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人间指南

Society Guidance

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"野生" 艺术计划

Part II 2019.8.31 - 2019.11.24

Chen Zhen

Huang Jingyuan

Li Juchuan

Double Fly Art Center

Shi Yong

Xing Danwen

Xu Tan

Xu Yong

Wildlife Art Project









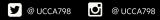




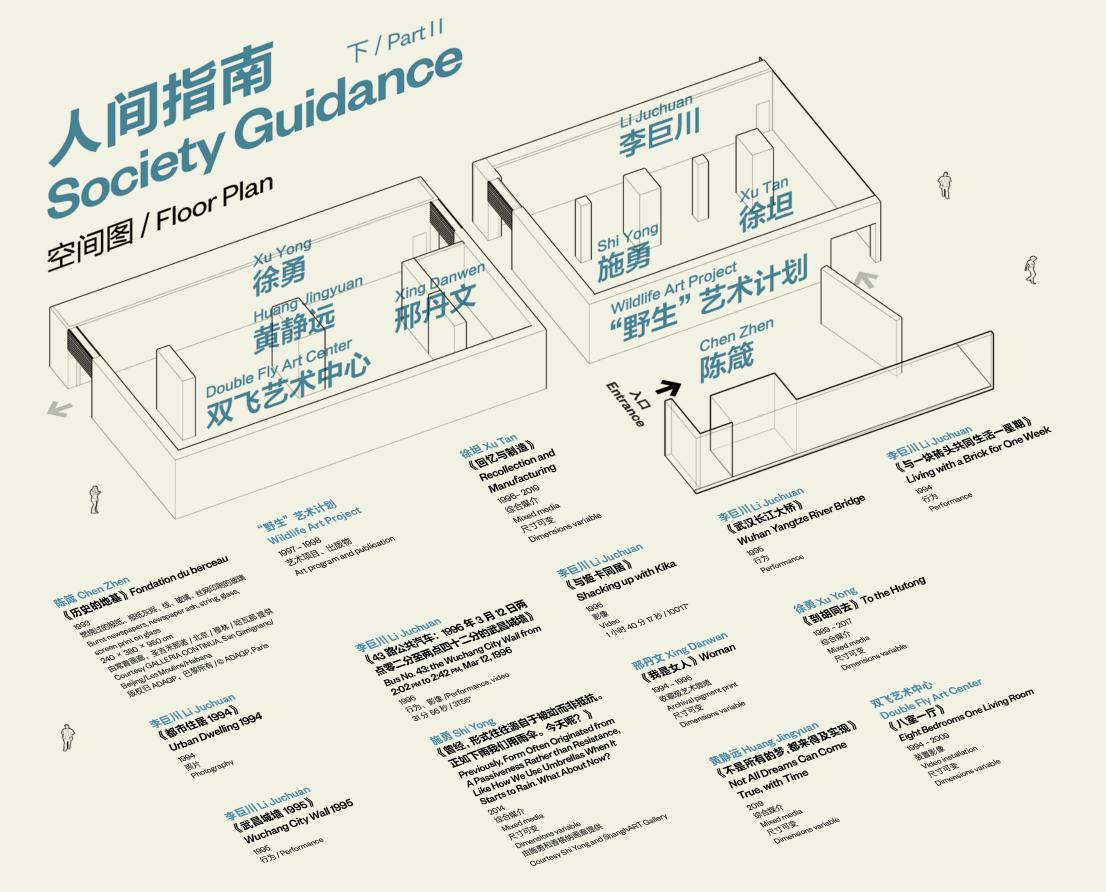












人间指南(下)

上世纪九十年代中国,在经济结构转型的社会背景下,面对价值的虚焦和断裂,公众的焦虑、困惑和对价值重建的期待,包括艺术家在内的民众以各种方式被卷入剧烈的变革之中。"人间指南(下)"聚焦于艺术家如何基于对时代的理解与感应,采用相对多样化、风格化的艺术语言开展在地实践,力图通过艺术家对自我身份、女性意识、市场化、城市化进程、人的流动性等命题的反思与探索,展现九十年代多重向度的发轫时期的状况,同时也展示其多重向度"未完成"的文化景观。

九十年代中国当代艺术的"未完成"状态不仅 指具体现实, 更来自当代艺术自身成长和青春 期的不确定性。在商业体系和美术馆机制尚未 形成的九十年代, 艺术家的社会身份往往模糊 不清, 当面对道德价值转换和消费主义的强烈 冲击,艺术家们不得不重新反思艺术本质,并 对艺术的形式和观念进行新的审视。对徐勇 来说,从"胡同"主题摄影到"胡同"游,艺术 不再是视觉和审美,而是连结了具体社会力量 的复合行动; 施勇在高速发展的都市边缘游 走和观看, 在见证现代化巨型都市逐渐形成的 同时, 以艺术家的自省构建独立的自我思维框 架。而九十年代经济领域的改革深入与开放、 人口流动、城市化进程的推进、以及外部世界 多姿多彩信息的涌入,则扩展了艺术家的视野 与探索的更多可能性。邢丹文私密、糅杂欲望 和情感的静态物证中的 90 年代女性身体显 示出女性的自觉意识; 在李巨川看来, 建筑不 能以功能和具体形式定义, 而与身体和时间有 关。砖和他的行走、他的身体共同提出了建筑 可能性的问题; 旅居法国的陈箴则在身份差 异中展开思考,一方面专注于东方哲思,另一 方面感知着全球化和"地球村"的逼近。如今, 站在新世纪的岸边回望九十年代, 我们希望藉 由历史鲜活的记忆与文本再现九十年代的本 貌。在本次展览中,徐坦将个人的九十年代记 忆与征集来的公众记忆交织于一起,构成对 九十年代历史的回溯;作为九十年代的实验艺 术活动,"野生"艺术计划则集合了27位艺术 家,比较全面地呈现了九十年代中国艺术家们 的工作, 亦从侧面展现了当代艺术彼时"野生" 和半地下的生存状况。

回看整个九十年代,中国的艺术家们都在割裂中组合不同的认知、结构以及图像,无法在身份和身体的碎片中获得完整性。这是"人间指南"下半部分所尝试呈现的九十年代非全景的表述。而新一代艺术家双飞艺术中心和黄静远对九十年代的审视和重温,又扩展了我们对中国当代艺术进入新世纪之前最后十年的认知。

Society Guidance (Part II)

In China, the last decade of the twentieth century was a time of constant change, defined by new economic paradigms, shifting social norms, and collective feelings of anxiety and confusion. At the same time this uncertainty was tempered by people's hopes and anticipation for the future. Everyone in China—including artists—faced the same rapidly evolving reality, and used whatever means possible to make themselves part of the ongoing transformation, attempting to make the most of newly available opportunities. The artworks gathered here encapsulate how artists understood and reacted to the era, as they expressed themselves through a wider range of mediums and artistic languages than previously available to their predecessors. Artists explored themes including individual identity, feminism, economic marketization, urbanization, personal mobility. and more. "Society Guidance: Part 2" presents a snapshot of the 1990s as a moment when a multitude of new directions emerged in Chinese society and contemporary art, while also sharing a range of differing perspectives on the ostensibly "incomplete" cultural landscape of the time.

At a time when neither the art market nor museum system were well-established in China, the role of artists in society was unclear, and morals were changing alongside a new wave of consumerism, artists could not help but rethink their approach towards art. Xu Yong (b. 1954, Shanghai) shifted from photographing Beijing's hutong (allevs) to leading tours of them, focusing on art's social potential, Shi Yong (b. 1963. Shanghai) observed high-speed urban development from the position of a flaneur on the edge of the city, constructing his own framework for introspection. The intimate, roughedged photographs taken by Xing Danwen (b. 1967, Xi'an), full of desire and emotion, use the body to document the inner consciousness of women during the era. In the view of Li Juchuan (b. 1964, Shashi, Hubei province), architecture cannot be defined by function and specific form, but is instead related to the body and time. He walked the streets together with a brick, using his body to pose questions about architectural possibilities. Chen Zhen (1955 - 2000, Shanghai), who lived in France, pondered differences in identity: on the one hand he drew upon Chinese philosophy, yet he also experienced the emergence of globalization first hand. In his work, Xu Tan (b. 1957, Wuhan) interweaves personal and public memories of the 1990s, creating a retrospective of the decade's history. As an experimental art program and publication. Wildlife Art Project (initiated 1997) brought together 27 artists to present a fairly comprehensive view of the breadth of art practices present in the 1990s, along with a glimpse of the "wild," quasi-underground conditions of the contemporary art scene then.

Throughout the 1990s, artists were able to build new knowledge, imagery, and structures, though they operated in separate groups, unable to construct a sense of wholeness across issues of identity and the body. "Society Guidance: Part 2" attempts to present a vision of the 1990s true to the decade's fragmented nature. To this end, the inclusion of work re-examining and reviewing the decade by Double Fly Art Center and Huang Jingyuan, artists of a younger generation, helps expand our understanding of the state of Chinese contemporary art as it stood poised to enter a new century.