



英国文化协会当代艺术展 1980-2010
Contemporary Art from the British Council
Collection 1980-2010

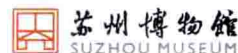
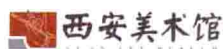
成都 / 西安 / 香港 / 苏州
Chengdu / Xi'an / Hong Kong / Suzhou

Made in Britain

Contemporary Art from The British Council Collection 1980 – 2010

英国制造

英国文化协会当代艺术展 1980-2010



成都 西安 香港 苏州

Chengdu Xi'an Hong Kong Suzhou



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Foreword

British Council

Cultural and Education Section of the British Embassy

The Cultural and Education Section of the British Embassy is delighted to present *Made in Britain: Contemporary Art from the British Council Collection 1980 – 2010*. This touring exhibition of contemporary British art has been created in partnership with the Sichuan Museum, Xi'an Art Museum, Hong Kong Heritage Museum, and Suzhou Museum. This exhibition has been specially selected from the British Council Collection, one of the most comprehensive holdings of modern and contemporary British art in the world, containing some 8500 art works by over 1650 British artists. 'Made in Britain' builds on the concept of the recently shown 'The Future Demands Your Participation' which took place at Minsheng Art Museum, Shanghai early in 2010 as part of the UK's programme of cultural events for Shanghai Expo. Made in Britain aims to bring British art and the British Council Collection to a new audience, and ensure that the legacy of the UK's participation in Shanghai Expo is shared by audiences across China.

Within the thirty year period which this exhibition covers, enormous shifts have taken place in the role which art plays within British society. From Gilbert & George's *Intellectual Depression* of 1980 to Gary Hume's *Sister Troop*, this exhibition tells the story of how art has mapped and reflected these changes – and indeed been at the very forefront of social change itself.

Contemporary art in the UK has undeniably taken on a more socially engaged position in British society over the past three decades. Some of this shift can be attributed to the arrival of a new, entrepreneurial and ambitious generation of artists in the early 1990s, collectively known as the YBA's (short for Young British Artists) and including artists such as Michael Landy, Jake and Dinos Chapman, Damien Hirst, Sarah Lucas, and Gillian Wearing. Other factors, such as the introduction of the Turner Prize in 1984 (the first prize to be awarded to young contemporary artists in the UK); the opening of Tate Modern in 2000 (the first dedicated public gallery for modern and contemporary art in the UK); the elision of art, advertising and the creative industries, particularly following the launch of the Saatchi Gallery in 1985; and the abolition of admission charges to UK public galleries and museums in 2001, have all played their part in bringing contemporary art to far larger audiences than ever before – often audiences with no prior experience or knowledge of the visual arts. Contemporary art, in other words, has become something of a mainstream activity in the UK, no longer the preserve of a small, educated elite, but available, accessible, and actively marketed to a wide and increasingly fascinated general public.

We would like to thank Mr. Sheng Jianwu, Mr. Yang Chao, Ms. Belinda Wong and Mr. Zhang Xin for agreeing to host the exhibition. It has been selected and organised by Sichuan artist Zhou Chunya, Lo Yan Yan of Hong Kong Heritage Museum and Shu Yang, Associate Curator for Xi'an Art Museum working closely with members of the British Council's Visual Arts Department: Richard Riley (Head of Exhibitions); Diana Eccles (Head of Collections); Delphine Allier, (Exhibitions Organiser) and Sinta Berry (Collections Assistant). We would also like to thank Marcus Alexander (Visual Arts Workshop Manager) and the technical team in London involved in the preparation of the works for exhibition and for their guidance in its installation at each venue. We are grateful to them all for their hard work and diligence in bringing this exhibition to fruition.

Thanks also go to all our Cultural and Education Section, British Embassy colleagues in China who have been closely involved with the exhibition from the outset. In particular we should like to thank: David Elliott (First Secretary and Director Arts, China), his predecessor, Neil Webb, and Lucy Lu (Exhibition Manager), both in Beijing; Jenny Zeng (Exhibition Manager) and Taylor Tang (Exhibition Assistant), both in Chongqing, Lisa Zhang (Exhibition Manager) and Elle Wang (Exhibition Assistant), both in Shanghai; Antony Chan (Head Arts and Creative Industries) and Siu Heng (Exhibition Manager) both in Hong Kong.

Special thanks must go to the artists themselves, and to their galleries and agents who have been so supportive in making this exhibition happen. Our thanks also to art historian and writer Simon Grant for his insightful essay on the history of the British Council Collection, past and present.

Joanna Burke

Counsellor (Cultural), British Embassy Beijing
Regional Director China, British Council

Andrea Rose

Director of Visual Arts
British Council

英国文化协会

英国大使馆文化教育处

英国大使馆文化教育处非常高兴能够推出“英国制造—英国文化协会当代艺术展1980—2010”。这次巡展是同四川博物院，西安美术馆，香港文化博物馆以及苏州博物馆共同举办的。这次展览是专门从当今世界上收藏量最大之一的英国文化协会艺术收藏中特别精选而出。这批英国现当代艺术收藏，是由1650名英国艺术家创作的8500幅作品组成。“未来总动员—英国文化协会当代艺术珍藏展”于2010年初在上海民生现代美术馆举行。“英国制造”不仅是“未来需要你参与”这一概念的延伸，而还旨在将英国艺术和英国文化协会的艺术收藏呈现给新的观众。

该展览的作品横跨三十年。在这三十年中，艺术在英国社会当中扮演的角色发生了巨大的变化。从吉尔伯特与乔治1980年的《精神压抑》（Intellectual Depression）到加里·休姆的《姐妹军团》（Sister Troop），此次展出的作品要向观众讲述艺术是怎样记录并反映这些变化的。而艺术本身又正处在社会变迁的前沿。

毫无疑问，在过去的三十年中，英国当代艺术在英国社会中承担了更多的社会责任。这一变化在某种程度上促进了20世纪90年代初英国新一代富有创新精神和雄心壮志的年轻艺术家的产生，他们被称为‘年轻的英国艺术家’（YBA, Young British Artists）。其中包括迈克尔·兰迪、查普曼兄弟、达明安·赫斯特、莎拉·卢卡斯和吉莉安·韦尔林等艺术家。除此以外，诸如像1984年特纳奖的设立（特纳奖是英国首个给当代年轻艺术家设立的奖项）、2000年泰特现代美术馆的开放（该馆是英国首家专注于现当代艺术的公共美术馆）、艺术的缺失、广告和创意产业（尤其是萨奇画廊1985年开幕之后）、2001年英国公共美术馆和博物馆实行免费入场等一些列因素将英国当代艺术推向了有史以来规模最庞大的观众—通常这些观众以前没有任何视觉艺术方面的素养和修为。换句话说，当代艺术已经成为了英国主流活动的一部分，不再只是针对一小部分受过教育的精英，而在参展机会，信息获取，市场推广方面也面向了数目不断增加的大众艺术爱好者。

在此我想感谢盛建武先生，杨超先生，黄秀兰女士和张欣先生同意举办这次展览。这次展览是由四川的艺术家周春芽，香港文化博物馆的罗欣欣和西安的独立策展人舒阳与英国文化协会视觉艺术部的各位同事共同合作组织的。视觉艺术部的同事包括理查德·莱利、戴安娜·艾克里斯、黛芬妮·爱丽儿和辛塔·贝利。我还要感谢马库斯·亚历山大和负责展览准备阶段在每个场馆提供安装指导的伦敦技术团队。非常感谢你们的辛勤付出，才使展览能够得以举办。

同时，要感谢的人还包括英国领事馆文化教育处的每一位同事。是你们从一开始就全身心地投入到展览工作中。我还要特别感谢北京的戴维礼（一秘、中国区艺术总监），和他的前任倪韦伯，以及鲁昱熙（展览经理），重庆的曾臻（展览经理）和唐诗（展览助理），上海的张妤（展览经理）和王燕（展览助理）、香港的陈永刚（艺术及创意产业总监）和萧恒（展览经理）。

我还要感谢的就是这些艺术家们，以及大力支持本次展览的美术馆和代理机构。感谢艺术历史学家及作家西蒙·格兰特先生为英国文化协会艺术收藏史所撰写的见解独到的文章。

白琼娜
英国驻北京大使馆文化参赞
英国文化协会中国地区主任

安德莉亚·罗斯
视觉艺术部总监
英国文化协会

Foreword

Sichuan Museum

It is the privilege of Sichuan Museum to co-host and be the first venue of the touring British contemporary art exhibition *Made In Britain: Contemporary Art from the British Council Collection 1980-2010*. First and foremost, I want to extend my sincere gratitude to the British Council and our colleagues from the partner museums across China for their contribution.

Sichuan, one of the leading centres of Chinese contemporary art, has not only developed a fully-fledged and distinctive contemporary art industry but has also become an incubator of artists. Opening in 1941, Sichuan Museum serves as the paramount comprehensive museum in southwest China to pass on Sichuan traditional civilization and promote cultural innovation. Over the past 70 years the Sichuan Museum has become enriched through acquiring, studying, preserving and exhibiting contemporary artworks. To manifest our support for cultural industry and cultural innovation in Sichuan, we hosted a series of contemporary art exhibitions just one year after the museum was established, such as *Beast and Bird in Human World — Painting by Meng tao & Qiu Guangping*, *Graduation Exhibition of Sichuan Professional Art College*. It is admirable that so many Sichuan contemporary artists have donated their outstanding works to Sichuan Museum. This summer we hosted *Indian Modern and Contemporary Art Exhibition* in collaboration with Indian National Museum of Contemporary Art to strengthen international exchanges of contemporary art. In this context, the exhibition *Made In Britain: Contemporary Art from the British Council Collection 1980 - 2010*, is of great significance to the development of contemporary art in Sichuan Province.

On 17 December 2010 this exhibition, which contains a handpicked selection of important contemporary British artworks, will open in Sichuan Museum. Through the exhibition, we hope to present the audience in western China with a brand-new impression of UK Contemporary art. Great Britain represents a pioneering figure in cultural innovation and economic development, while the British Council has contributed enormously to the development of British Contemporary Art, here providing over 50 contemporary artworks from its own collection for this exhibition. We are privileged to see many early works by prestigious contemporary British artists from the last 30 years such as Gilbert and George and Damien Hirst. We believe that there will be an impeccable opportunity for Chinese artists, art enthusiasts as well as the public to make extensive exchanges on artistic thought and culture, providing a platform for us to discuss how to develop an innovation-based cultural industry with Chinese characteristics.

Finally, I wish this exhibition a great success.

Sheng Jianwu

Director of Sichuan Museum

四川博物院

作为英国当代艺术展的首展之地，四川博物院非常荣幸地参与承办了此次“英国制造——英国文化协会当代艺术展1980-2010”。我首先要向英国文化协会以及全国各地为此次巡展的作出巨大贡献的博物馆同仁和朋友们致以诚挚的谢意。

四川是中国当代艺术重镇之一，当代艺术的发展已经成为了当代四川的一张靓丽名片，众多优秀的当代艺术家不断在四川这一热土涌现。始建于1941年的四川博物院，作为中国西南最重要的综合博物馆，始终把传承四川文明和促进四川文化创新作为自己的文化职责。经过近70年的发展，四川博物院在四川现当代艺术品的征集、研究、藏品保护、展品展示以及一系列相关领域取得了丰硕的成果。作为对四川文化创新和文化产业的支持，四川博物院自新馆开馆仅仅一年就相继举办了一系列当代艺术展览，包括“孟涛、邱光平——禽兽·人间艺术展”、“四川艺术职业学院学生毕业展”等，值得赞赏的是，多年来，众多四川现代艺术家也通过捐赠的形式将自己的优秀作品永久留在了四川博物院。同时，为了加强当代艺术的国际交流，今年夏天还与印度国家现代美术馆共同推出了“印度现当代艺术展”。此次在四川博物院举办“英国制造——英国文化协会当代艺术展1980-2010”更是对四川的当代艺术发展具有非凡的意义。

2010年12月17日，这一饱含英伦当代文化精髓的艺术大展将在四川博物院拉开帷幕。我们希望通过此次展览向广大的中国西部的观众展示一个全新的当代英国艺术的美好印象。英国是创意文化经济发展的先进国家，而英国文化协会为英国当代艺术的发展做出了巨大贡献，此次展出的50余件套优秀的英国当代艺术作品都来自于该协会多年的珍藏。在此次展览中我们将看到众多英国当代艺术大师的早期的卓越作品，如：保罗·纳什、亨利·摩尔、吉尔伯特与乔治、达明安·赫斯特等，这些名字几乎代表了英国当代艺术的历史。我们希望通过展示这些优秀艺术家的作品，为中国艺术家和艺术爱好者及广大观众提供一个艺术思想和文化的碰撞与交流的机会，同时也为探索有中国特色的文化创意产业提供一个文化讨论的平台。

最后，我衷心预祝此次展览取得圆满成功。

盛建武
四川博物院院长

Foreword

Xi'an Art Museum

The United Kingdom was the cradle of the industrial revolution, and an Empire on which the sun never set, with colonies in every corner of the world. Contemporary Britain is a country renowned for its innovation and for its world-leading modern and contemporary art in particular. The Collection, started in 1935 by the British Council, is among the most impressive public collections in Britain. So far, the Collection contains more than 8,500 artworks, created from the end of the 19th century to the contemporary period.

The collection includes many masterpieces by world famous artists, like Henry Moore, Lucian Freud, David Hockney, Richard Hamilton, Richard Long, Gilbert & George, Anish Kapoor, Antony Gormley, Damien Hirst, Jake & Dinos Chapman, Douglas Gordon and Sarah Lucas. Many artworks were acquired at an early stage in the career of the artists, so the British Council has managed to collect early iconic works by important British artists at relatively low prices. In addition, the high quality of the Collection has also been very helpful for those artists to achieve success.

Made in Britain: Contemporary Art from the British Council Collection 1980-2010 showcases contemporary works of art made by approximately 40 prominent artists in the past three decades, including paintings, sculptures, installations, videos, photography, prints and many other forms of art. We are delighted to introduce these globally influential pieces of art to the audience in Xi'an. This is an international cultural exchange of quality, with which we hope to improve the development of contemporary city culture in Xi'an.

Xi'an, a city with a history of more than 3,000 years, is one of the major points of origin of the Chinese nation and Oriental Civilization. Throughout the history of the Chinese nation, Xi'an has also held the special status of being for more than 1200 years a capital, serving as the capital of 13 dynasties. During Han and Tang Dynasties, Xi'an was the earliest metropolitan city with a population of more than 5 million. At that time, numerous foreign ambassadors, pilgrims and businessmen travelled frequently to and fro on the Silk Road. With its splendid traditional culture, today's Xi'an is not only a megacity with a strong scientific infrastructure and highly developed industry system, but also renowned as a centre of knowledge and technology innovation in Asia. Xi'an is a "natural museum", a new international metropolis, where traditional culture and modern civilization are intertwined.

Qujiang New Area is a new urban development area dominated by the cultural and tourism industries in Xi'an, Shaanxi Province. It is one of the first cultural industries demonstration parks at national level. Xi'an Art Museum in Qujiang New Area was financed by the management committee of Qujiang New Area. It is a large public cultural facility and serves as a core part of the art and culture group in Xi'an, cultural industry in Qujiang and also an important part of the programme of building Shanxi Province into a culturally developed province. The Museum, located in Great Tang Sleepless Town, opened on September 28th 2009, with an area of 17,000 square metres. It is a comprehensive and high-end Museum combining art exhibitions, art collections, international and domestic exchanges of art, art research and art education. In addition, a complete range of cultural facilities are available in the Museum, including exhibition halls, memorials of artists, art boutiques, cafes, restaurants and artists' studios. The Museum is the first Gallery to be state-owned but operated privately in China. Therefore, it has set a new example for other galleries with its development mechanism.

Made in Britain: Contemporary Art from the British Council Collection 1980-2010 will provide an innovative spirit that we hope will attract worldwide attention. We firmly believe that the cultural landscapes connected by the universal values of human beings will bring the spotlight to Xi'an, this emerging international stage of culture, and a new chapter of contemporary art will be written in our times.

Yang Chao

Curator of Qujiang New Area, Xi'an Art Museum

Shu Yang

Independent Curator

西安美术馆

英国是世界工业革命的发源地，也曾经是一个殖民地遍布世界的“日不落帝国”。当代英国是一个以创意闻名于世的创新型国家，其中堪称世界典范的包括它的现当代艺术。“英国文化协会”的艺术收藏是英国最著名的国家公共艺术收藏之一，始于1935年。至今“英国文化协会”的艺术收藏超过8500件之多，藏品创作年代自19世纪末至当代。其中包括许多蜚声国际的现当代艺术大师和艺术明星的佳作，如亨利·摩尔、卢西安·弗洛伊德、大卫·霍克尼、理查德·汉密尔顿、理查德·朗、吉尔伯特与乔治、安尼施·卡普尔、安东尼·葛姆雷、达明安·赫斯特、杰克和迪诺斯·查普曼、道格拉斯·戈登、萨拉·卢卡斯等。由于在艺术家创作早期既已将其作品揽入收藏，使“英国文化协会”的艺术收藏以较低的预算获得艺术家重要的早期代表作。“英国文化协会”艺术收藏的高质量，更使进入其收藏成为艺术家职业生涯走向成功的阶梯。

本次“英国制造——英国文化协会当代艺术展1980-2010”，全景式地展示了二十年来英国当代艺术领域近40位艺术家的绘画、雕塑、装置、录像、摄影、版画等多种艺术媒介的作品。我们很高兴能够将这些具有国际影响力的艺术作品介绍给西安的观众，以高品位的国际文化交流活动推动西安的当代都市文化建设。

西安有3100多年的建城史，是中华民族和东方文明的发祥地之一。在中国历史上先后有13个王朝建都于西安，建都时间超过1200年。汉唐时期西安是当时世界上最早超过百万人口的国际大都市，通过“丝绸之路”吸引了大批的外国使节、朝拜者和商旅往来。承继历史的辉煌，今天的西安不但是中国科技实力最强、工业门类最齐全的特大型中心城市之一，也是亚洲知识技术创新中心。西安既是一座“天然历史博物馆”，又是一个传统与现代文明交相辉映的崭新国际大都会。“曲江新区”是陕西省、西安市以文化产业和旅游产业为主导的城市发展新区，是首批国家级文化产业示范园区。“曲江新区·西安美术馆”是“西安曲江新区管委会”按国际一流标准斥巨资投资建设的大型公益性文化设施，是西安人文艺术阵营、曲江文化艺术产业、陕西建设文化强省的核心组成部分。“曲江新区·西安美术馆”坐落于西安“大唐不夜城”内，于2009年9月28日开馆，建筑面积1.7万平方米，是集艺术作品展览、艺术品收藏、国内外艺术交流、艺术研究、美术教育等为一体的大型综合性高端美术馆。美术馆配有完整的文化服务设施，其中包括展厅、画廊、艺术家纪念馆、艺术精品店、咖啡厅、餐厅、艺术家工作坊等。“曲江新区·西安美术馆”在中国美术馆业率先实行国有民营的创新体制，为中国当代美术馆的发展机制树立了新的典范。

在“曲江新区·西安美术馆”举办“英国制造——英国文化协会当代艺术展1980-2010”这一国际当代艺术盛事，使海内外观众的目光聚焦于当代艺术的创新精神。我们坚信在人类文明的普世价值所连接的文化景观中，会毫无保留地再次将聚光灯透射到西安这个冉冉升起的国际文化新舞台，为属于我们的时代上演当代艺术璀璨瑰丽的崭新一幕。

杨超
曲江新区·西安美术馆馆长

舒阳
独立策展人

Foreword

Hong Kong Heritage Museum

What comes to mind when you think of British culture? Shakespeare plays, Hitchcock movies, Beatles' oldies and Manchester United may be the first to pop up, but one other great achievement cannot be overlooked - British contemporary art. In addition to the US and France, Britain has become another stronghold of contemporary art. The revolutionary achievement of the art of British artists is gaining attention worldwide.

This touring exhibition is an exciting experience of British contemporary art. Exhibits are primarily British art works appearing between 1980 and 2010. This period was particularly important because Britain saw drastic political, social and cultural changes, while creative art forms diversified and deeply influenced the subsequent development of art in the country. These exhibits are therefore epitomes of a macro environment, allowing viewers to closely examine the special features of British contemporary art.

When looking at the development of British contemporary art, one must take note of the "Young British Artists" of the late 1980s and early 1990s. Fresh from art school, these young artists boldly challenged the traditional approach of art. They experimented with different media and materials, and their works were fresh with powerful individualistic styles. Rich in social, cultural and political elements, their works were often controversial. Some scholars remarked that their emergence had signified the birth of new British culture and social landscape. Their influence grew over time and today "Young British Artists" is a famous name. Iconic characters of the "YBAs" include Damien Hirst, Tracey Emin, Sarah Lucas, Gillian Wearing and Mark Wallinger. In addition, the Turner Prize was inaugurated by Tate Britain in 1984 to celebrate new developments in contemporary art. The announcement of the Turner Prize winner is an extraordinarily important annual event for Britain and even the international community. Tate Modern, the first British museum dedicated to modern and contemporary International art opened its doors in 2000. These events fueled the robust development of contemporary British art. This exhibition features many art pieces by "Young British Artists" as well as Turner Prize winners and nominees. It is indeed a wonderful chance for the Hong Kong audience to see all these great works.

We owe this thrilling experience to the British Council. The Council has been collecting British art works and exhibiting them around the globe since the 1930s, and today its extensive collection is made up of about 8,500 art pieces by more than 1,650 British artists. The British Council showcases selective works in thematic and comprehensive exhibitions around the world regularly, and the art works featured in this touring exhibition are part of the Council's collection. Viewers can appreciate works of varied styles and nature - including paintings, prints, photography, videos and installations - which reflect the artists' exploration of media and ways of expression. The Hong Kong Heritage Museum is delighted to host the third stop of this great tour. Special appreciations go to the British Council's Visual Arts Department in London for their support and facilitation, so that staff from different museums could meet in England to discuss the curatorial approach and select suitable exhibits. It was a wonderful cultural exchange that exemplified rigorous professionalism.

The Hong Kong Heritage Museum is extremely fortunate to have this opportunity to take part in this collaborative effort with the British Council. This thematic British art exhibition, showcasing Britain's colourful culture, is in accord with the museum's long-term purpose: to provide a platform for the public to appreciate art and understand different cultures by organizing multifarious events.

Belinda Wong

Chief Curator

Hong Kong Heritage Museum

香港文化博物馆

提起英国文化，你会想起什么呢？莎士比亚名剧、希治阁电影、披头四歌曲、曼联球队等名字固然立刻浮现，但还有一样不可不提，就是英国当代艺术。继美国、法国等地之后，英国成为当代艺术其中一个重要营垒，艺术家们革命性的创作，再引起世界重新注目。

这次在香港文化博物馆举行的展览，就是对英国当代艺术的一个精彩呈现，集中展示由1990至2010年英国艺术家之作品。这段时期之所以重要，主要由于1990年代英国无论在政治、社会或文化层面上均出现重大变异，而艺术创作亦渐趋多元化，影响了其后英国艺术的发展。因此这些作品，是大环境底下的一个缩影，让观众能近距离窥见英国当代艺术的特殊面貌。

说起英国当代的艺术发展，不得不提一群在1980年代末期至1990年代初出现，刚从艺术学院毕业的「英国青年艺术家」(Young British Artists)。这批年青艺术家大胆地挑战传统艺术模式，敢于运用不同媒介及材料，其作品富于新鲜感，带有强烈的个人风格。由于加入大量社会文化及政治元素，故他们的作品通常极具争议性。有学者认为，这批青年艺术家的出现，象征着英国新文化、新社会景象的诞生。他们的影响力逐渐扩大，时至今日，「英国青年艺术家」早已享负盛名，当中的代表人物包括达明安·赫斯特 (Damien Hirst)、翠西·艾敏 (Tracey Emin)、莎拉·卢卡斯 (Sarah Lucas)、吉莉安·韦英 (Gillian Wearing) 及马克·涅林格 (Mark Wallinger) 等。此外，英国第一个专门颁给年青艺术家的「特纳奖」(Turner Prize) 于1984年设立，旨在肯定英国本土艺术家的杰出成就，每年颁布「特纳奖」已成为英国甚至国际的一项盛事。而第一个专门展示英国当代艺术的公共艺术馆「泰特现代美术馆」(Tate Modern) 在2000年开放，亦造就了英国当代艺术的蓬勃发展。今次展览囊括不少「英国青年艺术家」及「特纳奖」得奖及被提名者的创作，观众可尽情地一睹其风采。

能有机会亲身体验这些精彩创作，我们要特别感谢英国文化协会。英国文化协会收藏全面，自1930年代末开始搜罗世界各地英国艺术作品，至今已涵盖1650多位英国艺术家约8500件艺术品，并定时挑选不同作品以专题和综合展览形式于世界各地巡回展出。这次巡回展览的作品均精选自该会的收藏，观众可欣赏到英国艺术家不同风格及类别的作品，有绘画、版画、摄影、录像、装置等，展现艺术家对不同素材及表现方法的探索。香港文化博物馆有幸成为今次巡回展览的第二站，实在多得英国文化协会伦敦视觉艺术部的支持及促成，让不同博物馆的工作人员汇集英伦，共同商讨策展方向及挑选作品，促进了文化交流之余，亦体现出严谨的专业精神。

此次与英国文化协会合作筹划展览，是极为难得的机会。香港文化博物馆能参与其中共同筹划，举办这次英国的艺术专题展览，将英国当代文化展现，贯彻了本博物馆一贯宗旨，即致力透过多元化的展览，让观众在欣赏艺术之余，亦能够认识不同文化。

黄秀兰

香港文化博物馆总馆长

Foreword

Suzhou Museum

At the beginning of the design of Suzhou Museum, Leoh Ming Pei, a world famous architect, decided to open an exhibition hall especially for world modern art, to enable modern flair to fit into traditional culture.

This idea has provided a unique platform for Suzhou Museum. Since the opening of the Museum in October 2006, more than 30 exhibitions have been held in the Contemporary Gallery, such as *Back to Suzhou - New Works of Wu Guanzhong in 2007*, *Copperplate Etchings and Illustrations by Zhao Wuji* and *Suzhou Exhibition of Artworks by Zhu Dequn*. The number of visitors continues to grow. In 2009, more than 1.1 million people visited Suzhou Museum. The Museum bears enormous pressure for holding exhibitions of cultural relics and modern art exhibitions successively, however, when seeing our audience with endless interest, we are happy to make constant efforts.

The British Council, since its establishment in 1934, has always supported young British artists and promoted British culture throughout the world. With its vision and unrelenting efforts, the British Council has made remarkable achievements, along with the development of world contemporary and modern art. The British Council has a collection of more than 8,500 artworks, which reflect the achievements of British art produced since the early 20th century. These works show the vigor and creativity expressed through visual means by British artists in the past decades, with many of the artists having gained worldwide reputations. The history of British contemporary and modern art can be followed within the works of the Collection.

The exhibition, to be held in Suzhou Museum, will become an occasion for cultural exchange and cooperation between China and Britain, as well as an excellent opportunity for Chinese people to better understand contemporary and modern art in Britain. I was once personally invited by the British Council to visit museums and art galleries in Britain. Whilst in Tate Modern, enjoying numerous exhibits of contemporary and modern artworks, I could strongly sense British people's enthusiasm for art. I believe we can not only better identify the history and development of contemporary and modern art in the world, but also make highbrow art more approachable for the public.

Finally, I would like extend my sincere thanks for the cooperation of the British Council, the support given by the British Consulate General in Shanghai and the efforts made by all people involved in this exhibition.

Zhang Xin

Curator of Suzhou Museum

苏州博物馆

苏州博物馆新馆于设计之初，贝聿铭大师便决定专辟一间展现世界现代艺术的展厅，以期在传统文化艺术的氛围中注入一缕现代艺术的气息。这一创意为苏州博物馆提供了有别于其他博物馆的展示平台，自2006年10月苏州博物馆新馆开馆以来，现代艺术厅内已先后成功举办了《又回苏州——吴冠中2007年新作展》、《冥想·心象·无相——赵无极先生铜版画和插图作品展》和《超以象外，得其环中——朱德群先生艺术作品苏州特展》等高品质的现代艺术展览30余次。前来参观的观众与日俱增，2009年观众达110万人次。尽管每年文物展和现代艺术展交替举办，工作压力甚大，但面对兴趣盎然的观众我们仍不遗余力并乐此不疲。

英国文化协会创立于1934年，一直以来他们以大力扶植本土优秀年轻艺术家，并在全世界推介英国文化为己任，凭借其超前的眼光和不懈的努力，在世界现当代艺术的发展历程中获得了令人瞩目的成绩。其收藏的8500余件艺术作品，反映了20世纪初期至今英国艺术的成就和发展，表现了英国艺术家在过去几十年中通过视觉语言展现的生机与活力、个性与创新、独立与实验。所有这些藏品的作者，大都是目前享誉世界的伟大艺术家，他们的名字几乎代表了英国现当代艺术的历史。

此次“英国制造-英国文化协会当代艺术展1980-2010”在苏州博物馆举办，既是中英两国文化的一次交流与合作，也是近距离了解英国现当代艺术一次很好的机会。我本人曾应英国文化协会邀请，参观过许多英国博物馆和美术馆。当我置身于著名的TATE MODERN艺术馆，徜徉于目不暇接的各种现当代艺术展览时，我能强烈感受到英国人民对艺术热爱。我想通过这次展览我们不仅可以更加明晰世界现当代艺术的发展历史和趋势，更可以让看似生涩难懂的现当代艺术变得更加具有亲和力和平易近人。

感谢英国文化协会的热情合作，感谢英国驻沪总领事馆的大力支持，并感谢所有为展览提供帮助和付出辛劳的人们。

张欣
苏州博物馆馆长

An introduction to the British Council Collection

Simon Grant

The British Council Collection is, arguably, better known across the world, than in its own country. With over 8500 paintings, sculptures, drawings, watercolours, prints and photographs, as well as time-based media installations and video works, the Collection has reflected the successes and developments in British art from the first decades of the 20th century to the present. Paul Nash, Graham Sutherland, Henry Moore, Barbara Hepworth, David Hockney, Gilbert & George, Richard Deacon, Rachel Whiteread, Sarah Lucas, Damien Hirst are all names of artists included in the collection that are now established and cherished figures. The list reads like a history of British art, and so, with its remit of promoting British visual culture across the globe, the British Council has been able to show works from this collection – both in monographic as well as group shows. Such exhibitions can often prove to be landmark exhibitions within the host country. A recent example of this was the major Henry Moore retrospective exhibition in China which included seven important works from the Collection, both early carvings and later bronzes. The exhibition was first presented at the National Art Museum of China, Beijing in 2000 before touring to the Guangdong Museum of Art, Guangzhou and the Shanghai Art Museum, Shanghai in 2001.

The Collection is a tangible asset that illustrates the exuberance, experimentation and innovation in pictorial language that British artists have shown across the decades. Sometimes this was not always apparent at the time, even if the Council's acquisitions teams recognised it. This can be seen when looking at the artworks produced by British artists in the 1950s. While the characteristic image was of a country struggling to come to terms with the consequences of the Second World War - and the physical devastation and mental anguish that brought with it - many of the works made during this time were not as grey and melancholic as some like to suggest. A good example of this was the exhibition that the artist Patrick Heron curated in 1953 called *Space in Colour* which included works by leading British artists of the time, Alan Davie, Roger Hilton, Victor Pasmore and William Scott. As the title claims, it was filled with vibrant abstract imagery but it also revealed a new and shared exploration of space previously unseen. Many of these artists' works were later acquired for the British Council Collection. Paintings such as Terry Frosts' *Winter Landscape* 1955 (bought in 1956), Barbara Hepworth's *Coronation Dance - red and yellow* (1953, bought 1960), William Scott's *Table Still Life* 1951 (bought 1958), or John Wells's *Bastion* 1950-1 (bought 1953) shared similar abstract energies as their American Abstract Expressionist counterparts, even though in 1953 most artists in Britain were only aware of Jackson Pollock.

One of the most rewarding aspects of looking at a group show of British works from one collection is to witness the development, not only of the styles over the decades, but also how a mix of circumstance, chance, the social context of the time and the undeniable camaraderie among groups of artists have at various stages come together with great results. In the 1930s and 1940s it was the shared interests of Henry Moore, Ben Nicholson, Barbara Hepworth, Paul Nash and others that led to them producing great artworks, sometimes amid the harshest of times. For them it was also the excitement of the new aspects in international art that spurred on their own experimentation from figuration to Surrealism (for many) to pure abstraction (for some). It shifted again among the abstract painters of the 1950s, as well as the 'social realist' painters of the same decade (including John Bratby and Jack Smith) each finding the impetus to react against their previous generation. This forthright attitude was perhaps best demonstrated by the young David Hockney when he was an art student at the Royal College of Art in London in the late 1950s and early 1960s. Hockney satirised the art school conventions of the time, whilst creating a distinct visual language that borrowed from both abstract and figurative traditions of both Britain and America. Not surprisingly, Hockney's work (of which the Council has 112 examples) remains a favourite choice for British Council exhibitions. His 1962 painting *Man in a Museum (or you are in the Wrong Movie)* was included in the artist's first retrospective exhibition, which started its European tour at the Whitechapel Art Gallery, London in April 1970, before travelling around Europe. In the following decade, after a trip to Mexico, it then took part in the exhibition 'Hockney Paints the Stage' at the Hayward Gallery, London in 1983. In 1988 it was included in another retrospective that toured to the Los Angeles County Museum and Art Gallery, the Metropolitan Museum of Art, New York and then back to the Tate Gallery, London the following year. Since when it has toured Germany and Denmark in 2001 and been shown in Hockney's home town of Bradford in 2006. It has most recently been seen in *'David Hockney: 1960-68 A Marriage of Styles'*, the inaugural exhibition at Nottingham Contemporary in central England which opened in November 2009.

Being able to chart the shift in thinking among artists across the decades - be it a reaction to what came before or a willingness to follow a singular path - can be very rewarding. Works by the main figures of the early 1980s, such as Richard Deacon's *Boys and Girls* (1982), an assemblage of shapes made from lino and plywood, or Bill Woodrow's *Long Distance Information* (1983) in which an old car bonnet becomes the canvas, became