

John Moores
Painting Prize

**2010年约翰·莫尔
[上海] 新绘画大奖赛作品集**

THE JOHN MOORES PAINTING PRIZE(SHANGHAI)

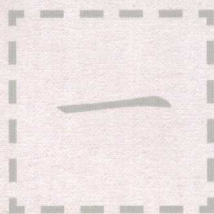
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致言

詹姆斯·莫尔谈约翰·莫尔新绘画大奖赛(摘要)

1957年，第一届约翰·莫尔绘画大奖赛成立了，并于同年在步行者画廊（Walker Art Gallery）举办了获奖作品展，这是二战结束后步行者画廊重新开业的第六年。之后的50年，该奖项成为代表英国最富创意和活力的新绘画大赛，也成为利物浦双年展的常规赛事。

约翰·莫尔在成为商业巨头之前，也是一位业余的画家。他曾经参加了许多绘画比赛，但是由于他的商人身份，使他错失了入选的可能性。所以他一直觉得这种比赛的评选过程是不公正的，评委会偏向选用熟悉的人，于是他就决定自己创立一个能够摒弃这种偏见的比赛。这就是约翰·莫尔创立这个比赛的初衷——在一个公正、匿名的前提下，评委会仅仅根据画家绘画作品的品质来评选最具潜力、最优秀的画家。而这种评选机制从1957年的第一届绘画大赛开始一直沿用至今，我们也一直拥护着这项赛事。约翰·莫尔新绘画大奖赛对每个人都是开放的，每一位艺术家只允许递交一幅作品，评选的过程由一组独立的专业评委来挑选，评选的标准仅仅基于所递交的绘画作品的品质，整个评选过程直到最终的获奖者产生都是匿名的。这些要求，如今也沿用到了上海的约翰·莫尔绘画大奖赛。

1957年的利物浦和2010年的上海有一些相似之处。二战后的英国，经历了很长一段时间的政
治约束，思想和行为都受到了很大的限制。英国人经历了一次文化大爆发之后，这种压抑的情绪得到了些许安慰。人们对于未来的社会和文化重建表

致言

现得相当乐观。之后的50年代、60到70年代，英国经历了一段文化的全盛时期，也涌现出了许多伟大的艺术家。而今天的中国正在经历这种类似的文化大爆发，放在中国面前的是一个全新的领域和理念上的巨大扩张。而我眼中的中国正在经历这种变革，我也相信美好的未来正在向这个国度招手。中国的艺术家们正在打破陈规旧矩，探索新的可能性、新的理念和新的材料。无论在表现手法还是思想情感方面，都有许多值得探索的地方，结果也令人期待。

作为中国的第二大城市，上海和利物浦一样都是港口城市，而且都是两国文化和艺术领域最活跃的地方。港口城市的精神使上海与中国和全世界相连接。约翰·莫尔（上海）新绘画大奖赛正是抓住了这样一个机遇和新的时代，抓住了那些把握中国未来绘画风向标的艺术家们，拥护他们的作品，并把中国推向绘画事业的簇拥之地。

所以，约翰·莫尔（上海）新绘画大奖赛很有可能在未来成为欣赏中国当代绘画的最佳之地，并帮助这些优秀的中国艺术家在更广阔的天地间展现他们的艺术成就。

本文改编自詹姆斯·莫尔（James Moores，约翰·莫尔爵士的侄子）与约翰·莫尔利物浦展览基金会艺术总监贝弗利·拜瑟韦（Beverley Bytheway）的访谈。

2010年7月

An Interview with James Moores

John Moores established the Painting Prize in Liverpool in 1957 at the Walker Art Gallery. He was a champion of painting and through his support of the arts in Liverpool is now respected as a one of the great regional philanthropists. Where did his interest in painting come from?

When not being a business magnate John Moores was an amateur painter.

He entered various painting competitions but failed to be selected and he felt this was because of his notoriety as a businessman. He regarded the selection process of these competitions as nepotistic and set about starting up a competition that would bypass prejudices.

This was the cornerstone of his purpose, and the first John Moores Prize opened in 1957 for artists to be judged purely on the merits of their painting.

We adhere to his principles of selection to this day: the competition is open to all; the artist is permitted to submit one work only; the selection is by an independent panel of experts; the selection is based on the merits of the submitted work only and the artist remains anonymous until selection has been made and prizewinners chosen.

These are the principles that first motivated the Prize, they have been carried down through the years and now form the model for the John Moores Painting Prize in Shanghai.

The richness of any port city culture lies in its appetite for fresh trade with the world. Trade in goods or ideas.

These are characteristics shared by Shanghai and Liverpool and by the young John Moores. He felt hampered by a business practice then in England based on a colonial and 'old boy' network and he sought fresh ideas. Through Liverpool's close ties with New York he discovered American business practices. He recognised the richness of artists processes and wanted too something of that creative exploration, that lateral thinking, to stimulate and invigorate his business practice. By painting he was attempting to connect commerce with creative practice.

There is real romance around the story of the Moores Family and their philanthropy in Liverpool.

There is no other art exhibition that has such a deep-rooted connection developed over a period of 50 years with a venue, with a place and with its people. It makes the John Moores Painting Prize very special.

My childhoods memories are of going to the John Moores openings are special to

An Interview with James Moores

me. John and Cecil Moores involvement with Everton and Liverpool Football clubs connected them to the popular culture of the city. John was admired and the John Moores Prize became a local phenomenon, everyone came. Littlewoods was a major employer in Liverpool and all the staff would go. You talk to people in Liverpool today who as kids remember it as real family event. I went with my school; all the school kids were taken on trips to the Walker Art Gallery to see the exhibition.

One of the selectors of this year's exhibition for Liverpool, the artist Ged Quinn talks fondly of his childhood memories of going to see the John Moores Prize at the Walker as a family. It is his earliest recollection of actually seeing modern, contemporary painting. And so it became ingrained in the fabric of the place, generations of families going to look at the freshest thoughts coming out of contemporary painting.

This was certainly the ambition of setting-up the Prize, to bring a national survey of the best of contemporary painting, to Liverpool, to the people of the city, to set-up a real alternative to London.

Putting the John Moores Prize in the Walker Art Gallery was an outrageous thing to do at the time. He could have placed it somewhere else, but he wanted to be provocative. Not the most establishment figure, John wanted it firmly planted in the establishment. He wanted to ruffle a few feathers.

One thing I love about the Prize is it embodies this incredible conjunction of establishment and avant-garde.

It is extraordinary that what is now firmly part of the establishment places blisteringly dangerous avant-garde works in the safety of such an august respectable 19th century museum as the Walker Art Gallery.

And what a gift to the museum too. Through the Prize, the Walker Art Gallery has acquired one of the most significant collections of contemporary painting in Britain. Look at the list of artists in the John Moores Prize over the years, every one of those painters has been through the doors of the Walker, their work hung on the walls, their spirit is present.

In the intervening years John Moores son, Peter created 'the Peter Moores projects'. These were curated shows and very exciting things. Between the two of them, they produced, every year, avant-garde exhibitions at the Walker Art Gallery. They had huge influence on my view of the world and certainly on many others.

You must remember these were incredibly hard times for Liverpool. Liverpool had lost its pre-eminence as the great commonwealth port and with modern

An Interview with James Moores

mechanisation came massive unemployment on the docks.

On the way to school in the mornings I would see thousands of dockers, crowds idle, outside the dock wall looking for non-existent jobs. The extraordinary sense was of their disenfranchisement and loss of control over their own destiny. They were completely subject to the whim of external fortune.

The John Moores Prize and Peter Moores projects broadcast a very powerful message inspiring individuals with their own creative capacity. The art on the walls communicates that your imagination and spirit can transform 'base materials into gold', can make things change. That message is in part why Liverpool has such a heritage of creative people in music, literature, and across all the arts.

It certainly is a very powerful legacy and one which you are continuing with your own projects, such as your founding of the Liverpool Biennial and establishing 'A' Foundation. You have been instrumental in setting-up the John Moores Painting Prize in Shanghai, why and why now?

When Ling Min and Dean Wang DaWei got in touch to say they wanted to set up the John Moores Painting Prize in Shanghai, it seemed such an exciting opportunity and extremely gratifying that it should be recognised outside of the UK.

I think, today, John Moores is not somebody remembered much outside Liverpool. But the John Moores Prize lives and as a brand represents something special: a competition with integrity and a process that can be trusted. It is an excellent model to repeat.

There are some similarities to Liverpool in 1957 and Shanghai today in 2010.

There is a sense of places trying to redefine themselves.

In 1957 Post War Britain was coming out of a period of powerful government restriction. What was said, thought or done was very much controlled.

Afterwards came a sigh of relief, followed by a cultural explosion. An overriding optimism for the future embraced new social and cultural reform. That period of the late 50's, 60's into the 70's was a cultural heyday when many of the great artists emerged.

China is at a similar threshold today;

Ahead is new territory and a great expansion of ideas.

I can really see that in China right now, the future is calling.

Artists are breaking away from a previous era, exploring new possibilities, new ideas,

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new materials.

There is great excitement at the landscapes and territories to explore, both physical and intellectual.

And Chinas 2nd city, Shanghai (like Liverpool) is the gateway, is at the forefront. That port spirit will connect China through Shanghai with the World.

The John Moores Prize in Shanghai catches the optimism of this new generation, catches first sight of the painters that will define the character of the coming decades, championing their work and making China a very exciting place for painting.

And also, there is the struggle to find how independent a voice can be?

There is a real tension between a creative freedom and the watchful eye of authority. Rich territory for any painter to explore. Now a gauntlet is cast every 2 years to challenge all painters practicing in China (as in Britain). A clear message to artists: your painting is important; such a tenuous and solitary pursuit is held here in high regard, we recognise the very thing you are struggling to achieve.

The John Moores Painting Prize in Shanghai has the potential to be the best place to see what is going on in contemporary Chinese painting and to help make visible the practice of Chinese artists to the wider world.

Tell me something of the responsibilities of the 5 selectors who will judge the paintings for this inaugural John Moores Prize exhibition at the Shanghai Gallery of Art @ Three on the Bund and choose the prizewinners.

The process of assembling the paintings in front the selectors is completely objective and its object is to be perfectly democratic and open to all.

The selectors themselves however have to put all preconceived notions and all objectivity aside. They must open their minds and choose subjectively from the heart

I am witness that each work discussed and looked at properly.

This year there is a mix of judges from the UK and from China for a stimulating dialogue and awareness.

One can see where the intention of the artist has really come through: the good work shines out.

An Interview with James Moores

It's a fascinating process to watch and be involved in.

Traditional or avant-garde.

Different practices emerge and are accepted on their own merits.

The process is very open in that sort of way, things are not dismissed because of the type of work they represent, they are instead accepted because of their power to communicate.

For museums and galleries, for collectors of all sorts what better thing.

There is nowhere else where 5 experts dedicate such time together to a selection process.

Firstly a concentrated week working their way through all the thousands of digital images to choose the few hundred paintings they wish to see. Then a further 3 or 4 days with the actual works to decide which 30 - 50 they want to select for the exhibition and finally 5 they merit as the Prizewinners. I can tell you discussions get quite heated.

Every gallery, every curator, every collector of any serious intent should go to see the John Moores Painting Prize. There, they may find an artist they have never seen before and it absolutely does happen. It does happen all the time that new artists emerge through the John Moores Painting Prize for the first time to great acclaim and international recognition.

Extracts from a conversation between James Moores, great nephew of John Moores and Beverley Bytheway, Artistic Director of John Moores Liverpool Exhibition Trust.

July 2010.

序（一）

汪大伟

2010，是创造奇迹的一年。中国上海，迎来了万众瞩目的世博会，同时，作为享誉英国50年的顶级当代艺术大赛——约翰·莫尔新绘画大奖赛，首次在本国之外寻求合作，于2010移师中国，登陆上海，更将成为中国国内两年一度的当代绘画艺术盛典。这个有着50余年历史的绘画大赛，一到国内便引发了积极响应，短短3个月时间内报名参赛者达到一千一百余人，涉及上海、北京、广州、成都，内蒙古等十余个省市，盛况空前。

新绘画大奖赛能进驻上海，首先要感谢鲁以斯先生的热情引荐和反复周旋。他的睿智与深思、敏锐与细致，以及对中国当代艺术的熟悉和热忱，令我感动并一见如故。作为地处上海的美术学院，更有责任引导中国当代绘画的健康发展。于是在默契的交流碰撞中，不谋而合地达成了引进英国新绘画大奖赛的意向，而且迅速得到了基金会执行董事莫尔的支持。

中国当代艺术经历了改革开放30年的探索和发展，从抗争到迷茫，从模仿到反思，现在应该是认认真真静下心来讨论中国当代艺术“我是谁”、“我该往哪里

序（一）

去”的时候了。全面引进“新绘画”大奖赛，正值天时地利人和的好时机，是中国当代艺术时运的必然。

新绘画大奖赛继承了约翰·莫尔基金会“挖掘、培养、奖励以现代媒材创作新绘画的艺术家”的宗旨，秉承大赛一贯的运作理念、评奖机制与评奖原则，保证大赛的专业性、公开性、公平性，在此基础上也进一步完善了国内的评奖机制。

新绘画大奖赛旨在把丰富多彩的中国当代绘画介绍给世界，让海外当代艺术家了解中国当代绘画面貌的方方面面，促进中英两国乃至世界的文化艺术交流。

同时，通过中英两方评委们的学术交流研讨，有助于提高中国当代艺术理论建设与批评，逐渐建立中国当代绘画的评价体系。因此，此次合作为中英两国当代艺术交流开创了崭新的模式，并将为中国当代艺术学术的规范提供新的范式与文献。

新绘画大奖赛首次在上海的成功举办，在中国绘画从传统走向当代的历史进程中起到了发动机的作用。随着大赛一届又一届的持续开办，将给具有13亿人口的中国当代文化建设带来深远的历史性影响。更有意义的是，新绘画大奖赛在上海成功举办的案例同样可以推广到世界各国，特别是发展中国家。其先进的评奖机制和理念，以及与各地民族文化的相互尊重与融合，将促进绘画的当代性和多样丰富地发展，这也正是新绘画大奖赛的初衷吧。

Preface

By Dawei Wang

2010 is a year of miracles. Shanghai is hosting the World Expo, and is this year the focus of a global spotlight. At the same time, the John Moores Contemporary Painting Prize, arguably the most prestigious contemporary art competition in the UK over the past 50 years, lands in Shanghai in 2010. Once the 50-year-old competition was announced in China, there was a quick and active response throughout the mainland. Within a short span of three months, there have been more than one thousand one hundred entries from Shanghai, Beijing, Guangzhou, the Inner Mongolia autonomous region and from many other Chinese provinces and cities – a truly unprecedented occasion. And from now on, the John Moores Contemporary Painting Prize will become a biennial contemporary art event in China.

It is thanks to Mr. Lewis Biggs's passionate recommendation and patient negotiation that the John Moores Contemporary Painting Prize is able to be held in Shanghai. His wisdom and careful attention, his acuity and carefulness together with his familiarity with, and enthusiasm for, Chinese contemporary art touched me greatly, so when I first met him it felt just like greeting an old friend. As the local art college here in Shanghai, we have a responsibility to give direction to contemporary Chinese painting, and to foster healthier development. After several highly cooperative discussions, we arrived at the intention of introducing the John Moores Contemporary Painting Prize to Shanghai, and soon gained the support from James Moores, the Executive Director of the John Moores Trust.

Chinese contemporary art has now undergone 30 years of exploration and development since the policy of reform and opening-up. From opposing to widening-out, from imitating to rethinking: now it is time to settle down and seriously discuss issues of identity and future direction – the “who am I?” and the “where am I going?” of contemporary art in China. Therefore, this is exactly the right time and right place to introduce the John Moores Contemporary Painting Prize to Shanghai: it is an almost inevitable development for Chinese contemporary art.