

SHANGHAI STAR

上海之星

范东旺
Fan Dongwang

李山
Li Shan

余有涵
Yu Youhan



LI Shan, *Reading #01 - Shanghai Star*, oil on canvas, 165.5 x 145.5cm, 2001.

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FOREWORD

"Shanghai Star is more about humble connections – between artist and artist, artist and community – and with that a greater sense of engagement is enabled, from which other understandings and relationships may flow."

Russell Storer Shanghai Star Art Asia Pacific Issue 34, 2002: p.24.

Shanghai Star brought the Chinese artists Li Shan and Yu Youhan from their studios in Shanghai to the Casula Powerhouse to work with the Chinese-Australian artist, Fan Dongwang.

Well known for their gaudy images of Chairman Mao and pop culture icons, the work in *Shanghai Star* by Li Shan and Yu Youhan signifies a move away from this popularist imagery to a more personal style of production.

Yu Youhan and Li Shan are two of China's most well known dissident artists. They are considered the foremost figures of the Chinese Art Movement *Political Pop*. Now based in Australia, Fan Dongwang was born in Shanghai and was once a student of Yu Youhan.

The three artists lived and worked together over a period of five weeks in an intense studio environment producing an extraordinary exhibition at the Casula Powerhouse which subsequently toured nationally between 2002 and 2004. Their time together reflects both their commonalities and their unique personal and political views of the world and provided a rare opportunity for Chinese artists from different backgrounds and experiences to produce a body of work that showcases their personal concerns as well as identifying common issues.

The Curator, Lisa Havilah, worked with the artist Fan Dongwang to develop an exhibition that would investigate the commonalities of contemporary Chinese visual culture and the universality of cultural experience. The works explore topics such as gender, technology, cultural icons, the merger between Eastern and Western artistic practices and the events of September 11.

The artists generously conducted master-classes in colour memory painting, charcoal drawing and Chinese flower baimas. These classes provided local artist opportunities to expand their knowledge and experience in painting and a better understanding of Chinese culture including Chinese-Australian perspectives.

A project such as this would not have been possible without the energy of the artists, Fan Dongwang, Li Shan and Yu Youhan whom I thank. I would also like to express my gratitude to Bernice Murphy for her insightful essay.

Thank you also to the project curator, Lisa Havilah, and the staff of the Casula Powerhouse. Finally, thank you to our project partners - Liverpool City Council, NSW Ministry for the Arts and Carnivale NSW and our touring partners who helped showcase *Shanghai Star* nationally.

Kon Gouriotis OAM
EXECUTIVE DIRECTOR
CASULA POWERHOUSE

前言

“上海之星 (Shanghai Star) 强调的是艺术家和艺术家之间，艺术家和社区之间那种谦和的交流，并借此衍生出其它方面更多的了解和关系的建立，从而使更深层面的互动成为可能。”

拉塞尔·斯托勒 (Russell Storer) 论上海之星

亚太艺术期刊 (Art Asia Pacific) 2002 年第34期第24页

“上海之星”这个项目使中国画家李山和余友涵得以走出他们在上海的画室，来到科修拉动力艺术中心 (Casula Powerhouse) 与澳大利亚华裔画家范东旺并肩挥毫泼墨。

李山和余友涵以他们创作的大胆眩丽的毛主席以及一些流行文化偶像的形象而著称。而“上海之星”展出的作品标志着他们正从流行形象路线迈向一种更富于个性风格的创作。

余友涵和李山是最广为人知的两位先锋艺术家。他们被视为中国的艺术运动“政治波普” (Political Pop) 中最著名的代表人物。现居于澳大利亚的范东旺出生在上海，曾是余友涵的学生。

三位画家在他们的画室里忘我创作，共同生活和工作了五周时间，才得以将这些不同凡响的作品呈现在我们面前。在2002 和2004年期间，这些展品从科修拉动力艺术中心开始，随后在全国各地巡回展出。他们的共处，不仅使其作品反映了他们的共性、他们对这个世界的独到的个人看法和政治观点，更提供了一个难得的机会，使来自不同背景和经历的中国艺术家们能够共同合作，创作体现他们个人关注和对社会普遍问题认识的系列作品。

项目策划 Lisa Havilah 与范东旺合作筹划了这个展览，探讨当代中国视觉文化和全球文化理念的共同之处。这些作品探索了诸如性别、科技、文化偶像、东西方艺术形式的融合以及“九一一”事件等主题。

几位画家还慷慨地进行了利用记忆进行绘画、炭笔画、中国花卉白描技法等的开班授课，为本地的艺术家增进他们在绘画领域的知识和经验，并更好地理解中国文化(包括理解澳洲华裔的创作角度)的机会。

没有范东旺、李山和余友涵几位画家的热忱，我们根本就不可能开展这个项目，在此我深表谢意。我还要感谢 Bernie Murphy 为我们所写的充满真知灼见的文章。

当然也要感谢项目策划 Lisa Havilah 和科修拉动力艺术中心的工作人员。最后，对我们这个项目的合作伙伴：利物浦市议会、新南威尔士州艺术厅、新南威尔士州嘉年华协会 (Carnivale NSW) 和帮助促成“上海之星”全国巡展的所有合作方深表谢意。

Kon Gouriotis

科修拉动力艺术中心

执行总裁



YU Youhan, *Jiao Yu Lu*, acrylic on canvas, 180 x 220cm, 2001.

CONSTELLATIONS FROM SHANGHAI

I. Closer relations between neighbours

This exhibition threads together lives and cultural networks in a fascinating way. It records links between people, events, territories and cultural engagements across recent time: within the art community in the People's Republic of China, between China and Australia, and within Australia itself.

The two countries were drawn suddenly closer in the last decades of the twentieth century. Cultural relations were opened up, and exhibition exchanges planned, after one of the first actions of the Whitlam Government in coming to power late in 1972 was to recognise the People's Republic of China, and thereafter pursue a new relationship with our largest Asian neighbour.

It has been Australia's privilege in recent years to have close contact with some of the most gifted creative artists to emerge into maturity in the People's Republic of China in the 1970s and 1980s. Many have shown their work here in group or thematic exhibitions. In addition, some Chinese artists (and critics) have visited at various times for short periods, and had contact with our art schools, cultural community, art galleries and art museums. Others have come and stayed, making their home in Australia. Some of these have later returned, to keep up contacts in Beijing, Shanghai, and elsewhere.

Meanwhile, many of those who remain in China have continued to have occasional appearances in exhibitions in Australia and other countries over more than a decade. They have gained broader international audiences and continued to attract much interest in their work. It is therefore a fine extension, through the present project, for two of the artists who first showed in Australia in 1993 to make a personal journey in 2001, and present their recent work here – in company with a younger Chinese-Australian artist vitally influenced by them in Shanghai in the 1980s.

Another factor promoting closer engagement has been the development of scholarship in Australia that has advanced interest in the *diversity of modern art traditions* of the Asian countries of our region – notably the outstanding work of Dr John Clark¹ and others in stimulating new fields of study in our universities and art schools, where such scholarship scarcely existed previously.

There has also been a continuing emphasis for a long time on the Asia-Pacific region by governmental cultural bodies, such as the Australia Council, that has helped to finance and assist numerous cultural exchanges (many of these linking Australia and China). The rise of exhibitions showing contemporary Asian arts, and the gearing of contemporary art collection policies to include these interests on the part of our largest public galleries and art museums, has also

¹ John Clark (ed), *Modernity in Asian Art* (Sydney: Wild Peony, 1993), was the result of a crucial conference that Dr Clark organised at the Australian National University, Canberra, in 1991. This anthology of papers, by curators and academics from around the world, was the first of an important series of interconnected and advancing discussions on modernism in Asian art, published in Australia. It has been followed by further, related symposia and anthologies convened by John Clark, in addition to his own recurrent publications in the field, over more than a decade. Among his publications on various Asian art traditions and their contemporary evolution, John Clark has contributed a number of texts specifically on modern and contemporary Chinese art.

been an important dynamic in this period of decisive change. Last – and crucial for the future – has been the inclusion of a study of contemporary Asian culture, in various configurations, in Australian secondary schools (especially in Queensland).

Most notable among all the exhibition initiatives by Australian state and regional galleries, arts festivals, and many of our artist-run spaces in capital cities has been the stimulating force of the *Asia-Pacific Triennial* exhibitions of contemporary art. These were inaugurated by the Queensland Art Gallery, Brisbane, in 1993, with the third realised in 1999. This important venture has provided an intense focus through its large exhibitions, and a proliferation of personal contacts through the astonishing number of artists, curators and critics the three outstanding 'APT' projects have brought together in Brisbane over a six-year period.

Returning to China specifically: Australia has benefited richly through such networks, opening up opportunities for our artists' closer engagement culturally. This has enlarged and reshaped the history of formerly political and economic contacts between our two countries.

The quality of the three artists in the present project is outstanding. In the first instance, Australian audiences can update their experience of two distinguished Chinese artists shown here earlier. In the late 1980s both Yu Youhan and Li Shan were profiled among the leading artists of an emergent Sino-Pop art movement in the People's Republic of China. Both appeared prominently in *Mao Goes Pop*, shown at the Museum of Contemporary Art, Sydney, in 1993.

That exhibition was the result of initial advocacy by Australian writer Nick Jose, when he was Cultural Counsellor in the Australian Embassy in Beijing in the late 1980s, and developed a great interest in the contemporary visual and other arts then evolving intensely in China. Nick Jose formed close and ongoing contacts with many Chinese artists at that

time. Subsequently there were personal visits and meetings by curatorial staff of the MCA with some of the artists in Beijing, Guangzhou and Shanghai in 1990.² Chang Tsong-zung (Johnson Chang), now of Hanart TZ Gallery in Hong Kong, was invaluable in facilitating the project that resulted in Australia, and Nick Jose and Li Xianting, (the latter assisting as a critical adviser from Beijing), contributed texts for the catalogue.

Today, both Yu Youhan's and Li Shan's works in the present exhibition organised by the Casula Powerhouse Arts Centre in Western Sydney, are of an entirely different mood and character from those seen at the Museum of Contemporary Art in 1993. Both artists, who have visited Australia recently from Shanghai, merit thoughtful consideration of how their work has changed substantially over more than a decade.

Meanwhile Fan Dongwang, a student of Yu Youhan's in the late 1980s, and a great admirer of Li Shan, left China and came to Australia in 1990. He has remained in New South Wales, undertaken further formal studies to doctoral level, and made a permanent home in Sydney. Fan Dongwang has gained awareness recently through that curious duality of being a 'Chinese-Australian' artist today – especially through recent solo exhibitions in Wollongong and Canberra.

The Shanghai Star project of the Casula Powerhouse, bringing three such different artists together for the first time, weaves their various histories into an immensely interesting exhibition. It is also an important opportunity for Fan Dongwang to re-establish connections with his formative culture and continuing heritage in China, as he exhibits here for the first time with two of his early mentors.

In addition to discussing the artists' works, this essay seeks to set the project in a wider context. The discussion addresses some of the cross-currents

² The present author (then Chief Curator and Assistant Director of the MCA, Sydney) remembers vividly the first encounter with the work of Yu Youhan and Li Shan at that time.

affecting these three artists in Shanghai in the late 1980s, after first sketching in the background to these forces historically, and finally considers how each artist has taken new directions recently. Changes are strongly evident in their current work, some completed during a short joint residency at the Casula Powerhouse Arts Centre, and launched in Sydney in this joint exhibition, before touring elsewhere in Australia.

To be an artist in the People's Republic of China dealing with contemporary Chinese issues is complicated; to be also engaged in conversations with art developments in the wider world, even more so. However, no firm divisions can be made between Chinese issues and those of the world. For both interpenetrate, whether in positive engagement or resistance, in transformation or rejection of influence; and whether at an official level or in the most individual reflections of an artist's first-person witness to living in today's world. Interconnection and consciousness of mutual 'affect', at some level, are inescapable.

II. Glancing back over the modern period in China

The whole twentieth century in China was one of momentous, frequently turbulent transformation, and political and social change constantly influenced and delimited what was possible culturally. By the early twentieth century, China's responses to both modernity and the challenges presented to its own social and historical development had proved inadequate and disabling. These problems were deeply entrenched long before the Communist Revolution set the country onto a new trajectory.

Looking back, it is interesting to recall how different Japan's early response to modernisation had been from that of China. Japan had nourished pride in

its samurai culture and centralised shogunal rule for almost seven centuries. When colonial Western interests encroached on Japan's autonomy, it sought initially to exclude all contact entirely – its famous policy of *sakoku*, or 'closed country'. When this proved impossible to maintain, Japan went through a major gear-change in the late-nineteenth century, under restored Meiji rule. Japan knowingly appraised and recognised the technological superiority of the West after the appearance of American Commodore Perry's squadron in 1853³, and eventually responded with a remarkable program of self-financed (and self-affirming) modernisation in the late-nineteenth century. This was later accompanied by vigorous cross-cultural study of Western arts, while also maintaining independent Japanese traditions.

China took a quite different course. After defeat by the British in the first Opium War in 1840 (and Britain's enforced continuance of the opium trade, promoting political corruption and social addiction, draining Chinese silver and extracting further commercial concessions), the Manchu Dynasty's response to the increasing incursions of foreign powers was to retreat into the isolation of court life in Beijing. The late Manchu dynasty maladministered the empire and was continually confronted by revolt and dissent internally (the 16-year Taiping Rebellion and other forms of insurrection in the mid- and late-nineteenth century were simply the most visible signs of internal failure). Most fatally for its survival, the Manchu elite failed to take initiatives to engage purposely with modernisation or understand the need for political and social reforms.

As Japan roused, China slumped. As Japan took its own steps to deal with foreigners, modernity, internal reform and self-determining development, China's Manchu rulers lost any realistic ability to cope with

³ Centralised shogunal rule – with the emperor relegated to a more formal and symbolic role – was maintained successfully in Japan for 675 years (1192-1867). Fortunes changed decisively with the forced entry of an American squadron of ships in 1853, commanded by Commodore Matthew Perry, who set about ensuring the establishment of Western trading concessions. Some samurai warriors, who previously would have faced a death penalty for seeking to leave their homeland, swam out to the US warships and sought to be taken abroad. They hoped immediately to be able to learn from and master their adversary's military and technological knowledge.

the buffeting effects of change and forms of response to Western powers – or even the incursions of neighbours. Long after China's loss of Taiwan to the Japanese in 1895, the Boxer Rebellion's attempt to expel outsiders entirely in 1900 failed, resulting in its humiliating suppression by a foreign army led by the British, and further impositions of external trade.

Belated and hasty efforts at legal, political, economic and education reforms in the first decade of the twentieth century were inadequate to the enormity of the challenges facing China. It lagged disastrously in addressing current problems, a massively neglected and exploited population, and dysfunctional social and political institutions. The Revolution of 1911 swept away the Manchus and empire, but established only the precarious government of Guomindang Nationalist leader, Sun Yat-sen, over a new Republic. He resigned in 1912, opening the way for further struggle between the Guomindang, the strengthening Marxist forces,⁴ warlords, gangsters, foreign interests, and other contesting parties seeking to take control of the situation.

As the Guomindang drove the Communists underground in the 1930s, there was a desperate, draining competition for power, effective rule and measures of modernisation in China. And while Beijing failed to provide adequate leadership, the most potent city in a period of agitated change (including positive and negative contacts with the West), and in its strategic involvement as a site of fomenting political,

economic and cultural struggles, was Shanghai.

Shanghai rose sharply in the late nineteenth century to become the commercial centre of China. Through contact with foreign traders and the influx of external influences, Shanghai was the hub of competing ideas – the base also of Marxism in the 1920s and the eventual emergence there of the Communist Party. Shanghai also supported a flourishing art scene in the 1930s, fostering heated debates between the call of old art ways and long-secured tradition, and the challenge of new ideas and influences from distant centres of modern culture in Europe.

Having first been introduced to Western art of the past by the Jesuits through their small Arts and Crafts Centre just outside Shanghai, the art community in Shanghai, after the fall of the Manchus in 1911, sought eagerly to understand the rise of modern art in Europe. This was still absorbed indirectly via numerous magazines and discussions in China, fanned by direct visits and contacts with Japanese art circles. For a period it was fashionable to adopt a certain dandyism and fondness for European ideas, dress, and manners in Shanghai, close as it was to Western fashions through the foreign Concessions in the city.

However, the enthusiasm for modernity in Chinese main cities was always suffused with conflicted contents – both openness to new ideas, and at the same time agitated voices calling for reassertion of a Chinese position and pride in China's own culture. The famous

⁴ The Chinese Communist Party was founded in 1921. Russian assistance was first lent to the Nationalist struggle in China in the second decade, and support was given to Sun Yat-sen and the Guomindang [Kuomintang] party (while the KMT accordingly admitted communists to its ranks). However after Sun Yat-sen's death in 1925, and the assumption of Guomindang control by Chiang Kai-shek, Chiang turned on the Communists and attacked them at their base in Shanghai in 1927, thereafter beginning his drive with KMT forces northward towards Beijing in 1928. These fierce contests caused the formation of the Communist army in 1927, and its determined struggle for control of territory, beginning with lands in the south. The subsequent events in modern Chinese history are more generally known: the Long March in 1934-5 of the Communist forces, winding through southern and western China, until their final halt in October 1935 at Yan'an, in Shaanxi Province; Mao Zedong's ascension at Yan'an as CCP leader, followed by 10 years of planning at Yan'an; and the capture of Chiang Kai-shek late in 1936. Both forces fell subsequently to the invading Japanese army, a notorious episode of which were the atrocities during the so-named 'rape of Nanjing' (Nov.1937), which became a major subject for artists to represent officially in history museums in China in the post-War period. Allied efforts at mediation between revived Nationalist and Communist forces in China after 1945 predictably failed, and the People's Liberation Army, as the Communist forces were now known, took over Beijing in January 1949. The army later marched south, gaining control of the remainder of the country, and the People's Republic of China was successfully established in October 1949.

May Fourth Movement of the 1920s⁵ harboured these contradictory tendencies abundantly:

Patriotic passions spilled out in student demonstrations across the breadth of the country. A heightened national consciousness and violent anti-Western feeling became interwoven with the equally urgent desire to reject traditional culture and embrace that of the West.⁶

Many of the elements evident in this early twentieth-century insurgency (including brutal suppression of student activism in the 1920s – at that time by the Guomindang) were recalled in the upheavals in the 1960s and 1970s in China. Such elements were notable in the Cultural Revolution's mobilisation of students as the spearhead of revolutionary change, and even – though in very different circumstances – in the Democracy Movement of the late 1980s, with its fulcrum in Beijing.

Meanwhile the productive cultural contacts with Japan as a vehicle for absorbing currents of modernism (especially via art circles in Tokyo in the earlier twentieth century) were to become ever more complicated by China's continuing tensions with Japan at a political level:

Although many Chinese still admired Japan and took her modernization as their model, anti-Japanese feeling kept many others away.⁷

The situation became even more aggravated when Japanese forces attacked Shanghai in 1932, causing

considerable destruction, disrupting art activities for two years,⁸ and radicalising many students. Nevertheless, it is an important fact to remember that when Western style drawing was first introduced to all Chinese schools and technical institutes in 1902, and there was a sudden need in teacher training colleges to train teachers in these techniques themselves, the first generation of teachers of Western art in modern China was actually trained by artists from Japan.

In addition, some systematic study of Chinese art history – as opposed to traditional art practice – began late in China, and was dependent first and foremost on Japanese texts, translated into Chinese; 'Japan was teaching China her own art history.'⁹ This would have been a debt that merited more long-standing gratitude in Chinese cultural circles, had not Japan's political history swept the country on a course of militarism and emphatic imperial expansion that resulted in eight years of war on China.

Fractious relations with Japan often provide flashpoints for social activism. In the 1920s the artistically radical and cosmopolitan temperament of the New Culture Movement, centred around staff and students in Beijing University, had been brutally shaken by the government shooting of forty-seven students in 1926, during an attempted petition against Japanese expansion in China.¹⁰ After this suppression, a 'mass exodus of leading figures followed'¹¹ – many of these to Shanghai, where the foreign settlements and more diverse situation offered opportunities for both continued discussion and sources of possible (though

⁵ On 4th May 1919, Beijing students took to the streets after news of China's concession of former German territories in the Shandong Peninsula to Japan in the peace treaty negotiations at Versailles after World War I. This eruption of disgust at poor leadership, fear of foreign power domination, and resentment of China's inability to modernise successfully, marked the beginning of a largely intellectual movement of self-determination known as the May Fourth Movement, which had strong echoes in Shanghai.

⁶ Michael Sullivan, *Art and Artists of Twentieth-century China* (Berkeley & Los Angeles: University of California Press, 1996), p.37.

⁷ Michael Sullivan, *Art and Artists of Twentieth-century China*, p.37.

⁸ Michael Sullivan, *Art and Artists of Twentieth-century China*, p.59.

⁹ Michael Sullivan, *Art and Artists of Twentieth-century China*, p.25.

¹⁰ Michael Sullivan, *Art and Artists of Twentieth-century China*, pp. 42-43.

¹¹ Michael Sullivan, *Art and Artists of Twentieth-century China*, p.43.

also unreliable) refuge, when Guomindang forces struck back, determined to hunt down dissidents.

Shanghai became 'the natural center for the spread of Western art in China'¹² in the 1920s and 1930s. This was evident in the activities of art magazines, the growth of exhibitions, and the expansion of art school teaching to include Western alongside traditional forms. These changes admitted life-drawing (and the inevitably provocative introduction of the nude as a subject for artists).

However, the openness to Western art, and eager discussion of a plethora of modern Western ideas, was actually marked by total confusion. It proved impossible to be confronted with the cumulated resources of a completely foreign tradition – which would have required years of exposure to understand its many centuries of earlier development – and at the same time try to address a series of recent movements that systematically revoked that tradition in many different directions simultaneously. Chinese traditional art had been marked by veneration for the past, and emulation of the 'essence' of earlier forms – and it was generally a-historical in its manner of establishing values.

Since the Renaissance writings of Lorenzo Ghiberti, Giorgio Vasari and others, Western art had been steadily constituted as a succession of competing periods, schools and stylistic movements, paralleled by an accompanying progression of art historical narratives and critical appraisal of those achievements. Western art had also been built on the training methods and formalised teaching systems of art academies, which fostered systematic methods not only of practice but also of critical evaluation – even if there was fervid disagreement by a contrary '*school* of thought'. There were ateliers, systems of mentorship, patronage, commissioning, sales, and distribution of art works into private (and later public) collections around the whole of Europe.

The Western *tradition* in art, especially since the

Renaissance recovery of perspectival systems from the ancient Graeco-Roman world, was gradually accumulated around an arterial notion of art as engaged in creating an *independent pictorial order*, reflecting upon but also quite separate from the natural world. Even when modern art eventually exploded the perspectival systems derived from the Renaissance, it did so by maintaining and exaggerating even further the pictorial order of art, as an independent activity not determined by collective social expression.

Western art's manifold expressions therefore carried forward a very different idea both of art and of nature from those in Chinese aesthetics. Chinese aesthetics and ideas of historical consolidation were distinctly different in their pattern of retrospective connoisseurship of 'core' values, and emulation of the 'essence' of past achievements (available to a tiny privileged elite not only to produce but also to experience). They also revolved around a notion of the immanence of nature in all things, whereas Western aesthetics were animated by construction of a perceptual world separated from nature. In Western art, natural phenomena, creatures, and religious or human narratives are essentially *staged* in a world that is artificially distinct from any natural order.

The 'Western tradition' was also physically palpable. Its heritage was distributed across many European centres through the sheer volume and density of competing art activities over time and in different contexts, evident through surviving art works in churches, palaces, public buildings, civic spaces and eventually museums – and ultimately available there for public study by anyone. The Western tradition was constituted by the tangible results of many centuries of diverse achievements, diffused through a mosaic of separate political and cultural territories.

The dilemma of understanding the various modern *departures* from the mainstream of Western art's cumulated repertoire was acute for Chinese artists in

¹² Michael Sullivan, *Art and Artists of Twentieth-century China*, p.44.

the 1920s – especially for those who accomplished the long journey to Paris, only to feel overwhelmed and without bearings once there:

If the Chinese artists' experience in Paris was exciting and stimulating, it was also profoundly bewildering and unsettling. They had come to learn to draw and paint in the Western manner – but what was the Western manner? ...Lin Fengmian, more aware than most, wrote almost in despair, 'I cannot understand why there are so many styles in Paris.' Kohara [Hironobu]'s comment [in 1981]¹³ is apt: 'If Lin Fengmian, having studied in Paris for seven years, could not understand Western painting, it is not hard to imagine how difficult it was for Chinese painters in the Concessions in Shanghai to do so.'¹⁴

Shanghai's cosmopolitan conditions in the 1920s and 1930s favoured the rise, for the first time in China, of a commercial art market, and of exhibitions showing work that sought to break beyond Chinese traditional painting (*guohua*) and pursue innovative art (*xihua*) addressing modernist (Western) influences.

Meanwhile an underlying struggle continued between an attempt to hold on to some relationship between traditional practices and modern forms and a search to establish some coherent ground on which a 'national' and progressive art could advance in China.

There were two significant early exhibitions that sought to provide a 'national' overview of Chinese art: in Shanghai in 1919; and a much larger second event in Beijing in 1926. These exhibitions, both attempting to encompass old and new forms, showed how disparate and divided were the conditions of art practice (amidst theoretical and critical confusion) in China in the 1920s. The Beijing exhibition was bursting with unresolved contradictions, according to this recent appraisal:

It included 150 Western-style works, and no fewer than 464 works of Chinese painting and calligraphy, of which a considerable number were nothing more than copies of old masterpieces. If this depressing event demonstrated anything, it was that, the work of a few major figures excepted, the *guohua*, dull and derivative, was a dying tradition, while *xihua* was still in its infancy.¹⁵

The innovations of Cézanne, Matisse, Bonnard and others were debated hotly in the 1920s (but of course at a remove from direct experience). Indeed Australia debated these artists with the same split of enthusiasm and denunciations from within art circles even later, when the pivotal 'Herald Loan Exhibition' of French and British Contemporary Art, organised from London, was shown in several Australian cities in 1939 – and in fact directly laid the foundations of modern art consciousness for a generation afterwards.

In 1929 in Shanghai, following the Nationalist government's establishment in Nanjing, the first officially titled National Art Exhibition was presented under the aegis of the Ministry of Education. It again attempted a large overview in its scope:

Ranging back to the beginning of the century, it embraced not only *guohua* and oil painting, but sculpture, architecture, design, and photography. The traditional paintings still included many copies and imitations of old masters. ...Among the oils, some were of more than passing interest [showing influence of van Dongen, Matisse, Western landscapes and the nude]. ...[The] positions taken toward modern Western art at the 1929 National Exhibition – total rejection, total acceptance, and qualified approval – have characterized Chinese attitudes to the problem throughout the rest of the century.¹⁶

¹³ Kohara Hironobu, 'The Reform Movement in Chinese Painting of the Early 20th Century', *Proceedings of the International Conference on Sinology*, ed. Academia Sinica (Taipei: 1981), p.450 (quoted by Michael Sullivan).

¹⁴ Michael Sullivan, *Art and Artists of Twentieth-century China*, p.41.

¹⁵ Michael Sullivan, *Art and Artists of Twentieth-century China*, p.58.

¹⁶ Michael Sullivan, *Art and Artists of Twentieth-century China*, pp.58-59.

Such currents vitally influenced events in Shanghai during the 1930s, which proved to be its most generative period of innovative development in fostering conditions of a vibrant art culture. That is, one that could address the wider world of modernist art possibilities while also seeking to nourish practices that extended cultural repertoires within the broad heritage of Chinese art. Only in the 1980s did such a vibrant opening within contemporary Chinese art occur again – this time principally in Beijing – though once more providing the conditions for a distinctive, innovative contribution to Chinese cultural development to emerge from the art community in Shanghai.

III. The problem of art tradition in China

Some deeply entrenched mechanisms of avoidance have influenced China's twentieth century art history. With the establishment of the People's Republic of China, a new art was required to give voice to a new era in China's history. However, all art (even the most revolutionary) needs to proceed from some basis in languages and resources already evolved from the past. The problems for a post-Revolutionary China of maintaining some continuity in Chinese heritage over the chasms of recent political history were severe.

There was inevitably a dislocation from China's own literati aesthetics, linking painting, calligraphy and poetry, and focused on centuries past. These values and practices were seen as inadequate to deal with the challenges of modernisation, or political and social reorganisation based on a program of ongoing revolutionary change. Moreover the scholar-gentry culture was discredited for its associations with social privilege and 'high art'. Nevertheless, aspects of Chinese visual heritage – such as ink-brushed landscapes rendering a lyricised image of nature's immutable order – were so insistently part of Chinese tradition that they continued, and were evolved into

more public forms (including murals) under Communist authority.

Though China needed to modernise, the cultural forms associated with modernity in the West were similarly unacceptable to the new revolutionary government under Mao Zedong and his colleagues. There was a sharp repudiation of most modernist forms or ideas that characterised Euro-American art.

A very restricted aperture of Western connections was admissible via the USSR. Soviet-trained teaching of academic oil painting and drawing, as an encouragement to socialist realism, was permitted as an approved 'modern art' influence from the West. However there were reservations. The social realist woodcut in China, favoured earlier in the twentieth century as an aid to a Marxist critique of exploitation and class oppression, had already experienced a limited future. Though absorbed voluntarily from the West (through stylistic precedents in European expressionism of the 1920s), the starkness of tonal contrasts resulting from raw-cut and boldly printed images of human figures had proved startling and 'ugly' to Chinese aesthetics.

Soviet-style realism was introduced in the early 1950s and became the basis of a *beaux-arts*, academic type of training in the art schools in major cities. However Soviet-style realist painting, as with the socialist realist woodcut earlier, was abrasive to Chinese taste. It was considered too 'rigid and static', and was personally disliked by Mao Zedong. According to Beijing critic and editor, Shao Dazhen, Mao proposed in 1957/58 an amalgamation of elements of Soviet realism with a more poetic revolutionary romanticism drawing on elements of Chinese tradition – thereby creating a 'new principle of revolutionary romanticism'. Mao specifically sought 'to correct the shortcomings of Soviet socialist realism'.¹⁷

In the 1950s a 'Chinese' art was fervently desired.

¹⁷ Shao Dazhen, 'Chinese Art in the 1950s: An Avant-Garde Undercurrent Beneath the mainstream of Realism', in John Clark (ed), *Modernity in Asian Art*, 75-84, pp.75-6.

However under official prescription that political and social imperatives would determine all expression, Chinese artists faced acute dilemmas to find a way forward. Implementing Mao's directives to foster a 'pure' Chinese art, anchored in the life of the peasantry and factory workers and drawing on folk-life themes in popular taste, drastically narrowed what was admissible from the larger Chinese cultural heritage.

Meanwhile the resources of vernacular culture were limited, since very little expression of such traditions (apart from popular culture at market fairs or folk images to pin up at New Year) had been able to develop as an alternative to the philosophic and aristocratic culture of Chinese 'high' arts. Chinese visual art had never been buffeted by influences from popular or 'low' cultural expression. By contrast, the development of 'high' art in the West (a tradition spanning many different countries' achievements) had for centuries addressed, and absorbed influences from popular cultural forms.

There have been long-standing and productive tensions historically in the West between so-called 'high' and 'low' forms of culture. This is especially true of the whole modernist period, in fact forming a constant friction and stimulus to the development of the specific 'revolutions' of modern art itself, climaxing most obviously in the Pop artists' re-use of commercial graphic devices and photo-images seized from the world of advertising and mass-reproduction in the 1960s. It is well recognised that 'high modern art' in the West was developed not simply in resistance to low cultural forms, but constantly challenged and vitalised by them. Indeed it often reworked such influences (together with the impact of forms from outside the Western tradition entirely) as the basis of its most significant replenishing advances.

However in a highly regulated culture, as in China, where revolutionary socialist ideology has so emphatically favoured a *people's art* for five decades, a consequence of the degree of control exerted over all visual cultural imagery has been that the fundamentally productive tension between elevated and 'schooled' forms on the one hand, and uncontrolled vernacular forms on the other, is actually removed by the intervention of the state. Distinctions between high art and popular culture are virtually dissolved by the condition of all forms needing official legitimation (and regulation) to exist publicly at all.¹⁸

Another factor influencing the development of visual arts in any society is the presence of museums, and whether or not there is the opportunity to experience both heritage collections and diverse collections of recent and current art. Where European art museums had arisen as public institutions from former princely collections since the late 18th century – for example, with the public opening of the royal galleries of the Louvre in 1793, a few years after the French Revolution – China was handicapped by the lack of rich collections of past or foreign art in the public domain.

It was only after the dethroned Manchu emperor was expelled from the Forbidden City in 1924, and the Palace Museum created in 1928, that there was (at least potentially) a comparable public museum and focus for Chinese heritage from the imperial past available in Beijing. Nanjing was the first city to build a public gallery for display of art exhibitions in 1936. Meanwhile Shanghai, for all its activity, still staged art exhibitions in the vibrant 1930s in whatever space could be found, and did not achieve an art gallery until the Communist government set one up in 1952, in the expropriated headquarters of a former British bank.¹⁹

¹⁸ The difficulty in identifying 'the nature and scope of a popular culture in China', or possibility of any alternative culture to an official, homogenised culture, are touched on by Ellen Johnston Laing, in 'Is there Post-Modern Art in the People's Republic of China?', in John Clark (ed), *Modernity in Asian Art*: '[I]t appears that there is no alternative culture [possible] and the monolithic, standardized culture of China may be construed as either popular culture or high culture, as one likes.' (pp.215-216)

¹⁹ Michael Sullivan, *Art and Artists of Twentieth-Century China*, p.115.

Traditional visual art in China had historically been for viewing among friends and a social elite, uncontaminated by any association with sale of work, art academies, or an organised 'profession'. Most seriously for its ability to cope with modernity, traditional art was generally divorced from any parallel imagery in circulation among the population at large. With the exception of New Year festivals, there were no well developed vernacular forms or visual iconography (in the way that older, traditional *literature* in China had repeatedly replenished itself from storytelling and songs). Without such links, it was difficult for traditional art to forge any revitalising connections with ordinary life in a changing world.

Problems of unstable relations between modernity and tradition were already acute and unresolved under the Nationalist government of the 1920s and 1930s in China, long before the establishment of the People's Republic in October 1949.

As the traditionalists watched helplessly while history overtook them, the ideological struggles which as yet had only just begun to touch the visual arts were fought out between liberals and romantics on the one side and believers in the...total commitment to political and social reform on the other. ...[By the early 1930s] many artists had become caught up in the ideological battles that writers and intellectuals had been fighting for the last ten years. They too found themselves torn between the demands of a newly discovered self-expression, the problems of form and technique...and the challenge, now becoming ever more clamorous, to use their talent not for their own or for art's sake but for the sake of society.²⁰

The special problem of the visual art tradition's divorce from vernacular forms in China points to why the New Year poster and political revolutionary billboard should come to play such an important role in later twentieth

century cultural iconography, when they flourished as elevated popular forms under revolutionary socialism. Moreover the work of the Political Pop artists of the 1980s took a springboard directly from these genres.

The romanticism and naturalism of the revolutionary broadsheet and New Year poster (masking any reliance they might have had on photographic aids or techniques) were utilised in the cause of projecting an idealised socialist modernity. This left the job of socialist 'realism' to Soviet-style oil painting – and again divorced it there from photography. Photography has had very little independent history as a modern 'art form' in China – in contrast to Europe, America, or Australia – since the channels in which photographed images were permissible or affordable were almost exclusively occupied by the state's objectives of politicisation, education and social regulation.

Indeed, such was the fluid interchange and collapse of any distinctions between photography and painting techniques in China in the later twentieth century, that when exhibitions showing photography from the West first arrived through official cultural exchanges in the late 1970s and 1980s, an image of a photograph might be transferred to the scale of an exhibition billboard by techniques not of photo-enlargement and reproduction, but rather – to the astonishment of one visiting photography curator who experienced this twist – rendering an uncanny likeness of a sepia-toned original photograph through highly skilled techniques in poster-painting. Not really until the mid-1990s did artists in China start using photography as a special medium of contemporary art expression in its own right.

The period of the 1980s opened up anew some deeply paradoxical tendencies within social and cultural thought in China that had recurred throughout much of the twentieth century. On one side, there was a prescribed return to socialism and the traditions of cultural expression laid down prior to the Cultural

²⁰ Michael Sullivan, *Art and Artists of Twentieth-Century China*, pp.34-35.

Revolution (a program that involved renewed rejection of Western forms of modern art and a desire to reassert an earlier status quo anchored in imagery of peasant and factory life on communes). On another side, there was a gathering momentum towards controlled economic engagement with the West and planned entrepreneurial development, producing a transformation of social life and production of new urban forms in major cities.

The approved ground for cultural development therefore shifted again, and a coherent rationale of 'Chinese tradition' was disrupted once more. While an art serving the cause of socialist advancement and celebrating the peasantry had been advanced officially as the task for cultural activity to pursue for four decades, even this agenda for artists had been contaminated by recent events. New rejections within Chinese history – of the eruptive chaos of the late Maoist period – were now added to the aversive critiques of the apparatus of scholar-gentry culture that had spurred the socialist Revolution and Liberation earlier in the century.

After the Cultural Revolution, even 'revolutionary socialism' had become damaged as an ideal, through the example of its frightening distortion in the recent past. This created even more complications for secure interpretation or renewal of 'Chinese tradition'.

IV. Confusing pleasures of change after the Cultural Revolution

During the 1980s there was a vivid emergence in China's main cities of new art that critically appraised recent history, notably of the Cultural Revolution period. Artists and others welcomed a more diverse climate of debate and possibilities of social expression that opened falteringly after what was later pronounced as China's 'ten years of chaos'. The Cultural Revolution was concluded officially during the Eleventh Party Congress in 1977, but actually diminished in 1976, the year of Mao's death.

It was difficult immediately afterwards to retrieve optimism or continuity out of any aspect of the recent past when the casualties had been so widespread and severe. Art had almost ceased, many artists had been demoralised in public 'struggle sessions', others were tortured or imprisoned, and most were sent to rural communes. Lifetimes and entire bodies of work were condemned or destroyed during the upheaval, leaving many of those who survived unable to resume a productive cultural life.

In a society where visual imagery and political instruction had been so militantly controlled by the state (and art had been harnessed to convulsive social reform aided by the punitive reign of Red Guards), ideas of art's role, purposes and limitations were in prolonged crisis, even while people sought to respond to measures of gradual stabilisation afterwards.

A more critical environment of political discussion was aroused by internal change after the Cultural Revolution. Yet there were bristling restraints evident as soon as public critique crossed certain limits – suddenly earning the reclassification of 'dissidence'. As debates took many twists and turns, amidst unclear changes within China's leadership after the death of Mao Zedong in September 1976 (and three weeks later the arrest of the Gang of Four), it was difficult to anticipate at any moment which ideas would triumph, or where limits on public discussion would suddenly be drawn.

China embarked in the 1980s on far-reaching economic changes spurred by political decisions under Deng Xiaoping, whose pragmatism ('Practice is the sole criterion of truth') sought to displace and distance the catastrophic economic failures behind the triumphalism of Mao Zedong's late years. Deng's power had been growing steadily since his decisive advances in 1977-8, immediately after Mao's death. In 1982 the apparatus of state was reorganised under Deng. The post of Chairman was abolished (removing the cultic lustre that had accrued to this role under Mao), and a new constitution was adopted.

However, Deng Xiaoping's moves towards economic restructuring and a measured adoption of capitalism's strategies soon created decisive changes impacting on the whole of Chinese life. Deng instigated a decade of reform through the Central Committee of the Communist Party in 1978, propelling China on a course that now welcomed entrepreneurial investment in its economic development. Such changes included the establishment of Special Economic Zones, crucially laying a blueprint for Shanghai's reorganisation as one of these Zones. This provided the basis for this city's astonishing transformation by the end of the century (Fan Dongwang scarcely recognised his native city when he returned to Shanghai in 1998, after living in Australia continuously since 1990).

In contrast to the political tightening after iron-fisted suppression of dissent in Tiananmen Square on June 4th, 1989, the social impact of economic change in the 1990s was bringing about a very different orientation: towards major restructuring in China's principal cities, and an influx of influences from the wider world. The impact of changes registered in daily life became pervasive:

Since June 1989, changes have been tremendous in all aspects of Chinese life; the market economy has picked up; property development is fast erasing the old cities and both government and private citizens are going into business full force.²¹

The shift in structures towards new commercial developments inevitably aroused interest in emblems of consumer culture and material acquisition, spurred by the appearance of new goods and products in China's main cities. However, while China at a political level was taking dramatic steps towards a 'postsocialist' stage of economic development, public policy elsewhere remained geared for a programmatic resumption of an earlier (pre-Cultural Revolution) phase of socialist cultural maintenance.

The environment of increased contradiction and ambiguity of roles for artists had become acutely destabilised, through officially orchestrated actions of the political elite as much as from actions of individuals and groups engaged in social critique. There had been a cumulative erosion and loss of any secure cultural landscape across which Chinese artists might take up a position and pursue development of their work – especially if they were seeking to address social development through their art, as they had long been exhorted by the state to do.

V. The emergence of Political Pop in China

As artistic life revived in the 1980s, the undercurrents of critique of the preceding period, encouraged by revisionist judgments at the highest level politically while the Gang of Four was ousted, gathered strength into an intense period of excited debate, new cultural discussions, and new forms of art (at least among circles of innovators). The change in political direction set the country on a course that would inevitably usher in new materials and cross-cultural encounters. These could no longer be successfully excluded by a planned resumption of earlier socialist cultural norms, or return to a strict repertoire of approved public genres, in representing and communicating social experience.

The new generation of emerging artists in the 1980s confronted a social environment that was increasingly paradoxical on matters of approved value, public expression and communication – and not surprisingly, ambiguity invaded the work of experimental artists.

Chinese culture still carried forward the symptoms of unresolved (and unstable) attitudes to tradition and modernity that had characterised its development throughout the whole modern period. The fundamental split in values around the problem of responding to the challenges of modernity materially, but refusing its forms culturally, had persisted in Chinese cultural thinking at an official policy level over a half-century. This

²¹ Chang Tsong-zung, 'Shedding the Burden of History: New Art from China, Post 1989', *New Art from China, Post 1989* (London: Marlborough Fine Art, Dec,1993-Feb 1994), p.7.



Li Shan, Rouge: *Mao with Lotus* (detail), oil on canvas, 115 x 200cm, 1993.

division resurfaced sharply when China embarked on its new program of accelerated, more entrepreneurial modernisation under Deng Xiaoping:

[O]ver the past hundred years, as China has broken with its traditional culture and accepted the impact of Western culture, it has still never really approved the value system underlying Western culture. ...the foundation upon which contemporary culture stands essentially comprises short-term political pragmatism and expedience. As a result, China has been unable to establish lasting cultural systems and forms. ...Culture...is forever in an unsystematic state of disparate pieces.²²

It was inevitably *artists* (because of their training in visual languages) who were among the most alert to the paradoxical shifts in visual signs and encoded meanings occurring across the whole social topography of late-twentieth century China. Artists were intensely aware of the transvaluation of visual and other symbolic codes involved in re-gearing China's public life to a new preparedness to engage not only with old socialist partner-nations, but also with the wider, entrepreneurial and communications world.

A variety of new influences was eagerly explored from this wider world, and appraised in various ways, both enthusiastically and critically. These influences aroused striking contrasts to Chinese experience, providing a sharper self-consciousness of what was distinctive in Chinese experience, and to be valued independently. Many people meanwhile struggled to formulate their responses to momentous issues of change in contemporary Chinese society, considering how to build on – or reconstruct entirely – internal cultural practices.

Marked by famous activities in Beijing of the Stars group exhibitions in 1979-80, and the *Chinese Avant-Garde* exhibition in 1989 (the latter, a *salon des refusés* event curated by a group of young critics but closed by officials within hours of its opening), the activities of the Chinese avant-garde as a movement found strongest expression in the years 1977-1989. Its efflorescence was interrupted by the catastrophic events in Tiananmen Square in June 1989, leading to a more determined suppression of experimental or 'dissident' forms – at least in the public sphere – thereafter.

In developing new visual languages to embody new reflections, much of the emergent experimental art of the 1980s was increasingly aware of Western Pop Art, various kinds of photographically derived realism, and elements of kitsch. At the same time, the texture of China's recent history and cultural context in fact changed these influences and produced new streams within its own visual art production. They quickly became vital and distinctive to China, not merely tributaries to traditions already formed elsewhere.

Maoist *revolutionary romanticism* (combining, in Mao's conception, elements of Soviet-style *revolutionary realism* with Chinese-style *revolutionary romanticism*) had been advanced with such success in China that it evolved into a distinctive national expression. China had achieved a national style of lyricised socialist realism that stood apart from other precedents (in Europe and elsewhere). It was from the success and universalisation of this language that the Political Pop art movement could take its springboard in the later 1980s, reinterpreting elements of the national style comprehensively.

And so the art known as Political Pop²³ in China was foundationally different from Euro-American Pop Art of

²² Li Xianting, 'Some More Thoughts on the Raison d'Être of Gaudy Art in China', CCTA, Chinese Contemporary Art e-bulletin, vol.2, no.4, March 1999 [manuscript translation into English].

²³ This term comes from general critical usage inside China, as in writings by Beijing critic Li Xianting, founding editor of *Fine Arts in China* (published in the years 1985-1989). Li Xianting wrote a catalogue essay for the MCA's *Mao Goes Pop* exhibition in 1993, and was brought to Sydney by the Museum of Contemporary Art to lecture on recent art in China, which he had intensively followed in his critical writing and reviews.

the 1960s, though it might loosely have shared some of the informing influences (interest in popular icons, the reproductive spread of imagery and goods, and mass-cultural messaging). Developing a quarter-century later, and in a quite specific socio-cultural context, the Pop Art emerging from the People's Republic was a product of its own confluence of forces at a certain moment. Moreover its main external influences from international art had often been absorbed indirectly, at a triple-remove temporally, socio-politically, and spatially, from the Pop art source-contexts of the West in the early 1960s.

New Pop art forms and other avant-gardist tendencies (such as performance) appearing in Chinese art were enormously seductive to the interests of external critics, attracting increasing foreign visitors and excited 'China watchers' from abroad. Information was keenly sought, and exhibitions from China were put on the agenda of art museums and recurrent contemporary art gatherings around the world in the 1990s. However, less well observed at the time by foreign audiences were the degrees of resistance and re-formulation of any influences being admitted in a more relaxed political environment, producing results that were particularly Chinese.

Following Deng Xiaoping's successful move to have the post of Chairman abolished in 1982, the quasi-imperial structure that had given Mao absolute power in his late years was dismantled. In the environment of political critique and prosecution of the Gang of Four that followed Mao's death (especially the arrest of Jiang Qing), the fusion of political and cultural power of the previous period was able to be reviewed in its systematic regulation of public imagery. It was possible to analyse how 'China' and 'Mao' had been synthesised into a single persona.

While changes were formulated in the political sphere under China's new leadership, artists were able to undertake their own critique of the whole visual apparatus through which Mao's unassailable

power was established. Recalling the archive of iconic images that raised Mao to an almost mythic status, artists utilised their own visual means of reinterpretation. In so doing they shifted meanings and motifs, reorganising official repertoires of communication in startling new forms.

Li Shan audaciously re-dramatised and sensualised Mao. In the late 1980s he became famous for a series of highly finished, seductively rendered paintings of Mao. Li Shan reworked charismatic images of the young soldier-revolutionary into airbrushed movie idol portraits. The lotus flower dangling from a beautifully made-up face seemed to define a character whose life has the veracity, to ordinary people, of a performed opera.

Yu Youhan took equally novel liberties with the official archive. He literalised the content of Mao's revolutionary dictum, 'Let a Thousand Flowers Bloom' (later inverted by the savage social pruning of the Cultural Revolution itself). Yu focused on Mao's elevation of peasant culture as the basis for a nationalised aesthetic; and finally drew on the warm colouring, touching sentimentality and cultivated joy of Mao's preferred Chinese style of 'revolutionary romanticism' to interpret social and political history.

In Yu Youhan's *Mao* paintings of the late 1980s and 1990s, the 'thousand flowers' slogan is taken as the framework for rendering Chinese experience as a kind of horticultural euphoria. The historical scenes of the Chairman's progress are decorated by an ecstasy of blossoms. The sobriety of Mao's famous plain suits often turn into a copious wardrobe of folk-print florals as the mythic hero waves at jubilant parades greeting him across Tiananmen Square, lectures to beaming peasants on art and literature at Ya'nán, and is flanked by adoring, smiling political colleagues in other scenes. These are deliberately single-mood paintings. The normal rise and fall of differentiated historical events is translated visually into an almost narcotising haze of perpetual public happiness.

Yu Youhan's Political Pop paintings (occasionally incorporating Western iconic figures also) produce an unusual synthesis: of the flattened space of Western advertising images, and the shallow field and bright colouring of heroic Chinese posters celebrating revolutionary achievements and economic progress. These works also revealed that the visual language of free-market advertising in the West, and broad political education pursued in a highly controlled society like China, deployed quite similar techniques in the arousal of desire and projection of 'success' symbols, though their objectives were entirely different. Yu's treatment of images from both cultures, in his poster-like folkloric idealisations, disclosed their common connections to kitsch.

The susceptibility of Yu Youhan's paintings to appropriation and redirection of meaning in simplified contexts afterwards, especially in the West, proved eventually dissatisfying to the artist. The apparent light-heartedness of his paintings' treatment was registered pleasurably, but not the tragic irony or weight of collective social trauma behind them. This caused Yu Youhan eventually to abandon his Political Pop mode. (His 1991 painting of Mao, *Talking with Hunan Peasants*, was ultimately featured on the front cover of *Time Magazine* in September 1999, as a 'badging image' to a lead article that reviewed China's development over a half-century.) The artist is now pursuing a very different kind of painting, though still with a strong political consciousness. Li Shan has also completely transformed his subject matter and pictorial language over the last decade.

Looking back over Chinese Political Pop art today only sharpens awareness of how particular it is to its own cultural context. In fact, reconsidering the last two decades of art in China, despite the enthusiasm in many parts of the world for the new forms of art emerging by the late 1980s and the changes that occurred in the 1990s, in the longer view of more subtle art history, the avant-garde forms deserve as much exposition of their relationship to *Chinese issues*

and source-contexts as they merit any accounting of external influences.

IV. Individuals fording turbulent streams: the artists brought together in Shanghai Star

As a city directly administered from the centre within an attached Special Economic Zone, Shanghai continues to be transformed at a breathless rate of new building and commercial development. The imagination of ordinary citizens is assailed by the appearance of new practices, goods, and tantalising features of contemporary urban life globally. The arousal of desires for sudden material acquisition has inevitably collided with older standards of social improvement. As individualism rises with entrepreneurial development, creating new political dynamics in a society so long geared to goals of collective regulation, the impetus of change radiates in all directions.

Signs and material expressions of rapidly transforming daily life inevitably create friction in the broad sphere of social interpretation, which proceeds more slowly, conjugated by the lives and inter-generational experience of people. Artists (in many societies) often have the least sense of agency in the powerful arenas of political and economic decision-making. However, their orientation towards visual imagery and cultural translation of human experience gives them special tools in the sphere of meaning and social interpretation.

Both Yu Youhan and Li Shan consider the vexing issues affecting the whole of contemporary life today, both within China, and in China's relationship to the world. However each reveals the need to establish a space of critical distance from which to provide a dialogue or appraisal of the public realm of contemporary life. Within their art is an ambiguity that has only deepened over time.

Fan Dongwang, on the other hand, has developed work recently that is marked by a striking clarity of



YU Youhan, *Five Women* (detail), acrylic on linen, 156.5 x 130.5cm, 2001.



Li Shan, *Reading #01 - Leisure*, oil on linen, 215 x 142.5cm, 2001.

imagery and articulation of its main subject matter. However a deep-running paradox may be found in his work also, but with a special character of its own – and indeed an exhibition of his work at Wollongong City Gallery in 1999 was entitled *Cultural Ambivalence*.

The ambiguity of Fan Dongwang's work is not – as with his two senior compatriots – in a veiled resonance of multiple interpretations within the tissue of each painting. Each part of Fan Dongwang's paintings may be more clearly mapped in its distinct reference imagery. The ambivalent element within his work is to be found in the marks of striking cultural difference between two very different societies and visual heritages that it juxtaposes in its contents.

Yu Youhan

(b.Shanghai, 1943; lives and works in Shanghai)

Having graduated from the Central Institute of Art and Craft in Beijing in 1970, **Yu Youhan** turned to a preoccupation with abstract art in 1979. He became a central figure in circles of experimental art in Shanghai in the mid-1980s, when he was teaching at the Shanghai School of Arts and Crafts. He was first associated with a development of Shanghai Minimalism, and at the end of the 1980s, with the emergence of Political Pop art.

The change in Yu Youhan's current work is arresting. Having turned away from the bright world of popularised imagery already circulating in the public sphere, Yu Youhan's recent painting reveals a more muted, personally exploratory body of work. It is darker in tone and more introspective in mood. It is no less socially analytical but more searchingly compassionate.

Yu Youhan's painting now seeks to establish wider relationships with Chinese history, on longer time-scales. It is perhaps possible to consider this work as building an idiosyncratic genre of history painting, on a very different basis from official, celebratory art – a kind of 'zero point of expression', as the artist himself has described this – a paring back to recover the

fundamental moral orientation of an art that can **serve** society meaningfully.

Instead of well-known icons, the paintings in **this** exhibition are preoccupied with more anonymous images of ordinary people (often women), generalised or montaged in an ambiguous, abstracted space. Some are subjects within the artist's personal circle of friends or family. Others are from newspapers or impersonal sources. However, all of Yu Youhan's single portrait heads and grouped compositions are presented 'at a remove', distanced from the artist's present circumstances. And all are transformed from their photographic origins, whether personal snapshots originally, or more anonymously derived magazine images.

The five heads of women in monochrome, though clearly of a linked series, are subtly differentiated as images. They deploy a range of pictorial means, from expressionism to a kind of lyricised realism. They are held together within a common monochrome of dark blues and black, gently blushed with slight colour towards completion. They look a little like blueprint images, simply rendered, almost as if they are 'test-prints' of a changing society.

The terracotta warriors from Xian, tokens of expanding identity in China's international relations with the world, appear in Yu Youhan's paintings as emblems of a long-distant past. The warriors are utilised today as instruments of diplomatic exchange and foreign relations, but are not integrated within a living fabric of continuing cultural nourishment or fortifying social connections to a shared tradition. What is most valuable in inherited civilisation, to Yu's observation, is threatened with collapse through the corrosive effects of commodification on all cultural experience.

Images from the past (including images of Buddha and the phoenix) seem to evoke China's fragility of connection to its own history and **heritage** culturally. They hang suspended and **disconnected** from contemporary reality, even as the **wider world** admires

China's ancient art. The relationship of the past to cultural circumstances today appears precarious and fragmented, in contrast to the country's rousing strength industrially and economically.

All the human figures in Yu Youhan's paintings seem to be witness-bearers of larger events. They are individuals who do not necessarily stride the public stage of recorded history but lead more modest lives of human commitment, often rendering exemplary service to others (personified in the long-deceased but heroic Communist party official, Jiao Yu Lu, of rural Lan Kao, who died of liver cancer while still working in the fields). The individuals in Yu Youhan's paintings are often assembled into a frieze or bulletin board arrangement, as if appearing as part of a field report on contemporary social change.

These paintings retrieve elements of socialist realism derived from the period of Soviet teaching of oil painting in the academies (influences devalued and considered too *retardataire* in progressivist, fast-modernising China of the 1990s). Yu Youhan turns back in part to this and other older repertoires from within twentieth century Chinese art, such as influences from the Post-Impressionism of Van Gogh and Gauguin with which earlier artists in China – for example, in the 1920s and 1930s – sought to build an art that was both open to modernist influences but also directed to Chinese interests in keeping alive certain aspects of their own cultural tradition.

Most striking in Yu Youhan's recent work is an emotional tone that conveys at times a kind of mourning – a feeling of bereavement within Chinese social and cultural history. Floating in an often indeterminate space but linked by the idea of interconnected community, his figures – mostly heads – are not anchored to any ground of authorised historical events. They suggest a different framework of recognition. Often arranged in a non-naturalistic space of abstract tableau, they occupy an uncertain domain, composed only of fragments.

These paintings offer no easy solutions, but perhaps

tentatively imagine a reintegration of history and social coherence in public life in China, a more mundane but humanly sensitive vocabulary of social representation, and an alternative iconography.

Yu Youhan turns back in order to forge new paths forward. He offers some new points of departure within earlier art from which to reconsider the modernist past in Chinese development, to establish new streams of nourishment from the multiple contents of its own tradition.

Li Shan

(b.Heilongjiang, 1942; lives and works in Shanghai)

Having studied at Heilongjiang University in the early 1960s, Li Shan later moved to Shanghai, where he lectured in drama. He became known through associations with Yu Youhan and other experimental artists in Shanghai in the late 1980s, and similarly was bracketed at that time as a leading artist of Chinese Political Pop art. (He was also introduced to audiences in Australia through the MCA's *Mao Goes Pop* exhibition in Sydney.)

Surrendering the airbrushed refinement and crisp finish of his earlier style for a looser handling (in oil painting), Li Shan has also turned to new subjects. He has abandoned the seductive iconography of highly recognisable images built around the life and persona of Mao Zedong – together with treatment of western icons, such as his 1988 *Mona Lisa* series. The artist has opened up a new range of imagery in his recent work.

Perhaps one element that remains constant from the Political Pop period is Li Shan's interest in creating images of striking invention, in bright, simplified colouring. However his fantastic figures still refer to events in the contemporary world as he experiences it. A further link from the past is the sense of human history proceeding as a kind of mordantly observed carnival.



FAN Dongwang, *Dragon Head #1*, acrylic on canvas, 180 x 180cm, 2001.



LI Shan, *Reading #01 - Shanghai*, oil on linen, 179.5 x 142cm, 2001.

Li Shan has opened a doorway into his current thinking by stating his interest in 'the relationship between life forms and their environments' and 'the capability of humans to produce new forms of life, which emerge from cloning technology'.²⁴ The vivacious theatricality with which he gives form to his speculations on cloning may be traced in part to Li Shan's initial training at the Shanghai Drama Academy (from which he graduated in 1968).

There is a constant strand of duality in Li Shan's work. It is evident in a continual pairing of forms, twinning of gender, and hermaphroditic nuance to figures of authority or power. There is a subtle double-movement of revelation and disguise. Li Shan is fascinated by masks, makeup, and formalised gestures. He relishes mechanisms of artifice employed within a scenography of staged action, controlled poses, frozen movement.

The earlier imagery of a 'made-up', feminised, youthful Mao with a lotus dangling seductively from his lips in the *Rouge* series, has been expanded into a freer vocabulary of sensuous forms and sensual undertones in more recent work. Lotus petals burst forth from all parts of figures, licking forms and sprouting from recesses of the body and creases of clothing. They also spring from animal and other non-human forms, like forces of elemental energy in nature.

Li Shan's new works disclose a world of lively, fanciful figures, freely combining parts of animals, humans, plants, insects or fish. These beautifully painted figures are detailed with restricted cues of generic identity, loosely brushed in. They are exotically striking, in a deliberately confined palette (again pertaining to costume, props and the theatre rather than the broader colour-spectrum of the mundane world).

Li Shan's modern folk-tale creatures have a hectic aspect of bizarre *folie*. Nature and science jostle in a dance of genetic collisions, creating startling new fusions. His seductive images carry sharp undercurrents of *ennui*, reflecting caustically (and has

been remarked, misanthropically) on the deficiencies of human beings' efforts at controlling nature and crafting scientific progress.

Li Shan readily combines generic human forms with features of a horse or fish; a portrait face may be framed by the expanding wings of a butterfly. In one of Li Shan's paintings here, two pigs are joined comically by an ideogram for shared testicles. This cartooned detail provides a kind of visual pun for genetic destiny bifurcated by cloning. The silhouettes of two women facing in opposite directions are rotated randomly across the pigs' bodies, creating the effect of an allegorical costume (past and future? or just opposite gestures in a folk-dance, endlessly repeated, as if on a merry-go-round of chaos?).

The subjects in Li Shan's recent works seem to inhabit a serial folk-narrative for which any ordering script has been abandoned. In many ways, these works are determinedly opposite to any 'humanist' interpretation. They shift centres of attention away from human explanation, substituting an invented universe of theatrically reforming creatures, intelligible only through expansive imagination. Li Shan presents a fantastic, mutating 'nature', a marionette theatre of contemporary science, enacting scenes of jumbled categories.

A haunting work that discloses the particular rephrasing of Li Shan's art is simply entitled *Reading#01 - 11 September 2001* – completed during his residency in Sydney after absorbing global news relay of imagery of that fateful date (superimposed in calligraphy). The jet-plane missile assailing the World Trade Centre tower in New York is metamorphosed into a gigantic kite-fish suspended in the sky, while a black cloud of smoke billows, and streaking flames fold into the petals of a lotus.

Destructive death is shifted into a different register. It is apprehended as violent reincarnation of transformed life. Tongues of fire metamorphose into a vibrant flower.

²⁴ Interview with Li Shan by Francis Maravillas, Casula Powerhouse Arts Centre, September 2001.

In this surrealistic fable, terror is shifted into epic allegory, and the narrative divorced from any personal association. Restaged as phantasmagoric beauty, the scene exists as an image suspended beyond ordinary temporality or history, an episode not of human society but of the physical universe.

Through carnivalesque devices Li Shan creates a parallel world to the everyday, through which he reaches into the more ungovernable dynamics of human imagination, providing hints to a profound level of disorder in a world of convulsive change.

Fan Dongwang

(b.Shanghai, 1958; resident in Australia since 1990)

Fan Dongwang's paintings arise from his experiences both in China and Australia. Born in Shanghai, and a former student of Yu Youhan in the 1980s, Fan Dongwang's development as an artist has been shaped in multiple directions since he migrated to Australia, continued his formal studies further, and developed a home base here.

Fan Dongwang's painting continues to explore veins of material from his source culture (in China), while also dealing with subjects drawn from life as he has experienced it for a decade in his adopted culture (in Australia). The results evident in his paintings recently disclosed a provocative synthesis – not really a fusion, but actually a kind of *montage* – in which he combines utterly disparate imagery from both contexts. (Earlier paintings shown at Wollongong showed images of athletes and Australian sporting heroes incorporated within paintings setting out dragons and other figures drawn from Chinese decorative arts.)

One thing that is immediately striking in Fan Dongwang's work is that it has a mood and atmosphere that is quite different from the work of both his senior companions and early mentors here. It is strongly defined in all its

internal components, and it is directed confidently to a broader public, frankly stated in clear forms.

The clarity of definition of his forms, many of which are projected as if in low relief by the addition of deep shadows and perspectival modelling effects, draws directly on Fan Dongwang's early studies (in Shanghai) of ivory carving. Many ancient animal forms also fill his paintings (dragons, paired tigers, temple gods), drawn from Chinese popular and decorative arts, and elaborate carved ornamentation found in traditional furniture and architecture. Meanwhile backgrounds in a number of these paintings arise from a rephrasing of Chinese brocade or embroidered textiles.

Fan Dongwang has dramatically revised his subject matter, however, translating his imagery into an unmistakably contemporary language, derived from a bold mixture of visual vocabularies. The simplified forms, abbreviated heads, and striking shadows of his dragon heads, for example, have links to advertising, graphics and popular genres in mass-circulation comics as well as to long lineages in Chinese traditional arts and crafts.

There is a dramatic confrontation of different sources in Fan Dongwang's works of recent years: a thickly layered mixture of East and West symbols, a fusing of some forms as well as juxtaposition of others in detached details. The determined interweaving of disparate elements is itself a mark of a sensibility shaped by the huge range of influences interpenetrating in the contemporary world. In imaginative terms, these works vibrantly combine the fantasy of Chinese legends – creatures and gods from ancient cosmogony – with the futuristic world of digital images and the video-game screen.

Such contending influences are especially powerful in their oppositional force for an artist who has left the huge social cauldron of modern China and made a home in such a different country and set of cultural influences as conditions Australia.

The opportunity to show his work in the company of Yu Youhan and Li Shan has come about through Fan Dongwang's continuing links to China. He has benefited greatly from the chance to return in recent years and resume his connections directly (in 1998), exhibiting and lecturing in his native city of Shanghai (where his work is also represented in the collection of the Shanghai Art Museum). These are contacts Fan Dongwang has sought to replenish and repay through his suggestion of this three-artist project at the Casula Powerhouse Arts Centre in Sydney, to bring his compatriots' work before Australian audiences once more.

The dialogues fostered through projects such as *Shanghai Star*, and ongoing opportunities for audiences to see art works that interpret the world and project this interpretation through visual languages to others, are important forms of engagement between people.

In the world of cultural understanding, artist-to-artist exchanges are an important lifeline. They are a stimulus to thinking intensely about many expressive, interpretative contexts – and contrasts – despite an increasingly engulfing contemporary communications world. In a world of ever more rapid movement of information, objects and goods, the interchanges and conversations between people are vital channels for understanding difference as well as commonality in the specific forms through which we express our experience and convey our sense of today's world.

Projects such as this shape thought and awareness. They disclose specific perceptions and insight. They reaffirm the continuing importance of diversity and *cultural locality*, shaping human lives and social experience in particular, intimate ways, amidst a swirling globality.

Bernice Murphy



FAN Dongwang, *China Maze*, acrylic on canvas, 180 x 180cm, 2001.

来自上海的璀璨群星

一. 日趋紧密的邻国间关系

本届展览通过一种极度有趣的方式将生活和文化网络串接在一起。它纪录了近期内人物、事件、地区和文化交往之间的联系。这种联系存在于中华人民共和国国内的、中澳两国之间的以及澳洲国内的艺术界之间。

中澳两国间的关系在二十世纪后数十年间突然接近了。1972年下半年惠特拉姆政府上台执政，它的首批决策中包括承认中华人民共和国，以及试图和这个澳洲最大的亚洲邻国建立一种新型关系。接着，双方建立起文化联系，并安排展览交流。

在二十世纪七十和八十年代间，中华人民共和国涌现出一批成熟的、富有才华和创造力的艺术家。澳洲有幸在近几年间和其中的一些人保持密切联系。当中的许多艺术家在澳洲的集体或主题展览中展示过他们的作品。另外，一些中国的艺术家（和评论家）前来澳洲进行次数不等的短期访问，并和我们的艺术学校、文化界、艺术画廊和艺术博物馆保持联系。还有一些人来到澳洲后留下来并在澳洲建立起家园。其中的一部分人再次回国，以便能够和北京、上海和中国其他地区的同行保持接触。

同时，许多留在中国的艺术家们在过去十九年里时常到澳洲和其他国家展示他们的作品。他们的国际知名度越来越高，其作品继续获得青睐。因此，承前启后，我们通过目前的项目邀请两位曾经在1993年来澳参展的中国艺术家于2001年来澳洲作私人旅行，并在此和一位较为年轻的澳洲华裔艺术家一起展览他们近期的作品。这位年轻艺术家在二十世纪八十年代居住在上海时深受前两位艺术家的影响。

另一个使交往得到进一步加强的因素是：澳洲对自己所在的亚洲地区的国家在现代艺术传统上的多样化抱有浓厚兴趣而发展起学术研究。这里值得一提的是姜苦乐博士（John Clark）¹和

¹姜苦乐（John Clark）所编纂的《亚洲艺术中的现代性》一书（悉尼野牡丹出版社1993年出版）是他于1991年在堪培拉的澳洲国立大学召开的一次重要会议的成果。这本收入世界各国的艺术策划人员和学者的论文集，是澳洲有关亚洲现代艺术的、相互关联和高层次的一系列重要讨论的首次出版物。除了他自己的研究这一课题的定期出版物外，姜苦乐在随后的十九年间又召集了相关的座谈会并出版文选。在姜苦乐编纂的各类有关亚洲艺术的传统和当代发展的出版物中，有他所撰写的几篇专门评论现代和当代中国艺术的文章。

另一些为我国大学和艺术院校开辟新的研究领域做出杰出贡献的人士。此前，我国的此类学术研究很少。

澳洲政府的文化部门，例如澳大利亚委员会，长期以来也一直重视亚太地区，并对各项文化交流提供财政援助和协助（其中许多是澳中之间的交流）。此外，当代亚洲艺术展览的增多、以及我国调整当代艺术品收藏政策以便在一些最大的公共画廊和艺术博物馆里收藏此类作品等因素，是推动这一决定性变化的重要动力。最后，并且对未来至关重要是：澳洲的初中（特别是昆士兰州）已经增设了有关当代亚洲文化的各种类型的课程。

在澳洲所有的州立或地区艺术馆、各类艺术节、以及澳洲各主要城市中许多由艺术家经营的艺术天地举办的该类展览活动中，三年一度的亚太当代艺术展的效果最好。1993年，该展首次在布里斯班的昆士兰艺术馆开幕；1999年，又举办了第三届展览。这一重要尝试引起了各界的强烈关注，这归功于展览期间大量的展品，以及在六年间举办的三次出色的亚太当代艺术展览时期我们将众多的艺术家、艺术策划人员和艺术评论家汇集在布里斯班市，以便使他们之间建立起广泛的私人联系等措施。

我们会过头来专述中国：这一联络网使澳洲受益良多，它为艺术家们创造了更密切的文化交往机会。也使两国原先仅在政治和经济上进行交往的历史得以扩大和重塑。

本项目中的三位艺术家的素质出类拔萃。首先，澳洲观众可以更新对两位过去在澳洲展出过其作品的著名中国艺术家的印象。余友涵（Yu Youhan）和李山（Li Shan）是二位被形容为二十世纪八十年代后期，在中华人民共和国兴起的中国波普艺术运动的一批主要艺术家中的成员。两位艺术家在1993年悉尼当代艺术博物馆展出的“毛走向波普（Mao Goes Pop）”展览中表现出众。

澳洲作家周思（Nick Jose）的提议促成了当时的这一展览。他在二十世纪八十年代后期担任澳洲驻北京大使馆的文化参赞，并对当时中国蓬勃发展的当代视觉和其他艺术产生了浓厚的兴趣。周思当时和许多中国艺术家建立起密切和持续的联系。接着，悉尼当代艺术博物馆的艺术策划人员在1990年对北京，广州以及上海的一些艺术家进行了私人拜访和聚会²。张颂仁（Chang Tsong-zung、英文名：Johnson Chang）为本展览能够在澳洲顺利举办做出了极宝贵

² 本文的作者（当时是悉尼现代艺术博物馆的主要艺术策划人和馆长助理）清晰地记得当时第一次见到余友涵和李山作品的情形。

的贡献。现在他任职于香港的汉雅轩画廊。周思 (Nick Jose) 和栗宪庭 (Li Xianting) 为目录撰文 (后者作为北京方面的重要顾问并提供帮助)。

今天，位于西悉尼的克索拉动力艺术中心 (Casula Powerhouse) 主办了余友涵和李山作品展览。这些作品和1993年在当代艺术博物馆展出的作品相比，在情绪和风格上截然不同。我们值得对这两位近期从上海来澳洲访问的艺术家的作品风格，在此十多年间的充分改变进行深思。

范东旺 (Fan Dongwang) 于1990年离开中国前往澳洲。他在二十世纪八十年代是余友涵的学生，也很喜欢李山的绘画。他一直生活在新南威尔士州，并在这里进一步深造和取得博士学位，最后定居在悉尼。近来，范东旺由于其奇特的当代中澳艺术家双重身份而引起人们的注目，尤其是通过近期在五龙岗和堪培拉举办的个人艺术展。

由李莎·哈韦拉 (Lisa Haviiah) 策划的上海之星展览项目首次把三位如此不同的艺术家的作品集中在一起，并将他们不同的历史织合成一次极为有趣的展览。就范东旺而言，这次展览也是一次重要机会，让他能够和抚育他成长的文化和中国不断发展的传统遗产重建联系，并且第一次和他的两位先前的导师一起展出他们的作品。

除了讨论艺术家的作品之外，本文想把展览内容置于更为广阔的背景之中。首先简略说明一些相互关联的潮流的历史背景；然后探讨这些在二十世纪八十年代后期影响三位上海艺术家的潮流；最后研究近期每位艺术家如何选择新的方向。他们近期的作品变化显著。其中的一些作品是在澳洲克索拉动力艺术中心 (Casula Powerhouse) 的短期居留期内完成的，并且在悉尼的联合展览中推出，然后在全澳洲巡回展览。

做一名生活在中华人民共和国，面对当代中国问题的艺术家是相当困难的；然而，同时又要和范围更广的世界艺术发展进行交流对话，则难上加难。然而，中国和世界间的问题并不是泾渭分明的，因为无论是积极交往还是抵制；无论是接受还是拒绝其影响；无论是在官方层次，还是艺术家以第一人称见证人对当今世界所作的最个性化反思，两者间是相互渗透的。在某种程度上的相互关联以及意识中感受到的相互“影响”是不可避免的。

中国现代史回顾

中国的整个二十世纪是一个意义重大、动荡不已的转型世纪。政治和社会的变化不停地影响和限制着文化的发展。到二十世纪早期，中国所采取的针对现代社会和历史发展中的挑战的对策，被证明是无力和残缺不全的。这些问题远在中国共产主义革命将中国引入新的征途前已成顽疾。

回首往事，日本对现代化的早期反应和中国相比，差别如此之大是颇为有趣的。日本在其长达近七个世纪的岁月里，以其武士道文化和幕府时代的中央统治而感到骄傲。当西方殖民势力侵犯到它的主权时，日本起初试图切断与外界的所有交往——即所谓著名的“锁国”（sakoku）政策。当证明此政策无法继续维持时，日本于十九世纪末在复辟的明治天皇统治下，实现了政策上的重大转变。1853年当美国海军准将派瑞的船队出现时，日本心照不宣的评估并承认了西方的技术优势，其对策便是十九世纪末以自筹资金（和自我肯定）形式推行的出色的现代化计划³。以后伴随着现代化计划，日本勤奋地学习属不同文化类别的西方艺术，同时也保留其独特的日本传统。

中国却选择了一条相当不同的道路。在1840年第一次鸦片战争败给英国之后（而且英国强行继续进行鸦片贸易，加速中国的政治腐败和社会沉溺，掏空中国白银储备以及进一步谋取商业特权），满清王朝对外国列强与日俱增的入侵的反应是：龟缩到封闭的北京宫廷内生活。满清末代王朝治国无能而且继续面临国内的叛乱和反对（十九世纪中末叶的长达十六年的太平天国叛乱和其他形式的起义就是内政失败的明确症状）。威胁满清王朝生存的致命问题是：满清贵族未能争取主动并果断地投身于现代化，也不懂得政治和社会改革的必要。

在日本被唤醒的同时，中国却沉睡了。当日本针对外国人、现代化、内部改革和自决发展等问题自行采取对策时，中国的满清统治者在接踵而至、由变化导致的冲击面前，失去了任何现实可行的应付能力，以及对付西方列强的措施——甚至是邻国的入侵。1895年中国把台湾割让给日本。以后在1900年，义和团试图彻底赶走外来者的斗争又归于失败，导致由英国率领的外国军团的羞辱性镇压和进一步的强迫实行的对外贸易。

³ 随着天皇同意仪起形式和象征作用，日本成功地实施了六百七十年的中央集权化将军统治（1192-1867年）。当1853年海军准将马修·派瑞指挥的美国船队，为确保建立西方贸易特权而强行登陆时，日本的好运决定性地到此结束了。一些过去若离开祖国会被判死刑的武士道武士们，游至美国舰队以便被救到船上。他们希望能立刻学习和掌握他们对手的军事和技术知识。

在二十世纪初的十年间，中国在法律、政治、经济和教育方面所进行的迟缓仓促的改革不足以使它应付眼前的巨大挑战。它解决困难的能力灾难性地滞后，人民大众广被忽视和剥削；社会和政治机构毫无效率。1911年的革命推翻了满清王朝统治，但仅仅在新的共和国基础上建立了一个以国民党领袖孙逸仙领导的不稳定政府。他于1912年辞职，导致国民党和日益壮大的马克思主义军队⁴、军阀、土匪、外国势力和其他争相控制局面的敌对派系间的进一步争权夺利。

当国民党在二十世纪三十年代把共产党赶入地下后，中国出现了一场追求自强、有效统治和推行现代化措施的孤注一掷和全力以赴的竞争性局面。这次北京未能起领导作用。在这令人激动的变化期间（包括与西方的积极和消极交往）最具活力的城市，并且在战略上成为酝酿政治、经济和文化斗争的地点却是上海。

上海在十九世纪末急速成为中国的商业中心。与外国商人的接触和外部影响的涌入使上海成为对立思想的汇集中心——也使它成为上世纪二十年代马克思主义的大本营并最终导致共产党在此诞生。在二十世纪三十年代，上海还孕育了繁荣的艺术氛围。就坚持旧艺术方法和长期奉行的传统，还是接受从遥远欧洲的现代文化中心传来的新思想和新影响的挑战这一问题，上海的艺术界展开了激烈的辩论。

1911年满清王朝被推翻后，上海的艺术圈通过西方传教士和他们在紧邻上海的地区设立的小型艺术和工艺品中心了解西方艺术史。他们急切地想了解欧洲现代艺术的兴起。这些知识往往是通过中国的各类杂志、日本艺术界的直接到访，以及与他们接触后产生的各类讨论而间接吸收的。当时的上海由于紧邻市内的外国租界而接近西方潮流并追求某种时髦，崇拜欧洲思想、服饰和举止等一时成为时尚。

⁴ 中国共产党于1921年在上海创建。俄国首先在20年代援助中国的民族主义斗争，它支持孙逸仙和国民党（而国民党因此吸收共产主义者入党）。然而，孙逸仙于1925年逝世后，蒋介石控制了国民党并把矛头指向共产主义者，并于1927年进攻他们在上海的基地。接着蒋指挥国民党部队于1928年北伐向北京进军。这些激烈的斗争导致1927年红军的成立，以及它从南方开始的争夺土地的顽强斗争。接着现代中国史上发生的事件则更为人们所熟悉：红军在1934-5年开始了长征，在中国西南部迂回行军，直到1935年10月在陕西省延安结束；毛泽东在延安一跃成为中国共产党领袖。接着是在延安的10年准备期；以及1936年后期的逮捕蒋介石。两支部队都败给入侵的日本军队，其中最声名狼藉的插曲是发生在1937年11月的所谓的“南京大屠杀”中的日军的暴行。这一事件成为战后中国历史博物馆的代表官方的艺术家的主要课题。1945年后，盟国试图对中国这两支重新复活的国民党和共产党军队的调停努力如预料般地失败了，而人民解放军，即共产主义军队现在的名称，于1949年1月占领北京。这支军队接着南下，并控制了中国的剩余部份，1949年10月成功地建立了中华人民共和国。

然而，在中国主要城市中人们对现代性的热情始终充满着相互冲突的成份——对新思想所持的认同态度，和号召重新确立中国地位并为本国文化而骄傲的激动的呼声并存。上世纪二十年代发生的著名的“五四”运动便带有大量的这类自相矛盾的倾向⁵：

全国范围的学生示威游行洋溢着爱国主义激情。高涨的民族意识和狂热的反西方情绪，与同样迫切的希望抛弃传统文化和拥抱西方文化的要求交织在一起”。

二十世纪早期动乱中显露出的许多情况（包括上世纪二十年代国民党对学运的残酷镇压）又在中国二十世纪六和七十年代的动乱中重现。我们也能从文化大革命号召学生成为革命先锋的动员中找到同样成分，甚至在二十世纪八十年代末以北京为中心的民主运动中——虽然形式相当不同——相同成分依然存在。

同时，与日本富有成效的文化交往（特别是通过上世纪早期的东京艺术圈）并以此作为吸收现代思想潮流的渠道，却由于中国与日本间持续的紧张政治关系变得更为复杂：

虽然许多中国人仍然钦佩日本并且视日本的现代化为楷模，反日情绪又使另外许多人对此不屑一顾⁶。

更情况变得更糟的是：日本军队于1932年进攻上海并造成相当大的破坏；艺术活动因此停顿2年⁷；许多学生变得激进。尽管如此，有一个重要事实却值得牢记：当1902年中国学校和技术学院开始引进西洋画时，教师进修学院本身突然需要教授西洋画画法的教师，而现代中国的第一代西方艺术教师实际上是接受日本的艺术家的培训而成的。

另外，中国对自己艺术史的某些系统的研究和其传统艺术实践相比起步很晚，所以一开始便依靠译成中文的日本教科书。“日本教中国的是中国自己的艺术史”⁸。倘若日本的政治历史

在1919年5月4日，当第一次世界大战后听到凡尔赛和约谈判中，中国同意将原德国在山东半岛的领地割让给日本的消息后，北京学生走向街头。这种对统治无能的反感，对外国势力控制中国的恐惧，对中国未能成功地实现现代化的憎恶而爆发的游行，标志着—场基本上由要求自主的知识分子参加的运动的开始。这场被称为“五四运动”斗争得到上海的强烈呼应。

参见曼克尔·苏里文（Michael Sullivan）所著的《二十世纪中国艺术和艺术家》第37页。（Berkeley & Los Angeles: University of California Press, 1996）。

参见曼克尔·苏里文（Michael Sullivan）所著的《二十世纪中国艺术和艺术家》第37页。

参见曼克尔·苏里文（Michael Sullivan）所著的《二十世纪中国艺术和艺术家》第59页。

参见曼克尔·苏里文（Michael Sullivan）所著的《二十世纪中国艺术和艺术家》第25页。

没有使日本全面走上军国主义道路，以及没有实施导致八年侵华战争的武断的帝国扩张政策，上述情况应该让中国艺术界感到欠情而长期感谢日本。

社会激进派经常从中国与日本间摩擦不断的关系中找到爆发点。1926年在一次抗议日本在中国进一步扩张的情愿中，政府对47位学生开枪。该事件残酷地打击了上世纪二十年代以北京大学师生为中心的新文化运动中表现出的艺术性激进和都市性急躁¹⁰。当国民党军队在镇压结束后决定追捕持不同政见者和进一步反击时，学运领袖们大批出逃¹¹，许多人去了上海。那儿的外国人定居点和更多样化的形势为进一步开展讨论以及获得（尽管不太可靠的）避难提供了机会和可能性。

上海成为二十世纪二十和三十年代“中国传播西方艺术的自然中心”¹²。其表现为：艺术杂志出版活动频繁、艺术展览增加、艺术学校在教授传统绘画的同时，又将西方艺术列入课程等。这些变化导致了人体绘画的出现（作为艺术家的主题之一，无可避免、但颇富争议地引入了裸体画）。

然而，使人感到无所适从的是：人们在接受西方艺术的同时，又急切讨论现代西方思潮是否过于泛滥的问题。事实证明，既要熟悉一个完全陌生的传统所积累的大量资料，一个需要人们花几年时间研究才能了解其早期长达许多世纪的发展过程的传统，又要了解近来出现的一系列、同时从许多方面系统地抛弃传统的新潮流，两者要兼而顾之是毫无可能的。中国传统艺术的特点是对以往的尊崇以及对早期艺术形式“本质”的模仿，它建立价值的方式通常是服从历史。

自文艺复兴时代的洛伦佐·吉贝尔蒂（Lorenzo Ghiberti）、乔治奥·瓦萨利（Giorgio Vasari）以及其他一些人的文章出现后，西方艺术便规律性地由一连串的相互竞争时期、学派和画风，以及同步发展的艺术史讲解和艺术成就评论构成。同时，西方艺术的基础是训练法和艺术学院的系统教学体系。该教学体系不仅仅教授系统的绘画方法，而且包括系统的评论方法，尽管持激烈反对意见的“思想流派”依然存在。画室、导师体系、赞助人、佣金、销售、以及将艺术品分销至私人（接着公共）收藏机构的网络遍布整个欧洲。

西方艺术传统，特别是在文艺复兴时期重新发现古希腊罗马时代的透视法后，是在下述主要观点的基础上逐步得到充实完善的，即艺术的任务是创造一种既反映现实世界，又与其保持

¹⁰参见曼克尔·苏里文（Michael Sullivan）所著的《二十世纪中国艺术和艺术家》第42-43页。

¹¹参见曼克尔·苏里文（Michael Sullivan）所著的《二十世纪中国艺术和艺术家》第43页。

¹²参见曼克尔·苏里文（Michael Sullivan）所著的《二十世纪中国艺术和艺术家》第44页。

相当距离的独立的绘画规律。即使现代艺术最终抛弃了起源于文艺复兴时期的透视法，作为一个不受集体社会表达方式制约的独立活动，它仅仅是通过保持和甚至进一步夸大艺术的图形规律来达到其目的。

所以，西方艺术的多种形式表述与中国美学相比，在艺术和自然两方面都阐述了一种不同的思想。中国的美学观和历史整体思想以其对“核心”价值的回顾式鉴定和对过去成就的“本质”性模仿而与西方截然不同，它不但在创作、而且在体验方面仅属于极少数特权精英。他们坚持自然存在于天下万物之中的观点，而西方美学则通过建立一个和自然分离的感性世界而显示其活力。在西方艺术中，自然现象、生灵、以及宗教或人类叙述，都基本上呈现在一个由人创造的、与任何自然规律不同的世界之中。

西方传统是具体实在的。通过其大量和长期以来背景不同、且相互竞争的频繁艺术活动，它的遗产遍布欧洲各个中心。其明显的特征是保存在教堂、宫殿、公共建筑物、市井，乃至博物馆内的艺术品；而社会上任何人都能去观摩学习。西方传统是建立在许多世纪的多样化成就并且能切实感觉到的基础上；并通过互不隶属的政治和文化领域大拼图遍布四方。

当设法去理解那些和西方艺术宝藏中的主流分道扬镳的无数现代艺术支流时，上世纪三十年代的中国艺术家感到极度地左右为难——特别是那些经长途跋涉终于抵达巴黎，却感到一片茫然并迷失方向的人们。

如果说中国艺术家在巴黎的经历是兴奋和充满刺激的，它同时也是深深地令人困惑和不安的。他们来这里学习怎样以西方方式绘画——但什么是西方方式？比起别人，林风眠感触更深，并几乎绝望地写道：“我弄不懂巴黎为什么会有这么多流派”。古原宏伸（在1981年¹³）的评论很恰当：“如果已经在巴黎学习了7年的林风眠，还不能理解西方绘画，那不难想象上海租界内的中国画家遇到同样问题的难度”。¹⁴

上世纪二十及三十年代间，上海存在的国际都市化条件使中国第一次有可能形成商业艺术市场和举办艺术展览来展出超越中国传统绘画（国画）和带有现代（西方）影响、追究创新的艺术（西画）作品。

¹³参见古原宏伸所著的《二十世纪早期中国绘画的改革运动》（*The Reform Movement in Chinese Painting of the Early 20th Century*），国际中国学学术会议学报（*Proceeding of the International Conference on Sinology*）ed. Academia Sinica（台北：1981年），第450页（曼克尔·苏里文引用）。

¹⁴参见曼克尔·苏里文（Michael Sullivan）所著的《二十世纪中国艺术和艺术家》第41页。

与此同时一场潜在的挣扎继续进行：企图在传统绘画方法和现代艺术形式间建立某种联系；和寻求建立一种使中国的“民族”和先进派艺术同时发展的共存基础。

中国曾举办过两次试图对中国艺术作“全国性”综观的早期展览：1919年在上海举办的第一次展览；和1926年在北京举办的、规模更大的第二次展览。这两次试图包容新旧形式的展览显示出上世纪二十年代中国的艺术实践局面（包括理论和评论方面的混乱）是如此的绝望和充满分歧。根据下述评论，北京的展览充满着悬而未决的矛盾：

它包括150件西洋风格的作品以及至少164件中国的字画，其中有相当部份仅仅是对过去大师的临摹。如果这一令人沮丧的事实显示了某种迹象的话，那就是：除了几位大师的作品外，国画既显呆板又属抄袭，是一个走向死亡的传统；而西画仍然在襁褓中。¹⁵

在上世纪二十年代，在澳洲人们对于塞尚、马蒂斯、博纳尔和其他人作品的独创性产生了热烈的辩论（但是他们却没有直接参与这些创作活动）。甚至很久以后，当1939年由伦敦组织的、意义深远的法英当代艺术展（题名为“Herald Loan 展览”）在澳洲的几个城市展出时，澳洲艺术界就如何评价这些艺术家分成赞扬和谴责两派，并相互间展开激烈的辩论，这事实上也为下一代了解现代艺术直接奠定了基础。

随着国民党政府定都南京，上海在1929年举办了由教育部支持的、由官方命名的第一届全国艺术展览，再次试图对中国艺术做一次大型纵观：

本届展览作品创作的时间早至本世纪初，它不但有国画、油画，而且有雕塑、建筑、设计和摄影。传统绘画仍然包括许多对先前大师的复制和临摹作品……在油画作品中，一些已达到一定水准（显示受到凡·冬根、马蒂斯、西方风景画和裸体画的影响）……1929年的全国艺术展中对现代西方艺术所持的各种态度——完全否定、全面接受以及有条件的支持——代表了本世纪今后一段时间内中国人对该问题的态度。¹⁶

这类思潮在整个二十世纪三十年代深刻地影响了上海的艺术活动，而这一时期创造了一种充满活力的艺术文化条件并被证明是创作最丰富的创新发展期，也就是说，既探索了现代主义艺术的各种可能性的广泛领域，又设法健全了各种方法以充实浩瀚的中国艺术遗产中的文化内容。此后直到二十世纪八十年代，当代中国艺术才再次出现如此兴旺的开放局面——这次

¹⁵参见曼克尔·苏里文（Michael Sullivan）所著的《二十世纪中国艺术和艺术家》第58页。

¹⁶参见曼克尔·苏里文（Michael Sullivan）所著的《二十世纪中国艺术和艺术家》第58-59页。

主要在北京——但再次为上海艺术界对为中国文化发展做出独特、富有创意的贡献创造了条件。

三. 中国艺术传统的问题

一些顽固坚持的回避机制一直影响着中国二十世纪的艺术史。随着中华人民共和国的建立，中国历史的一个新纪元需要通过一种新艺术形式来表达。然而，所有艺术（即使是最革命的）都需要在早已从过去进化而来的语言和资源的基础上发展而成。革命成功后，中国所面临的一个严重的问题是如何在近期政治历史的裂缝中保持中国传统的持续性。

这无可避免地会和中国自身的，集绘画、书法和诗歌为一体的，并且注重历史的文人美学观脱节。这些价值和习俗被认为是不足以应付现代化挑战，或不适应建立在不断革命理论上的政治和社会变革。此外，学者——贵族文化由于与社会特权和“高雅”艺术存在联系而遭排斥。尽管如此，中国视觉遗产的某些方面，——例如表现自然永恒规律、和具抒情式画面的笔墨山水画——因属于中国传统不可分割的一部分而被继续采用，并且在共产党统治下发展成一种更大众化的艺术形式（包括壁画）。

虽然中国需要现代化，但是和西方现代有关的文化形式却不能被由毛泽东和他的战友所领导的新革命政府接受。代表欧美艺术特点的大多数现代主义艺术形式和思想都受到尖锐的批判。

唯一可和西方产生联系的、并受到极严格限制的途径是通过苏联。作为对社会主义现实主义流派的鼓励，苏联培训的学院派油画和素描教学被允许作为受西方影响的“现代艺术”存在。但是对此仍有保留。虽然在二十世纪早期，中国的社会主义现实主义木刻被奉为马克思批判剥削和阶级压迫的武器，此时早已变得前途渺茫。这种通过粗犷的刀刻，和鲜明的人体印刷图形产生的色调反差而实现的刻板效果，按照中国美学的标准，是唬人的和“丑陋的”，尽管它自愿地吸收了西方的影响（通过上世纪二十年代欧洲表现主义风格的先例）。

在二十世纪五十年代早期，中国引进了苏联风格的现实主义，并成为主要城市艺术学院的学术教学方式——博阿·塞西莉娅式图像艺术的基础。然而，犹如先前的社会主义现实主义木刻，苏联式现实主义并不符合中国品味。它被认为太“僵硬刻板”，况且毛泽东本人也不欣赏它。据北京评论家和编辑邵大箴说，毛在1957-58年间建议：将苏联现实主义成分和从中



YU Youhan, *Classmates*, acrylic on linen, 227.5 x 183cm, 2001.

国传统成分中吸取的、更诗意化的浪漫主义绘画结合在一起，由此产生一种“新革命浪漫主义原则”。毛特别地寻求“纠正苏联社会主义现实主义的缺点”¹⁷。

在二十世纪五十年代，“中国”艺术成为热门。然而，在政治和社会规范应决定所有艺术表达方式的官方政策下，中国艺术家在寻找出路中，急切地感到左右为难。贯彻毛的指示——即培养一种以描写工农生活为基础、以大众品味的民间生活主题为题材的“纯”中国艺术——将从中国浩大的文化遗产中取材的途径大幅度变窄。

与此同时民间文化资源贫乏。原因是：中国几乎没能创造出一种通俗文化传统的表现形式（除了集市上的通俗文化或新年间张贴的民俗画之外），以替代中国“高雅”艺术的哲理性贵族文化。中国视觉艺术从未受到流行或“低级”文化表现形式的影响。与其相反，许多世纪来，西方“高雅”艺术（一种涵盖许多不同国家成就的传统）在发展中一直重视通俗文化形式并受其影响。

西方所谓的“高级”和“低级”文化形式间长期存在着有利于创作的历史性紧张关系。这在整个现代派期间尤为明显，事实上对现代艺术本身进行的特定“革命”，形成了持续的摩擦和刺激作用。其巅峰期是在二十世纪六十年代，流行艺术家对广告领域和大规模生产中的商业图案和摄影图像的再次利用。西方“高层次的现代艺术”的形成并不单纯是抵制低层次文化形式，而是不断受到后者的挑战和激励，这一点得到普遍认可。实际上，它经常改造该影响（也包括西方传统以外的艺术形式的影响），以便将其作为最有意义的自我完善的基础。

然而，在中国这样一个受到高度控制的文化环境里，长达五十年的社会主义革命意识形态对人民艺术情有独钟。对所有视觉文化图像进行严格控制的结果是：高尚的“学院式”的艺术形式，和未受控制的民间艺术形式之间本应存在的、从根本上有利于创作的紧张关系，经国家的干预而消失。由于艺术形式必须经官方批准（和规范）才能在社会存在，高尚艺术和通俗艺术间的区别实质上已消亡¹⁸。

¹⁷参见邵大箴所著的《二十世纪五十年代的中国艺术：在现实主义主流下的前卫派潜流》（Chinese Art in the 1950s: An Avant-Garde Undercurrent Beneath the Mainstream of Realism），该文收录在姜苦乐(John Clark)所编的《亚洲艺术的现代性》(Modernity in Asian Art)75-84年，第75-6页。

¹⁸梁庄爱伦(Ellen Johnston Laing)在他所著的“中华人民共和国有后现代艺术吗？”(该文被收录于姜苦乐(John Clark)所编辑的《亚洲艺术的现代性》一书中，第215-216页)中提到鉴别“中国通俗文化的性质和范围”的困难，以及找到另一种有别于官方单一文化的可能性的渺茫。他写道：“中国看来没

在任何社会里，影响视觉艺术发展的另一种因素是博物馆的存在，以及是否有机会观摩传统和各类近代和当代的艺术收藏品。自18世纪末期开始，欧洲过去的宫廷收藏变成了属于公共机构的艺术博物馆——例如：在法国大革命数年后，罗浮宫于1793年由皇家收藏转为对公众开放——而中国由于在公共场所缺乏丰富的传统和外国艺术品而举步维艰。

直到1924年把被推翻的满清皇帝赶出紫禁城，和1928年在北京建立起故宫博物馆后，中国才有了一个（至少潜在的）够格的公共博物馆和代表帝国过去的中国遗产汇集地。1936年南京成为中国第一个建成供展览艺术品的公共博物馆的城市。然而，尽管上海活动繁多，即使在充满活力的二十世纪三十年代，依然只能在可找到的任何地方举办艺术展览。直到1952年上海才如愿以偿，共产党政府在一个被没收的英国银行总部旧址建立了艺术博物馆¹⁹。

有史以来中国的传统视觉艺术一直是供朋友和社会精英观赏的，它清高得不愿意与作品销售、艺术团体、或一个有组织的“专业”产生任何联系。传统艺术在现代的竞争环境中所面临的最严重的问题是：它通常与百姓间流行的任何同类的艺术画脱节。除新年佳节外，中国平时没有发达的民间艺术形式或视觉宣传画（没有像中国更古老的传统文学那样，通过故事和歌曲来反复地充实自身）。如果缺少这种联系，传统艺术欲在变化的世界中与大众生活建立任何关联，并使其重现活力是困难的。

远在1949年10月人民共和国建立之前，在上世纪二十和三十年代的国民党政府统治下，中国的现代和传统之间的关系很不稳定，这一问题当时已很严重，也未能得到解决。

当传统主义者无可奈何地看着自己被历史所抛弃时，在一边为自由派和浪漫派，和另一边为……全心全意投入于政治和社会改革的信仰者……之间，展开了刚刚开始涉及视觉艺术的意识形态斗争。到二十世纪三十年代早期，许多艺术家卷入了作家和知识分子已展开了长达十年的意识形态斗争。他们发现自己也处于一种矛盾之中：一面为新发现的自我表达欲望、和面对形式和技巧方面的难题……另一面为声势越来越大的，希望他们将自己的才干用于社会，而不是为自己或艺术的挑战。²⁰

¹⁹参见曼克尔·苏里文（Michael Sullivan）所著的《二十世纪中国艺术和艺术家》第115页。

²⁰参见曼克尔·苏里文（Michael Sullivan）所著的《二十世纪中国艺术和艺术家》第34-35页。

中国的视觉艺术传统和民间艺术形式完全脱节，这一特殊问题说明了年画和政治革命布告在二十世纪后期的文化宣传画中扮演如此重要角色的原因。它们作为高尚的通俗艺术形式，在革命性的社会主义运动中兴旺发达。此外，二十世纪八十年代的政治波普艺术家的作品也直接起源于这些风格。

革命大字报和年画中所表现出的浪漫主义和自然主义（它们掩盖了对照相术或技巧可能存在的任何依赖）被用来突显理想化的社会主义现代性。由此只能依靠苏联式的油画来完成社会主义式“现实主义”的任务——这又与摄影无关。与欧洲、美国或澳洲不同的是：在中国，摄影作为现代“艺术形式”几乎一直没有其独立的历史。因为国家为达到推行政治化、教育和社会规范的目标，几乎使所有摄影图像以合法性、或经济性存在的渠道都占用了。

的确，二十世纪后期的中国摄影和绘画技术间的差别，达到了相互间犹如液体般地可以混合，并且消失的程度。在二十世纪七十和八十年代，当西方第一次来华举办属于官方文化交流性质的摄影展览时，他们需要一张摄影图像按比例放大到一幅展览广告牌上。令一位目睹这一怪状的来访摄影策划人员惊讶的是：他们不是通过照片放大或复制，而是情愿用超凡的海报绘画方法，画了一张和这张棕褐色原始照片惟妙惟肖的画。直到二十世纪九十年代中期，中国艺术家才真正开始恢复以摄影本身作为当代艺术表现法的特殊工具来使用的功能。

二十世纪八十年代间，中国的社会和文化思潮中重新出现了一股在二十世纪大部分时间内反复出现的，极为荒谬的势力。这股势力企图命令式地恢复社会主义和文革前实施的文化表达传统（一种对西方现代艺术形式作重新否定的方案，和设法恢复过去以描绘公社式的农民和工厂生活景象为基础的历史状况的企图）。另一股日益强大的潮流倾向于：和西方进行严加控制的经济交往和计划性地培养企业家，结果导致主要城市中社会生活的转型和新城市生活方式的出现。

由此，被认可的文化发展的基础再次发生变化，有关“中国传统”的连贯性基本理论再次遭到破坏。四十年来一直被官方宣传为文化活动的任务是：宣扬一种为社会主义发展事业服务和歌颂农民的艺术。然而，艺术家的这一任务也受到下述情况的影响：对在该世纪早期起到鞭策社会主义革命和解放作用的学者绅士文化机制的令人厌恶的批判，现在又加上对中国历史中，晚期毛泽东时代出现的动乱期的新否定。

由于社会主义革命在近阶段内受到可怕的歪曲，人们对“革命的社会主义”的理想在文革后破灭了。这又增加了如何正确解释和复活“中国传统”的复杂性。

四. 文化大革命后的变化所产生的令人困惑的喜悦

二十世纪八十年代间，中国主要城市里令人欣慰地出现了一种新的艺术，这种艺术批判性地评价近期历史，尤其针对文化大革命时期。艺术家和其他人士都欢迎这种比以前更富变化的讨论氛围和进行社会表达的可能性，这是在被称为中国的“十年动乱”后才蹒跚出现的。1977年的十一届党代会正式宣布文化大革命结束，但实际上1976年毛泽东死后已渐趋式微。

创伤是如此地广泛和严重，以至于很难使人们对近期历史的任何方面立刻表示乐观和保持其连贯性。艺术几乎被荒废了；许多艺术家的士气被群众的“斗争大会”斗垮了；有些受到折磨和关押；许多人被送到农场；动乱期间，人的一生被荒废，全部艺术品被诋毁或遭破坏，即使是幸存的人们，许多已无法重新开始创作性的文化生活。

在一个视觉图像和政治指令受到国家军事般控制的社会里（而且，借助于红卫兵的惩罚性统治，艺术被强征为狂热的社会改造服务），人们对于艺术的作用，目的和局限性的思维便长期处于危机之中。以后即便人们开始响应趋于稳定的政策，情况并未好转。

由于文化大革命后的内部变化，一个更具批判性的政治讨论环境形成了。然而一旦社会批评逾越了某一限度，严格的限制随之而来——突然被重新划为“持不同政见”。由于辩论几经曲折，以及在1976年9月毛泽东去世后（以及三个星期后四人帮的被捕）中国领导阶层的变化依然不明，人们很难对何种意见会占上风，社会讨论的限度突然会被定在何处，做出估计。

中国于二十世纪八十年代开始了意义深远的经济改革，这场改革是在邓小平领导下的政治决定促成的。邓设法用实用主义（实践是检验真理的唯一标准），取代毛泽东晚年的盲目自信造成的灾难性经济失败的政策。1977-78年间，随着邓小平在毛泽东死后不久取得的决定性进展，他的权力稳步地得到增强。1982年在邓小平的领导下国家结构得到重组：主席位置被废除（去除了毛泽东时代对这一位置的进一步神圣化）；新宪法被采用。

邓小平所实施的经济改革和有步骤地采纳资本主义的策略，不久便产生了影响整个中国人民生活的决定性变化。1978年邓在共产党中央委员会里提出实行十年改革，并在中国推行了欢迎企业家在其经济发展中投资的路线。这些变化包括设立经济特区，它为以后将上海列入经济特区提供了关键性蓝图。这一举措为二十世纪末该城市发生的翻天覆地的变化奠定了基础（范东旺自二十世纪九十年代起一直生活在澳洲。1998年当他回到上海时几乎认不出他在此出生的城市）。

1989年6月4日天安门广场事件发生后，政府在政治上进一步收紧。与之形成对照的是：二十世纪九十年代的经济改革所产生的社会效果导致了完全不同的趋势：中国主要城市得到大规模重建，外部世界的影响继续涌入，日常生活所受到的冲击随处可见。

自1989年6月，中国百姓生活的各个层面发生了巨大的变化：市场经济得到进一步巩固；房地产开发快速改变了旧的城市面貌，政府和私人都全神贯注投入生意热潮²¹。

向新商业发展的结构性转移无可避免的激起了人们对消费文化和物质追求的象征的兴趣，同时，在中国主要城市出现的新的货物和产品也起到催化作用。但是，尽管中国在政治层面上采取大胆步骤进入经济发展的“后社会主义”阶段，公共政策的其他方面仍旧回复到社会主义文化统治的初级阶段（文化大革命前）。

艺术家的作用由于政治精英采取的受官方操纵的措施，和从事社会评论的个人和团体的相同行为变得进一步矛盾和模糊，由此，情况变得更糟。中国艺术家赖以生存和追求艺术发展的安全文化环境遭到逐步侵蚀甚至丧失——尤其是，他们想通过艺术探讨社会发展，尽管这正是国家长期要求他们做的。

五. 中国政治波普艺术的出现

在二十世纪八十年代艺术生活重获新生后，由于受到四人帮下台后政治最高层的修正主义判断的鼓励，对过去的批评潜流变得日益强大，形成了包括激烈辩论，新文化讨论，和新艺术形式的鼓舞人心的场面（至少在改革者圈里）。政治方向的改变造成国家内部新事物和文化冲突的出现。上述因素在代表和交流社会经验方面，已不再可能通过实行早期社会主义文化规范，或重新制定一个严格的需经批准的流派清单来成功地加以排斥。

二十世纪八十年代涌现的新一代艺术家面临着一个新的社会环境：官方赞同的价值观、社会表达和交流方面更显荒谬——自然而然，实验艺术家的作品中也体现出这种模糊性。

中国文化仍然存在着一个悬而未决（并且不稳定）的对传统和现代的态度问题。整个现代中国的发展史中都表现出这一特点。半个多世纪来，中国官方政策的文化思维围绕着接受现

²¹ 张颂仁 (Chang Tsong-zung) 所著的《放下历史包袱：1989年后期的中国新艺术》(Shedding the Burden of History: New Art from China, Post 1989)，伦敦Marlborough美术出版社,1993年12月-1994年2月，第7页。



LI Shan, *Reading #01 - Australia*, oil on canvas, 180 x 145.5cm, 2001.

代的物质挑战，但拒绝现代的文化方式这一问题，一直存在着价值观上的根本分歧。当中国在邓小平领导下推行新一轮的步骤更快、更注重企业的现代化时，这种分歧更显突出：

[在]过去的一百年中，尽管中国放弃了传统文化，接受了西方文化影响，它依然没有真正赞同支撑西方文化的价值体系。…中国当代文化所依赖的基础，基本上由短期的政治现实主义和权宜之计组成。由此，中国未能建立起长久的文化系统和方式。…文化…永远处于支离破碎的无序状态²²。

而艺术家们（由于在视觉语言上所受到的训练）属于一批最早感受到二十世纪后期的中国整个社会状况中出现的视觉符号和代码化含义的荒诞变化的人们。艺术家们强烈地意识到对视觉和其他象征性符号所作的重新评估，它们牵涉到使中国的社会生活重新调整到一个既愿意和老的社会主义兄弟国家交往，又乐意接触一个更广泛的、企业化和资讯化的世界的新局面。

人们急切地从各方面以热情和批判的态度，对外部广袤世界传来的各类新影响进行探索和评估。这些影响形成了和中国经验不同的强烈反差，产生了更鲜明的有中国经验特征的自我意识，并且使人们对此做出独立判断。同时，许多人努力地对当代中国社会的一系列重大变化的问题形成自己的看法，并思考如何改革——或彻底重建——内部文化习惯。

以1979-1980年间北京的星星展览（Stars group exhibitions）的著名活动和1989年的中国前卫派展览（后者为一群年轻评论家主办的，开展几小时后便被官方关闭的“*salon des refuses*”事件）为标志，中国的前卫派艺术活动在1977-1989年间作为一种运动，表现极为突出。1989年6月发生在天安门广场的灾难性事件中断了它的鼎盛期，接着，至少在公共场合，官方对试验性或“持不同政见的”艺术形式的压制更趋坚决。

在发展使新思考具体化的新视觉语言的过程中，中国二十世纪八十年代的大多数实验性艺术家越来越关注西方的流行艺术、以及各种源自摄影的现实主义流派和媚俗艺术品中的成分。与此同时，中国近期历史的结构和文化内涵实际上改变了这些影响，并且在自己的视觉艺术创作中产生了新流派。它们很快变得至关重要而且具有中国特色，而不仅仅是其他国家早已存在的传统流派的分支。

²² 栗宪庭所著的《对中国的Raison d'Être of Gaudy 艺术的另一些感想》（Some More Thoughts on the Raison d'Être of Gaudy Art in China', CCTA），中国当代艺术e-报告，第2卷第4篇，1999年3月[原稿英译本]。

毛泽东的革命浪漫主义（按照毛的概念，综合苏联式的革命现实主义成分和中国式的革命浪漫主义成分）在中国发展的如此成功，以至于演变成一种与众不同的民族表达形式。中国形成了区别于其他先例（欧洲和其他地区）的抒情诗式社会主义现实主义的民族风格。正是以这一语言的成功和普遍化为基础，上世纪八十年代后期的政治波普艺术运动才得以发展，并广泛地用来重新解释民族风格的原理。

由此，中国著名的政治波普艺术²³和二十世纪六十年代的欧美波普艺术有本质上的区别，尽管可能或多或少共享一些有益的影响（对流行标志的兴趣，图形和物体的复制式传播，以及大众文化信息）。四分之一世纪后，在相当特殊的社会文化氛围下形成的人民共和国的流行艺术，是当时广集各种影响力而成的产物。此外，它通常是间接地吸收外来的国际艺术的影响，以及在时间、社会政治和空间三方面保持距离的前提下，受二十世纪六十年代早期的西方流行艺术的资源和背景的影响。

中国艺术中出现的新的流行艺术形式和其他前卫倾向（例如行为艺术）引起了外部评论家的极大兴趣，吸引了国外越来越多的访问者和兴奋的“中国观察家们”。有人敏锐地收集此类信息。在二十世纪九十年代，各国的艺术博物馆和定期举办的当代艺术集会都把来自中国的展览列入计划。但是与此同时，外国观众较少注意的一面是对在宽松的政治环境中流入的影响的抵制程度和改造努力，进而形成具有中国特色的结果。

自1982年邓小平成功地废除了主席位置之后，使毛晚年获得绝对权利的准帝王结构被摧毁了。在政治性批评和毛去世后起诉四人帮（特别是逮捕江青）的形势下，人们可以对前一时期政治权利和文化权利携手，系统地规定公共图形这一情况检讨。人们有可能分析“中国”和“毛”是如何合为一体的。

中国在新的领导下政治气氛发生了变化，艺术家们能够对建立起毛的不可挑战权威的整个视觉艺术结构做出他们自己的评判。在回忆几乎使毛神圣化的标准像内容时，艺术家采用了他们自己对此做重新解释的视觉方法。由此，他们改变了含义和动机，用令人吃惊的新形式重组正统表达内容。

李山大胆地对毛重新做了戏剧化和肉欲化处理。在二十世纪八十年代后期，他因所作的一系列高度完成和富诱惑性的毛的画像而成名。李山把年轻战士和革命者的神圣形象改变为油漆

²³这一术语选自于中国内部的通常评论性词汇。请参见北京评论家，《中国美术》杂志（1985-1989年出版物）的创刊编辑栗宪庭的文章。栗宪庭曾为1993年悉尼当代艺术博物馆举办的《毛走向波普》展览写过目录短文。他受当代艺术博物馆邀请来悉尼讲授中国近期艺术，这也是他在自己的批判性作品和评论中集中研究的课题。

喷绘成的电影偶像肖像。化妆很美的脸上挂着一枝莲花，似乎描绘了一个其生活和歌剧表演中的普通演员毫无二致的角色。

余友涵对正统内容进行了同样的新奇自由的处理。他照字面解释了毛的革命格言“百花齐放”（后变成文化革命期间的残酷社会清洗）中的内容。余把重点放在毛泽东把农民文化提升至国家美学基础这一情况上；并最后采用了暖色调，情感丰富地体现毛本人所钟爱的、用中国式的“革命浪漫主义”来解释社会和政治历史的典雅的喜悦。

在余友涵从二十世纪八十年代后期至九十年代所作的毛的画像中，“百花”口号被用来塑造呈现园艺般欢乐景象的中国经验的基本结构。主席漫步的历史性场面被盛开的花朵点缀着。当这位神秘的英雄向穿过天安门广场，并向他致意的欢呼游行队伍挥手时；当他在延安向微笑着的农民讲述艺术和文学时；以及当他在其他场合站在对他充满敬意和满面微笑的政治家同事中间时，毛著名而又庄严的朴素衣服，常常变成民间印花的丰富衣柜。这些都是刻意创造的单纯情绪画。通常分明的各历史事件的正常起伏，在视觉上被转化为几乎是麻醉般朦胧的永久的公众欢乐场面。

余友涵的政治波普画（有时也融入了西方标志性图形）产生了一种与众不同的综合：西方广告图像的扁平空间，配上了庆祝革命成就和经济发展的英雄式中国海报的浅背景和明亮色调。这些作品也显示出西方自由市场广告中所使用的视觉语言，和一个受到高度控制的社会，例如中国，所广泛采用的政治教育语言如出一辙，在引起欲望和“胜利”象征的设计方面都采用了类似的技巧，尽管双方的目的截然不同。余对两种不同文化的图像所进行的海报形式、民间故事般理想化处理方法，存在着与媚俗艺术品间的共同联系。

人们简化了绘画的背景后，特别是在西方，便轻易地挪用和改变画中的含义，这终于使余友涵感到不满。人们高兴地发觉了他绘画中明显的轻松无虑的处理方法，却不知其背后所代表的集体性社会创伤的悲剧性讽刺和负担。这使得余友涵最终放弃了他的政治波普画模式。（他1991年所作的题名为“和湖南农民交谈”的毛的画像被1999年9月的《时代杂志》（Time Magazine）特地用作封面以作为一篇回顾中国半个多世纪来发展的重要文章的“标志形象”）。该艺术家现在追求一种完全不同风格的绘画，尽管仍带有强烈的政治意识。李山在过去的十多年间也完全转变了他的主题和绘画语言。

今天我们回顾中国政治波普艺术，只会加深了解艺术在其本身文化环境中的独特性。事实上当我们重新审视过去二十年的中国艺术时，尽管世界上许多地方都对上世纪八十年代末出现的新艺术形式和上世纪九十年代出现的变化充满热情，若对艺术史作更细微、更持久的观察，

我们会发觉：中国的前卫派艺术形式与中国问题和资源背景的关系，和它受到的外部影响一样值得说明。

六. 激流勇进：上海之星展中的艺术家

作为带有经济特区的直辖市，上海的新建筑和商业发展继续以惊人的速度改变其本身面貌。普通市民的想象力继续受到新习惯，新商品和急促的当代世界性都市生活特点的冲击。突然获得物质而引起的占有欲无可避免地和旧的社会进步标准产生冲突。当个人主义随企业发展增强时，一个长期朝集体规范目标努力的社会便会出现新的政治动力，这种改变的影响力无所不至。

日常生活的巨变现象和其物质形式的表达，无可避免地和广泛的社会解释领域产生磨擦，后者进程更为缓慢，并随人们的生活和世代间的经验不同而各有差异。艺术家（在许多社会里）通常最不具有成为强大的政治和经济决策领域的代理人的感觉。但是，他们对视觉图像和对人类经验进行文化解释的偏爱，使他们具备了在含义和社会解释领域方面的特殊才能。

今天，余友涵和李山都在思考一些中国内部以及中国与世界的关系方面的，影响着整个当代生活的令人烦恼的问题。但是，他们每人都表示有必要建立一段批判性距离，以便从远处与当代生活的社会领域展开对话或对其做出评价。在他们的艺术中，模糊的特性日趋明显。

另一方面，范东旺近来则创作了图像和主题都极为明确清晰的作品。然而，在他的作品中也可能发觉在深处激荡的似是而非，不过仍带有自己的特点——事实也是如此，他于1999年在五龙岗市艺术馆举办的作品展览的题名是：文化模糊性。

与他的两位年长的同胞不同的是，范东旺作品的模糊并不是在每件作品内容中，由多重解释产生的隐藏式共鸣。范东旺绘画以其鲜明的参考图形更清晰地绘出每一部分。我们应从他作品中两个截然不同社会的明显文化差别标记中，以及作品内容中并列的视觉遗产中，寻找其模糊成分。

余友涵

(1943年生于上海，现在上海生活和工作)

1970年从北京的中央工艺美术学院毕业后，余友涵于1979年开始迷上了抽象艺术。二十世纪八十年代中期，当他执教于上海工艺美术学校时，他成为上海实验艺术圈的一位中心人物。首先，他参与发展了上海极少主义 (Shanghai Minimalism)，接着，在二十世纪八十年代底，成为一名政治波普艺术的发起人。

余友涵当前作品的变化令人瞩目。在放弃了早已在社会间广为流传的大众化图形的明亮基调后，余友涵近期作品的主体展示了更沉默，追求个人探索的风格。作品色调更深，情感更内向。其社会分析性未减弱，但探索时更富同情心。

余友涵目前的绘画试图以更长的时间尺度，建立起与中国历史的更广泛联系。或许可以认为他的工作是在创立一种历史绘画的特殊流派，它建立在一个与官方赞美艺术完全不同的基础上——一种“归零表达法”，诚如艺术家本人所描述的那样——一种剖析方法以求恢复艺术的根本道德方向，而这种艺术必须能为社会提供有意义的服务。

他在本届展览的绘画作品中没有使用众人皆知的偶像，而是优先运用更默默无闻的普通百姓形象（经常是妇女），在一种暧昧、抽象的空间中，这些形象得到了剪辑概括化的处理。一些对象取材于艺术家个人生活圈里的朋友或家庭成员；另一些则来源于报纸或非私人资料。但是，余友涵的所有单体肖像人头和组合作品都出现在“一定距离之外”，即和艺术家的目前环境保持距离。并且所有都由摄影素材改变而成，或者原来是个人快照，或者是来源不明的杂志图像。

五个呈单色的女人头像画，尽管明显地属于一个相关系列，却微妙地构成了图像上的差别。它们采用了一系列的画法，从表现主义到一种抒情诗式现实主义。它们通过深蓝和黑色的同类单色相互连接，并以淡淡泛出的浅色结束。它们有点像蓝图图像，描绘简约，似乎是几张反映处于变化中的社会的“试印品”。

作为中国与世界间国际关系日益扩大的象征的西安陶器兵马俑，在余友涵的画中代表着遥远的过去。虽然，兵马俑被用作当今外交往来和对外关系的工具，但并没有成为持续生存的文化营养活体的一部分，或继续加强和共同拥有的传统的社会性联系。根据余的观察，我们所继承的文明中最珍贵的财富，正受到所有文化经验被商品化的腐蚀性效果的威胁而趋于崩溃。



YU Youhan, *Black Painting*, acrylic on linen, 229 x 185cm, 2001.

过去的图像（包括佛和凤凰图像）似乎使人想起中国与其本身历史和文化遗产间的脆弱联系。它们悬在半空，与当代现实脱离联系，尽管世界各地都在赞赏中国的古代艺术。和中国在工业和经济上非凡的实力形成反差的是：过去和今天的文化环境间的联系显得支离破碎。

余友涵画中的所有人物形象似乎都是重大事件的普通见证人和承受人。他们没有在被历史记录的社会舞台上昂首阔步，而是过着更为谦虚的抱有人类责任感的生活。他们经常给他人提供模范式的服务（具体地体现在早已故世，英雄般的共产党干部焦裕禄身上。他生活在从事农业的兰考县，死于肝癌时仍然在田里耕作）。余友涵的绘画中的人物经常被组合在粗绒板和布告牌上，如同是描写当代社会变化的现场报告的一部分。

这些画吸取了苏联式油画教育时代在艺术院校中使用的社会主义现实主义成分，（其影响力在二十世纪九十年代追求进步，快速现代化的中国日趋减少，并且被认为太守旧）。余友涵重新采用其中的一部分画法，以及其他一些上世纪中国艺术中的旧画法，例如受凡高和高更等后印象主义派影响的画法。二十世纪二十和三十年代的中国早期艺术家，设法运用这些画法来创立一种艺术，一种既接受现代派影响，又顾及中国人想继承自己文化传统中某些特点的艺术。

余友涵的近期作品中最引人注目的是一种时常流露的悲恸情绪，——一种为中国社会和文化历史的消亡而产生的哀伤情绪。飘浮在一个经常不确定的空间里，但又通过相互联系的社会思想连成一体，他的画像——大多数是头像——没有被安置在任何官方承认的历史事件背景上。这表示了一种不同的认识结构。它们通常被置于一个非自然的抽象戏剧性场面的空间、一个仅由碎片组成的不确定领域里。

这些画没有提供简易的解答；或许试探性地设想在中国大众生活中复兴历史和社会的连贯性；这是一个更世俗的、但更使人敏感的社会表达词汇，以及另一种与众不同的肖像画法。

余友涵回首往事，目的是为了开创新的前进道路。他提出一些以早期艺术为基础的新观点来帮助我们重新思考中国现代主义的发展历史，并从其自身传统的浩瀚宝库中建立起新的发展动力。

李山

(1942年生于黑龙江，现在上海生活和工作)

李山在二十世纪六十年代早期就读于黑龙江大学，后移居上海并执教舞台美术。他成名后和余友涵、以及其他二十世纪八十年代后期的上海实验派艺术家之间保持着密切的联系，并在当时被列为中国政治波普艺术的主要艺术家之一。（他通过悉尼当代艺术博物馆的“毛走向波普”（*Mao Goes Pop*）展览而为澳洲观众所熟悉）。

由于放弃过去采用喷绘手法进行细加工和收尾干脆的早期风格，转而采用（在油画中）更自由的处理方法后，李山开始转向新的主题。他放弃了过去使他着迷的围绕着毛泽东的生活和人格的、极易识别的肖像画，以及他对西方肖像，例如他在1988年创作的蒙娜丽莎系列时的处理方法。该艺术家近来的作品包括一系列新的形象组合。

自政治波普画起，李山的作品也许一直存在着一个特点：他喜欢以明快、简约的色彩来绘制富有惊人创造性效果的图像。但是，他那些奇异的图像仍然代表他所经历的当代世界的事件。与过去产生进一步联系的是一种感觉：人类历史的演变犹如一次受到尖锐观察的狂欢节。

通过表示对下列问题的兴趣，即“生命形态和其环境的关系”和“由克隆技术产生的人类制造新生命形态的能力”²⁴，李山开始了他目前的思索。对克隆技术所作的活泼的戏剧风格的思索，也许能部分追溯到李山早期在上海戏剧学院所受的初期教育（他在1968年毕业于此校）。

李山的作品中有一种持续存在的二元性。它体现在图形的持续成对、性别的成对、以及权威或权力图形的两性微细差别中。暴露和隐瞒存在着一种微妙的双向运动。李山着迷于面具、化妆、以及形式化的姿态。他极度地欣赏舞台式的动作、受控的姿态和冻结的运动的透视图中所采用的技巧结构。

在《胭脂》系列中那“化过妆”、女性化、年轻并在唇边诱惑般地吊着莲花的毛（泽东）早期形象，已在李山的近期作品中扩展成更丰富的给人美感的图形和具肉欲含义的词汇。莲花花瓣从形体的各个部位露出，它们舔着图形以及从躯体凹陷处和衣服褶皱处爆出萌芽，它们犹如自然界的基本能量从动物和其他非人的图形中跳跃而出。

²⁴ 引自科修拉动力艺术中心（Casula Powerhouse）的马克·马维迪（Francis Maravillas）在2001年9月与李山的会晤。

李山的新作品展示了一个栩栩如生、充满奇异图像的世界。图中的动物躯体各部位、人类、植物、昆虫或鱼被随意组合。画家用画笔随意地，但详细地绘制这些美丽的带有严格控制的遗传特征的图像。它们在一个刻意限制的调色板上（这里再一次与戏装、道具和舞台产生联系，而不是世俗世界的更宽的色谱）显得怪异而引人注目。

李山的现代民间故事传说中的生灵，具有怪异的*精神错乱*的狂乱面。自然和科学在遗传冲突中纠缠起舞，结果创造了令人吃惊的新合成物。画中诱人的图像带有强烈的厌倦潜流，挖苦地反省（并且做出了厌恶人类的评论）人类想控制自然和创造科学进步的努力的不足之处。

李山轻松地将人的遗传形态和一匹马或一条鱼的特点结合在一起；肖像中的脸被框上蝴蝶展开的翅膀。在这里的一幅李山所作的画中，两只猪通过一个共享的睾丸象征滑稽地结合在一起。这一漫画般的细节提出了一种通过克隆技术将遗传命运一分为二的视觉双关语。两位脸朝相反方向的妇女的轮廓在猪的身上随意旋转，产生了类似一件讽喻服装的效果（过去和将来？或许仅仅是民间舞蹈中的相反姿势，无限地重复着，犹如慌乱中的旋转木马）。

李山近期作品中的主题似乎植入了系列抛弃了任何次序与底本的民间传说。这些作品在许多方面和任何“人文主义者”解释截然不同。它们使注意力中心从人类解释方面移开，取而代之的是一个创造性和戏剧性的改良生灵组成的宇宙，而且，这些生灵只有通过非常丰富的想象力才能理解。李山呈现了一个奇妙、变异的“自然”；一个当代科学的木偶剧场，上面摆着乱七八糟的各类布景。

一件显示出李山特地重塑其艺术的令人难以忘怀的作品的题名是：《阅读01—2001年9月11日》。在看到国际新闻转播的发生在这一宿命日期（被书写在画面上）的图像后，李山利用其在悉尼的逗留期间完成了该作品。攻击纽约世界贸易中心塔楼的喷气式飞机导弹变成了悬浮在空中的巨大的风筝鱼，同时，一朵黑色烟云翻腾滚动，一团团火焰合拢成莲花的花瓣。

毁灭性的死亡变成了不同的表达方式。它被领悟为生命转型后的暴力性再生。团团火舌变成了充满活力的花朵。在这一超现实的寓言里，恐怖变成了史诗般的寓言，而叙述与任何个人毫无联系。这一以幻影般的美丽再现于舞台的情景，以一种超越普通世事和历史的悬浮图像存在：以一场不属于人类社会，而属于物质宇宙的曲幕存在。

通过欢快的图案，李山创造了一个与日常生活相平行的世界，经由这一世界，他触及了人类想象力中更无法驾驭的动力，提出了骤变的世界中存在着极度混乱的暗示。

范东旺

(1958年生于上海，自1990年起居住在澳洲)

范东旺的绘画起源于他在中国和澳洲的经历。他生于上海，在二十世纪八十年代曾经是余友涵的学生。由于他移居澳洲、然后继续深造、最后在澳洲安家等经历，范东旺发展成一位受多方面影响的艺术家。

在继续从他的原初文化（中国）挖掘素材的同时，范东旺的绘画也涉及从他的收养文化（澳洲）的十年生活中所获得的主题。他近期作品中明确显示的效果，是一种挑衅性的综合——它实际上并不是真正的融合，而是一种蒙太奇组合——他将两种背景截然不同的图形结合在一起。（先前在五龙冈市的绘画个展中，他将基督教人物和澳洲体育英雄们的形象，组合在画有起源于中国装潢艺术的龙和其他图形的画中）。

使人们对范东旺的作品初次接触就印象深刻的一点是：他的作品与他的两位年长的同胞和早期的导师相比，具有颇为不同的情绪和气氛。这点在他的作品的所有内在结构中下了严格的定义，并且自信地向广大公众介绍，以明晰的形式坦率地做出叙述。

范东旺作品对形状的清晰定义是受到他早期牙雕学习（在上海）的直接影响，其中的许多形状通过加入深深的阴影和透视造型效果而形成凸出的浅浮雕。他的画里充满许多古代动物形态（龙、虎、庙神等），它们都来自于中国的民间和装潢艺术，和在传统家具和建筑中见到的雕刻精致的装饰。同时，其中的几张画的背景起源于修改过的中国织锦和刺绣艺术品。

但是，范东旺引人注目地修改了他的主题，其方法是将他的图像转换成明确无误的当代语言，而这些语言起源于大胆地混合视觉词汇。例如，他的简洁的形状、头像、以及龙头的鲜明影子，都和发行量极大的广受欢迎的民俗画中的广告图形有关，以及和中国传统工艺美术有着深远的联系。

范东旺近几年的作品存在着不同资源间的剧烈冲突：东西方象征的深厚而多层次的混合、时而溶为一体，时而并列对照。将完全不同的成分坚决地交织在一起，其本身便是一个受当代世界大量相互渗透的影响左右的敏感性的标志。若用形象化的术语表明：这些作品把中国传说中的幻想——古代宇宙学说中的生灵和神仙——与数码图形和电子游戏屏幕中的未来派世界有力地结合在一起。

这些以对抗力量出现、相互竞争的影响力，深深地影响了一位离开了现代中国的巨大社会锅炉，而在澳洲这样一个文化影响力如此不同的国家定居的艺术家。

范东旺与中国的持续联系使他能和余友涵和李山同时展出他们的作品。近几年来，他有机会回去并直接重建联系，还在他的出生地——上海展览和演讲（上海美术馆的收藏中也有他的作品），这使他获益匪浅。范东旺希望通过他所建议的三位艺术家在悉尼的科修拉动力艺术中心(Casula Powerhouse)的展出项目，和再次把他同胞的作品推荐给澳洲观众，来加强和回报他在中国的联系。

上海之星项目给我们带来了对话，以及让观众欣赏这些艺术作品的机会，这些通过视觉语言向人们解释世界的艺术作品，是人们相互交往的重要形式。

艺术家之间的交流是世界文化沟通的重要生命线。它们刺激人们对许多起表达和解释作用的背景和反差进行深刻的思考，尽管我们正在被愈来愈强的当代通讯世界吞没。在一个信息、目标和物质继续快速发展的世界里，人们之间的交流和对话是一条理解差异和认识在特殊图形中的共性的极重要途径，通过这些图形我们表达自己的经验和对当今世界的感受。

本届展览的方案可促使思想形成和引起人们关注。它们表达了特殊的感知和洞察。它们重申了多样性和文化地区性的持续重要作用，并在令人眼花缭乱的全球性中，以特殊的、亲切的方式塑造人类生活和社会经验。

伯妮斯·墨非
Bernice Murphy



FAN Dongwang, *Guardian*, acrylic on canvas, 180 x 180cm, 2001.

FAN DONGWANG

Among different cultures, there are not only many similarities, but also incompatible "values" and "languages". Every society has its own vision of the world, of itself and of its relations to its own past, to nature, to what it strove for. These are not necessarily understood and evaluated by the others. However, if we only focus on cultural differences, we risk of promoting confrontation. If we focus on the similarities, we encourage peaceful dialogue, understanding and co-existence.

The art work should therefore enable members of one culture to, by the force of imaginative insight, understand the values, the ideals and the forms of the art of another culture or society, even those remote in time or space.

In my recent work, I combine traditional symbols of Chinese culture such as jade and ivory carvings of dragons and tigers. These traditional images are not only beautiful, but act as powerful symbols of the nation. It is through these symbols that the past continues to have a bearing on the present as well as the future. The images express my proud feelings towards contemporary China and the current revival of its culture.

The dragon images often evoke different ambiguous meanings among many cultures. In China it represents the emperors unchallenged power and authority, while in the West it is often viewed as representative of evil spirits. By cropping the dragon's body and focusing solely on its head, I have adopted a Western postmodern mode of fragmentation. This is different to the Chinese approach that emphasises the wholeness of the image. I take the forms of three dimensional traditional Chinese low relief carving and place them on a two dimensional painting surface. In these ways, my paintings combine the principles of contemporary Western and traditional Chinese art.

To me the dragon represents the emerging Chinese cultural identity. My continuing movement between China and Australia enables me to develop a constantly shifting perspective, it also gives me the ability to develop a unique visual language that reflects my ambivalence towards my identity.

FAN Dongwang

October 2001



FAN Dongwang, *Dragon Head #3*, acrylic on canvas, 180 x 180cm, 2001.

在不同的文化之间存在着许多互不协调的语言与价值观。每个社会未必会理解和接受其他社会各自独特的世界观和对自身与历史的评价。国家之间过分注重文化的差异将导致冲突。我们应更重视不同文化的相似点来鼓励和平与对话、理解与共存。

艺术作品应能使一个文化中的成员能具备想象力来洞察与理解另一个遥远文化的社会观念与艺术价值。

我的近作结合运用了一些中国文化中的传统符号：玉雕、牙雕中的龙和虎等。这些传统图形既美观，又是民族强大的象征。它们不仅代表了过去对现在和未来的影响，又展示了我对当代中国文化复兴的自豪。

龙的形象在不同的民族文化中常引发矛盾和不确定的理解。在中国，它代表了帝王所拥有的不可挑战的权威，而在西方它常被视为邪恶精神的化身。中国艺术中对龙的描绘强调整体形象的表现。但我运用了西方后现代主义的分块手法，割除了龙的身体，把视点集中于龙头之上，我也在作品中运用了中国传统浮雕的手法，在二度空间的平面上塑造了具有三度空间感的立体形象。我的画由此将西方当代艺术与中国传统艺术结合起来。

对我而言，龙是崛起的中国文化特征的代表。经常往返于中国和澳大利亚使我能运用一种不断变换的透视角度来观察不同的文化现象，也赋予我一种独特的视觉语言来表达个人文化特性中的多重性。

范东旺

2001年9月在科修拉动力艺术中心与马伟迪的谈话



LI Shan, *Reading #01* · 11 Sep 2001, oil on canvas, 215 x 143cm, 2001.

LI SHAN

The central theme in my current work is the relationship between life forms and their environments. My main concern is the capability of humans to produce new forms of life, which emerge from cloning technology. I have great hope for these new life forms, but I am also concerned about the consequences that will arise. It is through technology such as this that the innate mysteries of God as the creator of life, is being lost. Now I ask myself, 'What is life?'

I don't like existing life forms. I also don't like humans. It is my belief that our earliest thinkers made mistakes by not giving enough consideration to the future directions of the human race, therefore I think that the human race should start from the beginning again. Human beings should have the moral courage to sacrifice themselves for a better life form. This life form will be simple, so simple in fact that it becomes proteins. In my work, when I combine two very different forms of life, for example the combination of a butterfly and a horse, or the combination of a human and a fish, I am examining the possibility of the impossibility of their combination. I hope in reality that the life forms of the future will be better than the images that I have created in my work.

When I depict animals or human beings, I use simple colours because I think that the colour schemes of the real world are too heavy and burdensome. I often use the colour 'rouge' because for me it has a superficial meaning. When rouge is used as facial makeup it cannot change reality, it can only change the surface. For me the colour rouge explains our contemporary culture, which often places a great importance on the superficial. Some people may find my images humorous, but personally I need these images and the images may not be anything but simply a Work of mine.

LI Shan

Interview with Francis Maravillas

Casula Powerhouse Arts Centre, September 2001



LI Shan, *Reading #01, Recognising*, oil on canvas, 165.3 x 145cm, 2001.

我近期的作品的主题是关于对生命样式的思考，特别是对人类这种样式的思考。当人类掌握了克隆技术，能够取代上帝可以创造生命的时候，使我对这一关注变得迫切起来。

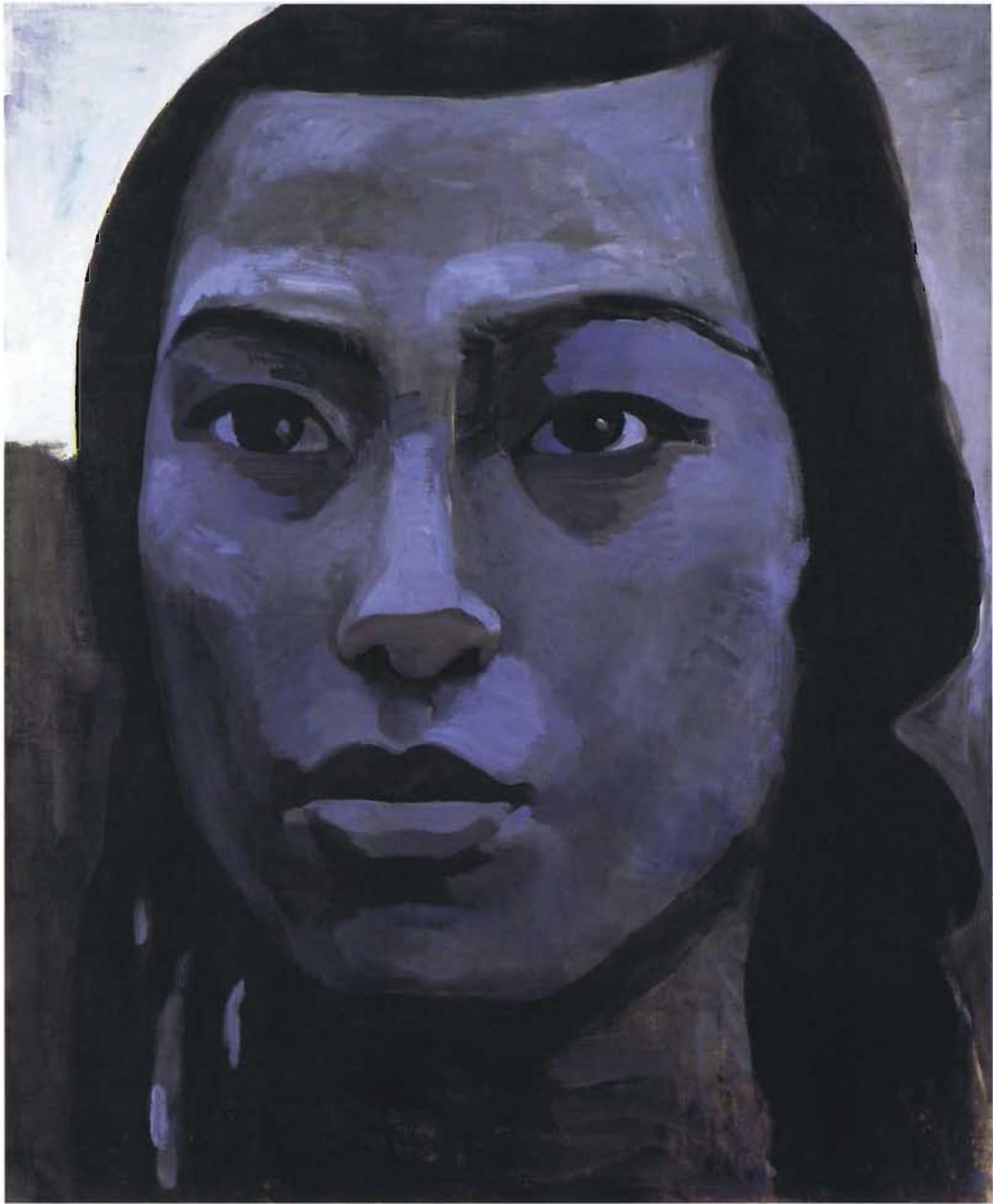
我不喜欢现有的生命样式，更不喜欢人类。在我看来，我们人类早期思想家在确定人类文明走向时出了毛病，至少在思考上不够严密，而导致人类现在的这种生命及生存样式。如果我们仍然按照现在的走向继续走下去，并且还感到不满足，再企图利用克隆技术，将生命样式强化，将生命进化加快，那将使我们在错误的道路上越走越远。试想如果跟随我们身边的是一些耳朵、喉管及一滩滩唾液活体或者站立在我们面前的是一群有缺陷的人及别的有缺陷的生物，我们还能够接受，也许会感到很友好，而若是一群超智慧的美男美女及美兽，我们将无法忍受，甚至会感到恐怖。我想，我们应该放弃现有的生命形式，用一种新的生命形式来取代它。人类应该具备一种新的品格，那就是愿意改正自己的错误，回到生命的原始状态，即蛋白质状态。

人类应该重新开始。在所有生命样式中，人类是第一个需要放弃的种类，这不仅是因为人类对资源的无穷的掠夺，更重要的是它的双腿直立的姿态。这种姿态与别的生活种类的姿态相比非常丑陋和不协调，再加上用各种颜色的衣服包裹起来，就显得非得离去不可。

最后要说明的一点是，我在这里展出的作品绝不是什么生命样式的设计草图，而只是关于我本人对现存生命形式的一种态度。

李山

2001年9月在科修拉动力艺术中心与马伟迪的谈话



YU Youhan, *Five Women* (detail), acrylic on linen, 156.5 x 130.5cm, 2001.

YU YOUHAN

My works reflect the people of China, their spirits, sufferings, longings and pursuits in a critical moment of rapid change and transition. The lyrics of the Chinese National Anthem state "The Chinese nation has come to a most dangerous moment." This lyric is now sixty years old and I believe it still reflects China's contemporary reality. Today in China, people are confronted by globalisation of Western culture. The only way for China to meet this challenge is to work hard to integrate the best aspects of both Western and Chinese culture.

In my art I strive to reflect my understanding of the essence of contemporary China. In my painting I endeavour to eliminate various styles, using only the simplest methods to represent the common person in an unselfconscious state. The people are the basis of China's future. They are my God.

It is my foremost belief that painting expresses one's true mind. It is more important to be truthful to yourself than to produce work that might be fashionable. This type of work may be 'interesting' or 'beautiful', but it is like decorating a door with a flower while the house is falling down.

YU Youhan

Interview with Francis Maravillas

Casula Powerhouse Arts Centre, September 2001



YU Youhan, *Hall of Great Harmony*, oil on canvas, 180 x 224cm, 2001.

我的作品反映的是中国人，——正处于严酷的，快速变化中的转型时期的中国人，她的精神，她的痛苦，渴望和追求。

“中华民族到了最危险的时候。”六十年前的呼声今天在中国仍然具有现实性。今天中国人民面对着西方文明全球化的挑战。中国除了奋起应战，除了奋斗、学习、自省之外，没有其他路可走。

在我的艺术中，我力求反映出我对当代中国的这种本质性理解。我在画中排除各种风格，我用简洁的手法表现人物。我画中的人，他们虽然处与各种自发状态，但他们是中华新文明的基础；他们虽然平凡，但他们是心目中的上帝。

面对现代艺术的大海洋，我对艺术的首要信条是真心。我认为，“真心”要比“巧思”更为重要。对我来讲，去画那种“有趣”或“美丽”的画，就像在门上装饰一朵美丽的花朵，而这时房子正在倒塌。

余有涵

2001年9月在科修拉动力艺术中心与马伟迪的谈话

LIST OF WORKS

FAN Dongwang, *China Maze*, acrylic on canvas, 180 x 180cm, 2001.

FAN Dongwang, *Dragon Head #1*, acrylic on canvas, 180 x 180cm, 2001.

FAN Dongwang, *Dragon Head #2*, acrylic on canvas, 180 x 180cm, 2001.

FAN Dongwang, *Dragon Head #3*, acrylic on canvas, 180 x 180cm, 2001.

FAN Dongwang, *Tiger*, acrylic on canvas, 180 x 180cm, 2001.

FAN Dongwang, *Guardian*, acrylic on canvas, 180 x 180cm, 2001.

LI Shan, *Reading #01 - Australia*, oil on canvas, 180 x 145.5cm, 2001.

LI Shan, *Reading #01 - Shanghai Star*, oil on canvas, 165.5 x 145.5cm, 2001.

LI Shan, *Reading #01 - Shanghai*, oil on linen, 179.5 x 142cm, 2001.

LI Shan, *Reading #01 - 11 Sep 2001*, oil on canvas, 215 x 143cm, 2001

LI Shan, *Reading #01 - Leisure*, oil on linen, 215 x 142.5cm, 2001.

LI Shan, *Reading #01 - Mistake*, oil on linen, 228.5 x 142.5cm, 2001.

LI Shan, *Reading #01 - Recognising*, oil on canvas, 165.3 x 145cm, 2001.

YU Youhan, *Jiao Yu Lu*, acrylic on canvas, 180 x 220cm, 2001.

YU Youhan, *Hall of Great Harmony*, oil on canvas, 180 x 224cm, 2001.

YU Youhan, *Us and Me*, acrylic on linen, 220 x 249cm, 2001.

YU Youhan, *Classmates*, acrylic on linen, 227.5 x 183cm, 2001.

YU Youhan, *Phoenix*, acrylic on linen, 220 x 249cm, 2001.

YU Youhan, *Black Painting*, acrylic on linen, 229 x 185cm, 2001.

YU Youhan, *Five Women*, acrylic on linen, 156.5 x 130.5cm each, 2001.

FAN Dongwang

- 1958 Born in Shanghai China.
1980 Graduated from Shanghai School of Art & Crafts. Shanghai, China.
1990 Moved to Australia.
1995 Graduated in Master of Art, College of Fine Arts, NSW University, Australia.
1999 Graduated in. Doctor of Creative Art, Wollongong University, Australia.

Selected Exhibitions

- 2001 'China Maze', Solo Exhibition, Ray Hughes Gallery, Sydney.
'Descendants', Solo Exhibition, Gallery 4A, Sydney.
Mosman Art Prize'. Mosman Art Gallery, Sydney.
Liverpool City Art Prize'. Casula Powerhouse Arts Centre NSW.
- 2000 'Shifting Perspective', Solo Exhibition, Drill Hall Gallery, Australian National University, Canberra.
'Chinese-Australian Art Exhibition', National Gallery of Australia.
Winner of 38th Festival of Fisher's Ghost Art Award. Campbelltown City Bicentennial Art Gallery.
'Blake Prize'. S H Ervin Gallery, Sydney..
'Group Exhibition'. Ray Hughes Gallery, Sydney.
- 1999 'Cultural Ambivalence', Solo Exhibition, Wollongong City Gallery.
'The Best of the Blake Touring Exhibition'. Wollongong City Gallery, Brisbane St Johns Cathedral, Hobart Carnegie Gallery.
'37th Festival of Fisher's Ghost Art Award'. Campbelltown City Bicentennial Art Gallery.
'Group Exhibition'. Ray Hughes Gallery, Sydney.
Guess Who's Coming to Dinner Exhibition. Project Centre for Contemporary Art, Wollongong;
Hazelhurst Regional Gallery, Penrith Regional Gallery, Gallery 4A, Sydney. Port Macquarie Hastings Regional Gallery
- 1998 'Dancing Shadows', Solo Exhibition, Spark Gallery, The University Of Wollongong.
'ACUADS Art Exhibition 1998'. Victorian College of Arts Gallery, Melbourne.
- 1996 'Descendant Body' Solo Exhibition, Project Centre for Contemporary Art, Wollongong.
- 1989 'Exhibition of Oil Painting Styles & Genres in Shanghai'. Shanghai Art Gallery, Shanghai
'Sonata of the Winter Art Exhibition'. Shanghai Art Gallery, Shanghai.
- 1988 'Annual Shanghai Art Exhibition'. Shanghai Art Gallery, Shanghai.
- 1987 'Shanghai International Art Festival Art Exhibition'. Shanghai Art Gallery, Shanghai
'Shanghai Oil Painting Exhibition'. Shanghai Art Gallery, Shanghai
- 1986 'Inaugurate Shanghai Art Museum Exhibition' Shanghai Art Museum. Shanghai
- 1982 'Annual Shanghai Art Exhibition'. Shanghai Art Gallery, Shanghai

范东旺

- 1958年 出生于中国上海
1980年 毕业于中国上海工艺美术学校。
1990年 移居澳大利亚。
1995年 毕业于澳大利亚新南威尔士大学，获艺术硕士学位。
1999年 毕业于澳大利亚伍龙冈大学，获艺术博士学位。

展览

- 2001年 澳大利亚悉尼雷修士画廊个展《中国迷宫》。
悉尼亚澳艺术中心个展《新生代》。
悉尼莫士曼市艺术馆《莫士曼艺术大奖赛展》。
悉尼克索拉动力艺术中心《利物浦市艺术大奖赛展》。
2000年 堪培拉澳大利亚国立大学画廊个展《变换透视》。
堪培拉澳大利亚国家美术馆《中国旅澳艺术家展》。
获澳大利亚坎贝尔顿市立艺术馆《第三十七届艺术节展》大奖。
澳大利亚悉尼雷修士画廊集体展。
《试问谁来赴晚宴》巡回展、澳大利亚伍龙冈当代艺术中心。
黑兹赫斯特地区艺术馆；帕里斯地区艺术馆；悉尼亚澳艺术中心；麦考里港海斯汀斯地区艺术馆。
1998年 伍龙冈大学火星画廊个展《影之舞》。
墨尔本维克多利亞艺术学院画廊《1998年澳大利亚艺术院校联展》。
1996年 伍龙冈当代艺术中心个展《新生代人体》。
1989年 上海美术馆《上海油画风格与题材展》。
上海美术馆《冬之声艺术展》。
1988年 上海美术馆年展。
1987年 上海美术馆《上海国际艺术节展》。
1986年 上海美术馆新馆落成典礼展。
1982年 上海美术馆年展。

LI Shan

- 1942 Born in Lanxi, HeiLongJiang Province, China.
- 1963 Studied at HeiLongJiang University, HeiLongJiang Province, China.
- 1964 Studied at Shanghai Drama Academy.
- 1968 Graduated Shanghai Drama Academy.
- 1968 Lecturer at Shanghai Drama Academy.

Selected Exhibitions

- 2000 'Inside Out: New Chinese Art', National Gallery of Australia, Canberra.
- 1999 'Inside Out: New Chinese Art', Museum of Modern Art, Los Angeles.
- 1998 'Inside Out: New Chinese Art', Asia Society Galleries; P.S.1 Gallery, New York; San Francisco Museum of Modern Art, San Francisco.
- 1997 'Faces and Bodies of the Middle Kingdom, Chinese Art of the 1990's', Galerie Rudolfinum, Prague, Czech Republic
- 1995 'Chinese Avante Garde Art', State Art Centre, Barcelona, Spain.
- 1994 22nd International Biennial of Sao Paulo, Brazil.
- 1993 45th Biennale, Venice, Italy.
'New Art from China: Post-1989'. City Hall Arts Centre, Hong Kong.; Museum of Contemporary Art, Sydney, Australia; Malborough Gallery, London;. Vancouver Art Gallery, Vancouver. University of Oregon Art Museum, Oregon; Chicago Cultural Centre, Chicago.
- 1992 'Mao Goes Pop', Museum of Contemporary Art, Sydney, Australia.
'Encountering the Other' Hall K18, Kassel, Germany.
- 1989 '1st Exhibition of Chinese Modern Art', National Gallery of China, Beijing, China.
- 1988 '2nd Shanghai AoTu Art Exhibition – The Last Supper'. Shanghai Art Museum, Shanghai.
- 1986 '1st Shanghai AoTu Art Exhibition'. XuHui District Cultural Centre, Shanghai.
'Inaugurate Shanghai Art Museum Exhibition'. Shanghai Art Museum, Shanghai.
- 1983 '83' Experimental Painting Exhibition'. FuDan University, Shanghai.

李山

- 1942年 出生于中国黑龙江省兰西市。
1963年 就读于黑龙江大学。
1964年 就读于上海戏剧学院。
1968年 上海戏剧学院毕业后留校任教至今

展览

- 2000年 堪培拉澳大利亚国家艺术馆《蜕变突破—华人新艺术展》
1999年 洛杉矶现代艺术馆《蜕变突破—华人新艺术展》。
1998年 纽约亚洲协会美术馆，旧金山现代艺术馆《蜕变突破—华人新艺术展》。
1997年 捷克布拉格博物馆《中国九十年代艺术展》。
1995年 西班牙巴塞罗那艺术中心《中国前卫艺术家展》。
1994年 巴西第二十二届圣保罗双年展
《后八九中国新艺术》巡回展，香港艺术中心；澳大利亚悉尼当代艺术博物馆；英国伦敦马波罗画廊；
加拿大温哥华艺术馆；美国尤金大学艺术馆；美国芝加哥文化中心。
1993年 意大利第四十五届威尼斯双年展。
1992年 澳大利亚悉尼当代艺术博物馆《毛走向波普》。
德国卡塞尔 K18 画廊《多元文化交流展》。
1989年 北京中国美术馆《首届中国现代艺术展》
1988年 上海美术馆《上海第二届凹凸展——最后的晚餐》
1986年 上海徐汇区文化馆《上海第一届凹凸展》。
上海美术馆新馆落成典礼展。
1983年 上海复旦大学《八一阶段·绘画实验展》。

YU Youhan

- 1943 Born in Shanghai, China.
1970 Graduated from the Central Academy of Art & Craft, Beijing, China.
1973 Lecturer, Shanghai School of Art & Craft, Shanghai, China.

Selected Exhibitions

- 1999 'Ah!Us', Solo Exhibition, ShanghART Gallery, Shanghai, China.
1998 'Yu Youhan' Solo Exhibition, Gallery Sonne, Berlin, Germany.
1997 'Fifteen Contemporary Chinese Artists', National Society of Arts, Portugal.
'Contemporary Chinese Painting', Galerie Rudolfinum, Prague.
1996 'Reckoning with the Past', Fruitmarket Gallery, Edinburgh, England.
1996 'Yu Youhan' Solo Exhibition, La Maison de la Chine, Paris, France.
1995 'Change - Chinese Contemporary Art', Konsthallen Gotaplatsen, Goteborg; Jonkoping Lans Museum, Jonkoping, Sweden.
1994 22nd International Biennial of Sao Paulo, Brazil.
'Chinese Avant-Garde Artists', State Art Centre, Barcelona, Spain.
1993 45th Venice Biennale, Italy.
1st Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia.
'Chinese Avant-Garde: Counter Currents in Art and Culture', Haus der Kulturen der Welt, Berlin.
'New Art from China: Post-1989' City Hall Arts Centre, Hong Kong; Museum of Contemporary Art, Sydney, Australia; Malborough Gallery, London. Vancouver Art Gallery, Vancouver; University of Oregon Art Museum, Oregon; Chicago Cultural Centre, Chicago.
1992 'Mao Goes Pop', Museum of Contemporary Art, Sydney, Australia.
1989 '1st Exhibition of Chinese Modern Art', National Gallery of China, Beijing, China.
1988 Began to paint 'Mao' series.
1986 'Inaugurate Shanghai Art Museum Exhibition' Shanghai Art Museum, Shanghai, China.
1985 Began to paint the abstract paintings 'Circle' series.
1979 First abstract works.

余友涵

- 1943年 出生于中国上海。
1970年 毕业于中国北京中央工艺美术学院。
1973年 在中国上海工艺美术学校任教至今。

展览

- 1999年 上海香格纳画廊，余友涵个展《啊！我们》。
1998年 德国柏林森尼画廊，余友涵个展。
1997年 葡萄牙国家艺术协会《十五中国当代艺术家展》。
捷克布拉格博物馆《中国当代绘画展》。
1996年 英国爱丁堡艺术节《中国当代艺术展》。
法国巴黎中国之家，余友涵个展
1995年 瑞典哥德堡美术馆《变化中的中国当代艺术展》。
西班牙巴塞罗那艺术中心《中国前卫艺术家展》。
1994年 巴西第二十二届圣保罗双年展。
1993年 意大利第四十五届威尼斯双年展。
澳大利亚布里斯本昆士兰省立艺术馆《首届亚太地区当代艺术展》。
德国柏林文化中心《中国前卫艺术展》。
《后八九中国新艺术》巡回展，香港艺术中心；澳大利亚悉尼当代艺术博物馆；英国伦敦马波罗画廊；
加拿大温哥华艺术馆；美国尤金大学艺术馆；美国芝加哥文化中心。
1992年 澳大利亚悉尼当代艺术博物馆《毛走向波普》。
1989年 北京中国美术馆《首届中国现代艺术展》。
1988年 开始创作《毛泽东》系列。
1986年 上海美术馆新馆落成典礼展。
1985年 开始创作抽象画《园》系列。
1979年 开始创作抽象绘画作品。

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Many thanks to all Casula Powerhouse staff and touring venues associated with Shanghai Star

Casula Powerhouse Arts Centre	27 August – 4 November 2001
Gippsland Art Gallery	8 June – 21 July 2002
Tuggeranong Community Arts Centre	27 August – 29 September 2002
Perth Institute of Contemporary Art	6 November – 15 December 2002
Broken Hill City Art Gallery	1 February – 16 March 2003
Wollongong City Gallery	24 March – 12 May 2003
Brisbane Powerhouse	23 May – 20 July 2003
Salamanca Arts Centre	31 July – 7 September 2003
Manning Regional Art Gallery	17 September – 19 October 2003
Shepparton Art Gallery	31 October – 30 November 2003
Bundaberg Arts Centre	10 December 2003 – 18 January 2004
Toowoomba Regional Art Gallery	15 March – 15 May 2004

Shanghai Star Project Team

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Paul Ashton	Tour Manager
Lesley Brown & Pat Gettins	Education Kit Research & Development
Madeleine Kelman	Editor
Pedro Altuna, Milk Bar Studios	Catalogue design

Casula Powerhouse Staff (as at February 2007)

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Julius Demberger	Assistant Gallery Preparator
Kon Gouriotis OAM	Executive Director
Anna Grega	Program Manager
Koby Hollingworth	Administrative Assistant
Nikita Karvounis	Operations Manager
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Vesna Ristevski	Exhibitions & Collections Support
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科修拉动力艺术中心（Casula Powerhouse）	2001年8月27日至11月4日
吉普兰艺术馆（Gippsland Art Gallery）	2002年6月8日至7月21日
托各兰龙社区艺术中心（Tuggeranong Community Arts Centre）	2002年8月27日至9月29日
佩斯当代艺术学院（Perth Institute of Contemporary Art）	2002年11月6日至12月15日
斯山市艺术馆（Broken Hill City Art Gallery）	2003年2月1日至3月16日
卧龙岗市艺术馆（Wollongong City Gallery）	2003年3月24日至5月12日
布里斯本动力艺术中心（Brisbane Powerhouse）	2003年5月23日至7月20日
萨拉满卡艺术中心（Salamanca Arts Centre）	2003年7月31日至9月7日
曼宁地区艺术馆（Manning Regional Art Gallery）	2003年9月17日至10月19日
舍帕顿艺术馆（Shepparton Art Gallery）	2003年10月31日至11月30日
班得伯格艺术中心（Bundaberg Arts Centre）	2003年12月10日至2004年1月18日图武
巴地区艺术馆（Toowoomba Regional Art Gallery）	2004年3月15日至5月15日

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Paul Ashton	巡展经理
Lesley Brown & Pat Gettins	宣传资料包调研统筹
Madeleine Kelman	编辑
Milk Bar Studios	目录设计

科修拉动力艺术中心的员工（截至于2007年2月）

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		Lorraine Wright	行政主任

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