





约翰·莫尔绘画奖 (中国)

JOHN MOORES PAINTING PRIZE (CHINA)

作品集

WORK COLLECTION

2014

上海大学出版社

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## 2014约翰·莫尔绘画奖(中国)作品集 序言(一)

汪大伟

上海大学美术学院 院长  
上海市美术家协会 副主席

约翰·莫尔绘画奖(中国)持续到今年,已经是第三届了。该奖赛早已声名远播,在国内专业圈已有一定影响。2010年首届参赛的人数就有1100人,遍及11个省市。2012年参赛的人数则翻倍到2200人,遍及26个省市。而本届参赛的人数达3010人,遍及全国34个省市自治区,已蔚为可观。每届参赛艺术家以千数递增,足见其魅力和影响力之大。

作为中国赛区的主办方,上海大学美术学院在引进约翰·莫尔绘画奖(中国)时就定下了目标:推出中国当代绘画艺术人才,推动中国当代绘画走向世界。我们也是努力去实现这样的目标,并通过连续三届的实践取得了一定的成效。如果从评选机制、奖励机制、运作模式三方面加以总结,我们从中能得到有益的启示。

约翰·莫尔绘画奖(中国)的评选机制中,评委由中英双方共同组成,大奖的产生也是中英两方评委对绘画的社会思想、学术价值的评价讨论达成统一的过程。在这个过程中,评委们不仅对绘画作品做出全面评价,更是通过作品对作者给予评价和肯定。因此前两届评选出的获奖者,先后在国内外画坛上崭露头角,成为先锋人物,真正起到了推出新人的作用;约翰·莫尔(中国)绘画大奖赛的奖励机制不是给钱,而是给予国际交流和学习机会。获奖者通过英方合作单位约翰·莫尔大学提供艺术家驻地计划,在英国学习、创作、办展,创造与一流艺术家、艺术机构交流的机会,为中国当代艺术走向世界构建了一座国际交流的桥梁;在举办约翰·莫尔绘画奖(中国)的同时,还与国际艺术评论协会(伦敦)、约翰·莫尔大学合作创办了约翰·莫尔评论奖(中国),旨在通过评论来推动中国当代绘画的健康发展,并以此敦促国内艺术评论的发展。由此,约翰·莫尔绘画奖(中国)通过作品选人的竞选机制,不给奖金而给予机会的奖励机制以及绘画奖、评论奖互相推动、相得益彰、健康发展的运作模式,是约翰·莫尔绘画奖(中国)得以成功发展的基本保障。

约翰·莫尔绘画奖(中国)的赛制中,每届评委不得重复的规定值得提倡。该举措从制度设计上决定了每届评出的绘画风格因评委不同而不会雷同。因为评委决定了每届绘画风格的倾向,因此每届评委的人选又决定了对当下绘画学术价值的判断,选择怎样的评委组成评委会就成了关键之关键,也是考验主办者学术智慧的契机。在这方面,英方策展人路易斯有着丰富的经验和敏锐的学术观察力。这也是值得我们借鉴学习的。

三届大奖赛当然也有遗憾之处,这就是作为中国当代绘画重要形式之一的水墨画参赛作品并不多,入选和获奖的作品更是寥寥无几。目前这样的状况是不足以全面反映中国当代绘画艺术全貌的,因此不得不让我们对评委选择进行反思,并对今后值得改进之处展开探讨。

另外,在本届约翰·莫尔(中国)绘画大奖赛作品展中,增加了文献展部分,这是对三届约翰·莫尔(中国)绘画大奖赛的回顾总结,从中能看到三届大赛中获奖者成长的轨迹以及大奖赛从中起到的作用。

“众人拾柴火焰高。”约翰·莫尔(中国)绘画大奖赛在春秋荏苒中已举办了三届,它的健康发展除了坚持秉承大赛的专业性、公开性以及公平性的运作理念外,更重要的是汇聚各方资源,引得各方有识之士的理解和关注,取得全社会的支持,从而把约翰·莫尔(中国)绘画大奖赛办成具有国际影响力的中国当代艺术平台,推出当代艺术人才,推动中国当代绘画走向世界。

## 2014 John Moores Painting Prize (China) Collections Preface 1

Wang Dawei

Dean, College of Fine Arts, Shanghai University

Vice Chairman, Shanghai Artists Association

To date, the John Moores Painting Prize (China) has been already held three times. This prize has already received great acclaim from all over the world and it is quite influential in the domestic professional field. In 2010, in the first painting prize, there were 1100 competitors coming from 11 provinces. By 2012, the competitors came from 26 provinces, and their numbers doubled to 2200. The statistics for this year's prize is very spectacular and includes 3010 artists from 34 countrywide provinces. The fact that the number of competing artists has steadily increased by a factor of one thousand new artists year over year quite obviously indicates the charm and impact of this painting prize.

Being the sponsor of the Chinese section of the competition, the College of Fine Arts at Shanghai University has set the following two goals for holding the John Moores Painting Prize (China): 1) to promote Chinese contemporary painting talents; and 2) to propel Chinese contemporary painting into global visibility so as to be embraced by the world. Holding the competition consecutively in the past three years is an important accomplishment toward achieving these goals. Some useful and enlightening conclusions can be gained from better understanding the selection system, reward system, and implementation of the competition.

The selection process of the John Moores Painting Prize (China) uses both Chinese and UK judges. The process of deciding on the winning prize begins with the judges from the two countries discussing the social elements and academic value of each work, and then they reach an agreement by comparing their comments from their discussions. During this process, the judges not only fully evaluate the paintings, but they also comment on, and give credit to, the artists. Thus, the selected winners in the previous years' competitions have successively raised their profile in both the fields of domestic and foreign painting. These previous winners have become early pioneers of the prize, and the competition has shouldered its responsibility of promoting new artists.

The reward system of the John Moores Painting Prize (China) does not focus on a monetary prize. Rather, the competition bestows upon the winners the opportunity for international exchange and study. The cooperating organization in England, the University of John Moores, offers residency for the winners to study, create and hold exhibitions abroad in Britain. The university creates opportunities for the winners to communicate, and exchange ideas, with first-rate artists and art institutions, building a bridge of international exchange for Chinese contemporary art to enter the world. At the same time of conducting the John Moores Painting Prize (China), the College of Fine Arts at Shanghai University has also cooperated with the International Board of Artistic Review (London) and the University of John Moores. The John Moores Painting Review Award (China) has also been established with the aim of advancing the healthy development of Chinese contemporary painting through scholarly reviews and to promote the advancement of domestic artistic reviews. Thusly, the John Moores Painting Prize (China) is successfully based on its competition system which selects winners based on their submitted work, the reward system which focuses on future opportunities instead of money, and its implementation that includes both painting and reviewing awards, to both propel, and reinforce, the healthy development each other.

The guideline that the John Moores Painting Prize (China) judges must be experts from a variety of artistic styles and techniques proves critical, ensuring that the winning painting styles will not be influenced by a majority of judges who may show a bias towards their own style. Furthermore, the selection of the judges each year also influences the assessment of the academic value of the contemporary paintings submitted into the competition. Therefore, the proper selecting of the judges is a priority, while also creating an opportunity to promote the academic acumen of the sponsor. The rich experience and keen academic insights of Louis Biggs, the British curator, in choosing judges offer valuable learn opportunities.

One regret seen in previous years is that ink-wash painting, one of the most important forms of Chinese contemporary painting, hasn't accounted for an appropriate proportion of the submitted entries. Furthermore, few of the submitted ink-wash paintings have won prizes. Therefore, given this current situation, the competition fails to thoroughly reveal an accurate representation of Chinese contemporary painting. We, thusly, need to reflect on the judges' choices and begin to explore improvements for future years' prizes.

Additionally, the current John Moores Painting Prize (China) exhibition has added a new documenta section. This documenta reviews and summarizes the previous three John Moores Painting Prize (China) competitions. The documenta vividly shows the growth of the previous winners and how those prizes have affected them.

'Great things may be accomplished through mass effort'. As time moves on, and as seasons change, John Moores Painting Prize (China) has already been successfully held three times. We insist on maintaining the overriding principles of professionalism, and transparent and fair decision making. Even more vital to the healthy development of the prize is to continue to gather world-wide resources to gain the understanding and attention of visionaries, and to get support from society. The John Moores Painting Prize (China) should be seen as a Chinese contemporary art platform with international influence, promoting contemporary art talents and advancing Chinese contemporary painting throughout the world.



## 2014约翰·莫尔绘画奖（中国）作品集 序言（二）

路易斯·毕格斯

评委会主席

2014年，约翰·莫尔绘画奖第三次在中国举办，而这次将在上海浦东喜玛拉雅美术馆举办展会和公布获奖名单。该奖项第一次来到中国时，便激发了民众对于新事物的兴趣，而新的发展普遍受到欢迎。第二次的时候，回忆第一次，简单来说，人们开始欢迎自己所认知的事物。第三次，大家的要求变得更为苛刻，要求这不仅仅是一个事件的重复，并且这次比赛已经获得了民众更多的关注。我坚信，第三次约翰·莫尔绘画奖（中国）会在质量上远远胜于前两届。

提笔之时，评委会并没有决定画展入选名单，但对于我来讲，其水准是非常高的。参选作品的总数不断增加，高质量的画作也是一届比一届多。艺术作品的变化范围都不是很大，评委会的工作就是要评选出每一类的最佳，不管是静物画、风景画、超现实主义画、素描、抽象画、表现派等。而我唯一能发现的不同之处就是观念画作的比例比前两届都大。也就是说，绘画不仅仅是手绘，也不仅仅是对内容的描绘，而是对“什么是绘画”或者“艺术在当今社会中扮演什么样的角色”等问题的阐述。这是一次意义重大的发展，暗示着越来越多的艺术家都不仅仅是开始专注创造美好事物或者耐人寻味的审美对象，而是开始将艺术作为一件思考的工具，以挑战和质疑我们生活的这个世界。

在过去几年，我曾经担任过一届英国约翰·莫尔绘画奖评委，担任两届约翰·莫尔绘画奖（中国）评委。今年，我作为没有投票权的评审，对能主持2014年约翰·莫尔绘画奖（中国）的选拔过程深感荣幸。这意味着我有幸观看所有提交的作品，而且能倾听评委们的意见。但我不能决定最终入围奖项和参展的候选名单。

我想将谢意致以对超过3000件作品进行细致审核、辛勤付出的五位评委，特别是他们在评审过程中，为更深入地理解画作，都乐意和其他评审员进行由衷的讨论。他们的热情和经验保证了悬挂在美妙的喜玛拉雅美术馆展墙上的每一幅画作都是高质量的，也使得艺术同行和普通民众受益。

我代表乔安娜·莱恩主席，以及约翰·莫尔绘画奖委员会的管理者们，向王纯杰馆长对我们代表团和项目的欢迎表示感谢，我也代表全体委员向全权组织颁奖和画展的上海大学美术学院汪大伟院长致以无尽的谢意。

这是约翰·莫尔绘画奖（中国）第一次接受赞助，我也要感谢中国区首席执行官鲍比·格雷，以及他的捷豹路虎团队至关重要的赞助和支持。上海和利物浦有着很深的渊源和交流，就如约翰·莫尔绘画奖和路虎一样。我们坚信，我们深受好评的伙伴关系是全球性的，也是至高的。愿友谊长存！



## 2014 John Moores Painting Prize (China) Collections Preface 2

Lewis Biggs

Chairman of the juror, John Moores Painting Prize (China)

2014 marks the third edition of the John Moores Painting Prize in China, and this publication documents the paintings shortlisted for the Prize and exhibited at the Himalayas Art Museum in Pudong, Shanghai. The first time something happens, it arouses interest as something new - new developments are generally welcome. For the second event, people recall the first, and they simply welcome what they recognise. The third time, people suddenly become demanding. It's not enough for the event just to be repeated - it has to become better to hold people's attention. I'm convinced that this third edition of JMPP has indeed reached an even higher level of quality than the first two.

At the time of writing, the jurors have not yet decided on a shortlist of paintings, but it's clear to me that the standard is very high. The overall number of submissions continues to rise, and the number of high-quality paintings also increases edition by edition. The range of artworks does not vary so much: the business of the jurors is to find the best examples of each genre, whether still life, landscape, surreal scene, portrait, abstract, expressive scene, urban landscape etc. The only difference I believe I could find was that the proportion of 'conceptual' paintings may be larger than in the two previous editions. That is to say, paintings that are neither about the craft of painting, nor about the illustrative content, but which address rather the question of 'what is a painting?' or 'what is the role of art in society today?' This is a significant development, suggesting that some artists are increasingly committed not just to making beautiful or intriguing aesthetic objects, but to using art as an instrument for thinking, to challenge or question the world in which we live.

In previous years, I have been a juror for the UK John Moores Painting Prize on one occasion, and for the China JMPP on two occasions. This year it has been my honour and pleasure to chair the selection process for the JMPP China 2014, as a non-voting jury member. This means I have had all the pleasure of seeing the artworks submitted and of listening to the views expressed by the jurors, but I have had none of the responsibility for deciding which paintings should be finally shortlisted and exhibited.

I want to thank the five jurors for their painstaking work in scrutinising more than 3000 submissions, and especially for being willing to enter into heartfelt discussions with their fellow jurors to arrive at a deeper understanding of the paintings under review. Their passion and experience are the guarantee that only the highest quality paintings are hung on the walls of the wonderful Himalayas Art Museum, for the benefit of their artist peers and the general public.

On behalf of Joanna Laing, Chairman, and the other Trustees of the John Moores Exhibition Trust, I would like to thank Director Wong Shun Kit for his welcome to our mission and our project. I would also like to express the enormous gratitude felt by all the