

中国美术批评家翻译文丛

THE SHOCK 新艺术的震撼 OF THE NEW ART

Chief Editor: Guan Yuda, Lin Haiyong

管郁达 林海勇 编

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编辑絮语：从话语独断论到多元论

管郁达

记得米歇尔·福柯(Michel Foucault)曾说过“话语即权利”。的确，权利的实施创造了知识，知识本身又产生了权利，而权利是由话语组成的。在近二十年来的中国当代艺术实验中，不可否认的是：作为话语和文本的批评实践经历了一个由一元化独断论到价值多元论的生成与转化过程。其中各种权利的运作、博弈与力量的消长，正好与中国当代艺术的生长和在一个开放的语境中重建“现代性”的努力同步。正是在这个意义上，中国当代艺术实验及其批评实践作为二十世纪中国社会巨大变革的视觉见证，理所当然地具有了文化启蒙与人的启蒙之双重价值，由此展开的诸如方法论、价值观和批评文本写作的讨论，也不可避免地处在中国文化与思想史重构与修正的问题情境之中。

与二十年前政治意识形态统摄一切话语表达方式的文化专制主义时代不同，今天的中国当代艺术因其自我生长的独立经验和文化开放性而具有国际身份，那种独断的一元化的话语-权利运作已然丧失其理论上的“合法性”。但令人担忧的是，艺术资本主义作为一种新的权力话语和专制力量，正在被包装为一种更具诱惑力也是更加危险的权利话语。艺术实验与批评实践的独立品格、自由精神遭遇了来自各种机会主义、犬儒主义、行会保守主义的挤压与攻击，中国当代艺术正面临新的“合法化”危机。因此，重提当代艺术的独立品格、自由精神与启蒙主义原点犹显急迫。

收录在这个文集的五篇批评文本，皆是近二十年来活跃在中国当代艺术批评领域重要批评家王林、孙振华、王南溟、管郁达、杨卫的近作。从中可以窥见中国当代艺术批评的一般状况和近年来批评界所关注的一些核心价值问题。王林的文章主要从新历史主义和个体意识的角度重新清理了“区域性”这一重要的批评概念，对中国西南当代艺术做出新的评估；孙振华的论文是对近三十年来的中国当代雕塑探索实践的宏观梳理，其中又不乏某些艺术个案的精彩评点；王南溟的文章富于思辨和辩论性，在与当事人争锋相对的争辩中显示了一种独立的批判精神；管郁达的文章则另辟蹊径，试图从身体与情色的叙事角度重新发掘中国当代艺术生长的动因；而杨卫的文章显示了一种开阔的学术视野，将近年来艺术批评中的语言暴力现象置于一个社会学和政治学的历史语境中来观察。

总之，编辑这本小书的意图在于倡导一种批评话语-权利价值多元论的观点。因为人所追求的价值不仅是多元的，而且有时是互不相容的。这不仅适用于整个文化及价值体系的层面，而且也适用于象艺术批评这种特殊的文化领域或批评家这样一些特殊个体的价值层面。

2009年6月中旬于昆明

Editor's Note: From Discourse Dogmatism to Pluralism

Guan Yuda

Michel Foucault once said: "Discourse is the right." It is true. Episteme is created by the right. On the other hand, episteme also creates the right, while the right is consisted in discourse. In the recent twenty years of Chinese contemporary art experiment, it could not be denied that the criticism on discourse and text have been experienced the generating and transformation from the centralized dogmatism to the pluralism of values. The operations of all kinds of right, game and force, have been just in step with the development of the Chinese contemporary art and its effort to reconstruct the "modernity" in an open context. In this sense, the Chinese contemporary art experiment and the criticism have been naturally given the significance of the cultural and human enlightenment as the witness to the revolution happened during the twentieth century. Thus, discussions on methodology, values, and textual criticism also cannot escape the reconstruction and amendment on Chinese culture and history of thought.

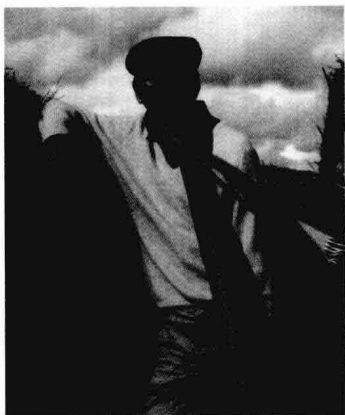
Different from the cultural tyranny twenty years ago when the political ideology unified all the discourse expressions, the arbitrary and centralized discourse right system has lost its theoretic "legality". Today, the Chinese contemporary art has such an international identify through the independent development and openness of culture. However, as a new kind of power discourse and absolutism, art capitalism has been packed as a more attractive and dangerous right discourse. Art experiment and the independence, as well as the freedom, of the criticism have to face to the opportunism, cynicism, and guild conservatism. Squeezed and attacked by them, the Chinese contemporary art has confronted the "legalization" as a new crisis. Therefore, it pushes us to be back to the independence, freedom, and the origin of the enlightenment of the contemporary art.

The five pieces of critiques selected in the anthology are the recent works by the critics Wang Lin, Sun Zhenhua, Wang Nanming, Guan Yuda, and Yang Wei, who have been very active in this area in the twenty years. Also, the general idea of the Chinese contemporary art criticism and the essential questions concerned by critics could be found from them. Wang Lin has clarified the very important concept of "region" over from the point of the new historicism and individual consciousness. Sun Zhenhua gave a macro-analysis to the Chinese contemporary sculpture in the recent thirty years, including the brilliant comments on some individual cases. Wang Nanming is good at speculation and debate, which is showed in the critique that presents an independent spirit through the argument. Guan Yuda went to another path that explored the efficient cause of the Chinese contemporary art on body and erotic narrative. Yang Wei's view is more open on academy who observed the violence of language on art criticism in an historical context of sociology and politics.

In conclusion, to edit the book is to initiate the pluralism of values on discourse right of criticism. People are searching the multiple values which sometimes are mutual exclusive. It is not only suitable for the whole part of culture and values, but also the certain part of culture like art criticism, and the special individual values of critics.

Mid June, 2009

Kunming



Wang Lin

Critic, Curator, Aesthetics
Scholar, Professor of Sichuan
Fine Arts Institute

Publication:

Morphology of Art

Fine Arts at Present China

Starting from Chinese Experiences

Art Critical Methodology

Questioning: Comments on Contemporary Art by Wang Lin

On Site: Comments on Contemporary Artists by Wang Lin

Painting and Conception

Comments on Painting by Wang Lin

Cosmopolite Exist Nowhere on the Earth: The Southwestern Chinese Contemporary Art

Wang Lin

Even the song "International" said that the international should be realized, but I still believed that cultures wouldn't be able to achieve the globalization and there wouldn't be the so-called global artist who had transcended his own area at all. Therefore, I'd like to limit it in the world of the Chinese culture when the contemporary art of the Southwestern China is going to be discussed of its history, statues and frame of reference as well.

I

It could be the sensitive, multiple and long history of Yangtze River or the unique system of the language developed rapidly from a branch of the north phylum, even an open mind come from the mix of nationalities and cultures in a close area, that inspired the Southwestern artists to be significant to the contemporary art when they couldn't help representing the individualities of their own.

Quite a few of artists have been shamed to talk about the district, region and location, just like a farmer who won't tell his coming from the mountain when being in a city. Perhaps, it is for the international and social sake when foreigners don't care whether the Chinese is from the Northeast or Southwest. I'm not against the global integration; on the contrary, I grant it full necessary for artists to have a national background and contemporary sense when appearing on stage, but the district, region and location should not be feared to mention. At the time of global

and international communication, the district, region and location are as important as the country, nationality, social group, gender and generation to establish one's cultural identity. Also, they are the clues for artists to find themselves and their places in this more and more confused world.

The development of the Chinese contemporary art could be related somewhat to the establishment of fine arts institutes in every region. From the 1950s to the 1970s, demanded and blocked strictly on cultural information by the government, artists could only pursue themselves on still life and landscape which had no business of politics, when the regional character was difficult to be identified. In this regard, Liu Ziming, a female artist from Kunming, should be worth reminding. She and Wu Guanzhong were schoolmates. She was interested in Cezanne's art when studying in France. Disabled by deafness, she had her own peaceful world where she was diligent for a long time before being famous. Her art mixed the stately style of Cezanne with the Oriental silence, added the change of lines to the relativity between body and part, who could be reputed as the pioneer in art forms. Once, Wu Guanzhong has been frank to her: "You are better than me!" -I think it was honest. , She began exactly earlier. During the thirty years between 1949 and 1979, the most important creation of southwest art was "The Rent Collection Courtyard" led by artists from Sichuan Fine Arts Institute. It borrowed the skills from folk handicraft to stick close to the real life and real matters, when art was asked to study and serve to the class of worker, farmer and soldier, being popularized at that time. Thus, it surpassed, in a manner, the view of realistic quintessence, which happened to coincide with the Western artists. Being of super-realism, their sculpture was the only piece that created in China and brought into category of modern art by the Western specialists, which impressed the following Southwestern art of the leading importance.

The avant-garde art since the early 1980s was meant to be against the authoritarianism and collective tradition of their oppression on art. Native artists Yin Guangzhong, Liu Bangyi, Liu Jianyi, Kuang Yang and Cao Qiongde were the earliest. Their "Exhibition of Five Yong Artists from Guiyang", from August 29 to September 5 in 1979 at Democracy Wall in Xidan of Beijing (PIC 1), was the earliest unofficial group exhibition of avant-garde art in the 1980s, which prompted the later "Stars Exhibition" in Beijing (PIC 2) also. It was a bolt of lightning that lit up the Chinese new art but neglected by the researchers of the



PIC 1, Exhibition of Five Yong Artists from Guiyang 1979



PIC 2, Poster of Stars Exhibition

avant-garde art for a long time, which shouldn't have been treated like this. "Weeds Art Club" from Chongqing and "Weeds Art Exhibition" was presented after. "Weeds Art Club" was earlier than "Stars Art Club", and "Weeds Art Exhibition" was next to "Stars Art Exhibition" as one of the early significant avant-garde art activities held at Shaping Park in Chongqing. A lot of artists from the 77th and 78th classes of Sichuan Fine Arts Institute attended it, such as Cheng Conglin, He Duoling, Luo Zhongli, Qin Ming, Wang Hai, Yang Qian, Ye Yongqing, Zhang Xiaogang and so on. It was from the very beginning that Sichuan Fine Arts Institute got in touch with the unofficial and underground avant-garde art activities for their creation.

Art of "Scar-Reflection-Root" by Sichuan Fine Arts Institute in the 1980s was also a kind of reference to the super realism. "The Rent Collection Courtyard" attended more to the living experiences and the historical, which has been mentioned repeatedly by the art of reflection. The Scar art was that of the remembrance of the Cultural Revolution. So far, it hasn't been more than enough that "Snow; 1968" by Cheng Conglin (PIC 3), and "Why" by Gao Xiaohua, were fully reviewed. The historical paintings, represented by Cheng Conglin, Gao Xiaohua, Qin Ming, and other artists, were the earliest that brought the Chinese art back to humanity, because the Cultural Revolution was one of the most ridiculous in the history of the twenty's century. The Root art, by reconsidering the history, should be regarded as the very representative of humanism in the Chinese art history. "Father", by Luo Zhongli (PIC 4), stood out of all the creation of realism, which obviously had something with his super realism of its so approaching to the true life. The Root paintings, represented by Luo Zhongli, He Duoling, Yang Qian, Wang Hai, Wang Chuan, Zhu Yiyong, and other artists, finished the era which should have been done already. And, the series of "Classmates", by Cheng Conglin, was the watershed in the history of Chinese art, which advised a common sense of the later New Waves art on individuality.

To be honest, the Sichuan Fine Arts Institute, with their creation at that time, had no confliction with the official will to negate the Cultural Revolution and update the state government. Besides, their so-called the critical realism was also under the control of the state ideology rather than the early avant-garde art which touched the deep inside of the Chinese society.

On the other hand, in the 1980s, Chinese art was exploring the forms like print



PIC 3, Cheng Conglin Snow – One Day in 1968



PIC 4, Luo Zhongli Father