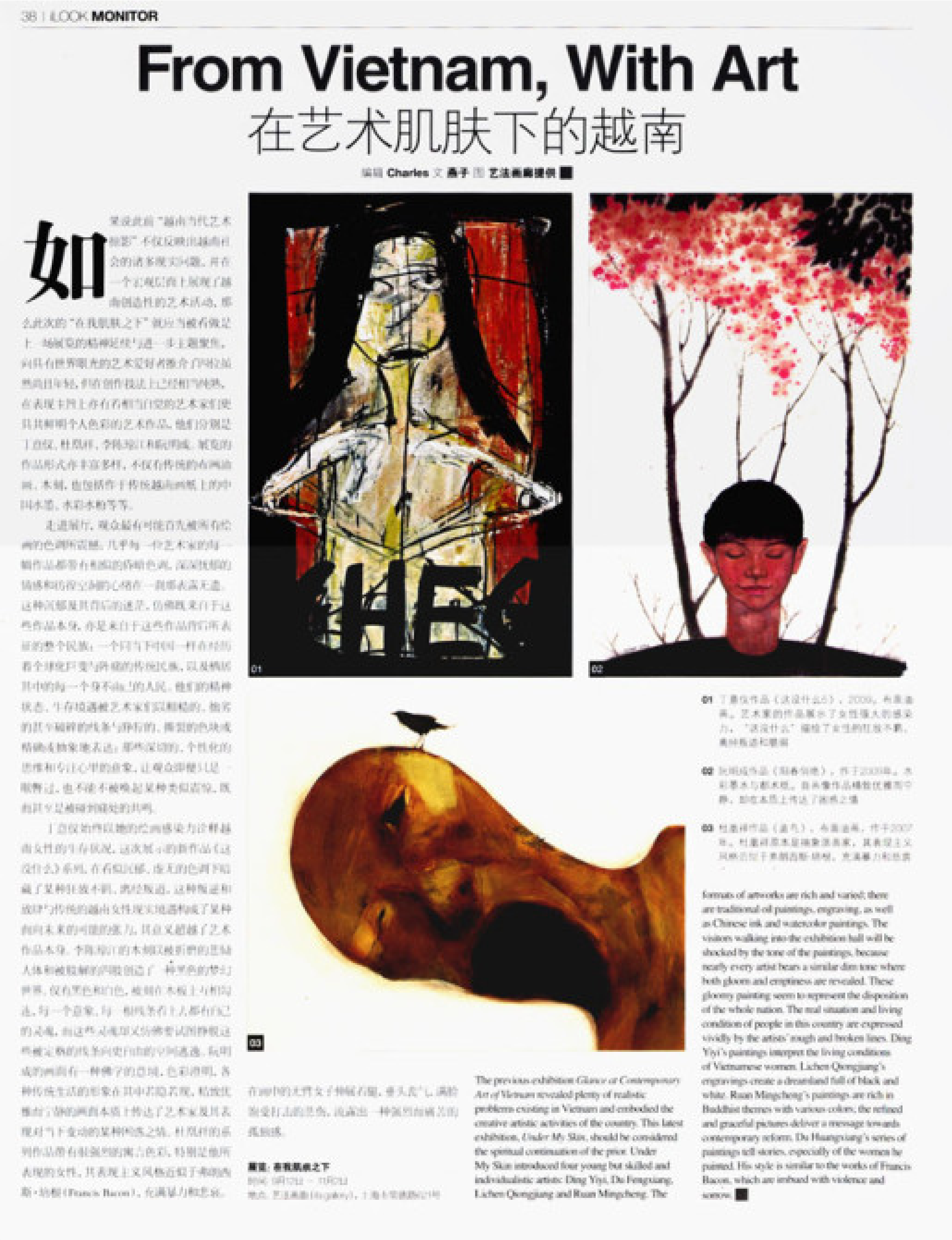

38 | iLOOK **MONITOR**

From Vietnam, With Art

在艺术肌肤下的越南

编辑 Charles 文 燕子 图 艺法画廊提供

The previous exhibition *Glance at Contemporary Art of Vietnam* revealed plenty of realistic problems existing in Vietnam and embodied the creative artistic activities of the country. This latest exhibition, *Under My Skin*, should be considered the spiritual continuation of the prior. Under My Skin introduced four young but skilled and individualistic artists: Ding Yiyi, Du Fengxiang, Lichen Qiongjiang and Ruan Mingcheng. The formats of artworks are rich and varied; there are traditional oil paintings, engraving, as well as Chinese ink and watercolor paintings. The visitors walking into the exhibition hall will be shocked by the tone of the paintings, because nearly every artist bears a similar dim tone where both gloom and emptiness are revealed. These gloomy painting seem to represent the disposition of the whole nation. The real situation and living condition of people in this country are expressed vividly by the artists' rough and broken lines. Ding Yiyi's paintings interpret the living conditions of Vietnamese women. Lichen Qiongjiang's engravings create a dreamland full of black and white. Ruan Mingcheng's paintings are rich in Buddhist themes with various colors; the refined and graceful pictures deliver a message towards contemporary reform. Du Huangxiang's series of paintings tell stories, especially of the women he painted. His style is similar to the works of Francis Bacon, which are imbued with violence and sorrow. ■

FROM VIETNAM, WITH ART – ILOOK

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在艺术肌肤下的越南

编辑 **Charles** 文 **燕子** 图 **艺法画廊提供**

如果说此前"越南当代艺术掠影"不仅反映出越南社会的诸多现实问题，并在一个宏观层面上展现了越南创造性的艺术活动，那么此次的"在我肌肤之下"就应当被看做是上一场展览的精神延续与进一步主题聚焦，向具有世界眼光的艺术爱好者推介了四位虽然尚且年轻，但在创作技法上已经相当纯熟，在表现主旨上亦有着相当自觉的艺术家们更具其鲜明个人色彩的艺术作品。他们分别是丁意仪、杜凰祥、李陈琼江和阮明成。展览的作品形式亦丰富多样，不仅有传统的布画油画、木刻，也包括作于传统越南画纸上的中国水墨、水彩水粉等等。

走进展厅，观众最有可能首先被所有绘画的色调所震撼，几乎每一位艺术家的每一幅作品都带有相似的昏暗色调，深深忧郁的情感和彷徨空洞的心绪在一刹那表露无遗。这种沉郁及其背后的迷茫，仿佛既来自于这些作品本身，亦是来自于这些作品背后所表征的整个民族：一个同当下中国一样在经历着全球化巨变与阵痛的传统民族，以及栖居其中的每一个身不由己的人民。他们的精神状态、生存境遇被艺术家们以粗糙的、拙劣的甚至破碎的线条与狰狞的、撕裂的色块或精确或抽象地表达；那些深切的、个性化的思维和专注心理的意象，让观众即使只是一眼瞥过，也不能不被唤起某种类似震惊，既而甚至是被碰到痛处的共鸣。

丁意仪始终以她的绘画感染力诠释越南女性的生存状况，这次展示的新作品《这没什么》系列，在看似沉郁、虚无的色调下暗藏了某种狂放不羁、离经叛道，这种叛逆和放肆与传统的越南女性现实境遇构成了某种面向未来的可能的张力，其意义超越了艺术作品本身。李陈琼江的木刻以被折磨的悲恸人体和被肢解的四肢创造了一种黑色的梦幻世界，仅有黑色和白色，被刻在木板上与相勾连，每一个意象、每一根线条看上去都有自己的灵魂，而这些灵魂却又仿佛要试图挣脱这些被定格的线条向更自由的空间逃逸。阮明成的画面有一种佛学的意境，色彩澄明，各种传统生活的形象在其中若隐若现，精致优雅而宁静的画面本质上传达了艺术家及其表现对当下变动的某种困惑之情。杜凰祥的系列作品带有很强烈的寓言色彩，特别是他所表现的女性，其表现主义风格近似于弗朗西斯·培根（Francis Bacon），充满暴力和悲哀。在画中的大臂女子伸展着腿，垂头丧气，满脸饱受打击的悲伤，流露出一种强烈而痛苦的孤独感。

展览：在我肌肤之下
时间：9月12日 － 11月2日
地点：艺法画廊(Ifa gallery)，上海市常德路621号

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03

01 丁意仪作品《这没什么5》，2009，布面油画。艺术家的作品展示了女性强大的感染力，"这没什么"描绘了女性的狂放不羁、离经叛道和脆弱

02 阮明成作品《阳春烟艳》，作于2009年，水彩墨水与都木纸。自画像作品精致优雅而宁静，却在本质上传达了困惑之情

03 杜凰祥作品《盖鸟》，布面油画，作于2007年。杜凰祥原本是抽象派画家，其表现主义风格近似于弗朗西斯·培根，充满暴力和悲哀。

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