

# 南京國際美術展作品集

封序 趙

尹曉龍主編

江蘇美術出版社

# 南京國際美術展作品集

村岡題

图书在版编目 ( CIP ) 数据

南京国际美术展作品集 / 严陆根主编. -- 南京 :  
江苏凤凰美术出版社, 2014.9

ISBN 978-7-5344-7765-2

I. ①南… II. ①严… III. ①美术-作品综合集-世界 IV. ①J111

中国版本图书馆CIP数据核字(2014)第224630号

责任编辑 郭 渊 王 煦 樊旭颖

装帧设计 陈霄泽 王 梓

责任校对 刁海裕

责任监印 吴蓉蓉



出版发行 凤凰出版传媒股份有限公司

江苏凤凰美术出版社 (南京市中央路165号 邮编210009)

经 销 凤凰出版传媒股份有限公司

印 刷 江苏恒飞彩色印刷有限公司

开 本 889mm×1194mm 1/16

总 印 张 45.25

版 次 2014年9月第1版 2014年9月第1次印刷

标准书号 ISBN 978-7-5344-7765-2

总 定 价 980.00元 (共两册)

营销部电话 025-68155677 营销部地址 南京市中央路165号

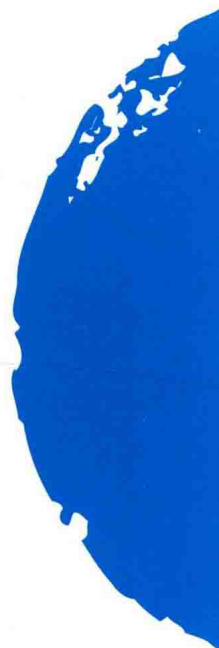
江苏凤凰美术出版社图书凡印装错误可向承印厂调换

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2014

# 首届南京国际美术展作品集

全球征集展获奖作品 | 世界艺术大师作品 | 资深艺术家特邀作品

Nanjing International Art Festival Work Collections

Collection of the prize winners/Collection of the great art masters/Collection of specially-invited artists

出品人：严陆根  
Producer: Yan Lugen

总策划：周海歌、黄炳良  
Planner-General: Zhou Haige, Huang Bingliang

总协调：孙士学、吴晓梅  
Coordinator-General: Sun Shixue, Wu Xiaomei

主办：中国侨商联合会、南京布罗德文化投资有限公司  
Sponsor: China Federation of Overseas Chinese Entrepreneurs ,  
Nanjing Broad Cultural Investment Co. Ltd.

承办：南京利源集团、南京财富投资集团  
Undertaker: Nanjing Lek Yuen Group, Nanjing Fortune Invest Group Co., Ltd.

总策展人：顾丞峰  
Curator-General: Gu Chengfeng

策展人：刘云、孙胜银、唐启山、王浩辉、杨迎生、章文浩  
Curators: Liu Yun, Sun Shengyin, Tang Qishan, Wang Haohui, Yang Yingsheng, Zhang Wenha

 江苏凤凰美术出版社

# 总序

## 为推进中国文艺复兴尽力

很多人一直都在问，作为一个民营企业耗资数千万元，举办如此规模的非商业、非盈利性国际美术展，图个什么？值不值得？回答这个问题前我想先说点题外话。

中国改革开放 30 年来，中国经济取得了全球举世瞩目的成就。在中国经济创造一个又一个奇迹的时刻，中国文化的伟大复兴因此又被提到了空前的高度。

无论是意大利的文艺复兴，还是中国新民主主义新文化运动，都足以证明了一个民族的复兴在于文化复兴，艺术作为文化建设中最具精神气的载体，应该担当起文化交流和文化复兴的重要角色。

自上个世纪 90 年代初，在西方艺术资本的撮合下，中国当代艺术经历了短暂的繁荣，涌现出了一批代表性的艺术家，这些艺术家和作品在西方商业运行模式的推动下，在国际艺术品交易市场风起云涌。10 多年过去后，在国际艺术品交易市场上，三分天下有其一的中国艺术品交易仍占据鳌头，突显出了中国艺术品在国际艺术品市场上的魅力、潜力和价值。

然而，与此同时，我们不得不遗憾地看到，由于体制、机制、管理、法律等多种因素的影响，中国文化产业特别是美术艺术产业，无论是学术领域还是市场推广，都与当今国际上艺术繁荣发达的国家存有相当的差距，缺乏公开、公正、透明的学术研讨环境和市场交易体系。

“建设社会主义文化强国，增强国家文化软实力，建立健全现代文化市场体系，构成现代文化服务体系，提高文化开放水平。”这不仅是中央领导层面对中国文化繁荣的期待，更是我们生活在这个民族文化复兴时期的，所有有点良心的中国人的梦想！

南京布罗德文化投资有限公司作为南京国际美术展主办方之一，是南京利源集团从地产转型文化产业的核心企业。很多人知道利源在房地产业风生水起，但少有人知道利源一直默默地在做艺术品的收藏。近 20 年来，利源收藏的包括毕加索、莫奈、拉斐尔、罗丹、齐白石、张大千、傅抱石、徐悲鸿等国内外艺术大师的作品数以千计。正是在全球性的艺术品收藏过程中，我们看到了中西方艺术领域里的差距，这种差距实际上并不是学术水平的差距，更多的是市场规则和交易体系的差距，甚至可以说，因为这些差距，使得中国美术的整体实力与其在世界美术领域中所处的地位和话语权并不匹配。我们举办南京国际美术展的目的就是通过中国民营资本的力量，发掘有潜力、有培养价值的艺术家，并以此为基础和平台，构建符合国际规则，公开、公正、透明的美术市场交易体系，提高中国美术艺术在世界上应有的地位。

中国侨商联合会是南京国际美术展的另一个主办方。作为世界华人华侨的组织，中国侨商联合会



将与布罗德一起整合世界华侨华人的资本和资源，为中国美术事业走向世界携手勤勉共进。

根据计划，在南京国际美术展举办的同时，主办方还将遴选当今能够充分代表中国文化的 50 位当代艺术大家及其作品走向全球，拟在全球十大美展、十大艺博会、十大拍卖行、十大收藏机构（收藏家族）、十大博物馆（美术馆）进行巡展，全面地、体系地、充分地展现中国文化艺术，开创新时代中国文化艺术“丝绸之路”。这 50 人涵盖了中国当代画坛的方方面面，他们中间有德高望重，已成为万人敬仰的国画大师、油画大师、山水画大师、花鸟画大师、当代艺术大师，有备受全球美术馆、藏家、著名拍卖行关注，其作品屡创百万、千万，甚至过亿的艺术名家；还有受到全球关注的，把中国水墨创新推到了一个新的高度，赋予了中国水墨画全新的内涵和表现形式的一代中国青年优秀画家。我们期望通过民营资本的力量，以这 50 人为首批代表，把中国艺术的学术成果和创作成果，播撒在全球十大美展的土地上，让她生根发芽，结出神圣的艺术之果，把中国艺术的经典之作带给全世界的各大美术馆、收藏机构、收藏家，把中国最优秀的艺术家推到世界艺术顶级平台上，与全球同行谈经论道，与全球投资人分享盛宴；让中国文化艺术在全球发扬光大，薪火相传，最终达到中国文化艺术的大融合，使中国艺术真正成为世界艺术宝库中永不凋谢的瑰宝。

回望历史，其实中西艺术碰撞产生出的巨大能量早有成果显现。几个世纪前，郑和率领船队从南京出发，把中华文化传播到世界各地；意大利的马可波罗不远万里，远渡重洋又把西方文化带来中国；从张大千与毕加索在古堡的碰撞；从毕加索到齐白石艺术思想的碰撞；两种文化的碰撞、两种价值观的碰撞，成就了一代大师群体，在东西方闪耀了近一个世纪。

历史翻开了崭新的一页。以“多彩世界纷呈当下”为主题的南京国际美术展，首次面向全球公开征集涵盖中国国画（含书法）、油画、雕塑、版画、当代艺术（装置、影像、综合材料）多门类的艺术作品，我们试图以此为平台和契机，寻找中国传统水墨与世界当代艺术结合和碰撞的火花，寻找和传导中国文化的全球语境，寻找把中国艺术这朵奇葩深扎在世界文化大花园中的环境和土壤，构建符合国际规则的公开、公正、透明的艺术品交易体系，并以此发掘和培养不断成长、不断更替、不断超越的新一批走向世界的中国当代艺术大家 50 人。我们的终极目标则是要把中国优秀的艺术家和精品推向全球，使全球 50 亿人都能知晓伟大的中国，有着一批又一批优秀艺术家和人类艺术优秀的作品，成为世界艺术宝库中不可或缺的瑰宝，真正实现我们中国伟大的文艺复兴。

南京国际美术展组委会  
执行主席

嚴法权

# General Preface

## For Chinese Renaissance of Art

Many people have been asking such questions: Why does a private enterprise spent tens of millions on a non-commercial, non-profitable international art festival of such a scale? Is it worthwhile? I would like to say something before answering these questions.

The past three decades since the reform and opening-up of China have seen our remarkable achievements in economy. With one after another Chinese economic miracles, it is time that the Renaissance of Chinese culture is concerned once again unprecedentedly.

Both the Italian Renaissance and Chinese New Culture Movement of the New Democracy Revolution could prove that the rejuvenation of a nation lies in the renaissance of its culture. Therefore, art, the best carrier of a culture, should play an important role in its renaissance and cross-cultural dialogues.

Influenced by the art capital from western countries, the early 1990s witnessed the transient booming of Chinese contemporary art: a group of representative artists had emerged, whose works were surging in the international art market driven by the western business operation mode. Even after ten year, Chinese art, contributed 1/3 of the total transactions of global art trade, still dominate the international art market, which fully shows the charm, potential and value of Chinese art in the world market.

Unfortunately, due to problems in political system, industrial mechanism, management and legislation, there is a huge gap between China and some developed countries with respect to academic research and marketing of the culture industry. The open, fair, just and transparent academic environment and market system are what we should have, but haven't got yet.

"We'll build a socialist culture power, increase the national cultural soft strength, establish a complete modern cultural market system, construct a modern cultural service system and enhance the cultural openness." This is not only the expectation of the central leadership for the prosperity of Chinese culture, but also the dreams of all the Chinese people in conscience living in the era of national cultural renaissance.

Nanjing Broad Culture Investment Co., Ltd., one of the sponsors of Nanjing International Art Festival, is a core enterprise of Lek Yuen Group which is shifting its focus from real estate to culture industry. It is well known that Lek Yuen has made achievements in the real estate but it is less known that it has been engaged in the art collection quietly. For nearly 20 years, Lek Yuen has collected thousands of artworks ranging from domestic masterpieces to works of world-famous artists, including Picasso, Monet, Raphael, Rodin, Qi Baishi, Zhang Daqian, Fu Baoshi and Xu Beihong. It is in the process of the global art collection that we noticed the gap between China and the West in art sector. The gap exists in the market rules and transaction system rather than in academic level. You might even say that it is this gap that made the overall strength of Chinese art dissymmetry to its status in the world. Therefore, Nanjing International Art Festival aims at discovering and cultivating potential, talented artists through festivals, via the efforts of domestic private enterprises, building up a chain of art industry and establishing a proper, transparent

art market system conforming to the international practices so as to elevate the status of Chinese art in the world.

Another sponsor of this Festival is China's Association of Overseas Chinese Businessmen (CAOCB). As an organization of the overseas Chinese, CAOCB will work hand in hand with the Broad to integrate the global Chinese capitals and resources for promoting Chinese art in the world market with joint efforts.

According to plan, during the exhibition period of NJIAF, the organizer will select the works of 50 domestic contemporary artists and promote these works internationally. Aiming at a full-scale present of Chinese art, we intend to hold touring exhibitions of these works in the world's top 10 art festivals, top 10 art expos, top 10 auction houses, top 10 collection organizations/households, and top 10 museums/art galleries. I would like to call it the modern "Silk Road" of Chinese art. The 50 shortlisted Chinese artists represent different aspects of contemporary Chinese art field. Among them are prestigious masters of traditional Chinese Painting, oil Painting and contemporary art, high-yielding celebrated artists highly regarded by international art gallery, collectors and renowned auction houses, and famous young artists who have made valuable innovations with traditional Chinese Paintings. We, as a private enterprise, are trying to disseminate worldwide the craftsmanship and academic achievement of domestic art masterpieces. We hope to bring the classics of Chinese art to international art galleries, collection institutions and individuals, to push forward the prominent artists to global platforms, to cooperate with global art investors and operators. We strive to promote Chinese art to pioneer its way into the world treasure of art.

In retrospect, the energy unleashed by the integration of Chinese and western art has been constantly creating new synergies along the way. Several centuries ago, Zhenghe and his fleet departed from Nanjing and disseminated Chinese culture in faraway territories; Marco Polo played the role of precursor as an envoy of Chinese culture; the Chinese painter Zhang Daqian met Picasso in the quaint manor to discuss the technique of Qi Baishi. All these encounters and exchanges of culture yield rich and long-lasting achievements.

History has turned to its new page. Initiated to collect various kinds of artworks including traditional Chinese Painting/calligraphy, oil Painting, sculpture, print, contemporary art (installations, visual, integrated materials), the range of collection has fully expressed NJIAF's theme of "Colorful World, Current Brilliance". We intend to take this event as an opportunity to integrate traditional Chinese Painting techniques and contemporary art, to explore and express Chinese culture in a global context, to establish a promising environment for the transnational expansion of Chinese art, to build an open and fair art trading system and to cultivate more young Chinese artists with international competence. Our ultimate goal is to push forward the outstanding artworks and artists to global level, by which we can present the essence of Chinese art to the world, thus making a step forward in the rejuvenation of Chinese art.

Executive Chairman of NJIAF Committee  
Yan Lugen



# 化蛹为蝶·汇滴成河

## ——写在南京国际美术展前

在我2014年5月上旬接手南京国际美术展总策展人角色前，我对该展览以及展览的举办方——南京利源集团的了解，说实话近乎空白。

在将近半年的密切接触，特别是后期展览的紧锣密鼓、夜以继日的工作后，我对这个工作团队有了深切的了解，对展览有了父亲对子女般的情感。

中国当代美术自从上世纪九十年代的“广州双年展”以来，大型的双年展风起云涌，成为中国美术展示模式中最亮眼的一种。二十年来的变化也印证了中国当代艺术的日新月异。南京这座古老而又现代的城市，自古人杰地灵，当今在文化上虽然算不上一线城市，但文脉却不输于它们。南京近十年来也曾举办过多次当代艺术三年展和双年展，但由于种种原因都未能持续。如今异军突起的南京利源集团擎起文化产业大旗，在波诡云谲的时代推出“南京国际美术展”，引人瞩目的同时接受业界某些质疑的眼光是很正常的。

记得我曾经在第一次面对媒体的新闻发布会上把“南京国际美术展”的特点归纳为三句话：规模大，形式新，挑战多。我所说的“形式新”就是指此次展览中向国内外征集作品的“纷呈当下”板块。在我的记忆中，除了1992年的广州双年展外，国内后来诸多的双年展主要是以邀请形式出现，因为邀请形式能充分体现策展人的完整意图。而征集方式兴师动众且有很大的不确定性，作为策展人，对这种方式我开始也有怀疑。但此次的征集结果——短短的几个月内，国内外有四千多从艺者报名，热情之高超出预料。这一方面说明当今广大从艺者有充分的能量需要空间释放，另一方面也说明征集作品的方式并不完全过时。从现有入选作品以及获奖作品看，水平之高也超过我的预想。可以说，此次入选结果令人欣慰，也能完整地体现出该板块的主题——纷呈当下！

给我印象很深的另一件事是展览的入选和评奖过程。在我的记忆中，大型展事只要有评奖，事后曝出对结果的非议乃至爆料常有耳闻。遥想当年，吴少湘在《中国美术报》（1986年）上发表文章《评奖还是分奖》，对当时城市雕塑委员会的评奖结果进行的尖锐质疑，言犹在耳。因为在中国一逢评奖，各种痼疾就可能应时而生，作为一次立志要持续主办的大型展览，如何能做到公正、公平、透明，经得起追问，这是我和组委会考虑再三的问题。

从现有评奖结果看，“公正、公平与透明”的原则得到了贯彻。所谓“公正”，就是让最好的作品能脱颖而出，常言道“文无第一，武无第二”，但我们相信评委的鉴赏力，相信评委的艺术良心，最终结果印证了这些；所谓“公平”，就是让每个参投作品都有机会给评审者评判，让每个参展者作品以同样起点出现在评委面前，由作品的实力说话；而“透明”

则体现在我们对每次评审、评奖过程全程文字与影像记录，一旦出现质疑时可以向社会公布以正视听。在中国，民主与法制建立和执行的过程其实最需要的就是透明，我们小小的一个展览虽然无足轻重，但程序正义却一直是我个人和展览组委会追求的目标。

展览的特别邀请部分花费了大量的心力。在一个主题并不突出的邀请展中，我所要面对的不仅仅是平衡各种诉求，更重要的是如何提升展览的当代性和问题意识，树立展览能够持续举办的艺术标杆。我想这也是展览的组委会包括严陆根先生的期望。我个人的学识、学术资源，虽不能说得到充分发挥，但至少是一次对能力的高强度检验。

最后说到“挑战”，我认为主要的挑战一是形式，二是时间。形式上大而全带来的问题多多，如何将征集部分与特邀部分有机融合为一体，环顾近年的展览，未见相似之例。面对取向、水准的不同，如何将其融为整体，或曰有机的结合，这是我面临的难题。在时间上，此次展览也开创了当代大型展览布展时间之最短——展览的安装布展时间连白天带夜里加起来只有60个小时左右，而同年（2014年5月）举办的新疆双年展有15天布展时间。面对上千件需要安装的艺术品，不止一个人说那是一个无法完成的任务。但我们无暇望洋兴叹，放弃更不可能，因为我们只能在给定的时间去做给定的事情，而且必须把事情做得尽量好。

曾有资深策展人说过：在策展人眼里，一个大型展览到最后，什么学术水准、艺术高度等概念都变得模糊了，剩下的唯有细节的实现，让展览能够正常、按时举办的繁琐细节。如今对此我深有体会，怪不得许多电影导演在影片杀青后回答“你是否满意这部影片？”的提问时，他们会说电影是一门遗憾的艺术。遗憾就在于电影不像画家画画，个人可以完全掌控作品；电影是一门综合的艺术呈现，需要各部门、各种力量通力协作完成。大型展览的呈现同样是各种因素的叠加综合，指望天时地利人和同在几乎是不可能的。遗憾不可避免更不可怕，关键是我们正在努力，成功在于我们努力完成的过程之中。

中国古代《诗经·大雅·荡》中有“靡不有初，鲜克有终”之句；西语中有一成语“良好的开端是成功的一半”（Well begun, half done），二者都叙述了开始与最终的关系。前者带有告诫意味，实用主义地告诫人们做事要善始善终；而后者是乐观主义的，相信只要开端良好就会有好的前景。作为一个既老又新的形式，“南京国际美术展”仍前路漫漫，需要克服的问题会不断出现，但前面的光却一直在引导着我们，作为首届展览的策展人，我感同身受这一点，同时也以此与同行者们共勉。

南京国际美术展  
总策展人



公元2014年仲秋  
于金陵月牙湖居

# Pupating into Butterfly

## Dripping into River

Before I was appointed as the chief curator of Nanjing International Art Festival, my knowledge of Lek Yuen, organizer of the festival, was close to nothing.

But after the contact of nearly half a year, especially witnessing the intensive works of this team, I had a deeper understanding of them and thus began to feel a parental concern for the festival.

Since the Guangzhou Art Biennial of 1990s, through surging large biennials, Chinese contemporary art has grown into the most radiant part of Chinese art. Nanjing, though culturally not a first-tier city, but a quaint, yet modern city well known as the birth place of the talents since the ancient time, boasts a profound cultural deposit. However, the triennials and biennials held in Nanjing in the recent decade were discontinuous for various reasons. It is therefore understandable that Lek Yuen aroused public concern when it picks up the banner of cultural industry and pushing forward the Nanjing International Art Festival at this particular time.

I still remember that on a press conference, I told the media that the feature of IAF can be summed up as: grand in scale, novel in form and stern in challenge. “Novel in form”, as I said, refers to the “Current Brilliance” sector which shows the excellent artworks collected. As far as I can remember, invitation pattern was the most common practice of many biennials in China except the 1992 Guangzhou Biennial. The Collecting however, is a rather complicated task and often risky and unpredictable. As a curator, I worried about this practice. But this time, beyond my expectation, more than 4000 artists signed up for the festival within a few months. On the one hand, a large number of artists desiderate an opportunity to unleash their energy. On the other hand, collection as a practice to run an art exhibition is still up-to-date. The quality of the shortlisted and awarded works is much more exquisite than I can expect. Therefore, it is so encouraging that the outcome fully matches the theme “Current Brilliant”.

The other thing that impressed me is the process of selection and award decision. In my memory, in some cases large-scaled exhibitions art is shadowed by scandals. “Awards Decision or Spoils Division?” by Wu Shaoxiang in which he sharply criticized the prize decision of City Sculpture Committee lives as fresh as the day it was spoken. To cure an exhibition which is to be continual, justice, fair and transparent are the prime concerns for me and the organizing committee.

The principle of “Justice, fairness and transparency” was fully implemented and insisted in deciding the award works. To be just is to make sure that the best works stand out. Though it is often said that “There is no best writer; nor is there second best fighter”, we still trust the percipience and conscience of the judges, which were proved by the award result; to be fair is to make sure each work has an opportunity to be equally judged and appreciated and to stand out by its inner strength; to be transparent is to publicize any information recorded in text or video form once the award decision was questioned. In China, transparency is the most important factor



of democracy and legislation. An exhibition, small as it is compared with the national affairs, is specially valued by us with respect to procedural justice.

Invitation works of Nanjing IAF was also challenging. In an exhibition whose theme is less prominent, what we are confronting is not just balancing different appeals but more importantly, stimulating the consciousness of contemporaneity and problems, and setting up a range pole of an exhibition that lasts. This is, I think, the expectation of the organizing committee and of Mr. Yan Lugen. My limited knowledge and academic resources were intensely tested during the exhibition.

Last but not least, I want to mention “challenge”. I think the challenging factors are form and time. A large and comprehensive form brings a lot of problems. How to organically integrate the collected artworks and the invited ones, both in artistic level and orientation? Exhibitions in recent years have never met with such a challenge, but it is a challenge for us. With respect of time, NJIAF has created the shortest record of time spent in planning a large-scale exhibition – only 60 hours to install and arrange (the Xin Jiang Biennial in May 2014 was installed and arranged for 15 days). In front of the thousands of artworks, many of us expressed their worry about the almost impossible task. We have no time to hesitate but to do what we must do in the given time as well as possible.

Once a senior curator said that in the eyes of a curator, academic level and artistic height would become vague as an exhibition approaching, what’s left was the realization of details, details that enable the exhibition to be carried on successfully. I can’t agree more. No doubt that when asked “Are you satisfied with the film?” , many film directors confessed that film is an art of defection. Unlike painters who can completely control their works, film directors’ success lies on the coordination of a team. So does the success of a large exhibition. It is almost impossible to expect the coexistence of favorable climatic, geographical and man-induced conditions. Regret may not be avoided but cannot be a scare. What matters is that we are doing our best and success lies in the process.

“A person is rarely not endowed with a virtuous nature at birth, but scarcely could anyone keep it to death.” (The Book of Songs) And “Well begun, half done” . Both Chinese and western maxim illustrates the relationship of start and end. The former tells pragmatically that we should start well and end well. But the latter, more optimistically believes that once started, there will be good prospect. Nanjing International Art Festival, as a Series of exhibition of both old and new forms, inevitably has its imperfections. But the light ahead is leading us all the time. I, as the chief curator, am aware of this, and here I offer you my sincere hope by speaking it out.

Curator-General of NJIAF

Gu Chengfeng

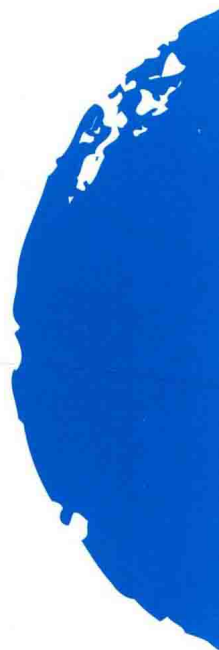
Moonlake, Nanjing

Sep. 2014

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# Nanjing IAF