

ART MAP

艺术地图 2009.4



源自第三种思想

From The Third Mind

当代艺术的灵魂问题

—— 朱其 Vs 沈其斌

The Spirit of Contemporary Art

—— Zhu Qi Vs Shen Qibin

封面人物：曹晖

Cover Figure: Cao Hui



杨 静

1976 出生于北京

1996 毕业于中央美术学院附中

2000 毕业于中央美术学院壁画系

现工作和居住在北京

个展:

2009 “偶的嘉年华”, 个展, 北京, 中国

“偶的嘉年华”, 个展, 安杰当代艺术画廊, 上海, 中国

部分群展:

2009 “涓滴理论”, Korjaamo画廊, 赫尔辛基, 芬兰

“我·心”亚洲当代新艺术群展, 索卡艺术中心, 北京, 中国

2008 “BCA艺术市集”, 天安时间当代艺术中心, 北京, 中国

艺术当代博览会, 迈阿密, 美国

亚洲当代艺术博览会, 纽约, 美国

Scope艺术博览会, 伦敦, 英国

“源”第一届月亮河雕塑艺术节, 月亮河当代艺术馆, 北京, 中国

“这是亚洲?”中日韩当代艺术群展, 安杰当代艺术画廊, 上海, 中国

Yang Jing

1976 Born in Beijing, China

1996 Graduated from the Fine Art School attached to the Central Academy of Fine Arts, Beijing

2000 Graduated from Mural department of Central Academy of Fine Arts, Beijing

Now works and lives in Beijing

Solo Exhibitions:

2009

“My Carnival” Solo Show, Beijing, China

“My Carnival” Solo Show, Andrew James Art, Shanghai, China

Selected Group Exhibitions:

2009

“Trickle-Down Theory” Gallery

Korjaamo, Helsinki, Finland

“Mine•Mind” Asian Contemporary New Art, Soka Art Center, Beijing, China

2008

“The mARkeT”, Beijing Centre for the Arts, Beijing, China

Art Asia Fair, Miami, USA

Asian Contemporary Art Fair, New York, USA

Scope Art Fair, London, U.K.

“The Origin, First Annual Moon River Sculpture Festival”, Moon River Museum of Contemporary Art (MR Moca), Beijing, China

“This is Asia?” Andrew James Art, Shanghai, China

黑暗的赞礼 'MEMENTO GLORY'

杨静绘画述评

YANG JING IN THE CONTEXT

OF HER TIME AND BEYOND

文/ 裴依珊

Text/ Emily de Wolfe Pettit

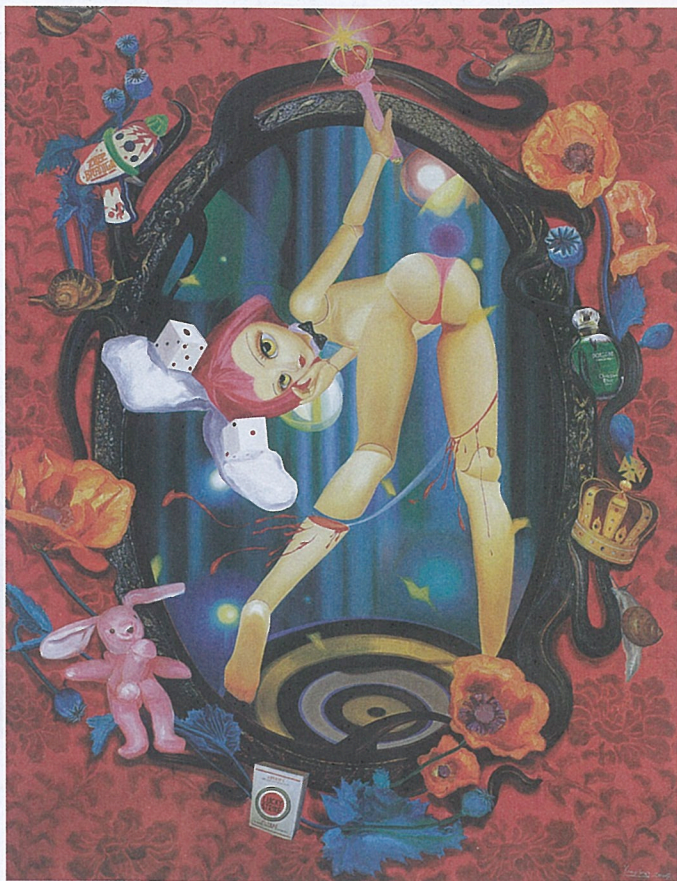
转瞬即逝的人生, 充满着对尽善尽美的追求, 对奢华物质的痴迷和对人生终结的回避。这不禁让人联想到十七世纪盛行荷兰的虚空派艺术风格, 如此之奢靡、华贵, 而又充斥着噩梦和死亡。令人想不到的是, 在二十一世纪的中国, 这种精神越来越影响着年轻一代的艺术家, 特别是个别女性艺术家, 她们的作品语言和创作材料无不透露着精致与悲剧, 其中技法最为成熟, 画面表达得最为淋漓尽致的莫数在北京出生、成长和接受教育的艺术家杨静。

杨静的作品以最严格的表述方式, 穿越时空、文化以及艺术风格, 生动地把虚空画派的灵魂展现在观众的面前。她的作品有很多其他艺术时代的痕迹和对死亡及灵魂的诠释。奢华的墙纸和欧式的镜框, 透露着英国维多利亚时代和荷兰十七世纪的艺术风格。杨静2006年创作的“偶的嘉年华”, 是她自己的艺术语言对十六世纪的法国枫丹白露画派中的代表作“加百列·德斯特勒与妹妹”的全新演绎。杨静本人迷恋法国古典宫廷式的接近变态的美, 苍白的容颜, 过多的体肤脂粉和香水掩盖的体味, 夸张的假发和令人无法呼吸及至窒息



杨静 偶的嘉年华 布面油画 160x200cm 2005

Yang Jing, My Carnival, Oil on Canvas, 160x200cm, 2005



的紧身束胸内衣，在现在看来显得病态煎熬。杨静画面中的场景和物件常常与虚空派的死亡主题有关：如“东南飞”（2005）中的战争场景和脱落的墙纸，想要逃离却被牵住；“幸运儿”（2004）中被社会忽视而饱受伤害的儿童；“寂静岭”（2004）表现对死亡与重生的思考和“我们什么都没有做”（2004）中对弱势群体在社会中受到歧视与重压的疑问等等。与此同时，在当今中国存在着的不确定因素和传承下来的远古东方文化也频频出现在杨静的画作中：如“临界点”系列（2006）、“T.M.CN”系列（2006）和“暗香”系列（2008），每件作品无不透出物质、生命和文化的能量。“临界点”系列中的中国古代医学针灸穴位和古代兵器，一个是杀人的兵器，一个是延长人生命的治疗手法，作品探索着两个矛盾体的平稳对立状态以及当此平衡被打破时濒临崩溃的敏感界点。在后两个系列中，艺术家把中国山水画运用在玩偶上，甚至使用古代的签名方式一印章，可见传统文化也深深地隐藏在艺术家的心中，渗透到她的作品里。

如果说杨静的早期作品着重运用及时享乐主义和高调的甚至大张旗鼓的表现手法，同时强调现实中的高度物质奢求和快节奏生活，她2008年的新作“福”，“禄”，“寿”系列就显得非常之低调、小心，浸润着道德精神。作品中最醒目的是一个巨大的玩偶，这个两眼空空如也的玩偶用红线牵引着代表“福”、“禄”、

“寿”的小神仙的，用杨静自己的话说“人们总是期望在生命中拥有福禄寿，倾尽毕生精力想得到它们，可是生活不完全被我们自己控制，相反地，却充满着各种不确定因素和意料之外的事情，这是每个生命的奇遇。每个人都有自己的命运，好像一出精彩的舞台剧，牵线的玩偶代表者这些不受我们自己控制的不确定因素和偶然力量。”

杨静的作品反映着她那一代人的感受，表现出很多同龄人无法用言语传达的情感，也收藏着她一天天成熟的轨迹。她的画作能够在瞬间给人带来一股强烈的视觉冲击力，这种冲击力来自她独特的内心感受和人生理解。这些蕴藏着不同地域文化和观点的作品使杨静在同龄女性艺术家中脱颖而出。而在现今变化极快、物质极其丰富存在的社会阶段，多元化的艺术创作也是艺术史和社会史中不可多得的重要篇章。

裴依珊是独立艺术顾问机构ArtsInfluentialChina的顾问及总监，授课于在上海大学艺术管理系。

左 杨静 东南飞 布面油画 170x130cm 2005
Yang Jing, Fly to Southeast, Oil on Canvas, 170x130cm, 2005

右 杨静 幸运儿 布面油画 170x130cm 2004
Yang Jing, The Lucky One, Oil on Canvas, 170x130cm, 2004



左 杨静 禄 布面油画 200x150cm 2008
Yang Jing, Prosperity, Oil on Canvas, 200x150cm, 2008



右 杨静 福 布面油画 200x150cm 2008
Yang Jing, Good Fortune, Oil on Canvas, 200x150cm, 2008

Transcience of human existence, obsession with beauty, luxury of material possession and subtle references to mortality. One could be speaking of Vanitas art of 17th century Holland and the associated memento mori. Yet these are subjects found with increasing regularity in new work of artists, and particularly female artists, living in 21st century China, either through the narrative of their works and/ or the fragility of the media employed; one of the most notable exponents being the Beijing born, raised and trained artist Yang Jing.

Yang Jing, perhaps explores the thematic narrative of Vanitas most rigorously, traversing time and cultures, and moreover artistic styles, with beguiling ease. Her works are dotted with references to other periods with a morbid fascination with death – Gothic wallpaper and frames which echo Victorian England and reinforce the impression of a 17th century Dutch still-life sitting. In her 2006 work 'My Carnival', in homage to the 16th century French School of Fontainebleau painting, 'Gabrielle d'Estrées and one of her sisters', which now hangs in the Louvre, Yang Jing wished to make a direct reference to the hedonistic practices of the French aristocracy of the period, in which the definition of beauty has what would now be considered a morbid quality through the use of deathly-white face and body powder, false wigs and restrictions to natural movement through severe corsetry. Her mannequin figures are framed by subtle cues to death, decay and the

passing of time: the peeling of wallpaper and miniature machines of war in 'Flying to the Southeast' (2005); playing cards falling through the air in 'Seven Day Tour of Tian'anmen' (2008); or butterflies, a Christian symbol representational of the death and re-birth life cycle, in 'Silent Hill' (2004). Increasingly transcendent temporal and spatial existence applied to the context of contemporary China and the preservation of its culture are further recurring themes of Yang Jing's work. In her 2004 'The Disappearing Pagoda' and the series 'Critical Point' (2006), 'TMCN' (2006) and 'Secret Fragrance' (2008), each present a heightened sense of physicality and sources of life (and cultural) energy. The first presents the viewer with the ancient practice of acupuncture, this holistic healing treatment an allegorical fine line away from the possibility of violence; the latter two presenting traditional Chinese landscapes painted on the mannequins' bodies, as if cultural practices are proudly embedded in the person. Yet elsewhere there is lament for the dissolution of humanity at its most essential level: in "We did nothing" (2004) the artist expresses her dismay at discrimination against physical handicap. Speaking with Yang Jing, she extols the features of her exquisitely crafted Japanese bakelite doll, the "Super Dollfie" (also a cartoon character), with human hair that she has used as her model for over the past two years and what drew her to this particular doll: the melancholia in its eyes. She continues: 'dolls are representative of wider cultural or social mores. The dolls I played with as a child in China were lacking any 'life-like' qualities, their most characteristic feature being their round base, so they would never fall over'. Mannequins, in themselves lifeless, are the literal embodiment of Vanitas (its Latin definition is "emptiness"). Requiring a fantasy life to be created around them by children in play, they take on life-like qualities and do indeed 'fall over' in Yang Jing's paintings. In 'The Lucky One' blood seeps from the dismembered legs of one such child figure, making earthly pleasures (sources of solace) in this work, a pack of Lucky Strike cigarettes, a brightly coloured stuffed

toy and a bottle of Poison perfume – and the vice of perverse sex, hellish to its victim – appear complicit in a metaphorical death and at an alarmingly young age. “Good Weather for Two” (2009) plays too on the loss of innocence through perversion, compounded by a loss of identity, beauty and wretchedness placed side by side.

While Yang Jing addresses the reality of a highly material and fast-paced life in her earlier works through a provocative, gaudy approach, in her new 2008 works “Fu Lu Shou”, (‘Good Fortune’, ‘Prosperity’ and ‘Longevity’), the artist tempers her messaging through more subdued, cautionary means with a notion of moral judgement now infiltrating this body of work. Here she explores the auspicious Chinese symbols that are so influential and enduring in everyday Chinese attitudes to life, fate and death through their associated emblems, all strategically placed on a stage set complete with curtains drawn and under artificially bright lights: the theatre of life, if you will. Good fortune, its character “fu” painted on a floating zeppelin and a junk boat carries the message “Yi Fan Feng Shun”, meaning “Safe Journey”, is also aligned to notions of riches and honour, symbolically captured in peony flowers. In another corner, mahjong, the traditional game of leisure, normally involving gambling, shows the highest achievable winning set. Yet there is also a moral warning to wordly excesses: here a lotus flower, traditionally symbolizing purity and a noble character in Chinese moral fables. Likewise, in the stage set of “Lu”, (prosperity), Yang Jing paints a small skull in a considered point to “remind that we should not only think about making material wealth; one can be destroyed if greedy. It is spiritual wealth that cannot be taken away in death”. Finally, in ‘Longevity’, the artist makes a striking take on the concept “Long Live Chairman Mao”: beyond symbolizing longevity, Mao here, as in the lives of many people throughout China and still today, actually achieves something closer to immortality, embodied again in his little red book. The fascination with immortality is of course not new in China: the ancient and still popular use of ginseng, traditionally thought to provide immortality, appears in this painting, as does a peach fruit, a gift older Chinese people will receive at their birthday, according to the custom of wishing longevity. In each of the three paintings, a mannequin holds each of three puppets, the gods for “Fu”, “Lu” and “Shou”. In the words of the artist: “These three paintings tell us that we always hope for the best “Fu Lu Shou” in our lives and try everything to pursue them. However, sometimes life is out of our own control and full of coincidences, difficulties and the unexpected. People all have their different fates, like drama on a stage: this makes our life colourful and the mannequins here enact the unexpected or uncontrollable power in our lives”.

It is doubtful Vanitas would have become popular if the Reformation and a strict Protestant aesthetic had not sewn the seeds for its development. Similarly, as our world is just embarking upon a new brand of re-formation, China arguably the key player in forming new systems, there is a predictable desire for artistic production that explores truly innovative integrations between Eastern and Western philosophy, epochs and artistic styles. The future audience for contemporary art in China, its young and burgeoning middle-class, will predictably hold a place for decadence in its art, at times meeting with the Cyberpunk trend of anime and film, at times a more contemplative return to essential questions of the individual's existence. Paralleling this, artistic creation amongst Yang

Jing and her peers of post-Cultural Revolution artists would arguably not be taking the course of introspective self-examination if this generation did come from a background of predominantly only children and nuclear families, removed from immediate political infiltration into the everyday. Furthermore, while this generation may have become accustomed to some material comfort at this stage in a wave of capitalism and opening up to the West, conversation with the more reflective, such as Yang Jing, reveals that beyond serving an immediate purpose of gratification, such material, ‘vanity’ possessions are of not such great comfort as would warrant the bombardment of such imagery in everyday life. Her works are celebratory, but also cautionary tales as we see an artist mature, at once unveiling a unique, inward perspective, particular to many of the brightest lights amongst her contemporaries of female artists, and drawing great richness from several cultural points of view. Likewise, the viewer is asked to draw upon more than one cultural perspective in any possible deciphering of Yang Jing's conceptual world: indeed it is requisite to a new chapter of pluralistic work that seeks to lucidate the very purpose and direction of a fast-changing, material existence in its extreme.

Emily de Wolfe Pettit is a consultant and director of an independent, China-based arts consultancy. She also lectures at Shanghai University in arts management. 图



杨静 梦幻七日游-天安门 布面油画 200x150cm 2007
Yang Jing, Fantasy Seven Day Tour-Tian'anmen Oil on Canvas, 200x150cm, 2007