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弗朗西斯·培根执笔的五张照片，1986年3月于“马厩”画室，伦敦  
Five photographs of FB paint brush in hand 7, Reece Mews, London SW 7. March 1986



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# 前言

李小山  
南京艺术学院美术馆馆长  
2013年12月

许多年前，我在画册上第一次看到弗朗西斯·培根的作品，为之震惊，并立即成了他作品的热烈的爱好者。同时我还发现，在我的朋友里面，喜欢并酷爱培根作品的人真是不少。我想原因不外乎培根作品确实能够打动我们，或者，培根作品触发了我们对于绘画在我们时代的种种可能性的想象。

大家知道，绘画是一种传统的艺术类型，尽管绘画在整个20世纪的实践成果令人瞩目，但与它在20世纪以前相比，地位已被动摇，荣耀已被分享。马塞尔·杜尚以其特有的方式中断了传统延续之链，约瑟夫·博伊斯、安迪·沃霍尔他们则进一步瓦解了传统艺术中的技艺因素，把艺术与日常生活画了等号。当画家这一称谓被艺术家这样的广义性称谓所取代，事情已变得非常明了——我想说的是，画家是指绘画专业领域的能手，对专业性的要求很高；艺术家则被赋予了随意“乱搞”的权利，从而消弭了专业和界限。20世纪是艺术家的天下，因此也是十分混乱的天下。列数那些伟大的名字，画家所占的比重是有限的，而培根在其中却独树一帜，成为公认的大师，显然是由于他在绘画上的非凡成就，受到了人们普遍的推崇和敬仰。

中国的大部分艺术家和艺术爱好者对培根的认识局限于他的油画——他那些有着鲜明色彩和独特造型的油画作品。说实话，我在真正深入培根世界之前，也仅仅服膺于他的成型的油画创作。而当我在伦敦观看到他的许多手稿，考察了他的一些创作经历，才发现培根的世界是多么的丰富和有趣。所以我特别高兴能够把培根的手稿带到我们美术馆展出，我相信中国的艺术家和观众会喜爱和接受这些作品，并加深对培根作品的认识，扩展对培根作品的研究范围。

我在伦敦与培根作品的收藏者贝瑞·焦尔讨论过这次展览的细节，双方都表示要为培根展做好充分准备，把展览置于高水准的学术平台——在此基础上，可以探讨绘画与时代、与个人、与观众的互动关系，可以探讨绘画自身在未来的前景。我衷心祝愿这次展览圆满成功。

# Foreword

Li Xiaoshan  
Director  
AMNUA  
Dec. 2013



It has been many years since I first saw my Francis Bacon paintings. I was shocked. Yet I became an instant, enthusiastic fan. At the time my friends and colleagues responded in the same way to his style and intensity. His canvasses seemed to trigger our imagination of painting's new possibilities.

Although these paintings resulted in the great history of 20th century art, the status had been shaken. Then Marcel Duchamp shook the status of western paintings to its core. Amongst others Joseph Beuys and Andy Warhol's work drastically changed the traditional academic painting process with its art viewed as everydaylife. The title 'painter' had been replaced by the title 'artist' altering the perception of what was an artist. Painters were highly skilled professionals demanding a high quality in both approach and execution, while contemporary artists have the right to play their art games without these skills and quality. Francis Bacon paintings with an unmatched style were to remain unique. In his own time with his personality proceeding him he was recognized as a British and international art world class master.

Much of the Chinese artists and art lovers understanding of Bacon's work is limited to his paintings with his distinctive colours and unique style. However there is much more to Bacon than just his paintings – much to say about his world after seeing a good deal of the painter's preparatory materials. I am particularly pleased to be able to bring Francis Bacon's drawings and working documents to the AMNUA. I believe the Chinese artists and the public will enjoy and accept these artworks thus deepening and expanding their understanding of Francis Bacon and his life's work.

In London I viewed and worked on this exhibition with Barry Joule a close friend of Francis Bacon. We discussed the exhibition at length. We decided to place it on a high level platform for academic study. This would allow the exhibits to be explored with some interesting focuses, painting of our time, the relationships between painting and its spectators and the paintings of the future. I am convinced this exhibition will be a success.

# 策展人语

王亚敏  
策展人  
南京艺术学院美术馆  
2013年12月

我很荣幸由李小山馆长委托，策划弗朗西斯·培根在中国的首次里程碑性质的展览——“贝瑞·焦尔收藏的弗朗西斯·培根‘马厩’画室作品”展。南京艺术学院刘伟冬副院长，以及英国的布莱恩·休厄尔、法国的让-克劳德·卡瑞尔，两位处于长期写作之巅峰状态的作者，都同意为这次南京艺术学院美术馆的展览目录撰写阐释、提出问题甚至是挑衅性的文章，这让我感到欣慰。还要特别感谢贝瑞·焦尔先生，作为培根的生前好友，帮助组织了这次展览，并且撰写了非常新鲜和不乏幽默的关于画家的回忆。

李小山馆长坦承，培根的绘画“触发了我们对于绘画在我们时代的种种可能性的想象”。通过对“绘画已死”之疑问的简要梳理，刘伟冬教授从学理上提问、揭示及发展了这一可以正当置于今日艺术语境中的，关于绘画的窘境的概念。有趣的是，让-克劳德·卡瑞尔，这位备受尊崇的法国超现实主义电影剧作大师即刻提出了另一个困难棘手的问题：是什么组成了一幅素描？在什么样的时刻，艺术家的素描成为艺术作品？谁决定这一问题？是创作者、美术馆馆长或策展人、艺术批评家或艺术史家，还是艺术爱好者及观赏者的大众趣味？此刻或未来，谁来评判在南艺美术馆展示的培根素描，甚至是评判艺术家的其他素描、他的部分绘画的语境及其在艺术史上的重要性？或许，通过这一激发兴趣的展览，我们已经在回答某种培根式问题上走出了一小步。这里的展示中，毫无疑问包括了艺术家其他令人印象深刻的准备性图像，它们也终将被考量和讨论。

我们确认弗朗西斯·培根画素描，尽管培根有生之年不准备展示其准备性作品。并且，作为画家，他断然否认他为初现端倪的画做任何准备。艺术家本人是他自己最为苛刻的批评家，他可能认为这些艺术作品不是足够高质量的，比如说像安格尔或者伦勃朗那样真正伟大的素描家的素描作品那样。尽管我们或许能够就此接受他的“素描”语境，但是，毫无疑问，这是培根正确地置放其绘画之处——在伟大的“老大师”的欧洲传统之中。还需考量的另外一个重点是，对于弗朗西斯·培根来说，他坚持不曾作素描，就不会被要求解释完成之作。由于他在大型单幅特别是三联绘画中厌恶任何形式的叙事，很可能，他希望排除这样一种可能性，即需要那种臭而长的解释，解释他的扰乱人心的、难以忘怀的绘画如何在“马厩”画室孕育而出。然而，画家决定“隐藏”及不予展示他的准备性材料，直到这一问题已经时过境迁，或许在南京艺术学院美术馆展览的参观者才能形成它们自己的思想：弗朗西斯·培根将这些素描竭力深深隐藏是正确的吗？



# Curator's Statement for Catalogue

Wang Yamin  
Curator  
AMNUA  
Dec. 2013



It was an honour to be asked by Director Li Xiaoshan to curate the first landmark exhibition of Francis Bacon in China, this important presentation of the 'Barry Joule Collection of Francis Bacon Drawings from 7 Reece Mews SW 7.' I was also pleased by the fact that Vice President Liu Weidong and the two writers Brian Sewell and Jean Claude Carrière of England and France at the very height of their long writing careers all agreed to contribute illuminating, questioning and even provocative essays to the AMNUA exhibition catalogue. I also want to express my special thanks to collector Barry Joule, a close friend of Francis Bacon, for his help in the organization of this exhibition and for the contribution of his memoir on Bacon highly revealing at times amusing.

Whilst Director Li writes directly from the heart about Bacon paintings to 'trigger new possibilities,' on the other hand Professor Liu academically questions, explores and then develops the concept of the very real dilemma that can legitimately be posed in art today with a brief investigation of the query: 'whether or not painting has died'. Interestingly Carrière the acclaimed French master writer of film surrealism immediately poses another difficult thorny question. What constitutes a drawing? When does a drawing by an artist become a work of art? Who decides this question? Is it the creator, the museum director or curator, the art critic or historian, or even the popular acclaim by the art loving and viewing public? Who will decide presently or even in the far distant future about the context and the art historical importance of the collection of Francis Bacon drawings on exhibition at the AMNUA or indeed about other drawings and even some of the artist's paintings? Perhaps with this intriguing exhibition we have gone a little further down the road to answering certain Baconian questions and here on view in the exhibition hall no doubt there are other pertinent striking preparatory images of the painter to be considered and discussed at length.

We know absolutely that Francis Bacon drew. Nevertheless he never considered his preparatory artwork important enough to exhibit during his lifetime. Still as a painter he flatly denied he ever prepared for his forth-coming canvas in any way whatsoever. Though perhaps we can accept this 'drawing' context in the sense that these artworks were never considered by the concerned artist his own harshest critic to be of a high enough quality - as say ones by the truly great draughtsman considering the likes of