

博特罗 在中国

BOTERO IN CHINA

[Greetings

Colombia and China established relations more than 35 years ago and, despite of the distance, we have built bonds of friendship and trust.

Of course, Colombia's admiration for the millenary Chinese civilization, whose culture- in all its manifestations- is a prodigy of subtlety and creativity, is not limited to those 35 years.

China has always been for Colombian people an immense nation that evokes legends of powerful dynasties and the strength and imagination of a country that has left the most important legacies to Mankind, including the paper and the printing press, the marvelous inventions that gave origin to books.

Names such as Confucius and Lao Tsé are, for us, synonym of wisdom and precision in the use of words. Many of us have found in *The Art of War* of Sun Tzu a guidance, not only to better understand human conflicts, but also the human nature as a whole. Others have procured to know the true meaning of their actions and have even attempted to peek at the uncertain window of the future through the *I Ching*.

In May 2015 we had the honorable pleasure of receiving the visit of the Chinese Prime Minister Li Keqiang, the most important Chinese political official to have stepped in our land. And he did not come alone; he came with a delegation of businessmen, of intellectuals and sportsmen, including in the most prominent way the writer Mo Yan, receiver of the Nobel Prize of Literature in 2012.

During that visit we, the Chinese and Colombian Governments, committed ourselves, to further promote the cultural exchange between our nations. The exhibitions by Master Fernando Botero in the National Museum of China of Beijing and in the China Art Museum of Shanghai are, without a doubt, the most excellent way to ratify that commitment of the highest level.

The presence of the work of the greatest and most famous artist of Colombia, Fernando Botero, in the two greatest and most important museums of the Popular Republic of China is by far one of the most important cultural projects our country has had in foreign land.

Almost a hundred paintings and drawings on canvas of Master Botero, exhibited in the institution that stands at the border of the Tian'anmen Square, and the forty-two additional works that

will be presented in the China Art Museum of Shanghai – which include three works of Master Botero's latest series, *The Saints*, and nine of his marvelous monumental sculptures - will allow the Chinese and foreign visitors to get acquainted with the principal aspects of a work that has consecrated a style which has redefined the use of color and volume in Latin American art.

Colombia is proud of the work and genius of Master Fernando Botero, a standing ambassador of the talent and creativity of our nation.

From the mountains of Antioquia to the acrobatic movements of the circus, from the still lifes to the charm of bullfighting, including his versions of the paintings of the great masters in the history of art and the impressive monumentality of his sculptures, Botero delivers the world through his singular way of seeing it. When we observe his work we cannot help but surrender ourselves to his lines and color and to celebrate a representation of volume that does not impose itself upon us, but rather feels natural and fresh.

It is a gift to find wonder and happiness in the artistic creation. It is possibly because of that ability to recreate reality and doing so in his own way that the work of Master Botero delights and enraptures us.

Many are the museum that have welcomed and exposed his work in this planet. His sculptures have presided with their monumentality the most emblematic public spaces of cities all over the globe and will now stand at the threshold of Shanghai most important Museum: the China Art Museum built in 2010 for the Expo 2010 Shanghai China. Today we may pride ourselves as the work of this illustrious Colombian artist arrives to China, a nation that harbors more than five thousand years of a civilization that does not cease to astound us.

For Colombia it is a privilege to have exhibited in these unique spaces the work of our greatest artist and one of the greatest artists in the world.



Juan Manuel Santos

President of the Republic of Colombia

中国和哥伦比亚建交已有 35 年余，尽管两国相隔遥远，但友好互信纽带千丝万缕，历历在目。

诚然，哥伦比亚对数千年中国文明的崇敬向往，并非限于在这 35 年中，中国文化多姿多彩，创造和精美集于一身，无与伦比。

在哥伦比亚国人的心目中，中国这个国家广阔无垠，使我们浮想联翩的，不仅是众多强盛朝代的缤纷传奇，还有中国人民坚韧不屈的精神和充满想象的境界，这些均给人类留下至高无上的精神财富，包括造纸术、印刷术，那些惊人奇妙的发明创造才使得书籍问世人间。

孔子、老子，对我们而言，这些名字等同于言语施展的智慧和精炼。不少人在《孙子兵法》一书中领悟到要领，不仅对冲突纷争有所理解，而且也对人类本性的感悟有所启迪。也有人用心在《易经》一书里发掘人的行为意义情理，甚至通过模糊空间来缜密探求未来。

2015 年 5 月，我们有幸在波哥大接待中国李克强总理来访，他是踏上哥伦比亚领土的中国最高级别的领导人。陪同其访问的有企业家代表团、文体代表团，其中还有诺贝尔文学奖获得者莫言。

在这一访问中，中国和哥伦比亚政府一致承诺，要进一步推动两国间的文化交流。毋庸置疑，艺术家费尔南多·博特罗的作品在上海中华艺术宫陈列展出，是兑现上述最高级别承诺的最佳方式。

哥伦比亚最伟大、最著名的艺术家费尔南多·博特罗的作品在中国国家博物馆和中华艺术宫两大中国最重要的博物馆陈列展出，是哥伦比亚迄今为止在境外最重要的文化交流项目。

已在北京天安门广场旁的艺术殿堂陈列展出的近百幅绘画和素描作品，以及 42 件新增作品，包括 3

幅博特罗最新创作的圣人系列绘画，9 件大型纪念雕塑和 33 件素描作品，将使中国和外国参观者了解其最具代表性的作品。他的作品在拉丁美洲艺术中代表了一种画风，重新定义了拉美艺术中体积和色彩的运用，也使人重新思忖艺术的体积厚度和情调感受。

哥伦比亚对费尔南多·博特罗的才华和杰作感到无比自豪，他是哥伦比亚创造才智的长绿使节。

从安蒂奥基亚山脉到马戏团的杂技节目，从幅幅静物到斗牛魅力，包括对艺术史上杰出大师绘画作品的再创作和大气磅礴的纪念雕塑，博特罗以其独特的方式向我们展现了所视世界。当注视这些作品时，我们不得不为作品中的线条和颜色所折服，被作品描绘对象的体积厚度所震撼，其体积厚度虽然经过夸张与强化，但却显露出了自然纯朴和清新鲜艳。

在艺术创造中相遇惊奇和享受快乐，乃是一件精美赠礼。也许正是博特罗重塑现实和博采众长自成一格的聪明才智，使人心旷神怡，倾心佩服。

世界上展出博特罗作品的博物馆不胜枚举。他的雕塑作品以其宏伟壮丽之势在世界所有最具标志性的公共展地上唱响主奏曲。如今，将在上海最重要的博物馆，也是由 2010 年上海世博会中国国家馆改建而成的中华艺术宫隆重亮相。中国五千多年的文明生生不息，不断创造辉煌，如今哥伦比亚艺术大师的杰作在此陈列展出，我们深感骄傲。

能在中国最重要的两大博物馆陈列展出哥伦比亚最伟大的、也是世界上最重要的艺术家之一的作品，哥伦比亚为此深感荣幸。

胡安·曼努埃尔·桑托斯
哥伦比亚共和国总统

The fruits of the tireless artistic labor of Master Fernando Botero (born in Medellín, Colombia, in 1932), harvested through several decades now, have been seen in important exhibitions, museums and collections by people all over the world. The wide appreciation that has awoken his work is proof of its significance and its ability to transcend many cultural barriers. For our country his paintings and sculptures constitute an invaluable historic, aesthetic and symbolic heritage that interprets the countless events that have defined our time, making statements that seek to manifest the realities that shape our era.

The different audiences that for the first time approach his work may be astounded by the characteristics of it: the exaltation of volume, the sensuality of color, his particular way of interpreting human anatomy and the vivid imagination of his thematic universe through which he translates everyday, domestic and social realities. At first sight, the scenes and characters of Botero's work are deceptively naïve but soon they reveal a layer of humor, satire and irony that accompany his critical gaze of society and the human condition.

In the words of the famous Argentinian Colombian art critic, Marta Traba, Botero establishes his work in a "new dimension of absurdity, more truthful and less composed, more intuitive and less witty, covered with the same false innocence that tinges the elemental narratives of García Márquez", another of the great figures of the Colombian culture universally recognized.

For his admirable insistence and dedication to creative work, Master Botero has managed to craft an unmistakable

cultural reference in his way of approaching the world. In his work we have been able to see every day scenes – of our cities and our domestic environments-, we have seen displayed the most emblematic characters of the public life and we have recognized vivid scenes of the cultural traditions. In his paintings he has also broached painful subjects for our country that need to be remembered for, as Jorge Luis Borges used to say, "It is not happiness but misfortune that needs to be transmuted into beauty".

Master Fernando Botero is one of the Colombians who has most uplifted the name of our country, given his important artistic career in the whole world. Today he presents an individual exhibition of his work in the China Art Museum, Shanghai. For Colombia the positive insertion of our culture in the international landscape by the hand of a universal creator such as Fernando Botero is immensely gratifying, so that we can share with new audiences the creative, technical and professional standards of one of our most prominent artists. His presence in this important stage of the worldwide culture will allow our country's cultural wealth to become visible through the plastic work of this prolific great master of art.



Mariana Garcés Córdoba
Minister of Culture of Colombia

费尔南多·博特罗，1932年出生于哥伦比亚麦德林，他孜孜不倦地艺术劳作数十年中获得的硕果，在众多重要展览、博物馆和收藏中，已被世人所见。他的作品涵盖的内容价值巨大，映现出其超越文化疆界的意志及能力。对哥伦比亚来说，他的绘画和雕塑作品，在历史性、审美性和象征性领域，已成为一种无价财富，一种暗示和召唤，诠释着大千世界芸芸众生，感知着当今时代的现实。

不同观众首次见到他的作品会对其特点惊叹不已：夸张的体积，用色的偏好，诠释人体结构的独特方式，对日常家庭和社会现实的普遍性主题表现出生动的想象力。博特罗作品的场景和人物，乍眼一看，透着迷惑人心的质朴，但很快就会发现作品也承载着幽默、讽刺和嘲讽，表现出他对社会和人类生活条件的批评立场。

马尔塔·特拉巴在有关哥伦比亚—阿根廷艺术的著名评论中指出，费尔南多·博特罗将作品拼接“在一个荒诞的新维度中，新维度真诚面较多，混沌面较少，直观性较多，精巧性较少，外表同样是虚假的天真单纯，带有加西亚·马尔克斯的基本叙述风格的特点”，后者同样是哥伦比亚文化中世界公认的巨匠。

博特罗的执着令人敬佩，对创作全力以赴，基于这些，他以其走近世界的方式成为独特的文化楷模。在他的作品中，能看到我们居住的城市以及家庭环境中的日常景象，察看到公众生活的最具象征性的人物鱼贯而行，

辨别出文化传统的生动情景。他的作品也描述了某些难以承受的重大事件，但基本上采取追忆的方式，因为正如豪尔赫·路易斯·博尔赫所言，“无需将幸福转换成美好，但对不幸确实需要”。

在哥伦比亚国人之中，费尔南多·博特罗，以其在世界中显赫的艺术生涯，将哥伦比亚国名响彻云霄。如今，要在中华艺术宫陈列展出他的个人作品。在费尔南多·博特罗这样一位世界级巨匠的引领下，积极地将哥伦比亚文化融入国际语境，分享哥伦比亚最杰出创作者之一的创造性、技术性和专业性的楷模水准，对此哥伦比亚感到无比荣光。博特罗在世界文化的卓越舞台留下足印，在这位多产的艺术大师的引领之下，哥伦比亚的文化财富将更加绚丽夺目。

玛丽亚娜·加尔塞斯·科尔多瓦
哥伦比亚共和国文化部部长

文化是一个民族的面孔，更是一个民族的心灵。五千年多来，中华民族立足于自己脚下的土地，凝聚并融合了周边国家乃至更远国家的文化元素，创造了世界上唯一没有中断过的古老文明。虽然与中国远隔万水千山，但美丽富饶的哥伦比亚一直是中国人民向往的国度。数百年来，勤劳智慧、热爱和平的哥伦比亚人民创造了兼具安第斯文化、加勒比特色、亚马逊风情的文化艺术，成为人类多元文化宝库中的重要组成部分。

中国人民一直对哥伦比亚文化怀有浓厚的兴趣和敬仰之情。从加西亚·马尔克斯大师的不朽名著到黄金博物馆的珍贵典藏，从安第斯山的壮美风光到咖啡种植园的甘醇飘香，无不堪称世界文化瑰宝。

过去的一年是中哥两国文化交往中的重要一年。2015年5月，李克强总理对哥伦比亚进行正式访问，取得了丰硕成果。与此同时，我率领中国政府文化代表团访哥，并出席了由中哥双方共同举办的“中国—拉丁美洲人文交流研讨会”。会上，包括诺贝尔文学奖获得者莫言在内的中方文学界代表与哥方作家进行了跨越时空的深入对话，开启了中哥乃至中拉思想文化领域交流的崭新篇章。

费尔南多·博特罗先生是享誉世界的艺术大师，被公认为哥伦比亚国家的荣耀和人民信仰之父。此次展览将汇集博特罗先生最为著名的超过130件画作与雕

塑，具有浓郁的民族色彩及深刻的现实意义，体现出博特罗先生极高的艺术造诣和独特的表达风格。通过此展，中国民众将有机会近距离地欣赏博特罗大师的经典作品，进一步了解与认知哥伦比亚文化。

今年是2016“中拉文化交流年”。此展是该框架下拉美艺术大师联展项目之一，也是文化交流年的首个来华展览。站在新的历史起点上，中国文化部将与哥方一道，秉持开放、包容、合作、共赢的精神，加强文明对话，积极推动双方文化领域务实合作，传承中哥友好，为促进两国乃至中拉关系的整体发展构建坚实的文化理解之桥。

谨此代表中国文化部向为本次展览付出艰辛努力的中哥方机构及工作人员致以诚挚的谢意，并祝愿本次展览取得圆满成功！

雒树刚

雒树刚

中华人民共和国文化部部长

Culture is the face, or even the soul, of a nation. For more than 5,000 years, the Chinese nation has gathered and integrated cultural elements from surrounding countries and beyond, creating the world's only ancient civilization to survive to the present day. Although it is far from China, the bountiful nation of Colombia has long been a place of interest to the Chinese people. Over many centuries, the hard-working, wise and peace-loving Colombian people have been instrumental in creating Andean culture, as well as Caribbean and Amazonian art and culture, making them an important part of the multi-cultural treasure of mankind.

The Chinese people have had a strong interest in, and admiration for, Colombian culture for a long time. From the immortal works of literature by Gabriel García Márquez to the precious collection at the Museum of Gold, from the epic landscape of the Andes to the aroma of its many coffee plantations, Colombia contains a host of world cultural treasures.

The past year marks an important year in cultural exchanges between China and Colombia. In May, Chinese Premier Li Keqiang made an official and fruitful visit to Colombia. Meanwhile, I led a cultural delegation of the Chinese government to Colombia and participated in the China-Latin America Cultural Exchange Symposium, held jointly by our two countries. At the symposium, Chinese writers, including Mo Yan, winner of the Nobel Prize in Literature, held in-depth discussions with Colombian writers, opening a new chapter for ideological and cultural exchanges between China and Colombia, and even Latin America.

Fernando Botero is a maestro acknowledged around the world as the pride of, and a credit to, the Colombian people. This exhibition will display over 130 of his most famous works including paintings and sculptures, which contain strong cultural elements and profound realistic significance, and reflect his outstanding artistic achievements and unique expressive style. Through this exhibition, the Chinese people will have an opportunity to appreciate close-up Botero's classic works and gain a better understanding of Colombian culture.

This year is China-Latin America and the Caribbean Cultural Exchange Year 2016. "Botero in China" is the first foreign exhibition in China under the framework of a series of exhibitions of Latin American Masters. Standing at this new historic starting point, the Ministry of Culture of China will, together with its Colombian counterparts, seek to uphold the spirit of opening-up, inclusiveness, cooperation and mutual benefit in order to strengthen dialogue between our countries, promote pragmatic cultural cooperation, develop our friendship and build a solid bridge of cultural understanding to promote the comprehensive development of both countries and relations between China and Latin America.

On behalf of the Ministry of Culture of China, I would like to extend my sincere gratitude to institutions and individuals from both China and Colombia for their efforts in preparing the exhibition and wish it great success!

Luo Shugang

Minister of Culture of the People's Republic of China

Long ago I remember a wise proverb from the Analects of Confucius (论语·卫灵公) that says, culture must be transmitted to everyone regardless of race or categories. I have clung to this since I landed in this beautiful country. In that sense, it is true that culture is not only a way of expression but also a tool to contribute and promote further understanding and appreciation between such disparate nations like Colombia and China.

Colombia's most important painter of all time, Master Fernando Botero, has already left his mark on the important stage of world culture, and it is now time for him to do the same in China. With his own invented parallel reality, where the volume and color define two dimensions of a unique flat world, coined "Boterism", he has helped to bring greater attention to the cultural wealth of Colombia and to redefine its meaning worldwide.

In fact, I must say that Master Fernando Botero's retrospective has come to China to represent the desire for further cultural ties and friendship between our two nations and to build a solid bridge of cultural understanding. I have had the pleasure to witness how Master Botero's art has become an inspiration to thousands of Chinese children while the exhibition was opened in Beijing at the National Museum of China. Now, that it Shanghai's turn to embrace the exhibition at the China Art Museum, I have no doubt that the Eastern Pearl will be extremely delighted as well.

Personally speaking, I believe that "Botero in China" has been great proof that Colombia and China are crossing one of their most important moments in history. This memorable exhibition has definitely become a significant driving force, currently lifting the name of Colombia in China, making our cultural layer stronger and making us Colombians, even prouder.

On behalf of the Embassy of Colombia in China, I would like to extend my gratitude to all the people and institutions involved in the materialization of what, for many years, was only a proposal. For their incomparable efforts, boundless energy and cooperation, I wish it great success as it has had in Beijing.



Carmenza Jaramillo

Ambassador of the Republic of Colombia to the People's Republic of China

January 2016

很久以前，记得孔子《论语》有言《论语·卫灵公》：“有教无类”（人人均有权受文化教育，无分种族阶层、高下贵贱）。甫一抵达这美丽的国度，吾亦心怀如斯。诚如所言，文化并不仅囿于一种表达的形式，亦是致力于推进如此异于对方的两国，一如哥伦比亚和中国，进行相互了解及彼此欣赏的工具。

费尔南多·博特罗大师，对于哥伦比亚所有时代来说，均为最重要的画家。他已在世界文化的重要阶段刻下了印记，现在，适时用其创造的平行现实，在中国留下其专属印迹。他的艺术表现形式利用体积和颜色定义了一个独特的二维平面世界——“博特罗主义”，大师为哥伦比亚文化吸引了更多的关注，并在世界范围内，将其重新定义。

事实上，我必须讲，费尔南多·博特罗大师在中国的作品回顾展，代表着未来两国的文化友谊联结，及建立一条坚实的文化交流桥梁的愿望。我有幸见证博特罗大师的艺术，在北京中国国家博物馆展出期间，如何启发了数以千计的中国儿童。现在，上海将敞开胸怀，在中华艺术宫举办该展览，毫无疑问，东方的明珠亦将对此感到欢欣非常。

个人角度来讲，我相信“博特罗在中国”，成为了哥伦比亚和中国正在经历两国历史上最重要时刻之一的伟大明证。这一具有纪念意义的展览，无疑成为了一个重要的驱动力，哥伦比亚这一国名将在中国大大地提升知名度，使得我们的文化层感更加强烈，使得我们哥伦比亚人更加骄傲。

我谨代表哥伦比亚驻华使馆，向所有付出努力使这一展览成功呈现的人们和机构团体致谢！因为他们无可比拟的努力，无穷无尽的精力及配合工作，愿上海展获得像北京展一样的巨大成功！

卡尔门萨·哈拉米略
哥伦比亚共和国驻华大使
2016年1月

由中国对外文化集团公司和中华艺术宫共同策划、举办的“博特罗在中国——费尔南多·博特罗作品展”将于2016年1月21日至5月8日在中华艺术宫展出。该展是我馆2016年世界艺术大师系列展览之一，我们将有幸欣赏到费尔南多·博特罗先生毕生最重要的128件绘画和9件雕塑作品。它们集中呈现了费尔南多·博特罗先生半个世纪以来的重要成就。

费尔南多·博特罗先生是拉丁美洲地区最杰出的当代艺术家之一。在二十世纪末新生代艺术家醉心于观念艺术时，他执着地花费时间和心血研习传统绘画技巧，穿梭在传统与当代之间，追寻脑海中早年的记忆，构建自己的艺术世界，用色彩与体积表现出对故乡哥伦比亚深厚的眷恋与爱。他笔下这个充满“胖子”的绚丽世界，隐含着艺术家对于社会现实问题优雅的讽刺。胖子们的喜怒哀乐被定格在蒙太奇式的瞬间中，画面具有极强的叙事性。

费尔南多·博特罗先生的绘画题材也是多元的，他对艺术不竭的好奇心与创造力，驱使他自二十世纪60、70年代起便开始从事雕塑创作。因为独特的公共性和空间造型能力，雕塑更切实地表现出费尔南多·博特罗先生的艺术主张，充满体积感的绘画和雕塑成为他不断探索艺术本质的途径。

艺术是世界性的语言，从费尔南多·博特罗先生身上，我们感受到了一个艺术家深植于民族艺术的土壤，深刻观察周遭生活，汲取世界文化养分，以丰富的艺

术语言、强烈的思想内涵创造出优秀艺术作品的不平凡历程。作为中国文化的传承者和世界艺术的交流者，中华艺术宫始终立足于中华文明的独特性和开放性，以人类文明的共创、共享为目标，积极推动艺术的对话。相信此次展览是一次重要的契机，它不仅将给中国观众带来独特的视觉享受和灵魂愉悦，而且将进一步密切中国和哥伦比亚等拉丁美洲国家的人文艺术交流。

我衷心预祝展览圆满成功！



施大畏

中国美术家协会副主席
上海市文学艺术界联合会主席
上海市美术家协会主席
中华艺术宫馆长

2016年1月

The exhibition "Botero in China" jointly curated and held by China Arts and Entertainment Group and China Art Museum, Shanghai, is on view from January 21st through May 8th, 2016 in China Art Museum, Shanghai. It is under the framework of the World Masters Series Exhibition Program, and we are very honored to have the opportunity to appreciate the most important 128 paintings and 9 sculptures from Fernando Botero's art career, reflecting Mr. Botero's outstanding artistic achievements in half a century.

Mr. Botero is one of the most important contemporary artists from Latin America. At the end of the 20th century when new generation artists indulged in conceptual art, Mr. Botero still dedicated to spending time and effort in studying traditional painting techniques, exploring art in between the traditional and contemporary, pursuing the memory from early life and creating his own art world. By using vibrant color and exaggerated volume, Mr. Botero expresses the attachment and love for his hometown Colombia. In his "fat" world reveals the humor, satire and irony that characterize artist's critical views of society. Various emotions of "fat" people are recorded in montage-like moments with strong narrative.

The subject of Fernando Botero's paintings is diverse. His strong interests and curiosity about art drove him to start creating sculpture since the 60s and 70s of the 20th Century. Mr. Botero's sculptures featuring a unique public influence and spatial aesthetics have successfully expressed his unique art style. Exaggerating volume in painting and sculpture has become Mr. Botero's own way of exploring art.

Art is a universal language. From Fernando Botero, we

can see a marvelous process that an artist deeply rooted in the soil of national art and culture has made profound observation of life around, while absorbing nutrients from worldwide culture, experimenting rich artistic language and thinking critically to create great works. As a promoter and communicator of Chinese culture, China Art Museum Shanghai stands the uniqueness and openness of Chinese civilization, aiming to create and share the human civilization and actively promote the art and cultural conversation. I believe this exhibition is a significant opportunity that not only brings Chinese audiences a special aesthetic appreciation or spiritual pleasure, but marks a further enhancement of exchange and communication among China, Colombia and other Latin America countries in the realm of art and culture.

I wish the exhibition a great success!

Shi Dawei

Vice Chairman of the China Artists Association
Chairman of Shanghai Federation of Literature and Art Circles
Chairman of Shanghai Artists Association
Director of the China Art Museum, Shanghai
January 2016

触手可及的体积

——博特罗与他的雕塑在上海

此次“博特罗在中国：费尔南多·博特罗作品展”于上海中华艺术宫的展览，除了之前在北京中国国家博物馆中展出的95件作品外，还添加了9件大型雕塑、30件素描作品和3件最新绘画系列“圣者”(Saints)的作品，观众可以更全面地欣赏到博特罗的艺术面貌。上篇“博特罗在中国——北京”的文章中¹，籍着这次博特罗在中国的主题，从中国艺术的独特视角，诠释了独一无二的博特罗创作风格，这次在上海中华艺术宫，在户外广场同时展出9件博特罗的大型雕塑，我借此机会对博特罗的雕塑作品略作解读。

博特罗的作品一方面积极地吸收传统和前人留下的经验与养份，另一方面在传统与拉美本土艺术碰撞结合后，在逐渐融汇的进程里，塑造了那些介乎于现实与幻想之间的人物和景物，展现出一个独有的博特罗艺术世界。圆滑且丰盈的外形加上奇特的比例，使博特罗所创作的形象具有立刻的可辨性，同时也反映出艺术家对“体积”的格外关注，这种关注让博特罗不止步在对自然物象的简单描摹，其作品中具体的形象都经过意象化和抽象化的提炼概括，使艺术家的主观意识无限放大，体现出强大的感染力。当人们驻足他的作品前，画面中的物体不再是冷冰冰的客观物，它们被赋予了一种天然的能力，一种亲和力。博特罗用具象的形象顺应了大多数人的视觉经验，又用夸张的体积打破了人与物的一种原有的界限和隔阂，巧妙的平衡成就了一个契机，这些置于博物馆墙上的作品不再显得高高在上，人们更愿意置身其中与其共同狂欢。博特罗并不刻意告诉来自哥伦比亚的橙子到底有何特点、真正的斗牛场景都包含了哪些细节、马戏团的表演有哪些角色出场，我们不会感觉那是一个遥远的国度发生的与我们无关的存在，而更愿意相信

那也是来自我们内心深处的一种共同的想象或者记忆，这种奇特的亲和力在其雕塑作品中表现的尤为明显。

有史以来一直到二十世纪，雕塑的基本主题就是人体，容积和空间以及它们之间的相互作用，是它们的传统和最根本的关系。²从古代的正面化，到希腊罗马的经典样式，近现代罗丹的出现成为古典雕塑的结尾和现代雕塑的发端，此后亨利·摩尔等用抽象艺术对城市的礼赞渐渐取代了具象作品对自然的致敬。随着现代工业的发展，以摩天大楼为视觉背景，抽象雕塑成功地担当了现代化城市景观的主角。然而新的问题接踵而至，上世纪六十年代以来，人们开始对城市空间中那些过于理性、冰冷的抽象雕塑所形成的城市景观展开反思，而传统古典雕塑的体量又确实无法适应当今巨大的建筑群，而博特罗的雕塑就在这种情况下以其巨大的体量和平易近人的气质成为了新的宠儿。

博特罗曾说，作为一名画家对体积的痴迷到一定程度后，自然而然地会开始想亲手去触摸它、去感受它，使这些形状变得触手可及，这是源于对形状与体量的热爱，所以从1973年开始便进行雕塑创作。他的精神理想在绘画和雕塑上是一致的，得益于在绘画领域取得的巨大成就，他的雕塑从一开始就具有着强大的根基，不少雕塑作品带有明显的绘画结构，同时平面绘画很难包含的许多东西借助三维形态得以圆满展现，获得了另一种方式的再生。在语言的选择上，跟古代传统原色铜雕主要竖立的地点一样³，博特罗的雕塑一直沿用铜料与原色摆放在公共空间中展示。艺术家将绘画中奇特的艺术语言运用到了他的雕塑创作中，在营造直观的体积感的同时以一种愉悦的心情来表现世俗中的各种平凡的人物与常见的动物。在绘画上成熟的表现方式为他的雕塑提供了线索，从平面形

式向立体形式转化的过程中，他选择放弃了色彩转而用形体的塑造和空间的拓展，博特罗最终用最简洁的形式完成了最强烈的表达。作品巨大的体量所蕴含的恢弘气势使得无论是将其置于高楼林立的城市街道还是空旷宏大的广场，人们都无法忽视它的存在。

在博特罗的雕塑作品中，题材里常出现女性形体，这或许是值得我们关注的另一个方面，此次上海展览的9件雕塑作品中女性题材同样占据多数。她们均是形体丰满壮硕，手脚五官细小，动作与表情和在他绘画中的人物一般静谧，具有强烈的视觉感染力，令观者有更多的想像力，有的让人肃然起敬，有的让人心生怜悯，艺术家对当代社会的“文化与品味”进行了全新的诠释和满带善意的批判思考，观众可以感受到雕塑的体积丰盈带给观者压迫感而打磨光滑的铜雕表面，产生一股满溢的亲和力，雕塑人物的社会属性瞬间消失，凸显出普世的审美价值。

对博特罗而言，雕塑表达的是一种大自然的性感，希望能使观众感受到这种快感与雕塑家所传递出的愉悦感受并发现他对造型的独特理解，大与美在博特罗巨大圆润的作品中，公众也能随意凑近它触碰它，由于他的艺术语言具有广泛的感染力与普遍性，让观众与其创作很容易产生共鸣，触手可及的大师就是快乐的源泉。

- 1 “博特罗在中国·北京”，浙江人民美术出版社，2015，页24 - 26
- 2 H.H. 阿纳森，“绘画，雕塑，建筑：西方现代艺术史”，天津人民美术出版社，2012，页51
- 3 整体来说，铜做的雕塑一般常用于竖立在公共空间的纪念雕像，DUBY Georges, JEAN-LUC Daval, Sculpture: From Antiquity to the Present Day, Taschen, 2015, 页187-188



2016年1月8日

The Tangible Volume

Botero and His Sculptures in Shanghai

The "Botero in China: Exhibition of Fernando Botero" at the China Art Museum in Shanghai will present 9 additional monumental sculptures, 44 drawings and 3 additional works from the latest series "Santas", besides the 95 works that were exhibited at the National Museum of China in Beijing. Viewers will be able to admire Botero's sculptures and paintings. The previous article¹ "Botero in China--Beijing" focuses on the theme "Botero in China," explaining Botero's distinct creative style by using different viewpoints and methodologies of Chinese art theory to reveal his unique but worldwide influence. This time at the China Art Museum in Shanghai, 9 large-scale sculptures will be exhibited outside on the Museum plaza, which is a good occasion to explore his sculptural works.

On the one hand, Botero's works assimilate the creative experience and quintessence left by artistic tradition and predecessors. On the other hand, the encounter and collision among historical tradition and Latin American art, created those figures and scenery in between reality and imagination during their integrating process, it reveals Botero's unique art world. The plump form and exaggerated proportion make his images recognizable and reflect the specific attention the artist pays to volume. This particular attention allows him to move far beyond simply sketching objects. The images in his works, which are all refined and generalized from both imagery and abstraction, amplify the artist's subjective consciousness and express strong affinity. When viewers stop in front of his works, the objects in the paintings are not objective and lifeless, but natural and tangible. Botero's figurative images comply with the visual experiences of most people, but break the original limitations making viewers more willing to put themselves into works and enjoy the carnival. Botero does not intentionally tell us the features of a Colombian orange, the details contained in a real bullfight, or the roles on the circus stage. We would rather feel them as irrelevant existences in a distant place, but believe that they come from our imaginations and memories deep

beyond us. Such kind of strong affinity is shown most obviously in his sculptures.

From the beginning of history until the 20th century the human form was the main subject matter of sculpture, focusing on the interaction between volume and space. The appearance of Rodin in modern times marked the end of classicism and the beginning of modern sculpture. After that, artists like Henry Moore, his abstract art as the praise to the city replaced figurative works as a tribute to the nature. In the wake of the Modern Industrial development, with skyscrapers as a visual background, abstract sculptures successfully undertake the main role of Modernized city landscape. However, new problems come since 1960s, the city landscape were formed by those abstract sculptures in the city space, people introspects their lack of human touch and their excessively rational with those abstract sculptures, and the small scale of classical sculptures are unable to fit into the giant architectural complex. Under these circumstances, Botero's monumental sculptures become the new favorite stream because of the large volume and strong affinity.²

Botero has pointed out that as an artist, when his obsession with volume rose to a certain level, he was eager to touch and feel it as a matter of course. His desire to make those volumes tangible resulted from a love of shape and volume, and he started creating sculptures from 1973. His spirits and ideals are coincident with both paintings and sculptures. Benefiting from the great accomplishments he made in painting, his sculptures possess a strong foundation. Many sculptures are built on painting compositions and present something that cannot be shown on flat paintings through three-dimensional shape, being reborn in another form. On the choice of artistic medium, Botero's sculptures use bronze in its natural color and are set in public spaces, the same settings where traditional bronze sculptures were placed in ancient time.³ The artist applies his special artistic language from painting to his sculpture,

creating a direct viewing of volume and simultaneously depicting ordinary people and animals in the world with joy. His mature painting style provides clues for his sculpture. During the transformation from flat to dimensional, he chose to shift the concentration from color to form and space extension. Finally, Botero made the most powerful expression with the most concise form. Whether these works are set on streets surrounded by high-rise buildings or on a spacious and grand square, it is impossible to ignore the momentum contained within them.

The female form is a common theme in Botero's sculpture and is another aspect that is worth examination. Among the 9 sculptures exhibited in Shanghai, the majority are female figures. Their bodies are plump and rotund, their limbs and facial features are tiny, and their manner and expression are as stiff as the characters in his paintings. Surprisingly, they bring up strong visual appeal and arouse viewers' imaginations. Some are filled with respect and some are filled with compassion. The artist provides a new commentary to the culture and taste of contemporary society and raises critical thinking with good intentions. Viewers can feel the tension brought by full volume and the strong affinity brought by the polished smooth surface of bronze sculptures. The social attributes that exist in the figures are replaced by their universal esthetic value.

For Botero, what a sculptor presents is the charm of nature. We hope the public will feel the delight and joy delivered by the sculptor and enjoy the unique techniques of his sculpture. Beauty is hidden inside Botero's monumental works. People can get close and feel it with their fingertips. The infection and universality of his artistic language let viewers generate emotional resonance with the creations and feel the source of happiness.

Janet Fong

8. 1. 2016

- ¹ *Botero In China- Beijing*, Zhejiang Renmin Art publisher p. 24-29
- ² Arnason H. Harvard Painting, *Sculpture and Architecture: History of Western Modern Art*. Tianjing Renmin Art Publisher, 2012, p.51
- ³ On the Whole, Bronze...was popular for commemorative statues erected in public spaces.
DUBY Georges, JEAN-LUC Daval, *Sculpture: From Antiquity to the Present Day*, Taschen, 2015, p. 187-188

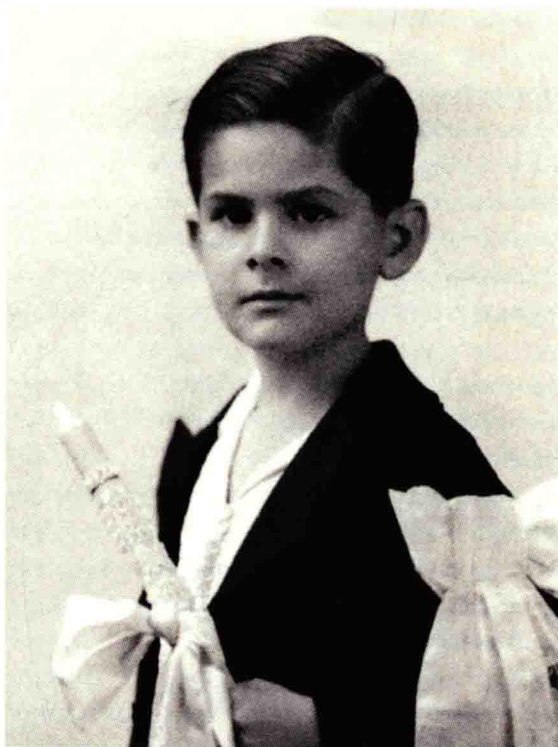
博特罗的童年时光

我于 1932 年出生在哥伦比亚的第二大城市麦德林，在那里一直生活到 1951 年，我 19 岁时才离开。回想起来，麦德林只有一种主流文化，关于钱、工作和勤奋。每个人都努力学习，争取能在大银行或大公司找到一份工作。没有人在自己的职业生涯中渴望或幻想成为一名艺术家。那些非常关心我们的阿姨婶婶们都会说：“弗罗拉（我的母亲）真是太可怜了，她儿子居然是一名画家！这只会给她的生活带来更多的麻烦！”

我母亲是一个敏感且品位非常高的人，她尊重我要成为一名画家的决定，但也警告我可能会饿死。那个时候在麦德林，做一名艺术家就等于把自己置身于贫穷之地。仅有的几名画家都在小学里当老师，拿着菲薄的薪水，教学生如何画画。他们没有挨饿受冻的确是个奇迹。所以说，成为一名画家就如同村子里的傻瓜，没有任何成功的可能。但是，我母亲却力所能及地帮助我，她甚至把我所有的作品都收集起来。每当我画完一幅画后，她就将它完好地保存。确实，她无法施予我更多，也没有其它方法支持我。

我在一所教会小学开始读书，因为那时哥伦比亚的教育大都交给天主教堂实行。我是在画画中度过了我的童年时代。不管在家、在学校还是在任何地方，画画是我最热衷做的事情。我心无旁骛，对绘画创作如痴如醉，它也是我那段时间唯一的快乐源泉。即便是现在，我绘画时依然觉得非常幸福。这就是为什么我每天都要画画，因为画画能带给我一种不可思议的欢快和愉悦。

在我青少年时代，我对艺术史产生了兴趣。但是在麦德林，我根本无法了解艺术界里所发生的一切，因为我所生活的小城市更像是一个村庄，被群山环绕，



第一次圣餐礼上的博特罗

与世隔绝。记得有一天我发现了一本关于古斯塔夫·多雷版画作品《神曲》的书，我被他的作品惊呆了。我还找到了一本关于印象派作品的书，以及另一册在当时被严格限制、几乎被禁的书，里面包括了那个时代著名先锋艺术家的作品。我记得自己深深地迷上了毕加索的画。

有一次，当我和朋友在看报纸的时候，看到麦德林的主流日报《哥伦比亚人》正准备创办文学副刊，由当时知名新闻记者何塞·梅希亚和希亚执导。我对他多少有点了解，于是我离桌去报社向他毛遂自荐。那天我没有剃胡子，为的是让自己看起来更成熟。我说，

“我是一名画家，我想成为新文学副刊的插图师。”他对于我的年轻感到非常惊讶，然后给了我一篇西罗·孟迪亚的诗，说：“给这首诗画一幅插画吧，如果我喜欢，我就把它刊登出来，然后我们再详谈。”我拿着那首西罗·孟迪亚的诗，画了插图，他很喜欢并如约将它刊登在报纸上。何塞·梅希亚和希亚甚至还为我加了一条备注，那是第一条登在报上的和我有关的文字，题为“新生代艺术家”。当然那只是一小段文字，但我非常激动。从那之后我便开始在《哥伦比亚人》报社工作。

后来，我为报纸写了一篇有关毕加索的文章，声称他的作品是艺术界正在发生的美学革命的标志。那是一篇初出茅庐年轻人所写的幼稚的文章。但是，在那个周日，学校的校长召集所有的学生开了一次会，他在庭院里口若悬河、滔滔不绝，大谈要如何区分好苹果和烂苹果，不然所有苹果都会腐烂。我对他所说的话印象深刻，频频点头，并想这是一位多么伟大的演说家啊。突然，他严厉地指着我，大吼道：“博特罗，你就是那只烂苹果！”我立刻被学校开除了。因为那篇有关毕加索的文章，我不得不去另外地方完成学业。

我认为你第一眼看到的图像会深深印在脑海里，并在之后的日子里伴随着你。对我而言，记忆中的图像就是麦德林的街道，我看见一扇门打开，母亲从那里走出来，Mon y Velarde 街第 54-27 门牌号，还有我们居住的房子。作为一名画家，你所见到的每一样东西都能成为绘画的题材。麦德林所有的事物给那时年轻的我留下了深刻的印象。这就是为什么对我来说画一幅法国或是意大利的风景画却很难……因为对于我的想象力而言，它是外国的以至于我连重新创作的欲望都没有。我总是描绘想象中的风景，那都是我年

轻时在南美亲眼所见的景色。

比如说，在我的系列作品《耶稣赴难路》中，你可以看到背景中的房子就是公社，麦德林一些贫穷的社区。我觉得那些朴实的砖块搭成的、有着红色和橙色屋顶的房子非常漂亮。实际上，当我开始创作一幅画时，我只知道关于这幅画百分之二十的样子。举个例子，在这幅作品里（他指着作品《路易十六和王后到访麦德林》），一开始我并没有打算让这位法国国王和他的王后在哥伦比亚漫步，我创作这幅画是因为想挑战新技法。我想看看自己是否有能力重新塑造路易十六的盔甲和他妻子的裙子，这些服饰非常不容易完成。我开始画他们，但并不知道能用什么作为背景。所以我不得不在创作的时候编造一个场景。突然间我想到，“为什么不让这些入置身于哥伦比亚呢？那就应该是哥伦比亚的风景呀！”然后我开始画那些通向山坡弯弯曲曲的街道、房子、屋顶，甚至还有哥伦比亚的国旗。事实上，每幅画都是这样创作的。在开始的时候我几乎什么都不知道，在创作的过程中我渐渐明白下一步要画什么。所以每幅画都是一次冒险和发现。那就是为什么画画对我而言总是充满了新奇和惊喜，因为我是第一个对即将发生的事感到惊讶的人。