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Tao Aimin, Chen Haiyan

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UNDERSONG

Secrets, Dreams, Truths, and Power

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Curated by Maya Kóvskaya

迈涯策展



陈海燕 CHEN HAIYAN

梦见奇迹：
神奇动物，普世的同情心与自我蜕变的力量

DREAMING WONDER:
Chen Haiyan's Fantastic Beasts, Multispecies Empathy,
and the Power of Self-Transformation

Maya Kóvskaya



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DREAMING WONDER: CHEN HAIYAN’S FANTASTIC BEASTS, MULTISPECIES EMPATHY, AND THE POWER OF SELF-TRANSFORMATION

Maya Kóvskaya, PhD

A thicket of Chinese characters surround the densely carved scenes that cover a large, four-panel, black and white woodcut print that is exploding with detail. This fecund work by Chen Haiyan covers four dreams that took place over the spring of 1999. In the right hand panel of the work discussed above, a fantastical peacock pokes its head through the window and the artist’s dream persona discovers that in the place of its usual crown-like crest of delicate feathers, this magnificent creature has a shock of leaves growing from its head! The dreamer’s sense of wonder makes her want to record the event. But suddenly two men block her view. She tells them to get out of the way, but then her camera lens closes, and she can only get one shot (*Dream: May 19, 1999*).

Here in this brief scene already we see several recurrent themes in Chen Haiyan’s work. One of these is frustration with obstacles that crop up when she is trying to do something. Another recurrent motif is related to her persistent attempts to overcome those obstacles. We also see one of what I am affectionately calling her “fantastic beasts”—creatures that are unusual and special, with perhaps supernatural or magical qualities, and even sometimes extraordinary powers. With their appearance comes Chen Haiyan’s sense of curiosity, admiration, respect, sometimes fear, and often sheer wonder. She relates to these incredible creatures as sentient beings with agency and a desire for freedom. As they emerge in a great many of her dreams, she engages them with attentiveness, sense of care, and often an intimacy that begs the question of what these special animals mean to her and what psychic work they do for her in her dream world. What can her representations of them, and the functions they play in her dreams, tell us about how Chen Haiyan sees and navigates the world of sentient others more generally? What can they tell



Chen Haiyan 陈海燕, *Untitled* 《无题》, 1999, Woodblock print 木版画, 92 x 250 cm

us about how Chen Haiyan understands the interconnected tasks of being a woman, being a person, and being a human in a world?

Through an exploration of artworks spanning more than thirty years, we can see the way in which principles of empathy, empowerment, attention, and a life-affirming care and love for the world permeate her work. As Chen Haiyan explores the quotidian beauty of being in the world by sharing the intimacy and insights of three decades of her dreams with all of us, her practice resonates with the engaged feminist ethos of poets Audre Lorde and Mary Oliver.

In another panel of this same piece, we see the dreaming artist standing beside a hollowed out tree trunk. She has a flowerpot with a tiny sprout growing inside it in one hand, and a trowel in the other. She is trying to dig the sandy fine soil from the tree trunk for her plant. But once again she is obstructed. She is too short, or the tree is too tall. It's hard to reach up high enough to reach the soil at the top. She sees a possible solution—two men are nearby and she could get them to do it for her. But she doesn't want to ask these men for help. She strains to stand on tiptoe as high as she can. She would rather solve her problem by herself (*Dream: March 22, 1999*). Again, this striving towards self-sufficiency when circumstances threaten to limit her ability to achieve her goals and exercise her autonomy is as characteristic of her dream persona's response to the obstacles, as it is representative of her take on "being a woman."

In the next panel, an enormous fish appears. Haiyan worriedly watches as a girl places the fish in a pool of water, knowing somehow that soon she will need to catch the fish again. She worries how this girl can achieve this. It seems nearly impossible. Then she sees a boy standing at the edge of the water reach out and miraculously just take the fish into his hand without effort. This is when Chen Haiyan realizes that the fish has been trained to do this. Rather than impute special powers to the boy, she instead recognizes this well-trained fish as the one possessed of extraordinary abilities (*Dream: March 20, 1999*).

Finally, in the left hand panel, she marvels at the beauty of the bare, leafless vines covering the building. The rooster in this dream is not magical, only stubborn, and the obstacle is not a huge one. Instead, Chen Haiyan's

interactions here reflect her deep preoccupation with attentiveness to everything going on, and her devotion to the task of giving care to the creatures around her. She wants to let the rooster come eat seeds off the ground, but worries she won't be able to corral it back to its enclosure in time, without the help of rain (*Dream: April 30, 1999*).

At first glance, the tableau seems overwhelming in its intense outpouring of densely rendered detail and writing. Upon closer inspection, one finds many salient themes from the artist's multifarious practice, which tell us a great deal about her larger preoccupations and the intimate, individual, and simultaneously universal nature of the signs that populate her dream world.¹

In the space of four panels in a single artwork, one can already see many enduring themes in Chen Haiyan's work. After a brief discussion of semiotic tools that one can use to interpret the language of dreams, I will address these themes through the works, zooming in for a fine-grained close-up on the idiosyncratic personal details, and zooming out again, to reconnect these details with the broader themes they invoke across the body of her practice, more generally).

SIGNS AND THEIR MODALITIES, OR, WAYS TO READ

Many details that appear in the dreams and artworks can be read as shifting "multimodal signs,"² meaning that they not merely signify different things, attitudes, stances, but also that they signify *in different ways* depending on the context or the question at hand. I find the semiotic theory and famous trichotomy of signs developed by polymath American philosopher Charles Sanders Peirce (1839-1914) to distinguish between different sign modalities to be extremely useful in unpacking the multivalent offerings of an artwork.³ Hence I offer a few words about this semiotic system so that viewers and readers might have an additional set of tools to empower their own readings of the work.

In this semiotic system, sometimes a sign works as *symbol* that represents based on *established conventional associations*, such as a flag representing a nation.

Sometimes a sign works as an icon by representing based on *resemblance*, like a map represents a territory. And sometimes a sign works as an *index*, which represents in a totally different manner, not by showing us something that is conventionally associated with something else, or looks like something else. Rather, an indexical sign signifies by virtue of *contiguity, causality, co-occurrence, and connection to a shared context* from which the meaning is derived. So a bruise is an index of an injury, or a blue line on a pregnancy test is an index of certain hormones present that indicate pregnancy has occurred, and likewise, a baby bump on a woman's belly is an index of a certain stage of pregnancy as well. This is meaningfully different from a pillow under a T-shirt, which would be an iconic representation of pregnancy, as well as a symbolic sign because we have a popular cultural convention of using a pillow under a shirt to jokingly make a person look pregnant, but it is not an indexical sign of pregnancy the way the physical swelling of the belly might be.

Thus, a sign is neither the object (or state or condition, etc.) that it represents, nor is it the vehicle by which an object (or state or condition, etc.) is represented. Peirce's triadic sign is also more than just the relationship between the two, as Ferdinand de Saussure posited with his sign-signifier-signified dyadic sign model. Indeed, a crucial part of that relationship takes place in the mind of the person interpreting and/or making the sign, the outcome of which becomes a sign in itself (which Peirce called an interpretant).

A sign, or *representamen*, is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the *interpretant* of the first sign. The sign stands for something, its *object*. It stands for that object, not in all respects, but in reference to a sort of "idea." This idea is the "ground of the representamen." "Idea" is meant in the sense of a thought that has continuity, or like content, either in traveling between people or in the thinking of one person's mind, or in memory.⁴

For our purposes, however, we only need to understand that a sign is not a thing but a logical relation, and it creates another sign in the mind of somebody doing the interpreting. A sign is always meaningful *in some respect, to somebody*, and hence, signs are almost always actually multimodal. Or, to put it another way, signification and semiosis often take place through multiple

mechanisms at once, depending on the contextual ground against which the meaning-making is taking place (i.e., for whom, in what respect).

The purpose of introducing these terms to you, the reader, then, is to offer a set of tools for making your own readings of the works presented, encouraging you to relate them to your own life and experiences, just as you are also hopefully able to better make sense of what the artist was doing in making the work by understanding some of the broader themes at play in her life and her art practice, which are intimately connected.

By using the indexical grounds of Chen Haiyan's life and experiences in connection with the experiences and predicaments common to myriad other women (and many men as well), we are better able to read her work and unpack its manifold meanings, making them more accessible. Multiple readings can and do co-exist, because the images in the art do their semiotic work on multiple levels, at multiple registers, as well. What's more, no reading is ever complete. Indeed, there is a necessary incompleteness to all forms of representation, which also means that there is room in the reading of the work to accommodate what Chen Haiyan was doing when she made it, consciously and subconsciously, as well. By that same token, so too is there room for the meanings you as the viewer of the work will make for yourself when you interpret the work in the context of your own life. This multimodal approach allows us to seek thematic, functional, and semiotic resonances across the body of Chen Haiyan's work.

Chen Haiyan's life, her personal situation, her moral horizons, her past experiences, her triumphs and her traumas, as well as many other idiosyncratic elements, all contribute to creating the grounds for meaning in her work.⁵ As a Chinese person, there is another layer of indexical and shared conventional, historical ground. As a Northeasterner transplanted to the Chinese Jiangnan South, there is yet another ground. Her status as a woman, as a mother, as a teacher, a human living in modern times, etc., all provide additional grounds that offer context for reading her work.

Likewise, insofar as the artist shares these contexts with others, those grounds are shared grounds. As viewers, we all come from different backgrounds, we all occupy multiple, shifting roles and relationships. Like Chen Haiyan,

we are irreducibly unique and yet we are also simultaneously enmeshed in and constituted by matrices of relationships, roles, shared experiences, and so forth. Thus, to read her highly personal work is not merely a matter of knowing the details of *her* life history and intentions. It is also a matter of drawing out the relationships between *one's own* experiential horizons and reading the artworks in such a way as to make them meaningful to you, the viewer.

To assist you in that process, I offer below my own reading of elements in some of the works around certain core themes that provide the indexical grounds against which the works discussed in this essay were selected.

READING INTO THE WORK

Let us begin with some of the relevant themes that emerge from a reading of that first four-panel work, and then move through some other noteworthy pieces, theme-by-theme, rather than artwork-by-artwork. These themes include the following: encountering obstacles and persisting in attempts to overcome them, including the challenge of trying to straddle social roles, particularly gender roles; fantastic beasts and their secret powers; transfiguration, metamorphosis, and transformation; attentiveness and care for the world; empowerment, agency, and autonomy; captivity and release, constraint and liberation.

Nevertheless, She Persisted

As we saw in the discussion above, many of Chen Haiyan's dreams involve encountering obstacles and persisting in attempts to overcome them, in spite of setbacks, challenges to her authority, questioning her abilities or her rights to do what she has chosen. Among these challenges are the kind of everyday life struggles that most people face, including the challenge of trying to straddle social roles, particularly gender roles, and make one's way through life whilst being true to oneself and one's principles, in spite of all the



Chen Haiyan 陈海燕, *The Black Mountain Goat* 《黑山羊》, 2015, Mixed media on board 综合版, 244 x 122 cm



Chen Haiyan 陈海燕, *Drinking Wine* 《喝酒》, 1986, Woodblock print 木版画, 27 x 19 cm

Chen Haiyan 陈海燕, *Three Goddesses* 《三女神》, 1986, Woodblock print 木版画, 27 x 19 cm

Chen Haiyan 陈海燕, *High Heels* 《高跟鞋》, 1986, Woodblock print 木版画, 27 x 19 cm

compromises that society foists upon us.

Some challenges are sublimated through animals. In one dream, Chen Haiyan must fend off a huge “black mountain goat” who has leapt at her: “I stopped it with my hands to protect my throat against its horns.” Although a man is present, instead of relying on him to help her, Haiyan lets him carry a much smaller goat away on his back, while she wrestles down the big goat, finally throwing it back into its pen (*Dream: November 23, 2010*). In another dream, her beloved rooster is dirty, but her desire to bathe him is thwarted by the stingy neighbors who have locked up the water spigot. Instead of throwing up her hands, she tells her rooster she will bring him home and wash him with shampoo in the shower (*Dream: October 31, 2003*). Sometimes she simply wants to capture something wonderful on film, but either men stand in the way, or her son tries to stop her, but she persists and rejoices in the small triumph that in spite of this, she captured something after all (*Dream: October 16, 2017*).

This dynamic of challenge and her response to obstacles, especially gender-related, is revealed in works such as the interconnected series of an unfolding dream about a bull. Across several panels, the bull is chasing and spying on Chen Haiyan, writing sloppy letters, drinking wine, and wanting to dance with her and get lucky—men, in classic fashion acting as passive enablers and wishing the bull well all the while instead of intervening in his predatory game. While the frustrations she expresses and countermeasures she takes are specific to this particular dream—the knife she has is too small to protect her properly but she has no time to get a longer one, so she encourages the bull drink more wine and dance with others before she has to dance with him in hopes that drunk he will be easier to kill—these absurd elements bespeak more general, common, all too familiar anxieties about aggressive men and toxic masculinity that most women have lived through. Moreover, Haiyan does not take the bull’s unwanted amorous attention lying down. Instead, she plots to get him drunk and kill him before he can force himself on her. (*Dream: December 8, 1986 (5)*).

Likewise, any woman caught between the conflicting imperatives of incommensurable gender roles, foisted on us by a world that demands we “do it all and have it all” whilst making our formidable efforts seem effortless, can relate to the feeling of being thrown off balance and having to nevertheless

persist—a feeling that is embodied in the dream in which Chen Haiyan finds herself wearing a bizarre combination of one high-heeled pump and one clunky flat shoe. Instead of resigning herself to this plight, she solves the problem by switching shoes with her sister so that she can walk normally—an example of women helping each other (*Dream: December 21, 1986* (7)).

Women helping each other, and finding solidarity with one another matters. In a dream of magpies turned into goddesses, Chen Haiyan notes that they have perfect bodies. Yet because these literal goddesses do not confirm to social norms, wearing their bikini underwear over their dresses, they are mocked and laughed at by an implacable, judgmental society. Nevertheless, even in her dream state, the artist retains her own fiercely independent judgment. She sees these magpie-women-goddesses' true beauty and admires them regardless of what everyone else thinks (*Dream: December 21, 1986*).

Fantastic Beasts and their Secret Powers

Another consistently recurrent motif in Chen Haiyan's dreams is that of fantastic beasts, such as the peacock in the first panel discussed above, with lush leaves flowering from the crown of its head, or the trained fish who knows to leap into the hand of a man on cue (*Dream: March 20, 1999*), or the magpies who turn into gorgeous goddess-women. These magical, supernatural, or merely unusual creatures often possess special abilities, sometimes even superpowers. A look at Chen Haiyan's nocturnal bestiary can perhaps point us towards the role these creatures play in her dreams, what they might represent, and what function they perform psychologically for her.

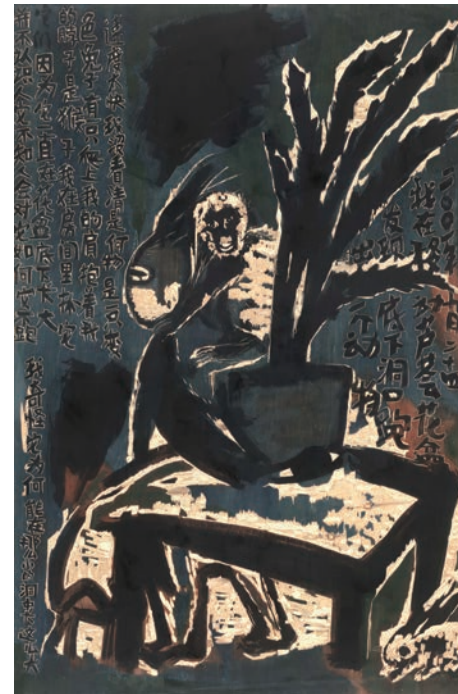
There are several noteworthy valences that Chen Haiyan's fantastic beasts take, each of which points to different indexical grounds of meaning depending on the function performed for the artist, and also different ways of reading the significance of the magical creatures who populate so many of her dreams. One significant valence is that of awe and wonder at the incredible transfigurations, metamorphoses, and transformations enacted by these creatures in her dreams. Another is attention, empathy, and care. And another set of encounters seem to point towards on-going struggles over agency, authority, autonomy, and power, and finally, her persistent commitment to the



Chen Haiyan 陈海燕, *Words about the wind* 《风的话》, 2001, Colored ink on board 彩版, 183 x 122 cm



Chen Haiyan 陈海燕, *The Frog* 《青蛙》, 2002, Colored ink on board 彩版, 183 x 122 cm



Chen Haiyan 陈海燕, *The Hole at the Bottom of the Planter* 《花盆底下的洞》, 2002, Colored ink on board 彩版, 183 x 122 cm

liberation of those whose freedom has been stolen.

Metamorphosis and Transformation

What is remarkable about the many transformations and metamorphoses that span decades of dream work is one particular latent undercurrent—the true identity of things is often something other than what they seem to be on the surface. In some dreams those metamorphoses are from one kind of animal to another. There are fish that turn into birds and then fly overhead (*Dream: April 30, 1999*), cats that lay eggs and hatch them, and chickens that turn into cars and drive away. There are creatures that she can't recognize, such as chameleon-esque (i.e. color-changing) rabbit, which turns into a monkey (*Dream: September 24, 2001*), or a hybrid beast that is part monkey, part tiger (*Dream: December 25, 2001*), as well as magpies that morph, as we have seen above, into goddesses. Chen Haiyan sees the world for what it is—a space where people often change, and things are rarely what they seem. Her dreams exhibit a healthy reverence for the instability of identity and sense of wonder at this transformative power of becoming what one really is.

Indeed, the metamorphosis of a fantastic beast can also offer an index for contemplating the true nature of someone or something. Chen Haiyan recounts a dream in which people were forced into disclosing the secrets of other people. While secrets shared by choice can be empowering, a secret that is outed against a person's will is a form of violation. This dream explores these questions: "I was in a meeting in the assembly hall again. I discovered that the host was really hardcore. He made one person whisper in another person's ear and say what the other person was really thinking. It seemed a lot like the kind of relationships people had during the Cultural Revolution. The first person had an attitude and kept silent. When one person disclosed another's secrets, he forced the other person to take the form of something that he used to be. I was scared, thinking that he will definitely turn into a giant toad. I saw a river appear on the huge stage with a pair of feet in the water. Then a person was transformed into a big white tiger, biting people's clothes and pulling them up onto the stage. At that moment, I understood that he must have been a tiger in a past incarnation.." (*Dream: December 11, 2011*).

Attention, Empathy, and Care for the World

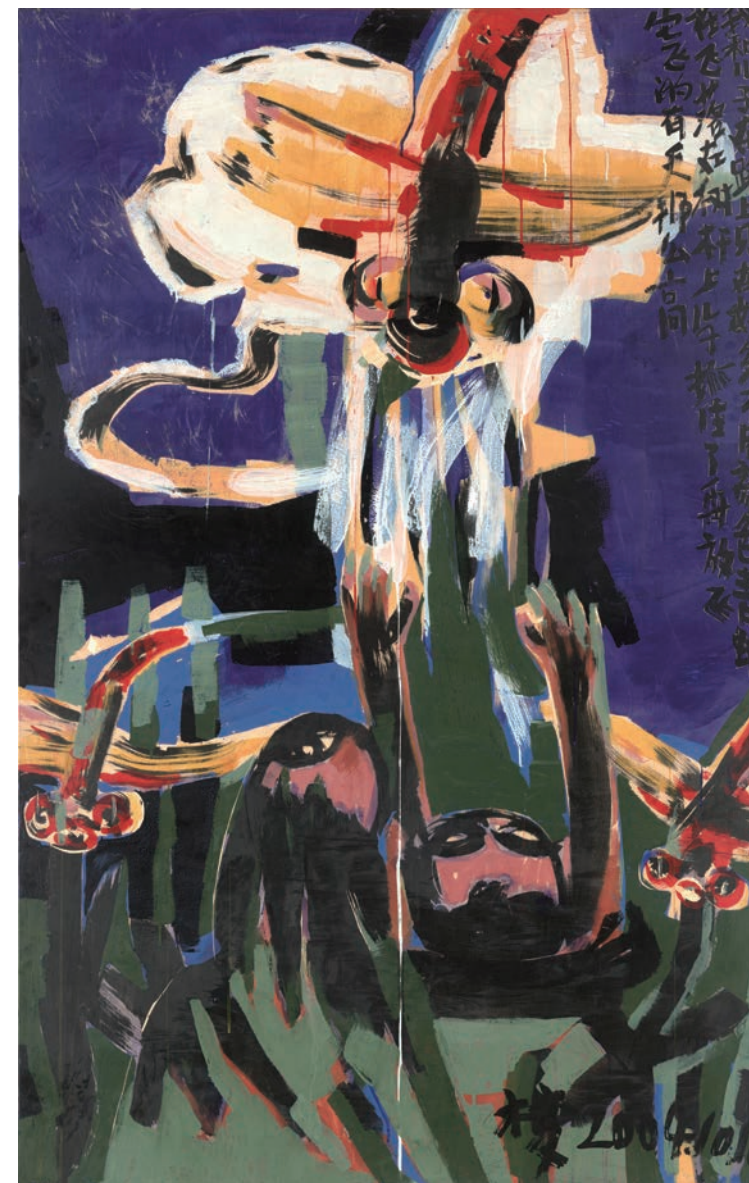
With some of her most formative years spent playing in the fields of her grandparents' village where she spent much of her childhood, Chen Haiyan's thrall with the quotidian wonder of nature and all its creatures is unsurprising. But her relationship is rarely that of a passive bystander. Many of her dreams are preoccupied with feeding animals, nurturing them, helping them when they are injured, rescuing them, releasing them, and generally treating them with great affection, respect, and care.

Examples of this include the dream in which her beloved rooster got dirty and she was determined to find a way to wash him, even if the stingy neighbors had locked up the water spigot outside (discussed above (*Dream: October 31, 2003*)). There is the dream in which she comes upon a magnificent vine-covered wall and yet her main concern is feeding the rooster and making sure it gets home safe (*Dream: April 30, 1999*).

She worries about the danger humans pose to a monkey she discovers has been living all its life under a flower pot, because "[t]he monkey had no idea what a human being is, nor did it know what humans can do, since it grew up under the pot. So it didn't run." Instead, it threw its arms around her neck and clung to her. She felt empathy for it and "was surprised that it could grow so big under such a small hole under the pot" (*Dream: September 24, 2001*).

Likewise she worries about the wellbeing of the fish that she keeps pulling up by the bucket load. "One of the flat fish (a bream) jumped out of the bucket to the floor and then jumped into another tank next to the fish tank. There were many giant toads in it. I don't think the bream fits there. How can it swim? When did these fish grow so big? I didn't notice before." (*Dream: January 9, 2010*). But now that she is present with these living creatures she is paying attention and concerning herself with their plight. Will the fish she is worrying about be okay or will it come to harm?

When it comes to actual, and not just potential harm, her care and attention level is at high alert. In one dream, a rooster's comb has been badly damaged and she is relieved to see that people are trying to put the broken cock's comb back on the rooster's head. She is relieved to note that the people are very



Chen Haiyan 陈海燕, *The Dragonflies My Son Set Free a Second Time* 《儿子再次放飞的蜻蜓》, 2004, Colored ink on board 彩版, 162 x 102 cm

concerned and the rooster seems okay. (*Dream: December 21, 2011*). In another dream, she feels a sense of empathy for a huge frog that has hopped out of a basin. She has a premonitory feeling and worries, only to watch her sister stomp on the frog and kill it. Upset at this unprovoked cruelty and violence against an innocent creature, Chen Haiyan asks her sister “why she would do such a thing” (*Dream: September 22, 2001*).

The attentiveness and care that she extends to other living creatures so consistently bespeaks an ethos of devotion in the spirit extolled by the great naturalist poet Mary Oliver, who wrote about wonder and nature, and said that paying attention is a form of secular prayer, a kind of devotion, and that paying attention to the world around us is how we love that world and invest it with a sense of the sacred.⁶ In doing so, we each may find our places in the larger order of things, the great family of nature, and thus make sense of what she described in her famous poem, “The Summer Day” as your “one wild and precious life” as Oliver wrote: “Instructions for living a life. Pay attention. Be astonished. Tell about it.”⁷

Sharing the secret sense of wonder that we experience in the presence of nature can be done visually as well as verbally, and there is a strand that threads through the body of Chen Haiyan’s work that is very much of this ethos. It also accords profoundly with the insight that Audre Lorde had about the care put into even the smallest quotidian things, and given to those around us, is a way to reclaim our powers and recognize our own agency. It is what she calls the “erotic as power,” although she makes it amply clear that she means “erotic” not as pornographic or necessarily even sexual, but as a *life force*:

The very word *erotic* comes from the Greek word *eros*, the personification of love in all its aspects—born of Chaos, and personifying creative power and harmony. When I speak of the erotic, then, I speak of it as an assertion of the life force of women; of that creative energy empowered, the knowledge and use of which we are now reclaiming in our language, our history, our dancing, our loving, our work, our lives.⁸

Empowerment, Agency, Autonomy

The appearance of a pair of dragons beneath one’s bed might frighten some people, but for Chen Haiyan, it is hugely exciting. The lights scintillate and her reaction to this “miraculous” sight is to drag her father over so she can share with him this wondrous discovery. The pale green dragons are male and female and they emanate a “warm aura.” Chen Haiyan seems to identify with both of the dragons, and their presence emboldens and empowers her. In the carved and painted wooden board on which she has unfurled this glorious dream, the artist’s depiction of herself is nothing less that celebratory, ascendant and powerful. She looks as if she is about to take flight (*Dream: June 21, 2003, Amazing Wonder I*).

This sense of empowerment in the presence of the dragons that she finds under her bed is the inverse of our common childhood fears of monsters hiding under our beds when we are little, monsters that we also bring parents to see, hoping they will protect us. But although many of Haiyan’s fantastic beasts fill her with wonder, empathy and care, enhancing her sense of agency and power when she identifies and allies herself with them, there are also some that act out threats to her autonomy.

This is clearly the case in the dream of the black goat with giant horns that she wrestles and eventually overpowers (*Dream: November 23, 2010*). Even more so with the predatory bull discussed earlier who essentially stalks her and won’t take ‘no’ for an answer, as he spies on her, barges in on her, drinks wine with her, writes letters (perhaps containing amorous suggestions?). Indeed, the bull who intends to dance with her and impregnate her, whether she wants him or not, instantiates a direct challenge to her autonomy and authority to decide for herself what she wants and accepts, not to mention a direct threat to her bodily integrity. In the face of such threats to her autonomy and obstacles that stand in her way, Chen Haiyan is having none of it. She is defiant, resilient, persistent, creative, sometimes practical, and yet never seems to lose her empathy for the plight of others. In fact, if anything, her own struggles seem to amplify that empathy, and embody an deep understanding of the need for solidarity—for being “strong together,” as the feminist poet Marge Piercy has written in her seminal poem, “For Strong Women.”⁹

Confinement, Captivity, Liberation and Freedom

The myriad fantastic beasts in Chen Haiyan's dream works perform many different functions, eliciting her wonder and awe, attention and care, empathy and also empowerment. These themes often overlap and intermingle with her concerns about captivity or confinement, and the importance of actively intervening on behalf of liberation and freedom of others as well as herself. Chen Haiyan's dream solidarity extends beyond the merely gender-centric or even the anthropocentric human world. The personhood of so many of the creatures in her dreams is indisputable. Whether one reads this as metaphor or a literal post-humanist solidarity with all sentient beings, one cannot deny the deep current of empowering empathy and respect for the agency of marginalized and maligned beings that extends throughout the corpus of Chen Haiyan's work.

She dreams of a bird with a gorgeous tail feather sitting atop a roof outside the window. She sees that it has a rope tied around its neck and realizes her brother has put it there (*Dream: December 21, 1986 (1)*). The dream continues in the next panel. He responds angrily to another man trying to steal "his bird" by loosening the rope and setting the bird free (*Dream: December 21, 1986 (2)*). In the third "act" of this dream, the artist sees this bird "perched on a tree branch." She recognizes it because of its luxurious tail feathers. She believes that the bird will come back to them on its own volition (*December 21st, 1986 (3)*). Whether you read this bird as a symbol for a beautiful woman, or as a literal winged creature that desires freedom, there is little doubt that Chen Haiyan sees respect for the bird's autonomy as a good thing.

In yet another dream, she spies a boy on the side of a hill capturing a praying mantis. She realizes that this is the same praying mantis that she has "set free earlier." Distressed, she approaches the boy and makes him "let it go" (*Dream: December 8, 1986 (6)*). Another dream with her son has a similar outcome. She and her son are on a road together and see dragonflies of many colors flying everywhere. Her son catches one. But she does not even have to ask him to set it free again. He does so on his own, as if to show that she raised him to share the same values—to love freedom and rankle against confinement and captivity. After he set the dragonfly free, it expressed its joy by flying "as high as the sky" (*Dream: October 10, 2004*). The joy of flight and the happiness shared

in the moment of liberation in the painting of this dream is unmistakable.

CONCLUSION

Even as the manifest imagery in Chen Haiyan's dreams suggests ongoing undercurrents of latent meanings, some of these images suggest symbols derived from conventions in society, other images represent something else by resemblance, and yet others have meanings that are anchored in the artist's own life and experience or shared contexts, that form indexical tips of proverbial icebergs of quasi-hidden meaning. And in all of these modalities of signification, there is space for us to bring our own lives and experiences to the meaning-making process that is at the core of viewing an artwork.

Chen Haiyan bares her dream world, offering up her stories and secrets—things she fears and loves in equal measure—both manifest and latent, to all of us to share. In doing so reclaims her own powers, her autonomy, and her irreducible authority to narrate her inner world. At the same time, by sharing these visual and textual narratives with us, she is offering power to us as well, inviting us to be part of her intimate world and to seek the connections between her stories and dreams, and our own. That is to say, her work calls on us all to become conscious agents weaving webs of meaning across lives, experiences, cultures, and histories. The works we have examined show how Chen Haiyan makes sense of what it means to a woman—autonomous and independent, even in the face of persistent challenges—what it means to be a person—resourceful, compassionate, engaged, problem-solving, and sometimes risk-taking—and what it means to be a human in a world of myriad sentient others—through attention, empathy, wonder, care, and solidarity with the need of all creatures to be free.

1 In 2014, I wrote an extensive chapter on Chen Haiyan’s life and a significant body of work, which I analyzed in the context of psychoanalytic theory. A version of that chapter has been reprinted in this volume, so I will refrain from repeating the same biographical details, which nevertheless still pertain to all of the artist’s works. Moreover, to avoid redundancy, I do not re-introduce the psychoanalytic methodologies for analyzing dreams, or the critiques of Freud and his phallic obsessive gaze, that inform my arguments in that chapter. The insights drawn from seeking the tensions between latent and manifest meanings in the dreams and the works, etc., are as valid for the examination of these works in the chapter, as any other, and I invite the reader to cross-pollinate and explore their own readings using these complementary tools.

2 Silverstein, Michael. 1976. "Shifters, Verbal Categories and Cultural Description," Blount, B. ed. 1997. *Language, Culture and Society, a Book of Readings*. Prospect Heights, IL: Waveland Press: 187-222.

3 Peirce, Charles Sanders. 1955. "Logic as Semiotic: the Theory of Signs," in *Philosophical Writings of Peirce*, ed. Justus Buchler. New York: Dover Publications: 98, 99, and passim.

4 Peirce, op cit. 99. See also "A Fragment," in *Collected Papers of Charles Sanders Peirce*, 8 volumes, vols. 1-6, eds. Charles Hartshorne and Paul Weiss, vols. 7-8, ed. Arthur W. Burks. Cambridge, Mass.: Harvard University Press, 1931-1958.

5 I have written extensively about this in my earlier essay, which is included in this volume.

6 Oliver, Mary. 2016. *Upstream: Selected Essays*. Penguin Press.

7 Oliver, Mary. 2008. “Sometimes,” in *Red Bird: Poems*. Beacon Press.

8 Lorde, Audre. 2007. “The Uses of the Erotic: The Erotic as Power,” *Sexualities & Communication in Everyday Life: A Reader*, eds. Karen E. Lovaas and Mercilee M. Jenkins. Thousand Oaks, Calif.: SAGE Publications: 89. This essay was originally delivered as a speech at the Fourth Berkshire Conference on the History of Women at Mount Holyoke College in 1978.

9 Piercy, Marge. 1980. *The Moon is Always Female*. Knopf.

陈海燕 · 梦见奇迹：神奇动物，普世的同情心与自我蜕变的力量

迈涯

四幅黑白木刻版画，文字紧紧簇拥画面，构图紧凑，细节丰富——陈海燕的这幅四联屏作品讲述了她在一九九九年春的四个不同的梦境（图一）。最右边一幅中，一只奇异的孔雀将头伸出窗外，梦中的陈海燕发现它的头顶并没有一般孔雀的扇形羽冠，而是长出了几根绿色的树叶！她很好奇，于是想要抢拍一张照片。但这时偏偏有两个男子挡住了她的视线，她急忙叫他们走开。但她的相机镜头却突然关上了，因此只拍了最后这一张（梦 一九九九年五月十九日）。

在这幅关于孔雀的版画中我们已能看到陈海燕作品中一些反复出现的主题。其一是她试图做某件事时被突如其来的困难所阻碍，从而产生的失落感。其二则是她努力试图战胜困难与阻碍的执着与坚持。其三笔者亲切地称之为“神奇动物”——那些奇怪的，具有神奇力量与超自然属性的生物——以及陈海燕对它们的好奇，欣赏，敬畏，恐惧与惊讶。她将这些神奇动物看作是具有能动性，并渴望自由的情感生物。这些动物在她的许多梦里交替出现，陈海燕对它们十分关注，充满关爱。这种亲密的关系让我们不禁好奇：这些神奇动物对于陈海燕来说意味着什么？它们在她的梦境世界中又发挥了怎样的精神作用？陈海燕对它们的刻画以及它们在梦境中的作用又能反映出她对人和动物等情感生物的世界有着怎样的看法和理解？它们能够告诉我们陈海燕对作为一个女人，一个独立个人，以及人类的一份子所肩负的不同但却互相关联的责任有着怎样的理解？

通过对陈海燕三十余年来艺术作品的探索，我们能够看到以不同方式贯穿于她作品之中的自我力量与自主性的崛起与实现（自我赋权），对一切事物的关注与同情，以及对这个世界积极向上的关怀与爱。通过分享她梦境中私密的故事与敏锐的洞察，陈海燕不断探索着浩瀚宇宙中最平凡而简单的美。这些都与以奥德丽·罗德（Audre Lorde）和玛丽·奥利弗（Mary Oliver）为代表人物



Chen Haiyan 陈海燕, *Untitled* 《无题》, 1999, Woodblock print 木版画, 92 x 250 cm

的女性主义及自然主义思想有着强烈的共鸣。

在这幅四联屏作品的另外一幅中，梦中的陈海燕站在一棵空心树干旁，她一手拿着一盆小花，另一只手拿着一把铲子从树干里挖土来种花。但她又遇到困难了，她太矮了，又或是树太高了，很难够到上面的土。这时她本可以向旁边两个高个子男子寻求帮助，但她不想麻烦他们，于是自己使劲掂着脚尖够土。相比寻求他人帮助，她宁愿自己解决问题（梦 一九九九年三月二十二日）。这种自给自足的努力与坚持，以及在困境中寻求解决方案并达成目标的决心是梦中的陈海燕面对困难的典型反应，也代表了她们对于“作为一个女人”的理解与诠释。

在接下来的一幅中出现了一条大鱼。陈海燕看到一个女孩儿把一条活鱼放进一个水塘中，她知道女孩儿一会儿还要把鱼抓上来，因此很担心，不知道她要怎么抓，这看起来几乎不可能。然后她看到岸上一个男子一伸手就奇迹般地把鱼抓了上来，毫不费力。这时她意识到原来这是一条经过训练的鱼。这里，陈海燕并没有赋予男子特殊的技能，反而是给了鱼一种超凡的能力（梦 一九九九年三月二十日）。

四联屏的最左边一幅则描绘了陈海燕的另外一个梦境：房子北面的墙上爬满了植物，尽管还没长出叶子，陈海燕还是觉得它们很好看。这个梦中的鸡并不像在其他作品中那样具有神奇的力量，只是普通的鸡。梦中遇到的困难也不十分棘手。而陈海燕的举动则反映了她对身边事物的关注，投入与关怀。她想让鸡吃掉地上的种子，但又怕不下雨，鸡赶不进窝（梦 一九九九年四月三十日）。

初看之下，这一幅幅画面中满载的细节与文字仿佛扑面而来。但细观之后，我们又会发现陈海燕多元化艺术创作中所体现出的许多重要的主题，这些主题让我们更深刻地理解陈海燕艺术创作核心理念，以及她梦境世界中那些亲密的，个人的但同时也是具有普遍性的符号。¹

本文将首先简单讨论可用于解读梦境语言的符号学工具。之后笔者将通过不同作品对这些主题进行分析，从微观层面上剖析作品中具有陈海燕个人色彩和特

质的细节，再从宏观的角度，通过对陈海燕艺术创作的整体分析，将这些细节与它们所反映的更加广泛的主题联系起来。

符号及其模态，即解读方式

梦境及艺术作品中出现的许多细节可以被理解为不具备单一固定指示意义的“多模态符号”²，它们不仅指代不同事物、态度或立场，同时还以不同的方式进行指代。而指代方式则基于不同情境及当下所面临的具体问题而有所变化。美国著名哲学家及符号学家查尔斯·桑德斯·皮尔斯（Charles Sanders Peirce）的符号学理论及符号三分法对不同符号模态进行的区分对我们解读艺术作品的多重涵义非常有帮助。³ 因此我将在本章简单阐述这个符号学相关的分析系统，以求为读者提供更多解读陈海燕作品的角度与方式。

在皮尔斯符号学理论中，符号分为三种：一种是规约符号（symbol），它的意指过程是基于一系列建立在社会共识基础上的关联与约定，例如国旗象征一个国家；另一种是像似符号（icon），它的意指过程则基于外形的相似性，例如地图表示一块领土；第三种是指示符号（index），它的意指过程则完全不同，不是通过常规关联，也不是通过相似的外形，而是通过邻接、因果、共生以及和一个共同情境的联系等逻辑关系来实现的。比如伤口表示受伤，验孕棒上的蓝线通过指示女性体内某种荷尔蒙的变化而表示受孕，而女性凸起的小腹则表示怀孕的状态。但如果是把枕头塞在衣服里而形成的肚子隆起，这可以是怀孕的一个像似符号，因为腹部形状与怀孕相似；也可以是怀孕的一个规约符号，因为不同文化中都有这种共识——把枕头塞在衣服里即模仿怀孕的样子；但这并不能成为怀孕的指示符号，因为它与怀孕所伴随的女性腹部隆起不同，缺乏这种内在的逻辑关系。

因此，符号既不是它所意指的对象（或情况，或状态等），也不是能够意指这个对象的载体，如语言文字的声音或形象。这个简单的“能指－所指”二元关系理论是瑞士语言学家费尔迪南·德·索绪尔（Ferdinand de Saussure）提

出的。而皮尔斯的符号三元关系理论则不仅仅是这两者之间的关系。实际上，符号意指过程中最重要的一部分是发生在符号使用者身上的，他所传达的关于符号对象的讯息和意义也成为了符号的一部分（皮尔斯称之为“解释物”）。

符号，或表现体，是某种对某人来说在某一方面或以某种能力代表某一事物的东西。它是针对某人而言的，也就是说，表现体在某人的脑中产生了一个对等的符号，这个对等的符号或较原符号而言有更进一步的发展，我称它为原符号的解释物，而它所代表的则叫做对象。但解释物不仅只代表对象，更多的是指向与对象相关的一种概念，这个概念是解读表现体的语境。概念在这里的意思相当于一个连贯的想法，一种内容，或是在不同的人之间被交流，或是存在于某一个人脑中的思考或记忆里。⁴

对于本文所涉及到的讨论和分析，我们只需要了解：符号并非一个具体的事物，而是一种与意指相关的逻辑关系，并且它会在符号使用者的脑海中产生另一个符号。一个符号总是对某个人，以及在其所指事物的某些方面产生指代意义，因此，符号实际上一直都是多模态的。或者说符号的意指过程会同时通过多种不同的机制来完成，而不同机制间的选择则是基于意指所发生的不同情境而定（例如：对谁，从哪些方面）。

本文介绍这些概念和术语的目的是想为读者提供一系列解读陈海燕作品的工具，并希望读者能够将自己的生活经历与作品联系起来，更好地理解艺术家作品背后所蕴含的更加广泛的主题,这些主题与她的生活和艺术创作都密切相关。

基于陈海燕的个人经历以及其他女性（和许多男性）的共同经历和困境所提供的指示性语境，我们能够更好地解读她的作品，展开作品中所蕴含的多重涵义，进而让这些意义更容易被读懂，被理解。实际上，由于艺术作品中的图像作为符号具有多层次、多元化的意指过程，因此对于作品的多种解读往往都是同时存在的。此外，所有的解读又都是不完整的，也就是说，任何一种包括艺术作品在内的表征或再现形式（representation）都有其必然的不完整性。例如：对陈海燕作品的解读就会有一定的空间，来容纳她创作（有意识地 and 潜意识地）的整个过程。同理，观者自己解读陈海燕的作品时，也会有一定的空间来结合

自己的生活经历和环境。这种多模态的分析视角让我们能够在陈海燕的作品中找寻主题上、功能上、以及符号上的共鸣。

然而，不同的解读也取决于不同的语境。比如：陈海燕的生活、个人情况、道德准则、过去的经历、成功与创伤、以及其他个人因素等等，都可以成为解读她作品意义的语境。⁵ 她作为一个中国人所与生俱来的历史文化方面的共识与身份认同则提供了另一层语境。而她作为一个移居江南的东北人则又增加了另一层语境。她作为一个女人，一个母亲，一名教师，一个生活在现代社会的人等不同的社会角色都为她作品的解读提供了不同的语境。

更近一步分析，因为我们了解以上这些陈海燕的个人背景与社会角色等信息，所以这些语境实际上是陈海燕分享给我们的共同语境，我们在作品解读的过程中都能够作为依据。然而，作为观者，我们都来自不同的背景，都扮演着并时常切换于不同的社会角色与社会关系当中。就像陈海燕一样，我们虽然都是独一无二的个体，但同时也陷入并一起组成了许多复杂的社会网络。这些网络可以是社会关系、社会角色、或共同经历等等。因此，要解读陈海燕高度个性化的作品不仅仅需要了解‘她’的生活，‘她’的过往和‘她’的想法；更重要的是将‘观者自己’的经历与作品的解读联系起来，让作品能够对于作为观者的你产生意义。

为了更好地帮助观者了解这一解读过程，笔者将在下面的章节进行对陈海燕不同主题的作品及其元素的解读。这些核心主题所提供的指示性语境也是本文所讨论作品的选择依据。

作品的深入解读

本章的深入解读将从开篇提到的四联屏作品中所见的一些相关主题入手，进而逐个主题，而非逐个作品地进行分析。这些主题包括：面对阻碍坚持克服（包括跨越不同社会角色，尤其是性别角色，所带来的挑战）；神奇动物及它们的



Chen Haiyan 陈海燕, *The Black Mountain Goat* 《黑山羊》, 2015, Mixed media on board 综合版, 244 x 122 cm

神秘力量；转化与变形；对世界的关注与关怀；自我赋权，能动性与自主权；禁锢与释放，约束与自由。

无论如何，她坚持了

正如前文所提到的，陈海燕的梦中有许多关于她遇到阻碍却依然坚持克服的情节。尽管挫折不断，时而挑战她的权威，时而质疑她的能力或选择的权利，陈海燕依旧迎难而上，毫不妥协。这些挫折其实也是大部分人日常生活中经常面对的，包括试图跨越不同的社会角色，尤其是性别角色时所带来的挑战，以及在社会逼迫我们妥协和放弃时始终保持问心无愧，坚守底线。

这其中有些挑战是通过动物的形式来进行升华的，这里所说的“升华（sublimation）”是一个心理学名词，指一个人将受挫后的心理压抑向符合社会规范的、具有建设性意义的方向抒发的心理反应。在其中一个梦中，陈海燕要对抗一只朝她扑过来的黑山羊：“我急忙用手挡住，它的黑羊角不要刺伤我的喉咙。”尽管当时有个男人在场，她本可以向他求助，但她却只是让男子背了一只小一点的山羊离开，而自己却依旧与大黑山羊周旋，最后终于将它抛回圈中（梦 二〇一〇年十一月二十三日）。在另一个梦中，她最爱的大公鸡一身污泥，她想找水龙头给它洗，但邻居却因为怕她用水，把水龙头锁住了。这时她并没有向他们求助，而是告诉她的大公鸡她会带它回家用洗发精洗干净（梦 二〇〇三年十月三十一日）。而有时梦中的她只是想要拍张照片而已，但依然受到阻碍，就像四联屏中关于孔雀的梦中，有男子挡住了她的视线，或者是另一个梦中她的儿子试图阻止她拍照，但尽管如此，她依然坚持，并为最终还是拍到几张而感到小小的喜悦（梦 二〇一七年十月十六日）。

在一系列以关于一只公牛的梦境所创作的作品当中，也能看到陈海燕面对不同挑战与困境，特别是性别相关的情境时，所展现出的执着与勇敢。在这些作品中，一只公牛一直在追赶陈海燕，监视她，给她写信，喝酒，想跟她跳舞并趁机占便宜等等——这里，男性观者往往以一种被动促成者的角色暗自希望公牛



Chen Haiyan 陈海燕, *Drinking Wine* 《喝酒》, 1986, Woodblock print 木版画, 27 x 19 cm
Chen Haiyan 陈海燕, *Three Goddesses* 《三女神》, 1986, Woodblock print 木版画, 27 x 19 cm
Chen Haiyan 陈海燕, *High Heels* 《高跟鞋》, 1986, Woodblock print 木版画, 27 x 19 cm

“得逞”，但表面上却不主动干预这场“追逐”的游戏。虽然每个梦中陈海燕都表达出不同的无奈情绪，也使出不同的对策——她手里的匕首太短了，来不及拿长刀，就让公牛先喝点酒，然后跟别人跳舞，最后醉了再和自己跳，那时就好杀它了——但这些荒唐的元素却又有一定的共性：都暗含着女性或多或少都经历过的来自男性的侵略与骚扰，这种焦虑和恐慌对她们来说再熟悉不过。而陈海燕面对公牛的骚扰却没有轻易就范，而是策划着趁它还未对自己下手时让它喝醉酒然后杀掉它（梦 一九八六年十二月八日（五））。

同样的，社会强加在女人身上的性别角色和不切实际的刻板印象与期许同样令她们感到压抑和无力，明明处在不公平的境遇之中却还不得不咬牙坚持。这种感受在陈海燕的梦中也有体现：一次，她发现自己一脚穿着高跟皮鞋，另一只脚却穿着平底大鞋，差点摔跟头。但陈海燕并没有逆来顺受，而是通过与姐姐交换鞋子来解决这个问题，这样两姐妹就都能舒服地走路了——这也是一个女人之间互相帮助的例子（梦 一九八六年十二月二十一日（七））。

除此之外，女人们站在一起，互相帮助，互相支持也很重要。在一个关于喜鹊变女神的梦中，陈海燕发现这些女神们身材曼妙，体形优美，但她们的打扮却不符合社会大众的审美标准——将三角裤穿在了裙子外面。她们因此被嘲笑和不理解。然而陈海燕，即使在梦中，依然坚持她自己的判断，不管其他人怎么想，她依然认为这些“喜鹊女神”美极了（梦 一九八六年十二月二十一日）。

神奇动物与它们的神秘力量

陈海燕梦中反复出现的另一主题是神奇动物，例如上文提到的四联屏中头上长出树叶的孔雀，或是那条受过特殊训练，知道如何跳到人手中的鱼（梦 一九九九年三月二十日），亦或是变成美丽女神的喜鹊等等。这些神奇的动物往往具有特殊的能力，甚至是神秘的超级力量。对这些神奇生物的分析或许能够让我们了解它们在陈海燕梦中所扮演的角色，所代表的事物，以及所发挥的精神上的作用。

这些神奇动物的形象在陈海燕的梦中是立体而多面的，它们的每一面都对艺术家产生不同的作用，从而为作品的解读提供不同的指示性语境，也为我们对神奇动物本身重要性的解读提供了不同的方式。这其中很重要的一面是这些神奇动物转化与变形的能力。另一面则是陈海燕对它们的关注，同情以及关爱。另一系列她与这些动物之间的互动则表现出她努力争取能动性、自主权与力量的执着，以及她为被限制自由的个体寻求解脱和释放的坚持与投入。

转化与变形

在陈海燕多年来的梦境作品之中，许多涉及到转化与变形的情节都有一个隐藏的主题——事物的真实身份和属性往往与我们看到的表面形象不同。这种变形可以是一种动物变成另一种动物，如：鱼变成鸟飞过头顶（梦 一九九九年四月三十日），猫能下蛋和孵蛋（梦 一九八六年二月十四日），而鸡则变成汽车开走了（梦 一九八六年二月十二日）等等。也可以是她不认识的奇怪动物的变形，如：一只变色兔变成一只猴子（梦 二〇〇一年九月二十四日），或一只猴子虎，有猴子和老虎各自的部分特征（梦 二〇〇一年十二月二十五日），亦或是上文提到的变成女神的喜鹊等。这也告诉我们陈海燕其实看到了这个世界的本来面目——人总是在改变，而事物也往往并不是它们表面看上去的那样。而她的梦也体现出她对这种身份的不确定性，以及实现真我过程中那种转变的力量的尊重与崇敬。

事实上，神奇动物的形变过程也能够为我们思考人与事物的本质提供线索和指引。陈海燕有一个关于人们互相泄露彼此秘密的梦境。有些时候，有选择性的主动分享秘密能够产生积极的力量，但违背个人意愿泄露秘密却是一种对人隐私的侵犯。这个梦的情节即对这些问题进行了探索与反思。“他让人在另一个人的耳边说话，要说出另一个人的心里话。很像文革时期人与人的关系。那人的态度还是一言不发。一个人揭发他的内心，他又让一个人变成他原来的样子。我很害怕，心想一定是变成大蟾蜍吧。看那巨大的舞台上渐渐出现河水中有人的双脚，又变成一只白色的大老虎咬住人的衣裳，把它拉上来。我此时才明白



Chen Haiyan 陈海燕, *Words about the wind* 《风的话》, 2001, Colored ink on board 彩版, 183 x 122 cm



Chen Haiyan 陈海燕, *The Frog* 《青蛙》, 2002, Colored ink on board 彩版, 183 x 122 cm

Chen Haiyan 陈海燕, *The Hole at the Bottom of the Planter* 《花盆底下的洞》, 2002, Colored ink on board 彩版, 183 x 122 cm



原来他的前身是老虎呀（梦 二〇一一年十二月十一日）。

对世界的关注，同情与关爱

陈海燕自幼与外公外婆住在乡下，常在田间玩耍。这段童年的经历是塑造她性格与人生观的重要时期。因此，陈海燕对于大自然以及身边的各种生物的好奇与探究并不稀奇。但她与自然和生物的关系却从不仅仅是一个被动的旁观者。她的很多梦境中都有喂养动物，照顾受伤的动物，拯救以及放生它们的情节。她总是带着一颗充满关怀，尊敬与关爱的心去对待动物。

例如前文提到的关于她想给她最爱的大公鸡洗澡的梦，虽然吝啬的邻居把水龙头锁住不让她用水，她依然决定帮它回家洗干净（梦 二〇〇三年十月三十一日）；以及另一个梦中她站在一面爬满植物的墙边，却无心欣赏美景，只想着喂饱公鸡，再让它安全回家（梦 一九九九年四月三十日）。

而在另一个梦中，她担心一只一直住在花盆底下的猴子会被人伤害，因为它不认识人，也不知道人会对它如何，所以它并没有跑，反而爬上她的肩，抱住她的脖子。她很同情它，并觉得奇怪为什么它会在那么小的花盆洞里长这么大（梦 二〇〇一年九月二十四日）。

同样的，在一个关于鱼的梦中，陈海燕担心她用水桶从水池里捞上来的一条鳊鱼。“其中有一条鳊鱼跳到岸上后又自己跳入鱼池旁一边的池里，那儿是一些巨大的蟾蜍。我想它在那里不合适吧，它怎么游呢？这些鱼什么时候长这么大？我头一次发现”（梦 二〇一〇年一月九日）。她对这些动物的关注和关心就好像自己与它们的命运紧密相连一般——这些倒入水中的鱼是安然无恙还是会遭遇危险？

当这些动物遇到真正的危险，而不仅仅是潜在的威胁时，陈海燕对它们的关注度也随之提升。例如在一个梦中，一只大公鸡头上的红冠掉了，两个人正在帮它接上，于是她注意观察，直到看到人们把鸡冠顺利接上，公鸡没事了之后才

松了口气（梦 二〇一一年十二月二十一日）。而在另一个梦中，她很关心盆中的一只大青蛙，总觉得它要干什么，正当她有某种预感和担心的时候，这只青蛙突然跳出了盆，却被她妹妹一脚踩死了。她对妹妹这种无缘无故伤害无辜动物的残忍行为感到失望和沮丧，于是问她为何要这样（梦 二〇〇一年九月二十二日）。

陈海燕对于她身边一切生命的关注与关爱与著名自然主义诗人玛丽·奥利弗的精神不谋而合。关于好奇心与自然，奥利弗认为给予关注是一种世俗的祷告和虔诚的奉献，无关宗教，无关信仰。关注我们身边的世界就是我们热爱这个世界并以一颗虔诚之心投入其中的一种方式。⁶ 如此一来，我们将在事物更普遍的规律和秩序，以及整个自然的大家庭中找到自己的准确定位，从而更好地认识自己——一如她在《夏日》一诗中所描绘——那“狂野而珍贵的生命”。正如奥利弗所写：“生活守则。给予关注。保持惊讶。讲给人听。”⁷

我们置身于大自然之中所体会到的惊奇可以通过视觉（图像）和听觉（语言文字）两种不同的形式分享出来。而这也是贯穿于陈海燕作品之中的一个重要线索。同时，这也与女性主义诗人奥德丽·罗德对于“情欲即力量”的诠释有着深刻的共鸣。罗德认为我们对周遭生活中最平凡、最渺小的事物的关注是我们重获力量与能动性的一种途径。在罗德看来，“情欲”并非与色情或性相关，而是一种“生命力”：

“情欲（erotic）”这个词源自希腊语中的“爱欲（eros）”，是爱这一抽象情感在人类身上的一种拟人化的表现形式，涵盖了爱的方方面面——它产生于混沌之中，并蕴含着创造与和谐的力量。而我所说的情欲是指女性的生命力，她们的内在生命能量和创造力，以及她们的知识与智慧。我们如今正在通过语言、历史、舞蹈、关爱、工作以及生活的全部来重拾这一宝贵的生命力。⁸

自我赋权，能动性，自主权

对很多人来说，自己的床下突然出现两条龙是件非常恐怖的事，但对陈海燕来说，这却是个让她兴奋不已的奇遇。床下发出闪烁的光线，她赶忙拉着爸爸过来看这神奇的一幕。这两条粉绿色青龙一公一母，发出暖色的光。陈海燕似乎与这两条龙十分投缘，它们的出现给予了她勇气与力量。在她以此梦为灵感的彩版作品中，梦境中的奇幻情节跃然其上，而陈海燕对梦中的自己的刻画则充满了喜悦与向上的力量，仿佛下一秒就要展翅飞翔一般（梦 二〇〇三年六月二十一日）。

然而，陈海燕梦中出现青龙，并赋予她力量，让她激动不已的情节却恰好与大多数人的童年记忆相反——小时候我们都害怕床底下藏着的怪物，往往会找父母过来保护我们。但尽管陈海燕的神奇动物们满足了她的好奇，激发了她的同情与关爱，并加强了她的自主意识与潜在力量，还是有一些动物对她的自主权带来威胁和挑战。

这种威胁和挑战在她与一只黑山羊周旋并最终制服了它的梦中就非常清晰地体现了出来（梦 二〇一〇年十一月二十三日）。在前文提到过的一系列关于一只公牛的梦中，这种挑战则更为明显。这只公牛跟踪她，纠缠她，监视她，跟她喝酒，想占她便宜，给她写信（或许是求爱的情书？）等等。这只公牛的侵略性举动从不考虑陈海燕个人的感受与意愿，这实际上正是对她自主权和个人权利的挑战，不仅剥夺了她自己做决定和选择的权利，还对她的身体造成威胁。而面对这些威胁与阻碍，陈海燕丝毫没有妥协，她反抗，她坚持，时而创意无限，有时又很实际，但从未遗失那份对他人的关怀和对他们遭遇的同情。甚至可以说她自己的挣扎与坚持反而能够加深这种同情，以及对团结和互相支持的需求与理解。这正是女性主义诗人玛吉·皮尔西（Marge Piercy）在《献给坚强的女人》中所说的“一起坚强”。⁹



Chen Haiyan 陈海燕, *The Dragonflies My Son Set Free a Second Time* 《儿子再次放飞的蜻蜓》, 2004, Colored ink on board 彩版, 162 x 102 cm

限制，禁锢，解放与自由

由前文的分析可知，陈海燕梦中的神奇动物有着许多不同的功能：激发她的好奇与敬畏，关注与关爱，同情与自我赋权等等。而这些主题同时也与她对于限制与禁锢的关心和担忧，以及积极主动地为他人和自己寻求自由与解放的精神相互交织和重叠在一起。陈海燕梦中所体现出来的对于团结和共同力量的认同与渴望已经不仅仅是站在以性别或是人类学为中心的视角，而是超越了整个人类世界的认知体系。她梦中的神奇生物所具备的人格特征是毋庸置疑的。无论观者将这种“拟人化”的现象看作是比喻或是后人文主义精神中对于所有情感生物的认同，我们都无法否认自始至终贯穿于陈海燕作品之中的这种对被轻视和边缘化的生物的同情与尊重。

她曾梦到一只尾巴上有漂亮羽毛的鸟落在落在窗外房子上，而后发现鸟的脖子上被哥哥栓着绳子（梦 一九八六年十二月二十一日（一））。梦中的故事在另一幅作品中继续呈现：有人来偷鸟，哥哥生气了，把绳子松开放它飞了（梦 一九八六年十二月二十一日（二））。在接下来的第三幕中，陈海燕又看到这只鸟落在一棵树干上，她根据鸟尾巴上的羽毛认出了这只鸟，并相信它会自己飞回来的（梦 一九八六年十二月二十一日（三））。无论观者将这只鸟解读成美丽女子的象征，或仅仅是一只会飞的、渴望自由的动物，陈海燕对这只鸟自主权的尊重与理解都是不可否认的。

在另一个梦中，陈海燕在半山坡上看到一个小男孩把她以前放走的一只螳螂抓了回来。她很难过，就过去叫那男孩把它放了（梦 一九八六年十二月八日（六）），小男孩最终是否听她的话把螳螂放了，我们不得而知。但在一个她与儿子的梦中，结局却十分明朗：她和儿子在路上见到很多不同颜色的蜻蜓在飞，儿子抓住了一只，但这次甚至不用她开口，儿子便将蜻蜓放飞了，仿佛在告诉我们她与儿子有着相同的人生观——热爱自由，痛恨限制与禁锢。儿子放飞后，蜻蜓开心地飞得有天那么高（梦 二〇〇四年十月十日）。这幅作品中飞翔与自由所带来的喜悦也显而易见。

结论

陈海燕梦境中的显性意象背后都蕴含着潜在的涵义，一些意象是基于社会共识所产生的具有象征性的符号；一些图像则是通过相似性来指代事物；另一些意象的涵义则与艺术家自身的生活经历或共同的背景与情境息息相关,这些经历、背景与情境都能够为我们挖掘和理解意象背后的潜在涵义提供指示性的提示。而所有这些不同模态的意指过程又为观者提供了一定的空间，去将我们自己的生活与经历结合到意义解读的过程中来,这也是解读一件艺术作品的核心所在。

陈海燕将她的梦境世界——那些秘密与故事，那些她害怕和热爱的事物，无论是显而易见的还是隐藏至深的——都与我们一起分享。在这个过程中她也重获了自己的内在力量，自主权，以及通过图像与文字的形式表达自己内心世界的权利。与此同时，她也将力量传递给我们，邀请我们进入她的私密世界，找寻我们自身经历与她的故事和梦境之间的联系与共鸣，让我们能够成为有自觉意识的能动者，在生活、经历、文化与历史等不同维度间建立起不同的意义网络。

本文所分析的作品体现出陈海燕对于她所扮演的不同社会角色的理解与诠释：“作为一个女人”意味着独立与自主，就算面对挑战也要咬牙坚持；“作为一个人”则意味着要足智多谋，富有同情心，善于关注，能够解决问题，有时也要有冒险精神；而“作为情感生物世界中的一个人类个体”则意味着关注、同情、好奇、关爱，和对众生对自由的渴望与需求的感同身受。

1 笔者在 2014 年曾写过一篇关于陈海燕艺术作品的文章，其中有基于神经分析学理论对作品进行的详细剖析。本书中也将这篇文章收录进来，虽然这与本文的作品分析依旧息息相关因此本文将避免重复赘述陈海燕个人经历相关的细节，。此外，本文也将不再重复介绍用于作品分析的神经分析学相关方法论，以及弗洛伊德关于性及阳具的解梦理论。但找寻作品中显性意义与隐藏含义之间的张力依旧对作品的解读有很大的帮助。因此我希望读者能够将这两种不同的梦境分析理论融合并运用到陈海燕作品的解读之中。

2 Silverstein, Michael, “Shifters, Verbal Categories and Cultural Description,” 1976 年，出版于 Blount, B. 编《Language, Culture and Society, a Book of Readings》，Waveland 出版社，美国伊利诺伊州普罗斯佩克特高地，1997 年，页 187-222。

3 Peirce, Charles Sanders, “Logic as Semiotic: the Theory of Signs,” 1955 年，出版于 Justus Buchler 编《Philosophical Writings of Peirce》，Dover 出版社，美国纽约，页 98-99。

4 Peirce, 前述出处，页 99。另见 Peirce, Charles Sanders, “A Fragment,” 出版于 Charles Hartshorne 及 Paul Weiss 编《Collected Papers of Charles Sanders Peirce》卷 1-6, Arthur W. Burks 编，卷 7-8, 美国马萨诸塞州剑桥，哈佛大学出版社，1931-1958 年

5 笔者在本书收录的另一篇关于陈海燕的文章中详细阐述了关于陈海燕个人经历对其作品解读的重要意义。

6 玛丽·奥利弗《Upstream: Selected Essays》，企鹅出版社，2016 年。

7 玛丽·奥利弗“有时”载于《Red Bird: Poems》，灯塔出版社，2008 年。

8 奥德丽·罗德，“The Uses of the Erotic: The Erotic as Power，”出版于 Karen E. Lovaas 及 Mercilee M. Jenkins 编《Sexualities & Communication in Everyday Life: A Reader》，美国加利福尼亚州绍曾德奥克斯，SAGE 出版公司，2007 年，页 89。此文原为罗德在 1978 年于曼荷莲学院举办的第四届 Berkshire Conference on the History of Women 上的演讲。

9 玛吉·皮尔西《月亮永远是女性》，克诺夫出版社，1980 年。

SHADOW-CHASER, CARVING HERSELF INTO BEING THE INTERPRETATION OF DREAMS IN THE SELF-MAKING AND ART PRACTICE OF CHEN HAIYAN

Maya Kóvskaya, PhD

The Chinese artist Chen Haiyan is sleeping. She dreams that she has woken in the night and is trying to scribble down “the image of a dream recalled”¹ so that she can turn it into an artwork, thus inscribing it as a permanent part of her waking life. But, in that somnolent state, her scrawl is haphazard and hasty. The result is that when she wakes (still in the dream), she finds her words “overlapping and on top of one another,” such that “nothing can be made out from the jumble.”

Through this work, *Drowsy* (*Dream: 26 April, 2005*)², we are offered a window into the complex and compelling art practice of Chen Haiyan—one of China’s foremost contemporary printmakers and ink painters—and through her practice, we are offered an intimate glimpse into her psyche. Yet, while this inner world is anchored in the unique life of an individual, a close reading of her artworks reveals the universal quality of their offerings. The impetus driving her to create is a complex of impulses and desires, anxieties and fears, challenges and struggles of the sort that all people face in the process of forming coherent selves capable of forging meaningful lives. Her work, then, offers a mirror to each viewer, inviting them to look inward upon themselves as much as outward upon the scenes and stories depicted in the works.

Drowsy reveals much about Chen Haiyan and her art practice at that point in her career. Although much of the artist’s oeuvre during this later period in her practice expresses the deep confidence that she has accrued over the past two decades, her confidence is not a brash arrogance too fragile beneath surface bravado to face its own frailties and weaknesses. Indeed, Haiyan³ is acutely aware of the tricks of faulty memory and obstacles to recounting, fully and truthfully, what has passed and recognizing its deeper, sometimes painful, meanings. She knows well, too, the fleeting nature of that moment of insight offered by the dream upon awakening before it is lost to the conscious mind, with all its tools of redaction and repression. She understands that without a



Chen Haiyan 陈海燕, *Drowsy* 《朦胧》, 2009, Woodblock print 木版画, 162 x 102 cm

meticulous practice of recording the unconscious life of her dream world, that portal into the core of her psyche would quickly narrow and access would be blocked by the machinations of the conscious mind.

Given these vagaries of the relationship between the unconscious and conscious mind at the crossroads of her creative practices, a psychoanalytic approach can be extraordinarily useful for excavating Chen Haiyan's artworks and rendering them lucid for others. Dreams are a realm of signification that is intimately personal and associational on the one hand, but also rooted in existentially shared human experiences, as well as intersubjective, cultural norms and prohibitions on the other. Hence, the close reading of her dreams and dream works provides a metonymical glimpse at the mechanisms of self-making that can stimulate analogous insights within others about themselves.

THE INTERPRETATION OF DREAMS

So how to understand the dreaming mind, especially in the context of artwork? In his 1900 landmark study, *The Interpretation of Dreams*,⁴ psychoanalytic pioneer Sigmund Freud assumed the dream to have both manifest and latent content, with the latent being far more telling than the manifest.⁵ Moreover, he argued that dreams should be approached as symbolic expressions of “wish-fulfillment” and that “anxiety dreams” often disguise repressed desires that are seen as socially inappropriate.⁶

Many post-Freudian theorists drawing on and extending the ambit of psychoanalytic theory to include cultural practices, cultural production, and the creation of selves and subjectivities—including Melanie Klein,⁷ Luce Irigaray,⁸ Julia Kristeva,⁹ Hélène Cixous,¹⁰ Jacques Lacan,¹¹ Slavoj Žižek,¹² and Judith Butler¹³—have critiqued Freud even as they build on aspects of his legacy. In particular, they have critiqued his over-universalization of what are actually historically and culturally specific, conventionalized symbols that should not be essentialized or naturalized, as well as his reductionist overemphasis on the primacy of conflicts between what he saw as the two most essential drives shaping human behavior and civilizations, Eros (the life force/libido) and Thanatos (death drive)—in many ways but two faces of desire

itself, which he saw as the main motive force behind human doings. Desire in both positive and negative dimensions is certainly a deeply important motive force, but not of such totalizing importance as Freud would have us believe.¹⁴

Yet in spite of these valid and relevant critiques, Freud's basic insight that dreams are a powerful portal into the workings of the unconscious mind still holds. Additionally, his argument that the unconscious mind works in ways that differ from the conscious mind (which is structured by many socially constructed and culturally shared conventions, prohibitions, and values) is also of enduring usefulness.

Dreams are often sites of tension and struggle. External social, normative pressures and internal, individual drives and desires collide, resulting in what Freud described as a bifurcation of the manifest and the latent in dreams. Being the province of wishes, urges, anxieties, or fears that the conscious mind seeks to repress, the latent nevertheless seeks expression, often indirectly through the manifest, overt content. It is a commonplace that dreams and also art are both vectors of such expression, so when art and dreams are fused into a dynamic composite, the outcome is especially saturated with latent meaning.

Just as dreams can perform the function of externalizing and releasing desires and anxieties, artworks made from dreams can become a mode of reintegrating the fragmented and alienated parts of the self into a coherent whole. As such, this is one potent pathway leading us to an understanding of the art of Chen Haiyan. The making of Chen Haiyan's dream-based artwork is more than merely a vocation or practice of culture making. It is a vital mode of “self-making” as well, through which she confronts her desires and fears, wounds and wonders, ambitions and anxieties, and overcomes disappointment and trauma, by refusing to allow them to define her.

By making these unconscious expressions of her psyche into artworks, Chen Haiyan is able to both allow the manifest to bespeak the latent that it conceals and, in turn, make that latent-as-revealed into something that is visibly manifested. In doing so, she both channels and simultaneously enlarges her self-knowledge, thus enacting a crucial degree of autonomy over her understanding of her life. Making manifest her most intimate latent dramas is a source of self-empowerment, and it engenders an art that can speak across

cultural and temporal divides.

THE ART OF LIVING AND DREAMING

This essay will only refer to specific details of her life as directly relevant to the contextualization of her dream works. Nevertheless, a psychoanalytic approach necessitates an indexical grounding of the artwork and dreams in the temporal accumulation of experience through life. As such, we will navigate between chronological and thematic structuring devices as needed in order to explore the work along multiple axes and, in turn, to examine the dialectical workings of manifest content and latent underlying elements of the dreams made patently manifest through the artworks.

Chen Haiyan's dream diaries turned into artworks offer a richly paradoxical interplay of averted inward gaze turned into unflinching self-reflection as the dreams are carved, printed, or painted into their final forms. That self-reflection, in turn, metonymically offers up a mirror to all of us; for the questions her work persistently engages are existential questions we all grapple with in our lives as well.

A variety of persistent challenges thread through the fabric of her lived narrative and it is against the tense, externally structured "warp" of these experiential threads that Chen Haiyan intertwines the "weft" of her own emotional, subconscious, conscious, and creative responses, producing the richly embroidered tapestry of a self woven out of a life intertwined with an art practice that articulates that self into being. Tracing the Möbius-like dialectic of her self-making/art-making trajectory in relation to the arc of her life through several bodies of her artwork, it is possible to limn the path of a self in motion as inscribed into being.

CHILDHOOD AND EARLY INFLUENCES

Before we begin a close examination of Chen Haiyan's dream works, a brief overview of her childhood, adolescence, and formative early experiences prior to coming of age as an artist is in order. Chen Haiyan was born in the industrial Northeast of China in Fushun city, Liaoning province, in 1955. Although being sent away by her family (who had hoped their second child would be a boy) to be raised by her maternal grandparents might seem like a terrible wound to a small child, in fact, Haiyan recounts her childhood in the rural countryside with her grandparents as one of the most wonderful times of her life. Her grandparents were typical of their generation and social class—illiterate, hardworking, uncomplaining, and not particularly effusive verbally, yet Haiyan recalls feeling loved and wanting nothing in their care. Her grandmother was foot-bound and, thus, lived confined within their courtyard home, but she did not appear to Haiyan to have felt oppressed, nor did she express a desire to have a different sort of life. She cared for the home, which was her sovereign domain, and enjoyed embroidering, interacting with her granddaughter, and watching the world pass by her front gate.

Haiyan loved her grandmother, but it was her grandfather who was her main role model. As a young girl, Haiyan was a self-professed tomboy, who loved roaming free in nature, catching small animals—frogs, dragonflies, caterpillars—to play with, and helping her grandfather feed the oxen and horses who pulled the carts he drove on the communal collective farm where he worked. She recalls him being a man of few words who showed his love through actions, such as taking her on his back across the paddies to go see community screenings of movies projected onto sheets, humming to her as they went. He never restricted her or made her feel that her horizons were bounded by the gendered roles that had bound the feet and hobbled the mobility of her grandmother. Instead, he allowed her to explore the natural world around them on her own and treated her help with his work as something worthy of respect, which endowed her with a sense of her own powers and freedom at a young age.

When she was seven and it was time to start school, Haiyan was ripped from this safe, almost idyllic childhood world, which would later become represented again and again through various natural imagery in her work.

She recalls how her grandfather brought her “home” to the city of Fushun where her mother, father, and elder and younger sisters lived, home to people who were virtual strangers. When she arrived, she became intensely aware of how different she was, in her country-bumpkin attire, from these people, a difference exemplified by the contrast between her woven straw shoes and the fancy leather shoes of her sisters, who wore lipstick and gawked at her like some strange creature from another world—which she was, quite literally, in her own mind. She screamed and cried when she realized her grandfather was abandoning her to the strangers in this alien place; but, shedding tears as he departed, he left her there anyway and gave her what was arguably her first real experience of having her will fundamentally thwarted by conditions over which she had no control. It was, perhaps, her first experience as a young girl of the limitations of her powers and the loss of her sense of agency over her life, one in which she was free in nature, accustomed to running wild through the woods and fields of the village. As such, this experience can be understood as a primary trauma in her early childhood development and something that she would unconsciously return to again and again in her artwork, perhaps in an unconscious attempt to heal herself.

Although Haiyan learned to live in the city and became familiar with her family members, who would later include a little brother as well, she continued to see the village as home. Each year, during her vacations from school, even as a small child, she would take the train, alone, back to the village to spend time with her grandparents. And sometimes they would send her back with baby chicks, as a warm reminder of the days she had spent helping them tend their chickens in the yard and being close to nature.

It was customary in the city to slaughter the roosters, keeping only the egg-laying hens. One such seeming “hen,” however, evaded identification as a rooster and hence evaded slaughter because its cock’s comb was so tiny. It was a beautiful, crystalline white and became Haiyan’s darling pet. She admired its massive claws and cocky personality and identified with its free-spirited nature. Indeed, this rooster would be constrained by no one. He flew about freely in the neighborhood, cuckolding the neighbor’s roosters, stealing their hens, and crowing loudly at each conquest.

The rooster was unmanageable and seemed totally wild, except with Haiyan,

whom he would snuggle against and come to at her call. He had such a reputation in the neighborhood for being tough that even the boys were scared of him, and once a drunk neighborhood man even came by looking to teach the defiant beast a lesson, only to be attacked and sent running from the fierce animal.

Haiyan was secretly proud of her rooster. She adored him so completely that it was heart wrenching when, after he had almost pecked out the eye of a local child, her mother laid down the law, saying he had to be put down. Yet, in that moment, we see the vestiges of that wild village girl, running around enjoying the feeling of freedom and her own powers. After contemplating in vain how she might save him, Haiyan realized it was hopeless. Determined that her precious rooster would not suffer at someone’s indifferent, clumsy hands, she took it upon herself to finish him off. The idea that someone else might botch the job and make him suffer the agony of a slow demise was unbearable, so taking her physician mother’s sharpest scalpel, she slit his throat as quickly and decisively as possible. Afterwards, she was withdrawn for a long time and refused to eat chicken meat ever again.

Chen Haiyan’s rooster became a kind of spirit totem for her, and he would reappear again and again in her dreams and her artworks. Although many animals also appear in her works, the Rooster is the dominant creature, which could be described in Jungian terms as her Animus (a symbol of the masculine, though for Jung this was a part of the “collective unconscious”). The other most frequently occurring creature in her works is her totem animal the Cat, the Chinese word for which has none of the female connotations found in English slang; nonetheless, it appears to represent what could be called her Anima (the feminine analogue of the Animus). Multiple snakes populate Haiyan’s works as well. The Snake can be interpreted in post-Freudian, feminist psychoanalytic terms as a kind of phallic symbol that means something more like a dominating, hierarchical, invidious, zero-sum instrument of power rather than a literal penis envy or a desire for or fear of the male organ. Finally, her work is also rife with winged creatures, such as various birds, and flight operates as an important signifier in her lexicon.

Given the pervasiveness of these totem animal symbols in her work and their particular meanings in the specific context of her culture, life, and

experiences, a full exploration of their functioning in her work is beyond the scope of this more general introduction to an interpretation of her dreams. With this in mind, let us turn to several major bodies of the artist's work and explore individual pieces through a close reading of her dreams—examining in detail the manifest and latent elements of the dreams and their presentation in her artworks. Her practice has been so prolific that only a fraction of works can be explored, but the reader is encouraged to go through the full body of dream translations that accompany these works and which are carved into the artworks themselves in the original Chinese.

COMING OF AGE AND FINDING HER VOICE—1986 AS WATERSHED

There are several series of woodcuts made in 1986 that mark Chen Haiyan's coming of age as an artist who has found her own language and learned to use her voice. That year, following a special course of study with a small, elite group of young teachers at the Hangzhou Academy of Fine Art led by the ink painting luminary Zhao Wuji (Zao Wou-Ki, 1920–2013), Haiyan's work came into its own, and she was recognized as a gifted young artist with great potential. During this creative unfurling, Haiyan was extraordinarily prolific in her dreaming, her journaling, and her art practice, producing an astonishing number of artworks—brilliant in their originality. Perhaps most significantly, she triumphs in striking a metonymical balance between the intimacy of the inner world of an individual and the global, human reach of her artworks, making them as universal as they are idiosyncratic.

The impressive and sizeable body of work that emerged during this year of frenzied creative output was driven by a complex of desires and anxieties, hopes and fears, joys and disappointments connected to Chen Haiyan's personal history and experiences in everyday life. In one of the most emotionally intense periods in her life, she had just made the transition from student to teacher at the China Academy of Fine Art in Hangzhou (then the Zhejiang Academy of Fine Art). She had fallen in love for the first time, and most importantly, she had found a visual language that was all her own and yet ecumenical enough to speak across cultures. Thus, through this process of making art in response to past and present experiences that had been

manifested in uncanny ways through her dreams, Haiyan's work began to give shape to her sense of self.

Two major bodies of work created by Chen Haiyan in 1986 speak volumes about the anxieties, desires, and struggles of a young woman seeking to find her place in the heavily male-dominated world of post-Cultural Revolution China. It was a time when many of the revolutionary-era overtures towards women's equality were being rolled back, and women were once again encouraged to seek fulfillment through romantic attachments and allow themselves to be disciplined in the domestic sphere. Private life had been demonized for decades and was only just being tentatively reclaimed in public as a social right by daring individuals on the margins of the dominant society.

Starting in the late '70s with the cessation of the Cultural Revolution in 1976, China's first generation of avant-garde artists—and later, contemporary artists who emerged across the nation with the '85 New Art Wave—began transgressing the ideological and aesthetic diktat of officialdom. They began to invert or outright reject the agitprop-style Socialist Realism in which they had been inculcated. And they rejected the orthodoxies of the political establishment that controlled the educational system and, indeed, all expressions of public culture. Chen Haiyan was part of the '85 generation, but she was neither interested in adhering to the dogmas of institutionalized tradition nor following the caprice of new trends.

It was also a watershed moment in Chen Haiyan's personal development as a young woman experiencing love and sex for the first time, and the choice to experience these things against the norms of her society was a kind of rebellion as well. She fell in love with another artist, and her three-year affair with him was an emotionally fraught, intense experience of forbidden love so gratifying and yet agonizing that it left her with deep psychic wounds but also helped her to articulate to herself who she was and what she would demand from her life. The affair triggered interior responses (not merely passive reactions) to both the pains and joys of being in love for the first time and set her on a poignant and powerful journey towards self-knowledge. These responses would catalyze her to trust her own voice, make her own judgments, and find her own way in the world against the prevailing currents and mores of the time.

This tumultuous experience came to a head when Haiyan discovered in 1987 that she was pregnant with her lover's child. Although she understood that they could not be together permanently as a family, and in spite of his pressure on her to have an abortion, Haiyan's sense of autonomy crystallized around her decision to have the child on her own. This was a decision that was not merely radical on a personal and social level. It was also dangerous, because it was during an era when the State still heavily controlled many aspects of private life. Her decision to have a child with a man to whom she was not and would never be married was a radical, risky act of reclaiming her autonomy in the private sphere, asserting her sovereignty over her body, and charting her own course in life. It was a situation where the personal was genuinely nothing less than profoundly political.

Yet, even as many of her anxieties paralleled those of her gender and generation more generally, Chen Haiyan's frustrations in these dream works reveals something deeper about her burgeoning young self that would later come into a fullness and fruition exceedingly rare for a creative woman of her generation. The frustrations and anxieties amply expressed in this first epoch of work dialectically provide the underlying "warp" against which she wove the weft by following her desires and passions, exercising independent judgment, and taking autonomous actions that would lead her into the next stage in her life—that of a voluntarily single mother and independent contemporary artist.

During 1986, when Chen Haiyan experienced such a phenomenal burst of creative productivity, many stresses and stimuli were permeating her life. A look at the pervasive anxieties in her dreams and recurring theme of struggling against being blocked, obstructed, or kept from attaining her desires offers one of many keys to understanding the relationship between the manifest and latent elements in her dreams. The textual component that is present in every work literally transcribes the dream diary entry upon which the work is based, offering the artist's own accounts of her dreams.

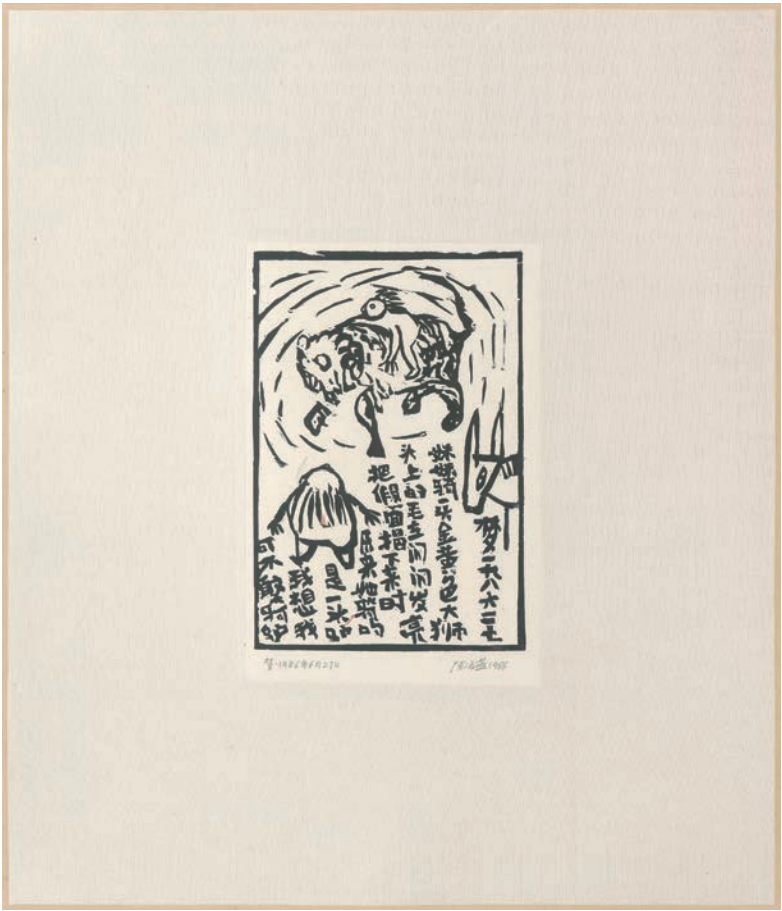
Arguably the most pervasive theme across the body of her 1986 woodcuts (both the 13 × 19 cm series and the 60 × 60 cm series) is one of frustration. And as Freud would have pointed out, scratch the surface of a frustration, and beneath it you will find a desire. While Freud was inclined to oversimplify

such expressions of frustrations as desires repressed due to social prohibitions, a close reading of Haiyan's dreams from this period reveals a much more complex situation. In many ways, the realization of her desires was encountering genuine impediments, particularly in her complicated love affair with the man who would later father her child. The desire that is most clearly and consistently expressed throughout her entire oeuvre, however, is not the desire to be loved or desired, but rather the desire for autonomy.

Uncontrollable Externalities

In many dreams we can see Chen Haiyan's frustration with feeling unable to control externalities around her, which she experiences as her will being thwarted. For example, In *Chickens Turning into Little Cars (Dream: 12 February, 1986)*, the dream Haiyan is raising chickens. They misbehave, evading her attempts to shoo them into their coop, and instead morph into "little green cars" that go "charging down the street" away from her. Just as frequently as she experiences obstructions to the realization of her will, the dream Haiyan also struggles actively and takes the initiative. She is a proactive self, which makes being thwarted all the more frustrating. We see her literally taking the stance of initiator in *Dragonfly (Dream: 16 February, 1986)* as she serves the shuttlecock in a game of badminton. But her attempts at setting lines of action in motion are thwarted as the shuttlecock transforms "into a dragonfly" and lands on her head.

Frustration and obstruction appear again as she tries to achieve her goals in *None of the Melons are Ripe (Dream: 21 February, 1986)*. She wants to pluck the watermelons and toss them down off the trellis where they are growing so they can be eaten, but none are ripe. The latent side of this seemingly banal and manifest content is not hard to interpret: it is not yet her time to have her desires satisfied, for the conditions are not ripe. In a sense, this is Haiyan's explanation to herself of why she is not being satisfied. Likewise, in *Five Goldfish (Dream: 26 February, 1986)*, she wants to catch a "black fish" but catches only goldfish, which can't be eaten, so she lets them go. She cannot seem to get what she wants and, instead, gets that which she cannot enjoy for herself.



Chen Haiyan 陈海燕 , *Golden Lion* 《金色狮》 , 1986, Woodblock print 木版画 , 19 x 13 cm

Overexposure and the Needs of the Exigent, Vulnerable Body

For a young person, just learning about the needs and powers of her body, anxieties inevitably accompany the self-exposure that exploration entails. The body is a volatile site of necessities, desires, exigencies, and vulnerabilities, and it does not always obey our commands.

In *A Skinned Sheep* (*Dream: 25 May, 1986*), for example, as in many dreams, Haiyan tries to access the toilet but is thwarted: upon pushing open the toilet door, “it transforms into a different door.” Inside the chamber is empty, and water spills rhythmically into the urinal. Dreams about toilets and bodily functions are considered to be one of the most culturally universal dream types, and indeed most of us have had these kinds of dreams many times over.

After the initial frustration of bodily need, the scene in the dream narrative switches, and Haiyan encounters a “sheep” that “has just been skinned. Its whole body is bright red.” The sheep is still alive. Could the skinned, living sheep represent the condition of intense vulnerability that one experiences during intimate relationships? Taking the initiative to protect this vulnerable creature, she instructs another girl to keep an eye on the skinless animal and prevent it from getting up off the table and down on the floor, where its raw, exposed tissue could be contaminated, while Haiyan attempts to procure food for the sheep.

In a following scene, school girls are preparing to run a race. The starting gun (another phallic symbol of hierarchical, dominating power) is held by a boy, who refuses to fire the gun. Instead of shooting his gun, he holds it cocked, keeping the girls in a state of constant anticipation but not allowing them to set off. Haiyan wants to join the race, and one of the girls welcomes her. But Haiyan tells the girl she is 40-years-old, yet in reality, when this piece was made in 1986, Haiyan is not yet 30.

Because she imagines herself to be too old, she does not run the race. And because she fears the darkness of the mountain ahead in the next scene, where the city wall she wants to scale is located, she also chooses not to go. These two constraints in the dream are the same in that they are fundamentally self-imposed. This kind of constraint reappears again and again as an

immobilization of the will, sometimes externally imposed, but often she seems to hint to herself through the dream scenarios that some constraints are imposed from within.

The vulnerabilities and needs of the body continue to be explored in dreams with erotic overtones, like *Sweltering Hot (Dream: 3 June, 1986)*. Because it is miserably hot, Haiyan tries to cool a cat by spitting water on it. The cat lies on the bed, and a man, whom she refers to only coded as “he” or “him,” “uses the water spigot to spray water” onto Haiyan’s back. “The blankets are all wet,” she writes. “I am lying on the bed and eat a small apple. I have a big one too, which I give him.” She notes that although it is summer, these apples are “supposed to be eaten in the spring.” The time, once again, is not right for her to properly enjoy this fruit, and she has given “him” the best fruit anyway.¹⁴

Similarly, *The Motorcycle Drives Away (Dream: 5 June, 1986)* also expresses anxieties through frustrated bodily functions and tensions related to the body. In one scene, Haiyan is “squatting in the toilet” when her foot “accidentally bumps his leg.” Although she apologizes right away, “he is upset.” She tries to “get him to go to the police station . . . but he won’t help” her. Instead, he climbs on his motorcycle and leaves. Later, they are out shooting baskets, but the ball “won’t go in,” even though she is sure that “if you use a little force, it should go into the hoop.”

Fear, Paralysis, and the Immobilization of the Will

There are also many dreams from this time in which the dreaming Haiyan experiences moments of fear that threaten to immobilize her. And indeed, in situations of immense stress, Haiyan has suffered attacks of Ménière's disease, causing vertigo so extreme that she is unable to get up. Her sense of her own agency seems to be constantly under assault during this period. For example, in *Ghost (Dream: 4 February, 1986)*, the dream Haiyan lies in bed unable to sleep. She stares at the ceiling and discovers it looks like “two monkeys”; the sight makes her feel that she has “seen a ghost,” leaving her “paralyzed with fear.”

In *Golden Lion (Dream: 7 February, 1986)*, Chen Haiyan’s little sister rides on the back of a “big golden lion with a shining mane.” The lion appears majestic,

but turns out to be a donkey wearing a mask. Haiyan notes in the dream that she does not “dare ride a donkey.” Her suspicion of duplicity and fear of being duped is clear. Already she is articulating the understanding that someone who appears to shine with greatness is sometimes nothing more than an ass in lion’s clothing. She fears the kind of ride a donkey offers, and this fear is paralyzing.

One of the most powerful instantiations of the artist’s fear of being immobilized—unable to move and lacking command over herself or control over her life—is the work, *Me and My Little Brother (Dream: 30 April, 1986)*. For Chen Haiyan, this is also one of her most painful dreams, so painful that she barely dares return to it, because it is so laden with prescient imagery foreshadowing the rupture of her relationship with her first love. The trauma lies not merely in the surface loss of her love object, but also in the deeper fear of being stuck in a passive, reactive position, in contrast to the proactive self she strives to be. This dream betrays with great clarity her anxieties of being immobilized. In the dream, she sneaks on board a train under the pretext of seeing off a teacher in order to see the man with whom she is secretly having an affair but is quickly “shooed off” like a pesky creature. As the train, carrying her love away from her, “begins to move, one car after the other flying by,” she stands paralyzed with grief. She writes: “I stand on the platform, grabbing my little brother’s hand, myriad regrets in my heart.”

As discussed earlier, the Rooster is the totemic signifier of Haiyan’s Animus, or masculine power, and frequently appears in her dreams, usually in a proud, regal active mode. Following this momentary loss of agency at the train station, however, Haiyan’s dream then progresses into a telling scene: “In a little pen are two white chickens [hens] that are eating dirt.” The rooster is thus symbolically castrated and reduced to “eating dirt.” But this loss of autonomy and agency is more than Haiyan’s psyche can tolerate.

In the next scene, she conjures up the Cat—her feminine spirit totem. Haiyan sets about “luring” as many cats as she can into her yard, using the unlikely treat of spinach to entice them. Her plan is to “capture them.” After catching nine, she notes that there are many more that still “haven’t come out,” hinting that her work is far from done, and perhaps also expressing anxieties that she is not sufficiently feminine to keep her lover. Yet it is noteworthy how in her moment of greatest anxiety and sense of total loss of agency, her subconscious

is able to conjure up both spirit totems in one dream to help her work through that crippling moment of paralysis.

In Chen Haiyan’s dream the following night, it appears that she is still grappling with questions of loss of agency and self-control. *Mental Illness (Dream: 1 May, 1986)* starts with her attempting to wash herself with a tiny spigot, signaling her recurring preoccupation with cleanliness. Later in the dream, she becomes “a schizophrenic mental patient” who doesn’t know where she is going until she is already there (in this case “down the stairs”) and who laughs and laughs until a woman’s disapproving stare makes her “turn it off.” She has just come from a beach where she collected “two calendars as large as bed sheets.” On the back of each is a grid of boxes. Marking the passage of time, as she does through her waking-life practice of recording dated dream diaries, is clearly one means through which she seeks to regain agency over her life. The massive size of the calendars places them, and by association her dream diaries, in the frame of artwork. This can be read as a grappling with the past and a decisive attempt to turn her own lived history into something over which she exerts a measure of control by making it into art.

Indeed, for Chen Haiyan, keeping dream diaries and painting and carving her dreams into permanence is a way of recovering and reengaging the repressed. In *At the Front Desk (Dream: 4 May, 1986)*, the dream Haiyan is standing in as a substitute for the person who is supposed to be working the desk. A boy appears, “points at the paper on the wall and asks, ‘Did that person die?’” and Haiyan “crouch[es] on the ground and weep[s].” She is told not to cry, but she knows that her tears are for herself. She thinks, “I don’t dare say that he is dead,” but then she tells the boy: “He was already dead . . . People often mistake living people for dead people here.” But she also wants to give him hope. “Last time someone came asking, they found a person who was alive,” she says. The child writes something down at the front desk and leaves.

The scene in the dream text switches, and Haiyan discovers that people have been burying things “beneath the building,” which is another classic manifestation of repression. Now people are trying to “dig it all up” or recover the repressed, hidden secrets. A flash flood prevents them from unearthing whatever lies buried there. Later, Haiyan is filling out a register and miswrites her own name. The miswriting of her name is enormously significant, as it

connects her own self-knowledge with her identity. If the things that are buried cannot be excavated, then how will she know who she really is? If she cannot write down her testament, how can she inscribe herself into being?

Finding the Sacred in Nature and the Everyday

In spite of the numerous examples of frustrations in her works, it would be a mistake to imagine Chen Haiyan during this period as a young woman caught in the trap of pining for something she cannot truly possess. In fact, throughout her work, we can also find numerous examples of her ability to find transcendence through the child-like sense of wonder that she has managed to retain from her years in the countryside. She finds peace in nature and celebrates, in her own quiet way, the sacred in the everyday.

For example, in *Song of the Divine (Dream: 28 February, 1986)*, Haiyan dreams of a scene with the man she is in love with and a close male friend of hers—another artist, who understands her well and is a source of camaraderie; they are sitting by the water listening to the singing of a faraway fisherman, and she is deeply moved by the sound. She finds something spiritual, even divine, in this soulful music, instantiating Haiyan’s persistent will to seek out the beauty in life and celebrate it.

In *The Egg is Truly Great (Dream: 14 February, 1986)*, we can see the magical and generative power of Chen Haiyan’s feminine spirit totem, the cat, as well as the aura of mystery and wonder that the very fact of life exudes for her. She dreams of a cat sitting on a clutch of eggs, warming them and waiting for them to hatch. She marvels how great a thing the egg is, for it “can hatch baby bunnies, chicks,” and she imagines that if she puts “another egg beneath the cat,” then she “may possibly get a kitten.” If she, herself, is that cat, perhaps this dream is the young Haiyan telling herself about the possibilities that lie within her own abilities and the powers of her own creativity joined with her will to make a magical world for herself that she can celebrate by living and creating.

The Desire for Reparation

While many of the dreams from this period chronicle the anxieties of Chen Haiyan's young self, such as her fears of loss of agency, and the frustrated, obstructed expressions of her will, there is the accompanying desire expressed in many dreams for reparation. In addition to her choice to hold on to the childhood wonder at the natural world and insistence on finding beauty in everyday life, she also seeks this reparation and self-healing through attempts to reclaim her agency and autonomy first and foremost through her own self-expression.

We can see the thread of this desire for reparation in *Dust Fills the Air* (Dream: 7 May, 1986). The dream Haiyan's recurring preoccupation with cleanliness is expressed in this dream through episodes of washing and concerns about cleaning their new house. Her anxieties about measuring up as a woman during this period—recall her anxieties at not fitting in with her city sisters as a child—are expressed when in the dream she looks at a “family photo” and comments, “I look so ugly.” But her response to feeling undesirable is to take action and heal herself by asserting her will. She does not want to be a passive, fragile little feminine flower. She is tough and demonstrates this later in class when she uses “force to scratch lines into the [printmaking] machine.” Her teacher forbids her to carve, but Haiyan is disobedient and “keep[s] carving away.” Her response to insecurities about herself and her worth is met with a defiant need to inscribe her ego and her value literally and physically into a hard, permanent surface. This speaks volumes about the function that the action of making her art (and not merely what it depicts or represents) performs in Chen Haiyan's process of self-making, for carving the self into being through her art practice is precisely what she has done.

Many dreams are also filled with scenes of danger that Haiyan must somehow escape by her own powers, powers that give her the possibility of a self-made reparation. In *Police Officer* (Dream: 31 May, 1986), it is a collapsing bridge that she must try to outrun. She overcomes her paralysis, and run she does: “right before it falls down,” she leaps “clear of the danger.” She sees her elder sister, the favorite of her mother (the sister who she says “can't do anything” in Dusty Mushroom and asks her, “Why didn't you save me?” Her sister is standing on the side of the road as the bridge was collapsing. “If I was the one standing where you were, I would have rescued you,” Haiyan tells her.

In a later scene, another phallic symbol appears, and this time its power is claimed by Haiyan. The boy who was holding a “big knife” turns out not to be a threat. Haiyan shows herself to be his equal, taking the knife and using all her “strength to help him chop” sugar cane into pieces for everyone. In spite of her efforts and contributions, Haiyan gets the last piece, which is “so small and thin.” Instead of feeling wronged or sorry for herself, however, she just has “to laugh.” She reclaims the initiative and refuses to play the victim, telling them that she'll just use her measly little piece of sugar cane to play the flute. Her resilience and humor shines through this work.

Her desire for healing and reparation is also expressed beautifully in the poignant work *Embracing the Moon* (Dream: 24 May, 1986). The dream Haiyan describes watching “him”—her coded referent for her lover—paint and reports feeling “drunk” with the beauty of it. In response, she paints “a blue dream” and writes, “at night I can't sleep,” presumably because of her emotional state. But instead of wallowing in her anguish, in her dream about insomnia, Haiyan takes action. She throws open her mosquito net and is at first frightened by what she sees: “The enormous moon has entered my room / I gaze at her pallid face that illuminates the room with an icy-white light.” Although her first impulse is fear, true to form Haiyan repositions herself into an active role. She faces the object of her fear, this glowing huge moon in her bedroom, in the most moving manner: “I embrace her with all my might, [and] she is unwilling to let go.” When the moon must leave, she retreats, going “further and further away.” While Haiyan cannot stop the moon from leaving, she has used all her strength to hold her close.

Is this moon perhaps Haiyan herself? If so, is her embrace of herself in the guise of the moon a reparative act of self-healing? As the dreaming Haiyan watches the moon recede, after such a beautiful moment of togetherness, she realizes that she “didn't speak a single word” and that she had forgotten, overwhelmed with emotion at that moment, to tell the moon what was in her heart. So she writes down the dream and then paints and carves it into permanence, so that it will never escape her again. It is also noteworthy that the moon's presence, at least for a time, eclipsed the symbolic presence of the lover whose paintings held her in his thrall. Perhaps the young woman was beginning to understand that through her art she could be rejoined with the parts of her self that she has given away or lost, reconnect with her own



Chen Haiyan 陈海燕, *Embracing the Moon* 《抱月亮》, 1986, Woodblock print 木版画, 60 x 60 cm

powers, and, in doing so, finally recognize her own beauty.

In short, during this early period of incredible creative productivity in 1986, Chen Haiyan's process of making art and becoming a profoundly original artist of formidable proportion crystallized, and its formation was inextricably entangled with the sensitive topology of her psyche. This topology was shaped by the conscious, subconscious, and unconscious dimensions of her emergent self as it sought to make sense of the world and her place in it.

All this took place within the context of the formative experiences of that period: Haiyan's frustrated, passionate relationship with the man who would later father her son and then leave, as well as the new professional responsibilities as a teacher and member of one of the most prestigious fine art faculties in China. Most importantly, she had found her distinctive language and voice as an artist. She sought autonomy in the pursuit of her creative aspirations as an independent artist and was unwilling to hew to either the safe conventions of traditional official Chinese printmaking or ink painting or to chase the fleeting trends dominating the emerging contemporary art world. Rejecting both of these paths meant that she had chosen to walk a rocky unpaved road that she would have to make for herself.

Using the emotional, intellectual, and creative tools with which prior experiences had endowed her, she confronted these experiences through her unconsciously unfolding dream life, her daily experiential life, and the inner life of her conscious self, as well as the subconscious life of her accumulated associations and lessons from life's traumas and triumphs, as well as one's mundane existence. In this way, her process of self-making throughout her artistic career maps bi-directionally onto her process of art-making, and both of these (self-making and art-making) are firmly anchored in her experiential vicissitudes of being-in-the-world; she is speaking and acting, both literally and symbolically, through her artwork. Chen Haiyan's response to internal paralysis and external obstacles alike has been to seek reparation by reasserting autonomy over important aspects of her life and thus reclaiming her agency.



Chen Haiyan 陈海燕, *Manmade Iceberg - West Lake* 《西湖 - 人工冰山》,
2007, Ink and color on xuan paper 彩墨 宣纸, 364 x 146 cm

THE ARTIST AS AUTONOMOUS SINGLE MOTHER—1990S TO PRESENT

After a period of creative percolation following the birth of her son in 1988 and early years of trying to balance the responsibilities of caring for a small child and teaching with her own creative needs, Chen Haiyan learned to extend and expand this mode of survival, self-healing through her work. Throughout the '90s, her work was understandably less prolific in number than the incredible outpouring of the late '80s before the birth of her son, but it was vastly greater in size and scope of scale, as well as complexity of technique. During this period, Haiyan's time was occupied raising a small child as a single mother. She traveled abroad—including to the US, Australia, Europe—for exhibitions of her work and participated in an academic exchange in Northern Ireland as well. On top of this, she was not only teaching at the Academy, but has also been in a leadership role as the Vice Chair of the Printmaking Department since 1996. While many of the dominant symbols and themes continue in Chen Haiyan's dream works, the anxieties and desires demonstrate a marked shift from the romantic to maternal, and her emphasis on the reparation of past wounds and reclamation of her own autonomy and agency through her art practice continues to expand.

The year 1999 also marks the beginning of Chen Haiyan extending her practice from ink-on-paper painting and woodcut printmaking to include painting on five-ply boards, rather than carving on or printing from them, to make works of art in their own right. She continued to do many works of ink on paper and woodcut prints throughout this period as well. Her paintings must be understood in the context of a transgression from the boundaries of her field into one that was still strongly dominated by men. From her visual language to choice of subject matter, it is clear that for Haiyan, painting and woodcut printmaking are seamlessly interconnected—different vectors expressing the same inner world of her psyche and dream life—and both equally powerful in their intense intimacy and simultaneous universality. The main difference lies not in composition or content but in the explosion of color in her often enormous paintings, the riots of bold color that mark the glorious unfurling of Haiyan's inner world into sight.

As this dynamic develops, the ensuing epoch of Chen Haiyan's artwork shows a remarkable shift: the frustrated young woman unfetters herself from one

kind of bond and willingly shoulders the weight of a very different one—from thwarted romantic and familial love to realized maternal love and the creation of her own family. In the process of this shift, the ambit of her creative arc extends, the power and confidence of her work grows, and her ability to navigate a workable relationship to her past, to face her hurts and disappointments, face her mistakes and perceived failures, and find new strength and self-awareness, new self-possession, and a redoubled sense of her own agency emerges. With this emergent and amplified agency also comes a shift in aspects of her art language, the tenor and content of her dreams, and the complexity and richness of her own self-understanding. If each period of work contains certain dominant leitmotifs—imagery, anxieties, desires, and compulsions—then, taken together, they represent a radiant arc of the life of a woman growing into her own powers and claiming them.

Chen Haiyan's works during the early twenty-first century are infused with the confidence of a mature woman. Although she experiences the normal anxieties of motherhood, she faces them in her dreams as a formidable agent who overcomes obstacles. Through motherhood and art, she has reconnected with the joyful child that she was during her years with her grandparents in the countryside. Even as many dreams reveal anxieties about her own child, many dreams are now infused with an ethos of autonomy and resilience. During this later period, it is also worth noting that she paints numerous Rooster portraits that embody her spirit totem with powerful brushwork and resplendent color. Perhaps these are a kind of self-portrait in which she depicts the part of herself she seeks to become, for this strand of her practice intensifies in direct relationship to her growing self-confidence.

Anxieties of Motherhood

Many of Chen Haiyan's dream works during the late '90s and early 2000s contain references to babies, baby animals, children, or her young son in particular, manifesting the latent anxieties of motherhood and her subconscious attempts at resolution. Many of these dreams also involve recurrent symbols and appear to be rejoinders to past dreams of anxiety, such as the ink-on-paper work *Untitled (Dream: 1998, 26 February)*. Here the sky is filled with dragonflies, reminiscent of the 1986 dream in which an unruly

shuttlecock disobeys Haiyan's serve and becomes a dragonfly that lands on her head. Here, however, she exhibits a greater degree of self-mastery and manages to catch a dragonfly that is wearing a little boy's shirt. She would like to catch more but cannot reach the ones high in the sky, and she notes that she can never keep up with the wind. Indeed, as Haiyan suggests, being the mother of a small child might be likened to the Herculean task of trying to keep up with the wind.

As the artist's young son begins to grow, Chen Haiyan's dreams frequently feature him explicitly and display the shift of her major anxieties from romantic to maternal love. In the large ink-on-paper print *Untitled (Dream: 27 February, 2000)*, Haiyan dreams she is in the countryside with her son practicing a relay race. She gives him the baton and tells him to hold on to it. He has never run there before, so he falls into a nearby river. She recounts her fear as he thrashes his arms about trying to stay afloat. Haiyan wants to run into the water to "save him" but "cannot move," because she is tripping over her own feet, obstructing herself. Then she discovers that the water is not so deep after all, and she is able to rescue her son. The recurrent fear of paralysis, combined with the need to exercise her agency and protect her child, comes through clearly in this body of work.

In her ink-and-color work on paper *Untitled (Dream: 12 October, 2000)*, Haiyan is standing in a crowd watching gorgeous birds flying above. A man in the crowd surprises her by hurling a child to the ground, as if trying to kill it. Horrified at seeing the child lying at her feet, she angrily asks the man how he can do such a thing, and then the child turns into an ear of corn.

The way recurring symbols are re-invoked in reply to earlier works also shows the shifts in Chen Haiyan's self-image and the enlargement of her confidence about her own agency. In the ink-and-color work on paper *Untitled Dream (22 October, 2000)*, for example, Haiyan cannot get near her house, because trucks are obstructing the way. She decides to walk, and the trucks transform into donkeys. Although she does "not dare" ride a donkey in the 1986 work *Golden Lion*, now she has no fear. She realizes that she has grown up with donkeys and knows how to handle them. She brushes a donkey, telling it that it is "still a baby" and she will take it home with her. Here we see a movement towards resolving her anxieties related to motherhood and her abilities to deal with the

needs of small children.

But these movements are hardly totalizing or linear. Perhaps it is better to imagine the artist's psychological struggle to form a coherent, confident self in terms of an ongoing struggle against her anxieties and a fantasy fulfillment of repressed wishes expressed through dreams. In *Untitled Dream (3 August, 2001)*, also ink on paper, Haiyan is gazing out the window and holding a baby boy. The baby is struggling to get away from her, and she holds him tightly, trying not to let him go. She takes him to see birds on the balcony and shows him how they are not afraid of her; they let her hold them, and then she sets them free again. Then the baby boy in her arms becomes a bird himself and flies away. His head is bandaged, and he is soaring precariously high. Haiyan is terrified that he will crash into an electrical power line or tree branches. She races outside and tries to find him but cannot, and she begins to fear that he might have died entangled in tree branches.

The universality of these hopes and fears is hard to miss in these dream sequences. Like most parents, Haiyan wants her son to grow up and become independent, as she has struggled to become, and yet she is terrified that he will be harmed by life along the way. She wants to protect him from this harm, yet knows that to grow up and fly is to risk the danger that comes with autonomy.

Reclaiming Agency and Overcoming Obstacles

In a similar vein, Chen Haiyan's ink-and-color painting *Manmade Iceberg – West Lake (Dream: 10 April 2000)* shows the dream Haiyan encountering trouble but responding to it in a way that demonstrates she can and will deal with whatever life throws in her way. Her recurring anxieties about the vulnerabilities of the exigent body—such as needing to pee and not being able to find a place—are not going to stop her either. Haiyan has now firmly positioned herself as an agent in charge of her own destiny and knows that she can impact the destiny of others as well. She wants to be the one to fix things, help people, and save them. For example, in this dream, her uncle's pants have holes, which she offers to mend. Later, she is waiting for someone on a muddy road filled with potholes; she doesn't want her shoes to get muddy but

discovers that walking barefoot is quite painful, so she puts her shoes back on. Again we see Haiyan's determination to traverse the rocky road of life quite literally. She acknowledges the pain of moving ahead but looks for a solution that will allow her to do so. In this case, that means finding her shoes, putting them on, and soldiering ahead.

Likewise, the large 2009 black-and-white woodcut print *Old Tree Vines (Dream: 18 March, 2004)* is emblematic of the confidence and self-assuredness that Haiyan has cultivated for herself. In this dream, she once again encounters an obstacle on her path. This time, "the road ahead" of her "appears to be blocked." Her response again shows the strong sense of agency that now defines her conception of self: "I come up with a way to get through / By grabbing some old tree vines / I make a swing / To get me over to the other side." Instead of being paralyzed by trepidation, she declares that she is "not afraid that the vines will break."

While the work depicts the difficulty of overcoming the obstacle, it depicts, even more so, her perseverance and strong will to succeed: "It takes me several tries to get over to the stone steps on the side of the lake / I exert myself trying again and again / And when I am standing on the ground / I stumble back a few steps, my body unsteady / Almost falling into the lake / Finally my feet firmly touch down on stone." Life is difficult, but Haiyan's ethos is one of tenacious resolve and determination to "find a way" to get through and keep herself on solid footing, in spite of the treacherous nature of the terrain.

In the huge ink-and-color painting *The Black Cat and I (Dream: 22 December, 2004)*, people are shooting guns in an empty lot or trying to hide and not get shot. Haiyan does not have a gun, but she sees a cucumber and picks it up. It turns into a "large black cat," her Anima totem and a symbol of her female power. In this dream, she is audacious and brave where others are terrified, doing things like taking a box in which something is "metamorphosing" and putting it in "a well-lit place to see what is inside." Her desire to see the truth becomes greater than her fear of what she may find out, and her empathy for others becomes stronger than any aversion to experiencing their pain. She weeps upon hearing the story of a man who has lost his daughter and "gives up everything" to search for her. When the girl finally returns, she is grown up, and her father "doesn't know where she's been." Her face is "expressionless"

and “freckled by the sun.” Haiyan in the dream feels empathy for these people—a family torn apart by forces they hardly understand—who are searching for their lost ones.

We see Chen Haiyan’s sense of empathy and enlarged agency articulated beautifully in the 2009 black-and-white woodcut print *Girl Painting (Dream: 27 May, 2005)*. In this dream, Haiyan encounters a young girl who is painting on the road. The girl is untrained but paints well, so Haiyan encourages her, telling that she is really “a force to be reckoned with.” The mature artist, herself once a student trying to find her own language, is now a mentor, using her own formidable powers developed over a lifetime of practice to embolden a new generation of young women. In this way, we can see how the model of power and selfhood that Haiyan has embraced is one that is generative and empowering to others rather than destructive and expressed through the overpowering of others, as is often the way the masculine notion of power is framed in contemporary life across cultures.

For Chen Haiyan, then, reparation is not merely directed at the recognition of her own pain or simply healing herself. While some early works reveal her anxieties about being a mother, by this stage in her life, Haiyan has raised her son and gained confidence about what she has to offer others, and in her life she gives generously to those whose lives she touches. As a teacher who is admired and adored by her students, she is also a role model and a mentor to generations of young artists, both women and men alike. For Haiyan, sharing the self-mastery and attendant power she has gained over her own life is as much a part of healing as is gaining power in the first place. For her, reparation functions as much by teaching others how to access their own powers as finding and using her own. Thus, the authority she embodies is what can be called a “generative authority,” one that enlarges and amplifies the agency of those she teaches and mentors, encouraging them to find their own voices, just as she did, and fostering innovative young artists such as her student Sun Xun—now a prominent young artist in his own right.

Over the course of an almost thirty-year career, Chen Haiyan has grown into her own powers, claimed them as her own and shared them with others as well. Although she has suffered intense disappointments and frustrations in various realms of her personal life, she has never allowed these to make her

bitter or vindictive or to let life’s hurts take away her joy. The steady candor of her self-presentation and the unostentatious kindness she offers the people around her have infused her being with a warm, solid, nurturing character. Long ago, she had made the conscious decision to celebrate life through her artwork; through teaching and helping young artists find their own voices, thereby empowering them; and simply by living, smiling, sharing, and giving freely of herself and her gifts to those she encounters.

Finding the Sacred in the Everyday and Nature

As with her body of work from the late ’80s, Chen Haiyan continues to tap into the regenerative power of her childhood wonder at nature and the beautiful moments that could be found in the most mundane things. Her 2009 work *Peasant Farmer Band (Dream: 11 January, 2004)* is another instantiation of Chen Haiyan’s expansive spirit and deep will to find beauty, joy, and cause for awe and celebration in life wherever she can. In her dream, there is a band of peasant farmer musicians “on a street corner playing their hearts out.” When other bystanders try to criticize them, she pays the naysayers no mind and allows the music to transport her. She hears the sounds of nature in the music—“the sound of a waterfall in a mountain valley.” She does not merely stand by passively but rather actively “listens with all of [her] being.” She marvels at the “incredible” talent of these rural musicians, who surprise her with their ability to “fine-tune their instruments to imitate the valley’s wind.”

Some works during this period show a strong continuity with the strand in her personal narrative that constructs her as a person rooted in nature and capable of finding beauty in the world around her, someone willing and attentive enough to seek out the things worth admiring in the world and rejoice in them. She knows it is hard work to live joyfully this way. But she is willing to “crane [her] neck to gaze upwards,” so that she can take in the wonder of the natural world as she moves through it, as she does in the dream realized as the 2009 print *Craning Neck to Gaze Upwards (Dream: 22 December, 2004)*.

In a simple yet moving ink-and-color painting of great poignancy and beauty,

Starry Night Dream (27 February, 2005), that again shows her celebration of nature and will to revel in beauty wherever it can be found, Chen Haiyan stands beneath a tree that blocks her view of the sky. She raises her “head to take in the sight of these countless stars.” It is a profoundly human moment in which the power of the individual human being, which she has struggled all her life to assert, is juxtaposed to the immense power of the universe. Yet instead of leaving us with the feeling of how infinitesimal we are against the backdrop of the great starry sky, the work is profoundly uplifting, offering an image of the human being at one with the universe, rather than dwarfed by it. As such, this is arguably one of Chen Haiyan’s greatest works.

CONCLUSION

Using the theoretical tools of a post-Freudian, feminist psychoanalytic interpretation of dreams and grounding an examination of the artworks in the particularities of the lived history of the artist, we can explore the inner workings of her psyche that drive her creative impetus. This allows us to trace the trajectory of Chen Haiyan’s practice in context and examine the reparative function of her art, as well as its larger implications as a vehicle for transitioning the self from the position of disempowered, traumatized victim to a proactive role of life-affirming, self-healing agent that reclaims its own powers.

These themes are exemplified in her extraordinary 2009 black-and-white woodcut print *I Won* (*Dream: 29 November, 2001*). This work is particularly emblematic of the shift in Chen Haiyan’s stance as an active agent within the world in all its complexity. Her description of the dream says everything: “I am fencing with a man, wearing a full suit of camouflage. I strike the side of his chest several times. And I win.” Men may come to her, hiding their true colors like donkeys wearing the masks of lions, but she is no longer the anxious young woman afraid to leave her studio for fear of missing her lover’s unannounced visit or incurring his wrath at not being able to locate her at will. Now she is a confident, mature woman who knows where to deal the decisive strike—at heart level but on the side of the chest so as to mark her overcoming without committing any violence against her opponent.

That winning side strike is a signal of her superior skill and aim, not a brute blow designed to harm. Her victory is not pyrrhic, it is humane and yet still decisive. *I Won* is one of the most powerful in her oeuvre of this period, because it so clearly shows the crowning of her strength and agency as well as the manner in which she has chosen to be in the world. She will fight back, and she will not be intimidated or taken in by deceptive surface appearances, but she will also not resort to low blows or strikes beneath the belt. She asserts her moral higher ground even in the act of self-defense. It is a piece redolent with self-confidence and performs a triumphant yet self-restrained, kind, and compassionate Chen Haiyan.

The truth of one’s inner self often hides in the shadows of sleep. As a life-long shadow chaser seeking to carve the fleeting things of life into permanence, Chen Haiyan knows that the process of making her art is inextricable from the process of making herself. Speaking through her work about life and its mysteries, about human beings and their failings, about nature and its wonders, and about the struggle to overcome whatever obstacles life throws in one’s path, she has forged her own tools for becoming stronger and more self-aware.

For Chen Haiyan there is no art without a self that, in dreaming, is given a window through which to examine its own being. Likewise, for her, there is no self without an art that enables her to reflect upon her place in the world. Thus, through dreaming, Haiyan has learned to make an art that can speak of life and, in turn, speak to life. Adding its distinctive voice to the great chorus of becoming, her art transforms her life into a visual aria of images that sing their own truths into being.

References

1 Unless otherwise stated, all the quotations from Chen Haiyan’s dreams are translations from the textual elements inscribed onto the work in question. All works are based on specific dreams, and over the past thirty years, each dream has been recorded in her dream diaries, which are later excavated to make artworks. Hence the descriptions of the actions in the works and the descriptions of the dreams themselves are one and the same—both derive from Chen Haiyan’s rich dream life, which she records in her diaries. The later inscription is not necessarily identical to the diary entry. Nonetheless, the textual element in each work that describes the dream is as much an integral element of the artwork as the pictorial component. The dream texts should, thus, not be seen as separate annotations on the works or independent notes on the artist’s life but rather part of the works and part of her practice of everyday life as well.

2 Please note that the date of the dream upon which each respective work is based is part of its title even when the work was actually made at a later time, as is the case with a number of her twenty-first-century works.

3 In keeping with the Chinese practice of a minimum of two characters for referring to a person, I alternate between using “Chen Haiyan” and simply “Haiyan,” her given name. This is also more appropriate than “Chen” because of the intimate nature of her dream diaries and her persona as a character appearing in the narratives of her works.

4 Freud, Sigmund. 1913. *The Interpretation of Dreams*, Third Edition. Trans. by A. A. Brill. New York: The Macmillan Company.

5 Ibid, 136.

6 Ibid, 458. “That a psychic process developing anxiety may still be a wish-fulfillment has long ceased to impress us as a contradiction. We may explain this occurrence by the fact that the wish belongs to one system (the Unc.), while by the other system (the Forec.), this wish has been rejected and suppressed.”

7 Klein, Melanie. 1975/2001. *Envy and Gratitude and Other Works, 1946-1963 (The Writings of Melanie Klein)*. New York: The Free Press; Klein, Melanie. 1975/2002. See also, *Love, Guilt and Reparation: And Other Works 1921-1945 (Writings of Melanie Klein)*. New York: The Free Press.

8 Irigaray, Luce. 1985. *This Sex Which is Not One*. Cathryn Porter with Caroline Burke Trans. Ithaca NY: Cornell University Press.

9 Kristeva, Julia and Jeanine Herman. 2003. *Intimate Revolt: The Powers and Limits of Psychoanalysis (European Perspectives: A Series in Social Thought and Cultural Criticism)*. New York: Columbia University Press; Kristeva, Julia. 1980. Desire in Language: A Semiotic Approach to Literature and Art. Leon S. Roudiez ed., Tomas Gora Tr. New York: Columbia University Press; Kristeva, Julia. 1982. *The Powers of Horror: An Essay on Abjection*. Leon S. Roudiez Tr. New York: Columbia University Press.

10 Cixous, Hélène. 1994. *The Hélène Cixous Reader*. Ed. Susan Sellers with foreword by Jacques Derrida. London and New York: Routledge.

11 Lacan, Jacques. 1977/1989. *Écrits: A Selection*, Tr. Alan Sheridan. London: Routledge, 1977/1989; Jacques Lacan, “The Meaning of the Phallus,” in *Feminine Sexuality: Jacques Lacan and the École reudienne*, eds. Juliet Mitchell and Jacqueline Rose, trans. Jacqueline Rose. New York: Norton, 1985: 83–85.

12 Žižek, Slavoj. 1989/2009. *The Sublime Object of Ideology*. Second Edition. London: Verso; Žižek, Slavoj. 1992. *Enjoy Your Symptom!* London: Routledge. Žižek, Slavoj. 1993. *Tarrying With the Negative*. Durham, North Carolina: Duke University Press. Žižek, Slavoj. 1993. *Everything You Always Wanted to Know About Lacan...But Were Afraid to Ask Hitchcock*. London: Verso; Žižek, Slavoj. 2006. How to Read Lacan. London: Granta Books, and New York: W.W. Norton & Company in 2007.

13 Butler, Judith. 1990/1999/2002. *Gender Trouble: Feminism and the Subversion of Identity*. London: Routledge, 1990/1999, and Taylor & Francis e-Library, 2002: 55-73 (for critique of Freud and Lacan’s and the implications of this conceptions of “being” versus “having” the phallus for Subject/Object relations).

14 Perhaps most roundly critiqued has been Freud’s fetishization of the phallus, which for Freud is essentialized in the form of the penis. This becomes a primary symbol of masculine power and object of desire in his view. Jacques Lacan’s abovementioned essay, “The Significance of the Phallus” theorizes the gendered difference between what is seen as "being" versus "having" the phallus. Possession of the phallus defines masculinity, while femininity is articulated in terms of lacking possession of and instead "being" the phallus (the object of desire). In the abovementioned *Gender Trouble*, philosopher Judith Butler critiques both Freud and Lacan, writing that: "the phallus, though clearly not identical to the penis, deploys

the penis as its naturalized instrument and sign,” (135). Thus, we are cautioned against conflating its historically specific instantiations in the dominant patriarchal cultures with an essentialized, universal signifier of the penis. Penis envy is shown to be more of a male vanity than a conceptually useful or empirically accurate analytical category, and women are simply not castrated men. Nevertheless, the idea of the phallus as a signifier of hierarchical power that has been historically wielded in the service of patriarchal dominance is useful in societies where those gender specific structures and asymmetries of power are still in place. What’s more, as later theorists have argued, the idea of the phallus need not refer exclusively to the erect male organ but rather can be used as a conventionalized symbol for the idea of hierarchical power. Thus, symbolic representations of the phallus can usefully be read sociologically in the context of what is still a patriarchal society—a society in which masculine power is still hegemonic—and need not be read as an essentialized object of desire in order to be a useful category for analysis.

15 Lee Jaeheung, Chagall & Chagall: *The Artworks of Chen Haiyan*. Daejeon City, South Korea: Asia Museum, 2003: 106–107.

16 Ibid, 86–87.

17 Ibid, 118–119.

刻写自我的追影者 ——陈海燕自我塑成和艺术实践中梦的解析

迈涯

中国艺术家陈海燕睡着了。她梦见自己在夜里醒来，“记着梦的图像”，要将它变成艺术作品，以此把梦永久地写入自己清醒状态的生活中。¹但在这样昏昏欲睡的状态下，她潦草的笔迹任意而仓促。她梦见自己醒了，却发现所记下的话语“都重叠写在本子上”，以至于“什么也看不出来”。通过作品《朦胧》(梦二〇〇五年四月二十六日)²，我们得以解析中国最重要的当代版画家和水墨画家之一陈海燕复杂而引人入胜的艺术创作。通过解析她的艺术创作，我们又得以瞥探她的精神世界。尽管这一内心世界以艺术家个人的独特生活经历为根基，对她艺术作品的详尽解析同时也能揭晓其中所包涵的普遍性意义。促使她创作的动力是一个复杂的合体，其中包括了每个人在形成有能力去锻造生命意义的清晰自我的过程中皆需面对的冲动和欲望、焦虑和恐惧、挑战和挣扎。如此一来，她的作品为每一位观者提供了一面镜子，邀请观者在看向作品中所描绘的风景和故事的同时，也看向自己的内心。

《朦胧》能很好地诠释陈海燕艺术生涯中创作这幅作品时所处的阶段。尽管这一较晚阶段中的作品表达出艺术家二十多年来累积而成的深层自信，这种自信却绝非虚浮表面之下、却不敢面对自身脆弱和不足的、盛气凌人的傲慢。诚然，海燕³深知记忆的缺陷，以及想要完整真切地回忆过去，或是想要认识到其中深层的、甚至是痛苦的意义，所需面对的重重障碍。她也知道在梦初醒之时，大脑通过其编校和压抑功能完全获得意识之前，那一顿悟时刻的转瞬即逝。她明白，如若不对她梦境世界中的潜意识生活做一丝不苟的、谨小慎微的记录，通往她精神世界核心的大门很快就会变窄，而通往大门的途径也会为表意识思维的诡计所阻断。

由于陈海燕的艺术创作中存在潜意识和表意识之间变幻莫测的关系转变，精神分析学方法能有效地挖掘她作品的涵义，使其明晰。一方面，从私密个人的角



Chen Haiyan 陈海燕, *Drowsy* 《朦胧》, 2009, Woodblock print 木版画, 162 x 102 cm

度讲，梦是一个富有意义的领域；另一方面，梦也在人类共享的生存经历中、在人与人之间和文化之间的常规和禁律中有着其普遍的根源。所以，对她的梦和梦境画作的深入解析能形成转喻性的一瞥，帮助我们看到以艺术家为主体的自我塑成机制，同时也能在观者当中激发有关自身的相似认知。

梦的解析

那么，如何理解睡梦中的大脑，尤其在艺术的语境之中？精神分析学先锋西格蒙德·弗洛伊德 (Sigmund Freud) 一九〇〇年标志性的研究《梦的解析》⁴ 中，他假定，梦同时具有显梦和隐梦两种成分，同时，隐梦能够说明的问题远比显梦要多。⁵ 再者，他表明，梦应当被理解为“愿望满足”的象征，而“焦虑之梦”往往掩饰和潜藏着那些被人类社会看作是不恰当的欲望。⁶

许多后弗洛伊德主义理论家汲取和延展精神分析学理论的范畴，将文化实践、文化生产以及自我和主体的塑成包括其中。如梅兰妮·克莱因 (Melanie Klein)⁷、露西·伊利格瑞 (Luce Irigaray)⁸、朱丽娅·克里斯蒂娃 (Julia Kristeva)⁹、艾莲·西苏 (Hélène Cixous)¹⁰、雅克·拉康 (Jacques Lacan)¹¹、斯拉沃热·齐泽克 (Slavoj Žižek)¹² 和朱迪丝·巴特勒 (Judith Butler)¹³。他们在建基于弗洛伊德之遗赠的同时，也对他进行了批判。具体来讲，他们批判弗洛伊德对原本在文化历史层面上颇为具体的元素进行了过度的普遍化和一般化，把原本是经过历史和社会传统加工而生成的象征性符号当作事物最基本和最天然的要素，同时也批判他过为简化的大幅强调爱欲（原欲能量 / 性欲）与死欲（死亡驱力）二者间冲突的首要性。弗洛伊德认为此二者是形成人类行为和文明最核心的两种动力，是欲望中并存的两面。而欲望则被他看作是 人类所作所为背后最主要的原动力。欲望在其积极和负面的两个维度诚然是至关重要的原动力，但却并非像弗洛伊德所归纳的那样有着一概的重要性。¹⁴

然而，尽管上述批判合理，弗洛伊德关于梦是窥透潜意识之高效途径的基本认识实为确凿。此外，他关于潜意识之运转方式有异于表意识之运转方式（表意

识的构造基于多种社会构建，以及人们在文化层面上共享的常规、禁律和价值）的论证的确有着经久的可用性。

梦常是冲突和挣扎的发生点。源于外界的社会性和常规性压力跟内心世界的个人驱动和欲望相撞，导致弗洛伊德所指梦的内容中显梦和隐梦两种成分的分叉。尽管潜意识中的愿望、冲动、焦虑和恐惧为表意识所压抑，潜意识仍会间接地通过显性成分去搜求表达。梦和艺术是此种表达最为普遍的载体。所以，当艺术和梦被融合成为一个动态的结合体，它必然渗透了多层潜在的涵义。

正因为梦能够将欲望和焦虑具体化，以此令其得以释放，以梦为源的艺术作品也可以是一种重新整合支离破碎的、被异化的自我成分的方式。梦因此是一条能够引导我们解析陈海燕艺术作品的高效途径。陈海燕以梦为源的艺术作品，远不仅只是一项职业或一种文化创作，它也是一种“自我塑成”的方式。这种“自我塑成”通过 勇敢直视自己的欲望和恐惧、伤痛和惊异、野心和焦虑，也通过克服自身的失意和挫败、拒绝为这些元素所定义而达成。

屏借把潜意识精神世界的表达转化成为艺术作品的方法，陈海燕不仅得以让被掩藏的隐性因素浮出显性层面，也得以让所浮显的隐性因素以视觉的形式表现在艺术作品当中。她以此疏导和放大对自我的认知，并由此激活她对自身生活尤为关键的、一定程度的自主性理解。将隐性情节变为显性是一种自我赋权的来源，从中同时也产生出一种跨越文化、跨越时间分隔的艺术。

醒与梦的艺术

由于本书中已含括一篇讲述陈海燕生活和艺术创作的传记文，此章节将不再对这一内容做详尽的重复，而将只提及那些跟语境化她的梦境画作最为相关的具体细节。此外精神分析学的方法需要以由时间累积而成的生活经历作为艺术作品和梦的索引基础。所以，我们将根据不同作品，选取时序或主题的构建方法，依多种轴心进行探索，以此剖析在艺术作品中变得显而易见的、梦中所涵的显

性内容与其中潜在的隐性因素之间辩证的系统。

陈海燕以梦境日记为源的艺术作品，展现出她的表意识本想逃避对自己内心的审视，但却因此在潜意识中形成了一种直面自我的反思。这一转变发生的过程，即是她将梦雕刻、印制、手绘成其最终艺术形式的过程。同时，这一自我反思又为作为观者的我们送上一面转喻性的镜子，因为陈海燕的作品所围绕的主题，也正是那些我们每一个人的生活中都必须努力克服、尽力解决的、存在性的主题。

陈海燕生活的故事是以各种源源不断的挑战编织而成的。在这些从外界来的充满紧张和焦虑的体验性的“经线”中，她缠结上饱含自己情绪、潜意识、表意识和创作感应的“纬线”，由此编织出华丽的锈织锦般的自我。生活和艺术实践的相互交错，使得这一自我在清晰且强有力的表达中创生。通过观察她的几组艺术作品，追溯她自我塑成 / 艺术塑成的莫比乌斯带般的轨迹，与她生活道路间的辩证关系，就有可能勾划出她处于动态之中的自我。这一自我在不断被刻写的过程中塑造成形。

孩童时代及早期影响

在详尽解析陈海燕的画作之前，还需简要概述她儿童期、青春期以及成年和成为艺术家之前早期一些形成性的经历。陈海燕一九五五年出生在位于中国东北工业区的辽宁省抚顺市。尽管被家人（她父母本希望所生的第二个孩子能是个男孩）托付给外公外婆抚养长大，于年纪很小的儿童来说可能会是可怕的创伤，海燕回忆起在乡村外公外婆家度过的孩童时代，却感到那是人生最美好的时光之一。她的外公外婆在那一辈人及社会阶层中属于典型：不识字、勤勉、不抱怨也不多话，而海燕却记得在外公外婆的关怀下感觉到爱和满足。她的外婆裹着脚，受限只能在所居的院落里生活，但却并没有在海燕面前表现出受压迫的感觉，也从来没有提及想要过另一种不同的生活。她持家，家是她主管的领域。她享受刺绣，享受跟小孙女玩耍，看着世界从自家的大门外走过。

海燕爱她的外婆，但外公才是她最主要的榜样。海燕自认是个像男孩那样淘气的小女孩，喜欢自由自在地漫步于大自然中，把青蛙、蜻蜓、毛虫等小动物抓来玩，帮外公喂养牛和马，这些牲口拉着外公所驾的运货车前往公社农场劳作。她记得外公是通过行动表达爱的、寡言的男人，背着她穿过稻田去看投在白布上的公共露天电影，一路上还为她哼着小调。外公从不限制她，也从未令她觉得自己的世界像外婆的那样，因性别被裹脚，被束缚行动自由。恰反他让她独自去探索身边的自然世界，并尊重她帮他干的活，这些都赋予年幼的她一种自主自由的感觉。

到了七岁要上学的年龄，海燕突然间从这一安全的、田园诗般的童年世界中被撕裂出来，这一世界后来在她的作品中通过各种自然图像一次又一次的显现。她回忆起外公把自己带回抚顺市居住着母亲、父亲、姐姐和妹妹的“家”中；一个对她而言实质上是属于陌生人的家。一到那儿，海燕马上强烈地意识到自己农村土包子的衣着跟这些人有多么不同，以她的草鞋与姐妹们皮鞋间的对比为例。抹着口红的姐妹们呆呆地看着仿佛来自另一个世界的、奇怪生物般的海燕，而在她脑中自己也的确就是如此。得知外公要把自己扔在这个陌生异己的地方，她哭喊了起来。而外公还是流着泪离开了。这可以说是海燕第一次被自己控制范围以外的状况挫败了自身的意志。这或许也是她作为一个年少的女孩，第一次体会到自主力受限，失去了她早已习惯的疯跑在野外树林和乡间田野、自由自在身处大自然之中所拥有的力量感。这一经历可以被看作是海燕早期孩童时代发展的原始创伤。也许出于潜意识想要自我修复的企图，在海燕的艺术作品中，她下意识的一再回到这个点。

尽管海燕学会了在城市生活，学会了熟悉自己后又增添了一个弟弟的家庭成员们，她仍把她外公外婆的乡村当作自己的家。每年学校放假，甚至在年纪还很小的时候，她都会独自一人坐火车回到乡村与外公外婆共度时光。有时候外公外婆会让她带着小鸡仔回城里，作为她以前帮他们照料院子里的鸡、亲近大自然的时光温暖的提示。

在城里，宰杀公鸡、留养能生蛋的母鸡是惯例。有一只看上去像是“母鸡”的

公鸡，由于鸡冠别小，被当作是母鸡逃脱了宰杀。这只美丽的、羽毛白得清澈的公鸡成了海燕心爱的宠物。她崇拜它巨大的爪子和神气十足的个性，也与它自由自在的性情产生共鸣。的确，这只公鸡绝不愿为任何人所束缚。它自由地飞在邻里间，给附近其它公鸡都戴上了绿帽子，它偷走它们的母鸡，每征服一次就大声啼鸣。

公鸡难以管教，看似十分狂野，但跟海燕相处时却例外。他会依偎在她身边，随叫随到。他在邻里间的名声如此粗暴，以至连男孩们都怕他。还有一次，一个住在附近的喝醉的男人特地要来给不服管的野兽一个教训，却被这只凶猛的动物攻击得落荒而逃。

海燕私下里为公鸡自豪，十分宠爱他。所以当他差点啄瞎一个当地孩子的眼睛、母亲因此立律要宰杀他的时候，海燕心如刀割。而在那一刻，我们也看到了那个狂野的、奔跑着享受自由感受和自主力量的乡村女孩的影子。在想方设法要救他、但却意识到自己无能为力之时，海燕最终下定决心，她的宝贝公鸡决不能受难于他人无情的拙手。于是，她决定自己亲手了结他的性命。别人可能会笨手笨脚、让公鸡受到缓慢死亡的巨大折磨和痛苦，这对于她来说是决不能忍受的。于是，她用职业是医生的妈妈最锋利的一把手术刀、以最快最决绝的速度切开了公鸡的喉咙。此后，她沉默寡言了很长时间，并且从此以后拒绝吃鸡肉。

陈海燕的公鸡在某种意义上成了她的精神象征，他一次又一次在她的梦中和艺术作品中重现。诚然，其它动物也同样出现在她的梦中，公鸡却是主宰生物，用荣格 (Carl Gustav Jung) 的词汇可以被称作是她的阿尼玛斯 (阿尼玛斯是男性的象征，尽管于荣格而言它是“集体潜意识”的组成部分)。另一在她作品中频繁出现的生物是猫。尽管猫在中文里并没有其在英文口语中的女性含义，却仍可以被看作是她所谓的阿尼玛 (与阿尼玛斯相对应的女性象征)。数条蛇也同样反复出现在海燕的作品中。这些蛇从后弗洛伊德女权主义精神分析学家的角度，可以被看作是一种阳性力量的象征。这一象征更多的代表着一种主宰的、等级的、非公正的、零和力量之手段，而非对男性生殖器具体意义上的崇拜，也非对男性性器的欲望或恐惧。最后，她的作品中也普遍存在长翅膀的生

物，如各种鸟类，“飞翔”在她的创作词汇中也能被看作是重要的标志。

由于这些遍布陈海燕作品的动物符号，在与她相关的具体文化、生活和经历语境中，有着十分具体的意义，要全面探讨这些符号在她作品中所起的作用确是超越了本文作为诠释她梦境之宽泛索引的范畴，只能在另一篇专门探讨动物符号的论文中再去进行全面的分析。因此，在这里让我们将注意力转移到艺术家的几组主要作品上，通过详尽探讨她的梦及其显性和隐性元素在她作品中的表现，去探索她的梦境世界。海燕颇为多产的创作使我们只能去探索其中有限的一部分。但我鼓励读者阅读她的梦境日记和雕刻在作品中的描述梦的文字。

从成年到寻找自己的声音——作为分水岭的一九八六年

陈海燕一九八六年所作的几组木刻版画系列，标志着她找到自己独有的创作语言，及学会使用这一语言的一个阶段。那年，在参与了杭州浙江美术学院一项以水墨大师赵无极带领的、特别针对一支精英年轻教师队伍的特殊课程之后，海燕的作品变得成熟，她也同时被认可为颇富天分和潜力的年轻艺术家。在这一艺术创作展开之时，海燕在梦、日记和艺术实践方面都颇为多产，创作了数量惊人的作品。这些作品的非比寻常在其独创性，同时也在其对个人私密内心世界的网罗和捕捉，正好与世界范围内那些真正富于人性、普遍性又富个人特色的艺术作品一样。

这一狂热的创作之年所产生的可观且数目庞大的作品集，以陈海燕个人历史和日常生活经历中欲望与焦虑、希冀与恐惧、欢愉与失望的复杂结合体为动力和源泉。这是她生活中在情绪上最为紧张热烈的时期之一。她刚从杭州市浙江美术学院 (后更名为中国美术学院) 的学员转变成为老师，而且第一次恋爱。最重要的是，她找到了一种既专属于自己、又普遍得足以跨文化表达的视觉语言。由此，通过以艺术为媒介去回应她梦中神秘显现的过去和现在的生活经历，海燕的艺术创作开始对她的自我认知进行塑造。

陈海燕一九八六年所作的两组主要作品，充分说明了她们作为一位年轻女性，在以男权为主要支配的、后文化大革命时期的中国社会，想要找到自己的位置需面对的焦虑、欲望和挣扎。彼时，革命时期关于女权平等的提议被击退中止，女性重新又被促动去通过依附于男性来寻求自我满足感，容许自己为家务事所规训。同时，私生活几十年以来被妖魔化，处在主流社会边缘的、敢于冒险的少数人，也只是到了这一刻才尝试性地想要在公众领域里将私生活改造成为公民的社会权益。

当时，政府全方位管控教育系统和公共文化的表现形式，将社会主义写实政治宣传风灌输给艺术家。与此种风格抗衡的文化制造者中，包括一九七六年文化大革命结束之后、一九七〇年代晚期开始活跃的中国首批先锋派艺术家，及八五新潮艺术运动在全国范围内衍生而出的当代艺术家。陈海燕属于八五一代，但她既不愿遵循制度内的传统教条，也不对追随变幻无常的新潮流感兴趣。

一九八六年于陈海燕作为一位年轻女性的成长和发展而言，也是一个分水岭的时刻。她第一次体验了爱和性，其本身也可以被看作是一种反叛。她爱上了另一位艺术家，与他相恋三年，这段在情感上既忧虑又强烈的禁忌之恋，既令她满足又让她受折磨，以至在给她留下精神创伤的同时，也帮助她更好地了解到自身以及自己对生活的需求。这段恋情触发了一次辛酸又强有力的自我认知之旅，也触发了她内心世界对初恋之痛楚与欢愉的种种回响（不仅只是被动的反应）。上述元素促进她更加信任自己的声音，拥有自己的意见，与当时社会的主流主导道德观念对抗，在这个世界上找到属于自己的路。

这一段动荡，在陈海燕一九八七年发现，自己怀上恋人的孩子之时到了不得不应对的程度。尽管她明白两人不可能建立家庭长期相伴，又尽管对方施压让她堕胎，海燕的自主意识，使她决定要独自一人生养孩子。这不仅是在个人和社会层面上颇为激进的决定，也是危险的决定，因为，当时政府对公民私生活的诸多方面都严加管制。海燕决意要生养既不能也不会与她结婚的男人的孩子，以这一激进又危险的举动赢回自己在私人领域里的自治，维护对自己身体的自主和生活道路的自我规划。

然而，尽管她与同辈女性共享诸多相似的焦虑，海燕这一时期的梦境作品表达出的挫败，更为深刻地揭示了她迅速成长的自我之种种。而其最终结果，在同代女性创作者当中又是相当罕见的。这一初期作品所充分表达的挫败和焦虑，辩证性地为她提供了“经线”的基底。在此基底之上，海燕以追随自己的欲望和热情、实行独立自主的意见去编织“纬线”。这将会引领她走向生活的下一个阶段，令她成为一位自愿的单身母亲，和一位自立的当代艺术家。

一九八六年间，陈海燕的生活为种种压力和刺激渗透，经历了一次非凡的创作爆发。观察和分析她梦中无处不在的焦虑和反复出现的主题，例如，因被阻断和妨碍而挣扎或被禁止实现的欲望，能为我们提供理解海燕梦中显性和隐性元素之间关系的关键。每幅作品都包含文字成分，逐字逐句的转录作品所源之梦境日记的内容，提供艺术家本人对自己梦的记述。

可以说，海燕一九八六年所作木刻版画中最常见的主题是挫败。弗洛伊德认为在挫败的表面之下必能找到欲望，其倾向于过多的简化此类挫败之表达，将它看作是因社会禁律而被压抑的欲望。对海燕梦境的详尽解析揭示出比这复杂得多的状况。从很多方面来看，海燕欲望的实现受到多种实际层面上的阻碍，尤其是她与令她怀上孩的男人之间复杂的恋情。然而，她全部作品中所表现出最清晰也是最持久的，却不是想要被爱或被渴望的欲望，而是一种寻求自主的欲望。

不可控的外力因素

我们在许多梦中看到陈海燕因无法控制身边的外力因素而失望，对此，她感到自身意志受挫。例如《鸡变小汽车》（梦 一九八六年二月十二日）。海燕在此梦中养鸡，鸡调皮，她想要把它们赶回笼舍，它们却逃走，变成“绿色的小汽车”，“冲到大街上”驶离了她。正如生活中海燕想要实现自我意愿却频繁的受到阻挠，梦中的她也同样活跃的抗争，充满自发的主动性。她主观能动的自我倾向令挫败经历越发叫人失望。如《蜻蜓》（梦 一九八六年二月十六日），

她在梦中作为一场羽毛球比赛的发球者，我们看到她切实的站在了发动者的位置上。然而，她想要发起一系列行动的企图却因羽毛球“变成一只大蜻蜓飞在我的头上”而受挫。

失意与受挫在她试图达到自己目标的《瓜都不熟》（梦 一九八六年二月二十一日）中又一次重现。她摘西瓜，再把西瓜从葡萄架上扔下来好拿来吃，但瓜却都没熟。这一看似平庸的显梦情节之隐性含义其实并不难译解：欲望被满足的时刻还未到来，条件还未成熟。从某种角度上说，这是海燕对于为何感到不满给自己的一种解释。同样的，在《五条金鱼》（梦 一九八六年二月二十九日）中，她想要抓“黑鱼”，但却只抓到了金鱼，金鱼不能吃，她只能放生。她好像总是得不到自己想要的，取而代之的却是自己不能享用的东西。

暴露过度 and 充满突发状况的脆弱身体之需

对于一个年轻人来说，刚开始了解自己身体的需求和能量，焦虑，必然要随着这种对自身的探索所必需的自我暴露而产生。人的身体变化多端，充满需求、欲望和突发状况，极易受到影响和伤害，却又不总是听训我们的使唤。

《剥皮羊》（梦 一九八六年五月二十五日）跟其他很多梦相似，海燕想要去厕所的愿望被阻挠：推开厕所门的瞬间，门却“又转回另一个门”。房间里空空的，水有节奏的洒进便池。关于厕所和人体排泄功能的梦被认为是最为普遍存在的梦的种类之一。的确，我们中的不少人一定曾多次做过这类梦。

先是身体需求不被满足，而后场景切换，海燕与一头“刚刚剥过皮 满身都是红色”的“羊”不期而遇。羊还活着。那么这头剥了皮的、活着的羊，会否代表了人在亲密恋情中所处的极易受到影响和伤害的状态？她主动想要保护这头易受伤的羊，于是命令梦中的另一个女孩看守这无皮的动物，以免它起身离开桌子，走下可能会令它暴露的皮肤受到感染的地面。与此同时，海燕企图动身去为这头羊寻找食物。



Chen Haiyan 陈海燕 , *Golden Lion* 《金色狮》, 1986, Woodblock print 木版画 , 19 x 13 cm

在接下来的场景中，一群女学生在为一场跑步比赛做准备。起跑枪（又一代表等级和主导力的阳性力量的象征）在一个男孩手中，而他拒绝鸣枪，却将枪竖直向上举起，令女孩们保持期待状态，不允许她们起跑。海燕也想要加入比赛，并为女孩中的一员所欢迎。海燕告诉那女孩自己已经四十岁了，而实际上，在创作此作品时，海燕连三十岁都未及。她由于把自己想象得太年长而不去参赛。而在接下来的场景中，她想要去攀爬一座城市的围墙，又因为惧怕前方山林的黑暗而选择不再前行。此梦中的两次约束颇为相似，因为二者从最本质的角度看都是她强加给自己的。这类约束作为一种对意愿的固化反复出现，有时由外力因素强加，而大部分情况却是她通过梦中的场景暗示自己某些约束是她给自己强加的。

身体易受影响和伤害的特质及其种种需求在稍带情色意味的梦中继续被探索，如《天太热》（梦一九八六年六月三日）。由于天气极度炎热，海燕企图通过向一只猫身上吐水为它降温。猫躺在床上，同时，一个她仅称呼为“他”的男人向海燕的背部“用水龙头喷水”。“被子都湿了”，她写道，“我躺在床上吃一个小苹果，还有一个大的给他。”她又指出，尽管现在是夏天，苹果却是“春节时才吃的”。这一时刻又不是她可以好好享用果实的时间。尽管如此，她仍将最好的果实给了“他”。

与此相似，作品《摩托开走了》（梦一九八六年六月五日），同样也通过未能得到满足的身体功能和与身体相关的紧张压力去表达焦虑。在一个场景中，海燕“蹲在厕所里”，而她脚“碰到‘他’的腿”。尽管她立即道了歉，他还是“不高兴”。她试图“拉起他去公安局……他不帮助”她，却骑上他的摩托车走了。后来，两人同去投篮，但“球没进”，即便她十分确信“再用一点力气球就会进网”。

恐惧，精神瘫痪状态和被固化的意愿

在这同一时期里，海燕还多次在梦中经历由于恐惧的瞬间而感到自己要被固化

的威胁。的确，海燕在极端压力的情况下曾得过眩晕病，导致极度强烈的眩晕，甚至都站不起来。她的自身力量感在这一时期似乎总遭到攻击和侵犯。比如在《鬼》（梦一九八六年二月四日）中，海燕躺在床上无法入睡。她盯着天花板，忽然发现那儿看上像是“二个猴子”，因此感觉自己“见到鬼”，被“吓的一动也不动”。

在《金色狮》（梦一九八六年二月七日）中，陈海燕的妹妹“骑一头金黄色大狮，头上的毛在闪闪发光”。狮子看似威严，实际却被发现是一头戴了假面的驴。海燕在梦中想道，自己“可不敢骑驴”。她对两面派的疑虑和对被欺骗的恐惧一目了然，已然清楚地表达了她的领会，即，表面看似散发着伟大光芒的人，有时却不过是披着狮皮的驴。她惧怕骑着驴旅行，而这种恐惧也可以被看作是一种精神瘫痪的状态。《我与弟弟》（梦一九八六年四月三十日）是最能强有力的表现艺术家惧怕被固化、不能动，或无法对生活自控的作品之一。于陈海燕而言，这也是她最痛苦的梦之一。她甚至不敢回想起这个梦，因为梦中充满了预示她与初恋情人之间关系破裂的预见性图像。而其中的创伤不仅仅在于浅层意义上爱的对象之丧失，更在于她对陷入一种被动的、回应性的状况的恐惧。这种状况与她努力企及的主观能动的自我恰恰相反，而这个梦清晰地说明她害怕被固化的焦虑。在这个梦里，她借跟某位老师道别之名偷溜上一辆火车，想与秘密交往的情人见面，却被老师当作烦人的对象“赶下车”。当火车载着她心爱的人“开了，一节节飞过去”，她束手无策，只能一动不动，悲伤地站在那里。她记录道：“我拉弟弟的手站在站台上。心中万分遗憾！”

如前所述，公鸡是海燕的精神象征，代表她的阿尼玛斯，或阳性力量，且频繁地以一种高傲、君威的姿态出现在她的梦中。在火车站台丢失了主动性力量的短暂一刻之后，海燕的梦紧接着进入了一个很能说明问题的场景：“小篮子里有两只白鸡在吃土”。公鸡在此处被象征性地阉割，并且沦陷到“吃土”的境地。而这一自主性力量丢失的程度，还将更加超出海燕的精神承受力。

在接下来的场景中，她召唤出她的女性精神象征：猫。海燕着手以菠菜这一不太可能起效的食物“喂”猫，想要尽量多地招引它们来她的院里。她的计划是

“抓”猫。抓了九只之后，她指出“还有一大群猫没出来”，暗示她的任务远还没有完成，或许是在表达对自己还不够女性化的焦虑。

在陈海燕次晚所做的梦里，她好像仍然在努力解决自主性力量和自我掌控力丢失的问题。《精神病》（梦 一九八六年五月一日）从她试图用一根很小的水龙头清洗身子的场景开始，表明她对洁净度一再念念不忘。而后，她变成了“一个精神分裂症病人”，不清楚自己在往哪里走，走到了（在这个梦里是在“下楼梯”）才清楚，不停地笑着，笑到某个女人不满地盯着她，才“关掉”。她从某个荒滩来到这一场景，在荒滩上“拾到两本床单大的白本子”，本子背面满是方格。记录时间流逝的章节，一如她在醒着的生活中记录标有日期的梦境日记，于她显然是一种力图重获生活自主性的方法。白本子在此与她的梦境日记相对应，而其巨大的尺寸则指向一个艺术作品的框架。这可以被看作是她在试图解决与自己的过往经历相关的问题，并且决定尝试把这些经历通过做成艺术作品的方式，转变成自己能够施以一定控制的成分。

的确，于陈海燕而言，记录梦境日记、将其绘画、雕刻成为永久，是找回和重新连结被压抑的元 素之方法。在题为《柜台前》（梦 一九八六年五月四日）的作品中，海燕给一个本来要在柜台工作的人替班。出现了一个男孩，“手指墙上的纸问，这个人死了”，海燕便“蹲在地上跟着哭”。有人劝她别哭，而只有她知道自己其实是在为自己流泪。她想，“他死了吗，我不敢说”，而后却告诉男孩“已经死了……这儿经常把活人当死人。”但她也想给男孩一些希望：“上一次就有一个活人找来了，你没死。”男孩在柜台上写下了些什么，然后离开了。

场景切换，陈海燕发现有人在“房子底下”埋 东西，这又是一处压抑的经典体现。现在人们试图“挖开”、或可被理解为“找回”被压抑和隐藏的秘密。突发的洪水让他们不得令所埋之物出土。后来，海燕在填写某张表格时，把自己的名字写错了。写错自己的名字至关重要，因为，名字连结了她的自我认知及身份。如果埋藏的东西挖不出来，她又怎能知道自己究竟是谁？如果她不能写下自己身份的文契，又如何塑成自我？

在平凡中寻找神圣

尽管陈海燕的作品中包含了无数挫败的例子，却不能说这一时期的她是因为想得到无法真正得到的东西而受羁绊的年轻女性。事实上，在海燕的作品中，我们也能找到无数说明她通过重获乡村时光孩童般的奇迹感而得以超越的例子。海燕在大自然中找到了平静与宁和，并以自己独特而恬静的方式赞美平凡中的神圣。

例如，在《神的歌》（梦 一九八六年二月二十八日）这一作品中，海燕梦见与自己心爱的人，以及十分了解自己的另一位艺术家好友一起。他们坐在水边，聆听远方渔夫的歌声，她深深地被歌声打动。她在这一灵魂的音乐中找到了精神性的、甚至是神性的内涵，这说明了海燕在生活中寻找美和歌颂美的不渝之志。

在《鸡蛋真伟大》（梦 一九八六年二月十四日）中，我们可以看到陈海燕女性精神的象征——猫——神奇的生产力，以及生活本身于她而言所散发出的神秘和奇迹的光环。海燕梦见一只猫坐在一窝鸡蛋上，暖着它们，等待孵化。她惊叹鸡蛋是多么伟大的东西，因为它“能出小兔、小鸡”。而后，海燕想象自己再在猫的身下“放一个鸡蛋”，那么她“便可得一个小猫”。如果海燕自己便是那只猫，那么，此梦或许是年轻的海燕在告诉自己自身所拥有的可能性，以及把自己的创造力和意愿结合起来所能产生的神奇的世界，而她又可以通过生活和创作去赞美和延续这样的世界。

修复的愿望

诚然，这一时期的很多梦记录了青年陈海燕的焦虑，对失去自主性力量的恐惧，以及个人意愿所受到的挫败和阻碍等，海燕其他很多的梦却也同时表达出与此相伴的对修复的渴望。除了紧紧抓住童年时对待大自然的好奇心，和坚持在日常平凡的生活中去寻找美，她也通过自我表达试图重获自己的自主性力量，以此寻求自我的修复。

我们可以在作品《灰尘飞满天》（梦 一九八六年五月七日）中找到这一执著追求的线索。在这个梦里，海燕对洁净度一再的关注，经由清洗，以及涉及打扫新家的章节而有所表达。海燕在这一时期中，对于自己还未达到做女人的标准的焦虑，与她小时候跟住在城里的姐妹们格格不入的焦虑遥相呼应。在这个梦中表现为海燕看见一张“大家合影”，而评论道：“我照的很丑。”可她对觉得自己不受欢迎的反应，却是以行动去自我修复，维护自身意志。海燕不愿做一朵被动娇弱的女人花。

她十分硬朗，以在教室里的“[铜板]机器上用力刻线条”为体现。老师不让她刻，可是，海燕不驯从，“只管刻下去”。海燕对自己和自身价值缺乏安全感的回应，便是需要去施行这样的挑衅性行为，要将自我意识和自身价值，从字面以及物体两个层面，刻写进一个坚硬恒久的表面。这颇为充分地阐释了艺术创作其行动本身（而不仅仅是作品所描绘和表现的内容）在陈海燕自我塑成的过程中所起的作用，因为，通过艺术实践将自己刻写成形，的确是海燕所为。

很多海燕的梦还充满了种种危险的场景，促使海燕需要想办法通过自己的力量逃脱险境，这就给她提供了为自己进行自我修复的可能性。在《警察》（梦 一九八六年五月三十一日）这件作品中，一座突然断裂的桥梁是她需要逃出的险境。她克服自己精神瘫痪的状态行动起来，“在翻桥之前”跳过裂口，也“跳过险境”。这时，她看见妈妈最偏爱的那个姐姐，便问道：“你为什么不救我？”姐姐在桥崩裂之时一直站在路边。“如果是我站在你的位置上我会救你”，海燕告诉她。

后来的一个场景中再次出现了一个阳性力量的象征，而这一次它被海燕索得。梦中拿着“一把菜刀”的男孩并没有对海燕产生威胁，她展示出自己跟他是平等的，拿过这把菜刀“帮他用刀分成一段段甘蔗分给大家吃”。尽管海燕付出了努力，也做了贡献，却只拿到最后的、“最小”“最细”的一根，而她并不觉得受委屈，而是“只好笑着”。她重新索得主观能动性，决不成为受害者，告诉其他人她就用这根细得可怜的甘蔗吹长笛吧。她迅速坚韧的适应力和幽默感在这一作品中闪闪发光。

她力图获得修复的愿望，在《抱月亮》（梦 一九八六年五月二十四日）这一强烈的梦中有完美的体现。梦中，海燕看着“他”（即她对自己恋人的含蓄称谓）作画，且为其“美”而醉。作为回应，她画了“蓝色的梦”，并写道，“夜睡不着”，想必是由于她的情绪之强烈。但她却并不为这种情绪而沉迷，在梦中失眠的状态下，海燕开始行动起来。她拉开蚊帐，即刻被所看到的吓了一跳：“天大的月亮进屋子里，我望着她苍白脸把房间照得冰冷。”尽管第一反应是惊吓，海燕却一如既往地把自己重新放在了主动的位置。她以最动人的方式直面自己所恐惧之物，直面房间里这一轮闪烁的巨大月亮：“我死死抱紧她不肯放弃我的手。”然而月亮必须离开：“她走了，越走越远。”即使海燕最终无法让月亮留下来，她也已经用尽所有的力气将月亮抱紧在怀中。

这轮月亮是否就是海燕自己，而她将化身成月亮的自己拥入怀中，是否可以被看作是一种自我修复的弥补性行为？在如此美好的相聚的一刻发生之后，梦中的海燕看着月亮远去，忽然意识到“还没和她说出一句话”，自己为那一刻的情感所震撼，却忘了要向月亮说出心里的话。所以她用文字把梦记下，将其绘画和雕刻成为永恒，不再让它从身边流逝而去。同样值得一提的是，至少在一段时间里，月亮取代了梦中男人象征性的存在，也取代了他所作的将她迷住的画作。或许梦中年轻的女性正逐渐开始领会到，通过艺术，她能与那一部分被舍弃或丢失的自我重新相聚合，且重新与自身力量取得联系，如此一来，终于得以去发现自身的美。

简言之，海燕的艺术创作方式和她逐渐走向深刻独创性、令人敬畏的艺术家的路都在一九八六年这一早期多产的创作时期形成。此种形成又与她敏感的精神世界之结构难分难解、相辅相成。这一结构为她正在浮显的自我的表意识、下意识和潜意识所塑造，一个力图理解世界并在其中找到自己位置的、发展中的自我。

所有的这一切都发生在这一时期她生活经历的语境当中：海燕与令她有了儿子、后却又离开她的男人之间失意的激情，及刚任职成为老师、作为中国最有名望的美术教职工队伍中的一员需担起的新的职业责任。至为重要的是，她找到了



Chen Haiyan 陈海燕, *Embracing the Moon* 《抱月亮》, 1986, Woodblock print 木版画, 60 x 60 cm

自己作为艺术家的独特语言和声音。作为独立艺术家，她在追求创作理想中寻找主动性力量，既不愿守旧地遵循传统的正式中国版画或水墨画，也不愿盲目追随主导着新兴中国当代艺术的那些稍纵即逝的潮流。拒绝了这两条路，就意味着选择了走上一条还未铺就的困难重重之路，而她即需要自己去把这条路走出来。

海燕以之前的经历所赋予她感情、智力和创作层面上的方法，通过潜意识中展开的梦之旅程、经验性日常生活、表意识中的内心世界，以及生活中创伤、胜利和平凡存在所积累而成的下意识世界，重新又去面对和挑战自己过去的经历。如此，她作为艺术家自我塑成的发展过程与她的艺术创作过程双向交互地展开，同时，此二者又都依辅于她在实践和象征的两个层面上，通过艺术生存、言、行于世间，经验性的成败沉浮。海燕对内心精神瘫痪和外力强加障碍的回应，即是重获对生活中重要方面的自我操控权，重建自身主动性力量，以此寻得修复。

自主的单身母亲艺术家——一九九〇年代至今

儿子一九八八年降生，陈海燕在起初照料幼童、教书和顾及自己创作需要的几种责任之间力图找到平衡。经过一段时间的渗透，她学会了通过艺术让由前所述生存和自我修复的模式得到进一步的延展和延伸。她在整个九〇年代间的创作量理所当然不比八〇年代末生下儿子之前那样多产。这一时期中，作为单身母亲的海燕把时间花在了抚养幼童上。她赴美国、澳大利亚和欧洲办展，并在北爱尔兰参与学术交流。在此之上，她从教于中国美术学院。一九九六年起，她也同时任学院版画系副主任。诚然，此前提到的许多主要象征和主题在陈海燕的梦境作品中延续，而这一时期作品中所体现出的焦虑和欲望却明显有了由恋情向母性的转变，与此同时，对通过艺术实践去修复过往创伤、重获主动性力量的强调，也在继续扩展着。

一九九九年，海燕的创作由纸上水墨和木刻版画，扩及直接展示画在五合板

上的作品，不刻也不印。纸上水墨和木刻版画也同样贯穿这一阶段。要了解她的三合板或五合板（甚至七合板）系列画作，需知道其超越了她创作范围之界限，进入到当时仍以男性为主导的一个领域。从视觉语言到题材的选择，可以清晰地看到，于海燕而言，绘画和制作木刻版画二者有着天衣无缝的内在关联，不过是通过不同载体去表达相同的内心精神和梦的世界，而二者又都同时兼具强烈的私密性和普遍性。她的绘画有别于木刻版画之处并不在于其构图或内容，而在巨幅绘画作品中色彩的迸发：各种各样醒目的颜色从象征、形象和索引的层面上，标志着海燕的内心世界在我们眼前优美地铺陈开来。

转变的动力不断地发展，而海燕接下来一个阶段的作品又显示出另一种值得注意的转变：道路坎坷的年轻女性将自己从一种纽带的连结中释放出来，而后自愿肩负起另一种截然不同的纽带，即从恋情和亲情受挫，到实现母性关怀，创造自己的家庭。随着这一转变的到来，海燕的创作范围扩大了，作品的力量和信心增长了，能更好地掌握如何与自己的过去建立一种可行的关系，找到了新的勇气和自我意识，也有了一种新的沉着和加倍的自主性。随着这一新的更为强大的自主性的形成，她的艺术语言、梦的格调和内容，以及自我认知的复杂性和丰富性都在多个层面上发生了转变。如果每一阶段的作品都有其最核心的主旨、图像、焦虑、欲望和冲动，合其为一，我们就能看到一个女人逐渐成长、发现和获得自身力量的闪耀之弧。

海燕二十一世纪早期所作的作品充满了成熟女性的自信。尽管她经历着作为一个母亲所需面对的普遍焦虑，在梦中，她是十分强大的动力因素，克服阻碍，直面焦虑。经由母性身份和艺术创作，她与乡村外公外婆家童年的自我重新建立起连结。尽管许多梦揭示了她对自己孩子的焦虑，其他的许多梦却也渗透出她坚韧自主的精神气质。同样值得一提的是，在这一相对较晚的创作阶段中，海燕以强有力的笔法和灿烂的色彩绘制了无数代表她精神象征的公鸡画像。这些作品或许就是她的自画像，而她即以此描绘自身内部所追求的那个自我。这一系列画作随着她不断增长的自信，在变得更加强烈。

作为母亲的焦虑

一九九〇年代末、二〇〇〇年初，海燕的梦境作品开始指向与婴儿相关的元素，比如，幼小的动物、孩子，尤其是她年幼的儿子。这表现出海燕作为母亲潜在的焦虑，和潜意识寻找解决办法的尝试。其中很多梦也有过去曾做过的梦中与焦虑相关联的、反复出现的符号。如纸上水墨作品《无题》（梦 一九九八年二月二十六日）。在作品中，蜻蜓漫天，呼应一九八六年梦中海燕本要发出去的不听话的羽毛球，变成蜻蜓停在她头上。但在这幅作品中，她展现出更强大的自主力，捉住了一只穿着小男孩衣服的蜻蜓。她想要捉更多，却够不着那些飞得很高的蜻蜓，而且风向变得太快。诚如海燕所说，做一个小男孩的母亲，就好像古希腊大力神捕风的任务一样。

艺术家年幼的儿子成长的同时，也频繁地出现在陈海燕的梦中。这说明海燕的焦虑之源，由恋情向母性之爱的转变。在《无题》（梦 二〇〇〇年二月二十七日）这件、纸上水墨作品中，海燕梦见她与年幼的儿子一同在乡村进行接力跑步比赛。她把接力棒交给儿子，告诉他要拿稳。儿子从没在这里跑过，所以，掉进了附近的一条河里。她讲述自己如何恐惧地看着儿子的手臂在空中剧烈地扭动，想要浮起来。海燕试图冲进水里“救他”，但动不了，因为她一直在不停地绊自己的脚，阻碍自己。后来，在她发现水原来不那么深，而她也能够将儿子救出。

在纸上彩墨作品《无题》（梦 二〇〇〇年十月十二日）（插图五一）中，海燕站在人群中，仰望一群美丽的鸟飞过头顶。一个男人，突然把一个小孩推倒在地，好像要杀了那个孩子。海燕惊恐地看着倒在自己脚边的孩子，质问那个男人，为什么要这么做，此时，小孩变成了玉米穗。

早先作品中反复出现的符号在这一时期再现的具体方式也体现出陈海燕自我认知的变化——对自己的自主力更有信心了。比如在纸上彩墨作品《无题》（梦 二〇〇〇年十月二十二日）中，卡车挡道，令海燕无法靠近自己家。她决定步行，卡车随后变成了驴子。虽然她在一九八六年的作品《金色狮》中“不敢骑驴”，现在却也无所畏惧了。她意识到自己是跟驴子一起长大的，知道怎么对

付它们。她给一头驴子梳毛，告诉它它还小，要带它回家。在这里我们看到她在向试图解决自己作为母亲的焦虑的方向发展，也看到她处理小孩子需求的能力。

但是，这种发展既不是累积型的，也不是直线型的。或许，我们更应该把它看作是艺术家的一种挣扎和努力，在应对自己的焦虑时，以梦的方式针对被压抑的欲望作出的幻想式的满足，由此发展形成更加完善自信的自我。在纸上水墨《无题》（梦二〇〇一年八月三日）这件作品中，海燕怀抱一个男婴注视着窗外。婴儿想要从她的怀中挣脱，而她却将他抱紧，不让他逃开。她带他到阳台上看鸟，向他展示那些鸟儿如何不惧怕自己，让她托住它们，而后又还它们自由。紧接着男婴变作一只鸟飞走了。他的头上扎着绷带，飞在危险的高度。海燕极度恐慌，生怕他撞到电线或树枝。她跑出去找他，但找不着，于是，她开始害怕他是否已经在树枝间纠缠而死。

希望和恐惧在这些梦中很普遍。像大多数父母一样，海燕希望儿子像自己挣扎努力那样，长成独立的大人，但又生怕他会为生活所伤害。她想保护儿子不受伤害，却也明白成长飞翔同时也意味着承担可能会随独立自主而来的危险。

重获自主性力量和对障碍的克服

与上述作品相似，陈海燕题为《西湖——人工冰山》（梦二〇〇五年七月二十日）的彩墨画所描绘的梦，讲述的是海燕如何遇到困难，而她克服困难的方式则体现出她既有能力也一定会去面对生活道路上的一切。即便是她经常会有的、关于充满突发状况又极易受到影响和伤害的身体之焦虑，例如，急需小便却找不到合适的处所，也阻止不了她去克服生活中的一切困难。现在的海燕坚定地相信自己是掌控自身命运的动力因素，也知道自己拥有影响他人命运的力量。海燕想要帮助他人摆脱困境、拯救他们。在《西湖——人工冰山》中，海燕的叔叔裤子上有洞，她想要帮他修补。后来海燕在一条泥泞的路上等人，这条路满是坑洼，她不想让鞋沾上泥，却又发现赤脚行走太痛，于是，又把鞋穿上。

我们再一次确切地看到海燕决意要穿过困难重重的生活之路的决心。她承认前行的痛苦，却又找寻能让自己继续前进的解决方案。梦中，她找到自己的鞋，穿上，坚持前进。

相同的，大幅黑白木刻版画《老树藤》（梦二〇〇四年三月十八日）象征着海燕为自己培养出来的自信和自我确认。她在此梦中再次遇到路途的障碍。这一次，“眼前的路被挡住”。她对此所做的回应又一次证明她自我认知中，对自身强大自主性力量的确认：“我想办法 / 抓住老树藤 / 打个秋千 / 就越过去。”取代之前因恐惧而精神瘫痪的，便是她“不怕它折断”的宣言。

此幅作品诚然刻画了克服障碍的艰难，但其中更为明显的却是她力求成功的毅力和强大信念：“几次都上不了石阶的岸上 / 在用力反复试着 / 站到地上时 / 身体有反冲又倒退许多步 / 差一点摔到水池中去 / 总算脚踩到石头了。”生活固然艰辛，但即使地势危险、变幻无常，海燕的精神气质却指向一定要“找到出路”、站稳脚步的顽强决心。

在巨幅彩墨画《黑猫与我》（梦二〇〇四年十二月二十二日）中，有人在一块空地上打枪，大家都躲了起来，怕被枪打着。海燕没有枪，她看见一根黄瓜，就捡了起来。黄瓜变成了一只“大黑猫”，也就是她的阿尼玛精神象征，或是代表她女性力量的象征。在这里，别人都担惊受怕，她却敢做十分大胆的事，比如拿了其中有东西在变形的箱子，将其“放在向光的地方才能看到它在里面”。她对真相的渴望已经变得比对其的恐惧要强烈得多。

对此，可以通过黑白木刻版画《画画女孩》（梦二〇〇五年五月二十七日）看得最为清楚。梦中，海燕遇到一个在路边画画的女孩。女孩没有受过专业训练，但是画得很好，海燕因此鼓励她，说她“真厉害”。曾经寻找自己创作语言的学生现今已是成熟的艺术家，是良师，用她毕生实践发展而来的强大力量，去鼓舞新一代的年轻女性。由此，我们可以看到，为海燕所接纳的力量和自我之模式，是催生性和鼓舞性的，而非当代社会人们普遍所想的男性视角中的力量那样，带有破坏性或压制性。

也就是说，修复对陈海燕来说不仅仅指向自我治愈。尽管早先的一些作品揭示出她做母亲的焦虑，到了现在这一阶段，海燕已经抚养儿子长大，对自己所能提供给他人的也更为自信。作为一位为学生所敬佩和喜爱的老师，她又是典范和良师。修复既为她自己寻找和使用，同时也起到教会他人如何找到自身力量的作用。

在将近三十年的事业路程中，海燕找到并与自身力量合而为一。尽管在个人生活的一些方面遭受过强烈的失意和挫败，她却从未允许这些消极元素令自己变得苦涩怀恨，也没有让生活的痛楚将自己的快乐带走。海燕多年不变的坦诚态度和对身边的人毫不虚饰的体贴，让她的存在充满了温暖、可靠、滋养的品性。一直以来，海燕从事艺术创作，教导和鼓舞年轻的艺术家，帮助他们找到自己的声音，甚至在最简单的层面上，她生活、微笑、分享，慷慨地将自己和自己的所有赠予所遇到的人，以此赞美和颂扬生活。

在日常和大自然中寻找神圣

在八〇年代晚期的作品中，陈海燕继续挖掘童年时在大自然中找到的奇迹，以及在最为平凡的事物中看到的美丽瞬间。她的《农民乐队》（梦 二〇〇四年一月十一日）即是另一个很好的例子，展现了陈海燕扩展性的精神，和在生活的方方面面都要找到美、快乐，以及崇敬和赞美之源泉的愿望。此处她梦见一支农民乐队“正在街头认真演奏”。周围的人批判这支乐队，她不理睬反对者，而是尽情地让音乐去打动自己。她在其中听见了大自然“山谷中的瀑布声”。她并不只是被动的站在一旁，而是主动地去“极力听”。她大为赞叹这些乡村乐手能够“做好每一个谷风机箱的细小环节”的惊人才华。

陈海燕这一阶段的一些作品与她自我描述中的一部分有着相当强的连续性。在这一部分自我描述中，她将自己构想成扎根于大自然的人，能够在周围的世界里发现美，决意要留心去寻找这个世界上值得敬仰的东西，并为之欣喜。她深知要想像这样快乐的生活需要诸多努力，但她愿意“伸长脖子向上看”，在

行经大自然之时尽量多的吸收其中的美妙和奇迹，一如她在《伸长脖子向上看》（梦 二〇〇四年十二月二十二日）中所做的那样。

既简单又动人、既强烈又美的彩墨画作品《星空》（梦 二〇〇五年二月二十七日），再次展现出她对大自然的赞美，愿意随时随地为美而陶醉。陈海燕站在一棵树下，树遮挡住天空，而她“仰头在望着众多的小星星”。这是极为人性的瞬间，在这一刻，她将自己用毕生努力去维护的人类个体的力量跟宇宙广大的力量并置。然而，她并不向我们传达人类在浩瀚星空下多么渺小的感受。此幅作品有着深刻的鼓舞性，描绘出宇宙与人类合一、而非令人类相形见绌的图像。这因此可以说是陈海燕最杰出的作品其一。

结论

用后弗洛伊德女权主义心理分析学的理论方法作为梦的解析框架，同时将对艺术作品的探讨置于艺术家生活经历具体内容的语境中，我们得以探索为陈海燕提供创作驱动的、她的心理活动和精神世界的运作方式。由此，我们能够在相关语境中追寻陈海燕的实践历程，研习艺术于她的修复功能。从更广的层面来讲，艺术可以被看作是她自我转变的载体，而这一转变指的则是从力量被削弱、受到创伤的受害者，到肯定生活、自我治愈、重获自身力量的主动性角色，这二者之间的转变。

她题为《我赢了》（梦 二〇〇一年十一月二十九日）的非凡的黑白木刻版画作品例证了上述主题。此幅作品尤其表现出陈海燕一种姿态上的转变，逐渐把自己看作是繁复世界上一股强大的动力因素。梦的内容说明一切：“我在和身穿迷彩装的男子击剑 / 几次击中他胸侧面 / 我赢了。”男人们或许隐藏了自己的真面目来到她面前，例如那头戴着狮子假面的驴，但她已不是当初那个紧张焦虑的年轻姑娘，因为怕错过恋人突然的造访而害怕离开画室，或是因为自己不能随叫随到而惹他暴怒。现在的她已经是自信、成熟的女人，知道何时出击，虽然击中的位置与心脏平齐，却不是心脏，而在胸腔侧面，以此留下自己胜利

的标识，同时却也不向对手施暴。

在对手胸腔侧面胜利的一击示意她高超的技艺和目标，而非旨在造成伤害的野蛮出击。她的胜利不向对方索取惨重代价，尽管出手果断，却人道。《我赢了》是她这一阶段所作最具震撼力的作品之一，如此清晰地展现出她至高无上的毅力和动力，以及她生活在世上的方式方法：她会反击，决不畏惧，也不会为欺骗性的表象所迷惑，但她也同样不会去使用任何卑鄙手段。即便是在自卫，她仍以高尚的道德为主张。这是一幅散发着自信芬芳的作品，为观者演绎一个成功、自制、宽宏又仁爱的陈海燕。

我们内心世界的真实自我往往躲藏在睡眠的影子里。作为力求将生命中那些稍纵即逝的事物刻 写进永恒的毕生的追影者，海燕深知艺术创作 的过程与自我塑成的过程是分不开的。她通过艺术作品向自己传达有关生命的一切，有关它的神秘，有关人类和人性的弱点，有关大自然和它美妙的奇迹，也有关努力克服人生之路上一切的困难，通过艺术实践，她锻造出得以变得更强大、更自知的方法。

对陈海燕来说，如果没有因梦境之窗得以自鉴的自我，就没有艺术。同样的，于海燕而言，如果没有艺术创作使自己得以自省，也就没有自我。所以，海燕学会了去创作一种既表现出生活、又因此而作用于生活的艺术。海燕的艺术将她的生命和生活转变成为一曲视觉的咏叹调,其中的种种图像将真理演唱成形，以此在“塑成”合唱团中添加上其与众不同的声音。

1 除特殊注明以外，所有对陈海燕梦的引用皆出自本文 涵盖作品中的文字部分。所有作品都以具体的梦为基础。过去三十年间，她在梦境日记中记录了自己所有的梦，而后做成艺术作品。也就是说，作品表述的内容跟梦的 内容是一样的，二者皆源自被陈海燕记成日记的丰富的 梦之生活。尽管作品所刻文字与日记中的描述可能不尽 相同，这一文字部分跟图释部分一样，对完整的作品来 说同等重要。因此，我们不应把与梦相关的文字看作另 外的注解或是独立于艺术家生活的笔记，而应把它看作 是作品的一部分，也是她创作和日常生活的一部分。

2 本文涵盖的所有陈海燕作品标题中的日期均为做梦的日期，尽管有些作品是后来才完成的。尤其是她很多二〇〇〇年后创作的作品，基于此前做的梦，且作品标题中包含的是做梦的原日期。

3 为了符合中文一般至少以两个字称呼某人的习惯，作者在本文中不沿用西方撰文以姓称呼某人的习惯，而称艺术家为“陈海燕”，或单以她的名“海燕”相称。也考虑到她的梦境日记本来就是私密的、亲密的，称“海燕” 比称“陈”更符合她作为梦境作品主人公的秘密角色。

4 西格蒙德·弗洛伊德《梦的解析》，A·A·布瑞尔译，第三版（纽约：麦克米兰公司，1913 年）。

5 前述出处，页 136。

6 前述出处，页 458。“焦虑衍发的精神过程仍可是愿望被满足的过程，这一点我们已经知道。可以如此解释这一现象，即愿望是在一种类型的系统（潜意识）里被满足的，与此同时，在另一种类型的系统（前意识）里，愿望已被拒绝和压抑。”

7 梅兰妮·克莱恩《梅兰妮·克莱恩选集》，R·E·蒙尼－凯勒尔编，第三卷《妒忌、感恩及其他作品，1946－1963》，和第二卷《爱、罪恶感、修复及其他作品，1921－1945》（重印 1975 年版；纽约：自由出版 社，2002 年）。

8 露丝伊·里加蕾《非“一”之性》，凯特琳·波特和卡罗莱恩·布尔克译（纽约州伊萨卡：康奈尔大学出版社，1985 年）。

9 朱丽娅·克里斯蒂娃《语言的欲望：文学与艺术的符号学方法》，里昂·S·卢

迪兹编, 托马斯·郭拉译 (纽约: 哥伦比亚大学出版社, 1980 年); 克里斯蒂娃《恐怖的力量: 论抑斥》, 里昂·S·卢迪兹译 (纽约: 哥伦比亚大学出版社, 1982 年); 克里斯蒂娃和珍妮·赫尔曼《亲密反抗: 精神分析的力量与限度》, 收录于《欧式角度: 社会思考与文化批评系列》(纽约: 哥伦比亚大学出版社, 2003 年)。

10 埃莱娜·西苏《解读埃莱娜·西苏》, 苏珊·赛勒斯编 (伦敦和纽约: 劳特利奇出版社, 1994 年)。

11 雅克·拉康《拉康选集》, 阿兰·谢里丹译 (伦敦: 劳特利奇出版社, 1989); 拉康《阳具的意义》, 收录在《女/性: 雅克·拉康与巴黎弗洛伊德学派》, 朱丽叶特·米修尔和 雅克琳·霍赛编, 雅克琳·霍赛译 (纽约: 诺顿, 1985 年), 页 83-85。

12 斯拉沃热·齐泽克《意识形态的崇高客体》, 第二版 (伦敦: 沃索出版社, 2009 年); 《享受你的征兆》(伦敦: 劳特利奇出版社, 1992 年); 《与否定一起停留》(北卡罗来纳州德拉姆: 杜克大学出版社, 1993 年); 《所有你一直想知道关于拉康但又不敢问希区柯克的一切》(伦敦: 沃索出版社, 1993 年); 《拉康读本》(伦敦: 格朗塔书籍, 2006 ; 纽约: W·W·诺顿公司, 2007 年)。

13 朱迪丝·巴特勒《性别麻烦: 女性主义与身份的颠覆》(伦敦: 劳特利奇出版社), 页 55 - 73(含对弗洛伊德和拉康的批评解析)。

14 受到最广泛批评的或许就是弗洛伊德对阳具的拜物化。阳具的概念被弗洛伊德单一的简化为男性性器。他认为阳具是男性力量最本原的象征, 也是欲求对象。雅克·拉康的上述论文《阳具的意义》, 提出了以性别为区分的、“是”阳具和“有”阳具之间的不同。男性“有”阳具, 女性则被说成缺少阳具, 而因此“是”阳具 (欲求对象)。在上述著作《性别麻烦》一书中, 哲学家朱迪丝·巴特勒对弗洛伊德和拉康二人皆提出了批判, 她在第 135 页中写道: “尽管阳具显然不等同于男性性器, 却充分利用男性性器作为其被自然化的工具和象征。”这告诫我们, 将阳具定义为男性性器这一被简化的通用信号物, 是人类历史之男权文化所为。阴茎妒羡情结被证实更多的是一种男性虚荣心, 而非在概念上有实用性, 或在经验上有准确性的一个分析范畴, 并且女人也根本就不是被阉割的男人。尽管如此, 阳具的概念作为人类历史上为男权文化所利用的、权力等级的象征, 仍作用于那些仍基于性别特权结构或不对称权力的社会里。更有甚者, 后来有理论家提出, 阳具的概念无需特别指向勃起的男性性器, 而可以被看作是传统意义上权力等级概念的象征。因此, 对阳

具象征性的表现, 可以从社会学角度有效的被理解为身处男权社会语境的指向, 而无需被看作是一种被简化的欲求对象, 或以此作为一种有效的分析范畴。

15 李在兴《夏加尔与夏加尔: 陈海燕的艺术作品》(韩国大田市: 亚洲博物馆, 2003 年), 页 106 - 107。

16 前述出处, 页 86 - 87。

17 前述出处, 页 118。

01

Glimpsing the Green Dragon

看青龙

2003 | Colored ink on board 彩版 | 183 x 122 cm

梦二〇〇三六二十一大惊奇。我见床底下有一公一母粉绿色青龙在上下午（舞）动。我拉着爸爸快来看那里面的光线。随它午（舞）动的闪速灯一闪一闪，发出暖色的光。

Dream: June 21, 2003. An amazing wonder! I saw a pair of pale green dragons, one male and one female, moving under my bed. I dragged my dad over to hurry and see the lights under there. The scintillating lights were dancing, emanating a warm aura.





Glimpsing the Green Dragon 看青龙
Detail 局部

02

Words about the Wind

风的话

2001 | Colored ink on board 彩版 | 183 x 122 cm

二〇（〇）一，十二，二十五。我见天上有一对猴子虎在动！往下看，公在园里那老虎上了天另一边，还有一对鹿在一根绳子上。我想得快逃，否则它下来时会吃我们的。我们逃着，它们真的从天上追下来，突然出现绳子把它们捆住，它们互相吻了一下，那男子满脸通红，吴名向另一边跑曲线。有人说这儿的风有方有圆，又有人说圆是坟。但我觉得太有诗境了……我在反复的（地）读着关于风的话。

Dream: December 25, 2001. I saw a pair of monkey-tigers moving in the sky! Looking downwards, I saw the tiger in the park flew to the other side of the sky. There was also a pair of deer on a rope. I felt that I must quickly escape, otherwise they will come down and eat us. As we were making our getaway, they really did come down and chase us! Suddenly, a rope appeared and tied them up. They kissed each other and the man blushed. Wu Ming ran in an arc toward the other side. Someone said the wind here is both square and circular. Someone else said that the circle is a grave. I felt that this is so poetic, and read again and again these words about the wind.





Words about the Wind 风的话
Detail 局部

03

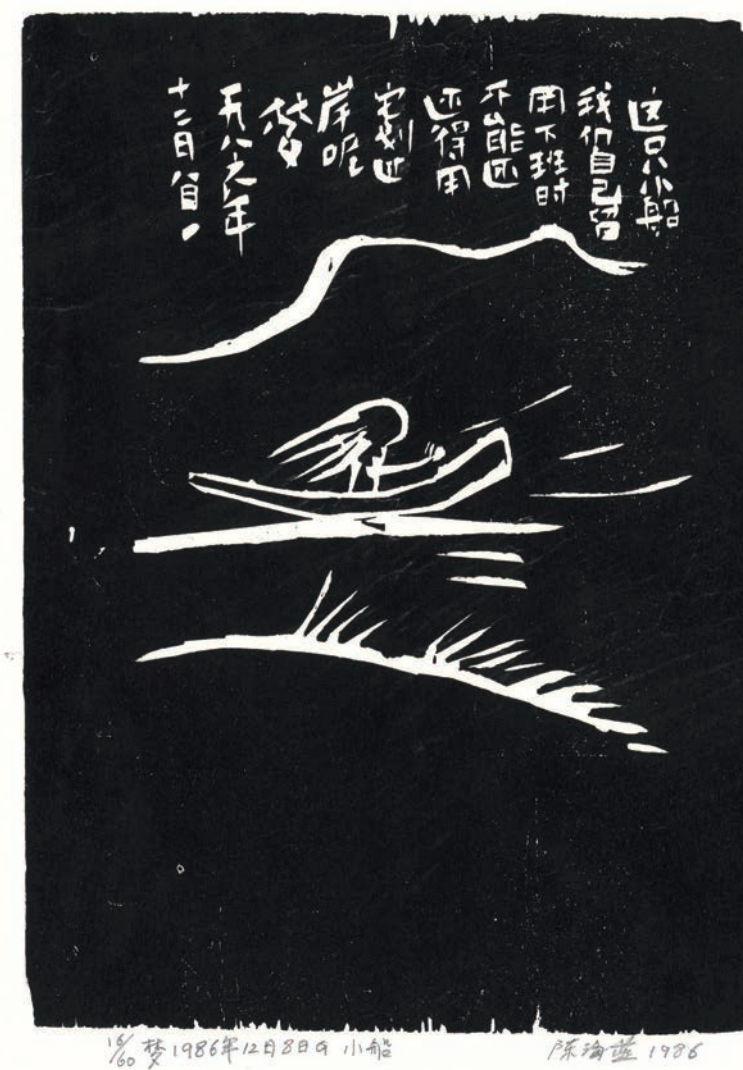
A Little Boat

小船

1986 | Woodblock print 木版画 | 27 x 19 cm

这只小船我们自己留用，下班时不能还，还得用它划过岸呢。梦一九八六年十二月八日（一）

Dream: December 8, 1986 (1). We keep this little boat for our own use. We can't return it after work because we have to use it to get to the other side of the river.



04

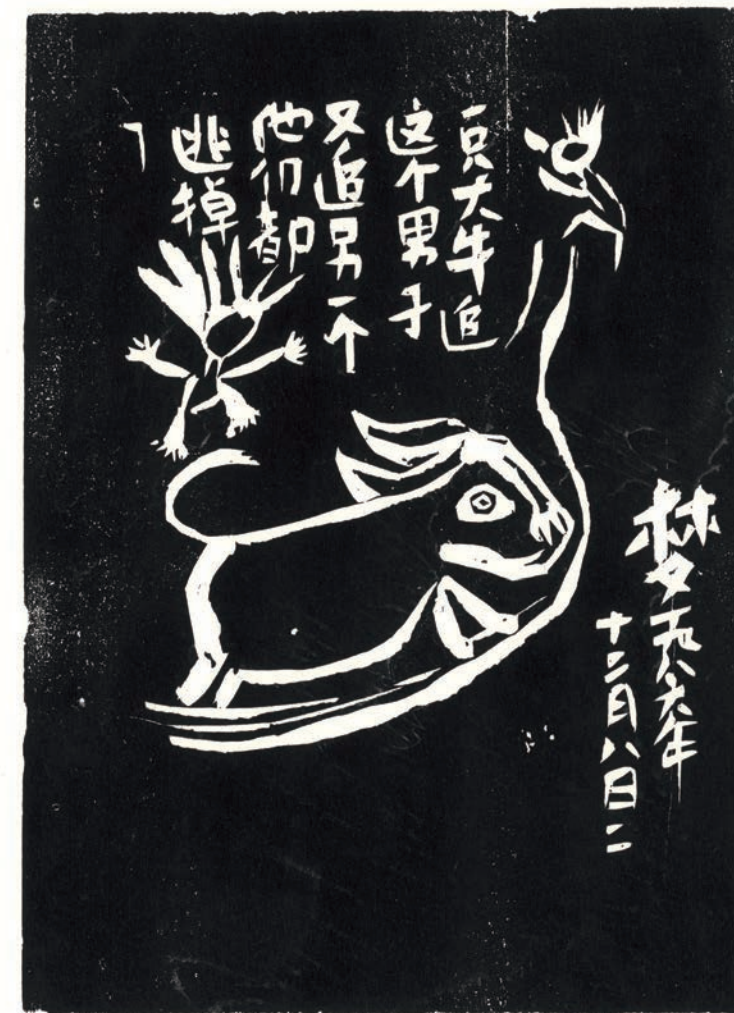
A Large Bull

大牛

1986 | Woodblock print 木版画 | 27 x 19 cm

一只大牛追这个男子又追另一个，他们都逃掉了。梦 一九八六年十二月八日（二）

Dream: December 8, 1986 (2). A large bull chases one man and then another. They all run away.



1/60 梦 1986年12月8日 大牛

所海蓝 1986

05

Chasing the Bull

追牛

1986 | Woodblock print 木版画 | 27 x 19 cm

一个男子又拿起一个木棒去追那个牛，要打那牛屁股后的白色包。他追不上也没打成。梦
一九八六年十二月八日（三）

Dream: December 8, 1986 (3). A man grabs a wooden stick and chases after the bull. He wants to hit the white spot on its butt. But he can't catch up with it.



16/60 梦 1986年12月8日 追牛

陈海莹 1986

06 The Eye
眼睛

1986 | Woodblock print 木版画 | 27 x 19 cm

那牛一下发现我了，我跑出屋子，从门缝向里看。不料 他（它）看到我，它冲了出来，我跑不了，我抓住它， 它也抓住我。我怎么也打不过它。突然它眼睛狠狠对我说，它回去收拾一下东西，让我给它生一个孩子。梦 一九八六年十二月八日 （四）

Dream: December 8, 1986 (4). The bull noticed me immediately, so I ran out of the house and peeped through the crack in the door. To my surprise, he saw me. I couldn't get away, so I grabbed him, and he also grabbed me. But I couldn't beat him. Suddenly, however, the bull's ferocious gaze told me that he will go back and pack his things. He wants to impregnate me and make me bear his child.



Drinking Wine

喝酒

1986 | Woodblock print 木版画 | 27 x 19 cm

我取匕首太短了，我要长的来不及了。它在房子里写信，又歪又乱大字。几个男子祝它愉快。先喝点酒，说先和别人跳，最后醉时再和我跳。我想更好杀它。梦一九八六年十二月八日（五）

Dream: December 8, 1986 (5). The dagger that I grabbed is too short. I don't have time to get a longer one. The bull is in the house writing a letter that is crooked and messy. Several men wished him happiness. [I let him] drink some wine first. I said, first go dance with the others. Let him dance with me afterwards, when he is already drunk. I think that way I have a better chance to kill him.





Drinking Wine 喝酒
Detail 局部

08

Mantis

螳螂

1986 | Woodblock print 木版画 | 27 x 19 cm

在一个半山坡上，一个小孩把我以前放走的那只螳螂又抓了回来，我让他放了。梦
一九八六年十二月八日（六）

Dream: December 8, 1986 (6). On the side of a small hill, a boy caught the praying mantis that I had set free earlier. I made him let it go.



Outside the Window

窗外

1986 | Woodblock print 木版画 | 24.4 x 16.6 cm

窗外房子上面的鸟是哥哥 的，不是喜鹊。在它的尾巴上有一个长毛，那么好看，用绳子捆在它的脖子上。梦 一九八六年十二月二十一日（一）

Dream: December 21, 1986 (1). The bird on top of the roof outside the window belongs to my older brother. It's not a magpie. There is a long feather on its tail, a very beautiful one. It was tied up with a rope around its neck.



Set Free

放飞

1986 | Woodblock print 木版画 | 24.4 x 16.6 cm

一个男子走过来要偷这只鸟，哥哥生气了，用木棒把鸟身上的绳子松开，放它飞了。梦
一九八六年十二月二十一日（二）

Dream: December 21, 1986 (2) A man walked over and wanted to steal the bird. My brother was very angry. He used a stick to loosen the rope around the bird's neck and set the bird free.



I Imagine

我想

1986 | Woodblock print 木版画 | 24.4 x 16.6 cm

我看到它落在一棵树杆上，那个鸟一定是它！我认出它尾巴上那长羽毛，我想它一会会自己飞回来的。梦 一九八六年十二月二十一日（三）

Dream: December 21, 1986 (3). I saw a bird perched on a tree branch. It must be the same one! I recognized the long feather on its tail. I think it will fly back on its own.



1/60 梦 1986年12月21日 我想

陈海坚 1986

The Magpie

喜鹊

1986 | Woodblock print 木版画 | 24.4 x 16.6 cm

我站在阳台上看到树杆上落了许多喜鹊，我高兴的（地）跑过去了。梦 一九八六年十二月二十一日（四）

Dream: December 21, 1986 (4). I was standing on the balcony and saw many magpies on the tree. I happily ran over to them.



1/60 梦 1986年12月21日 喜鹊

1986



The Magpie 喜鹊
Detail 局部

Three Goddesses

三女神

1986 | Woodblock print 木版画 | 24.4 x 16.6 cm

我在阳台顶上向下看，喜鹊都变成了美丽的女神飞下楼去。那形体那么美，裙子外面又穿了一件红色的三角裤，这是三个女神。大街上人见了她们不能理解还笑她们。梦 一九八六年十二月二十一日（五）

Dream: December 21, 1986 (5). I looked down from the balcony and saw all the magpies turn into beautiful goddesses as they flew downstairs. These goddesses have such flawlessly gorgeous bodies. Each of them is wearing red bikini underwear over her skirt. People on the street do not appreciate their outfits and laugh at them.



14

Hu Rui
胡瑞

1986 | Woodblock print 木版画 | 24.4 x 16.6 cm

胡瑞回家来了，她下楼时让我上楼去看她的小孩。他长大了，我想，可惜他没有父亲了。
梦 一九八六年十二月二十一日（六）

Dream: December 21, 1986 (6). Hu Rui came home. She asked me to come upstairs to watch her boy while she was coming down. The boy has grown up, I thought, but he does not have a father.



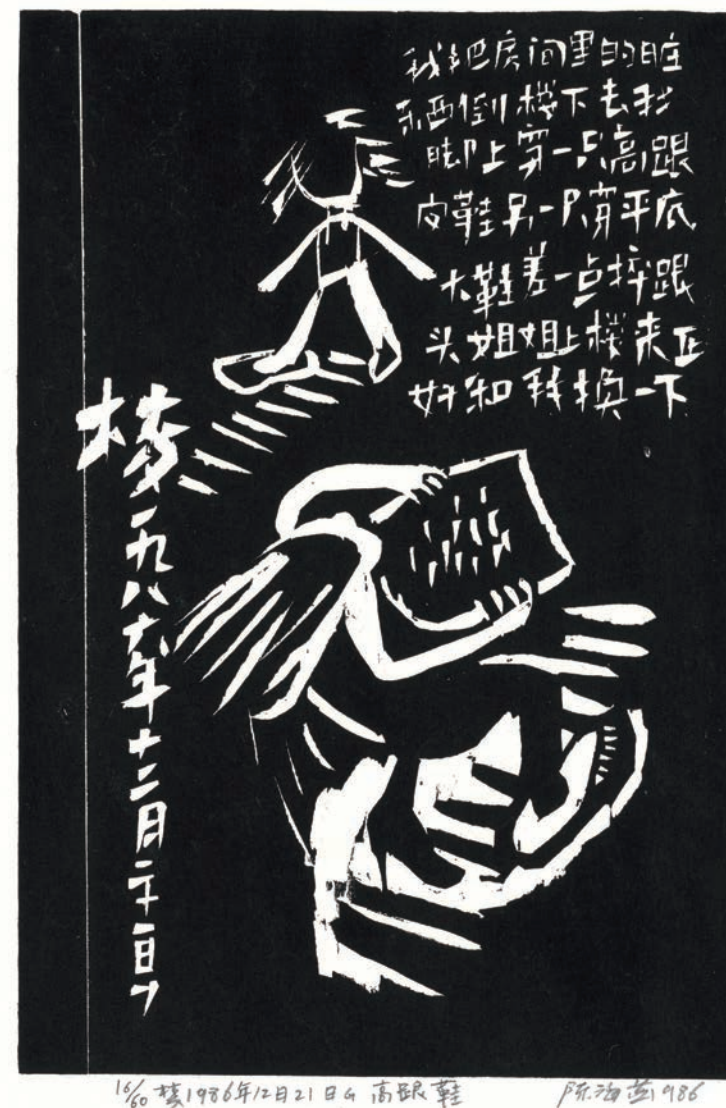
The High-Heeled Shoe

高跟鞋

1986 | Woodblock print 木版画 | 24.4 x 16.6 cm

我把房间里的脏东西倒下楼去。我脚上穿一只高跟皮鞋，另一只穿平底大鞋，差一点摔跟头。姐姐上楼来正好和我换一下。梦 一九八六年十二月二十一日（七）

Dream: December 21, 1986 (7). I was taking the trash downstairs. I was wearing a high-heeled leather pump on one foot and a big flat shoe on the other. I nearly tripped and fell. Luckily, my older sister came upstairs, and exchanged shoes with me.



16

Freud

弗洛伊德

2018 | Woodblock print 木版画 | 80 x 120 cm

梦 2017 年 10 月 16 日，我从屋子的门口向外望，被美景所迷。只见几条巨大的黑鱼从右边水中跃起向左边的水中。我叫儿子快过来看。这儿很静，无人走的小路，雨后的空气中冒着细细的白烟，我赶快走到左边去看。只见鱼儿在水中都直立着。左边的树林中有一些游客在那拍照，儿子过来，鱼都到水下去了。还有公鸡。我拿出手机拍照，儿子不让我拍。我还是拍三只母鸡到样子，在打鸣。这是国外，又见一家人走了过来，我快速拍了一张。我和朋友去一个屋子里，不知道他是否已经到了，我们在屋子里等待朋友去拿扫把，要清理卫生，却发现他睡在杂铺上，是弗洛伊德他睡在这儿！我俩好激动。他给我们看画，我拿一幅对着灯，更清楚看到红色宣纸上的线条，有轻有重的线条。他坐在床上也在看他收藏别人的画。他也有大卫霍克尼印废的不规正（整）、印坏一个小角纸片上的铜版画。我拿过来细看。他还知道我们刚刚在古董市场买了东西。奇怪他怎么知道？他家阿姨拿一个口袋上面有一个竹筒似的东西问他是十元吗？ he说是二百元。我的朋友靠着他说把儿子的名字告诉他，她认识一个标（算）命的朋友可以预知命运。他说他从生下来就是画，边说边用手比划着这样这样。我早晨在外面把昨夜的床单捡进来。天下着小雨，进屋里发现工作室中的墙都是水泥，地板也没了。我打电话问对方装修不是这一间，他们弄错了，把家工作室的地板瓷砖都拆了。很多人说这地板木头还很厚，结实可用。屋子里一根电线都没留，我的画桌也不见了。这工作室不需要装修，是我租来的。室内几个人在搬水泥袋子。奇怪，他们说儿子开门进来的，妹妹也在家。弄错了，搬的（得）太快了，我打电话让对方来看。我在想又遇上麻烦事了，找谁来帮助我打这场官事（司）？ 又见树下有小女孩在拉着树枝荡秋千，我看那枝杆上面不是很牢的。他激动讲另一幅比这一幅更有灵气。

Dream: October 16, 2017. I was enchanted by the view outside the door of my room. Suddenly, several big black fish jumped out of the water from the pond on the right to another pond on the left. I asked my son to come and see. It's very quiet here with very few people passing by. The air is fresh and moist after the rain. I walked to the left to see the fish and saw that they were all standing upright in the water. There were some tourists taking pictures in the woods to the left. My son came and the fish all swam towards the bottom of the water. There were roosters as well. I took out my camera to take photos but my son wouldn't let me. I managed to click three clucking hens anyway. This is a foreign country. I saw another family come over and take a quick photo. I went to the house with a friend and didn't know if the other friend has already arrived. We waited in the house while the other friend went to get the broom to clean up the floor. Then we found a man sleeping on the cabinet in the storage room. It was [the painter] Freud! He was sleeping here! We were extremely excited. He showed us paintings. I held one painting up towards the light and saw clearly the lines—some light and some heavy—painted on the red xuan paper. He was sitting on the bed and looking at paintings by others that he had collected. He had an copperplate etching by David Hockney, badly printed on a small torn paper corner with irregular shape. I took a closer look. He knew that I had just bought some things at the antique market. Isn't it strange that he knew? His housekeeper had a bag with something that looks like a bamboo slip for writing and ask "is it 10rmb?" He said it was 200rmb. My friend leaned in and told him my son's name. She has a friend who is a fortuneteller and can predict the future. He said has painted like this since he was born, and gestures in the air like he's painting while he speaks. I brought in all the bed sheets from last night that I hung out this morning. It was drizzling outside. I went to my studio and found that there was cement all over the walls and the floor was gone. I called the workers who did the renovation and asked if they had worked in the wrong room. They did. And the ceramic tiles on the floor of my studio and my home were all dismantled. Many people said that the wood of the floor was thick and durable. They didn't even leave a single electric wire in the room, and my painting table was gone. I rented this studio. It didn't need renovation at all. Several workers were transporting bags of cement into the room. It was strange that they said it was my son who opened the door for them, and said my little sister was at home too. They made a mistake, but they worked too fast. I called the person in charge and asked him to come and see. I thought, I've run into trouble yet again. Who can help me with this lawsuit? Then I saw a little girl swinging on the tree branches. I realized that those branches were not strong enough to bear her. Freud began excitedly talking about how another painting was even more ingenious than this one.

2017年10月16日我从屋子的门口向外望 被美景所吸引 只见几条巨大的黑鱼从岸边
 水中游向岸边的水中 我吓坏了赶紧跑过去看 这很奇特 无人走动的山路后面的空
 管中冒着细细的白烟 我赶紧快走道右边去看 只见鱼儿在水中都立立着
 岸边的树木林中有一些游客在那拍照 只见黑鱼都游到水下划 还有公
 鸡 我拿出手机拍照 儿子不让我拍 我还是要拍 黑鱼母鸡的样子 在打鸣
 这是国外 又见一家人是刚过来 我快跑 拍了一张我和朋友去一个屋里
 不知道他是否已经睡醒 我们在屋外等待 朋友去拿现要的东西
 却发现他睡在床铺上是带洛伊德 他睡在这 我何好激动 他给我们
 们看画 我拿一幅对塔灯更清楚看到红色宣纸上的线条 有轻有重的线条
 他坐在床上也看着他的画 别人的画 他也有大卫霍克尼 印废的不规则正
 印坏一个小角 纸片上的画 我拿过来细看 他还知道我们刚刚在
 古董市场买东西 奇怪他怎么知道他家阿姨 一个口袋上面有一个竹筒
 似的东西 问他是十元吗 他说是一百元 我的朋友接着他说 和好的名字告诉
 他 她以一个很命的朋友可以预知命运 他请他从生下来就是回边说边
 画 我记着 这样这样 我早晨在外面把昨天的床单捡进来 天下着小雨 进
 屋发现工作室中的墙都是水泥土 地板也裂了 我打电话问对方 装修不
 是这一面 他们弄错了 把家工作室的地板 弄错了 我很久说 这地
 板本来还很厚 结实 可用屋里一根电线都没留 我的画桌也不见了 这工作
 室不需要装修 是我租来的 室内几个人在拍水 混集 奇怪他们说是
 儿子和进来的妹妹也在家 弄错了 拍的水 混集 我打电话问对方
 来看 我在想 对遇上麻烦事 找谁来帮助 我和这场官事 又见
 我树下有小孩 在拉着秋千 秋千 我看那秋千上面不是很牢的



爱的不规正
为刚刚在
有一个个筒
的名字告诉
提回边说边
下着小雨进
为装修不
多人说这地
现！这工作
是他们说是
电话让对
易官事又见
是很窄的



Untitled

无题

1999 | Woodblock print 木版画 | 92 x 250 cm



窗子中出现了一只孔雀，它头花上长出绿色树叶。我在抢拍它。窗子是铝合金做成的。有两个男子挡住我视线，我急忙叫他们走开。突然我的相机关上了镜头，最后一张只能拍进。梦 一九九九年五月十九日

我在把小花种在花盆里，用铲子在一个空树中挖细沙土养花。树太高了，我竖起脚才能够挖到土。一群人中有二个高个子男子，我很想请他们帮忙，可又一想，还要叫人，还是自己挖吧。梦 一九九九年三月二十二日

我来到水塘前，一个女孩把一条活鱼暂放池中，我想一会她怎样抓上来？只见岸上的男子伸手就抓了上来，原来它是经过训练的鱼。梦 一九九九年三月二十日

房子北面的墙上爬满了植物，真好看，还没长出叶子，在一片土地上长出不知什么人（品）种的牡丹花红色芽。满地上的种子我想让鸡出来吃掉，又怕不下雨，鸡赶不进窝。梦 一九九九年四月三十日

Dream: May 19, 1999. A peacock appeared outside my window. The crest on its head looks like a green leaf. I seize the moment to get a good shot. The window frame is made of aluminum. Two boys are blocking my view. I hastily call out to them to move. Suddenly the lens on my camera closes. In the end, all I can click is a single photo.

Dream: March 22, 1999. I am planting a little plant in a pot. I use a spade to dig into a hollow tree and grow flowers in the sandy fine soil there. The tree is too tall. I can only dig out the soil if I stand on tiptoes. There are two tall men in a crowd of people. I want to ask them to come and help. But then I think, I'll have to call for help, I might as well do it myself.

Dream: March 20, 1999. I reach the edge of a pool of water. A girl puts a fish briefly into the water, and I think, how will she get it back out again? Only then do I see the boy at the edge of the water reach out his hand and just grab it. It turns out that it was a trained fish.

Dream: April 30, 1999. Plants cover the north wall of the building. It looks great. The plants have not yet grown leaves. On a stretch of dirt some type (not sure what) of red buds of peonies are starting to bloom. There are seeds all over the ground. I want to let the rooster come and eat them up, but I'm afraid that if it doesn't rain the rooster won't go back to his nest.





Untitled 无题
Detail 局部



一九九九年三月二十日



Untitled 无题
Detail 局部

18

The Cat Who Does not Eat Fish Bones

不吃鱼骨的猫

1998 | Copper plate print 铜版画 | 100 x 50 cm



19

The Fish Who Eats Leaves

吃树叶的鱼

1998 | Copper plate print 铜版画 | 100 x 50 cm



20

Fortuneteller Bird

算命鸟

1998 | Copper plate print 铜版画 | 100 x 50 cm



Roses and the Four-Legged Snake

玫瑰花与四脚蛇

1998 | Copper plate print 铜版画 | 100 x 50 cm





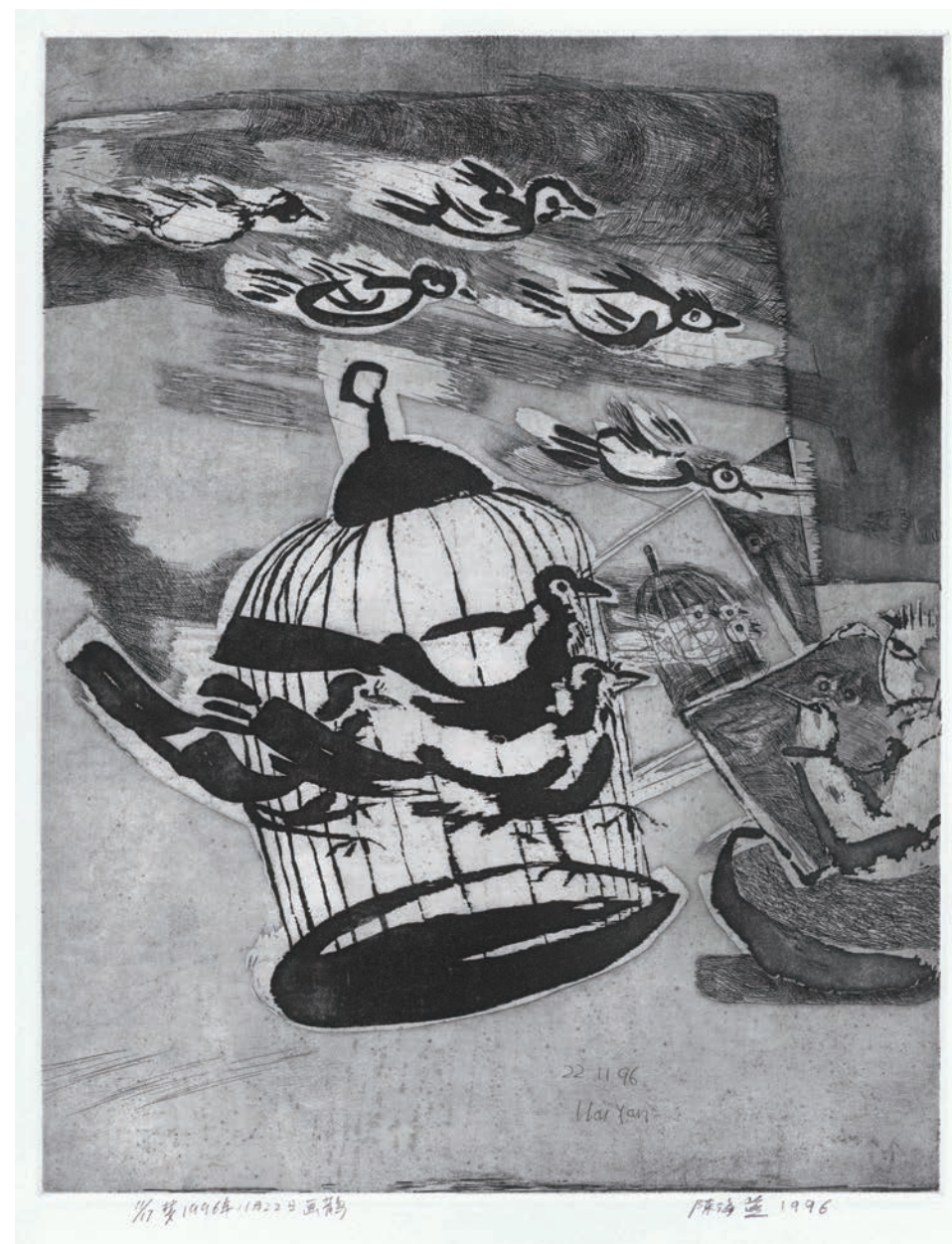
Roses and the Four-Legged Snake 玫瑰花与四脚蛇
Detail 局部

22

Painting the Magpies

画雀

1996 | Copper plate print 铜版画 | 50 x 39 cm



What a Relief!

捏把汗

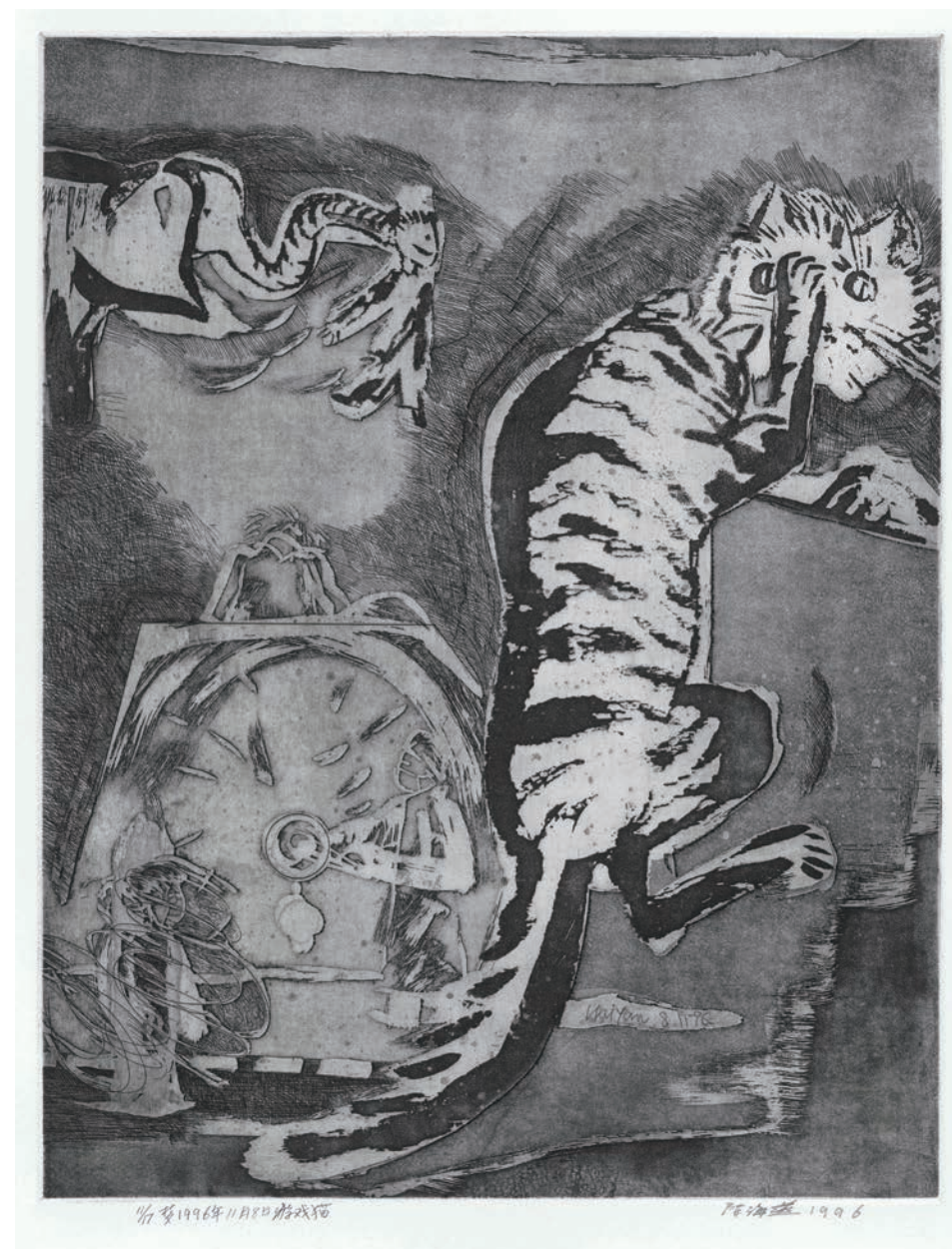
1996 | Copper plate print 铜版画 | 50 x 39 cm



Game Cat

游戏猫

1996 | Copper plate print 铜版画 | 50 x 39 cm





WaiYan 8.11.96

Game Cat 游戏猫
Detail 局部

25

The Water Tank in the House

家中的水池

2015 | Mixed media on board 综合版 | 244 x 122 cm

在家中的水池中，我把一个水桶放下去，在水桶里发现好多黑色的小鱼、大鱼。再去看那水池，哈……那么多的大大小小黑鱼满池。我又把原来的桶内的鱼倒入水中。我又重新打了一桶，吃力的（地）拉绳子上来，又是一满桶的鱼，其中有一条扁（鳊）鱼跳到岸上后又自己跳入鱼池旁一边的池里，那儿是一些巨大的蟾蜍。我想它在那里不合适吧，它怎么游呢？这些鱼什么时候长这 么大？我头一次发现。

我乘车到了一个地方，见系里老师几个人下车就去寺庙，在那儿朝拜着。我费力爬上台阶也学他们样子双手合掌行礼，见他们还与他们脸贴脸。我只是跪在木板上听主持说要放一个红包，可我完全没有准备，我走开了。 梦 二〇一〇年一月九日

Dream: January 9, 2010. I put a bucket into the water tank in my house and discovered many black fish, big and small. I looked at the tank again. Ah! There were so many black fish. I poured the fish inside the bucket into the tank, filled the bucket again with water and pulled it up. Again a bucket full of fish. One of the flat fish (a bream) jumped out of the bucket to the floor and then jumped into another tank next to the fish tank. There were many giant toads in it. I don't think the bream will fit in there. How can it swim? When did these fish grow so big? I didn't notice before. I took the bus to a place where I saw several teachers from our faculty got off and headed to the Buddhist temple. They were worshiping the Buddha there. I struggled to climb up the stairs and put my hands together in a gesture of prayer like them. I saw them, and our faces were pressed together as well. I was just kneeling there when the abbot asked for a donation, but I hadn't brought one, so I got out of there.





The Water Tank in the House 家中的水池
Detail 局部

The Black Mountain Goat

黑山羊

2015 | Mixed media on board 综合版 | 244 x 122 cm

梦二〇一〇年十一月二十三日。后屋子里我见一只老的黑山羊直赴（扑）向我，我急忙用双手挡住。它的黑羊角不要刺伤我的喉咙，它旁边还有一只黑的小一点的山羊。门口的那个老头把它背过去，我果然把它抛到它的圈中去了。

Dream: November 23, 2010. A black mountain goat leapt at me. I used both my hands to protect my throat against its black horns. There was a smaller black goat beside it. The old man at the door carried it away on his back, and I threw the big goat back into its pen.





The Black Mountain Goat 黑山羊
Detail 局部

27

The Tiger

虎

2015 | Mixed media on board 综合版 | 244 x 122 cm

又在礼堂的座位上开会，发现主持人很厉害，他让人在另一个人的耳边说话，要说出另一个人的心里话。很象（像）文革时期人与人的关系。那人的态度还是一言不发。一个人揭发他的内心，他又让一个人变成他原来的样子。我很害怕，心想一定是变成大蟾蜍吧。看那巨大的午（舞）台上渐渐出现河水中有人的双脚，又变成一只白色的大老虎咬住人的衣裳，把它拉上来。我此时才明白原来他的前身是老虎呀。梦 二〇一一年十二月十一日

Dream: December 11, 2011. I was in a meeting in the assembly hall again. I discovered that the host was really hardcore. He made one person whisper in another person's ears and say what the other person was really thinking. It seemed a lot like the kind of relationships people had during the Cultural Revolution. The first person had an attitude and kept silent. When one person disclosed his secrets, he forced another person else to take the form of something that he used to be. I was scared, thinking that he will definitely turn into a giant toad. I saw a river appear on the huge stage with a pair of feet in the water. Then the person was transformed into a big white tiger, biting people's clothes and pulling them up onto the stage. At that moment, I understood that he must have been a tiger in a past incarnation.





The Tiger 虎
Detail 局部

The Rooster Outside the Window

窗外的鸡

2015 | Mixed media on board 综合版 | 244 x 122 cm

我见那家有二个人正在那儿抱着一个火红的大公鸡在给它接头顶上红冠。旁边的女人说它痛不痛？我没停下脚步，但我注意看了，他把红鸡冠接的高高的。一接就接上了，公鸡并没有什么反应。梦 二〇一一年十二月二一日

Dream- December 21, 2011. I saw two people holding a big fiery red rooster, trying put its broken red cock's comb back on. The woman next to them asked: "Does it hurt?" I kept walking, but paid close attention as they attached the comb high on the rooster's head in one go. The rooster did not seem to have much of a reaction.





The Rooster Outside the Window 窗外的鸡
Detail 局部

29

The Frog

青蛙

2002 | Colored ink on board 彩版 | 183 x 122 cm

我坐在小凳上观看一盆中大青蛙，总感觉到它要干什么。突然它猛地跳出盆，被刚从走进的妹脚踩死了。我问她为何要这样。二〇〇一年九月二十二日

Dream: September 22, 2001. I was sitting on a small bench watching a big frog in a basin. I felt that it wanted to do something. Suddenly it jumped out of the basin. My little sister walked in and stamped on the frog and killed it. I asked her why she did that.



The Hole at the Bottom of the Planter

花盆底下的洞

2002 | Colored ink on board 彩版 | 183 x 122 cm

二〇〇一年九月二十四。我在移动芦荟花盆，发现底下洞口跑出一个动物。速度太快，我没看清是何物，是一只变色兔子。有一只爬上我的肩，抱着我的脖子，是猴子。我在房间里抓它，因为它一直在花盆底下长大，并不认识人，它不知人会对它如何，它不跑。我奇怪它为何会在那么小的洞中长那么大。

Dream: September 24, 2001. I was moving my potted aloe plant and found there's some kind of animal escaping from the hole at the bottom of the pot. It ran fast so I couldn't see it clearly what it was—a chameleon (color-changing) rabbit. One of the creatures jumped onto my shoulder and threw its arms around my neck. It was a monkey. I caught it in my room. The monkey has no idea what a human being is, nor does it know what humans can do, since it grew up under the pot. So it didn't run. I was surprised that it could grow so big under such a small hole in the pot.



The Fish that Turned into a Bird

鱼变鸟了

2004 | Colored ink on board 彩版 | 162 x 102 cm

我在老师家见她养了许多的鱼，在室内一会它都变成各类的鸟飞落在我头顶。梦
2003.4.13

Dream: April 13, 2003. I saw in my teacher's house that she had a lot of fish. They stayed in the room for a while, then turned into different kinds of birds and flew away over my head.



The Fish that Turned into a Bird 鱼变鸟了
Detail 局部



The Dragonflies My Son Set Free a Second Time

儿子再次放飞的蜻蜓

2004 | Colored ink on board 彩版 | 162 x 102 cm

我和儿子在路上见在好多不同颜色蜻蜓在飞 落在树杆上。儿子抓住了再放飞。它飞的（得）有天那么高。 梦 2004.10.10

Dream: October 10, 2004. On the road, my son and I saw many dragonflies of different colors. They were flying and then alighted upon the tree branches. My son caught one, then set it free. It flew as high as the sky.





The Dragonflies My Son Set Free a Second Time 儿子再次放飞的蜻蜓
Detail 局部

The Locked Up Water Spigot

被锁的水龙头

2004 | Colored ink on board 彩版 | 162 x 102 cm

我家的大公鸡一身黑污泥，我找水笼（龙）头给它洗。那家开小店的夫妇不高兴用他家水。水笼（龙）头上已上了锁。还是回家用洗发精给它洗，我对它说。梦 2003.10.31

Dream: October 31, 2003. My big rooster got all muddy, so I found a water spigot to clean him up. The couple who ran the shop were not happy that I used their water. So they locked the water spigot. I told my rooster we'll just go back home and use some shampoo to wash him clean.





The Locked Up Water Spigot 被锁的水龙头
Detail 局部

Fateful Encounter

缘·相遇

2014 | Ink and color on paper 纸本彩墨 | 183 x 144 cm

梦二〇〇一年十一月二十六日。屋子里不知由什么变出一只白色红冠的大公鸡，大的（得）如水一般的晶亮。屋子里还有许多的螃蟹，有一只爬了出来。

Dream: November 26, 2001. Something in the room suddenly transformed into a big white rooster with a red crest. He was big and crystalline white as water. There were many crabs in the room as well, and one of them came crawling out.





Fateful Encounter 缘 | 相遇
Detail 局部

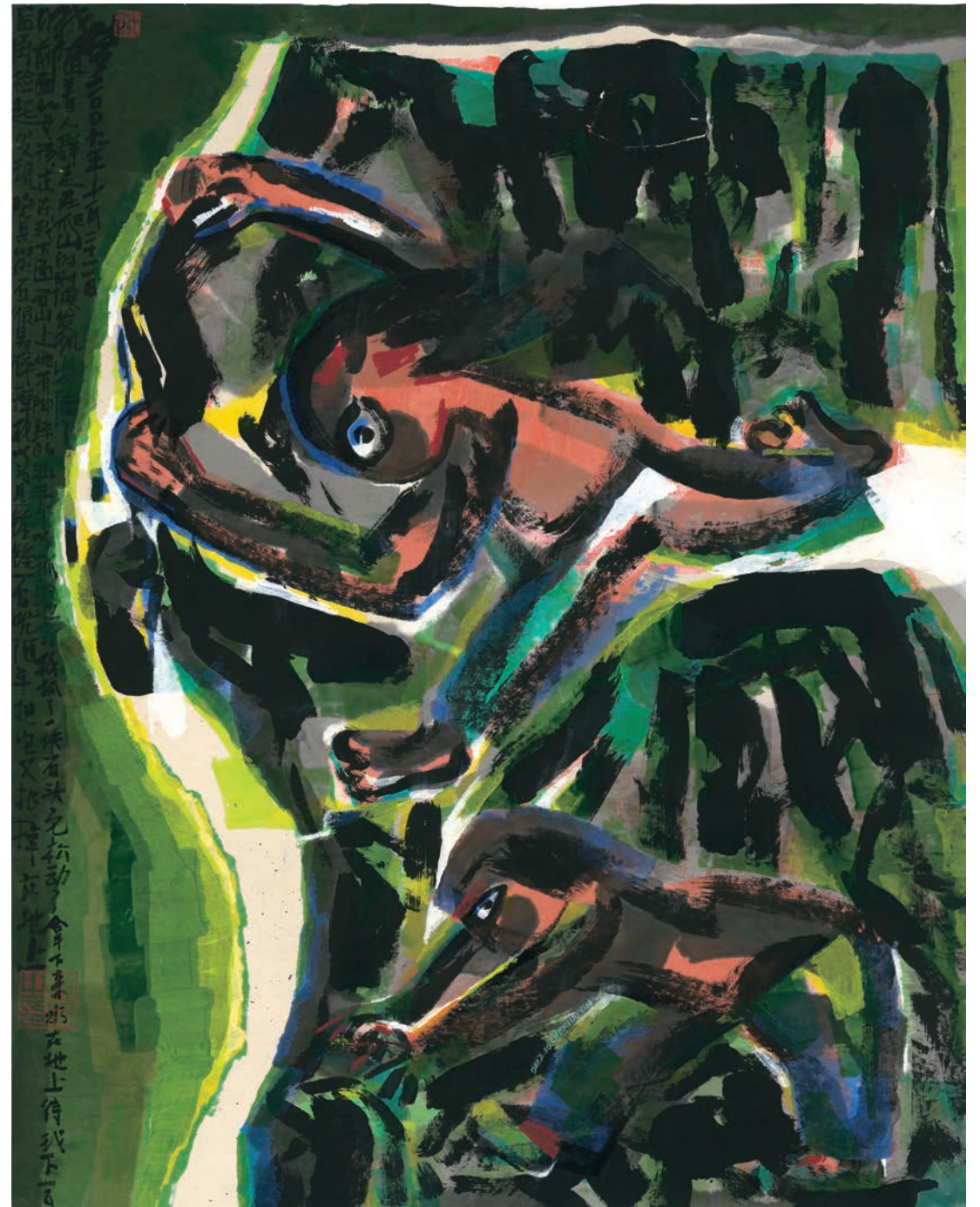
The Loose Mountain Rock

松动的山石

2012 | Ink and color on paper 纸本彩墨 | 183 x 144 cm

梦二〇〇九年 11 月 22 日。我随着人群走在爬山的时候发现山太陡了。见前面的女孩走在我下面石山上，她用脚踩的和手抓地山石。我抓了一块石头，它松动了，拿下来扔在地上。待我下去后再捡，发现它是炭石，很易碎掉。我以为是钟乳石呢。随手把它又扔掉在地上。

Dream: November 22, 2009. I was climbing a mountain together with many people and discovered that the mountain was very steep. I saw the girl in front of me was climbing the rocks using both her hands and feet. I grabbed a rock. It came loose, so I threw it on the ground. When I picked it up after coming down, I realized that it was a piece of charcoal, very brittle and not a stalactite like I had thought, so I threw it away.





The Loose Mountain Rock 松动的山石
Detail 局部

The Cat and the Bird

猫与鸟

2012 | Ink and color on xuan paper 彩墨 宣纸 | 185 x 144 cm

梦二〇〇九年 12 月 4 日。我在屋子里看到我熟悉那只老虎猫。我叫了一声，它跑过来。我又发现它屁股上有一只象虫子。我让它离开，突然一大一小的鸟见它落了又飞走了。想了一下，原来那只羽毛短的是子女，鸟妈妈飞来把它救走了，从大门飞了出去。此时我才明白猫是在屋子里要抓鸟的。

Dream: December 4, 2009. I saw the familiar tiger cat in the room. I called it and it ran towards me. I also found an elephant bug on its butt.





秋夜屋宇里看到我
上有一人象女子
定落了又飞走了
是子女鸟如也飞
飞出此时我才
明白那是屋宇
里要抓鸟

2012.9 CHEN HUIYAN

37

Manmade Iceberg – West Lake

西湖 – 人工冰山

2007 | Ink and color on xuan paper 彩墨 宣纸 | 364 x 146 cm



梦二〇〇五年七月二十日。西湖变样了，人工堆成的雪山冰山。我手握着羽毛球拍坐在石桥边，望着西湖。离我最近的几个码头，有工人在碎冰中装冰鱼。我对身后的舅舅说，西湖给他们弄得越来越不像样子了。在另一边我见到美院同事，一男一女在打羽毛球。在他们不注意时，我跑到男的身后帮他接了两次球后，感觉这样不好，就离开了。进入室内陪舅舅去。他人很瘦，个子又高。身穿对襟上衣，身背日本刀，这是他抗美援朝时的战利品。我让他给我看看，可手碰到刀柄上的绿刺却掉下来。刀鞘很大，可刀太小，是一把匕首，我很想要。我在努力寻找刀把上的文字，只有英文字母。我想把它拍下来，又不好意思对舅舅说出口。他很小心把刀装到刀鞘中去，我挽着他的手臂走出去，也不知道打羽毛球那女人是否看见我在挽着男人走路，一个男学生进屋给我送一个人工做成的小盒子，我把它给舅舅装东西，盒子小装不了什么，我和舅舅每人背一个双肩包走出去，见那学生站在门口和几个保安说话。可他为什么穿花点图案的连衣裙呢？

楼梯下去，对面做一个缝补衣服的老头，舅舅说他要把他穿的这条裤子补一下，膝盖下面露了两个小洞。我告诉他回家我给他缝，终于找到一个有扶手的楼梯。左边有木头扶手，我让他走这边，楼梯很陡，下到一半时见一个老头坐在那儿，我惊奇的发现他太聪明了，原来阶梯板少了二块，里面露出一个锅炉，他坐在这里取暖。儿子还在屋子里，我要先小便后再出去，墙上挂着一把工艺品大战刀，家中还有秦始皇时期的铜像，镂空物品上已生锈，但仍能看出来它的工艺是很完整，我把它们都放好。

在系里又到了放假的时候，同事说要开会，屋子里几间都坐满了人，可我工作室的老师只来了一个，还有没来的，要我通知他们，我的电话簿也忘记在家中，墙上的号码一点也不对，只好放弃，有几个人就开几个人的会，我在寻找女同学，我要告诉她假期要多思考创作问题，可我没找到她。同学告诉我，通知老先生，我们要去慰问他们，我与同学等人在泥泞的路上去，我选择无水坑湿泥的地方跨越着不让鞋子沾上泥，他俩的鞋子已湿了，天色晚了，我们去乘公交车。只见那辆红色大巴正在那儿，当我们三人跑过去时它开走了。也很黑了只好走路回家了，我突然想到光脚走路太痛，把书包中的鞋子拿出来穿上，见一群男同学都在沙堆里在系秘书带领下在劳动呢，我们乘坐一辆马车走着来时走过的路。下坡很快又危险，英国女士某某躲在石头后面与我捉迷藏，一马车的同学都在山坡外下车，公园的正门在这儿，和舅舅走在路上，我问起舅舅这几年常回家看小舅舅吗，话一出口才想起小舅舅早已过世，又顺便问他是否去看过舅妈呢，大舅没说什么。

Dream: July 20, 2005. West Lake has changed. Workers have created an iceberg like the snow-capped peak of a mountain. I am holding a badminton racket and gazing at West Lake. At the docks nearest me, workers are installing ice fish in the middle of the broken ice floes there. Behind me my maternal uncle says: they've really made a mess of West Lake. It's not what it used to be.

On the other side, I catch sight of my colleagues from the Art Academy playing badminton. I watch how they run up behind the man when his is not paying attention and catch two serves of the shuttlecock. I don't approve of this, so I leave, and go into the room to be with my uncle.

He is very thin, and also quite tall. He wears a Chinese-style jacket with buttons down the front. On his back is a Japanese sword. The sheath of the sword is quite large, but the sword is small; more like a dagger. I really want it. I look for the characters inscribed on the sword, but there are only English letters. I want to photograph them, but I'm embarrassed to ask my uncle. He carefully puts the sword back in its sheath, I take his arm and we go out. I don't know whether the girl playing badminton sees me walking along on the arm of a man. A male student comes in the room and gives me a handmade little box. I give it to my uncle to put things inside. The box is small and there isn't room to put anything inside. My uncle and I each shoulder a backpack and go out. I see that student standing at the gate talking to the security guards. Why is he wearing a polka dotted dress?

I go down the stairs. Across the way is an old man who mends clothing. Uncle tells him to mend the pair of pants he is wearing. There are two small holes below the knees. I tell Uncle: let's go home and I'll mend them for you. Finally I find a handrail on the staircase. On the left side is a wooden handrail. I let my uncle walk on that side. The stairs are very steep. Halfway down I see an old man sitting there. I am surprised to discover how intelligent he is. The staircase is missing two sections. Inside a boiler is sticking out. He sits there warming his hands.

My son is still in the room. I want to go pee first before I go out again. On the wall hangs a handcrafted red saber. There is also a bronze statue of the ancient Emperor Qin Shihuang. The latticed perforations are rusty, but you can still see that these handicrafts are intact. I put them in a safe place.

It is vacation time again in our department. My colleagues want to hold a meeting. One room is filled with seated people, but only one teacher comes to my studio. There are others who didn't come, so I'm told to inform those people. I pick up the phone and dial but have forgotten my humber. The number on the wall is totally wrong, so I have to give up. However many people come, that's just how many there will be at this meeting.



I look for my female classmate. I want to tell her that during the vacation she should spend time contemplating questions of creativity, but I can't find her. A classmate tells me to let the old master know, we want to go and console them. My classmate and I wait for someone on the muddy road. I pick my way around wet, muddy potholes trying to keep my shoes from getting covered with mud. His shoes are all wet. It starts to get late and go to get on board a bus. But we only see two red busses there. When the three of us come running up to the stop, the busses have already pulled away...it's dark and we have to walk home. I suddenly realize how painful it is to walk down the street barefoot. I take out my shoes from my book bag and put them on.

I see a group of male students on a sandpile doing labor under the supervision of the department secretary. We get into a horse-drawn cart and return down the road that we came on...We go down the hill very quickly and dangerously. And English woman named something-or-other hides behind a rock, playing hide and seek with us. My classmates all get off the horse cart just past the hill, by the park gate.

Now I am walking with my uncle along the road. I ask Uncle if he often comes home these years to visit my younger uncle. The words are already out of my mouth when I remember that my younger uncle has passed away. Then I ask him if he has seen my aunt. My oldest uncle says nothing...

Manmade Iceberg - West Lake 西湖 - 人工冰山
Detail 局部

38

I Let Go

我松开手

1986 | Woodblock print 木版画 | 19 x 13 cm

梦一九八六年四月三日。在桌子上，有好多蛇，一个男孩用手把蛇拉起来摇着，差一点碰到我，我明白了，蛇在脱节。他把死后的蛇放在我手上，我怕蛇再活，我松开手。

Dream: April 3, 1986. The table is covered with snakes. A boy grabs one and shakes it, almost hitting me. I suddenly realize that the snake is breaking apart. The boy puts the now dead snake in my hand, but I am afraid the snake will come back to life, so I let go of it.



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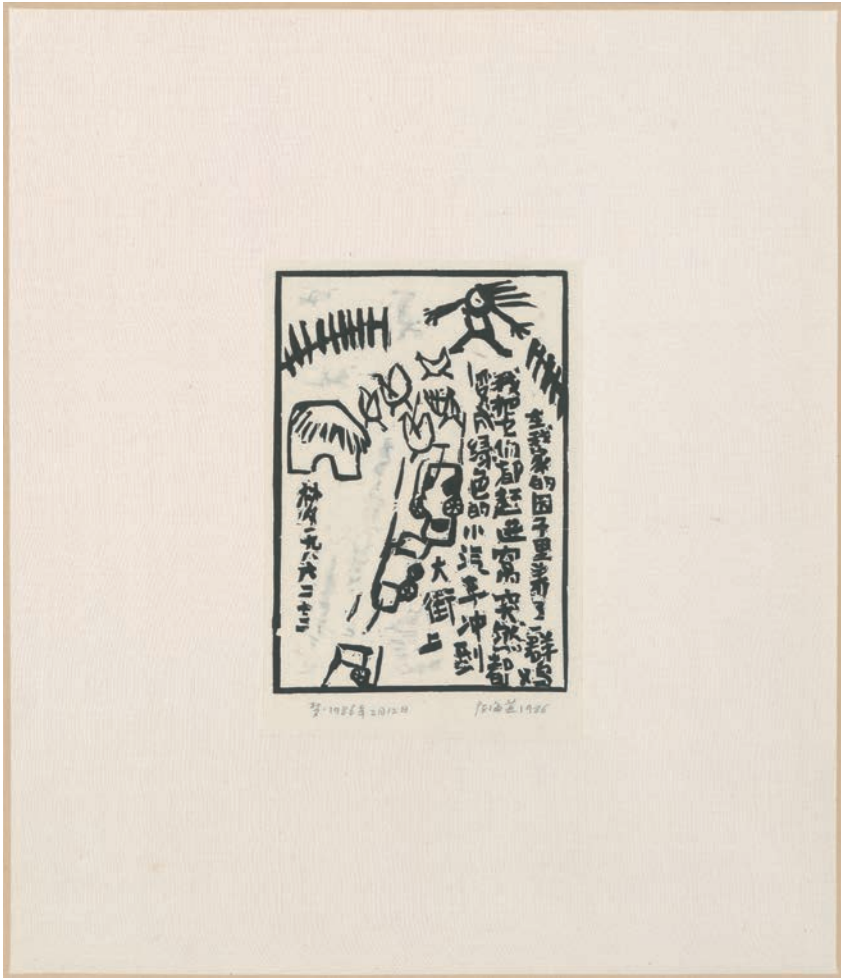
Chickens Turning into Little Cars

鸡变小汽车

1986 | Woodblock print 木版画 | 19 x 13 cm

梦一九八六年二月十二日。在我家的院子里养了一群鸡，我把它们都赶进窝，突然都变成绿色的小汽车冲到大街上

Dream: February 12, 1986. I raise a flock of chickens in my yard. I am shooving them into their coop, when suddenly they turn into little green cars, charging down the street.



40

Dragonfly

蜻蜓

1986 | Woodblock print 木版画 | 19 x 13 cm

梦一九八六年二月十六日。我发球，那羽毛球变成一只大蜻蜓飞在我的头上。

Dream: February 16, 1986. Playing badminton, I go to serve the shuttlecock. It turns into a dragonfly and lands on my head.



41

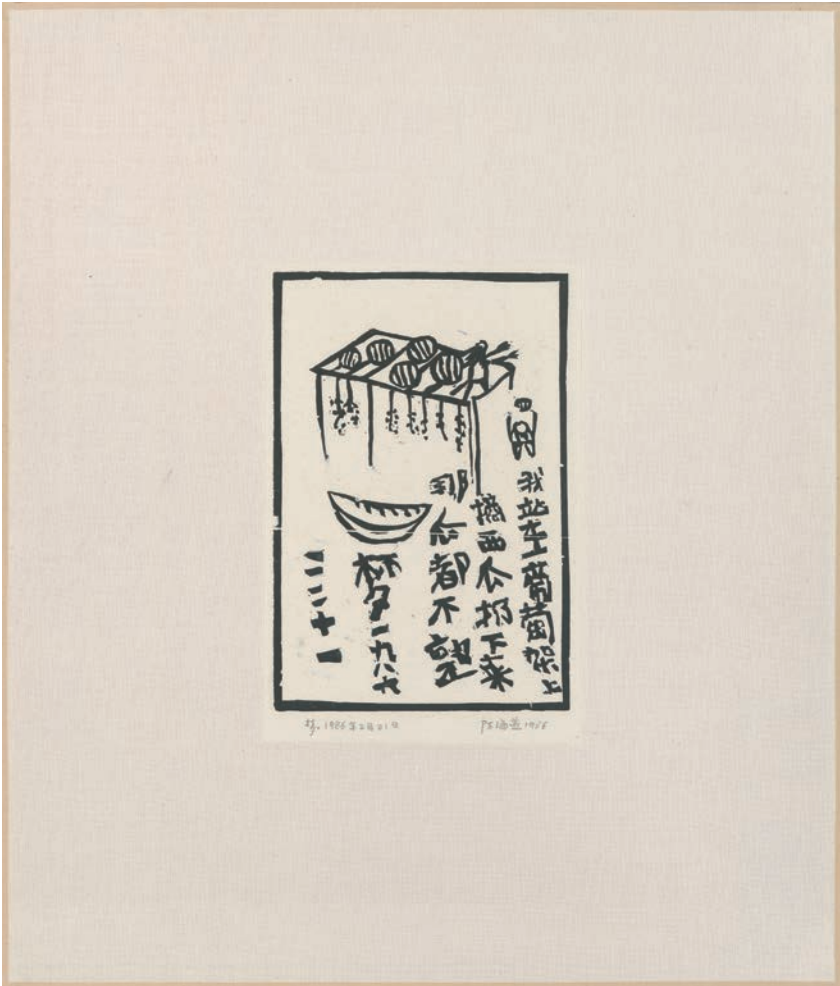
None of the Melons are Ripe

瓜都不熟

1986 | Woodblock print 木版画 | 19 x 13 cm

梦一九八六年二月二十一日。我站在葡萄架上摘西瓜扔下来，那瓜都不熟。

Dream: February 21, 1986. I am standing on a grapevine trellis plucking watermelons to toss down. None of the melons are ripe.



42

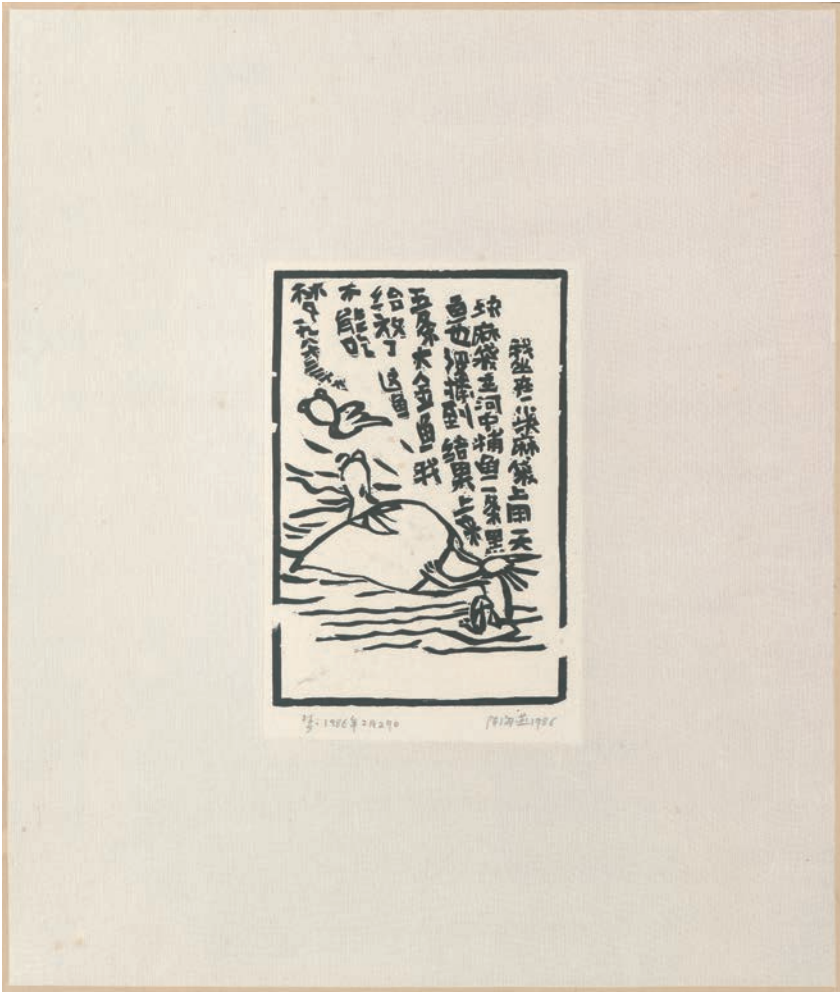
Five Goldfish

五条金鱼

1986 | Woodblock print 木版画 | 19 x 13 cm

梦一九八六年二月二十九日。我坐在一小块麻袋上用一大块麻袋在河中捕鱼，一条黑鱼也没捕到，结果上来五条大金鱼，我给放了，这鱼不能吃。

Dream: February 26, 1986. I am sitting on a little piece of gunnysack, using a big part of the burlap cloth to catch fish in the river. There is a black fish that I can't seem to catch. Instead, I ended up catching five big goldfish. I let them go. You can't eat those fish.



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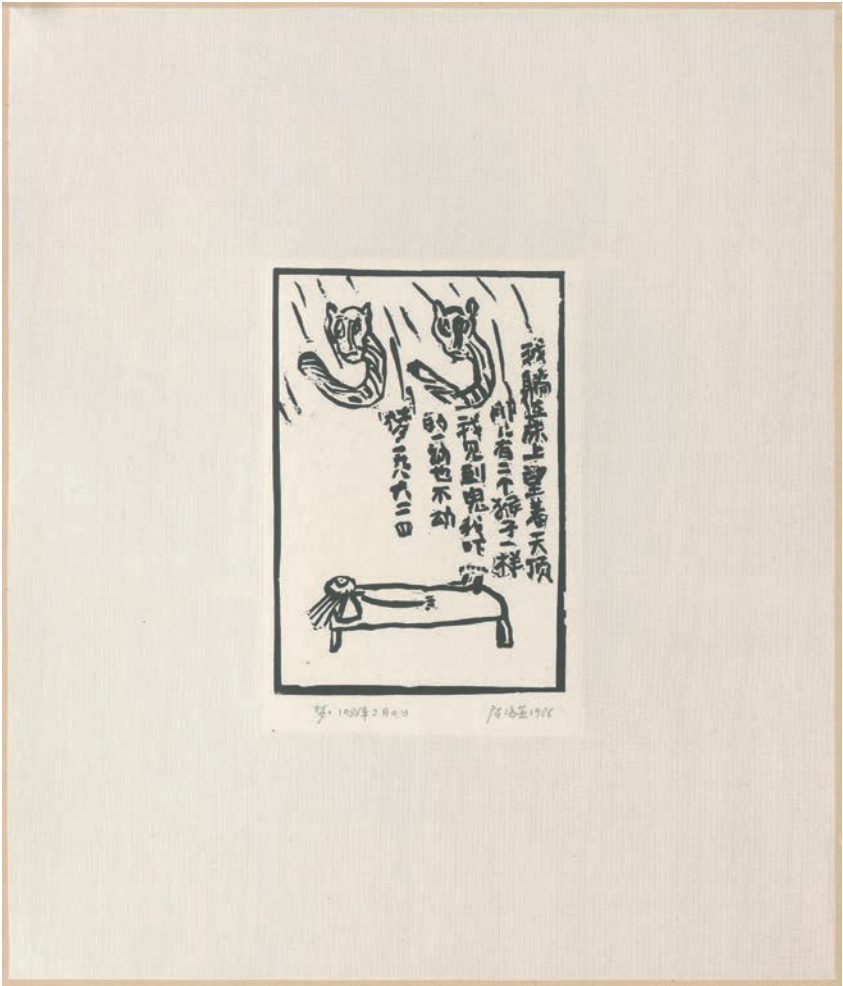
Ghost

鬼

1986 | Woodblock print 木版画 | 19 x 13 cm

梦一九八六年二月四日。我躺在床上望着天顶，那儿有二个猴子一样，我见到鬼，我吓得一动也不动。

Dream: February 4, 1986. I lie in bed looking up at the ceiling. It looks just like two monkeys. I feel like I've seen a ghost and am paralyzed with fear.



44

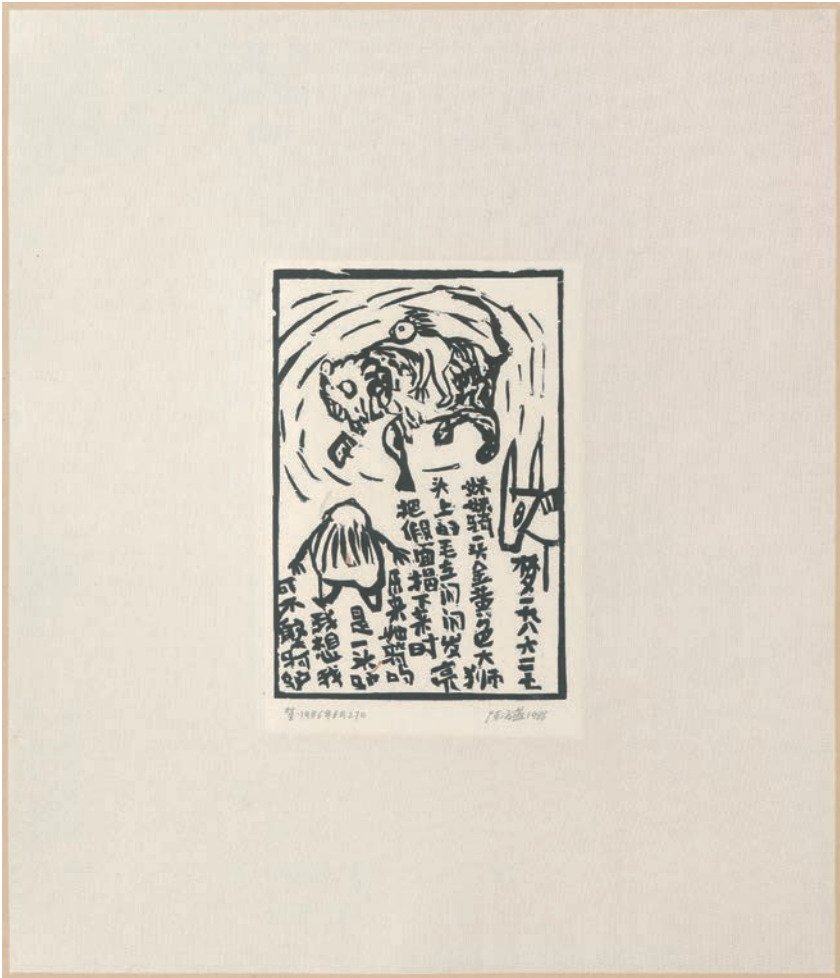
Golden Lion

金色狮

1986 | Woodblock print 木版画 | 19 x 13 cm

梦一九八六年二月七日。妹妹骑一头金黄色大狮，头上的毛在闪闪发亮，把假面揭下来时，原来她骑得是一头驴，我想，我可不敢骑驴。

Dream: February 7, 1986. My little sister is riding a big golden lion with a shining mane. When its mask is taken off, it turns out that she is riding a donkey. I think to myself: I sure don't dare ride a donkey.



45

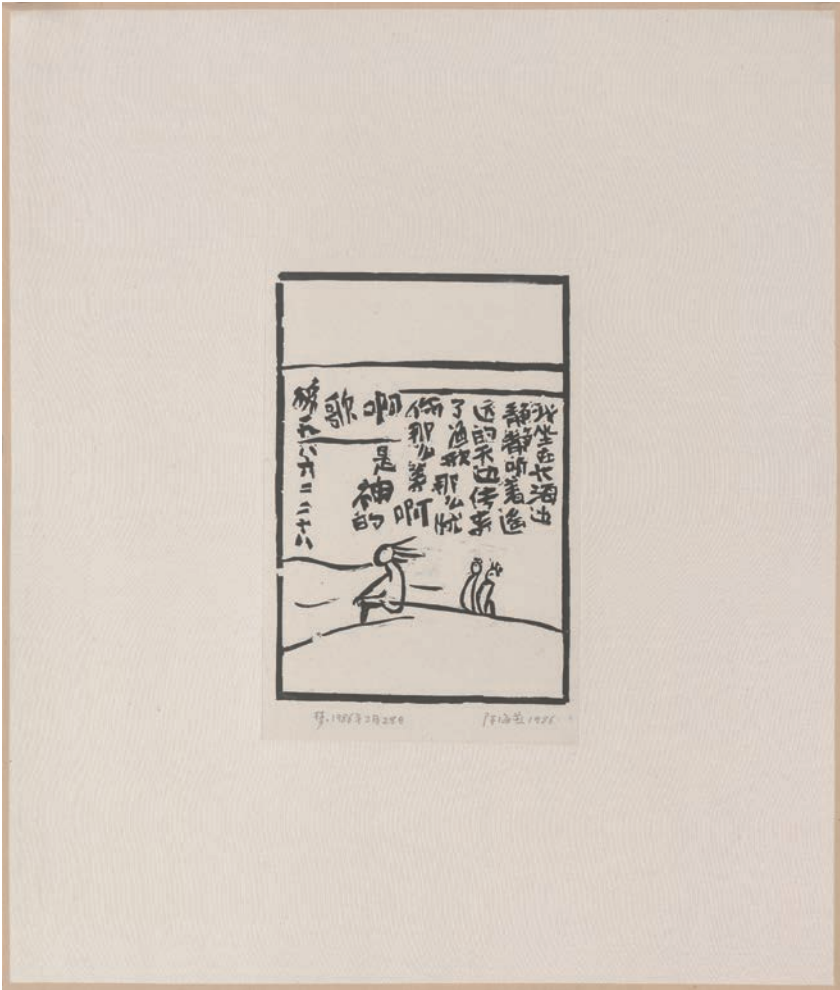
Song of the Divine

神的歌

1986 | Woodblock print 木版画 | 19 x 13 cm

梦一九八六年二月二十八日。我坐在大海边，静静听着遥远的天边传来了渔歌，那么忧伤，那么……啊——啊是神的歌

Dream: February 28, 1986. I am sitting at the seaside, quietly listening to the faraway song of the fishermen against a distant horizon. It is so mournful and sad, so...oh, oh! It is the song of the divine.



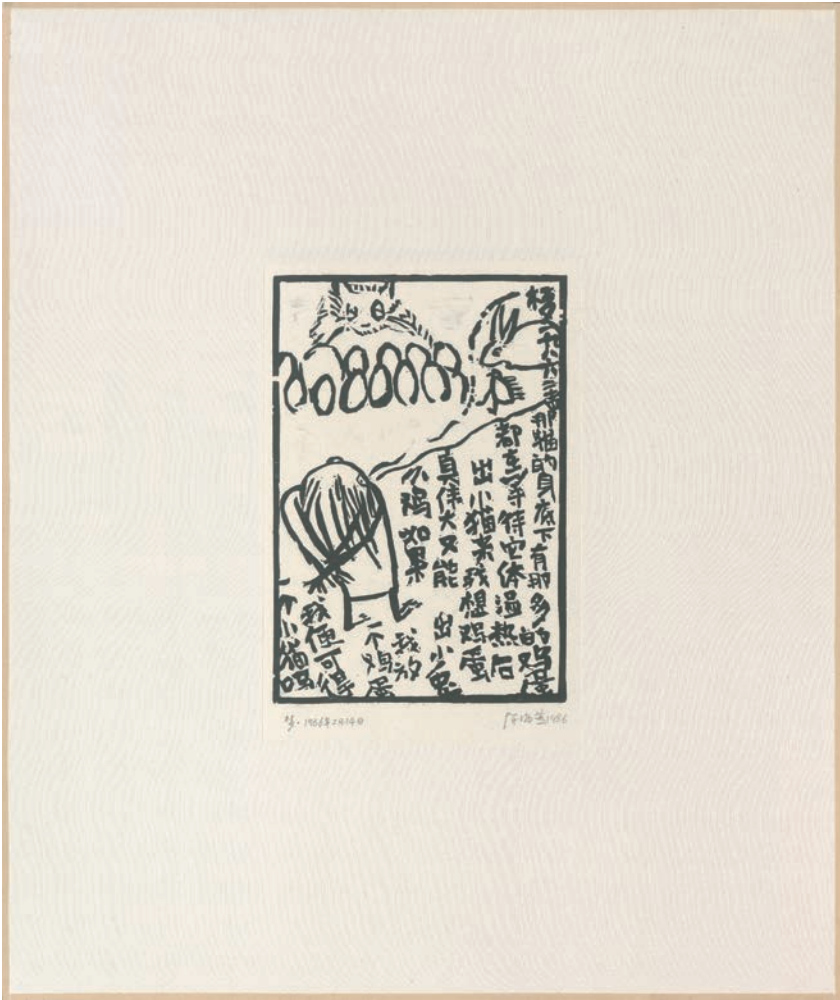
The Egg is Truly Great

鸡蛋真伟大

1986 | Woodblock print 木版画 | 19 x 13 cm

梦一九八六年二月十四日。那猫的身底下有那么多鸡蛋，都在等待它体温热后出小猫来，我想鸡蛋真伟大，又能出小兔、小鸡，如果我放一个鸡蛋，我便可得一个小猫吗。

Dream: February 14, 1986. There are so many eggs underneath the cat's body. They are all waiting for the cat's body to warm them so they can hatch little kittens. I think to myself that the egg is truly great! Eggs can hatch baby bunnies, chicks, and if I place another egg underneath the cat, I may possibly get a kitten.



A Skinned Sheep

剥皮羊

1986 | Woodblock print 木版画 | 60 x 60 cm

梦一九八六年五月二十五日。我开门看到我的小猫跑了，她抱一只小猫走了。我又看到和我的猫长的一样的，另一只猫也抱一只老鼠跑了，它身上很脏，我抓住它给它干净，在从沙发、椅子低下把老鼠抓出来，它变成一根棒冰的木片。厕所的门我用手推开，又转回另一个门，我出去又进去，我揭开帘子没有人，只见水箱上的水有节奏的向便池洒下了。一只刚刚剥过的皮的羊，满身都是红色，我让一个女孩给我看住，不让它下到地上去，怕弄脏了羊，我向女孩要了一个黄色的玉米饼来喂羊。三个女孩在跑四百米，一个男孩在放枪，他总不开枪，并且让她们做好领跑准备，我很想上场跑，一个女孩让我上场跑，四十岁了我对女孩说。我们要去城墙上，那山上的一个黑点的地方，我不喜欢，我不去。

Dream: May 25, 1986. I open the door and see my cat run out. She is carrying a kitten as she goes. I also see another one that looks just like mine – another cat that is carrying a rat as it runs off. It is very dirty. I grab it and clean it up. Catching rats from under the sofa, under the chairs, it turns into a wooden popsicle stick. I push open the toilet door with my hand. It transforms into a different door. I go out and then I go in again. I pull back the curtain. No one is there, only the water tank, from which water is rhythmically spilling down into the urinal. A sheep has just been skinned. Its whole body is bright red. I have a girl watch it for me, so it doesn't get down onto the floor. I'm afraid it will get dirty. I ask the girl for a piece of cornbread to feed the sheep. Three girls are running four hundred meters. A boy is cocking the starting gun, but he never fires it, and lets them get ready to run the race. I really want to join the race; a girl urges me to come and join them. I'm forty-years-old, I tell the girl. I want to go to the top of the city wall, but that mountain is a dark place. I don't like it, so I don't go.



48

The Motorcycle Drives Away

摩托车开走了

1986 | Woodblock print 木版画 | 60 x 60 cm

梦一九八六年六月五日。我蹲在厕所里，脚碰到他的腿，我立即说、对不起，他不高兴，我拉起他去公安局。他这是正从门口经过，但他不帮助我，骑摩托车走了，他在打篮球，投了一个球不进，被站在底下的王公义拾起，球投了二次，第一次没进，第二次进了篮网。天黑了，韩巨良穿着格子衣服开始站在很远的地方投篮，我球一出手没进，球在空中是弧形的再用一点力气球就会进网，宋陵也开始投球，三次进了两回，那么远的球他一用力就飞到了，最后一个球在筐边一个劲的转动着终于进去了。

Dream: June 5, 1986. I am squatting in the toilet, and my foot accidentally bumps his leg. Immediately, I apologize, but he is upset. I try to get him to go to the police station. He is just passing the door, but he won't help me. He gets on his motorcycle and drives away. He is playing basketball. Tries to make a basket but the ball doesn't go in. It is picked up off the ground by Wang Gongyi who is standing below. He tries to make another basket. It didn't go into the hoop the first time, but it does the second time. It's grown dark. Han Juliang is wearing a checkered shirt. He is standing far away and trying to shoot baskets. My ball won't go in. The ball arcs through the air; if you use a little force it should go into the hoop. Song Ling also tries to make a basket. It goes in two out of three tries. He throws hard and it goes in from far away. The last ball rolls around the top of the hoop before finally going into the basket.

梦 1986年6月5日/摩托走了

1986年6月5日/摩托走了

1986年6月5日/摩托走了

1986年6月5日/摩托走了

1986年6月5日/摩托走了

1986年6月5日/摩托走了



梦 1986年6月5日/摩托走了

1986年6月5日/摩托走了

1986年6月5日/摩托走了

1986年6月5日/摩托走了

1986年6月5日/摩托走了

49 Mental Illness

精神病

1986 | Woodblock print 木版画 | 60 x 60 cm

梦一九八六年五月一日。这儿的水龙头的水都很小，用最大的那个水龙头，我把身上的肥皂都冲掉。骑自行车的人变成开汽车，自行车组成了汽车，我做在车子上向桥下的河中看，听一个男子说，看，这桥下的与那么多，这里有黑鱼还有许多绿色的海螺。我一个人走在荒滩上，在那里拾到两本床单大的日历本，后面有许多的格子。我住的房子里有电脑及天线控制，我还不知道在下楼梯时，我开始发抖，一个人发出声音来，我变成一个精神分裂的病人，站在那儿笑着，她看了我只好关掉。一个女人跳出窗口，我站在床上也要跳出去。一个女孩儿抱起红色的大灯，变成一个尖针，飞在空中，并把这灯装到大机器上。

Dream: May 1, 1986. The water spigots here are all very small. Using the largest one, I rinse the soap from my body. A person riding a bike turns into someone driving a car—and the bike morphs into an automobile. I am sitting on a cart looking down at the water below the bridge. I hear a man say: look, there are so many fish under the bridge. There are lots of black fish and green sea conches. I am walking alone along a deserted beach. There I collect two calendars as large as bed sheets. On the back is a grid of boxes. The room where I am staying has a computer and a TV antenna. I don't know yet that when I am going down the stairs, I start to tremble and shake, emitting a sound to myself. I have become a schizophrenic mental patient, standing there laughing. A woman stares at me so that I have to turn it off. A woman leaps through the window. I stand on the bed and want to jump out too. A girl is hugging a big red red lamp that turns into a sharp needle, flying through the air, and installs the lamp onto a big machine.



50

Embracing the Moon

抱月亮

1986 | Woodblock print 木版画 | 60 x 60 cm

梦一九八六年五月二十四日。这三角地带铺上了金黄色的草，我看他画金黄色的银树叶，一些大树都画在水中，画得那么美，我在金黄色画前醉了。我在一块蓝黑色的木版上画蓝色的梦。夜睡不着，我拉开蚊帐吓了一跳，天大的月亮进屋子里，我望着她苍白脸把房间照得冰冷，我死死抱紧她不肯放弃我的手，她走了，越走越远，我坐在床上想到我还没有和她说出一句话。

Dream: May 24, 1986. Golden grasses extend across this triangular belt of land. I watch him painting the yellow-gold leaves of the ginkgo tree. Some of the larger trees are painted in the water - painted so beautifully. I am drunk before this yellow-golden painting. On a blue-black board I paint a blue dream. At night I can't sleep. I pull open my mosquito net and have a fright. The enormous moon has entered my room. I gaze at her pallid face that illuminates the room with an icy-white light. I embrace her with all my might, she is unwilling to let go. She goes, further and further away. I sit on my bed and realize that she and I didn't speak a single word.



Drowsy

朦胧

2009 | Woodblock print 木版画 | 162 x 102 cm

梦二〇〇五年四月二十六日。我在床上朦胧之中，我记着梦的图像，可惜发现把文字都重叠写在本子上，什么也看不出来。

Dream: April 26, 2005. I am lying in bed, drowsy and half asleep in the dim haziness. I record the image of a dream recalled. It's too bad that the characters I wrote in my notebook are all overlapping and on top of one another. Nothing can be made out from the jumble.





Drowsy 朦胧
Detail 局部

Old Tree Vines

老树藤

2009 | Woodblock print 木版画 | 162 x 102 cm

梦二〇〇四年三月十八日。我经过公园回家的路上，遇到了王远。打过招呼，就各自向前走。眼前的路被挡住，我想办法，抓住老树藤，打个秋千，就越过去，我不怕它折断。几次都上不了石阶的岸上，我用力反复试着，站到地上时，身体有反冲又倒退许多步，差一点摔到水池中去，总算脚踩到石头了。

Dream: March 18, 2004. On the way home, I passed through the park. I ran into Wang Yuan. Saying hello, we each went our respective ways. The road ahead of me appears to be blocked. I come up with a way to get through, by grabbing some old tree vines. I make a swing to leap over to the other side. I am not afraid that the vines will break. It takes me several tries to get over to the stone steps on the side of the lake. I exert myself trying again and again. And when I am standing on the ground, I stumble back a few steps, my body unsteady, almost falling into the lake. Finally my feet firmly touch down on stone.



53

Girl Painting

画画女孩

2009 | Woodblock print 木版画 | 162 x 102 cm

梦二〇〇五年五月二十七日。我走在回旅馆的路上，遇见一个小女孩，在画画，有雪山和夜晚的灯光，高架桥铁轨，画得真好，她没学过画，我说你真厉害。

Dream: May 27, 2005. I am walking on the way back to my hotel. When I run into a young girl. She is painting. There are snow-capped mountains and lanterns in the night. And a railway overpass above. All are drawn very well. She has never studied painting I tell her, "You are a real force."



A Peasant Farmer Band

农民乐队

2009 | Woodblock print 木版画 | 162 x 102 cm

梦二〇〇四年一月十一日。一个农民乐队，正在街头认真演奏，身后有人说，这是模仿国外当代音乐大师作品。我静听，如见那山谷中的瀑布声。我极力听，猜它的程序是什么。只见农民仍然在做好每一个谷风机箱的细小环节。心里想，农民音乐真厉害。

Dream: January 11, 2004. A band of peasant farmers is on a street corner playing their hearts out behind their backs someone says: this is a copy of some foreign contemporary music piece. I listen quietly as if listening to the sound of a waterfall in a mountain valley. I listen with all of my being, guessing at what the progressions will be, it is surprising how these peasant farmers can fine-tune their instruments to imitate the valley wind. In my heart I think to myself. Peasant farmers' music sure is incredible.



Craning Neck to Gaze Upwards

伸长脖子向上看

2009 | Woodblock print 木版画 | 162 x 102 cm

梦二〇〇四年十二月二十二日。路上有积雪，一块块，树干上，有紫红色花苞，像似玫瑰与丁香花，我从那儿走过，伸长脖子向上看。

Dream: December 22, 2004. There is packed snow on the road, clump after clump on tree trunks, and there are purplish-red budding flowers, somewhere between tiny roses and lilacs. I walk past this place, craning my neck to gaze upward.



56

I Won!

我赢了

2009 | Woodblock print 木版画 | 162 x 102 cm

梦二〇〇一年十一月二十九日。我在和身穿迷彩装的男子击剑。几次击中他胸侧面。我赢了

Dream: November 29, 2001. I am fencing with a man wearing a full suit of camouflage. I strike the side of his chest several times. And I win.





I Won! 我赢了
Detail 局部

CHEN HAIYAN

The Artist

Born in 1955 in Liaoning, Chen Haiyan graduated in 1984 from the Zhejiang Academy of Fine Arts in Hangzhou studying woodblock printmaking. Uniting traditional Chinese elite aesthetics with a rough vernacular quality, style and medium, Chen Haiyan renders her subject matter — dream images from her unconscious — with an unparalleled sense of emotional directness. Soon she began to exhibit abroad and was included in *Beyond the Open Door* (1987) at the Pacific Asia Museum in Southern California, and in Modern Chinese Painting (1987) at Marlborough Fine Art in the UK. As a recognized member of the China Avant-garde movement, Chen participated in international shows the Art Gallery of New South Wales, Sydney (1992) and Haus der Kulturen der Welt, Berlin (1993). Chen also participated in prominent post-1989 shows at Räume der Hessesstraße, Munich (1996), the Portland Museum of Art, Oregon (1996), the British Museum, London (1996), and the Art Institute of Vancouver, Canada (1998). Over the last decade, Chen Haiyan has begun to attract deeper attention in her native China with exhibitions at the Shanghai Art Museum (2004), the National Art Museum of China, Beijing (2010), China National Academy of Art, Hangzhou (2011), the Zhejiang Art Museum, Hangzhou (2011), and the Lingnan Fine Arts Museum, Dongguan (2011). Most recently she has had a major solo exhibition at INK Studio, Beijing (2013), Fujian Museum of Art (2016), and Pera Museum, Istanbul (2019).

Chen Haiyan is currently a senior professor in the Print Department of the National Academy of Fine Arts in Hangzhou. She is featured in the documentary film, *The Enduring Passion for Ink*, and her work is the subject of the scholarly monograph *Carving the Unconscious*, edited by Dr. Britta Erickson and distributed in the United States by D.A.P. Her works can be found amongst others in the collections of the British Museum, the Museum of Sydney, the Portland Museum of Art, the Pacific Asia Museum in Southern California, the White Rabbit Gallery in Sydney, the Shanghai Art Museum, the Tianjin Art Museum, the Lingnan Fine Arts Museum in Dongguan, the Guangdong Museum of Art and the National Art Museum of China in Beijing.

关于艺术家

陈海燕

陈海燕（1955 年生于辽宁）1984 年毕业于浙江美术学院（今杭州中国美术学院）版画系。通过木版画和水墨画这两种传统媒介，她将个人转瞬即逝的鹏游蝶梦与当今中国日新月异的社会现实编织交错。她的创作主题——源于无意识的梦中画面——完美地结合了中国传统的精英美学和粗犷的地方特色，流淌出一股无与伦比的情感倾诉。陈海燕 90 年代起就开始在国际范围内举办展览，包括美国加州亚太博物馆“开放的中国”作品展（1987 年），以及德国马乐伯画廊“现代中国绘画展”等。作为中国当代艺术先锋运动领军人物，陈海燕在国际知名展览继续崭露头角，在包括澳大利亚悉尼新南威尔士美术馆（1992 年），德国柏林世界文化中心（1993 年），德国慕尼黑 Räume der Hessestraße（1996 年），美国波特兰里德学院（1996 年），大英博物馆（1996 年），以及加拿大温哥华市美术学院（1998 年）等国际艺术机构展出作品。陈海燕亦在国内重要博物馆及画廊等举办展览，其中包括上海博物馆（2004 年），北京中国美术馆（2010 年），杭州中国美术学院（2011 年），杭州浙江美术馆（2011 年），以及广东岭南美术馆（2011 年）等。最新重要个展包括：北京墨斋画廊（2013 年），福建省美术馆（2016 年），以及土耳其伊斯坦布尔佩拉美术馆（2019 年）等。

陈海燕现任杭州中国美术学院（前浙江美术学院）版画系教授。她是由林似竹博士导演并制作的系列纪录片《墨咏：当代水墨艺术家》中所呈现的艺术家之一。同时她的作品也出版于由林似竹博士编辑，美国 D.A.P. 公司发行的学术著作《陈海燕：刻心》。陈海燕的作品被世界各地重要艺术博物馆及机构收藏，其中包括大英博物馆，悉尼博物馆，美国波特兰博物馆，美国加州亚太博物馆，悉尼白兔美术馆，上海博物馆，天津博物馆，广东岭南美术馆，广东美术馆，以及北京中国美术馆等。



MAYA KÓVSKAYA

The Author

Curator, art critic, independent scholar, and translator Maya Kóvskaya (PhD UC Berkeley, 2009), has over twenty years of research experience in China. Winner of the *2010 Yishu Award for Critical Art Writing*, Maya has authored, co-authored, edited, translated, and contributed to numerous books and articles on contemporary art. Maya has worked on over 35 Asian contemporary art exhibitions and public art interventions in various capacities, including sole curator, curatorial coordinator, conceptual framer and art critic, project director, and academic adviser. Noteworthy exhibitions include: *Dai Guangyu—Making Traces: The Arts of Participation and Refusal*, at INK studio, Beijing (2017); *Chimeric Landscape: Zheng Chongbin*, hosted by the European Cultural Center, at the Palazzo Bembo, during the Venice Biennale, (2015); *Earthbound*, Project 88, Mumbai, (2015); *Some Kind of Nature: Tejal Shah*, Outset India and Project 88, New Delhi (2014); *Shirin Neshat: Book of Kings*, Faurschou Foundation, Beijing (2013); *Louise Bourgeois: Alone and Together*, Faurschou Foundation, Beijing, (2013); *The Secret Life of Plants*, Exhibit 320, Delhi (2012); *In You is the Illusion of Each Day*, Latitude 28, Delhi (2011); *Staging Selves: Power, Performativity & Portraiture*, Sakshi Gallery, Mumbai (2011); *Excrescence*, The Guild, Mumbai (2011); *A Cry from the Narrow Between: Eros and Thanatos in the Works of Tejal Shah & Han Bing*, Gallery Espace, New Delhi (2010); *Action-Camera: Beijing Performance Photography*, Beijing Curatorial Consultant to Curator Keith Wallace, Morris and Helen Belkin Art Gallery, Vancouver (2009); *China Under Construction*, part of Fotofest 12th Annual Photography Biennale, Deborah Colton Gallery, Houston (2007), and many others. Maya also taught for eight years at the university level, at University of California, Berkeley, Beijing Capital Normal University, Beijing Polytechnic University, and Jawaharlal Nehru University, and has lectured extensively on art and curation at universities, museums, and public institutions worldwide for the past 20 years. She is also Art Editor for *positions: Asia Critique* (Duke University Press) (2011 - present).

关于作者

迈涯博士

迈涯毕业于美国加州大学伯克利分校，获博士学位。现为策展人，艺术评论家，独立学者及翻译。迈涯在中国有二十余年的研究经历，曾获 2010 年 “Yishu 学刊中国当代艺术批评奖”。她参与撰写、合著、编辑及翻译了许多当代艺术相关著作，同时也参与了超过 35 个不同规模的亚洲当代艺术展览及公共艺术项目等活动的策划，曾担任策展人、策展协调人、理念策划、艺评人、项目总监及学术顾问等。重要展览包括：戴光郁个展“印痕：参与和抵抗的艺术”，北京墨斋画廊（2017 年），郑重宾《运行中的异化之景》，欧洲文化中心－本博宫，威尼斯双年展（2015 年），“Earthbound” 群展，印度孟买 Project88 画廊（2015 年），“Tejal Shah: Some Kind of Nature”，印度新德里（2014 年），“西丽·娜沙特：列王纪”及“路易斯·布尔乔亚：孤身与共处”，北京林冠艺术基金会（2013 年），“The Secret Life of Plants”，印度新德里 Exhibit 320 画廊（2012 年），群展 “In You is the Illusion of Each Day”，印度新德里 Latitude 28 画廊（2011 年），群展 “Staging Selves: Power, Performativity & Portraiture”，印度孟买 Sakshi 画廊（2011 年），群展 “Excrescence”，印度孟买 The Guild（2011 年），双人展 “Cry from the Narrow Between: Eros and Thanatos in the Works of Tejal Shah & Han Bing”，印度新德里 Espace 画廊（2010 年），“行动一相机：北京行为艺术摄影展”北京策展顾问，Morris and Helen Belkin 美术馆，加拿大温哥华（2009 年），群展 “中国在建设中”，美国休斯敦 Deborah Colton 画廊（2007 年）等。迈涯有八年的大学执教经历，曾在美国加州大学伯克利分校、北京首都师范大学、北京工业大学、及印度新德里贾瓦哈拉尔·尼赫鲁大学执教。同时她也在过去 20 年中在国际诸多大学、博物馆等艺术及研究机构主讲艺术及策展课程。迈涯目前还担任美国杜克大学出版社出版的《positions: Asia Critique》期刊的艺术编辑。



CURRICULUM VITAE

1955 Born in Fushun, Liaoning, China

EDUCATION

1984 BA Department of Printmaking, Zhejiang Academy of Fine Arts (now China Academy of Art), Hangzhou

POSITION

1984–present Department of Printmaking, China Academy of Art, Hangzhou

AWARDS & HONORS

- 1999 Lu Xun Engraving Award, granted by the Qingdao Engraving Artists Association, Qingdao, China
- 1994 *Pave the Road* (copperplate), silver award, Art Exhibition in Zhejiang Province Celebrating the 45th Anniversary of the Founding of the People’s Republic of China, Hangzhou, China
- 1994 *Dream–Butterfly* (copperplate), bronze award, The 12th National Chinese Printing Works Display, Shenzhen, China
- 1991 *Love is Red* (copperplate), excellence award, National Fine Arts Exhibition of Three Types of Printing, Nanjing, China
- 1985 *Horizon* (copperplate), Third Class Prize, Exhibition of the Works of Fine Arts by the Progressive Chinese Youth, Beijing, China

SOLO EXHIBITIONS

- 2018 *Works by Chen Haiyan*, Hanyang Art Center, Hangzhou, China
Yi Jue Dao Ren: Works by Chen Haiyan, Department of Foundational Education, China Academy of Art, Hangzhou, China
- 2016 *Lignin Gold Sound: Chen Haiyan Art Exhibition*, Fujian Art Museum, Fuzhou, China
- 2014 *In Every Flower a World: An Exhibition of Chen Haiyan’s Prints*, Art Gallery No. 2, Hangzhou, China
Ink Studio at the Armory Show 2014: Works by Chen Haiyan, Pier 94: The Armory Show 2014, New York, USA

- 2013 *Chen Haiyan: Carving the Unconscious*, Ink Studio, Beijing, China
- 2012 *A Week’s Dreams*, Artone Center, Hangzhou, China
- 2008 *Works by Chen Haiyan*, 798 Art District, Beijing, China
- 2003 *Chagall & Chagall: The Artworks of Chen Haiyan*, Asia Museum, Daejeon City, South Korea
- 2000 *Exhibition of Woodblock Prints by Chen Haiyan*, College of Architecture, Art, and Planning, Cornell University, Ithaca, New York, USA
- 1996 *Contemporary Prints by Chen Haiyan*, Clotworthy Arts Centre, Antrim, UK
Prints by Chen Haiyan, The Elmwood Gallery, Ulster Arts Club, Belfast, UK
- 1990 *Dreams: Woodblock Prints by Chen Haiyan*, Pacific Asia Museum, Pasadena, California, USA

SELECTED GROUP EXHIBITIONS

- 2019 *From/To: The Frontier of Chinese Art Education*, San Francisco Art Institute, San Francisco, USA
Out of Ink: Interpretations from Chinese Contemporary Art, Pera Museum, Istanbul, Turkey
- 2018 *Special Exhibition for the 90th Anniversary of China Academy of Art*, National Art Museum of China, Beijing, China
West Lake International Expo, Hangzhou, China
- 2016 *Ink and the Mind*, Ink Studio, Beijing, China
- 2015 *Last Summer: Artists’ European Trip Exhibition*, Jueshe Gallery, Hangzhou, China
- 2014 *Ink and the Body*, Ink Studio, Beijing, China
Myriad Beings: Works by the Teachers and Graduate Students of the First Studio of the Department of Printmaking at the China Academy of Art, Ideallart Gallery, Hangzhou, China
Reading People: Shanghai International Printmaking Exhibition 2014, China Art Museum, Shanghai
- 2011 *Burden and Rediscover: Woodblock Prints from the China Academy of Art*, China Academy of Art, Hangzhou
The Face of Lu Xun — Exhibition Celebrating the 80th Anniversary of China’s New Woodcut Movement and the 130th Anniversary of Lu Xun’s Birth, Zhejiang Art Museum, Hangzhou, China
The 19th National Print-making Exhibition, Zhejiang Art Museum, Hangzhou, China
Trace, Invitational Exhibition of Chinese Print Art Masters’ Works, Lingnan Fine Arts

Museum, Dongguan, China

2011 Guanlan International Print Biennial, Guanlan Original Printmaking Base, Shenzhen, China

2010 *Ecology and Home*, Fourth Beijing International Art Biennale, National Art Museum of China, Beijing

2009 *Post-Mao Dreaming: Contemporary Art*, Smith College Museum of Art, Northampton, Massachusetts, USA

Three Decades: The Contemporary Chinese Collection, Gallery of Modern Art, Brisbane, Australia

2007 *Vision Féminine—Six Chinese Artists in Venice*, Fondaco dell'Arte, Venice, Italy

2006 *Dream: In Black & White*, Art Beatus, Vancouver, Canada

2004 *Techniques of the Visible*, Shanghai Biennale 2004, Shanghai Art Museum, China

2003 *An Opening Era: Celebration of the 40th Anniversary of the Founding of the National Art Museum of China*, National Art Museum of China, Beijing

Parallel Time: Asian Contemporary Art Exhibition, China Academy of Art, Hangzhou

2002 *Chinese Printmaking Today: Woodblock Printing in China 1980–2000*, British Library, London, UK

Female Vision: Exhibition of Chinese Female Artists, Western Australian Museum, Perth

2001 Art Chicago, Navy Pier, Chicago, USA

Five Professors' Exhibition, Haining Museum, China

The 1st Fine Art Exhibition, Jinmao Tower, Shanghai, China

The West Lake Gallery Exhibition, West Lake Gallery, Hangzhou, China

Shanghai Invitational Exhibition of Print Making, M50, Shanghai, China

2000 *Korea-China Professors' Exhibition*, Dongduk Women's University, Seoul, Korea

1999 *Eastlink: Grand Opening of Shanghai's New Contemporary Art Gallery Showing Work by Selected Chinese Artists*, Eastlink Gallery, Shanghai, China

1999 Art China, LIMN Gallery, San Francisco, USA

1998 *Die Hälfte des Himmels: Chinesische Künstlerinnen*, Frauenmuseum, Bonn, Germany

Jiangnan: Modern and Contemporary Art from South of the Yangzi River, The Art Institute of Vancouver, Canada

The Other Shore of the Sea: Engravings Exhibition, Portland Art Museum, Portland, Oregon, USA

1997 *Exhibition by Asian Women Artists*, Regional Workshop on Plastic Arts for Women in Asia, Tehran, Iran

Exhibition by Women Artists, Aichach Art Association, Aichach, Germany

1996 *Fine Arts Exhibition by Chinese Women Artists*, Reed College, Portland, Oregon, USA

The People's Progress: Twentieth Century Chinese Woodcuts, Art Gallery of South New Wales, Sydney, Australia

China —Aktuelles aus 15 Ateliers, Räumen der Heßstraße, Munich, Germany

1995 *Images of the Western Lake: The Revival of the Colour Print in Contemporary China*, British Museum, London, UK

Spaces: Sino-Austrian Exhibition of Female Artists' Works, Vienna Parliament, Austria; Meerscheinschloss, University of Graz, Austria; Zhejiang Provincial Museum, Hangzhou, China

1994 *New Art from China: Post-1989*, Marlborough Fine Art, London, UK

Voices from the Edge: Paintings, Installation and Video Art by Ten Chinese Women Artists, Hanart TZ Gallery, Hong Kong, China

1993 *China Avant-garde: Counter-currents in Art and Culture*, Haus der Kulturen der Welt, Berlin, Germany; Kunsthal Rotterdam, Netherlands; The Museum of Modern Art, Oxford, UK; Kunsthallen Brandts Klædefabrik, Odense, Denmark

New Art from China: Post-1989, Pao Gallery and Hong Kong Arts Centre, Hong Kong, China

1992 *New Art from China: Post-Mao Product*, Art Gallery of New South Wales, Sydney; Queensland Art Gallery, South Brisbane; City of Ballarat Fine Art Gallery, Ballarat; Canberra School of Art Gallery, Australia

1991 *"I Don't Want to Play Cards with Cézanne" and Other Works: Selections from the Chinese "New Wave" and "Avant-Garde" Art of the Eighties*, Pacific Asia Museum, Pasadena, California, USA

1989 *China/Avant-Garde*, National Art Museum of China, Beijing

Contemporary Asian Art Exhibition, Tokyo Metropolitan Art Museum, Japan

1987 *Beyond the Open Door: Contemporary Paintings from the People's Republic of China*, Pacific Asia Museum, Pasadena, California, USA

Modern Chinese Painting Exhibition, Marlborough Fine Art, London, UK

Print Exhibition, University of Ulster, Northern Ireland, UK

SELECTED COLLECTIONS

British Museum, London, UK

China Art Museum, Shanghai

Guangdong Museum of Art, Guangzhou, China
Muban Educational Trust, London, UK
Museum of Sydney, Australia
National Art Museum of China, Beijing
Pacific Asia Museum, Pasadena, California, USA
Portland Museum of Art, USA
Qingdao Art Museum, China
Shenzhen Art Museum, China
Shenzhou Engraving Museum, Chengdu, China
White Rabbit Contemporary Chinese Art Collection, Sydney, Australia
The World Bank, Washington, DC, USA

简历

1955 出生于中国辽宁省抚顺市
1984 毕业于浙江美术学院（今中国美术学院）版画系

学历

1984 毕业于浙江美术学院（今中国美术学院）版画系

任职

1984– 今 中国美术学院版画系教授

获奖

1999 获青岛版画协会颁发“鲁迅版画奖”，青岛，中国
1994 铜版画《铺路》获“浙江省庆祝中华人民共和国成立四十五周年美术作 品展”银奖，杭州，中国
1991 铜版画《梦·蝴蝶》获“全国第十二届版画作品展”铜奖，深圳，中国
1991 铜版画《爱情是红色》获“全国三版作品展”优秀奖，南京，中国
1985 铜版画《地平线》获“前进中的中国青年美术作品展”三等奖，北京，中国

个展

2018 “陈海燕作品展”，瀚阳艺术中心，杭州，中国
2018 “意觉蹈刃”作品展，中国美术学院基础造型教学部，杭州，中国
2016 “木质金声：陈海燕作品展”，福建省美术馆，福州，中国
2014 “墨斋参展第十六届军械库艺术博览会：陈海燕艺术展”，军械库艺术展九十四号码头，纽约，美国
“一花一世界：陈海燕版画作品个展”，艺术 2 号馆，杭州，中国
2013 “陈海燕：刻心”，墨斋，北京，中国
2012 “陈海燕：一个星期的梦”，壹张画廊，杭州，中国
2008 “陈海燕作品展”，798 艺术场地，北京，中国
2003 “夏加尔与夏加尔：陈海燕的艺术作品”，亚洲博物馆，大田，韩国
2000 “陈海燕版画作品展”，康奈尔大学艺术系画廊，伊萨卡，美国
1996 “陈海燕当代版画”，Clothworthy 艺术中心，贝尔法斯特安特里姆郡，英国
“陈海燕版画作品”，Elmwood 画廊，奥斯特艺术俱乐部，贝尔法斯特，北爱尔兰，英国

1990 “梦：陈海燕木刻”，亚太博物馆，帕萨迪纳，美国

主要群展

2019 “哲匠之道——中国美术学院旧金山特展”，旧金山美术学院，旧金山，美国
“中国水墨展”，佩拉美术馆，伊斯坦布尔，土耳其
“第十届深圳国际水墨双年展”，OCAT 深圳馆，深圳画院，深圳，中国
2018 “中国美术学院 90 周年纪念展”，中国美术馆，北京，中国
“西湖博览会”，杭州，中国
2017 “国艺昌硕中国写意绘画名家作品邀请展”，杭州，中国
2016 “水墨与心灵”，墨斋画廊，北京，中国
2015 “后印刷——第一届 CAA 国际版画双年展”，中国美术学院美术馆，杭州，中国
“去年夏天：艺术家旅欧作品展”，觉社艺术馆，杭州，中国
2014 “水墨与身体”，墨斋，北京，中国
“阅人：二〇一四上海国际版画展”，中华艺术宫，上海，中国
“众生：中国美术学院版画系第一工作室作品展·研究生作品展”，元构画廊，杭州，中国
2011 “第十九届全国版画作品展”，浙江美术馆，杭州，中国
“二〇一一观澜国际版画双年展”，观澜版画原创产业基地，深圳，中国
“留痕·全国版画名家邀请展”，岭南美术馆，东莞，中国
“鲁迅的面容：中国新兴木刻运动八十周年暨鲁迅诞辰一百三十周年纪念特展”，浙江美术馆，杭州，中国
“重负与重觅：中国美术学院版画之路”，中国美术学院美术馆，杭州，中国
2010 “生态与家园：第四届中国北京国际美术双年展”，中国美术馆，北京，中国
2009 “后毛时代的梦：中国当代艺术”，史密斯学院艺术博物馆，北安普敦，美国
“中国计划”，昆士兰艺术画廊，布里斯班，澳大利亚
2007 “女性视觉：六位中国艺术家”，马尔切罗画廊，威尼斯，意大利
2006 “梦：黑白”，精艺轩，温哥华，加拿大
2004 “上海双年展：影像生存”，上海美术馆，上海，中国
2003 “开放的时代：纪念中国美术馆建馆四十周年”，中国美术馆，北京，中国
“双重时间：亚洲当代艺术展邀请展”，中国美术学院美术馆，杭州，中国
2002 “女性视觉：中国女艺术家作品展”，珀斯艺术博物馆，珀斯，澳大利亚
“中国今日版画：木板画在中国一九八〇—二〇〇〇”，大英图书馆，伦敦，英国
2001 “上海版画邀请展”，M50，上海，中国
“首届精文艺术大展”，金茂大厦，上海，中国
“五教授联展”，海宁市博物馆，中国

	“西湖美术馆作品展”，西湖美术馆，杭州，中国
	“芝加哥国际艺术博览会”，海军码头，芝加哥，美国
2000	“韩中教授作品展”，同德大学，汉城，韩国
1999	“东廊艺术开幕展：中国艺术家作品选”，东廊画廊，上海，中国
	“艺术中国一九九九”，LIMN 画廊，旧金山，美国
1998	“半边天：中国当代女性艺术家作品展”，波恩妇女博物馆，波恩，德国
	“大洋彼岸版画展”，波特兰艺术博物馆，美国
	“江南：现代与当代中国艺术展览”，温哥华市美术学院，加拿大
1997	“相遇：浙江女艺术家作品展”，艾夏赫艺术协会，艾夏赫，德国
	“亚洲妇女艺术展”，亚洲妇女造型艺术地方工作坊，德黑兰，伊朗
1996	“人民的进步：二十世纪的中国木版”，新南威尔士美术馆，悉尼，澳大利亚
	“中国妇女艺术家版画联展”，波特兰里德学院，波特兰，美国
	“中国一来自十五个工作室的艺术、表演及装置”，Räumen der Heistrae，慕尼黑，德国
1995	“空间：中奥女艺术家作品联展”，浙江省博物馆，杭州，中国；维也纳市政府议会厅，奥地利；格拉茨大学 Meerscheinschlssl，格拉茨，奥地利
	“西湖图像：当代中国彩色版画的复兴”，大英博物馆，伦敦，英国
1994	“非主流之声：十位中国女艺术家的绘画、装置和录像”，汉雅轩，香港特别行政区，中国
	“后八九中国新艺术”，马乐伯画廊，伦敦，英国
1993	“后八九中国新艺术”，包氏画廊、香港艺术中心，香港特别行政区，中国
	“中国前卫艺术”，世界文化中心，柏林；鹿特丹当代艺术馆，鹿特丹；现代艺术博物馆，牛津，英国；布兰蒂克雷德文化中心，欧登塞，丹麦
1992	“中国新艺术：后毛泽东时代的作品”，新南威尔士美术馆，悉尼；昆士兰美术馆，布里斯班；巴拉腊特市立美术馆，墨尔本；堪培拉学校美术馆，堪培拉，澳大利亚
1991	“‘我不想与塞尚玩牌’及其他作品：八十年代中国前卫艺术作品选”，亚太博物馆，帕萨迪纳，美国
1989	“中国现代艺术展”，中国美术馆，北京，中国
	“亚细亚现代美术作品展”，东京都美术馆，东京，日本
1987	“现代中国绘画展”，马乐伯画廊，伦敦，英国
	“版画作品展”，奥斯特大学，贝尔法斯特，北爱尔兰，英国
	“开放的中国：中华人民共和国的当代绘画”，亚太博物馆，帕萨迪纳，美国

收藏

广东美术馆，广州，中国

岭南画院，东莞，中国

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神州版画博物馆，成都，中国

天津美术馆，天津，中国

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