



2018 约翰·莫尔绘画奖(中国) 作品集

Works Collection of John Moores Painting Prize (China) 2018

凌 敏 主编

上海大学出版社

2018 约翰·莫尔绘画奖(中国)
John Moores Painting Prize(China) 2018

作品集 Works Collection

凌 敏 主编

上海大学出版社

图书在版编目 (CIP) 数据

2018 约翰·莫尔绘画奖 (中国) 作品集 / 凌敏主编.
—上海: 上海大学出版社, 2018.4
ISBN 978-7-5671-3087-6

I. ① 2… II. ① 凌… III. ① 绘画—作品综合集—中国—
现代 IV. ① J221

中国版本图书馆 CIP 数据核字 (2018) 第 048664 号

责任编辑 傅玉芳
封面设计 奚澎亮
装帧设计 花苏苏
技术编辑 金鑫章斐

书 名 2018 约翰·莫尔绘画奖 (中国) 作品集

主 编 凌 敏

出版发行 上海大学出版社

社 址 上海市上大路 99 号

邮政编码 200444

网 址 www.press.shu.edu.cn

发行热线 021-66135112

出 版 人 戴骏豪

印 刷 上海新艺印刷有限公司

经 销 各地新华书店

开 本 787mm×960mm 1/16

印 张 17.25

字 数 345 千字

版 次 2018 年 4 月第 1 版

印 次 2018 年 4 月第 1 次

书 号 ISBN 978-7-5671-3087-6/J·445

定 价 160.00 元

2018 约翰·莫尔绘画奖(中国)

| 主办 Host |



John Moores
Painting Prize



上海美术学院
SHANGHAI ACADEMY OF FINE ARTS



上海民生现代美术馆
SHANGHAI MINSHENG ART MUSEUM

| 协办 Co-organiser |



LIVERPOOL
JOHN MOORES
UNIVERSITY



英国文化教育协会
英国总领事馆文化教育处

| 特别鸣谢 Sponsor |



中国民生银行
CHINA MINSHENG BANK



上海民生艺术基金会
Shanghai Minsheng Art Foundation



Sheraton
Shanghai

上海锦江三友酒店集团

BLAIN SOUTHERN

目 录 Contents

- 2 序一
Preface I
- 6 序二
Preface II
- 15 评委介绍及评审花絮
Jurors Introduction & Selected Pictures from Judging
- 29 一等奖获得者 优秀奖获得者
First Prizewinner Prizewinners
- 51 入围作品
Shortlisted Works
- 249 2016 英国约翰·莫尔绘画奖一等奖得主
Michael Simpson 作品精选
2016 First Prizewinner of British John Moores Painting Prize
Selected Works of Michael Simpson
- 268 后记
Postscript

目 录 Contents

- 2 序一
Preface I
- 6 序二
Preface II
- 15 评委介绍及评审花絮
Jurors Introduction & Selected Pictures from Judging
- 29 一等奖获得者 优秀奖获得者
First Prizewinner Prizewinners
- 51 入围作品
Shortlisted Works
- 249 2016 英国约翰·莫尔绘画奖一等奖得主
Michael Simpson 作品精选
2016 First Prizewinner of British John Moores Painting Prize
Selected Works of Michael Simpson
- 268 后记
Postscript

序一

约翰·莫尔绘画奖在中国已成功地举办了五届，一共产生了 25 位获奖者，其中 5 位获得大奖。他们优秀的作品增加了该奖的含金量与影响力，同时，随着约翰·莫尔绘画奖在中国影响力的不断扩大，获奖者各种机遇纷至沓来，各种荣誉与利益也接踵而至。这当然离不开评委们以及工作人员的辛勤劳动。在此仅代表主办方、获奖者向他们表示崇高的敬意和由衷的感谢。

从 2010 年至今，约翰·莫尔绘画奖（中国）在作品征集、参赛人数、入围作品、获奖者等方面都呈现出良好的发展趋势。参赛人数从第一届到第三届以四位数递增，覆盖了包括中国港澳台地区等全国 34 个省市自治区和地区。到第四、五届时参赛人数趋于稳定，每届 3000 人左右。可见，约翰·莫尔绘画奖（中国）已成为名副其实的中国当代绘画全国性的赛事。从参赛者的年龄来看，每一届都有显著变化：第一、二届参赛者基本是 70 后、80 后的在校学生。从第三届开始出现了 50 后、60 后的参赛者，甚至还有 40 后的。可见参赛者已不再局限于艺术院校的学生，有更多来自社会的独立艺术家和业余绘画爱好者参与。第五届又有了新的变化，90 后的年轻艺术家已经占参赛总人数的三分之一，大有后来者居上之势且来势迅猛。年轻人的关注与喜爱，代表着未来的方向。由此可见，约翰·莫尔绘画奖（中国）赛事的发展是健康、富有生命力而且是可持续的。

从统计数据看，五届参赛作品总数达到 12500 余件，总入围作品 378 件，总获奖作品 25 件。回顾五届的入围作品与获奖作品，试图从中总结出作品的风格样式，以及获奖作品的艺术价值取向等等，找出一条约翰·莫尔绘画奖（中国）的发展脉络与线索，但结果是徒劳的，既无规律可寻也无线索可找。但是，从上述的参赛者不同的年龄层创作的作品中可以发现一些有趣的现象，即不同年龄的参赛者有着不同的生活经历，在表现题材、艺术形式、审美趣味上是完全不同的。

60后与一部分70后，他们生长在中国改革开放的年代，是中国当代艺术探索的一代，其作品表现题材较为生活化，热衷于揭示社会矛盾，具有批判精神和人文情怀。尽管在表现形式上无法摆脱对西方当代艺术语言的模仿，但在审美方面呈现出的原始冲动让人感受到一种“真”。70后、80后是中国当代绘画艺术的新生代，他们接受了较完整的系统艺术教育，且大部分人有海外留学经历，眼界开阔，对中国当下的社会发展也有着独特的见解和思想，尽管在艺术表现语言上为追求完美背负着沉重的使命感，但在审美方面让人感受到一种“实”。

90后成长在信息化时代，是“碎片化”的一代。他们的认知方式决定了行为方式与审美取向，所以在表现题材和内容上无地域概念，形式也是丰富多元的，但是在炫目的表现形式的背后却隐藏了一种无法言语的迷茫。也正因为这种“泛”“迷茫”的不确定性，在审美方面给人带来一种“趣”。综上所述，用60后的“真”、70后与80后的“实”、90后的“趣”来概括五届参赛作品的审美取向显然是不够准确的，但希望可以为中国当代绘画艺术现状研究提供一种思路，起到抛砖引玉的作用。

我们引进和主办约翰·莫尔绘画奖（中国）的初衷是为中国当代绘画艺术搭建一个国际化的交流平台，在国际交流中研究和反思我们当代绘画艺术的发展方向与路径。正因为如此，我们希望获奖作品能够具有引领性与创新性，更多地反映出中国当下的在地性。我认为，积极推动艺术创新，发掘新兴艺术力量，应是约翰·莫尔绘画奖（中国）未来发展的方向及生命力所在。所以，该奖是否成功的标志，不仅仅体现在其参赛人数和覆盖面，更重要的是要体现获奖作品艺术形式的先锋性与实验性，表现题材的在地性与时代性，艺术思想的深刻性与批判性，以及艺术作品的引领性与创新性。尽管约翰·莫尔绘画奖（中国）已取得了可贺可喜的成效，但是离主办者对大奖赛的期许目标还有很大的上升空间。

在第五届约翰·莫尔绘画奖（中国）举办之际，我们除了肯定活动取得的成功外，还需要思考其在未来五届甚至更长的时间里如何更好地发展。所以，我们现在需要考虑其前景与方向，让其更加符合新时代的发展趋势，甚至在全球的当代艺术发展中发挥重要的作用。评委是整个活动的核心，他们的判断从某种程度上来说起到了决定性的作用。但评委通常是由中英两国的艺术家、评论家组成，他们在学术背景、艺术主张、人文视野等方面都不同，所以对于作品的判断很难达成一致。如何加强评委们在评审前对评奖标准的讨论，特别是对作品的实验性和形式完整性的关系、作品内容与文化背景与图形寓意表现的关系等等进行交流与讨论，促进评委们在评选标准上达成共识，是值得主办方和组委会考虑的一个重要问题。

2018 约翰·莫尔绘画奖（中国）作品展即将开幕，本届获奖作品也将面世，接受专业艺术工作者与社会各界人士的检阅和评价，以帮助评委会提高评审水平，以体现约翰·莫尔绘画奖（中国）在中国当代绘画艺术领域的引领性地位。

汪大伟 教授
上海美术学院执行院长
上海创意设计协会主席
上海美术家协会副主席

Preface I

Throughout its 5 editions held in China with great success, the John Moores Painting Prize has spawned 25 award-winning artists, 5 of which have taken home the grand prize. Their outstanding works have contributed to the prestige and influence of this award. Meanwhile, having gained considerable clout in China, the John Moores Painting Prize has yielded a host of opportunities, honors and ensuing gains for its respective laureates. This, of course, would not have been possible without the painstaking efforts of the jury and staff members involved. On behalf of the organizers and laureates, we hereby express our utmost respect and heartfelt gratitude.

From 2010 until present, the John Moores Painting Prize (China) has boasted a positive trend of development with regards to its call for entries, number of participants, finalists and award-winners. From the 1st until the 3rd edition, the number of participants saw a 4-digit progressive increase, covering a total of 34 provinces, cities, autonomous regions and other areas spread out over the Chinese Mainland and the Hong Kong, Macao and Taiwan regions. The number of submissions for the 4th and 5th edition evened out at around 3000 individual entries. It's obvious the John Moores Painting Prize (China) has become a nationwide competition for Chinese contemporary painting worthy of the name. As far as the participants' age is concerned, each edition has witnessed striking changes: submissions for the 1st and 2nd edition came primarily from students born in the 70's and 80's who were still pursuing their studies. From the 3rd edition onwards, participants born in the 50's and 60's and even the 40's began to send in submissions. It became clear that participants were no longer limited to the profile of the art academy student, but also included independent artists as well as amateur painters from all walks of life. The 5th edition has witnessed another change, namely young artists born in the 90's now occupied one third of the overall number of participants. Arguably, these newcomers on the scene have taken pole position and become a force to reckon with. The direction we're headed in, hinges on the attention and appreciation we get from young people. From this, it can be gathered that the John Moores Painting Prize (China) has enjoyed a sound development with

full of vitality and has proven itself to be sustainable.

Looking at the statistics, a total of 12500 entries was submitted for the 5th edition, with 378 works entering the final selection, 25 of which took home an award. Looking back on 5th edition's shortlisted and award-winning works, attempts have been made to summarize their stylistic patterns, tendencies regarding artistic value, etc. and to seek out a developmental context and red thread underpinning the John Moores Painting Prize (China), yet no regular patterns nor contextual threads could be detected. However, some intriguing phenomena could be singled out by looking at the creations hailing from each of the participants' aforementioned age groups. Namely, participants from the different age groups have different life experiences, resulting in entirely different subject matter, artistic forms and aesthetic tastes.

Participants born in the 60's and a portion of those born in the 70's grew up in the era of Reform and Opening-Up. This generation played an exploratory role for Chinese contemporary art, therefore, the subjects of their works are typically grounded in life. This generation is set on exposing social contradictions, and possesses a critical spirit as well as humanistic sentiment. Although they inescapably emulate the Western contemporary art languages in terms of expressive forms, their raw aesthetic drive gives people a sense of "authenticity". Participants born in the 70's and 80's make up the new generation of Chinese contemporary painting. They received a relatively comprehensive, systematic art education and large part of them have had experiences studying abroad. They have a broad horizon with unique insights and ideas concerning China's current social developments. Though the pursuit of perfection in artistic expressive language gives rise to a heavy sense of mission, it aesthetically presents an impression of "substance".

Participants born in the 90's grew up in the Information Age, which is also known as fragmented generation. Their cognitive methods determine their behavioral patterns and aesthetic predilections, so they're not bogged down by

regional distinctions in terms of theme and content. Their art is rich and diverse in form, but behind the glitzy expressive forms lies an unspeakable confusion. It is because of the uncertainty of this "pervasive" and "confusion" that these artists bring to the fore an "intriguing" aesthetic. To sum up, it would obviously be inaccurate to summarize the aesthetic orientation of all 5 editions' entries by describing the "authentic" 60's artists, the "substantial" 70's and 80's, and the "intriguing" 90's generation, but hopefully this can help frame further research on the status of Chinese contemporary painting, and serve as a modest spur for further contributions.

Our original intention in introducing and organizing the John Moores Painting Prize (China) was to set up an international communication platform for Chinese contemporary painting, so as to research and rethink the direction and path of the development of our contemporary painting in the context of international exchanges. Precisely because of this, we hope the award-winning works can serve as innovative trailblazers, and to reflect more of the current local groundedness here in China. I believe the future direction and vitality of the John Moores Painting Prize (China) shall lie in the efforts of actively promoting artistic innovation and unearthing the burgeoning power of art. Hence, the marker for this prize's success should not only reside in its number of participants or coverage in terms of content, but more so in the pioneering and experimental spirit in forms, spatiotemporal relevance in themes and the reflective incisiveness and exigence of the prize-winning artworks, as well as the trailblazing and innovative qualities. Although the John Moores Painting Prize (China) has already attained praiseworthy results, there's still considerable leeway for growth towards the expected goals put forward by the prize's sponsors.

As the 5th edition of the John Moores Painting Prize (China) is underway, besides positively affirming the successes of the initiative, we must also reflect on how it can develop even more favorably in the next 5 editions to come, or even further down the line. Hence, we ought to consider its prospects and

direction, so that it can be in line with development trends of the new era before us, and even to the point of playing a vital role in the global development of contemporary art. The jury is at the core of this entire initiative. Their verdict, to an extent, plays a decisive role. However, the jury is made up of artists and critics from both China and the UK, whose academic backgrounds, artistic views and humanistic perspectives differ greatly, making it hard for them to reach a consensus. This begs the question of how to intensify discussions on appraisal standards between jury members prior to their assessment. They specifically ought to engage in exchanges and discussions regarding the relations between the experimental qualities and integrity of forms, and between the cultural background underpinning the contents and the in-depth meanings conveyed by these pictorial depictions, which will help the juries to reach a consensus on evaluation criteria. This vital issue deserves consideration by the organizers and the organizing committee.

With the inauguration of the 2018 John Moores Painting Prize (China) exhibition, this edition's prize-winning artworks are about to be unveiled. They will be scrutinized and evaluated by art professionals and people from various industries, which may help the juries to improve their level of appraisal, and to show the trailblazing position of the John Moores Painting Prize (China) in the Chinese contemporary painting field.

Wang Dawei
Professor, Executive Dean of the Shanghai Academy of Fine Arts
Chairman of the Shanghai Creative Design Association
Vice-Chairman of the Shanghai Artists Association

序二

2018年，是一个特殊的年份，它标志着两个值得好好纪念的日期：其一，约翰·莫尔绘画奖成立至今跨进第60个年头；其二，中国赛区已经第五次成功举办活动，这意味着约翰·莫尔绘画奖进入中国已有十年，在此期间，约翰·莫尔绘画奖已经确立了自身作为一个具有高度影响力和生产力的形象。今年我们一共吸引了约3400名参赛者报名，奖项的影响力已经涵盖至中国大部分省份，我们通过匿名评审的方式为处于不同职业生涯阶段的艺术家们提供了公平竞争的机会，这一评审方式是约翰·莫尔于1958年在利物浦设立该奖项时奠定的原则和基准。而约翰·莫尔绘画奖中国赛区的成立也使英国的受众得以接触到更为多样化的中国绘画作品，这一成果是通过其他任何途径都无法比拟的，同时，在利物浦和伦敦两地展览期间，能够切实地和我们的获奖画家会面并建立关系。我们在中国境内，和当地的艺术类、教育类以及博物馆机构之间建立了卓有成效的友谊与合作，所有这些都丰富了我们对中国艺术家现状的认识，从而为艺术家、策展人和评论家提供了更多的机遇。例如，前获奖者之一就热情地提到“约翰·莫尔大家族”已经在英国和中国参赛者间自然而然形成了。

我今年很荣幸可以担任上海评委会主席，并且亲身见证大家在担任评委这一角色的时候，饱含热情地去择选自己认同的参赛画作。首先是约翰·莫尔绘画奖中国展览筛选出合适的画作，然后是大赛的前五名，紧接着需要决定的是我们的第一名获奖者，当然这也是所有决定中最艰难的一个。总体来说，欣赏画作是一个愉快的体验，特别是对于那些对艺术形式有专业兴趣的艺术家或策展人而言，但是，考虑到评委们需要考量的画作数量，这无疑是一项挑战，唯有真正乐于献身沉浸于此才行。在此，我特别想要指出的是，对于从全国各地提交至上海大学上海美术学院参赛的所有画作，我们的评审团成员们在整个评审过程中都孜孜不倦地致力于欣赏并表达他们对这些画作的想法和感受。每当评委们竭力想要诠释清楚他们对作品的看法时，他们的表情

常常都会泄露出他们对画作的真实感受，或者他们对其他评委已有决定的看法。有时候，你仅仅从他们坚守己见的表现便可体察到他们的真实感受，有时是当他们充满独占欲地站在某物的旁边或前面，或是他们自身对画作的阐释，这些事情都很清晰地表明了往往在语言尚未组织好之时，我们的思想和意见便已经成型，呼之欲出。整个评审过程中，有的人抬手指点，有的人做着手势，有的人微笑，还有的人怒目而视；兴高采烈之时昂首挺胸，回天乏力之时垂头丧气；惊讶时交叉着双臂，愤怒时又挥动着双臂；评委们的眼部神情也各有不同，有些眼中透露着诧异，有些则充满了说服力。

当然，这也正是约翰·莫尔绘画奖对其评委素质的期望，约翰·莫尔绘画奖的评委应该乐于将提交参赛的画作视为应直面审核的视觉化的个体，而不需要借助任何重要的背景信息或该作品或艺术家所处情境的把握。竞争没有任何预先设定的标准，而是依赖于一个专家小组的提名，在整个评审过程中，这些评委自行决定包括他们自己个人以及共同的标准。因此，评委们非常了解他们自己和彼此的品味、喜好和精益求精的判断能力，在整个过程中他们需要自行担负起为自己的立场进行辩护的责任，这些辩论总是公正并且相当激烈的。并且最终，我们的评委会从丰富多样的参赛作品，挑选出那些承载了他们认为对今日绘画行业影响最为深远的特质的画作，为我们提供了一个特别的切入点来考虑和进一步讨论。

胡安·克鲁兹

约翰·莫尔利物浦展览信托基金理事及本届评委会主席

Preface II

This year marks two special anniversaries: the 60th year of the John Moores Painting Prize and its fifth edition in China, signalling a decade of work in the country, during which the prize has established itself as a highly influential and generative presence. Attracting some 3400 entries in 2018, the prize has clearly confirmed its reach across most provinces of China, providing the opportunity for artists at very different stages of their career and with a range of professional affiliations to compete on the level playing field afforded by the anonymous judging process, which is the foundational principle and benchmark of the prize that John Moores established in Liverpool in 1958. The prize has enabled UK audiences to see a much broader range of painting from China than would otherwise be possible, and indeed to meet and form relationships with the prize-winners during their residencies in Liverpool and London. Within China too, fruitful co-operations and friendships have been established across artistic, educational and museum contexts, all of which have enriched our understanding and facilitated further opportunities for artists, curators and critics. One of the previous winners of the prize referred warmly to the John Moores Family that has established itself across the UK and China.

It was my privilege this year to chair the jury in Shanghai and to see for myself passions at play as the judges tried to identify the works that they would like to select, first for the John Moores China exhibition, then for the five winning places and then of course, the most difficult decision of all, as the outright winner. Looking at paintings is generally a pleasurable experience, especially for those who have a professional interest in the art-form as artists or curators, however, looking at the number of paintings that the jury had to consider would have tested all but the most dedicated. I should say here that all the jury members were indefatigable in their commitment assiduously to look at and express their thoughts and feelings about the submitted paintings, delivered to Shanghai University from all over China. While the judges endeavoured to articulate their views about the works in words, it was often their countenance that betrayed how they felt about the paintings, or indeed about their thoughts regarding the other judges' apparent preferences. Whether it was simply