

## 引言

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作为在改革开放时代发展自己艺术的画家，周向林有着这一代人共同的经历，特别是共同的文化心理，但同时经历了自身文化认知和艺术观念的变革。他尊重传统，深知传统的价值，对传统中那些庄严的内涵和永恒性的形式美感有着内在的领会，甚至一直将之视为自己艺术的基础支持；另一方面，他又深刻地感怀现实的变迁，意识到艺术反映时代文化特征的重要性，由此也同样是内在地生发不断探索创造的热情。在当代画家中，他突出地表现出在文化思考上投入持续心力的特性，这也几乎成为他的性格——在一个急剧的社会环境中，与其说艺术家的性格来自于天赋本真，不如说更多来自于人生经历的积淀——周向林总是以思考作为绘画的前提，也将思考贯穿于探索的过程之中，这成为他艺术生涯的习惯，即使是在那些看上去十分视觉化的作品形式上，也渗透出他思想性的根本，基于思想的视觉表现，恐怕是周向林艺术的总体特征。

周向林曾经以历史主题画闻名，除了人物之外，他的那些老工业品牌的汽车，拖拉机肖像，也可以视为历史主题。他为历史的印记塑造可视形象时，力求在单一整体的形象中传达出历史气息，因此给人留下深刻印象。后来，他有一段时间专注于当代童话的主题，通过“芭比娃娃”系列反映生活的现实，尤其传达了光怪陆离的世态百象，这可以看作他艺术感受的展开，确切的说，是一种思想的穿行。从历史到当代，从严肃的、庄严的追述到感性的活泼的表现，其间跨越度很大，但隐含在作品内部的思考是一脉相承的。他近年的作品，呈现出将历史与当代结合的特征，犹如经历了“正”“反”两极之后的“合”——在他新近的作品中，庄严的结构与炫目的质感奇妙地混合成了一种新的视像，关于历史的叙述已经脱离了历史的具体情境，而被置放在当代图像的表达语言中。他画上那种光亮感和色彩的感悟让人从今天的视

角看待历史的存在，历史的遗存褪去了沉重的色泽而被并置在当下的文化感受之中，在这个意义上，周向林更多地走向了当代。

变化是这个时代的趋势，周向林的艺术历程呈现出他在感受上的变化，但他贯注于艺术的思想与精神没有变，这是这一代艺术家身上可贵的品质。无论作为对象的形象以何种方式出现，他始终坚持了艺术语言的深度也即绘画的质量，从而使作品总是在拥有视觉的新颖感的同时拥有视觉的强度。

看周向林的单幅作品已经能够获得视觉的满足，看他一路走来的历程，或可看到一代中国艺术家在变化与恒定、混合与坚执的矛盾关系中穿行和前行的精神追求。

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## Introduction

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As an artist who developed his art during the era of reform and opening, Zhou, Xianglin shares with his contemporary fellow artists common experiences and a common cultural psychology, but at the same time he underwent his own mutation as regards his own cultural awareness and artistic concepts; he respects tradition, he knows its value, he has an inner understanding of the majestic contents of tradition and the beauty of eternal form, he even sees it as the basis of his art, and on the other hand, he has a deep sensation of the changes of reality, he is conscious of the importance of the fact that art reflects the

characteristics of its time, which enables him to continue enthusiastically his search and creation. Among contemporary painters, he stands out as one who shows a continuous effort to invest in a reflection about culture, which seems to characterize him - in this hectic society's environment, an artist's character might come from his true talent, but perhaps even more from the accumulation of his own experiences. Zhou Xianglin always makes reflection precede painting, and he'll use reflection throughout the process of exploration. It has become a habit of his artistic career and even in the form of his works that seem completely visual, his reflective character emerges clearly, as well as his visual acuity based on his thinking, I daresay that is the general characteristic of Zhou Xianglin's art.

Among the famous historical themes of Zhou Xianglin, apart from the historical figures, his objects from the old industrial brands like the portraits of tractors can also be seen as historical themes, and while he shapes his visual image on these marks of history, he strives to convey a historical atmosphere through a single image, and that is what leaves such a strong impression. Later, he went through a period focusing on contemporary children tales as a theme, reflecting the reality of life through "Barbie" dolls, conveying particularly the grotesque and fantastic multiple aspects of the world's Nay, something that we can see as a development of his artistic perceptions, or, more precisely, a conceptual passage. From history to the present times, from the serious recounting of the solemn past to the expression of lively feelings, there is a giant step, but the reflections contained in the works are of the same vein; his works of recent years, showing the features of history and of the present times, seem to swing between the two extremes of "recto" and "verso" before integrating both aspects - solemn deconstruction and a dazzling mix of textures unite to make a new kind of vision, and the narrative about history is departing from history's concrete conditions, to be put right into the language of contemporary images. His bright and colourful language makes the audience see the presence of history from the present perspective, the traces of history then fade away and are placed in the contemporary cultural perception, and in that sense, Zhou, Xianglin is indeed most contemporary.

Change is the trend of our era, and while the artistic course of Zhou, Xianglin reflects his own changes of perceptions, his spirit and idea about art have not changed at all, which is a precious quality among artists of his generation. And whatever the manner in which the image of the object appears, it can sustain the depth of the artistic language and the quality of the image as well, and can thus make the work seem to have a vision that is at once novel and intense.

By looking at a single work of Zhou, Xianglin, one can get visual satisfaction, and by looking at the path he has been treading, one can see a generation of Chinese artists changing and being constant, mingling and being tenacious within its contradictory relations, clearing the way as it goes forward in its spiritual quest.

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