

AMNUA素描系列

AMNUA Drawing Show Series

主编 Chief editor: 王亚敏 Wang Yamin

DRAWING EXPRESSION and LIMIT

素描·表达与限度



江苏美术出版社



DREAMING EXPRESSION AND VISION TO

AMNUA素描系列

主编：王亚敏

DRAWING

EXPRESSION and LIMIT

素描·表达与限度



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AMNUA Drawing Show Series /
I Great Drawings·Dancing with Virtuoso
II Drawing·Expression and Limit

Producer / Li Xiaoshan

Curator / Wang Yamin

Duration&Participating Artists/

I Great Drawings·Dancing with Virtuoso

September 18, 2013 -November 20,2013

Egon Schiele Avigdor ArikhaBalthus

Giovanni Agostino da Lodi Guido Reni

Gaetano Gandolfi

Giovanni Francesco Barbieri Carlo Maratti

Giovanni Alberti

Pietro Berrettini Roman School (18th Century)

Italian School (circa 1700) Lovis Corinth

Caspar David Friedrich Oskar Kokoschka Antonio Balestra

Andrew Wyeth Otto Dix George Grosz

Gustav Klimt Kathe Kollwitz

Jean Auguste Dominique Ingers Giovanni Battista Piazzetta

Jean-Antoine Watteau Giorgio Morandi Max Beckmann

Co-sponsor/YUAN Space

II Drawing·Expression and Limit

September 18, 2013 - October 10, 2013

Chen Tong Chen Tianzhuo Guan Xiao Gao Bo

Ho Sin-tung (Hong Kong) JNA Lai Chih-Sheng(Taiwan)

Liao Fei Liang Haopeng Mu Xue(the Netherlands)

Shang Yixin Sun Xun Song Ta Tang Hui

Wang Taocheng Xie Molin Xu Zhe Yan Cong Yu Aijun

Zhou Yilun

Venue / Hall of 2 & 5 of Art Museum of Nanjing Nanjing
University of the Arts

AMNUA 素描系列展 /
I 伟大的素描——与大师同行
II 素描·表达与限度

出品人 / 李小山
策展人 / 王亚敏

时间 / 艺术家
I 伟大的素描——与大师同行
2013 年 9 月 18 日—11 月 20 日
埃贡·席勒 阿维格多·阿利卡 让·多米尼克·安格尔
让·安托万·华托 马克斯·贝克曼
圭多·雷尼 奥托·迪克斯 乔治·格罗茨
巴尔塔扎·克洛索夫斯基（巴尔蒂斯） 乔凡尼·阿戈斯蒂诺·洛迪
加埃塔诺·甘多尔菲 乔凡尼·弗朗切斯科·巴比 卡洛·马拉蒂
乔凡尼·阿尔伯蒂 皮耶托·贝莱埃提尼
佚名艺术家（罗马学院，18 世纪）
佚名艺术家（意大利学院，约 1700 年） 洛维斯·柯林特
卡斯帕·大卫·弗里德里希 奥斯卡·科柯施卡 安东尼·奥斯特拉
安德鲁·怀斯 古斯塔夫·克林姆特 凯绥·珂勒惠支 乔瓦尼·巴
蒂斯塔皮亚泽塔 乔治·莫兰迪

联合主办 / 元·空间

II 素描·表达与限度
2013 年 9 月 18 日—10 月 10 日
陈侗 陈天灼 关小 高波 何倩彤（香港） JNA 赖志盛（台湾）
廖斐 梁昊鹏 牟雪（荷兰） 尚一心 孙逊 宋拓 唐晖
王韬程 谢墨凇 徐喆 烟囪 于艾君 周轶伦
（按拼音顺序排名）

地点 / 南京艺术学院美术馆第 2、5 展厅

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Introduction - AMNUA Drawing Show Series

If we refuse to discuss the death of drawing (and not the situation of painting), by its very nature, its life contains both the truth and fallacy of its processes. What can be misleading is the method of how drawing is taught or through it' s various applications and artistic processes. Often we think one-sidedly on the matter, we see drawing as skills and processes and as very lengthy formal studies. Edgar Degas (1834-1917) once said, it is art' s "extravaganza" . The truth is that the nature of drawing is indeed both its soul and its athanasy: its nature is in need of being recovered, perhaps by sorting out it' s own history and by sampling current and more experimental practices. This may breathe new vitality into "becoming contemporary" . AMNUA Drawing Show Series is a concept behind this idea.

Drawing Show Series is an exhibition that rededicates attention toward drawing concepts by continually using research to reveal new processes in drawing practices. The first exhibition' s theme is expression and limit; the western age of Renaissance to Modernism are juxtaposed by exhibiting drawings as a walk through time and by studying the expression of drawings that both insist and breakthrough meaning and their limits. The evolution, solution and expansions that promoted the reconstructing of contemporary drawing and thinking by restoring life to the landscape of drawing.

In addition to the focus on western drawings from the Renaissance to Modern times -more than fifty masterworks of original drawings, Drawing Show Series is the first exhibition of a series of comprehensive artists from home and abroad. Approximately twenty young and middle-aged (selected) very active artists that are following intuitive concepts are doing so by maintaining their connection to the process and history of drawing. They express themselves in a variety of new approaches; their practices comprehensively represent contemporary drawing practices, orientations and rigor.

Li Xiaoshan
Director of AMNUA

序 /AMNUA(南京艺术学院美术馆) 素描系列

同绘画不一样，我们拒绝讨论素描的死亡问题，因为我们认定素描是“基础”性的，这里面既包含了真理也包含了谬误。谬误性的一面在于：无论是从教育还是艺术表达来说，我们把素描的基础性片面地理解为，是为了艺术的正式一刻“华丽表演”（德加），而进行的漫长的刻苦训练。真理性的一面在于：素描的“基础性”的确是其不会死亡的灵魂所在，但是，其基础性需要通过对其观念史的梳理，需要通过当下素描实践的新鲜取样检视，来重新认识，素描要重新成为当代的而存在。

AMNUA 素描系列展正是为此目的而策划，计划通过连续而有针对性地，对当代艺术中的素描实践的研究展示，来再造当代的素描观念。第一回的展览以表达与限度为主题，同时并置了珍贵的西方从文艺复兴至现代的素描展览，试图通过和时间线索的创作展示，检视素描表达的坚守和突破、意义和限度，检视素描方式的衍变和拓展，尝试还原一个真实鲜活的素描景观，从而促进再造当代的素描观念。

本回合的系列展览除了首次囊括西方从文艺复兴到现代的，约50余幅大师级别艺术家的素描原作，也是首次全面集合了海内外约20位优秀而活跃的中青年艺术家，他（她）们都遵从自身内在的直觉或者理性的观念，同素描维系着多样性的关系，并通过形式多样的创作表达出来，比较全面地代表了当代素描实践的不同方位和深度。

李小山
南京艺术学院美术馆馆长

Drawing · Expression and Limit

—Drawing Modes in Contemporary Chinese Art

By way of “drawing” this exhibition will bring together artists’ different practices and processes. Exhibited works may be painting, installation, video and other media, which are the metamorphoses of drawing. To install modes of drawing in contemporary art practices, artists’ expose their personal drawing processes and thoughts. The expression and limit exhibition will illustrate drawing modalities found in Chinese contemporary art, both concepts and practices. Fundamentality, we assume drawing may be re-implemented by tracing its history resulting in drawing itself essentially being a form of immediate expression. With an emphasis on self-consciousness, expression and limit are represented by uninterrupted and indefinite indulgences or restraints in a variety of drawing modes; they are the conversions that stimulate models of contemporary expression. So accordingly, drawing is comrades with time. Drawing Show Series exhibition will exhibit western drawings from classical to modern age (Great Drawings · Dancing with Virtuoso). These artists works will also be juxtaposed with current artworks at the same time on the scene. Through many levels of time and space the mosaic of individual systems and overall system, this exhibition shows a “landscape of drawing” together aiming to reconstruct drawing on the basis of it’s contemporary essence.

Expression and Limit

Exercise Expression / It’s base concept is the starting point of what is problematic with drawing. In education and art practices, dealing with simplified relationships such as drawing fundamentals, which in fact, deals with drawing-as-concept and sorts out the history of drawing. The method of “drawing” is not dependent on drawing’s particularity; it is in fact that “drawing” as a name, often obscures its conceptual nature. Drawing is simply a form of expression as is painting or art-as-idea which is an ideal of painting. Some of drawing’s history left clues between body and design, between narrative and contemplation (subject and object), between the ideas and historical painting and between text and drawing (etc...). Drawing is not the basis for practice and

素描·表达与限度

——当代艺术中的素描方式

由素描的方式，汇集艺术家的创作，展出作品则分别涉及绘画、装置、影像等素描的变异呈现形式。展览亦将由参与艺术家在展览中相对独立地呈现其个人的“素描”系统，共同装置出当代艺术实践中的素描方式。展览从表达与限度的视角梳理和呈现中国当代艺术中素描的方式，呈现其中的观念和实践。就素描来说，我们通常所认为的素描的基础性，应当重新落实到素描观念的正本溯源上，即素描本身就是本质的方式，是直接表达。表达限度之自我意识的强调，则通过对素描方式不间断不确定地放纵或束缚而表现出来，是当代表达之动力模式的转换形式之一，由此也将素描的方式基于时间而置入当代，成为“时间的同志”。就素描的展示来说，展览将被置入从西方的古典到现代的素描展示（《伟大的素描——与大师同行》）中，各个艺术家的创作亦将被同时并置在展示现场，通过诸多层面的时间和空间、个体系统和整体系统的相互镶嵌，共同表演呈现一个素描的景观，目的是为了将素描重新落实到其真正的观念基础上——素描要成为当代的。

表达与限度

练习表达 / 素描问题的起点是其“基础”观念。在教育 and 实践中，我们要处理像“素描—基础”这样的简化关系，这其实是要我们处理素描的观念基础，梳理素描的观念史。素描的观念问题不依赖其特殊性，实际上，常常是“素描”作为概念遮蔽了其观念问题。素描观念至少是绘画或者艺术观念的另一种表达形式，在当下，它也至少就是绘画观念本身。素描观念史的一些线索是：在身体和设计之间、在叙事和观照（主体的和客体的）之间、在观念和 历史绘画之间、在文本和素描之间等等。素描不是练习及表达的基础，它就是练习及表达，以素描的方式，我们不断练习表达。

约束绘画 / 练习表达在当下的一个重要的展示是其限度问题，约束绘画是其中的一个重要特征。约束绘画通过放纵或者束缚素描来凸显绘画在当代语境中的努力存在，由此将素描的主动表演合法地置入当代的艺术动力系统，并呈现它们的同一性。这一动力系统的运作方式之一就是努力制造和维持相互之间的摩擦关系，通过挤压和释放而制造动力，不断形成变形，对它来说，正是“所有当下的，都必须是异形”，这也就是当下的矫饰。在观念被展示的当代，当下的矫饰是超越风格层面的回应。成为当下意味着以当下的方式回应过去，成为矫饰意味着以矫饰的方式回应矫饰。并且，当代的素描实践是针对绘画的延时和遁词。矫饰的方式则可以是：白日梦、写作、癫狂、程序化、主体焦虑、机器艺术等。

素描同志 / 约束绘画作为一种动力形式，将练习与表达的素描，

expression, it is the practice and expression itself. By way of drawing, humanity exercises expression.

Painting Constraints/ At present, Exercise Expression reveals issue of limit, while Painting Constraints are a most important feature. By indulgence or constraints in drawing, Painting Constraints highlight painting's effort to exist within the contemporary context whereby activating drawing's rightful place in contemporary art as it's power-system preserves its present identity. One mode of operation of this power-system is to create and sustain the frictional relationship among them by stimulating power squeezing, releasing and evolving deformation, which is "all present and must be transformed" for itself, which may be viewed as contemporary Mannerism. Current Mannerism is a response beyond aesthetic style in the contemporary context, in which ideas are showed. Being in the present moment means to respond to past by the way of present, being contemporary means to respond to historical Mannerism by the way of Mannerism itself. Also, contemporary drawing practices are delay and subterfuge for painting. The ways of Mannerism could be daydreaming, writing, mania, procedures, subject anxiety and Machine Art, etc..

Drawing Comrade/As a form of power, Painting Constraints is showing the drawing of Exercise Expression as the seesaw among variety of limits. Drawing can also be the isomorph of show of Mannerism, which is an exhibition for the sake of an exhibition, making the protagonist manipulating the theater, which is perhaps contemporary methodology. Illustrating a walk with or through history, even though for the moment, history exists as this exhibition. It also exists as a workshop, a style, a movement and concept of masterworks. If being contemporary depends on re-basing time by juxtaposing present time in this exhibition then by pulling both Classical and present Mannerisms into the show. When we say that to be contemporary is to be "Time's Comrades" □Boris Groys□, to be interconnected with time, that is, drawing's Exercises Expression(with its show). Time should take care "of each other". Being both the oldest way and the most current practice, drawing is exactly both an old and new comrade.

展示为各种极限之间的拉锯。素描的展示也可以同构为矫饰的展示，为了一种展示而展示，让展示成为主角、操纵剧场，这不是当代的方式吗？是展示一种和历史的同行，尽管这一历史以作坊、风格、运动、观念和《大师》的展示而存在。如果说成为当代要重新基于时间，比如在展示中并置时间，那么就把古典的矫饰和当下的矫饰一起扯入展示来。当我们说成为当代是要做“时间的同志”，和时间相濡以沫，也就是说素描的练习表达及其展示要和时间相互关照。以最古老的方式及其当下的实践，素描不正是既老又新的同志吗？

作为展示的《素描·表达与限度》

同行展示 / 和当下同行的素描，其第一回展示的《素描·表达与限度》，将与《素描——与大师同行》一同呈现。布莱斯利·坎比亚索、贾可布·蓬托莫、圭多·雷尼、安托万·华托、多米尼克·安格尔、马克思·贝克曼以及巴尔塔扎·克洛索夫斯基(巴尔蒂斯)等等，晚期文艺复兴的气质通过罗马学派、洛可可和巴洛克、历史表现、伪古典，一直延伸到新表现，形成了矫饰的谱系。必须承认当代的某种症候的历史对应，当然，当代矫饰是更加丰富和拓展的，包括了形式、叙事及媒介意识等多方面的表达与限度之表演。两个并置的展示，在大师和同志之间，此一展示旨在继续制造在当下的、同时的相互关照。

镶嵌表演 / 从表达与限度的视角，这一关照的展示可以重点探讨的方面包括但是不局限于：再现、自传、叙事、知识体系及其生产、媒介意识、自主性（自动或者机器素描）、融合与介入等。它在形式、内容和观念上扩展呈现为各种极端和对立的方面，对表达的限度进行拷问，包括但不限于：机器素描 / 素描现象学、叙事 / 抽象、自动 / 被动、绘画 / 现场、物 / 观念、基础 / 矫饰以及历史 / 视觉等。这些展开的关照将是现场的表演，即在相互的并置和关联中，一起嵌入展示的空间和时间：艺术家们在各自既相对独立的展览空间和时间里协商布展和展示，相互参照着营造自我的素描系统或者相互影响和归化为若干集成单元，共同呈现一个当下的素描景观。

基础素描 / 同行展示和镶嵌表演，在历史和当下的时空重合中呈现素描景观，是要重返素描的观念基础。在素描观念史的基础上来探讨当下的，以素描的方式或者名义进行的表达与限度问题，实际是要就此带出和讨论当代绘画、当代艺术的问题，这是对素描正名，也是此素描展示的初衷。并且，素描问题就是绘画问题，素描问题没有缘起，素描如何矫饰的表达是对素描观念史的梳理，素描展示的矫饰是展示当代的实践。由此，素描再次成为我们的基础。如果说成为当代，对于观者来说意味着成为“旅行者”，那么，《素描·表达与限度》可以是给当代观光客随手取用和丢弃的观光指南手册，如此足矣。

王亚敏 策展人

Drawing • Expression and Limit as Show

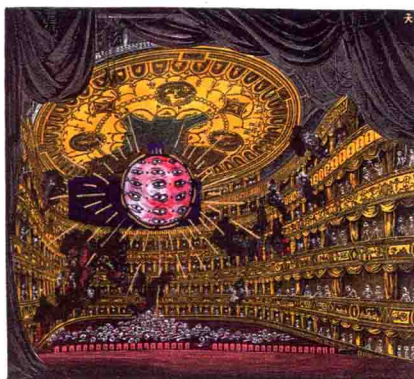
Walking With Show / Walking with the present, drawing's first show Drawing • Expression and Limit will be presented with the show Great Drawings-Dancing with Virtuoso. Luca Cambiaso, Jacopo da Pontormo, Guido Reni□Jean-Antoine Watteau□Jean Auguste Dominique Ingers, Max Beckmann and Balthus, etc., the temperament of the Late Renaissance, through the Roman School, Rococo and Baroque , Historical Expressionism, Pseudo- Classical, has been extended to the New Expressionism, forming a genealogy of Mannerism. We must admit that some contemporary symptoms' historical correspondence. Of course, contemporary Mannerism is richer and more expansive, which includes performances of Expression and Limit from form, narrative and media awareness and other aspects. Being two juxtaposed display and between the masters and comrades, this show aims to continue to create mutual care in the moment.

Mosaic Performance / From the perspective of Expression and Limit, this exhibition focuses on aspects including but not limited to representation, autobiography, narrative, knowledge systems with it's production, media awareness, autonomy (automatic or machine drawing), integration and involvement and so on. It presents expands into a variety of extreme and opposing aspects of form, content and concepts that torture expression with its limits including but not limited to machine drawing/drawing phenomenology, narrative/abstract, automatic/passive, painting/scene, thing/idea, basic/Mannerism and history/visual. These expanded

concepts will be live performances, that is, by juxtaposing and associating them with each other; all of theses will be embedded into the display's space and time: artists will consultatively install and show their works in their own relatively independent exhibition space and time, creating their own drawing systems by cross-reference or partitioning themselves into a number of integrated units by interactions among them, and to together present a current landscape of drawing practices.

Basic Drawing / Walking With Show and Mosaic Performance, presenting the landscape of drawing in the overlaps of time and space of the history and the present, is to return to the basic of drawing's ideas. On the basis of the history of drawing's ideas, to discuss current problems of expression and limits in the form or name of drawing is actually in order to bring out and discuss the problems of contemporary painting or art that is justification for drawing and the original intention of this exhibition. Drawing's problems are most similar to painting's problems that have uncertain origins: how to express drawing by the way of Mannerism is to sort out the history of drawing; the Mannerisms in this show are a show of contemporary practices. Thus, drawing once again becoming a source of origin. If being contemporary, for the viewers, means to become "travelers", then, Drawing • Expression and Limit can be readily accessible and discarded sightseeing guidebook to contemporary tourists, which is enough for its purpose.

Wang Yamin
Curator



伟大的发明 /
The Great Inventions
马克笔，A3 照片复印 / permanent
paint marker on A3 photo copies
29.7cm×42cm×18