

CAFA Annual Fine Arts Nomination Exhibition·2017

— Chen Ke

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*THE RETURN OF REALITY*

中央美术学院造型艺术年度提名·2017

—— 陈 科


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# 真实的回归

中央美术学院造型学院 编

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Edited by the School of Fine Arts CAFA

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Preface

## 范迪安

中央美术学院院长

中央美术学院造型艺术学者年度提名展连续举办了7届，已成为受到院内外各界关注的学术品牌。获得提名办展意味着得到大家的好评，但也会深感压力巨大，因为这是在担负好教学工作的基础上对被提名者艺术创作状况的检视。对于中央美院的教师来说，优秀的教学和优秀的创作科研堪称“一岗双责”，只有两方面都并驾齐驱，互为支撑，才能真正履行好教师艺术家的职责。

此次出展的刘斌和陈科两位教授分别任教于壁画系和雕塑系。他们的共同特点是为人朴实、行事低调、治学严谨、理想坚定，在拥有深厚的造型能力的同时一向保持精神独立。他们从不同的角度感知艺术，体验生命，凝练个人的思考，充满持之以恒的创作热情。在今天纷繁芜杂的信息社会中，他们能不人云亦云，用自己掌握的造型语言能量，表达并放大大人与人、人与社会、人与岁月的无形力量，实属难能可贵。

两位教授的艺术关注和表达方式又是不同的。多年来，刘斌一次次走向藏族生活区，在那些远离都市喧闹的土地上感受普通人的生活，描绘普通人的形象。他的手绘肖像作品难以计数，从个体到群体，刻画了“天地之间”的生命与灵魂。他将这种方式带回都市，或在都市与乡村中穿行，形成了朴素的绘画语言与生命的个体直接对话的艺术观念。我在每一次展览中见到他的作品，或巨大尺幅的头像直逼眼帘，让人不能忽视它们的存在；或众多小幅密集阵列壁面，让人在对视中

产生思考。他在壁画系的学术环境中工作，自然免不了涉及公共艺术，在我看来，他对芸芸众生的生命关切与直接表现，包括他用“集群”的方式展示作品，实际上展现或提示的就是一种艺术的“公共性”。

陈科教授在苏联留学多年后归来，对其美术教育传统和造型体系领会深透，也早已形成扎实的造型能力，重要的是，他在艺术上一贯秉持人文主义情怀，所作雕塑不仅具备严谨的造型，更贯注深厚的学养，表达深刻的内涵，在真实的人物个体中彰显人的命运与思想，这种内省式的艺术方式和真挚的态度在纷繁的文化潮流中尤其显得珍贵。作为与中国文人艺术传统的对话，他这些年努力追求“写实”与“写意”的融合，追求造型过程中的感性抒发和材料实验，在《七贤士》这样的作品中，可见他心仪高古、散淡为怀的气质。

有意思的是，此届展览的作品以水墨和雕塑两种媒介构成，它们都属于“经典”，且在今天被视为“传统”的媒介，但在两位艺术家那里，“传统”媒介的运用被赋予新的观念，注入转化的思维，就有了“灵魂出壳”的语言光彩。作为学府的艺术家，要研究的就应该是这类问题，因此，这次提名展也为同仁们提供了又一次学术研讨的契机。

2017年11月



Fan Di'an

*President, Central Academy of Fine Arts*

“CAFA’s Fine Arts Nomination Exhibition” has continued for seven editions, and it has already become an exhibition that people follow with interest both inside and outside the academy. Receiving the nomination to hold an exhibition means that the artist is held in high regard, but this nomination is also the source of immense pressure, because the process examines how the nominees have been making art in addition to their teaching work. Many CAFA professors call excellence in teaching and making art “one job, two responsibilities.” Professors must keep up with both aspects of their work, which do support one another, in order to truly perform their duties as good teaching artists.

Liu Bin and Chen Ke have taught in the Mural Painting Department and the Sculpture Department respectively. They are both sincere and unpretentious men and rigorous researchers who have held fast to their ideals. They have developed impressive technical skills, but they have also maintained their intellectual independence. They perceive art and experience life from different perspectives, condensing their ideas through sustained creative passion. Even in today’s flourishing information society, they do not mimic others; instead, they harness the energy of their artistic styles to express and magnify the intangible power between people, between people and society, between people and time, which is truly admirable.

The artistic interests and expressive methods of these two professors are different. For years, Liu Bin made trips to Tibetan areas, experiencing the lives of ordinary people and depicting ordinary people in lands far from the buzz of the big cities. He has made countless hand-drawn portraits of individuals and groups, depicting lives and souls existing between heaven and earth. He brings this method back to the city, or shuttles between the city and the

countryside, presenting his ideas through the use of simple painting techniques and direct dialogues. At exhibitions of his works, he shows massive portraits with eyes that look directly at us, such that we cannot ignore their presence, or multiple small-scale works densely arranged on a wall that compel us to think as we look at them. Work in the academic environment of the Mural Painting Department is naturally inseparable from issues of public art; in my view, his concern for and direct representation of living things, including the groups in his works, showcase or suggest the public nature of art.

After many years of studying in Russia, Professor Chen Ke has a deep understanding of the Russian art education tradition and modeling system, and he has honed strong modeling skills. More importantly, he has always had a humanist sensibility in his art; his sculptures reflect the use of immense skill in modeling and profound self-cultivation to express deep meaning. These real figures reflect fate and thought; Chen’s introspective artistic methods and sincere attitudes are especially rare in our turbulent cultural times. In dialogue with the tradition of Chinese literati art, he has recently worked to find a blend of realism and expressionism, seeking out perceptual expression and material experimentation within his modeling process. In *Seven Sages*, we can see his admiration for elegance and grace.

The works in this exhibition are comprised of the two media of ink and sculpture, two “classic” and what we might call “traditional” media today, but these two artists have injected these “traditional” media with new ideas. With the addition of these transformed ideas, the works reflect the emergence of stylistic brilliance. As university artists, we must study these issues, and this nomination exhibition is another critical moment for discussions among colleagues.

November 2017

## 前 言

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Foreword



## 真实的回归——写在刘斌、陈科双个展开幕之际

王 春 辰

策展人，中央美术学院美术馆副馆长

中央美术学院举办造型艺术年度提名展已逾7届，日益成为央美的品牌学术展，在社会上获得各界广泛关注和重视，其影响力远播海外。造型艺术提名展之所以产生如此大的学术关注度，是因为它经过造型学科委员的评选提名，将央美多年从事造型艺术创作和探索的教师艺术家推举出来，在央美美术馆隆重展示，一下就集中看到这些艺术家的面貌和特点，放大了他们的艺术亮点。

究其实，有一个重要因素不应忽略：造型艺术提名展放大的是艺术的维度。在当代如此丰富多元的艺术生态中，关于艺术的见解众说纷纭、各持己见。这样的状态非常好，非常有利于开动创想艺术的脑筋，让艺术成为具有独立话语的一种体系和存在。换言之，艺术具有其自身的真实，这是最需要艺术家毕其一生精力去探讨的东西。对于刘斌和陈科两位老师的双个展而言，“真实的回归”就契合了这样的学术理念，也意味着从这个维度，可让我们更清晰地看到两位教师的艺术特征和价值。

刘斌老师在壁画系从事教学多年，专心教学，硕果累累，是学生非常爱戴的教师。他一边教学，一边创作，但投入教学的精力和时间远远多于创作，对此，他没有抱怨，反而磨炼了自己对艺术的执着，因为他始终没有放下创作，而且不断尝试用不同手法来创作，如他用竹竿做画笔画了很多的巨幅人物肖像。此次个展正好是在他退休之后举办，他说这是一次重新出发、重新上路的象征，让他有一种重新回归艺术的感觉。其实，正是他内心对艺术之爱的那份真实，让他在放下以往的教学工作后，向着挚爱的艺术回归：更加投入地置身于艺术创作中，在创作中再次唤起生命的创造力，即向着真实的回归，也是向着永恒价值的一种回归。

陈科老师在雕塑系第二工作室教学，也是忘我于教学中，似乎外界不知其人，但是他的人物造型雕塑以及对材料的娴熟应用都无与伦比。他以自己的艺术心得惠及于学生，这是央美优良的教学传统，也是莘莘学子钟情央美的原因之一。有了这些发扬央美传统的教师，央美的严谨教学与学术传承才可弥久恒新。陈科老师这次的个展集合了他多年教学的成果，也汇聚了他精彩的创作，特别是他新创作了一组群雕，展示了他关注雕塑的表现能力以及语言特质。对于今天的艺术理解与当代理论化的氛围又别有新意和可阐释性，因为雕塑语言的真实是一个历史化的问题，对于现代主义以及当代的观念主义，它都是绕不过去的一个课题，无论是以哪一种形式或手段来表现雕塑，雕塑的真实性都与其语言特质有关。

可以这样讲，这两位央美教师的双个展充分凸显了央美的教学与创作的密切关联性，凡在教学教育上孜孜以求、重视言传身教的教师，也多在创作上兢兢业业、卓有成果。今天，他们都以真实的回归来直指艺术的当下性课题，也指向我们作为艺术家应该坚守的立场。他们历经各种实践，始终将艺术与人的真情结合在一起，不仅仅是对艺术的真情，更是对自己从事的事业的那份真情，唯有如此，才昭示了他们对人生的真实——也因此使得艺术真实。今天，求真的艺术变得稀缺，故此，刘斌和陈科的双个展成为非常有意义的展览，预示着在当代的艺术史建构中，求真是一次新的艺术运动。

2017年10月25日于中央美院



## The Return of Reality — A Double Solo Exhibition for Liu Bin and Chen Ke

Wang Chunchen

*Curator, Deputy Director of CAFA Art Museum, Central Academy of Fine Arts*

The Central Academy of Fine Arts (CAFA) has held at least seven editions of the Annual Fine Arts Nomination Exhibition, and it has become a landmark exhibition series at CAFA. The exhibition has received broad domestic attention, while also extending its influence abroad. The Fine Arts Nomination Exhibition has received this degree of academic attention because the chosen artists have been evaluated and nominated by the academy's academic committee for their many years of innovative art making and teaching at the Central Academy of Fine Arts. This grand presentation at CAFA Art Museum highlights the artists' features with traits and magnifies their artistic strengths.

An important element should not be ignored: this edition of the Fine Arts Nomination Exhibition magnifies the artistic dimension. In the diverse contemporary art world, there are a wide range of opinions on art, and everyone holds their own. This is a wonderful thing; it is extremely beneficial to moving artistic minds and transforming art into a system and state of independent discourse. In other words, art has its own reality, which requires an artist to devote his entire life to exploring. In this exhibition for Liu Bin and Chen Ke, "Return of Reality" fits with this academic conception, and implies that this dimension can allow us to more clearly see the artistic traits and artistic value of these two instructors.

Liu Bin has taught in the Mural Painting Department of CAFA for many years. His devoted to teaching and countless achievements have made him beloved by his students. He has created art and taught, but he put much more time and energy into teaching than his own work. He never complained about this, but he has persevered in art; he never abandoned his own work and he was constantly experimenting with different creative methods, such as his numerous massive portraits using handmade bamboo brushes. This solo exhibition will be held after he retires, and he has said that this is a symbol of him setting out on his artistic journey once again, allowing him to return to an artistic sensibility. This is the reality of his love for art; after leaving teaching behind, he wants to return to his art and

throw himself into making new work. Making art has reawakened his living creativity; it is a return to reality and to eternal values.

Chen Ke has been selflessly teaching in the Sculpture Department's Studio No. 2, so few people outside of the academy know him. However, his figural sculptures and skilled use of materials are unsurpassed. He shares his love of art with his students; this is part of CAFA's great educational tradition, and one of the reasons that so many students have devoted themselves to the academy. Teachers who can develop the CAFA tradition perpetuate the school's rigorous teaching methods and academic legacy. Chen Ke's exhibition will showcase the results of his many years of teaching, and bring together his most important work, especially his recent sculpture series, which shows his interest in the expressive capabilities and linguistic traits of sculpture. This has new meaning, particularly for our understanding of art today and the contemporary theoretical environment, because the truth of sculpture is a historical question, and in modernist and contemporary conceptual art, it is an unavoidable issue. Regardless of the form or method used to create a sculpture, the authenticity of sculpture is related to its stylistic traits.

A dual solo show for two CAFA instructors highlights the close relationship between teaching and making art at CAFA. These conscientious instructors teach by example, while also diligently progressing in their own artistic work. They point to current issues in art through a return to reality, while showing us that we should hold fast to our views as artists. They may have experimented with a range of practices, but they always brought the truth of art and humanity together. They have a true passion for art, but they also have a true passion for their teaching, which shows us the truth of their lives, as well as the truth of their art. Art that seeks the truth of reality is rare today, which makes this exhibition for Liu Bin and Chen Ke more meaningful. They presage a new artistic movement centered on the truth of reality, rising as contemporary art history is being written.

October 25, 2017  
Central Academy of Fine Arts, Beijing

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文 本

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Essays



俄罗斯列宾美术学院  
Repin Academy of Fine Arts, Russia

## 边界——写在提名展之前

陈 科

很享受这一年多来的经历，做了这些能展现在观者眼前的作品，算是有一个交代。感谢系里、院里的提名，让我有机会梳理自己的思路，把想法付诸实践。

作品呈现的结果，好像是顺理成章，其实是有原因的，这与我20多年前留学经历有关。想想那些年好像有点不务正业，除了上专业课，其他时间都干了别的事。先是看电影，为了学语言，结果快把电影史看一遍了；之后是听音乐会，看戏、歌剧，赶场似的。好朋友、同学大多是学音乐、戏剧的，相互传染，自己也曾阴差阳错地被分到了莫斯科音乐学院的预科。这算是因缘吗？不是那段教育经历，我感受不到那样的文化，那样的自然景色、城市，那样的人文精神；我的表达方式那时候就形成了。我很固执，也多少缘于那时的教育，根深蒂固、深入骨髓，以至以为自己改变了，有了突破；回头一看，没变，更固执了。难忘初心！

一切顺其自然，做了这些作品《七贤士》《无树》《无障碍》《砂器》《边界》。我希望是简单些，就像作品的颜色都是白色，单纯、不修饰，给别人理解的空间。也希望看到过程，关注作品的缘动力。缘是因为作品的创作过程会不断出现意外（包括作品翻制过程中带来的意外）以及材料对造型的改变使内容更丰厚“准确”。《无树》基本上是缘动力的表达，内与外、因与果，一切都是自然而然。《七贤士》是对《竹林七贤》再注释的过程，无穷般若心自在，语默动静体自然。

我喜欢做雕塑的时候心里默默地念叨，边做边说，算是对话交流吧。《无障碍》是聋哑人沟通交流无障碍的手语表达方式。因为我发现人和人之间的交流越来越困难了，“有障碍”，我想通

过交流过程把内心的碎片拼起来。原本是给工作室基础课做手的教具，结果就给用上了。《砂器》和《无障碍》来自相同的过程，都源自于给基础课做教具。借用了中学时看过的日本电影《砂器》来诠释冲淡、颠覆一切、无情的时间与“砂器”随风崩塌瓦解的宿命。

眨眼间，我回国从事教学已经20多年了，从青涩自负一路走来已是知天命的年纪。人的经历是资本，经历了才有感受，才有认识。知天命是无数瞬间的人生资本，但同时也是不可名状的界限。《边界》感叹人生无常、生死宿命、记忆碎片，要想寻求一种清晰的界线并不容易，呈现的是一种无法言说却十分丰富的边界。最后借用阿根廷诗人博尔赫斯的诗《界限》来结尾：

有一句魏尔兰的诗句  
我再也回忆不起  
有一条邻近的街道  
是我双脚的禁地  
有一面镜子  
最后一次望见我  
有一扇门  
我已经在世界的尽头  
把它关闭

在我的图书馆藏书中  
（我正望着它们）  
有几本我再也不会翻开  
今年夏天  
我将五十岁了  
死亡消磨着我  
永不停歇

2017年10月15日  
记于北京中央美院  
雕塑系第二工作室

## Boundary — Before the Exhibition

Chen Ke

I've really enjoyed the last year, working on the pieces presented at this exhibition, and this might serve as an explanation. I would like to thank my nominators, both within my department and school, who have allowed me this opportunity to organize my thinking and put my ideas into action.

The ways that the works are presented feels natural to me, and it may be related to my studies overseas more than twenty years ago. When I think back to that time, I wasn't really working as hard as I should have been. Outside of the classes for my major, I did other things. I first watched movies to learn other languages, and as a result, I tore my way through most of film history. Later, I attended concerts, plays, and operas; it felt as if I were wandering from one theater to the next. The majority of my friends and classmates studied music and drama, and they definitely influenced me. I was once happily (if mistakenly) sent to the preparatory courses at the Moscow Conservatory. Was this fate? Without this educational experience, I would not have appreciated that culture, those natural landscapes and cities, or that human spirit. My expressive methods were shaped in that period. I am very persistent, which is largely due to that period of study; this persistence became deeply rooted in me, entering my every bones. I thought that this has changed me, and allowed me to make personal breakthroughs, but looking back, I hadn't changed, I had just become more stubborn. I could not forget my origins.

Creating *Seven Sages*, *No Tree*, *Sign Language*, *Vessels in Sand*, and *Boundary* all came very naturally. I wanted them to be simple; these works are white, plain, and unadorned, leaving space for people to understand them. I also want people to see the process and notice the fate driving the works. I use "fate" because the unexpected kept happening in the process of creating the works, making the content richer and more "precise." (This included unexpected events in the replication process and changes that the materials necessitated in the modeling.) *No Tree* is essentially the expression of this driving fate, inside and outside, cause and effect, everything in due time. *Seven Sages* is a process of re-interpreting *Seven Sages* of the *Bamboo Grove*. As the Buddha said, "When the mind is free of rigidity, you will rise to supreme wisdom. You should embody nature in your words and actions, movement and rest."

I like to talk silently to myself when I make sculpture, talking as I work, which forms something of a dialogue. *Sign Language* engages with the mode of communication utilized by the deaf, because I discovered that communication between people has become increasingly difficult. Through communication, I hope to put the pieces of people's hearts back together. I started out making teaching models of hands for a foundational studio course, but I ended up using them. *Vessels in Sand* and *Sign Language* come from a similar process, from making teaching models for foundational courses. I adapted the title of the former from a Japanese film I saw in middle school, entitled *Castles in the Sand*, in order to explain weakness, the subversion of everything, the ruthlessness of time, and the fate of "vessels in sand," which can collapse with a gust of wind.

It feels just like yesterday, but I returned to China to teach more than twenty years ago. On the road away from youthful arrogance, you come to know your fate. Human experience is capital, and you need experience before you can have appreciation and knowledge; understanding your fate is a living resource comprised of countless moments, but it is also an indescribable limit. *Boundary* laments the changeability of human life, the fate of life and death, and the fragmentation of memory. I wanted to find a clear boundary line, but it is not easy, so I presented this unspeakable and very rich boundary.

I will end with a poem entitled "Limits," which Jorge Luis Borges incorporated into his miscellany:

*There is a line in Verlaine I shall not recall again,  
There is a street close by forbidden to my feet,  
There is a mirror that has seen me for the very last time,  
There is a door that I have locked till the end of the world.  
Among the books in my library (I have them before me)  
There are some that I shall never open now.  
This summer I complete my fiftieth year;  
Death is gnawing at me ceaselessly.*

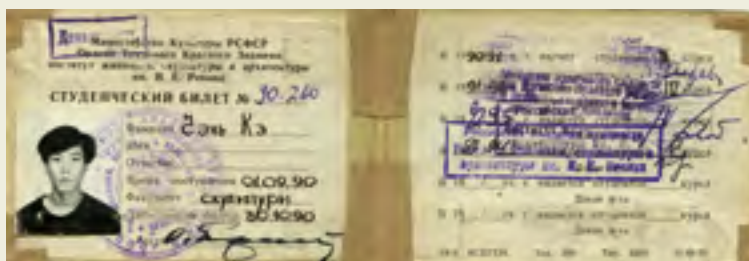
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Chen Ke's student ID from the Repin Art Institute