

前 言

悬挂在我们面前的这些作品，对于中国观众来说，或者是陌生的。按照传统，以毛线、麻、丝一类材料编织而成，用以装饰建筑物墙面的，应该叫做“壁毯”。但，这里的作品与其说是“毯”、不如说是“雕塑”，因为它们已经不仅仅局限于挂在平整的墙面上，而且变成了立体空间造型。因此，我们不妨把这种独特的艺术形式称为“编织雕塑”。这个字眼也许含义更为广泛、更为确切吧！

用毛线、麻、丝等材料编织成工艺品，二千多年前在中国早已有之，并且成就辉煌。这种工艺通过丝绸之路在东西方之间互相交流，历经演变，达到了炉火纯青的地步。尽管如此，它始终没有摆脱在平面上对绘画或图案设计进行复制。它往往可以重复制作、成批生产，机械性远过于创造性。今天，现代生活的变化导致了现代建筑的出现，现代建筑反过来也为人类带来了新的生活环境、新的空间意识和审美感受。原先只作为墙面装饰的“壁毯”形式也受到新的功能和审美要求的挑战。编织艺术家再也不能满足于机械摹仿他人的作品和其他媒介的语言，他们要寻找编织艺术自身的语言，寻找这种材料和技巧的真正价值。二维空间的平面性被突破了，画框式的结构形式变成了立体的三维空间造型；更重要的是，通过对材料的多种加工处理和变化多端的编织技法产生了丰富多采，并且为任何其就材料、技巧所无法代替的肌理效果，给观众视觉带来了崭新的感受。这种“编织雕塑”可以在空间中移动，变换悬挂方式，适应种种环境的要求，与建筑物的结构形式取得和谐协调，特别是以它柔软温暖的材料感，造就亲切而令人流连忘返的生活空间。更确切地说，它就是整个建筑不可分割的组成部分。这种艺术创作，已经超越了传统意义上的工艺制作范围。它再也不是可以公式化地成批重复生产的东西，而是艺术家自由而直接地寄托、表现自己的感情、思想的天地。与其他真正的美术创作一样，它具有强烈的个性特征。正是这一点使它成为了真正的艺术创作。

在国内，广大观众，以至艺术界和建筑界对于这种艺术形式了解得还不多。三位青年艺术家经过艰苦摸索，终于迈开了第一步。这是多么的可贵！正因为是第一步，所以还不免幼稚和不成熟，对这种新形式或许还缺乏系统的认识。但，另一方面，正因为是第一步，相信也必然会给我国的艺术界，建筑界以至人民生活环境的更新带来某些启示吧！在他们的求索过程中，得到了巴黎著名艺术家，中国人民真诚的朋友万曼先生热情指导和帮助，更受惠于编织工人不辞劳苦、勤勤恳恳的劳作。这些，都是我们欣赏丰收成果时不应忘记的。

侯瀚如 1985.11.

艺术家简介

穆光：生于1945年8月12日，1966年毕业于北京工艺美术学校，1983年毕业于中央工艺美术学院特艺系研究班，曾参加过在北京的下列展览：

全国工艺美术展览 1973

全国美术作品展览 1974

北京美术作品展览 1975

北京美术作品展览 1982

首次全国壁挂艺术展览 1984

北京艺术壁挂中心展览 1985. 11

他的作品曾发表于多种艺术杂志上。

韩眉伦：生于1957年9月20日，1982年毕业于中央工艺美术学院特艺系。作品《生命之树》、《宇宙》、《青龙》、《白虎》等曾参加1984年在北京举办的首次全国壁挂艺术展览。同年为深圳饭店作壁挂《帆》。作品曾在多种艺术杂志上发表。最近一次参加的展览是正在北京中国美术馆举行的北京艺术壁挂中心展览 1985. 11。

赵伯巍：生于1957年9月26日，1984年毕业于中央工艺美术学院特艺系，曾有两件作品参加了1984年首次全国壁挂艺术展览，最近参加了正在北京中国美术馆举行的北京艺术壁挂中心展览 1985. 11。

1983年，他还为无锡少年宫作壁画。作品曾在全国性艺术杂志发表。

A Concise Introduction to the Artists

MU GUANG: Born on 12th August 1945. He graduated from the Beijing Craft Arts School in 1966 and in 1983 graduated from the research class of the Department of Special Art, the Central Academy of Craft Arts. The artist has attended the following exhibitions in Beijing:

- The China Crafts Arts Exhibition, 1973.
- The China Art Works Exhibition, 1974.
- The Beijing Art Exhibition, 1975.
- The Beijing Art Exhibition, 1982.
- The First Exhibition of Chinese Tapestry Art, 1984.
- The Exhibition by Beijing Artistic Tapestry Center, November 1985.

The artist's works have also been published in many art magazines in China.

HAN MEI-LUN: Born in Beijing, 20th September 1957. She graduated from the Department of Special Art, the Central Academy of Craft Arts in 1982. Her works "The Tree of Life", "Cosmos", "Green Dragon" and "White Tiger" attended the first exhibition of Chinese Tapestry Art in Beijing, 1984. In the same year she created the tapestry "Sail" for Shen Zhen Hotel. The artist's works have been published in many art magazines in China.

The recent exhibition she is taking part in is the exhibition by Beijing Artistic Tapestry Center which is being held at the Art Gallery of China, Beijing, November 1985.

ZHAO BO-WEI: Born on 26th September 1957. He graduated from the Central Academy of Craft Arts in September 1984. His two works took part in the First Exhibition of Chinese Tapestry Art in 1984, Beijing. He takes part in the Exhibition by Beijing Artistic Tapestry Center which is being held at the Art Gallery in Beijing, November 1985.

In 1983, he also created the wall painting for the Children Palace in Wuxi. The artist's works have been published in art magazines in China.

PREFACE

The works being exhibited, perhaps, are unfamiliar to Chinese spectators. According to tradition, the works made of materials such as yarn, flax and silk, and used to decorate wall surfaces, should be labelled as "tapestry". However, the works shown here should be called "sculpture" rather than "tapestry" because they not only have been hung on flat and smooth walls but also have been changed into independent three-dimensional structures. Therefore, we may call this unique art form "weaving sculpture" which may imply a wider or more definitive meaning.

The craft works woven with yarn, flax, silk and similar materials have existed in China for over two thousand years, and have reached a great achievement. After many changes, this craft reached its climax in the exchanges between East and West by means of the Silk Road. In spite of this, it has never become free from copying paintings or designed patterns on flat panels. It is mechanically reproduced in quantity rather than created individually.

Today, the modern forms of life have caused the emergence of the modern architecture. Henceforth, modern architecture has given human-beings new living environments and new considerations of space and aesthetics. The form of tapestry which originally was used to ornament walls has also been challenged by new functional and aesthetic demands. Weaving artists can no longer be content with mechanically copying works by others and speaking the languages of other mediums. They must strive to look for their own language of weaving art and the true value of this medium and technique.

Breaking with the flat character of two-dimensional space, the structure form limited in a frame has been changed into a three-dimensional one, more-over, a rich textural effect which does not exist with other materials and techniques has been created by means of treating materials in various ways and different weaving techniques. Therefore, new visions have been brought to viewers' eyes. Due to its ability to move in space freely and change its way of hanging, "weaving sculpture" can adapt to the demands of various environments, harmonize with structural forms and, because of its soft and warm textural feeling create intimate living spaces that one does not wish to leave. It may be said more specifically to be an indispensable element of the wholeness of architecture. This art form has surpassed traditional limit of crafts manufacture. It is no longer the product which can be reproduced by a single formula in quantity, but a realm in which artists can express their emotions and ideas freely and directly. As with other true artistic creations, it characterised by a strong individuality. It is this very point that makes it a sort of true artistic creation.

Yet, in our country, even within the circles of artists and architects, few know of this particular art form. How praiseworthy that these three young artists have taken the first step, it is inevitable to find a lack of sophistication and systematical understanding of the new form. But, on the other hand, it is certain that their creation will bring something enlightening to the renaissance of the circles of artists and architects, even to the reformation of the living environments of the masses in China. They are indebted to the warm help and instructions from Mr. Maryn Varbanov, a famous artist from Paris who, himself is a close friend of the Chinese people, and to the labour of weaving workers. We should not forget these as we enjoy viewing their achievements.

Hou Han-ru

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