***This page includes a talk by Du about Zhang Xiaogang’s famous series* Bloodline: Big Famil*y. The talk lasts for 20 minutes and 05 seconds, and there are also six edited videos each lasting several minutes.***

**We are unable to upload the videos on this page at the moment, please use the following link (only accessible with an Oxford University email). We are trying to resolve this technical issue and will update the page when it is ready.**

[**https://unioxfordnexus-my.sharepoint.com/:f:/g/personal/chri2217\_ox\_ac\_uk/EghhZmduzTJPldDwTp5uoLEBSgDgHJmgMl5Zt16zUYx7fA?e=1zRafg**](https://unioxfordnexus-my.sharepoint.com/:f:/g/personal/chri2217_ox_ac_uk/EghhZmduzTJPldDwTp5uoLEBSgDgHJmgMl5Zt16zUYx7fA?e=1zRafg)

**《张晓刚<大家庭>里的中国人心态解读》*Reading into Big Family by Xiaogang Zhang, by Xiyun Du released in* *October 2020***

In this episode, Du talks in depth about Zhang Xiaogang’s painting series *Bloodline: Big Family*, discussing why this series is internationally acclaimed and its symbolic significance.

Whole [Video](file:///C:\Users\Bo%20Hu\Documents\Learning%20through%20videos\Yang%20Dechang\Yang%20Dechang\video%20whole%20with%20subtitles.mp4)

**Part I后浪 *The Coming Wave* 00’00’’ - 03’01’’**

**Part II血缘 *Bloodline I* 03’02’’** - **06’11’’**

**Part III血缘 *Bloodline II* 06’12’’** - **10’26’’**

**Part IV张晓刚作品*Zhang’s Works 1989-1992* 10’27’’** - **13’47’’**

**Part V血缘 *Bloodline III* 13’48’’** - **16’03’’**

**Part VI张晓刚作品 *Zhang’s Works 2016-2018* 16’04’’** - **20’05’’**

***Part I*《后浪》*The Coming Wave* 03’01’’**

**The Coming Wave *is a promotion video released by the popular video-sharing site Bilibili. It sings praise to the youth but has caused backlash and heated debate.***

Video Part I

***Translation of selected words:***

|  |  |  |  |
| --- | --- | --- | --- |
| *words below from 00’00’’ to frame3* | | *words below from frame3 to 03’01’’* | |
| 泪流满面 | tears flow all over one’s face, cheeks streaming with tears | 鸡皮疙瘩 | goose bumps |
| 留念 | to keep as a souvenir or memento | 文案 | copywriting text |
| 奔涌 | surge | 富二代 | second generation rich, born with a silver spoon |
| 哔哩哔哩 | bilibili.com, a popular video-sharing platform with real time rolling on-screen comments | 享乐主义 | hedonism, to enjoy life as much as possible |
| 不忘初心 | to remain true to one’s original aspirations, not to forget one’s pure heart at the beginning | 讀者來函 | readers’ letters |
| B站 | nickname for Bilibili | 鐮刀 | sickle |
| 五四青年节 | May Fourth Youth Day | 韭菜 | garlic chive |
| 宣传片 | promo video, trailer | 九零后 | those born after 1990 |
| 无限多 | infinite, limitless number | 浪荡 | decadent, dissolute, frivolous |
| 随即 | immediately, instantly | 任性 | strong-willed, wayward, headstrong |
| 正能量 | positive energy | 细分 | to group or divide into detailed categories, to further segment |

***Script:***

*The words highlighted in blue are listed in the above* Translations *and the sentences highlighted in green are explained in the section* Some Points *below.*

今天我们继续《曦云谈艺术》，我是杜曦云。

frame one:

好的 全都是泡沫 加油！ 加油加油！

后浪还得给前浪交房租 泪流满面啊，哈哈哈哈

留念 奔涌吧 后浪 哔哩哔哩干杯 哔哩哔哩干杯

后浪 不忘初心 何冰老师 少年强则

再来亿次 哔哩哔哩干杯 B站永远

为更好的自己 消费主义 老师推荐 哔哩哔哩干杯

哔哩哔哩 加油啊少年

2020年的五四青年节，一个年轻人集中的网站，叫作哔哩哔哩网。它推出了一个宣传片，叫作《后浪》。这个里面就是，整个来说就是鼓励青年人，觉得青年人已经跟之前的中国人有了巨大的不同。那么，前辈的中国人羡慕现在的年轻的中国人，认为他们拥有无限多的新的可能性。

frame two:

奔涌吧 后浪 奔涌吧 后浪 奔涌吧 后浪

宣传片推出来之后，一方面它的阅读量很大，但是随即就引起了不小的反响。

frame three:

哔哩哔哩 干杯 哔哩哔哩 干杯 哔哩哔哩 干杯

乡村拥有华农兄弟 正能量 鸡皮疙瘩

哔哩哔哩 干杯 哔哩哔哩 干杯

哔哩哔哩 干杯 君子美美与共，和而不同

后浪 这文案简直太爱了

反对者们就认为《后浪》里面所针对的，所表现的年轻人只是少数的中国的富二代，也就是说是少数富裕者过的享乐主义的生活。

frame four:

讀者來函：前浪與後浪，鐮刀與韭菜

那么大多数中国人，以及大多数九零后的中国人没有这样的条件来过这样的生活。

我记得一位叫张凯的律师，他写了篇文章叫“没有后浪，只有浪”。他这个浪，那就是指浪荡，不是有钱、任性、享乐主义消费等等这些。那么刚好，前段时间，也有政府的领导人来开会说，中国目前依然有六亿的人每个月的收入只有一千元左右。我们当下很显然处于一个全球化的背景当中。跟以前的中国人相比啊，现在的中国人他有明显的不同，因为，主要是，现在大家的生存的背景是全球化，是二十一世纪的新的世界局势，同时不得不承认啊，在中国大陆文化已经越来越多元，人群也越来越细分了。

frame five:

如果你还沉迷于《后浪》故事情节当中，劝你醒醒！你不是后浪，你只是一颗待割的韭菜。

那这样的现状中啊，中国大陆人有没有共同的公共心理状态呢？如果有的话，是什么样的心理状态？那么这样的心理状态，它又和中国大陆特有的文化、制度、信仰等等，它是什么样的关系呢？

***Some points:***

1. 后浪还得给前浪交房租

*The back waves still have to pay rent to the front waves. /The young generation still lives in rented accommodation owned by their seniors.*

The texts at the top of the frame are rolling comments for Bilibili’s promo video *The Coming Wave*《后浪》. The video is named after the quote 长江后浪推前浪 *Yangtze River’s coming waves drive forward the waves before them*, which is commonly interpreted as *the younger generations surpass the older ones.* The Bilibili video sends a message to the youth about opportunities and fortune that they enjoy at the present time. This comment here is a sarcastic one — that it is not the coming waves surpass the waves before, but quite the opposite — the younger generations have to submit to the older ones, for example, by paying rent to their senior landlords.

1. 少年强则(中国强)

*The teenagers are strong, then (China is strong). /The future of China depends on the strength of its youth.*

This quote is from the essay *The Youth China* 《少年中国说》written by Liang Qichao (1873-1929). Liang was an intellectual and political activist in late Qing Dynasty and early Republican era. He was a reformist and advocated to integrate proven Western methods into traditional Chinese scholarship and institutions.

1. 乡村拥有华农兄弟

*Towns and villages possess China’s Farming Brothers. /Rural China has youth like the Huanong Brothers.*

Huanong Brothers are internet celebrities who make videos about their life in rural China. Their most popular videos are about cooking bamboo rats. Internet users find their videos laughable, for instance, they give absurd reasons when choosing which rat to cook, such as *this one is depressed* or *that one is on a hunger strike*. This is likely to be another sarcastic comment that in rural China we can also find ‘promising’ youth like the Huanong Brothers with ‘booming prospects’ for their absurdity and silliness.

1. 君子美美与共，和而不同

*Gentlemen (agree) beauty and beauty with (each other) coexist, harmonious but not the same. /Noble people appreciate one another and all good qualities. They concord but remain individual.*

美美与共 is part of a statement by Fei Xiaotong (1910-2005), a pioneering Chinese sociologist and anthropologist. The complete sentence is 各美其美，美人之美，美美与共，天下大同 *Each* *is pleased with* *their (own) beauty, each is pleased with others’ beauty, beauty and beauty together exist, under the sky (there can be) the big sameness. /Each values their own brilliance and that of the others, and by appreciating one another’s brilliance, the world can achieve the great harmony.* In 各美其美and 美人之美, the first 美 is a transitive verb meaning *to regard --- as being beautiful*, and the second 美 is a noun meaning *beauty*. In 美美与共, the two 美 can be considered as *beauty* and *beauty* (the noun form), or as the nominalisation *appreciating one’s own beauty and appreciating others’ beauty*.

和而不同 is a quote from Confucius recorded in *The Analects: Zi Lu.* Confucius said 君子和而不同，小人同而不和 *Noble people respect others but remain individual, ignoble ones ingratiate but are never sincere.*

1. 如果你还沉迷于《后浪》故事情节当中，劝你醒醒！你不是后浪，你只是一颗待割的韭菜。

*If you (are) still sunk into obsession inside the story plot of The Coming Wave, (I) persuade you to wake up! You are not the coming wave, you only are a garlic chive waiting to be cut. /If you are absorbed in the sentiments of The Coming Wave, wake up! You are not the coming wave, you are just bubbles in the water.*

劝你 is a common expression meaning *I (from my heart and experience, sincerely) advise you ---*

韭菜 garlic chive is a popular cut-and-come-again vegetable in Southeast Asia. It regrows after cutting. The metaphor here is that the youth are like a round of newly grown garlic chives: fresh, exuberant and thriving, but their fate is in the hand of those holding the sickle. They inevitably will end up being cut as they have little control over their future and struggle to survive the rat race.

***Part II*《血缘》*Bloodline I* 03’11’’**

***In this section, Du talks about the collective psychological state embedded in Zhang Xiaogang’s series* Bloodline.**

Video Part II

***Translation of selected words:***

|  |  |  |  |
| --- | --- | --- | --- |
| *words below from 00’00’’ to frame7* | | *words below from frame7 to 03’11’’* | |
| 归纳 | to summarise, to generalise | 捉摸 | to ponder |
| 千人一面 | a thousand people with one face, duplicates, copies | 把握住 | to grasp accurately (e.g., the spirit), to seize firmly (e.g., the opportunity) |
| 直观 | directly observed, intuitive | 拿捏 | to fathom, to assess (e.g., character, situation) |
| 百感交集 | to have myriad mixed feelings, full of thoughts and emotions | 普世价值 | universal value |
| 血缘 | (predestined) blood relation, genetic connection, bloodline | 认同 | to agree with, to identify with |

***Script:***

*The words highlighted in blue are listed in the above* Translations *and the sentences highlighted in green are explained in the section* Some Points *below.*

frame six: 《兄妹》 2001

我觉得艺术家张晓刚，他就是一位用艺术的美学的方式归纳出了中国人普遍都有的心理状态。他的著名的系列作品《大家庭》中，他用了千人一面、血脉相连这样的图像，他直观生动地归纳出了中国人的深层心理特征。他的这种心理特征啊，他越是放在全球范围内，越是把它放在历史的长河中来对比时候，就越是容易让人百感交集。

frame seven: 《血缘 – 大家庭2号》 1995

在他的作品《大家庭》出现之前啊，中国人的这种难以被别人捉摸、把握住的深层心理状态从来没有在一张画里能被这么充分地显现出来。我们都知道人，他和其他动物相比，他最大的不同是人是文化动物，人，他是文化的容器、制度的产物，和张晓刚他在这个美学的尺度上他把握的是很巧妙的。

frame eight: 《血缘 – 大家庭 三个同志》 1995

他直观表达出来的是这一人群他们的深层的心理状态，他没有表达的是形成这种心理状态它的背景。就是是什么样的文化、制度和信仰让这群人形成这样的心理状态。这种美学尺度的拿捏和把握啊，他就能让观众看他的作品时候，有了第一印象的触动之后，然后来引发各自内心更加开放的思考。

frame nine: 《血缘 – 大家庭 全家福1号》 1994

对这种心理状态吧，往往就当局者迷啊。大家如果都处于这一群体之中的话，其实彼此都是对这种心理状态它是不太有感觉的。也就是说，如果没有一个国际的视野，其实是不可能在，和其它地方的人对比这种，能感受到这种不一样的心理状态的。还有哇，如果没有对当代文明普世价值的了解和认同，那也不可能对这一，这种，这种心理状态，它有一个深入的认识和把握。

***Some points:***

对这种心理状态吧，往往就当局者迷啊

*For this type of psychological state, hmm, often it is just that the person in the game is confused, ah! /As far as this type of psychological state is concerned, it is often the case that those who are part of it are oblivious to it.*

吧 here serves as a sentence filler having the meaning of *talking about---, in the case of---*.

当局者迷 is part of an antithesis saying 当局者迷，旁观者清*Those in the middle of the game are confused, those observe from the side are sober. /Players are confined but on-lookers see most of the game.*

***Part III*《血缘》*Bloodline II* 04’16’’**

***Du considers here whether Zhang’s* Bloodline Series *can be both timeless and the outcome of a particular time.***

Video Part III

***Translation of selected words:***

|  |  |  |  |
| --- | --- | --- | --- |
| *words below from 00’00’’ to 01’38’’* | | *words below from 01’39’’ to 04’16’’* | |
| 木讷 | taciturn, slow-witted, inarticulate | 推敲 | to deliberate, to chew over |
| 一模一样 | identical, exactly the same | 秦始皇 | Qing Shihuang, first emperor of the Qin (the first dynasty of a unified China) |
| 纤细 | very thin | 统一六国 | to unify the (other) six states (齐 Qi, 楚 Chu, 燕 Yan, 赵 Zhao, 魏 Wei, 韩 Han) |
| 笔触 | brushwork, style | 表皮 | outer appearance, surface look, epidermis |
| 颤动 | to tremble, to quiver | 洞察 | to gain insight, to see through |
| 光斑 | colour patch, light spot | 沉闷 | dull, dreary |
| 产物 | end product, result | 压抑 | depressing, stifling |
| 刻骨铭心 | unforgettable, (memory) deeply ingrained, engraved in the bone and inscribed in the heart |  |  |

***Script:***

*The words highlighted in blue are listed in the above* Translations *and the sentences highlighted in green are explained in the section* Some Points *below.*

frame 10: 《血缘 – 大家庭16号》 1998

我们直观地来看画面的话，它主要是这几部分组成：一个就是这种沉默的、木讷的，每个人都长得一模一样的这种面孔，还有啊，就是人与人之间有那种很纤细的血管把大家串联了起来。就是这种模糊的笔触以及画面中出现的这种人脸以及人身上的这种颤动的光斑，还有这种高度情绪化的色彩。这些啊，让他的作品虽然看上去像是符号，但是其实画面有非常地生动，感人（的），饱含着触动人的，难以言说的流动的情绪。

frame 11: 《血缘 – 大家庭：全家福2号》 1994

那么他的大家庭中，他用艺术的方式归纳出来的这种一个群体的心理特征啊，它首先它当然是中国某一个特殊时间段的产物了。他应该是，指向的是1960和1970年代。因为艺术家，张晓刚本人就是这一年代的亲身经历者，他肯定对这一年代的印象，他是异常地深刻、刻骨铭心的、最真切、最历历在目的，但是如果我们对他画中的这些人他们的这种心理状态，我们进一步地推敲的话，应该会意识到这些都共同具有的这种心理状态，心理特征啊，不只是存在于那一个特殊的时间段的，其实它在中国的遥远的过去就长久地存在着的。除非中国的文化、制度、信仰等等这些结构性的因素它发生转变。否则的话，这种心理状态，它本来就长久存在着，而且他还会长久地继续存在下去。

frame 12: 《全家福1号》 1993

有人认为，像这种心理状态啊，在中国，它从秦始皇统一六国以来其实就长久存在着了。那么这种心理状态，它当然它在不同的时间段它还是有它不一样的地方。嗯，那主要是，一个是深浅程度不一样。还有的话，那就是有些时候表皮它是不一样的。在不同的时间段里面，人的表面现象它是不一样的。

frame 13: 《血缘 – 大家庭1号》 1999

那如果这样来看的话，《大家庭》这一系列作品，其实它从表皮洞察到了深层，那么这种深层的状态的话，它其实在遥远的过去、当下、甚至漫长的未来，它都像是一个地下水一样，它一直流淌着。

frame 14: 《母与子 1号》 1993

这一张张的画面是很沉闷、很压抑的。但是啊，它也，每张画里面也都是有这种或大或小的，形状不一样的，甚至让我们觉得视觉上有颤动感的那种光斑。这些光斑它是富有诗性的、有神秘感的。它会和希望等等这些因素发生关联。

***Part IV* 张晓刚作品*Zhang’s Works 1989-1992* 03’19’’**

***Zhang’s early works before* Bloodline *are discussed in this section*.**

Video Part IV

***Translation of selected words:***

|  |  |  |  |
| --- | --- | --- | --- |
| *words below from 00’00’’ to 01’37’’* | | *words below from 01’38’’ to 03’19’’* | |
| 苦闷 | dejection, depression, agony and feeling of oppression | 困惑 | confused, puzzled, bewildered |
| 忧郁 | melancholic, depressed, sad | 周而复始 | over and again, to go through a cycle and start again |
| 夜不能寐 | unable to sleep at night | 创世 | creation (of the world) |
| 辗转反侧 | to toss and turn restlessly | 篇 | chapter, article |
| 憔悴 | haggard, wan | 非理性 | irrational |
| 抑郁 | depression | 生存背景 | backdrop of people’s living and culture |
| 憋闷 | feeling suffocated and oppressed | 息息相关 | closely related |

***Script:***

*The words highlighted in blue are listed in the above* Translations *and the sentences highlighted in green are explained in the section* Some Points *below.*

frame 15 《黑色三部曲：恐怖 冥想 忧郁》 1989-1990

看张晓刚在画出《大家庭》之前的作品的话，我个人觉得他之前，我称他为个体心理学艺术家。那么在画出《大家庭》之后，我称他为公共心理学艺术家。《大家庭》之前他的作品大多数都是表现他个人的苦闷。我们这里展示的他1989到1990年他画的《黑色三部曲》，这个里面他基本表达的是在忧郁、沉闷中这种孤独的个体，然后他们在这种很狭小的空间中希望能找到一个精神的出口。甚至啊，这种导致他夜不能寐。白天嘛，有这个迷幻的梦一个接一个，辗转反侧，憔悴、抑郁，这些画在比较充分地表达他个人的痛苦，但是是什么原因造成他个人的痛苦，其实是他的这些画里面没有表达出来的。

frame 16-22 《一周手记》 1991

他的《一周手记》，我们就是看到他每天的状态，看上去有小小的不同，它基本上就是，就是憋闷、困惑、难受、压抑，但是又找不到出口，也找不到原因。他总共花了7张，每张画里面，后面那个日历上就是周一、周二、周三等等，一直到周日。周而复始，就是这个样子。

frame 23 《创世篇：一个共和国的诞生》 1992

啊，那么，到了1992年，他的这件作品，叫《创世篇》，我认为这是他的艺术的方向的转折的一个关键点。这张画里面，他个人的各种痛苦开始放到了中国特有的文化和制度这个大背景中来看了。那么一旦要把个人痛苦放到一个大的文化和制度的背景里面来看的时候，里面的问题就能看得更清楚了。相对，他不再像以往那样意识流般的直觉地、非理性地来表达自己的内心的情绪，而是把自己的心理状态放到一个时代、社会这样一个大的背景中来看。放到这种背景中来看，他就能看得更清楚了。他的各种内心的苦闷、痛苦等等，并不是只有他是这样，可能很多人都是这样。那如果他和很多人都是这样的话，那他们的痛苦就和这个大的生存背景的影响是息息相关的。

***Some points:***

这张画里面，他个人的各种痛苦开始放到了中国特有的文化和制度这个大背景中来看了。

*Inside this paper of painting, all types of his individual pains started to (be) put to the middle of this big backdrop of culture and regulation that China particularly has to view. /In this painting, he started to examine his own pains against the wide backdrop of China’s culture and systems.*

放到---中 means *put to the middle of---/put into---*, often used with 把 or 被. For instance, this sentence would be more commonly said as 他把个人的各种痛苦放到了---中.

来看 in the end means *to view*, *to approach, to examine*. It can be used to propose a different perspective. For instance, 这个问题换个角度来看 *this matter (we need) changing an angle to see. /We need to view this matter from a new perspective.*

***Part V*《血缘》*Bloodline III* 02’15’’**

***Du expands on his proposition on the collective psychological state in* Bloodline.**

Video Part V

***Translation of selected words:***

|  |  |  |  |
| --- | --- | --- | --- |
| *words below from 00’00’ to 01’01’’* | | *words below from 01’01’’ to 02’15’’* | |
| 豁然开朗 | everything becomes clear all at once, suddenly enlightened, (vision) broadened at once, (preoccupation) released suddenly | 人心难测 | difficult to predict or trust people’s intentions |
| 渐入佳境 | to gradually enter a better state, to get better, to finally grasp | 私密 | private |
| 蜕变 | to metamorphosize, to undergo a significant change | 源代码 | source code |
| 核聚变 | nuclear fusion |  |  |

***Script:***

*The words highlighted in blue are listed in the above* Translations *and the sentences highlighted in green are explained in the section* Some Points *below.*

frame 24 《血缘 – 大家庭：全家福1号》 1994

这是他会对造成自己以及很多人的心理痛苦的原因，他会看得相对来说清晰得多了。这种清晰得多的认识又是因为他逐渐，他具有了全球视野以及当代文明的价值观。普世价值的视角豁然开朗之后，他就会渐入佳境。

frame 25 《血缘 – 大家庭：三个同志》 1995

那么1994年，他画出了《血缘-大家庭》之后啊，他就明显地由表达个体心理状态的艺术家，他蜕变为表达公共心理状态，或者集体心理状态的艺术家了。这就像发生了艺术的核聚变一样。

frame 26 《血缘 – 大家庭 16号》 1998

我们经常说人心难测，人心难测，某一个人，如果他具有某种很特殊的，很少见的心理状态，心理特征的话，我们可以说这是很私密的问题。但是如果很多人他都有一种共同的、相似的心理特征的时候，那它就不是私人问题，它是公共问题了。那么公共问题的话，它的形成，它一定是和文化、制度等等这些息息相关的。把个人的心理状态、精神状态、他的命运放到文化、制度、信仰状态这个大结构之中来看之后，会更容易发现问题的源头、问题的前因后果。那么就这种方式，张晓刚其实他已经很准确、很生动地把握和归纳出了中国人心理状态方面的DNA源代码。

***Part VI* 张晓刚作品 *Zhang’s Works 2016-2018* 04’00’’**

***Zhang’s later works focus on the youth in the present day*.**

Video Part VI

***Translation of selected words:***

|  |  |  |  |
| --- | --- | --- | --- |
| *words below from 00’00’’ to 01’12’’* | | *words below from 01’13’’ to 04’00’’* | |
| 随机应变 | to adapt to changing circumstances | 破解密码 | to break or decrypt a code |
| 演绎 | deduction, interpretation, rendition | 脉搏 | pulse |
| 万变不离其宗 | essence remains same despite all changes, ten thousand changes not departing from its source | 心电图 | electrocardiogram |
| 怀旧 | nostalgic, to recollect the memory or spirit of the old times | 靓丽 | pretty, glam, glitzy |
| 迷雾 | dense fog, misleading and confusing surroundings | 刷新 | to refresh, to renew, to update |
| 铭记 | to imprint in memory, to memorialise | 扪心自问 | to examine one’s conscience, to self-reflect, to ask oneself with a hand on the heart |

***Script:***

*The words highlighted in blue are listed in the above* Translations *and the sentences highlighted in green are explained in the section* Some Points *below.*

frame 27 《兄妹》 2001

那他一旦捕捉到、把握住DNA和源代码的话，[two characters inaudible]他又可以随机应变地展开各种丰富的演绎了。而且怎么演绎，他都是准确的。万变不离其宗。放到一个历史的长河以及一个全球的背景中来看，张晓刚的画里面其实他并不是特指1960和1970年代，只不过是他画中的这种状态，在那个时代它表达得最集中、最强烈。

frame 28 《黑沙发》 2016

而且他也不只是画过去的记忆来怀旧，只是他想忠实于自己的真实的人生经历。在一个充满迷雾、容易遗忘的群体里面，他来选择清晰的洞察力，以及铭记历史，刺激那些麻木的人。有洞察力的人，他就像是能破解密码的人。艺术家一旦有了这种深层的洞察力，他就能更准确地捕捉和把握住中国人内心深处的心理脉搏、心电图。

frame 29 《浴缸》 2018

张晓刚这几年的作品里，年轻人越来越多。这种时尚的因素，在他的画面中也越来越多。我们看到了一张张时尚、靓丽的、年轻的面孔。但这些年轻的面孔之下，他们的内心深处的心理状态和以前的人相比，变了吗？这几十年的快速发展之中，一切都似乎在发生了极快的变化。但是如果我们静下心来，一个一个地，一点一点地仔细看的话，有哪些方面发生了极大的变化、极快的变化？而有哪些方面，它的变化极慢？或者没有改变。呃，这个表皮的刷新总是比较容易的，而且速度很快。

frame 30 《角色》 2018

环顾我们周围的人群和我们自己的生活，时尚靓丽的东西越来越多，但大家的深层的心理状态以及大家真正通过行动体现出来的价值观到底有没有变化、变化了多少、变化成什么样子了，且很难说啊。

frame 31 《跳跃》 2018

张晓刚通过他的新作，他来画他所关注的这些年轻人他们的心理状态、思维方式、行为方式等，是他个人用他的艺术的、美学的方式来做出他自己的判断。那我们每个人也可以做出自己的判断。尤其是当我们安静下来，扪心自问的时候，以及冷静地观察别人的时候，我们每个人都会有我们自己的答案。

frame 32 张晓刚、杜曦云在湖北美术馆 2018

***Some points:***

环顾我们周围的人群和我们自己的生活，时尚靓丽的东西越来越多，但大家的深层的心理状态以及大家真正通过行动体现出来的价值观到底有没有变化、变化了多少、变化成什么样子了，且很难说啊。

*Looking around the crowd surrounding us and our own life, fashionable and pretty things are more and more, but whether to the end everyone’s deep layer psychological state and the view of value that everyone shows out truly through (their) actions has changed or not, how much it has changed, what appearance it has changed into, yet (it is) difficult to say. /Looking at people around us and our own lives, there are more and more trendy and glitzy sights. However, below the surface have people’s deep mental states and true views of value embodied in their actions changed after all? How much have they changed? And how have they changed? These questions are still very difficult to answer.*

到底 has the meaning of *on earth, really, after all*, when used in questions. It helps to strengthen the questioning tone. It can also reveal the speaker’s curiosity and eagerness.

且 has a number of meanings and often appears in words such as 并且 *and* 而且 *furthermore, but also,* 况且 *not to mention, besides*, 尚且 *even, still, yet*, 暂且 *for the time being*. Here, 且 means *yet, still*.