

中国当代艺术大事记[1976–2004]

Chronology of Chinese Contemporary Art in Mainland China [1976-2004]

1976

4月初，北京天安门广场爆发了悼念周恩来总理逝世逾百万人次的民众大规模游行。9月9日，毛泽东逝世。10月，“四人帮”[江青、王洪文、张春桥、姚文元]被逮捕囚禁，这一事件标志着十年“文革”结束[1966-1976]。

In early April, a huge public protest happens at Tiananmen Square in Beijing in honor of the death of Premier Zhou Enlai. More than a million people join the protest. On September 9, Mao Zedong dies. In October, the Gang of Four [Jiang Qing, Wang Hongwen, Zhang Chunqiao, and Yao Wenyuan] is put in the prison. The event signifies the end of the Cultural Revolution [1966-1976].

1977

“文革”的结束和国家领导层的更换并没有立即对文化艺术的发展产生直接影响。直到1978年末，艺术家仍然在延续创作“文革”风格的作品，但部分山水画、人物画艺术家举办的小型画展在艺术范畴、思想观念及实验材料上已开始挑战传统和“艺术为政治服务”的教条。静物、风景和人物写生中无主题、纯美学性的艺术作品开始成为风尚。

The end of the Cultural Revolution and the change in leadership do not immediately result in new cultural values. From 1977 to late 1978, artists continue to produce work in the Cultural Revolution style, substituting new leaders for the former cast of characters. However, a few small-scale group exhibitions organized by artists feature landscape and portrait painting, challenging conventions that demand overt political/ideological subject matter in art.

1978

1月，“法国19世纪乡村风景画展”在北京中国美术馆举办，观者如潮。本次展览促成了新形式的批判现实主义绘画的产生。这是自1966年“文革”开始以来的第一次外国艺术展，介绍西方艺术的出版物由此开始出现。《美术译丛》[原名为《国外美术资料》]是一份被公认为与《世界美术》[中央美术学院刊物]齐名的介绍西方艺术最新发展的刊物，后来它成为1970年代至1980年代中国艺术家了解西方艺术运动的主要参考资料。同年，邓小平主持国家政务，他的改革开放政策促使资本主义和西方自由民主思想进入中国。民间知识分子、青年作家、艺术家和一部分民众发起了以北京西单民主墙为象征的街头民主运动。这次运动从1978年初延续到1980年。知识分子对人道主义和个人自由展开辩论。这种怀疑精神和同时引入的西方美学思想催化了随之而来的新艺术运动。

A January exhibition of French nineteenth-century rustic landscape painting at the National Art Museum of China in Beijing contributes to the emergence of a new form of critical realism later in the year. This is the first show of foreign art since the beginning of the Cultural Revolution, and parallels an influx of publications on Western art. The *Review of Foreign Art* [Guowai meishu ziliao], which later changes its name to the *Journal of Art Translation* [Meishu yicong], is established in

January. Along with *World Art* [Shijie meishu], an academic journal of the Central Academy of Fine Arts, it becomes the major periodical source of the Western art movement of the 1970s and 1980s.

Deng Xiaoping introduces economic and social reforms emphasizing increased openness to capitalism and Western culture. Intellectuals and the public respond to the initiative with the Beijing Spring democracy movement, which flourishes from November 1978 through 1979. Intellectuals challenge the foundations of Maoist ideology with philosophical and cultural debates on humanism and individual freedom. This questioning spirit and the concurrent influx of Western aesthetic ideas catalyze several new art movements.

1979

2月，“新春画会”在北京中山公园举办。这次展览有四十多位不同年龄的艺术家参展，包括颇有影响力的老画家刘海粟和吴作人等，他们倡导艺术创作的非政治化。9月是“新学院派”艺术运动的一个重要时期。北京国际机场的几幅大型壁画完成并揭幕，袁运生的《泼水节——生命的赞歌》由于涉及女性裸体，在官方美术界及官方报刊上引发了一连串的争议[此画于1981年被官方要求用布覆盖]。2月，12位艺术家在上海黄浦区少年宫组织了“上海十二人画展”，这是中国自1949年以来第一个现代风格的展览，参展作品受印象派和后印象派影响，尽管主题都是传统的花鸟、人物、山水等。

“伤痕美术”和“星星画会”的出现被认为是1979年艺术运动中最重要的两个现象。两个流派的创作主题都围绕对“文革”及当下社会现实的批判，以及描绘“文革”带给中国知识分子和人民的灾难。“伤痕绘画”也被称作新现实主义绘画的一部分，“伤痕”一词来源于相关的文学流派——伤痕文学，其取材和艺术形象主要是展现“文革”给中国人，特别是知识份子、学生和老干部带来的感情伤害。例如，程丛林的《一九六八年某月某日 雪》以及刘宇廉、陈宜明和李斌为郑义的短篇小说《枫》所画的插图，都描绘了“文革”中红卫兵武斗的悲惨故事。

中国“文革”后第一个自发的非官方画会——“无名画会”成立。赵文量是主要组织者，一批业余画家创作了受西方现代主义艺术风格影响的作品。

“星星画会”在北京成立，它是1949年中华人民共和国成立之后第一个极具影响力的前卫艺术画派，其成员[黄锐、马德升、王克平、毛粟子、李爽、严力、曲磊磊、杨益平、薄云等]基本都是自学艺术，同时，又都有着质疑、甚至挑战传统美学和政治权威的共同点。他们使用从后印象主义到抽象表现主义这些曾被禁止的西方绘画形式，对社会及自身生存状态做出讽喻性的批判。9月，在没有得到官方许可的情况下，他们在北京中国美术馆外面的公园和栅栏围墙上展出作品，这是一次公众性的作品展览。在画展被警方禁止后，画家们在西单民主墙上张贴了告示，并在北京举行了一次少有的、以青年作家和艺术家为主体的国庆示威游行[10月1日]。随后，政府及官方美术界表示了开明的让步。在江丰和刘迅的支持下，“星星画会”的第一次正式画展于11月在北京北海公园举办，展览共展出了3位业余画家的163件作品。

The *New Spring Painting Exhibition* [Xinchun huahui zhanlan] opens in February at

Zhongshan Park in Beijing. The show features some forty artists from different generations, including influential older artists such as Liu Haisu and Wu Zuoren, all of whom advocate an apolitical approach to artmaking. A significant moment in the development of this "New Academicism" occurs in September when several murals are unveiled at the Beijing International Airport. Yuan Yunsheng's *Water-Splashing Festival: Ode to Life*, includes nude female figures, which triggers a serious controversy over nudity in public art. [The mural is boarded over in 1981.] In February, a group of twelve artists in Shanghai organize an exhibition [*Shierren huazhan*] at the Palace of Infants in the Huangpu district; it is China's first modernist show since mid-century. The works are influenced by Impressionism and Post-Impressionism, considered radical in the post-Cultural Revolution context, although the subjects are traditional [birds, flowers, etc.].

Scar Painting [*Shanghen huihua*] and the Star group [*Xingxing huahui*] emerge as the two most important art movements of 1979. Both aim at criticizing the realities of contemporary China and often portray the Cultural Revolution negatively.

Scar Painting, part of a broader movement called New Realistic Painting [*Xinxianshi zhuyi huihua*], takes its name from a related literary trend. The term refers to the emotional wounds inflicted on the Chinese - especially intellectuals, students, and older cadres - by the Cultural Revolution. For example, Cheng Conglin's painting *A Certain Month of a Certain Day* in 1968 and the illustrations in Zheng Yi's short story "Maple," by Liu Yulian, Chen Yiming, and Li Bin, describe the tragic results of Red Guard battles during the Cultural Revolution.

Members of the Star group are principally self-taught artists [i.e., not trained in an academy], and are the first influential avant-garde group, challenging both aesthetic convention and political authority. Their use of formerly banned Western styles, from Post-Impressionism to Abstract Expressionism, is an implicit criticism of the status quo. The group's first exhibition, in September 1979, is a provocative display of work hung without official permission on the fence outside the National Museum of Chinese Art. After the police disrupt the exhibition, the artists post a notice on the Democracy Wall - a wall along Xidan in Beijing, where dissidents posted big character posters calling for political reform - and stage a protest march. As a result, the authorities and the official art establishment make an enlightened concession. With the support of Jiang Feng and Liu Xun, the Stars' first formal exhibition [*Xingxing huazhan*] is held in Beihai Park in Beijing in November, and includes 163 works by twenty-three nonprofessional artists.

1980

3月,《美术》杂志发表栗宪庭撰写的关于“星星画会”的报道以及其成员画家曲磊磊的文章《自我表现的艺术》。曲磊磊在文中宣称“艺术以自我表现为目的。”此文引发的关于现代艺术自我表现问题的辩论长达两年之久。8月,“星星画会”在北京中国美术馆举办了第二次“星星画展”,这次画展得到了官方认可。画展的基本目的是批判权威和强调自我表现。由于展出作品的政治内容,这次画展后来变得极富争议。比如,王克平的木雕《佛》被认为是在批判对毛泽东的神化。

“乡土写实”画派是“伤痕绘画”之后的另一种具有现实主义倾向的风格流

派。如果说“伤痕绘画”的注意力集中在画家们“文革”中的经历体验,那么“乡土写实”画派则注重刻画普通的农民、牧人以及少数民族的命运和素朴生活。陈丹青的《西藏组画》最初在1980年10月北京“中央美术学院研究生毕业展”上展出。罗中立的《父亲》获得了“第二届全国青年美展”一等奖。这些都是“乡土写实”画派中富有影响力的经典作品。一些新中国第五代电影导演受其风格影响,将其运用到他们的电影制作中。比如陈凯歌的《黄土地》[1984]、张艺谋的《红高粱》[1987]等,这些电影都不同程度地受到了西方的欢迎。

这个时期,涌现出几个学院主义的非官方及半官方的油画画会群体,它们活跃在中国的多个不同地区[北京、沈阳、昆明、上海]。这些“油画研究会”都致力于向欧洲传统绘画学习,其技巧和水平达到了中国新学院绘画的新高峰。同时,关于“形式主义”的讨论也陆续出现,《美术》月刊1980年5月号的主要议题就是吴冠中发表的“论抽象美”一文。吴冠中是老一辈画家中深受法国绘画熏陶的老画家,他反对现实主义绘画一统天下,坚持“不要内容,只要形式”的形式主义。

In March, *Art Monthly* [*Meishu*] publishes an article about the Stars in which the author Qu Leilei, a painter in the group, proclaims "art for the sake of self-expression" [*ziwobiao xian de yishu*]. The article prompts a debate about the function of art that continues for two years. The Stars hold another exhibition [*Xingxing huazhan*] at the National Museum of China in August, this time with official approval. The primary intention of the group is to criticize authority by emphasizing self-expressionism [*ziwobiao xian*], although the show becomes controversial for its overt political content, in particular, Wang Keping's wooden sculpture of Mao as Buddha, a comment on the seeming deification of Mao.

Rustic Realism [*Xiangtu xieshi*], a trend of New Realistic Painting, which sometimes overlaps with Scar Painting, becomes prominent by year's end. But while the Stars focus on their own experiences of the Cultural Revolution, the Rustics depict the Cultural Revolution's impact on ordinary people in rural and border regions. Chen Danqing's Tibetan Series [*Xizang xuhua*], shown in October 1980 at the graduation exhibition of the Central Academy of Fine Arts [*Zhongyang meiyuan yanjiusheng biyezhan*], and Luo Zhongli's *Father* [*Fuqin*], which wins first prize in the Second National Youth Arts Exhibition [*Di'erjie quanguo qingnian meishu zuopin zhan*] in Beijing, are particularly influential examples of Rustic Realism. Some filmmakers of the New Chinese Cinema are influenced by the style and incorporate its imagery in their work, for instance, Chen Kaige in *Yellow Earth* [1984], and Zhang Yimou in *Red Sorghum* [1987] and *Raise the Red Lantern* [1991], all critically acclaimed in the West. The liveliest artistic activity occurs in a few unofficial and quasi-official groups that flourish in various parts of China [Beijing, Shenyang, Kunming, and Shanghai]. These "oil painting research groups" are devoted to the study of European painting traditions, and represent the peak of New Academicism. Meanwhile, the debate over formalism continues in the pages of *Art Monthly* [May issue] with the publication of "Abstract Aesthetic" [*Lun chouxiangmei*] by Wu Guanzhong, a French-trained painter of the older generation who argues against the dominant forms of realism in favor of abstraction, or "no subject, just form."

1981

“乡土写实”绘画热仍在继续。同时，几个较具现代风格的画展在国内不同地方展出。3月，第一次西安当代绘画展——“西安首届现代艺术展”在陕西省西安市造成轰动，吸引了六万人参观；“湖北十人国画联展”在北京举办；“云南十人画展”展出作品中的形式主义绘画颇受瞩目，他们的作品以表现异乡情调[如少数民族的生活]为主题。

Rustic Painting continues. Several modernist shows open around the country. In March, the *First Xi'an Modern Art Exhibition* [Xi'an shoujie xiandai yishuzhan], in Xi'an, Shanxi province, causing a sensation and attracting 60,000 viewers. Modern Chinese ink painting is featured in *Hubei Ink Painting* [Hubei shiren guohua lianzhan] in Beijing. New Academic Painting is spotlighted in the *Yunnan Ten-Person Painting Exhibition* [Yunnan shiren huazhan], featuring works with “exotic” themes such as minority cultures.

1982

年初，中宣部发起“反精神污染运动”，目的在于抵制西方思想的侵蚀。这次运动一直持续到1984年，主要针对哲学和文学作品中的人道主义思潮，谴责“文革”后文学和艺术创作中强调个人价值、纯艺术和抽象主义的西方化趋向。这次运动影响了之后出现的“第六届全国美术作品展览”。9月，来自波士顿艺术博物馆的“当代美国名画原作展”和美国汉默画廊的“汉默藏画五百年原作展”在北京中国美术馆开幕。这是“文革”后自“法国19世纪乡村风景画展”展出以来第二次最具影响力的外国绘画展。

Authorities launch the Anti-Spiritual Pollution Campaign in early 1982, intended to counteract Western influences that they believe are undermining the Chinese people's commitment to Communism. The campaign, which continues through late 1984, targets humanism in philosophy and literature, and condemns three Westernizing trends in art that have appeared since the end of the Cultural Revolution: individualistic values, “art for art's sake,” and abstraction.

In September, the Beijing public is introduced to modern American art through an exhibition of works from the Boston Museum of Fine Arts held at the National Museum of China. This is the second major and influential exhibition of foreign art in China since the Cultural Revolution.

1983

作为“反精神污染运动”的一部分，官方宣布《美术》月刊第一期中有关论述抽象绘画的文章有害，因此，对编辑人员进行调整，主编何溶和主要编辑栗宪庭被调离。尽管如此，官方许可的西方艺术展览仍在进行，例如在北京举行的“意大利文艺复兴绘画展”、“毕加索画展原作展”、“蒙克作品展”和“法国当代油画作品展”。

5月，现代艺术探索仍在北京之外的其他城市继续进行。“厦门五人现代艺术作品展”在福建省厦门市开幕，以观念作品和现成品为主要特点。后来成为“厦门达达”群体主要组织者的黄永砅即在其中。此画展未向公众开放。9月，

上海“实验绘画展”开展，有10位上海画家参展。展出不久即被强制关闭，这一展览在上海市委的《解放日报》上受到严厉批判。

As part of the Anti-Spiritual Pollution Campaign, authorities denounce the January issue of *Art Monthly* - which contains articles about abstract art - as a contaminating influence. The editorial team is replaced. Even in this oppressive context, however, officially sanctioned presentations of Western art continue. Exhibitions of Italian Renaissance art, the work of Picasso and Munch, and French contemporary oil painting are held in Beijing.

Aesthetic experimentation continues, too, outside of Beijing. In May, the *Five-Person Exhibition of Modern Artists* [Xiamen wuren xiandai yishuzuopin zhan] is held in Xiamen, Fujian province, and features conceptual works and ready-made objects by artists - including Huang Yongping - who will later form the Xiamen Dada group. The show never opens to the public. In September, the *Experimental Painting Exhibition: The Stage 1983* [Basannian jieduan: Huihua shiyan zhanlan], which includes ten Shanghai artists, is forced to close soon after the opening and is harshly criticized in the state-run *Shanghai Liberation Daily*.

1984

“第六届全国美术作品展览”在北京中国美术馆举行，获准参展的作品重新恢复了以政治为主题的“文革”式的宣传画。展览作品的这种风格及内容上的倒退在画家中，尤其是在青年画家中激起了强烈不满，为“八五美术运动”的出现埋下伏笔。

The *Sixth National Art Exhibition* [Diliujie quanguo meishu zuopin zhanlan], held in October at the National Museum of China, resurrects the political themes and propagandist forms of the Cultural Revolution. The retrograde content and style of the exhibition provokes a widespread backlash among artists, especially the young, laying the groundwork for the emergence of the '85 Movement.

1985

对中国前卫艺术来说这是关键性的一年。“反精神污染运动”结束，政府开始有关自由创作的改革。摆脱了三年的压抑，前卫艺术开始出现在众多领域中，从绘画、文学到舞蹈、音乐、电影。美术界出现了被称为“八五美术运动”的前卫艺术现象。

2月，中国作家协会在北京举办了“第四次文学艺术代表大会”，胡启立做了关于文艺创作自由的报告，鼓励作家思想解放，创作自由。在哲学界、文化界出现的“文化热”达到高潮。许多关于东西方文化、传统与现代的讨论会在大学校园内外相继举行。

在美术界，1985至1987年期间，共计有87个自发的前卫艺术群体在全国各地[包括西藏和内蒙古]出现。这些群体撰写宣言，举办画展，并在自己的印刷品和官方刊物上发表对现代艺术观念的讨论。大辩论、创作和画展达到高潮。这些群体在全国各地举办了一百五十多次前卫艺术活动，计有2250位艺术家参与，他们反对官方保守的艺术戒律，提倡个人主义和自由创作，探索审美观

念和艺术表现形式的变革。他们不仅拒绝模仿传统艺术，同时也抛弃了社会主义现实主义的创作教条，代之以西方现代主义和后现代主义文化艺术思潮，如超现实主义、达达主义、波普艺术和观念艺术。

前卫艺术的艺术和创作活动受到新的报刊、杂志的支持和鼓励。如1985年创刊的《美术思潮》、《中国美术报》、《画家》，以及已享有影响力的《美术》月刊和《江苏画刊》，这些报刊都将注意力转移到“八五美术运动”上。许多出版物的编辑都是年轻的评论家，他们自己也参与了前卫艺术运动。

新的艺术群体大体上可分成三种倾向：“理性绘画”、“生命之流”绘画和“反艺术”活动。“理性绘画”的主要代表群体是“北方群体”、“池社”及“红色旅”等。“北方群体”3月成立于哈尔滨，该画派自称为“北方的文明”，主要艺术家有王广义、舒群、任戡和刘彦，他们自信将建立一种既超越西方文明、也超越中国传统文化的北方文明。其作品受西方“超现实主义”画派的影响，以抽象形式隐喻北方中国的冰河流域，强调其纯净崇高的精神。“池社”的成员主要在浙江杭州，其作品以非常辛辣的幽默感和荒诞精神著称。他们第一次展出的“八五新空间画展”有张培力、耿建翌和王强参加，作品有“灰色幽默”绘画、行为表演和观念艺术。南京“红色旅”成立于1987年，集中了1985年“江苏大型青年艺术节”所有的组织者和重要人物，这次极具影响力的画展覆盖了当时所有的新艺术。此外在上海，李山、余友涵、张健君等人的抽象绘画形式也表现了古代东方的哲学理念。

“生命之流”画派提倡反都市文明的田园主义或地方性，探索被集体理性主义压制的个人欲望。这些画家大多来自边远区域，例如，以甘肃艺术家曹涌为首的5位艺术家组织了“探索、发现、表现”画展；在云南昆明，以西南艺术家为主的“西南艺术群体”包括了毛旭辉、潘德海、张晓刚和叶永青等。此外，还有“深圳零展”，之所以这样命名，是因为这次展览没有经费，也没有展出场地，所有作品只在中国第一个经济特区深圳的大街上展出。“三步画室”的第一次展览是在山西太原，艺术家用普通的乡村文化素材创作装置艺术。20位来自北京中央美术学院的艺术家用组织了“十一月画展”，展览场地在故宫。这些青年艺术家后来成为“北京青年画会”的主要成员。其他趋向于“生命之流”的群体还有“新野性主义”[南京]、“米羊画会”[河北]和“O”艺术集团[湖南长沙]等等。

“反艺术”活动主要来自以黄永砗为代表的“厦门达达”的观念艺术活动。他们将达达主义、禅宗和后现代主义结合起来，反对和颠覆所有迄今为止被称为“艺术”的东西。在上海，有宋海冬、丁乙等人组织的“M艺术群体”的行为艺术活动；在杭州，有张培力、耿建翌的观念艺术和吴山专的“红色幽默”活动。其他各地的艺术群体也搞了许多零星的、非系列的观念艺术活动。学院训练的新一代艺术家开始进入主导角色，浙江美术学院的王广义、张培力、耿建翌、黄永砗、谷文达、吴山专等都是“八五美术运动”的领导人物。“前进中的中国青年美术作品展”5月在北京展出，各种各样的学院派探索性绘画集中到了一起，其中以浙江、北京和四川美术学院的毕业生作品为主。这个画展显示了学院写实主义与西方超现实主义结合的倾向，最典型的是张群和孟禄丁合作的《在新时代——亚当与夏娃的启示》一画。

传统绘画形式受到了青年艺术家的挑战。7月，艺术批评家李小山在《江苏

画刊》上发表了《中国画的穷途末路》一文。这篇论文震撼了传统绘画界，并在老一代与青年一代画家中激起了激烈的辩论。11月，谷文达和其他年轻的中国水墨画家在湖北武汉参加了“中国画新作邀请展”，以综合中国传统哲学思想和西方艺术形式[如超现实主义]来更新传统水墨画。这种新的绘画形式被称为“学者绘画”。

11月“罗伯特·劳森伯格回顾展”在北京中国美术馆开展，这给“八五美术运动”的艺术家们带来了深刻的冲击。这是中国公众第一次有机会看到西方当代艺术家的绘画原作。劳森伯格在北京中央工艺美术学院发表了一次演讲，并与“无名画会”的画家们进行了一次热烈的讨论。

A banner year for Chinese avant-garde. The Anti-Spiritual Pollution Campaign ends and the government embarks on a series of liberal reforms. Released from the restraints of the previous three years, avant-gardism flourishes across the arts - literature, dance, music, visual art, and film - a phenomenon soon to be dubbed the '85 Movement.

In February, the Chinese Writers' Association holds its fourth conference in Beijing, denouncing conservatism and calling for freedom of expression [chuangzuo ziyou]. In philosophy and literature circles, a trend called "Cultural Fever" emerges, accompanied by many symposiums on Eastern and Western culture, and tradition and modernity, in and outside of universities. A parallel development occurs in the visual arts with the widespread appearance of unofficial groups - more than eighty across the country from 1985 to 1987 - in which artists of the younger generation debate, write, and exhibit. These groups sponsor some 150 events during 1985-1986, involving at least 2,250 artists. Openly antagonistic to official culture, they champion individualism, freedom of expression, and a radical overhaul of aesthetic concepts and forms; they reject both Chinese traditional art and Socialist Realism, deploying instead Western modern and postmodern styles, such as surrealism, Dada, pop, and conceptual art.

Avant-garde ideas and artists are promoted in new magazines and newspapers, such as *Art Trends* [Meishu Sichao], *Fine Arts in China* [Zhongguo Meishu Bao], and *Painters* [Huajia]. Established journals such as *Art Monthly* and *Jiangsu Pictorial* [Jiangsu Huakan] shift attention to the '85 Movement. Many of the publications' editors are young critics who themselves are involved in the avant-garde movement.

The new groups can be divided roughly into three types, Rationalist [Lixing huihua], Current of Life [Shengming zhiliu] and Anti-art Movement [Fan yishu huodong]. Representative of the Rationalists are the North Art Group [Beifang qunti], the Pool Society [Chishe], and the Red Brigade [Hongselu]. The North Art Group, founded in March in Harbin, Heilongjiang province [the area formerly known as Manchuria], promotes a "Civilization of the North," which its artists - among them, Wang Guangyi, Shu Qun, Ren Jian, and Liu Yian - believe will surpass both Western and traditional Chinese civilization. Emulating surrealism, their paintings often feature landscape elements and abstract forms suggested by the glacial terrain of northern China. Members of the Pool Society, based in Hangzhou, Zhejiang province, are notable for their biting sense of humor and absurdist spirit. Their first exhibition, *New Space '85* [85 xin kongjian huazhan] - which includes Zhang Peili, Geng Jianyi, and Wang

Qiang - features "gray humor" paintings, performance works, and conceptual art. In October, the *Jiangsu Youth Art Week* [*Jiangsu qingnian yishuzhou*], an influential exhibition covering all the arts, took place in Nanjing. The important artists who organized this event would later establish the Red Brigade in 1987. Elsewhere in Shanghai, the abstract form applied by Li Shan, Yu Youhan, and Zhang Jianjun implies the philosophical concepts of the ancient East.

Current of Life artists advocate an anti-urban pastoralism or regionalism, along with the exploration of individual desire, which, they argue, has been suppressed by collectivist rationalization. Many are from remote areas, Gansu province for instance, where a group of five artists led by Cao Yong organizes the exhibition *Investigation, Discovery, Expression* [*Tansuo, faxian, biaoqian*]; or Kunming, Yunnan province, the base of the Art Group of Southwest China [*Xinan yishu qunti*], which includes Mao Xuhui, Pan Dehai, Zhang Xiaogang, and Yie Yong Qing. The ad hoc *Shenzhen Zero Exhibition* [*Shenzhen lingzhan*], so-named because it has no funding or institutional framework, is held on the streets of Shenzhen, a Special Economic Zone [SEZ] in southern China. The Three Step Studio's [*Sanbu huashi*] first exhibition in Taiyuan City, Shanxi province, features installations constructed from ordinary tools used by peasants. Twenty artists from the Central Academy of Fine Arts organize the *November Exhibition* [*Shiyiyue huazhan*], held at the Forbidden City; these artists later form the Beijing Youth Painting Society [*Beijing qingnian huahui*]. Other groups of the Current of Life trend include the New Barbarianism [*Xinyexin zhuyi*] in Nanjing, the Miyang Painting Group [*Miyang huahui*] in Hebei province, and the Hunan Zero Art Division [*Hunan ling yishu jituan*] in Changsha.

The Anti-art Movement mainly comes from the concept art activities of Xiamen Dada led by Huang Yongping. They combine Dadaism, Zen Buddhism and Post-modernism, and oppose everything that is called "art" in the history. In Shanghai, there are performance art activities by the M Group, organized by Song Haidong, Ding Yi, and others. In Hangzhou, there are concept art activities by Zhang Peili and Di Jianyi and Red Humor by Wu Shanzhuan. Occasionally, there are non-serial concept art activities by other groups.

Young, academically trained artists begin to play a forward role, in particular the graduates of the Zhejiang Academy of Fine Arts in Hangzhou. Wang Guangyi, Zhang Peili, Geng Jianyi, Huang Yongping, Wenda Gu, and Wu Shanzhuan are all leading figures in the '85 Movement and all attended the Zhejiang Academy. The exhibition *Young Art of Progressive China* [*Qianjin zhong de Zhongguo qingnian meishu zuopin zhan*], held in May, brings together work from various academies, including those in Zhejiang, Beijing, and Sichuan. The most remarkable works in this show combine Neorealism and Western surrealism, an approach typified by Zhang Qun and Meng Luding's *Enlightenment of Adam and Eve in the New Age* [*Yadang he xiawa xinshidai de qishi*].

Younger artists challenge traditional styles. In July, art critic Li Xiaoshan publishes "The End and Death of Chinese Painting" [*Zhongguohua daole quntumolu zhiri*] in *Jiangsu Pictorial*. The essay shocks the traditional painting world and inspires fierce debate between members of the old and young generations. In November, Wenda Gu and other Chinese ink painters participate in the exhibition *Recent Works of Traditional Chinese Painting* [*Zhongguohua xinzuo yaoqingzhan*] in Wuhan,

Hubei province, updating ink painting by synthesizing traditional Chinese philosophy and Western art styles such as surrealism. This new form is called Scholar Painting [*xuezhe huihua*].

A retrospective of Robert Rauschenberg's work opens in November at the National Museum of China and has a profound impact on the artists of the '85 Movement. This is the Chinese public's first opportunity to see original works by a contemporary Western artist. Rauschenberg delivers a lecture at the Central Academy of Graphic Art in Beijing and participates in a discussion with the artists of the Anonymous Painting Group [*Wuming huahui*].

1986

1月,邓小平成为美国《时代周刊》提名的年度风云人物,他的封面照片被复制到劳森伯格的画作《中国》中,成为抽象拼贴画的一部分。对此,劳森伯格做了如下解释:“今日的中国正处于一个伟大的开端。三年前并不存在的这种情形现在成为新的激情,新的景象。”

“八五美术运动”继续扩大,特别是观念化和反艺术的群体不断增加。观念论者挑战的不仅是以往的政治宣传绘画、传统学院派绘画,还有新学院派绘画。他们的最终原则是铲除乌托邦、主观主义和画家的技巧,他们的主要媒介物是语言和现成品,观念来源是达达主义和禅宗,他们就像达达主义一样,试图摧毁所有的教条或权威。

1月,“'86·最后画展No.1”在浙江美术馆开展,有7位浙江艺术院校的青年艺术家参展,包括谷文达和宋保国,展览展出的是现成品和表演艺术。展览开幕3小时后,由于展出作品中有部分包含了性器具而被关闭。4月,以李彦平为首的一个西藏前卫艺术家团体在北京市劳动人民文化宫展出作品。同时,吴山专和其他艺术家在杭州布置了两次非公开的装置作品展览。

8月,当时最大的前卫艺术展“湖北青年美术节”在湖北武汉、黄石、湘赣、宜昌和沙市举行。大约有五十个小艺术群体参展,约两千件作品,分别在28个展场展出。展出作品风格趋向于融汇地方的文化资源[如古代楚文化资源]和当代艺术形式。与此同时,第一次关于“八五新潮”及中国前卫艺术的讨论会在广东珠海召开。参加者有批评家、编辑和全国各地前卫群体的代表。这是“八五美术运动”出现后第一次前卫群体的交流聚会,展示了上千张各地艺术群体寄来的作品幻灯片。这次会议的讨论结果之一是决定组织一次全国性的前卫艺术展。

9月,以黄永砅为首的艺术策划的“‘厦门达达’艺术群体展”在厦门展出。同时,黄永砅还在《中国美术报》上发表了《厦门达达:一种后现代?》一文,提倡将达达与禅宗结合,认为达达主义和后现代主义是禅宗的现代版。他还制作了一系列由转盘、表格和绘画组成的混合作品,基于《易经》中关于符号的观念,以偶然性的、反主流的视角指导他的绘画。参展艺术家除黄永砅外,还有焦越明、李嘉华、俞晓刚、许成平、林春、蔡立雄等人。展览结束后,“厦门达达”在厦门新艺术馆前的小广场上焚烧了所有参展作品。大火在一个白色的圈内点燃,圈外用大字写着“达达死了。不杀死艺术,生活不得安宁。”

类似的事件,即综合了行为艺术、即兴表演、装置和混合媒介作品的展览,

大量贯穿在这一年中。其中包括在江苏徐州展出的“徐州现代艺术”展、5月的“洛阳艺术场”展、9月南京的“晒太阳”展和11月上海徐汇区的“凸凹”展，该展有艺术家李山和王子卫等人的作品。“池社”包括张培力、耿建翌、王强等人，他们创作了系列作品《太极系列一号》，并在西湖湖岸和杭州的街道上展出。“南方艺术家沙龙”由王度、林一林创办，这些广州艺术家最早举办的展览是“第一回实验展”。

11月，中国现代艺术研究会[一个有30位评论家参加的非官方协会]在北京成立，其主要目的是承担筹备首届“中国现代艺术展”的工作。

年末，中国的几个城市出现了大学生游行，官方发起了“反资产阶级自由化”运动。这一运动一直持续到1988年中期，严重冲击了前卫艺术的活动。

Deng Xiaoping is named Man of the Year by *Time* magazine in January. Deng's cover photo is reproduced as a part of a collage with Rauschenberg's work *China*. The artist is quoted: "It is a great beginning in China today, since there has been a kind of new emotion, new spectacle which had not existed three years ago."

The '85 Movement continues to expand, especially the number of conceptual or anti-art [*fanyishu*] groups. The conceptualists challenge not only propagandist art and traditional academic styles, but new schools of art as well. Their principal goal is to eradicate utopianism, subjectivity, and the artist's hand. Their primary media are language and readymade objects. Their conceptual sources are Dada and Chan [Zen] Buddhism; the latter, like Dada, attempts to break free of any doctrine or authority.

In January, the *Last Exhibition '86, No. 1* [*'86 zuihou zhanlan yi hao*], opens at the Zhejiang Art Gallery. Organized by seven young artists of the Zhejiang Academy, including Wenda Gu and Song Baoguo, it features readymade objects and performance works. Authorities close the show three hours after opening because of the sexual content of some of the works. In April, a Tibetan avant-garde group led by Li Yanping exhibits at the People's Cultural Palace in Beijing. At the same time, Wu Shanzhuan and fellow artists in Hangzhou hold two private exhibitions of installation art entitled *70% Red, 25% Black, and 5% White* [*Hong 70%, hei 25%, bai 5%*]. The largest of exhibition of avant-garde work opens in August under the title *Festival of Youth Art in Hubei* [*Hubei qingnian meishu jie*] in the cities of Wuhan, Huangshi, Xianggan, Yichang, and Shashi. About fifty small groups participate and some 2,000 works are displayed in twenty-eight exhibition sites. A striking characteristic of the work is a trend toward fusing vernacular culture, including ancient sources and contemporary styles. Concurrent with the exhibition is the first symposium on the '85 Movement and the Chinese avant-garde, held in Zhuhai, Guangdong province, and attended by critics, editors, and artists representing groups nationwide. This is the first communication and exchange among groups since the emergence of the '85 Movement. On the occasion, more than a thousand slides of artwork are shown. One outcome of the conference is a decision to organize a national avant-garde exhibition.

The September exhibition of Xiamen Dada [*Xiamen dada xiandai yishu zhan*], a group led by Huang Yongping, coincides with Huang's publication of "Xiamen Dada: A Kind of Post-Modernism?" [*Xiamen Dada: Yizhong houxiandai?*] in *Fine Arts in China*, in

which Huang advocates the synthesis of Dadaism and Zen Buddhism. He also produces a series of roulette wheel - like compositions based on the *Yi Jing* [*Book of Changes*], which he uses to direct his painting. Other than Huang, participants include Jiao Yueming, Li Jiahua, Yu Xiaogang, Xu Chengping, Lin Chun, Cai Lixiong, and others. After the exhibition, Xiamen Dada burns all the works at a small square in front of the Xiamen New Art Museum. The fire is ignited in a white circle, outside of which are big characters proclaiming "Dada is dead. Life won't be peaceful if art is not killed."

Similar events - performances, happenings, installations, mixed-media exhibitions - are held throughout the year by diverse groups, including the *Xuzhou Modern Art Exhibition* [*Xuzhou xiandai yishu zhan*] in Xuzhou, Henan province, in May; the Luoyang Modern Art Space [*Luoyang yishuchang*], in Luoyang, Henan province, in May; *To Bring into the Light* [*Shai taiyang*] in Nanjing in September; and *Convex/Concave* [*Aotu zhan*], which includes the artists Li Shan and Wang Ziwei, in Shanghai, the Xuhui District, in November. The Pool Society - including Zhang Peili, Geng Jianyi, and Wang Qiang - creates a series called *Yangshi Taichi No. 1* [*Taiji xilie yihao*] on the banks of Xihu Lake and in the streets of Hangzhou. The Southern Artists' Salon [*Nanfang yishujia shalong*], founded by Wang Du, Lin Yilin, and others in Guangzhou, organize the *First Experimental Exhibition* [*Diyi ci shiyan zhan*].

In November, the Chinese Modern Art Research Committee [*Zhongguo xiandai yishu yanjiuhui*], an association of about thirty critics, is founded in Beijing, in part as a planning committee for the nationwide avant-garde exhibition.

Student demonstrations are staged in a number of Chinese cities in late 1986. Authorities respond with a campaign against "bourgeois liberalism," targeting all new political and cultural thought. The campaign continues through mid-1988, significantly hampering the activities of the avant-garde.

1987

第一次全国性的前卫艺术展筹备会议在北京召开。高名潞邀请了各地二十多位不同艺术群体代表聚集北京，计划在全国农业展览馆举办大型前卫艺术展。会议决定以“全国青年艺术群体学术交流展”命名展览。4月4日，中共中央宣传部下达文件，禁止全国性学术活动开展。4月12日，一位中国美术家协会的领导通知展览组织者高名潞，立即停止展览筹备和现代艺术研究会的组织活动、会议。这样，一个全国性的展览计划被迫中断。

5月，吴山专和同事们继续他们从1986年开始的“红色幽默”观念艺术，吴山专自己创作了相关的“赤色系列”。其他艺术流派的活动也在继续，甚至在边远地区，如内蒙古呼和浩特也成立了“内蒙古现代艺术研究会”。

但“八五美术运动”在双重压力下终于走向衰竭，一方面由于“反资产阶级自由化”运动，另一方面则因为商业主义对艺术的冲击。政府在这一时期减少了对艺术的资助，鼓励艺术家为他们的作品自谋商业出路[一种原先前被视为不合法的活动]。但前卫艺术在中国仍然不是有价值的商品，一些重要的艺术家开始出国。谷文达赴加拿大约克大学举办展览，并于8月定居纽约。

A planning meeting for the national avant-garde exhibition is held on March 25 and 26 in Beijing. The show is given the seemingly neutral working title *Nation-*

wide Exhibition of Research and Communication of Young Art Groups [Quanguo qingnian yishuqunti xueshu jiaoliuzhan]. Authorities see through the ruse, however, and on April 4 ban all organized scholarly communication among young people. Then, on April 12, a leader of the Chinese Artists' Association [Zhongguo meishujia xiehui], a government-approved organization directed by the Chinese Communist Party [CCP], approaches the chief organizer of the exhibition with a request to terminate his activities. Plans for a nationwide exhibition are halted. In May, Wu Shanzhuan and colleagues continue the language project begun in 1986 with a new exhibition called *Red Humor* [Hongse youmo]. Wu himself creates a related series entitled *Red Characters* [Chizi xilie]. Other group activities continue, even in remote areas, for example, the *Contemporary Art Association Exhibition of Inner Mongolia* [Neimenggu dangdaiyishu yanjiu hui] in Hohhot.

But the '85 Movement is weakening under the dual impact of the government-directed Anti-Bourgeois Liberalism Campaign and pressures to produce more commercial work, a result of Deng's 1978 economic measures. The CCP reduces financial support for art during this period, suggesting to artists that they find commercial outlets for the sale of their work [a formerly illegal practice]. Avant-garde art, however, is not a valuable commodity in China.

Some important artists begin to move overseas. Wenda Gu, for instance, has a solo exhibition at York University Art Gallery, Toronto, in August, and then settles in New York City.

1988

“反资产阶级自由化运动”结束。在秋冬季，新旧前卫艺术运动重新开始活跃。10月，徐冰和吕胜中的画展在北京中国美术馆举行。徐冰的装置作品《天书》由书籍和印刷长卷构成，采用了传统的中国印刷技术——活字印刷和宣纸。两千多个自创的无意义汉字出自艺术家独创，完全令人无法解读。

11月，“1988年当代艺术研讨会”在安徽省黄山地区的屯溪——一个著名的风景名胜地召开。大约有一百位来自中国各地的艺术家和评论家参会。会议的目的是复兴前卫艺术运动，并为1989年的“中国现代艺术展”做准备。但是，新近的展览显示了有力的新作并不多，并且在商业潮流的冲击下，前卫艺术的创作动力和社会冲击力已走向式微。

The campaign against bourgeois liberalism ends; some avant-garde activities resume, and new ones begin in the autumn and winter.

Solo exhibitions of work by Xu Bing and Lu Shengzhong open at the National Museum of China in October. Xu Bing's installation, *Book from the Sky* [Tianshu], consists of books and scrolls fabricated using traditional Chinese techniques and paper and classical typographic styles. The thousands of hand-carved characters, however, were made up by the artist and are completely unintelligible.

In November, the 1988 Chinese Modern Art Convention [1988 Dangdai yishu yantaohui] opens in Tunxi, a famous scenic site in Anhui province. About 100 artists and critics from around China participate. Their goal is to revitalize the avant-garde movement and raise again the prospect of a national exhibition.

1989

在经历一系列干预与拖延之后，2月5日，第一届“中国现代艺术展”终于在北京中国美术馆开幕。293件绘画、雕塑、录像和装置作品出自186位艺术家之手，其中包括王广义、徐冰、吴山专、黄永砷、谷文达等知名艺术家的作品。王广义的《毛泽东1号》引起一些争议，这件受“波普”风格影响的作品引发了1990年代初“政治波普”潮流的兴起。

“中国现代艺术展”在两周内被官方关闭了两次。第一次发生在开展之后的几个小时，艺术家肖鲁当众向其装置作品《对话》开了两枪，致使展览关闭；第二次是有人给中国美术馆、北京市政府、北京东城区公安局写匿名恐吓信，诈称中国美术馆内有炸弹，结果美术馆第二次关闭。由于这一系列事件，中国美术馆向展览的七个主办单位发出通知，以“主办单位不遵守展出协议，发生开枪射击，造成停展事件”为由，明令罚款2000元人民币，并且两年内不为上述七个主办单位安排任何展出活动。伴随着枪击、匿名信、二次停展、抛洒避孕套，以及李山的《洗脚》、张念的《孵鸡蛋》、吴山专的《卖虾》、张盛泉[大同“大张”]等人的《三个白衣人》等一系列行为艺术事件，“中国现代艺术展”引起了国内外新闻媒介的极大关注和争相报道，也成为艺术评论界尖锐而激烈的争论焦点。

顾德新、黄永砷和杨诘苍应邀参加了巴黎蓬皮杜艺术中心组织的展览。这可能是“文革”后中国前卫艺术家第一次参加重要的国际展览。黄永砷赴法参展，并留居法国。

“六四”事件发生。在艺术界，保守主义回潮，“中国现代艺术展”被贴上“资产阶级自由化”的标签。

After delays due to political circumstances, financial problems, and the forces of conservatism, on February 5 the first nationwide avant-garde art exhibition opens at the National Museum of China. Entitled *China/Avant-Garde* [Zhongguo xiandai yishuzhan], a total of 293 paintings, sculptures, videos, and installations by 186 artists - including Wang Guangyi, Xu Bing, Wu Shan Zhuan, Huang Yongping, and Wenda Gu - are displayed. Wang's *Mao Zedong No. 1* causes a stir, and his pop art-influenced style initiates the Political Pop trend of the early 1990s.

China/Avant-Garde is closed twice by the authorities during its two-week run. The first closing occurs just hours after the opening, when Xiao Lu and her collaborator Tang Song transform their installation, *Dialogue*, into a performance by firing two gunshots into it. The second closure results from anonymous bomb threats sent to the gallery, the municipal government, and the Beijing Public Security Bureau. Due to the “firing” and other events, the National Art Museum of China imposes a fine of 2,000 yuan on the seven sponsor units arguing that “the sponsor did not abide by the exhibition contract, causing the shooting event, which brought an end to the exhibition.” They are also notified that the gallery will not hold any exhibitions for them for two years. Due to the shooting, anonymous letter, two closings, the throwing of condoms, Li Shan's *Washing Feet*, Zhang Nian's *Hatcher Eggs*, Wu Shanzhuan's *Selling Shrimps*, and other incidents, *China/Avant-Garde* becomes a focus of media attention as well as a hot topic of debate among art circles.

Gu Dexin, Huang Yongping and Yong Jiechang participate in *Les Magiciens de la terre*, an exhibition organized by the Centre Georges Pompidou in Paris. This is perhaps the first time Chinese avant-garde artists are shown in a major international exhibition since the end of the Cultural Revolution. Huang leaves China to attend the exhibition and remains in France. Pro-democracy student demonstrations begin in April. Following the June 4 crackdown in Tiananmen Square and the return of conservatism, the national avant-garde exhibition is castigated as a typical example of bourgeois liberalism.

1990

“六四”事件后，在政治压力以及社会商品化的冲击下，理想主义的前卫艺术活动走向衰弱。1月，《中国美术报》这份在前卫艺术中占据重要角色的周报被迫关闭。9月，颇受瞩目的《美术》杂志编辑部也被调整，保守人士代替了原先的编辑队伍，高名潞被停职在家学习马列主义。

前卫艺术在学院内仍有所保留，出现了谨慎地将激进主义和保守形式融于一体的折衷主义。5月，中央美术学院青年教师刘小东举办了个人油画展，他被视为“新生代”的重要代表。另一个学术展览“女画家的世界”展出了喻红等8位女艺术家的作品，她们被普遍认为是中国新一代女画家的代表。

徐冰完成了他的装置艺术作品《鬼打墙》，材料是来自北京金山岭一段长城和一个塔楼的拓本。这件作品耗时两年，有上百位帮手、1500张纸、300瓶墨，拼合好的拓本总共有1500公尺。完成这一工程之后，徐冰移居美国。

越来越多的中国前卫艺术家离开中国，寻找更宽松的环境，并将目光转向国际艺术舞台与市场。实际上，尽管在国内他们的作品无法找到出路，但在国际上却被接纳，有关中国前卫艺术的展览也在增加。7月，由中国艺术批评家费大为策划的“中国明天”[Chinese Demain Pourhier]在法国波利耶尔[Pouries]展出。此展被称为在西方举办的规模最大的中国现代艺术展，参展艺术家有陈箴、谷文达、黄永砗、蔡国强、杨诒苍和严培明。

As a result of the post-Tiananmen tightening as well as ongoing commercial pressures, idealist avant-garde activity in China declines drastically and never fully recovers. Art publications suffer as well. In January, *Fine Arts in China*, which played an important role in the avant-garde movement, is closed by the authorities. In September, the most popular art journal, *Art Monthly*, which had devoted considerable attention to the '85 Movement, is restaffed with conservatives. One of its editors, Gao Minglu, is ordered to stop all editorial work and spend time at home studying Marxism.

Pockets of avant-gardism remain in the art academies, characterized by a discreet eclecticism combining progressive and conservative forms. Liu Xiaodong, for example, a young teacher at the Central Academy of Fine Arts, holds a solo exhibition of oil painting in May. Considered one of the New Generation painters, Liu's work is typical of 1990s Cynicism or Cynical Realism [Wanshi xianshizhuyi]. Proponents of this sensibility often engage in self-mockery or present the most mundane aspects of everyday life in which they appear to have lost all faith. Another academic exhibition, *The World of Women Painters* [Nu huajia de shijie],

showcases eight artists - Yu Hong, Jiang Xueying, Wei Rong, Liu Liping, Yu Chen, Chen Shuxia, Li Chen, and Ning Fangqian - widely accepted as the new generation of Chinese women artists.

Xu Bing completes his installation project, *Ghosts Pounding the Wall* [Guidaqlang], a series of rubbings from the Jinshanling section of the Great Wall in Hebei province. The work was two years in the making, and involved more than 100 assistants, 1,500 pieces of paper, and 300 bottles of ink. The rubbings combined total 1,500 meters. After this project, Xu Bing moves to the United States.

More and more Chinese avant-garde artists leave for friendlier climates, or at least shift their sights to international venues. In fact, even as outlets for their work dwindle at home, international audiences are receptive to their work and an increasing number of exhibitions feature Chinese avant-garde artists. For instance, *Chine: Demain pour hier*, sponsored by the French Ministry of Culture and held in Pourri è res in July, is curated by Chinese art critic Fei Dawei. It is reported to be the largest exhibition of modern Chinese art ever mounted in a Western country. Participating artists include Chen Zhen, Wenda Gu, Huang Yongping, Cai Guoqiang, Yang Jiechang, and Yan Pei Ming.

1991

1月，“我不想跟塞尚玩牌”展在美国加州亚洲太平洋博物馆开展。参展艺术家包括耿建翌、吕胜中、毛旭辉、徐冰、喻红、张培力、张晓刚、叶永青、周长江等。

另一个由费大为策划的中国前卫艺术展“非常口”在日本福冈博物馆展出，参展作品包括了谷文达的“36个黄金分割律”、黄永砗的“紧急出口”以及蔡国强、王鲁炎的作品。

在中国，艺术家和艺术批评家试图突破保守主义的压力。“新时期艺术创作研讨会”在北京郊区的西山召开，参加者包括当代著名评论家水天中、刘骁纯、栗宪庭、易英和高名潞等。这次座谈会受到《美术》杂志的批评。

7月，“新生代艺术展”在北京中国历史博物馆展出。这是新一代学院派画家的集体展，包括“玩世现实主义”代表人物王劲松、宋永红和刘炜。12月，由冯梦波、王蓬参与的装置艺术作品展在北京当代艺术画廊被官方关闭。这是自1989年“六四”事件以来第一次公开的装置艺术作品展。

In January, “*I Don't Want to Play Cards with Cézanne*” and *Other Works: Selections from the Chinese “New Wave” and “Avant-Garde” Art of the Eighties*, is held in the Pacific Asia Museum in Pasadena, California. Participating artists include Geng Jianyi, He Duoling, Li Luming, Lu Shengzhong, Mao Xuhui, Xu Bing, Yu Hong, Zeng Xiaofeng, Zhang Peili, Zhang Xiaogang, Ye Yongqing, Zhou Changjiang, and others. A series of lectures and discussions accompany the exhibition.

The Exceptional Passage, another show of Chinese avant-garde art, opens at the Fukuoka Museum in Japan. It includes Wenda Gu's *Vanishing 36 Pigment Golden Sections* [Sanshiliuge huangjin fengelu], Huang Yongping's *Emergency Exit* [Feichangkou], and works by Cai Guoqiang, Yang Jiechang, and Wang Luyan.

In China, artists and critics try to break free of political censorship. The symposium

sium Artistic Creation in the New Period [*Xinshiqi yishuchuangzuo yantaohui*], held in Xishan, a suburb of Beijing, focuses on contemporary Chinese art and includes such prominent artists and critics as Shui Tianzhong, Liu Xiaochun, Gao Minglu, Li Xianting, Shao Dazhen, and Yi Ying, among others. The symposium is criticized by the conservative-controlled Art Monthly.

The New Generation [*Xin shengdai yishuzhan*] opens in July at Beijing's Museum of Chinese History, a group show of the New Generation academic artists, including Wang Jinsong, Song Yonghong, and Liu Wei, exemplars of the Cynical Realist trend. In December, an exhibition of installation works by Feng Mengbo and Zhang Bo at the Beijing Contemporary Art Gallery is closed by the authorities. This is the first public installation show since the Tiananmen Incident of 1989.

1992

1月, 1989年之后的第一次全国艺术大展——“首届九十年代中国当代艺术双年展[油画部分]”在广州举办, 吕澎为主要组织策划者, 其目的旨在提高中国前卫艺术在国内外市场上的价值。展览中, 一些艺术家[包括王广义]的作品充分展示了“政治波普”的风格, 这是1989年之后的一个主要艺术倾向, 但并不为官方所支持。“政治波普”艺术家把社会主义现实主义或“文革”形像与毫不相干的美国波普艺术结合起来。在整个1990年代早期, “政治波普”和“玩世现实主义”在国际艺术展上都颇受欢迎。

几个小型前卫艺术展在国内不同城市举行。北京艺术博物馆举办了刘炜和方力钧的作品展。5月, 张培力和耿建翌在北京某外交公寓举办了一次装置艺术及录像展, 这次展览由意大利驻华使馆文化处主办。主题为“流行——抽象”的“中国当代艺术文献展”在广州举办, 展出了幻灯、照片及艺术评论家撰写的解说词。“当代青年雕塑展”在杭州市浙江美术学院举办。这是青年雕塑家第一次自己主办青年雕塑展, 参展者包括展望和隋建国等。

北京东村是继北京“圆明园画家村”后的又一个流浪艺术家的聚集地, 它位于北京东郊长城饭店东侧约一公里的村落——大山子和四路居。两年前, 蛰居在此的艺术家以中央美术学院油画系进修班的学生为主。随后, 一些外地艺术家也投奔到这里, 约有二十几位艺术家在此安营扎寨, 从事各种艺术活动, 其中影响最大的是行为艺术和观念艺术。主要艺术家有张洵、马六明、高扬、王世华、孔布、于国明、苍鑫、段英梅[女]、徐三、向唯光、朱冥等。由于警方的强制干预, 北京东村与“圆明园画家村”均已不复存在。部分圆明园艺术家, 如方力钧、岳敏君, 搬到了通县的宋庄, 在那里建立了另一个在1990年代极有影响力的画家村。

A few small-scale avant-garde shows are organized in various cities. The Beijing Art Museum sponsors an exhibition of works by Liu Wei and Fang Lijun. In May, Zhang Peili and Geng Jianyi mount an installation and video show at the Diplomat's Hotel, sponsored by the culture section of the Italian Embassy in Beijing. “Pop-Abstract” art is the theme of *A Documentary Exhibition of Contemporary Chinese Art* [*Zhongguo dangdai yishu wenxianzhan*], held in Guangzhou, a slide/photo presentation with commentaries by art critics. *Young Contemporary Sculptors* [*Dangdai qingnian diaosujia*], held at the Zhejiang Academy of Fine Arts in Hangzhou, is the first

exhibition organized by and for the new generation of sculptors, and includes Zhan Wang and Sui Jianguo.

The first nationwide avant-garde exhibition since the Tiananmen Incident, *The Guangzhou First Oil Painting Biennial* [*Guangzhou diyijie youhua shuangnianzhan*], opens in Guangzhou in November. The show is developed under official policies urging economic expansion; an ideal [and naive] goal of the exhibition's organizers is to increase the value of Chinese avant-garde art in both domestic and international markets. The work of some artists in the *Guangzhou Biennial* - Wang Guangyi, among them - exemplifies Political Pop [*Zhengzhi popu*], a dominant artistic trend in China after Tiananmen, and not especially popular with the authorities. Practitioners combine Socialist Realist or Cultural Revolution imagery with the irreverent sensibility of American pop art. Political Pop and Cynical Realist works are in demand on the international exhibition circuit throughout the early 1990s.

Following the Old Summer Palace Artists Village, the Beijing East Village becomes another place where artists congregate. It is located in the northeastern part of Beijing in a farm village - Dashanzi and Siluju - about one kilometer away from the Sheraton Great Wall Hotel.

Two years prior to this, the majority of artists here were those who were studying in the oil painting department at the Central Academy of Fine Arts. Afterward, more artists came here. During that year, there are about 20 artists staying here, engaging in all kinds of art activities, among which performance art and concept art are the most influential. The major artists are Zhang Huan, Ma Liuming, Gao Yang, Wang Shihua, Kong Bu, Yu Guoming, Cang Xin, Duan Yingmei, and Xu San. Due to police actions, the Beijing East Village and Old Summer Palace Artists Village are shut down. Some of the artists, such as Fang Lijun and Yue Minjun, move to Song Village in Tongzhou, where they founded another very influential artists village in the 1990s.

1993

在受到全球化冲击的大背景下, 中国前卫艺术开始针对由消费主义和物质主义引起的一系列日益严重的社会问题进行创作。这一点在以任戡为首的“新历史小组”和包括林一林、陈邵雄、徐坦、梁钜辉在内的“大尾象”群体的艺术作品中表现最为明显。

4月28日, “新历史小组”原本计划组织一次名为“大消费”的多媒体活动, 其中包括摇滚乐、绘画和时装表演, 地点是在北京的麦当劳餐厅。“大消费”试图表现1990年代中国艺术的快餐化现象和商品化趋势, 但4月27日午夜, 这一展览活动被北京市公安局禁止。11月, “大尾象”群体在广州红蚂蚁酒吧展出了一系列装置艺术作品。

西方社会对中国前卫艺术的热情持续增长, 这里有两方面的原因, 即意识形态的和商业的。1月, 张颂仁主持的香港汉雅轩画廊策划了“后八九中国新艺术展”, 并在香港艺术中心展出, 后巡回至澳大利亚。该展约有五十位参展艺术家, 共二百多件作品, 有绘画、雕塑和装置, 以“政治波普”和“玩世现实主义”绘画占多数。

由“后八九中国新艺术”展代表的中国前卫艺术引起了国际关注。1月, 13

位参展艺术家,王广义、张培力、耿建翌、徐冰、刘炜、方力钧、喻红、冯梦波、李山、余友涵、王子卫、孙良和宋海冬受意大利艺术批评家 Achille Bonito Oliva 的邀请,参加了第45届威尼斯双年展。这是中国新艺术首次进入西方重要的大型展览。7月,谷文达、黄永砷、吴山专和徐冰的作品应邀参加了在美国俄亥俄州哥伦布市威克斯尼艺术中心举行的“支离的记忆——放逐的中国前卫艺术”展。

蔡国强在长城西端嘉峪关的戈壁滩上完成了作品《延长万里长城10,000米:为外星人做的计划第10号》。春节期间,吕胜中将自己的房间布置成招魂堂,房间内四壁与天顶均缀满了他的作品代表图像“小红人”。

The Chinese avant-garde begins producing work that takes as its subject the problems of consumerism and materialism, trends that are increasingly evident in Chinese culture under the impact of a globalized economy. This critique is prominent in the work of the New History Group [Xinlishi xiaozu], led by Ren Jian, and the Long-tailed Elephant Group [Daweixiang], which includes Lin Yilin, Chen Shaoxiong, Xu Tan, and Liang Juhui.

The New History Group organizes a multimedia event entitled *Mass Consumption* [Daxiaofei], which includes rock music, painting, and a fashion show, scheduled to take place at the new McDonald's restaurant in Beijing on April 28. The work reflects a transition from a focus on the art object to the production process. At midnight on April 27, however, the event is prohibited by the Beijing Public Security Bureau. In November, the Long-tailed Elephant Group produces a series of installations in the Red Ants Bar [Hongmayi jiuba] in Guangzhou.

International interest in Chinese avant-garde art heats up, for both ideological and commercial reasons. *China's New Art, Post-1989* opens at the Hong Kong Art Center in January, then travels to Australia. The exhibition includes more than 200 works by some fifty artists, including paintings, sculptures, and installations, predominantly of the Political Pop and Cynical Realist stripe.

China's New Art boosts the international cachet of Chinese avant-gardism.

In June, thirteen artists from this show - Wang Guangyi, Zhang Peili, Geng Jianyi, Xu Bing, Liu Wei, Fang Lijun, Yu Hong, Feng Mengbo, Li Shan, Yu Youhan, Wang Ziwei, Sun Liang, and Song Haidong - are invited to participate in the 45th Venice Biennale. In July, works by Wenda Gu, Huang Yongping, Wu Shanzhuan, and Xu Bing are showcased in *Fragmented Memory: The Chinese Avant-garde in Exile*, held at the Wexner Center for the Arts in Columbus, Ohio.

Cai Guoqiang finishes his work *To Add 10,000 Meters to the Great Wall* in the Gobi Desert, at Jiayuguan, along the western end of the Great Wall.

In the Spring, Lu Shengzhong transforms his room into the Hall of Calling the Soul, where his little red men cover all the walls and the ceiling.

1994

缺乏政府支持和被大众文化拒绝的双重压力迫使前卫艺术家们选择另类渠道,如编辑杂志、书籍,或在家庭空间及郊区农村举办展览。例如,艺术家曾小俊、艾未未、徐冰和艺术评论家冯博一资助并编辑了地下艺术刊物《黑皮书》,

内页印有“红旗”字样。此刊物在三年内共出版了三期,后两本因其白色和灰色的封面而被称为《白皮书》、《灰皮书》。

5月,上海新一代装置艺术家的“1994阶段展”在华山艺校展出。同时,几个行为表演和装置艺术展都在私人住所举办,被称为“公寓艺术”。9月,旅居柏林的中国艺术家朱金石在北京的公寓里做了名为“眼耳”的系列作品展。王功新和林天苗也在他们的公寓里举行了装置艺术展,但仅对艺术界小范围的朋友开放。

首都师范大学是惟一为前卫艺术提供公共展览空间的学院。这里举办的展览包括“艺术联展:中国、韩国和日本九四展”,这次展览围绕“今日是东方之梦”的主题展示了现代绘画和装置作品。参展的中国艺术家有王鲁炎、王子卫、宋冬、李永兵、王广义、魏光庆、王友身和顾德新。

10月,“政治波普”艺术家李山、王广义、刘炜、方力钧和张晓刚参加了“第22届国际圣·保罗双年展”。据报道,他们的作品内容,特别是毛泽东的漫画形象激起了巴西部分华人的抗议。北京东村艺术家的行为作品引起人们的普遍关注和争议。马六明在行为作品《芬·马六明的午餐》中,将自己化妆成女面男身的中性人,裸体煮着土豆。张洹也在北京东村完成了作品《十二平方米》和《六十五公斤》。在前一件作品中,张洹将自己的身体涂上蜂蜜,而后在一个乡村公厕里静坐1小时。其间,飞来的苍蝇沾满了他的身体。在后一件作品中,张洹将他自己赤身裸体地用铁索水平吊在天花板上,并用输血管将血液输入到地面的托盘中,托盘下面放置一个电炉,血液不断滴入托盘时被电炉烘烤烧焦。

1994年5月2日至4日,呈现中国当代艺术家创作现状的“中国当代艺术研究文献[资料]展”在1991-1992年两次展览的基础上,第三次在上海开展。同期,上海华东师大图书馆举办了“第三回展示暨学术研讨会”。此次以“装置——环境——行为”为主题的艺术分析展,选取了文件资料和录像、幻灯放映相接合的形式,汇集了海内外几十位艺术家1990年代以来创作的装置和行为艺术作品,反映了中国当代艺术家在艺术媒材不断变革中的创作实况。展览观摩期间,召开了以“转型期的中国美术”为中心议题的研讨会。王林、殷双喜、吴亮、王南溟、陈孝信、顾丞峰、林汉坚等人提交了论文。

A lack of government support and declining public interest force avant-garde artists to find alternative venues for exhibiting their work: books, magazines, private homes, less populated rural areas. For instance, artists Zeng Xiaojun, Ai Weiwei, Xu Bing, and art critic Feng Boyi, fund the publication of the *Black Book* [Heipishu], a parody of *Red Flag* [Hongqi], the official organ of the CCP. Later, the *White Book* and *Gray Book* are published.

In May, a new generation of installation artists hold an exhibit called *The Stage 1994* [1994 Jieduanzhan], at the Huashan Art School in Shanghai.

A number of performances and installations are held in private spaces, a phenomenon dubbed Apartment Art [Gongyu yishu]. Ma Liuming, Zhu Min, and other young artists stage performances in a private space in Beijing East Village [a suburb of Beijing]. It is reported that they are arrested because of the erotic content of the works, and the exhibit is then forced to move. In September, Berlin-based Chinese artist Zhu Jinshi organizes a series of activities under the title *Eye Ear* [Yaner] in his own

apartment in Beijing. Similarly, Wang Gongxin and Lin Tianmiao mount installations in their apartment, open only to the art community.

Only one academic institution, Capital Normal University in Beijing, provides space for the public exhibition of avant-garde art. *The Com-Art Show: China, Korea, and Japan '94*, organized around the theme "Today Is the Dream of the Orient [*Jinri shi dongfangzhimeng*]", presents modern paintings and installation works. The Chinese artists include Wang Luyan, Wang Jianwei, Song Dong, Li Yongbin, Wang Guangyi, Wei Guangqing, Wang Youshen, and Gu Dexin.

In October, Political Pop artists Li Shan, Yu Youhan, Wang Guangyi, Liu Wei, Fang Lijun, and Zhang Xiaogang participate in the *22nd International Sao Paulo Bienal*. It is reported that the content of the works, especially images of Mao, spur protest among Chinese in Brazil.

The performance art by artists from the East Village evokes a lot of attention and debate. In his work *Fen, Ma Liuming Walks on the Great Wall*, artist Ma Liuming makes himself up as a neutral human being, with a female face and male body, cooking potatoes while he is nude. Zhang Huan performs his works *12 Square Meters* and *65 Kg*. The former happens in a rural public toilet where the artist sits quietly for two hours with his nude body smeared with honey; during the period, his body is covered by flies. In the latter, he hangs himself naked to the ceiling with an iron chain. A blood transfusion tube carries his blood to a plate on the floor, under which there is a stove that burns the dropping blood.

Aiming at presenting the status of Chinese contemporary artists, and based on the two exhibitions held in 1991 and 1992, *The Third Exhibition of Chinese Contemporary Art Documents* [*Disanjie zhongguo dangdai yishu wenxian zhan*] is held at the library of East China Normal University in Shanghai. The theme of the exhibition is "Installation-Environment-Performance." It consists mainly of slides and videos showing installation and performance works. A similar presentation, *Installation: Location of Language* [*Zhuangzhi: Fangwei, yuyan*], continues into 1995.

1995

一些艺术家继续寻找可选择的展出空间,例如,隋建国、展望和于凡在北京的一处废墟上展出了他们的作品。

北京东村艺术家在北京妙峰山一带的一座无名山上实施集体作品《为无名山增高一米》和《九个洞》。参与者有张洵、马六明、马忠仁、王世华、朱冥、苍鑫、张彬彬、段英梅、高扬、诅咒。

冷战结束以后,中国前卫艺术家在国际艺术市场的运作中提高了地位,但在国内却被忽略了。对国际艺术机构而言,中国急速进入全球经济的事实也将中国艺术送进了国际艺术的大市场。

Some artists continue to seek out alternative exhibition spaces. For example, Sui Jianguo, Zhan Wang, and Yu Fan install works in a demolished area of Beijing. Artists from the East Village perform a collective work *To Add One Meter to the Unknown Mountain and Nine Holes on an Unknown Mountain* in Miaofengshan, Beijing. Participants are Zhang Huan, Ma Liuming, Ma Zhongren, Wang Sihua, Zhu Ming, Cang Xin, Zhang Binbin, Duan Yingmei, Gao Yang, and Zu Zhou.

In the aftermath of the Cold War, Chinese avant-garde artists have developed a high profile in international art circles but are virtually ignored at home. For international art institutions, the Chinese avant-garde signifies an important underground voice coming from one of the few remaining Communist countries. On the other hand, China's rapid entrance into the global economy has catapulted Chinese art into the international art market.

1996

首都师范大学通过提供公共展览空间继续支持前卫艺术。在主题为“个人方式”的名义下,它赞助了一系列个展,展出了朱金石、宋冬和尹秀珍的装置作品。年末,首都师范大学举办了“北京柏林艺术交流展”,有8位艺术家参展。“现实、今天的明天”在北京举办,展出了青年艺术家方力钧、赵半狄、展望、隋建国、宋冬、王晋和孙良等人的绘画、雕塑、装置及录像作品。展览由新一代的艺术批评家主办,他们是冷林、冯博一、钱志坚、张小军和高岭。年末,大型“中国当代艺术邀请展”在开展当天即被取消。

Capital Normal University continues to support avant-garde work by providing a public exhibition space. It sponsors a series of one-person exhibitions under the title *Individual Method* [*Ceren fangshi*], featuring installation works by Zhu Jinshi, Song Dong, and Yin Xiuzhen. Late that year, Capital Normal University holds the *Beijing - Berlin Art Exchange* [*Beijing - Berlin yishu jiaoliuzhan*] in which eight Chinese artists participate.

Reality, Today and Tomorrow: An Exhibition of Contemporary Chinese Art [*Xianshi, jintian yu mingtian*] is held in Beijing in 1996, featuring recent painting, sculpture, installation work, and video by the new generation of artists, including Fang Lijun, Zhao Bandi, Zhan Wang, Sui Jianguo, Song Dong, Wang Jin, and Sun Liang. The exhibition is organized by a new generation of art critics, Leng Lin, Feng Boyi, Qian Zhijian, Zhang Xiaojun, and Gao Ling.

In December, however, the large-scale *Invitational Exhibition of Contemporary Chinese Art* [*Zhongguo dangdai yishu yaoqingzhan*] is canceled on opening day for an unknown reason.

1997

本年度国际上举行的几个重要国际中国艺术展包括:巴塞罗那的“中国前卫艺术展·莫尼卡世纪艺术展”、恩尼斯博物馆的“中国!”展、新加坡艺术博物馆的“市场行情”展、纽约巴罗克斯艺术博物馆的“对抗潮汐”展、维也纳分离画派博物馆的“移动的城市”展等。

A few important international exhibitions on Chinese art include: *Avantgardes artistiques xinese* [Centre d'Art Santa Mònica, Barcelona, 1995]; *China: Zeitgenossische Malerei* [Kunstmuseums Bonn, 1996]; *Quotation Marks* [Singapore Art Museum, 1997]; *Against the Tide* [Bronx Museum of the Arts, New York, 1997]; and *Cities on the Move* [Vienna Secession Museum, 1997].

1998

冯博一、蔡青策划举办了“生存痕迹”实验艺术展，王功新、尹秀珍、邱志杰、汪建伟、宋冬、张永和、张德峰、林天苗、顾德新、展望、蔡青参展。这次展览是在北京近郊的非展览空间举行的，艺术家根据现场的情况制作了作品。

郑胜天等人策划的“‘江南’中国系列艺术展”在温哥华开幕，4月举办了“中国艺术国际研讨会”。

9月，由高名潞策划的“蜕变与突破：华人新艺术展”[Inside Out: New China Art]在纽约亚洲协会美术馆及P. S. 1美术馆开幕。该展由亚洲协会和旧金山现代艺术馆联合主办，展出了来自中国大陆、台湾、香港和海外八十多位艺术家的近九十件自1980年代以来的作品。展览从纽约转至旧金山、墨西哥城、西雅图、香港等地展出。西方媒体反应相当强烈，话题集中在中国社会转型、中国的现代性、中国现代艺术的文化身份以及大陆、台湾、香港的艺术差异、政治和美学的误读等跨文化等问题。

张培力录像作品在纽约现代艺术馆[MoMA]实验画廊展出。

Feng Boyi and Cai Qing curate an exhibition on experimental art entitled *The Trace of Existence* [Shengcun Henji], featuring works by Wang Gongxin, Yin Xiuzhen, Qiu Zhijie, Wang Jianwei, Song Dong, Zhang Yonghe, Zhang Defeng, Lin Tianmiao, Gu Dexin, Zhan Wang and Cai Qing. The exhibition is held in non-exhibition space in an eastern suburb of Beijing. The art works shown are based on the condition of the site.

Jiangnan: Exhibitions of Chinese Art [Jiangnan Zhongguo Xilie Yishuzhan], curated by Zheng Shengtian and others, opens in Vancouver, accompanied by the International Symposium On Chinese Art.

In September, *Inside Out: New Chinese Art*, curated by Gao Minglu and sponsored by the Asia Society and the San Francisco Museum of Modern Art, opens at the Asia Society Galleries and the P.S.1 Museum in New York. The exhibition shows nearly 90 pieces of art works dating back to 1980 by more than 80 artists from mainland China, Taiwan, Hong Kong and overseas. It travels from New York to San Francisco, Monterey, Seattle, Hong Kong, and other cities, winning an intense response from the Western media. The issues discussed focus on the transformation of Chinese society, the modernity of China, the cultural identity of Chinese contemporary art, the artistic differences among the mainland, Taiwan and Hong Kong, and transcultural topics such as misreading politics and aesthetics. Video art by Zhang Peili is shown in the Project room at MoMA.

1999

“本色：女艺术家的世界第三回展”在北京国际艺苑举办，共有9位女艺术家参展。邱志杰策划的“后感性”展是最为引人瞩目的事件。该展于1月在北京芍药居的地下室举办，展出了21位艺术家的作品，其中一些作品由于使用了动物和人体材料而引起批评。

亚洲和国际交流展在年内掀起热潮。皇甫秉惠策划的“进与出——中澳华人当代艺术交流展”[深圳何香凝美术馆]、朱其策划的“东亚的位置——中韩日现代

艺术展”[上海当代美术馆]、“交融在岁月——中德绘画交流展”等展览纷纷在年初开展。2月，巫鸿策划的“瞬间：20世纪末的中国实验艺术展”在美国芝加哥Smart美术馆举行，共有22位艺术家参展，4月，举办了“当代中国艺术全球观”讨论会。4月，“全球观念主义：起点，1950-1980”展在纽约皇后美术馆[Queens Museum of Art]开幕，来自欧、亚、非、澳、美洲的8位策划人组织策划了这一展览。高名潞负责大陆、台湾及香港地区，邀请了近二十位艺术家参展。该展打破了以往只将1970年代西欧北美的某些作品界定为“观念艺术”的传统划分方式，试图探讨世界不同区域对观念艺术的不同理解和表现。此外，由范迪安策划的“中日当代艺术交流展”6月在日本福冈举行。6月12日，“第48届威尼斯双年展”开幕，哈洛德·塞曼[Harald Szeemann]为展览总策划。中国艺术家艾未未、马六明、方力钧、王兴伟、庄辉、杨少斌、卢昊、岳敏君、王晋、张培力、梁绍基、周铁海、谢南星、陈箴、王度、蔡国强、张洵、赵半狄和邱士华参展，这也是威尼斯双年展历届以来中国艺术家参展最多的一次。其中，蔡国强邀请10位中国雕塑家复制的《收租院》获奖。但随后四川美术学院以“侵权”为由欲诉诸法律，引起了美术界的争论。黄永砅作为法国国家馆的两位代表艺术家之一参展。

In January, a few small exhibitions on avant-garde art are held. *2000 Internet Video Art* [2000 Zhongguo Wangluo Yingxiang Yishuzhan], curated by Qiu Zhijie and Wu Meichun, opens at the Jilin Academy of Art, Changchun, in which 48 artists participate. *True Nature: the Third Exhibition on the World of Female Artists* [Bense: Nu yishujia de shijie disan huizhan] opens at the International Art Garden in Beijing, in which 9 female artists attend. The most attention-getting exhibition is “*Post Sensibility*” [Hou ganxing], curated by Qiu Zhijie in the basement of Shaoyao Ju, an apartment building in Beijing. Twenty-one artists show their art works; some of them are criticized for using animal and human bodies.

Asian and international art exchanges become popular. There are *the In and Out-Exchange Exhibition between Chinese from China and Australia* [Jin yu chu-Zhong Ao huaren dangdai yishu jiaoliuzhan] by Huangfu Binghui in the He Xiangning Art Museum in Shenzhen; the *Position of East Asia-Contemporary Art from China, Korea and Japan* [Dongya de weizhi-Zhong Han Ri xiandai yishuzhan] by Zhu Qi at the Shanghai Contemporary Art Museum and the *Blending in the Ages - An Exchange Exhibition between China and Germany*.

The 48th Venice Biennale, with Harald Szeemann as its chief curator, opens on June 12. Chinese artists Ai Weiwei, Ma Liuming, Fang Lijun, Wang Xingwei, Zhuang Hui, Yang Shaobin, Lu Hao, Yue Minjun, Wang Jin, Zhang Peili, Liang Shaoji, Zhou Tiehai, Xie Nanxing, Chen Zhen, Wang Du, Cai Guoqiang, Zhang Huan, Zhao Bandi and Qiu Shihua participate. The *Rent Collection Courtyard* [Shou zu yuan] by Cai Guoqiang, copying a famous original sculpture, wins the international award. Afterwards, Shichun Academy of Fine Arts sues him for his “tort,” and causes many debates in the art world. Huang Yongping participates in the Venice Biennale as one of the two representative artists of the French national pavilion. *Transience: Chinese Experimental Art at the End of the 20th Century*, curated by Wu Hung, opens at the Smart Museum in Chicago, in February, in which 22 artists participate. In April, the symposium *Global View of Contempo-*

rary Chinese Art is organized.

Global Conceptualism: Points of Origin, 1950-1980s, organized by eight curators from Europe, Asia, Africa, Australia and America, opens at the Queens Museum of Art [New York] in April. Gao Minglu is in charge of art works from mainland China, Taiwan and Hong Kong, and he invites nearly 20 artists to participate. The exhibition breaks away from the traditional methodology in which only some art works from Western Europe and North America are identified as concept art, and tries to explore the various understandings and representations of conceptual art in different areas.

In June, the *Exchange Exhibition between Chinese and Japanese Contemporary Art*, curated by Fan Di'an, opens in Fukuoka, Japan.

2000 年

本年度最引人注目的事件是 11 月在上海美术馆新馆开幕的“2000 上海双年展”，其主题为“海上·上海——一种特殊的现代性”。美术馆开始关注国际背景下的中国当代艺术现象，显示了中国 21 世纪初“美术馆时代”的到来。同时引人注目的是一些在“上海双年展”期间出现的前卫艺术的“外围展”。其中，最有争议的是由艾未未、冯博一策划、在上海东廊画廊举办的“不合作方式”展，有近六十位艺术家参展。

1 月，国内出现了几个小型前卫艺术展。“2000 年中国网络影像艺术展”在长春吉林艺术学院开幕，全国有 48 位艺术家参展。本次展览是继邱志杰、吴美纯 1996 年策划录像展之后的又一个以“网络”和“新媒体”为媒材的前卫艺术展。

4 月，栗宪庭策划的“伤害的迷恋”在中央美术学院雕塑工作室展出，参展艺术家用人体标本和动物尸体为媒介创作的作品引起了国内外的广泛注意。“转世时代——2000 中国当代艺术展”在成都上河美术馆展出，展览试图总结 1990 年代后期新一代艺术家视觉美学趣味的变异。10 月，由黄笃策划的“后物质——当代中国艺术家解读日常生活”展在北京红门画廊举办，有 26 位艺术家参展。张玮、喻高策划的“虚拟与真实”展在北京云峰画苑举行，12 位艺术家参展，作品的形式有传统架上绘画、电脑动画、录像和装置等。“第三届当代雕塑艺术年度展”在深圳何香凝美术馆室外的公用空间举办，主题为“开放的经验”，体现了“公共性、创造性、前卫性”的内涵。

The most attention-getting event is the opening of the 2000 Shanghai Biennale in the new Shanghai Art Museum, with the theme “Shanghai Spirit: A Special Modernity.” The museum begins to pay attention to Chinese contemporary art against an international background, inaugurating the Museum Age of the early 21st century in China. At the same time, some satellite exhibitions also win much attention. Among them, *Fuck off*, curated by Ai Weiwei and Feng Boyi at the Shanghai Donglang Gallery with near 60 artists, is the most debated exhibition. In April, Li Xianting organizes the exhibition *Obsession of Injury* [Shanghai de Milian] at the sculpture studio in the Central Academy of Fine Arts. Art works that apply human specimens and animal corpses evoke much attention in China and overseas. The exhibition *The Age of Transformation - Chinese Contemporary Art in 2000* is

held at the Shanghe Art Museum in Chengdu, Sichuan province, aiming to summarize the visual and aesthetic characteristic of art from the new generation in the late 1990s. *Post Material-Contemporary Chinese Artists Interpreting Ordinary Life*, curated by Huang Du, opens at the Red Gate Gallery in Beijing, in which 26 artists participate. *Imaginary and Real*, curated by Zhang Wei and Yu Gao, opens at the Wan Fung Art Gallery in Beijing, in which 12 artists participate. It includes traditional easel painting, computer animation, video and installation art. *The Third Annual Exhibition of Contemporary Sculpture*, entitled *Open Experiment*, opens at a public space outside of the He Xiangning Art Museum in Shenzhen, presenting the ideas of “Publicness, Creativity and Avant-gardism.”

2001 年

1 月 18 日，《文艺报》发表了署名文章《以艺术的名义：中国前卫艺术的穷途末路》，批评一段时间以来出现的“烙印、割肉、放血、食人以及虐杀动物等极端的行为艺术”，引发了对中国行为艺术的讨论。4 月 3 日，文化部发出《坚决制止以“艺术”的名义表演或展示血腥残暴淫秽场面的通知》。《美术》杂志开展了“关于‘行为艺术’的讨论”，发表了陈履生、邵大箴、张晓凌、陈永铨、史国良、李维世、王洪义、朱青生的文章，并加发了“编者按”，点名批评了北京大学教授朱青生对行为艺术的态度，在美术界引起争议。

8 月，由广东美术馆主办，批评家皮道坚、王璜生策划的大型现代水墨艺术文献展“中国·水墨实验 20 年”展览在广东美术馆展出。这次展览旨在对近二十年的中国当代水墨实验进行一次学术梳理，有三十余位活跃在海内外的中国当代水墨艺术家参展。

9 月 20 日至 30 日，“首届平遥国际摄影节”在山西平遥古城举办，来自 16 个国家和地区的一百多位摄影家和国内四千余名摄影人士参展。9 月 25 日至 30 日，由许江、吴美纯策划的主题为“非线性叙事”的新媒体艺术节在中国美术学院举行，汇集了四十余位活跃在国内外的新媒体艺术家的近百件作品。由刘骁纯策划的“第一届成都双年展”在四川成都现代艺术馆开幕，邀请了海内外中国艺术家 120 名。展览的主题为“样板·架上”，力求突破所谓“架上”与“架下”的传统概念，同时也尝试挑战传统样板的时代标准。

On January 18, the newspaper *Art and Literature* [Wenyi Bao] publishes an article “In the Name of Art: the End and Death of Chinese Avant-garde Art,” criticizing “extreme performance art, such as branding, cutting meat, bloodletting, anthropophagy and killing animals” and evoking a debate concerning Chinese performance art. On April 3, the Ministry of Culture issues the “Notice Absolutely Forbidding Blood-letting, Barbarous, and Coprological Performance or Exhibition in the Name of Art.” *Art Monthly* publishes articles by Chen Lusheng, Shao Dazheng, Zhang Xiaoling, Chen Yongqiang, Shi Guoliang, Li Weishi, Wang Hongyi and Zhu Qingsheng on performance art. Zhu Qingsheng, a professor from Beijing University, is singled out for criticism due to his attitude towards performance art, which causes a debate within the art world.

A large-scale documentary exhibition on modern ink painting *China, 20 Years of Ink Painting Experiment*, sponsored by the Guangdong Art Museum and curated

by Pi Daojian and Wang Huangsheng, opens at the Guangdong Art Museum in August with the goal to academically clarify up the experiments on ink painting in the last 20 years. Around 30 active Chinese artists from China and overseas are in the exhibition.

From September 20-30, the First Pingyao International Photography Festival is held in Pingyao, Shanxi province, which gathers more than 100 photographers from 16 countries and areas, and more than 4,000 from domestic areas.

From September 25-30, a new media art festival entitled Non-linear Narrative, curated by Xu Jiang and Wu Meichun, runs at the China Academy of Art, exhibiting nearly 100 artworks from more than 40 artists who are active in new media art.

The *First Chengdu Biennale*, curated by Liu Xiaochun, opens at the Modern Art Gallery in Chengdu, Sichuan, with 120 Chinese artists throughout the world participating. The theme of the exhibition is “Temple · Easel”

[Yangban · Jiashang], and it aims to break through the traditional concepts of “easel” and “non-easel,” and to challenge the corresponding standard.

2002

本年度最引人注目的事件是两个以“都市”为主题的展览。第一个展览是“都市营造——2002上海双年展”，总策展人是范迪安和阿兰娜·黑斯[美国]。它由“都市营造——主题展”、“都市营造——国际学生展回顾展”和“上海百年百座历史建筑图片展”三个部分组成。另一个展览是11月在广东美术馆举行的“首届广州当代艺术三年展”，巫鸿任总策划人，策划人由冯博一、王璜生担任。展览以“重新解读中国实验艺术10年[1990-2000]”为主题，试图对20世纪90年代的中国实验艺术进行史学回顾和学术阐释，是继“上海双年展”后又一个由政府美术馆举办的、有影响的当代艺术展览活动。展览期间发生了黄永砅“EP-3事件”。

年内还有其他一系列展览。“马克西莫夫作品展”2月在上海美术馆开幕，展品均为蔡国强收藏的前苏联画家马克西莫夫的油画、水彩、素描、水墨速写及相关照片、文献资料。自6月28日起，策划人卢杰、邱志杰动员了上百名艺术家参与“长征：一个行走中的视觉展示”大型系列艺术活动，该活动自2002年6月一直延续至今。彭德、李小山策划的“首届中国艺术三年展”9月在广州博物院开幕，展览的主题与目标是前卫、优雅、非暴力。高名潞、王明贤策划的“丰收：当代艺术展”10月在北京全国农业展览馆举行，参展艺术家有黄永砅、徐冰、汪建伟、展望、宋冬、尹秀珍、顾德新、钟飙、李占洋、陈晓云、陈秋林等。10月“巴黎·北京：中国当代艺术展”在巴黎皮尔·卡丹艺术中心开幕，展出了尤伦斯男爵夫妇1989至2002年间收藏的中国当代83位艺术家的一百二十多件作品，该展览是迄今为止在欧洲展出的最大规模的中国当代艺术展。10月，“亚太媒体艺术[MAAP]——北京艺术节”在北京中华世纪坛艺术馆举行，主题“润化”是一个带有召唤色彩的形容词，使人们联想到生命和成长的条件。11月，朱其策划的“青春残酷绘画”展在北京炎黄艺术馆开幕，参展艺术家有尹朝阳、田荣、忻海洲、何森、赵能智、谢南星，朱其认为，“青春残酷”绘画代表了1990年后社会性主题的前卫绘画，

它继承了“伤痕”绘画和“新生代”绘画的传统。11月，“‘白日梦’当代艺术展”在南京博物院举办，32位艺术家的作品以各自不同的角度表达了对“白日梦”这一主题的视觉阐释。

The most noticeable events are two exhibitions focusing on “urbanization” The first one is *Urban Creation-2002 Shanghai Biennale*, curated by Fan Di'an and Alanna Heiss. It is composed of three parts: the Main Theme Exhibition on *Urban Construction*, International Student Retrospective Exhibition, and Photography Exhibition on *A Hundred Architectures in a Hundred Years*. The second one is the *First Guangzhou Triennial of Contemporary Art* at the Guangdong Art Museum, with Wu Hung as chief curator and Feng Boyi and Wang Huangsheng as curators. The main theme of the exhibition is *Reinterpretation Chinese Experimental Art in 10 Years [1990-2000]*, which aims to apply historical and academic perspectives to Chinese experimental art. Following the Shanghai Biennale, it is another influential exhibition on contemporary art sponsored by an official art museum. During the exhibition, Huang Yongping's *EP-3 Event* takes place.

Other vital activities include: the *Exhibition of Art Works by Maximov*, a collection of works by Cai Guoqiang, which opens at the Shanghai Art Museum in February. It shows oil paintings, watercolors, drawings and relevant photography and documents by former Soviet artist Maximov. Starting from June 28, curators Lu Jie and Qiu Zhijie motivate more than a hundred artists to participate in a large-scale art event called *The Long March: A Visual Presentation on the Go* [Changzheng: yi ge xingzou zhong de shijue zhanshi]. The event goes ahead after its inauguration. *The First China Art Triennale*, curated by Peng De and Li Xiaoshan, opens at the Guangzhou Museum. The theme and goal of the exhibition is: “avant-gardism, grace, non-violence.” In October, *Poison: Contemporary Art Exhibition* [Fengshou: Dangdai yishuzhan], curated by Gao Minglu and Wang Mingxian, opens at the National Agricultural Museum in Beijing, which includes works by artists Huang Yongping, Xu Bing, Wang Jianwei, Zhan Wang, Song Dong, Yin Xiuzhen, Gu Dexin, Zhong Biao, Li Zhanyan, Chen Xiaoyu, and Chen Qiulin; *Paris · Beijing: Chinese Contemporary Art* opens at the Pierre Cardin Art Center in Paris, exhibiting more than 120 art works from 83 Chinese contemporary artists collected by Guy Ulens from 1989 to 2002. The exhibition is the largest one ever shown in Europe; *Media Art from Asia Pacific-Beijing Art Festival* opens at an art gallery in the China Millennium Monument in Beijing. The theme of the exhibition is “Moisturizing,” an adjective with the power to evoke an association of conditions for life and growing up. *Youth Culture Cruelty Painting* [Qingchun Canku Huihua], curated by Zhu Qi, opens at the Yanhuang Art Gallery in Beijing. Artists Yin Chaoyang, Tian Rong, Xin Haizhou, He Sen, Zhao Nengzhi, and Xie Nanxing participate in the exhibition. Zhu Qi believes that Youth Cruelty painting inherits the tradition of “Scar” and “New Generation” painting, and represents post-1990 avant-garde painting that addresses social issues. The *“Daydream” Contemporary Art Exhibition* opens at the Nanjing Museum in November, in which 32 artists address the theme from different perspectives.

本年度比较受人关注的是9月由政府部门,包括中国文学艺术界联合会、北京市人民政府、中国美术家协会主办的首届“中国北京国际美术双年展”。这是中国中央政府首次参照国际艺术双年展的惯例举办的重大国际性美术展览。展览的主题为“创新:当代性与地域性”。这次展览以绘画和雕塑为主,有来自45个国家的323位艺术家参展,共展出了577件绘画和雕塑作品。此外,中国政府在2003年“第50届威尼斯双年展”上首次建立“中国馆”,体现了中国官方开始参与国际艺术展的积极姿态。但由于“非典”的原因,中国艺术家没能到达威尼斯。7月,广东美术馆将中国馆复制为“造境:第50届威尼斯双年展中国馆展”,参展艺术家有王澍、展望、杨福东、吕胜中、刘建华。

以下展览活动同样引人关注。

1月,由张晴、艾未未策划的“节点:中国当代艺术的建筑实践”在上海海洋建筑博物馆举行。3月,由高名潞策划、中华世纪坛艺术馆和美国纽约州立大学布法罗分校美术馆主办的“中国极多主义”展在中华世纪坛艺术馆开幕,10月在布法罗分校美术馆再次举行。6月,“人与人:广东美术馆中国现当代美术藏品专题展”开幕。7月,栗宪庭策划的“念珠与笔触”在北京东京画廊开幕。8月,吴鸿策划的“距离——广东美术馆当代艺术邀请展”开幕。9月6日至30日,“戴汉志[汉斯]照片展”在北京艺术文件仓库展出。9月20日至28日,尹吉男、朱其策划的“新生代与后革命”展在炎黄艺术馆开幕。参展艺术家不仅包括方力钧、刘小东、刘炜、左平等“新生代”艺术家,还有尹朝阳、谢南星、王兴伟、李占洋等所谓的“后革命”艺术家。9月18日至30日,“左手与右手——中德艺术联展”在北京大山子艺术区开幕。来自中德近五十位艺术家参加了这次展览。10月,顾振清策划的“二手现实:今日美术馆当代艺术展”在北京开幕。

This year, the notable event is the *First Beijing International Art Biennale* in September, sponsored by the Chinese Literature and Art Union, Beijing Municipal Government and Chinese Artists' Association. This is the first time the central government organizes a momentous international art exhibition along the lines of international biennales. The theme of the biennale is "Originality: Contemporary and Locality." It focuses on painting and sculpture and presents 577 pieces of art by 323 artists from 45 countries.

In addition, the government also establishes the first national pavilion for the 50th Venice Biennale, showing its positive attitude toward participating in international exhibitions. Unfortunately, Chinese artists do not travel to Venice due to the sudden outbreak of SARS. In July, the pavilion is relocated to the Guangdong Museum of Art. Participants are Wang Shu, Zhan Wang, Yang Fudong, Lu Shengzhong, and Liu Jianhua.

Other exhibitions include: *Node: the Architectural Practice of Chinese Contemporary Art* [Shanghai Lianyang Architectural Museum] by Zhang Qing and Ai Weiwei in January, *Chinese Maximalism* [the China Millennium Monument] curated by Gao Minglu and sponsored by the China Millennium Monument and the Art Gallery of the

State University of New York at Buffalo in March, and *Chinese Humanism: an Exhibition of Chinese Contemporary Artworks* collected by the Guangdong Art Museum [Guangdong Art Museum] in June, *Prayer Beads and Brush Stroke* [Nianzhu yu bichu] [Tokyo Art Gallery, Beijing] by Li Xianting in July, *Distance-Guangdong Art Museum Contemporary Art Invitation* [Guangdong Art Museum] by Wu Hung in August, *Hans Photography Exhibition* [Art Document Storehouse, Beijing] in September, *New Generation and Post-revolution* [Yanhuang Art Museum] by Yin Jinan and Zhu Qi in September, *Left Hand and Right Hand - Chinese and German Art Joint Exhibition* [Zaoshou he youshou-zhongde yishu lianzhan] at Dashanzi Art District in Beijing in September, and *Second Reality: Contemporary Art Exhibition* [ershou xianshi: dangdai yishu zhan] at Today Gallery by Gu Zhenqing in October, etc.

2004年

4月,主题为“光音/光阴”的“首届大山子国际艺术节”在北京开幕,这是一次由非政府美术机构组织的展览,着重探索声音与视觉之间各种可能的关系,是一场过去、现在和未来之间的对话。

9月22日至10月16日,“2004首届美术文献提名展”在武汉举行,共展出了112位艺术家的一百六十余件作品。这次提名展由《美术文献》编辑部策划,皮道坚、陈孝信、王林、冯博一、沈伟这5位来自全国各地的艺术批评家担任学术主持人。展览以进入国际艺术大展为目标,计划每两年举办一次。年内有不少由政府部门组织的展览,如北京中国美术馆举办的“第十届全国美展获奖作品展”。12月13日至2005年1月10日在深圳何香凝美术馆举行的“第四届深圳国际水墨画双年展”由“设计水墨”、“笔墨在当代”、“水墨空间”、“水墨都市”和“韩国现代水墨”等五个单元组成,展览期间的“深圳水墨论坛”邀请多位中外艺术史家和艺术批评家,从理论上共同研究和讨论水墨画艺术的历史与发展。9月28日至10月27日,在上海美术馆及人民公园举办了“2004上海双年展”,主办单位为上海美术馆和《东方早报》,许江任展览总策划,郑胜天、洛柿田(Sebastian Lopez)、张晴任策展人。本届双年展的学术主题为“影像生存”,其目标定位在探讨可视世界的制像技术,呈现影像的历史及其对人类生存状况的影响,着眼于在人文关怀中思考技术的发展,在技术发展中建立人文的关怀。

The most important non-official exhibitions of the year include The *First Dashanzi International Art Festival* in April. Taking "Radiance and Resonance / Signals of Time" [Guangyin/Guangyin] as its theme, the festival aims at exploring various relationships between sound and vision and developing a dialogue among the past, the present and the future.

September 22-October 16, 2004, the *First Fine Arts Documentary Nomination* [2004 shoujie meishu wenxian timing zhan] opens in Wuhan, presenting more than 160 pieces of art works from 112 artists. This juried exhibition is organized by the art magazine *Fine Arts Documents* [Meishu wenxian] and Pi Daojian, Chen Xiaoxin, Wang Lin, Feng Boyi and Shen Wei are the academic advisors. The goal of the exhibition is to enter into large international exhibitions on a biennial basis.

Official exhibitions include: December 13, 2004-January 10, 2005, the *Tenth National Exhibition on Awarded Works*, the *Fourth International Ink Painting Biennale* [He Xiangning Art Museum], which is composed of "Designing Ink Painting," "Ink Painting in Contemporary Times," "The Space of Ink Painting," "The City of Ink Painting," and "Modern Ink Painting from Korea." During the exhibition, the Shenzhen Ink Painting Forum invites many art historians and art critics from around the world to take part in the discussion of the history and future of ink painting; September 28-November 27, 2004 *Shanghai Biennale* [Shanghai Art Museum and People's Park] sponsored by the Shanghai Art Museum and *Oriental Morning Post* [Dongfang Zaobao] and curated by Xu Jiang, Zheng Shengtian, Sebastian Lopez and Zhang Qing. Entitled "Techniques of the Visible," the goal of the exhibition is to explore techniques for creating images in the visual world, unfold the history of video and its influence on the living conditions of human beings, and examine the development of technique in relation to human concerns.

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