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楼上的青年
2010青年批评家提名展

YOUTH AT UPSTAIRS
NOMINATION EXHIBITION BY YOUNG CRITICS 2010

主编 陆昂

前言

陆昂

嘉德在线总裁

挖掘美术院校资源、发现和培育年轻艺术家，是嘉德在线持续多年的努力。“精英式”的中国美术教育，意味着中国的美术院校集中了最有可能成为艺术家的人才。作为中国最早、最有影响力的艺术品交易网站，嘉德在线从2000年创立之初就致力于艺术新锐的推介，特别是与国内各大美术院校的合作。许多年轻艺术家的第一次网上展、第一次作品拍卖，都与嘉德在线紧密相连。历经十年，曾经的一些青涩少年，已经成长为当今艺术市场强有力的支撑者：向京、季大纯、夏俊娜、李继开、韦嘉、熊宇……

“楼上的青年——2010 青年批评家提名展”是嘉德在线十周年之际推出的又一主打艺术新锐力量的大型活动，既是我们此前十年工作的总结，也承载着我们未来的思考。

改革开放三十年举世瞩目的成就，经济总量超过日本成为世界第二大经济体，以及这次全球性经济与金融危机中的“一枝独秀”，使得中国的经济崛起成为不争的事实，中国崛起也进而成为炙手可热的话题。但经济崛起是否意味着国家崛起？艺术与文化的崛起又将在中国崛起中扮演怎样的角色？

比对美国艺术三百年和中国当代艺术三十年，我们可以发现，美国抽象表现主义蓬勃发展并最终成为标志美国艺术引领世界潮流的重要原因，是强大的、系统的、体制化的艺术批评的推波助澜。格林伯格不是靠他个人，而是由他和他的追随者共同形成了一套成体系的艺术批评，发出强烈声音，形成了强大的话语权，从而为美国抽象表现主义得到世界认可奠定了舆论基础。而中国当代艺术，恰恰是在艺术批评相对失语的情况下产生和发展的。

艺术批评和艺术创作都需要独立性，后者以独立性确保个性，前者以之确保客观公正。倘若客观独立的艺术批评让位于市场的随波逐流，其结果必然是具有独立和批判精神的当代艺术家的缺失。所以，要让中国当代艺术健康发展，并成为艺术市场的重要力量，不仅需要“有识的”艺术批评个体，更需要一个独立客观的艺术批评群体，发出传承性的、持续不断的强大声音，引导艺术家创作，维护市场秩序。

无论是艺术市场的从业者还是当代艺术收藏的参与者，都不仅希望了解艺术家自己的创造理念，也同样受益于评论家们学术角度的审视。这次青年批评家提名展，可以看作是嘉德在线为中国当代艺术建立批评体系而进行的探索与尝试。

艺术家是社会的稀缺资源，也是离人类灵魂最近的群体。遗憾的是，日创新高的艺术品交易市场诱导着公众更多地从价格层面解读艺术家，而忽略了他们对于人类灵魂的价值。其实艺术家很需要被社会爱护、肯定和关注，特别是年轻艺术家。

嘉德在线所能做的，是为这些新锐力量提供一个舞台。在这个平台上，我们期待看到青年艺术家与青年批评家的结合互动，共同演绎出绚烂的剧目，开启中国当代艺术的新篇章——因为你们是中国艺术市场的未来与期望。

Preface

Lu Ang
CEO, Guardian Online
Auctions Ltd. Company

Over the years, Guardian Online has committed to the exploration of the resources of academies of fine arts, and the finding and fostering of young artists. The elite education of fine arts in China indicates that Chinese academies of fine arts have gathered talents with greatest potential to become artists. As the earliest and most influential artwork trading website in China, Guardian Online has been recommending rising artists since 2000, especially by working with major academies of fine arts in China. Many young artists got their first exhibitions and made their first auctions on Guardian Online. In a decade, some innocent boys and girls have grown into powerful supporters of today's art market, such as Xiang Jing, Ji Dachun, Xia Junna, Li Jikai, Wei Jia and Xiong Yu.

Youth at People Upstairs -- Nomination Exhibition of Young Critics 2010 is a big event marking the 10th anniversary of Guardian Online when we are summarizing our efforts in the last decade and looking forward to the future.

The prominent achievements during 30 years of reform and opening-up, the position as the second largest economy in the world in terms of GDP, and the economic growth despite the current global financial crisis have proved China's rising in economy. However, does the rising in economy lead to the rising of the nation? And what roles will art and culture play in this rising?

When comparing American art in 300 years with Chinese contemporary art in 30 years, we can find that the booming of American abstract expressionism and its eventual becoming a symbol of American art setting the trend in the world can be primarily attributed to its powerful, systematic and institutionalized art criticism. It was not Clement Greenberg himself but he and his followers that jointly established a systematic package of art criticism, producing powerful voice and establishing great discourse power, thus forming public opinion to facilitate American abstract expressionism to be recognized by the world. On the contrary, Chinese contemporary art was born and developed in substantial absence of art criticism.

Both art criticism and artistic creation require independence, which secures the individuality of the latter and the objectiveness and justice of the former. If objective and independent art criticism is maneuvered by the market, independent and critical contemporary artists will disappear. Therefore, to achieve the sound development of Chinese contemporary art and make it an important force in the art market, we need both insightful individual art critics and an independent and objective group of art critics to produce powerful voice that is inherited and continuous, thus guiding artistic creation and maintaining market order.

Both art market practitioners and the people involved in contemporary art collection want to know the ideas of artists themselves and can benefit from the academic viewpoints of critics. This nomination exhibition by young critics can be deemed as a trial by Guardian Online to establish the critical system of Chinese contemporary art.

Artists are both a scarce resource of the society and a group most closely approaching human soul. Unfortunately, the booming artwork trading market is inducing the public to interpret artists largely from prices while neglect their value for human soul. In fact, artists, especially young artists, eagerly need the care, recognition and concern from the society.

What Guardian Online can do is to provide a stage for this rising and pioneering power. On this platform, we want to see that young artists and young critics interact with each other to perform great shows and open a new chapter in Chinese contemporary art, because you are the future and hope of Chinese art market.

前言

王艺
北京时代美术馆馆长

“楼上的青年——2010青年批评家提名展”，作为一次纯粹的学术性展览，旨在通过青年批评家的专业推荐、评选，对新锐艺术给予合理性建构与理论性引导，并以此推动中国当代艺术的发展。同时，它也是北京时代美术馆致力于中国新锐艺术发展的具体实践之一。批评家，作为艺术生态的重要组成部分，一直以来都是中国当代艺术获得发展的思想资源之一，其重要性不言而喻。但伴随着市场的快速发展，艺术批评受到了史无前例的商业冲击，批评的立场也日益遭到质疑。与此相伴，大量高举批评家学术旗号的商业展览泛滥一时，从“艺术史”名目到“历史”名目，应有尽有，令人眼花缭乱而无所适从。有鉴于此，我们希望通过“楼上的青年”这样毫无商业运作的展览，还批评家一块净土，以实际行动营造学术的纯粹性，并于此逐利之世彰显批评的价值与尊严。当然，致力于中国新锐艺术发展的北京时代美术馆，在此次展览中，以新生代批评家为主体组建策展团队，并非一种价值判断，而是基于他们充满活力的当代参与性。因为，这种参与性，保证了他们对新锐艺术发乎天然的敏感。

我们很高兴，看到这种敏感能够转化为充满创造力的作品选择，并最终保证了此次展览能够成为近年来呈现新锐艺术面貌的重要展览之一。同时，在展览的筹备过程中，我们也欣慰地发现，这批最具活力的青年批评家所具有的“和而不同”的团队力量。应该说，他们是在“争论”与“协作”中，完成了整个展览的策划工作。他们的“争论”，基于各自明确的学术主张——或侧重于观念修辞、或侧重于语言感官、或侧重于媒介思辨，等等。这种“分歧”，一方面确保了本次展览不会成为某种单一话语的权力构建，另一方面也保证了它对中国美术批评界多元化理论构建的客观呈现。他们的“协作”，取决于他们对中国当代艺术共同的信仰、意愿，而非个人意志的权力化。于是，他们给我们带来了不同于其他提名展的“2010青年批评家提名展”——以理性、反思为诉求的研究角度，以客观、多元为目的的呈现方式，共同营造出一份带有冷静、理智，同时也充满活力与亲切感的展览气质，或许，这正是“楼上的青年”语意所在。

作为时代美术馆，能够和这批青年批评家合作，共同发现、推动中国当代最具生命力的艺术创作，并邀请到四十六位具有代表性的青年艺术家参展，不仅充分体现出美术馆支持新锐艺术发展的一贯诉求，同时也是美术馆承担艺术研究、推广社会责任的充分实现。我们相信，这种“有效的”合作，将会在时代美术馆的未来工作中，发挥出日益重要的作用。

最后，我仅代表北京时代美术馆，向为此次展览付出辛勤劳动的批评家、艺术家以及全体工作人员表示由衷的感谢！同时，也向为此次展览提供资金资助的嘉德在线表示诚挚的感谢！因为，正是他们不思回报的慷慨赞助，确保了此次展览远离商业的学术品质。

Preface

Wang Yi

Director of Beijing Times Art Museum

As an academic exhibition, The Youth at People Upstairs -- Nominations Exhibition by Young Critics 2010 aims to rationally construct and theoretically guide pioneering art through the professional recommendation and selection by young critics, thus driving the development of Chinese contemporary art. Meanwhile, it is a practice of Beijing Times Art Museum to contribute to the development of Chinese pioneering art.

As an important part of art ecology, critics have long been an important ideological resource driving the development of Chinese contemporary art. However, with the diversification of the market, art criticism has been strongly commercialized, and the standpoint of criticism is increasingly questioned. Meanwhile, a large number of commercial exhibitions under the banner of critics have flooded for a period of time, carrying tags varying from "art history" to "history" to puzzle the people. Therefore, we want to use nonprofit exhibitions like The Young People Upstairs to recover the purity of critics and manifest the value and honor of criticism. Of course, the fact that Beijing Times Art Museum established the curatorial team primarily consisting of new generation critics in this exhibition is not a value judgment but a consideration of their dynamic contemporary participation, which ensures their natural sensitiveness to pioneering art.

We are glad to see such sensitiveness can be transformed into the creative selection of works and eventually ensure that this exhibition will become one of the important exhibitions presenting pioneering art in recent years. Meanwhile, during the preparation for the exhibition, we are glad to find the team spirit of "harmony in diversity" among these most vigorous young critics. We can say that they masterminded the whole exhibition in both argument and collaboration. Their argument is based on their respective academic views, the diversity of which prevents the establishment of unilateral discourse and objectively presents diversified theories in the critical community of Chinese fine arts. Their collaboration is based on their common faith in Chinese contemporary art. Therefore, they have brought us a quite different nomination exhibition featuring self-possession, rationality, vitality and intimacy, as indicated by its name of "Youth at Upstairs".

The cooperation between Times Art Museum and these young critics to find and promote the most lively artistic works in modern China and invite 46 representative young artists to the exhibition not only proves the museum's consistent support to the development of pioneering art, but also achieves its social responsibility. We are convinced that such effective cooperation will be increasingly important in the museum's future work.

Finally, on behalf of Beijing Times Art Museum, I would like to extend my sincere gratitude to all critics, artists and the staff who worked hard for this exhibition, and to Guardian Online that funded this exhibition. It is their generous sponsorship that secures the nonprofit academic quality of this exhibition.

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楼上的青年

2010青年批评家提名展

YOUTH AT UPSTAIRS

NOMINATION EXHIBITION BY YOUNG CRIT

于向溟的作品大多描绘一些现代工

蟹螯主义：试验田——中轴线 / Longhuism: Test field - central axis
不锈钢、玻璃 / Stainless steel, glass
249 × 402 × 72cm 2009



楼上的青年

2010青年批评家提名展

YOUTH AT UPSTAIRS

NOMINATION EXHIBITION BY YOUNG CRITICS 2010



此为试读, 需要完整PDF请访问: www.ertongbook.com

蜃蜃主义：试验田——中轴线（局部）
Longhuism: Test field - central axis(partial)



楼上的青年

2010青年批评家提名展

YOUTH AT UPSTAIRS

NOMINATION EXHIBITION BY YOUNG CRITICS 2010

王思顺的主要关注点是包括装置艺术在内的综合媒介。《合金》是王思顺较早的作品之一，从此时开始，他将物质及其不同存在形态之间的关系转化作为自己创作的核心，并在其后的实验中逐步加入对包括“流通”在内的社会规则的讨论，以不确定的未来为目标。此外，时空及其转换同样是王思顺的主要议题，在《无题》、《重影》等作品中，完整地体现出这一点。

——盛葳

The main focus of Wang Sishun is the comprehensive media including the installation art. *The Alloy* is one of Wang Sishun's early works, and since then, he has placed the substance and the change of the substance between different forms in the center of his creation, and gradually added to the discussion of social rules including the concept of "circulation" during the experiments later on, with the uncertain future as his aim. Besides, time and space and their transition is also the main topic of Wang Sishun, which is wholly presented in the works named *Untitled* and *Double Image*.

—Sheng Wei

不确定资本 / Uncertain ca
实物（硬币） / Real thing (cc
高度4 × 直径9cm / Height 4 × Diameter 9cm 2



楼上的青年

2010青年批评家提名展

YOUTH AT UPSTAIRS

NOMINATION EXHIBITION BY YOUNG CRITICS 2010

数额 800
尺寸 90x40mm
质量 1950g

王海元在 2004—2009 年间持续拍摄青海的一位哑巴、智障者小路（路建业），我在长时段的原始录像素材中，仅看到过一次路建业试图放飞他自己制作的风筝，但是放飞失败，为他热情的破灭预作了伏笔。《小路的风筝》是一部具有观念色彩的纪录片，真实纪录路建业在 2004 ~ 2009 年间的状态变化。路建业后天的生理缺陷，反而使得他的表情和动作比正常人更加自然生动。王海元在剪辑中非常重视对路建业数种习惯性动作的呈现，因为动作是路建业急切表达内心的最佳方式。路建业 5 年间的动作转变，显示出他从最初的理想满怀到最后热情尽失的过程。王海元的作品提示出：社会中不正常的人的毁灭，并不是由于他们走向了虚无主义，而是社会没有提供坚固的价值和信念给他们。路建业是一件牺牲品，他没有活在我们的社会中。

——段君

Wang Haiyuan kept on filming Xiao Lu (Lu Jianye), a dummy and mentally retarded person lived in Qinghai from 2004 to 2009. In the long original video material, I see only once that Lu Jianye tried to fly a kite made by himself, but failed in the end, which served as a foreshadow for his disillusioned passion. *The Kite of Xiao Lu*, a documentary with concept, records Lu Jianye's changes from 2004 to 2009 authentically. His physiological defects make his facial expressions and actions even more natural and vivid. While editing the video, Yang Haiyuan pays much attention to the presentation of Lu Jianye's various habitual movements, for movements are the best ways for Lu Jianye to express his feeling. The change of the movement in the past five years indicates the process that at first, he was full of hope, but gradually, the hope disappeared. Wang Haiyuan's work suggests that the Wein of the abnormal people in our society is not because they themselves adopt the nihilism, but because the society does not provide them concrete values and belief. And from this point of view, Lu Jianye is anything but a sacrifice that does not truly live in our society.

—Duan Jun