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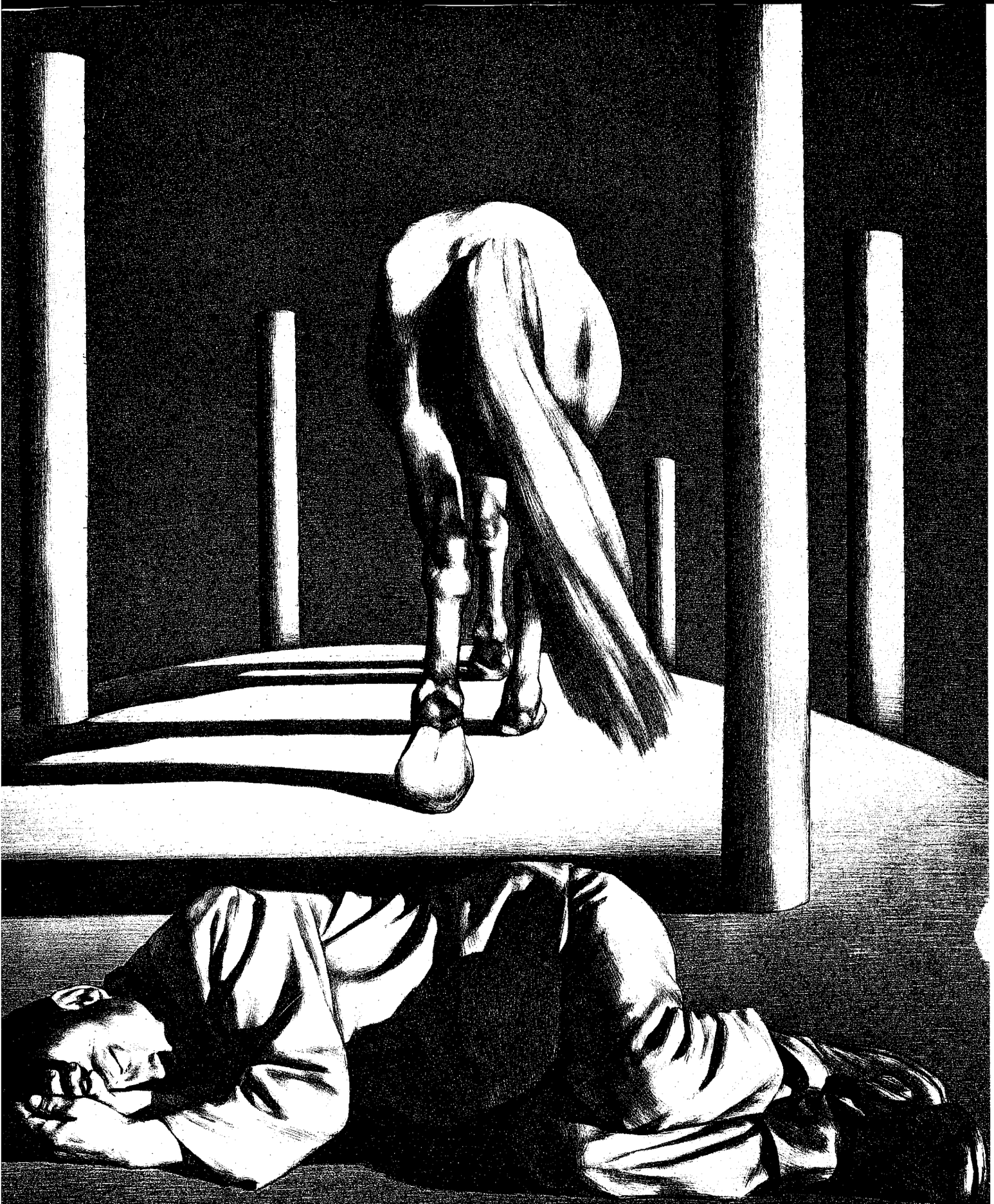


蘇新平石版畫集

蘇新平石版畫集

ALBUM OF SU XINPING'S LITHOGRAPHS

周彥先生指正

蘇新平 1992.11.20

青島出版社

QINGDAO PUBLISHING HOUSE

心界：

人馬的鋪排借助了草原情境，所有的畫幅組成了一個切近真實的生活流程。藝術家在自身漸進的過程中拉開了一定的精神距離，從中喻示我們他是如何把單純的草原情境逐漸置換成更富內涵的心靈歷史的，使那些原初生活狀態中的人民行列和草原景觀具有了象征意義。把藝術家一度面對的生活本身和生活背景作爲表現對象，并使之真正人格化，這是不可避免的辛勞程序。那些顯示客觀觀察力量的形象描摹一經切入我們的生活經驗，瞬間又游離出去，只有在觀念的范圍內才能充分覺察這種由藝術家造成的不自覺的錯位。蘇新平的確善于在正常的視點上述説异于這個視點的人生感受，在使草原生活表面化的同時爲自己找到了表達通道，心聲充實着每一個象征符號。他的藝術世界是一個本質上與草原生活無關的心理世界。

尹吉男 91 · 9 · 1

寂然通叡、寧靜致遠

——蘇新平的版畫藝術

或許是因爲我曾在內蒙古大草原生活放牧達五年之久的緣故，每曾見到來自內蒙古的畫家和表現蒙古族題材的作品，總是倍感親切。記得數年前在呼和浩特初次見到蘇新平的木刻作品時，就一下子被其樸茂的風格、天然的力度和生活的趣味所打動。那時新平已畢業於天津美術學院版畫系兩年，正在內蒙古師範大學美術系任教。翌年，他又考入中央美術學院版畫系攻讀碩士學位研究生，于是得以常常見面。每有新作，他必携來共賞。新平爲人寬厚，不善詞令亦不苟言笑，甚而近于木訥，但性情却極温和。每逢對坐，倘有共識之言，亦只會心一笑，隨即相顧無言，這頗像蒙古民族的交流方式，我也以爲，新平雖非蒙族，却深得蒙古人平淡、寂然的神髓，而蘇新平的作品之所以能超拔于衆多少數民族題材的作品之上，恐怕也與其秉性氣質不無關系。

當然，蘇新平的創作并非完全是隨機性和純感性的。他的創作歷程顯示了很强的控制性和主觀性。無論就某一時期的創作意圖而言，還是從其不同時期作品的發展變化來看，都反映出蘇新平力圖超越時尚和超越自身的强烈願望。

七十年代末，八十年代初，中國畫壇上唯美、矯飾風格盛行，同時以邊疆异域的風情爲題材的繪畫也成爲時尚，這時期在美術學院學習和剛剛步入創作狀態中的蘇新平也難免被這種時尚所籠罩。這時期他創作了一批以蒙古族生活爲題材的木刻版畫。但是，天然的樸茂氣質和對生活現象的敏鋭透視使他的木刻作品獲得了自然而然的樸拙效果，與當時衆多爲變形而變形的作品相比較，其作品的"超形式"意味給我留下了深刻的印象。

1986年，蘇新平到中央美術學院版畫系深造，他默默地沉潛于石版畫創作之中。不知何故，石版畫在中國一直屬于未開墾的處女地，盡管它已是國際版畫藝苑中久已有之的形式。或許，其冶靜得近于枯躁的語言和心力、智力、體力缺一不可的創作和操作特征都使其作品有"吃力不討好"之嫌，從而讓中國藝術家怯步，新平大約寂寞了一年之久，忽一日，擺在我面前一批石版畫作品，我看到新平的藝術世界變了。變得冷靜深邃了。照樣還是以往的馬、牛、羊、牧人形象，新平却將他(它)們孤立而又有機地、動態化而又非情節性地"懸止"起來，并賦予其細膩而又强烈的光影效果，從而獲得了許多可填充的文化涵義和心理現象。

新平就這樣不斷地演繹着母題，變幻着空間。至1989年，完成了這一階段的系列組畫。新平從小生于內蒙，離開內蒙古後每年也必到大草原一趟，他自有獨特的感受，這感受與世代生活在草原的牧民不一樣，可能與我曾經在草原生活五年的感受也不同。但是，我能從其作品中悟到，感受到蒙古族人的自然意識、心理狀態和生存空間的特點。《三匹白馬》描繪的是馬，也是人，不疾不徐，無怨無恨地寂然遠行，不分晝夜，不知歸宿而最終悄然寂於天地之間，這使我想起"天將降大任於斯人也……"的古訓，但没有那麼理性。這是自然的負重意識，這馬簡直就是蒙古民族的象征。這裏"馬"的象征涵義已遠非已往那些旨在浪漫抒情和栩栩如生的世俗之馬所能及。《躺着的男人和遠去的白馬》似乎將這一象征推向哲學化。走向深處之馬和延伸的馬樁是四時并運的勞作歷程的象征。而躺着的男人則是無爲的自然意識的象征；思辨在睡眠，夢境亦不在。這是傷感的自然觀，但不是悲觀的厭世哲學。又如《草原之家》，畫中盡

管描繪了所有的家庭成員，但并没有解釋他們之間的交流內容和集中的情節，構圖似乎是非中心的，畫中人物的關注點也是非中心的，這種松散、自然的現象却極象蒙古族的家庭觀念。蒙古族没有漢族那樣完整而源遠流長的家庭倫理觀念，他們的家庭觀念是自然主義的；人的繁衍生息與大自然的四季輪轉相符相應，人是天之驕子，而非上帝子民。故蒙族信奉的宗教—從薩滿到密宗也是關於生與自然神的宗教，而非死和上帝的宗教。

天地悠悠，日月輪轉。這博大的運動空間和綿遠的時間流恐怕是任何文字和繪畫都難以描述的。蒙古人是以無言以悟對，靜寂以觀照，默然以順化的態度對待這天地空間和時間歷程的。蘇新平或許感到了這"無言"、"默然"、"孤寂"、"單調"等心理時空的特點，遂全力調動其繪畫語言的諸要素——光影、透視、造型去描繪它。

蘇新平作品的空間是想象的，主觀的。因爲，天際綫是虛擬的；光影是自造的，方向與强弱視需要而定；天幕永遠是黑的，地表永遠是白的；三維性的焦點透視的外觀是假的，造型和投影都可以局部完整地展示，故爾貫穿着平面散點透視的邏輯。畫中人物形象的視點是非集中的，互無關聯的……，所有這些"手段"都爲我們提供了一個個虛幻然而又似乎真實的場景。也正是這虛幻與真實相間造成的困惑引發人們對蒙古人的生存狀態進行歷史的和超越生活經驗的聯想。這種聯想清除了以往"風情"式的表層文化投影，從而可能與民族的深層文化意識相悟對。

但是藝術家的意願并非要使自己的作品成爲教科書。藝術家的責任是使自己真誠的心靈面對同樣真誠的作品，故爾，他只對自己的作品負責。于是，作品的文化涵義和精神意蘊首先是在藝術家和自己的作品之間交流并產生的，但并非是從藝術家到作品這樣的單向輸入，而是在不斷反饋與修正的感應過程中完成的。

這是檢驗藝術家是否真誠的關鍵所在，這也是藝術家成功的關鍵。

正是這關鍵使蘇新平走向了下一個階段。從1990年開始，新平又創作了一批在外觀上似乎與上一階段無大變化的石版畫作品。但我從這些作品中，又看到了蒙古民族的另一個心理世界，如果説，上階段的作品還重于"客觀"地復述和追想蒙古人的意識、心理和生活狀態的話，那麼，這批新作則更具體地進入了蒙古族的現實心理中的某一個側面。比較而言，上一階段的作品涵義好似綫和面，而這批新作則是點。就在這"點"中，我又强烈地感到了蘇新平的心理和感受，這時，新平已不再象上一階段那樣，在作品中回避"我"的色彩。

甚至，我看到了身着蒙古袍仰面沉思的蘇新平的形象(見《疲倦的男人》)。我從所有的新作中都看到了"荒誕"與"宿命"的意味。所有的形象都似乎是着了魔。連續與復數的形式邏輯使所有人物形象的運動都帶有無休止與單循環的節奏。當自然的意志或者社會人生的慣性力强大得簡明而單一以後，就有了宿命，因爲所有的一切都是先定的，偶然與個體是無能爲力的，個體唯有服從，然而照樣艱辛。那《行走的男人》和《空曠的草地》之一、《路人》都似乎在昭示着這種哲理。而《影子》、《夏日》、《空曠的草地》之二等作品則直接道出了荒誕的"事實"。

從某種意義上講，荒誕與宿命是極度清醒的產物。宿命離不開荒誕，宿命是認可，荒誕是反抗。

蘇新平的這批作品的空間更加抽象和不具體。無謂天地，勿論日月。畫中人物多爲同一或同類形象，趨于單一，光影更爲簡潔、神秘，特別突出了陰影的非真實感和動感。更重要的是，强化了前一階段既有的人物運動方向的內在連續性和邏輯性。我們似乎可以從畫中人不同的匍匐、站立、行走的姿勢中演繹推斷出某種連貫而規律性的匍匐、站立、行走的節奏，一旦演繹與推斷出這規律，也就解破了這"荒誕的"規律。

天地恒在，日月常存。然而在這時間與空間中生活的人類却常常對某一自然而又特殊的現象給以特別的關注，從而產生出諸如“驚悸”、“驚喜”、“驚奇”、“驚慌”等等心理，我在新平近作《影子之一》和《飄動的白雲》等作品中看到了這一心理現象。這同“與天地冥合”的境界相反，乃是“天問”的境界。冥合是順化，天問是反抗。順化并不自覺到宿命，而反抗則基於荒誕與宿命的哀嘆。

我想，新平的新作給我的意味與感受或許就是新平對古老的游牧民族進入現代時空中所面臨的矛盾與困惑的反映，抑或是新平對這平淡悠然而又過於堅韌的忍耐力所導致的順化惰性的嘆惋，更可能是新平的主觀心理和社會性意識在异族生活母題中的寄寓。但到底是哪方面的意圖起主要作用，或則是各方面意圖都有，這一問題已無關緊要。重要的是新平的作品本身爲我們提供了索證，和填充這些意味的角度與空白。更重要的是這意味具有當代文化的啟示價值。簡單的價值判斷是浮淺的，隱秘而豐富地暗示和引發某種價值意向是藝術家的職業特征和社會責任。而一旦藝術家通過其豐富的感性完成了意向的抒發，他也就獲得了當代文化意義和價值，這時他的題材和視角也就被文化價值和藝術價值所超越，我以爲，新平蒙古族題材的版畫作品正是致力并臻于此。

新平不是愛張揚和時時憧憬着“爆炸”效應的畫家。他的作品在外觀上也算不得“前衛”。但是，他時時清楚并設計着自己的耕耘範圍，與其説他不時關注着身邊涌動的大潮，倒不如説他更爲關注着自身發展的邏輯。而一旦他爲自己設立了一個符合當代新藝術的最高准則，同時又遵循自身邏輯而穩步向它邁進時，實際上他也已躋身於時代大潮之中。

在1985年至1987年新潮美術興起和高漲時期，蘇新平默默思索創作，自甘寂寞了幾年，1989年前後，方嶄露頭角。1989年2月他參加了首届《中國現代藝術展》，4月獲臺灣《中國大陸青年版畫家大展》第一大獎，同年7月參加《第七届全國美展》并獲銅獎，1990年其作品分別被英國“大英博物館”和美國“亞洲太平洋博物館”收藏，同年又獲全國青年版畫展覽一等獎，此後他成爲有成果的現代青年畫家之一。新平同畫壇上其它來自學院的青年畫家的創作活動共同構成了一種美術現象，我們姑且稱之爲中國現代藝術中的“改良主義”現象。這批畫家旨在既保留新潮美術的內核，同時又揚棄它太富於浪漫激情，從而使主體意志膨漲最終導致作品的概念化和粗糙化的弊端，充分運用和開發學院主義的語言，從而創造出一種文化性和藝術性相統一的現代藝術作品。我們從蘇新平的作品中可以看到這種特征。蘇新平的作品，特別是早期作品還帶有肯特的影子，也有1985年興起的“理性繪畫”的超現實意味和宗教感，後期作品的“黑色幽默”意味也與新潮美術中的“灰色幽默”、“紅色幽默”意味遥相呼應。但是，新平以其嫻熟的版畫技巧，謹嚴的造型功力和控制構圖光影的能力使這些幽默意味得以自然含蘊於作品之中。當然，形式技巧的完善是有限度的，否則會破壞意味，失去自然的要旨，人云“見好就收”既是此理。恐怕擺在新平，同時也是擺在所有致力於“改良”的現代藝術家未來創作歷程面前的最大課題即是這“自然”之度。

因而，可以説藝術中没有“純真之眼”只有“自然”之度。臻於此度，即至語言即意味，意味即語言的境地。我想新平憧憬并在進入這一境地。

我不知新平下一階段和更久遠的作品將是何種面貌，它們或許讓我吃驚，但可能又符合我內心裏爲其推測演繹的邏輯。不管怎樣，我深深感到，新平的身上永遠有一種無言的張力，那就是他那時時旋動於內而又不激勵於外的超越時尚和超越自身的願望和能力。

超越即賴此願望和能力。 超越即成功之母。

高銘潞

1991年3月 寫於北京後海

Far—leading Silence and Tranquility

—— the Prints of Su Xin—ping

Probably out of the reason of my own experience of five years' living and herding on the Inner Mongolian Grasslands, I would feel all the more intimate whenever I meet with painters from Inner Mongolia or works representing Mongolian subjects. Years ago, when I first saw the woodcuts of Su Xin—ping in the city of Huhhot, I was moved by his simplicity in style, naturalness in power and interests of life. That was the time when Xin—ping was teaching at the Fine Arts Department of Inner Mongolia Normal University, two years since he had graduated from the Prints Department of Tianjin Academy of Fine Arts. In the next year, he was admitted to the Central Academy of Fine Arts for a M.A. degree. Since then we had the chance to have frequent meetings, and he would bring his new works for me to share the pleasure. He is generous and amiable but serious, quiet and even slow of speech, and has a gentle disposition. Every time he finds something in common with me, when sitting together, he would just give a smile and keep silent again. This is quite like the way in which the Mongolians communicate. And I feel that he is as innocent and quiet in spirit as the Mongolian though not a Mongolian in nationality, and the fact that his works transcend many by others with minority nationalities' subjects is certainly related to his character and personality.

The art works of Su Xin—ping are not, however, done completely at random or empirically. His course of artistic creation shows strong control and subjectivity. Both his working intention in a certain period and his changes in works of different periods reflect his strong desire as well as efforts to surpass the fashion and transcend himself.

From the end of 1970s to the beginning of 1980s, popular in the Chinese painting realm was the Aestheticist and the Mannerist styles, meanwhile the fashion went to those works that took the customs of the exotic frontiers as their subjects. During this period, Su, who was still at college and had just entered the stage of creation, was inevitable swallowed in such fashion. He made a series of wood—cuts, the subject matters of which were mainly of the Mongolian life. Yet his born simplicity in character and his sensitive perceptivity beyond the appearances of life endowed his wooducts an effect of natural simplicity, which, compared with many contemporary works of distortion for the distorting sake', made a deep impression on me with its 'transformal' significance.

In 1986, Su Xin—ping entered the Central Academy of Fine Arts, and became deeply involved in the working of lithography ever since. Strangely enough, the art of lithography has long been in the state of an uncultivated virgin land in China, though it is a long—existing form in the international prints field. Maybe the reason lies in the fact that its almost boringly quiet language with its working process, which requires an investment of the mind, the intelligence and the physical energy as well, tends to cause the complaint of strenuous efforts resulting in no effects', and therefore stops the Chinese artists at a distance. Xin—ping, after one year of quietness, came to me one day with a series of lithography, in which I found his artistic world has changed to the calm and profound one. The subject matters were the original horses, cows, sheep and shepherds, but were solitarily yet organically, dynamically but plotlessly suspended'by Xin—ping and were vested with deliberate strong effects of light and dark, thus creating many a stuffable cultural significances as well as psychological phenomena.

Xin—ping continued, in this way, deducing his motifs and alterating his space, and by 1989 he accomplished his series of works of this period. Xin—ping was born in Inner Mongolia and would go back there at least once in a year ever since he left. This experience gave him a peculiar affection, which differs from that of the shepherds who have lived on the grasslands for generations and probably from that of my own with the five—year experience on the grasslands. Yet I can still realize and understand in his works the characteristics of the Mongolian attitude to nature, their state of mind and living space. What Three White Horses' describes is horse, but man indeed. They are silently walking towards the far distance, not quick nor slow, with no complaint nor hatred, by day and night, not knowing the destination but eventually and quietly disappearing between the heaven and the earth. This recalls to my mind the old saying that the Heaven is to entrust this man with an important task. 'though the work does not prove to be that rational. It reflects the consciousness of burden of Nature, and the horse is simply the symbol of the Mongolian nationality. Here the significance of 'horse' reaches far beyond the representation of sophisticated horses which aims at romantic lyricism and vivid depiction as well. 'Lying Man and Distant—going White Horse' seems to have promoted this kind of significance to the level of philosophy. The distant—going horse and the distant—extending hitching posts signify the labouring process through the four seasons, while the lying man symbolizes the not—in—action consciousness in nature. Thought is at sleep and there is no dreamland. It is a sentimental view of nature, but not a pessimistic philosophy of world—weariness. In' A Family on the Grasslands', the artist portrayed all the members of the family, but did not explain the communicating content among them nor give an assembling plot. The composition seems to be non—centered and also the concentrating points of the figures, the loose but natural quality of which is just like the Mongolian idea of family. The Mongolian nation has no such complete and long—run ethical concept of family as the Han. Their family idea is one of naturalism, which holds that the living and reproducing of man are in correspondence with the running of the four seasons of nature and that man is the favoured son of God instead of His subject. For this reason, the religion of the Mongolian—from the 'Saman'to the 'Mizong'—is one of living and deism instead of death and God.

Longstanding is the heaven and the earth, and longrunning the sun and the moon. So vast is the space of movement and so remote the stream of time that probably they will never be well expressed in any literal or pictorial means. To the universal progress of space and time the Mongolian nation assume an attitude of silence so as to understand, quiet in order to observe and obey. Su Xin—ping might have so much sensed such characteristics of psychological space and time as 'silence', 'quiet', 'loneliness' and 'monotonousness' that he made

great efforts with his pictorial language—light and shade, perspective and modelling—to describe them.

The space in Xin—ping works is imaginative and subjective,as the horizontal line is suppositional ; the light and shade is invented, the direction and intensity of which depend on the artist's desire ; the sky is always black, while the ground is ever white ; the three—dimensional perspective is pretended on the appearance, for the modelling and projection can be shown in complete details, thus over the whole plane runs the logic of 'non—focusing' perspective. The viewing points of the figures do not come to one centre, but tend to be irrelative to one another...All these media turn out to create an illusory yet real—looking scene. And the confusion caused by the mixing of illusion with reality leads to a historical and transcendental association of the living condition of the Mongolian. Such an association gets rid of the superficial culture—projection of the Genre type, and may lead to a better understanding of the deeper consciousness of national culture.

However, an artist never wishes his work to function as a textbook. What he does is to face the innocent work with his own innocent heart, therefore he is responsible only for his own innocent heart, therefore he is responsible only for his own work. In this way, the cultural and spiritual significances of an artistic work are created as well as communicated first between the artist and his work. It is not, however, the one—way influx from the artist to his work, but rather it is accomplished in an interactive progress of constant feedback and revision.

This is the key for testing an artist's faithfulness and also the key that leads an artist to success.

And it is this key that turns Su Xin—ping into his next stage. Since 1990, he made a series of lithographs, which, judged by their appearances, seem not to be quite different from those of the last period. But still I find again in them another psychological world of the Mongolian nation. If his works of the former period paid much attention to 'objectivity' repeating and recalling the consciousness, the psychology and living condition of the Mongolian, these new works have more specifically penetrated into certain aspects of their real psyche. Relatively speaking, the works of the last period are lines and planes, while those of the new period are points. Once again in these 'points', I strongly feel Xin—ping's psychology and emotions. What differs him from the last period is that never again does Xin—ping try to avoid the self'in the work.

I even find the image of Xin—ping dressed in Mongolian robe deep in thinking with face upward. (in'The Tired Man') I realize the sense of'absurdism' and fatalism' in all the new pieces. Every image seems to have been bewitched. The formal logic of continuity and complexity endows the movement of the images rhythms of endlessness and monocyclic. Fatalism appears when the natural will or the inertia of the social life is simply strong and unitary, because everything is destined and no accident or individual is capable of action. Individuals have to obey, though still undergoing hardships.' The Walking Man', No.1 of the Open Grasslands' series and 'The Passersby' seem to be declaring this kind of philosophy, while 'The Shadow', A Summer Day'and No.2 of the 'Open Grasslands' series simply speak of the fact'of absurdity.

In some sense, absurdism and fatalism are products of extreme sobriety. Fatalism never departs from absurdism. Fatalism means approvement while absurdism means resistence.

The space in Su Xin—ping's new works is the more abstract and non—specific. No assumed distinction can be asserted between the sky and the ground or between the sun and the moon. The images of the figures which are identical or of the same kind, tend to be monomorphic. The light and shade becomes more simplified and mysterious, with the sense of unreality and movement of which made outstanding. What is more important is the intensification of the internal continuity and logicality in the moving direction of the figures, already seen in the last period. It seems that we can deduce and infer, from the gestures of crawling, standing or walking of the figures, certain rhythms of continuous and regular crawling, standing or walking. Once it is deduced and inferred, this absurd' law is interpreted.

Eternal is the heaven and the earth, and permanent the sun and the moon. Yet man living in such space and time often pay special attention to some natural but particular phenomena, resulting in such psychological feelings as 'fear', pleasure', 'wonder', 'nervousness', and so on. And I find this kind of psychological phonomenon in Xin—ping's recent works like No.1 of The Shadow' series and Floating White Clouds'. Contrary to the ideal 'to profoundly blend with the universe', it shows an idea of 'interrogating the Heaven'. To blend is to obey while to interrogate means to rebel. And to obey is not necessarily to be conscious of fatality, while to rebel is based on the bemoanment over absurdity and fatality. To me, the significance as well as idea of Xin—ping's new works lies in his reflection of the contradiction and confusion that this ancient nomadic nation is confronted with when entering modern time and space, or in his bewailing over the obeying inertia caused by their endurance which is leisurely and prosaic yet excessively firm and tenacious, or even more possibly in his implication of subjective psychology and social consciousness in the living motifs of a different nation. It is of no importance, though, which one of the intentions plays the leading role. What is really important is that Xin—ping's works themselves produce us clues and angles and blanks to fill these significances. More importantly, these significances have values of enlightment to the contemporary culture. But simple value judging tends to be superficial. A hidden but rich implication of and initiation into certain value intention marks the professional characteristics and social responsibilities of an artist. Once he fulfills his expression of intentions through his rich perceptions, the artist will attain the signficance and value in contemporary culture, by the time of which his subject matters and points of view will be transcended by cultural and artistic values.It is this point, I think, that Xin—pint's prints of Mongolian subject matters are devoted to and perfected in.

Xin—ping's is not that kind of painter who is keen on being made widely known and looking forward to 'explosive' effects, and his works do not seem to be 'avant—garde' in outward qualities. But he is at times aware of and designing his own realm of cultivation, and he cares less about the surging currents around than about the logic of his own development. However, once he sets up for himself a supreme principle corresponding to the contemporary new art and at the same time strides steadily toward it in accordance with his own logic, he is in fact involved in the currents of the time.

During the period of the years from 1985 to 1987, in which 'the New Trend Art' happened and rose to a high tide, Su Xin—ping had been thinking and working all alone and kept silent. By the year 1989, his talent began to show him as a promising artist. In February, 1989, he participated in the first 'China Avant—Garde Exhibition', and in April, he was awarded the First Prize of 'the Grand Exhibition of Prints by Young Artists from the Mainland', which was held in Taiwan, and in July of the same year, he took part in 'the Seventh National Exhibition of Fine Arts'and won the Bronze. In the year of 1990, some of his works were collected by the Museum of Great Britain and the Asian—Pacific Museum of the U.S.A, and in the same year, Xin—ping won the First Prize of 'the National Exhibition of Prints by Young Arists', He is known, thereafter, as a promising young painter of great achievements. The artistic activities of Xin—ping together with other young painters from academies constitute a kind of artistic phenomenon, which we may tentatively call 'the Reformism'in the modern art of China. The main purpose of this group of artists is to preserve the kernel of 'the New Trend Art', but at the same time to discard its disadvantages for favouring romantic passions and allowing the subjective mind to expand so much that it results in the conceptualization as well as crudity of works, and to create such modern works as of an intergration of culture and art by fully utilizing and developing the Academist language. And such qualities can be found in the works of Su Xin—ping. Although his works, especially those of the earlv period, might cause a vague recollection of Kent and have the sense of surrealism and religion that is characteristic of 'the Rational Painting'which emerged in 1985, and the significance of 'black humour 'in his later works echoes with that of 'grey humour 'and 'red humour 'in the New Trend Art, nevertheless, Xin—ping let the significance of humour naturally implied in his works through his great skill in print—making and eminent capabilities in modelling, composition and in controlling light and shade. There is of course,a limit to the perfection of formal techniques, otherwise it will destroy its significance and lose the idea of naturalness, the reason of which is well exemplified by the saying 'Stop where you feel perfect'. The main problem which will confront Xin—ping and those modern artists who are devoted to 'reformation 'in his or their future of artistic creation, is perhaps this kind of limit of 'nature'. For this reason, we may say that, in art, there is no 'eye of purity and innocence', but only ' the limit of nature'. If one is perfect in the use of this limit, he will arrive at the state of understanding and realization of 'Language is the significance, and significance is the language.'

I believe that Xin—ping looks forward to and is entering this state.

It is hard for me to foretell the appearances of Xin—ping's works in his next or far distant stage. Perhaps they will give me a shock, but at the same time be correspondent with the logic that I have inferred and deduced in my mind from his existing works. Anyway, what Xin—ping impresses me the most is the everlasting but silent tension in him,that is, his internally whirling but never externally shown desire and capability to transcend the fashion and himself.

To transcend relies on this desire and capability.

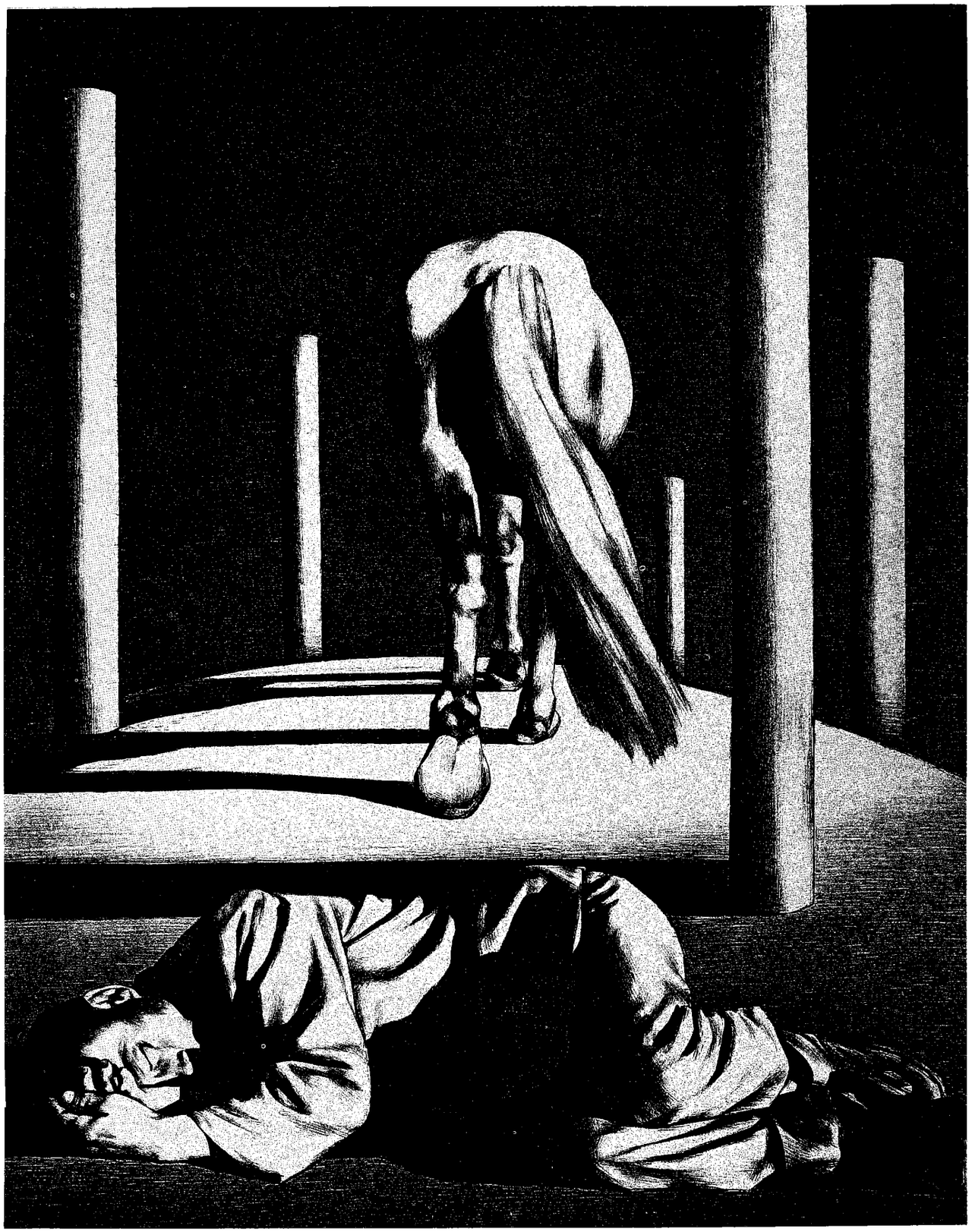
Transcendence is the mother of success.

by Gao Ming—lu March, 1991, Beijing

〈translated by Qian Zhi—jian〉 (Jonathan Chyan)

作　品

WORKS

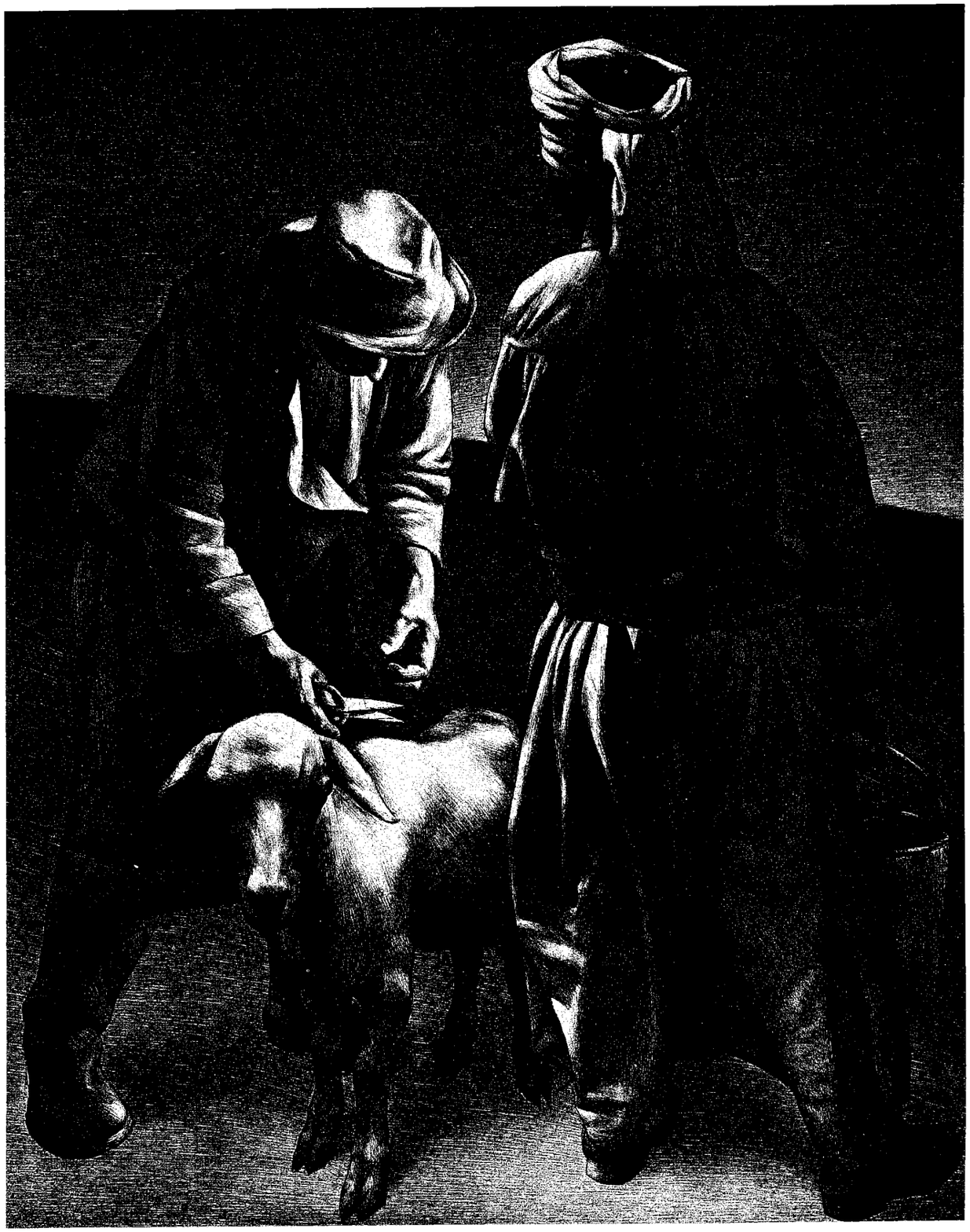


《躺着的男人與遠去的白馬》

Sleeping man, departing horse

1988

《飄動的白雲》之一　Floating cloud, the 1st.series　1988

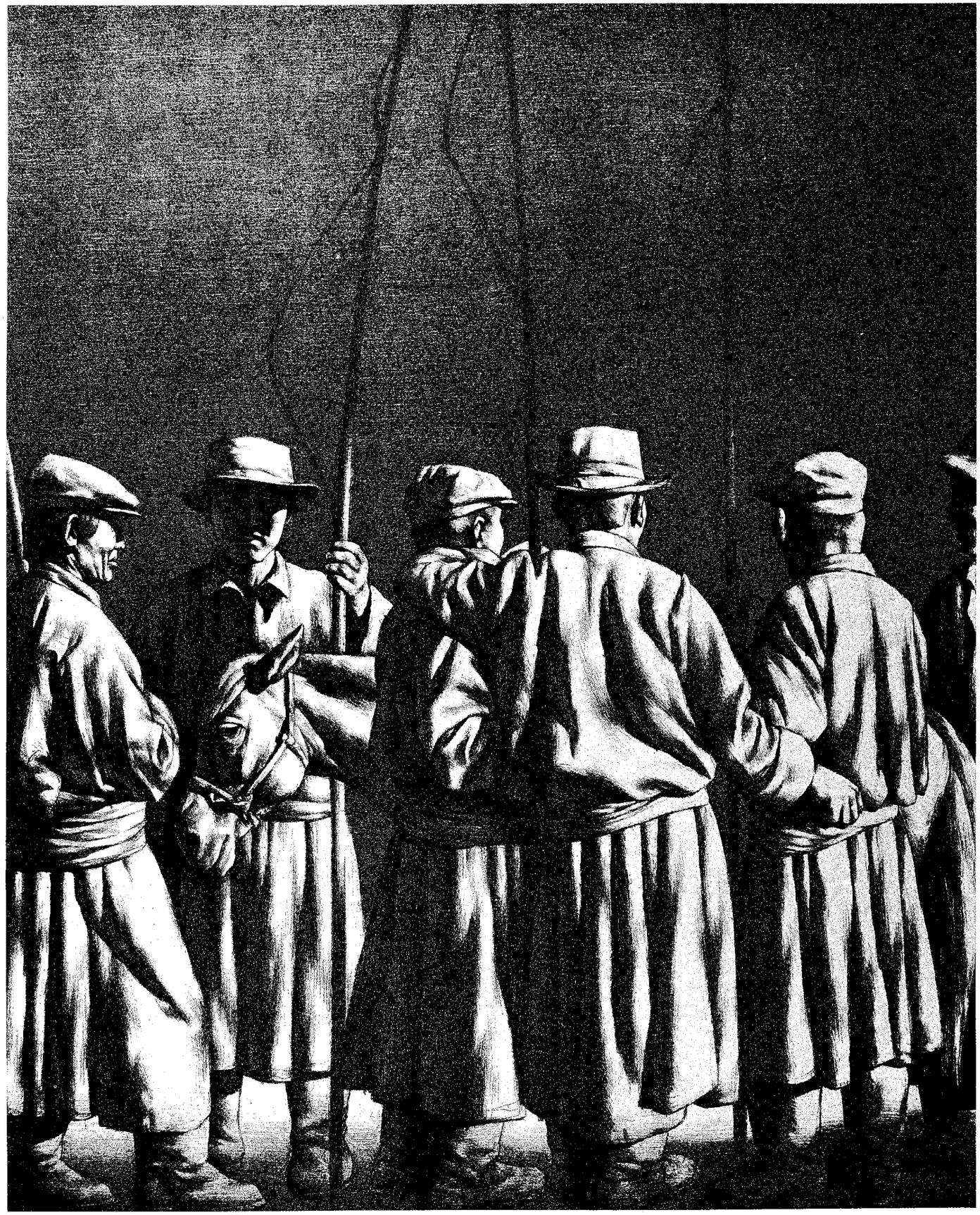


《剪羊毛》

Shear a sheep

1988

《趕集》 Go to market 1988



《男人與馬》

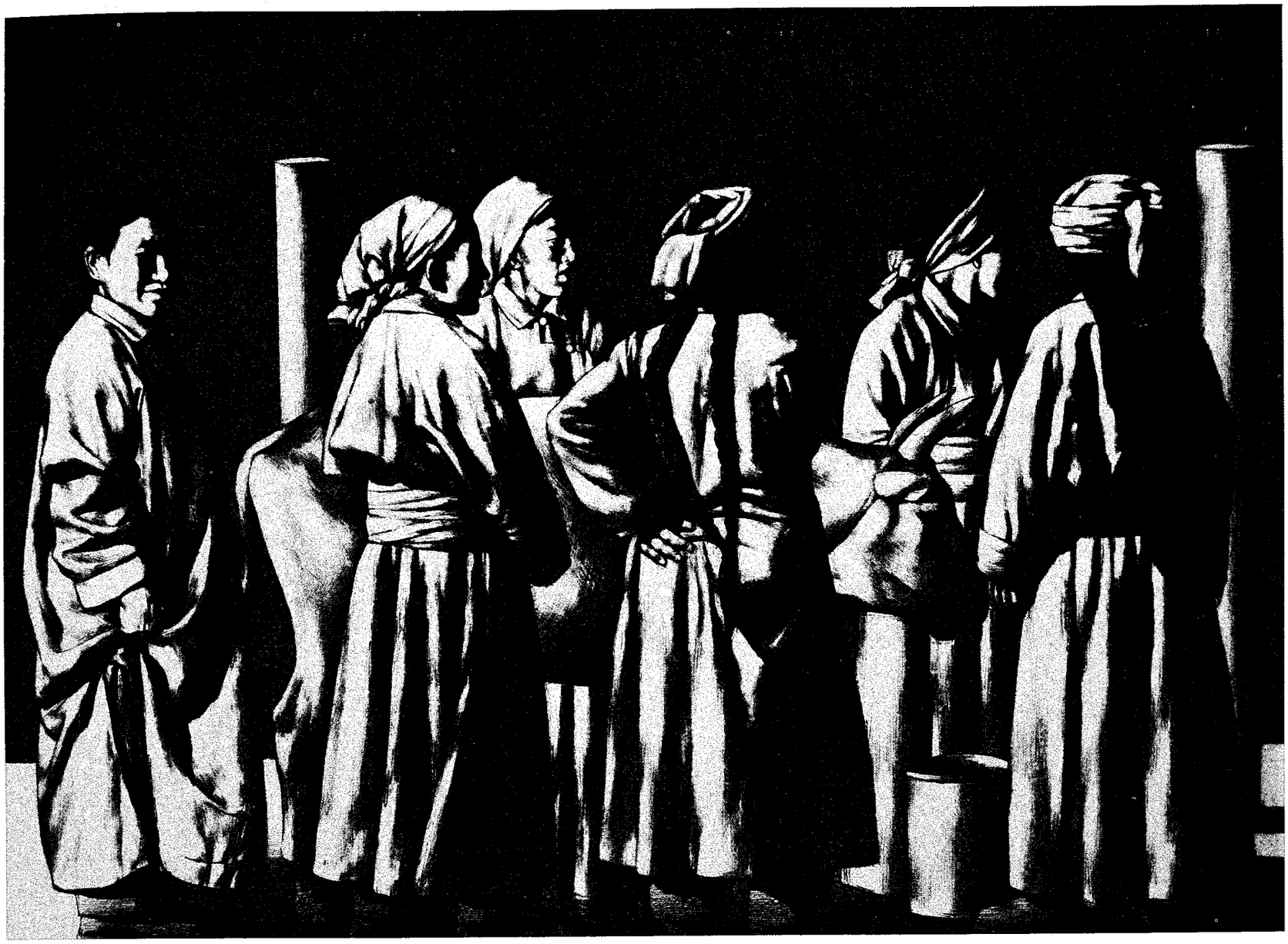
Men and horse

1988

《追趕馬的牧人》

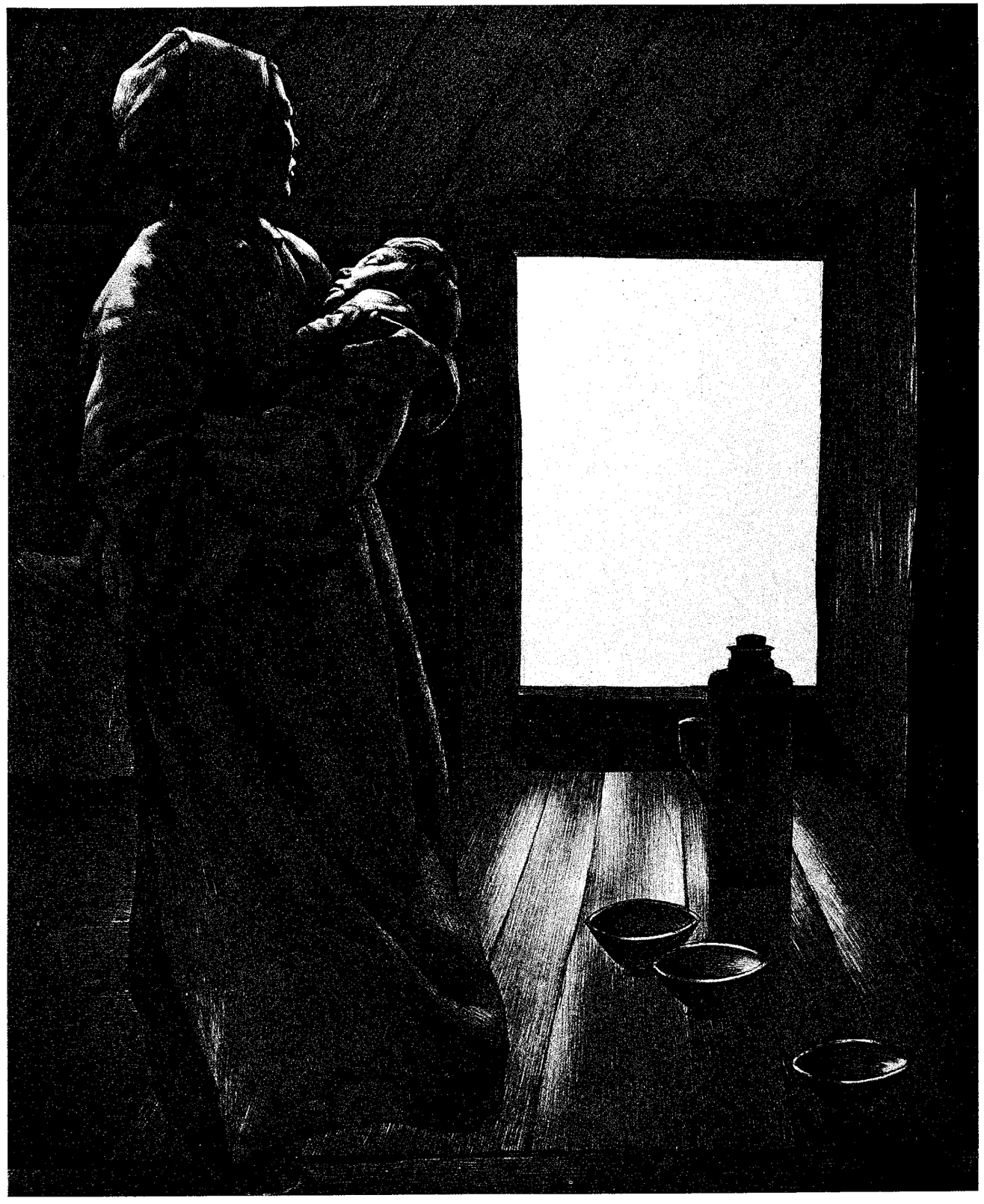
Herdsman catching a horse

1989



《女人與牛》 Women and cow 1988

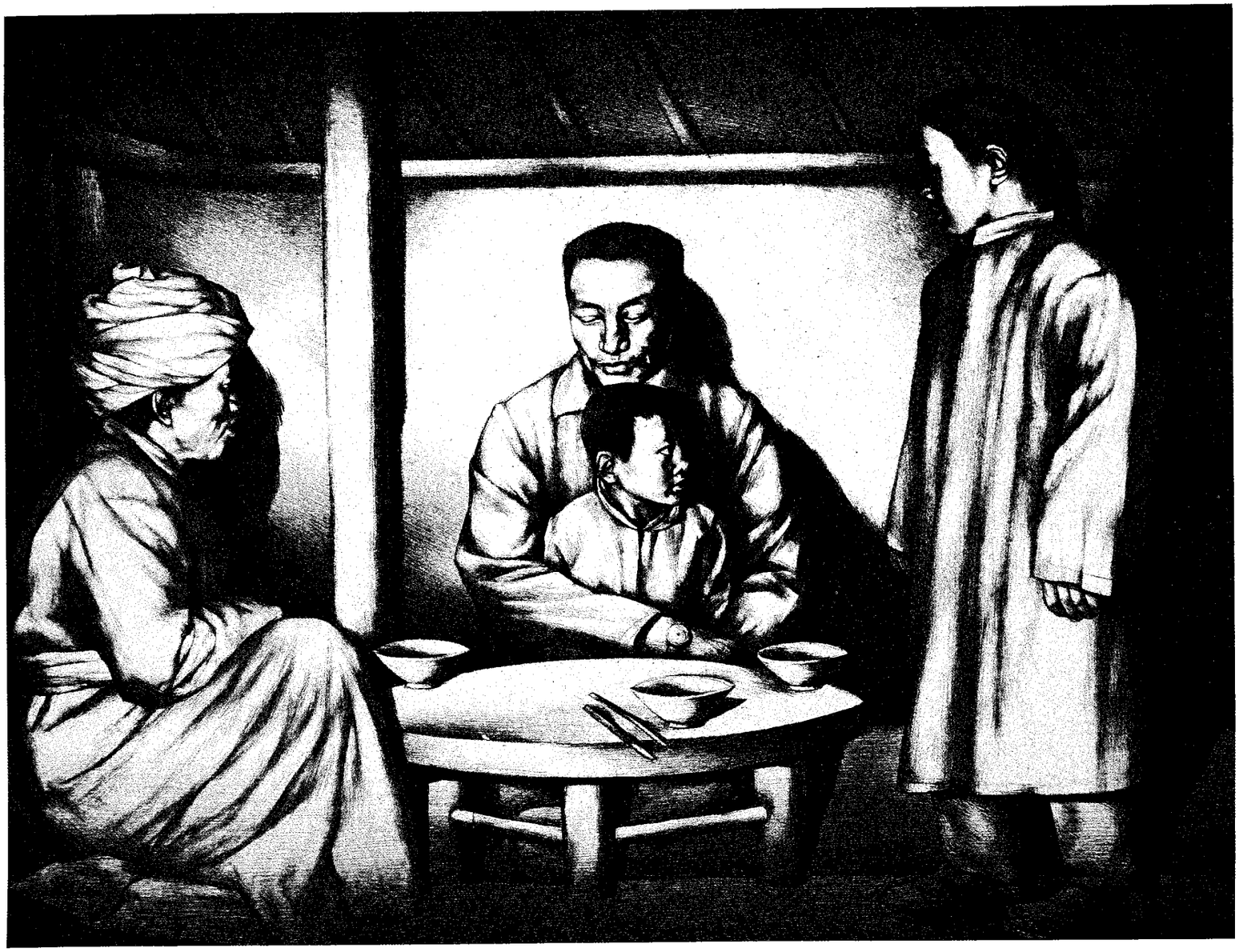
《夕陽下的老人》 Old men under the setting sun 1988



《期待》

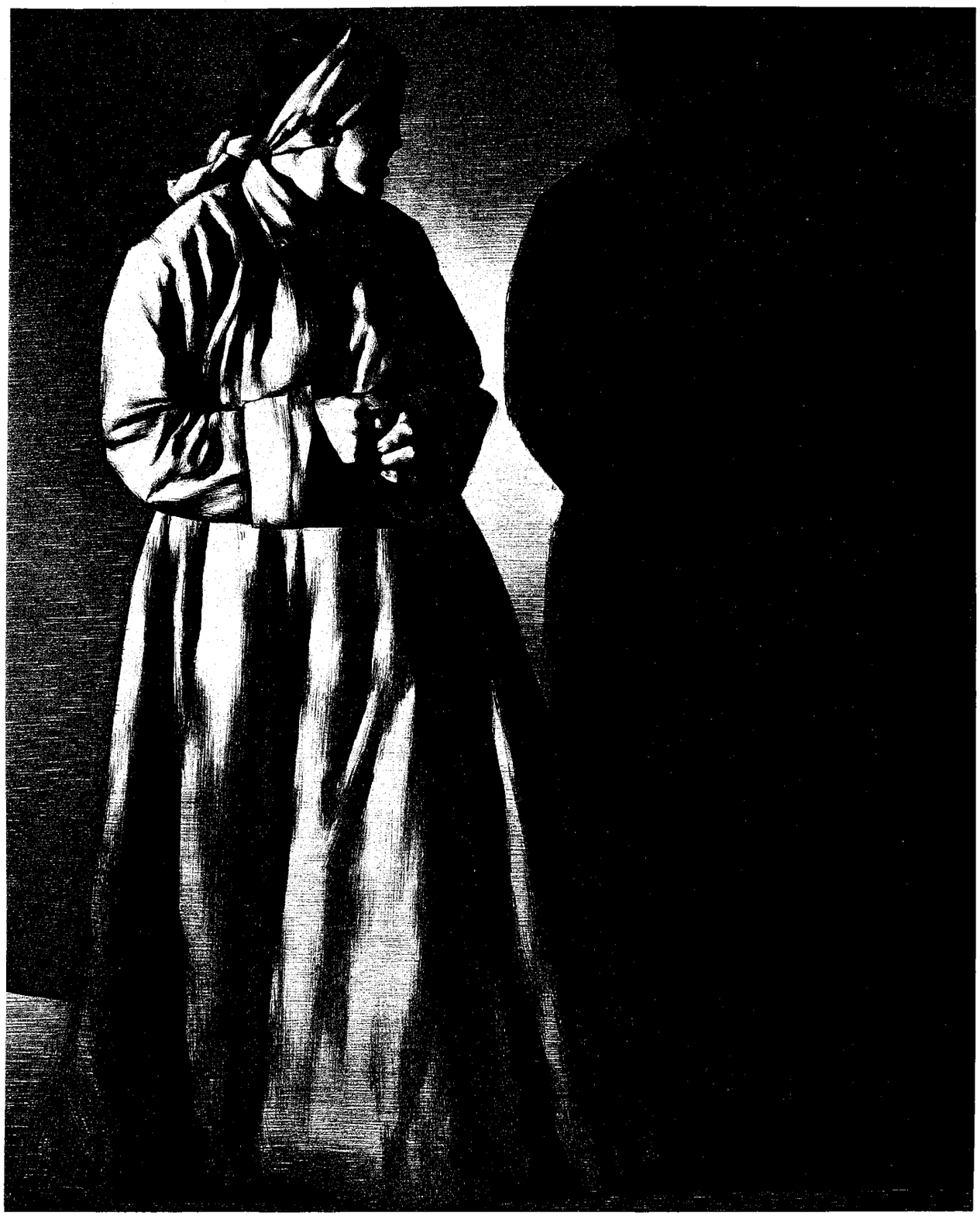
Wait
1989

《牧人》 Herdsman 1987



《草原人家》 Grasslands family 1988

《大荒原》 Wasteland 1988

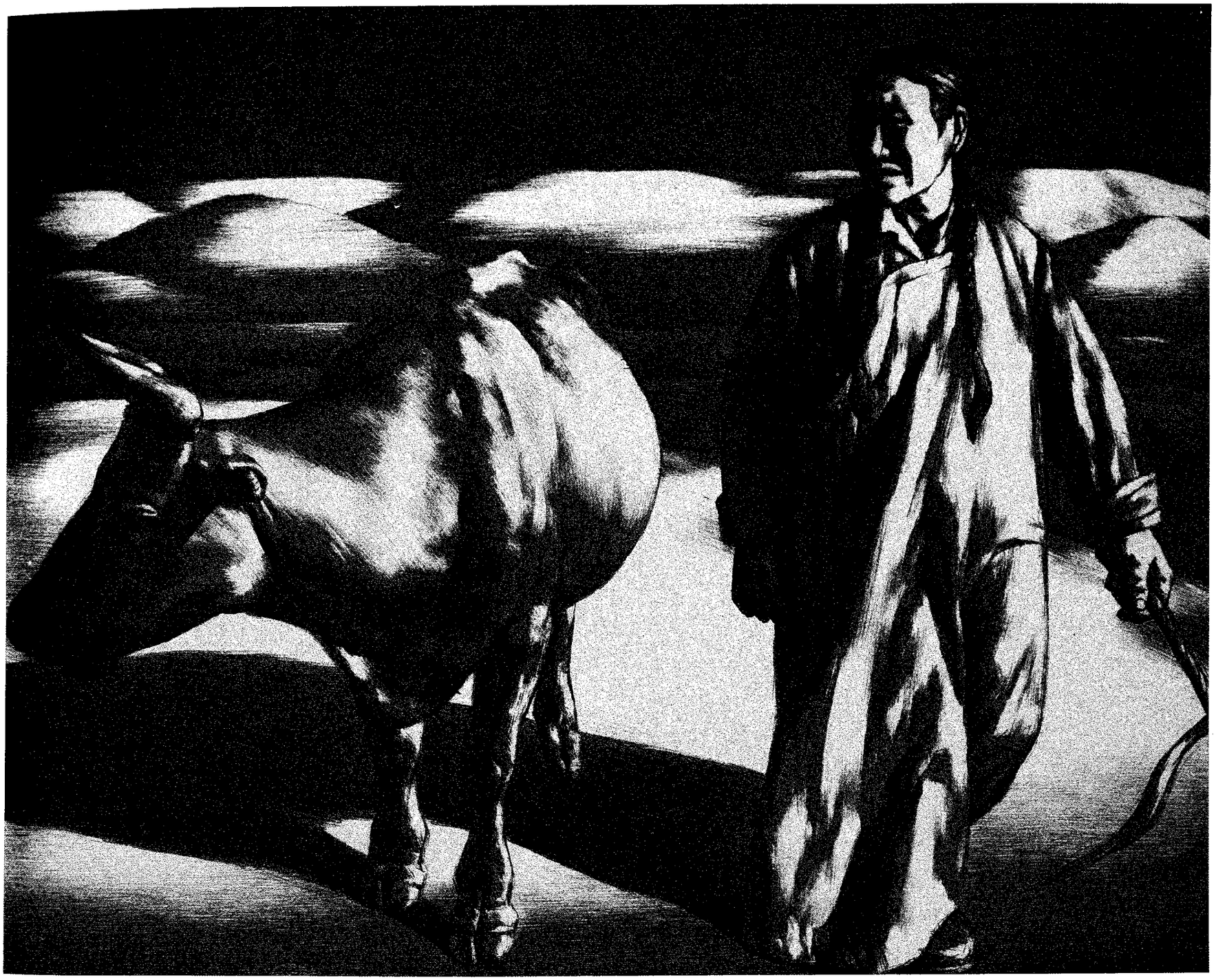


《影子》之一

Shadow, the 1st. series

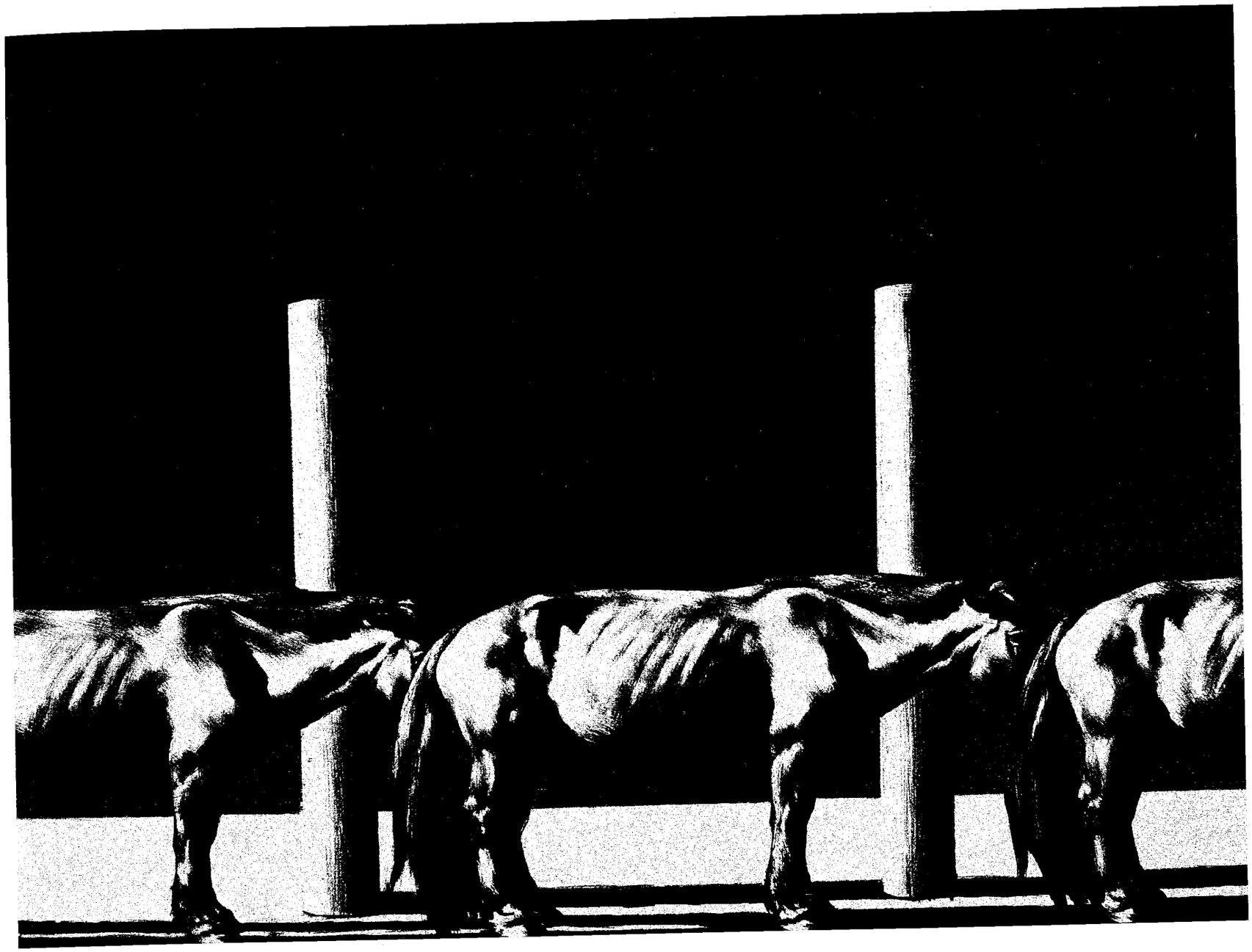
1989

《母與子》 Mother and son 1986

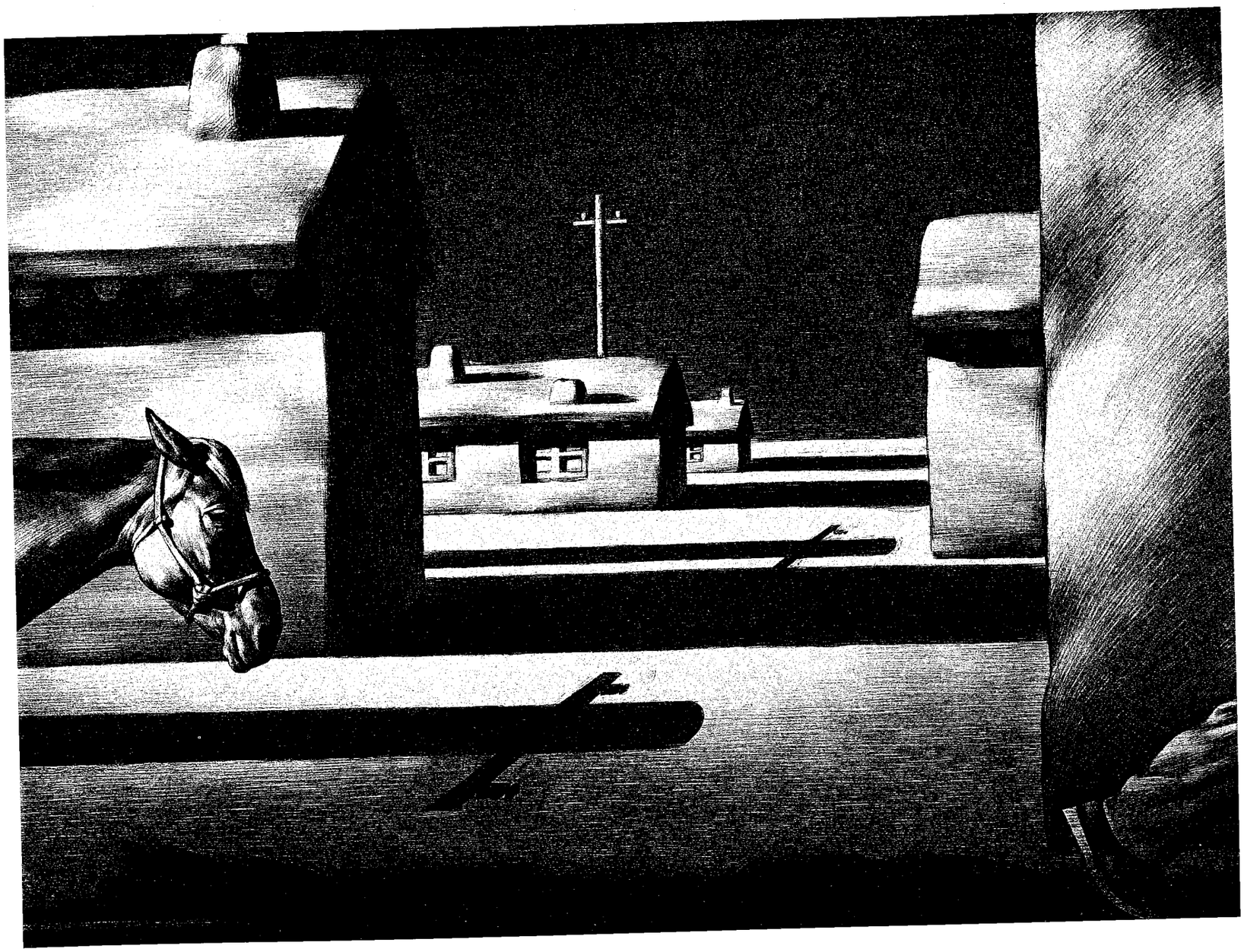


《趕牛的婦女》 Herdswoman 1988

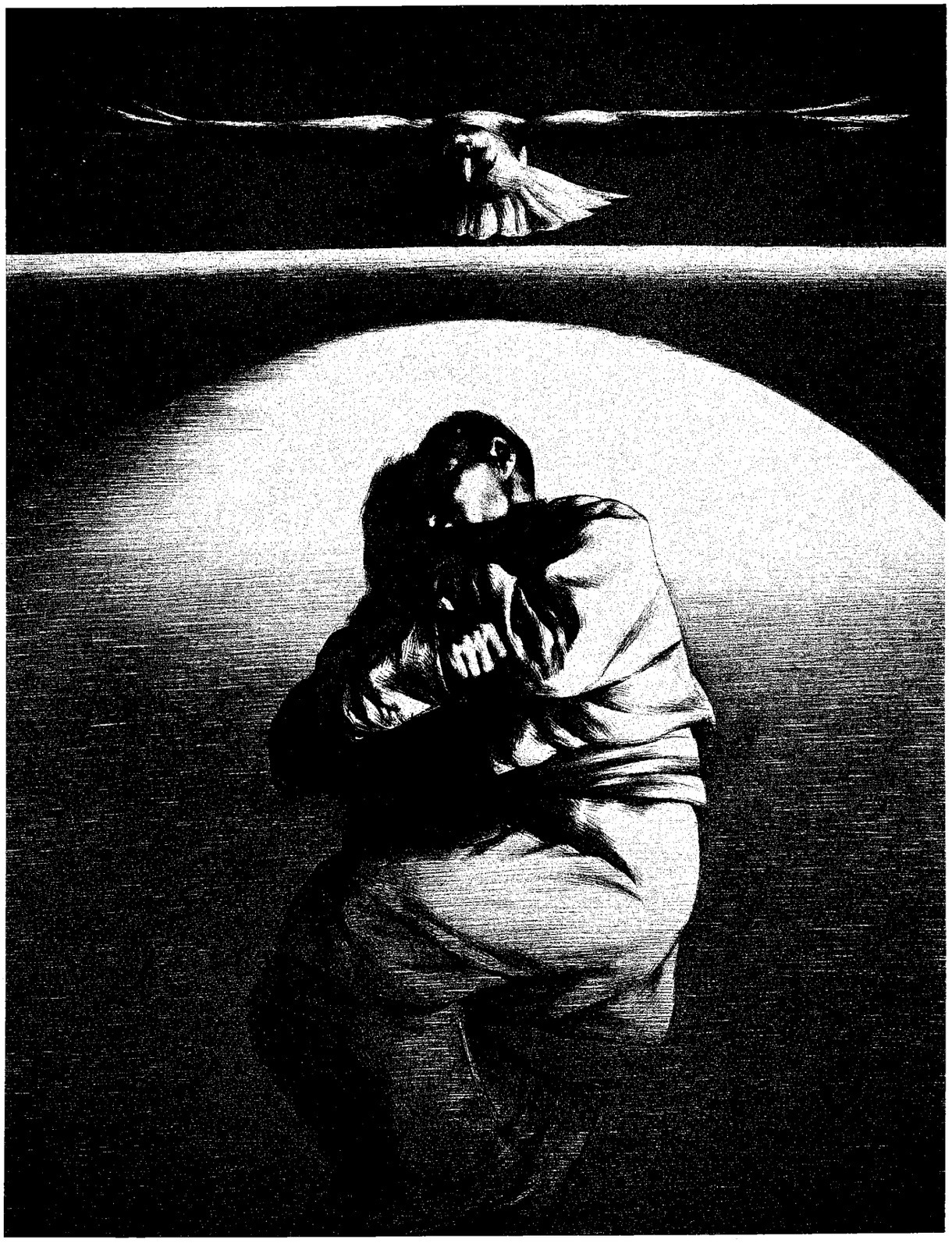
《影子》之二　Shadow, the 2nd. series　1989



《木樁與馬》 Stakes and horses 1989



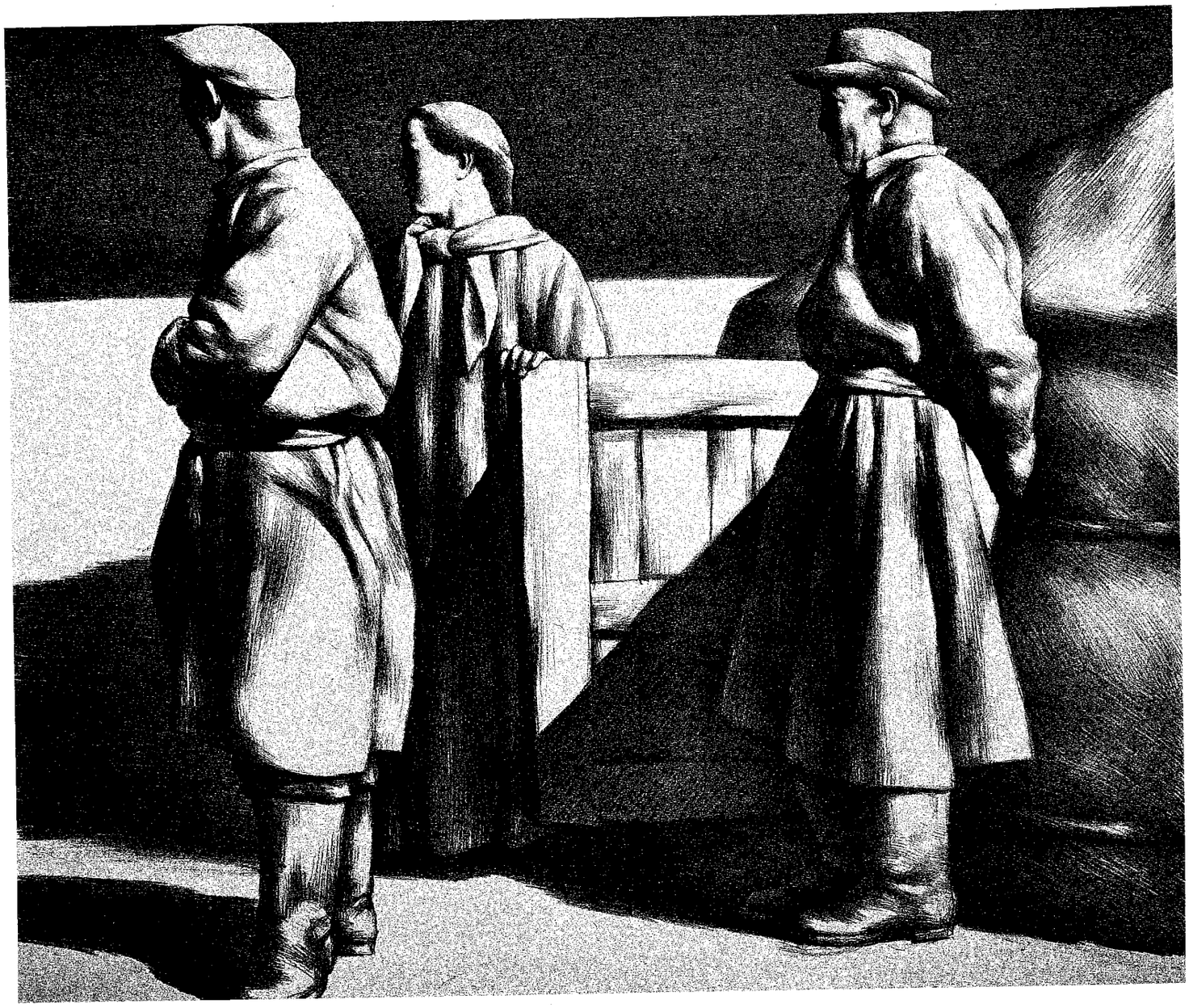
《寂靜的小鎮》之一　Silent town, the 1st. series　1989



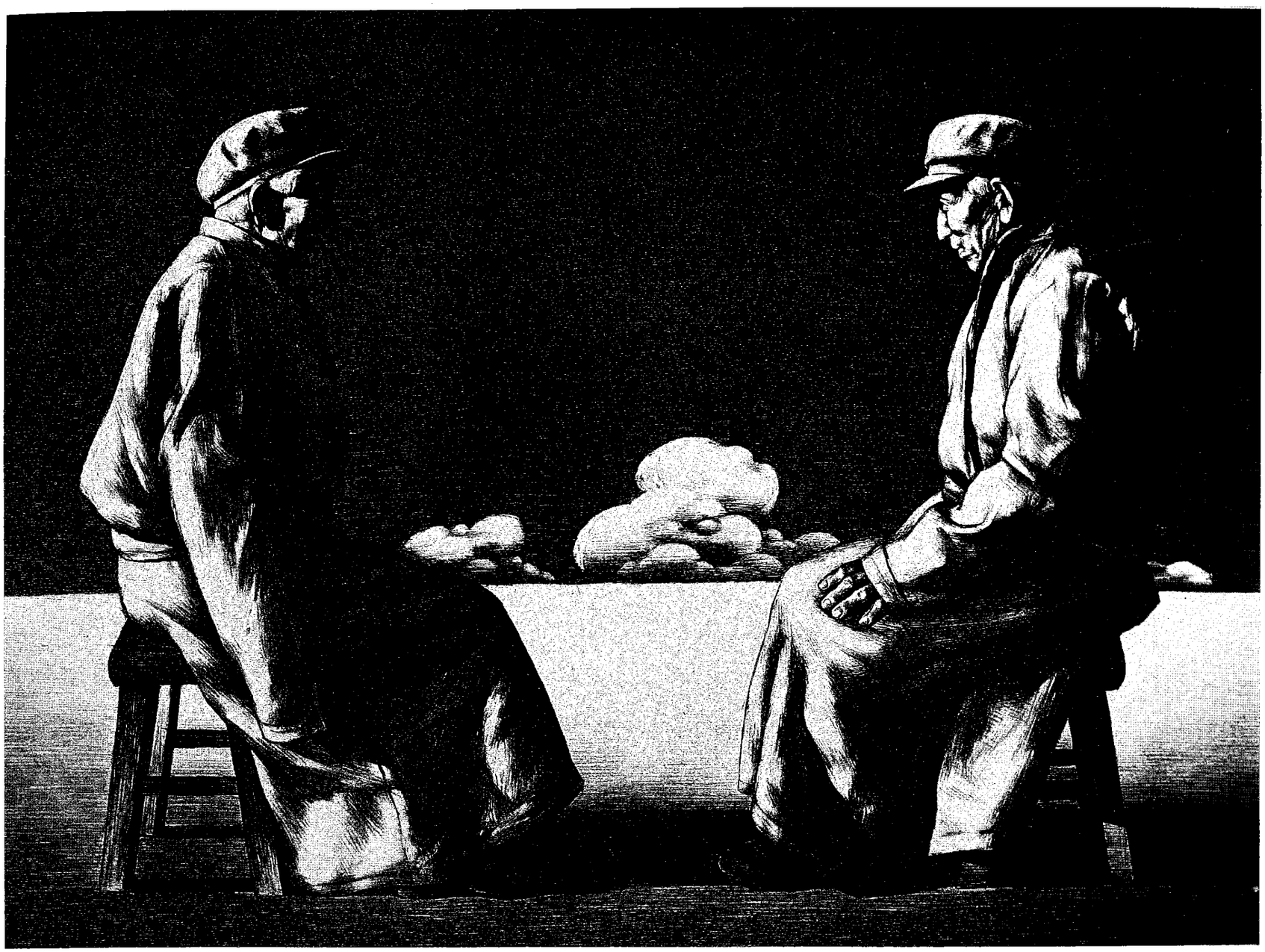
《夢》

Dream

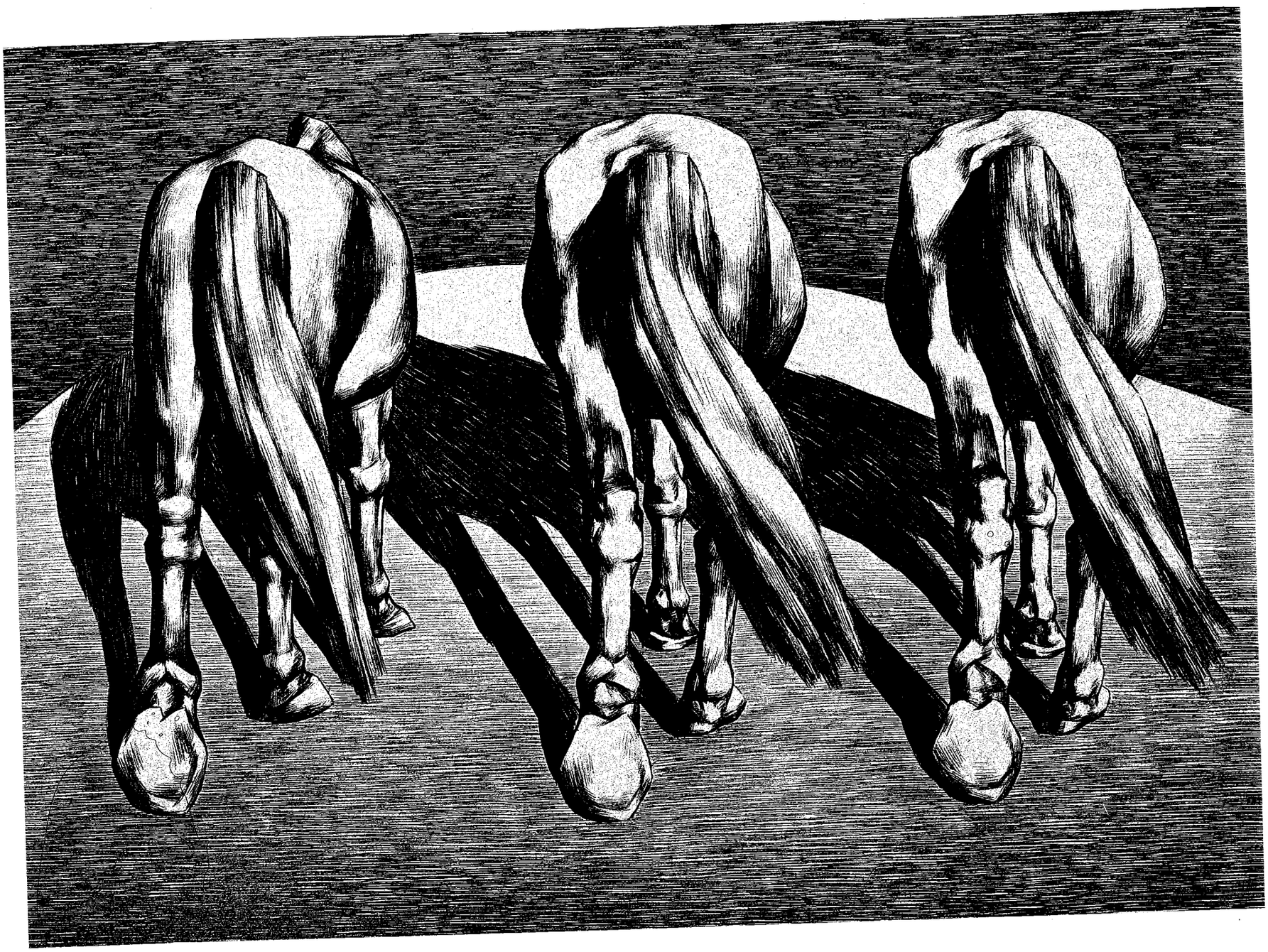
1989



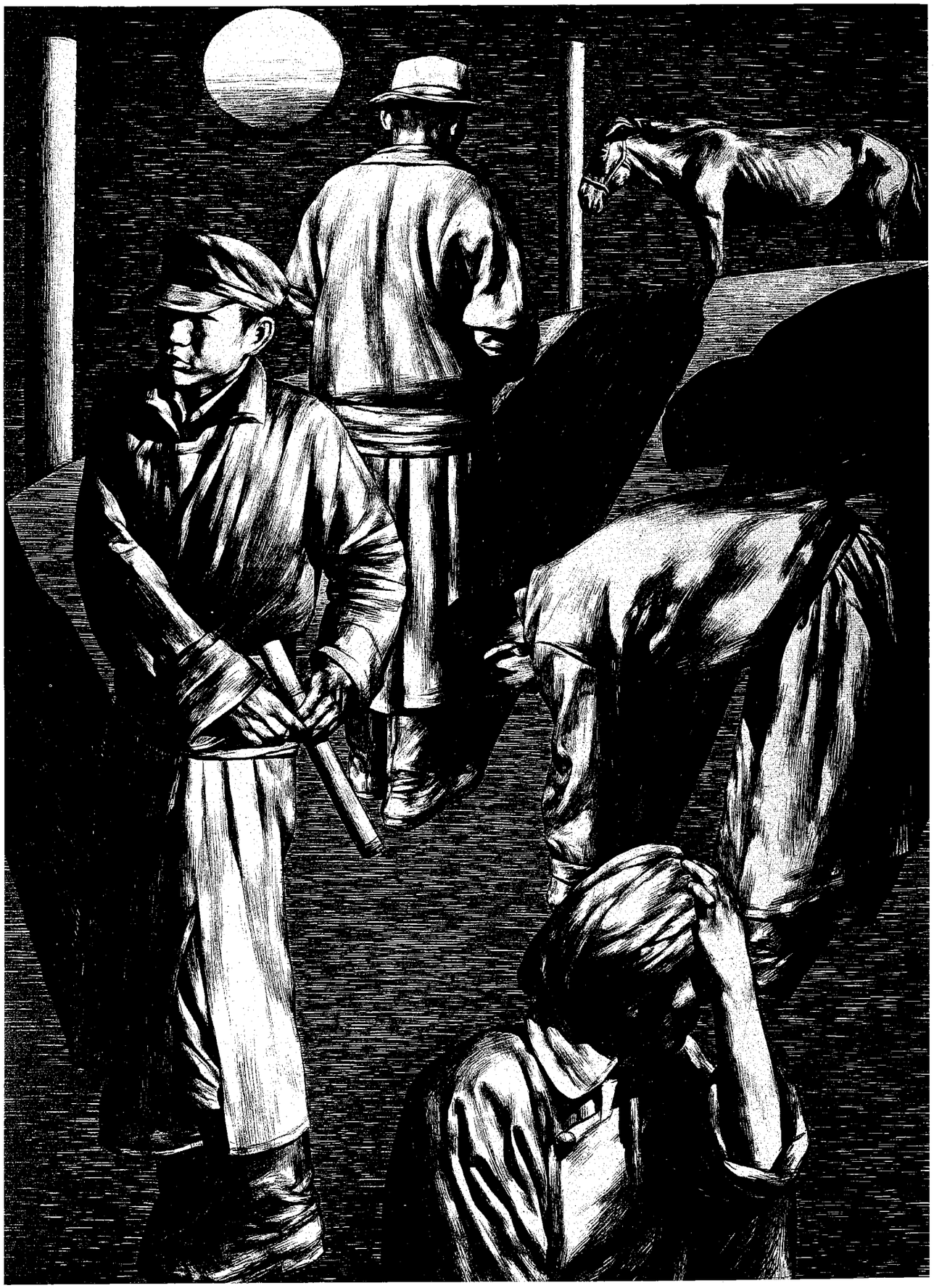
《眺望》 Look far away 1987



《對話》Dialogue 1990



《行走的白馬》 Walking white horses 1989



《草原之秋》

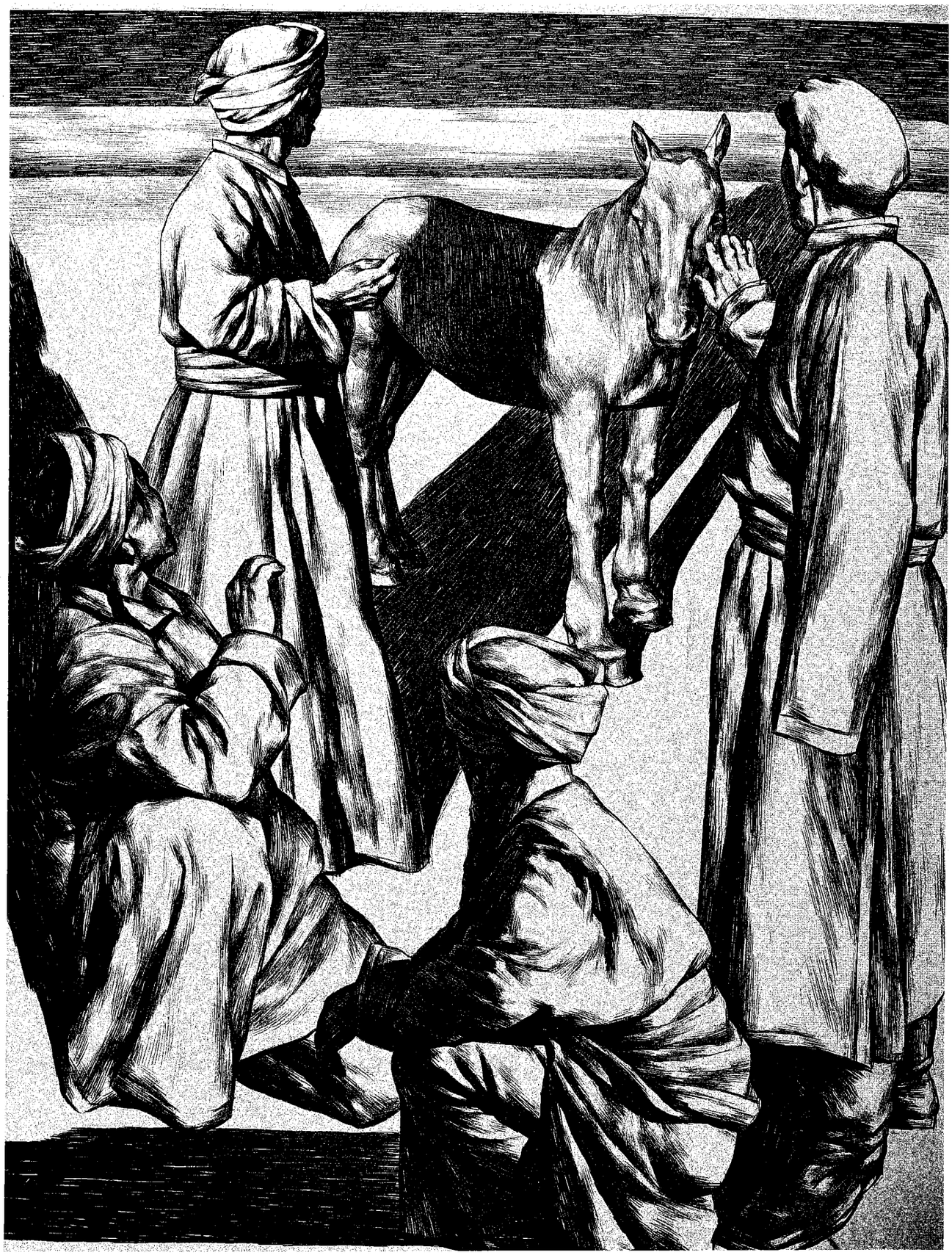
又名(人之憂郁)

Grasslands

in fall (Men's melancholy)

1989

《行走的男人》 Walking men 1989

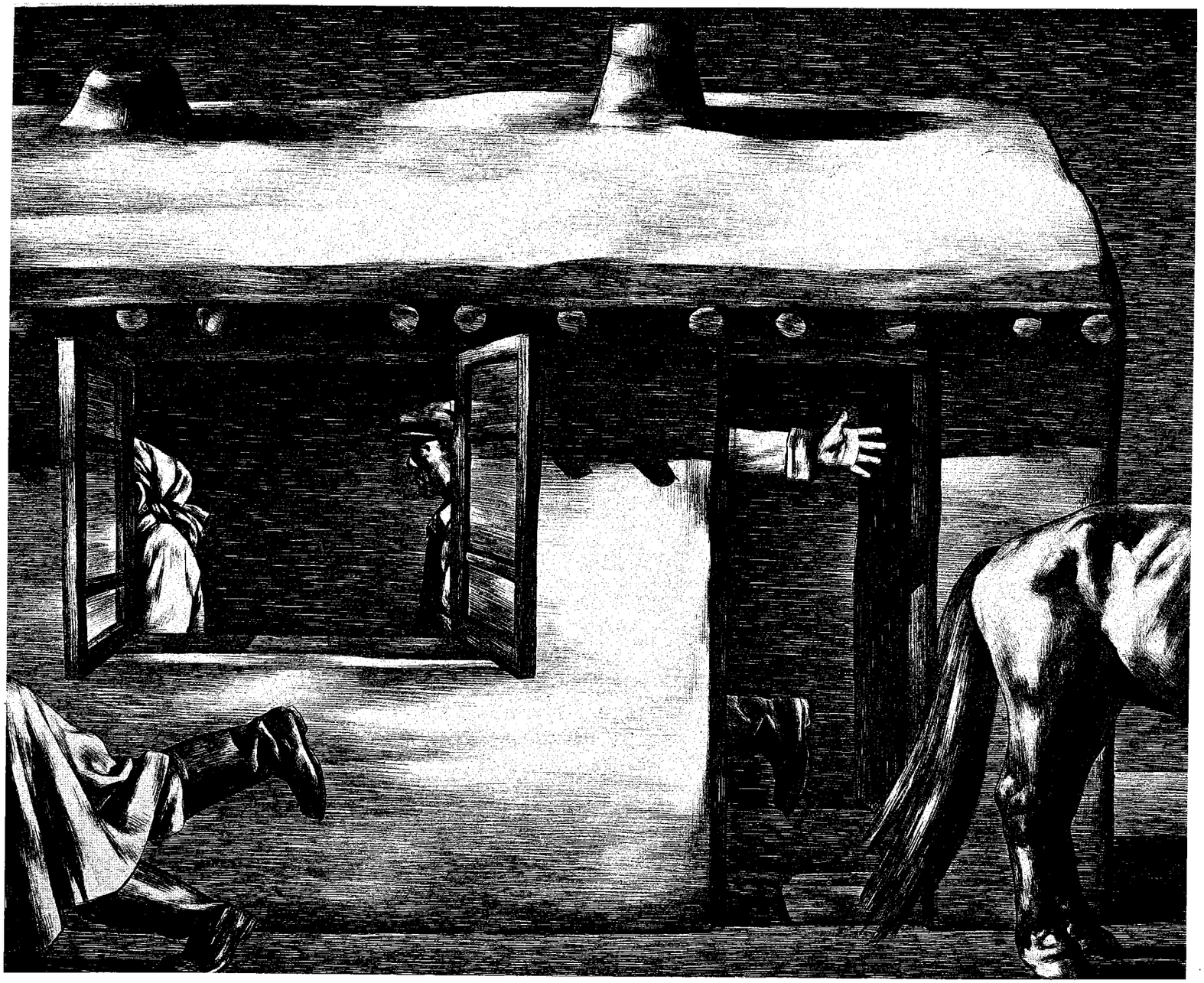


《受驚之馬》

Frightened horse

1989

《掩面的姑娘》 Shy girl 1989



《屋裏屋外》又名《夏日》 Inside and outside (Summer) 1990

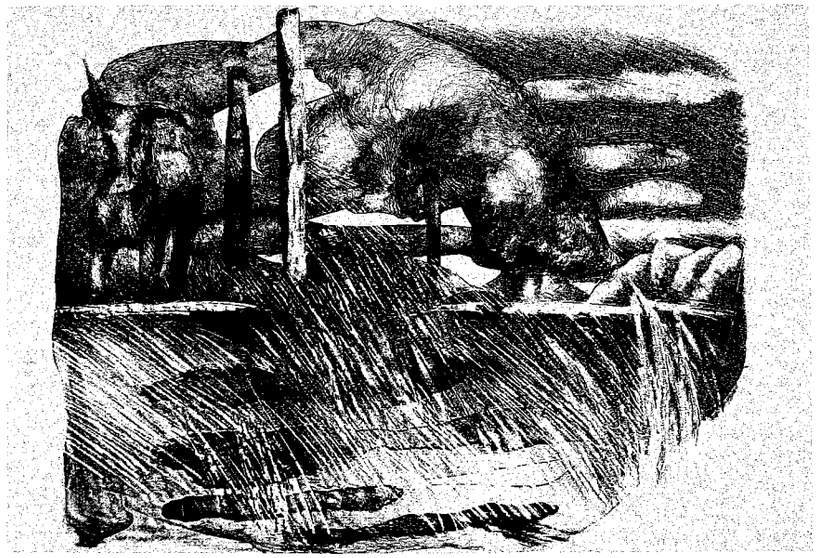
《疲倦的男人》

Tired man

1990

《草地之春》 Grasslands in spring 1989

《無題》之一　No title, the 1st. series　1990

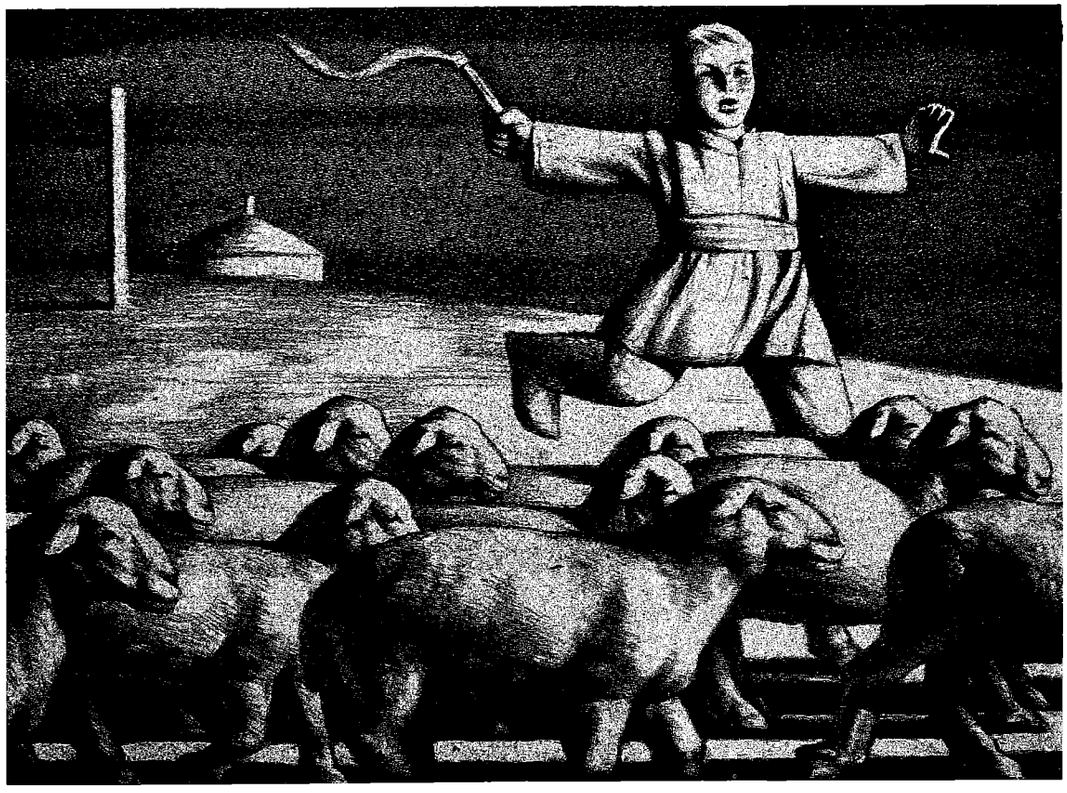


《有牛的風景》Scenery with cows 1987

《少女》

Young girl

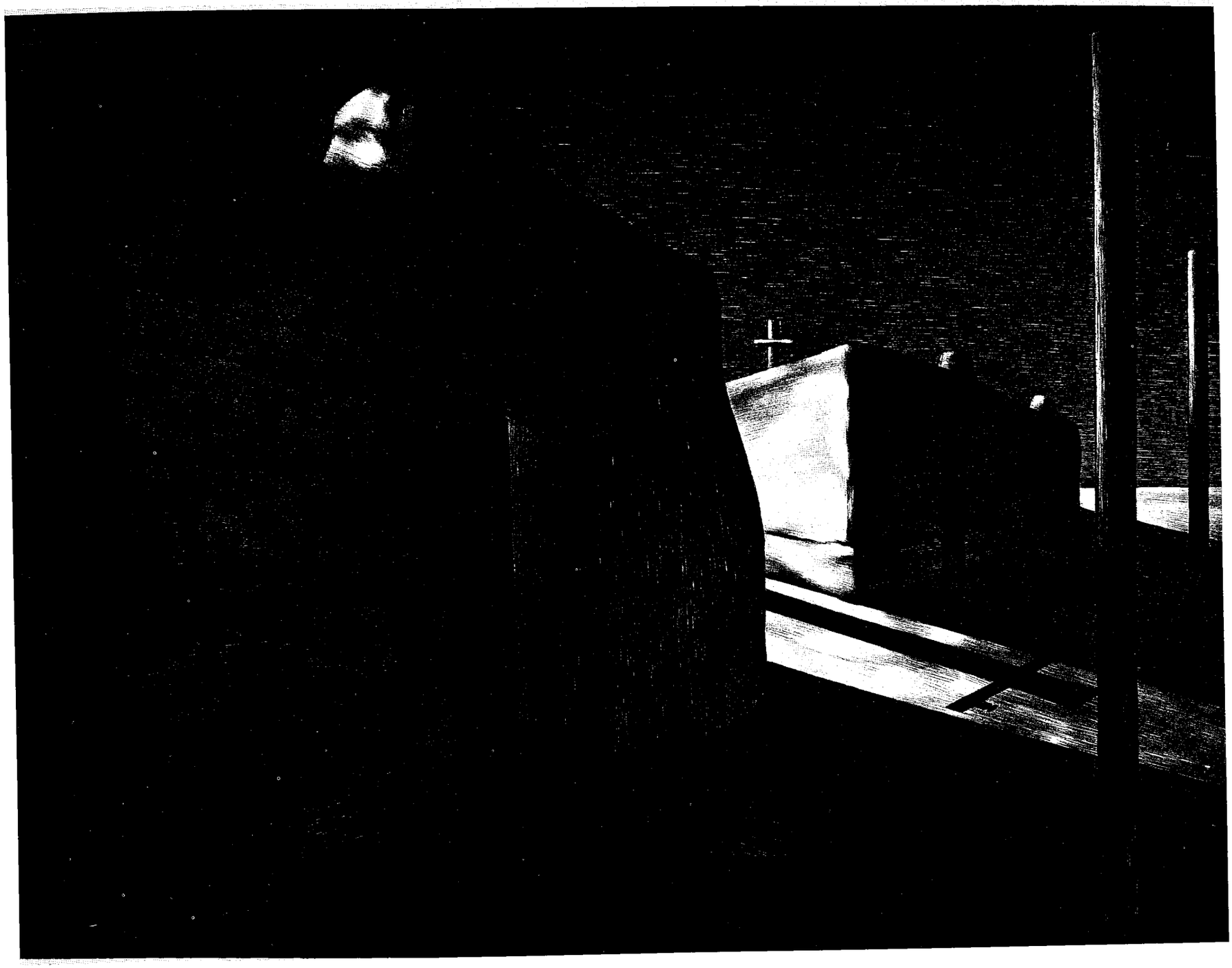
1986



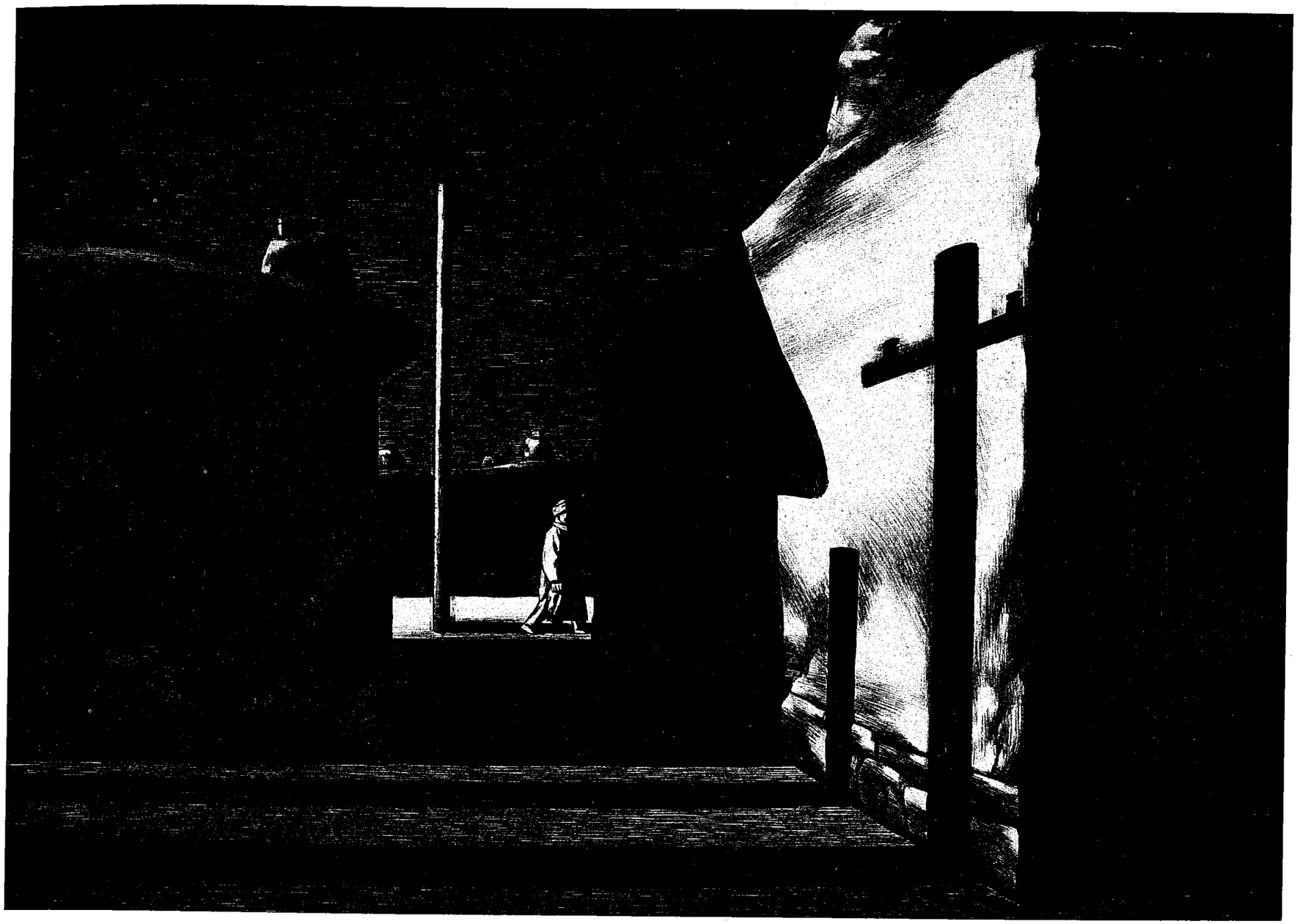
《牧童》

Shepherd boy

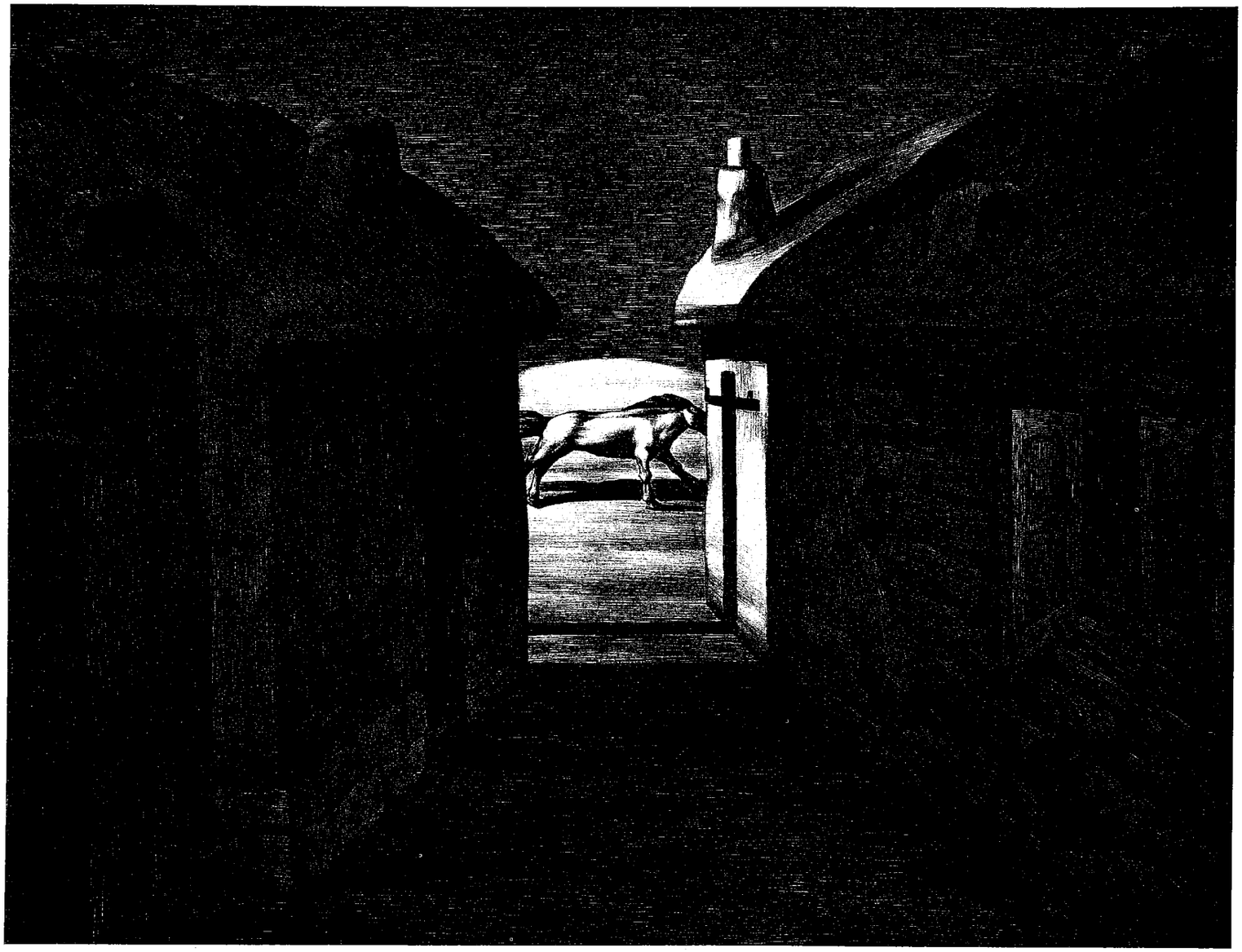
1986



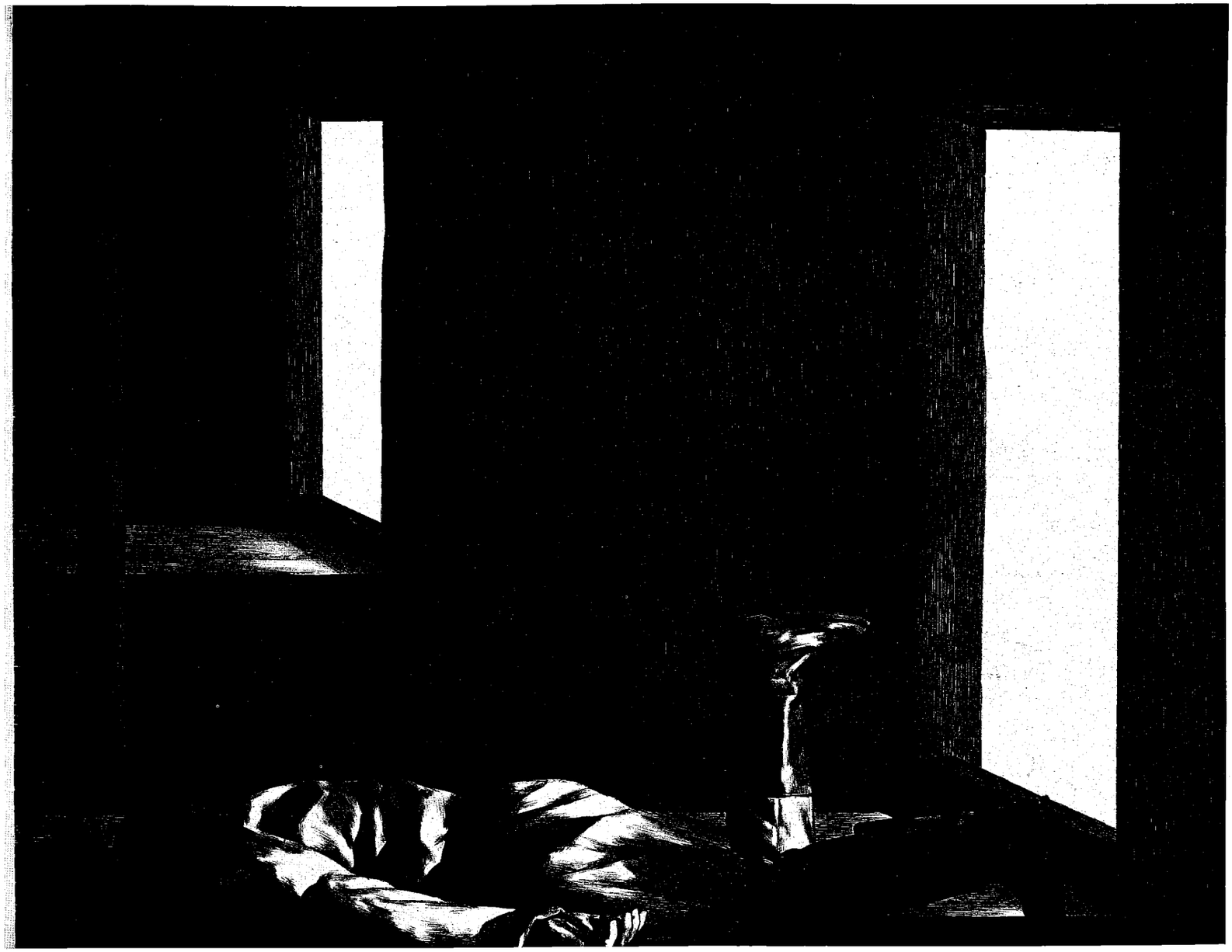
《寂静的小镇》之二 Silent town, the 2nd. series 1990



《寂靜的小鎮》之三　Silent town, the 3rd. series　1990

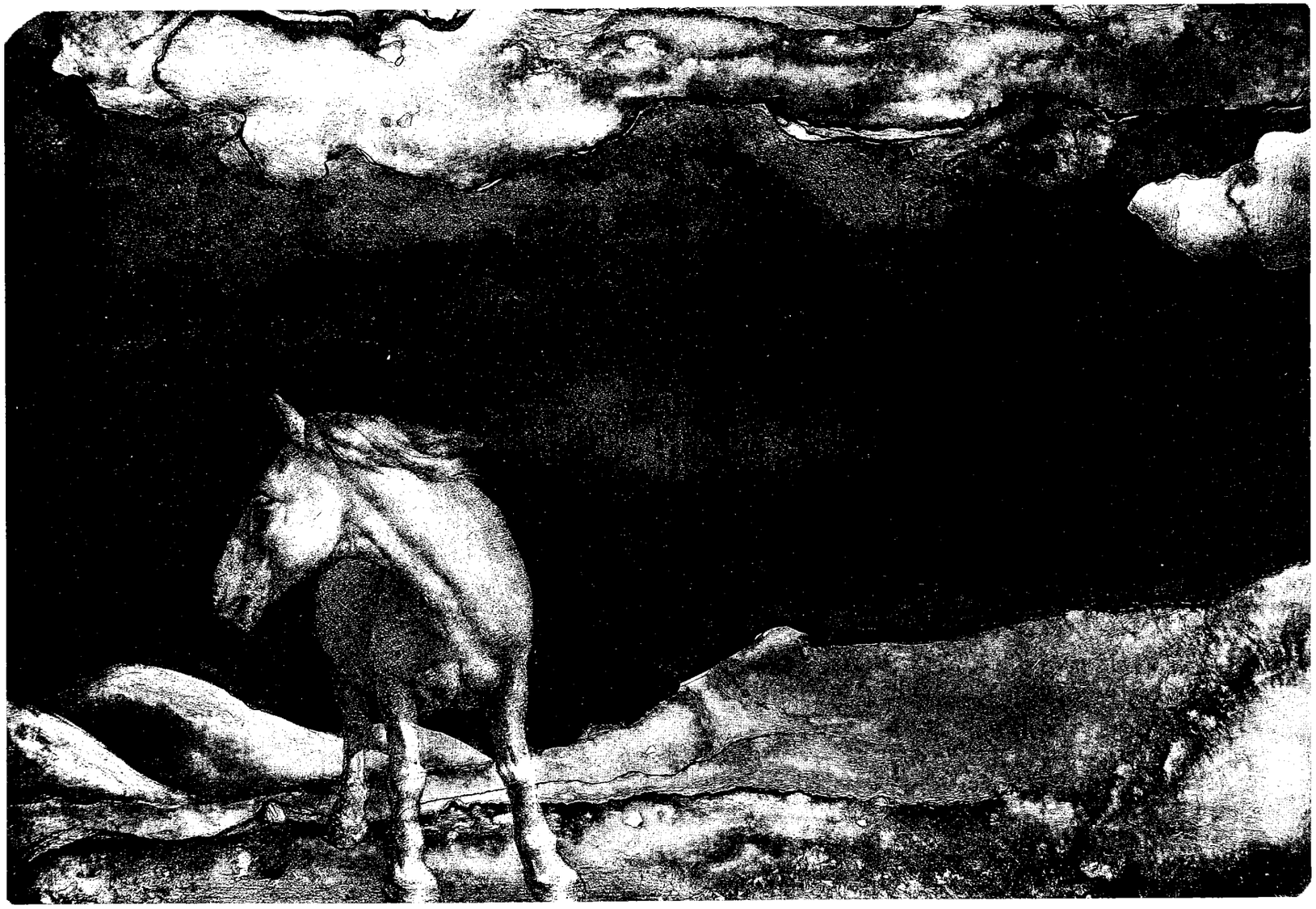


《寂靜的小鎮》之四　Silent town, the 4th. series　1991



《寂靜的小鎮》之五　Silent town, the 5th. series　1991

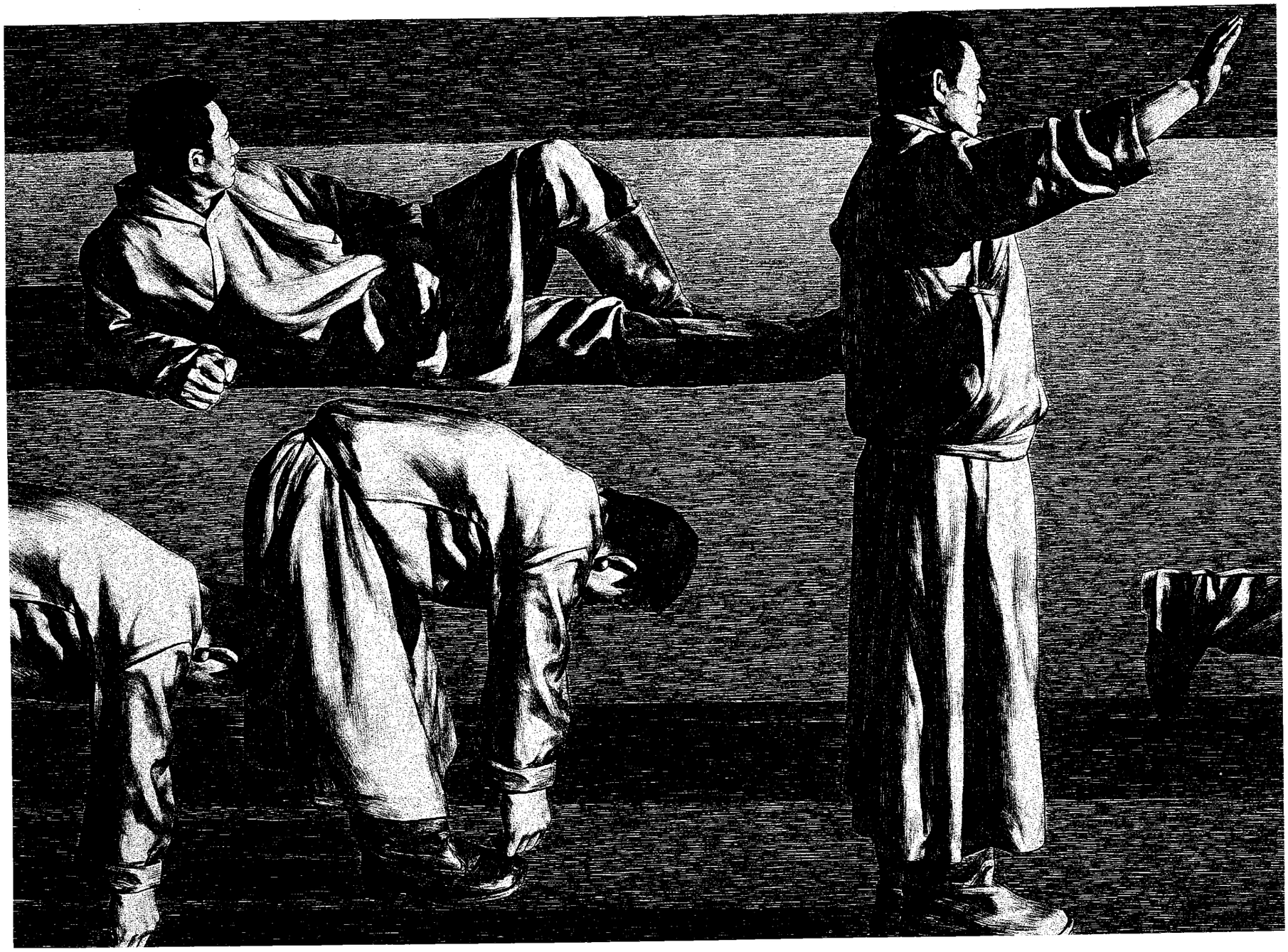
《飄動的白雲》之二 Floating cloud, the 1st.series 1991



《風中白馬》 White horse in wind 1987

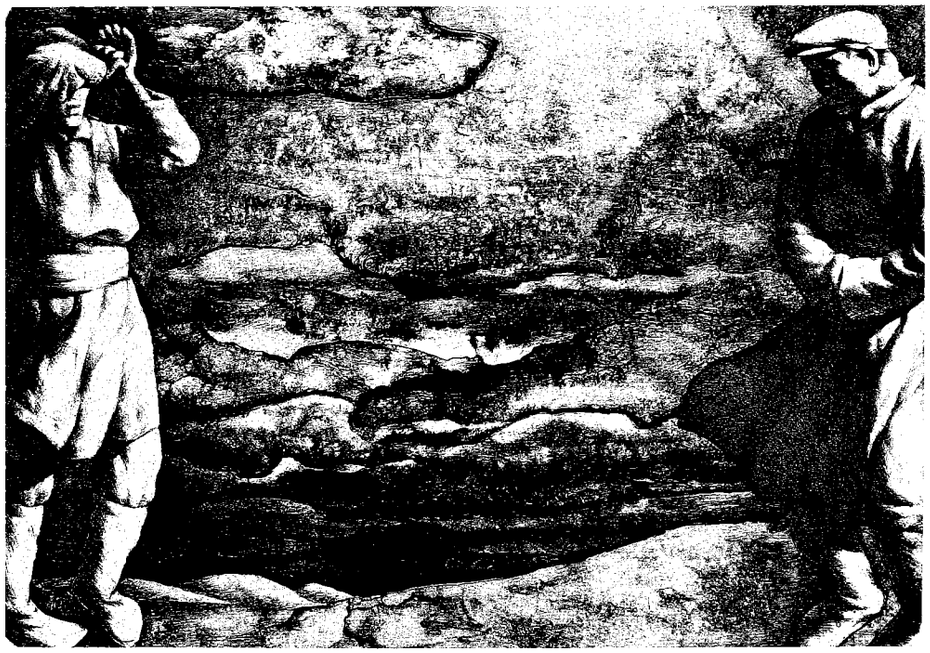
《空曠的草地》之一　Vast champaign, the 1st. series 1991

《空曠的草地》之二　Vast champaign, the 2nd.series　1991



《空曠的草地》之三　Vast champaign, the 3rd. series　1991

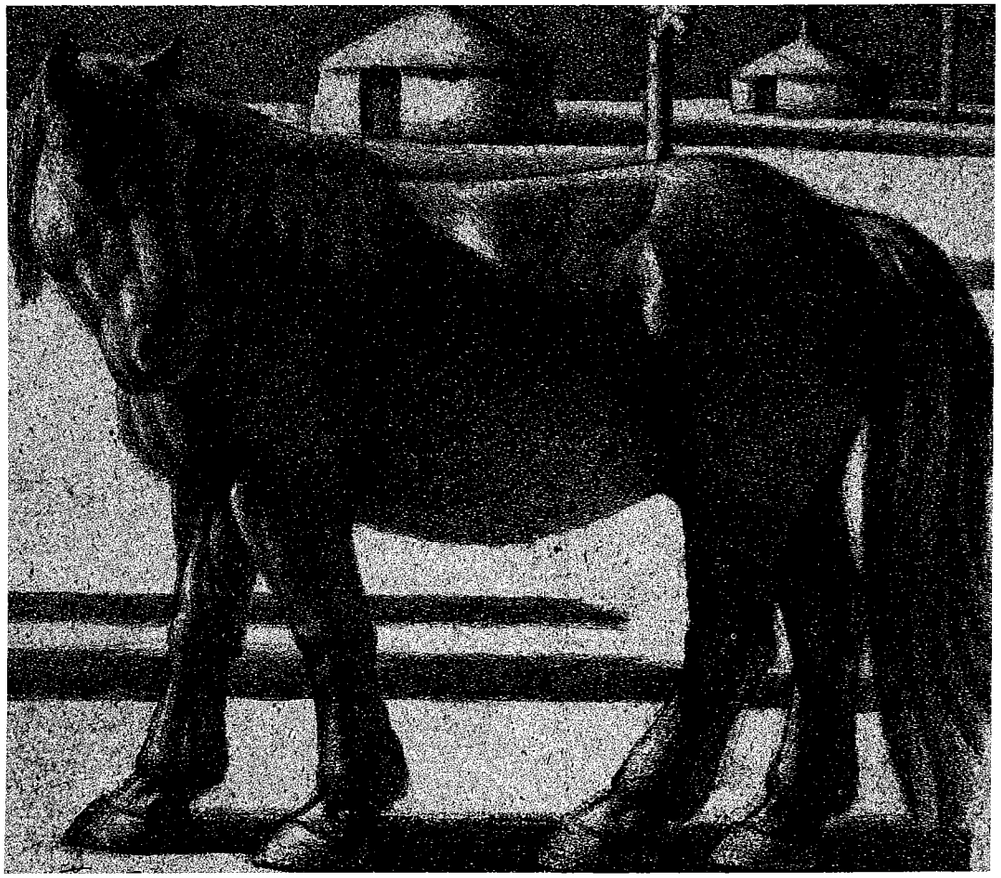
《初升的太陽》 The rising sun 1991



《風》

Wind

1986

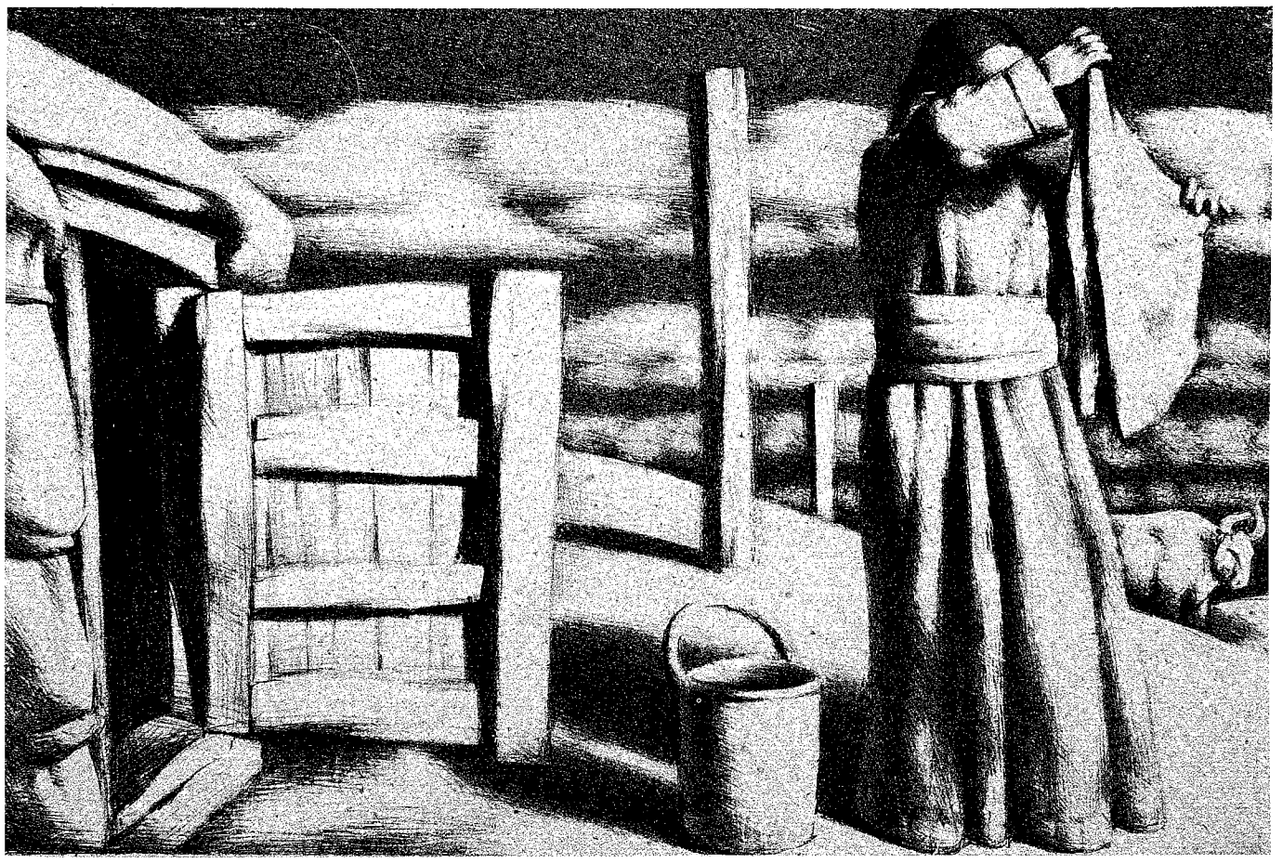


《蒙古馬》

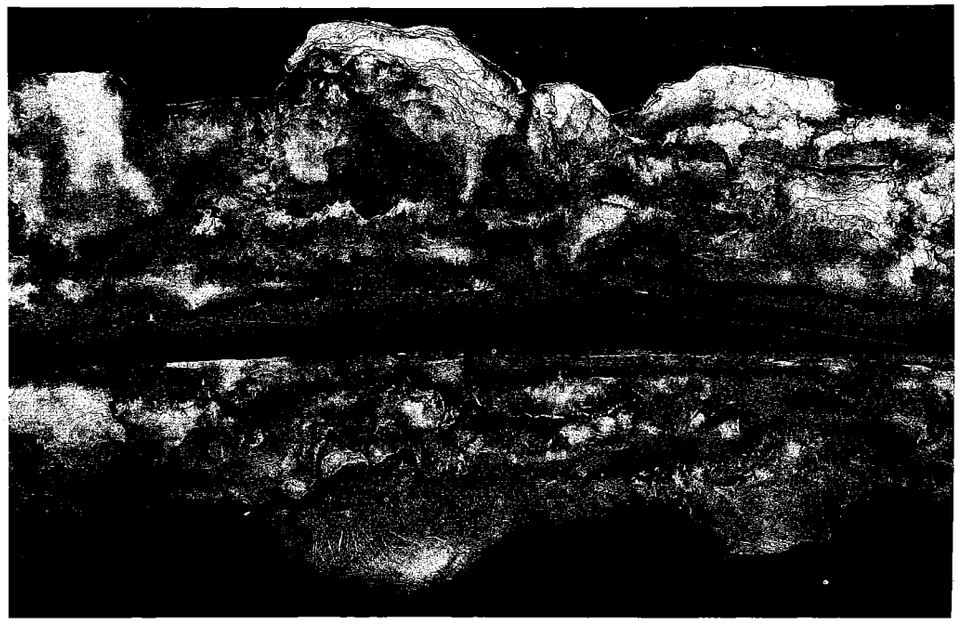
Mongolia horse

1986

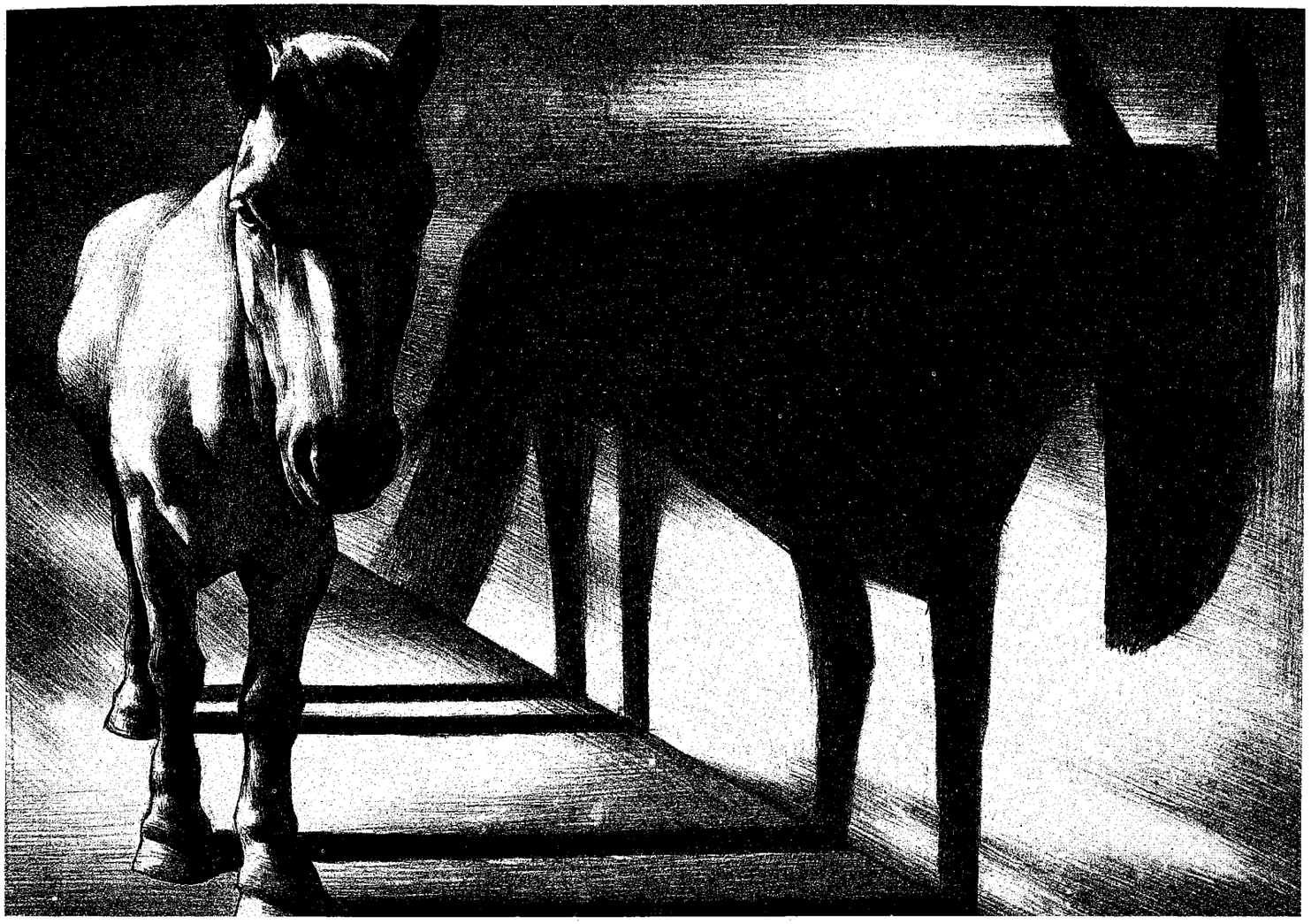
《無題》之二 No title, the Znd series 1990



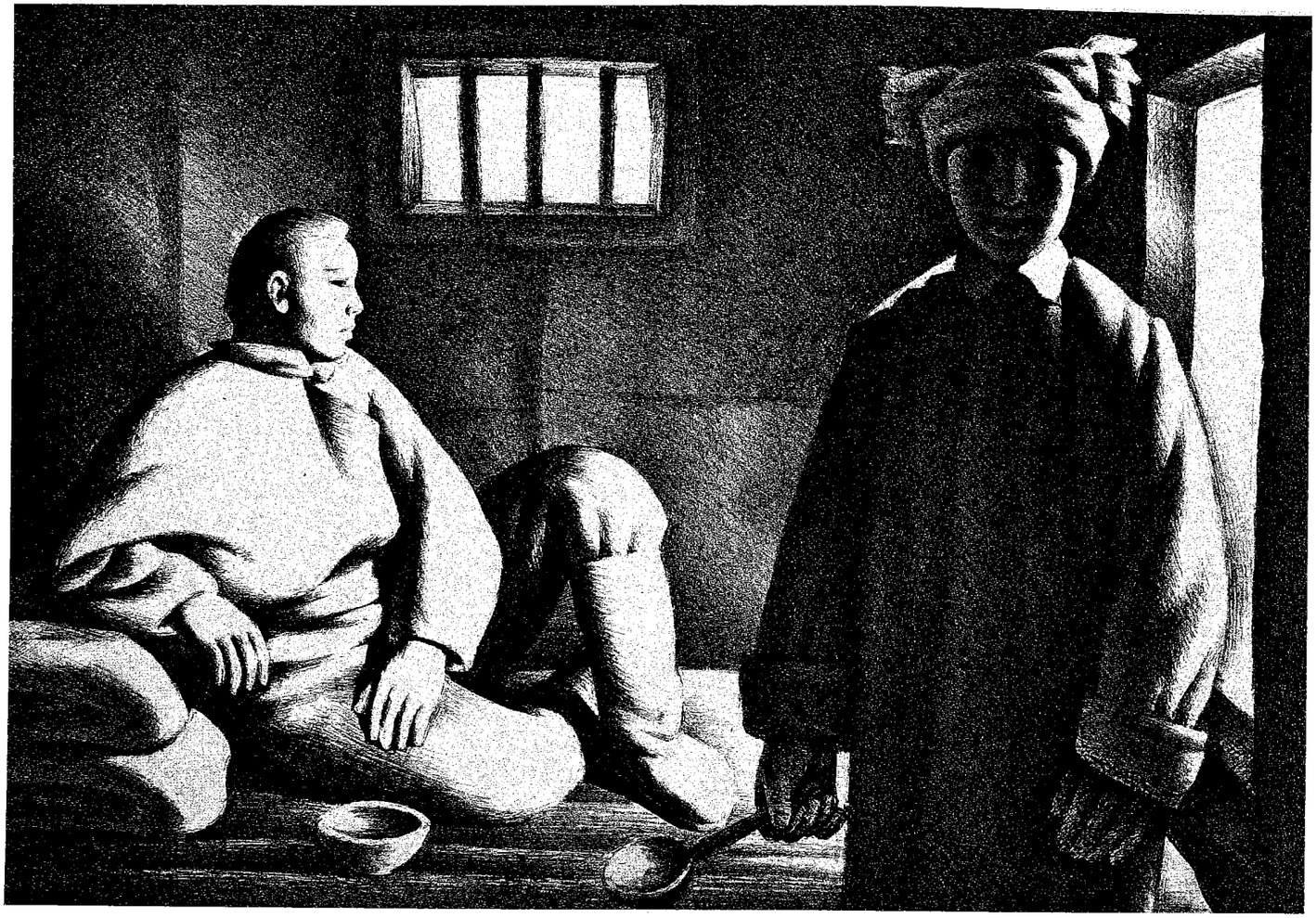
《晨》
Morning
1986



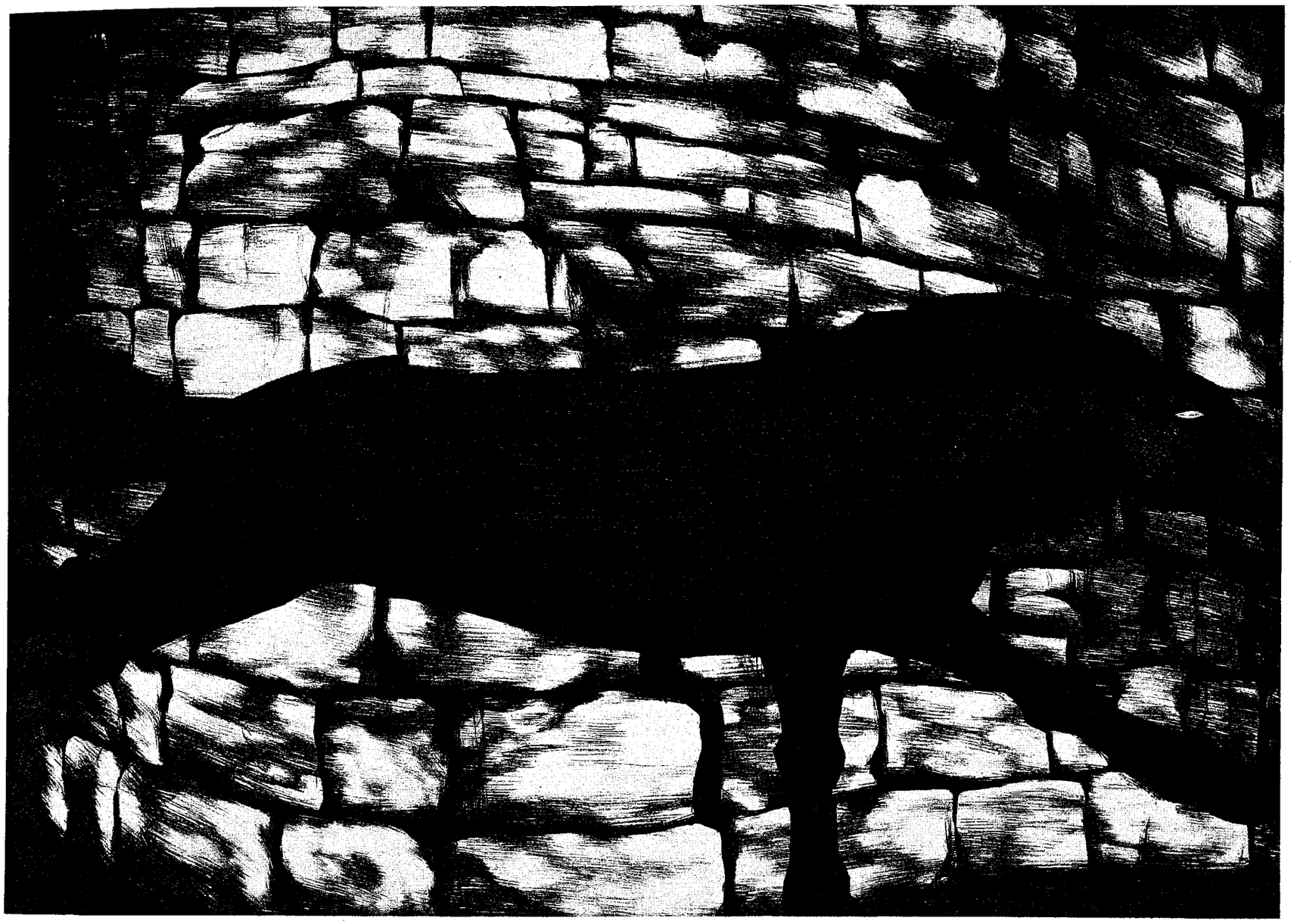
《雲》
Cloud
1986



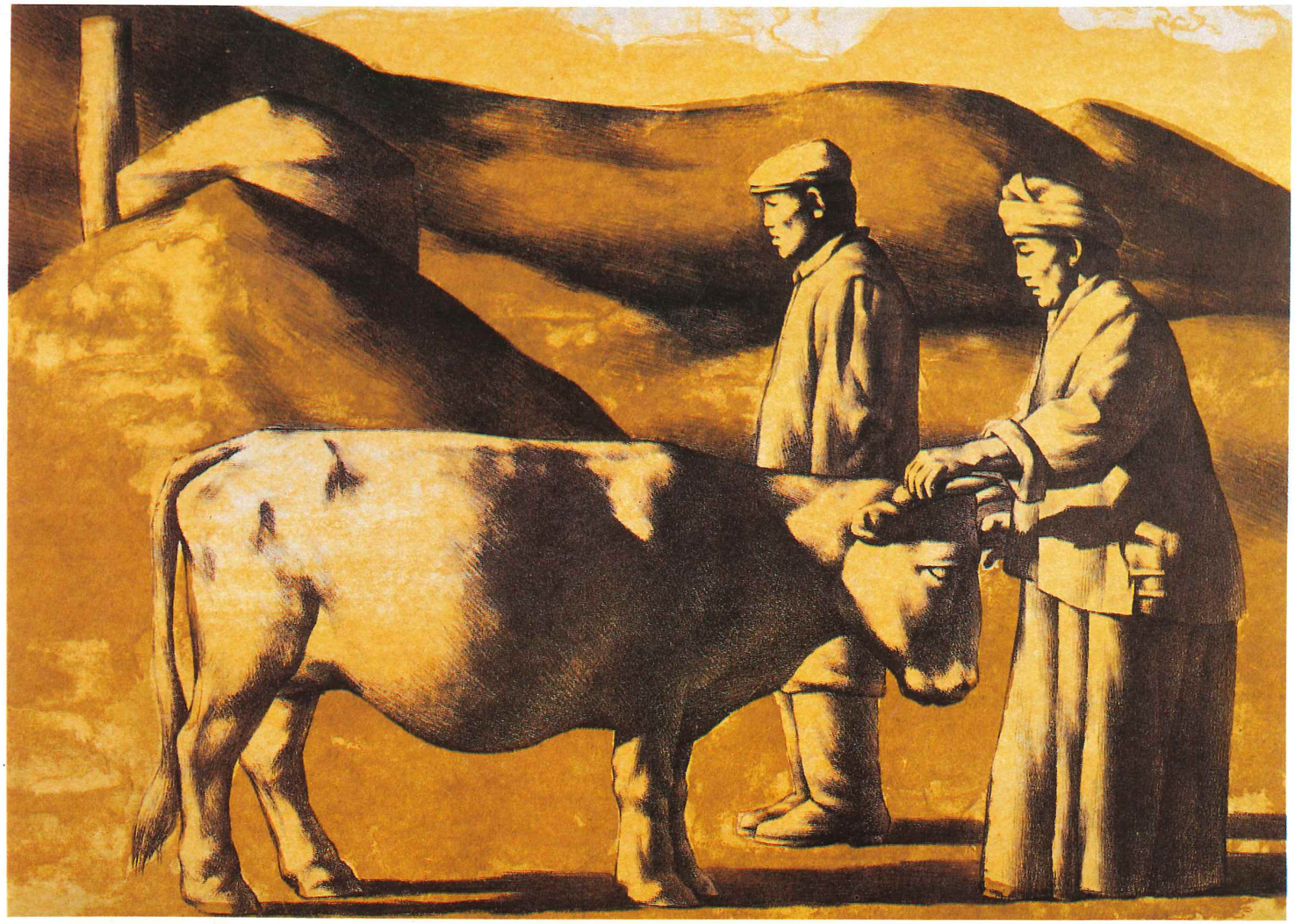
《影子與馬》 Shadow and horse 1987



《傍晚》 Nightfall 1986



《牆》Wall 1990



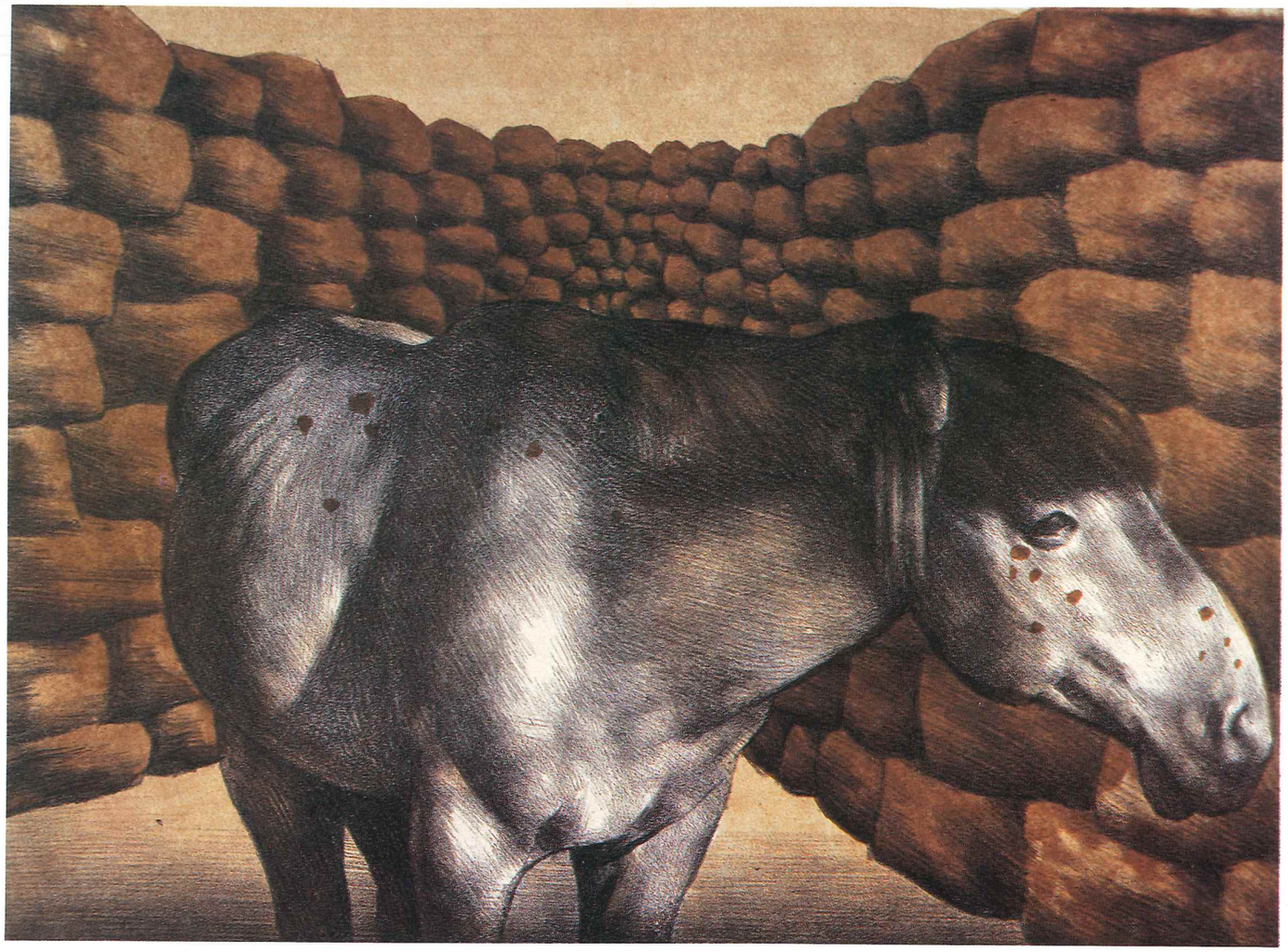
《草地黃昏》 Grasslands in the twilight 1987

《奔馳的馬》

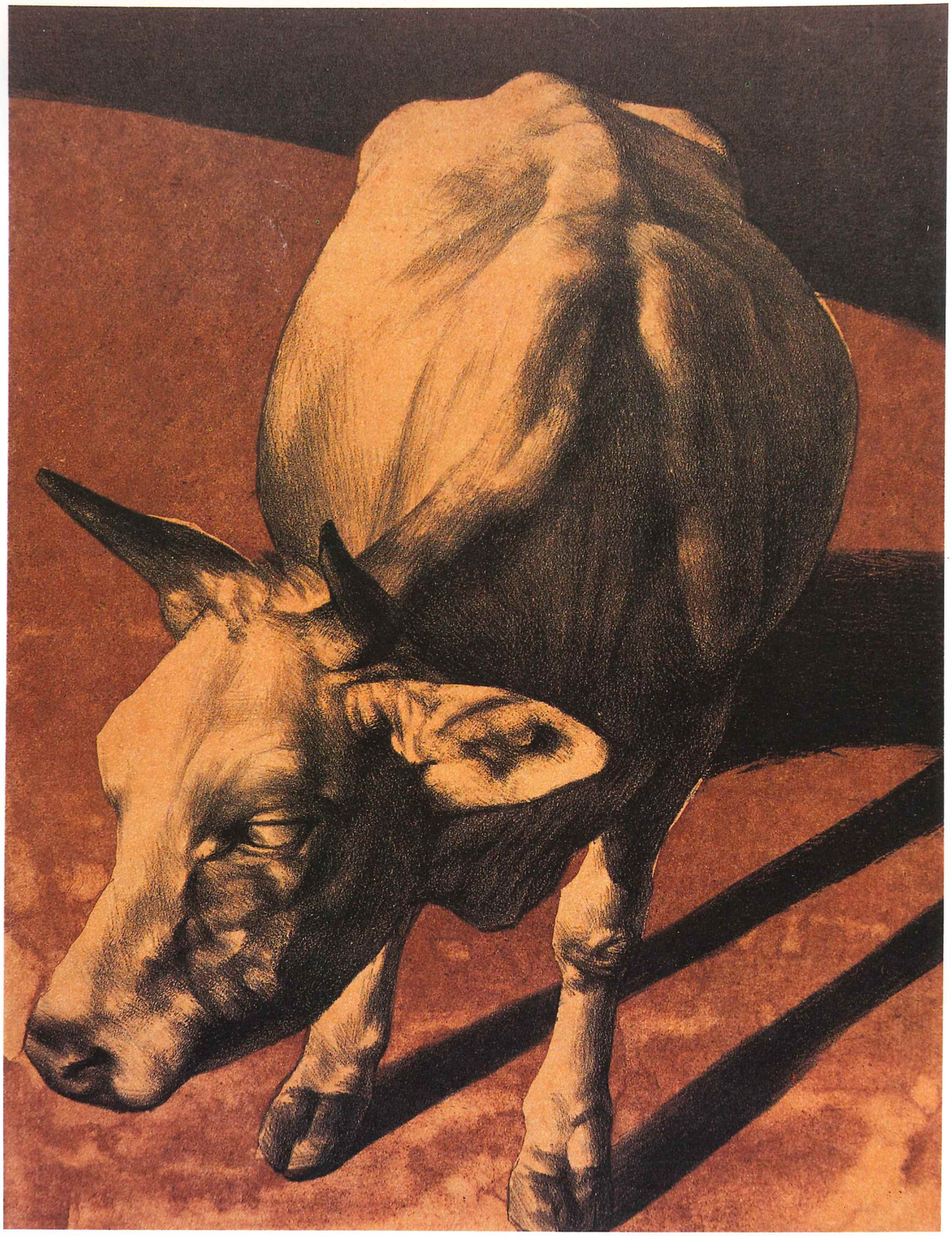
Galloping horse

1989

《趕牛的女人》Herdswoman 1989



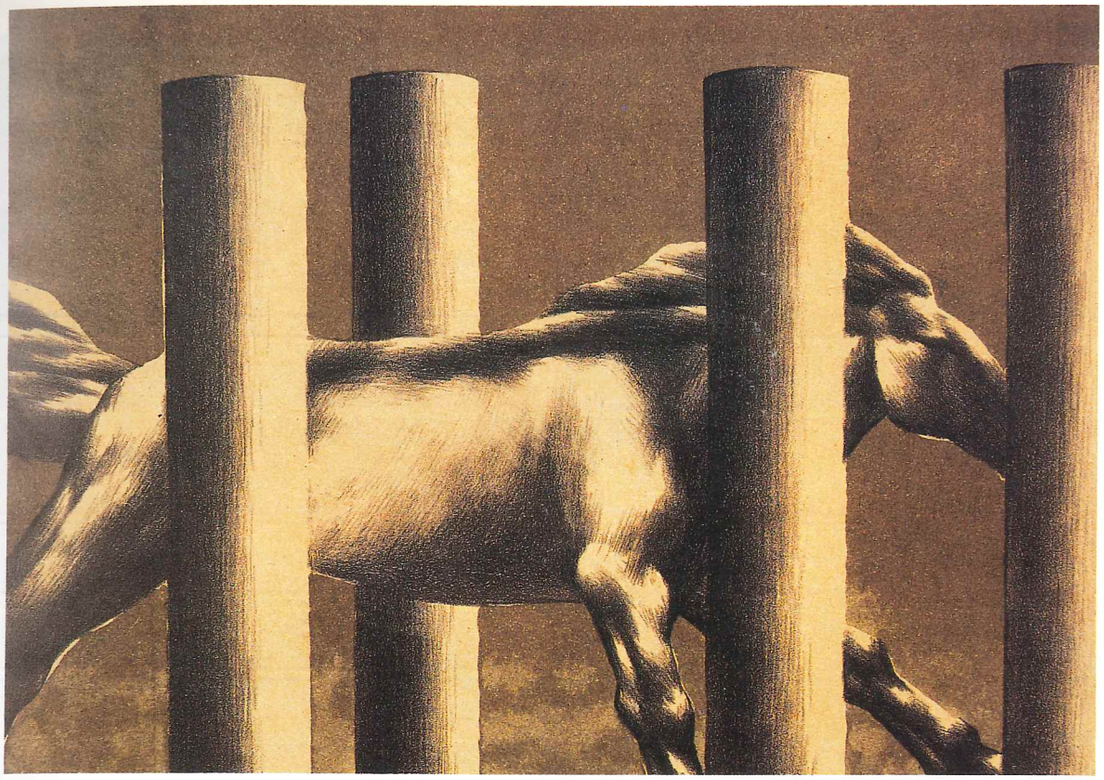
《被困之馬》 Penned horse 1989



《犟 牛》

Obstinate cow

1989



《木樁與奔馬》

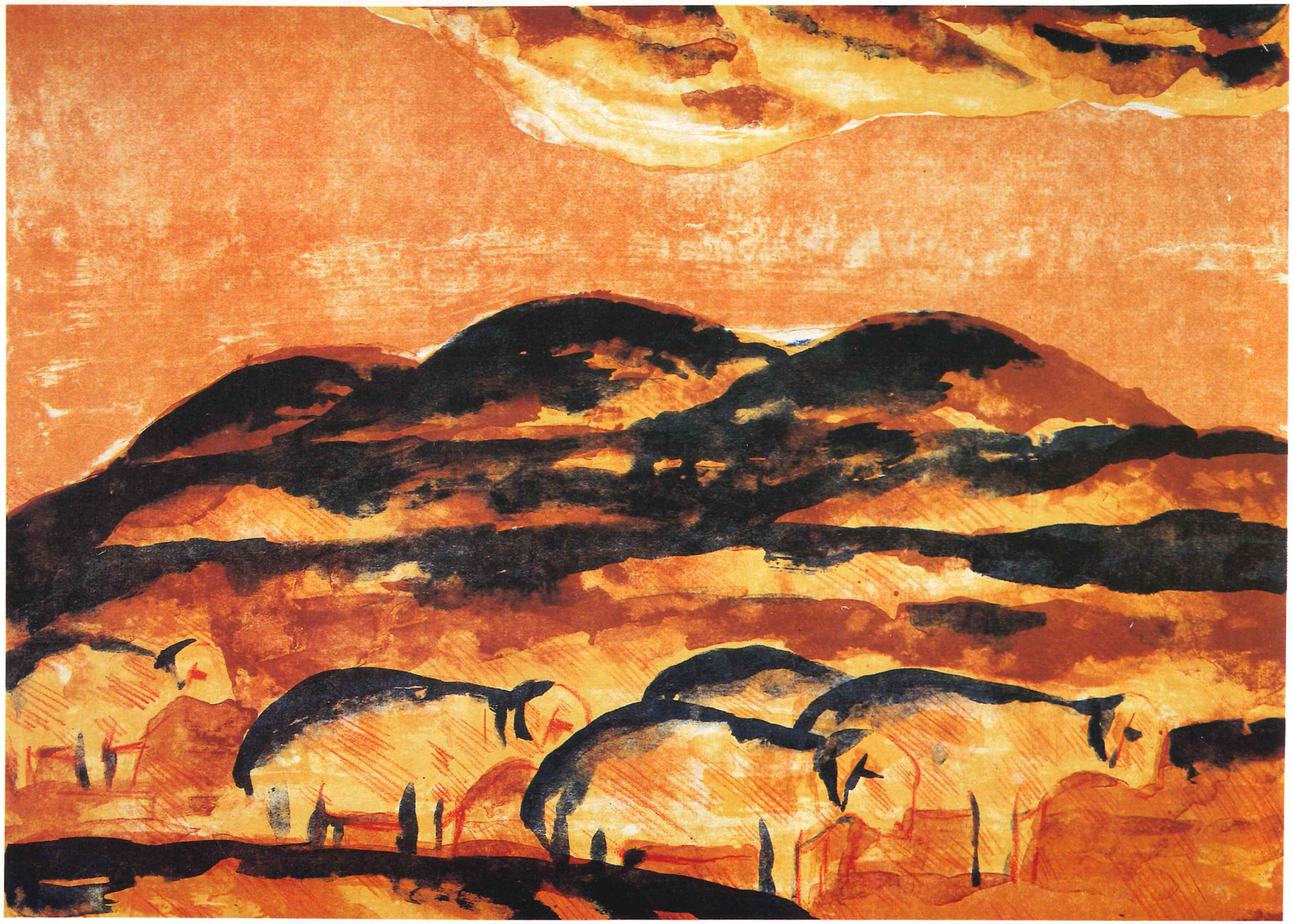
Stakes and galloping horse

1989

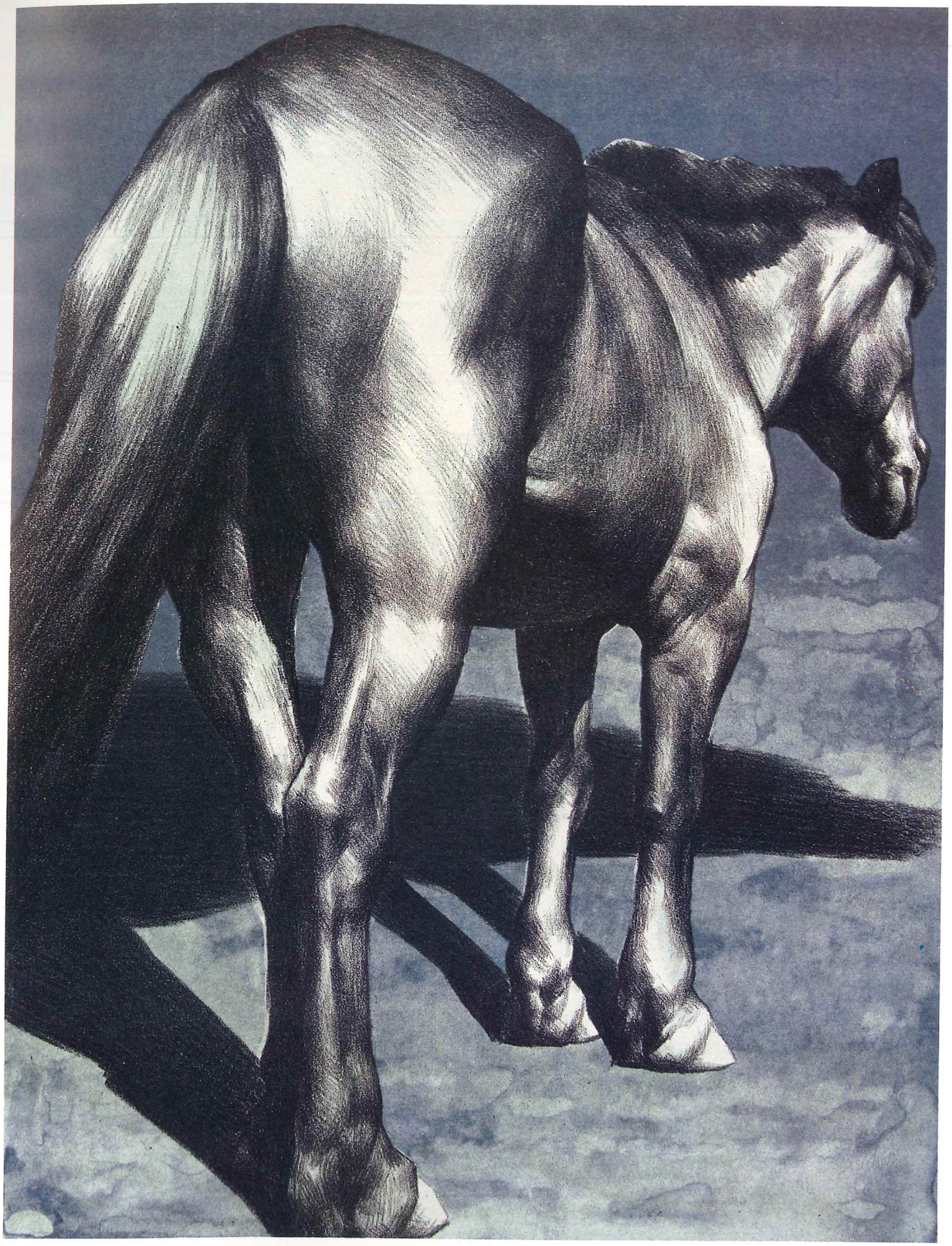
《有馬的風景》

Scenery with horses

1987



《有羊群的風景》Scenery with a flock of sheep 1989



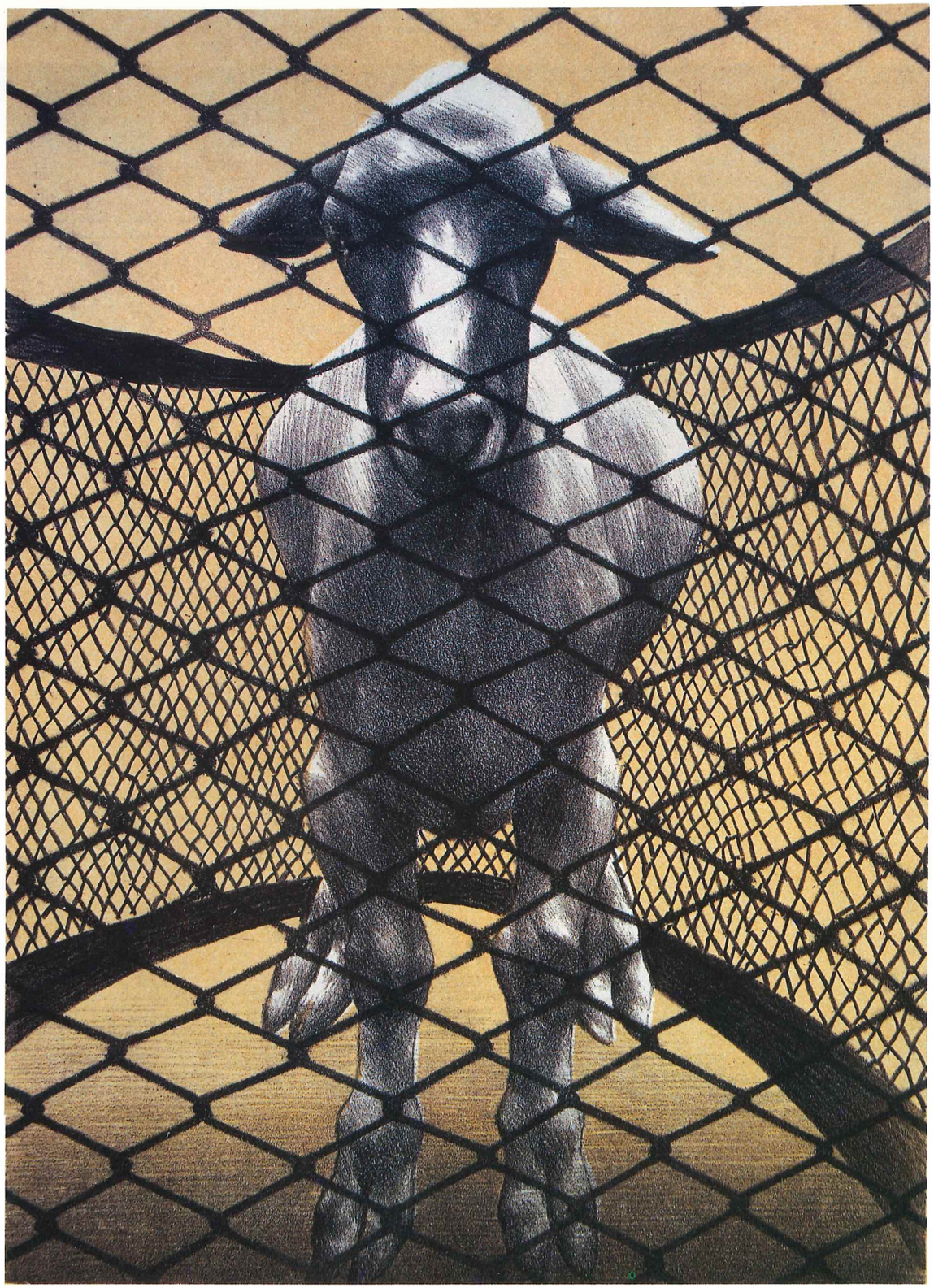
《站立的馬》

Standing horse

1989

《草地暮色》 Grasslands at dusk 1989

《寂靜的小鎮》之七　Silent town, 1991



《網中之羊》

Netted sheep

1989

蘇新平創作活動表

1960年2月生于內蒙古集寧市，少年時他即顯露出對繪畫的熱愛，中學期間開始學習素描和水彩畫，作品幾次參加內蒙自治區、烏盟地區的展覽。

1979年與他人合作的連環畫《草原小金馬》出版。

1979年9月考取天津美術學院繪畫系，四年的大學生活使他不僅了解了古今中外的藝術發展，而且掌握了扎實的基本功，同時創作了大量木刻作品，代表作有《甜棗》《農家小院》《飲馬》等。 1983年9月大學畢業的蘇新平被分配在內蒙古師範大學美術系任教，此時他開始了探索適合自己心理和情感狀態的藝術之路，并逐漸形成着自己的藝術面貌。這期間的作品有"太陽升起來了"、"歌"等，其中有4幅木刻作品發表在1986年2期美術雜志中。

1986年9月蘇新平考入中央美術學院版畫系(碩士)，至此，他開始了石版畫的研究，同時他也繼續着自己藝術風格的探索，經過三年的不懈努力，他不僅在石版畫制作方面，在藝術觀念和藝術表現方面的探索上都有了一個質的飛躍，這時的作品中已可以清晰地感到屬于蘇新平的精神世界和藝術面貌了。

1989年9月蘇新平留中央美院版畫系任教，此後他的作品多次參加國內外重要展覽和多次獲獎，并且受到國內外藝術界的廣泛關注。

1987年第七期"美術"雜志發表4幅石版畫作品。

1987年7月，石版畫《女人與牛》獲《中國第七届美術作品展覽》銅獎。

1987年11月6日"北京青年報"以題爲《單純裏的永恒》一文介紹蘇新平的石版畫《假日》。

1989年2月，石版畫《大荒原》參加"中國現代藝術展"。

1989年4月，石版畫《躺着的男人和遠去的白馬》獲臺灣"大陸青年版畫家大展"第一大獎。

1989年11期"美術"雜志發表蘇新平論文《母題與空間》和6幅石版畫作品。

1990年3月，石版畫《男人與馬》獲"全國青年版畫展覽"一等獎。

1990年6月在香港舉辦個人版畫展覽。

1990年，石版畫《躺着的男人和遠去的白馬》被美國"亞洲、太平洋博物館"收藏。

1990年，石版畫《對話》被英國"大英博物館"收藏。

1990年，參加美國加州《當代中國藝術展覽》。

1990年，參加日本"亞洲四國現代版畫展覽"。

1990年1月，作品參加"中國新人新作"展覽。

1991年5月，石版畫《空曠的草地》獲"臺北－－北京當代版畫展"杰出獎。

1991年8月，石版畫《空曠的草地》參加日本大阪國際版畫三年展。

1991年9月12日在上海美術館舉辦個人石版畫展覽。

1991年七期"江蘇畫刊"尹吉男發表題爲《空曠草地》一文介紹蘇新平石版畫。

1991年石版畫《空曠草地》被澳大利亞新南威爾士州博物館收藏。

1991年10月石版畫《行走的男人》參加日本札幌國際版畫展覽。

1992年被編入《中國人物年鑒》。

1992年2月石版畫《飄動的白雲》獲"二十世紀中國大展"優秀獎。

A Chronology of Su Xin—ping's Art Activities

Born on Feb.1960 in Jining City, Inner Mongolia, with the original family home from Tianzhen County, Shanxi Province, Su had shown great interest and ability in painting when still a teenager. He had several works shown at various exhibitions of the city, the Wumeng District and the Inner Mongolian Antomomous Region when he was learning drawing, water color and art creation.

THE CAREER IN THE ARMY

In January, 1977, before his graduating from the middle school, Su joined the army, during the time of which he got chances to try picture—story books, wall paintings and posters. He had several times to go to Beijing to visit art exhibitions, which had helped to broaden his outlook in art.

1979, his first picture—story book"A Little Golden Horse on the Grasslands", a joint work with others,was published.

1979, March to September Working at the Culture Center of Jining City after being demobilized from the army.

September, 1979 to July, 1983 studying at the Prints Department of Tianjin Academy of Fine Arts, during the 4 years of which he attained wide knowledge of world art and made lots of wood cuttings, among which the representatives are "Sweet Chinese Dates", "A Farmyard" and "Watering Horses", etc.

July, 1983, Su graduated from the Academy and attained a B.A.degree.

EARLY STAGE OF PERSONAL STYLE'S FORMING

September, 1983 to September, 1986, Teaching at the Fine Arts Department of Inner Mongolia Normal University, during which he has been starting to explore the way of art suited to his own state of psychology and emotion. He created a large number of exploring wood—cutting works, "The Sun Has Risen" and the other three of which were published in ART magazine, 2, 1986.

Semptember, 1986 to July, 1989, studying as a postgraduate at the Prints Department of the Central Academy of Fine Arts in Beijing. He began his specialized study in wood cutting and lithography while continuing with his own exploring in art creation. With 3 years of unremitting efforts, he had made a qualitative change in the making techniques of lithography as well as in art conceptions and expressions, which led to an original style and spiritual world of his own in his tremendous works.

July, 1987, four more lithographs published in ART magazine ; The lithograph "The woman and the Cow" winning the Bronze Prize of The 7th National Exhibition of Fine Arts.

6, July. 1987, "Beijing Youth Paper "publishing the article"Eternity in Simplicity"introducing the lithograph"The Holiday".

July, 1987, graduating from the Central Academy of Fine Arts with a M.A.degree.

From September, 1989, Teaching at the Prints Department of the Central Academy of Fine Arts. By this time, Su has had lots of works shown at various exhibitions at home and abroad, with many winning prizes, and has been noticed in China and overseas.

April, 1989, "The Lying man and the Distant—going white Horse"(lithograph) winning the Grand Prize of "Exhibition of Young Print—makers from the Mainland" in Taiwan February, 1989, "The Great Wilderness"(lithograph) shown at the "Exhibition of China Avant—Garde "November, 1989, the essay "The Motif and the Space", together with six works, published in ART magazine.

1990, March, "The Man and the Horse"(lithograph) winning the First Prize of the National Exhibition of Young Print—makers.

June, One—man Show in Hong Kong.

"The Lying Man and the Distant—going white Horse" was collected by the Asis—Pacific Museum of U.S.

"The Dialogue" was collected by the Great Britain Museum

Participating in the Modern China Art Exhibition held in California, U.S.

Participating in the Exhibition of Prints from Four Courtries of Asia, held in Japan November, participating in the Exhibition of New Persons and New Works, in China.

1991, May, "The Open Grasslands"winning the Excellent Prize of the Prints Exhibition from Taibei—Beijing.

October, "The Open Grasslands"Shown at the Osaka Triennial International Exhibition of Prints, in Japan.

September, One—man Show of Lithographs in Shanghai.

July, Yin Ji—nan's criticism on "The Open Grasslands"published in "Jiangsu Pictorial Art Monthly , together with 3 lithographs.

Participating in the International Biennial Exhibition of Prints, Japan.

1992, recorded in the "Chinese Personage"yearbook.

In Feb. 1992, for his 'Floating Clouds' , he won the Excellent Prize of the exhibition "20th. Century China" held at China Art Gallery.

圖録

1《躺着的男人與遠去的白馬》 50.5×62cm
2《飄動的白雲》 65.5×52.5cm
3《剪羊毛》 49×60cm
4《趕集》 63×50cm
5《男人與馬》 53.5×63cm
6《追趕馬的牧人》 49×57cm
7《女人與牛》 69×51cm
8《夕陽下的老人》 63×48cm
9《期待》 61×50cm
10《牧人》 34×44cm
11《草原人家》 64×48cm
12《大荒原》 64×51cm
13《影子》之一 48.5×61cm
14《母與子》 29×40cm
15《趕牛的婦女》 63×50cm
16《影子》之二 66×49.5cm
17《木樁與馬》 62×47cm
18《寂靜的小鎮》之一 67×50cm
19《夢》 46.5×59.5cm
20《眺望》 50.5×44cm
21《對話》 63×45cm
22《行走的白馬》 65×48.5cm
23《草原之秋》又名(人之憂郁) 58×80cm
24《行走的男人》 64×50cm
25《受驚之馬》 51×64cm
26《掩面的姑娘》 58×48cm
27《屋裏屋外》又名《夏日》 62×50.5cm
28《疲倦的男人》 50.5×64cm
29《草地之春》 64.5×52.5cm
30《無題》之一 64×49.5cm
31《有牛的風景》
《牧童》
《少女》
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33《寂靜的小鎮》之三 67.5×51cm
34《寂靜的小鎮》之四 63×49cm
35《寂靜的小鎮》之五 69×54cm
36《飄動的白雲》 76×55.5cm
37《風中白馬》 32×21cm
38《空曠的草地》之一 79×57cm
39《空曠的草地》之二 77×56cm
40《空曠的草地》之三 78×57cm
41《初升的太陽》 79×57cm
42《風》 35×24cm
《蒙古馬》 26×24cm
43《無題》之二 76×58cm
44《晨》 41×28cm
《雲》 35×26cm
45《影子與馬》 39×28cm
46《傍晚》 45×32cm
47《牆》 63×45cm
48《草地黃昏》
49《奔馳的馬》 31×39cm
50《趕牛的女人》 49.5×38cm
51《被困之馬》 30×21cm
52《犛牛》 21×28cm
53《木樁與奔馬》 28×21cm
《有馬的風景》 47×36cm
54《有羊群的風景》 51×37cm
55《站立的馬》 22.5×30cm
56《草地暮色》 50×37cm
57《寂靜的小鎮》 71×52cm
58《網中之羊》 21×29cm

Catalog of plates

1.	Sleeping man, departing horse	50.5×62cm
2.	Floating cloud, the 1st.series	65.5×52.5cm
3.	Shear a sheep	49×60cm
4.	Go to market	63×50cm
5.	Men and horse	53.5×63cm
6.	Herdsman catching a horse	49×57cm
7.	Women and cow	69×51cm
8.	Old men under the setting sun	63×48cm
9.	Wait	61×50cm
10.	Herdsman	34×44cm
11.	Grasslands family	64×48cm
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15.	Herdswoman	63×50cm
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18.	Silent town, the 1st. series	67×50cm
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20.	Look far away	50.5×44cm
21.	Dialogue	63×45cm
22.	Walking white horses	65×48.5cm
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26.	Shy girl	58×48cm
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30.	No title, the 1st. series	
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	(2) Shepherd boy	
	(3) Young girl	
32.	Silent town, the 2nd. series	69×52cm
33.	Silent town, the 3rd. series	67.5×51cm
34.	Silent town, the 4th. series	63×49cm
35.	Silent town, the 5th. series	69×54cm
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37.	White horse in wind	32×21cm
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39.	Vast champaign, the 2nd. series	77×56cm
40.	Vast champaign, the 3rd. series	78×57cm
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	(2) Mongolia horse	26×24cm
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	(2) Cloud	5×26cm
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47.	Wall	63×45cm
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49.	Galloping horse	31×39cm
50.	Herdswoman	49.5×38cm
51.	Penned horse	30×21cm
52.	Obstinate cow	21×28cm
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	(2) Scenery with horses	47×36cm
54.	Scenery with a flock of sheep	51×37cm
55.	Standing horse	22.5×30cm
56.	Grasslands at dusk	50×37cm
57.	Silent town	71×52cm
58.	Netted sheep	21×29cm

責任編輯：蕭作賢

蘇新平石版畫集

ALBUM OF SU XINPING'S LITHOGRAPHS

青島出版社出版發行
（青島市徐州路77號）
海洋電子分色制版有限公司印刷
1992年7月第1版　1992年7月第1次印刷
12開（850×1168毫米）6印張
ISBN7－5436－0846－4/J.23
定價：36.00元