

"Yunnan Seeds" and I

Text / Mao Xuhui

"Yunnan Seed" is above all a hope. What do you want? I and Zhang Xiaogang, Pan Dehai this generation, from the 20 century, 80 years of struggling out of the artists living in Kunming, 80 years of Chinese culture, in terms of art, is a special time, our generation descendants mostly born in the 80 's. 2001 years, I returned to university teaching, students are exposed to 80 children's born mainly build on these foundations, I " 20 Century 80 there's a special feeling."

The artists that I call "Yunnan Seeds" today are all cultivated by Yunnan University. I participated in the cultivation process and watched them grow, but also infused my efforts and expectations. The 1980s was my youth and also the era of my struggle.

In 2010 , during the "Crossing the Rice Noodles" exhibition, I tried to push these student painters born in the 1980s to the society. I called them "Yunnan Seeds". This title is due to my love for them and to them. Hope.

Our generation has some indelible romantic feelings, a difficult social environment, a radical social awareness, and dreams can support our survival. Without ideals and dreams, many things today will not happen. I naturally put this ideal, this kind of sentiment focused on the future, on these 80s seeds. Because of this fate, I met a batch of post- 80s students in school and I saw creativity in them. Most of them were born in a mountainous area, a village, a township in Yunnan, with the simplicity of being rooted in the land. Guishan teaching gave me the opportunity to get in close contact with them and discover the qualities of them-the innate, original, land-like purity and affinity that made me fantasize about them, so good The seeds should be talented. We have accumulated a lot of experience through the struggle in the 1980s , and we should be able to guide them on a more pure path of creation. I do hold this hope. The first batch of students I met was in 2004. Yunnan University set up a major in painting and hired me to teach. I had the opportunity to face these children and have long-term contact with them, painting together, entertaining, and discovering some of them. The quality is indeed different from when I was young. Their relationship with the land is closer, and I was born and raised in the city. Although our young city is different from today and closer to nature, their origin is more pure, that is, the countryside, and even classmates were born in relatively primitive Hani, Miao, Yi and Bai tribes, I am curious about them. They do have a primitive power, bringing primitive, pure land-like temperament from their social communities. Education is not only accepted their origin, but also affirmed the value of simplicity with them, and looking forward to their creativity.

They were born in the last century 80 under the age of social background, I do not know much about rural life at the time, to collect folk songs, when in contact with the painting is also very limited, these kids really gone from Dali, Lijiang, Yuanyang and other remote villages. When I came out, I was curious about them and had a natural favor. In the ten years I spent with them, I saw that they had more excellent qualities and simple concepts of life. They participated in the farming and labor of their hometown while writing, which was a relatively special group. I have no such experience myself. How to lead such students into contemporary art creation is also a problem.

Environmental change is a big contemporary art, modern art movement in Yunnan "new figurative", "Southwestern Art Study Group" for 80 years to make a positive response and intervention. When I guided them again, it was already after 2000 , and the country's politics and culture had undergone great changes. Through university education, these students from the nature of the land are guided into the context of contemporary culture and art. Objectively speaking, thank you Yunnan University for giving me this opportunity to guide students. Our teaching adopts a special way, that is, to lead them to Guishan, to their more familiar lifestyle, and tell them that this kind of life, this kind of life with nature and land, is also our practice in contemporary Important factor of art. Painter I call "Yunnan seed", all of the naturally have a special feeling to see their creations they can find from small to familiar surroundings, simple, I would love to find a word to describe this state.

I have been looking for opportunities to work with arts organizations , to fully introduce the creation of Yunnan seeds . Every exhibition opportunity, I personally would feel very pleased, as if the long-awaited completion of a long-cherished wish. We have been promoting the creation of these young artists, hoping that the green value in their works will inject a force back to nature into Chinese contemporary art. I am also very happy to see that these Yunnan seeds have more and more influence in society. Artists living in Yunnan are born with a very good natural environment. This is originally a cultural atmosphere in which many ethnic groups coexist. From the perspective of regional culture, Yunnan seeds also have a heritage of regional culture. The predecessors of excellent artists in Yunnan are closely related to the mountains and rivers in Yunnan, and they are inspired by them. Today's social changes have led us to a new vision

of the environment and nature today. As the economy develops, our environment is changing and is suffering a huge price from contemporary development. Now things like air and green, which we didn't care about in the past, have become a common problem today, and become a contemporary problem. Therefore, I want these artists from nature and land to show the poetry and charm of nature and land again through their creations. Nature is an eternal topic.

“云南种子”和我 文/毛旭辉

“云南种子”首先是一种希望。希望什么呢？我和张晓刚、潘德海这代人，是从 20 世纪 80 年代挣扎出来的，生活在昆明的艺术家，80 年代对中国的文化、艺术而言，是一个特殊的年代，我们这代人的后代也大多出生在 80 年代。2001 年，我回到大学教书，接触的学生以 80 年代出生的孩子为主，建立在这些基础上，我对“20 世纪 80 年代”有一种特殊的情感。

今天被我称为“云南种子”的艺术家，都是云南大学培养的，我参与了培养的过程，看着他们成长，也灌注了我的心血和期望。80 年代是我的青春，也是我奋斗的年代。

2010 年，在“过桥米线”展览时，我极力推动这些出生在 80 年代的学生画家走向社会，我把他们称为“云南种子”，这个称谓是出于我对他们的爱，也是对他们的希望。

我们这代人都有一些抹不掉的浪漫情怀，艰苦的社会环境，激变的社会意识，梦想才能支撑我们生存。没有理想和梦想，今天的很多事情都是不会发生的。我很自然地把这种理想，这种着眼于未来的情怀，寄托在这些 80 后的种子们身上。因为这种缘分，我在学校教书接触到一批又一批 80 后的学子，我在他们身上看到创造性。他们大多出生在云南的某片山区，某个村落，某个乡镇，带着植根于土地的淳朴。圭山教学使我有机会与他们近距离接触，发现他们身上的特质——与生俱有的，带有原始色彩的，土地般的纯粹、亲和，让我对他们产生幻想，这么好的种子应该成才。我们经过 80 年代的奋斗积累了很多经验，应该能够引导他们走上一条比较纯粹的创造的道路。我确实抱着这种希望。我接触到第一批学生是 2004 年，云南大学设立了绘画专业，聘请我任教，我有机会面对这些孩子，和他们长时间的接触，在一起画画、娱乐，发现他们身上的某些素质确实与我年轻时不一样。他们和土地的关系更近，而我出生和生长在城市，尽管我们年少时的城市与今不同，与自然比较亲近，但是他们的出身更加纯粹，就是农村，甚至还有同学出生在比较原始的哈尼族、苗族、彝族、白族部落，我对他们充满好奇。他们确有种原始的力量，从自己的社会群落中带来了原始的、纯正的土地般的气质。教育不仅接受了他们的出身，而且肯定了他们身上带有的纯朴价值，对他们的创造力充满期待。

他们出生在上世纪 80 年代的社会背景下，我对当时的农村生活不是很了解，去采风、写生时的接触也很有限，这些孩子真的就从大理、丽江、元阳等偏远乡村走了出来，对他们产生好奇，产生天然的好感。和他们相处的十年当中，我看到了他们身上更多优良品质，生活观念淳朴，一边创作一边参加家乡的农耕劳作，是一个比较特殊的群体。我自己没有这样的经验，怎样把这样的学生引导到当代艺术创作中，也是难题。

当代艺术的环境变化是很大的，云南的现代艺术运动“新具像”、“西南艺术研究群体”对 80 年代做出积极回应和介入。我再指导他们时，已经是 2000 年之后，国家的政治、文化发生很大变化。通过大学教育，把这些来自土地自然的学生引导到当代文化艺术情境中。客观而言，感谢云南大学给了我这个引导学生的机会。我们的教学采用了比较特别的方式，就是把他们引向圭山，引向他们比较熟悉的生活方式当中，告诉他们，这种生活，这种与自然、土地在一起的生活，也是我们从事当代艺术的重要因素。被我称为“云南种子”的画家，都对自然抱有特殊情感，看到他们的创作能够找到他们从小就熟悉的环境、纯朴，我就很想找到一个词来形容这种状态。

我一直在寻求与艺术机构合作的机会，去全面介绍云南种子的创作。每一次展览机会，我个人都会感到很欣慰，好像完成了期待已久的一个夙愿。我们一直在推动这些年轻艺术家的创作，希望他们作品当中的绿色价值，能够给中国当代艺术注入一种回归自然的力量。我也很高兴看到，这些云南种子在社会上产生的越来越多的影响力，生活在云南的艺术家，天生就具备了非常好的自然环境，这里本来就是多民族共存的文化氛围，从区域文化的角度来看，云南种子们也有区域文化的传承。云南的优秀艺术家前辈，都和云南的大山大水有密切关系，从中获得灵感。今天的社会变化导致了今天我们对环境、对自然可能有新眼光。随着经济发展，我们的环境正在发生变化，遭到当代发展带来的巨大代价，现在空气、绿色这些过去我们生活在云南不在意的东西，反而成了今天的普遍问题，成为一个当代问题。所以，我想由这些来自自然和土地的艺术家，通过他们的创作再次给大家展示自然和土地的诗意、魅力。自然是个永恒话题。