

# John Moores

## Critics Awards



## 约翰·莫尔

**2012年约翰·莫尔绘画奖（中国）作品集**

THE JOHN MOORES PAINTING PRIZE (CHINA)

• 评论集

2012 JOHN MOORES CRITICS AWARDS

凌敏 主编

# 2012

上海锦绣文章出版社

# John M. Moore

Editor Emeritus



1903-1997

AMERICAN CHEMICAL SOCIETY  
11 Dupont Circle, N.W.  
Washington, D.C. 20036  
202-862-1420

1903-1997

## 2012

1903-1997

# John Moores

## Critics Awards



## 约翰·莫尔

**2012年约翰·莫尔绘画奖（中国）作品集**

THE JOHN MOORES PAINTING PRIZE (CHINA)

• 评论集

2012 JOHN MOORES CRITICS AWARDS

凌敏 主编

# 2012

上海锦绣文章出版社

## 图书在版编目(CIP)数据

2012年约翰·莫尔绘画奖(中国)作品集 / 凌敏主编. -- 上海: 上海锦绣文章出版社, 2013.8

ISBN 978-7-5452-1166-5

I. ①2… II. ①凌… III. ①绘画-作品综合集-中国-现代②绘画评论-中国-现代-文集 IV. ①J221②J205.2-53

中国版本图书馆CIP数据核字(2012)第192092号

总 策 划 汪大伟

策 划 徐明松

责任编辑 安志萍 姚琴琴

装帧设计 **NOVABRAND** **BRAVO**

技术编辑 李 荀

帛欧文化

书 名 2012年约翰·莫尔绘画奖(中国)作品集

著 者 凌 敏

出版发行 上海锦绣文章出版社

网 址 [www.shp.cn](http://www.shp.cn)

锦绣书园 [shjxwz.taobao.com](http://shjxwz.taobao.com)

地 址 上海市长乐路672弄33号(邮编200040)

经 销 全国新华书店

印 刷 上海中华商务联合印刷有限公司

规 格 787X1092 1/16

总 印 张 18.5

版 次 2013年8月第1版

印 次 2013年8月第1次印刷

书 号 ISBN 978-7-5452-1166-5/J.753

定 价 120.00元(全二册)

如有印装质量问题 请与印装单位联系 021-59226000

版权所有 不得翻印

委员会组成单位/Committee members:



协办单位/Co-organizers:



赞助机构/sponsors:

dslcollection

# 目录

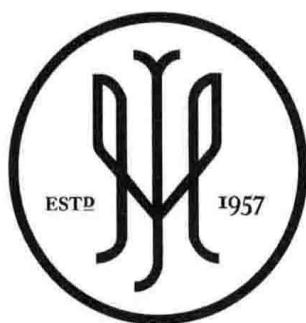
## Contents

- 05 约翰·莫尔评论奖评委会主席致辞/亨利·梅里克·胡格思  
Henry Meyric Hughes, The First John Moores Critics Awards, 2012
- 11 致谢/亨利·梅里克·胡格思  
Henry Meyric Hughes, Thanks and Acknowledgments
- 13 约翰·莫尔评论奖由来/路易斯·毕格斯  
Lewis Biggs, The Origins of the John Moores Critics Awards
- 16 序言（一）/汪大伟  
Wang Dawei, Preface I
- 17 序言（二）/詹·科鲁兹  
Juan Cruz, Preface II
- 19 评委介绍及点评  
Jury Introduction and Statement
- 33 2012约翰·莫尔评论奖获奖文章  
Winners of the 2012 China-UK John Moores Critics Awards
- 34 恶趣味/徐杰/2012约翰·莫尔评论奖（中国）大奖  
Xu Jie, Strange Obsessions (Main Award, China)
- 38 对逝去的等待/吴升知/2012约翰·莫尔评论奖（中国）奖  
Wu Shenzhi, Waiting for What is Lost (Highly Commended, China)
- 42 一个展览发现/琳达·皮特伍德/2012约翰·莫尔评论奖（英国）大奖  
Linda Pittwood, An Exposition on An Exhibition (Main Award, UK)
- 47 无题/格蕾丝·哈里森/2012约翰·莫尔评论奖（英国）奖  
Grace Harrison, Untitled (Highly Commended, UK)
- 51 2012约翰·莫尔评论奖（中国）入围文章  
Essays by the Shortlisted Candidates from China
- 52 艺术创造力是谎言吗？/韩子仲  
Han Zizhong, Is Artistic Creativity A Lie?
- 55 夜与昼/张长虹  
Zhang Changhong, Night and Day
- 58 废墟的确认与重生：精神维度/郝青松  
Hao Qingsong, Confirmation and Rebirth of Ruins: The Spiritual Dimension

62	凝视与放大：郑江《失语》/刘德卿 Liu Deqing, A Fixed Gaze and Magnification: Zheng Jiang's Aphasia
66	让身体走光/黄厚植 Huang Houzhi, Exposing the Body
68	《等待》：存在之于消逝/涂安然 Tu Anran, 'Waiting': For the Existence in Vanishing
70	“双头记”——两名约翰·莫尔绘画奖获奖者作品图像对比/王凌云 Wang Lingyun, 'A Tale of Two Heads'-A Comparison between Two Works
75	提喻之树/张灏 Zhang Hao, Synecdoche of the Tree
77	别无希望，超越风格/贾维尔·拉莫斯 Javier Ramos, No Hope, Beyond Styles
81	我梦想，我希望，我信仰……/蔡维娜 Cai Weina, I Dream, I Hope, I Believe ...
85	2012约翰·莫尔评论奖（英国）入围文章节选 Excerpted Texts from the Shortlisted UK Submissions
90	大赛纪事 Memorabilia
91	后记/凌敏 Ling Min, Postscript
93	附录：2012 约翰·莫尔评论奖学术研讨会记录

# John Moores

## Critics Awards



## 约翰·莫尔

**2012年约翰·莫尔绘画奖（中国）作品集**

THE JOHN MOORES PAINTING PRIZE (CHINA)

• 评论集

2012 JOHN MOORES CRITICS AWARDS

凌敏 主编

# 2012

上海锦绣文章出版社





# 目录

## Contents

- 05 约翰·莫尔评论奖评委会主席致辞/亨利·梅里克·胡格思  
Henry Meyric Hughes, The First John Moores Critics Awards, 2012
- 11 致谢/亨利·梅里克·胡格思  
Henry Meyric Hughes, Thanks and Acknowledgments
- 13 约翰·莫尔评论奖由来/路易斯·毕格斯  
Lewis Biggs, The Origins of the John Moores Critics Awards
- 16 序言（一）/汪大伟  
Wang Dawei, Preface I
- 17 序言（二）/詹·科鲁兹  
Juan Cruz, Preface II
- 19 评委介绍及点评  
Jury Introduction and Statement
- 33 2012约翰·莫尔评论奖获奖文章  
Winners of the 2012 China-UK John Moores Critics Awards
- 34 恶趣味/徐杰/2012约翰·莫尔评论奖（中国）大奖  
Xu Jie, Strange Obsessions (Main Award, China)
- 38 对逝去的等待/吴升知/2012约翰·莫尔评论奖（中国）奖  
Wu Shenzhi, Waiting for What is Lost (Highly Commended, China)
- 42 一个展览发现/琳达·皮特伍德/2012约翰·莫尔评论奖（英国）大奖  
Linda Pittwood, An Exposition on An Exhibition (Main Award, UK)
- 47 无题/格蕾丝·哈里森/2012约翰·莫尔评论奖（英国）奖  
Grace Harrison, Untitled (Highly Commended, UK)
- 51 2012约翰·莫尔评论奖（中国）入围文章  
Essays by the Shortlisted Candidates from China
- 52 艺术创造力是谎言吗？/韩子仲  
Han Zizhong, Is Artistic Creativity A Lie?
- 55 夜与昼/张长虹  
Zhang Changhong, Night and Day
- 58 废墟的确认与重生：精神维度/郝青松  
Hao Qingsong, Confirmation and Rebirth of Ruins: The Spiritual Dimension

62	凝视与放大：郑江《失语》/刘德卿 Liu Deqing, A Fixed Gaze and Magnification: Zheng Jiang's Aphasia
66	让身体走光/黄厚植 Huang Houzhi, Exposing the Body
68	《等待》：存在之于消逝/涂安然 Tu Anran, "Waiting": For the Existence in Vanishing
70	“双头记”——两名约翰·莫尔绘画奖获奖者作品图像对比/王凌云 Wang Lingyun, 'A Tale of Two Heads'-A Comparison between Two Works
75	提喻之树/张灏 Zhang Hao, Synecdoche of the Tree
77	别无希望，超越风格/贾维尔·拉莫斯 Javier Ramos, No Hope, Beyond Styles
81	我梦想，我希望，我信仰……/蔡维娜 Cai Weina, I Dream, I Hope, I Believe ...
85	2012约翰·莫尔评论奖（英国）入围文章节选 Excerpted Texts from the Shortlisted UK Submissions
90	大赛纪事 Memorabilia
91	后记/凌敏 Ling Min, Postscript
93	附录：2012 约翰·莫尔评论奖学术研讨会记录

## 2012约翰·莫尔评论奖评委会主席致辞

亨利·梅里克·胡格思

### 背景

这本出版物将为来自地球两端的读者、观众介绍建立于2012年但已享有声望的约翰·莫尔评论奖。此奖由上海大学美术学院、利物浦约翰·莫尔大学艺术与设计学院、上海外滩美术馆、国际艺术评论协会（英国）共同发起。无论中文或英文形式的当代艺术的批评写作，这些机构都给予认可，并意在提高各个城市中视觉艺术生态的论辩水准。

现在已然有很多奖项，也不局限在视觉艺术领域，因此，现在我们也禁不住要问是否有必要产生新的为评论人设定的奖项。一个显而易见的原因是周围并没有那么多这样的奖项。如果我们认为评论者对艺术家本身及更多读者、观众有帮助的话，与艺术家一样，他们需要组织、结构、机构及经济支持。评论人与作家原先并不忙于那些更一般但依旧必要的、推广性的、信息性的活动，而是更趋于远离市场地工作，并且独立于另赠予的或外来的收入及想法的来源。艺术家也需要评论人，正如评论人需要艺术家一样，他们共同在一个开放论辩的环境中成长，即使成功的回报不尽相同。全能的评论人的年代已经过去——或许在20世纪50年代的冷战现代主义时期曾达到巅峰——最近职业化的策展人也面临遭到驱逐的风险——更不要提那些有传统品位的评判者，艺术史学者以及博物馆管理者。或者说，批评的功能已经被分解并被创作、评估、保存、归档、收藏等活动重新分配，以及对更多读者，观众形容、解释、推广，从这点来看，或许是好的。（至少这是法国批评家皮耶尔·雷斯塔尼的观点，他最后相信的是艺术批评已成为一种残余，“可以以某种方式地由整个创意力领域解决掉”。）

今天在中国乃至英国的关键人是企业画廊、拍卖行及富有的收藏家们，并且他们接受承担一点点责任，对教育及检验一些所谓明智判断起到关键作用。正如德国杂志编辑伊莎贝尔·格瑞所指出的：“价值本身并不存在，正如马克思无情地指出价值是相对的并且永远需要重新协商。这就是为什么它如此容易受到这些有感染力的、有联系的变化影响，可以由评论人所改变。”一个为评论人设置的新奖项或许是受到大家期待的，不仅是为了最后成功的皇冠，更是要通过挑战由市场及潮流所创造的价值而激发创

## The First John Moores Critics Awards, 2012

Henry Meyric Hughes

### Background

This publication introduces audiences at opposite ends of the world to the prestigious new John Moores Critics Awards, established in 2012. These Awards are a joint initiative of the Fine Arts Academy, Shanghai University and the School of Art and Design, Liverpool John Moores University, in association with the UK Section of the International Association of Art Critics (AICA). They recognise critical writing about contemporary art, in English or Chinese, and are intended to improve the quality of debate in the visual arts ecology in each city.

There are plenty of prizes and awards already – not least in the field of the visual arts, so it is tempting to ask whether there is any need for a new critics' prize now. An obvious reason, to start with, is that there are not many around. Critics, like artists, need organisations, structures, institutions and economic support, if they are to be of service to the artists themselves and to a wider audience. Critics and writers who are not primarily engaged in more general, but no less necessary promotional or informational activities, tend to work at a distance from the market and are dependent on additional, or external sources of income and ideas. Artists need critics too, just as critics need artists, and both thrive in a climate of open debate, though the rewards of success are disproportionately different. The age of the all-powerful critic is past – it probably peaked at the height of Cold War modernism in the 1950s – and the newly professionalised curator is at risk of relegation, too – not to mention those traditional arbiters of taste, the art historian and the museum director. Or rather, it may well be that the critical function has been taken apart and redistributed across all the activities of creating new work, evaluating, storing, archiving and collecting it, as well as describing, explaining and promoting it to a wider public. (This, at least, was the view of the French critic, Pierre Restany, whose final belief it was that art criticism had become a residual activity, 'that could somehow be worked out across the whole field of creative endeavour'.)

The key players today – in China, as in Britain – are the corporate galleries, the auction houses and the wealthy collectors, and they accept little responsibility for the crucial roles of educating and testing informed judgment. As the German magazine editor, Isabelle Graw, has pointed out, 'There is no value per se; value is, as Marx relentlessly demonstrates, relational and this has to be renegotiated permanently. That is why it is so highly susceptible to those atmospheric and conjunctural changes that can be changed by the critic.' A new prize for critics may be expected, not merely to crown success, but to stimulate creativity and dialogue through challenging the values created by the market and fashion.

意与对话。

### 独立批评的作用

正如所有这些所暗示的那般，艺术批评的作用，它是一如既往的重要但又更被扩散开来，而批评的机制却更难被定位，过剩的艺术写作是具威胁性的，会混淆我们的判断且模糊我们的感知。基于此，有4500人规模的国际艺术评论协会是最接近于从事为当代艺术写作的批评人、记者、大学教师、博物馆工作人员、艺术史学家、艺术家及策展人等提供一个分享的平台，成员资格的标准取决于专业约定而不是经济优势。在1940年代后期总部位于巴黎的评论协会在联合国教科文组织的赞助下成立，现在总部依旧位于巴黎。虽然他已经在65个国家和地区正式成立了代表处，但尚未进入中国大陆。因此，国际艺术评论协会及英国分会的兴趣旨在支持这种性质的活动，优先照顾文化交流及促进社群团结。

### 奖项与选拔标准

新的约翰·莫尔评论奖的显著特点是对任何形式的写作开放，独立于外部压力，无论是来自社会的还是商业的，匿名评选的方式当然是着重于质量与可及性。在准备其媒体宣传早期，评审们开始尝试寻找并决定“证明作者曾看过独立画作并以其敏锐的理解力来思考”的重要的东西，一些关于上下文环境与知识框架的思考也应相关。换句话说，他们所追随的是一个由任何的知识或者批判性支持的独立的回应，无论关于一件或一系列作品，都在一个文本中展开多个面相。在信息、报导、观点间如何平衡由评论者决定，但是，写作的质量——无论是激情地付诸行动或者中肯地评价，绚丽的或简洁的，优雅的或古怪的，都吸引了读者的注意力且激发了他们充满想象的或批判性的思考。

对评论人的奖励比不上对艺术家或者创作性作家做出的奖励，比如倾向于一个特定的年龄群组、艺术杂志或者指导课程相联系。第一次评论奖，两位大奖获得者——一位来自于上海赛事的和另一个来自利物浦的——获得了2000英镑的现金奖励，并且受到资助前往对方国家三周，作为各承办方的大学的访客。中英各一位受到力荐的入围者也获得了1000英镑的奖励，如果他们决定把奖励作为旅费，也可访问对方国家。藉此，各来自中英两国的一两位评论人可以有可能会前往另一片大陆延伸专业联络与经验维度。在两所大学的赞助支持下，这些获奖的文章全部发表在此册中，也包含部分入围作品的摘录。

### The Role of Independent Criticism

As all this suggests, the role of art criticism is as important as it ever has been, but far more diffuse, and critical values are far more difficult to locate, amidst the plethora of art writing that threatens to cloud our judgment and blunt our senses. For this very reason, the 4,500-strong International Association of Art Critics (AICA) is the nearest thing that the critics, journalists university teachers, museum officials, art historians, artists and curators who write about contemporary art can come to sharing a platform of their own, where the criteria for membership are determined by professional engagement, rather than financial advantage. The Association, which has its headquarters in Paris, was founded under the auspices of UNESCO in the late 1940s and still maintains its headquarters in Paris, though it is formally represented in some 65 countries or regional entities, though not yet mainland China. Hence, AICA's interest – and that of AICA UK, in particular – in supporting an event of this nature, which prioritises cultural exchange and a measure of collegial solidarity.

### The Awards and Criteria for Selection

Distinctive features of the new John Moores Critics Awards are their openness to all forms of writing, their independence from external pressures, whether social or commercial, the anonymity of the judging process and, of course, the emphasis on quality and accessibility. At an early stage of preparing the publicity for the competition the judges tried to set out what they were looking for and decided that the crucial thing was 'evidence that the writer had looked at individual paintings, and thought about them with critical intelligence' - added to which, some consideration of the context and intellectual framework might also be relevant. In other words, what they were after was an individual response, supported by whatever knowledge or critical apparatus could be brought to bear on a work, or constellation of works, within the compact span of a couple of sides of text. The balance between information, reportage and opinion was left to the reviewer; but the quality of the writing – whether passionately committed or cogently argued, florid or concise, elegant or quirky - , was to engage the reader's attention and stimulate imaginative or critical thinking.

The rewards, for a critic, are not comparable to those on offer to artists or creative writers, and such as there are tend to be associated with a specific age group, art magazine or course of instruction. On this first occasion, the two main award winners – one for the Shanghai event and the other for the Liverpool event – received a £2,000 cash prize, combined with the fare-paid opportunity to visit each others' countries for three weeks, as guests of the receiving universities. One highly commended entrant from each country also received a £1,000 award, along with the offer of help with their stay in each other's country, if they should decide to treat the Award as a form of travel grant. In this way, one or two critics from China and one or two from Britain will have

## 选拔流程

中英两国的各大艺术院校、大学及专业杂志期刊都在约翰·莫尔绘画奖举办期间同时广泛宣传了此评论奖。结果，来自中国的64位入围者代表了这个人人口众多国家的诸多城市、地区。事实上，大奖的最终获得者徐杰来自上海，而最受热评的亚军吴升知则来自辽宁省。投稿人（竞赛者）的姓名、年龄、来源地在选拔过程中对评审都是不公开的。在相对较少的投稿者的英国，同样如此操作，所以令人高兴的是此次大奖获得者琳达·皮特伍德，毕业于利物浦约翰·莫尔大学的研究生，随即为利物浦博物馆的展览工作，并且为当地报纸《利物浦每日邮政》撰写艺术专栏；事实上亚军获得者格瑞斯·哈里森，她是一位艺术家、社会研究者，同时也是作家，应该已经在伦敦与利兹获得了相当多关于教育评论、多种在此领域的自主出版物的经验。

选拔流程本身分两个阶段进行——首先两组各三位评审在中英两国组织会谈，然后共6名评审在不投票的主席的组织下在2012年11月15日组织决议。在第一阶段每一个评审都被要求遴选自己最欣赏的十件作品并排序，十位入选的中国竞争者的文字被翻译成英文，藉此所有评审可以检视并评估为竞争两项大奖与两项优胜奖的共计二十件作品。比赛结果是在第二天的利物浦沃克艺廊约翰·莫尔大赛现场宣布给媒体，此时获奖人的身份才会被公布。

## 评审团审议

如果在评审被主办方聚集时——列举评审在英国利物浦评选与审议的整个过程及其细节将令人厌烦。然而，上述细节中最重要的部分涉及作者文本所表达的愿望、语气、机理等无形问题；批评、评论、批判性中可能的语言差异；媒介的使用，包括新兴方式的博客与互动社交媒体；上下文语境（历史与艺术史；政治与社会；以及展示的政治）；以及艺术与冷静批评的经济基础。

对于来自中英两国赛事的入选者做出比较性的判断或者进行概括性的总结是有难度的，虽然读者、观众不由自主地会这么做。以下的观察对讨论做出了贡献：

首先要说的是利物浦与上海这两大港口城市是学习中心并分享着几百年来全球贸易历史，其经济与人口状况十分复杂。然而，中国“西方风格”绘画相对新的历史与西方五百多年的传统间有着对比，虽然中国的艺术家不可避免地意识到自己属于世界历史中最古老最复杂的文明之一。约翰·莫尔绘画奖（成立于

the opportunity of travelling to another continent and extending their range of professional contacts and experience. Their Award-winning essays are reproduced in their entirety in this volume, published by the two sponsoring universities, along with excerpts from the entries of a number of other entrants.

## The Selection Process

The new Awards were widely publicised in art schools, universities and specialist magazines in China and Britain at the time of the Painting Competition in each country. As a result, the 64 entrants in China were representative of many of the main cities and regions in that populous country. The eventual winner, Xu Jie, came from Shanghai, but the 'highly commended runner-up, Wu Shengzhi, is from the Province of Liaoning. In any case, the names, ages and places of origin of the competitors were unknown to the judges until the selection process was completed. The same applied to the rather lower number of entrants for the UK Awards, so it was all the more gratifying that in this case the winner, Linda Pittwood, should have turned out to be a graduate of the Liverpool John Moores University, had subsequently worked on exhibitions in the Liverpool Museums and now writes an arts blog for the local newspaper, the Liverpool Daily Post; and the fact that the runner-up, Grace Harrison, who is an artist and social researcher, as well as a writer, should have already acquired considerable experience, writing for educational reviews and self-organised publications of various kinds in the region, as well as in London and Leeds.

The selection process itself was conducted in two stages – first, separately, by the two panels of three judges in China and England; then at a final meeting of the combined panel of six judges, with a non-voting Chair, on 15 November 2012. At the first stage, the judges at each end were asked to reduce their respective entries to a shortlist of ten, in order of preference, and the texts of the 10 shortlisted Chinese contenders were then translated into English, so that the entire jury could examine and assess all twenty entries for the two Awards and two Highly Commended entrants. The results were announced to the press the following day within the actual space of the Liverpool John Moores Competition at the Walker Art Gallery in Liverpool, at which point the identities of the winning competitors were also revealed.

## The Jury's Deliberations

It would be tedious to enumerate all the points that were covered in the course of the jury's day-long deliberations in Liverpool, when they were joined at intervals by members of the Organising Committee. However, some of the most important of these were concerned with intangible questions of the voice, tone and texture of the writers' texts with the possible distinctions between the language of criticism, critique and criticality; with the use of the media, including the new forms of blogs and interactive social media; with context (history and art history; politics and society; and the politics of display); and with the economic

1957年)诞生至今,西画存留了下来并蓬勃发展,有着许多特征——是技术的也是观念的——比如其学会与新的基于镜头的技术竞争,而当中国艺术家仍为自己使用刷子、颜料与画布的技术感到骄傲时,批判思辨已更易受到风格、意义、内容等问题的吸引。“西方风格”绘画在中国是相对最近且仍然只是部分取代了存在了几个世纪的古老的文人笔墨技术。它因为意识形态的原因被介绍到中国,作为现代性的工具(或副产品),但是借鉴了古老传统中富有想象力的资源。

语言的问题可能总是呈现复杂性,使得英国的评审需要翻译来阅读中国的入围作品,然而没有任何中国评审以英文原文阅读英国的入围作品存在困难。令人惊喜的是,比起一位在BBC工作的专业的翻译人员与四位中国入围者一起将中文文本高质量地翻译成风格一致的英文文本的难度,这简直不值一提,而四位中国入围者对翻译自己的作品也十分自信。在更深层面上,一定程度上不对称的理解既不可避免又呼之欲出,因为其探索文字与图像之间或文字、概念与图像制成品之间的动态关系起到了激励作用。正如法国哲学家米歇尔·福柯说道:“难道文本的整体对应的是存在于与之意义相平衡的概念吗?”

出乎意料的是750至1000字篇幅的报纸评论对我们中国的同事们来说并不熟悉,英国的评审对此感到十分惊讶。显然,在中国一篇评论的篇幅通常接近于2000至3000字——相当于一篇短文的篇幅,少于此篇幅的很可能被移除新闻稿。然而,比起详细可能写得精简是更困难的,并且两到三位超篇幅1000字左右或者更多的英国入围者可以证明这点。我们的一位中国同事引用了一句古语:“开门见山”,说明许多入围者作品的第一段落开头部分是可以被抛弃的!即使是在广大竞争者中最早入围的那些应该向那些编辑的“剪刀手”学习一番——现在如果不够格,作者只能责怪自己。

许多中国的评论人与英国的评论人一样都配置了涉猎广泛的历史、文化参考资料,虽然有时候是古怪的或者离谱的。在这历史转折的当口,他们不是仅怀着对国家未来命运的乐观态度写作,更是与由理想、典范崩塌后所面临的全球化的挑战与幻灭有关。有一个广泛流传的观点是西方的消费主义——个人选择的专横——对于国家自豪与社会团结这样旧有的理想是一种威胁。不少评论员在评选画作的过程中都感受到了徒劳感与无望感,并联想到“精神荒芜”、“特殊迷恋”,甚至——在获奖人徐杰的

basis for art and dispassionate criticism.

It is difficult to make comparative judgments about the Chinese and British entries to the competition or to draw general conclusions, though the reader will be tempted to do so. The following observations may serve as contributions to the debate:

The first thing to be said is that the two great sea ports of Liverpool and Shanghai are centres of learning that share a history of global trade, going back many hundreds of years, though their economic and demographic status could not be more different. Then there is a contrast between the comparatively new history of 'Western-style' painting in China and the five hundred years' tradition in the West, though Chinese artists are inevitably aware of belonging to one of the oldest and most sophisticated civilisations in the history of the world. Western painting in the lifetime of the John Moores competition (founded in 1957) has survived and thrived by taking on many of the characteristics – both technical and conceptual – of the newer, lens-based techniques with which it has learned to compete, whereas in China artists still take great pride in their technical skill with the brush, paint and canvas, whilst critical debate is more easily attracted to questions of style, meaning and content. 'Western-style' painting in China is comparatively recent and has still only partially displaced the centuries – old brush-and ink techniques of the literati. It was introduced to the country for ideological reasons, as an instrument (or by-product) of modernity, but it draws on the imaginative resources of a much older tradition.

The question of language was always likely to present complications, given that the British judges had to read all the Chinese entries in translation, whilst none of the Chinese judges had any difficulty with reading the English entries in the original language. Surprisingly, however, this was less of a problem than the difficulty of comparing the quality of the Chinese texts that had been rendered into stylistically consistent English by a professional translator working for the BBC with those of four Chinese entrants who – remarkably – felt confident enough to make their own translations. At a deeper level, a certain asymmetry of understanding was both inevitable and desirable, since it acted as a spur to exploring the dynamic relationship between word and image, and between word, idea and pictorial artefact. As the French philosopher, Michel Foucault, put it: 'Doesn't the entire field of texts, taken in its full volume, correspond to the point of the idea existing in parallel with their meanings?'

The revelation that the short, newspaper length review of 750-1000 words was unfamiliar to our Chinese colleagues came as something of a surprise to the British members of the jury. Evidently, the normal length for a review in China is closer to two or three thousand words – the length of a short essay and anything less would be likely to be drawn largely from the press release that had been circulated in advance. However, it can often be more difficult to write succinctly than at length,

洞察中，这是病态的但具有审美趣味的。然而对于一个作者来说，“乌托邦式的幻想破碎后留下的满目苍夷”可以被理解成是希望与重生的象征，并且可以被创意艺术挽回。艺术家也应该去承担这样的责任。

对很多人来说，清楚的是这个新的奖项意义非凡，因为其有潜力在这个民族的艺术生活去引进更多的多样性强调无形的价值。在中国80年代生人被认为是与艺术家、作家有着最强的关联，成长于对文化大革命感到觉醒的年代，并且为了塑造新的身份认同感而去斗争，为了自己也为了他们所属的社会。

十位入围的英国参赛者是从比较少的竞争者中脱颖而出的，反映出一种很强的对约翰·莫尔这个品牌的地域性忠诚，也许此奖的意图被扭曲了，而仅仅是为了维持这个备受喜爱的机构的地位。几个作者发现了西方价值观的危机，然而那些质问在西方社会艺术家的角色的人，约翰·莫尔绘画奖评委之一乔治·肖认为：在投稿作品中缺乏政治艺术的情况本身就是一种政治立场。另一个参赛者质问了艺术院校、大学、博物馆和画廊该承担训练艺术家成为“有用的社会成员”这样的角色来回应这个主题。然而大多数评论人包括大奖获得者琳达·皮特伍德，较少去关心更广泛的社会、政治议程而是去形容（或分析）展出的作品，无论是单幅作品还是以互相组合或与沃克艺廊历史展出所藏作品产生关联。大多数回馈是迅速且来自个人的——最动人的描述出现在优胜奖获得者格蕾丝·哈里森（作家）的经验中，她描述了她如何养成与有视力障碍的母亲一同观展的习惯，以及她如何帮助她的母亲介入有关想象力的练习，通过描述与对话的过程，尝试确认如何以语音介绍帮助画廊观众了解绘画到底看上去是怎么样的。

## 小结

第一届约翰·莫尔评论奖的成功举办远远超过了我们原有的任何预期，并且为我们建立了一个面向未来的坚实基础。这个项目的核心是在两座城市间要发展出一种大学、博物馆、展览机构之间的交换模式，将为在过去一年至一年半时间里相处起来的艺术家、作者、策展人与学者之间建立起独立联系。这册短文与评论出版物是为了已在进行中的下一阶段做准备，接下来的春天里会在上海外滩美术馆举办一场研讨会，包括来自获奖人的参与以及关于双年展、全球化等议题的圆桌讨论。除此之外，还计划共同为奖项建立起一个中英文网站与一个同龄人间

and the two or three British entrants who exceeded the word count of one thousand words by fifty, or so, percent gave evidence of this. One of our Chinese colleagues quoted an ancient saying: 'Open the door and see the mountain!', which amounted to suggesting that the opening paragraph of many an entry could easily have been jettisoned! Even some of the most original entries from the wide field of competitors would have benefited from a firm editorial hand – and nowadays the writer has only him- or herself to blame, if this is found wanting.

Many of the Chinese critics deployed a wide range of historical and cultural references – wider than their British counterparts –, even if they were sometimes erratic or wide of the mark. They wrote not only with optimism about the future of their country, at a turning point in its history, but about the challenges of globalisation and the disillusionment created by the collapse of ideals. There seems to be a widespread perception that Western-style consumerism – the tyranny of individual choice – is a threat to the older ideals of patriotic pride and social cohesion. Not a few commentators detected in this selection of paintings a sense of futility and hopelessness, associated with 'spiritual barrenness', 'strange obsessions', and even – in the perceptions of the Chinese Award-winner, Xu jie – a morbid aesthetic. For one author, however, 'the ruins left after the shattering of the utopian illusion' could also be interpreted as a symbol of hope and rebirth, and could be redeemed by the creative act, for which the artist must take a share of responsibility.

It was clear to many that the new Awards have great significance, for their potential to introduce a greater diversity into writing about art and to underscore the value of immaterial values. In China, it is perceived as having the greatest relevance to the artists and writers who were born in the 1980s, grew up in the wake of the Cultural Revolution and are struggling to forge a new sense of identity, for themselves and for the society to which they belong.

The ten British finalists in this first edition of the Awards were drawn from a narrower range of competitors, reflecting a strong regional commitment to the John Moores 'brand' and, perhaps, a mistaken belief that the Awards were intended, merely to bolster the status of a well-loved institution. Several of the writers detected a crisis in Western values, whilst those who questioned the role of the artist in (Western) society took their lead from the painter, George Shaw (a jury member for the Painting Competition), who asserted that the very absence of political art in this submission itself amounted to a political statement. Picking up on this theme, another of the competitors asked what role art schools, universities, museums and galleries could also play, in training artists to become 'useful members of society'. However, the majority of commentators, including the winner, Linda Pittwood, were less concerned with a broader social and political agenda than with describing (or analysing) the works on display, both in isolation and in



互相评估的网络期刊，为促使两座城市各自的大学能够继续保持积极影响。因此，我们希望以这样及其他方式，能够在—一个可持续发展的、保持两年—次的活动周期的情况下，为此奖发展出一个参考指标的框架。

conjunction with each other and with the historic collections of the Walker Art Gallery, in which they were exhibited. Most of the reactions were personal and immediate — most movingly described in the experience of the runner-up, Grace Harrison (a writer), who described how she had made a habit of visiting exhibitions in the company of her partially sighted mother and engaged with her in an exercise of the imagination, trying to determine what the paintings 'really' looked like, through a process of description and dialogue, aided by the audio commentary for gallery visitors.

### Conclusion

The success of this first round of John Moores Critics Awards has far exceeded any of our initial expectations and provided us all with a solid foundation on which to build for the future. At the heart of the programme is the developing pattern of exchanges between universities, museums and exhibiting bodies in the two cities and the individual contacts between artists, writers, curators and academics that has been built up over the past twelve to eighteen months. The production of this volume of essays and commentaries marks the next stage in the process and will be followed this spring with a seminar involving the Award winners and a panel discussion of biennials and globalisation at the Rockbund Museum, in Shanghai. Beyond that, there are plans to establish a joint Chinese-British website for the Awards and a peer-assessed internet journal that will enable the universities in the two cities to continue to play a full and active role. In these and other ways, we hope, therefore, to be able to develop a suitable frame of critical reference for the Awards within a balanced and sustainable two-year cycle of activities.