



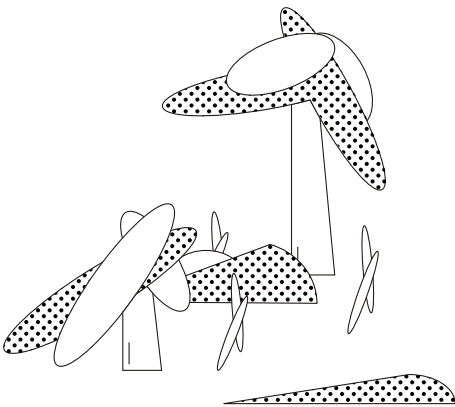
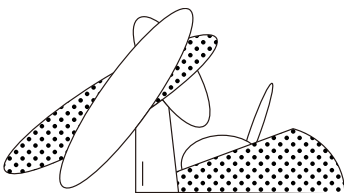


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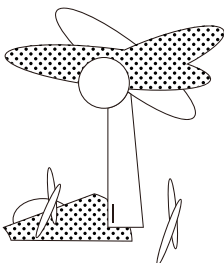


海花岛国际艺术邀请展

2020 OCEAN FLOWER  
ISLAND INTERNATIONAL  
ART EXHIBITION



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Editors:Wang Chunchen & Paul Gladston



世纪 / 浪潮  
THE TIDES OF THE CENTURY

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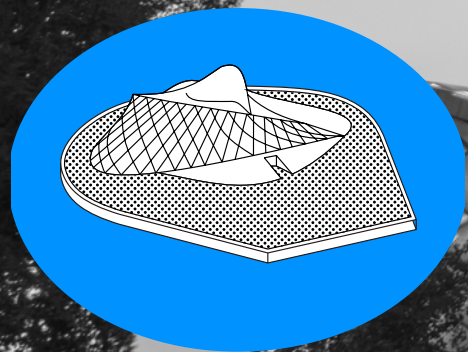
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# INTRODUCTION TO THE PAVILION





# No.1

Pavilion 1:  
Innovation Center  
一号馆：创新中心

入口

# No.3

Pavilion 3:  
Pavilion of  
Painting and Image  
三号馆：绘画影像馆

入口

# No.4

Pavilion 4:  
Pavilion of  
Art and Technology  
四号馆：艺术科技馆

入口

Pavilion 2:  
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二号馆：装置馆

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Pavilion 5:  
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Immersive Experience  
五号馆：沉浸体验馆

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Pavilion 6:  
Pavilion of  
Guest-of-Honor  
六号馆：国家馆

入口

Pavilion 7:  
Pavilion of Sculpture  
七号馆：雕塑馆

# No.7

入口

# Ocean Flower Island Museum

海花岛博物馆为一大型海上博物馆，由八座现代化单体建筑组成。作为海花岛项目唯一展示文化艺术成果的非营利性学术机构，海花岛博物馆秉承服务社会的宗旨，关注民众精神文明建设，旨在打造新型民营博物馆品牌。

Ocean Flower Island Museum is a large offshore museum funded by Evergrande group. It is composed of eight modern single pavilions. As the only non-profit academic institution that displays cultural and artistic achievements in Ocean Flower Island, Ocean Flower Island Museum adheres to the purpose of serving the society, pays attention to the construction of people's spiritual civilization, and aims to create a new private museum brand.

海花岛博物馆立足于多元文化发展，突出展示跨学科、跨媒介的文化艺术成果，内容涵盖艺术、科技等领域，通过运用独特的展陈方式及主题策划，开启多元文明的持续性互鉴与对话。围绕展览打造的艺术节、文创开发、跨界活动等配套活动将延续展览生命力、增强品牌影响力，构建海花岛全新的文化绿洲。

Based on the multi-cultural development, Ocean Flower Island Museum highlights the interdisciplinary and cross-media cultural and artistic achievements, covering art, science and technology, etc. Through the use of unique exhibition methods and theme planning, it opens up the sustainable mutual learning and dialogue of multiple civilizations. The art festival, cultural and creative development, cross-border activities and other supporting activities around the exhibition will continue the vitality of the exhibition, enhance the brand influence, and build a brand-new cultural oasis of Ocean Flower Island.

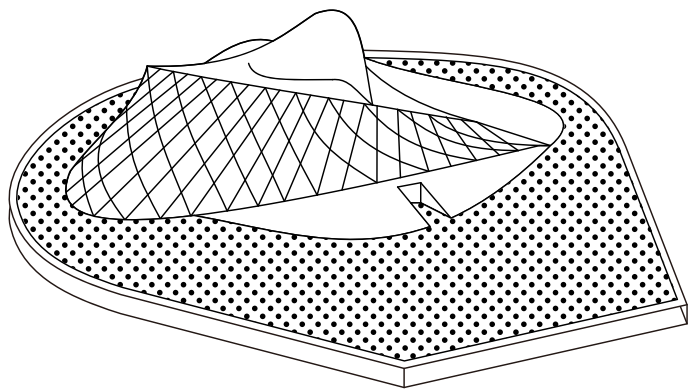
Pavilion 8:  
Pavilion of Art Brut  
八号馆：原生艺术馆

# No.8

入口



# No.1



## 1号馆\_创新中心

*Pavilion 1\_Innovation Center*

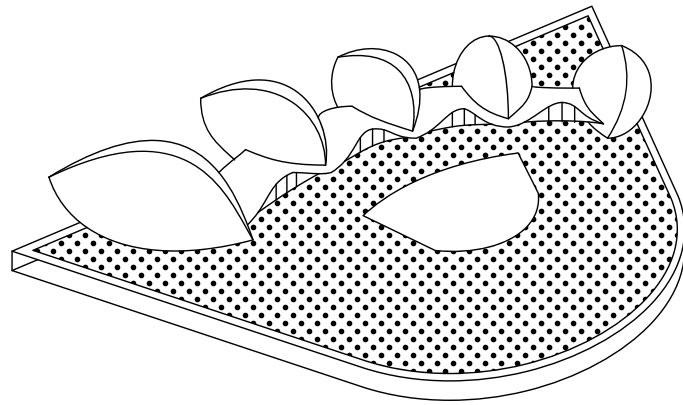
秉持“让艺术生活化、让生活艺术化”的理念，集结国内外知名独立设计师、非遗大师、青年艺术家和艺术机构作品，打造充满创造力的文创盛会。

场馆建筑面积 1550 平方米，内设问讯处、售票处等功能区。

*Adhering to the concept of "Making Art and Life Complementary", Pavilion 1 brings together the works of well-known independent designers, masters of intangible cultural heritage, young artists and art institutions at home and abroad to present a cultural and creative event full of originality.*

*With a building area of 1550 square meters, the pavilion is equipped with functional areas such as information desk and ticket office.*

# No.2



## 2号馆\_装置馆

*Pavilion 2\_Pavilion of Installation*

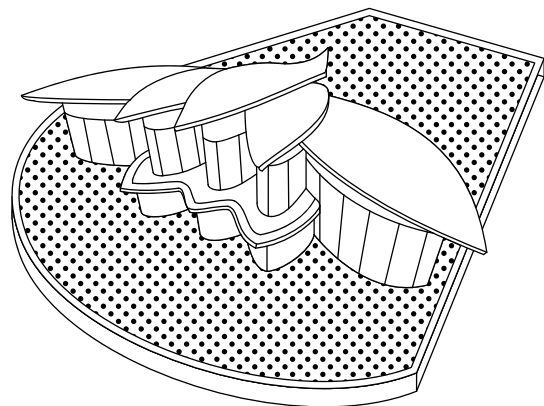
场馆集中展示艺术家驻地创作成果，展示作品以装置艺术为主，以全新的视听构造，带动观众感官的触觉。

场馆建筑面积 2712 平方米，内设咖啡厅、自助售取票功能区。

*Pavilion 2 is devoted to exhibiting the art works created on site, and the exhibited works are mainly themed on installation art which can stimulate the audience's sense of touch through brand-new audio-visual structures.*

*With a building area of 2712 square meters, the pavilion is equipped with a coffee shop and a self-service ticket office.*

# No.3



## 3号馆\_绘画影像馆

*Pavilion 3\_Pavilion of Painting and Image*

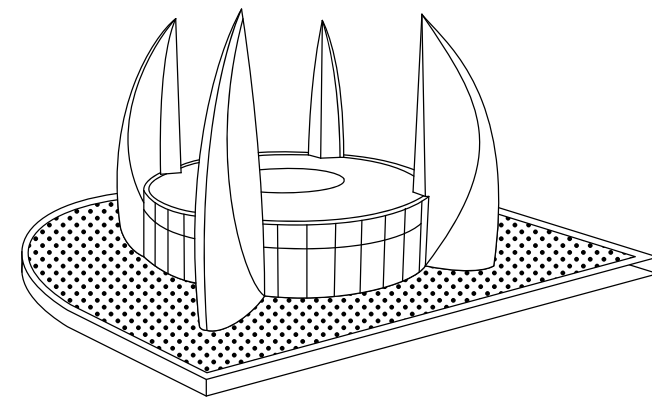
场馆集中展示当代绘画以及影像作品，展示空间分为两层，一层建筑面积为 3824 平方米，二层建筑面积为 1511 平方米。

馆内设有自助售取票功能区，馆外有小型户外广场。

*Pavilion 3 features the contemporary paintings and video works. The exhibition space is divided into two floors. The first floor covers a building area of 3,824 square meters and the second floor has a building area of 1,511 square meters.*

*There is a self-service ticket office inside the pavilion and a small outdoor plaza outside the pavilion.*

# No. 4



## 4号馆\_艺术科技馆

*Pavilion 4\_Pavilion of Art and Technology*

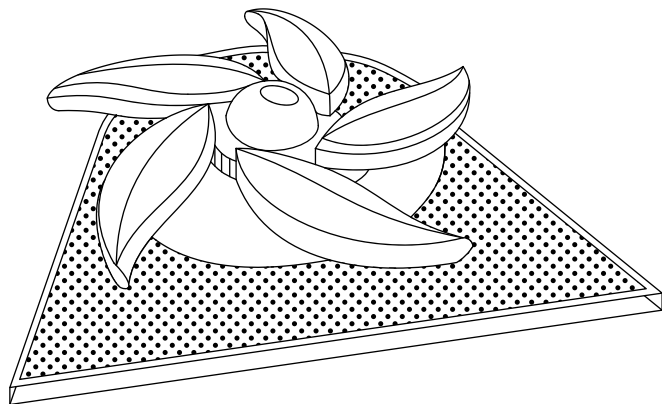
场馆采用 360° 环幕集中展示国内外著名多媒体影像艺术家作品，带来全新视听盛宴，让观众沉浸其中，效果震撼。

场馆建筑面积 1639 平方米，内设自助售取票功能区。

*The 360° circular screen in the pavilion displays the works of famous multimedia video artists both at home and abroad, immersing the audience in the new audio-visual feast with sensational effect.*

*With a building area of 1639 square meters, the pavilion is equipped with a self-service ticket office.*

# No.5



## 5号馆\_沉浸体验馆

*Pavilion 5\_Pavilion of Immersive Experience*

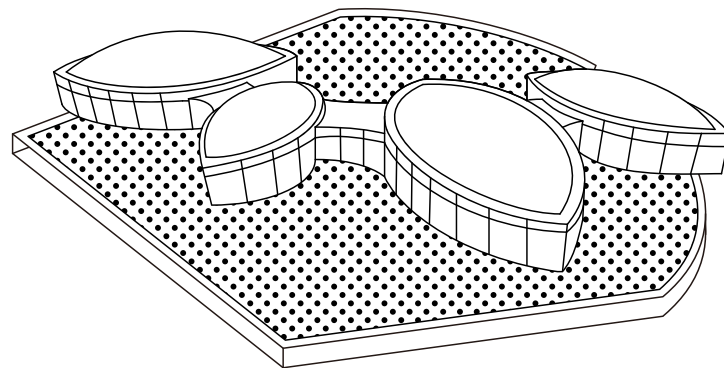
场馆以集中展示沉浸体验装置艺术作品为主。观众可近距离接触作品，深入感受艺术家所要表达的情感。馆内设有公教空间，定期举办各类型的公教活动。

建筑整体面积为 3057 平方米，内设自助售取票功能区。

*Pavilion 5 is devoted to installation art works with immersive experience. The audience can observe the works at a close distance and deeply feel the emotions the artist wants to express. There is a public education space in the pavilion, and various public education activities are held regularly there.*

*With a building area of 3057 square meters, the pavilion is equipped with a self-service ticket office.*

# No.6



## 6号馆\_国家馆

*Pavilion 6\_Pavilion of Guest-of-Honor*

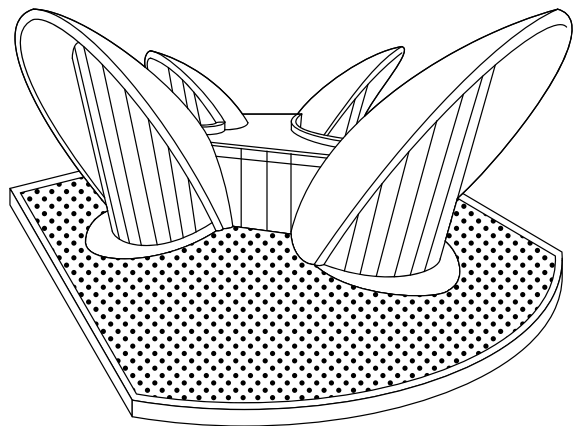
场馆集中展示不同国家、不同文化的形式多样的当代艺术作品，旨在通过艺术的方式与世界各国联结，促进全球文明的交流与对话。

本馆建筑面积 1499 平方米，内设自助售取票功能区。

*Pavilion 6 exhibits various contemporary art works from different countries and different cultures, aiming to connect countries around the world through art and promoting the exchange and dialogue of global civilizations.*

*With a building area of 1499 square meters, the pavilion is equipped with a self-service ticket office.*

# No.7



## 7号馆\_雕塑馆

*Pavilion 7\_Pavilion of Sculpture*

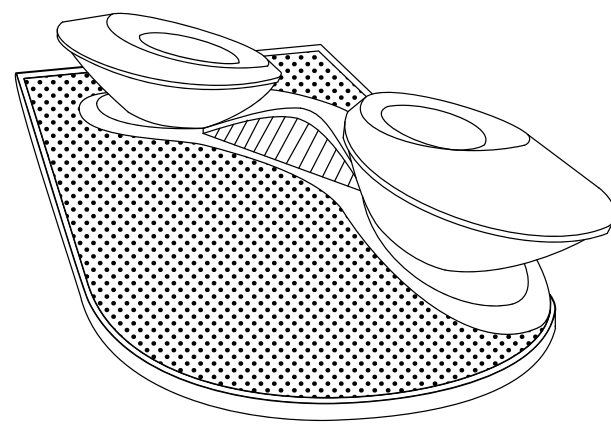
场馆主要展示雕塑形式的当代艺术作品，用三维立体的方式传达作品感染力。

建筑最高点超 28 米，展厅面积 1596 平方米，内设自助售取票功能区。

*Pavilion 7 is devoted to contemporary art works in the form of sculpture, conveying the appeal of the works to the audience in a three-dimensional way.*

*The building is over 28 meters at the highest point with an exhibition hall covering an area of 1,596 square meters, and there is a self-service ticket office inside the pavilion.*

# NO.8



## 8号馆\_原生艺术馆

*Pavilion 8\_Pavilion of Art Brut*

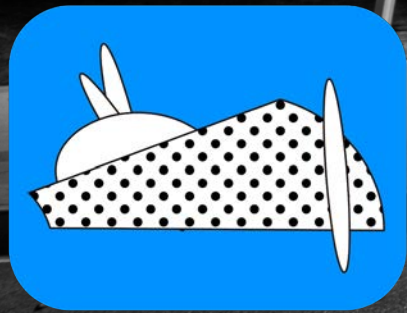
原生艺术馆是海花岛博物馆重要的组成部分，致力于发现中国原生艺术创新力量，推动中外原生艺术在展览、研究、艺术疗愈等领域的深度合作，以期为中国原生艺术搭建一个国际化的展示交流平台。

建筑面积 2203 平方米，内设自助售取票功能区。

*The Pavilion of Art Brut is an important part of the Ocean Flower Island Museum. It is committed to discovering the innovative power of Chinese Art Brut and facilitating the in-depth cooperation between Chinese and foreign Art Brut in such areas as exhibition, research, and art healing, with the hope of building an international exhibition and communication platform for Chinese Art Brut.*

*With a building area of 2203 square meters, the pavilion is equipped with a self-service ticket office.*







# 一个新世纪的浪潮： 全球化语境下的艺术作为

王春辰

展览主策展人，中央美术学院美术馆副馆长。

## （一）

艺术在整个人类历史的发展中占据着越来越重要的地位，发挥着越来越广泛的影响。艺术作为艺术，与人文学科、社会科学、自然科学具有同等的社会意义和价值。它走过了漫长的历史之路，来到二十一世纪，成为全世界共同感知的一个概念和对象。它跨越了所有的地域隔阂，成为共同观赏的对象；它不因时间的流逝而丧失它存在的意义。相反，越是随着时间的流逝，它变得越加深厚和被接纳。

今天的问题是，作为 21 世纪的艺术，它与之前的任何地域的、任何时间的艺术如何关联以及如何走向未来。我们常说，文化艺术是人类的共同文明，但在历史与现实中，某些文化、某些艺术又常常不被理解或感觉陌生、遥远，这是什么样的历史语境才造成的？在某种程度上，是我们还没有做好进入全球文化场域的文化心理准备，而我们今天又恰恰处在这样的一个全球化世界里。

在 21 世纪，对艺术的把握不仅仅是艺术哲学的概念问题，也不仅仅是艺术边界的界定问题，而更加是具体的、实在的、可以鲜活面对的艺术现场问题。应该说，我们要以更加超越局限、障碍的态度去看待今天的艺术概念的理解。作为总称概念的艺术，它表现为不同的历史形态、不同的媒介的存在，尤其是面对 21 世纪全球在场的艺术，它更是表现出共同的一种信仰和价值观，即作为艺术，它可以将不同的文化体联系起来，可以以艺术的方式让我们产生对话和交流。这种神奇的功能超越了其他形式的经济、政治对话，它的超越性和超验性无以复加，是其他社会政治经济活动所无法取代的、无可比拟的。事实上，自 21 世纪以来，艺术的国际对话和交流成为国与国之间最为密切、最为亲切、最为受欢迎的活动。这是国际上主要经济国最为重视的事情，它不再是单一的文化输出，它不是易货贸易，彼此交换之后各自拥有对方的物品，而是它变成了互动的理解、共同的情感沟通、彼此的信任对谈，同时又面对了共同的、类似的、接近的问题来展开彼此互信的交流、协商、甚或互辨。

在 21 世纪，艺术已经成为当代文明的表征，尽管它所指涉的内涵不尽相同，但它体现的价值和意义却是共有的，是可以分享的，是可以理解的，是可以增加对彼此的特殊性的理解力的。艺术是最不求同的活动，它虽共有分享，但却尊重差异和个性；它虽然来自有序，但更重视创新、创意、独特。艺术不提供具体的社会问题与课题的解决方案，但可以激活社会公众对之的关注、关心、反思，进而行动以改善之。艺术虽是视觉的对象，但它往往激发思维，促进思考，它将平常物转为思考的对象，

进而借物达意、喻指所是。艺术不仅仅是视觉审美的，它也呈现世界的多面性，坦露世界的复杂性，揭示景观社会的虚拟性。艺术固可以修饰厅堂，但它也直指心灵的澎湃和情感的跌宕。艺术固然追求形式美，但它也常常撞击灵魂，使自身成为精神的寄托。它固可以承载历史与传统，但它也可以平地起高楼、节外生枝，横空创生自己。艺术，起于手头，流布血液之躯，终需头脑智慧为之赋能、灌注生命。

在 21 世纪，艺术不再是小我的表现，而进入到公共领域，成为公共话题的对象；艺术不再是宅室的局促，而是广阔天地的畅翔，它上可九天揽月，下可五洋捉鳖——它之绝对精神是艺术之为艺术的崇高所在。在 21 世纪，艺术的神圣性重归人间。它集合了人类文明的所有而成就自身，它汇集了人类所有发明而与时俱进，它之实验与前卫都是人类之特征的表现和终极追求。艺术是多面体，它厚重、坚韧，故需要时时勤拂拭，不断迭代升级才能焕然一新；艺术就是艺术，它全然在于守成由心、扑面而来。

在 21 世纪，艺术不仅仅是艺术，它已然成为当代社会的体现，当代艺术成为艺术的所有。进而言之，又以全球艺术代称之。<sup>1</sup> 何以故？这是因为全世界的人们，已经将“当代艺术”作为社会进阶的代表，作为城市文明、乡村文明、国家文明、世界文明的写照。当代艺术跟进当代，继往开来，但着眼于此刻与未来，它畅想未知与可能性。当代转为全球，是因为人类共同生存于一个地球世界里，这是无法分别的一个世界，一个不可封闭的世界，它历经历史的磨砺，已经浑然一体，虽族裔人群不同，但生命的意义相同、生命的价值无异。语言尽可以不同，但当代艺术乃至全球艺术证实了我们的社会存在的共同性。这就是当代艺术作为形态的重要性之所在。

事实上，经过 2020 年之后，关于世界的认识会产生新的变化，包括艺术。艺术作为建构性的一种文化创造，具有普遍性和历史性，作为不同地域中的创造显现，已经消解了各种中心主义，无论东方中心主义，还是欧洲中心主义，等等，都是过去的思维惯性和历史遗痕。在今天，只有世界普遍主义，只有艺术的独立主义，它成为我们观察、体会世界的一种共识。因此，也可以说，艺术在今天的世界上更加具有功能性，不是减弱了它的社会价值，而是愈加强化了它的社会认同和普及。按传统的知识分类，我们有真、善、美（知、义、情）之分，即知识论、伦理学、艺术；而艺术是作为情感与美的表现，它确实如此，事实上也如此，但是经过现代历史的发展，艺术的进化已经远非如此归类和简化。它在某种程度上，已经具有知识学的内涵，也具有伦理学的人文关怀，同时作为情感的诉诸对象，不再单一的是日常情感的倾泻。它成为知识学；建构了一整套关于世界的无穷想象和自洽的表达方式；作为伦理学，它是人类文明世界的组成，是社会生态的有机单元；作为美学，它构建了全面的视觉知识系统，它来自世界的模仿，又超越于世界的描写，进而做情怀的表现，再转而发展到知识创想的观念表达，呈现为独立的第三空间的物化世界。艺术作为美学，它不再是简单的古典美学的表述，也不再单单是视觉形式的感知学，而成为综合的、多样态的、互为依存、但不相交的表达。它既可以是美学的非功利的视觉愉悦，也可以是极具社会性、政治性、矛盾性、超越性的行动方式和意见表达。

当代社会给予艺术的认定和功能大大地超出原有的艺术定义和范畴，艺术所具有的包容性、弹性以及内涵的矛盾性使得艺术成为当代生活中最具焦点的对象和方式，从而也成为日常生活的有机经验与见识。丰富的、多样的、矛盾的艺术可以极大地、强烈地、潜移默化地塑造一个当代人的视觉经验和世界感知，以艺术的方式即见证着多样性的世界、差异化的世界、想象的世界以及被审视的世界。以此论，艺术在此刻未来，会伴随着世界的一体化和相互依存，不得不放下隔阂而彼此相望、互证及对话。借艺术以明志、

言说是当今世界的共同话语，艺术是最能直接触及感知的动态方式，它即刻而至，瞬间言表，触动了我  
<sup>1</sup> Hans Belting, Contemporary Art as Global Art, p.38.

们的所有感官，它令我们越过画布、穿越时空，直抵海洋的彼岸，同时领受艺术于我们的馈赠、于我们的思索。

（二）

海南岛地处南海北端，据太平洋西岸最重要的航道上。地理位置优越，便捷与东南亚、南亚、东北亚、澳洲的交通往返，远至非洲、欧洲、美洲，亦是重要的位置。这也是为什么海南岛要建成最大的自贸岛的原因。

而海花岛地处海南岛西北部，傍依儋州，环海望岛而建，西向北部湾，海波不惊，气候适度，温暖宜人，有五指山阻隔太平洋台风，实属旺地。宋代苏东坡曾谪居此地，讲学明道，一时海内外贤达慕名而来，使儋州顿成诗书文墨荟萃之地，千年以来传为神话。今天，在 21 世纪，海花岛博物馆（美术馆）屹立在东坡书院近邻之处，与古贤文脉气息相连，仿佛是东坡邀约，接续前贤，回应悠悠的千古文脉，再造当代的新文化新艺术胜景。

海花岛博物馆处在这样重要的地理环境里，有理由以全方位的视角、全覆盖的领域，来作当下与未来的链接，无论是从哪里出发、到哪里去，它都是地球世界的一部分、一片海、一片云。而海花岛的兴起象征着这种新文化的开阔与开放视野，其人工建岛的壮举也恰恰是全球科技文明进步的体现，是当代全球化的见证和典范。进而，在这样的人工海花岛上兴建美术馆群，就是要将当代艺术至全球艺术能够具体化地呈现在海花岛上，以当代艺术的在场来宣示海花岛是世界之岛、全球之岛。

所以，在海花岛即将建成开岛以及海花岛博物馆落成之际，特别举办“世纪·浪潮：国际艺术邀请展”以示新气象的开局。“世纪”乃亘久时间之贯穿，迄于今而至二十一世纪，绵绵不绝；“浪潮”则意味着世界的潮涌潮落、生生不息，不断向前发展，由一个高峰奔向又一个高峰。“世纪·浪潮”是时空的构成，是天地间的运行，是我们在 21 世纪的行动状貌。

按计划，这项 2019 年启动的展览没成想遭遇了 2020 年突如其来的疫情，美术馆展馆的工期拉长，施工进度缓慢进行，展馆竣工的时间大大延迟。它应该在 2020 年 10 月开幕，但是受疫情影响，一再延后。即便如此，我们依然热情高昂地与世界各地的艺术家、机构沟通，用举办艺术展览来表达我们抗击疫情的信心和决心。来自世界各地的艺术家也都积极地响应这个特殊时期举办的展览，留下我们在历史特殊时期所表达的信念和乐观。从这个角度，我们可以说，当今世界是一个高度相互依存的世界，有着太多的人类挑战需要我们共同应对，艺术是支撑我们去应对挑战的事项之一。在此，“世纪·浪潮”带给我们的是更加思考扑面而来的世界变局与未来变化，并付诸行动。

（三）

参加本次展览的艺术家很有代表性。他们来自全球 24 个国家，从 1940 年代出生到 1990 年代出生的艺术家都有，代表了 20 世纪后半叶至今的艺术状貌。如果我们把这些艺术家作为整体的全球艺术来观看，就能够大致地了解 and 感受这个世纪的艺术变化和走向。

现在的艺术创作已经是全面的多元化，特别是向装置、影像、新媒体艺术方面发展。这种艺术类型

的产生与发展，既是艺术边界的扩大，也是现实世界的艺术展示空间的扩大，也与新技术、新科技的发明、产品有关。如果说社会在进步、在发展，同样地，艺术当随时代，也在形式上、材料上、器物上有了新的变化和发展。这在 20 世纪后半叶以来，尤为突出。伴随着大型展览、新建美术馆的大空间的出现，艺术作品的体量开始趋于放大，它既是空间扩大的需要，也是艺术本身在回应时代的变化而产生出的一种感知的扩大。所谓有多大的空间，就有多大的作品。艺术家在拓宽艺术表现的尺幅，他们将艺术创作的视角转向自然、社会场域，不再局限于案头、工作室这样有限的创作空间，也因此创造了新型的艺术类型和体量。这可以说是美学感知的扩大和放大，由艺术的平面性向三维的空间发展，由单一平面感知向综合的多维空间发展。对艺术的审美由视觉转向综合的全感知，声光电立体式的感知与感应都为艺术所探索、所表现。

这样的创作方法和思路在世界各地的艺术家当中都有表现，而且越来越受到普遍应用，参加本次展览的艺术家，来自意大利的劳瑞斯·切克尼、新加坡的 Bao Songyu、韩国的朴丽萨、法国的塞莱斯特·布歇-穆日诺、古巴的 kedgar Volta、墨西哥的 Gabriel Dawe、美国的 Liz Glym、Mark F Cooper、中国的徐冰、宋冬、许仲敏、李琳琳、蔡雅玲、胡庆雁、李苑琛、乔村等，都扩展了当代艺术创作的手法，在材料选择上、在形态创造上、在空间结构上、特别是在观念的表现上，都有了当下时代的特征。这些艺术家都能善于空间，善于处理各种材料，将之变化为适合大空间的艺术创作。可以说，能够驾驭大型空间已经是当代艺术的一个时代需要，也是对艺术家的挑战和能力的进化。海花岛博物馆的建成和运营将在未来极大地促进大型适应大空间需要的创作的进步，这就是空间与艺术之间的相得益彰的关联。

纵览参展的艺术家，可以说，他们代表了当今世界的艺术的一种趋向，这种趋向包容多种因素，暗含了价值系统的趋同，同时也意味着内在文化的彼此对视和紧张。事实上，它们都是既有的历史文化在今天的显现，也是正在发生的全球大变局的一种显现——无物不在相互影响之中。本场的艺术的象征性远远超出了海花岛，它之国际性是内外互为互动的呈现，是彼此放下孤狭的偏见的表述。看艺术即看到思想与内心的宽广和久远，在当代发生的艺术也是经过时间淬炼后的人类表达方式，观看与接受当代艺术成为全球人的日常生活方式，表明了一种全球交往的开放和文化健全。海花岛展示的这些艺术寄寓了丰富的艺术情感、艺术思考、艺术行动、艺术方式以及艺术的复杂性，同时它在全球疫情期间能够成功举办也意味着坚持一种信念的必要性和至关重要。特别是海南岛将要建设成零关税的全球最大自贸区的时候，海花岛的国际艺术展的启动将更加意味深长，昭示了未来的状态和潜力，它抓取的是历史的积极时刻（active moment，齐泽克的概念）。这一时刻是超越以往已知的所有时刻，它是以克服当下的矛盾和分裂为己任的，也是以自己的方位来确定行动的方向的。它不会固守于一处，而是积极发展。海南岛的零关税自贸区的定位即是这样的积极时刻，同样在此发生的海花岛国际艺术展也是积极时刻。

实际上，当代的艺术在地缘文化的互动上发挥着调节与调和的作用，它越过了意识形态的围栏，直至每个国族的人心与人性。有艺术者，必发散出人性的辉光，也因此，启示与启迪成为艺术存在的指向。我们守护艺术，即是守护我们的人性不离散、不弯曲、不走形。

以艺术从 2020 走至 2021，终将认同我们回到“家园”。

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# The Waves of A New Century Art as Action in the Context of Globalization

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## ①

Art has been assuming an increasingly pivotal role in the development of human history, exerting a progressively expansive influence. As an entity in itself, art carries an equivalent societal significance and value to the disciplines of humanities, social sciences, and natural sciences. It has traversed a lengthy historical path, arriving in the twenty-first century as a universally recognized concept and entity. Spanning all geographical divides, it has become an object of shared appreciation; its significance does not diminish with the passage of time. On the contrary, the more time elapses, the deeper its significance becomes and the more widely accepted it is.

The current query revolves around the interconnection between 21st-century art and its predecessors from diverse temporal and geographic origins, as well as its trajectory into the future. There's a common adage that culture and art represent the shared civilization of humanity. However, throughout history and in present-day reality, certain cultures and their artistic expressions frequently encounter misunderstanding or seem unfamiliar and remote. What historical circumstances have contributed to this phenomenon? To a certain extent, we might not yet be fully prepared to engage in the broader realm of global cultural psychology, particularly within today's highly globalized world.

In the 21st century, grappling with art isn't merely a matter confined to the philosophical realm or limited to defining the boundaries of art; it's an issue intricately woven into the fabric of the contemporary art scene—a tangible, vivid reality. It's essential to approach our understanding of today's art with a mindset that transcends constraints and barriers. As a broad concept, art embodies diverse historical forms and various mediums. Especially in the context of the pervasive global presence defining the 21st century, it represents a shared belief and value. As art, it possesses the unique ability to bridge diverse cultural entities, fostering dialogue and communication through artistic expression. This transformative ability surpasses economic and political dialogues, standing unparalleled in its transcendence—

an irreplaceable facet unmatched by other socio-political and economic activities. Indeed, since the onset of the 21st century, international artistic dialogue and exchange have emerged as the most intimate, cordial, and popular forms of interaction between nations. It transcends the realm of mere cultural export or barter trade. Instead, it has evolved into interactive understanding, fostering mutual emotional connections, nurturing trust, and enabling dialogue. Simultaneously, it addresses common, similar, and closely-knit issues, fostering mutual understanding, negotiation, and, at times, confronting mutual prejudices.

In the twenty-first century, art stands as the emblem of contemporary civilization. While it encompasses varied interpretations, it encapsulates shared values and meanings, fostering mutual understanding and appreciation for each other's unique attributes. Art is the most diverse of endeavors—it's communal yet respects differences and individuality. While rooted in order, it places a premium on innovation, creativity, and distinctiveness. Although art doesn't offer explicit solutions to specific social issues, it galvanizes public awareness, concern, and contemplation, prompting subsequent actions to address them. Despite being a visual medium, art often serves as a catalyst for thought and introspection, transforming ordinary subjects into thought-provoking entities, using objects to convey meaning and metaphors that allude to the essence of existence. Art isn't solely about visual aesthetics; it also unfolds the multifaceted nature of our world, unveiling its intricacies and exposing the virtual underpinnings of society's landscapes. While capable of adorning spaces, art also signifies the surges of the mind and the fluctuations of emotions. Even as it pursues formal beauty, it frequently impacts the soul, becoming a source of spiritual sustenance. It carries within it the weight of history and tradition, yet it can erect towering structures from the ground, forge new paths, and soar across the skies. Originating from the hands and coursing through the bloodstream, art requires the mind and wisdom to invigorate and infuse it with life.

In the 21st century, art has transcended individual expression, entering the realm of public discourse and becoming a subject of common interest. No longer confined to secluded spaces, it now spans vast horizons—reaching for celestial heights while exploring the depths of the oceans. Its true essence lies in the sheer nobility of being art itself. This century witnesses a revival of the sacredness of art within society. It amalgamates facets of human civilization, evolving with all human inventions while maintaining its experimental and cutting-edge nature, representing humanity's essential characteristics and ultimate pursuit. Art is multifaceted, robust, and substantial, requiring constant nurturing and continual innovation to remain fresh and vibrant. Art is art—it thrives in upholding traditions while embracing newness with fervor.

In the 21st century, art has transcended its traditional confines; it's now a reflection of contemporary society, where contemporary art encompasses the entirety of artistic expression. It's often referenced as global art. Why? Because people worldwide have come to view "contemporary art" as emblematic of societal advancement—a mirror reflecting urban, rural, national, and global cultures. Contemporary art evolves with the times, building upon the past while focusing on the present and future, envisioning the unknown and exploring endless possibilities. Its contemporary essence becomes global due to humanity coexisting in an undividable world—a world shaped by historical experiences, now unified. Despite diverse ethnicities, the essence and value of life remain unified. Languages may differ, but contemporary and even global art reaffirm the commonality of our societal existence. This underscores the crucial role of contemporary art as a form of expression.

In fact, after the year 2020, there will be new shifts in our comprehension of the world, and this includes the realm of art. As a constructive force within culture, art holds both universal and historical significance. Its expression across diverse regions has dismantled various forms of centrism, be it rooted in Eastern or Western-centric ideologies and historical legacies. Today, what prevails is a universal outlook and an independent spirit within art, serving as a collective lens for our understanding of the world. Consequently, art is more functional in the contemporary world, not diluting its societal value but rather amplifying its societal identification and influence. In the traditional triad of truth, goodness, and beauty (knowledge, ethics, art), art has been typically seen as the domain for emotional expression and aesthetics. While this perception holds some truth historically, the evolution of art through modern history has far surpassed this simplistic characterization. Presently, art embodies elements of knowledge, reflecting humanistic concerns akin to ethics, and transcends its role as a mere conduit for everyday emotions. It has evolved into a repository of knowledge, constructing an expansive and coherent portrayal of the world. As a facet of ethics, it is a fundamental component of human civilization, an integral part of the social ecosystem. As for aesthetics, it establishes a comprehensive framework of visual knowledge. It draws inspiration from the world, transcends mere description, encompasses emotional expression, and evolves into conceptual articulations of creative thought, manifesting as an independent sphere of materialized expression. Contemporary art, as a facet of aesthetics, no longer confines itself to the traditional scope of classical aesthetics or mere visual perception. Instead, it presents a comprehensive, diverse, interconnected, yet non-intersecting avenue of expression. It offers non-utilitarian visual pleasures, while also serving as a highly social, political, conflicting, and transcendent form of expressing action and opinions.

The recognition and role attributed to art by contemporary society far exceed the original definition and boundaries of art. The inclusiveness, adaptability, and inherent contradictions within art make it the most focal point and avenue in modern life, thus becoming an integral experience and insight into our daily existence. The richness, diversity, and contradictions encapsulated within art have the potential to significantly, powerfully, and subtly shape a contemporary individual's visual experiences and perception of the world, bearing witness to a world of diversity, differentiation, imagination, and scrutiny through the lens of art. In this regard, art is expected to accompany the world's integration and interdependence in this moment and in the future, necessitating the shedding of barriers to acknowledge each other, mutually validate, and engage in dialogue. Leveraging art as a means of expression becomes a common language in today's world. Art is the most dynamically direct means to engage our senses. It arrives instantly, expressing itself in a moment, touching all our senses. It enables us to transcend beyond canvases, traverse through time and space, reaching the other side of the ocean, while also receiving the gift, contemplation, and reflection that art gives us.

## ②

Hainan Island is situated at the northern end of the South China Sea and lies along one of the most significant shipping routes on the western coast of the Pacific Ocean. Its strategic geographic location facilitates convenient transportation to and from Southeast Asia, South Asia, Northeast Asia, and Australia. Moreover, it serves as a pivotal point even for destinations as far-reaching as Africa, Europe, and the Americas. This is precisely why Hainan Island aims

to be developed into the largest free trade port.

Haihua Island, located in the northwest part of Hainan Island, leans against Danzhou. It is encircled by the sea, facing towards the Beibu Gulf in the north. With tranquil waves and a moderate, pleasant climate, it is shielded from Pacific typhoons by the Wuzhi Mountain Range, making it a prosperous region. During the Song Dynasty, Su Dongpo was once exiled to this area, imparting knowledge and virtue. His presence attracted scholars and sages from both near and far, transforming Danzhou into a hub of literature and art, a legendary place renowned for over a millennium. Today, in the 21st century, the Haihua Island Museum (Art Museum) stands near Dongpo Academy, evoking the essence of ancient scholars. It feels as if Dongpo extends an invitation, connecting with the cultural legacy, echoing the ancient traditions, and recreating a contemporary cultural and artistic panorama.

The Haihua Island Museum is situated within such a crucial geographical setting, which warrants a comprehensive perspective and all-encompassing scope to forge connections between the present and the future. Regardless of its origin or its destination, it constitutes a part of our world, an expanse of ocean, a piece of the sky. The emergence of Haihua Island symbolizes the broadened horizons and openness of this new culture. Its remarkable feat of artificial island construction precisely signifies the progress of global technological civilization, serving as a testament and exemplar of contemporary globalization. Furthermore, erecting a cluster of art museums on this artificial Haihua Island aims to tangibly showcase contemporary art and global artistic expressions. Through the presence of contemporary art, it asserts Haihua Island as an island of the world, a global haven, thus concretizing its significance in the realm of contemporary art across the globe.

Therefore, as Haihua Island prepares to open its doors and the Haihua Island Museum is about to be unveiled, a special exhibition titled "Century Waves: International Art Invitation Exhibition" is organized to mark the beginning of this new era. "Century" spans a prolonged period, extending from the distant past to the present, reaching the uninterrupted progression of the 21st century. "Waves" symbolize the ebb and flow of the world, its perpetual motion, persistently advancing from one pinnacle to another. "Century Waves" embodies the essence of time and space, the constant movement within the universe, illustrating our actions in the 21st century.

As planned, this exhibition, initiated in 2019, unexpectedly encountered the sudden outbreak of the COVID-19 pandemic in 2020. The construction timeline for the museum galleries extended, progress slowed, and the completion of the exhibition hall was significantly delayed. Originally scheduled to open in October 2020, the inauguration was repeatedly postponed due to the impact of the pandemic. Despite these setbacks, we continued fervently communicating with artists and institutions worldwide, using art exhibitions to convey our confidence and determination in combating the pandemic. Artists from various corners of the world actively responded to this special exhibition held during a challenging time, leaving behind their beliefs and optimism expressed amidst this unique period in history. From this standpoint, we can say that today's world is highly interdependent, facing numerous global challenges that require collective action. Art is among the pillars that support our response to these challenges. In this sense, "Century-Wave" prompts us to confront and take action in the face of the profound changes and future transformations that the world confronts.

## ③

The artists involved in this exhibition are highly representative, hailing from 24 countries worldwide. They encompass artists born between the 1940s and the 1990s, collectively reflecting the artistic panorama from the latter half of the 20th century to the contemporary era. Viewing these artists as a collective representation of global art enables us to gain a broad understanding and sense the shifts and trends within the art world throughout this century.

The current art creation has become profoundly diversified, particularly advancing towards installations, visual imagery, and new media arts. The emergence and progression of these art forms not only signify the expansion of artistic boundaries but also represent the broadening of art display spaces in the real world, directly related to the invention and products of new technology and sciences. If society is progressing and evolving, similarly, art must evolve with the times, undergoing new changes and developments in form, materials, and tools. This trend has become especially pronounced since the latter half of the 20th century. With the advent of large-scale exhibitions and the creation of expansive art galleries, artworks have begun to grow in scale. This enlargement is not only a necessity due to the expansion of space but also a response by art itself to the changing times, leading to an expanded perception. The size of the space determines the size of the artwork. Artists are widening the scope of artistic expression, redirecting their creative focus towards natural and social landscapes. They are no longer confined to limited creative spaces like desks or studios, consequently birthing new types and scales of art. This expansion and amplification can be seen as an expansion of aesthetic perception, evolving from the two-dimensional aspect of art towards three-dimensional spatial representations and progressing from a singular visual perception to a comprehensive, multidimensional spatial experience. Art appreciation has shifted from visual aesthetics towards holistic perception, exploring and embodying art through multi-sensory experiences involving sound, light, and three-dimensional perception.

Such methods and approaches to creation are evident among artists worldwide and are increasingly gaining universal application. Among the artists participating in this exhibition are Laurie Chetwood from Italy, Bao Songyu from Singapore, Lisa Park from South Korea, Céleste Boursier-Mougenot from France, Kedgar Volta from Cuba, Gabriel Dawe from Mexico, Liz Glym, Mark F Cooper from the United States, Xu Bing, Song Dong, Xu Zhongmin, Li Linlin, Cai Yaling, Hu Qingyan, Li Yuanchen, and Qiao Cun from China. These artists have expanded contemporary art creation techniques, displaying characteristics of the present era in material selection, form creation, spatial structure, and particularly in conceptual expression. All these artists are adept at manipulating space and handling various materials, transforming them into suitable artistic creations for expansive spaces. It could be said that mastery of large-scale spaces has become a requirement in contemporary art, representing both a challenge and an evolution in an artist's capability. The construction and operation of the Haihua Island Museum will significantly advance the progress of artistic creations adapted to expansive spaces in the future. This symbiotic relationship between space and art stands as a testament to their mutually beneficial association.

Looking across the participating artists, it can be said that they represent a trend in today's art world. This trend encompasses various factors, hinting at the convergence of value

systems while also suggesting mutual cultural introspection and tension. In fact, they represent the manifestation of existing historical cultures in today's context, a display of the ongoing global upheavals where everything is interconnected. The symbolism of the art in this exhibition goes far beyond Haihua Island; its internationality is a mutual interaction between internal and external expressions, a portrayal of shedding narrow prejudices towards each other. Observing art is akin to witnessing the breadth and profundity of thoughts and innermost sentiments. Contemporary art emerging today is a refined form of human expression over time. The observation and acceptance of contemporary art as a daily way of life for people worldwide indicate an open global engagement and cultural integrity. The art displayed on Haihua Island carries rich artistic emotions, thoughts, actions, methodologies, and intricacies. Its successful staging amid a global pandemic underscores the necessity and paramount importance of upholding certain beliefs. Especially at a time when Hainan Island is set to become the world's largest duty-free trade zone, the launch of the international art exhibition on Haihua Island holds deeper significance, signifying the future status and potential. It captures an active moment in history, a term borrowed from Slavoj Žižek, that transcends all previously known moments. This moment involves overcoming present contradictions and divisions, determining its direction for action, and actively evolving beyond a fixed stance. The positioning of Hainan Island's duty-free trade zone embodies this active moment, and likewise, the international art exhibition on Haihua Island is a manifestation of such an active moment.

In fact, contemporary art serves as a mediator and reconciler in cross-cultural exchange, transcending ideological barriers to reach the essence of human nature in every nation. Individuals involved in art emanate the essence of human nature, making revelation and enlightenment the guiding principles for art's existence. Safeguarding art implies safeguarding the integrity and unity of our humanity, preventing any deviation or distortion.

Accompanying art, from 2020 to 2021, we will eventually acknowledge that we are returning to our "homeland."J

January 2021 · Beijing



ARTICLES ACADMIC COMMUNIT





# 新冠之后——未来之前

## 南条史生（日本）

现为日本森美术馆特别顾问。曾担任森美术馆馆长，并参与威尼斯双年展日本馆（1997 年）和台北双年展（1998 年）、横滨三年展（2001 年）、新加坡双年展（2006 年 /2008 年）等重要国际展览的策划。

新型冠状病毒已对全世界造成极为严重的影响，并迫使全世界的经济、外交、政治、文化发生了深刻的变化。这并非人类历史上第一次全球大流行病，早在 14 世纪的欧洲，鼠疫就导致近三分之一的人口死亡。1918 年的“西班牙流感”导致 2500 万人死亡，尽管历史上曾数次发生给人类造成如此深重灾难的事件，但最终人类还是幸存下来。这一次人类仍将生生不息。当今人类拥有远比中世纪欧洲先进得多的医疗技术。

新型冠状病毒的大流行给艺术行业带来的冲击是迄今为止从未有过的。接下来我们将对新冠疫情给艺术行业带来的变化和新的可能性进行分析。

首先是艺术展示的形式，即展览和美术馆系统将受到影响。在新冠疫情发生之前，能吸引众多观众入场的大型展览是成功商业模式的典范。但是，新冠发生后，参观者的多少似乎不再是衡量展览成功与否的标准。

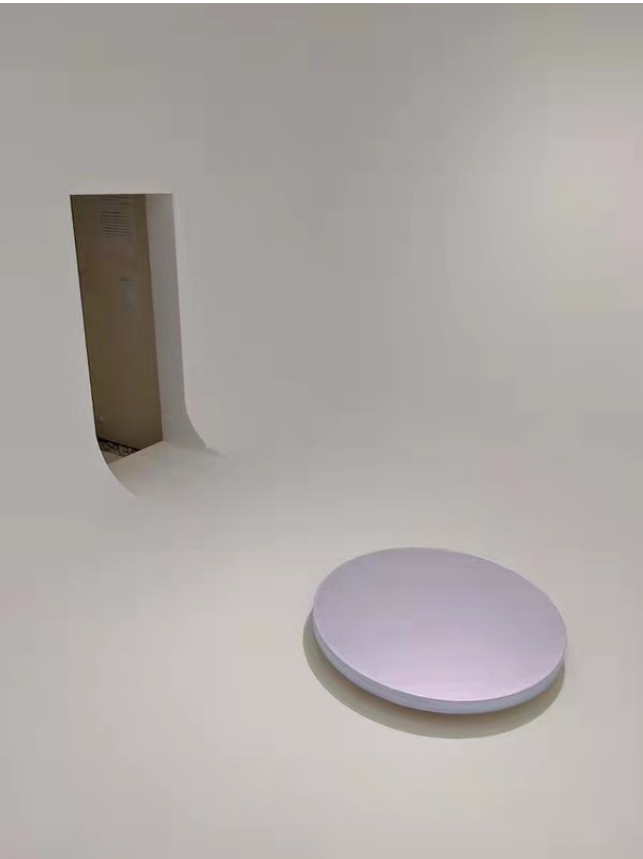
### （一）

## 提高鉴赏体验的品质

首先考虑的是，在一个小小的空间里只展示少量优质的艺术作品，只有一位或数位观众入场，仔细聆听工作人员的解说，并花时间和朋友谈论作品，这样的形式比以往更有意义。这是一种非常高品质的艺术鉴赏形式。事实上，这样高品质的的艺术鉴赏形式在东京也仅有少数艺术展览可以做到。

例如藏前的一个名为“空莲房”的画廊（照片 1）。这个坐落在小型佛教寺院车的当代艺术画廊，一直服务于少数观众。就像日本的茶室一样，弯着腰走进一个小小的空间，里面有一个纯白色的画廊。在那里，只有一件作品挂在墙上，或者放置在地板上。光线洒满整个白色立方体形状的房间，让人分不清墙壁和天花板的边界，仿佛置身云端。在这里悠闲的欣赏作品，是一种无与伦比的高品质艺术体验。

照片 1 空莲房向山肇个人展览



与此类似的另一个例子就是在北京的一座废弃寺庙内举办的詹姆斯特瑞尔个展。把废弃的寺庙打造成餐厅、酒店和当代艺术的展览平台。（照片 2）（作品所在的东景缘酒店，前身为有 400 年历史的智珠寺，经过团队 5 年的抢救与修缮，原本破败不堪的庙宇又重新焕发生机。大殿在中心，四周有不同功能大小的厅室，以及专门的艺术展览空间，一旁还有大家所熟知的“TRB hutong”餐厅）主办方将古老佛堂的天花板挖一个长方形，并在屋顶上开个洞，室内涂成白色，作为詹姆斯·特瑞尔作品展示

的空间。入场者需事先申请，最多也只能容纳 15 人。在傍晚时段入场的观众躺在地板上便可以看到天空每时每刻不断变化的颜色。当阳光泛红时，内部空间的 LED 光的色调和强度也会随之发生变化。虽然只有为数不多的人可以看到，但观众会在内部驻足大约一个小时，来观察天空中光线的持续变化。就这样，仅仅一件大型装置艺术作品，就可获得效果极佳的艺术鉴赏体验。

照片 2 北京 詹姆斯·特瑞尔 (James Turrell) 装置艺术





(二)

数字化的艺术

第二个方向是使用了新技术的艺术作品及其展示方式的演进。具体来说，就是将作品的图像通过在线影像的形式发布，或通过 3D 空间的虚拟真实呈现，为观众带来新体验。

这种新技术带来的鉴赏体验当然是新冠疫情发生后迅速传播开来的。森美术馆也于 2020 年 3 月在网络上公开了 3D 拍摄的“未来与艺术”展的内部影像，即使在美术馆闭馆的情况下，也可以广泛地提供展览的虚拟体验。全世界的美术馆都强化了这种方法，并在网上举办了展览会。（照片 3）但是网络上的艺术作品可以分为下列几种。一种是把之前存在的作品（比如绘画和雕塑）转移到数字图像上，即使这些作品在网络上发布，其本身也只是信息而不是作品。即使具有告知意义也不能称之为作品的鉴赏。

另一种是线上发布，用显示器浏览以鉴赏为意图而制作的数字作品。这些作品本身可以定义为网络上的作品，其作为网络上的数字作品，意义深远。



照片 3 森美术馆 3D VR 线上展示

三是利用互联网特征的交流型作品，其可以与任何人超越距离进行联系。例如，本人曾经和小野洋子一起创作的作品就是以网络上的双向交流为理念的。（1996 年在互联网世博会上举办了一场名为 Acorn 的活动 <https://park.org/Japan/DNP/pavilionj.html>）洋子每天在网络上发贴讲授，世界各地的人在帖子下留言。这种讲授艺术活动持续了 100 天。（照片 4）

这样的作品，不能依赖诸如画笔的痕迹和颜料的细腻之美，所以其概念是作品的核心。从结果来看，概念性的作品最适合在网络上对外发布。此类作品今后会不会增加呢？



照片 4 互联网博览会 1996 小野洋子网上作品截图

(三)

走向室外的艺术

第三个方向即为，避开新冠到室外——特别是到大自然中的方法。说到大自然中的艺术，世界上已遍布很多户外雕塑庭园。但纵观世界，其中也出现了一些极端的案例。

新西兰的吉布斯农场（Gibbs Farm）是私人农场，但展品相当宏伟。特别是理查德·塞拉（Richard Serra）、安尼施·卡普尔（Anish Kapoor）、林璠（Maya Lin）等人的作品规模很大，已经是建筑物了。理查德·塞拉的雕塑（照片）是一堵几百米长的铁板墙。我不知道这个是如何放置在这里的。安尼施·卡普尔的作品是用橡胶制成的，盖在巨大的金属框架上，规模非常大。（照片 5）由于这里原本是私人农场，这些作品属于私人收藏，不对公众开放。进入鉴赏需要主人的许可。而且这种艺术鉴赏感染新冠的可能性会很小。

此外，还可以看到，大型作品被放置在一个特殊地方的例子。例如放置在卡塔尔沙漠中的理查德·塞拉的作品（图片 6）就有 4 块 17 米高的焦炭钢铁板垂直立在 1 公里的直线上。这可以称之为放置在沙漠中



照片 5 安尼施·卡普尔（Anish Kapoor）吉布斯农场



的纪念碑。但是，普通观众即使独自来到这个没有标记的沙漠中，也几乎不可能找到该作品。

在日本，濑户内海的一个名为丰岛的岛上，有一个小玻璃展馆，里面放着格哈德·里希特（Gerhard Richter）的 14 块玻璃制成的大型装置艺术。（照片 7）这个岛是一个无人岛，如果想参观的话，可以向管理该岛的财团申请，让他们开锁。

照片 6 理查德·塞拉 (Richard Serra)  
卡纳尔沙漠



照片 7 格哈德·里希特 (Gerhard Richter)  
丰岛



在日本北海道，野口勇使用的莫埃来沼公园是世界上少有的巨型室外艺术。那是将整个公园作为艺术被建造的实例。它和林璎的吉布斯农场作品相同，就像金字塔一样，（照片 8）大地的形状本身就成为了雕塑作品。

另外，在美国新墨西哥州由沃尔特·德·玛利亚（Walter de Maria）创作的《闪电场》（lighting field）（照片 9）就是在沙漠正中安置避雷针的装置艺术。在一公里长乘以一英里宽的区域内，7 米长的黄铜避雷针矗立在格网上静静地发光。这是为了观察这个地区时常发生的雷击而设的装置。它是于 1977 年进行安装，也是一个非常早期的大地艺术的案例。

照片 8 野口勇莫埃来沼公园



照片 9 《闪电场》 (lighting field) 新墨西哥州





我们通常认为能欣赏艺术的地方是美术馆或画廊，但这只不过是先入为主的观念导致的。日本从 50 年代开始流行户外雕塑，在当时已经相当知名的神户须磨离宫公园的户外雕塑大赛仍延续至今。据了解，由关根伸夫于 1968 年在该比赛中发表的“位相——大地”（照片 10）是日本现代艺术的一个重要潮流“物派艺术”的发端。

另外，从 80 年代开始，大量的艺术作品不再以户外雕塑的概念，而是以公共雕塑的概念设置在公共空间。这一潮流也可以说是 80 年代在美国先行兴起的公共艺术热潮对日本产生影响并不断蔓延的产物。在美国，人们对公共广场上的雕塑提出了各种批评，出现了许多问题，并将这些问题汇编成了好几本书。然而，这些讨论与今天艺术在户外大自然中不断发展的情况并不相同。特别是受新冠问题的推动而广泛开展的话，其情况就完全不同了。



照片 10 关根伸夫《位相——大地》须磨离宫公园

福武总一郎先生推动的“用艺术振兴经济”的直岛事例产生的影响更加复杂，也是一个非常有趣的事例。（照片 11）最初，安藤忠雄设计了一个只有 17 个房间的酒店和一个小型美术馆的单独设施。后来，仅为三位艺术家设计的地下美术馆和许多户外美术馆不断增加，使艺术扩展到了周围的岛屿上。这些艺术用地不仅在大自然中设置艺术，而且在小型旧民居，废弃学校，工业设施等建筑的再利用等多种场所的选择下，产生了新的语境，为艺术展示打开了新的可能性。此外，通过与当地社区的艺术交流，国际交流人数、滞留游客和居民人数均得以增加，多种因素的复杂影响激活了当地社区。可以说，通过利用当地民居的展示空间的混合，可以让地方的小城镇整体上变成了一座美术馆。考虑到这一点，新冠后的艺术现在正在广泛地渗透到社会和城镇中，激活城镇和社会，并承担着实现这一目标的重大责任。

世田谷美术馆馆长大岛清次曾经说过：“如果艺术的理想是在人们的生活中被接受和喜爱的话，那么所有的艺术都会扩散到公共场所和市民家中，美术馆将会消失。”将艺术设置在更广阔的空间，特别是大自然中，而不是画廊或美术馆中，此种变化也为这种公共和艺术的关系提出了新的观点。

但是仔细想想，由于新冠而产生变化的不仅仅是这些艺术展示的方法论和表现技术。新冠摆在我们面前的是对事物重要性优劣的重新审视。认识到如果我们感染新冠且在 4 天后可能去世的话，那我们现在必须要重新考虑在这个时候应该做什么。

14 世纪欧洲鼠疫流行时，出现了大量被称为死亡舞蹈（=dancemacable）（照片 12）的死神跳舞的图像。死神平等地突然降临到每个人身上，与人的财富和地位无关。所以它表明人在死神面前都是平等的。那么，今天会是谁来将这种大流行的状况，作为事件，或者作为寓意来描绘呢？

再一次思考“现在我还活着”的意义和价值是很重要的。艺术正是将这种问题的具体化，并给出答案。艺术应该再一次回到更广泛的、普遍的人生生死问题，成为生活在今天的哲学。



照片 11 直岛现代美术馆 贝乐思艺术之家 (Benesse art site)



照片 12 死亡之舞斯洛文尼亚 弗拉什托夫利教堂, 1490 年前



# 全球化与多样性 ——写在新冠疫情之后

## 建畠哲（日本）

艺术评论家和诗人，东京多摩艺术大学校长，埼玉现代艺术博物馆馆长，东京草间弥生博物馆馆长，日本美术馆理事会主席。

当前，饱受疫情肆虐的世界正欲战胜危机迈向充满全新可能的后疫情时代，海花岛国际艺术邀请展的举办可谓恰逢其时。笔者作为展览学术委员会的一员，亦作为美术馆人、大学教师，现将加入本项目之基本想法作文以记之。

艺术类文化机构与大学活动正遭受新冠疫情之巨大冲击，其对策与后疫情时代之展望亦密切相关。虽然日本感染人数不像欧美那样多，但至 2020 年年末依旧具有增加迹象，此时言及后疫情时代，亦觉为时尚早。然危机常与机会并存，攻克新冠疫情之种种尝试将与后疫情时代的世界深度相关，尤其是日本社会数字化迟迟没有进展，此亦将成为新的契机。

不论是美术馆与艺术大学的活动、展览、演出抑或研讨会，素来均在线下实体空间举办。这样的活动方式与意义亦将恒常不变。瓦尔特·本雅明的“复制论”并非否定复制作品之价值，正是复制品激发出真品独一无二的灵光，使其显然于表。

但新冠疫情致使文化艺术发表之地与鉴赏活动举办之地惨遭封锁，活动举办极其受限。美术馆存在之重要目的在于举办展览，为市民提供观赏作品的机会。然目前束手无策，众展览皆转至线上，尝试利用网络举办活动。线上展览不仅可聆听工作人员讲解作品，亦能通过街景视图方式，在虚拟展会中体验漫步画廊之感受。初因形式稀奇，便于访问等优点，引一众市民关注，然仍需承认，若求得异曲同工之体验，线上展览终究有其局限。

众人之所以访问美术馆，于画廊课堂与研讨会之上交流，是希望于其达到社区孵化器之功效，就此而言线上效果终究略逊一筹。诚然线上可充分凝聚创意力，挖掘线下美术馆无法媲美的全新可能，此后亦需着力发展，但我们仍需承认，此举仅为原活动之补充版。体育比赛虽无观众，却仍为大众接纳，且与真实赛场相较可获得更有冲击的体验，此实为“无观众展”所无法企及。然而，如提及唯线上展独有的可能性，其一则为发挥其交互性能的美术馆教育。在线上研习会中，参加者可将自家房屋一隅粉装为画室，挣脱原本的空间、时间桎梏，提出多样化的内容。翌日上传各自成果，互相阐述意见，按需举办小规模展会，众师生参加者皆不受地域限制。实际上吾居于东京，受邀为大阪国立国际美术馆线上研习会设定主题，正构思唯有通过线上研习会方可实现的创意。

数字化技术将美术馆活动从场所的制约中解放出来。笔者认为亦有不赞同美术馆数字化的观点。但笔者以为，如美术馆这般美之神殿，线下可不断积累作品与信息，线上可由经验丰富的馆长不时举办展会，其相承效果，可赋予美术馆巨大向心力。美术馆因其孵化功能，即使仅发挥线上补充作用，亦可将形象扩散于疫情区域，乃至其他区域中，进而来举办各类活动。以上线上研习会即为诸多事例之一。笔者之希望即在于此。

随着 5G 与 AI 等技术的引进，线上展览自身亦将有望突破现状带给人以“无观众比赛”之冲击。有议论称，彼时美术馆将移至网络空间，致使美术馆这一概念自发展进程中消失。有关未来之情况，谁人皆无法断定，但笔者以为可通过虚拟方式，赋予美术馆全新意义，并使其复苏。

新冠疫情割断了大家面对面的联系，使我们切身体会到社会即由相互交流而构成，多数人将此希望寄予艺术。因线下活动开展困难，视频作品下载数量激增，美术馆聘请艺术家所举办的线上研讨会，也较线下观众多出 1、2 位数。封锁时期美术馆无暇休憩，人们反求其愈加活跃。新冠疫情让我们深刻了解到美术馆存在之意义。

艺术类大学也因新冠疫情将众多实用技术课程移至线上，校内工作室使用限制亦加大。占研究生数过半之海外各国留学生无法入国，只得线上操作。教授会等各类会议几乎都在线上进行。

但换言之，与学生教授间的沟通因疫情变得更加密切。工作室作品发表时“沉默是金”之习惯，在线上则以言语补充而打破，且更易与其他作品比较，师生间讨论往往更加深刻。当然无画室授课方式终有其限制，当师生重聚于校园时（盼此刻早日到来），应将线上与线下教学方法相结合，推陈出新，融入校园。

笔者所属大学自今年起聘用在日本境外成就非凡之艺术家作为研究生院教授，课程由平时线上讨论，一年一度于校内线下举办集中性研讨会所构成。研究生也已习惯线上操作，接纳时并无抵触。交换留学制度的普及，使不同文化风俗顺利进入校内，而后疫情时代应取此种教育方式使其不断发展。

就海花岛此次展览而言，笔者认为国际性艺术活动的主要作用在于帮助推动多样性社会，包容性社会之形成。全球化作为此过程之关键，应包容民族、宗教与语言之多样性，对少数群体也应持包容态度，切不可对艺术发展做一元化统治。

以史为鉴，在战时者大灾害中，社会往往失去宽容并排斥异己，日本也有需反省之过去。因全球不断蔓延的新冠疫情，国家切断人员之往来，亦有不少城市被迫封锁。虽说别无他法，但需时刻关注对少数人群之排斥行为，于开始逐步投用新冠疫苗之时，国际社会亦应加速构建合作体系，与贫穷国家平等共享。海花岛国际艺术邀请展本着以互相合作共创美好未来为其目的，举办之意义深远。与美术馆、大学相同，如此壮大之大规模国际展会方可称为艺术多样性之象征。我们应战胜新冠疫情携带之压抑感，对未来心怀期待。

# 走进艺术领域的海上丝绸之路——海花岛的尝试

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## （一） 前提

本文之精要，在于求索“艺术表现”。当今世界，新冠病毒于全球蔓延，世人惶惶，唯恐陷入其中。人类终是生活于社会、经济、政治诸系统之中，断不能无视新冠病毒，当前，美术亦不能免于新冠病毒之巨大冲击。不过，美术不同于音乐和演艺，美术之创作（类似文学），大抵仰赖于美术家自身。美术作品之呈现，亦由美术家自身完成。抛开作品发布与交易，美术创作活动，始于个人，终于个人，如是不必杞人忧天。极端而论，美术家乃是“世间如之何，吾独行己道”，以此为正途，无甚不妥。此为艺术仅有之最后栖息地。诸君，若讲论艺术话题，孰人不是静若处子一般啊！

古来之“海上丝绸之路”，乃贸易商路，横渡阿拉伯海、印度洋、中国南海，穿越阿拉伯和印度，直抵中国。上古之时，人类已于此开展小规模贸易活动，但商贾结队成群之大规模贸易，则始于公元后。伊斯兰商人是贸易商路上的首要活跃者（他们求丝绸瓷器于中国，购香料于南亚）。换言之，正是西域如饥似渴的商品需求，诱发了海上丝绸之路的兴起。然而，今日我们再度谈及“海上丝绸之路”时，所谓交流，须以东西方各取所需的共同期待为基础。不过，在西洋近代美术临近终结之际，“西方”究竟要向“东方”寻求何物？“东方”在奔赴东西交流飨宴之时，也须在这一双向交流中回应“西方”的期许。

因而，吾等求索“海上丝绸之路”要义之时，须溯其本源，发心而动。爰其精要，不在现实“物流”，当以艺术共享、精神交互、心灵相通贯彻始终。若单以经济言之，然除“物流”之外无甚寥寥，然而艺术当高于此，谋求脱离物质性的尝试。

## （二）

### 分水岭

曩时至今，海洋多寄予希望之未来。海之彼岸存有何物，何人何物嗣于彼岸，我们无从知晓。不过，彼岸之企盼本身便是希望。另外，乘船出海，常须以命相搏，故时人多作牺牲之觉悟。尽管如此，人类依旧渴望彼岸，出海求索之理由，亦多有殊异。

当今地球之上，人类迎来重大转折。自然环境突变，人口数量暴增，问题叠起，地球不堪重负，人类须突破知识极限，创造新生。此可谓又一“乘船出海”，于当下十分必要。纵然成败无从知晓，但人类须有所作为。21 世纪乃是一道划分过去和未来的分水岭，由此向后二三百年来，人类任重道远。

此旷古未有之变局，始作俑者并非新冠病毒，其仅是创出了一次契机。

## （三）

### 美术——世纪之潮，19 世纪、20 世纪、21 世纪、未来？

如是，若我们还在镇定自若地未雨绸缪，此时此刻（恰是此时此刻），我们必须重新审视艺术表现的原点。正如 Paul Valery 所言：“人面向过去，走向未来，如划船行舟”。美术亦然，正因当前美术的迷茫混沌，“面向过去”便不是衰减（走向过去），而是谋求增益，回溯原点，找寻初心。人类自诞生之初，历经相当时日，便开始以美术表现其能力。这一过程伴随无数弯路和试错。但我们决不因畏惧犯错而无所作为，亦不能简单重复过往，更不能因形式上的未来性而目迷五色。人类须保持其冷静与睿智。

我们须冷静回顾当前美术困境。其一，西方美术源于古典文明时代，至文艺复兴时期而臻于阶段之成熟，19 世纪西洋美术陷入四面楚歌之困境，20 世纪西方开始反思古来美术之一贯形式，不断尝试破旧立新，但自 20 世纪末开始，西洋美术再度碰壁，21 世纪的当前，美术正进退维谷。换言之，21 世纪即将过去四分之一，而我们仍处于美术终结之途，不见前路。福兮祸兮，且都归于当前之混沌。

其二，东方美术以中国为核心，发轫甚早，精巧绝伦之处，与西方不分伯仲。以水墨山水画为例，宋元时期（西方仍处于中世纪基督教时代）已至其最高水平。然其后，美术困于“过去”而不得新突破，同时，西洋美术鱼贯而入，他山之石，竟攻玉之效。东西浪潮跌宕之下，西方美术之近代化与社会近代化步调一致，与之相对，东方社会近代化兴起过晚，只能亦步亦趋跟随西方，采纳西方模式，“美术”亦是如此。

19 世纪中叶以来，伴随中国、朝鲜半岛、日本等地如火如荼的近代化运动，美术亦追随其脚步，美术家便迫切学习西洋美术。20 世纪中叶开始，西方美术走向终结之态已现端倪，东方亦将步其后尘。吾等须注意，在中国、朝鲜半岛、日本列岛等地，西方美术的传入致使本土美术扭曲变形。以上问题，在 20 世纪下半叶之后，于中国、朝鲜半岛、日本列岛等地愈加明晰。

21 世纪的当前，对“东方”（中国、朝鲜半岛、日本列岛等）而言，缔造新美术将面临至少三方面问题。第一，近代东方美术乃是追随西方脚步的产物，即便时间延迟，也会步其后尘迎来终结，吾等不可回避



这一事实，不可回避“东方”何去何从的问题。若无睹于此而盲目立新，终是胡来，立新之事绝非一蹴而就。

第二，在“西方化”浪潮淹没东方之前，“东方”有其独立自主性，故而引出另一问题，即思想、感性、材料、形式的独立自主性将何去何从。此问题固然不可忽略，但一味复古仿古无甚意义，甚至令美术蒙受叶公好龙之殆。另外，此“东方”的独立自主性，于中国、朝鲜半岛、日本列岛等地不尽相同，这一点须明确。

第三，“东方”须谋求与“西方”同向而行，尽力构建协作关系，至少要构建良性竞争关系。无论何种关系与否，须遵循一前提，即双方相互认同各自差异。换言之，西方人不同于东方人，中国人有别于日本人，将此作为无可争议的事实。由此开始，须重新审视“全球化”这一模糊概念，承认自我与他者相异之处，构建“相互尊重”的关系，塑造“相互尊重”的时代。若艺术世界也堕入弱肉强食之境，何其殇也哉。

## (四) 海

“海”这一词汇，论其当前语用，各国语言含义相同，即指非淡水的广阔盐水区域。然而若回溯其语源至上古时代，其意义多有不同，于西方，“海”指广阔水域，淡水盐水亦可。在东方（中国），海乃是“天池也，以纳百川者”。于东方（中国）传统，世人以“晦暝之地”形容远隔重洋的四方极地，即所谓“异世界”，以其超越人类认知范围，故而“海”亦包含这层意思。

当前，吾等于混沌之中向“海”求索，意欲重建新丝绸之路，须铭记东西语源之差异，汲取所需，超越“东西”分野，顺应时代，缔造新美术。毋庸置疑，以美术家自身立场论之，人人皆欲立足所生环境，以其特质（气候风土、社会、生活等）为核心，活化出普世艺术，并期许以此为创造之大方向。然而相对于特质，“相互尊重”乃是真正普世之道。

海之于人类，若生命初胎之所。借海之“母胎”，人将从海而生的记忆留于身心深处。此奇葩初胎之“感触”，乃创作之源泉。“海上丝绸之路”恰如艺术表现之“母胎环境”。每每大海映入眼帘，海之“气息”扑面而来，这一环境应运而生。

人类头枕“大地”，吐纳“苍穹”，海之气息支配着人类，支配着人类的潜意识。艺术仅以“意识”的形式便无法成立。进一步论，“艺术”呈现之过程，便是要不断从“潜意识”的汪洋大海中汲取精华，不断将其“意识化”。当前，时代之困莫过于意义繁冗而相互抵牾，若要从根本上创新艺术表现，便要向海求索。这一求索定会与生命意义探寻交汇，美术表现破旧立新之原点便能从中呈现。这一过程绝非电脑重置一般，“重置”不过是回到最初“设定”，最多只能“转换情绪”。

## (五)

### 新冠病毒

置身当前，若非以美术表现之狭义视角，换以广阔艺术表现之视角，吾等又如何看待全球蔓延的新冠疫情。

当前，世人还未见疫情消散之曙光，凡涉及新冠病毒之事，尚不可盖棺定论。再则，病毒仍会变异，仍会卷土重来，甚至还有其它新式病毒虎视眈眈，伺机重创世界。

乐观者认为，只要疫苗研发成功，疫情便可平息。然新冠病毒之启示，非病毒本身，乃是未知病毒，竟能使世界局势板荡，全球格局剧变，究其根源，岂不是吾等人类潜藏痼疾，久而不愈，且尚未有人洞察其病灶。

新冠病毒使人与世隔绝，世人长久不能与人联络，货物流通也因此中断。凡此种种，即便有“陆上丝绸之路”、“海上丝绸之路”、“空中丝绸之路”，若未能联络往来，“路”将不复存在。

所谓往来，非单指跨越国境，同样涉及恋人交往、邻里互通、市廛街巷人员往来、区域城际交流互通。世人早已熟稔于互通有无，并视此生活为无可争议之常态。纵然“数字化转型（DX）”乃一新技术，诸多技术尝试方兴未艾，但正如人类不能在“数字化转型”的虚拟空间中巫山云雨一般，间接接触不具备直接性。极端而论，若长此以往，新生命不得孕育，婴啼不闻，襁褓尽空。人类遭遇新冠病毒，就必须直抵本质，彻底思考这一问题。

再者，于“美术”而言，作品应用之“数字化转型”、IT、AI，不过现代工具之一种。以“数字化转型”、IT、AI 缔造新美术，不过是以器为道的幻想。即便以“数字化转型”、IT、AI 创造新事物，其“表现”亦不同于“美术”，这一点毋庸置疑。如是，“数字化转型”、IT、AI 之艺术应用，须构建与“美术”完全不同的新“表现”。无疑，这种创造具备充分可能性，但究其根本，要尽快切断与“美术”相连的纽带，勿使其困于“美术”之限而不得其生。

反论亦然——美术表现若无“身体”便不能成立。作者融合其身軀，维系身心纽带，创造出艺术表现。“数字化转型”、IT、AI 之中，潜藏着艺术表现剥离“身体性”之可能。福兮祸兮？无论如何，人之内心，始终渴望摆脱“身体”的桎梏，此一点确凿无疑。新冠病毒固然能损害人身，却无法破坏“数字化转型”、IT、AI。

## (六)

### 物质、感觉、身体、精神

美术表现使用物质。若无物质亦无美术表现。绘画需要内容、墨、纸、画布等，雕刻需要石头、木材、黏土、金属等，艺术以物质为媒展现自身。物质带有诸多特质，如绘画中，内容有其色调搭配、物料有其质地和形状。如雕刻中，材料有其种类、形状和大小，不同物质有其自身在现实中的“场”（占据现实世界的一部分）、并在场（现实世界的空间）中存在。另外，纵使绘画内容千差万别，然石头和树木不尽相同。

换言之，美术就是其材料、其事物无法虚拟化的表现。即便将石头拍成照片，拍成视频，也非“石头”本身。以“物质”创造的美术作品并非虚拟世界，虚拟世界亦不能作为美术作品的“场（空间）”。例如，“以综合材料制成的装置作品”虽是雕刻作品的一种，但面对此类作品，若观众无法涉足作品之中，无法涉足其场，就无法体验作品。无论展示空间为何，现实空间对于作品而言都是不可或缺的。

美术表现亦能产生固有“感觉”，这一感觉与“场（空间）”同构，无法名状，也无法量化。将一幅画置于人眼前，作者对朋友说：“还不赖吧！”，朋友回答：“很好啊！”。之后无论继续怎样的语言表达，都无法超越最初的“还不赖吧！很好啊！”。

再者，物质性身体乃是人类这种生物的基础，生命现象的基础具有有限性。虽然人类仅靠生存和繁殖就可单纯维系种群，但人类的身体和大脑同样产生了高度的“精神幻想”，这一本质特征尤其麻烦（这也是人类的特征）。它创造了艺术和美术表现，或曰艺术和美术表现从中而生。若是，于美术表现而言，身体可能也会成为某种障碍。但对于障碍的“抵抗”、与这种“抵抗”的反馈本身可使表现表达化。感觉大抵就是这种“抵抗”和这种“反馈”的总和。这种身体的、与物质的耳濡目染和斗争产生了作品。这种现象的全过程可称为“精神”。

(七)

观看

在绘画和雕塑中，美术与观看密不可分。若遮蔽听觉，音乐便不复存在，如是，遮蔽视觉，绘画与雕刻亦不能存在。即便不能使用手和身体，创作之物若不能得到“眼睛”的确认，便无法得以制作，在视觉欠缺的观众中，美术本身不存在。虽然在动物园的动物也能通过训练画出图案，但那不过是“人想让动物画的东西”。

以绘画为例，有画布这一横向展开的空间，亦有画家与画布间的空间，还有包含两者的空间。若没有这三种“现实的展开”，绘画就不可能实现。绘画以这种展开为前提（被其支撑），画家于自身和画布间的空间中往来，绘制作品。无论描绘的对象为何物，画布的横向展开空间与画家前后移动的空间都会在绘画作品本身的空间中反映出来。纵使绘画是平面的，但必须指出，它实际上进一步包含了这两种空间的展开。无论具象地（现实再现地）描绘何物，绘画都会表现出该物周围的空间。这一事实时常被忽略，需格外注意。若只描绘某物，那就成了漫画和图例。绘画与漫画和图例在表现目的上不同，表现的“构成”亦不同。

“绘画”起源于空间，以空间为质料，借助空间的广度成立的艺术。进而，不仅是上文所言的三层空间，身体、感性、大脑等构成了又一层“空间”，也就是“幻想的空间性”，将其添置其中，由此开始，“制造物品”变成了“美术作品”。人肉眼所见之过程，既非单纯的反射，也非机械性现象。往昔，那是与注视对象保持灵性关联的过程。“见”这一汉字中，人只剩下双腿，全身化作“眼睛”，表现出与对象接触之姿。自古以来，此痕迹在人类身体深处生生不息，美术创作活动即便在无意识中也能与之感应。人若能够感应，就能成为真正的美术家。

我们眼前，汪洋浩瀚，一望无垠。若以之为新“丝绸之路”，人须重回生命之源，重新出发。即将

搁笔之际，突然，我不知从何处听到有人窃窃私语——无论做什么，无需小题大做，须从一位又一位美术家所在之处开始，慢慢地，从容地，静静地开始，千里之行，始于足下。

(八)

静待风来

襟带海花岛的海南岛，在古“海上丝绸之路”时代，人们于此直挂云帆、乘风远航，南端的三亚是迎接西方商船的海港，北部的海口是去往中国本土最后一程的港口。海南岛这一大岛屿，可谓矗立沧海，“静待风来”。海花岛作为艺术之岛，作为“艺术领域海上丝绸之路”的关键节点，即将迎来沧桑巨变，跻身艺术殿堂，成为环球艺术交流的重要场所之一，长远来看，这里必将有所作为，待长风纷至，踏浪起航。



# 世纪 · 浪潮：艺术界的浴火重生

## 凯特琳·多尔蒂（美国）

现为美国佛罗里达州杰克逊维尔当代艺术博物馆执行馆长，曾任密歇根州立大学的伊莱和伊迪特 - 布罗德艺术博物馆副馆长。

于世界而言，2020 年是不平凡的一年。于美国而言，这是由几个具体且相互关联的问题所定义的一年——全球疫情；备受争议的总统选举；自大萧条以来最大规模的经济危机；因社会公正和公民权利问题引发的国内动乱；以及由此产生的对既有权力体系的质疑。生活的方方面面均受到了严重影响，艺术界也不例外。艺术市场遭受了巨大冲击，画廊与拍卖行接连停业，双年展、艺术展会及其他大型活动被迫改期或取消。博物馆也面临着重新规划核心运营、履行对社区的承诺和妥善保管藏品等诸多挑战，而艺术家自身也在努力适应新出现的“新常态”，进而加快融入变幻莫测的经济、创作与文化环境中。与此同时，人们对艺术、文化和创意的需求大幅增加——缓慢的节奏可增加社会对优先事项的关注度，以及对艺术的宣泄、滋养和变革潜力的认可。艺术变得比以往任何时候都更加重要。

在本篇文章中，我从广泛意义上探讨了美国艺术家和整个艺术产业所面临的挑战，其变革方式在我们开始预测本世纪新浪潮产生的未来影响方面至关重要。

2020 年初，新冠肺炎疫情席卷全球，各国开始限制出行，世界大门自此关闭。同年 3 月，欧盟实施了全面入境与出行限制，美国则将旅行禁令扩大至欧洲大部分地区。随着病毒的持续传播，美国很快成为了下一个疫情中心。短短几个月，世界各国均实施了旅行与入境限制，几十年的全球化付之东水。正如安东尼·费奥拉（Anthony Faiola）在《华盛顿邮报》上所描述的那样，（我们）“迎来了一个全球保持社交距离的新时代”。“无论是旅行、工作、消费、投资、交流、移民、全球合作还是实现繁荣，其方式在未来几年将发生显著变化”。

许是意识到这一点，尽管我们渴望回归常态之心可以理解，但却也日趋频繁地开始讨论“疫情前后”的现实变化。各媒体广泛展示的图片亦强调了这一点，包括曾川流不息、如今门可罗雀的机场，空旷的城市街道，以及出没于人类城市街区的野生动物。如今我们都已知晓，世界按下暂停键时的样子。

事实上，全球化问题在疫情爆发前就已出现。然而，随着疫情的持续蔓延，以及因封锁、失业和消费疲软导致的经济危机，该问题被逐渐放大。全球各国要求保持社交距离，该项命令最初旨在阻止个人间密切接触，但如今已导致民族主义和保护主义抬头；与此同时，国际合作局面亦遭受威胁，“需要在日益两极分化的世界中重新构建长期的文化、经济和政治关系”。

除由此带来的经济挑战外，一个日益孤立的世界也将对学术、文化、创意和艺术领域产生威胁。虽然上述领域的优势往往基于丰富悠久的传统、历史及“地方性”，但在诸多方面仍依赖于相互联系、思维共享、创意交流和彼此合作。因此，尽管目前面临重重挑战，但我们在展望及重塑新冠疫情之后的世界时，须继续重视共享历史、知识和生活经历，努力支持并提供文化和艺术的持续交流机会。

事实上，近年来，艺术界几乎已成为高度互联与全球流动的代名词，像所有其他行业一样，其现在必须实时适应和调整——探索与分析如何以最佳的方式走向未来。疫情对整个艺术行业的冲击很快就显现了。2020 年 8 月，布鲁金斯学会发表了题为“衡量新冠肺炎疫情对美国创意经济毁灭性影响”的报告，预计创意产业收入损失高达 1,500 亿美元，美术及表演艺术领域的失业率最高可达 50%。

虽然这一论调令人担忧，但在接受《艺术新闻》（TheArt Newspaper）采访时，上述报告的作者之一迈克尔·塞曼（Michael Seman）表示，新冠肺炎疫情的危机也将有助于我们观察创意产业如何在美国运作并获得支持。他认为，文化和创意是推动地区经济发展的关键产业（其重要性不亚于科技、商业和管理）：

“目前，美国诸多最具创造力、技术和才华的人同时失业。我们应如何利用这些资源，为其提供合作项目和计划，以促进跨学科合作，提高技能，并实现工艺和产品创新。沿着东京的 teamLab 和法国的 Théoriz 工作室正在探索和创造的思路进行思考。也许现在是时候在全美范围内孵化一个具有包容性、跨学科和跨行业特色的“创意经济 2.0”了。”

纵观历史，艺术界历经多次变革、适应、紧缩和危机，且可以根据当前的经济、社会和政治因素自我重塑。同样，新冠肺炎疫情的危机凸显了艺术产业重新调整、创新、承担风险和实验的必要性。为此，须让创意产业及其从业人员具备足够的能力以满足上述需求。

事实上，艺术界不断演变的本质使其先天具有不确定性。许多画廊在疫情前就已因成本激增发生财务问题，例如，参加世界各地的博览会、双年展和展会的成本过高。2020 年 3 月初，纽约举行了军械库艺博会（Armory Show），闭幕后短短几天内，许多欧洲城市开始实行封锁。世界各地的艺术展会纷纷取消，拍卖也被推迟。3 月中旬，世界各地的画廊陆续停业，销售额下降，收入几近枯竭。很快，纽约也成为了北美疫情的中心。同时，这也形成了一个鲜明的对比，著名的军械库艺博会展览所在地——90 号码头，成为了一艘美国海军医院船的停泊地，以缓解疫情对纽约负担日益过重的医疗保健部门所造成的压力。

随着危机的不断持续，许多画廊没有足够的现金储备承受长期停业带来的损失，亦没有充足的资金适应重新开业的调整和限制要求。美国《新冠病毒援助、救济与经济安全法》（“CARES”法案）已通过冠状病毒救济基金设立了多个援助和刺激计划，如支持小企业的“薪酬保护计划”，旨在为美国各州、地方和部落政府提供支持。尽管如此，许多画廊已开始裁员、缩小经营规模，甚至彻底关门。巴塞尔艺术展和瑞银集团（UBS）近期联合发布的《新冠肺炎疫情对画廊行业的影响》调查报告，亦指出了这一事实。近年来，全球艺术市场稳步增长，年增幅 670 亿美元，但正如报告所示，在 2020 年的前六个月，商业艺术画廊的交易额减少了近 40%，超过 90% 的受访者关闭了画廊，三分之一的受访者以裁员和休假的形式缩减了人员规模。

尽管经济形势并不明朗，但一级和二级艺术品市场的销售仍在进行。许多人热衷于购买艺术品进行投资，也可能是居家隔离的无奈之举。鉴于此，在巴塞尔艺术展与瑞银集团环球艺术市场报告中，对 360 位高净值收藏家的消费习惯进行分析。其结果显示，尽管疫情阻隔，仍有 92% 的受访者在 2020 年购买了艺



术品，其中大多数人过去六个月在艺术品上的消费额超过 10 万美元。

可以预见的是，经销商们也将愈发依赖数字化交易。根据该报告，2019 年的线上销售额仅占被调查画廊总销售额的 10%。然而，在 2020 年上半年，该数据已上升至 37%。一家画廊表示，尽管整体业务下降了 20%-30%，但线上销售额从 2019 年的 15% 升至 2020 年的 70%。有趣的是，这些销售额中约有三分之一来自艺术展会的线上浏览室。这类线上浏览室可提供现场参观展厅或画廊的体验，例如，阿布扎比演艺中心等机构向 VIP 顾客提供虚拟现实耳机，进而营造身临其境的虚拟体验。

当然，从体验角度来看，数字化无疑为画廊、博览会和拍卖行带来了挑战。在购买前须“亲眼”看到艺术品的心情是可以理解的，而虚拟体验的远程交易性无法满足其个人需求。于许多收藏家而言，与经销商或艺术家建立个人关系往往是购买过程中非常重要的一环。即使在已经可以开展或计划在 2021 年恢复现场活动举办的地方，也会通过新的方式减轻现场人群聚集所产生的健康风险，且在可预见的未来仍将如此。人们对健康筛查及体温检查，佩戴口罩、限制游客数量和保持社交距离等要求早已司空见惯。同时，为尽可能接纳更多的游客，出台了约定时间进场和限制停留时间等措施，此外，在楼层平面图中也指明了方向。可能只有忠于艺术的收藏家会参与规定如此严格的活动（可以说，这对经销商和艺术家来说都是一个积极的结果），但总之，体验将大为不同。与朋友、同事、艺术家和同行进行社交联系，曾是世界各地举办艺术展会和活动的重要组成部分，如今这种联系却已消失，因为我们被迫在一个新的、在感知上无菌环境中保持距离。

拍卖活动亦需满足人际交往的需求，因为“在现场观众面前表演”的戏剧效果以难呈现在网上。拍卖室常伴随着叫价声，考验着观众的心理战，其情绪高昂，举牌时往往会忘记昂贵的价格，因而整体的体验效果极佳。尽管如此，许多拍卖活动已转向线上平台，销售额虽然不大，但也尚可。例如，国际知名拍卖行佳士得宣布，近期在香港秋季拍卖会的 16 次现场销售以及 2 次线上销售中实现了 30 亿港元（3.9 亿美元）的销售额。正如其官网所述，“约 50 万全球观众实时观看了《香港 - 纽约：现当代联合夜拍》的现场直播，成交额高达 9.203 亿港元 /1.19 亿美元，其中作品成交率为 90%，价格成交率则为 97%”。

在艺术及文化领域普遍数字化的背景下，出现返璞归真的趋势不足为奇。艺术品历来是人们在经济衰退或经济危机时期的投资标的，一般来说，若住宅房地产市场保持强劲，艺术品的私人销售额也不遑多让。鉴于此，个人购买艺术品的机遇随之涌现。许多销售均在幕后进行，且提供私人观看服务，艺术品会直接带到潜在买家面前。该方法在减轻安全隐患和取消活动顾虑的同时，亦有助于让买主保持匿名性。许多收藏家对健康及经济问题非常敏感。或许，此举在无意间实现了环境效益。目前，越来越多的年轻收藏家具有环保意识，有些人可能会认为，将艺术品直接带给潜在买主比让大量的观众去一个地方观看艺术品对环境更有利。

个人意识与社会意识均日益兴起，导致许多收藏家将艺术兴趣与自身价值观相联系。2020 年，人们对健康和福祉的关注持续增加，同时随着“黑人人权”运动如火如荼地进行，人们对社会公正和公民权利改革的呼声也日渐高涨。正如作家兼评论家萨拉·桑顿（Sarah Thornton）近日指出，上述意识对人们关于未来艺术的看法产生了深远影响，反之亦使当下的购买和投资活动发生巨变。她认为艺术市场正发生翻天覆地的变化，并表示，我们“正处于全面重新评估传统规范的过程……因为我们对重要事物和文化景观的感觉已发生巨大变化。”例如，美国私人、企业和机构收藏界长期以来

一直低估了女性、有色人种艺术家和其他少数群体的作品，且代表性不足；积极增加该类艺术家的作品，不仅有助于迈向浴火重生的康庄大道（早该进行），而且还可以增加当今藏品的丰富性、视角性和相关性。

除了商业艺术领域，博物馆行业也可能在未来几年内受到疫情的影响——长时间的关门歇业会耗尽收入来源，因而将被迫进行强制休假、裁员、解除合同以及展览日程的不断延后。为评估疫情对博物馆行业的影响，美国博物馆联盟（AAM）和维尔科宁咨询公司（Wilkening Consulting）在 2020 年 10 月底对 850 名博物馆馆长进行了一项调查，这也是第二次进行“新冠肺炎对美国博物馆影响的国家简报”。调查结果显示，该行业正面临严峻的形势，三分之一的美国博物馆面临永久关闭的风险。超过一半的博物馆报告了裁员情况，其中低薪职位（68%）的裁员情况最为严重，如一线工人，这些职位中有色人种和其他少数种族群体的比例非常高。美国博物馆联盟主席兼首席执行官劳拉·洛特（Laura Lott）在近期的一次采访中总结道：

“美国博物馆的财务状况越来越糟……自 3 月份封锁以来，至今仍有 30% 的博物馆仍处于关闭状态，而在重新开放的博物馆中，平均参观人数仅为之前的 35%——这一数字将长期保持，而对于博物馆的经营而言是不可持续的……若无财政援助，将有数千家博物馆永远关闭。”

在这种环境下，传统博物馆资助模式的脆弱性暴露无遗，即使是最成熟的机构——大都会艺术博物馆、哈默美术馆、芝加哥艺术学院等也深受影响，被迫大量裁员。全国各地的大多数博物馆，没有庞大的捐赠或资金储备，必须依靠赚取的收入以保证年度运营预算，因此难以承受疫情的冲击。事实上，在所有受调查的博物馆中，有 82% 的博物馆表示，其营业储备资金维持不到一年的时间了。

在疫情的冲击下，展会、赞助及票务等机构长期以来形成的传统收入来源模式，不足以支持其度过危机。近期由卢浮宫阿布扎比博物馆和纽约大学阿布扎比分校举办了题为“重塑博物馆”（Reframing Museums）的研讨会，邀请了全球博物馆负责人在研讨会中介绍各自在 2020 年吸取的经验教训，并强调，当务之急是加速解决传统收入来源模式。除当前需要迫切解决的传统认知问题外，还发现了合作共赢的机遇。

在春季首次闭馆之际，许多博物馆转而采用线上平台，向公众免费提供展览、研究、藏品和教育服务。尽管上述措施可以较好地满足社区需求，但数字投资代价较高，大多数机构尚未确定清晰的商业模式以支持这项工作。因此，“重塑博物馆”研讨会探讨了数字活动的盈利潜力，如纽约现代艺术博物馆举办的在线课程，或更具争议性的——通过出借艺术藏品来产生运营收入。

考虑到作为公共机构核心的道德原则服务，该研讨会还讨论了可达性问题，并提出需重新制定准入政策。据报道，一些博物馆已建立了分级售票系统，只向最富有的游客收费，因此可对低收入游客的票价进行补贴；而另一些博物馆正在为失业者以及一线工作人员提供免费入馆政策。此外，还有一些博物馆主张对当地观众实行“量入为出”的门票政策，并在旅游旺季对游客收取额外费用。

甚至在疫情前，人们要求博物馆考虑社区需求并对社区负责的呼声已愈演愈烈。例如，人们不断呼吁提高筹资活动的透明度，并强烈期望博物馆只向德高望重的人士和实体寻求资金。此外，近几个月来，随着人们重新关注社会公正和种族公平问题，以及鉴于健康危机对有色人种社区造成的严重后果，整个行业缺乏多样性、公平性和包容性的现象变得愈加明显。康奈尔非洲研究部主任、教授萨拉赫·哈桑（Salah Hassan）一言中的，“疫情让殖民主义死灰复燃”。



因此，对于未来的发展来说，也许最关键的是，在疫情期间，博物馆一直思考如何为观众提供更好的服务，以及如何挖掘内部资源的潜力（如他们自己的藏品），以便为线上和线下的展览制作及策划提供创新方式。尽管线上展览在某种程度上受到了数字画廊等同于实际白立方空间的这种不公平期望的影响，但许多博物馆已成功打造出虚拟博物馆体验，打破了地理障碍，满足了当地、国内和国际观众的需求。例如，美国杰克逊维尔艺术博物馆提供了 360 度视角的动态画廊之旅——游客可自行引导，或由博物馆讲解员同步预订行程——不仅使游客获得身临其境的体验，亦可在其身处家庭或学校等安全环境的同时，帮助其了解更多关于个人作品的信息。诸如此类的举措在成功解决疫情带来的紧迫需求之余，还为未来的创新活动提供了更多的工具和机遇。

从业者还在其他地方探索了完全沉浸式的展览体验，例如，7 月份在多伦多一个 4,000 平方英尺的仓库里举办了名为“乘车看梵高”的免下车梵高画展。该画展“座无虚席”，最初的体验部分由艺术家马西米利亚诺·西卡迪（Massimiliano Siccardi）设计，原声配乐由卢卡·隆戈巴迪（Luca Longobardi）创作，每次允许 14 辆车驶入观赏《星月夜》和《向日葵》的完全沉浸式投影，享受 35 分钟的视听表演。

博物馆亦很好地利用了社交媒体，例如在 Instagram 上举办展览，以即时的方式带领观众参观博物馆，成功消除了传统的访问障碍，使博物馆参观民主化。此外，其他数字项目也已启动，如“盖蒂博物馆挑战”（灵感来自阿姆斯特丹国立博物馆和 Instagram 帐号“艺术与隔离”）：洛杉矶保罗·盖蒂博物馆向其社交媒体的全球关注者发起挑战，要求其使用家居用品重现博物馆的艺术藏品。此类举措引起了全球广泛受众的热烈反响，包括正处于严格隔离中的人，帮助其以轻松、有趣的方式逃避现实的困扰，与许多机构长期采用的正统风格形成了鲜明对比。

数字化为观众参与、情感宣泄、多样化和人数增长等方面带来了明显机遇，日渐基于屏幕图片饱和及过度刺激也导致了“缩放疲劳”。在此背景下，博物馆也正关注自身在当地社区中所起的作用，以及真实事物的重要性，即站在艺术品面前，面对面讲述其故事。因此，其他无屏幕的渠道也对博物馆颇具吸引力。例如，注重以社区广播和播客的方式展示，在店铺门面、广告牌和其他公共空间提供多元化的展示方式以及社区居民传播方式，同时可以在户外环境中保持社交距离。

例如，艺术家吉娜纱罗·维瓦(Zina Saro-Wiwa)与 Median Things 在 11 月合作推出了展“餐桌礼仪”(Table Manners)，这是一个纪实风格的短视频系列。该视频系列展示在纽约时代广场的同步电子广告牌上，是时代广场艺术与 Median Things 长期合作的“午夜时刻”项目的组成部分。而在其他地方，人们对壁画和户外步行展览越来越感兴趣，因此出现了促进社区参与的快闪项目，如“开车看艺术”（保持社交距离时期的公共艺术）。这类举措不仅对危机的紧迫性做出了有力的回应，而且还指出了，如何在疫情过后的未来能以更具包容性的方式观赏博物馆藏品并参与相关活动。

事实上，许多户外博物馆或有户外空间的博物馆，以及雕塑公园和花园在整个疫情期间依旧开放，为游客提供了急需的自由感及体验户外艺术的机会，并提醒我们所有人公共艺术的重要意义。“在 60 年代之后，业界认为应将雕塑呈现给公众”，艺术史学家及作家约翰比尔兹利 (John Beardsley) 表示，“因此，越来越多的艺术家、策展人和管理人不再希望人们去博物馆欣赏艺术，而是希望把艺术呈现给公众。”

自冠状病毒在美国及其他地区蔓延以来，雕塑公园和花园几乎已成为社区的“打卡地”，许多公园

甚至出现了参观人数的增加。例如，在整个在疫情期间，佛罗里达州杰克逊维尔的库莫尔艺术和花园博物馆举办了限制人数和社交距离的户外活动，每次最多可容纳 800 名游客。安和吉姆晚安博物馆公园位于罗利市北卡罗来纳州艺术博物馆的 164 英亩园区内，今年 4 月至 5 月接待了近 20 万游客，而去年 3 月、4 月和 5 月的游客总数为 15 万。鉴于其受欢迎程度越来越高，一些公园、花园和博物馆已采取了引导客流等相关措施，并为艺术展示、室外表演或节目、聚餐甚至快闪教室等活动提供了额外空间。随着疫情的持续发展，人们对室外空间的关注进一步对机构的建筑想法和重构过程提出了挑战，并影响了我们在当下和今后使用上述空间的方式。例如，从长远来看，近期的线上活动可能会鼓励更多游客现场到访，而这可能需要增加物理基础设施。然而，博物馆已历经了多年的扩建、扩张、乃至新建，同时，鉴于当前的金融环境和对社区需求的关注，许多机构正在重新评估和考虑物理基础设施问题。正如一流博物馆建筑设计公司库珀罗伯逊（Cooper Robertson）事务所合伙人布鲁斯戴维斯 (Bruce Davis) 所述：

“除应对新冠肺炎问题外，社会公正运动也在迫使博物馆优先考虑如何更好地回应并参与社区活动，而这些活动可能会改变空间需求的平衡。虽然许多博物馆在近期的扩建中已将物理空间作为重点，但这类空间应围绕欢迎氛围及社区归属感观大做文章，而这类感观可通过突出灵活的公共空间、内外部之间的透明以及通用设计原则予以表达。”

在博物馆开始进行疫情后的重构过程之际，政府却难以对机构和艺术家提供持续的艺术资助。同时，美国失业率已升至 1934 年以来的最高水平，许多文化领域人士均指出，需要增加财政救济和支持。艺术家和艺术工作者已然构成了日益增长的“零工经济”（一个由短期合同和自由职业者为主的市场，他们通常在两个或两个以上的艺术领域之外的工作岗位上兼职）的一部分，因此，许多人因疫情受到了更大的冲击。新成立的“艺术家救助基金”与“美国艺术协会”合作发布的数据凸显了这一事实。数据显示，即使在疫情早期阶段，接受调查的 9,000 多名美国艺术家中已有 95% 无经济来源，62% 完全失业。8 个月后，最初收到的政府救济已然用尽，而新的救济仍然是空中楼阁。因此有一些人批评说，资金非常容易流向大公司和富有人群，而非最需要摆脱困境的小企业和穷人。

至此，美国文化部门的脆弱性暴露无遗。受到富兰克林·罗斯福 (Franklin D. Roosevelt) 总统的新政启发。许多人认为需要出台 21 世纪的“新新政”，为包括艺术家在内的数百万陷入困境的公民提供救济和工作机会。罗斯福新政虽然短暂，也不乏批评者，但在 20 世纪 30 年代的大萧条背景下，仍然开创了一个丰富灿烂的艺术文化、美轮美奂的城市景观时代。彼时，有超过 10,000 名艺术家受雇为政府建筑、社区中心和其他公共空间创作，其中不乏杰克逊·波洛克 (Jackson Pollock)、菲利普·加斯顿 (Philip Guston) 和阿希尔·戈尔基 (Arshile Gorky) 等名人。此类艺术创作作为纽约等大城市留下了生动的视觉感观和建筑造型，并完全融入到各个城市的现代景观中；在全美国的大坝、桥梁和道路两旁，这些艺术家共创作了超过 2,000 幅壁画和 130,000 件雕塑和绘画。

自二战以来，随着罗斯福新政的终结，美国公共艺术政策严重依赖于捐赠和慈善事业，正如玛格丽特·卡里根 (Margaret Carrigan) 在《艺术新闻》上所言，可以说，“自 20 世纪 80 年代里根时代以来，NEA[ 国家艺术基金 ] 的长期财政赤字——特朗普政府在今年 2 月已大力注资——以及新自由主义强调艺术是只能由少数人产生并拥有的私人商品观点，如今已形成了一种不仅抵制联邦干预，且越来越敌视艺术家的文化景观”。

为应对当下危机，“艺术家救济”联盟等组织一直通过赠款措施支持艺术家，帮助他们解决眼前的财务需求。然而，此时必须要考虑长期、跨部门的解决方案与结构改革，这些才是支持和重构工作目前所需。

当我们逐渐从疫情中复苏，摆脱了前所未有的艰难困苦后，艺术家显然会继续创造艺术，由此可见，艺术是生活中不可或缺的必需品。因此，艺术家的持续创新、寻找新的收入方式、创造联络交往的机会以及建立社区等举动，也不足为奇。

但对许多艺术家来说，这场疫情导致了创作势头受阻、收入损失、展览取消或改期等后果。随着艺术创作环境的改变，艺术家也被迫在个人生活和职业工作中做出改变和调整。许多在疫情前雇佣了艺术家助理团队的大型工作室已被迫关闭或大幅调整，甚至对于更加倾向于独立工作的艺术家来说，许多人也已被迫为家人的基本生存而考虑是否放弃收入菲薄的职业。因此，有些人只能用更少的资源、在更小的空间里创作艺术（餐桌及家庭工作室），与此同时，运营资金和供应链时常中断，合作也被取消或改期。

尽管如此，艺术家仍努力在困境中求生。例如，许多人已抓住机遇进行创新，并加强了数字化服务。在线画廊、研讨会及课程提供了更多的创作机会，而社交媒体平台则进一步帮助艺术家，使其能够在封锁期间与其他艺术家联系、与同行交流并在世界各地的网络中寻求支持。

当然，疫情也催生了新的艺术创作形式——“新冠疫情艺术”，艺术家不会坐困愁城，而是利用这一停滞期创作未来的新作品，尝试新系列以及开始新项目。不确定性、政治动荡和种族不平等主题最为常见，也许这并不奇怪，因为艺术家们在所处的现实状况中找到了新的灵感。因此，要提醒各位——正如在历史上所看到的那样——艺术家不是在真空中创作，而是反映其所在社区的状况并为之做出贡献。他们的作品可以为我们提供一个审视周遭世界的视角。例如，纽约艺术家安德鲁·森多（Andrew Sendor）的“照片墙疫情绘画（InstaCovid Drawings）”由一系列精心绘制的小型作品构成，于隔离期间的家中创作。这些作品没有采用艺术家常用的虚构叙事法进行描绘，而是受到人们在照片墙（Instagram）上分享的疫情期间生活经历的启发。该系列作品于7月在纽约斯佩罗内·韦斯特沃特（Sperone Westwater）画廊以虚拟方式展出，之后作为杰克逊维尔艺术博物馆数字展览计划的一环，在该博物馆“巡回展出”。

艺术总是可以聚集志同道合的人，在过去的一年里，我们目睹了种种现象——人们追寻艺术和文化，在失去联系、动荡不安、绝望痛苦之际找到灵感、归属、理解甚至安慰。冠状病毒仍然在美国肆虐横行，死亡人数日创新高，在撰写本报告时，美国已有超过30万人因此丧生。然而，这场疫情持续过久，且经常出现变异的本质，已经使人们的心绪很难再起波澜。普林斯顿大学教授埃尔克韦伯（Elke Weber）表示，“如果你想生活在战区的人们，那种曾经令人震惊的事情也早变得已不足为奇”。

即使对经历过亲人离世的人而言，其悲伤感只会因为疫情期间的措施而减轻，如每天的隔离，及其他旨在阻止家人聚集的安全限制，如参加传统的葬礼、白事服务等哀悼和追思场合。后事处理通常发生在事件之后，而非过程之中，但这一传统已被这场仍在升级的疫情所改变。

纵观历史，艺术在悲痛释放的过程中发挥了重要作用。除了艺术本身的宣泄潜力之外，各类纪念馆（如纽约市的9·11纪念馆）还对人们、社区或事件提供了视觉提醒，这些纪念馆往往提供了一个释放悲痛的场所，并在个人和集体层面保持联系。在如今蔓延的疫情下，种种亲友离世的惨剧使人们的悲伤情绪达到了顶点，但无处宣泄。为此，全国各地的艺术家和创意人士都行动起来，找到了使统计数据人性化的方法，并创造了相互体谅和哀悼的空间和时刻。学校的孩子们创建了无数个朴素但效益极大的个人作品，如年仅13岁的加利福尼亚州学童马德琳·富盖特（Madeleine Fugate）。马德

琳受民间艺术拼布的悠久历史和“艾滋病纪念毯”（一个纪念10多万艾滋病并发症死亡者的社区行动项目）启发，用社区成员寄来的面料制作了自己的纪念拼布。

同样，在一个全国性的重要舞台上，艺术家苏姗妮·布伦南·费森伯格（Suzanee Brennan Firstenberg）以一种类似的情感宣泄方式，在11月的参与展览中，于华盛顿特区军械库阅兵场插上了24万面白旗（每面旗帜代表一个因疫情而逝之人），创造了一个全国性的哀悼空间。随着新冠肺炎造成的全美死亡人数不断攀升，包括路人在内的志愿者每天都在增加旗帜，填满了一片3.5英亩的土地，并扩展至临近地区。在这块场地的西边，一块广告牌上写着这个艺术装置的标题，“这里可是美国，怎么可能发生这种事……”旁边则展示着全美持续增加的死亡人数。此外，广告牌右侧安装了25面旗帜，说明新西兰死于新冠病毒的人数非常少，这是一个鲜明的对比；附近则安设了另外1,675面旗帜——这是专家预计的死亡人数，若美国采用新西兰的病毒应对措施并根据人口比例进行调整，美国的死亡人数会大不相同。

当我们反思2020年世界所面临的前所未有的挑战及无法想象的适应过程时，艺术产业几乎在各个层面经历了演变和重构。在这场毁灭性的经济困境中，浮现了许多新的优先事项、策略和创新——从加强数字化方式到重新关注社区。但我们依旧非常乐观，艺术于我们而言仍是必需品，对艺术界经受的任何考验抱有坚定的信念。但疫情持续的时间越长，整个行业的不平等现象就越发明显。因此，任何想要迅速回到疫情前期局面的愿望，已然是痴人说梦，但我们不能忽视现存的重要机会——那些支持和强化艺术创作、艺术收集和艺术展示的机会，只要该艺术是相关的、包容的，且对更多的人有益。正如伦敦大学金史密斯学院的安德鲁伦顿（Andrew Renton）教授近日所言，“这是一个良好的机会，有助于我们思考，艺术在预期的复苏过程中能够且应该针对当务之急发挥哪些作用，而不是让人联想到适者生存的可怕前景”。

在一个保持距离、充满困惑、历经创伤和变化莫测的时代，我们依然坚信，艺术力、创造力和想象力仍是人类最为重要的法宝，自古至今恒然不变。贯穿整个2020年，世界各地的人们都追寻着艺术和文化，将其作为一种摆脱隔离桎梏的载体，在宣泄情感的同时，培养创意和智力。在本能好奇心的驱使下，我们意识到，艺术为人类提供了一个观察周围世界的透镜，在充分理解艺术之余，还可以想象新世纪浪潮带来的无限可能。



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# 新冠疫情时期的艺术 多元 / 无序当代性与后冷战时代 全球化倒退

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本文旨在评估新冠疫情对当代艺术界国际形态和多元化地方亚文化形态可能具有的长期影响。为此，笔者沿着两条线进行了批判性探究。其中一条线是，自冷战结束以来为支持全球创作、传播和接受当代艺术而成长起来的庞大艺术工业综合体；另外一条线是，体制上合法化的世界性话语和后杜尚式超脱手法，这是区分全球当代艺术的方法。

艺术工业综合体势不可挡的扩张是后冷战时代全球化的趋势之一，有人认为，面对新冠疫情的连锁反应，剩余金融价值显著减少，有形的泛全球连接 / 自由流动骤减，艺术工业综合体的发展势必出现倒退，全球化驱动的“后西方”多元 / 无序当代性的既有优势将加速减弱。在探究艺术话语合法化意义和功能以及其他社会政治经济状况之间错综复杂的关系时，本文采用广义的解释学进行分析。从解构主义理论 / 实践和当代性概念相关的最新论调之间的关系也可以看到这方面的应用。当代性概念相关的最新论调寻求将批判合法性延伸到艺术意义和功能的不同建构上，而不仅仅只是单一的总体文化话语环境，包括所谓的第三空间解构主义的内在洞见。

艺术界范式会随着社会经济状况的变化而发生重大转变。在二十世纪初，国际现代主义确立，工业资本主义传遍全球；在二十世纪后半叶，晚期后工业资本主义兴起，工业资本主义被后结构主义与新保守主义后现代主义取而代之；在后冷战时代，新自由主义出现，当代性应运而生。新冠疫情对全球社会经济造成严重冲击，在此语境下，我们完全有理由期待艺术界的观点和实践将会迎来新的转变。

## 新冠疫情对全球社会经济的影响

新冠疫情造成重大人员伤亡。截至 2020 年 10 月本文完稿时，全球新冠确诊病例超过 3000 万例，死亡病例突破 100 万例；由于各国在数据汇总和统计方面存在不一致，因此这场疫情对全球人口造成的影响远不止如此。据报道，已确诊新冠病例中约 3.4% 的患者死亡。季节性流感导致的死亡人数还不到被感染者的 1%。不可否认，倘若没有强制执行封城和社会隔离等措施，会有更多人感染或死

于新冠病毒。在 2020 年夏季，北半球许多地区放松封锁限制，第二波疫情席卷欧洲，政府不得不重新恢复疫情的社会管控。在美国等国家和地区，由于政府管理不一致，加上公众违反疫情防控法规，导致新冠感染病例和死亡病例持续大幅增长。

新冠疫情也严重影响全球经济。除了对股市造成剧烈冲击外，由于社会封锁导致商品和服务需求量大幅缩减，职工被迫休假，总体失业率急剧上升。从 2020 年 2 月 12 日至 3 月 23 日，道琼斯工业平均指数（下称“道指”）从高点 29,551.42 点跌至低点 18,591.93 点，跌幅达 37%。9 月 2 日，道指反弹至 29,100.50 点，其背后原因在于主要科技股盲目自信，在存在政治分歧且充满敌意的美国总统竞选期间，投资者担心出现第二波疫情，引发进一步动荡。9 月 25 日，道指远低于 27,173.6 点的月度高点。随着美国股市抛售，9 月股市跌势创 18 年来 9 月的最糟糕记录。英国《金融时报》证券交易所 100 强集团的跌幅相对较大，从 1 月 17 日至 3 月 23 日，道指从高点 7,674.56 点下降至低点 4,993.89 点，跌幅为 35%。与道指不同的是，富时 100 指数（FTSE 100）不包括主要科技股。6 月 5 日富时 100 指数上涨至 6,484.30 点的单日高点，但这一结果仍比今年的单日高点低 22%，9 月初富时 100 指数跌至 6,000 点左右。从 3 月至 4 月，按季度更新的美国月度全国失业率从 3.5% 的低点跃升至 14.7% 的高点；尽管美国 8 月份的失业率有所下降，但仍维持在 8.4%，远高于 2019 年 3.7% 的平均水平。虽然社会封锁有所放松，但今年中期 6 月至 7 月欧元区的失业率仍从 7.7% 升至 7.9%。

尽管有人盲目乐观地预测新冠疫情过后经济将立即出现 V 形回升，但几乎可以肯定的是，和 2008 年发生全球经济危机许多国家陷入长达 10 年的紧缩期一样，新冠疫情对全球经济造成的损害是深刻且长远的。虽然这种损害的程度和持续时间目前尚无法精确衡量，但早期预测表明，多数主要经济体的 GDP 在 2020 年将至少下降 2.4%，从长远角度来看，每年还将出现重大损失。

例如，英国经济在 2020 年第二季度空前缩水 20.4%，降幅创历史最高记录。尽管因放松国内封锁限制，英国 GDP 在 6 月出现回升，增长了 8.7%，但这一数字仍比 2 月低 17.2%。相比之下，日本第二季度 GDP 降幅更加显著，达 27.8%，法国 GDP 降幅为 13.8%，整个欧元区为 12.1%。据估计，中国第一季度 GDP 下降 6.8%，这是数十年来中国经济首次出现萎缩，随后在第二季度和第三季度分别增长 2.5% 和 1.8%，但仍远低于新冠疫情爆发之前的水平。在国家 GDP 大幅下降的同时，政府大多情况下只能通过大量举债来持续提供疫情防控成本；目前，英国国债首次达 2 万亿英镑；美国国债达 26.5 万亿美元，2020 年的国债增加速度刷新历史纪录。

国家 GDP 的急剧下降和政府举债的大幅增加将对经济造成重创，就像 2008 年发生全球金融危机之后许多国家面临紧缩一样，肯定会造成分配不均，严重影响年轻人、经济状况不佳群体以及社会弱势群体。2020 年 7 月，欧元区青年失业率为 17.3%，比整体平均水平高出 9% 以上。几乎可以肯定的是，发展中国家也会不成比例地出现这种情况，持续的社会封锁无论是在社会上还是在经济上都是行不通的。据预测，受新冠疫情重击，非洲地区的公共收入平均减少 5%，商品出口总额减少约 17%；对于一个发展仍不稳定的地区来说，这样的下降幅度让人无法承受。

在某些方面，新冠疫情对世界经济造成的负面影响比 2008 年的全球经济危机更大。主要是因为新冠疫情损坏了当今世界经济极度依赖的泛全球连接，包括国际航空运输链以及供应链。倘若分配渠道中断，包括基本食品在内的大量商品必将被丢弃或在仓库中变质。国际旅行 / 自由流动已大大减少。在大规模失业和可用资源稀缺情况下，世界各地的社会经济福祉无疑在今后很长一段时间都会面临一个巨大的挑战，这不禁让人联想起上世纪 30 年代的大萧条，一想到这，疫情原本造成的死亡悲剧色彩更加浓烈。



随着意识形态和地缘政治的紧张局势加剧，新冠疫情带来的不确定性加大，有关进入冷战 2.0 的言论甚嚣尘上。在 2020 年 5 月 25 日乔治弗洛伊德死于明尼阿波利斯警方之手后，“黑人的命也是命”抗议活动在全球范围内再度爆发，这同样也增加了疫情的不确定性。疫情不确定性的加剧，依此种种，均与新自由主义全球化导致的西方经济和地缘政治实力不断减弱有关。可以说，受新冠疫情影响，世界正处于重大的社会、经济和政治动荡时期。

世界各地仍会间歇实施不同程度的社会封锁。然而，这样的社会封锁已经严重阻碍了人类的经济、社会、文化活动和互动。即使人类成功研发出普遍可用的有效疫苗，无论从病毒造成的经济损失，还是由此加剧的社会政治紧张局势来看，全世界在很长一段时间内仍挥不去疫情带来的阴影。

当代艺术界是新冠疫情最大的“受害者”之一。正如网上和其他媒体评论人士敏锐指出的那样，新冠疫情已经严重阻碍当代艺术活动和相关活动在全球范围内的开展。除了艺术家、策展人、博物馆和画廊专业人员等无数创意工作者暂时休假或被永久解雇之外，公私部门对艺术的资助也大幅减少。实体展览和表演活动普遍被暂缓或取消，相关个人或组织只好转向线上互动的传播和展示方式。在有些地区，公共艺术项目的拨款资金还被调拨到其他社会支助项目。新冠疫情阻断了全球连通，创意文化工作者和当代艺术参观者的国际自由流动也受到了影响。由于国际学生流动被限制，国家或地区的学费收入骤减，那些支持当代艺术界活动的高等教育部门的就业问题也变得岌岌可危。

如果无法恢复疫前的社会经济状况，很难推断当代艺术界将会复原几成，包括市场产生的剩余金融价值恢复至疫前水平，这是目前公私部门资助艺术的基础。尤其是在自由民主环境下，当代艺术不仅被视为娱乐的来源，公共教育的途径，而且（想必）还是公共领域的变革性批判之地。然而，就像全球经济一样，当代艺术界的未来确实面临着长期的萧条和孤立。因此，考虑到新冠疫情的影响，思考当代艺术界未来可能的形态迫在眉睫。

## 当代艺术界与全球艺术工业综合体

“艺术界”一词最初源于哲学家兼艺术评论家阿瑟·C·丹托（Arthur C. Danto）的一篇文章。他在文中表示，根据杜尚现成品和机械复制在艺术上的使用，艺术的价值已经确定。安迪·沃霍尔（Andy Warhol）的《布里洛盒子》（1964 年）就是这一观点的例证。那些致力于创作、传播和接受艺术的机构和社区的相关专家就是丹托观点的主要代表。丹托笔下的“艺术界”是指，人们一致认可 / 默认其中的任何事物均可以被视为艺术的专业活动领域。无独有偶，迪基乔治（Dickie George）的“艺术制度理论”同样也将艺术界作为艺术系统合法化的所在地。从福柯分析的角度来看，艺术界可以被定义为话语形式的制度化（在对象、主题和陈述之间递归传递意义的符号之间的关系），这赋予了“艺术作为艺术”（art qua art）的意义，且在可否被称为真实或有意义的艺术上塑造了权力关系。

在后来的一篇文章中，丹托阐明了他对艺术界的看法，他认为艺术的发展史可以分为三个阶段。第一阶段以模仿思想为主；第二阶段涉及不同风格的意识形态主张；第三阶段接受艺术没有物质、意识形态和风格限制。这一阶段划分方法与黑格尔的历史观互相呼应。在黑格尔看来，历史就是有目的性地向整体“精神”意识发展。丹托表示，艺术现在已经进入后历史阶段。在这一阶段中，根据专业人士主张，“几乎任何事情”都会通过技术和智能方式进行。因此，丹托的阶段划分方法仅限于对欧美艺术特定问题和历史发展轨迹的思考。尽管他对艺术界的看法指出某种本质上的多元性和变

化性，但也正因为如此，竟然有人将其解读为在某些文化、历史和话语界定的范围内普遍适用的划分法则。最近关于艺术界的讨论已经偏离丹托的欧美中心 / 终结论，转而关注不同的历史和当代艺术建构，以及在后冷战时代新自由主义全球化驱动下的艺术机构和社区的亚文化联系。其中一个重要的方面是，自 1989 年蓬皮杜中心和维莱特科学城举办“大地魔术师”当代艺术展起，近数十年来国际调查展览、双年展和三年展不断增多，致力于展示当代全球化的艺术视觉文化。这种跨文化后现代主义观点认为，存在一个由许多具有动态交集（异延）的艺术界构成的多元空间，不同艺术界之间没有明确的文化和历史界限。

与此同时，尽管西方的地缘政治和经济实力因全球化有所减弱，但纽约、巴黎、柏林和伦敦等主要艺术中心仍具有较高影响力，它们将创作、传播和接受艺术的成熟经济体视为通用标准，支持所谓的全球艺术工业综合体的基础设施运作，促进国际当代艺术界与艺术市场联系起来。全球艺术工业综合体不仅包括策展实践（如目前全球随处可见的白立方博物馆 / 画廊陈列及其后现代主义变体相关的策展实践）转移，而且还包括基于 18 世纪在欧洲首次发展起来的经济自由主义原则的国际艺术市场运作。因此，可以将全球艺术工业综合体视为当代新自由主义无限积极景观与随之而来的西方 / 西化社会文化价值观的重要贡献者（尽管多数拥护者仍会支持国际艺术界对艺术赋予批判性价值）。

此外，全球艺术工业综合体还包括与欧美后启蒙哲学传统相关的批判话语模式。在 19 世纪至 20 世纪大部分时间，欧美语境下的艺术话语和实践相继相交，涉及激进的理想主义、浪漫主义、唯美主义、政治化先锋派现代主义和高度现代主义等多种主义。现代社会文化有别于科学实践与伦理，但又在这两者之间动态变化。作为现代社会文化转型的节点，全球艺术工业综合体提出了对美学的不同解读。十九世纪末的欧美唯美主义渴望建立完全自主的美学对比，如与二十世纪初至中叶政治化的历史美学与新先锋派美学进行对比，将艺术与生活结合起来，沿着前者更有趣的线路辩证地重塑约束方法目的理性。

20 世纪后半叶，在相同的欧美语境下，随着后现代主义的出现，传统与现代、艺术与社会、高雅文化与低俗文化之间的绝对进步主义与现代主义的区分受到解构性质疑。取而代之的是去领土化批判“第三空间”模式。此类模式寻求打破欧洲理想主义的局限，从根本上扩展和丰富艺术界的思想和实践，尤其是欧美内外已经接受的后殖民 / 去殖民化艺术界亚文化。对于后现代主义，有人已对后结构主义倾向和新保守主义倾向进行区分，前者强调所谓内在“第三空间”后现代状况的巨大不确定性，而后者则继续拥护具有连贯主观性和中介性的成熟欧美人文主义思想。然而，从前者的解构主义观点来看，后结构主义和新保守主义后现代主义之间的任何绝对区分都被搁置了。由于后殖民 / 去殖民化话语将后现代状况的观点和社会经济基础视为欧美后工业现象，因此后现代状况的内在性也受到后殖民 / 去殖民化话语的质疑。

尽管有后结构主义后现代主义的介入，但为了不断提高效率，继续保持合理化趋势，为批判性对立且关乎解构主义轻度不确定性的一般反权威主义意识的欧美后启蒙现代主义奠定基础，当代艺术界涉及一种有时被称为“元现代主义”的联系。此外，当代艺术界还引入对所谓的潜在殖民主义帝国主义的欧美艺术界与反去殖民化的艺术界的批判性区分， 这为多元化的社会进步艺术打下了更加坚实的基础。 简而言之，可以认为当代艺术界总体秉承欧美批判性对立的审美现代性的后启蒙观点，同时又以多元文化思想 / 实践来改变欧美后启蒙观点，以支持其特定的去殖民化观点；之所以加以改变，部分原因在于摆脱后结构主义后现代主义的深远不确定性，回归到简单但可行的辩证对立观点，这一观点的复兴在一定程度上可归因于近几十年来当代艺术界所谓的“社会转向”。

值得注意的是，无论是在西方 / 西化艺术界内还是在国际艺术市场上，后 / 现代主义和当代艺术在制度上被赋予的价值都取决于其批判性变革作用 - 价值的持久认知，此种认知在某种层面上有别于社会文化的批



判主义对象。在经典理想主义模仿传统上，与此不同的是，欧美艺术的文化金融价值通常源于自身的内在美和用途 - 价值，除了作为宗教和贵族仪式的附属品，还可作为宝贵的创作材料，吸引外界对技能娴熟的艺术家和工匠进行投资。对于遵循杜尚现成品概念的后 / 现代主义和当代艺术，这些价值衡量标准均未必适用。关于这一切，就艺术在国际市场的金融价值而言，将后 / 现代主义和当代艺术价值的制度确认视为变革性批判，有可能会扩展丹托和迪基的艺术界观，因为艺术与其在国际市场上的价值相互影响。

因此，有必要构想后冷战时代的多元化空间，其个体、机构和社区致力于创作、传播和接受艺术，但仍与丹托所描述的欧美艺术界范式有所关联。这种关联促进当代艺术界多元的跨民族 / 跨文化生产力，同时也开放对欧美帝国主义残留现象的批判性解读。当代艺术界的全球化空间因此继续普遍采用欧美后 / 现代性观点，即使它通过维护无数其他文化观来介入这一观点。目前，尽管当代艺术界对美学的意义和功能观点与欧美后 / 现代性观点有所交集，然而它又不总是与欧美后 / 现代性观点完全相符。这种状况现在被广泛成为“当代性”。

有必要认识到当代性对不同的文化背景解读是开放的。国际艺术界大多认为，目前的艺术界正朝着多元统一的“后西方”世界转变，这与一直以来不同文化对调和差异以服务于共同的社会政治目标的历史诉求达成一致。然而也有些人认为，社会、政治和文化观念仍继续分化且会持续很久，但确实也有其价值所在。正如哲学家山姆哈里斯（Sam Harris）所言，由于缺乏任何显而易见的替代行为，动机争胜性行为仍然是推动进步辩论的动力。后冷战时代的全球化导致欧美殖民主义 - 帝国主义的主导地位被取代，进而加剧了这两种立场的对峙。因此，可以将当代性解读为一种状况，它不是简单的和谐统一态，也不是不可调和的多元态，而是一种多元 / 无序态，这两种特点矛盾共存，无法达到共同 / 最终的明显定局。

从这个角度来看，丹托的艺术界观就不再可能被毫无疑问地采用。与丹托观点相悖的是笼统地将艺术界视为无数多个不同的创作、传播和接受艺术的经济体的观点（这一观点涉及合理化的欧美话语，同样备受争议）；这一观点认为包罗万象的艺术界是一个持续的超现实主义空间，同时又将当代视为仅仅是当代的问题。与这一观点密切相关的是，所有话语和实践都具有不可否认的开放性，这是其历史建构对其他事物具有构成性影响的一方面。简而言之，倘若不是非常明显地朝着西方 / 西化后现代主义方向发展，在多元 / 无序的当代性语境下，有必要采用看似残忍但却有效的符号（即“多元艺术界”）暂时告别丹托的西方中心 / 终结论和后现代主义多元化论。

## 新冠疫情与全球艺术工业综合体倒退

自二十世纪中叶起，世界范围内的职业艺术家人数呈现惊人增长。布莱顿·泰勒（Brandon Taylor）指出，美国在 20 世纪 40 年代可能只有 20 位现代艺术家定期参展。相比之下，在 80 年代中期纽约的职业和半职业艺术家增长至约 15 万人。美国国家艺术基金会（National Endowment for the Arts）发布的一项研究显示，2011 年纽约和加州有 21 万在职优秀艺术家。根据古尔本基安基金会一份未发布的调查，1977 年英国至少有 2 万名“职业艺术家”。英国艺术委员会资助数据分析表明，2011 年英国有 30,500 名在职艺术家，比古尔本基安基金会调查得出的数字增长约 30%。另一项研究显示，2019 年英国约有 6 万名艺术家，比 2011 年的 4 万增长 30%。这些还不包括公开统计资料未收集的大量的准职业艺术家 / 半职业艺术家。对大量且不断增多的当代艺术文学作品和在线作

品进行大体研究，能够有力证明全球艺术家规模确实不断发展壮大。

二十世纪中期以来，全世界的展览空间和艺术参观人次呈现指数增长，艺术家队伍不断发展壮大。正如泰勒所指出的，在 40 年代美国只有“屈指可数的画廊展现新的抽象表现主义艺术”。而到了 80 年代中期，仅纽约市就有约 680 家画廊，到 2019 年，从事艺术交易的画廊估计达到 1500 家，其中许多画廊致力于后 / 现代主义艺术和当代艺术的展示和交易。在 2008-2014 年期间，全世界未翻修的艺术博物馆的参观人次平均增长 10.2%，而已翻修的艺术博物馆的参观人次平均增长 14.1%。例如，伦敦泰特现代美术馆（Tate Modern）的参观人次从 2004 年的 4,441,225 人增长到 2018 年的 5,868,562 人。经过集中建设，中国全国的博物馆（包括美术馆）数量从 1978 年的 349 家增加到 2019 年的 5,100 多家。近年来，中国现当代艺术的参观人次有所增加，但从整体范围来看，参观人次相对较少，而且主要集中在上海等大都市。中华艺术宫（上海美术馆）是亚洲最大的当代艺术博物馆之一，据称 2018 年其年度参观人次达到惊人的 255 万。然而，在 21 世纪的第二个十年里，一些艺术博物馆和画廊的参观人次出现原因不明的大幅减少，其中最明显的当属美国的艺术博物馆和画廊（或许表明参观人次达到饱和）。尽管如此，在新冠疫情肆虐全球之前，艺术博物馆和画廊的参观人次在某些情况下有所回升，且在全球范围内保持增长趋势。

这样的统计数据并不能全面展示自二十世纪中期以来世界范围内的艺术家、公共展览场所、创意 / 文化工作者数量以及艺术参观人次的增长幅度。但从数学的角度来看，当代艺术界和全球艺术工业综合体实际上仍是个超群实体。尽管如此，它们的规模和关联无疑是巨大的。当然，自二十世纪中期以来全球艺术家和画廊的数量以及艺术参观人次的增长既非自发也非偶然。在这一时期，尽管经历了间歇性的繁荣和萧条，但全球经济仍取得可观增长，为艺术的创作、展示和接受提供了大量的公共和私人资金，历史上也有这样的情形，例如，18 世纪到 20 世纪工业化和殖民主义 - 帝国主义结合产生的剩余价值被用来支持欧美艺术发展。

毋庸置疑，经济的增长在很大程度上可归因于后冷战时代新自由主义全球化与其他社会后现代化进程，包括随着有形的泛全球连接 / 自由流动与互联网的普及，多元化国际文化产业日益发展。在 1990 至 2019 年，美国 GDP 从不足 6 万亿美元增长到 21.4 万亿美元。自 1979 年开始开放经济后，中国 GDP 到 2018 年平均增长 9.5%，是历史上主要经济体中持续增长速度最快的国家。关于这一点，我们不妨查阅一下泰勒的研究结果，他指出，19 世纪法国艺术界的学术生产力远远超过了市场需求。正如许多艺术家和艺术工作者将证实的，当代艺术界的情况就像目前呈现的那样，就其生产力和基础设施与销售的关系而言，当代艺术界仍然被严重高估。艺术市场价值由始至终保持不变，这是因为艺术界也实行优胜劣汰制，并强调优质艺术的稀缺性，而不是任何实际的内在价值。

切勿在后冷战时代全球化和当代艺术界面世产生的剩余金融价值与全球艺术工业综合体之间保持完全确定的单一关系，做到这点具有重要意义。正如前文提到的，与社会文化发展和地方自治有关的其他因素也在发挥作用。如果认为后者与前者毫无因果关系，那将是一种误导。新冠疫情对世界经济造成的损害，包括对国际旅行和供应链的限制，几乎肯定会导致全球艺术工业综合体出现重大且可能长期持续的实际萎缩。

在新冠疫情爆发初期，世界各地的美术馆和博物馆因社会封锁被迫关门停业，并纷纷解雇工作人员。自放松管控措施之后，许多美术馆和博物馆重新开放，但因保持社交距离和限制旅行措施的实施，参观人次仍受到一定限制。那些在疫情之初被解雇的工作人员，包括导游，多数并没有重新回到岗位。随着收



入的减少，进一步的萎缩似乎在所难免。几乎可以肯定的是，新冠疫情造成的影响是不平等的。大型艺术机构和国际博览因被认为十分重要而不可没落，因此毫无疑问会吸引可用的私人资金和战略性公共资金，这会让艺术界边缘领域相对缺乏资金。不过，在经济严重萎缩的时期，一般民众仅关注自身经济利益，而忽略艺术，这也是可以理解的。

针对新冠疫情对当代艺术界造成的影响，世界各地的艺术工作者纷纷采取应对措施，其中一种可能的情形是，他们将原本的实体活动转移到线上。部分艺术家和商业画廊博物馆已经将在线方式作为保持其作品在全球和当地知名度的重要方式。沉浸式现实技术企业也开始研发用于构建和观看线上展会的平台。另一种可能的情形为，他们对本地化艺术界亚文化进行强化。正如当代性概念相关辩论已经承认的那样，二十世纪末出现的国际全球化艺术界具有这样的特点：本地化观点日益多元化，既与欧美后 / 现代主义存有交集又有所不同。倘若当代艺术界的有形联系因新冠疫情长期无法弥合（这似乎很有可能），那么几乎可以肯定的是，当代性的多元化是孤立的，这点也会越来越明显。国际上主流的欧美艺术界话语影响力早在疫前的当代性语境下就已经逐渐减弱，在未出现任何现成的替代话语情况下，随着有形孤立的加剧，将会产生大量变体，加速取代原本占据主导地位的欧美艺术界话语。

## 后 / 现代主义、当代性、艺术陌生化与相关超脱手法

这种取代也会导致手法与话语合法化意义之间的现有制度关系瓦解，支持在全球化语境下赋予当代艺术文化经济价值。手法与话语合法化之间的关系本身就是源于欧美后现代主义的“结缔组织”，它将当代艺术归于当代，同时在当代性不确定性的范围内使不同艺术界产生交集。在这点上，关键是采用陌生化、拼贴 - 蒙太奇和寓言手法作为先锋派后 / 现代主义和当代艺术的标志性做法。

陌生化、拼贴 - 蒙太奇与寓言手法的特征是，在新的环境下重新呈现文本、图像、物体和 / 或行为，以赋予新的意想不到的含义。其中，陌生化手法主要源于俄国形式主义的 *ostranenie* 概念，意思是，以奇特的方式展现熟悉的事物，以提高对平庸之物的认识，这对艺术 / 诗歌表达至关重要。拼贴 - 蒙太奇在艺术上的应用在很大程度上源于对物品和印刷材料的剪裁和装饰性再装裱，这种手法在 19 世纪和 20 世纪早期的欧美和西化语境下十分盛行；此外，也源于现代工业化城镇和城市不断增长的视觉景观。巴勃罗·毕加索（Pablo Picasso）和乔治·布拉克（Georges Braque）在 1911-1912 年左右创作的拼贴画就是最早的拼贴作品。毕加索于 1912 年创作的拼贴画《静物与藤椅》（Still Life with Chair Caning），画布上贴着一块印着藤椅图案的油布，此外还组合有报纸、绳索和油画部分，以此揭示工业化现代性既令人不安但又让人兴奋的（可怕）状况。寓言是一种自古代就形成起来的修辞手法，通过文本或视觉图像来象征复杂的精神、道德或政治意义。

自二十世纪初以来，陌生化、拼贴 - 蒙太奇和经典寓言重现手法已经成为欧美和其他西化艺术界艺术创作的主要手法。普遍认为，对此方面作出重要贡献的，不仅包括毕加索创作了拼贴 - 蒙太奇作品，而且更能说明问题的是，马塞尔·杜尚（Marcel Duchamp）带来了现成品。在尝试印象派、后印象派和立体主义 / 未来主义艺术创作手法之后，杜尚于 1913-1914 开始将发现的物品当作艺术品来玩味；其早期的作品包括 1913 年的《自行车轮》（Bicycle Wheel）和 1914 年的《瓶架》（Bottlerack），它们开启了杜尚在工作室的个人思索旅程。杜尚的现成品艺术观源于 1912 年的个人德国工业博览会之旅。毕加索最初创作拼贴 - 蒙太奇作品和后来杜尚引入现成品艺术，两者均指出了一种创新的视

觉展现方式，而不是墨守既有的绘画和雕塑手法，通过此类创新手法，物体可以在艺术语境下有效地展现自我特色。具有相关意义的是，发展机械复制方式，包括静态摄影、移动电影和大规模印刷，意即获得陌生化、拼贴 - 蒙太奇和寓言手法的超脱效果。

对于这种从模仿到采用陌生化、拼贴 - 蒙太奇和寓言的手法的转变，人们的解读也在不断变化。二十世纪早期政治化先锋派采用陌生化和拼贴 - 蒙太奇手法，人们的主要解读可以分为两种。一种是进步主义马克思主义者解读的辩证挣扎——即谢尔盖·艾森斯坦（Sergei Eisenstein）的电影蒙太奇概念。受这一解读的影响，以达达主义的反艺术和反美学思想为标志的美学的绝对地位发生动摇。另外一种是安德烈·布勒东（Andre Breton）及其圈子提出的相关超现实主义艺术观，这一观点辩证模糊了有意识经验和无意识经验的界限，将梦境般的非理性设想为更大的有 / 无意识之地，以及前所未有的释放性欲的空间，不去理会资产阶级资本主义道德的束缚。在这两种解读中，陌生化和拼贴 - 蒙太奇表面的陌生感均被作为揭示资本主义意识形态的错误意识掩盖下的基本现实。

从 20 世纪 50 年代起，在欧美和西化的语境下，随着现代主义向后现代主义的转变，人们对陌生化和拼贴 - 蒙太奇的解读开始呈现多元化。彼得·比格尔（Peter Bürger）率先对先锋派对艺术和生活界限的辩证模糊进行评价，认为到二十世纪中期，资本主义和主流文化已经有效地恢复了这种界限。与这种评价明显的终结主义相对抗的是，有些人认为陌生化和拼贴 - 蒙太奇的意义是意义的连续不完整乘法叠加。例如，格雷戈里·阿默（Gregory Ulmer）将拼贴 - 蒙太奇作为一种前卫的“后批判”解构实践方式，它通过无限的符号生产力而不是辩证对立来否定权威意义；类似的，克雷格·欧文斯（Craig Owens）认为寓言是解构主义后现代主义艺术的标志性特征；哈尔·福斯特（Hal Foster）后期认为后先锋派有能力不断塑造转变，呈现多元化特色，摆脱主流辩证恢复的陷阱。

鉴于后结构主义后现代主义的介入，人们有可能重新审视杜尚提出的现成品艺术观，认为它是前卫解构的内在归属，超越了马克思辩证主义；包括被视为主要在犹太 - 基督教欧美艺术界语境下创作、展示和接受艺术的经济体圣餐基础的表现示范。在犹太 - 基督教欧美艺术界中，艺术受神圣的艺术界所推崇，这里是众多专家和忠实受众的聚集地。1917 年，杜尚在纽约独立艺术家协会的展览上展出作品《泉》（Fountain），这是一个工业制造的小便池，杜尚借此吸引参观者证实一个理念，即根据欧洲经典模仿传统，在艺术超脱精神的启发下，可以从一个原本随处可见的基本物品联想到另外一种事物。作品《泉》到底既是小便池也是艺术品，还是两者都不是？这里存在一种不确定性。从解构意义上说，这种不确定性指出：对于那些接受杜尚艺术观的人而言，艺术的意义不依赖于它或多或少真实诠释某种思想的能力，因为这点经典欧洲模仿就可以做到，只不过采用神奇的手法罢了。经典欧洲模仿认可艺术和美学的社会符号建构，其手法和情感比较随意。

杜尚现成品影射“牵制”（pin）和“串击”（skewer）的概念，这问题重重。毫无疑问，懂得下棋的杜尚知道，在象棋游戏中，“牵制”是指一个棋手攻击对手一个无法移动的棋子，否则他将丢失一个价值更大的不同棋子；而“串击”是指对一个很有价值的棋子施加威胁，它会被迫走开而允许吃掉它后面的价值较小的棋子。无论哪种情况，防守方都面临着困境，他们下一步的行动结果取决于整个游戏随后如何展开。因此，从广义上讲，放弃一个或多或少有价值的棋子可能会是一个明智之举。

作品《喷泉》在欧美艺术界的制度化语境下向受众带来了类似问题。在判定该作品是否属于艺术品上，艺术是一个可确定的类别；但若判定它不属于艺术品，也会带来负面影响。尽管如此，将《喷泉》绝对地视为艺术品，显然极其荒诞，无论如何，它作为小便池的使用价值始终存在。有另外一种做法是，将



其解构性含义视为某种艺术或者非艺术，但具体性质待定。简而言之，作品《喷泉》需要参观者放弃经典价值观，去支持价值显著较低但含义更加丰富多元的一切事物。但这种理念无疑自相矛盾，在概念上和实践上都不可能存在。

杜尚现成品及其衍生作品（如沃霍尔的《布里洛盒子》）出现的问题可以理解为被丹托和其他人（如道格拉斯·克林普）解决了，倘若问题没有彻底终结，则无法结束欧美艺术的传统艺术地位；这种观点通过符合 / 不符合逻辑的扩展方式，将杜尚介入的制度化作为一种替代机制，即套层（mise en abyme）手法；如果通过德里达的作品追溯，现成品的艺术解构可以朝着现成品本身进行，此种方法与圣餐模仿相辅相成。

## 元文本定位、国际艺术节世界主义的局限与高 / 低语境下的艺术界

尽管杜尚现成品具有启发意义，但从广义上讲其意义并不符合当代艺术界必要的实用主义。因为在当代艺术界中，制度化管理主义和让更多公众参与的民主化愿望要求艺术品能够更容易理解消化。实际上，随着当代艺术界的不断发展壮大，现成品以及陌生化、拼贴 - 蒙太奇与寓言手法仍然被采用，且被越来越多艺术媒体作为创作 / 表达的标准方式。甚至连传统的艺术创作方式，如绘画和雕塑，如今也被采用，而不仅仅只是后现代主义的批判转向自觉涂改。之所以如此，其中一个重要的促成因素在于艺术界的多元化，包括不同于欧美后现代主义的文化观和艺术实践。有鉴于此，可以将陌生化和相关超脱手法的使用作为一种易于复制的标志性实践，使其与当代艺术具有共同的认同，尽管这种认同没有明显确定的限制。

这种标志性实践的困难之处在于，其重复最终违背了杜尚现成品所体现的解构内在性。可以转而将陌生化和相关超脱手法用来传递基于当代性制度化世界主义的特定散漫观点和真理主张。当代艺术品因此在不同的立场上都有了相应的解读，包括倾向于解构主义的立场，以及反对所谓的内在第三空间后现代主义对文化的毁灭性影响的立场。当然，考虑到杜尚现成品的“艺术 / 非艺术”的绝对可能性，这种违背是完全可以理解的。然而，杜尚现成品的问题还包括自相矛盾地将作品意义依托于手法上，否则它能够表现出抵制任何形式的权威性含义。关于这一点，人们普遍误解了当代艺术界解构主义的含意。

例如，Ronchini 画廊发布的以下声明，该声明涉及画廊在社交平台 Intagram 上与艺术家伯恩德纳特·斯米尔德（BerndnautSmilde）的交流内容。

斯米尔德的作品涉及装置、雕塑和照片，其中最知名的作品当属“云”系列（Nimbus）。斯米尔德热爱其日常的环境和空间，并对建构和解构的时间性饶有兴趣。因此，其作品既展现建筑和物体的物理状态，同时也包含对希望和脆弱的顿悟。斯米尔德善于分析空间及其外观，并热衷于拆解以研究事物独特的细节和功能。其艺术视角通常集中于二元性上。

尽管有人笼统地断言斯米尔德的作品包含了对希望或脆弱的顿悟，但从广义上讲，模糊化是当代艺术界话语的典型代表。上述声明明显的问题在于，在单一时间轴同时出现建构和解构。根据雅克·德里达（Jacques Derrida）的观点，“解构”一词意味着“拆解结构”，这是意义不可判定的非建设

性 - 建设性结果的一个方面，但它同时也意味着时间和空间的非绝对互换性（正如德里达使用“时间化”（temporalisation）和“踪迹”（trace）表明的那样）。

可以说，在缺乏任何共同的文化散漫前作的情况下，为了让意义得以延续，当代艺术界赋予各种语境化形式晦涩难懂的含义，在艺术品含义被锚定之后，其符号成了空洞的代名词。例如，通过博物馆和画廊的字幕和艺术界杂志文章等元文本的扩散，博物馆和画廊希望通过这些围绕艺术品的文本内容，指引读者理解艺术品的内涵。例如，塑料污染联盟（PlasticPollutionCoalition）网站上展示使用废弃塑料制作而成的“艺术”作品，希望通过这样的宣传让人们“关注一次性塑料”，并有可能“激发人们采取行动来阻止塑料污染”。暂且不论作品所传达的政治信息是否正确得无可辩驳以及美学内容是否复杂，大多数展示品的含义都是显而易见的，因此在制作和欣赏作品方面不免枯燥乏味。就像上例中，塑料作品被赋予的意义不是完全由艺术作品本身体现，而是由联盟所采取的激进主义立场投射。联盟这样做的主要目的不在于宣传艺术的独特性，而是引导网站访问者“承诺拒绝一次性塑料”，并“加入全球联盟”；如果愿意的话，可以将美学带入政治，但不是对美学施以本杰明式的政治化。

举这个例子并不是要否定艺术作为政治化信息传递工具的使用价值。不过，笔者要指出的是，以这种方式使用艺术，绝对无法保证像杜尚现成品等艺术那样具有批判性挑战的多元化美学。无独有偶，这样的类似问题同样存在于被当代艺术界制度化合法化的批判意义上。西方 / 西化艺术界的制度化批判性话语，是在二十五年或更早以前后结构主义 / 后殖民主义后现代主义的巅峰时期之后出现的，至今仍对认同的所有整体形式持有普遍质疑。艺术多元化思想与浪漫主义、无政府主义、革命社会主义和反文化等相关联的早期跨国主义、国际主义和跨文化主义相呼应，其中包括 19 世纪晚期，面对达尔文的无神论，具有进取精神的欧洲左翼组织倡导多元文化，就像世俗的共产主义社会者取代既有宗教一样。然而，艺术多元化思想的基础在于公正构成共同体的艺术。对此，人们不可避免地出现各种观点分歧，包括文化、社会、政治、经济和伦理等方面。现成品所呈现的问题并非欧美传统艺术独有的问题，可以说，文化语言表达的所有领域均会有此问题，只是不同事物难免表现出个性化特点而已。抵制本质主义的断言并不排除文化语言表达的不确定性，因为这种不确定性是有证可循的，包括对解构观点的合理化。

因此，为了保持语意连贯，与欧美自由主义无可怀疑的表面公正相一致，当代艺术界的世界主义在可接受性和真实性上设置了被广泛称为“政治正确”的限制，这是维护普遍文化主义多元化的基础。设置这些限制所带来的困难，尤其是从非西方散漫的立场来看，在于它们构成了文化上的党派管理主义遏制，而不是自身和自身差异的普遍跨文化维护。这种遏制的进一步“支持者”为认同主义后殖民主义后现代主义对第三空间不确定性的反常殖民化投射（认同的内在状况），以及战略本质主义的相关想法，这与尼采认同道德批判性削弱“群体本能”（herd instinct）以及管理主义者消除与 19 世纪欧洲的“中庸之道”（Juste Milieu）观念有关的政治分歧具有共同之处。

杂志《第三文本》在回应 2020 年全球“黑人的命也是命”抗议活动时明确指出，一个仍以西方为中心的艺术界将后现代主义世界主义制度化，可以理解为远未达到其表面上的目标。

几十年来，自由主义对“多元化”的要求未能改变艺术界对西方文明成就的热爱，也未能消除这种排斥机制。艺术界对发展主义、进化主义和种族目的论的依赖反映了劳工贵族在帝国主义统治下不断增多。这种全球状况证明，不稳定和工资水平低下是有原因的，排斥机制使工人变得贫穷、悲惨，并使其因种族差异而面临胁迫、痛苦和死亡。不仅如此，排斥机制还为新老法西斯带来了劳工。我们看到“多元化”已成为按地域划分的艺术市场全球化的软化剂，

而不是终结对慈善资本主义依赖的基础。

和《第三文本》一样，艺术史学家 / 文化理论家大卫·乔斯利特（David Joselit）最近的著作《遗产与债务：全球化语境下的当代艺术》（Heritage and Debt: Art in Globalization）也出现了类似介入。乔斯利特在书中写道：在后冷战时代，艺术界的扩张以政治正确为幌子，将非西方的艺术话语和实践持续边缘化。后现代主义世界主义曾经提出的关键挑战如今已被制度化，这种做法不仅不断传播 / 消除对主流政治正确的艺术界话语的批判性，而且还被视为掩盖了继续存在的系统性偏见。

将载有意义的元文本依附于艺术并不鲜见，也绝非荒诞。正如杜尚现成品所展示的那样，艺术的意义，包括它作为艺术的绝对地位，从来都不是固有或被赋予的，而是社会文化建构的。在后结构主义符号学中，所有的语言意义，无论象征性意义、标志性意义还是指令性意义，均可理解为能够通过文本和语境、文本与读者之间动态变化、反复的相互关系来传达。过去的艺术，或者说另一种文化的艺术，无论看起来多么熟悉，总是已经脱离了其创作的直接社会文化语境。可以说，艺术的意义总处于无序的空间衍射状态，它是不断变化的。

尽管如此，可以在低语境和高语境环境之间对艺术进行相对区分。在高语境文化环境中，话语观点具有明显的共性，没有必要锚定其他意义。而低语境文化环境需要不断强化意义。例如，欧美艺术界在其本土中心（如纽约、伦敦和柏林等）属于高语境文化环境，但对全球而言则属于低语境文化环境，受新冠疫情影响，两者的界限尤为明显。但事实上，文化意义类别并不是在这两者之间划分的，而是沿着高语境到低语境最终高低语境融合进行的。

全球化艺术界的兴起推动低语境意义的国际地位提升。对那些仅有普遍社会文化观点的参观者而言，低语境元素成为疫情之下的权宜之计。在当代艺术界中，此类低语境元文本锚定已取代 / 超越手法在文化上确定的意义，但手法传达的意义在高语境文化环境中十分常见，例如构成经典欧洲模仿传统艺术的圣餐变体手法。这并不是说要接受本质上实际或真实的象征意义，而是要承认在本土化的高语境文化环境下，这些被感知的存在是由手法展现的语意表达，其中，递归符号锚定的方式并不是很需要。

## 后现代主义、当代性、艺术陌生化与相关超脱手法低语境下的艺术界

不可否认，杜尚现成品通过后 / 现代主义和当代艺术不断变化的标示，打开了不断扩展的艺术表达领域，而且促进了公共领域对权威意义的深远批判，尤其是在父权制、殖民主义 - 帝国主义和制度化种族主义等不对称的权力关系方面。但是，对于后杜尚时代的当代艺术，在国际艺术界的低语境环境下，无论艺术品有形还是无形，人们通常认为艺术品与被赋予的意义之间联系不强甚至脱钩。尽管锚定不是具体艺术表现手法，但已成为制度化政治正确信息的主要载体。任何艺术品怎么样都行，只要多数情况下符合当代艺术界元文本合法化意义，这点远比艺术品本身更为重要。

除画廊之外，当前广为流行的倡导社会参与的当代艺术也面临类似的困境。尽管此类“艺术主义”通过与艺术进行变革式共同互动来寻求更大的社会正义，此种方式与后杜尚时代美学和生活世界之间的理性边界解构具有异曲同工之妙，但矛盾的是，它明显回归到始终不被解构主义思想 / 实践采用的辩证对立。这种转向更容易理解的辩证主义的操作，无疑可以理解为对目前无法解构的棘手问题

以及世界一直无可置否的混乱状态的反应。然而，也正因为如此，需要合理解读去陌生化和相关超脱手法，以促进实现政治上的目标，否则手法与作品已确定的意义倾向就会显得格格不入。

受新冠疫情影响，全球化艺术界的物理基础设施和泛全球连接均大幅减少。几乎可以肯定的是，本土化多元 / 无序高语境艺术界将会成为当代艺术在国际舞台上泛化的低语境艺术界的有力补充。正如当代性所承认的那样，本土化高语境艺术界具有可行性。新冠疫情的出现并不一定意味着国际当代艺术界宣告终结。至少就目前而言，通过线上方式毫无疑问仍会持续推出这样或那样的低语境国际展览，但可用盈余价值的不均等分配问题也因此显现。然而，从新冠疫情事件的范围来看，国际艺术界的地位不可避免地介于疫情潜伏期和终止期之间。尽管当代艺术界和全球艺术工业综合体在很大程度上由看似不可言传的表面主义世界主义联系到了一起，但这种联系可以视为，继续通过“走后门”的方式对欧美文化帝国主义进行合理化，因此绝非所有人都颌首同意。在这点上，有必要对艺术的意义和功能的不同建构进行公正的关注，而不是管理主义的遏制，否则一些艺术会对欧美艺术界世界主义既有的普遍状况退避三舍。值得注意的是，现成品所表现出的看似不可能的批判性与“后西方”无数的（异延）高语境艺术界具有共通之处。

新冠疫情的冲击有力推动我们接受线上艺术和高语境本土化艺术界，以应对全球艺术界的实际衰退。当然，对于国际当代艺术界及其相关亚文化艺术界而言，这又是一个不可避免的挑战，因为线上艺术不仅需要保持全球和本地艺术界的联系，同时也需要提供新的审美体验形式。事实上，以目前发展的形式，线上艺术可能只是再现 / 强化低语境艺术界的渠道。如果要推行本土化艺术界，必须采用相关艺术表现手法，这样才能满足高语境艺术界的需求。然而，这种做法确实存在回归本质主义 / 例外主义的巨大风险。在面对这一问题时，制度化管理主义艺术界的决策无疑是务实的，尽管臭名昭著但在国际当代艺术界中却早已司空见惯。至于此类决策需要哪些条件才能取得成功，那应该另当别论了。



# 价值观的蜕变 ——全球化时代当代艺术新现象

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关于当代艺术的时间起点有不同的说法，在西方艺术史论著述中，“二战结束的 1945 年”“20 世纪 60 年代”和“20 世纪 80 年代”都曾被人确定为当代艺术的起始点。而本人则同意《当代艺术》（Contemporary Art）一书的作者、英国艺术评论家朱利安·斯塔拉布拉斯（Julian Stallabrass）给当代艺术诞生确定的时间节点——1989 年，因为那一年及其随后出现的一系列世界大事件——德国统一、苏联解体、冷战结束和全球贸易协定的签订——带来的是一个史无前例的经济全球化时代。毫无疑问，对于整个人类历史而言，1989 年算得上是一个划时代的年份，因为，1989 年之后的世界——不只是经济，还包括社会、政治和文化——发生了巨大而深刻的变化。从某种意义上说，当代艺术就是全球化时代的艺术。

美国经济学家赫尔曼·德雷（Herman E. Daly）给全球化的定义是：“全球化是指通过自由贸易、资本自由流动以及较少或完全不受限制的劳动力自由流动使世界各国经济向一个全球经济的整合。”所谓全球化，不是以国家身份融入世界，而是通过去国家化，实现个人和企业的国际化，把一个个独立的国家经济实体融合到一个整体的世界经济体系中去。

经济全球化不仅打破了各国意识形态之间的壁垒，也摧毁了各民族文化之间的屏障，使得当代艺术变成了一个多元而开放的各国艺术家都可以进入的舞台。经济全球化带来的是世界艺坛格局和艺术秩序的变化，它不仅改变了艺术主体即艺术家的构成，也改变了艺术本体即艺术主题和语言。而这些改变的内在动因则是艺术价值观的改变，也就是说，是艺术价值观的蜕变导致了艺术主体的变换和艺术本体的更新。

“普适主义”（universalism）、“多元文化主义”（multiculturalism）和“全球地方主义”（global localism）是当代艺术书写者普遍而又经常使用、体现当代艺术价值观、既相互矛盾又密不可分的三个概念。

“普适主义”是一种主张超越种族、民族、性别和阶层等社会身份，人与人享有自由和平等权利的价值观念。这种价值观念的信奉者强调人与人之间的普遍共性超越一切社会组织单位的界限，连接全人

类的不仅是他们的共同利益，更是每个个体不断自我完善的共同人性。他们认为全球化时代就是地球村时代，每个人的社会身份由“国民”变成了“地球人”或“世界公民”，“世界”不是地理概念，而是一个共同人类的概念。

柯科福斯科（Coco Fusco）说：“全球化改变了艺术世界的面貌，也改变了种族与文化差异性的处理方式，使得艺术按照共同的世界主义模式发展演变。”（[英]朱利安·斯塔拉布拉斯著，王端廷译，《当代艺术》，外语教学与研究出版社，2010 年 11 月第 1 版，第 204 页）从对地方和国家关切的表达转向对人类共同心声和普遍关切的言说，当代艺术将“普适主义”作为重要的价值观，并将自己打扮成新自由主义价值传播者的角色。斯塔拉布拉斯指出：“可以得出这样的结论，最受推崇的当代艺术就是那种在持续融合的过程中，有助于进一步增长新自由主义经济的利益、打破贸易壁垒、地方一致性和文化依恋性的艺术。”（[英]朱利安·斯塔拉布拉斯著，王端廷译，《当代艺术》，外语教学与研究出版社，2010 年 11 月第 1 版，第 282—283 页）

阿瑟·丹托在《美的滥用——美学与艺术的概念》一书中文版序言中写道：“今天，无论怎样与世界相隔离，艺术世界都是一个单一的巨大共同体。也许，这是因为意义的存在定义了艺术，而意义不需要任何特殊的语言。它们被体现在超越了在其他方面把我们分开的语言的对象中。”（[美]阿瑟·C. 丹托著，王春辰译，《美的滥用——美学与艺术的概念》，江苏人民出版社，2007 年 4 月第 1 版，第 7 页）在经济全球化时代，世界艺术既呈现出多元化的局面，又表现出同质化（Homogenization）的趋势。维也纳现代艺术博物馆馆长爱德贝尔特·柯普（Edelbert Köb）教授写道：“放眼世界，经济已经通过商品一体化过程达到了一种世界大同，艺术也在寻求世界大同，这将是必然的结果。带有鲜明特征的民族文化和艺术将被归纳到民俗学的范畴。”（[奥]爱德贝尔特·柯普：《奥地利抽象绘画展前言》，《艺术观察》杂志，2005 年第 6 期，第 115 页）

“多元文化主义”针对全球化带来的文化同质化现象，主张尊重并维护不同文化的差异性，并给予所有文化以及文化群体以平等的政治地位。

在当代艺术进程中，1989 年几乎同时在巴黎蓬皮杜艺术文化中心举办的“大地魔术师”和在伦敦海沃德美术馆举办的“另外的故事”是最早出现的两个引人注目的多元文化展览，这两个展览打破了白人垄断艺术世界的局面，为非白人当代艺术家第一次在国际艺坛争得了一席之地。它们还预示着一种体制的建立，在这种体制内，非白人艺术家可以与白人艺术家平起平坐。正是从那时开始，在包括威尼斯双年展、圣保罗双年展和卡塞尔文献展在内的世界各种大型艺术展览中，我们可以看到越来越多的非白人艺术家作品的亮相。

“普适主义”与“多元文化主义”似乎都主张平等，但前者更强调减少差异性以求得共同性，而后者更强调保持差异性，希望求得差异性之间平等地位。

加拿大学者在《美国独行——西方世界的末日》艺术中对多元文化主义进行了批判，他引述了这样一个例子：“在英国人充满文化自信的那个年代，身在印度殖民地的他们遭遇了‘殉夫’（suttee）的当地习俗，即丧夫的寡妇要在其丈夫的火葬礼上一同烧死殉葬。查理·内皮尔将军（General Sir Charles Napier）毋庸置疑是个文化多元主义的反对者，他说：‘你们说烧死寡妇是你们的风俗，没问题。但我们也有我们的风俗：当男人们烧死一个活着的女人，我们就会在他们的脖子上系根绳子，把他们活活吊死。尽管搭你们的柴堆去吧，不过在柴堆的旁边，我的木匠也会建起一个绞刑架。你们按你们的习俗走，我们也按我

们的习俗办。’ ”他指出：“西方精英们幻想出的所谓文化多元主义，最终的结果并非歌颂了所有文化，而恰恰否定了自己的文化。正因如此，文化多元主义才是真正置我们于死地的特种自杀式炸弹啊！”（[加] 马克·斯坦恩著，姚遥译，《美国独行——西方世界的末日》，新星出版社，2016 年 8 月第 1 版，第 265-266 页）

尽管普适主义者极力弱化并忽视文化差异，大力鼓吹人人平等，但由于各国历史和文化的差异，不同地域和不同国家的当代艺术仍然存在着艺术语言和精神内涵上的不同。根深蒂固的文化本位主义与势不可挡的普适主义之间的相互作用，亦即“多元文化主义”与“普适主义”之间的冲突，使得包括中国在内的许多国家出现了一种被称为“全球地方主义”的艺术现象。在我看来，全球地方主义是一种折衷主义，这是一种用地方性的语言表达普遍人性和普适价值，或者用世界性的语言表达本土文化特性的艺术创作风格。

以下就当代艺术价值观转变的具体表现做一简要论述：

## • 当代艺术艺术家的种族和性别构成发生了巨大变化低语境下的艺术界

### 1、在当代艺术时期，有色人种和第三世界艺术家站在了国际艺坛的前台，并且在人数上占据了越来越大的比例。

在《当代艺术》一书中，斯塔拉布拉斯写道：“现代主义的线性、单向、白人和男性原则彻底崩溃了，取而代之的是一种多元、多向、彩虹般多色人种、由实践和语言组成的碎片般的复杂景观。”（[英] 朱利安·斯塔拉布拉斯著，王端廷译，《当代艺术》，外语教学与研究出版社，2010 年 11 月第 1 版，第 180 页）在该书中，作者还辟有专门章节介绍中国和古巴的当代艺术状况，出现在这本书中的中国人除了艺术家谷文达、徐冰、王广义和王晋，还有批评家兼策展人栗宪庭、高名潞和侯翰如。书中介绍的古巴艺术家有安杰尔·德尔加多（Angel Delgado）、何塞·安杰尔·托伊拉克（José Angel Toirac）、科乔（Kcho）和罗斯卡尔平特罗斯（Los Carpinteros），还有古巴著名策展人杰拉尔多·莫斯奎拉（Gerardo Mosquera）。

的确，此前由西方人撰写的“现代艺术史”是一部主要由西方白人男性艺术家组成的历史，因此中国人在翻译出版这类著作时往往会增加“西方”二字作定语，而在近些年西方艺术书写者撰写的关于“当代艺术”的著作中，我们可以看到包括亚洲和非洲、黄种人和黑种人在内的各个民族、各个国家和各个种族的艺术家的创作。

在当代国际艺坛上，名闻遐迩的有色人种艺术家有英籍印度艺术家安尼施·卡普尔（Anish Kapoor）、美国黑人女艺术家卡拉·瓦尔克（Kara Walker）、英国黑人艺术家克里斯·奥菲利（Chris Ofili）、日本艺术家村上隆（Takashi Murakami）、伊朗女艺术家诗琳·内沙特（Shirin Neshat）、哥伦比亚女艺术家多丽斯·萨尔切多（Doris Salcedo）、印度女艺术家希尔帕·古普塔（Shilpa Gupta）和肯尼亚女艺术家万格齐·木托（Wangechi Mutu）等等。

值得特别提到的是，进入全球化时代之后，中国艺术在国际艺坛上的地位空前提高，甚至可以说是强势崛起、扬眉吐气。自 21 世纪以来，西方当代艺术书写者的所有著述中都少不了对中国当代艺术

成果的介绍和论述，出现在这些著述中的中国艺术家的名字越来越多，除了上面斯塔拉布拉斯《当代艺术》一书中提到的中国艺术家，就本人已经看到的名字还有蔡国强、张晓刚、方力钧、岳敏君、张洹、余友涵、李山、黄永砗、陈箴、严培明、马六明、刘小东、朱冥、宋永平、丁乙、张大力、汪建伟、刘炜、曾梵志、杨福东、王庆松、胡介鸣、刘铮、林天苗、崔岫闻、尹秀珍、曹斐、隋建国、展望、魏光庆、戴光郁、阿仙……这个名单还在不断增加。中国艺术家能够与西方艺术家一同站在国际艺术舞台上，并能够获得国际艺术界的高度认可，这在 30 年前是不可想象的。毫无疑问，中国是全球化的受益者，甚至应该说是最大收益者。全球化不仅使中国经济取得了巨大成就，短短二三十多年就使中国从一个贫穷落后的第三世界国家变成了世界第二大经济体，也使得中国艺术的面貌发生了翻天覆地的变化，从而彻底改变了中国艺术在国际艺术界的弱势和边缘地位。

### 2、在当代艺术时期，女艺术家获得了与男艺术家完全平等的地位，无论是创造质量还是艺术家数量都具有与男艺术家分庭抗礼的力量。

除了种族构成大有改变，国际当代艺坛艺术家的性别构成也发生了巨大变化。女艺术家的崛起是国际当代艺坛引人注目的新现象，一大批杰出女艺术的出现，不仅彻底改变了国际艺坛男性一统天下的格局，而且给世界当代艺术带来了新的活力。当代女艺术家超越了第一代女性主义思想家和艺术家标榜自我、追求性别平等的初级目标，而将视野扩展到人类社会和精神世界更广阔的领域。女性身份在女艺术家的创作中被淡化，女性主义这个概念不再被提起，女艺术家追求真正性别平等，这就是，不仅在艺术语言和创作题材上追求男女平等，而且在价值观上追求性别平等。事实上，在当代艺术批评中，无论是种族还是性别，不再作为评判艺术价值的参考因素。

意大利当代艺术是本人的研究领域之一，本人刚刚了完成了一个国家社科基金艺术学项目《超前卫之后的意大利当代艺术》，因此对意大利当代艺术的整体状况比较了解。在我看来，女性艺术在意大利当代艺术中所扮演的角色和所占据的地位在世界各国中具有一定的典型性。意大利是历史悠久的艺术强国，但在当代艺术之前的意大利艺术史几乎是一部男性艺术家的历史，即使是在妇女解放运动过去多年，西方其他国家女艺术家纷纷登上世界艺术舞台的时候，具有悠久艺术传统意大利竟然长期没有给女艺术家以应有的席位。这一局面在 1989 年之后得到了彻底改观，在意大利当代艺术领域，女性艺术几乎占据了半壁江山。意大利历史上从没有像当代艺术时期这样涌现出如此众多的杰出女性艺术家，瓦内萨·比克罗夫特（Vanessa Beecroft）、保拉·皮维（paolapivi）、格拉奇亚·托德利（Grazia Toderi）、拉拉·法瓦雷托（Lara Favaretto）、茜茜（Sissi）、西尔维亚·坎波雷西（Silvia Camporesi）、玛丽亚格拉齐亚·彭托尔诺（Mariagrazia Pontorno）和弗朗切斯卡·普雷森蒂尼（Francesca Presentini）等众多女艺术家以其杰出的艺术成就蜚声国际艺坛，为世界当代艺术的发展做出了贡献。

在国际当代艺术界，杰出女艺术家数不胜数，除了上文提到的非白人女艺术家和意大利女艺术家之外，这里再列举一些人们耳熟能详的名字：美国女艺术家奇奇·史密斯（Kiki Smith）、辛迪·舍曼（Cindy Sherman）、伊丽莎白·佩顿（Elizabeth Peyton）、塞西莉·布朗（Cecily Brown）、英国女艺术家翠西·艾敏（Tracey Emin）、萨拉·卢卡斯（Sarah Lucas）、珍妮·萨维尔（Jenny Saville）、荷兰女艺术家马琳·杜马斯（Marlene Dumas）和德国女艺术家安妮·因霍夫（Anne Imhof）。

除了女艺术家数量的增多，女性批评家、策展人和博物馆馆长在国际艺术界的比例也越来越大。看看世界各国美术学院女生与男生的数量之比，我们就不难理解在艺术界女性从业人员越来越多，并且优秀女性也越来越多的现象了。



3、在全球化时代，人们的国家身份意识变得淡薄，各国当代艺术家异地生活和创作现象十分普遍。

正如全球化商品生产的跨国家、跨企业特性一样，当代艺术生产方式也具有出跨国化特征。对于欧美艺术家来说，地域概念与国籍意识原本就比较淡化，因此全球化时代的各国当代艺术家更是四海为家，甚至居无定所，他们自由地穿行在世界的各个城市，寻找创作的资源和发展的机会，其展览活动和观众也遍及世界各地。当然，艺术的繁荣总是与经济的发达紧紧相连，嫌贫爱富是艺术的天性。由于美国是世界第一大经济体，德国是欧洲经济的火车头，因此纽约和柏林成为当今世界上两个最大的艺术家集聚地。例如：意大利著名艺术家毛里吉奥·卡特兰（Maurizio Cattelan）和瓦内萨·比克罗夫特目前均生活在美国纽约，中国艺术家蔡国强、张洹、徐冰和谷文达也曾经或仍然生活在纽约，丹麦艺术家奥拉维尔·埃利亚松（Olafur Eliasson）近期生活在柏林。另外，也有一些艺术家完全以寻找新的创作灵感为目的而旅居异质文化之乡，例如：意大利艺术家马特奥巴西莱（Matteo Basilé）就曾于 2009—2017 年在印度尼西亚巴厘岛生活了 8 年时间。

### • 现代观念主义变成了新的形式主义

#### 1 作为反艺术、反形式主义和反美学的现代观念主义在当代艺术时期变成了新的形式主义和新的美学。

有一种论点认为，当代艺术缺乏艺术本体上的创造性，没有像现代艺术那样创造出众多新的艺术流派和风格，因此其成就和价值不可高估，至少不能与现代艺术等量齐观。在我看来，这是一种只知当代艺术表象的外行之见。我们知道，文艺复兴时期艺术家创立的写实绘画延续了四百多年时间，这期间写实绘画演变出了巴洛克、罗可可、新古典主义、浪漫主义和现实主义等众多的绘画流派，我们不能说这些共有具有写实性质的绘画流派不是创造，各个流派的成就可以轻视。实际上，虽然当代艺术主要是沿用了装置艺术、行为艺术和影像艺术等现代观念主义艺术样式，但此时的观念主义较之原初的观念主义已经发生了本质的变化。

我们知道，杜尚（Marcel Duchamp）在 1913 年创作出第一件“现成品”（readymade）艺术作品《自行车轮》（Bicycle Wheel）的时候，他原本的动机是反艺术、反美学的，但是他的反艺术、反美学的“恶作剧”后来竟然变成了新的艺术和新的美学。这是“否定之否定”规律在艺术发展中的体现。观念艺术从反艺术变成新艺术经历了两个步骤：

第一步是 20 世纪 50 年代波普艺术和新现实主义将“现成品”变成了形式化的艺术。从安迪·沃霍尔（Andy Warhol）整齐排列可口可乐瓶子和玛丽莲·梦露肖像，以及法国艺术家塞萨尔（César）将废弃的汽车外壳压成方方正正的立方体等众多例子中，我们可以看到“现成品”如何完成形式化和审美化的过程。1962 年，杜尚在写给友人汉斯·里希特（Hans Richter）的信中写道：“新达达，他们称之为新现实主义、波普艺术、集成艺术等等，是一条容易走的路，那就是靠搬弄达达主义搞过的东西过日子。当我发现现成品艺术的时候，我原是想揶揄美学的。而在新达达中，他们却捡起我的现成品，还从中发现了审美之美。我把瓶架和小便池向他们的脸上扔过去表示挑战，而如今他们竟会认为这些东西就是美学的美而赞赏不已。”（This Neo-Dada which they call New Realism, Pop Art, Assemblage, etc., is an easy way out, and lives on what Dada did. When I discovered readymades I thought to discourage aesthetics. In Neo-Dada they have taken my readymades and found aesthetic beauty in them. I threw the bottle-rack and the urinal

into their faces as a challenge and now they admire them for their aesthetic beauty. 见 The Andy Warhol Museum, New York: Distributed Arts Publishers Inc., 1994, p. 172）杜尚的这段话实际上确认了波普艺术和新现实主义是早期观念艺术流派达达主义蜕化变质的产物。

第二步是自全球化时代以来当代艺术将装置艺术、行为艺术和影像艺术变成了叙事性和表现性的艺术。也就是说，在今天，观念艺术被赋予了传统写实主义艺术和现代形式主义艺术的所有功能，它不仅具有审美功能，而且具有叙事功能，甚至具有抒情功能。当代观念主义可以称为“后观念主义”（Post-Conceptualism），它沿用了原始观念主义的外壳，但往这个躯壳里注入了新的内容，从而改变了这种艺术样式的内在性质。

如果说从波普艺术和新现实主义开始，观念艺术已经开始了回归美学的转向，那么到了当代艺术时期，“后观念主义”已经变成了一种成熟而完善的美学。此时，“什么都是艺术”的口号不再有效，当代艺术家们再也不会像波普艺术和新现实主义艺术家那样随意选择简陋粗糙的材料来创作装置艺术作品，更不会像意大利贫穷艺术家那样用垃圾废品作为艺术创作的媒介了。此时，“人人都是艺术家”的观念已经过时，除了材料的讲究，当代艺术家尤其重视作品的制作，各种新的创作手段、特别是计算机技术的应用使得艺术创作成了拥有特殊技术的专家的专利。当代艺术呼唤审美的回归，与其殚精竭虑迎合大众趣味、千方百计吸引观众眼球的追求有关，与艺术大众化的要求有关，因为无论艺术观念如何高妙玄奥，只有赋予其美的形式才能吸引人们的注意力。因此许多当代摄影、装置和影像作品不仅具有引人入胜的魅力，甚至达到了美轮美奂的程度。正如斯塔拉布拉斯所说，由于当代艺术在观念与形式上的双重追求，当代艺术几乎是十全十美的，观众应该为艺术光彩夺目、无奇不有的多样性感到心满意足。

由于创作材料越来越昂贵、科技含量越来越高，当代艺术越来越变成了“高技派艺术”和奢华的艺术，高成本和高投入也成为当代艺术创作中越来越普遍的现象。例如：2008 年 6 月至 10 月间，埃利亚松在美国纽约东河上完成了大型装置艺术作品《纽约瀑布》（The New York City Waterfalls）。作品的主体是四座巨型的差不多与自由女神像等高的金属支架，分别安置在东河区域相近的四个地点，采用类似喷泉的机器驱动技术使水流循环喷涌，将取自东河的水重新注入东河。这些动人心魄的巨大人工瀑布具有强烈的视觉冲击力，为纽约东河沿岸风景增色不少。这个项目的预算是一千五百万美金，是迄今为止造价最昂贵的当代艺术作品。

#### 2、数字艺术、网络艺术和基因艺术成为最具活力的艺术创造新领域。

除了改变观念主义的既有功能，使其表达变得无所不能之外，最近三十多年，当代艺术还出现了不少新的艺术类型。也就是说，从艺术本体方面，当代艺术也有长足的进步，并且这些新艺术类型正在给艺术带来革命性的变化。

由计算机生成的数字艺术是当代艺术中最具活力的新门类，从最初的电脑绘画，到虚拟的静止或活动的二维三维动画，再到“虚拟现实”（Virtual Reality，缩写为 VR）和“人工智能”（Artificial Intelligence，缩写为 AI），计算机技术给艺术创作和人类生产生活带来了深刻而广泛的变化。通过增强现实技术，数字艺术作品具有比任何人工写实艺术更为强烈的视觉冲击力和精神震撼力。作为计算机科学的分支，人工智能可以模拟人的智力活动，并具有超出个体的记忆力和进行复杂运算的能力，从而更快捷、更高效地完成人的工作。可以预见的是，数字艺术将获得越来越大的发展空间，并将深刻改变未来艺术的面貌。



基于电脑与互联网的结合并以万维网为载体的网络艺术也是一个新的领域，除了艺术家与受众点对点的合作与交流，通过网络传输的各种数据都可以成为网络艺术创作的素材，越来越庞大的“云数据”将为网络艺术的创作和发展提供越来越强劲的动力和资源。例如：德国艺术家托比亚斯·里赫伯格（Tobias Rehberger）2003 年创作的装置艺术作品《世界七极》（Seven Ends of the World）就是一件基于网络传输数据来实现的网络艺术。他用一串串的玻璃气球装满了一间屋子，气球展示出一种美丽而又缓慢变化的景象，放射出不同颜色的光。非同寻常的是，那些气球中的光是通过互联网转播的，显示的是世界各地不同光线的即时状态。

基因工程与人工智能是当今世界发展最迅猛的两大科学领域。我们看到，通过基因工程人类获得上帝般的创造能力，为世界带来了许多前所未有的新物种。伴随着基因工程技术突飞猛进的发展，由生物艺术发展而来的基因艺术也产生了许多令人惊异的新作品。例如：美国艺术家爱德瓦尔多·卡茨（Eduardo Kac）2000 年采用基因工程技术培育出了一只作为艺术作品、放射出绿色荧光的兔子《阿尔巴，放射出荧光的兔子》（Alba, the Fluorescent Rabbit），该作品的创作灵感来自在法国实验室通过转基因技术培育的荧光兔“阿尔巴”（Alba），艺术家在基因技术人员的帮助下完成了该作品。如今，各种各样的基因艺术作品数不胜数。基因艺术出现之后一直存在着道德、伦理和法律上的争议，但始终没有阻止住这类艺术创作的迅猛发展。

3、艺术主题出现了转向，宗教信仰、文化冲突、种族身份、移民问题和生态环境成为当代艺术家关注的主题。

全球化改变了人类的生产和生活方式，也改变了人类的思想观念和社会结构，带来了各种各样的新的社会问题，这些问题也成了当代艺术家普遍关心的课题。美国政治家塞缪尔·亨廷顿（Samuel Huntington）在 20 世纪 90 年代、亦即冷战结束和苏联解体后不久创建的“文明冲突论”（Clash of Civilizations）早已变成了世界的现实。他当年曾这样预言：未来世界的国际冲突的根源将主要是文化的而不是意识形态的和经济的，全球政治的主要冲突将在不同文明的国家和集团之间进行，文明的冲突将主宰全球政治。

文明的冲突具体地体现在不同宗教之间和不同文化之间的冲突上，这类主题的艺术作品也往往最引人瞩目并产生巨大的争议。例如：美国摄影师安德烈斯·塞拉诺（Andres Serrano）于 1987 年创作了拍摄作品《尿中的基督》（Piss Christ），将一幅基督受难像的图片浸入自己的尿液中并拍成照片。作品于 1989 年在北卡罗莱纳州东南当代艺术中心展出时，引起了美国文化界的强烈反响。有人从艺术自由的角度对该作品表示了积极的评价，更多的保守派和宗教人士对该作品给予了强烈谴责，认为此作品亵渎了耶稣基督。英国艺术家克里斯奥菲利 1996 年创作了一件名为《圣母马利亚》（The Holy Virgin Mary）绘画作品，画面上披着蓝色外衣的非洲黑人圣母马利亚被来自色情杂志女性生殖器图片包围，绘画材料中还混合着大象的粪便。该作品展出时，激怒了许多观众，有人甚至朝这幅画上泼洒了白油漆，试图彻底毁坏它。意大利艺术家卡特兰 1999 年创作的雕塑 - 装置作品《第九个小时》（La Nona Ora）也曾饱受争议，因为该作品刻画的是与真人等大、身穿白色皇袍、形象逼真的时任梵蒂冈教皇约翰·保罗二世（John Paul II），被一块从天而降的陨石击倒在地，但他似乎无动于衷，双目紧闭，面无表情，手里仍然紧紧握着带有基督受难像的权杖。这件作品无疑是对天主教的嘲讽和鄙夷。

在全球化时代的国际艺术舞台上，为了维护自己的民族文化尊严，也为了取悦世界各国观众，许多

当代艺术家，特别是来自第三世界的移民艺术家，都极力标榜各自的文化身份。这一特点在一些跻身国际艺坛的中国艺术家身上表现得尤为突出，他们将中国传统文化作为自己的艺术创作资源，以此博得观众的眼球。某些中国批评家将这种创作策略称之为“打中国牌”，并将这类作品称为国际艺术拼盘上的一道“春卷”。

移民潮是全球化时代最突出的社会现象之一，或许可以说，最近三十多年来是自地理大发现后人类最大规模的跨国迁徙，而且这次人口迁移具有单向性，即由经济落后国家向欧美经济发达国家迁移。移民有合法的，也有非法的，无论是哪一种途径，大量移民都会给目的地国家带来各种各样的社会问题。移民不仅成为欧美各国政府面临的重要问题，与移民相关的人权和身份政治问题也成为当代艺术家的创作主题。例如：美国艺术家阿尔弗雷多·贾尔（Alfredo Jarr）1995 年在芬兰赫尔辛基当代艺术博物馆 ARS95 国际艺术节上展出了作品《一百万本芬兰护照》（One Million Finnish Passport）。他制作了一百万本经过轻微改动的芬兰护照的复印件，并将它们排列成一个激动人心、令人联想起极简主义构成的巨大方阵。如果芬兰政府按照其他欧洲国家的移民比率来批准移民，出现在护照上的这些人是可以获得移民许可的，但是芬兰政府拒绝了这些人的移民申请。由于芬兰移民当局的坚决要求，贾尔的这件作品后来被销毁。这件作品的寓意就是任何人都重新选择定居权而不应该受到任何国家的限制，限制这种权利就是限制人的自由，不利于人与人之间的友好与团结。

强大的工业化生产力加上跨国产业分工，极大地提高了生产效率，带来了全球整体财富的高速增长，极大地满足了人类的物质欲望。然而，人类所有的物质财富都是建立在对自然的过度掠夺和对资源的疯狂占有的基础之上，有限的地球资源与不断增长的人口数量以及人类无限膨胀的物质欲望之间形成了不可调和的矛盾。土地沙漠化、海洋和空气污染、臭氧层空洞和全球气候变暖等生态灾难正展现在我们眼前，威胁着人类未来的生存。因此，生态环境成为世界各国艺术家普遍关注的课题及其艺术创作的主题。

4、当代艺术已经从“视觉艺术”变为“多觉艺术”，在场与互动成为艺术接受和生效的必要条件。

我们现在使用的艺术这个概念在历史上发生了多次改变，这些变化反映了艺术性质和功能的蜕变和扩展。欧洲自 17 世纪开始使用“美术”（英语 Fine Arts/ 法语 Beaux Arts/ 意大利语 Belle Arti）这个概念，泛指具有美学趣味和价值的活动及其产物，包括绘画、雕塑、建筑、音乐和诗歌五大门类，以区别于具有实用功能的工艺美术（Crafts）。18 世纪，德国剧作家莱辛（Gotthold Ephraim Lessing）开始使用“造型艺术”（德语 Bildende Kunst/ 英语 Plastic Arts）这个词，指的是绘画、雕塑、建筑和工艺等二维和三维空间形象的艺术，将美术中的文学、音乐和舞蹈等门类排除在外。19 世纪出现了“视觉艺术”（Visual Arts）这个概念，它所包含的范围与造型艺术基本相同，指的是绘画、雕塑和摄影等门类，但将影视包括其中。视觉艺术在 20 世纪逐渐取代了造型艺术，成为美术的代名词。

自 20 世纪下半叶以来，特别是进入当代艺术时期之后，随着装置艺术、行为艺术和影像艺术的日益兴旺和完善，并逐步取代绘画和雕塑等传统视觉艺术形态，成为当代艺术的主要创作方式，艺术已经突破了视觉感知的范畴，而向包括听觉、嗅觉、味觉和触觉在内的所有感知领域发展，因此，我认为当代艺术不能再称为“视觉艺术”，而应该称为“全觉艺术”（All-Sensual Arts）或“多觉艺术”（Multi-Sensual Arts）。

通过声光电等多种手段的同时运用，当代艺术建造的是一个场域空间，它往往将观众完全包围，产生类似电影放映厅的效果，从而带给观众前所未有的感官震撼。近年来，这类展览获得了一个新的名称——“沉



浸式展览”，它在世界各地大量出现，对于普通观众特别是青少年观众产生了巨大的吸引力。面对当代艺术，既定的艺术接受与欣赏模式被抛弃，通过计算机技术的运用，受众可以参与作品的创作，可以与作品进行互动，有些作品甚至将受众的参与作为作品完成和生效的必要条件。当代艺术要求观众的在场与亲身体验，语言的描述和印刷品的复制都难以还原作品的面貌、呈现作品的特征。例如：巴西艺术家埃内斯特内托（Ernesto Neto）以散发着香气的软体装置作为他的标志性的创作样式。他使用弹性尼龙和优质薄膜制作的悬垂的口袋或水滴形装置常常占据整个展览空间，这些相互连接的软体结构被拉长固定在天花板上，悬挂起来形成一种类似动物器官的形状。这些形状内填满了香料或香水，观众未见其物先闻其味。有时，他也创作一些特殊结构的软体装置，参观者可以通过表面的小开口进入到里面，用身体感受其质感，并与其产生互动。实际上，内托的作品给观众带来的主要是嗅觉和触觉的感受，也就是说，他创作的是“嗅觉艺术”和“触觉艺术”。内托自己描述他的作品是一种从内部对人类身体的探索和表现。毫无疑问，内托的作品生效离不开观众的现场体验，通过身体接触，通过嗅觉去感受才是作品完成的必要条件。

针对当代艺术新的创作和接受方式，法国策展人和批评家尼古拉·布希欧（Nicolas Bourriaud）于1998年撰写了《关系美学》（Relational Aesthetics）一书，提出了“关系美学”这一新的美学理论，并对艺术进行了重新定义：“艺术是在符号、形式、行动和物体的帮助下与世界建立关系的行为。”他指出当代艺术的最大特征是，通过向观众提供某种服务或与其订立某种契约，抑或只是缓和与他们之间的关系，使社会互动交流变成一个审美的竞技场。在艺术场域中最为活跃的部分，就是通过交往和共处而产生的种种关系。

5、艺术生产方式发生了巨大变化，传统的个体化的创作被团队化的艺术生产方式所取代。在装置艺术、行为艺术、影像艺术和摄影艺术创作中，艺术家变成了编剧和导演，作品完全由助手完成。

艺术家创作小组和团队工作室的大量涌现是当代艺术的又一突出现象。由于当代艺术创作手段的复杂化和专业化，许多采用声光电等计算机综合技术来进行创作的艺术家都采取了集团军作战的新方式。在兼有视频、音频的大型装置作品的创作中，各类专业技术人员各负其责、彼此合作就变得十分必要。对于3D动画之类的虚拟数字艺术作品的制作更是需要专门的软件设计和技术制作人员的通力协作。除此之外，人力资源和财务管理、艺术推广和营销等方面的人员都成了艺术创作集体的组成部分。当代艺术家创作小组具有公司组成与运作的一切特征。根据不同的艺术创作类型，亦即完成作品的技术复杂程度，艺术团队的规模有大有小。例如：意大利最负盛名的艺术创作小组“天蓝工作室”（Studio Azzurro）以创作互动数字影像装置作品为主，该团队组成规模最大时达到二十多人，包括各种各样的艺术和技术人才。

“非己制作”是当代艺术创作的又一新方式。在装置艺术、行为艺术、影像艺术和摄影艺术等所有当代艺术类型中都出现了一种新的现象，即：艺术家只提出作品的创意和方案，物质性的作品由助手完成。就像是电影和戏剧，在“后观念主义”艺术创作中，艺术家充当了编剧或导演的角色，作品的呈现由演员和其他人员来承担。例如：意大利艺术家卡特兰自上世纪90年代以后的作品雕塑-装置作品都是出自助手之手。意大利艺术家比克罗夫特的所有行为艺术作品几乎全部是由她临时雇佣的模特儿完成的。

6、除了艺术家身份的转变和创作方式的更新，亦即除了艺术主体因素之外，围绕当代艺术的生效和价值实现，一个新的既庞大又严密的体系已经形成，这一体系决定着艺术家的等级和成败。

在当代艺术时期，艺术家及其艺术创作只是艺术价值产生的基础部分，而收藏家、投资人、拍卖行、美术馆、策展人和批评家则是艺术价值实现的重要推手。这些机构和人员组成了一个庞大而严密的体系，这一体系确立了当代艺术世界的运行机制，左右着艺术家的命运及其艺术的学术价值和商业价值。在这一机制中，策展制度和双年展模式是两个比较突出的现象。

艺术展览由来已久，而策展人和策展制度则是当代艺术时期艺术展览通行的新法则。在这样的展览规则中，就像电影一样，策展人是导演，艺术家是演员，而作品是角色，展览设计和布展人员则是美工和布景。一个展览就是策展人导演的一部电影。如今，策展已经变成了一个专业学科，成为艺术事业中一个必不可少的组成部分。

当代艺术运行机制中，双年展模式对艺术家的国际影响力起到了至关重要的作用，也就是说，是否参加了世界著名双年展已经成为衡量一个艺术家成就高低的重要标志，这一机制也导致了世界各国双年展的急增和泛滥。

在20世纪90年代之前，世界上只有意大利威尼斯双年展（1893年）、巴西圣保罗双年展（1951年）、澳大利亚悉尼双年展（1973年）、古巴哈瓦那双年展（1984年）和土耳其伊斯坦布尔双年展（1987年）等几个双年展，其中只有威尼斯双年展最具影响力。

90年代之后，世界各国的双年展如雨后春笋般涌现出来。按照创办时间先后排列，新生的双年展有：法国里昂双年展（1991年）、阿拉伯联合酋长国沙迦双年展（1993年）、韩国光州双年展（1995年）、南非约翰内斯堡双年展（1995年）、中国上海双年展（创办于1996年，2000年向国际艺术家开放）、在巴西阿雷格里港举办的梅可索尔双年展（1997年）、塞内加尔达喀尔艺术展（1998年）、韩国釜山双年展（1998年）、德国柏林双年展（1998年）、日本横滨双年展（2001年）、捷克布拉格双年展（2003年）和美国新奥尔良双年展（2008年）。

这些双年展的共同宗旨是展示世界最新艺术成果，但是，由于双年展数量过多，频率过快，而新艺术成果的出现跟不上双年展的节奏，也导致各个双年展展出内容和展出形式的趋同化，从而稀释了所有双年展的质量。

相对于此前的艺术，当代艺术的外部关系更加复杂。当代艺术与经济、大众文化以及商品文化的关系非常密切，正如斯塔拉布拉斯所言：“艺术品消费像所有奢侈品消费一样，在富足中开花，在贫穷时凋谢。”（[英]朱利安·斯塔拉布拉斯著，王端廷译，《当代艺术》，外语教学与研究出版社，2010年11月第1版，第231页）当代艺术的命运与经济的繁荣与衰退息息相关，不管是政府还是企业，对艺术的赞助都带有经济的目的，而艺术品的价值和用途则不再是满足精神、教化和审美的需要，而是被赋予了包括投资、避税和洗钱在内的各种各样的功利主义功能。

对消费主义的批判与对商业文化的迷恋构成了当代艺术最大的悖论。一方面，当代艺术正在越来越强烈地反抗着消费文化对人类心灵与精神的侵蚀；另一方面，当代艺术也在越来越鲜明地打上商业文化的烙印。当代艺术家热衷于表现消费主义时代人们喜闻乐见的种种题材，而且乐于让艺术本身成为大众消费品。与知名品牌合作成为当代艺术创作的普遍而又通行的策略，甚至艺术的创作与推广也完全借用了商品生产与营销的模式。艺术与时尚的关系从来没有像今天这样密切，不管是不是同床异梦，艺术与时尚都在你中有我、我中有你的亲密合作中实现了互利共赢。

全球化是人类社会发展史上最新的文明形态，它的历史并不长，人类对全球化的发展道路仍处在探索过程中。正如任何事物都有正反两个方面的性质，30 多年的发展，全球化既显示了它的积极作用也暴露了它的消极影响。全球化只能解决物质生活资料的生产和互通有无问题，并不能解决人类的道德和精神方面的问题。尽管普适主义者追求世界大同和人人平等，但现实世界中，种族矛盾和贫富差异并未消除，反倒是，全球化造成了更严重的财富分配不均，世界财富越来越多地被极少数跨国集团、科技巨头和权势人物所占有。从社会政治和文明生态的角度看，全球化带来了两个绝然向反的结果：一个是优质的全球化，即文明对野蛮的同化，这种情况发生在落后国家；另一个是劣质的全球化，就是野蛮对文明的侵蚀，这种情况发生在先进国家。今天的法国和德国就是劣质全球化的例证。英国脱欧和以特朗普为代表的美国保守派的所思所想和所作所为就是为了阻止全球化给本国带来的劣质化。今天，全球化已经到了一个需要反思、需要调整的历史关口，如何兴利避害，让全球化引领人类社会的良性发展，是摆在世人面前的严峻课题。

Contemporary 这个英文形容词有“当代的”“同时代的”“同时发生的”和“同龄的”等含义，作为历史或艺术的时间定语，它是一个随着人类生命代代延续而永远适当和合用的概念，换一句话说，每一代人都可以把他们那个时代的历史或艺术称为当代的。当代艺术与我们同行，不管成败，无论好恶，当代艺术都记录了全球化时代瞬息万变的现实生活，表达了人类不懈求索的生命意志。当代艺术仍然处在“现在进行时”，它的明天不可预知，惟一可以肯定的是它将随着时间的推移和生命的延续不断更新。

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# 世纪·浪潮 ——2020 海花岛国际艺术邀请展的意义

朱青生

“世纪·浪潮”展览在此刻开幕，其意义非比寻常！在整个世界尚且陷于疫情的困难之际，人们似乎需要看见，看见什么？

看见一种希望，看见的是应该重新看见的人类本身的辉煌和美好的状态。这种状态即使在困难之中，依旧能够使用光辉的理想和美好的幻想来呈现出一种结构与作品、他人与自我的差异，并且这种差异会以如此方式展现，这是这个时代给予我们自己的同类需要的一次链接。就在这个离中央城市遥远的岛上，好像这样的一次展览就变成了一个突涌的浪花，涌现的主要的意义在于它并不是针对中国自身的艺术，而是针对国际艺术，既包含中国在内的全世界的艺术，但又是以世界艺术为主题的展览。展示什么，如何展示，为何展示，都成为亟待探讨的问题！

新年即将到来之际召开的中国批评家年会，主题就是对中国当代艺术的 20 年进行总结，国际友人乔纳斯·斯坦普（Jonas Stampe）在会上做了一个国际艺术 20 年的总结：“我们想要探究的是在‘发生了什么’这个问题背后的问题。当我们谈论‘发生了什么’时，我们其实说的是是否出现了新的‘重要观念’，是否出现了‘改变我们对艺术或艺术趋势看法的事物’，是否出现了‘某个艺术家或艺术团体，向我们展示了一种新方法或开辟了新天地’。这些人、事、物以一种我们以前从未参与过的方式吸引了我们，而像这样有远见的、超越了过往既定观念或是展示了无数奇思妙想的艺术家，在 20 世纪 50、60 和 70 年代如璀璨的星光一样出现。……我只是无法称赞像杰夫·昆斯、村上隆或是 KAWS 这样的艺术家就足以打破新局面，或者开启了艺术的新视野。另外，就更不用说像尼古拉斯·帕蒂这样的艺术家了……”这个总结既是对以前 20 年国际艺术的一个通盘的观察，而且深刻地揭示了在商业操作和艺术创造之间的差异性，其实这可以看作是对过去 40 年国际当代艺术的一个通盘的批评和批判。那么我们在这样的基础上，到底怎么推进整个世界的国际艺术的发展呢？

也许我们在疫情肆虐之时，在这样的艰难的时刻，只要能够使各国的艺术可以引发世界的团结，使人们得以展示自我的美好和希望，让大家在一起互相欣赏，并且欣赏之间的差异和奇特，达到人类的共同互相关怀，只要“世纪·浪潮——海花岛国际艺术邀请展”能够开展，这就已经足够了。

现在中国主办这样的世界艺术的展览，这本身不仅是一个场地的变化，也是一个身份的变化，是中国作为艺术创造的主体自身的变化。在 2000 年的时候，中国开始尝试把上海双年展的第 3 届做成一个国际性的当代艺术展。这是中国官方第一次做一个国际艺术邀请展，采取策展人制度，以问题

作为主旨，广邀世界各个民族、各个国家和各种不同意识形态的艺术家，包括中国移居海外的艺术家和国内的艺术家，一道使用各种媒介呈现各种当代艺术观念、提供作品，很多作品是在场创作。但是这个艺术展最后还是请了已经长期在西方生活的侯瀚如以及几个外国策展人来策划展览，而中国的策展人张晴只是担当一个协助和协调的角色。后来的上海双年展经过多年的变化，现在无论找谁来做策展人，也都是在上海语境之下的一个自我决定的主题的国际艺术展。这个变化是否也是因为西方的艺术没有什么重大的突破，逼迫着其他地方如中国的当代艺术不断出现原创性实验，而形成的一种格局的变化呢？

这个问题也就推向了另外一个问题，就是中国除了提供场地之外，有能力来推进当代艺术的向前发展吗？这个问题实际上既是对中国当代艺术的反省，也是对中国当代艺术的追问。

中国艺术的主体目前其实比较丰富和复杂，因为一共有三种艺术并驾齐驱。一种是中国古代艺术的复兴，应合注重考古和中国书画及艺术史渊源之间的联系，强调继续发扬和沿用中国本身的传统创作。一种是中国的新文化运动之后引进的西方的再现写实艺术及其学院教育体系，经由徐悲鸿、吴作人为代表的这两代人在西方美术学院的深入学习，把学院艺术的制度和技术规范带到了中国，后来经过苏联再度进入，形成了中国现在的艺术学院的格局中现实主义观念和写实再现的技术的主导地位，即使是中国画系，也是归在艺术学院的写实再现这个格局中传授。对于这个问题，潘公凯院长曾经说明，如果中国画按照现在的学院方式来教，就不是原来的那个中国传统，不再是用书法与诗词作为个人人格和修养的写意书画，主体还是经过了西方学院解剖、透视训练，基于视觉对象的再现错觉和幻觉的水墨画。但是在改革开放以后，中国发展了当代艺术，在 20 世纪 80 年代到 2000 年左右先称现代艺术，之后逐步称之为当代艺术或实验艺术。这种艺术一开始模仿、追随西方梵高、毕加索、杜尚、博依于斯的各种手法、风格、观念以及艺术态度和创造思路作为解放思想的路径，这个状态现在还有余绪，但 80 年代中期开始了前无榜样的自觉性探索，突破西方当代艺术已经取得的成就，针对乔纳斯·斯坦普提到的西方艺术困局，奇思妙想，出现了一些新的“重要观念”，力图“改变世界对艺术或艺术趋势看法”。随着新世纪信息的通畅，一代艺术家在世界各地学习和工作，不仅形成了一种注重原创、反对抄袭的当代艺术的基本风尚，而且中国当代艺术的总体倾向不是用新的偶像和图式取代之前无论是西方还是中国的传统和理念。进取和超越是对自我的固定和执着的本体以自否法则对他人和本性的本性区隔的重新体悟和认识，反省对物与物质（概念）作为人的对象的二元论，即从亚里士多德、康德到海德格尔的本体论的思想中超脱，将世界的本质和人的本性统一，透入具有无从规定的虚无的自在原本状态所赋予人的最高意义的平等，在破斥和自我清除的“悖论张力”（夏可君概念）中形成一个用艺术启发无限可能性的趋势。

“世纪·浪潮——2020 海花岛国际艺术邀请展”是在这样的一个新的情势之下的检阅，到底会达到什么样的效果，是否可以让观众体会到当代艺术这件事情的微妙的转化、国际当代艺术新的可能性的诞生，我们在期待！

2021 年 1 月 23 日于北京大学





# コロナ以降—未来以前

## 南條史生

現在は日本の森美術館特別顧問。森美術館の館長を務め、ヴェネチア・ビエンナーレ日本館（1997 年）や台北ビエンナーレ（1998 年）、横浜ビエンナーレ（2001 年）、シンガポール・ビエンナーレ（2006 年／2008 年）など重要な国際展の企画に携わった。

新型コロナウイルスの問題は世界に深刻な影響を与えた。それは、世界中の経済、外構、政治、文化に深刻な変化を強いるものだった。最もパンデミックは、これが初めての事件ではない、ヨーロッパではすでに 14 世紀にペストで人口の 3 分の一近くが死亡、1918 年の「スペイン風邪」では 2500 万人が死亡、その他にも甚大な被害を被った事例がいくつかある。しかし幸い人類は生き残った。今回も人類は生き残るだろう。今は人類は中世のヨーロッパよりはすすんだ医学技術を持っている。

新型コロナウイルスのパンデミックがアート業界に与えたインパクトは、これまでに経験したことがなかったものだった。コロナが美術に与えた変化と新たな可能性について分析してみよう。

まずアートを見せる方法、つまり展覧会及び美術館のシステムが影響を受けたこれまではビジネスモデルとして、大量動員ができる大型の展覧会が成功の基準になっていた。しかしコロナ以後入場者の数が多いことが展覧会の成功だとは言えなくなるのではないか。

## （一）

## 鑑賞体験の質の向上

まず 第一に考えられるのは、小さな空間に良質のアート作品が少数だけ展示してあり、鑑賞者は一人、あるいは数人で入場し、観客はゆっくり一時間くらい、キュレーターの解説を聞き、作品について友人と語り合う時間を持つという方法が今までより意味を持つ。これはアートの鑑賞の仕方としては極めて質の高い在り方である。実際このような事例が東京には少数ある。

たとえば蔵前の空蓮房というギャラリー（写真 1）だ。小さな仏教寺院のガレージに設けられたこの現代美術のギャラリーは、常に少数の観客のためにある。日本の茶室のように、小さな空間に、腰を低めて入っていくと、その奥に純白のギャラリー空間がある。そこには、一点だけ作品が壁にかかり、あるいは床の上に設置してある。ホワイトキューブの部屋に光が満ちて、壁や天井の

境界が分からず、まるで雲の上にいるように感じられる。ここでのゆったりした作品鑑賞は、他に比べることができない質の高いアート体験となる。

これと似たような事例のひとつに北京の廃寺で開催されているジェームスタレル展がある。廃寺をレストラン、ホテル、現代アートの展覧会プラットフォームにしている。（写真 2）（作品がある Temple 東景縁は、400 年の歴史を持つ智珠寺を前身とし、チームの 5 年間の応急手当と修繕を経て、ボロボロになっていた廟が再び活気を取り戻した。本堂は中心にあり、周りには機能的な大きさの異なるホールや、専門のアート展示スペースがあり、そばにはよく知られている TRB hutong レストランもある）主催者は古い御堂の天井を長方形にくり抜いて屋根に穴を開け、室内を白く塗り、ジェームスタレルの作品の空間としている。入場者は事前に申し込んで、最大でも 15 人までしか入れないだろう。夕刻の時間帯に入場した観客は、空の色が刻々と変わるのを、床に横たわって見あげることになる。陽光が赤く染まると、内部空間の LED 光も、色調と強さが変わるようにプログラミングされている。見ることのできる人数は少ないが、観客はおよそ一時間内部に留まり、空の光の変化を見続ける。たった一つの大型インスタレーション作品で、極めて良質なアート鑑賞体験を得ることになる。

写真 1 空蓮房 向山寛章の画廊



写真 2 北京 James Turrell  
インスタレーション



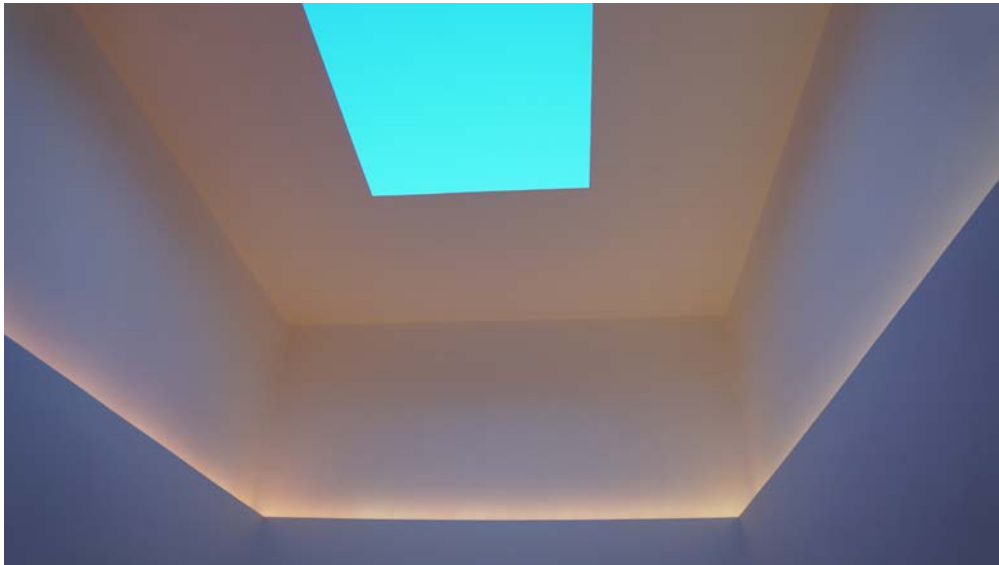
(二)

デジタル化するアート

第二の方向性は、新しいテクノロジーを使ったアート作品とその展示方法の進化である。具体的には、作品のイメージをオンラインの映像で配信したり、3D 空間のヴァーチャルリアリティー表現で、観客に新たな体験を提供する方法だ。

こうした新技術による鑑賞体験はもちろんコロナ渦の最中から、急速に広まっている。森美術館でもいち早く、2020 年 3 月には、3D 撮影した「未来と芸術」展の内部映像をネット上に公開し、

写真 3 森美術館 3D VR  
オンライン展示



美術館が閉館してしまった最中でも展覧会のヴァーチャル体験を広く提供することが出来るようにした。世界中の美術館が、この方法を強化し、オンラインでの展覧会を開催した。(写真 3)

しかしネット上のアート作品は幾つかの種類に分類できる。一つは、これまで存在していたメディアの作品（例えば絵画や彫刻）をデジタルイメージに転嫁したもので、これらはネット上で公開しても、それ自体は情報であって作品ではない。それは告知の意味があっても作品の鑑賞とは言えないだろう。

もう一つは、オンライン上、モニター上で公開する意図をもって作られた、もともとデジタルな作品である。これらはそれ自体がネット上の作品として定義できるもので、この方が、ネット上のデジタル作品として意味が深い。

三つ目は誰とでも、距離を超えて繋がる事が出来るインターネットの特徴を利用したコミュニケーション型の作品である。例えばかつて筆者がオノヨーコに行った作品はネット上の双方向コミュニケーションがコンセプトだった。(エイコーン Acorn というタイトルで 1999 年に、インターネット万博で実施した <https://park.org/Japan/DNP/pavilionj.html>) ヨーコが毎日、インストラクションをネット上に掲示して、それに対するコメントを、世界中の人々がその掲示坂に書き込むという一種のインストラクションアートを 100 日間続けたことがある。(写真 4)

こうした作品は、絵筆の跡や絵の具の繊細な美しさなどに頼ることはできないので、そのコンセプトが作品のコアとなる。結果的にはコンセプチュアルな作品が一番ネット上での公開に向いているということになる。こうした作品が今後増えるのではないだろうか。

写真 4 インターネット博覧会 1997 ヨーコノ Acorn





## (三)

## 屋外に進出するアート

三つ目の方向性として、コロナを避けて屋外＝特に自然の中に出ていくという方法がある。自然の中のアートというと、世界にはすでに、多数の野外彫刻庭園が存在している。しかし 世界を見渡すとその中でいくつか極端な事例が登場している。

ニュージーランドの Gibbs Farm は個人の農場だが、展示物が壮大である。とくに Richard Serra, Anish Kapoor, Maya Lin, らの作品はスケールが大きく、もはや建築物である。Richard Serra の彫刻 (写真) は数百メートルの鉄板の壁である。これをどうやって此所に設置したのか、見当がつかない。またアニシカプーアの作品は、巨大な金属フレームにかぶせられたゴムで出来ているがそのスケールは長大である。(写真 5) ここはもともと個人の農場なので、これらの作品は個人コレクションであり、一般に公開されていない。入場するには農園主の許可がいる。このようなアート鑑賞は、コロナに感染する可能性は少ないだろう。

またスケールの大きな作品が一点だけ特殊な場所に設置されているという事例も散見されるようになった。例えばカタールの砂漠の中に置かれた Richard Serra の作品 (写真 6) は高さ 17 メートルのコールテン鋼の鉄板が 1 キロの直線上に 4 枚垂直に立っている。これは砂漠の中に置かれたモニュメントだといってもいいだろう。しかし一般の観客はこの目印のない砂漠の只中に一人でやってきても作品を見つけることは不可能に近い。

日本では瀬戸内の内海に豊島（とよしま）という島に、小さなガラスのパビリオンがあり、その



写真 5 Anish Kapoor, Gibbs Farm

中に Gerhard Richter の 14 枚のガラスで出来た大型のインスタレーションが置かれている。(写真 7) この島は無人島で、見たいときには管理している財団に申し込んで、鍵を開けてもらうということになる。

日本の北海道では、イサムノグチが使ったモエレ沼公園は世界でも例の少ない、巨大屋外アートである。それは公園全体がアートとして作られている事例である。それは Gibbs Farm の Maya Lin の作品と同様に、ピラミッドのように、(写真 8) 大地の形自体が、彫刻作品になっている。

写真 6 Richard Serra 砂漠 Qatar



写真 7 Gerhard Richter 豊島





写真 8 isam Noguchi モエシ沼公園



またアメリカのニューメキシコ州にある walter de Maria の作った lighting field（写真 9）は、砂漠の真ん中に作られた避雷針のインスタレーションである。1 キロかける 1 マイルの区画に 7 メートルの真鍮の避雷針がグリッド上に立てられて、静かに光っている。それはこの地域に時々起こる落雷を見るための仕掛けである。それは年に設置された極めてはやい時期のランドアートの事例でもある。

我々は通常、アートが見られる場所は、美術館かギャラリーだと思っているが、それは先入観にすぎない。日本では、50 年代から野外彫刻の流行があり、その当時から有名だった神戸の須磨離

写真 9 walter de Maria lighting field New Mexico



宮公園の野外彫刻のコンペティションは、今でも続いている。このコンペの 1968 年に発表された関根信夫の「位相大地」（写真 10）は日本の現代美術の重要な潮流「もの派」の発端となった事も知られている。

また 80 年代からは、野外彫刻という概念ではなく、公共彫刻という概念で多数のアート作品が公共空間に設置されるということが起こった。この流れは、アメリカで 80 年代に先行して起こったパブリックアートブームが日本にも影響を与えて広がったものだという事も出来る。アメリカでは、公共広場などに置かれる彫刻について、多様な批評が重ねられ、多くの問題もおこり、それが何冊かの本まとめられた。しかしそれらの議論と、今日アートが屋外の自然の中に拡散する新しい状況は、違っている。特にコロナ問題に押されてこのような展開が増えたとすれば、その文脈はまったく異なったものだということが出来るだろう。

写真 10 関根信夫 位相大地 須磨離宮公園





福武聡一郎氏が推進した「アートで経済振興」した直島の事例はより複雑なインパクトを持つ、興味深い事例になる。(写真 11)当初は、安藤忠雄の設計による たった 17 室のホテルと小規模な美術館が一体化した単体の施設だったが、その後、たった三人のアーティストのための地中美術館や、多数の野外アートが増殖し、周囲の島にまでアートが展開するようになった。これらのアートサイトは自然の中にアートを設置することだけでなく、小規模な古い民家、廃校、産業施設、などの建築物の再利用、という多様な場所の選択が新しい文脈を生んでアートの展示に新しい可能性を開いている。さらに成果としては地元のコミュニティーとの交流、アートを通じた国際的な交流人口の増加、滞在客の増加、住民の増加などの多様な要素が複雑に影響して地域社会を活性化している。地元の人家を利用している展示空間との混合によって、地方の小さな町が全体として美術館になったのだということが出来る。こうしたことを考えると、コロナ後のアートは今や広範囲に社会や町に浸透し、町や社会を活性化し、またそれをなすべき大きな責任を負っていくように思われる。

かつて世田谷美術館の大島清次館長は、「もしアートのあるべき理想が、人々の生活の中に受け入れられ、親しまれることだとすれば、全てのアートは公共の場と市民の住宅のなかに拡散し、美術館は消滅するだろう」と言ったことがある。アートをギャラリーや美術館ではなく、より広い空間、特に自然の中へ設置する動きは、こうした公共とアートの関係にも新しい視点を持ちかける。

しかしよく考えてみると、コロナによって変わるものは、こうしたアートの展示の方法論や表現技術だけではないのではないのか。コロナが我々に突きつけたことは、物事の重要性の優劣に対する問い直しだった。もし感染すれば 4 日後には死んでいるかもしれないということを認識することによって 我々は今、この時間に何をすべきかを鋭く再考することになった。

14 世紀にヨーロッパでペストが流行した時に、大量の死の舞踏 (=ダンスマカーブル dance macable) (写真 12) と呼ばれる死神の踊る図像が描かれた。死神は、その人の富や地位に関わりなく、誰にも平等に突然と訪れる。死神の前では、みんな平等だということがメッセージだったとされている。では、そのようなパンデミックの状況を、出来事として、あるいは寓意として、今日描くのは誰なのだろうか。

「今、ここで生きている」ことの意味と価値をもう一度考える事は重要だ。アートはまさにそのような問かけを形にし、また回答をもたらすことが出来るはずだ。アートはもう一度 より広く普遍的な、人間の生と死の問題に立ち戻り、今日を生きるための哲学となるべきではなからうかー。

写真 11 直島現代美術館 Benesse art site



写真 12 死の舞踏 スロヴェニア・ツラジャト・ツリエ聖堂 1480 年頃





# グローバリゼーションとダイバーシティー ——コロナ禍を越えて

## 建畠哲

芸術評論家と詩人，東京多摩芸術大学学長，埼玉現代アートミュージアム館長，東京草間彌生ミュージアム館長，日本美術館理事会議長。

今回の海花島のプロジェクトは、コロナ禍に直面している世界がその危機を乗り越えて、新たな可能性に満ちたポストコロナの社会へと向かおうとしている時期に開催されることになる。そのことを前提としつつ、アカデミック・チームの一員として本プロジェクトに参加するに当たっての私自身の基本的な考え方を、美術館人であり大学人でもある立場から記してみることにしよう。

コロナ禍は芸術系の文化機関や大学の活動に深刻な影響を及ぼしているが、それへの対策はポストコロナの時代のヴィジョンとも密接に関わっているに違いない。日本の感染者の数は欧米に比べれば少ないとはいえ、2020年末の時点では依然として増大傾向にあり、ポストコロナを語るには時期尚早と思われるかもしれないが、実のところコロナ禍の克服に向けてのさまざまな取り組みは、危機を変革への機会にする、新たな可能性に結び付けるという意味で、ポストコロナの世界のあり方と深く結び付いているはずなのだ。とりわけ社会のデジタル化が遅々として進まなかったわが国では、まさにピンチはチャンスといいうるのである。

美術館や芸術大学の活動や展覧会や公演、シンポジウムなどはもっぱらリアルな空間で行われてきた。そのことの意義は今後も変わることはないだろう。ウォルター・ベンヤミンの複製論も、実のところはリアルなものの価値を否定しているわけではない。逆説的にいうならば唯一無二な作品だけがもつアウラは複製によって事後的に発生する、あるいはより顕在的なものになるのである。

しかしコロナ禍は文化芸術の発表と鑑賞が行われるリアルな空間を閉鎖するか、きわめて限定されたものにせざるをえない状況を招来した。たとえば美術館は一義的には展覧会を開催し作品鑑賞の機会を市民に提供することを目的としているが、そうした本来の活動は一時的にほぼ不可能になってしまったのだ。そこで美術館の多くはオンライン展を企画し、ネットで発信することを試みるようになった。スタッフたちは単に作品を画像で紹介するばかりではなく、ストリートビュー的な方法で、ギャラリーを巡り歩き、リアルな展覧会の空間を疑似的に体験させるといった

方法を取り入れている。当初は珍しさもあって市民の関心を引き、また誰もがいつでもどこでもアクセスできるというメリットもあって、それなりの成果をおさめてはいるが、しかしいずれも同工異曲の体験になってしまうという点で、オンライン展には限界があることは認めざるをえない。

美術館はそこに人々が訪れ、ギャラリートークやワークショップなどで交流し、地域のコミュニティのハブになるということも期待されているのだが、そうした機能はオンラインでは十分には果たせないのだ。もちろん創意工夫を凝らしてリアルな美術館にはない可能性を引き出す余地はあり、今後も継続的な発展に努めるべきではあるが、本来の活動に対する補完的な方法以上のものではないことは認めざるをえない。スポーツでは無観客試合の放映が違和感なく受容されており、場合によってはリアルなアリーナにも増してインパクトのある体験をもたらすこともありうるが、“無観客展”ではそうはいかないのである。

しかし、もしオンラインならではの可能性があるとするれば、その一つは双方向性を生かした美術館教育ではないかと私は考えている。たとえばオンラインによるワークショップでは、参加者の家庭の一角をささやかなアトリエとすることができ、美術館のワークショップの空間的、時間的な制約を免れた多様な内容を発案できそうである。翌日に各自の成果物の画像をアップし、口頭やチャットで意見を述べ合うとか、オンデマンドで小規模な展覧会を公開するといったことが可能で、そこでは指導者にも参加者にも地域の制約はない。現実には東京住まいの私は、大阪の国立国際美術館からオンライン・ワークショップのテーマの設定を依頼されており、リアルなワークショップではできないアイデアはないものかと構想を巡らしているところなのだ。

デジタル技術は美術館活動を場所の制約から解放するというわけである。それならなにも美術館である必要はないではないか、という反論が聞こえてきそうではある。しかし美術館という美の神殿があり、そこにリアルな場所としての作品と情報の集積があるということ、平時には経験を積んだキュレーターによって恒常的に展覧会が同時開催されているということの相乗効果は、これまでにない求心力をもたらすであろう。美術館がハブの役割を担っているからこそ、コロナ禍の地域社会に、さらには他の地域にまで美術館のイメージを拡大させ、たとえ補完的にではあれ、さまざまな活動を誘発しうるのではないか。上記のオンライン・ワークショップは、そのささやかな実例の一つになるのではないかな。そう私は期待しているのである。

もっとも5GやAIなどの技術の導入によって、オンラインによる展覧会自体が、現状を越えて無観客試合のようなインパクトを持つ時代が来ないとは限らない。その時には美術館はネット空間に移行し、美術館という概念自体が発展的に解消してしまうという議論もなくはない。未来のことについては、誰も確たることは語れないが、私個人としては、ヴァチャルな方法を生かすことで、逆にリアルな美術館の価値を新たな意味をもって蘇らせることができるのではないかとポジティブに受け止めてはいるのである。

フェース・トゥ・フェースの繋がりを分断したコロナ禍は、私たちの社会が相互的なコミュニケーションによって成り立っていることを改めて実感させ、多くの人々がアートにその役割を期待していることを明らかにしている。リアルなイベントが困難な状況にあって、ダウンロードされる映像作品の数が激増し、アーティストを招聘するシンポジウムなども含めた美術館のオンラインのイベントも、従来のリアルなものよりも一桁も二桁も多い視聴者を集めている。美術館は休眠するどころか、閉鎖期



間においても平時に増した情報発信が望まれているのである。コロナ禍によって、私たちは美術館の存在意義をより現実的に実感できたともいってよい。

さて芸術系の大学もまたコロナ禍にあっては実技も含めて過半の授業はオンラインに移行し、キャンパスのアトリエの使用は大幅に制限されしまった。大学院では過半数を占める各国からの留学生も入国できず、オンラインのみで対応せざるをえなかった。教授会など、あまたある会議も未だにほとんどがオンラインで開催されている。

しかし考えようによっては、そのことで学生との対話や教授間の意思疎通はかえって密接になった面もなくはない。アトリエでは作品を見せるだけでよく、「沈黙は金」であったものが、画像による作品発表では言葉によるフォローをしなければならず、他の作品との比較も容易で、教師と学生との議論が深まったといえなくはない。もちろんアトリエなしの授業では限界がある。再び学生と教師が集うようになるキャンパスでは（一刻でも早くその時期が到来してほしいのだが）、リアルとオンラインとを相互補完的に織り交ぜるという方法が一般的にならないはずである。

私が属する大学では、今年から日本以外の地域で目覚ましい活動をしているアーティストを大学院教授に採用し、普段はオンラインでトークをしてもらい、年に一度キャンパスで集中的なワークショップをするというカリキュラムを組んでいる。院生たちもオンライン対応には慣れているので、抵抗感なくこの方法を受け入れているようだ。交換留学制度の拡大も合わせて、異なった文化的風土の息吹を直接的にキャンパスに取り込むことができるという点で、ポストコロナの時代における主要なシステムとして育てていかなければなるまい。

海花島のプルジェクトに関していうならば、アートに関わる国際的なイベントの大きな役割は、多様性のある社会、他者に対して寛容で包容力のある社会の形成に資することではなければならないと私は考えている。そこでの課題であるグローバリゼーションとは民族的、宗教的、言語的な多様性を許容し、マイノリティーに対しても融和的な姿勢を保証するものであることが望まれよう。それは決してアートの動向の一元化な支配をいうものであってはなるまい。

戦時や大災害時には、えてして社会は不寛容で排他的になりがちなのは、歴史の教えるところであり、わが国にも反省すべきそうした過去がある。世界中に蔓延したコロナ禍にあって、国を越えた人の行き来は切断され、ロックダウンを余儀なくされた都市も少なくはない。致し方ないことだが、マイノリティーをターゲットにした排斥の動きがないかは注視しておく必要はあるだろう。また使用が開始され始めたコロナ・ワクチンの今後の配布に当たって、貧しい国にも平等に行き渡るよう国際的な協力体制の構築を急がなければなるまい。

今回の海花島のプロジェクトが排他的ではない相互的なコラボレーションによって未来を創造することを目的としていることは、その意味でも重要であるだろう。美術館や大学もさることながら、このような壮大な大規模な国際展こそがアートの多様性のシンボルでなければならないのである。コロナ禍による抑圧を克服して、どのようなイベントが展開されるのか、心待ちにしている次第である。

# 芸術上の海のシルクロードへー梅花島の試み

## 千葉成夫

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## （一）

## 前提

言うまでもないが、僕はここではあくまでも「美術表現」について考える。たまたま(?)いま「Covid-19」が世界を襲っている、それにばかりに足を取られてしまいかねないことを警戒する。人間は社会・経済・政治のなかで生きているから、「Covid-19」を無視はできないし、現に美術もまた「Covid-19」に甚大な影響を蒙っている。しかし例えば音楽や演劇などとは少しちがって、美術の創造は（文学なども同じだが）基本的に美術家個人の事柄である。作品自体の成立は美術家個人のなかで完結する。発表とか作品売買のことをべつにすれば、個人のレベルで始まって個人のレベルで完結する活動にほかならないから、必要以上に慌てふためくことはない。極論するなら、美術家は「世の中がどうなろうと自分は自分の道をゆくだけ」なのであり、そしてそれは正当なことである。それこそが芸術の唯一の、最後の拠り所である。みなさん、芸術の話をする時は落ち着こうではないか！

かつて「海のシルクロード」とは、アラビア海、インド洋、南シナ海の、アラビア、インドから中国に跨る交易路のことで、小規模なものはかなり古い時代から存在したようだが、本格的な交易は紀元後のことになる。活躍したのは主にまずイスラム商人（中国に絹や陶磁器を、南アジアにスパイス類を求めた）だった。つまり西からの求めによって始まった。だが今、「海のシルクロード」を考える場合、当然、交流は双方向的であるのが望ましいことは言うまでもない。ただ、西洋近代美術が終焉期にある現在、「西」が「東」に何かを求めている。「東」はその期待に答えつつ、双方向的な交流を実現するなかで、「西」のその期待に答えていかなければならないだろう。

そして当然だが、我々は芸術上の「海のシルクロード」のことを原理的に考え、実現しようとしている。肝心なのは、現実的な「物流」ではなくて、あくまでも芸術と精神と心の交流にほかならない。「物流」、言い換えれば経済の視点からは完全に、というより質的に離れてみるのが求められている。

## (二)

### 分水嶺

海はいつも希望の未来だった。海の彼方に何が在るか、何が待ち受けているかは判らない。その事じたいが希望だった。同時に海に船出してゆくことは命がけだったから、常に死を覚悟の企てだった。それでも、人間は海の彼方を目指してきた。そうまでして海に船出していく理由はさまざまだったろう。

今、地球そのものが、つまりは人類そのものが大きな曲がり角を迎えている。自然環境の激変と地球総人口の膨大化とそれが引き起こしている諸問題のなかで、ひょっとすると人間は人智を超えるような何かを生み出すことを求められているのかもしれない。そういう「船出」が必要なかもしれない。出来るかどうかは全く解らないのだが、しかし人類はいま何かを成さなければならない。21 世紀は、おそらく間違いなく、過去と未来の分水嶺の始まりになるほかはないだろう。これからの二、三百年間、人間の責任は重い。

肝心なのは「Covid-19」そのものがその事態をもたらしたわけではない点だ。「Covid-19」は一つのきっかけにすぎない。

## (三)

### 美術— The Tides of the Centuries 19th, 20th, 21st and then?

さて、そのように冷静に構えてみると、こういう時には（こういう時にこそ）、もちろん美術表現の原点を見直してみるべきである。Paul Valéry が言ったように「人は後ろ向きに未来に向かう、ボートを漕ぐ時のように」。美術についてもまた然り。混迷の現在だからこそ、この「後ろ向き」をマイナス（後向き）ではなくプラスの意味に捉えて、原点に帰ってみるべきだ。人類はその誕生から相当な時間を経てから美術表現を展開しはじめた。勿論それは試行錯誤を繰り返しながらである。試行錯誤を怖れて何もしなかったり、過去をただ繰り返したり、表面上の未来性に眼が眩んだりしてはいけない。人間は冷静に、賢く在らねばならない。

我々がいま直面している美術の状況を冷静に振り返ってみる。一方の西洋では、古代文明期から展開してルネサンス期に一つの完成に到った美術があり、それは 19 世紀いっぱいで行き詰り、20 世紀はそれに対する反省と様々な新しい試みを展開し、20 世紀末からそれらも行き詰り、21 世紀初頭の今、我々は途方に暮れている。というか、21 世紀も間もなくその四分の一を迎えようとしている現在は、未だ先が見えない近代美術終焉の最中なのであり、いい意味でも悪い意味でも混沌期に他ならない。

他方、中国を中心とする東洋では、美術は西洋に劣らないくらい早くから展開をみせ、例を水墨山水画に採るなら宋や元（西洋では中世キリスト教時代）には最高度の完成を見せていた。しかしその後、一方では「過去」に囚われて展開をみせることが出来ず、他方では流入してくる西洋美術の影響も無視できなかった。そうこうしているうちに、西洋では近代美術の展開と近代社会の

展開とはほぼ同じ速度で進んだのに対して、東洋では社会の近代化は遅れをとり、その結果、「近代化」については否応なく西洋モデルを採用するほかはなかった。この事実は勿論「美術」にも及んだ。それ故、19 世紀半ば以降の美術は、近代化段階を迎えた中国・朝鮮半島・日本列島などでは、まず西洋美術全体の急速な学習を余儀なくされ、20 世紀の途中から、近代美術の終焉に向っていた西洋美術の状況に気がついて、その後を追いかける結果になった。それが中国・朝鮮半島・日本列島などの近代美術・現代美術に少なからぬ歪み、ひずみをも齎したことに留意すべきである。以上の事が、20 世紀も後半になると、中国・朝鮮半島・日本列島などで明瞭になっていった。

従って今、21 世紀に入り、「東洋」（中国・朝鮮半島・日本列島など）にとって新しい美術の創出という場合、そこには少なくとも三つの側面がある。第一に、西洋近代美術の後を追ってきてその終焉を、少し遅れたとはいえ自分たちもまた見てしまった事実を、「東洋」はどうするのかという問題を避けては通れない。そんなことは気にしないで新しい何かを始めればいい、などというのでは余りにも乱暴だ。事はそんなに簡単にはいかない。

第二に、「西洋化」の波を被る前から「東洋」が有している独自性、思想・感性・材料・形式の独自性をどうするのかという問題がある。それを無視できないことは言うまでもないけれど、復古的、擬古的にやったのでは意味が無いだろうし、有害でさえあるかもしれない。そして勿論、その「東洋」の独自性は「中国・朝鮮半島・日本列島など」によっても同じではない点も弁えておかなければならない。

そのうえで、第三に、「西洋」と向き合い、できれば協力関係、少なくとも良き競争関係を作り上げる事が求められている。そしてこの競争関係、つまり協力関係とは、相互の違いを認め合うことを基本前提にする必要がある。だって、西洋人と東洋人は明らかに大きく異なっているし、中国人と日本人も大きく異なっているのは自明の現実だからである。これからは、「グローバル」という曖昧な観念を見直して、他者との差異を認め、尊重し合う関係、いわば「相互リスペクト」の関係を構築してゆくべき時代であるだろう。芸術の世界が弱肉強食の世界であっては情けない。

## (四)

### 海

「海」という語は現在では世界共通の意味で使われる。真水ではなくて塩水の大きな広がり指着している。だが非常に古い時代にまで語源を遡ると、西洋では真水であれ塩水であれ、ある程度の水の広がりを指していた。東洋（中国）では海とは「天池なり、以て百川を納るるもの」だった。更に東洋（中国）では、人間社会から四方に遠ざかった極地を「晦冥の地」、謂わば「異なる世界」、人智の及ばない世界というように見做す、そういう意味合いも在った。

いま混沌の現在のなかで新しいシルクロードを「海」に求めようとする我々は、この「東西」両方の語源を念頭に置きつつ、そこから何かを汲み取りながら、あるいはそれらを越えながら、新たな時代にふさわしい美術を創り出していかなければならないだろう。勿論、個々の美術家の立場からいうと、それぞれ自分自身が生まれ育った場所の固有性（気候風土、生活、社会など）に立脚し、それを活か



すことが世界に共通する何かを生み出すことになる、そういう創造の方向性を見出していくのが望ましい。固有性に対する「相互リスペクト」こそが真にグローバルたりうる。

海は人間にとって、生命を生み出して育んできた根源的な環境である。人はみな「母胎」を通じて海から生まれた記憶を身体の奥底に有している。その根源的な「感触」こそが、あらゆる創造行為の源にいつまでも横たわっているように思われる。「海のシルクロード」は、比喩的にいうならば常に「芸術表現の母胎」たりうる環境である。人は海を眼の前にすれば誰もがそういう「香り」を感じ取る存在なのだ。

この「香り」が、「大地」に寝起きして「大空」の空気を呼吸しながら生きている人間を、言わばその「無意識」を、支えている。芸術は「意識」だけでは成り立たない。というより、絶えず「無意識」の広大な広がりから汲み取ったものを「意識化」することを通して表現することこそが「芸術」なのである。今、さまざまな意味で困難な時代にあって、根本的に新しい美術表現を生み出したいと考えるなら、譬喩的にいうなら「海」に向かって問いかけるところから始めるのがいい。それは生命そのものについて問いかける事と必ず重なる筈であり、それこそが美術表現に何らかの新しい地平をもたらすだろう。事はパソコンをリセットするようにはいかない。「リセット」とは元の「セット」に戻すだけ、たかだか「気分を変える」ことくらいしかできない。

(五)

「Covid-19」

このような時期に世界が「Covid-19」に見舞われていることを、美術表現ないし広く芸術表現において、どう捉えるべきだろうか？

いま現在まだ終息を見ていないので「Covid-19」問題に絡めて決定的なことは言い得ない。それに、このウィルスは型を変えて、あるいは少し間を置いて再来するかもしれないし、または新たな別の「ウィルス」が近々また地球を襲うかもしれない。

ワクチンが出来れば問題は解決だという楽観的な見方もありうる。しかし「Covid-19」が突き付けた問題は、たった一つの未知のウィルスが世界を震撼させ、大きく変えてしまうかもしれない点にある。きっと今の我々人類は何か根源的な欠陥を内蔵している、それに気づいていないのではないだろうか。

「Covid-19」は世界の人々とその往来、そして物の行き来を長期間に渡って止めている。「地上のシルクロード」、「海のシルクロード」、「空のシルクロード」があっても行き来が出来なければ「ロード」にならないのである。

事は国境を越える行き来だけではなく、恋人との行き来、隣家との行き来、一つの都市の内部での人々の往来、都市と都市との間の行き来に関わる。そういう生活をこの地球の人々は既にけっこう長い間にわたって余儀なくされてきている。「Digital Transformation(DX)」の新しいテクノ

ロジーを駆使しての様々な試みがなされているが、例えば「DX」では性交渉が不可能のように、間接的接触は絶対に直接的ではありえない。極論するとそのままだと子供が生まれてこない、生まれにくくなるかもしれない。「Covid-19」に遭遇した人類は、究極的にはそこまで考察してゆくべきである。

また、「DX」やITやAIを援用した「作品」は、「美術」にとっては今のところ「道具（ツール）」の一つでしかありえない。「DX」やITやAIが新しい美術を生み出すというのは幻想である。「DX」やITやAIが新しい何かを生み出すとしたら、それは「美術」とは別の「表現」であることは自明である。というか、「DX」やITやAIや「美術」とは異なるまったく別の何らかの「表現」を目指すべきである。その可能性は十分にある。その意味で重要なのは、はやく「美術」との臍の緒を切り離し、いつまでも「美術」にこだわる心根を断ち切ることことだろう。

逆にこうも言い得る－美術表現は「身体」なくしては成り立たない。身体と密接に結びつきながら、相関関係を保ちながら、表現を生み出す。「DX」やITやAIは、そういう「身体性」から離れる表現の可能性を秘めている。良くも悪しくも、か？ とにかく、人間は「身体」という軀を逃れたい願望を秘めている生き物であることは確からしい。「Covid-19」は人間の身体を害するが「DX」やITやAIを壊すことはできない。

(六)

物質・感覚・身体・精神

美術表現は物質を用いる。物質なしに美術表現はありえない。絵画は絵の具・墨・紙・布など、彫刻は石・木・土・金属など、物質を介して表現する。物質は、絵画なら絵の具は色合いなど、支持体はテクスチャーや形などを、彫刻なら材料の種類と形、大きさ、それぞれの特質を持ちながら、それじたいの現実の「場」を持ち（現実世界の一部を占め）、その場（現実世界の空間）に存在している。また、絵の具といっても千差万別だし、石や木といってもやはり千差万別である。つまり美術とはその材料そのものがヴァーチャル化できない表現なのである。石を写真に撮影して映像で映しても、勿論それは「石」そのものではない。その結果、「物質」で作られる美術作品はヴァーチャル世界ではないし、また、そもそもヴァーチャル世界は美術作品の「場（空間）」たりえない。例えば「ミックスト・メディアによるインスタレーション作品」というのはつまりは彫刻作品のことだが、この作品の場合、観客はその作品の中に、その場に足を運ばないと、作品を経験できない。展示空間であれ現実の空間が作品にとって必須なものだからである。

「場（空間）」とともに、美術表現は固有の「感覚」を生み出している。それは言語化も数値化も不可能である。一枚の絵を前にして作者が友人に言う「いいだろう!」。友人が答える「いいね!」。その後どんな言葉が続こうが、最初の「いいだろう!／いいね!」を越えることはない。

もう一つある。人間という生物の基本は身体という物質であり、生命現象の基本は有限である。厄介なのは、生存と生殖だけで生きられたらシンプルで済むのに、人間の身体と脳は高度な「精神という幻想」を生み出してしまふことを本質としている点である（それが人間の特徴なのだが）。そしてそれが芸術を、美術表現を生む、或いは生んでしまふ。こう言ってよければ、美術表現にとって身体は

邪魔な時や場合もあるかもしれない。だが、その「抵抗」、そういう「抵抗」とのフィードバックこそが表現を表現たらしめるのだ。感覚とはこういう「抵抗」、その「フィードバック」の総和なのではないだろうか。身体の、物質とのこのような馴染み、闘いが作品を生み出す。この現象の全体を我々は「精神」と呼んでいる。

(七)

見ること

絵でも彫刻でも美術は「見る」ことと不可分である。聴覚を遮断したら音楽は存在しないように、視覚を遮断して絵や彫刻は存在しえない。手や体を動かすことはできても、作っているものを「眼」で確認できないのでは制作ではないし、視覚を欠く観客には美術じたいが存在しない。動物園で動物を訓練して何かを描かせたりするけれど、それは「塗りたくられたもの」にすぎない。

絵画を例にとれば、画面という横へ広がる空間があり、画家と画布の間に空間があり、両者を含んだ空間がある。この三つの「現実の広がり」が無ければ絵画は不可能である。絵画はこの広がり前提とし（それに支えられ）、画家は自身と画布のあいだの空間を行き来しながら、絵画を制作する。描く対象が何であれ、画布の横へ広がる空間と画家が動く前後の空間が、絵画作品そのものの空間に反映する。絵画は平面的だが、実はさらにこの二つの空間の広がりを含んでいると言べきだ。具象的に（現実再現的に）何かを描いても、絵はその「何か」の周囲の空間をも表現してしまうものなのである。この事実は、時に失念されがちなので注意しておいていい。その「もの」だけしか描かないとマンガやイラスト作品になる。絵画とマンガやイラストでは表現の目的が違うし、表現の「構造」が異なる。

「絵画」とは、空間に発し、空間を糧とし、空間という広がり借りて成立する芸術である。さらに、先ほど言った三つの層の空間だけではなく、身体と感性と脳とが醸成するレヴェルの「空間」、つまり「幻想の空間性」がそこに加わって初めて、「制作物」が「美術作品」に変成する。人が眼で見るということは、単純反射でも機械的な現象でもない。それは古くは見ている対象と霊的な関わりを持つことだった。「見」という漢字は、人が足だけ残して全身が「目」になって対象に接している姿を表している。そういう古代からの痕跡は人間の身体奥底に残っていて息づいており、美術制作行為はそれと無意識のうちにも感応することができるのだと思う。それが出来て始めて真正の美術家たりうる。

目の前に海原が広がっている。それを新しい「シルクロード」としようとするなら、人は海が命の根源であることから始めるべきである。この文章を終えようとして、ふっと、僕に何処から囁きが聞えてくるーいずれにしても大仰なことは考えずに、美術家一人一人の場所から、ゆったり、焦らず、静かに始めるべきである、千里の道も一人の一步からなのだ。

(八)

風を待つ

梅花島が接する海南島は、かつて風で航行する帆船の古き「海のシルクロード」の時代、南端の三亜が西方からの船が到着する港であり、北端の海口が中国本土への最後の旅の港だった。海南島全体がいわば「風待ち」の大きな島だったのである。芸術の島である梅花島は、現代の「芸術上の海のシルクロード」のキー・ポイントとして、これから色々な意味で否応なく大きく変容していくであろうこの地球の、芸術交流上の一つの重要な場所になるだろう。いわば長い目で見て「風を待つ」ことを可能にする、そういう役割を果たしうる場所のように思われる。



# Tides of the Century: A Recalibration of the Art World

## Caitlin Doherty

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2020 has been an unprecedented year around the world. In the United States, it has been a year defined by several specific, yet interconnected, issues – a global pandemic; a deeply divisive Presidential election; an economic crisis not seen since the Great Depression; civil unrest focused on social justice and civil rights issues; and the resulting questioning of established systems of power. Every aspect of life has been affected, and the art world has been no exception. The art market has been deeply impacted as galleries and auction houses have closed their doors, while biennials, art fairs and other large-scale events have been rescheduled or cancelled. Museums too have been challenged to reimagine their core operations, their commitment to community and their care of collections, while artists themselves have struggled to adapt to emerging “new norms” in an ever-changing and uncertain economic, creative and cultural environment. At the same time, society’s need for art, culture and creativity has increased considerably – a slower pace has encouraged, perhaps, a focus on priorities, and a recognition of art’s cathartic, nourishing and transformative potential. Art has become more necessary than it ever was before.

In this essay, I reflect - in necessarily broad terms - on some of the ways that artists and the art sector as a whole within the United States, have been challenged, how they have changed, and what these adaptations point to in the years ahead as we begin to anticipate what the new tides of the century may bring.

As Covid-19 surfaced early in 2020, the world began to shut down, as global travel restrictions started to emerge. By March, the European Union imposed broad entry and movement restrictions, and the US extended its travel ban to most of Europe, itself soon becoming the next epicenter as the virus spread. Within a few short months, following decades of increasing globalization, travel and entry restrictions had been imposed in every country around the globe, “ushering in a new era of global distancing” as Anthony Faiola described it in the Washington Post, and continuing that, “the way we travel, work, consume, invest, interact, migrate, cooperate on global problems and pursue prosperity has likely been changed for years to come”.

In recognition of this perhaps, and despite an understandable eagerness to return to normality, increasingly we find ourselves talking in terms of ‘pre- and post-Covid’ realities. This is only emphasized by images shared widely across media outlets depicting once busy, now deserted airports, empty city streetscapes, and wildlife returning to previously uninhabitable urban areas. We have seen what happens when we press pause on the world.

Indeed, ever before the pandemic, challenges to increased globalization could be seen emerging. This has been amplified, however, as the Covid crisis has continued, along with the resulting economic impact of lockdowns, rising joblessness and a weakening demand for goods. Global distancing has been mandated – from discouraging individual person-to-person contact, through to rising economic nationalism and protectionism – and international cooperation has been threatened, “reshaping long-standing cultural, economic and political relations in an increasingly polarized world”.

Thus, beyond the economic challenges that this context presents, the threat that an increasingly insular and disconnected world presents to the academic, cultural, creative and artistic industries is also clear. While the strength of these sectors is often grounded in tradition, historical richness and a ‘sense of place’, they are also in many ways dependent upon interconnectedness, the sharing of ideas, creative exchange and collaboration. It is imperative,

therefore, that despite the current challenges, as we look ahead and imagine a post-Covid world, we continue to place value on shared histories, knowledge and different lived experiences, and work hard to support and provide opportunities for continued cultural and artistic exchange.

In recent years, in fact, the art world had become almost synonymous with hyper-connectedness and global mobility, and like every other industry, it now must adapt and pivot in real-time - questioning and analyzing how best to proceed into the future. Losses were felt almost immediately across the sector, and by August 2020, a report published by the Brookings Institution, ‘Measuring Covid-19’s devastating impact on America’s creative economy’, estimated that there had already been \$150bn losses in creative industry revenue and up to 50% job losses in the fine and performing arts.

While this is alarming, in an interview with The Art Newspaper, co-author of the report Michael Seman also suggested that the Covid-19 crisis may offer an opportunity to look at how the creative industries operate and are supported in the US, arguing that culture and creativity are key sectors (along with science and technology as well as business and management) that drive regional economies. He states:

*“A large number of the most creative, skilled, and savvy people in the country are out of jobs simultaneously. How can we harness that resource and develop collaborative projects and programs for them that might foster interdisciplinary work, enhance skills, and result in innovation in process and product? Think along the lines of what Tokyo’s teamLab and France’s Th é oriz Studio are exploring and creating. Perhaps this is the time to incubate a ‘Creative Economy 2.0’ across the United States that is inclusive, interdisciplinary, and intersectoral.”*

Repeatedly throughout history, the art world has gone through episodes of change, adaption,

contraction and crisis, remodeling itself based on current economic, social and political factors. Similarly, the Covid crisis has highlighted the need for the sector to recalibrate, innovate, risk-take and experiment, and solace must be taken from the fact that the creative industries, and those working within them, are surely well-placed to address these demands.

Indeed, the ever-evolving nature of the art world has traditionally made it a precarious one, and many galleries were already reporting financial challenges before the pandemic due to sharply increasing costs such as those associated with participation in fairs, biennials and exhibitions around the world. In early March 2020, the Armory Show took place in New York, closing just days before many European cities went into lockdown. Art fairs around the world began to be cancelled, auctions were postponed, and by mid-March, galleries worldwide had locked their doors, losing sales and hemorrhaging income. Soon, New York itself became the epicenter of the North American outbreak, and in a stark juxtaposition, the famous home of the Armory Show, Pier 90, became instead home to a US Navy hospital ship moored at the pier to alleviate the strain that the pandemic was placing on New York's increasingly over-taxed health care sector. [IMAGE 1]

As the crisis has continued, of course, many galleries, have not had cash reserves to withstand a prolonged shutdown, or to accommodate the adaptations and restrictions required to reopen. Various assistance and stimulus programs, such as the 'Paycheck Protection Plan' designed to support Small Businesses, established by the CARES Act through the Coronavirus Relief Fund, have provided support to State, Local and Tribal Governments across the United States. Despite this, however, many galleries have laid off staff, downscaled operations, or closed completely. This reality was highlighted by a recent report, 'The Impact of Covid-19 on the Gallery Sector', published by Art Basel and UBS. In recent years the global art market has been a steadily increasing \$67 billion-a-year business, but as the report demonstrates, in the first six months of 2020 trade in commercial art galleries reduced by almost 40 percent, with more than 90 percent of those surveyed having closed their premises, and one-third having downsized with layoffs and staff furloughs.

Despite the uncertain economic landscape, sales on both the primary and secondary art markets have still taken place. Many have been eager to buy as investment, as well as in reaction to increased home confinement. With this in mind, the Art Basel and UBS survey also included an analysis of the spending habits of 360 high-net-worth collectors revealing that, despite the pandemic, 92 percent of those surveyed had bought a work of art in 2020, with a majority spending more than \$100,000 on art during the previous six months.

Predictably, dealers have also become increasingly reliant on digital transactions. According to the report, in 2019 online sales represented only 10 percent of total sales at galleries surveyed. In the first half of 2020, however, the figure had risen to 37 percent, with one gallery reporting that despite a 20-30 percent drop in overall business, online sales rose from 15 percent in 2019 to 70% in 2020. Interestingly, about one third of these sales have come from online viewing rooms at art fairs, experiences that attempt to replicate visiting a booth or gallery in person, with some, including Abu Dhabi Art, for example, offering fully immersive virtual experiences with VR headsets to their VIP patrons.

From an experiential perspective, of course, the digital realm certainly presents challenges

for galleries, fairs and auction houses alike. The importance of seeing art 'in-the-real' before purchase is understandable, while the distant, transactional nature of the virtual experience further removes a vital personal component. For many collectors the development of personal relationships with dealers and/or artists is often a particularly important aspect of the buying process. Even where in-person events have been able to open, or are planned to be revived in 2021, new expectations and protocols to mitigate the health risks of gathering in person have continued to be in place, and will remain so for the foreseeable future. Health screenings and temperature checks have become commonplace, along with mask wearing, limitations on visitor numbers, and a maintenance of social distancing. Timed entry and time limitations are designed to allow for as many visitors as possible, and floorplans have become directional. While such stringent protocols may lead to only the most committed collectors participating in future events - arguably, a positive outcome for dealers and artists alike - the experience, in short, will be different. The social connectivity with friends, colleagues, artists and peers that is so much a part of art fairs and events around the world has disappeared as we are forced to remain distant in a new physically, and metaphorically, sterile environment.

The need for personal connectivity is equally apparent at auctions, since the theatrical aspect of 'performance in front of a live audience' is difficult at best to replicate in an online format. The momentum, energy and psychological drama that typically accompany a filled auction room, cannot but help drive the highest prices, and certainly adds to the whole experience. Despite this, auctions have pivoted to online platforms, and sales, though reduced in volume, have continued. Leading international auction house Christie's, for example, announced that its recent Autumn Auctions in Hong Kong had achieved sales totaling HK\$3 billion / US\$390 million across 16 live sales and two online sales. As their website describes, "Some 500,000 global viewers tuned in live to watch the innovative 20th Century: Hong Kong to New York relay-style sale achieve a total of HK\$920.3 million / US\$119 million, selling 90% by lot and 97% by value".

Against a backdrop of the digitization of arts and culture in general, the countertrend to focus on the importance of the authentic and the real, is not unexpected. Art has traditionally been an investment that people make in times of recession or crisis, and generally, as residential real estate market remains strong, so too does the private sale of art. With this in mind, other more personal opportunities for buying art are also emerging. Many sales are taking place behind the scenes, and private viewings are being arranged, where artwork is brought directly to the potential buyer. While mitigating safety concerns and event cancellations, this approach has also helped to maintain anonymity, with many collectors no-doubt sensitive to the health and economic hardship being experienced by many. Perhaps unintentionally, an environmental benefit has also emerged. In-line with the increasingly eco-conscious values of especially younger collectors, it might be argued that it is better for the environment to travel artwork to individuals, than it is for large numbers of people to travel to one place to view an artwork.

This awareness - both personal and societal - has become increasingly important, and has led many collectors to align their interest in art with their own values. Increased focus has been placed on health and wellbeing during 2020, while increasing calls for social justice and civil rights reform have been highlighted along with the rise of the Black Lives Matter movement. As author and commentator Sarah Thornton recently suggested, this has had a profound effect on peoples' perception of what will be relevant in art in the future, and therefore on what is being bought, and invested in today. The art market is fundamentally changing she believes, stating that we are "in the midst of a complete reevaluation of the canon... because our sense of what's



important and our sense of the cultural landscape has shifted so dramatically.” Work by women, artists of color, and other minority groups, for example, have long been underpriced and under-represented in US collections - private, corporate and institutional - and proactively adding works by such artists, not only helps make steps towards a long-overdue recalibration, but also adds richness, perspective and relevance to collections today.

Beyond the commercial art sector, the impact of the pandemic on museums is likely to be felt for years to come, with long periods of closure depleting revenue streams, and resulting in staff furloughs, layoffs, broken contracts and the continuous adaptation of exhibition calendars. Indeed, in late October 2020, the American Alliance of Museums (AAM) and Wilkening Consulting conducted a survey of 850 museum directors to assess the impacts of the pandemic on the museum field, the second iteration of the ‘National Snapshot of COVID-19 Impact on United States Museums’. The results presented a stark picture of a sector suffering intense strain, and warned that one-third of US museums are at risk of permanent closure. Over half of responding museums reported staff cuts, with reductions most acute (68 percent) in lower paid positions such as frontline workers, positions disproportionately filled by people of color and other minority groups. As Laura Lott, President and CEO of AAM summarized in a recent interview:

*“The financial state of US museums is moving from bad to worse... 30% of museums remain closed since the March lockdown and those that have reopened are operating on an average of 35% of their regular attendance - a reduction that is unsustainable long-term... Without financial help, we could see thousands of museums shutter forever.”*

In this environment, the fragility of traditional museum funding models has been exposed, and even the most established of institutions - the Metropolitan Museum of Art, the Hammer Museum, the Art Institute of Chicago, and many more - have been deeply impacted and have laid off large numbers of employees. The majority of museums around the country, however, without vast endowments or reserves, and reliant upon earned income to support annual operating budgets, remain particularly vulnerable. In fact, 82 percent of all museums surveyed, reported that they have less than a year of operating reserves remaining.

The pandemic has focused, therefore, what has long been recognized - that traditional earned revenue sources such as events, sponsorship and ticketing, are not sufficient to support an institution through a period of crisis. This reality was highlighted as a pressing issue in a recent symposium entitled ‘Reframing Museums’ organized by the Louvre Abu Dhabi and NYU Abu Dhabi, in which invited museum leaders from around the globe discussed the lessons they have learned in 2020. As well as the need for greater urgency to address these long-recognized issues, common themes of opportunity also emerged.

When museums first closed in spring, they also pivoted to online platforms, and many offered access to exhibitions, research, collections and educational initiatives free to the public. While an admirable response to community need, digital investment is expensive, and most institutions have not yet defined a clear business model to support this work. Discussions at the ‘Reframing Museums’ symposium highlighted, therefore, the potential for monetizing these activities, such as online courses at the Museum of Modern Art in New York or, more

controversially perhaps, loaning art from collections to generate operating income.

Mindful of the ethical principles of service that are at the core of public institutions, discussions also focused on accessibility and proposed the need to readdress admission policies. Some museums, for example, reported instituting tiered ticketing systems in which only the wealthiest guests pay, therefore subsidizing lower-income visitors; while others now provide free entry to the unemployed and frontline workers. Additionally, some advocated a ‘pay-what-you-can’ policy for local audiences, and adopting a surcharge for visitors in high tourist seasons.

Of course, even before the pandemic, museums were increasingly being challenged to reflect and be accountable to the communities they serve. Increasing calls for transparency in fundraising, for example, and a growing expectation that funding should only be sought from individuals and entities with ethical value systems has been gaining traction. Further, the lack of diversity, equity and inclusion across the sector have become even more apparent in recent months, with a renewed focus on social and racial justice, and a health crisis that has disproportionately impacted communities of color. As Salah Hassan, director of the Africa Institute and a professor at Cornell University, succinctly stated, “Covid exposed the afterlife of colonialism”.

Perhaps most crucially for future development, therefore, during this time museums have been carefully considering the audiences that they serve and the potential of domestic resources such as their own collections to provide innovative approaches to both on- and off-line exhibition making and programs. Despite the fact that online exhibitions suffer somewhat from the unfair expectation of a digital gallery equating to an actual white cube space, many have developed virtual museum experiences that break down geographic barriers and serve the needs of local, national and international audiences. At MOCA Jacksonville, for example, a dynamic 360-degree-view walk through of its galleries - either self-guided or led synchronously by a museum educator on a pre-booked tour - provides visitors the opportunity to enjoy current exhibitions, and learn more about individual works from the safety of home or school. [IMAGE 2] Initiatives such as this not only respond to the immediate needs presented by the pandemic, but also provide tools and opportunities for future innovation.

Elsewhere, fully immersive exhibition experiences have been explored, including, for example, a drive-through Van Gogh exhibition in a 4,000-square-foot warehouse in Toronto, ‘Gogh by Car’, which opened in July. The initial sold-out experience, designed by artist Massimiliano Siccardi, with original soundtrack composed by Luca Longobardi, allowed 14 cars at a time to drive into a completely immersive projection of ‘Starry Night’ and ‘Sunflowers’, for a 35-minute audio-visual show.

Social media has also been used to great effect by museums, with exhibitions presented, for example, on Instagram, providing an immediacy that democratizes museum visitation and breaks down traditional access barriers. Alternative digital projects have also been launched such as the ‘Getty Museum Challenge’ (inspired by the Rijksmuseum in Amsterdam and Instagram account ‘Between Art and Quarantine’), in which the J. Paul Getty Museum in Los Angeles engaged a global audience by challenging its social media followers to recreate a work of art from its collection with objects found at home. Initiatives such as this have resonated with a diverse and global audience - many of whom were themselves in the midst of strict, isolating lockdowns - and have provided a lighthearted, entertaining escapism, and a refreshing contrast to the academic,

curatorial tone traditionally adopted by many institutions. [IMAGE 3]

Alongside the clear opportunities presented by digitization for audience engagement, catharsis, diversification and growth, the saturation and over-stimulation of an increasingly screen-based world have also led to ‘zoom-fatigue’. Combined with this, museums are also focusing on the roles they play within their local communities, and the importance of the real thing – standing in front of a work of art and face-to-face with its story. Other screen-free opportunities, therefore, have also become attractive for museums. Engagement with community radio and pod casts, for example, has increased, while storefronts, billboards, and other public spaces allow for versatile presentation formats and democratic community connectivity, at the same time allowing for social distancing in outdoor environments.

Throughout November, for example, artist Zina Saro-Wiwa presented ‘Table Manners’, a series of short documentary-style videos displayed on synchronized electronic billboards at Times Square, New York, as part of Times Square Arts’ long-running ‘Midnight Moment’ program in partnership with Median Things. Elsewhere, community engaging, pop-up projects such as ‘Drive-By-Art (Public Art in This Moment of Social Distancing)’ have appeared, along with a growing interest in murals and outdoor walking exhibitions. These initiatives not only respond to the immediacy of the crisis, but also point the way, perhaps, to the need for a more inclusive approach to accessing museum collections and programs in a future, post-Covid reality.

Indeed, many outdoor museums, or those with outdoor space, as well as sculpture parks and gardens have remained open throughout the pandemic, providing a much-needed sense of freedom to visitors, the opportunity to experience art in the open air, and a reminder to us all of the importance of the public art movement in general. “In the wake of the ‘60s, a commitment emerged to bring sculpture to the public,” said art historian and author John Beardsley. “So, instead of making people go to museums to see art, increasing numbers of artists and curators and administrators wanted to take art to the public.”

Since the coronavirus emerged across the United States and elsewhere, sculpture parks and gardens have been acting almost as community ‘front-yards’, and many have even experienced an increase in visitation. Jacksonville’s Cummer Museum of Art and Gardens, for example, hosted limited capacity, socially distanced outdoor events for up to 800 guests at a time throughout much of the crisis. [IMAGE 4] Similarly, The Ann and Jim Goodnight Museum Park, part of the 164-acre campus of the North Carolina Museum of Art, in Raleigh, North Carolina, welcomed almost 200,000 visitors between April and May this year, compared to the 150,000 in March, April and May combined last year. With rising popularity, some parks, gardens and museums have implemented adaptations, such as directive visitor flow, and provided additional spaces for the display of art, outdoor performance or programs, dining opportunities, and even pop-up classrooms for educational initiatives.

As the pandemic continues, this focus on outdoor space, is further challenging institutions to consider and reimagine the buildings that they occupy, as well as how we use these spaces, and may like to use them in the future. Recent online engagement may, for example, encourage more in-person visitation in the long term, and this may require increased physical infrastructure. Yet after years of museum expansion, extension and new-build projects, the current financial environment, and focus on community need, have led many organizations to

re-evaluate and reconsider. As Bruce Davis, Partner at leading museum architectural firm Cooper Robertson, described it:

*“In addition to their responses to COVID-19, social justice movements have compelled museums to prioritize how they can better reflect and engage with their communities. These actions could change the balance of space needs. While already a feature of many recent museum expansions, physical spaces will emphasize a greater sense of welcome and community, which can be expressed through an emphasis on flexible public spaces, the transparency between inside and outside, and the principles of universal design.”*

As museums begin this process of post-Covid reimagination, a lack of sustained Government arts funding for both institutions and artists alike, has never been more apparent, and with US unemployment rates rising to levels unseen since 1934, many across the cultural sector have pointed to the need for increased financial relief and support. Artists and arts workers form part of the ever-increasing “gig-economy” – workers who work part-time in two or more jobs, often outside of the arts world, in a market dominated by short-term contracts and freelance work – and as a result, many have been disproportionately affected by the pandemic. This was highlighted in data published by the newly formed ‘Artist Relief Fund’, working with ‘Americans for the Arts’, which demonstrated that, even at that early stage in the pandemic, 95% of the more than 9000 American artists surveyed had already lost income, and 62% were fully unemployed. Eight months later, initial Government relief has been exhausted, and new opportunities are yet to be confirmed, leading some to criticize that funding has too easily been absorbed by large corporations and wealthy individuals, instead of Small Businesses and individuals who need it most.

The fragility of the US cultural sector, therefore, has been starkly revealed and, inspired by the precedent set by President Franklin D. Roosevelt, many have suggested the need for a 21st century ‘New-New Deal’, providing financial relief and work opportunities to millions of struggling citizens, including artists. The New Deal initiative, though short-lived and not without its own critics, yielded an era of artistic richness and urban beautification in the 1930s, against a backdrop of the Great Depression. During this time, over 10,000 artists were employed to create works for government buildings, community centers and other public spaces, including such luminaries as Jackson Pollock, Philip Guston and Arshile Gorky. Leaving behind a visual and physical impact on cities such as New York, across the nation, art production was integrated into the vision of a modern city, and over 2000 murals and 130,000 sculptures and paintings were created alongside dams, bridges and roads.

Since WWII, however, and following the demise of FDR’s New Deal program, US public arts policy has relied heavily on advocacy and philanthropy, while as Margaret Carrigan states in The Art Newspaper, it might be argued that the “chronic defunding for the NEA [National Endowment of the Arts] since the Reagan era in the 1980s—revived with vigour by the Trump administration as recently as February of this year—and the neoliberal emphasis on art as a private commodity to only be produced and owned by a few have yielded a cultural landscape not only resistant to federal intervention but increasingly hostile to artists”.

In response to today’s crisis, organizations such as the ‘Artist Relief’ coalition have focused on



supporting artists through grant making initiatives, helping to address immediate financial needs. At the same time, however, it is important to consider longer-term, cross-sector solutions and structural reform that will be required to support and reimagine. As we emerge from this period, despite unprecedented hardship, it is clear that artists are still creating art, an affirmation of the notion that art is essential. It is perhaps no surprise, therefore, that artists are innovating, finding new ways to earn income, creating opportunities to connect, and building communities.

But for many artists, the pandemic has brought a reduction in creative momentum, loss of sales, and exhibition cancellations or reschedules. Artists have had to make changes and adaptations on both personal and professional levels as the environments in which art is being created has been forced to change. Many large studios, which pre-Covid employed teams of artist assistants, have been forced to close or adapt considerably, and even for those artists whose work is a more solitary process, many have found themselves having to juggle the realities of domestic and professional life. Art has therefore been created in smaller spaces, on kitchen tables and home studios, and with fewer resources, while operations and supply chains have been disrupted, and collaborations have been cancelled or rescheduled.

Despite this, artists have found possibility within hardship. Many, for example, have taken the opportunity to innovate and strengthen their digital presence. Online galleries, workshops and classes have provided opportunities for income generation, while social media platforms have further provided artists the ability to connect with other artists during lockdown, communicate with peers, and find support within networks around the world.

The pandemic, of course, has also led to the creation of new artwork - 'Covid Art' - as artists are also using their forced slow-down to create new work for the future, experiment with new series, and begin new projects. Themes of uncertainty, political upheaval and racial injustice are common, unsurprising perhaps, as artists find inspiration in their new realities. Thus, we are reminded - as we have seen throughout history - that artists do not create in a vacuum, but rather reflect and contribute to the communities they are part of, their work providing a lens to examine the world we live in. New York-based artist Andrew Sendor's, 'InstaCovid Drawings', for example, are a series of small, meticulously drawn works, created in the artist's home during quarantine, that instead of depicting the artist's characteristic fictitious narratives, instead are inspired by the realities of life during Covid as shared by people on Instagram. [IMAGE 5] This new series of work was exhibited in a virtual exhibition at Sperone Westwater Gallery in New York in July, before 'touring' to MOCA Jacksonville where they were presented as part of the museum's digital exhibitions program.

The arts have always brought us together, and over the past year we have witnessed people turning to art and culture, finding inspiration, community, understanding and even healing in times of disconnect, uncertainty, hopelessness and pain. The coronavirus continues to ravage the country, and death tolls tragically rise, exceeding 300,000 in the United States at time of writing. Yet the ongoing duration of the pandemic, and its often-amorphous nature, have dulled many people's emotional response. As Princeton University professor Elke Weber described, "if you think about people living in a war zone, the kind of thing that was once appalling becomes normal".

Even for those who have tragically experienced loss on a personal level, their sense of unreconciled grief is only compounded by their daily isolation and the fact that safety restrictions often prevent families from gathering for traditional funerals, services, and other opportunities to grieve together and support one another. Processing loss usually takes place after a traumatic event, not in its midst, but this has been changed by the still-escalating nature of this pandemic.

Throughout history, art has played an important role in the grieving process. Beyond the cathartic potential of art making itself, memorials such as the September 11 Memorial in New York City, for example, have provided a visual reminder of people, communities or events, often providing a site for grieving and remaining connected on a personal as well as a collective level. In today's context, as reality becomes increasingly overwhelming and difficult to comprehend, artists and creative individuals around the country have responded, finding ways to humanize the statistics and create spaces and moments for understanding and mourning. Countless modest, personal projects have been created by school children, for example, such as 13-year-old Madeleine Fugate in California. Inspired by the long history of quilting in folk art, and the AIDS Memorial Quilt - a community action project which honors more than 100,000 individuals who died due to complications from AIDS - she created her own memorial quilt with panels sent in from members of the community.

In a similarly cathartic and participatory vein, yet on a nationally significant stage, artist Suzanee Brennan Firstenberg created a space for national mourning by planting over 240,000 white flags on the DC Armory Parade Ground in Washington during a participatory exhibition in November. As the numbers of deaths due to Covid-19 rose around the country, flags were added daily by volunteers including passers-by, filling a three-and-a-half-acre field and spilling over into other nearby areas. On the west side of the field, a billboard stated the installation's title, "In America, How could this happen...", along with the rising national death toll. In addition, 25 flags were installed to the right of the billboard, reflecting the relatively very small number of people who have died due to the virus in New Zealand, a stark and telling juxtaposition, reiterated by an additional 1,675 flags installed close by - the number of Americans that experts estimate may have died if the country had adopted New Zealand's virus response, adjusting for population differences.

As we reflect on the unprecedented challenges and previously unimaginable adaptations that the world has faced during 2020, it is clear that the art sector too has evolved and reimaged itself on almost every level. Amid devastating economic hardship, new priorities, strategies and innovations have emerged, from increased digitization, to renewed focus on community. With optimism, we are reassured, perhaps, that art is necessary, and that the art world will survive anything. But the longer the pandemic continues, the more apparent inequities across the sector become. Any desire to return completely and as quickly as possible to pre-Covid realities, therefore, while in all likelihood impossible, also seems to ignore the vital opportunities that now exist to support and provide solidarity in the making, collecting and presentation of art that is relevant, inclusive and beneficial to more people rather than less. As Andrew Renton, professor at the University of London's Goldsmiths College recently stated, "It's an opportunity to think about what art could and should do as a matter of urgency, right now, and in our anticipated recovery, rather than evoking the grim prospect of the survival of the fittest".

At a time of distance, confusion, trauma and change, we can be confident that art, creativity and

imagination remain vital aspects of the human experience, as they have been since time immemorial. Throughout 2020, people around the world have turned to art and culture as a vehicle to transport themselves beyond the confines of lockdown, and to provide creative, intellectual and emotional catharsis and nourishment. Driven by a fundamental, existential curiosity, we are reminded that art provides humankind with a lens to look at the world around us, to seek to understand it, and to dream about what possibilities the tides of the new century may bring.

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# Art in the Time of COVID–19 Poly/Cacophonous Contemporaneity and the Rolling back of Post–Cold War Globalisation

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This essay assesses the potential long-term impact of the COVID-19 pandemic on the contemporary artworld in its international and diverse localised sub-cultural forms. In making that assessment, two related lines of critical enquiry are pursued: one, with regard to the vast artistic-industrial complex which has grown up in support of the globalised production, dissemination and reception of contemporary art since the ending of the Cold War; and the other, the institutionally legitimated cosmopolitan discourses and post-Duchampian technê of disjuncture which give general/ising distinction to contemporary art in the global context.

It is argued that the artistic-industrial complex's seemingly inexorable expansion as part of post-Cold War globalisation will necessarily be rolled back in the face of a marked decrease in surplus financial value and curtailing of physical pan-global connectivity/free movement as knock-on effects of the COVID-19 pandemic, and that this rolling back will accelerate the existing ascendancy of a poly/cacophonous "post-West" contemporaneity already given significant impetus by globalisation. The analytical approach undertaken here is broadly hermeneutic in its speculative attention to iterative interrelationships between the discursively legitimated significances and functions of art and wider socio-political/economic circumstances. It is also informed by an intersection between deconstructivist theory/practice and more recent debates related to the concept of contemporaneity which have sought to extend critical legitimacy to differing constructions of art's significances and functions beyond any single overarching cultural-discursive conditionality, including the supposedly immanent insights of Third Space deconstructivism.

Major artworld paradigm shifts have taken place before in relation to changing socioeconomic

conditions. These include the establishment of international modernism/s in conjunction with the global spread of industrial capitalism at the beginning of the twentieth century, the turn toward poststructuralist and neo-conservative postmodernist sensibilities during the second half of the twentieth century accompanying the rise of late post-industrial capitalism, and the initial emergence of contemporaneity with the onset of post-Cold War neo-liberalism. There is every reason to expect a cognate shift in artworld thinking and practice as a consequence of the global socioeconomically debilitating impact of the COVID-19 pandemic.

## The global socioeconomic impact of the COVID–19 pandemic

The COVID-19 pandemic has resulted in a major loss of human lives. By October 2020, at the time of this essay's completion, there were over 30,000,000 known cases of infection with in excess of 1,000,000 resulting deaths worldwide; statistics that, because of national inconsistencies in data collection and counting, almost certainly do not accurately reflect the actual, much larger impact of the COVID-19 pandemic on the global population. Around 3.4% of reported COVID-19 cases have died of the virus. By comparison, seasonal flu kills less than 1% of those infected. Without the imposition of lock-downs and social distancing the infection and mortality figures related to the COVID-19 pandemic would undeniably have been far higher. Exponential second wave increases in infection across Europe during September and October 2020, after a northern hemisphere summer during which lockdown restrictions were eased in many places, resulted in an abrupt return to governmentally imposed social controls. Inconsistent government management and lack of public compliance in the US as well as other countries led to persistently high rates of increase in COVID-19 related infections and deaths.

The impact of the COVID-19 pandemic on the global economy has also been significant. In addition to major volatility on stock markets there have been dramatic increases in general unemployment alongside the furloughing of workers as a result of reductions in demand for commodities and services brought about by social lockdowns aimed at limiting the spread of the virus. The Dow Jones Industrial Average, for example, plunged 37% from a high of 29,551.42 points on 12 February 2020 to a low of 18,591.93 points on 23 March. The DJIA rallied to reach 29,100.50 points on 2 September, buoyed up by largely ungrounded confidence in major tech stocks, before encountering further turbulence as a consequence of concerns among investors about second-waves of COVID-19 infection during a highly divisive and rancorous US presidential campaign. On the 25 September the DJIA was well down from its month high at 27,173.6 points. Stock market sell-offs in the US made September 2020 the worst performing month for 18 years. The Financial Times Stock Exchange Group 100 saw a comparably sizable decline, falling 35% from a high of 7,674.56 points on 17 January 2020 to a low of 4,993.89 points on 23 March. The FTSE 100—which, unlike the DJIA, does not include major tech stocks—rallied to reach a daily high of 6,484.30 on 5 June before falling back to around the 6,000 mark in early September, still 22% below its year high. The seasonally adjusted US monthly national unemployment rate jumped from a low of 3.5% in March 2020 to a high of 14.7% in April. In August the rate had declined but was still at 8.4%, well above the 2019 average of 3.7%. In spite of the easing of social lockdowns, in mid-2020 unemployment in the Eurozone rose from 7.7% in June to 7.9% in July.

Notwithstanding almost certainly Pollyannish predictions of an immediate v-shaped post-COVID-19 economic bounce-back—similar to those made erroneously in the midst of the 2008 global economic crisis and upstream of the decade-long period of the austerity subsequently inflicted in many countries—the damage to the world’s economy wrought by the COVID-19 pandemic has the potential to be both deep and lasting. The extent and duration of that damage is impossible to measure precisely at present. Nevertheless, early projections indicate that most major economies will see a decrease of at least 2.4% in their gross domestic product during 2020 with further significant annual losses in relation to the longer-term impact of the COVID-19 pandemic.

The UK economy, for example contracted by an unprecedented 20.4% in the second quarter of 2020, the biggest fall on record. While UK GDP bounced back with a rise of 8.7% in June 2020 as a result of the easing of national lockdown restrictions, figures remained 17.2% below those of February 2020. Japan’s second quarter GDP shrank by an even greater 27.8%, that of France by 13.8% and the Eurozone as a whole by 12.1%. China’s economy is estimated to have fallen by 6.8% during the first quarter of 2020, the country’s first contraction for decades, with subsequent increases of 2.5% and 1.8% in the second and third quarters respectively, well shy of pre-Covid-19 pandemic levels. Major drops in national GDP are accompanied by the on-going costs of managing the impact of the COVID-19 pandemic funded in many instances by massive increases in government borrowing; the UK’s national debt is now at £2 trillion for the first time and that of the US at \$26.5 trillion after its fastest increase in history during 2020.

The economic damage wrought by these drastic reductions in national GDP and increased government borrowing, like that of the period of austerity after the global financial downturn of 2008, will almost certainly be unequally distributed, falling most heavily on the young, financially less well-off and socially disadvantaged. In July 2020 the youth unemployment rate in the Eurozone stood at 17.3%, over 9% higher than the overall average. It will almost certainly also fall disproportionately on developing countries, where sustained social lockdowns are unworkable both socially and economically. A regional average loss of 5% in public revenues has been predicted for Africa, with a total reduction of merchandise exports of around 17% as a consequence of COVID-19; contractions that can be ill-afforded across a still inconsistently developing continent.

Comparisons of the impact of the global economic crisis of 2008 and of the COVID-19 pandemic on the world’s economy show the latter as having greater negative consequences in some sectors. Key in this regard is the COVID-19 pandemic’s disruption of the pan-global connectivity upon which the world’s economy in large part now depends, including international air transport links and supply chains. Commodities without any means of distribution have been dumped or made to languish in storage, among them essential foodstuffs. International travel/free movement has been reduced drastically. A combination of mass unemployment and scarcity of available resources presents a major and almost certainly long-term challenge to socioeconomic well-being worldwide redolent of the Great Depression of the 1930s compounding the already mounting tragedy of deaths caused by COVID-19.

Adding to the uncertainty brought about by the COVID-19 pandemic, there has been talk

of a Cold War 2.0 sparked by growing ideological and geopolitical tensions between former communist/non-aligned states and the West, including in relation to misplaced US assertions of China’s failure to contain the novel coronavirus, the trade war waged on China by US President Donald Trump’s administration, strong international repudiation of Russia’s annexing of Crimea and alleged assassinations/attempted assassinations of dissidents, and the effective collapse of the Iran nuclear deal. Among the consequences of which are the reimposition of trade restrictions and a return to state isolationism characteristic of the first Cold War. Also adding to COVID-19 uncertainties is the globally widespread re-eruption of Black Lives Matter protests following the death of George Floyd at the hands of Minneapolis Police on 25 May 2020.

The uncertainties attendant on all of these things takes place in relation to a continuing and disruptive shift of economic and geopolitical power away from the West as a result of neo-liberal globalisation. The world is, in short, in the midst of a period of major social, economic and political upheaval exacerbated by the impact of the COVID-19 pandemic.

Without an effective universally available vaccine and/or therapeutic treatments, management of public health in relation to COVID-19 will continue to involve, as it has since the first cluster of novel coronavirus infection came to light in the mainland Chinese city of Wuhan on 31 December 2019, social lockdowns of varying degrees and intermittencies worldwide. The effect of those lockdowns has already been to stymie human activity and interaction in ways that are massively impoverishing not only financially but also socially and culturally. Even when/if an effective vaccine is successfully developed and made universally available, the world will continue to live with COVID-19 both in terms of the economic damage the virus has wrought and the social/geopolitical tensions it has served to heighten.

A notable casualty of the COVID-19 pandemic is the contemporary artworld. As online and other media commentators have been quick to point out, the COVID-19 pandemic has severely restricted the staging of contemporary art events and related activities worldwide. In addition to the furloughing and permanent laying-off of countless numbers of creative workers, including artists, curators and museum and gallery professionals, and a curtailing of available public and private funding for the arts, there has been a widespread suspension or cancelling of physical exhibitions and performances resulting in a shift to virtual interactive/online modes of dissemination and display. In some territories there have been redeployments of grant funding away from public art projects toward wider social support. Adding to which is a curtailing of the international free movement of creative and cultural workers and audiences for contemporary art brought about by COVID-19’s interruption of pan-global connectivity. Employment within the higher education sector supportive of the activities of the contemporary artworld has also come under threat, not least because of restrictions on the movement of international students and resulting major losses of revenue from course fees.

Without a return to socioeconomic conditions similar to those prevailing prior to the COVID-19 pandemic it is difficult to see how the contemporary artworld will regain anything like its previous standing. This includes the reinstatement of pre-COVID-19 levels of surplus financial value generated by the market as the basis for a now widespread private and public funding of the arts, not least in liberal-democratic contexts where contemporary art is not only upheld as a source of entertainment but also as a means of public education and (supposedly) transformative criticality in the public sphere. Like the global economy more generally, the contemporary artworld is faced by the very real prospect of a lasting depression/isolationism. There is therefore a pressing urgency to reflect on its likely future shape in relation to the impact of the COVID-19 pandemic.



## The contemporary artworld and the global artistic-industrial complex

The term “artworld” was first coined by the philosopher and art critic, Arthur C. Danto in an essay in which he argues that artistic value is now decided, in light of the Duchampian readymade and artistic uses of mechanical reproduction—as exemplified in Danto’s view by Andy Warhol’s Brillo Boxes (1964)—principally by specialists associated with institutions and communities dedicated to the production, dissemination and reception of art. This sphere of specialist activity, defined by a shared/tacit acceptance that anything and everything can, in principle, be contemplated as art, is named by Danto as the artworld. George Dickie’s “institutional theory of art” posits the artworld similarly as the locus of the systematic legitimisation of art. Viewed through the lens of Foucauldian analysis, the artworld can be defined as the institutionalisation of discursive formations (relations among signs communicating meaning recursively between and among objects, subjects, and statements) that gives significance to art qua art and shapes power relations with respect to what can and cannot be enunciated as truthful or meaningful in that regard.

In a later text, Danto elaborates on his idea of the artworld by arguing that art’s historical development can be divided into three successive stages: the first, dominated by ideas of mimesis; the second, involving an ideological contestation of differing styles; and the third, an acceptance that art has no material, ideological or stylistic limitations. On the basis of these periodising divisions—which echo G.W.F. Hegel’s vision of history as developing teleologically towards a totalising consciousness of “spirit” (geist)—Danto argues that art has now entered into a post-historical phase wherein, subject to specialist contestation, pretty much “anything goes” technically and intellectually. As such, Danto’s schema is limited to a consideration of the particular concerns and historical developmental trajectory of Euro-American art. Danto’s idea of the artworld, while signifying something intrinsically pluralistic and shifting, is thus projected paradoxically as universal and within certain culturally, historically and discursively defined limits.

More recent discussions of the artworld have diverged from Danto’s Euro-American-centric/endist outlook by drawing attention to differing historical and contemporary constructions of art as well as the sub-cultural interconnectedness of art institutions and communities supported by post-Cold War neo-liberal globalisation. A significant aspect of which is the ever-growing series of international survey exhibitions, biennials and triennials staged over recent decades dedicated to the showcasing of a contemporary globalised art/visual culture, beginning with Magiciens de la Terre at the Centre Pompidou and Parc de la Villette in 1989. In this trans-cultural postmodernist view there is a multiverse, rather than a universe, of many dynamically intersecting (differing-deferring) artworlds without readily definable cultural and historical limits.

At the same time, and in spite of a tilting of geopolitical and economic power away from the West as a result of globalisation, major artworld centres such as New York, Paris, Berlin and London have remained hugely influential in their upholding of established Euro-American economies of production, dissemination and reception as universal standards underwriting the infrastructural workings of what might be described as a global artistic-industrial complex

connecting the international contemporary artworld with the art market. Included in this are not only the metastasising of curatorial practices, such as those associated with the now globally ubiquitous white cube mode of museum/gallery display and its postmodernist variants, but also the workings of the international art market rooted in the principles of economic liberalism first developed in Europe during the eighteenth century. The global artistic-industrial complex can thus be seen as a major contributor to the endlessly positive spectacle of contemporary neo-liberalism and attendant Western/ised sociocultural values (even as many of its adherents continue to rail against the same in support of the international artworld’s conferring of critical value on art).

Also included are modes of critical discourse developed in relation to the Euro-American post-Enlightenment philosophical tradition. Throughout the nineteenth and much of the twentieth century, successive and intersecting artistic discourses and praxes within Euro-American contexts, associated variously with radical idealism, romanticism, aestheticism, politicised avant-garde modernism, and high-modernism, set out differing interpretations of the aesthetic as a locus of modernising sociocultural transformation categorically distinct from and mediating between scientifically informed practice and ethics. Late nineteenth-century Euro-American aestheticism’s desire to establish an entirely autonomous aesthetic contrasts, for example, with that of the politicised historical and neo-avant-gardes of the early and mid-twentieth century to bring art and the life-world synthetically together as a means of dialectically reworking the disciplining means-end rationality of the latter along the more playful lines of the former.

With the shift within those same Euro-American contexts during the second half of the twentieth century towards postmodernist sensibilities, categorical progressivist-modernist distinctions between tradition and modernity, art and society and high and low culture were brought deconstructively into question. Instituted in their place were de-territorialising “Third Space” modes of criticality that sought to radically expand and diversify artworld thinking and practice away from the limitations of European idealism, not least in the direction of already receptive post-/de-colonially oriented artworld sub-cultures within and outside Euro-America. Distinctions within postmodernism have been made between poststructuralist and neo-conservative tendencies, with the former highlighting the profound uncertainty of a supposedly immanent Third Space postmodern condition in contrast to the latter’s continued espousal of established Euro-America humanist ideas of coherent subjectivity and agency. Any absolute distinction between poststructuralist and neo-conservative postmodernism is however suspended from the deconstructivist point of view of the former. The immanence of the postmodern condition has also been brought into question by post-/de-colonial discourses which see the conception and socioeconomic grounding of that condition as a specifically Euro-American post-industrial phenomenon.

In spite of the interventions of poststructuralist postmodernism, the contemporary artworld has, with a view to its continuing efficiency, continued to uphold the rationalising tendencies underpinning a critically oppositional Euro-American post-Enlightenment modernism in conjunction with a general counter-authoritarian sense of deconstructivist uncertainty-lite; a conjunction sometimes referred to as metamodernism. It has also added a further critical distinction between what are perceived as a latently colonialist-imperialist Euro-American artworld and resistant de-colonially-oriented others as the revised basis for a diversified socially progressive art. In short, the contemporary artworld can be understood to uphold general

traces of the Euro-American post-Enlightenment idea of a critically oppositional aesthetic modernity while at the same time overwriting those traces with culturally diverse thinking/practice supportive of its particular decolonising outlook; an overwriting buttressed in part by a move away from the profound uncertainties of poststructuralist postmodernism and a return to workable, although often simplistic, ideas of dialectical opposition revived in part by the so called “social-turn” within the contemporary artworld during recent decades.

Crucially, the value conferred institutionally on post/modernist and contemporary art, both culturally within the Western/ised artworld and financially on the international art market, has become dependent on durable perceptions of its critically transformative use-value kept distinct in some way or other from sociocultural objects of criticism. This contrasts with Euro-American art in the classical idealist-mimetic tradition whose cultural and financial value was attributed conventionally to its intrinsic beauty and use-value as an adjunct to religious and aristocratic ritual in addition to the preciousness of materials used in its production, and/or investments of skilled craftsmanship on the part of artists and artisans. In the case of post/modernist and contemporary art after the proposal of the Duchampian readymade, none of those measures of value necessarily apply. With regard to all of which, it is possible to expand on Danto’s and Dickie’s visions of the artworld by seeing the institutional confirmation of post/modernist and contemporary art’s value as a locus of transformative criticality in an interrelationship with the conferring of financial value on the international art market, whereby both impact iteratively upon the other.

It has therefore become necessary to conceive of a conspicuously diverse worldwide post-Cold War archipelago of individuals, institutions and communities dedicated to the production, dissemination and reception of art that nevertheless shares in a continuing entanglement with the horizons of the Euro-American artworld paradigm described by Danto. That entanglement facilitates the contemporary artworld’s pluralistic trans-national/cultural productivity while also being open to critical interpretation as a residual manifestation of Euro-American imperialism. The globalised archipelago of contemporary artworlds thus continues to share generally in ideas instituted by Euro-American post/modernity even as it intervenes with the latter through the upholding of a myriad of other cultural outlooks whose conceptions of the significance and function of the aesthetic now intersect but paradoxically do not always entirely accord with those of Euro-American post/modernism; a condition now widely referred to as “contemporaneity.”

It is important to recognise that the condition of contemporaneity is open to differing parallaxic interpretations. While many within the international artworld view present circumstances as transitioning to a “post-West” world of unity in diversity resonant with persistent historical calls across differing cultures for reconciliations of differences (“in varietate concordia”) in the service of common socio-political ends, others recognise the durable actuality, and indeed the value, of continuing differences in social, political and cultural outlook; as the philosopher Sam Harris has argued, for want of any obvious alternative, agonism remains the engine of progressive debate. This standpoint stand-off is amplified by post-Cold war globalisation’s displacement of Euro-American colonialist-imperialist dominance. Contemporaneity can therefore be read as a condition not simply of potentially harmonious unity or unreconcilable diversity but of poly/cacophony in which both paradoxically coexist without the obvious prospect of any shared/final resolution.

Viewed in that light, it is no longer possible to apply Danto’s particular conception of the artworld unquestioningly. Such an application is resisted by what might be described in very generalising terms as a myriad of differing economies relating to the production, dissemination and reception of “art” (the latter also a moot concept enmeshed with rationalising Euro-American discourses) which place the idea of an all-encompassing artworld persistently sous-rature while also significantly problematizing the contemporary as that which is merely of the present time; bound up with which is the undeniable openness of all discourses and practices as part of their historical construction to the constitutive impact of others. In short, if it was not so obviously loaded in the direction of Western/ised postmodernism, it would have become necessary within the conspicuously poly/cacophonous context of contemporaneity to overwrite Danto’s West-centric/endist conception of the artworld and its postmodernist diversification provisionally with the visibly stricken but still operative signifier, “artworlds.”

## COVID–19 and the rolling back of the global artistic–industrial complex

Since the mid-twentieth century there has been a prodigious increase in the number of practising artists worldwide. As Brandon Taylor indicates, during the 1940s there were “perhaps only a score” of regularly exhibiting modern artists in the US. This contrasts sharply with an estimated 150,000 professional and semi-professional artists working in New York City during the mid-1980s. Research published by the National Endowment for the Arts estimates that in 2011 there were 210,000 fine artists of professionalised standing working predominantly in New York and California. An unpublished Gulbenkian Foundation enquiry concludes that in 1977 there were at least 20,000 “professional artists” working in the UK. Analysis of access to and take-up of grants from the UK arts councils indicates that in 2011 there were as many as 30,500 working artists, an increase of around 30% on the figure arrived at by the Gulbenkian Foundation enquiry. Another study estimates that in 2019 there were around 60,000 artists working in the UK, a 30% increase on a figure of 40,000 for 2011. Supplementing those numbers for the US and UK would have been numerous quasi-/semi-professional artists excluded from the published statistics. A cursory examination of the vast and growing body of literature and online postings on the subject of contemporary art gives ample indexical evidence of comparably prodigious increases in the number of artists worldwide.

Growth in the number of artists globally since the mid-twentieth century has been accompanied by an exponential worldwide increase in the number of exhibition spaces and in the size of audiences for art. Statistical information for these increases is less partial. As Taylor also indicates, in the US during the 1940s there was only a “handful of galleries catering for the new art of abstract expressionism.” By the mid-1980s there were some 680 galleries and by 2019 an estimated 1,500 galleries dealing with art in New York City alone, many dedicated to the showing and selling of post/modernist and contemporary art. Over the period 2008-2014 there was a worldwide average 10.2% increase in visitor numbers for art museums that did not undergo renovation and an average 14.1% for those that did. Attendances at Tate Modern in London, for example, grew from 4,441,225 in 2004 to 5,868,562 in 2018. As the result of a centrally-driven building program, the number of museums in the People’s Republic of China, including art museums, rose from 349 in 1978 to more than 5,100 in 2019. Audiences for modern and



contemporary art in the PRC have grown in recent years but are relatively small by global measures and principally within metropolitan spaces, such as Shanghai. The China Art Museum, Shanghai, one of the biggest museums of contemporary art in Asia, nevertheless reported impressive annual visitor numbers of 2,550,000 in 2018. There was a significant and as yet unexplained dip in the number of visitors to some art museums and galleries during the second decade of the twenty-first century, most notably in the US (perhaps an indication of audience saturation).

However, prior to the impact of the COVID-19 pandemic, attendance figures had rebounded in some instances and remained buoyant globally.

Such statistics do not give a comprehensive numerical picture of how large the growth in the number of artists, sites of public display, supporting creative/cultural workers and the size of audiences for art has actually been worldwide since the mid-twentieth century. The contemporary artworld and associated global artistic-industrial complex thus remain in effect mathematically sublime entities. Their Leviathan-like scale and interconnectedness are, nevertheless, beyond any reasonable doubt. The global growth in the number of artists and galleries and in audiences for art since the mid-twentieth century is of course neither autonomous nor accidental. During the same period there has been significant global economic growth, albeit subject to intermittent boom and bust, that has provided substantial public and private finance in support of the production, showing and reception of art; much as the surplus value generated by the combination of industrialisation and colonialism-imperialism was used to underwrite an expansion of art in Euro-American contexts from the eighteenth to the twentieth century.

The greater majority of that growth has undoubtedly come about as a consequence of post-Cold War neo-liberal globalisation in tandem with wider processes of societal post/modernisation, including the development of a diverse international cultural industries sector brought together by increased physical pan-global connectivity/free movement and the Internet. Between 1990 and 2019, US GDP grew from just under 6 trillion to 21.4 trillion US\$. After moving to open up its economy in 1979, the PRC saw its GDP grow by an average 9.5% up to 2018, the fastest sustained growth by a major economy in history. With regard to which it is perhaps telling to reflect on Taylor's observation that the productivity of the academic artworld in France during the nineteenth century far outstripped market demand. The same, as many artists and artworkers will confirm, is the case today with respect to the contemporary artworld which remains grossly overdetermined in terms of its productivity and infrastructure in relation to sales. Art market value is sustained as ever by continuing artworld distinctions between good and not so good art in addition to assertions of the scarcity of the former rather than any actual intrinsic worth.

While it is important not to uphold an entirely deterministic mono-valent relationship between the surplus financial value generated by post-Cold War globalisation and the establishment of the contemporary artworld and related global artistic-industrial complex—wider factors relating to socio-cultural development and localised self-determination are, as indicated above, also in play—it would be misleading to see the latter as detached causally from the former. The damage wrought by the COVID-19 pandemic on the world's economy, including restrictions on international travel and supply chains, will therefore almost certainly result in a

significant perhaps long-term physical contraction of the global artistic-industrial complex.

Galleries and museums around the world were forced to close their doors and lay off/furlough staff by social lockdowns imposed during the early stages of the COVID-19 pandemic. While many have since reopened with the easing of controls, continued social distancing and restrictions on travel have severely limited visitor numbers. Staff laid off at the onset of the COVID-19 pandemic, including audience guides, have in many cases not been automatically reinstated. With reduced revenues further contractions seem inevitable. The impact of the COVID-19 pandemic will, yet again, almost certainly be unequal. Major artistic institutions and international expos, seen as too important to fail, will no doubt continue to attract available private and strategic public funding, leaving the artworld's fringe relatively impoverished. General populations focused on their own economic interests at a time of significant economic contraction will, quite understandably, care little.

As responses to the existing impact of the pandemic on the contemporary artworld by art workers worldwide already shows, a likely consequence of such a contraction will be a shift toward activities online. Artists as well as commercial galleries and museums have already taken that turn as a means of sustaining the visibility of their work for global as well as local audiences. Immersive reality entrepreneurs have in turn begun to develop platforms for the construction and viewing of virtual exhibitions. A further likely consequence will be an entrenchment of localised artworld sub-cultures. As debates related to the concept of contemporaneity have already recognised, the emergence of an international globalised artworld since the late-twentieth century has been characterised by an increasingly conspicuous diversification of localised outlooks intersecting with while diverging from those of Euro-American post/modernism. If the physical interconnectedness of the contemporary artworld decomposes long-term as a result of the COVID-19 pandemic, as seems likely, the siloed diversity of contemporaneity will almost certainly become more conspicuous. Internationally dominant Euro-American artworld discourses, whose global influence was in any case already waning in the context of pre-COVID-19 contemporaneity, will be overwritten in an accelerated way, in the absence of any ready substitute, by a plethora of variations developed in greater physical isolation from one another.

## Post/modernism, contemporaneity, artistic defamiliarisation and related technê s of disjuncture

Such overwriting may also lead to a breaking down of existing institutionalised interrelationships between technê and discursively legitimated meaning that support the conferring of both cultural and financial value on contemporary art in the globalised context. Those relationships are themselves a kind of connective tissue deriving from Euro-American post/modernism that identify contemporary art as contemporary while at the same time enabling intersections between differing artworlds within the uncertainly circumscribed ambit of contemporaneity. Key in this regard is the use of defamiliarisation, collage-montage and allegory as signature practices of avant-garde post/modernist and contemporary art.

Characteristically, defamiliarisation, collage-montage and allegory involve re-presentations of texts, images, objects and/or actions within novel settings wherein they take on new and

unexpected significances. The idea of defamiliarisation derives principally from the Russian formalist conception of “ostranenie”—presentations of the familiar in strange ways so as to heighten consciousness of the commonplace—considered essential to artistic/poetic expression. Artistic uses of collage-montage derive in large part from the cutting out and decorative re-mounting of objects and printed materials highly popular as a decorative practice during the nineteenth and early twentieth century in Euro-American and Westernised contexts, as well as the accretive visual spectacles of modern industrialised towns and cities. The earliest known examples of the former being collages produced by Pablo Picasso and Georges Braque circa 1911-12 such as Picasso’s *Still Life with Chair Caning* (1912), which combines oil cloth, overprinted with a photographically reproduced representation of chair caning, newsprint, rope and oil painting on canvas to signify the simultaneously unsettling/euphoric (dreadful) condition of industrialised modernity. Allegory is a rhetorical device established since Antiquity whereby texts or visual images are used to symbolise complex spiritual, moral or political significances in addition to their ostensible meanings.

Since the early twentieth century, defamiliarisation, collage-montage and a revisiting of classical allegory have become staples of artistic production within Euro-American and other Westernised artworld contexts. Widely considered pivotal in this regard is not only Picasso’s development of collage-montage, but also, more tellingly, Marcel Duchamp’s associated development of the readymade. Following experimentation with impressionist, post-impressionist and cubist/ futurist painterly idioms, in 1913-14 Duchamp began to toy with the idea of found objects as artworks; early examples of which include *Bicycle Wheel* (1913) and *Bottlerack* (1914), kept initially by Duchamp for private contemplation in his studio. The idea of the readymade may have originated from Duchamp’s visit to an industrial exposition in Germany in 1912. Picasso’s initial development of collage-montage and Duchamp’s subsequent use of readymades pointed the way to an expanded field of visual expression beyond established mimetic forms of painterly and sculptural representation in which objects could in effect represent themselves in the context of art. Of related significance is the development of mechanical forms of reproduction including still photography, moving film and mass-printing that can be understood to share in the disjunctive effects of defamiliarization, collage- montage and allegory.

This shift in artistic languages away from mimesis towards defamiliarisation, collage-montage and allegory has been subject to changing interpretations. The adoption of defamiliarisation and collage-montage by the politicised avant-gardes of the early twentieth century came to be interpreted initially in two significant ways. Progressivist Marxian discourses tended to see both techniques as loci of dialectical struggle—viz. Sergei Eisenstein’s conception of cinematic montage. Eroded by that action was the categorical status of the aesthetic, signified by the Dadaist ideas of anti-art and the anti-aesthetic. Related Surrealistic conceptions of art, developed by André Breton and his circle, extended such thinking to a dialectical blurring of boundaries between conscious experience and the unconscious, where dreamwork-like non-rationality is envisaged as a site of expanded un-/consciousness and the revolutionary uncaging of erotic desires otherwise constrained by a socially disciplining bourgeois-capitalist morality. In each case, the ostensible strangeness of defamiliarisation and collage-montage is upheld as a means towards the revealing of basic realities masked by the false consciousness of capitalist ideology.

With the shift from modernist to postmodernist sensibilities in Euro-American and Westernised contexts from the 1950s onwards, a differing interpretation of defamiliarisation and collage-montage began to emerge. This was prefaced by Peter Bürger’s assessment of the avant-garde’s dialectical blurring of the boundary between art and life as one that by the mid-twentieth century had been effectively recuperated by capitalism and mainstream culture. Countering the apparent endism of that assessment were readings of defamiliarisation and collage-montage as means towards serially incomplete multiplications of significance. Gregory Ulmer, for example analyses collage-montage as an avant-la-lettre form of “post-critical” deconstructive practice negative of authoritative meaning not through dialectical opposition but, instead, illimitable semiotic productivity; a position echoed by, among others, Craig Owen’s identification of allegory as a signature characteristic of a deconstructive postmodernist art, and Hal Foster’s later vision of a post-avant-garde with the capacity to continually shape-shift and diversify away from the snares of mainstream dialectical recuperation.

In light of these poststructuralist postmodernist interventions, it becomes possible to rethink Duchamp’s proposing of the readymade beyond Marxian dialectics as an immanent locus of deconstruction avant-la-lettre; including what might be seen as a performative demonstration of the fundamentally Eucharistic basis of artistic economies of production, display and reception within predominantly Judaeo-Christian Euro-American artworld contexts, wherein art is upheld as such in the context of a consecrated artworld with its various specialist initiates and credulous audiences. By putting forward an industrially manufactured urinal for exhibition as an artwork titled *Fountain* at the New York Society of Independent Artists exhibition in 1917, Duchamp invited audiences to demonstrate their faith in the transubstantiation of an otherwise ineluctably base object into one inspired with the transcendental spirit of art in accordance with the European classical memetic tradition. The resulting undecidability of *Fountain* as both a urinal and a work of art, and consequently both and wholly neither, deconstructively revealed art, for those receptive to Duchamp’s intervention, as relying for its significance not on a capacity to represent (an) ideal being more or less truthfully, as classical European mimesis would have it, but on a mystical sleight of hand; the latter involving an acknowledgement of art and the aesthetic’s social-semiotic constructions as arbitrary categories of technê and feeling.

The chess-like pin or skewer enacted by the Duchampian readymade is profoundly problematic. As the chess-playing Duchamp undoubtedly knew, in the game of chess a “pin” describes an attack on a defending piece where the latter cannot be moved without exposing another more valuable piece to capture. A “skewer” is in effect a reverse pin involving an attack on a valuable defending piece whose movement exposes a less valuable piece to capture. In both cases, the defending player is faced with a dilemma in which the consequences of their next move are dependent on how the game as a whole subsequently unfolds; in the wider context of the game, the giving up of a more or less valuable piece may prove to be shrewd.

*Fountain* presents viewers with a similar dilemma in the institutionalised context of the Euro-American artworld. To decide *Fountain* as a work of art or, as non-art sustains the idea of art as a definable category; to reject *Fountain* as a work of art does much the same in negative terms. To accept *Fountain* categorically as a work of art is, though, patently absurd; its use-value as a urinal stubbornly persists. The alternative is to witness the deconstructive implications of *Fountain* as something whose status as art or non-art remains stubbornly undecidable. In short, one is invited to give up the valued classical idea(l )of art in favour of something clearly debased but



at the same time richer and more complex that is also ineluctably paradoxical and therefore conceptually and practically impossible.

The dilemma presented by the Duchampian readymade and its derivatives, such as Warhol's Brillo Boxes, can be understood to have been taken up by Danto and others (e.g. Douglas Crimp), if not as an outright end, then an unresolvable suspension of Euro-American art's conventionally assumed status qua art; one that encompasses by illogical extension the institutionalisation of Duchamp's intervention as a substitute *mise en abyme*; given that when viewed retroactively through the lens of Derrida's writing, the readymade's deconstruction of art runs to the readymade itself as a supplement to Eucharistic mimesis.

## Meta-textual anchorage, the limits of international artworld cosmopolitanism and low-/high- context artworlds

Although revealing, the implications of the Duchampian readymade do not accord with the necessary pragmatism of the contemporary artworld more generally, where institutional managerialism and a democratising desire to engage widened public audiences demands something far more intellectually and practically digestible. In practice, an expanded contemporary artworld has continued to deploy the form of readymades as well as cognate forms of defamiliarisation, collage-montage and allegory as standard means of production/representation across a wide and ever-growing range of artistic media. Even traditional modes of artistic production, such as painting and sculpture, are now conducted beyond the postmodernist critical turn self-consciously *sous rature*. A significant contributory factor to which is the diversification of the artworld to include cultural outlooks and artistic practices divergent from those of Euro-American post/modernism. It is thus possible to view the use of defamiliarisation and related *technês* of disjuncture as a readily reproducible signature imputing a shared identity to contemporary art, albeit one without clearly definable limits.

The difficulty with that signature is that its reiteration ultimately reneges on the deconstructive immanence embodied by the Duchampian readymade. Instituted instead is the use of defamiliarisation and related *technês* of disjuncture as vehicles for the conveying of particular discursive viewpoints and associated truth-claims in accordance with the institutionalised cosmopolitanism of contemporaneity. Contemporary artworks have as a consequence been made open to interpretation across a spectrum of positions, including those disposed towards deconstructivism and others resistant to what are seen as the culturally deracinating implications of a supposedly immanent Third Space postmodernism. That reneging is of course, entirely understandable given the sheer impossibility of an 'non-/art' ushered in by the Duchampian readymade. However, it also involves a paradoxical attachment of workable significances to *technês* that otherwise performatively resist authoritative meaning of any kind. With regard to which, there is a widespread misprision of the implications of deconstruction across the contemporary artworld.

Consider, for example, the following statement issued by the Ronchini Gallery, advertising an Instagram conversation with the artist Berndnaut Smilde:

*Best known for his Nimbus series, Smilde's work consist of installations, sculptures and photos. Using his daily surroundings and spaces as motives, Smilde is interested in the temporal nature of construction and deconstruction. His work refers to both the physical state of a building and objects as well as a moment of revelation that depicts either hope or fragility. Smilde analyses spaces and their appearance and takes them apart to investigate their unique details and features. His artistic point of view often centres on duality.*

Notwithstanding the sweeping assertion that Smilde's work involves epiphanies of hope or fragility—whose vagueness is typical of contemporary shopfront artworld discourses more generally—the glaring difficulty of this statement lies in its pairing of construction and deconstruction along a solely temporal axis. The term “deconstruction,” as coined by Jacques Derrida, not only connotes de-/con-struction as an aspect of the undecidably negative-productive consequences of signification but also the uncategorical interchangeability of the temporal and the spatial (as signified by Derrida's use of the terms “temporalisation” and “trace”).

To make significances stick, so to speak, the contemporary artworld has in addition, in the absence of any shared cultural-discursive legacy, given a laboured role to various forms of contextualisation enabling the semiotic anchoring of meanings to artworks as effectively empty signifiers; for example, through the proliferation of meta-texts, such as museum and gallery captions and articles in artworld magazines that surround artworks and to which audiences are invited to refer in readerly pursuit of meaning. Consider, for example, works of “art” produced using waste plastics presented online at the PlasticPollutionCoalition website, claimed rhetorically as putting “the spotlight on single- use plastic” and having the potential to “inspire action to stop plastic pollution.” Setting aside the unimpeachable correctness of the political messages conveyed and questions of aesthetic sophistication—most of the works presented are crashingly obvious and therefore dull in terms of their making and received symbolic significance—those attributed meanings are less technically embodied by the artworks concerned than illustrated by them with regard to the activist stance taken by the coalition, whose principal end lies not so much with the promotion of the particularities of art but an injunction for visitors to their site to “Take the pledge to refuse single- use plastic” and to “Join our global Coalition”; an accretive co-opting of aestheticisation to the political rather than a Benjaminian politicisation of the aesthetic, if you will.

This is not to deny outright art's use-value as a vehicle for politicised messaging. It is, though, to point out how the use of art in this way is by no means a guarantor of the sort of critically challenging aesthetic complexity exemplified by the Duchampian readymade. A similar problematic exists in relation to critical meanings institutionally legitimised by the contemporary artworld. Institutionalised critical discourses within Western/ised artworld contexts—downstream of the high-tide of poststructuralist/postcolonialist postmodernism a quarter of century and more ago—remain widely sceptical of all totalising forms of identity. The exact basis of such thinking—whose appeal to diversity echoes earlier trans-nationalisms, internationalisms and trans-culturalisms associated variously with romanticism, anarchism, revolutionary socialism and the counterculture, including a formative embracing of cultural diversity by the progressive Left in Europe as a secular-communitarian substitute for organised religion during the late nineteenth century in the face of the godlessness of Darwinian thought—is, however, placed persistently in question by an ineluctably cacophonous spectrum of divergent views on what rightly constitutes

community; culturally, socially, politically, economically and ethically. The dilemma presented by the readymade is by no means exclusive to art in the Euro-American tradition; it can be understood to extend to all, ineluctably exclusory, realms of cultural-linguistic representation. Assertions of resistant essentialism do not obviate the demonstrable uncertainties of cultural-linguistic representation, including rationalising conceptions of deconstruction.

To remain discursively coherent, contemporary artworld cosmopolitanism has therefore installed what are widely referred to as “politically correct” limitations on acceptability and truthfulness congruent with the unimpeachable prima facie justness of Euro-American liberalism as a basis for the espousal of a generalising culturalist diversity. The difficulty posed by the installation of those limitations, particularly when seen from non-Western discursive positions, is that they can be understood to institute what amounts to a culturally partisan managerialist containment rather than a pervasively transcultural upholding of differences in and of themselves. A containment—further buttressed by the lingering traces of identarian postcolonialist postmodernism’s paradoxically colonising projection of Third Space indeterminacy as an immanent condition of identity, as well as related ideas of strategic essentialism—in ways that arguably resonate with Nietzsche’s identification of a moralistic critically debilitating “herd instinct” and the managerialist smoothing-over of political differences associated with the nineteenth-century European idea of the *Juste Milieu*.

As a statement issued by the journal *Third Text* in response to the global Black Lives Matter Protests of 2020 makes clear, the institutionalisation of postmodernist cosmopolitanism by a still West-centric artworld can be understood to have fallen well short of its prima facie goals.

*Decades of liberal demands for ‘diversity’ have failed to change the artworld’s devotion to the civilisational accomplishments of the West or undo the mechanisms of exclusion. The artworld’s dependency on developmentalist, evolutionist, racial teleology mirrors the propagation of a labour aristocracy in a world ruled by imperialism. This global state of affairs justifies precarity and wages that impoverish, immiserate and expose racially differentiated workers to duress, distress and death. And not least, it recruits workers for fascisms, old and new. We have watched as ‘diversity’ became an emollient for the globalisation of art markets according to geographically partitioned ‘regions’ rather than the basis for ending its reliance upon philanthrocapitalism.*

This intervention by *Third Text* is echoed by the art historian/cultural theorist David Joselit’s recent book *Heritage and Debt: Art in Globalization*, which asserts that the artworld’s post-Cold war expansion has carried with it a continuing marginalisation of non-Western artistic discourses and practices under the guise of political correctness. The critical challenges once posed by postmodernist cosmopolitanism are now institutionalised in ways that not only constantly diffuse/defuse criticism of dominant politically correct artworld discourses but that in doing so can also be seen to mask the continuation of systemic prejudices. Meta-textual attachments of meaning to art are by no means new or in any way aberrant. As the Duchampian readymade performatively demonstrates, the significances of art, including that of its categorical standing qua art, are never inherent or given but socioculturally constructed. As maintained by poststructuralist semiotics, all linguistic signification,

symbolic, iconic or indexical, can be understood to communicate meaning through shifting iterative interrelationships between text and contexts and between texts and readers. Art of the past or, of another culture, no matter how seemingly familiar, are always-already dislocated from the immediate sociocultural context(s) of their production. The significance of art is thus made persistently open to unsettling spatio-temporal diffractions.

Relative distinctions can be made, however, between low-context and high-context settings. In contrast to high-context cultural settings where there is significant sharing in discursive outlooks and therefore little necessity for additional anchorage of meaning, low-context cultural settings require constant reinforcements of meaning. In practice, cultural significance is not divided categorically between the two but takes place variously along a spectrum running from high- to low- contexts ultimately commingling of both. The Euro-American artworld is, for example, high-context in its own localised centres (New York, London, Berlin etc.) but becomes low-context globally; a state of affairs made all too conspicuous by the impact the COVID-19 pandemic.

The rise of the globalised artworld has resulted in the international ascendancy of low-context signification exercised as an expedient for audiences with only a generally shared sociocultural outlook. Within the contemporary artworld, the expedient of low-context meta-textual anchoring has displaced/eclipsed the culturally located embodiment of meanings by *technê* usual in high-context cultural settings; for example, the transubstantial sleight of hand constitutive of art in the classical European mimetic tradition. That is not to accept those signified meanings hypostatistically as fundamentally real or authentic, but rather to acknowledge their perceived embodiment as discursive *réalités* by *technês* within localised high-context cultural settings, wherein relatively little in the way of recursive semiotic anchorage is required.

## Conclusions/Openings

The Duchampian readymade has undeniably opened up an expanded field of artistic expression persistent through the shifting designations of post/modernist and contemporary art. Moreover, those languages have facilitated far-reaching criticism of authoritative meanings in the public sphere, not least in relation to the asymmetrical relations of power characteristic of patriarchy, colonialism-imperialism and institutional racism. However, in the case of a post-Duchampian contemporary art, it has become normal to uphold artworks, physical or otherwise, within the low-context setting of the international artworld that have little or no embodied connection to their imputed meanings. Anchorage, rather than embodied *technê*, has become a principal vector of institutionalised politically correct messaging. Anything goes, as long as it accords with the meanings legitimated meta-textually by the contemporary artworld, which have in many cases become more important than the artworks themselves.

Comparable difficulties arise in relation a currently fashionable socially-engaged contemporary art outside the gallery space. Although “artivism” of this sort seeks greater social justice through transformative communal engagements with art in ways that can be understood to resonate with a post-Duchampian deconstruction of any rational boundary between the aesthetic and the life-world, its predominant outlook is marked paradoxically by a return to dialectical opposition of a sort always-already suspended by deconstructivist thinking/practice. This pivoting toward a more readily digestible dialecticism is of course understandable as a reaction to the intractable



impossibility of deconstruction and the undeniably parlous state of the world at present (as always). However, as such it involves an appropriation-translation of defamiliarisation and related technê of disjuncture in the service of politically circumscribed ends towards whose decided tilting they are otherwise implacably resistant.

With the contraction of the physical infrastructure and connectivity of the globalised artworld in the face of COVID-19, contemporary art's generalising low-context presentation on the international stage will almost certainly be supplemented ever more assertively by the poly/cacophony of multiple localised high-context artworlds. As contemporaneity acknowledges, the latter are, of course, already operative. The advent of COVID-19 does not perforce mean an abrupt ending of the international contemporary artworld as we have come to know it. Its perpetuation is assured, for the time being at least, online and through what will no doubt be an on-going habitual staging of low-context international exhibitions of one sort or another supported by unevenly distributed available surplus value. Within the event horizon of COVID-19 the standing of the international artworld is, however, now ineluctably suspended somewhere between the latency of its former presence and an uncertainly drawn out termination. While the contemporary artworld and global artistic-industrial complex are connected in no small part by a seemingly unimpeachable prima facie cosmopolitanism, that sharing is arguably in its present form a continuation of rationalising Euro-American cultural imperialism by the back door and, as such, by no means entirely agreeable to all. Emerging in relation to which is the necessity of a just attention to rather than managerialist containment of differing constructions of the meanings and functions of art, some of which will be distasteful to the conditionality of an established and generalising Euro-American artworld cosmopolitanism. What may usefully transpire is an attention to the confluence between the impossible criticality performed by the readymade and a "post-West" myriad of (differing-deferring) hi-context artworlds.

The impact of the COVID-19 pandemic forcefully enjoins us to embrace the virtual and/or high-context localism as a response to the physical waning of artworld globalism. This is, of course, yet another unavoidable pin/skewer for the international contemporary artworld and its related sub-cultural artworlds to contend with. The virtual keeps global and local artworld connectivity going while holding out the promise of novel forms of aesthetic(ised) experience. Virtual connectivity can, however, only ever be a supplement to and not a complete substitute for physically shared aesthetic experiences; indeed, in its presently developed form it may serve as little more than a conduit for the reproduction/reinforcement of low-context artworld generalisations. A recourse to localism places a renewed emphasis on the high-context embodiment of meaning by technê. It does, though, run the distinct risk of retreats into essentialism/exceptionalism. Institutional-managerialist artworld decision-making will no doubt be pragmatic in addressing those dilemmas, whose vexing implications were always-already spectrally immanent to the international contemporary artworld. How successful that decision making will be, and on what terms, is, though, quite another matter.

# Transformation of Values: A New Phenomenon in Contemporary Art during the Era of Globalization

## Wang Duanting

Holds multiple prestigious roles including Director of the Foreign Art Research Office at the Institute of Fine Arts, Chinese National Academy of Arts, Professor at the Department of Fine Arts at the Graduate School of Chinese National Academy of Arts, and distinguished professor at Sichuan Fine Arts Institute. he is served as the rotating chairman of the 9th Annual Meeting of Chinese Art Critics in 2015.

The inception of contemporary art has been a subject of debate, with various starting points proposed including the end of World War II, the 1960s, and the 1980s. Aligning with Julian Stallabrass, British art critic and author of "Contemporary Art," Wang Duanting firmly places the birth of contemporary art in 1989. This significant year marked a pivotal moment in global history, witnessing events such as the reunification of Germany, the collapse of the Soviet Union, the end of the Cold War, and the advent of global trade agreements. These transformative events signaled the onset of an unprecedented era of economic globalization, making 1989 a watershed moment in human history. In this context, contemporary art emerges as the artistic expression of the globalization era.

Herman E. Daly, an American economist, defines globalization as "the integration of the world's economies into a global economy through free trade, free movement of capital, and less or no restricted free movement of labor." Globalization, as Daly articulates, isn't merely about countries integrating into the world economy; rather, it entails the internationalization of individuals and enterprises through denationalization, culminating in the integration of independent national economic entities into a global economic system.

Economic globalization has dismantled not only ideological barriers between nations but also cultural boundaries, transforming contemporary art into a diverse and inclusive platform accessible to artists worldwide. This economic paradigm shift has not only altered the composition of artistic subjects, namely the artists themselves, but has also reshaped the very

essence of art—its themes and languages. At the core of these transformations lies a shift in artistic values, signifying a fundamental change that drives shifts in artistic subjects and the evolution of artistic forms.

Contemporary art discourse frequently invokes three interconnected yet paradoxical concepts: "universalism," "multiculturalism," and "global localism." These concepts encapsulate the values inherent in contemporary art, embodying both contradictions and inseparable connections.

"Universalism" is a value that advocates freedom and equal rights for all people beyond social identities such as race, ethnicity, gender, and class. Adherents of this value emphasize that the universal commonality between people transcends the boundaries of all social organizational units and that all human beings are connected not only by their common interests but also by the common humanity of each individual's continuous self-improvement. They believe that the era of globalization is the era of the global village, and everyone's social identity has changed from "national" to "earth man" or "world citizen", and "world" is not a geographical concept, but a concept of common humanity.

Coco Fusco said: "Globalization has changed the face of the art world and the way ethnic and cultural differences are dealt with, so that art evolves according to a common cosmopolitan model." (Julian Stallabas, translated by Wang Duanting, Contemporary Art, Foreign Language Teaching and Research Press, 1st edition, November 2010, p. 204) Contemporary art takes "universalism" as an important value, shifting from the expression of local and national concerns to the expression of the common aspirations and universal concerns of mankind. And to dress up as a purveyor of neoliberal values. "It can be concluded that the most highly regarded contemporary art is that which, in a continuous process of integration, contributes to the further growth of the benefits of the neoliberal economy, the breaking down of trade barriers, local coherence, and cultural attachment," Starabas notes. (Julian Stallabas, translated by Wang Duanting, Contemporary Art, Foreign Language Teaching and Research Press, 1st edition, November 2010, pp. 282-283)

Arthur Danto wrote in the preface to the Chinese version of his book *The Abuse of Beauty: The Concept of Aesthetics and Art*: "Today, however, isolated from the world, the world of art is a single great community. Perhaps, this is because the existence of meaning defines art, and meaning does not require any special language. They are embodied in objects that transcend the language that otherwise divides us." (By Arthur C. Danto, translated by Wang Chunchen, *The Abuse of Beauty: Aesthetics and the Concept of Art*, Jiangsu People's Publishing House, 1st edition, April 2007, p. 7)

In the era of economic globalization, art in the world is showing both a diversified situation and a trend of Homogenization. Professor Edelbert Kob, director of the Museum of Modern Art in Vienna, wrote: "Looking at the world, the economy has reached a world unity through the process of commodity integration, and art is also seeking a world unity, which will be the inevitable result." National culture and art with distinctive characteristics will be summed up in the category of folklore." ([O] Ederbert Cope: Introduction to the Exhibition of Abstract Paintings in Austria, *Fine Arts Observer Magazine*, No. 6, 2005, p. 115)

In response to the homogenization of cultures brought about by globalization, "multiculturalism" advocates respecting and maintaining the differences between different cultures and giving equal political status to all cultures and cultural groups.

In the course of contemporary art, "The Earth Magician," held almost simultaneously at the Centre Pompidou in Paris in 1989, and "Another Story," at the Hayward Gallery in London, were two of the first striking multicultural exhibitions that broke the white monopoly on the art world. For the first time, non-white contemporary artists won a place in the international art world. They also heralded the establishment of a system in which non-white artists could be put on an equal footing with white artists. Since then, we have seen an increasing number of non-white artists in major art exhibitions around the world, including the Venice Biennale, Sao Paulo Biennale, and Documenta Kassel.

Both "universalism" and "multiculturalism" seem to advocate equality, but the former emphasizes reducing differences to achieve commonality, while the latter emphasizes maintaining differences and hopes to achieve equal status among differences.

In his critique of multiculturalism in the art "America Alone: The End of the West," the Canadian scholar cites the example: "In colonial India at a time when the British were full of cultural self-confidence, they encountered the local custom of 'suttee,' in which widows were burned to death together in the fire funeral of their husbands. General Sir Charles Napier, no doubt an opponent of multiculturalism, said: "You say it is your custom to burn widows, no problem." But we also have our custom: when the men burn a living woman, we tie a rope around their neck and hang them alive. Go ahead and build your pyre, but beside the pyre, my carpenter will build a gallows. You follow your custom, and we will follow ours. "The so-called multiculturalism dreamed up by the Western elite ends up not glorifying all cultures, but negating its own." That's why multiculturalism is the special suicide bomber that kills us." ([Plus] Mark Stein, translated by Yao Yao, *America Alone: The End of the Western World*, Nova Press, August 2016, 1st edition, pp. 265-266)

Although universalists try their best to weaken and ignore cultural differences and advocate equality for all, contemporary art in different regions and countries still differs in artistic language and spiritual connotation due to historical and cultural differences in different countries. The interaction between deep-rooted culturalism and overwhelming universalism, that is, the conflict between "multiculturalism" and "universalism", has led to the emergence of an artistic phenomenon called "global localism" in many countries, including China. In my opinion, global localism is a kind of eclecticism, which is an artistic creation style that expresses universal humanity and universal values with a local language or expresses local cultural characteristics with a global language.

The following is a brief discussion on the concrete expression of the transformation of contemporary art values:



## – The racial and gender composition of contemporary art artists has undergone dramatic changes in the art world in a low context.

**1. During the contemporary art period, artists of color and third world artists have stood at the forefront of the international art scene, occupying an increasing proportion of the population.**

In "Contemporary Art," Stallabras writes: "The linear, unidirectional, white, and male principles of modernism have completely collapsed, replaced by a pluralistic, multidirectional, rainbow of multi-colored, fragmented, complex landscapes of practice and language." (Julian Stallabras, translated by Wang Duanting, Contemporary Art, Foreign Language Teaching and Research Press, 1st Edition, November 2010, page 180). In this book, the author also dedicates a special chapter to introducing the contemporary art situation in China and Cuba. In addition to Chinese artists Gu Wenda, Xu Bing, Wang Guangyi, and Wang Jin, there are also critics and curators such as Li Xianting, Gao Minglu, and Hou Hanru. Among the Cuban artists profiled in the book are Angel Delgado, Jose Angel Toirac, Kcho, and Los Carpinteros, along with Gerardo Mosquera, a prominent Cuban curator.

Indeed, the "modern art history" written by Westerners primarily focuses on Western white male artists. Therefore, when translating and publishing such works, the Chinese tend to add the word "Western" as an attribute. However, in recent years, Western art writers have penned works on "contemporary art" that encompass artists of all nationalities, nations, and races, including Asian and African artists, reflecting a more inclusive perspective.

In the contemporary international art scene, renowned artists of color include British-Indian artist Anish Kapoor, African-American artist Kara Walker, British artist Chris Ofili, Japanese artist Takashi Murakami, Iranian artist Shirin Neshat, Colombian artist Doris Salcedo, Indian artist Shilpa Gupta, and Kenyan artist Wangechi Mutu, among others.

Of particular note is the unprecedented elevation of Chinese art in the international art arena following the onset of globalization, arguably marking a period of assertive prominence. Since the 21st century, virtually all writings by Western contemporary art commentators have featured discussions and analyses of achievements in contemporary Chinese art. The names of Chinese artists appearing in these writings have proliferated. Apart from the artists mentioned in Stallabras' "Contemporary Art," names I have personally encountered include Cai Guo-Qiang, Zhang Xiaogang, Fang Lijun, Yue Minjun, Zhang Huan, Yu Youhan, Li Shan, Huang Yongping, Chen Zhen, Yan Peiming, Ma Liuming, Liu Xiaodong, Zhu Ming, Song Yongping, Ding Yi, Zhang Dali, Wang Jianwei, Liu Wei, Zeng Fanzhi, Yang Fudong, Wang Qingsong, Hu Jieming, Liu Zheng, Lin Tianmiao, Cui Xiuwen, Yin Xiuzhen, Cao Fei, Sui Jianguo, Zhan Wang, Wei Guangqing, Dai Guangyu, and Ah Xian... This list continues to expand continuously. The fact that Chinese artists can now stand alongside Western counterparts on the international art stage and receive significant recognition from the global art community was unimaginable just 30 years ago. Undoubtedly, China has been a major beneficiary of globalization, perhaps even the greatest. Globalization has not only propelled China's economy to remarkable heights, transforming it from a poor, underdeveloped third-

world country into the world's second-largest economy in just a few decades, but it has also revolutionized the face of Chinese art, fundamentally altering its erstwhile disadvantaged and marginalized position within the international art sphere.

**2. In the contemporary art period, female artists have gained a completely equal status with male artists, and they have the power to compete with male artists in both the quality and quantity of creation.**

In addition to the great changes in ethnic composition, the gender composition of artists in the international contemporary art world has also undergone great changes. The rise of female artists is a striking new phenomenon in the international contemporary art circle. The emergence of a large number of outstanding female artists has not only completely changed the pattern of male domination in the international art circle, but also brought new vitality to the world of contemporary art. Contemporary female artists have gone beyond the primary goal of the first generation of feminist thinkers and artists to show themselves and pursue gender equality, and have expanded their vision to a broader field of human society and the spiritual world. Female identity is diluted in the creation of female artists, the concept of feminism is no longer mentioned, and female artists pursue true gender equality, that is, the pursuit of gender equality not only in artistic language and creative subject matter but also in the pursuit of gender equality in values. In fact, in contemporary art criticism, neither race nor gender is used as a reference factor in judging artistic value.

Italian contemporary art is one of my research fields. I have just completed a National Social Science Foundation art project "Italian Contemporary Art after the Super Avant-garde", so I have a better understanding of the overall situation of Italian contemporary art. In my opinion, the role and status of female art in Italian contemporary art are typical in other countries around the world. Italy is a powerful art country with a long history, but the history of Italian art history before contemporary art is almost a history of male artists. Even in the years after the women's liberation movement, when female artists in other Western countries stepped onto the world art stage, Italy with a long artistic tradition has not given female artists their due seats for a long time. This situation has completely changed since 1989, in the field of Italian contemporary art, almost half of the female art. Never in Italian history have so many outstanding female artists emerged as during the contemporary art period, Vanessa Beecroft, Paolapivi, Grazia Toderi, Lara Favaretto, Sissi, Silvia Camporesi. Many female artists, such as Camporesi, Maria Grazia Pentorno, and Francesca Presentini, are renowned internationally for their outstanding artistic achievements and have contributed to the development of contemporary art in the world.

In the international contemporary art world, there are numerous outstanding female artists. In addition to the non-white female artists and Italian female artists mentioned above, here are some familiar names: American female artists Kiki Smith (Cindy Sherman), Elizabeth Peyton (Elizabeth Peyton), Cecily Brown (Cecily Brown), British female artist Tracey Emin (Tracey Emin, Sarah Lucas, Jenny Saville, the Dutch female artist Marlene Dumas and the German female artist Anne Imhof.

In addition to the increase in the number of female artists, female critics, curators, and museum directors make up a growing share of the international art world. Looking at the ratio of the number of girls and boys in art schools around the world, it is not difficult to understand that there

are more and more women working in the art world, and there are more and more outstanding women.

**3. In the era of globalization, people's sense of national identity has become more diluted, and it is quite common for contemporary artists from various countries to live and work abroad.**

Much like the transnational and cross-corporate nature of globalized product production, the contemporary art production process also exhibits characteristics of globalization. For artists in Europe and America, concepts of geography and national identity have traditionally been more attenuated. Hence, in the globalized era, contemporary artists from all over the world consider the whole world their home, some even leading a nomadic lifestyle. They freely move between cities across the globe, searching for resources for their creativity and opportunities for development, with their exhibitions and audiences spread worldwide. Of course, the flourishing of art is always closely tied to economic development, as art inherently gravitates towards wealth. Given that the United States is the world's largest economy and Germany is Europe's economic powerhouse, New York and Berlin have become the two largest hubs for artists today. For instance, renowned Italian artist Maurizio Cattelan and Vanessa Beecroft currently reside in New York, USA. Chinese artists Cai Guo-Qiang, Zhang Huan, Xu Bing, and Gu Wenda have also lived or are still living in New York. Danish artist Olafur Eliasson has recently been living in Berlin. Additionally, some artists travel to lands of diverse cultures purely in search of new creative inspirations. For example, Italian artist Matteo Basilé lived in Bali, Indonesia, for eight years from 2009 to 2017.

**– The racial and gender composition of contemporary art artists has undergone dramatic changes in the art world in a low context.**

**1. Modern conceptualism, initially seen as anti-art, anti-formalism, and anti-aesthetics, has evolved into a new form of formalism and a new aesthetic in the contemporary art period.**

There's an argument suggesting that contemporary art lacks the ontological creativity seen in modern art, which birthed numerous new art movements and styles. Thus, its achievements and value should not be overestimated, at least not equated with those of modern art. From my perspective, this view only scratches the surface of contemporary art and is somewhat uninformed. We know that the realistic painting established during the Renaissance persisted for over four hundred years, evolving into various painting movements like Baroque, Rococo, Neoclassicism, Romanticism, and Realism. It would be incorrect to claim these movements, all sharing a trait of realism, lacked creativity or that their achievements could be dismissed lightly. In fact, although contemporary art mainly continues the modern conceptualism styles of installation art, performance art, and video art, the essence of conceptualism has fundamentally changed since its inception.

When Marcel Duchamp created his first readymade artwork, "Bicycle Wheel," in 1913,

his original intent was anti-art and anti-aesthetic. However, his anti-art, anti-aesthetic "prank" eventually became recognized as a new form of art and a new aesthetic. This represents the "negation of negation" principle in the development of art. The transformation of conceptual art from anti-art to a new form of art underwent two steps:

The first step was in the 1950s when Pop Art and Nouveau Réalisme transformed "readymades" into formalized art. From Andy Warhol's neatly arranged Coca-Cola bottles and portraits of Marilyn Monroe, to French artist César compressing discarded car shells into perfect cubes, we see numerous examples of how "readymades" underwent a process of formalization and aestheticization. In 1962, Duchamp wrote in a letter to his friend Hans Richter: "This Neo-Dada, which they call New Realism, Pop Art, Assemblage, etc., is an easy way out, and lives on what Dada did. When I discovered readymades I thought to discourage aesthetics. In Neo-Dada they have taken my readymades and found aesthetic beauty in them. I threw the bottle-rack and the urinal into their faces as a challenge and now they admire them for their aesthetic beauty." (See The Andy Warhol Museum, New York: Distributed Arts Publishers Inc., 1994, p. 172) Duchamp's statement essentially confirms that Pop Art and Nouveau Réalisme are the products of the degeneration and metamorphosis of the early conceptual art movement Dadaism.

The second step is that since the era of globalization, contemporary art has transformed installation art, performance art, and video art into narrative and expressive art. In other words, today, conceptual art is endowed with all the functions of traditional realist art and modern formalist art, which not only has aesthetic function but also has narrative function and even lyric function. Contemporary conceptualism can be called "Post-Conceptualism," which uses the shell of the original conceptualism, but infuses it with new content that changes the intrinsic nature of the artistic style.

If we say that since pop art and neo-realism, conceptual art has begun to return to aesthetics, then in the contemporary art period, "post-conceptualism" has become a mature and perfect aesthetic. At this time, the slogan of "everything is art" is no longer valid, and contemporary artists will no longer choose crude materials to create installation artworks like pop art and neo-realist artists, let alone use garbage as a medium of artistic creation like poor artists in Italy. At this time, the concept of "everyone is an artist" has become outdated, in addition to the attention to materials, contemporary artists pay particular attention to the production of works, a variety of new means of creation, especially the application of computer technology, art creation has become the patent of experts with special technology. Contemporary art calls for the return of aesthetics, which is related to the pursuit of catering to the public interest and attracting the audience's attention by all means, and to the requirement of the popularization of art, because no matter how profound and mysterious the concept of art, only by giving it a beautiful form can attract people's attention. As a result, many contemporary photographs, installations, and video works are not only fascinating but even beautiful. As Starabris said, due to the dual pursuit of concept and form, contemporary art is almost perfect, and the audience should be satisfied with the dazzling and unexpected diversity of art.

As the creation materials are becoming more and more expensive and the content of science and technology is getting higher and higher, contemporary art is becoming more and more "high-tech art" and luxury art, and high cost and high investment have become common phenomena in contemporary art creation. For example, from June to October 2008, Eliasson completed a large-



scale installation, The New York City Waterfalls, on the East River in New York, USA. The main body of the work is four huge metal supports, almost as tall as the Statue of Liberty, placed in four locations near the East River area, using a geyser-like machine drive technology to circulate water and pour water from the East River back into the East River. These breathtaking giant artificial waterfalls have a strong visual impact and add to the scenery along New York's East River. With a budget of \$15 million, the project is the most expensive work of contemporary art to date.

**2. Digital art, network art, and genetic art have become the most dynamic new fields of artistic creation.**

In addition to changing the existing function of idealism and making its expression omnipotent, many new artistic types have emerged in contemporary art in the past three decades. In other words, from the aspect of art noumenon, contemporary art has also made great progress, and these new art types are bringing revolutionary changes to art.

Computer-generated digital art is the most dynamic new category in contemporary art, from the original computer painting to Virtual static or moving two-dimensional three-dimensional animation, to "Virtual Reality" (VR) and "Artificial Intelligence" (Artificial Intelligence). Computer technology has brought profound and extensive changes to artistic creation and human production and life. Through augmented reality technology, digital artworks have a stronger visual impact and spiritual shock than any artificial realistic art. As a branch of computer science, artificial intelligence can simulate human intellectual activities and can perform complex calculations beyond an individual's memory, to perform human work more quickly and efficiently. It is foreseeable that digital art will gain more and more space for development and will profoundly change the face of art in the future.

Network art based on the combination of computers and the Internet and the carrier of the World Wide Web is also a new field. In addition to the point-to-point cooperation and communication between artists and audiences, all kinds of data transmitted through the network can become the material of network art creation. The increasingly large "cloud data" will provide more and more powerful impetus and resources for the creation and development of network art. For example, German artist Tobias Rehberger's 2003 installation "Seven Ends of the World" is a piece of network art based on the transmission of data over the Internet. He filled a room with strings of glass balloons, which presented a beautiful and slowly changing scene, emitting different colors of light. Unusually, the light in those balloons was relayed over the Internet, showing the real-time state of different lights around the world.

Genetic engineering and artificial intelligence are the two most rapidly developing scientific fields in the world today. We have seen that the God-like ability to create through genetic engineering has brought many new species into the world that were never before possible. With the rapid development of genetic engineering technology, genetic art developed from biological art has also produced many amazing new works. For example: In 2000, the American artist Eduardo Kac genetically engineered a Rabbit that emits green Fluorescent artwork, Alba, the Fluorescent Rabbit. The work was inspired by Alba, a fluorescent rabbit that was genetically modified in a French laboratory, and the artist completed the work with the help of genetic technicians. Today, there are countless examples of genetic art. Since the

emergence of gene art, there have always been moral, ethical, and legal disputes, but it has not stopped the rapid development of this kind of art creation.

**3, the theme of art has turned, religious belief, cultural conflict, ethnic identity, immigration issues, and ecological environment have become the most concerned themes of contemporary artists.**

Globalization has changed the way of production and life of human beings, as well as the ideas and social structures of human beings, and brought a variety of new social problems, which have become the subject of universal concern for contemporary artists. The "Clash of Civilizations" coined by the American statesman Samuel Huntington in the 1990s, shortly after the end of the Cold War and the collapse of the Soviet Union, has long since become a reality of the world. At that time, he predicted that the root of international conflicts in the future world would be mainly cultural rather than ideological and economic, that the main conflicts of global politics would be conducted between countries and groups of different civilizations, and that the conflicts of civilizations would dominate global politics.

The clash of civilizations is specifically reflected in the conflict between different religions and different cultures, and artworks on this theme are often the most eye-catching and generate great controversy. For example: In 1987, the American photographer Andres Serrano created Piss Christ, in which he immersed a picture of a crucifixion in his urine and photographed it. When the work was exhibited at the Southeast North Carolina Center for Contemporary Art in 1989, it caused a strong reaction in the American cultural community. Some people expressed positive comments on the work from the perspective of artistic freedom, and more conservatives and religious people strongly condemned the work, saying that the work blasphemed Jesus Christ. British artist Chris Ofili created a painting titled "The Holy Virgin Mary" in 1996, in which a black African Virgin Mary dressed in blue is surrounded by pictures of female genitalia from pornographic magazines, and the painting material is mixed with elephant feces. When the work was on display, it angered many viewers, with some even splashing white paint on the painting in an attempt to destroy it. Italian artist Cattelin's 1999 sculpture installation "La Nona Ora" (The Ninth Hour) was also controversial because it depicted then-Vatican Pope John Paul II, who was life-size and dressed in a white imperial robe. He was knocked to the ground by a meteorite falling from the sky, but he seemed indifferent, his eyes closed, his face expressionless, his hand still tightly clutched with the scepter bearing the crucifixion. This work is undoubtedly a mockery and contempt for the Catholic Church.

In the international art stage in the era of globalization, to maintain their national cultural dignity and to please the world audience, many contemporary artists, especially immigrant artists from the third world, are trying to show their own cultural identity. This feature is especially prominent in some Chinese artists who have entered the international art world, and they use traditional Chinese culture as a source of artistic creation to win the attention of the audience. Some Chinese critics call this creative strategy "playing the China card" and refer to such works as "spring rolls" on an international art platter.

Immigration is one of the most prominent social phenomena in the era of globalization. It can be said that in the past 30 years, it has been the largest transnational migration of mankind since the discovery of geography. Moreover, this population migration is one-sided, that is,

from economically backward countries to economically developed countries in Europe and the United States. There are legal and illegal immigrants, and either way, large numbers of immigrants bring all sorts of social problems to the destination countries. Immigration has not only become an important issue faced by European and American governments but also human rights and identity politics related to immigration have become the creative themes of contemporary artists. For example, American artist Alfredo Jarr exhibited "One Million Finnish Passports" in 1995 at the ARS95 International Festival at the Museum of Contemporary Art in Helsinki, Finland. He made a million lightly altered copies of Finnish passports and arranged them in a dramatic, minimalist, giant square. If the Finnish government approved immigrants at the same rate as other European countries, the people who appeared on their passports would have been granted immigration permits, but the Finnish government rejected their applications. At the insistence of Finnish immigration authorities, Jarr's work was later destroyed. The moral of this work is that anyone has the right to choose to settle without being restricted by any country. To restrict this right is to restrict people's freedom and is not conducive to friendship and unity between people.

Strong industrial productivity coupled with transnational industrial division of labor has greatly improved production efficiency, brought about the rapid growth of global wealth, and greatly satisfied the material desires of mankind. However, all the material wealth of mankind is based on the excessive plunder of nature and the crazy possession of resources, and the limited resources of the earth the growing population, and the infinite expansion of human material desires have formed an irreconcilable contradiction. Ecological disasters such as desertification, ocean and air pollution, ozone hole, and global warming are unfolding before our eyes, threatening the future survival of mankind. Therefore, the ecological environment has become the universal concern of artists all over the world and the theme of artistic creation.

#### **4. Contemporary art has changed from "visual art" to "multi-sensory art", and presence and interaction have become the necessary conditions for art acceptance and effectiveness.**

The concept of art as we use it today has changed many times in history, and these changes reflect the metamorphosis and expansion of the nature and function of art. The term "Fine Arts" (English/French Beaux Arts/ Italian Belle Arti) has been used in Europe since the 17th century to refer to aesthetically interesting and valuable activities and their products, including painting, sculpture, architecture, music, and poetry. To distinguish from the practical function of arts and Crafts (Crafts). In the 18th century, the German playwright Gotthold Ephraim Lessing began to use the term Bildende Kunst (German/English Plastic Arts) to refer to the art of painting, sculpture, architecture, and crafts with two - and three-dimensional spatial images. Exclude literature, music, and dance from the fine arts. In the 19th century, the concept of "Visual Arts" emerged, which covered the same scope as plastic arts, referring to painting, sculpture, and photography, but including film and television. In the 20th century, visual arts gradually replaced plastic arts and became the synonym of fine arts.

Since the latter half of the 20th century, particularly with the advent of contemporary art, installation art, performance art, and video art have flourished and evolved, gradually replacing traditional visual art forms such as painting and sculpture to become the primary modes of artistic creation. Art has transcended the realm of visual perception and expanded

into all sensory domains, including auditory, olfactory, gustatory, and tactile senses. Therefore, I believe that contemporary art can no longer be solely referred to as "visual art" but should instead be termed as "All-sensual art" or "Multi-sensual art."

Through the simultaneous use of various means such as sound, light, and electronics, contemporary art constructs a field space that often completely envelops the audience, generating effects akin to those of a movie theater and providing viewers with unprecedented sensory impact. In recent years, such exhibitions have been given a new name - "immersive exhibitions" - and have appeared extensively around the world, attracting a great deal of attention, particularly from ordinary audiences and young spectators. Faced with contemporary art, established modes of artistic reception and appreciation have been discarded. Through the use of computer technology, audiences can participate in the creation of works, and interact with them, and in some cases, audience participation becomes a necessary condition for the completion and effectiveness of the work. Contemporary art demands the presence and personal experience of the audience; verbal descriptions and printed reproductions are insufficient to capture the appearance of the work or convey its characteristics. For example, Brazilian artist Ernesto Neto is known for his signature style of aromatic soft installations. He often occupies entire exhibition spaces with suspended pockets or droplet-shaped installations made of elastic nylon and high-quality film. These interconnected soft structures are stretched and fixed to the ceiling, forming shapes reminiscent of animal organs. Filled with spices or perfumes, these shapes engage the olfactory senses of the audience before they are even seen. Sometimes, Neto creates special structures of soft installations that visitors can enter through small openings on the surface to experience the texture, with their bodies and interact with them. In essence, Neto's works primarily evoke sensations of smell and touch, which can be described as "olfactory art" and "tactile art." Neto himself describes his work as an exploration and representation of the human body from within. Undoubtedly, the effectiveness of Neto's work relies on the audience's live experience; physical contact and olfactory perception are essential conditions for the completion of the work.

In response to the new modes of creation and reception in contemporary art, French curator and critic Nicolas Bourriaud wrote "Relational Aesthetics" in 1998, proposing a new aesthetic theory and redefining art as "the act of forming relationships with the world through symbols, forms, actions, and objects." He points out that the defining feature of contemporary art is the transformation of social interactions into an aesthetic arena by offering the audience a certain service, entering into a contract with them, or simply mitigating the relationship between the artist and the audience. The most active aspect of the art field is the various relationships that emerge through interaction and coexistence.

Aiming at the new creation and reception methods of contemporary art, French curator and critic Nicolas Bourriaud wrote Relational Aesthetics in 1998, which proposed a new aesthetic theory of "relational aesthetics". Art is the act of establishing a relationship with the world with the help of symbols, forms, actions and objects. He pointed out that the greatest characteristic of contemporary art is to make social interaction into an aesthetic arena by providing some kind of service to the audience or making some kind of contract with it, or just easing the relationship with them. The most active part in the field of art is the various relations generated through communication and coexistence.



**5. Great changes have taken place in the mode of art production. The traditional individual creation has been replaced by the teamwork mode of art production. In installation art, performance art, video art, and photographic art creation, the artist becomes a writer and director, and the work is completed entirely by assistants.**

The emergence of artist collectives and team-based studios is another prominent phenomenon in contemporary art. Due to the increasing complexity and specialization of artistic creation methods in contemporary art, many artists who utilize computer-integrated technologies such as audio-visual-electronic techniques have adopted new collaborative approaches akin to military operations. In the creation of large-scale installation works incorporating video and audio elements, the collaboration of various specialized technicians becomes essential, with each responsible for their respective tasks. The production of virtual digital art pieces like 3D animations requires even more coordinated efforts from specialized software designers and technical producers. Additionally, personnel in areas such as human resources management, financial administration, art promotion, and marketing have become integral parts of artistic creation collectives. Contemporary artist groups exhibit all the characteristics of company formation and operation. Depending on the type of artistic creation and the complexity of the technical requirements, the size of artistic teams varies. For instance, Italy's renowned Studio Azzurro, specializing in interactive digital image installation works, has employed over twenty individuals at its largest, including a diverse array of artistic and technical talents.

"Not made by oneself" is another new way of contemporary art creation. In all types of contemporary art, such as installation art, performance art, video art, and photography art, a new phenomenon has emerged, that is, artists only propose ideas and plans for works, and the material works are completed by assistants. Like film and theater, in "post-conceptual" artistic creation, the artist acts as the writer or director, and the presentation of the work is undertaken by the actors and others. For example, the works of the Italian artist Cattelan since the 1990s are sculpture-installation works from the hands of assistants. Italian artist Beecroft creates almost all of her performance artworks with models she hires temporarily.

**6. In addition to the transformation of the artist's identity and the renewal of the way of creation, that is, in addition to the main factors of art, a new large and rigorous system has been formed around the effectiveness and value realization of contemporary art, which determines the grade and success of artists.**

In the contemporary art period, artists and their artistic creations are only the basic part of the production of artistic value, while collectors, investors, auction houses, art museums, curators, and critics are the important drivers of artistic value realization. These institutions and personnel constitute a huge and rigorous system, which establishes the operating mechanism of the contemporary art world, and influences the fate of artists and the academic and commercial value of their art. In this mechanism, the curatorial system and the biennale model are two prominent phenomena.

Art exhibition has a long history, and the curator and curatorial system are the new rules of art exhibition in the contemporary art period. In such exhibition rules, just like in a film, the curator is the director, the artist is the actor, the work is the character, and the exhibition design and layout staff are the artists and sets. An exhibition is a film directed by a curator.

Nowadays, curating has become a professional discipline and an essential part of an artistic career.

In the operational mechanism of contemporary art, the biennial exhibition model plays a crucial role in the international influence of artists. In other words, participation in world-renowned biennials has become a significant indicator of an artist's achievements. This mechanism has also led to a rapid increase and proliferation of biennials worldwide.

Before the 1990s, there were only a few biennials globally, including the Venice Biennale in Italy (1893), the São Paulo Biennial in Brazil (1951), the Sydney Biennale in Australia (1973), the Havana Biennial in Cuba (1984), and the Istanbul Biennial in Turkey (1987), among which the Venice Biennale was the most influential.

After the 1990s, biennials began to emerge rapidly around the world. In chronological order of establishment, the newly founded biennials include: the Lyon Biennale in France (1991), the Sharjah Biennial in the United Arab Emirates (1993), the Gwangju Biennale in South Korea (1995), the Johannesburg Biennale in South Africa (1995), the Shanghai Biennale in China (established in 1996, opened to international artists in 2000), the Mercosul Biennial in Porto Alegre, Brazil (1997), the Dakar Biennale in Senegal (1998), the Busan Biennale in South Korea (1998), the Berlin Biennale in Germany (1998), the Yokohama Triennale in Japan (2001), the Prague Biennale in the Czech Republic (2003), and the New Orleans Biennial in the United States (2008).

The common goal of these biennials is to showcase the latest achievements in world art. However, due to the excessive number and rapid frequency of biennials, coupled with the inability of new artistic achievements to keep pace with the biennials, there has been a convergence in the content and format of exhibitions at each biennial, thereby diluting the overall quality of all biennials.

Compared with previous art, the external relationship of contemporary art is more complicated. Contemporary art is closely related to the economy, mass culture, and commodity culture. As Stalabas puts it, "Art consumption, like all luxury consumption, blooms in abundance and fades in poverty." (Julian Stabras, translated by Wang Duanting, Contemporary Art, Foreign Language Teaching and Research Press, November 2010, 1st edition, page 231) The fate of contemporary art is closely related to the prosperity and recession of the economy. Whether it is government or enterprise, the sponsorship of art has economic purposes. The value and use of works of art are no longer to meet the spiritual, educational, and aesthetic needs, but are given a variety of utilitarian functions, including investment, tax avoidance, and money laundering.

The criticism of consumerism and the fascination with commercial culture constitute the greatest paradox of contemporary art. On one hand, contemporary art is increasingly resisting the erosion of the human psyche and spirit by consumer culture. On the other hand, contemporary art is also becoming more prominently stamped with the mark of commercial culture. Contemporary artists are keen on depicting various themes that appeal to people in the consumerist era, and they are willing to turn art itself into a commodity for mass consumption. Collaborating with well-known brands has become a widespread strategy in contemporary art creation, and even the production and promotion of artfully utilize the patterns of commodity production and marketing. The relationship between art and fashion has never been as close as it is today. Whether they share

the same dream or not, art and fashion achieve mutual benefits and win-win cooperation through their intimate collaboration, where there is a reciprocal influence between them. Globalization is the newest form of civilization in the history of human social development, and its history is not long. Humanity's exploration of the development path of globalization is still ongoing. Just like any other phenomenon, globalization has both positive and negative aspects. Over the past thirty years, globalization has demonstrated its benefits while also exposing its detrimental effects. Globalization can only address issues of material production and exchange, but it cannot solve moral and spiritual problems. Despite the aspirations of universalists for global harmony and equality for all, racial conflicts and wealth disparities persist in the real world. Globalization has exacerbated wealth inequality, with an increasing share of global wealth being controlled by a small number of multinational corporations, tech giants, and influential individuals. From the perspectives of social politics and civilization ecology, globalization has brought about two starkly contrasting outcomes: one is beneficial globalization, characterized by the assimilation of civilization over barbarism, which occurs in less developed countries; the other is detrimental globalization, where barbarism erodes civilization, seen in advanced countries. Present-day France and Germany serve as examples of detrimental globalization. Brexit in the UK and the actions of conservative factions led by figures like Trump in the US aim to resist the degradation brought by globalization to their respective countries. Today, globalization has reached a historical juncture that requires reflection and adjustment. How to maximize benefits while minimizing harm, and how to ensure that globalization leads to the positive development of human society, are daunting challenges facing humanity.

The English adjective "Contemporary" has various meanings such as "of the present time," "of the same period," "simultaneous," and "of the same age." As a descriptor for history or art, it is a concept that remains perpetually relevant and applicable, evolving alongside successive generations of human life. In other words, each generation can rightfully designate the history or art of their era as contemporary. Contemporary art travels alongside us, documenting the ever-changing realities of the globalized age, and expressing the unyielding life force of human pursuit. Contemporary art remains in the "present continuous tense"; its future is unpredictable, but what is certain is its continual renewal with the passage of time and the continuation of life.

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# Century · Wave

## -- The Significance of 2020 Sea Flower Island International Art Invitational Exhibition

LaoZhu

The opening of the exhibition "Century · Wave" exhibition at this moment is of extraordinary significance! At a time when the whole world is still in the throes of the epidemic, it seems that people need to see, and see what?

To see a hope is to see the glorious and beautiful state of humanity itself again. This state, even in the midst of difficulties, is still able to present a difference between structure and work, between others and the self, using glorious ideals and beautiful fantasies, and this difference will be presented in such a way that it is a link given to the needs of our own kind in this era. On this island, far away from the central city, it seems that such an exhibition has become a surging wave, and the main significance of the emergence lies in the fact that it is not an exhibition for China's own art, but for international art. It is from all over the world, including China. What to show, how to show, why to show have all issues that need to be explored urgently!

The theme of the Annual meeting of Chinese Critics, held just on the eve of the New Year was approaching, was to summarize 20 years of Chinese contemporary art, and Jonas Stampe, an international friend, gave a summary of twenty years of international art at the meeting: "What we want to explore is the problem behind the question of 'what happened'." When we talk about 'what happens', we are really talking about whether there is a new 'big idea', whether there is 'something that changes the way we think about art or artistic trends', whether there is 'an artist or art group that shows us a new way or breaks new ground'. These people, events, and things captivated us in a way that we had never been involved with before, and artists like these who had a vision, transcended previously established ideas or demonstrated a myriad of whimsical ideas appeared like bright stars in the 1950s, '60s, and '70s. ... I just can't praise artists like Jeff Koons, Takashi Murakami, or KAWS for breaking new ground or opening new horizons in art. Also, not to mention an artist like Nicholas Patti..." This summary is not only a comprehensive observation of international art in the past 20 years,

but also a profound revelation of the differences between commercial manipulation and artistic creation. In fact, it can be regarded as a comprehensive criticism and critique of international contemporary art in the past forty years. On this basis, how can we promote the development of international art in the world?

Perhaps in the midst of the epidemic and at such a difficult time, it would be enough for the "Century·Wave - Sea Flower Island international Art Invitational Exhibition" to be held, as long as the art of various countries can trigger the unity of the world, and people can show their beauty and hope, and they can come together to appreciate each other, and the differences and peculiarities between them, and achieve the mutual care of mankind. The "Century·Wave - Flower Island International Art Invitational Exhibition" is enough for us to be able to carry out.

The fact that China is now hosting such an exhibition of world art is not only a change of venue, but also a change of identity, a change of China itself as a subject of artistic creation. In 2000, China began to attempt to make the Third Shanghai Biennale as an international contemporary art exhibition. This was the first time that the Chinese government officially held an international invitational art exhibition, adopting the curatorial system and taking the issues as the main theme, inviting artists from all nationalities, countries and ideologies around the world, including Chinese expatriate artists and domestic artists, to use various media to present various contemporary art concepts and provide works, many of which are created on site. However, the art exhibition finally invited Hou Hanru, who has lived in the West for a long time, and several foreign curators to curate the exhibition. While Chinese curator Zhang Qing only played a role of assistance and coordination. The Shanghai Biennale has changed over the years, and now no matter who is asked to be the curator, it is still an international art exhibition with a self-determined theme in the context of Shanghai. Is this change also due to the lack of major breakthroughs in Western art, forcing contemporary art elsewhere, such as China, to continue to show original experiments, and forming a pattern of change?

This question also leads to another question, that is, in addition to providing venues, is China capable of promoting the development of contemporary art? In fact, this question is not only a reflection on Chinese contemporary art, but also an inquiry into Chinese contemporary art.

The body of Chinese art is relatively rich and complex at present, as there are three kinds of art running side by side. One is the revival of ancient Chinese art, which focuses on the links between archaeology and the origins of Chinese calligraphy, painting and art history, and emphasizes the continuation and use of traditional Chinese creation. One is the introduction of Western realistic art and its academy education system after the New Culture Movement in China. The two generations represented by Xu Beihong and Wu Zuoren studied intensively in Western art academies and brought the system and technical norms of academy art to China, and then re-entered through the Soviet Union, forming the dominant position of the concept of realism and the technique of realistic reproduction in the pattern of China's current art academies. Even the Department of Chinese painting is taught in the pattern of realistic representation of art colleges. Regarding this issue, President Pan Gongkai once explained that if Chinese painting were taught in the current academy style, it would not be the original Chinese tradition, and it would no longer be a realistic painting and calligraphy that uses calligraphy and poetry as a means of personal characterization and cultivation, but would still be an ink painting that is based on the reproduction of the illusion and hallucination of the visual object after being

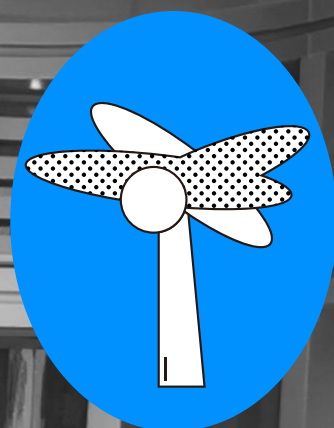
trained by the Western academy in anatomy and perspective. However, after the reform and opening up, China developed contemporary art, which was first called modern art from the 1980s to around 2000, and then gradually called contemporary art or experimental art. At the beginning, this kind of art imitated and followed various techniques, styles, concepts, artistic attitudes and creative ideas of Western Vincent van Gogh, Picasso, Duchamp and Boyus as a path to emancipate the mind. This state still has a lingering effect, but in the mid-1980s, it began a self-conscious exploration without previous examples, breaking through the achievements that had already been made by Western contemporary art, and responding to the dilemmas of Western art as mentioned by Jonas Stamp. In response to Jonas Stamp's reference to the predicament of Western art, he came up with some new and "important ideas" in an attempt to "change the world's view of art or artistic trends". With the new century's access to information and a generation of artists studying and working all over the world, not only has a basic ethos of contemporary art been formed that emphasizes originality and rejects plagiarism, but the general tendency of Chinese contemporary art is not to replace previous traditions and concepts, whether Western or Chinese, with new icons and iconography. Progress and transcendence are the re-cognition and realization of the fixed and obsessive ontology of the self with the law of self-denial, the re-cognition and realization of the nature of the other and the self, the reflection of the dualism between things and substances (concepts) as the object of human beings, i.e., the transcendence of the ontological thoughts from Aristotle, Kant, to Heidegger, and the unification of the world's essence and the nature of human beings, and the penetration into the supreme equality of meaning given to human beings in the original state of the self with its unspecified nothingness, in the process of breaking down the world and the human being. In the "paradoxical tension" (Xia Kejun's concept) that breaks down and removes itself, a tendency to inspire infinite possibilities through art is formed.

The "Century - Wave - 2020 Sea Flower Island International Art Invitation Exhibition" is a review under such a new situation, in the end, what kind of effect will be achieved, whether it can let the audience experience the subtle transformation of contemporary art, the birth of new possibilities for contemporary art, we are looking forward to it! We are looking forward to the birth of new possibilities for contemporary art!

January 23, 2021, Pekin University



THEME FORUM THEME FORUM





# “‘世纪’与‘浪潮’——全球化语境下的艺术作为”主题论坛

(一)

## 挑战与应对 ——2020 对于艺术的启示与思考

主持人：张子康

嘉 宾：隋建国、宋冬、王端廷、展望

王春辰 \_ 看了上午的展览，相信大家都感受到了这个海岛奇幻的创造。本次展览的主题是《“世纪”与“浪潮”——全球化语境下的艺术作为》，这也是策划展览时想到的题目。论坛开幕主 我们邀约了来自全球的 10 位专家作为学术委员，包括张子康、隋建国、朱青生、王端廷等几位在场的专家学者，还有国内外的几位专家为此撰写了文章，部分文章篇幅过万字，显示了对待此次展览的认真态度。2020 年的疫情，让全世界的展览活动都停了下来，突然在遥远的东方国度（中国）发出邀请，记得给这些专家发出邀请信后，收到的回复都表示很惊讶，他们想说“能办到吗？展览还能做吗？”。我说，中国这边肯定是按照既定的目标去实现的。当时是全球疫情最严重的时候，展期一度从去年的 8 月延期到年底，再改期至今年 2 月底，最终才有了今天的开幕。即便这样，还是有很多学者和艺术家无法到场，这些都反映了什么问题？今天下午的论坛分为两个主题，上半场是“挑战与应对”，讨论 2020 年对于艺术的启示与思考。该场由张子康主持，参与者有隋建国、王端廷、展望和宋冬。下半场在茶歇之后开始，嘉宾将就“后疫情时代的艺术趋势”畅谈各自的想法，该场由王端廷主持，参与者有殷双喜、王春辰、杨卫和段君。

这两场的题目其实是相连的。昨天在来的路上，我还在完成另一篇文章，它是一篇论文集的导读。在这个导读中我提出了四个问题，这也是在当下中国语境中困扰着我们的问题，我想今天也可以展开讨论。此次论坛既有多方媒体的加入，也有艺术家的参与，再加上这样的一个展览规模，更应该产出一个高规格、多方思想激荡的讨论，而不只是泛泛而谈。

这四个问题是什么？它可以结合全球化，同时作为今天讨论的一个引言来谈。第一，

在中国，我们总会涉及到一个中西比较的问题，无论是在教学亦或是创作方面。第二，传统与当代，是我们不论在什么场合都会反复提到的话题。第三，艺术的属性，即艺术性还是艺术的社会性、伦理性、政治性，当我们提出“这是艺术吗”，这个问题表明什么？第四，中国的艺术要不要有一种哲学化的趋向，即某种观念化的表述，而观念艺术又是什么？当然，像我们今天看到的整个展览，还是一个以观念为主旨的基调，不是一个停留在表面的视觉。虽然看着很震撼、很刺激、很激荡，但它还是带来了在目前的全球语境下，不论是 2020 年的疫情之前或是之后，艺术家们超越视觉的表象，超越过去的美学唯美主义，在艺术创作上达成的全球共识。同时包括，国内外艺术家与国际专家们也都谈到的，在整个全球趋势下艺术的发展和变化。

所以说，这个展览为什么叫“世纪·浪潮”？我们在 21 世纪，如果从中国出发去讨论艺术，不应该仅仅是停留于中西对立，或者中西对抗，“中学为体、西学为用”将让我们永远摆脱不了全球化隔膜的感受。第二就是传统与当代，这个也在困扰着人们。当然，这些问题我们即便今天讨论，也无法在此得以解决，但这恰恰是我们要以之为出发的一个基点。我想，这些可能都是引发我们今天讨论“挑战与应对”所包含的几个问题，包括我们经常说的，如何处理看不懂的艺术，与其内容和价值的关系问题？特别是在今天出现了大量文旅项目，当艺术与文化旅游结合的时候，什么样的艺术才能反映时代？什么样的艺术才能够满足社会的需要？这又变成了一个社会化和专业化讨论，甚至包括在教学内容上的改进，这其实是一个既复杂又紧迫的课题，而并非只是为了提出一个学术概念。就像我们此次的展览，对于海南岛海花岛来讲，其实博物馆未来的挑战远远大于我们此刻的开馆展，不可能每次都有这样的展出，肯定还有其他的展出，那将是什么？其实这是一个课题，既要满足大量游客的需求，同时也要在国内立出一个高度。所以，这也是我们需要应对的。也包括刚结束的中央美术学院的毕业生展览，其实，我认为此刻我们在中国应该面对的是一种时代性，叫作“后观念”。这个学术说法我不知道各位老师会不会提到，我是看了央美的毕业展还有上海的双年展，并留下了一些笔记，准备写成杂记，谈谈在中国语境下“后观念”是什么？我们面对什么样的“后观念”？这个“后观念”超越了很多的东西。我们今天策划的这个展览，我们看到的这些作品，它们没有统一的划分，没有统一的材料，也没有统一的目标，但你却能感受到方方面面的内容，因为这是在迹象、现象中总结出来的。就像此刻我们是一场学术论坛，面对这么多来自国内的媒体，我们的报道不能仅仅停留在一个事件或者一个展览开幕上，而是说，能不能将我们此刻的思考，包括各个行业的现状得以反映。

这即是我的开场，下面有请张子康馆长来主持上半场的讨论，有请展望、隋建国、王端廷、宋冬四位嘉宾。

张子康 \_

我们的嘉宾里有三位是艺术家，一位是艺术评论家。在全球的疫情正持续发生的时候，中国的疫情得到了有效地控制，但是同样也给我们带来了许多国际交流上的困难。现在尽管疫情基本趋于稳定，但它可能还要陪伴我们很长时间，因为新的情况也在不断出现。不过，中国肯定是最稳定、控制最好的一个国家。在这个时期里，世界各地也出现了很多变化，艺术家的活动受到了诸多限制，尤其是当代艺术家在国外的很多展览，虽然展览正在进行，但他们去不了国外，参加不了自己的展览，只有国内的展览还能部分到场，而国外艺术家也无法到中国来参加我们的展览。实际上，在这种情况下会相对出现另一种思考，我认为



这种思考也会给艺术家的创作带来一些变化。毕竟，面临着一个这样的时代环境，在展览中可以看到，每个人的创作都发生了很大的变化，也有的正在将自己原来的艺术观念进行深化、拓展，大家都不太一样。我想先让艺术家们谈谈，在艺术创作上之后所面临的挑战和思考，请隋老师先开始。

隋建国 \_

有关具体的作品你们下半场来谈，我们先谈点‘虚’的。我在想刚提到有关“后观念”的问题——说“后观念”也行，说“观念艺术之后”也行，这个想法我是从什么时候开始的？2006年，黄笃在东京画廊策划了一个展览叫“什么是物派”。他在策划这个展览的时候，还在草场地那边的一个空间，拉了几个中国艺术家一起策划了一个展览。“物派”艺术家都在东京画廊，我们五、六个人在草场地那边的空间。我当时和东京画廊的关系不错，日本“物派”艺术家来了两位，一位是关根伸夫，一位是小清水渐。关根伸夫是“物派”第一作者，把那块泥从土里面挖出来，一个实心圆筒放在旁边；小清水渐做一些木头之类的作品。因为当时我还在是雕塑系主任，便邀请他俩来央美做个讲座，谈谈“物派”。我主持了那场讲座，在最后的提问环节，有个美术史系的学生问他们，你觉得你们是观念艺术家吗？这俩人说，“是”。我当时便有点疑惑，明明“物派”是观念艺术之后带有超越态度的一个流派。话说回来，我的基金会今年要出版一本译著，是李禹焕写的《余白的艺术》，他在书里也特别明确地写到了。在2006年，当时我对“物派”的理解其实是挺含糊的，我觉得他们肯定不属于观念艺术，观念艺术最经典的就是直接说话、写字，不能落在物质上。因为一旦落实在物质上，落实于一个有形式的物质，作品就变成了商品。观念艺术首先反对的便是商业化，它通过反对商业，从而直接反对资本主义，并反省艺术体制自身。因为艺术体制与资本主义密切结合，这便是一种左派的态度。我觉得“物派”直接用物质来创作，它当然是极少主义之后的。极少主义跟观念艺术差不多同时发生，但“物派”和极少主义的不同之处在于，极少主义利用现成的自然材料较多，工业材料较少，而且一般是比较原始的材料，比如铁板。你看李禹焕故意说，他用的是铁板而不是钢板，还有人用枕木之类的。当时我有点不大高兴，心想你们两个“物派”主力艺术家，说自己是观念艺术家，那还有立场吗？如果说你们是观念艺术家，我就不是观念艺术家了。其实那时候，我认为我自己是观念艺术家的。讲座后就有记者问，“隋老师你说你不是观念艺术家，真的假的？”。我说，“真的”。我也不能改口了，其实是一种失望，观念艺术已经这么普遍了，没有一个人敢说自己不是观念艺术家。当然我说的主要是中国现当代艺术圈，或者世界比较流行的艺术圈，甚至像“物派”它们。当时是2006年，“物派”是1968年出现的，它们已经流行了四十多年，只不过当时在国际上影响力还没这么大。日本虽然不像中国这样有美协系统，有一个现当代艺术、权威艺术的圈子，但日本也是有传统的，也有一些能介入到国际潮流中的人。而我当时觉得“物派”的心态有点被忘记了，因为李禹焕在欧洲、美国都还风生水起的，他俩心态就觉得自己肯定不能反对观念艺术。

在那时候之后我也认真想过这个问题，因为黄专又问我了，他说我给你写的前言，刚写了你是观念主义上走的最远的。我说，我真是这么想的，它这么时髦就该去背离它，即便是现在还没背离，我也得想办法去背离。当时我就是这么想的，到2008年开始做“盲人肖像”的时候，其实我也是出于观念艺术的方法这样去做的。瞎捏一个东西，

再认真地放大，揭示出学院里面这种泥塑训练的可笑之处，把生活当中的荒谬给说道出来。这其实已经是“后观念”了，但我觉得它还不算是“观念主义之后”。之后几年我还和宋冬探讨过这个问题，因为像“盲人肖像”这类作品肯定不是“抽象表现主义”，那怎么办？它是最写实的那团泥，是不是应该叫“抽象写实主义”呢？后来过去好多年，我还和理查德迪肯（Richard Deacon）探讨过这个问题，他说，“这两个词放不到一起”。我说，“那‘抽象原始主义’就放在一起了，‘抽象写实主义’为什么就放不到一起呢？”。总之，没有理论家来讨论这个事，艺术家自己当然就在这里瞎琢磨了。

我通过“观念”引出这个问题，我觉得我的任务基本完成。

张子康 \_

隋老师抛出来一个课题，留给宋冬老师来回答。

隋建国 \_

展望也写过“观念雕塑”，他们俩可以接着这个问题谈。

宋 冬 \_

刚才隋老师说了一个词叫“抽象写实主义”，其实我在2006年的时候，就提出了一个“抽象现实主义”。

隋建国 \_

对，差不多。“抽象写实”、“抽象现实”，“抽象现实”更好。

宋 冬 \_

在2011年的时候 我做了一个叫“穷人的智慧”的展览 在自述里我提到了“抽象现实主义”，因为这两个词语是一对矛盾体，就像迪肯说它们放不到一起去一样。实际上，我们这代人都受到了现实主义的洗礼，它在教育过程中被称做“社会主义现实主义”，你面对的是社会，面对的是真实的生活，再去创造一个东西。它以是一种现实主义的手段去实现的。但后来，我发现其实有很多艺术家都在尝试一种新的“抽象”方式，它已经不再是抽离了“形象”之后的那个“抽象”，跟“纯抽象”好像又有些距离。

举一个特别典型的例子，比如像王光乐。他是做绘画创作的，他画的是一条一条的颜色，但是这一条条的颜色不是简单的强调点、线、面、体、形、色、质，而是关于生命和时间的表达。所以他的作品叫《寿漆》，《寿漆》实际上是非常中国的一种面对死亡的方式，以前老人在自己去世之前要给自己打一口棺材，然后每天刷一道漆，不断地刷上千道甚至几千道、上万道漆。可能他活的时间越长，漆也就刷的越多。他能看到他的归宿，那可能是另一个临界点、另一个空间或者是世界。所以，我觉得死亡是人类永恒面对的问题，宗教解决了一部分我们的惧怕，但艺术其实是另一个切入口。要我说，艺术是无法定义的，所以才有那么大的魅力。

今天看到了九十多位艺术家的作品，九十多个对世界的不同看法。我个人觉得可能有像科苏斯（Kosuth）这种，以观念为基础，与各种与艺术有关系的东西——比如与商业、与物质等，都保持非常明确距离的经典早期观念艺术。但随着时间的发展，我认为今天对艺术

的定义，已经不再像 60、70 年代观念艺术刚开始那样，都带有非常强的原创性的内容。今天更多的是一种融合性，说不准到底是不是一种“后观念”或是其他，但我认为，每一个艺术家在做的作品可能都离不开所谓的“观念”或是个人想法。艺术是表达认知的一种方式，包括隋老师作品，那时候跟隋老师讨论关于他手捏的感觉，他肯定手头能力是非常强的，但是却努力要让自己忘掉曾经受过的那些训练，直接用手一攥。实际上我们攥拳头，不管攥多紧，里头都是一个空，总会有些许缝隙。隋老师在手中间放了一块泥巴，手松开后，泥巴本身就是那个攥着的空间。他有很多这类的东西，当然这里头要讨论的话可能要说的就多了。

我认为在今天，尤其是在海花岛做这个项目，有意思的在于在这里的观众，可能跟北京、上海的观众不太一样。这里的观众肯定有一部分是专业人士，为了艺术、为了这个展览专门到这里来，就像今天我也是第一次来到海花岛一样。通过从昨晚到今天，非常短暂的对周边这些人的观察，你会发现人们是来这里休闲的，是来寻找他们平时所没有的那种生活，这也是生活的一个组成部分。人们来到这样一个新奇的世界，比如到了晚上，灯光亮起来后那种梦幻般的世界，这都是一种被制造出来的氛围，是与人们真正生活有着很大距离的。所以，于我而言，创作一个作品，如何使其与生活建立起一种关系，或是与来到这里的陌生人建立关系，我觉得这是我思考的问题。大家今天可能也看到了我的作品，其实那是一个半成品，并没有完成，观众还可以在那个墙上蘸着水来写划。对于我来说，海南是一个大的海岛，水在这里是极其重要的。其实，全世界都是用水连接起来的，现在大陆之间互相被阻隔了，人与人之间的活动也不像原来那么自由了。就如刚才所说的，现在我们有些展览去不了，外国是艺术家也不能来。那未来将是什么样？我认为未来一定不会是像现在这样，但今天一定会给大家引发了更多的思考，交往自由一定还会再次出现，但当其再出现的时候，可能是升级后的交往自由。谢谢大家。

张子康 \_ 谢谢宋冬老师。宋冬老师又提到了与当下社会有关的一些问题。我认为展望老师的创作也是在不断挑战自己的，从龙美术馆所展出的作品到后来的作品，在我看来是有一些变化的。尤其是，我对展望老师印象最深的，还是在今日美术馆我给展望老师做的那场展览，那个展览我感觉给展望老师带来了一个很大的变化，也请展望老师谈谈，你这是“后观念”还是“观念艺术”。

展 望 \_ 今天的话题很有意思，老隋一下把话题带的特别学术，这就需要批评家的参与了。刚才宋冬接过话题后，又谈了作为艺术家来到海花岛的感受。这两个话题我都很感兴趣，所以都简单说一点。就像张馆长刚才说的，当年在今日美术馆合作的时候，也是做很具有突破性的作品。那是 2010 年，那次的创作是我继 2008 年展览之后第一次大动作，所以非常重要。在我的自我研究当中，今日美术馆那个叫“素园造石机”的展览是一个重新的开始。

这次参展的作品其实是在龙美术馆展览上第一次做的，就是把假山石打开。我自己在创作的时候，可能不像隋老师想的那么明白，打开其实只是我的一个直觉，我觉得要打开，要把里面亮出来。但这次来到海花岛，倒是解决了我的这个问题，我知道为什

么要打开了。我在机场遇到了李琳琳，我问她你在这里工作半个月，对海花岛的感觉怎么样？她说，“好像海水都是假的”。我说，“你说的很好”，我给她推荐了一部电影，名叫《楚门的世界》。因为那种感觉，如果再加上这不电影，这个观念就彻底清楚了。大家都去看看，我也就不多说了。我也是第一次来到这里，和宋冬一样昨天晚上逛了会儿，晚上看见房间里还有一个大鲨鱼头，桌子都像箱子，还带着把儿，上边放着一个果盘，还配有刀叉。我想到了达利，这不是超现实主义吗？然后灯一关，睡前听听新闻，新闻让我想起来全世界还处在疫情中，印度的死亡人数还在上升，让我感觉一下特别魔幻。从 90 年代开始到现在，我发现达利的超现实主义观念，已经慢慢成为现实了，就是我们现实世界当中也是有超现实主义的。尤其是这个海花岛，在昨天晚上的灯光下，一个弯状的建筑，一个过桥，与达利梦境里边是软软耷拉着的钟表是一样的。在达利那个年代，梦到的这种超现实主义，在今天已经成为了一个现实。但是，现实去哪了呢？我晚上睡觉夜里醒来，发现现实在我梦里。因为我现在睡觉想的，不是达利那种超现实了，我想的是这个疫情怎么办，还有一些其他国家的政治新闻。白天和宋冬聊的一些很挠人的事，一想到现实就很心烦，我发现这怎么就颠倒了。我有这么一种感觉——梦境变成了现实，现实变成了超现实。于是，我想我知道为什么要打开那块石头了，当年做那块石头表面是超现实，打开以后里面是现实。这是我对现实或者现实主义的一个思考，这并非理论，是我来这里之后的一个小小收获，一个切身体会，我就想说这么多，不知跟“后观念”有没有关系。

张子康 \_ 谢谢展望老师。我觉得艺术家在任何时候都能获得灵感，并做出自己的创作，展望老师来这里一趟，可能将有一个很大的提升。当今社会其实还有一个影响最大的因素就是高科技，数字化对我们的影响是非常大的，包括从艺术创作，到博物馆展示，还有对观念的影响，都无处不在。所以，我想到那天隋老师跟我说的，一个‘实与虚’的关系。宋冬老师刚才也谈到这个了，他说他的雕塑攥起来以后里边是空，这个‘实与虚’形成的关系跟西方的文化还是有很大不同的，这是将中国文化的‘虚实’用在了创作思考当中，我觉得特别有意思，也请隋老师再说一下。

隋建国 \_ 展望说的这个“超现实”，其实是“景观社会”，是整个旅游业所制造的一种景观，是一种资本主义的消费方式。你进入一个场景，然后按照这个场景去生活，广告等等都已经组织好了，人开始进入景观社会。当然，现在我们其实不光是在海花岛进入景观社会，人们在日常生活中，也是在景观社会里边的，只不过中国是一个加速的景观社会。这其实比原来法国哲学家居依·德波定义的景观社会，又有所升级了。因此在海花岛填出一个景观来，制造大家所向往的生活。在这里，我们看到了展览标题所对应的“世纪”和“浪潮”的问题，我们实际上正在加速前进。当然，我还没回应‘虚与实’的问题。

张子康 \_ 是不是“后观念”呢？

隋建国 \_ “景观社会”是在整个 1968 年欧洲学生运动和社会思潮下，才提出来的想法，它是对资本主义的一种批判。但今天，我们其实越来越深的嵌入到这里面来，它就不仅是一个超现实的问题了，而是制造一个景——景观全部都是被制造出来的，整个海花岛从地到房子、到树全部都是制造出来的，展览也是制造出来的，这就是‘虚和实’的问题。刚才展望说，



到底制造出来的是‘实’，还是原来没制造的、那个我们所习惯的生活是‘实’。从某种意义上来说，所谓的“景观”本来应该是‘虚’，结果它变成了‘实’。我们只能在梦里，才能回到真实里边去，这也能回应你说的‘虚与实’的问题。因为‘虚’本来是看不见的，你把它做‘实’了就看见了。“景观社会”就是资本主义找到了肉身，什么是“资本主义”？马克思描绘了半天，他用“剩余价值”来解释，但其实，资本主义现在正不停地变现整个社会。

张子康 \_ 王老师作为理论家，在这方面肯定有很多的思考。

王端廷 \_ 确实。来到海花岛，来到这样一个“人造的梦境世界”中，感触很不一样。这确实是德波“景观社会”的现实版，而且比之更加魔幻。作为展览的学术委员，我撰写的文章也刊登在了今天发给大家的纪念册里。这篇文章是此次展览提供给我的一个机会，写的比较长，有1万多字。激发我写这篇文章的直接原因，就是去年中国的批评家年会。2020年底，在江苏宜兴举办了第14届中国批评家年会，会上邀请乔纳森·斯坦普作为西方专家做了一个主题报告，讲述近20年来西方当代艺术的进展。他似乎从网上下载了两个表格，分别是青年艺术家和中年艺术家的拍卖情况。他的结论是，西方当代艺术并没有出现新的内容，没有出现像50、60年代的“大地艺术”那样新的艺术，当代艺术似乎没有什么可取的价值。

我本人是研究西方当代艺术的，并且也翻译过当代艺术的不少著作，还曾在意大利和法国留学。就我对当代艺术的考察而言，我认为他所说的并不正确。批评家们每个周末都在外面参加展览、研讨会，口口声声都在谈及“当代”，那么，我也想梳理一下“当代艺术”，究竟何谓“当代”？“当代”跟此前的“现代”和“后现代”有何不同，概念又‘新’在何处？所幸有此机会撰写长文讨论，又承蒙王春辰老师抬举，前不久在他创办的“798当代艺术研究中心”为我这篇论文专设了一场研讨会。在座的段君也参加了，还有年轻的批评家艾蕾尔。文章比较长，所以我想简明扼要地把文章内容给大家介绍一下，借此回应刚才几位艺术家的讨论。他们是从艺术创作的角度，从切身的感受、从自己的创作经验出发讨论的“当代艺术”，而我们作为批评家，可能更多从理论、理性的角度来对“当代艺术”的概念做一个理论上的清理。

由于时间问题，我这里只谈一些观点，其论证部分可能就此略过了。

首先，我将“当代艺术”的时间起点定在1989年，这也是经济全球化时代到来的一年。某种意义上，“当代艺术”也是“全球化时代的艺术”。就像我们此次论坛的主题，叫做“全球化语境下的艺术作为”，这与我的论文题目《价值观的蜕变——全球化时代当代艺术新现象》，也是完全契合的。

与全球化相关的“当代艺术”有几个概念，一是“普适主义”，二是“多元文化主义”，三是“全球地方主义”，这是当代艺术书写者体现当代艺术价值观所普遍使用的、既相互矛盾又密不可分的三个概念。“普适主义”是主张超越种族、民族、性别和社会

阶层等社会身份，人人享有自由和平等权利的价值观的一种观念。“多元文化主义”是针对的全球化带来的文化同质化现象，主张尊重并维护不同文化的差异性，给予所有文化及文化群体以平等的政治地位。“普适主义”与“文化多元主义”似乎都主张平等，但前者更强调减少差异性，以求得共同性，后者更强调保持差异性，但希望求得差异性之间的平等地位。尽管“普适主义”极力弱化并忽视人类文化差异，大力鼓吹人人平等，但由于各国历史和文化的差异，不同地域、不同国家的当代艺术，仍然存在着艺术语言和精神内涵上的不同。根深蒂固的“文化本垒主义”与势不可当的“普适主义”之间的相互作用，以及“多元文化主义”与“普适主义”之间的冲突，使包括中国在内的许多国家出现了一种可以称之为“全球地方主义”的艺术现象。在我看来，“全球地方主义”是一种折衷主义，在“普适主义”和“多元文化主义”之间有一种折衷，是一种用地方语言表达普遍人性和普世价值，或者用世界性的语言表达本土文化特征的创作风格。其实，可能每个人的创作里都或多或少有着这样一些内涵。

所以，“当代艺术”首先是价值观的改变，其具体表现在：第一，当代艺术家的种族和性别构成发生了巨大的改变。在当代艺术时期，有色人种和‘第三世界’艺术家站在了国际舞台的前台，并且在人数上占据了越来越大的比例。此前的现代艺术史，基本上是一部以区分。尽管，阿纳森的《现代艺术史》并没有“西方”，但是实际上的全是西方艺术家，所以我们翻译成中文之后加上了“西方”二字。而“当代艺术”就不存在这样一个问题，当代艺术没有地域的概念，没有“西方当代艺术”、“东方当代艺术”、“中国当代艺术”还是“美国当代艺术”，“当代艺术”是一个全球化的概念。

张子康 \_ “当代艺术”在中国，不是“中国当代艺术”。

王端廷 \_ 对。而且特别值得一提的是，进入全球化后，中国艺术在国际上的地位空前提高，甚至可以说是强势崛起。自21世纪以来，西方当代艺术书写者所有的著作中，都少不了对中国当代艺术家的介绍和论述。出现在这些著述中的中国艺术家名字越来越多，几十位中国当代艺术家进入了国际学术视野与论述，而不仅仅是经由一些展览吐露。台上在座艺术家的名字，都出现在了国际当代艺术书写之中，这种现象、这种局面在30年前是不可想象的。所以，中国艺术家在国际艺坛上地位的空前提高，这是当代艺术中的一个重要现象。

第二，女性艺术家获得了与男性艺术家完全平等的地位，无论是在创作质量还是在艺术家的数量上，都拥有与男性艺术家分庭抗礼的力量，这是另一个现象。因为现代艺术史中主要是男性艺术家，女性艺术家极少，而当代艺坛的女性艺术家越来越多，在中国艺术界亦是如此。在女性艺术家之外，女性批评家、策展人或博物馆的馆长的出现，在国际艺术界所占的比例越来越重。实际上，反观当今各国高等美术院校里美术史系的男女比例，就不难理解这种现象了。

第三，在全球化时代，人们的国家身份意识变得淡薄，各国当代艺术家异地生活创作的现象变得十分普遍。在中国当代艺术家里也有这种现象，比如说现在仍然在国外、或者已经回来的，如徐冰、蔡国强等艺术家们，这种现象在西方更加普遍，并且现在的情况仍然如此。

这些都是当代艺术价值观转变的具体表现，“现代观念主义”变成了新的形式主义，这就是大家刚才反复提到的“后观念主义”的概念。曾经作为反艺术、反形式主义和反美学的“现代观念主义”，在当代艺术时期变成了新的形式主义和新的美学，观念主义变成“后观念”，或者说观念艺术从“反艺术”变成新的艺术，这又分为三个步骤：

第一个步骤，20 世纪 50 年代的波普艺术，意味着观念主义形式化的开始。什么意思？本来杜尚的《小便池》也好，《自行车轮》也好，都是一个反传统、反艺术、反权威、反美学的恶作剧。但到了波普艺术时，这种艺术变成了一种新的艺术形式。从安迪·沃霍尔整齐排列的玛莉莲·梦露的头像和可口可乐瓶子，到法国的新现实主义艺术家塞萨尔把汽车废品压缩成方方正正的形状就可以看出，观念艺术已经被形式化了。

第二步就是，在全球化时代的观念艺术，包括装置艺术、行为艺术和影像艺术，已经变成了叙事性和表现性的艺术。此时的观念艺术，重新获得了传统形式主义甚至写实主义的功能，变成了可以叙事、可以抒情艺术作品，这是第二步变化。

第三步的变化在于，观念艺术完全走出了博物馆，艺术家变成了社会工作者，参与到社区建设和城市规划中来。甚至，最近我看到的一个例证是，一位德国女艺术家成立了一家研究机构，专为追溯 70 年前被德国纳粹掠夺的艺术品、书籍等等。丢失艺术品和获得艺术品的双方当事人，都可以在她这里登记，并通过法律手段进行追溯。当然，这些都是当事人的子孙辈了，但像这一类的事情，属于观念艺术的第三代了。

把当代艺术变成一种形式主义，变成一种叙事和抒情手段，包括这种社会工作的形式，我们统称为“后观念主义”。所以，每个人都可以想想，你的创作是不是在这样一种限制之中。

张子康 \_

观念艺术泛化了。

王端廷 \_

对，就是“泛观念”，这和“观念艺术”、“后观念艺术”有一些相近，“泛观念”、“软观念”都可以成为“后观念”，这在每个艺术家身上都有不同的表现。

其次，数字艺术、网络艺术和基因艺术成为了最具活力的创新成就。刚才讲的数字艺术、AI 技术在当代艺术创作中的应用，以及当代艺术在展陈方式上的改变，比如“沉浸式”艺术，这些都是在现代主义时期所没有的。

第三，艺术主题出现了转向，宗教信仰、文化冲突、种族身份、移民问题和生态环境成为当代艺术最关心的主题，这也是现代主义时期不太重要或没有艺术家关注的一些创作主题。

第四，当代艺术已经从视觉艺术变为“多觉艺术”。“多觉艺术”这个概念是我 10 年前发明的，以前我们把艺术叫做“视觉艺术”，但是现在的艺术不是“视觉艺术”了，它可以作用于你的听觉、嗅觉、味觉、触觉，所以我就把它称为“多觉艺术”。声、光、

电的创作手段在当代艺术中普遍使用，使得在场和互动成为了艺术接收和生效的必要条件。这都是当代艺术的一些新现象。

针对新的当代艺术创作和接收方式，法国策展人、批评家尼古拉布希欧在 1998 年写了《关系美学》一书，提出了“关系美学”这样一个新的美学理论，并对其进行了新的定义。（现在中国很多译著中，把他的名字译成尼古拉斯·博瑞奥德，这是因为不懂法语而出现的误译，法国人法语字母最后的辅音是不发音的，你要是跟法国人说尼古拉斯·博瑞奥德，他们会不知道是谁。）他说，艺术是在符号、形式、行动和物体的帮助下，与世界建立的关系的行为。他指出，当代艺术的最大特征是通过向观众提供某种服务和与其订立某种契约，亦或只是缓和与他们之间的关系，使社会互动交流变成一种审美的竞技场。在艺术参与中，这个活跃的部分就是通过交往和共处而产生的种种关系。关系美学理论强调关系——无论是作品与环境的关系、艺术家与观众的关系还是作品与观众的关系，这是当代艺术中的一个重要的理论。

第五，艺术的生产方式发生了改变，传统个体化创作被团队化的艺术生产方式所取代。在装置艺术、行为艺术、影像艺术和摄影艺术创作中，艺术家变成了编剧和导演，作品完全由助手完成，这在现代艺术中是没有的。毕加索一生创作了 3 万件作品，但是据我们所知，每一件作品都是他亲自创作的，而非由助手完成。在当代艺术时期，很多艺术家则只提供观念，作品由助手来完成，像是将作品概念交付给美术馆的布展团队，他们也会给你完成一样。这都是当代艺术所特有的一种创作现象。

第六，除了艺术家身份的转变和创作方式的更新等主体因素之外，围绕当代艺术的生效与价值实现，一个新的既庞大又严密的体系已经形成，这个体系决定着艺术家的等级和成败。什么意思呢？当代艺术有一种新的运行机制，这个里面最重要的就是策展制度和双年展模式，这也是两个比较突出的现象，我就不再具体解释了。

张子康 \_

这个讨论的话题就有点大了，可能时间会不够了。

王端廷 \_

对，我这里马上就结束了。全球化是人类社会发展史上最新的文明形态，它的历史并不长，人类对全球化的发展道路仍处在探索过程中。任何事物都有正、反两个方面的性质，30 多年的发展，全球化显示了它的积极作用，也暴露出了它的消极影响。全球化只能解决物质生活资料方面的生产和互通有无问题，并不能解决人类的道德和精神方面的问题。尽管普适主义者追求世界大同和人人平等，但在现实中种族矛盾和贫富差异并没有消除，反倒是全球化造成了更严重的财富不均，世界财富越来越多的集中在极少数跨国集团、科技巨头和权势人物手中。从社会政治和文明生态来看，全球化带来了两个截然相反的结果：一个是优质的全球化，即文明对野蛮的同化，这种情况通常发生在落后国家；另一种是劣质化的全球化，即野蛮对文明的侵蚀，这种情况往往发生在先进国家。今天的法国和德国，就是劣质全球化的例证。英国脱欧和以特朗普为代表的美国保守派的所思所想、所作所为，就是为了阻止全球化给本国带来的劣质化。今天，全球化已经到了一个需要反思、需要调整的历史关口，如何趋利避害让全球化引领人类社会的良性发展，是摆在人类面前的严峻课题。我说完了。



张子康 \_

王老师对当代艺术做了一个深度的分析与思考，谢谢王老师。我想，艺术家在创作上的思考可能和理论家是完全不一样的，理论家是处在一个美术史的思考当中，对当下的分析研究其实是从艺术家创作和思考中得出判断的。当然，艺术家有自己独特的视觉感受和想法，艺术家在创作时候的，很难界定他是什么流派。我接触了很多大艺术家，理论家在给予其观念艺术或其他评述的时候，他是根本不承认的。因为他可能受到了多方艺术的影响，作品是建立在自己对艺术创作和社会思考的系统里的。而理论家对他的评述，是从一个大的社会层面或美术史层面来看的，可能会看的更准。但从艺术家的思考中，在他推进艺术创作的过程中，比如说我们提出来“后观念”，大部分艺术家不会去想这个“后观念”是什么。他会去关注所有的艺术流派、所有的艺术家创作，但对社会的、身边的事物的关注点，所有艺术家都是不一样的，思考的系统也不一样。所以说，艺术一定是有其独特创造的。我们看到大艺术家们都会有自己的系统，做出自己的艺术史，这一点我觉得非常重要。

王端廷 \_

评论艺术家看似讨论的是别人，实际上说的是他自己。评论家依据艺术家来进行一种个人创造，有时是准确的，有时是不准确的，取决于评论家自己的眼界、学识。

隋建国 \_

王老师讲了他的艺术史，但其实艺术家也有自己的艺术史，就是我怎么看现实、怎么看历史，我才怎么展开我的工作。王老师刚才说的当代艺术，其实就是观念艺术的种种不同表现，但是在我看来，观念艺术已经成为今天我们所立足的一个基础——你作为一个当代艺术家，就非得站在这个台上表演不可。所以，正因为我们踩在这里，我们就可以忘了它的存在，可以不想它了。你就在这里表演，要让观众看你，总不能不停地指台子，让观众看着台子。所以，艺术家是把观念艺术放在这个位置的。

全球化我也觉得很有意思。全球化这个东西中国是沾了光的，中国艺术家也沾了光。为什么呢？资本主义本身的逐利心态，会导致生产力、生产技术向劳动力便宜的地方扩散。就如马克思所说，资本家是不愿将其利润用来购买机器，以更先进的设备来增加机械化和自动化的。因为机械化、自动化会让他的利润越来越低，因此最好的办法（按照剩余价值学说来看），机器不产生剩余价值，剩余价值产生在劳动力身上，而劳动力就是工人。今天看来，马克思的这个理论很是到位。欧美资本主义国家或公司企业，是不愿意向自动化转移的，于是将生产放到了亚洲四小龙国家，放到了中国。现在在中国的成本慢慢上来了，又往更低值的地方发展，而不愿意去更快、更高地投资与自动化，这才导致了这种全球化。生产技术下放的同时，中国又赶上了这一步，我觉得是这么来的。

宋 冬 \_

我想换一个主题讨论。刚才王端廷老师说的内容，我认为有一点是对在座的、尤其年轻艺术家有启发的。刚才谈到的观点里，有一句话我觉得挺有意思，说“观念艺术在今天已经进入形式主义”。我不知道大家怎么理解，在古希腊，曾有一个鼎盛的“希腊化时期”。什么是“希腊化时期”呢？其实就是把古希腊鼎盛时期的精华泛滥普及，这个与“形式主义”实则非常接近。用表达自己“观念”创作的艺术，这种“观念”虽然让人觉得很高级，但当其过分普及泛化之后，仍然会变成“形式主义”。“观念”

其是看不见的，而“形式”是看得见的，但当看不见的东西走入形式主义，有一句话形容这就叫“套路”。我觉得这是年轻艺术家特别要注意的。我总是提醒我自己，千万别落入到形式主义的泥坛里。

张子康 \_

今天讨论的课题比较大，所以按下半场的时间来说，现在已经超时了。我想这种讨论可能暂时也不会结束，所以我们下半场再接着讨论，上半场就到这里。

(二)

后疫情时代的艺术趋势

主持人：王端廷

嘉 宾：陈志光、段君、王春辰、殷双喜、杨卫

王春辰 \_ 论坛开幕主持人  
说实话，第一场的话题，不仅是在这个会场上，在其他场合也是讨论不完的。好在，我们还有第二场。第二场的题目是“后疫情时代的艺术趋势”，题目很大，希望大家简短说说自己的看法，谈谈自己的创作和近期感受。其实这段时间，感受特别强烈的不仅仅是交通隔断和地理上的终止，而是一种心理上的变化。另外提醒一下，之后的第三场将由段君主持，请到场的青年艺术家分别介绍自己的作品和想法。我想这才叫“浪潮”，后浪推前浪，一浪更比一浪强。

王端廷 \_  
谢谢主持人，我很荣幸能担任下半场的主持。下半场讨论的议题是“后疫情时代的艺术趋势”，这是一个现实的问题，同时也带有未来学的色彩，所以我们邀请了批评家和艺术家一起讨论。这个议题分为两场，我们在座的是第一场，之后年轻艺术家将围绕这个论题展开第二场讨论，陈述他们对未来的创作和理想。现在在台上的是这次展览的策展人王春辰、艺术家陈志光、著名批评家殷双喜、著名批评家杨卫、著名批评家段君。策展人王春辰先生在今天的开幕式上都没有获得发言的机会，这是我参加所有开幕式里最特殊的一个场景，所以现在首先把机会给王春辰先生。

王春辰 \_  
就像刚才我在开场时也讲到了，其实很多事情都有特殊性。因为疫情持续这么久了，它导致我们很多东西都在改变，而不只是去强调交通的阻断。比方说，文化之间的沟通性。因为疫情，国与国之间好像不存在了一样；包括我们原来所追求的艺术理念，还有刚才提到的“后景观”；其实你发现，当疫情来临的时候，一切好像突然都不存在了。最后，你会追求一种最真实的东西。去年最真实的流行语叫“活着”，但是对于艺术来讲，仅仅“活着”够不够？未来的艺术家，肯定还得面对这样的问题，而不是一种单纯的创作。当然，说到今年央美的毕业展，不算去年的线上展览的话（而且大部分作品是在之前创作的），这应该说是“后疫情以后的艺术”第一次亮相。应当说，各大美院这次展示疫情之后创作的毕业展，有一个突出的表现，那就是很多学生反馈说展览看起来很轻松，没那么有紧张感、负重感了。后疫情看起来应该是一个灾难性的，反而让人获得了轻松感，这是一种什么状况？我想可以大家谈一谈。

陈志光 \_  
我比较不善于表达，而且长期用的都是闽南语，普通话对我而言感觉语境有点怪，而且一直没怎么训练好，我只能谈谈对于自己作品的体会了。其实我是不太在乎别人怎么做的，为什么呢？我从小就是在福建读书长大，一直朝着自己的兴趣，做我自己喜欢的东西，不太关心别的艺术家用什么样的理论或者怎么来做。我也会看展览，但是

观看展览的整个过程，感觉好像特别容易忘记这个展览提出的问题。所以我的创作单纯就是做自己想做的事情，一直感觉自己也只能干这件事，谢谢。

王端廷 \_  
陈志光先生的发言非常朴实，这是一个艺术家真诚的面对自己、表达自己。我想这样的艺术，一定是真诚的，而且是有个性的。同时，我们不可避免的是社会的一个分子，是这个时代的一员。所以，他可能也会有社会性、会有时代性。陈志光先生的创作也体现了他口头表达中的这种性格，非常真诚。下面我们请殷双喜先生发言。

殷双喜 \_  
这个展览的题目里包含了一个强烈的时间概念——“世纪”。世纪是一个百年的概念，也就是说“百年浪潮”，但这是过去的百年还是新开始的百年？在我对这个展览的观察中，它给我的最重要的一个思考，就是关于“时间”的思考。

大概是前年（2019 年），乌镇做了一个主题为“时间开始了”的国际当代艺术展。我认为这个展览，表现了一个时间的中断——全球遭遇了巨大的“地震”。回看汶川地震纪念馆留下的那块钟表，将时间停留在那一刻。所以，现在有一种说法就是，“后新冠时代”，将 2020 年作为人类历史发展的一个时间节点，并试图将其固定在此。就如同过去，我们说 1919 年就是“五四运动”，1921 年就是中国共产党诞生。在历史的书写中，这些都成为了一个永恒的历史节点。我个人认为，2020 年将会成为人类历史书写的一个根本性节点，这个节点的到来就像地震一样，打断了我们原有的全部进程。这是在去年筹备，并且在今年展出的一场展览，是在这样一个时间节点上的展览，可以说，它具有一种对当代艺术指标性的意义。春辰策划的这个展览，在这个时间节点上有着艺术史、当代史的切片意义，它提供给我们以观察。

我个人觉得有些艺术家，比如说陈志光，参加这个展览的作品就是对以前一个持续的思考，没有做出特别大的改变。他所展出的那些要素和基础单元还是相对稳定的，只是组合有了些新的变化。但也有一些艺术家，因为这个时间节点而发生了巨大的思考和变化。在我看来，变与不变，根本上在于你的艺术的立足点，是对一些人类根本问题的思考，还只是对一些当下生活和日常现象的应激反应。我认为，做出这种应激性反应，是当代艺术的强项。当代艺术有很多戏剧性、新闻性的内容，就是说你缺什么我给你来什么，你没有什么我给你创造什么——当代艺术创造了艺术的消费，创造了艺术的时尚。这些年来，中国的当代艺术我参与的策划不多，但是观看不少。整体上来说，我个人感觉现在正处于退潮期，只有退潮的时候才会裸露出真实。水退去的时候才能看清楚河床，看清楚海床，看清楚我们的基底。当泡沫杂质一并退下去，露出的那些不是很好看的才是本质性、基础的东西。

能够在这样的情况下继续存在、坚持，并且站立起来的艺术家，他应该是像礁石一样，是属于那种基础性的、重要的、根本性的艺术家。它们与许多当代艺术中那一种泡沫型的、浪花型的艺术家，共同构成时代的艺术大潮，二者缺一不可。所以，我们的艺术家，特别是青年艺术家，在这个历史时代的关口，在退潮的时候，最好的方法就是思考、反思，积蓄力量，去迎接下一个潮流的到来。我对这个趋势表示期待。



此次展览我个人看到很多作品，都体现出艺术家对时间的思考。这个时间不仅仅是我们个人的时间（个人的时间是有限的，人生百年，生命的运行最多也只是 3.6 万天），还有整个地球的时间、宇宙的时间。在这里，我认为希腊馆值得特别注意。表面上看它不是特别新潮，展出了很多绘画作品，但是希腊艺术家的作品恰恰反映了这个国家、这个民族对人类哲学源头性的思考。希腊馆里面有很多空间、宇宙的生成、变化，有关于坐标的测量，还有由这种哲学发展出对时间的测量、对空间的测量，还包括能量的聚集和释放。今后，中国的艺术家能不能从中国的早期哲学对人生、对世界的根本思考出发，创作出这样一些具有根本性价值的艺术，这将会是我们当代艺术对未来艺术世界的一种贡献。举例几个青年艺术家，如蔡雅玲的《红海》，这里面应该有更多的风参与进来。如果只是静止的、垂直的悬垂，那么这就是一个固化的浪潮，应该有一种动力让它来形成一种变化。岳艳娜的作品是在《鲸鱼》的气息吞吐之间有一种生长，也有一种衰败。这里还包括韩国艺术家崔正化创作的那件开放与凋谢的莲花。至于说缪晓春的 360° 全景作品《重启》，其实他的作品相当稳定，他的图像和技术好多年前就这样了，这次是在规模上换了一种展示方式，从而有了更大的变化。缪晓春早年是学艺术史的，跟随邵先生读西方艺术史的研究生，所以他的作品里有强烈的对艺术史的反思和打捞，对艺术史的改编和挪用。那么，艺术史是什么？在他的作品中，那些永恒的建筑、图像和人物都会逐渐变为碎片，并借由影像的效果加速了这种衰退和破碎的过程，将千万年的变化瞬间实现，让我们感受到一种时间的浓缩。所以，在我看来，缪晓春就是想通过艺术史图像来寻找我们日常生活中浓缩和破碎的时间。我还是建议大家在观看的时候，注意到这种艺术对时间的观察，艺术家对时间的观察、认知和表达。这个时间有大的宇宙单位，比如像光年，也有小的瞬间，比如咱们说的那种“秒杀”。通过这个展览我们能意识到，当代艺术家今后会越来越多的从一种社会性的反应——就像我们说“针刺”，蜜蜂蜇了你以后一种本能反应——转向于一些更为深沉的对我们人类生存状态的反思。

王端廷 \_

殷双喜先生对我们展览主题的两个关键词“世纪”、“浪潮”作了非常到位的阐释。为什么这个展览展出的时间是 2021 年，但是展览名称仍然沿用“2020”？他说，“2020”应该作为一个划世纪的年份，因为 2020 年全球发生了新冠疫情。人类发生大瘟疫这不是第一次，1918 年的西班牙流感，1347-1353 年中世纪的黑死病，这都是人类历史上大规模的瘟疫，但是似乎都没有这次的规模之大。这次新冠疫情之所以规模如此大，传遍了世界的每一个角落，也是因为全球化——全球化既能传播文明，全球化也能传播瘟疫。所以，这是 2020 年带给我们的一次反思全球化的机会。全球化之前的那些规则，产生的那些人类文明的成果，包括艺术成果，突然一下就中断了，好像那个规则下的艺术浪潮已经退潮了。在后疫情时代，我们对全球化进行反思，对我们 2020 年以前的文化进行重新认识，并进入新的文化时期、新的历史时期。这对于年轻的艺术家来说，可能是一次机遇。殷双喜先生特别点评了这次参展艺术家的作品，他们创作的策略、表达方式的一些具体的细节，我觉得他的发言对于这个展览主题、内涵的阐释都特别精准到位。如果能够将其吸收到展览的画册里，将会有利于这次展览的学术性提升。下面我们请批评家杨卫先生发言。

杨 卫 \_

我觉得这个展览非常有意义，而且配合一个学术论坛，论坛实际上是对展览的梳理和引发一个新的话题。非常同意殷老师刚才说的“退潮”，如果说人类史是一个波浪型的进行时态的话，艺术也是如此，由这种浪花不断地往前推进。

总体来看，其实在整个当代艺术中，今天是处在一个低谷期的。80、90 年代，因为是一个朦胧、模糊的时候，反而每个人施展的空间更加充分。现在，当代艺术正逐渐体制化，体制化后便形成了许多条条框框的概念或东西。有时候，概念在某种意义上已经先行了，已经有了一些标准，这时候对我们推进下一步工作是有一定难度的。加上疫情这样一个特殊的状况，包括刚才说到新的世界格局的形成，我相信会对我们的艺术产生很重要的影响。

之前有两个议题是我非常感兴趣的：一个是上半场说到的，“观念艺术之后”或者“后观念艺术”是什么？；另一个是，刚才春辰说到毕业展的事情，我也很关注现在这些年轻人，尤其是毕业展里面呈现的这些作品的艺术形态。我发现一个非常有意思的现象，为什么面对这么重大的问题反而人们变得轻松了？我觉得可能是一种无奈，因为年轻人无论是面对我们今天的社会形态，还是在他本专业领域的推进方面，都很艰难，相对 80、90 年代来说，难度更大。所以他有一种无奈，把这种无奈呈现出来可能会很有意思。这一点使我想到 90 年代出现的玩世现实主义和政治波普，那其实是有强烈针对性的，是一种积极的无奈。那么，今天很多作品我看到的无奈，一开始呈现出来的就是一种乏力感，但这种乏力感又通过科技手段或者新的手段转换而出，呈现出了一种新的面貌。这可能是现在年轻一代艺术家中的一个新现象，我隐隐约约感觉到有这样一个趋势。虽然我们还正在疫情时代当中，真正疫情之后会怎样我们也不知道，但是大家都在推进，包括这个展览，我想可能将构成后疫情时代的一些形态。

另外，隋老师从开始就说到的“观念之后”或者“后观念艺术”，是什么呢？这很难准确去描述它，但我想艺术无非是由两种构成：一个是将哲学引入并对其进行观念化，一个是对情感的丰满和填充。我相信任何时代都离不开这两者，只不过在某些时代会此消彼涨，需要更强调观念化的时候，太强调情感表达的、过于生命冲动的艺术就会相对弱化一些；有时可能又需要这种生命的张力，比方说现在行为艺术的失落，失落的原因有很多，不光是行为艺术家的失落，也有语境的原因，我们的体制可能不允许、或者不希望看到更多这样的作品。但我相信还是有力量的，还是有一些行为艺术、或一些跃出体制外的艺术，它会对体制构成冲击，形成一种新的张力来推进艺术的可能性。所以，尽管在后疫情时代这样一个新的语境下，但我相信，还是那几个因素，推动着这种艺术的方式或者艺术构成的张力。但是，我自己还有一个焦虑，现在看到越来越多的展览精致化、新学院化，这可能是现在展览将要面对的一个新的问题。我说的这个“新学院化”就是标准化，是手段、材料和观念的标准化。如何在这里面破局，重新往前迈出一小步，哪怕是半步，或许就是“后观念艺术”的可能性了。否则，我们会被新的观念艺术所遮蔽，我们很多的生命内容，很多细微的情感，很多日常性的经验，将越来越在作品里被悬置起来了，这是我的一种焦虑。现在很多新的作品中，这方面的内容让我没有那么满足，不像 10、20 年前看到一些作品的激动。有时候这种激动，是因为它的情感与我有联系、有沟通，或者直接撞击到我的某根神经，但现在这些标准模式下的作品，这方面的内容稍显欠缺了。这是我一个整体的感觉，不光是这个展览，很多展览看过之后都有这方面的困惑。所以，我也很希望“后疫情时代”，不光在观念上能产生一些推进，在情感的表达、生命内容的彰显方面，也能有



一种内容的拓展。人类，无非就是通过语言描述情感，或者通过语言把自己的思想表达出来。这种语言的拓展，其实也是情感的抵达、生命的抵达。我相信，这几个标准始终都是存在的，所以也很希望能通过这样一些大型展览，给这些非常细微的情感一定的空间，甚至是私密的空间，使它有绽放或者彰显的可能性。这是我的一个期待吧。

王端廷 \_

杨卫先生的发言非常好。他结合这个展览，从对中国当代艺术的整体考察，谈到了自己对当代艺术的一个认识。他提到，当代艺术已经开始出现了精致化和新学院化的倾向。现在的年轻艺术家运用新的手段（包括观念主义手段）非常熟练，但是作品可能缺少深刻的内涵，这是我们需要警惕的。不过在中国，这个事情往往非常复杂。其实，多年以来，中国的 80 后、90 后出现了一种倾向，我将其称之为“微现实主义”，它表现的是一种微观叙事、个人叙事和日常叙事。这种叙事发生到今天，出现了一个新的现象——最近网络一个热词大家都知道，叫“躺平”，就是非常无奈和绝望。因为不是你说你想表达就能表达的，你不被允许表达，你的表达不被呈现。所以这也是这一批年轻人，包括艺术家共同面临的一个社会问题。在全球化时代，有的东西跟全世界其他国家遇到的问题是一样的，但在有些事情是中国独有的。

我们知道，中国当代艺术的现状，其实也是在国际和国内的夹缝中形成的这样一种局面。所以，我们也很能理解这样一种现实存在的合理性及其成因。但是，艺术需要表达我们的一种生命意志，需要摆脱现实对我们的约束，创造属于自己、属于这个时代的艺术。那我们下面有请段君先生发言。

段 君 \_

各位朋友好。我想谈谈这个主题相关的发展趋势，即关于艺术家工作室会不会消失，或者它的功能会不会发生转变的问题。这个起因是最近参加王春辰组织的几场活动，包括今天的展览，以及上次在银川当代美术馆组织的“中国装置新一代”展览上，我看到了大量的、我愿称之为“项目”的作品。它区别于工作室作品，当项目作品的出现成为一个主导性趋势，甚至我更希望在展览中看到这种项目作品的时候，在这种情况下我认为，今后艺术家工作室存在的必要性，或者它的功能是不是应该发生转变？这与我们刚才提到的观念艺术，我觉得有很直接的关系。这里的前提就在于，中国项目作品的出现基本上是在近十年，随着展览模式的更新和变化，项目作品在替代空间、美术馆甚至私人定制作品的大量出现后开始涌现。但是，西方项目作品其实出现比较早，发生在上世纪 60 年代的光电艺术阶段。当时，西方出现了一个所谓的批判艺术自律的浪潮，工作室创作的作品属于一种自发性的、自我系统的完善，或者叫自我研究，属于自律的创作体系。而 60 年代的时候，对于涉及到关于作品和展场之间的关系的，关于作品在特定的场域或者特定位置、作品制作产生的过程或者行动本身，艺术家思考能够给这个作品本身施加的变化在哪（就像哈罗德·泽曼所说的“当态度变为形式”），我觉得这个时候促成了观念艺术的诞生。

到今天，当项目作品越来越多的时候，我想我们可以考虑一下，文艺复兴时期比较有代表性的鲁本斯等艺术家的工作室、画室，它存在的功能是什么？对于今天来说，我参观了那么多艺术家工作室，或许可以分为好多种：原来是用作作品的展示，即工作

室如果有 1000 平米，可能会拿出 500 平米，把所谓的自律的一些作品，代表艺术家系统的作品进行一个展示。这是一种传统的功能；第二，工作室可能会存放一些材料，或者存放一些半成品。在观念艺术主导的地方工作，也是在去刺激观念。这个时候，工作室就应该转变它的功能，它不是制作作品的地方，还应该是一个观念的孵化器，是刺激你的地方。比如说，传统的工作室有朋友来了，会喝喝茶、谈谈艺术或者聊聊生活中其他的東西。而艺术家为什么要有工作室，就是想把他与居住生活的环境隔离开来，能够给自己一个工作的场域和氛围。所以，我记得策展人泽曼说，他不希望在生活中看到作品，其实这个概念，跟宋冬老师在艺术与生活之间创作的观念还是不一样的。他只是说，他不希望在一个放松的生活当中去看到紧张的创作，但他喜欢有强度的作品。这个强度是基于对材料的热情，或者是专注度，这个是工作室的功能。

当今时代，大量艺术家长期在外面工作，比如在海花岛做半个月甚至是半年、一年的驻地创作，这个时候他其实完全可以脱离工作室了。对于这个问题的思考，现在我的答案是，我认为工作室不会消失，只不过工作室的功能发生了转变，我们可以称之为“后工作室”。它可以一定程度保留工作室，去展示曾经艺术家自我系统的作品；也可以将工作室的作品转化为项目作品；更重要的是，它还是观念的孵化器。这个时候，我也非常同意刚才杨卫老师提到的关于“观念”的问题。就像“工作室”和“后工作室”的概念一样，在我看来，“观念”不是一个简单的哲学系统，观念是一个人对于哲学、社会、政治、经济，同时还包括对艺术本身的认知系统，是一个理性的认知系统。刚才也说到关于艺术家的情感，这个情感里面也可能分很多层，比如我认为还有关于生命的冲动、关于身体的瞬间感知、关于情趣的瞬间的爆发，这都属于对观念进行补充或者超越后，才形成的一个“后观念”。所以，“后观念”它一定还是观念，这也是为什么隋建国老师说他还是一个观念艺术家。同时，当观念成为一种潮流或者浪潮的时候，肯定要警惕这种所谓的潮流，并对它进行一些质疑。这才是当代艺术真正的核心，我总觉得，当代艺术的起点就是笛卡尔的“我思固我在”，是一个怀疑主义的系统。当然，这是春辰的展览整体上给我的一些考虑，有关“后工作室”和“工作室”的概念。

最后，我想谈一点我的看法。因为刚才殷双喜老师特别赞同希腊馆，老实说我特别喜欢殷双喜老师，从来没有反对过他的意见，我今天想反驳一点点我的感受——这不是一个理性认知的系统。看了整个希腊馆之后，我确实没有任何的感觉。我出门的时候，记得展望老师还问了，说你觉得怎么样？我说，我对这个展览毫无感觉。原因在于，我能感受到整个展览对于希腊哲学整体氛围的一种传达，但是我没有感觉，它的作品本身确实没有温度。或者，用展望老师的话说，就是“人性，或者人的气息太少了”。没有让我们直接去感受，或许是它转换的手法用的比较多一些。但是我个人觉得，其实在全球化的这样一个前景之下，我对于中国当代艺术还是非常看好的，我觉得中国当代艺术的质量还是非常高的。有很多地方，比如说像欧洲（当然不包括德国，生活确实比较缓慢），或者像韩国，我去看过他们的一些作品，我觉得他们的作品缺乏一种强度，他们没有传达有关当今时代的一些强烈的社会变化。当然，这可能是长期以来，我们或者我个人对于变化强度比较大的一些作品比较有感觉。今天希腊馆的作品，可能是策展人选择的这样一个主题，限制了整个希腊当代艺术给我的一种冲击感，因为我们没有去希腊看过，我想可能是这样的。段君的发言中谈了一个“后工作室”的概念，其实这也是“后观念主义”一个新的生产方式的表现。就是说，传统的架上绘画都是在工作室内部完成的，但实际上，从观念主义出现



之后，比如装置艺术、大地艺术、行为艺术等出现之后，艺术家的创作就不在工作室了。例如克里斯托的“大地艺术”，他最多就是在工作室画一个草稿，平时都是在现场完成的。当代艺术，一个典型的特点就是根据现场进行创作，进而完成其作品，甚至于就地取材，这些都是当代艺术一种新的生产方式。他还谈到了对希腊馆展览的观感，当然我觉得，希腊馆之所以是这样一个局面，首先还是和策展人的策展理念有关。西方艺术实际上是丰富多彩的，但西方展览完全是策展人的展览，每个策展人根据不同的观念会设计、策划出不同的展览。这个展览某种意义上，代表了希腊的一种民族特色和民族精神——希腊自古以来就是理性主义思维方式、科学主义的发源地，所以这个展览也很好的体现了希腊民族的文化特征。

当然我相信，这并不能代表希腊当代艺术的全貌。但从某种意义上来说，这又反映了一个问题：西方文明国家，没有艰巨的社会矛盾可以供所谓的创作灵感来源。不像中国的社会，已经高度民主化、高度秩序化了，很能产生一种让观众需要的、令人血脉贲张的作品。这种在西方都比较少，如果能关心的话，也会关注它国家之外的，比如说第三世界、非洲、叙利亚等地方，本国里很少有这种让他们从社会现实里得到当代艺术创作灵感的机会。

至于工作室的情况，其实在意大利有一个艺术家叫毛里齐奥·卡特兰 (Maurizio Cattelan)，他就说他的工作室就是他的大脑，他没有工作室，他所有的艺术观念都来自于他的脑，他的创作手段就是电脑。还有就是电话，他如果有了一个想法，就给他的助手打电话，让助手去找材料来实现这个作品。这是当代艺术的一个新的创作手段，在中国的当代艺术界，包括这次展览里也体现的非常充分。在这一点上，我们跟国际当代艺术是同步的。我们下半场的上半段就结束了，下半场有请青年艺术家上台，请段君来主持。

殷双喜 \_ 我可以回应一下段君的话吗？

王端廷 \_ 好。

殷双喜 \_ 我不是要与他争论，但是我觉得我们现在的学术论坛缺的就是这样一种讨论，基本上是各自表态。所以，刚才段君提出的希腊馆评价跟我不一样，我非常认同，而且觉得他有他的道理。只不过，我还想指出一些这里不同的角度，就是说希腊馆猛的一看很平淡不过瘾。这里有一个技术问题就是，希腊艺术家无法像中国的艺术家一样，在这现场工作 1、2 个月，而且材料基本上要什么、有什么。从希腊海运过来的作品，都是现成的作品或是小件的绘画。但是，就像咱们说的抽烟喝酒，烈度酒喝多了以后，视觉上的强度要求会很强烈。我个人觉得，这些很平淡的、看着不起眼的东西，耐心看进去以后，会有一些值得我们讨论的内容。自 90 年代以来，中国当代艺术在比狠斗勇、在体量上、在使用材料的夸张程度上，都是全球第一。90 年代中国的当代艺术曾为死婴抽血，连国外艺术家都说中国人狠，你们狠，算你狠。我们在这个方面绝对全球领先。但我刚才说，我希望有一波退潮，因为这样持续的兴奋是不可能长久的。只有退潮的时候静下来，才能够安心的看一看，看看这河床和海床底下的东西，它们一直很平静的，似乎与我们没

有太大关系。但是，这才是决定海洋的洋流走向的一些东西。我希望中国当代艺术家，特别是青年艺术家，就像福柯的“知识考古学”一样，更多地从历史深处去打捞、去反思。就表现手段、方式、能力而言，中国当代艺术家有很多都很优秀，这方面我也有信心。但是，我也不是为希腊馆或是为我的观点辩护。他说的是有道理的，这个馆如果你进去看，没太多可看的東西，他们思考的问题似乎也不是当下特别紧迫的问题。我想说这些，是想跟他有一些讨论。

比方说奥运会的开幕式，我到现在还是认为，希腊的奥运会开幕式比我们好多了。我不知道各位有什么看法。我们的开幕式五彩缤纷，什么样的高科技、什么样的内容都有，但是看完一片热闹过后，脑子里却没留下什么。希腊的奥运开幕式有文化、有历史，用废旧体育器材制造出来的东西做开幕式，我们是从来不会这么想的。而这一次日本奥运会，制作金银铜奖牌所用的金属，也是从国民捐赠的废手机里提炼出来的。就这一点而言，它们在观念上就比我们要先进很多，是一个全球物质的合理回收。而我们却在与澳大利亚的交锋后，才想起来进口废钢铁。

王端廷 \_ 我觉得有讨论的交锋就会有质量，我也同意殷双喜先生的观点。在希腊馆的作品中，它的沉静、理性和科学精神是我们中国人所没有的。从这个意义上，它是值得我们学习的。我们过多的流于热闹、浮华，可能不是我们生命的前仆，也不是我们艺术的前仆。希腊馆某种意义上平衡了中国当代艺术的浮躁之气吧。

王春辰 \_ 刚才开场时的第四个问题，中国的艺术要不要有一种哲学化的趋向？其实，哲学化不是说贴标签，它是更深入的一种慢、思考、表现。它不是在视觉上给你带来什么，虽然这两个方面我们都需要，包括我们需要强烈的，我也赞成。因为我们多次来到这个馆，能感觉到看一次还不够，要多看几次发现问题，就像品茶一样。视觉的东西我们也需要，中国就是一个巨大的景观社会，肯定也需要这种更大的景观才能对抗它。

段 君 \_ 我补充一点。说到希腊馆的展览，它更像是一个工作室完成的作品，因为希腊艺术家没来现场，作品是平移过来实现的，并没有艺术家针对这个现场来制作。刚才又说到一个很重要的观点，艺术要不要哲学化或者观念化？这个命题其实一直都存在，当然整体上来说，我们无法预示或要求艺术整个走向哲学化，但它肯定有哲学化的一部分，或者有一部分艺术家是往那个方向去尝试的。目前就这个展览来说，肯定是偏向于哲学化的。可能换另一个展览，另一个语境，它更强调的便是另一种生命的冲动、情感的表达了。实际上，这还是策展人的一个观念。当然，抛出这个问题就非常有意思，要不要哲学化？肯定是要，而且是要有深度的。正如刚才以希腊为例，要进入到哲学的深层次去思考这些生命和情感的问题，因为情感和生命，也需要哲学化的转换才有意义。否则的话，可能太简单了，层次不够。从这个意义上来说，我觉得是相辅相成的。这是一个千古以来的命题，只能说策展人或者批评家在选择的时候，倾向于往哪方面去拓展。

王端廷 \_ 好，在犹未尽的状态下，我们结束这一场的讨论。

(三)

青年艺术家的在地创作

主持人：段君

嘉 宾：蔡雅玲、李琳琳、李苑琛、岳艳娜

段 君 \_ 请参展的青年艺术家坐下来谈一谈。刚才，特别是第一场，几位大咖之间有很多理论上的交锋。但其实我跟他们年龄差不多，所以希望年轻人也能够更活跃一些。其实，我有一个提议，我记得英国策展人保罗·奥尼尔编了一本册子叫《策展话题》，这本书收录的是一些策展人对于他人的展览评价，而不是对本人策展的评价。他说，艺术界已经习惯了策展人或艺术家，对自己的展览或者作品喋喋不休地论述。所以，其实我希望，今天能够听到四位艺术家互相之间的评价，你觉得谁的作品最好，谁的作品最差？好的理由和差的理由，在哪里？我们年轻人的讨论，可不可以稍微激烈一点。当然，这是我的一个期待，如果你不想这样，就说说自己的作品也可以。

李苑琛 \_ 我的作品，在 7 号馆门口的一棵大榕树上，我给那棵树装了将近两千块镜子——镜面亚克力材质，很轻，跟树叶的重量差不多。所以，有风的时候，它会来回摆动。在这个地方做这件作品，考虑的是海南岛的气候环境，风和日丽的时候比较多，阳光充足，微风也充足。但是，这件作品主要运用的是阳光与太阳之间的反射关系，就得尊重太阳在日出日落时的时间。所以，这个作品最好看的时间，是早上太阳刚升起来的时候（也就是 9、10 点以前），以及 4、5 点以后，太阳的高度比较低，与树上挂的镜子所形成的反射的角度，刚好是人可以高频率的看到镜子的反射。然后现在刚好是快中午了，所以看不太出来了。实际上，这件作品我最早做的时候是 7、8 年前，也在不同的树上挂过这样的镜子。可能是因为重复地做这样的作品，所以在做这件作品的过程中，我自己也有一个好奇的问题，一会儿可以问问大家：往树上挂镜子这件事，是我一个故意的行为，但是我却期待风、镜子、阳光能偶尔的重合，我是去期待那个结果的。

段 君 \_ 时间有限，我就先不一一回应了，最后再简要总结一下。看看谁想先谈谈。

岳艳娜 \_ 李苑琛的作品我其实一直很期待，因为时间太紧了，可能没有看到，他说一会儿要带我去看。我觉得，其实每个人都是一个个体，我们跟世界的接触是通过身体的，只有身体的那种感知是真实的。所以，我很希望去他的作品面前，去看当时的那种感觉，可能那才是一个最真实的效果。我的作品，其实是出于海南的“鲸鱼搁浅”事件，因为海洋的污染等因素，会促成一些鲸鱼的搁浅。背后的这些东西，我觉得很有意思，而且是值得去思考的。当时我在网上看了这些心里特别难受，所以我就想去做这件作品。当时创作的时候我想的是，如果要是到场的话，这个事件我感觉可能会更难受。我看每个到现场的人，有的居民会割去鲸肉喂狗，有的可能会同情，有人觉得这只是一个食物，为什么？

面对这个东西的时候，他的感觉不一样。当人来到这个作品面前时，它会从死亡转为鲜活，你看到的是一个生命体，当人离去时，它又慢慢的扁下去，变成一个鱼皮的样子。殷老师也感觉到了，它是一种生命，是一种呼吸，但可能每个人的感觉都不一样。如果你是通过一个图片去看这件作品，可能没有这个感觉，所以我很强调这个在场的剧场性。通过个人的感觉，你的身体与现场的一种现象结合在一起，同时发生，这就是我想要表达的东西。但是，每个个体是不一样的，每个人的感觉是不一样的，有人会问我，你这个台子为什么要设那么高？一是技术问题，二是我想表现一种祭祀感，你要去仰望它，看看这个生命体的存在或不存在，以及你到场或不在场。如果当时，你在戈壁滩看到一条鲸鱼，看到它被慢慢腐蚀的时候，你的可知与不可知，是通过我们本人的这种肉体去感受的。所以，我觉得“后观念”可能就是一种知觉的再现吧。我的导师是隋老师，他有时候会告诉我，作品是怎么去做的？就是在你的生活中，去发现不平常的东西。其实这些东西，包括李苑琛提到太阳的照射、挂镜子的这些树，它本身就是存在的。关键在于，你怎么去发现它，怎么去表现它。我们的作品如果拍成照片，它便只是一个片段，但我觉得真正需要的是在场感，需要同时发生。有时候你到场感知到的视觉、听觉、触觉，包括空调的冷热感，所有东西都属于一种艺术作品，我觉得是我们需要去探讨的。

蔡雅玲 \_

我其实想谈一下我这次创作的一点遗憾和启发。王老师当时邀请我为这个空间做一件装置作品的时候，对我来说，其实是一个特别大的机会。因为难得有这么大的空间和材料资金，支持我去实现一个想法，当时还不知道这个展览的名称是“浪潮”。我来到实地考察的时候，看到了与我想象中不一样的海，就像展望老师和李琳琳说的一样，这周围的海特别平静，“静海”——就像假的海样一样。所以，我想做一个汹涌的“浪潮”，但是我想做的浪潮，它并不是海，而是人，这是我当时的第一个念头。我希望做一片红色的浪潮，让人能够冲进去，进入到这片浪潮中，每一个进去的人，同时也会成为别人看到的一个景观。人在这个装置中特别渺小。作品在具体实施的时候，其实是非常费劲的，我邀请了 7、8 名女工跟我一起工作了大概一个多月的时间，一共有七千多根珠帘。最后布展的时候也非常费劲，因为需要一根根地去挂，在这个过程中，我慢慢体会到了人的力量。这些女工和布展的工人，每个人辛勤地工作，却在其中又显得那么渺小。最后，才形成了这么一个 7 米 × 10 米的装置。很可惜的是，当布置完了之后，我发现上面的铁丝因为太长了，所以只要人走进去，它们就会绞到一起，最后无奈变成了一个静止的装置。这与我最初想要的人能够冲进去，与这片海发生关系，让周围的人看到这种汹涌的变化的想法不一样，产生了一个奇怪的遗憾。不过艺术创作也是很有意思的，在旁边的工业通风吹起来的时候，这片看似宁静的红海慢慢有一些涟漪在波动。有点像是海洋中的暗涌现象，这是我最开始没有想到的。其实这对我来说也是一个启发，等再有机会创作的时候，可能这种自然的风，或者空调的风去吹动细微的动感，也是一个很有意思的现象。同时，回到青年艺术家的创作来说，我希望在以后的创作中，能够有更多的机会实现这样的装置，把我们的想法更大胆地去表现出来，让它不光是有暗涌，同时还有更汹涌的浪潮。其实这也是我们这一代年轻艺术家希望能够做到，或者说作为艺术家能够希望在未来为中国的艺术去做的事情。

李琳琳 \_

我的作品是紧挨着蔡雅玲和岳艳娜的，作品名字叫《断层与构造》。它其实是在模拟自然的地质构造，有地裂、地嵌，有湖面，还想做成有悬崖、断层等等。作品前面部分用的是钢化玻璃，钢化玻璃上面贴上蓝色的车膜，象征着湖水的感觉；空中飞着一群鸽子，状态



是想让它有一种飞翔成群的，像鸟浪一样的状态；在地表下边，把一层一层的岩石置换成五花肉，其实就是想让整个作品有一种生命感。对于我来说，这两年一直在做大体量的作品，也一直在海花岛这边进行现场制作，有一部分材料是从工作室带过来的，一部分材料是在网上买的，还有一部分材料是在海花岛当地和附近的五金店买的。整个布展的过程花了半个多月，我和工人在这一块儿来做。对我来说，我现在觉得，做艺术其实是个人的事情。刚才展望老师、宋冬老师，还有王端廷老师说到后现代、观念和样式主义。其实我一开始在上学的时候，不是特别重视作品的名称。有次展望老师说，你的作品为什么起这个名字？所以后来我一直在考虑，包括作品的名字、作品的形式，也就是说，我们看到的作品的样子、作品的载体，包括我们所想要传达的想法、观念。我现在认为，这些都是特别重要的，但它其实都是我个人的事情。其实我更希望，我的作品能有一种人的参与感，一种视觉上夸张的张力。今天在展场上看到一组国外艺术家的作品，我还挺喜欢的，叫费德里科·索尔米，好像是耶鲁大学的客座教授，曾获得过古根海姆美术馆的奖。他的作品对我很有启发，他在表达一个观念的时候，把他的形式（别管是影象还是什么形式），处理的有一种艺术的美感，用逐格手绘做了一个动画，来表达他的批判性，一种对社会的批判或是感叹的感觉。

还有一个是，我是一名女性，而且我们三位都是妈妈。刚才段君老师说到工作室的事情，对于我来说今年有点特别的是，我最近把工作室改造了，扔了好多东西。以前我的工作室像车间，像库房一样，里面没有什么作品。但现在，我把工作室变成了展厅。因为最近这两年，我做的很多的作品，是在电脑上或是手绘完成后，直接把作品用到的材料、花费的时间、需要的人工都计算出来，工程测量后再到现场创作，在现场想一些即兴发挥的东西。我觉得，现在工作室的这种状态，其实是一种被动式的。因为我的工作室在后沙峪，北京的五环之内，不让喷漆、电焊，甚至是丙烯材料都是不让使用的。我还在交着房租，房租也比较贵，那就干脆做成展厅好了，自己还可以做一些小东西。我感觉，现在艺术家工作室的状态，可能是被动式的、被驱赶式的。之后，可能要在北京六环以外找工作室了。对于我来说，有两个孩子后这种生活的压力，包括疫情后我的感受是，我看到了身边的世故，所以特别希望通过做大体量作品，带动周围的经济，希望把好的师傅留在身边，能够在经济最艰难的时候，为他们提供一个支撑生存的工资。我也很努力的在找项目，介于商业和艺术之间的，希望能够在商业上多挣一些钱，让工作室能有一个良性的循环。谢谢大家。

段 君 \_ 谢谢李苑琛、岳艳娜、蔡雅玲、李琳琳，谢谢四位。我简要的总结一下，最后交给主持人。总结两点：第一，对他们提出批评。因为我的愿望落空了，我希望他们之间能够互相谈论。其实谈话代表人的思维惯性，如果还是习惯于谈论自己，其实代表着我们年轻的一代，还是习惯于呆在自己的舒适区域，不愿意去陌生的、不安全的、没有把握的领域去尝试。

第二，从刚才谈话中他们的思维里面，可以看到，相比大咖级艺术家或者更经典一代艺术家，我觉得年轻一代，更加的看重他们个人的感知。甚至从感知的方面去触发、去创作作品，力图让观念更加深入一些，或者更细化一些。但缺陷就在于，还是没有太深入到一个比较理想化的观念的具体区分。总体上说，他们是属于“后观念”的，但还是在观念艺术的范畴里面。这我们刚才讨论的概念，我就说这两点，下面交给主持人。

王春辰 \_ 感谢今天参加论坛的各位艺术家、批评家、青年策展人，也包括我们的媒体朋友们。都是不远万里赶到海花岛来，昨天飞机还晚点，确实不容易。其实海花岛是一个梦幻之地，它的英文是“Ocean Flower Island”。在这梦幻之地本身并不产生艺术，所有的艺术都是外来的，但是在未来，这个地方也许会有在这里发生的艺术。我们知道，艺术生产与人的生存有关，这是一个旅游、度假之岛，周边住的大部分也都是退休的人，不是一个有很多艺术家留下来的地方。所以这里的未来将会如何？是不是能够更加聚集来自于世界各地的艺术，以产生一种奇幻的效应？然后，在这种效应中，让对艺术感兴趣的人沉淀一下，反思一下？其实，刚才的论坛大家涉及的内容非常多，甚至有一些话题是在北京也很少去讨论的。如果说这些讨论，能够进一步刺激我们，促进艺术家进行不断的创作，像隋建国、展望、宋冬、陈志光等等，将会是一个很好的结果。

今天还有很多没有到场的艺术家，因为他们有其他要忙的事情，但也是对这个展览表达了高度的关注和热情。说到这样一个海花岛，首先就调动了大家的兴趣，我相信这足以说明，中国是一个充满奇异的世界。虽然有疫情，但是疫情不足以阻挡今天的中国人，艺术家们还要继续做下去，要不断地创造。尽管我们不敢设想这是什么样的艺术，什么样的未来，但至少不能停下来。通过这个展览，通过这种“浪潮”的象征性意向，让我们不断往前走。虽然说浪潮有涨有退，但退潮后必然还回继续往前涌出新的浪潮。这也表达我们和未来的关系，实际上，就是一个时间的概念——面向未来，也祝愿我们在座的诸位艺术先行者！隋老师肯定是先行者，虽然先于青年人多几年，但是也一直在创作，我们期待隋老师后面的创作，也请隋老师再发表一下意见。

隋建国 \_ 其实这个展览在海花岛整个旅游项目里面，处于一个什么样的位置和状态？应该让张馆长说一说。

王春辰 \_ 张子康馆长可以简单讲述一下。其实我们议题一开始设定的是，讨论一些这个展览和 21 世纪文旅的新兴形态如何产生的观点。

张子康 \_ 我稍微讲一下。整个恒大童世界集团，是一个注重文旅结合的项目。就像今天总裁讲到，三大乐园是其主打的项目。但是，我们也考察了各种国内的文旅项目，包括国际上像大家都熟悉的迪士尼、环球影城等等。我们会发现一个显著的问题，它们的文化或者 IP，都是一种很外在的表达，我们其实是想找到一些能够深层沉淀的、有文化高度的一种体现。所以，这样一个文旅的地块或者项目，如何提升它的差异化，如何让它在老百姓心中留下一个特殊的记忆符号？我们想到的是博物馆还有美术馆。希望通过博物馆这样的内容和形式，去更好地引领那些原本只是来到岛上度假休闲，满足一些日常基本需求的人。引领他们进入一些更深层次的，比如文化上的陶冶，或者精神上的放松和乐趣，而不仅仅限于身体上的放松或享乐。这是我们可能会要优先考虑到，或者未来发展的一个重要的目标。

当然在前期，受制于客观条件的影响，肯定还是要满足或者是希望能够把更多的亲子家庭，把从来没有走进过博物馆或者美术馆的群体，带入到我们的展览里来，让他们也成为参与展览、接受展览的一份子。但是在未来我们想的是，不仅有岛上既有的文旅的观众，还希

望能够把全球、全世界共同爱好文艺的群体，吸引到我们的海花岛来。反过来，将他们引入并成为三大乐园的游玩群体，我们更希望做这样的一个融合和尝试。所以，这是现在希望能够把博物馆和文旅项目结合的一个初衷，也是未来发展的一个目标。

王春辰\_ 是这样，因为海花岛整个对外开放，应该是 2021 年底。但是博物馆由于受到了各方面的关注和重视，所以在今年年初，就已经开始试运营了。现在是展览的正式开幕，但是可以说，大家来到海花岛，除了住酒店、用餐、泡温泉之外，能够参与到的最重要的活动，就是来看展览。就现在岛上已经开放的业态来看，博物馆是独一无二的，而且是必需要来的一个地方。当然，像我们做博物馆，一方面是藏品如何被展示、被研究，被以教育的形式传播出去。这是每一个博物馆人应该做的，可能跟各位艺术家和策展人的任务是不太一样的。所以，除了有专业的展览维护的同事之外，这边更多的是在教育和研发，这一块儿的工作人员会非常多。目前我们针对分层、分众的，不同客群的课程的设计，比如说在希腊馆，有一个探讨宇宙的区块，也会把这些内容与小朋友的一些手作结合起来。我们会推进一些儿童教育活动，同时还会有一些人工的导览。另外，现场每一个标签上都有二维码可以扫描，让观众更好地去理解这些作品背后渴望传达的意义。当然，每个观众心中有他们自己对这个作品的解释。这是我们目前在做的一件事情。

另外，等这边的三大业态都开启了之后，我们双方会积极地做一些联动，会以一些联票的形式，让更多的人走进博物馆。特别是，利用现在有的一些酒店资源，推出类似于“艺术下午茶”这样的活动，将其和观展更好的结合到一起。

其实这个岛还有一个定位，有一个名称也叫“艺术之岛”——八个博物馆，“艺术之岛”足以承载起来。不仅是文旅或者是旅游度假，它也是“艺术之岛”。这个命名能够让别人很清晰地了解，IP 一定要打造，让所有进岛的人选择来海花岛必看博物馆，应该是这样的。

# Century and Wave -- As Art in the Context of Globalization theme forum

## ①

### Challenges and Responses -- Inspiration and reflection on art in 2020

Host: Zhang Zikang

Guests: Sui Jianguo, Song Dong, Wang Duanting, Zhan Wang

Wang Chunchen\_ After watching the exhibition this morning, I believe you all felt the magical creation of this island. The theme of this exhibition is "Epoch" and "Wave": Art Acts in the Context of Globalization", which is also the title that came to mind when planning the exhibition. We invited 10 experts from all over the world as academic committee members, including Zhang Zikang, Sui Jianguo, Zhu Qingsheng, Wang Duanting and other experts and scholars present, as well as several experts at home and abroad to write articles, some of the articles are more than 10,000 words, showing the serious attitude towards the exhibition. The epidemic in 2020 stopped the exhibition activities all over the world, and suddenly an invitation was issued in a distant eastern country (China). I remember that after sending the invitation letter to these experts, the replies I received were very surprised, they wanted to say, "Can you do it? Can the exhibition still be done?". I said that the Chinese side has certainly fulfilled its set goals. At that time, when the epidemic was at its worst in the world, the exhibition was postponed from August last year to the end of the year, and then to the end of February this year. Finally, today's opening ceremony is possible. Even so, many students and artists were unable to attend. What does this reflect? This afternoon's forum is divided into two themes, the first half of which is "Challenges and responses", to discuss the inspiration and reflection on art in 2020. Moderated by Zhang Zikang, the session featured Sui Jianguo, Wang Duanting, Zhan Wang and Song Dong. The second half will begin after the tea break. Guests will share their thoughts on "Art



Trends in the post-pandemic Era". Moderated by Wang Duanting, the session will feature Yin Shuangxi, Wang Chunchen, Yang Wei and Duan Jun.

The titles of the two sessions are actually linked. Yesterday, on the way here, I was still finishing another article, which is the introduction to an essay collection. In this introduction, I raised four questions, which are also troubling us in the current Chinese context, and I think we can discuss them today. With the participation of multiple media and artists, and the scale of the exhibition, this forum should produce a high-level, multi-thought-provoking discussion, rather than just a general discussion.

What are these four questions? They can be combined with globalization and used as an introduction to today's discussion. First, in China, there is always a comparison between China and the West, whether in teaching or in creation. Second, tradition and contemporary are the topics we will mention repeatedly no matter what the occasion. Third, the nature of art, that is, art is also social, ethical and political. When we ask "Is this art", what does this question indicate? Fourth, should Chinese art have a philosophical trend, that is, some kind of expression of the concept, and what is conceptual art? Of course, like the whole exhibition we see today, it is still a keynote based on ideas, not a vision that stays on the surface. Although it looks very shocking, exciting and stirring, it still brings about a global consensus reached by artists in artistic creation in the current global context, regardless of whether it is before or after the epidemic in 2020, beyond visual appearances and beyond the aesthetic aestheticism of the past. At the same time, domestic and foreign artists and international experts have also talked about the development and changes of art under the whole global trend.

So, why is this exhibition called "The Wave of the Century"? In the 21st century, if we start from China to discuss art, we should not only stay in the confrontation between China and the West, or the confrontation between China and the West. "Learning for the body and Western learning for use" will make us never get rid of the feeling of globalization. The second is the tradition and the contemporary, which is also troubling people. Of course, even if we discuss these issues today, we cannot solve them here, but this is precisely a basic point from which we should start. These, I think, may be some of the questions that lead to our discussion of "challenge and response" today, including, as we often say, how to deal with the relationship between the art that we do not understand and its content and value? Especially with the emergence of a large number of cultural tourism projects today, when art and cultural tourism are combined, what kind of art can reflect The Times? What kind of art can meet the needs of the society?

This, in turn, becomes a discussion of socialization and specialization, including even the improvement of the teaching content, which is a complex and urgent subject, not just an academic concept. Just like our exhibition this time, for Haihua Island in Hainan Island, in fact, the future challenges of the museum are far greater than our opening exhibition at this moment, it is impossible to have such an exhibition every time, there must be other exhibitions, what will it be? In fact, this is a topic, not only to meet the needs of a large number of tourists, but also to establish a high level in China. So, this is what we need to deal with. Also includes the just concluded CAFA graduate exhibition. In fact, I think what we should face at this moment in China is a kind of era, called "post-concept". I don't know if the teachers will mention this academic saying. I watched the graduation exhibition of Central American and the Shanghai Biennale, and I left some notes, which I plan to write into notes, and talk about what is "post-concept" in the Chinese context? What kind of "post-concept" do we face? This "afteridea" transcends many things. This exhibition that we're curating today, these works that we're seeing, they don't have a unified division, they don't have a unified material, they don't have a unified goal, but you can feel all aspects of the content, because it's summed up in signs, in phenomena. Just as we are an academic forum at this moment, in the face of so many domestic media, our reports can not just stay on one event or one exhibition opening, but can we reflect our thinking at this moment, including the status quo of various industries.

This is my opening. Now I would like to invite curator Zhang Zikang to preside over the first half of the discussion, and welcome four guests:Zhan Wang, Sui Jianguo, Wang Duanting and Song Dong.

Zhang Zikang\_

Three of our guests are artists and one is an art critic. While the global epidemic continues to occur, the epidemic in China has been effectively controlled, but it also brings us a lot of difficulties in international exchanges. Now, although the epidemic is basically stabilizing, it may stay with us for a long time, because new situations are emerging. However, China is certainly one of the most stable and best controlled countries. During this period, there were also a lot of changes around the world,and there were a lot of restrictions on the activities of artists,especially the many exhibitions of contemporary artists abroad, although the exhibitions were going on, they could not go abroad, they could not participate in their own exhibitions, only domestic exhibitions could be partially present, and foreign artists could not come to China to participate in our exhibitions. In fact, in this situation, there will be a relatively different kind of thinking, which I think will also bring some changes to the artists' creation. After all, faced with such an era, we can see in the exhibition that everyone's creation has undergone great changes, and some are deepening and expanding their original artistic concepts. Everyone is different. I would like to let the artists talk about the challenges and reflections they face after artistic creation. Please Mr. Sui to start.

Sui Jianguo\_

About the specific works you will talk about in the second half, we will talk about some "empty" first. I was thinking about the question I just mentioned about "post-concept" -- "post-concept" is fine, "after conceptual art" is fine. When did I start with this idea? In 2006, Huang Du curated an exhibition at the Tokyo Gallery called "What Is the Mono-ha?" While he was planning this exhibition, he also brought together several Chinese artists to curate an exhibition in a space near CaoChangdi. The "Mono-ha" artists were all in the Tokyo Gallery, and five or six of us were in the space over there. I had a good relationship with the Tokyo Gallery at that time, and two Japanese "Mono-ha" artists came, one was Sekine Nobuo and the other was Susumu Koshimizu. Sekine Nobuo, the first author of the "Mono-ha", dug the piece of mud out of the earth and put a solid cylinder next to it; Susumu Koshimizu gradually made pieces of wood and the like. Since I was still the head of the sculpture department at the time, I invited them both to give a lecture on "Mono-ha" at Central America. I hosted the lecture, and at the end of the question-and-answer session, an art history student asked them, Do you think you're conceptual artists? Both of them said, "Yes." I was a little confused at the time, obviously "Mono-ha" is a genre with a transcendent attitude after conceptual art. Then again, my foundation is going to publish a translation this year, The Art of Yu Bai, by Lee Ufan, which he has specifically written about in his book. In 2006, my understanding of the "Mono-ha" was actually quite vague. I thought they definitely did not belong to conceptual art. The most classic of conceptual art is to speak and write directly, which cannot be implemented in material terms. Because once it is implemented in material, in a formal substance, the work becomes a commodity. Conceptual art is first and foremost against commercialization. By opposing commerce, it directly opposes capitalism and reflects on the art system itself. Because the art system is closely linked to capitalism, this is a leftist attitude. In my opinion, "Mono-ha" works directly with matter, which of course comes after minimalism. Minimalism came about at the same time as ideational art, but the difference between Mono-ha and minimalism is that minimalism makes more use of readily available natural materials and less of industrial ones, and generally of more primitive materials, such as iron plates. You see, Lee Ufan deliberately said that he used iron plates instead of steel, and some people used sleepers and the like. At that time, I was a little unhappy, thinking that you are the two main artists of the "Mono-ha", saying that you are conceptual artists, then do you still have a stance? If you are ideational artists, then I am not a conceptual artist. In fact, at that time, I considered myself a conceptual artist. After the lecture, a reporter asked, "Mr. Sui, you said you are not a conceptual artist, is that true?" . I said, "really". I can't change that, but it's a disappointment that conceptual art has become so pervasive that no one can say they're not a conceptual artist. Of course, I am mainly talking about the Chinese modern and contemporary art circles, or the more popular art circles in

the world, and even the "Mono-ha" of them. At that time, it was 2006, and the "Mono-ha" appeared in 1968. They had been popular for more than 40 years, but the were not so influential in the international community at that time.

Although Japan does not have an art association system like China,a circle of modern and contemporary art and authoritative art, Japan also has traditions and some people who can get involved in the international trend. At that time, I felt that the mentality of the "school of things" was a little forgotten, because Lee Ufan was still popular in Europe and the United States, and they felt that they must not oppose conceptual art. After that time, I also thought about this question seriously, because Huang Zhuan asked me again, and he said that in the foreword I wrote for you, it was just written that you are the furthest in terms of conceptualism. I said, I really think so. If it is so fashionable, we should deviate from it. Even if we have not yet deviated from it, I must find a way to deviate from it. That's what I thought at the time, and by the time I started to do "Blind Portraits" in 2008, I was actually doing it in a conceptual art way. I pinched an object and then carefully enlarged it, revealing the absurdity of this clay sculpture training in the academy, and talking about the absurdity of life. This is actually "post-concept," but I don't think it is "post-conceptualism." I also discussed this with Song Dong a few years later, because a work like "Portrait of the Blind Man" is definitely not "abstract Expressionism." What then? It is the most realistic piece of mud. Should it be called "abstract realism"? Years later, I was talking about it with Richard Deacon, and he said, "Those two words don't go together." I said, "So 'abstract primitivism' goes together, why not 'abstract realism'?" . In short, there are no theorists to discuss the matter, and of course the artist himself is here to ruminate.

I use "concept" to raise this question, and I feel that my task is basically accomplished.

Zhang Zikang\_

Mr. Sui threw out a topic and left it for Mr. Song Dong to answer.

Sui Jianguo\_

Zhan Wang also wrote "conceptual sculpture", they can continue to talk about this issue.

Song Dong\_

Just now Mr. Sui said a word called "abstract realism", in fact, I put forward a "abstract realism" in 2006.

Sui Jianguo\_

Yeah, pretty much. "Abstract realism," "abstract reality," "abstract reality" is better.



Song Dong\_

In 2011, I did an exhibition called "The Wisdom of the Poor," and in my self-description I mentioned "abstract realism" because these two words are a pair of contradictions, just like Deacon said they don't go together. In fact, my generation was exposed to realism, and it's called "socialist realism" in the education process, where you face society, you face real life, and you create something. And it's done in a realist way. But later, I found that many artists are actually trying a new "abstract" way, which is no longer the "abstraction" after the separation of "image", and seems to be some distance from "pure abstraction".

Let me give you a particularly typical example, like Wang Guangle. He is a painter. He paints colors one by one, but these colors are not simply emphasized points, lines, surfaces, bodies, shapes, colors and qualities, but the expression of life and time. So his work is called "Longevity Lacquer", "Longevity lacquer" is actually a very Chinese way to face death. In the past, before his death, the old man would make a coffin for himself, and then paint one paint every day, and constantly paint thousands or even thousands of paint, tens of thousands of paint. Maybe the longer he lived, the more painthe painted. He can see where he belongs, which may be another tipping point, another space, or the world. So, I think death is an eternal human problem, and the Pope has solved some of our fears, but art is really another entry point. If you ask me, art is indefinable, and that's what makes it so fascinating.

Today I saw the work of more than 90 artists, more than 90 different views of the world. I personally think there may be classic early conceptual art like Kosuth, which is idea-based and has a very clear distance from all kinds of things that have to do with art -- from commerce, from material things. But over time, I think the definition of art today is no longer as original as it was when conceptual art started in the 60s and 70s. Today, it's more of a fusion, whether it's a "post-concept" or something else, but I think that every artist's work may be inseparable from the so-called "concept" or personal idea. Art is a way to express cognition, including the works of Mr. Sui. At that time, I discussed with Mr. Sui about the feeling of his hand pinch. He was sure that his hand ability was very strong, but he tried to let himself forget the training he had received and directly grasped it with his hand. In fact, when we clenched our fists, no matter how tight we clenched them, there was always an empty space inside, with some gaps. Mr. Sui put a piece of mud in the middle of his hand. When he released his hand, the mud itself was the clenched space. He had a lot of such things, though there was probably more to be said for this discussion.

I think what's interesting about doing this project today, especially on Haihua Island, is that the audience here may be different from the audience in Beijing or Shanghai. Part of the audience is definitely professionals who come here specifically for the art and for this

exhibition, just like it is my first time to come to Haihua Island today. From last night to today, a very brief observation of the people around you, you can see that people are here to relax, to find the kind of life that they don't normally have, which is a part of life. When people come to this new world, like at night, when the lights come on, this kind of dreamlike world, it's a kind of manufactured atmosphere, which is very far away from the real life of people. So, for me, creating a piece of work, how does it establish a relationship with life, or with strangers who come here, I think that's a question that I think about. You may have seen my work today, but it's a work in progress, it's not finished, and you can still draw on that wall with water. For me, Hainan is a big island, and water is very important here. In fact, the whole world is connected by water. Now the continents are separated from each other, and the activities between people are not as free as before. As I said just now, we can't go to some exhibitions, and foreign artists can't come. What will the future be like? I think the future will definitely not be like this, but today will certainly give you more thinking, freedom of association will certainly appear again, but when it does appear, it may be upgraded freedom of association. Thank you very much.

Zhang Zikang\_

Thank you, Mr. Song Dong. Mr. Song Dong also mentioned some issues relateto the current society. In my opinion, Mr. Wang is also challenging himself in his works. From the works exhibited in the Long Art Museum to his later works, I think there have been some changes. In particular, what impressed me most about Mr.Zhan Wang is the exhibition I gave to Mr. Zhan Wang in today's Art Museum. I felt that the exhibition brought a great change to Mr.Zhan Wang. Would you please tell me whether this is "post-concept" or"conceptual art"?

Zhan Wang\_

Today's topic is very interesting, Sui has brought the topic to a special academic, which needs the participation of critics. Just now, after taking up the topic, Song Dong talked about his feelings of coming to Haihua Island as an artist. These two topics are of great interest to me, so I want to talk about them briefly. As Curator Zhang just said, when we worked together with Today's Art Museum, we did some groundbreaking works. That was in 2010, and it was my first major work since the 2008 exhibition, so it was very important. In my self-research, the exhibition "Suyuan Stone Machine" in today's Art Museum is a fresh start.

The works exhibited in this exhibition were actually made for the first time in the exhibition of Long Art Museum, which is to open the fake mountain stone. In my own creation, I may not understand as well as Mr. Sui thought, opening is actually just an intuition of mine, I think to open, to show the inside. But coming to Haihua Island this time solved my problem, and I knew why I had to open it. I met Li Linlin at the airport. I asked her how you feel about Haihua Island after working here for half a month. She said,

"It's like the sea water is fake." And I said, "That's a good point," and I recommended a movie to her called The Truman Show. Because that feeling, if you add that to the fact that it's not a movie, the concept is completely clear. Everyone can go and see it, so I won't say more. I also came here for the first time, and Song Dong like last night, saw a big shark head in the room at night, the table is like a box, with a handle, put a fruit bowl above, but also equipped with a knife and fork. I thought of Dali, this is not surrealism? Then I turned off the lights and listened to the news before I went to sleep, and the news reminded me that the world was still in the middle of the epidemic, and the death toll in India was still rising, which made me feel very magical. From the 1990s to now, I found that Dali's surrealist concept has gradually become a reality, even in our real world there is surrealism. Especially the sea flower Island, in the light of last night, a curved building and a bridge are the same as the soft and drooping clock in Dali's dream. In Dali's day, this kind of surreal dream has become a reality today. But where has reality gone? I go to sleep at night and wake up at night to find reality in my dreams. Because when I sleep now, I'm not thinking about Dali's surreal, I'm thinking about how to deal with this epidemic, and some political news in other countries. The day and Song Dong talk about some very annoying things, the thought of reality is very upset, I found how this is upside down. I had the feeling that a dream had become reality, and reality had become surreal. Then, I think I know why I opened the stone. When I made the stone, the surface was surreal. When I opened the stone, the inside was reality. This is my reflection on reality or realism. This is not a theory, but a small gain and personal experience after I came here. I just want to say so much, and I don't know whether it has anything to do with the "post-concept".

Zhang Zikang\_

Thank you, Mr. Zhan Wang. I think artists can get inspiration at any time and make their own creations. Zhan Wang's visit here may have a great improvement. In fact, one of the most influential factors in today's society is high technology. The influence of digitalization on us is very great, including art creation, museum display, and the influence on ideas, which are everywhere. Therefore, I think of what Mr. Sui told me the other day, a "real and virtual" relationship. Mr.Song Dong also talked about this just now, he said that his sculpture is empty, the 'real and virtual' formation of the relationship with Western culture is still very different, this is the Chinese culture of the 'real'used in the creative thinking, I feel particularly interesting, also please Mr.Sui say again.

Sui Jianguo\_

The "surreality" mentioned in Zhan Wang is actually "landscape society", a kind of landscape created by the whole tourism industry and a capitalist consumption mode. You enter a scene, and then according to this scene to live, advertising and so on have been organized, people

began to enter the landscape society. Of course, now we are not only in Haihua Island into the landscape society, people in daily life, but also in the landscape society, but China is an accelerated landscape society. This is actually an upgrade from the original landscape society defined by French philosopher Guy Debord. Therefore, a landscape was filled out in the Sea Flower Island to create the life that everyone yearns for. Here we see the problems of "century" and "Wave" that correspond to the title of the exhibition, and we are actually accelerating ahead. Of course, I have not yet responded to the question of 'virtual versus real'.

Zhang Zikang\_

Is it "post-concept"?

Sui Jianguo\_

The idea of the "landscape society" was only put forward in the context of the European student movement and social thought throughout 1968, and it was a critique of capitalism. But today, we are actually more and more deeply embedded in this, it is not only a surreal problem, but the creation of a scene-all the landscape is created, the whole sea flower island from the ground to the house, to the trees are all created, the exhibition is also created, this is the problem of "virtual and real". Just now, Zhan Wang said, is it the "reality" that has been created, or is it the "reality" that has not been created, the life we are used to. In a certain sense, the so-called "landscape" should have been "virtual", but it turned out to be "real". We can only return to reality in a dream, which can also answer your question of "virtual and real". Because the "virtual" is originally invisible, you can see it when you make it "real". The "landscape society" means that capitalism has found its flesh. What is "capitalism"? Marx described it for a long time, and he used "surplus value" to explain it, but in fact, capitalism is now constantly monetizing the whole society.

Zhang Zikang\_

As a theorist, Mr. Zhan Wang certainly has a lot to think about in this regard.

Wang Duanting\_

I do. Coming to Sea Flower Island, in such an "artificial dream world", is very different. This is indeed a realistic version of Deboer's "landscape society", but it is even more magical. As an academic committee member of the exhibition, I wrote an essay that will be included in the commemorative booklet that will be distributed to you today. This article is an opportunity provided to me by the exhibition. It is relatively long, with more than 10,000 words. The direct reason that inspired me to this article was the annual meeting of Chinese critics last year. At the end of 2020, the 14th Annual China Critics' Conference was held in Yixing City, Jiangsu Province, and Jonas Stampe was invited to give a keynote talk as a Western expert on the progress of Western contemporary art in the past 20 years. He seems to



have downloaded two tables from the Internet, which are the auctions of young artists and middle-aged artists. He concluded that there was nothing new in Western contemporary art, nothing new like the "land art" of the 1950s and 1960s, and that contemporary art seemed to have no redeeming value.

I am a student of Western contemporary art, and have translated many works of contemporary art. I also studied abroad in Italy and France. As far as my investigation of contemporary art is concerned, I don't think what he said is correct. Every weekend, critics attend exhibitions and seminars outside, and they always talk about "contemporary". Then, I also want to clarify "contemporary art". What is "contemporary"? What is the difference between "contemporary" and "modern" and "postmodern" before it, and what is the "new" concept? Fortunately, I had the opportunity to write a long discussion and thanks to Mr. Wang Chunchen, who recently organized a seminar for this paper in his 798 Contemporary Art Research Center. Duan Jun, who is present here, also participated in the seminar, as well as the young critic Ariel. This is a long article, so I want to give you a brief introduction of the article, in response to the discussion of several artists just now. They discussed "contemporary art" from the perspective of artistic creation, from their personal feelings and from their own creative experience, while we, as critics, may do a theoretical cleanup of the concept of "contemporary art" from a theoretical and rational perspective. Because of the time problem, I will only talk about some views here, and the argument part may be skipped here.

First of all, I set the starting point of "contemporary art" in 1989, which is also the year when the era of economic globalization arrived. In a sense, "contemporary art" is also "art in the era of globalization". Just as the theme of this forum is called "Art in the Context of Globalization", it is also completely in line with the title of my thesis "The Transformation of Values -- The New Phenomenon of contemporary Art in the Era of Globalization".

There are several concepts of "contemporary art" related to globalization. One is "universalism", the other is "multiculturalism", and the third is "global localism". These are three concepts that are widely used by contemporary art writers to embody the values of contemporary art, which are contradictory and inseparable. "Universalism" is a concept that advocates the values of freedom and equal rights for all, transcending social identities such as race, ethnicity, gender and social class. "Multiculturalism" refers to the phenomenon of cultural homogeneity brought about by globalization. It advocates respecting and safeguarding the differences of different cultures and giving equal political status to all cultures and cultural groups. Both "universalism" and "multiculturalism" seem to advocate equality, but the former is

more focused on reducing differences in order to achieve commonality, while the latter is more focused on maintaining differences but hoping to achieve equal status among differences. Although "universalism" tries its best to weaken and ignore the cultural differences of human beings and vigorously advocate the equality of all people, there are still differences in artistic language and spiritual connotation in contemporary art of different regions and countries due to the differences in history and culture of different countries. The interaction between the deep-rooted "cultural home base doctrine" and the overwhelming "universalism", as well as the conflict between "multiculturalism" and "universalism", has led to an artistic phenomenon that can be called "global localism" in many countries, including China. In my opinion, "global localism" is an eclectic, a compromise between "universalism" and "multiculturalism", a creative style that expresses universal humanity and universal values in local languages, or expresses local cultural characteristics in cosmopolitan languages. In fact, there may be some such connotations in everyone's creations to some extent.

Therefore, "contemporary art" is first of all a change in values, which is manifested in the following aspects: First, the racial and sexual composition of contemporary artists has undergone tremendous changes. In the period of contemporary art, artists of color and 'third world' have stood on the international stage and accounted for an increasing proportion. Until now, the history of modern art had been a predominantly white, male art history, and we had to add a "Western" geographical concept to our translations. Although Arnason's Art History of Modern Art did not have the word "Western", it was actually all Western artists, so we added the word "Western" when translating into Chinese. As for "contemporary art", there is no such problem. Contemporary art has no regional concept, no "Western contemporary art", "Eastern contemporary art", "Chinese contemporary art" or "American contemporary art", and "contemporary art" is a global concept.

Wang Duanting\_

Sure. What is especially worth mentioning is that after entering the globalization, the status of Chinese art in the world has been unprecedentedly improved, and it can even be said that it has risen strongly. Since the 21st century, the introduction and discussion of Chinese contemporary artists have been indispensable in all the works of Western contemporary art writers. More and more names of Chinese artists appear in these works, and dozens of Chinese contemporary artists have entered the international academic field of view and discussion, not only through some exhibitions. The names of the artists present on the stage have all appeared in the international contemporary art literature, a phenomenon and situation that would have been unimaginable 30 years ago. Therefore, the unprecedented rise in the status of Chinese artists in the international art world is an important phenomenon in contemporary art. Secondly, Another phenomenon is that female artists have gained a completely

equal status with male artists, and have the power to compete with male artists both in the quality of their creations and in the number of artists. Because modern art history is dominated by male artists with few female artists, while there are more and more female artists in the contemporary art world, as well as in the Chinese art world. In addition to female artists, the emergence of female critics, curators or museum directors is taking an increasingly heavy proportion in the international art world. In fact, it is not difficult to understand this phenomenon when we look at the ratio of men and women in art history departments of art colleges and universities in various countries today. Thirdly, In the era of globalization, people's sense of national identity has become weak, and the phenomenon of contemporary artists living and creating in different places has become very common. This phenomenon also exists among Chinese contemporary artists, for example, those who are still abroad or have returned, such as Xu Bing, CAI Guoqiang, etc. This phenomenon is more common in the West, and it is still the case.

All these are the concrete manifestations of the change of values in contemporary art. "Modern idealism" has become a new formalism, which is the concept of "post-idealism" mentioned repeatedly by everyone just now. "Modern idealism", which used to be anti-art, anti-formalism and anti-Americanism, has become new formalism and new aesthetics in the contemporary art period, and idealism has become "post-concept", or conceptual art has changed from "anti-art" to new art, which can be divided into three steps:

The first step, Pop art in the 1950s, signified the beginning of the formalization of idealism. What does it mean? Originally Duchamp's Urinal or Bicycle Wheel was an anti-tradition, anti-art, anti-authority, anti-aesthetic prank. But by Pop Art, this art had become a new art form. From Andy Warhol's neat rows of Marilyn Monroe heads and Coca-Cola bottles to the French neorealist Cesar's compression of car scrap into square shapes, conceptual art had become formalized.

The second step is that conceptual art in the age of globalization, including installation art, performance art and video art, has become narrative and expressional art. At this time, conceptual art has regained the functions of traditional formalism and even realism, and has become a work of art that can be narrated and lyrical. This is the second step of change. The third change was that conceptual art left the museum completely, and artists became social workers, participating in community construction and urban planning. Even, in a recent example I saw, a German woman artist founded a research institute to trace the works of art, books and so on that were looted by the Nazis 70 years ago. Both lost and acquired parties can register with her and trace them through legal means. Of course, these are grandchildren of the people involved, but things like this belong to the

third generation of conceptual art. The transformation of contemporary art into a formalism, into a narrative and lyrical device, including this form of social work, we collectively call "postconceptualism." So, everyone can wonder if your work is within such a limitation.

Zhang Zikang\_

Conceptual art generalizes.

Wang Duanting\_

Yes, it is "pan-concept", which is similar to "conceptual art" and "post-conceptual art". Both "pan-concept" and "soft concept" can be "post-concept", which has different expression in each artist. Secondly, digital art, network art and genetic art have become the most dynamic innovative achievements. What I just mentioned about digital art, the application of AI technology in contemporary art creation, and the change in the way contemporary art is presented, such as "immersive" art, are all things that were absent during the modernist period.

Thirdly, the theme of art has turned. Religious belief, cultural conflict, ethnic identity, immigration issue and ecological environment have become the most concerned themes of contemporary art, which are also some of the less important or no artists paid attention to during the modernism period.

Fourthly, contemporary art has changed from visual art to "multi-sensory art". I invented the concept of "multi-sense art" 10 years ago. In the past, we called art "visual art", but now art is not "visual art", it can affect your hearing, smell, taste and touch, so I call it "multi-sense art". The creative means of sound, light and electricity are widely used in contemporary art, making presence and interaction a necessary condition for art reception and effectiveness. These are some new phenomena in contemporary art. Aiming at the new ways of contemporary art creation and reception, French curator and critic Nicolas Bourriaud wrote the book Relational Aesthetics in 1998, which put forward a new aesthetic theory of relational aesthetics and gave it a new definition. (In many Chinese translations, his name is translated as Nicolas Bourriaud, which is a mistranslation caused by ignorance of French. French people do not pronounce the final consonant of the French letter. If you tell French people Nicolas Bourriaud, they will not know who it is. Art, he said, is the act of establishing a relationship with the world with the help of signs, forms, actions and objects. He pointed out that the greatest characteristic of contemporary art is to turn social interaction into an aesthetic arena by providing some kind of service and contract to the audience, or simply easing the relationship with them. In artistic engagement, this active part is the relationships that arise through intercourse and coexistence. The theory of relational aesthetics, which emphasizes relationships -- whether between the work and its environment, the artist and the audience, or the work and the audience -- is an important theory in contemporary art.



Fifth, the mode of art production has changed, and the traditional individual creation has been replaced by the teamwork mode of art production. In installation art, performance art, video art and photography art creation, artists have become scriptwriters and directors, and the works are completely completed by assistants, which is not available in modern art. Picasso created 30,000 works in his lifetime, but as far as we know, every single one of them was created by him, not by his assistants. In the contemporary art era, many artists only provide ideas, and the work is finished by the assistants, just as you give the concept of a work to the exhibition team at the museum, and they will finish it for you. All this is a unique creation phenomenon of contemporary art. Sixth, in addition to the main factors such as the transformation of artists' identities and the renewal of their creative methods, a new large and rigorous system has been formed around the effectiveness and value realization of contemporary art, which determines the grade and success of artists. What does this mean? Contemporary art has a new operating mechanism, the most important of which are the curatorial system and the biennale model. These are two prominent phenomena, which I will not explain in detail.

Zhang Zikang\_ This is a big topic for discussion. Maybe we won't have enough time.

Wang Duanting\_ Yes, I'm almost done here. Globalization is the latest form of civilization in the history of human society. It does not have a long history, and mankind is still in the process of exploring its development path. Everything has both positive and negative properties. Over the past 30 years or so, globalization has shown its positive effects and exposed its negative effects. Globalization can only solve the problems of production and exchange of material means of life, but it cannot solve the moral and spiritual problems of mankind. Despite the universalists' pursuit of universal harmony and equality for all, in reality, racial conflicts and wealth differences have not been eliminated. On the contrary, globalization has resulted in more and more wealth inequality in the world, and more and more wealth is concentrated in the hands of a few multinational groups, technology giants and powerful figures. From the perspective of social politics and civilization ecology, globalization has brought about two opposite results: one is high-quality globalization, that is, the assimilation of civilization into barbarism, which usually occurs in backward countries; The other is poor-quality globalization, that is, the erosion of civilization by barbarism, which tends to happen in advanced countries. Today's France and Germany are examples of shoddy globalization. Brexit and the US conservatives represented by Trump think and act in order to prevent the poor-quality globalization in their own countries. Today, globalization has reached a historical juncture that calls for

reflection and adjustment. How to harness the advantages and avoid the disadvantages so that globalization can lead the sound development of human society is a serious task facing mankind. That is all I have said.

Zhang Zikang\_ Mr. Wang has made an in-depth analysis and reflection on contemporary art. Thank you, Mr. Wang. In my opinion, the thinking of artists in creation may be completely different from that of theorists, who are in the middle of thinking about the history of art, and the analysis of the present is actually judged from the creation and thinking of artists. Of course, artists have their own unique visual feelings and ideas, and it is difficult to define the genre of artists when they create. I have come into contact with many great artists who, when given conceptual art or other comments by theorists, simply refuse to acknowledge them. Because he may have been influenced by many kinds of art, his works are based on his own system of artistic creation and social thinking. And the theoreticians' comments on him may be more accurate from the perspective of a larger society or art history. But from the artist's thinking, in the process of promoting his artistic creation, for example, we put forward the "post-concept", most artists will not think about what this "post-concept" is. He will pay attention to all schools of art and all artists' creations, but all artists have different concerns about society and things around them, and their thinking systems are also different. Therefore, art must have its own unique creation. We see that great artists have their own system and make their own art history, which I think is very important.

Wang Duanting\_ The critic seems to be talking about someone else, but he's actually talking about himself. The critic makes a kind of personal creation based on the artist, which is sometimes accurate or sometimes inaccurate, depending on the critic's own vision and knowledge.

Sui Jianguo\_ Mr. Wang talked about his art history, but in fact, artists also have their own art history, that is, how I look at reality, how to look at history, how to carry out my work. The contemporary art that Mr. Wang just talked about is actually a variety of different expressions of conceptual art, but in my opinion, conceptual art has become a foundation on which we stand today -- you, as a contemporary artist, have to stand on this stage to perform. Therefore, just because we step on this stage, we can forget its existence, we can not think about it. You're performing here, and if you want the audience to look at you, you can't keep pointing to the stage and making the audience look at the stage. So, the artist is putting conceptual art in this position. Globalization is also interesting to me. China is exposed to globalization, and Chinese artists are also exposed to globalization. For what? The profit-seeking mentality of capitalism itself leads to the diffusion of productive forces and production techniques to places where labor is

cheap. As Marx said,

capitalists are unwilling to use their profits to buy machinery to increase mechanization and automation with more advanced equipment. Since mechanization and automation will make his profits lower and lower, the best way (according to the theory of surplus value) is that the machines do not produce surplus value, but that surplus value is generated in the labor force, and the labor force is the worker. Today, Marx's theory is very much in place. European and American capitalist countries or companies are reluctant to move to automation, so they put production in the four Asian tiger countries, in China. Now the cost in China is slowly rising, and then it is moving to a lower value, and it is not willing to invest and automate faster and higher, which has led to this globalization. At the same time as the decentralization of production technology, China has caught up with this step, I think it is like this.

Song Dong\_

I'd like to change the subject of our discussion. What Mr. Wang Duanting said just now, I think there is one point that is enlightening to all of you, especially young artists. One of the points I mentioned just now is that I find it interesting to say that conceptual art has entered into formalism today. I don't know how you understand it, but in ancient Greece, there was a period of great Hellenism. What was the Hellenistic period? In fact, it was the spread of the essence of the heyday of ancient Greece, which was very close to "formalism". The art created by expressing one's own "idea", although this "idea" makes people feel very advanced, but when it is too popular and generalized, it will still become "formalism". "Concept" is invisible, and "form" is visible, but when the invisible things into formalism, there is a word to describe this is called "routine". I think this is what young artists should pay special attention to. I always remind myself not to fall into the mud of formalism.

Zhang Zikang\_

The topic under discussion today is rather large, so according to the time of the second half, it has already run over. I think this discussion may not end for the time being, so we will continue our discussion in the second half, and that is all for the first half.

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Artistic trends in the post-epidemic era

Host: Wang Duanting

Guests: Chen Zhiguang, Duan Jun, Wang Chunchen, Yin Shuangxi, Yang Wei

Wang Chunchen\_

To tell you the truth, the topic of the first session is not only in this venue, but also on other occasions. Fortunately, we have a second session. The second session is titled Artistic trends in the post-epidemic era, which is a big topic. I hope you will briefly talk about your own opinions, your own creations and recent feelings. In fact, during this period of time, the feeling is particularly strong not only traffic interruption and geographical termination, but also a psychological change. In addition, the third session will be hosted by Duan Jun. The young artists present will introduce their works and ideas respectively. I think this is called "wave". Each wave is stronger than the last.

Wang Duanting\_

Thank you, I am honored to be the host of the second half. For the second half, the topic for discussion is Artistic trends in the post-epidemic era. It's a realistic question, but also futurology, so we've invited critics and artists to discuss it. We are here in the first of two sessions on this topic, and then the young artists will have a second discussion on this topic, stating their creations and ideals for the future. On the stage now are the curator of the exhibition Wang Chunchen, the artist Chen Zhiguang, the famous critic Yin Shuangxi, the famous critic Yang Wei and the famous critic Duan Jun. The curator Mr. Wang Chunchen did not get a chance to speak at today's opening ceremony. This is the most special scene in all the opening ceremonies that I have attended, so I will first give the opportunity to Mr. Wang Chunchen.

Wang Chunchen\_

As I said in the opening, there are many things that are special. Because the epidemic has lasted so long, it has caused us to change a lot of things, not just to emphasize the traffic interruption. For example, communication between cultures. Because of the pandemic, it doesn't seem to exist between countries anymore. Including the original artistic concept we pursued, as well as the "post-landscape" just mentioned; In fact, when the epidemic came, everything seemed to suddenly disappear. In the end, you're looking for the most authentic thing. The truest buzzword of the year was "alive," but when it comes to art, is "alive" enough? The artists of the future will certainly have to face such a problem, rather than a simple creation. Of course, when it comes to this year's graduation exhibition at



Central America, not counting last year's online exhibition (and most of the works were created before), this should be the first appearance of Artistic trends in the post-epidemic era. It should be said that the graduation exhibition created by the major art institutes after the epidemic has a prominent performance, that is, many students feedback that the exhibition looks very relaxed, not so tense and load-bearing. After the epidemic, it seems that it should be a disaster, but people get a sense of relaxation. What kind of situation is this? I think we can talk about it.

Chen Zhiguang\_

I am not very good at expressing myself, and I have been speaking Hokkien for a long time. Mandarin feels a little strange to me in the context, and I have not been trained well. I can only talk about my experience of my work. Actually, I don't really care what other people do. Why? I have been studying and growing up in Fujian Province since I was a child. I always follow my own interests and do what I like. I don't care much about what other artists use or how to do it. I also watch exhibitions, but the whole time I watch an exhibition, it's easy to forget the questions that the exhibition raises. Therefore, my creation is simply to do what I want to do, and I always feel that I can only do this thing. Thank you.

Wang Duanting\_

Mr. Chen Zhiguang's speech is very simple. It is an artist who sincerely faces himself and expresses himself. I think this kind of art must be sincere and has its own personality. At the same time, we are inevitably an element of society, a member of this era. Therefore, he may also be social, will have the era. Mr. Chen Zhiguang's creation also reflects this character in his oral expression, which is very sincere. Now we give the floor to Mr. Yin Shuangxi.

Yin Shuangxi\_

The title of this exhibition contains a strong concept of time -- "century". Century is a centenary concept, that is to say, the centenary wave, but is this the centenary of the past or the centenary of the new beginning? In my observation of this exhibition, one of the most important reflections it gives me is the reflection on "time".

About the year before last (2019), Wuzhen Town did an international contemporary art exhibition with the theme "Time has Begun". In my opinion, this exhibition represented a time break -- the world suffered a huge "earthquake". Looking back at the clock left by the Wenchuan Earthquake Memorial Hall, the time stays at that moment. Therefore, there is now a talk of the "post-COVID-19 era", which regards 2020 as a time node in the development of human history and tries to fix it here. Just like in the past, we said that 1919 was the May Fourth Movement, and 1921 was the birth of the Communist Party of China. In the writing

of history, all these have become an eternal historical node. Personally, I believe that 2020 will be a fundamental point in the writing of human history, a point that will come like an earthquake and interrupt our entire process. This is an exhibition that was prepared last year and presented this year. It is an exhibition at such a time node. It can be said that it has a kind of symbolic significance for contemporary art. This exhibition planned by Chun Chen has the significance of slice of art history and contemporary history at this time node, which provides us with observation.

Personally, I think that some artists, such as Chen Zhiguang, who participated in this exhibition are a continuous reflection on the past, without making any major changes. The elements and basic units in his exhibition are still relatively stable, but the combination has changed a little. But there are also some artists who, because of this point in time, have undergone great thinking and changes. In my opinion, change and unchanging fundamentally lie in the foothold of your art, which is a reflection on some fundamental human issues, or just a stress response to some current life and daily phenomena. In my opinion, making this kind of stress response is the strength of contemporary art. Contemporary art has a lot of dramatic, journalistic content, which means I give you what you lack, and I create what you don't have -- contemporary art creates the consumption of art, creates the fashion of art. Over the years, I have not participated in much planning of Chinese contemporary art, but I have watched a lot of it. On the whole, I personally feel that it is in a period of ebb, and only when the tide goes out will the truth be exposed. When the water recedes, you can see the riverbed, you can see the seabed, you can see our base. When the foam fades away with all the impurities, what is exposed that is not very pretty is the essential, basic stuff. The artist who can continue to exist, persist, and stand up under such circumstances should be, like a rock, a fundamental, important, fundamental artist. They, together with the foam and spray artists in many contemporary art forms, constitute the artistic tide of The Times. Neither of them is indispensable. Therefore, our artists, especially young artists, at the threshold of this historical era, at the ebb of the tide, the best way is to think and reflect, accumulate strength, to meet the arrival of the next trend. I am looking forward to this trend.

I personally have seen many works in this exhibition that reflect the artist's thinking about time. This time is not only our personal time (personal time is limited, life lasts only 36,000 days at most in one hundred years), but also the time of the entire earth and the time of the universe. Here, I think the Greek Pavilion deserves special attention. On the surface, it is not particularly fashionable, with a lot of paintings on display, but the works of Greek artists precisely reflect the thinking of this country and this nation on the origin of human philosophy. The Greek Pavilion has a lot of space, the generation and change of the universe, the measurement of coordinates, and the measurement of time and space developed from this philosophy, as well as the accumulation and release of energy. In the future,

will Chinese artists be able to create art of such fundamental value based on the fundamental thinking of life and the world in China's early philosophy? This will be a contribution of our contemporary art to the future art world. For example, a few young artists, such as Cai Yaling's Red Sea, should have more wind involved in it. If it is just a static, vertical overhang, then it is a solidified wave, and there should be an impetus for it to form a change. Yue Yann a's work has a kind of growth and a kind of decay between the breath of the Whale. It also includes an opening and fading lotus by Choi Jeong-Hwa, a South Korean artist. As for Miao Xiaochun's 360-degree panorama, Restart, his work is actually quite stable. His images and techniques have been like this for many years, but this time it is a different way of showing them on a different scale, which has made a bigger change. Miao Xiaochun studied art history in his early years, following Mr. Shao to study Western art history as a graduate student, so his works have a strong reflection on and recovery of art history, adaptation and appropriation of art history. So, what is art history? In his works, those eternal buildings, images and people will gradually become fragments, and the effect of the image accelerates this process of decay and fragmentation, and the change of thousands of years is realized in an instant, so that we feel a kind of time concentration. Therefore, it seems to me that Miao Xiaochun is trying to find the condensed and broken time in our daily life through art history images. I still suggest that when you watch this art, you should pay attention to the observation of time, the artist's observation, cognition and expression of time. This time has large cosmicunits, such as light years, and small moments, such as what we call "seconds of death." Through this exhibition we can realize that in the future, contemporary artists will increasingly move from a social response -- as we say "needle", the instinctive reaction after a bee sting -- to something more profound and reflective about our human condition.

Wang Duanting\_

Mr. Yin Shuangxi explained the two key words of our exhibition theme "century" and "wave" very well. Why is it that the exhibition will be held in 2021, but the exhibition title is still "2020"? He said that "2020" should be used as a century marking year because of the global outbreak of the novel coronavirus pandemic in 2020. It's not the first time a pandemic has struck -- the Spanish flu in 1918 and the Black Death in the Middle of the century from 1347 to 1353 -- all major pandemics in human history, but none seem to be on the scale of this one. The reason why the COVID-19 pandemic is on such a large scale and has spread to every corner of the world is also due to globalization -- globalization can spread both civilization and disease. Therefore, 2020 is an opportunity for us to reflect on globalization. The pre-globalization rules, the fruits of human civilization, including the artistic ones, suddenly break down, as if the artistic tide under those rules has receded. In the post-COVID-19 era, we have to reflect on globalization,

Yang Wei\_

re-understand our culture before 2020, and enter a new cultural period and a new historical period. This may be an opportunity for young artists. Mr. Yin Shuangxi made a special comment on the works of the artists in this exhibition, and some specific details of their creative strategies and expressions. I think his speech is particularly accurate in explaining the theme and connotation of this exhibition. If they can be absorbed into the album of the exhibition, it will be conducive to the academic enhancement of the exhibition. Now we invite the critic Mr. Yang Wei to speak.

I think this exhibition is very meaningful, and in conjunction with an academic forum, the forum is actually to sort out the exhibition and trigger a new topic. I very much agree with the "ebb tide" just said by Teacher Yin. If human history is a wavy progressive tense, so is art, which is constantly pushed forward by this wave.

On the whole, in fact, in the whole contemporary art, today is in a low period. In the 1980s and 1990s, because it was a hazy and fuzzy time, everyone had more space to display. Now, contemporary art is gradually institutionalized, and after institutionalization, many restrictive concepts or things have been formed. Sometimes, the concept has already gone ahead in a certain sense, and some standards have already been established. At this time, it is difficult for us to push forward the next work. Coupled with such a special situation as the epidemic, including the formation of a new world pattern mentioned just now, I believe it will have a very important impact on our art.

There are two topics that I am very interested in before: One is the first half, what is "after conceptual art" or "post-conceptual art"? ; Another is that Chun Chen just talked about the graduation exhibition. I am also very concerned about these young people, especially the artistic form of these works presented in the graduation exhibition. I find a very interesting phenomenon, why do people become relaxed when faced with such a major issue? I think it may be a kind of frustration, because young people have a hard time facing our society today and advancing their professional field, which is more difficult than it was in the 1980s and 1990s. So he has a kind of frustration, and it might be interesting to show that frustration. This brings me to the cynical realism and political pop that emerged in the '90s, which was actually very targeted, a kind of positive helplessness. So, the helplessness I see in many works today is initially presented as a sense of weakness, but this sense of weakness is transformed through scientific and technological means or new means, presenting a new look. This may be a new phenomenon among the younger generation of artists, and I have a vague sense that there is such a trend. Although we are still in the midst of the epidemic era, we do not know what will happen after the real epidemic, but everyone is pushing forward, including this exhibition, I think it may constitute some forms of the post-epidemic era. In addition,



Wang Duanting\_

what is the "post-concept" or "post-conceptual art" that teacher Sui said from the beginning? It is difficult to describe it exactly, but I think art is nothing more than two components: one is the introduction of philosophy and its observation, and the other is the fullness and filling of emotion. I believe that any era cannot be separated from the two, but in some times, one will disappear and the other will increase. When more emphasis is needed on the concept, the art that lays too much emphasis on emotional expression and life impulse will be relatively weakened. Sometimes this tension of life may be needed. For example, there are many reasons for the loss of performance art, not only the loss of performance artists, but also the reasons of context. Our system may not allow or do not want to see more such works. But I believe there is still power, there is still some performance art, or some art that leaps out of the system, it will have an impact on the system and form a new tension to promote the possibility of art. So, despite the new context of the post-pandemic era, I believe that these factors are still driving the way or the tension of art composition. However, I have another anxiety. Now I see more and more exhibitions becoming refined and new academicized, which may be a new problem that exhibitions will have to face. The "new schoolization" I am talking about is standardization, the standardization of means, materials and ideas. How to break through this game and take a small step forward again, even half a step, may be the possibility of "post-conceptual art." Otherwise, we will be covered by the new conceptual art, and a lot of our life content, a lot of subtle emotions, a lot of daily experience, will be more and more suspended in the works. This is my anxiety. In a lot of new work now, this content makes me less satisfied than I was 10 or 20 years ago when I saw some work. Sometimes this excitement is because the emotion has a connection with me, a communication, or a direct impact on one of my nerves, but now these works in the standard mode, this aspect of the content is slightly lacking. This is my whole feeling, not only this exhibition, many exhibitions have been confused in this aspect. Therefore, I also hope that the "post-epidemic era" can not only produce some progress in concept, but also have a kind of content expansion in the expression of emotions and the manifestation of life content. Human beings can only describe their emotions through language, or express their thoughts through language. The expansion of language is, in fact, the arrival of emotion, the arrival of life. I believe that these criteria have always existed, so I really hope that through such large-scale exhibitions, these very subtle emotions can be given a certain space, even a private space, so that they can have the possibility to blossom or manifest. This is one of my expectations.

Mr. Yang Wei made a very good speech. In combination with this exhibition, he talked about his own understanding of contemporary art from the overall investigation of Chinese contemporary art. He

mentioned that contemporary art has begun to appear the trend of refinement and new academy. Today's young artists are adept at using new methods, including idealist ones, but their works may lack deep meaning, which we need to be wary of. But in China, this is often very complicated. In fact, for many years, there has been a tendency among the post-80s and post-90s generation in China, which I call "microrealism," which represents a kind of micro narrative,

personal narrative and daily narrative. This kind of narration has occurred until today, and a new phenomenon has appeared. Recently, a hot word on the Internet is known to everyone, which is called "lying flat", which means very helpless and hopeless. Because you can't express yourself if you want to, you are not allowed to express yourself, and your expression is not presented. So this is also a social problem that these young people, including artists, are facing. In the era of globalization, some problems are the same as those faced by other countries in the world, but some things are unique to China.

As we all know, the current situation of Chinese contemporary art is actually formed in the gap between international and domestic. Therefore, we can also understand the rationality of such a reality and its causes. However, art needs to express our will to life, to get rid of the constraints of reality on us, and to create art that belongs to ourselves and this era. Now let's give the floor to Mr. Duan Jun.

Duan Jun\_

Hello, friends. I'd like to talk about the trends in this subject, the question of whether the artist's studio will disappear, or whether its function will change. The cause of this is my recent participation in several events organized by Wang Chunchen, including today's exhibition, and last time at the Yinchuan Contemporary Art Museum, I saw a large number of works that I would like to call "projects." It is different from studio work, and when the emergence of project works becomes a dominant trend, and I even prefer to see such project works in exhibitions, in this case I think it is necessary to exist in the future artist's studio, or should its function change? I think this is directly related to conceptual art, which we just mentioned. The premise here is that the emergence of Chinese project works is basically in the last decade, with the renewal and change of exhibition modes, project works began to emerge after the emergence of a large number of alternative Spaces, museums and even private custom works. However, Western project works actually appeared earlier, occurring in the optoelectronic art stage in the 60s of the last century. At that time, there was a wave of so-called critical art self-discipline in the West, and the works created in the studio belonged to a kind of spontaneity, self-improvement of the self-system, or self-research, belonging to the self-disciplined creation system. In the 1960s, artists thought about the changes that could be brought to the work itself (as Harald Szeemann

put it, "when attitude becomes form") in relation to the relationship between the work and the exhibition, the specific field or location of the work, the process of producing the work, or the action itself. And I think that's what led to the birth of conceptual art. Today, when there are more and more project works, I think we can consider the studio and studio of artists such as Rubens, which are relatively representative in the Renaissance. What is its function? As for today, I have visited so many artists' studios, which can be divided into many kinds: they used to be used for the exhibition of works, that is, if the studio has 1,000 square meters, it may devote 500 square meters to the exhibition of the so-called self-disciplined works and the works representing the artist's system. This is a traditional function; Second, the studio may store some materials, or store some semi-finished products. To work in a place where conceptual art is dominant is also to stimulate ideas. At this time, the studio should change its function, it should not be a place to make works, but also should be an incubator of ideas, is a place to stimulate you. For example, a traditional studio has friends who come over for tea, to talk about art, to talk about other things in life. The reason why an artist wants to have a studio is to separate himself from the living environment and give himself a working field and atmosphere. Therefore, I remember that curator Szeemann said that he did not want to see works in life. In fact, this concept is different from teacher Song Dong's concept of creating between art and life. He just said that he didn't want to see intense works in a relaxed life, but he liked intense works. The intensity is based on passion for the material, or concentration, which is the function of the studio.

Nowadays, a large number of artists work outside for a long time, such as a half-month or even half-year residency in Haihua Island. At this time, they can completely leave the studio. In response to this question, my answer now is that I don't think the studio will disappear, but the function of the studio has changed, which we can call "post-studio". It can retain the studio to a certain extent, to display the works of artists who used to be self-systematic; It can also transform the studio's works into project works; And more importantly, it's an incubator for ideas. At this moment, I also agree with the question of "concept" mentioned by teacher Yang Wei just now. Just like the concepts of "studio" and "post-studio", in my opinion, "concept" is not a simple philosophical system. Concept is a cognitive system of one's philosophy, society, politics, economy, as well as art itself. It is a rational cognitive system. Just now I talked about the artist's emotion, which can also be divided into many layers. For example, I think there are also the impulse about life, the instant perception of the body, and the instant outburst of emotional interest. These are all "post-concepts" formed after supplementing or surpassing the concept. Therefore, "after the idea" it must still be the idea, which is why Sui Jianguo teacher said he is still a conceptual artist. At the same time, when the concept becomes a trend or a wave,

we must be wary of this so-called trend, and some questions about it. This is the real core of contemporary art. I always think that the starting point of contemporary art is Descartes' "I think and I am", which is a skeptical system. Of course, this is something that Chunchen's exhibition as a whole gives me to think about, about the concept of "post-studio" and "studio."

Finally, I'd like to say a little bit about my thoughts. Just now, Mr. Yin Shuangxi especially agreed with the Greek Pavilion. To be honest, I like Mr. Yin Shuangxi very much. I have never disagreed with his opinion. After looking at the whole Greek Pavilion, I really don't have any feelings. On my way out, I remember Teacher Prospect asked me, "What do you think?" I said, I have no feelings about this exhibition. The reason is that I can feel that the whole exhibition conveys the whole atmosphere of Greek philosophy, but I don't feel that the works themselves have no temperature.

Or, as Mr. Zhan Wang put it, "there is too little humanity, or human breath." It does not let us directly feel, perhaps it is the transformation of the technique used more. However, in my personal opinion, in fact, under the prospect of globalization, I am still very optimistic about Chinese contemporary art, and I think the quality of Chinese contemporary art is still very high. There are a lot of places, like Europe (not Germany, of course, where life is really slow), or South Korea, where I've seen some of their works, and I think their works lack an intensity, they don't convey some of the strong social changes of the current era. Of course, it may be that for a long time, we or I personally have been more sensitive to some of the works that are more intense changes. The works in the Greek Pavilion today may be the curators' choice of such a theme, which limits the impact of the whole Greek contemporary art to me, because we have not been to Greece to see it, I think it may be so.

Duan Jun talked about the concept of "post-studio" in his speech. In fact, this is also the expression of a new production mode of "post-conceptualism". That is to say, traditional easel painting is done in the studio, but in fact, since the emergence of conceptualism, such as installation art, land art, performance art, etc., the artist's creation is no longer in the studio. For example, for Christo's "Land Art", he only drew a rough draft in the studio at most, and usually finished it on the spot. A typical feature of contemporary art is to create according to the scene, and then finish his works, and even use local materials. All these are a new production mode of contemporary art. He also talked about his perception of the exhibition in the Greek Pavilion. Of course, I think the reason why the Greek Pavilion is such a situation is first related to the curatorial concept of the curator. In fact, Western art is rich and colorful, but Western exhibitions are completely curators' exhibitions, and each curator will design and plan different exhibitions according to different concepts. In a sense, this exhibition represents a kind of national characteristics and national spirit of Greece -- Greece has been the birthplace of rationalism and scientism



since ancient times, so this exhibition also well reflects the cultural characteristics of the Greek nation.

Of course, I believe that this does not represent the whole picture of Greek contemporary art. But in a sense, it reflects another problem: in Western civilization, there are no difficult social contradictions for so-called creative inspiration. Unlike Chinese society, which has become highly democratic and highly regulated, it is very capable of producing the kind of work that the audience needs and stims the blood. This kind of art is relatively rare in the West. If they can care about it, they will also pay attention to the outside countries, such as the Third World, Africa, Syria and other places. There are few opportunities for them to get inspiration from the social reality of contemporary art creation in their own countries.

As for the situation of the studio, in fact, there is an artist named Maurizio Cattelan in Italy, he said that his studio is his brain, he does not have a studio, all his artistic ideas come from his brain, his means of creation is the computer. Then there is the telephone. If he has an idea, he calls his assistant and asks him to find the materials to realize the work. This is a new means of contemporary art creation, which has been fully reflected in China's contemporary art world, including this exhibition. In this regard, we are in sync with international contemporary art. The first half of the second half is over. For the second half, we invite young artists to the stage. Duan Jun will be the host.

Yin Shuangxi\_ May I respond to Duan Jun's remarks?

Wang Duanting\_ Ok.

Yin Shuangxi\_ I don't want to argue with him, but I think what we lack in academic forums now is such a discussion, which is basically a self-statement. That is why Duan Jun's comment on the Greek Pavilion is different from mine. I agree with him very much and I think he has his own reasons. However, I would also like to point out some different angles here, that is to say, the Greek Pavilion is very dull at first sight. One of the technical problems is that Greek artists can't work on site for 1 or 2 months like Chinese artists, and the materials are basically what they need. The works that came in by sea from Greece were ready-made works or small paintings. But, as we said with smoking and drinking, when you drink too much hard alcohol, the visual intensity is very strong. I personally think that these very plain, looking inconspicuous things, patience to look into it, there will be some worthy of our discussion content. Since the 1990s, Chinese contemporary art has ranked first in the world in

terms of its sheer strength, volume and exaggerated use of materials. In the 1990s, Chinese contemporary art used to draw the blood of dead babies. Even foreign artists said that the Chinese are ruthless, you are ruthless, you are ruthless. We are definitely leading the world in this area. But as I said, I hope there's a receding tide, because this constant excitement can't last. Only when the tide is quiet, can we have a reassuring look at the bottom of the river bed and the seabed, which has been very calm and seems to have little to do with us. But these are the things that determine the course of the ocean's currents. I hope that Chinese contemporary artists, especially young artists, like Foucault's "archaeology of knowledge", will do more to salvage and reflect from the depths of history. In terms of means, methods and abilities of expression, many Chinese contemporary artists are excellent, and I have confidence in this aspect. However, I am not defending the Greek Pavilion or my views. He has a point. If you go in there, there's not much to see, and the questions they're thinking about don't seem to be particularly pressing. What I want to say is that I want to have some discussions with him. For example, the opening ceremony of the Olympic Games, I still think that the opening ceremony of the Olympic Games in Greece was much better than ours. I don't know what you think about it. Our opening ceremony is colorful, what kind of high-tech, what kind of content are there, but after watching a lively, nothing left in my mind. Greece's Olympic opening ceremony has a culture, a history, the use of waste sports equipment made of things to do the opening ceremony, we wozuld never think so. And this time, the gold, silver and bronze MEDALS used in the Japanese Olympic Games are also extracted from waste mobile phones donated by the people. In this sense, they are far more advanced than us in concept, a rational recycling of global materials. And we didn't think about importing scrap until after our fight with Australia.

Wang Duanting\_ I think there will be quality when there is discussion, and I agree with Mr. Yin Shuangxi. In the works of the Greek Pavilion, there is a calmness, rationality and scientific spirit that we Chinese do not have. In this sense, it is worthy of our learning. We are too busy busy, flashy, may not be the former servant of our life, is not the former servant of our art. In a sense, the Greek Pavilion balances the impetuous atmosphere of Chinese contemporary art.

Wang Chunchen\_ The fourth question in the opening, is there a trend of philosophy in Chinese art? In fact, philosophization does not mean labeling, it is a deeper kind of slow, thinking and expression. It's not about bringing you anything visually, although we need both of those aspects, including we need to be strong, and I'm in favor of that. Because we have been to this museum many times, we can feel that seeing it once is not enough, we need to see it several times to find problems, just like tasting tea. We also need visual things. China is a huge landscape society, and we definitely need this bigger landscape to fight it.

Duan Jun\_

Let me add something. When it comes to the Greek exhibition, it's more like a studio work, because the Greek artists didn't come to the site, the work was translated, there was no artist to make it for the site. Just now I mentioned a very important point, should art be philosophical or sentimental? In fact, this proposition has always existed. Of course, on the whole, we cannot predict or demand that art should become philosophical, but it certainly has a part of philosophy, or some artists are trying in that direction. As far as the present exhibition is concerned, it is definitely biased towards philosophy. Maybe in another exhibition, in another context, it will put more emphasis on the expression of another kind of life impulse and emotion. In fact, this is still a concept of the curator. Of course, it's very interesting to ask the question, should we philosophize it? It must be, and it has to be deep. Just like taking Greece as an example, we need to go to the deep level of philosophy to think about these issues of life and emotion, because emotion and life also need to be transformed into philosophy to have meaning. Otherwise, it may be too simple, not enough level. In that sense, I think they complement each other. This is an age-old proposition, which can only be said that when curators or critics choose, they tend to expand into which areas.

Wang Duanting\_

Ok, in the state of unfinished business, let's end this discussion.

## ③

## Local creations of young artists

Host: Duan Jun

Guests: Cai Yaling, Li Linlin, Li Yuanchen, Yue Yanna

Duan Jun\_

Please sit down and have a talk with the young artists. Just now, especially in the first show, there was a lot of theoretical back-and-forth between some of the big names. But I'm actually the same age as them, so hopefully the younger guys will be more active as well. Actually, I have a proposal. I remember that the British curator Paul O'Neill has compiled a pamphlet called Curatorial Topics, which is a collection of comments by some curators on other people's exhibitions, not their own curatorial comments. He said that the art world is used to curators or artists talking on and on about their shows or their work. So, actually, what I was hoping to hear today is four artists saying to each other, who do you think has the best work and who has the worst work? Where are the good reasons and the bad reasons? Why don't we young people have a little more heated discussion? Of course, this is one of my expectations, if you don't want to do that, you can talk about your own work.

Li Yuanchen

My work, on a big banyan tree at the gate of Hall 7, I installed nearly two thousand mirrors for the tree -- mirror acrylic material, very light, almost the weight of leaves. So, when the wind blows, it wiggles back and forth. To make this piece in this place, the consideration is the climate environment of Hainan Island, there are more sunny days, plenty of sunshine and plenty of breezes. However, this work mainly uses the reflection relationship between sunlight and the sun, so we have to respect the time of the sun at sunrise and sunset. Therefore, the best time for this work is when the sun just rises in the morning (that is, before 9 or 10 o'clock), and after 4 or 5 o'clock, the height of the sun is relatively low, and the reflection Angle formed by the mirror hanging on the tree is just that people can see the reflection of the mirror with high frequency. And now it's almost noon, so you can't see it much. Actually, the first time I did this was seven or eight years ago, and I hung mirrors like this on different trees. Maybe it is because of repeated work, so in the process of making this work, I also have a curious question, I can ask you later: hanging a mirror on the tree is a deliberate act of mine, but I hope that the wind, mirror and sunlight can occasionally overlap, I am looking forward to the result.

Duan Jun\_

Time is limited, so I will not give a response first, and then give a brief summary at the end. Let's see who wants to talk first.



Yue Yanna\_

I have been looking forward to Li Yuanchen's works, because the time is too tight, maybe I didn't see it. He said he would take me to see it later. I think, in fact, everyone is an individual, our contact with the world is through the body, only the perception of the body is real. Therefore, I very much hope to go to his works, to see the feeling at that time, maybe that is the most real effect. In fact, my work is based on the "whale stranding" event in Hainan, because the sea pollution and other factors will contribute to the stranding of some whales. Behind these things, I think it is very interesting and worth thinking about. At that time, I felt very sad after reading these things on the Internet, so I wanted to make this work. At the time of creation, I thought that if I had been there, this event would have made me feel even worse. I looked at everyone who came to the scene, some residents would cut whale meat to feed to their dogs, some might sympathize, some people think it is just a food, why? When faced with this thing, his feeling is different. When people come to this work, it will change from dead to alive. What you see is a living body. When people leave, it slowly falls down and becomes a fish skin. Mr.Yin also feels it, it is a kind of life, it is a kind of breathing, but maybe everyone's feeling is different. If you look at this work through a picture, you may not have this feeling, so I emphasize the theatricality of this presence. Through a personal feeling, your body is combined with a phenomenon of the scene, happening at the same time, and that's what I'm trying to express. However, each individual is different, each person's feeling is different, some people will ask me, why do you set this table so high? One is technical, the other is I want to show a sense of sacrifice, you have to look up at it, see the existence or non-existence of this living body, and you are present or not present. If, at that time, you saw a whale in the Gobi desert, and you saw it being slowly corroded, your knowability and unknowability, you felt it through our own physical body. Therefore, I think that the "after idea" may be a kind of reproduction of awareness. My tutor is Mr. Sui. Sometimes he would tell me, How is the work made? It is to find something unusual in your life. In fact, these things, including the sun's irradiation and the trees hanging mirrors mentioned by Li Yuanchen, exist in themselves. The key lies in how you discover it and how you represent it. Our work, if photographed, is just a fragment, but I think it really needs to be present, it needs to happen simultaneously. Sometimes the sight, hearing, touch you perceive in the presence, including the cold and hot sensation of the air conditioner, everything belongs to a kind of art work, which I think we need to explore.

Cai Yaling\_

I actually want to talk about one of my regrets and inspirations from this creation. When Mr. Wang invited me to do an installation for this space, it was actually a huge opportunity for me. Because it was rare to have such a large amount of space and material funds to support me to realize an idea, I didn't know the title of the exhibition was "Wave"

at that time. When I came to the field visit, I saw a sea that was different from what I had imagined. Just as the prospect teacher and Li Linlin said, the sea around here was very calm, "the sea of tranquility" -- just like a fake sea. So, I want to do a surging "wave", but I want to do the wave, it is not the sea, but people, this is my first thought at that time. I hope to make a red wave, so that people can rush into, into this wave, every person who enters, at the same time will become a landscape for others to see. People, in this installation is particularly small. In fact, it was very laborious to implement the work. I invited 7 or 8 female workers to work with me for about a month, with a total of more than 7,000 pearl curtains. In the end, it was very difficult to arrange the exhibition, because I had to hang them one by one. In this process, I gradually realized the power of human beings. These women workers and the workers who arranged the exhibition, each of them worked hard, but they seemed so small in them. In the end, such a 7-meter-by-10-meter installation was formed.

Unfortunately, when the arrangement was finished, I found that the wires were too long, so as long as people walked in, they would be twisted together, and finally became a static device. This was different from my original idea of a person rushing in, having a relationship with the sea, and letting the people around me see this turbulent change, which created a strange regret. But it's also interesting to make art, and slowly ripple around this seemingly peaceful Red Sea as the industrial ventilation blows up next to it. It's kind of like a dark swell in the ocean, which I wasn't expecting at first. In fact, this is also an inspiration for me, and when I have the chance to create again, maybe this natural wind or the air conditioning wind to blow the subtle movement is also a very interesting phenomenon. At the same time, going back to the creation of young artists, I hope that in the future creation, we can have more opportunities to realize such an installation, and express our ideas more boldly, so that it not only has a hidden surge, but also a more turbulent wave. In fact, this is also what our generation of young artists hope to do, or as artists, hope to do for Chinese art in the future.

Li Linlin\_

My work is right next to Cai Yaling and Yue Yanna, and it's called Faults and Structures. It is actually a simulation of natural geological structures, including ground cracks, ground inlays, lakes, cliffs, faults and so on. Tempered glass is used in the front part of the work, and blue car film is affixed on the tempered glass, symbolizing the feeling of lake water; There is a flock of pigeons flying in the sky, the state is to make it have a kind of flying swarm, like the state of bird waves; Below the surface, layer after layer of rock is replaced by pork belly, which is actually to give the whole work a sense of life. As for me, in the past two years, I have been working on a large volume of works, and I have been doing on-site production on Haihua Island. Part of the materials I brought from my studio, part of the materials I bought online, and part of the materials I bought from local and nearby hardware stores on Haihua Island. The whole installation process

took more than half a month, and I worked with the workers here. For me, I now feel that doing art is really a personal thing. Just now Mr. Prospect, Mr. Song Dong, and Mr. Wang Duanting talked about postmodernism, ideas, and formalism. In fact, when I was in school at first, I didn't pay much attention to the titles of my works. One time, the prospect teacher said, why did you name your work this way? So later, I have been thinking about, including the name of the work, the form of the work, that is, the look of the work we see, the carrier of the work, including the ideas and concepts we want to convey. I think now that these things are very important, but it's really all about me. In fact, I hope that my work can have a sense of human participation, a kind of visual tension. Today, I saw the works of a group of foreign artists in the exhibition hall. I really like FEDERICO SOLMI, who seems to be a visiting professor at Yale University and has won the Guggenheim Museum award. His works are very inspiring to me. When he expresses an idea, he handles his form (no matter what form it is) with a kind of artistic beauty, and makes an animation by hand drawing one by one to express his criticism, a kind of social criticism or exclamation feeling.

Another is that I am a woman, and all three of us are mothers. Mr. Duan was just talking about the studio. What's a little special for me this year is that I recently renovated my studio and threw away a lot of things. In the past, my studio was like a workshop, like a warehouse, there were no works in it. But now, I've turned my studio into an exhibition hall. Because in the last two years, I have done a lot of works on the computer or by hand drawing, directly calculate the materials used in the works, the time spent, the labor needed, and then go to the scene to create, and think of something improvisational on the spot. In my opinion, the current state of the studio is actually a passive one. Because my studio is in Houshayu, within the Fifth Ring Road of Beijing, it is forbidden to use paint, electric welding, and even acrylic materials. I am still paying the rent, the rent is also relatively expensive, then simply make the exhibition hall, you can also do some small things. I feel that the current state of the artist's studio may be passive and driven. After that, it may be necessary to find a studio outside the Sixth Ring Road in Beijing. For me, the pressure of this life after having two children, including the feeling after the epidemic, is that I see the sophistication around me, so I especially hope that by doing a large volume of works, I can drive the surrounding economy, and I hope to keep good masters around, so that I can provide them with a salary to support their survival when the economy is the most difficult. I also worked very hard to find projects between business and art, hoping to earn more money in business, so as to create a virtuous cycle for my studio. Thank you very much.

Thank you Li Yuanchen, Yue Yanna, Cai Yaling, Li Linlin. Thank you four. Let me summarize briefly and hand it to the host. Two things to

Duan Jun\_

summarize: First, criticize them. Because my wish is disappointed, I hope they can talk about each other. In fact, the conversation represents the inertia of thinking, if we are still used to talking about ourselves, in fact, it represents our young generation, is still used to staying in their own comfort zone, unwilling to go to the unfamiliar, unsafe and uncertain field to try.

Secondly, From their thinking in the conversation just now, we can see that compared with the big artists or the more classic generation of artists, I think the young generation attaches more importance to their personal perception. They even trigger and create works from the perspective of perception, trying to make their ideas more in-depth or more subtle. But the flaw is that it still doesn't go too far into a concrete distinction than a more idealized idea. Generally speaking, they belong to "post-conceptual", but they are still in the category of conceptual art. The concept we discussed just now, I will say these two points, now turn over to the host.

Wang Chunchen\_

I would like to thank all the artists, critics, young curators and friends from the media who are here today. All of you traveled thousands of miles to Haihua Island. Yesterday, the lane was late. It was really not easy. In fact, Haihua Island is a dreamland. Its English name is "Ocean Flower Island". There is no art in the land of dreams itself, all art is foreign, but in the future, this place may have the art that happened here. We know that art production is related to people's survival. This is an island of tourism and vacation, and most of the people living around it are retired people. It is not a place where many artists stay. So what does the future hold here? Will it be able to gather more art from all over the world to create a magical effect? And then, in this effect, let the people who are interested in art settle down and reflect on it? In fact, the forum just now covered a lot of content, and there are even some topics that are rarely discussed in Beijing. If these discussions can further stimulate us and promote the continuous creation of artists, such as Sui Jianguo, Zhan Wang, Song Dong, Chen Zhiguang and so on, it will be a very good result.

There are many artists who are not here today, because they have other things to do, but also expressed a high level of concern and enthusiasm for this exhibition. Speaking of such a sea flower island, you have aroused your interest in the first place. I believe this is enough to show that China is a world full of strange things. Despite the epidemic, but the epidemic is not enough to stop today's Chinese people, artists have to continue to do, to continue to create. Although we dare not imagine what kind of art this is, what kind of future, but at least we can not stop. Through this exhibition, through the symbolic intention of this "wave", let us keep moving forward. Although the tide rises and recedes, after the receding tide, it is inevitable that new waves will continue to flow forward. This is also an expression of our relationship with the future, in fact, a concept of time -- looking to the



future, and wishing all of us art pioneers here! Teacher Sui is definitely a forerunner. Although he is a few years ahead of the young people, he has been creating. We look forward to Teacher Sui's later creation.

Sui Jianguo\_ In fact, what kind of position and state is this exhibition in the whole tourism project of Haihua Island? We should let Curator Zhang talk about it.

Wang Chunchen\_ Curator Zhang Zikang can give a brief description. In fact, at the beginning of our agenda, we set out to discuss some views on how this exhibition and the emerging form of cultural tourism in the 21st century came about.

Zhang Zikang\_ Let me talk a little bit about it. The whole Evergrande Children's World Group is a project focusing on the combination of culture and tourism. Just as the president said today, the three major parks are its main projects. However, we have also investigated a variety of domestic cultural tourism projects, including international ones such as Disney and Universal Studios, which are familiar to everyone. We will find a significant problem, their culture or IP, are a very external expression, we actually want to find some can be deeply precipitated, a reflection of cultural height. So, such a cultural tourism land or project, how to enhance its differentiation, how to let it leave a special memory symbol in the hearts of the people? We are thinking of museums and art galleries. We hope that through the content and form of the museum, we can better guide those people who originally just come to the island for leisure and meet some basic daily needs. To lead them to some deeper level, such as cultural cultivation, or spiritual relaxation and fun, not only limited to physical relaxation or pleasure. This is an important goal that we might want to prioritize or develop in the future.

Of course, in the early stage, subject to the influence of objective conditions, we must meet or hope to bring more parent-child families and groups who have never been to museums or art galleries into our exhibitions, so that they can become part of the exhibition and accept the exhibition.

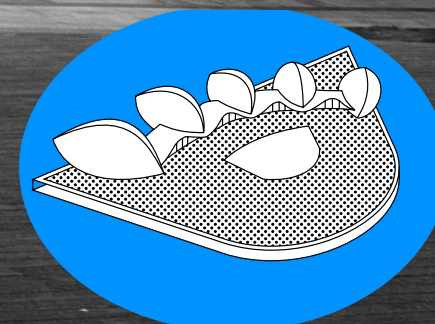
But in the future, what we want to do is not only to have the existing cultural tourists on the island, but also to attract people from all over the world who love literature and art to our Haihua Island. In turn, they will be drawn into and become the three major parks of the playing group, we hope to do such a integration and attempt. Therefore, this is an original intention to combine the museum and cultural tourism projects, and also a goal for future development.

Wang Chunchen\_ Yes, because Haihua Island will be fully open to the public by the end of 2021. But because the museum has received attention and attention from all aspects, it has already started trial operation at the beginning of this year. Now is the official opening of the exhibition, but it can be said that when you come to Haihua Island, in addition to staying in hotels, dining and soaking in hot springs, the most important activity you can participate in is to see the exhibition. As far as the island is now open, the museum is unique and a must visit. Of course, as we do museums, on the one hand, how the collections are displayed, studied and disseminated in the form of education. This is what every museum person should do, which may be different from the tasks of artists and curators. Therefore, in addition to professional colleagues in exhibition maintenance, there are more education and research and development here, and there will be a large number of staff here. At present, we have designed courses for different groups of people at different levels. For example, in the Greek Pavilion, there is a section on the universe, and we will combine these contents with some children's drawings. We will promote some educational activities for children, and we will also have some guided Tours. In addition, there will be a QR code on each label on the site that can be scanned, so that the audience can better understand the meaning behind these works. Of course, each audience member has his or her own interpretation of the work. That's one thing we're working on right now. In addition, after the opening of the three major business formats here, we will actively do some linkage, in the form of joint tickets, so that more people can enter the museum. In particular, we will make use of some existing hotel resources to launch activities similar to "art afternoon tea" to better combine it with the exhibition.

In fact, this island also has a position, there is a name also called "art island" -- eight museums, "art island" is enough to carry it. It is not only a cultural trip or a tourist vacation, it is also an "art island". This name can make others understand very clearly, IP must be built, so that all the people who enter the island choose to visit the museum of Haihua Island, it should be so.



FUTURE TOUCH FUTURE TOUCH





Pavilion 2:  
Pavilion of Installation Art

未来触觉  
Future Touch

- 01

蔡雅玲

Cai Yaling
- 02

李琳琳

Li Linlin
- 03

岳艳娜

Yue Yanna
- 04

田晓磊

Tian Xiaolei
- 05

胡庆雁

Hu Qingyan
- 06

陈志光

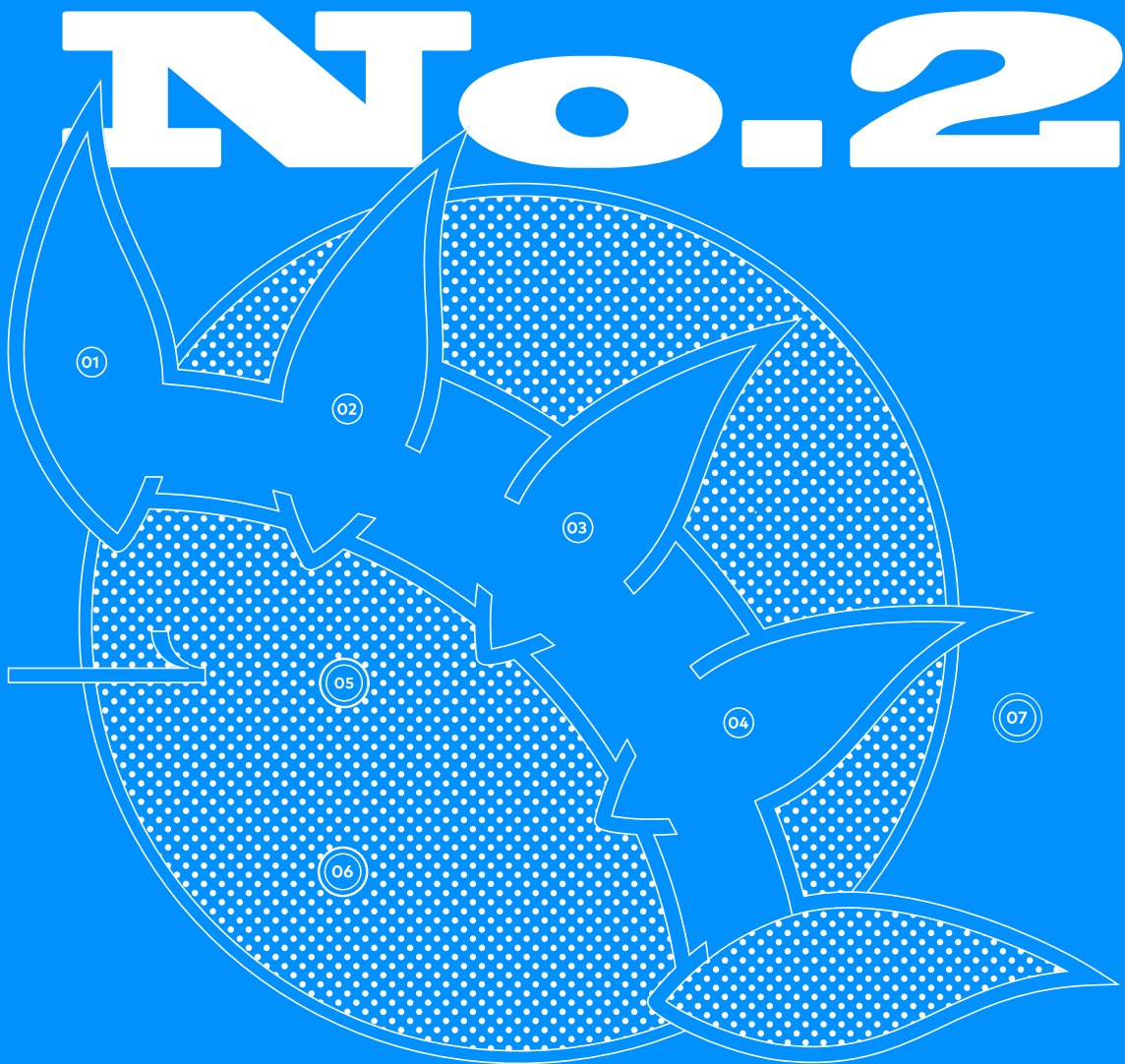
Chen Zhiguang
- 07

古戈尔  
数字媒体  
艺术工作室

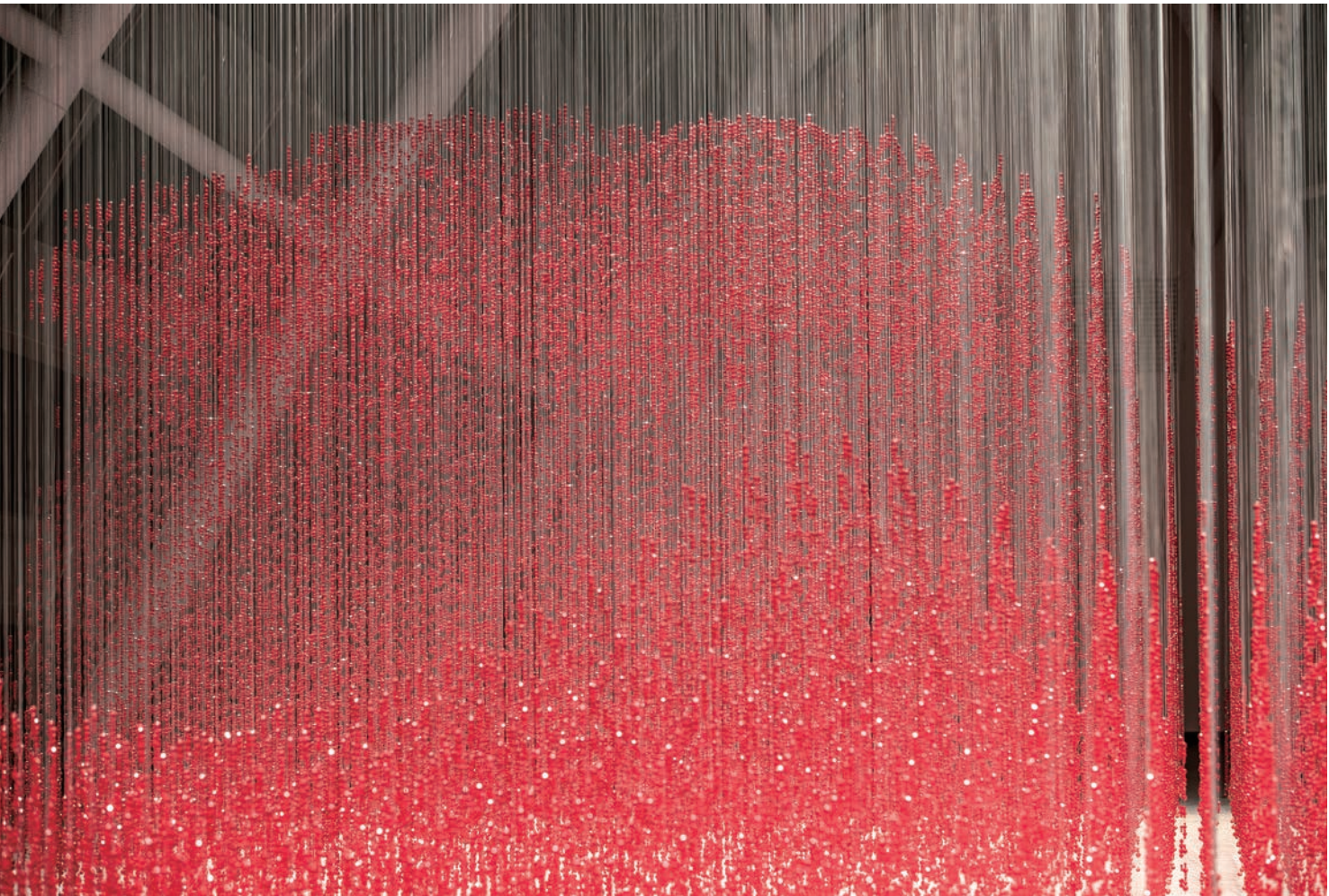
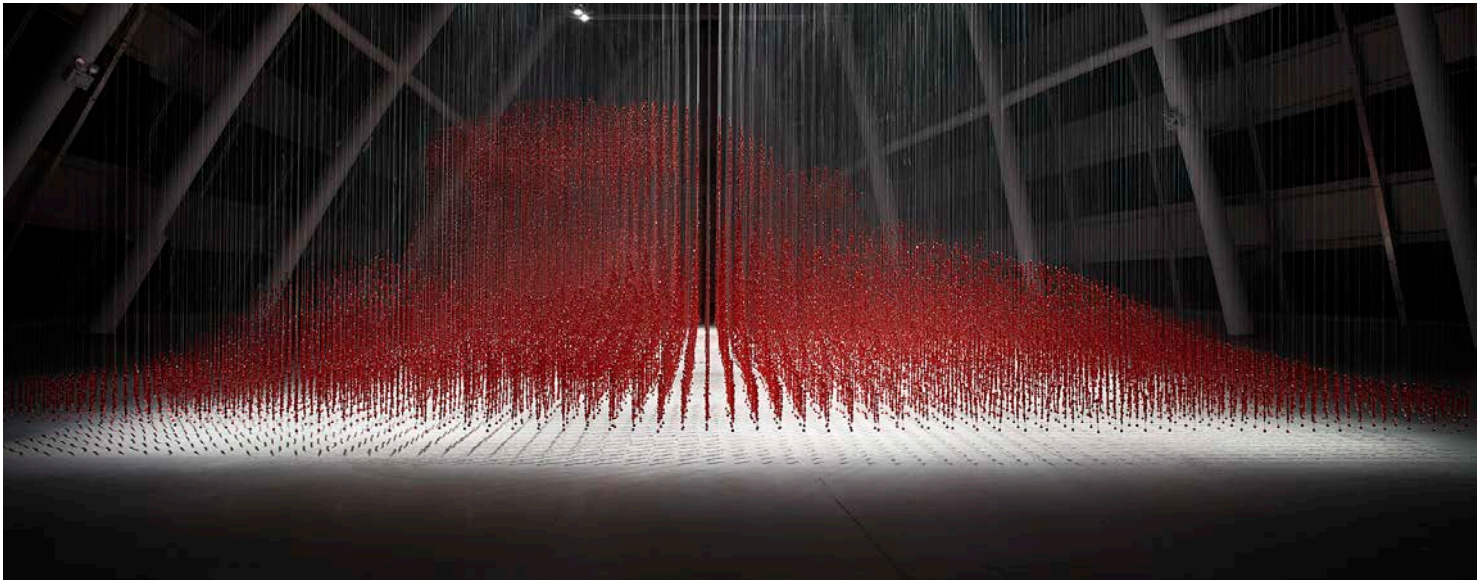
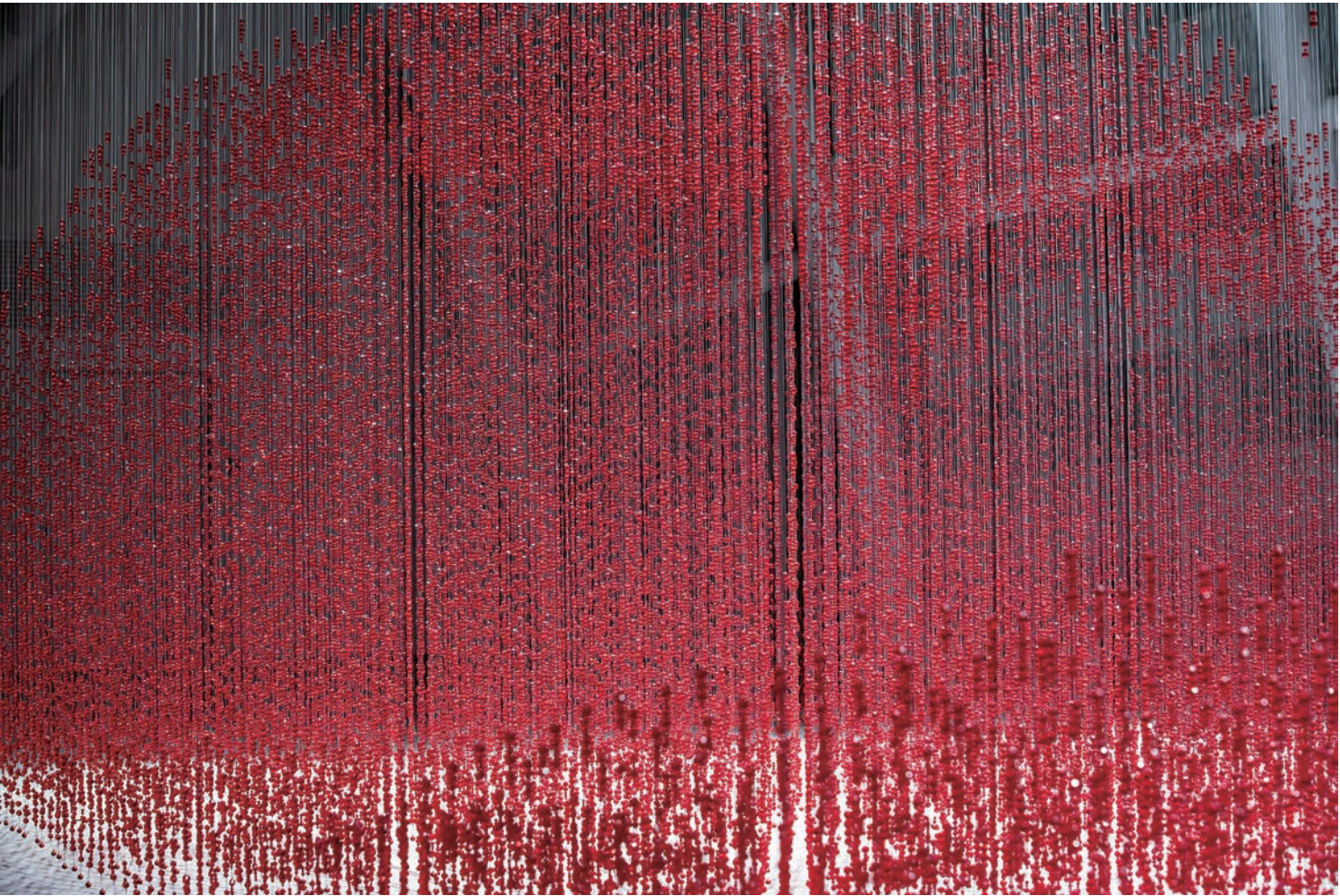
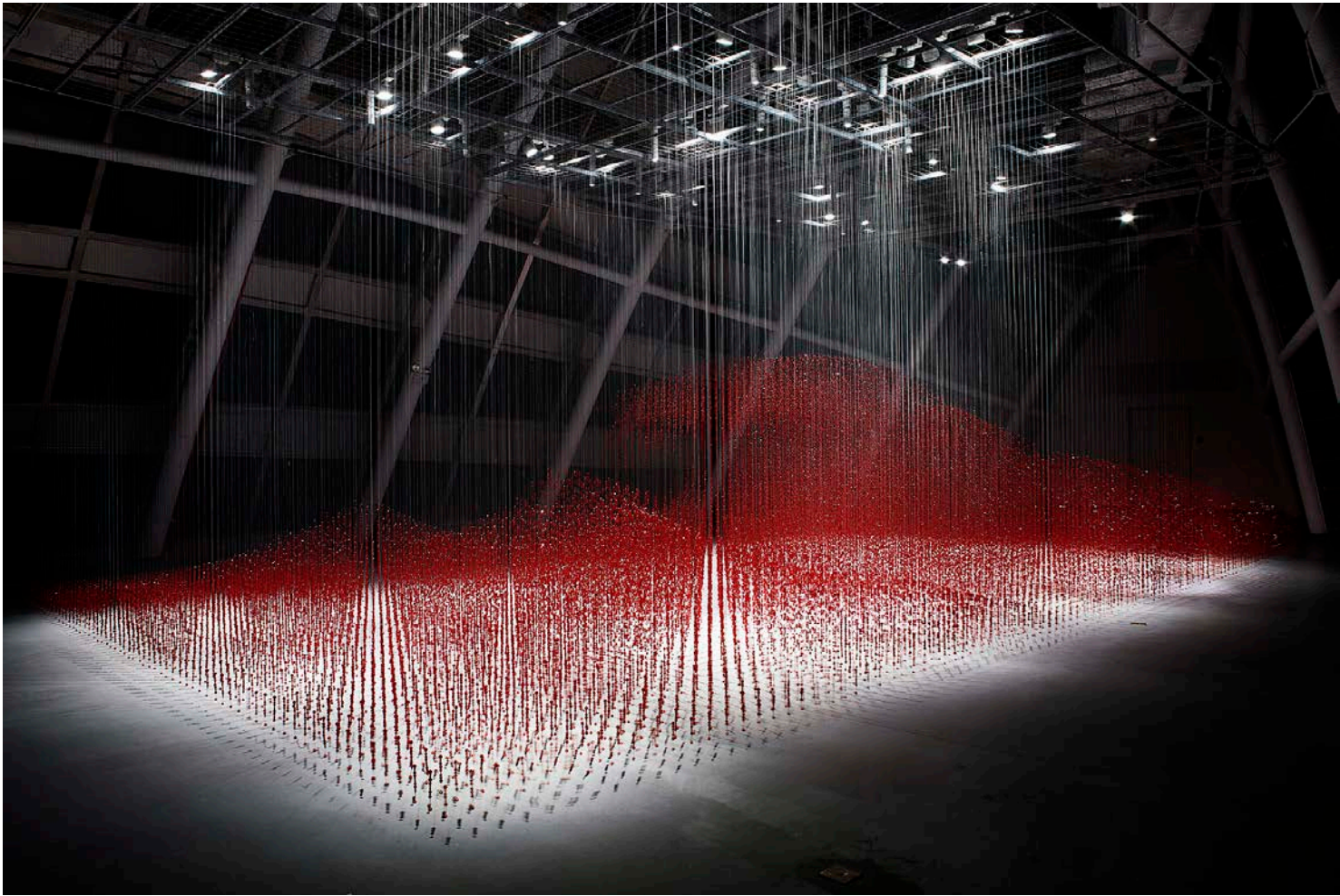
Googol  
Digital Media  
Art Studio

海花岛博物馆二号馆的展览主题是“未来触觉”，是“世纪·浪潮”的驻地创作部分，展出了五位中国青年艺术家基于本次展览理念构思的最新作品，每件作品都以全新的视听构造，带动观众感官的触觉，表达青年艺术家们对于生态环保、生命本体、消费主义等问题的思考。

Pavilion 2 of the Ocean Flower Island Museum houses the creations of "The Tides of the Century", featuring the latest works of 5 young Chinese artists based on the ideas of this exhibition. Each work is able to stimulate the audience's sense of touch with brand-new audio-visual structures and express the thoughts of young artists on issues such as ecological environment protection, life itself and consumerism.







红海

Red Sea

材料：水晶珠，不锈钢丝

Material: Crystal beads and stainless steel wire

蔡雅玲

Cai Yaling

工艺：在展馆内搭建钢结构桁架，顶部吊装网格状轨道，一根根悬挂珠串。

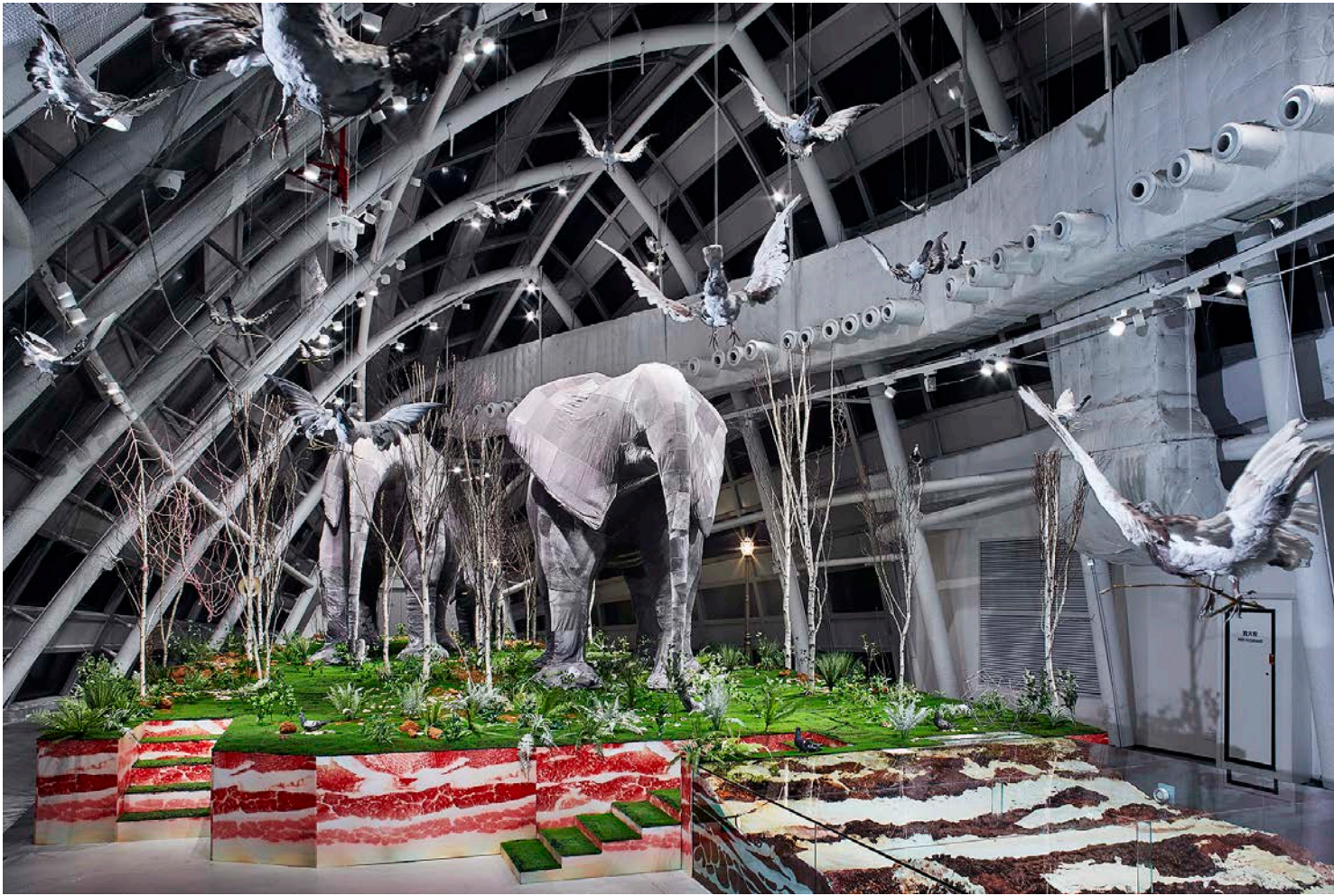
Process: Build a steel structure truss in the exhibition hall, hoist a grid-like track on the top, and hang beads one by one.

2020









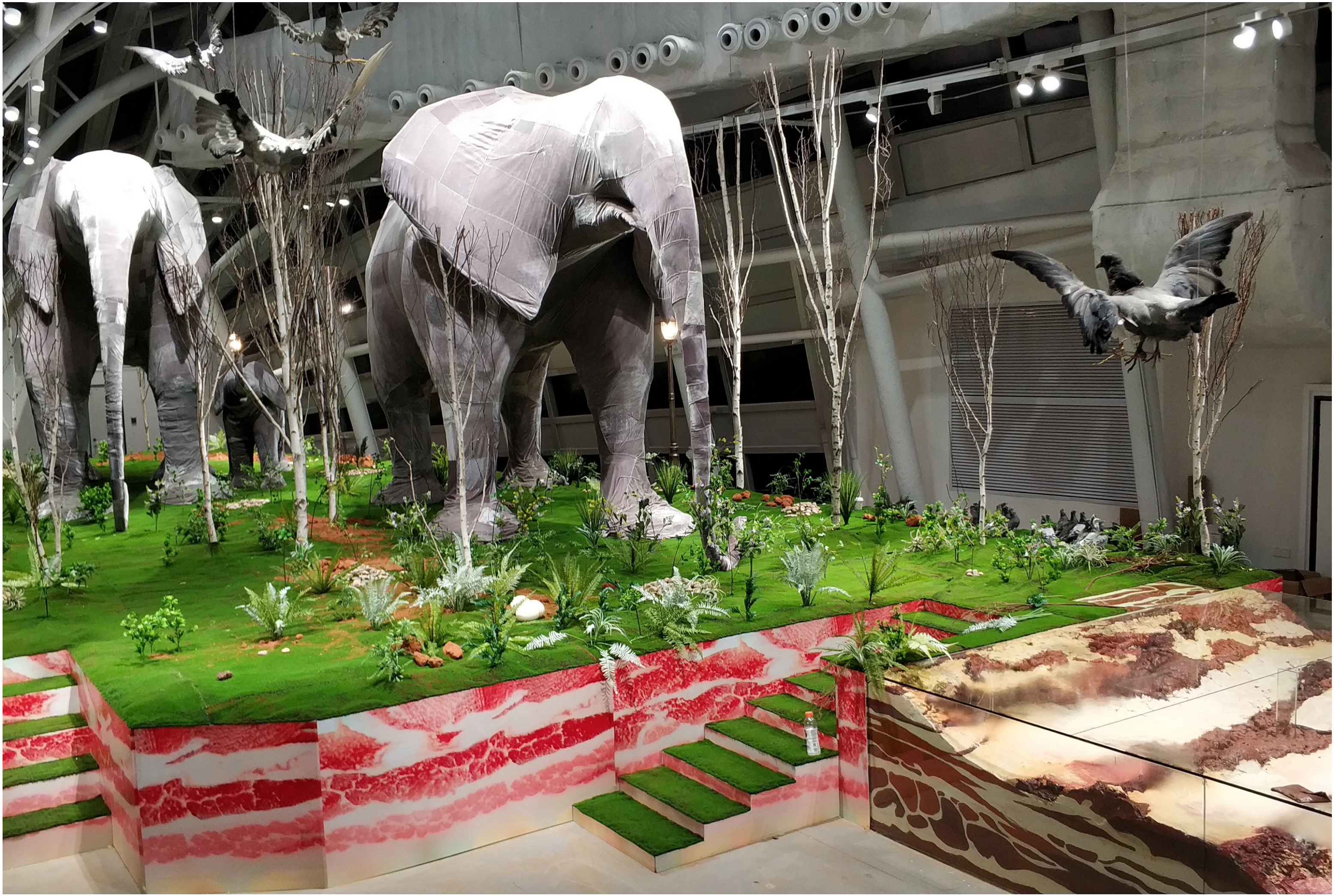
断层与构造  
Faults and Structures

李琳琳  
Li Linlin

2020

废弃物，钢架等，尺寸可变  
Waste, steel frame, etc  
Variable size









鲸鱼  
Whale

岳艳娜  
Yue Yanna

2020  
15X3.6X3.4M

互动装置  
Interactive device











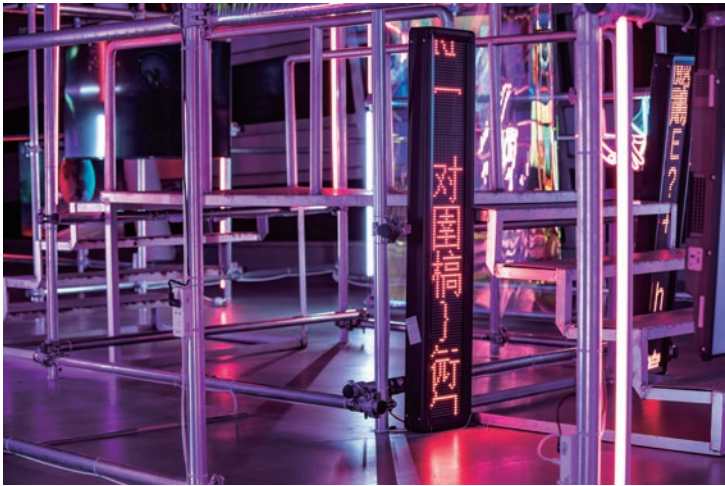


《卧》  
Lying Down

陈志光  
Chen Zhiguang

2014  
600x800x600cm

不锈钢锻造  
Stainless steel forging



迷宫  
Maze

田晓磊  
Tian Xiaolei

2020  
高 6-10m 底部直径 4m

裸屏，未来风格视频作品，霓虹灯，led 灯，彩色亚克力，钢架，电线  
bare screen, futuristic video works, neon lights, led lights,  
colorful acrylic, steel frame and wires





《家族》  
Family

胡庆雁  
Hu Qingyan

2020-2021  
465(h) x 975 x 730 cm

钢, 空气  
Steel, air



矩阵  
Matrix

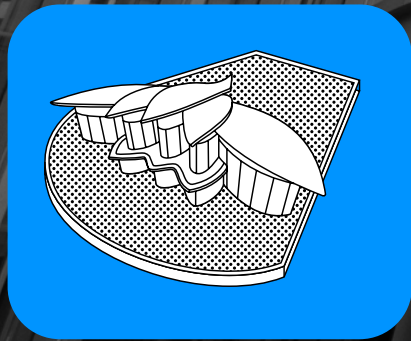
古戈尔数字媒体艺术工作室  
Googol Digital Media Art Studio

2020  
尺寸可变

LED 可变光源, 铝材龙骨  
LED variable light source, Aluminum keel



# DIMENSION OF CIVILIZATION & ORIENTAL POETRY





Pavilion 3:  
Pavilion of Painting and Image

F1: 文明之维  
Dimension of Civilization

单元策展人 - 王春辰  
Unit exhibition curator - Wang Chunchen

海花岛博物馆三号馆一层的展览主题是“文明之维”，展出了来自中国、日本、韩国、比利时、越南、菲律宾、泰国、美国、意大利共十二位艺术家的作品。以影像和装置的形式，勾勒出海丝沿线当代艺术家文明对话的轮廓。

The works by 12 artists from China, Japan, South Korea, Belgium, Vietnam, Philippines, Thailand, Italy, and America are exhibited on Floor 1 of Pavilion 3. In the form of images and installations, the exhibition will outline the dialogue among contemporary artists about the civilizations along the Maritime Silk Road.

F2: 单元板块 东方诗学  
Exhibition unit Oriental Poetry

单元策展人 - 徐家玲  
Unit exhibition curator - Xu Jialing

海花岛博物馆三号馆二层的展览主题是“东方诗学”，主要展示阿拉伯著名诗人阿多尼斯、中国著名诗人吕德安、车前子等八位诗人和艺术家的绘画和装置创作。展览通过诗人与艺术家的作品建构起东方诗学的想象和对话，以此呼应儋州一代文豪苏东坡的历史文脉。

On the second floor of Pavilion 3 of the Ocean Flower Island Museum, paintings and installations by eight poets and artists, including the famous Arab poetAdonis and the celebrated Chinese poets Lv De'an and Che Qianzi, are on display. The exhibition constructs the imagination and dialogue of eastern poetics through the works of poets and artists to echo the historical lineage of Su Dongpo, a renowned literary figure of Danzhou city.

- F101

利兹·格林 Liz Glynn（美国 America）
- 02

汉斯·欧普·德·贝克 Hans Op de Beeck（比利时 Belgium）
- 03

耿雪 Geng Xue
- 04

艾萨·霍克森 Eisa Jocson（菲律宾 Philippines）
- 05

拉什迪·安瓦尔 Rushdi Anwar（泰国 Thailand/ 伊拉克 Iraq）
- 06

苏雷哈 Surekha（印度 India）
- 07

乔瓦尼·欧祖拉 Giovanni Ozzola（意大利 Italy）
- 08

宫岛达男 Tatsuo Miyajima（日本 Japan）
- 09

向京 Xiang Jing
- 10

陈志光 Chen Zhiguang
- 11

黎光定 Dinh Q.Lê（越南 Vietnam）
- 12

Yoon Chung Han（韩国 South Korea）
- F213

阿多尼斯 Adonis（叙利亚 Syria）
- 14

车前子 Che Qianzi
- 15

戴光郁 Dai Guangyu
- 16

付小桐 Fu Xiaotong
- 17

何灿波 He Canbo
- 18

贾秋玉 Jia Qiuyu
- 19

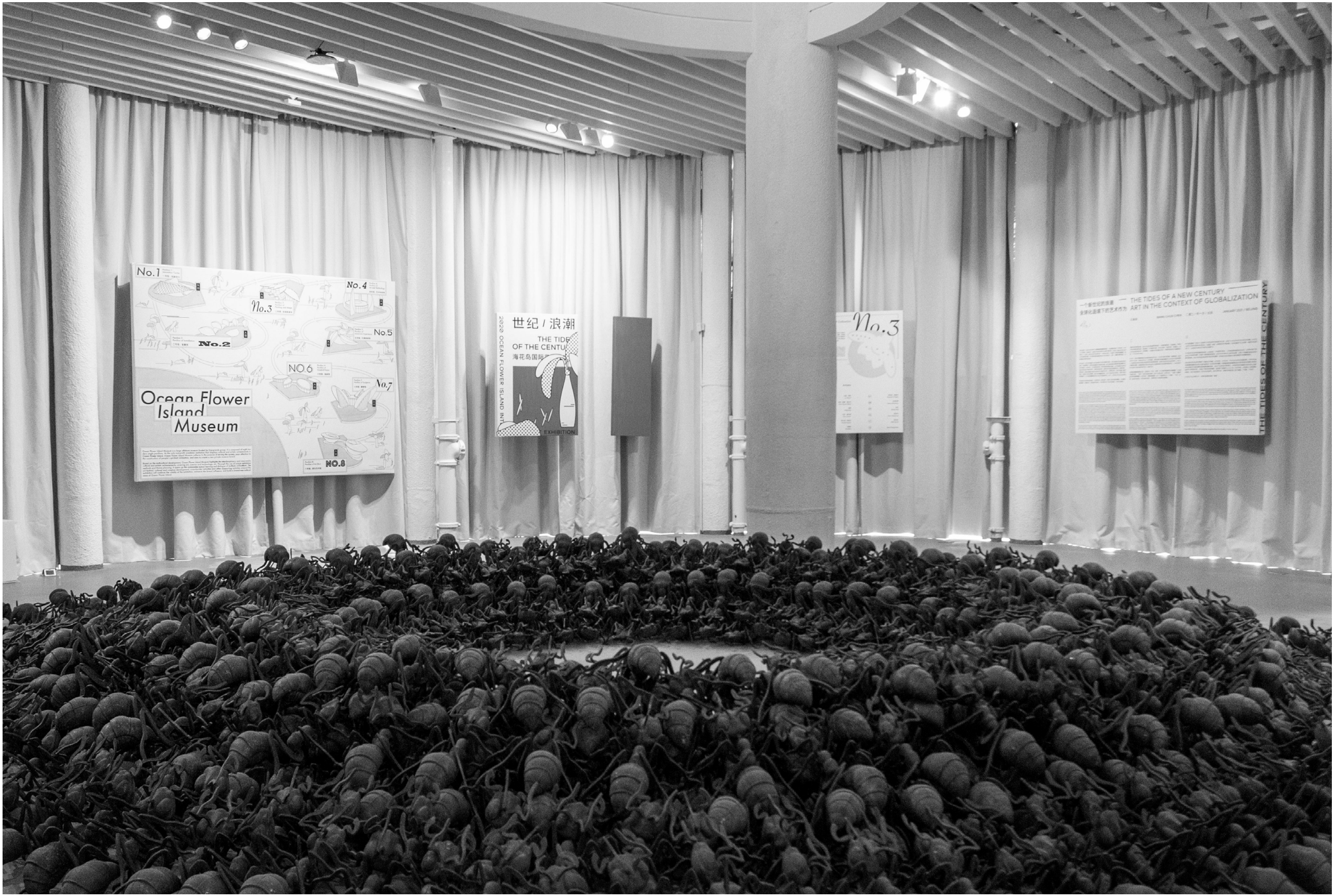
吕德安 Lv De'an
- 20

田卫 Tian Wei
- 21

辛塔·坦达雅 Sinta Tantra（英籍印度尼西亚裔 British Indonesian）







No.1

No.2

No.3

No.4

No.5

No.6

No.7

No.8

Ocean Flower Island Museum

2020 OCEAN FLOWER ISLAND INTERNATIONAL ART EXHIBITION

世纪 / 浪潮

THE TIDE OF THE CENTURY

海花岛国际艺术展

2020 OCEAN FLOWER ISLAND INTERNATIONAL ART EXHIBITION

No.3

一个新世纪的浪潮

THE TIDES OF A NEW CENTURY

全球化语境下的艺术作为

ART IN THE CONTEXT OF GLOBALIZATION

2020 OCEAN FLOWER ISLAND INTERNATIONAL ART EXHIBITION

THE TIDES OF THE CENTURY

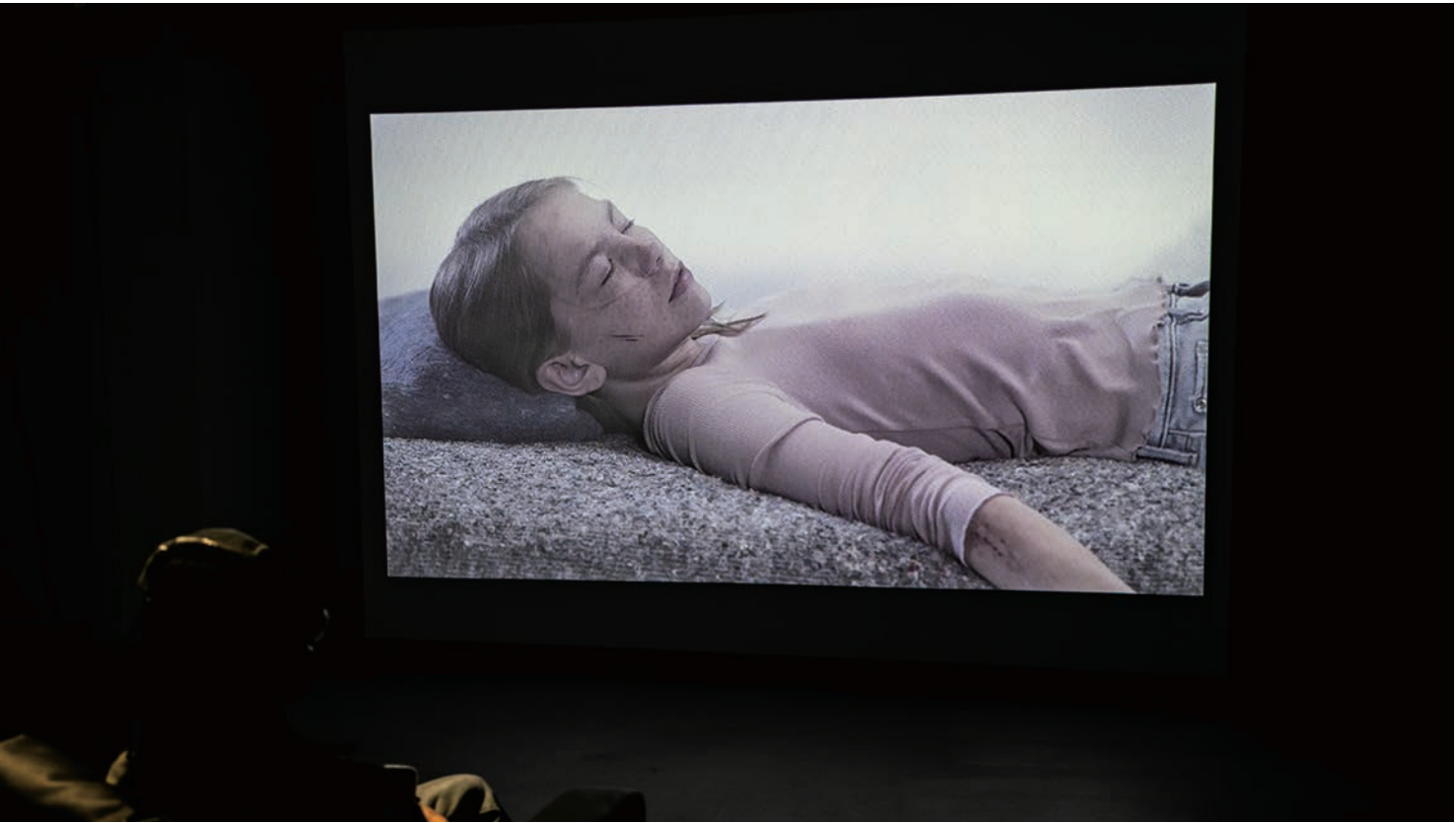




论世界历史问题  
On the Problem of a Universal History

利兹·格林  
Liz Glynn

2020  
尺寸可变



女孩  
The Girl

汉斯·欧普·德贝克  
Hans Op de Beeck

2017

全高清录像转蓝光（彩色、有声）16 分钟  
Full HD video to blue-ray (color, sound) for 16 minutes







# 米开朗基罗的情诗

The Poetry of Michelangelo



唯一的力量  
But the divine hammer

米开朗基罗的情诗  
Love Poems by Michelangelo

耿雪  
Geng Xue

2015  
19:09 min



我的盲目 不能看到的光明  
which my blind eyes can see no longer.



为我疲惫的足所不能支撑的





女超人的 KTV  
SuperWoman KTV Room

艾萨·霍克森  
Eisa Jocson

2019  
尺寸可变



“我不是来自东方和西方，我的家乡不是任何地方” 系列  
“I AM NOT FROM EAST OR WEST... MY PLACE IS PLACELESS Series

拉什迪·安瓦尔  
Rushdi Anwar

2018

影像  
Image









海的守望者  
Sea Watchers

苏雷哈  
Surekha

2019  
尺寸可变



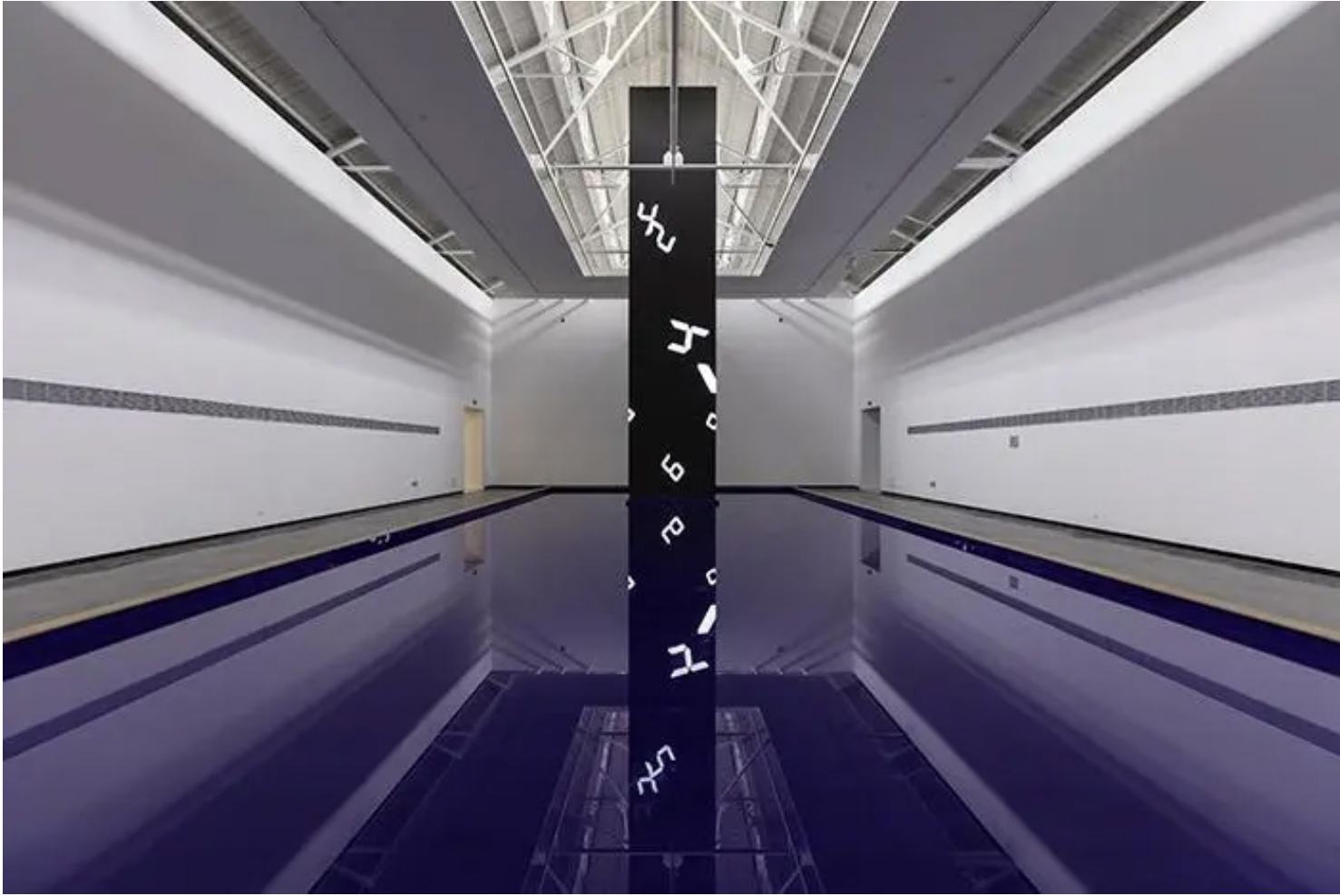
隐形 - 不可见的沉船  
Unseen-Invisible Shipwreck

乔瓦尼·欧祖拉  
Giovanni Ozzola

2017  
238 x 305 x 258 cm  
345 x 284 x 191 cm  
270 x 249 x 179 cm

铝, 072C 蓝色  
Aluminum, 072C blue





时间瀑布  
Time Waterfall

宫岛达男  
Tatsuo Miyajima

2019  
256x1200x128cm

L.E.D



异境 唯岸是处  
Foreign Land, Shore Afar

向京  
Xiang Jing

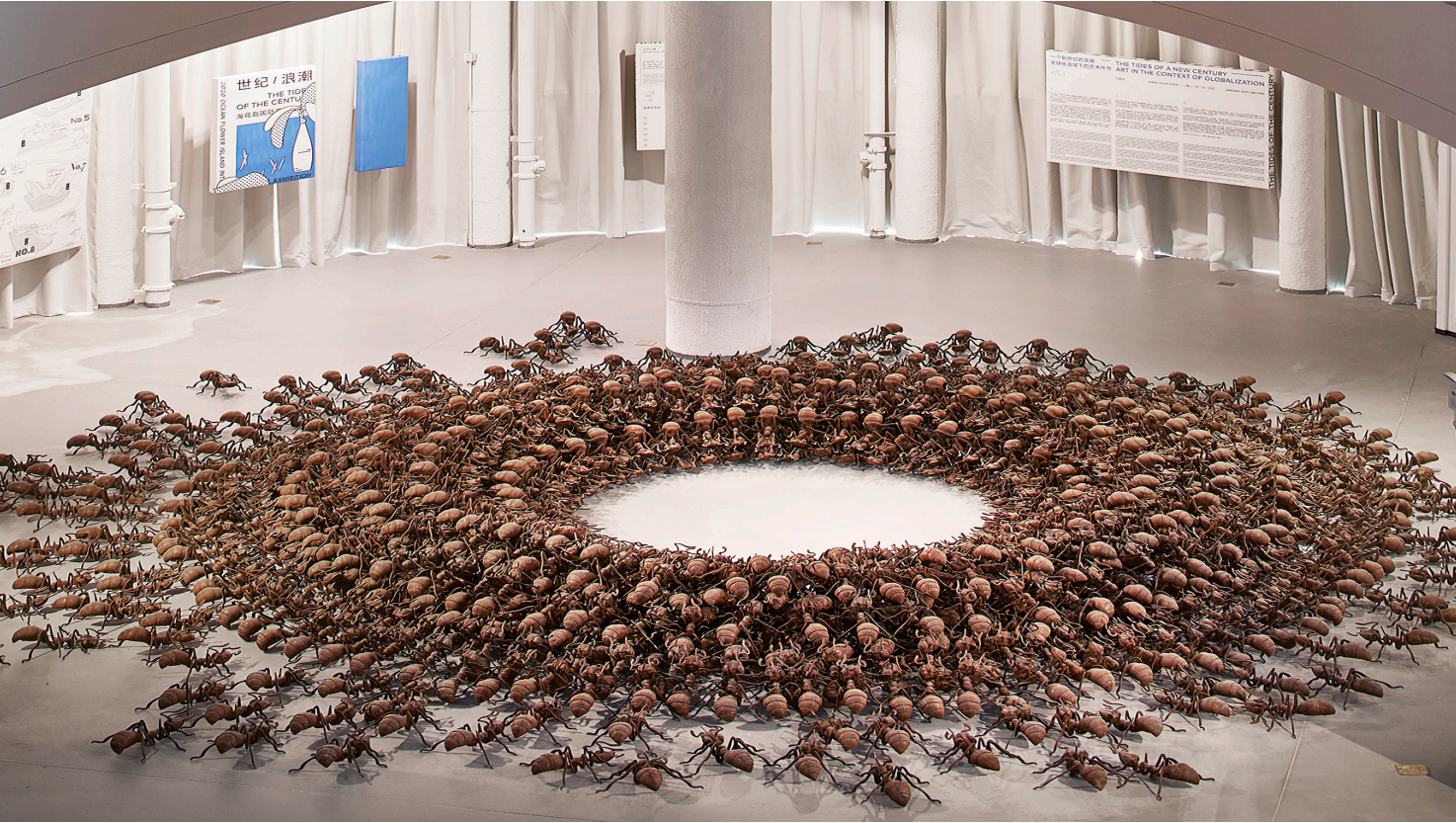
2016  
180 × 310 × 205cm  
36 × 165 × 80cm  
100 × 200 × 64cm  
68 × 310 × 100cm

玻璃钢着色  
FRP coloring









迁徙时代  
Era of Migration

陈志光  
Chen Zhiguang

2012  
40cmx1000cm



鸟糞  
Guano Eps2

黎光定  
Dinh Q. Lê

2016  
尺寸可变  
Variable size

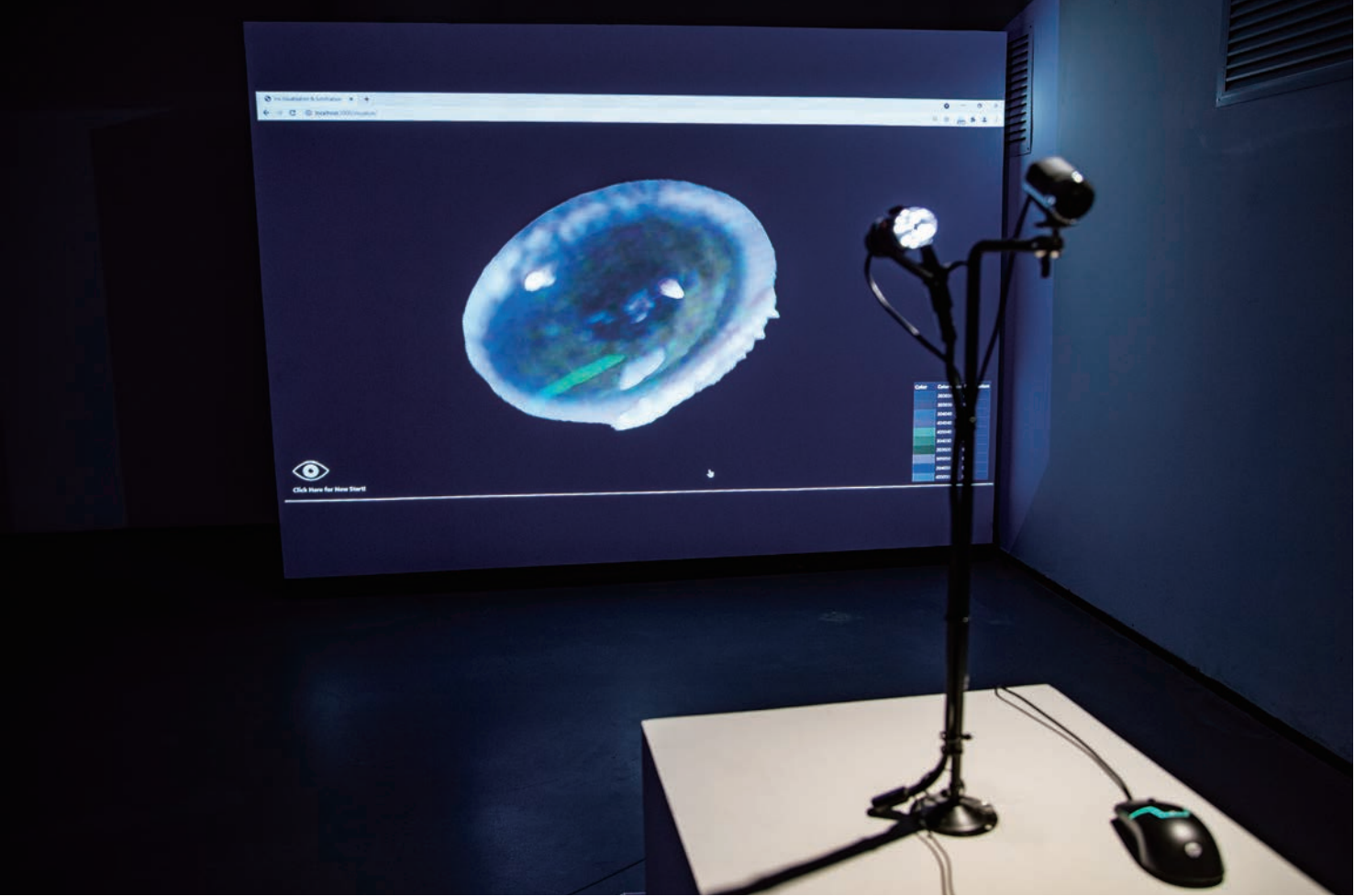




眼睛的游戏  
Eyes Floor Plan

Yoon Chung Han

2020  
尺寸可变  
Variable size











蓝色对话 -5  
Blue Dialogue-5

阿多尼斯  
Adonis

2016  
32×24cm

纸本综合材料  
Mixed media on paper

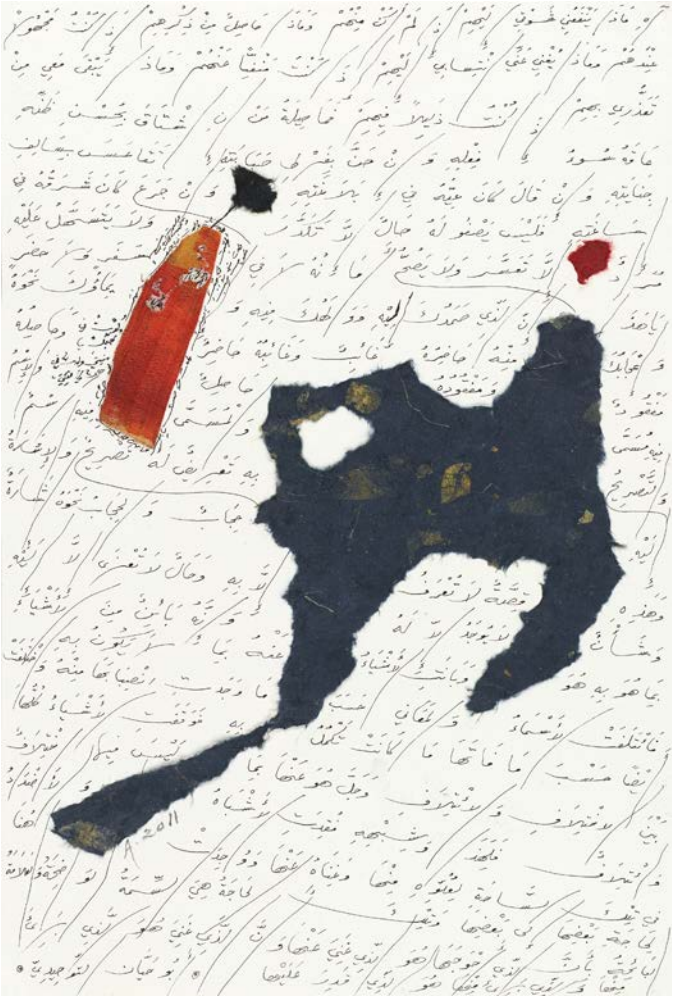


蓝色对话 -25  
Blue Dialogue-25

阿多尼斯  
Adonis

2016  
42×30cm

纸本综合材料  
Mixed media on paper



蓝色对话 -32  
Blue Dialogue-32

阿多尼斯  
Adonis

2016  
45×30cm

纸本综合材料  
Mixed media on paper



蓝色对话 -39  
Blue Dialogue-39

阿多尼斯  
Adonis

2018  
42×58cm

纸本综合材料  
Mixed media on paper





碰撞 -11  
Collision-11

阿多尼斯  
Adonis

2017  
25×18cm

纸本综合材料  
Mixed media on paper



碰撞 -17  
Collision-17

阿多尼斯  
Adonis

2017  
25×18cm

纸本综合材料  
Mixed media on paper

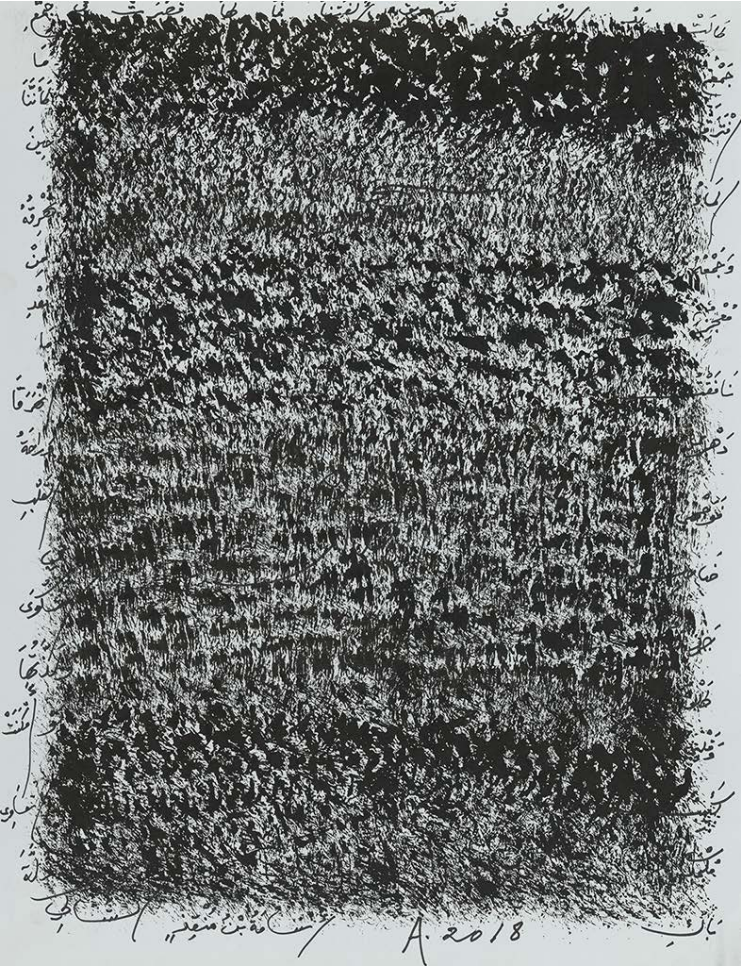


碰撞 -22  
Collision-22

阿多尼斯  
Adonis

2017  
25×18cm

纸本综合材料  
Mixed media on paper



古老的神话 -10  
Ancient Myth-10

阿多尼斯  
Adonis

2018  
50×65cm

纸本综合材料  
Mixed media on paper





①

① 云  
Cloud

车前子  
Che Qianzi

2020  
33x66cm

纸本水墨  
Ink and wash on paper



②



③



④

② 兰  
Orchid

车前子  
Che Qianzi

2020  
33x66cm

纸本水墨  
Ink and wash on paper

③ 无题  
Titleless

车前子  
Che Qianzi

2020  
33x66cm

纸本水墨  
Ink and wash on paper

④ 石  
Stone

车前子  
Che Qianzi

2020  
33x66cm

纸本水墨  
Ink and wash on paper



①



②

① 无题  
Titleless

车前子  
Che Qianzi

2020  
33x66cm

纸本水墨  
Ink and wash on paper

② 朝云 1  
Ms Wang Chunyun 1

车前子  
Che Qianzi

2020  
33x33cm

纸本水墨  
Ink and wash on paper

③ 朝云 2  
Ms Wang Chunyun 2

车前子  
Che Qianzi

2020  
33x33cm

纸本水墨  
Ink and wash on paper

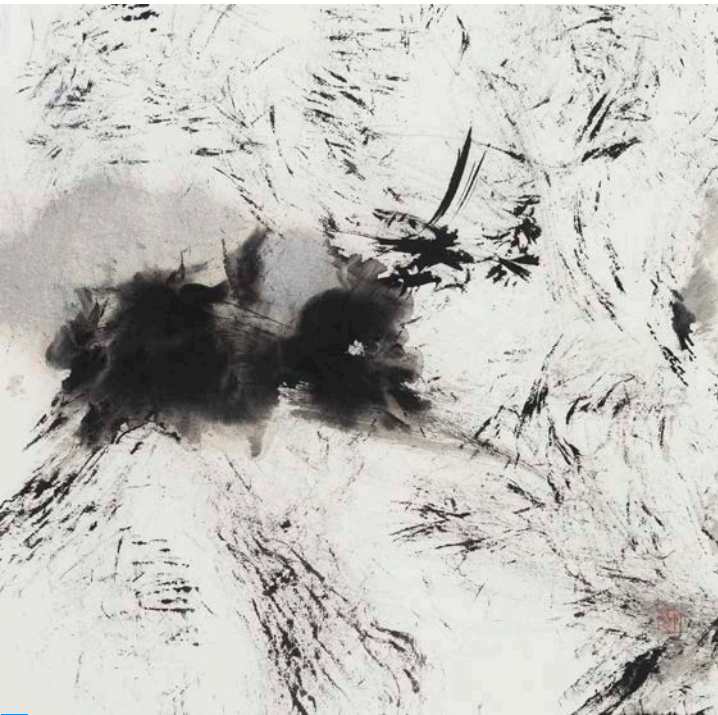


③





1



2

① 朝云 3 Ms Wang Chunyun 3	车前子 Che Qianzi	2020 33x33cm	纸本水墨 Ink and wash on paper
② 朝云 4 Ms Wang Chunyun 4	车前子 Che Qianzi	2020 33x33cm	纸本水墨 Ink and wash on paper
③ 东坡 Dongpo	车前子 Che Qianzi	2020 33x66cm	纸本水墨 Ink and wash on paper



3



《东山观云》之一 View Clouds on East Mountain1	戴光郁 Dai Guangyu	2014 64x90cm	宣纸彩墨 Xuan paper, ink and wash
《东山观云》之二 View Clouds on East Mountain 2	戴光郁 Dai Guangyu	2014 64x90cm	宣纸彩墨 Xuan paper, ink and wash





《桐川梦忆》  
Dream Memory

戴光郁  
Dai Guangyu

2014  
90x64cm

宣纸彩墨  
Xuan paper, ink and wash



《太虚幻境》  
Unreal World

戴光郁  
Dai Guangyu

2014  
64x90cm

宣纸彩墨  
Xuan paper, ink and wash





INTERNATIONAL ART EXHIBITION — 世界艺术展  
THE 21ST CENTURY — 21世纪  
ART OF THE CENTURY — 世纪 / 浪潮 1990









狮身人面  
Sphinx

付小桐  
Fu Xiaotong

2020  
80x60x56cm

铁丝、胶水  
Wire, glue



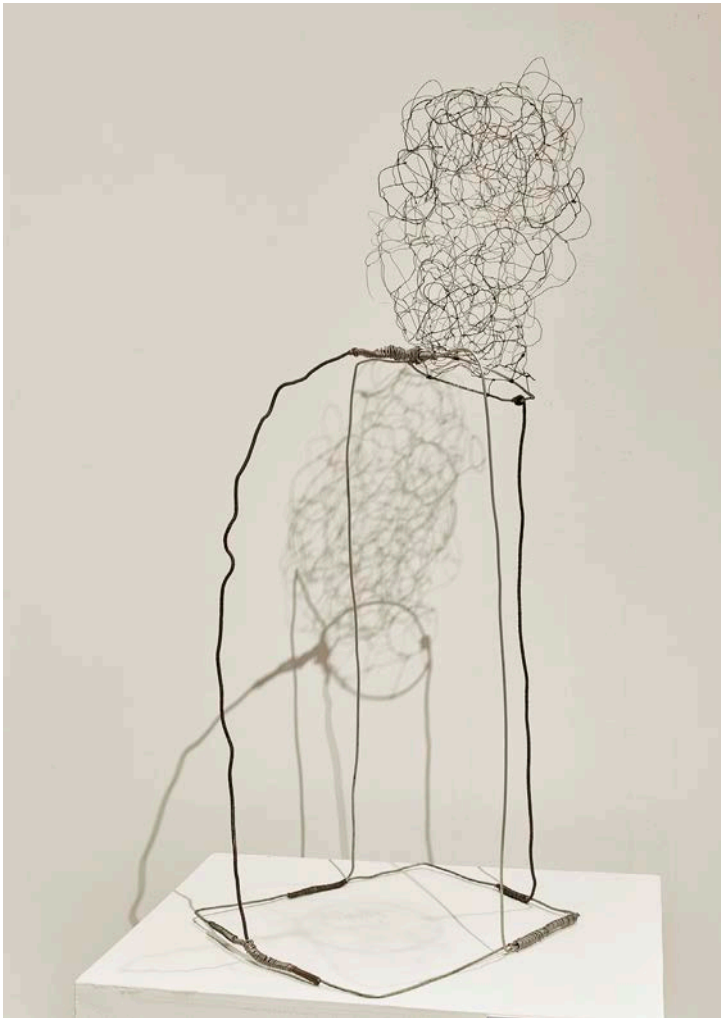
镜面蜘蛛  
Mirrored Spider

付小桐  
Fu Xiaotong

2017  
73 x 66 x 62 cm

综合材料  
Mixed media





男人  
Man

付小桐  
Fu Xiaotong

2020  
85x40x36cm

铁丝  
Wire

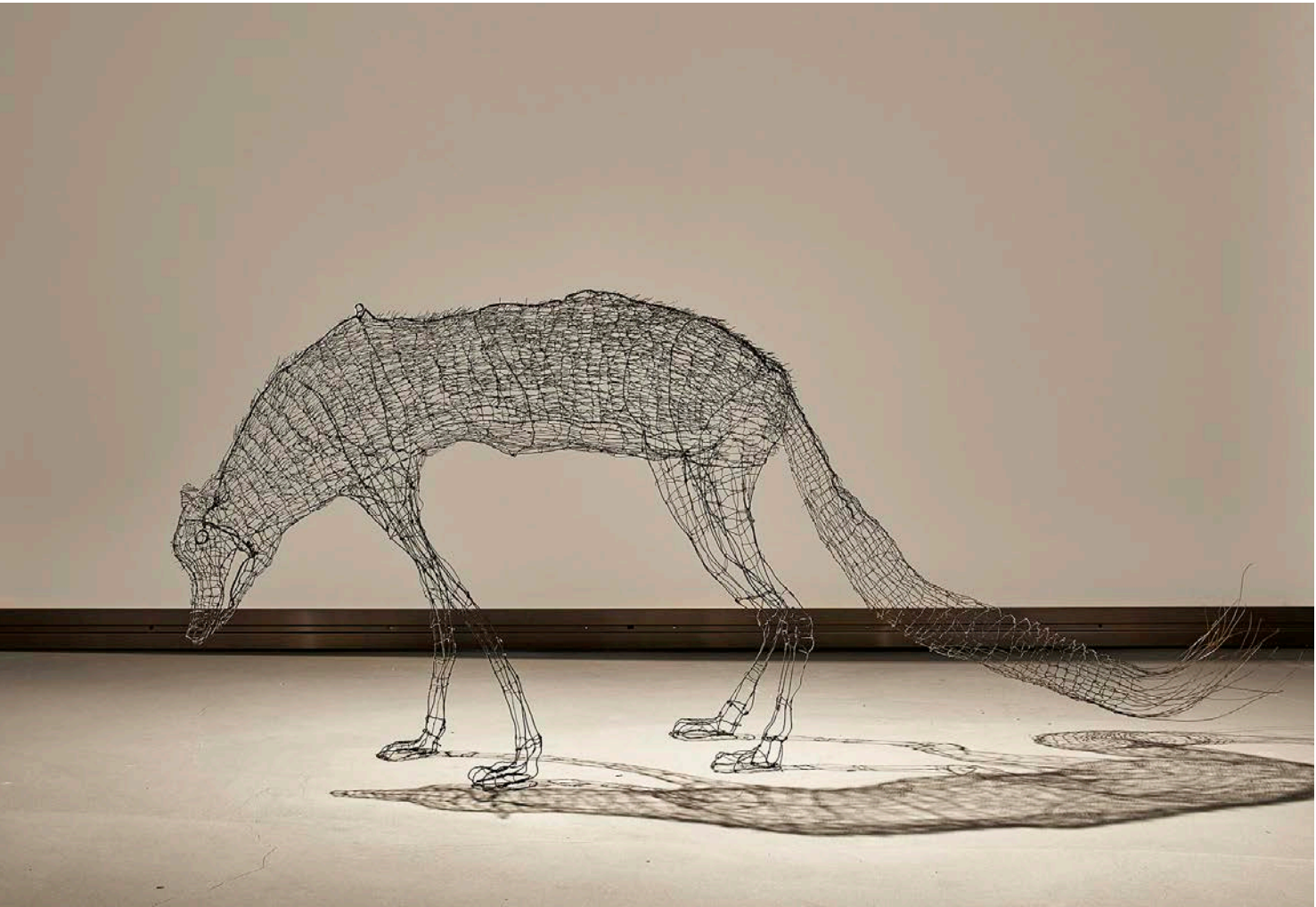


女人  
Woman

付小桐  
Fu Xiaotong

2020  
55x18.5x14cm

石膏, 铁丝, 纱布  
Plaster, wire, gauze



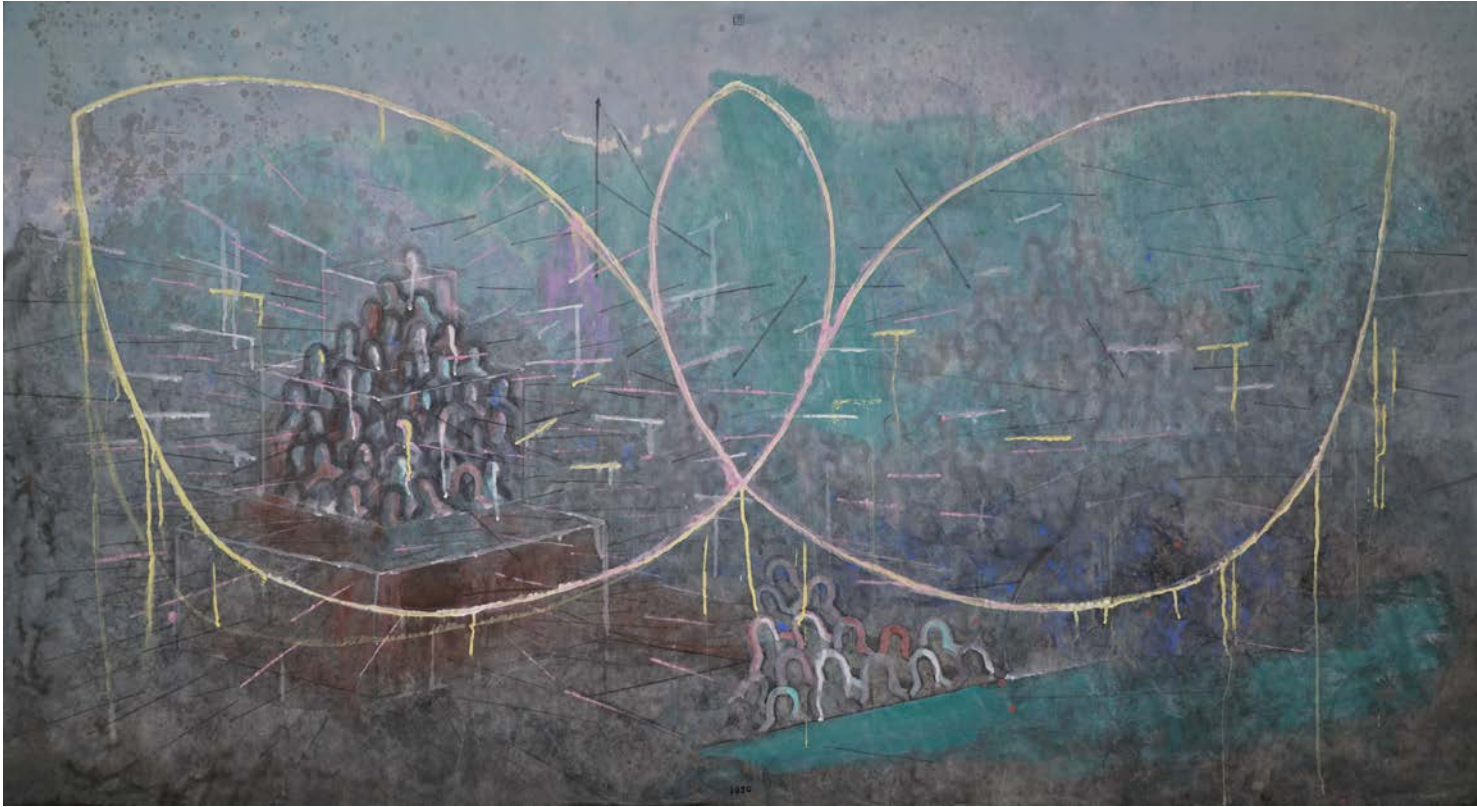
长尾狼  
Long-tailed Wolf

付小桐  
Fu Xiaotong

2019  
2mx1.2m

铁丝  
Wire





《荣耀之冠与存在的虚空》  
The crown of glory and the void of being

何灿波  
He Canbo

2020  
179X97cm

水墨丙烯颜料宣纸  
Ink and wash, acrylic paint on and  
Xuan paper



《Eloi 的语言与大地的情绪之花》  
Eloi's language and the emotional flower of the earth

何灿波  
He Canbo

2020  
179X97cm

水墨丙烯颜料宣纸  
Ink and wash, acrylic paint on and Xuan paper

《交响曲的启示与孤独之境》  
The Revelation of Symphonies and the Solitary State

何灿波  
He Canbo

2020  
179X97cm

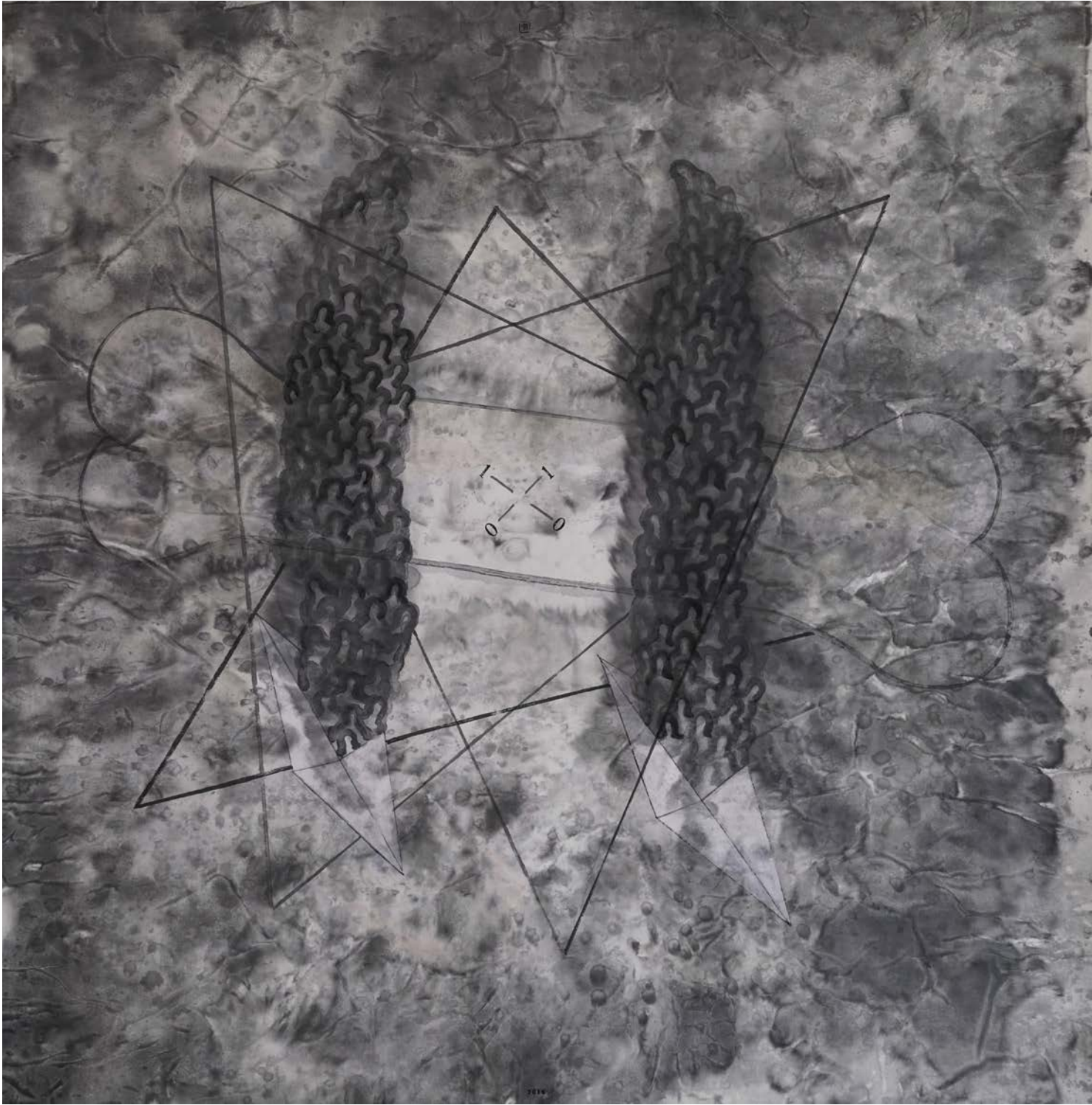
水墨丙烯颜料宣纸  
Ink and wash, acrylic paint on and Xuan paper











《保罗的来信与世界的左与右》  
Paul's letter to the world left and right

何灿波  
He Canbo

2016  
123x123cm

水墨丙烯颜料宣纸  
Ink and wash, acrylic paint on and Xuan paper



《人类的三部曲，起源 - 奇观 - 危机》  
The trilogy of Mankind ( Origins \_ Wonders \_ Crises )

何灿波  
He Canbo

2016  
123x123cm

宣纸水墨  
Xuan paper, ink and wash





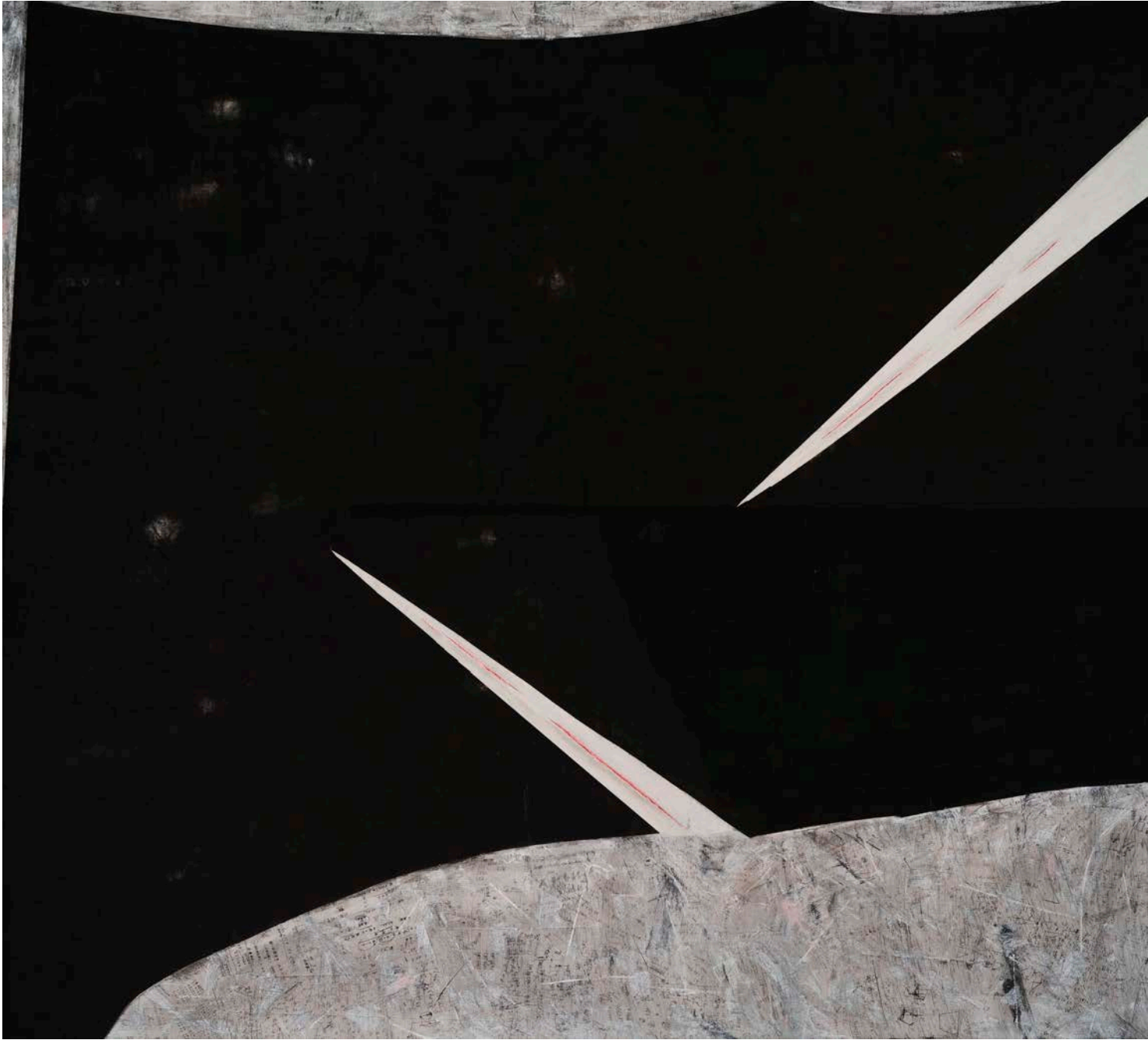
《蓝色幻象中的寄托与神秘的出口》  
The blue illusion of sustenance and mysterious exit

何灿波  
He Canbo

2015  
123X246cm

水墨丙烯颜料宣纸  
Ink and wash, acrylic paint on and Xuan paper



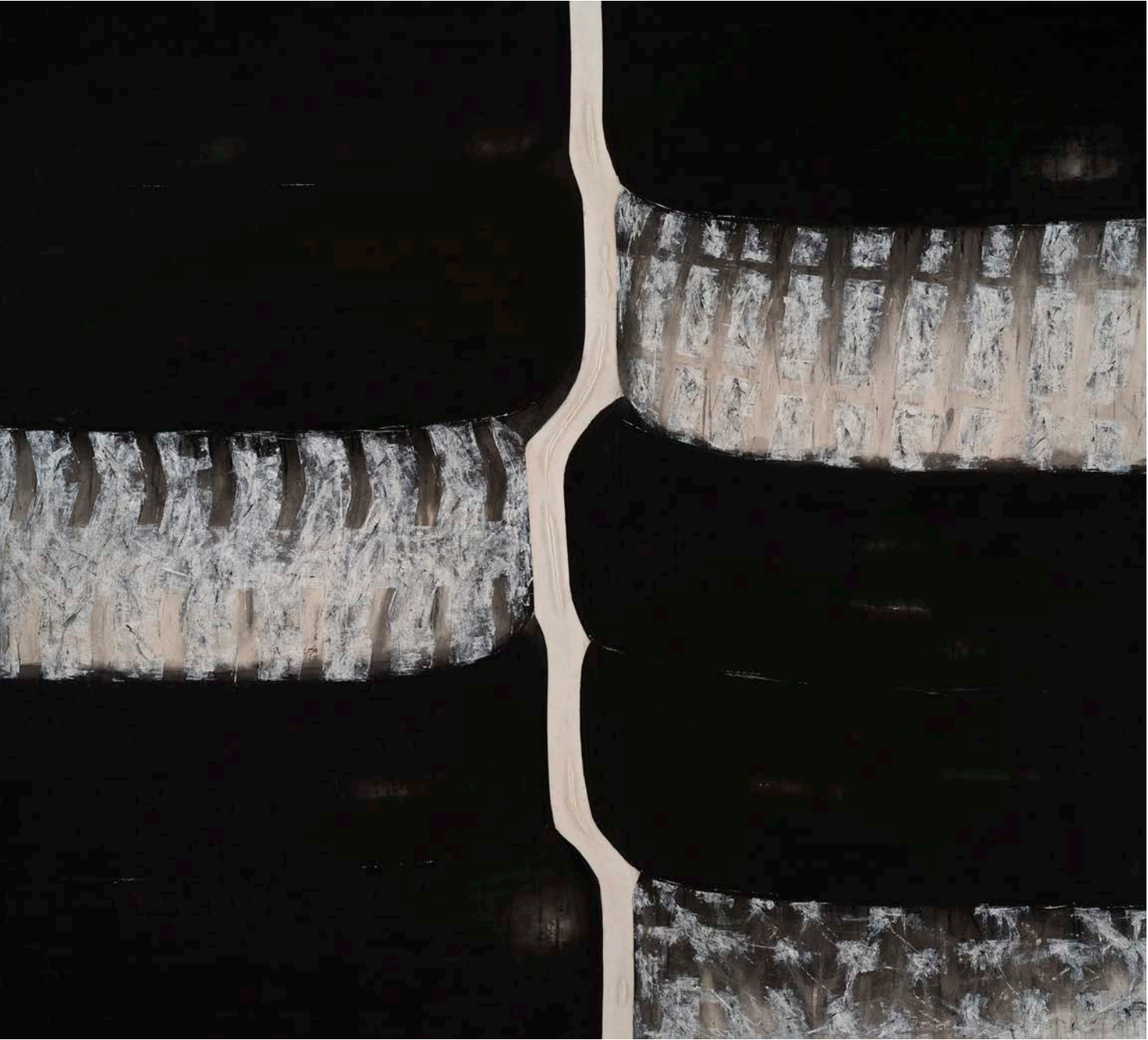


无题  
Titleless

贾秋玉  
Jia Qiuyu

2020  
180X200cm

纸本水墨  
ink and wash on paper



搁置物  
On Shelf

贾秋玉  
Jia Qiuyu

2020  
180X200cm

纸本水墨  
ink and wash on paper





对自律的观看 A  
Observation of Self-discipline A

贾秋玉  
Jia Qiuyu

2020  
100X80cm

宣纸 . 墨 . 丙烯白  
Xuan paper, ink and acrylic white



对自律的观看 B  
Observation of Self-discipline B

贾秋玉  
Jia Qiuyu

2020  
100X80cm

宣纸 . 墨 . 丙烯白  
Xuan paper, ink and acrylic white





《窗花》之一（局部） Window Flowers 1 ( part )	吕德安 Lv De'an	2020 140x100cm	油画 Painting
《窗花》之二（局部） Window Flowers 2 ( part )	吕德安 Lv De'an	2020 140x100cm	油画 Painting



《窗花》之三（局部） Window Flowers 3( part )	吕德安 Lv De'an	2021 120x100cm	油彩 Oil paint
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《无题》  
Titleless

吕德安  
Lv De'an

2020  
高 140cm  
140cm high

木头，铁丝，丙烯颜料  
wood, iron wire and acrylic paint



《无题》  
Titleless

吕德安  
Lv De'an

2020  
高 160cm  
160cm high

木头，砖，铁，丙烯颜料  
wood, brick, iron and acrylic paint









海花岛  
Ocean Flower Island

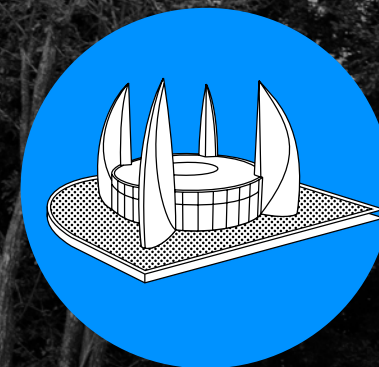
辛塔·坦达雅  
Sinta Tantra

2020

环保漆，乙烯基打印，尺寸可变  
Environment-friendly paint, Vinyl printing, Variable size



A PANORAMIC WORLD A PANORAMIC





Pavilion 4:  
Pavilion of Art and Technology

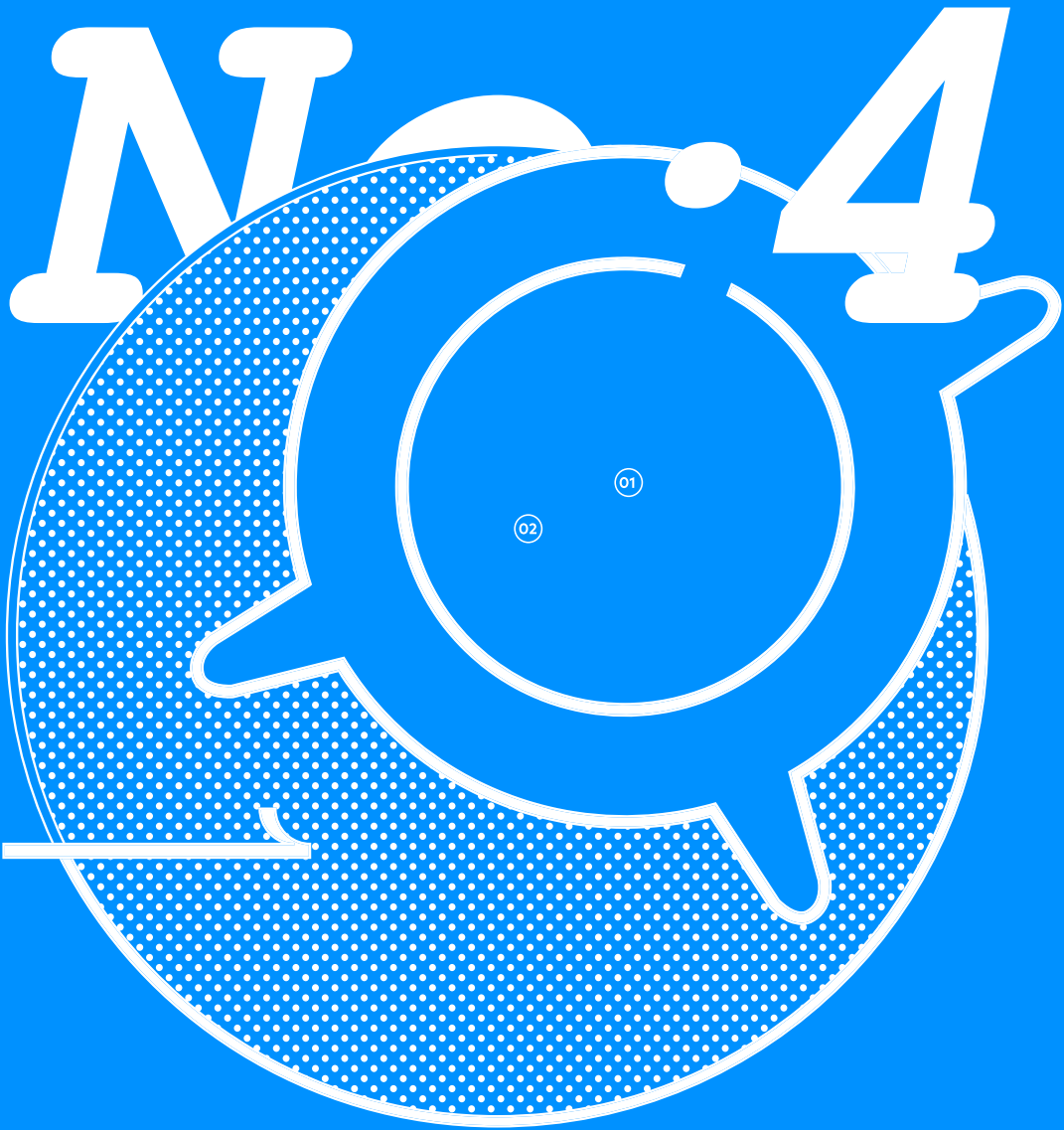
01 费德里科·索尔米  
Federico Solmi  
（意大利 Italy）

02 缪晓春  
Miao Xiaochun

全景世界  
A Panoramic World

海花岛博物馆四号馆的展览主题是“全景世界”，是一座 360 度的沉浸式多媒体影像放映厅。展览展出了中国和国际著名多媒体影像艺术家为本次展览定制的全景创作。这些艺术家以动画的叙事语言，解构了我们所认知的世界和历史，同时又将一个崭新的充满想象和喜感的全新世界展现给观众，他们完成了一个“喜剧”世界的再造，让这些近乎荒诞手法给我们带来思考。

Pavilion 4 of the Ocean Flower Island Museum is a 360-degree immersive multi-media video projection hall. The panoramic creation customized by famous Chinese and foreign multi-media video artists for the exhibition is exhibited. These artists use the narrative language of animation to deconstruct the world and history known to all, and present a new world full of imagination and joy to the audience. They have recreated a world of "comedy" and spark inspiration in a fantastic manner.











大闹剧  
Farce

费德里科·索尔米  
Federico Solmi

2018

尺寸可变  
Variable size









重启  
Restart

缪晓春  
Miao Xiaochun



2020

14'22"

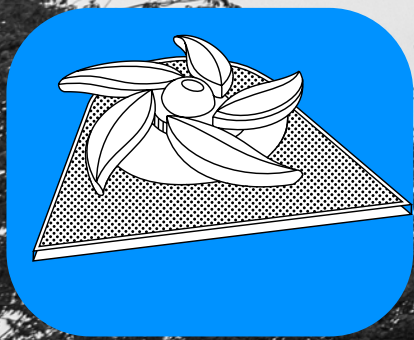








# ARTIFICIAL REGENERATION





Pavilion 5:  
Pavilion ofImmersive Experience

人工再造  
Artificial Regeneration

海花岛博物馆五号馆的展览主题是“人工再造”，展出有墨西哥著名艺术家 Gabriel Dawe 在中国首展为海花岛展览定制的艺术创作，并邀请到当红阿根廷艺术家雷安德罗·埃利希、意大利艺术家劳瑞斯·切克尼、韩国艺术家 Lisa Park、崔正化这些作品都以人工的方式还原和再造了自然景观以及扩展了虚拟空间的边界。每一个观众都将在艺术家创造的景观中，重新定义自然和人工的关系，这也是艺术家希望给我们带来的思考。

Pavilion 5 features creations by renowned Mexican artist Gabriel Dawe with his first customized exhibition for China. Artists such as the popular Argentinean Leandro Erlich, Italian Loris Cecchini, South Korean Lisa Park, Choi Jeong-Hwa are also invited to the show. These works restore and recreate the natural landscape, extend the boundaries of virtual space in an artificial fashion, allowing viewers to redefine the relationship between nature and artificiality in the landscapes created by the artists, something that the artists hope viewers to think about.

- 01

劳瑞斯·切克尼 Loris Cecchini  
(意大利 Italy)
- 02

张晓刚 Zhang Xiaogang
- 03

帕斯卡尔·马尔蒂那·塔尤  
Pascale Marthine Tayou  
(喀麦隆 Cameroon)
- 04

朴丽莎 Lisa Park  
(韩国 South Korea)
- 05

雷安德罗·埃利希 Leandro Erlich  
(阿根廷 Argentina)
- 06

宋冬 Song Dong
- 07

基德·沃尔特 Kedgar Volta  
(古巴 Cuba)
- 08

鲍嵩玉 Bao Songyu  
(新加坡 Singapore)
- 09

崔正化 Choi Jeong-Hwa  
(韩国 South Korea)
- 10

王志鸥 Wang Zhiou
- 11

汪建伟 Wang Jianwei
- 12

施拉泽赫什阿里 Shirazeh Houshiary  
(伊朗 Iran)
- 13

刘佳玉 Liu Jiayu
- 14

加布里埃尔·达维 Gabriel Dawe  
墨西哥 Mexico)
- 15

马克·奎恩 Marc Quinn  
(英国 The U.K.)
- 16

古戈尔数字媒体艺术工作室  
Googol Digital Media Art Studio
- 17

古戈尔数字媒体艺术工作室  
Googol Digital Media Art Studio





5号馆



海花岛博物馆

海花岛 国际艺术 邀请展

THE TIDES OF THE CENTURY  
世纪 / 浪潮



2021.02.08  
12.08

中国海南海花岛博物馆  
Ocean Flower Island Museum, Hainan, China



5

THE CENTURY 世纪 / 浪潮 → 海花岛国际艺术邀请展 2020

THE TIDES OF A NEW CENTURY  
ART IN THE CONTEXT OF GLOBALIZATION

Art has been an increasingly important position in the development of the entire human history and exerts an increasingly profound influence. Comparing with humanities, social sciences, and natural sciences, art has the unique quality of aesthetic and value. It has followed a long historical road and has come to the 21st century. As a result of the development of science and technology, the world has become a global village, and the boundaries between nations and regions have been blurred. In the context of globalization, art has become a bridge between different cultures and a platform for communication and exchange.

In the 21st century, the concept of art has been constantly evolving. Art is no longer just a form of expression, but a way of life. It has become an integral part of our lives, reflecting our values, beliefs, and emotions. Through art, we can understand different cultures, promote mutual understanding, and build a harmonious world.

It is the common pursuit of today's world. It is a common language that transcends national boundaries and cultural differences. It is a common pursuit that connects the past, the present, and the future. It is a common pursuit that gives us the strength and courage to face the challenges of the future.





水骨  
Waterbones

劳瑞斯·切克尼  
Loris Cecchini

2020  
高 4-5m 宽 3-4m 长 5-6m  
4-5 m high 3-4 m wide 5-6 m long

不锈钢、木制展墙  
Stainless steel,  
wooden exhibition wall





《时间的抽屉》  
The Drawer of Time

张晓刚  
Zhang Xiaogang

2018  
300 x 868 cm

水泥板、电子工业屏幕、彩色冲印照片，等综合材料  
Cement board, electronic industrial screen, color printing photos, and other mixed media









粉笔 6  
Chalk 6

帕斯卡尔·马尔蒂娜·塔尤  
Pascale Marthine Tayou

2015  
220 x 170 x 7 cm

媒介：粉笔  
版数：独版  
Medium: Chalk  
Unique work



LUMA

朴丽莎  
Lisa Park

2015

尺寸可变  
Variable size









试衣间  
Changing Rooms

雷安德罗·埃利希  
Leandro Erlich

2020  
990 x 620 x 220 cm

24/30 小屋：木结构，金色框架，镜子，窗帘，凳子，衣钩  
24/30 cabin: wooden structure, golden frame, mirror, curtain, stool and clothes hook



24 小时  
24 Hours

宋冬  
Song Dong

2020  
尺寸可变  
variable size

从世界 24 个时区搜集来的沙土，钢材、木板，水写布面等  
Sand, steel, wood, water-written cloth, etc.  
collected from 24 time zones in the world













丝路游记  
Silk Road Travel

施拉泽·赫什阿里  
Shirazeh Houshiary

2018

尺寸可变  
Variable size

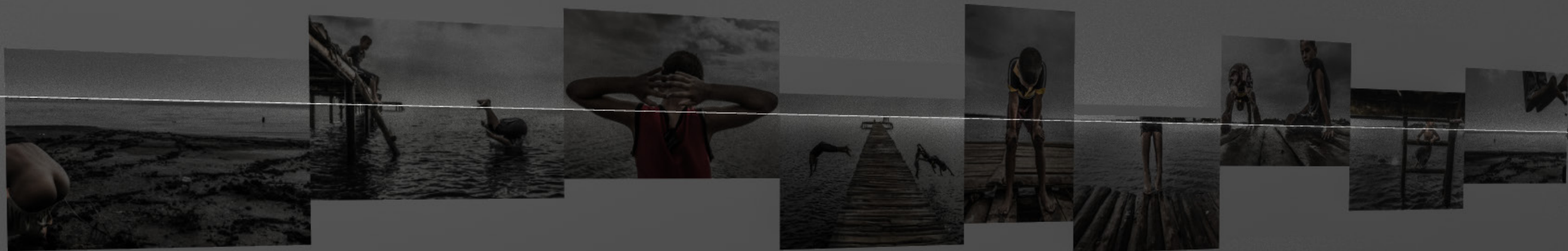
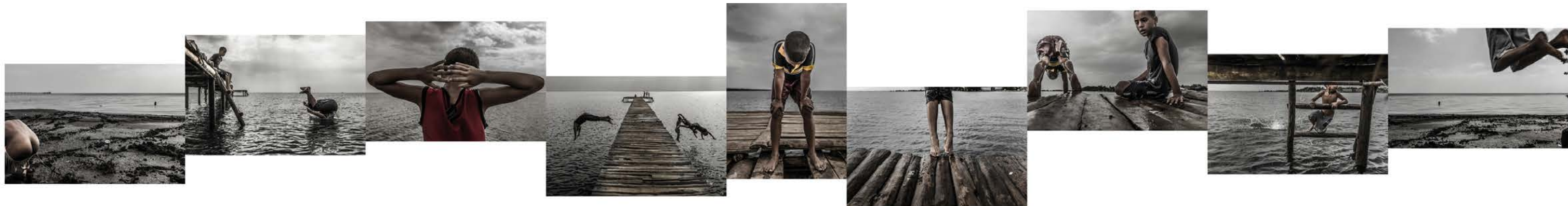


地平线  
Horizon

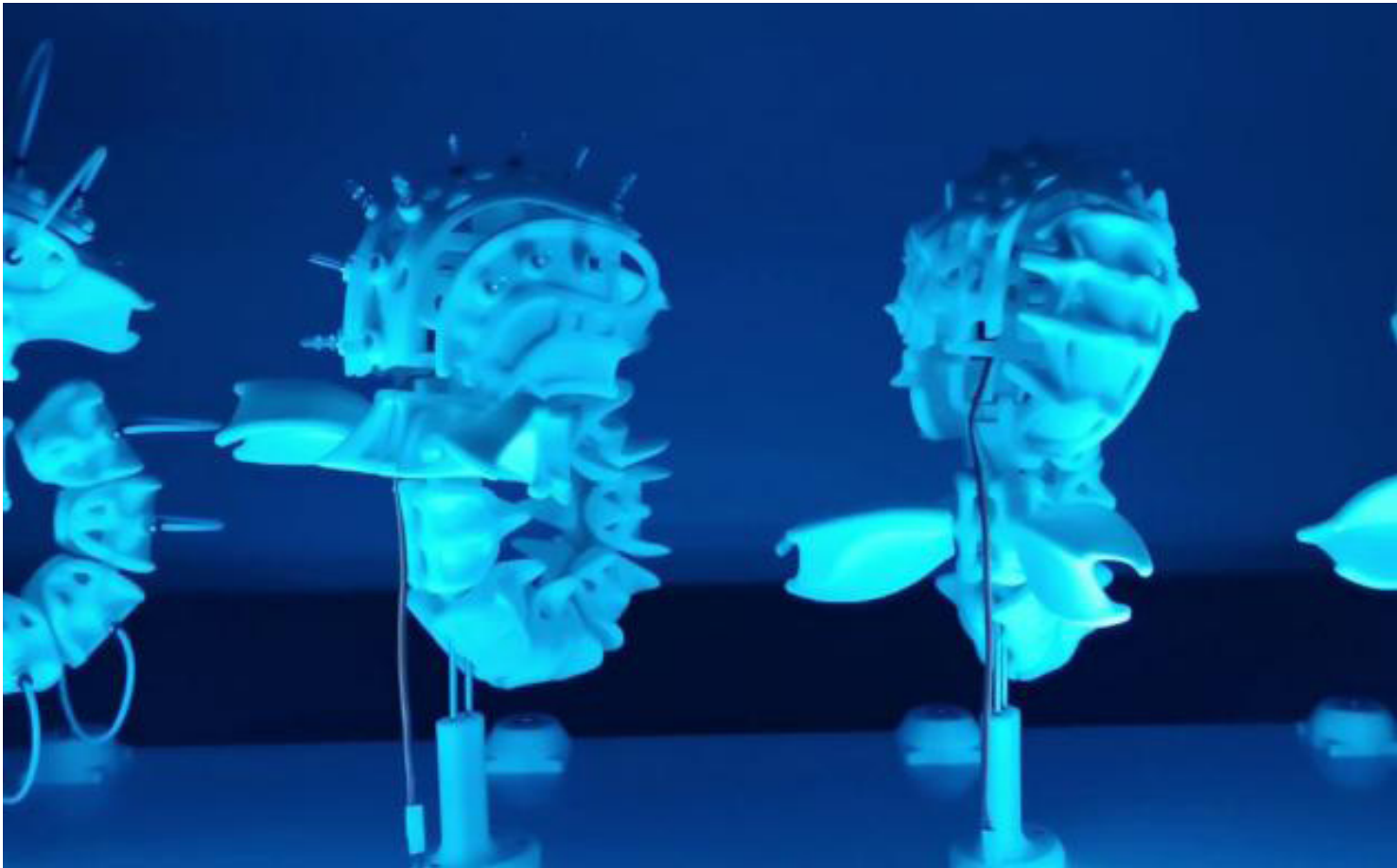
基德·沃尔特  
Kedgar Volta

2019  
520cmx69cm







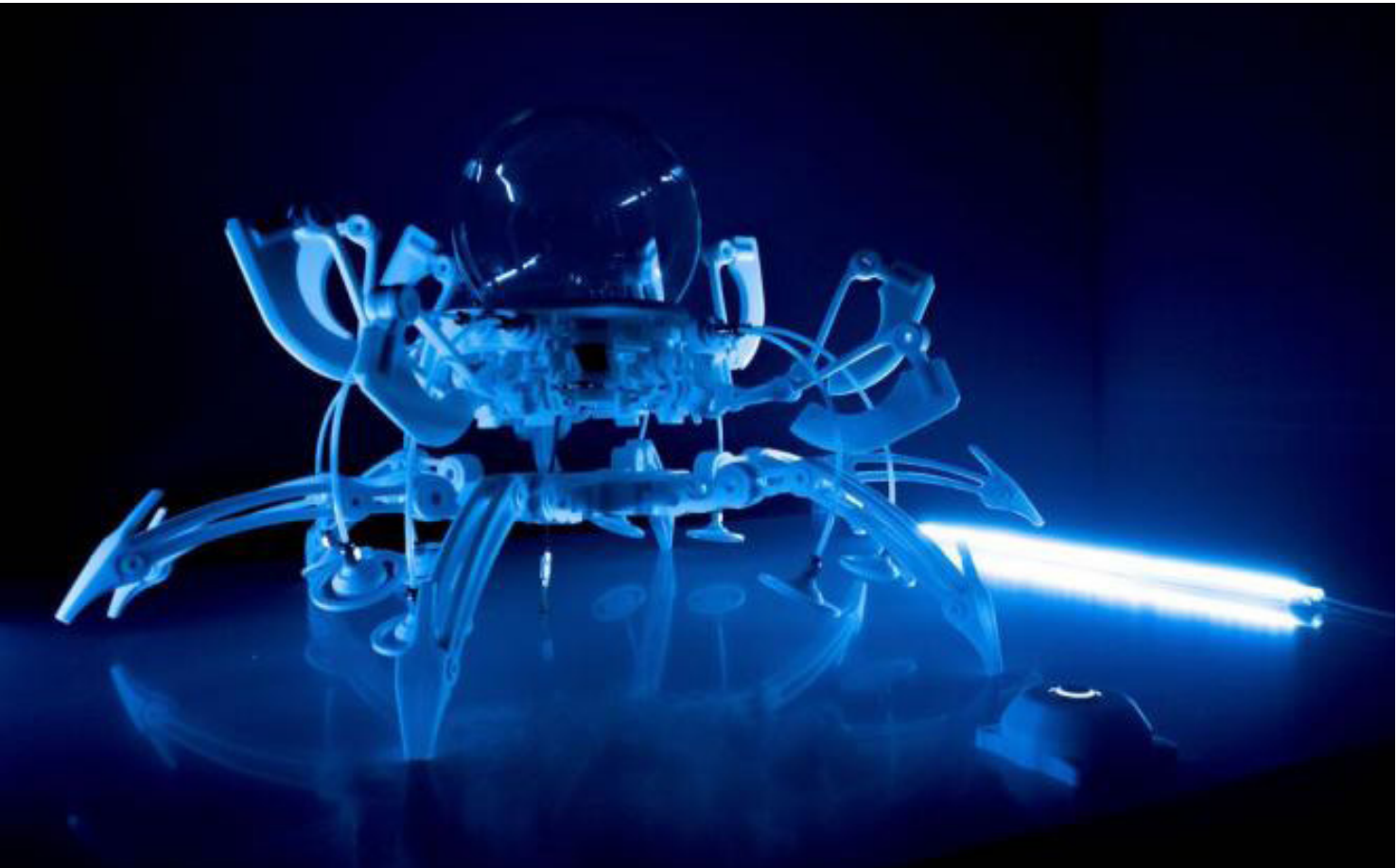


海马 x4  
Sea horse x4

鲍嵩玉  
Bao Songyu

2019  
50x40x40cm

3D 打印 PLA、电子产品、不锈钢硬件、玻璃、PTFE 卡套管  
3D printed PLA, electronics, stainless steel hardware, glass, PTFE tubing



章鱼  
Octopus

鲍嵩玉  
Bao Songyu

2019  
60x80x80cm

3D 打印聚乳酸，电子产品，不锈钢硬件，玻璃，聚四氟乙烯管  
3D printed PLA, electronics, stainless steel hardware, glass, PTFE tubing



水母 x3  
Jellyfish x3

鲍嵩玉  
Bao Songyu

2019  
40x40x40cm

3D 打印聚乳酸，电子产品，不锈钢硬件，玻璃，聚四氟乙烯管  
3D printed polylactic acid, electronic products, stainless steel hardware, glass, PTFE pipes



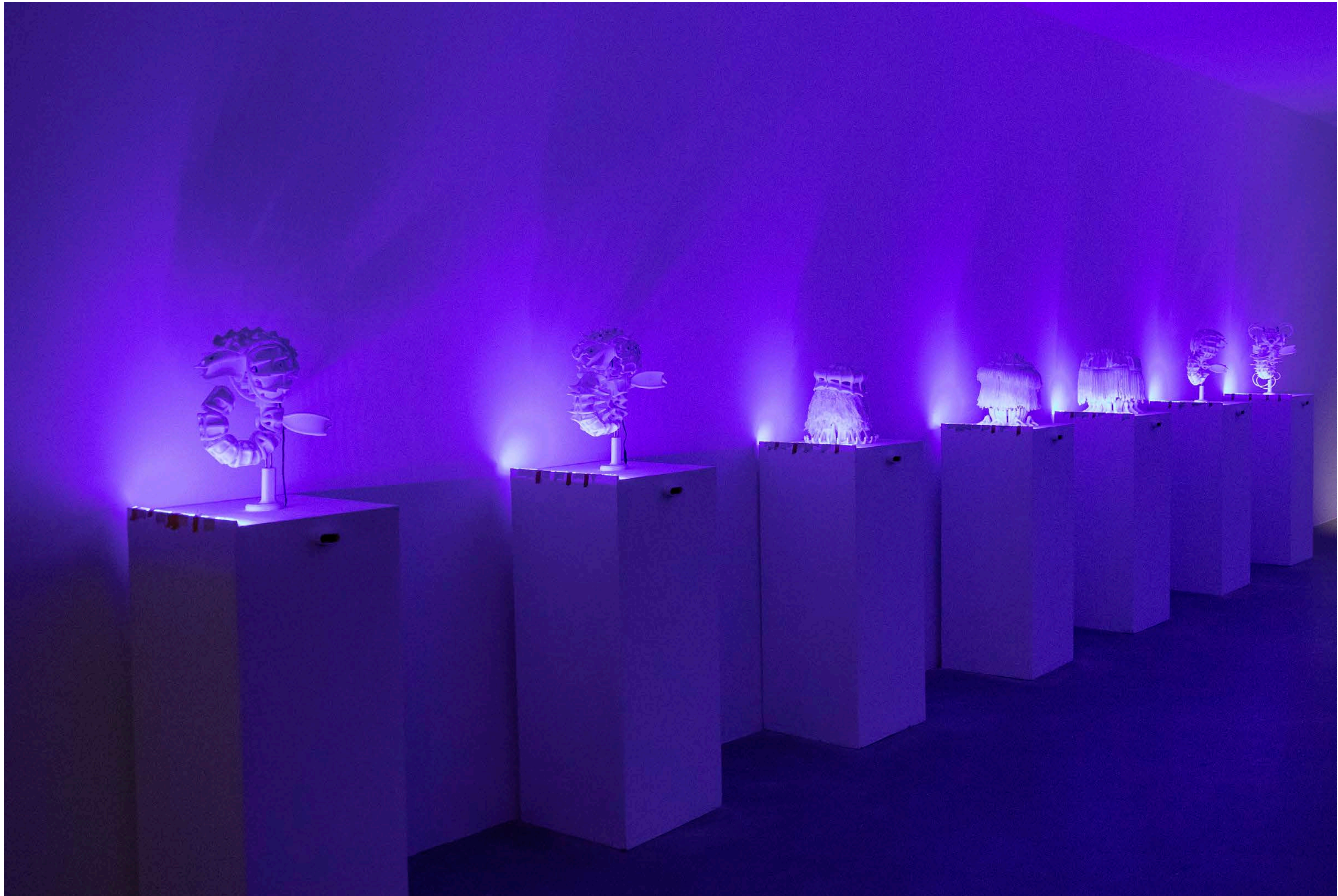
海龟  
Sea Turtle

鲍嵩玉  
Bao Songyu

2019  
70x100x80cm

3D 打印聚乳酸，电子产品，不锈钢硬件，玻璃，聚四氟乙烯管  
3D printed PLA, electronics, stainless steel hardware, glass, PTFE tubing













呼吸花朵  
Breathing Flowers

崔正化  
Choi Jeong-Hwa

2020

约 8 米  
About 8 meters



PROTOTYPE- I

王志鸥  
Wang Zhiou

2020

尺寸可变  
Variable size





地质时间  
Geological Time

汪建伟  
Wang Jianwei

2020  
600x450x300cm

钢材  
Steel





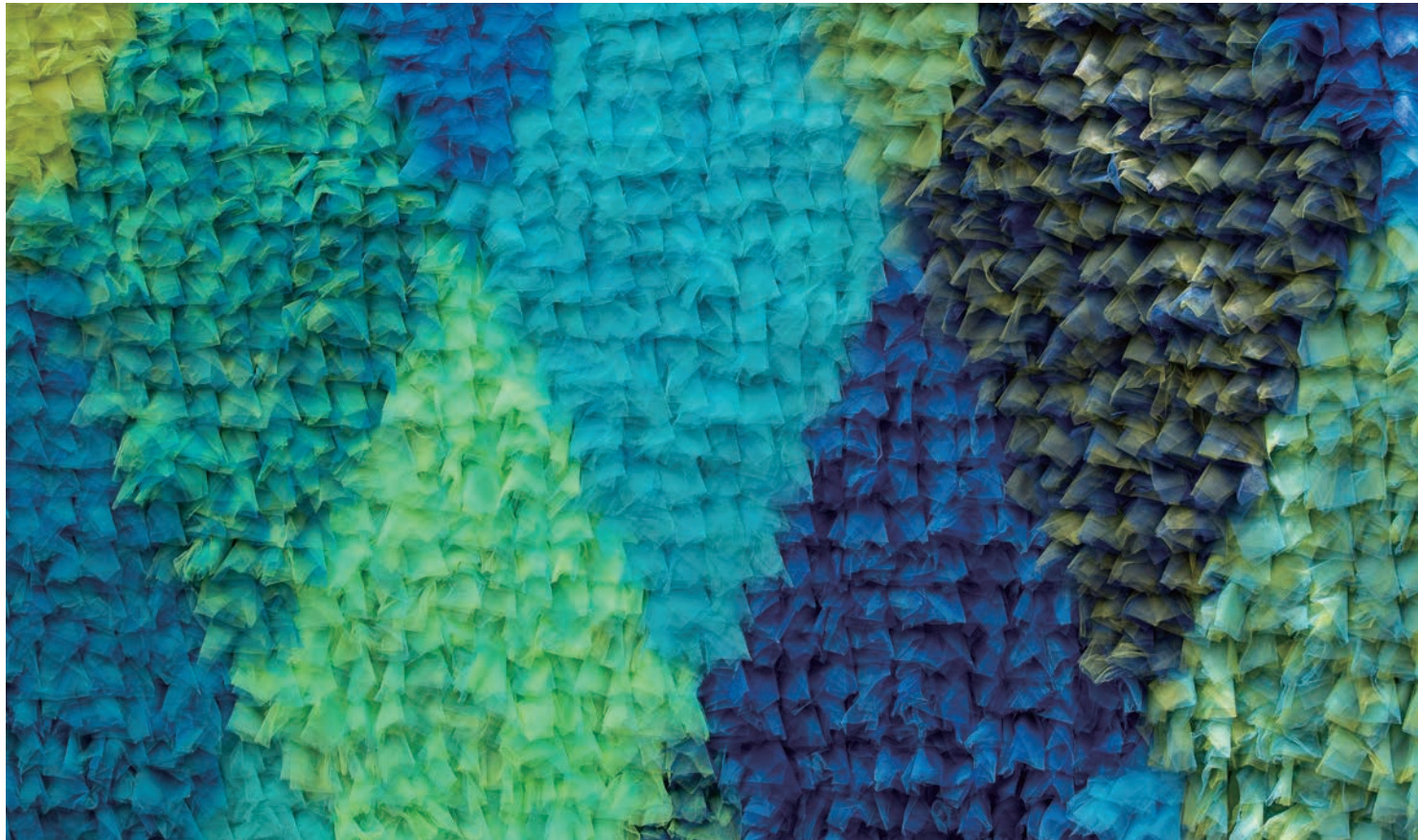
天空  
The Sky

刘佳玉  
Liu Jiayu

2018

尺寸可变  
Variable size





瀑布彩虹  
Waterfall Rainbow

加布里埃尔·达维  
Gabriel Dawe

2020  
尺寸可变  
Variable size

丝绸、木制展墙  
Silk, wooden exhibition wall





图腾  
Totem

马克·奎恩  
Marc Quinn

2019  
300 x 160 cm

铸铜、面包模具  
Cast copper and  
bread mold



2020

古戈尔数字媒体艺术工作室  
Googol Digital Media Art Studio

2020  
尺寸可变  
Variable size

树脂外材、LED、程控光源、钢质桁架  
Outer resin material、LED、Programmable  
light source、Steel truss





迁徙  
Migration

古戈尔数字媒体艺术工作室  
Googol Digital Media Art Studio

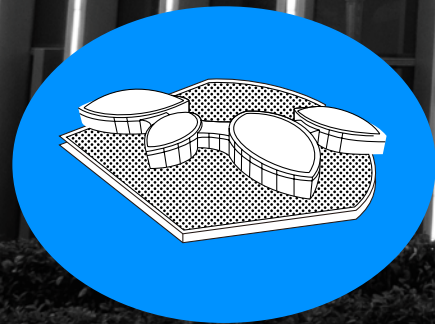
2020  
尺寸可变  
Variable size

LED 可变光源、薄膜充气、软质球体  
LED variable light source、Film  
inflation、Soft sphere





EVERCHANGING EVERLASTING CONTEMPORARY ART FROM GREECE





Pavilion 6:  
Pavilion of Greek Art

历久弥新：希腊当代艺术展

EVERCHANGING EVERLASTING  
CONTEMPORARY art from Greece

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迪米修斯·阿里帝诺斯  
ALITHINOS Dimitris
- 02

安德烈·安杰里达斯  
ANGELIDAKIS Andreas
- 03

斯蒂芬·安佟纳克斯  
ANTONAKOS Stephen
- 04

克斯迪斯  
COSTIS
- 05

潘迪力斯·畅德瑞斯  
CHANDRIS Pantelis
- 06

克里萨  
CHRYSSA
- 07

马努里斯·达斯卡拉奇斯·莱蒙斯  
DASKALAKIS LEMOS, Manolis
- 08

乔治·德瑞瓦斯  
DRIVAS George
- 09

斯泰尤斯·法伊塔基斯  
FAITAKIS Stelios
- 10

阿斯帕修·哈诺尼达基  
HARONITAKI Aspassio
- 11

尤拉·哈吉伊尤伊吾  
HADJIGEORGIOU Yioula
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雅尼斯·阮迪斯  
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科斯塔斯·索克利斯  
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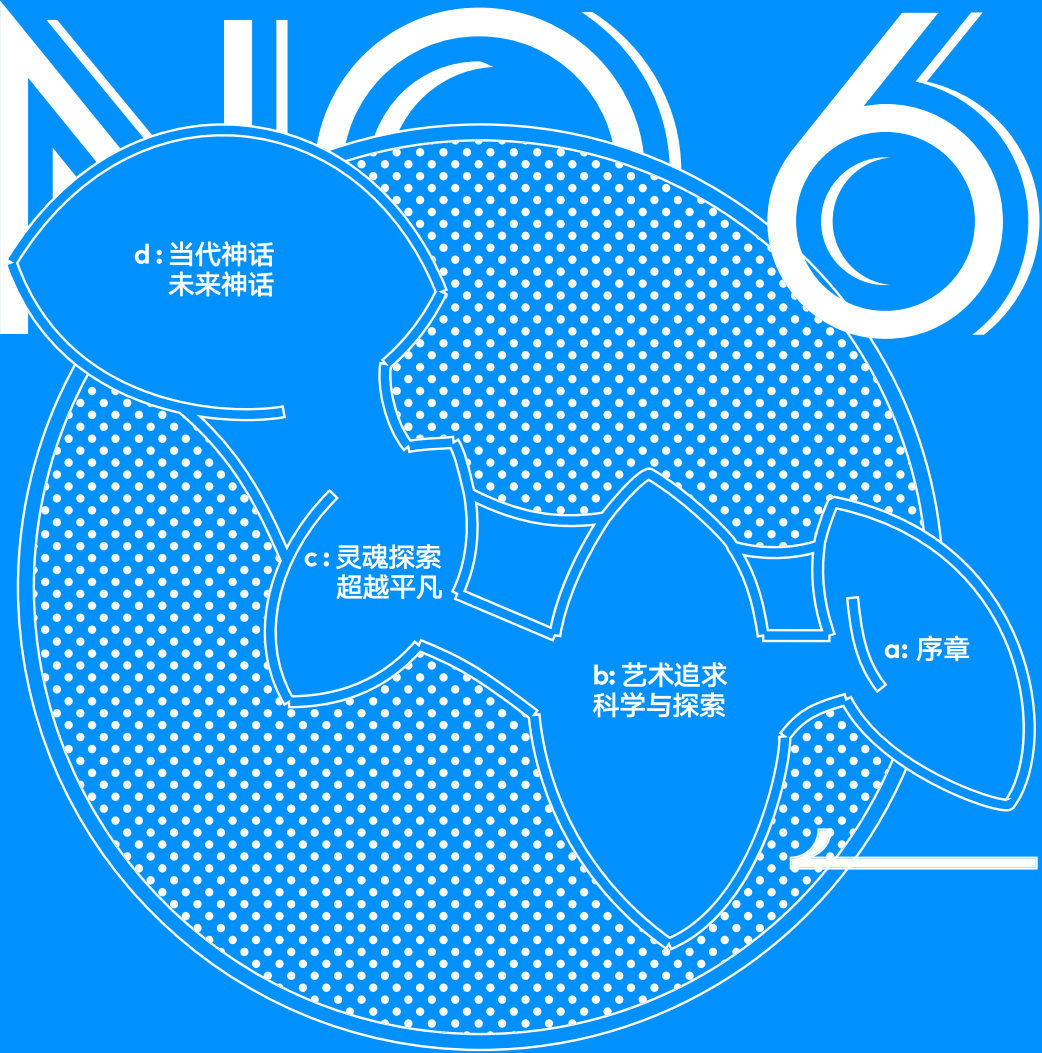
科斯塔斯·瓦若索斯  
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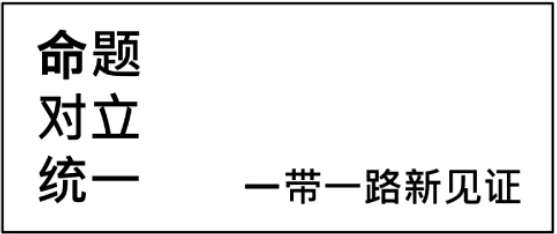
乔治·宗戈罗普洛斯  
ZONGOLOPOULOS George







EVERCHANGING, EVERLASTING  
contemporary art from Greece



历久 • 弥新 : 希腊当代艺术展

# 历久 • 弥新：立足当下，放眼航行

卡特琳娜·科斯齐娜

博士，艺术史及博物馆学家，展览主宾国策展。

世纪之浪潮来潮往，在这日新月异的世界中，我们的坐标已经定在 21 世纪二十年代。我们正经历着全球性巨大变革，科学技术的飞速发展让人们重新审视那些曾经被预言的未来认知。无论怎样，我们既要回顾研究又要保持发扬我们特有并彼此相连的文化历史遗产。在新旧浪潮交替之际，在永不停歇的历史进程中，艺术一直影响着世界同时也被世界所影响。

我们在世界浪潮的冲击中思考与展望，通过一系列努力付出，希腊荣幸地被推举为海南第一届“**世纪 / 浪潮—2020 海花岛国际艺术邀请展**”展览主宾国。展览“**命题 - 对立 - 统一，追随变化的轨迹**”的策展理念始于古代中国文明和希腊文明是东西方文明的奠基石。中希两国在科学、哲学、艺术等领域经历了不同历史进程并存在着地域差异，但两国人民却拥有着相似的实践原则，见证了文化辉煌，分享了对哲学和宇宙学的关注。在若干世纪之后，两国人民所打下的卓越基础持续影响着全球多元性文化的发展。辩证的过程是在对错错综复杂的过去、现在和未来以及对认知、科学和艺术的人类冥想中发展的。**本次艺术展览基于辩证法理论，即事物的认知变化和发展经过命题 - 对立 - 统一三个阶段而产生，这是古希腊哲学思想的根基，经柏拉图等著名哲学家深入发展后被西方现代哲学所采纳。**古代中国和希腊“有着惊人的相似之处即通过视觉艺术在现实中表现过去。”艺术家们如何诠释？历史如何被塑造在现实之中？我们又应如何面对未来？

我们所追寻的一切与传统中国哲学有着共同之处，以全新的视角看待历史与变革。今天，中希两国又有什么是可以相互借鉴的呢？

放眼世界，我们意识到宇宙及人类的存在与交融的必要性以及通过视觉和感官语言进行诠释的必要性。

“命题 - 对立 - 统一”的三元辩证法是我们设计展览空间的理论基础，依照博物馆学和展览空间策划理念，我们将整个展厅分成三部分，希望观众在公共展示空间所形成的新体验中展望未来，与“交融”、“对话”、“万物皆流”的展览理念产生共鸣。正如尼可拉斯·赛诺塔的观点：博物馆是眼睛和大脑交汇的地方，我们希望本展览可以使时间，空间和艺术作品在辩证的过程中产生关联与对话。

“Ta panta rei” -- 希腊语，意为“万物皆流”，古希腊哲学家赫拉克利特的著名观点：世界上的一切事物永远都在运动变化之中，万物皆流，无物常驻。这与体现阴阳的中国哲学观点非常接近。例如水这个意为流动的元素，既代表了古代贸易和地域间的扩展性，也寓意着中希两国文化艺术的传播性。今天，“一带一路”再次让全世界意识到丝绸之路在承载商品的同时也承载了文化并在国家间形成了文化交流的多元化模式。本次意义非凡的国际艺术邀请展览就是最好的证明。

在我们精心挑选的艺术作品中（雕塑，绘画，装置艺术，视频艺术，多媒体艺术以及数码艺术），既有来自先锋级希腊或希腊裔艺术家如塔基斯，宗戈罗普洛斯，安佟纳克斯，索克利斯，萨马拉斯，克里萨以及斯泰拉克的艺术作品，也有来自非常活跃并且已被认可的艺术家如**瓦若索斯，纳瑞帝斯，斯塔帕萨基，安杰里达斯**的作品，还有代表新时期现实艺术的年轻艺术家莱蒙斯，特安达菲利蒂斯和莫瑞斯的作品。

第一展厅，位于三个主展厅的最前方，我们希望让观众认识希腊这个国家、希腊文化、旅游优势，同时为畅游在数字世界的希腊年轻艺术家们的最新应用成果提供一个展示平台。由于众所周知的疫情原因，雅典国际数字艺术节专家无法按计划现场展示虚拟现实技术，取而代之的是电影视频展示。

艺术家阿米利亚·帕帕菲利浦女士的艺术作品《延绵的棋盘》体现出一种在秩序与混乱中所达到的平衡状态，同时也引导观众进入 B 展厅的主题“艺术追求：科学与宇宙”。在本展厅中，观众可以探寻并发现宇宙化趋势，体会并理解艺术家们是如何灵活利用自然力、动力、音效、计算机等高科技手段的。先锋式艺术家们专注于宇宙探索，如塔基斯，宗戈罗普洛斯，以及欧洲第一位用电脑完成艺术创作的艺术家哈若拉瑞斯。当克斯迪斯，思奥多普罗斯，特拉卡斯，米哈卢斯及莱蒙斯等艺术家们关注艺术与宇宙间对话的时候，萨托瑞纳斯则开始利用高科技手段以数码方式与太空相连。

随后，我们从科学与宇宙世界来到了精神世界，在主题为“灵魂探索：超越平凡”的 C 展厅，我们开启奥秘之旅，体会艺术家们从平凡生活到灵魂探索的艺术表现形式。

艺术家克利萨，用光雕诠释城市。安佟纳克斯用霓虹灯暗喻冥想和反省的精神空间。阿里西诺斯将地球人类进程与宗教、文化中所谓超能力连接在一起。年轻一代艺术家中，**法伊塔基斯**通过拜占庭神像制作技术与东方宗教符号曼陀罗的结合，将城市规划提升至宗教概念。帕帕多普罗斯从中国佛教花园受到启发，观众将在禅之园中体会艺术家如何表现自我。还有一些艺术家通过个人独特视角在风景和自然中徜徉，例如瓦若索斯，通过文学和诗歌引发对重要问题的关注。又如更年轻的艺术**家阮迪斯**，他通过音效编辑重新演绎古典艺术精品，在数字屏幕上揭示了事物与精神间的本质关系。

最后一个展厅则名为“当代神话，未来神话”。艺术作品通过技术、机械、机器人、城市、后人类世界等来表达主题，其核心依然遵循着最自然的人类技能和思考方式。艺术家们试图表现过去和未来同时在历史中找到自己的定位并将历史进行现代化演绎。先锋级艺术家萨马拉斯和斯泰拉瑞与年轻艺术家特安



达菲利蒂斯，鲁法尼斯和莫瑞斯并肩一起，利用技术将自我与躯体通过不同介质艺术化地表现出来，创立了“万物皆流”式的沟通方式。艺术家畅德瑞斯与哈诺尼达基则利用科学实验室的数码成果或通过传统艺术手段将无介质转化成介质。安杰里达斯，德瑞瓦斯和瓦乃托普罗斯三位艺术家的作品是在电影化及数字化中表达永恒问题，从而与先锋级艺术家索克利斯独创的绘画与电影语言结合艺术产生一种共鸣。在数字世界与模拟世界中，研究探索事实，社会，环境，性别，种族等课题，展望未来，保持神话和精神的元素，这些都是女性艺术家的创作源泉与核心。她们中包括斯塔帕萨基，万尼瑞，哈吉伊尤伊吾和帕帕玛亚瑞蒂等艺术家。

参展艺术作品从多方面证明了传统与科技并不矛盾，二者相互依存并通过艺术来体现，曾经并将继续与艺术共同发展。

本次展览因受新冠疫情影响而采取了远程遥控安装，这是中希双方工作人员共同努力以及充分利用互联网和高科技的结果，大家克服困难战胜挑战的同时也为双方未来进一步合作积累了经验。在我们坚定不移的信念支持下，本次展览成为高级别国际展的第一次成功技术尝试。仅从距离博物馆千里之外进行遥控布展这一点看，本展览已经成为里程碑式展览。我们向中方所有参与组织这一世界级文化交流盛事并将希腊艺术和文化推向世界所做出贡献的所有同仁们表示衷心的感谢和敬意。在此，我们还要感谢希腊驻中国大使馆对我们从始至终的大力支持。

策划并举办此次主题为“命题 - 对立 - 统一，追随变化的轨迹”的展览是对其自身认知的辩证过程。希腊因为疫情曾经并正在经历全民禁足，展览只能采用远程遥控进行安装，这使我们意识到先进技术和全球一体化的重要性，也使我们最终战胜此次病毒大流行成为可能。海南海花岛，充分显示出人类创建新世界的可能性。这个人工海岛将成为文化、旅游的新地标。让我们共同面对过去和今天的浪潮，把未来掌握在手中。

# Everchanging Everlasting: Standstill navigations

Katerina Koskina

PhD, Art Historian–Museologist, Curator of the Guest Country Exhibition.

Tides of centuries gone, tides of centuries to come -- and amidst the ever-shifting sands of time, we find ourselves twenty years into the 21st century. We are living in a historical moment of global change due, in part, to the unprecedented developments in technology leading us forward to a largely predicted common future. Simultaneously, however, we have the persistent need to delve into the tides of the past, to our principles, traditions, roots, making connections with our cultural heritage. This crossroads of the tides of past and future worlds affects and is affected by art across the globe navigating inspiration in this flow of change.

Dedicated to immerse ourselves in the flow of these tides -- to contemplate and envision -- we are proud that our proposal was selected to become a part of **The Tides of the Century-2020 Ocean Flower Island International Art Exhibition** and Greece is honored in its role as Guest Country. **Thesis-Antithesis-Synthesis. In the Belt of Change** is grounded in the common belief that the ancient Greek and Chinese civilizations which defined and shaped cultures across the world. Sciences, philosophy and arts progressed side by side in these two cultures, and despite their geographical distance adopted similar principles, experienced cultural achievements and shared philosophical and cosmological concerns. Their transcending foundations continue to influence culture across the globe, even centuries later. The process of confronting the paradoxes of past, present and future, while also meditating on the relationship humankind has with knowledge, science and art, bring out the dialectical process of such an engagement. [This exhibition is structured on the dialectical method of discourse, where the flow of change and time is manifested through the three stages of development and consciousness—Thesis, Antithesis and Synthesis—rooted in ancient Greek philosophy and particularly in the Socratic Method.](#) This is a fundamental structure that defined Ancient Greek philosophy, passed on through Plato and was later adopted by Western modern philosophy. Moreover, as observed in Ancient Greece and China ‘there are significant parallels in the ways visual art was used to materialise the past in the present. , how do artists examine that? How is history moulded into the present? And how do we materialise our futures?

We believe that our approach intersects with the traditions of Chinese philosophy, and connects the past with the contemporary understanding of progress and innovation. What similarities can



be drawn today between these two countries?

In the global arena, we observe a need to decode and decipher the world around us toward understanding; an urge which fluctuates between the Universe (Cosmos) and humankind. There is also a personal need to find visual and tangible languages to interpret and understand our own world.

This triadic approach of Thesis-Antithesis-Synthesis represents our perspective in creating this Exhibition and is aligned with the architecture of the building, divided in three halls. The Exhibition is designed as an immersive experience for the public to imagine histories and futures, as well as to highlight the concepts of interaction, dialogue and fluidity. Taking on Nicholas Serota's view that Museums are sites where the eye is as engaged as the mind, we wanted to link the dialectical process, and allow the exhibition to form dialogues between times, spaces and artworks.

"Ta panta rei" (everything flows), as stated by the ancient pre-Socratic philosopher Heraclitus, refers to the endless movement which drives humanity to engage with the idea of change and flux, not very different from the Yin and Yang philosophy. The water, the element that's more connected with flow, particularly, is an element which has played a decisive role not only in ancient economic and territorial expansion, but also in the diffusion of the culture and artistic characteristics of the two countries. Our purpose today is to place emphasis on their similarities as civilizations of great influence across the tides of time and highlight the Belt and Road of China, not only as a trade route, but especially, as a pathway for cultural exchange, such as this significant, International Art Exhibition.

The Exhibition brings together an eclectic selection of works (sculptures, installations, videos, multimedia works, and digital art) by pioneer Greek artists or artists of Greek origin such as Takis, Zongolopoulos, Antonakos, Tsoclis, CHRYSSA, Samaras, and Stelarc, as well as the established artists namely Varotsos, Navridis, Strapatsaki and Angelidakis. The Exhibition also includes emerging artists such as Lemos, Triantafyllidis, Roufanis and Moris, who are shaping the artistic reality of the new era.

In the Entrance Hall, leading to the three main exhibition areas, visitors have the opportunity to get to know Greece and its cultural and touristic development, as well as showcase the work of a new generation of Greek artists exploring the digital world and its latest applications. Covid-19 changed our plans to highlight the immersive technologies employed by the artists of the Athens Digital Art Festival (ADAF), and its display is limited to a number of films.

Aimilia Papaphilippou's work 'Chess Continuum', a tribute to the balance between chaos and order, serves as a passage and an introduction to the concept and the exhibition. Space B is titled **Artistic endeavours: Science and the Cosmos**. In this space visitors can explore the gestures towards the cosmos, how artists engage with natural forces, kinetics, sound and computer technology. Pioneering artists explore the universe. Takis, Zongolopoulos, Pastra and Xagoraris, one of the first to use computers to create art. C O S T I S, Theodoulos, Tragkas, Michalou(di)s and Lemos are in dialogue with them, while Santorinaios explores hi-tech methods to connect the space via accessible digital tools.

Moving from the world of science and the universe into the world of spirituality, in Space C — **Spiritual Quests: Transcending the Everyday** we can observe the more esoteric journey of translating the everyday experience and the spiritual quest of the artists' interaction with their surroundings.

Artists like Chryssa turned the semantics of the urban into light sculptures. Stephen Antonakos used neon, initially made for advertising to form spiritual spaces for meditation and introspection. Alithinos shows the connection of the ritual processes of the people, all around the globe, to the quest of a supreme power, a common element of all religions and cultures. Younger artists like Stelios Faitakis, depict the industrial urban setting, and elevates it at the level of a religious item, combining the Byzantine technique for sacred icons with the tradition of Mandalas, in Asian religions. Nikos Papadopoulos, recalls the Chinese monastic gardens, and in this space we observe how the artists launch journeys of the self into the light. Artists follow a very personal way to interact with the landscape and the elements of nature like Varotsos or to use excerpts of literature or poems to raise awareness on important subjects, like Navridis, The much younger Kranidiotis through the sound he reimagines classic works of art, revealing the essential relationship of matter and spirituality in a digital screen.

In the last space, **Mythologies of the past, Mythologies of the future**, one can see artists engaging with technology, machines, robotics, the urban and post-humanist world, but at the same time we can observe artists placing human inventiveness at the core of their work. Technologies of nature, and the body as a work of art mediated by various media. Artists are looking into the present and the past, while trying to find themselves in their histories, translating and interpreting the past into the present. Pioneering artists like Samaras and Stelarc, who mediate the self and the body through various mediums are side by side with young practitioners like Triantafyllidis, Roufanis and Moris that initiate a dialogue with futurity. In his space the theme of nature and artificiality, is addressed by Chandris and Haronitaki, either through the mediation of works by data from scientific laboratories or with the use of traditional practices to materialize the immaterial. Angelidakis, Drivas and Venetopoulos's work pose question on the timeless questions via cinematic and digital means and come into dialogue with Tsoclis, a pioneer in the use of the language of film at the service of painting. Digital and analogue worlds side by side, explore actual, social, environmental, gender, ethical subjects, looking into the future while sustaining, mythological and spiritual elements, are the core of the female artists of this unit, Strapatsaki, Venieri, Hadjigeorgiou and Papamargariti.

The works of this Exhibition are evidence that tradition and science are not conflicting worlds; rather, art has the capacity to bring subjects to life regardless of the medium used for its creation.

The Exhibition Thesis-Antithesis-Synthesis. In the Belt of Change was affected by COVID 19 and was installed remotely. Through advanced technology and the dedication of teams in both countries, we were not only able to make it possible, but worked in unity to overcome challenges, and we want through unanticipated odds that allowed us to see the broad potential for future collaborations. This shared desire for the successful completion of this project, made this project one of the first of this scale to be was installed remotely with the aid of technology. **This pilot attempt, where from thousands of kilometres far from the Museum, an exhibition was installed, made this project a pioneer.** With great respect and appreciation to the Chinese culture stakeholders for devoting a world-class venue and International Art Event for sharing the art and



culture of Greece with a broad public, we would like to thank all and each one separately for having worked together on this challenging project. It is also with great gratitude that we must thank the Embassy of Greece in China, for their support throughout this process.

Last but not least, the exhibition Thesis-Antithesis-Synthesis. In the Belt of Change acknowledges its very surroundings; an exhibition that was installed remotely, while Greece was (and still is) in lockdown. We take into account the importance of looking into the global and the technological advancements that guide us through this pandemic. The Ocean Flower Island affirms the capacity of humans to create new worlds. A man-made island that aspires to become a new cultural and touristic landmark demands from us to acknowledge the tides of the past and the present and to realize that future is already here.

世纪之浪潮来潮往 -- 在日新月异的变化中我们的坐标已经定在了 21 世纪二十年代。我们正经历着全球性巨大变革。科学技术的飞速发展让人们重新审视那些曾经被预言的未来认知。无论怎样，我们既要回顾研究又要保持发扬我们特有并彼此相连的文化历史遗产。在新旧浪潮交替之际，在永不停歇的历史进程中，艺术一直影响着世界同时也被世界所影响。

由于渴望参与到世界浪潮之中一去思考和畅想，通过一系列努力付出，希腊不仅被邀请参加“**世纪·浪潮 -2020 海花岛国际艺术邀请展**”并荣幸地被推举为展览主宾国。

本次展览名为：“**命题 - 对立一统一。一带一路新见证。**”策展理念始于中国文明和古希腊文明是东西方文明的奠基石。中希两国人民拥有着相似的实践原则，见证了文化辉煌，分享了对哲学和宇宙学的关注中希两国文化界已经并正在超越地域限制，更包罗万象，更深入，更和谐。两国人民所打下的卓越文化基础持续影响着全球多元性文化的发展。今天，两国之间将共同谱写怎样的新篇章呢？

站在世界舞台的角度，我们意识到对宇宙和人类的生存理解和相互交融的必要性以及通过视觉和感官语言来诠释世界的必要性。

“**命题 - 对立一统一**”的三元辩证法是古希腊哲学的根基，是苏格拉底辩证法理论，也是我们设计展览空间的理论基础。依照博物馆学和展览空间环境策划理念，同时体现事物的“**命题 - 对立一统一**”的发展过程，我们将整个空间分成不同展厅，希望在促进观众和艺术作品之间互动的同时又能对艺术作品产生新的理解，观众沉浸于公共展示空间形成的新体验，展望未来，与“万物皆流”的观点产生共鸣“*ta nants rei*”希腊语，意为“万物皆流”）。古希腊哲学家赫拉克利特的著名观点，即事物永远都在运动变化之中，万物皆流，无物常驻，这与体现阴与阳的中国哲学观点非常接近。比如水，这一元素，既代表了古代贸易和地域间的扩展性，也寓意着中希两国文化艺术的传播性。今天我们要通过“一带一路”，再次让世界意识到，丝绸之路在承载商品的同时也承载了文化并在国家间形成了文化交流的多元化模式。本次意义非凡的国际艺术展览就是最好的证明。

在我们精心挑选的艺术作品中（雕塑，绘画装置艺术，视频艺术，多媒体艺术以及数码艺术），既有如宗戈罗普洛斯限塔基斯网萨马拉斯，克里萨，索克利斯，安佟纳克斯以及斯泰拉瑞等希腊或希腊裔先锋级当代艺术家的作品，也有希腊著名艺术家瓦若索斯，纳瑞蒂斯，斯塔帕萨基，安杰里达斯的近年新作，更有代表新时期现实艺术的年轻艺术家莱蒙斯，特安达菲利蒂斯和莫瑞斯的作品。

第一展厅，位于三个主展厅的最前方，我们希望让观众认识希腊、希腊文化、旅游优势，同时为畅游在数字世界的希腊年轻艺术家们的最新应用成果提供一个展示平台。由于众所周知的疫情原因，雅典国际数字艺术节专家无法按计划现场展示虚拟现实技术，取而代之的是电影视频展示。

艺术家阿米利亚·帕帕菲利浦女士的艺术作品《延绵的棋盘》体现出一种在秩序与混乱中所达到的平衡状态，同时也引导观众进入 B 展厅的主题：“**艺术追求：科学与宇宙。**”在本展厅中，观众可以探寻并发现宇宙化趋势，体会并理解艺术家们是如何灵活利用自然力动力、音效、计算机等高科技手段的。

随后，我们从科学与宇宙世界来到了精神世界，在主题为“**灵魂探索：超越平凡**”的 C 展厅，我们将开启奥秘之旅，体会艺术家们通过城市与环境的和谐共处体现从平凡生活到灵魂探索的过程。



最后一个展厅命名为“**古代神话，未来神话。**”艺术家通过技术、机械、机器人、城市、后人类世界等来表达主题，其核心依然遵循着最自然的人类技能和思考方式。艺术家们试图用作品表现过去和未来在历史中找到自己的定位并将历史进行现代化演绎。

展览中的艺术作品充分证明了传统与科技并不矛盾，二者间是相互依存的关系并通过艺术来体现，曾经并将继续与艺术共同发展。

“**命题 - 对立一统一。一带一路新见证**”展览受新冠疫情影响不得不进行远程遥控安装测试，这是高科技以及中希双方工作人员共同努力的结果，一起克服困难解决疑惑并为双方未来进一步合作积累了经验。我们对中方所有参与组织这次世界级文化交流感事同时将希腊艺术和文化推向世界所作出贡献的所有同仁们表示深深的敬意和感谢。海南海花岛展览，充分显示出人类创造新世界的可能性。让我们共同面对过去和今天的浪潮，把未来掌握在手中。

Tides of centuries gone,tides of centuries to come -- and amidst the ever-shifting sands of time, we find ourselves twenty years into the 21st century.We are living in a historical moment of global change due, in part, to the unprecedented developments in technology leading us forward to a largely predicted common future. Simultaneously,however,we have the persistent need to delve into the tides of the past to our principles,traditions, roots,making connections with our cultural heritage. This crossroads of the tides of past and future worlds affects and is affected by art across the globe navigating inspiration in this flow of change.

Dedicated to immerse ourselves in the flow of these tides -- to contemplate and envision -- we are proud that our proposal was selected to become a part of ***The Tides of the Century-2020 Ocean Flower island International Art Exhibition*** and Greece is honored in its role as Guest Country. The starting point of our Exhibition ***Thesis-Antithesis-Synthesis*** In the Belt of Change is the common belief that the ancient Greek and Chinese civilizations,which have defined and shaped cultures beyond their borders, shared many common elements toward understanding the world. For both cultures,the world was not limited to the physical earth but encompassed the much wider, complicated incomprehensible but harmonious structure of the universe. The foundations of these cultures have transcended time and have continued to influence culture throughout the centuries. What similarities can be drawn today between these two countries?

In the global arena,we observe a need to decode and decipher the world around us toward understanding; an urge which fluctuates between the Universe(Cosmos)and humankind. There is also a personal need to find visual and tangible languages to interpret and understand oui own world.

This Exhibition is structured on the method of discourse, where the flow of time and change is expressed in three stages of development and consciousness-*Thesis-Antithesis-Synthesis*, rooted in Ancient Greek philosophy, particularly the Socratic obstetric method.

This triadic approach of ***Thesis-Antithesis-Synthesis*** represents our perspective in creating this Exhibition and is aligned with the archite cture of the building,divided in halls.The Exhibition is designed as an immersive experience for the public to imagine histories and futures, as well as to highlight the concepts of interaction, dialogue and fluidity.

("Ta panta rei")(everything flows),as stated by the ancient pre-Socratic philosopher Heraclitus,refers to the endless movement which drives humanity to engage with the idea of change and flux,not very different from the Yin and Yang philosophy. The water, particularly is an element which has played a decisive role, not only in ancient economic and territorial expansion, but also in the diffusion of the culture and artistic characteristics of the two countries. Our purpose today is to place emphasis on their similarities as civilizations of great inf. uence across the tides of time and highlight the Belt and Road of China, not only as a trade route, but especially, as a pathway for cultural exchange,such as this significant,International Art Exhibition.

The Exhibition brings together an eclectic selection of works (sculptures, installations,videos,multimedia works, and digital art) by pioneet Greek artists or artists of Greek origin such as Takis,Zongolopoulos,Antonakos, Tsoclis,CHRYSSA, Samaras, and Stelarc, as well as the established artists namely Varotsos,Navridis,Strapatsaki and Angelidakis. The Exhibition also includes emerging artists such as Lemos Triantafyllidis,Roufanis and Moris,who are shaping



the artistic reality of the new era.

In the Entrance Hall,leading to the three main exhibition areas,visitors have the opportunity to get to know Greece and its cultural and touristic development,as well as showcase the work of Greek artists exploring the digital world and its latest applications. Covid-19 changed our plans to highlight the immersive technologies employed by the artists of the Athens Digital Art Festival(ADAF), and its display is limited to a number of films.

Aimilia Papaphilippou's work'Chess Continuum' serves as an introduction to the concept and the Exhibition. Space B is titled **Artistic Endeavors:Science and the Cosmos**.In this space,visitors can explore the interaction of artists with the cosmos. How artists translate natural forces, kinetics,sound and computer technology.

Moving from the world of science and the universe to the world of spirituality, Space Chosts **Spiritual Quests: Transcending the Everyday**. a more esoteric journey of escaping the everyday experience to explore the spiritual quest of the man's interaction with the urban and environmental surroundings.

In the last space,**Mythologies of the past, Mythologies of the future**,we see the artists' engagement with technology, machines, robotics, the urban and post-humanist world. Technologies focus on Nature,and the body as a work of art mediated by various media. Artists delve into the present and the past,in a search to find their identity in their history while translating and interpreting the past into the present.

The works of this Exhibition are evidence that tradition and science are not conflicting worlds; rather, art has the capacity to bring subjects to life regardless of the medium used for its creation.

**The Exhibition Thesis-Antithesis-Synthesis.In the Belt of Change** was affected by COVID 19 and was installed remotely. Through advanced technology and the dedication of teams in both countries, we were not only able to make it possible, but worked in unity to overcome challenges,the odds and to see the broad potential for future collaborations. With great respect and appreciation to the Chinese culture stakeholders for devoting a world-class venue and International Art Event for sharing the art and culture of Greece with a broad public we would like to thank all and each one separately for having worked together on this challenging project.

The Ocean Flower Island experience affirms our capacity to create new worlds, which demand that we acknowledge the tides of the past and present and to realize that the future is already here.

## 希腊，展览主宾国

希腊，海南“世纪·浪潮-2020 海花岛国际艺术邀请展”展览主宾国，欢迎你来到 6 号展厅！

今年，中国和希腊将首次共同庆祝“中国希腊文化旅游年”的到来。同年，希腊也将庆祝独立战争 200 周年，独立战争的胜利是希腊社会发展史上的重要里程碑，为希腊这个现代欧洲最早的国家赢得了独立。

我们由衷地希望通过本次展览让观众在欣赏希腊当代艺术作品的同时感受其独树一帜的艺术风格并亲身体验从古延续至今的希腊文化精神。

通过希腊艺术家们历久弥新的艺术理念及风格迥异的艺术形式，希腊当代艺术作品将引领观众沉浸在希腊式多元化思维中，在世界和宇宙中畅游。

在中国著名旅游目的地海南岛举办本次展览既体现出创造新世界的可能性，也激发了艺术家的创作灵感。中国和古希腊是东西方文明的根基所在，对全世界的影响持续至今。

希腊自古就被誉为开放型社会和融合性文化的典范，良好沟通的前提是丰富的思想和语言。希腊一直并将继续与世界和世界人民分享文化艺术成果。今天，我们敞开怀抱欢迎你们，以开放豁达的希腊精神，通过艺术探索那些将中国和希腊紧紧相连的共同因素。

本展览是 2021 中国希腊文化旅游年的官方活动之一，由希腊外交部 - 公共外事及海外希腊人秘书处，希腊文化体育部，希腊旅游部，希腊国家旅游局和雅典市政府共同承办。





# GREECE, GUEST OF HONOR

Greece, the Guest Country of Honor at Hainan's "The Tides of the Century – 2020 Ocean Flower Island International Art Exhibition" welcomes you to Pavilion 6!

This year, Greece and China are celebrating "Greece-China Year of Culture and Tourism" for the first time. During this same year, Greece celebrates the 200-year anniversary of the National Revolution that led to the establishment of Modern Greece, one of the earliest Modern European Nations.

It is our sincere hope that through this exhibition, you may admire Greek Contemporary Art and its ingenuity, and also embrace the cultural continuity of the Greek spirit since antiquity!

Visitors may appreciate the multifaceted Mind of Greece which has continuously sought to express the essence of the inner and outer World or "Cosmos" through the beauty of forms and the everlasting resilience of artistic expression.

Hosted on Hainan Island, China's most significant destination in the South China Sea, the exhibition demonstrates how the quest to understand the creation of the world and its functions influences the artists' way of thinking and affects artistic expression in both content and form. The element of Water, has historically played a pivotal role to both Greece and China as a foundation for the creation of Western and Eastern civilizations, and is still relevant today.

Since antiquity, Greece is acclaimed as an open society and culture, where ideas flourish and dialogue is the basis for communication. There is no country comparable to Greece in culture-sharing. Today we proudly welcome you in the spirit of Greek openness to discover the similarities and diversities which link our country with China.

This Exhibition is part of the Greece-China Year of Culture & Tourism 2021 and is presented under the Aegis of the Hellenic Ministry of Foreign Affairs - Secretariat General for Public Diplomacy and Greeks Abroad, the Hellenic Ministry of Culture and Sports, the Hellenic Ministry of Tourism, the Greek National Tourism Organization and the Municipality of Athens.

# 受邀艺术节：雅典国际数字艺术节

雅典国际数字艺术节 (ADAF) 是希腊存在时间最长的先锋艺术机构，成立于 2005 年，致力于视听文化和数字艺术，是希腊在国际数字艺术和文化领域的官方代表。雅典国际数字艺术节通过创新的、多面的公共计划，每年将国际艺术群体与成千上万的游客聚集在一起，以此庆祝发扬数字文化。雅典国际数字艺术节以身为一个包容的、多层次的机构而感到自豪：它强调艺术、科学和技术之间的关系，支持多样化的艺术表达，诸如网络艺术、互动装置、动画、数字图像 VR/AR/MR，以及展览、放映和现场表演等实体艺术形式。

从成立之初起，雅典国际数字艺术节就立志将与数字文化相关的所有希腊及国际社群纳入其中。其课程扎根于社区，促进了网络协作和艺术表达，成功地维持并增强了这种社群之间的联系。雅典国际数字艺术节旨在激发艺术家通过使用所有技术和视听手段进行实验，创作和表达自己并向观众介绍及推广数字艺术。

通过其长达 17 年的课程开发了一项著名的、先锋的教育项目，其中包括学术演进、国际分享工作室，以及探索数字媒介的艺术和视觉语言及其美学的大师课程。作为大型国际艺术节网络的一部分，它展示了代表国际当代艺术和科技生产的作品。

雅典国际数字艺术节因其在各个领域的成就而获得了无数荣誉，最近被国际知名组织 EFEE( 欧洲的节日，节日的欧洲 ) 授予奖项。该机构设定了确定和衡量欧洲艺术节的质量标准，并负责其评估。





# Invited Festival: ATHENS DIGITAL ARTS FESTIVAL

Athens Digital Arts Festival(ADAF)the pioneer longest living institution in Greece dedicated to audiovisual culture and digital arts(est.2005)is Greece's official repres entative in the international scene of digital arts and culture.Athens Digital Arts Festival celebrates digital culture by bringing together every year an international artistic community with thousands of visitors through an innovative and versatile public prog ramme.Athens dicialArts Festival takes areat pride in being an inclusive and multi layered institution that emphasizes in the relation between ArtScience,and Technolog) and features artistic forms of expression such as web artinteractive installations animation,digital image,VR/AR/MR and digital applications as well as exhibitions screenings,and live performances.

ADAF from its early years aimed to embrace all communities- Greek as well as inter national-linked to digital culture and through its course has succeeded to maintair and empower this connection mainly by being rooted in its community and fostering network collaboration while providing an open platform for artistic expression.ADAF aims to inspire artists to experiment, create and express themselves by using all tech nological and audiovisual means, as well as to inform, educate and familiarize the audience with digital arts.

ADAF has developed,through its 17years coursea leading-edge and prominent educ ational program that includes Academic presentations,International Tributes,Workshops and Masterclasses that reflects on the artistic and visual language of digital mediums and its aesthetics. Being part of a large international network of festivals, it showcases works representing the international contemporary artistic and technological production.

AthensDigital Arts Festival has received numerous awards for its achievements in man) fields and was recently awarded by EFEE(Europe for Festivals,Festivals for Europe) an internationally acclaimed organization that measures and sets the quality standards for recognition and establishmentfor European Arts Festivals.

## 雅典国际数字艺术节代表艺术家 Artists representing Athens Digital Arts Festival

- 阿莱克斯·卡冉塔纳斯 Alex Karantanas | 奇点 Singularity(2016/17)| 07:13 min
- 亚历山大·马弗菲蒂 Alexandra Mavrofridi | 致命之手 LETHAL HAND(2019) | 02:41 min
- 阿纳吉斯·阿纳吉斯 Anestis Anestis | 起义灭绝的自然历史 ANatural History of Exotic Extinctions(2018) | 07:26 min
- 安东尼·诺扎基斯 Antonis Rozakis | 逃离阴影 ( 从雅典 ) Escape shadows (from Athens) (2015)102:43 min
- 阿若斯 & 克里斯汀娜 ARos&Christina | 干扰 | 0.7 Interference|0.7 (2016) | 04:11 min
- 艾莲娜·迪莫普洛 Eleana Dimopoulou | 西西弗斯 SISYPHUS (2016) | 01:20 min
- 艾莲妮·哈默 Eleni Chamou | 过滤气泡 Filter bubble (2016) | 02:10 min
- 埃瑞莫斯 Eremus | 干扰异变 / 异变干扰 Glitching Queerness/Queering Glitch (2018) | 09:24 min
- 艾薇·斯塔莫 Evi Stamou | 记忆之巷 Memory Lane (2016) | 03:20 min
- 盖莉·潘泰弗蒂 Gelly Pentefounti | 无事生非 Much Ado About Nothing (2016) | 03:30min
- 伊瑞思·布纳祖 Iris Bournazou | 踪迹 Ichnos (2019)| 00:10 min
- 卡提娅·康斯坦汀娜基 Kakia Konstantinaki | 我们 Us (2017) | 04:37 min
- 马基斯·基亚科普罗斯 Makis Kyriakopoulos | 失去影子的人是什么 What is a Man Without a Shadow (2020) | 03:20 min
- 马诺里斯·阿纳斯塔萨科斯 Manolis Anastasakos | 仿生学《阳光下》 - 生物发光呈现 - 绿色 (532&520 纳米 ) BIOMIMICRY“Into The Light"- Bioluminescence - green (532 &520 nm)(2017) | 05:00 min
- 马瑞卡·帕帕普索卢 Marika Papapostolou | 外生性扩张 - II ECTASIS-ECTOPLASISII (2016) | 03:21 min
- 米尔托·阿穆亚努 Myrto Amorgianou | 像素破损电梯 Datamoshed Elevator (2018) | 01:37 min
- 欧瑞奇斯·哈诺斯 Orestis Charos | 身后之潮 The wave behind us (2017) | 03:05 min
- 帕麦拉·斯蒂凡诺普罗 Pamela Stefanopoulou | 寂静之音 The Voices of Silence (2015) | 01:52 min
- 司徒晓春 & 雅尼斯·阮迪斯 Situ Xiaochun & Yannis Kranidiotis | “ 出入 ”-"in out" (2021) | 03:24 min
- 迪奥朵拉·帕萨 Theodora Prassa | 迷宫 Lavyrinthos (2017) | 02:45 min
- 托马斯·v 瓦利安托斯 Thomas Valianatos | 分形机 \_ 宇宙 Fractus machine\_Cosmos (2016) | 03:34 min
- 视频项目时长 :76 分钟 43 秒 |1 小时 16 分钟 43 秒 | Video program duration: 76 min 43 sec | 1 hour 16 mins 43sec

## 策划人员 Selected by

- 伊利亚斯·查基克里多杜鲁 (ADAF 创始人与导演 ) Ilias Chatzichristodoulou (ADAF Founder and Director)
- 伊瑞妮·奥林普 (ADAF 影像艺术策展人 ) Eirini Olympiou(ADAF Video Art Curator)
- 卡特琳娜·科斯齐娜 ( 展览策展人 ) Katerina Koskina (Exhibition's Curator)

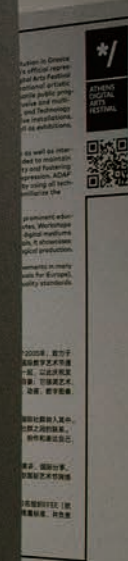


6号馆



2021.02.08  
— 12.08

6



# GREECE, GUEST OF HONOR

希腊，希腊“世纪”——2020年国际艺术邀请展“希腊主宾国，欢迎来到6号馆”

今年，中国和希腊再次共同庆祝“中国-希腊文化旅游年”的到来。同年，希腊也将庆祝独立战争200周年。独立战争的胜利是希腊社会发展史上的重要里程碑，为希腊这个现代国家的国家奠定了基石。

我们期待通过本次活动让观众在欣赏希腊当代艺术作品的同时感受其独树一帜的艺术魅力并亲身感受从古希腊至今的希腊文化精神。

通过希腊艺术家们所创作的艺术理念及风格独特的艺术形式，希腊当代艺术作品将引领观众在希腊式多元化思维中，在世界和宇宙中畅游。

在中国举办的旅游目的地希腊岛举办本次活动既体现出创造新世界的可能性，也激发了艺术创作灵感。中国和希腊是东西方文明的根基所在，对全世界的影响持续至今。

希腊自古被誉为开放社会和融合性文化的典范。良好沟通的前提是丰富的思想和语言。我们一直并将继续与世界人民分享文化成果。今天，我们敞开怀抱欢迎你们，以最近的希腊精神，通过艺术探索部将中国和希腊紧密相连的共同因素。

本届是2021中国-希腊文化旅游年的官方活动之一，由希腊外交部-公共外事及海外事务秘书处，希腊文化体育部，希腊旅游部，希腊国家旅游局和雅典市政府共同承办。





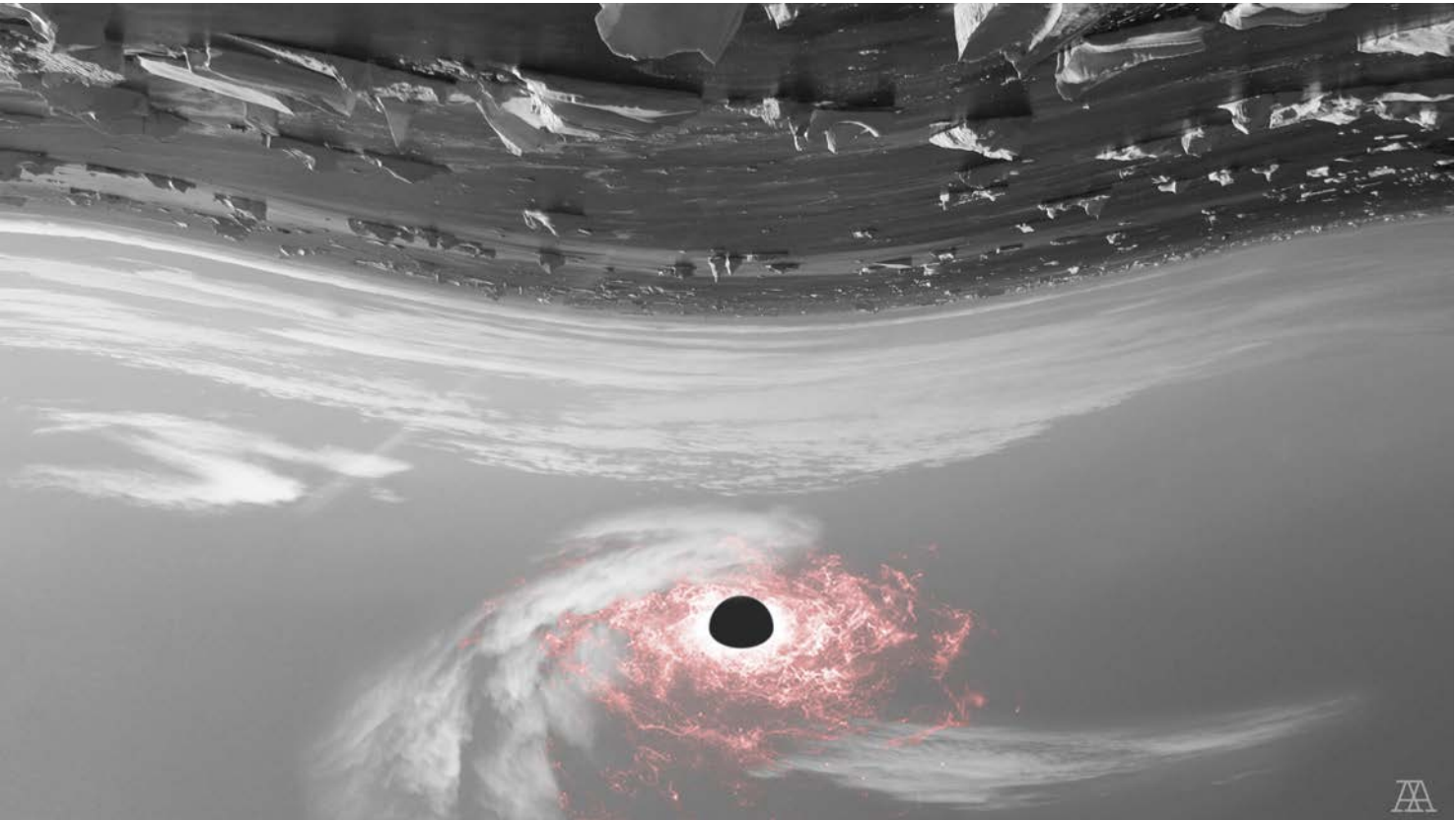


奇点  
Singularity

阿莱克斯·卡冉塔纳斯  
Karantanas Alex

2016-2017

07:13 min

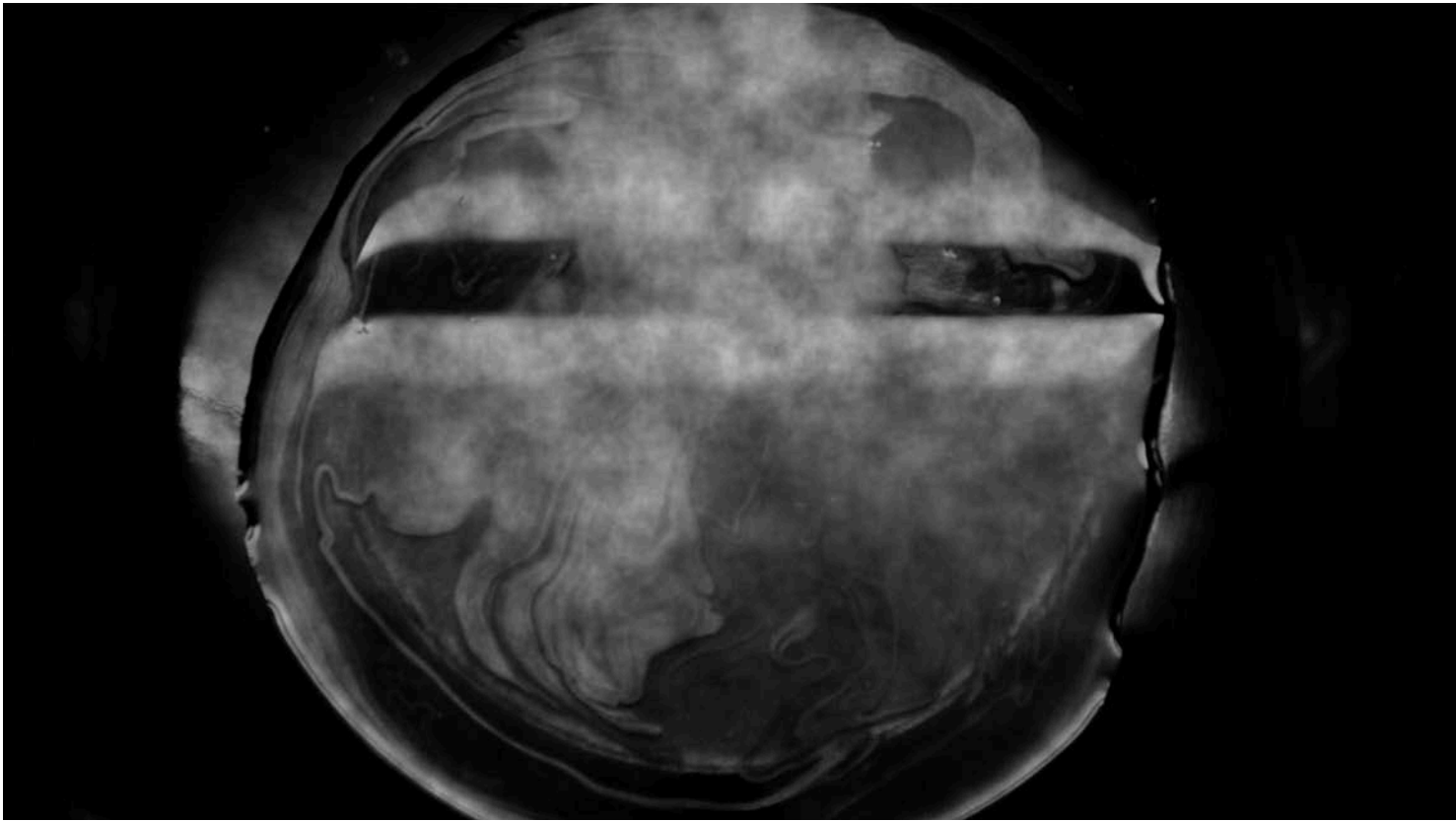


奇异灭绝的自然历史  
A Natural History of Exotic Extinctions

阿纳吉斯·阿纳吉斯  
Anestis Anestis

2018

07:26 min



致命之手  
LETHAL HAND

亚历山大·马弗菲蒂  
Mavrofridi Alexandra

2019

02:41 min



逃离阴影 (从雅典)  
Escape shadows (from Athens)

安东尼·诺扎基斯  
Rozakis Antonis

2015

02:43 min





THESE  
ANTHESIS  
SYNTHESIS  
in the end of change

世纪 / 浪潮  
—— 2020 THE TIDES OF THE CENTURY

ARTISTS  
艺术家

CONTRIBUTORS  
贡献者

2020 THE TIDES OF THE CENTURY  
OCEAN FLOWER ISLAND INTERNATIONAL ART EXHIBITION



THESE  
ANTHESIS  
SYNTHESIS  
in the end of change

世纪 / 浪潮  
—— 2020 THE TIDES OF THE CENTURY

ARTISTS  
艺术家

CONTRIBUTORS  
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2020 THE TIDES OF THE CENTURY  
OCEAN FLOWER ISLAND INTERNATIONAL ART EXHIBITION

GREECE, GUEST OF HONOR / 希腊, 展览主题

THESE  
ANTHESIS  
SYNTHESIS  
in the end of change

世纪 / 浪潮  
—— 2020 THE TIDES OF THE CENTURY

ARTISTS  
艺术家

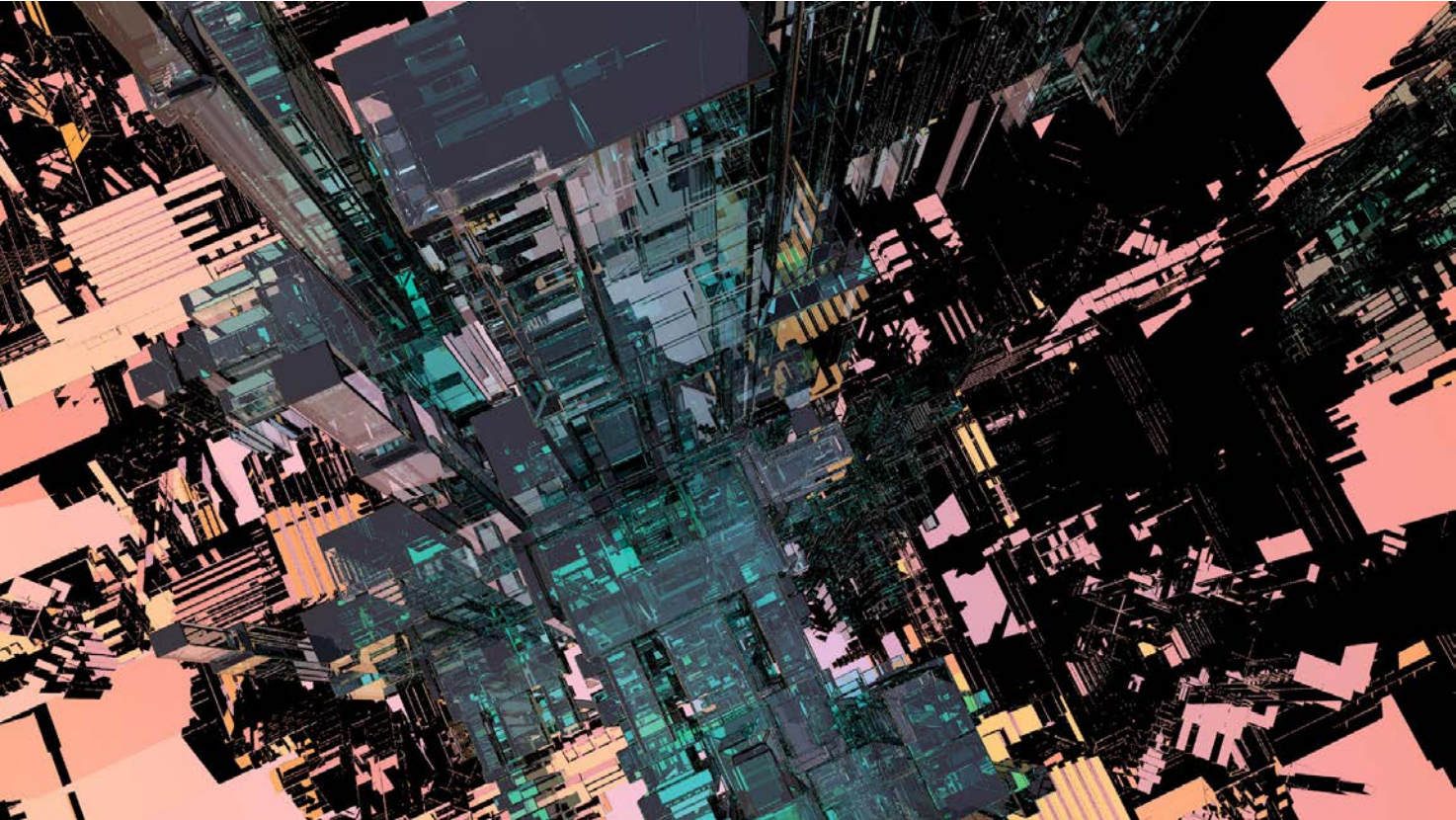
CONTRIBUTORS  
贡献者

2020 THE TIDES OF THE CENTURY  
OCEAN FLOWER ISLAND INTERNATIONAL ART EXHIBITION

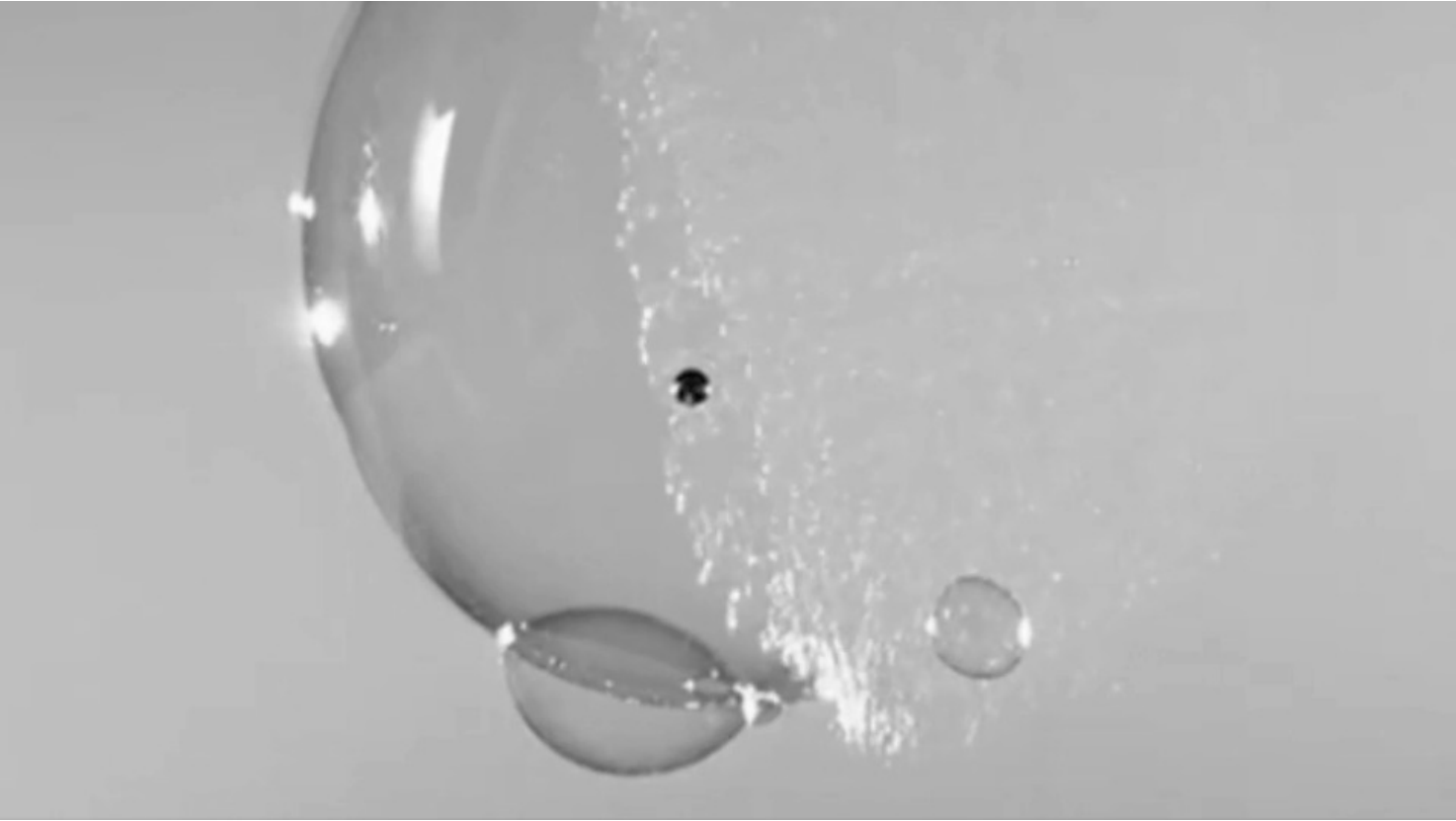




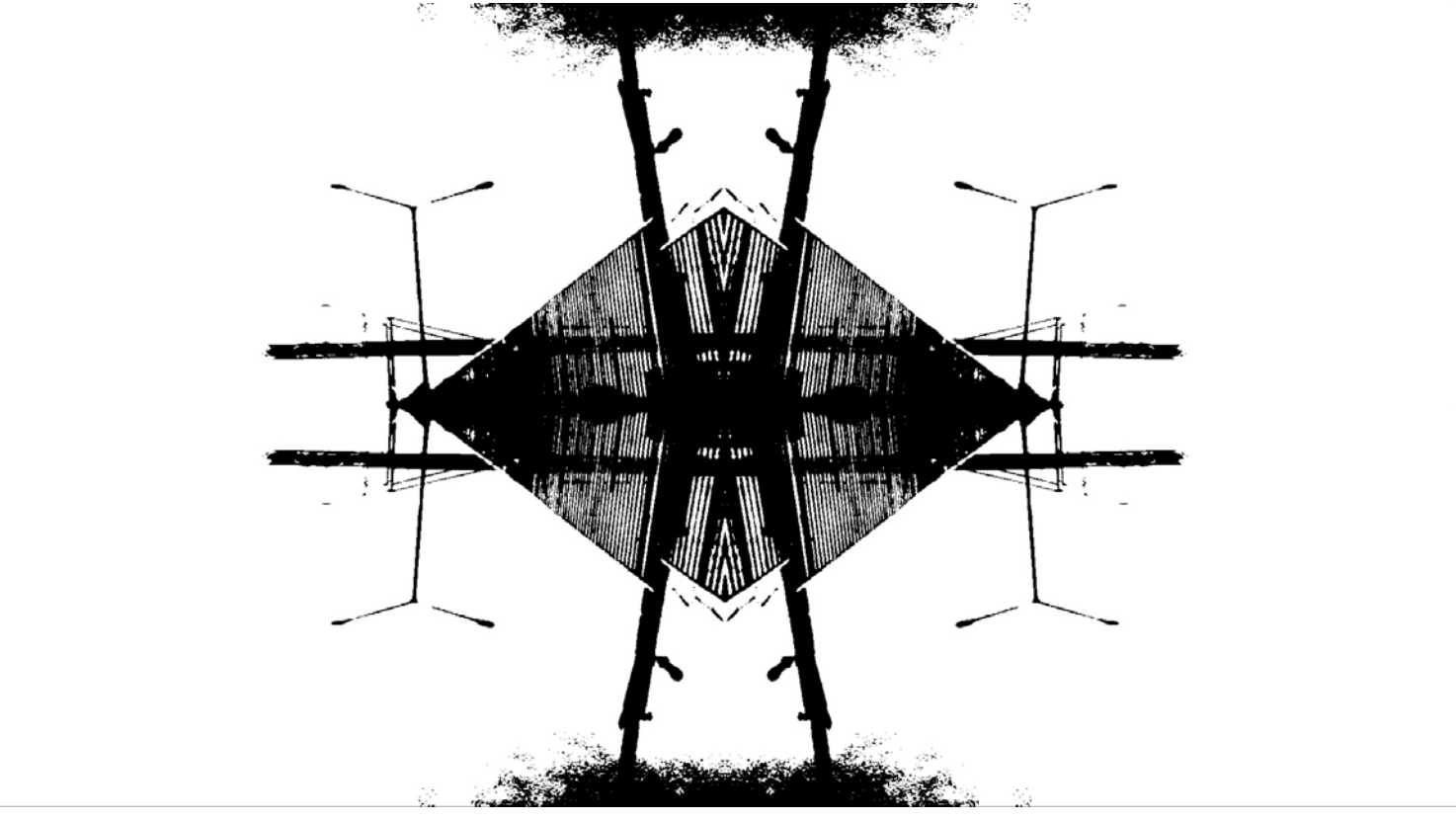
干扰 | 0.7  
Interference | 0.7  
阿若斯 & 克里斯汀娜蒂  
ARos & Christina  
2016  
04:11 min



干扰异变 / 异变干扰  
Glitching Queerness/Queering Glitch  
埃瑞莫斯  
Eremus  
2018  
09:24 min



过滤气泡  
Filter bubble  
艾莲妮·哈默  
Chamou Eleni  
2016  
02:10 min



记忆之巷  
Memory Lane  
艾薇·斯塔莫  
Stamou Evi  
2016  
03:20 min



西西弗斯  
SISYPHUS

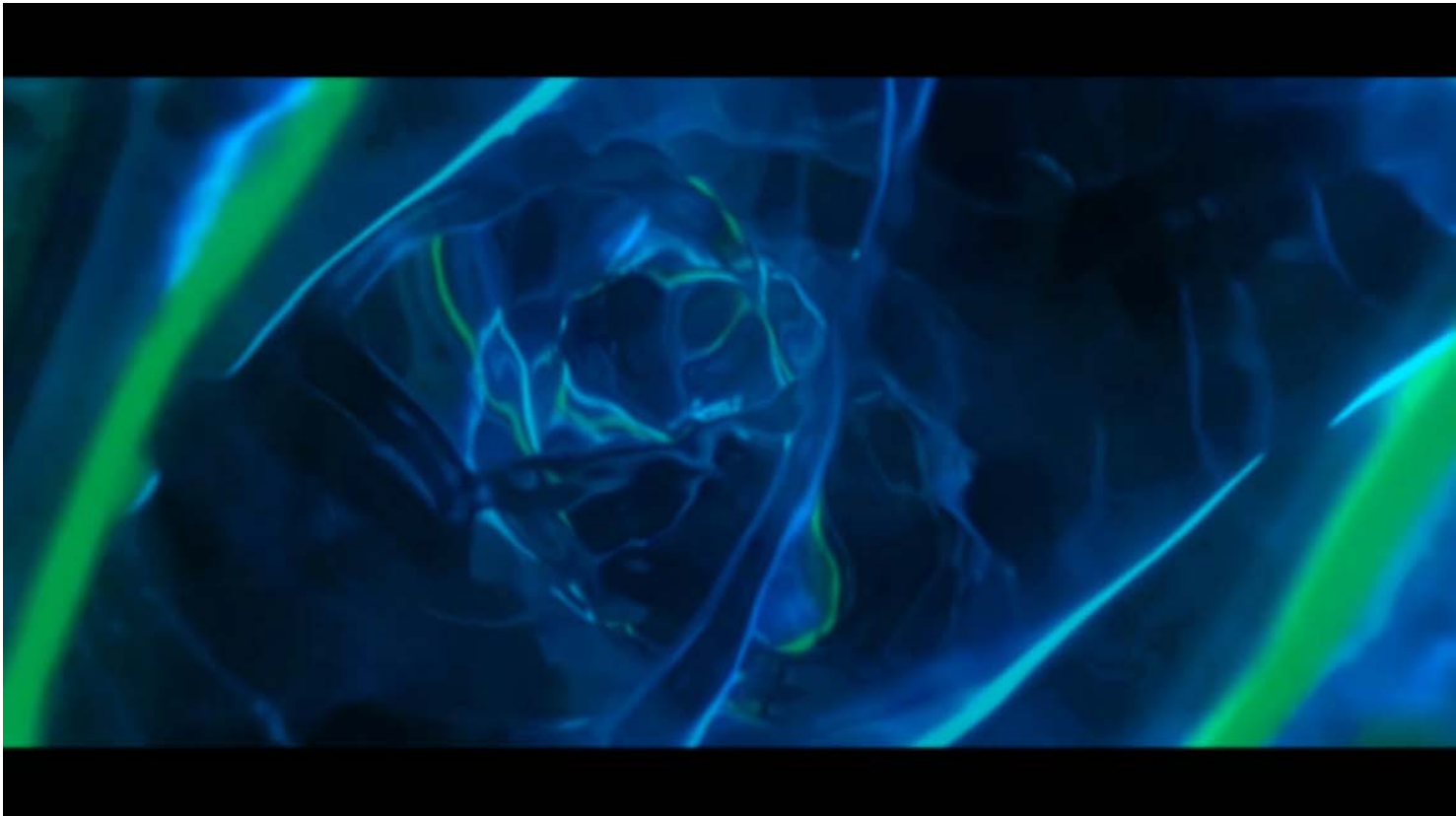
艾莲娜·迪莫普洛  
Dimopoulou Eleana

2016

01:20 min







无事生非  
Much Ado About Nothing

盖莉·潘泰弗蒂  
Pentefounti Gelly

2016

03:30 min



失去影子的人是什么  
What is a Man Without a Shadow

马基斯·基亚科普罗斯  
Kyriakopoulos Makis

2020

03:20 min



我们  
Us

卡奇娅·康斯坦汀娜基  
Konstantinaki Kakia

2017

04:37 min



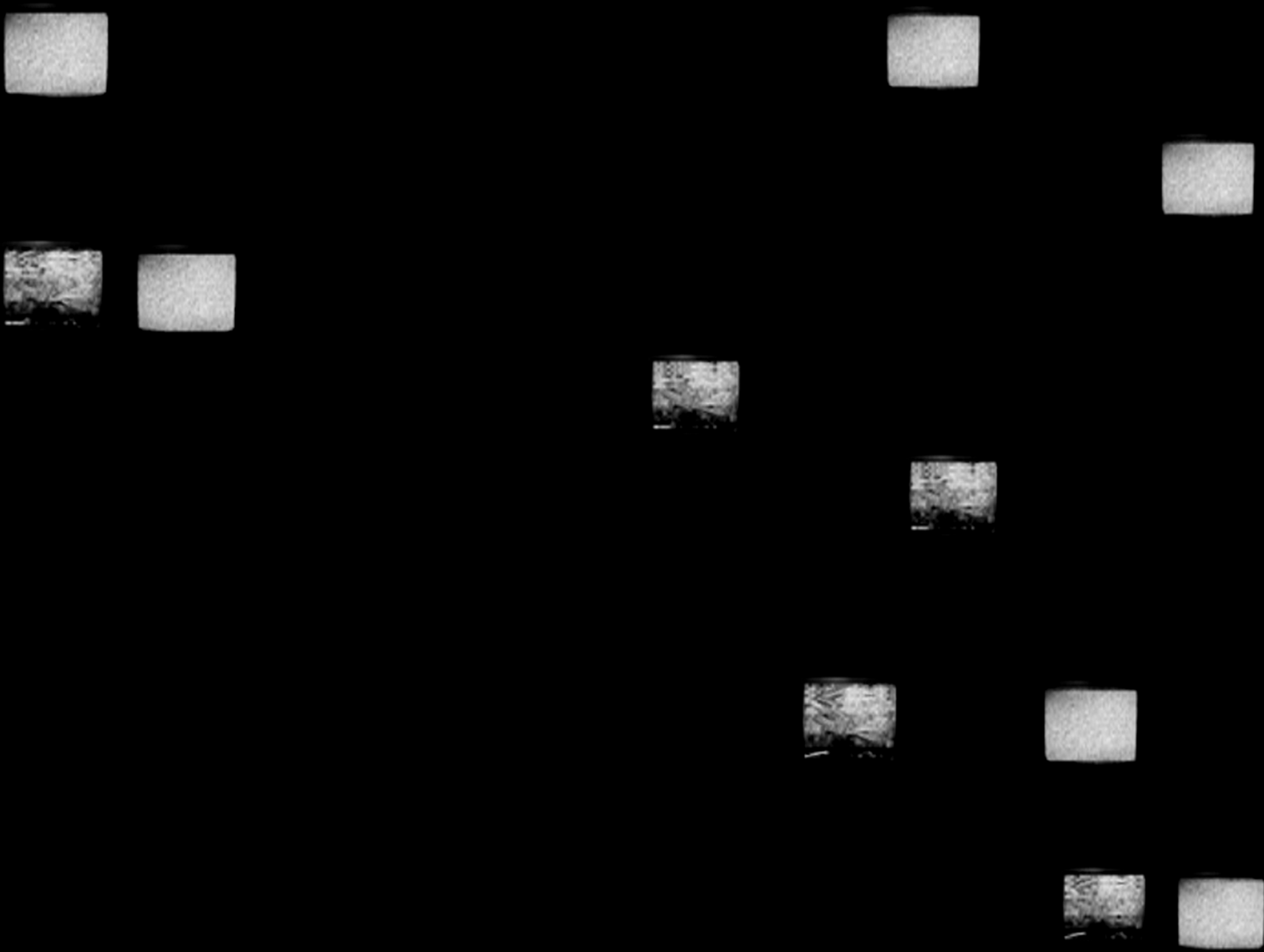
仿生学《阳光下》- 生物发光呈现 - 绿色 (532&520 纳米 )  
BIOMIMICRY “Into The Light” - Bioluminescence - green (532 & 520 nm )

马努里斯·阿纳查克斯  
Anastasakos Manolis

2017

05:00 min









像素破损电梯  
Datamoshed Elevator

米尔托·阿穆亚努  
Amorgianou Myrto

2018

01:37 min



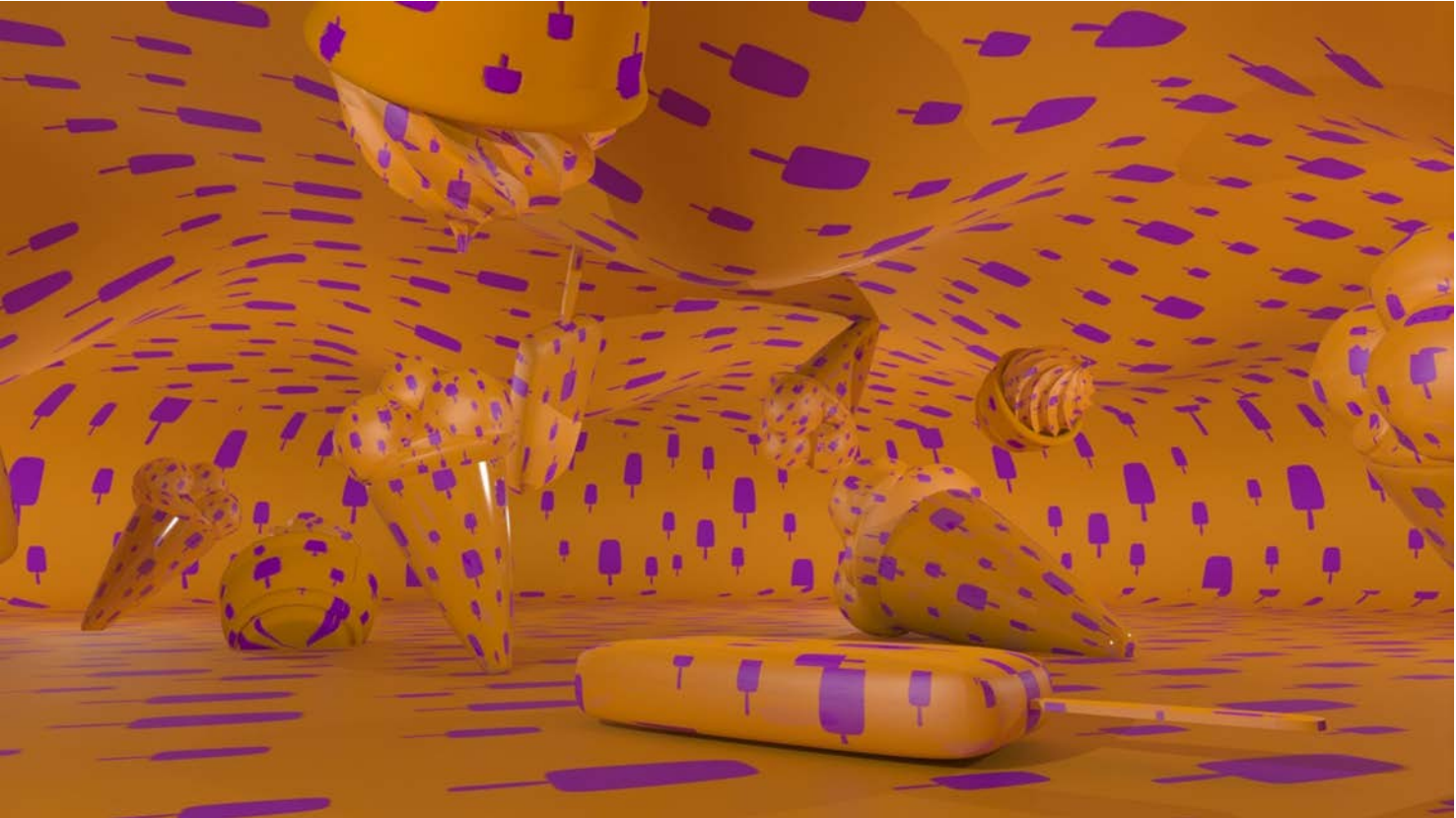


外生性扩张 -II  
ECTASIS-ECTOPLASIS II

马瑞卡·帕帕普索卢  
Papapostolou Marika

2016

03:21 min

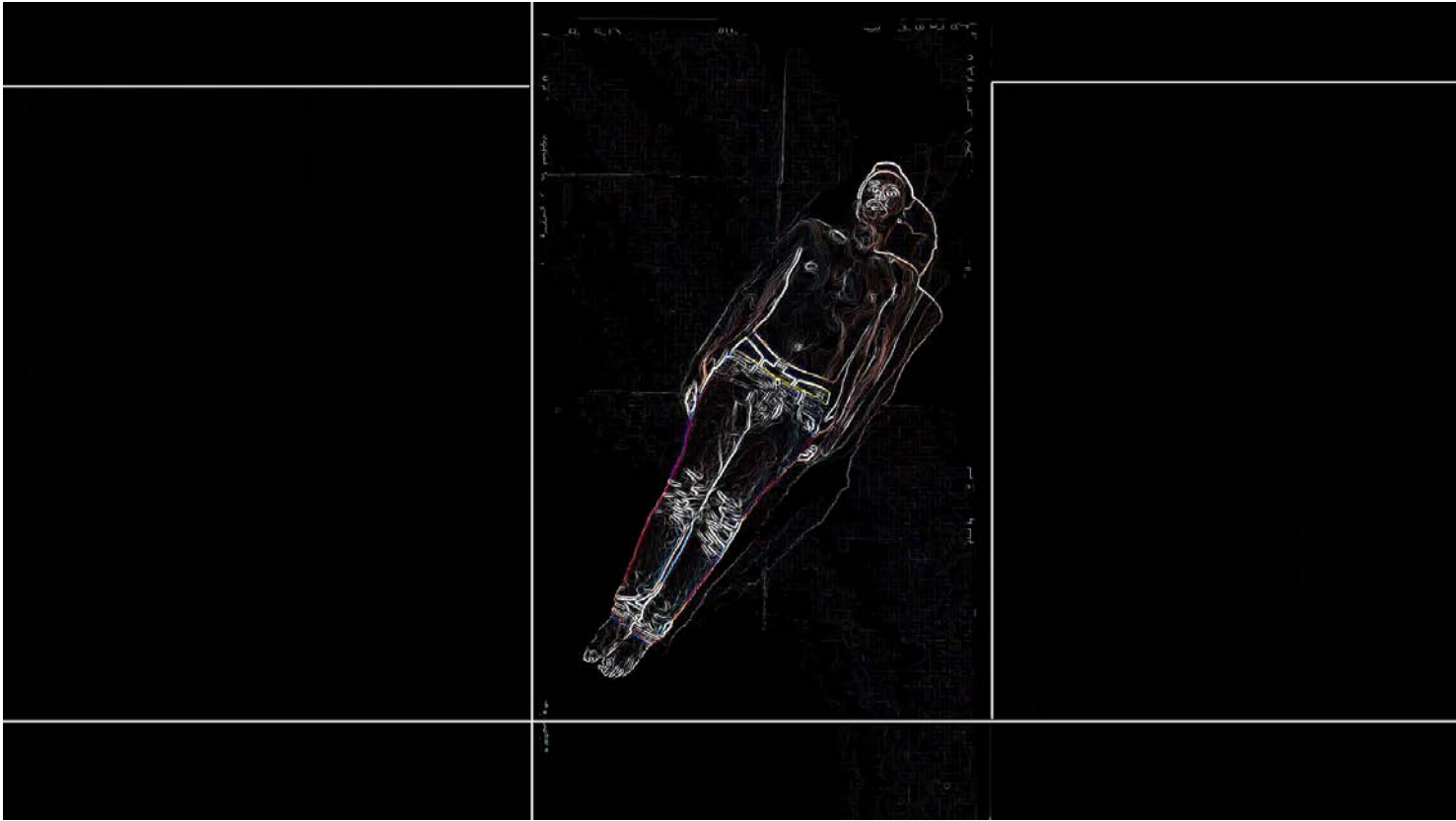


寂静之音  
The Voices of Silence

帕麦拉·斯蒂凡诺普罗  
Stefanopoulou Pamela

2015

01:52 min

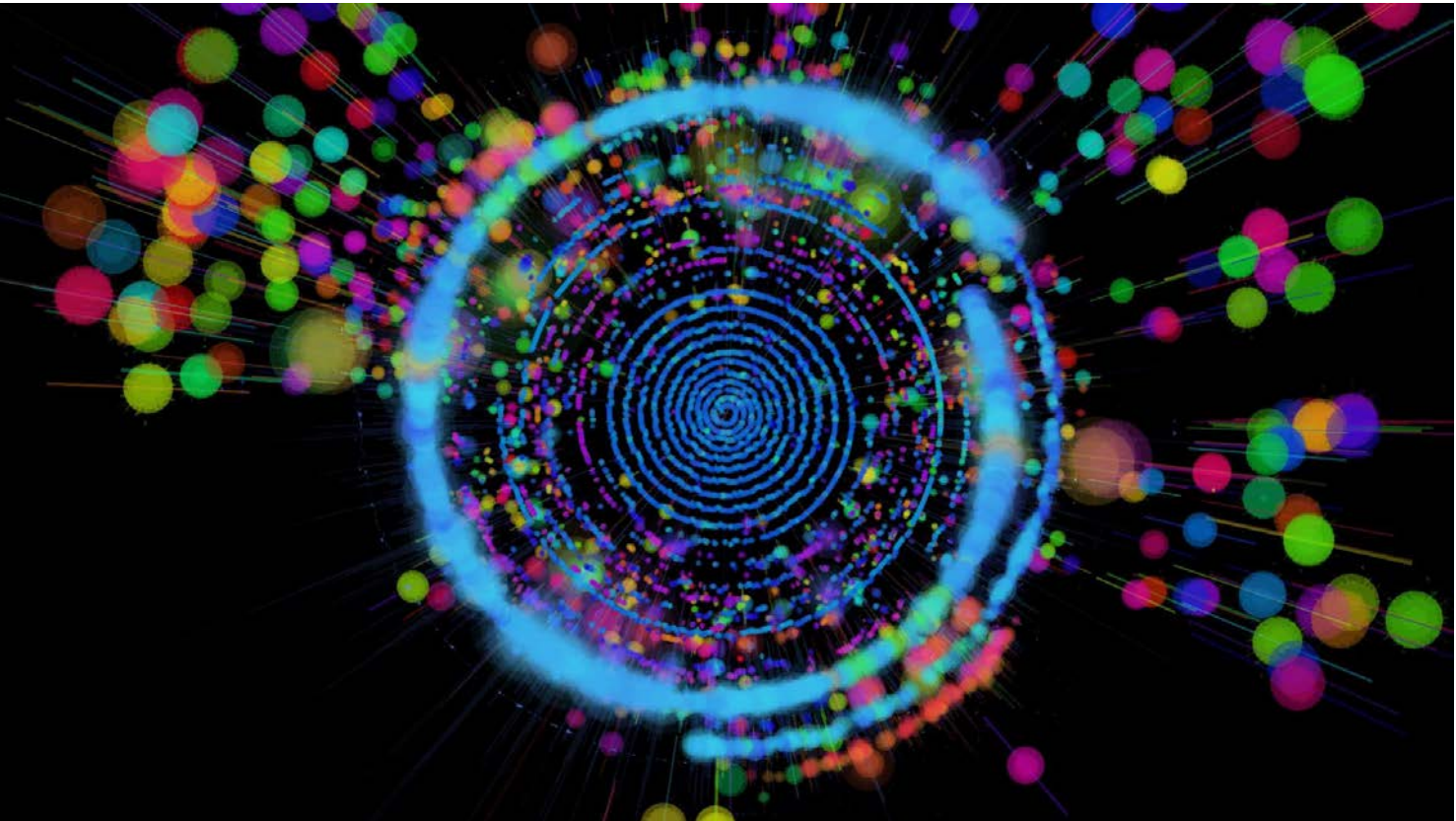


身后之潮  
The wave behind us

欧瑞奇斯·哈俄斯  
Charos Orestis

2017

03:05 min



《出入》  
"in out" - “出入”

司徒晓春 & 雅尼斯·阮迪斯  
Situ Xiaochun & Yannis Kranidiotis

2021

03:24 min

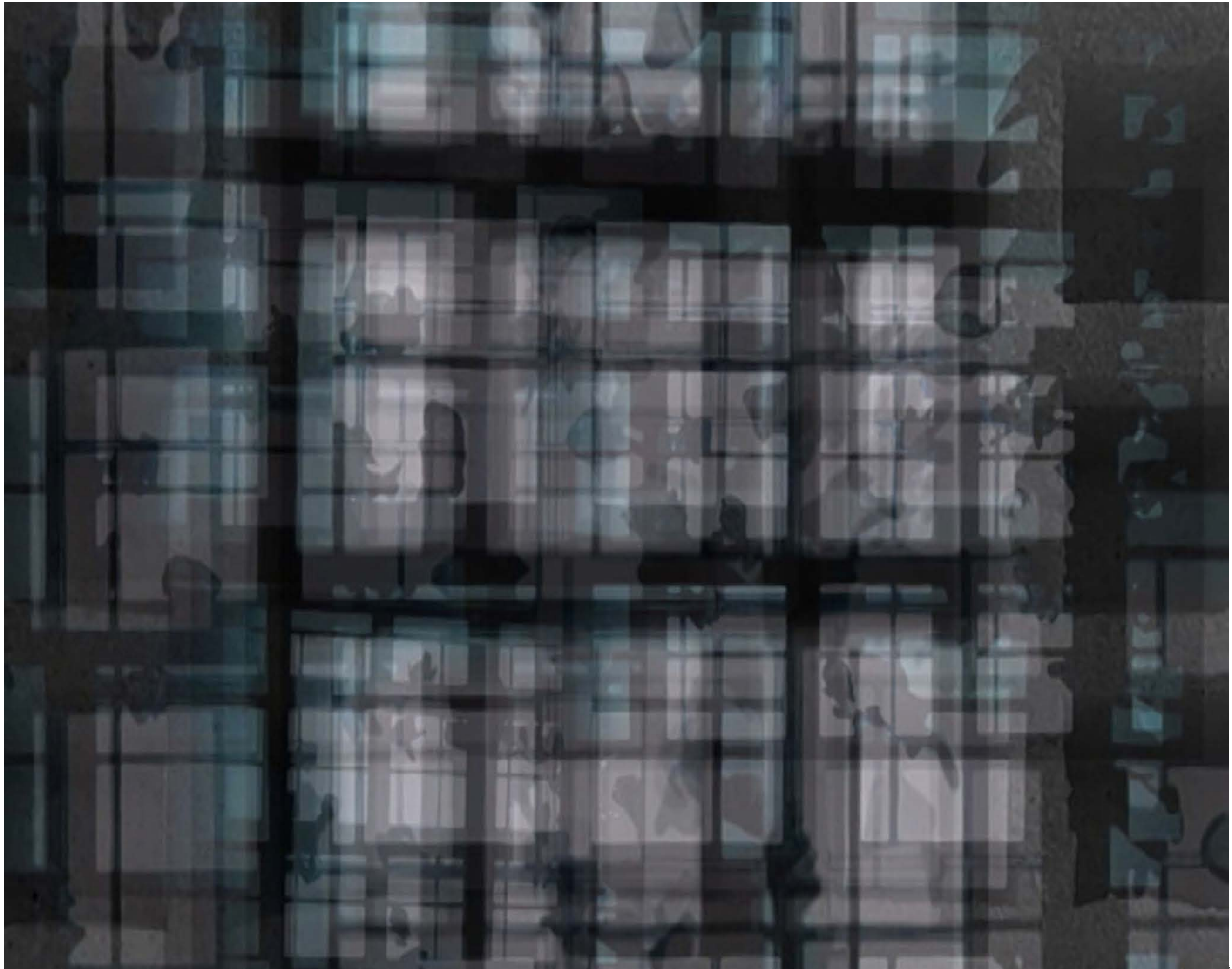


迷宫  
Labyrinthos

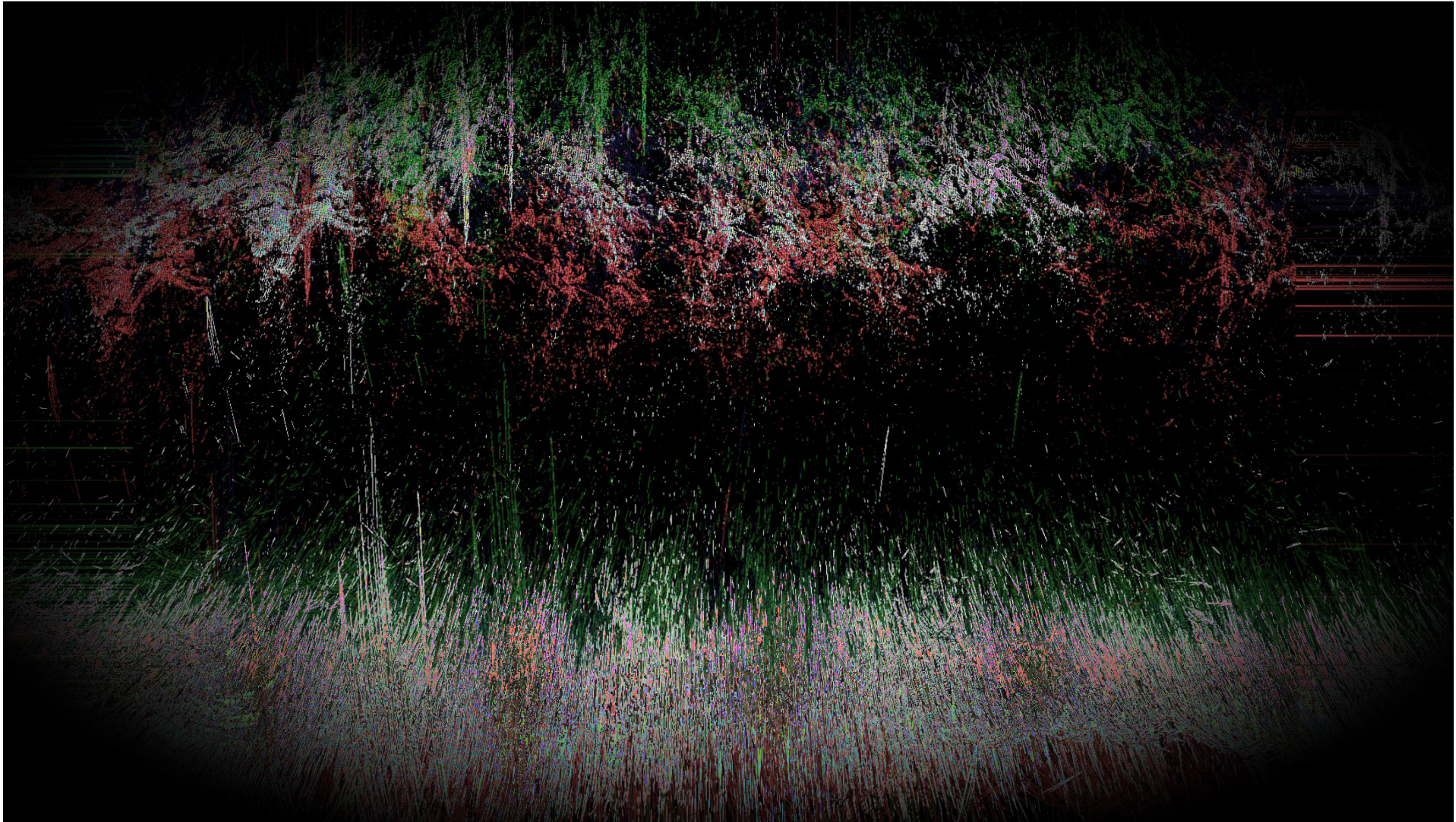
迪奥朵拉·帕萨  
Prassa Theodora

2017

02:45 min







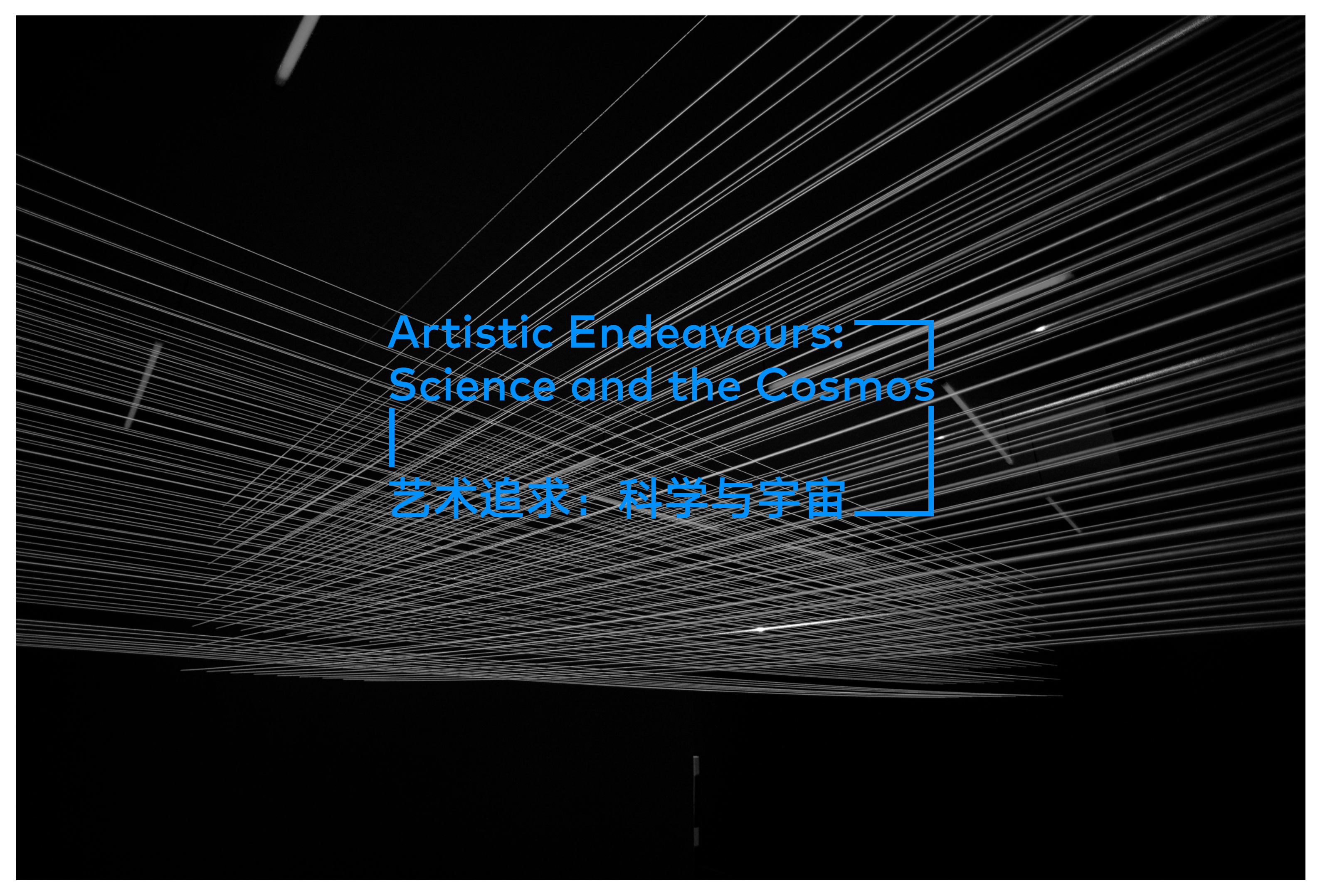
分形机\_宇宙  
Fractus machine\_Cosmos

托马斯·瓦利安托斯  
Valianatos Thomas

2016

03:34 min





# Artistic Endeavours: Science and the Cosmos

## 艺术追求：科学与宇宙



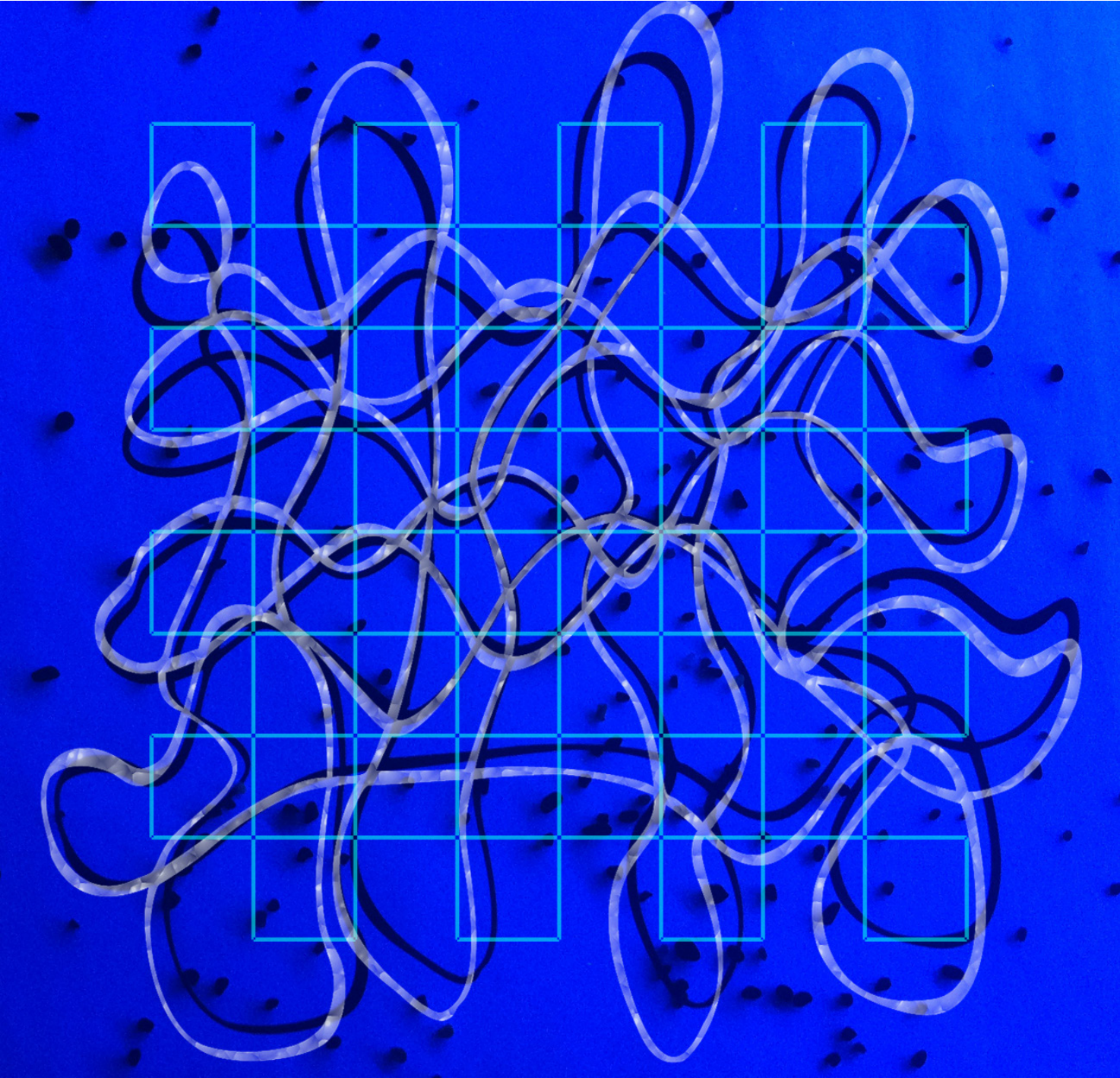
空气雕塑  
Aer( )sculpture

雅尼斯·米哈卢斯  
MICHALOU(di)S Ioannis

Athens 2006  
180 x 90 cm

在铝制载体上进行印刷 Lambda C-Print，并由艺术家签名  
Lambda C-Print on Aluminium,  
signed by artist

艺术家提供  
Courtesy of the artist



《混乱》或《延绵的棋盘 / 杂乱与秩序间的转换》  
“Chaosmos “ or Chess Continuum/ Chaos Order Dance”

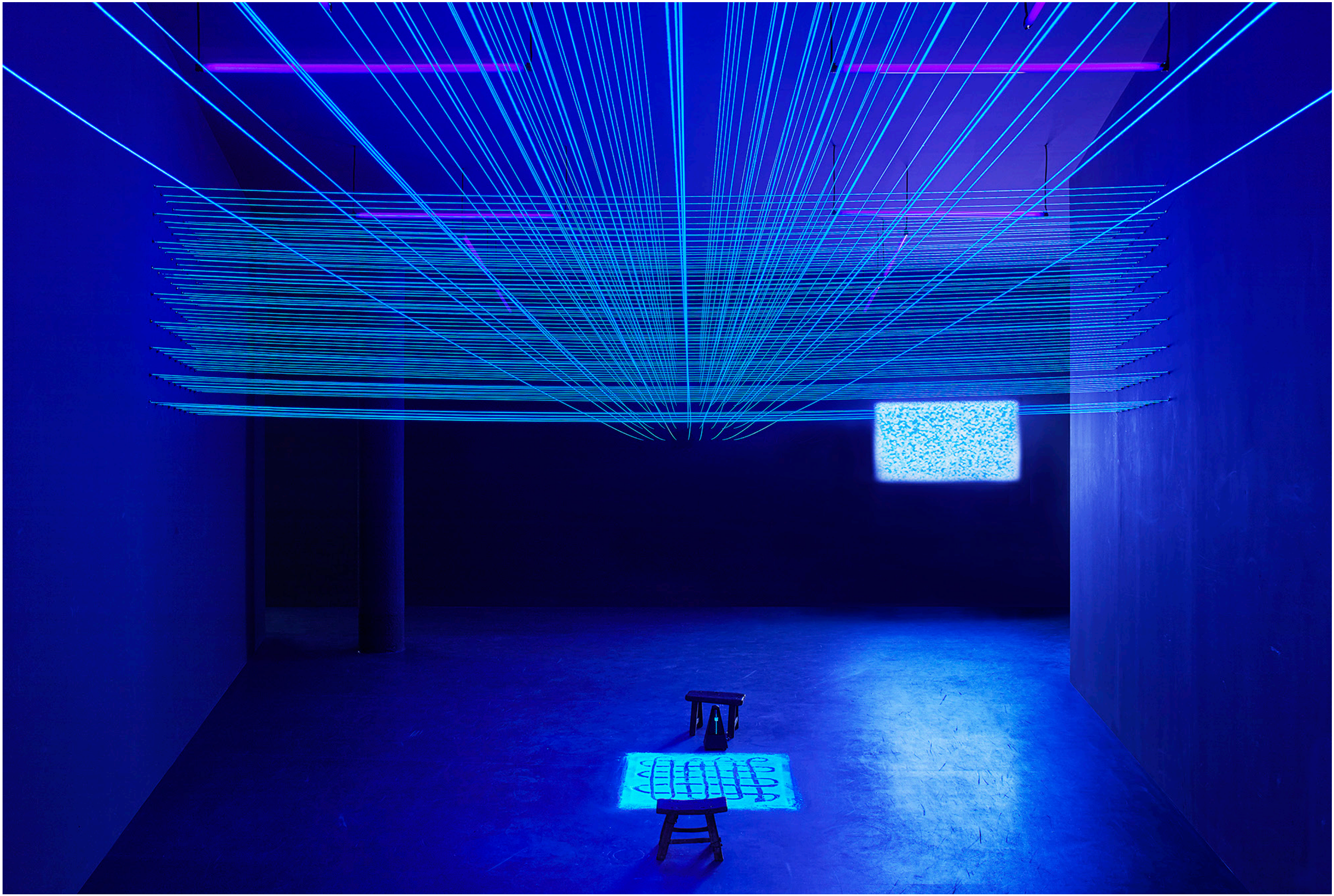
阿米利亚·帕帕菲利浦  
PAPAPHILIPPOU Aemilia

2017

黑灯，棉质线绳，LGOLED 显示屏，壁挂式 65 英寸、165 厘米，音效系统，发条玩具，洗衣粉，节拍器，干墙，塑料白色反光表白的地板  
Black lights, cotton strings, LG OLED screen and wall mount 65 inches/165cm, sound system, clockwork toys,laundry  
detergent, metronome drywalls , white plastic reflective surface for floor

艺术家提供  
Courtesy of the artist









无题 (左) Untitled (left)	帕蒂里斯·哈若拉瑞斯 XAGORARIS Pantelis	1973 31 x 27 cm	墨画 Ink on paper	2002 年由哈尤阿迪斯捐赠给希腊国家当代艺术博物馆 – 雅典 (EMST) Donated by Zafos Xagoraris, 2002, National Museum of Contemporary Art, Athens (EMST)
无题 (中) Untitled (middle)	帕蒂里斯·哈若拉瑞斯 XAGORARIS Pantelis	1984 100.7 x 70.7 cm	宣纸上的墨画 Ink on rice paper	2017 年艺术家捐赠给希腊国家当代艺术博物馆 (EMST) Donated by the artist, 2017, National Museum of Contemporary Art, Athens (EMST)
无题 (右) Untitled (right)	帕蒂里斯·哈若拉瑞斯 XAGORARIS Pantelis	1973 31 x 27 cm	墨画 Ink on paper	2002 年由哈尤阿迪斯捐赠给希腊国家当代艺术博物馆 – 雅典 (EMST) Donated by Zafos Xagoraris, 2002, National Museum of Contemporary Art, Athens (EMST)



风暴  
Tempest

马努里斯·达斯卡拉奇斯·莱蒙斯  
DASKALAKIS LEMOS,  
Manolis

2020  
2mX3m 画作, 4mX5.5m, (共四  
块, 每块 2.75X2m)  
2,00 x 3,00m , 4,00 x 5,50m  
painting (4 PIECES 2,75X2 )

画作及 LED 面板  
Drawings on paper, LED Panel  
Screens

艺术家提供  
Courtesy of the artist







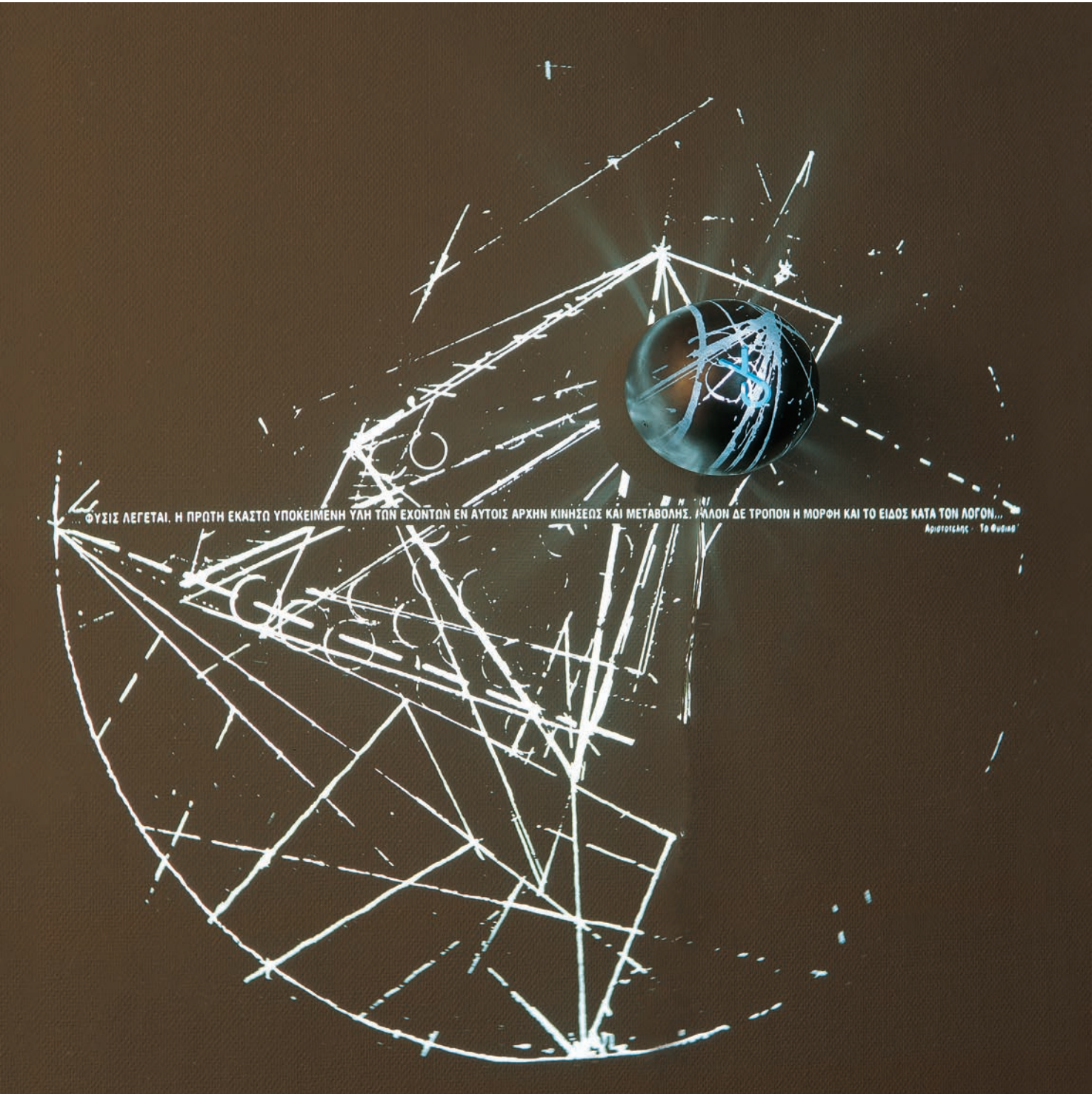
锣  
Gong

铁质涂绘，音效  
Painted iron

塔基斯  
TAKIS

塔基斯基金会 – 希腊艺术及科学研究中心 (KETE) 提供  
Courtesy of Takis Foundation – Research Center  
for the Art and the Sciences (KETE), Greece

1984  
387cm x 178cm



发光 – 反光 – 城市地貌  
Autophota – Heterophota – Urban Field

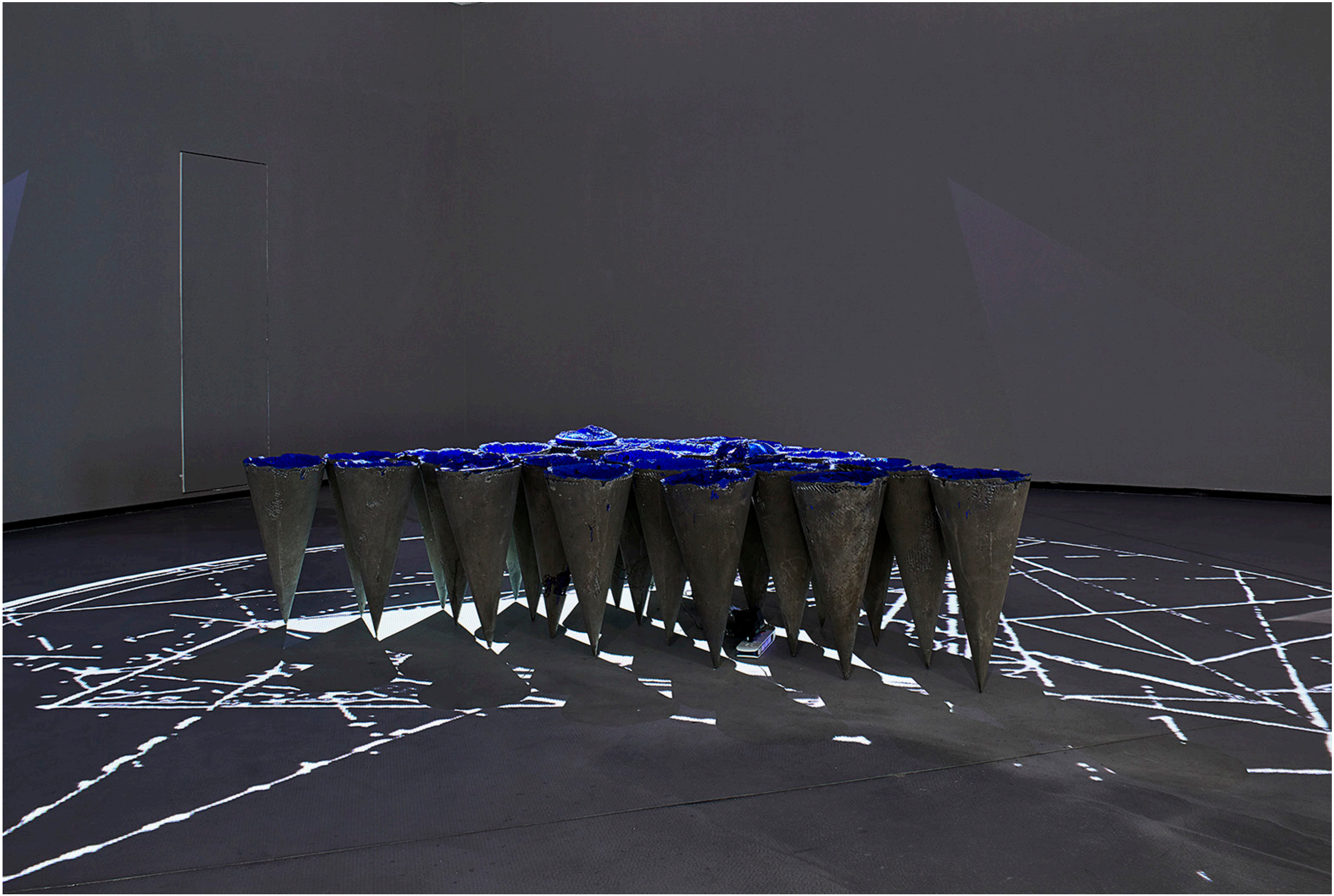
600x60 厘米 视频投影，水泥圆锥体 60x27 厘米，涂料，3 个 4.5 英寸 /220 伏显示器  
600cm x 60 slide or video projection, cement cones 60x27cm, pigment ,  
3tv monitors 4,5” / 220 V in cement

思奥多普罗斯  
THEODOULOS

艺术家提供  
Courtesy of the artist

1992









在一个方块中可见 21904 个小方块  
电子光艺术的成功表现  
21.904 squares within a square or cross.  
Succession of electronic lightnings in the work.

在木质构件上使用气，电子光线以及去铜胶木等材料  
Air, electronic lightning, decopper bakelite on wooden construction.

克斯迪斯  
COSTIS

艺术家提供  
Courtesy of the artist

1998-2008  
80 x 80 x 35 cm



节奏 - 关系  
Rhythms-Relationships

带底座的雕塑  
Sculpture, with base

纳夫斯卡·帕斯特拉  
PASTRA Nafsik

艾曼纽·莫马迪斯 提供  
Courtesy of Emmanuel Mavrommatis

1991  
雕塑规格 97 x 93 x 68cm  
底座为 135X135cm





生存  
BEING

迪米修斯·特拉卡斯  
TRANGAS Dimitris

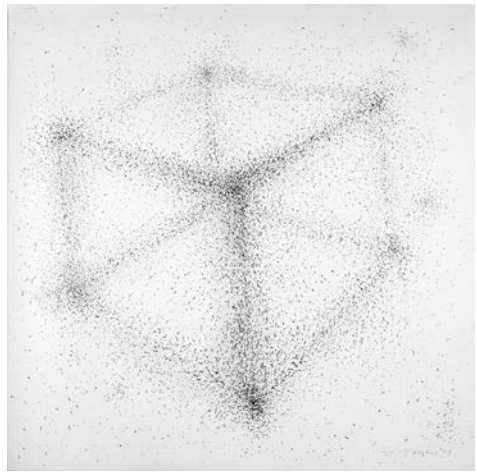
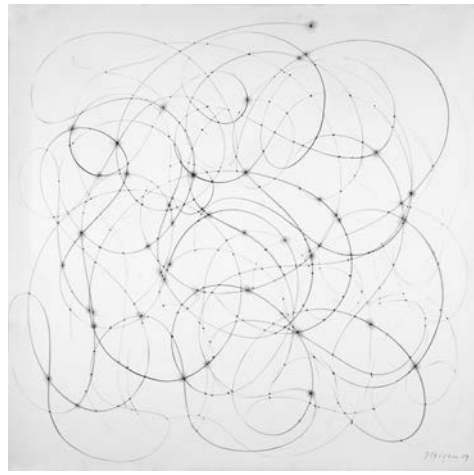
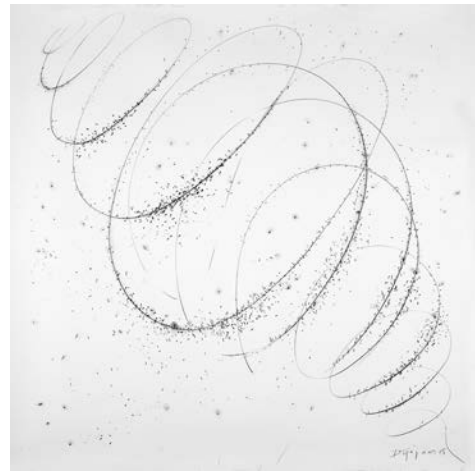
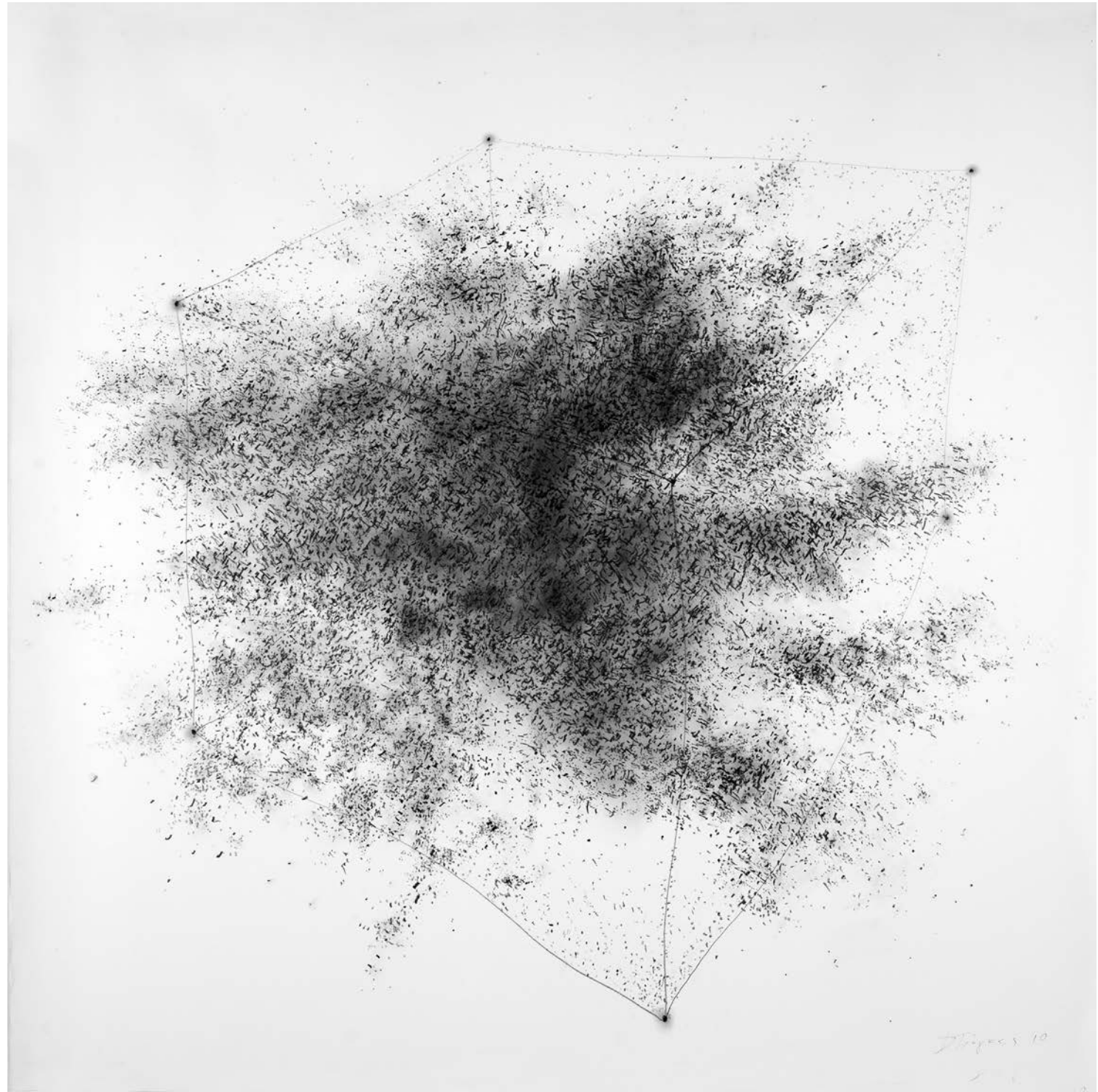
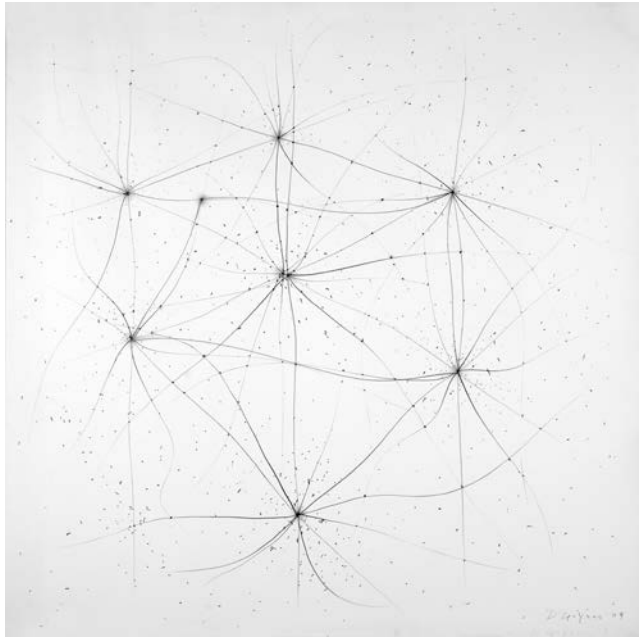
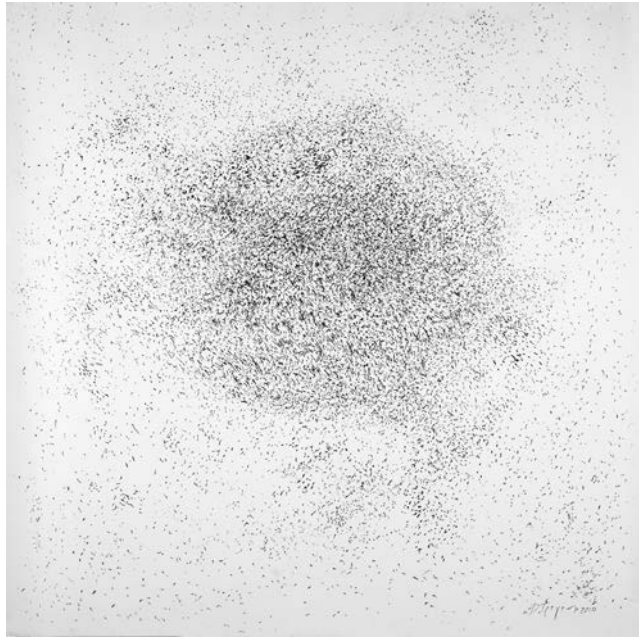
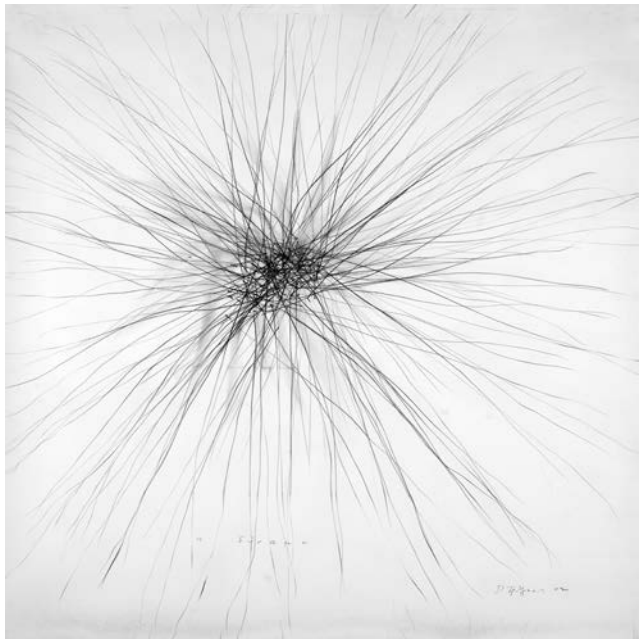
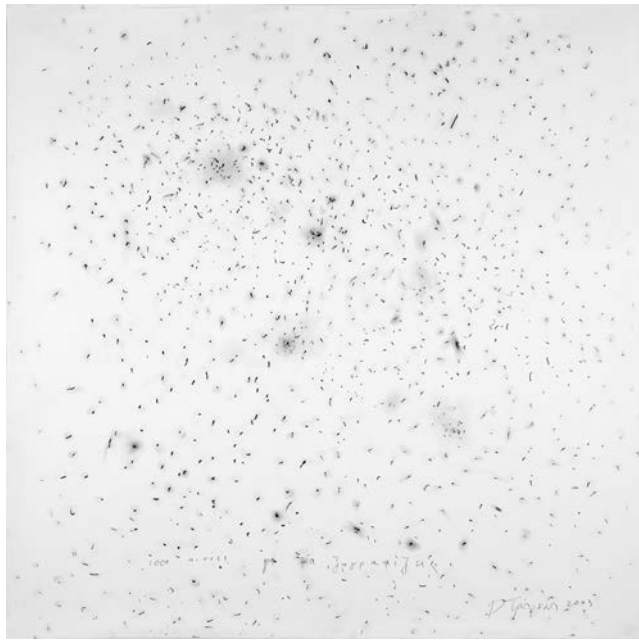
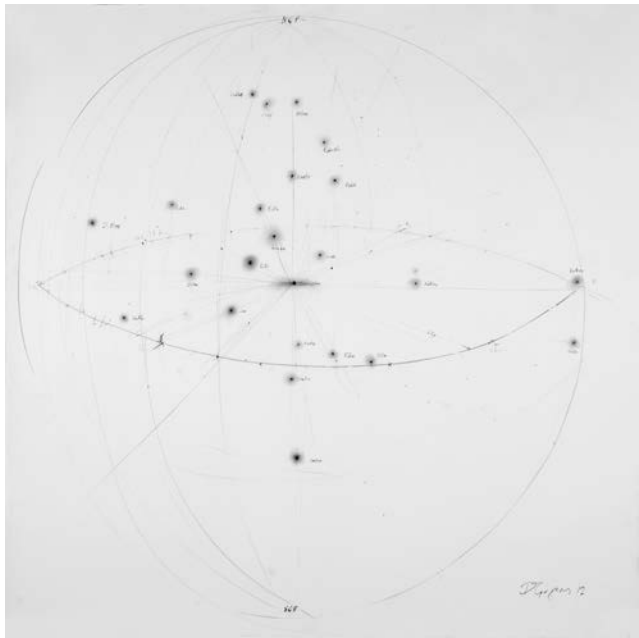
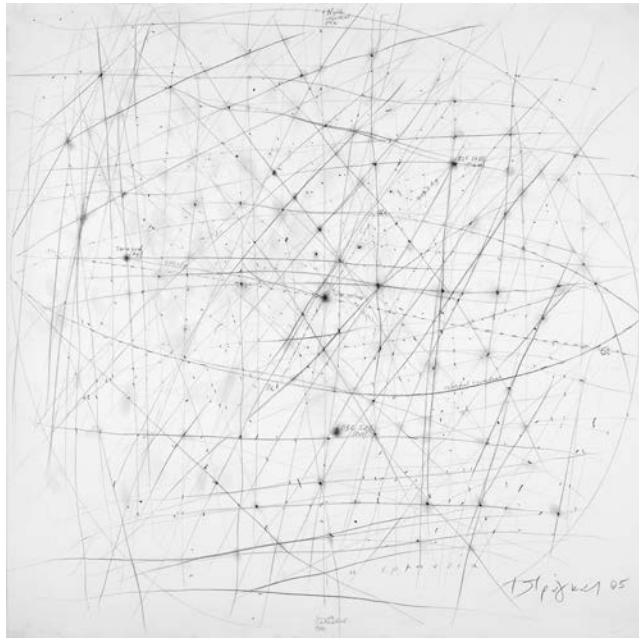
2015

从原位看不同角度  
various dimensions in situ

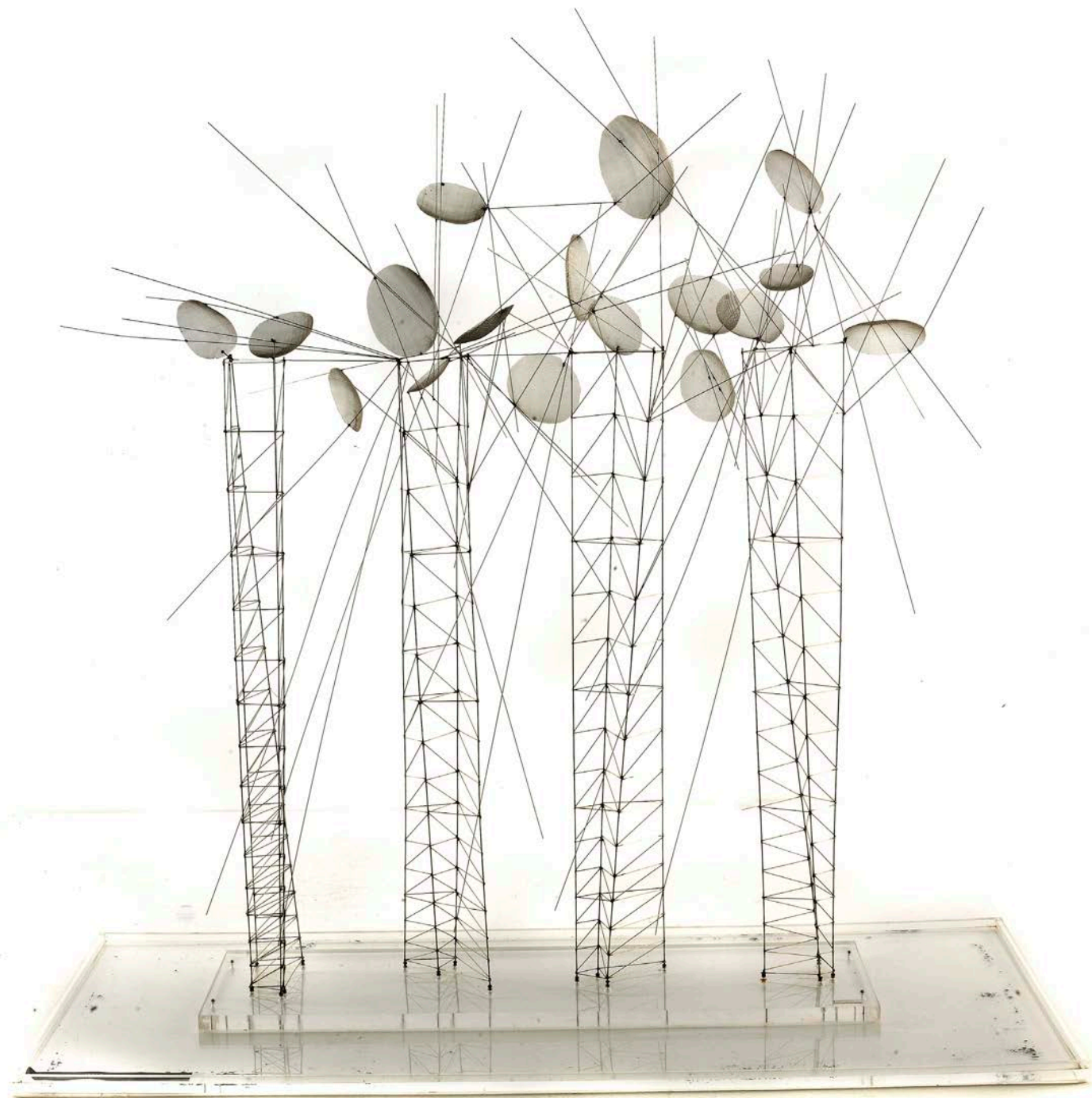
利用空间来安装绘画等作品  
spatial Installation of drawings and items

艺术家提供  
Courtesy of the artist









虚无的沟通  
TEL-NEANT

不锈钢雕塑  
Sculpture, Stainless steel

乔治·宗戈罗普洛斯  
ZONGOLOPOULOS George

乔治·宗戈罗普洛斯基金会  
George Zongolopoulos Foundation

1998  
183 x 124 x 80 cm







Spiritual Quests:  
Transcending the Everyday

灵魂探索：超越平凡





无题  
Untitled

木制，泥土，彩粉，树脂玻璃  
Wood, soil, color powder, plexiglass

迪米修斯·阿里帝诺斯  
ALITHINOS Dimitris

艺术家提供  
Courtesy of the artist

2005  
150 x 150 cm



与我在一起  
Stay with me

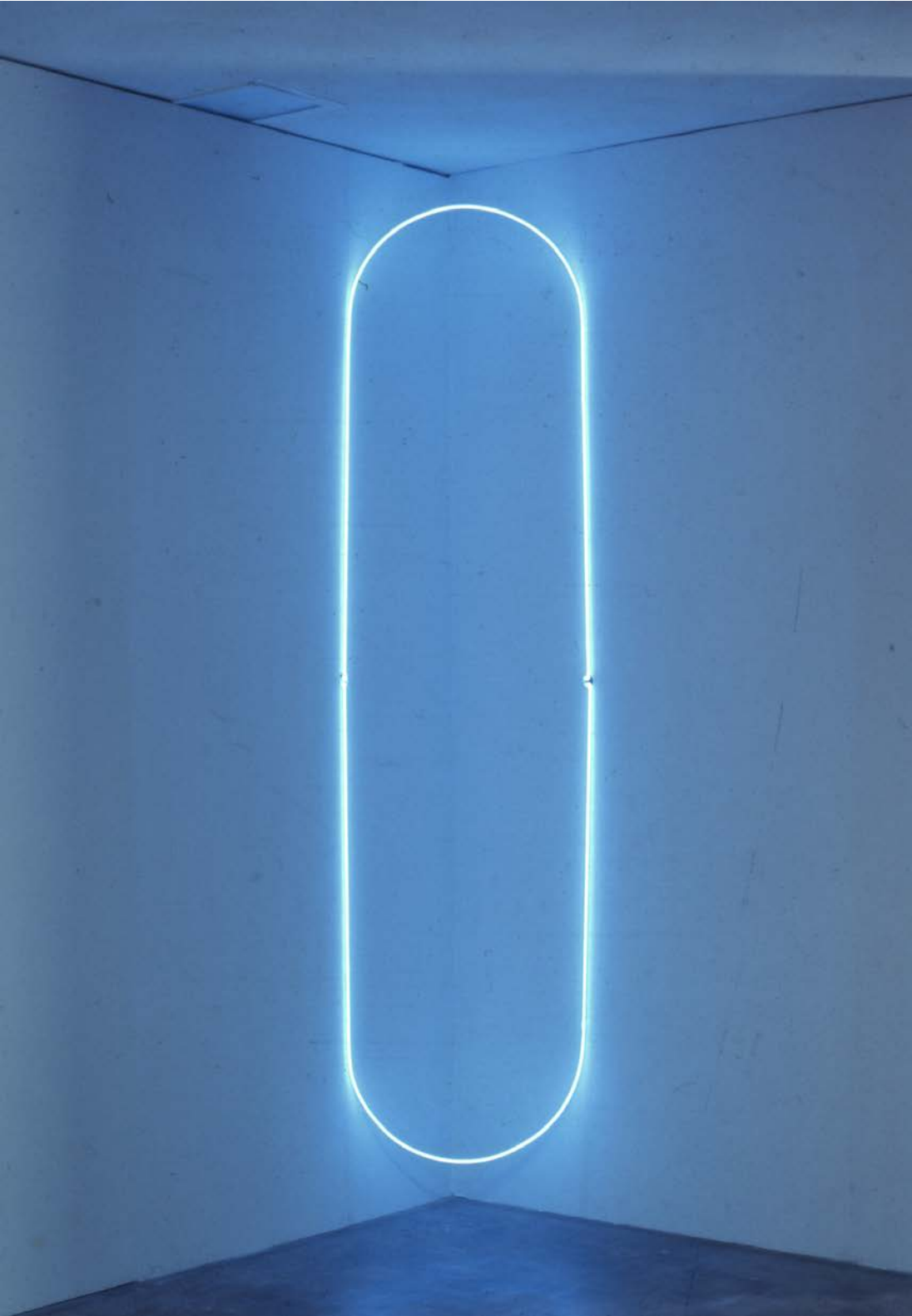
铝板，薄片，发光二极管  
Aluminum, gold leaf sheets, le

尼克斯·纳瑞蒂斯  
NAVRIDIS Nikos

艺术家提供  
Courtesy of the artist

2020  
150 x 150 cm





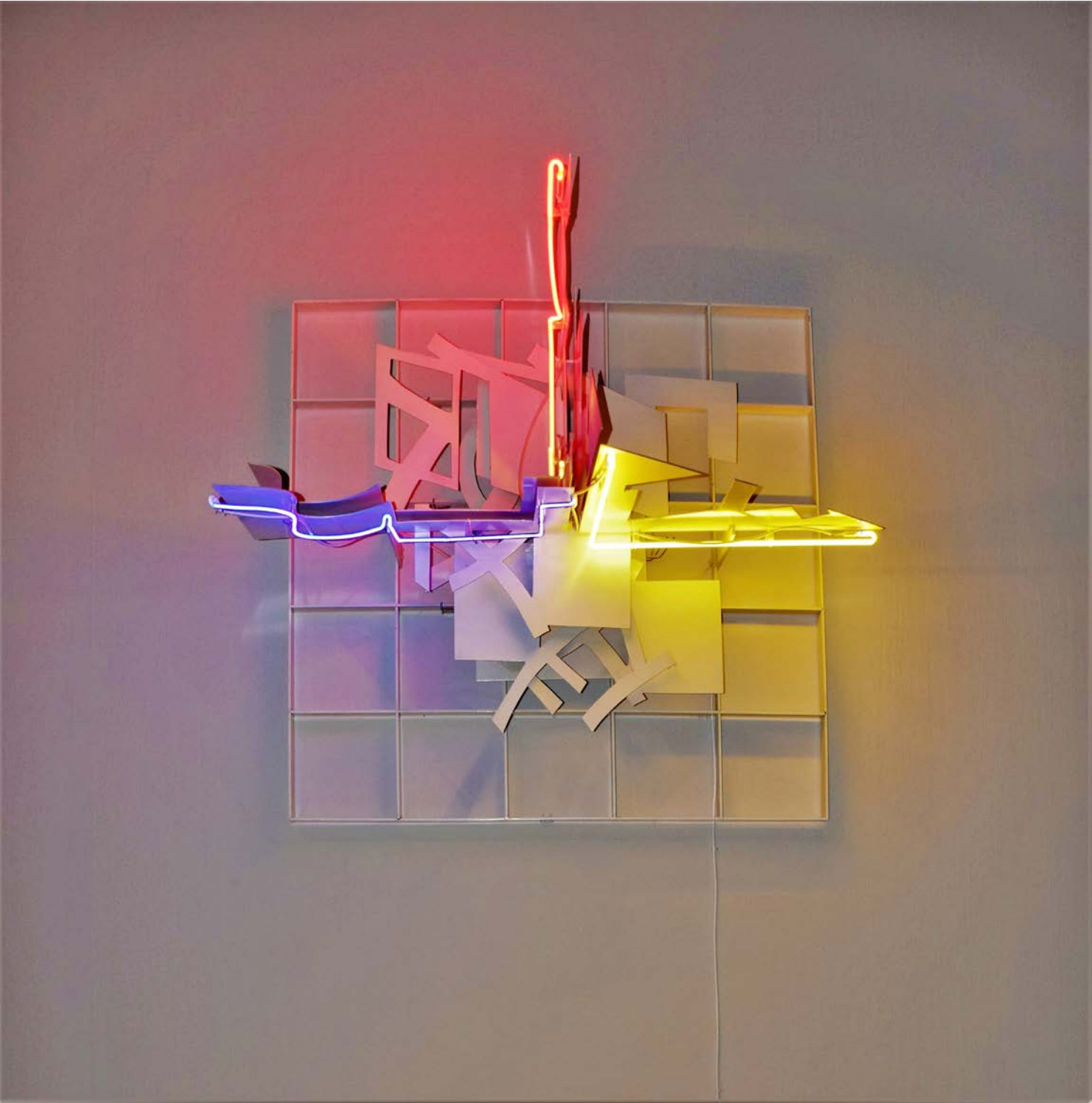
霓虹灯角里的蓝色  
Blue Inside Corner Neon

斯蒂芬·安佟纳克斯  
ANTONAKOS Stephen

1971  
96” x 28” (c.244 x 71cms)

霓虹灯  
Neon

斯蒂芬·安佟纳克斯工作室，纽约  
Stephen Antonakos Studio  
LLC, NY



芝加哥唐人街  
Chicago Chinatown

金属及黄红蓝三色霓虹灯  
Metal with yellow, red and blue neon

克里萨  
CHRYSSA

克里萨遗产，希腊国家当代艺术博物馆，雅典（EMST）  
Chryssa' s Inheritance.  
National Museum of Contemporary Art, Athens (EMST)

1990  
130 x 130 x 90 cm





曼陀罗 1  
曼陀罗与工地之你我  
UntitledMandala 1  
(Construction Site)

斯泰尤斯·法伊塔基斯  
Faitakis Stelios

在画布上运用多媒体  
Mixed media on canvas

2020  
192 X 220 cm

艺术家提供  
Courtesy of the artist



曼陀罗 2  
曼陀罗与工地之你我  
Mandala 2 (Industry)

斯泰尤斯·法伊塔基斯  
Faitakis Stelios

在画布上运用多媒体  
Mixed media on canvas

2020  
192 X 220 cm

艺术家提供  
Courtesy of the artist





视觉图像动画 II - 失踪  
Ichographs II - Absentia

雅尼斯·阮迪斯  
KRANIDIOTIS Yiannis

2014

视听一体装置艺术, 11 分 54 秒, 彩色并带音效  
Audiovisual Installation, 11'54", color, sound

雅典数码艺术节  
Athens Digital Arts Festival









宇宙  
(C)osmosis

雅尼斯·米哈卢斯  
MICHALOU(di)S Ioannis

2020–2021  
152 x 120 (max diam) cm

陶瓷、石膏、LED 灯带  
jar, bust, LED tape

艺术家提供  
Courtesy of the artist



禅之园  
Zen Garden

尼克斯·帕帕多普罗斯  
PAPADOPOULOS Nikos

2013  
36 m2

将棉花放在沙砾形状的晒干纸张上  
Installation cotton on sun dried paper in gravel shape

艺术家提供  
Courtesy of the artist





全球性地球艺术项目  
大规模地貌艺术方案  
The Global Earth Artistic  
Project. A proposal  
for a large-scale  
Topographical Art

曼托斯·萨托瑞纳斯  
SANTORINEOS Manthos

手机上操作进行观看  
This artwork can only be  
accessed through the visitors  
phone

艺术家提供  
Courtesy of the artist

2017  
100X70 cm



风  
Anemos/Winds

雕塑  
Sculptures

科斯塔斯·瓦若索斯  
VAROTSOS Costas

艺术家提供  
Courtesy of the artist

2018  
2.2 m





小丑之船  
Ship of Fools

巴比斯·瓦乃托普罗斯  
VENETOPOULOS Babis

2017  
3:32 min

安装在墙上的带音效的 3D 高清晰视频投影，时长：3 分 32 秒  
3D animation, Full High Definition 1080p, with sound, duration 3:32min

艺术家提供  
Courtesy of the artist



Mythologies of the past,  
Mythologies of the future

古代神话，未来神话







承载  
Vessel

安德烈·安杰里达斯  
ANGELIDAKIS Andreas

2016



数字视频, 音效, 8 分钟  
Digital video,sound,8'

艺术家提供  
Courtesy of the artist





无眠的卡特兰花 2  
Sleepless Cattleya 2

潘迪力斯·畅德瑞斯  
CHANDRIS Pantelis

2017  
175 x 41 x 37 cm

钢丝和丝绸印染  
Steel wire and silkprint

艺术家提供  
Courtesy of the artist



无眠的卡特兰花 5  
Sleepless Cattleya 5

潘迪力斯·畅德瑞斯  
CHANDRIS Pantelis

2017  
46,5 x 35 x 47 cm

钢丝和丝绸印染  
Steel wire and silkprint

艺术家提供  
Courtesy of the artist



无眠的卡特兰花 6  
Sleepless Cattleya 6

潘迪力斯·畅德瑞斯  
CHANDRIS Pantelis

2017  
125 x 51 x 53 cm

钢丝和丝绸印染  
Steel wire and silkprint

艺术家提供  
Courtesy of the artist



无眠的卡特兰花 7  
Sleepless Cattleya 7

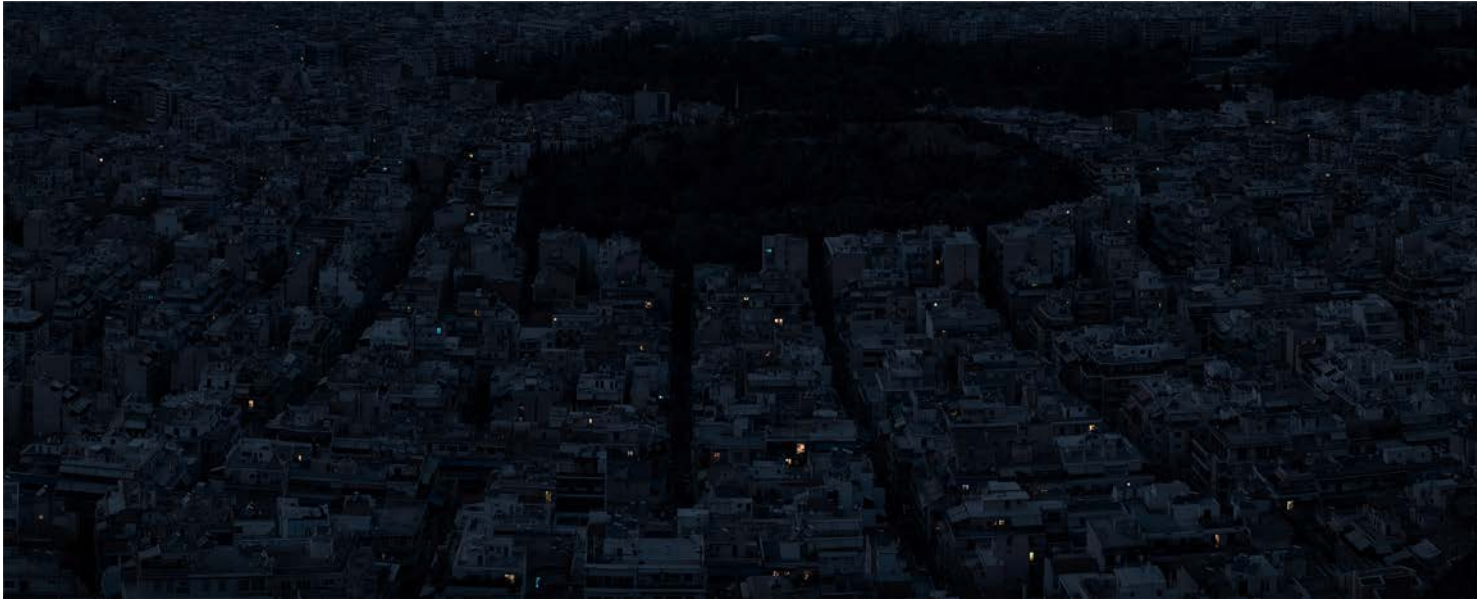
潘迪力斯·畅德瑞斯  
CHANDRIS Pantelis

2017  
85 x 65 x 45 cm

钢丝和丝绸印染  
Steel wire and silkprint

艺术家提供  
Courtesy of the artist





独处 I  
Alone Together I

铝复合材料，喷绘  
Giclee Print，Dibond

亚里士多德·鲁法尼斯  
ROUFANIS Aristotle

艺术家提供  
Courtesy of the artist

2017  
300 x 122cm



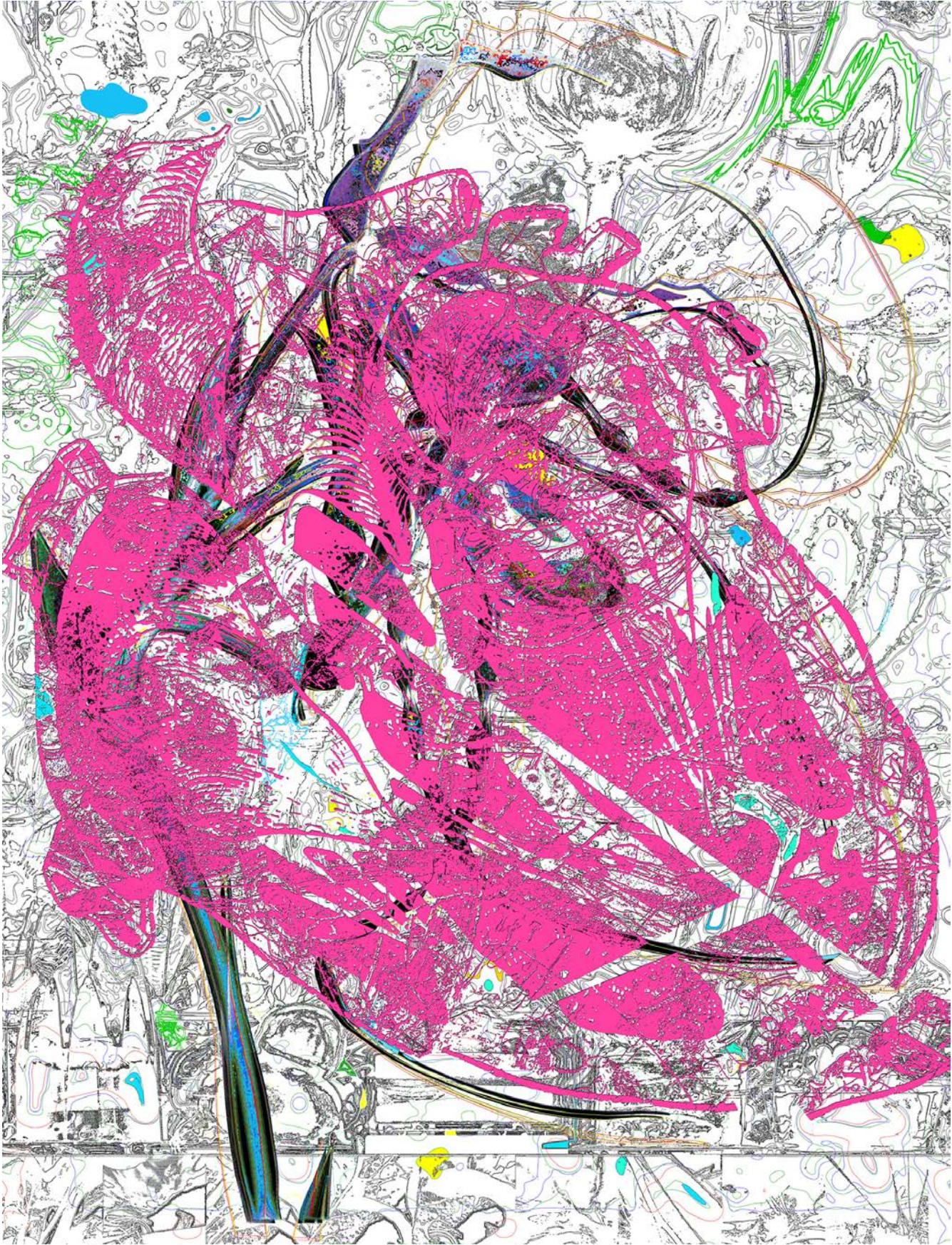
独处 XV  
Alone Together XV

铝复合材料，喷绘  
Giclee Print，Dibond

亚里士多德·鲁法尼斯  
ROUFANIS Aristotle

艺术家提供  
Courtesy of the artist

2019  
300 x 147cm



破碎的心  
Broken Heart

铝制蜂窝板 30mm\树脂玻璃 3mm  
Aluminum honeycomb panel\ 30mm Plexiglass 3mm

阿斯帕修·哈诺尼达基  
HARONITAKI Aspasio

艺术家提供  
Courtesy of the artist

2016  
3 块尺寸为 113,83 x 260,63cm  
合计尺寸为: 341,5 x 260,63 cm









莲花掌  
Aeonium

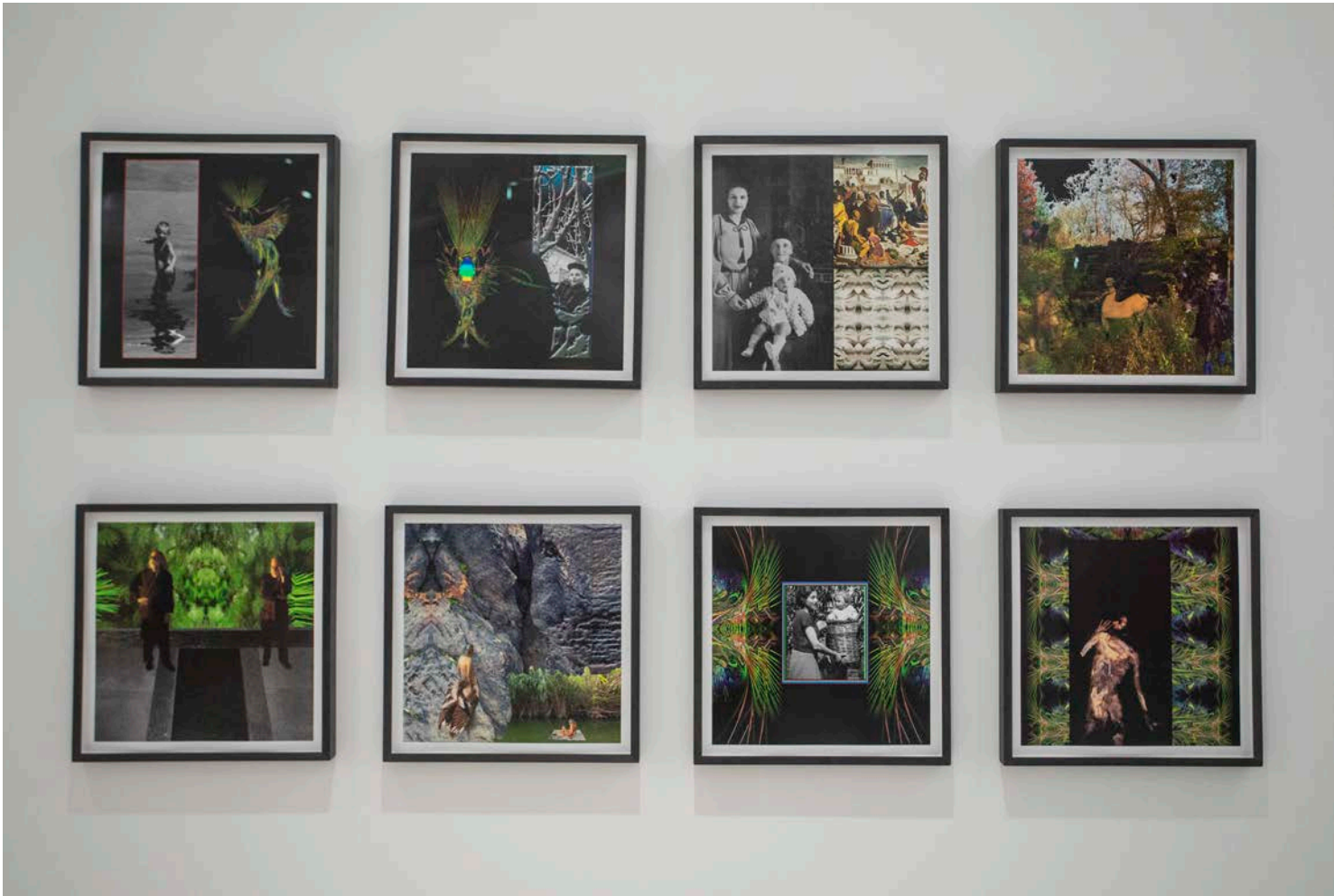
乔治·德瑞瓦斯  
DRIVAS George

2020

视频，音效，20 分钟  
video, sound, 20 min

艺术家提供  
Courtesy of the artist





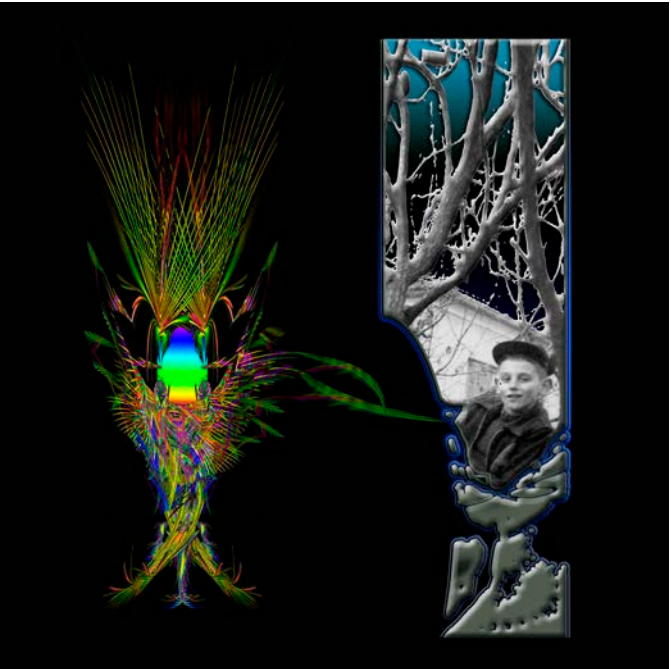
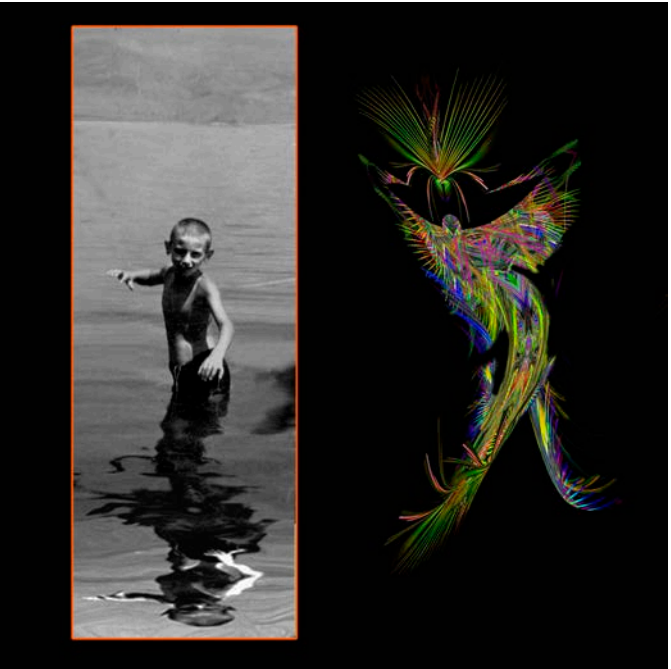
无题  
Untitled

彩色数字印刷艺术  
Pure pigment on paper print

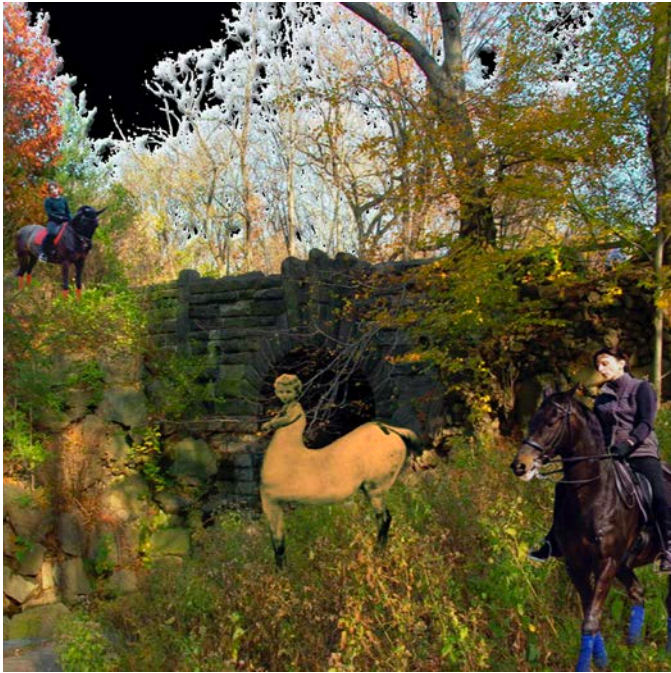
卢卡斯·萨马拉斯  
SAMARAS Lucas

纽约 Pace 画廊提供  
Courtesy The Pace Gallery, NY

2019  
33 cm × 33 cm  
画纸 35.6X35.6cm  
画框 38.7 cm × 38.7 cm × 3.2 cm



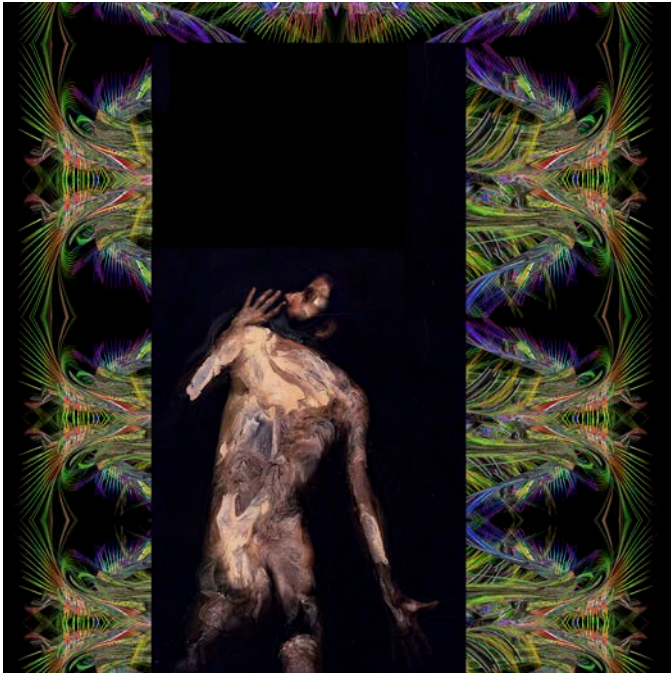
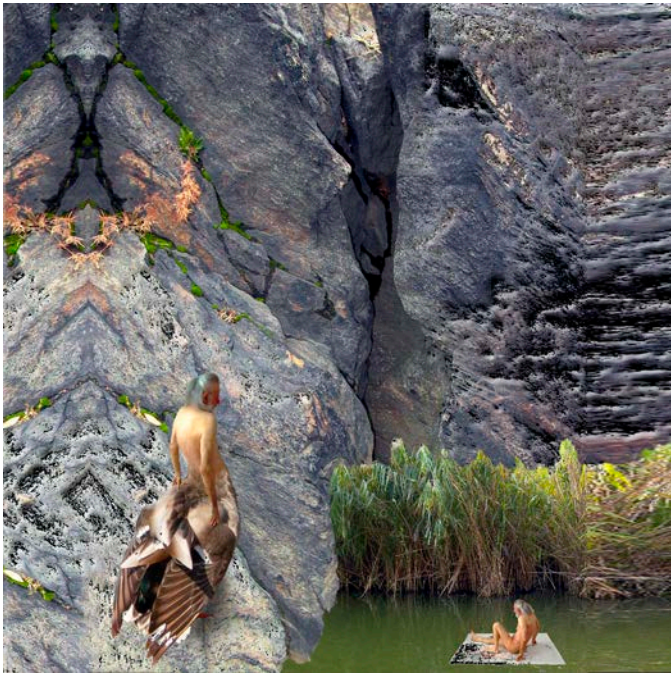
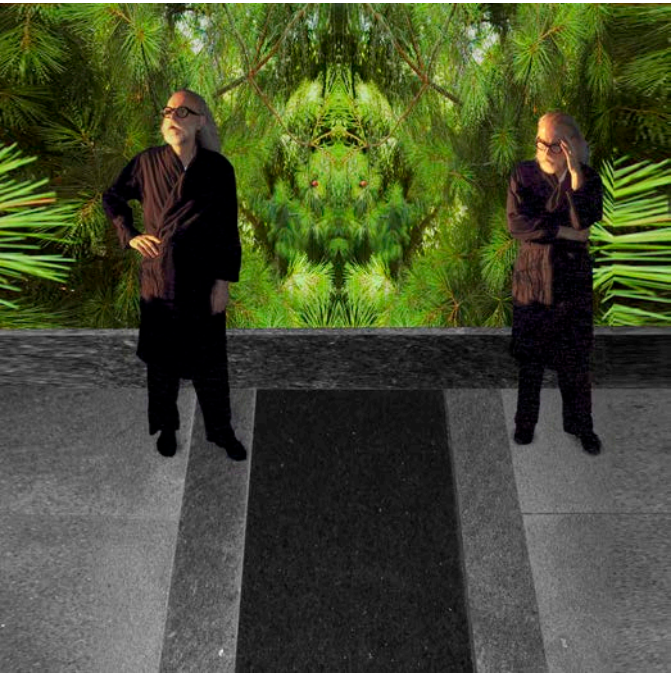




无题  
Untitled  
  
卢卡斯·萨马拉斯  
SAMARAS Lucas  
  
2019  
33 cm × 33 cm  
画纸 35.6X35.6cm  
画框 38.7 cm × 38.7 cm × 3.2 cm

彩色数字印刷艺术  
Pure pigment on paper print

纽约 Pace 画廊提供  
Courtesy The Pace Gallery, NY







自动化的馈赠 - 幽之源 v2  
The Gift of Automation (Ghost Source v2)

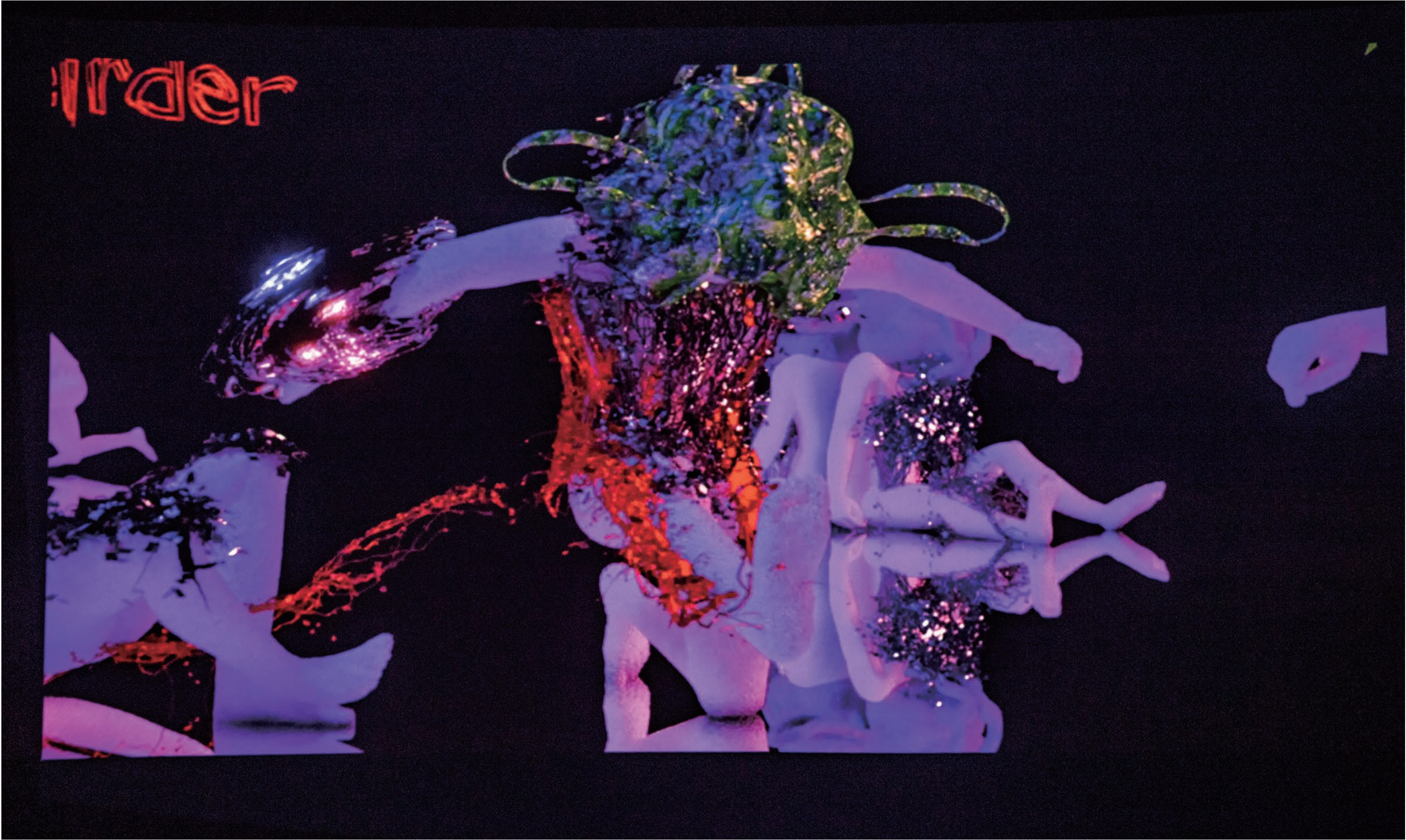
彼得·莫瑞斯  
MORIS Petros

2019  
300 x 147cm

大理石, 轻水泥, 喷彩绘, 电铸铜和镀铬聚酯塑料, 铝合金, 展示平台, 粘胶  
Marble, light concrete, spray paint, copper-electroformed and chrome-plated PLA, steel, aluminum, platform, stickers

艺术家和斯塔基·奥纳西斯提供  
Courtesy the artist and Onassis Stegi





我预料事情将向诡异的方向发展  
But for now all I can promise is that things will become weirder

伊娃·帕帕玛亚瑞蒂  
PAPAMARGARITI Eva

2018

视频投影，高清晰视频，12 分钟 21 秒，彩色并带音效  
HD video, 12:21", color; sound

艺术家提供  
Courtesy of the artist





禅之园

Zen Garden

将棉花放在沙砾形状的晒干纸张上

Installation cotton on sun dried paper in gravel shape.

尼克斯·帕帕多普罗斯

PAPADOPOULOS Nikos

2016

36 x 36 m

艺术家提供

Courtesy of the artist



隐形地带 - 白色茫茫

Invisible Places - The Vast White

3 个同步视频投影，每个最达不超过 2.25X3.00M

3 synchronised video projections, maximum size each 2,25 x 3,00

玛瑞亚娜·斯塔帕萨基

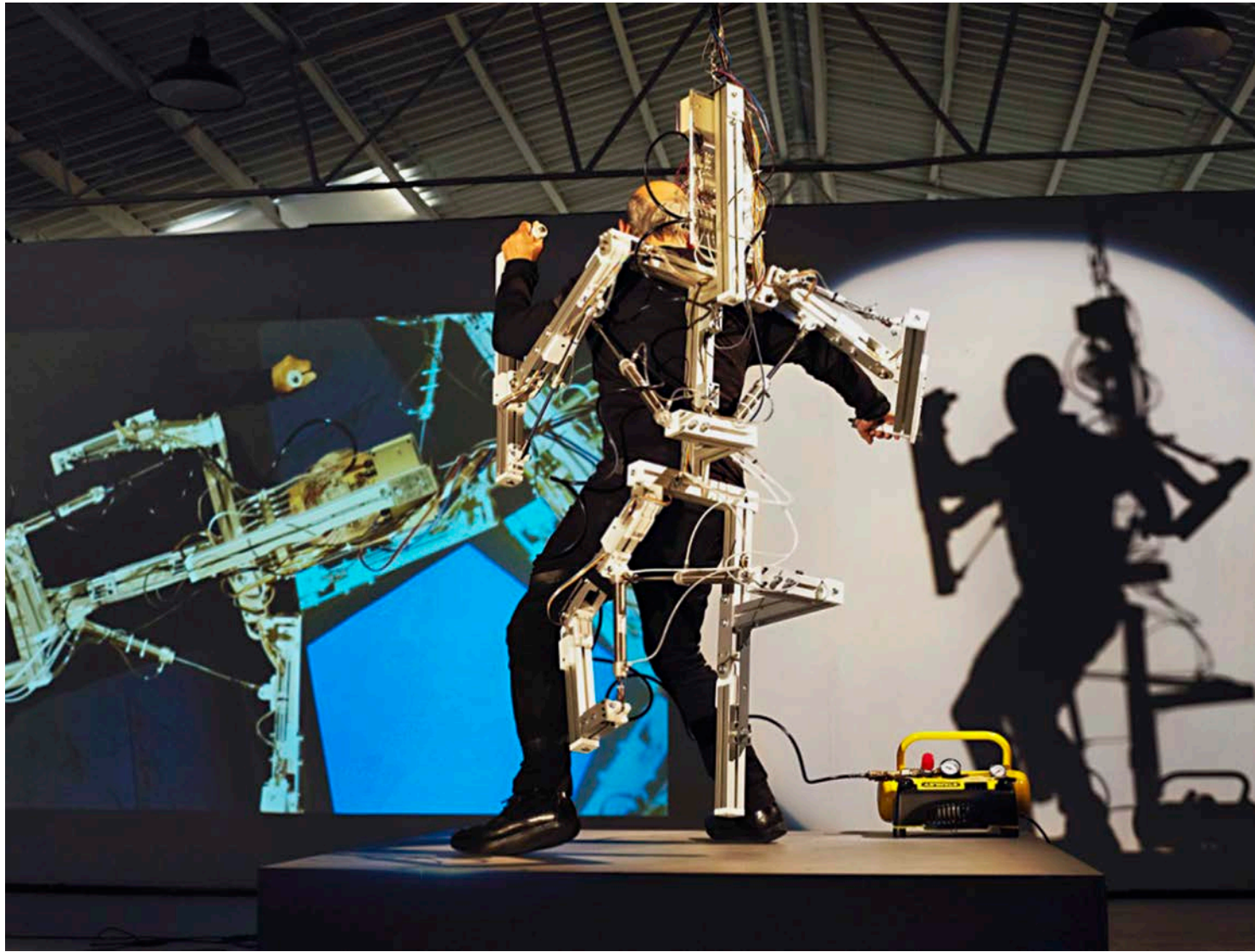
STRAPATSAKI Marianna

2008

艺术家提供

Courtesy of the artist





TBC  
Alone Together I

斯泰拉瑞  
Stelarc

视频投影  
Video Projection

艺术家提供  
Courtesy of the artist



胜利女神  
Nike

思奥·特安达菲蒂斯  
TRIANTAFYLIDIS Theo

2018  
3.5X3.5m

雕塑，尺寸有异，3.5X3.5M，大约需要6分11秒，在胶合板上印刷，在木制底架上放置高，清晰60英寸电视机用来显示该雕塑的制作过程  
Augmented Sculpture Dimensions Variable (~ 3,5 x 3,5 m) Duration 06:11mins, Print on Plywood, 60" HD TV on Wooden stand

奥纳西基金会  
Onassis Foundation





帕西法厄  
Pasiphae

艺术家提供，”帕西法厄之舞“由瓦斯里斯作曲及编排  
 Courtesy of the artist “Pasiphae’ s Dance” composition and arrangement by Dimitri Vassilakis (C) (P) AEPI

2018



鱼与叉  
Harpooned Fish

2017 年艺术家捐赠给希腊国家当代艺术博物馆（EMST）  
 Donated by the artist, 2017 National Museum of Contemporary Art, Athens (EMST)

1985  
2,20 x 3,00m



AN AZURE RENDEZ-VOUS—TIME TEXT

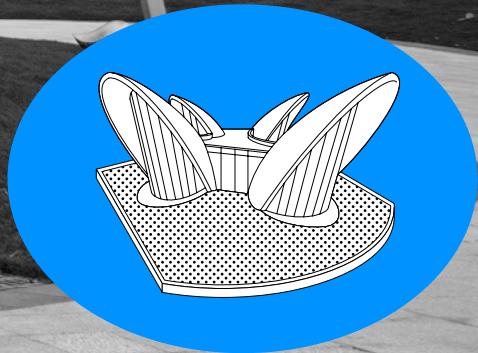
INTERNATIONAL ART EXHIBITION



世纪 / 浪潮

*No.7*

THE TIDES OF THE CENTURY





Pavilion 7:  
Pavilion of Sculpture

时间文本  
Time text

本单元的展览主题是“时间文本”，展出徐冰、展望、法国艺术家塞莱斯特·布谢·穆日诺、英国艺术家托尼·克拉格等艺术家的作品。这些作品围绕着记忆、生命、时间、历史、文化展开追问和反思，构成一部人人可以阅读和观看的时间文本。

This unit will exhibit works of the artists, such as Xu Bing, Zhan Wang, French artist Céleste Boursier Mougénot, and British artist Tony Cragg. These works will reflect on and raise questions about memory, life, time, history and culture, forming a time text accessible to all.

单元板块 蔚蓝之约  
Exhibition unit An Azure Rendez-vous

本单元由中央美术学院丝绸之路艺术研究协同创新中心策划，带来了五大洲的艺术作品。整个展览，以海水的蓝色装置链接，让艺术家的作品和装置构成一个有机整体，呈现海水相连的人类命运共同体概念。

Curated by the Co-Innovation Art Creation and Research Center on Silk Road of the Central Academy of Fine Arts, this unit will present art works from five continents. The entire exhibition is linked by blue installations, integrating the art works and installations into an organic whole and highlighting the concept of a community of shared future for mankind connected by sea water.

- 01

塞莱斯特·布谢·穆日诺  
Céleste Boursier-Mougenot  
(法国 France)
- 02

展望 Zhan Wang
- 03

托尼·克拉格 Tony Cragg  
(英国 The U.K.)
- 04

安尼施·卡普尔 Anish Kapoor  
(英国 The U.K.)
- 05

徐冰 Xu Bing
- 06

马克·库伯 Mark F.Cooper  
(美国 The US)
- 07

许仲敏 Xu Zhongmin
- 08

弗劳伦·施麦瑟 Florian Schmeiser  
(奥地利 Austria)
- 09

乔村 Qiao Cun
- 10

卢征远、艾哈迈德·纳瓦尔  
Lu Zhengyuan Paul Parrella  
(埃及 Egypt)
- 11

郅敏 Zhi Min
- 12

卢征远、保尔·帕雷拉  
Lu Zhengyuan Paul Parrella  
(委内瑞拉 Venezuela)
- 13

彦风 Yan Feng
- 14

卢征远 Lu Zhengyuan
- 15

卢征远 Lu Zhengyuan
- 16

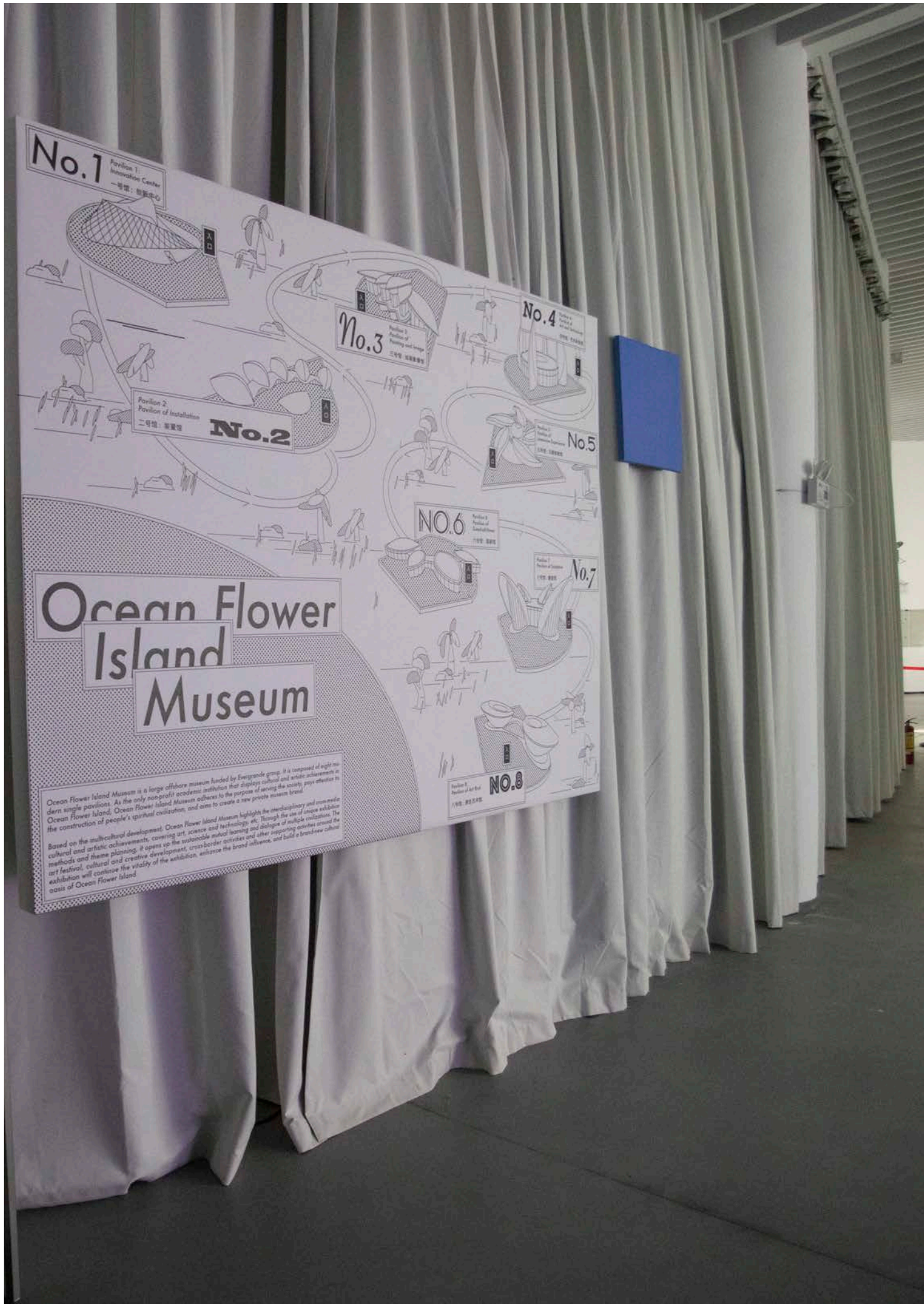
古戈尔数字媒体艺术工作室  
Googol Digital Media Art Studio
- 17

隋建国 Sui Jianguo
- 18

李苑琛 Li Yuanchen







矿物现实  
Miner(e)ality

塞莱斯特·布谢-穆日诺  
Céleste Boursier-Mougenot

2020  
尺寸可变  
Variable size

特殊玻璃、石头、木板、音箱  
Special glass, stone, wood and speaker

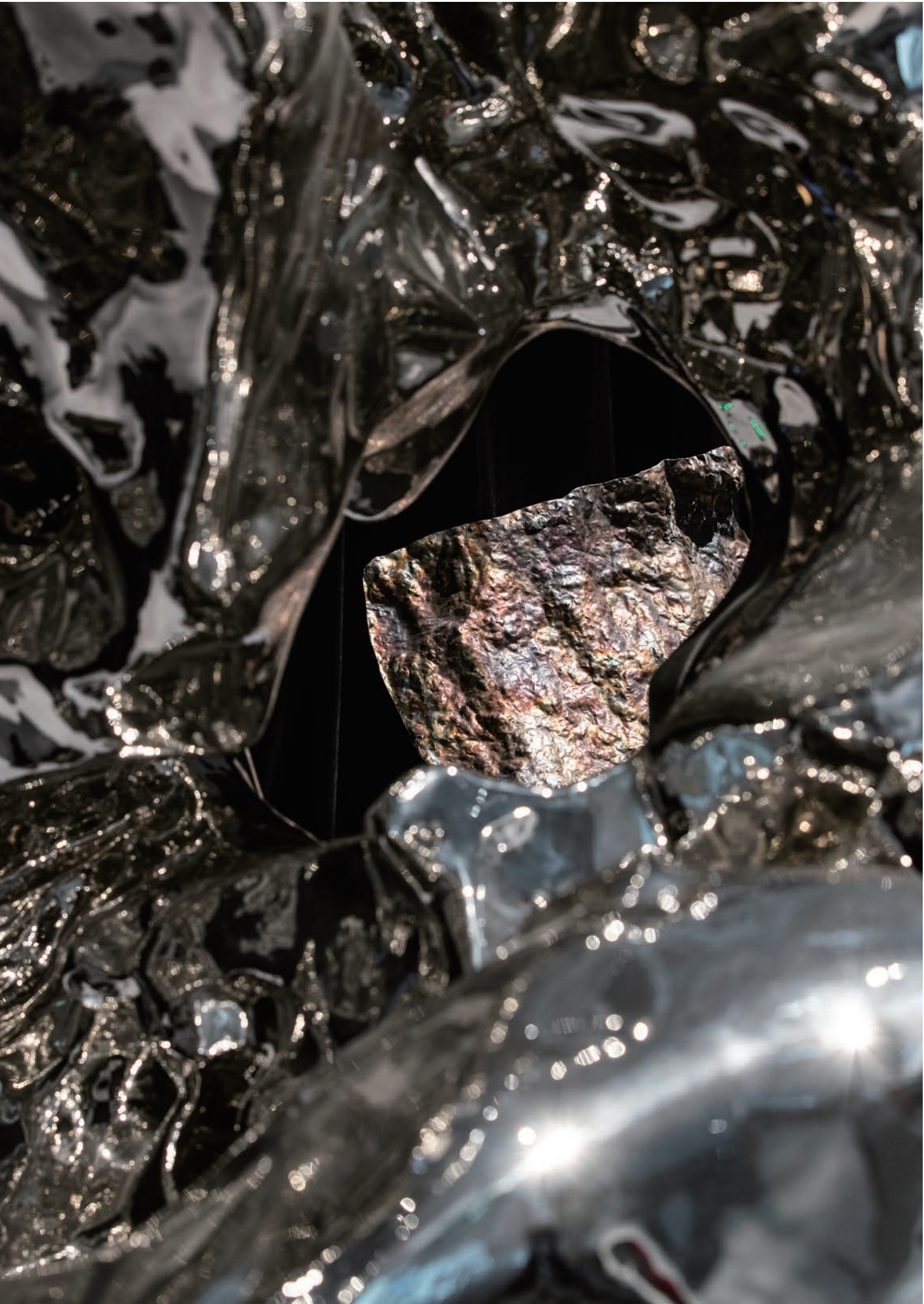




打开  
Open

展望  
Zhan Wang

2012  
500x250x160cm



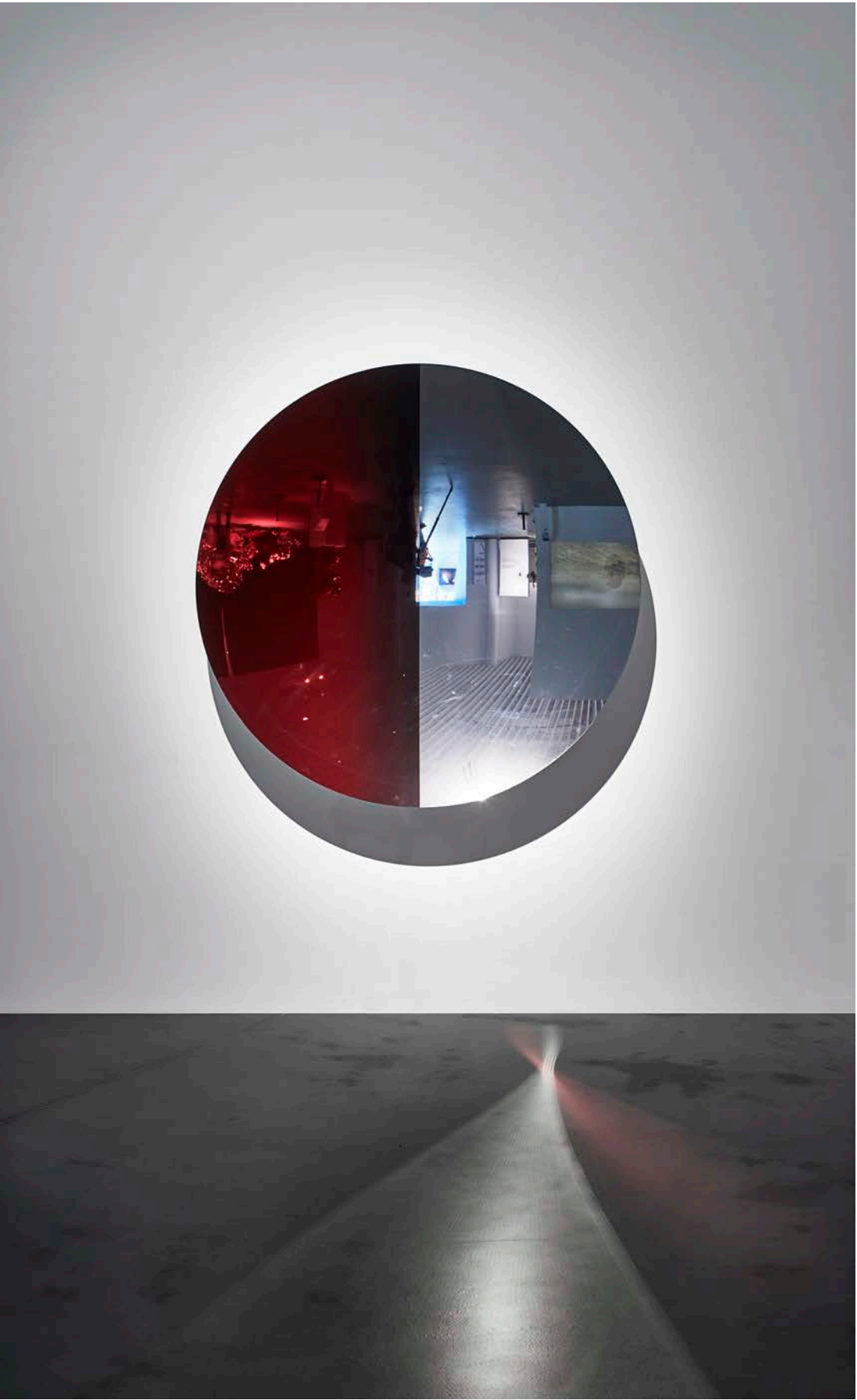




堆栈  
Stack

托尼·克拉格  
Tooy Cragg

2018  
98 x 65 x 47cm  
底座 (Base) 100 x 50 x 50cm



分裂 (有机绿混合镭射紫)  
Split (Organic Green and Purple)

安尼施·卡普尔  
Anish Kapoor

2017  
145 x 145 x 20.5 cm

不锈钢, 涂漆, 独版  
Stainless steel,  
painted, Unique work





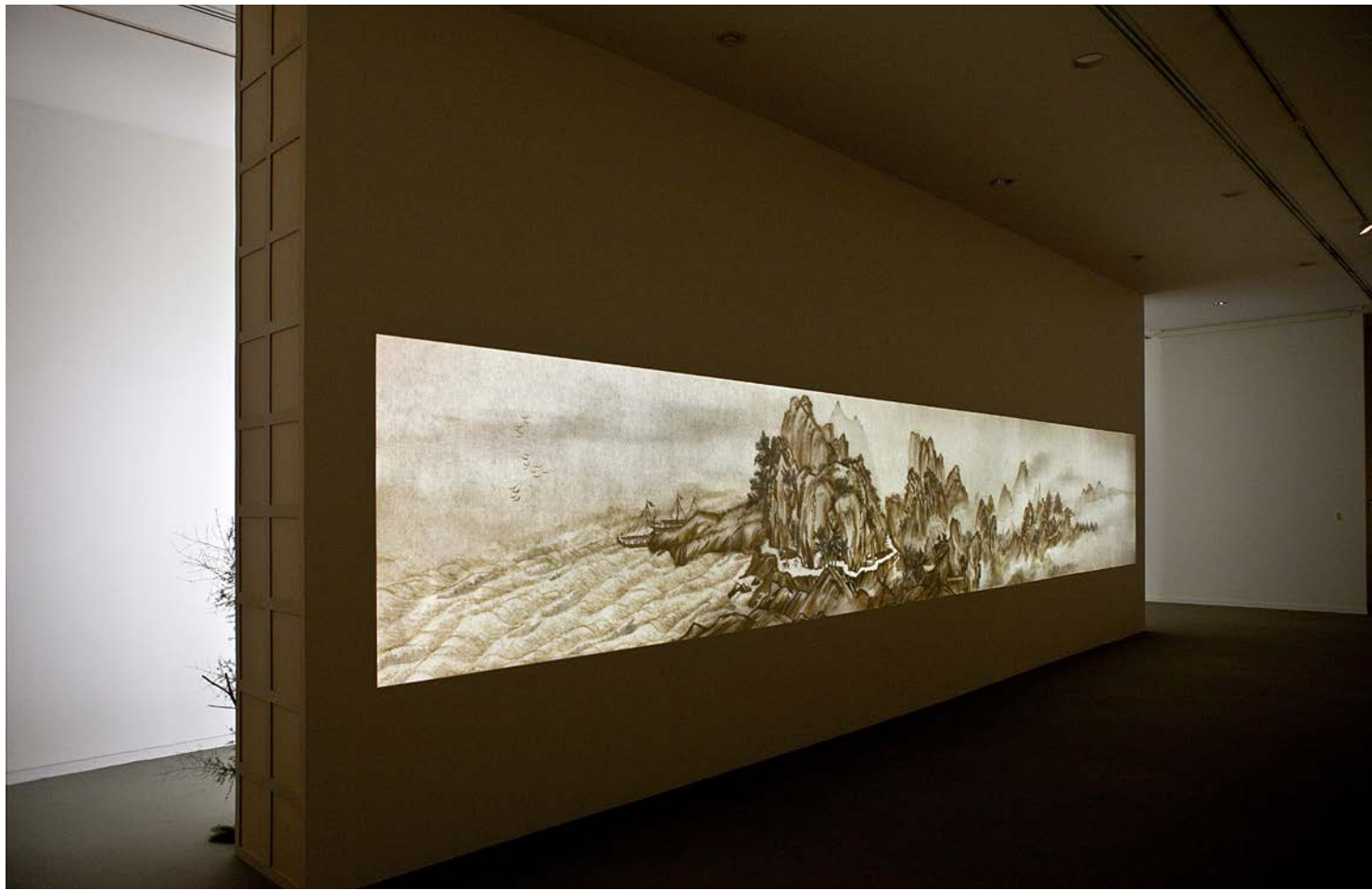
背后的故事江山万里图  
Background Story: Thousand Li of River and Mountain

徐冰  
Xu Bing

2014  
450x992x30cm

综合材料  
mixed media









中国蓝  
China Blue

马克·库伯  
MARK F. COOPER

2016

陶瓷、木材  
Ceramics and wood





楼  
Building

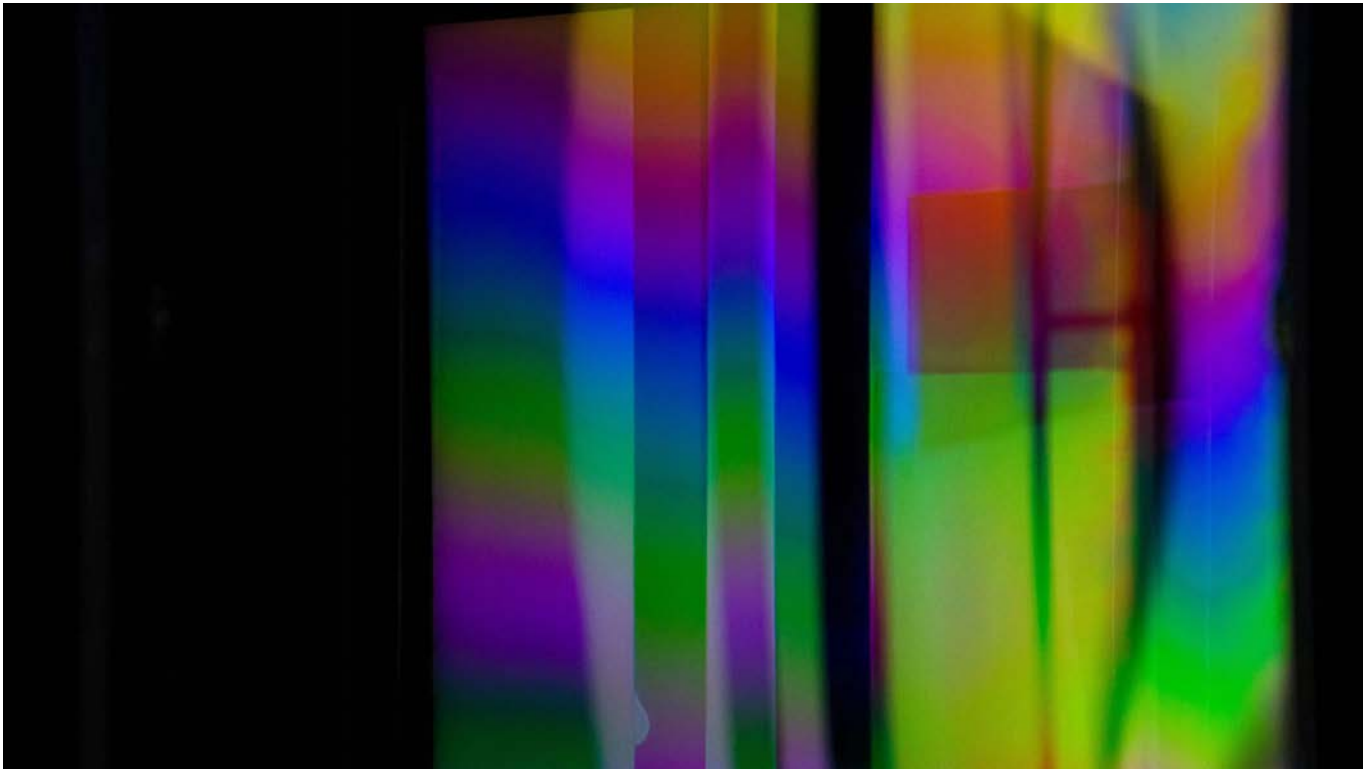
许仲敏  
Xu Zhongmin

2011  
300x380cm

不锈钢，亚克力，玻璃钢，LED  
Stainless steel, acrylic, FRP, LED







小于千分之一毫米  
 Less Than One Thousandth of a Millimeter

弗劳伦·施麦瑟  
 Florian Schmeiser

2020  
 尺寸可变  
 Variable size

8:17min



438 号水批注  
 Water Mark No. 438

卢征远、保尔·帕雷拉  
 Lu Zhengyuan Paul Parrella

2012  
 142x192cm

布面釉  
 Cloth glaze



色彩计划 / 白日星光  
 Color Plan/White Sunlight

李苑琛  
 Li Yuanchen

2020  
 尺寸可变  
 Variable size

镭射膜、塑料镜片  
 Laser film/plastic lens





新成语故事  
New Idiom Story

乔村  
Qiao Cun

2019

尺寸可变  
Variable size





中国愿景  
China Vision

卢征远、艾哈迈德·纳瓦尔  
Lu Zhengyuan Paul Parrella

2013  
120 × 240 cm

布面丙烯  
Acrylic on canvas





天象四神 - 白虎  
The Cosmos - White Tiger

郅敏  
Zhi Min

2018  
100x125x55cm

陶瓷、金属  
Ceramics and metals





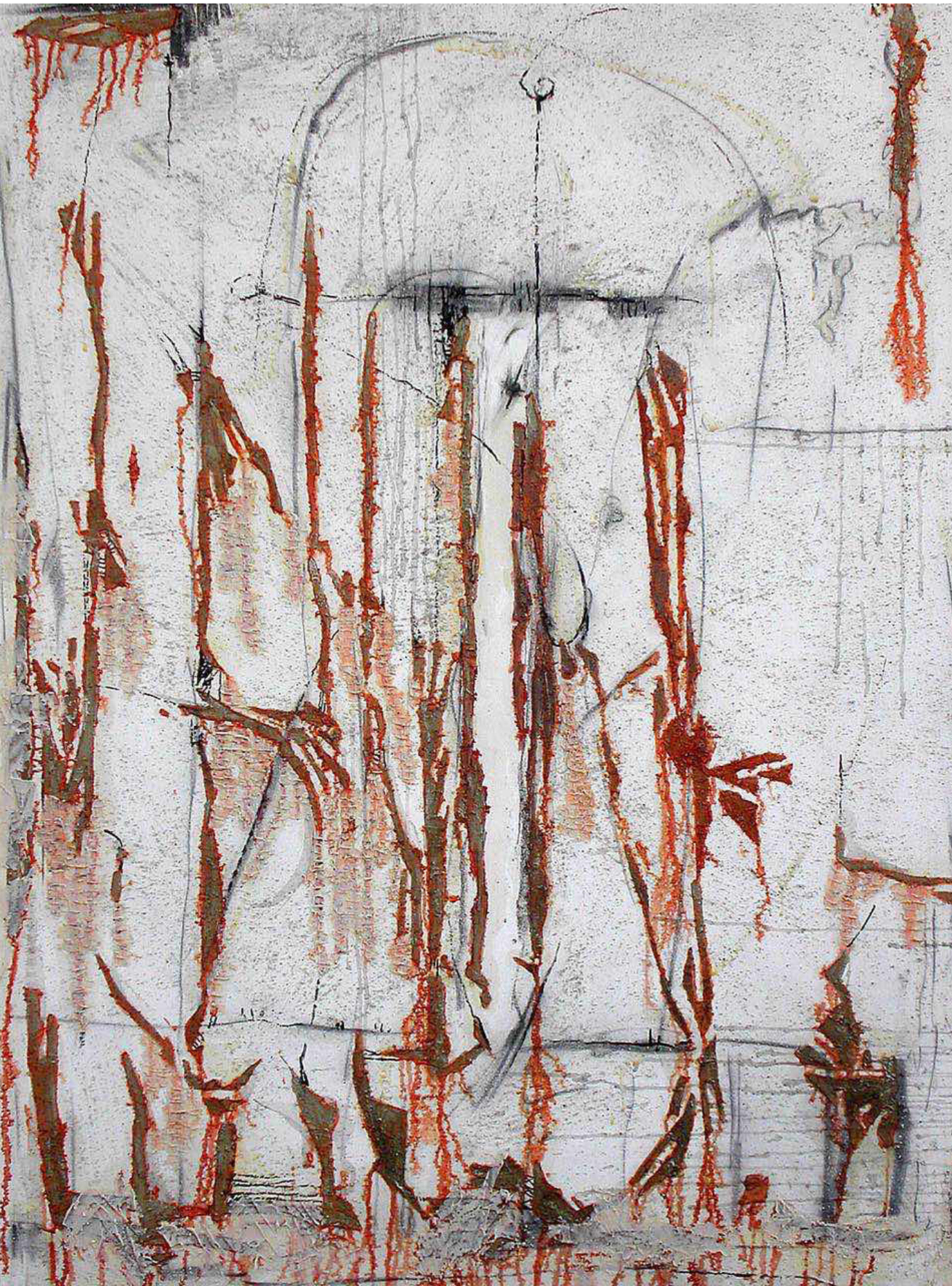


新大陆 1  
New World 1

彦风  
Yan Feng

2003  
160x120cm

综合材料  
mixed media



新大陆 2  
New World 1

彦风  
Yan Feng

2003  
160x120cm

综合材料  
mixed media



礼物  
Gift

卢征远  
Lu Zhengyuan

2020  
20m

不锈钢锻造  
Stainless steel forging



蓝  
Blue

卢征远  
Lu Zhengyuan

2020  
尺寸可变  
Variable size

树脂纤维  
Resin fiber





感官现场  
Scene of Sense

隋建国  
Sui Jianguo

2013-2020  
2m

不锈钢冷锻  
Stainless steel cold forging





网  
Net

古戈尔数字媒体艺术工作室  
Googol Digital Media Art Studio

2020  
尺寸可变  
Variable size

透明光纤、编织  
Transparent optical fiber, Weave



ARTIST PROFILE







蔡雅玲  
Cai Yaling



利兹·格林  
Liz Glynn



艾萨·霍克森  
Eisa Jocso



车前子  
Che Qianzi



田卫  
Tian Wei



朴丽莎  
Lisa Park



王志鸥  
Wang Zhiou



卢卡斯·萨马拉斯  
Lucas Samaras



李琳琳  
Li Linlin



黎光定  
Dinh Q.Lê



乔瓦尼·欧祖拉  
Giovanni Ozzola



戴光郁  
Dai Guangyu



辛塔·坦达雅  
Sinta Tantra



雷安德罗·埃利希  
Leandro Erlich



汪建伟  
Wang Jianwei



亚里士多德·鲁法尼斯  
Aristotelis Roufanis



岳艳娜  
Yue Yanna



拉什迪·安瓦尔  
Rushdi Anwa



宫岛达男  
Tatsuo Miyajima



付小桐  
Fu Xiaotong



缪晓春  
Miao Xiaochun



基德·沃尔特  
Kedgar Volta



加布里埃尔·达维  
Gabriel Dawe



巴贝斯·维纳托洛斯  
Babis Venetopoulos



田晓磊  
Tian Xiaolei



汉斯·欧普·德·贝克  
Hans Op de Beeck



向京  
Xiang Jing



何灿波  
He Canbo



张晓刚  
Zhang Xiaogang



宋冬  
Song Dong



施拉泽·赫什阿里  
Shirazeh Houshiary



科斯塔斯·特索克里斯  
Costas Tsoclis



胡庆雁  
Hu Qingyan



耿雪  
Geng Xue



Yoon Chung Han



贾秋玉  
Jia Qiuyu



劳瑞斯·切奇尼  
Loris Cecchini



鲍嵩玉  
Bao Songyu



刘佳玉  
Liu Jiayu



科斯塔斯·瓦洛索斯  
Costas Varotsos



陈志光  
Chen Zhiguang



苏雷哈  
Surekh



阿多尼斯  
Adonis



吕德安  
Lv De'an



帕斯卡尔·马尔蒂娜·塔尤  
Pascale Marthine Tayou



崔正化  
Choi Jeong-Hwa



马克·奎恩  
Marc Quinn



科斯蒂斯  
Costis





迪米特里斯·阿里提诺斯  
Dimitris Alithinos



马诺里斯·迪·莱莫斯  
Manolis D. Lemos



潘泰利斯·汉德里斯  
Pantelis Chandris



阿斯帕索斯·哈罗尼塔基斯  
Aspassios Haronitakis



克丽萨·瓦尔迪·马夫罗米哈利  
Chryssa Vardea Mavromihali



徐冰  
Xu Bing



郑敏  
Zhi Min



王春辰  
Wang Chunchen



迪米特里斯·特雷卡斯  
Dimitris Tragkas



曼托斯·萨托瑞纳斯博士  
Dr. Manthos Santorineos



史戴拉克  
Stelarc



西奥多洛斯·格雷戈里奥  
Theodoulos Gregoriou



尤拉·哈吉伊尤伊吾  
Yioula Hadjigeorgiou



马克·库伯  
Mark F. Cooper



彦风  
Yan Feng



葛思谛  
Paul Gladston



伊娃·帕帕玛加里提  
Eva Papamargariti



佐伊·斯塔乌拉博士  
Dr. Stavroula Zoi



斯蒂芬·安佟纳克斯  
Stephen Antonakos



尼科斯·帕帕多普洛斯  
Nikos Papadopoulos



塞莱斯特·布谢-穆日诺  
Céleste Boursier-Mougenot



许仲敏  
Xu Zhongmin



保尔·帕雷拉  
Paul Parrella



乔治·德里瓦斯  
George Drivas



玛丽安·斯特拉帕萨基斯  
Marianne Strapatsakis



塔基斯  
Takis



佩特罗·斯莫里斯  
Petros Moris



展望  
Zhan Wang



弗劳伦·施麦瑟  
Florian Schmeiser



阿里·艾哈迈德·赛义德·伊斯伯尔  
Ali Ahmad Said Esber



乔治·宗洛普罗斯  
George Zongolopoulos



诺西卡·帕斯特拉  
Nausica Pastra



西奥·特里安提利迪  
Theo Triantafyllidis



斯泰琉斯·法塔基斯  
Stelios Faitakis



托尼·克拉格  
Tony Cragg



乔村  
Qiao Cun



李苑琛  
Li Yuanchen



奥尼尼斯·米卡洛迪斯  
Ioannis Michaloudis



尼科斯·纳夫里迪斯  
Nikos Navridis



亚尼斯·克兰迪奥蒂斯  
Yannis Kranidiotis



莉迪亚·维尼艾丽  
Lydia Venieri



安尼施·卡普尔  
Anish Kapoor



卢征远  
Lu Zhengyuan



隋建国  
Sui Jianguo



## 蔡雅玲

1984 年生于山西晋中，2007 年毕业于中央美院雕塑系第一工作室，获学士学位；2011 年毕业于中央美院雕塑系，导师隋建国，获硕士学位；2020 年至今，中央美院博士在读，导师徐冰教授。

她曾在众多美术馆与画廊举办个展，其中包括：狮语画廊、广东美术馆、名泰空间等。她曾参加的群展包括：今日美术馆、北京民生美术馆、金鸡湖美术馆、合美术馆、太原美术馆、澳大利亚墨尔本大学等多个重要美术馆展览，曾被邀请参加第十三届哈瓦那双年展。荣获过 SAP 艺术大奖年度新锐艺术家奖、艺术 8 中国青年艺术家奖以及莱俪青年艺术奖等，并获得过王式廓奖暨今日中国当代艺术家提名展获“最具关注奖”。其作品已被红门画廊、民生美术馆等机构收藏。

## 岳艳娜

1986 年生于河南周口，2010 年毕业于四川美术学院雕塑系，获学士学位；2014 年毕业于四川美术学院雕塑系，获硕士学位；2019 年至今，中央美院博士在读，导师隋建国教授。现为中国雕塑学会会员，中国工艺美术家协会会员，中国雕塑学会青年推荐计划推荐艺术家。

她受邀参加的重要展览包括第十三届全国美展、大同雕塑双年展、第三届德中青年艺术家发展基金联展、第十届佛罗伦萨国际艺术双年展、第三届中国雕塑大展等。作品在中国及巴黎大皇宫、柏林中国文化中心、瑞士圣乌尔班当代艺术博物馆等各地当代艺术机构展出。并在北京悦美术馆举办个展。荣获 ARTCLOUD 中国 SAP 艺术大奖年度新锐艺术家、第十届佛罗伦萨国际艺术双年展装置奖、第七届贵州青年美术作品展金奖等。

## 李琳琳

1992 年生于黑龙江北安，2016 年毕业于中央美术学院空间设计系，现博士在读；现工作、生活于北京。

她曾参加的展览包括深圳坪山美术馆、银川当代美术馆、湖北美术馆、苏州金鸡湖美术馆和北京时代美术馆等诸多大型展览项目。作品曾受邀于关山月美术馆、南京新星星美术馆进行委托制作，并在元典美术馆、蔡锦空间、温州年代美术馆等进行现场创作项目。受邀参与美中线上艺术交流项目“同感地带”。曾入围并获得第八届明天雕塑奖，荣获 2019 年度中国 SAP 艺术大奖年度雕塑及装置艺术奖、年度青年艺术家奖、年度最受欢迎艺术家奖。作品曾被选入《中国当代艺术年鉴》出版。作品及手稿草图曾收藏于中央美术学院美术馆、中央美术学院基础部，大型装置作品收藏于元典美术馆等民营美术馆、零艺术中心、1X3 GALLERY 等画廊及私人收藏。

## 田晓磊

1982 年生于北京，2007 年毕业于中央美术学院数码媒体专业，获学士学位，现生活于北京。田晓磊作品以人与科技关系为主题，他感兴趣这个时代快速迭代的不确定性，感兴趣未来进化中科技与生命之间的关系，感兴趣这个杂交时代所诞生的新物种。他用艺术家的视角创造未来的世界标本，杂糅历史，信仰，科技，身体，创造新的艺术体验。他的作品包括影像及装置、VR 游戏、AR 互动体验、3D 打印雕塑群、光栅立体画等。

他曾入围第 30 届柏林国际短片电影节提名，入围 2016 年 CCAA 中国当代艺术奖以及 2017 年 AAC 艺术中国青年艺术家候选名单，曾获第七届明天雕塑奖年度奖、第四届德中文化基金会柏林驻留奖等。在众多机构举办个展，包括 798 幻艺术空间、成都未来中心、加拿大 Katzman 画廊、歌德开放空间、今日美术馆等。

## 胡庆雁

1982 生于山东潍坊，2006 年毕业于广州美术学院雕塑系，获学士学位；2010 年毕业于中央美术学院雕塑系，获硕士学位。现工作、生活于北京。

他曾在中国北京、广州以及瑞士卢森举办过个展。作品在中国及澳大利亚墨尔本、美国旧金山、瑞士阿尔德兹等地重要美术馆和博物馆展出。并多次参与大型艺术群展，其中包括静安国际雕塑展、同沙生态公园雕塑装置艺术节和华侨城当代艺术中心的公共艺术计划等。其作品已被澳大利亚维多利亚国家美术馆、美国卢贝尔家族、中国香港 K11 Art Foundation、广东美术馆等机构收藏。

## 陈志光

1963 年出生于福建厦门。1988 年毕业于福建师范大学美术系，现为中国雕塑学会常务理事，中国美术家协会会员，美国国务院国际领导者访问项目会员，中央美术学院城市设计学院研究员、天津美院现代艺术学院客座教授。

## 古戈尔数字媒体艺术工作室

20 世纪 30 年代末，数学家爱德华写下了 1 后面有 100 个零的数字，这个数字大于人类已知宇宙中星系的原子数目，其名为“古戈尔”。“古戈尔“是巨大数字的开启，后面在人类位置的探寻当中，巨大数字的计量单位一直在被更新，“古戈尔”带动了巨大数字的纪元的开启。基于数字无限的理念，古戈尔数字媒体艺术工作室整合了艺术科技跨界团队，探讨数字艺术语言的无限可能。

## 利兹·格林

利兹·格林是一位以大型装置和雕塑闻名的当代艺术家。她的作品经常探索历史、时间和社会结构的主题。擅长以史诗般的历史叙述创作作品涵盖雕塑、大型装置和参与性表演探索当下时代变化的主题，格林的艺术作品曾在多个著名的画廊和博物馆展出，促进了关于艺术与文化交叉点的讨论。

## 黎光定

黎光定，生于越南，长于美国。并且在那里度过了他的青少年时期，接受了西方教育，在加州和纽约完成学业后回到胡志明市。在他叙说民族、个体、精神和信仰的艺术生涯中，创作了形态多样的作品，有影像、装置、照片编织等等，并非为了确立答案，而是为了发问和思考。

## 拉什迪·安瓦尔

拉什迪·安瓦尔出生于伊拉克，现长期居住于泰国、澳大利亚。他曾在库尔德斯坦和澳大利亚接受教育，在基尔库克 - 库尔德斯坦学院、悉尼恩莫尔设计中心学院学习。他拥有澳大利亚墨尔本皇家墨尔本理工大学艺术学院博士学位。



## 汉斯·欧普·德·贝克

汉斯欧普德贝克（Hans Op De Beeck），1969 年出生于比利时特恩豪特市，现于比利时布鲁塞尔生活和工作。汉斯·欧普·德·贝克使用多种媒介进行创作，试图重新审视和利用传统的艺术史概念，如全景、风景以及德国浪漫主义所具有的忧郁和宏伟。欧普·德·贝克的大型装置、雕塑、素描、绘画和电影往往由模拟想象中的地点，和具有高度且大气的建筑空间组成。这些空旷和无名的空间聚焦于人造和真实之间的张力，提出了关于创作过程的性质和艺术家作为一个难以捉摸的工匠的角色的普遍问题。他的作品反映了我们复杂的社会以及在其中产生共鸣的关于意义和死亡的问题。

他曾在世界各地举办个展，例如法国巴黎的 Espace 104（2016 年）；德国沃尔夫斯堡的沃尔夫斯堡艺术博物馆（2017 年）；意大利滨海波利尼亚诺的帕斯卡利博物馆基金会（2017 年）；德国 Kunstraum Dornbirn 美术馆（2017 年）；德国莫斯布罗西博物馆（2017 年）；法国穆琳（2018 年）；荷兰阿姆斯特丹的阿姆斯特丹航海博物馆（2018 年）；奥地利多瑙河畔克雷姆斯的克雷姆斯艺术馆（2019 年）等。群展包括西班牙马德里的雷纳索非亚博物馆；美国亚利桑那州的 Scottsdale 当代艺术博物馆；日本十和田市现代美术馆；德国卡尔斯鲁厄艺术与媒体中心；意大利罗马的 MACRO 现代艺术博物馆；英国伦敦的白教堂美术馆；美国纽约的 PS1 当代艺术中心；法国巴黎市立近代美术馆等。他的作品也曾受邀参加意大利威尼斯双年展；上海双年展；日本爱知三年展；新加坡双年展等。

## 耿雪

1983 年生于吉林，2007 年中央美术学院雕塑系本科毕业，获学士学位；2014 年中央美术学院版画系研究生毕业，获硕士学位，导师徐冰教授；现任教于中央美术学院雕塑系。作品涉及陶瓷、雕塑、绘画、影像等不同媒介。

受邀参加的重要展览包括第 58 届威尼斯双年展中国馆、第 21 届澳大利亚悉尼双年展、第 57 届威尼斯双年展平行展、2014 年韩国釜山双年展等。作品在中国及英、美、法、德、意、西班牙、奥地利、瑞士、芬兰、荷兰、日、韩、印尼、澳大利亚、南美洲等地重要美术馆和博物馆展出。曾被邀请参加韩国光州穀斋美术馆、日本濑户市立美术馆、英国卡的夫 fire works 陶瓷工作室、爱尔兰国家雕塑厂，以及德国柏林、法国巴黎等艺术家驻地创作项目。曾参与美国西弗尼亚基亚大学、德国卡尔斯鲁厄艺术设计学院等校际交流、交换项目。陶瓷、雕塑、绘画、及影像作品被诸多国内外公共机构收藏，影像作品曾入选荷兰 HAFF 国际动画电影节等多个电影节展映。

## 苏雷哈

苏雷哈是一位来自印度的视觉 / 视频艺术家和策展人，在过去的二十年里，他通过装置、视频和摄影探索艺术形式。她的作品探讨了视觉如何与性别 / 生态 / 社会政治美学相结合，协商公共和私人空间。

苏雷卡曾参加过国际艺术驻留项目，也曾任在艺术大学任教。她曾在马尔默大学发表演讲，在泰特现代美术馆担任小组成员等，她曾参与 BAR1, Khoj 等视觉艺术团体，并担任班加罗尔 Rangoli 地铁艺术中心的创始人策展人。

## 艾萨·霍克森

艾萨·霍克森在其作品中揭示了菲律宾特有社会经济视角下，服务和娱乐行业的身体政治。她研究身体如何运动以及何种条件促使其运动，无论是社会流动性还是通过外派工作离开菲律宾。在她的所有创作中，从舞台舞蹈到“真汉子”舞蹈，再到女主持和迪士尼公主研究，资本都是推动受雇身体进入空间地理的主要动力。

同时她还是一位来自菲律宾的当代编舞家和舞者，以视觉艺术家的身份接受训练，并具有芭蕾舞背景。她的个人三部曲作品《Pole Dancer 的死亡》（2011 年）、《真汉子》（2013 年）和《主人》（2015 年）曾受邀并在多个重要的当代艺术节上巡回展出。《真汉子》于 2013 年在苏黎世剧院盛大节上荣获苏黎世州银行致谢奖。

在她的新系列作品《HAPPYLAND》（2017 年）中，第一部分《公主》是与菲律宾表演艺术家 Russ Ligtas 的二重奏，第二部分《殿下》是与菲律宾芭蕾舞团的 5 名舞者合作，第三部分预定于 2020 年夏季首映。该系列继续探讨菲律宾劳工、幸福表演和在幸福帝国中制造幻想。《公主》已被选为 2018 年德国 Tanzplattform 杰出当代制作之一。

她最近在 2019 年莎迦双年展上首演了一部由其委托的新作品，题为《菲律宾超级女性乐队》，该作品探讨了菲律宾海外音乐家的情感劳动。作为 2018 年菲律宾文化中心 13 位艺术家奖的获奖者，她还赢得了 2019 年雨果·博斯亚洲艺术奖。

## 乔瓦尼·欧祖拉

乔瓦尼·欧祖拉（Giovanni Ozzola），1982 年出生于佛罗伦萨，他的作品运用了多样的美学模式，包括摄影、影像、装置，以及更传统的方法，如雕刻和湿壁画揭取技术等。欧祖拉的艺术实践呈现了对光的现象，和它的各种物理特性的深度敏感性。在欧祖拉的作品中，常涉及到基本的哲学问题，如人的存在和生命的意义。

其艺术生涯始于 2001 年参加的群展“幸福：艺术和生活的生存指南”，该展于日本东京的森美术馆举行，由大卫·艾略特与皮耶尔·路易吉·塔吉策展；此后欧祖拉开始在全球范围内展出。他的个展包括：在柏林“无题协会”进行的“残骸与有星星的房间”；在意大利比萨 San Michele Degli Scalzi 教堂当代艺术中心中举办的“视觉系统 / 现实系统”；在南非开普敦第六区博物馆返乡中心与斯泰伦博斯 SMAC 画廊举办的“漫无目的”；及同在 SMAC 画廊举办的“伤痕”。他参与的其他重要群展包括：2014 年常青画廊圣吉米那诺空间由里卡多·萨登伯格策展的“另一种规模”；由 Manchan Kim 策展的国际巡展“陆地、海洋、天空：重回影像中的空间性”，该展于 2014 至 2015 年先后在韩国首尔 Artsonje Center 美术馆、中国 OCAT 上海馆、广东美术馆、澳大利亚布里斯班格里菲斯大学美术馆和 MAAP 空间展出。

## 宫岛达男

1957 年生于日本东京，现生活、工作于东京。宫岛达男凭借其为科技驱动的装置、雕塑和录像作品，以及他的三个原则“不断变化、连接万物和持续永恒”而广为人知。自 20 世纪 80 年代中后期以来，他一直以数字发光二极管（LED）计数器作为主要创作材料。作为日本著名的当代艺术家，他已经在世界各地著名的当代艺术博物馆举办个展，包括卡地亚当代艺术基金会美术馆、东京歌剧城美术馆、瑞士圣加仑艺术博物馆、尤伦斯当代艺术中心（北京），澳大利亚当代艺术博物馆等。

## 向京

1968 年生于北京，1995 年毕业于中央美术学院雕塑系。1999-2007 年任教于上海师范大学美术学院雕塑工作室。现工作、生活于北京。与其说向京是个“女性主义”艺术家，不如说她是个带有女性视角和女性意识的艺术家，但这都不是重点，她作品里透露出的不安感，是对于现代性下人性的迷雾和对于生存本身的不断确认——“内在性”是她所企图挖掘的生存真相。

向京曾在众多机构举办个展，包括上海龙美术馆（西岸馆）（2017 年），北京民生现代美术馆（2016 年），台北当代艺术馆（2013 年），北京今日美术馆（2012 年），北京当代唐人艺术中心（2008 年）及上海美术馆（2006 年）。她的作品在世界各地广泛展出，并被重要国际机构收藏，包括北京中央美术学院、北京今日美术馆、上海美术馆、上



海龙美术馆、香港 M+ 博物馆、美国威斯康星州麦迪逊市的 Chazen 美术馆 (Chazen Museum of Art)、北京民生现代美术馆。

Yoon Chung Han

Yoon Chung Han 是一名交互设计师、多媒体艺术家和研究员。她的研究方向包括数据可视化、生物特征数据可视化和声音化、音乐表达新界面、移动用户体验设计等。她曾在首尔国立大学学习平面设计和交互设计专业 ( 导师为 Suzung Kim) ，并在首尔国立大学获得两个硕士学位，在加州大学洛杉矶分校获得设计 | 媒体艺术硕士学位 ( 导师为 Casey Reas) 。她曾在 George Legrady 教授的实验可视化实验室担任研究生研究员和助教，并在麻省理工学院剑桥 SENSEable 城市实验室担任访问研究员 / 博士生。她在旧金山大学艺术学院和富勒顿加州州立大学为艺术家和设计师教授交互设计和计算机编程。

阿多尼斯

阿多尼斯，1930 年出生于叙利亚北部农村。 他毕业于大马士革大学哲学系， 并在贝鲁特圣 约瑟大学获文学博士。阿多尼斯迄今共创作了五十多部著作，包括诗集、文学与 文化评论、散文、译著等。阿多尼斯不仅是当今阿拉伯世界最重要的诗人、思想 家、文学理论家，也在世界诗坛享有盛誉。评论家认为，阿多尼斯对阿拉伯诗歌 的影响，可以同庞德或艾略特对于英语诗歌的影响相提并论。阿多尼斯对阿拉伯 政治、社会与文化的深刻反思和激烈批判，也在阿拉伯文化界引发争议，并产生 广泛影响。

车前子

车前子，男。原名顾盼，1963 年生于苏州，现居北京。出版有诗集与散文随笔集三十余种。对他而言，“诗人选本中的自我，仅仅是件艺术品”，如此而已。

戴光郁

1955 年生于四川成都，1994 年应美国国家新闻总署之邀，赴华盛顿、纽约、芝加哥、旧金山、西雅图、费城进行学术访问，1997 至今任《人文艺术》艺术论丛副主编，现工作、生活于北京。

他曾在多地举办个展，包括中国及美国纽约、比利时布鲁塞尔、法国巴黎、德国杜伊斯堡、加拿大蒙特利尔等地的艺术机构和空间。作品多次在红砖美术馆、丹麦文化中心、上海喜玛拉雅美术馆、深圳美术馆、英国华人艺术中心等重要美术馆及艺术机构的展览中展出。曾受邀参加第 55 界威尼斯双年展平行展、第 23 届亚洲国际美术展、第八届德雷斯顿艺术节、安仁双年展特别邀请展、中日艺术家学术交流展、“北京现场” 国际行为艺术节等。现作品被广东美术馆、波恩现代艺术馆、瑞士 Art Alliance 等机构及私人收藏。

付小桐

1976 年生于中国山西省，2000 年毕业于天津美术学院油画系，获学士学位；2013 毕业于中央美院实验艺术系，获硕士学位，至今任教于华北理工大学艺术学院，生活在北京。作品分为纸上针孔和空间装置两大类型，纸上作品在延用中国传统手工宣纸的基础上，对宣纸材料的运用与表达进行了新的拓展与革新；空间装置作品

主要以铜丝编织为主，同时结合多种古旧的现成品和极为普通的日常物品进行重新组合与创新。

她曾在北京、天津、中国香港、芝加哥、纽约等地举行个展。受邀参加的重要展览包括松美术馆邀请展、第十三届全国美术作品展、纽约纸艺术博览会、中国青年实验艺术展、中国当代艺术年鉴展等。曾获香港 Sovereign 亚洲艺术基金会和《Vogue》香港杂志合作颁发的首届亚洲女性艺术家奖，并参与过斯沃琪和平饭店艺术中心驻留项目。其作品现藏于美国康奈尔大学美术馆、洛杉矶郡立美术馆等艺术机构。

何灿波

1966 年生于云南昆明，1989 年毕业于云南艺术学院，1999 年应日本文化部出资邀请，日本海外艺术家特聘，在东京访学。1999 年至 2000 年在日期间，特聘为日本多摩美术大学美术学部大学院艺术研究员。2008 年，获中央美术学院 FMA 硕士学位。

曾于日本东京 UNAC TOKYO 画廊、宁波美术馆、在 3 画廊、法国斯特拉斯堡大学大学宫等地举办个人作品展。并受邀参加中国水墨艺术邀请展、中韩艺术家交流展、中国当代美术文献展、第 23 届亚洲国际艺术展以及山水美术馆开馆展等。作品在中国及韩国、德国、马来西亚、日本、印度、白俄罗斯、美国等地多次展出。

贾秋玉

1974 年，生于山西省太原。2000 年，毕业于天津美术学院，获学士学位。2007 年，毕业于天津美术学院， 获硕士学位。2009 年，任职于天津城市建设大学，城市艺术学院，讲师。

吕德安

1960 年出生，诗人，画家。1981 毕业于福建工艺美术学校。80 年代初期与诗人画家同仁创建诗社“星期五 “，并成为南京著名诗社” 他们 “的主要成员，此间著个人诗集《纸蛇》，《另一半生命》，诗集《南方以北》。1992 年旅居美国纽约，以画谋生。曾获云南高黎贡诗歌主席奖、十月文学奖、天问诗歌奖。2013 进驻北京工作室专业从事绘画创作。

他曾参与 1986 年全国新华书店美术工作者绘画展览，并受邀参加福建抽象艺术画展、福建当代艺术家邀请展等，作品在希腊雅典艺术节中心、意大利西雅图、福建省画院等地广泛展出。并在北京圣之空间、杭州人可画廊、福建省美术馆、深圳飞地书局等艺术空间举办过个人作品展。

田卫

1960 年出生，2018 年至今任中央美术学院综合绘画语言高研班客座教师，现工作生活于北京。

他曾在众多美术馆与画廊举办个展，包括杭州人可艺术中心、苏州寒山美术馆、上海秋水空间、北京今日美术馆等。曾受邀参加的群展包括济南国际双年展、东京画廊 +BTAP70 周年特展、2019 多瑙河对话当代艺术节中国国家馆、上海世博会主题展、中国当代水墨年鉴展等，作品多次在湖州美术馆、济宁市美术馆、银川当代美术馆、北京清华大学美术馆、上海多伦现代美术馆等重要艺术机构展出。



## 辛塔·坦达雅

艺术家 Sinta Tantra( 生于 1979 年 ) 以其色彩缤纷的大型公共艺术品和几何绘画而闻名。从沙迦到首尔的城市广场和公园，以及她在伦敦和巴厘岛的工作室，坦特拉的装置占据了许多维度和尺度。从桥梁和建筑到错综复杂的精确绘画，她的艺术代表了乌托邦理想的抽象蓝图。坦特拉的彩色公共艺术壁画被她描述为“反模式”。这些作品为城市空间注入了色彩，如沙迦的 Al Majaz Waterfront(2019) 和香港的利东大道 (2018)，以及伦敦金丝雀码头 300 米长的桥 (2012)。

坦达雅出生于纽约，父母是巴厘岛人，她在伦敦长大，在斯莱德美术学院 (2003 年 ) 和皇家艺术学院 (2006 年 ) 学习艺术，并从时装设计师保罗·史密斯那里获得了学习奖学金。她在后殖民背景下的巴厘岛身份是她作品的核心。她结合了受巴厘岛启发的标志性热带调色板，以及包豪斯、装饰艺术、现代主义和抽象主义等 20 世纪西方运动的形状。

在工作室更私密的环境中，坦特拉设计了圆形、半圆形和多边形的图案，并将其放置在黑色的背景上。她在裸露的亚麻布上使用传统的蛋彩画颜料，参照建筑图纸和索尔·勒维特 (Sol LeWitt) 的概念绘画，绘制出几乎具有图形质量的清晰线条。就像巴克明斯特富勒 (Buckminster Fuller) 和亚历山大·考尔德 (Alexander Calder) 一样，坦达雅也使用雕塑来进一步表达维度，用黄铜和玻璃提取和重叠形状。2017 年，她成为罗马英国学校布里奇特·莱利绘画奖学金的第一位获得者，在那里她探索了壁画的技术。在画廊中，个展如伦敦 Kristin Hjellegjerde 画廊的《Modern Times》(2020) 展示了密宗超越墙壁进入建筑空间，而其他个展则在画布中探索维度和建筑，如雅加达 ISA 艺术顾问 (2017) 的《巴厘岛之家》(A House In Bali) 和香港 Pearl Lam 画廊 (2016) 的《Flatland: A Romance of Many Dimensions》(2016)。她的作品曾被列入双年展和群展，探索身份，后殖民主义和环境，如框架阿姆斯特丹 (2020)，卡拉奇双年展 (2019)，英国福克斯通三年展 (2017) 和英国利物浦双年展 (2012)。坦达雅的作品被英国政府艺术收藏、意大利贝纳通基金会和印度尼西亚塔鲁姆博物馆收藏。

## 费德里科·索尔米

费德里科·索尔米出生于意大利，现工作生活于美国布鲁克林。2009 年获得了古根海姆纪念奖学，目前是耶鲁大学艺术学院的客座教授。 费德里科·索尔米专注于社会讽刺风格的作品，作品曾在世界各地展出，其中包括威尼斯 MACZUL 博物馆的个展、北京上海的 B3 获奖艺术家展览等。

## 缪晓春

缪晓春，1964 年出生于中国江苏省无锡市，1989 毕业于中央美术学院，获硕士学位；1999 年毕业于德国卡塞尔美术学院，获硕士学位。现为中央美术学院教授，居于北京。缪晓春是一位中国当代艺术家，以其在艺术作品中对科技的创新运用而闻名。他通过数字媒体探索中国传统艺术主题，获得了认可。缪晓春的一系列数字化作品尤其受到好评，这些作品重新诠释了标志性的中国绘画，将古典美学与现代技术相结合。他的艺术作品经常在中国科技飞速发展的背景下提出传统与当代生活的相关问题 2009 广州国际摄影双年展，广东美术馆，广州，中国 2008 夜晚的影像，大宫博物馆，巴黎。“消耗”，釜山双年展，釜山现代艺术博物馆，“向上”中国当代艺术展，新加坡美术馆等。

## 张晓刚

1958 年生于云南昆明，1982 年毕业于四川美术学院油画系，现工作、生活于北京。他曾在众多美术馆与画廊举办个人展览，其中包括武汉合美术馆、湖北美术馆、亚洲艺术中心、捷克布拉格城市美术馆、韩国大邱美术馆、

芬兰萨拉·希尔顿美术馆、美国纽约佩斯画廊等。他的作品在世界各地广泛展出，并被重要国际机构收藏，其中包括英国泰特当代美术馆、法国蓬皮杜艺术中心、德国历史博物馆、美国旧金山现代美术馆、纽约 MOMA 当代艺术馆、本福冈美术馆、澳洲悉尼新南威尔士美术馆、上海龙美术馆、深圳 OCT 当代艺术中心等各地知名美术馆及艺术机构。

## 劳瑞斯·切克尼

劳瑞斯·切克尼 (Loris Cecchini) 出生于 1969 年，现于米兰生活和工作。在他的作品中，摄影、绘画、雕塑和装置相结合，形成了统一的诗意。切克尼的作品既归功于他对多种媒体的专业知识，也归功于他不倦的好奇心。在他的作品中出现的主题包括多样的拼贴画和精致的建筑模型、橡胶中的物体、重塑的大篷车和树屋、结构扭曲的空间以及棱镜、透明的封面和表面。

作为国际舞台上最杰出的意大利艺术家之一，劳瑞斯·切克尼在世界各地展出作品，曾在许多著名的博物馆举办个展，如巴黎的东京宫、纽约现代艺术博物馆 PS1、上海多伦现代美术馆等。

劳瑞斯·切克尼也曾参加过多个国际重要的艺术展会，包括第 56、51 和 49 届威尼斯双年展、第 6 届和第 9 届上海双年展、第 15 届和第 13 届罗马四年展、台北的台湾双年展、西班牙的瓦兰西亚双年展和中国的深圳城市 / 建筑双年展。劳瑞斯·切克尼参加了许多全球范围内的群展，这些群展的主办方包括德国科隆的路德维希博物馆、意大利米兰的 PAC 美术馆、威尼斯福图尼宫、罗马的 Macro Future 中心、罗维雷拓购物中心、伦敦海沃德画廊、莫斯科当代文化车库中心、罗马的埃斯波西奥尼宫，法国里昂当代艺术博物馆、上海当代艺术馆、柏林德意志银行美术馆等。

## 帕斯卡尔·马尔蒂那·塔尤

帕斯卡尔·马尔蒂那·塔尤 (1966 年出生于喀麦隆的恩康桑巴) 生活和工作于比利时根特。他自九十年代后便蜚声国际，尤其是在参加第十一届卡塞尔文献展 (2002 年) 和威尼斯双年展 (2005 年和 2009 年) 之后。他的作品被众多著名的国际机构收藏，包括：蓬皮杜艺术中心、卢森堡大公国现代艺术博物馆、ARKEN 现代艺术博物馆、比利时根特市立现代美术馆、布雷根茨美术馆、阿布扎比古根海姆博物馆、泰特美术馆、路易斯安那现代艺术博物馆、里昂当代美术馆、罗马当代美术馆、维多利亚国家美术馆和 Salama Bint Hamdan Al Nahyan 基金会。

## 朴丽莎

朴丽莎 (1987 年出生 ) 是美国宾夕法尼亚大学斯图尔特·韦茨曼设计学院美术与设计系的全职讲师，是韩裔美国艺术家。她曾居住在纽约和首尔，但目前居住在美国费城。

她以利用生物反馈装置和触摸传感器等传感器技术创作视听装置和表演而闻名。她的实践围绕着探索技术作为一种工具来强调数字时代人际关系的重要性。

Park 是 2014 年纽约艺术基金会奖学金的获得者。于 2017 年被选为诺基亚贝尔实验室的驻地艺术家，作为他们与 NEW INC 合作的艺术与技术实验驻留计划的一部分。



## 雷安德罗·埃利希

雷安德罗·埃利希（Leandro Erlich），1973 年出生于阿根廷布宜诺斯艾利斯。目前于布宜诺斯艾利斯和蒙得维的亚生活和工作。作为一名概念艺术家，他的作品探索了现实的感知基础，以及我们通过视觉框架来审视这些基础的能力。日常生活中常见的建筑形式是埃利希艺术作品中反复出现的主题，旨在创造一场我们所相信的，和我们所看到的之间的对话，他试图拉近博物馆，或画廊空间和日常体验之间的距离。

他的作品曾在许多个人展览中展出，包括中央美术学院美术馆，北京，中国（2019 年）；拉丁美洲艺术博物馆，布宜诺斯艾利斯，阿根廷（2019 年）；昊美术馆，上海（2018 年）；MORI 美术馆，东京（2017/2018）等。群展包括：拉丁美洲之家，巴黎（2018 年）；上海当代艺术博物馆，上海（2018 年）；螺旋花园，东京（2017 年）；上海艺术节（2013 年）；东京都现代美术馆，东京（2013 年）等。与此同时，他参加了许多双年展，其中包括：布宜诺斯艾利斯的南美国际当代艺术双年展（2017 年）；第二届乌拉圭蒙得维的亚双年展（2014 年）；第 26 届圣保罗双年展（2004 年）；威尼斯双年展（2001/2005 年）；第三届上海双年展（2002 年）等。

## 基德·沃尔特

基德·沃尔特 (edgar Volta) 出生于古巴，在哈瓦那高级设计学院 (Superior Institute of Design) 学习，2008 年移民美国。沃尔特是体验设计公司 Castano Group 的创始人和创意总监。他参加了过群展和个展，并入选了水晶桥美国艺术博物馆 2014-15 年的展览“艺术状态：发现美国艺术现在”。

由于生活在佛罗里达，Volta 从双重文化视角中汲取灵感，创作了代表不同生活和环境的多媒体和摄影作品，同时作为一种叙事，展现了共同的人性问题。他认为艺术是一种工具，将形式塑造运动带到我们内部景观的碎片现实中，以便通过自我的棱镜提供一种目的感和意义感。

## 宋冬

宋冬 1966 年生于北京。1989 年毕业于首都师范大学美术系。生活和工作在北京。宋冬从早期的中国先锋艺术运动中脱颖而出，成为中国当代艺术发展中具有国际影响力的重要艺术家。艺术形式横跨行为、录像、装置、雕塑、摄影、观念绘画、策划和戏剧等多个领域，对人类行为短暂性的观念进行了探索。用“无界”的理念进行创作和生活。先后参加了卡塞尔文献展、威尼斯双年展、圣保罗双年展、光州双年展等众多国际艺术展，并在纽约现代艺术博物馆、荷兰格罗宁根博物馆、杜塞尔多夫美术馆、上海外滩美术馆等地举办大型个人展览。曾获得光州双年展大奖、CCAA 中国当代艺术奖杰出贡献奖、AAC 年度装置艺术家、中国当代艺术权力榜年度艺术家。作品被纽约现代艺术博物馆、大都会博物馆、古根海姆博物馆、英国泰特现代艺术博物馆、法国蓬皮杜艺术中心、香港 M+ 艺术博物馆、尤伦斯艺术基金会等重要博物馆和艺术机构收藏。

## 鲍嵩玉

鲍嵩玉，毕业于新加坡南洋理工大学互动媒体艺术专业。作品曾获 NTU 全球数字艺术大奖赛冠军。

他是一位专注于运动和物理的创客设计师。他的作品从装置到带有机器人和技术设计元素的动态雕塑。他的目标是继续试验 3D 打印和生产中使用的不同材料，以进一步了解材料及其应用。

## 崔正化

崔正化（Choi Jeong-Hwa），艺术家和设计师，1961 年生于韩国首尔，在视觉艺术、平面设计、工业设计和建筑等多个领域都有涉猎，主要关注大众文化和日常生活，并以大型装置雕塑“莲花”被人熟知。他是心窗视觉开发研究所（Ghaseum Studio）所长、“双年展艺术家”、韩国“波普风艺术之父”和“代表 90 年代韩国当代艺术面貌的象征性人物”。

## 王志鸥

新媒体艺术家、黑弓（Blackbow）创始人。2019 庆祝中华人民共和国成立 70 周年联欢活动视觉总设计；国家级实验教学示范中心（数字艺术与创意设计中心）特聘专家；中央美术学院实验艺术学院客座教授；中央音乐学院音乐人工智能与音乐信息科技系客座教授；北京印刷学院艺术硕士生导师；中国鲁迅美术学院传媒动画学院客座教授；

曾任 2020 深圳国际光影艺术季总策展人。曾被评为快公司（FastCompany）“2019 中国商业最具创意人物 100(MCP100)”榜单人物；清华大学“国家艺术基金—面向冬奥会的艺术与科技创新人才培养项目”企业导师；华中科技大学湖北省数字工程研究中心特聘专家。

## 汪建伟

1958 年生于中国四川，现工作、生活于北京。自上世纪 90 年代至今，汪建伟一直在探索知识综合与跨学科对当代艺术的影响，尝试使用不同学科的方法去创造新的艺术语言，即在众多的关系中，从认知层面发展和建立一种新的主体的可能性；在知识综合的背景下，以哲学式的质询，实践一种交叉学科的观看世界的方式，并赋予这些实践以形式。为此，其艺术作品呈现多元样式，跨越电影、戏剧、多媒体、装置、绘画和文本等领域。

他曾应邀参加了国际众多电影节、戏剧节、艺术展览和重要学术活动，其中包括第 50 届威尼斯双年展、第 25 届圣保罗双年展、第十届文献展、第十届日本山形国际电影记录片节等。并曾在美国沃克艺术中心、纽约根海姆美术馆、澳大利亚悉尼亚太当代艺术中心、北京今日美术馆、尤伦斯当代艺术中心等艺术机构举办个人展览。2008 年，汪建伟获得了美国当代艺术基金会（FCA）授予的 2008 年度艺术家奖。

## 加布里埃尔·达维

Gabriel Dawe 出生于墨西哥，拉丁美洲充沛的阳光和色彩热烈的艺术氛围赋予他超绝的想象力。他在墨西哥美洲大学接受了图案设计的本科教育，之后前往美国深造，并在德克萨斯大学获得艺术创作硕士。

Gabriel 的艺术兴趣在于研究自然界的可视光谱。他以解剖学上联结人体各部分机能的血管 / 淋巴管 / 神经丛——“Plexus”，来命名他的大型丝线装置艺术彩虹系列。

## 施拉泽·赫什阿里

施拉泽赫什阿里 (Shirazeh Houshiary)80 年代开始以雕塑家的身份获得瞩目目标，此后她的实践逐步横跨绘画、装置、建筑、电影等多种媒介。2000 年，她曾表示：“我努力捕捉自己的呼吸，试图超越名字、国籍和文化，寻找自我存在的本质。”面纱、薄膜、迷雾构成了她作品的主要元素，希望以此对各种不同的感知模式进行视觉化的表现，在吸收科学、宇宙学为灵感的同时，也融入伊斯兰教苏菲主义、文艺复兴时期绘画、当代物理学和诗歌等广泛元素。赫什阿里在材料的变形过程中找到了创作的核心元素：两个阿拉伯词语——一个表示肯定一个表示否定——用铅笔浅浅地绘于画布上，然后又覆以精心加工的一缕缕颜料，以肉眼可见的方式发生形变，形成对复制的公然反抗。同样，充满动态张力的铝制电极椭圆形砖塔，从各个角度看会呈现不同的形态，仿佛是对自我存在的否定；她为伦敦圣马丁



教堂东窗特别创作了一个十字架，由一个圆形 图案蜿蜒生发而成，仿佛是水中的倒影。艺术家表示：“宇宙就是一个不断瓦解的过程，一切都在腐蚀，但我们依然尝试着稳定它们的状态。这种张力深深吸引着我，是我创作的核心。” (2013)

施拉泽·赫什阿里 1955 年出生生于伊朗设拉子，并于当地大学就读。1974 年，赫什阿里前往伦敦，获得切尔西艺术学院艺 术学士学位 (1979)，目前在伦敦工作并生活。她的个展包括新加坡泰勒印刷学院，新加坡 (2016); 道格拉斯·海德画 廊，爱尔兰 (2007); 泰特利物浦美术馆，英国 (2003); 圣菲美术馆，美国 (2002); 伊斯兰展馆，大英博物馆，伦敦 (1997) 马加赞国立当代艺术中心，法国 (1995); 马萨诸塞大学阿莫斯特分校，美国 (1994); 卡姆登艺术中心，伦敦 (1993); 拉特博物馆，日内瓦 (1988)。2013 年，她的展览《呼吸》成为第 55 届威尼斯双年展重点平行展。她参加的 大型群展包括 :Fondazione Palazzo Albizzini Collezione Burri 美术馆，意大利 (2016); 密歇根大学艺术博物馆，美国 (2014); 代顿艺术学院，美国 (2011); 现代艺术博物馆，纽约 (2007)。她也参加过许多双年展，包括第 40 届威尼 斯双年展 (1982)、基辅双年展 (2012)、第 17 届悉尼双年展 (2010) 等。1994 年，赫什阿里获得特纳奖提名。

### 刘佳玉

1990 年生于中国辽宁，2014 年毕业于英国皇家艺术学院，现工作生活于北京、伦敦。大自然中自然的反射性促使她的创作一直在试图探讨人与自然之间的多重关系，探究人们所持有观察自然的各种视角，探索数据源作为本质线索成为物件网络中的交流节点在不同的场域间互相穿梭、遭遇、排斥、渗透与融合。通过空间的拼贴与置换从而引起观众的行为反应与情感共鸣，这使得她的创作本身永远处于人们的“再创作”中。

她的装置和影片在国际上被报道于 ITN N2K，Inhabitat，VICE，Arduino，Designboom，Fubiz 等。作品多次参展于 V&A、Watersman Art Centre、Helen Hamlyn Centre、约克美术馆、今日美术馆、金鸡湖美术馆、时代美术馆、关山月美术馆、何香凝美术馆、宝龙美术馆、中 央美院美术馆、K11 艺术中心等，她曾入围 Lumen digital art 艺术奖以及 Aesthetica art 艺术奖并多次参加伦敦艺术节、伦敦动态艺术博览会以及伦敦时装周等。同时她也与众多品牌进行合作：爱彼、罗博报告、Mo&co、OPPO、雷克萨斯、嘉人等，也多次与公共艺术空间的商业项目合作，例如瑞虹天地、上海汉中路地铁站、三亚华宇酒店。

### 马克·奎恩

马克·奎恩是现今活跃在世界艺术领域的英国著名当代艺术家，他于 1985 年毕业于剑桥大学艺术史专业，艺术作品主要以人体为表现主题，将人的身体、指纹、瞳孔或手掌等，进行或整体或局部的艺术创作，以此来表达他对于个人和生命的思考。

### 卢卡斯·萨马拉斯

卢卡斯·萨马拉斯是雕塑家、画家、摄影师和行为艺术家，在 20 世纪下半叶的大部分时间里，他一直走在前卫潮流和艺术实验的前沿。他影响了年轻的艺术家，特别是在电影和摄影领域，他的工作已经扩展到新的和未知的领域。1969 年，他购买了一部宝丽来 360 (Polaroid 360) 相机，这是他发展的一个转折点。他用这台相机制作了他的第一部自动相机，主要是自拍像。近年来，他开始拍摄“iMovies”短片，在这些短片中，他独自一人，随着镜头的移动摆出各种姿势，扭曲自己的身体。萨马拉斯的作品目前在纽约的现代艺术博物馆和伦敦的泰特美术馆等收藏。他在纽约生活和工作。

### 亚里士多德·鲁法尼斯

亚里士多德·鲁法尼斯出生于雅典，现是一位工作于伦敦的视觉艺术家，他的作品专注于图案、纹理和人类互动，这些互动是由城市生活和建筑的条件所定义的。 他被人类如何构建他们所处的环境所吸引，在世界各地旅行，

创造了将细致的数字化编辑与非常个人化的艺术想象结合起来的图像。 他的作品曾在迈阿密摄影节、第三届北京摄影双年展、哥本哈根摄影节和伦敦皇家艺术学院展出。 目前在伦敦坎伯韦尔学院 (Camberwell College) 攻读 MA 数字艺术课程。

### 巴贝斯·维纳托洛斯

巴贝斯·维纳托洛斯出生于塞萨洛尼基，在亚里士多德大学美术学院学习绘画，现在 ASFA(MA 数字形式艺术 ) 攻读研究生。他是米诺陶尔数字艺术 (Minotaur Digital Arts) 的联合创始人。米诺陶尔数字艺术是一家专业从事电视和电影 3D 动画和 VFX 的制作公司。 同时，他也是亚里斯多德大学美术学院视觉与应用艺术系的助理教授。

他的艺术研究包括数字视频、3D 建模和动画、互动装置、3D 打印、VR / AR。他参加了许多展览，并担任动画和一些其他视听作品的导演。

### 科斯塔斯·特索克里斯

科斯塔斯·特索克里斯出生于雅典，曾在罗马的斯库索拉·德尔勒·阿蒂·装饰学院学习壁画和烧制。 自 60 年代末以来，他“怀疑”传统绘画的价值，并开始创造物体——情境，而自 70 年代初以来，他通过使用各种各样的材料和日常用品来创造建筑和装置。他介绍了幻觉元素，自 1978 年以来，开始创作《树》系列以及不久之后的海景系列。自 1985 年以来，他尝试用视频创作“现场绘画”，介绍绘画中的真实动作。自 90 年代以来，他实现了里程碑式的跨度，并对视频装置和表演产生了兴趣。

### 科斯塔斯·瓦洛索斯

科斯塔斯·瓦洛索斯出生于雅典，曾在罗马的贝丽艺术学院 (Accademia di Belle Arti) 学习绘画，并在意大利佩斯卡拉大学 (University of Pescara) 的斯库拉建筑艺术学院 (Arte Scuola di Architettura) 继续学习建筑学。他跨越了界限，在作品中跨越了绘画和雕塑之间的界限，展示了对透明材料和艺术与环境之间关系的兴趣。 其著名的 8 米高的雕塑作品《跑步者》是雅典市中心的地标。 他的作品获得了许多奖项。 同时，他是埃尔伯格学院的一员，也是泰思洛尼基的亚里斯多德大学建筑学院的教授。

### 科斯蒂斯

科斯蒂斯是两本在雅典出版的文艺杂志《莲花》和《实践》的编辑。他的第一本诗集于 1974 年出版，自 1970 年以来，他经常为许多杂志撰写论文、文章、诗歌和绘画。1975 年，他的第一次展览在雅典的一家美术馆举行。之后，他在欧洲的画廊和博物馆举办了 30 场个展，参加了 100 多场国际联展。他还参加各种关于艺术、新技术和诗歌的项目和会议、研讨会。

### 迪米特里斯·阿里提诺斯

迪米特里斯·阿里提诺斯出生于雅典，在雅典美术学院和罗马的贝丽艺术学院学习绘画，在巴黎的 'cole Spéciale d’ Architecture 学院学习建筑。他在 70 年代初出现在国际艺术舞台上，通过在希腊和国外的多次个展、偶发事件、表演和艺术活动，一直持续活跃至今。 他参加了数十场集体展览，并代表希腊参加了巴黎、圣保罗、伊斯坦布尔、开罗和威尼斯等大型双年展活动。2015 年，他被希腊艺术评论家协会 (AICA HELLAS) 授奖，表彰他对希腊艺术史的贡献。



## 迪米特里斯·特雷卡斯

直到 2000 年，迪米特里斯·特雷卡斯的作品还在“齐柏林飞艇”(Zeppelin)等重要装置展览上展出。齐柏林飞艇是世界中心和几何宇宙的中心。

他对生活和艺术的冥想来自深刻的本体论，因为他参与了哲学、天文学、表演、武术，这些经历都是探索绝对的欲望所驱动的，探索在寻找更深层次真理的过程中找到所有行为来源之根本。从 2000 年起，他创作了三部曲《旅行者》，由《我们的太空之旅》、《宇宙航行》和《万物理论》组成。在他的信仰与“行为”相认同的时刻，才是他经历的完整过程。

## 伊娃·帕帕玛加里提

伊娃·帕帕玛加里提在希腊长大，毕业于塞萨利大学建筑学系。她拥有伦敦皇家艺术学院视觉表达设计硕士学位。她的实践重点是基于时间的媒体，也包括印刷材料和雕塑装置，探索数字空间与物质现实之间的关系。她对创建 2d / 3d 渲染空间和场景感兴趣，这些场景是基于数字和物理环境边缘发生的模糊以及发生的情景所引发的，从而模糊了这些“生态系统”。她在纽约、洛杉矶、巴黎、伦敦、柏林、西雅图、阿姆斯特丹、上海、多伦多、蒙特利尔和雅典等城市展出了自己的作品。

## 乔治·德里瓦斯

乔治·德里瓦斯出生于雅典，在 2017 年威尼斯第 57 届双年展上代表希腊参展。他的作品气氛与黑色电影、复古主义电影和纪录片相似，由于他们的故事在空间和时间上的模糊性，充满了科学的客观性，也充满了神秘感。他是伦敦希腊电影节、伦敦最佳实验电影奖、“奇异银幕”特别推荐、实验性电影与视频节、马其顿当代艺术博物馆、塞萨洛尼基、第七媒体艺术论坛二等奖、第三七莫斯科国际电影节、俄罗斯等奖项的获得者。

## 乔治·宗洛普罗斯

乔治·宗洛普罗斯出生在雅典，在雅典美术学院学习。1952 年，他搬到了意大利，在那里他专攻青铜铸造技术，并逐渐转向抽象艺术。在早期，他的雕塑趋向以人物为中心，自 20 世纪 60 年代以来，他转向抽象，只以垂直和水平的形式创作金属作品，以下垂和光的运动来创作。在 20 世纪 70 年代，自然状态下运动的物体，从根本上改变了他对雕塑的感知，雕塑越来越与环境和生活联系在一起。他获得了许多官方荣誉，他的作品被希腊、欧洲和美国的主要公共场所收藏。

## 奥尼尼斯·米卡洛迪斯

视觉艺术家、学术和研究专家，他被公认为艺术科学领域的先驱之一，因为他是美国宇航局纳米材料二氧化硅航空基因在视觉艺术、设计和建筑中的应用的研究员。他利用纳米材料制造雕塑和艺术材料，为人们思考物质、艺术和科学提供了新的途径。他的学术和艺术背景(12 场个展，20 余次参加世界各地的国际艺术科学展览和会议)，为科学研究与艺术和设计的新互动铺平了道路。

## 马诺里斯·迪·莱莫斯

马诺里斯·迪·莱莫斯出生于雅典，在绘画、视频、摄影、雕塑、装置和声音等各种媒体领域创作，专注于表现我们梦想未来的形式，以及对未来的创作、道德责任和情感表达的方法。2018 年，他在纽约新博物馆三年纪念“破坏歌曲”上展出了自己的作品，并获得了斯塔夫罗斯·尼亚之家基金会艺术家奖学金。他的个人作品展包括

2019 年雅典《情感》、2017 年在巴黎东京宫举行《明日的企业爱情(从雅典遗忘)》、2015 年在雅典的“曲格原始航母”、2013 年在雅典 CAN Christina Androulidaki 画廊的《野性残余物 / 乌合尔》。

## 曼托斯·萨托瑞纳斯博士

曼托斯·萨托瑞纳斯博士，数字艺术家及学者，雅典美术学院教授，一直致力于科技与艺术的推广。1987 年在 Ileana Tounta 中心创建了艺术与技术部，1991 年在 Fournos 中心数字文化部工作，并于 1998 年参加了 Mediaterra 艺术节。从 2000 年开始，参托瑞纳斯博士成为雅典美术学院多媒体 / 超媒体实验室的负责人。他的工作领域包括视频艺术，互动设置，网络项目以及 VR 虚拟现实等等，著有《De la civilisation du papier à la civilisation du numérique》(从纸张到数字文明)一书并作为“Gaming Realities”《游戏现状》的编辑。

## 佐伊·斯塔乌拉博士

佐伊·斯塔乌拉博士是一位计算机科学家，学者以及雅典艺术学院的导师，在那里她主要为艺术家讲授专业技术以及带领他们在艺术、技术、教育等领域的交叉研究。自 1998 年起，她参与了很多欧洲和希腊资助的研究项目并通过与欧洲高等教育部门和地中海国家(约旦，埃及和突尼斯)合作组织了国际研讨会。网址(stavroulazoi.com)

## 玛丽安·斯特拉帕萨基斯

玛丽安·斯特拉帕萨基斯在雅典理工学院开始了她的学习，并在巴黎的 ENSBA 绘画和设计系继续学业。她还在卢浮宫学院和巴黎大学的造型艺术学习。她的艺术作品以结合传统艺术媒体(绘画、雕塑、绘画)和新媒体(视频、交互系统、传感器等)来呈现影像装置和视听项目。她在欧洲多个国家举办了 42 场个展，并参加了 65 场集体展。她还参加了许多艺术、技术、教育类的会议和艺术节。

## 诺西卡·帕斯特拉

1921 年，诺西卡·帕斯特拉出生在希腊的卡拉马塔。1957 年，她参加了在奥地利萨尔茨堡的萨默拉学院举行的艾瓦尔德·马塔雷教授的雕塑研讨会。从 1957 年到 1962 年，她在奥地利维也纳的艺术学院弗里茨·沃特鲁巴教授的工作室学习雕塑。从 1964 年起，她生活和工作在巴黎，从 1976 年起，她工作在巴黎，雅典和塞萨洛尼基。她完成了大量的作品，并参加了多次展览。

## 尼科斯·纳夫里迪斯

尼科斯·纳夫里迪斯出生于雅典。他在雅典国立理工学院学习建筑，在雅典美术学院学习艺术。从 2008 年起，他担任雅典美术学院的教授。他先后参加了许多个人和团体演出。

## 潘泰利斯·汉德里斯

潘泰利斯·汉德里斯在美术学院学习期间，曾举办 14 场个人展览，并多次参加希腊及国外的团体展览。自 2008 年以来，他一直在 ASFA 任教。1992 年，他的作品获得了 Giannis Zoe Spyropoulou 基金会的一等奖，2010 年他获得了 AICA Hellas 的一等奖。汉德里斯对一切短暂的东西都感兴趣，对人性 and 失去感兴趣。他作品的主体暗示并追溯了人的概念。对他来说，肉体是一个可以帮助我们理解存在的区域。它还确定了人类的现状，在一个由机会和不确定性控制的复杂世界中找到了自己的位置。



## 潘泰莱里斯·哈格拉斯

1948 年，潘泰莱里斯·哈格拉斯开始结合数学学习绘画。他从 1957 年开始展览，从 1959 年开始发表关于艺术理论的文章。在 1971 年，他第一次使用计算机来设计和制作作品，而在 1974 年，他在麻省理工学院在福特基金会的资助下工作。他参加了许多团体展览，如“希腊战后艺术面貌：在新形式美术馆的抽象之后”和“在国家美术馆的现代变形”——雅典的亚历山德罗斯索斯博物馆。1996 年，他出版了《转型：艺术中的结构与调解》一书。

## 史戴拉克

史戴拉克是一个先锋行为艺术家，他的作品与肢体相关，并通过技术扩展其能力。他对机器人、假肢和肢体修改的著名应用探索了人类身体的局限性和可能性，从肌肉吊钩悬吊到连接到互联网控制他的身体的电子肌肉刺激器，以及对他自己的自愿手术。通过他对机器人的使用，他不是创造一个全新的身体，而是与他自己的物质世界有关的技术，正如我们观察自由意志和预定的机械运动的相互作用。

## 斯蒂芬·安佟纳克斯

他自学成才，从小就练习绘画。从四十年代末开始，他也开始练习拼贴。从五十年代开始，他每天利用废弃材料、布料等进行建筑和装配。在 60 年代早期，他将霓虹灯引入到他的作品中，而在 60 年代中期，他开始通过设计特定地点的大型装置来试验霓虹灯。在 80 年代中期，受他频繁访问希腊的影响，他的作品借鉴了拜占庭的传统和艺术。他在希腊和国外的许多个展和集展中展出了他的作品。

## 塔基斯

作为一名艺术家，塔基斯曾在希腊、法国和美国工作。他作品的主要特征是能量、哲学、形而上学和物质。受前苏格拉底哲学家的著作和宇宙电磁场的探索的影响，他创造了第一个“信号”。1968 年，他在麻省理工学院高级视觉研究中心担任研究员。当代艺术中心论坛仍然是当代艺术中最重要的喉舌活动之一。回到希腊后，他决定建立艺术和科学研究中心。与此同时，他继续在世界各地展览，旅行，探索神话、传统、宗教、神智理论和科学。

## 西奥·特里安提利迪

西奥·特里安提利迪的作品与网络文化有关，并处理诸如孤立、性、暴力、成瘾和对失败的恐惧等主题。虽然基于模拟，有一个几乎是物理存在，特别是他的 3D 动画，这变得粗暴或压倒性。计算机模拟、即兴发挥和失败、笨拙的互动和不稳定的物理都被用来制造视觉上的笑料。他曾在洛杉矶的哈默博物馆和杜塞尔多夫的 NRW 论坛等多家博物馆展出作品，也曾在北美、欧洲和亚洲的 Meredith Rosen 画廊、Breeder 画廊、中士的女儿画廊、Young Projects New Wight 画廊和知识界画廊展出作品。

## 亚尼斯·克兰迪奥蒂斯

亚尼斯克兰迪奥蒂斯的艺术实践侧重于利用多学科工具和媒介，如光、声音、运动、交互、数据处理、电子和编码，将艺术和科学联系起来。在他的作品“平面图”和“光虚拟”中，绘画被转化为音画和纯光，以它们为起点，通过色彩的声化来创造新的视觉和音画。他对技术的投入在他使用树莓派、阿杜伊诺、传感器、马达 LED 等创

造互动装置和雕塑的经验中是明显的，在他用多种编程语言编写代码。他曾使用 Unity 3D 开发 VR 环境，让用户通过 VR 耳机体验虚拟艺术作品。

## 阿斯帕索斯·哈罗尼塔基斯

阿斯帕索斯·哈罗尼塔基斯于 1972 年出生于希腊的 Veroia，是一位国际艺术家，他的创作成就举世公认。1994 年，他毕业于巴黎高等美术学院。自 1990 年以来，他一直居住在巴黎，并广泛从事人体和医学图像 (x 射线、MRI) 方面的工作。他最新的作品是与一个专业团队合作进行广泛研究的成果，这些团队包括来自通用电气（GE）的医生、放射科医生和技术人员。他的作品已在世界各地的主要博物馆和艺术机构展出，也可以在主要的私人 and 公共收藏中找到。

## 西奥多洛斯·格雷戈里奥

西奥多洛斯·格雷戈里奥生于塞浦路斯尼科西亚的马隆达，现居住和工作于塞浦路斯和巴黎。他曾在纽约塑料艺术学院学习绘画。在布加勒斯特获格雷戈雷斯库奖（教科文组织奖学金），1985 年获得法国政府奖学金。（“马蒂斯大奖”）。就读国际艺术学院和巴黎美术学院。他参加了威尼斯双年展 (Aperto 1990)，开始了他在国际艺术界的重要地位。他在塞浦路斯、法国和希腊的公共场所创作了不朽的作品。他的作品在重要的博物馆展出，同时参加了许多个人和国际性联展。

## 尼科斯·帕帕多普洛斯

尼科斯·帕帕多普洛斯生活和工作在雅典。曾在雅典美术学院学习绘画。2010 年获美术硕士学位。近十年来，他的作品主题一直是园林及其与当代美学和当前生活方式的联系。他主要在他的绘画和装置作品使用纸制品，有时会用土壤。他作品的一个基本元素就是点的概念，我们可以把它描述为点画。他已经完成了 11 场个展，并参加了几十场团体展。

## 佩特罗·斯莫里斯

佩特罗·斯莫里斯出生在希腊的拉米亚，生活和工作在雅典。他毕业于雅典美术学院。同时拥有伦敦金史密斯大学的艺术硕士学位。他目前正在塞萨利大学攻读建筑学博士学位。他在雅典、伦敦、南特、纽约等地举办了许多个展和双人展，和参加团体展。他在恩图亚大学、UTH 等教育机构有丰富的教学和学术经验。并获得了多项奖学金和研究金费。发表了多篇与艺术和文化有关的文章和论文。

## 斯泰琉斯·法塔基斯

斯泰琉斯·法塔基斯出生于雅典，并生活和工作在雅典，毕业于雅典美术学院，在 Rena Papaspyrou 教授的指导下，在学院的第三画室工作。他在 Sozos Giannoudis 先生的指导下，选修了肖像学课程。Faitakis 的作品曾在希腊和国外的各种个展和集展中展出。他最近的一个个展是 2018 年在巴黎拉博安慕斯森画廊举办的“科学主义”。除了绘画，他经常练习武术，参加骨病研讨会，气功和其他中医元素。

## 莉迪亚·维尼艾丽

莉迪亚·维尼艾丽出生于雅典，是一名多媒体艺术家，其作品范围从雕塑到和装置结合的绘画、摄影、视频、互联网



甚至 iPhone。她的作品受到日常神话和象征主义的启发。2000 年，她被授予法兰西学院雕塑奖章。她的作品在世界各地的许多个展和集展中都有突出表现。自 1997 年起，她就常驻纽约，在那里她创作了包括视频系列在内的三部曲。2013 年，维尼艾丽创办了米科诺斯双年展。在过去的十年里，贝尼耶里的精神上一直专注于两个件事，一个是生活，一个是拜伦的诗作。

## 克丽萨·瓦尔迪·马夫罗米哈利

她出生在雅典，在巴黎的大乔米耶学院学习，然后她在旧金山的加州美术学院继续她的学业。她的灵感来自于大城市的现代生活的图像，她强调语言符号在大众传播媒体中占主导地位，以印刷形式以及在大型发光标志和广告牌大量表现。她的作品，尤其是对霓虹灯的运用，是对现代和大众文化反思的一个典型例子。她对唐人街商店门面上的中文字特别感兴趣。

## 尤拉·哈吉伊尤伊吾

尤拉·哈吉伊尤伊吾出生于塞浦路斯共和国的帕弗市，以优异成绩毕业于雅典美院绘画雕塑系并在雅典国家科技大学进行了室内外空间设计博士研究。她先后五次代表希腊参加了在巴西、埃及、西班牙等国举办的双年展，令她的艺术品在国际上享有一席之地。除此之外，她的作品也在美国、土耳其、中国、捷克、塞浦路斯、巴黎、布鲁塞尔以及阿姆斯特丹等地展出。更是有众多的画廊和博物馆展示过哈吉伊尤伊吾的作品，例如：书信艺术宫，古纳珀鲁博物馆，雅典艺术画廊，雅典奥林匹克运动会展厅，伊莲娜画廊，雅典艺术博物馆等。

## 塞莱斯特·布谢－穆日诺

塞莱斯特·布谢 - 穆日诺 (1961 年生于法国尼斯)，法国现代艺术家。他生活和工作在法国。

作品将音乐和视觉领域结合起来，并包含意想不到的音乐声音来源。创造情境或装置，为音乐事件提供视觉表达或视觉信息声学表达的手段。作为作曲家，他为为声音而不是音乐创造了一套标准。艺术家测试普通物体、情境和动作的声学潜力。

## 展望

1962 年生于中国北京，1996 年研究生毕业于北京的中央美术学院雕塑系，现工作、生活于北京，并任教于中央美术学院雕塑系。他的艺术实验像是一场在趣味、心性和感官世界中不断寻找平衡的智力游戏，它不断带来惊喜和高潮但却从来不提供清晰的答案。1994 年第一次展出“中山装”系列；1995 年创作了“假山石”系列；2010 年创作“我的宇宙”系列；2017 年第一次展出“隐形”系列；2019 年创作“觉着”系列。

## 托尼·克拉格

托尼·克拉格 (Tony Cragg) 是全球最伟大的雕塑家之一。他的作品广泛采用石头、木头、玻璃、不锈钢、铝、铸造青铜、铸铁和街头的塑料消费品、垃圾等拾得物为原料，不断探索人与物质世界之间的新联系。他早期的堆叠式作品呈现的是一种对于世界分类学式的解读；他曾说过，人工制品是“当现在成为过去之后的化石钥匙”。同样地，在 80 年代，他在地面和墙面上进行的一系列物品铺排模糊了人造与自然景观之间的界线：它们所打造的是某种熟悉的轮廓，每一个部分都与整体息息相关。从早期开始，克拉格便一直对于科学和自然学抱有强烈的兴趣，并曾在国家橡胶制品研究协会担任实验室技术员（1966-68），这一经历也体现在他后来对材料的大

胆探索和运用上。他表示：“在我看来，材料和物品都仿佛笼罩在一个信息气球里”（1992）。对于他而言，形态和意义是互相依赖的，形态的变化会引起“信息气球”的变化，反之亦然。因此，材料的变化会令其呈现的意义及象征也产生变化。克拉格将雕塑视为对材料、物质形态如何影响并塑造人类思想与情感的一种研究方式。

托尼·克拉格 1949 年出生于利物浦；1977 年移居德国伍珀塔尔市，并在当地生活及工作至今。他先后获得温布尔顿艺术学校艺术学士学位（1973）和皇家艺术学院艺术硕士学位（1977）。他曾在全球各地举办个展，包括埃尔米塔日博物馆，圣彼得堡，俄罗斯（2016）、贝纳基博物馆，希腊，雅典（2015）、俄罗斯国立美术馆，俄罗斯（2016）、阿里耶夫文化中心，巴库，阿塞拜疆（2014）、中央美术学院美术馆，北京（2012）、苏格兰国立美术馆，爱丁堡（2011）、泰特利物浦美术馆，英国（2000）、索菲娅王后国家艺术中心博物馆，马德里（1995）、凡艾伯当代美术馆，埃因霍温，荷兰（1991）和泰特美术馆，伦敦（1988）等。1988 年，他代表英国参加了第 53 届威尼斯双年展；并于同年在伦敦泰特美术馆获颁特纳奖。他曾担任法国巴黎国立高等艺术学院教授（1999-2009），目前为杜塞尔多夫艺术学院教授（2009 至今）。托尼·克拉格于 1994 年当选皇家艺术学院院士；2003 年获颁大英帝国司令勋章（CBE）；2007 年在东京获颁高松殿下纪念世界文化奖；2012 年被德意志联邦共和国授予一等功绩勋章。

## 安尼施·卡普尔

安尼施·卡普尔 (Anish Kapoor) 是他同代里最具有影响力的雕塑家之一。特纳奖得主的他，结合简单的材料、几何和有机形式，创造了优雅的雕塑。在 20 世纪 80 年代以石灰石和其他自然材料的生物形态雕塑首次建立起自己的声誉后，卡普尔开始在大型作品中探索 " 空 " 的主题。

卡普尔的艺术辩证法通过绝妙的艺术作品具化出来，其精神在每个观众身上都能找到微妙不同的本体论反应。对卡普尔来说，对某种精神的认可是他创作过程的关键，对他来说，艺术已经承担了一个几乎是宗教的目的。在一个见证了对传统信仰体系普遍幻灭的时代，安尼施·卡普尔为“空”赋予了身份，并以此创造了无限潜能的精神表现。

卡普尔的作品曾在众多国际顶尖美术馆和艺术机构中展出。他近期个展的举办机构包括：布宜诺斯艾利斯纪念公园，阿根廷（2017 年）；罗马当代艺术博物馆，意大利（2016 年）；墨西哥国立自治大学当代艺术博物馆，墨西哥城，墨西哥（2016 年）；凡尔赛宫，巴黎，法国（2015 年）等。此外，卡普尔还曾参与诸多美术馆和机构举办的群展，其中包括：蛇形美术馆，伦敦；第九届卡塞尔文献展，卡塞尔；斯德哥尔摩现代艺术博物馆；蓬皮杜艺术中心；巴黎卢浮宫等。

## 徐冰

1968 年生于北京，1995 年毕业于中央美术学院雕塑系。1999-2007 年任教于上海师范祖籍浙江温岭，1955 年生于中国重庆，长在北京。1977 年考入北京中央美术学院版画系，1981 年毕业留校任教，1987 年获得中央美术学院硕士学位。1990 年作为荣誉艺术家访美。2007 年回国就任中央美术学院副院长，教授，博士生导师，2014 年起担任其学术委员会主任一职。现工作、生活于北京和纽约。

作品曾在美国纽约现代美术馆、大都会博物馆、古根海姆美术馆、华盛顿赛克勒国家美术馆、堪萨斯史宾沙艺术博物馆、英国大英博物馆、维多利亚与艾伯特博物馆、西班牙索菲亚女王国家美术馆、米罗基金会美术馆、澳大利亚当代艺术博物馆、新南威尔士美术馆、加拿大国家美术馆、捷克布拉格国家美术馆及德国路维希美术馆等艺术机构展出；参加威尼斯双年展、悉尼双年展、圣保罗双年展、约翰内斯堡双年展等国际展。

1999 年由于他的“原创性、创造能力、个人方向和对社会，尤其在版画和书法领域中作出重要贡献的能力”获得美国最重要的个人成就奖，麦克亚瑟“天才奖” (MacArthur Award)。2003 年“由于对亚洲文化的发展所做的贡献”获得第十四届日本福冈亚洲文化奖。2004 年获得首届威尔士国际视觉艺术奖 (Artes Mundi)。2006 年获全美版画家协会“版画艺术终身成就奖”。2010 年被美国哥伦比亚大学授予人文学荣誉博士学位。2015 年被美国康乃尔大学授予安德鲁·迪克森·怀特教授称号，获得美国国务院颁发艺术勋章。



## 马克·库伯

马克库伯（1950 年生于美国印第安纳州埃文斯维尔），工作与生活于波士顿已有 20 年，其创作包括陶瓷，摄影，绘画，雕塑装置。库柏于 1972 年于印第安纳大学获取科学学士学位，并在 1980 年从波士顿艺术博物馆附设学院获艺术硕士学位。他先后从波士顿医学中心获得多项公共艺术委任及授予艺术资金，并获得马萨诸塞州文化委员会艺术奖金，冈德旅游资金（巴厘岛），和担任近期川久保玲 COMME DES GARCONS 在纽约市的旗舰店的委任艺术家。2006 年库柏通过烽火台出版社（Beacon Press）执笔出版《共同创作艺术》(Making Art Together) 一书，该书重点 阐述了建立参与性和协作性的艺术实践。马克·库伯目前同时任教于波士顿学院和波士顿艺术博物馆附设学院。

## 许仲敏

出生于四川，1987 年毕业于四川美术学院版画系，1992 年移居英国。

他曾在北京、英国伦敦挂好（Well Hung）画廊、法国巴黎国际城等地举办个人展览。受邀参加的重要展览包括参加深港城市 / 建筑双城双年展、威尼斯双年展平行展、塞维利亚双年展、首届中国当代艺术三年展等。曾参与英国皇家美术学院艺术家访问，以及加勒比当代艺术中心艺术家驻留项目。荣获 2000 年英国艺术委员会奖、第四届札幌国际版画双年展、波洛克国际艺术基金会奖等诸多国际艺术奖项。现作品收藏在英国大英博物馆、日本大阪现代艺术中心、香港 M+ 美术馆、澳大利亚白兔美术馆及 LVMH 艺术收藏等。

## 弗劳伦·施麦瑟

弗劳伦·施麦瑟，1971 年出生于波兰比尔斯科比亚拉，在瑞典斯德哥尔摩长大后在维也纳美术学院学习艺术，为捷克共和国奥斯特拉瓦大学美术学院客座教授。

从事音乐和媒体艺术领域的工作，作品涉及声音、表演、摄影和录像等领域，参加上海世博会、维也纳沙龙、维也纳莫扎特节等地的声音表演。在北京亚洲艺术博览会、成都千高原画廊、巴黎国际展等地举办展览。

## 乔村

乔村，毕业于 2015 年毕业于北京电影学院人物造型专业。青年艺术家，从事剪纸及装置艺术创作，并在哈罗国际学校教授艺术课程。

乔村的现代剪纸艺术，代表了新一代年轻艺术家对传统剪纸实验的边界。乔村对本土剪纸语言的再呈现进行了大胆的尝试，她把纸材转换为工业化的金属材质，她使剪纸再次回到当代建筑的艺术公共空间。作为建筑师的曹量推进了她在建筑中实现剪纸再呈现的愿望。作品参加中央美术学院学生剪纸工作坊展览，中国剪纸赴欧洲卢森堡、德国剪纸展览的艺术项目，从事剪纸表演及文化推介。

## 卢征远

卢征远 1982 年出生于辽宁大连，现居北京。在北京中央美术学院取得美术硕士学位，现任中央美术学院教授，中央美术学院造型学科基础部副主任，中国雕塑学会会员。

卢征远始终对抗固化的创作样式和方法，作品触及雕塑、绘画、装置、影像等多种艺术形式。他时常关注日常的生活现实，关注那些处于边缘地带或不容易形成界定的事物，寻找在日常经验与难以言说的感知间的艺术表达，

他的作品涵盖了一系列广泛的的媒介和话题，表现出假象和真实空间的二分法和相似之处， 并以一种近似幽默的方式在真假之间游戏。其作品参加第十三届全国美术展览、第九届上海国际双年展、第十四届巴西库里蒂巴双年展等国内外展览，在北京尤伦斯当代艺术中心（UCCA）、泰康空间等重要美术馆和艺术机构举办个人展览。近年卢征远以公共艺术为主要研究方向，组织策划艺术展览。

## 郅敏

郅敏，1975 年出生。现任中国艺术研究院中国雕塑院副院长、教授、博士研究生导师。中国艺术研究院创作委员会委员、院教学指导委员会委员。2007 年毕业于中央美术学院雕塑系，获文学硕士学位。2006—2007 年赴美国罗德岛设计学院（RISD）学习。1997 年毕业于中央工艺美术学院，获文学学士学位。

## 保尔·帕雷拉

1980 年出生于委内瑞拉苏克雷州的库马纳，在加拉加斯定居和工作。获阿尔曼 多雷维龙高级艺术学院艺术学士学位。

参展：阿根廷布宜诺斯艾利斯第 10 届当代艺术展、智利圣地亚哥当代艺术博物馆 (MAC)，鲁西阿诺·贝纳通藏品，"拉丁之眼——新大陆的目光"、智利圣地亚哥伊塔乌基金会开放艺术空间、马拉凯马里奥·阿布莱乌当代艺术博物馆，“第 33 届阿拉瓜州国家艺术展”。

## 彦风

彦风，1978 年出生于中国北京。1996 年 -2000 年 毕业于于清华大学美术学院绘画专业，2002 年 -2004 年 硕士 / 于英国伯明翰艺术设计学院（BIAD）绘画专业，2004 年 -2007 年硕士 / 于美国旧金山艺术大学（AAU）新媒体专业。2007 年 -2016 年 为中央美术学院副教授，现为中国艺术研究员副教授。

## 阿里·艾哈迈德·赛义德·伊斯伯尔

1930 年出生于叙利亚北部农村。他毕业于大马士革大学哲学系，并在贝鲁特圣 约瑟大学获文学博士。阿多尼斯迄今共创作了五十多部著作，包括诗集、文学与 文化评论、散文、译著等。阿多尼斯不仅是当今阿拉伯世界最重要的诗人、思想 家、文学理论家，也在世界诗坛享有盛誉。评论家认为，阿多尼斯对阿拉伯诗歌 的影响，可以同庞德或艾略特对于英语诗歌的影响相提并论。阿多尼斯对阿拉伯 政治、社会与文化的深刻反思和激烈批判，也在阿拉伯文化界引发争议，并产生 广泛影响。

阿多尼斯是一位著作等身的诗人、思想家、文学理论家、翻译家、画家。他是当 代最杰出的阿拉伯诗人、思想家，在世界诗坛也享有盛誉。其有关诗歌革新与现 代化的见解影响深远，并在阿拉伯世界引起很大争论。迄今已发表的诗集有二十 多部:《最初的诗篇》(1957 年)、《风中的树叶》(1958 年)、《大马士革的 米赫亚尔之歌》(1961 年)、《风的记忆》(1961 年)、《灰烬于玫瑰间的时 刻》(1970 年)、《这是我的名字》(1971 年)、《对应与初始》(1979 年)、《迁移之书》(1982 年)、《讴歌朦胧的清晰的事物》(1988 年)、《身体之 初，大海之末》(2000 年)、《白昼的头颅，黑夜的肩膀》(2008 年); 并著 有《阿拉伯诗歌入门》(1964 年)、《戏剧与镜子》(1968 年)、《诗歌时代》(1972 年)、《稳定与变化》(1975 年)、《现代性的震惊》(1980 年)、《祈 祷和剑》(1993 年) 等近 20 种文化、文学论著及部分译著， 其旨在重写阿拉 伯思想史、文学史的巨著《稳定与变化》分 4 卷出版后，在整个阿拉伯文化界引 起震动，被公认为研究阿拉伯文学及文化的经典著作。



李苑琛

生于陕西西安，2010 年毕业于西安美术学院雕塑系，获学士学位；2016 年毕业于中央美术学院雕塑系，获硕士学位。现工作、生活于北京；

他受邀参加的重要展览包括中国雕塑双年展、东湖 2016 全国青年雕塑邀请展等，作品在北京红门画廊、哥本哈根丹麦美术馆等地展出。曾获德龙杯青年艺术家钢铁艺术创作营一等奖、无想山全域公共艺术装置设计大赛一等、大韵雕塑创作最佳材料运用奖，以及王子云艺术奖、曾竹韶奖学金等。作品被成都蓝顶美术馆等艺术机构收藏。

隋建国

1956 年生于山东青岛，1984 年毕业于山东艺术学院美术系，获学士学位；1989 年毕业于中央美术学院雕塑系，获硕士学位；现为中央美术学院雕塑系教授，工作、生活于北京。隋建国在自己三十多年的艺术实践中对创作观念、作品形式、媒介选择、处理方法、时空经验等多个方面都有所理解和认识。

他曾多次参加国际艺术群展，其中包括美国洛杉矶郡立美术馆、法国巴黎大皇宫、法国尼斯玛格基金会美术馆等重要机构展览，并曾受邀参加第九届巴腾贝格雕塑双年展、第四届广东双年展、第九届上海双年展等。此外，近期还在北京壹美美术馆、北京民生现代美术馆、深圳 OCAT、佩斯画廊以及美国中央公园弗里德曼广场、英国大英博物馆、美国亚洲美术馆等机构举办个人展览。

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著名策展人、批评家，中央美术学院教授、博士生导师；现任中央美院美术馆副馆长，中央美院美术馆当代艺术批评与策展研究中心主任；中国美术家协会策展委员会委员，从事现代美术史及当代艺术理论与批评研究。

2012 年美国密执根州立大学布罗德美术馆特约策展人；2013 年第 55 届威尼斯国际艺术双年展中国馆策展人；英国学刊 Journal of Contemporary Chinese Art《当代中国艺术杂志》副主编 (2014-2019) 及德国斯普林格出版社《中国当代艺术丛书》主编；2015 年英国泰特美术馆访问研究员。澳大利亚新南威尔士大学客座教授，四川美院、天津美院、西安美院、首师大特聘教授。

出版《1940 年以来的艺术》、《艺术的终结之后》、《美的滥用》、《1985 年以来的当代艺术理论》、《艺术史的语言》、《艺术简史》、《艺术史》（玛丽莲，2023，中信出版社））、《1945 年以来的当代艺术指南》（2023，湖北美术出版社）等译著；2009 年获得“中国当代艺术批评奖（CCAA）”并出版《艺术介入社会》。2013 年出版《艺术的民主》、《图像的政治》、《艺术是一个问题》批评文集。

策划国内外重要艺术展览数百场：“透视：中国当代艺术展”（2008）、“超自然：中国新世纪摄影展”（2008）、“迷局：中国影像五人展”（2008）、“同行——2009 德中当代艺术展”（2009）、“现实的游牧”（2010）、CAFAM 双年展（2011）、“创异的喜悦——中国 70 后艺术展”（2012）、“亚现象：中国青年艺术生态报告展”（2012）、“观念维新——中国当代摄影简史”（2012）、“深圳首届独立动画双年展——心灵世界：作为虚拟工程的艺术”（2012）、“变位——中国艺术方式的威尼斯显现”（2013）、未来的回归：来自中国的当代艺术（2014）、内燃——中国新一代女性艺术家（2016）、时间测试——国际录像艺术研究观摩展（2017）、约会——来自中法的青年艺术展（2017）、云雀在天上——当代青年艺术十一人展（2017）、墨攻——首届武汉水墨双年展“合：融汇与变通”（2017）、大地之维——用艺术书写当代（2018）、兴起：中国当代艺术中的女性声音（2018）、马克奎恩——皮相之下（2019）、“姬子：精神之旅”个展（2019）、“安尼施·卡普尔”在中国首次个展（2019）、“墨与物：第二届武汉水墨双年展”（2019）、历史的凝视：再访当代中国艺术（2019）、在思想中——中国当代艺术的思想史与方法论（2020）、“超融体——2021 成都双年展”（2021-2022）、“坐标：2000 年以来的中国绘画”（2023）、“加密艺术：一种新的可能性”（2023）、“摄影小史：菲利普斯捐赠图书文献展”（2023）、“绘画的提问”五人展（2024）等。

出版主编

保罗·葛思蒂

保罗·葛思蒂（Paul Gladston）是澳大利亚悉尼新南威尔士大学首任朱迪思·尼尔森当代艺术讲席教授，也是北京清华大学中英人文联盟的杰出成员。他是《当代东亚视觉文化、社会与政治》系列丛书的联合主编，也是《当代中国艺术》杂志的创始主编。他最近出版的专著有《中国当代艺术的反思——多样性与传统》（2024）、《中国与翻译研究》（2023）、《当代中国边界上的视觉文化战争》（2021），以及专题著作《当代中国艺术、审美现代性和张培力：走向批判当代性》（2019）。他的专著《当代中国艺术：一段批判的历史》（2014）在 2015 年中国艺术奖上获得“最佳出版物”奖。他是《变化的艺术：来自中国的新方向》（2012，伦敦，南岸中心，海沃德画廊）的学术顾问，并参与策划了多个中国当代艺术展览，包括“平台上的雨：谭立杰作品展”（台湾国立中央大学画廊，2024）、“幻境：谭立杰作品展 2013-2022”（澳大利亚霍巴特萨拉曼卡艺术中心，2023）、“非延续的传统：来自中国的当代影像艺术”（澳大利亚霍巴特萨拉曼卡艺术中心，2021）和“新中国 / 新艺术：来自上海和杭州的当代影像”（英国诺丁汉大学 Djanogly 画廊，2015）。



## Cai Yaling

Born in Jinzhong, Shanxi Province in 1984, she graduated from the first Studio of Sculpture Department of Central Academy of Fine Arts in 2007 with a bachelor's degree. In 2011, she graduated from the Sculpture Department of the Central Academy of Fine Arts with a master's degree from Sui Jianguo. From 2020 to now, she is a doctoral student at the Central Academy of Fine Arts, and his supervisor is Professor Xu Bing.

She has held solo exhibitions in many museums and galleries, including: Lion Gallery, Guangdong Art Museum, Mingtai Space, etc. Her group exhibitions include: Today Art Museum, Beijing Minsheng Art Museum, Jinji Lake Art Museum, He Art Museum, Taiyuan Art Museum, University of Melbourne, Australia and many other important art museum exhibitions, and she was invited to participate in the 13th Havana Biennale. He has won the SAP Art Award for Emerging Artist of the Year, Art 8 Chinese Young Artist Award and Lalique Young Art Award, etc., and won the Wang Shiguo Award and Today's Chinese Contemporary Artist Nomination Exhibition and won the "Most Concerned Award". His works have been collected by Red Gate Gallery, Minsheng Art Museum and other institutions.

## Yue Yanna

Born in 1986 in Zhoukou, Henan Province, she graduated from the Sculpture Department of Sichuan Fine Arts Institute with a bachelor's degree in 2010. In 2014, she graduated from the Sculpture Department of Sichuan Fine Arts Institute with a master's degree. Since 2019, she has been studying for a PhD in Central Academy of Fine Arts, and his supervisor is Professor Sui Jianguo. She is now a member of China Sculpture Society, a member of China Arts and Crafts Association, and an artist recommended by China Sculpture Society Youth Recommendation Program.

She was invited to participate in important exhibitions including the 13th National Art Exhibition, Datong Sculpture Biennale, the third German-Chinese Young Artists Development Fund joint exhibition, the 10th Florence International Art Biennale, the third China Sculpture Exhibition, etc. His works have been exhibited in China and other contemporary art institutions such as the Grand Palais in Paris, the Chinese Cultural Center in Berlin, and the Museum of Contemporary Art Saint Urban in Switzerland. And held a solo exhibition in Beijing Yue Art Museum. Won the ARTCLOUD China SAP Art Award New Artist of the Year, the 10th Florence International Art Biennale Installation Award, the 7th Guizhou Youth Art Exhibition Gold Medal and so on.

## Li Linlin

Born in Beian, Heilongjiang Province in 1992, she graduated from the Space Design Department of the Central Academy of Fine Arts with a bachelor's degree in 2016. She lives and works in Beijing.

She has participated in many large-scale exhibitions including Shenzhen Pingshan Art Museum, Yinchuan Contemporary Art Museum, Hubei Art Museum, Suzhou Jinji Lake Art Museum and Beijing Times Art Museum. His works have been commissioned by Guan Shanyue Art Museum and Nanjing New Star Art Museum, and carried out on-site creation projects in Yuandian Art Museum, CAI Jin Space, Wenzhou Era Art Museum, etc. Invited to participate in the US-China online art exchange program "Empathy Zone". He was shortlisted and won the 8th Tomorrow Sculpture Award, the Annual Sculpture and Installation Art Award, the Annual Young Artist Award and the Annual Most Popular Artist Award of the 2019 SAP Art Award in China. His works have been published in the Yearbook of Chinese Contemporary Art. His works and manuscript sketches have been collected in the Art Museum of Central Academy of Fine Arts and the Foundation Department of Central Academy of Fine Arts, and large-scale installation works are collected in private art museums such as Yuan Dian Art Museum, Zero Art

Center, 1X3 GALLERY and other galleries and private collections.

## Tian Xiaolei

Born in 1982 in Beijing, he graduated from the Central Academy of Fine Arts with a bachelor's degree in Digital Media in 2007 and now lives in Beijing. The theme of Tian Xiaolei's works is the relationship between man and technology. He is interested in the uncertainty of the rapid iteration of this era, the relationship between technology and life in the future evolution, and the new species born in this era of hybridization. He uses the perspective of an artist to create future specimens of the world, blending history, faith, technology, and the body to create new artistic experiences. His works include videos and installations, VR games, AR interactive experiences, 3D printed sculptures, raster stereoscopic paintings, and more.

He was nominated for the 30th Berlin International Short Film Festival, shortlisted for the 2016 CCAA Chinese Contemporary Art Award and the 2017 AAC Art Chinese Young Artist Shortlist, and won the 7th Tomorrow Sculpture Award of the Year and the 4th German-Chinese Cultural Foundation Residency Award in Berlin. He has held solo exhibitions in many institutions, including 798 Art Space, Chengdu Future Center, Katzman Gallery, Goethe Open Space, Today Art Museum, etc.

## Hu Qingyan

Born in 1982 in Weifang, Shandong Province, he graduated from the Sculpture Department of Guangzhou Academy of Fine Arts with a bachelor's degree in 2006. In 2010, he graduated from the Sculpture Department of the Central Academy of Fine Arts with a master's degree. He lives and works in Beijing.

He has held solo exhibitions in Beijing, Guangzhou, China and Lucsen, Switzerland. His works have been exhibited in major art galleries and museums in China, Melbourne, Australia, San Francisco, and Alderz, Switzerland. He has participated in many large-scale art group exhibitions, including Jing 'an International Sculpture Exhibition, Tongsha Ecological Park Sculpture Installation Art Festival and OCT Contemporary Art Center's public art program. His works have been collected by the National Gallery of Victoria in Australia, the Rubell Family in the United States, the K11 Art Foundation in Hong Kong, Guangdong Art Museum and other institutions.

## Chen Zhiguang

Fujian and graduated from Art Department of Fujian Normal University in 1988,is a member of the International Visitor Leadership Program of State Department and Standing Director of China Sculpture Institute, is also a member of Chinese Artists Association and the Director of the Current Arts Institute of Fujian Normal University.

## Googol Digital Media Art Studio

In the late 1930s, mathematician Edward Edwards wrote down the number 1 followed by 100 zeros, which is larger than the number of galaxies in the known universe The number of atoms, which is called "Googol"."Googol" is the opening of huge numbers, and later in the search for human position, the units of measurement of huge numbers have been updated, "Googol"lt ushered in an era of huge numbers.Based on the concept of digital infinity, Googol Digital Media Art Studio integrates the art technology cross-border team to explore the infinite possibilities of digital art language.



## Liz Glynn

Liz Glynn is a contemporary artist known for her large-scale installations and sculptures. Her work often explores themes of history, time, and social structure. Specialising in creating epic historical narratives - sculptures, large-scale installations and participatory performances that explore the changing themes of the present - Glynn's art has been exhibited in several prestigious galleries and museums, fostering discussions about the intersections of art and culture.

## Dinh Q.L ê

Le Quang Dinh was born in Vietnam and grew up in the United States. He spent his teenage years there, receiving a Western education and returning to Ho Chi Minh City after completing his studies in California and New York. In his artistic career, in which he spoke of nations, individuals, spirits and beliefs, he created a variety of works, including images, installations, photo weaves, etc., not to establish answers, but to ask questions and to think.

## Rushdi Anwa

Rushdie Anwar was born in Iraq and now lives in Thailand and Australia. He was educated in Kurdistan and Australia.He studied at Kirkuk Kurdistan College and Enmor Design Centre College in Sydney. He owns the Royal Melbourne University of Technology in Melbourne, Australia Do a PhD in art school.

## Hans Op de Beeck

Hans Op De Beeck was born in Turnhout, Belgium in 1969 and now Lives and works in Brussels, Belgium. Hans Op de Beeck works in a variety of media, seeking to re-examine and re-purpose traditional art-historical notions such as the panorama, the landscape, and the German-Romantic notions of melancholy and the sublime. Op de Beeck’s large installations, sculptures, drawings, paintings, and films often consist of a simulation and highly atmospheric architectural space in imaginary locales. These empty and anonymous spaces focus on the tension between the artificial and the real, raising universal questions about the nature of the creative process and the role of the artist as an elusive craftsman. His work is a reflection of our complex society and the universal questions of meaning and mortality that resonate within it.

Op de Beeck has shown his work extensively in solo exhibitions around the world including places like Espace 104, Paris, FR (2016); Kunstmuseum Wolfsburg, Wolfsburg, DE (2017); Fondazione Pino Pascali, Polignano a Mare, IT (2017); Kunstraum Dornbirn, DE (2017); Museum Morsbroich, DE (2017); Les Moulins, Boissy-le-Châtel, FR (2018); Scheepvaartmuseum Amsterdam, Amsterdam, NL (2018); Kunsthalle Krems, Krems ander Donau, AT (2019), etc. He has participated in numerous group shows at institutions such as The Reina Sofia, Madrid, ES; the Scottsdale Museum of Contemporary Art, AZ, US; the Towada Art Center, Towada, JP; ZKM, Karlsruhe, DE; MACRO, Rome, IT; the Whitechapel Art Gallery, London, GB; PS1, New York, NY, US; Musée National d’Art Moderne, etc. His work has been invited for the Venice Biennale, Venice, IT; the Shanghai Biennale, Shanghai, CN; the Aichi Triennale, Aichi, JP; the Singapore Biennale, Singapore, SG, etc.

## Geng Xue

She was born in Jilin in 1983 and graduated from the Sculpture Department of Central Academy of Fine Arts in

2007 with a bachelor's degree. In 2014, he graduated from the Department of Printmaking of Central Academy of Fine Arts with a master's degree, and his supervisor was Professor Xu Bing. He is currently teaching at the Sculpture Department of the Central Academy of Fine Arts. His works involve different media such as ceramics, sculpture, painting and video.

Important exhibitions invited to participate include the China Pavilion of the 58th Venice Biennale, the 21st Sydney Biennale, Australia, the 57th Venice Biennale Parallel Exhibition, and the 2014 Busan Biennale in South Korea. His works have been exhibited in important art galleries and museums in China, Britain, the United States, France, Germany, Italy, Spain, Austria, Switzerland, Finland, the Netherlands, Japan, Korea, Indonesia, Australia, South America and other places. Has been invited to participate in the Gwangju Ijai Art Museum,Seto Museum of Art in Japan, fire works Ceramic Studio in Cardiff, UK, National Sculpture Factory in Ireland, and artist residency projects in Berlin, Germany and Paris, France. He has participated in inter-university exchange and exchange programs such as West Vernikia University in the United States and Karlsruhe Academy of Art and Design in Germany. Ceramics, sculptures, paintings, and video works have been collected by many public institutions at home and abroad, and video works have been exhibited in many film festivals such as the HAFF International Animation Film Festival in the Netherlands.

## Surekh

Surekha, a visual/video artist and curator from India , is exploring artistic forms through installations, video & photography since last two decades. Her works investigates how visuality can engage with gender/ ecology/socio-political aesthetics, negotiating public and private spaces.

Surekha has been to international art residencies and also taught in art universities. She has presented talks at Malmo University, as panelist at Tate Modern etc., She has been involved in visual art collectives like BAR1, Khoj and was a founder curator of Rangoli Metro Art Center, Bangalore.

## Eisa Jocso

Eisa Jocson exposes body politics in the service and entertainment industry as seen through the unique socioeconomic lens of the Philippines. She studies how the body moves and what conditions make it move - be it social mobility or movement out of Philippines through migrant work. In all her creations - from pole to macho dancing and hostess to Disney princess studies - capital is the driving force of movement pushing the indentured body into spatial geographies.

Eisa Jocson is a contemporary choreographer and dancer from the Philippines, trained as a visual artist, with a background in ballet. She has been commissioned by and toured extensively in major contemporary festival with her solo triptych: Death of the Pole Dancer (2011), Macho Dancer (2013) and Host (2015). Macho Dancer won the prestigious Zurcher Kantonalbank Acknowledgement Prize at the Zurich Theater Spektakel in 2013.

In her new series, HAPPYLAND (2017), Part 1: Princess is a duet with Filipino performance artist Russ Ligtas, Part 2: Your Highness is a collaboration with 5 dancers from Ballet Philippines and the third part is set to premiere in Summer 2020. This series continuous to investigate Filipino labour, performance of happiness and production of fantasy within the happiness empire. Princess has been selected as one of the outstanding contemporary productions for the 2018 edition of Tanzplattform, Germany.

She recently premiered a new work commissioned by Sharjah Biennale 2019 titled: The Filipino Superwoman Band, a work that looks into the affective labor of Overseas Filipino Musicians. A recipient of the 2018 Cultural Centre of the Philippines 13 Artists Award, she won the Hugo Boss Asia Art Award 2019.



## Giovanni Ozzola

Born in 1982 in Florence, Giovanni Ozzola deploys a plurality of aesthetic modes that push him to adopt a range of creative techniques, including photography, video, and installation, as well as more traditional approaches like engraving and a strappo technique for frescos. Ozzola's practice demonstrates a deep sensitivity towards the phenomenon of light and its various physical characteristics. In his work, Ozzola frequently engages with fundamental philosophical issues, such as the existence of man and the meaning of life.

Starting his career in 2001 as part of the group show; "Happiness: A Survival Guide for Art and Life",curated by David Elliott and Pier Luigi Tazzi at the Mori Art Museum of Tokyo in Japan, Ozzola has since exhibited worldwide. His solo exhibitions include; Wrecks and Rooms with Stars at Untitled Association in Berlin, Germany; Sistemi di Visione/Sistemi de Realtá at the Centro Espositivo per le Arti Contemporanee, San Michele Degli Scalzi (SMS) in Pisa, Italy; adrift at the District Six Museum Homecoming Centre in Cape Town and SMAC Gallery in Stellenbosch, South Africa; as well as Scars at SMAC Gallery in Cape Town, South Africa. Notable group exhibitions include; On Another Scale, curated by Ricardo Sardenberg at Galleria Continua in San Gimignano, Italy in 2014, and the international touring exhibition LANDSEASKY: Revisiting Spatiality in Video, curated by Kim Manchan and presented at Artsonje Center in Seoul, South Korea; OCT Contemporary Art Terminal in Shanghai, China; Guangdong Museum of Art in Guangzhou, China; Griffith University Art Gallery and MAAP SPACE in Brisbane, Australia during 2014 – 2015.

## Tatsuo Miyajima

Born in 1957 in Tokyo, Japan, he lives and works in Tokyo. Tatsuo Miyajima is known for his technology-driven installations, sculptures and video works, as well as His three principles are known as "changing, connecting all things, and continuing eternity." Since the mid-to-late 1980s, he has worked with Digital light-emitting diode (LED) counter as the main creation material. As a famous contemporary artist in Japan, he has become famous all over the world The Museum of Contemporary Art has held solo exhibitions, including the Cartier Foundation for Contemporary Art Museum, the Tokyo Opera City Art Museum, and the Art Museum in St. Gallen, Switzerland Museum, Ullens Center for Contemporary Art (Beijing), Australian Museum of Contemporary Art, etc.

## Xiang Jing

She was born in Beijing in 1968 and graduated from the Sculpture Department of the Central Academy of Fine Arts in 1995. From 1999 to 2007, she taught sculpture at the School of Fine Arts, Shanghai Normal UniversityThe studio. She lives and works in Beijing. Xiang Jing is not so much a "feminist" artist as a woman with a female perspectiveThe artist of consciousness, but this is not the point, the sense of unease revealed in her works is about the fog of humanity under modernity and survival itself The constant affirmation of "immanence" is the truth of existence that she seeks to excavate.

Xiang Jing has held solo exhibitions in numerous institutions, including Shanghai Long Art Museum (West Bund) (2017), Beijing Minsheng Modern Art Museum (2016),Museum of Contemporary Art, Taipei (2013), Today Art Museum, Beijing (2012), Tang Contemporary Art Center, Beijing (2008) and Shanghai Art Museum(2006). Her work has been widely exhibited around the world and is in the collections of major international institutions, including the Central Academy of Fine Arts in Beijing and the Beijing Beauty Today Art Museum, Shanghai Art Museum, Shanghai Long Art Museum, Hong Kong M+ Museum, Chazen Art Museum in Madison, Wisconsin, USA (Chazen Museum of Art, Beijing Minsheng Modern Art Museum.

## Yoon Chung Han

Yoon Chung Han is an interaction designer, multimedia artist, and researcher. Her researches include data visualization, biometric data visualization and sonification, new interface for musical expression, and mobile user experience design. She studied Graphic Design and Interaction Design at Seoul National University (under Prof. Suzung Kim), and achieved two Master degrees at SNU and Design | Media Arts in UCLA (under Prof. Casey Reas) She was a graduate student researcher and teaching assistant at Experimental Visualization Lab under Prof. George Legrady, and a Visiting Researcher / PhD Student at the SENSEable City Lab in MIT in Cambridge, MA. She taught interaction design and computer programming for artists and designers at the Academy of Art University, University of San Francisco and California State University, Fullerton. She recently completed her PhD at the Media Arts and Technology, UC Santa Barbara.

## Adonis

Adonis was born in 1930 in rural northern Syria. He graduated in philosophy from the University of Damascus and received his degree from St. Joseph's University in Beirut.Study for a doctorate. Adonis has written more than 50 works, including poetry, literary and cultural reviews, essays, and translations. Adonis doesn'tOnly the most important poets, thinkers and literary theorists in the Arab world today also enjoy a high reputation in the world of poetry. Critics believe that Adoni His influence on Arabic poetry can be compared to that of Pound or Eliot on English poetry. Adonis on Arab politics, society The profound reflection and fierce criticism of the culture also sparked controversy in the Arab cultural community and had a wide impact.

## Che Qianzi

Cheqianzi, male, originally named Gu Pan. Cheqianzi was born in Suzhou in 1963 and now lives in Beijing. He has published more than 30 collections of poems and essays. In his philosophy, "the self-consciousness in the poet collections is just a work of art".

## Dai Guangyu

Born in 1955 in Chengdu, Sichuan Province, in 1994, at the invitation of the US National Information Administration, he went to Washington, New York, Chicago, San Francisco, Seattle and Philadelphia for academic visits. Since 1997, he has been the deputy editor of the Art collection of Humanities and Arts.

He has held solo exhibitions in institutions and Spaces in China and New York, Brussels, Paris, Duisburg, Montreal, Canada. His works have been exhibited in many important art museums and institutions such as Red Brick Art Museum, Danish Cultural Center, Shanghai Himalayan Art Museum, Shenzhen Art Museum, British Chinese Art Center and so on. He was invited to participate in the parallel exhibition of the 55th Venice Biennale, the 23rd Asia International Art Exhibition, the 8th Dresden Art Festival, the Special Invitation exhibition of the Anren Biennale, the Academic Exchange exhibition of Chinese and Japanese artists, and the "Live in Beijing" International Performance Art Festival. His works are collected by Guangdong Art Museum, Bonn Museum of Modern Art, Swiss Art Alliance and other institutions and private collections.



## Fu Xiaotong

Born in 1976 in Shanxi Province, China, he graduated from the Oil Painting Department of Tianjin Academy of Fine Arts with a bachelor's degree in 2000. 2013 Graduated from Central Academy of Fine Arts She received her master's degree from the Department of Art. She is currently teaching at the School of Art of North China University of Science and Technology. She lives in Beijing. The works are divided into two types: pinholes on paper and space installations.On the basis of extending the traditional Chinese hand-made rice paper, the works on paper expand and innovate the application and expression of rice paper materials; Space deviceThe work is mainly copper wire weaving, while combining a variety of old ready-made products and very ordinary everyday objects to recombine and innovate.

She has held solo exhibitions in Beijing, Tianjin, Hong Kong, Chicago, New York and other places. Important exhibitions invited to participate include the Song Art Museum invitation exhibition, The 13th National Fine Art Exhibition, New York Paper Art Fair, China Youth Experimental Art Exhibition, China Contemporary Art Yearbook Exhibition, etc. Awarded by Hong KongThe Sovereign Asian Art Foundation and Vogue Hong Kong magazine jointly presented the first Asian Women Artists Award, and participated in the Swatch and Ping Hotel Art Center residency project. His works are now in the collections of Cornell University Art Museum, Los Angeles County Art Museum and other art institutions.

## He Canbo

Born in Kunming, Yunnan Province in 1966, he graduated from Yunnan University of the Arts in 1989. In 1999, he was invited by the Japanese Ministry of Culture to be a visiting scholar in Tokyo. From 1999 to 2000, he was appointed as an art researcher at the Graduate School of Fine Arts, Tama Art University, Japan. In 2008, he received a master's degree from the Central Academy of Fine Arts.

He has held personal exhibitions at UNAC TOKYO Gallery in Tokyo, Japan, Ningbo Art Museum, Gallery 3, University Palace in Strasbourg, France, and other places. He was invited to participate in the Chinese Ink Art Invitational Exhibition, the Sino-Korean Artists Exchange Exhibition, the Chinese Contemporary Art Documentary Exhibition, and the 23rd Asian International Art Exhibition Art exhibition and the opening exhibition of landscape Art Museum. His works have been exhibited many times in China, Korea, Germany, Malaysia, Japan, India, Belarus and the United States.

## Jia Qiuyu

Born in Taiyuan, Shanxi Province in 1974,2000 Graduated from Tianjin Academy of Fine Arts with a bachelor's degree in Tianjin, China,2007 Graduated from Tianjin Academy of Fine Arts with a master's degree in Tianjin, China,In 2009, he worked as a lecturer at the College of Urban Art, Tianjin University of Urban Construction.

## Lv De'an

Born 1960, poet, painter. 1981 Graduated from Fujian Arts and Crafts School. In the early 1980s, he and his fellow poets and painters founded the poetry society "Friday" and became the main member of the famous Nanjing poetry Society "They". During this period, he wrote his personal poems "Paper Snake", "The Other Half of Life" and "The North of the South". In 1992, he moved to New York to earn his living as a painter. He has won the Yunnan Gaoli Gong Poetry Chairman Award, the October Literature Prize and the Tianwen Poetry Award. 2013

Moved to Beijing studio specializing in painting creation.

He participated in the National Xinhua Bookstore artists painting exhibition in 1986, and was invited to participate in Fujian Abstract Art Exhibition, Fujian contemporary artists Invitation exhibition, and his works have been widely exhibited in Athens Art Festival Center, Greece, Seattle, Italy, Fujian Painting Academy and other places. He has also held exhibitions of his works in Beijing Shengzhi Space, Hangzhou Renke Gallery, Fujian Provincial Art Museum, Shenzhen Enclave Book Company and other art Spaces.

## Tian Wei

Born in 1960, she has been a guest teacher of the Comprehensive Painting Language Advanced Research Class of the Central Academy of Fine Arts since 2018. She now lives and works in Beijing.

He has held solo exhibitions in many museums and galleries, including Renke Art Center in Hangzhou, Hanshan Art Museum in Suzhou, Qiushui Space in Shanghai, and Today Art Museum in Beijing. He has been invited to participate in group exhibitions including Jinan International Biennale, Tokyo Painting +BTAP70 anniversary Special Exhibition, China National Pavilion of 2019 Danube Dialogue Contemporary Art Festival, Shanghai Art Fair theme Exhibition, China Contemporary Ink Yearbook Exhibition, etc. His works have been exhibited in Huzhou Art Museum, Jining Art Museum, Yinchuan Contemporary Art Museum, Tsinghua University Art Museum in Beijing, Shanghai Duolun Modern Art Museum and other important art institutions.

## Sinta Tantra

Artist Sinta Tantra (b.1979) is known for her colourful large scale public artworks and geometric paintings. Working in city plazas and parks from Sharjah to Seoul, as well as in her studios in London and Bali, Tantra's installations occupy many dimensions and scales.From bridges and buildings to intricately precise paintings, her art represents an abstract blueprint for utopian aspirations. Tantra's colourful site-specific public art murals are what she describes as‘anti-pattern’. The works inject colour into urban spaces such as at the Al Majaz Waterfront in Sharjah(2019) and Lee Tung Avenue in Hong Kong (2018), and across a 300-metre bridge in Canary Wharf in London (2012).

Born in New York to Balinese parents, Tantra grew up in London and studied art at the Slade School of Fine Art (2003) and at the Royal Academy Schools (2006) where she received a study scholarship from the fashion designer, Paul Smith.Her Balinese identity within the post-colonial context is central to her work. She combines a trademark tropical colour palette inspired by Bali, with shapes from 20th-century Western movements such as Bauhaus, Art Deco, modernism and abstraction.

In the more intimate setting of the studio, Tantra designs motifs formed of circles, semi-circles and polygons which she places on block-coloured backgrounds. Working with traditional tempera paint on exposed linen, she paints crisp lines to an almost graphic quality, referencing architectural drawings and Sol LeWitt's conceptual painting, which has been a significant influence.Like Buckminster Fuller and Alexander Calder, who she also cites, Tantra also uses sculpture to express dimensionality further, extracting and overlapping shapes in brass and glass. In 2017 she was the first recipient of the Bridget Riley Drawing Fellowship at The British School at Rome, where she explored the techniques of fresco painting.In the gallery space, solo shows such as Modern Times at Kristin Hjellegjerde Gallery in London (2020) have seen Tantra move beyond the walls and into the architectural space, while others explore dimensionality and architecture within the canvas as seen at A House in Bali at the ISA Art Advisory in Jakarta (2017), and Flatland: A Romance of Many Dimensions at Pearl Lam Gallery in Hong Kong(2016).Her work has been included in biennials and group exhibitions exploring identity, post-colonialism and the environment such as Framer Framed Amsterdam (2020), Karachi Biennale (2019), Folkestone Triennial UK (2017), and Liverpool Biennial UK (2012). Tantra's work is featured in the collections of UK Government Art collection, Benetton Foundation, Italy and Tarum Museum, Indonesia.



## Federico Solmi

Federico Solmi was born in Italy and lives and works in Brooklyn, USA. Received the Guggenheim Memorial Fellowship in 2009 and currently is Visiting professor at the Yale School of Art. Federico Solmi specializes in the style of social satire and his work has been exhibited all over the world These include a solo exhibition at the MACZUL Museum in Venice and B3 award-winning artist exhibition in Beijing and Shanghai.

## Miao Xiaochun

Miao Xiaochun, born in Wuxi, Jiangsu Province, China in 1964, graduated from the Central Academy of Fine Arts with a master's degree in 1989. 1999 He graduated from the Academy of Fine Arts in Kassel, Germany with a master's degree. He is currently a professor at the Central Academy of Fine Arts and lives in Beijing. Miao Xiaochun is a contemporary Chinese artist known for his innovative use of technology in his artworks. He has gained recognition for exploring traditional Chinese art themes through digital media. Miao Xiaochun has been particularly praised for a series of digital works that reinterpret iconic Chinese paintings, combining classical aesthetics with modern technology. His art often raises questions about traditional and contemporary life in the context of China's rapid technological development. 2009 Guangzhou International Photography Biennale, Guangdong Art Museum, Guangzhou, China 2008 Night Images, Grand Palace Museum, Paris. "Consumption", Busan Biennale, Busan Museum of Modern Art, "Upward" Chinese Contemporary Art Exhibition, Singapore Art Museum, etc.

## Zhang Xiaogang

Born in Kunming, Yunnan Province in 1958, he graduated from the Oil Painting Department of Sichuan Fine Arts Institute in 1982. Now he lives and works in Beijing.

He has held solo exhibitions at many museums and galleries, including Wuhan He Art Museum, Hubei Art Museum, Asian Art Center, Prague City Art Museum, Czech Republic, Daegu Art Museum, Korea, Sara Hilton Art Museum, Finland, and Pace Gallery, New York, USA. His work has been widely exhibited around the world and is in the collections of important international institutions, Among them are Tate Contemporary in the UK, Centre Pompidou in France, Museum of History in Germany, Museum of Modern Art in San Francisco, MOMA in New York, Museum of Art in Fukuoka, Art Gallery of New South Wales in Sydney, Long Art Museum in Shanghai, OCT Contemporary Art Center in Shenzhen and other well-known art museums and institutions.

## Loris Cecchini

Loris Cecchini was born in 1969 and now lives and works in Milan. In his works, photography, drawing, sculpture and installation combine to form a unified poetics. Cecchini's work owes as much to his expertise of a broad range of media as to his indefatigable curiosity. The subjects that appear in his work include multiple collages and detailed architectural models, objects in rubber, reinvented caravans and tree houses, structurally distorted spaces, and prismatic, transparent covers and surfaces.

As one of the most prominent Italian artists on the international stage, Loris Cecchini has exhibited works throughout the world with solo exhibitions in prestigious museums such as Palais de Tokyo in Paris, MoMA PS1 in New York and Shanghai Duolun MoMA of Shanghai, etc.

Loris Cecchini has participated in numerous international exhibitions, including the 56th, 51st and 49th Venice Biennale, the 6th and the 9th Shanghai Biennale, the 15th and 13th Rome Quadrennial, the Taiwan Biennale in Taipei, the Valencia Biennale in Spain and the Biennale of Urbanism/Architecture (UABB) in Shenzhen, China. Loris Cecchini has also taken part in several collective shows, including exhibitions at the Ludwig Museum in Cologne, PAC in Milan, Palazzo Fortuny in Venice, Macro Future in Rome, MART in Rovereto, London's Hayward Gallery, The Garage Centre for Contemporary Culture in Moscow, Palazzo delle Esposizioni in Rome, Musée d'Art Contemporain of Lyon, Shanghai's MOCA, the Deutsche Bank Kunsthalle in Berlin and others.

## Pascale Marthine Tayou

Pascale Marthine Tayou (born 1966 in Nkangsamba, Cameroon) lives and works in Ghent, Belgium. His works are in the collections of many prestigious international institutions, including: Centre Pompidou, Museum of Modern Art, Grand Duchy of Luxembourg, ARKEN Museum of Modern Art, Ghent City Museum of Modern Art, Bregenz Museum, Guggenheim Museum ABU Dhabi, Tate Gallery, Louisiana Museum of Modern Art, Museum of Contemporary Art Lyon, Museum of Contemporary Art Rome, National Gallery Victoria and Salama Bint Hamdan Al Nahyan Foundation.

## Lisa Park

Lisa Park (born in 1987) is a Korean-American artist and a full-time lecturer in the Fine Arts & Design department of the Stuart Weitzman School of Design at the University of Pennsylvania. She has previously resided in both New York City and Seoul but is currently based in Philadelphia, United States.

Park is known for creating works that utilize sensor technologies like biofeedback devices and touch sensors to create audio-visual installations and performances. Her practice revolves around exploring technology as a tool to emphasize the significance of human connections in the digital age.

Park was the recipient of a 2014 New York Foundation for the Arts Fellowship.Park was a member at the New Museum's by-application-only incubator, NEW INC, from 2015 to 2017.

## Leandro Erlich

Leandro Erlich was Born in Buenos Aires, Argentina, in 1973. He currently lives and works in Buenos Aires and Montevideo. As a conceptual artist, his work explores the perceptual bases of reality and our capacity to interrogate these same foundations through a visual framework. The architecture of the everyday is a recurring theme in Erlich's art, aimed at creating a dialogue between what we believe and what we see, just as he seeks to close the distance between the museum or gallery space and daily experience.

His works have been shown in numerous individual exhibitions including CAFAM, Beijing, China (2019); MALBA, Buenos Aires, Argentina (2019); HOW Art Museum, Shanghai (2018); MORI Art Museum, Tokyo (2017/2018), among others. Group shows include: Maison de l'Amérique Latine, Paris (2018); Power Station of Art, Shanghai (2018); Spiral Garden, Tokyo (2017); Shanghai Art Festival (2013); MOT, Tokyo (2013), among others. He has participated extensively in biennales, such as Bienal Sur, Buenos Aires (2017); 2nd Bienal de Montevideo, Uruguay (2014); the 26th Sao Paulo Biennial (2004); the Venice Biennale (2001/2005); the 3rd Shanghai Biennale (2002), etc.



## Kedgar Volta

Kedgar Volta was born in Cuba and studied at the Superior Institute of Design in Havana before immigrating to the United States in 2008. Volta is founder and creative director of the experience design company Castano Group. He has participated in several group and solo exhibitions, and was selected for the Crystal Bridges Museum of American Art's 2014-15 exhibit State of the Art: Discovering American Art Now.

Since living in Florida, Volta draws inspiration from a dual cultural perspective, creating multi-media and photographic works that represent disparate lives and environments, while serving as narrative that reminds us of our common humanity.He sees art as a tool to bring form-shaping movements to the fragmented reality of our internal landscape in order to provide a sense of purpose and meaning through the prism of the self.

## Song Dong

Song Dong was born in Beijing in 1966. He graduated from the Fine Arts Department of Capital Normal University in 1989. live and work in Beijing. Song Dong emerged from the early Chinese avant-garde art movement and became an important artist with international influence in the development of Chinese contemporary art. It explores the idea of the transience of human behavior in many fields, including performance, video, installation, sculpture, photography, conceptual painting, curator of exhibition. Create and live with the idea of "no boundaries". He has participated in numerous important international art exhibitions such as Kassel Documenta, Venice Biennale, Sao Paulo Biennale, Gwangju Biennale, Istanbul Biennale, Taipei Biennale, Kochi Biennale, Liverpool Biennale, Moscow Biennale, Guangzhou Triennale,and Yokohama Triennale. He had held large-scale Solo exhibitions in New York Museum of Modern Art, Groningen Museum, Dusseldorf Kunst Hall, Shanghai Rock Bund Art Museum and other places. He has won the Gwangju Biennale Award, CCAA China Contemporary Art Award Outstanding Contribution Award, AAC Installation Artist of the year, Chinese Contemporary Art Power List Artist of the year. His works have been collected by the Museum of Modern Art in New York, the Metropolitan Museum of Art, the Guggenheim Museum, the Tate Modern, the Pompidou Centre, the M+ Art Museum in Hong Kong, the Ullens Art Foundation and other major museums and art institutions.

## Bao Songyu

Bao Songyu graduated from Nanyang Technological University in Singapore majoring in Interactive Media Art. His works won the NTU Global Digital Art Grand Prix.

Bao is a maker-designer fixated with movement and physicality. His works ranges from installations to kinetic sculptures with elements of robotics and technical design.

## Choi Jeong-Hwa

Choi Jeong-Hwa is an artist and designer, born in 1961 in Seoul, South Korea. He has worked in visual art, graphic design, industrial design and architecture, focusing on popular culture and everyday life, and is best known for his large-scale installation "Lotus". He is the director of Ghaseum Studio, a "Biennale artist," the "father of Pop art" in Korea and "a symbolic figure representing the face of contemporary Korean art in the 1990s."

## Wang Zhiou

New media artist and founder of Blackbow. Visual design for the celebration of the 70th anniversary of the founding of the People's Republic of China in 2019; Special expert of National Experimental Teaching Demonstration Center (Digital Art and Creative Design Center); Visiting Professor, School of Experimental Art, Central Academy of Fine Arts; Visiting Professor, Department of Music Artificial Intelligence and Music Information Technology, Central Conservatory of Music; Master of Fine Arts tutor, Beijing Institute of Printing; Visiting Professor, School of Media Animation, Lu Xun Academy of Fine Arts, China;

He was the chief curator of 2020 Shenzhen International Light and Shadow Art Season. He was named one of FastCompany's "2019 Most Creative People in China Business 100(MCP100)" list; Tsinghua University "National Art Fund - Art and Technology Innovation Talent Training Project for the Winter Olympics" enterprise mentor; Hubei Digital Engineering Research Center, Huazhong University of Science and Technology.

## Wang Jianwei

Born in 1958 in Sichuan, China, he now lives and works in Beijing. Since the 1990s, Wang Jianwei has been exploring the influence of knowledge integration and interdisciplinarity on contemporary art, trying to create a new artistic language by using methods of different disciplines, that is, the possibility of developing and establishing a new subject from the cognitive level among numerous relationships. Practice an interdisciplinary way of looking at the world with philosophical inquiry in the context of knowledge synthesis and give form to these practices. To this end, his artistic work presents a variety of styles, spanning the fields of film, theatre, multimedia, installation, painting and text.

He has been invited to participate in numerous international film festivals, theatre festivals, art exhibitions and important academic events, including the 50th Venice Biennale, the 25th Sao Paulo Biennale, the 10th Documenta, and the 10th Yamagata International Film Documentary Festival in Japan. He has also held solo exhibitions at the Walker Art Center in the United States, Genheim Art Museum in New York, Asia Pacific Center for Contemporary Art in Sydney, Australia, Today Art Museum in Beijing, Ullens Center for Contemporary Art and other art institutions. In 2008, Wang Jianwei received the 2008 Artist of the Year Award from the Foundation for Contemporary Art (FCA).

## Gabriel Dawe

Gabriel Dawe was born in Mexico, where the abundant sunshine and vibrant artistic atmosphere of Latin America endowed him with an extraordinary imagination. He received his undergraduate education in graphic design at the University of the Americas in Mexico, before moving to the United States to further his studies and obtain a Master's in Creative Arts at the University of Texas.

Gabriel's artistic interest lies in studying the visual spectrum of nature. He named his Rainbow series of large-scale silk installations after the "Plexus", the blood vessels/lymphatics/nerve plexus that anatomically connect the functions of the various parts of the human body.

## Shirazeh Houshiary

Since rising to prominence as a sculptor in the 1980s, Shirazeh Houshiary’s practice has swelled to encompass painting, installation, architectural projects and film.“I set out to capture my breath,” she said in 2000, to “find the essence of my own existence, transcending name, nationality, cultures.”Veils, membranes and mists are leitmotifs in



work that tries to visualise modes of perception, spanning the scientific and the cosmic while drawing on sources as wide-ranging as Sufism, Renaissance painting, contemporary physics and poetry. Houshiary finds succour in the transformation of material: Arabic words, one an affirmation the other a denial, are pencil-stroked onto canvas so lightly, and clouded over by finely wrought skeins of pigment, that they morph in front of the naked eye and defy reproduction. So too, aluminium armatures and elliptical brick towers, charged with dynamic tension, appear different from every angle, as if negating their own presence; her commission for the East window of St Martin in the Fields, London, presents a cross, warped and spanning from a circular motif, as if reflected in water.“The universe is in a process of disintegration,” she says,“everything is in a state of erosion, and yet we try to stabilise it.This tension fascinates me and it’s at the core of my work” (2013).

Shirazeh Houshiary was born in Shiraz, Iran in 1955, where she attended university before moving to London, UK in 1974. She has a BA from Chelsea School of Art, London, UK (1979) and lives and works in London, UK. She has had solo exhibitions at Singapore Tyler Print Insitute, Singapore (2016);The Douglas Hyde Gallery, Dublin, Ireland (2007);Tate Liverpool, UK (2003); Museum SITE Santa Fe, USA (2002); Islamic Gallery, British Museum, London, UK (1997); Magasin- Centre national d’art contemporain, Grenoble, France (1995), University of Massachusetts Amherst, USA (1994), Camden Arts Centre, London, UK (1993), Musee Rath, Geneva, Switzerland (1988), and in 2013 her exhibition Breath was a celebrated Collateral Event of the 55th Venice Biennale, Italy. Major group exhibitions include Fondazione Palazzo Albizzini, Collezione Burri, Citta di Castello, Perugia, Italy (2016); University of Michigan Museum of Art, Ann Arbor, MI, USA (2014); Dayton Art Insitute, Dayton, OH, USA (2011); Museum of Modern Art, NewYork, NY, USA (2007). She has also participated in numerous biennials including the 40thVenice Biennale,Italy (1982),the 17th Biennale of Sydney,Australia (2010) and Kiev Biennale, Ukraine (2012). She was nominated for the Turner Prize in 1994.

## Liu Jiayu

Known for her immersive and evocative media installations, Jiayu Liu is a media artist based in London and Beijing. She holds an MA from the Royal College of Art. Jiayu’s work often recreates and augments the natural world and focuses on relationships between human, nature and the lived environment, exploring human behaviour and response. Using live and static streams of data as well as digital technologies her installations enable new communication nodes with audiences. Through spatial collage and displacement, the audience's behavioural response and emotional resonance are aroused, which makes her creation itself repeatedly "re-created" by audiences.

Her work has been featured on ITN N2K, WIRED, Inhabitat, Thecreatorsproject, VICE, Design Boom, Fubiz, Tatler and more. She has been shortlisted for the Aesthetica art prize, Lumen digital art prize, and she has exhibited internationally in museums and galleries including the V&A in London, K11 Art Space in Hong Kong, He Xiangning Museum and Guan Shanyue Museum in Shenzhen, CAFA Museum, Times Museum, Today Art Museum and Riverside Museum in Beijing, Power Long Museum and OCAT in Shanghai, London Design Festival, Kinetica Art Fair London, London Fashion Week, Watermans Art Centre London and Guangzhou Triennial. She also has collaboration with many brands (Audemars Piguet, Robb Report, Mo&co, OPPO, Lexus, Marie Claire) and some art commssion project for public spaces, such as Hanzhong road station and Glowwarm garden in Ruihong World in Shanghai, Iceland in Sanya.

## Marc Quinn

Marc Quinn is a famous British contemporary artist active in the field of world art. He graduated from the University of Cambridge in 1985, majoring in art history. His art works mainly focus on the human body as the theme of expression.

## Lucas Samaras

Sculptor, painter, photographer and performance artist, he has been in the forefront of avant-garde trends and artistic experimentation most of the second half of the 20th century. He has influenced younger artists, especially in the field of film, photography, where his work has extended its limits to new and unexplored areas. A turning point in his development can be considered the purchase, in 1969, of a Polaroid 360 camera, with which he makes his first AutoPolaroids, mostly self-portraits. In recent years, he has begun filming short “iMovies”, where he appears alone, distorting his body as he moves and poses through the frame. Samaras’ works are presently held at The Museum of Modern Art in New York and the Tate Gallery in London, among others. He lives and works in NY.

## Aristotelis Roufanis

Born in Athens, he is a London-based visual artist whose work focuses on patterns, textures and human interactions defined by the condition of urban life and architecture. Fascinated by how humans build the environments they live in, he has travelled the world extensively, creating images that combine meticulous digital editing with a very personal artistic vision. His work has been exhibited at Miami Photo Festival, Zeitz MOCAA Cape Town, the 3rd Beijing Photo Biennale, the Copenhagen Photo Festival and the Royal Academy of Arts in London. He is currently enrolled in the MA Fine Art Digital course at Camberwell College, London.

## Babis Venetopoulos

Born in Thessaloniki, he studied Painting at the Fine Arts School of the Aristotle University and continued with postgraduate studies at ASFA (MA Digital Forms of Art). He is a Co-founder of Minotaur Digital Arts, a production company specialized in 3D Animation and VFX for television and cinema. He is an Assistant Professor in the Visual and Applied Arts Department of the School of Fine Arts, Aristotle University. His artistic research includes digital video, 3D modeling and animation, interactive installations, 3D printing, VR/AR. He has participated in many exhibitions and has worked as director of animation and other audiovisual productions.

## Costas Tsoclis

Born in Athens, he studied fresco and encaustics in the Scuola delle Arti Ornamentali, Rome. Since the late ’60s he “doubts” the values of traditional painting and starts creating objects-situations, whereas since the early ’70s he creates constructions and installations by employing diverse materials and everyday objects. He introduces the element of illusion and since 1978 he starts creating the series Trees and a little later his Seascapes. Since 1985 he experiments with video and introduces real motion in painting by creating “live painting”. Since the ’90s he realizes constructions of monumental dimensions and is interested in video installations and performance.

## Costas Varotsos

Born in Athens, he studied painting at the Accademia di Belle Arti in Rome and continued his studies in architecture at the Arte Scuola di Architettura at the University of Pescara, Italy. He crosses the boundaries, on his work, between painting and sculpture and demonstrates his interest in transparent materials and in the relationship between the art and the environment. His renowned 8meter high sculpture “The Runner” is a landmark of central Athens. He has received numerous awards for his overall work. He is member of the Academie Engelberg and professor at the School of Architecture, Aristotle University of Thessaloniki.



## Costis

Costis is the editor of two literary and art magazines published in Athens, “Lotus” and “Praxis”. His first book of poetry was published in 1974 and since 1970, he has been a regular contributor of essays, articles, poems and drawings to many magazines. In 1975 his first Performance took place at an art gallery in Athens. He has had 30 solo shows in galleries and museums in Europe and has participated in more than 100 international group shows. He has also engaged in a variety of projects and conferences / symposia on art, New Technologies, and poetry.

## Dimitris Alithinos

Born in Athens, he studied painting at the Athens School of Fine Arts and the Academia di Belle Arti in Rome, and architecture at the 'cole Spéciale d'Architecture in Paris. He appeared on the international art scene in the early '70s and remains consistently present to this day through numerous solo exhibitions, happenings, performances and artistic actions in Greece and abroad. He has participated in dozens of group shows, and has represented Greece in major events such as the Biennials of Paris, Sao Paolo, Istanbul, Cairo and Venice. In 2015 he was awarded by the Greek Art Critics' Association (AICA HELLAS) for the contribution of his oeuvre to the history of Greek Art.

## Dimitris Tragkas

Up to the year 2000 his work was exhibited in important installations such as Zeppelin, The Centre of the World and Geometria Universalis. His meditations on life and art are deeply ontological, as he engages with philosophy, astronomy, acting, martial arts and journeys driven by the desire to explore the absolute, a quest into finding the root of the source of all actions in the process of finding a deeper truth. From 2000 onwards he creates his trilogy of works ‘The Traveler’, composed of “Ouranometria”, “Voyage to the Void” and “Theory of Everything”. At the moment where his conscience is identified with the ‘act’, he is experiencing the Whole.

## Eva Papamargariti

She grew up in Greece where she graduated from the Department of Architecture, University of Thessaly. She holds a Master Degree on Visual Communication Design from Royal College of Art, London. Her practice focuses on time-based media but also printed material and sculptural installations that explore the relationship between digital space and material reality. She is interested in the creation of 2d/3d rendered spaces and scenarios which provoke narrations based on obscure simultaneous situations happening on the verge of digital and physical environments, blurring these ‘ecosystems’. She has exhibited her work in cities like, New York, Los Angeles, Paris, London, Berlin, Seattle, Amsterdam, Shanghai, Toronto, Montreal and Athens.

## George Drivas

Born in Athens, he has represented Greece at the 57th Biennale di Venezia, 2017. The atmosphere of his works has a resemblance to film noir, retrofuturistic movies and documentary, impregnated with a sense of scientific objectivity but also mystery, due to an ambiguity regarding the space and time in which their story unfolds. He is the recipient of numerous awards namely, Best Experimental Film Award at London Greek Film Festival, London, Special Mention at “Strange Screen”, Experimental Film and Video Festival, Macedonian Museum of Contemporary Art, Thessaloniki, 2nd prize at VII Media Art Forum, XXVII Moscow International Film Festival, Russia etc.

## George Zongolopoulos

Born in Athens, he studied at the Athens School of Fine Arts. In 1952, he moved to Italy where he specialized in bronze-casting techniques, gradually turning towards abstract art. In the early years, his sculpture became anthropocentric and, since the 1960s, he turned to abstraction, creating only metal works, in vertical and horizontal forms, animated by the prolapse and the movement of light. In the 1970s, motion sub served by nature, radically changing his perception of sculpture, which is increasingly associated with the environment and life. He received many official honors and his works are held in major public spaces in Greece, Europe and America.

## Ioannis Michaloudis

Visual artist, academic and researcher, he is recognized as one of pioneers in the field of Arts & Science, as he is a researcher on the application of the NASA's nanomaterial silica aerogene in Visual Arts, Design and Architecture. His use of nanomaterial silica to create sculptures and art materials has allowed for new ways to think about materiality, art and science. His academic, as well as his artistic background (12 solo exhibitions, more than 20 participants in international Art & Science exhibitions and conferences across the world), paves the way for new interactions of scientific research with Art and Design.

## Manolis D. Lemos

Born in Athens, he works in a variety of media like painting, video, photography, sculpture, installation and sound that focus on the ways we dream about tomorrow as well as on ideas of authorship, moral responsibility and emotional expression in regards to the future. In 2018 he exhibited his work at the New Museum Triennial “Songs for Sabotage” in New York and received the Stavros Niarchos Foundation artist fellowship. His solo exhibitions include “Feelings”, Athens, 2019, “Tomorrow's Corporate Love (Forgetting from Athens)” in Palais de Tokyo, Paris, 2017; “Crooked Grid Crude Carrier”, 2015 and “Feral Remnants/Oinousses”, 2013 in CAN Christina Androulidaki Gallery, Athens.

## Dr. Manthos Santorineos

Dr. Manthos Santorineos, digital artist and researcher, professor at Athens School of Fine Arts, has been active in promoting art and technology, having established the Department of Art and Technology at the Ileana Tounta Centre (1987), the Fournos Center for Digital Culture (1991) and the Mediaterra Festival (1998). Since 2000 he is responsible for the multimedia/hypermedia lab in Athens School of fine Arts. His works belong to the fields of video art, interactive installations, net-based projects and VR. He is the author of the books *De la civilisation du papier à la civilisation du numérique*, (From Paper to Digital Civilisation) and “Gaming Realities” (Editor).

## Dr. Stavroula Zoi

Dr. Stavroula Zoi is a computer scientist, researcher and instructor at the Athens School of Fine Arts, where she teaches specialized technological aspects to artists and conducts research at the intersection of Art, Technology, and Education. Since 1998 she has actively participated in numerous European and Greek-funded research projects and to the organization of international workshops in collaboration with Higher Educations in Europe and Mediterranean countries (Jordan, Egypt and Tunis) (stavroulazoi.com)



## Marianne Strapatsakis

She began her studies at the Technological Institute of Athens and continued in Paris, at the ENSBA, department of Painting and Design. She also studied History of Art at the École du Louvre and Plastic Arts of the University of Paris I. Her artistic work has been characterized by the combination of classic art media (painting, sculpture, drawing) with new media (video, interactive systems, sensors etc.) presenting Video-installations and Audiovisual projects. She has presented forty-two solo exhibitions and has also participated in sixty-five group exhibitions in various countries in Europe. She has also participated in conferences and festivals on Art – Technology – Education.

## Nausica Pastra

She was born in Kalamata, Greece in 1921. In 1957 she attended the Sculptural Seminar of Prof. Ewald Mattaré at the Sommerakademie in Salzburg, Austria. From 1957 to 1962 she studied sculpture at the Akademie der Bildenden Künste, in Vienna, Austria in the studio of Prof. Fritz Wotruba where she received the Diplome. From 1964 she lived and worked in Paris and from 1976 she worked in Paris, Athens and Thessaloniki. She has accomplished a large variety of works and participated in many exhibitions.

## Nikos Navridis

Nikos Navridis was born in Athens. He studied Architecture at the National Polytechnic School of Athens and Art at the School of Fine Arts of Athens. From 2008 he is teaching as professor to the Athens School of Fine Arts. He has realized and participated in many individual and group shows respectively.

## Pantelis Chandris

Having studied at the School of Fine Arts, he has presented 14 individual exhibitions and has participated in numerous group exhibitions in Greece and abroad. He has also been teaching at the ASFA since 2008. In 1992, his work received the 1st prize from the Giannis & Zoe Spyropoulou Foundation and in 2010 he was awarded 1st prize by AICA Hellas. Handris is interested in all that is ephemeral, on human nature and loss. The body of his work suggests and traces the notion of man. To him, corporality is an area which can help us understand Existence. It also locates the human condition, which finds its place within a complex world governed by chance and uncertainty.

## Pantelis Xagoraris

In 1948, he begun studying Painting in combination with Math. He started exhibiting in 1957, while from 1959 onwards started publishing articles on art theory. In 1971 he used a computer for a first time in order to design and produce a work, whereas in 1974 he worked at MIT with the support of a Ford Foundation fellowship. He participated in many group exhibitions such as “The physiognomy of Greek Postwar Art: After Abstraction at the New Forms Gallery” and “Metamorphoses of the Modern at the National Gallery” – Alexandros Soutsos Museum in Athens. In 1996, he published his book titled “Transformations: Structure and mediation in art”.

## Stelarc

He is a pioneer performance artist and his work relates to the body and the extension of its capabilities through technology. His renowned use of robotics, prosthetics and body-modification explore the limitations as well as the possibilities of the human body, ranging from flesh hook suspensions to electronic muscle stimulators connected to the internet controlling his body as well as voluntary surgery on himself. Through his use of robotics, instead of creating a whole new body, he is engaging with his own corporeality in relation to technology, as we observe the interaction of free will and predetermined mechanical movement.

## Stephen Antonakos

He is self-taught and has practiced painting from a young age. From the end of the Forties, he also practices collage. From the Fifties, he creates constructions and assemblages from every day, discarded materials, cloth etc. In the early Sixties he introduces the neon light into his work, while in the mid-sixties he begins to experiment with neon by also designing site- specific, large-scale installations. In the mid-eighties, influenced by his frequent visits in Greece, his work has references in byzantine tradition and art. He has presented his work in many solo and group exhibitions both in Greece and abroad.

## Takis

He worked, as an artist, in Greece, France and the United States. The key concepts that characterize his work are Energy, Philosophy, Metaphysics and Matter. Being heavily influenced by the work of pre-Socratic philosophers and the exploration of electromagnetic fields in the universe, he created the first ‘Signals’. In 1968 he worked as a research fellow at the MIT Center for Advanced Visual Studies. Contemporary Art Center Forum remains one of the most significant sonic events in contemporary art. Returning to Greece, he decided to establish the Research Center for the Arts and Sciences. At the same time, he continued to exhibit throughout world, to travel, to search through mythology, tradition, religions, theosophical theories and science.

## Theo Triantafyllidis

His works relate to internet culture and treat themes like isolation, sexuality, violence, addiction and fear of failure. Although based on simulation, there is an almost physical presence, especially to his 3D animation, which becomes outrageous or overwhelming. Computer simulations, improvisations and failures, awkward interactions and precarious physics are employed to produce visual gags. He has exhibited in various museums such as the Hammer Museum in LA and NRW Forum in Dusseldorf, DE and galleries such as Meredith Rosen Gallery, the Breeder, Sargent’s Daughters, Young Projects New Wight and Intelligentsia Gallery in North America, Europe and Asia.

## Yannis Kranidiotis

His artistic practice focuses on the connection of art and science using multidisciplinary tools and mediums like light, sound, motion, interaction, data processing, electronics and coding. In his works “Ichographs” and “Lightification”, paintings are transformed into soundscapes and pure light, using them as a starting point to create new visuals and soundscapes from the sonification of their colors. His engagement with technology is evident in his experience in using Raspberry Pi, Arduino, sensors, motors LEDs etc. in creating interactive installations and sculptures, and in his writing code in many programming languages. He has worked on VR environment using Unity 3D to develop virtual artworks



that users experience them with VR headsets.

## Aspassios Haronitakis

Born in 1972 in Veroia, Greece, he is an international artist who has acknowledged for his creative achievements worldwide. He graduated in 1994 from the Ecole Nationale Supérieure de Beaux-arts, Paris. He has lived in Paris since 1990 and has worked extensively on the human body and medical imagery (X-ray, MRI). His latest work is the product of an extensive research with a specialized team of collaborators, such as doctors, radiologists and technicians from General Electric (GE). His work has been shown in leading museums and art institutions and can be found in major private and public collections around the world.

## Theodoulos Gregoriou

Born in Malounda, Nicosia, Cyprus, he lives and works in Cyprus and Paris. He has studied Painting at the Institute de Arte Plastice “N. Grigorescu” Bucurest (Scholarship from UNESCO), whereas in 1985, he received a Scholarship from the French Government. (“Prix Matisse”). Cité Internationale des Arts and Ecole des Beaux Arts, Paris. His participation in the Venice Biennale (Aperto 1990) was the beginning of a significant presence in the international art scene. He has created monumental works in public spaces in Cyprus, France and Greece. He has presented his work in important museums, in many solo and international group exhibitions.

## Nikos Papadopoulos

Lives and works in Athens. Has studied painting at the Athens School of Fine Arts. In 2010 he obtained a postgraduate degree in Fine arts from the same institution. Topics of his work for the last ten years have been the gardens and their connection with the contemporary aesthetics and the current mode of life. The material that he uses is mainly paper for his drawings and installations and sometimes soil. A basic element of his work is the concept of dots and we can describe that as a dot-painting. He has made eleven solo shows and been part of dozens of group shows.

## Petros Moris

Born in Lamia, Greece, he lives and works in Athens. He has graduated from the Athens School of Fine Arts. Also holds an M.F.A. from Goldsmiths University of London. He is currently studying for a PhD in Architecture at the University of Thessaly. He has made many solo and two-person exhibitions and been part of group exhibitions in Athens, London, Nantes, New York etc. He has a great tutoring and academic experience in Educational Institutions such as NTUA, UTH e.tc. and has been awarded multiple scholarships and fellowships. He has published many texts and editorials related to Art and Culture.

## Stelios Faitakis

Born in Athens, where he lives and works, he graduated from the Athens School of Fine Arts under professor Rena Papaspyrou in the School's 3rd painting studio. He has attended Iconography classes, as an optional module, under the mentorship of Mr. Sozos Giannoudis. Faitakis's works have been displayed in various solo and group exhibitions in Greece and abroad. His most recent solo exhibition took place in 2018 at the Rabouan Moussion

Gallery in Paris entitled "Scientific Doctrine". In addition to painting, he regularly practices martial arts, taking part in Osteopathy seminars, Qigong and other elements of Traditional Chinese Medicine.

## Lydia Venieri

Born in Athens, she is a multi-media artist whose work ranges from sculpture to installations incorporating painting, photography, video, the Internet and even the iPhone. Her work is inspired by everyday mythology and symbolism. In 2000 she was awarded the Académie Française Medal for Sculpture. Her work has been featured in numerous solo and group exhibitions worldwide. Since 1997 she has been based in New York where she has created her trilogy also including video series. In 2013 Venieri created the Mykonos Biennale. For the last ten years, Venieri has been working on two projects possessed by the spirit, the life, and the works of Lord Byron.

## Chryssa Vardea Mavromihali

Born in Athens, she studied at the Académie de la Grande Chaumière in Paris and then she continued her studies at the California School of Fine Arts in San Francisco. She drew her inspiration from images of modern life in big cities, emphasizing on the linguistic symbols dominating the mass communication media, in printed forms and mostly on the big radiant signs and billboards. Her work, especially with the use of neon, is a typical example of reflection on the modern era and the mass culture. She was particularly interested in the Chinese ideograms on the facades of China Town's shops.

## Yioulà Hadjigeorgiou

Born in Paphos, Cyprus, she has graduated with honors in Painting and Engraving from the Athens School of Fine Arts and continued with postgraduate studies at the National Technical University of Athens in the design of indoor and outdoor spaces. She has a significant international presence, as she has participated in a total of five Biennales in Brazil, Egypt, Spain but also in exhibitions in the USA, China, Turkey, Bratislava, Nicosia, Paris, Brussels, Amsterdam etc. Her works have been presented in important galleries, museums, cultural institutions and institutions such as the House of Letters and Arts, Gounaropoulos Museum, Athens Art Gallery, Athens Olympic Games, Ileana Tounta Gallery, Art Athina etc.

## Céleste Boursier–Mougenot

Céleste Boursier-Mougenot (born 1961 in Nice, France) is a modern French artist. He lives and works in Sète, France.

Boursier-Mougenot's works unite musical and visual spheres and contain unexpected sources of musical sounds. Situations or devices are created which provide the means for musical events to be expressed visually or visual information acoustically. The composer Boursier-Mougenot creates the set of standards for sound producing rather than music. The artist tests the acoustic potential of usual objects, situations, and actions.

## Zhan Wang

Zhan Wang was born in 1962 in Beijing, China. In 1996 he graduated from the sculpture department of the Central Academy of Fine Arts (CAFA) and he currently lives and works in Beijing where he teaches sculpture at CAFA. His



art uses simple materials to formulate complex assemblages and issues. The experimentation in his art can be compared to a mind game, seeking a balance between amusement, temperament and sensation, bringing viewers surprises and revelations but never clear answers. The “Mao Suit” series was first shown in 1994; the “Artificial Rock” (Jiashanshi) series was produced in 1995; the “My Universe” series was produced in 2010; the “Forms in Flux” series was first shown in 2017; and the “Sensing” series was produced in 2019.

## Tony Cragg

Tony Cragg is among the leading sculptors of his generation. Constantly pushing to find new relations between people and the material world, there is no limit to the materials he might use, as there are no limits to the ideas or forms he might conceive. His early, stacked works present a taxonomical understanding of the world, and he has said that he sees manmade objects as “fossilized keys to a past time which is our present”. So too, the floor and wall arrangements of objects that he started making in the 1980s blur the line between manmade and natural landscapes: they create an outline of something familiar, where the contributing parts relate to the whole. Cragg understands sculpture as a study of how material and material forms affect and form our ideas and emotions. His work does not imitate nature and what we look like, rather it concerns itself with why we look like we do and why we are as we are.

Tony Cragg was born in Liverpool, UK in 1949 and has lived and worked in Wuppertal, Germany since 1977. He has a BA from Wimbledon School of Art, London, UK (1973) and an MA from the Royal College of Art, London, UK (1977). Among many major solo shows he has exhibited at The State Hermitage Museum, St Petersburg, Russia (2016), Benaki Museum, Athens, Greece (2015), Heydar Aliyev Centre, Baku, Azerbaijan (2014), CAFA Museum in Beijing, China (2012), the Scottish National Gallery, Edinburgh, UK (2011), Tate Gallery Liverpool, UK (2000), Museo Nacional Centro de Arte, Reina Sofia, Madrid, Spain (1995), Stedelijk van Abbemuseum, Eindhoven, The Netherlands (1991) and Tate Gallery, London, UK (1988). He represented Britain at the 43rd Venice Biennale in 1988 and in the same year was awarded the Turner Prize at the Tate Gallery, London, UK. He has been a Professor at Ecole Nationale Supérieure des Beaux Arts, Paris, France (1999-2009) and Professor at Kunstakademie, Düsseldorf, Germany (2009 – present). He was made a CBE in 2003, elected a Royal Academician in 1994; received the Praemium Imperiale for Sculpture, Tokyo, Japan (2007) and he was Awarded the 1st Class Order of Merit of the Federal Republic of Germany (2012).

## Anish Kapoor

Anish Kapoor is one of the most influential sculptors of his generation. Turner Prize winner, he creates elegant sculptures that combine simple materials, geometric shapes, and organic forms. After first establishing his reputation in the 1980s with biomorphic sculptures in limestone and other natural materials, Kapoor began to explore the theme of “the void” in large-scale works.

Kapoor’s artistic dialectic is incarnated by sublime artwork whose spiritual enterprise finds a subtly differing ontological response in every viewer. For Kapoor, recognition of a certain spirituality is key to his working process, and for him art has assumed an almost religious purpose. In an era witnessing widespread disillusionment with traditional belief systems, Anish Kapoor invests the void with identity, and in so doing creates the spiritual manifestation of infinite potentiality.

His work has been shown in the most important museums and institutions throughout the world. Recent solo exhibitions include Parque de la Memoria, Buenos Aires (2017) ; MACRO Museo d’Arte Contemporanea, Rome (2016); MUAC Museo Universitario Arte Contemporáneo, Mexico City (2016) ; Château de Versailles, France (2015), etc. He has taken part in numerous group exhibitions in contexts such as the Serpentine Gallery, London;

Documenta IX, Kassel; Moderna Museet, Stockholm; the Centre Georges Pompidou and the Louvre in Paris, etc.

## Xu Bing

Xu bing was born in Beijing in 1968 and graduated from the sculpture Department of the Central Academy of Fine Arts in 1995. He taught at Shanghai Normal School from 1999 to 2007. His ancestral home is Wenling, Zhejiang Province. He was born in Chongqing, China in 1955 and grew up in Beijing. In 1977, he was admitted to the printmaking Department of the Central Academy of Fine Arts in Beijing, and graduated in 1981 to teach in the school. He received a master's degree from the Central Academy of Fine Arts. In 1990, he visited the United States as an honorary artist. In 2007, he returned to China and became vice president, professor and doctoral supervisor of Central Academy of Fine Arts. In 2014, he became the director of its academic committee. He lives and works in Beijing and New York.

His works have been exhibited at the Museum of Modern Art in New York, the Metropolitan Museum of Art, the Guggenheim Museum of Art, the Sackler National Gallery of Art in Washington, the Spencer Spencer Museum of Art in Kansas, the British Museum, the Victoria and Albert Museum, the Queen Sofia National Gallery in Spain, the Miro Foundation Gallery, the Museum of Contemporary Art in Australia, the Art Museum of New South Wales, and Canada The National Gallery, the National Museum of Art in Prague, the Ludwig Museum in Germany and other art institutions exhibited; Participated in the Venice Biennale, Sydney Biennale, Sao Paulo Biennale, Johannesburg Biennale and other international exhibitions.

In 1999, he received the MacArthur Award, the most important individual achievement award in the United States, for his "originality, creativity, personal direction, and ability to make significant contributions to society, especially in the fields of printmaking and calligraphy." In 2003, he won the 14th Asian Culture Award in Fukuoka, Japan "for his contribution to the development of Asian culture". In 2004, he won the first Wales International Visual Arts Award (Artes Mundi). In 2006, he received the "Printmaking Art Lifetime Achievement Award" from the National Association of Printmakers. In 2010, he was awarded an honorary doctorate in Humanities by Columbia University. In 2015, he was awarded the title of Andrew Dickson White Professor by Cornell University and awarded the Medal of Art by the U.S. Department of State.

## Mark F · Cooper

Mark F-Cooper (born 1950 in Evansville, Indiana, USA) has lived and worked in Boston for 20 years, creating ceramics, photography, painting, and sculptural installations. Cooper received a bachelor of Science degree from Indiana University in 1972 and a Master of Arts degree from the Boston Museum of Art School in 1980. He has received several public art commissions and grants from the Boston Medical Center, received the Massachusetts Cultural Council Arts Grant, the Gund Tourism Grant (Bali), and served as the recent Rei Kawakubo COMME DES Commissioned artist for GARCONS 'flagship store in New York City. In 2006 Cooper published a book, Making Art Together, through Beacon Press, which focuses on building participatory and collaborative art practices. Mark Cooper currently teaches at both Boston College and the Boston Museum of Art School.

## Xu Zhongmin

Born in Sichuan province, Xu Zhongmin graduated from the printmaking department of Sichuan Fine Arts Institute in 1987 and moved to the UK in 1992.

He has held solo exhibitions in Beijing, Well Hung Gallery in London, England, and the International City in Paris, France.



Important exhibitions invited to participate include participating in the Shenzhen/Hong Kong Biennale of City/Architecture, Venice Biennale parallel exhibition, Seville Biennale, the first Chinese Contemporary Art Triennale and so on. He has participated in artist visits to the Royal Academy of Fine Arts and artist residency programs at the Caribbean Center for Contemporary Art. He has won many international art awards such as the 2000 Arts Council of England Award, the 4th Sapporo International Printmaking Biennale, and the Pollock International Art Foundation Award. His works are collected in the British Museum, Osaka Modern Art Center, M+ Art Museum, Hong Kong, White Rabbit Art Museum and LVMH Art Collection.

## Florian Schmeiser

Florian Schmeiser was born in 1971 in Bylskobiara, Poland, grew up in Stockholm, Sweden, studied art at the Vienna Academy of Fine Arts, and is a visiting professor at the Faculty of Fine Arts of the University of Ostrava, Czech Republic.

Working in the field of music and media arts, including sound, performance, photography and video, Participated in the Expo Shanghai, Vienna Triest, Mozartfestival Vienna and other places of sound performance. He has held exhibitions in BASian Art Expo Beijing, Plateaus Art Gallery Chengdu, Rencontres Internationales Paris and other places.

## Qiao Cun

Qiao Cun, graduated from Beijing Film Academy in 2015, majoring in character modeling. Young artist, works in paper cutting and installation art, and teaches art courses at Harrow International School.

Qiaocun's modern paper-cut art represents the boundaries of a new generation of young artists experimenting with traditional paper-cuts. Qiao Cun made a bold attempt to re-present the local paper-cut language. She converted the paper material into industrial metal material, and she made paper-cut return to the artistic public space of contemporary architecture. As an architect, Cao Liang pushed forward her desire to implement paper-cut re-presentation in architecture. Works participated in the Central Academy of Fine Arts student paper-cutting workshop exhibition, Chinese paper-cutting went to Europe, Luxembourg, Germany paper-cutting exhibition art projects, engaged in paper-cutting performance and cultural promotion.

## Lu Zhengyuan

Lu Zhengyuan was born in 1982 in Dalian, Liaoning Province, and now lives in Beijing. He received his Master of Fine Arts degree from the Central Academy of Fine Arts in Beijing, and is currently a professor of the Central Academy of Fine Arts, deputy director of the Basic Department of Modeling of the Central Academy of Fine Arts, and a member of the Chinese Sculpture Society.

Lu Zhengyuan has always resisted rigid creation styles and methods, and his works touch on various art forms such as sculpture, painting, installation and video. He often focuses on the realities of everyday life, on things that are on the margins or not easily defined, looking for artistic expression between everyday experience and indescribable perceptions. His work covers a wide range of media and topics, showing dichotomies and similarities between illusion and real space, and playing with the real and the false in a way that approximates humor. His works have been exhibited at the 13th National Art Exhibition, the 9th Shanghai International Biennale, the 14th Curitiba Biennale in Brazil and other domestic and foreign exhibitions, and he has held solo exhibitions at important art museums and institutions such as UCCA and Taikang Space in Beijing. In recent years, Lu

Zhengyuan has taken public art as his main research direction, organizing and planning art exhibitions.

## Zhi Min

Zhi Min, born in 1975. He is currently the vice president, professor and doctoral supervisor of the Chinese Academy of Sculpture, Chinese National Academy of Arts. Member of the Creation Committee and Teaching Steering Committee of the Chinese Academy of Arts. In 2007, he graduated from the Sculpture Department of the Central Academy of Fine Arts with a Master of Arts degree. From 2006 to 2007, he studied at the Rhode Island School of Design (RISD). He graduated from the Central Academy of Arts and Crafts in 1997 with a Bachelor of Arts degree.

## Paul Parrella

Cumaná, estado Sucre, Venezuela, 1980. Reside y trabaja en Caracas, Venezuela. Lic. en Artes Plásticas. Instituto Universitario de Estudios Superiores de Artes Plásticas Armando Reverón (2005).

EXPOSICIONES COLECTIVAS:2010 arteBA'10 Feria de Arte Contemporáneo. Buenos Aires, Argentina.2008 Ojo Latino, la mirada de un continente. Colección Luciano Benetton.Museo de Arte Contemporáneo (MAC), Santiago, Chile Espacio Arte Abierto de Fundación Itau, Santiago, Chile.2008 33 Salón Aragua. Museo de Arte Contemporáneo Mario Abreu de Maracay

## Yan Feng

Yanfeng was born in 1978 in Beijing, China.

From 1996 to 2000, I majored in painting at the School of Fine Arts, Tsinghua University; from 2002 to 2004, I majored in painting at the Birmingham College of Art and Design (BIAD); from 2004 to 2007, I majored in New media at the San Francisco Art University (AAU). From 2007 to 2016, he was an associate professor at the Central Academy of Fine Arts, and is currently an Associate Professor of Chinese Art.

## Ali Ahmad Said Esber

Born in 1930 in rural northern Syria. He graduated in philosophy from the University of Damascus and received a doctorate in literature from St. Joseph's University in Beirut. Adonis has written more than 50 works, including poetry, literary and cultural reviews, essays, and translations. Adonis is not only the most important poet, thinker and literary theorist in the Arab world, but also enjoys a high reputation in the world poetry circle. Critics say that Adonis's influence on Arabic poetry is comparable to that of Pound or Eliot on English poetry. Adonis's profound reflection and fierce criticism of Arab politics, society and culture also caused controversy in the Arab cultural circle and had a wide impact.

Adonis is a poet, thinker, literary theorist, translator and painter. He is the most outstanding contemporary Arab poet and thinker, and enjoys a high reputation in the world poetry circle. His views on the innovation and modernization of poetry are far-reaching and have caused great controversy in the Arab world. More than twenty collections of poetry have been published to date: The First Psalms (1957), Leaves in the Wind (1958), The Song of Mikhal of Damascus (1961), Memories of the Wind (1961), and The Hour of Ashes Among Roses (1970) ,This Is My Name (1971), Correspondence and Inception (1979), The Book of Migrations (1982), A Tribute to Hazy Clarity (1988), The Beginning of the Body, the End of the Sea (2000), The Head of the Day, The Shoulder of the Night (2008); He is the author of



nearly 20 books, including An Introduction to Arabic Poetry (1964), Drama and Mirrors (1968), The Age of Poetry (1972), Stability and Change (1975), The Shock of Modernity (1980), and Prayers and Swords (1993) Stability and Change, which aims to rewrite the history of Arab thought and literature, was published in four volumes, causing a shock in the entire Arab cultural circle and is widely recognized as a classic work in the study of Arabic literature and culture.

Li Yuanchen

Born in Xi 'an, Shaanxi Province, he graduated from the Sculpture Department of Xi 'an Academy of Fine Arts with a bachelor's degree in 2010. In 2016, he graduated from the Sculpture Department of the Central Academy of Fine Arts with a master's degree. Currently working and living in Beijing;

He was invited to participate in important exhibitions including China Sculpture Biennale, East Lake 2016 National Youth Sculpture Invitational Exhibition, etc. His works have been exhibited in Beijing Red Gate Gallery, Copenhagen Danish Art Museum and other places. He has won the first prize of Delong Cup Young Artists Steel Art Creation Camp and the all-domain public art installation of Wuxiang Mountai Design Competition, Dayun sculpture creation best use of materials award, as well as Wang Ziyun Art Award, Zeng Zhushao Scholarship. His works are collected by Chengdu Blue Top Art Museum and other art institutions.

Sui Jianguo

He was born in 1956 in Qingdao, Shandong Province, and graduated from the Fine Arts Department of Shandong University of Arts with a bachelor's degree in 1984. In 1989, he graduated from the Sculpture Department of Central Academy of Fine Arts with a master's degree. He is now a professor at the Sculpture Department of the Central Academy of Fine Arts, working and living in Beijing. Sui Jianguo, in his more than 30 years of artistic practice, has an understanding of the concept of creation, the form of works, the choice of media, the treatment method, the time and space experience and many other aspects.

He has participated in many international art group exhibitions, including the Los Angeles County Museum of Art in the United States, the Grand Palais in Paris, France, the Nice Marg Foundation Museum and other important institutions, and was invited to participate in the 9th Battenberg Sculpture Biennale, the 4th Guangdong Biennale, the 9th Shanghai Biennale and so on. In addition, he has recently held personal exhibitions in Beijing One American Art Museum, Beijing Minsheng Modern Art Museum, Shenzhen OCAT, Pace Gallery, Friedman Square in Central Park, the United States, the British Museum, the United States Asian Art Museum and other institutions.

Chief Curator/Publishing Editor in Chief  
Wang Chunchen

Professor Wang Chunchen is a famous curator and critic, he is Deputy Directory and the Chief Curator the CAFA Art Museum at the Central Academy of Fine Arts in Beijing, China, also director of The Research Center of Contemporary Art Criticism & Curating of CAFAM; Member of the Curatorial Committee of China Artists Association,as well as Adjunct Curator at the Eli and Edythe Broad Art Museum at Michigan State University (2012-2016). Visiting Professor of University of New South Wales, Also specially-appointed professor by Sichuan Academy of Fine Arts, Tianjin Academy of Fine Arts, Xi'an Academy of Fine Arts, and Beijing Normal University.

In 2012 he was an adjunct curator at the Broad Museum of Art, Michigan State University, USA. In 2013, he was appointed as the Curator of the Chinese Pavilion at the 55th edition of the Venice Biennale. Wang is also a Deputy Principal Editor of the UK-based Journal of Contemporary Chinese Art and Editor-in-Chief of The Chinese Contemporary Art Series published by Springer-Verlag, Germany. Wang has been invited to travel all over the world to participate in symposia and forums and to give lectures. In 2015, he was invited by Tate Research Center: Asia to be a Visiting Fellow.

Wang Chunchen has also greatly influenced Chinese contemporary art criticism with his translations of over ten books of art history and theory, such as After the End of Art (Arthur C. Danto), The Abuse of Beauty (Arthur C. Danto), Art Since 1940 (Jonathan Fineberg), The Language of Art History, Theory in Contemporary Art Since 1985, etc. In 2009, he was honored with the coveted Chinese Contemporary Art Awards – Critic Award, one of many awards he has received for his input in art criticism. This particular award led to the writing and publication of Wang’s book Art Intervenes in Society—A New Artistic Relationship. In 2013, Wang published his two volumes of essays, The Democracy of Art and The Politics of Images.

Besides this exhibition, other notable shows that Wang has curatedor been involved in organizing include:

- Questioning on Painting: Five Artists, CAFAM, Beijing, 2024
- A Brief History of Photography: Documentary Exhibition of Books Donated by Christopher Phillips, CAFAM, Beijing, 2023
- Crypto Art: A New Possibility of Art, 2023, CAFAM, Beijing
- Coordinate: New Paintings in China since 2000, Shanxi Contemporary Art Museum, 2023
- Miro: The Poetics of Garden, Shanxi Contemporary Art Museum, Taiyuan, 2022
- Super Fusion - 2021 Chengdu Biennale,Chengdu,China,in which British artists are invited;
- IN THINKING——the Intellectual History and Methodologies of Chinese Contemporary Art, 2020, GuangDong Museum of Art, Guangdong, China;
- The Gaze of History - Contemporary Chinese Art Re-visited, 2019, Jupiter Museum of arts, ShenZhen, China;
- Ink and Things—The second biennial exhibition of WuHan Ink Art, 2019, WuHan Art Mu-seum, WuHan, China;
- Anish Kapoor, 2019, CAFA art museum,Beijing, China;
- Jizi-The Journey of Spirit, 2019, Shijiazhuang Art Museum, Shijiazhuang, China;
- Mac Quinn,Under the Skin,2019, CAFA art museum,Beijing,China;
- Now: Dialogue on Female Chinese Contemporary Artists, 2018, Centre for Chinese Contemporary Art (Manchester, Middlesbrough Institute of Modern Art (Middlesbrough); Nottingham Contemporary (Nottingham) and Turner Contemporary (Margate), HOME (Manchester), UK;
- The Dimensions of Land: Writing Contemporary with Art, 2018, Lushan Art Museum, Loudi, China;
- Lark in Sky: Eleven Young Contemporary Artists, 2017,
- Duishan Art Museum, Xiamen, China;
- Pursuit by Ink: The First Wuhan Ink Art Biennale, 2017, Wuhan Art Museum, Wuhan, China;
- Screen Test: Chinese Video Art Since the 1980s, 2017, CAFA Art Museum, Beijing;
- Fendez-Vous: Young French & Chinese Art, 2017, CAFA Art Museum, Beijing;
- Fire Within: A New Generation of Chinese Young Women Artists, 2016, Art Museum at MSU, Michigan, USA;



- The 2nd CAFAM-Future Exhibition—Observer-Creator: The Reality Representation of Chinese Young Art, 2015, CAFA Art Museum, Beijing
- Future Returns: Contemporary Art from China, 2014, Broad Art Museum at MSU, Michigan, USA;
- Transfiguration: The Presence of Chinese Artistic Methods in Venice, 2013, Chinese Pavilion at the 55th Venice Biennale, Italy;
- Conceptual Renewal: A Brief History of Chinese Contemporary Photography, 2012, Si Shang Art Museum, Beijing
- The First Shenzhen Independent Animation Biennale, 2012, OCT-LOFT, Shenzhen, China;
- The 1st CAFAM-FutureExhibition—Sub-Phenomena: A Report of the State of Chinese Young Art, 2012, CAFA Art Museum, Beijing
- CAFAM Biennale: Super-Organism, 2011, CAFA Art Museum, Beijing, China;
- Mixed Maze, 2008, Red Mansion Foundation, London, UK;
- Supernatural—China’s Photography in the New Century, 2008, ArtGate Gallery, New York, New York, USA.

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## Publishing Editor in Chief Paul Gladston

Paul Gladston is the inaugural Judith Neilson Chair Professor of Contemporary Art at the University of New South Wales, Sydney and a distinguished affiliate fellow of the UK-China Humanities Alliance, Tsinghua University, Beijing. He is co-editor of the book series Contemporary East Asian Visual Cultures, Societies and Politics and was founding principal editor of the Journal of Contemporary Chinese Art. His recent book-length publications include the collected editions Rethinking Displays of Chinese Contemporary Art - Diversity and Tradition (2024), China and Translation Studies (2023) and Visual Culture Wars at the Borders of Contemporary China (2021) as well as the monograph Contemporary Chinese Art, Aesthetic Modernity and Zhang Peili: Towards a Critical Contemporaneity (2019). Gladston's monograph Contemporary Chinese Art: A Critical History (2014) was awarded 'best publication' at the Awards of Art China (2015). He was an academic adviser to Art of Change: New Directions from China (Hayward Gallery, Southbank Centre, London 2012) and has co-curated several exhibitions of Chinese contemporary art, including 'Rain on the Platform: Tan Lijie, Selected Works' (NCKU Gallery, Taiwan 2024), ‘Enchanted Realities: Tan Lijie, Selected Works 2013-2022’ (Salamanca Arts Centre, Hobart, Australia 2023), ‘Dis-/Continuing Traditions: Contemporary Video Art from China’ (Salamanca Arts Centre, Hobart 2021) and ‘New China/New Art: Contemporary Video from Shanghai and Hangzhou’ (Djanogly Gallery, University of Nottingham, UK 2015).



# 后记

这是一本记录 2021 年在中国海南岛海花岛举办的大型国际艺术邀请展“世纪·浪潮”的一本文献。原计划于 2020 年举办的展览因新冠疫情推迟至 2021 年，邀请艺术家、运输作品都不容易。随着疫情逐渐缓解，仍然是做了最大的努力才完美地组织、落实了展览，成为 2021 年中国、乃至全球范围内举办的大型展览，涉及艺术家 80 多位、超过 140 件作品、来自 23 个国家，盛况空前。

本文献的设计工作在“世纪·浪潮”展览结束后不久即已完成，但因多种原因，文献一直未能出版。2023 年 8 月展览主策展人王春辰作为新南威尔士大学朱迪思·尼尔森访问教授身份前往澳大利亚。期间，与新南威尔士大学朱迪思·尼尔森当代艺术讲席 (UNSW JNCCA)、 “世纪·浪潮”展览国际顾问委员会成员葛思谛 (Paul Gladston) 教授交谈说到这本文献，他当即说由他负责的新南威尔士大学朱迪思·尼尔森当代艺术项目来支持出版。这也是这个项目开展中国当代艺术研究与学术推广的一部分内容。随后，与设计师、出版社、印厂几方沟通来出版，又经过一年多的设计打磨，2025 年 5 月终于出版与读者见面了。

这是一个具有历史意义的国际艺术、策展与学术合作成果，感谢举办方、组织者、参与者的贡献，感谢所有参展的艺术家，是你们的优秀的艺术作品成为这个时代的亮光，成就了“世纪·浪潮”展览及本文献，感谢设计师薛天宠的精心设计，特别感谢中国对外文化集团有限公司的大力支持。让我们继续推进国际艺术交流和学术研究。

本书为新南威尔士大学朱迪思·尼尔森当代艺术讲席系列 (UNSW Judith Neilson Chair of Contemporary Art Editions) 的第一卷。该系列旨在出版对国际当代艺术理解具有重要意义的修订版或增订版著作，特别关注中华文化圈（中国大陆、香港、台湾）相关内容。

王春辰与葛思谛  
2025 年 4 月 18 日

# POSTSCRIPT

This volume is a record of the major international art invitational exhibition, ‘Tides of the Century’ which was staged at the Ocean Flower Island Museum in Hainan, People’s Republic of China in 2021. The exhibition was planned to take place in 2020 but delayed until 2021 due to the COVID-19 pandemic, which made the direct participation of artists and transportation of artworks impossible. Organization of the exhibition’s opening, as the pandemic began to abate, still required enormous effort. Nevertheless, it became one of the largest exhibitions held in China and even globally during 2021, involving over 80 artists, more than 140 works, and participants from 23 countries.

The design of this volume was completed soon after the ‘Tides of the Century’ exhibition closed but publication postponed due to a number of factors. In August 2023 lead Curator of the exhibition Wang Chunchen travelled to the University of New South Wales, Sydney Australia as a UNSW Judith Neilson Visting Professor. During his visit Wang discussed the volume’s delayed publication with Paul Gladston, the UNSW Judith Neilson Chair Professor of Contemporary Art (UNSW JNCCA) and a member of the international advisory board of the ‘Tides of the Century’ exhibition. Gladston immediately offered to support the volume’s publication through the endowed funding of the UNSW Judith Neilson Chair of Contemporary Art. This support by the UNSW JNCCA is part of wider collaborative project between Wang and Gladston which aims to promote academic research into and the international dissemination of Chinese contemporary art. Arrangements were subsequently made with the designer, publisher, and printing factory to publish the volume. After more than a year of refinement, it was finally published and made available to readers in May 2025.

This is a historically significant outcome of international artistic, curatorial and academic collaboration. We are grateful to the organizers, participants, and all the artists who contributed. Your outstanding work made the ‘Tides of the Century’ exhibition and its accompanying volume possible. We are also grateful to Xue Tianchong for his meticulous designing of the volume and to China Arts and Entertainment Group Ltd. for their strong and enduring support. Let’s continue to work together to promote international artistic exchange and academic research.

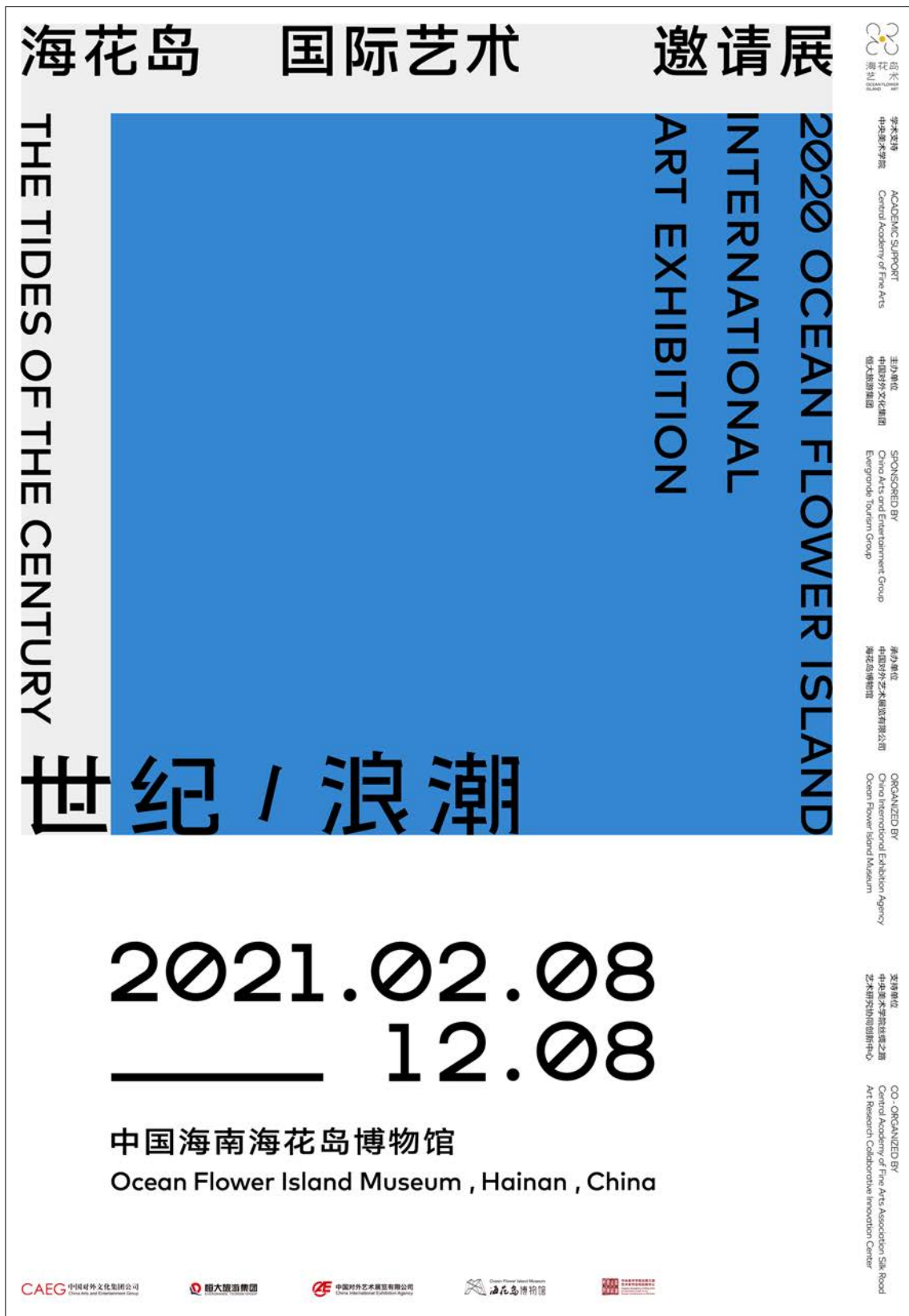
This is the first volume in the UNSW Judith Neilson Chair of Contemporary Art Editions Series. The JNCCA Editions aim to publish works in revised or amended form that are of significance to an international understanding of contemporary art with a particular emphasis on the Sinosphere (Mainland China, Hong Kong and Taiwan).

Wang Chunchen with Paul Gladston  
18 April 2025



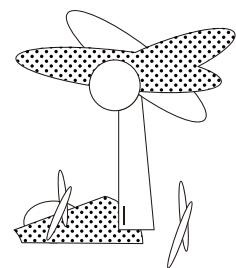
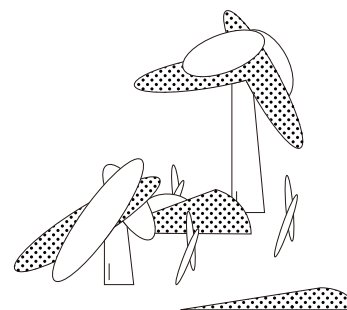






《“世纪 / 浪潮” 2020 海花岛国际艺术邀请展》展览主海报

## 2020 OCEAN FLOWER ISLAND INTERNATIONAL ART EXHIBITION



## 世纪 / 浪潮

THE TIDES  
OF THE CENTURY



【世纪·浪潮】2020 海花岛国际艺术邀请展

[THE TIDES OF THE CENTURY]

2020 OCEAN FLOWER ISLAND INTERNATIONAL ART EXHIBITION

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Academic Support/ 学术支持

Central Academy of Fine Arts/ 中央美术学院

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China International Exhibition Agency  
Ocean Flower Island Museum/  
中国对外艺术展览有限公司  
海花岛博物馆

Co-organized by/ 协办

Central Academy of Fine Arts Co-Innovation Center for Art Creation and Research on Silk Road/  
中央美术学院丝绸之路艺术研究协同创新中心

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Paul Gladston (Professor, University of New South Wales, Australia)/  
保罗·格莱德斯頓（澳大利亚新南威士大学教授）  
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INTERNATIONAL ART EXHIBITION]

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