

THE GREAT ART

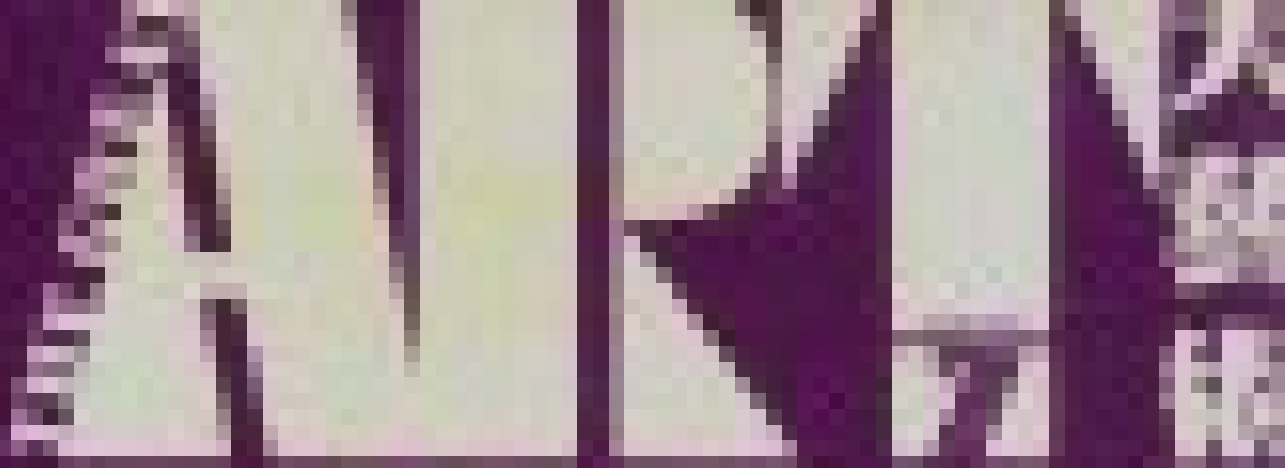
大艺术

2006年下半年

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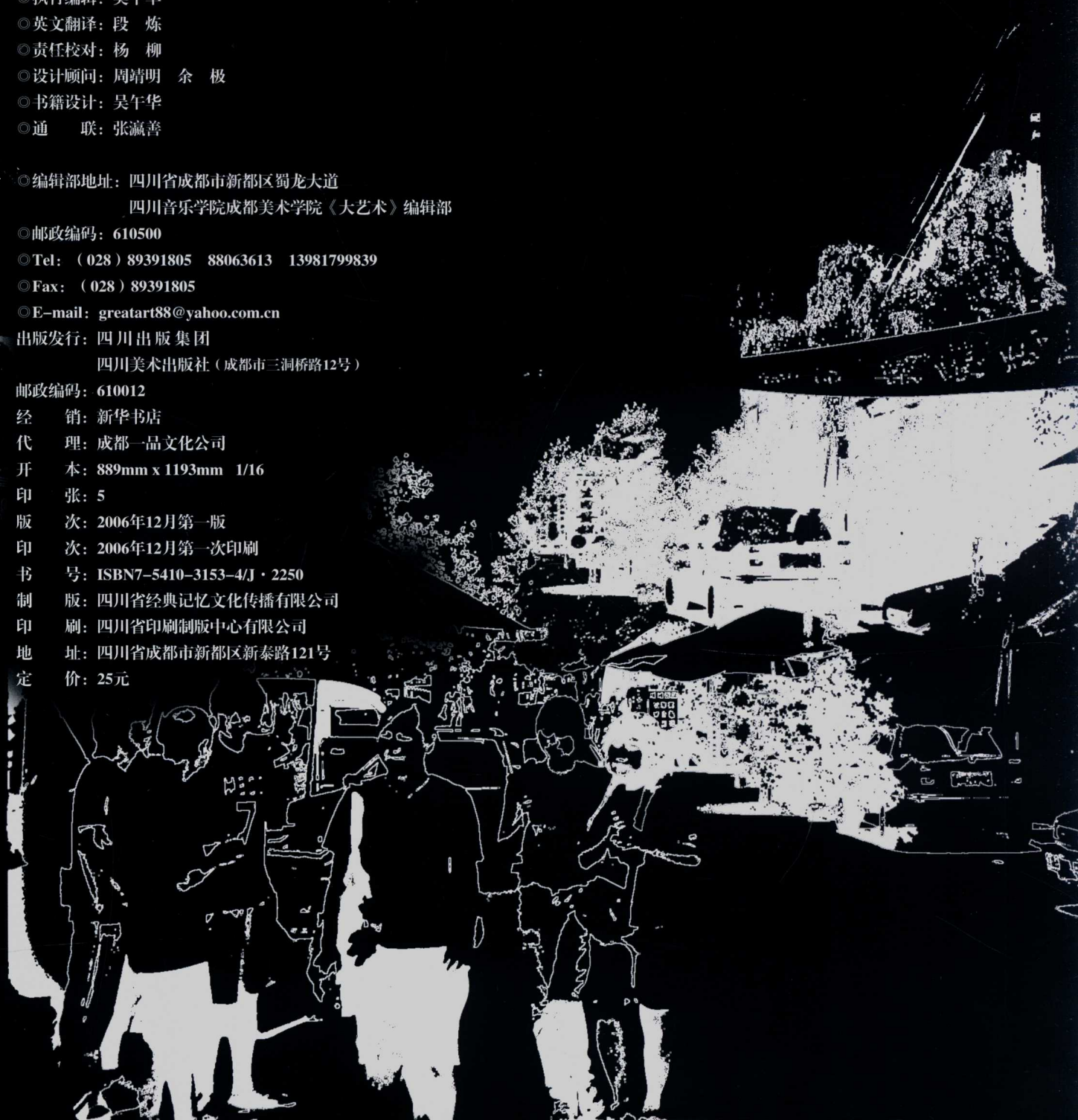
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22 林泰碧 赵建萍 赵朝庆: 延续历史之美
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32 段 君: 中国当代装置艺术中的解构意识与方法
34 段 炼: 加拿大现代绘画的先驱
36 王 挺: [艺术现场]周斌行为表演作品: 《窄巷子27号的100个亮点》
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52 钟 伟艺术

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58 “走笔巴山”——罗中立水彩艺术
60 第3届(2006)“农民街”当代艺术年展
63 “成都后生代”: 当代艺术澳门展
64 “天人合一”: 当代水墨名家系列邀请展
66 “见证”——上海当代艺术名家邀请展
68 “高空作业”: 丁方、刘虹、黄俊作品邀请展
70 156M156当代艺术展
72 第四届“大道”现场艺术节
74 第七届“OPEN”国际行为艺术节
76 嬉戏的图像——2006中国当代艺术邀请展
78 2006 姜杰 石冲作品联展
79 素描之质尚扬作品展
80 “单飞”: 叶永青作品展

大艺术画廊

卷首语

Editorial

最近，在本土股市中有个关注率很高的概念，叫作“二八现象”。意思是说，超过百分之八十的投资者，在近期的股市持续上涨中~~还是亏损~~，~~只有不到百分之二十的投资者或多或少有收益~~。联想到一哄而上~~的高等艺术教育~~，恐怕这“二八”改作“一九”，收益比例都难以保证。原因很~~简单~~，艺术招生总~~数~~连年递增，已是扩招前的数十倍之多。而本土的艺术资源（包括合格的教师资源、优秀的成材资源、人材市场的吸纳能力资源），并没有成倍增长，反有~~下降~~之虞。将这个~~话题~~扩大，看近日报载，下年度高校毕业生数达创纪录的四百三十多万，比上一年增长百分之二十。而随之“增长”的，是不能当期就业的毕业人数将达一百二十万！这还不包括上年、上上年未能当期就业的沉淀人数之合。又据报载，前两日成都举行规模空前的高校毕业生双选会，实际效果差得令人吃惊。一边是用人单位求贤若渴虚位以待，一边是好高骛远准备不足能力低下的求职者；一边是寻求数量不菲的以能力作保障的应用人才的需方，一边是只知道要高薪却连所求之职的起码概念都浑然不知的供方。看起来供方以绝对的人数优势独占鳌头，而实际却是没有质量保障的数量等于虚设，供不应求在所难免。我们也不无遗憾地看到，需方转而向廉价实用好管的技校生中专生抛出了更多的橄榄枝。对此现实，我们是不是该好好反思了？

另一个不得不老生常谈的话题，是本土的不少和设计相关的专业，都有与艺术的当代进行时脱节的嫌疑。很多师生不要说参与当代艺术，甚至拒绝看相关展览。对学科技术层面的无端拔高，往往是以对创作能力和意识感觉教育培养的松弛为代价的。提出纯绘画和纯设计的对立概念，将本为一体的物质粗暴切分开，既剥夺了绘画的设计支持，也剥夺了设计的绘画支持。从逻辑上讲，是自相矛盾的；从实践上讲，是自欺其人的。不管是绘画还是设计，对创意的求新求高的要求是一致的。技术的支持只能是创意的附属，绝不可能代替创意。在设计发达的国家，从未见在学科设制、教学进行和专业导向方面与当代艺术对立。反而是给学生提供很广阔的求知空间，在不断刷新面貌的大艺术的宏观背景下，获得学养、意识、能力的综合发展。同时，他们的优秀设计师，往往也是优秀的当代艺术家。本土这种在学术方向上的大规模集体偏差，肯定会以市场方式得到验证并受到惩戒的。问题是，这些大量的实验品（学生）的无辜受损，谁来埋单？

Recently, a term in the stock market becomes popular, which is "The Two Eight Phenomenon," referring to the fact that 80% investors have lost their money in the period of the continuous rise of the stock market, while only 20% gained profit. This phenomenon reminds us the current situation of art education at college level. It is believed that less than 10% of the investment in art education is profitable. Why is so? Clearly, art institutions have accepted more and more students, 10 times more than the acceptance capability. Meanwhile, the resources, including qualified teachers, job opportunities, and so forth, are not increasing, but possibly reducing.

Beyond this, according to a newspaper report, there will be more than 4,300,000 students graduate in the next academic year, 20% more than last year. Along with this "increase," about 1,200,000 students will not be able to find a job in the first year, not to mention the jobless students graduated last year and before last year.

According to the media as well, the recent job fair in Chengdu did not have any satisfactory result. On the one hand, some employers have vacancies waiting to hire graduates. On the other, many graduates look to work for big companies, though they are not qualified, they have no proper working skills. The employers look for qualified graduates with proper working skills, while the massive unqualified graduates look for high-pay jobs. It seems that, in terms of ratio, the massiveness of the graduates is overwhelming. However, their not-so-good qualification gives them no advantage. The employers turn to those who do not have university diploma but associate diplomas and proper working skills. Facing this reality, shall we rethink our art education system?

Still, there is another old problem: all the majors related to design art have nothing to do with the current development of art. Many art teachers and students do not participate any contemporary art events, and they even refuse to go to any art galleries to see exhibitions. They emphasize the technical aspects of art, and not the creativity and aesthetic sensibility. They promote the ideas of pure painting and pure design, and thus split the entity of art into two irrelevant pieces. From the point of view of logic, their ideas are contradictory; while from the point of view of art practice, their ideas are failed ones. Both painting and design require creativity. Techniques are just the means to realize a creative initiation, but not the goal of art education.

In artistically developed countries, design art is not an opposite of contemporary art. On the contrary, it opens a new space for students to learn more, to develop better, and to foster their creativity. The problem of our art education has been disclosed in the job market, and our students and art educators have paid price. Who is responsible? This is a question.

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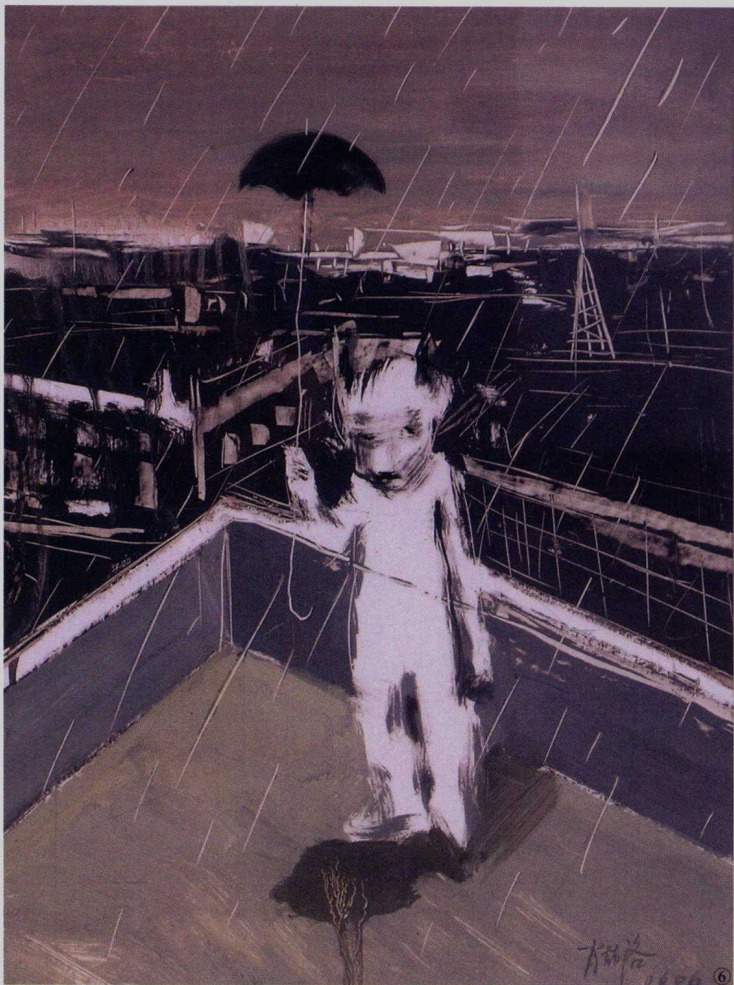
Selected Works of the Students Graduating from Oil Painting Department

油画系毕业生

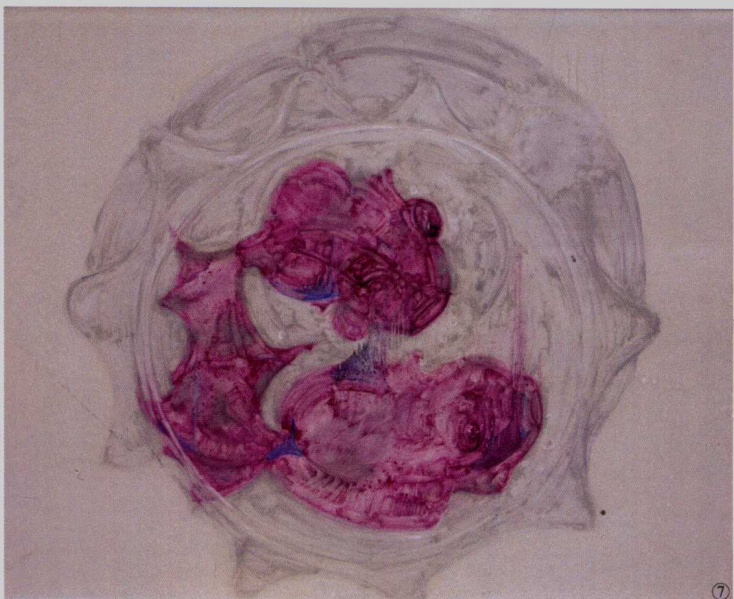
优秀

作品





⑧



⑦



⑨

- ①……缪远洋《头都大了——英雄》
- ②……费华良《初四》
- ③……张 鹏《无力的风景》
- ④……任 重《1983》
- ⑤……张占杰《坐在沙发上的女子》
- ⑥……肖喆洛《我们常常无言以对》
- ⑦……何建忠《鱼》
- ⑧……吴江涛《窥系列》
- ⑨……郭仲正《无题》

川音成都美术学院

2006

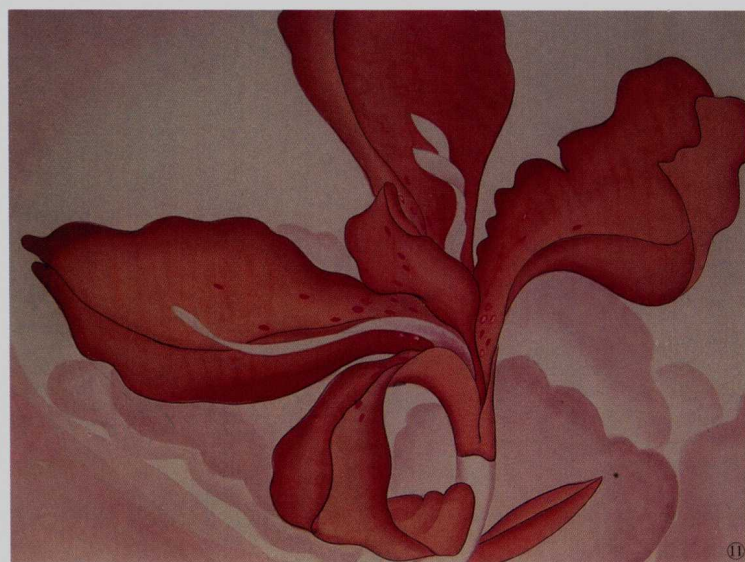
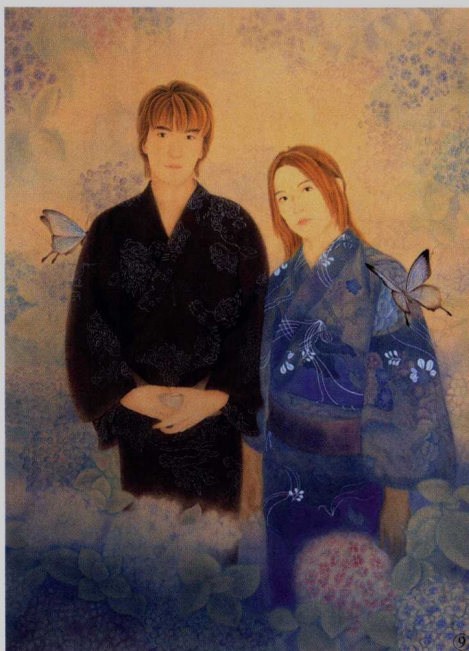
Selected Works of the Students Graduating from Chinese Painting Department

国画系毕业生

优秀

作品





- | | |
|-------------|-------------|
| ①.....徐化玲作品 | ⑦.....徐 凡作品 |
| ②.....刘书羽作品 | ⑧.....余中华作品 |
| ③.....郭 强作品 | ⑨.....陈 星作品 |
| ④.....马远婷作品 | ⑩.....李 兵作品 |
| ⑤.....郑 勇作品 | ⑪.....胡 琴作品 |
| ⑥.....王 挺作品 | ⑫.....彭秋璐作品 |

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2006

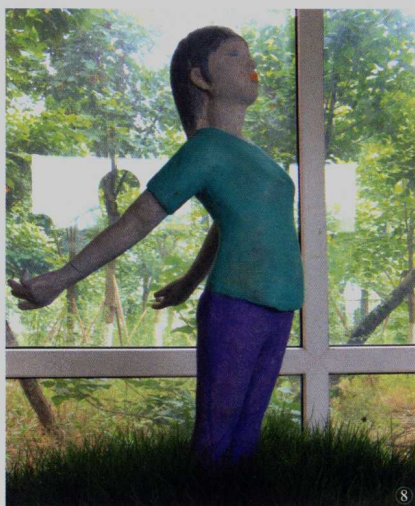
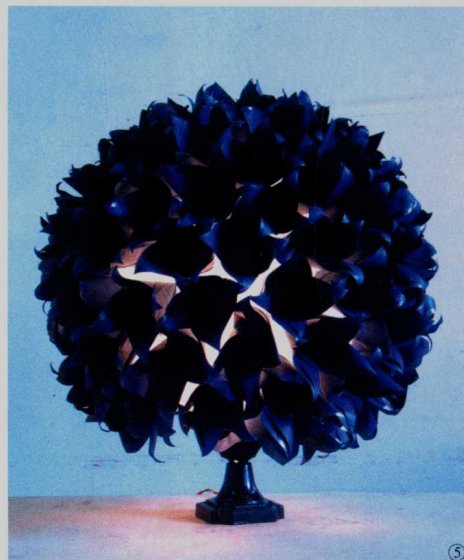
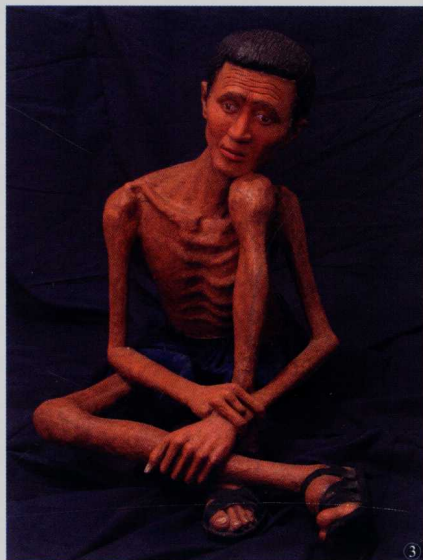
雕塑系毕业生

优秀

作品

Selected Works of the Students Graduating from Sculpture Department





- ①……吴 玥《新三彩之六》
- ②……胡尹萍《爱人O》
- ③……曲笑儒《“残疾”之四》
- ④……朱 峰《空穴》
- ⑤……孙 砾《花花世界》
- ⑥……柏洁作品局部
- ⑦……李 铭《车厢》局部
- ⑧……孙 砾《空中花园》
- ⑨……王明立《停》
- ⑩……唐孝国《门神2076》

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2006

环境艺术系毕业生

优秀

作品

Selected Works of the Students Graduating from Environmental Art Department



节点小景 2





- ①.....陈 东、熊 波、罗 娜：三星堆遗址核心保护区景观规划鸟瞰图
- ②.....赖治华、李 娇、杨春芳、朱 翔：星宿园景观规划设计C区节点小景效果图
- ③.....杜 兵：三星堆古蜀祭祀区节点效果图
- ④.....赖治华、李 娇、杨春芳、朱 翔：星宿园景观规划设计C区风车景观效果图
- ⑤.....李 柯：赛尔菲亚贵宾楼设计餐厅包房效果图
- ⑥.....李 柯：赛尔菲亚贵宾楼设计会见厅效果图
- ⑦.....邹 帆：天鹅湖会所通道效果图
- ⑧.....马 兰：贵宾楼设计总统卧房
- ⑨.....李 斌：大堂手绘效果图

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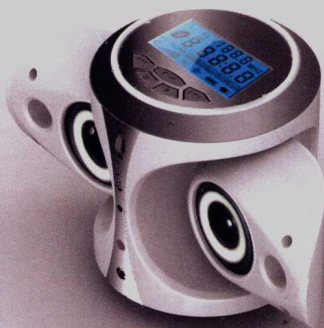
2006

工业设计艺术系毕业生

优秀

作品

Selected Works of the Students Graduating from Industrial Design Art Department



①



②



③



④