

公共美学系列

公众艺术

及模式

:

东方

与

西方

刘茵茵编著

是出版坊策划

贝思出版协作

Public Aesthetic

**Public Art**

+

**Practice**

:

**East**

+

**West**

compiled by  
Martha Liew

a project by  
IS Publishing

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“在这个飘忽不定、充满变化的时代，公共艺术并非一帖可以解人怀旧愁绪的灵丹妙药。但是，它是一座桥梁，让人以新的观念认识社会，令片段的个人体验和壮观的、戏剧性的城市市场面共同界定出当代意义上的‘公共/公众’概念。公共艺术要求我们以严肃而勇敢的态度去面对这个时代的种种复杂问题。它要求我们对于艺术和公众生活有着敏锐的理解。公共艺术是一片崇尚自由、创造和幻想的天地；其关键并非在于树立又一座供人景仰的纪念碑，而是去创造一个机会、一种场景，让观众以崭新的角度和明晰的视野回望这个世界，令人从中领悟到如何运用空间及发挥其功能，持续个人的对话及重新认识，探讨‘公众生活模式’。公众生活不是政令法规的产物，而是形成于所谓的公众的建设性协作过程。公共艺术有时被人忽视，更多时被人误解，然而它乃是生活之标志。”

帕特里夏·菲利普斯  
摘自《公共建造》，第70页  
《新派公共艺术图解》  
编辑：苏珊·莱西

*"Public art cannot mend, heal or rationalise a nostalgia driven desire to return to less volatile times. It can, however, provide routes to new conceptions of community so that the fragmented of personal experiences and the epic scale of urban dramas collaborate to define a contemporaneous idea of public. Public art appeals for a serious, spirited response to the daunting complexity of contemporary issues; it requires agile readings of art and public life. Public art is about the free field; the play of creative vision. The point is not just to produce another thing for people to admire, but to create an opportunity, a situation, that enables viewers to look back at the world with renewed perspectives and clear angles of vision. The image embraces the instrumentally, intimacy, and critically of public life. Public life cannot be decreed; it is made through constructive collaborative process called the public. Sometimes overlooked, often misread, public art is a sign of life"*

*Patricia C. Phillips, 1995*

*Public Constructions, P70  
Mapping The Terrain New Genre Public Art  
Edited by Suzanne Lacy*

公共美学系列

Public Aesthetic

Public Art + Practice: East + West

公众艺术及模式：东方与西方

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Introduction

The idea of collating a bi-lingual publication on public art was accidental and would have never been realised until my visit to Hong Kong in early 2002 to present a seminar on public art for the Hong Kong Leisure Cultural Services Department and the University of Hong Kong. The opportunity to write this book emerged after one of my good friends Freeman Lau, a prominent graphic designer and public art artist in Hong Kong, attended the seminar. After numerous dinner discussions about public art, Freeman asked if I would be interested in writing a book on the subject and would I agree to have the idea put forward to a publisher. Soon after my return to Australia, I was invited by Hong Kong publisher IS Publishing Limited to write this book.

The greatest challenge for my editorial team and I in making this book has been the task of translating English into Chinese. Public art is a complex business that involves a dynamic collaboration between artists, curators, project managers and various other stakeholders. The methodology practiced in each project varies and the unfamiliar terminology and language used in Western art and architecture are also difficult to explain, let alone translate into another language — and culture!

编撰出版这本书的想法纯属偶然。若非 2002 年初我赴香港应香港康乐及文化事务处和香港大学之邀请演讲公共艺术，这本书或许永远不会问世。我的好友刘小康，香港杰出的平面设计师和公共艺术家，当时亦出席了研讨会。在餐桌上集中谈论了公共艺术这个话题后，刘小康问我是否有兴趣就此写一本书，并且愿意将这个想法转告某家出版社。我回到澳大利亚不久，香港是出版坊即邀请我编写此书。

As far as selecting the contributing writers for this book, I have been very fortunate to have the support of some of the most innovative art professionals and architects from Australia and the United Kingdom.

我和我的编辑组在编撰过程中面临的最大的挑战是如何将英文译成中文。公共艺术是一门复杂及综合性学科，需要艺术家、策展人、项目经理和其他各种相关机构的通力合作。每个项目的实施途径都各有不同，而西方艺术及建筑中使用的陌生的术语和语言本身就很难解释，更别说将它们译成另一种语言了！

'Public Art + Practice: East + West', presents a selection of essays written by highly experienced public art practitioners. It discusses public art projects and practices in Australia and China. The purpose of the essays in this book is to inform, encourage innovation and inspire readers to extend their understanding of contemporary public art practice. The essays document the experiences and views of artists, curators, public art project managers and architects.

在挑选本书作者时，我很幸运地得到了来自澳大利亚和英国的数位最具创意的艺术专业人士及建筑师的支持。《公众艺术及模式：东方与西方》选录了部分很有经验的公共艺术从业人士撰写的文章，探讨了澳大利亚和中国的公共艺术项目及实践模式。这些文章旨在向读者介绍现代公共艺术的有关情况并希望激发新的创意，与读者分享艺术家、策展人、公共艺术项目经理和建筑师的经验及观点。

This book looks beyond traditional public artworks, such as installations and murals, towards the deliberate integration of art, the built environment, and the histories and values of local communities.

本书已经超越了装置和壁画之类传统的公共艺术形式，着重关注了艺术和建筑环境、当地社会的历史及价值观的融合。

There is a common perception in the art industry that public art is difficult and its process too complex for artists to extend their practice beyond the gallery domain. In addition to maintaining the integrity of their art, artists find that public art involves a combination of careful planning, research, extensive consultations, negotiations and excellent organisational skills. The process of developing public art is very different from studio practice. The unfamiliar management skills, the degree of compromise, and the bureaucratic process involved in public art can be very demanding. This book aims to de-mystify the difficulties and myths associated with public art by offering practical advice from those who work in the area.

艺术界普遍认为公共艺术工作是十分艰巨的。对于艺术家而言，将自己的活动延伸到画廊之外是太过复杂的事情。除了要保持自己艺术的完整性外，艺术家们还发现公共艺术需要各方面的综合技能，包括仔细规划、深入研究、广泛咨询、协调谈判和卓越的组织能力。公共艺术的创作过程不同于工作室里的创作过程。公共艺术中涉及的陌生的管理技巧、如何掌握妥协退让的尺度以及各种繁缛的官僚程序无一不需要很高的理解能力去应付。本书希望以公共艺术从业人士提出的切实建议起到为读者答疑解惑之效。

## 本书概要

本书分为四个部分。第一部分题为“东西方公共艺术及模式”，着重关注公共艺术在东方和西方“模式”的主要差异。其中反映了我自1993年至今在香港、中国内地和昆士兰州布里斯班工作期间之自身体验和观察。

第二部分“昆士兰的公共艺术”探讨了澳大利亚昆士兰州的公共艺术政策及模式。选择昆之兰为关注焦点的主要原因当然在于作者在那里的工作经历，不过昆士兰所发生的事情亦可代表众多公共艺术职业人士所面临的问题，同时亦可说明当地艺术家、管理人员以及设计师是如何以各种方式推动公共艺术的发展，使其具有国家及国际水准的。为本书第二部分提供文章的艺术家和设计师包括：

\* 安 - 玛丽·丽妮——公共艺术策展人、学者兼艺术家，曾参与了布里斯班电力大楼艺术中心的公共艺术项目。在《公共艺术模式之想像：城市生活之未来》一文中，她探讨了将艺术和建筑融入城市环境的不同途径。

\* 杰奎琳·阿米斯特德——策展人、公共艺术项目经理。她在《综合：艺术和建筑》一文中介绍了公共艺术在目前昆士兰的艺术融入政策下的发展状况，呼吁对当代公共艺术项目的本质及成果进行更具批判性的辩论。

\* 约翰·格里利——布里斯班 Davenport Campbell 建筑设计公司董事。他在《公共艺术：谁的艺术？》一文中认为，通过艺术家和建筑师的合作能够使构筑建筑的过程不仅仅局限于设计和施工，同时也关注场所感的塑造。

本书第三部分“公共艺术在亚洲”收录了建筑师迈克尔·雷纳（布里斯班考克斯·雷纳建筑及城市规划顾问公司董事）的文章。在《艺术和建筑：新的综合及其对于中国的意义》一文中，迈克尔探讨了公共艺术在提升并重新界定“新”中国形象中所具有的潜力，分析了将公共艺术和建筑设计相结合所能带来的商业利益及文化效益。

最后，第四部分“海外工作的艺术家”介绍了一位有着广泛海外工作经验的艺术家。来自英国的艺术家林肯·塞利格曼于1980年开始其在香港的公共艺术事业。他在自己的文章里表达了作为一名公共艺术家的观点，也和读者分享了他在中国香港和亚洲其他国家的工作经历。

## About this book

This book is divided into four parts. Part 1 **Public Art and Practice : East and West** looks at some key differences between Eastern and Western models of public art practice. It presents my own experiences and observations working in Hong Kong, mainland China and Australia from 1993 to the present day.

Part 2, **Public Art in Queensland**, discusses public art policy and practice in Queensland, Australia. The focus on Queensland is largely a result of the writers' experiences working here. However, what is happening in Queensland demonstrates the issues that face many public art professionals. It also demonstrates how local artists, administrators and design professionals can push the boundaries of public art in ways that rival national and international standards. The local art and design professionals that have provided essays for the second part of this book include:

- Ann-Maree Reaney — a public art curator, academic and artist who participated in the public art component of the development of the Brisbane Powerhouse - Centre for the Live Arts. Ann-Maree presents her essay *Imagining a public art practice — possible futures for urban living*, where she discusses the different ways of integrating art and architecture into urban environments.

- Jacqueline Armitstead — a curator and public art project manager addresses a range of issues and public art practices under Queensland's current Art Built-in policy in *Integration: art and architecture*, she calls for more critical debate about the nature and outcomes of contemporary public art projects.

- John Grealy — a Director of Brisbane-based architectural firm Davenport Campbell presents his essay *Public art: Whose art?* that explores, amongst other things, how the collaboration between artists and architects can transform the building procurement process into a process not just focused on design and construction, but also place-making.

Part 3 of this book **Exploring Public Art in Asia** features an essay from architect Michael Rayner, a Director of Brisbane firm Cox Rayner Architects. Michael explores the potential of public



## 公共艺术实践：让你提升体验周围的世界

关于公共艺术的本质，多年来已经有无数出版物展开过广泛的辩论。本书无意于重新点燃这场哲学意义上的争辩之火，只是希望就公共艺术的实践——特别是澳大利亚和中国的公共艺术——进行一些讨论。<sup>1</sup>

不过，我认为有必要提及其中的一个观点，因为我相信它说出了公共艺术实践的精髓和面临的挑战。简言之，公共艺术包括了两个不同的、然而又不可分割的观点。正如薇薇安·洛弗尔（Vivien Lovell）所说：

“一方面，公共艺术代表了一种愿望，试图以乌托邦的形态和场所强化观众对于艺术品、环境乃至世界的体验；另一方面，它又潜在地担当着现代主义的重任，试图颠覆和质疑各种固有的价值观和偏见”。<sup>2</sup>

这两个观点令策展人、艺术家和建筑师面临了空前的挑战，同时也不是所有的公共艺术作品都能同时达到这两个目标。

有些艺术家能够成功面对这个挑战。其中包括了纽约艺术家克利斯托（Christo）和他的搭档珍妮·克洛德（Jeanne-Claude）。两位艺术家在世界各地用各种材料将建筑物和自然景观包裹起来，且因此而闻名遐迩。他们证明了一方面可以用不同的艺术形式及环境让公众体验巨幅尺度的艺术品，同时依然保持现代主义的哲学理念——对各种固有的价值观和偏见提出疑问。

1997年在克利斯托的研讨会上，克利斯托公开表示他的作品从来没有从当地政府得到资助，因而免于大多数政府出资项目所常见的诸多官僚程序的牵扯。这使得艺术家有了更多艺术创作的自由，同时也降低了创作过程中的折衷妥协程度。

从传统意义上看，这位艺术家只看到了这一点，即惟有不受约束，方有真正的艺术自由可言。但是，在更新的、更具协作性的公共艺术形式中，艺术必须和建筑及环境相融合，其基本挑战在于如何应付更长的创作发展进程及艺术家、行政管理人员或建筑师等所有各方是否具有互相协作的能力。若想成功，他们就必须作出某种程度的妥协和让步，并通过积极的、建设性的对话进行通力合作，以获得各方都能接受的结果。

art to help promote and redefine the ‘new’ China in his essay *Art and architecture - the new convergence and what it can mean to China*. He discusses the commercial and cultural benefits associated with integrating public art and building design.

And finally, Part 4 **Artists Working Overseas** presents the experiences of an artist with extensive experience working overseas. Lincoln Seligman, an artist from the United Kingdom who began his public art career in Hong Kong in 1980, presents his view as a public artist and shares his experience working in mainland China, Hong Kong region and other countries in Asia in his essay *Artist working overseas*.

### Public art practice: Enhancing people’s experiences of the world around them

The debate about the very nature of public art has been well discussed in numerous publications over the years. This book does not intend to re-ignite this philosophical debate, simply to discuss the practice of public art, particularly in Australia and China<sup>1</sup>.

However, there is one idea about the nature of public art that I think is important to recognise, only because I believe it represents the essence — and challenge — of public art practice. Simply put, public art has two different parts that cannot be separated. As Vivien Lovell, points out:

‘Public art, on one hand, [represents] the desire for utopian forms and places that enhance the viewer’s experience of the artwork, the environment and the world, and on the other, modernism’s role potentially to subvert, to question values and preconceptions<sup>2</sup>.’

This dichotomy presents endless challenges to curators, artists and architects, and not every piece of public art can successfully achieve both objectives.

One artist who successfully meets this challenge is New York based artist Christo, and his partner Jeanne-Claude. Both artists are well known for using various materials to wrap-up buildings and landscapes around the world. They demonstrate that it is possible to use different artistic forms and the

本书以我及其他作者的经验为基础从两个角度讨论了公共艺术的实践模式。第一个角度以昆士兰州政府的艺术融入政策为例，重点探讨了西方政府政策指导下的公共艺术模式。另一个角度则涉及了公共机构和私人机构环境下面与公共艺术模式有关的各种普遍的问题。

我们有理由对政府政策在促进和推动公共艺术产业发展方面的作用进行检讨。首先，昆士兰的艺术融入政策Art Built-in Policy（1999年首次实施）所规定的公共艺术预算比例在澳大利亚是最高的，占州基建工程预算的百分之二。这项政策令艺术家和建筑师有更多机会探索不同类型的公共艺术模式，其中很多已经超越了传统手法，包括将艺术和建筑相融合，从而使公共艺术更具多样性和创造性。

其次，自艺术融入政策实施以来，围绕着公共艺术产生了无数次的争议和辩论。本书作者有过公共艺术的管理及合作经历，我相信他们的观点是值得借鉴和讨论的。第三，看到其他人以更为现代的、国际化的视野来谈论公共艺术并展望公共艺术在中国和亚洲的发展前景，这一点很令人鼓舞。

environment to enable the public to experience artworks at a extraordinary scale and to also retain the modernist philosophy of questioning values and preconceptions.

I was told by the artist at a seminar in 1997 that none of his public art projects were funded by government, and as such, he was able to avoid the bureaucratic processes inherit in most government funded projects. This decision allows artists greater artistic freedom and limits the degree of compromise during the artistic process.

Traditionally, the artist simply sees this; true artistic freedom can only be achieved when they are free of constraints. However, the fundamental challenge in newer, more collaborative forms of public art, where art must integrate with the built environment and architecture, lies in the longer development process and the ability of all parties — whether artists, administrators, or architects — to work collaboratively. To be successful, all parties must work together towards a mutually acceptable outcome, through positive, productive dialogue and some degree of compromise from all parties.

### Public art: Private and public sector experiences

This book discusses public art practice from two perspectives that relate to my own experience and the experiences of the writers who have contributed to this book. The first perspective focuses on the practice of public art in the Western government context, using the Art Built-in policy of the Queensland Government as an example. The other reflects on more general issues to do with the practice of public art in both public and private sector environments.

There are a number of reasons for examining the role of government policy in promoting and developing the public arts industry. Firstly, Queensland's Art Built-in policy, implemented in 1999, has the highest public art budget allocation in Australia — two per cent of the State's capital works budget. The policy allows artists and architects greater opportunities to explore different types of public art models, many of which go beyond conventional approaches, including the integration of art and architecture, therefore contributing to making our practice more diverse and innovative.

Secondly, since the implementation of the Art Built-in policy numerous debates around issues associated with the execution and delivery of public art have emerged. I believe that it is worthwhile to discuss a range of views based on the experiences of the writers who have been public art administrators and collaborators. Thirdly, it is inspiring to see what others, in both the private and public sectors, think China and Asia could achieve with a more contemporary, international view of public art.

### Sources of inspiration and support

I think it is important to tell readers, particularly artists, that there are a growing number of public artists and other art and design professionals who have taken their talents to the international arena. Some of those people are featured in this book, and their stories can be found in the essays ahead. Public art is no longer a localised industry but a global one.

Given that public art can be very complex, we have deliberately avoided being too academic in this book. We discuss this complexity and the different processes and issues surrounding public art that we have experienced in an informal manner. By presenting a more practical view on public art, we hope this book will inspire others who may want to actively pursue this path.

Finally, I would like to take this opportunity to express my thanks to my five contributing writers for giving their time and energy for this project despite their busy schedule and work commitments. Thanks goes to IS Publishing Limited for allowing me the opportunity and having faith in me; to my project team members Annie Nugent, Karen Tang, Amy Liu, Kate Morgan and Norman Liew for providing me with editorial and production support; to Marc Grimwade who gave me a helping hand in documenting the artwork; to all my artist and curator friends in Australia and mainland China, Hong Kong who are generously allowing me to use their images; and again to Freeman Lau and his team at Kan and Lau Design Consultants for being so supportive and assisting us in the design of this book — a dream come true.

Martha Liew  
Brisbane, 2003

### 灵感的泉源及支持

我认为必须向读者（特别是艺术家）指出，有越来越多的公共艺术家和其他门类的艺术家、设计师已经走向了国际舞台。其中有些人成为本书的主角，你可以在后面的文章中读到有关他们的故事。公共艺术已经不再是一个本土化的概念，而是一项全球化的产业了。

鉴于公共艺术非常复杂，本书特意避免过分的学术性。我们以较为随意的方式讨论了我们所经历过的公共艺术项目体现的复杂性和多样性。本书侧重于从实用角度看待公共艺术，希望对那些有志于此的人有所启发。

最后，我要借此机会向拨冗为本书撰写文章的五位作者表示谢意。还要感谢是出版坊给予我这次机会以及对我的信任；感谢我的项目组成员安妮·纽金特、刘薇薇、廖淑勤和凯特·摩根及刘添胜在编辑制作方面的支持；感谢马克·克里姆韦德在拍摄艺术品档案方面给我的帮助；也要感谢我在澳大利亚和中国香港的所有艺术家朋友及策展人朋友，他们慷慨地同意我使用他们的照片；并且要再次感谢刘小康和靳与刘设计顾问公司的大力支持——他们使本书由梦想变成了现实。

刘茵茵  
2003年，布里斯班

<sup>1</sup>当然，我承认在谈论公共艺术的实践时不可避免会涉及到对公共艺术本质的哲学理解。Although, I acknowledge that one cannot write a book about the practice of public art without referencing one philosophy or another.

<sup>2</sup> Public Art: Space, A Decade of Public Art Commissions Agency 1987-1997, Merrell Holbertson Publishers, 1997, p. 10

第一部分

Part One

东西方公众艺术及模式



