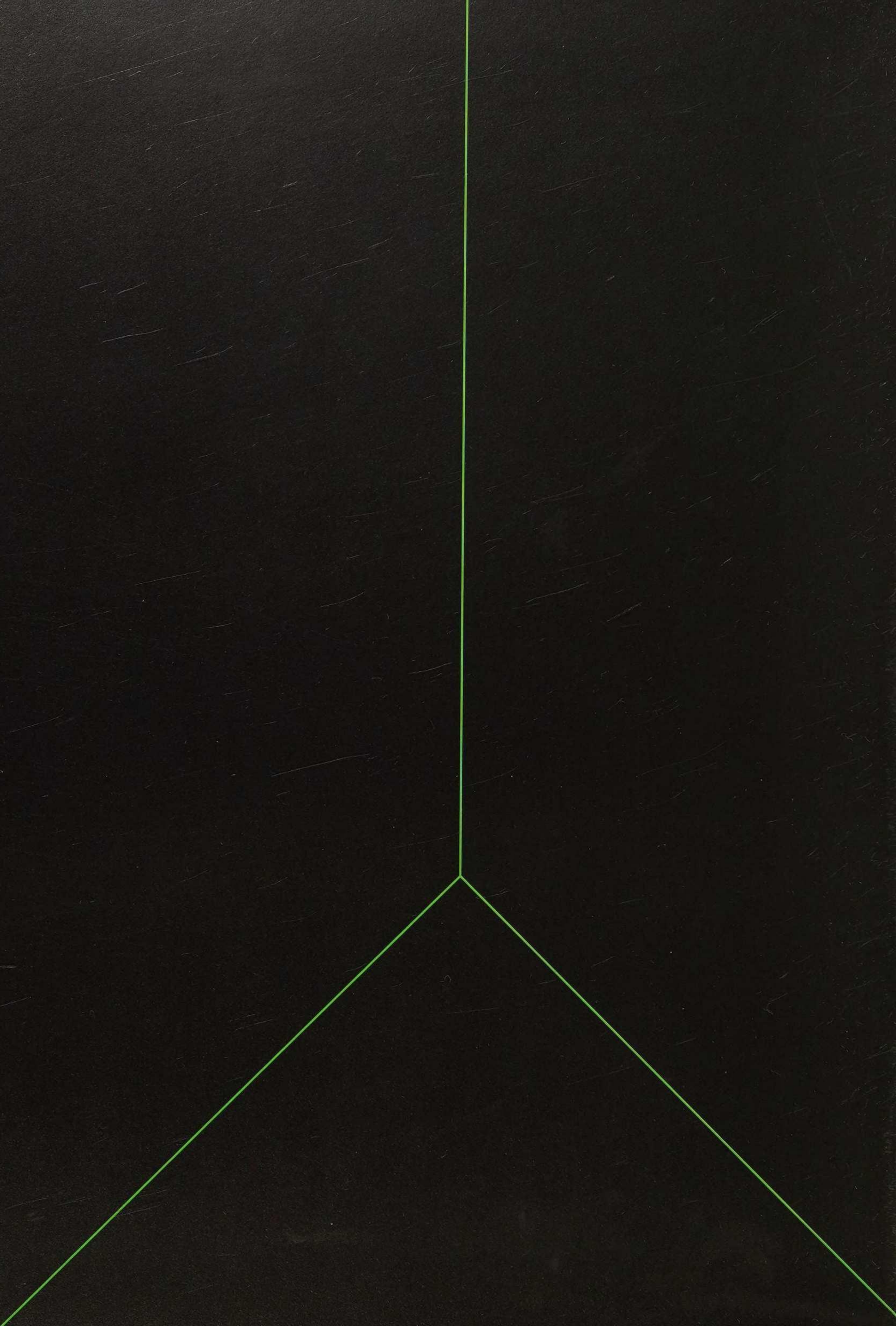
遮蔽与澄明的在场——光影·山水·维

Existence and occurrence of clearness and vagueness –
geometrical dimension

Landscape Science of Artistic Models

弯曲的不确定的平衡，以几何方式存在的世界，自然形态中的方形重构，自然形态中的圆形重构，自然形态中的三角形重构，被定义与归纳的几何，被观察的几何自然形态，此时此刻断裂的生成几何，既定的事实与广延的现实的模型

The uncertain balance of curve, the geometric world, the square reconstitution in natural forms, the round reconstitution in natural forms, the triangle reconstitution in natural forms, the defined and induced geometry, the geometric natural forms observed, the broken generation geometry, the assured facts and models of extended facts



中国美术学院绘画艺术学院油画系**多维表现**绘画工作室

艺术模型景观学—奇园异考“绘画”与“绘画性”的异同探索

从认知方式到社会空间

绘画的本体论和元绘画：通过分析艺术史中“语言的自我观察”这一脉络，引导学生对绘画的本体论有所认识，即了解绘画是什么、绘画如何发生、作者 - 作品 - 观众三者关系的问题。并通过对“元绘画”的分析，让学生对绘画中的自我指涉、再现与表现、图像与观念的问题有所理解。

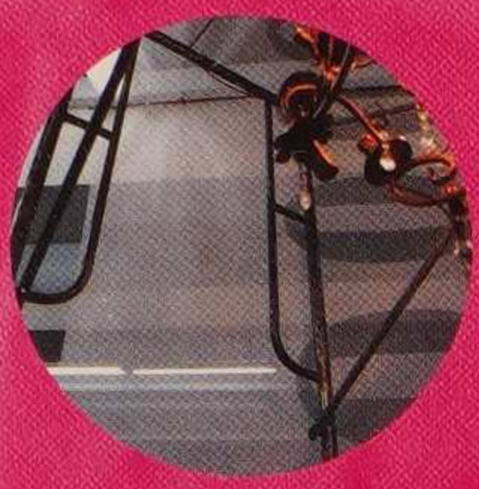












Multi-dimensional Expressionism Painting Workshop, Department of Oil Painting, China Academy of Art

Landscape Science of Artistic Models – Exploration on the similarities and differences between Qiyuanyikao “painting” and “painting attributes”.









From cognitive style to social space

The ontology of painting and the meta-painting: by the analysis on the vein of “self-observation of language” in art history, students are guided to learn about the ontology of painting, i.e. what is painting, how painting happens and the relationship among painter, work and viewer. The analysis on “meta-painting” is to help students make out the self-reference, the presentation and representation, and the image and ideas in painting.

中国美术学院绘画艺术学院油画系**多维表现**绘画工作室

艺术模型景观学——人与社会

Landscape Science of Artistic Models – Human Being and Society







Multi-dimensional Expressionism Painting Workshop, Department of Oil Painting, China Academy of Art











中国美术学院绘画艺术学院油画系**综合绘画**工作室

传统艺术转换系列研究

Systematic Study on the Transformation of Traditional Art

以中国传统艺术资源的挖掘为创作素材与媒介，是综合绘画工作室一个重要的创作研习课程。
它不仅是教学与创作的双向研究的一个载体，也为学生在艺术表达上提供了一种思考的方式与切入的路径。



Mining the traditional Chinese art resources for creative materials and media is among the important creative study courses of the Comprehensive Painting Workshop, which is not only one carrier for the study on bidirectional teaching and creation, but also provides a kind of thinking mode and an access route in artistic expression.





The contemporary painting art language with oriental poetic features is explored on the basis of traditional art resources and by clearing up the thought context, reviewing history and today and exciting the expression of traditional artistic connotation through the techniques and methods of comparative study between China and the West.

Comprehensive Painting Workshop, Department of Oil Painting, China Academy of Art









立足传统艺术资源，廓清思想文脉，反观历史与当下，以中西比较研究的技艺与方法，活化传统艺术内涵的表达，探索具有东方诗性的当代绘画艺术语言。





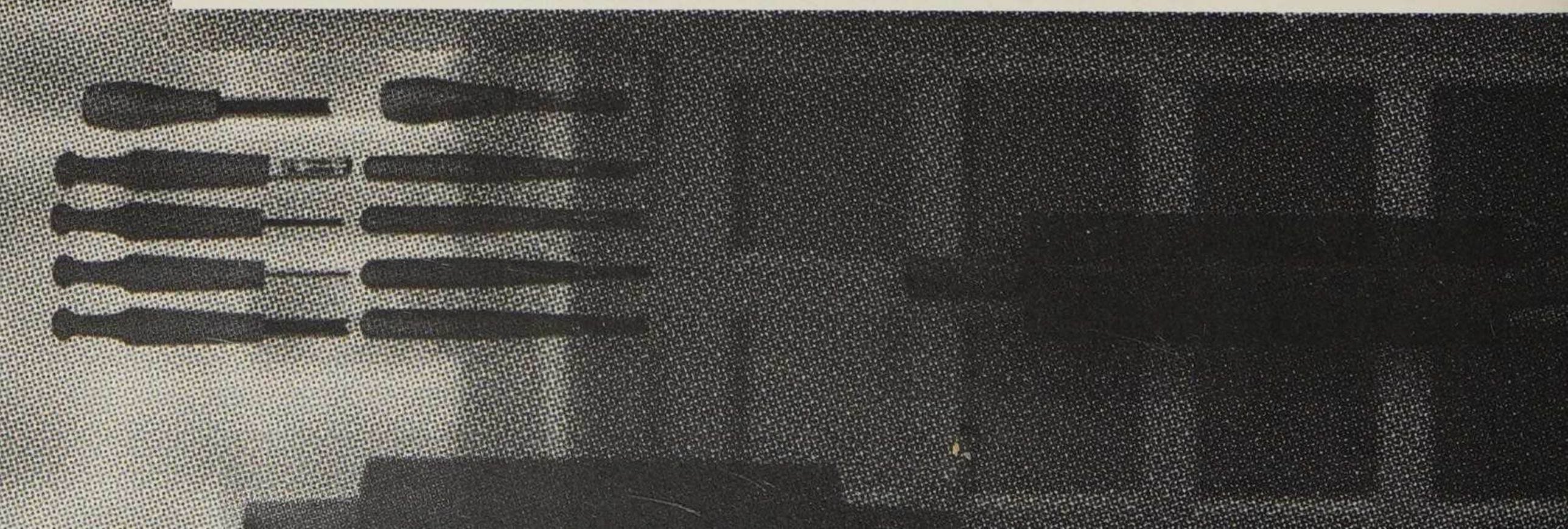


中国美术学院绘画艺术学院 **油印木板** 实验室

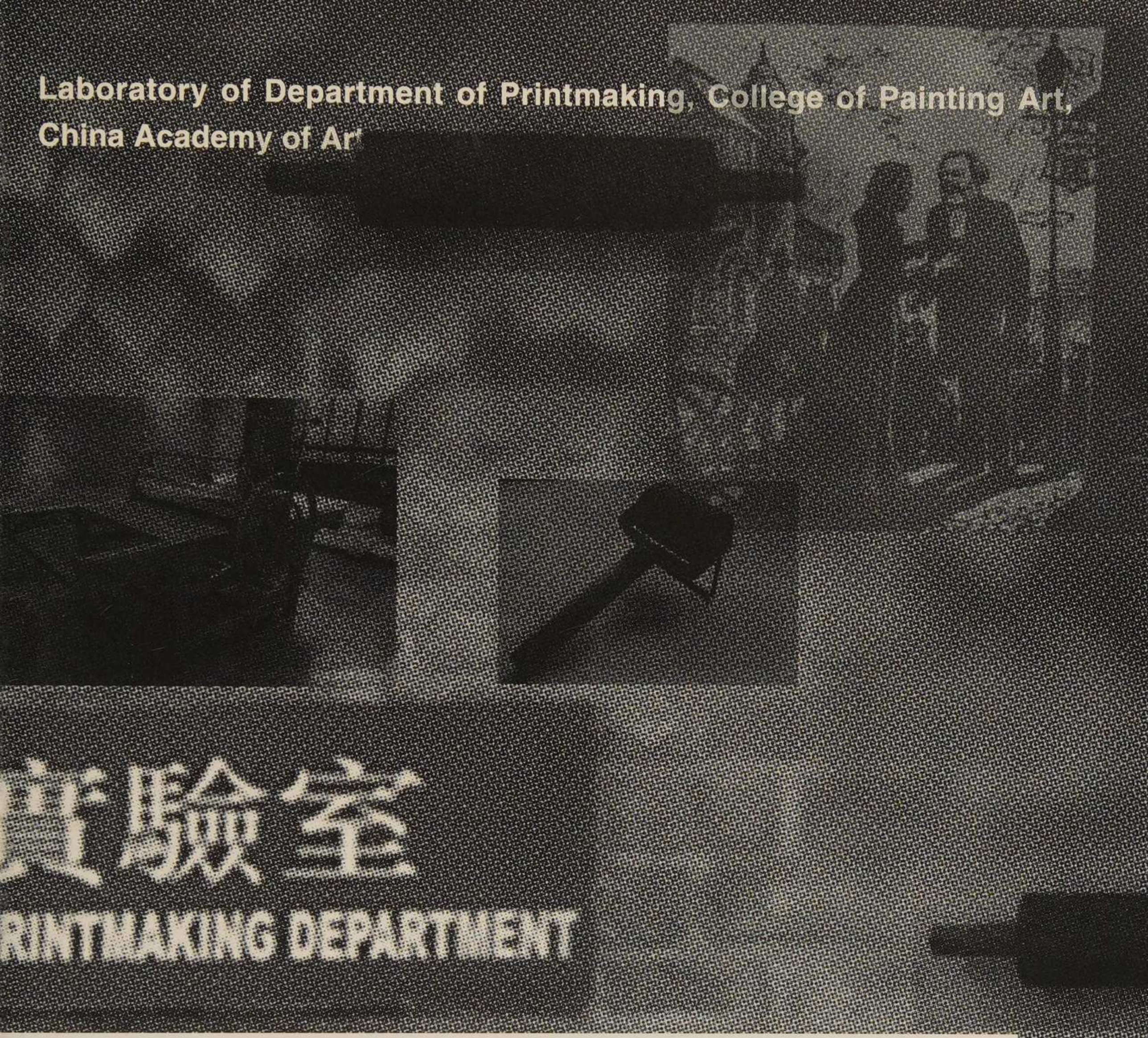


木版油印—展示项目简介（interyouth 版画实验室）

近代中国木刻版画艺术的发端始于鲁迅先生倡导的“新兴木刻运动”，而我院是该运动的主要策源地，从杭州艺专到“一八艺社”，从 54 年创系到 21 世纪的现在，版画系传承着新兴木刻运动的精神，“使版画不仅是一种艺术专业，一种机械制作和一种手工技艺相结合的技艺体系，更是一种超越直接绘制来活化媒介、关注生活的眼光和思考的方式，更是一种媒体时代辨识图像符号、激活大众媒体、体用新技术语言的开放型的艺术品类，更是一种时代使命精神和民族深度精神得以交叠成像的、不断更新中的生命关照方式。—许江”。在木刻版画艺术的传承与发扬中，版画系名家辈出影响深远，始终以坚持社会更新与民族担当为己任。



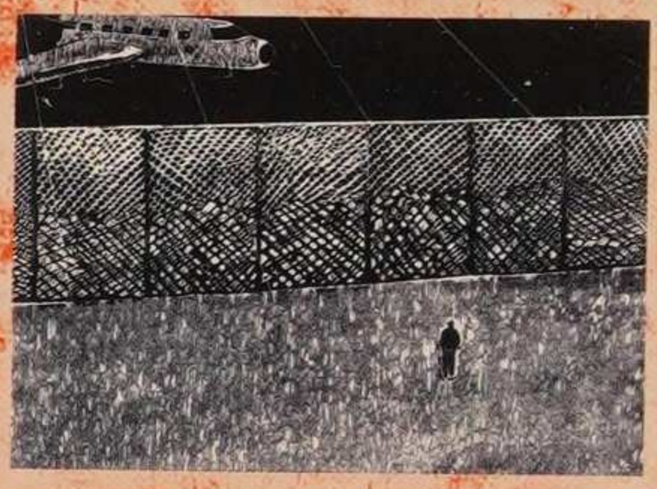
Laboratory of Department of Printmaking, College of Painting Art,
China Academy of Ar



k Mimeograph – show the brief introduction to the project (Inter-Youth Printmaking Laboratory) The woodcut in modern China originated from the erging woodcut movement" initiated by Mr. Lu Xun, and our academy was the major original place of this movement. From Hangzhou Art Junior ege to "One Eight Art Society", from the founding of the Department in 1954 to the current era of the 21st century, the Department of Printmaking inherited the spirits of the emerging woodcut movement "to transform printmaking into not only an artistic major, a kind of mechanical making, ll system of the combination of manual skills, but also an excited medium beyond the direct painting, the view on life and the thinking mode, pen artistic category of identifying signals and symbols, exciting the mass media and adopting new technical language in the media era, and a nuously updating mode of caring for lives with overlapping and imaging of the spirits of era missions and the deep national spirits. – Xu Jiang". e inheritance and promotion of woodcut, generations of masters emerged and imposed significant impacts who were engaged in the social vation and their obligations to the nation all their life long.

中国美术学院绘画艺术学院 民族性版画 工作室

Workshop of Printmaking with National Characters, College of Painting Art, China Academy of Art





The study on the methodology of oriental artistic modeling is laid emphasis on and the study on the ontology language of printmaking is paid attention to from the point of view of the aesthetics and modeling methods of traditional Chinese art.Artists' experience of social life is stressed on and transformed into the printmaking art language with Chinese characteristics to present the era we are in.

从中国传统艺术的审美及造型方法为出发点，注重东方艺术造型方法论的研究；注重对版画本体语言的研究。
强调艺术家自身对社会生活的体验，并将之转化为有中国特质的版画艺术语言来表达我们所处的时代



中国美术学院绘画艺术学院版画系新现实版画工作室

No.2 Workshop, Department of Printmaking, College of Painting Art, China Academy of Art

“新现实”正是面对这样的一个历史脉络，是某种传统思想的继承、某种新时期经验的继续，也是不断地沉浸在
感受”、“真感情”的“真实流露”，或“文以载道”或“诗以言志”。



“New Realism” is in the face of such historical context, which is the inheritance of some kind of traditional thought and some kind of continuation of the experience of the new era, as well as the artistic thinking and practices immersed continuously in the new historical course, and in which under the condition of the open art language, the “real reveal” of “real feeling” and “real emotion”, or “writings are for conveying truth” or “poems are for expressing one’s will”, should be retained.



的艺术思考与实践活动，在艺术语言开放条件下，保持个体的“真







“新现实”，即面对当下时代以自身的真情实感去探索和呈现某种艺术形式的学术预案。

“New Realism” is an academic scenario that artists explore and present some kind of artistic form by his personally real emotions and feelings in the face of the contemporary era.

中国美术学院绘画艺术学院版画系**表现性版画**工作室

Workshop of Expressive Printmaking, Department of Printmaking,
College of Painting Art, China Academy of Art

对于社会与历史曾经或正在发生的一些所谓的“宏大”的事情，我往往会投以比较多的关注。
但这里有一个重要的前提，那就是：它们必须和我们的个体本身以及我们的当下直观相关联。

版画中蕴藏的“存在”之真、“纪实”之真、“物性”之真在“后印刷”时代中有可能激发出新的历史意义。

重视学生的个体情感表达，个体的情感是丰富而复杂的，艺术应基于这种独特而又丰富情感来表达自己的主观感受、思想、精神及审美理想。

I always pay much more attention to the so-called “great” events happened and happening in society and history. However, there is an important premise that they must have direct relations with each individual of us and the present era.

The authenticity of “existence”, “record”, “material properties” contained in printmaking may generate new historical significance in the “post-printing” era.

Students’ individual emotional expression is attached great importance to, which is rich and complicated. Based on such kind of unique and rich emotions, artists should express their subjective feelings, thoughts, spirits and aesthetic ideas by art.







中国美术学院绘画艺术学院复合性版画工作室

Workshop of Compound Printmaking, College of Painting Art, China Academy of Art

把真实与艺术作为一个分界线，强调对真实改造的敏锐意识，在改造过程中展开图形的艺术想像和艺术表现，培养对版性材料的跨界应用的敏感性，使版画媒介实现更大程度的延伸。

The keen consciousness of transformation of realities is emphasized on with reality and art as the boundary, in which the artistic imagination and expression of figures is spread to foster the sensibility to the trans-boundary application of printmaking materials so as to extend the printmaking media to a greater degree.

中国美术学院绘画艺术学院壁画系 **东方壁画** 工作室

材料物性的视觉经验









Material is "objects". Each object has its own intelligence, for which artists should not be in the pursuit of creation, but following its tendency and drawing support from its force to nurture the new conception naturally.

Traditions are not equal to the past or subject to the future, but some kind of accumulation, direction and existence.

Workshop of Oriental Mural Painting, Department of Mural Painting, College of Painting Art, China Academy of Art

Visual experience of material properties



材料即“物”，万物皆有灵性，不求造物，顺其势，助其力，新意自会应运而生。
传统既不等同于过去，也不从属于未来，而是一种积淀、指向和实在。

中国美术学院绘画艺术学院壁画系 写实性与主题型 壁画工作室

Workshop of Realistic and Theme Mural Painting, Department of Mural Painting, College of Painting Art, China Academy of Art









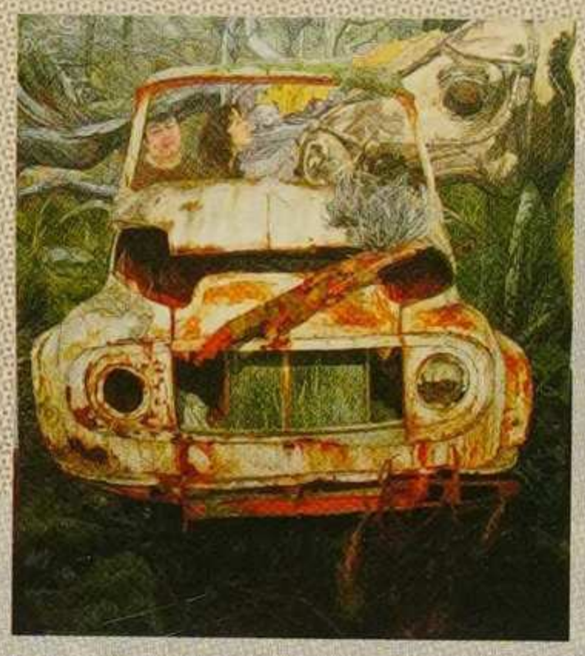


坦培拉绘画语言与精神的表现力研究

Study on the Painting Language of Tempera and Mental Expressiveness











埃托雷

埃托雷·特里波迪是“妈妈画框工作室”的创始人之一，这是一个关注于视频、搭建和多媒体展览的艺术家组织。其最具代表性的作品就是 2016 世博会“圣座亭”里的那张互动桌子。

一个画面总是来自于零碎的东西。

就像一个多脸组成的棱镜。

迄今为止我一直遵循着这样一种方法：把有相同之处的小画像挂在墙上。有些是因为相似，另一些则是相互抵触。它们组合在一起形成的画面虽具异质性，却不乏独有的整体性。

这种创作方式让我感受到一种自由，让我能从各个角度来审视我脑海里的主题。

我经常使用文字故事来描述我的作品，因为绘画就像是一幅电影的画面。望着一幅单独的画面，你会有一种悬浮于过去和将来的感觉。这份悬浮感使得观赏者把这幅画想象成是一段复杂故事的一个片刻，而这段故事仅存在于他自己的脑海里。

Ettore

Ettore Tripodi is among the founders of MammaFotogramma Studio (www.mammafotogramma.com), a group of artists focusing on video, installations and multimedia exhibitions. One of the most representative work realized by the studio is the interactive table presented within the Expo 2016 for Holy See Pavilion.

An image always comes from many fragments.

Like a prism composed by many faces.

So far I have been following this direction: I hang on the wall small images somehow linked by a common idea. Sometimes there are put each other together by similarity, others because they collide. All together they build a picture that, despite the heterogeneity of subjects, does not lack of its own entirety.

This way of working allows me some freedom, I can investigate the subject I have in mind from several points of view.

I often use the word story to describe my work because the paintings look like frames drawn by a movie. Looking at the single image you have the feeling that it is suspended between a before and an after. This suspension let the viewer imagine that the painting is a fragment taken from a more complex story that actually exists only in his mind.

海洛斯・达里葛

我创作的核心目的是想要创造一个热情又抽象的艺术品，人们能够从作品的外表轻易地找到联系，但却仍然受到人类和自然环境之间冲突关系的挑战。我想要揭示日常生活中这看似平凡，实则却充满着美，诗意以及幽默的一面，同时也揭示人们交流过程中更深层的关系。自传，既是真实的，也是想象的。而它也是我大部分作品的基础。通过使用色彩和讲故事这种方式，我想将我个体的每个方面都融化到神话和现实中去。我试图将记忆和假象结合，从而交替解读我的内心世界，并解读更多的文化，政治以及社会故事。我经常利用小细节来讲故事，比如使用墨水，炭画笔或者彩色粉笔。有时候，有些画布上的故事看起来很恐怖，但是却难以完全解读。我也将人们以及人们的表情作为创作的来源，以此来创作多样性的活动。然而我虽然以此为起点，但却逐渐变成了一片想象的天地。通过变换唯独和视角，我努力想要使观赏者困惑，我想让他们不得不从多个角度来观赏我的画，就像是看一个拼图，直到他们发现那些抽象的碎片都有各自的位置。

Héloïse Delègue

The core of my practice aims to create lyrical and abstract works of art which on the surface people can easily relate to, but yet still be challenged by the often conflicting relationship between mankind and his natural environment. I try to reveal the beauty, poetry and humour in seemingly mundane aspects of everyday life, as well as revealing profound layers of relationship in the communication between people. Autobiography, both real and imagined also forms the basis of most of my work. Through the use of colours and storytelling, I try to fuse aspects of my identity, with myths and factual truths. I try to combine memories and artefacts to produce alternate readings of both my inner world and more universal cultural, political and societal narratives. I usually narrate thoughts using small details I add with ink, charcoal or pastel. Sometimes, some text scares the surface of the canvas but are never entirely readable. I also source images of faces and the human form in a multiplicity of activities as my starting point which I then gradually transform into imaginary landscapes. Playing with dimensions of scale and perspective, I endeavour to confuse the viewer into having to look at my work from different angles until, like a jigsaw puzzle, the abstracted pieces begin to fall into place.

刘畅

这个世界里存在的基本原子的总量几乎是恒定的。它们有时结合，又在另一个时间被切断，并在环境中不断的循环往复。有的在某种机缘巧合下，构成了我的身体，然而下一刻，又变成别的物质，继续扩散蔓延开去，不知又将栖息在何处。明治时期，记者的先驱宫武外骨先生写的一篇文章中说“地球的水的总量古今一致，只是随着日夜转换所呈现的样貌不一而已，所以这一碗普通的清水里，既有日本圣僧削道镜的分子，又有成为过紫式部的小便的分子也说不定”（幽默本报第 122 号）。

而事实可能的确如此！葛饰北斋看到的霜降的瀑布，在流经落水庄时变得湍急而下，抑或，它包含着很久以前维米尔用精湛的画技描绘的微小液滴，虽然是潺潺薄流，却从未断流，呈螺旋状持续落下至今。

对我来说，我画里的格子就是形成削道镜，紫式部的小便，葛饰北斋看到的霜降的瀑布，维米尔描绘的牛奶的最基本的原子，我用最简单的元素将中国和日本的神画到画里，并且去供奉着这些神的神社寺庙参拜，这一系列的活动构成我的作品。这次入选的作品《微视与巨视 - 言离神》画的是日本名叫言离的神，言离神只需一句话无论好事还是坏事都能解决。供奉着这尊神的神社位于葛城山脉的奈良县御所市的葛城一言主神社。我于 2016 年 7 月 15 日参拜了这座神社。

我的诗的第一行里龙正在闷绝，
第二行里飞舞的是已死去的驹鸟。
在新的现实里反转，我想写出把男男女女吐出把城市点燃把海
搅翻把天空分断把星诞生的诗，即便如此，
诗在我心中狂乱。我虽想要脱离，但诗已死，在我眼前变成龙，这个哭笑不得的现实。
在诗的第一行里狂暴的龙，龙想从龙里脱出，诗变成了龙，在我面前飞，吐着火，
围着我绕圈想要我宠他

成为在惊天动地的现实里被抛下的一行的龙

《爆笑闷绝反转大龙》— 地球头脑诗篇

Liu Chang

The quantity of atoms consisting of this world is invariable. Sometimes, they combine with each other, then they are cut off by something in another time. They undergo this process again and again in the environment. Some of them occasionally consist of our bodies. However, they turn into other things in the following moment. They spread to everywhere without knowing where the end is. During the time under the rein of Emperor Mingzhi(Qing Dynasty), Mr.Gongwu Waigu, a pioneer of journalist, wrote in an article "The quantity of water on the earth never changes. However, its form changes as time goes by. Therefore, this bowl of clear water may have molecule of Xiaodaojing, a Japanese saint monk, as well as molecule of Zishibu." (Humor Newspaper Issue 122)

This is the fact! Geshi Beizhai saw a waterfall covered by frost. It rushes across the village and it may contain tiny drops drawn elaborately by Vermeer many years ago. Although it flows slowly, it never stops. And it continues to flow in a spiral way.

As for me, forms in my paintings are the molecules from Xiaodaojing and Zishibu, the waterfall seen by Geshi Beizhai and basic atoms of Vermeer's milk. By using the simplest elements, I draw immortal saints of China and Japan in my paintings. I also went to the temples to worship those immortal saints. All these activities have become part of my works. The selected work Micro/Macro-view—God called Yanli tells about a Japanese God called Yanli. Any problems, no matter good or bad, can be solved as long as Yanli God say something about the problems. The temple with this God, Temple Yan, locates at Yusuo City, Nara County along the range of Mountain Gecheng. I visited the temple at 15th July, 2016.

The first line of my poetry tells about a lonely dragon, and the second line shows a flying died bird. In the new reverse reality, I want to write something that will attract men and women, light cities, stir seas, separate the sky and create new stars. The poetry roars in my heart. I want to escape, but the poetry is already dead. The dead poetry became into a dragon. What a funny and sad reality!

In the first line of my poetry, there is a roaring dragon. It wants to escape from itself. The poetry turns into a dragon, flying in the front on me and making fire. It flies around me and wants my spoiling love.

A Reverse Dragon with Great Laugh—Poetry of The Earth Brain

安慧

1992 年出生于河北邢台
2015 本科毕业，
2016 级天津美院版画系在读研究生

An Hui

Born in Xingtai, Hebei in 1992.
Graduated with a bachelor’s degree in 2015.
A postgraduate learning in Department of Printmaking, Tianjin Academy of Fine Arts in 2016

鲍大宸

1993 年出生于安徽
2015 年毕业于四川美术学院版系本科
2015 年攻读四川美术学院版画系研究生
现工作生活于重庆

Bao Dachen

Born in Anhui in 1993，Graduated from department of Printmaking，Sichuan Fine Arts Institute in 2015.
Learning in department of Printmaking Sichuan Fine Arts Institute as postgraduate from 2015 un-til now.
Living and working in Chongqing now.

白杨

1983 年出生，
2014 年毕业于中国美术学院油画系多维表现绘画工作室，获硕士学位。
多次参加各类展览并获奖。

Bai Yang

Born in 1983, native of Xingcheng, Liaoning Province.
2010: Studied in Multidimensional Expression Workshop, Department of Oil Painting, China Academy of Art. Currently active in Hangzhou and Shanghai etc.

包岚

内蒙古美术家协会会员
1987 出生于内蒙古集宁市
2011 毕业于中央美术学院版画系
2016 毕业于内蒙古师范大学美术学院
获硕士学位
现任教于内蒙古师范大学美术学院
参加各类展览并获奖

Bao Lan

Member of Inner Mongolia Artists Association
Born in Jining City, Inner Mongolia in 1987
Graduated from Department of Printmaking, China Central Academy of Fine Arts in 2011, honored bachelor’s degree
Graduated from Inner Mongolia Normal University Art College in 2016, honored master’s degree
Teaching in Inner Mongolia Normal University Art College now
Attended kinds of exhibitions and won awards.

鲍瑶

1988 出生于山东
2010 毕业于中国美术学院壁画系获学士学位
2016 毕业于中央美术学院壁画系获硕士学位
现工作生活于北京

Bao Yao

Born in Shandong in 1988
Graduated from Department of Mural Painting, China Academy of Art in 2010, honored bachelor's degree
Graduated from Department of Mural Painting, China Central Academy of Fine Arts in 2016, honored master's degree
Living in Beijing now

蔡龙飞

1987 年生于甘肃
2010 年毕业于西安美术学院油画系学士学位
2015 年毕业于西安美术学院油画系硕士学位
现工作生活于西安

Cai Longfei

Born in Gansu in 1987
Graduated from Department of Oil Painting, Xi'an Academy of Fine Arts in 2010, honored bachelor's degree
Graduated from Department of Oil Painting, Xi'an Academy of Fine Arts in 2015, honored master's degree
Living in Xi'an now

蔡艺

1990 年出生于辽宁大连
2009-2013 年中国美术学院油画系第一工作室本科
2014 年中国美术学院油画系第一工作室研究生
2013 年获中国美术学院毕业创作暨林风眠创作奖银奖

Cai Yi

Born in Dalian, Liaoning in 1990
Undergraduate in No. 1 Workshop, Department of Oil Painting, China Academy of Art in 2009-2013
Postgraduate in No. 1 Workshop, Department of Oil Painting, China Academy of Art in 2014
Honored silver award of China Academy of Art Graduation Creation & Lin Fengmian Creation Award in 2013

曹源

1991 年出生于陕西
2015 年毕业于 西安美术学院 油画系
现工作生活于西安

Cao Yuan

Born in Shaanxi in 1991.
Graduated from Department of Oil Painting, Xi'an Academy of Fine Arts in 2015.
Working and living in Xi'an now.

曾曦

1984 年出生于湖南省冷水江市
2007 年毕业于广州美术学院油画系
2012 年毕业于广州美术学院油画系研究生
并获文学硕士学位
现工作生活于广州

Zeng Xi

Born in Lengshuijiang City, Hunan Province in 1984
Graduated from Department of Oil Painting, Guangzhou Academy of Fine Arts in 2007
Graduated from Department of Oil Painting, Guangzhou Academy of Fine Arts in 2012, Master of Arts
Living and working in Guangzhou now

曾臻

1991 年出生于广西北海市
就读中国美术学院油画系
现居杭州

Zeng Zhen

Born in Beihai City, Guangxi in 1991
Learned in Department of Oil Painting, China Academy of Art
Living in Hangzhou now

陈可

1988 年出生于福建
2007—2011 中国美术学院 公共艺术学院 美术学
2011—2014 中国美术学院 艺术管理与教育学院 美术学
2012.11—2013.3 法国巴黎艺术城
现居杭州

Chen Ke

born in Fujian in 1988
2007—2011 Fine Arts, The College of Public Art, China Academy of Art
2011—2014 Fine Arts, College of Art Management and Education, China Academy of Art
2012.11—2013.3 Cité Internationale des Arts (Paris, France)
Living in Hangzhou now

陈孔月

1989 年出生于广西
2014 年毕业于西安美术学院版画系本科，同年保送西安美术学院版画系硕士研究生，师从杨锋教授。
多次参展并获奖

Chen Kongyue

Born in Guangxi in 1989.
Graduated from Department of Printmaking, Xi'an Academy of Fine Arts in 2014. Recommended for admission to Department of Printmaking, Xi'an Academy of Fine Arts for learning as a postgraduate in the same year, and taught by Professor Yang Feng.
Attended kinds of exhibitions and won awards repeatedly.

陈林林

1991 年生于潮州
现学习并工作于广州

Chen Linlin

Born in Chaozhou in 1991
Studying and working in Guangzhou now

陈玲

2013 年毕业于上海大学美术学院油画系
2014 年至今为上海师范大学美术学院油画专业研究生
2016.3 签约上海万马奔腾艺术品股份公司
2016. 进修意大利弗洛伦萨美术学院

Chen Ling

Graduated from Department of Oil Painting, College of Fine Arts, Shanghai University in 2013
Postgraduate of Oil Painting Major, Fine Arts College, Shanghai Normal University from 2014 to now
Contracted with Shanghai Wanma Bengteng Artwork Co., Ltd. in March 2016
Making further study in Florence National Academy of Fine Arts of Italy in 2016

陈露露

1992 年出生于中国温州，现就读于中国美术学院油画系
参加 各类展览并获奖

Chen Lulu

Born in Wenzhou, China in 1992,
Learning in Department of Oil Painting, China Academy of Art now
Attended kinds of exhibitions and won awards.

陈一致

1993 年出生于？
2012 - 2016 广州美术学院油画系第二工作室

Chen Yizhi

Born in 1993
2012-2016 No. 2 Workshop, Department of Oil Painting, Guangzhou Academy of Fine Arts

陈镒晗

1990 年生于浙江省杭州市
2016 考入中国美术学院油画系第四工作室研究生
2014 年毕业于中国美术学院油画系第五工作室，获得学士学位
多次参加展览并获奖

Chen Yihan

Born in Hangzhou City, Zhejiang Province in 1990
Admitted to No. 4 Workshop, Department of Oil Painting, China Academy of Art as a postgraduate in 2016
Graduated from No. 5 Workshop, Department of Oil Painting, China Academy of Art in 2014, honored bachelor's degree
Attended kinds of exhibitions and won awards.

陈永

1991 出生于湖北十堰
2010 年—2014 年 7 月就读于湖北师范大学美术学院美术教育学油画专业
2014 年 9 月至今湖北美术学院油画系硕士在读

Chen Yong

Born in Shiyan, Hubei in 1991
2010-July 2014, learned in Oil Painting Major of Fine Arts Education in Institute of Fine Arts, Hubei Normal University
Learning in Department of Oil Painting, Hubei Institute of Fine Arts from September 2014 to now, master

崔砚然

1994 年出生于上海
2014 年考入中国美术学院
2015 年进入油画系第一工作室

Cui Yanran

Born in Shanghai in 1994.
Admitted to China Academy of Art in 2014.
Entered No. 1 Workshop, Department of Oil Painting in 2015.

邓星礼

2011-2015 浙江大学 中国画 硕士
2006-2011 浙江大学美术学（国画方向）学士

Chen Yizhi

Zhejiang University Traditional Chinese Painting Master 2011-2015
Zhejiang University Fine Arts (Traditional Chinese Painting) Bachelor 2006-2011

丁坦

2013 考入中国美院
2014 考入油画系第一工作室
现就读于油画系第一工作室 今年大四

Ding Tan

Admitted to China Academy of Art in 2013
Admitted to No. 1 Workshop, Department of Oil Painting in 2014
Learning in No. 1 Workshop, Department of Oil Painting now, senior year

杜安琪

1991 年 11 月出生于浙江温州
2010-2014年就读于中国美术学院油画系，获学士学位。
2014-2017年就读于中国美术学院油画系，获硕士学位。
参与各类展览和社会实践活动

Du Anqi

Born in Wenzhou, Zhejiang in November 1991
2010-2014, learned in Department of Oil Painting, China Academy of Art, honored bachelor's degree
2014-2017, learning in Department of Oil Painting, China Academy of Art, honored master's degree
Participating in various exhibitions and social practical activities

杜荣坤

男，1983 年生于福建泉州，现工作在福州。
2007 年毕业于福建师范大学美术学院获文学学士学位。
参加各类展览并获奖

Du Rongkun

Male, born in Quanzhou, Fujian in 1983, working in Fuzhou now;
Graduated from College of Fine Art, Fujian Normal University in 2007, honored Degree of Bachelor of Arts;
Attended kinds of exhibitions and won awards.

樊迪

1992 年 生于新疆石河子
2008 年 就读于中国美术学院附中
2011 年 就读于中国美术学院油画系新具象工作室（本科）
2015 年 中国美术学院油画系第二工作室研究生在读

Fan Di

Born in Shihezi, Xinjiang in 1992
Learned in Middle School Affiliated to China Academy of Art in 2008
Learned in New Figuration Workshop, Department of Oil Painting, China Academy of Art in 2011 (undergraduate)
Learning in No. 2 Workshop, Department of Oil Painting, China Academy of Art since 2015, postgraduate

樊莉媛

1987 年出生于河北
2011 年毕业于天津美术学造型学院油画系，取得学士学位
2014 年毕业于天津美术学院研究生部，获得硕士学位

Fan Liyuan

Born in Hebei in 1987.
Graduated from Department of Oil Painting, School of Plastic Arts, Tianjin Academy of Fine Arts, and obtained a bachelor's degree in 2011.
Graduated from Department of Graduate, Tianjin Academy of Fine Arts, and obtained a master's degree in 2014.

范邦宇

1991 年出生于陕西，
2014 年毕业于西安美术学院
2016 年 COART 在路上 艺术节西安角项目特别展 Xi'an Showcase Special Exhibition
2015 年 “霓虹墙”——More café & 态空间青年艺术家推广计划
2014 年毕业作品《后来的时光》在“时空留痕 西安美术学院 2014 届本科毕业

Fan Bangyu

Born in Shaanxi in 1991,
Graduated from Xi'an Academy of Fine Arts in 2014
2016, COART On the Way Xi'an Showcase Special Exhibition
2015, "Neon Wall" —— More café & State Space Young Artists Promotion Plan
2014, with graduation work Later Time in "Traces of Time and Space", graduated as an undergraduate of Xi'an Academy of Fine Arts

方佳璐

2014 年 6 月获中国美术学院学士学位
同年考入中国美术学院油画系第三工作室读研

Fang Jialu

Honored bachelor's degree in China Academy of Art in June 2014,
Admitted to No. 3 Workshop, Department of Oil Painting, China Academy of Art as a postgraduate in the same year.

房炯铭

2014 年毕业于中国美术学院版画系
现就读于中国美术学院绘画艺术学院版画第三工作室硕士
参与各类展览并获奖

Fang Jiongming

Graduated from Department of Printmaking, China Academy of Art in 2014
Learning in No. 3 Printmaking Workshop, College of Painting Art, China Academy of Art as a postgraduate now
Attended kinds of exhibitions and won awards.

费凯

1989 年出生于湖北省阳新县
2012 年毕业于湖北大学美术学专业
2015 年至今就读湖北美术学院油画系全日制研究生

Fei Kai

Born in Yangxin County, Hubei Province in 1989
Graduated from Fine Arts Major, Hubei University in 2012
Learning in Department of Oil Painting, Hubei Institute of Fine Arts as a full-time postgraduate from 2015 to now

冯永华

1987 年 7 月　生于辽宁朝阳
2006.09-2010.07 吉林动画学院动画专业
2016.09 始　就读于中国美术学院油画专业具象表现工作室艺术硕士研究生
腾讯签约插画师，站酷推荐插画师

Feng Yonghua

2006.09-2010.07 Animation Major in Jilin Animation Institute
Since September 2016, learning in Oil Painting Major in China Academy of Art, Master graduate student of arts in Figurative Expressionism Workshop
Contracted illustrator of Tencent, illustrator recommended by Zcool

付磊

1988 年 4 月生于山东省济宁市
2012 年毕业于山东艺术学院国画系，同年考入西安美术学院国画系硕士研究生

Fu Lei

Born in Jining City, Shandong Province in April 1988
Graduated from Department of Traditional Chinese Painting, Shandong University of Arts in 2012, admitted to Department of Traditional Chinese Painting, Xi'an Academy of Fine Arts as a master graduate student in the same year

高画

1996 年出生于浙江·杭州
2013 年考入中国美术学院
2014 年就读于中国美院油画系第四工作室

Gao Hua

Born in Hangzhou, Zhejiang in 1996
Admitted to China Academy of Art in 2013
Learning in No. 4 Workshop, Department of Oil Painting, China Academy of Art in 2014

高敏

1990 年生于山西
2014 年毕业于西安美术学院油画系本科
同年推荐免试为西安美术学院油画系硕士，现为硕士研究生在读

Gao Min

Born in Shanxi in 1990
Graduated from Department of Oil Painting, Xi'an Academy of Fine Arts as bachelor in 2014
Admitted to postgraduate of Department of Oil Painting, Xi'an Academy of Fine Arts through exam-free recommendation in the same year, learning as a master graduate student now

高旭

1995 年生于黑龙江大庆
2013 年至今就读于中国美术学院油画系第四工作室
参与各类展览并获奖

Gao Xu

Born in Daqing, Heilongjiang in 1995
Learning in No. 4 Workshop, Department of Oil Painting, China Academy of Art from 2013 to now
Attended kinds of exhibitions and won awards.

高英普

1993 年生于吉林
2012 年考入中国美术学院
2013 年进入造型绘画学院油画系 多维表现工作室
2016 年毕业于中国美术学院 并参加优秀毕业展铜奖
现生活工作于上海从事艺术创作

Gao Yingpu

Born in Jilin in 1993
Admitted to China Academy of Art in 2012
Joined in Multi-dimensional Expressionism Workshop, Department of Oil Painting, College of Modeling Painting in 2013
Graduated from China Academy of Art in 2016, won Bronze award in Excellent Graduation Exhibition
Living and working in Shanghai now, engaged in artistic creation

高宇婧

2014 年 9 月进入中国美术学院学习
现于绘画艺术学院壁画系东方壁画工作室绘画学习
获得 2015-2016 学年一等奖学金、三好学生、暑期实践先进个人等荣誉
于 2016 年 9 月在南京艺术学院 teatime 艺术中心策划并参与了“集装”展，受到两校老师的一致好评

Gao Yujing

Admitted to China Academy of Art in September 2014
Learning painting in Workshop of Oriental Mural Paintings, Department of Mural Painting, College of Painting Art now
Having obtained first-class scholarship, merit student, advanced individual of summer intern and other honors of year 2015-2016
Planned and participated in “Concentrated-decoration Exhibition” in Teatime Arts Center, Nanjing University of the Arts in September 2016; spoken highly of by teachers from the two universities

龚辰宇

1988 生于黑龙江省齐齐哈尔市
2012 毕业于中国美术学院雕塑系获学士学位
2015 毕业于中国美术学院油画系获硕士学位
现工作生活于杭州
多次参展并获奖
2015 年个展：陈列物，蜂巢当代艺术中心

Gong Chenyu

1988Born in Qiqihar City, Heilongjiang Province
2012Graduated from Department of Sculpture, China Academy of Art, honored bachelor’s degree
2015Graduated from Department of Oil Painting, China Academy of Art, honored master’s degree
Living and working in Hangzhou now.
Attended kinds of exhibitions and won awards repeatedly.
2015 individual exhibition: Display, Hive Center for Contemporary Art, Beijing

关忠鹏

出生于山东省济宁市梁山县
本科就读于鲁迅美术学院视觉传达系
研究生就读于鲁迅美术学院动画学院

Guan Zhongpeng

born in Liangshan County, Jining City, Shandong Province
Learned in Department of Visual Communication, Luxun Academy of Fine Arts for bachelor’s degree
Learned in Animation & Media College of LAFA for master’s degree

桂江

1986 年生于江西
2009 年毕业于湖北美术学院版画系，2013 年毕业于湖北美术学院版画系获硕士学位。琴台青年艺术家协会会员、中国美术家协会藏书票研究会会员。现居武汉，致力从事版画创作和高校教学。

Gui Jiang

Born in Jiangxi in 1986
Graduated from Department of Printmaking, Hubei Institute of Fine Arts in 2009;
Graduated from Department of Printmaking, Hubei Institute of Fine Arts in 2013, honored master’s degree;
Member of Qintai Youth Artists Association; member of Exlibris Research Institute of Chinese Artists Association; living in Wuhan now, devoted to printmaking creation and college teaching

韩皓宇

1994 年生于辽宁省大连市
2013 年学习于四川美术学院新媒体艺术系至今
现生活居住于四川

Han Haoyu

Born in Dalian City, Liaoning Province in 1994
Studying in Department of New Media Art, Sichuan Fine Arts Institute from 2013 until now
Living and working in Sichuan now

韩潇

1989 年生于山东潍坊
2007 至 2011 年就读于中国美院壁画系
2013 年至今就读于中国美术学院油画系第五工作室 现居杭州

Han Xiao

Born in 1989, native of Weifang, Shandong Province. 2007-2011: Studied at Department of Mural Painting, China Academy of Art. 2013-Now: Studied at No.5 Workshop, Department of Mural Painting, China Academy of Art. Currently living in Hangzhou.

韩彦

1995 年出生于湖南，长沙人
广州美术学院本科在读

Han Yan

Born in Changsha, Hunan in 1995.
Learning in Guangzhou Academy of Fine Arts as an undergraduate.

郝元峰

1976 年生于山东淄博。
1998 年考毕业于曲阜师范大学美术系，获学士学位。
2014 年清华大学美术学院赴德国 Pentiment 项目交流学习。
2015 年毕业于清华大学美术学院，获硕士学位，导师郑艺。淄博师专讲师，陕西省油画院特聘画家，天津美术学院邓国源教授国内访问学者。
参与各类展览并获奖，现生活于北京。

Hao Yuanfeng

Born in Zibo, Shandong in 1976;
Graduated from Department of Fine Arts, Qufu Normal University in 1998, honored bachelor’s degree;
Learned in Academy of Arts & Design, Tsinghua University in 2014; went to Germany for exchange learning of Pentiment Program.
Graduated from Academy of Arts & Design, Tsinghua University in 2015, honored master’s degree; tutor: Zheng Yi. Lecturer in Zibo Normal College, specially-appointed painter in Shaanxi Academy of Oil Painting, domestic visiting scholar of Professor Deng Guoyuan in Tianjin Academy of Fine Arts Attended kinds of exhibitions and won awards.
Living and working in Beijing now.

何吉庆

1985 年出生于辽宁营口
2004 考入天津美术学院版画系

2008 年毕业于天津美术学院版画系，获学士学位
2013 年毕业天天津美术学院版画系，获硕士学位
现任教于广西艺术学院版画系 讲师

He Jiqing

Born in Yingkou, Liaoning in 1985.
Admitted to Department of Printmaking, Tianjin Academy of Fine Arts in 2004.
Graduated from Department of Printmaking, Tianjin Academy of Fine Arts, and obtained a bachelor's degree in 2008.
Graduated from Department of Printmaking, Tianjin Academy of Fine Arts, and obtained a master's degree in 2013.
Teaching in Department of Printmaking, Guangxi Arts University as a lecturer now

何梦雨

现为中国美术学院油画系本科生
2013 年 9 月进入中国美术学院基础部造型分部学习；
2014 年 9 月进入中国美术学院绘画艺术学院油画系学习至今

He Mengyu

Undergraduate student in Department of Oil Painting, China Academy of Art now;
Began to learn in Modeling Sub-branch, The Foundation Studies Branch of China Academy of Art in September 2013;
Learning in Department of Oil Painting, College of Painting Art, China Academy of Art from September 2014 to now.

何三青

出生于湖南，2011 年考入中国美术学院本科 2014 年保送中国美术学院版画系研究生，目前中国美术学院绘画艺术学院版画系第一工作室硕士研究生二年级在读。
多次参加展览并获奖

He Sanqing

Born in Hunan; admitted to China Academy of Art as an undergraduate student in 2011 and recommended for admission to Department of Printmaking, China Academy of Art as a postgraduate student in 2014; learning in No. 1 Workshop, Department of Printmaking, College of Painting Art, China Academy of Art as a sophomore postgraduate now.
Attended kinds of exhibitions and won awards.

洪枫

1987 年生于安徽
于浙江大学传媒与国际文化学院攻读博士学位，导师王小松教授。
硕士为浙江大学设计艺术学专业，方向陶瓷。

Hong Feng

Born in Anhui 1987.
Graduated from College of Media and International Culture,Zhejiang University, under the tutelage of Professor Wang Xiaosong.
Studying Artistic Design in Zhejiang University , leaning Ceramic Art.

胡水樑

1991 年出生于浙江·宁海
2014 年毕业于中国美术学院油画系获学士学位同年考入中国美院油画系第四工作室研究生
2016 年“学院本色 2016”美术学院学生作品展；第二十届上海艺术博览会 -- 青年艺术家推荐展；广州大艺博；多次参与各类展览并屡次获奖

Hu Shuiliang

Born in Ninghai, Zhejiang in 1991
Graduated from Department of Oil Painting, China Academy of Art in 2014, honored bachelor's degree
Admitted to No. 4 Workshop, Department of Oil Painting, China Academy of Art in the same year as a postgraduate student
2016 "Inherent Qualities of Academies 2016" Works Exhibition of Students from Academy of Fine Arts
The 20th Shanghai Art Fair--Youth Artists Recommendation Exhibition
Graduates Art Fair Guangzhou, China
Attended kinds of exhibitions and won awards repeatedly.

胡瑜雯

1994 年 11 月出生于福建福州
2012~2016 中国美术学院油画系第四工作室本科
现在中国美术学院绘画艺术学院油画系第四工作室研究生，现居杭州

Hu Yuwen

Born in Fuzhou, Fujian in November 1994
Undergraduate student in No. 4 Workshop, Department of Oil Painting, China Academy of Art in 2012-2016
Postgraduate student in No. 4 Workshop, Department of Oil Painting, College of Painting Art, China Academy of Art now
Living in Hangzhou now

黄河

1974 出生于浙江乐清 .
毕业于中国美术学院附中，本科，硕士
现为浙江外国语学院艺术学院美术系主任
参加各类展览并获奖

Huang He

Born in Yueqing, Zhejiang in 1974
Graduated from Middle School Affiliated to China Academy of Art in 1974, undergraduate, master
Director of Department of Fine Arts, College of Arts, Zhejiang International Studies University now
Attended kinds of exhibitions and won awards.

黄启佑

1987 生于广西南宁
2010 毕业于广西艺术学院油画系，获学士学位，现居厦门。参加各类展览并获奖

Huang Qiyou

Born in Nanning, Guangxi in 1987;
Graduated from Department of Oil Painting, Guangxi Arts University and honored bachelor's degree in 2010, living in Xiamen now
Attended kinds of exhibitions and won awards.

黄丝语

1991 生于杭州
2011—2015 年本科就读于中央民族大学油画系，获学士学位
2015 年至今就读于中国美术学院油画系第一工作室（历史与主题型绘画方向）攻读硕士研究生。
多次参与各类展览并屡次获奖。现居杭州

Huang Siyu

Born in hangzhou, 1991
2011-2015, Department of Oil Painting, Minzu University of China, Bachelor Degree
2015-now, No. 1 Workshop (history and theme painting direction), Department of Oil Painting, China Academy of Art for Master Degree
Attended kinds of exhibitions and won awards，Living in Hangzhou now.

吉鑫源

1993 年 10 月生于江苏南京
2012 年考入中国美术学院
2013 年考入油画系第二工作室

Ji Xinyuan

Born in Nanjing, Jiangsu in October 1993;
Admitted to China Academy of Art in 2012;
Admitted to No. 2 Workshop, Department of Oil Painting in 2013

贾宇豪

1994 年生。
2013 年考入中国美术学院
2014 年进入中国美术学院油画系第五工作室学习至今
多次参与各类展览并屡次获奖，现居杭州

Jia Yuhao

Born in 1994
Admitted to China Academy of Art in 2013
Studying in No. 5 Workshop, Department of Oil Painting, China Academy of Art from 2014 until now
Attended kinds of exhibitions and won awards，Living in Hangzhou now

贾政

1986 年 生于山东枣庄
2010 年 毕业于厦门大学艺术学院学士
2014 年 就读于中央美术学院 油画系硕士
现生活工作于北京

Jia Zheng

Born in Zaozhuang, Shandong in 1986;
Graduated from Art College of Xiamen University in 2010, bachelor
Learned in China Central Academy of Fine Arts in 2014, master of Department of Oil Painting
Living and working in Beijing now

江南忆

现就读于中国美术学院油画系

Jiang Nanyi

Learning in Department of Oil Painting, China Academy of Art now.

金贝儿

1993 年出生于浙江杭州
2010 年至今就读于中国美术学院油画系
现生活于杭州

Jin Beier

Born in 1993,native of Hangzhou, Zhejiang Province. 2011-now, Department of Oil Painting, China Academy of Art
Active in Hangzhou.

金瀚

浙江温州人，1991 年生
2014 年毕业于中国美术学院版画系获学士学位，现为中国美术学院油画系研究生在读，参加各类展览并获奖

Jin Han

From Wenzhou, Zhejiang,Born in 1991
Graduated from Department of Printmaking, China Academy of Art in 2014, honored bachelor's degree;
Learning in Department of Oil Painting, China Academy of Art as a postgraduate student now;
Attended kinds of exhibitions and won awards.

金娟才

1995 年 出生于韩国首尔
2014 年 考上中国美术学院， 现为中国美术学院油画系大三
多次参与各类展览并获奖，现居杭州

Jin Juancai

Born in Seoul, Korea in 1995
Admitted to China Academy of Art in 2014 and now a junior in Department of Oil Painting, China Academy of Art
Attended kinds of exhibitions and won awards，Living in Hangzhou now

金文丽

2012-2016 年就读于中国美院油画系
多次参与各类展览并获奖，现居于杭州

Jin Wenli

2012-2016, studying in Department of Oil Painting, China Academy of Art
Attended kinds of exhibitions and won awards，Living in Hangzhou now

雷子艺

1994 年生于湖北省荆州市
2012 年就读于湖北美术学院油画系
2013 年进入油画系第四工作室

Lei Ziyi

Born in Jingzhou City, Hubei Province in 1994;
Leaned in Department of Oil Painting, Hubei Institute of Fine Arts in 2012;
Joined in No. 4 Workshop, Department of Oil Painting in 2013

李宝荀

1983 年出生于辽宁
2003 年 - 2007 年就读于鲁迅美术学院版画系
2013 年 - 2016 年就读于鲁迅美术学院综合绘画系 当代水彩画研究现工作生活于重庆

Li BaoXun

Born in LiaoNing 1983
2003-2007: Luxun Academy of Fine Arts, The Dept. of Print
Bachelor Degree
2013-2016: Luxun Academy Of Fine Arts, Waterborne Material Studio, Contemporary Watercolor Study Master of Arts

李创

1991 年生于湖北 武汉
毕业于湖北师范学院美术学院
现生活工作于武汉、北京

Li Chuang

Born in Wuhan, Hubei in 1991,
Graduated from Institute of Fine Arts, Hubei Normal University;
Living and working in Wuhan and Beijing now.

李昊

1982 年生，湘籍。
2004 年本科毕业于四川美术学院油画系
2007 年硕士学位毕业于中央美术学院油画系 2008 - 2012 年留法近 5 年

Li Hao

Born in 1982, from Hunan;
Graduated from Department of Oil Painting, Sichuan Fine Arts Institute in 2014, bachelor's degree; graduated from Department of Oil Painting, China Central Academy of Fine Arts in 2007, master's degree; having studied in France for nearly 5 years from 2008 to 2012.

李华相

1981 年出生于安徽舒城
2005 年毕业于安徽师范大学美术学院油画系 现居北京 职业艺术家
参加各类展览并获奖

Li Huaxiang

Born in Shucheng, Anhui in 1981;
Graduated from Department of Oil Painting, Academy of Fine Arts, Anhui Normal University in 2005;
Living in Beijing now, professional artist
Attended kinds of exhibitions and won awards.

李慧

1991 年生于陕西
2014 年本科毕业于西安美术学院 目前就读于西安美术学院油画系研究生

Li Hui

Born in Shaanxi in 1991;
Graduated from Xi'an Academy of Fine Arts in 2014, bachelor's degree; learning in Department of Oil Painting, Xi'an Academy of Fine Arts as a postgraduate student now.

李娇

1990 年 4 月出生于黑龙江省大庆市
2014 至今就读于中央美术学院油画系第三工作室 硕士 导师刘小东
2013 交换学习于美国罗德岛设计学院绘画专业
2010-2014 毕业于中央美术学院油画系第三工作室 获学士学位 免试推送

Li Jiao

Born in Daqing City, Heilongjiang Province in April 1990;
Since 2014, learning in No. 3 Workshop, Department of Oil Painting, China Central Academy of Fine Arts, master, tutor: Liu Xiaodong;
2013 Exchange learning in Painting Major of Rhode Island School of Design;
2010-2014, graduated from No. 3 Workshop, Department of Oil Painting, China Central Academy of Fine Arts, honored bachelor's degree, exam-free recommendation

李军政

1991 年出生于四川省达州
2011 年至今就读于四川美术学院油画系
2015 年 6 月本科毕业，获学士学位
现于四川美术学院油画系攻读硕士学位
现居重庆市沙坪坝区大学城

Li Junzheng

Born in Dazhou City, Sichuan Province in 1991
Studying in Department of Oil Painting, Sichuan Fine Arts Institute from 2011 until now
Graduated in June, 2015, Bachelor Degree
Studying for Master Degree in Department of Oil Painting, Sichuan Fine Arts Institute now
Living in university town, Shapingba District, Chongqing City

李俊承

2015 年毕业 四川美院国画系（现工作生活于北京）

Li Jucheng

Graduated from Department of Chinese Painting, Sichuan Fine Arts Institute in 2015
Living and working in Beijing now

李可津

1990 年生于江苏南京
2014 年考入中国美院油画系第一工作室研究生
2015 年公派赴法国巴黎艺术城交流考察
多次参与各类展览并获奖

Li Kejin

Born in Nanjing, Jiangsu in 1990
Admitted to No. 1 Workshop, Department of Oil Painting, China Academy of Art as a postgraduate in 2014
Stated-funded student for exchange and investigation in Paris Art City of France in 2015
Attended kinds of exhibitions and won awards

李璐

2008.9 - 2012.6 中国美术学院油画系第五工作室 本科
2012.9 - 2015.6 中国美术学院油画系第五工作室 研究生
参与各类展览并获奖
现居住于杭州

Li Lu

September, 2008-June, 2012, No. 5 Workshop, Department of Oil Painting, China Academy of Art, Bachelor Degree
September, 2012-June, 2015, No. 5 Workshop, Department of Oil Painting, China Academy of Art, Master Degree
Attended kinds of exhibitions and won awards
Living in Hangzhou now

李明辉

1988 年年出生于江苏省淮安市
2009 年 - 2013 年就读于淮阴师范学院艺术设 计系 2014 至今就读于四川美术学院油画系 其创作重点集中在本体对当下环境的反射思 考和过去记忆的融合
现生活并学习于重庆

Li Minghui

Born in 1988 in Huaian, Jiangsu province. 2009-2013 Studying in the Department of Artistic Design, Huaiyin Normal University.
2014 – now Studying in the Department of Oil Painting, Sichuan Fine Arts Institute. His focus of works is the reflection thought of an object about the environment nowadays and the blend of it with the past memories.
Now living and studying in Chongqing.

李佩玉

2015 年杭州“光与影”艺术邀请展
2014 年“离形—西湖绘事”油画系第五工作室研究生作品展
2013 年第二届“映像江南”浙江省艺术家作品联展 策展“对话安迪沃霍”双人展览
2011 年“共绘仙都美景”版画系师生作品联展

Li Peiyu

2015, Hangzhou “Light and Shade” Art Invitation Exhibition;
2014, “De-bonding¬--Paintings of the West Lake” Postgraduate Works Exhibition of No. 5 Workshop, Department of Oil Painting
2013, the 2nd Session of “Image Jiangnan” Group Works Exhibitions of Zhejiang Provincial Artists
Curating “Conversation with Andy Warhol” Double Exhibition;
2011, “Jointly Painting Beautiful Scenery of Sendo” Group Works Exhibition of Teachers and Students from Department of Printmaking

李乔

1990 年 8 月出生于是山东淄博
2013 年毕业于于中国美术学院版画系本科
2016 年毕业于中国美术学院专业基础教学部图像与媒体分部，研究生
参与各类展览并获奖
现居杭州

Li Qiao

Born in Zibo, Shandong in August 1990.
Graduated from Department of Printmaking, China Academy of Art with a bachelor's degree in 2013.
Graduated from Image Media Division, The Foundation Studies Branch of China Academy of Art with a master's degree in 2016.
Attended kinds of exhibitions and won awards.
Residing in Hangzhou now.

李诗文

1972.9 出生于中国安徽省桐城市
1995.7 于安徽师范大学美术学院油画专业本科毕业
2003.2 毕业于上海油画雕塑院首届油画创作研修班
曾任职于上海书画出版社、朵云轩、中国国家画院 现任职于上海油画雕塑院
参加各类展览并获奖

Li Shiwen

Born in Tongcheng City, Anhui Province, China in September 1972;
Graduated from Oil Painting Major, Academy of Fine Arts, Anhui Normal University in July 1995, bachelor's degree;
Graduated from the 1st Oil Painting Creation Seminar of Shanghai Oil Painting & Sculpture Institute in February 2003;
Once worked in Shanghai Calligraphy and Painting Publishing House, Duoyunxuan and China National Academy of Painting.

Working in Shanghai Oil Painting & Sculpture Institute now;
Attended kinds of exhibitions and won awards.

李婷婷

1989 年出生于天津
2016 年毕业于天津美术学院
现为自由艺术家

Li Tingting

Born in Tianjin in 1989.
Graduated from Tianjin Academy of Fine Arts in 2016.
Being a free artist now.

李西哆

1990 年出生于湖北省宜昌市
2008 年 - 2012 年 本科就读于中国美术学院版画系第二工作室
2013 年 - 2016 年 硕士就读于中国美术学院版画系 指导老师冯绪民
多次参与各类展览并获奖
现居杭州

Li Xichi

Born in Yichang City, Hubei Province in 1990;
2008-2012, learned in No. 2 Workshop, Department of Printmaking, China Academy of Art, bachelor’ s degree;
2013-2016, learned in Department of Printmaking, China Academy of Art, master’ s degree, tutor: Feng Xumin
Attended kinds of exhibitions and won awards repeatedly.
Living in Hangzhou now

李小川

1988 年生 毕业于上海大学美术学院 硕士研究生
参加各类展览并获奖

LI xiao chuan

Born in 1988, graduated from Academy of Fine Arts, Shanghai University

李晓鹏

1995 年生于辽宁大连
2014 年考入中央美术学院
现为大三油画系第四工作室学生

Li Xiaopeng

Born in Dalian, Liaoning in 1995;
Admitted to China Central Academy of Fine Arts in 2014,
Junior student in No. 4 Workshop, Department of Oil Painting now

李雨秋

1992 年生于浙江江山
2011 毕业于中国美术学院附中
2015 毕业于中国美术学院油画系
2015 — 中国美术学院油画系研究生在读
2014 第十三届浙江美术作品展 第十二届全国美展
多次参与各类展览并获奖
现居杭州

Li Qiuyu

Born in Hangzhou, Zhejiang in 1992
2011 Graduated from Attached Middle School of China Academy of Art
2015 Graduated from Department of Oil Painting, China Academy of Art
2015- Studying in Department of Oil Painting, China Academy of Art as a postgraduate
2014 The 13th Zhejiang Art Exhibition
The 12th National Fine Arts Exhibition
Attended kinds of exhibitions and won awards
Living in Hangzhou now

李枝娟

中国焦作 02/1993
毕业于河南大学艺术学院，
现 就 读 于 Accademia Di Belle Arti "Mario Sironi" Sassari
专业 Pittura(绘画)
现居意大利萨萨里

Li Zhijuan

From Jiaozuo, China
Born in February 1993
Graduated from Art College of Henan University
Now learning in Accademia Di Belle Arti "Mario Sironi" Sassari
Specialty: Pittura (painting)
Now living in Surrey, Italy

梁薇

1993 年出生于安徽
现就读于于哈尔滨学院 园林景观专业

Liang Wei

Born in Anhui in 1993.
Majoring in Garden Landscape in Harbin University now.

梁哲

生于山西太原
2011 年考入吉林艺术学院油画系
2012 年考入油画系第三工作室
现为吉林艺术学院在读硕士研究生

Liang Zhe

Born in Taiyuan, Shanxi;
Admitted to Department of Oil Painting, Jilin University of Arts in 2011;
Admitted to No. 3 Workshop, Department of Oil Painting in 2012;
Learning in Jilin University of Arts as a postgraduate student now

廖艳莹

1991 年出生于广西
2011 年考入中国美术学院;
2011 - 2012 年荣获二等奖学金;
2013 年自拍自导微电影《The Way - 纪念梵高》获校优秀奖;
多次参与各类展览并获奖
现居杭州

Liao Yanying

Born in Guangxi in 1991;
Admitted to China Academy of Art in 2011;
Honored second-class scholarship in 2011-2012;
Won school honorable mention with the micro film The Way——In Honor of Van Gogh filmed and directed by herself;
Attended kinds of exhibitions and won awards repeatedly.
Living in Hangzhou now

林成文

1995 年出生于浙江
现就读于中国美术学院壁画系

Lin Chengwen

Born in Zhejiang in 1995.
Learning in Department of Mural Painting, China Academy of Art now.

林枞

1984 年出生于福建
2006 毕业于福建师范大学美术学院 油画专业
现为职业艺术家
现工作生活于福建福州

Lin Cong

Born in Fujian in 1984;
Graduated from Oil Painting Major of College of Fine Art, Fujian Normal University in 2006;
Professional artist now;
Living and working in Fuzhou, Fujian now.

林涵

1991 年出生于广东汕头
2010 年入读中国美术学院
2014 年毕业于中国美术 学院版画系第三工作室 开始艺术实践

Lin Han

Born in Shantou, Guangdong in 1991.
Entered China Academy of Art in 2010.
Graduated from No. 3 Workshop, Department of Printmaking, China Academy of Art in 2014, and then started art practices.

林明

1993 年出生于福建
毕业于天津美术学院油画系一工作室

Lin Ming

Born in Fujian in 1993.
Graduated from No. 1 Workshop, Department of Oil Painting, Tianjin Academy of Fine Arts.

林致言

1989 年生于广州
2013 年毕业于广州美术学院油画系

Lin Zhiyan

Born in Guangzhou in 1989
Graduated from Department of Oil Painting, Guangzhou Academy of Fine Arts in 2013

凌惠华

1987 年 12 月出生于江苏沭阳
2007 年 - 2011 年入学四川美术学院版画系获学士学位
现为自由艺术家

Ling Huihua

Born in Muyang City, Jiangsu Province in December, 1987
Studying in Department of Printmaking, Sichuan Fine Arts Institute as postgraduate from 2007 to 2011, Bachelor Degree
A freelance now

苏小卉

2015 届广州美术学院版画系综合版画专业在读研究生，资深幼儿艺术教育 导师，社会研究学者。
2008 年毕业于广州美术学院教育系水彩专业，获得学士学位。

Su Xiaohui

2015 postgraduate student of Comprehensive Printmaking Major learning in Department of Printmaking, Guangzhou Academy of Fine Arts; senior preschool art education tutor, social research scholar;
Graduated from Watercolor Major of Department of Education, Guangzhou Academy of Fine Arts in 2008, honored bachelor's degree

黄伟兴

前卫艺术探索者（执行者），社会公益召集人，民间智库品牌负责人，社创 孵化运营践行者，组织社会学者。
多年从事企业教练及团队建设经验，曾发起（并组建）多个社会公益项目， 并长期为多个社会公益组织提供义务顾问咨询培训服务。

Huang Weixing

Avant-garde art explorer (executor), convener of social welfare, principal of folk Think Tank brand, society founder, practitioner of incubation operation, organizational social scholar;
Years of experience in enterprise coaching and team construction; having initiated (and organized) many social welfare programs;
Providing long-term consultation & training services as the honorary adviser for many social welfare organizations.

刘浩宇

出生年月：1991.03.15
华中师范大学 2014 届 美术学版画方向 硕士学位

Liu Haoyu

Date of birth: March 15, 1991
Central China Normal University 2014 Printmaking of Fine Arts Master's degree

刘华新

出生年月：1992.11.13
2016.6 毕业于中国美术学院绘画学院油画系具象表现工作室获学士学位
2016.9 中国美术学院绘画学院油画系具象表现工作室硕士研究生在读
参与各类展览并获奖

Liu Huaxin

Date of birth: November 13, 1992
Graduated from Figurative Expressionism Workshop, Department of Oil Painting, College of Painting Art, China Academy of Art in June 2016, honored bachelor's degree;
Learning in Figurative Expressionism Workshop, Department of Oil Painting, College of Painting Art, China Academy of Art in September 2016, master graduate student
Attended kinds of exhibitions and won awards.

刘璐

1991 年生于浙江台州
2014 年毕业于中国美术学院油画系 获学士学位
同年考入中国美院油画系第四工作室硕士在读
参与各类展览并获奖

Liu Lu

Born in Taizhou, Zhejiang in 1991
Graduated from Department of Oil Painting, China Academy of Art in 2014, honored bachelor's degree
Admitted to No. 4 Workshop, Department of Oil Painting, China Academy of Art in the same year, learning as master graduate student now
Attended kinds of exhibitions and won awards.

刘帅

1992 年 4 月 1 日生
中国美术学院 跨媒体艺术学院硕士研究生在读
参与各类展览并获奖

Liu Shuai

Born on April 1, 1992
Learning as a master graduate student in School of Inter Media Art, China Academy of Art now;
Attended kinds of exhibitions and won awards.

刘思宁

1987 年生于黑龙江省五常市
2010 年毕业于鲁迅美术学院综合绘画系获学士学位
2012 结业于版画家玛瑞斯巴斯戴荷纳克先生高研班
2014 年毕业于鲁迅美术学院版画系获硕士学位
现工作生活于沈阳

Liu Sining

Born in Wuchang City, Heilongjiang Province in 1987.
Graduated from Department of Comprehensive Painting, LuXun Academy of Fine Arts, and obtained a bachelor's degree in 2010.
Graduated from advanced training class

of printmaking worker Mr. Morris Paas Daihenake in 2012.
Graduated from Department of Printmaking, LuXun Academy of Fine Arts, and obtained a master's degree in 2014.
Working and living in Shenyang now.

刘思杞

1991 年 11 月 21 日出生于山东
中国美术学院绘画艺术学院版画系第二工作室
作品多次参见展览并被收藏

Liu Siqi

Born in Shandong on November 21, 1991
No. 2 Workshop, Department of Printmaking, College of Painting Art, China Central Academy of Fine Arts
Works have been exhibited and collected repeatedly.

刘婷雨

1997 生于内蒙古
2015 年就读天津商业大学艺术学院 常驻宋庄

Liu Tingyu

Born in Inner Mongolia in 1997.
Learned in College of Art, Tianjin University of Commerce in 2015.
Residing in Songzhuang.

刘伟

滁州市美术家协会会员，中国设计师协会会员。
参加各类展览并获奖

Liu Wei

A member of Chuzhou City Artists Association; a member of China Designers Association.
Attended kinds of exhibitions and won awards.

刘文沫

1988 年出生于黑龙江省哈尔滨市
2008-2012 年就读于四川美术学院油画系
2014 年考入清华大学美术学院攻读硕士学位至今
参加各类展览并获奖

Liu Wenmo

Born in Harbin City, Heilongjiang Province in 1988.
Learned in Department of Oil Painting, Sichuan Fine Arts Institute from 2008 to 2012.
Admitted to Academy of Arts & Design, Tsinghua University in 2014, and studying for master's degree until now.
Attended kinds of exhibitions and won awards.

刘悠然

祖籍湖北武汉
2014 年进入中国美术学院
2016 年进入油画系第四工作室，曾随工作室参加三尚美术馆奇园异考艺术展。

Liu Youran

Born in Wuhan, Hubei;
Admitted to China Academy of Art in 2014;
Joined in No. 4 Workshop, Department of Oil Painting in 2016, having accompanied the workshop to participate in "Strange Gardens and Different Investigations" Art Exhibition of Sanshang Art Museum

刘宇轩

2014 年考入中国美术学院
2015 获基础部“一等奖学金”“三好学生”
同年进入中国美院油画系二工

Liu Yuxuan

Admitted to China Academy of Art in 2014.
Obtained "First-class Scholarship" and "Merit Student" of Foundation Studies Branch in 2015. Entered No. 2 Workshop, Department of Oil Painting, China Academy of Art in the same year.

刘禹君

1996 年出生于黑龙江
2015 年考入中国美术学院国画系，现就读于中国美术学院国画系人物工作室。
现居杭州

Liu Yujun

Born in Heilongjiang in 1996.
Admitted to Department of Traditional Chinese Painting, China Academy of Art in 2015. Learning in Figure Workshop, Department of Traditional Chinese Painting, China Academy of Art now.

刘悦

1995 年生于浙江衢州
2013 年考入中国美术学院中国画系人物专业，现为大四在校生。

Liu Yue

born in Quzhou, Zhejiang in 1995
Admitted to Figure Major, Department of Traditional Chinese Painting, China Academy of Art in 2013, a senior student now.

刘芷恩

现就读于中国美术学院油画系第一工作室

Liu Zhien

Learning in No.1 Workshop, Department of Oil Painting, China Academy of Art now.

刘志成

1992 年出生于安徽安庆
2010 年考入中国美术学院雕塑系
2015 年以专业与综合第一的成绩毕业于雕塑系第三工作室
同年以第一名成绩考上中国美术学院油画系第四工作室硕士研究生
在杭州学习生活至今

Liu Zhicheng

Born in Anqing, Anhui in 1992.
Admitted to Department of Sculpture, China Academy of Art in 2010.
Graduated from No. 3 Workshop, Department of Sculpture with the result of first place in specialized course and comprehensive course in 2015.
Admitted to No. 4 Workshop, Department of Oil Painting, China Academy of Art with the result of first place for learning as a postgraduate in the same year.
Learning and living in Hangzhou until now.

柳威

清华大学美术学院
2015 清华大学美术学院迁变优秀作品展提名奖
2016 学院本色 4+4 中外美术学院作品展提名奖

Liu Wei

September 15, 1989
Academy of Arts & Design, Tsinghua University
Nomination for an award at "Transmutation" Excellent Works Exhibition of Academy of Arts & Design, Tsinghua University in 2015
Nomination for an award at Inherent Qualities of Academies - Works Exhibition of 4+4 Chinese and Foreign Academies of Fine Arts in 2016

娄芯怡

1995 年出生于浙江
现就读于中国美术学院绘画艺术学院油画系第三工作室

Lou Xinyi

Born in Zhejiang in 1995.
Learning in No. 3 Workshop, Department of Oil Painting, College of Painting Art, China Academy of Art now.

路怡然

1990 年出生于山东省聊城市
2010—2014 就读于天津美术学院 综合绘画专业 获学士学位
2015 年至今就读于天津美术学院 自由艺术专业 硕士研究生
师从陈小文 邓国源教授

Lu Yiran

Born in Liaocheng City, Shandong Province in 1990.
Majored in Comprehensive Painting in Tianjin Academy of Fine Arts from 2010 to 2014, and obtained a bachelor's degree.
Majoring in Liberal Arts in Tianjin Academy of Fine Arts as a postgraduate from 2015 until now.
Taught by Professor Chen Xiaowen and Professor Deng Guoyuan

吕姣

2014 年毕业于中国美术学院附中，同年进入中国美术学院；
2015 年进入油画系第四工作室

Lv Jiao

Graduated from Middle School Affiliated to China Academy of Art in 2014, and entered China Academy of Art in the same year;
Entered No. 4 Workshop, Department of Oil Painting in 2015.

马季

1982 年出生于杭州
2006 毕业于中国美术学院，本科
2016 年起就读于中国美术学院油画系

Ma Ji

Born in Hangzhou in 1982.
Graduated from China Academy of Art with a bachelor's degree in 2006.
Learning in Department of Oil Painting, China Academy of Art from 2016.

马静

1995 年出生于湖北
2013 年考入中国美术学院
2014 年进入油画系综合绘画工作室学习
2015 年作品《被遗忘的时光》入选 2015 届 inter-youth 国际青年绘画展
2015 年参加“离形 - 投影”综合绘画展

Ma Jing

Born in Hubei in 1995.
Admitted to China Academy of Art in 2013.
Entered Comprehensive Painting Workshop, Department of Oil Painting for study in 2014.
The work The Forgotten Time was selected for exhibition at 2015 Inter-Youth International Painting Exhibition in 2015.
Attended "Form Separation - Projection" Comprehensive Painting Exhibition in 2015.

马小迪

1989 年生于新疆
2009 年 9 月 -2013 年 7 月大学本科就读于西安美术学院美术教育系，油画方向
2014 年 9 月 -2017 年 7 月研究生就读于西安美术学院美术教育系，油画 -- 造型艺术基础研究方向

Ma Xiaodi

Born in Xinjiang in 1989.
Learned in Department of Education of Fine Arts, Xi'an Academy of Fine Arts as an undergraduate, and orientated in oil painting from September 2009 to July 2013.
Learned in Department of Education of Fine Arts, Xi'an Academy of Fine Arts as a postgraduate, and orientated in oil painting -- basic research of plastic arts from September 2014 to July 2017.

毛泽皓

1994 年出生于杭州
2012 年 ~ 2016 年 中国美术学院中国画系
2015 年 第六届浙江省青年美展；
2016 年 中国美术学院毕业展 金奖

Mao Zehao

Born in Hangzhou in 1994.
2012-2016 Department of Traditional Chinese Painting, China Academy of Art
2015 The 6th Zhejiang Province Fine Arts Exhibition for Young Artists
2016 Gold Award at Graduation Exhibition of China Academy of Art
Residing in Hangzhou now.

莫非

2014 年毕业于中国美术学院附中
现就读于中国美术学院油画系第一工作室

Mo Fei

Graduated from Middle School Affiliated to China Academy of Art in 2014.
Learning in No. 1 Workshop, Department of Oil Painting, China Academy of Art now.

倪士斌

1973 年出生北京
2006 年毕业于中央美院油画专业 获学士学位
2011 年毕业于中央美院油画专业 获硕士学位
2006 年油画作品《我们每日的生活》、《冬日》、《女肖像》被中央美院城市设计学院收藏。2016 年 3 月作品《山水之境》入围约翰莫尔绘画奖（上海民生美术馆）

Ni Shibin

Born in Beijing in 1973.
Graduated from Oil Painting Major, China Central Academy of Fine Arts, and obtained a bachelor's degree in 2006.
Graduated from Oil Painting Major, China Central Academy of Fine Arts, and obtained a master's degree in 2011.
Oil painting works Our Daily Life, The Winter Sun and A Female Portrait were collected by School of Urban Planning, China Central Academy of Fine Arts in 2006.
The work Landscape was shortlisted for John Moores Painting Prize (Shanghai Minsheng Art Museum) in March 2016.

聂赫夫

中国美术家协会会员
2008 年清华大学美术学院绘画系
2012 年清华大学美术学院油画系攻读硕士
参加各类展览并获奖
现生活于北京。

Nie Hefu

A member of Chinese Artists Association
Department of Painting, Academy of Arts & Design, Tsinghua University in 2008.
Learned in Department of Oil Painting, Academy of Arts & Design, Tsinghua University for master's degree in 2012.
Attended kinds of exhibitions and won awards.
Living in Beijing now.

宁宁

1995 年 9 月 27 日生于河南新乡
2014 年考入中国美术学院
2015 年进入中国美术学院油画系具象表现工作室至今
多次参与各类展览并屡次获奖
现居杭州

Ningning

Born in Xinxiang, Henan on September 27, 1995.
Admitted to China Academy of Art in 2014.
Entering Figurative Expressionism Workshop, Department of Oil Painting, China Academy of Art from 2015 until now.
Attended kinds of exhibitions and won awards repeatedly.
Residing in Hangzhou now.

宁子益

1993 年生于河北廊坊
现为本科四年级学生
就读于中国美术学院壁画系第一工作室
擅长古典写实油画与摄影艺术
摄影作品曾获 SJ 视界全国大学生主题摄影大赛铜奖

Ning Ziyi

Born in Langfang, Hebei in 1993.
Being a senior student now.
Learning in No.1 Workshop, Department of Mural Painting, China Academy of Art.
Being good at classical realistic oil painting and photographic art.
A photography work won Bronze Award of SJ Horizon National College Students Theme Photography Competition.

欧阳耀明

1991 年出生于香港
2015 年毕业于中央美术学院油画系第四工作室

Ouyang Yaoming

Born in Hong Kong in 1991.
Graduated from No. 4 Workshop, Department of Oil Painting, China Central Academy of Fine Arts in 2015.

潘柬芝

1987 年生于香港
2010-2012 香港中文大学 艺术硕士
2008-2010 香港理工大学 多媒体艺术及设计学士学位课程
2006-2008 香港艺术学院 多媒体艺术高级文凭数码电影录像
参加各类展览并获奖

Pan Jianzhi

Born in Hong Kong in 1987
2010 -2012 Master of Fine Arts in The Chinese University of Hong Kong
2008 -2010 Course of bachelor's degree in multimedia art and design in The Hong Kong Poly-technic University
2006 -2008 Digital film video with advanced diploma in multimedia art in Hong Kong Art School
Attended kinds of exhibitions and won awards.

潘敏

生于湖南，现居杭州
2008 - 2012 中国美术学院油画系具象表现工作室 获学士学位
2015 年进入中国美术学院油画系具象表象工作室 攻读硕士学位
多次参展并获奖

Pan Min

Born in Hunan, residing in Hangzhou now.
Obtained bachelor's degree in Figurative Expressionism Workshop, Department of Oil Painting, China Academy of Art from 2008 to 2012.
Entered Figurative Expressionism Workshop, Department of Oil Painting, China Academy of Art for studying for master's degree in 2015.
Attended kinds of exhibitions and won awards repeatedly.

潘远铭

1989 年生于黑龙江省双城市
2011 - 2015 攻读湖北美术学院版画系学士学位
2016 至今攻读中国美术学院硕士学位
参与各类展览并获奖

Pan Yuanming

Born in Shuangcheng City, Heilongjiang Province in 1989.
Studying for bachelor's degree in Department of Printmaking, Hubei Institute of Fine Arts from 2011 to 2015.
Studying for master's degree in China Academy of Art from 2016 until now.
Attended kinds of exhibitions and won awards.

潘越

1991 年 3 月出生于江西
2009 年考入中国美术学院油画系
就读于油画系第二工作室
2013 年考入中国美术学院油画系研究生第二工作室
2015 年成为浙江省油画家协会会员
参与各类展览并获奖

Pan Yue

Born in Jiangxi in March 1991.
Admitted to Department of Oil Painting, China Academy of Art in 2009.
Learned in No. 2 Workshop, Department of Oil Painting.
Admitted to No. 2 Workshop of Postgraduate, Department of Oil Painting, China Academy of Art in 2013.
Became a member of Zhejiang Association of Oil-Painters in 2015.
Attended kinds of exhibitions and won awards.

潘子申

1984 年生于浙江台州
2007 年毕业于中国美术学院油画系第四工作室 获文学学士学位
2014 年毕业于中国美术学院跨媒体系空间多媒体工作室 并获文学硕士学位
参与各类展览并获奖
现居杭州

Pan Zishen

Born in Taizhou, Zhejiang in 1984.
Graduated from No. 4 Workshop, Department of Oil Painting, China Academy of Art, and obtained Bachelor of Arts degree in 2007.
Graduated from Space Multimedia Workshop, Department of Inter Media Art, China Academy of Art, and obtained Master of Arts degree in 2014.
Attended kinds of exhibitions and won awards.
Residing in Hangzhou now.

庞辛森

1983 年出生于河南永城市
2005 年毕业于西安美术学院版画系 获学士学位
2012 年毕业于天津美术学院版画系 获硕士学位
现工作生活于北京

Pang Xinsen

Born in Yongcheng City, Henan in 1983.
Graduated from Department of Printmaking, Xi'an Academy of Fine Arts, and obtained bachelor's degree in 2015.
Graduated from Department of Printmaking, Tianjin Academy of Fine Arts, and obtained master's degree in 2012.
Working and living in Beijing now.

裴多菲

1997 年出生于湖北
2015 年考入中国美术学院
2016 年进入中国美术学院油画系

Pei Duofei

Born in Hubei in 1997.
Admitted to China Academy of Art in 2015.
Entered Department of Oil Painting, China Academy of Art in 2016.

彭婉寅

1987 年 2 月生于 江西南昌
2004 - 2008 年 中国美术学院综合艺术系综合绘画工作室 本科
2009 - 2012 年 中国美术学院油画系第五工作室（综合绘画） 硕士研究生
作品多次参加校内外各项展览

Peng Wanyin

Born in Nanchang, Jiangxi in February 1987.
Learned in Comprehensive Painting Workshop,

Department of Comprehensive Art, China Academy of Art as an undergraduate from 2004 to 2008.
Learned in No. 5 Workshop (Comprehensive Painting), Department of Oil Painting, China Academy of Art as a postgraduate from 2009 to 2012.
Works have been repeatedly displayed in kinds of exhibitions inside and outside the school.

乔相伟

1993 年生于西安
2013 年考入西安美术学院版画系
2015 年转入油画系当代艺术工作室

Qiao Xiangwei

Born in Xi' an in 1993.
Admitted to Department of Printmaking, Xi' an Academy of Fine Arts in 2013.
Transferred to Contemporary Art Workshop, Department of Oil Painting in 2015.

乔英宗

1989 年 10 月 17 日出生
天津美术学院毕业 本科
版画专业
参与各类展览并获奖

Qiao Yingzong

Date of birth: October 17, 1989
Graduated from: Tianjin Academy of Fine Arts
Major: Printmaking Educational background: bachelor' s degree
Attended kinds of exhibitions and won awards.

区延柱

1991 年出生于广东江门
2014 年至今广州美术学院漆艺研究生
现居住生活于广州

Ou Tingzhu

Born in Jiangmen, Guangdong in 1991.
Majored in Lacquer Art in Guangzhou Academy of Fine Arts as a postgraduate from 2014 until now.
Residing and living in Guangzhou now.

曲衍

2004 - 2010 从事影视动画和插画工作职员
2010 - 2014 中国美术学院 艺术与人文学院视觉文化 研究生
2014 至今 浙江理工大学 教师
2015 年发表论文《比亚兹莱插画中的“精细”性颓废》于《诗书画》季刊

Qu Yan

2004 - 2010 Engaged in film and television animation and illustration Staff
2010 - 2014 Visual Culture in College of Arts and Humanities, China Academy of Art Postgraduate
2014 - now Zhejiang Sci-Tech University Teacher
2015 Published paper The Delicate Feature of Decadentism in Aubrey Beardsley's Work in quarterly of Poetry Calligraphy Painting

冉凯

1988 年生于湖北
2012 年毕业于湖北大学美术学院，获学士学位
2016 年毕业于中国美术学院油画系 获硕士学位
现生活工作于杭州

Ran Kai

Born in Hubei in 1988.
Graduated from Faculty of Arts, Hubei University, and obtained bachelor's degree in 2012.
Graduated from Department of Oil Painting, China Academy of Art, and obtained master's degree in 2016.
Living and working in Hangzhou now.

盛明圆

1994 年 9 月 20 日
2012 年 - 2016 年就读于中国美术学院公共艺术系 艺术工程与科技专业
2016 年至今就读于中国美术学院插画专业研究生
现居杭州

Sheng Mingyuan

September 20, 1994
Majoring in Art Engineering and Technology in Department of Public Art, China Academy of Art from 2012 to 2016.
Majoring in Illustration in China Academy of Art as a postgraduate from 2016 until now.
Residing in Hangzhou now.

施畅

1990 年出生于温州
2014 年 毕业于中国美术学院
2014 年至今上海大学美术学院研究生在读

Shi Chang

Born in Wenzhou in 1990.
Graduated from China Academy of Art in 2014.
Learning in College of Fine Arts, Shanghai University as a postgraduate from 2014 until now.

石秉琛

1996 年出生于河南
现就读于中国美术学院

Shi Bingchen

Born in Henan in 1996.
Learning in China Academy of Art now.

石博文

1982 年出生于黑龙江
2005 年毕业于中国美术学院版画系 获学士学位 杭州 中国
2013 年毕业于中国美术学院版画系 获硕士学位 杭州 中国
参与各类展览并获奖
现生活工作于杭州

Shi Bowen

Born in Heilongjiang in 1982.
Graduated from Department of Printmaking, China Academy of Art, and obtained bachelor's degree in Hangzhou, China in 2005.
Graduated from Department of Printmaking, China Academy of Art, and obtained master's degree in Hangzhou, China in 2013.
Attended kinds of exhibitions and won awards.
Living and working in Hangzhou now.

石宇光

1990 年生于河北
2014 年本科毕业于中国美术学院漆艺专业 获学士学位
参与各类展览并获奖

Shi Yuguang

Born in Hebei in 1990.
Graduated from China Academy of Art in Lacquer Art Major, and obtained bachelor's degree in 2014.
Attended kinds of exhibitions and won awards.

时晓玉

1989 年 12 月出生于山东菏泽
2008 年 9 月 考入中国美术学院版画系
多幅作品留校 参加校学生会 获“社会活动优秀奖”

Shi Xiaoyu

Born in Heze, Shandong in December 1989.
Admitted to Department of Printmaking, China Academy of Art in September 2008; left many works at the school; joined school-based student union, and won “Excellence Award for Social Activities”.

史成栋

1989 年 12 月生与上海
2005 年就读于中央美术学院附中
2009 保送中央美术学院并于 2013 年毕业于油画三工作室
现为油画三工作室研究生

Shi Chengdong

Born in Shanghai in December 1989.
Learned in Fine Arts School Affiliated to China Central Academy of Fine Arts in 2005.
Recommended for admission to China Central Academy of Fine Arts in 2009, and graduated from No. 3 Workshop of Oil Painting in 2013.
Being a postgraduate in No. 3 Workshop of Oil Painting now.

史佳

2013 年 9 月考入中国美院，
2014 年 9 月进入油画系第二工作室

Shi Jia

Admitted to China Academy of Art in September 2013.
Entered No. 2 Workshop, Department of Oil Painting in September 2014.

苏华

1991 年出生于郑州
2016 毕业于天津美术学院油画系

Su Hua

Born in Zhengzhou in 1991.
Graduated from Department of Oil Painting, Tianjin Academy of Fine Arts in 2016.

孙昊

1990 年出生于河北
现就读于中央美术学院研究生

Sun Hao

Born in Hebei in 1990.
Learning in China Central Academy of Fine Arts as a postgraduate now.

孙明煜

1993 出生广东海丰
2015 毕业于广州美术学院油画系第五工作室，期间于韩国首尔科技大学交换学习
多次参加各类展览
现广州美术学院油画系研究生

Sun Mingyu

Born in Haifeng, Guangdong in 1993
Graduated from No. 5 Workshop, Department of Oil Painting, Guangzhou Academy of Fine Arts in 2015 and during that period, went to Korea Seoul University of Science and Technology for exchange learning
Attended kinds of exhibitions
Studying in Department of Oil Painting, Guangzhou Academy of Fine Arts as a postgraduate now

孙晓姝

2008 - 2011 就读于中国美术学院附属中学
2012 - 2016 就读于中国美术学院油画系

Sun Xiaoshu

Learned in Middle School Affiliated to China Academy of Art from 2008 to 2011.
Learned in Department of Oil Painting, China Academy of Art from 2012 to 2016.

孙志雄

1987 年 3 月出生于湖南省耒阳市
2007 年考入中央美术学院造型学院 师从贺羽 杨澄等老师
2008 年进入中央美术学院壁画系学习
2012 年毕业于中央美术学院壁画系第二工作室 师从李林琢 孙韬 叶剑青等老师
现居住于内蒙古呼和浩特市 内蒙古美术家协会会员 从事版画创作

Sun Zhixiong

Born in Leiyang City, Hunan Province in March 1987.
Admitted to School of CAFA, China Central Academy of Fine Arts, and taught by He Yu, Yang Cheng and other teachers in 2007.
Entered Department of Mural Painting, China Central Academy of Fine Arts for study in 2008.
Graduated from No. 2 Workshop, Department of Mural Painting, China Central Academy of Fine Arts in 2012, and taught by Li Linzhuo, Sun Tao, Ye Jianqing and other teachers.
Residing in Hohhot City, Inner Mongolia now. Engaging in printmaking creation as a member of Inner Mongolia Artists Association.

唐佳妮

1994 年出生
2016 年毕业于中国美术学院油画系第三工作室
2016 年进入中国美术学院油画系第三工作室研究生

Tang Jiani

Born in 1994.
Graduated from No. 3 Workshop, Department of Oil Painting, China Academy of Art in 2016.
Entered No. 3 Workshop, Department of Oil Painting, China Academy of Art as a postgraduate in 2016.

唐小雪

1993 年生于武汉
2011 - 2015 年 中国美术学院油画系第一工作室 本科
2015 年 中国美术学院油画系第一工作室 硕士
参与各类展览并获奖

Tang Xiaoxue

Born in Wuhan in 1993.
2011~2015 No. 1 Workshop, Department of Oil Painting, China Academy of Art Bachelor’s degree
2015 No. 1 Workshop, Department of Oil Painting, China Academy of Art Master’s degree
Attended kinds of exhibitions and won awards.

田甜

1984 年 11 月生 安徽马鞍山人
2012 年毕业于中央美术学院油画系第四工作室（硕士研究生）

Tian Tian

Born in Maanshan, Anhui in November 1984.
Graduated from No. 4 Workshop, Department of Oil Painting, China Central Academy of Fine Arts in 2012 (postgraduate).

童道冰

2008 - 2012 就读于湖北大学艺术学院美术学专业
2014 - 今 就读于中国美术学油画系新具象绘画工作室
多次参加展览并获奖

Tong Daobing

2008-2012 Majoring in Fine Arts in Faculty of Arts, Hubei University.
2014 - now Learning in New Figurative Painting Workshop, Department of Oil Painting, China Academy of Art.
Attended exhibitions and won awards repeatedly.

乔相伟

1994 年出生于安徽
现就读于安徽铜陵学院 版画专业

Wan Xiaoyong

Born in Anhui in 1994.
Majoring in Printmaking in Tongling University, Anhui now.

汪琦琦

1996 年 4 月出生于浙江温州
2011 年进入中国美术学院附中
2014 年进入中国美术学院
现就读于油画系第四工作室本科

Wang Qiqi

Born in Wenzhou, Zhejiang in April 1996.
Entered Middle School Affiliated to China Academy of Art in 2011.
Entered China Academy of Art in 2014.
Learning in No. 4 Workshop, Department of Oil Painting as an undergraduate now.

汪庆

1985 出生于安徽合肥
2009 毕业于武汉科技大学艺术学院绘画系获学士学位
2015 毕业于湖北美术学院油画系获硕士学位

Wang Qing

Born in Hefei, Anhui in 1985.
Graduated from Department of Painting, School of Art and Design, Wuhan University of Science and Technology, and obtained bachelor's degree in 2009.
Graduated from Department of Painting, Hubei Institute of Fine Arts, and obtained master's degree in 2015.

王超

1986 年生于陕西
2007 年毕业于西安美院国画系，获学士学位
2013 年研究生毕业于西安美院国画系，获硕士学位
现为西安美术学院教师

Wang Chao

Born in Shaanxi in 1986.
Graduated from Chinese Painting Department, Xi'an Academy of Fine Arts, and obtained bachelor's degree in 2007.
Graduated from Chinese Painting Department, Xi'an Academy of Fine Arts, and obtained master's degree in 2013.
Being a teacher of Xi'an Academy of Fine Arts now.

王凡

1991 年 6 月出生于山东潍坊
工作生活在浙江杭州

Wang Fan

Born in Weifang, Shandong in June 1991
Working and living in Hangzhou,Zhejiang

王亨

2014 年本科毕业于四川美术学院油画系
2016 年 9 月就读于四川美术学院油画系硕士研究生

Wang Heng

Graduated from Department of Oil Painting, Sichuan Fine Arts Institute in 2014
Studying in Department of Oil Painting, Sichuan Fine Arts Institute as a postgraduate from September, 2016

王恒立

1978 年生于河南濮阳。中国美术家协会会员，意大利华人艺术家协会会员，河南省油画研究会理事，禾社成员
2009 年毕业于中国美术学院油画系，获硕士学位
2016 年，结业于意大利艺术研究院绘画高级研修班
参与各类展览并获奖

Wang Hengli

Born in Puyang, Henan in 1978. A member of Chinese Artists Association, a member of Associazione Dgli Artisti Cinesi In Italia, a director of Henan Province Oil Painting Research Society, and a member of He Society.
Graduated from Department of Oil Painting, China Academy of Art, and obtained master's degree in 2009.
Graduated from Master Class of Painting of Accademia delle Arti del Disegno in 2016.
Attended kinds of exhibitions and won awards.

王慧玮

1993 年生于浙江宁波
2012 年考入中国美术学院造型专业
2013 年进入中国美术学院油画系具象表现工作室
2016 年保送研究生
参见各类展览并获奖

Wang Huiwei

Born in Ningbo, Zhejiang in 1993.
Admitted to China Academy of Art for majoring in modeling in 2012.
Entered Figurative Expressionism Workshop, Department of Oil Painting, China Academy of Art in 2013.
Became a postgraduate by recommendation in 2016.
Attended kinds of exhibitions and won awards.

王瑾

1986 年出生于江苏
2005 年毕业于中国美院附中
2009 年毕业于中国美院油画系获学士学位
2012 年毕业于中国美院油画系获硕士学位
参与各类展览并获奖

Wang Jin

Born in Jiangsu in 1986.
Graduated from Middle School Affiliated to China Academy of Art in 2005.
Graduated from Department of Oil Painting, China Academy of Art, and obtained bachelor's degree in 2009.
Graduated from Department of Oil Painting, China Academy of Art, and obtained master's degree in 2012.
Attended kinds of exhibitions and won awards.

王净亚

1989.10 出生
毕业于中国美术学院版画系
现研究生在读
参与各类展览并获奖
现居杭州

Wang Jingya

Born in October 1989.
Graduated from Department of Printmaking, China Academy of Art.
Learning as a postgraduate now.
Attended kinds of exhibitions and won awards.
Residing in Hangzhou now.

王克景

1990 年生于黑龙江
10 年就读于青岛大学本科
16 年就读于中国美术学院版画系研究生
现生活于杭州

Wang Kejing

Born in Heilongjiang in 1990.
Learned in Qingdao University as an undergraduate in 2010.
Learned in Department of Printmaking, China Academy of Art as a postgraduate in 2016.
Living in Hangzhou now.

王密

1989 年 出生于浙江温州
2008 年 中央美术学院附中毕业

2012 年 中央美术学院版画系毕业
2015 年 中央美术学院版画系硕士研究生
现居住于北京

Wang Mi

1989 Born in Wenzhou, Zhejiang
2008 Graduated from Fine Arts School Affiliated to China Central Academy of Fine Arts
2012 Graduated from Department of Printmaking, China Central Academy of Fine Arts
2015 Learned in Department of Printmaking, China Central Academy of Fine Arts as a postgraduate
Residing in Beijing now.

王明玉

2011 年毕业于湖北美术学院版画系获学士学位。现于天津美术学院攻读硕士研究生，师从陈九如教授。2015 年获得国家艺术基金青年艺术创作人才资助项目，2014 年作品《安妮日记》入选第十二届全国美术作品展。

Wang Mingyu

Graduated from Department of Printmaking, Hubei Institute of Fine Arts, and obtained a bachelor's degree in 2011. Learning in Tianjin Academy of Fine Arts as a postgraduate now, and being taught by Professor Chen Jiuru. Obtained Young Artistic Talent Funding Project of China National Arts Fund in 2015. The work Anne's Diary was selected to be displayed at the 12th National Fine Arts Exhibition in 2014.

王乔君

1989 年 11 月出生于浙江宁波，现居杭州
2012 年 6 月毕业于中国美术学院油画系，获学士学位
2016 年 6 月毕业于中国美术学院油画系，获硕士学位
参与各类展览并获奖

Wang Qiaojun

Born in Ningbo, Zhejiang in November 1989. Residing in Hangzhou now.
Graduated from Department of Oil Painting, China Academy of Art, and obtained bachelor's degree in June 2012.
Graduated from Department of Oil Painting, China Academy of Art, and obtained master's degree in June 2016.
Attended kinds of exhibitions and won awards.

王卿

1979 年 7 月生于河北省唐山市
2003 年毕业于西安美术学院油画系并留校任教
2008 年毕业于西安美术学院油画系获得硕士学位
2012 赴法国巴黎国际艺术城驻地考察
2015 巴黎国立高等美术学院 Francois-Boisrond 工作室学习

Wang Qing

Born in Tangshan City, Hebei Province in July 1979.
Graduated from Department of Oil Painting, Xi'an Academy of Fine Arts, and stayed for teaching in 2003.
Graduated from Department of Oil Painting, Xi'an Academy of Fine Arts, and obtained master's degree in 2008.
Went to Cite internationale des Arts (Paris, France) for residence and investigation in 2012.
Learned in Francois-Boisrond Workshop, Ecole Nationale Superieure des Beaux-Arts de Paris in 2015.

王锐

1984 年出生
毕业于中央美院城市设计学院

Wang Rui

Born in 1984.
Graduated from School of Urban Planning, China Central Academy of Fine Arts.

王瑞琦

1993.1.20 出生于湖北宜昌
2015 年 9 月至今就读于中国美术学院油画系
参与各类展览并获奖
现居杭州

Wang Ruiqi

Born in Yichang, Hubei on January 20, 1993.
Learning in Department of Oil Painting, China Academy of Art from September 2015 until now.
Attended kinds of exhibitions and won awards.
Residing in Hangzhou now.

王姝喆

1992 年 10 月 8 日 出生于辽宁沈阳
2015 年 6 月 浙江大学传媒与国际文华学院 广告学 本科毕业
2015 年至今浙江大学人文学院设计学在读

Wang Shuzhe

Born in Shenyang, Liaoning on October 8, 1992.
Graduated from College of Media and International Culture, Zhejiang University in Advertising as an undergraduate in June 2015.
Learning Design Science in School of Humanities, Zhejiang University from 2015 until now.

王天娇

中国美术学院油画系硕士研究生在读
2014 年本科毕业于中国美术学院油画系获学士学位
安徽省青年美术家协会理事，安徽省美术家协会会员，浙江省油画家协会会员。
作品多次参加各种展事活动并屡有获奖。

Wang Tianjiao

Learning in Department of Oil Painting, China Academy of Art as a postgraduate.
Graduated from Department of Oil Painting, China Academy of Art, and obtained bachelor's degree in 2014.
A director of Anhui Young Artists Association, a member of Anhui Artists Association, and a member of Zhejiang Association of Oil-Painters.
Attended kinds of exhibitions for works and won awards repeatedly.

王文

1971 年 11 月生于淄博市 讲师任教于济南幼高专艺术学院 清华大学油画硕士
1995 年本科毕业于山东艺术学院
参加各类展览并获奖

Wang Wen

Born in Zibo City in November 1971. Teaching in Jinan Preschool Education College as a lecturer. Master of Oil Painting in Tsinghua University.
Graduated from Shandong University of Arts with bachelor's degree in 1995.
Attended kinds of exhibitions and won awards.

王晓东

1990 年 12 月 31 日，山东 威海
学历：2011 年 考入四川美术学院 油画系
现生活和居住于北京
参展经历：
第二十七届四川美院油画系年展 2012
第十七届 全国大学生美术作品年鉴 2013
悟 象 青年艺术家群展 2013
第二届 保时捷溢彩心 2013
重庆市茂业十年新锐艺术家推荐展 2014

广州大学生艺术博览会 2014
北京保利“思源 溪谷校园之星”展 2015
四川美术学院 “开放的六月”毕业展 2015
凯撒艺术新星 十年 展 今日美术馆 2015
“千里之行”全国优秀毕业作品展 2015
“约翰莫尔 绘画奖“中国绘画大奖赛 2016
“青年艺术+”推广计划 2016

Wang Xiaodong

Date of birth: December 31, 1990
Native place: Weihai, Shandong
Education background: Admitted to Department of Oil Painting (bachelor’s degree), Sichuan Fine Arts Institute in 2011
Living and working in Beijing now
Exhibition experiences:
The 27th Annual Exhibition of Department of Oil Painting, Sichuan Fine Arts Institute 2012
The 17th Chinese Undergraduate Fine Arts Yearbook 2013
Idea Group Exhibitions of Younger Artists 2013
The Second Porsche “Empowering the Future” 2013
Maoye Ten Years Recommended Exhibition of Emerging Artists in Chongqing 2014
Guangzhou University Students Art Fairs 2014
Beijing Poly “Siyuan-Xigu Star of the School” Exhibition 2015
“June in Blossom” graduation exhibition of Sichuan Fine Arts Institute 2015
Ten Years of Caesar New Talents Exhibition in Today Art Museum 2015
“Thousand Miles” exhibition of excellent works from national outstanding graduates 2015
“John Moores Painting Prize” of Chinese Painting grand prix 2016
“Youth Art +” Promotion Program 2016

王晓磊

1991 年 出生于河北邯郸
2010 年 考入中国美术学院
2011 年进入中国美术学院油画系新具象绘画工作室学习
2014 年 获中国美术学院文学学士学位
2014 年至今就读于中国美术学院油画系第二工作室（新具象绘画工作室）攻读油画理论研究与创作硕士研究生学位
参与各类展览并获奖

Wang Xiaolei

Born in Handan, Hebei in 1991
Admitted to China Academy of Art in 2010
Entered New Figurative Painting Workshop, Department of Oil Painting, China Academy of Art for study in 2011;
Obtained a Bachelor of Arts degree in China Academy of Art in 2014;
Learning in No. 2 Workshop (New Figurative Painting Workshop), Department of Oil Painting, China Academy of Art for master’s degree in oil painting theory research and creation from 2014 until now.
Attended kinds of exhibitions and won awards.

王歆迪

1990 年 4 月生
2013 年本科毕业于中国美术学院油画系
2016 年研究生毕业于中国美术学院油画系
参与各类展览
现居杭州

Wang Xindi

Born in April 1990.
Graduated from Department of Oil Painting, China Academy of Art with bachelor’s degree in 2013.
Graduated from Department of Oil Painting, China Academy of Art with master’s degree in 2016.
Attended kinds of exhibitions.
Residing in Hangzhou now.

王雪树

1990 年出生于 辽宁省 大连市
2010 年 - 2014 年就读于天津美术学院中国画系 写意人物专业
现工作生活于天津

Wang Xueshu

Born in Dalian City, Liaoning Province in 1990
Majored in Freehand Figure in Department of Chinese Painting, Tianjin Academy of Fine Arts from 2010 to 2014.
Working and living in Tianjin now.

王燕宁

中国美术学院绘画艺术学院油画系

Wang Yanning

Department of Oil Painting, College of Painting Art, China Academy of Art

王艺卓

1993 年出生于浙江杭州
2012 年毕业于中国美术学院附中
2016 年毕业于中国美术学院油画系第一工作室
参与各类展览并获奖

Wang Yizhuo

Born in Hangzhou, Zhejiang in 1993.
Graduated from Middle School Affiliated to China Academy of Art in 2012.
Graduated from No. 1 Workshop, Department of Oil Painting, China Academy of Art in 2016.
Attended kinds of exhibitions and won awards.

王玓

1992 年出生于湖北武汉
2015 年毕业于四川美术学院中国画系本科
2015 年攻读四川美术学院版画系研究生至今
现工作生活于重庆

Wang Yu

Born in Wuhan in 1992
Graduated from department of Chinese painting, Sichuan Fine Arts Institute in 2015.
Learning in department of Printmaking, Sichuan Fine Arts Institute as postgraduate from 2015 until now.
Living and working in Chongqing now.

王源远

1986 生于丽水市
2010 毕业于中国美术学院油画系第三工作室 获得学士学位
2013 毕业于中国美术学院油画系第三工作室 获得硕士学位
现居杭州
参与各类展览并获奖

Wang Yuanyuan

Born in Lishui City in 1986.
Graduated from No. 3 Workshop, Department of Oil Painting, China Academy of Art, and obtained bachelor’s degree in 2010.
Graduated from No. 3 Workshop, Department of Oil Painting, China Academy of Art, and obtained master’s degree in 2013.
Residing in Hangzhou now.
Attended kinds of exhibitions and won awards.

王桢

1987 生于江苏
2010 年 毕业于中国美术学院壁画系
2013 年 毕业于中国美术学院中德艺术研究生学院（CDK）绘画系，获取柏林艺术大学美术硕士学位
参与各类展览并获奖

Wang Zhen

Born in Jiangsu in 1987.
Graduated from Department of Mural Painting, China Academy of Art in 2010.
Graduated from Department of Painting, CDK, China Academy of Art, and

obtained Master of Fine Arts degree of Berlin University of the Arts in 2013.
Attended kinds of exhibitions and won awards.

吴童

2013 年考入中国美术学院造型专业
2014 年进入版画系第二工作室
参与各类展览并获奖

Wu Tong

Admitted to China Academy of Art and majoring in Modeling in 2013
Entered No. 2 Workshop, Department of Printmaking in 2014
Attended kinds of exhibitions and won awards.

邬伟

1988 年生，湖南人，
北京师范大学硕士，青年艺术家，现就职于北京师范大学启功书院。

Wu Wei

Born in Hunan in 1988
Master of Beijing Normal University, Young Artist, now working in Qi Gong Academy of Beijing Normal University

吴晨凯

1993 年出生
现就读于中国美术学院 绘画艺术学院 综合绘画系
2011 年 浙江师范大学 美术学
2013 年 美国堪萨斯州 WASHBURN UNIVERSITY
2015 年 中国美术学院 综合绘画系

Wu Chenkai

Born in 1993.
Learning in Department of Comprehensive Painting, College of Painting Art, China Academy of Art now.
2011 Fine Arts, Zhejiang Normal University
2013 WASHBURN UNIVERSITY, Kansas State, U.S.A.
2015 Department of Comprehensive Painting, China Academy of Art

王桢

1987 年出生于江苏
2010 年毕业于中国美术学院壁画系
2013 年毕业于中国美术学院中德艺术研究生学院（CDK）绘画系，获取柏林艺术大学美术硕士学位
参与各类展览并获奖

Wang Zhen

Born in Jiangsu in 1987.
Graduated from Department of Mural Painting, China Academy of Art in 2010.
Graduated from Department of Painting, CDK, China Academy of Art, and obtained Master of Fine Arts degree of Berlin University of the Arts in 2013.
Attended kinds of exhibitions and won awards.

翁欣欣

1991 年出生
2009 年就读于广州美术学院油画系
2013 年获广州美术学院油画系学士学位
2014 年攻读广州美术学院油画系研究生

Weng Xinxin

Born in 1991
Admitted to Department of Oil Painting, Guangzhou Academy of Fine Arts in 2009
Got Bachelor Degree in Department of Oil Painting, Guangzhou Academy of Fine Arts in 2013
Admitted to Department of Oil Painting, Guangzhou Academy of Fine Arts as a postgraduate

韦永仁

1992 年出生于贵州贞丰
现在就读于贵州民族大学美术学院油画专业硕士研究生

Wei Yongren

Born in Zhenfeng, Guizhou in 1992.
Postgraduate majoring in oil painting in College of Fine Arts, Guizhou Minzu University for a master's degree now.

冼嘉欣

2007-2009 中国美术学院附属高中
2010-2015 中国美术学院
2016- 至今中国美术研究生在读

Xian Jiaxin

2007-2009: Middle School Affiliated to China Academy of Art
2010-2015: China Academy of Art
2016 to Now: Studying the postgraduate course in China Academy of Art

沃欣雨

1996 年出生于浙江宁波
现就读于中国美术学院油画系第四工作室

Wo Xinyu

Born in Ningbo, Zhejiang in 1996.
Learning in No. 4 Workshop, Department of Oil Painting, China Academy of Art now.

吴登央

生于浙江苍南
2008-2012 年本科就读于浙江师范大学新写实工作室，获学士学位；同年分配苍南龙港第二职业中专任专职教师，
2015 年辞去公职就读中国美术学院油画系第五工作室（综绘方向），攻读硕士学位，定居杭州。参与各类展览并获奖

Wu Dengyang

Born in Cangnan, Zhejiang
2008-2012 Studied the undergraduate course in Xinxieshi Workshop of Zhejiang Normal University and obtained the bachelor's degree;
Allocated to Cangnan Longgang No.2 Vocational and Technical School as a full-time teacher at the same year,
Resigned the public employment, entered No. 5 Workshop (Comprehensive Painting) of China Academy of Art for the master's degree and settled in Hangzhou in 2015.
Attended kinds of exhibitions and won awards.

吴雨晴

1994 年 生于福建福州
2012-2016 年 中国美术学院油画系本科生
2016 年 录取中国美术学院油画系研究生

Wu Yuqing

Born in Fuzhou, Fujian in 1994
Studied as an undergraduate in Department of Oil Painting, China Academy of Art from 2012 to 2016
Admitted to Department of Oil Painting, China Academy of Art for a master's degree in 2016

吴茜

1983 年出生于安徽省马鞍山市
2009 年毕业于中国美术学院，获硕士学位
现任教于上海同济大学建筑与城市规划学院

Wu Qian

Born in Maanshan City, Anhui Province in 1983
Graduated from China Academy of Art with a master's degree in 2009
Now working as a teacher in College of Architecture and Urban Planning Tongji University in Shanghai

吴文意

1994 年生于广东佛山
2013 年就读于中国美术学院
2014 年就读于绘画艺术学院版画系第四工作室

Wu Wenyi

Born in Foshan, Guangdong in 1994
Learned in China Academy of Art in 2013
Learned in No.4 Workshop, Department of Printmaking, College of Painting Art in 2014

吴雨桑

1992 年出生于江苏无锡
湖北美术学院油画系研究生在读

Wu Yusang

Born in Wuxi, Jiangsu in 1992
Now studying the postgraduate course in Department of Oil Painting, Hubei Institute of Fine Arts

咸鹭

2000-2004 年　中国美术学院附中
2004-2008 年　中国美术学院油画系
2010-2013 年　中国美术学院油画系硕士
参与各类展览并获奖

Xian Lu

2000-2004 Middle School Affiliated to China Academy of Art
2004-2008 Department of Oil Painting, China Academy of Art
2010-2013 Studied for the Master's Degree in Department of Oil Painting, China Academy of Art
Attended kinds of exhibitions and won awards.

吴伟林

1993 年出生于福建
上海大学美术学院油画系 硕士研究生
现生活工作于上海

Wu Weilin

Born in Fujian in 1993
Studying in Department of Oil Painting, College of Fine Arts, Shanghai University for a master's degree
Living and working in Shanghai now

吴彦臻

1995 年出生于重庆
2013 年至今就读于四川美术学院油画系
现生活居住于重庆

Wu Yanzhen

Born in Chongqing in 1995
Studying in Department of Oil Painting, Sichuan Fine Arts Institute from 2013 until now
Living and working in Chongqing now

席华侨

1988 年 生于河南省郑州市
2011 年 毕业于中国美术学院油画系 学士
2014 年 毕业于中国美术学院油画系 硕士
浙江省油画家协会会员
参与各类展览并获奖

Xi Huaqiao

Born in Zhengzhou City, Henan Province in 1988
Graduated from Department of Oil Painting, China Academy of Art and obtained the Bachelor's Degree in 2011
Graduated from Department of Oil Painting, China Academy of Art and obtained the Master's Degree in 2014
A member of Zhejiang Association of Oil-Painters
Attended kinds of exhibitions and won awards.

肖晟

出生于 1988 年 7 月 11 日，湖南省郴州市安仁县人。
2009 年考入四川美术学院，美术教育系，综合艺术专业。
2015 年考入中国美术学院，油画系，第四工作室多维表现方向。现为中国美术学院油画系在读研究生。多幅作品被学校收藏，参与各类展览并获奖

Xiao Sheng

Born in Anren County, Chenzhou City, Hunan Province on July 11, 1988
Admitted to the Comprehensive Painting Major of Department of Fine Arts Education, Sichuan Fine Arts Institute in 2009
Entered No.4 Workshop, Department of Oil Painting, China Academy of Art to study Multi-dimensional Expressionism Painting in 2015; now studying for a master's degree in Department of Oil Painting, China Academy of Art
Several works have been collected by the Institute
Attended kinds of exhibitions and won awards.

谢瑞涛

2011-2015 中国美院本科就读
2016 至今 中国美院研究生就读

Xie Ruitao

Learned in China Academy of Art as an undergraduate from 2011 to 2015.
Learning in China Academy of Art as a postgraduate from 2016 until now.

肖海波

1988 年出生于湖南
2009 年考入广州美术学院 2009 年考入广州美术
学院工业设计学院 2011 年考入广州美术学院油画系 2013 年
毕业于广州美术学院油画系专业获得本科生学士学位 2015 年
考入广州美术学院油画系研究生在读。

Xiao Haibo

Born in Hunan in 1988
Admitted to Guangzhou Academy of Fine Arts in 2009
Admitted to School of Industrial Design, Guangzhou Academy of Fine Arts in 2009
Admitted to Department of Oil Painting, Guangzhou Academy of Fine Arts in 2011
Graduated from Department of Oil Painting, Guangzhou Academy of Fine Arts with a Bachelor's Degree in 2013
Studying the postgraduate course in Guangzhou Academy of Fine Arts from 2015

谢晓春

1987 年生于江西赣州
2015 年至今 中国美术学院绘画学院油画系多维表现绘画工作室（硕士研究生）
2008—2012 年 中国美术学院油画系多维表现绘画工作室（本科）
多次参与各类展览并获奖

Xie Xiaochun

Born in Ganzhou, Jiangxi in 1987
2015 - now Multi-dimensional Expressionism Painting Workshop, Department of Oil Painting, College of Painting Art, China Academy of Art (master degree candidate)
2008 - 2012 Multi-dimensional Expressionism Painting Workshop, Department of Oil Painting, China Academy of Art (undergraduate)
Attended kinds of exhibitions and won awards repeatedly.

谢晗孛

1991.12.
2009 年进入广州美术学院装饰艺术设计专业学习，现为广州美术学院在读研究生。
参加各类展览并获奖

Xie Hanbei

December, 1991
Entered Guangzhou Academy of Fine Arts to study Decorative Art Design in 2009

Now studying in Guangzhou Academy of Fine Arts for a master's degree
Attended kinds of exhibitions and won awards.

谢玲慧

毕业于中国美术学院研究生

Xie Linghui

Graduated from China Academy of Art as a postgraduate.

邢旭凯

1993 年生于辽宁大连
2011-2015 年 中国美术学院油画系 本科
2015 年 中国美术学院油画系 研究生在读
多次参展并获奖

Xing Xukai

Born in Dalian, Liaoning in 1993
2011 - 2015 Studied the undergraduate course in Department of Oil Painting, China Academy of Art
Studying for a master's degree in Department of Oil Painting, China Academy of Art from 2015
Attended exhibitions and won awards repeatedly.

谢玄玄

1992 年出生于浙江温州
2007-2010 毕业于中国美术学院附中
2010-2014 年毕业于中国美术学院服装系
2016- 至今就读于中国美术学院 油画系 第四工作室

Xie Xuanxuan

Born in Wenzhou, Zhejiang in 1992
2007 - 2010 Graduated from Middle School Affiliated to China Academy of Art
2010 - 2014 Graduated from Department of Garment Design, China Academy of Art
2016 - now Studying in No.4 Workshop, Department of Oil Painting, China Academy of Art

邢彦超

1987 年 8 月生于山东济南
2013 - 2016 中央美术学院造型学院壁画系 硕士学位
2005 - 2009 山东艺术学院美术学院油画系 学士学位

Xing Yanchao

Born in Ji'nan, Shandong in August 1987
2013 - 2016 Studied for the Master's Degree in Department of Mural Painting, School of CAFA, China Central Academy of Fine Arts
2005 - 2009 Studied for the Bachelor's Degree in Department of Oil Painting, School of Fine Arts, Shandong University of Arts

徐佳佳

1994 年生于浙江省杭州市
现就读于中国美术学院油画系

Xu Jiajia

Born in Hangzhou City, Zhejiang Province in 1994
Now studying in Department of Oil Painting, China Academy of Art

徐娜

1986 年生于山东枣庄。2011 年毕业于天津美术学院版画系，获学士学位；2012 年毕业于天津美术学院版画系，获硕士学位。现工作 生活于天津。

Xu Na

born in Zaozhuang, Shandong in 1986. Graduated from Department of Printmaking, Tianjin Academy of Fine Arts with a bachelor's degree in 2011; graduated from Department of Printmaking, Tianjin Academy of Fine Arts with a master's degree in 2012. Working and living in Tianjin now.

胥宗志

1990 生于四川盐亭
2013 毕业于四川文理学院美术系，获学士学位。
2014年至今西南大学美术学院研究生在读。

Xu Zongzhi

Born in Yanting, Sichuan on September 8, 1990
Educational Experience: Graduated from Department of Fine Arts, Sichuan University of Arts and Science with a bachelor's degree in 2013;
Studying in School of Fine Arts, Southwest University for a master's degree from 2014

徐强

浙江省美术家协会会员
2008 年考入中国美术学院壁画系
2012 年 毕业于中国美术学院壁画系，获学士学位
2014 年至今 中国美术学院壁画系研究生攻读硕士学位，师从张敏杰教授
参与各类展览并获奖

Xu Qiang

A member of Zhejiang Artist Association
Admitted to Department of Mural Painting, China Academy of Art in 2008
Graduated from Department of Mural Painting, China Academy of Art with a bachelor's degree in 2012
Having been studying in Department of Mural Painting, China Academy of Art from Professor Zhang Minjie for a master's degree since 2014
Attended kinds of exhibitions and won awards

徐超

1988 年生于河南省商丘市，2016 年毕业于天津美术学院油画系获硕士学位。现工作生活于北京。

Xu Chao

Born in Shangqiu City, Henan Province in 1988. Graduated from Department of Oil Painting, Tianjin Academy of Fine Arts, and obtained a master's degree in 2016. Working and living in Beijing now.

徐玮璇

1995 年出生于江苏
现就读于中国美术学院

Xu Weixuan

Born in Jiangsu in 1995.
Learning in China Academy of Art now.

徐小晴

1992 年出生于辽宁大连
2011 年考入中国美术学院，次年进入油画系第三工作室学习
2014 年保送为第三工作室研究生

Xu Xiaoqing

Born in Dalian, Liaoning in 1992
Admitted to China Academy of Art in 2011 and entered No.3 Workshop, Department of Oil Painting to study in the next year
Recommended to study for a master's degree in No.3 Workshop in 2014

徐小祥

出生浙江东阳
本科毕业于中国美院环境艺术设计专业，
现在中国美院研究生在读
中国室内设计协会会员，国家一级建造师，
浙江省教坛新秀，出版专著《最美术素描》。
参与各类展览并获奖

Xu Xiaoxiang

Born in Dongyang, Zhejiang
Studied the undergraduate course of

Environmental Art Design in China Academy of Art and graduated; now studying the postgraduate course in China Academy of Art
A member of China Interior Design Association, National Registered First-Class Construction Engineer, Up-and-coming Talent in Education of Zhejiang Province, published the monograph of Extreme Art • Sketch
Attended kinds of exhibitions and won awards

严嘉韦

1989.2.20 生于上海
2011 年本科毕业中央美术学院油画系
2015 发起量子共和
现工作生活于上海，北京

Yan Jiawei

Born in Shanghai on February 20, 1989
Graduated from Department of Oil Painting, China Central Academy of Fine Arts as an undergraduate in 2011
Initiated the "Quantum Republic" in 2015
Working and living in Shanghai and Beijing now

徐一帆

1995 湖北武汉
湖北美术学院在校生
现生活于湖北武汉

Xu Yifan

Born in Wuhan, Hubei in 1995.
Learning in Hubei Institute of Fine Arts now.
Living in Wuhan, Hubei now.

闫浩

山东省淄博人，
2014 年毕业于中国美术学院公共艺术学院壁画系一工作室，
现读中国美术学院绘画艺术学院壁画系研究生
参与各类展览并获奖

Yan Hao

From Zibo, Shandong Province
Graduated from No.1 Workshop, Department of Mural Painting, The College of Public Art, China Academy of Art in 2014
Now studying the postgraduate course in Department of Mural Painting, College of Painting Art, China Academy of Art
Attended kinds of exhibitions and won awards

杨舒文

1992 年出生于辽宁省大连市
2010-2014 年毕业于中央美术学院油画系第 三工作室 获学士学位 2014 至今 就读于中央美术学院油画系第 三工作室 硕士导师 刘小东 其作品多次在北京、南京、上海等地进行 展览 作品出版于光明日报、《看艺术》等出版 刊物，现生活居住于北京

Yang Shuwen

Born in Dalian of Liaoning Province in 1992. 2010-2014 Obtained a bachelor's degree in No. 3 Workshop, Department of Oil Painting, China Central Academy of Fine Arts.
From 2014- now Learning in No. 3 Workshop, Department of Oil Painting, China Central Academy of Fine Arts with the tutor of Liu Xiaodong. Works have participated in many exhibitions held in Beijing, Nanjing and Shanghai, etc. Works are published on Guangming Daily and Appreciation of Art, etc. Living in Beijing now.

徐子薇

1993 生于湖南长沙
2006 毕业于四川美术学院绘画系，获学士学位
现生活工作于深圳

Xu Ziwei

Born in Changsha, Hunan in 1993
Graduated from Department of Painting, Sichuan Fine Arts Institute in 2016, Bachelor Degree Living and working in Shenzhen now

许汉青

1989 生于河南商丘
现于华中师范大学美术学院油画系 硕士研究生在读

Xu Hanqing

Born in Shangqiu, Henan in 1989
Now studying the postgraduate course for a master's degree in Department of Oil Painting, School of Fine Arts, Central China Normal University

杨方歎

1993 年出生于湖南
2011-2015 年，中国美院油画系第五工作室 本科 现于中国美院油画第五工作室攻读硕士研 究生

Yang Fangyin

Born in Hunan in 1933 Learned in No. 5 Studio, Department of Oil Painting of China Academy of Art from 2011 to 2015, Bachelor Degree Now learning in No. 5 Studio, Department of Oil Painting, China Academy of Art for Master Degree Creations are various studies based on the theme of space, and the direction of the works are developed from the original depth that from the outside to the inside.

杨乐

1987 年出生于内蒙古
2010 年 毕业于俄罗斯后贝加尔国立人文师范大学 获学士学位 2016 年 毕业于中央美术学院油画系 获硕士学位
现居北京

Yang Le

Born in Inner Mongolia in 1987
Graduated from Zabaikalsky National Normal University with a Bachelor's Degree in 2010
Graduated from Department of Oil Painting, China Central Academy of Fine Arts with a Master's Degree in 2016
Living in Beijing now

杨硕

1991 年生于江苏南京
本科：中国美术学院 油画系
研究生：四川美术学院 油画系

Yang Shuo

born in Nanjing, Jiangsu in 1991
Undergraduate: Department of Oil Painting, China Academy of Art
Postgraduate: Department of Oil Painting, Sichuan Fine Arts Institute

姚瑞丰

1992 年 2 月 10 日出生于安徽省芜湖市
2011 年考入中国美术学院，2015 年毕业于中国美术学院版画系
2016 年至今攻读中国美术学院绘画艺术学院硕士学位
多次参与各类展览并获奖

Yao Ruifeng

Born in Wuhu City, Anhui Province on February 10, 1992
Admitted to China Academy of Art in 2011 and graduated from Department of Printmaking, China Academy of Art in 2015
Studying in College of Painting Art, China Academy of Art for a master's degree from 2016
Attended kinds of exhibitions and won awards repeatedly

游飘

1980 年出生于江西省临川
2008 年毕业于广州美术学院油画系获学士学位
2014 年至今就读于广州美术学院油画系硕士研究生
多次参加各类展览
现生活于广州

You Piao

Born in Linchuan, Jiangxi Province in 1980
Graduated from Department of Oil Painting, Guangzhou Academy of Fine Arts in 2008, Bachelor Degree
Studying in Department of Oil Painting, Guangzhou Academy of Fine Arts as a postgraduate from 2014 until now
Attended kinds of exhibitions
Living in Guangzhou now

杨雪勇

1987 年生于云南省大理
2014 年 6 月 毕业于广州美术学院油画系
多次参加各类展览
现就读于四川美术学院油画系研究生

Yang Xueyong

Born in Dali, Yunnan Province in 1987
Graduated from Department of Oil Painting, Guangzhou Academy of Fine Arts in June, 2014
Attended kinds of exhibitions
Studying in Department of Oil Painting, Sichuan Fine Arts Institute as a postgraduate now

尤红果

1991 年出生于加拿大
现就读于中国美术学院

You Hongguo

Born in Canada in 1991.
Learning in China Academy of Art now.

于艾君

1971 年出生于辽宁省塔岭镇。
2004 年毕业于鲁迅美术学院油画系。
现工作、生活于沈阳。
2016 年举办个展：敌视：于艾君作品，复言社，北京

Yu Aijun

1971 Born in Taling Town, Liaoning Province, China
2004 Graduated from the Oil Painting Department of Luxun Academy of Fine Arts
Living and working in Shenyang
2016，SOLO EXHIBITION：Resist the View: Solo Exhibition of Yu Aijun, Taipei

杨尤睿

1990 年出生于云南普洱，
2014 年进修于中国美术学院
现工作生活于杭州

Yang Yourui

Born in Puer, Yunnan in 1990
Studied in China Academy of Art for further education in 2014
Working and living in Hangzhou now

殷亮

1989 年出生于山西省太原市
2013 年毕业于中央美术学院油画系第二工作室 获学士学位
2014 年考入中央美术学院版画系研究生，导师李晓林

Yin Liang

Born in Taiyuan City, Shanxi Province in 1989
Graduated from No. 2 Workshop, Department of Oil Painting, China Central Academy of Fine Arts in 2013
Admitted to Department of Printmaking, China Central Academy of Fine Arts to study the postgraduate course with the tutor of Li Xiaolin in 2014

尹思文

生于 1990 年
2013 年毕业就读于西安美术学院油画系新现实工作室且获学士学位
2014 年至今就读于中央美术学院油画系第四工作室硕士研究
2014 年保送为第三工作室研究生

Yin Siwen

Born in 1990
Graduated from Xinxianshi Workshop, Department of Oil Painting, Xi'an Academy of Fine Arts with a bachelor's degree in 2013
Studying in No.4 Workshop, Department of Oil Painting, China Central Academy of Fine Arts for a master's degree from 2014 to now

于航

1993 年 10 月 13 日出生于大连
2012 年考入中国美术学院
2016 年考入雕塑与公共艺术学院 雕塑系
参与各类展览并获奖

Yu Hang

Born in Dalian on October 13, 1993
Admitted to China Academy of Art in 2012
Admitted to Department of Sculpture, College of Sculpture and Public Art in 2016
Attended kinds of exhibitions and won awards

余丹

1990 年生于湖南省长沙市
2009 - 2013 广州美术学院版画系
2015 至今广州美术学院版画系在读研究生
现生活居住于广州

Yu Dan

1990born in Changsha City, Hunan Province
2009-2013 Department of Printmaking, Guangzhou Academy of Fine Arts
2015-now postgraduate in Department of Printmaking, Guangzhou Academy of Fine Arts，Living in Guangzhou now

袁泉

1990 年生于西安
2009 - 2013 中国美术学院油画系 本科
现就读于中国美术学院油画系第一工作室研究生班
参与各类展览并获奖

Yuan Quan

Born in Xi' an in 1990
Studied the undergraduate course in Department of Oil Painting, China Academy of Art from 2009 to 2013
Now studying in the Postgraduate Class of No.1 Workshop, Department of Oil Painting, China Academy of Art
Attended kinds of exhibitions and won awards

张驰

1973 年出生
1992 - 1997 本科就读于西安美术学院油画系
2004 - 2007 硕士研究生就读于天津美术学院油画系
现为天津美术学院油画系教师。

Zhang Chi

Born in 1973.
Learned in Department of Oil Painting, Xi'an Academy of Fine Arts as an undergraduate from 1992 to 1997.
Learned in Department of Oil Painting, Tianjin Academy of Fine Arts as a postgraduate from 2004 to 2007.
Being a teacher in Department of Oil Painting, Tianjin Academy of Fine Arts now.

余鲁超前

1991 年生于浙江衢州
2009 年就读于上海师范大学美术学院
2014 年就读于中国美术学院油画系
参与各类展览并获奖

Yu Luchaoqian

Born in Quzhou, Zhejiang in 1991
Studied in Fine Arts College, Shanghai Normal University in 2009
Studied in Department of Oil Painting, China Academy of Art in 2014
Attended kinds of exhibitions and won awards

袁可

1996 年出生于广东
现就读于中国美术学院

Yuan Ke

Born in Guangdong in 1996.
Learning in China Academy of Art now.

张辉

1982 年出生于福建
2006 年毕业于湖北美术学院版画系
2006 年至 2009 年为湖北美术学院艺术设计学院外聘教师
2013 年毕业于湖北美术学院设计系，获硕士学位
现为湖北美术学院教师。

Zhang Hui

Born in Fujian in 1982
Graduated from Department of Printmaking, Hubei Institute of Fine Arts in 2006
Part-time teacher of School of Art Design, Hubei Institute of Fine Arts from 2006 to 2009
Graduated from Department of Design, Hubei Institute of Fine Arts with a master's degree in 2013
Working as a teacher in Hubei Institute of Fine Arts now.

於波杰

现就读于中国美术学院版画系
2015-2016 多幅作品被留校收藏和出版。

Yu Bojie

Learning in Department of Printmaking, China Academy of Art now.
Multiple works were collected and published by the school from 2015 to 2016.

俞金燕

1996 年 出生于杭州
2011 年 就读于中国美术学院附中
2014 年 考入中国美术学院 造型艺术学院
参与各类展览并获奖

Yu Jinyan

Born in Hangzhou in 1996
Studied in Middle School Affiliated to China Academy of Art in 2011
Admitted to College of Plastic Arts, China Academy of Art in 2014
Attended kinds of exhibitions and won awards

袁泽强

1989 年出生于湖南宁乡
2012 年毕业于广州美术学院油画系
现工作、生活于广东省广州

Yuan Zeqiang

1989 Born in Ningxiang, Hunan Province
2012 Graduated from the Oil Painting Department of Guangzhou Academy of Fine Arts
Currently works and lives in Guangzhou.

张赫

生于河北沧州
2009-2013 年 中国美术学院油画系 本科
2013-2016 年 中国美术学院油画系 研究生
参与各类展览并获奖

Zhang He

Born in Cangzhou, Hebei
2009 - 2013 Department of Oil Painting, China Academy of Art, undergraduate
2013 - 2016 Department of Oil Painting, China Academy of Art, postgraduate
Attended kinds of exhibitions and won awards

张家玮

原名张可立
1987 生于福建厦门，祖籍福建永春。祖父为水彩画家张厚进先生。
2011 年毕业中国美术学院美术教育系，学士学位。
2016 年就读中国美术学院美术教育系研究生，导师李勇先生。
现主要从事油画与综合材料绘画、装置、摄影与影像创作。

Zhang Jiawei

Former Name: Zhang Keli
Born in Xiamen, Fujian in 1987 with the family origin of Yongchun, Fujian;
Grandfather is the watercolor artist Mr. Zhang Houjin.
Graduated from Department of Fine Arts Education, China Academy of Art with a bachelor's degree in 2011;
Entered Department of Fine Arts Education, China Academy of Art to study the postgraduate course in 2016 from Mr. Li Yong;
Mainly working on oil painting, painting of comprehensive materials, devices, photography and imagery creation now.

张文强

1995 年出生于甘肃
现就读于中央美术学院

Zhang Wenqiang

Born in Gansu in 1995.
Learning in China Central Academy of Fine Arts now.

张哲

1992 年出生于黑龙江；
2012 年考入西安美术学院版画系；
2016 年考取西安美术学院版画系艺术硕士
现学习生活于西安。

Zhang Zhe

Born in Heilongjiang in 1992;
Admitted to Department of Printmaking, Xi'an Academy of Fine Arts in 2012;
Admitted to Department of Printmaking, Xi'an Academy of Fine Arts to study for the master's degree of fine arts in 2016;
Studying and living in Xi'an now.

张科奇

1985 年出生
2015 年考入中国美术学院油画系第五工作室硕士研究生

Zhang Keqi

Born in 1985.
Admitted to No. 5 Workshop, Department of Oil Painting, China Academy of Art for learning as a postgraduate in 2015.

张楠

1991 年出生于辽宁
2014 年获得天津美术学院版画系学士学位
2014 年就为天津美术学院版画系研究生、
现生活于天津

Zhang Nan

Born in Liaoning in 1991.
Obtained a bachelor's degree in Department of Printmaking, Tianjin Academy of Fine Arts in 2014.

Learned in Department of Printmaking, Tianjin Academy of Fine Arts as a postgraduate in 2014.
Living in Tianjin now.

张小龙

1993 出生于湖北
现就读于湖北美术学院油画系第二工作室

Zhang Xiaolong

Born in Hubei in 1993.
Learning in No. 2 Workshop, Department of Oil Painting, Hubei Institute of Fine Arts now.

张译丹

1994 年出生于辽宁大连
现中国美术学院油画系第四工作室大三在读

Zhang Yidan

Born in Dalian, Liaoning in 1994.
Learning in No. 4 Workshop, Department of Oil Painting, China Academy of Art as a junior now.

张明明

出生于重庆永川人
2011 年毕业于四川美术学院
随后师从艺术家冰逸至今
现居北京，独立艺术家

Zhang Mingming

Born in Yong Chuan, Chongqing
Graduated from Sichuan Fine Arts Institute in 2011
Then learn from artist Bing Yi until now
Living in Beijing now as an independent artist

张文佳

1983 年生于广东汕头
2007 年毕业于中国美术学院油画系 获学士学位
2014 年毕业于中国美术学院油画系研究生 获硕士学位
参与各类展览并获奖

Zhang Wenjia

Born in Shantou, Guangdong in 1983
Graduated from Department of Oil Painting, China Academy of Art with a Bachelor's Degree in 2007
Graduated from Department of Oil Painting, China Academy of Art after the postgraduate course with a Master's Degree in 2014
Attended kinds of exhibitions and won awards

张晓骏

1992 年出生于江苏南京
2011 年至今就读于中国美术学院油画系 现生活于杭州

Zhang Xiaojun

Born in 1992, Nanjing, Jiangsu. Studies from 2011 until now in the Oil Painting Department of China Academy of Art. Now lives in Hangzhou.

张志彬

1990 年出生于广东汕头
2015 年毕业于鲁迅美院油画系
现工作生活于北京
曾举办个展《经验的仪式》张志彬个人作品展 北京 798 宋洋美术馆

Zhang Zhibin

Born in Shantou, Guangdong in 1990.
Graduated from Department of Oil Painting, LuXun Academy of Fine Arts in 2015.
Working and living in Beijing now.
Held solo exhibition - Ceremony of Experience Zhang Zhibin's Solo Exhibition in SY Art Gallery, 798 Art Zone, Beijing.

赵兵

1986 年出生于河南开封
2006 年考入中国美术学院版画系
2010 年六月毕业于中国美术学院版画系，获学士学位
2016 年毕业于威尼斯美术学院绘画专业，获硕士学位，现生活和创作于威尼斯

Zhao Bing

Born in Kaifeng, Henan in 1986.
Admitted to Department of Printmaking, China Academy of Art in 2006.
Graduated from Department of Printmaking, China Academy of Art, and obtained a bachelor's degree in 2010.
Graduated from Painting Major, Accademia di Belle Arti di Venezia, and obtained a master's degree in 2016. Living and creating works in Venice now.

赵书弘

1985 出生于辽宁
2005 毕业于鲁迅美术学院附中
2010 毕业于天津美术学院版画系
2014 毕业于天津美术学院版画系获硕士学位
2014 至今任教于湖北美术学院印刷图形专业

Zhao Shuhong

Born in Liaoning in 1985
Graduated from Middle School Affiliated to LuXun Academy of Fine Arts in 2005
Graduated from Department of Printmaking, Tianjin Academy of Fine Arts in 2010
Graduated from Department of Printmaking, Tianjin Academy of Fine Arts with a Master's Degree in 2014
Teaching in the Printing Graphics Major of Hubei Institute of Fine Arts from 2014 to now

张姿

1985 年生于河南
2010 年毕业于中央美术学院油画系
现就读于中央美术学院油画系研究生。

Zhang Zi

Born in Henan in 1985
Graduated from Department of Oil Painting, China Central Academy of Fine Arts in 2010
Now studying the postgraduate course in China Central Academy of Fine Arts

赵嘉雯

1992 年出生于安徽
中国美术学院油画系本科
中国美术学院油画系研究生

Zhao Jiawen

Born in Anhui in 1992
Studied the undergraduate course in Department of Oil Painting, China Academy of Art
Postgraduate of Department of Oil Painting, China Academy of Art

赵天奇

1995 年出生于湖南长沙
现就读于中国美术学院

Zhao Tianqi

Born in Changsha, Hunan in 1995.
Learning in China Academy of Art now.

赵泽文

1995 年出生于北京
现就读于中央美术学院

Zhao Zewen

Born in Beijing in 1995.
Learning in China Central Academy of Fine Arts now.

赵冰林

27 岁，中国美术学院研究生在读（艺术管理与教育学院）

Zhao Binglin

27 years old.
Learning in China Academy of Art as a postgraduate (School of Art Management and Education).

赵秋诗

1993 年 6 月 19 日出生于河南省
2013—2014 就读于中国美术学院造型学院基础部
2014—2016 就读于中国美术学院油画系

Zhao Qiushi

Born in Henan Province on June 19, 1993
2013 - 2014 Studied in The Foundation Studies Branch, College of Modeling, China Academy of Art
2014 - 2016 Studied in Department of Oil Painting, China Academy of Art

赵闪

2015 年毕业于西安美术学院油画系具象表现工作室
同年保送西安美术学院油画系硕士研究生
多次参展并获奖

Zhao Shan

Graduated from Figurative Expressionism Workshop, Department of Oil Painting, Xi'an Academy of Fine Arts in 2015
Recommended to study the postgraduate course for a master's degree in Xi'an Academy of Fine Arts in the same year
Attended kinds of exhibitions and won awards repeatedly

赵霄鸿

1991 年出生于湖北武汉
2010 - 2014 年就读于湖北美术学院油画系第三工作室，本科
2014 至今就读于湖北美术学院油画系第二工作室，硕士

Zhao Xiaohong

Born in Wuhan, Hubei in 1991.
Learned in No. 3 Workshop, Department of Oil Painting, Hubei Institute of Fine Arts as an undergraduate from 2010 to 2014.
Learning in No. 2 Workshop, Department of Oil Painting, Hubei Institute of Fine Arts as a postgraduate from 2014 until now.

郑旦

1978 年生于湖北通城，
2002 年毕业于湖北美术学院美术教育油画专业，获学士学位，2016 年毕业于中国美术学院油画系，获硕士学位。
中国教育学会会员，襄阳美术家协会理事。
参加各类展览并获奖

Zheng Dan

Born in Tongcheng, Hubei in 1978
Graduated from Fine Arts Education (Oil Painting) Major of Hubei Institute of Fine Arts with a bachelor's degree in 2002; graduated from Department of Oil Painting, China Academy of Art with a master's degree in 2016;
A member of Chinese Education Society, director of Xiangyang Artists Association;
Attended kinds of exhibitions and won awards

周洁纯

1990 年出生于广东
2009 年广东外语外贸大学艺术设计专业学士
现就读中国美术学院版画系研究生

Zhou Jiechun

Born in Guangdong in 1990.
Majored in Art Design in Guangdong University of Foreign Studies for a bachelor's degree in 2009.
Learning in Department of Printmaking, China Academy of Art as a postgraduate now.

周楷

1987 年出生于河南虞城
2014 年毕业于清华大学美术学院油画专业，获学士学位。
2014 年被清华大学美术学院选派赴德国项目交流学习
现为清华大学美术学院硕士研究生。
参加各类展览并获奖

Zhou Kai

Born in Yucheng, Henan in 1987
Graduated from Academy of Arts & Design, Tsinghua University in oil painting with a Bachelor's Degree in 2014;
Selected by Academy of Arts & Design, Tsinghua University to go on the Pentiment Program for exchange studies in 2014;
Now studying the postgraduate course for a master's degree in Academy of Arts & Design, Tsinghua University;
Attended kinds of exhibitions and won awards

张科奇

1985 年出生
2015 年考入中国美术学院油画系第五工作室硕士研究生

Zhang Keqi

Born in 1985.
Admitted to No. 5 Workshop, Department of Oil Painting, China Academy of Art for learning as a postgraduate in 2015.

夏菲菲

1994 年 9 月 6 日
2013 年至今就读于中国美术学院油画第一工作室
参展 2015 年肯达美术馆“新锐艺术家作品展”。现居杭州

Xia Feifei

September 6, 1994
Having been studying in No.1 Workshop of Oil Painting, China Academy of Art since 2013
Participated in the "Exhibition of New Artists' Works" of Kenda Art Museum in 2015
Residing in Hangzhou now

周堃

1993 年生于南京
2012 就读于中国美术学院
2016 保送硕士，多次参加展览

1993 Born in Nanjing
2012 studied at the China Academy of Fine Arts
2016 Master walks

张译丹

1994 年出生于辽宁大连
现中国美术学院油画系第四工作室 大三在读

Zhang Yidan

Born in Dalian, Liaoning in 1994.
Learning in No. 4 Workshop, Department of Oil Painting, China Academy of Art as a junior now.

郑锶埼

2011-2012 学习于中国美术学院专业基础部
2012-2015 学习于中国美术学院版画系
2015 至今中国美术学院版画系研究生在读

Zheng Siqi

2011 - 2012 Studied in The Foundation Studies Branch of China Academy of Art
2012 - 2015 Studied in Department of Printmaking, China Academy of Art
2015 - now Studying the postgraduate course in Department of Printmaking, China Academy of Art

钟国敏

1993 年 12 月 10 号出生于广东省阳江市
现为中国美术学院综合绘画系本科生

Zhong Guomin

Born in Yangjiang City, Guangdong Province on December 10, 1993
Now studying the undergraduate course in Department of Comprehensive Painting, China Academy of Art

周立辉

1992 年出生于福建
现就读于中国美术学院手工艺学院漆艺

Zhou Lihui

Born in Fujian in 1992.
Majoring in Lacquer Art in School of Handicraft Art, China Academy of Art now.

周鹏

1984 年生于湖南
2007 年毕业于中国美院，现居杭州。

Zhou Peng

Born in Hunan in 1984
Graduated from China Academy of Art in 2007，Residing in Hangzhou now

周全

2011 - 2015 清华大学美术学院 绘画专业 壁画及公共艺术方向 文学学士
2016 - 2018 清华大学美术学院 绘画专业 油画方向 文学硕士
参加各类展览及国内外学术交流

Zhou Quan

2011- 2015 Academy of Arts & Design, Tsinghua University, Painting Major, emphasis on mural painting and public art, Bachelor of Arts
2016 - 2018Academy of Arts & Design, Tsinghua University, Painting Major, emphasis on oil painting, Master of Arts
Participated in various exhibitions and academic exchanges at home and abroad

周晓炜

2007 - 2011 中国美术学院油画系，本科
研究方向为“新具象绘画”。
2011 - 2014 中国美术学院油画系，文学硕士
研究方向为“新具象绘画”。
2012 - 2013 赴法国巴黎国际艺术城交流学习。参加各类展览并获奖

Zhou Xiaowei

2007 – 2011Department of Oil Painting, China Academy of Art, undergraduate
Research direction: new figurative painting
2011 – 2014 Department of Oil Painting, China Academy of Art, Master of Arts
Research direction: new figurative painting
2012 – 2013 Studied in Cité Internationale des Arts (Paris, France)
Attended kinds of exhibitions and won awards

朱宝元

1989 年生于内蒙古通辽市
2013 毕业于中央美术学院壁画系第三工作室获文学士学位
2014 至今中央美术学院壁画系研究生在读

Zhu Baoyuan

Born in Tongliao City, Inner Mongolia in 1989
Graduated from No.3 Workshop, Department of Mural Painting, China Central Academy of Fine Arts with the Bachelor of Arts degree in 2013
Studying the postgraduate course in Department of Mural Painting, China Central Academy of Fine Arts from 2014

周圣爝

1990 年出生于杭州
2009 - 2013 上海师范大学油画系本科
2013 - 2016 上海师范大学设计艺术学研究生

Zhou Shengjue

Born in Hangzhou in 1990.
2009 - 2013 Department of Oil Painting, Shanghai Normal University Undergraduate
2013 - 2016 Art of Design, Shanghai Normal University Postgraduate

周雨桐

中国美术学院 2013 级壁画系东方壁画工作室学生，曾获 2014-1015 学年二等奖学金、“思路·丝路 2015 克孜尔石窟壁画国际研讨会岩彩画文献展”特邀参展、2016 国际面具艺术设计大赛设计奖。

Zhou Yutong

2013 Student of Oriental Mural Painting Workshop, Department of Mural Painting, China Academy of Art;
Honored the Second-class Scholarship of the academic year 2014 – 2015, specially invited to participate in the “The Rock-Color Paintings Literature Exhibition of 2015 International Seminar on Murals in Kizil Grottoes of Thinking, Silk Road”, the Design Award of 2016 International Mask Art Design Competition

朱湘

1991 年出生于广东茂名
2014 年 毕业于广州美术学院油画系第二工作室获学士学位
现就读于广州美术学院研究生

Zhu Xiang

Born in Maoming, Guangdong in 1991.
Graduated from No. 2 Workshop, Department of Oil Painting, Guangzhou Academy of Fine Arts, and obtained a bachelor's degree in 2014.
Learning in Guangzhou Academy of Fine Arts as a postgraduate now.

周滕宾

1987 生于江苏南京
2006-2010 南京艺术学院油画系师从毛焰
2014-2017 中央美术学院壁画系研究生

Zhou Tengbin

Born in Nanjing, Jiangsu in 1987
2006 - 2010 Department of Oil Painting, Nanjing University of the Arts, learned from Mao Yan
2014 - 2017 Study the postgraduate course in Department of Mural Painting, China Central Academy of Fine Arts

朱旎

1991 出生于湖北省武汉市
2010 - 2014 就读于武汉科技大学艺术与设计学院视觉传达（学士）
2014 年就读于湖北美术学院油画系，硕士

Zhu Ni

Born in Wuhan City, Hubei Province in 1991
Studied the visual communication in School of Art and Design, Wuhan University of Science and Technology from September 2010 to June 2014 (Bachelor)
Studying in Department of Oil Painting, Hubei Institute of Fine Arts from September 2014 (Master)

朱文

1985 年出生于浙江杭州。
2012 年毕业中国美术学院，获得学士学位。
现工作生活于杭州

Zhu Wen

Born in Hangzhou, Zhejiang in 1985;
Graduated from China Academy of Art with a Bachelor's Degree in 2012;
Working and living in Hangzhou now

朱颖

1988 年生于湖北黄冈
2008 - 2012 湖北美术学院油画系 本科
2012 - 2015 中国美术学院油画系 研究生

Zhu Ying

Born in Huanggang, Hubei in 1988
2008 – 2012 Undergraduate of Department of Oil Painting, Hubei Institute of Fine Arts
2012 – 2015 Postgraduate of Department of Oil Painting, China Academy of Art

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1996 - 2000 浙江师范大学美术学院美术学专业 本科
2014 - 2016 中国美术学院油画系 研究生
浙江省油画家协会会员
参加各类展览并获奖

Zou Yazai

1996 - 2000 Majoring in Fine Arts in School of Fine Arts, Zhejiang Normal University (undergraduate)
2014 - 2016 Postgraduate of Department of Oil Painting, China Academy of Art
A member of Zhejiang Association of Oil-Painters
Attended kinds of exhibitions and won awards

邹扬

1992 年 2 月出生
江苏省苏州市人
苏州市美术家协会会员
2015- 至今中国美术学院造型基础部油画硕士研究生导师任志忠副教授
2010-2014 西安美术学院油画系印象表现工作室

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Born in February 1992
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2010–2014 Impression Expressionism Workshop, Department of Oil Painting, Xi'an Academy of Fine Arts

滨田・香织

1987 生于日本山口县
2014 东京艺术大学本科毕业
2016 东京艺术大学研究生毕业
2016 东京艺术大学博士研究生入学

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1987 Born in Yamaguchi-ken, Japan
2014 Tokyo National University of Fine Arts and Music, Bachelor
2016 Tokyo National University of Fine Arts and Music, Master
2016 Tokyo National University of Fine Arts and Music, Doctor(enrollment)

刘畅

2007 中国美术学院油画系 本科毕业
2016 东京艺术大学绘画专攻 硕士毕业

Liu Chang

2007 China Academy of Art, Oil Painting Department, Bachelor
2016 Tokyo National University of Fine Arts and Music, Painting Department, Master

守屋麻美

1991 日本静冈县出生
2011 女子美术大学短期大学部造型学科毕业
2012 女子美术大学短期大学部 专攻科
2016 女子美术大学短期大学部 研究科
2016 东京艺术大学大学院美术研究科在读

Moriya Mami

1991 Born in Shizuoka Prefecture, Japan
2011 Short-term University of Women's University of Fine Arts Modeling Discipline Graduate
2012 Short-term University of Women's University of Fine Arts Specialized
2016 Short-term University of Women's University of Fine Arts Study Course
2016 Tokyo National University of Fine Arts Graduate School of Fine Arts Studying

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1992 生于日本北海道
2016 东京艺术大学本科 毕业
东京艺术大学研究生在读

Yuiitsu

1992 born in Hokkaido, Japan
2016 Tokyo University of the Arts, undergraduate
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2016 中国美术学院（中国杭州市南山路）油画专业硕士
2012 国立伊斯兰大学（印度新德里）艺术硕士（绘画专业）
2010 克什米尔大学（印度 J&K 邦斯利那加）艺术学士（绘画方向）

Azim Hassan

Ongoing Education Master in Oil Painting China Academy of Art, NanshanRoad China2016
Educational Profile MFA Painting2012 JamiaMilliaIslamia, New Delhi, India
Bachelor of Fine Arts (painting) 2010 University of Kashmir, Srinagar (J & K) India

凯特琳・麦克布莱德

生于 1983 年，诺威奇
2015 纽约州，哈得孙河畔安嫩代尔市巴德学院，美术硕士—伊莱恩·德库宁纪念奖学金
2010 奥地利，萨尔斯堡，萨尔斯堡夏季学院
2005 罗得岛州，普罗维登斯，罗德岛设计学院，现于纽约市居住与工作

Caitlin MacBride

Born 1983 Norwich, CT
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2015 MFA, Bard College, Annandale-On-Hudson, NY, - Elaine De Kooning Memorial Fellowship
2010 Salzburg Summer Academy, Salzburg, Austria
2005 BFA, Rhode Island School of Design , Providence, RI

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1992，12，27，生于保加利亚，索菲亚
2011-2015 索菲亚国家美术学院
平面设计—本科

Stefany Evgeni Kostadinova

Born In Bulgaria, Sofia, 27.12.1992
2011 – 2015National Academy of Arts Sofia Graphics – Bachelor

哥伦・崔克夫斯基

1987 年 11 月 19 日出生于马其顿共和国的德尔塞沃，现居住并工作于保加利亚的索非亚。
2010—保加利亚，索非亚，国家美术学院平面设计系，学士学位
2012—保加利亚，索非亚，国家美术学院平面设计系，硕士学位

Goran Trickovski

Born on 19.11.1987, in Delchevo, Macedonia. Now lives and works in Sofia,Bulgaria.
2010 - Bachelor degree in Graphics at National Art Academy,Sofia,Bulgaria
2012 - Master degree in Graphics at National Art Academy,Sofia,Bulgaria

海洛薇兹・迪丽斯

1985 年生于巴黎。于 2012 年毕业于巴黎

索邦大学，获得视觉艺术的学士学位。现在就读于伦敦大学金史密斯学院，攻读艺术硕士专业学位。

Héloïse Delègue

wasborn in Paris in 1985 Paris. She graduated in 2012 with a BA in Visual Arts from the Sorbonne University in Paris and is currently doing her MFA at Goldsmiths, Univeristyof London.

布罗雅德

生于加利福尼亚州的洛杉矶
先居住并工作于纽约的布鲁克林
学历:
2013，加利福尼亚艺术学院，美术绘画，美术学士
2014，德国，杜塞尔多夫，杜塞尔多夫艺术学院

Broyard

Education:
BFA, Fine Art Drawing and Painting, California College of the Arts, 2013
Kunstakademie, Dusseldorf, Germany, Klasse Peter Doig, 2014

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罗得岛州，普罗维登斯，罗得岛学院——美术学士、文学士
2011—2016 绘画系美术学士，哲学系文学士

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Rhode Island College, Providence, RI. — B.F.A./B.A.
SEPTEMBER 2011 - MAY 2016
B.F.A. in Painting (Completed with Honors in May 2015) B.A. in Philosophy

利亚・佩普格拉斯

现居住于马萨诸塞州的斯瓦姆斯科特
1994-1997 宾夕法尼亚州，匹兹堡，卡内基梅隆大学，美术硕士
1989-1993 密苏里州，堪萨斯城，堪萨斯城艺术学院，美术学士

Leah Piepgras

Lives in Swampscott, MA
1994-1997 Carnegie Mellon University, Pittsburgh, PA Master of Fine Arts
1989-1993 Kansas City Art Institute, Kansas City, MO Bachelor of Fine Arts

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1997，宾夕法尼亚州，匹兹堡，卡内基梅隆大学，美术硕士
1993，密苏里州，堪萨斯城，堪萨斯城艺术学院，美术学士

Leah Piepgras

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1989 年生于德国海德堡）在汉堡和莱比锡生活和工作
2010-2015 文学学士 汉堡美术学院
2016 年开始在汉堡美术学院
2016 年在莱比锡视觉艺术学院 - 莱比锡 任客座教授

Leah Piepgras

born 1989 in Heidelberg, Germany) lives and works in Hamburg and Leipzig
2010-2015 BA at the HfbK-Hamburg
since 2016 MA at the HfbK- Hamburg
2016 as a guest at the HGB-Leipzig

米卡・本尼得缇

生活在洛杉矶，加利福尼亚
这位现在生活于北京的美国艺术家主要从事概念性思想和实践的深入内省，同时还从事传统和当代技术在各种媒体中的组合。

Miika Benedetti

Lives in Los Angeles, CA
The Beijing-based American born artist primarily works with intensive introspection of conceptual ideas and practice, paired with a mix of traditional and contemporary techniques across various media.

瑞米娜・卡瑞思塔莫娃

就读于索菲亚国家美术学院
曾参展于索菲亚、布尔加斯、瓦尔纳、帕扎尔吉克、卡瑞欧、大特尔诺沃、马德里以及华沙。

Rumyana Karastamova

Study in National Academy of Arts Sofia
Participation also in exhibitions in Sofia, Burgas, Varna, Pazardjik, Carevo, Veliko Tarnovo, Madrid and Warszawa.

桑德拉・埃尔巴赫

2014 威斯康星大学 - 麦迪逊分校文学硕士美术硕士
2009 坎伯维尔艺术学院，艺术大学美术硕士绘画
2003 金斯密斯学院，伦敦大学文学硕士

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MA+ MFA University of Wisconsin - Madison '14
BFA Painting Camberwell College of Arts, University of the Arts, London '09
MA Communication, Culture & Society, Goldsmiths College, University of London '03

莎拉・托尔托拉

2013 斯考希根绘画雕塑学院
2013 宾夕法尼亚大学（UPenn），美术硕士，
2011 纽黑文，南康涅狄格州立大学，工作室艺术，理学士。

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2013 Skowhegan School of Painting and Sculpture
2013 MFA, Interdisciplinary Fine Art, University of Pennsylvania (UPenn).
2011BS, Studio Art, Southern Connecticut State University, New Haven, CT.

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本科毕业于国家美术学院，索菲亚。专业—平面设计。于 2015 年获得学士文凭。

Stefani Stoyanova Cherneva

Student at National Academy of Art, Sofia, specialty – graphics, complited her bachelor in 2015.

维多利亚・斯坦伯利斯卡

我于 1992 年生于保加利亚的一个小镇—瓦瑞斯塔
我于 2015 年毕业于索菲亚国家美术学院，获得了平面设计专业的本科文凭，之后我又获得了平面设计专业的硕士文凭

Victoria Stamboliyska

I was born in 1992 in the town of Vratsa, Bulgaria.
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1984 年 8 月 8 日出生于马其顿的奥赫里德
2007 保加利亚，索非亚，国家艺术学院，平面设计与美术系学士学位
2012 保加利亚，索非亚，国家艺术学院，平面设计硕士学位

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2007 Bachelor degree at Fine Arts Faculty in Graphics at the National Academy of arts Sofia
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隐秘 · 开放

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