

# ALONG



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*Shengzhong Lu*  
呂勝中

*The  
Secret Painting  
In Tibet*  
藏地密圖

*Urban Mirage*  
浮城謎景

*The Skin I Live In*  
吾棲之膚

*The Soul Catcher*  
心靈捕手

\$3.99 US \$4.99 FOR OTHERS



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Contemporary Artist Shengzhong Lu

呂勝中 中國當代藝術大師

Shengzhong Lu, a renowned global art master in contemporary China, graduated from the Central Academy of Fine Arts in 1987 and has remained on to teach. He has organized a personal exhibition in dozens of famous art museums and galleries in the United States, Great Britain, France, Japan, Germany and China. As a professor of China Central Academy of Fine Arts for more than 30 years, he has students everywhere, a part of whom have become famous artists and have great influence on China and the world.

In the 1980' s, when the ideological trend of western contemporary art became "airborne" in mainland China, Mr. Lu, unlike many young artists who were instantly excited to plunge into "foreign" ways of artistic creation, returned to the homeland, dedicated to the exploration and innovation of Chinese traditional art by learning from Chinese folk arts.

This process actually let him have a strong understanding and empathy of western contemporary art. Before the 1980' s, there were too many ideological shackles placed on the Chinese art circle by the contrasts and contradictions between "West" and "East", "native" and "foreign", "monotone" and "stereo", "classical" and "modern", while folk art was free from these bounds since it advocated that a painting should be good-looking rather than be serious and that folk art is created only to meet the needs of life. Mr. Lu has a unique foresight of the underlying type of cultural anthropology: contemporary art should continuously absorb inspiration from the folk art and transform it. Mr. Lu's creative inspiration was rooted in the civil society, but now has long been free from any bondage, embarked on the freedom road with a strong personal color. But one thing in his art is consistent with the traditional cultures. His works generally exhibit extremely full and strong vitality which is from the land where it has a contrast with western contemporary art. His works stir a strong art of vortex.

For example, the creative source of *The Cook* on the cover is from a Chinese new year' s painting of the 1960' s, and was reinterpreted in the Chinese style of oil painting.

*Shan Shui Landscape Sanctum* shows a large number of books placed in the sanctum. The sanctum is the spiritual home of the ancient Chinese intellectuals. Shan Shui means rivers and mountains, which is an important object of Chinese ancient aesthetics, and it is also one of the main contents in the paintings. In fact, in Chinese philosophy, Shan Shui is not a concrete existence, but implies a person's heart, it is a visual symbol about the world, the universe and the human civilization. When the audience pulls out a book from the shelf, he will bring out a part of the whole landscape. Between the chaotic nature and the books which involve the civilization and logos order, there are interesting and profound relationships, which constitute the Chinese philosophical central themes.

*People Wall* is composed by 60 million small paper-cut red people. Individual life forms are overwhelmed by the group. The tension between collective consciousness and group discourse becomes abundantly clear.

*All Seats Are Occupied* tries to create one visual space to watch and to be watched. The viewer meets Chairman Mao, an indispensable world symbol in the last century. There is a discussion about the political relational semantics between the chairman and the chair.

呂勝中，當代中國享譽全球的藝術大師，1987年從中央美術學院畢業，留校任教至今。曾在中、美、英、法、日、德等數十所著名美術館及畫廊舉辦個人展覽，所教授的學生撐起了中國當代實驗藝術的半壁江山。

上世紀80年代，當西方當代藝術思潮“空降”中國大陸的時候，呂先生並沒有像很多年輕藝術家一樣，即刻興奮地投身到“洋”派藝術創作中去，他帶著對西方當代藝術的審慎思考，返回黃土地，師法民間，執著于中國傳統藝術的開掘創新。這一過程反倒讓他對西方當代藝術產生強烈的理解和共鳴。之前的中國美術界“西”與“中”、“土”與“洋”、“平面”與“立體”、“古典”與“現代”之間有著太多的思想禁錮，而民間美術則不受此束縛，主張“畫無正經，好看就中”，民間藝術是為了滿足生活的需要而存在，呂先生對這種潛藏的文化人類學式的特徵有著獨到的預見：當代藝術應該源源不斷地從民間美術中汲取靈感，幻而化之。呂先生的創作靈感源於民間，但如今早已不受任何形式的束縛，走上了有強烈個人色彩的自由之路。但與傳統文化相符的是，其作品普遍呈現出極其飽滿和旺盛的、源自土地的生命力——當它變頭撞上西方當代藝術時，擾動了強烈的、全球性的藝術漩渦。

本刊所載均為2015年11月在北京今日美術館開幕的《上世紀——呂勝中個展》中展出的作品。

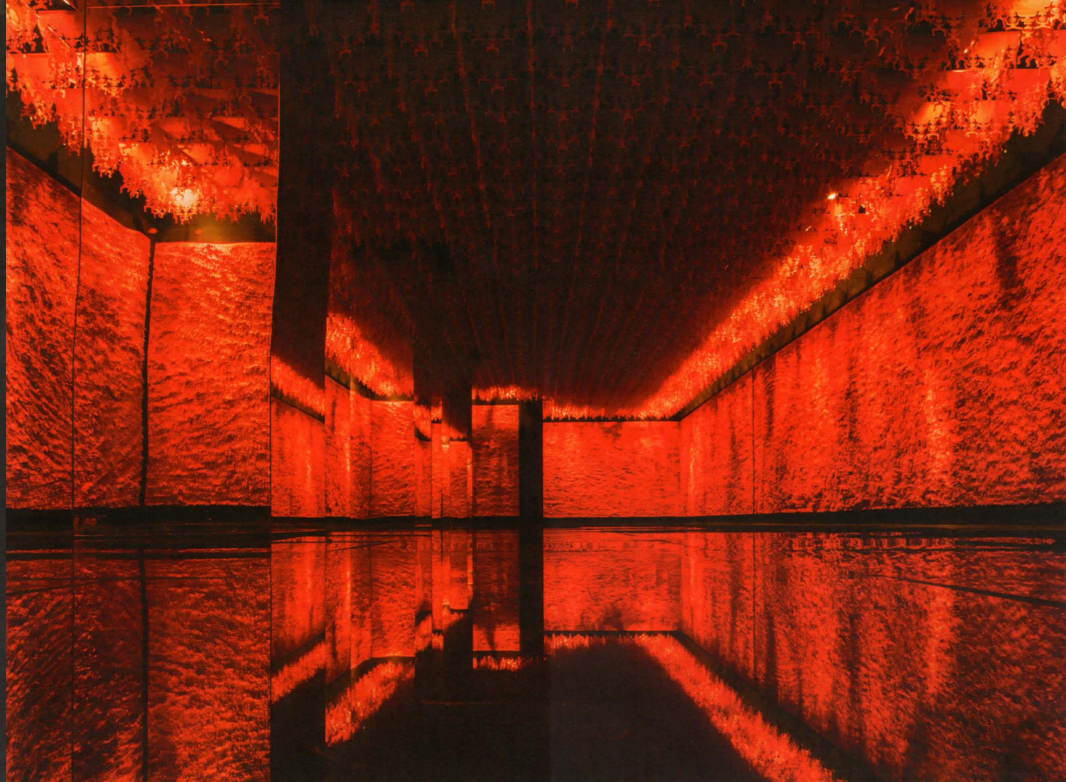
封面作品《大公難》的創意源於1960年代發行的一張中國“新年畫”，呂先生用曾經在中國風行的“民族化油畫”風格重新演繹了作品，讓它站在“倖存的帶著燈火的石頭上”，靜觀中國農村城市化的進程。

《山水書房》用“山水畫”包裹內含人類文化方方面面的書籍。圖書的“內容”與新加上去的護封看來“無關”，實際上卻會產生一種“關係”聯想。“山水”的概念不是某一處風景，而是心境包容世界、宇宙，包容人類文明的一種視覺圖式。當觀眾架架上抽出書來，便帶出山水的一個局部，而插回書架往往已不在原處。於是，山水在書的自由插插中從秩序到混沌、從可居可遊到無所歸依，如翻天覆地、截江劈山。

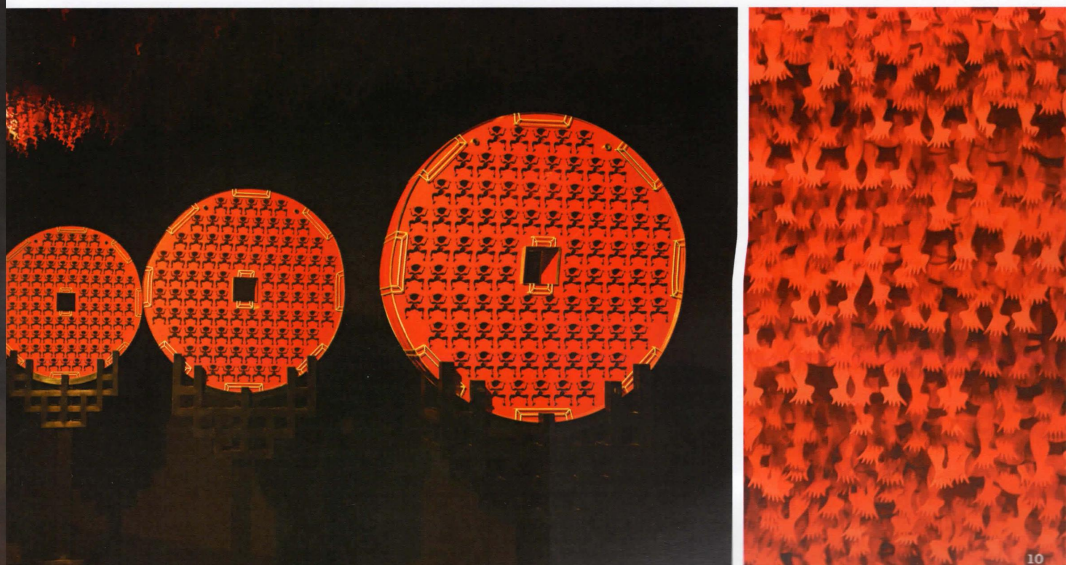
《人牆》由60萬個剪紙“小人”組成，剪掉的“負形”成為本作品的“附件”。生命形態的個體被群體淹沒，集體無意識與群體話語的張力關係在《人牆》昭然若揭。《座無虛席》試圖營造一處觀看與被觀看的視覺空間，觀者與一個上世紀不可或缺的、世界性符號相照，探討Chairman與choir之間的政治語義學關聯。

Front Cover, *The Cook*, oil, 500X360 CM, 2015

封面作品《大公難》油畫 500X360CM 2015年



*People Wall*, the main device, 1350X300 CM 5pieces, appendix d99CM 818CM 5pieces, 2015  
《人牆》裝置 主體 1350X300CM 5件 附件直徑 99CM 厚 18CM 5件 2015年



Photos by Huairu Zhang  
圖片攝影：青年藝術家 張懷儒



Life: Ephemeral and Eternal, oil, 1800X300 CM, 1987 original, 2015 revised  
《生命·瞬間與永恒》油畫 1800X300CM 1987年原作 2015再作

The life: ephemeral and eternal, originated from a scattered long investigation about an ancient symbol of life, brings some reflection and introspection for the Chinese people hurrying into modern society.

《生命·瞬間與永恒》源自一份散落在鄉土中的古老生命符號的考察報告，通過它讓行色匆匆、步入現代的中國人多一些反思和自醒。

Great Peace, paper cutting, 900X230 CM, 2000 (part)  
《大平安》剪紙 900X230CM 2000年(局部)

In Great peace, thousands of tiny figures form a same structured complete picture in their respective on a spheres shaking board (from acrobatics), but in this moment, under the seemingly safe appearance, danger is present. The leftover bits and pieces of paper-cut "negative forms" are arranged in an orderly manner, so the viewers can try to position positive and negative space in the picture, to perceive word-like poetic beauty, "junk" thus obtained new life.

《大平安》裡的上千個小人在各自的圓球晃板（源於雜技）上合成一個結構嚴謹而圓滿的視像，但在這一瞬間，看似平安的表像下，危險無時不在。作者將剪紙下腳料“負形”秩序地排列，觀者可以嘗試將畫面中的正形和負形對位——歸位，從而感知如文字般的詩意美，原本的“垃圾”由此獲得新生。

