

Shanghai Art Museum

Shanghai Biennale

2000

上海双年展

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序

在1996年和1998年成功地举办了两届上海双年展之后，定于2000年11月6日召开的第三届上海双年展已被列为由中华人民共和国主办、上海市人民政府承办的中国上海国际艺术节固定项目之一。上海双年展的成功举行，其意义和影响必将超越双年展本身，因为国际性、学术性、固定性的上海双年展，在竞争与对话中的国际双年展的新格局中，无论在针对国际化、全球性、后殖民主义、地域主义等问题，还是在中国建设双年展机制的工作中都作出了具体的实践。

本届双年展的主题是：“海上·上海”。上海百年以来发生的变化代表的是现代化的中国的发展过程，同时也是中外文化交流发展的缩影。中国通过上海观察与接纳西方文明，西方通过上海了解与进入中国。上海成为不同渊源、不同性质的文化交汇的港口。今日的海，又以特殊的魅力与实力汇入到了全球化的国际潮流之中。所有的这一切，不得不令整个世界为之瞩目，上海在世界人民的目光之中已远远超越了地理的概念。如果是这样，那么，“海上·上海”就在于吸纳、融合和创新人文传统历史，这不仅体现在对现代性的诉求，而且还表现出付诸精神实践和发展的过程。

本届双年展首次由中外策划人组成策划小组，由策划小组推荐的外国艺术家绝大部分都是90年代在国际艺术界很活跃的艺术，他们分别来自欧洲、美洲、澳洲、非洲、亚洲。他们代表的是当代国际艺术潮流，并对当代文化问题有着积极态度和敏锐的把握。策划小组推荐的中国艺术家（含香港、台湾）绝大部分是90年代中国美术的代表人物，他们凭借着各自的影响力成为中国艺术的新锐。为此，2000上海双年展不但是中国当代艺术成就的全新体现，而且更是国际艺术界成就的灿烂展示。

本届双年展为各种文化、民族之间对话和交融提供了可能，是各种不同历史背景、不同国家、不同民族、不同文化追求的艺术家展示实力与才华的场所，同时也体现了今日全球在文化艺术发展上的多元化和开放性。

可以坚信：前进中的上海双年展将为建设与发展中国当代艺术，促进中外艺术对话与交流，复兴21世纪中国艺术，繁荣世界艺坛作出贡献。



2000年11月

Preface

Shanghai Biennale, which has celebrated two successes in 1996 and 1998, is going to open its new session on Nov. 6, 2000. The 3rd Shanghai Biennale has already been designated as a permanent program of the Shanghai International Art Festival, hosted by the Cultural Ministry of P.R.C and organized by Shanghai Municipal Government. The significance of its success will far transcend the exhibition itself. As an established activity of international scale and academically addressed to the issues of globalization, post-colonialism and regionalism, etc., Shanghai Biennale will set a good example for our Chinese colleagues and is bound to secure its due status among other world famous biennial art exhibitions.

The theme of this biennale is "Shanghai Spirit". The changes Shanghai has been undergoing are typical of changes undergone by China in the past century. Likewise, the cultural exchanges put on in Shanghai also epitomize the country's general experience in this respect. For years, China has always observed and absorbed Western civilization through Shanghai and at the same time, Shanghai is always the window to China through which the rest of the world came to know and appreciate her culture and people. Shanghai has now become a city where cultures different in origins and features are merging together. Today's Shanghai, with its vigor and magnetism, gets increasingly involved in the trend of globalization and has successfully caught the focus of the world. To more and more foreigners, it exists no longer as a mere geographical concept. So "Shanghai Spirit" is embodied in the eager readiness of this city to assimilate various cultural elements and renovate its own cultural tradition.

The 3rd Biennale for the first time has formed a board of sponsors composed of members from both China and abroad. The foreign artists (from Europe, America, Australia, Africa, Asia) recommended by the sponsors are all active figures in international stage of art. Native artists (including those from Taiwan and Hong Kong) who get the nomination are mostly leading figures of the Chinese art in the 1990s. In this sense, this biennale is not only an exhibition of Chinese contemporary art, but also a stage for displaying the brilliancy of the world's art.

The Biennale will provide a unique opportunity for artists of various historical backgrounds, countries, and ethnicity, with different artistic pursuits to engage with their peers and participate in this important cultural discussion through the expression of art.

We are all certain that Shanghai Biennale will make great contributions in advancing the development of Chinese contemporary art and promoting the dialogue between native and foreign artists.



Fang Zengxian
Nov. 2000

从海上到上海——一种特殊的现代性

侯瀚如

今天，双年展、三年展之类的大型艺术展示活动已经成为遍布世界各地的当代艺术的主要展出方式。一方面，这些活动的大规模和多样性的确为艺术表达和公众接触当代艺术提供了超越传统艺术规模和展示效果的空间；另一方面，由于其结构和内容时常互相类似，又引来了不少的质疑和批评。换言之，双年展一类的活动正日益成为当代艺术和文化演变及其社会影响的最有活力和启发性的争论难题及场所。应该看到，双年展在世界各地的出现，首先是在当今经济和文化全球化的过程中，各个具有不同文化、经济和社会背景的地方对于现代化的潮流和“现代性”的回应和特殊的“翻译”和再创造。

实际上，和在普遍的现代化过程中各地与“全球性（Globality）”相对峙和谈判的过程一样，双年展应当从每一个特定的文化背景出发，为当代艺术的表达提供独特的空间。一个成功的双年展应当是适应其所在的文化环境，并对在这个环境中寻求观念和想象力更新的个人和集体意愿作出回应。正是在针对当地文化和全球文化之间的关系而发问和以创新地表现超越当地文化陈规的过程中，它获得了在全球意义上存在的必要性和影响力。换言之，这种超越的含义就是：从全球视野的高度，观察和判断当代艺术在特定地区的发展状态并对其实验的、创造差异性的方面加以鼓励。

2000年上海双年展将要在千年转折这个具有象征性的时刻作为中国艺术机构举办的首次国际性大型当代艺术展而举行。以上所及的超越性，无疑是主要的动机。通过邀请来自世界各地的艺术家和中国艺术家一起在“海上·上海”（或英文Shanghai Spirit“上海精神”）这一题目下同台展出，双年展的主办者和策划人都希望从上海的现实条件出发，来探讨当代艺术在上海这样一个处于高速现代化进程中的“东方大都市”中生存和发展的可能性，并推而广之，使之成为中国以及东南亚地区发展当代艺术的实验场所。

要测试当代艺术在上海这个特定的文化环境中的意义和影响，我们首先要考虑的就是上海文化在历史和现实中的特殊发展历史。如果说上海作为中国以至东南亚最令人瞩目的现代化中心之一，她那丰富繁杂、东西合璧的文化和社会生活现实无疑体现着一种特殊的现代性。

从19世纪开埠以来，上海作为第二次世界大战前东南亚最发达繁荣的都市，一直是东方现代化的象征。这种发达繁华和痛苦耻辱的殖民地历史是联系在一起的，即使在战乱和革命之后，上海那灯火辉煌的往昔不复存在之时，她仍然作为一个梦幻般的现代美景留在人们的记忆和想象之中。这里，重要的是要看到，以上海的现代化进程为代表的“东方现代化”，其实是与全球性的现代经济、文化和社会变革直接相关的。在这一特定的历史时期，上海式现代性的形成也是对于西方殖民主义在经济和文化上的扩张和强权统治积极地回应和抵抗，她开辟了一个凝聚了来自中国和世界各地的多元文化因素的新空间。在这个空间中，来自中国各地和世界各方的移民共同生活交往。在活力充沛的环境中，各色各样的文化、艺术观念和表现互相碰撞、融合。这不仅为种种丰富多彩、迥然相异的文化创造提供了温床，使上海成为中国现代文化艺术的基地，而且也衍生了一种以多元交融为基础的独特的现代性：它推崇的是多元和多向演进的创新。由于处在东西方文化的交汇点上，这种现代性随着中国文化背景急剧变化的潮流而展开，其中心课题自然成为了东西方文化的对峙、冲撞、交流和融合。因而，在文化艺术上，上海产生了通常被归于“海派”名下的丰富多彩、有雅有俗，却又都以东西合璧为追求的各色作品；而在城市面貌上，上海也成为了一个同样不乏混血性质的现代城市建设的实验场所。

在与外界接触中断了40年之后，90年代的上海又重新成为了中国现代化过程中最生机勃勃的实验场所。“东方之珠”的美名又被重提。在短短几年中，由于中国现代化的需要和决策者的意愿，上海变成了亚太地区以至全球发展最为迅速的城市。转瞬之间，浦东等新城区被建立起来，成百上千的高楼大厦平地矗起，高速公路蜿蜒于城市中心，彻底改变了城市本身的机理；不久，全球最高的建筑也将在浦东立起……同时，上海的经济、文化和社会生活也发生了同样高速的变化，新建的上海博物馆、大剧院以及翻新扩建的上海美术馆等都展示了其文化上的发展雄心。同样不可忽视的是，新一代艺术家的实验性创作也越来越引起国际艺术界的重视。的确，上海正在成为一个真正的全球性城市（global city）。

有趣的是，我们发现，上海式的高速发展又体现着某种特殊的发展逻辑：其城市扩展是以极端的方式，超乎通常现代化的发展观念和手段，在合理的功能考虑和极富幻想的现代形象以及极度增长的经济利益等的冲突之间，通过突破和创造而实现的。这当中，速度就是中心的动力。这样，一种奇特而原创的文化状态也应运而生：文化和艺术活动往往是临时、即兴的流动变化，动摇于功能主义和精神追求之间。它们把最“全球性的”和最“地方性的”种种因素嫁接混合，创造出奇特而又极端“现代”的成果。总之，它们体现的是诞生于上海这样的亚洲城市，不遵循西方式的理性主义发展模式的“另类的”现代化模式。这也许正是为我们提供着构筑新世纪非西方中心的全球性文化想象的起点。历史上的“他者”（the other）或“好奇”（exotic）的形象正在全球文化混合和非中心化的过程中消失，转化并表达出具有真正原创性的和全球性的独特性。

的确，上海的“特殊的现代性”最终也是全球化在当代环境中展开的一个典型例子。在“后现代”的当代世界中，它向我们展示着“新生的”、西方中心以外的社会在全球地区文化谈判中特殊而不可或缺的立场。在这个谈判过程中，人们往往会提出一个颇具“核心性”的问题：“什么是东方的现代性？”

90年代上海的象征已经从原来的国际饭店变成了东方明珠电视塔。其实，这一转变不仅显示了上海现代化历史从殖民时代到中国特色社会主义现代化的历史性跳跃，而且，它还通过东方明珠的造型陈述了当代东方现代性的本质：在寻求“现代”和“东方”的矛盾结合过程中发明某种适应于“东方”需要的混合文化。

其实，“东方性”本身就是在否认东方的前提下产生的。“东方性”的形成是一种危险的意识。东方，就像西方一样，本来是一个极为抽象笼统的名词，指代的是一个极为广阔、复杂多元的地区和文化的综合体。这种广阔和复杂不是可以用一个名词来概括的，只是在“东方”普遍面临现代化了的“西方”影响、挑战以至强权压迫时，“东方人”才开始感到重新寻求自身的文化身份，以避免被强权所同化、吞食的危险。于是，“东方性”即被发明出来，以此为“东方人”在全球文化和经济力量的较量中不致落败、直至获胜取得精神保证。同时，由于“东方人”也普遍认同现代化是“东方不败”的唯一出路，“东方性”也随之被衍化为“东方现代性”的根本内涵。

但是，我们也必须清楚，“东方性”从被发明的那一天开始，就是一个含义多样、极不稳定的假设。它随时代而变化，尤其是在与假设的对照物“西方”相对峙和交流过程之中，不断借用自身传统的独特因素，在当代环境中加以重组，不断地自我证明和更新。同时，它又不可避免地要与“西方”的因素相混合，以保证其创新或现代的性质。在今天经济、文化受高科技的推动而日益全球化的形势下，如何重新定义“东方现代化”，再次成为人们面对的现实课题。我们越来越多地看到新一代“东方人”（假设我们还可以暂时使用这个含义含混的词的话）对于新的技术和文化的亲近，比他们的“西方”同代人有过之而无不及，我们甚至可以断言“东方”对于来自“西方”的现代性的领悟和推行，比之西方更加彻底。

如果有什么可以被我们称之为“上海精神”的，无疑，上面描述的文化开放性、多元性、混合性和积极的创新态度，应该说就是它的内核。

最后，回到2000年上海双年展本身。这次双年展是否可以充分地表达这种特定的“上海精神”，就是其成功与否的关键，这无疑也是我们在策划这次双年展过程中的共识。

在目前上海和中国的文化环境中，当代艺术在艺术界大部分人以及关心艺术的观众心目中，仍然是实验性的活动。通过双年展，向国人介绍活跃在当今世界艺术界的一些代表性人物的作品，我们希望能够为中国观众提供一个了解和欣赏实验性创作的机会。同时，就个人的选择而言，我也希望超越“西方中心”的局限，强调更广阔的全球视野。在这一点上，我们不仅可以在展览中看到来自世界各地，从“土著”绘画到录像装置等艺术家的创作经历迥然相异的作品，而且，可以了解来往于东西方的移民，从而更使我们理解“上海精神”所代表的特殊的，既是全球的，又是地方的双重文化身份及其在对现代性的理解中的重要性。

最后，我们更希望通过双年展所提供的特定空间和时机，使当代从事艺术实验的艺术家能够充分表达他们那独特而强有力的声音。他们的创作不仅可以为公众提供了解中国当代艺术发展的机会，而且更应被珍视为当今全球艺术舞台上的一种不可替代的重大意义。

正是在全球不同地区之间的互动过程中，上海双年展才获得了成为一种独特的艺术现象的机缘。

Shanghai Spirit: A Special Modernity

Hou Hanru

Today, large-scale exhibitions operating under the title of Biennales and Triennales have become the most important forum for the dissemination of advance art. The impressive scale and sweep of such events have furnished a reception for art beyond the purview of the traditional art institution such as the permanently anchored museum. The immediacy and spectacular form of such occasions have generated new and vital linkages between an ascending public interested by art and a world of art hungry for renewed engagement with the general public. By the same reasons, biennales are also disparaged for their proximity to the logic of publicity and mass cultural forms. It is important to note that the appearance of biennales in all four corners of the world is often the primary vehicle for the conveyance of various local and community voices of divergent geographic, political, social and economic backgrounds. Biennales have become important markers for the expression of the various modernities that unfold within the generative phenomenon of Globalisation. They offer the possibility for speculations about a modernisation recast in favour of local expressions and differences.

A Biennale should be measured against its own set of social and cultural specificities from which it was shaped. It is the ability of a Biennale to offer reflection about the specific relations between local and global discourses that provide its urgency and a relevance that transcends the local into a position of possible global influence. A biennale is an occasion, from a global perspective, to observe and evaluate the development of art from a specifically, local context.

The third edition of the Shanghai Biennale will mark the first international contemporary art exhibition organised by a Chinese art museum. Inviting artists from all around the world to exhibit together with their Chinese colleagues under the banner of "Shanghai Spirit", the organisers and curators wish to examine the particular issues that affect contemporary art development in Shanghai, China's most cosmopolitan metropolis. Shanghai is a city reborn by intensive development. It is a laboratory for a new China, including one for contemporary art.

To test the significance and influences of contemporary art in the specific context of Shanghai one needs to appreciate the circumscriptive terms of Shanghai culture in historical terms. Shanghai's cultural definition owes as much to its Western as Chinese foundations. Shanghai's modernity is shaped by the complex amalgamation of both Eastern and Western perspectives.

Founded in the 19th century, a product of ignoble imperialism, Shanghai reached worldwide renown in the decade before the Second World War. Referred to by Westerners as the "Pearl of the Orient" the moniker also convey something of the immense privileges accorded to Shanghai's foreign population whose charmed existence would indeed have rendered life in Shanghai a pearl. After the Chinese revolution, and depleted by long years of war of immense suffering, Shanghai's years of glory on the world stage abated. However, Shanghai's image in the collective imaginations of the citizens of the world continued to resonate. What is important to note is that present day Shanghai's modernisation is different from its image of the past; today Shanghai's identity is very much its own, very much Chinese albeit framed by its semi-colonial history. The re-emergence of Shanghai should be understood as an active reaction and resistance to the economic and cultural expansion and hegemony of Western colonialism, and not simply its extension. The Shanghai Art Museum has opened in a newly renovated and greatly expanded building, marking an important signal in the cultural life of Shanghai and indeed China itself. Within its walls, artists and visitors from both China and outside of China now have a common space to exchange their ideas. The Shanghai Art Museum is at the forefront of China's open policy of engagement with the world, open to the principles of diversity and hybridity through the promotion of innovative art and ideas. The crossroad between the East and West is meeting in Shanghai once again, and profound lessons are being drawn and affected on both sides of the hemispheric divide. It is natural that issues of confrontation, collision, exchange and mixture between Eastern and Western cultures have become the central themes under examination. Shanghai, under the banner of "Haipai (Shanghai School)" had produced an important number of works, that collated high art discourse with popular entertainment motifs. Again, hybridity marks the fundamental character. One can equally observe such a situation through the urban image of the city: Shanghai was the most intense laboratory for modern architectural and urban experiments in the East and this remains the fundamental infrastructure of contemporary urban space of the city.

After forty years of isolation from the outside world, Shanghai has re-emerged as the most dynamic laboratory of China's ambitious project of modernisation. In merely a few years, Shanghai has been transformed into the most rapidly developing city in the Asia-Pacific region, and arguable, the entire world. Suddenly, new urban zones such as the Pudong Area have been established formerly deserted areas. Hundreds of high rise buildings have been erected while multi-tiered freeways now crisscross through the city centre, radically altering the previous urban texture. The tallest building in the world will also appear in the Pudong area soon. At the same time, economic, cultural and social life in Shanghai is going through equally rapid changes. The recently constructed Shanghai Museum of Art, the Grand Opera and the newly renovated Shanghai Art Museum, home of the Shanghai Biennale, are a testament to the city's cultural ambitions. In the meantime, a new generation of artists now attract the attention of the world. Shanghai is well on its way to becoming one of the world's true global cities.

What is noteworthy is to recognize that the massive redevelopment of Shanghai has taken place not haphazardly but within a system of logic and planning. It goes beyond conventional concepts and approaches of modernisation struggling among functionalist considerations,

fantasies of the image of the modern and desires for mere material return. While rapidity is a central attribute of the development process, considerable thought has been given to cultural development as well. The experimenters and builders of Shanghai, that is, the Shanghai people themselves, have crafted the most complex intertwining of "global" and "local" characteristics to produce a truly unique and radically "modern" set of public works. Eventually, they incarnate an "alternative" model of modernisation born in Asia and that can be applied to Asian cities without recourse to Western, rationalist models of development. This is a starting point to imagine a non-eurocentric global culture in a new century. The historic "Other", or the "exotic" image is now disappearing in the process of cultural hybridisation and decentralisation on a global scale and being transformed into unique expressions of genuine authenticity.

In today's "post-modern" world, Shanghai serves as a model for a new, specific and indispensable position in the cultural negotiation between global and local cultures in non-Western societies. In this negotiation, a "core" question is often raised: what is Oriental modernity?

The symbolic image of Shanghai in the 1990s has been shifted from the original Guoji Fandian (International Hotel) to the new TV tower "The Pearl of Orient" which is actually anything but "Oriental." Perhaps it is more apt to add it is anything but and yet somehow everything truly Oriental.

"Orientality" itself has been invented as a part of the denial of the "Orient". The appearance of "Orientality" was a concept generated by a certain crisis. The Orient, like the Occident, is a highly abstract noun that contains all of the variegated meanings that make up the communities of the so-called East. As such no single word can adequately encompass the immensity of meanings that exist in any community. It is only when the "Orient" has to face the influences, challenge and even imperialist oppression from the modernised "Occident" that "Orientals" start to sense the necessity of rediscovering their own cultural identity (motivated by a desire to avoid the fate of assimilation and devourment by the latter term.) Thus, "Orientality" has been invented to become a spiritual insurance for the "Orientals" to stay in the arena of global cultural and economic competition.

However, one should be aware that, from the first instance of the conception of "Orientality", it has always been a complicated and unstable hypothesis. It has never been a static term but one constantly in evolution and change over time. This is most evident when its conceptualisation is confronted with its counter term, "Occidentality". In confrontation, both terms must prove and re-prove its capacity to exist and self-renovate in the contemporary context. But "Orientality" has more to be merged with "Occidental" elements in order to maintain itself, to remain inventive and "modern". In today's globalised and highly technologized reality, the matter of how to redefine "Oriental modernisation" becomes once again an urgent challenge to every "Oriental". We can testify that a new generation of "Orientals" (if we still can use such a problematic term) are more receptive than ever to embrace new technologies and cultures than their "Occidental" contemporaries. We can even assume that the comprehension and practice of "modernity" by the "Orientals" is even more radical than that of "Westerners", although this openness is often expressed in a rather naive and simple-minded way - for example, Shanghai's "Pearl of the Orient" tower.

If there is really something that can be called "Shanghai Spirit", the aforementioned qualities of cultural openness, multiplicity, hybridity and radical attitude of innovation are at the core of it.

Whether the biennale can embody fully such a particular "Shanghai Spirit" is the key to its success. This is also the common understanding shared by the curators.

In the current cultural context of Shanghai and China, contemporary art still remains extremely experimental and marginal to both the Chinese art world and the general public. Through introducing some representatives of the international contemporary art world to China, we aspire to provide an opportunity for the Chinese audience to approach and appreciate experimental works which can perhaps affiliate themselves with the desires of a modernising and innovating Chinese people. Moreover, my hope is to go beyond the constraints of "Western-centricism" by emphasizing a more global vision of contemporary art. This can be found in the diverse selections of the works for the exhibition, from "Aboriginal" paintings to video installations. Moreover, many of the works depict different experiences of migration and travel between points from the East and the West. They are particularly crucial for us to understand the specific, global and local cultural identities articulated by "Shanghai Spirit". Equally importantly, is the imperative for us to re-interpret and provide new theories about modernity today. Related closely to this, the exhibition also bears the witnessing and reflections of life in increasingly globalized and heavily populated cities. Lastly, the sensitivities of the profound impact of new technologies in the creation of our collective future also point out a route of hope for a special and liberating modernity.

At the end, we also hope that the contemporary artists who are struggling for art experiments in the extremely complicated and difficult conditions in China can fully express their unique and powerful voices in the specific space and opportunity provided by the biennale. Their involvements can not only introduce the reality of contemporary art in China to the public. What is even more important is their work should be considered as an irreplaceable and significant voice in the contemporary global art world.

It is in the mutual impetus between the global and local that Shanghai Biennale 2000 can become a unique event on the global map of art manifestations.

Paris, Sep. 2000

新时代的形象——上海双年展

清水敏男

世界正处在巨大变化当中。虽然任何时代,世界都在变化,但是今天这些变化发生得更深刻。身处其中,我们很难测量这变化的深度。也许这是后人的事吧。我们只知道我们确实活在这变化当中。比如,当你目睹上海大街上过去十年所发生的变化,就很容易感觉到这期间的沧海桑田。

那么,这些变化到底意味着什么呢?在上海街头出现了高大建筑、四通八达的高速公路……这些表面现象背后的更本质的变化是什么?

每次来上海,我都深刻地感觉到,上海越来越有世界性大都市的特性和气氛,就和东京、纽约、香港、巴黎、伦敦、法兰克福、曼谷、马尼拉、新加坡、台北、汉城等一样。这些城市都是各个国家或地域的中心,她们共同的特点就是“速度”。

在这些城市里,汽车、地铁、摩托、电视、手机等交通工具和传达信息的各种媒体很发达,发展的节奏也很快。而且这种速度以后还会不断加快。人类的历史就是追求物质和信息速度的历史,这么说并不夸张。

物质和信息的运输传达高速化在城市与城市之间也很明显。飞机把世界各地连通而形成了网络化。每个城市里,机场是最重要的设施。世界已开始一体化,世界正变成一个市场。

在世界一体化的过程中,最大的事情就是因特网的出现。因特网在信息高速化、扩大化以及获取信息的方便性上,起到了革命性的作用。它不仅发挥了传达信息的功能,而且标志着人类已实现了通过网络将世界连接起来的理想。

各个城市共同拥有了一样的速度,依靠在城市的内部和外部所形成的巩固的网络传送物质和信息。在网络世界中,每个城市间已不存在很大的优劣差别。过去,纽约、巴黎确实是世界的中心,今天它们已失去了往日的力量。而世界各国都有了她们自己的中心城市。

文化从先进的欧美地区向落后地区侵略的时代已经结束了。文化的力量已不再只属于某些强势的城市或国家,而属于网络。所以,今天各个城市以自己的地域文化为基础,同时通过网络积极地吸收外来文化,从而创造出了具有独创性的新文化。今后,城市间的优劣将由她们能否创造出属于自己的新文化来决定。

在上海耸立的高层建筑群的背后,存在着这种世界性的结构变化。就是说,今天的上海已经完全跟世界性的网络连接了。在这个城市举办第三届上海双年展,邀请世界各地的当代艺术家,标志着上海的巨大变化。这次展览可以说是上海变化理所当然的成果。当代美术表达的是现代人的精

神状态、愿望和理想。网络化世界的人们渴望共同分享这些信息——精神的信息。

我已说明现在世界各地的城市已不存在过去像纽约、巴黎所拥有的优势或劣势差别。但是我想,某些城市仍具有很大的发展潜力,上海是其中之一。因为上海有着培养多样化、融合价值观的传统和气质。城市的发展潜力是依靠其信息产业为先导的。上海从中国近代史至今一直保有现代化城市的地位,就是因为它有着汇集和吸纳世界信息的突出能力。

综上所述,现代世界已经不是欧美城市的强势时代。她宣告以欧美世界为代表的近代世界价值观已不再是唯一的选择。现代世界已经开始寻找适应新时代的新价值观。在这种情况下,世界等待着我们喊出新的声音。过去十年的美术界,开始关注非洲、亚洲、中南美洲、大洋洲,或北美当地艺术家,那些以前被忽视的艺术和艺术家。这也算寻找新时代的新的价值观的一种广泛的心理认同。

在这一系列的行动中,世界十分关注中国艺术中所传达出的价值取向。人们期待着历史悠久的中国在突破近代价值观的基础上获得新东西。如果我们只是接收中国带来的东西,并不意味着我们就获得了新思想。在网络上,通过各个价值观的混合交流,能否产生出适合新时代的新价值观?我想,作为进行这种交流、融和的城市,上海是最合适的。在上海,从内往外、从过去到未来、从未来到过去,超越时间和空间的不同价值的潮流像漩涡般地融合在一起,充满着活力。

在任何时候,美术都表达着时代的精神。很多东西当时人们可能注意不到,但过了一定的时间后,人们会发现美术作品的诞生和时代有着密切的关系。已经跟世界性的网络连接的中国也有自己的表现。这就是物质和信息的高速传送。只是人们还没有观注到这现象而已。不,也许敏感的人已经注意到了。

时代的普遍性表现很重要。通过这些人们会发现自己、认识自己。我们的人生是什么?我们活在什么样的时代?我们理想的未来是什么样子?通过美术,人们就会认识这些。有时候,通过具有普遍性的美术,人们会发泄共同的时代压力,作出共同的反应。作为现代人共有的时代性场合,美术馆开始扮演越来越重要的角色。世界各地的美术馆接待着很多观众。在周末,人们逛美术馆,在美术作品中寻找自己在这个时代的影子。

开头我说过,上海已经在物质和信息上完全与世界性的网络连接了。上海双年展标志着这种现象终于开始涉及到美术。同时,通过在上海的不同价值观的互相接触,开拓诞生新文化的可能性的时机成熟了。而且,这不仅仅是艺术家和理论家的事,更重要的是通过这次双年展,将有更多的普通市民去美术馆,他们会得到不同于以往的新鲜感受。如果这次的展览会吸引更多的人去参观美术馆,拉近美术和百姓的距离,我将感到荣幸。

这次上海双年展得到了很多朋友、工作人员和有关机构的合作协助才得以举行的,在此谨表示真诚的感谢。

Shanghai Biennial: a new expression in a new epoch

Toshio Shimizu

The world is about to change. Of course it has been changing all the time, but in this generation, this change is occurring in a deeper level. However, it is difficult for us who are living in this world right now, to be aware of this change in its depth. Perhaps that is left to people in the future. The only thing that we realize is that we are living in a world of change. For example, if you know the past 10 years history of Shanghai, it will be very easy to understand its drastic changes.

But what is this change? The city of Shanghai now has many gigantic buildings, highways running throughout the city, but what really is this fundamental change behind these developments.

What I think about every time I visit Shanghai is that it is starting to have the same kind of scent with other major cities in the world such as Tokyo, New York, Hong Kong, Paris, London, Frankfurt, Bangkok, Manila, Singapore, Taipei, and Seoul. Such cities are the center in each country or the district. The common factor here is speed.

Inside these cities, medias, such as automobiles, subway trains, motorcycles, televisions, and cellular phones, which transfer various information and goods are developing and functioning in high speed. And it seems that this speed is increasing all the more. It is not too much to say that man's history has been its yearning for speed in transferring goods and information.

Speed-up in transportation of goods and transferring information are remarkably between the cities too. That is, see the jet planes flying throughout the world creating a network. In each city, airports are the most important places now. The world is about to be united. And this world is beginning to create a market as one whole world.

But the most important event in world globalization is the appearance of internet. Internet is playing a revolutionary role in speed-up of information, its increase in quantities, and the ease in accessing them. Internet not only means actual transferring function of information. It signifies the ideal that the world is united in one network.

And now, due to the creation of a strong network in transferring goods and information inside and outside the city, cities throughout the world are now in a common ground concerning speed. In this world network, superiority of a city is not so manifest. Before, Paris or New York was the center without any question, but now, they have lost the power. Each city in countries around the world is itself a center now.

The period in which culture was streaming down from the superior Europe and America, the Westerns, to other parts of the world is now over. Power of a culture lies not in superior cities or countries but in a network. Therefore, each city is able to nurture its original culture by connecting to a network and avidly absorbing other culture while keeping its own traditional culture grounds. From now, it is probably true to say that a certain city is superior to others if this city was able to create an original culture.

Such changes in global structure like this lies in the background of many high-story buildings in Shanghai. In fact, I hear that Shanghai is now completely connected to a global network. In this city of Shanghai, 3rd Biennial is opened now and the fact that contemporary artists around the world are being invited is truly a natural conclusion of these changes. Contemporary art is an expression of psychological states, wish, and ideal of people living in this world right now, and it is natural that people around the world being networked wishes to share such information.

Although I have mentioned that big cities around the world do not have superiority such as Paris and New York used to have, but it seems that some cities do possess a potential possibility in developments. In such cities, Shanghai has the largest possibility. It is due to this city's tradition in producing hybrid values. A city's potentiality lies in its ability in gathering information. The reason that Shanghai has kept the place as the most modern city in China is that it had superiority in gathering information.

Like I have mentioned before, present world is not a period in which Western cities are superior. And this is side by side with the fact that modern values that the Westerns have showed us are not also superior anymore. After all, modern world came to a new era where new values are sought. In here, chances are abundant for cultures, which were different from Western cultures until now, to make new proposals. In past 10 years in the contemporary art world, modern artists in Africa, Asia, Central America, South America, Oceania, or natives in North America began to be noticed who were otherwise unnoticed in the past. This is concurring with the global movement in search for the new values in the new era.

In these continuous movements, a big interest is being directed to the values that Chinese artists may produce. There is an idea that a new opening stage in modern values will be presented from China with its pride in their long history. But nothing new will appear if we merely accept Chinese values. The mixing of various values in the network, I believe, will give birth to a value best fit for the new era. It seems to me that Shanghai is the best city for the mixing of such values. In Shanghai, energy is flowing from inside and out, outside and in, past to future, and future to past, free from time and place, a vortex of mixed energies of different values.

In every times, art has been expressing psychological situations of the people. People living in the same time do not always notice about this fact, but we understand later that artistic expression is closely related with the time. Modern China, connected to a global network, also has an expression of its own. It is the expression of an age with high-speed transportation of goods and information. It is only that people are not yet aware of this fact. But then, there may be some people who are already aware of it.

It is important that people share an expression of the time they are living in. Because we see ourselves reflected in those expressions. What is life? In what times are we living in? What is our ideal in the future? We acknowledge those things through art. Or otherwise, we might be able to ease off stress by sharing common artistic expression. As a place for us modern people to share expression of the same era, museums throughout the world are starting to play an important role. Many museums in the world are filled with people. In the weekends, people go to a museum and seek for an expression of our time in the art world.

I have mentioned in the beginning that Shanghai is already connected to a global network in goods and information. Shanghai Biennial is an incident that means this globalization has reached the art world at last. And it is a good chance to make way for the possibility to give birth to a new culture by meeting different values here in Shanghai. And this story is not only for artists and art specialists, too. What is important is that from this Biennial, ordinary citizens become accustomed to visiting museums and start seeking for artistic expression of our times. I am very happy if this exhibition becomes a starting point in making social mood where many people start visiting museums.

In opening this Shanghai Biennial, we were happy to have the cooperation of many people and institutions. I would like to express my deepest regards here. Thank you very much.

超越左右——转折中的上海双年展

张 晴

随着90年代初中国社会的转型，中国美术逐渐从盲目模仿西方现代主义艺术转向对自身文化的自觉，从形而上转向形而下，从宏大的英雄主义或乌托邦式的叙事转向对现实生活与文化的具体感受。政治话语已被日常话语所解构，具体体现为从新生代、政治波普、卡通一代直至各种艺术实验等在不同时段的演化。同时，艺术市场在中国全面启动，以京沪两地西方人所主持的画廊和使馆文化为审美追求，这深刻影响着中国当代艺术家的创作倾向。艺术家为了生计和利润，一批又一批辛勤地生产出“新出口画”，其影响已令世人惊叹。如挖掘隐藏在这一艺术现象中的含义，可以发现，这不仅被西方艺术市场的供求关系所左右，而且符合新的文化殖民的想象和话语，并直接作用于第45届、第48届威尼斯双年展。与此同时，外国策划人举着国际化、后殖民主义、地域主义的旗帜进入中国，在长城内外、大江南北采集“中国制造”的艺术标本，并将之作为来自第三世界的新鲜的文化注解。而中国苦于没有合法的、国际的、学术的当代艺术双年展的机会，在这种背景下许多艺术家纷纷投其所好，无论是主动的还是被动的，一次又一次带着无法言述的心情远征西方。

在中国为什么要有双年展？这不仅仅是为了表面化的国际影响，或者是为了在国际双年展的行列中去凑热闹，而是因为百年现代艺术在中国已产生了一种本土化的经验，特别是90年代的中国美术，已积累了种种艺术经验、展览经验、对话经验。在面对西方文化中心主义的现实中，当代艺术的判断权和选择权这样的“话语权”就显得尤为重要和突出。如果，中国还没有一个如同上海双年展这样的国际性、合法化的当代艺术展，那么，艺术判断权与选择权还将留在外国双年展策划人的手中，中国当代艺术将永远成为西方当代艺术的回音壁，甚至是一具虚脱的俑者。中国当代艺术的标准是什么就永远无法在国际艺坛上被有力、明确和客观地传播，而上海双年展争取对中国当代的主流艺术起推动和引导的作用，不断增强艺术家的自信心和建立起中国当代艺术的标准和价值观，并在此过程中不断取得艺术判断权与选择权，这一切所形成的中国当代艺术将成为国际艺坛的一个组成部分。如果说文化的现代性和当代性就是文化的国际化和全球化的同义词，那么，凭借上海精神建立一种含有中国性的当代文化，可能就是上海双年展的学术追求。

对于中国艺术展览机制而言，近五十年来是以中国美术家协会举办全国美术作品展的模式为规范的，其直接沿用了传统的分类方法，即以中国画、油画、版画、雕塑、年画、连环画等中国社会和人民所认同的、普遍接受的画种来确立展览模式。其内容以歌颂阳光灿烂的日子，抒发对幸福生活的感情，描绘大好河山为主，而本届双年展除了上述艺术类型之外，还增设了装置艺术、录像艺术、电影艺术、媒体艺术、摄影艺术、建筑艺术、观念艺术等类型，以容纳和探索更广泛的当代艺术概念的变化及相关问题。其内容是在“海上·上海”(Shanghai Spirit)主题之下，汇聚18个国家与地区艺术家不同的文化内涵与当下现实的艺术。因此，本届双年展将在中国美术博物馆展览的观念改革和当代艺术学术化的进程中书写新的一页。

在全球化时代的国际关系中，我们不但面临着第一世界对第三世界在经济上实行的垄断，而且面临着第一世界对第三世界在文化上推行后殖民主义与西方化，并从生活方式与文化形式上进行渗透，从各个层面传播西方意识与习俗，从而削弱第三世界国家的民族意识和文化形式。第一

世界经常以帮助第三世界实现经济现代化为理由，逐渐把第三世界的现代化变成第一世界现代化的拷贝。为此，在西方的双年展中，艺术问题似乎变得越来越次要，无论是学术焦点还是艺术家的目光，都已转向国际政治、东方主义、种族问题、历史问题、阶级问题、身份问题、性别问题、金融问题、跨国资本、资源问题、超级大国和地域性问题等。艺术家将这些问题作为当代艺术表现的普遍现象，这就是全球化和后殖民主义带来的新的文化生态与景观。“卡塞尔文献展”、“威尼斯双年展”、“里昂双年展”等西方双年展的学术主题都无法回避上述问题，同时，这些问题也震动着西方的思想界与文化界。文化的支配迫使西方思想界反思如何对待自己的文化和重视第三世界文化，形形色色的学术主题都不同程度地暴露出以西方文化标准限制第三世界文化的现实。因此可以清楚地看出：西方的双年展只不过是第一世界重建并控制世界的国际文化策略及其实施过程。由于上海的百年历史与这些问题血脉相连，它曾经是一个半封建半殖民地在中国的缩影与典型，在近代化和现代化的过程中夹杂着文化的特殊性和殖民文化的经验，更重要的是，近十年来上海已成为一个国际金融、商业、贸易的中心。所以，在面对上述问题时，它具备了一种无法取代的敏锐与关联。上海双年展在面对这一国际文化环境时，同样也不是简单地做出文化上的批判，而是深入地观察西方全球化文化与后殖民主义之间话语的变迁及其相互影响，并通过上海双年展的学术主题，作出来自于中国的文化判断，传达出中国的艺术声音。

随着亚太地区经济的崛起，特别是近十几年以来中国经济的高速发展，亚洲文化在国际文化环境中也不断地探索着新的可能性，为此，亚太地区类似的展览如雨后天春笋般地涌现，“横滨三年展”、“福冈三年展”、“光州双年展”、“悉尼双年展”、“昆士兰三年展”、“新加坡双年展”、“台北双年展”都以各自的角度和各自的方式探索着亚太地区文化与国际化的关系及其可能性。这种蓬勃向上的气象令人神往，甚至欲罢不能。这对于亚洲文化的全面反思与重觅发展方向提供了一个良机。同时，这些举办双年展的国家与地区在面对国际化与地域文化、全球主义与民族主义、传统与现代、东方与西方、中心与边缘、殖民与被殖民、和平与战争等问题上作出了及时的和实质性的反应。这些不同的声音将汇成亚洲文化的一种新的主动和自觉的集体反应，特别是对西方中心式的双年展的冲击作用是不可忽视的。尽管亚洲诸双年展在今后十年中会进入一个“逐鹿中原”的时代，可是，双年展在亚洲的迅速兴起如同亚洲经济的崛起一样，它预示着亚洲正在产生一种新的文化趋势，并与西方当代文化趋势形成新的相对关系。关于这一问题，亚洲的思想家和第三世界的知识分子已思考研究了一个世纪。而在今后的十年中，亚洲的策划人是否有能力来实现重新界定东方的文化精神，从而使亚洲的民族文化成为全球化时代中又一“主体”话语，就显得尤为迫切。我想，这不仅仅是亚洲文化的理想与追求，也是上海双年展的理想与追求。

在转折中对话的上海双年展，已经走到了一个新的十字路口。上海双年展在面对中国传统文化时，客观地梳理了东方文化的源流，反对固于传统的故步自封以及新保守主义的倾向。同时，积极地把传统文化中的精髓转化到符合中国文化发展与当代艺术语境的大趋势之中。上海双年展在面对西方中心主义支配与影响的国际艺坛时，反对盲目地跟随西方文化，特别反对在丧失自己国家立场和民族态度的基础上进行各种沽名钓誉、骗取利润的机会主义倾向，同时，鼓励有效地吸收和借鉴西方文化的人文主义思想和精神，吸收一切外国优秀的文化成果，并将其融合到符合中国的文化语境之中，从而不断丰富中国当代艺术的语言。今天，上海双年展不但在亚洲逐渐显示出中国当代文化的主动性，而且，在远离西方中心的双年展策划思想时，也逐渐显示出中国当代文化的独立性。至此，“面向现代化、面向世界、面向未来”的上海双年展代表着中国当代文化特殊的观念与东方的声音，并在此基础上积极地探索与创造着中国当代文化理论体系和批评立场，进而建立起一种自觉、独立、全新的东方文化精神与意识。如果是这样，那么，上海双年展的意义就在于：超越左右。

Beyond Left and Right: Transformation of the Shanghai Biennale

Zhang Qing

The 1990's was a decade of extraordinary change. Responding to the dramatic transformation in the society, Chinese contemporary art evolved profoundly. Its practitioners, with a dawning consciousness of their own cultural and historical contexts, have altered the entire landscape. They moved further away from mere imitation of Western modern art toward an intense observation and contemplation of their own conditions. As a result, the political discourse has been deconstructed and perceptions of culture and everyday life has taken precedence over previous heroic or Utopian descriptions with strong ideological intent. On the Chinese art scene, new generation, political Pop and cartoon generation emerged and artistic experiments flourished, demonstrating the breadth and vitality of contemporary art activities in this previously ignored or stereotyped country. On the other side of the picture, other factors deserve further consideration. The burgeoning art market played an important role in the change. In Beijing and Shanghai, patrons from embassy districts and galleries hosted by foreigners exerted a strong aesthetic influence on local artists, who were kept busy producing lucrative "new paintings for export" with amazing speed and quantity. Perhaps more important to ponder is the cause and effect of this phenomenon. Indeed, artists' creation has been directed by the Western art market, the imagination and discourse of the new cultural colonialism. The 45th and 48th Venice Biennale did offer a case in point. Foreign curators, haunted by internationalism, post-colonialism and regionalism, were scouting for samples labeled "Made in China" to add exotic illustrations to their art ideology. Unfortunately, without a legitimate Chinese biennale of both international stature and academic intent, artists were propelled to meet Western curators' expectation and, with mixed feelings, participated in art activities abroad.

This situation raised serious questions: what is the criterion for Chinese contemporary art and who determines it? Shanghai Biennale aims to offer an answer. In the recent biennale fad, it attempts not only to raise the profile of Chinese contemporary art, but also to achieve such discourse rights as the right to judge and to choose, which are crucially important in a world dominated by Western values and power. After decades of development, Chinese contemporary art has come of age, and something unique and unifying has emerged in terms of art concepts, exhibitions and exchanges. In order to showcase and promote artistic activities, there is an urgent need for independent spaces, without which the situation would be disastrous: the yardstick for art and scepter for admission would be held exclusively in foreign curators' hands and Chinese contemporary art would be reduced to a mimic of its Western counterpart. Shanghai Biennale takes the lead in dealing with this problem. It endeavors to promote Chinese mainstream culture, encourage artists' confidence and negotiate the concepts and values of Chinese contemporary art. With Shanghai Spirit at the center, the exhibition can be taken as a scholastic pursuit of a uniquely Chinese contemporary art in a world characterized by accelerating internationalization and globalization. The exhibition embraces new and diverse art forms and contents.

For nearly 50 years, National Art Exhibition has set the standard for displaying works, which were classified under such accepted headings as Chinese painting, oil painting, print, sculpture, New Year picture, serial pictures. Most entries tended to glorify people's "new" life or portray beautiful scenery. This show, however, houses greater stylistic and thematic variety. In addition to the fore-mentioned genres, it includes installation, video, film, media, photography, architecture, and conceptual art. The show, under the central theme "Shanghai Spirit", brings together artists from 18 countries and regions, dealing with widely diversified cultures and the hottest issues of current artistic debates. Small wonder that the exhibition will play a central role in reshaping the existing exhibition system. The biennale is also an effort to cultivate illuminating scholarship concerning Chinese contemporary art.

In an era of globalization, developing countries are faced with developed countries' economic monopoly as well as their cultural hegemony.

In order to blur national identity and cultural boundaries in developing countries, they impose post-colonialism and westernization policies, promoting Western values and customs, which have an enormous impact on indigenous culture forms and way of life in developing countries. In the disguise of economic promoters, those countries conspire to make the modernization mode of developing countries a mere copy of theirs. This mentality has many manifestations in Western art events, which have turned their attention from art to such provocative topics as international politics, Orientalism, race, history, class, identity, gender, finance, global capitalism, resource, super power, and regionalism. Mega-shows like Kassel Documenta, Venice Biennale, and Lyon Biennale are all concerned with these universal themes, unfolding a new cultural and artistic map in the period of globalization and post-colonialism. These problems also shake the Western intellectual community, leading to a re-examination of cultures. However, a great number of topics still reflect the limits imposed by Western cultural criteria. Therefore, it is not without reason to view some Western biennales as the attempt to re-establish the so-called international culture that is actually controlled by the West. Due to intimate ties with these issues, Shanghai's position is crucial and delicate. Shanghai was once the epitome of semi-colonial, semi-feudal China. Housing both traditional and colonial culture, it became a hive of intellectual ferment. Nowadays Shanghai can boast its position as the center of international finance and commerce. Indeed, Shanghai was and remains a focal point of thousands of complicated issues. However, the exhibition treads a careful path. It strives to make sober judgments and expressions on its own, while keeping close watch on the trend of cultural internationalism and post-colonialism.

The surge of Asian wealth, signified by the economic miracles of Japan, south-east Asian countries and especially China, has been paralleled by flowering art scenes. Art exhibitions are springing up everywhere: Yokohama Triennale, Fukuoka Triennale, Kwang-ju Biennale, Sydney Biennale, Asia-Pacific Triennale of Contemporary Art, Singapore Biennale, Taipei Biennale, opening new possibilities on the international stage. Each show, with a unique perspective and approach, vigorously examines the status quo and discusses the future move of Asia-Pacific culture under internationalization. When confronted with such convoluted problems as internationalism and regionalism, globalism and nationalism, tradition and modernity, East and West, center and periphery, colonizing and being colonizing, war and peace, these shows respond forthrightly and incisively. The confluence of these artistic energies demonstrates a growing cultural independence, forcefully challenging exhibitions with predominant Western perspective. The situation poses absorbing questions. Do the thriving exhibitions trumpet the dawn of a new Asian culture? Can this new culture rival its Western counterpart? To seek this new culture, great effort has been made for a century. In the first decade of a new millennium, the burden will fall on enterprising Asian curators: to redefine Asian culture and draw on its essence in the attempt to elevate Asian nations and cultures to the forefront of mainstream discourse. That is exactly what Shanghai Biennale strives for.

Shanghai Biennale has come to a crossroads. It has to face both cultural tradition and foreign influence. On one hand, it is firmly opposed to new conservatism and rigid adhesion to tradition, while calling for renovating and absorbing the traditional heritage to make it compatible with contemporary art and culture. On the other, it is strongly against following the West blindly and pursuing fame and profit at the cost of national dignity. At the same time, it encourages borrowing, fusing effectively humanistic spirit and other valuable elements in foreign cultures to enrich Chinese contemporary art. Shanghai Biennale is making an effort to show the active role China plays on the Asian cultural stage. Moreover, its curatorial ideal, distinguished from Western ones, is a moving testament to the uniqueness and independence of Chinese contemporary culture. In the spirit of "facing the modernization, the world and the future", the exhibition provides an open space for developing theoretical framework and fostering critical attitudes and approaches. In this sense, the significance of Shanghai Biennale lies, probably, beyond the show itself, even beyond tradition and modernity, beyond East and West, Left and Right. It stands as a fascinating quest for a new Oriental spirit and a new cultural map.

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