



CONTEMPORARY 当代艺术家工作室 ART STUDIO

主 编：杨 卫
Editor in Chief : Yang Wei

湖南美术出版社
Hunan Fine Arts Publishing House

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工作室中的艺术家

杨卫

2005年,我在宋庄策划那个名为“阁”当代艺术展的时候,曾经就“阁”的象形含义提到工作室现象,并阐述了这种现象对中国当代艺术潮流的影响。没想到的是,我的那个展览和当时所提出的问题会成为一个预示,预示出了今天中国当代艺术的更大变化。这也真是计划赶不上变化,对于一个不断变化的社会而言,应变会成为思想的核心。

中国当代艺术家纷纷组建自己的工作室,这一现象正是出现在2005年之后。此前,虽然已经有了北京的宋庄、798,上海的莫干山以及昆明的创库等艺术社区,部分艺术家在这些艺术社区内也已经组建了自己的工作室,但仍然属于小范围行动,并未能构筑成大局,而2005年成了一个转折点。此后,随着中国当代艺术市场的兴起,把更多的当代艺术家从贫困中解救了出来,使他们通过资本经济的积累获得了相应的独立。所以,组建自己相对独立的工作室蔚然成风。现如今,不仅北京、上海、重庆、昆明、成都、杭州、南京、深圳、贵阳等一些大中城市出现了各种各样的艺术家工作室,甚至就连西藏那样的边远地区也有了艺术家为自己专门改造出的工作空间。一时间仿佛全国都在共此热点,让人不得不联想起“忽如一夜春风来,千树万树梨花开”的盛况。

盛况之下孕育的是一种变化。正如我当时在“阁”当代艺术展上说过的那样:“随着越来越多艺术家从原来的生存状态中挣脱出来,重新集成成各式各样的艺术社区,组建起不同类型的工作室,势必会改变我们过去平均主义时代遗留下来的思维方式,从而也会把过去的集体记忆带向个人探索的纵深,为我们这个变化的大时代增添越来越多的人生感悟与视觉经验。”这是我当时预感到的生态变化会对艺术创作产生的影响。我想,如果21世纪的中国当代艺术还能出现潮流的话,那么,这种工作室现象应该说就是一个最大的潮流。尽管这种潮流不是来自于艺术风格,但它对艺术家创造性思维的影响,却要比一种风格所起的作用更加深远。这就像一间一间的工作室将每一个艺术家个体隔离了起来一样,这种个体的分离恰恰会使艺术回到最为自我的表现起点。

其实,艺术家本来就是一个创造性的个体,并不代表任何阶级利益。正如尼·别尔嘉耶夫所说:“知识分子不是一个阶级,他们只迷恋于理想。”如果说理想是一个艺术家的价值观,那么,个人一定是实现的基础。从这个意义上,我们再来看今天中国当代艺术生态的一些变化,就不能把它简单地归咎于是商业在消解原来的艺术价值了,而实际上是一个社会发展的必然。事实上,正是因为开放造就了一个全新的商业社会,而商业又改变了过去的意识形态,把整个社会从阶级斗争的模式下解放了出来,提供了每一个生命个体在公平竞争的原则下去充分实现自我理想与生命价值的途径。这,正是我当时策划“阁”当代艺术展的社会学意图,也是我今天对工作室中的艺术家充分尊重与肯定的地方。

2008.4.25 于通州

Artist in Studio

Yang Wei

I curated a contemporary art exhibition called *Pavilion* in 2005 in Songzhuang. Reflecting on the exhibition and its title brought to mind the rising significance of the artist's studio. At the time, I also spoke about how this physical workspace would influence the direction of Chinese contemporary art. Even so, I never imagined just how influential and how dramatic the changes to contemporary art in today's China would be. As the saying goes, "changes run faster than plans," and in a constantly changing society, the key ideology is sure to be "acting according to circumstance".

After 2005, Chinese contemporary artists began to establish their own studios. Before this there were many "art districts", such as Songzhong and 798 Art District in Beijing, Moganshan in Shanghai and the Loft Art Community in Kunming. Some artists established their studios in these art districts, but still they appeared as isolated cases confined to these areas. However, the turning point came in 2005. Along with the rise of the Chinese contemporary art market, more and more artists escaped from poverty and gained financial independence and consequently the establishment of independent studios became a common practice among Chinese artists. Nowadays, all sorts of artists' studios appear not only in large and medium-sized cities, such as Beijing, Shanghai, Chongqing, Kunming, Chengdu, Hangzhou, Nanjing, Shenzhen, Guiyang, and so on, but also in Tibet, a very remote area, where a number of artists also transform existing spaces into art studios. It seems that this phenomenon is sweeping the whole of China, bringing to mind the sentiment in the saying "all flowers blossom at the same time after a night spring breeze."

Such a widespread phenomenon brings about simultaneous change, echoing my notes from the *Pavilion* exhibition, "More and more artists free themselves from their former living conditions, come together to form various art communities and establish many different types of studios. It will surely challenge some of our values left over from previous egalitarian times. It will also see a shift from the past's collective memories to a deep exploration of the individual, leading to much more meditation on life as well as the addition of a visual experience to these rapidly changing times." This is what I perceived of the influence of such major changes to the environment of artistic creation. As far as I am concerned, of all the trends in Chinese contemporary art in the 21st century, the phenomenon of the artist's studio is the most significant one. Despite the fact that we usually speak of art trends in terms of dominant artistic styles, this trend has brought about a far more profound influence on the creativity of artists, and although a trend often indicates a collective ideal or direction, here we see artists returning to the starting point of self-expression in the isolation of their individual environments.

In fact, an artist, a creative individual, doesn't represent the interests of any class, as Nicolas Berdyaev said, "Intellectuals don't belong to any class. They are only infatuated with their own ideals." If artistic values can be seen as ideals, the individual is sure to be the necessary basis for realizing them. Some changes in contemporary art cannot be easily understood on this intellectual basis, as commerce dispels the values of art in today's China. This type of art is an inevitable product of the process of social development. A new commercial society has appeared as a direct result of the opening-up policy in China, subsequently changing past ideologies and liberating the whole nation from class struggle, providing every individual an opportunity to fully realize his dreams and values under the principle of fair competition. This was my sociological intention when I curated the exhibition *Pavilion*, and is also the reason I praise and show my utmost respect to those artists in studio.

Written in Tongzhou District on April 25th, 2008

求同？存异？

关于民族性与当代性的反思

布赖恩·科尔丁

策展人侯翰如在《ART IT》杂志的采访中提到了一个经常讨论的重要话题：“艺术在多大程度上应该反映民族文化？”其实这种说法本身就是一种假说，只是权威机构编造的。侯翰如是2007年威尼斯双年展中国展馆的策展人，他对双年展中关于民族展馆是否需要当代元素等问题做出了回应，讨论“艺术是否依赖国家意识”，引发了许多必要的争论。

继2007年纽约举办的第一届亚洲当代艺术博览会后，又举办了主题为“亚洲？同化？”的展览，但它并非真正意义上的亚洲艺术展示。展览的主题激起了众多批评，引发了人们的思考：“21世纪的前十年，关于‘亚洲’的含义变得越来越虚无缥缈。它是大陆？是观念？是地形地貌？还是意识形态？”通过对这些问题的探讨以及根据亚洲与世界其他地区的联系，我们可以更好地了解“亚洲”。批评家李永财也提出质疑，正如一篇评论的题目：“是什么使‘全球一本土’这个毫无必要讨论的概念使用得如此泛滥？”泰国在2007年威尼斯双年展中的主题是“全球化，请慢下来”。此外，回顾2006上海双年展时，理查德·怀恩在《美国艺术》关于“民族性对艺术的影响”这一论题表示：“问题是看起来几乎没有什么新鲜感，人们并不关注是否遵循西方模式，效仿似乎理所当然。”这同样反映了人们对这一争论不休的问题的探讨。

综上所述，我们可以得出结论：“民族文化成为了一种假说”，对民族性和对自我的探索是一个极大的威胁，人们的讨论围绕“什么是民族文化”，由此引发了两个极端——“全球”和“本土”。如果有人质疑任何一个极端，就会遭到另一方的强烈反对，造成一种紧张的气氛和张力。一方面，需要迫切承认和理解艺术、民族文化与自我之间的关系；另一方面，摆脱这些关系的束缚也同样重要。

依我所见，“当代”一词是解决这个问题的核心，并在艺术界广泛使用。评论家山布拉尼在《ART IT》杂志中表示：“有一种国际语言能够描述‘当代艺术’吗？如果有，它是什么？”他指出，如果“当代”意味着“同一”，矛盾便会产生。毋庸置疑，“同一”抹杀了个体与本土意义。山布拉尼也设想了一种可能，即“当代艺术”从民族文化中分离出来。然而，人们又怎样考虑“当代艺术”的意义呢？这仍是问题所在。在以西方为主导文化的背景下，“当代”一词似乎包罗万象，艺术家甚至那些边缘艺术家都积极地融入“当代”这个大熔炉中。

这样看来，懂得“当代”的意义似乎理解了一切。然而，问题没有那么简单，这不仅仅是“全球”与“本土”的斗争，分界线并不像人们想象的那么清楚。

本书是对这种复杂性的一种探索和尝试。艺术家的工作室已经对外开放，人们承认它们作为个体而独立存在。艺术家在工作室里的形象具有深厚的文化根源。总体看来，艺术家的工作室大同小异。仔细斟酌，每个工作室都有其不同的背景、文化、传统，各具特色。

布赖恩·科尔丁为艺术评论家，现居曼谷。

Asimulasian?

Thoughts on the National and the Contemporary

Brian Curtin

The curator Hou Hanru stated, in an interview in *ART iT* magazine, 'The degree to which art should represent a national culture that is in itself a fiction – and also the product of certain established powers – has always been an important discussion'. Hanru, curator of the Chinese Pavilion for the 2007 Venice Biennale, was responding to a question about the contemporary validity of national pavilions at that biennale. His answer acknowledges the questionable terms by which art becomes tied to ideas of the national and the debates necessarily generated.

Simulasian was the title of a curated exhibition that accompanied the first Asian Contemporary Art Fair in New York during 2007. The title plays on 'simulation' or 'simulacra' to evoke critical issues of representation rather than an authentic Asian showcase, and was premised on the statement and question, 'In the first decade of the 21st-century, the idea of "Asia" has become increasingly amorphous: is it a continent, a mindset, a physical body, a conceptual identity?' Questioning any easy terms by which Asia might be understood in relation to the rest of the world, the critic Lee Weng Choy also provocatively asked, as the title of an essay, 'Just What Is It That Makes the Term "Global-Local" So Widely Cited, Yet So Annoying?'. Thailand's contribution to the 2007 Venice Biennale was framed by *Globalization...Please Slow Down*. Other examples which signal the vexed nature of considerations of the role of the national for art production include Richard Vine commenting, in an *Art in America* review of the 2006 Shanghai Biennale, '...there is the problem of seeming appropriation of Western models...adding nothing...unapologetic knockoffs'.

In the terms sketched, we have the idea of national culture as a fiction, the production of debates around what could constitute it, the problematic of polarizations such as global and local and indications of a perceived threat to national identity, or identities. While it would be possible to challenge each of these claims, the greater interest is in the fact of such competing claims and the tensions within. On the one hand, there is a pressing need to acknowledge and understand relationships between art and national culture and identity, and, on the other hand, there is an equally pressing need to move beyond questions and issues of these relationships.

Central to this dynamic, I propose, is the widespread blithe invocation of the 'contemporary' in art circles. When the academic and critic Chaitanya Sambrani asked in *Art iT* magazine, 'Is there an international language of 'contemporary art' and, if so, where does 'contemporary art' come from?' he points up the anxiety that results when 'the contemporary' is evoked in terms that suggest homogenization. Homogenization, of course, claims an effacing of individual, local, concerns. But, Sambrani appears to imagine the possibility of an entity called 'contemporary art' that is separable from the contexts that produce the art in question. This is the crux: how we imagine the terms by which 'the contemporary' is constituted. Moreover, one would be loathe to imply any passivity to given notions of the contemporary on behalf of artists from hitherto marginalized, in terms of representation within hegemonic Western contexts, countries.

At issue, therefore, is an understanding of 'the contemporary' that can hold all its implications in question; an understanding that will not reduce the individual concerns of artists to a generalized notion of the 'local' or national, to be pitted against whatever constitutes the opposite. Within a nuanced understanding the divisions sketched above will not seem so clear-cut.

This book is an attempt at a nuanced understanding. The artists' studios have been opened and their individuality confirmed. Portraits of artists' in their studios have a long lineage and here that tradition may be both invoked in terms of its 'global' significance and usurped in terms of its local ramifications.

Brian Curtin is an art writer based in Bangkok.

艾安

生于辽宁
毕业于中央美术学院
现居北京

主要个展

“沉默的城”，中国台北
“沉默的城”，北京

主要联展

“加速度”——2008 奥运会艺术汽车彩绘
东北亚艺术展，韩国汉城
中国青年水彩画大展，北京
第二届中国油画展，北京
北京香港水彩画展，中国香港
中国油画双年展，北京

艺术家手记

我们很难得享受寂寞，尤其是在现在这种躁动和喧嚣的时代。

当代艺术在自我膨胀的人心中，就像孩童进入了光怪陆离的迪斯尼乐园一样，有太多的诱惑吸引，有太多好玩的刺激召唤。这是一个实用主义支配下的、看似唾手可得的梦境，但实际上却是非常遥远的名利场。对功利者而言，这是个得利的机会，是个翻云覆雨的大好时代；但是对创造它的人来说，艺术如果是这样的基础支配，那就如同我们每天生产的垃圾，离被抛弃掉的日子不远了。

功利的年代，艺术还能有寂寞的时光吗？

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Ai An

Born in Liaoning Province
Graduated from Central Academy of Fine Arts
Currently lives and works in Beijing

Selected Solo Exhibitions

1997 *Silent City*, Taipei, China
1997 *Silent City*, Beijing

Selected Group Exhibitions

2004 *Acceleration – 2008 Olympics Car Colored Drawings*
1999 *North-east Asia Art Exhibition*, Seoul, Korea
1995 *Chinese Youth Watercolor Painting Exhibition*, Beijing
1994 *The 2nd Chinese Oil Painting Exhibition*, Beijing
1993 *Beijing and Hong Kong Watercolor Painting Exhibition*, Hong Kong, China
1993 *Chinese Oil Painting Biennial Exhibition*, Beijing

Statement

It is difficult for us to enjoy loneliness, especially in these noisy and tumultuous times. Art, in the minds of people that are self-satisfied, like me, are similar to children who enter into a grotesque and gaudy Disneyland. There are too many interesting and exciting attractions. This seems like a handy dreamland under the control of pragmatism, whereas, it is a remote Vanity Fair. To utilitarians, this is a rare and beneficial chance and a world-shaking era. However, to people who create art, if art is at the mercy of those utilitarian ideas, it will be discarded as rubbish in the near future. Is it possible for art to enjoy loneliness in these utilitarian times?

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游离之七，布上丙烯，Dissolution No.7, acrylic on canvas, 2007, diameter: 120cm



游离之一，布上丙烯，Dissolution No.1, acrylic on canvas, 2000, diameter: 50cm

Anli Liu

生于美国宾夕法尼亚州匹兹堡
就读于纽约布鲁克林布拉特学院
现居纽约

1975 Born in Pittsburgh, Pennsylvania, United States
2001-2002 Pratt Institute, Brooklyn, New York
Currently lives and works in New York

主要个展 / 活动

“牛奶·蜂蜜”，访问艺术家项目，笛洋美术馆，
美国加利福尼亚旧金山
“布伦特里和万事理论”，加利福尼亚洛杉矶研究所
“再一次”，建筑画廊，加利福尼亚洛杉矶

主要联展

“艺术家登记”，中国艺术中心，英国
第二届国际评审年展，世界艺术与文化委员会，
加利福尼亚旧金山
“浮现”，海湾地区最佳艺术家评审展，
加利福尼亚旧金山

艺术家手记

中学的第一次生物课后，我就深深地迷上了模型、系统以及自然界的运行规律。当作品涉及外在的风景时，我对那些物体唤起的精神上的、心理上的以及政治上的意义产生了更加浓厚的兴趣。我努力进行关于生命短暂性与脆弱性的反思和对话，思考我们与自然环境的相互关系并探讨恢复已毁坏事物的记忆力。作品为观看者提供了思考与想象的空间。我的艺术手法是找到一种合适的标记去挖掘自然界事物的精髓，选择并重复一些简单的物体表达我的思想。此外，作品的内在微妙性常会使观者联想起事物的脆弱性和短暂性。

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Selected Solo Exhibitions/Projects

2007 *Milk and Honey*, Artist Residency, de Young Museum, San Francisco, California
2006 *Braintree and the Theory of Everything*, The Lab, San Francisco, California
2004 *Again*, Build Gallery, San Francisco, California

Selected Group Exhibitions

2007 *Artists' Registry*, Chinese Arts Centre, England
2005 *The 2nd Annual International Juried Exhibition*, World Council for Arts and Culture, San Francisco, California
2004 *Emerge*, Genart's Juried Group Exhibition of Bay Area's Best Emerging Artists, San Francisco, California

Statement

Since my first high school biology class, I have been fascinated by the patterns, systems, and processes of the natural world. While my artwork references objects found in the external landscape, I am more interested in the spiritual, psychological, and political meanings that these objects evoke. In particular, I seek to facilitate reflection and dialogue about the transience and fragility of life, our interdependence with the natural environment, and the power of memory to resurrect the decayed and destroyed. The attention to detail in my craft effectively creates a space for quiet meditation. Finding the right mark to communicate the essence of a natural object, repeating it, and choosing simple materials are my means of making the small grow into the strong. Yet simultaneously, the inherent delicacy of my work reminds the audience of its vulnerability and semi-permanence.

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登记, 装置(局部), 不同尺寸的人造花, 金属丝, 纤维丝
Registry (Installation detail), Artificial flowers, wire, monofilament, Dimensions variable, 2006, 76" x 30" x 96"

巴拉特

生于印度新德里
毕业于新德里美术学院, 获硕士学位
中央美术学院访问学者
毕业于北京中央美术学院, 获博士学位
现居北京

奖学金

中国政府授予, 奖励优秀的外国留学生 (博士学位)

艺术家手记

感受人类内心的悸动常常令我激动不已。从不同的视角可以表达人类对自然的感触, 而我用自己独特的艺术手法表现这些情感, 细心观察人类的形体, 并塑造人物模型, 我认为用那些所熟悉的形体是表达艺术的最好方式。我更喜欢塑造女性的形体, 因为用女性的特征可以更自然地抒发感情。此外, 鲜花也是我选用的媒介之一, 它是柔美的象征, 其芳香可以带来清新感。我的灵感来源于自然和环境, 从自然中选材, 为了更好地表达思想, 我不但没限制选材, 有时也根据需要稍作处理。

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Bharat Singh

Born in New Delhi, India
1999 MFA from College of Art, Delhi, India
2001-2005 Visiting Scholar of Central Academy of Fine Arts
2005 Graduated from Central Academy of Fine Arts, Beijing, with PhD
Currently lives and works in Beijing

Scholarship

2005-2008 Scholarship for Excellent Foreign Students by Chinese Government (PhD)

Statement

Palpitations of human feelings always excite me. The human feeling towards nature and its different aspects could be discovered through different angles of love. I just try to express these views, feelings and emotions through different faces of my art. For this purpose, I always use the human forms, because, being a human myself, I have observed human forms very closely. May be that is why I believe that the human forms are my best way of expression. Moreover, I often prefer expressing myself through a female form, as it's much easier to express the emotions that are born in the heart through female characters. Flowers, which are also a symbol of delicateness, which bring freshness in the environment through their fragrance, also help me in my expression. The source of my imagination is the nature and the environment around me, from where I chose my forms and make some changes according to my need. To express these views and feelings, there is no limitation of medium. Medium also changes according to the need.

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