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如何领会现代建筑之美

Kurt Wenner 演绎3D街头绘画

Women on Women

The Grand Tour:

The Venice Biennale, Annual Art Basel,
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Women on Women

Femininity and Independence in the Work of Chinese Contemporary Female Artists

Shen Na photos courtesy of 1918 Art Space
Xiong Lijun photos courtesy of Shine Art Space
Lin Tianmiao photos courtesy of the artist

By Jade Franklin

Xiong Lijun, *Taurus*, 2007



Xiong Lijun, *It's not Yourself in the Mirror No.6*, 2006

signing a contract with happiness, life and desire."

Lesbianism remains a taboo subject in China, but in her works Shen Na reveals a willingness to challenge traditional boundaries and presents us with women who do the same; they are the women of a new generation who refuse to be bound by social conventions. They are acutely feminine, yet embrace a femininity which speaks of something new and self governing.

Xiong Lijun

Xiong Lijun (b.1975) does not solely paint women, but they do form the main focus of her work. Combining neon shades of acrylic with bright oils, she uses her highly refined painting technique to work in a more controlled, less expressive cartoon aesthetic than Shen Na. She depicts her figures in highly decorative clothing as they dance, sing or throw themselves into fashion model-

like poses, her inspiration for such images coming from magazines, MTV, cartoons and commercial advertising; all of which are relatively new permeations of Chinese society and constitute an iconography for the new commercialist age.

One is at first struck by the vivid colours and apparent dynamism of these figures, but initial observations soon give way to a realisation of the tragic element within these paintings. Xiong's women, in their precise cartoon-like descriptions appear vacuous and artificial; their glassy cartoon mentality is incapable of penetrating the world and they think only of how they appear to others. They have adopted a commercial ideal of beauty, as dictated by China's growing pop-culture, and in doing so have abandoned the pursuit of individual femininity.

It is interesting to note that like Shen Na's figures, Xiong Lijun's women wear revealing

clothes, but unlike them they do not exude a sense of sexual appeal. Their clothes are not a reflection of themselves and as a result they serve to mask their own identity, along with their natural sexuality.

These women have become so enraptured with a saccharine commercial aesthetic, that, regrettably, it has become their only form of reality. Here, Xiong Lijun effectively highlights the extent to which her generation has been conditioned by extensive advertising and exposure to the media; those ubiquitous forms of manipulation which serve as the propaganda of a new age.

Lin Tianmiao

The works of Lin Tianmiao (b. 1961) possess qualities that are undeniably feminine whether they are concerned with landscape or with the female form. She was initially trained as a textile designer in China, but after an influential six-year period in New York, she began to produce large-scale installations that often employ sewing and fabric art.

It has often been noted that her method

Xiong Lijun, *So Happy II*, 2006

