



余震：英国当代艺术展 1990-2006
Aftershock: Contemporary British Art 1990-2006

湖南美术出版社

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英国大使馆文化教育处

湖南美术出版社

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策展人：

秦思源，策划部主任兼副馆长，尤伦斯当代艺术中心，北京
郭晓彦，广州三年展办公室负责人，广东美术馆策展人，广州
皮力，独立策展人，UniversalStudios-beijing 总监
理查德·赖利，展览中心主任，视觉艺术部，英国文化协会，伦敦

展览执行小组：

艾米莉·巴特尔，展人助理，视觉艺术部，英国文化协会，伦敦
赵 丽，艺术经理，英国大使馆文化教育处，北京
梁俊红，艺术官员，英国大使馆文化教育处，北京
曾咏江，艺术经理，英国总领事馆文化教育处，广州
刘晓华，艺术官员，英国总领事馆文化教育处，广州

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设计：BAO Atelier, Beijing

编辑：艾米莉·巴特尔，理查德·赖利，梁俊红

封面摄影：Tony Law

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20 March – 11 May 2007

Exhibition Curated by:

Colin Chinnery, Chief Curator and Deputy Director, Ullens Center for the Arts, Beijing
Guo Xiaoyan, Deputy Director of Guangzhou Triennial, Curator of Guangdong Museum of Art, Guangzhou
Pi Li, independent curator and Director of Universal Studios-beijing
Richard Riley, Head of Exhibitions, Visual Arts, British Council, London

Exhibition Coordinated by:

Emily Butler, Assistant Curator, Visual Arts, British Council, London
Zhao Li, Arts Manager, Cultural and Education Section of the British Embassy, Beijing
Liang Junhong, Arts Officer, Cultural and Education Section of the British Embassy, Beijing
Florence Zeng, Arts Manager, Cultural and Education Section of the British Consulate-General, Guangzhou
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前言 / Foreword

英国文化协会十分高兴与广东美术馆和首都博物馆合作，在中国举办这一题为“余震：英国当代艺术展1990—2006”的新展览。

展览将为中国观众带来英国20世纪90年代早中期最为卓越也最具代表性的12位艺术家的主要作品。这个新生的艺术家群体，运用严密的智慧，创造者的领悟力，和他们都市化的幽默，曾给英国的艺术世界带来了一场猛烈的风暴，也重新确立了伦敦作为世界艺术之都之一的重要地位。当代艺术，因此也随着越来越多的展览的举办，成了媒体和大众讨论的一个热门话题。2000年春季伦敦第一个现当代艺术博物馆，现代泰特美术馆的创建，便是一个成功的例证。

“余震”这个名字意指这一近期的艺术馈赠，和它还在延续的影响。挑选出的这些艺术家的作品，虽然在过去的十年里经历了政治和社会的不断变化，却仍然保持着它们具有争议性的权威和震撼力，引发了公众对当代艺术的激烈争论。本次展览将展出艺术家们90年代的标志性作品和最新的创作。

展览作品由三位中国专业人士和两位英国文化协会视觉艺术部的同事挑选：郭晓彦，广东美术馆广州三年展办公室负责人；皮力，独立策展人，北京UniversalStudios-beijing总监；秦思源，前英国大使馆文化教育处艺术经理，现任尤伦斯当代艺术中心副馆长兼策划部主任；理查德·赖利，英国文化协会伦敦视觉艺术部展览中心主任，以及他的助理艾米莉·巴特尔。我们对他们为展览的成功举办所作出的巨大贡献和努力表示由衷的感谢。

同时，也对英国文化协会驻中国办公室的同事：北京办公室的赵丽、梁俊红和广州办公室的曾咏江、刘晓华表示诚挚的谢意，感谢他们从一开始就为展览付出的艰辛努力。另外，也请允许我们对视觉艺术专题研究小组负责人加勒斯·休斯和为准备展览提供技术支持的团队表达感激之情，更要感谢中央美术学院对此次展览在中国的顺利举办给予我们的大力支持和协助。

我们也一如既往地，对接受了我们的邀请并热情参与展览的艺术家们，和他们的画廊以及代理人，表达最诚挚的谢意。对那些慷慨提供作品给我们展出的收藏家们表示我们最热切的谢意。感谢皮力以中国文化的立场和他对英国当代艺术的敏锐洞察力为画册撰写的文章，以及迈克尔·布雷斯威尔对英国近期文化史上这一非同寻常的时期所写的概览，也感谢艾米莉·巴特尔为画册精心编写的对参展艺术家们和他们的作品的介绍。

此外，我们对下面所有为这次展览的成功举办付出努力的朋友们，表示最诚挚的谢意：

洛拉·阿莱耶；马库斯·亚历山大；玛特·阿瑟斯；朱莉安·巴罗；霍诺尔·贝尔德；凯特·布莱克；艾琳·布拉德伯里；亚历克斯·布拉德利；莉齐·凯里-汤姆斯；苏珊娜·奇泽姆；路易斯·克拉克；托尼·康纳；吉尔·康斯坦丁；克里斯蒂·考廷；保利娜·达利；米歇尔·董；卡罗琳·道格斯；戴安娜·埃克尔斯；方茗；葆拉·费尔德曼；萨拉·吉勒特丹·冈恩；安德鲁·格威廉斯；汤姆·黑尔；约翰·哈金斯；卡琳·霍金；郝霖；汉娜·亨特；苏珊娜·海曼；晋华；李婧；林卓敏；林宁俭；娜丁·洛克；卢铨；萨拉·麦克唐纳；路易斯·梅钦；安娜·马里斯；露西·梅；苏珊·梅；科斯坦萨·马佐尼；安德里·莫斯特拉斯；玛丽安娜·马尔维；黄丽虹；牛兆麟；莫琳·佩利；潘月萍；蕾·佩特曼；裴南；安德利亚·施里克；邵珊；沈衍；尼克·西莫斯·达·席尔瓦；玛丽亚·斯塔伊；田霏雨；克拉里·沃里斯；王莉莉；吴茜平；倪韦伯；基特·韦尔斯；徐佳；姚安；俞菲

沙利文
英国文化协会中国地区主任
英国大使馆文化参赞

安德利亚·罗斯
英国文化协会
视觉艺术部总监

The British Council is delighted to be collaborating with Guangdong Museum of Art, Guangzhou and Capital Museum, Beijing in presenting "Aftershock: Contemporary British Art 1990-2006", a new exhibition created especially for China.

The exhibition provides audiences in China with the first opportunity to see major works by twelve of the most significant artists who came to prominence in Britain during the early-mid 1990s. With a combination of intellectual rigour, entrepreneurial savvy and street-wise humour, this new generation of artists took the art world by storm and helped to reinstate London as one of the world's art capitals. Contemporary art became a hotly debated topic in the media and audiences for exhibitions multiplied, exemplified best by the phenomenal success of Tate Modern, London's first museum of modern and contemporary art, which opened in the spring of 2000.

The title "Aftershock" refers to this recent legacy and its ongoing effect, as well as reflecting on the fact that a decade on, the work of the selected artists still retains the power and authority to contribute to contemporary debate. The exhibition includes both iconic works from the 1990s and more recent work that reveals the artists' current practice.

The exhibition has been selected and organised by three specialists based in China working closely with colleagues in the British Council's Visual Arts department: Guo Xiaoyan, Deputy Director of Guangzhou Triennial, Guangdong Museum of Art, Guangzhou; Pi Li, independent curator and Director, UniversalStudios-beijing; Colin Chinnery, formerly Arts Manager, Cultural and Education Section of the British Embassy and now Chief Curator and Deputy Director, Ullens Center for the Arts, Beijing; and Richard Riley, Head of Exhibitions, assisted by Emily Butler, in Visual Arts, London. We are grateful to them all for their hard work and diligence in bringing the exhibition to fruition.

Thanks also go to the many British Council colleagues in China who have been closely involved with the exhibition from the outset. In particular we should like to express our thanks to Zhao Li and Liang Junhong in Beijing, and Florence Zeng and Susan Liu in Guangzhou. We would also like to acknowledge the support of Gareth Hughes, Visual Arts Workshop Manager, and the technical team involved in the preparation of the works for exhibition. In addition we wish to express our gratitude to the Central Academy of Fine Arts, Beijing for helping with the arrangements in bringing this exhibition to China.

We are, as ever, enormously indebted to the artists themselves, and to their galleries and agents, who have responded with enthusiasm to our invitation to take part in the exhibition. We should like to thank most warmly the lenders to the exhibition, whose generosity in parting with their works is greatly appreciated. Our thanks also go to the authors of the catalogue: to Pi Li for his insight into contemporary British art from a Chinese perspective, to Michael Bracewell for his overview of this fascinating period in recent British cultural history, and to Emily Butler for compiling the detailed catalogue entries.

To all of them and to those listed below we offer our warmest thanks:

Lola Aleje; Marcus Alexander; Matt Arthurs; Julian Barrow; Honor Beddard; Kate Blake; Irene Bradbury; Alex Bradley; Lizzie Carey-Thomas; Susannah Chisholm; Louise Clarke; Tony Connor; Jill Constantine; Christie Coutin; Pauline Daley; Michelle Dong; Caroline Douglas; Diana Eccles; Fang Ming; Paula Feldman; Sarah Gillett; Dan Gunn; Andrew Gwilliams; Tom Hale; John Harkins; Karine Hocking; Jim Hollington; Hannah Hunt; Susannah Hyman; Jin Hua; Li Jing; Angel Lin; Jake Lin; Nadine Lockyer; Jessy Lu; Sara Macdonald; Louise Machin; Anna Marris; Lucy May; Susan May; Costanza Mazzoni; Andry Moustras; Marianne Mulvey; Josephine Ng; Niu Zhaolin; Maureen Paley; April Pan; Pei Nan; Roy Pateman; Andrea Schlieker; Shao Shan; Jason Shen; Nicole Simoes da Silva; Maria Stahi; Philip Tinari; Clarrie Wallis; Veronica Wang; Neil Webb; Kit Wells; Cynthia Wu; Xu Jia; Yao An; Yu Fei

Michael O'Sullivan
Regional Director China, British Council
Counsellor (Cultural), British Embassy Beijing

Andrea Rose
Director of Visual Arts
British Council

前言 / Foreword

“余震：英国当代艺术展 1990-2006”是英国文化协会在广州和北京两地举办的一个专门面向中国观众，展示英国当代艺术的展览。展览将着重向中国观众展现英国当代艺术的重要阶段——“艺术爆炸”时期成长起来的12位声名显赫的艺术家的主要作品，这些作品有可能为中国观众提供一种全新的视觉体验。

“余震”也提示出英国当代艺术发展重要时期的艺术创作状态及其后续效应，同时反映了这样一个事实，即十年之后，尽管政治和社会发生诸多变化，但被挑选出的这些艺术家的作品仍然保留着其具有争议性的权威和力量。

广东美术馆将以开放的心态介绍英国当代艺术，希望这个展览以宽泛而概括的方式展现出英国当代艺术家总体的精神特质，以及他们对社会包括政治、种族、文化、生活、人性等等的态度和感知、表达方式，同时也希望展现出他们每个人独特的思维角度和气质；还有，对促进英国当代艺术发展的文化环境和艺术制度有所了解也是我们举办这次展览的初衷之一。所以，“余震”也将使用介绍和讨论的方式，引导观众思考当代英国艺术的一些成功经验，以及这一文化转型为国际艺术舞台带来的意义深远的影响。

感谢英国文化协会，和英国文化协会驻伦敦的理查德·赖利先生和艾米莉·巴特尔女士，英国驻广州总领事馆文化教育处的郝霖先生对展览得以在中国举办所作出的努力。

对所有参与这一展览的机构和个人，在此谨表热切的谢意。

更应该感谢所有的参展艺术家。

王璜生
广东美术馆馆长

"Aftershock: Contemporary British Art 1990-2006" was organised by the British Council specifically for Chinese audiences and will be exhibited in Beijing and Guangzhou. "Aftershock" represents an important phase in British contemporary art and will feature major works by twelve famous artists who came of age during the period of this 'artistic explosion.' These works may present Chinese audiences with a whole new visual experience.

In addition to showing the state of artistic creation during this important phase in British contemporary art history, the exhibition also presents the 'aftershocks' of this period. While the works may have been made in response to a particular period, despite the many political and social changes that have occurred in the past decade, the selected pieces still hold controversial authority and force.

The Guangdong Museum of Art presents British contemporary art with an open mind. We hope this exhibition will provide an overall view of the unique spirit of contemporary British artists and their attitudes, perceptions, and ways of expression regarding politics, religion, culture, life, human nature, and more. We also hope the exhibition will reveal the artists' individual perspectives and temperaments. Another motive for organising this exhibition is to promote understanding of the cultural environment of British contemporary artistic development and its art system. "Aftershock" provides an opportunity for discussion around art to guide the public toward thinking about some of the successes of contemporary British art as well as the influence this cultural transformation has for the international art world.

I would like to thank the British Council, Mr Richard Riley and Ms Emily Butler in London, and Mr Jim Hollington, Director of the Culture and Education Section of the British Consulate-General in Guangzhou for all their efforts in putting together this exhibition.

I would also like to extend my deep and sincere gratitude to all the organisations and individuals involved in the making of this exhibition.

Finally, I wish to thank all the artists.

Wang Huangsheng
Director, Guangdong Museum of Art

前言 / Foreword

自现代艺术肇始至今已逾百年，在这百余年的历史中，众多流派打破了欧洲传统写实主义绘画一统天下的局面，为世界艺术构建了一个多元的舞台。它们强调艺术个性，尊重个人创造的理念，强化了知识创作领域的人文意识，并将这种意识和理念由造型艺术领域渗透到社会的各个层面。

与传统写实主义艺术不同，19世纪末，现代艺术的艺术家们不满学院派缺乏表现力，只注重发展技艺手法的创作方法，提出创立“绘画艺术自身的独立价值”，“摆脱对文学、历史的依赖”，倡导“为艺术而艺术”的创作道路。一批批先锋艺术家回归原始，从原始艺术、希腊艺术、中世纪艺术以及各国民族艺术中汲取营养，积极探索造型艺术的形式语言，以求恢复艺术的活力。

首都博物馆与英国大使馆文化教育处共同举办的题为“余震”的英国当代艺术展，为观众呈现了12位英国当代艺术家的杰出作品。他们的作品用时尚、先锋的语言，阐释着他们在哲学层面上对社会和时代的思考。过去，我们对当代艺术了解较少，希望通过对这些作品的解读，更深层地认识当代艺术创作对一个时代的意义。

郭小凌
首都博物馆馆长

Modern art has existed for over a hundred years. During this period, many schools of art have broken down the all-encompassing universalism of traditional European realist painting, forging a pluralistic stage for artists all over the world. This new stage emphasizes the individualism of art, respects individual creativity, reinforces the humanitarian aspect of knowledge production, and disseminates these ideas and meanings from the realm of fine art to all levels of society.

By the end of the nineteenth century, contemporary artists were dissatisfied with the academic styles' lack of expressive power that only emphasised developing skills for production. They put forward the 'independent value of a painter', casting off their reliance on literature and history, and proposed 'art for art's sake' as a creative path. Avant-garde artists looked to their roots for inspiration, deriving nutrients from primitive art, classical Greek art, medieval art, and the ethnic art of different countries. They actively explored the formal language of fine art in order to resuscitate art's vitality.

Capital Museum and the British Council have jointly organised "Aftershock", an exhibition of contemporary British art featuring outstanding works by twelve living artists. Their works use a fresh new language to explain their philosophical views about society and current times. In the past, our understanding of contemporary art has been wanting. Hopefully through a deeper understanding of these works, we can gain a greater sense of the significance that contemporary art has for current times.

Guo Xiaoling
Director, Capital Museum

20世纪90年代英国文化简史 / A Brief Cultural History of Britain in the 1990s

迈克尔·布雷斯威尔
Michael Bracewell

不论以何种方式去估量，在20世纪80年代末到21世纪初，英国的社会和文化都充满了意义重大的转变，其中包括几乎动摇了英国现代社会根本基础的两件大事：一是执政将近20年的保守党在1997年轰然倒台，一是威尔士王妃戴安娜在同年死于非命。关于这些大事件的报道也反映出英国大众传媒高密度增长和不断变化的特点、媒体对公众意见的控制，以及政府和皇室的权力。

而90年代也同样是值得纪念的十年，因为当时无论是流行音乐、时尚、美术、媒体还是设计，都获得了一种全新的风格和态度，而且更为重要的是，这是对其文化状态的一次重新审视和部分融合。至于英国视觉艺术的再次繁荣，则是由被称为“英国青年艺术”的这一时代现象所促进的结果，我们也许可以将达明安·赫斯特1988年在伦敦策划的具有巨大影响力的群体展“冰冻”[Freeze]视为这一时期的开端，而将2000年5月现代泰特美术馆的开放视为其在公众艺术机构领域的一个纪念碑。

在90年代的英国，当代艺术在很多方面都成为城市复兴的首要动因。正因为如此，伦敦本身被赋予了新的活力，其时尚中心也从伦敦的西区转移到了靠近传统金融区的东区，很多年轻艺术家选择在那里居住和创作。同时，这个全新的艺术景象也同样促成了具有猛烈和愤世风格的“颓废”派思潮的复兴，该思潮第一次出现是在一个世纪以前，即19世纪末。

政治变动总是与文化变化相辅相成。首相玛格丽特·撒切尔所领导的保守党政府从1979年开始执政，直至1988年。期间很多进步人士和左翼文化人物都持有一个已深入人心的观点，那就是保守党政府的政策和思想并不怎么对艺术有好感，并且对于前卫文化持狭隘态度，甚至可以说对现代社会的很多东西都是轻视的。因此，贯穿差不多整个80年代，英国的视觉艺术是由一小撮伦敦西区的老派艺术赞助人所代表的，他们因为权威和财富被看做是老一辈中值得尊敬的一代。

1990年，玛格丽特·撒切尔被同为保守党的约翰·梅杰取代，由他继续领导着保守党政府执政，直至以托尼·布莱尔为代表的“新工党”在1997年选举中大获全胜。这种政治变动带来了一股代表着青春和变化的新风尚，由新一代的年轻艺术家、画廊专业人士和文化进步人士所代表。从很多方面来讲，托尼·布莱尔所领导的新工党最初对所有这些文化现象都表现出了极大兴趣并积极给予支持，这受到了民众的普遍欢迎，相比之下，之前的政府所采取的态度却是厌恶和极力摧毁，而且从某种程度上来说，新工党也试着在寻找可以和自身结成同盟的所谓文化复兴运动——是由年青一代在整个艺术领域所倡导的。