

# HIDDEN WORLDS

Anna Glynn

隐秘世界  
安娜·格林



## HIDDEN WORLDS

An exhibition by Australian Artist

Anna Glynn

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## 隐秘世界

澳大利亚当代艺术家安娜·格林作品展

封面图片：红色南极光

出版：安娜·格林

作者：安娜·格林

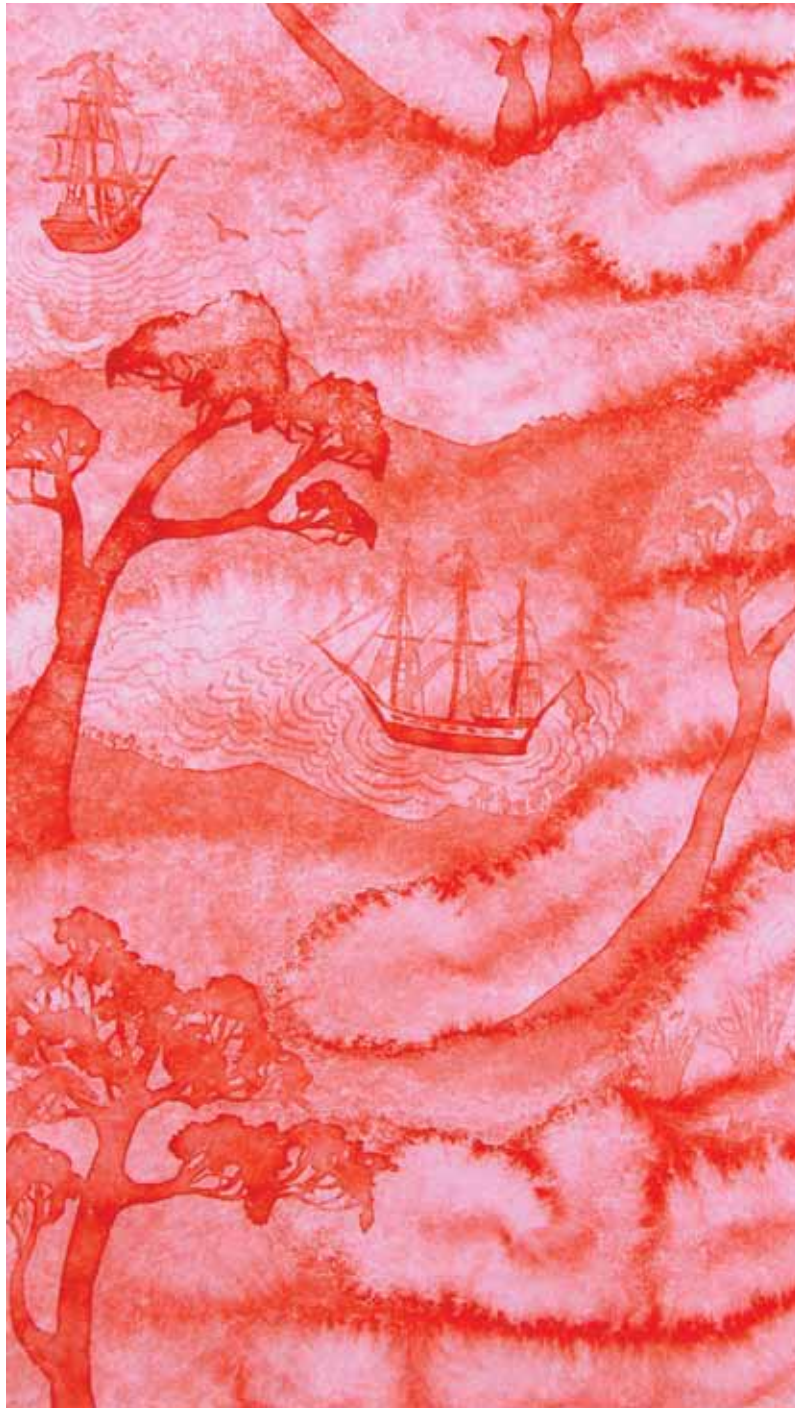
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*Big World detail*  
大千世界 局部

Chinese ink on treated xuan paper  
纸本水墨

93cm x 171cm  
2012

## HIDDEN WORLDS

An exhibition by Australian Artist

Anna Glynn

[www.annaglynn.com](http://www.annaglynn.com)

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China  
010 - 64358209

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瀚墨  
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瀚墨空间  
环铁国际艺术城  
C-003 北京朝阳  
010-64358209

此次画展由北京瀚墨文化艺术有限公司在瀚墨空间荣誉主办，由香港联合出版集团，香港集古斋有限公司，淳浩拍卖有限公司倾情支持



此次展览由澳大利亚驻北京大使馆倾情支持，并作为中澳建交40周年庆祝活动的一部分。



*Red Australis*  
红色南极光

Chinese ink on treated xuan paper

纸本水墨

47cm x 112cm

2012

In this magical exhibition Australian artist Anna Glynn creates enchanting, dreamlike works, fusing Chinese traditional ink painting techniques with a Western aesthetic to create a new contemporary style. Glynn has spent extensive time in China developing this new genre that utilises the natural character of the Chinese materials. She uses semi-transparent, diaphanous papers and layering of inks to create an enchanted world where, hidden within the image, new stories unfold... nothing is as it seems!

在这次引人入胜的展览中，澳大利亚艺术家安娜·格林带来了迷人的、梦幻般的作品。她结合中国传统水墨技法与西方美学创造出一种具有当代性的绘画新风格。格林曾长期驻扎中国，潜心开创了这一使用中国绘画天然材料作画的新流派，她在透明或半透明的宣纸上以积墨之法层层渲染，创造一个迷人的世界，新的故事在墨色晕染的图像间缓缓的铺展开来... 悄无声息。



**Anna Glynn**

**Artist's Statement**

I am intrigued by the natural world & the accompanying underlying narrative. My work reflects a strong & powerful relationship to landscape & nature. My inspiration comes from an intimate deeply emotional connection which developed from my childhood on a rural property & continues as an adult regional artist. I use this substance & spirit as my foundation to create multimedia artwork investigating this connection to land & place: ephemeral, fleeting layers of time, past & present overlapping & resonating with memories & stories.

My international residencies & collaborative projects include: Art Museum of Zhu Qi Zhan, Peking University/China & Kyoto Museum/Japan. In 1998 I received an International Women's Day Award for my contribution to 'Women, Art &

the Community'. In 2009 my painting was selected as an iconic Australian image for the cover of 'A Concise History of Australia' by Cambridge University Press.

My video works *The Traveller* - won Animated Film - 2010 International Film Festival, Ireland & 'Verse Versus' won 2009 Australian Historic Houses Trust Art Prize. My soundwork was featured on the Australian Broadcasting Commissions Radio National in 2011.

Publications include: 'Contemporary Australian Art,' 'Artists and Galleries of Australia,' 'A Dictionary of Women Artists in Australia,' 'Who's Who of Australian Visual Artists' & 'A Buyers Guide to Australian Art' & Dictionary of Australian Artist Online.

**安娜·格林**

**艺术家自述**

我对自然世界和自然世界的种种故事抱有浓厚的兴趣。因而，我的作品反映出与风景和自然之间的强有力的关联。我的灵感来自于一种私密的、强烈的情感上的联系，这种情感上的联系发源于我在乡郊土地上度过的童年时代，尔后一直延续到我长大成为一名地区艺术家。我以这种内容和精神作为基础创作多媒体艺术作品，旨在探索这种与土地和场所之间的联系：转瞬即逝的时间层、过去以及现在与记忆和历史的重叠和共鸣。

我在世界各地的驻留场所与合作项目包括：朱屹瞻艺术馆、中国北京大学及日本京都文化博物馆。1998年，我获得国际妇女节奖，表彰我为“妇女、艺术和社区”所做出的贡献。2009年，我的画作被选为剑桥大学出版社出版的《澳大利亚简史》封面上的澳大利亚的象征性图片。

我的视频作品“旅行者”荣获2010年爱尔兰国际电影节动画片奖，“诗之对”荣获2009年澳大利亚历史出版社信托基金艺术奖。我的音频作品2011年在澳大利亚广播委员会全澳广播电台进行了广播。

收录的出版物有：《澳大利亚当代艺术》、《澳大利亚艺术家与画廊》、《澳大利亚女艺术家词典》、《澳大利亚视觉艺术家名人录》和《澳大利亚艺术品买家指南》，以及澳大利亚艺术家词典在线。

## Anna Glynn's Ink Painting World

Anna Glynn is an Australian female artist who uses Chinese writing brushes as a medium for art creation. The combination of Western and Eastern culture gives her artworks new vitality. Her works are full of childish purity and innocence, romance and passion.

Eastern people's black pupils hide in her paintings, but Western people's blue eyes are shown. This combination breaks down cultural barriers, demonstrating a beautiful yearning for humanity's common spiritual home. Anna Glynn is a foreign "monk". She has grown up in a western culture and world. She can show the purity of her mind with Chinese brushes and ink naturally without the technical constraints of Chinese traditional ink painting.

Anna Glynn shows a wonderful world through her art works. Her expression of the inner world is unique and sincere. In her use of Chinese painting materials, she breezes leisurely without unctuous ceremony or false respect, expressing her inner mood freely with her unique feeling of ink and brushes.

Her art works show clean and transparent ink colors, concise technique of drawing and pure artistic conception whilst implying gorgeous and plentiful sparks. The essential figure reflects all manifestations of nature including birds singing and the smell of flowers. It is a process of thinking about the relationship between man and nature, man and self, even man and man's inherent qualities. It truly reflects a flower and one world, a bird a paradise.

Anna Glynn's art works has a romantic and beautiful style, and a broad and fine artistic conception which should be loved.

Zhang Tiejun  
General Manager  
Harmony Art & Culture Co. Ltd  
Harmony Space

## 安娜格林的水墨世界

安娜格林是一位长期在澳洲生活的女性艺术家，她使用中国的毛笔宣纸作为媒介进行艺术创作，西方文化和东方文化的融合使她的作品展现出新的生命力。她的作品充溢着天真的童心，清逸浪漫而又热情飘逸。画面中隐藏着东方人黝黑的瞳孔，却可以透视出西方人蓝色的眼眸。这种结合消隐了文化的隔阂，展现出人类共同精神家园的美好向往。

可以说安娜格林是外来的“和尚”，她从小受西方文化的熏陶，耳濡目染。虽同样操弄笔墨纸砚，却不受中国传统水墨技法条条框框的束缚，能够自然地表露出质朴的心性。安娜的作品是美好的，她用独特而真挚的方式完成内心世界的表达。面对完全的中国画材质作品的创作，她没有虚情假意的客套，没有装模作样的尊重，没有不置可否的寒暄，就这样悠悠的飘然而至，以自身对笔墨独特的感受和挥洒自如的描绘方式书写着内心的感悟，润物无声。

她的作品直抒胸意，直指人心。墨色洁净灵透，笔简而意纯，真正做到了以少许胜多许，以简约胜繁复。意境单纯却不简单，纯粹里蕴含绚烂，细腻中体现丰富。

她的艺术创作是对人与自然、人与自我、人与本性的体悟过程，提炼的形象里包容了世间万象，鸟语花香；细微之处又如脉脉细语，温婉动人，真正体现了一花一世界，一鸟一天堂。

安娜格林的作品风格浪漫唯美，意境广阔悠远又不失细腻深沉，她的画我喜欢！

张铁军总经理  
北京瀚墨文化艺术有限公司  
瀚墨空间



*Big Naughty Rabbits*  
巨型顽皮兔

Chinese ink on treated xuan paper  
纸本水墨  
141cm x 367cm  
2011

“I greatly admired Anna’s work in her solo exhibition which was held in Peking University Centennial Hall in 2011. After that she travelled deep into the villages and small towns in Hebei Province to meet and communicate with master local paper-cut artists. She also intends to go to Jiangxi Province and other districts in China to know more about local conditions and customs there. Anna Glynn’s work is passionate in its perception and understanding of the meaning of balancing the human mind and Nature’s spirit. Her creations absorb Nature’s great feelings and express the beauty of the silence of the Universe...”

Professor Wenyi Yu, Ph.D.  
Senior Researcher, Cultural Industries Institute, Peking University, Beijing  
Visiting Scholar at Buffalo State College, State University of New York, Buffalo, NY

“我结缘于Anna是她在北京大学百年讲堂的个展。此后她又在我的安排下深入河北宣化的村镇与剪纸艺术家切磋。她还准备到江西或中国其他地区的村镇去了解风土人情。Anna的作品充满了对生命的热爱和对大自然的透彻领悟，她缔造了一种人与自然和谐与平衡的曼妙情境...”

喻文益，博士  
北京大学文化产业研究院 研究员  
美国纽约州立大学布法罗州立学院 访问学者



*Big World*  
大千世界

Chinese ink on treated xuan paper  
纸本水墨  
93cm x 171cm  
2012





*Cloud World*  
云之境

Chinese ink on treated xuan paper

纸本水墨

93cm x 171cm

2012

### Anna Glynn's Ink Painting—Simple but Eye-catching Art

Ink painting has been an integral art form from the beginning of Chinese civilization. Over the past thousand years, it has gradually formed its own unique tradition and norm, becoming one of the quintessential arts in China that Chinese people are proud of. Any form of art cannot keep its eternal life without continuous creation and innovation and Anna Glynn is an artist who uses continuously innovative ink painting to present her art vitality in the contemporary Sino-Australian art circles.

In her art practice, Anna Glynn has changed the usage of the ink overlapping technique (used for painting dry twigs and stones in very thin and tough silk fabric with xuan paper. Firstly she uses light and changing ink or plant pigment to paint all or part of the surface with the trees and stones, then she uses heavy plant pigment or mineral pigment to polish and make the pigments permeate naturally. After this is dry, the painting will appear formed by water, ink and pigment) to create a new structure with brush, ink, paper and water that uses layers and surface elements to merge into the finished painting. Traditional Chinese ink painting has focused on expressiveness, while Glynn's predominant characteristics in her paintings work towards an ultimate highlighted visual effect. She uses abstract and changing dense mists woven and overlapped that employ amounts of "Chinese red" ink. The expressiveness of her ink painting comes from her inherent temperament, cultivation, interest, orientation and many years' accumulated experience. This long persistence gives her a unique style today. I believe that today's real ink painting should be multidirectional, it is Anna Glynn who has broken through to make a shift from traditional ink painting to create a new contemporary genre of ink painting.

### 安娜格林用水墨演绎的至新至纯的新视界

水墨是中国文明的积淀，几千年来，让水墨画逐渐形成了自己特有的传统和规范，也是中国人引以为豪的国粹之一。当今世界，无论哪种艺术形式，都必须在不断创造与革新中才能有长久的生命力，而安娜格林就是在用水墨来诠释演绎自己在当代中澳艺坛的风采。

在安娜格林的水墨实践中，她首先是改变了中国水墨对积水法的惯用，使笔、墨、纸、水四者之间产生了新的书写关系，用水墨相冲融的关系，以块面元素来组合画面。中国的传统水墨一直很注重表现性，她的水墨最大的特点就是在面的书写表现上做到极致，在水墨的抽象的氤氲变幻中让块面所托的对象看起来更具视觉本质，用大幅“中国红”式的水墨体量化来强调视觉。重新阐释表现性书写式水墨的意义，这除了安娜格林固有的性情修养之外，还与她多年的积淀取向有关。正因为她一直以来的坚持，才有了今天自己的风格。我觉得真正水墨的当代应该是多向性的，当代是一个很宽的范围，她植根于自我的传统，以实现由旧水墨到新水墨的一种转变。

安娜格林的画不是照搬自然的景物，而是抓住动物与人在生活中，在思想和情感的某种联系而加以表现。力求创作出有自己特色的艺术作品，从寻觅生活的诗意到对自然生命意识的礼赞，数十年来，安娜格林笔耕不辍，感物兴怀，泼墨抒怀，形成了安娜格林作品于雄浑奔放处见严谨，于激越刚健中富神秘的艺术特色。

在《神龟与大象》作品中，安娜格林的描绘又是富于幽默的，常常让人忍俊不禁，在微笑的同时，却难免会悲从中来，体会到人生的艰难和苍凉。所以，安娜格林幽默的外





*Parade of Fools detail*

### 愚者的游行 局部

Chinese ink on treated xuan paper

纸本水墨

132cm x 67cm

2012

Anna Glynn's paintings do not copy the natural scenery, but present a link between the thoughts and emotions of animals and people. She has been endeavoring to create poetic works of art with her own distinguishing style as a tribute to the natural world. For decades, Anna Glynn has never stopped painting, always showing her love of nature and expressing these deep feelings through her art which is formed with unique female gentleness, hiding an almost masculine strength and boldness to create works mysteriously rich and full of vigor.

She adopts humorous art techniques as in her work *World Creation* the audience cannot help but laugh when appreciating the image, but this will turn to grief after a while, since life's hardships and desolation are concealed within the painting. Hence, a deep compassion is hidden in Anna Glynn's humor, which is the real charm of her works. These depictions of seemingly dramatic scenes reveal her feelings and thoughts about loneliness, desolation, tenacity and joy. Most of Anna Glynn's paintings use simple plots and use a plain and vivid art language to express mercy and compassion to animals. In fact, Anna Glynn expresses universal human emotions rather than depicting Australian scenery and people.

Anna Glynn is more a modern artist with a unique aesthetic vision than a highly skillful master. Her ideas are concise and directly meet the visual needs of the audience. Instead of a complicated plot, she uses the simplest painting language to present potential mystery, generating an ultimate effect. Her paintings thus can be interpreted in a multiple ways. Anna Glynn's creative background and reason are partly a manifestation of earlier Australian nationalism and literature

表下隐藏着深深的悲悯，这是她作品真正的魅力所在。然而，在这些看似戏剧场景的描绘中，却透出了作者对人生的孤寂和荒凉，坚韧和自得其乐感悟与思考。安娜格林的作品大多像这样情节简单，语言朴实生动，对动物充满了悲悯和同情，具有浓郁的澳大利亚特色。安娜格林不仅仅描绘了澳洲那片辽阔大地上丛林风景和丛林人的生活，更写出了人类普遍的情感。安娜格林不仅是至纯手法的大师，还是一位具有独特审美视觉的现代特征艺术家。她构思简练，直切视觉所需，不依画面的繁复情节取胜，而是以最简洁的绘画符号似的语言，最有效的将画面主体表现各种潜在的神秘性。她的作品因而也具有多重的解读。

安娜格林的创作背景与缘由，其实是体现了19世纪90年代的澳洲人民的民族主义和丛林文学的传统。作为澳大利亚当前活跃于中澳最具影响力的艺术家之一，安娜格林应是澳大利亚当前国内绘画领域研究的主要对象。她的关于马的画面虽不见画中的骑手，但她的每一幅马的描绘又好似一个骑手的传奇人生写照，塑造了澳大利亚骑手的豪迈形象，把人内心的荒凉和壮丽描绘得出神入化，荡人心魄。展示了真正的澳大利亚气魄，给人留下了深刻的印象。安娜格林的绘画作品，紧密结合生活、自然，在现实、自然中汲取了激情和创作动力，使她的艺术作品日益趋向简洁、洗炼。解读她的作品，可以看到安娜格林娴熟地驾驭了水墨技法，善于把握以技入境的关键，人文气息的营造把作品上升到诗意的层面，给人以神秘、高雅感觉，在艺术中感悟自然，演绎人生，展示一个至纯至新的境界。

安娜格林喜欢同她的兄弟姐妹在丛林中游玩，在那里她开始喜欢乡村野景的一切，在那里她开始她关于艺术梦想的



*Trojan Horse*  
特洛伊木马

Chinese ink on treated xuan paper

纸本水墨

93cm x 171cm

2012

from 1890s. As one of the most influential Australian artists who are currently active in Sino-Australia art circle, Anna Glynn should be the main target of the Australian current research in the field of domestic painting. In her paintings of the horse, there is no rider in the painting, but each horse shows a rider's portrayal of a legendary life, which shapes an Australian heroic image and expresses one's inner desolation and magnificence to reach the peak of perfection. Her paintings show the soul of Australia, leaving a deep impression on people. Life and nature are given her passion and creative motivation to allow her to make and produce simple but eye-catching paintings. Appreciating her works, the audience can see her skillful ink techniques, incredible mastery of painting, a rich human atmosphere, poetic and aesthetic conception, and experience a mysterious elegant art form. Her works are a pure and innovative realm through which people can understand nature and life.

Anna Glynn likes to physically play in the natural environment where she first became fascinated with rural wild scenery and began her exploration and pursuit of the dream of art. All these experiences in the natural world provide her with infinite inspiration for her painting. In adopting Chinese painting techniques she has found an artistic carrier for her very creative and aesthetic taste allowing her to express this natural life. In the countless treasures of Australian multiculturalism, Chinese ink painting, with the "foreign monk, water ink lady" - Anna Glynn, uses a wonderful expressiveness that embraces the unique splendor of Chinese national culture.

Written by: Wang Wuji, Chinese contemporary art critic  
Beijing, June 20, 2012

所有追寻和探索，她的这些经历为她的绘画创作提供了无限的创作灵感。中国画是一种极富创造力和审美情趣的艺术载体，既源于自然生活而又高于其中，在澳大利亚多元文化的无数珍宝中，中国水墨正在经历着“外来和尚，水墨女士”安娜格林精彩演绎，放射出优秀的中华民族文化所特有的璀璨异彩。

文，王无际 中国当代著名美术评论家 2012.6.20.北京





*Secret Forest*

### 秘密森林

Chinese ink on treated xuan paper

纸本水墨

171cm x 93cm

2012

### Hidden and Revealing

#### Anna Glynn's Dreamland

It is a hidden world. Red and black ink diffuses into the floating dust of the atmosphere and the wind blows over the wilderness. Nameless living beings shown in the paintings wander like ghosts with huge bodies and heavy breath, stepping slowly and lightly, or standing in silence, gazing into the distance. Pure and transparent color pervades into the sleeping rock and soil, tree trunks and leaves stretch in circles up to the sky, touching the clouds and sunshine. These landscapes are woven into the flesh and body of the nameless living beings. It is naturally endowed with a kind of sanctity...it is a dreamland created by Anna Glynn.

There is no direct representation or description of the reality in Anna Glynn's art. Her perception goes through the surface of reality and touches the deeper origin of this world, which is difficult to be represented by language. Anna Glynn portrays an ineffable dreamland where words lost their efficacy, like cursed fairies lost their magical wings. The secrecy of the images references the old rule of this land. Maybe this place has lost the camouflage of language. Perhaps, since ancient times this has been a land of exiled souls.

“It is man's disaster that was covered by one word, but far from the principle of nature.”(Xunzi)Since ancient times the question of language has been pondered by many philosophers. Martin Heidegger believes that people are born with a framework of language that is used to describe not only the exchange of information, but to frame how we exist in this world. Words reconstruct existence while imitating, like multiple refractions by a kaleidoscope and form an ever-changing world, a misleading land. This is the concern behind

### 隐秘与解蔽

#### 安娜·格林的幻境

这是一片隐秘的土地，红黑墨色弥漫成浮动的尘埃与空气以及，吹过旷野的荒凉的风。画面中无名生物如流浪的幽灵，身形庞大并呼出凝重的气息，步伐轻缓慢长；或伫立，凝视远方。纯净透明的颜色漫延成沉睡的岩石和土壤，树的躯干以及枝叶的脉络，舒展着或蜿蜒盘旋伸向天空，触摸云层和光；漫延成甚至无名生物通透的血肉躯体，自然地，被赋予一种神圣性——这便是安娜格林所创造的幻境。

安娜格林的画中没有对现实再现或描述，她的感悟穿越现实的表面而触碰到更深层次的本源，因此难有语言能够将其直接表述或呈现。她描绘了一个不可言说的幻境，在这里任何语言都失去了效力，如同被施咒的精灵纷纷掉落魔法之臂。图像的隐秘性体现了这片土地的古老法则，是否曾经，这里也因语言P的遮蔽而颓倒了通天之塔，甚至引发毁灭性的战争和灾祸，因此在远古时期就丧失了一切生命，成为灵魂放逐之所。

“凡人之患，蔽于一曲，而暗于大理。”（荀子）语言之蔽是自古众多哲人思索的问题，海德格尔认为言说是人天生就被赋予的，语言不仅仅用于描述或交流信息，它是我们存在于这个世界的方式。言说在模仿的同时重构着存在，如同棱镜多重折射，终形成识，大千世界，魅惑之所。这便是安娜作品背后的忧郁：存在失落了真实之维，灵魂遗忘了归家的路。避开语言迷宫而选择隐秘的图像亦是为了解蔽。

老子悟道，“大音希声,大象无形。希言自然。故飘风不终朝，骤雨不终日。孰为此者？天地。”天地造化，芸芸



Anna Glynn’s painting: existence has lost its real dimension and souls have forgotten their way home. It is revealing that by avoiding language she has created hidden visual images – a shelter and labyrinth for the world she portrays.

Lao-tzu said: “ Loud is its sound, but never word it said; A semblance great, the shadow of a shade. Abstaining from speech marks him who is obeying the spontaneity of his nature. A violent wind does not last for a whole morning; a sudden rain does not last for the whole day. To whom is it that these (two) things are owing? To Heaven and Earth.” Everything in nature and everybody on earth obey the Way of nature without exception. According to Lao-tzu, only by “Abstaining from speech” can we be close to nature, to the “Way”, namely the origin of life. Descriptive languages attempt to imitate and reflect the true existence, only to be trapped into a weird eddy of self-struggle, which leaves the truth far behind. The imitation, as if demonstrated by a magic mirror, changes through the mirror and through the viewers. How can we deny that we ourselves are an aggregation of imitations of many others? Martin Heidegger differentiates the represented language from the original language. Represented language is descriptive language while the original language doesn’t concern itself with existence but hold the root of existence through the complicated relationship between languages. Therefore, the ancient fables and metaphorical poems can be washed by waves, shining brilliantly; the temporary resounding theories melt into dust, disappearing without disturbing the surface.

Anna Glynn comes close to the real world with her creative imagination. She has created phantasmal creatures with double identities - the other world or life is disguised within the nearly transparent bodies, which is the subtle

众生，无不遵循自然之道，老子认为“希言”才能贴近自然，贴近“道”，也就是生命的本源。描述性的语言力图模仿、反映真实的存在，却往往陷入无法自拔的怪圈，渐行渐远。仿象，如同魔镜所现，被镜面和关照者所改变，而我们又如何避免关照者本身不是另外诸多仿象的集合体呢。海德格尔区分了再现的语言和本源的语言。再现的语言即描述性的语言，本源的语言并不直接接触存在，而通过语言错综复杂的关系把握现实存在的根基。因此往往古老的寓言和隐喻的诗歌更能抵住时间的浪淘，至今闪耀夺目的光泽，而多少轰动一时的理论却化作泥沙，销没了踪迹。

安娜格林以更具想象力和创造性的联想逼近世界的真实，她创造了幽灵般甚至诡异的双重生物形象，几近透明的躯体中隐藏着另一重世界或是另一种生命，这是对自然的神秘性和复杂而嬗变的人性的微妙隐喻。这些形象既是她潜意识里对于生命感悟的幻化，也是她自身的纯真天性和澳洲贴近自然的生活经验的体现。

她以自己独特的方式对这些身份模糊的双重生物进行命名，以致我们无法定义甚至无法在现行的世界框架里给予其归属，这种看似荒诞的命名方式恰是对当下社会身份的确定性的戏演与嘲讽，我们如何确定一只“雀马”的身份呢？或许在安娜的世界里便不会出现萨义德困境，不会上演身份与暴力。

安娜格林以个人化的审美角度运用中国的传统绘画工具，演绎着水墨的新生命，水墨技法的灵活运用使她能够以一种完全自在自为而恰到好处的呈现方式展现一个灵性世界。不同的生长环境与文化传统使她不受中国传统水墨固定审美形象和同一审美标准的制约，反而使得水墨氤氲的

metaphor of the mysterious and ever-changeable nature of humans. These images are not only the representation of her subconscious understanding of life but also a reflection of her life experiences close to nature in Australia.

She names these ambiguous creatures with double identities in her own unique way so that we cannot give them definitions, let alone group them into categories in the present world. This seemingly absurd way of naming is just the mocking of the certain social identities. How can we ascertain the identity of a rare animal? Maybe there is no Edward Wadie Said dilemma or identities and forces in Anna Glynn’s world.

Anna Glynn creates a new life with ink using the traditional Chinese painting tools from her personalized perspective of aesthetic appreciation. The swift skill of using ink enables her to show a wonderful world in a completely free and appropriate way. Different experiences in many environments and cultural traditions have freed her from the fixed aesthetic standard for traditional Chinese ink painting and given her full rein to a more humane and creative mastery of ink.

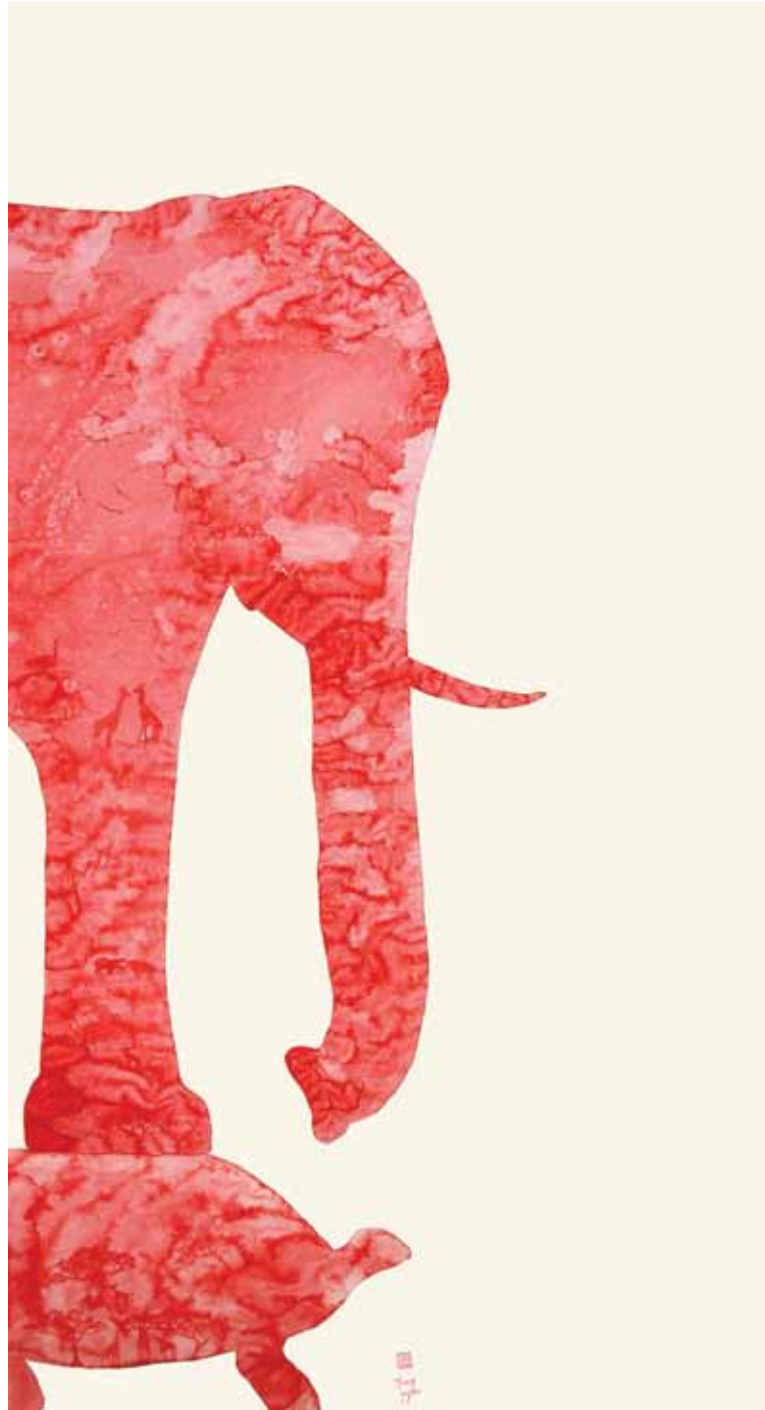
Anna Glynn’s paintings have opened up a new frontier, a secret mysterious metaphorical poem opening wide to life. She uses a crystalline lens projecting dream-like images from her inner heart to explain the true meaning of existence.

**Curator: Wang Yingxiao**

灵活性得到更为贴近人性的和更具创造力的发挥。

安娜格林的画开启出一片新的境地，是一首秘密的隐喻诗，是敞开之中的存在。她用水晶透镜的心折射出梦幻般的影子，解读着存在的真谛。

**王莺晓 策展人**



*World Creation*  
创世纪

Chinese ink on treated xuan paper  
纸本水墨  
93cm x 171cm  
2012

*World Creation detail*  
创世纪 局部

Chinese ink on treated xuan paper  
纸本水墨  
93cm x 171cm  
2012





*The Flood* 洪流 Chinese ink on treated xuan paper 纸本水墨 262cm x 70cm 2012





*Hidden Strength*  
隐藏的力量

Chinese ink on treated xuan paper  
纸本水墨  
93cm x 171cm  
2012



*Hidden Strength detail*  
隐藏的力量 局部

Chinese ink on treated xuan paper  
纸本水墨  
93cm x 171cm  
2012



*Oh Deer*  
哦,鹿

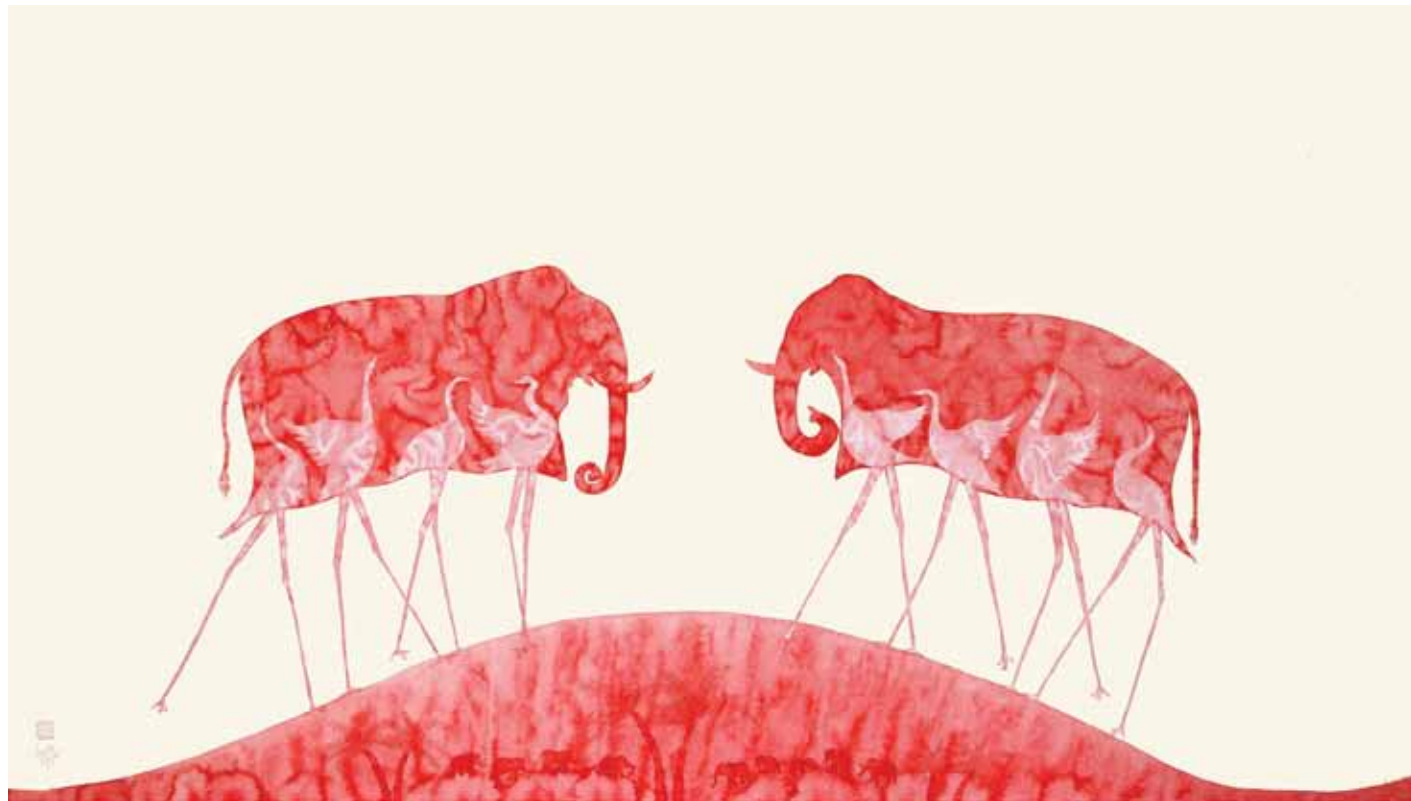
Chinese ink on treated xuan paper  
纸本水墨  
93cm x 171cm  
2012



*Oh Deer detail*  
哦,鹿 局部

Chinese ink on treated xuan paper  
纸本水墨  
93cm x 171cm  
2012





*The Meeting*

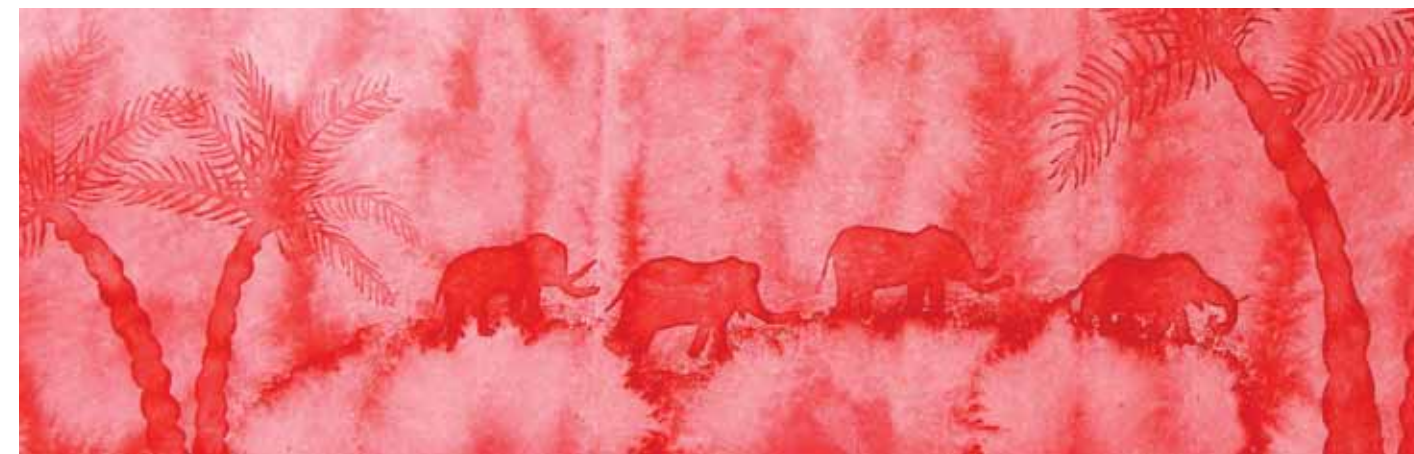
会面

Chinese ink on treated xuan paper

纸本水墨

171cm x 93cm

2012



*The Meeting detail*

会面 局部

Chinese ink on treated xuan paper

纸本水墨

171cm x 93cm

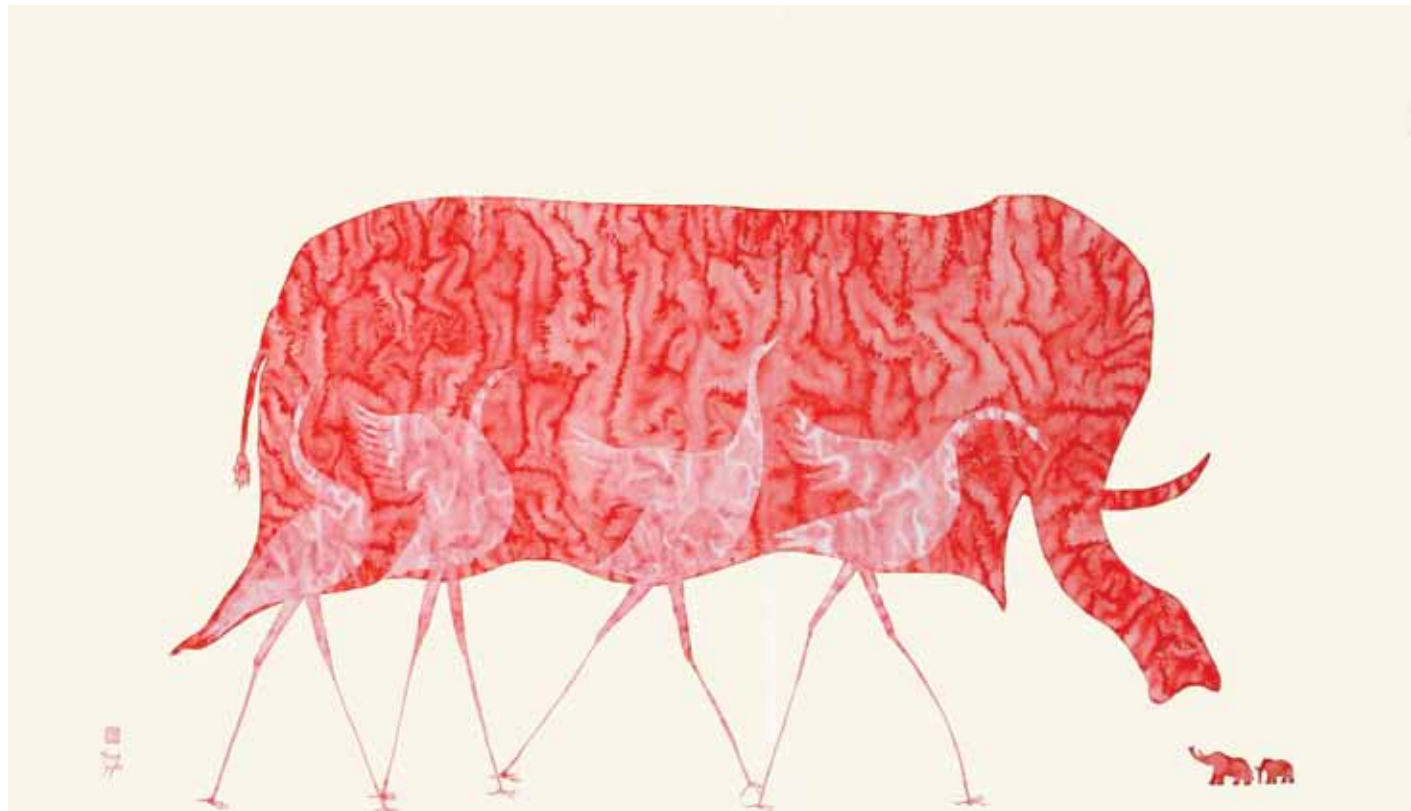
2012





Forest Disguises 假象之林 Chinese ink on treated xuan paper 纸本水墨 171cm x 93cm 2012





*World Progress*  
世界的进程

Chinese ink on treated xuan paper  
纸本水墨  
171cm x 93cm  
2012



*World Progress detail*  
世界的进程 局部

Chinese ink on treated xuan paper  
纸本水墨  
171cm x 93cm  
2012



*Rabbit Judge 1*  
兔子法官1

Chinese ink on treated xuan paper

纸本水墨

47cm x 171cm

2012

*Rabbit Judge 2*  
兔子法官2

Chinese ink on treated xuan paper

纸本水墨

47cm x 171cm

2012







*Tree World*  
树之境

Chinese ink on treated xuan paper  
纸本水墨  
93cm x 171cm  
2012



*Tree World detail*  
树之境

Chinese ink on treated xuan paper  
纸本水墨  
93cm x 171cm  
2012





*Gathering*  
聚会

Chinese ink on treated xuan paper  
纸本水墨  
93cm x 93cm  
2012



*Friends*  
密友

Chinese ink on treated xuan paper  
纸本水墨  
23cm x 23cm  
2012



*Ghost Horse*  
幽灵马

Chinese ink on treated xuan paper  
纸本水墨  
23cm x 23cm  
2012





*Forest Deer*  
林鹿

Chinese ink on treated xuan paper  
纸本水墨  
32cm x 93cm  
2012



*Secret Landscape*  
秘境

Chinese ink on treated xuan paper  
纸本水墨  
23cm x 23cm  
2012





*Secret Meeting 1*  
幽会1

Chinese ink on treated xuan paper  
纸本水墨  
46cm x 46cm  
2012



*Secret Meeting 2*  
幽会2

Chinese ink on treated xuan paper  
纸本水墨  
46cm x 46cm  
2012





*Horse Bird Tree*  
马、鸟、树

Chinese ink on treated xuan paper  
纸本水墨  
46cm x 46cm  
2012



*Embroidered Dog*  
带绣花的狗

Chinese ink on treated xuan paper  
纸本水墨  
23cm x 23cm  
2012



*Embroidered Deer 1*  
带绣花的鹿1

Chinese ink on treated xuan paper  
纸本水墨  
46cm x 46cm  
2012



*Embroidered Deer 3*  
带绣花的鹿3

Chinese ink on treated xuan paper  
纸本水墨  
23cm x 23cm  
2012



*Embroidered Deer 2*  
带绣花的鹿2

Chinese ink on treated xuan paper  
纸本水墨  
23cm x 23cm  
2012





*Embroidered Oxen 2*  
带绣花的牛2

Chinese ink on treated xuan paper  
纸本水墨  
23cm x 23cm  
2012



*Embroidered Oxen 1*  
带绣花的牛1

Chinese ink on treated xuan paper  
纸本水墨  
23cm x 23cm  
2012



*Flower Animal*  
花的造物物

Chinese ink on treated xuan paper  
纸本水墨  
23cm x 23cm  
2012



*Conversation*  
对话

Chinese ink on treated xuan paper  
纸本水墨  
33cm x 33cm  
2012



*Naughty Rabbits*  
顽皮的兔子

Chinese ink on treated xuan paper  
纸本水墨  
33cm x 33cm  
2012





*Bird Horse Travels 2*  
雀马的旅行2

Chinese ink on treated xuan paper  
纸本水墨  
33cm x 33cm  
2012



*Bird Horse Travels 1*  
雀马的旅行1

Chinese ink on treated xuan paper  
纸本水墨  
33cm x 33cm  
2012





*Big Horse Bird* 巨大的雀马 Chinese ink on treated xuan paper 纸本水墨 367cm x 141cm 2012

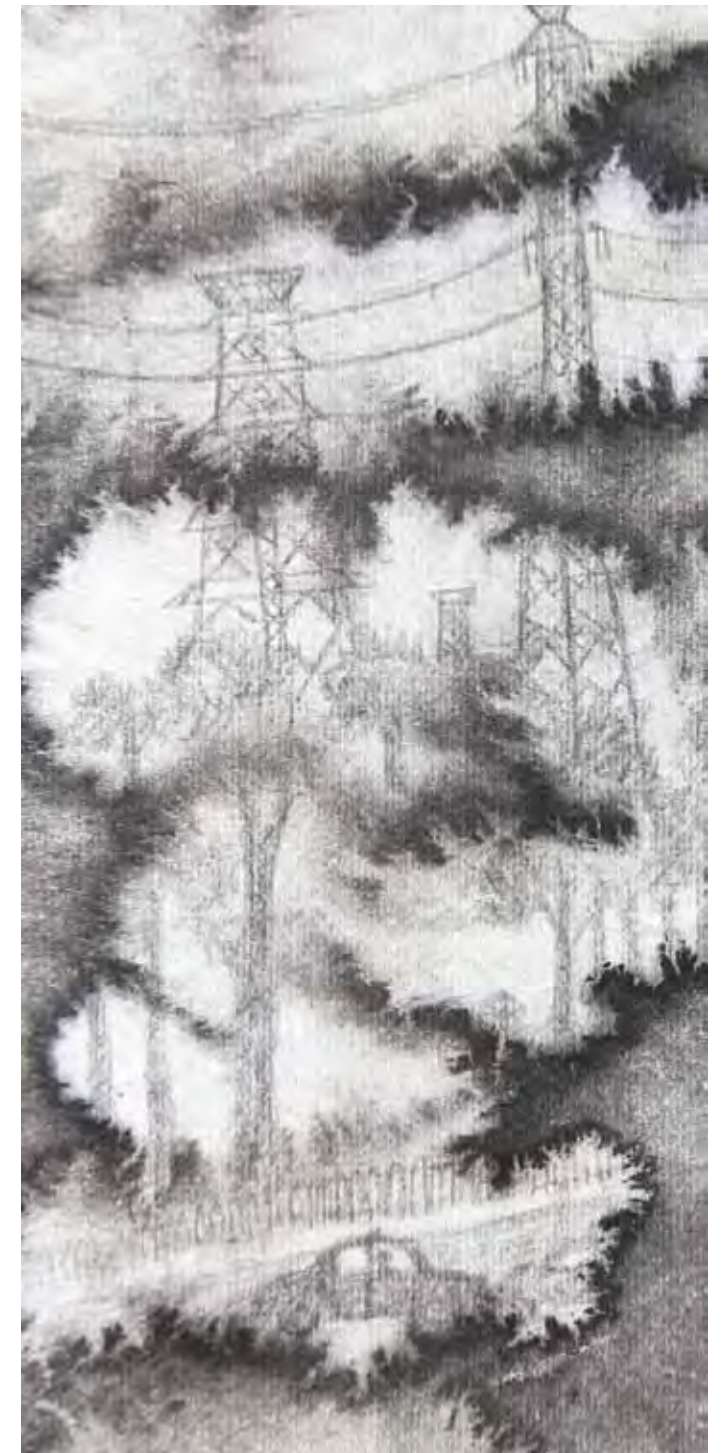


*Urban Conversation*  
城市的对话

Chinese ink on treated xuan paper  
纸本水墨  
67cm x 132cm  
2012

*Urban Conversation detail*  
城市的对话 局部

Chinese ink on treated xuan paper  
纸本水墨  
67cm x 132cm  
2012







*World Watchers*  
守护者

Chinese ink on treated xuan paper  
纸本水墨  
67cm x 132cm  
2012

*Waiting for Redemption*  
等待救赎

Chinese ink on treated xuan paper  
纸本水墨  
67cm x 132cm  
2012







*Creature Talk*  
造物之谈

Chinese ink on treated xuan paper  
纸本水墨  
67cm x 132cm  
2012



*Cloud gazing*  
凝云

Chinese ink on treated xuan paper  
纸本水墨  
67cm x 132cm  
2012



*Strange Ballet*  
*Avian Allegro*  
怪诞的芭蕾剧  
雀鸟快板

Chinese ink on treated xuan paper  
纸本水墨  
65 cm x 132cm  
2010



*Strange Ballet*  
*Strange Growth*  
怪诞的芭蕾剧  
怪诞的生长

Chinese ink on treated xuan paper  
纸本水墨  
65 cm x 132cm  
2010





*Ship of Fools* 愚者之舟 Chinese ink on treated xuan paper 纸本水墨 132cm x 67cm 2012



*Willow Horse*  
柳马

Chinese ink on treated xuan paper  
纸本水墨  
132cm x 67cm  
2012



*Parade of Fools*  
愚者的游行

Chinese ink on treated xuan paper  
纸本水墨  
132cm x 67cm  
2012





*Big Bunnies*  
巨型兔子

Chinese ink on treated xuan paper  
纸本水墨  
141cm x 367cm  
2011



“Anna Glynn is an artist who uses continuously innovative ink painting to present her art vitality in the contemporary Sino-Australian art circles...; her works are a pure and innovative realm through which people can understand nature and life.”

Wang Wuji,  
Chinese contemporary art critic  
Beijing, June 20, 2012

“安娜·格林是一位在澳大利亚艺术界通过其对水墨画的不断革新表达内在精神的艺术家……她的作品具有独特的女性艺术的温柔却隐含着一种阳刚的力量与无所畏惧的精神，饱含神秘的张力与活力……可以看到安娜·格林娴熟地驾驭了水墨技法，善于把握以技入境的关键，人文气息的营造把作品上升到诗意的层面，给人以神秘、高雅感觉……在艺术中感悟自然，演绎人生，展示一个至纯至新的境界。”

王无际  
中国当代著名美术评论家  
2012.6.20 北京

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