



EVERYWHERE

Public Art Around the World

# 无处不在

公共艺术  
海外拾趣  
邹达 邹雷 著

大连理工大学出版社

014/113

文化空间  
Culture  
Space

114/181

商业空间  
Commercial  
Space

182/273

行为空间  
Behavior  
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休闲空间  
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# 序言

现代城市无节制的巨型化与庞杂化，正日益凸显其非人性的一面，以至于“人，诗意地栖居”的想象似乎都在失去其现实基础。千城一面的街区、漫无边际的楼群、拥挤不堪的交通、混浊而充满颗粒感的空气……所有这一切，都使得人们对城市的诉求再也不止于物理性的栖身处所，而更多地转向心理上的释放超越，城市空间的精神容载渐成时代所瞩目的文明标志。在某种意义上，现代城市的公共艺术借这种需求的杠杆撬动而风生水起，而事实上它也构成了改善和优化城市品质的一种策应通道。今天，不仅是在中国的城市，在世界各地的街道社区，林林总总、形形色色的公共艺术品正在日趋鲜明地成为城市公共生活的一种标志性景观。

然而，城市公共艺术作为城市文化议题的历史毕竟还不太久远，在学科划分中它应被归为艺术装置类还是环境设计类至今也众说纷纭，莫衷一是。名义上的区分自然并不重要，事实上也没有影响它借风起云涌的“城市化”浪潮迅疾地遍布世界各地，不可否认，社会认同的先天不足和艺术水准的参差不齐，确实使某些“艺术品”的文化正当性与公共道义性饱受争议，毁誉参半。平心而论，寰宇之中如中国城市雕塑那样以“工厂”生产方式批量化粗制滥造的案例着实少见，但世界各地真正称得上“艺术品”的成功之作也并非遍地皆是。因此，要改善城市公共艺术的生态环境，要提高城市公共艺术的现实水准，还需要展开更多基础普及与鉴赏引荐的工作。由邹达、邹雷两位作者拍摄并结集出版的《无处不在》在这方面有所思考、有所行动，值得欢迎和推荐。

本书中收录了数百件由作者亲临现场摄影记录的城市公共艺术作品，其中不仅包括了众多闻名于世的城市公共艺术经典作品，还包括了一些虽不见经传但同样匠心可鉴的优秀案例。作者的镜头不仅记录了作品的整体面貌，而且还记下了从不同角度可做比较和观摩的效果，为无法亲至现场的观者提供了一种“体验”的通道。从这一意义上说，《无处不在》可以说采用了一种世界的文化语言，是对海外艺术的回声。



记得曾经在网上见过一个段子，形容世界各地景点时常可见的三种游客：观而不拍沉浸其中者，多为欧洲人；拍而不语拍完就走者，多为日本人；拍而大叫“给我来一张”者，多为中国人。话虽刻薄，事实也并不简单如此，但其中对于世人应如何对待世界文明景观的提醒还是有道理的，诚如本书作者那样，走过看过，拍过记过，再将之结集成册，让更多的人多一些接触世界、理解艺术的机会，何尝不是一种传播文明的有效方式。我想作者的良苦用心还是能被读者感受到、体会到的，也能引起共鸣。

城市公共艺术的公共性，就在于它对所有人的平等开放。这种特性决定了它的图说方式不同于一般在美术馆展出的作品，它要比一般作品更为用心地定位与观众对话的角度与方式，而要传达这种意图的拍摄者，就不能仅限于一般地记录作品，还要选择一种有助于说明作品本性的角度构成对作品的某种“解释”。本书将之定位为“拾趣”，从艺术与生活的角度来阐释这些作品，其中包含了作者的著作意图。另外，作者还回避了诸多可能引起争论的分类方法，只选择了从“环境空间关系”的角度进行区分，从作品与“文化”、与“商业”、与“行为”、与“休闲”等公共空间的关系来分别予以呈现，对于本书作为一种大众读物的定位，我认为这种阐释的方法是可行的。

本书的主标题“无处不在”点出了城市公共艺术基于城市文化生活的普遍存在，看似轻松简单，其中却隐隐透出一种思考：无论是收入本书或未收入本书的更多城市公共艺术品，它们真正地今天的城市、与人们的生活融为一体了吗？

我以为这是需要细细思考并给出答案的，这也是两位作者给我们留下的一个世纪之间吧。

许平 教授  
中央美术学院研究生院院长

# PREFACE

Modern cities are sprawling uncontrolledly, getting more and more colossal and sophisticated. Their inhuman nature is becoming so obvious that it seems the imagination of "human, living a poetic life" is losing its realistic foundation. Streets in various locations have the same formulated appearance; blocks of buildings are expanding beyond boundary; transportation is intolerably crowded; air is foul and full of particles... All of these just make people want more from cities, not simply a physical place to live in, but more of a spiritual realm for psychological relief and transcendence. The spiritual bearing of urban space is gradually becoming the symbol of civilization which commands the attention of this era. In a sense, the booming of public arts in modern cities is a result of the leverage effects of this need. And as a matter of fact, it has also become a coordinating channel for the improvement and optimization of city quality. Nowadays, not only in Chinese cities, but in streets and communities all around the world, public art of diversified categories and styles is apparently becoming an iconic landmark in urban public life.

However, the history of urban public art as an issue under discussion in urban culture is not quite long after all. In terms of discipline classification, different opinions still exist as for whether it should be categorized as artistic installation or as environmental design. Of course, designation distinction is not important. Actually, it did not change the fact that urban public art was rapidly spread to the entire world by riding the tide of "urbanization". It is undeniable that, due to an inherent lack of social identity and patchy artistic performance, the cultural validity and public morality of certain "artworks" are in controversy, with both praise and blame. In all fairness, some Chinese urban sculptures are poorly and hastily manufactured in factories, and cases like this are quite rare in the entire world. Yet successful works of art that are truly worthy the name are neither common on earth, so efforts still need to be done in popularizing fundamental art knowledge and recommending outstanding artworks in order to improve the eco-environment and actual quality of urban public art. As a collection of the photos taken by Zou Da and Zou Lei, *Everywhere* has done some thinking and made some actions in this regard, so it is worthy of welcome and recommendation.

This book collects hundreds of photos taken by the authors on site as a record of urban public artworks, not only including many world-famous classical works of urban public art, but also some outstanding cases that are not so famous but still ingenious. The authors have not only recorded the overall appearances of those works, but also details from various angles, useful for comparison and close observation, which is an "experience" channel for readers who cannot see those works in person. In this sense, *Everywhere* has adopted a universal cultural language. It is an echo to overseas arts. I still remember a joke once read online, describing three types of tourists often seen in scenic spots all around the world: those who just appreciate the views and take no photos

are usually Europeans; those who take photos and leave without a word are usually Japanese; and those who take photos and shouting "Take a picture of me!" are usually Chinese. Although reality is more complicated than this, this joke, bitter as it is, makes a good point in reminding people of the right way to treat those scenic spots of world civilization. Just like the authors of this book, man can visit, appreciate, photograph and record the views, and then they can collect these photos in a book, gifting more people with an opportunity of getting in touch with the world and comprehending arts. Isn't this an effective way of propagating civilization? I believe the good will of authors will be sensed and understood by the readers, who may also share their opinions.

The publicity of urban public art lies in the fact that it is equally open to all people. This feature dictates that its way of illustration shall be different from that of those exhibited in art galleries. Compared with those ordinary exhibitions, it must pay more careful attention to the angle and manner in which it makes conversation to the audience. And in order to do that, the photographer shall not just record the work, but rather "explain" it from an angle that can facilitate an understanding of its nature. The angle of this book is defined as "fun snapshots". It explains these works from the angle of arts and life and it reflects the author's intention of publication. Moreover, the authors evaded such classification methods that may cause disputes and chose to distinguish these works from the angle of "environmental spacial relationship" and present them in accordance with their relations to public spaces such as "culture", "commercial", "behavior" and "leisure". Since this book is positioned as public reading, I think this way of explanation is feasible.

The main title of this book *Everywhere* indicates the ubiquity of urban public art in the cultural life in cities. Simple as it seems, this title radiates a subtle light of thinking: Have those works of urban public art, be it included or not included in this book, truly got integrated into today's cities and people's lives?

I believe this is a question that requires careful thinking and an answer. This is perhaps the "Question of the Century" raised by these two authors.

Professor Xu Ping

Dean of Graduate School at Central Academy of Fine Arts

# 前言

因为工作关系，行走四方，在拍摄建筑之余，总把镜头对准公共艺术作品。西方美学经常把雕塑、建筑、绘画、音乐相提并论，把它们作为文化受众美育的必修课。无论走到哪里，你都会发现传统的艺术殿堂和镇馆之宝都离不开雕塑，处理空间关系、景观设计、城市地标也都离不开公共艺术。文化决定了城市的高度，文化决定了城市的未来。

目前，国内关于海外公共艺术的书籍因版权问题专著不多。本书试图通过作者近几年海外留学和游历的零散足迹，把公共艺术方面涉及雕塑、装置的作品加以整理分类。本书没有选择教科书式的经典佳作，没有选择世界名城名师的标志性大作，也没有选择国人认知度较高的常见作品，而是把注意力放在非主流的艺术家的评论家甚至游客笔触很少涉及的作品上，力求选择一些观赏性、趣味性较强的作品，侧重信息量大、视觉冲击力强的作品。为方便阅读，本书划分为几个章节，表现形式以图片为主，间或配以散文诗性语言，抒发作者拍摄时的内心情感，或者说采编时与作品的一种共鸣、一种对话、一种感觉、一种凝思，旨在告诉人们公共艺术无处不在，美无处不在，就在你身边、在广场、在海边、在公园、在建筑、在大地……

作者还特意编辑了博物馆别册，选择了海外部分著名博物馆的精美馆藏，如古希腊著名雕塑波塞冬原作和摆放在联合国大厅入口的复制品、佛罗伦萨艺术学院大卫雕像原作与同一城市其他两处的复制品，展现了有趣的对比。

读图时代之际，依据知识产权和版权的使用规则，欧美国家占据了文化制高点，人为制造新的文化壁垒，你会发现许多国家的博物馆、公共美术馆和艺术馆越来越多地限制专业拍摄，图片转发和版权使用都会付出代价。所以，我们真诚地希望几年来的采撷会成为艺术家进行艺术创作的灵感源泉，成为公众美育的甘露。

邹达

2014年3月17日

# FOREWORD

Because of my job, I traveled a lot to many places. Besides taking pictures of architecture, I have always focused my camera on public artworks. Western aesthetics usually mentions sculpture, architecture, painting and music in the same breath, and regards them as the compulsory courses of aesthetic education for cultural audience. Wherever you go, you can always find sculptures in the great traditional art galleries and some of them are regarded as the most precious treasure in the house. In terms of spacial relationship treatment, landscapes and city landmark design, public art is also indispensable. Culture determines a city's height. Culture dictates a city's future.

At present, due to copyright issues, there are not many books on overseas public art published in China. This book intends to organize and categorize our photos of public artworks concerning sculptures and installations taken during our overseas study and travels in recent years. This book does not choose those classical works that are usually selected by textbooks or the representing masterpieces of world-famous artists designed for world-famous cities. Nor does it choose such works that are quite familiar to the Chinese people. Instead, this book focuses on some non-mainstream artists, critics and works that are rarely mentioned even by tourists. Works of high ornamental value and great interest are preferred here. Emphasis has been put on works that are informative and with strong visual impact. For readers' convenience, this book is divided into several chapters. The main form of illustration is pictures, and from time to time a prose is adopted to express our feelings when we took the photo. The prose can also be seen as an echo, a conversation, a perception or a meditation that we had when we edited those photos. It aims to tell people that public art is everywhere and beauty is everywhere, just beside you, in a square, by the sea, in a park, in a building, or on the earth...

We have specifically compiled a *Museum Attachment*, illustrating the exquisite collections of some famous overseas museums, such as the original famous sculpture *Poseidon* made in ancient Greece and its duplicate set at the entrance to the hall of UN, the original sculpture of *David* kept in Florence National Academy of Fine Arts of Italy and its two duplicates kept in other places in the same city. Interesting comparisons are made in this way.

In this time of "picture browsing", due to rules of intellectual property and copyrights, countries in Europe and Northern America has occupied the cultural vertices. New cultural barriers have been made artificially. You may find that in museums and public art galleries in many countries, professional photographing is prohibited. Prices shall be paid for picture forwarding and copyrights. We sincerely hope that these fruits we have collected in the past few years could serve as the source of inspiration for artists in creation and provide sweet juice for public aesthetic education.

Zou Da

17th March, 2014





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城市中心广场、博物馆、美术馆、剧院等文化空间，是表现城市及社会公共文化形象的场所，是特定时代特征和城市文化形象的集中体现，对公共艺术的创新和前瞻性有很高的要求，也即这种场所的公共艺术作品更加体现了特定时代的公共审美水平及对多元文化的接纳程度和宽容程度。

本章所收录的此类作品以观念性的公共艺术品为主，此类公共艺术品与人们的文化认同有较大距离，它们的价值倾向特点是强烈的观念和实验性，尖锐地对抗人们习惯的美学认知。



