

## 编织美丽 ——关于“同感-当代新锐艺术家展”

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当批评家站在岸边时，艺术家在他时代的喧嚣里游泳。

—— 詹姆斯·罗奎斯特《世界美术》2004，1，52页

文/鲁虹

从学术史的角度看，对于流行文化，众多学者一向持有绝然不同的态度。例如德国法兰克福学派的学者阿·多诺就对其持坚决批判的态度。在他看来，流行文化是统治者与商业资本家合谋的结果，其特点是色情泛滥与物质至上，为的是麻痹大众。而英国文化研究学派的学者费斯克则持完全相反的看法。他一再指出，大众与统治者、商业资本家是有着根本利益冲突的。虽然在流行文化中的确有许多不健康的東西，但其中也包含着一些有价值的思想，是值得我们认真研究借鉴的。我注意到，以上两种文化立场在当下中国也同样存在。而且，非常有意思的是，当一些年龄相对偏大的学者与艺术家强调要坚持自由知识分子的批判立场，进而与流行文化相抗衡时，一些更年青的艺术家几乎在不发表任何宣言与文章的情况下，不仅让自己的艺术注入了流行文化与大众媒介的审美趣味，还堂而皇之地将时尚的元素也带入了创作中。这一点，我们完全可以从此次举办的“同感——当代新锐艺术家展”中见到。

我绝不否认自由知识分子的批判立场。事实上，在我们文化的发展中，这一立场曾经起过相当重要的作用，在今后也是仍然需要的。不过，新一代艺术家的出生背景、生活方式、知识结构与价值理想毕竟不同。在很大程度上，一些年长知识分子认为很有问题的问题，早已被年青一辈人完全超越或弃之不顾了，他们有他们要去面对的问题。更加重要的是，在年青的艺术家看来，艺术解决不了任何问题，它充其量也只能引导人们努力理解究竟是什么问题困扰着人们。我清楚地记得，在去年于深圳美术馆举办的“嬉戏的图像——中国当代艺术邀请展”学术研讨会上，几位年龄相对大一些的批评家就与参展的年青艺术家发生了激烈的争论。《美术报》还专门介绍了这一次争论。其实，正是由于新兴艺术家把自己的感受与艺术追求看得极其重要，所以，他们以自己的方式超越了上一辈艺术家。对此，人们应该给予更多的理解与关怀，如果人们仍然执着地以己

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往的标准去评判年青艺术家的作品，显然不合时宜。我认为，本次展览的举办足以说明：第一、艺术创作的模式正在发生深刻的变化，这是不以人的客观意志为转移的；第二，在新兴的中国艺术家中，对于新文化问题的关注以及对各种新元素——包含对卡通、广告、影像等等——的借用乃是时代发展的结果，任何人也阻止不了。这正与有些老学者与老艺术家无法阻止85思潮的出现一样。也就是说，无论你喜欢不喜欢，新兴的艺术仍将沿着自己的途径发展。我们必须知道：流行文化为不同的年青艺术家提供了共同的文化生活背景，这也恰好是年青艺术家都偏爱超现实主义、试验、幻觉、科幻小说、时尚，并不对政治或声望太感兴趣的原因。因此，他们也绝不会为上一代人的思想斗争而困惑。至于在艺术的表现上，我认为他们更关心的是综合而不是经典或分类，并且轻松地逾越了抽象与具象、表现与再现、现实与超现实的边界，这是特别令人欣慰的。

中国的艺术市场正在如火如荼地发展，一些画廊为年轻的艺术家们举办展览是很有道理的。这也使一些年青的艺术家在二十几岁时就已经达到一些上一代艺术家在四十多岁以后才能获得的成功。我祝愿他们！因为他们生活在一个经济前所未有的时代。另外，我还想说，尽管金钱将会毁掉一些年轻的艺术家，但艺术一定会延续，他们中的优秀者甚至将进入艺术史。对此，我持乐观主义的态度。

2007年7月14日星期六于深圳美术馆

While critics are on the bank side, artists are swimming in the uproar of their age.

, 52nd page, 1st issue, 2004

James Rokunster

Knitting Beauty

--On "With the Same Feeling—Exhibition for Contemporary New Generation"

Lu Hong

From academic history, scholars have different attitudes to pop culture. Such as Th. W. Adorno, the scholar of Frankfurt School, German, criticize it firmly. To him, pop culture is the result of cahoots between rulers and commercial capitalists with its characters of sex and materials in order to fool the public. Fiske, the scholar of British Culture Research School, holds definitely opposite opinion. His points out that between public and rulers and capitalists are the conflicts on basic interests. Although there are many unhealthy things in pop culture, it actually owns something valuable which is worthy for us to learn and research. Those two attitudes on culture still exist in China. And it is funny that when the old scholars and artists insist on their criticizing attitude to fight against the pop culture, the young put the pop culture and common interests into their creation and make their works fashionable without any word or article. We can find this in this exhibition.

I will not say anything to deny the criticizing attitude of the free

intellects. Actually, during the development of our culture, this attitude played an important role before and we need it in the future. But the new generation was born in a new age with different background, life styles, knowledge and value. They have already given up or never paid any attention to the questions, which are important to the old most. They have their own questions to face. What is more important is that in their opinion art can't solve any problems, and it at most can lead us to think what is puzzling us. On the symposium of "Playing Image—Chinese Contemporary Art Invitation Exhibition" in Shenzhen Fine Art Gallery, a violent controversy happened between the older critics and young artists in my memory. And reported this debate specifically. Actually, it is just because the art and their feeling are so important to them, they go beyond the old in their own way. So they should be given more concerns and comprehensions. If the young are still criticized by the old with their own standards, it is obviously unsuitable. In my opinion, the exhibition tells us clearly that: first of all, the style of art creation is changing deeply, which is not depending on people's minds, second, nobody can stop the young artists to concern the new culture and new elements including cartoon, ads, videos, etc., which is the result of the development of age. It seems like that the old cannot stop the 85 concepts. That is to say no matter whether you like it or not, the new art will go forward on its own way. We have to know that pop culture provide the same cultural background for the young, and that is why the young are so interesting in super realism, experimental, hallucination, sci-fi and fashion, but not in politics and fame. So they will not feel confusion on the ideological struggle of last generation. And on the art, I think they pay more attention to integration, but not classics or category and easily go beyond the border of the abstract and contract, realism and super realism, which gratifies us particularly.

Chinese artistic market is developing very well, and it is reasonable for galleries to curate exhibitions for the young, which makes certain young artist get great achievements when they are around twenty years old. Best wishes to them. They are living in such a great age. Money can destroy some artists, but art will go on. The excellent ones among them even will be remembered by the history. And I am so optimistic about this.

July 14, 2007

At Shenzhen Fine Art Gallery

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