

WOMAN  
CENTURY WOMAN  
BEIJING

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CENTURY WOMAN

Selected works from the Exhibition

CENTURY WOMAN

世紀 · 女性藝術展  
世紀 · 女性藝術展



总策划：李 勇  
艺术顾问：胡洁清 肖淑芳 郁 凤 廖静文 常沙娜  
薛若琳 邵大箴 水天中 刘国华 邵 忠

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艺术主持：文献展 陶咏白  
藏品展 徐 虹  
外围展 罗 丽  
特 展 贾方舟

展览时间：1998年3月3日至1998年3月8日  
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国际艺苑美术馆  
当代美术馆  
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主 办：中国艺术研究院比较艺术研究中心  
女性文化艺术学社  
大地资产管理有限公司

协 办：中央美术学院广告公司  
北京红地艺术中心  
《艺术界》杂志社  
《中国妇女》杂志社  
《女性月刊》杂志社  
首都女记协妇女传媒监测网络

**CENTURY**WOMAN

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经过近一年的筹备,《世纪·女性》艺术展以现在的形式和规模同大家见面了。作为大地资产管理有限公司投资文化、资助艺术事业的一项尝试,我们能把自己的一部分藏品奉献出来,提供观摩、交流和学术活动,并结集出版,我认为是很意义的。

艺术,是人类社会发展到一定水平才出现的精神文化;艺术品,是人类精神文化的一种载体。当这些凝聚着艺术家心血和灵感的作品经过企业的收藏提供给社会公众展览时,它们就不仅仅属于艺术家本身,也不仅是某一企业的藏品,而是属于大众的。通过企业投资收藏,艺术家的创作得到了扶持,实现了作品的价值;通过定期的展览和出版,公众得到了艺术熏陶;在学术活动中,艺术家得到公正的评论和理论交流;企业在收藏行为中,树立了自身良好的文化形象。而所有这一切,都为整个社会增添了一种健康的文化氛围。

至于《世纪·女性》艺术展,虽然是在收藏基础上实施的一次展览计划,但是我们的藏品还很薄弱,数量也有限。我们选择“当代女性艺术”作为专题收藏,一方面是我们的资金投入与当代艺术的洪流相比,是非常有限的;另一方面,我们考虑正是因为我们的力量有限,所以才希望从这一件具体的事做起,使更多的企业来关注文化、赞助艺术,推进精神文明建设。

世纪之交的时候,举办《世纪·女性》艺术展,既是对一个世纪艺术历程的回顾,也是对新世纪女性艺术的展望。更何况参加这次展览的艺术家大多数都很年轻,她们应该成为中国艺术的新希望。

在这里,我们要感谢各位参展的艺术家,没有她们的理解,支持与配合,我们的收藏计划和展览计划就不会顺利进行。我们还要特别感谢与我们一同主办此展的中国艺术研究院比较艺术研究中心及女性文化艺术学社,由于他们的多方努力,才使这个展览的实施成为可能;还有各位艺术主持人,没有她们的出场和辛勤工作,这个展览就很难达到今天这样的学术高度;此外,还有各协办单位的鼎力支持、各专业报刊和新闻媒体的积极配合,以及中国美术馆、国际艺苑美术馆、当代美术馆及汉威大厦为展览提供的场地设施,仅在此一并致谢。

一九九八年元月十七日

前言



CENTURY

Following a year's preparation, the approach to and scale of the exhibition <<Century · Woman>> can now be appreciated by all. As an act of cultural encouragement by Dadi Assets Administration Corp., a special attempt to support the field of art, we have put part of our collection on public display. We offer the opportunity for both perusal and exchange, and accompanied by this publication, I believe the company's act is of great import.

Art is only possible when people and society have developed to a level that leads to the rise of spirit and culture. Art works stand as proof of this spirit. But great art works are also the result of the artist's blood, sweat, tears and inspiration in tandem with the activity of corporate collectors who are in a position to "give" such exhibitions to the public. Art not only belongs to artists, nor only to collectors but to everybody. When corporations invest in collecting art, the creativity of artists is encouraged and art works infused with value. When a corporation commits to making exhibitions and publications, the public is given a good cultural model. By taking part in academic activities, artists can experience fair criticism, appraisal and exchange. By actively collecting, large corporations create a high cultural profile for themselves. And all of these things together accrue a healthy cultural atmosphere for the whole of society.

Even though we planned the <<Century · Woman>> exhibition on the basis of our collection, our collection is humble, the number of works limited. In one respect, we chose "Contemporary Women's Art" as the theme of our collection because as we looked at the popular streams of contemporary art, we knew our funds were limited. In another respect, our consideration was because we felt our reach to be limited. However, we hope that by focusing on one specific area, we can inspire other corporations to pay greater attention to culture, to support art and push forward the spiritual civilization plan.

As we sit here, on the eve of the millennium, <<Century · Woman>> is as much a look back at the development of art in this century as confirmation of our faith in women artists for the next century. The majority of the women artists taking part in this exhibition are very young; they are surely the new hope for the future of Chinese art.

I must now give thanks all participating artists, without whose understanding, support and help, the planning of our collection and exhibition would not have been realized so smoothly. We also give special thanks to our exhibition co.-organizers the China Art Research Institute, the Comparative Art Centre, and the Women's Culture and Art Association. This exhibition was made possible by the tremendous scope of their hard work. We must equally thank all the organizer for their willingness to lend both their knowledge and their name to the project, without which it would have been very difficult for this exhibition to attain its high academic level. In addition, I give particular mention to the hard work and organization of the host units, to the active support of experts, magazines and media. Last but not least, we give especial thanks to the China Art Gallery, the International Art Palace, Modern Art Museum, and Hanwei Mansions for the use of their exhibition space and technical support.

1998 . 1 . 17

Writer : Li Yong  
Translator : Karen Smith

WOMAN FOREWORD

## 女性艺术作为一个话题

《世纪·女性》艺术展不是在一般的意义上举办的一次女画家群展，其选择画家的标准也不完全在于她是否著名或有成就，它只着重考虑一点：她的艺术是否凸显出一种“女性特质”和“女性视角”。因为正是这一特征，构成了九十年代女性艺术家不同于以往任何年代的女性艺术家的特殊之点。也正是艺术中出现的这种性别差异，构成了中国当代艺术中的一个最新话题，在过去许多年中，虽然有相当数量的女性艺术家活跃于中国画坛，但却不曾有过“女性艺术”这个概念。因为那时的女性艺术家，大多还是用男人的标准、用男人创造的程式去画画，并没有对自身性别的认同和自觉意识。在中国，从女性意识的萌动到女性话语的出现，曾经历了一个相当长的过程。为了说明此点，我们对一个世纪中女性艺术家的艺术踪迹进行追索、收集、梳理。我们的结论，正是我们举办此展的学术起点：女性艺术有它自己的特质，女性艺术家对这个世界的诠释有不同于男性的角度和思路，而这一点，也正是女性艺术的价值所在。

没有谁能对当代艺术人为地施行性别隔离，既无居高临下的先哲指引，也非多事者有意制造事端，一切都是在自然中形成。“女性艺术”在中国当代艺术中既不是一个空洞的概念，也不是一个有待讨论的问题，而是一个确凿的事实。当“夫妻艺术家”合作的时代成为过去，“妻子们”的画开始不同于“丈夫们”的画。这种“不同”，就在于她们意识到自己是“女人”，就在于她们意识到有她们自己的视角，有她们自己的经验领域和判断标准，有她们自己特别关注和感兴趣的事物，而且她们对于这个世界的感知方式、经验方式与思维方式也都与男人有别。正是这种性别差异，成为建构女性艺术的基石，也正是在这一“基石”之上，女性艺术才凸显出一种独立的美学品格和精神指向。

## 简短的历史回顾

要创建一种具有独立的美学品格和精神指向的艺术，并非一件易事，它必须是以艺术家自身的独立人格为前提的。在几千年的中国艺术史中，之所以没有女性艺术的位置，就是因为身为“女人”的低下。女人在男权社会的统治下没有自己的独立人格，也就失去了做艺术家的基本前提。清代一位女史家修有一部《玉台画史》，记载了历代女画家215人，但从其分类（宫掖、名媛、姬侍、名妓）即不难看出，这些男权社会的附属物，在她们尚无基本的人性尊严的情况下，是很难获得一个真正的艺术家身份的。不少富于艺术才智的女性由于身为“艺妓”而只能做取悦于男人的“消费对象”。近代以来，随着社会的变革，知识女性的觉醒，中国妇女的历史境遇也作为一个时代的课题被提了出来，康有为和梁启超在维新运动中首先提出了“废缠足、兴女学”的口号，对妇女几千来的种种遭遇与苦难寄予深切同情。特别是在“五四”新文化运动中，对传统文化的挑战使女性寻求自主的解放斗争更加深入，并使知识女性能以一种平等的身份参与到艺术与文化活动中来，从而产生了不少优秀的女性艺术家。从她们的业绩不难看出，在新文化运动中，她们与男性艺术家几乎是站在同一条起跑线上。但是，由于中国的“女权启蒙”从一开始就与内忧外患的国家与民族的利益相联系，所以，对于女性自身的命题始终未能真正提到议事日程上来加以思考。在建国后的数十年中，妇女的政治权利和社会地位虽然得到了空前的提高，但无差别的男女平等理论却遮蔽了女性对自身的特质与潜能的发挥。“男人”一旦成为女人为之奋斗的目标，平等的含义便异化成女性的男性化，甚至在外形上也以雄强、粗犷为美。这无异于改变女性的性别特征。把她们集体地变成男人。在这种情况下，女性艺术家的创作也不得不空洞的、慷慨激昂的时代大风格中表现为一种“无性别”特征或非女性化倾向。虽然在一些优秀作品中我们还是可以辨别出一种特有的“女性视角”，但就整体而言，直到八十年代，女性艺术家们仍未在“性别差异”中发现自己的价值。绝大多数艺术家依然还是在男人的世界里用男人的尺度寻求成功的机会。因此，虽然从三十年代的潘玉良的作品中我们已能感受到一种女性意识的萌动，从八十年代初周思聪的《彝女》系列中已能感受到女性经验的展开，然而，女性艺术家真正自觉到从内心资源中寻找意象，从自我探寻中建立自己的话语方式，乃是九十年代以后的事。而“女性艺术”作为一个话题，也便自然在这样一种实践中诞生。

# 序 言

贾 方 舟

CENTURY



## 女性艺术的基本特征

既然“女性艺术”是一个有别于男性艺术的独立存在，那么它就应该是可以被描述的，并且有其相对稳定的特征和面貌的。然而，由于它的丰富多彩和多元取向，由于它正处在一个动态变化的过程之中，又使这种描述的企图成为不可能。尽管如此，我们还是根据中国女性艺术的发展现状试着归纳出以下几点：

1. 不再关注那些外在的、与个人情感生活不相关的事物。更注重挖掘内心资源，从个人经验乃至躯体语言中获取灵感，作品更具个人化特色和私密化倾向。

2. 很少从理性分析的角度介入题材和把握主题。更注重艺术的感性特征，更注重直觉的、官能的呈现。作品更多孩童般的幻想。顺手牵羊的随意，意象模糊的非理性和说不清道不明的生理—心理感应。

3. 对于政治的、历史的、哲学的大主题缺乏兴趣，而对自然的、生命的、人性的乃至与生存问题相关的主题表现出一种特殊的关爱。甚至对于平淡生活与平凡事物的关注，都胜于对崇高、辉煌的追求。

4. 对男人的世界普遍缺少兴趣。他们很少以男性做为艺术对象，这与男性艺术家以女性为描绘对象的普遍性形成巨大反差，女性艺术家更多地关注的是女性自身的问题。他们在面对自身的自我探寻中开拓出大面积的“艺术非地”，这些在既往的艺术中从未探知过的精神领域，为女性艺术家提供了用武之地。

5. 从传统手工艺中发展出的话语方式。男耕女织的传统分工练就了女性的一双巧手，就象鸟儿天生会筑巢、缝、编、织、绣的手工劳作，虽然早已与现代女性没有关系，然而技艺也似乎能产生天然的积淀，他们在艺术中自然地保持了对缝制编织技艺的兴趣，并将它转换成一种女性特有的话语方式。这种类似于编织、缝制的语言，虽然不是普遍的存在于女性艺术之中，但却是女性艺术中特有的现象。

6. 媒材选择上的生活化和亲近感。女性艺术家不仅对传统的编织技艺有一种特殊偏爱，而且对与这种技艺相关的材料具有一种特殊的敏感。装置艺术家在材料选择上表现出鲜明的女性特征：针、线、棉花、丝绸、毛绒及至各种纤维和轻质材料。这些与日常生活紧密相关的材料经由女性艺术家的调度与处理，都转化为传达某种观念的媒介，或者说用他们的心智将一些十分生活化、女性化的材料观念化、艺术化。

总之，今天的女性艺术已远非传统的女性艺术家所表现出来的那种纤细含蓄、清丽婉约的单一风格，在展览中我们既可以看到与传统的审美意识相联系的艺术风格类型，也可以看到无论在造型力度上还是视觉强度上都不亚于男性的具有扩张感的风格类型。从诗意的、抒情的、幻想的、浪漫的、唯美的、理想化的类型到神秘的、狂放的、怪诞的、富有思想锐气的或视觉刺激的、直面现实、直面人生、直面自我的类型。当代女性艺术家向我们展示的是一道广阔的艺术风景线。但在观念的多元与手法的多样中，我们仍能看到一些共有的品质，正是这些共有的品质，才使女性艺术构成了一个可以言说的话题。

“世纪·女性”做为本次展览的学术主题，旨在通过历史的追溯，呈现中国女性艺术在一个世纪中的演进以及在世纪末迈出的新步伐。一个世纪的历史跨度和多种观念、风格、样式的包容度是本次展览的基本特征，而对整个展览结构的设计，也意在体现中国女性艺术如何一步步演进至今并且还将推进到未来的学术指向。

展览共分为四个部分：

### 1. 历史与回顾——文献展

文献展是本次展览特意建构的通往当代部分的“历史长廊”。在这个历史长廊中，我们可以看到中国的女性艺术家在将近一个世纪的历史进程中留下的足迹。通过这个历史长廊再抵达本次展览的“中心”与“外围”，就可以清晰地看到中国女性艺术的“来龙去脉”。

### 2. 理想与现实——藏品展

藏品展即所谓本次展览的“中心”部分，所以称之为“中心”，原因有二：一是“藏品”是本次展览首先确定的内容，其余部分都是由此延伸出来的；二是它与第一部分和第三部分形成的“上下文”关系中，它正处在“中心”位置，即它既是第一部分的“下文”，又是第三部分的“上文”，正处于“来龙去脉”的中央。

### 3. 自身与环境——外围展

外围展既是藏品展的“下文”和“去脉”，就说明它不仅不是边缘的和次要的，而且甚至是更重要的。因为它昭示着未来。但就当下的环境和自身的处境看，它还不能堂而皇之地登堂入室，所以它的主体部分仍然只能处在“外围”。

### 4. 延续与演进——特展

如果说前三个部分在历史的进程上体现为纵向发展的三个层级—女性意识的萌动、女性经验的展开与女性主义的崛起，那么这第四部分则是对前三个部分所呈现的主题的“重奏”。它以祖孙三代艺术家的个案陈列，浓缩和重现了本次展览的学术主题。

通过以上四个部分的展示，似可立体地呈现中国女性艺术的当代面貌和未来走向。这样立体地展示至少可以给人留下这样一些印象：1. 中国当代的女性艺术，不同于以往任何一个时代的艺术；2. 女性艺术已成为中国当代艺术中不可缺失的一个组成部分，它不再是处于非主流的边缘地带；3. 中国当代艺术史已不再是一部单纯的男性视觉经验史，女性艺术家以其独特的视角补写了新的重要的篇章；4. 女性艺术家所显示出来的才智与优势足以成为男性艺术家所认同；5. 女性艺术家不再是一个“失声的群体”，也不再是单纯沿用男人的发声方法来歌唱，他们在自我探寻中已经初步形成了自己的话语系统；6. 中国女性已不再仅仅是处于一种被说、被写、被画、被赏的客体地位，她们已经反客为主，从自身经验出发去说、去画、去写、去做……用她们的内心资源去建构一种属于自己也属于全人类的女性艺术与女性文化，直至从这种文化中发展出一种女性精神。这种“女性精神”必将是一种关注整个人类命运并将人类导向未来的精神，如歌德所说：永恒之女性，引导我们飞升；如藏品展中的最后一幅画所象征的那样：男人和女人一同飞升，一同奔向太阳，奔向未来。

一九九八年首于北京3A书屋

## Women's Art As A Topic

The exhibition entitled 《Century · Woman》 is not a group show of women artists in the general sense. The criteria for selecting the work was not determined by the fame or achievement of each individual alone, but focused on whether or not the artist's work demonstrates 'female characteristics' or experienced from a 'women's perspective'. It is these characteristics that separate women artists of the 1990s from those of any other time in history. Furthermore, gender differences have recently become a popular topic in Chinese contemporary art. Although there have been many women artists in the past, the notion of a 'Women's Art' has never arisen before. As women artists through past ages painted using a formula created by men and that was judged by men's standards, they made art without any gender-identity or awareness of the self. In China, the process of development from the germination of self-awareness to the appearance of a discourse on and by women, was a long one. We have collected information on and researched the history of women artists of the past century. Our conclusion, and the academic starting point for this exhibition, is that women's art has its own characteristics. In the modern world, women artists interpret things in a different way and from a different perspective to men. This is the value of women's art.

In contemporary art we should not seek to categorize artists according to their sex, but at the same time, we can not deny those distinguishing characteristics that naturally exist. In producing this exhibition, we are more interested in the latter.

'Women's Art' is a fact of Chinese contemporary art. It is not an inane concept for it is not in doubt. When collaboration between artists who are husband and wife has been done, the wives go on to paint differently from their husbands. The difference is down to the woman's awareness of herself, by which is implied an awareness of her own perspective, experience, standards of judgment, specific concerns and interests. Even her approach to understanding the world, her ways of thinking about and experiencing it are different from those of men. The gender difference becomes the cornerstone upon which women's art makes its foundation, and which characterizes its aesthetic independence and spiritual direction.

## A Concise Historical Overview

To arrive at independent aesthetic characteristics and spiritual direction is not easy. This, however, is the premise for artistic individuality. For thousands of years, there was no place for women's art in Chinese culture because women had no such individuality in what was a male-dominated society. Hence the almost absence of any female inclination to be an artist. A woman historian in the Qing dynasty wrote a book called 'Yutai Huashi' (History of Art in the Women's Room), in which 215 women artists through history are recorded. They are divided into categories like; (concubine, noble lady, lady-in-waiting and courtesan). This shows that they were unable to identify themselves as true artists because they were the possessions of men. This hardly allowed them a sense of human dignity. Many intelligent women became entertainers, therefore the 'objects of consumption' for the pleasure of men. In modern times, the historical situation of Chinese women became an issue that was put forward as part of the social reform and rise of intellectual women (around 1850). Kang Youwei and Liang Qichao first urged 'Abolish feet-binding; Encourage education for women' during the 'Reform Movement' ('Gai Liang'), expressing sympathy for the suffering that women had endured throughout history. Later, the May Fourth Movement further challenged traditional culture. Women were promised more freedom, by which women intellectuals participated in cultural and artistic activities on an equal footing with men. At the time there were many outstanding women artists. In this movement, the achievement of women artists showed that they could attain the same high standards as their male counterparts.

However, because 'Feminist Enlightenment' in China could never extricate itself from the state of national crisis of the times, the ontological proposition of the status and role of woman was placed way down on the agenda. For the several decades after Liberation in 1949, women's political rights and social status experienced unprecedented development. However, the theory of equality between man and woman ignored the differences between them and prevented women from showing their individuality and bringing their potential into full play. Once 'the roles accorded men become the purpose of women, the meaning of equality was lost to the notion of male-like virility in which even the sturdily built would be regarded as beautiful. This is just like collectively turning women into men by transforming characteristics of the female gender into male ones. So the forms of the art of women artists of the times was hard and heroic like the men's.

Although we may find traces of a 'women's perspective' in some of the outstanding works of art from the earlier part of this century, on the whole, women artists didn't find their own value until the 1980s. Most of them kept seeking opportunities to succeed in the men's world on men's terms. Although we can sense the germination of a woman's self-awareness in the work of Pan Yuliang in the 1930s, and the development of female experience in the work of Zhou Sicong in the early 1980s, it was only in the 1990s that women artists became aware of chasing images from the heart and constructing personal methods of discourse from the 'self'. Hence, the idea of 'women's art' practice became a topic for research and discussion.

# 序 言

Jia Fang Zhou

# CENTURY

## 《Century · Woman》 - Concept and Academic Purport

《Century · Woman》, as the academic motif of this exhibition, aims to present the development of the art of Chinese women in this century and the new step that has been taken at the end of this century, retroactively. The fundamental characteristics of the exhibition are the historical span of one century and the comprehensiveness of the varied ideas, styles and approaches that have been produced, and which are evident in the very fabric of the exhibition.

The exhibition is divided into four parts:

### 1. History and Retrospection - History Through Documentation

The 'Documentation' section is a specifically constructed 'historical corridor' leading to the contemporary part of the exhibition, from which the audience can learn of the evolution of women artists in China during the past century. Passing the nucleus and external part of the show, it is possible to understand the actions and reactions that have had impact upon Chinese women's art.

### 2. Idea and Reality - Dadi Collection

The Dadi Collection is the nucleus of the show. There are two reasons for this: first, is to give the public the opportunity to see the Dadi Collection. Second is that it is complimented by the other specially crated sections in order to give a complete picture of women's art.

### 3. Self and Environment - External Exhibition

Since the External exhibition picks up from the Dadi Collection, it is not to be understood as secondary or peripheral. It is of great importance because it points to the future. However, in the light of the contemporary situation and environment, it can only be presented in the form of an annex to the central part of the exhibition and shown beyond the confines of the main exhibition hall.

### 4. Continuation and Development - Special Exhibition

If the three parts of the exhibition represent three steps historically - the germination of woman's awareness; the development of woman's experience; and the rise of women's art; then the forth section is an ensemble playing with motifs from each of them. Here, the academic motif is concentrated and represented by individual examples from each of several generations.

The four parts of the exhibition represent the panorama and trends in Chinese contemporary women's art, which contends the following:

1. Contemporary art by women artists in China is different from any other period in history.

2. Women's art has become an essential part of contemporary art in China, not to be left outside of the mainstream any longer.

3. Chinese contemporary art history will not be a history simply of men's visual experience when a new chapter is interpolated by women artists with their individual perspective.

4. The intelligence and dominant position that women artists possess are sufficient that men recognize them for what they are.

5. Women artists are no longer a silent minority. They have created their own system of discourse concerning artistic exploration different from the way of men that women had previously adopted.

6. Chinese women are not just objects to be written about, painted or enjoyed. Now they can write, paint and express themselves using their own experience to construct a women's art and culture that belong to themselves and the human race as well. A special women's spirit will develop from this culture, which is concerned for human destiny, just as Goethe indicated in his poem: "Eternal women, leading us to fly". It is illustrated in the final painting in the Dadi Collection - man and woman fly side by side, to the sun, to the future.

## The Essential Characteristics of Women's Art

Since 'Women's Art' is independent and different from that of their male counterparts, it can be described in its own context and has its own fundamental features. However, its richness and complex orientation make this a difficult task. Here, we try to sum this up:

1. Not paying close attention to those extrinsic objects that have nothing to do with personal feelings and life. Instead, paying more attention to intrinsic inspiration from personal experience and instinct. Such works of art show are more intimately about the individual.

2. Seldom taking motif analysis rationally. Stressing artistic intuition. Their works are full of childlike fantasy, free sketching, an irrational composite of images and a mysterious interaction between the physiological and psychological.

3. Being apathetic towards politics, history and philosophy, and on the contrary, concentrating on the themes of nature, life, human-kind and survival. Even paying attention to tiny, petty and ordinary things much more than seeking the sublime.

4. Being generally disinterested in the men's world. They rarely use man as artistic object, unlike male artists who commonly treat women as objects of study. Women's art cares more about those questions pertaining directly to women. When they face their own ego, a new spiritual domain hitherto unobserved, provides women artists with a free space to explore.

5. Their methods of discourse are developed from traditional handicrafts. The traditional division of work was 'male farmers, and female weavers', which trained women to have deft hands. Although modern women seem to have little link with such handicrafts as stitching, weaving and embroidery, women artists reveal an interest in them in their art and turn it into a kind of individual discourse. They are not common to the art works of all women artists, but surely are specific phenomenon in women's art as a whole.

6. Materials are often chosen from daily life and a sense of propinquity. Women artists not only prefer those of such traditional handicrafts, but are specially sensitive to these materials. Here, installation artists show manifest and distinct characteristics of gender: needles, thread, cotton, silk, wool, fibers and light materials. In the hands of women artists, these objects of daily use are transformed into conceptual materials.

In short, women's art today is not the simple, implicit style of traditional woman artists. In this exhibition, we see works of traditional aesthetic values, and expansive styles as well. The style of works ranges from lyrical to fantasy, romantic, aesthetic and idealist to mysterious, violent, baroque, as well as those critical or visually irritating, those dealing with reality, life and ego. These contemporary women artists show us a wider artistic horizon. We can find common characteristics in the different styles, which again makes women's art a viable topic.

Translator : Chen Yang    Revise : Karen Smith

# PREFACE



# 与世纪同行

中国女性艺术的历史足音

陶咏白

人类由男性与女性共同创造,人类的文化历史也是由两性共同创造,缺一不可。然而在流传至今的史书中,却是女性“缺席”的历史。人之初,女人曾作为女神迎来了人类文明的曙光,历史进入男人时代,女神一步步沦为女奴,失去了作为“人”的价值。虽然历史上曾有过不少的女艺术家作出了杰出的贡献,但在男人编纂的史书中几乎被偏见和片面所湮没,在“男权中心”的文化史中,女性是个“失声的集团”。那么女性究竟有没有自己的艺术史?

《世纪·女性》艺术展之文献展部分,旨在发掘和串连散落在旧期刊或私家藏品中的历史文献碎片,给予二十世纪的女性艺术发展规迹以一个系统的展示。让史实证明:在二十世纪的征途上,女艺术家从参与社会的变革到女性自身的解放,留下了一串铮铮的足音,奏响了二十世纪女性艺术发展的三部乐章。即:

- 一、“五四”,从闺阁投身社会——走向开放的格局;
- 二、新中国,在“男女都一样”革命口号中——艺术趋向“共性”;
- 三、新时期,回归女性自身——走向自觉的女性绘画。

CENTURY · WOMAN

历史与回顾 ——文献展

CENTURY WOMAN



## “五四”，从闺阁投身社会

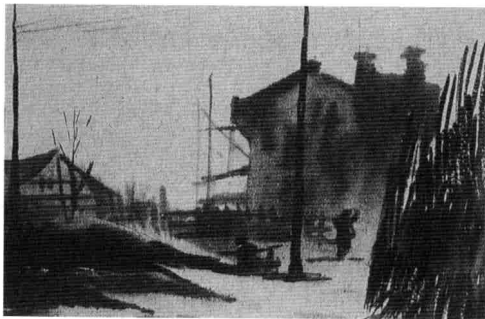
### ——走向开放的格局

清末民初，是中华民族忧患深重的时代，但也是充满生机的时代。在革命的大潮中，有觉悟的女性，有感于时代的召唤，她们走出闺阁，投身于社会革命运动之中，同时也求得女性自身的解放。

女人，大写的“人”女画家因社会角色的转换，艺术也一改旧时代的阴柔气、闺阁情，而赋予了时代的新气息。何香凝（1878-1972）这位终生从事革命的伟大女性，早年参加同盟会，是该会的第一名女会员，为孙中山时期的国民党中央执行委员、妇女部长。因革命宣传的需要，1908年入东京上野美术学校。她的艺术，一改旧文人画中那种孤、愤、骚的意趣，和一般女性的阴柔之气，以雄强的阳刚之美来抒写她的壮士之志。她常画雄狮、猛虎、苍松、寒梅，来寄寓对民族觉醒、人民解放的愿望和信心（彩图1）。“九·一八”事变发生后，她即举办“救济国难书画展览”，为抗日救国奔走。建国后，她除担任国家的一些要务外，还是中国美术家协会第二任主席。唐石霞（生卒不详）是末代皇帝溥仪之弟溥杰之前妻。她极力劝阻溥仪不要投靠日本，并书长篇力谏之书，有“宁为华夏之孤魂”之惊句，其凛然大义为当时报章所传颂。伪满时期，她毅然与溥杰离绝，独居香港，后移居上海，以鬻画自给。她的画得宋元北宋之神，于静穆潇然的画面之中寄寓着她的品性和骨气。杨令菲（1887-1979）早年为宫廷画师。“九·一八”事变时，她拒绝给日本人作画，为了确保她多年珍藏的一批国宝不落入口寇之手，1934年携宝冒死逃出国土，转辗欧洲到美国。国民党特务多次利诱威逼要她去台湾，但她决意要回归大陆。去世后，亲属按她的遗愿，把她的骨灰回归祖国，珍藏的130件唐宋元明清的历代古画和陶瓷、玉器，全部献给了故宫博物院，她的挚友章士钊先生说：“杨令菲是个坚强的爱国者”。夏朋（1911-1935）又名姚馥，是位为革命献出了年轻生命的女画家。1929年就读杭州艺术专科学校雕塑系，参加进步的美术团体“一八艺社”，是“左联”美术家联盟的执行委员会委员。1931年曾参与何香凝组织“救济国难书画展览会”的活动。她积极投身党的地下革命工作，三度被捕，死于狱中。原是富家小姐的她，同情和关心底层的劳苦大众，致使她改用木刻刀来作画，创作了一批反映劳苦大众生活的作品。她以铲、刻兼用的刀法，形成了浑厚奔放、粗犷豪迈的画风，在当时我国大多数青年木刻家技法尚处幼稚的阶段，她就脱颖而出。



《清道夫》（木刻）1933年 夏朋



《晨曦》（水彩）1935年 方普作

《立国英雄》（中国画）1936年  
熊氏三姐妹合作



《芭蕉图》（中国画）1936年  
张善子、张大千的母亲 友贞作

左起：熊其妹、熊其弟  
Miss So-nai (left) a writer and  
Miss Fung-yu, a musician

# 女之页

A PAGE FOR WOMEN

Miss Tai Kung-fen who raised  
fund to establish a  
school in memory of her  
husband who was killed in  
the Tsinan incident



(下) 熊耀女女士

熊家姊妹及其艺术



(上) 熊佩璧女士



(上) 熊璧女士

THE HUNG SISTERS AND THEIR WORKS—Misses Pui-swang (left), Yon-swang (center), and Pui-swang (right)

熊氏三姊妹 (剪报) (熊璧双、熊耀双、熊佩双)

在民族危亡的年代,不少学美术的女青年,把自己的青春与民族的解放事业联系在一起,如:张吾真、张晓非、杨钧、张菊、王文秋、吴咸等她们纷纷从学校毅然奔赴延安,奔赴抗日前线。有的如郁风等,在国统区积极投身于抗日救亡活动和人民解放斗争中。她们以美术为武器,唤醒民众,探索着艺术大众化的道路。

走出闺阁 步入画坛 几千年来,在男权为中心的社会,女人从人类的“类整体”中分化了出来,成为宗法家庭中的“这一个”男人的传宗接代的工具和淫欲的工具,女人是作为非人格化的物化形式而存在。在“男尊女卑”的价值标准中,“内言不出于阊”、“女不主外”,女子要独立自主,就是大逆不道。在“男女授受不亲”的教规下,不允许男女公开社交,女人只是被紧锁在“庭院深深”闺阁中的“尤物”,由此女子远离了社会。因而世纪初女子走出闺阁,意味着冲破古老的封建传统,向根深蒂固的封建伦理道德堡垒挑战,找回“人”的价值,这对女性来说无疑是一场革命,有人称其为中国早期的“女权运动”。在清末民初,一些开明人士,从康有为、梁启超到李大钊、陈独秀、鲁迅、胡适等都把妇女解放作为民主革命运动的一个组成部分。当时掀起了“天足运动”和“兴学运动”,让妇女从千年裹脚的屈辱中解放出来,让妇女通过受教育,修养成独立自主的人。因而各地女校也应运而生,其中也有不少女子美术学校,如:北京女子西洋画学校、民国女子工艺学校、常州女美专等等。更多的是男女合校,上海美专是最早招收女学生的



《花卉》(中国画) 1933年 洪怡湖作  
(柏林“中国书画展”展出作品)

学校。世纪初,女子从纯粹的家传或师徒式的单线传艺方式,开始得到多方面的艺术培训,使她们的才华得以发展,并且通过参与各种展览会和画会组织,终于走出家门抛头露面了。早期的“天马会”、“东方画会”、“艺苑”、“西泠书画社”、“湖社”、“南风社”等画会组织都有相当的女画家参加活动。在各种展览中也不乏有女画家的作品参展,1929年的全国首届美术展览中,何香凝、李秋君、潘玉良、唐蕴玉、蔡威廉、沈松倡等都有作品参展。并且有的还参加国外的展览,如“湖社”的洪怡湖的工笔《花卉》,参加了1933年在柏林的中国书画展。女画家的个人画展与联展也时有出台,如杨令菲1927年就去美国办个展,回国后又到哈尔滨展览。关紫兰于1929年、1930年分别在日本、上海举办个展。1934年有郁风、方善二人展,至于1936年岭南的熊氏三姐妹(熊璧双、熊耀双、熊佩双)在上海举办展览时,曾轰动了上海滩。此后还有王氏姐妹展,及1929年由女生分别举办的“立孚”暑假图案展览、“旭黎”图案社展等等。

而出现在三十年代的“中国女子书画会”,则标志了中国女画家主体意识的整体性觉醒。她们在“五四”新文化运动精神的感召下,带着强烈的反封建的色彩,组织起来。她们虽然都是名门闺秀,但不甘于在男子中心的权杖下居于从属的地位,因而借助集团的力量来争取女性艺术的独立地位,显示女性艺术的独特价值。该画会初由冯文凤、顾青瑶、陈小翠、杨雪玖、顾默飞等倡议发起,后又有陆小曼、李秋君、吴青霞、庞左玉、唐冠玉、周炼霞等响应,于1934年在上海正式成立。始由冯文凤主持,冯回香港后,由李秋君主持,会务由陈小翠、李秋君、顾青瑶负责。抗战前共举办了四次(1934-1937)画展,并编辑出版过四期“特刊”。为适应需要,画会中还组织了“诗社”。影响所及,遍及全国的闺秀艺人,纷来参加,各逞其能,各显其才,甚是兴盛。会员多达150余人,其时

何香凝也参加了画会活动。上海沦陷时,活动一度停顿,胜利后又恢复,延续到新中国成立。“中国女子书画会”在中国女性艺术史上是组建最早,阵容最强,规模最大,持续最久的一个女性画会,在此后有香港、九龙的爱好书画的妇女界于1938年组织起“香港女子书画会”(后改名为“香港女子美术学会”),推周世聪为会长。

**新文化运动中的新女性艺术** 如果从艺术价值的取向来看,“女子书画会”及从事中国画的女画家,她们基本上沿着传统绘画的老路走过来,只是师承各异,个性各别,风格上有差异而已。其时,也有一批女画家受“五四”改造旧文化的新思潮影响,纷纷就读新型的美术学校,更有一些女画家远涉重洋去欧洲或美、日等国,探求中国传统绘画以外的西方艺术,当时称之为“西画”。她们的行动并不比中国早期出洋留学的男画家迟缓。出生于名门望族的方君璧(1898-1986),1912年即随姐姐去法国求学,1920年她作为第一个中国女生考入国立巴黎高等美术学院。1924年,她的作品入选巴黎沙龙展,被誉为“东方杰出的女画家”。在艺术实践中,与林风眠、徐悲鸿一样,较早地开始了中西绘画融合的艺术探索的道路。蔡威廉(1904-1940)是中国新文化运动的倡导者蔡元培之女,自1914年始三次随父亲蔡元培游居欧洲,毕业于法国里昂美术学校。1928年回国任教于国立杭州艺术院,她是位倍受学生崇敬的教授。其画风接近后期印象派(彩图2)。当时的中国油画,尚处于幼稚的早期,一般画家还难以把握大场面及众多人物的主题性绘画创作,而她已经创作巨幅《秋瑾就义图》(200×300)和《天河会》。前者是画史上第一幅描绘女英烈秋瑾的作品,也是一位女画家对作为革命烈士的“女人”价值的张扬。后者取神话故事,以浪漫的笔调,表现仙女们在银河沐浴戏耍,宣扬女性追求自由,个性解放的一种人文精神。她的这些巨幅油画与当时林风眠作《人道》,徐悲鸿作《田横五百士》等大画是同一时期。潘玉良(1899-



“中国女子书画会”成员 照片前排(自左向右): 1. 杨雪玖 2. 唐冠玉 3. 冯文凤 4. 鲍亚晖 5. 顾青瑶 6. 周炼霞 7. 庞左玉 8. 黄映芬 9. 包琼枝

照片后排(自左向右): 2. 余静芝 4. 徐慧 5. 李秋君学生姚某 6. 虞澹瑛 11. 金秋生 15. 杨雪瑶 16. 吴青霞 17. 宋若婴(黄宾虹妻) 18. 顾默飞(黄宾虹学生)



“时人妙墨”栏:

上左 《仕女》 (中国画)

上右 《临唐周昉桐荫议书图》 (中国画)

下 《霜林策蹇》 (中国画)

1937年 李秋君 (“中国女子书画会”展览品)



“中国女子书画会”成员陆小曼与徐志摩伉俪 照片

蔡威廉(中站立者)与父亲 蔡元培、母亲黄仲玉、弟弟蔡柏林 (照片)

蔡威廉 照片