



上海城市雕塑艺术中心
SHANGHAI
SCULPTURE SPACE

COMMUNICATION BETWEEN SCULPTURES AND THE CITY

迎世博 2007 上海国际雕塑年度展

Welcome World Expo,

Annual Shanghai International Exhibition of Sculptures in 2007

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上海市城市雕塑委员会办公室

上海世博会事务协调局

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中国雕塑学会

Host:

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Bureau of Shanghai World Expo Coordination

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Guidance Institution:

Instruction Committee of National Sculpture Construction

序言

又是一年春光好，春季的上海因艺术而脉动。

在成功举办了“雕塑百年”、“春季雕塑邀请展”之后，“雕塑与城市对话——迎世博2007上海国际雕塑年度展”又与我们见面了。

本次展览为迎接“城市让生活更美好”2010年上海世界博览会的举办，2007年上海城市雕塑艺术中心将以更明确的主题，更积极的姿态，更多样的形式，围绕世博会的召开，举办一系列的雕塑展览和学术活动。“雕塑与城市的对话——迎世博2007上海国际雕塑年度展”将是迎世博系列活动的第一次亮相。展览融学术、探索与试验为一体，综合利用雕塑艺术的各种因素，探讨雕塑艺术与城市空间对话的关系。强调当代雕塑与城市空间、与市民生活的联系，强调雕塑的当代性、公共性和在新的历史条件下走向更为广阔的空间，通过开拓、创新，为雕塑艺术带来新的生命和活力。

本次展览紧扣上海迎接世博的主题，围绕着上海世博会的文化性、城市雕塑、架上雕塑、城市空间、城市生活、当代艺术等问题展开探索。同时针对当代“雕塑”艺术对城市生活的作用，展开原创城市空间的课题，实现城市本质——创造美好的生活。关注和思考着我们怎样以原创的精神空间的营造为核心，创新城市空间的集中体现及城市作为创新生活的基地的价值；怎样锻炼和提升城市公众和管理者的文化原创和生活原创的酵素，从更深层次揭示城市生活的整个社会的人的文化水准。新时代的“雕塑”艺术需要有其独有的观念与造型给现代生活空间增添生命的活力和魅力，雕塑与生活有机的联系在一起。

上海城市雕塑艺术中心将一如既往，以鲜明的学术指导、积极的社会效益、广泛的艺术普及活动、国际化的操作规范，推动雕塑艺术积极健康地发展。

城市让生活更美好，雕塑让城市更美丽！

上海市城市雕塑委员会办公室

2007年3月30日

Preface

As spring comes again, Shanghai is already alive with art.

After the successful organization of such exhibitions as "Sculpture A Century" and "Spring Sculpture Festival", another sculpture event, entitled "Communication between Sculptures and the City – Passion for the World Expo Shanghai, 2007 Annual Shanghai International Exhibition of Sculptures", has just been unveiled.

As one of the series of the projects for the World Expo 2010 Shanghai, Shanghai Sculpture Space is to take more initiatives to hold a series of sculpture exhibitions and academic activities with more specific themes and in various forms. These exhibitions and activities constitute the project for welcoming the World Expo 2010 Shanghai whose theme is "Better City, Better Life". As the first of this project series, this event embraces academic discussion, exploration and experiment, integrating all factors of sculpture in order to define the communication between sculpture and the city space. The communication of this kind should highlight the relationship between modern sculpture and city space, and that between sculpture and people's life. At the same time, modernity and publicity—the features of sculpture—are highly valued, because they, alongside more plenty space of sculpture development in the new era, have stimulated explorations and creations in sculpture which have infused sculpture with new life and fresh blood.

This event keeps to the theme "Welcoming the World Expo 2010 Shanghai", focusing on issues such as: culture of the World Expo 2010 Shanghai, city sculpture, shelf sculpture, city space, and contemporary art, etc. It also deals with the role that sculpture plays in promoting city life, advocating the theory on original city space and the fulfillment of the essence of city—creating better life. These questions attract our attention: how to innovate new embodiment of city space and the new value of city as the base for creative life while keeping to the construction of original spiritual space; how to assign new roles of the public and the social management in stimulating culture originality and life originality so as to further reveal the human cultural standard of the whole society in city life. Sculpture in the new era calls for original ideas and sculpt which infuse the modern living space with vigor and charm of life. Therefore, sculpture is inseparable from life.

Shanghai Sculpture Space will continue to conduct academic researches on sculpture, spread social benefits of sculpture, organize extensive art popularization activities, adopting international operation standards, in order to promote the healthy furtherance of sculpture.

Better city, better life; sculpture makes the city more beautiful!

Office of Shanghai Municipal Sculpture Committee

March 30, 2007

策展人语

——关于“雕塑与城市对话”

曾成钢 孙振华

一次次展览，实际是在一次次地面对问题；同时也是在一次次地表达希望。

当然，不能指望一次展览能够面对雕塑艺术的所有问题。那么，在这个展览中，我们希望解决的问题是什么呢？

看起来，“雕塑与城市的对话”，是一个语不惊人的主题，但是，这句话放在上海，放在即将到来的2010年上海世博会的背景中，它又是一个指日可待，仿佛伸手可触的问题。

上海世博会，是一个城市对世界的承诺。在迎世博的过程中，什么是雕塑对城市的承诺呢？

我们的城市究竟需要什么样的雕塑？我们的雕塑家究竟将拿什么来奉献给我们的城市？在即将到来的“世博会”，这一切都将变得十分具体；人们的一切的设想或者不去设想，到时候都将成为世博会期间的空间事实；那还有什么比这更现实，更紧迫的问题呢？是不是依据过去的习惯，在城市空间，特别是与世博相关的重要节点上，组织放置一些城市雕塑作品，用它们填充城市空间，装饰城市环境，就算完成了雕塑的责任和使命呢？

事情并没有这么简单。因为，城市雕塑面临许多问题，而这些问题的存在，正是举办这个展览的理由。

长期以来，我们的雕塑人为地划分为城市雕塑和架上雕塑。这种分别，虽然在一定程度上照顾到了雕塑与城市关系的特殊性，但是，它也带来了明显的弊端。按照这种分别，似乎架上雕塑的艺术性、学术性更强，个性更加突出；而城市雕塑则属于“工程”，属于“行话”，属于“菜单”，只不过是雕塑家不得已的谋生手段。

如果这种观念得不到扭转，我们就不能指望在城市空间会出现真正让人满意的城市雕塑，不可能出现与社会文明发展的程度相匹配，具有展现城市性格和精神的优秀城市雕塑作品。

所以，这个展览直接针对的问题是：城市雕塑与架上雕塑相分离的问题，雕塑的学术性，雕塑家的个人性和城市的公共性、普遍性如何协调的问题；雕塑家优秀的个人创作，通过何种方式、何种渠道能够进入公共空间，融入城市生活的问题。

迎接世博不是一个封闭的过程，在一个全球化的时代，所有的城市问题、雕塑问题都将不再孤立地存在。中国过去并没有城市雕塑的传统，20世纪以来，中国城市雕塑所受到的国外影响是有目共睹的。邀请国外艺术家一起来参与雕塑与城市的对话，让国外的雕塑家以他们的智慧、经验为中国雕塑的发展提供借鉴，让中外雕塑家同台交流，这本身也体现了当代的艺术精神。

总之，这个展览表达了主办方和策展人共同的愿望：希望综合各方面的力量，调动各种资源，致力提高城市公共空间的艺术质量，杜绝城市雕塑粗制滥造、一哄而起的现象；对于即将到来的世博会，在城市雕塑的应对策略上，强调未雨绸缪，提前准备，学术挂帅，慎重实施。

这个展览是一个与城市有着密切关联的展览，它探讨的是雕塑切入城市空间，与城市对话、交流、共生、共融的关系。同时，这个展览又不仅是一个城市雕塑的展览，或者说，它并不是一个城市雕塑的方案展。

其中的原因很简单，因为它不希望仅仅从城市雕塑的角度看问题，而是希望避开传统的城市雕塑的创作模式，即被动的“填充式”或“命题作文式”的模式，去尝试探讨新的，以雕塑与城市对话的方式，尝试城市雕塑在语言方式和作品来源方式上的可能性。

从整体来看，雕塑与城市对话需要一个语境，这个语境是由城市的管理者、投资人、雕塑家、公众等几个方面所共同构成的。这个展览，我们把重点放在雕塑作品上。

展览作品分国际和国内两个部分，多位雕塑家参加了这次展览。国际部分的参展雕塑家共有23人，他们都有着丰富的创作经验；国内部分则以全国美术学院和雕塑专业创作单位为主。参展作品除少量装置艺术作品以外（其实，装置艺术作品也是具有进入城市空间的可能性的），大多数是传统意义上的雕塑作品。

这种选择当然有可能进入公共空间的现实考量。如果雕塑家不是因为“填充”或者“命题作文”的需要，而是鼓励让雕塑家的个性化的艺术创作进入城市公共空间，那么它对于城市雕塑艺术品质的提高，应该能起到重要的推动作用。

这些作品绝大多数出自中青年雕塑家之手，其中，青年雕塑家占据了较大份额，在作品的观念和语言表达的方式上，也是多种多样的。

这个展览并不是展现某种特定的创作思潮和倾向的展览。这是由展览的主题决定的。它关心的是雕塑与城市的关系，雕塑与城市进行对话的各种可能和方式，所以，它势必是多元的、多样的。本次展览不仅吸纳了国内探索性、试验性的雕塑作品，同时也兼顾了目前在国内比较成熟的，定型化了的雕塑作品；国内外雕塑家的作品也不限于一种风格和样式，也是丰富多样的；这种综合性的呈现有利于将雕塑艺术的各种表现方式放置在一个共同的平台上，一起来探讨雕塑艺术与城市空间的各种关系。

所以，这个展览的检校作用也是不言自明的。它们至少能在很大程度上，为我们提供一个很好的参照系，能够让我们从表现类型的意义上，检索到目前的雕塑艺术中，可能进入城市空间的概念方式和语言方式。

在专访雕塑的日子里，我们为这些雕塑家的敬业精神和热忱所感动，在这么短的时间里，在这么有限的条件下，如果没有他们的配合和全力支持，举办这个展览是不可想象的。

谨向全体中外雕塑家，以及为展览提供了大力支持的人们表达我们深深的谢意！

曾成钢：中国美术家协会副主席、中国雕塑学会会长、清华大学美术学院教授

孙振华：中国美术家协会理事、中国雕塑学会副会长、中国美术学院博士、教授，深圳雕塑院院长

Remarks By Exhibition Planners

On "Communication between Sculptures and the City"

By
Zeng Chenggang & Sun Zhenhua

Each exhibition is a challenge to problems, as well as an opportunity to express hopes.

Frankly, let's not expect all problems relating to the art of sculpture to be settled at one exhibition. Then, what are the issues we hope to find resolutions to at this exhibition?

Superficially, Communication between Sculpture and City is a plain theme, but in Shanghai that will host the World Expo 2010 Shanghai, the theme is an impending issue that needs to be settled in the near future.

Hosting The World Expo 2010 Shanghai involves promises that a city has made to the world. As the World Expo 2010 Shanghai is approaching, what promises does sculpture offer to the city?

What sculpture does this city need? What do sculptors offer to the city? With the advent of the Expo, these questions will become very specific. The spatial fact will be presented during the Expo, whatever the designs of the city space, and whether the designs of such kind have been made at all. Therefore, no other issues can be more realistic and pressing than the theme for this exhibition.

If as usual some urban sculptures are placed in the city space and in particular some key spots relating to the Expo, in order to fill the city space and decorate the city environment, we will ask ourselves: have we accomplished our mission and properly performed our responsibilities?

Things are not that simple. City sculpture is faced with many problems the existence of which constitutes the reason for holding this exhibition.

Ever since long time ago, sculpture has been intentionally divided into city sculpture and shelf sculpture. This division reflects some of the special features pertaining to the relationship between sculpture and city. However, disadvantages are apparent. According to this division, shelf sculpture seems to have more outstanding personality, and to be more artistically and academically appreciated than city sculpture that is mistakenly thought of merely as a "project", a "craft", and the means of life making that sculptors are forced to resort to.

If this misconception can not be corrected, we can not expect the really satisfying city sculpture to arise in the city space, nor can we expect the appearance of excellent sculptures that can match the degree of social and civilization advancement and that reveal the city's personality and mentality.

So, the issues this exhibition aims to settle are as follows: the issue of the separation of city sculpture and shelf sculpture, that of coordinating the academy of sculpture, sculptor's personality, communality and universality of sculpture, that of how excellent sculptors' individual sculpture can enter into public space and become part of city life. The spirit of contemporary art is embodied in the process itself.

Welcoming the Expo is not a closed end process. In the age of globalization, all city problems and art issues are no longer separated from each other. China had no tradition of city sculpture. As is known to all, since the 20th century, China's city sculpture has had overseas influence. Overseas artists were invited to participate in the communication between sculpture and city, to share their wisdom and experience useful for the development of China's sculpture, and to exchange ideas with Chinese sculptors.

Generally, this exhibition represents the common wish of the planner and the organizer, the wish that efforts from all sides shall be gathered and all resources allocated to contribute to the advancement of the art quality of the public space. It is also hoped that roughly made city sculpture studies shall be put an end to and the rush into mass sculpting shall be stopped. A consensus is reached that early preparations for the Expo should be made in advance and academic study of city sculpture should be meticulously implemented.

This exhibition is closely related to the city, trying to provide an answer to the question of how sculpture can converse, co-exist and be in harmony with the city. On the other hand, the exhibition is not a show of all the sculptures of the city, or, it doesn't exhibit all the sculpture designs for the city.

The reason is plain to see. Traditional city sculpture design model focuses on merely filling the city space with sculptures, or molding sculptures on the given themes. This must be avoided. Rather, we are encouraged to try a new model that helps with the communication between sculpture and city, and to try all possible expressive forms of city sculpture and resources of sculpture works.

From an overall perspective, the communication between sculpture and city needs a context that involves the city manager, investor, sculptor and the public. At this exhibition, our focus is on the sculpture itself.

The exhibits fall into domestic exhibits and international exhibits. There are many sculptors who participate in this exhibition, with 23 overseas sculptors with rich composing experience. Domestic exhibits are works done by professionals from the country's academies of art and sculpture majors. Most of the exhibits are traditional sculptures with an exception of few ornamental artworks (in fact, it is possible for ornamental art works to enter the city space).

If the sculpture is not composed to merely fill the space or based on a given theme, but rather it is the sculptor's personalized artwork in harmony with the city public space, the choice of exhibits of such kind shall play an important role in the promotion of the quality of city sculpture artworks.

Most of the exhibits are works of young and middle aged sculptors, with the majority being young sculptors. There is diversity in works conceptions and means of linguistic expressions.

This exhibition has no particular trend of composing to set, which is determined by the theme of the exhibition. It values the relationship between sculpture and city and the possible ways of communication between sculpture and city. Therefore, the exhibition advocates diversity. At this exhibition, there are not only domestic exploratory and experimental sculptures, but also mature domestic finalized sculptures. Overseas sculptures vary in style and model, displaying diversity. Presentation of miscellaneous sculpture artworks at the same platform helps promote the academic exploration of the various relationships between sculpture art and the city space.

Therefore, the role of the exhibition as an inspector speaks for itself. To say the least, the exhibits form a frame of reference against which we are able to select among the existing sculpture artworks the conception model and expressive model that are qualified to enter the city space.

During our visits for these exhibits, we were moved by the professional dedication and enthusiasm from the sculptors. In such a short period and under such restricted conditions, without the help and cooperation from the sculptors, there wouldn't have been this exhibition.

Our gratitude goes to both domestic and overseas sculptors as well as those whose constant help has made this exhibition possible.

Zeng Chenggang: Vice president of China Artists Association, President of China Sculpture Association, Professor with Academy of Arts and Design, Qinghua University

Sun Zhenhua: Director of China Artists Association, Vice president of China Sculpture Association, Ph.D and Professor with China Academy of Art, President of Shenzhen Academy of Sculpture



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Anna Chromy

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白玉

白海宇

Beatrice
Arthus-Bertrand

陈长伟

陈钢

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陈克

曹阳

曹雷

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Edienne

Felix

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霍波洋

Jonathan
Munro

James Bliesner

冯敬雄

冯志强

焦洪涛

景育民

Joseph

Julio

刘佳

刘金凯

刘猛

柳青

刘松

刘磊

刘威

刘小川

梁文成

陈和

林强华

邱加

Robert
Barrios

单增

邵月皎

申晓南

沈旭庆

施磊

石向东

苏本兴

王明龙

王治源

王世刚

王冰

王小燕

王中

魏一

王华

卫凤清

吴冠

邢戈

许生星

徐光福

许正立

严为人

杨冬白

杨光

杨劲松

杨美应

杨学军

霍庆喜

张峰

张凯翠

张瑞

张树国

张松涛

张箭

张珍

赵磊

赵莉

Jeep van
Hasselt

徐强

George
Czaplinski

Edric
Fantou

王强

Robert

高琳

卢伟



陈建奎

陈松涛

陈涛

陈文令

陈妍希

郑志光

郑雨

Clement Alain

戴耘

郑科

傅中望

高洋

gosh

郭景涵

韩退

胡子虫

李力

何镇海

胡冰

胡刚

李东江

李三收

李刚

李连

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李小兵

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虞栋

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罗振湖

Matteo Lo Greco

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Paolo

潘松

庞勇

Pierre Matter

陈安

孙闻

孙树树

谭洁

唐志武

田嘉

Jostan

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作品名称:《线性空间》

作者: 安然

中央美术学院雕塑系

作品尺寸: 50cm x 35cm x 225cm

材质: 陶土

Title: The Lineal Space

Sculptor: An Ran

School of Sculpture, China Central Academy of Fine Arts

Dimension: 50cm x 35cm x 225cm

Material: Porcelain

《线性空间》借助实体的律动、空间的弥散、线形的交错、光线的穿射、色彩的对比……共同完成一种对内在生命的感动,以及对自然精神的追寻。

The rhythm of the object, the spatial segments, the unparallel lines, the emission of light and the contrast of colors lead themselves to the embodiment of the sensation of inner life and to the pursuit for natural spirit.