



从西南出发

Coming from The Southwest

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"Coming from the Southwest" uses contemporary art exhibitions as its tenet, by exhibiting and traveling back to historical events.

“'85 以来的现象与状态系列展”以对当代中国当代艺术进程发生过重要影响的一些区域及重要学术现象为研究样本，探询这些现象及艺术创作的发展脉络和现状，对其背后隐藏的文化能量和历史价值进行深入、客观和更具本土特质的学术研究和阐述。是一个研究性的展览项目。

在展览构思上，对中国当代艺术进行学术梳理和考察的时候，我们将遵循这样的一些原则：既要考虑中国当代艺术在它发起发动时期——像 80 年代，尤其是 '85 美术运动时期与当时中国整体文化发展状况、时代特点的关系；又要考虑到中国当代艺术在经济急速演变时期以及“全球化”影响下的发展状态与现实景况；既要有对其时状态的总结，又要有对当前现状的讨论和提示。

从严格意义上说，这是以广东美术馆的学术观点进行的一次大型的、综合性的当代艺

术研究项目，也是关于中国当代艺术的历史动因的学术研究工作，这一研究性的系列展览对于中国社会和中国当代艺术的历史与现实具有实际的学术意义。在展览项目中，我们对应得到充分关注的中国当代艺术的发展及艺术现实进行学术梳理以引起对中国当代艺术多重现实境况的研究和总结，并以此为起点，引发更多的对中国当代艺术发展线索的关注和研究，以增加中国当代艺术史写作的丰富性及视觉性总结。

“从西南出发”的当代艺术

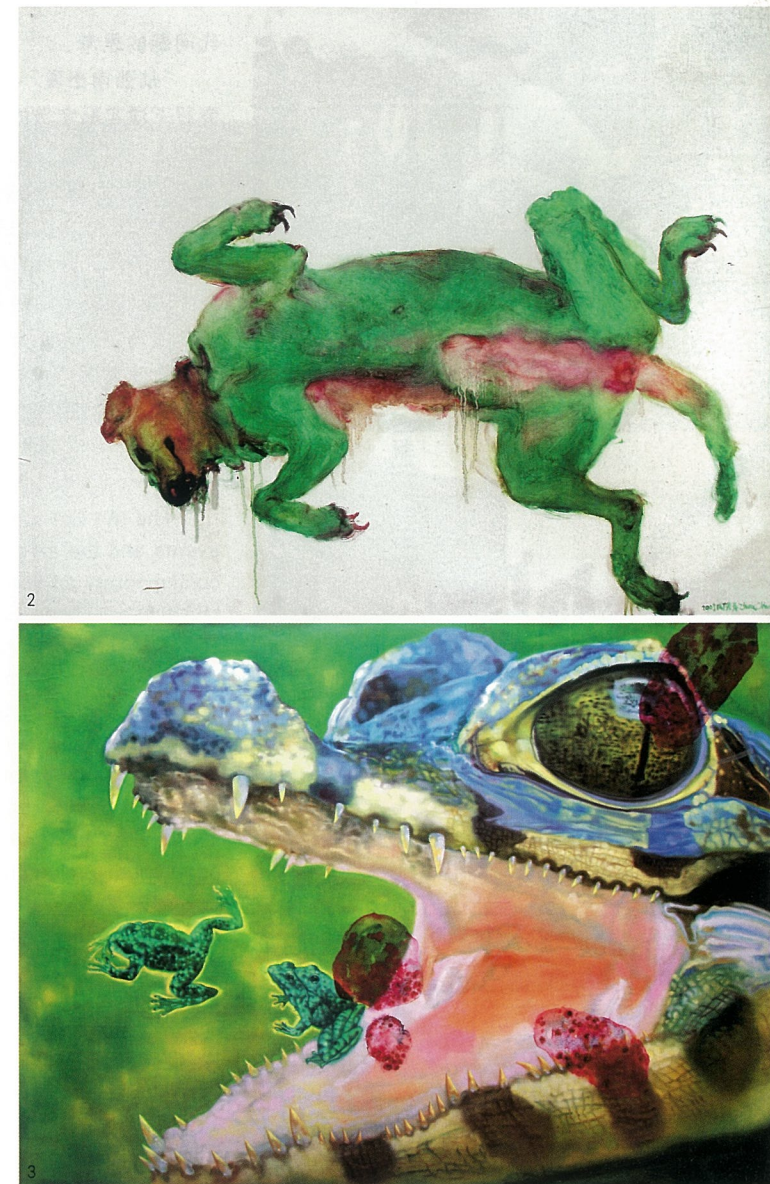
“从西南出发——西南当代艺术展”是这个系列展览的第二个。

西南，包括四川、重庆、云南和贵州等地，这些中国当代艺术的重要活动发生地点的艺术活动从一开始就偏离主流艺术和时尚潮流（如在 '85 美术运动时“理性绘画”和后期的“政治波谱”、“玩世写实主义”等艺术潮流）的航线，而是以自己时代对个人命运的体验和书写（如 80 年代末程丛林和何多苓的写作），成为中国当代前卫艺术的重要组成部分。以中国西南地区为代表的当代艺术实践，可以说在中国当代艺术发展中有着独特和重要的地位。从 '85 美术运动开始起，西南当代艺术呈现出对历史人文的探讨和对现实的关怀与时代精神书写；西南当代艺术从那时起就呈现出强调人文、关怀生命状态的面貌。艺术家以一种深切而敏感的内心体验和内在精神，关注中国人的生存状况和生命现实，呈现出特有的如山歌回响似的生命忧怀和真切自由的写作风格，体现出西南当代艺术独特的精神独立性和异质性。

在策划这个展览的时候，我们注意到这样几个西南当代艺术的几个关键词及其意义：

“异在”：可以说，从 80 年代初期这一地区出现的“伤痕——乡土——反思艺术”开始，经过 '85 美术运动的“新具象——生命之流”，到 90 年代至新世纪的“新写实——都市人格”，西南的艺术创作呈现出一种历时性的线索和发展脉络，艺术思想和创作方式也在其中不断叠加和累积，以一种独特的艺术状态显示出西南艺术家自 80 年代至今所形成的丰富积淀和创造活力。

80 年代初期，何多苓的《春风已苏醒》和当时的在中国文化界、文学界的“伤痕写作”一道，触动人们对“文革”所造成的个人独特命运进行反思；程丛林的《1968 年×月×日·雪》是对文革场景的回忆；罗中立的《父亲》则使中国当代艺术呈现了一种人文关怀的深度，使艺术写作与民族命运的内在线索联系在一起。'85 美术运动期间及之后，西南艺术家的创作更是对社会及个人精神世界（“新具象”也就是“心灵的具象，灵魂的具象”——毛旭辉语）的关注和深切体察，张晓刚的《大家庭》系列、毛旭辉的《剪刀》系列、叶永青《大招贴》系列、周春芽的《太湖石》系列等，在当时及之后的中国当代艺术写作中，同样表现出异质性特征；出生于 60、70 年代的艺术家的，如郭伟、郭晋、谢南星、赵能智、陈亮洁、忻海洲等艺术家对社会及民族无意识中携带的伤害的体验和情绪作为写作的主要方向，连同对艺术语言的不断探索的现实，令西南艺术始终保持着鲜明的异质特色。在新一代艺术家的写作和语言中，这样的线索也依然存在并成为一种具有渊源的精神气象。对于正在成为新生力量的新一代艺术家而言，如果说 80 年代和 90 年代西南艺术家以不懈的价值追求和生命体验为艺术界所称道的话，年轻一代的写作上则是迅速嬗变的现实景况的以对自身“微观现

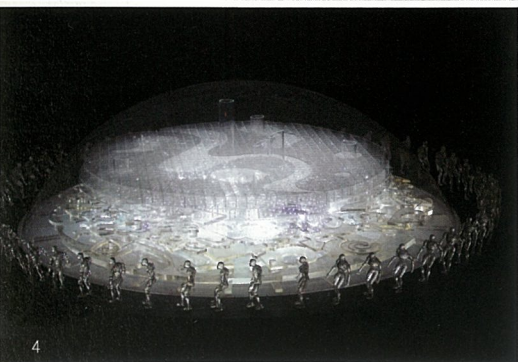


1、过河 油画 130 × 120cm 罗中立
2、绿狗 油画 120 × 90cm 周春芽
3、快乐时光陷井 亚麻油彩 260 × 190cm 张小涛

实”体验式的关注成为新的写作起点。

“深度”：西南艺术家强调人文，关怀生命，他们的写作中始终关注中国人的生存现实和存在境遇。他们普遍重内心体验，重作品中内在精神的表现，作品本身承载着思考和体验的深度，西南艺术家对个人心理体验及记忆的不断书写，将对个人跟时代命运联系在一起进行的价值思考，对所处时代的视觉判断及个人自由的思考等思想线索以“心灵日记”似的写作面貌呈现出来。这种写作更注重强调直觉、体验，从生存境遇和生存体验的悲剧性情绪的表达上，我们始终能感觉到在西南的艺术创作中有一种切身的深厚历史感。

“时间”：西南艺术在发展中很好地延续了一种知识价值和经验的共享，使时间在此成为一个很好的线索。在学术的承接和写作语言的递进上看，西南艺术家在中国当代艺术创作中是最具有连续性的，每一代人的写作既有承接关系又呈现出对各自的时代面貌和时



代问题的思考。

“从西南出发”当代艺术展以此为宗旨，通过梳理、展示、研讨，为当代中国美术研究留下详实而宝贵的历史文献，也为西南地区第三代青年艺术家和后来有志于中国当代艺术的人们提供以史励志的精神动力。

“'85 以来的现象与状态系列展”也是作为艺术机构的广东美术馆以自己的学术责任感和对未来历史负责的态度，在力所能及的范围内所做的关于中国当代艺术文献及状况的研究梳理工作。艺术的精神是一种记忆和传承，在艺术发展过程中有着重要的影响。尤其是，在中国当代艺术面临着巨大的社会转型、普遍的社会精神力量丧失和商业对艺术的侵蚀的现实境遇中，对历史和个人工作的“反思”应该成为一个经常的话题。

在此之后，我们还将对关东地区的当代艺术进行梳理和研究，使中国当代艺术发展的线索通过这样的展览，很好地呈现出历史的现象和当前的状态。

The “Art Phenomena since ‘85”, is a series of art exhibitions that uses important academic events and the art of a certain region, both of which are important influences for Chinese contemporary art in terms of research. The research-exhibition project of the Guangzhou Art Museum questions the origins and present conditions of these particular phenomena and art creations. It hereby evokes even more interest for and research on the progress made in Chinese contemporary art, in order to increase history writing on the subject. “Coming from the Southwest—An exhibition on Contemporary Art from the Southwest” is the first in this series of art exhibitions.

From the beginning confronted with the individuality of our era, contemporary art events in Southwest China (in places such as Sichuan, Chongqing, Yunnan, Guizhou and others) became important components of the Chinese contemporary avant-garde art scene. With a profound and sensitive approach, the artists paid close attention to the living conditions and real lives of Chinese people, presenting characteristic folksongs on the worries of life and a free writing style. By doing this, they give expression to the unique spirit, independent character and different nature of the contemporary art from the Southwest. When this exhibition was still being put together, some key words used in southwestern contemporary art and their meaning drew our attention:

“Different existence”: One could say that starting from the emergence of the so called “Scar—Nostalgia—Rethink art” movement, which originated in the southwestern region in the beginning of the 80s, lasted throughout the period of the 1985 “New Detailed Image—stream of life” movement until the “New Realism—Metropolitan Character” movement in the 90s and early 20th century, the art creations of the Southwest appear to be some kind of a long-lasting thread. The ideology behind the art and the way art is created is also continuously accumulating and being repeated, using unique artistic circumstances to reveal the abundant recourses and creative energy of the artists of the Southwest.

“Depth”: Artists from the Southwest stress the humanities and their love for life. In their writings, they pay great attention to the everyday life of the Chinese people, as well as to their living conditions. They generally emphasize their own experiences and their artworks’ inner spirit. Their works bear the weight of deep thought and experience and their articles are even more concentrated on instincts and experiences than before. By expressing the sadness of living conditions and living experiences, we can feel that in the creation of Southwestern art, there is a personal and deep historical sentiment.

“Time”: Southwestern art successfully holds on to a sort of shared knowledge and experience, thereby transforming time into a valuable resource. Judging from the continuity of the academic and literary style, the artists from the Southwest of China continue to use the historical elements successfully. In their articles, critics of all generations not only relate to history but also show us the façade of each age and the thoughts of each era.

“Coming from the Southwest” uses contemporary art exhibitions as its tenet, by exhibiting and traveling back to historical events. As a result not only leaving a precious and detailed historical document for Chinese contemporary art research, but more so encouraging a third generation of young artists from the Southwest and other people who want to engage with Chinese contemporary art.

1. “从西南出发”展览现场的行为艺术
2. 淹没4 纪录片 李一凡
3. 鸟巢外的蛋 装置 张念
4. 环山 NO.1 装置 许仲敏



无题 油画 刘国夫 untitled oil painting

作为一种生活与生命的隐喻式图像，刘国夫所关注的东西都与心灵的流动、梦幻、冥想有关。他从视觉的隐含性出发，在作品中构筑关于社会的、政治的或是个人隐秘性的精神思考。他从绘画语言的途径，探讨视觉形式在图像中隐含的意义的延伸性和可能性。在影像手段发达的今天，静态的手工绘画的意义与价值何在？那就是由思想碰撞出的梦幻与想象，表达出超现实意识潜流。从这一理念出发，刘国夫强化了他的艺术中对梦境的捕捉，他的绘画，无论是从内容或是从画题上都呈现出强烈的梦幻意趣，将个人的经验与现实的痕迹组合在一起，为我们提供了新的视觉图像。

——殷双喜

As a metaphor to life and being, the works Liu Guofu creates has always been connected with dreams, meditation and stream of consciousness. As a painter, he starts from the visually subtle expression to open a window to his own spiritual mind, which involves social, political factors and individual mystery. By painting, Liu has explored the range and limits of visual forms in function of carrying subtle hidden meaning. We are in an age of dazzling images, quickly changing and moving, how can we recognize the significance and value of still painting today? Liu feels a little bit of lost and simply expressed it in his works. He intensified the usage of illusion, dreams and dream-like images in his works, which put personal experience and reality together, thus created a new kind of image for us

-----Yin Shuangxi

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