

TONY CRAGG

托尼·克拉格

SCULPTURES AND DRAWINGS

雕塑与绘画



中央美术学院美术馆 编著



全国百佳出版社
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CAFA Art Museum
Museum of Contemporary Art Chengdu
Himalayas Art Museum
Cultural and Education Section of the British Embassy

协办：
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Exhibition organized in collaboration with
Scottish National Gallery of Modern Art, Edinburgh
Holtermann Fine Art, London



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约翰·雷顿
苏格兰国立美术馆总馆长

西蒙·格鲁姆
苏格兰国立现代美术馆馆长

托尼·克拉格成名于20世纪70年代末，成为新一波英国年轻雕塑家的领军人物。从那时起，他的作品就以非凡的方式演变着，恐怕没有其他在世的雕塑家像他一样用这样丰富和充满创造力的方式尝试了如此包罗万象的材料。创作初期，他曾运用塑料瓶盖和容器，扩大、延展和改变基本形式，创造出奇妙的雕塑作品，这些作品诉说了人类化腐朽为神奇的能力。

在过去的35年，克拉格已在欧洲各地和美国举行展览。本次展览起初于2011年夏天在爱丁堡的苏格兰国立现代美术馆首次展出。感谢英国使领馆文化教育处，使展览有机会以微调的形式来到北京中央美术学院美术馆、成都当代美术馆和上海喜玛拉雅美术馆。虽然克拉格的个别作品曾在中国展出，但这是使中国观众有机会第一次深入了解他的艺术，这对艺术家，尤其对苏格兰国立美术馆来说是十分令人振奋的机会。希望这将是我们的美术馆与中国许多新兴的优秀美术馆之间合作的开始。我们要感谢北京中央美术学院美术馆馆长王璜生先生、上海喜玛拉雅美术馆执行馆长王纯杰先生、成都当代美术馆馆长吕澎先生。

英国方面，非常感谢伦敦霍特曼艺术公司的玛丽安·霍特曼，她对展览在爱丁堡和在中国的所有方面起到至关重要的支持作用。苏格兰国立美术馆方面，感谢组织展览的帕特里克·艾略特。感谢卡斯雕塑基金会的威尔弗雷德和珍妮特·卡斯出借了雕塑作品《赤纬》，这件作品是他们在英格兰南部古德伍德雕塑公园的亮点之一。德国伍珀塔尔托尼·克拉格工作室方面，感谢萨宾·阿贝斯、马里斯·迈耶、卡洛琳·佩舍、约翰·麦科马克、大卫·卡鲁扎及团队其他成员的紧密合作。最后，当然最重要的是，我们要感谢托尼·克拉格，他的积极、活力和一如既往的支持促成了展览。克拉格经常被邀请在世界各地举办展览，当被问到是否愿意将中国三个重要场馆加入到档期中，他毫不犹豫的答应了。我们相信，中国观众将对他的作品赞叹不已。

Foreword I


John Leighton
Director-General, National
Galleries of Scotland

Simon Groom
Director, Scottish National
Gallery of Modern Art

Tony Cragg rose to prominence in the late 1970s as the leading figure in a new wave of young British sculptors. Since then his work has evolved in extraordinary ways, and there is probably no other sculptor alive who has used and exploited such a vast range of materials in such a rich and imaginative way. Using ordinary objects such as plastic bottles and containers as his starting point, he has enlarged and stretched and altered these basic forms to create fantastic sculptures which speak of man's ability to transform the ordinary into the extraordinary.

Over the past thirty-five years Cragg has held exhibitions all over Europe and America. This exhibition was first staged in the summer of 2011 at the Scottish National Gallery of Modern Art in Edinburgh. Thanks to the British Council, the opportunity arose to transfer the exhibition in a slightly altered form to the CAFA Art Museum, Beijing; the Museum of Contemporary Art, Chengdu; and the Himalayas Art Museum, Shanghai. Although Cragg has exhibited individual works in China, this is the first opportunity for a Chinese audience to see his work in depth. It is a tremendously exciting opportunity for the artist, and indeed for the National Galleries of Scotland. We hope that this will be the first of many collaborations between our Galleries and the extraordinary museums which are emerging in China. We would like to thank Professor Wang Huangsheng, Director of the CAFA Museum in Beijing, Mr Wang Shun-kit, Executive Director of Himalayas Art Museum in Shanghai, and Mr Lu Peng, Director General of Chengdu Museum of Contemporary Art.

In Britain, we are immensely grateful to Marianne Holtermann of Holtermann Fine Art Ltd., London, for her crucial support and for advising on all aspects of the exhibition in Edinburgh and in China. At the National Galleries of Scotland our thanks go to Patrick Elliott for organising the exhibition. We are also grateful to Wilfred and Jeanette Cass of the Cass Sculpture Foundation, for lending *Declination*, one of the highlights of their sculpture park at Goodwood, in the South of England. At Tony Cragg's studio in Wuppertal, Germany, we are grateful to Sabine Abesser, Marlies Meier, Caroline Pescher, John McCormack, David Kaluza, and the rest of the team for their close collaboration. Lastly, but of course foremost, our thanks go to Tony Cragg, whose enthusiasm, energy and constant support have made the exhibition possible. Cragg is in constant demand to stage exhibitions around the world, but when asked if he could add three major venues in China into his full schedule he agreed without a moment's hesitation. We are confident that the public in China will be amazed by his work.



Simon Groom

王璜生

中央美术学院美术馆馆长

托尼·克拉格是当今英国最伟大的艺术家之一。他获得了很多的重要奖项，如特纳奖、皮蓬布鲁克雕塑奖、日本皇室世界文化奖、英国CBE勋章等，在世界众多重要美术馆和展览会如英国伦敦泰特美术馆、法国巴黎蓬皮杜文化中心、西班牙马德里国立博物馆、德国慕尼黑现代美术馆、柏林新国立美术馆、瑞士伯尔尼美术馆、比利时布鲁塞尔美术馆、美国纽约现代美术馆、日本东京大都会美术馆以及威尼斯双年展、卡塞尔文献展等举办个展或联展，这些荣誉和成果使他成为了当代艺术界一位引人瞩目的人物。而今天，托尼·克拉格的个展来到了中国最重要的美术馆之一中央美院美术馆展出，这对我们深入且近距离地欣赏、学习和研究托尼·克拉格的艺术，无疑是一次难得的机会。

去年，托尼·克拉格应邀参加了我馆举办的“超有机：首届CAFAM 泛主题展”，不仅呈现了他三件精彩的雕塑作品，而且以艺术家及德国杜塞尔多夫艺术学院院长身份，与同样是中国最重要的艺术家之一的中央美术学院潘公凯院长作了一个“高峰对话”，对当代艺术及创作问题、艺术教育问题等作了富于思考和机智的演讲和讨论。

托尼·克拉格对艺术问题和社会问题的思考具有很强的理性精神，这可能与他出身于一个电气工程师的家庭及他早年在天然橡胶研究所实验室工作的经历有关，他对艺术创作的理解和实践敏感并重视于材料、介质、比例、生成、技术、计算机等。他的作品，往往应用现成品、废弃物、工业社会制品，利用那些在当代社会环境中常见的物品和材料，也包括塑料、陶瓷、石膏、木材、钢铁、玻璃、聚氨酯、石头、铜、橡胶、水泥及新出现的材质。当代社会文化及物质环境，其突出特点是产生和存在着丰富的材质，并可自由应用发挥，从而形成艺术创造的新面貌和新观念。从杜尚等对现成品的创造性应用，到层出不穷的工业制品、废弃物及新的材料、科技介质等等，构成了眼花缭乱的艺术创造的“材料”世界，而艺术家如何在自由的选择应用不同介质的“材料”的同时，一方面挑战和超越材料及技术所存在的形而下的条条框框，而创造出材料潜在和超潜在的美学价值；另一方面，又能够赋予这样的“材料”以新的与人、与社会、与现实相关的感觉、情感、观念、思想，也就是说，赋予“材料”以活脱脱的生命。托尼·克拉格的艺术，正是体现了他作为一位当代艺术家对时代的“材料”的超越性理解和表达。他早期作品利用废弃物、塑料等，构造着的是对这样的“材料”本身的颜色、形态、质感的美感的发现，及由这样的“材料”在特殊的空间存在中所体现的与人的生命状态之间的关系；而后期的作品使用的聚氨酯、合成木材、化学合成物、石膏、玻璃，以及钢铁、铜、石头等等，更体现了他对“材料”新的潜在的美学价值的挖掘，及当代社会学丰富内涵的表现。这样的独特性和创造性，使得托尼·克拉格被放到当代艺术史的格局中来论述和定位。

其实，托尼·克拉格的艺术并不仅仅停留在这样的艺术作品呈现上，而是具有很强的理性思考和表达的意义，从艺术的方法论、艺术观念、理论表述，到当代性实践等方面，托尼·克拉格做出了他难得的贡献，阅读他的理论文章包括访谈录等，以及对他的艺术思想的深入研究，也许可以为我们更全面地了解这位重要的艺术家有丰富的帮助，同时也对我们更多元地研究和推进当代艺术的发展具有重大的意义。

我们期待着托尼·克拉格这次展览所带来的难得的学习研究机会！同时，本次展览作为2012年在中国举办的最大的英国艺术和创意产业盛会“艺述英国”项目的一部分，我们相信，这将为中英文化交流谱写新的篇章！

衷心感谢托尼·克拉格先生！

衷心感谢所有支持和促进这次文化交流盛事的机构和个人！



2012年2月12日于中国广州

Wang Huangsheng
Director of CAFA Art Museum

Tony Cragg is one of Britain's greatest artists today. He has received many important awards such as the Turner Prize, the Piepenbrock Award, Japan's Praemium Imperiale award, the British CBE, among others. His works have been showcased in solo and group exhibitions in major museums and galleries around the world, including the Tate Modern in London, the Centre Georges Pompidou in Paris, the Museo del Prado in Madrid, the Pinakothek der Moderne in Munich, the New National Gallery in Berlin, the Kunstmuseum Bern in Switzerland, the Musée royaux des Beaux-Arts de Belgique in Belgium, the Museum of Modern Art in New York, the Tokyo Metropolitan Art Museum, the Venice Biennale and the Kassel Documenta. These honors have distinguished him as an exceptional talent in contemporary art. Today, Tony Cragg's works are presented in a solo show at one of China's most important art museums: the Central Academy of Fine Arts Museum. It is a valuable opportunity for us to admire, examine and to learn from Tony Cragg's art at a close range.

Last year, Tony Cragg participated in our "The 1st CAFAM Biennale: Super-Organism" where he presented three of his marvelous sculptures. Speaking as an artist and the Director of Kunstakademie Düsseldorf, Cragg engaged in a dialogue with one of China's leading art educators Pan Gongkai, Director of the Central Academy of Fine Arts. The occasion featured thought-provoking speeches and conversations on contemporary art, the challenges of creativity, fine art education and other topics.

Tony Cragg is a deeply rational thinker on issues of art and society, which may reflect his having come from a family of engineers and his work experience in a natural rubber laboratory in his early years. He has great sensitivity toward the understanding and execution of art, with a special focus on material, texture, proportion, organism, technique and calculation. Many of his works utilize existing materials, garbage, industrial products, objects and elements that are common to the social environment at the time. They also include plastic, porcelain, gypsum, wood, iron, glass, polyurethane, stone, bronze, rubber, concrete and other materials from the contemporary social and cultural landscapes. The materials stand out for their richness and flexibility, as they are molded to create new facets and concepts of art. Starting from the use of existing materials by artists like Duchamp, art has been revamped into a many-faceted "material world" thanks to the diversified use of industrial products, garbage and other new materials. In choosing from an expanding variety of "materials," the artists challenge and transcend the confines of materials and techniques, to unearth and re-create a hidden aesthetic. On the other hand, the artists instill new connections between the "materials" and people, society and reality, as the emerging emotions, values and mindsets bring new lives to the materials. As a contemporary artist, Tony Cragg starts from and transcends rational understanding of materials of his time, which is manifested in his art. His early works often make use of garbage and plastic to discover the intrinsic colors, shapes and textures of the "materials" while illuminating the relation between this unique art space and human lives. His later works utilize polyurethane, imitation-wood plastic, synthetics, gypsum, glass, iron, bronze, stones and others. It points to a deeper exploration into new aesthetics of "materials" with a sociological touch. Such distinctive creativity puts Cragg at the forefront of contemporary art and its debates.

Beyond his personal artistic expression, Tony Cragg's art embodies exceptional rational thinking and communication. His work is an outstanding contribution to contemporary theories, concepts, rational critique and execution of art. From his theoretical texts including artists' conversations, as well as research into his artistic concepts, we can get broader views on the art of this important artist. This will be of great significance to our various efforts in the research and promotion of contemporary art.

We look forward to this Tony Cragg exhibition and the wonderful opportunities for learning and research it opens up. In the meantime, the exhibition is a part of "UK NOW", the largest festival of British art and culture ever to come to China. We believe that it will be a new chapter in our Chinese-British cultural dialogue.

We would like to extend our deepest gratitude to Mr Tony Cragg, and to all the individuals and organizations who have supported this amazing cultural exchange.

Guangzhou, China
February 12 2012

吕澎


成都当代美术馆馆长

从亨利·摩尔(Henry Moore)以来,英国雕塑开始融入世界雕塑艺术的主流,在Lynn Chadwick、Kenneth Armitage、Bernard Meadows、Reg Butler以及Elisabeth Frink等一大批新一代雕塑家的努力下,英国雕塑已经是世界当代雕塑发展史中的重要组成部分。在社会对雕塑的公共性、参与性以及环境的协调性的不断需求下,英国雕塑家为欧洲乃至世界雕塑艺术提供了符合当代社会特征的创造性范例。

也正是在不断突破雕塑概念的过程中,英国也产生了这样的艺术家,他们对雕塑的边界——当然本质上是对艺术的边界——进行了扩展,在雕塑与非雕塑、雕塑与装置、以及综合材料上进行了富于成果的试验,从更加自由的角度上开拓了人们对雕塑艺术的理解。

出生于利物浦的托尼·克拉格(1949-)正是这样的实验性艺术家,他发展了波普艺术的现成品观念——利用废旧物品构成崭新的雕塑;他尝试着使用不同材料——铜、钢、塑料、橡胶、玻璃、木头、石膏等——进行雕塑创作;他注意到在工业社会与信息技术社会中对雕塑提出挑战的种种问题,因而更加富于活力地利用人类精神活动的特质,创造出对人们习惯的格式与规范有突破的雕塑作品。托尼·克拉格通过对艺术范畴的不断开拓赢得了艺术批评界和艺术史家们的关注,这样的结果是,尽管托尼·克拉格的雕塑具有相当的实验性,可是,大众通过对他的艺术的不断阅读,也因思想受到开启而对实验性艺术以及人类的可能性有了充分的理解和认识。

改革开放在中国已经有了三十多年的时间,中国观众对于富于创造性的新艺术具有浓厚的兴趣,所以,对当代最具有活力的艺术给予关注、展示、研究和收藏是成都当代美术馆的基本理念,基于此,我对于来自当代雕塑最为活跃的英国的雕塑作品能够在本馆进行展出,感到非常荣幸。事实上,托尼·克拉格的雕塑艺术不仅能够给成都的观众带来对新艺术的享受,也给成都的雕塑家带来了一次学习和交流的机会。在这里,我要感谢英国总领事馆文化教育处给本馆带来的这次展览,当然,我也希望借此机会通过英国使领馆文化教育处表达对卓越的雕塑艺术家托尼·克拉格的感谢和敬意。我希望托尼·克拉格的这次展览能够成为我们进一步了解英国当代艺术和文化的一次良好的开端,并能够有与英国艺术家和艺术机构长期交流的机会。



2012年2月14日星期二

Foreword III

Lu Peng
Director of Museum of
Contemporary Art Chengdu

Since Henry Moore, British sculpture has entered the world's mainstream sculptural art. With the efforts of Lynn Chadwick, Kenneth Armitage, Bernard Meadows, Reg Bulter, Elisabeth Frink and other sculptors, British sculpture has come to occupy a central place in the history of contemporary sculptural art. As society places changing demands on the public nature and participation of sculpture, British sculptors have been representatives of sculptural art grounded in contemporary society, in the European and even international art worlds.

In the ongoing evolution of sculptural concepts, the diverse group of British sculptors have sought to expand the limits of sculpture--and essentially, the frontiers of art. Their experiment has instilled new synergy into the questions about sculpture and non-sculpture, sculpture and installation, and mixed materials, as it broadens our understanding of sculptural art from a more liberal perspective.

Born in Liverpool, Tony Cragg (1949-) is one of these experimental artists. He initiated the concept of POP existing art objects, the use of discarded objects in creating innovative sculptures. He uses different materials--bronze, steel, plastic, rubber, glass, wood, plaster and more--in his sculptures. Cragg observes the challenges posed by the industrial society and technological advancements on sculpture. Illuminating the essence of human thought in their various activities, he creates sculptural works that go beyond common conception of the art form with great vibrancy. Cragg continually expands the frontiers of art, which garners much attention from art critics and art historians. As a result, Cragg's highly experimental work is constantly studied by the public, which leads to further understanding of experimental art and human possibility in art.

It has been over thirty years since the opening of China, and the Chinese audience has developed a keen interest in new and innovative art. As an advocate of contemporary art, the Chengdu Museum of Contemporary Art is dedicated to the promotion, showcase, research and collection of the most vibrant art today. As British sculpture is at the center stage of contemporary sculptural art, we feel deeply honored to exhibit some of these works in our museum. The art of Tony Cragg brings not only new artistic delight to the local audience, but also an opening for learning and exchange for the sculptors in Chengdu. I wish to thank the Cultural and Education Section of the British Embassy for making this exhibition happen, and to express my gratitude and admiration for Tony Cragg, a brilliant sculptor. I hope that this exhibition of Tony Cragg's art will be an excellent start for our further understanding of contemporary British art and culture, and our future exchanges with British artists and arts organizations.

February 14 2012

王纯杰

喜马拉雅美术馆馆长

托尼·克拉格(Tony Cragg)的作品难以用言语描述,只有通过对作品的观察和体验才被感知。今秋专程去看托尼的个展,来到爱丁堡苏格兰国立当代美术馆,门口一片绿色草地,被深色的树林围绕,草地上隆起小丘和低洼水塘,星云状般的罗旋线状交织一起,二只鹅在水塘中游动,美术馆古老的建筑物上霓虹灯管组成一行字“Everthing is going to be alright”,美术馆的周围场所和环境艺术,形成令人向往的纯净的心灵空间。托尼·克拉格的几件不同色彩户外作品置入在建筑物门口和草坪的周围,远远望去这几件雕塑有点似中国的假山石,走近看它们既不是任何形态的自然物体或生活中熟悉的造型,也不是几何机械型或生物有机体。托尼不可名状的新作品形态有一股深深的吸引力,吸引人们走到作品近处,围绕四周看,并想进入其中。他的每件作品给人不同感受。

最初认识托尼·克拉格是通过他创作于八、九十年代的作品。他收集塑料碎片和使用过的工业产品,排列成生活造型和堆积抽象的造型。他对材料的敏感和运用材料的观念,他的艺术与当代生活密切相关。他探索物质、自然、人类生存状态的互动和反应成为英国新雕塑群体的代表性艺术家。近二十年来,他运用各种不同物质材料,深入形体的研究,从每个维度挤拉、扭转、延展与凹陷,自身体量感在空间上的不同延伸,展现出起伏和节奏,创造了想象力和可能性的雕塑肌理。托尼·克拉格创作无限可能的物体造型,给予广阔想象空间。托尼·克拉格就是这样一位非常智慧的雕塑大师,注重雕塑造型语言和材料的探索研究。他的作品形式感和创作观念表达上都让我们看到了他对人类社会生活的敏锐观察,严密的理性思维和不断创新的活力。

喜马拉雅美术馆将举办托尼·克拉格个展。包括托尼·克拉格大约50件雕塑作品和近百件水彩和绘画作品。从展览呈现角度而言,这并不仅仅是一个个展的概念,更确切地说是一个充满活力、不断演变进行的英国当代雕塑展。托尼·克拉格的艺术折射了英国80年代至今的当代雕塑史的历程,我们相信,通过交流托尼·克拉格的作品会给中国艺术家们新的启示,带给观众新的体验。

最后,感谢英国使领馆文化教育处真诚合作,他们的敬业精神令人感动,感谢中央美术学院美术馆和他们为托尼中国巡展做的周密的前期工作。感谢上海对外文化协会的赞助。感谢证大集团的鼎力支持!



Foreword IV

Wong Shun-kit
Director of Himalayas Art Museum

The works of Tony Cragg are beyond words; they are only recognized through observation and experience of his art. Last autumn I attended Cragg's solo exhibition at the Scottish National Gallery of Modern Art in Edinburgh. At the entrance, the grass field was surrounded by dark-colored trees; small valleys swirled around a shallow pond on which two swans were swimming. Neon lights spelled the sentence, "Everything is going to be alright", on the exterior of the museum, adding an energized touch to the old architecture. The museum and its surroundings presented an inner realm of purity. A handful of Cragg's outdoor installations in different colors stood around the museum's entrance and the grass field. From a distance, the installations bore a slight resemblance to Chinese fake stone mountains. At close range they looked nothing like any natural or everyday objects, or any mechanical or organic forms. These new works of Cragg remain undefinable as they lure the viewers to examine them from near and far, entering the artist's imagination. Each instills different emotions in the viewers.

I was first exposed to Tony Cragg through his works from the 80's and 90's. He collected plastic fragments and used materials, transformed them into everyday objects and abstract forms. He had great sensitivity to materials and their usage, which created a strong connection between his art and contemporary life. With his exploration into materials, nature, human existence and the interaction in between, Cragg became the representative artist of the New British Sculpture. In the past twenty years, Cragg has expanded his use of different materials for further exploration into form. Starting with head sculptures, Cragg molded, twisted, stretched and pitted his materials. The texture of the sculptures extended in multi-dimensional spaces to show a fluid unfolding of concepts and the ever-pulsating creative process; they encapsulate an imaginative mindset that strives for changeability in material creation. Tony Cragg is an intellectual sculptor who stresses the exploration of sculptural language and materials. From the forms and creative expression of his works, we see his shrewd observations of human life and society, his rational thinking and energy of innovation.

The Himalayas Art Museum will present Tony Cragg's solo exhibition. Featured works will include about 50 sculptures and 100 watercolor paintings and drawings by the artist. The artistic voyage of Tony Cragg also reflects the dynamic evolution of contemporary sculpture in England from the 80's to the present. We believe that Tony Cragg's works will bring new insights to our Chinese artists and audience through such meaningful exchanges.

Lastly, I would like to extend my gratitude to the Cultural and Education Section of British Embassy for their collaboration and professionalism; the Scottish National Gallery of Modern Art for their professional support; the Central Academy of Fine Arts Museum for their thorough preparation for the national exhibition of Tony Cragg. I would also like to thank the Shanghai International Culture Association for their sponsorship, and the Zendai Group for their generous support.

白琼娜

英国大使馆文化教育处文化参赞

英国文化协会中国地区主任

我非常高兴“托尼·克拉格：雕塑和绘画展”在中国的三个城市举办。本展览基于苏格兰国立现代美术馆2011年夏季同名展，是托尼·克拉格作品在中国的首个回顾展。

托尼·克拉格是至今仍活跃的英国最伟大的艺术家之一。他不仅是一个雕塑家，更重要的是始终致力于探索不同介质在材料、哲学意义和技术方面的限制。他运用陶瓷、Jesmonite、石膏、木材、钢铁、玻璃钢、石头和铜等材料进行创作，以及本次将展出的许多纸本作品。克拉格于1988年荣获特纳奖，2002年被授予皮蓬布鲁克雕塑奖，2007年获日本皇室世界文化奖，并于2001年获英国CBE勋章。

该展览是“艺述英国”项目的一部分，该项目是在中国举办的最大的英国艺术和创意产业盛会，从2012年四月至十一月，将有超过100个活动在17个城市开展。正值2012伦敦奥运会和两国建立外交关系40周年之际，这一盛会的目的在于使英国和中国的艺术机构、艺术家和艺术爱好者更紧密地联系起来。

我想感谢苏格兰国立现代美术馆，特别是最初展览的策展人帕特里克·艾略特，以及允许我们将展览引进到中国的西蒙·格鲁姆馆长。非常感谢霍特曼艺术公司的玛丽安·霍特曼女士，她是英国方面的展览负责人。中国方面，我要感谢中央美术学院美术馆王璜生馆长及其同事王春辰博士和岳君瑶；证大集团董事长戴志康、上海喜玛拉雅美术馆执行馆长王纯杰及其同事黄玥霖；成都当代美术馆馆长吕澎先生及其同事何蕾、蓝庆伟、钟红豆，还必须感谢上海市对外文化交流协会提供的经济支持。

英国文化与教育处方面，我想感谢戴维礼(艺术总监，中国)、项目负责人张妤以及他们的同事鲁昱熙和曾臻。

最后我想感谢托尼·克拉格，感谢他的艺术精神和对展览的慷慨。

Foreword V

Joanna Burke
Counsellor (Cultural), British
Embassy Beijing
Director China, British Council

I am delighted that the exhibition, Tony Cragg: Sculptures and Drawings, is being shown in three cities across China. The exhibition, based on the Scottish National Gallery of Modern Art's summer 2011 show of the same name, is the first ever retrospective of Tony Cragg's work to be shown in China.

Tony Cragg is one of Britain's greatest living artists. He is a sculptor first and foremost, forever pushing the material, metaphysical and technological limits of the medium. He works with ceramic, jesmonite, plaster, wood, steel, fibreglass, stone and bronze, and included in this exhibition are many of his drawings. Cragg won the Turner Prize in 1988, was awarded the Piepenbrock Award for sculpture in 2002 and the Praemium Imperiale in 2007, and received the CBE for services to art in 2001.

The exhibition is part of UK Now, the largest festival of British arts and creative industries ever to take place in China, with over 100 events in 17 cities from April to November 2012. Coinciding with the London Olympics and the 40th anniversary of the resumption of diplomatic relations between our two countries, the festival's aim is to bring British and Chinese arts institutions, artists and art lovers closer together.

I would like to thank the Scottish National Gallery of Modern Art, particularly Patrick Elliott who curated the original exhibition, and also Simon Groom, its Director, for allowing us to bring the exhibition to China. I would very much like to thank Marianne Holtermann of Holtermann Fine Art who managed the project from the UK end. In China I would like to thank Professor Wang Huangsheng, Director of the CAFA Museum in Beijing, together with his colleagues Wang Chunchen and Yue Junyao; Dai Zhikang, Chairman of Zendai Group, Wong Shun-kit, Executive Director of Himalayas Art Museum in Shanghai, together with their colleague Yoyo Huang; and Mr Lu Peng, Director General of Chengdu Museum of Contemporary Art, together with his colleagues He Lei, Lan Qingwei, Zhong Hongdou. Thanks must also go to the Shanghai International Culture Association for their financial support.

Within the British Council I would like to thank David Elliott (Director Arts, China), Lisa Zhang (Shanghai office) who managed the project from our end, and colleagues Yuxi Lu (Beijing office) and Jenny Zeng (Chongqing office).

And finally I would like to thank Tony Cragg for the spirit and generosity in which he has collaborated on the project.

