



中国当代名家
Contemporary Chinese art Collection

吴争艳
Wu ZhengYan



读吴争艳近作

刘智峰

艺术是艺术家对世界的感知或被外界刺激后思考的反映，并把这种思考通过艺术品呈现出来，这一过程须是脑力劳动和体力劳动的高度结合才能完成。非但要承续传统意义上绘画的形式和技法，还要传达艺术家对于生存的感受、观点和态度，这就需要艺术家既要有扎实的绘画功底，有自己独特而敏锐的思考力，还要形成属于自己的画面语言，只有这样才具备成为一个当代艺术家的资质。

吴争艳不是“复制型”的艺术家，她不满足于思维的僵化和惯性式的创作，这一点从她的作品中能够看得出来。她作品的材质、内容、形式都非常丰富，但又有自己的脉络和语言系统。从大花布开始，她追随着自己的心，探索着自己的路，以自己的成长为思考源的作品



有《一个和一百个》系列，这一系列作品是她以自己成长过程中的电视卡通形象为画面的主体，作为画面载体的画布是中国传统文化中象征着儿女成群和多子多福美好祈愿的“百子图”缎面。而吴争艳是中国大陆改革开放后实施全民“计划生育”以来出生的第一代“独生子女”，他/她们没有兄弟姐妹一同成长，只有那些卡通形象陪伴他/她们孤独的成长路。三者相合，其意之深，若非“独生子女”的人是难以体会其中的滋味。

吴争艳在作品中所关注的皆是从自己的角度出发，虽是个体经验，但具有时代的代表性和群体共通性，如《我的偶像》系列作品，是对商业文化和大众文化繁荣以来



人们眼熟能详的偶像明星的描绘。在当代，不同的人在成长过程中都有自己专属的偶像，他/她们被花簇包围，与花同绽放，他/她们也亦如花一样会凋谢，但留在人们心中的永远是绽放的时刻。而作为这个时代的平凡人，也是吴争艳的描绘对象，如：《棒棒糖》、《看着我》等作品中的人，她们也都是自己的偶像，自恋、自狂、自我绽放、自我欣赏，是属于这个时代的青春画像。

吴争艳的作品看似张扬而奔放的“画面气场”中，有她内敛而细腻的性格显现，犹如一朵争艳怒放的鲜花中有着精致而淡雅的花蕊，花蕊虽深藏却幽香远扬。她的画，不近观，不细品，便不能知其味。

On Recent Artworks of Zhengyan Wu

By Liu Zhifeng



Art is the artist's perception towards the world or thought and response upon the external stimulus, and it should finally be presented through artworks. The process couldn't be finished without Comprehensive combination of mental labor and manual labor, as it requires the artist not only to acquire the traditional painting forms and techniques, but also to convey his/her feelings, opinions and attitudes towards living. Only if one has both sound painting foundation with his unique and acute cogitation and his/her own painting language could he/she be qualified to be an artist.

Zhengyan Wu is not an artist dealing with replication. She's never satisfied with ossified thinking and repeatable creation, which could easily be seen from her paintings rich in materials, contents and forms and with unique context and language system as well. Starting with cotton prints, she has been trying to explore her own way following her heart,

creating series One and One Hundred, with the archetype her growing process. In the series of artworks with the subjects of the cartoon figures from TV shows during her growing period, the canvas as the painting medium is satin with A Hundred Children, which symbolizes the blessings in traditional Chinese culture of a large brood of children. However, Zhengyan Wu is among the first generation of “the only child in a family” upon the One-Child Policy after China’s reform and opening-up, who grow up lonely with no brothers or sisters, but only the cartoon figures. The deep meaning with the combination of the three could not be easily understood by those who are not the only child in a family.

The subjects in Zhengyan Wu’s paintings are presented from her own perspective. They look like individual experience, yet show representativeness of the times and commonplace of the community. For example, the series My Idols depicts the

idols and celebrities familiar to people upon the prosperity of commercial culture and mass culture. In modern times, different people have different idols when growing up, who are like flowers, blossom among clusters of flowers and wither like them, yet leaving people the memories of the blooming moments. Meanwhile, common people are subjects in Zhengyan Wu’s paintings too. For example, in artworks like Lollipop and Look at Me, people are their own idols; they are in narcissism, conceit, self-blooming and self-appreciating – they are the portraits of youth belonging to the times.

In Zhengyan Wu’s paintings, the seemingly free and unstrained atmosphere has also concealed her introverted and refined personality, which, like the exquisite and elegant pistil in a full-blooming flower, deeply hidden yet with ubiquitous fragrance spreading far and wide. You couldn’t taste well enough her paintings without close and meticulous appreciation.

访谈：谢素贞 VS. 吴争艳

谢素贞

(美术史博士，独立策展人)



谢：用花布创造是你的主轴？对于花布处理，除了以情感为基础之外，与中国现今环境结合有直接关系吗？

吴：实际也如此，当今的社会人们都希望欣欣向荣。花布有这样的表征。选择这种花布，选择牡丹花形，因为它既是国花，又很民间，代表了中国的特定内含意义吧。

谢：会不会觉得太强调中国？以致解说性太强？

吴：由于花布特殊又很民间，就它本身而言会传达出某种中国特性。我在个人语言上用花布来作为载体，通过绘画这种媒介来表达我对生活的思考。

谢：画于花布上颇为鲜艳夺目，装饰性太强吗？

吴：正如您讲的鲜艳夺目，之所以我选择花布也正是因为花布本身具有的那种魅力深深的打动我，它的那种图案和颜色太漂亮了！包括其它国家的民间艺术中传统的图案也一定是具有装饰性的。我的绘画语言是借助这种传统的艺术形式，将自己所感受到的和所要表达的，用与花布元素结合的独特方式加以阐释。我并不是完全在画花，也并不是完全在画某个图像。况且装饰性并不是什么问题，现代主义时期的好多画家画面的装饰感也很强，像马蒂斯、毕加索、米罗……

谢：早期的画面中出现各式各样繁杂的游戏主角群像，目前则以巨型单一的游戏的主角人物或对象出现？当初的布局跟现在的想法有什么差异呢？画面独立形体的互动似乎呈现僵化的姿态？画面的灵活度不若之前？

吴：因为早期作品大部分都是画在花布上，花布本身的特殊性、布面的颜色、幅宽和有规律重复的图案这些都是我无法改变的。我只有在花布本身原有的基础上进行创作。所以布面的尺寸限制了我要画的东西不能太大，只有通过繁杂的、以群像式的人物或对象来表现我要表达的东西，有它的局限性。花布上的作品，只可以近距离的观赏，远看就看不出效果，里面的好多细部是需要近距离进入画面品味的。以前画画时只想要表达想法就

可以，而现在不仅要呈现出好的作品还要考虑到展览出来的效果。“巨型单一”？我不这么认为，2007年我开始在亚麻布上用油画来创作，是因为棉布绘画已经不足以满足我现在所想要表达的。自己对绘画有了一些不同的要求，以前花布自身无法改变的特质让我觉得焦灼。于是我想突破，所以在语言上我开始借助“放大”一种简化的图式来使画面更单纯，语言更纯粹，视觉冲击力更强！就这么简单，就是这么想的。

谢：战争的符号意象现在不时的出现在你的画面，你作为一个女性艺术家的角度是什么？

吴：旁观。

谢：旁观的角度？你觉得战争符号的是男性的语言吗？

吴：一提及战争必然要联系到男性，战争是一个社会问题，而社会又是由男性和女性组成的。战争是不管男性和女性都是要面对的，战争不可能只殃及男性。何况我画的是游戏，更不是专属男性的语言，现在有许多女性也是游戏玩家！我是以旁观的角度在里面自娱自乐，所以作品的名称叫《PK》

谢：为什么以西方的可口可乐、自由女神、圣母子作为形象的表达，为什么不是以东方的象征语汇作为你要表达的语言，如佛像或者传统建筑，难道只有西方的表征才算是现代性吗？

吴：开始画可乐、圣母子，自由女神最早是在2002年的时候，想法很单纯。就是我拿到这么一块布，这块布又是一个很中国很传统的东西，我想让它们两者之间相互产生一种画面和语言上的冲突，所以就找了西方最典型的这些形象放置在花布上，让它产生对比一种“土”一种“洋”。

谢：这样的冲突是你生活上所遇到的冲突？为什么不用中国传统的意象来表达呢？中国的传统美学或中国的象征其实不断在消失当中，如传统建筑、传统伦理、道德传统宗教的消失，这种冲击不存在吗？

吴：我是改革开放后出生的，没有经历过社会大的起伏动荡，从小生活就很安逸。中国改革开放以来国家飞速发

展，80年出生的我们身份很尴尬，既不十分传统又不完全现代。从小就被两种不同的文化影响。传统是丢不掉的一种无形的东西，而西方文化是被导入的，现代化是整个社会发展的趋势，我们的吃、穿、住、行都是西化的，已经彻底的被殖民了。当我们看韩剧时，在里面可以看到中国人失去的传统伦理道德，不觉得很可悲吗？其实我个人也会担心，但这是个社会问题。我觉得关心自己内心应该更真实一些，包括自己生活当中的感受。因此在早期的创作中才会主要反映这种冲突。

谢：只有西方的文化入侵对你造成真正的冲击？

吴：是。

谢：东方加西方肯定就是和谐吗，所以希望你以东方加西方造成视觉的冲击，跟思想上的冲击，还有生活上你的冲击来表达？

吴：对，今天的中国就是这样，而我就生活在现在。

谢：可是你喜欢美丽？

吴：当然，每个人都喜欢美丽。我希望每个人都生活的很美丽。

谢：『物之花』系列是反对消费主义吗？

吴：我不反对消费主义，这个世界就是一个物质过剩的世界、一个极度消费的世界，我们都身在其中。

谢：女性对于消费主义一定是批判的吗？为什么不拥抱消费主义呢？

吴：我没有批判，也没有拥抱。我只是把我在生活当中感受到的东西画出来。

谢：女性主义表现在『欲之花』跟『物之花』上面，可以解释你是一个女性主义吗？你的女性主义的主张是什么？

吴：我不是女性主义者，只是个女性。

谢：任何创作都有被误读的可能性。因为当你在取这个名字的时候（『欲之花』和『物之花』）的时候，它是

有批判的性质？

吴：对于艺术作品而言，误读也是非常重要的一种解读。之所以取《物之花》和《欲之花》是依据画面题材而定的，也没有想非要批判一个什么东西。《物之花》和《欲之花》是题材不同的两张表现手法颇为相近的作品。《物之花》表现的是日常生活中用过的各种已经废弃的罐状包装物品，横七竖八堆作一团。而《欲之花》则是利用内衣（最能代表女性）表现女性情感的相互交杂缠绕。可能因为画面当中有女性内衣又有裸露的男子，会让观者觉得有点女性主义吧。其实我在画这两张画的时候想法很直接，包括《零食生活》在内，想要表达都是女性的生活。

谢：你的潜在女性主义表达在哪方面？

吴：潜在的东西在大多数情况下并不会在人的思维层面上出现。

谢：女性主义的东西是要求自我的自由解放经济独立、思想独立、生活独立？

吴：应该是吧

谢：你对欲望的解释是什么？

吴：想得到。其实欲望这个东西不好界定，因为并没有对每个人拥有的权限有一个衡量标准，你该得到什么？得到多少？什么是满足？什么是贪婪？每个人都有追求

幸福的权利，但每个人对幸福的理解又不一样。

谢：艺术史上女性艺术家在艺术成就上一直有极限，你如何看待一个女性艺术家的发展？

吴：男女性艺术家没有什么区别吧，我觉得好的艺术家都可以有好的发展，这个跟男性和女性没有关系吧。

谢：花是你创作中重要围绕的主题，除了形态意义上很美，易凋谢的，被呵护的，短暂的，虚荣的，同样表征多重的表述。其它的元素在你的创作中有考虑吗？

吴：易凋谢的，被呵护的，短暂的是从花本身的物理特性上解释，而在中国传统民俗文化上来讲，花是对美好的一

种象征，是对生活希望的比喻。对我而言，花和今天的中国社会很相似，灿烂、繁荣、很热闹的感觉。

谢：如果说当代的艺术养分来自于日常生活的沉淀呢？目前你的养分是什么？

吴：生活。从2002年开始一直到现在，这些作品都跟我的生活经历有着密切的关系。

谢：还会一直延续花布创作吗？

吴：会。一个画家的成长过程和自己的生活经历是分不开的。花布和我有某种渊源吧。我喜欢在画的过程中感受画笔和面料之间的触感。在成品花布上创作给我的兴

趣要比空白的画布上大，感觉会有一种情景或图像元素等着我，这些会和我的想法有碰撞，撞出一些新鲜的东西，这些东西让我兴奋、着迷。

谢：这种语汇陈述以地域性来诠释全球化，你觉得是你想要的吗？因为像花布的铺成，包括林明宏，包括开发中国一些艺术家都是以他们自己民族性的、本土性的花布来作为艺术语汇的表达，又达到一个全球性的一个共同语言，这是后现代主义的特质。你还是会一直以这种方式来延续？

吴：本土性的东西是一个民族文化中最根本的，是长时间积淀而成的。在人们已经全然抛弃传统，疯狂追逐现代的

今天，一个艺术家如果能把自己民族特有的传统的地域性语言通过再加工使之全球化我想那应该更有意义。

谢：你现在还没有用别的颜色？

吴：在尝试，在2004年的时候画过一张。

谢：也是有人的形体在里面？

吴：没有，只有金色的凤凰，金色的两只凤凰在追逐，剩下的都是黑色的花完全是反映当时的生活状态。

谢：你还在做服装设计吗？为什么想以这种形式来表达呢？

吴：在。因为我个人对服装设计有情结。从小就比较喜欢，曾经想当过服装设计师。现在尝试在服装上绘画，是因为我作品表达的内容和生活是息息相关的，而我又是一个对生活非常敏感的人，服装又和生活息息相关。着装能直接反映一个人的品位，修养，社会地位等，所以想到用衣服作为绘画的载体来阐释生活会更贴切。

谢：目前艺术市场如此火红，以一个年轻艺术家的角度，你怎么看待名利问题？

吴：其实，名利对于一个艺术家来说不是坏事，只是要看你以什么样的心态去面对。画家对待自己的作品应该是最真诚的，作品跟名利没有关系。

谢：动机是分开的，但生物链是紧密的。目前你已被画廊代理，在画面上已经产生变化，画面放大快速进行了。

吴：画面放大是因为语言的需要所以画面才会放大，我的作品不会因尺寸的大小而改变我对作品的态度。

谢：许多著名的艺术家你不觉得他们的转变是因为名利所至吗？

吴：很庆幸，我遇到了许多对艺术非常真诚的艺术家，他们对待艺术的态度对我影响很大。我觉得真正的艺术家应该是对艺术负责，对自己负责，而不是对金钱负责吧。

谢：所以你不会请助手来帮你画画了？

吴：这个是绝对不会的。因为我享受整个作画的过程。对我来说绘画本身确实充满乐趣，在亲自动手绘画的过程中它所带给我的感觉是无比美妙的，我迷恋这种感觉。

谢：被画廊代理前后你的心境上有没有改变？

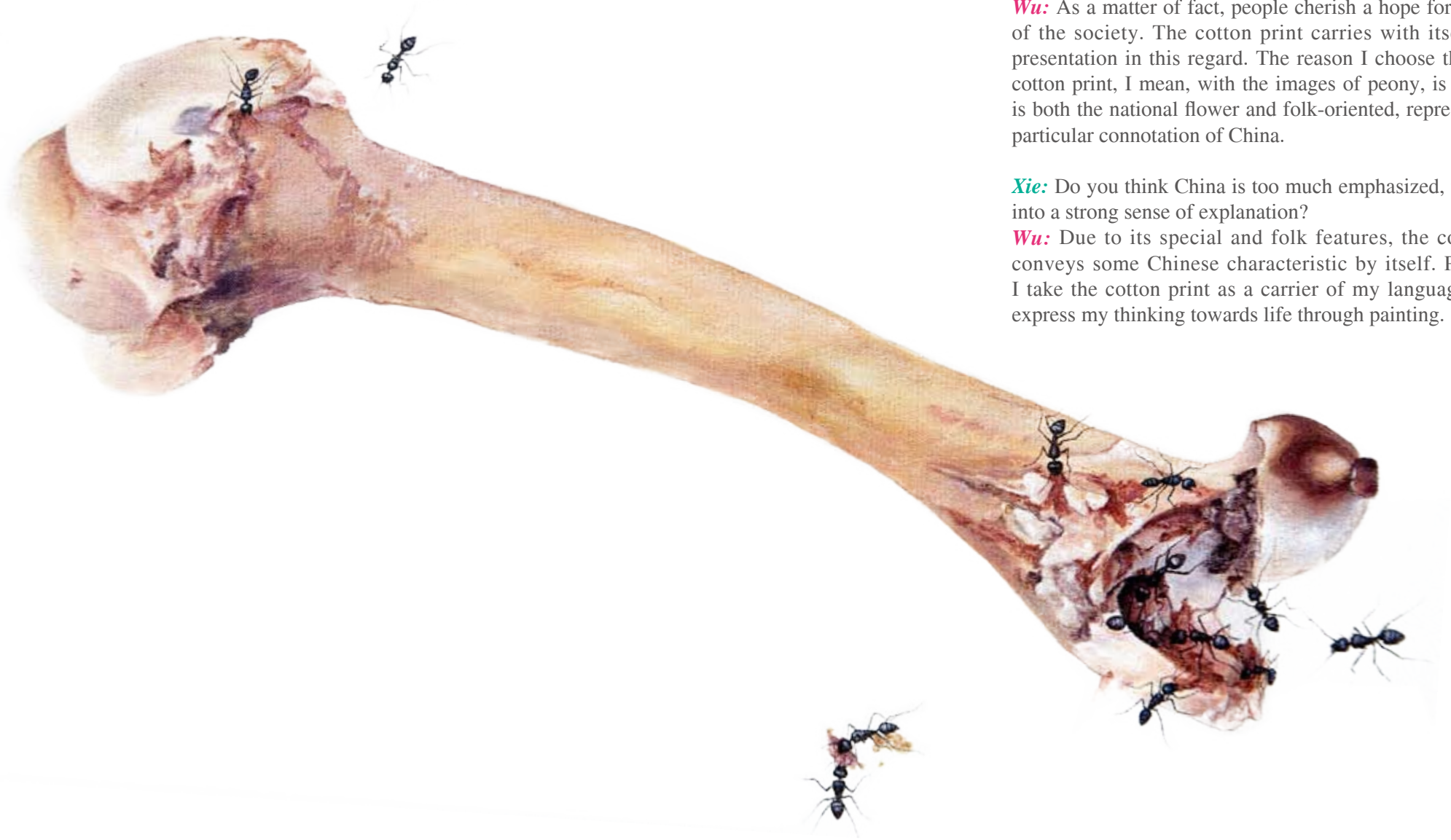
吴：会有改变，在没被代理之前我会计算绘画的成本，因为我要控制画框的预算要多少钱，好比说我的框子要四块的，我不要八块的，我一定要控制，因为我的工资不允许我用八块的，而我现在被画廊代理了，我可以用八块的框子。

谢：绘画而言对你现在是什么？

吴：十多年前选择绘画时根本就对市场没有概念，当时的艺术市场并没有这么好，自己也不知道选择绘画这条路最终会怎样，完全凭着那股满腔的热情。可那股热情让我幸福。绘画对我的生活而言很重要，它是我对生活感受的一种表达方式。



Suzhen Xie VS. Zheng Yan Wu



Xie: Is it your principal axis to create with cotton print? Except the basis of emotions, is there any direct relation with present conditions of China in your cotton print processing?

Wu: As a matter of fact, people cherish a hope for prosperity of the society. The cotton print carries with itself a good presentation in this regard. The reason I choose this kind of cotton print, I mean, with the images of peony, is that peony is both the national flower and folk-oriented, representing the particular connotation of China.

Xie: Do you think China is too much emphasized, which puts into a strong sense of explanation?

Wu: Due to its special and folk features, the cotton print conveys some Chinese characteristic by itself. Personally, I take the cotton print as a carrier of my language so as to express my thinking towards life through painting.

Xie: Do you think paintings on the bright-colored are over decorative?

Wu: With regard to bright colors you mentioned, it is this kind of fascination that touches me and leads me to choose cotton print. How beautiful its pattern and colors are! Besides, the traditional patterns in folk art of other countries must be decorative too. I'm trying to employ the traditional art form to interpret my painting language in a unique way, combined what I feel and what I want to express with elements of cotton print. I'm not meant only to draw flowers nor mere some image. Moreover, decoration doesn't mean too much, and many painters of modernism have with their paintings strong sense of decoration too, such as Matisse, Picasso and Miro.

Xie: In your works of early period, there were various complicated images of leading roles in games, while now it comes up with giant and unitary leading character or object from the games. What's the difference between the

past arrangement and the present thoughts? It seems that the interaction with the pictorial single figure is becoming ossified. Is there less flexibility than ever before?

Wu: With most of my paintings of early period on the cotton print, I couldn't change the cotton print's peculiarity, colors, width and regularly-duplicated patterns. I could only create on the basis of the cotton print. As the size of the fabric limited the size of my painting subjects, I could only show what I wanted to express with complicated group-images and objects, leading to some limitation. You could only appreciate the paintings on cotton print at close quarters rather than in long distance, as the long distance would give no details inside which need to be watched and tasted near. I considered nothing else except to express myself when I painted before, while now I pay attention to both the presentation in exhibition and the quality of the works. "Giant and unitary"? Well, I don't think so. I started to make paintings on linen fabric, since the painting on cotton could

not meet the requirement on what I want to express now. As I have got some different thoughts on painting, I'm anxious and not satisfied to the unchangeable distinctive characters of paintings on cotton. So I was wondering to break through, and that's why I'm employing a kind of enlarging simplified pattern to simplify the pictures, purify the language and strengthen the visual impression. Quite simple, and that's the way of my thinking.

Xie: There are often some signs and symbols about war in your paintings. As a female artist, what's your position towards it?

Wu: Spectator.

Xie: Spectator? Do you think signs of war are the language of male?

Wu: People would think of male when referring to war. War is social, while the society consists of male and female. With

both male and female be confronted with war, it is not only male that suffers from it. Besides, what I paint is game, which has nothing to do with male's special language, and there is a large number of female players! I'm amusing myself as a spectator, and that's why the painting is named PK.

Xie: Why do you use the images of coco-cola, Statue of Liberty, Blessed Mother and Holy son in the western world in your expression? Why don't you take the eastern symbolic signs as your expression language, such as the Buddha and traditional architecture? Do you mean that it's only the western symbols that could be considered modernism?

Wu: It was in 2002 when I started to draw coco-cola, Blessed Mother and Holy son and Statue of Liberty. My thought was very simple: taking a piece of cloth with traditional Chinese characteristics, I wanted to create a pictorial and language conflict between the two parts mentioned. So I found and installed the typical western images on the cotton print, thus

leading to a contrast between the local and the foreign.

Xie: Is this the conflict that you encounter in your life? Why not express with traditional Chinese images? Traditional Chinese aesthetics or Chinese symbols are actually vanishing including the traditional architecture, ethics, moral principles and religions. Doesn't this kind of impact exist?

Wu: I was born after the Reform and Opening-up, with no experience of up and down of the society but life of ease and comfort. With dramatic progress of the society after Reform and Opening-up, we who were born in 1980s are standing in embarrassment, neither traditional nor modern. We have been influenced by two different cultures from childhood. The invisible tradition couldn't be cast away, while the western culture was brought in, leading the social development with modernism. Our daily life including food, clothes, housing and transportation has been westernized and completely colonized. We could find the traditional ethics lost among

Chinese in Korean teleplays. Don't you think it's a tragic? Personally I'm worried about this, but anyhow, it's a social issue. I think it's more real to care about my internal thinking, including my feelings in daily life. That's why I focused on expressing this kind of conflict in my early works.

Xie: Were you hit only by the western cultural invasion?

Wu: Yes.

Xie: You may believe that it must be harmonious to combine things all from the east. So you prefer to express through the visual, mental and life shock caused by the combination of east and west. Is it in this way?

Wu: Yes, it is how China today looks life. And I'm living in today's China.

Xie: But you like beauty?

Wu: Yes, of course. Everyone likes beauty. I hope everyone's living beautifully.

Xie: Does the series of Flowers of Objects act against consumptionism?

Wu: I don't oppose consumptionism. The world is with an overabundance of material and consumption. All of us are among it.

Xie: Is it criticizing that the female must be towards consumptionism. Why not to accept it?

Wu: I'm not criticizing nor accepting. I'm just drawing out what I feel in life.

Xie: There is expression of feminism in Flowers of Desire and Flowers of Objects. Can I get the conclusion that you are a feminist? What's your view as a feminist?

Wu: I'm not a feminist, but a femme.

Xie: Any works might be misunderstood. Is it because the names of Flowers of Desire and Flowers of Objects are with sense of criticism?

Wu: For artworks, misunderstanding is a very important understanding. The reason that I chose the names was upon the pictorial subjects, without intension to criticize something. The two works are with different subjects but similar ways of expression. In Flowers of Objects, there are used and rejected can-like packings in disorder. As to Flowers of Desire, it is to show the interwound and twined feelings of female through underwear (representative of female). Maybe it is the female's underwear and naked male in the pictures that give the audience an impression of femminism. Indeed, my thought was very simple when painting the two works as well as Life of Snacks, that is, to draw out the female's life.

Xie: Where is your potential expression of feminism?

Wu: In most of the cases, potential wouldn't come up in one's thinking.

Xie: Does feminism require liberty and independent in economy, thinking and living?

Wu: Maybe.

Xie: What's your explanation towards desire?

Wu: Wanting to obtain. Actually it's not easy to define desire, because there's no standard by which to judge everybody's jurisdiction. What should you get and how many? What is satisfaction and what is desire? Each has the right to pursue happiness, while people have different understanding towards happiness.

Xie: In art history, achievements of female artists have always

been limited. How do you think of the development of a female artist?

Wu: I could see little difference among artists between male and female. I think good artists would get progress, nothing to do with gender.

Xie: Flower is the important subject in your creation. Besides that it's beautiful, easy to wither, being cared, temporary and of sense of vanity, there are some other meanings inside. Have you considered other elements in your creation?

Wu: Being easy to wither, cared and temporary is the explanation from the flower's physical property, while as regards to traditional Chinese folk culture, flower is a symbol of beauty and hope in life. As to me, flower is in great common with the society of present China, brilliant, flourishing and lively.

Xie: If the modern art takes nutrition from accumulation in daily life, what is your nutrition at present?

Wu: Life. Since 2002, all the works are intimately related to my life experience.

Xie: Will you continue to create on cotton print?

Wu: Yes, I will. The growth of a painter is greatly related to his/her life experience. Maybe there is some deep connection between me and cotton print. I enjoy the sense of touching between painting brush and fabric during painting. I've got more interest in painting on cotton print than on empty canvas, because I could feel some kind of scene or element of image is waiting for me, which would come up with some new and fresh things combined with my thoughts and ideas. They are exciting and fascinating to me.

Xie: This kind of language is to explain globalization through regionalism. Is it what you want? Because in regard to cotton

print, artists like Lin Minghong and some other ones in developing countries are employing cotton print with national and local characteristics as their expression of art language, reaching into a common language of globalization, which is also the special quality of modernism. Will you continue to create in this way?

Wu: With a long history of accumulation, local things are the most fundamental elements in national culture. In the times that people are abandoning tradition and pursuing for modern, I think it must be more meaningful if an artist could globalize the traditional local language peculiar to his/her nation.

Xie: Are you still not using other colors?

Wu: I'm trying to use. I created with them once in 2004.

Xie: And are there images of human beings inside too?

Wu: No, there aren't, but golden phoenixes – two golden phoenixes are chasing, and black flowers, all of which are

complete reflection of my living conditions at that time.

Xie: Are you still doing fashion design? Why did you want to express in this way?

Wu: Yes, I am. Because I have a complex towards fashion design. Being fond of it in my childhood, I wanted to be a fashion designer at one time. The reason that I paint on the dress is that what I express in my works are closely related to life: I'm sensitive to life, while dress is vitally interrelated to life. Dressing is a direct reflection of one's taste, accomplishments, social status, etc., so I think it more appropriate to use dress as the carrier of painting to elaborate life.

Xie: The art market now is very thriving. As a young artist, how do you see fame and wealth?

Wu: Actually, fame and wealth are not bad things for an artist, but the key lies in your attitude towards them. An artist

must be the most sincere in face of his/her works, which has nothing to do with fame and wealth.

Xie: The motivation is separate, while the biological chain is inseparable. Now you have an gallery as your agent, and there have been some changes in your paintings, which are enlarged in pictorial scale.

Wu: The enlargement is upon the need of art language. My attitude towards my works wouldn't be changed due to the changes in size.

Xie: Don't you see the changes of many artists out of fame and wealth?

Wu: I'm so lucky to have met many artists quite sincere to art. I have been greatly influenced by their attitude towards art. I think the true artist should be responsible for art and himself/herself rather than money.

Xie: So you won't ask the assistant to help you paint, will you?

Wu: Definitely not. I enjoy the process of painting. For me, it's full of fun in painting. Painting takes me incomparable fascination. I'm addicted to it.

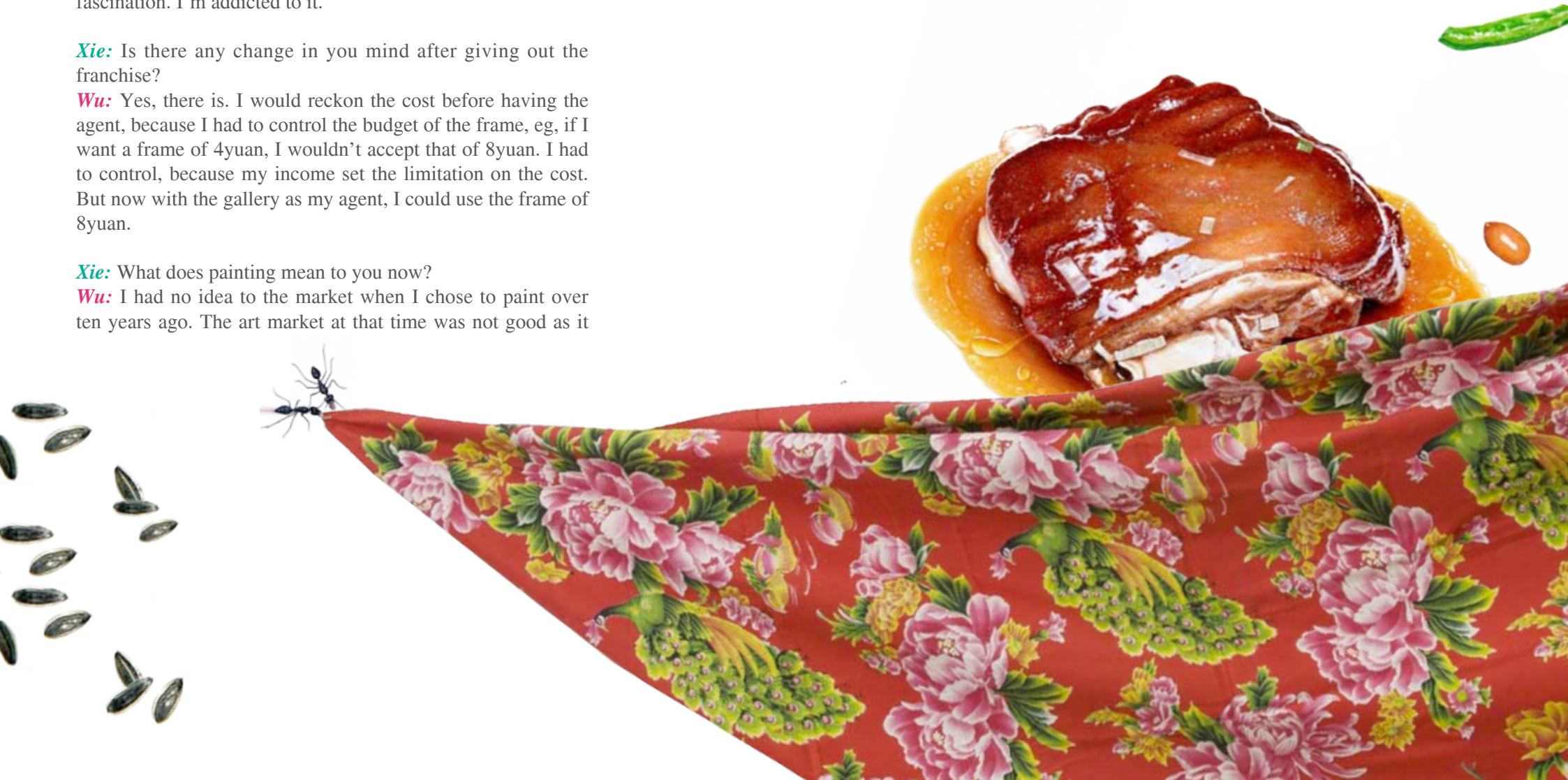
Xie: Is there any change in your mind after giving out the franchise?

Wu: Yes, there is. I would reckon the cost before having the agent, because I had to control the budget of the frame, eg, if I want a frame of 4yuan, I wouldn't accept that of 8yuan. I had to control, because my income set the limitation on the cost. But now with the gallery as my agent, I could use the frame of 8yuan.

Xie: What does painting mean to you now?

Wu: I had no idea to the market when I chose to paint over ten years ago. The art market at that time was not good as it

is now, and I didn't know either what it would be to choose painting. All I had was enthusiasm, with which I was happy. Painting is significant to my life. It's my way of expression towards life.



图版 Works



花言鹊语 2
布面丙烯

Sweet and Fancy Words 2
78cm x 167cm
Acrylic on Cloth
2011





花言鹊语 2 (局部)

一个和一百个 — 唐老鸭
丝绸丙烯

1VS100-Donald Duck
100cm x 73.5cm
Acrylic on Silk Canvas
2011





一个和一百个 — 唐老鸭（局部）

一个和一百个 - 白雪公主
丝绸丙烯

1VS100-Snow White
100cm x 73.5cm
Acrylic on Silk
2011





一个和一百个 - 白雪公主 (局部)

一个和一百个 — 米老鼠
丝绸丙烯

1VS100-Mickey Mouse
73.5cm x 100cm
Acrylic on Silk Canvas
2010





一个和一百个 — 米老鼠（局部）

一个和一百个 — 米老鼠（局部）



棒棒糖
丝绸丙烯

Lollipop
62cm x 50cm
Acrylic on Silk
2010



看着我
丝绸丙烯

Look at Me
62cm x 50cm
Acrylic on Silk
2011



我的偶像-伊丽莎白泰勒
丝绸丙烯

My Idol-Elizabeth Taylor
82cm x 65cm
Acrylic on Silk
2011

都市日记 2010.3.20-2010.6.12
丝绸丙烯

Diary of City 2010.3.20-2010.6.12
113cm x 115cm
Acrylic on Silk Canvas
2010







都市日记 2011.5.9-2011.8.18
丝绸丙烯

Diary of the City 2011.5.9-2011.8.18
115cm x 113cm
Acrylic on Silk
2011

都市日记 2011.5.9-2011.8.18
(局部)





简历 Biography



吴争艳:

- 1980 出生于山西省太原市
- 2004 毕业于山西大学美术学院 油画系 获文学学士学位
- 2004-06 任教于北京农学院
- 2006 开始专职绘画

个展:

- 2008 “游戏花布” 山艺术-北京林正艺术空间 北京798艺术区
- 2010 “花缘记” 山艺术-北京林正艺术空间 北京798艺术区

展览:

- 2003 起步——当代油画艺术展 山西太原
- 2003 图穷——被“解释”的摄影展 山西榆次
- 2004 平遥国际摄影大展 山西平遥
- 2008 2008香港国际艺术展 香港
- Go China 当代艺术家作品联展 山艺术-北京林正 北京798
- 韩国国际艺术博览会 韩国
- PRESENT 2008! 艺术家作品联展 表画廊 北京798
- 2009 “生化—虚实之间” 动漫美学双年展 今日美术馆
- “花漾” 女艺术家联展 山艺术-北京林正艺术空间 北京798
- 2011 “当代新风貌-中国制造: 朱逸清、薛永军、吴争艳、程勇联展” 台北国立国父纪念馆
- 2011 2011上海艺术博览会 国际当代艺术展
- 2011 “当代新风貌-中国制造: 朱逸清、薛永军、吴争艳、程勇联展” 山艺术—北京林正艺术空间 北京798
- 2011 “花语”-艺术家联展 山艺术-北京林正艺术空间 北京798

Zhengyan Wu

- 1980 Born in Taiyuan, shanxi
- 2004 Graduated from the department of art. shanxi university
- 2004-06 Teacher in Beijing agriculture college
- 2006 Became a professional painter

Group Exhibition :

- 2003 The beginning—present age oil painting arts exhibition, Shanxi, Taiyuan
- 2003 The endless melody picture—explained photography exhibition, Shanxi, Yuci
- 2004 Pingyao international photography festival, Shanxi, Pingyao
- 2008 Art international HK 2008, Hong Kong
- 2008 "Go China", Mountain Art Beijing
Frank Lin Art Center , 798
- 2008 Korea International Art Fair , Seoul , Korea
- 2008 "Present 2008!" , PYO Gallery , 798 , Beijing
- 2008 "Enliven - In Between Realities and Fiction"
Animamix Biennial, Today Art Museum

- 2009 "La Puissance De La Femme" Mountain Art
Beijing Frank Lin Art Center , 798
- 2011 "Made in China-New Chinese Contemporary Art Scene"
National Dr. Sun Yat-sen Memorial Hall, Taipei
- 2011 Shanghai Contemporary 2011
- 2011 "Made in China-New Chinese Contemporary Art Scene"
Mountain Art Beijing & Frank Lin Art Center, 798 Beijing
- 2011 Language of Flowers-Group Exhibition of Artist
Mountain Art Beijing & Frank Lin Art Center, 798 Beijing

Solo Exhibition :

- 2008 Yan's Flower, Zhengyan Wu at 798 Mountain Art
Beijing Frank Lin Art Center
- 2010 Flora Journal, Mountain Art
Beijing Frank Lin Art Center, 798 Beijing

中国当代名家
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吴争艳
Wu Zhengyan

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