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造型

中央美术学院
造型学院教师作品集

Art works from
The faculty of The Central Academy
of Fine Arts School of Fine Art

苏新平 主编

图书在版编目(CIP)数据

造型：中央美术学院造型学院教师作品集/苏新平主编.
—重庆：重庆出版社，2013.3
ISBN 978-7-229-05916-3

I. ①造… II. ①苏… III. ①美术—作品综合集—中国—现代 IV. ①J121

中国版本图书馆CIP数据核字(2012)第274404号

造型：中央美术学院造型学院教师作品集

ZAOXING: ZHONGYANG MEISHU XUEYUAN ZAOXING XUEYUAN JIAOSHI ZUOPINJI
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出版人：罗小卫
责任编辑：郑文武 杨帆 周瑜
责任校对：李小君



重庆出版集团 出版
重庆出版社

重庆长江二路205号 邮政编码：400016 <http://www.cqph.com>
重庆市金雅迪彩色印刷有限公司印制
重庆出版集团图书发行有限公司发行
E-MAIL: fxchu@cqph.com 邮购电话：023-68809452
全国新华书店经销

开本：787mm×1092mm 1/8 印张：48.5
2013年3月第1版 2013年3月第1次印刷
ISBN 978-7-229-05916-3
定价：680.00元

如有印装质量问题，请向本集团图书发行有限公司调换：023-68706683

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传承与发展

——写在“造型学院教师作品展”之际

苏新平

造型学院是2003年成立的，共包括六个系，分别是油画、版画、雕塑、壁画、实验艺术和基础部。造型学院除实验艺术系和基础部是新建立的以外，其他四个系都是美院传统核心专业，所以造型学院虽然组建不足八年，但是它的历史与美院的历史是一致的，悠久而又辉煌，并且传统积淀十分深厚。

回顾历史，中央美术学院的造型艺术教学与艺术创作在全国一直起着引领和示范作用，徐悲鸿、吴作人、古元、董希文、滑田友、侯一民、靳尚谊等前辈所倡导的“关注现实、服务人民”和“为中国造型”的思想和方向，至今影响着全国的艺术教学和艺术创作。前辈们所创作的《人民英雄纪念碑浮雕》、《开国大典》和《狼牙山五壮士》等作品，不仅有着广泛的社会影响力，而且已经成为了中国美术史的经典之作。而新一代名师的不断涌现，则显示出中央美术学院造型艺术事业的后继有人和未来发展的美好前景，我们不难看到今天活跃在教学第一线的新一代名师，他们的教学研究和艺术实践成果与前辈们一样在全国艺术教学和艺术创作方面继续发挥着引领和示范作用，而且他们的艺术作品在国际艺术领域也有着十分重要的影响力。

进入新世纪以来，虽然国内外社会、文化的迅速发展对造型艺术领域不断提出新的要求，以及造型艺术自身发展过程中所面临的诸多新的问题和挑战，但是造型学院广大教师并没有迷失方向，也没有一味地迎合、盲从潮流，而是以理性的态度、包容开放的心态和与时俱进的精神从容面对，并且在继承与发展的关系

中，在艺术史演进的逻辑中，严肃认真地思考着自己的艺术取向，追问着艺术的本质，坚持着自己的艺术追求，在实践中不断地摸索各自的艺术发展之路。

今天造型学院举办教师作品展览，就是为了全面展现每一位教师的艺术研究及实践的成果，也是向社会展示中央美术学院造型艺术实力的重要举措。尤其在文化、艺术多元化发展的今天，举办这样一个大型展览，对于加强教师凝聚力，坚定艺术理想和信念，推动艺术思考和实验的水平与高度无疑有着积极的作用。

我们清楚，造型艺术是一个国家文化发展水平的重要标志，由于中央美术学院所处的地位，造型艺术学科的发展必须走在时代发展的前沿，这是时代发展对中央美术学院造型学科教师提出的要求，也是每一位老师肩负的历史使命。因此，今天的造型学院教师在锐意进取的道路上既要清醒地回望过去，更重要的是面对今天和未来，我们有责任和义务为中国造型艺术发展作出自己应有的贡献。

2010年9月

Inheritance and Evolution

—Written on the occasion of *Zaoxing*

Su Xinping

The CAFA School of Fine Arts was founded in 2003, it incorporates the oil painting, printmaking, sculpture, mural, experimental art and the “modeling foundations” departments. Aside from the new additions of the experimental art and modeling foundations departments, the other four are traditional core disciplines at the academy. Thus, despite the fact that the “CAFA School of Fine Arts” was only established a few years ago, its history is tantamount to that of the Central Academy itself, an enduring accumulation of long-standing and distinguished traditions.

The education and creation of fine art at CAFA has always played a leading and exemplary role across the entire nation since 1949. The ideology and artistic orientation proposed by our pioneers, such as Xu Beihong, Wu Zuoren, Gu Yuan, Dong Xiwen, Hua Tianyou, Hou Yimin, and Jin Shangyi lead artists to “focus on reality” and “for the people” and has influenced Chinese art education and creation for decades. Their works, such as Tian, anmen Square’s *Monument to the Peoples Heroes*, the celebrated painting *Founding of a Nation* and *Five Martyrs of Langya Mountain* not only resonate deeply in Chinese society, but have also become classics in the canon of modern Chinese art history. New masters are ever emerging, revealing themselves as successors of this history and beacons for future directions. It’s not difficult to witness this new generation of masters active in art education, the fruits of their research and artistic practices similarly playing leading, exemplary roles in Chinese art education, many of them are also influential within the international art community.

Upon entering this new century, and despite an artistic domain confronted with challenging demands posed by the break-neck speed of expanding international and local communities and cultural development, the development of the three-dimensional arts in itself is facing many new issues and challenges. But the various instructors in the School of Fine Arts have not wavered in their direction, and neither have they catered to, or blindly followed trends. Instead, with clear

rationale, tolerance and open minds they have calmly confronted the spirit of the times. Within the parameters of art history and in light of the sensitive relationship between inheritance and evolution, each one has earnestly reflected on their own artistic orientations, examined in the very nature of art, and persisted their own creative pursuits; in the process they are continually discovering individual paths to artistic development.

Now, in order to display the comprehensive artistic achievements of each professor’s research and practice, CAFA’s School of Fine Arts is holding an exhibition of faculty works; this exhibition also demonstrates the collective power of our CAFA faculty. Especially amidst the multi-faceted cultural and artistic developments of today, this type of large-scale exhibition will undoubtedly serve as a positive agent reinforcing the cohesive and resolute artistic ideals and conviction of our faculty, thus enhancing our ability for artistic reflection and experimentation.

Unmistakably, the three-dimensional arts are an important symbol of the entire nation’s progress. Owing to the unique status of the Central Academy of Fine Arts, progress in these disciplines must take the forefront, it is at the behest of our faculty, as well as a historical responsibility shared by each of our instructors. Thus, the faculty of the CAFA School of Fine Arts are tenaciously forging ahead as they simultaneously reflect on the past. Even more importantly, in attending to contemporary needs as well as those of the future, we have a duty and obligation to realize the anticipated contributions to the development of the arts in China.

September 2010

中央美院造型教学的回顾

靳尚谊

回顾：造型艺术的传统

中央美术学院在中国的重要地位是客观形成的，抗战胜利后徐悲鸿被国民党派到国立北平艺术专科学校，也就是我们今天中央美术学院的前身。这个时期中央美院吸收了很多人才，除徐悲鸿以外，还有董希文、艾中信、李桦、黄永玉、叶浅予、蒋兆和、李可染、滑田友等，集中了当时国统区优秀的人才；解放后，延安来了一批人，有王式廓、罗工柳、古元、胡一川、江丰、艾青等，这都是延安鲁艺的重要画家。所以中央美院集中了国统区和解放区最优秀的人才。另外国立杭州艺专更名为中央美院华东分院，庞薰琹、刘开渠都调过来了，可以说中央美术学院把全国美术界的优秀人才都集中起来了，她的实力也是从这时开始的。

解放后，美院开始派遣留苏学生，以前留法的一些人才在美院任教，后来留苏的这一批人也回到美院任教，二十世纪五十年代美院得到了很重要的发展。其他有些院校，像西安美院、四川美院、东北鲁艺都是后来逐渐成立起来的，而且很多师资都是中央美院 1953 年毕业生派去的。在五十年代，中国革命历史博物馆刚建立，需要一批历史画，集全国之力，特别是中央美院的力量，画了一批历史画。这些历史画里，一些有影响的作品是中央美院教员创作的，像《开国大典》、《血衣》、《狼牙山五壮士》、《地道战》等等。这种多人物的情节性绘画，是油画的基本样式，是把生活里的真实的人物组合成绘画。当时中国刚刚有情节性绘画，通过马克西莫夫油画训练班、留苏回来的教师，油画专业才在中

央美院建立起来，因而中央美院在五十年代特别重要，五十年代美院的成就和影响就是将欧洲油画教学和创作在中国开始较完整的体现。

思考：改革开放以来的抉择

在五六十年代，我们只和苏联东欧有联系，没有看到西欧的绘画，欧洲油画的主要产生和收藏国家是意大利、法国、德国、俄罗斯等。由于我们以前接触油画的范围有限，改革开放以后一打开国门，发现我们的油画水平比较差，对油画的抽象美没有理解透，所以我把古典的样式吸收进来，为的就是解决体积问题。体积问题是绘画里最简单、最基本的问题，也不难理解，但是做到做不到是另外一回事。我先前感觉做到了，但当我看了欧美传统到现代的油画原作，才发现我们的体积问题并没有解决。首先感觉到我的油画和人家一比，不好看，什么原因呢？跟风格没关系，不管各种风格，就是你的画比别人简单、单薄，没有人家的厚重、丰富，缺乏造型上的美感，感觉就是画得不到位。我 1981 年到 1982 年去美国，参观了不少博物馆，从文艺复兴一直到印象派和现代主义的作品。我在那反复看，发现了我们的问题——体积感没解决。我们的做法有点像十九世纪印象派，用虚实来推进转折并处理边线，并没有将体积和空间表现得很彻底。所以我就用古典的形式，古典的边缘线要很清楚，很清楚地转过去，让层次、面一点点推过去。我在美国发现了这个问题以后，就做了试验，取得了比较好的效果。

回国以后我进一步进行自己的绘画实践，创作了三件作品，第一张是同油画系教员一块写生，画一个躺在草地上的人体，作品题目是《自然之歌》，我在画面中强化了体积的塑造和边线的处理，将边线表现得很具体、清楚，感觉很细致。画的过程中大家也没什么感觉，画完以后，大家觉得我的画变整体了，这或许就是我研究西方造型艺术体系时对体积因素认真研究的结果。第二张是在壁画系画室里画的一张《双人体》，在这件作品中，我除了将体积和边缘线认真处理外，还认真地塑造了人体的明暗，加强了人体的厚重感，同时色调也表现得比较柔和，那张画完后，影响就大了，中国没这样的油画，给人们留下了深刻的印象。第三张就画了《塔吉克新娘》，这张作品既体现了我对西方明暗体系的研究和思考，又体现了一种中国式的理想美，这件作品出来以后中国忽然就出现了古典主义了，这是中国在二十世纪八十年代的一个变化。

中央美院在八十年代也有两个变化，一是展开了对现代的探索，另外是古典风影响到全国。美院在八十年代的两批毕业生非常重要，一批是1982年杨飞云那一批，包括曹力、马路、朝戈等，中央美院这一代造成了很大影响；然后就是刘小东这一批，特别是喻红的《大卫》，成为了美院素描一个标志性的高峰。另外八十年代我们的基础课，在50年代将法国和俄罗斯的教学结合的基础上进行再发展，到八十年代末美院的基础教学，特别是素描达到高峰。在创作方面，尽管有些乱，但它开启了一个多元化的时代。可以说，八十年代是一个阶段，整整十年时间有两个要点，一是思想解放以后的现代性启蒙，然后就是古典风。九十年代之后有更大的变化，进入到观念艺术为主的一个变化，观念开始进入绘画。

八十年代中后期，油画系成立第四工作室，是想把美院的多种风格，传统的和现代的都研究得深入一些。以前我们的视野比较窄，现在要扩宽，但是我们对于现代主义究竟是怎么回事并不清楚，并不清楚现代和传统的关系。所以八十年代的舆论，就是要发展现代，反对传统，反对写实，认为写实语言落后了，这是毫无根据的。在欧洲，传统和现代是一个源流的，标准都一样，只是形式不同而已。实际上，我们对好坏的标准判断跟技术水平和学术修养有

关系，不是说抽象就好，古典写实就不好。但中国一引入新事物，经常是从革命的思维出发，不顾及其中的学术思维和要求是怎样，一味求新求变。

造型艺术在西方，进入到工业化社会后功能发生了变化。十七世纪的伦勃朗和委拉斯贵支是一个重大的转折，他们由表现神变成表现人，造型具体化——色彩以及技法都发生了变化。因此，研究油画必须要研究十七世纪的伦勃朗和委拉斯贵支，这两人建立了油画技法最核心、最丰富的内容，以后所有流派、技法全是从他们那引申出来的。到了十九世纪中叶，欧洲工业化进程迅猛，印象派是工业化时代表现中产阶级的艺术，然后经历后印象主义，现代主义。二十世纪初，一批现代主义画家在包豪斯建立了设计专业，这是由于工业化之后，产品不仅要实用，还要美观。因为人们的生活水平提高后对美的要求就多了，设计美的标准还是从油画里来的。

虽然欧洲国家现在风行观念艺术，但这只是一部分，历代包括古典与现代的作品在博物馆还很兴盛，参观的人很多，日常生活中油画、雕塑等形态也很丰富，这是中国远远没有达到的。油画的审美是工业化时代的文化表征，所以虽然现在观念艺术很重要，但是对中国来讲，西方的那套造型艺术的审美体系对我们仍是必不可少的。为提高全民族审美水平，我们必须画好写实油画，这对中国有用，对提高人们的审美水平有用。

方法：沉下心来扎实做学问

中央美院是审美水平最高的一个学校，中央美院与其他院校的差距就在于油画。徐悲鸿那几句话：“宁方勿圆，宁脏勿净”，用中国语言把西方的精华全说出来了。其实我们现在应该沉静下来，扎扎实实做点学问，研究一下油画本体的问题，用这个角度来叙述油画，不要从以前的风格、思潮出发，画家一开始都不是简单地追求风格。

艺术要研究实际的事，当前整个社会态度已经相对宽松了，观念艺术已经和社会结合起来，绘画也可以用各种材料，整个环

境发生了变化，客观上没有任何限制。那你就得将艺术做好，对社会的发展和审美水平的提高有益处，这也是我们办学的最终目的，不要老是争论艺术风格和流派的问题。

观念艺术是信息化社会的产物，我八十年代初到美国就已经有了，在部分的画廊里有一些装置作品，但当时整体还是绘画。1993年惠特尼双年展第一次出现大量装置作品，当时出现了一些理论家的争鸣，但是自那以后观念、装置风靡全世界。在我们国家，徐冰1988年创作了《天书》，我带到法国去，法国人一看，觉得太棒了；他的《天书》西方人都做不了，中国文字和线装书的形式是西方都没有的。而观念艺术的标准除了创新没有其他的衡量标准，观念艺术需要创新元素，中国文化资源如此丰厚，当然就容易做。

我还有个看法，观念艺术是当代社会发泄情绪的一个非常畅通的渠道，因为艺术毕竟要释放人的情绪。抽象艺术是二战以后广泛流行的，二战结束以后，压抑的情绪瞬间释放出来，释放的时候用具象语言的表达方式很受束缚，抽象绘画一下子就表达得很到位。一定时期艺术形式的变化和情绪的表达很有关系，信息化时代的节奏很快，中国现在就是如此，社会节奏快，竞争激烈，人压抑的东西非常多，需要释放。所以观念艺术是这个时代释放人情绪的渠道，作为一种艺术形式出现，是可以理解也是正常的。而且我观察，观念艺术要得到广泛的认同，得在公共性上做文章，观念艺术有的给人强烈的刺激，有的让人感到恶心，有的给人很惊奇，还有很好玩的。观念艺术也可以在这个社会里发挥作用，它以一种有意思的类型出现，与我们的传统艺术是不一样的。观念艺术可以逐渐地变成公共艺术，但它和绘画是两回事，不要等量齐观。任何品种的出现，都有一定的道理，跟社会的发展、经济的转型都有关系，但是它能不能长期存在下去，关键在于社会对它的需要。油画对于中国来说，还是刚刚开始兴盛的时候，怎么可能消亡呢？

目前，中央美院在基本实力上，在油画传统造型的能力上，仍然是很优秀的。另外中央美院的老师不缺乏创造性，因为这个创造性，不是谁培养出来的，也是由长期的家庭教育形成的。中

国现在还没有改变这种父母对子女的压服习惯的时候，中国人不可能像西方那样有创造性，那样的思想自由。但是又不能说中国人没有创造性，创造性某种意义上跟民族的文化很有关系，文化越深厚，创造性越强，我相信将来中国经济发展到跟欧美差不多的时候，文化创造性绝对不会低于西方。所以我们首先要对当前的现象有一个基本判断，每个人都有每个人的路子，不能一样，但是必须要反映当代社会，要紧扣自己对社会的认识，艺术的技巧和形式都是第二位的。不要每个人都想争第一，要每个人发挥每个人的特点、优点，在自己的基础上提高一下，做得水平更高一点，就行了。

现在是多元化时代，每个人可以按照自己的性格、习惯来创作，但标准还是水平的高低。以前我们讲风格，讲创新，其实创新和风格的呼吁是一种革命口号，根本不是实际的东西。讲创新实际上就是谈个性，你有你的个性，你就创新了，个性是你自己的，所以要根据自己的特点来，不要怕“老”。把艺术分成“老”和“新”，并因此加入价值判断，这就是一个非常不好的做法，这是一种“文革”大字报的做法，我们不少教员都受过这种影响，影响到做学问的深度，所以现在应该冷静地、科学地思维，扎扎实实做学问，中国艺术就发展了。

本文由汤宇根据靳尚谊与策展人宋晓霞关于“造型展”的谈话录音整理而成，经靳尚谊本人审阅。

The Review of Fine Art Education at CAFA

Jin Shangyi

Review, the tradition of Fine Art

The indispensability of the Central Academy of Fine Arts (CAFA) is determined by history. Xu Beihong was sent to the National Art Academy of Beiping after prevailing Japan, which is the predecessor of CAFA now. During that period, it had been attracted a lot of talented artists including Dong Xiwen, Ai Zhongxin, Li Hua, Huang Yongyu, Ye Qianyu, Jiang Zhaohe, Li Keran, Hua Tianyou, etc., which means most distinguished artists had been introduced. And there are a group of important painters from Lu Xun Art Academy in Yan'an, including Wang Shikuo, Luo Gongliu, Gu Yuan, Hu Yichuan, Jiang Feng, Ai Qing, etc. In a word, most distinguished artists either from the area of Republic of China or the others being liberated had been introduced by CAFA since 1949. In addition, National Art Academy of Hangzhou was renamed as Hua Dong Branch of CAFA with the introduction of Pang Xunqin and Liu Kaiqu. Since then CAFA has demonstrated its excellence in profession.

It was engaged in sending students of CAFA to Soviet since 1949. There were also some teachers used to study in France. And then the group studied in Soviet returned and became their career at CAFA, which means a great development of CAFA during 1950's. By way of contrast other academies were gradually founded such as Fine Art Academy of Xi'an, Fine Art Academy of Si chuan and Fine Art Academy of Lu xun in Northeast of China, and most teachers were 1953' graduate of CAFA. During 1950's, as the foundation of Revolutionary History Museum of China, it required a number of history paintings that eventually finished by concentrating the artists all over the country, especially from CAFA. The most influential works among them was created by the teachers of CAFA, for instance, *The Founding Ceremony of People Republic of China*, *The Cloth with Blood*, *Five Martyrs of LangYa Mountain*, *The War of Tunnel*, etc. The multi-characters narrative painting, as the essential type of oil painting, was composed by real figures in life which just raised in China through the teachers of CAFA used to

study in Максимов's training course or in Soviet and the oil painting discipline established by those teachers. Hence the 1950's is a significant period of CAFA history; the establishment and influence of that period is gradually setting up the education and creation of European oil painting in China.

Reflection, the choice since 1978

During 1950's and 1960's the communication was limited to Soviet and East Euro instead of West. The creation and collection of European oil painting is mainly centralized in the state of Italy, France, Germany, Russia, etc. As a result of being fettered by accepted oil paintings, it aroused that our level of oil painting fell behind and less understanding of the abstract beauty of oil painting since carrying out the reform and opening-up policy in 1978. Therefore I introduced the pattern of classical beauty to solve the problem of bulk, which is the most simple and equally basic problem. But easy to understand is not equal to make it good with no difficulty. I used to believe that I had made it. However, when I saw the original works of traditional oil paintings and modern ones of Euro and the United States, I eventually realized that we haven't settle this down. Firstly, comparing to European works, ours looks disappointed. Why? It does not concern to style – whatever the style is, your works is simple and insubstantial, lack of massiness and abundance, also no beauty of shaping; in a word, not accomplished. I visited a lot of museums in America during 1981-1982, where I saw a lot of works from Renaissance to Impressionism and Modernism. Finally I indicate our problem through peering those works; and it is the problem of bulk sense. Our method is similar to the Impressionist which means modeling and dealing with line by using the differential intensity of colors instead of total representation of bulk and space. That's why I started to use the classic mode which required clear line expression and gradually representation of phase and flat. Since I found the problem I became to experience and make it good.

When I return homeland I continued to conduct my experience of painting

practice and drew three pieces of works. The first one was the sketch named *Song of Nature* with the subject of a body lying on meadows while created with the teacher of the oil painting department. I laid great stress on modeling of bulk and dealing with the line in order to make it clear and meticulous. During the creative process people didn't find anything special; but when I finished it, they found my works became integrated. It might be the consequent of researching the problem of bulk in the system of Western fine art. The second one was *Two Body* painted in the mural painting department. Apart from dealing with bulk and line carefully, I emphasized the light and shade of body in order to stress on massiness of body; in addition, the representation of color was gentle. It made a great influence after releasing that painting since no such work had been created in China. The third one was *The Bride of Tajik* which not only reflected the research of Western system of light and shade, but also represented certain ideal beauty of China. After that the Classicalism arose suddenly, and that's an important transition during 1980's.

There were two major turning point during 1980's at CAFA; one was the exploration of modern art, the other was the influence of the Classicalism through over the whole country. Meanwhile there were two influential group graduate of CAFA during 1980's; the first one is Yang Feiyun, Cao Li, Ma Lu, Chao Ge, etc. in 1982, who affected many artists; the other was represented by Liu Xiaodong, and Yu Hong's *David* which remarkably signified the achievement of sketch at CAFA. Besides the basic discipline in 1980's continued to develop and finally achieved great success till late 1980's on the ground of the combination of French and Russian education, especially on the sketch education. There was a little chaos on the aspect of creation; however, it still appeared a period of multi-mode. In a word, as a phase of development, there were two point of 1980's; the first one was modern enlightenment since liberation of idea, the other was the Classicalism. The more significant change appeared during 1990's that the conceptual art arose in the painting, which meant the main stream of painting had transmitted to conceptual art.

It set up the 4th studio of oil painting department during late 1980's which was conducted to research multi-style of CAFA, both of traditional one and modern one. We used to being limited to the range of accepted works that we tended to improve. However, we had no idea with the very essential of modernism, and the relationship of modern and tradition, which led to the view prevailed in 1980's that modernism had advanced tradition of realism. Obviously, that made no sense. In Euro the painting of tradition and modern was identical sharing with the same standard, but only differed with various forms. In fact our judgment of works depended on the level of artificiality and the accomplishment of acquaintance so that we couldn't simply say that abstract better than the

classical realism. However, the ideology of revolution made us intend to praise the new imported thing and ignore the idea and requirement of new style.

The function of fine art had changed since the appearance of industrialization in the West. Rembrandt and Velazquez in 17th century indicated a major transition that representing human replaced the subject of gods with the change of color and skill. Hence research on oil painting should be focusd on Rembrandt and Velazquez in 17th century, who built the most essential skill of oil painting and affected all schools and skill. The impressionism was the art represented bourgeoisie with the progress of industrialization in Euro during the middle of 19th century; and then post-impressionism and modernism arose. In the early 20th century a number of painters of modernism set up the design discipline in Bauhaus on the esthetic requirement of industry product instead of only satisfied with practicability since industrialization, because people asked much more on beauty since the improvement of life. The standard of design still descended from oil painting.

Even though the conceptual art is popular in Euro, it does not reflect the whole picture. The classical and modern works are still popular with public in the museums. The style of oil painting and sculpture is various that haven't appeared in China. The esthetic of oil painting signifies the culture of industrialization period that means it is necessary for China to accept the esthetic system of western fine art although the conceptual art is important now. We should develop the realist oil painting in order to improve the esthetic level of the whole nation. It is not only good for China, but also helpful to improve the esthetic level.

Method, gradually advance

As the most outstanding school of esthetic level, CAFA is advanced on the aspect of oil painting comparing to other academies. Xu Beihong once said, "rather square not round, rather dirty not neat", what concluded the essential of West in Chinese. In fact we should focus on research and creative, do not ignore the ontology of oil painting which is the way of narrating oil painting instead of style and ideology used to concluded. Painters do not pursuit particular style initially.

The object of art should be the real thing. Today the attitude of society has no more relatively limitation. The conceptual art had been combined with society, and various materials can be applied in the painting. The whole circumstance has changed that there is not any more obstacle. And you should do the excellent work, which benefits the development of society and improvement of

esthetic level. That's the ultimate intention of our education. It is unnecessary to argue with style and school.

As the consequent of information society, the conceptual art appeared in the early 1980's in America while I visited. There are some installation works in certain gallery. But paintings still seize the main stream. The biennial of Whitney in 1993 was the first time of lots of installation works appeared; meanwhile, there was some argument rose by intellect. However, it has been popular all over the world. In our country Xu Bing created *Unknown Word* in 1988, which I brought to France and astonished French. His works can not be followed by westerners, and the Chinese word and the form of thread-bound book are specific local characteristics. Innovation is the only standard to evaluate the conceptual art, which requires innovation element. There is abundant cultural resource in China, and undoubtedly it would help the creative.

I have another point of view on the conceptual art, which is considered as one sort of releasing stress in society today, because ultimately the function of art is release of human's emotion. Abstract art had been popular since WWII. After the end of WWII, the depressed emotion suddenly released. While releasing emotions, it would be restricted by the realism method; by contrast, the abstract painting could make it good. Today China is in the same situation. The fast tempo and the intense competition signify much of stress required to release. Hence the conceptual is one way to release emotion during this period; and it is acceptable as one kind of art form. As I observe the conceptual art have to deal with publicity if it requires more identification. Some works of the conceptual art are exciting, some disgusting, and some astonishing and others interesting. The conceptual art still can be impressive in society today as a fascinating type, which is different with our traditional art and might be gradually the public art. However, it is totally distinct from painting. Any type of art is related to the development of society and the transition of economy. The point of its survival depends on the demand of society. The oil painting just arises in China; and there is no reason to be vanished.

Today it is still distinguished on the aspect of basic strength and the ability of traditional oil painting at CAFA. Besides the teachers of CAFA are not short of creativity which established during the long term family education and not particularly developed by anyone. In China parents still get used to suppress kids' opinion so that it is impossible for Chinese sharing the same creativity and freedom of idea. But it is unfair to conclude that Chinese had no creativity which related to the culture of nation; the more profound the culture is, the more creative the nation has. I believe that the cultural creativity definitely will exceed to the West when the economy of China catch up the Euro and America.

Therefore we must have a main opinion of current phenomenon. Everybody has their own way, and that can't be identical, which should reflect the current society on the ground of acknowledge of society. The artificial skill and form are relatively subordinate to the above. Don't always think about striving for the first, but focus on developing the specialty, and continuing to improve; that's my hope.

It is the period of pluralism. Everyone could create works in terms of their own characters and habits. However, the level of art still determines the standard. We used to talk about style and innovation, which actually was one kind of revolutionary slogan, not for real creative. Emphasizing innovation is equal to rising individuality; once you had your individuality, and what you create is new. Individuality is totally yours so that you have to follow your own character. Don't be afraid of "obsolete". It is really unfair to divide art as "obsolete" and "novel" as one judgment of value, which is equal to the big-character poster appeared during the culture revolution. It affected many teachers at CAFA, and made their creativity restricted. Therefore it is time to reflect imperturbably and scientifically, and gradually to promote our creativity and research; Chinese art will advance.

This article is written up by Tang Yu based on the conversation between Jin Shangyi and Song Xiaoxia, the curator of "The Exhibition of ZAOXING at CAFA"; it had been check and approved by Jin Shangyi.

造型艺术的意义

潘公凯

“造型艺术”这个称谓，由于受苏联美术学院体制的影响，在二十世纪五六十年代的中国美术界是使用得最多的。包括的范围主要是西方美术体系之下的油画、版画、雕塑、壁画等传统艺术种类，大致与现在常用的“架上艺术”指涉的范围差不多。但不同时期的不同论述场合，往往将建筑也包括进来，以至于将中国画也纳入其中，范围宽泛。新世纪初，中央美术学院在新一轮学科建设中，沿用了造型艺术这个称谓，保留了油、版、雕、壁的系科建制，而将中国画分了出去，成立了造型艺术学院和中国画学院，并且在造型艺术板块中增设了实验艺术专业。于是，新世纪央美的造型艺术概念，就与西方通用的“纯艺术”概念差不多了。

油、版、雕、壁等西方传统艺术种类，历史悠久、成就丰厚，是人类伟大的文化遗产。但到了 20 世纪，由于现代主义变革浪潮的冲击，架上艺术的传统体系逐步解体。1960 年以来，欧美主要美术学院的教学理念与学科形制经历了重大改革，以素描为基础的写实技巧训练相继放松与淡出，而代之以艺术观念的分析和创新思维的训练与尝试。

西方美术教育这一重大改革背后的观念转变是：20 世纪现代主义诸流派的成功，证明了传统艺术样式已经过时，反叛与创新已成为新艺术所向披靡的响亮口号与目的；架上艺术中以素描和色彩为基础的写实技巧训练不仅已经永远地失去了意义，而且已经成为新时代创新思维的桎梏与阻碍，因此，理所当然地应该被

全新的没有任何束缚的自由教学方法所替代——这一观念的理论基点，是将 20 世纪美术流派的快速更替理解为艺术史演进的本质规律，将一味求新，新之又新理解为艺术创作的唯一目标，将打破陈见启发创造性思维理解为艺术教育的完整职能。

在几十年后的今天，回过头去看，当时这种观念转折虽然是时势所趋，不无道理，而且使美术院校的改革显现出前所未有的生机活力和全新的面貌。但是，实施上矫枉过正，观念上以偏概全的情况还是有所显现的，几十年一晃而过，时至今日，可以用更辩证的眼光看待这一问题了。

其中，有两个深层问题值得思考：

1. 条件限制与自由创造之间的关系。艺术创作尤其是现代艺术的创作，是需要精神充分自由的，但这并不意味着一定要撤除一切条件约束。架上作业就是一种约束，画种的材料技术性区分也是一种约束，严谨的素描训练更是一种约束。如果将这些约束通通撤除，是不是就一定有利于创造发挥呢？表面看起来应该是，但深入一想：未必全是。从心理学与艺术史两个角度看，在限制和创造之间存在着远为复杂的辩证关系，值得静下心来作深入研究。

2. 技艺性和超越性之间的关系。艺术活动从产生的那一刻起，就以技艺性为基本特征。技艺的训练、传承与改进，是人类文明

演进的基石与动力。音乐活动培养了能欣赏音乐的敏感的耳朵，美术作品培养了能欣赏形式美的精致的眼睛，同时更训练出了最灵巧的手和最富有悟性的大脑。架上艺术就像古典音乐一样，在长时期中不知不觉地承担着训练提升人类的精准感觉能力和感性表达能力这一无比重要的潜能的使命。在历史演进的长途中，创新毋庸置疑起了巨大的推进作用；但从最基本的层面看，创新仍然是手段；人的感性能力的提升，人的全面发展，人的本质建构才是最终的目的。在中国文化中，“技”虽然在“器”的层面，但“技”的高度成熟与眼、手、心的融为一体浑然天成，则可以使“技”进入到“道”的层面——超越性的精神层面。

以上两对关系的理解，将左右我们对造型艺术未来前景的思考与判断。在可以预见的将来，造型艺术无疑会有更丰富多彩的新的改变与发展，新的样式、新的流派将会层出不穷。但无论怎样改变，造型艺术的基本特征仍然值得珍视、传承与保护：这就是它的技艺性、文化性、超越性。下面再作点说明：

1. 技艺性。

造型艺术中的油、版、雕、壁等传统专业，已经积累了丰富的技巧、经验：油画的众多流派技法，版画的不同版种技术，雕塑的样式与材料拓展，壁画的传统经验与新实验等等，都属于技艺性的范围。这种种技艺，都需要作者自己动手，都需要手、眼、心的配合默契，都需要长时间的训练才能达到炉火纯青的境界，都有公认的难度与评价标准。所有的技艺都需要在一定的范畴之内，有一定的法度与游戏规则，才可以有比较，有衡量，有评判。就像竞技运动一样，没有了法度规则，技艺性就没法衡量，项目就会解体。但法度和规则又是发展变化的，纵使千变万化，也仍然以不至于自我解体为前提。值得一提的是：西方的实验艺术原来是不强调技艺性的，甚至是反对技艺的，以观念主导一切。而央美将实验艺术专业放在造型学院之中，当初的考虑，除了将实验艺术“学院化、学术化、理性化”之外，还希望央美的实验艺术增加技艺性，增加技术上的难度系数，并建立自己的某种法度和评价体系。在这方面，可以说已经初见成效了。

2. 文化性。

在我1995年发表的一篇论文里，我将以欧美为主流的各个时代的艺术品的最基本的特性概括为生活的“错构”。所谓“错构”是从形态学的角度对各类艺术品之所以是艺术品的必要条件所作的概括。而“错构”只是一个框，框里是要装东西的，这东西就是“文化”。文化是个特别宽泛的概念。古希腊雕刻表现的神话，中世纪绘画的宗教内容，文艺复兴以后作品中的人文主义精神，现代主义诸流派所体现的审美现代性，……都是“框”里装的文化内涵，是作为内容的精神性。无需置疑的是，作为内容的文化是不断变迁着的，时时出新的；而作为形式的艺术语言也是不断变迁着的，时时出新的。不同历史阶段的艺术内容与艺术形式的不断改革创新，正是为了保障“错构”能不断维持最有效的“隔离”功能。造型艺术的形式与内容的传承与变革都是文化传承与变革的组成部分，重要之处和困难之处都是在于恰当把握“承”与“革”之间的辩证关系；这个艺术领域的难题，类似于高速度的经济发展和地球环境保护之间的矛盾所带来的困惑，越来越考验着我们的宏观思维能力和调控的本领。

3. 超越性。

说到底，艺术活动、艺术作品不能吃，不能穿，不能用，与日常的功利目的无关。除了在历史上曾经服务于宗教的、政治的目的之外，艺术的最主要的功能就是审美愉悦——这就是老子说的“无用之用”。正是这种“无用之用”，使艺术成为人类生活不可缺少的组成部分。艺术品的呈现方式是物质性的，功能意义却是精神性的。就造型艺术而言，它还是手艺性的。造型艺术建造了一个人类手工制作的世界，一个虚拟的错构的世界，属于波普尔（Karl Popper）所说的“世界3”。这个“世界3”的存在，见证了人类不满足于吃饱喝足的物质生活，而对于超越性的精神生活的向往与执著追求。一般情况下，手艺性还处于“器”的层面，然而当手艺远离功利，作者又能专心致志之时，手艺性的艺术创作过程可能给艺术家带来内心深处的欣慰和愉悦，甚至心灵的震撼，也可以给观众带来惊喜、欢愉、遐思、感悟，让人们从世俗的烦恼中摆脱出来。造型艺术的这一深层次的精神超越功能，在可预见的将来，还未必有合适的其他艺术形式可以完全替代，这也就是造型艺术仍将具有潜在的生命力，仍可以在未来演进发展的理由所在。