

里仁为美——艺术探源之问

王春辰 主编



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里仁为美——艺术探源之问

Let Benevolence be Beauty: How to Explore the Origins of Art

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“里仁为美”出自《论语·里仁》篇，孔子说：“里仁为美。择不处仁，焉得知？”。仁，亲也。亲，仁爱，意为两人或多人相处于同一个环境而和睦相处。

今天的艺术何以自立？何以重构意义？都有一个溯本探源的需要和关联。而中国的本源思想——儒家思想具有深刻的内涵，这些思想价值在新的社会、经济、人文、政治、环境下是可以重新阐释、获得新的价值之源。“里仁为美——艺术探源”意在追寻当代的中国艺术如何更深层次地走入中国文化之思中，如何显现人之思的力量和深度。发掘思想深度和激发思想力量是今天中国最需要、最急迫的课题。

“里仁为美——艺术探源”走进中国文化名城南昌，与八大山人进行精神的对话和契合，去追寻新的文明气节。在江西寻觅与接引“里仁为美”的艺术精神，亦是追求艺术本真的探道历程。



“Let Benevolence be Beauty” is from The Analects: Li Ren, in which Confucius said, “It is virtuous manners which constitute the excellence of a neighborhood. If a man in selecting a residence, do not fix on one where such prevail, how can he be wise?” Ren brings about intimacy, and intimacy leads to kindness and love, indicating that two or more people of the same neighborhood live together in peace.

How can today's art be independent? How to reconstruct meaning? All these questions are inseparable and relate to the exploration of origin. China's traditional thoughts, those of Confucianism, conveying profound connotations, can be re-interpreted and endowed with new root of value under new social, economic, cultural and political circumstances. “Let Benevolence be Beauty: How to Explore the Origins of Art” aims to find out, how Chinese art further integrates into the thoughts on Chinese culture, how to reveal the power and depth of human thoughts. Exploring the depth of thinking and inspiring the power of thinking are the most fundamental and urgent tasks for China.

“Let Benevolence be Beauty: How to Explore the Origins of Art” comes to Nanchang, a famous cultural city, to conduct conversation and accord spiritually with Zhu Da (a famous painter of the Ming Dynasty), and to seek for new integrity of civilization. To search and promote the art spirit “Let Benevolence be Beauty” in Jiangxi, is also a journey of pursuing authenticity of art.

江西画店将竭诚携手海内外中国艺术家，
涵养经典，铸就当代，凭借时代艺术之魅力
影响中国，推动社会文明进步发展。

Together with Chinese artists at home and abroad, Jiangxi Huadian will contribute to the development and progress of society and civilization in China by means of the charm of art.

里仁为美： 艺术的一种向度

○王春辰

艺术作为世界在场的明证，从某种意义上，无须任何的名词标签来获得自身的合理性及合法性，因为“艺术”一词足以昭示它的内涵深度和广度。当我们置身于历史的长河中，任何名为“艺术”的东西都以其内在的时代属性和人文的特殊性而被创造、被传播、被珍藏。任何有智慧、有生存境遇的艺术家，皆不被流行的俗见所累——这是我们今天重新思考“艺术”与“当代艺术”的必要前提，也是彰显艺术独立价值的必由之路。

何以此说？这是因为在繁杂的当代社会的艺术场域里，艺术又是时时遭到攻讦的对象，也是最容易被僭越的领地。它成为各类观念、思想、说法杂陈相间的地方，同时在接受美学的程度上，又是考验视觉感受力的包容度的领域。艺术的创造价值与艺术的接受认识并非相等，艺术的历史价值判断又因社会因素的驳杂而备受考验，也因此，艺术也成为社会价值向度的判断标尺——文明开放的社会以独立与创造的艺术为锁钥、以精神的自由为旨归，因而艺术得以彰显现代文明的创造认同、多元赞许和独立存在。观乎艺术，即审视自我；领悟艺术，即与心灵精神契合；反思艺术，即锐化自我的视觉敏感度和思维判断力。看今天的艺术，并非简单的视觉享悦，而是一场精神张力的对话、一次心灵空间的穿越。如果不做这样的精神准备，又是断难进入“当代”的艺术何以自处的情景中；而艺术的发生如果不深刻切入主体意识，就无力创想构建新艺术。故此，当我们面对东方，一片久远的土地，一方神秘有加、现实迷离的浩瀚场域，究竟意味何在？并非我们天然地降临此地，我们即知此地之意义，也并非我们肉身于此，即等于魂魄与此相合。从容不迫的逍遥游何在？里仁为美的境界何存？魂魄的错位比比皆是，文明的纠结众口难调，信仰的守护几无可言。这就是我们今天所深陷其中的磨难，我们的精神遭遇了巨大的挫折。

今天的文化错位远严重于世界历史上的任何时期，于中国尤甚。这也是我们在一定程度上寄予艺术

以期盼的一种想象，也是当今的艺术所具有的一种内在精神张力和可能性创造。识读今天的艺术，即是解读与领会今天的世界；创造今天的艺术，是俯仰沉思、纵横历史的过程。是以，“里仁为美”成为一种久远之外的观照，是跨越时空的一种审视。在车辚马嘶的尘土飞扬中，我们似乎远远望见一对人马疾行而来。长者髯须飘飘，一干青壮年相随左右，闻听灌顶清澈之音，辨析来者往者之语。他们富有使命感，悲怀天下事，他们依然保持乱世纷纭的君子坦荡荡，他们以德智统领心身自性，他们的模范昭示千秋、万代仰止。“里仁为美”，以仁德为最高典范，以内在品性为人世的立足基点。当剥离开后世叠加给他们的尘垢后，我们看到他们乃是这片土地的精神化身，他们与大道无为相容，塑造了这片土地的精神信仰，他们乃文明的筋骨，可做今天的启示。于艺术，唤醒我们的人性意识，激励我们的人道作为；于价值，让我们恒守不变不移的人性律令，让我们不坠于物欲的横流。里仁为美，总是有一个终极律令让我们遵从。今天的世界不能不敬不信，它总有一道鸿门让我们不得逾越，即人性道德的底线，这也是里仁为美所诉求恪守的。

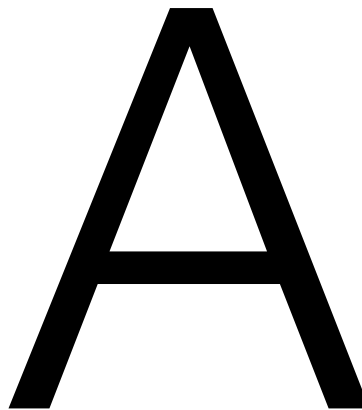
此次的“里仁为美——艺术探源十一人展”邀请了十一位艺术家参加，其立意即探寻里仁为美的当代显现，在纷纭的视觉景观之中，辨析其所内蕴的人文价值。碎片化固可描摹当下的世界图景，但一定还有一条恒定的文化基因密码在贯穿其中。艺术的发生学、艺术的社会学、政治学、艺术的全球化都是今天的艺术系统所面对的，每一个艺术的创造者都不得不同时具有两种维度的文化接受：纵向的历史和横向的全球化。这两种维度交错变位，使得今天的艺术得以可能。如尚扬的作品是对传统的解构与重组，在对中国文化的反思中创造了新的形式语言和象征系统，揭示了一种面对传统的开放态度；徐冰的作品《地书》是当代象形符号系统的一次集合，实际上是象形文字变成了普适性的全球交流工具；姬子的作品是探讨中国绘画的视觉语言何以哲学化，以驰骋的笔墨呈现中国哲学的境界；谭平的作品是时间与身体的对抗的产物，简化的线条与画面空间的多维交织极具东方美学的品格；苏新平的作品是对神秘、孤寂的追溯，是对言说和不可言说的一种视觉呈现，用视觉来辩难终极问题；邱志杰的参展作品重新对中国的语言文字进行了组合，看似凌乱，实际上反映了深邃的文化主体性——这些文字都是建构中国人意识的密码；孟禄丁的作品是消除绘画的人为性，从而强化一种自然的价值，以不介入的方式来展示绘画的可能性；张羽的现场作品是他对中国文化要素的重新打磨，仿佛一场文化仪式的礼赞，使观众聆听到远古的足音；李广明的作品是将墨凝固在冰块里，然后慢慢融化冰块，墨汁流淌在宣纸上，形成天然趣成的作品，契合了中国哲学之道；马志明的作品以意境取胜，如诗歌般抒情，它们既是社会理想，也是文化追求，甚至说这样的意境一直是中国艺术的理想追求；严智龙的作品采用诸多生活形象，将之意象化、平面化，置于扁平的空间中，显示了当代中国绘画寻求新资源的探索。

这些艺术家和他们的作品都体现着一种自觉的努力，都试图在中国当代的社会文化语境之下寻找能够印证文化之变的痕迹，以艺术的方式来证明这个语境下的自我价值。这样的艺术实践具有历史驱动的态势，生逢这个时代的中国艺术家多有沉重的责任感，对艺术的要求和探索超过以往任何历史时期，这是近代历史予以中国人的一种时间紧迫感。正因为如此，就需要艺术来柔和时代的焦虑，用艺术来消除当代时间的压迫。里仁为美，便会在我们今天的阐释下获得内蕴的人格价值，成为今天的我们涵养品性的价值原则，反馈于艺术则更加使得艺术厚实、富有内涵。

往昔已逝，来者可追。今天的人们，必为今天立言立声。艺术，即我们的言说和声音。

Let Benevolence Be Beauty: A Dimension of Art

Wang Chunchen



As an evidence for the presence of the world, art, in some degree, needs no label to prove its rationality and legitimacy, because to illustrate its depth and breath the word “art” suffices. In the long history, anything named as “art” was created, spread and cherished for its innate feature of time and distinctiveness of culture. Any wise artist facing with adversities are free from the burden of prevalent views, this is the prerequisite for us to reconsider “art” and “contemporary art”, and the only way to reveal art’s value of being independent.

Why would I say that? Because in contemporary society, art often suffers attacks, and is most likely to be transgressed. Art becomes a place mixed with various concepts, thoughts and statements. Meanwhile, on the level of reception aesthetics, it is a field testing the inclusiveness of visual sensibility. The value of art creation does not equal the acceptability or understanding of art, and judgment of its historical value constantly experiences trials due to complicated social factors. Consequently, art becomes a criterion to evaluate the dimension of social values. A civilized and open society takes independent and creative art as its lock and key, liberty of spirit its aim. Thus, art is capable of unveiling creation identity, diversified approval and self-existence. Appreciating art is to examine oneself; understanding art is to be consistent with the psyche; rethink art is to sharpen one’s visual sensibility and ability to judge. Observing the art of today is not simply a feat of eyes, but a conversation with spiritual force, a journey through the mental space. Without preparing mentally, we will have difficulty in perceiving how “contemporary” art

manages to be independent; without a sense of subjectivity, occurrence of art will fail to create something new. Therefore, facing to the east, an ancient, mysterious, unreal and vast land, we wonder what is its implication? It does not mean that we who are born in this land will naturally know its meaning, nor that our flesh linked here so it is integrated with the soul. Where is the enjoyment in untroubled ease? Where is the realm of “let benevolence be beauty?” Misplacement of souls is ubiquitous, dilemma of civilization is hard to please everyone, defender of believes is rare. These are the hardships we are confronted with, in which our spirit suffers enormous discouragement.

Nowadays the deterioration of cultural dislocation is unprecedented, especially in China. The phenomenon, in certain degree, is also an imagination consisting of our expectations of art, as well as an innate spiritual force and creating possibility. Interpreting art of today is to understand the current world; creating art of today is a process of meditating and wandering about the history. As a result, the idea “let benevolence to be beauty” becomes an ancient contemplation, and an observation spanning space and time. Amidst the swirling dust brought up by a rattling carriage, we seem to catch sight of a team in the distance marching toward us. The elder with long beard was accompanied by a group of young adults, listening to words of wisdom, differentiating conversations of passersby. Endowed with a sense of responsibility and concern for state affairs, they always harbored the openness and directness of a gentleman in the turbulent days. They governed their body, soul and self with virtue and wisdom, and they will serve as models for generations to come. As for “let benevolence to be beauty”, it takes human-heartedness and virtue as the highest paradigm, and the intrinsic character as the basis of life in this world. When breaking away from the dirt overlaid by later generations, those ancient sages are still the spiritual embodiment of this land. Consistent with the Way of non-action, they, muscles and bones of our civilization, shaped the beliefs of our land, serving as an enlightenment for today. For art, they arouse our consciousness of humanity, inspire us to practice humanity; for value, they make us adhere to the invariable rule of humanity, and protect us from material desires. The idea that “let benevolence to be beauty” always provides a paramount rule for us. The world today can not be deprived of reverence or trust, it should have an insurmountable chasm, the bottom line of humanity and morality, this is what the idea has pursued and observed.

This year's Contemporary Art Exhibition in Jiangxi aims to seek for current embodiment of virtues, and analyze its underlying cultural value among diverse visual landscapes. The use of fragmentation indeed can depict the scene of present world, but necessarily involves a genetic code of culture. Occurrence theory, sociology, politics and globalization of art are what facing art system now. Every creator of art should have cultural acceptability of two dimensions, longitudinal history and horizontal globalization. Art of today exists due to that the two dimensions interlace and shift place with each other. For example,

Shang Yang's works deconstruct or reconstruct tradition, with an openness toward tradition, creating new formal language and symbolic system. Xu Bing's work Books from Earth collects a system of contemporary pictogram, in which the hieroglyph becomes an universal tool for international communication. Jizi's works discuss about how visual language of Chinese painting ought to be philosophized, and employ uncanny strokes to reveal the realm of Chinese philosophy. Tan Ping's works are product of the battle between time and body, their simple lines and interwoven spaces in the picture fully display features of eastern aesthetics. Pursuing mystery and loneliness, Su Xiping's works visually unveil something effable or unspeakable, and try to reflect on ultimate questions in terms of paintings. Qiu Zhijie's exhibited works rearrange Chinese language and characters, seemingly messy, but actually illustrating profound cultural subjectivity—these characters are codes constituting the awareness of Chinese people.

Meng Luding's works remove artificiality in paintings so as to emphasize the value of being natural and indicate possibility of painting without intervention. Zhang Yu's work created on the site repolishes cultural elements of China, like a praise of cultural rites, bringing ancient footsteps to the viewers. Li Guangming's works freeze ink in the ice, then as the ice melts and ink flows on Xuan paper, naturally forming paintings that coincide with the concept in Chinese philosophy. Works of Ma Zhiming stand out for their artistic conception, expressing feelings as poetry, they indicate social ideal and cultural pursuit, or even such conception has always been the ideal and pursuit of Chinese art. Yan Zhilong's works use images in life as symbols and depict in a flat space, which represents Chinese paintings' seeking for new resources.

All of these artists as well as their works indicate conscious efforts, all of them attempt to find traces verifying cultural changes under the contemporary social and cultural context in our country, and strive to prove their value in this context by art. Such art practice is driven by history. Most Chinese artists of this era, a period embracing unprecedented requirements and exploration for art, have taken on the monumental responsibility, which is a time urgency exerted by modern history. For this reason, we need art to pacify the anxiety and eliminate the pressure of our time. The idea that “let benevolence to be beauty”, under our interpretation, will gain intrinsic value of personality, and becomes a principle of cultivating our morality. When the idea is integrated into art, it will provide art with greater profundity and more connotations.

The past is gone, but the future is yet to be shaped. People of today will speak for the present. And art is our words and voices.

Central Academy of Fine Arts, Beijing, October 17, 2015

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中央美术学院副教授、美术史学博士，现任美术馆学术部主任，从事现代美术史及当代艺术理论与批评研究。2012年美国密执根州立大学布罗德美术馆聘为特约策展人；2013年担任第55届威尼斯国际艺术双年展中国馆策展人；担任英国学刊Journal of Contemporary Chinese Art《当代中国艺术杂志》副主编及担任德国斯普林格出版社《中国当代艺术丛书》主编；2015年英国泰特美术馆访问研究员。

出版《1940年以来的艺术》、《艺术的终结之后》、《美的滥用》、《1985年以来的当代艺术理论》、《艺术史的语言》、《艺术简史》等译著；2009年获得“中国当代艺术批评奖（CCAA）”并出版《艺术介入社会》。2013年出版《艺术的民主》和《图像的政治》；先后在首尔、明尼阿波利斯、纽约、东京、伦敦等地高校讲学、演讲。2015年春季泰特访问研究员。

策划“透视：中国当代艺术展”（2008）、“超自然：中国新世纪摄影展”（2008）、“迷局：中国影像五人展”（2008）、“同行——2009德中当代艺术展”（2009）、“现实的游牧”（2010）、CAFAM双年展（2011）、“创异的喜悦——中国70后艺术展”（2012）、“亚现象：中国青年艺术生态报告展”（2012）、“观念维新——中国当代摄影简史”（2012）、“深圳首届独立动画双年展——心灵世界：作为虚拟工程的艺术”（2012）、“变位——中国艺术方式的威尼斯显现”（2013）、“Future Returns: Contemporary Art from China”（2014）等。

Wang Chunchen

Dr. Wang Chunchen is the Head of the Department of Curatorial Research of CAFA Art Museum at the Central Academy of Fine Arts China, as well as an Adjunct Curator of The Broad Art Museum of Michigan State University, in 2013 he is appointed as Curator of Pavilion of China at the 55th International Art Exhibition – la Biennale di Venezia, and also Deputy Principal Editor of Journal of Contemporary Chinese Art in UK. Also editor-in-chief of The Chinese Contemporary Art Series published by Springer -Verlag, Germany. He traveled much to Minneapolis, Seoul, New York, London, Tokyo, Hong Kong, East Lansing, Paris, Berlin for the symposiums, forums, and lectures. In 2015 he was invited by Tate as the visiting research fellow.

He is known for his contributions to the arts via his own body of works, publications and curatorial experiences. In 2009 he was honored with the coveted Chinese Contemporary Art Award which is echo by the numerous awards he has received for his input in Art Criticism. The result of this award is the writing and publication of Art Intervenes in Society.

Wang Chunchen has also played a great influence on Chinese contemporary art criticism by his translations of over ten books of art history and theory: such as Art Since 1940, After the End of Art (Arthur C. Danto), The Abuse of Beauty, Theory in Contemporary Art Since 1985, etc. In 2013 his two volumes of essays are published: The Democracy of Art and The Politics of Images.

With some of the most notable shows being Future Returns: Contemporary Art from China, 2014, Broad Art Museum, USA; Transfiguration: The Presence of Chinese Artistic Methods in Venice, 2013, Italy; Conceptual Renewal: A Brief History of Chinese Contemporary Photography, 2012, Beijing; The First Shenzhen Independent Animation Biennale, 2012, Shenzhen; Sub-Phenomena: A Report of the State of Young Chinese Artists, Beijing, 2012; CAFAM Biennale 2011: Super-Organism, 2011, Beijing; Mixed Maze, 2008, London; Supernatural – China's Photography in the New Century, 2008, New York.



Jizi

姬子

