

媒介的造型

——2015-2016上海大学美术学院年度展

THE MODELING OF THE MEDIUM

2015-2016 Annual Exhibition hosted by The Fine Arts College of Shanghai University

主编：丁小琪

2015 - 2016

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媒性的造型

——有关 2015—2016 上海大学美术学院年度展的策展对话

上海大学美术学院院长 | 汪大伟
中国美协理论委员会副主任 | 尚辉

当代艺术的观念化、图像化与媒介化对既有的造型艺术和美术教育形成巨大冲击，当代中国美术教育是随此种潮流而完全改变教育模式，还是坚持以造型艺术教育为中心而进行适度的当代性探索？这关涉的不仅是当代中国美术教育的核心问题，而且是未来数十年中国美术发展的大局。就当下中国美术创作而言，虽不乏众多纷杂的观念、流派与风格，但仍缺乏有至高艺术水准、能够真正立足于艺术史的高峰力作。就当下中国美术教育而言，美术教育是提供一种基本方法，还是施教某种观念、风格、学派？对造型艺术水准与造型艺术教育基本方法的追问，让我们回到造型艺术的本源与本体、回到造型艺术的语言与精神、回到造型与媒介的关系等问题的探讨。

当代中国美术教育已成为人们极为关注的社会问题之一。有鉴于此，上海大学美术学院于 2016 年 3 月举办“媒性的造型——2015—2016 上海大学美术学院年度展”，展览分为“本体与本源”、“语言与精神”、“媒性的造型”3 个部分，以期对当代中国美术教育、美术创作的造型诸问题展开研究与探讨。本次展览由上海大学美术学院院长汪大伟任总策划、中国美协理论委员会副主任尚辉任学术主持，上海大学中国书画研究中心主任丁小真任策展人，并组建专业策展团队，展出了全山石、方增先、陈家泠、张培础、王孟奇、卢辅圣、王劫音、仇德树等院内外共 45 位艺术家各种媒介的作品 98 件。就本次展览的主题，展览总策划汪大伟与学术主持尚辉开展了对话，对涉及的相关学术问题进行了深入研讨。

一、从水墨向度到媒性的造型

汪：上大美院的年度展，我们已经做了 3 届。关于年度展的题目，当时我们希望就学院的造型展开讨论。因为美术学院是以“造型”作为基本语言构架所有专业的，只有在对造型的认识上有所突破，才能真正对整个教学的发展起作用。20 世纪 70 年代末 80 年代初对造型的反思和讨论，曾引发了学院教学上一系列的改革。现在，我们有必要对造型进行重新的解释，以此来推动整个美术教育的改革。我们发现前 3 届年度展全都是围绕着造型的问题，并从不同角度进行了讨论，例如“视觉的维度”与“形象的对视”，

但这 3 届都没有涉及真正的绘画本体及本体的造型。这次，学术委员会再度提出，希望能够就对造型的认知和造型的再理解进行一次讨论，可以从设计角度、水墨角度，或者国油版雕各种传统角度来谈造型，甚至也可以从视觉艺术角度来谈。不过，我们一直没选到一个合适的契机来发力。而“水墨的向度展”正好提供了这样一个合适的机会，那么今年的年度展能不能就以水墨作为媒介载体？从这个角度切入，对造型进行再诠释，希望能够给今后的美术界、美术教育界提出一个思考。

以前我们讲造型，是把造型语言变成终极目标。现在是传播的时代，更多的是如何把造型跨入视觉传递和视觉传达，这是一种视觉传播的概念。所以从造型语言到视觉艺术语言，实际上是时代的必然，但是这个技术路线怎么走？我们该如何去探讨这样一个课题呢？

我们不妨从两个层面去思考：第一个层面是原有的造型作为学院派的基本语言所起的作用。在我们这个时代，造型不是一个终点，我们应该在重视造型的同时考虑到传播、传达的概念，从而转换成视觉语言，即怎样成为一种视觉传播的语言。第二个层面是有关水墨方向，从传播来讲，它不仅是媒介的传播，而更可能走向空间的传播。我们要从水墨作为一个基本解释的切入口，来解释这样的一种关系，这便能够让我们看到水墨的无限可能性，特别是走向当代的可能性。我们以往讲当代，更多的是指表现内容的当代性，但对绘画语言本身是否具有当代性、绘画本体如何能够成为当代性却没有太多的思考。如果我们要让水墨走向世界，使它成为一个世界艺术语言，这就涉及绘画语言的当代性课题。

现在我们除了要讲出自己的故事以外，还要打造国际的水墨语言，应该有语法、有章法、有传播的渠道和独有方式，我认为我们在上海一定能够做到这件事，成为国际水墨的一种研究方向。我们绝不是简单地请几位老外来画水墨或者把画拿到国外去做展览就称为国际水墨，而是要真正探讨水墨的语法、章法、传播渠道以及传播方式，这样才能得到西方文化的尊敬和认同。

尚：关于对水墨的认识，汪院长已经讲得非常透彻了，我非常赞同，这也是我为什么一定要做国际驻院水墨工作室的一个基本思

考。传统水墨在和国际交流的时候，因为有一种文化上的隔膜，很难被西方文化所解读、所认同。包括最著名的几位汉学家在内，实际上并不完全理解笔墨语言，原因是对中国画的理解还是隔了一层。做国际驻院水墨工作室最根本的初衷有两个方面：一方面是如何通过现代水墨的概念，让国外艺术家通过这样一个平台更深入地了解中国文化；另一方面，我们今天对于油画或者刚才谈到对造型的一些理解，都是我们对西方文化的一种认识。但国外艺术家是不可能这么深入地去认识中国绘画的。一个重要的原因，即他们不从事水墨媒材这种创作，所以通过国际驻院水墨工作室计划这样一种教研方式，能够让更多国外艺术家从事水墨媒材的创作，通过这个媒材再上升到理解中国画、理解中国文化的层面。这样两层意思才决定了我们要扩大国外艺术家来尝试水墨试验的可能性。

这种前瞻性或者穿透性的眼光，取决于我们对事物历史的认知度和认识的深刻性。中国文化有这么高的高度，中国画又是中国文化审美的载体，而这样的一个载体，终究有一天会得到世界的充分认同，我们可能走得稍稍早一步，对他们可能会有一个先导性的影响。这次年度展，应该把这两个思想结合在一起，但并不完全局限在水墨上，因为上大美院是强调造型的，还有油画、版画、雕塑、设计以及新媒体艺术等，所以今天我们要用开放的眼光办这个展览。当然水墨可能会多一些，但并不局限在水墨领域里面，要把我们学院其他领域里优秀的老师和学生作品都能纳入进来，给他一个新的思想，让他们据此创作。

尚：我认为这次年度展览应该回到造型问题上来。如何理解造型，本身就是见仁见智，但也有一个基本认知。现在对图像时代的造型理解常常是迷失的。因为对造型缺乏深刻理解，所以当代绘画的造型缺乏关于人内在东西的表现。造型是人对自己形体的理解，是一个再造的过程，充满了对人的形体和本体的理解，而没有这样的理解就没有绘画造型。譬如，前不久我们看到“写实油画十年展”，即便是中国当代最优秀的写实油画，也都存在画表象的问题。真正的造型是艺术家重新再造形象，是视觉与精神性合一的形象。精神性并不是现代艺术才有的概念，实际上从写实绘画表现宗教绘画时就开始了，可惜这一点西方人自己都忽视了。这

个造型，我认为当代西方也已经少见。我们今天的美术创作，都没有很好地谈造型，也没有很好地谈精神，我们表现得过于自我化、风格化，其实我们画的是一种表象的东西。

这次展览的主题应当确立为媒性的造型。我们对当代艺术的理解，仅仅认为当代艺术是通过现成媒介介入现实的一种艺术创作方式，注重对社会宏大问题、社会体制的发问与批判，注重艺术表达的观念化创意，却忽略了对于媒体造型特征的探索。当代艺术如果没有媒体，没有把造型语言容纳进去，就和既成的艺术史发生了断裂。我们希望这种前瞻性的思考，能够首先通过年度院展呈现出来，第一要强调造型特征，第二要强调造型的媒体特征。谈到造型，一方面关乎我们自己对造型理解的问题，另一方面在这种理解的基础上，能够把媒体的概念融入进去。当代艺术媒体的扩大，与我们生活在自媒体时代密切相关。我们能否把媒体语言和媒体语言的造型性特征融合在一起，这就是我们展览的基本策划理念。

我们要通过造型的媒介特征或者是造型的媒性特征这样一个主题告诉大家：造型艺术应以造型为根本，通过不同艺术家和不同时代对媒体的理解和再造，使造型问题得到不断延伸和发展。

二、美术馆——造型的空间实验室

汪：我从第一届年度展就讲空间改造，目标不是传统意义的美术馆，而是造型的空间视觉实验室。把所有想象力放到空间中加以体现，来证明自己原有的想法与实际空间距离有多远，这是我们学院的造型空间实验室的概念。

尚：这次我们要把造型空间实验室做得更完善一点，在做展览的同时，把美术馆的形象和展出场所进行更新统筹，进一步将自己的视觉空间改造好，做到专业和精致。说到媒体交互的问题，现在没有陈列藏品，而是通过媒体的交互性，将以前重要的学术展览通过这个重要的平台展示出来，这是美院美术馆长期陈列的一种方式。这个方式还可以在上大美术馆以及网上美术馆展出，那么美术馆的实体空间和网络空间就都具备了。

汪：第一步是要构架，现在这个基础已经有了，问题是如何让视

觉统一起来？

尚：也许将空间改造好就是一件很好的作品。这是第一件要做的事情。有了这样的空间后，我们再来推敲选哪些艺术家的作品，要放在什么空间里面，那这个展览就有经典性了，至少能够实现造型媒介性的特点。

汪：对，应该围绕着造型，将对造型的理解、造型在空间中的创意思法，在这个空间中做一个实验。或许年度展不单是一个展览，还可以引入一些工作室计划，做一些展览铺垫。

尚：水墨的造型和水墨的空间意识。

汪：空间意识造型，或者做成水墨装置，都可以。但要回答这个问题，回答清楚了就进行展览。其实，造型的媒材性和造型的精神性又可以做两个独立的展。

尚：这次展览应划出三个板块。首先是造型的本体和本源，其次是造型的语言和精神，最后才是媒性的造型，我们以最后一个来命名，并强调这个是属于当下的，但如果前两个问题没有解决好，那后面也就很难做，所以这次三个板块要循序渐进。

汪：是的。造型不是造一个型，而是对空间的理解，是在空间所占据的位置关系。因此造型不是真实对象的再现，而是艺术家对体量空间的再造与创造，并在空间注入精神。所以，我们对造型的理解，实际上就是造型与空间的一种关系问题。

尚：谈到空间，首先这是一个物体，要从内到外注入，四周要想到空间的问题。但如果把空间当作一个活的生命肌体，又完全不一样。在文艺复兴时期，不能画普通人，只能画神，那神性的东西就有了精神性。在某种意义上，艺术的世俗化带来的负面影响，就是画得缺乏精神性。我们要把对造型本体的理解、对造型精神性的理解以及对媒材和造型接口的理解整合，这是展览的基本构架，确定好之后，再找对应的美术家。通过这个展览，我们需要解决这两个模糊的认知：造型不是图像；造型不是真实空间的再现。

汪：第一个方面是对造型的回顾；第二个方面是确立当代造型的价值；第三个方面就是我们的路径方法。这三方面正好分别契合

现在上大美院的长廊、美院的大厅和雕塑大棚的空间特点。美院长廊以文献为主，主要回顾历史上我们对造型的认识和观念；美院大厅主要展示当代重要画家的作品，对应造型的精神性；雕塑大棚的空间适合装置和影像，它们相对独立而又彼此相连，形成一个有机的整体。

三、展览提出命题的价值与意义

汪：谈到对这次年度展的期望，我们的想法不谋而合。第一、第三个分主题和我们整个年度展三个模块之间的演绎及内在逻辑联系这方面还要再做工作。另外还有寻找作品，包括通过分组题的演绎，往上主题演绎，往下形式演绎，再往下就是展项及展项与主题的关系。而我们现在缺少的就是展项环节。

第二个分主题缺少的是问题意识。我们提到学院的造型，实际上是想追问：当下作为学院造型的意义是什么，为什么现在还要提这个问题？因为在老的体系下，我们对造型有一个固定诠释，而这个固定的诠释与当代美术教育并不匹配，因此会形成一种混乱。而这种混乱造成了什么呢？有的放弃了造型，有的对造型进行了曲解，或者有的把造型概念化了等。这就是我们现在重提造型的意义。

通过这次展览，我们不做任何结论，而是提出问题，从而一石激起千层浪。我们不在乎人多，重要的是要找到犀利的、能够引发话题的问题。我们不要把年度展看作一个简单的展览，而是看成整个系列性的活动，包括以后持续的发酵，围绕这个话题而引发更多的探讨。

尚：我们的目的不是要落实到一次展览上，而是要落在过程上、发酵上。如果发酵好了，展览就成功了。第一，学院提供的是路径和方法，有了路径和方法后，总能找到自己的个性，也总能找到当代艺术的时代性。因此，我们是通过展览重提学院的造型问题，也就是今天美术教育发展到了一个十字路口，何去何从的问题，那还是要回到方法和路径上来。第二，从主题到展览的落实，中间最重要的就是学术思想要落地。因为造型问题是个传统问题，今天这个问题更多的只是一种概念，当然也有一部分误区。我们

要重返经典，重返造型。第三，美术馆内部造型的改造。将展览空间尽可能改造得理想一些，能够在大家心目中真正地树立起鲜明的造型艺术的空间试验室形象。

另外，还有一个议题，就是从主题到画家之间的途径是什么？比如说我们谈到第一部分本体和本源，即可以从欧洲文艺复兴时期，甚至在古希腊、古罗马时期，找一些个案，以此做个文献展。不同的媒体在解释同一语言的时候，因为具体语言不一样、个性不一样，从而产生了一些区别。当下我们的表现题材弱化了艺术作品的精神高度，太混同、等同于日常生活了，这是我们在教学和创作上都忽视的问题。那么，能不能把这些问题通过展览和选择的艺术家展现出来？

汪：这样很有意思。我们应该考量所有放到国际美术史的经典，一旦考量成熟，我们自己的空间也出来了。其实倒过来也一样，比如陈老莲一点都不输给马蒂斯。所幸此展最终确定了三个分题，即：本体与本源，语言与精神，媒性与造型。并且讨论了美术馆的空间改造，文献展的相关内容，艺术家及其作品的选择以及新闻发酵等问题，这些都很有意义。

尚：实际上我们探讨的就是路径和方法，是美术学院究竟要带给大家什么。而第三个板块实际上就是在当代艺术观念的视野中，如何体现对于传统造型语言和精神的一个回应。美术学院同样教授当代艺术，但并不是教当代艺术的一种修辞方法，因为当代艺术同样也要靠媒介去处理，那么在媒介的处理上该如何回应造型空间以及语言与精神的问题？值得大家思考。这种造型和空间不是图像，也不是对现实空间的再现，而是艺术家想象重新创造出来的艺术形象，这是一种智慧。

结语：中国当代美术的问题在于我们常常误解、曲解造型，没有正确认知绘画艺术之本体性。这是整个当代中外美术教育的方向性问题，也是中国乃至世界艺术界必须探索回答的大命题。所以我们希望能通过这一届的年度展，把造型这个问题提回来，对造型这一概念进行全新而深入的解读，使其具有当代内涵，真正与当代美术衔接，这也是对当代性的一次再认识。

The Modeling of Medium

—Dialogue on Planning 2015-2016 Annual Exhibition by College of Fine Arts, Shanghai University

Wang Dawei, dean of College of Fine Arts, Shanghai University
Shang Hui, vice-director of Theory Committee, Chinese Artists Association

The conceptualization, visualization and mediumization of contemporary art have exerted immense impact on the existing modeling art and art education. Shall we change the educational pattern of present Chinese art education so as to comply with this trend or shall we persist in modeling-centered art education while making moderate explorations on the contemporaneity of art? The decision involves not only the core issues of the contemporary art education in China, but also the overall situation for the development of Chinese art in the decades to come. As far as the present artistic creation in China is concerned, though there is no lack of concepts, schools and genres, there is a shortage of masterpieces. In view of art education in China, is it a basic way, or an instruction of certain concept, genre or school? The reflection on modeling art level and basic way for art education drives us to probe into the origin and noumenon, language and spirit, the relationship between modeling and media.

Art education in present-day China becomes a social concern that attracts much public attention. In view of this situation, Fine Arts College of Shanghai University held “Media-modeling——2015/2016 Annual Exhibition” in March, 2016, which falls into three parts namely, “origin and noumenon”, “language and spirit” and “Media-modeling” in an attempt to trigger the study and discussion on such issues as art education in present-day China and modeling in artistic creation. Wang Dawei, dean of Fine Arts College, Shanghai University, acts as general schemer while Shang Hui, vice-director of modeling, Chinese Artists Association, is engaged as academic anchorman. Prof. Ding Xiaozhen, director of research centre of traditional Chinese painting, Shanghai University, is appointed curator, responsible for organizing the exhibition team. During this exhibition, on show were 98 works from 45 artists, including Quan Shanshi, Fang Zengxian, Chen Jialing, Zhang Peichu, Wang Menqi, Lu Fusheng, Wang Jiyin, Qiu Deshu, etc. Prof. Wang Dawei and Prof. Shang Hui held a dialogue on the theme of this exhibition, which touched on the related academic issues.

I: From ink painting to media interfaced modeling

Wang: We have held three consecutive annual exhibitions. As to the theme for each year, we expected heated discussion on it. As “modeling” is the fundamental linguistic framework available for all the specialties in Fine Arts College, only by making breakthroughs in the understanding of modeling can we really promote the whole teaching. The introspection and discussion on modeling at the end of 1970s and the beginning of 1980s incurred a series of teaching reforms in Fine Arts College. Now it is necessary to make the new interpretation on modeling so as to drive our reform in art education. Centering around the issue of modeling, the previous

three exhibitions triggered the discussions on this issue from various perspectives, such as “visual dimension” and “graphic confrontation”. However, the three exhibitions didn’t touch upon the issues of painting noumenon and modeling of noumenon. For the exhibition of this year, the academic board of our college expects another round of discussion on recognition and reinterpretation of modeling from such perspectives as design, ink washing, traditional Chinese painting, oil painting, engraving, even from visual art. But we have not found a proper topic to initiate the discussion in the previous three exhibitions. Now “ink washing dimension” exhibition offers us such a suitable chance. I wonder whether we can take ink washing as the medium. From this angle, we may reinterpret the issue of modeling provoke thoughts for the future art field and art education field.

When we involved in the issue of modeling in the past, we tended to take modeling language as the terminal goal. In times of dissemination, what we should do more is how to turn modeling into visual transfer and visual communication. This is a new concept for visual transmission. Therefore, from modeling language to visual art language, it is the trend of our times. But what technical route should we follow? In what way should we probe into this theme?

We may start from two respects. Firstly, the role of the intrinsic modeling as the basic language of academism. In our times, modeling is not a terminal point. While focusing on modeling, we should pay close attention to the concepts on dissemination and transmission. That is how to transform a visual language into a language of visual transmission. Secondly, the issue concerns ink washing technique. From the angle of dissemination, ink washing is the media transmission, and it will evolve into spatial dissemination. We will take ink washing as entry point for interpreting such a relationship so that we may see the infinite possibility of ink washing, the possibility of contemporaneity in particular. When talking about the contemporaneity, we refer more to its content, but pay little attention to the issues whether this genre is of contemporaneity to painting language and how painting noumenon acquires contemporaneity. If we intend to make our ink washing painting to be accepted by international artistic circles and to be a world art language, we will have to deal with the issue of contemporaneity for painting language.

Apart from telling people our intention, to make international artistic circles admit ink washing painting, this genre should be imbued with grammar, art of representation, transmitting channel and unique features. We are sure that Shanghai’s artists can achieve this target and make this city the centre of international ink washing painting. In practice, we don’t mean to invite several foreign artists to

draw ink washing paintings or hold a few exhibitions of ink washing painting at abroad, but to explore grammar, art of representation, transmitting channel and modes for this genre. Only in this way will ink washing painting command the respect and recognition from Western artists.

Shang Hui: Prof. Wang has made a thorough elaboration on the issue of ink washing painting. I quite agree with his view. That is the reason why I endeavor to build a studio of ink washing painting for foreign artists. When we carry out international communication, there exists a cultural estrangement for Western artists to interpret and admit ink washing painting. Even the renowned sinologists do not fully comprehend ink washing language on the grounds that they do not acquire adequate understanding of traditional Chinese painting. The construction of the above-mentioned studio is based on two considerations. Firstly, how to enable foreign artists to get more knowledge of Chinese culture with such a platform provided by ink washing painting. Secondly, our comprehension of oil painting and modeling stems from our knowledge of western culture. However, foreign artists cannot acquire full understanding of Chinese painting, as they are not engaged in creation with ink washing technique. Our intention is to enable more foreign artists to take fancy to this genre by means of the said studio. Through ink washing painting, they will comprehend the connotations of Chinese painting and culture.

This foresighted vision is based on our historical awareness and our cognitive profundity. Amid the extensive and profound Chinese culture, traditional Chinese painting is one of the aesthetic carriers for such culture, a carrier that will be admitted by international artistic circles one day. If we take proactive step, we will infuse it with pilot influence. The exhibition for 2016 should mingle these two concepts together. Yet the focus is not completely laid on ink washing painting, but also on other genres such as oil painting, wood block, sculpture, design and new media art, etc. So we hold this annual exhibition with open vision. Of course, ink washing paintings are more on show. The excellent works of our teachers and students in our college have been admitted so that they may be inspired with new concepts for their artistic creation.

Shang Hui: It seems to me that this annual exhibition should focus on modeling. Different artists will hold different interpretations on this issue, but they share a basic consensus. In the graphic times, people are vague in interpreting modeling. Short of adequate comprehension on modeling, some artists fail to represent human inherent traits in their modeling. As man's understanding of his own body, modeling is a process of re-constitution, imbued with the full comprehension of human body and noumenon, without which

there would be no painting modeling. For instance, after we visited "Ten-Year Exhibition of Realistic Oil Painting" not long ago, we share such a perception that there has existed the problem with portraying the silhouette, even in the excellent realistic oil paintings. The real modeling is the reshaped image by artists, image that integrates vision with spirituality. Rather than a concept in modern art, spirituality can be found in religious paintings thousands of years ago. It is a pity that Western artists are ignorant of this phenomenon. As to modeling, I think that it is rarely seen in contemporary Western painting. In our artistic creation, we also pay little attention to this issue, let alone the spirituality. What we represent is too much egoism and stylization. Actually we only show something superficial in our artistic works.

The theme of this exhibition should be named "intermediary remolding". To our interpretation, contemporary art is a kind of creation mode with which media get involved into reality. We put too much focus on major social concerns, on query and criticism to social system and conceptualized innovation for artistic representation, ignorant of the exploration into the features of intermediary remolding. Absent of media in contemporary art, we cannot admit modeling language to our creation and a breakage will occur in art history. We expect that the foresighted consideration will manifest itself in this exhibition. What should emphasize firstly is the modeling characteristics and secondly intermediary feature. On this issue, we should mind our comprehension of remolding on one hand, and infuse intermediary conception into our artistic creation on the basis of the comprehension. The extension of contemporary media is closely related with self-media in our life. Our basic planning concept for this exhibition is to mingle intermediary language with modeling features.

Through media features or intermediary characteristics of modeling, we bring forth a theme that artistic creation should be based on modeling technique and reforging of the media by different artists at different times will help to extend and develop modeling.

II: Art Galleries—Space Labs for modeling

Prof. Wang Dawei: During the first annual exhibition, I reiterated space alteration, aiming at building labs of modeling spatial vision rather than the traditional art galleries, in which an artist can unleash his imagination in such space so as to prove the gap between his intrinsic idea and actual space. Based on this concept, we have built the lab of modeling space in our college.

Prof. Shang Hui: We try to perfect this lab. In planning this exhibition, we have re-schemed the silhouette and exhibition section of the gallery. On the issue of interactive media, we have displayed

the objects, but exhibited the previous academic achievements on this platform by interactive media. This is a way for long-term display in our gallery, which may also be used in Art Museum of Shanghai University and on-line gallery. In this way, we have formed the real space and cyber space in our gallery.

Prof. Wang: The first step is to build up a framework, which we have acquired now. The next one is how to unify the different visions.

Prof. Shang: Perhaps the space alteration is a perfect product. This is the first thing we must do. With such space available, we may select the works and put them into the relevant space. Then this exhibition is marked by its classic nature, which is at least characteristic of modeling intermedium.

Wang: You are absolutely right. Centering on the idea of remodeling, we should build a lab on the basis of our interpretation of modeling and the innovation of modeling in space. In addition to the annual exhibition, we may also work out the plan for building studios which serve as the preparation for the exhibition.

Shang: How about the modeling of ink washing and space awareness of ink washing.

Wang: Space awareness of ink washing or apparatus of ink washing, both are ok. But this question must be answered before the exhibition begins. Actually, the media material of modeling and spirituality of modeling can be arranged into two separate exhibitions.

Shang: This exhibition will fall into three modules. The first one is for the noumenon and origin of modeling, the second one for the language and spirit of modeling and the third one for intermediary modeling. That we name this exhibition in the last one means our emphasis on the immediate issue to be dealt with. But if we fail to settle the first two items properly, we will find it rather hard to complete the last one. Therefore, we should cope with these three items step by step.

Wang: You are right. Modeling is by no means to shape a form, but to understand space, the ubiquity in space. In this sense, modeling doesn't mean remaking a real object, but reforging and creation of the massive space by artists and infuse spirit into space. So our interpretation of modeling is actually a kind of relationship between modeling and space.

Shang: Talking about space, we should first be aware that it is an object, moving from the interior to the exterior. If we take space as a vital organism, it will be quite different in nature. During the Renaissance in Europe, artists were only allowed to portray gods, but

not ordinary men, resulting in the spirituality for deity. In certain sense, artistic secularization incurred negative influence which leads to lack of spirituality for painting. So we should integrate the interpretation of modeling noumenon, of modeling spirituality and of the interface between media material and modeling. This is the basic framework of this exhibition. Once the framework is defined, we will select the corresponding artists and their works. Through this exhibition, we should clarify two vague cognitions. Modeling is not image making. Nor is it the representation of real space.

Wang: Three issues will be settled through this exhibition, firstly, retrospection of modeling; secondly, presentation of the value for contemporary remodeling; thirdly, discovery of the way to modeling. These three items just correspond to the special features of the art gallery of our college, our lobby and sculpture studios. Literature and documents are shown in the art gallery, focusing our cognition and views on modeling. In the lobby are displayed the works of the known contemporary artists, which comply with spirituality, while sculpture studios are suitable for apparatus and video shooting, which are separate but inter-connective, forming an organic entity.

III: Proposition Value and Significance of this Exhibition

Wang: In view of our expectation for this exhibition, our ideas are coincidental with each other. More efforts will be made for understanding the deduction between the themes of the first and the third sections and the three modules of this annual exhibition as well as the intrinsic logical relationship among the said three modules. Additionally, we have to seek for more artistic works. We will deduce the theme upward, the form downward and the relationship between the exhibits and the themes through illustrating the themes of the three sections. What we are short of now are the links of items on display.

What is deficient to the second theme is consciousness of problems. Talking about modeling, we actually intend to quest: What is the significance of modeling in fine arts college? Why is this question raised again? Within the original system, we have fixed interpretation on modeling, which, incompatible with the present-day art education, results in chaos. Some artists give up modeling, some misinterpret it and still some conceptualize this genre. That is why we have to reiterate the significance of modeling.

Instead of drawing the conclusion for this exhibition, we will try to find out the existing problems so as to arouse more discussions on this issue. We expect the incisive topics. We won't take this annual exhibition as a simple show, but as a campaign comprising of various activities which will trigger more explorations on this issue.

Shang: We expect the continuous effect rather than once-for-all show. If the theme of modeling continues to be effective, it means that we have held a successful exhibition. Firstly, our college brings forth paths and methods. With these available, we may find out our personality as well as contemporaneity of modern art. Hence we would like to reiterate the issue of modeling in our college. As our art education comes to a crossroad, we are at a loss for which way to choose. That is why the paths and methods are so important. Secondly, from deciding the theme to holding the exhibition, what is in-between is to yield academic ideas. As modeling is a traditional issue, it evolves into a concept at present. Of course, we have had some misunderstandings on this issue. So we have to return to the classics and modeling. Thirdly, the renovation of interior modeling of our gallery. We'd like to make the exhibition space better so that an ideal image of our space lab for modeling art will be presented to the visitors.

We still have another topic. What is the transitional pathway between theme and artists? For instance, when we refer to the noumenon and origin in Part I, we may acquire some individual cases from the Renaissance, even from ancient Greece and Rome periods to plan a literature exhibition. On interpreting the same language, different media may yield diversified results because of the specific language with different characters. The present-day expressive subjects weaken the spirituality of artistic works and mingle individual features, taking them as the elements of our daily life. This is the issue we often ignore in our teaching and creation. I wonder whether we can bring these problems to light in this exhibition.

Wang: It is an interesting topic. We may consult the classical works in international art history. Once the subjects for consultation are suitable, we will have our own space. In the other way round, Chen Laolian is not at all inferior to Henri Matisse. Three sub-themes are defined for this exhibition, namely noumenon and origin, language and spirit, intermediary and remolding. Moreover, we have discussed the space renovation for our art gallery. The contents related to literature show, selection of artists and their works and news fermentation—all these issues are of great significance.

Shang: In fact, what we deal with are the paths and methods. In a word, what will our college bring to everybody? As a matter of fact, the third module is a response to traditional remolding language and spirit. Students are imparted contemporary art in Fine Arts College but not a rhetoric method because the art is also dealt with by intermediary. How does the intermediary respond to such issues as remolding space, language and spirit? Such remolding and space are not realistic images. Nor are they the representation of real space. They are the artistic images reshaped by artists. This requires human

wisdom.

Conclusion: Contemporary art education in China often leads us to misunderstand and misinterpret remolding, short of the correct cognition of noumenon for art of painting. This is a directional issue for the entire art education, both domestic and foreign, as well as a proposition for Chinese and world's art circles to explore. Therefore, we expect that this annual exhibition will focus on the issue of remolding and interpret this concept in a new way. To endow it with contemporary connotations so as to connect it with contemporary art is a practice as important as a recognition of contemporaneity.

