

中国现代艺术展



《文化：中国与世界》丛书

中华全国美学学会

《美术》杂志

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前言

中国现代艺术的发展,从本世纪二、三十年代算起,已有半个多世纪,其历程极为坎坷。直至近年,严格地讲是从一九八五年以来,现代艺术方在中国衍为潮流,酿成运动。这个展览就是这一蓬勃运动的总结和检阅。

毋庸置疑,现代艺术发轫于西方,如今已风靡全球。古老的中国也将要成为现代艺术的一个重要基地。人类文化的结晶必然凝集着人类共同的经验,文明的进化也毕竟是各文化时区所一致憧憬的理想。在丰厚的传统地基上建起现代文化的大厦,它显示了中国人民在面临挑战和应战时的勇气和志气。

现代艺术的灵魂是现代意识。现代意识即是现代人对自身存在状态以及与其相关的生活世界、宇宙空间的自觉体验和新的解释。这种意识形态的革命导致了现代艺术的文化扩张趋势:一方面它以多种材料媒介的拼合触动人们头脑中的社会文化、人类历史的片断经验,并使其经过联想的加工形成特定的文化图像。另一方面,它通过抽象的或具象的形象组合干预人的深层心理,挖掘人的生命本初,悟对人的终极实在。于是,一件作品即是这样一个世界——或者是个体生命、或者是人类历史、或者是社会文化的一个运动过程。

而日新月异的空间开发和思维开发又使现代艺术走向光怪陆离的天地。是世界改变了人的眼睛,还是视觉扭曲了世界?且不去纠缠于这艺术哲学中无休止的公案。我们却看到那些发自心扉的自然展现:看见的、想见的、梦见的、不得见的……无数奇妙的空间,这就是现代人的艺术世界!这也是现代人的精神世界。这世界中混交着美与丑、新与旧、真与假、善与恶等等多种矛盾和复杂的价值判断。它告别了那种要么只求愉悦于人的感官,要么强加于人的训戒的艺术观念,从而在作者、作品、观者的相互观照和共同创造中完成了精神升华和文化濡染的过程。这就是现代艺术的人本意义。从这个意义上讲,现代艺术是大众的艺术。

今天,现代艺术在中国已非往昔那样举步维艰,它在开放的情境中已蔚然大观,然而不可否认,它还是步履蹒跚。不过,任何事物完善阶段历程总是始于起步,而又终于更高的起步。故始终如一的起步乃是这个展览的宗旨、方向和意义。

在此同庆传统春节和中国现代艺术的盛会之际,我们举杯祝贺展览成功,我们坚信中国现代艺术将繁荣昌盛,我们还应在此铭记:谨以此展献给为中国现代艺术献身的几代艺术家。

高名潞

PREFACE

It has seen a half-century long development of modern art (Avant-Garde) in China since the 20's and the 30's of the century. The process is also full of frustration. Any tendency or movement had not been able to take shape until the past few years, exactly speaking, until the year of 1985. We consider this exhibition a summary and a review of the active development of modern art as a movement in this country.

It is a matter of fact that modern art, originated in the West, has already become pervasive in every corner of the world. China, with an ancient cultural background, will build herself into an important base of modern art creation. The crystallization of human culture has certainly condensed the common experience of human beings, the evolution of civilization and, after all, an identical ideal to which all the people from various cultural areas in the contemporary world have been pursuing. The fact of constructing a building of modern civilization upon the solid foundation of traditional culture has demonstrated the courage and ambition of Chinese people facing and taking challenges of all kinds.

Modern ideas, as the spirit of modern art, is modern people's self-conscious experience of themselves existing state, the world and the cosmos space concerned with their life, and furthermore, their new interpretations of these subjects. This idea Logical revolution has coursed a tendency in modern art extending outward to a wider cultural field. On one hand, it, by means of combining various materials and medium, touches and moves those personal experiences of social culture and of human history in human brains, and, through reworked by association, forms a certain cultural pattern. On the other, it intervenes the unconsciousness of human beings, discovers the origin of human life and contemplates the extreme substance of human being through making up compositions with abstract or represented images. As a result, a piece of art work is such a world--or an individual life, or a history of human life, or a process of social-cultural movement.

The exploiting of space and thinking, while forging ahead and bringing about changes day after day, is leading modern art into a magnificent and somewhat grotesque realm. Is the world changing human eyes? Or, on the contrary, the eyes twisting the world? There is no need to get entangled in such a kind of endless debates of philosophy of art. We have already seen a natural presentation of all happened in our inner world; those we have seen, thought about, dreamt of, and even not been able to see... innumerable wonderlands. This is the art world of modern human beings as well as their spiritual world! In this world, there existing a mixture of conflicts between the beautiful and the ugly, the new and the old, the true and the false, the good and the evil, and also existing complicated values. It has completed a process of spiritual sublimation and cultural immersing through the mutual contem-

plation and common creation among artists, their words and spectators after saying good-bye to the ideas of art meant to pleasing human sense organs alone or instructing people with dogmas. In this opinion, we can reach at such a conclusion that modern art is an art belonged to the people.

Modern art in China today, while the country is opening its door to the world, is no more so difficult to move forward as in the past but displaying a splendid sight. However, it is undeniable that it still needs a struggle for walking further more smoothly. The way towards perfection, for all those existing in the world, always begins from the first step, and reaches at another first step on an upper stage. Therefore, such a "first step" is exactly the purpose, direction and significance of our exhibition.

In the meantime of celebrating the Chinese new year, the traditional spring festival and the grand meeting of Chinese modern art world, let's raise up the glasses in our hands and drink success to this exhibition. We are confirmed that there will be a prosperous future for the need of Chinese modern art. At the end, I would like to remind that our exhibition is considered a memory of generation of artists who have contributed themselves to the creation of a modern art in China.

Gao Minglu

中国现代艺术展

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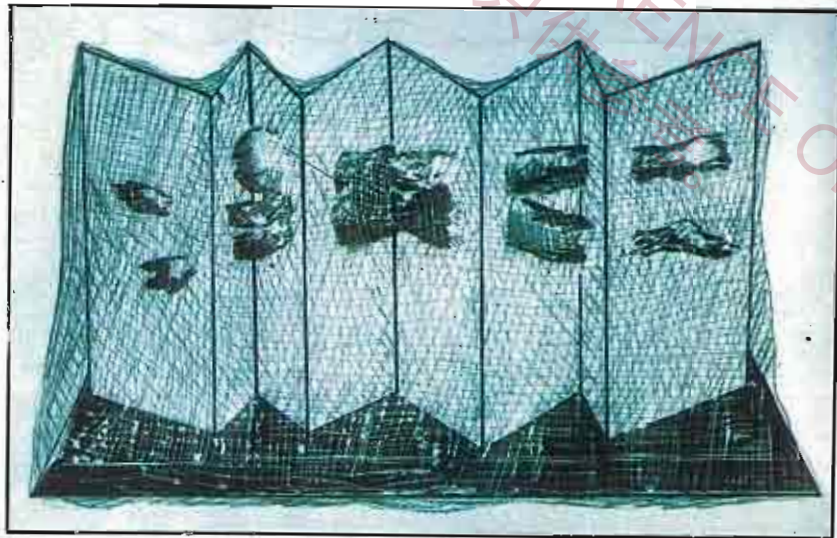
11. 顾德鑫 无题(塑料)





12. 唐 宋 巢(之一)(综合材料)

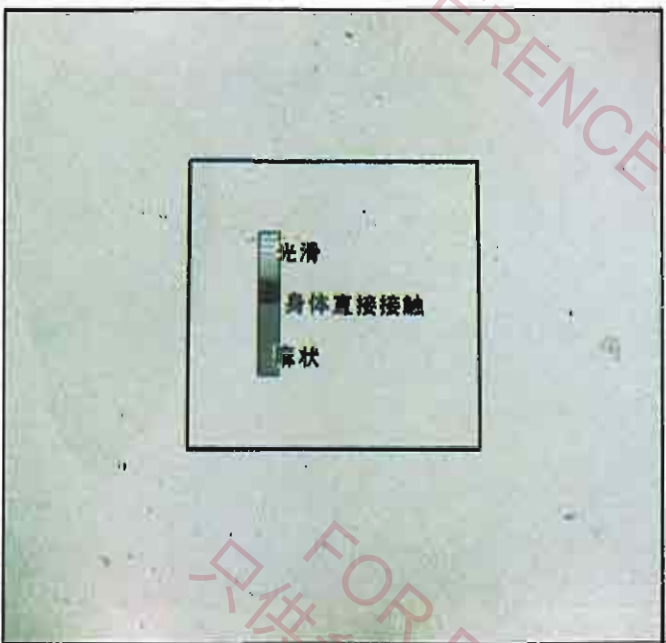
15. 范叔如 无题(综合材料)



17. 魏光庆等 自杀1号(展出照片)

16. 侯瀚如 杨杰昌(诘苍)行为 话·对·人(展出照片)



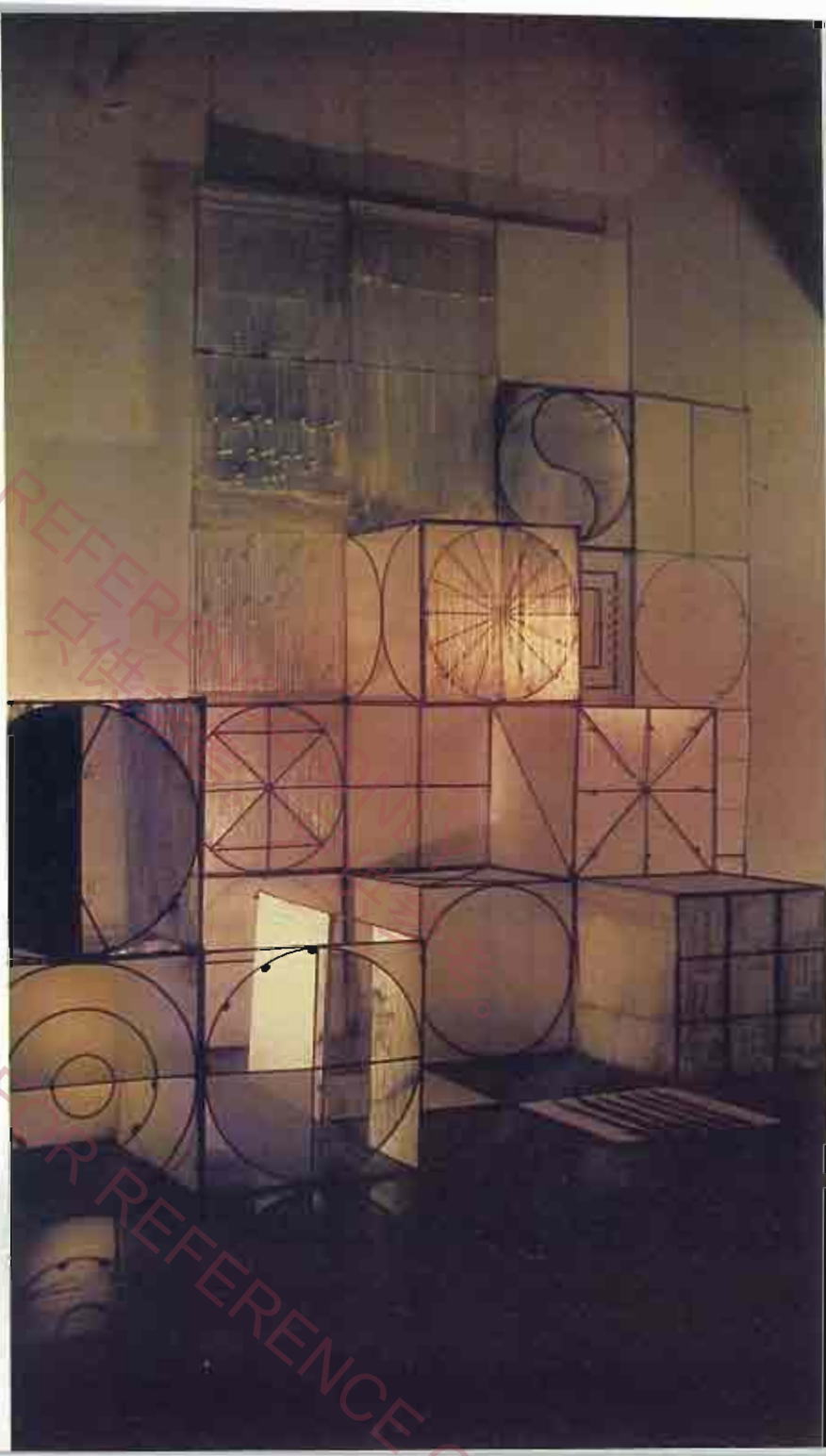


19. 王鲁炎等 触觉艺术

25. 王广义 后古典系列(之一)(油画)



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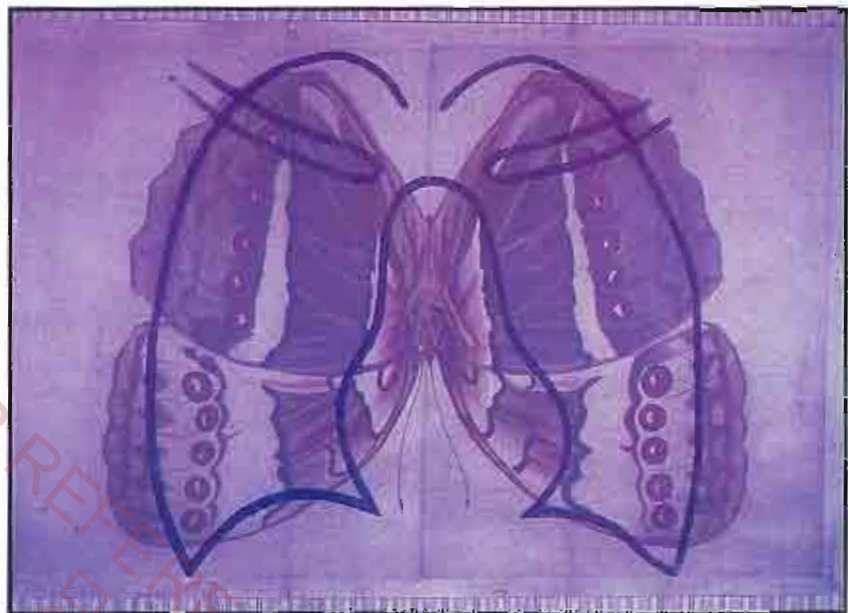
30. 任 翥 元化(刎)

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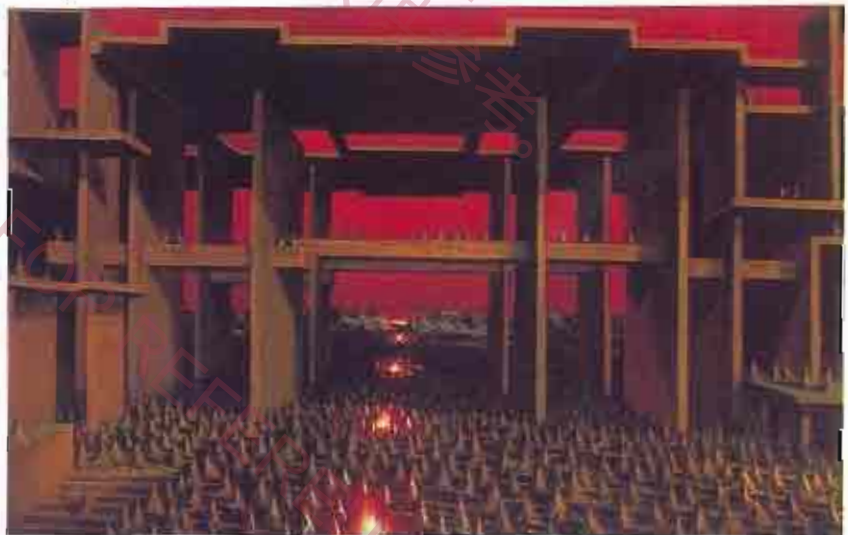
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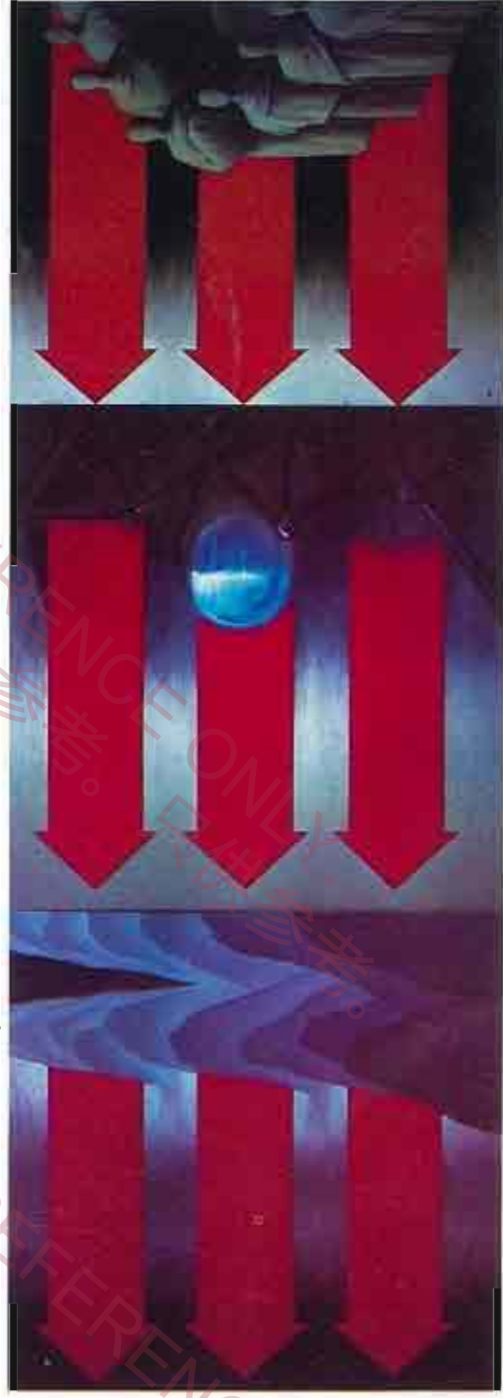
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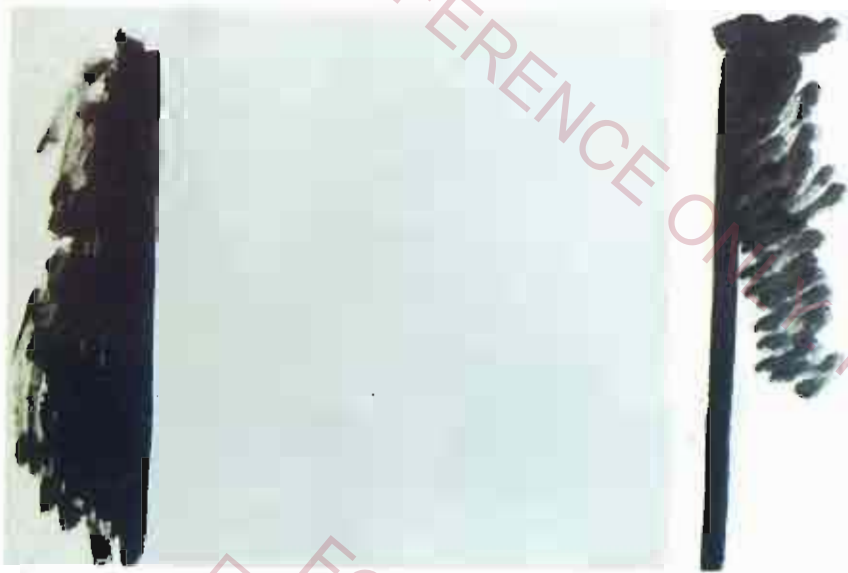




50. 凌薇寿 理发已经一个小时了(三联画)(油画)



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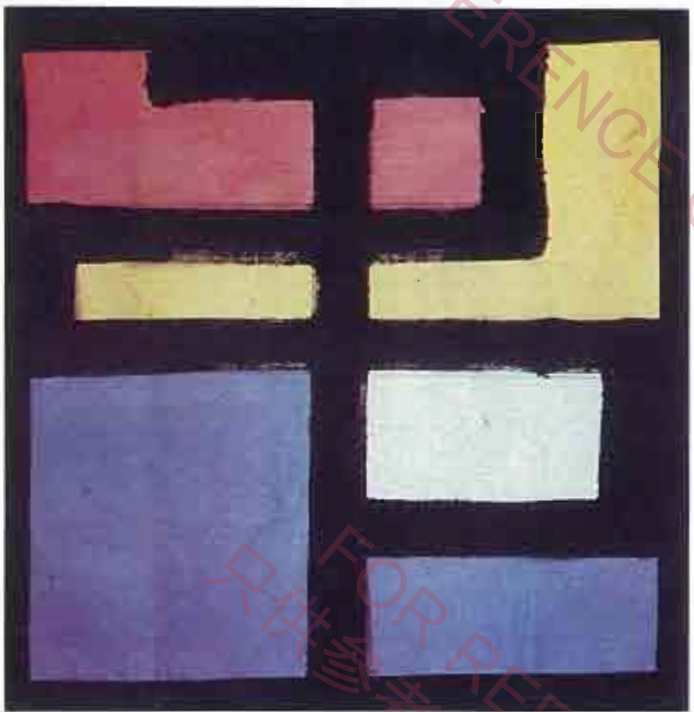
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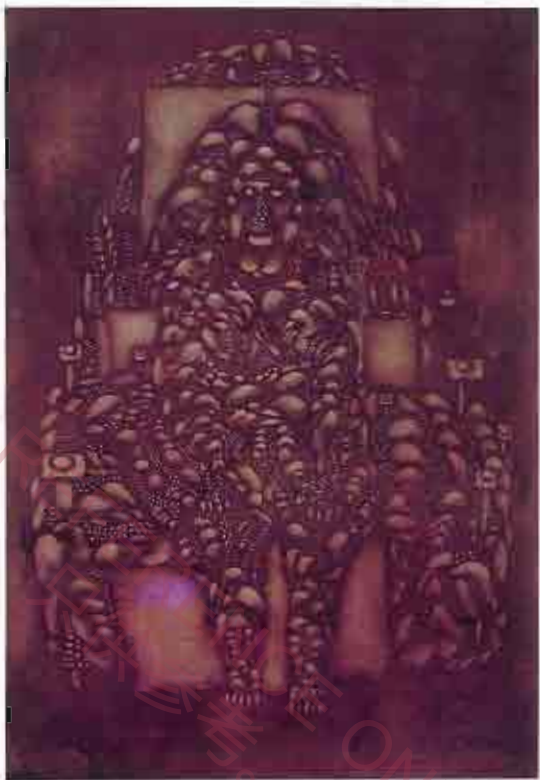




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75. 任小林 安魂曲(油画)



81. 83.

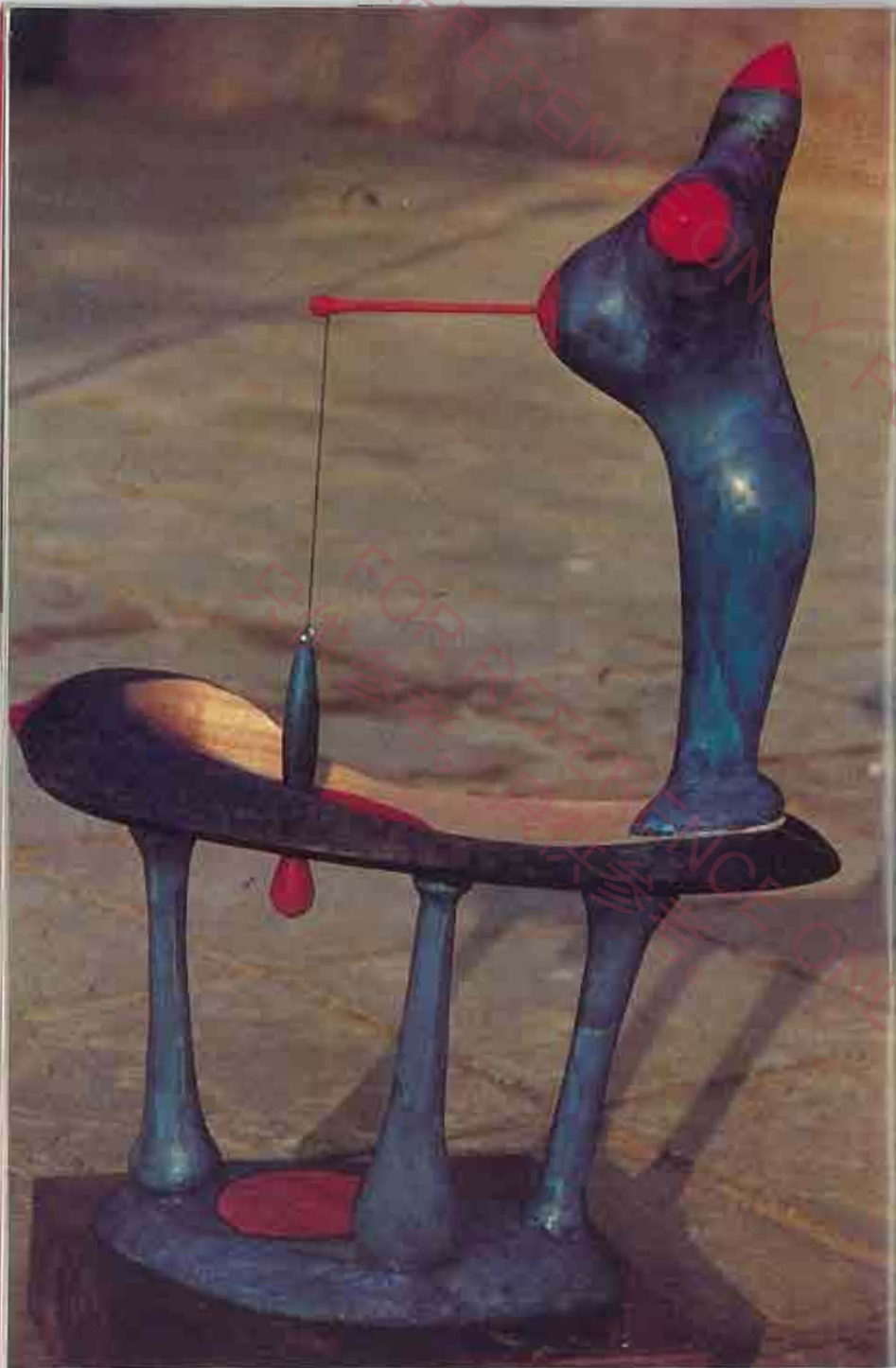
刘卫东

秃童(油画)

武平人

城市文明的图式之一·两个人的肖像(油画)

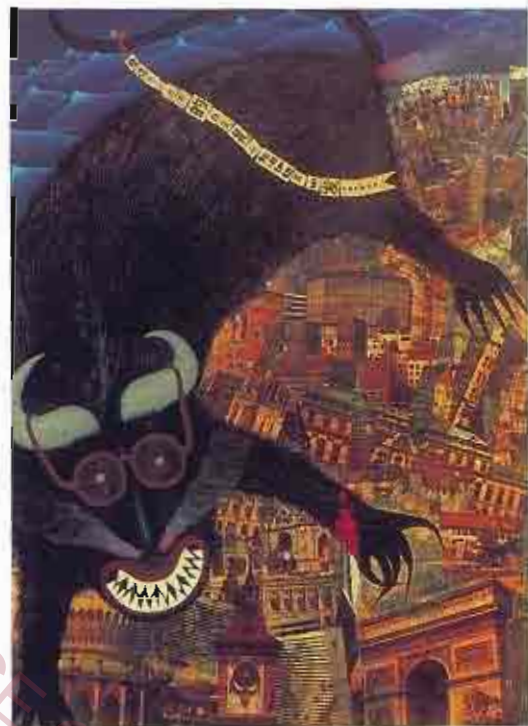




88. 吴少湘 鞋(杂物系列)(木雕)

91. 曹涌 无题(之二)(油画·拼贴)

92. 陈宇飞 就要出外(油彩·纸)





106. 98.
江海 面孔(之二)(油画)

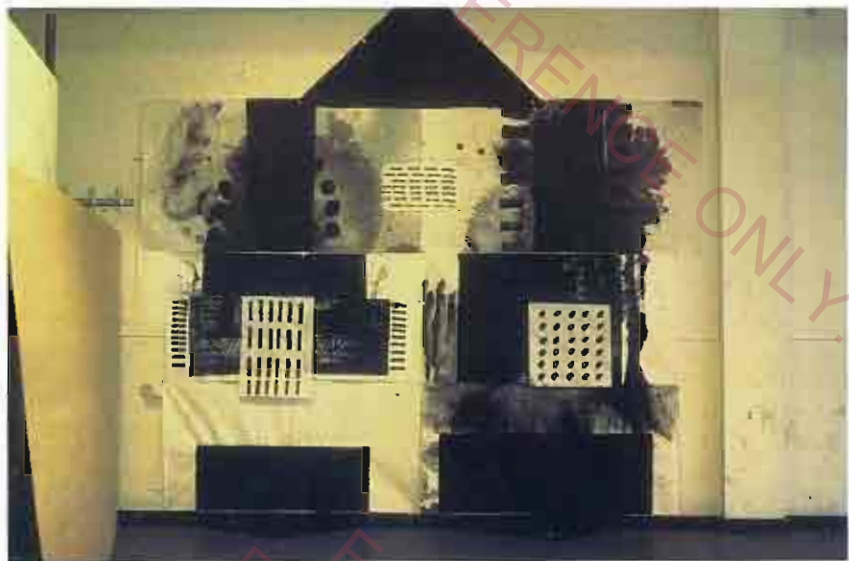


94. 肖小兰 圣诞节(丝网版画)



95. 汪江 无题(油画)



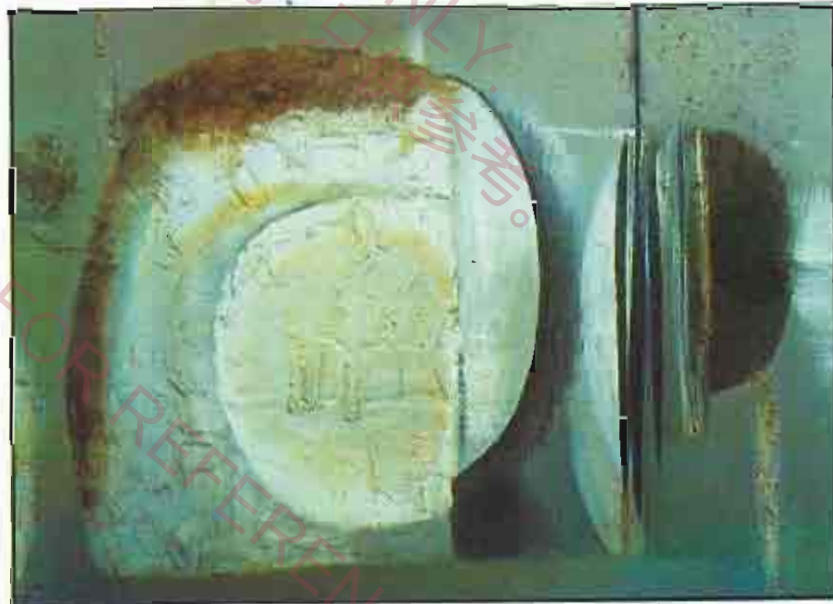


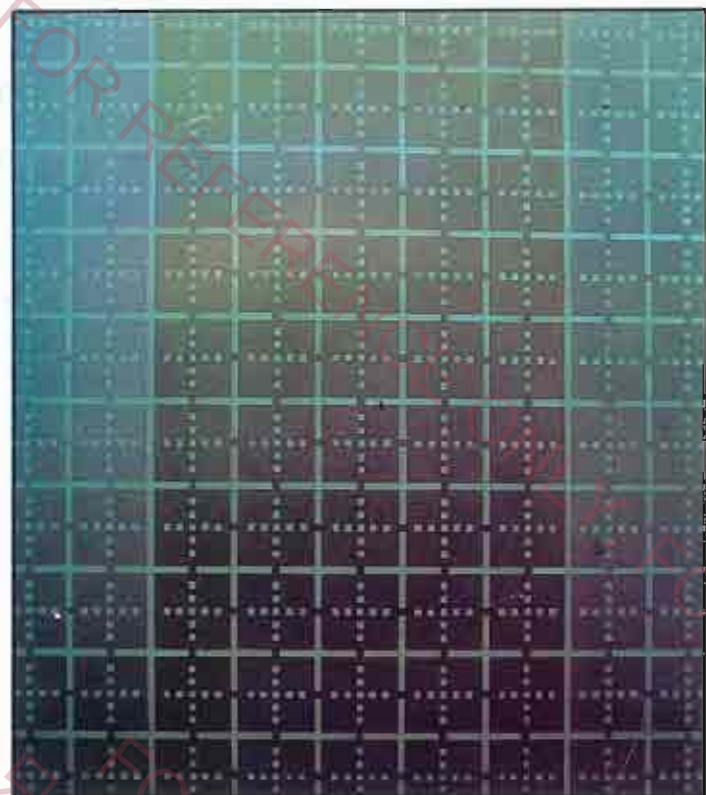
113. 王公懿 无题(二)(水墨画)



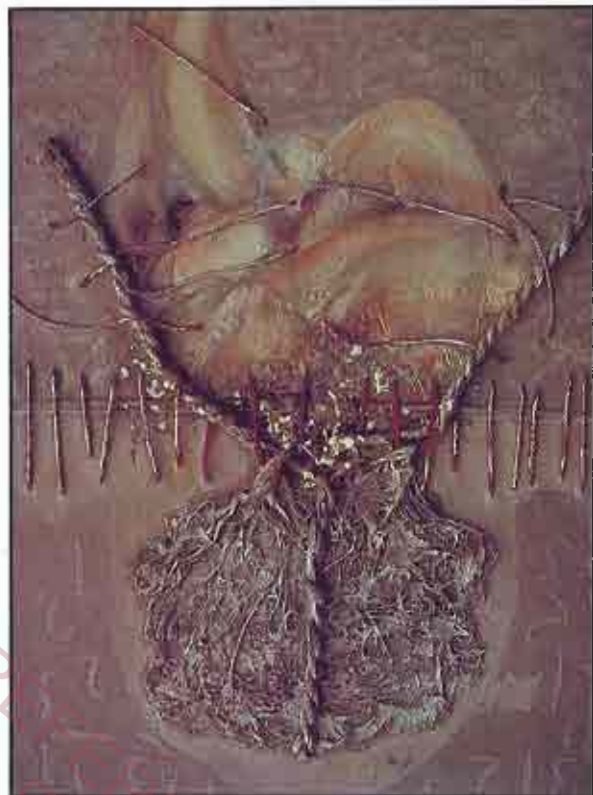
114. 宋 钢 日记活页之一(水墨画)

117. 129.
王 健 君 有 · 作品 No. 96 (油画)
水 墨 30 号 (水墨画)

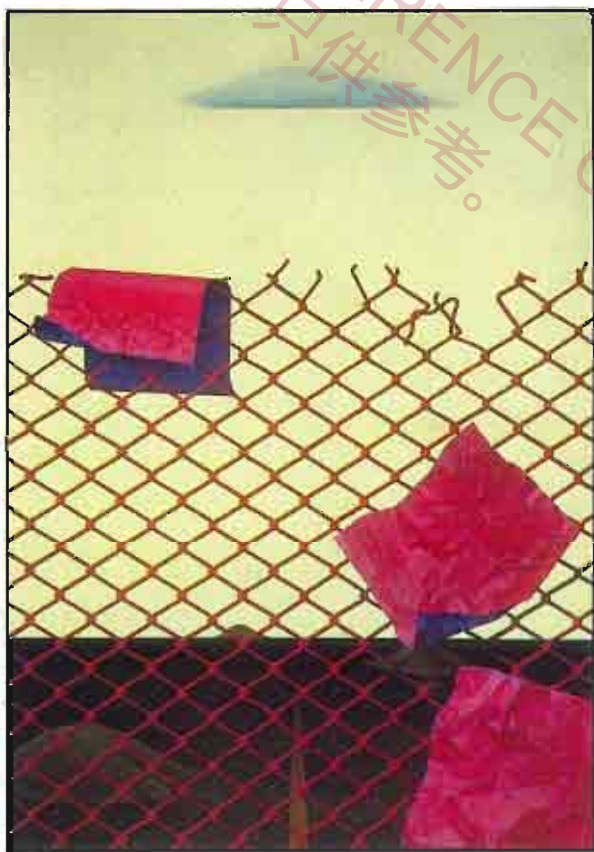




132. 丁乙 十示Ⅲ (丙烯画)



136. 孟禄丁 无题(之三) (油画)



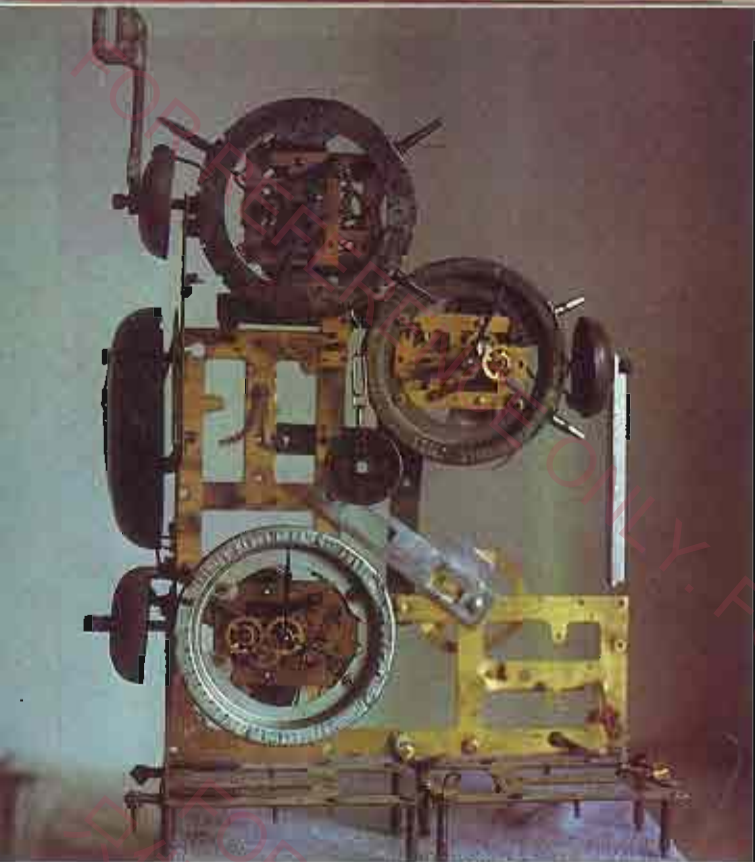
138.

陈文骥 粉红色的纸 (油画)

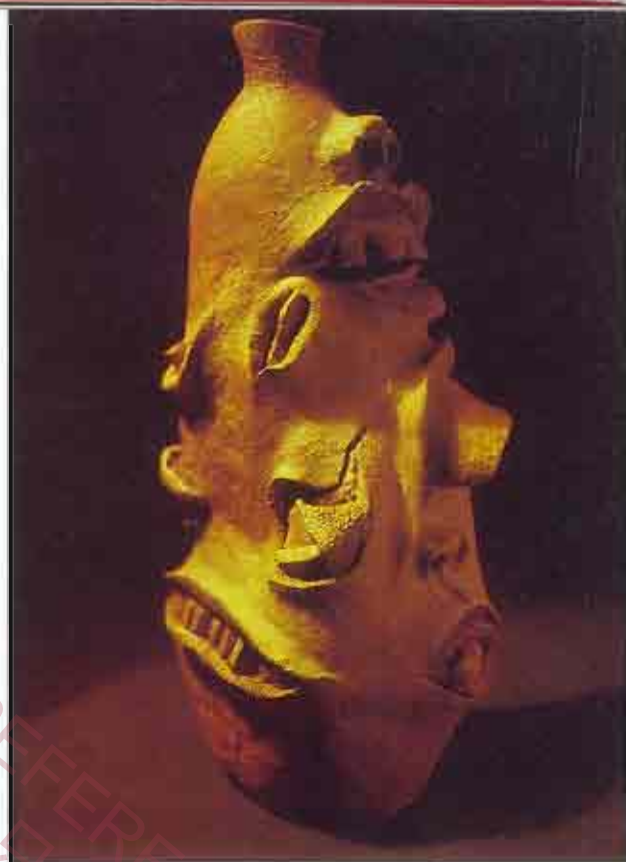
141.

黄雅莉 红土系列(之一) (雕塑)





146. 冯国栋 闹钟系列(装置)



144. 孙保国 嘴·鼻·牙·瓶(赤陶)



145. 余积勇 构图·8510(版·铁)

CHINA/AVANT—GARDE
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2. Gu Wende
"Jing, Ze, Sheng, Ling" (Soft Sculpture)
3. Gu Wende
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4. Gu Wende
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5. Huang Yongping
"A History of Chinese Painting" and "A Concise History of Modern Painting"
(Installation)
6. Huang Yongping
The Spinning Plate Series (Photoes) (Installation)
7. Wu Shanzhuan and Other Artists
Red, Black and White (Photoes) (Installation)
8. Wu Shanzhuan
The Big Goods Ticket (Synthetic Material)
9. Wu Shanzhuan
The Big Money (Synthetic Material)
10. Wu Shanzhuan
Cabbage (Synthetic Material)
11. Gu Dexin
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Nest I (Synthetic Material)
13. Tang Song
Nest II (Synthetic Material)
14. Tang Song
Nest III (Synthetic Material)
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16. Hou Henru Yang Jiechang (Jie Cang)
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19. Wang Luyan and other Artists
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20. Gu Xiong
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21. Zhao Baiwei
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22. Xu Jin
Yin Yang (Soft Sculpture)
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25. Wang Guangyi
"Post-Classical" Series I (Oil Painting)
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27. Wang Guangyi
Mao Zedong I (Oil Painting)
28. Wang Guangyi
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29. Wang Guangyi
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31. Ding Fang
Highland's Spirit (Oil Painting)
32. Ding Fang
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33. Ding Fang
"Call and Birth" Series I (Oil Painting)
34. Ding Fang
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35. Zhang Peili
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36. Zhang Peili
x? I (Oil Painting)
37. Zhang Peili
x? II (Oil Painting)
38. Zhang Peili
x? III (Synthetic Material)

Not-to-Draw-Lines-ist (Oil Painting)
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89. Wu Shaoxiang
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91. Cao Yong
Untitled II (Oil Painting and Collage)
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Creature (Etching)
94. Xiao Xiaojan
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95. Wang Jiang
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96. Wu Zhichun
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97. Wu Zhichun
Nirvana (Oil Painting)
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100. Shi Benming
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102. Wang Youshen
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103. Guan Wei
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104. Guan Wei
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106. Jiang Hai
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108. Jia Bo
Lovers: Variaton (Oil Painting)
109. Zhu Xiaohu
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110. Wang Yuan
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115. Song Gang
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116. Song Gang
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119. Yang Jiechang (Jie Cang)
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120. Chou Shude
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124. Lü Shengzhong
Untitled (Paper Cutting)
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135. Meng Luding

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136. Meng Luding
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139. Chen Wenji
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143. Sun Baoguo
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144. Sun Baoguo
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153. Cheng Xiaoyu
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176. Liu Yonggang
Untitled (Oil Painting)
177. Zheng Sidian
Untitled (Synthetic Material)

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