

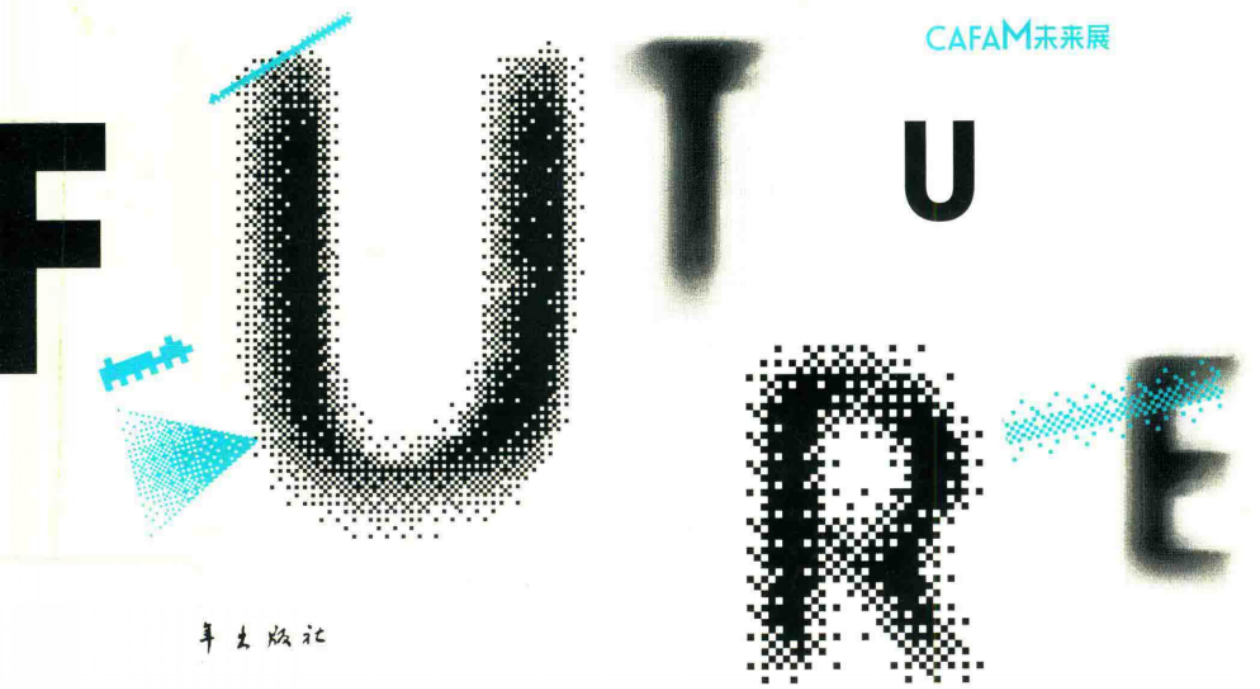


首届CAFAM未来展
亚现象·中国青年艺术生态报告
议论集

The First "CAFAM·Future" Exhibition
Sub-Phenomena: Report on
the State of Chinese Young Art
Discussions

主编 / 徐冰
副主编 / 王璜生、冯博一、王春辰
Editor / Xu Bing
Associate Editors / Wang Huangsheng,
Feng Boyi, Wang Chunchen

CAFAM未来展



年出版社

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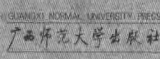
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编辑说明

这本《议论集》是“首届 CAFAM 未来展：亚现象·中国青年艺术生态报告”三本图书出版计划中的最后一本。本书围绕展览引发的各种讨论、议论，甚至是争论、质疑，以及本次展览策划的各类学术和公共教育活动内容展开。为了能更全面的呈现展览，我们还收录了展览策划过程中三次重要会议的纪要，力图将展览的策划思路以及策展人的态度与立场体现出来。

全书共分八个部分，其中，“讲谈‘亚文化’”部分是三位从事文化研究的学者以“亚文化”为主题所做的一系列讲座的内容；“对话会”、“对谈会”和“讲谈亚现象”部分围绕未来展的一系列学术讲座和对话来展开，参与其中的嘉宾多是当代艺术批评家、策展人、美术馆馆长，以及参展艺术家；“公教活动”部分是在展览期间对青年艺术家驻留计划、青年艺术家作品收藏等议题的公共教育活动的综述；在“调查报告”部分，我们邀请了中国人民大学社会学专业的青年学生，针对展览设计了一份调查问卷，并根据回收的问卷整理出一份非常客观、详实的调查报告；最后，我们还收录了几篇有独特观点、态度和立场的展览评论文章，旨在从更多的维度来构成“首届 CAFAM 未来展”的面貌。

如果说展览、教育、出版，是构成一个展览的“三要素”的话，那么这届展览的三本图书：《提名集》、《展览集》、《议论集》，不仅是“三要素”自身，同时也是对“三要素”的一种诠释与记录。在这个过程中，我们的编辑出版不仅反映着展览的宗旨、状态，也反映着我们对一个大型展览项目的文献性诉求。

编辑组

前言

近年来,青年艺术家的创作动向,引起我们的关注,从而就有了“CAFAM 未来展”课题和首届“泛观察·中国青年艺术生态调研”。从青年艺术生态内容入手,可以引出多个值得深入的课题,比如:在中国与国际接轨,经济、文化新格局的今天,中国年轻艺术家如何对待在习惯上被假为“强大的西方当代艺术”的;他们对待传统、父辈的价值观、掌握知识、社会空间的方式与以前的艺术家有哪些不同;在文化扁平化与信息碎片化的时代,新传统方式如何反映在新一代艺术家创作中的,不稳定的、生长中的亚文化圈层与成熟文化之间怎样演变与转化的;什么属艺术圈层的推进与创作的关联,这要求我们再度思考“艺术与生活”这个涉及艺术核心部分的话题。

从学院和大学美术馆的立场来说,此展还有一层重要的思考课题:这些从美术学院毕业不久的、离开学院基础的、非典型的艺术家,他们在校期间与离开学校后,在广阔的艺术世界中打出的轨迹,为学院内外文化生态关系的研究,为考察和思考中国艺术教育与社会现实之间的问题,可提供有价值的参证。

基于对上述问题的思考,此展旨在对当今青年艺术生态做田野式考察、分析,研究当下及下一个阶段中国艺术的可能趋势,新近属于这一代人特有的“艺术方式”——他们是如何与此在的世界发生关系的;又是如何将此投射在艺术中的。策展团队的共识是强调“田野性”、“文献性”、“掌握性”、“当下性”和“未完成性”,并将作用与功能定位为“温度计”和“催化剂”。

我们采取了相对广泛的考察与征集的方式,首先面向全国内外 80 位策展人、批评家、艺术家和艺术机构负责人作为“中国青年艺术”的“田野”发掘者,提名了近 300 位 35 岁以下(1977 年 1 月 1 日以后出生)的艺术家,并给出提名理由。再由国内外、国内外专家组成的策展委员会,对提名人选及其代表作品,以及当下的创作问题和可能影响未来的因素,进行考察、梳理、分析,并展开讨论,最终遴选出 95 位艺术家的近 200 件作品,作为画廊展出。从中归纳出“量生长、自辟殊、微抵抗、零空间、准生活、未知数”六种展览逻辑,构成此展的框架。

在策展中,我们试图以多维的视角,离开既有的“策展人之眼”,摆脱代相照的习惯,试着从年轻艺术家的视角观察,尊重他们的个人立场,探索与试验。这既是从传统内部的对艺术门类、自身语言和风格的推进实验,传统外部的注重对跨艺术门类边界边缘的拓展。这两类探索都离不开传统内部与外部的元素与资源。

其结果都带有正能量的性质。各种来自于艺术内部与外部的复杂因素,最终由优秀艺术家落实在对“艺术语言”的创造与提升上。所以,对艺术语言的深度挖掘、新提示、创造力、实践性、未来生长性,是我们判断、评估参展艺术家的基本考量。同时也注重要提醒诸如这代人整体存在处境和行为方式的艺术家,包括他们的思考力;对问题的敏感度;将思想转化为艺术语言的能力;对艺术;对生活;对未来的态度;以及对社会中间人的影响力等多维度因素的考量。这些,是能够推动我们创作作品“艺术”的部分。

在研究他们作品的过程中,我们一直在向自己提问,是怎样的社会状态激发了他们的价值取向、艺术方法和策略?在一个弱化了欲望、活力,甚至什么奇迹都可被发生的、脱离实践性的国家和社会机制里,我们相信这是激发艺术创造力的共同空间。尽管人造艺术家也存在带着个人价值取向的问题,展览中的作品并不完美,但文章呈现创意的、突出的创作案例,但我们可以从这些作品中,看到教育、文化滋养以及文化自主性,在新一代艺术家作品中的反映。也看到中国当代艺术为世界艺术呈现新思维的领域。

展览生态,是由丰富的“艺术物种”相互的比照与碰撞所构成。在相生相克中,在竞争中,为适应新环境的变化,由各部分共同奉献,滋生出新的种类与可能性。物种之间的互动,经常因为气候变化而敏感,又是瞬息即逝的关联。它存在于物种之间关系的边缘,与成熟物种一样,既与历史发生着面对联系,又得到历史滋养,都有对未来的判断。正是这些现象形成背景,带给我深深的时代感,也促使我思考“泛观察·艺术生态群”中蕴藏着待有的作用。

此次展览的学术考量成功举办了首次以一个学院为平台的国际艺术双年展,也是 CAFAM 首次主题展,今年又推出了关注青年艺术家的系列展览“泛观察·未来展”,并拟定为每两年举办一次。这样,中央美术学院画廊将有两个自主策划的学术展,以应对当代前沿文化的挑战,对艺术生态的考察,为当代的介入和思考,为当代语境中的中国艺术教育发展,建构新的学术平台,为学术与学院之外的跨语艺术生态交汇的智识。这两个系列展览,将注重学术性、专题性研究、国际交流展及相关活动,体现了兼收并蓄、开放包容、坚守与判断。

徐永

中央美术学院副院长
2012 年 6 月 3 日



FACE

ecology trend in recent years has attracted our attention, thus "Youth Art Ecology" project and its first exhibition "Sub-phenomena: Repetti Chinese Young Art" were born. The youth art ecology may lead to a new in-depth study, e.g. At a time featuring new national and political economic and cultural patterns, how Chinese artists deal with the conventionally considered "overwhelming western art"? Is there any difference in the way of considering tradition, aesthetic values, academic knowledge and social space from that by the earlier artists? How the new media is reflected in the artists' creation in a time with flattened culture and fragmented space? Are the uncertain and growing sub-cultural phenomena and the artists mutually evolve and transform? And what is the key to promote artistic language. All these require our re-consideration on "Art and Ecology" in the face of art.

Independent of academies and their museums, the exhibition is an important consideration. These artists are of different ages and just graduated from artistic academies and inherited the academic language. What they have achieved in the broad art world before graduation will provide valuable parameters for studies on the relationship between cultures inside and outside academy, as well as the reflection on conflicts between Chinese art education and the world.

In addition to the above mentioned issues, the exhibition focuses on the ecology of contemporary young art, analyzes the contemporary and future Chinese artistic tendency, in order to explore the unique and special "artistic expression" of the new generation artists relate to the contemporary world, and how such expression is affected in their art. Therefore, our curatorial team has agreed to emphasize "field investigation", "value of document", "artistic expression context" and "the sense of future and self-awareness" and a "catalogue".

The exhibition is grounded in extensive observation and compilation of the past 30 years, invited 80 domestic and overseas curators, critics, artists and art organizations paying attention to the creation of young art. The exhibition discovers Chinese young art by nominating about 300 artists under the age of 35 who were born after January 1, 1977, and their reasons for nomination. Based on their nominations, we set up a team consisting of experts and critics both at home and abroad to analyze, study and discuss on the nominated artists and works, as well as on creativity and the phenomena that might impact the trend of art. After intensive discussions, the team selected nearly 95 artists for the exhibition. The discussions also led to the emergence of Growth, Self-Media, Micro-Resistance, Onkai Space, Knowledge as the six keywords in the show's visual language, which are the core of this exhibition.

In our curatorial efforts, we have striven for multiplicity and inclusiveness. We attempt to go beyond our individual curator's perspective to understand and respect the individual convictions, exploration and experimentation of these young artists, especially from their own points of view. There are two essential modes of experimentation: the first is experimentation within a particular artistic tradition; the second is experimentation outside the artistic tradition. Experimentation within an artistic tradition is an exploration of its disciplinary intrinsic language and style; experimentation outside the artistic tradition emphasizes the clashes between the younger generation and existing artistic system or boundaries. These two modes of experimentation revolve around the internal and external elements of tradition, and the results embody a certain revolutionary force. For the complexity of these internal and external elements, outstanding artists recreate and enhance the "artistic language" in their creations. In this sense, the exploration of artistic language, innovation, creativity, experimentation and the perspective of future growth are the criteria for our curatorial assessment of artists for this exhibition. Meanwhile, we focus on those artists who can manifest the existential circumstances and modes of behavior of today's generation, including their self-reflection, their sensitivity to current problems, their ability to transform ideas to art language, their attitudes towards art life and the future, and their influence on the contemporary artists. These will help us to identify the "artistic" part in their works.

We may ask: what kind of society has triggered the choices of values, creative philosophies and aesthetics of these artists? In a society that embodies such inner vitality, impetus, desire and an experimental space where all forms are possible, we believed this is a shared space of cohesion and artistic creation. Although the exhibited artists need further improvement on their own values and their works are not perfect and fall short on being original and pioneering artistic creations, we still could find out in their art works our specific cultural confidence and the autonomy of culture in our times. This gives us an opening into the new philosophy that Chinese art will bring to the world's art scene.

A healthy art ecology consists of mutual competition and reflection by rich "art species". All the "art species" grow up in the relation of mutual reinforcement and neutralizing. In order to adapt to environmental changes, new species and energy generate with the help and contribution by other species and different parts of the ecology. The sub-phenomena of art ecology are always created by the species that are most sensitive to the environmental changes and most easily ignored. They exist in the area between other matured species. Like other matured species, they not only reveal their circumscribed relationship with history and their sensitivity toward the present; they should also suggest a judgment about future. There lies a profound cultural background and genes behind these phenomena, which play an special role in the whole "art ecology".

Last year, CAFA Art Museum successfully held "The 1st CAFAM Biennale-Super-organism", the first international biennale based on academy. This year, we launch "CAFAM Future" exhibition, a serial exhibition focusing on young

artists which is planned to hold twice a year. Consequently, CAFA Art Museum has created two main independently-organized academic events in order to deal with the challenges erected by the contemporary cutting-edge culture. We intervene in and contemplate on issues relating to artistic history and cultural history in contemporary context, as well as to build up an international platform for artistic communication and a channel to integrate with the energetic art ecology outside academies for the development of Chinese art education in contemporary context. These two serial exhibition events, together with the exhibitions for teaching, the exhibitions for academic research, the exhibitions for international exchange, and other relevant activities, express the inclusiveness of our attitude, and our academic judgment and cultural standpoint.

Xu Ba
Vice-President, China Central Academy of Fine Arts
August 3, 2010

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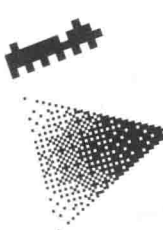
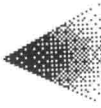
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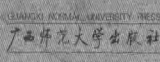
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展览时间 / 2012 / 08 / 08 - 2012 / 09 / 06
Exhibition Duration / 2012 / 08 / 08 - 2012 / 09 / 06
展览地点 / 中央美术学院美术馆
Exhibition Venue / CAFA Museum

编辑说明

这本《议论集》是“首届 CAFAM 未来展：亚现象·中国青年艺术生态报告”三本图书出版计划中的最后一本。本书围绕展览引发的各种讨论、议论，甚至是争论、质疑，以及本次展览策划的各类学术和公共教育活动内容展开。为了能更全面的呈现展览，我们还收录了展览策划过程中三次重要会议的纪要，力图将展览的策划思路以及策展人的态度与立场体现出来。

全书共分八个部分，其中，“讲谈‘亚文化’”部分是三位从事文化研究的学者以“亚文化”为主题所做的一系列讲座的内容；“对话会”、“对谈会”和“讲谈亚现象”部分围绕未来展的一系列学术讲座和对话来展开，参与其中的嘉宾多是当代艺术批评家、策展人、美术馆馆长，以及参展艺术家；“公教活动”部分是在展览期间对青年艺术家驻留计划、青年艺术家作品收藏等议题的公共教育活动的综述；在“调查报告”部分，我们邀请了中国人民大学社会学专业的青年学生，针对展览设计了一份调查问卷，并根据回收的问卷整理出一份非常客观、详实的调查报告；最后，我们还收录了几篇有独特观点、态度和立场的展览评论文章，旨在从更多的维度来构成“首届 CAFAM 未来展”的面貌。

如果说展览、教育、出版，是构成一个展览的“三要素”的话，那么这届展览的三本图书：《提名集》、《展览集》、《议论集》，不仅是“三要素”自身，同时也是对“三要素”的一种诠释与记录。在这个过程中，我们的编辑出版不仅反映着展览的宗旨、状态，也反映着我们对一个大型展览项目的文献性诉求。

编辑组

前言

近年来,青年艺术家的创作动向,引起我们的关注,从而就有了“CAFAM 未来展”项目,回顾“艺现场·中国青年艺术生态报告”。从青年艺术生态内容入手,可以引出多个值得研究的课题。比如:在中国与国际政治、经济、文化新格局的今天,中国青年艺术家如何对待在写境上被视为“强大的西方当代艺术”的;他们对待传统、父辈的价值观、学院知识、社会空间的方式与以前的艺术家有何不同;在文化扁平化与信息碎片化的时代,创作媒介方式如何反映在新一代艺术家创作中的;不确定的、生长中的亚文化现象与成熟文化之间是怎样演变与转化的;什么是艺术语言的表述与创造的关键,这要求我们再思考“艺术与生活”这个涉及艺术核心部分的课题。

从学院和大学美术城的立场来说,此前还有一项重要的思考课题,这些来自艺术院校毕业不久的、优秀学院出身的、各类型的艺术家,他们在校期间与离开学校后,在广阔的艺术世界中打出的表现,为学院内外文化生态关系的研究,为考察和思考中国艺术教育与社会现实之间的问题,可提供有价值的参照。

基于对上述问题的思考,此项目旨在对当今青年艺术生态做田野式考察、分析、研究当下及下一个阶段中国艺术的可能经验。特别属于这一代人特有的“艺术方式”——他们是如何将在此存在的世界发生关系的;又是如何将此投射在艺术中的。展览团队的共识是强调“田野性”、“文献性”、“实践性”、“当下性”和“未完成”,并有作用与功能定位为“温度计”和“催化剂”。

我们采取了相对广泛的考察与征集的方式。首先邀请国内外 40 位策展人、批评家、艺术家和艺术机构负责人作为“中国青年艺术”的“田野”发掘者,提名了近 300 位 35 岁以下(1977 年 1 月 1 日以后出生)的艺术家,并给出提名理由。再由国内外、院内外专家组成的策展委员会,对提名人选及其代表作品,以及当下的创作问题和可能影响未来的面貌,进行考察、梳理、分析,并展开讨论。最终遴选出 95 位艺术家的近 200 件作品,作为案例展出。从中归纳出“靠生长、自醒悟、摆摆坑、寄空野、该生活、未和野”六种视觉逻辑,构成此展的框架。

在展览中,我们尽量以多棱镜的角度,离开既有的“策展人之眼”,试图代偿策展的习惯。试图从年轻艺术家的视角出发,尊重他们的个人立场,探索与试验。这包括从传统内部的对艺术门类、自身语言和风格的渐进实验,传统外部的注重对现存艺术规范边界的挑战。这两道探索都离不开传统内部与外部的元素与材料。

其结果都带有正能量的性质,各种来自于艺术内部与外部的复杂因素,最终由优秀艺术家落实在对“艺术语言”的创造与提升上。所以,对艺术语言的深度挖掘、新提示、新动力、新语言、新生长性,是我们判断、评选参展艺术家的基本考量。同时也注重能够说明这代人独特存在处境和行为方式的艺术家,包括他们的思考力;对问题的敏感力;将思想转化为艺术语言的能力;对艺术、对生活、对未来的态度;以及对社会时代人的影响力等多维度因素的考量。这能,更能帮助我们认识其作品“艺术”的部分。

在研读他们作品的过程中,我们一直在问自己提问,是怎样的社会状态激发了他们的价值取向、艺术方法和趣味?在一个危机了欲望、活力、甚至什么奇迹都可能发生的、极具实验性的国度和社会机制里,我们用信这是激发艺术创造力的并自空间。尽管人语艺术家也存在完整个人价值取向的问题,展览中的作品并不完美,但更重要的是,突出的创作案例,由他们可以从这些作品中,看到对当下文化语境以及文化自主性,在新一代艺术家作品中的反映。也看到中国当代艺术对世界艺术展示新思维的概况。

青年艺术生态,是由丰富的“艺术物种”相互的比照与碰撞所构成,在相互碰撞中,产生新的思维,为适应新环境的变化,由各部分共同奉献,滋生出新的种类和力量。在碰撞中的智慧,经常是时气候变化最敏感,又是基础而脆弱的群类。它存在于不同物种之间的碰撞,与成熟物种一样,既与历史发生着曲折联系,又对现实和未来,也有对未来的判断,正是这些现象更留得后,渐露深厚的时代特征。在“艺现场·未来展”艺术生态群中,发挥着特有的作用。

此次“艺现场·未来展”成功举办了首次以一个学院为平台的国际艺术双年展,也是“艺现场·未来展”CAFAM 双主题展”。今年又推出了关注青年艺术家的系列展览“艺现场·未来展”,并拟定为每两年举办一次。这样,中央美术学院美术馆,除了两个自主策划的学术展,以应对当代新旧文化的挑战,对艺术生态的考察,为当代艺术人和思考,为当代语境中的中国艺术教育发展。建构一个连接学院与学院之外的鲜活艺术生态交汇的管道。这两个系列展览,通过展览、专题性研究展、国际交流展及相关活动,体现了兼容并蓄、开放包容、多元发展的艺术生态的建构与判断。

序言

中央美术学院副院长
2012 年 6 月 3 日



CE

A trend in recent years has attracted our attention, thus led to our first exhibition "Sub-phenomena: Report from Art" was born. The youth art ecology may lead to depth study, e.g. Art at a time featuring new national cultural, economic and cultural patterns, like Chinese is conventionally considered "overwhelming western" is any difference in the way of considering tradition, values, academic knowledge, and social space from reality artists. Now the new media is reflected in the nation is a time with flattened culture and fragmented again and growing sub-cultural phenomena and the creative and transform. And what is the key to plumb the all these require our re-consideration on "Art and in the core of art."

In academies and their museums, the exhibition must consider: These artists are of different produced from artistic academies and inherited the they have achieved in the broad art world before it will provide valuable parameters for studies on the between cultures inside and outside academy, as well as implication on conflicts between Chinese art education

to the above mentioned issues, the exhibition focuses on the ecology of contemporary young art, analyzes early and future Chinese artistic tendency, in order to special "artistic expression" of the new generation relate to the contemporary world, and how such in their art. Therefore, our curatorial team has agreed to emphasize "field investigation", "value of document", "temporary context" and "the sense of future" and set it and a "catalyst".

Based on extensive observation and compilation of over 80 domestic and overseas curators, critics, artists, initiators paying attention to the creation of young generation of Chinese young art by nominating about 300 age of 35 who were born after January 1, 1977, and art for nomination. Based on their nominations, we set using of experts and critics both at home and abroad, study and discuss on the nominated artists and works, creativity and the phenomena that might impact the it. After intensive discussions, the team selected new artists for the exhibition. The discussions also led to the Growth, Self-Media, Micro-Resistance, Otaku Space, the six keywords in the show's visual language, which his exhibition.

In our curatorial efforts, we have striven for multiplicity and inclusiveness. We attempt to go beyond our individual curator's perspective to understand and respect the individual convictions, exploration and experimentation of these young artists, especially from their own points of view. There are two essential modes of experimentation: the first is experimentation within a particular artistic tradition; the second is experimentation outside the artistic tradition. Experimentation within an artistic tradition is an exploration of its disciplinary, intrinsic language and style; experimentation outside the artistic tradition emphasizes the clashes between the younger generation and existing artistic systems or boundaries. These two modes of experimentation revolve around the internal and external elements of tradition, and the results embody a certain revolutionary facet. For the complexity of these internal and external elements, outstanding artists recreate and enhance the "artistic language" in their creations. In this sense, the exploration of artistic language, innovation, creativity, experimentation and the perspective of future growth are the criteria for our curatorial assessment of artists for this exhibition. Meanwhile, we focus on those artists who can manifest the existential circumstances and modes of behavior of today's generation, including their self-reflection, their sensitivity to current problems, their ability to transform ideas to art language, their attitudes towards art life and the future, and their influence on the contemporary artist. These will help us to identify the "artistic" part in their works.

We may ask: what kind of society has triggered the choices of values, creative philosophies and aesthetics of these artists? In a society that embodies such inner vitality, impetus, desire and an experimental space where all forms are possible, we believed this is a shared space of cohesion and artistic creation. Although the exhibited artists need further improvement on their own values and their works are not perfect and fall short on being original and pioneering artistic creations, we still could find out in their art works our specific cultural nutrition and the autonomy of culture in our times. This gives us an opening into the new philosophy that Chinese art will bring to the world's art scene.

A healthy art ecology consists of mutual companion and reflection by rich "art species". All the "art species" grow up in the relation of mutual reinforcement and neutralizing. In order to adapt to environmental changes, new species and energy generate with the help and contribution by other species and different parts of the ecology. The sub-phenomena of art ecology are always created by the species that are most sensitive to the environmental changes and most easily ignored. They exist in the area between other matured species. Like other matured species, they not only reveal their circuitous relationships with history and their sensitivity toward the present, they should also suggest a judgment about future. There lies a profound cultural background and genes behind these phenomena, which play an special role in the whole "art ecology".

Last year, CAFAM Art Museum successfully held "The 1st CAFAM Biennale: Super-organism", the first international biennale based on academy. This year, we launch "CAFAM - Future" exhibition, a serial exhibition focusing on young

artists which is planned to hold twice a year. Consequently, CAFAM Art Museum has created two main independently-organized academic events in order to deal with the challenges erected by the contemporary cutting-edge culture, intervene in and contemplate on issues relating to artistic history and cultural history in contemporary context, as well as to build up an international platform for artistic communication and a channel to integrate with the energetic art ecology outside academies for the development of Chinese art education in contemporary context. These two serial exhibition events, together with the exhibitions for teaching, the exhibitions for academic research, the exhibitions for international exchange, and other relevant activities, express the inclusiveness of our attitude, and our academic judgement and cultural standpoint.

Xu Bing

Vice-President, China Central Academy of Fine Arts

August 3, 2008