



霧·人物系列  
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## 記憶中的園區風景 | Ground Scenery in the Memory

自05年學院從東三環邊的光華路搬到海澱的清華園以後，圓明園便是我常去的地方：並非因為一百多年前的榮耀與恥辱，事件毀滅的是皇家風景，遺址裏依然蒼翠欲滴，夕暉灑地。我倒是想尋找那些被荒草掩埋的小徑，以及通向那些在圓明園中自發生長又被強力拆毀的村落殘跡。十多年前我們這一代人中的不安分者在那裏尋覓過烏y想，形成在權力話語之外的藝術群落。今天看來，他們在圓明園的短暫棲息竟然成為中國當代藝術史中浪漫而又苦澀的一頁。據說現在的海澱官府是後悔的，後悔錯過了最有“錢途”的文化產業。當時這些窮愁的藝術青年被逐出圓明園，他們向東尋覓，迎著朝霞，是潮白河畔的通州宋莊收留了他們。十年前我去宋莊拜訪朋友，那裏仍然是京郊最為普通的農村，藝術家的日子過得艱難，但他們從不抱怨，一邊畫畫，一邊打理田園生活，眼裏總是透著希望。而今天的宋莊似乎已是當代神話的發源地，官員、農民、商人、藝術家各盡所能，各得所需，已形成蔚為壯觀的藝術生態鏈。我在掛著“中國宋莊”四個大金字的村口巧遇幾位學院剛畢業就投奔此地的同學，言談之間讓我感到這裏已儼然成為藝術青年嚮往的“革命根據地”。楊衛、洪峰曾與我談過“宋莊奇跡”，都感歎奇跡來得太突然，變化的速度讓有圓明園經歷的老藝術家們還一時難以適應。

儘管如此，從昔日的圓明園畫家村到當下的中國宋莊，臍帶沒有斷，那本是一種生活方式的存在，一種自由精神的存在。如今的我駐足圓明園，心系著

Since the art institution moves from Guanghua Road near east of the 3rd ring of Beijing to Tsinghua Yuan in Haidian district in 2005, Yuanmingyuan Park became one of my favorite places to visit: not because the glory and shame over one hundred years ago, since what the event has destroyed is the scenery of the royal family, inside the site you can still find emerald green and the glow of sunset. What I am really interested in Yuanmingyuan are those trails buried in weeds and the vestiges of villages which came into being spontaneously and were destroyed by force. More than ten years ago, those feisty people in our generation have been looking for the ideal of Utopia there, and formed an art community outside the power circle. From today's perspective, their short stays in Yuanmingyuan unexpectedly become one romantic and also painful page of the whole Chinese contemporary art history. It is said that today the Haidian government is very regret to miss the most "beneficial" culture industry. At that time, those misery young artists were banished from Yuanmingyuan, and they looked for their shelter towards east, toward the sun glow, and finally they found the Song Village in Tongzhou at the banks of Chaobai River. Ten years ago I went to the Village to visit friends; it was still just like the most common countryside in Beijing suburb and the artists had a very hard time, but they never complained about this: on one hand they drew, on the other hand they took care of their rural life. You could see hope in their eyes. While today the Village seems already being the cradle of a contemporary myth, there officers, farmers, businessmen, artists satisfy of one and all, and a spectacular artistic ecological-chain has formed. At the entrance of the village where hangs the bronzing words "China Song Village", I encountered several students who just graduated from the institution and came here. During the conversation with them, I found here has already become the "base" where young artists desired. Yang Wei and Hong Feng have told me about "the miracle in Song Village" and both of them believed that the miracle came into being too sudden and too fast to accept for those elder artists who have experienced the Yuanmingyuan era.