架起东方与西方的时空桥梁 | 编织传统与现代的文化纽带

A SPATIO-TEMPORAL LINKAGE BETWEEN EAST AND WEST | A CULTURAL BOND FOR TRADITION AND MODERNITY

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前　言

自1895年威尼斯双年展创立以来，特别是在20世纪的下半叶，很多国家都在举办双年展，这成为一种风潮，尤其是发展中国家，也希望在世界艺坛上争取自己的独立地位。2002年1月，中国艺术研究院美研所前所长王镛先生和中国美术家协会名誉主席靳尚谊先生一起到孟加拉国参观第十届达卡双年展。当时他们感触很深，孟加拉国相对不是很发达，都能够在其首都达卡举办十届（20年）双年展，而我们中国的首都北京还没有一个相应的双年展。当时很多国家，特别是亚洲国家的艺术家都问：什么时候北京创办一个双年展他们也能来参展呢？之后在中国艺术研究院美术研究所和中国美术家协会共同举行的春节座谈会上，王镛先生就提出来，中国应该扩大文化交流，比如举办北京双年展，我当即表示赞同，因为协会具体主管外事工作的陶勤同志也早就有这个想法，在前一年就提出要办一个北京双年展。我请王镛先生赶紧写一个关于筹办中国北京艺术双年展的可行性报告，当时叫艺术双年展，后来还是觉得在中国“美术”这个词比较流行，就叫美术双年展了。报告给了当时的国务院领导，经历了一个很复杂很艰难的申报过程，最终批下来了，我为申报这个项目也尽了力。

今年是北京双年展创办15周年的重要年份，作为创办的亲历者、见证者，我始终高度关注着展览的成长与发展：2002年国务院批准立项后，2003年以“创新：当代性与地域性”为主题的首届就达到45个国家的参展规模，据当时的中国中央电视台新闻联播报道：展览期间中国美术馆和中华世纪坛两大主场馆日观众流量超过2万人，堪称中国迄今为止规格最高、规模最大和观众最多的国际美术展。首届北京双年展也是北京纪念建都850周年的重要文化活动，被媒体誉为“双年展——金秋最美的风景”“国庆‘黄金周’亮点中的亮点”。

光鲜荣耀的赞誉背后是不为人知的筹展过程的艰辛。首届北京双年展的筹备遭遇了非典，很幸运，关键时刻得到了世界各国艺术家和策委的支持，尤其是意大利籍的国际策展人桑福先生。非典最严重的时候，从意大利来中国的飞机上只有桑福先生和他的夫人。我们在北京饭店招待他的时候，北京饭店已经没有一个客人了。要喝咖啡，锅炉都停掉了，一个服务员从他的宿舍里拿了一个暖壶给我们冲的咖啡。当时第一届北京双年展的各国代表按照预

定如期入住北京饭店，北京饭店也很感动，给了很低的价格，只收200块钱。这是从来没有过的优惠，算是作为对于非典之后第一个举办的国际活动的感谢。

第一届北京双年展顺利开幕后，一位芬兰的女记者采访我时，她问：“世界上的双年展大部分展示新媒体艺术、观念艺术，北京双年展还强调绘画和雕塑，会不会怕被人家说落伍？”我说：“大家说艺术作品都要追求个性，那么艺术展览不需要个性吗？”是的，以绘画与雕塑的当代性作为展览的主要内容，十余年来从首届到现在一直是北京双年展独树一帜的固定艺术特色。

可以说北京双年展是在一种艰苦的环境下，在社会各界的共同努力下，一步一个脚印走过来的。最早拿出主张的时候担心国际美术双年展没有国家来参加。因为当时中国的美术要进入国际很难，很多国际展览只是请几个在国外的中国人参加，我们想的是能有一二十个外国艺术家参加就不错了。非常担心喊出去的口号能不能形成国际上有影响的展览。在当时也算是一种勇气。但是，经过不断的努力，几乎拜访了所有驻中国大使馆，给文化部的驻外大使和文化参赞打电话、写信，让他们在当地宣传，跟当地的艺术家组织联系，非常艰苦。这样才争取到40多个国家，付出了很多努力。北京双年展发展到今天，是不容易的过程，也是不断积累的过程。

来自各方的肯定坚定了我们努力建立适合中国国情的自主办展体系的决心。2005年举办的以“当代艺术的人文关怀”为主题的第二届北京双年展，参展范围扩大到69国，一跃成为当时世界范围内最大规模的绘画与雕塑艺术双年展，与此同时，借第二届北京双年展举办的东风，中国美协作为会员国官方协会，成功在中国主办召开了联合国教科文组织框架内的第十六届国际造型艺术家协会代表大会，中国高票当选新一任主席国，有效提升了中国美术界的国际话语权及美誉度；2006年9月公布的中国《国家“十一五”时期文化发展规划纲要》将北京双年展列入“重点扶持知名品牌文化活动”；2008年配合北京奥运会举办的以“色彩与奥林匹克”为主题的第三届北京双年展将国际参与规模提升到81国；2010年、2012年分别

以“生态与家园”和“未来与现实”为主题的第四届、第五届北京双年展，连续成功举办，参展国家扩展到85国；以“记忆与梦想”为主题的2015第六届北京双年展，在参展国进一步增加到96个的同时，由“国清组”（全称：全国清理和规范庆典研讨会论坛活动工作领导小组）列为保留举办的国家级展览，是中国文联系统唯一保留的国际美展。以“丝路与世界文明”为主题的2017年第七届北京双年展在参展规模上则创造了新的历史，达到了100多个国家，这不仅是参展国层面数字上的里程碑式增长，更代表着世界各国对北京双年展办展体系的进一步主动认同与响应。双年展不仅是对“一带一路”倡议和“和平合作、开放包容、互学互鉴、互利共赢”丝绸之路精神的响应、践行，更是世界艺术家们展示才华、切磋技艺的国际平台。围绕展览主题创作的优秀当代绘画和雕塑作品将集中展现于首都北京，从视觉艺术的角度探寻人类文明交融的脉络，展示文明交汇的成果，续写世界文明融合发展的崭新篇章。

我在近几年的两会提案中，持续呼吁中国美术“走出去”“请进来”对于提升中国文化自信的不可替代的意义，艺术是中国和世界交流的最直接的方式，也是世界了解中国的桥梁。美术家用丰富多彩的造型艺术语言生动地再现历史进程和民族精神风貌，美术能最为直接地在艺术表现中传达美学观念、思想精神，沟通和培育人们的精神世界。作为中国乃至世界最大的国际美术展示平台，经过15年的发展，北京双年展已经成为搭建中外文化交流桥梁的一块重要的基石。

十五年，对于双年机制与频率的北京双年展来说，是接近五千五百天的一步步的成长，对于历史长河，只是短短一瞬。然而，对于新千年的中华民族复兴之路来说，北京双年展一直是一个见证者、实践者，展览的飞跃式发展，以艺术的方式见证和表现了共和国的国际魅力与光彩，必将随国运昌盛而更加璀璨繁荣。

刘大为
中国美术家协会主席
国际造型艺术家协会名誉主席
北京双年展总策划

Foreword

Since the debut of the Venice Biennale in 1895, many countries, especially in the second half of the 20th century, have held art biennales. It has become a trend particularly in developing countries that wish to gain their own independent position in the world of art. In January 2002, Mr. Wang Yong, former Director of Institute of Fine Arts, Chinese National Academy of Arts, and Mr. Jin Shangyi, Honorary Chairman of China Artists Association, went to Bangladesh together to attend the 10th Dhaka Biennale. On that occasion, they were deeply impressed because Bangladesh, a developing country, was able to hold ten biennales in a row (that would be 20 years) in its capital Dhaka, and for our capital, Beijing, such a biennale didn't exist at all. Back then, artists from many countries, especially Asian countries, were asking when Beijing would start a biennale so they could come and participate in it. Later on the Spring Festival forum jointly held by the Institute of Fine Arts of Chinese National Academy of Arts and China Artists Association, Mr. Wang Yong proposed that China should expand the cultural exchanges by holding art events such as the Beijing Biennale, which I immediately endorsed because my colleague Tao Qin, in charge of foreign affairs, also had this idea for a long time and suggested starting it a year ago. I requested Mr. Wang Yong to write a feasible report about the organization of the Beijing International Art Biennale and the report was presented to the State Council leaders at that time. After a very complex and difficult reporting process, during which I spared no effort, it finally got approved.

This year marks the 15th anniversary of the Beijing Biennale. As its witness, I have always paid close attention to the growth and development of the exhibition: after getting the approval from the State Council in 2002, the 1st Biennale with the theme on "Originality: Contemporaneity and Locality", attracted 45 participating countries in 2003. According to the CCTV News report: during the exhibition, the daily audience at the two main venues, National Art Museum of China and China Millennium Monument, exceeded 20 thousand people, making it so far the largest and most-visited international art exhibition of highest-standards in China. The 1st Beijing Biennale was also one of the most important cultural activities to commemorate Beijing's 850th anniversary of capital founding and was acclaimed by the media the "best view of the autumn" and the "highlight of the highlights" during the Golden Week of the National Day.

Behind the glory and praise, there were the unknown difficulties during the organizing process of

the exhibition. The preparation stage of the 1st Beijing Biennale was hit by SARS, but we were fortunate enough to receive support from artists and curators all over the world at that critical moment, especially from the Italian international curator Mr. Sanfo. When SARS was at its worst, Mr. and Mrs. Sanfo flew to China, being the only two passengers on that plane from Italy to China. When we entertained him at the Beijing Hotel, there was not a single customer except us. The boilers were no longer in use, and a waiter took a thermos from his dormitory in order to make us coffee. At that time, the foreign delegates of the1st Beijing Biennale stayed at the Beijing Hotel as scheduled, and the Beijing Hotel was touched and gave us a very low price, only 200 *yuan* per room. This was a privilege that had never been given before as special thanks to the first international activity that settled in the hotel after SARS.

After the successful opening of the 1st Beijing Biennale, a Finland female reporter interviewed me and asked, "Most of the biennales in the world have been displaying new media art and conceptual art while the Beijing Biennale still emphasizes on paintings and sculptures. Aren't you afraid of being called outdated?" I answered, "We all say that artistic works need to pursue individuality. Don't art exhibitions need individuality, too?" Indeed, contemporariness of paintings and sculptures has always been the main content of the exhibition from the beginning to the present for more than ten years, and it has become a unique and fixed feature of the Beijing Biennale.

It can be said that the Beijing Biennale came a long way from all kinds of tough situation to the present, thanks to the persistent support from the community. When we first came up with idea, we worried that no foreign countries would come to this international art biennale because at that time, it was hard for Chinese art to enter the world stage and many international exhibitions would only invite some Chinese artists from abroad. We thought that it would be nice if we could have ten or twenty foreign artists to come. We were very concerned that if the pursued concept didn't make it as an influential international exhibition. It took a lot of courage at that time. But with determination and continuous efforts, we visited nearly all the embassies in China and contacted the ambassadors and cultural counselors of the Ministry of Culture and wrote to them to get local publicities and contacts with the local artists associations, and the procedure was very taxing. We got more than 40 countries after all the efforts paid. It was a challenging and accumulating process for the Beijing Biennale to

develop to this day.

Support from all parties have strengthened our determination to establish an independent exhibition system that suits the conditions in China. In the 2nd Beijing Biennale, with the theme on "Humanistic Concern of Contemporary Art" in 2005, the scope of the exhibition expanded to 69 countries and it became the largest biennale of paintings and sculptures in the world. At the same time, taking the occasion of the 2nd Beijing Biennale as an opportunity, China Artists Association, as the official organization of China's membership in International Association of Art, successfully held the 16th IAA conference within the framework of UNESCO. China was elected the new presiding country with majority votes, which effectively promoted the voice and reputation of the Chinese art community in the world. According to China's "Outline of Cultural Development During the Eleventh Five-Year Plan" published in September 2006, the Beijing Biennale has been included in the "Famous Cultural Brands with Key Support" project; the 3rd Beijing Biennale, with the theme on "Colors and the Olympics" in coordination with the 2008 Beijing Olympic Games, increased the number of participating countries to 81; in 2010 and 2012, the 4th and 5th Beijing Biennales, with the theme on "Environment Concern and Human Existence" and "Future and Reality" respectively, were successfully held and the number of participating countries expanded to 85; the 6th Beijing Biennale, with the theme on "Memory and Dream", further increased this number to 96 and was listed as the approved national exhibition by the National Leading Group for Cleanup and Standardization of Celebrations, Seminars and Forum Activities, which is the only international art exhibition reserved in the system of China Federation of Literary and Art Circles. The 7th Biennale of Beijing, with the theme on "The Silk Road and World Civilizations", made a new record in the number of participating countries, reaching over 100. This is not only the milepost of growth in number but shows the world's further recognition of and response to the Beijing Biennale exhibition framework. The Beijing Biennale is not only a response to and the practice of the Belt and Road Initiative as well as the Silk Road spirit of "peace and cooperation, openness and inclusiveness, mutual learning and mutual benefit", but also the international platform for artists of the world to show their talent and skills. Those excellent contemporary painting and sculpture works in accordance to the exhibition theme will gather in Beijing, exploring the context of

cultural integration from the perspective of visual art, showing the outcome of the intersection of human development, and writing a new chapter of the integration and development of world civilizations.

In the recent years' NPC and CPPCC, I have always been advocating that Chinese art should "go out" and "bring in", because it would enhance China's self-confidence in her own culture, which has an irreplaceable significance. Art is the most direct communication between China and the rest of the world, and also performs as a bridge for the world to understand China. The artists use rich and colorful narratives to reproduce the history and national spirits in an artistic way. Art is the most direct way to convey aesthetic ideas, thoughts and spirits in order to enhance communication and nurture people's spiritual world. As China and the world's largest international art exhibition platform, the Beijing Biennale, after 15 years of development, has become an important cornerstone to bridge the cultural exchanges between China and foreign countries.

Fifteen-year means nearly 5,500 days of continuous growth in the biennial mechanism of the Beijing Biennale, but in terms of the long history, it's just a short moment. Nevertheless, the Beijing Biennale has always been a witness and participant in the rejuvenation of the Chinese nation in the new millennium. The rapid development of the exhibition has proved and demonstrated the charm and glory of China by art and it is destined to have a brighter future with the rise of the nation.

Liu Dawei
Chairman of China Artists Association
Honorary Chairman of International Association of Art
Chief Curator of the Beijing Biennale

前　言

中国美协一贯重视对于中国文化自信的建立并取得了很好成效，2002年创办北京国际美术双年展就是其中关键的一步。十余年来，北京双年展连续邀请世界各国的美术家、理论家参与其中，从最初的40多个国家到如今的100多个国家，联络范围拓展到130多个国家，已经有四千余位各国艺术家的作品在北京双年展的平台上得以平等展示其独特艺术魅力。在展览展示和文化交流的过程中，国外艺术家对中国各个方面的发展面貌也都非常感兴趣，搭建这样的展览平台是中国美术争取国际话语权的重要步骤，为提高文化自信、加强文化自觉作出了应有贡献。

2017年5月“一带一路”国际合作高峰论坛在北京召开，2017年9月以“丝路与世界文明”为主题的第七届北京双年展将在北京拉开帷幕，第七届北京双年展的举办和峰会产生了一种美妙的互动：来自100多个国家以绘画和雕塑为载体的有关丝路精神和世界文明的艺术演绎，从国际美术的角度给予峰会一个内涵相同而形式有别的视觉诠释。

以“丝绸之路”的文化内涵与古今活力带动创作，是近两年美术事业发展的潮流。作为坚持以架上绘画和雕塑为主，来展现对地域与国际、文化与历史、艺术与时代新思考的中国北京国际美术双年展，第七届主题“丝路与世界文明”的确立，将这一创作趋势带到了国际舞台，以期在更为广阔的空间里激发思想的碰撞，同时深化中国的文化主张。

当今世界正在继续经历政治、经济格局的深刻变化和东西方文化相互交流、融汇的新局面。文明因交流而多彩，文明因互鉴而丰富。这种现象在美术领域的体现尤为突出。北京双年展呈现出一种兼当代性容地域性的文化品质。展览所倡导的艺术发展方向是，对前卫艺术的分析、研究和有选择的认同，对传统艺术的研究、继承和积极的拓展。

当前，北京双年展已经引起了世界美术界的广泛兴趣和关注，创立出了有别于西方的、自己独特的品牌，在世界领域内也占有一席之地。作为有独立学术定位、不同于世界上其他双年展的北京双年展，其中外作品的遴选和评选机制便是对我“中华美学”的具体体现，而且已经得到了各国艺术家的认可。很多参加过北京双年展的艺术家认为，北京双年展是一个

独具特色的展览，与世界其他著名展览不同，强调了当代绘画与雕塑这一经典形式。它在艺术市场、不同国家的艺术合作、艺术家个人发展上都有着巨大推动作用。

在北京双年展创办15周年这样特殊、重要的年份，第七届北京双年展作为中国美协的、中国美术馆的、北京市的乃至中国文联的年度大展，作为国内第一个以“丝路”为主题开幕的、百国参与的国际美术大展，借“一带一路”倡议走向深入的东风，必将得到国内外的广泛关注，更能被国内外美术界和社会各界认可、点赞！

徐里

中国美术家协会分党组书记、驻会副主席、秘书长

北京双年展总策划

Foreword

China Artists Association is dedicated to the promotion of China's cultural confidence and has gained fruitful results, and the Beijing International Art Biennale, established in 2002, has played a key role in this process. For the past decade, the Beijing Biennale has constantly invited worldwide artists and theorists to join the gala, and the participating countries have increased from an initial over 40 countries to the present over 100 countries. So far, the Beijing Biennale has successfully reached out to more than 130 countries and there have been more than 4,000 artists from different countries bringing their works with unique artistic charm to the exhibition. The Beijing Biennale is a platform shared by all. During the exhibition and cultural communication, artists abroad expressed their keen interest in various facets of China. Therefore, this platform has also provided a great opportunity to let the voice of Chinese art circles be heard, thus contributing to the strengthening of cultural confidence and consciousness.

In May 2017, the "Belt and Road" Forum for International Cooperation was held in Beijing, and just four months later, the 7th Beijing International Art Biennale with the theme on "The Silk Road and World Civilizations " is about to kick off in September—there is a beautiful resonance generated between the two events, that is, the Beijing Biennale, in the media of works of paintings and sculptures from over 100 countries, is an artistic and visual interpretation of the forum focusing on the Silk Road spirit and world civilizations. They are differentiated in form yet consistent in content.

China's art scene in the last two years has seen the trend of cultural connotation of the Silk Road and the dialogue between the past and the present becoming source of inspiration for artists. With a main focus on easel painting and sculpture and the goal of arousing new thinking on the regions and the globe, culture and history, art and era, the 7th Beijing Biennale has set "The Silk Road and World Civilizations" as the theme, which will bring the Chinese fashion to the world spotlight. Hence, various ideas will be colliding drastically in a broader space while the Chinese culture will be better known to the world.

The world today has been undergoing deep changes on political and economic landscapes and is witnessing a new trend of cultural exchanges and fusion between the East and the West. In turn, cultures in themselves will get enriched through communication and mutual learning, and this is especially true in the field of art. The Beijing Biennale takes contemporary and regional art as its cultural characteristics

and the practice it advocates is to analyze, study and selectively recognize the avant-garde art while at the same time digging into, inheriting and actively exploring the traditional art.

Up to now, the Beijing Biennale has attracted wide interest and attention from the international art circles and, by building its own brand that is distinguished from the West, it has also taken a place on the world stage. What makes the Beijing Biennale stand out among other biennales is its independent academic orientation, which can be exemplified by the selection and evaluation mechanism as an embodiment of Chinese aesthetics, and for that, it has also earned international acclaim. Quite a few artists who have attended the exhibition think that the Beijing Biennale is a distinctive exhibition featuring an emphasis on the classical art forms of contemporary paintings and sculptures, which has given a strong impetus to the art market, the cooperation on art between different countries as well as personal development of artists.

On the special and significant occasion of the 15th anniversary, the 7th Beijing Biennale stands out as a grand exhibition for China Artists Association, the National Art Museum of China, the Beijing Municipal Government and China Federation of Literary and Art Circles. It is the first international art exhibition in China to take the "Silk Road" as the theme which enjoys a broad involvement of over 100 countries. Driven by the Belt and Road Initiative—a refreshing Oriental wind, the 7th Beijing Biennale will surely draw worldwide attention and win recognition and acclaim from not only the art circles at home and abroad but all sectors of society alike.

Xu Li
Secretary of Party Leadership Group,
Executive Vice Chairman and Secretary General of China Artists Association
Chief Curator of the Beijing Biennale

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序言

我们需要什么样的北京双年展？
——15年倾力打造世界绘画雕塑艺术交流中心

首届北京双年展筹备会
The preparatory meeting of the 1st Beijing Biennale

首届北京双年展筹备期间，中国美协副秘书长陶勤带队访问威尼斯双年展，并在展览现场发布首届北京双年展宣传册
During the preparatory period of the 1st Beijing Biennale, Tao Qin, Vice Secretary-General of China Artists Association, led a team to visit the Venice Biennale and gave out the brochure of the 1st Beijing Biennale during the visit

首届北京双年展新闻发布会现场
The press conference of the 1st Beijing Biennale

首届北京双年展中华世纪坛开幕
The opening ceremony of the 1st Beijing Biennale at the China Millennium Monument

传播匹配大国的主流国家形象

双年展以其频率恒定的持续影响力和跨国界效应，已成为20世纪以来国际艺术的风向标。北京双年展在中国的政治、文化中心首都北京举办，具有中国一般城市所不具备的地缘优势和文化实力，是经国务院批准立项的官方双年展。

近年，随着中国经济的日益发展，国际社会希望了解中国当代人思想面貌和精神状态的愿望愈加强烈。艺术是反映一个国家和民族形象很好的载体，但是我们不能忽视，西方社会举办的展览呈现的中国面貌有时是片面的或者是失之偏颇的，这说明国际社会存在着一个表现中国现实的西方标签。如何以主流美术的形式真正地传播中国的国家形象，是我们面临的一个非常迫切的任务。我们有必要把中国的主流美术置于一个国际化的界面，在国际的视野里，真正地传播中国的形象，而双年展就是一个很好的载体。

北京国际美术双年展从2002年春开始申请立项。2002年9月18日，我觉得是一个在美术史上非常有意义的日子。因为展览立项成功，国务院批准可以在2003年举办首届北京双年展，所以就在那天，举办了首届北京双年展的第一次策划委员会会议，讨论足足有四个多小时，最后确定首届北京双年展以绘画和雕塑作为展品的主调，并把“创新：当代性与地域性”作为展览主题。这两项都被写入了展览章程，以弘扬我们的审美价值观。如今，经过15年的运作，可以看到，我们已经达到了预期目标。《国家“十一五”时期文化发展规划纲要》曾将北京双年展列入“重点扶持知名品牌文化活动”，表明中国政府对该展的高度重视和大力支持，也确立了北京双年展作为当代中国文化国际知名品牌的战略地位。

构建和谐世界，以学术主题引发国际共鸣

虽然艺术是通行的国际语言，但是说实话，我们筹划北京双年展之初，特别担心外国艺术家不来参加，所以我们几乎是每个使馆都走访了，结交了很多外交界的朋友。我们推出北京双年展，不光是要在国际艺术界发出声音，还有一个很重要的作用，就是要为人文外交作出贡献。所以我们在跟这些使馆联系、沟通的过程中，让他们对北京双年展的章程和主题产生共鸣，然后他们会及时地把这些信息传达给国内的外交部、文化部，然后再通

在第二届北京双年展筹备期间，中国美协主席刘大为带队访问巴西圣保罗双年展组委会
During the preparation of the 2nd Beijing Biennale, Liu Dawei, Chairman of China Artists Association, led a team to visit the curatorial committee of the São Paulo Art Biennale

第二届北京双年展中国美术馆开幕式现场
The opening ceremony of the 2nd Beijing Biennale at the National Art Museum of China

第二届北京双年展世纪坛开幕式现场
The opening ceremony of the 2nd Beijing Biennale at the China Millennium Monument

由中国美协承办的第十六届国际美术大会在第二届北京双年展开幕期间召开
The 16th IAA Assembly during the opening ceremony of the 2nd Beijing Biennale

过其文化部下达给艺术院校、美术馆以及美术团体，这个过程其实是在无形地帮我们做宣传。所以，北京双年展应该说是中国美术的国际大公关，十多年来成果很显著。如果没有国际公关在后面，参展国不可能从首届的45个国家逐渐发展到上届的96个国家。参展国数量的增加不单纯是一个数字的提升，它实实在在地体现出中国美术的国际号召力越来越强大了，表明北京双年展已成为在国际艺术界设立操作规范、宣扬独立艺术价值并自主实施的成功范例，是中国美术与世界广泛对话的最重要平台。

从第一届的展览主题“创新：当代性和地域性”到第二届的“当代艺术的人文关怀”以及后来的“色彩与奥林匹克”“生态与家园”“未来与现实”“记忆与梦想”，一直到第七届的“丝路与世界文明”，在走访使馆的过程中，首先就要跟对方解释展览主题，只有对方认可主题才会把信息传达给国内。主题是我们的一面旗帜。在策划过程中，首先要确保主题的延展力度够大，因为我们不能居高临下地让外国艺术家进行与己无关的命题创作，只能以全球的关联性来引发国际共鸣。这几届展览办下来都是非常成功的，也体现了集体策划的智慧。像“色彩与奥林匹克”那一届，挪威王后参观后觉得展览非常精彩；“生态与家园”则表明了展览的艺术担当，要用艺术的形式告诫全人类我们生活的地球面临的危机等问题；上届的“记忆与梦想”则跟当下热议的中国梦联系起来。15年来北京双年展的主题既有时代性，又有国际性，尽量不给艺术家束缚，又能引起很多共鸣。这些主题得到了全世界艺术家的响应，从外国艺术家的创作题材，甚至从他们作品的标题及其说明上，都可以看出是认真地阅读了我们的主题的，因此主题成为阐发我们文化主张的很好的载体。

世界绘画与雕塑的“中国支点”

在世界级的国际双年展中，北京双年展一直以“绘画和雕塑的当代性延伸”为办展宗旨而保持着独立的姿态，对于促进世界范围内架上绘画的回归与复兴，已初见成效：北京双年展不仅展示了五大洲的中外作品，更注意引导艺术价值观，在多元文化交汇中正确理解和把握“他者”文化，促进诸如“绘画死亡论”等国际性美术问题的共同解决，这是中

国美术对世界的贡献。世界范围内架上绘画的复兴，可以使当代美术创作自觉进入理性与平和的发展轨道，而不再仅仅以前卫艺术所标榜的变异和荒诞为荣，从而实现传统绘画与雕塑的创造性转化、创新性发展。

一位参展的瑞典艺术家曾说“中国为世界艺术建立了一个支点，由于北京双年展的介入，使倾斜于美国的全球当代艺术渐渐趋于平衡”，我想他说的很有道理。世界上已经有一百多个展示新潮艺术的双年展了，如果北京双年展再做，那肯定会被淹没在里面。中国艺术的特长是以绘画和雕塑为主的架上艺术，我们若真的亦步亦趋去展示前卫艺术，那就真的是不会有太大价值，也不会有这么多人来响应。

现在看起来，世界上从事绘画、雕塑的艺术家其实是很多的。我们做过一次调查，大约有20%—30%的艺术家在从事新媒体艺术创作，而有70%—80%的艺术家都在从事传统艺术创作。虽然国外的美术馆或艺术院校推崇的是新艺术，但真正喜欢且从事传统艺术创作的艺术家还是占大部分。有些艺术家是游离于传统与当代之间的，他们发现了北京双年展之后非常兴奋。所以我们的参展国家15年来会发展到100多个，其实是因为艺术家们觉得找到了自己的艺术圣地。有许多艺术家做了我们的义务宣传员，因为他们认可我们的平台，比如上届的一位埃及艺术家，他就主动把第七届双年展英文版章程推送到他的Facebook页面上，马上吸引了几百个粉丝。还有许多艺术家相互邀约：“咱们去参加北京双年展吧，那个双年展跟别的双年展不一样。”这就说明世界需要北京双年展，展览强调绘画和雕塑的当代形态的同时，是在激发传统艺术的当代生命活力。

坚持尊重与维护文化多样性

中国是联合国《世界文化多样性宣言》的发起国之一，维护文化多样性是我们义不容辞的责任。从20世纪60年代以来，西方的前卫艺术可以说是一统天下，实验艺术完全盖过了传统的架上艺术，但是早在20世纪70年代，有位法国艺术家就真切地感受到了一味“求新求变”的前卫艺术面临着一些危机，他说：“如果艺术要保持生机和活力，就要抛弃这种不顾一切追求新奇的做法，因为这样容易变成一种观念滥用和语言滥用。”可以看到，

第三届北京双年展第一次策委会
The 1st curatorial meeting for the 3rd Beijing Biennale

第三届北京双年展新闻发布会现场
The press conference of the 3rd Beijing Biennale

第三届北京双年展开幕式现场
The opening ceremony of the 3rd Beijing Biennale

第三届北京双年展开幕式剪彩
The ribbon-cutting ceremony of the 3rd Beijing Biennale

第四届北京双年展新闻发布会
The press conference of the 4th Beijing Biennale

奥地利共和国教育艺术和文化部部长克劳蒂亚·施密特出席第四届北京双年展开幕式（王保胜 摄）
The minister of the Federal Ministry for Education, Art and Culture, Claudia Schmied, was attending the opening ceremony of the 4th Beijing Biennale (Photographed by Wang Baosheng)

第四届北京双年展开幕式
The opening ceremony of the 4th Beijing Biennale

第四届北京双年展研讨会后的交流
Conversations after the symposium of the 4th Beijing Biennale

有些过火的行为艺术已经完全突破了人的审美底线，如果我们不加以反驳，那就没有我们存在的意义。北京双年展坚守住了传统艺术的这块阵地，又在这个基础上推陈出新，所以维护了文化的多样性。

创立北京双年展还有一个更深层的意义，就是要促进亚非拉艺术的协调。我们在选择参展国的时候，从来就没有老盯着西方发达国家，中国美术绝对不会嫌贫爱富。其实在第三世界国家有很多优秀的艺术家，然而他们没有机会参加国际性的大展，但中国尊重他们，包容他们，所以他们非常踊跃，北京双年展的参展国家才会不断地增长。

有一届我记得非常清楚，北京双年展本来是两年一届，但那届我们跟“全国美展”重合了，所以推迟了一年。当时就有使馆主动来问：“国内文化部给我们发函，北京双年展是两年一届，新的章程应该出来了，为什么没来跟我们联系呢？是不是这届不要我们参加了？”我听了后觉得特别欣慰，因为表明展览已经吸引到了定向的关注，而且这个定向关注的群体不光是国外的艺术家，已经扩展到国外的文化和外交机构了，足以证明北京双年展是人文外交的一个很好的体现。

威尼斯双年展的整体规模比我们大很多，但是参展国没有我们多，就是因为它不是那么普遍地尊重各国的当代艺术。北京双年展最大的功能就是取得了中国美术跟世界广泛平等对话的平台，这是世界上独一无二的。北京双年展让我们看到了很多平时很少关注的国家的当代艺术，比如亚非拉等发展中国家的作品。

第七届北京双年展——用艺术发现世界文明交流的惊喜

第七届北京双年展提出的主题是“丝路与世界文明”，这与中国“一带一路”倡议及当下各国的文明交流现状有密切关联。广泛意义上的丝绸之路可能很早很早就开始了，可

以说丝绸之路是连接世界文明的纽带。我们推出“丝路与世界文明”的主题，当然也是响应了习主席“一带一路”的号召，因为“一带一路”需要文化先行，其“五通”中的“民心相通”离不开文化艺术来表现、来促进。在讨论本届主题的时候，也考虑到丝路沿线国家只有60多个，但是我们第七届参展国的目标要突破100个，所以把丝路和世界文明并置，避免了非沿线的国家不来参展。

丝路是连接世界文明的纽带，希望通过这届展览，形象体现丝路对人类文明的高度奉献，多多挖掘中华文明对世界的贡献以及其他文明对中国的影响，或者是其他文明彼此之间的影响。希望这届是发现更多奇迹、更多惊喜的展览，不单具有当下性，还具有文献性，可以产生很多视觉贡献，是一个发现的展览，发现中外交互的关系，发现艺术创造可以突破无穷的时空限制，所以这届展览值得期待。

我们花了很多工夫去走访使馆，应该说第七届的组织工作超过了任何一届，我在走访使馆的过程中也得到了很多有用的信息。首先，发现没有任何一个外交官对“一带一路”不了解的，而且了解得很深刻。比如印尼使馆的文化参赞说：“习主席就是在我们印尼提出要建海上丝绸之路的。”罗马尼亚的文化参赞说：“这届的主题比你们往届的主题都好，更好地阐释了艺术和平地推进了人类文化共同发展。我们罗马尼亚有一位先人早在康熙时期就作为俄国的使者出访了清朝，并回国写了著作，其实他也是‘东欧的马可·波罗’。”这些发现都让我们觉得很欣喜。

叙利亚驻华大使讲了一个故事也很令人感动。他说十多年前他是叙利亚驻美国大使，非常热爱本国文化。有一天他拿着叙利亚的艺术资料到纽约曼哈顿一个很著名的画廊去，想推荐他们国家的艺术家作品，画廊老板说：“叙利亚的艺术是什么样的我不知道，可能要在我这儿展出很难吧。”没给他任何说话的机会，但是他把一张叙利亚当代艺术的光盘放在桌子上了。两个小时后他接到那个老板的电话，说：“大使，你真的确定这个光盘里面的艺术家的作品是你们叙利亚的吗？”他说：“那当然啊。”老板说：“如果是，那就太惊喜了，我一定要办这个展览。”这位叙利亚驻华大使表示过两个月将回国述职，会把发动艺术家参加北京双年展作为回国的一个安排。所以我觉得就算是战乱国家的外交官，

第五届北京双年展第一次策委会
The 1st curatorial meeting of the 5th Beijing Biennale

第五届北京双年展新闻发布会
The press conference of the 5th Beijing Biennale

第五届北京双年展开幕式剪彩
The ribbon-cutting ceremony of the 5th Beijing Biennale

第五届北京双年展研讨会现场
The symposium of the 5th Beijing Biennale

第六届北京双年展主题创作研讨会（王保胜 摄）
The theme creation symposium of the 6th Beijing Biennale (Photographed by Wang Baosheng)

第六届北京双年展开幕盛况
The opening ceremony of the 6th Beijing Biennale

第六届北京双年展主题海报登上美国纽约时代广场大屏幕
The theme of the 6th Beijing Biennale on the screen of Times Square, New York

中国美协副秘书长陶勤为外宾介绍第六届北京双年展中国参展作品（王保胜 摄）
Vice Secretary-General of China Artists Association Tao Qin was introducing works by Chinese artists to foreign guests at the 6th Beijing Biennale (Photographed by Wang Baosheng)

他们也都非常了解文化对一个国家的国际形象是多么的重要！

眺望未来——坚持百年，向世界持续阐发中国艺术主张

丝绸之路是人类文化、文明交流的缩影，作为国际文化交流平台的北京双年展也致力于向历史致敬，开创新的光景。以历史的、现实的、世界的三个维度，立足国内，放眼国际，通过评选机制强化团结引导和价值引领，通过展览交流增加中外艺术家的艺术向心力和凝聚力。越团结，成效越大，逐渐使中国精神、中国梦影响到世界更多的地方。

北京双年展是2002年正式立项的，所以今年正好是15周年。15年专注做一件事——世界范围内绘画与雕塑艺术当代表达的学术展示，涉及地域辐射面是宽广的，学术定位是鲜明而有针对性的，15周年以“丝路与世界文明”作为主题是一个很好的开端。人类社会从冷战以来，各个不同民族、宗教的相处越来越困难，矛盾越来越激化，所以现在人类社会需要一种共同的理解力。人类需要通过艺术来呼吁和平、合作、互利、互惠、沟通、交往，这正是北京双年展要向全世界发出的艺术主张。

直面即时发生的重大事件，及时体现当代艺术的担当和人文关怀，也是北京双年展的策展原则之一。中国艺术家广廷渤等合作的油画《时间−生命——5 · 12汶川祭》，就是第四届北京双年展筹备期间突发5 · 12汶川特大地震，策划团队第一时间征集的抗震题材作品。2008年在中国首都北京举办了“同一个世界，同一个梦想”——让世界为之惊艳的北京奥运会，2016年巴西举办了吸引世界目光的里约奥运会，在北京双年展历届参展作品里面，不乏表现奥运和竞技体育精神的作品。2022年北京将举办冬奥会，期待未来的北京双年展能再次与奥运结缘。

未来北京双年展要逐渐地把同中国建交的国家都纳入参展国的范畴，这当然需要进一步努力，包括需要国家财政的进一步支持，因为参展国的增加意味着经费的增加。我们走访各驻华使馆的目的也是希望各国的外交机构能给予参展艺术家一些资助。自从埃及前驻华大使夫人参加了第一届北京双年展以后，从首届到第六届，埃及外交部都为其参展艺术家提供了国际机票，还有很多拉美、非洲的艺术家也都由本国政府提供了机票。要把建交

国逐渐纳入进来是一个长远的奋斗目标，为此还需要我们进一步拓展国际大公关。

我们在坚持以绘画和雕塑为展品主调的同时，也要进一步给予比如雕塑的延伸——装置，以及影像等新媒体艺术的展示空间。因为国际艺术的当代化是一个不可抗拒的潮流，我们要顺应时代，只要它符合我们的审美，并且从某种程度上能够给绘画和雕塑以新的刺激，我们都应该适当吸纳进来。这样有助于传统艺术焕发新的生机。

还应该进一步强化北京双年展的国际研讨会，这是我们行使话语权的绝佳平台，反响良多。比如一位英国的艺术家就说：“当传统的文化框架面临解构或者重组的时候，文化交流极为重要。”一位奥地利的艺术家说：“感谢北京双年展组委会，希望北京双年展及其研讨会一直办下去。”另外一位希腊的艺术家说他非常喜欢参加双年展的研讨会，因为在研讨会上他得到了很多的艺术理念，对他今后的创作非常有帮助。一位厄瓜多尔的艺术家说：“北京成为我自己的第二艺术故乡。”他们的期待我们也不要辜负。

作为制度性的展览，双年展只有坚持才是胜利，威尼斯双年展坚持了一百多年，所以它在世界艺术领域的话语权和选择权是无可比拟的。开弓没有回头箭，中国艺术要扩大在世界的影响力，就要坚持将北京双年展办下去，因为这是我们在国际艺坛行使选择权和话语权的有力抓手。当今时代的主题是和平与发展，国际社会也日益成为人类命运共同体。我们要用先进的文化理念逐渐引导世界美术。从上一届来看，参加者最多的是美国和法国，所以我们不光是对第三世界的国家产生影响，还已经影响到西方发达国家，前景是很乐观的。正如媒体所言，北京双年展作为一部功率巨大的“引擎”，无疑会牵动未来中国乃至世界的美术格局，让艺术的感染力超越时空、跨越国界，“各美其美，美人之美，美美与共，天下大同”，其独特的影响力必将在延续不断的运作中持续凸显出来。

陶勤

中国美术家协会分党组副书记、巡视员、副秘书长

北京双年展策委会召集人

第七届中国北京国际美术双年展筹备启动新闻发布会在京召开（舒向财 摄）
The press conference for the preparation and startup of the 7th Beijing Biennale (Photographed by Shu Xiangcai)

第七届北京双年展主题创作研讨会现场（王保胜 摄）
The theme creation symposium of the 7th Beijing Biennale (Photographed by Wang Baosheng)

第七届北京双年展第一次策委会合影
The group photo of the 1st session of the curatorial committee for the 7th Beijing Biennale

Introduction

What Kind of Beijing Biennale Do We Need?
—Using 15 Years to Build the Exchange Center for World's Paintings and Sculptures

首届北京双年展筹备期间，中国美协副秘书长陶勤与国际策委温琴佐·桑福在威尼斯会谈
During the preparation of the 1st Beijing Biennale, Tao Qin, Vice Secretary –General of China Artists Association, was having a conversation with the international curator Vincenzo Sanfo

首届北京双年展工作会议
A meeting of the 1st Beijing Biennale

首届北京双年展新闻发布会
The press conference of the 1st Beijing Biennale

首届北京双年展庆祝晚宴
The celebration dinner of the 1st Beijing Biennale

Spread the mainstream national image of China as a great power

With its continuing influence of fixed frequency and cross-border effect, art biennale has become a benchmark of international art since the 20th century. The Beijing Biennale is held in China's capital, which is also the political and cultural center of China with the geographical advantages and cultural strength that other Chinese cities do not have. The Beijing Biennale is now the only official biennial approved by the State Council.

In recent years, due to the increasing development of China's economy, the desire of the international community to understand the contemporary Chinese people's mental and spiritual status is becoming stronger. Art is a good carrier to reflect the image of a nation, but we cannot ignore the fact that the Chinese features displayed at the exhibitions held by Western countries are sometimes one-sided or biased. This reveals the existence of a Western label in the international community that falsely represents China's reality. It is a very urgent task for us to figure out how to disseminate China's national image in the form of mainstream art. We need to put China's mainstream art on an international platform with an international perspective, which truly demonstrates the image of China, and the Biennale is a good carrier.

The application process of the Beijing International Art Biennale started in the spring of 2002, and finally got approved on September 18, 2002, which I think is a very meaningful day in the art history. The State Council approved the 1st Beijing Biennale to be held in 2003, so immediately on that day, we held the first meeting of the curatorial committee. The discussion lasted more than four hours and eventually it was decided that the main exhibits of the 1st Beijing Biennale, themed "Originality: Contemporaneity and Locality", should be paintings and sculptures. Both of the two conclusions were written into the regulations of the Beijing Biennale to promote our aesthetic values. Now, after 15 years of operation, we can see that we have achieved our desired goals. *The National Plan for Cultural Development in the 11th Five-Year Plan Period* has included the Beijing Biennale in the list of "Strongly Supported Well-Known Brand of Cultural Activity", which shows that the Chinese government supports and attaches great importance to the exhibition, and also has established the strategic position of the Beijing Biennale as an internationally renowned brand of contemporary Chinese culture.

Construct a harmonious world and arouse international resonance with academic topics

Art is a universal language, but to be honest, at the preparing stage of the Beijing Biennale, we were particularly concerned that foreign artists might not come. Because of this consideration, we visited almost every embassy and made lots of friends in the diplomatic circles. We launched the Beijing Biennale not only to make a sound in the international art community, but also to contribute to cultural diplomacy. So in the process of contacting and communicating with the embassies, we made them resonate on the principles and theme of the Beijing Biennale, then they would promptly convey the information to their own Ministry of Foreign Affairs and Ministry of Culture, through which the information was further issued to colleges, galleries and groups of art. This process was in fact an effective advertisement of the Beijing Biennale. Therefore, the Beijing Biennale should also be regarded as the grand international publicity of Chinese art. In this period of more than 10 years, our achievements have been remarkable. If there were no international public relations supporting us behind, the number of the participating countries would not be able to increase from 45 to 96. However, the increase in the number of participating countries is not simply a numberical upgrade, it really reflects the fact that the international appeal of Chinese art is becoming stronger and stronger. This shows that the Beijing Biennale has been a successful example of setting up operating standards and promoting independent artistic values in the international art community, and is the most important platform for the extensive dialogue between Chinese art and the world.

From the 1st Beijing Biennale, themed "Originality: Contemporaneity and Locality", the 2nd, themed "Humanistic Concern of Contemporary Art", the 3rd, themed "Colors and the Olympics", the 4th and 5th, themed "Environment Concern and Human Existence" and "Future and Reality" respectively, the 6th, themed "Memory and Dream" to the 7th Beijing Biennale, themed "The Silk Road and World Civilizations", our first job in the process of visiting the embassies was to explain the theme of the exhibition to them, because they wouldn't convey the information to their own countries until truly recognized the theme. The theme is our flag. In the planning process, we must first ensure that the coverage of the theme is extensive enough, because we cannot be condescending and force the foreign artists to create something

第二届北京双年展开幕式
The opening ceremony of the 2nd Beijing Biennale

第二届北京双年展开幕式
The opening ceremony of the 2nd Beijing Biennale

第二届北京双年展中国美术馆开幕式
The opening ceremony of the 2nd Beijing Biennale at National Art Museum of China

由中国美协承办的第十六届国际美术大会在第二届北京双年展开幕期间召开
The 16th IAA Assembly organized by China Artists Association was held during the opening ceremony of the 2nd Beijing Biennale

刘大为主席在由中国美协承办的第十六届国际美术大会上当选IAA主席

Mr. Liu Dawei, Chairman of China Artists Association, was elected as Chairman of IAA

第十六届国际美术大会暨北京双年展研讨会与会代表合影盛况

A group photo of the representatives of the 16th IAA Assembly and the symposium of the Beijing Biennale

第三届北京双年展第二次策委会

The 2nd curatorial meeting of the 3rd Beijing Biennale

中国美协副秘书长陶勤主持第三届北京国际美术双年展第二场馆——中央美术学院陈列馆开幕式

Tao Qin, Vice Secretary-General of China Artists Association was presiding over the opening ceremony of the 2nd Beijing Biennale at the 2nd hall—the exhibition hall of the Central Academy of Fine Arts

that has nothing to do with themselves since international resonance can only be aroused by global relevance. The last exhibitions have been very successful, embodying the wisdom of collective planning. For example, the Queen of Norway praised the Biennale themed "Colors and the Olympics" after her visiting. The 4th Biennale, themed "Environment Concern and Human Existence", showed the artistic responsibility of the exhibition, warning the mankind in an artistic way about the crisis facing the earth where we live. The last Biennale, "Memory and Dream" was associated with "Chinese dream", the current hot topic in China. In the past 15 years, the themes of the Beijing Biennales have been both epochal and international, trying not to restrain the artists while resonating with them. Artists all over the world have answered these themes. From the subjects of artworks created by foreign artists, and even from the titles and descriptions of their works, we can see that they have read our theme carefully. Therefore, the theme of each Biennale has become a good carrier for elucidating our cultural propositions.

The "Pivot in China" for world's paintings and sculptures

In the world-class international biennales, the Beijing Biennale has maintained an independent stance in its contemporary extension of painting and sculpture, which has achieved initial success for the promotion of return and renaissance of easel painting in the world. The Beijing Biennale not only shows Chinese and foreign works of the five continents, but also pays attention to the guiding of the artistic values, correctly understanding and grasping "other" cultures in the intersection of different cultures, and promoting the solution of international art problems such as "the death of painting" and so on. This is the contribution of Chinese art to the world. The revival of easel painting in the world can help the contemporary art enter the rational and peaceful development track, instead of advocating the aberrance and absurdity of avant-garde art, so as to realize the creative transformation and innovative development of traditional paintings and sculptures.

A Swedish participating artist once said, "China has established a pivot for world art. As a result of the involvement of the Beijing Biennale, the global contemporary art that leans towards the United Sates is becoming more and more balanced." I think this remark is quite reasonable. There are already more than 100 biennales showing avant-garde art in the world.

If the Beijing Biennale does the same, it would certainly be drowned in them. The specialty of Chinese art is the easel art that features painting and sculpture. If we follow the others and feature the avant-garde art, it won't be significant enough to attract so many people to respond to it.

Now it seems that there are many artists in the world who are engaged in painting and sculpture. We did a survey and found out that about 20%-30% of the artists are engaged in new media art creation, while 70%-80% of the artists are engaged in traditional art creation. Although foreign art galleries or art schools admire new art, artists who really like to engage in traditional art still make up the bulk of it. Some of them were drifting between the traditional and the contemporary, and were excited when they found the Beijing Biennale. So in the past 15 years, the number of the participating countries has grown to more than 100, in fact, which is because the artists feel that they have found the palace of art in their hearts. Many artists have become our voluntary publicists, because they truly approve our platform. For example, an Egyptian artist of the previous Biennale spontaneously put the English brochure of the 7th Beijing Biennale on his Facebook page, which immediately attracted hundreds of followers. Many artists would also invite each other, "Let's go to the Beijing Biennale. It's different from other biennales." This reveals that the world needs the Beijing Biennale, because this exhibition emphasizes the contemporary forms of painting and sculpture, and at the same time is stimulating the contemporary vitality of traditional art.

Respect and preserve cultural diversity

China is one of the sponsors of the UNESCO *Universal Declaration on Cultural Diversity*. Therefore, it is incumbent upon us to preserve cultural diversity. Since the 1960s, the avant-garde art of the West has dominated the world, and experimental art has completely overwhelmed the traditional easel art. But as early as the 1970s, a French artist sensed the crisis of the avant-garde art that was blindly "seeking novelty and change". He said, "If art wants to stay alive and energetic, we should abandon this reckless pursuit of novelty because it is easy to become an abuse of ideas and language." As we can see, some of the excessive performance art has completely broken through the bottom line of human aesthetics. If we

第三届北京双年展新闻发布会现场
The press conference of the 3rd Beijing Biennale

联合国教科文组织西奥巴尔德女士为获得第三届北京双年展中国青年艺术家作品奖作者颁奖
Ms. Théobald from UNESCO was presenting awards for Chinese young artists

第三届北京双年展开幕式嘉宾参观展览
Guests of the opening ceremony of the 3rd Beijing Biennale were visiting the exhibition

第四届北京双年展新闻发布会观众席
The audience at the press conference of the 4th Beijing Biennale

第四届北京双年展开幕式剪彩（王保胜 摄）
The ribbon-cutting ceremony of the 4th Beijing Biennale (Photographed by Wang Baosheng)

第四届北京双年展研讨会现场
The symposium of the 4th Beijing Biennale

第四届北京双年展研讨会现场（王保胜 摄）
The symposium of the 4th Beijing Biennale (Photographed by Wang Baosheng)

do not refute it, then there is no meaning for us to exist. The Beijing Biennale has defended the position of traditional art, and, on this basis, is bringing forth the new so as to protect the diversity of culture.

The launch of the Beijing Biennale also has another significant meaning, that is, to promote the art in Asia, Africa and Latin America.

In the selection of the participating countries, we would never put more weight on Western developed countries. Chinese art would never despise the poor and curry favor with the rich. In fact, there are many outstanding artists in the third world countries, and they have little opportunity to participate in international exhibitions, but China respects them and invites them, so they are very enthusiastic, and that's why the participating countries of the Beijing Biennale continue to increase in number.

There is one Biennale I remember very clearly. The Beijing Biennale was supposed to be held every two years, but in that year, the Biennale coincided with the National Exhibition of Fine Arts. So it was postponed for one year. At that time, there was an embassy asking, "The Ministry of Culture sent us a letter and said the Beijing Biennale should be held every other year, but nobody contacted us so far. Don't you want us to participate this time?" After listening to this, I felt particularly pleased because it showed that the exhibition had already attracted the directed attention and such attention was not only from the foreign artists, but also extended to the cultural and diplomatic institutions abroad. This proves that the Beijing Biennale is a good embodiment of cultural diplomacy.

The Venice Biennale is much larger than we are in terms of its whole framework, but the exhibitors are not as many as ours. Because it does not universally respect the contemporary art of all countries. The biggest function of the Beijing Biennale is to establish a platform for the extensive and equal dialogues between Chinese art and the world, which is unique in the world. The Beijing Biennale brings us a lot of contemporary art in countries that are usually less noticed, such as the works of developing countries in Asia, Africa and Latin America.

The 7th Beijing Biennale—Discover the wonders in the exchange of civilizations with art

The 7th Beijing Biennale puts forward its theme as "The Silk Road and World Civilizations",

which is closely linked to China's "Belt and Road" Initiative and the current status of international cultural exchanges. The Silk Road in a broad sense may have started long ago, and it can be said that the Silk Road is a link between world civilizations. The theme "The Silk Road and World Civilizations", of course, is also a response to President Xi's "Belt and Road" appeal, because culture should play the pioneering role in the initiative, and the "connection with people" in the "five connections" cannot do without the promotion of culture and art. During the discussion of this theme, we also considered that there were only more than 60 countries along the Silk Road, but our goal this year was to attract more than 100 participating countries, so the "Silk Road" and the "world civilizations" were juxtaposed lest some countries would be excluded and not come to participate in the exhibition.

The Silk Road is the link of world civilizations. We hope that this exhibition will demonstrate the Silk Road's great dedication to human civilization, exploring the contribution of Chinese civilization to the world, the influence of other civilizations on China, or the mutual influence of other civilizations. We hope this will be an exhibition of wonders and surprises, offering both immediate and historical meanings.

We hope it would become an exhibition of discovery, creating diverse visual contributions, exploring the relationship between China and foreign countries, and finding that artistic creation could break through restrictions of space and time. So this exhibition is highly anticipated.

We spent a lot of time visiting the embassies. It should be said that the organization of the 7th Beijing Biennale was more taxing than ever, during which I got a lot of useful information. First of all, I never found one diplomat that didn't know the "Belt and Road"; instead, the understanding was quite thorough. For example, the Cultural Counselor of Indonesian Embassy said, "It was in Indonesia that President Xi proposed the construction of the Maritime Silk Road." The Cultural Counselor of Romania said, "The theme of this year is better than the previous ones because it better explains how art can promote the common development of human culture in a peaceful way. As early as in the Kangxi period, one of our ancestors in Romania, who served as an envoy of Russia, visited the Qing Dynasty and then returned home and wrote a book. In fact, he was the 'Marco Polo of Eastern Europe'." These discoveries

第五届北京双年展第二次策委会
The 2nd curatorial committee meeting of the 5th Beijing Biennale

第五届北京双年展新闻发布会
The press conference of the 5th Beijing Biennale

第五届北京双年展开幕式
The opening ceremony of the 5th Beijing Biennale

really pleased us.

The Syrian ambassador to China also told a touching story. He said, more than a decade ago, he was Syrian ambassador to the United States and loved his own culture deeply. One day, he took the art materials from Syria to a famous gallery in Manhattan, New York, wishing to recommend works of the artists of his country. The gallery owner said, "What's the art of Syria? I don't know. It might be difficult to display it here." He didn't give him any chance to speak, but the ambassador still put a disc of contemporary Syrian art on the table. Two hours later, he got a call from the owner, asking, "Mr. Ambassador, are you sure that the artworks in the disc are Syrian?" He answered, "Of course." Then the owner said, "What a surprise! I'll definitely hold the exhibition." This Syrian ambassador told us that he would return to Syria two months later to report his work and would gladly advocate the artists to participate in the Beijing Biennale. So I think even diplomats in war-torn countries know how important culture is to build up the international image of a country!

第六届北京双年展主题创作研讨会
The theme creation symposium of the 6th Beijing Biennale

第六届北京双年展开幕主席台嘉宾
Guests attending the opening ceremony of the 6th Beijing Biennale

Look into the future—Continue elaborating on China's artistic proposition to the world for one hundred years

The Silk Road is a microcosm of human culture and civilizational communication, and the Beijing Biennale, as a platform for international cultural exchange, is also dedicated to history and innovation. Historical, authentic and cosmopolitan are the three characteristic dimensions of the Beijing Biennale. Based on the domestic, and taking an international view, it strengthens the unity and leads the value orientation through the selection mechanism. Through exhibition and exchange, it has increased the cohesive force of Chinese and foreign artists. The greater the unity, the greater the effect, it gradually spreads the Chinese spirit and Chinese dream to more places in the world.

The Beijing Biennale project was officially established in 2002, so this year happens to be its 15th anniversary. We spent 15 years focusing on one thing, that is, the academic display of contemporary expression of painting and sculpture around the world, which involves a wide

range of radiation with distinctive and targeted academic positioning. At the 15th anniversary, taking "The Silk Road and World Civilizations" as the theme would be a good beginning. Since the Cold War, it has become more and more difficult for the different ethnic groups and religions in the human society to get along with each other. As the contradictions are becoming more and more acute, the human society needs a common understanding. Human beings need to call for peace, cooperation, mutual benefit, reciprocity, communication and exchange through art, which is the artistic proposition the Beijing Biennale is advocating to the whole world.

It is also one of the curatorial principles of the Beijing Biennale to face up to the important current events that happen immediately and to reflect the responsibility and humanistic concern of contemporary art. The oil painting *Time-life—Memorial Ceremony for 5.12 Wenchuan* by Guang Tingbo and other Chinese artists is the first earthquake themed work collected by the planning team since the breakout of the 5.12 Wenchuan Earthquake during the preparations for the 4th Beijing Biennale. In 2008, the Beijing Olympic Games themed "One World, One Dream" amazed the world. In 2016, Brazil hosted the Rio Olympics and also attracted the attention of the world. In the previous Beijing Biennale exhibitions, there were many works showing the spirit of the Olympic Games and competitive sports. Beijing will host the 2022 Winter Olympics, and we look forward that the Beijing Biennale would be tied with the Olympic Games again.

In the future, the Beijing Biennale will gradually bring all the countries with diplomatic relations with China into the scope of the participating countries, which, of course, requires further effort, including the need for more support from the state finances, as the increase in the participating countries means an increase in funding. The purpose of our visit to the embassies is to persuade the diplomatic agencies of these countries to offer some support to their own participating artists. Ever since the former Egyptian Ambassador's wife participated in the 1st Beijing Biennale, the Egyptian Ministry of Foreign Affairs has been continuously providing international tickets for its artists from the 1st to the 6th Beijing Biennale. Many Latin

第六届北京双年展开幕嘉宾席（王保胜 摄）
Guests attending the opening ceremony of the 6th Beijing Biennale (Photographed by Wang Baosheng)

第六届北京双年展主题海报登上美国纽约时代广场大屏幕
The poster of the 6th Beijing Biennale was put on the screen of the Times Square, New York

第六届北京双年展研讨会
The symposium of the 6th Beijing Biennale

中国美协驻会副主席徐里为嘉宾讲解第六届北京双年展作品（王保胜 摄）
Xu Li, Executive Vice Chairman of China Artists Association was introducing the works to guests at the 6th Beijing Biennale (Photographed by Wang Baosheng)

南非特展策展人讲解第六届北京双年展参展作品（王保胜 摄）
Curator of the South African Special Exhibition was introducing the works at the 6th Beijing Biennale (Photographed by Wang Baosheng)

American and African artists have also been offered airline tickets by their governments. It is a long-term goal for us to gradually bring in all the countries that have diplomatic relations with China, and for this reason, we need to further expand the international publicity.

While insisting on painting and sculpture as the main exhibits, we should further give exhibition space to other forms of art, such as installation—the extension of sculpture, video image and other new media arts. Because the contemporary transformation of international art is an irresistible trend, we must adapt to it. As long as it is consistent with our aesthetics and, to some extent, brings new stimulation to painting and sculpture, we should properly embrace it. This will help to bring new vitality to the traditional art.

We should also further strengthen the International Symposium on the Beijing Biennale, which is an excellent platform for us to exercise the right to speak and receive various feedbacks. For example, a British artist said, “When traditional cultural frameworks are faced with deconstruction or reorganization, cultural exchanges are of vital importance.” An artist from Austria said, “I would like to thank the Organizing Committee of the Beijing Biennale and hope that the Beijing Biennale and its symposium will keep going on.” In addition, a Greek artist said that he enjoyed the Biennale seminar because he received many artistic ideas, which would help his artistic creation in the future. An artist from Ecuador said, “Beijing has become my second art hometown.” We must live up to their expectations.

As an institutional exhibition, victory only comes from persistence. The Venice Biennale has lasted for more than 100 years, so its voice and the right to choose are unparalleled in the world of art. Once shot out, there is no coming back. If Chinese art wants to expand its influence in the world, it is necessary to continue the Beijing Biennale because this is a powerful tool for us to exercise the right to choose and speak in the world of art. The theme of this era is peace and development, and the international society is increasingly becoming a community of shared destiny. We should use advanced cultural ideas to gradually guide the world art. We can see from the last Beijing Biennale that the participants from the United States and France are largest in number. Therefore, we not only have an impact on the third

world countries, but also have affected the Western developed countries, and the outlook is very optimistic. As the media once said, as a huge power "engine", the Beijing Biennale will undoubtedly affect the future of China and the setup of world's art. The appeal of art will exceed beyond time and space and cross borders and "the world will be in great harmony if we could accept, respect and appreciate each other's beauty". The unique influence of the Beijing Biennale will continue to manifest itself in the continuous operation.

Tao Qin

Deputy Secretary of the Party Leadership Group, Counsel and Vice Secretary-General of China Artists Association

Convener of the Curatorial Committee of the Beijing Biennale

第七届中国北京国际美术双年展筹备启动新闻发布会在京召开（刘洪 摄）

The press conference for the preparation and startup of the 7th Beijing Biennale was held in Beijing (Photographed by Liu Hong)

第七届北京双年展主题创作研讨会大合影（王保胜 摄）

A group photo for the theme symposium of 7th Beijing Biennale (Photographed by Wang Baosheng)

CONGRATULATORY REMARKS 贺文 贺词 贺信

15

贺信

奥地利共和国驻华大使馆

Embassy of the Republic of Austria in the People's Republic of China

The Cultural Forum of the Embassy of the Republic of Austria wishes to extend their warmest congratulations for launching the 7th Beijing Biennale on this joyful occasion of celebrating the event's 15th anniversary. The Beijing Biennale has in the past not only successfully conveyed the idea of China's rich cultural tradition to an international audience but also furthered artistic friendships around the globe. In the spirit of the 2017 edition "The Silk Road and World Civilizations" we are convinced that this international platform for contemporary painting and sculpture continues its important role as a bridge between the East and the West.

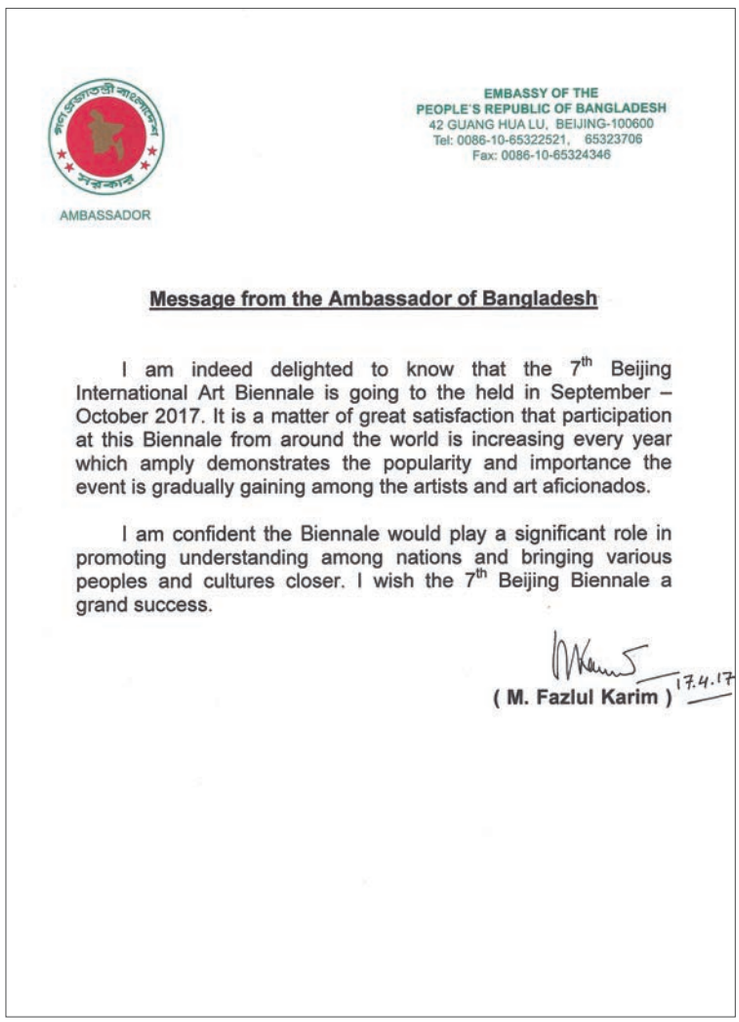
The Cultural Forum of the Embassy of the Republic of Austria in China

奥地利大使馆文化处在欢庆北京双年展十五周年之际，热烈祝贺第七届北京双年展开幕。多年来，北京双年展不仅成功地将中国丰富的文化传统传达给国际观众，还在世界范围内推动了艺术的友好交流。在本届主题“丝路与世界文明”精神的引领下，我们坚信这一关注当代绘画与雕塑的国际平台将继续在融汇东西的过程中发挥重要作用。

奥地利共和国驻华大使馆文化处

孟加拉人民共和国驻华大使馆

Embassy of the People's Republic of Bangladesh in the People's Republic of China



EMBASSY OF THE
PEOPLE'S REPUBLIC OF BANGLADESH
42 GUANG HUA LU, BEIJING-100600
Tel: 0086-10-65322521, 65323706
Fax: 0086-10-65324346

AMBASSADOR

Message from the Ambassador of Bangladesh

I am indeed delighted to know that the 7th Beijing International Art Biennale is going to the held in September – October 2017. It is a matter of great satisfaction that participation at this Biennale from around the world is increasing every year which amply demonstrates the popularity and importance the event is gradually gaining among the artists and art aficionados.

I am confident the Biennale would play a significant role in promoting understanding among nations and bringing various peoples and cultures closer. I wish the 7th Beijing Biennale a grand success.

(M. Fazlul Karim) 17.4.17

我很高兴得知第七届北京国际美术双年展即将在今年九、十月份举行，并有幸得知参加北京双年展的各国艺术家每年都在增加。这充分证明了双年展正日益受到艺术家与艺术爱好者的欢迎与重视。

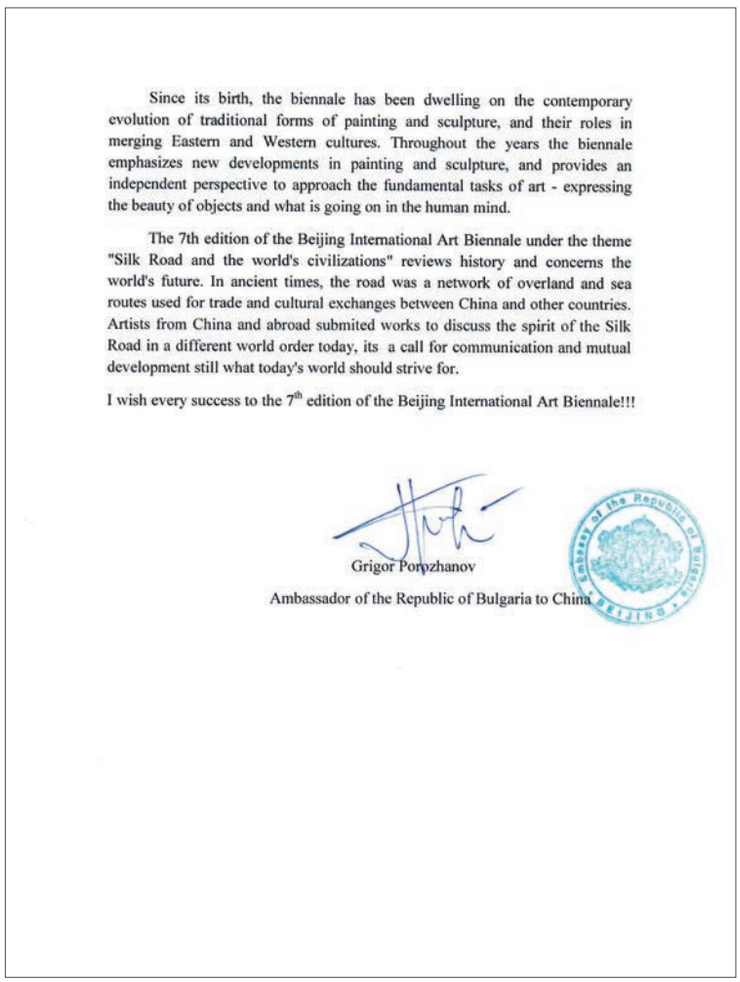
我坚信，北京双年展将为国家之间的相互理解、人民之间的沟通与文化交流发挥重要作用。祝第七届北京双年展取得圆满成功。

M. 法兹勒·卡里姆

孟加拉国驻华大使

保加利亚共和国驻华大使馆

Embassy of the Republic of Bulgaria in the People's Republic of China



Since its birth, the biennale has been dwelling on the contemporary evolution of traditional forms of painting and sculpture, and their roles in merging Eastern and Western cultures. Throughout the years the biennale emphasizes new developments in painting and sculpture, and provides an independent perspective to approach the fundamental tasks of art - expressing the beauty of objects and what is going on in the human mind.

The 7th edition of the Beijing International Art Biennale under the theme "Silk Road and the world's civilizations" reviews history and concerns the world's future. In ancient times, the road was a network of overland and sea routes used for trade and cultural exchanges between China and other countries. Artists from China and abroad submited works to discuss the spirit of the Silk Road in a different world order today, its a call for communication and mutual development still what today's world should strive for.

I wish every success to the 7th edition of the Beijing International Art Biennale!!!

Grigor Porpzhanov

Ambassador of the Republic of Bulgaria to China

北京双年展自创办之初就始终关注艺术的传统表现形式——绘画、雕塑的当代发展，以及其在融合东西方文化中所起的作用。一直以来，双年展重视绘画与雕塑领域的新发展，并且提供了一个独立的视角来应对艺术的最根本任务——描绘客观事物的美感及人类的心灵。

第七届北京双年展主题为“丝路与世界文明”，审视历史并关注未来。在古代，丝绸之路是中国与其他国家进行贸易与文化交流的陆上、海上交通路线。而在世界格局变幻的今天，来自中国与世界各地的艺术家通过作品，共同探讨丝路精神。这是对交流与共同发展的呼唤，也是当今世界应该共同努力的方向。

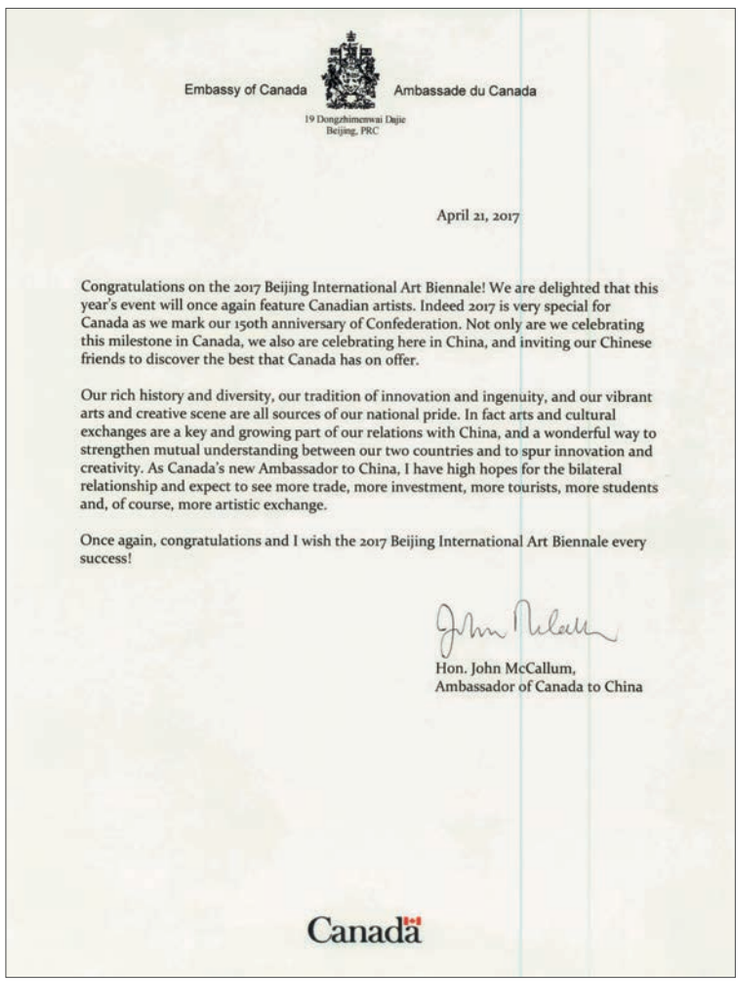
我祝愿第七届北京国际美术双年展取得圆满成功！

格里戈尔·波罗扎诺夫

保加利亚共和国驻华大使

加拿大驻华大使馆

Embassy of Canada in the People's Republic of China



Embassy of Canada　Ambassade du Canada

19 Dongzhimenwai Dajie
Beijing, PRC

April 21, 2017

Congratulations on the 2017 Beijing International Art Biennale! We are delighted that this year's event will once again feature Canadian artists. Indeed 2017 is very special for Canada as we mark our 150th anniversary of Confederation. Not only are we celebrating this milestone in Canada, we also are celebrating here in China, and inviting our Chinese friends to discover the best that Canada has on offer.

Our rich history and diversity, our tradition of innovation and ingenuity, and our vibrant arts and creative scene are all sources of our national pride. In fact arts and cultural exchanges are a key and growing part of our relations with China, and a wonderful way to strengthen mutual understanding between our two countries and to spur innovation and creativity. As Canada's new Ambassador to China, I have high hopes for the bilateral relationship and expect to see more trade, more investment, more tourists, more students and, of course, more artistic exchange.

Once again, congratulations and I wish the 2017 Beijing International Art Biennale every success!

Hon. John McCallum,
Ambassador of Canada to China

Canada

祝贺 2017 北京国际美术双年展开幕！很高兴在今年的双年展上再一次看到加拿大艺术家的身影。2017 年对加拿大而言是一个非常特别的年份，因为 2017 年是加拿大建国 150 周年。我们不仅在本国庆祝这一里程碑式的事件，还在中国举办庆祝活动，邀请中国朋友来发现加拿大的精华所在。

悠久的历史、多元的文化、创新的传统以及充满活力与创造力的艺术共同构成了加拿大的骄傲。实际上，艺术与文化交流一直在两国关系中发挥着关键且日益重要的作用，是加强两国之间相互理解、促进创新的很好的途径。作为新上任的加拿大驻华大使，我对两国双边关系有着很高的期待，并期望看到两国在贸易、投资、旅游、留学，当然还有艺术方面有越来越多的交流。

再次，预祝 2017 北京国际美术双年展取得圆满成功！

约翰·麦卡勒姆
加拿大驻华大使

智利共和国驻华大使馆

Embassy of the Republic of Chile in the People's Republic of China

EMBAJADA DE CHILE
EN LA REPUBLICA POPULAR CHINA

Congratulations on the holding of the 7th Beijing Biennale! The very apposite theme of the 2017 Biennale, "The Silk Road and World´s Civilizations", should trigger enormous, world-wide interest. For Chile it was very gratifying to be represented at the 6th Biennale in 2015, and we very much look forward to what should be a grand artistic and cultural event in this great capital.

Jorge Heine, Ambassador of Chile to China

24 April, 2017

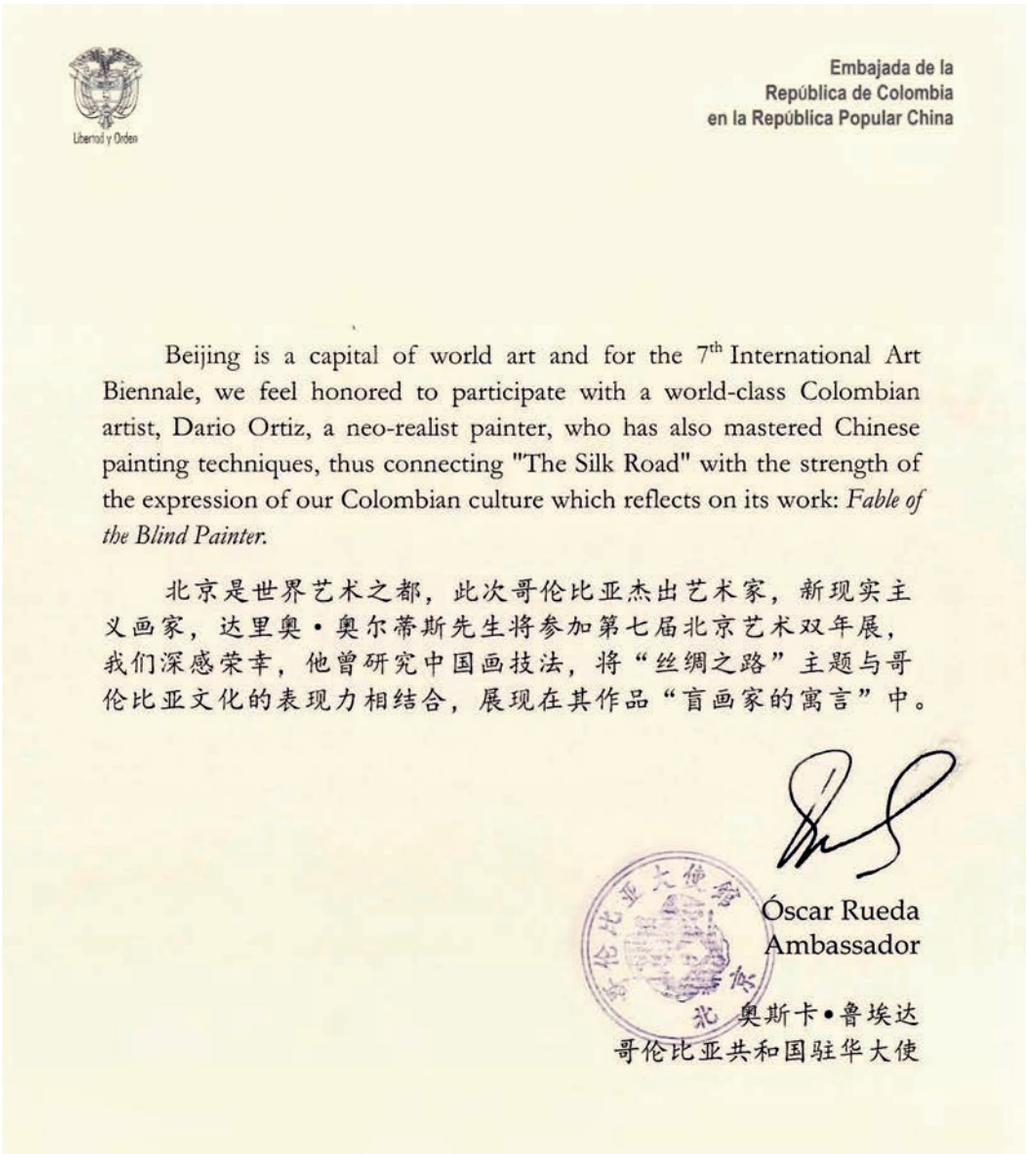
热烈祝贺第七届北京双年展开幕！本届双年展主题为“丝路与世界文明”，可以说这一命名是非常恰当的，将引起世界范围内的强烈关注。智利有幸曾参展2015年第六届双年展，我们也非常期待即将在伟大的中国首都北京举办的这一艺术文化盛宴。

乔治·海涅

智利驻华大使

哥伦比亚驻华大使馆

Embassy of Colombia in the People's Republic of China



Libertad y Orden

Embajada de la
República de Colombia
en la República Popular China

Beijing is a capital of world art and for the 7th International Art Biennale, we feel honored to participate with a world-class Colombian artist, Dario Ortiz, a neo-realist painter, who has also mastered Chinese painting techniques, thus connecting "The Silk Road" with the strength of the expression of our Colombian culture which reflects on its work: *Fable of the Blind Painter.*

北京是世界艺术之都，此次哥伦比亚杰出艺术家，新现实主义画家，达里奥·奥尔蒂斯先生将参加第七届北京艺术双年展，我们深感荣幸，他曾研究中国画技法，将“丝绸之路”主题与哥伦比亚文化的表现力相结合，展现在其作品“盲画家的寓言”中。

Óscar Rueda
Ambassador

奥斯卡·鲁埃达
哥伦比亚共和国驻华大使

刚果（布）驻华大使馆

Embassy of Congo (Brazaville) in the People's Republic of China

Ambassade de la République du Congo
Près la République Populaire de Chine
Beijing
N 00239 /ARC

REPUBLIQUE DU CONGO
Unité*Travail*Progrès

Beijing, le 21 AVR. 2017

The Ambassador,

On the occasion of the celebration of the 15th anniversary of Beijing International Art Biennale,

I am particularly pleased to extend my warmest congratulations to you.

I appreciate your initiative and the choice of the theme "The Silk Road and World's Civilizations". This theme complies with the praise worthy President **XI JINPING's** initiative "A Belt A Road" Forum, and with his noble idea on the community of our destiny.

I wish full success to the 7th edition of Beijing Biennale./

Daniel OWASSA

China Artists Association

---------BEIJING----------

7, DONG SI JIE, SANLITUN, TEL: (8610)65321658/65321387 FAX: 65320767 Email:ambacob_chine@yahoo.fr

在欢庆北京国际美术双年展 15 周年纪念的时刻，我非常高兴并向贵协会表示热烈祝贺。

我非常赞赏贵协会的首创精神，将双年展的主题定为“丝路与世界文明”。这一主题正好契合了习近平主席广受赞誉的“一带一路”倡议及“一带一路”高峰论坛，也契合了习主席关于共建人类命运共同体的崇高理念。

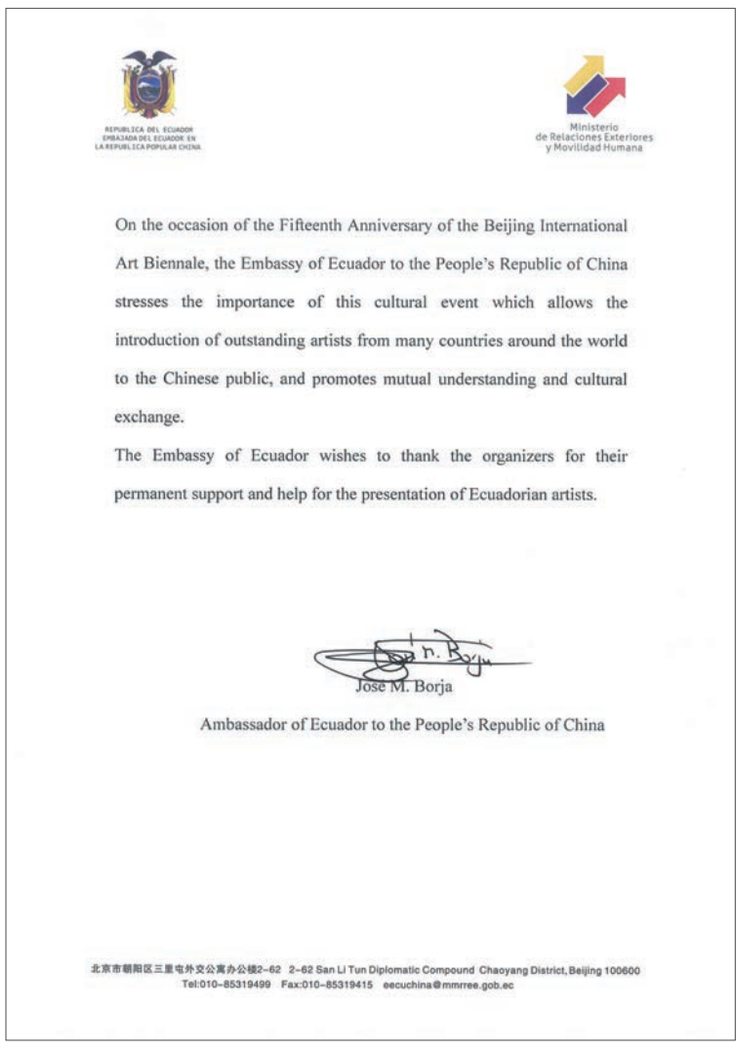
祝愿第七届北京双年展取得圆满成功。

达尼埃尔·奥瓦萨

刚果（布）驻华大使

厄瓜多尔驻华大使馆

Embassy of Ecuador in the People's Republic of China



REPUBLICA DEL ECUADOR
EMBAJADA DEL ECUADOR EN
LA REPUBLICA POPULAR CHINA

Ministerio
de Relaciones Exteriores
y Movilidad Humana

On the occasion of the Fifteenth Anniversary of the Beijing International Art Biennale, the Embassy of Ecuador to the People's Republic of China stresses the importance of this cultural event which allows the introduction of outstanding artists from many countries around the world to the Chinese public, and promotes mutual understanding and cultural exchange.

The Embassy of Ecuador wishes to thank the organizers for their permanent support and help for the presentation of Ecuadorian artists.

Jose M. Borja

Ambassador of Ecuador to the People's Republic of China

北京市朝阳区三里屯外交公寓办公楼2-62 2-62 San Li Tun Diplomatic Compound Chaoyang District, Beijing 100600
Tel:010-85319499 Fax:010-85319415 eecuchina@mmrree.gob.ec

值此北京国际美术双年展十五周年之际，厄瓜多尔驻华大使馆高度重视这一文化活动，北京双年展将来自世界各地的艺术家介绍给中国人民，促进了相互理解与文化交流。

厄瓜多尔驻华大使馆谨向展会组织方，为介绍厄瓜多尔艺术家所做的不懈支持与帮助表达感谢。

何塞·M. 博尔哈
厄瓜多尔驻华大使

格鲁吉亚驻华大使馆

Embassy of Georgia in the People's Republic of China

On behalf of my country—Georgia, we extend our heartiest congratulations to the Beijing International Art Biennale for completing 15 fruitful years of devoting to Art.

This year within the 7th Beijing International Art Biennale, under your great support, Georgia will hold the special exhibition for the very first time in the history of mentioned Biennales and this fact makes the 7th Beijing International Art Biennale very particular for us.

David Aptsiauri
Ambassador of Georgia to China

我谨代表我的国家——格鲁吉亚，向北京国际美术双年展十五年来对艺术的卓有成效的贡献表示衷心祝贺。

在今年的第七届北京双年展中，格鲁吉亚在贵方的大力支持下，将在北京双年展的历史上首次举办格鲁吉亚特展，这使本届双年展对我们而言更加意义非凡。

大卫·阿普恰乌利
格鲁吉亚驻华大使

德意志联邦共和国驻华大使馆

Embassy of the Federal Republic of Germany in the People's Republic of China

I would like to congratulate the Beijing International Art Biennale on its 15th birthday and on presenting this impressive exhibition. It highlights very well the great cultural wealth and diversity of all participating nations, and I am particularly grateful that four renowned German artists were chosen to be part of it. I wish the organizers and artists much success!

Michael Clauß

Ambassador of the Federal Republic of Germany to China

我衷心祝贺北京国际美术双年展15周年及本届展览开幕。本届双年展令人印象深刻，充分展现了各个参展国家文化的丰富与多元。我尤其对四位来自德国的知名艺术家参加本次展览感到欣慰。祝愿展会组织方与艺术家们取得圆满成功！

柯慕贤

德意志联邦共和国驻华大使

希腊驻华大使馆

Embassy of Greece in the People's Republic of China

It is an honor for Greece to be part of the 7th Beijing International Art Biennale. Every year, more and more Greek artists participate in this exhibition, which brings together representatives of contemporary art from many countries around the world.

This year's theme, "The Silk Road and World Civilizations", could not be more accurate, as the Silk Road was not only a commercial path, but also a path of communication between civilizations and a meeting point for different forms of art which were influencing each other with amazing results. Communication between different cultures would produce better understanding, tolerance and a more universal way of thinking.

The year 2017 is also a year of cultural cooperation between China and Greece, two ancient civilizations which admire and respect each other for their historic achievements, but they also have very interesting and vivid contemporary art.

We are grateful to the China Artists Association and the National Art Museum of China for the special tribute to the Greek contemporary art which is organized in the framework of the cultural year, in partnership with the State Museum of Contemporary Art of Thessaloniki, and we are looking forward to an exhibition of Chinese contemporary artists in Greece in 2018.

With my warmest regards

Leonidas Rokanas
Ambassador of Greece to China

很荣幸，希腊可以成为第七届北京国际美术双年展的参展国。双年展汇聚了来自世界各地的当代艺术家代表们，每年越来越多的希腊艺术家也加入到这一展览中。

本届双年展的主题“丝路与世界文明”是再恰当不过了，因为丝绸之路不仅仅是商贸通道，还是文明之间相互融合、不同形式的艺术汇聚的交叉口，它们互相影响，共同孕育出灿烂的果实。不同文化之间的交流将促进相互理解、相互包容与共同的思维方式。

2017 年同样是中国与希腊的文化交流合作年。两个古老的文明因对方的历史成就而相互欣赏、相互尊重，但同样也拥有趣味横生、生动活泼的当代艺术。

我们感谢中国美术家协会以及中国美术馆给予希腊当代艺术的特殊关注，希腊特展的组织工作是文化年框架的一部分，是在塞萨洛尼基国家当代艺术博物馆的配合下完成的。我们期待 2018 年中国的当代艺术家也能来希腊参展。

祝好！

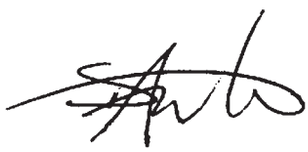
列奥尼达斯·罗卡纳斯
希腊驻华大使

格林纳达驻华大使馆

Embassy of Grenada in the People's Republic of China

"The Silk Road and World Civilizations" is a fitting theme for the 7th Beijing International Art Biennale. We are reminded that "Art" remains a central conveyer of cultural interaction globally through ages. Art connects the ancient to modern works, and for eons, China remains a bastion of artistic culture.

第七届北京国际美术双年展将主题定为“丝路与世界文明”是恰如其分的。我们都知道，千百年来“艺术”始终是沟通世界文化的重要使者。艺术同样沟通古今，而中国自古以来都是艺术文化的宝库。

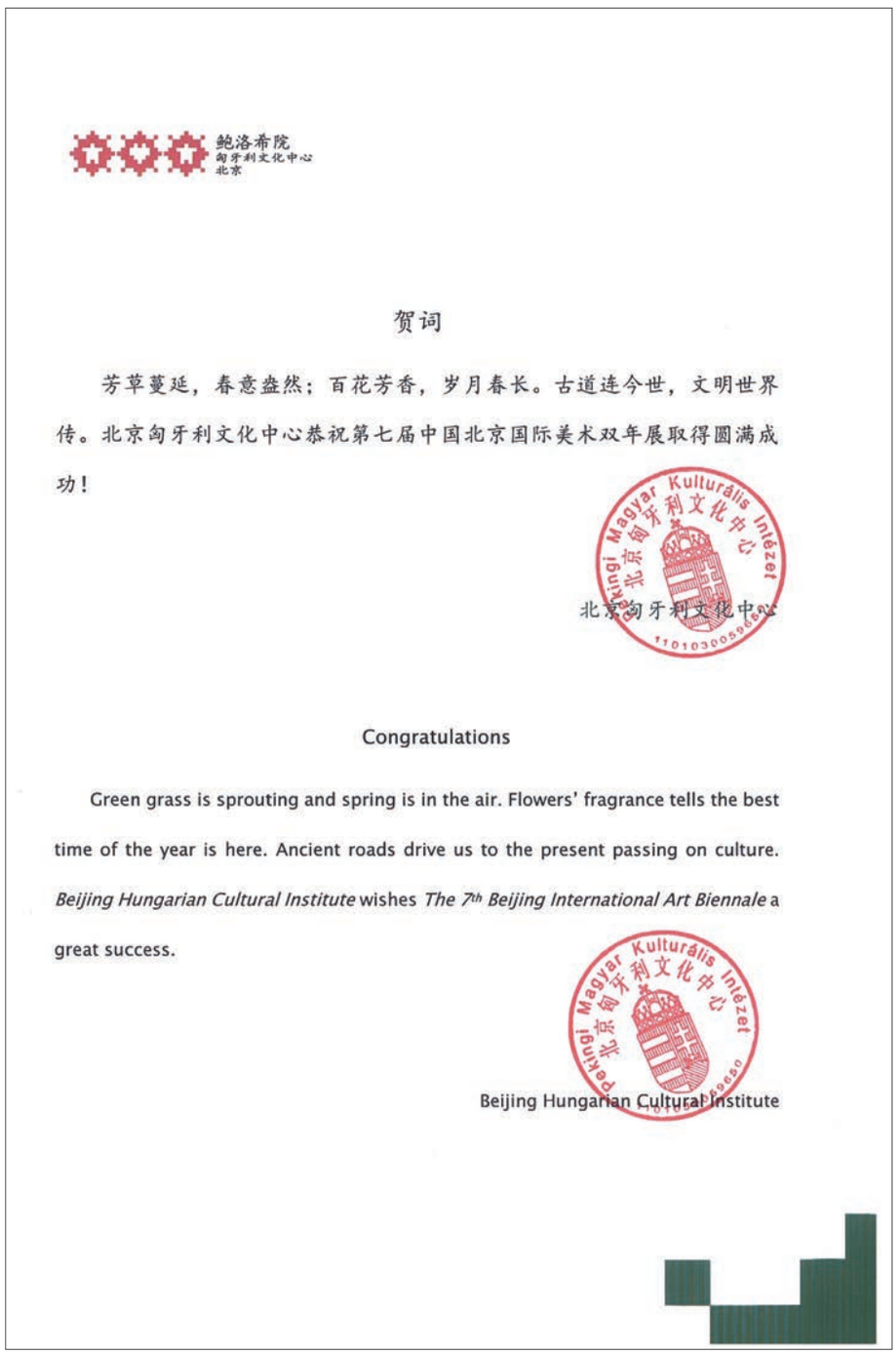


H.E. Denis G. Antoine
Ambassador of Grenada to China

丹尼斯·安托万
格林纳达驻华大使

匈牙利驻华大使馆

Embassy of Hungary in the People's Republic of China



鲍洛希院
匈牙利文化中心
北京

贺词

芳草萋延，春意盎然；百花芳香，岁月春长。古道连今世，文明世界传。北京匈牙利文化中心恭祝第七届中国北京国际美术双年展取得圆满成功！

北京匈牙利文化中心

Congratulations

Green grass is sprouting and spring is in the air. Flowers' fragrance tells the best time of the year is here. Ancient roads drive us to the present passing on culture. *Beijing Hungarian Cultural Institute* wishes *The 7th Beijing International Art Biennale* a great success.

Beijing Hungarian Cultural Institute

印度尼西亚共和国驻华大使馆

Embassy of the Republic of Indonesia in the People's Republic of China

AMBASSADOR OF THE REPUBLIC OF INDONESIA
BEIJING,PRC

CONGRATULATORY MESSAGE ON
THE 15TH ANNIVERSARY OF THE BEIJING BIENNALE

On behalf of the Government and people of Indonesia, I would like to extend a hearty congratulation to China Artists Association and all related Chinese agencies on the occasion of the 15th Anniversary of the Beijing Biennale.

As one of China's top contemporary art exhibitions, the Beijing Biennale has over the years provided a platform for promoting greater people-to-people contacts as well as exchanges among civilizations. I have every confidence that such achievements will continue to grow in the years to come.

SOEGENG RAHARDJO
Ambassador of the Republic of Indonesia
to the People's Republic of China

No.4, Dong Zhi Men Wai Da Jie, Beijing 100600, PR China
Tel.:+8610 65321138 Fax.:+8610 65325368 / +8610 65325782

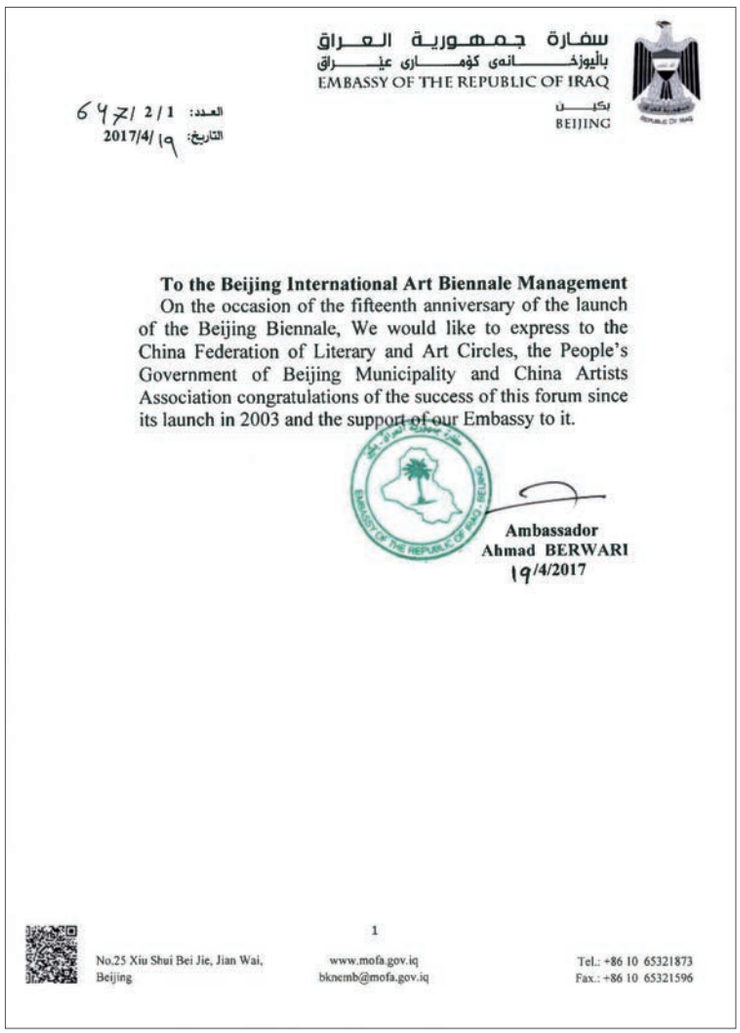
值北京双年展十五周年之际，我谨代表印度尼西亚政府与人民，向中国美术家协会及所有相关单位表达衷心祝贺。

作为中国最重要的当代艺术展之一，北京双年展经过数年发展，已经成为促进人民之间与文明之间交流的平台。我相信双年展将在未来继续发挥这一作用。

苏更·拉哈尔佐
印度尼西亚共和国驻华大使

伊拉克共和国驻华大使馆

The Embassy of the Republic of Iraq in the People's Republic of China



سفارة جمهورية العراق
بالیوزخانەی کۆماری عیراق
EMBASSY OF THE REPUBLIC OF IRAQ
بكين
BEIJING

العدد: 6 4 7/ 2/ 1
التاريخ: 2017/4/ 19

To the Beijing International Art Biennale Management

On the occasion of the fifteenth anniversary of the launch of the Beijing Biennale, We would like to express to the China Federation of Literary and Art Circles, the People's Government of Beijing Municipality and China Artists Association congratulations of the success of this forum since its launch in 2003 and the support of our Embassy to it.

Ambassador
Ahmad BERWARI
19/4/2017

1

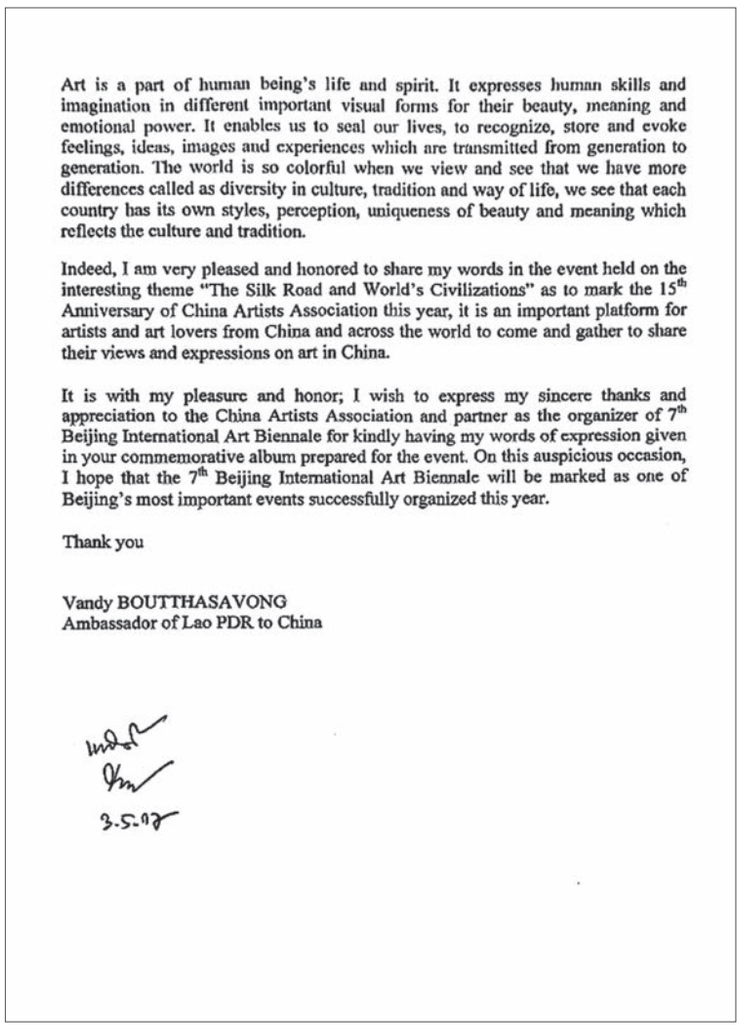
No.25 Xiu Shui Bei Jie, Jian Wai, Beijing
www.mofa.gov.iq
bknemb@mofa.gov.iq
Tel.: +86 10 65321873
Fax.: +86 10 65321596

值此北京双年展十五周年之际，伊拉克驻华大使馆向中国文联、北京市人民政府以及中国美术家协会，对双年展自创办以来的成功举办致以热烈祝贺与支持。

艾哈迈德·贝尔瓦利
伊拉克驻华大使

老挝人民民主共和国驻华大使馆

Embassy of the Lao People's Democratic Republic in the People's Republic of China



Art is a part of human being's life and spirit. It expresses human skills and imagination in different important visual forms for their beauty, meaning and emotional power. It enables us to seal our lives, to recognize, store and evoke feelings, ideas, images and experiences which are transmitted from generation to generation. The world is so colorful when we view and see that we have more differences called as diversity in culture, tradition and way of life, we see that each country has its own styles, perception, uniqueness of beauty and meaning which reflects the culture and tradition.

Indeed, I am very pleased and honored to share my words in the event held on the interesting theme "The Silk Road and World's Civilizations" as to mark the 15th Anniversary of China Artists Association this year, it is an important platform for artists and art lovers from China and across the world to come and gather to share their views and expressions on art in China.

It is with my pleasure and honor; I wish to express my sincere thanks and appreciation to the China Artists Association and partner as the organizer of 7th Beijing International Art Biennale for kindly having my words of expression given in your commemorative album prepared for the event. On this auspicious occasion, I hope that the 7th Beijing International Art Biennale will be marked as one of Beijing's most important events successfully organized this year.

Thank you

Vandy BOUTTHASAVONG
Ambassador of Lao PDR to China

3.5.17

艺术是人类生活与精神的一部分，体现了人类通过不同的、重要的视觉形式施展技艺，发挥想象力，从而追寻美、意义与情感力量。艺术赋予生活意义，激发、传承了一代又一代人们去认识和储藏情感、想法与经历。当我们凝视这个世界的时候，会发现世界是如此丰富多彩，我们又是如此不同，在文化、传统与生活方式上都各有不同。我们可以发现，每个国家都在审美与追求上有独有的风格、认识与特性，代表着不同的文化与传统。

我非常开心并很荣幸在美协举办的双年展 15 周年之际，有机会将我的想法分享给大家。今年的主题非常有趣，是“丝路与世界文明”，这将给中国与世界其他国家的艺术家与艺术爱好者提供一个重要的平台，分享艺术理念和作品。

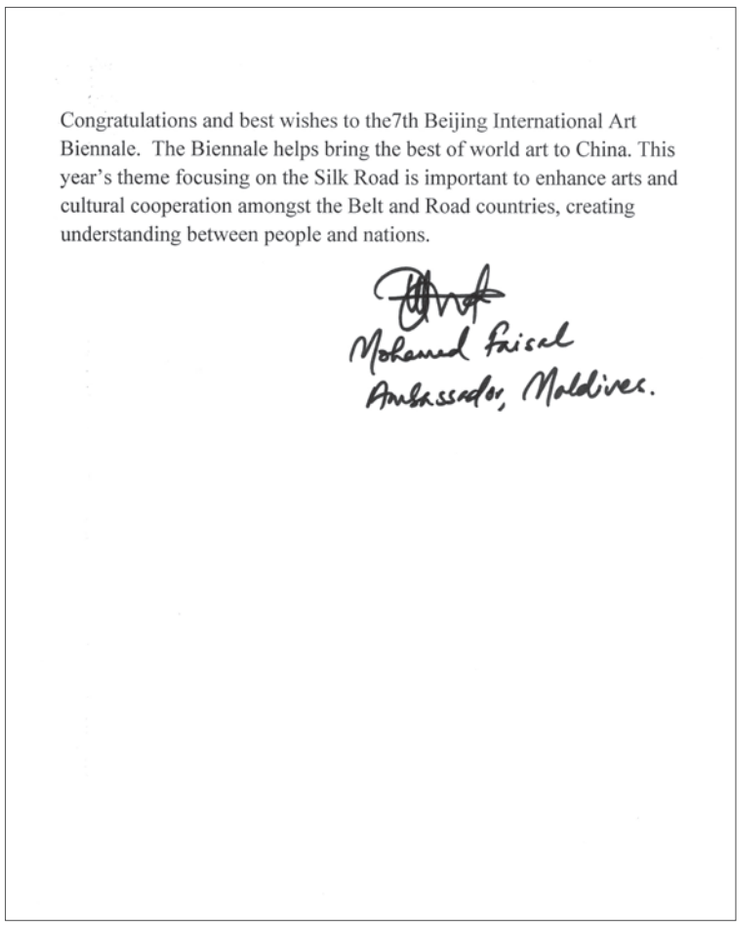
我深感愉快与荣幸，并诚挚感谢中国美术家协会及合作方邀请我为 15 周年纪念册撰写贺词。在这一吉祥的时刻，我希望第七届北京双年展成功举办，成为今年北京里程碑式的展览。

万迪·布达萨冯

老挝人民民主共和国驻华大使

马尔代夫共和国驻华大使馆

Embassy of the Republic of Maldives in the People's Republic of China


Congratulations and best wishes to the7th Beijing International Art Biennale. The Biennale helps bring the best of world art to China. This year's theme focusing on the Silk Road is important to enhance arts and cultural cooperation amongst the Belt and Road countries, creating understanding between people and nations.

Mohamed Faisal
Ambassador, Maldives.

我对第七届北京国际美术双年展的举办致以热烈祝贺与美好祝愿。北京双年展将世界艺术的精品带给中国。今年的主题关注丝绸之路，将对加强一带一路国家艺术与文化合作、加强人民之间与国家之间的理解起到重要作用。

费萨尔·穆罕默德

马尔代夫驻华大使

墨西哥驻华大使馆
Embassy of Mexico in the People's Republic of China

Dear friends of the China Artists Association,

On behalf of the Embassy of Mexico in China, please receive my warmest congratulations on the occasion of the 15th Anniversary of the Beijing International Art Biennale.

Through their continuous participation since 2003, Mexican artists have brought the best of our country's artwork to China. I am certain that the 7th Edition will also be a great success.

Your sincerely,

José Luis Bernal
Embajador

EMBAJADA DE MEXICO
PEKIN, CHINA.

信件内容译文

尊敬的中国美术家协会成员们：

我谨代表墨西哥大使馆借北京国际美术双年展之际向您表达诚挚的问候！

自 2003 年起墨西哥的艺术家就开始多次参展，我相信今年第七届北京国际美术双年展也一定能成功举办！

此致，

敬意

何塞・路易斯・贝尔纳尔

墨西哥驻华大使

荷兰王国驻华大使馆

Embassy of the Kingdom of the Netherlands in the People's Republic of China

I wish to extend my congratulations to the Beijing International Art Biennale on reaching its 15th anniversary. We admire your aspiration, hard work, creativity and dedication that have brought you here. The theme of 2017, "The Silk Road and World Civilizations" is a milestone in history. This year's event will show a diversity of artworks from over 100 countries. We are very proud of the rich participation of Dutch artists who explore boundaries with their innovative, original and "out of the box" artworks. I look forward to strengthening our diplomatic and artistic ties with China in the future.

祝贺北京国际美术双年展迎来十五周年。我们对贵协会的远大抱负、辛勤工作、创新精神以及努力付出表示钦佩，这些使得你们获得今天的成就。2017年双年展的主题“丝路与世界文明”会被历史铭记。今年的展会将展示来自100多个国家艺术家们多种多样的作品，我们很自豪同样有荷兰的艺术家积极参与其中，以极富创新精神与打破常规的原创作品探索艺术的边界。我期待未来与中国进一步加强外交与艺术关系。

Ed Kronenburg

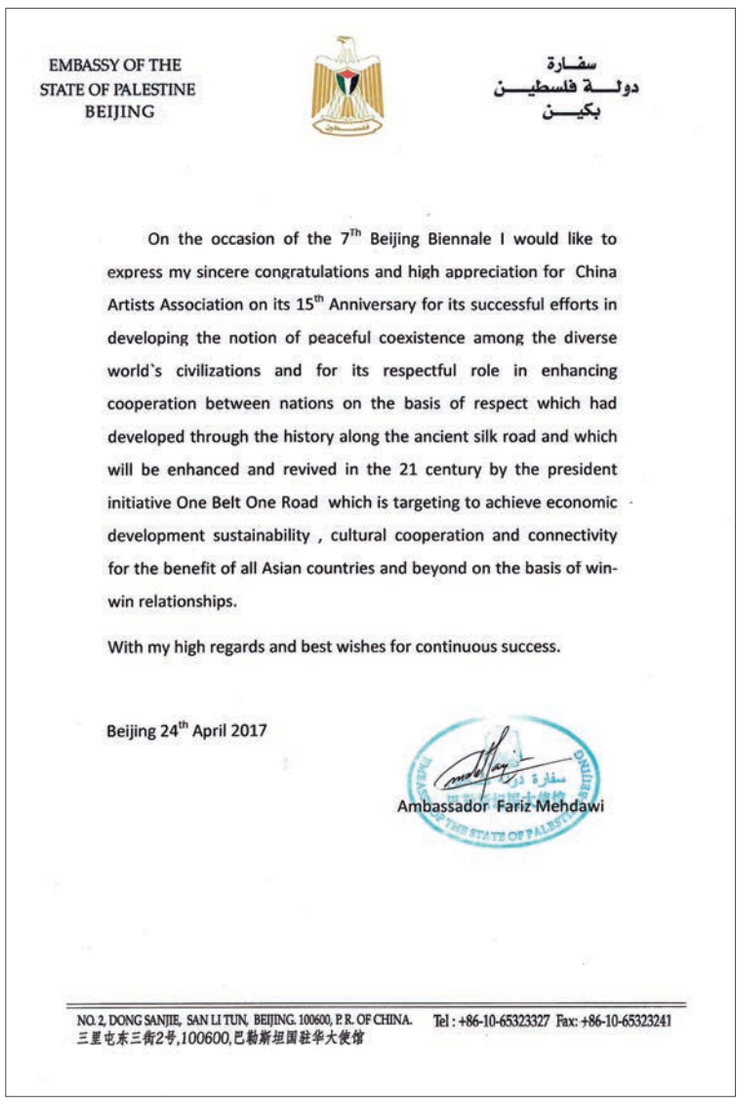
Ambassador of the Kingdom of the Netherlands to China

高文博

荷兰王国驻华大使

巴勒斯坦国驻华大使馆

Embassy of the State of Palestine in the People's Republic of China



EMBASSY OF THE
STATE OF PALESTINE
BEIJING

سفارة
دولة فلسطين
بكين

On the occasion of the 7Th Beijing Biennale I would like to express my sincere congratulations and high appreciation for China Artists Association on its 15th Anniversary for its successful efforts in developing the notion of peaceful coexistence among the diverse world`s civilizations and for its respectful role in enhancing cooperation between nations on the basis of respect which had developed through the history along the ancient silk road and which will be enhanced and revived in the 21 century by the president initiative One Belt One Road which is targeting to achieve economic development sustainability , cultural cooperation and connectivity for the benefit of all Asian countries and beyond on the basis of win-win relationships.

With my high regards and best wishes for continuous success.

Beijing 24th April 2017

Ambassador Fariz Mehdawi

NO.2, DONG SANJIE, SAN LI TUN, BEIJING. 100600, P.R. OF CHINA. Tel : +86-10-65323327 Fax: +86-10-65323241
三里屯东三街2号,100600,巴勒斯坦国驻华大使馆

在北京双年展十五周年纪念及第七届北京双年展开幕之际，我谨向中国美术家协会致以诚挚祝贺与高度赞赏。贵协会为世界不同文明之间的和谐共生作出了不懈努力，并在加强以相互尊重为基础的、国家之间的合作方面扮演着令人尊敬的角色。古代的丝绸之路推动了国家之间的交流合作，而在 21 世纪，通过中国国家主席发起的“一带一路”倡议，又将获得新的发展，焕发新的生机。这一倡议建立在双赢的基础上，将推动经济的可持续发展、文化的合作与交流，给包括亚洲国家在内的整个世界带来福祉。

在此致以最高敬意，祝愿双年展取得不断进步！

法里兹·马赫达维
巴勒斯坦驻华大使

巴基斯坦伊斯兰共和国驻华大使馆

Embassy of the Islamic Republic of Pakistan in the People's Republic of China

I would like to congratulate the China Federation of Literary and Art Circles, the Government of Beijing Municipality, China Artists Association for organizing the Seventh Beijing International Art Biennale.

The presence of 600 art works from across the globe is a testimony to the important role which Beijing Biennale is playing in bringing distinct cultures together. I am pleased to share that four young and enterprising artists from Pakistan will exhibit their works at this Biennale.

I would like to extend my support and best wishes for the organizers of Beijing International Art Biennale.

Masood Khalid
Ambassador of Pakistan to China

我向中国文联、北京市人民政府及中国美术家协会，对第七届北京国际美术双年展的举办致以热烈的祝贺。

此次展览展出了来自世界的600多件艺术作品，这说明北京双年展在沟通不同文化方面正在发挥重要作用。我也很高兴地告诉大家，四位年轻上进的巴基斯坦艺术家的作品入选了本次双年展。

我谨对北京国际美术双年展的组织方致以支持与美好祝愿。

马苏德·哈立德
巴基斯坦驻华大使

西班牙驻华大使馆

Embassy of Spain in the People's Republic of China

The Embassy of Spain extends its sincerest congratulations to the Beijing International Art Biennale on its 7th edition and 15th anniversary. Spain's artistic creation is immense—Velázquez, Goya, Picasso and many other masters. Our presence in the Biennale has consistently honoured this legacy and shall continue to do so in 2017.

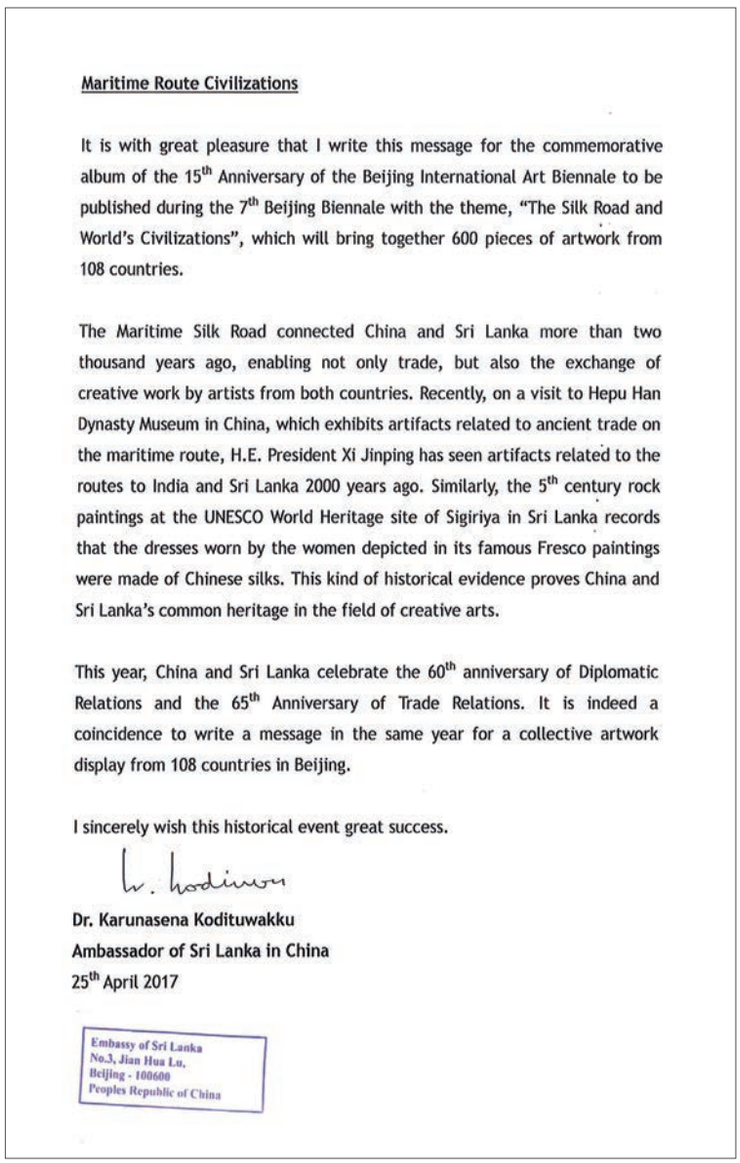
西班牙驻华使馆谨对第七届北京国际美术双年展开幕与双年展十五周年表示衷心祝贺。西班牙拥有数不尽的艺术财富——委拉斯凯兹、戈雅、毕加索等艺术大师，不胜枚举。多年来西班牙的作品亮相北京双年展正是对这一宝贵财富的致意。2017年，我们将一如既往地发扬这一传统。

Manuel Valencia
Ambassador of Spain to China

曼努埃尔·瓦伦西亚
西班牙驻华大使

斯里兰卡民主社会主义共和国驻华大使馆

Embassy of the Democratic Socialist Republic of Sri Lanka in the People's Republic of China



Maritime Route Civilizations

It is with great pleasure that I write this message for the commemorative album of the 15th Anniversary of the Beijing International Art Biennale to be published during the 7th Beijing Biennale with the theme, "The Silk Road and World's Civilizations", which will bring together 600 pieces of artwork from 108 countries.

The Maritime Silk Road connected China and Sri Lanka more than two thousand years ago, enabling not only trade, but also the exchange of creative work by artists from both countries. Recently, on a visit to Hepu Han Dynasty Museum in China, which exhibits artifacts related to ancient trade on the maritime route, H.E. President Xi Jinping has seen artifacts related to the routes to India and Sri Lanka 2000 years ago. Similarly, the 5th century rock paintings at the UNESCO World Heritage site of Sigiriya in Sri Lanka records that the dresses worn by the women depicted in its famous Fresco paintings were made of Chinese silks. This kind of historical evidence proves China and Sri Lanka's common heritage in the field of creative arts.

This year, China and Sri Lanka celebrate the 60th anniversary of Diplomatic Relations and the 65th Anniversary of Trade Relations. It is indeed a coincidence to write a message in the same year for a collective artwork display from 108 countries in Beijing.

I sincerely wish this historical event great success.

Dr. Karunasena Kodituwakku
Ambassador of Sri Lanka in China
25th April 2017

Embassy of Sri Lanka
No.3, Jian Hua Lu,
Beijing - 100600
Peoples Republic of China

很高兴为北京国际美术双年展的十五周年纪念册撰写贺词。今年正值第七届北京双年展，主题为“丝路与世界文明”，将展示来自100多个国家的600件作品。

两千多年前，海上丝绸之路就将中国与斯里兰卡联结在了一起，不仅在贸易上互通有无，还在艺术上有所交流。近来，我参观了中国的合浦汉代文化博物馆，博物馆展示了很多海上丝绸之路上跟贸易相关的工艺品。尊敬的习近平主席阁下也看到了两千年前，中国与印度、斯里兰卡之间的海上丝绸之路上留存至今的工艺品。同样，斯里兰卡的锡吉里耶是被联合国教科文组织列入世界遗产遗址的所在地，据那里五个世纪前的岩画记载，这些世界闻名的壁画上女人穿的裙子就是用来自中国的丝绸做成的。这一历史记录证明了，中国与斯里兰卡在艺术领域拥有共同的文化遗产。

今年正好是中国与斯里兰卡建交60周年以及两国贸易往来65周年，而我恰好有幸在此时为来自100多个国家的艺术作品汇聚北京而祝贺。

诚挚祝愿这一具有历史意义的展览取得圆满成功。

卡鲁纳塞纳·科迪图瓦库博士

斯里兰卡驻华大使

瑞典驻华大使馆

Embassy of Sweden in the People's Republic of China

I would like to express my congratulations to China Artists Association on the 15th Anniversary of the Beijing International Art Biennale.

The arts constitute an important bridge for mutual understanding between peoples and cultures, and I'm impressed by the important work the Biennale has done to promote Chinese and international artists. The Embassy of Sweden is looking forward to fruitful collaboration in the future.

Mrs. Anna Lindstedt
Ambassador of Sweden to China

值此北京国际美术双年展十五周年之际，我对中国美术家协会致以衷心祝贺。

艺术是促进民族与文化间相互理解的重要桥梁。北京双年展在提升中国与国际艺术家发展方面发挥了重要作用，我对此深表敬佩。瑞典使馆期待与中国美协在未来开展卓有成效的合作。

林戴安女士
瑞典驻华大使

瑞士驻华大使馆

Embassy of Switzerland in the People's Republic of China

Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

EMBASSY OF SWITZERLAND IN CHINA

Congratulatory remarks from Ambassador Jean-Jacques de Dardel for the 15th anniversary of Beijing Biennale

Embassy of Switzerland in China, 20 April 2017

Congratulations to the 15th anniversary of Beijing Biennale! Since 2003, eleven Swiss artists have been invited. This year, I am particularly pleased with the invitation extended to Bernard Garo, a remarkable artist whose work I have been following since 1996. A master of form, substance as well as matter, he explores nature, history and meaning through abstract figurativism in ever powerful compositions. His artistic expression can but strengthen ties among peoples of different cultures by enhancing syncretic emotions.

Jean-Jacques de Dardel 戴尚贤
The Ambassador of Switzerland in the People's Republic of China 瑞士驻华大使

SanlitunDongwujie 3, 100600 Beijing, China
Phone: +86 10 8532 88 88, Fax: +86 10 6532 43 53
bei.vertretung@eda.admin.ch, www.eda.admin.ch/beijing

祝贺北京双年展15周年！自2003年首届双年展起，11位来自瑞士的艺术家受邀参展。今年，我对卓越的瑞士艺术家伯纳德·加罗受邀参加本届展览感到尤为高兴，从1996年开始我便一直关注他的作品。伯纳德是掌控形式、形象与情节的大师，通过具象绘画的抽象性与前所未有的强有力的构图，探索自然、历史与思想。他的艺术语言增强了人们的共鸣，成为联系不同文化、不同民族之间的纽带。

戴尚贤

瑞士驻华大使

叙利亚驻华大使馆

Embassy of Syria in the People's Republic of China

This is a great opportunity for me to convey to the Beijing Biennale my firm belief that it has become an artistic and cultural landmark of great distinction. The cosmopolitan nature of your exhibits, the refined tastes of your curators and the ravishing beauty of the artwork on display is a testimony to the sophisticated cultural levels China has attained.

Imad Moustapha, Ph.D.
Ambassador of Syria to China

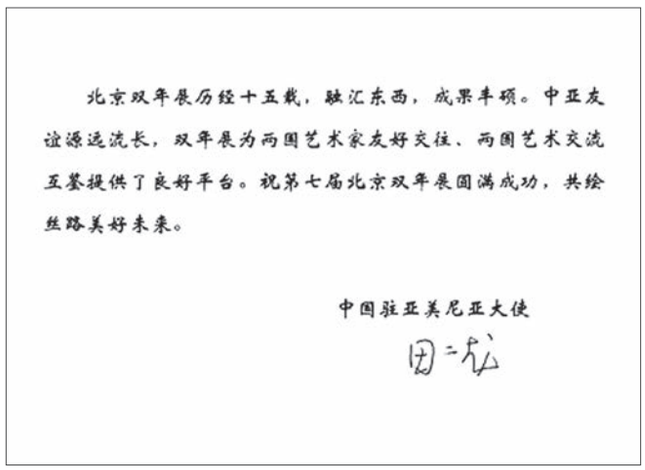
很高兴有机会向北京双年展致辞。我坚信北京双年展已经成为独具特色的艺术与文化的风向标。双年展具有大都市风范，策展人品位超凡，参展作品光彩夺目，这些共同彰显了中国在文化层面上达到的难以企及的高度。

伊马德·穆斯塔法博士
叙利亚驻华大使

中国驻亚美尼亚共和国大使馆

Embassy of the People's Republic of China in the Republic of Armenia

It has been fifteen years since the birth of the Beijing Biennale, during which it connects the East and the West and has achieved fruitful results. The friendship between China and Armenia goes back to long ago, and the Beijing Biennale has provided a good opportunity for art circles of the two countries to communicate with and learn from each other. I wish the 7th Beijing Biennale a great success and the Silk Road a bright future.


北京双年展历经十五载，融汇东西，成果丰硕。中亚友谊源远流长，双年展为两国艺术家友好交往、两国艺术交流互鉴提供了良好平台。祝第七届北京双年展圆满成功，共绘丝路美好未来。

中国驻亚美尼亚大使

田二龙

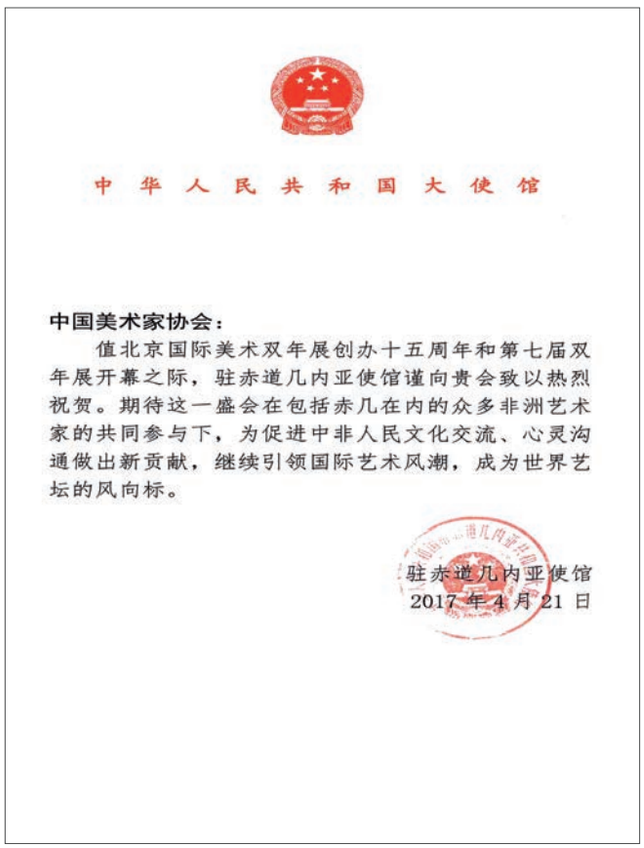
Tian Erlong
Ambassador of the People's Republic of China
to the Republic of Armenia

中国驻赤道几内亚共和国大使馆

Embassy of the People's Republic of China in the Republic of Equatorial Guinea

On the occasion of the 15th anniversary of the Beijing International Art Biennale and the inauguration of the 7th Beijing Biennale, Embassy of the People's Republic of China in the Republic of Equatorial Guinea would like to extend warm congratulations to you. We hope that with the participation of African artists including Equatorial Guinean artists, this event will make new contributions to promoting the cultural exchanges and friendship between the two peoples, and continue to play a leading role in the world art scene.

Embassy of the People's Republic of China
in the Republic of Equatorial Guinea



中 华 人 民 共 和 国 大 使 馆

中国美术家协会：

值北京国际美术双年展创办十五周年和第七届双年展开幕之际，驻赤道几内亚使馆谨向贵会致以热烈祝贺。期待这一盛会在包括赤几在内的众多非洲艺术家的共同参与下，为促进中非人民文化交流、心灵沟通做出新贡献，继续引领国际艺术风潮，成为世界艺坛的风向标。

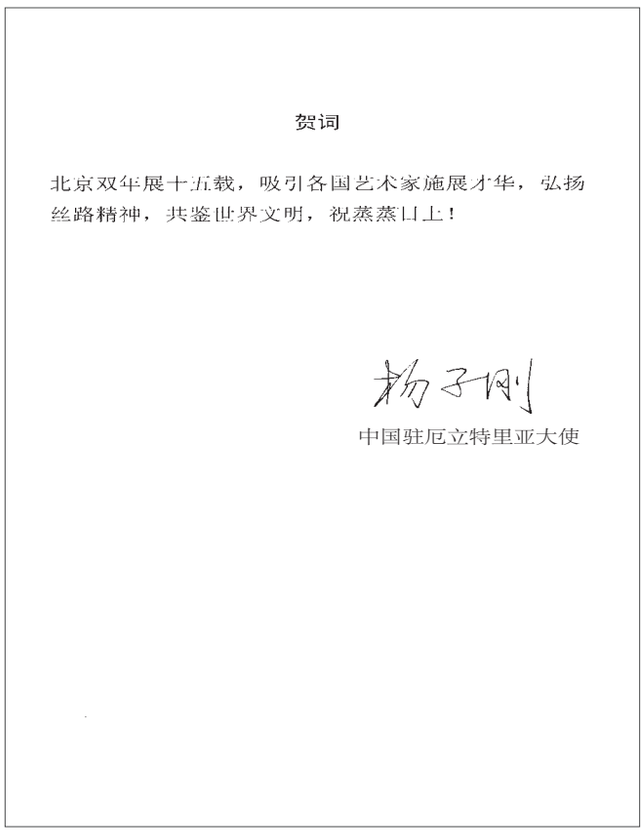
驻赤道几内亚使馆
2017 年 4 月 21 日

中国驻厄立特里亚国大使馆

Embassy of the People's Republic of China in the State of Eritrea

The Beijing Biennale, having come a long way of fifteen years, has attracted great talents from countries around the world and provided a platform to carry forward the Silk Road spirit and world civilizations. I wish the Biennale continuous achievements in the future.

Yang Zigang
Ambassador of the People's Republic of China to the State of Eritrea


贺词

北京双年展十五载，吸引各国艺术家施展才华，弘扬丝路精神，共鉴世界文明，祝蒸蒸日上！

杨子刚

中国驻厄立特里亚大使

中国驻几内亚共和国大使馆
Embassy of the People's Republic of China in the Republic of Guinea

The Beijing International Art Biennale provides a platform for Guinean artists to display the unique culture of Guinea, which will play a positive role in promoting China-Guinea cultural communication. I wish the Beijing Biennale continuous progress!

Ambassador of the People's Republic of China to the Republic of Guinea

中国北京国际美术双年展为几内亚艺术家提供了展示几内亚独特文化的平台，将对促进中几文化交流起到积极作用。祝北京双年展越办越好！

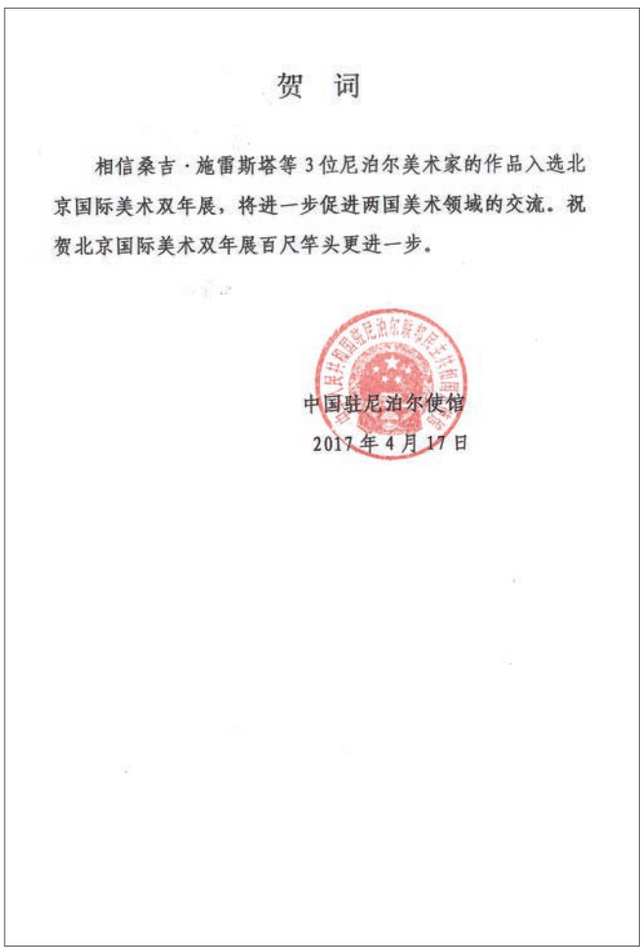
中国驻几内亚大使

中国驻尼泊尔联邦民主共和国大使馆

Embassy of the People's Republic of China in the Federal Democratic Republic of Nepal

We believe the exhibition of the works of three Nepalese artists such as Sangee Shrestha at the Beijing International Art Biennale will further promote the artistic communication between the two countries. We sincerely hope that the Beijing Biennale will make further progress in the future.

Embassy of the People's Republic of China in the Federal Democratic Republic of Nepal



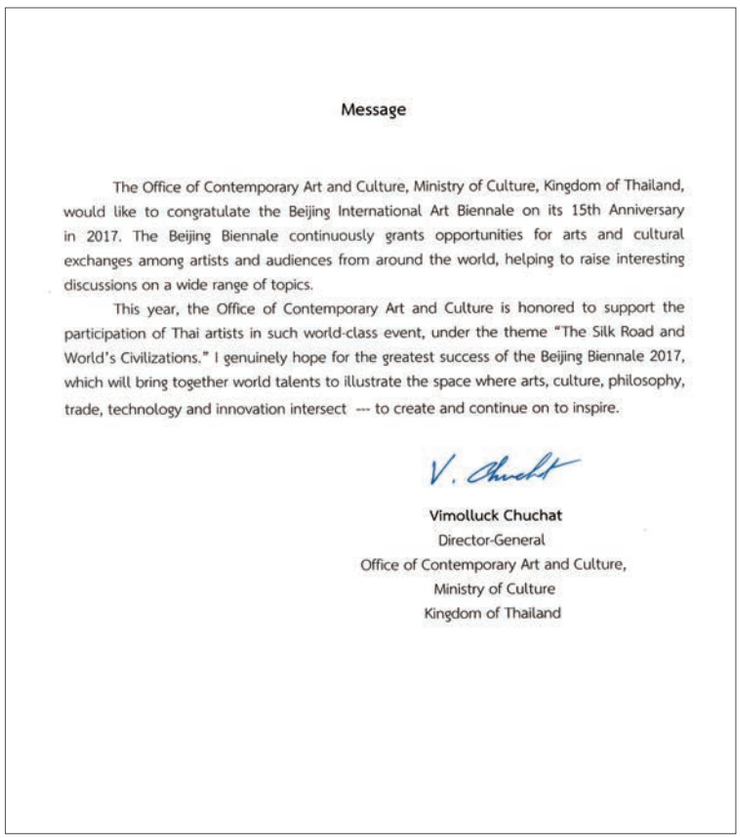
贺　词

相信桑吉·施雷斯塔等3位尼泊尔美术家的作品入选北京国际美术双年展，将进一步促进两国美术领域的交流。祝贺北京国际美术双年展百尺竿头更进一步。

中国驻尼泊尔使馆

2017年4月17日

泰国文化部
Ministry of Culture of Thailand



Message

The Office of Contemporary Art and Culture, Ministry of Culture, Kingdom of Thailand, would like to congratulate the Beijing International Art Biennale on its 15th Anniversary in 2017. The Beijing Biennale continuously grants opportunities for arts and cultural exchanges among artists and audiences from around the world, helping to raise interesting discussions on a wide range of topics.

This year, the Office of Contemporary Art and Culture is honored to support the participation of Thai artists in such world-class event, under the theme "The Silk Road and World's Civilizations." I genuinely hope for the greatest success of the Beijing Biennale 2017, which will bring together world talents to illustrate the space where arts, culture, philosophy, trade, technology and innovation intersect --- to create and continue on to inspire.

V. Chuchat

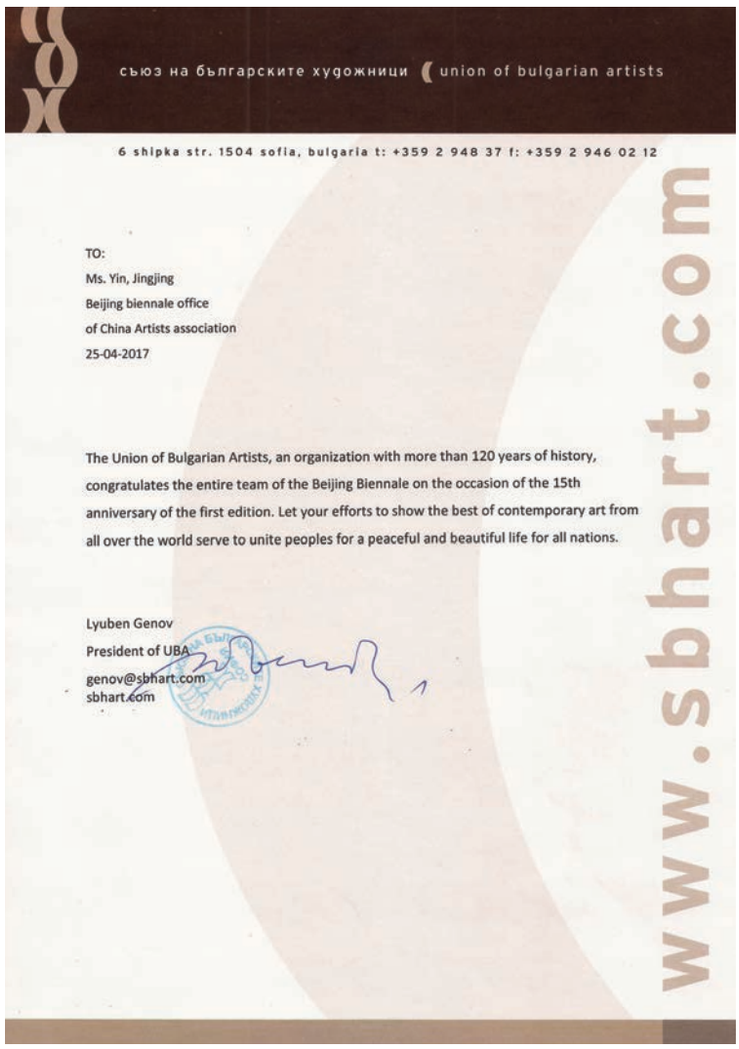
Vimolluck Chuchat
Director-General
Office of Contemporary Art and Culture,
Ministry of Culture
Kingdom of Thailand

泰国文化部当代艺术与文化办公室祝贺北京国际美术双年展举办十五周年。北京双年展一直以来为世界各地的艺术家与观众提供了一个进行艺术与文化交流的平台，引起人们对众多有趣话题的探讨。

今年，当代艺术与文化办公室很荣幸支持泰国艺术家参与到主题是“丝路与世界文明”的这一世界顶级的活动中，我诚挚地希望2017北京双年展获得巨大成功，凝聚世界范围的艺术才俊，融汇艺术、文化、哲学、贸易、技术、创新等多领域，继续引领创新、激发创作。

维莫拉克·苏查特
泰国文化部当代艺术与文化办公室主任

保加利亚美术家协会
Union of Bulgarian Artists



съюз на българските художници (union of bulgarian artists

6 shipka str. 1504 sofia, bulgaria t: +359 2 948 37 f: +359 2 946 02 12

TO:
Ms. Yin, Jingjing
Beijing biennale office
of China Artists association
25-04-2017

The Union of Bulgarian Artists, an organization with more than 120 years of history, congratulates the entire team of the Beijing Biennale on the occasion of the 15th anniversary of the first edition. Let your efforts to show the best of contemporary art from all over the world serve to unite peoples for a peaceful and beautiful life for all nations.

Lyuben Genov
President of UBA
genov@sbhart.com
sbhart.com

www.sbhart.com

拥有120多年悠久历史的保加利亚艺术家协会，值此北京双年展十五周年之际，对组织双年展的全体成员表示祝贺。你们的努力工作将向世界展示来自全球的最好的当代艺术，并将人们团结起来，为共同创造和平、美好的生活而奋斗。

路本・居诺夫
保加利亚艺术家协会主席

希腊塞萨洛尼基国家当代艺术博物馆
State Museum of Contemporary Art, Thessaloniki, Greece

We are very pleased that in 2017, in the context of the Greek-Chinese cultural year, the Beijing Biennale offered to the Greek State Museum of Contemporary Art a national pavilion to present works by contemporary artists who live and work in Greece. Greece and China are two countries with ancient civilization and through their history and their aesthetic traditions they have contributed over the centuries to the development of the old traditional techniques of sculpture and painting. However, it is of particular interest to get acquainted with the work of contemporary artists, with the new language that they develop, with the invention of new artistic techniques, the use of form and color, the transmission of messages of actuality, the critical view of today. I hope and wish that this opportunity will make it possible for Greek and Chinese artists to get to know each other better, especially in the wider context of this international event. I strongly believe that this dialogue won't remain here but will be branched and developed both between the institutions of our countries and between the artists themselves.

Maria Tsantsanoglou
Director of the State Museum of Contemporary Art
Thessaloniki, Greece

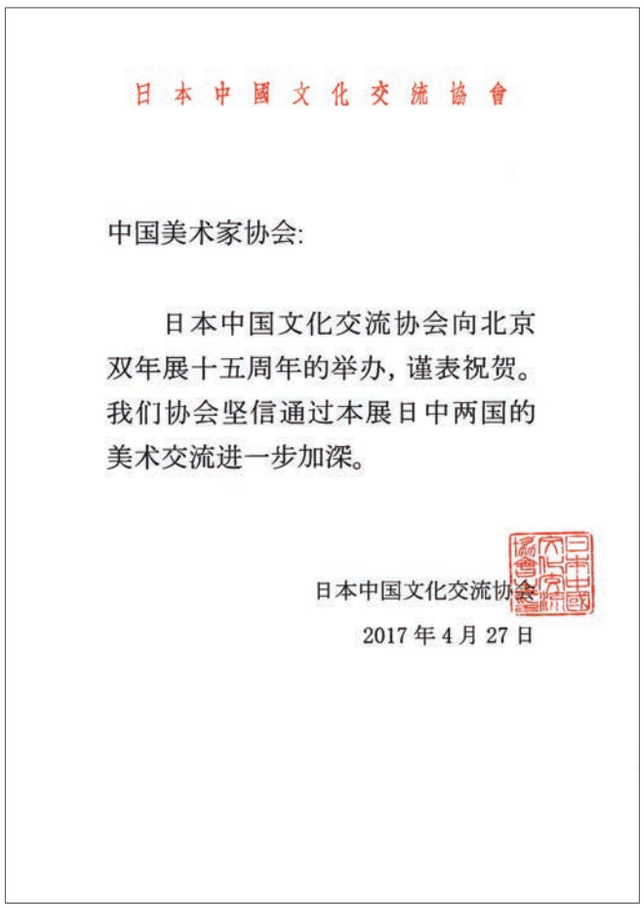
我们非常高兴在2017年，在希腊—中国文化年的大背景下，北京双年展向希腊国家当代艺术博物馆提供了一个单独展厅，用以展示在希腊生活工作的当代艺术家的作品。希腊与中国是两个文明古国，千百年来的美学传统使其共同为绘画与雕塑的古老传统技法的发展作出贡献。然而，了解当代艺术家的作品同样是我们的兴趣所在，这样我们就可以了解新的艺术语言、新的艺术技法、形式与色彩的运用、现实的信息与对当代的批判性观点。我希望并祝愿双年展可以为希腊、中国的艺术家提供一个机会，让他们更好地了解对方，尤其是在这样高规格的国际舞台上。我坚信，对话并不会仅仅局限在北京双年展，而将在两国的艺术组织之间、艺术家之间生根发芽。

马利亚·赞灿诺格鲁
希腊塞萨洛尼基国家当代艺术博物馆馆长

日本中国文化交流协会
Japan-China Cultural Exchange Association

Japan-China Cultural Exchange Association congratulates the Beijing Biennale for its 15th anniversary. The association firmly believes that through the Biennale, the artistic communication between the two countries will be further strengthened.

Japan-China Cultural Exchange Association



日本中國文化交流協會

中国美术家协会:

日本中国文化交流协会向北京双年展十五周年的举办，谨表祝贺。我们协会坚信通过本展日中两国的美术交流进一步加深。

日本中国文化交流协会

2017年4月27日

蒙古国美术家协会
Union of Mongolian Artists

The Union of Mongolian Artists is pleased to participate in the 7th Beijing International Art Biennale, China 2017. In this year's edition with the theme "The Silk Road and World Civilizations", 27 artists of the Union of Mongolian Artists are participating and it is the largest number of artists representing Mongolia in the Beijing Biennale.

We would like to express our sincere gratitude to the organizing committee of the Beijing Biennale for providing us with an opportunity to showcase the development of contemporary art of Mongolia.

We congratulate all the artists who are participating in the exhibition with their artworks. Union of Mongolian Artists, one of the oldest fine arts organizations in Mongolia, wishes you best of luck in your artistic creations on the occasion of the 15th anniversary.

TUMURBAATAR Badarch
President of the Union of Mongolian Artists

蒙古国美术家协会很高兴参加2017“丝路与世界文明”中国北京国际美术双年展。本届双年展上将有27位来自蒙古国美术家协会的艺术家参展，是历届蒙古国艺术家参展人数最多的一届。

我们诚挚感谢北京双年展组委会提供给我们一个展示蒙古国当代艺术发展的机会。

我们对所有携作品参展的艺术家表示祝贺。作为蒙古国最早成立的美术组织之一，蒙古国美术家协会在双年展15周年之际，祝愿双年展在艺术创作上取得巨大成功。

特木尔巴特尔-巴达尔其
蒙古国美术家协会主席

韩国文化院
Korean Cultural Center, the ROK

We'd like to extend our heartiest congratulations on the successful launching of the 7th Beijing International Art Biennale! This year marks the 25th anniversary of diplomatic relationship between the Republic of Korea and China. The last 25 years witnessed the thriving of cultural interaction between the two countries, and art has especially played an active role in promoting bilateral communication.

The South Korean artists have shown strong support and zeal for participation since the 1st Beijing Biennale. Fine works by artists from various countries in Asia including the ROK and around the globe have been presented at the Biennale. Therefore, the Beijing Biennale has performed as an essential platform to connect artists from the ROK and China and the whole world.

The Gwangju Biennial, enjoying a reputation as one of the "Six Biennales of the World", will also embrace its 12th edition next year, which is of great significance in strengthening artistic exchange. I hope China Artists Association pays further attention to and support various art events in South Korea and artistic communication between the two countries, and I wish the Beijing Biennale continuous success!

Han Jae Heuk
Director of Korean Cultural Center, Embassy of the Republic of Korea in China

衷心祝贺第七届北京国际美术双年展成功举办！今年正值韩中建交25周年，二十五年间，韩中文化交流事业蓬勃发展，美术方面的对话交流更是为促进两国交流合作起到了积极推动作用。

自首届北京国际美术双年展以来，韩国艺术家积极参与支持。双年展上展出了包括韩国在内的亚洲及世界各国艺术家的优秀作品。由此，双年展这个平台在推进韩中及国际艺术家间交流方面发挥着重要作用。

享有世界六大双年展美誉的韩国光州双年展明年也将迎来第十二届，其在推动美术交流方面也可谓意义非凡。希望今后能够继续关注与支持在韩举办的各种艺术活动及中韩美术交流活动，也祝愿北京国际美术双年展越办越好！

韩在爀
韩国驻华大使馆文化院院长

贺词

北京国际美术双年展策划委员
Curatorial Team of BIAB

The Beijing Biennale is an expanding art platform for friendly communication, which welcomes artists around the world who stick to their independent values. The world is so big but at the same time so small. To some extent, artists play a similar role; they experience the world together while performing as a warning sign.

Chao Ge
Professor of Central Academy of Fine Arts
Curatorial Team Member of BIAB

双年展是一个正在扩大的友好的艺术平台，并迎接着来自世界各地的坚持独立价值的艺术家们。世界是那样大，也那样小，从某种角度说，艺术家的作用都是相近的，他们共同体验，并警示着这个世界。

朝戈
中央美术学院教授
北京国际美术双年展策划委员

I rejoice that the artists' eyes are far-sighted and discerning
Always acquiring real impressions and discoveries.
I rejoice that the artists' dreams are shared and appreciated
Uniting colorful longings into one inner aspiration.
I rejoice that the artists' thoughts connect
the ancient and the present
Shaping the easel art through the flowing of time.
I rejoice that the artists' imaginations travel without a restraint
Observing the delicate while being amorous.
I rejoice that the artists' emotions are as deep as the ocean
Shocking your heart and mine at first sight.
I rejoice that the exhibition presents more than the call of art
Together with more and stronger friendship.
I rejoice that this artist party happening every other year
Never gets lost in the Forgotten River of memory

Ding Ning
Professor of Peking University
Curatorial Team Member of BIAB

我欣喜艺术家的眼睛视远惟明
总有真切的印象与发现。
我欣喜艺术家的梦想不分彼此
内心诉求是五彩的憧憬。
我欣喜艺术家的思绪连接古今
穿越时光塑造架上意味。
我欣喜艺术家的想象遨游无羁
风情万种而又一叶知秋。
我欣喜艺术家的情愫深如大海
初见共享撼动你我的心。
我欣喜展事不啻是艺术的召唤
汇聚越来越浓厚的友情。
我欣喜每隔一年的艺术家聚会
永不失落在记忆的忘川！

丁宁
北京大学教授
北京国际美术双年展策划委员

On the occasion of the 15th anniversary of the Beijing Biennale, I, as a member of the curatorial committee, wholeheartedly wish the Beijing Biennale greater progress and more influence in the future, and believe it will become a world-class one featuring Chinese characteristics!

Liu Jin'an
Dean of School of Arts Capital Normal University
Curatorial Team Member of BIAB

I have a strong affection for the Beijing Biennale. From the 1st Biennale which I joined as a participating artist to the current exhibition where I am a member of the curatorial committee, I have witnessed the Biennale has grown into the biggest and best international art platform in China. Without the joint efforts of China Federation of Literary and Art Circles, the Beijing Municipal Government as well as China Artists Association, such a large-scale international Biennale wouldn't even be possible. So far, the number of participating countries and regions has grown from the initial 45 to the present over 100, which is a strong demonstration of the efficiency of the organization. To enhance the quality of works of Chinese artists, develop the concept of harmonious world and facilitate the equal dialogue between diverse cultures through such a way of organization, which has proved to be the most effective way, is one of the advantages and characteristics of the Beijing Biennale. On the joyous occasion of the 15th anniversary, I sincerely hope the Biennale sticks to its originality while becoming more influential in the international art scene and achieves greater success in the future.

Lu Yushun
Executive Vice-President of China National Academy of Painting
Curatorial Team Member of BIAB

值此北京国际双年展十五周年之际，我作为策展委员衷心地祝愿北京双年展越办越好，越办越强，办出水平，办出影响，成为既有中国特色又具国际水准的双年展！

刘进安
首都师范大学美术学院院长
北京国际美术双年展策划委员

我对北京双年展非常有感情，从第一届参展到现在还能够积极参与策划，见证了双年展成为中国最大、最强、最好、最高的国际展的过程。没有中国文联、北京市政府和中国美术家协会组织的力量，这样规模的国际性的美术双年展办不起来。现在双年展的参展国家和地区已由原来的 45 个增加到 100 多个，充分体现了组织上的力量。通过这样一种组织方式，通过最有效的组织保障，提高自己国家的作品水平，推广世界和谐的理念和促进不同文化间的平等对话，这是北京双年展的一大优势和特色。值此北京双年展十五周年之际，衷心祝愿双年展越办越好，成为越来越富有特色和影响力的国际性展示平台。

卢禹舜
中国国家画院常务副院长
北京国际美术双年展策划委员

Fifteen years ago, the Beijing International Art Biennale came into the world, and today it has grown into a handsome sunshine youth. I sincerely hope this 15-year-old young man grows vigorously in the age of cultural development and prosperity to strive for the cultural and artistic communications between China and the world, and to make great contributions to ascending to the crest of art in the great era of national rejuvenation!

15年前，北京双年展呱呱坠地，今天，他已长成一位英姿勃发的阳光少年。衷心祝福这位15岁的英俊少年在文化大发展大繁荣的时代茁壮成长！为中国与世界的文化艺术交流努力奋斗！为筑就中华民族伟大复兴时代的文艺高峰作出重要贡献！

Ma Shulin
Former Deputy Director of National Art Museum of China
Curatorial Team Member of BIAB

马书林
原中国美术馆副馆长
北京国际美术双年展策划委员

I wish the China model of the Beijing Biennale continuous improvement in the future.

祝北京双年展的中国模式日臻完善。

Wang Yong
Researcher of Chinese National Academy of Arts
Curatorial Team Member of BIAB

王镛
中国艺术研究院研究员
北京国际美术双年展策划委员

Since the foundation in 2003, the Beijing Biennale has based its artistic exploration on the strengthening of cultural confidence and consciousness, making the most of the expertise of the curatorial team. It advocates diversity in world cultures and forms of art, so while it gives priority to easel arts mainly represented by painting and sculpture, it also takes in some forms of new media arts like installation and videos and photographs, and the subjects it focuses on range from artistic innovation, humanity to various global issues concerning the common destiny of all mankind. With the increase of participating countries and influence, the Beijing Biennale has grown into a grand international event featuring both international vision and Chinese values and has played an increasingly important role in cultural communication and mutual learning. Under this

自2003年开始的北京双年展，秉承文化自觉和文化自信，发挥专家团队策展优势，在艺术探索中，提倡世界文化的多元化和艺术形式的多样化，坚持以绘画、雕塑等架上艺术为主，同时也吸纳一些装置、影像等新媒体艺术，由关注艺术创新、艺术的人文关怀，到关注人类命运共同体所面对的全球性问题，参与国家不断增多，影响力日益增大，已经成为具有全球视野和中国价值观念的国际艺术大展，在文化交流互鉴中发挥着日益重要的作用。第七届北京双年展更以“丝绸之路与世界文明”为主题，必将进一步架起东方与西方交流共享的桥梁，推动中华优秀

year's theme of "The Silk Road and World Civilizations", the Biennale will surely continue its role as a bridge of communication and sharing between the East and the West and propel the innovative transformation and development of excellent traditional Chinese culture. And in turn, the Silk Road spirit will be spread around the globe to present to mankind a spiritual feast of the unparalleled philosophy, wisdom, bearing and charm of Chinese culture.

Xue Yongnian
Professor of Central Academy of Fine Arts
Curatorial Team Member of BIAB

After fifteen years of development, the Beijing Biennale has grown into one of the largest international platforms of art, which has effectively contributed to the deepening of cultural exchanges between China and the world. Let us wish the Beijing Biennale a bright future!

Yang Feiyun
Dean of Department of Oil Painting,
Chinese National Academy of Arts
Curatorial Team Member of BIAB

In its 15 years of development, the Beijing International Art Biennale has been actively and professionally exploring the current universal and widely concerned issues in the world. Focusing on contemporary easel paintings and sculptures and under the collective curating system, the Biennale has established a brand with distinctive Chinese characteristics, which has now become an effective carrier for displaying the charm of cultural diversity and has played a positive role in promoting the communication and mutual learning among different civilizations. I wish and believe

传统文化创造性转化与创新性发展，不仅会有力推动丝路精神的弘扬，而且必将以中华文化独一无二的理念、智慧、气度、神韵向人类奉献精神宴享。

薛永年
中央美术学院教授
北京国际美术双年展策划委员

北京双年展历经十五年的发展，已然成为世界绘画艺术最大的国际舞台，有效地促进了中国与世界文化交流的深入与进步，让我们共同祝福北京双年展光明的未来！

杨飞云
中国艺术研究院中国油画院院长
北京国际美术双年展策划委员

北京国际美术双年展创办15年来，始终以专业的态度，立足中国，积极探讨当下世界面临的普遍性、焦点性问题，通过对架上绘画和雕塑当代性的关注以及集体策展制度等，建立了具有鲜明中国特色的双年展品牌，成为展现多民族文化魅力的有效载体，对文明交流互鉴起到

that the Beijing International Art Biennale will make continuous progress.

Zhu Di
Director of Art Department,
Ministry of Culture of the People's Republic of China
Curatorial Team Member of BIAB

I want to extend my congratulation to the 7th Beijing International Art Biennale on its works by artists from around the world. This year's theme, "The Silk Road and World Civilizations", was a call to showcase works by artists from diverse backgrounds who are creating art that informs the public about their cultures and the current of the times. The Silk Road gave China and the world a path to trade and prosperity, but the most important of all, it was the start of cultural exchanges, an appreciation for other peoples' histories, customs, traditions and goods. Although we are from different cultures and may look different, we all have similar emotions and desires, and at the end we are all humans and we should respect and appreciate each other's contributions to this world we live in. But it is through the arts that all peoples, artists, viewers and historians can exchange ideas or personal circumstances to create a dialogue that can bring us together with a common understanding about love, peace, freedom, humanity and life. In this year's Beijing Biennale I hope to see strong, illuminating, thought-provoking artworks by the best contemporary artists from China and around the world.

Miguel Angel
Vice-President and Editor of Studio International
International Curator of BIAB

了积极的推动作用。祝愿并相信北京国际美术双年展会越办越好。

诸迪
中华人民共和国文化部艺术司司长
北京国际美术双年展策划委员

我谨对第七届北京国际美术双年展的举办表示祝贺，双年展将展示来自世界各地艺术家的作品。今年双年展的主题为“丝路与世界文明”，呼吁来自不同背景的艺术家向公众彰其文化，并描绘处于历史浪潮中的当今时代。丝绸之路是一条贸易之路，给中国与世界带来繁荣，然而更重要的是，丝绸之路更是文化交流的起点，是对其他民族历史、风俗、传统与商品的赞赏与谢意。尽管，来自不同文化背景的人们面貌各异，但却拥有相同的情感与渴望。归根结底，我们同属人类，我们应该尊重、欣赏各个文明给我们居住的这个世界作出的贡献。而艺术，正是所有民族、艺术家、观众与历史学家相互之间沟通思想或背景、进行对话的桥梁，她令人们凝聚起来，建立起对爱、和平、自由、人性与生命的共识。我希望在本届北京双年展上，可以看到来中国及世界顶尖当代艺术家的强有力的、发人深思的艺术作品。

【美国】米格尔·安杰尔
国际工作室杂志副社长兼编辑
北京国际美术双年展国际策展人

The Beijing Biennale opened the first door for me to understand Chinese artists and China. It was through the Biennale that I began to build up a profound friendship with Chinese artists.

Artists from China and the world gather in Beijing every two years to participate in this grand festival in the art world, and the Beijing Biennale has set up a platform of professional dialogue and exchanges for the world. The exhibition, sponsored and implemented by China Artists Association and supported by the state finance, is a grand and professional visual feast, and also a crossroads for the communication between China and the world today.

Rémy Aron
President of Masion des Artistes of France

北京双年展为我了解中国艺术家和中国打开了第一道门，正是通过这个双年展，我开始与中国艺术家建立起深厚的友谊。

来自中国和世界的艺术家们每两年在北京齐聚一堂，参加艺术界的盛宴——北京双年展，它为世界搭建了专业对话与交流的平台。展览由中国美术家协会主办并具体实施，由国家财政支持，是一场气派、专业的视觉盛宴，是当下中国与世界沟通的十字路口。

雷米·阿龙
法国艺术家之家主席

贺文

Thoughts on the 15th Anniversary of the Beijing Biennale

Since 2003 when I first joined the planning and preparation team for the 1st Beijing International Art Biennale, I have witnessed for the last fifteen years the successful organization of the Biennale in person, and also, the complete process of its growing.

Today we are excited to see the latest excellent works by artists from more than one hundred countries exhibited on this international art platform which was a result of fifteen years' hard work of Chinese artists. The Beijing Biennale has become a renowned cultural brand in the new period of China with increasing influence on the international art arena. The planning and operating of the Biennale has from its very beginning adhered to the country's development concepts and cultural orientation, and with such distinctive Chinese characteristics and zeitgeist it has stood remarkably in the Parthenon of world arts.

"The Silk Road and World Civilizations", the theme of this year's Biennale, is a wise choice of the curatorial committee, which on the one hand, accords with the Belt and Road Initiative hence is of realistic and long-term significance, and covers a wide range of contents on the other hand, including history and reality, nature and humanity…, which has built a vast space for artists to carry out artistic creation and spurred their resonance and passion. The

北京双年展十五年感言

我从2003年开始参加了第一届北京国际美术双年展的策划和筹备工作，十五年来，伴随着历届展览的成功举办，亲历了这一展事成长、发展、壮大的全过程。

今天，我们欣喜地看到，世界一百多个国家艺术家的最新成就，同时呈现在这一中国艺术家历尽十五载，用心打造的国际美术交流平台上。北京双年展已经成为新时期中国文化发展的知名品牌，她在国际艺坛的影响日益增强。双年展的策划和运作始终弘扬了国家的发展理念和文化主张，而以其鲜明的中国特色、时代精神自立于世界艺术之林。

第七届双年展的主题"丝路与世界文明"，是本届策委会的成功选择。这一主题紧贴国家"一带一路"倡议，具有现实而深远的意义；这一主题涵盖了极为丰富的内容，历史、现实、自然、人文……为各国艺术家提供了既贴近现实又广袤深远的创造空间，激发了思想的共鸣和参与的热情。而双年展组委会卓有成效的工作，特别是获得了众多国家政府文化机构的参与支持，亦是展览成功的保证。双年展活

efficient management of the curatorial committee, and especially, the involvement of cultural institutions of various countries along with their support, is a guarantee for the smooth organization of the Biennale. The Biennale deepens the mutual understanding and friendship between the Chinese people and people from countries along the Belt and Road, and makes a solid cultural foundation for economic cooperation and development. In turn, the fine works by worldwide artists are also fruits generated by the Belt and Road Initiative.

During the evaluation process, we found that quite a few Chinese young artists created wonderful works full of vigor which were neck to neck with works at the National Exhibition of Fine Arts. It is obvious that the Beijing Biennale has ascended to one of the top platforms in China to promote contemporary Chinese artistic creation. I hope that there will be more excellent Chinese artists presenting their talents and works at the Beijing Biennale and from here reaching out to the world.

For any artistic behaviors, only by getting immersed into the age can they have eternal value. Supported and guided by the national strategy of cultural development, China Artists Association, going with the trend while complying with the law of arts, enables the Beijing Biennale after the establishment of the National Exhibition. This is a cause that will drive forward the development of China's art scene and benefit generations to come. I'm lucky to be part of it. And what I have gained is far more than what I gave.

Dong Xiaoming
Council Member of China Artists Association
Curatorial Team Member of BIAB

动还增进了中国和“一带一路”沿线国家人民的相互了解和友谊，为推动经济合作与发展提供了文化支撑，而各国艺术家创造的艺术精品也正是“一带一路”倡议丰硕的文化成果。

在本届展览评审中，数量众多的中国青年艺术家富于创造活力的作品引人注目，有与全国美展评审相近的感觉，可见北京双年展同时也已成为推动当下中国美术创作的重要平台了。希望有更多优秀的中国艺术家在北京双年展展现自己的才能与成果，在这一平台上走向世界。

任何艺术行为，只有融入时代，才有隽永的价值。中国美术家协会在国家文化发展政策的扶持和指引下，把握时代脉搏，遵循艺术规律，在举办全国美展的同时打造了北京双年展，这是推动中国美术发展前行、功在千秋的事业，我有幸参与其中，是付出更是收获。

董小明
中国美协理事
北京国际美术双年展策划委员

Think Internationally, Behave Locally

The international biennale is a model of exhibition introduced from the West featuring recurrent organization every two years. Because of continuity and wide participation of world countries, the Beijing Biennale has in the last fifteen years gradually grown into a grand event with great international influence. As one of the curatorial committee members of the Biennale, I feel very honored to be part of the planning and preparation process in person. Over the years, I have always paid close attention to the Biennale—I have deep love for it while expecting much from it.

As an essential program approved and financed by the government, the Beijing Biennale, since the day of its birth, has represented the open-minded cultural orientation of the country and shows the strong determination of China to intensify cultural communication with the world. Nearly all international biennales feature openness and internationalization. The Beijing Biennale is of course no exception. For the last fifteen years, with more and more artists both at home and abroad consistently joining the exhibition, the Biennale has made continuous progress in both scale and artistic level. As the distinguished international curator Sanfo once said, “The Beijing Biennale should build its own characters. What the Venice Biennale emphasizes is mind-blowing performance while what its Beijing counterpart should focus on is the quality of art.” So while taking inclusiveness and internationalization into account, the Beijing Biennale acts locally by sticking to originality and putting emphasis on quality of art to avoid being dominated and assimilated by the Western modes and standards. This is one of our principles when we started to plan the exhibition.

立足本土 放眼世界

国际双年展是一种从西方引进的展览模式，两年一届的持续性和多国参与的广泛性，使得北京美术双年展在 15 年的发展历程中，逐步成长为具有重要国际影响力的展览盛事。作为北京双年展策划委员会的一员，能够亲身参与到展览的策划和筹备工作之中，深感荣幸。多年来，我一直非常关注北京双年展的成长与发展，同时，对这一重要的展事既充满感情，又寄予厚望。

作为由政府批准立项并出资的国家重要项目，北京双年展从诞生的那天起，就代表了国家文化开放的胸怀，表达了中国与世界加强文化交流的决心。开放性与国际性是国际双年展的特质，北京双年展当然也不例外。15 年来，无论是国内还是国际，越来越多的艺术家踊跃参展，北京双年展从展览规模到艺术水平都在不断提升。正如国际著名策展人桑福所言：“北京双年展应办出自己的特色来，威尼斯双年展强调的是惊人之举，而北京双年展应强调艺术的质量。”北京双年展在强调开放性和国际性的同时，立足本土，保持特色，强调艺术质量，避免用西方的模式与标准来统领与同化中国艺术，这也是我们策划原则之一。

纵观这 15 年来的历届北京双年展，我的感受有三：首先这是一个具有国家文化发展高度的国际性展览盛事，起步虽晚，但发展稳健，展览规模、艺术水平以及影响力逐步提高，前景广阔。

A review of the previous Beijing Biennales in the last 15 years leads me to three conclusions. First, the Beijing Biennale is a grand international event of cultural significance at national level. So though it didn't start early, it has developed steadily in terms of scale, artistic level and influence thus having promising prospects.

Second, equality and respect premise international communication. Whatever it is "bringing in" or "going out", as long as we show respect and tolerance to each other and take a sincere and open-minded attitude during cultural dialogue, we can surely make the cooperation a friendly, pleasant and fruitful one. The Beijing Biennale is a successful testimony to the practice of international artistic communication based on equality and respect, which shows the cultural confidence and artistic inclusiveness of our country.

Third, the Biennale serves as a mainstream national platform to, on the one hand, bring the best of contemporary Chinese art to the global audience and on the other hand, introduce the latest fruits from the international art scene, which will help to correct some misunderstandings about contemporary Chinese art and facilitate internal and external audience to have a multi-angle, comprehensive grasp of the status quo of contemporary Chinese and international art.

The Beijing Biennale has not only enriched the cultural life of Chinese people but also spurred the development of contemporary Chinese art. Meanwhile, it has deepened the mutual understanding and friendship between China and other countries and promoted a harmonious world. In that sense, the significance and impact of the Biennale can be called as immense. I'm fully convinced that with successive organization of future Biennales followed by more frequent international

感受之二：平等和尊重是国际交流的前提。无论是“请进来”还是“走出去”，在中外文化交流中，只要我们互相尊重，彼此包容，抱着真诚而开放的心态，就一定会使合作更加友好和愉快，更加美好和圆满，北京双年展就是基于平等、尊重的原则而进行的国际艺术交流的成功例证，彰显了中国的文化自信心和艺术包容性。

感受之三：通过北京双年展，在国家主流平台对外传播代表当代中国艺术最高水平的美术精品，对内引进国际最新艺术探索成果，有利于廓清一些歪曲中国当代艺术的认识，使得国内外的观众有机会多角度、较全面地了解当代中国以及国际艺术的发展现状。

北京双年展的举办，不仅丰富了中国民众的文化生活，也推动了中国当代艺术的发展。同时，增加了中国和世界的彼此了解，加深友谊，促进和谐，其意义不可谓不重大，其影响不可谓不深远。相信随着北京双年展的持续举办，通过越来越紧密的国际间的艺术交流与合作，展览的国际影响力会愈来愈强，展览的学术意义和文化意义也会愈来愈得到彰显。

马书林
原中国美术馆副馆长
北京国际美术双年展策划委员

communication and collaboration in art, the Beijing Biennale will keep gaining momentum in the international arena and demonstrate its one-of-a-kind academic and cultural significance.

Ma Shulin
Former Deputy Director of National Art Museum of China
Curatorial Team Member of BIAB

A Delightful and Arduous Journey

—On the Occasion of the 15th Anniversary of BIAB

With the 7th Beijing Biennale just around the corner, the Beijing Biennale is going to pass through a journey of fifteen years since its birth. This is a journey that is not only delightful but also arduous. The reason why I call it delightful is that it has become more influential in the international art arena, which can be proved by the facts that the number of countries involved has been increasing progressively, the works exhibited each year kept setting higher bars and above all, both organizers and artists enjoyed the process so much. Nevertheless, the journey is also an arduous one. One cannot imagine how many difficulties it has been through when there was a lack of experience and hands for such a large-scale international biennale.

Among numerous present-day art biennales, the Beijing Biennale has stood out gaining much support from countries and artists around the world and formed its own style, mainly thanks to its distinct philosophy and orientation. Different from some modern Western biennales that aim to advocate and promote avant-garde art, the Beijing Biennale is dedicated to exhibiting works of modern painting and sculpture in traditional forms, with installation and new media art as a complementary part. The Beijing Biennale

愉快而艰辛的历程

——北京国际美术双年展15周年

北京国际美术双年展即将举办第七届，已经走过了15年愉快而艰辛的历程。说这段历程愉快，因为它在国际美术界越来越有影响，这表现在参展的国家每届都有所增加，艺术家送展作品的质量也不断提高，组织者和参加的艺术家心情都很愉快。说这段历程艰辛，因为这么大规模的两年一次的国际性展览，在缺乏现成经验和人手匮乏的情况下，一路走来遇到的困难是可想而知的。

在当今众多的美术双年展中，北京国际美术双年展之所以能得到众多国家和艺术家们的支持，形成自己独特的面貌，主要是因为它有明确的办展宗旨和定位：与当代倡导和推动前卫艺术的欧美的一些国际双年展不同，北京国际美术双年展主要展示传统形态的现代绘画和雕塑，兼顾装置和新媒体艺术。历届展览的主题都是倡导和鼓励艺术家在用心、眼、手协调创作的作品中，反映当代世界的变革，关注人类的生存状态，表现人与人、人与自然和人与自我的和谐关系，表现人类追求真善美的理想。

has always encouraged artists, by working with their hearts, eyes and hands, to immerse their work in today's world changes and focus on the living state of human beings to reflect the harmonious relationship between man and man, man and nature and man and the inner self, and to reflect human's pursuit of the good, the true and the innocent.

The Beijing Biennale especially pays close attention to works with ethnic features by worldwide artists and vigorously promotes the exploration and innovation in the expression of artistic languages. The opening ceremony and symposiums held every year in the Beijing Biennale have become a platform for artists to make friends and exchange ideas.

Not only has the Beijing Biennale built a channel of friendship connecting Chinese and foreign artists, but also it has inspired millions of artists to ponder on the future trends of world art as well as the tendency of traditional art forms advancing for modernity. So I'm fully convinced that the Beijing Biennale will keep growing and prosper for the years to come.

Shao Dazhen
Professor of Central Academy of Fine Arts
Counselor of BIAB

北京国际美术双年展对各国艺术家具有民族特色的创作尤为关注，积极鼓励艺术家在形式语言方面的拓展和创新，每届展览的开幕式和举办的研讨会，都成为各国艺术家友好交流的平台。

北京国际美术双年展不仅促进了中外艺术家的广泛接触和相互之间的友谊，更对各国艺术家们全面了解当前传统艺术走向现代的状况和思考世界艺术的未来走向有所助益，相信它肯定会越办越好！

邵大箴
中央美术学院教授
北京国际美术双年展顾问

The China Model of the Beijing Biennale

The Venice Biennale, founded in Italy in 1895, was the original international art biennale which is modeled by other countries elsewhere in the world, especially by the Western countries. In 1951, the São Paulo Art Biennial was founded in Brazil which is the first biennale in developing countries. In 2002, after the tradition of international art biennales, we established the Beijing International Art Biennale (the Beijing Biennale for short) of our own co-founded by China Federation of Literary and Art Circles, the Government of Beijing Municipality and China Artists Association. For the last fifteen years, we have held six editions of the Beijing Biennale and now is preparing for the seventh. From the first edition in 2003 to the current one, the participating countries have grown from 45 to over 100 with the accumulated number of artists at home and abroad reaching about 4000 and the audience over one million. As for the 7th Beijing Biennale this year, the countries involved have outnumbered any other international art biennales ever held around the world. All these are a testimony to the fact that though with a late start, the Beijing Biennale develops fast. Our curatorial team has been to the Venice Biennale, the São Paulo Art Biennial and others to learn from their experience but we didn't completely copy their models. Instead, we gradually formed our own pattern—the China model featuring both international vision and local characteristics.

What is unique about the China model of the Beijing Biennale first is its collective planning system with the works to be presented coming from invitation and selection alike. The Biennale didn't follow the planning practice of leaving all to one man's decision which is commonly used by the West but applies a collective planning system: the curatorial team is constituted by curators, critics and artists both from China and abroad, and "democratic centralism" is carried out at any stage from theme planning to work selection. As for planning by the individual and planning by the

北京双年展的中国模式

1895 年创办的意大利威尼斯双年展，率先开创了国际艺术双年展的模式，特别是西方国家的双年展模式。1951 年创办的巴西圣保罗双年展，则开创了发展中国家的双年展模式。2002 年，我们参照国际艺术双年展的惯例，创办了中国北京国际美术双年展（简称北京双年展），由中国文学艺术界联合会、北京市人民政府、中国美术家协会联合主办。15 年来，我们相继举办了六届北京双年展，目前正在筹备第七届北京双年展。从 2003 年首届北京双年展到 2017 年第七届北京双年展，参展国从 45 个增加到 100 多个，参展中外艺术家累计近 4000 人，观众总数逾百万。北京双年展虽然起步很晚，却发展很快，第七届北京双年展的参展国数量已超过世界各地历届国际艺术双年展数量。我们北京双年展策划团队曾到威尼斯双年展、圣保罗双年展等现场考察取经，借鉴外国的双年展经验，但没有照搬外国的双年展模式，而是逐渐形成了自己独特的双年展模式——既有国际视野又有本土特色的中国模式。

北京双年展的中国模式，首先体现在展览制度上实行集体策划，参展作品采取特邀与应征两种方式。北京双年展没有照搬西方通用的个人策划模式，而是实行集体策划制度，策划团队由中国与外国艺术策划人、批评家和艺术家群体组成，从策划主题到评审作品各个环节都实行“民主集中制”。个人策划与集体策划各有利弊，事实证明北京双年展集体策划利大于弊，

collective, each has its advantages and disadvantages. But to the Beijing Biennale, it has been proved that the collective planning system plays a positive role in most cases and, it is still undergoing improvement to make sure the team is streamlined, optimized, more professional and younger in age. In terms of the sources of artists, at the Venice Biennale or the São Paulo Art Biennial, in general artists are specifically invited by the curators, while at the Beijing Biennale, participating artists are not only from invitation but also from selection. By inviting certain artists can the theme of the Biennale be well interpreted and the quality of art be ensured; and by opening the gate to the common artists especially the young artists can we broaden the scope and provide a fair opportunity for them to stand out.

The China model of the Beijing Biennale is also characterized by its planning concept with its concentration on the critical issues of common concern in the contemporary world, which advocates communication and dialogue between the Eastern and Western civilizations and the idea of building a harmonious world. The themes of the Biennale—"Originality: Contemporaneity and Locality" for the first edition in 2003, "Humanistic Concern of Contemporary Art" for the second in 2005, "Colors and the Olympics" for the third in 2008, "Environment Concern and Human Existence" in 2010, "Future and Reality" and "Memory and Dream" in 2012 and 2015 and this year's "The Silk Road and Word Civilizations", all represent its concern on the living environment and mental state of contemporary man and the pursuit the of the common ideal of peaceful development. These themes have combined the reflection on history, the pursuit of future ideals as well as the humanistic concern over the present together, thus winning wide recognition and enthusiastic response from artists around the globe, and the works submitted have been on the rise with each edition.

In addition, the uniqueness of the model of the Biennale also lies

而且这种集体策划制度也在不断改进，策划团队力求精干化、专业化、年轻化。威尼斯双年展和圣保罗双年展的主题展的人选，通常都由策划人指定的特邀艺术家组成，而北京双年展则采取特邀与应征结合的方式。特邀可以保证主题的贯彻与艺术的质量。应征可以扩大作品征集的范围，为国内外广大艺术家特别是青年艺术家提供公平竞争、脱颖而出的机会。

北京双年展的中国模式，也体现在策划思想上关注当代人类共同关注的焦点问题，倡导东西方文明的交流对话，传播构建和谐世界的理念。2003 年首届北京双年展的主题"创新：当代性与地域性"，2005 年第二届北京双年展的主题"当代艺术的人文关怀"，2008 年第三届北京双年展的主题"色彩与奥林匹克"，2010 年第四届北京双年展的主题"生态与家园"，2012 年第五届北京双年展的主题"未来与现实"，2015 年第六届北京双年展的主题"记忆与梦想"，2017 年第七届北京双年展的主题"丝路与世界文明"，都体现了对当代人类的生存环境和精神状态的关注，对人类共同祈盼的和平发展的美好梦想的追求。北京双年展的主题把对过去历史的反思、对未来理想的追求与现实的人文关怀结合起来，获得了国内外参展艺术家的普遍认同和热烈响应，应征投稿的数量逐届增加。

北京双年展的中国模式，还体现在展品形式上坚持以绘画、雕塑艺术形式为主，同时也适当采纳装置、影像等新媒体艺术形式。这是因为绘画、雕塑艺术在中国拥有丰厚的传统资源、

in its adherence to the artistic forms of painting and sculpture as the main exhibits which are complemented by a proper number of works of new media arts such as installation, videos and photographs. The reason behind is that painting and sculpture have a profound tradition in China with participation of numerous artists, wide attention from the folks and commonly-recognized criterion, and this concept also conforms to the underlying trend with more focus on easel painting that it is on its way to the spotlight of contemporary art. The contemporary painting and sculpture don't become outmoded or decayed just because of the emergence of new-media art forms, rather they have improved, renewed and enriched themselves under the challenge of new-media arts and hence embrace rejuvenation among contemporary arts. Sticking to painting and sculpture has become a hallmark of the Beijing Biennale. A Swedish artist who participated in the 1st Beijing Biennale once said, "The works presented at European and American exhibitions today are mostly videos, photographs and installations. It is such a refreshing scene to see so many works of painting and sculpture from various countries in China." So the Beijing Biennale has been extolled as "the Chinese pivot of the world for contemporary painting and sculpture".

For the last fifteen years, the Beijing Biennale has enjoyed greater international reputation and influence. The China model behind the Biennale, as is manifested by the concept of building a harmonious world and the persistence in the main forms of painting and sculpture, has been widely welcomed by world artists. In 2004, the director of the 26th São Paulo Art Biennial said, "The São Paulo Art Biennial has always been rectification of Eurocentrism in the representation of the Venice Biennale and Kassel Documenta. And now the artistic hegemony in the northern hemisphere has been broken and the so-called marginalized arts have got a chance to be re-evaluated. Although the old metropolises still maintain their economic superiority, new cultural centers are blooming from China to Brazil and many other countries." The China model

大量的创作队伍、广泛的群众基础和公认的评价标准，同时坚持架上绘画也顺应了当代国际艺术绘画回归的潜在趋势。当代绘画、雕塑艺术并未因新媒体艺术形式的出现而过时或消亡，相反在应对新媒体的挑战中不断完善、更新和丰富自身，在当代艺术中日益焕发出新的活力。坚持以绘画、雕塑艺术为主的展品形式已成为北京双年展的一个独特品牌。一位参加首届北京双年展的瑞典艺术家说："在欧美的当代艺术展上绝大多数作品都是影像、装置，在中国能看到如此众多来自不同国度的绘画、雕塑作品，令人耳目一新。"因此，北京双年展被誉为"当代国际绘画、雕塑的中国支点"。

15 年来，北京双年展的国际知名度和影响力日益增强。北京双年展的中国模式，包括构建和谐世界的策划思想和以绘画、雕塑艺术为主的展品形式，已经被参展的世界各国艺术家普遍接受。2004 年，第 26 届圣保罗双年展策划人胡戈曾说："圣保罗双年展一直是对威尼斯和卡塞尔的欧洲中心主义的一种矫正。而今在艺术世界中北半球的霸权已被打破，导致对所谓的边缘艺术的再评价。旧的大都会在经济上仍然可以占优势，但在文化领域新的中心已在从中国到巴西各个国家发展。"北京双年展的中国模式，有助于重建多元互补的当代世界文化艺术格局。尤其在西方当代艺术的影响下，绘画、雕塑艺术已经被边缘化了，世界各国包括西方国家富有绘画、雕塑才能的艺术家，找到了一个新的中心，那就是北京双年展。北京双年展开创了国际艺术双年展的中国模式，现已成为

of the Beijing Biennale is conducive to re-establishing a diverse and reciprocal contemporary world landscape of culture and art. Especially today when the art forms of painting and sculpture have been marginalized under the impact of modern Western art, it is of particular significance for artists all over the world including Western artists who excel at painting and sculpture to find a new center, the Beijing Biennale. The Beijing Biennale opens up a new model for international art biennales and has become a center for the presence and communication of contemporary paintings and sculptures. Not only does it serve as a window to showcase contemporary Chinese art to the world but a platform for Chinese artists to draw lessons from the world. Through this window, we have every reason to expect the development of contemporary Chinese painting and sculpture, and the renaissance of Chinese art in the 21st century.

Wang Yong
Researcher of Chinese National Academy of Arts
Curatorial Team Member of BIAB

当代世界绘画、雕塑艺术交流展示的中心。北京双年展不仅是向世界展示中国当代艺术的窗口，也是中国艺术家向世界各国艺术家学习的平台，通过这一当代世界绘画、雕塑艺术交流展示的中心，也可以促进当代中国绘画、雕塑艺术的发展，促进 21 世纪中国文艺复兴梦想的实现。

王镛
中国艺术研究院研究员
北京国际美术双年展策划委员

Six Imprints Left by the Beijing Biennale on Art History

The Beijing International Art Biennale has been established for 15 years. I have the honor to be a member of the curatorial committee, and, when traveling the world, I often get to feel its growing brand influence—almost all the dialogues with the peers, as long as China is concerned, cannot bypass the Beijing Biennale. I remember that when I was attending the events of two embassies in Europe, both of the countries' art masters were introduced to inquire about the exhibition. Last year in the United States, a number of local Chinese media also expressed the willingness to introduce the Beijing Biennale. I have witnessed the increasingly evident image, popularity and reputation of the Beijing Biennale, which concentrated the cultural influence of China.

In this age of prosperity, the Beijing International Art Biennale has left at least six distinct imprints in the history of art.

First, the imprint on the nation.With the deepening of China's reform and opening up, the rising of the nation and her cultural renaissance, China's influence is becoming deeper and broader. The Beijing Biennale fully conforms to the trend of the times and moves forward with the prosperity of the country. The different themes have confirmed its relevance and closeness to the will of the state. It has become a gear complying with the general operation of the nation, which is both driven by and adding to the country's prosperity. It has deepened the latest growth rings of this five thousand years old Oriental country.

Second, the imprint on the world. Among many of the world's biennales, the Beijing Biennale has indeed outshined others. It sets "painting and sculpture" as its characteristic and main focus, and promotes the development of plastic arts and visual arts more extensively. Biennales in other countries have a worrisome feature,

北京双年展的六道美术史划痕

北京国际美术双年展创办至今已历15年。我有幸成为策划委员会一员，旅行世界时经常切身感受它日益增长的品牌福利——与同行话题涉及中国，几乎都绕不开北京双年展。记得我在欧洲两个大使馆出席活动时，分别有该国艺术名家被引荐来详询参展事宜。去年到美国，多家华文媒体也主动表示愿意介绍北京双年展。我见证，北京双年展的形象、知名度和美誉度，越来越显现，而且正在集束中国的文化影响力。

同步盛世，北京国际美术双年展，显然在艺术史上至少留下了六道划痕。

一

之于国家的印记。随着中国深度改革开放，民族崛起，文化复兴，中国的影响力日渐深广。北京双年展完全顺应了这一时代趋势，与国运同步。仅从历届不同的主题，就印证其与国家意志的关联度及相向而行的紧密性，成为顺大势运转的一个齿轮，既被国运带动，又给力于大方向大力道。加深了五千年东方古国的最新几圈年轮。

二

之于国际的印记。北京双年展在世界双年展格局中，一枝独秀，也领艳群芳。其设定"绘画与雕塑"为特色和宗旨，更广泛地推动了造型艺术、视觉艺术演进。各国的其他双年展有一

increasingly despising plastic arts, such as painting, sculpture and other basic forms, becoming more and more strange, more and more narrow, moving towards philosophy and news pictures. They are always displaying messy and clustered ideas, and fragments of thought that are seemingly obscure but in fact very shallow. The normal states of visions and shapes have been discarded. Although it may highlight some of the profound meaning or philosophy, bringing the impact at first sight, it has interrupted its opportunity to lead the world in the forefront and maximize the dimension, because of the loss of basic paintings and sculptures. It is pieced together with a variety of finished parts, such as electronic components, medical devices, animal and plant parts, or the introduction of some photography and obscure expression of some ideas, which has been more and more stereotyped and identical while its contemporary has been too much attached to the past tense. On the other hand, the winding expression of some simple religious ideas and philosophies does not please the well-informed and composed netizens. General biennales are going on this increasingly elite road for the minority, which is tiring and boring. The cleverness of the Beijing Biennale lies in its aesthetic rules on plastic and visual arts. It cares not about the minority but the majority. The eyes do not leave the painting and sculpture, while the heart is never apart from the public to maximize the participants and recipients. Lifting the banner of painting and sculpture appears to be conservative, but in fact it shows the current height of this spirally ascending relation. Such a proposal has a broader world pattern in mind. Because the pursuit of the striking avant-garde art by abandoning painting and sculpture is mainly undertaken by some of the artists in the United States and European countries. Artists who have not been restricted to this doctrine can display their exploring ability and potential, which are no less than European and American artists, on the Beijing Biennale platform. Painting and sculpture make a popular language that needs no translation. The artists of Africa, South America, the Middle East, Southeast Asia, and other countries are more creative in the field of

种令人忧虑的症候，是越来越“嫌弃”造型艺术如绘画、雕塑等基干形态，越来越搞怪，越来越窄口，走向哲思、新闻图释，总在祭出杂感式的观念或曲折、晦涩但其实十分浅显的思想碎片。背弃视觉和造型之常，尽管可能凸显某些深意或哲理，带来乍看冲击，但也由于失联基干而常态的绘画和雕塑，而中断了前沿引领的世界性和最大化宽口维度，靠各种成品元素，如电子元件，医疗器械，动植物零件七拼八凑，或引进一些摄影摄像，晦涩表达某种观念的形式，越来越模式化、雷同化，其当代性太多附着过去时态。另一方面，曲折地表现一些浅显的宗教观念和哲理，并不讨好见多识广、见怪不怪的网民。一般双年展正在往这条越来越精英、越来越小众的路上走下去，既疲惫又无趣。北京双年展的主张，聪明在于依凭造型和视觉的审美规律，不在乎小范围，而关联大范围，眼不离绘画雕塑，心不离大众世界，才会求取参与者的最大化和接受者的最大公约数。举起绘画和雕塑的旗帜，表面看起来是一种保守，其实表示螺旋式上升关系中的当前高度，这种主张，更具有世界的胸怀和格局，因为抛弃绘画和雕塑、寻求前卫冲击的，主要是欧美国家的一部分艺术家承担执行。不限此圈的更多国家的艺术家，则可以在北京双年展的平台上，展现自己不亚于欧美艺术家的前卫探索能力和潜质。绘画和雕塑，是人类一种免翻译的流行语言，来自非洲、南美、中东与东南亚等各国艺术家，更多的是在绘画和雕塑的领域中实现着个人独创。北京双年展给了这些人数最多的艺术家表达机会，形成世界双

painting and sculpture. The Beijing Biennale has given the largest number of artists an opportunity to express themselves. It is the only open mechanism in the world that includes and welcomes the artists with all different interests in the world. This is a beneficial and necessary complement and correction of the ecology of the world's biennales, truly worthy of the name "international" as the key characteristic.

Third, the imprint on the industry. The Beijing Biennale has perfected an ideal art exhibition format in China. Since the founding of the PRC, the National Exhibition of Fine Arts has been held every five years (except for special periods) in the country. Being authoritative, wide-ranging and highly concerned by the media, it has a strong influence on society and artists, and has spawned numerous excellent works and artist groups. But the period of every five-year is certainly too long. An artist's creation peak may only overlap with the National Exhibition of Fine Arts for two times at most. Some artists achieved success and won recognition in the National Exhibition of Fine Arts, and then entered the downturn, living off their past gains and hindering the future of younger artists. The latter may miss the National Exhibition of Fine Arts, wasting their creativity. The Beijing Biennale has been held every two years and timely associated with the National Exhibition of Fine Arts. One focuses on the domestic, the other focuses on the international, which has complemented each other and constituted a rotation. They have been each other's assist and drive. Objectively, since the five-year period of an important national exhibition has been reduced to two to three years, it has increased overlaps of the artist's best creative period and the national art exhibition for two to three times. On the macro level, this has brought about an excellent ecology, enhanced the ability of the society to serve outstanding works and incubate talents, and accelerated the impetus to innovation.

Forth, the imprint on innovation.The nature of biennale (or

年展格局中，唯一不排斥和抛弃世界全域艺术家的开放机制。对世界双年展生态是有益和必要的补足和纠偏，名副其实地担当得起“国际”这一关键定性。

三

之于业界的印迹。北京双年展在中国完善了一种理想的艺术展业态。新中国成立以来，全国美术展览每五年一届（除特殊时期以外）在中国举行。携权威性、广泛性和新闻关注度，产生对社会和艺术家相当强烈的影响，催生了无数的优秀作品和艺术家群体。但每五年一届的展期，无疑显得过长。一个艺术家的黄金创作高峰，可能至多和全国美展重叠两次。一些艺术家在全国美展上功成名就后，进入艺术下坡期，于是坐吃山空，横埂在更年轻的艺术家的前路上。后者则可能与全国美展失之交臂，空耗自己的创造力积蓄。北京双年展每两年一届，与全国美展伴生，居间于全国美展两头，一个侧重全国，一个侧重国际性，正好相辅相成，相得益彰，构成轮值次递，互相帮扶和带动，客观上，全国性重要展览的展期，由五年缩减到二至三年，提高了艺术家们的最佳创作期与全国美展两到三倍的黄金重叠，宏观带来极好的生态，加密了社会对优秀作品的服务和人才的孵化能力，加速了对创新的推动力。

四

之于创新的印迹。双年展或三年展因为约定和强制了自身的时间紧迫性和较短的周期性，构成较高节奏的创意催产与鞭策。原则上，新一

triennale) has determined its urgency and shorter period, and therefore constituted a higher frequency of creative spur. In principle, a new biennale does not show the same artists' works from the previous biennale. It mainly absorbs recent works and has some kind of a time threshold. The biennale's mission is to accelerate and stimulate new artistic power, and to promote the emergence of new artists and works. The introduction of a biennale is not necessary for an art category that requires no emphasis on frequent changes. Some curators and organizers in China do not understand the essential attributes of the biennale, but only follow the trend and abuse it in the name of biennale. There are even biennale for calligraphy and folk art. In fact, painting and sculpture cannot live without the frequent innovation as visual art. Compared with auditory, olfactory and gustatory arts, painting and sculpture need to emphasize innovation more and their shared nature is more acceptive of innovation. Because vision has the natural advantage of being perceived remotely from the beholders, unlike auditory, olfactory and gustatory arts which require subject acceptance at close or even zero distances. This security of vision allows the subject to trustingly pursue more new ideas, adventures and experiments. While auditory, olfactory and gustatory arts, including stereotyped styling, are used to relying on familiarity and nostalgia for safety reasons, and don't care much about experimental innovation. If asked, which categories of artists should undertake more of the task of innovation? Of course, it should be painting, sculpture and other visual artists. Painting and sculpture practitioners should be given an accelerating and stimulating exhibition framework to support and encourage innovation. The Beijing Biennale has reflected the needs of the country and the needs of the times, and as we advocate national innovation and emphasize the importance of innovation to China's development, there is nothing more effective and extensive than the Beijing Biennale. In the conduction of the national policy of innovation, the Beijing Biennale has left another deep imprint.

届的双年展，不展出同一个作者上一次双年展的作品，它主要吸纳近期的作品，设有某种时间门槛。双年展的使命，就是要加快和刺激新的艺术轮替、代谢，推动新人新作涌现。对于因循经典并不需要强调频繁改变的艺术门类，引入双年展似无必要。国内有些策展人和主办方，并没有理解双年展的本质属性，而只图时髦跟风，滥用双年展名义。书法也搞双年展，民间艺术也搞双年展。其实绘画、雕塑才不可或缺从属于视觉艺术的创新频次。相比听觉、嗅觉、味觉的艺术，绘画与雕塑更需要强调创新，它们的本质也更容纳创新，因为，视觉有可以同主体对象远距离感知的天然优势，不像听觉、嗅觉、味觉艺术，需要近距离甚至零距离发生主体接受关系。视觉的这种安全性，使得主体可以放心地更多追求新意，冒险实验。而听觉、嗅觉、味觉的艺术包括经典程式化的造型，却出于安全的需要，而习惯并依赖熟悉和怀旧，不那么在乎付诸实验创新。如果问，哪一门类的艺术家更应该承担创新的任务，当然是绘画雕塑等视觉类的艺术家。绘画和雕塑的从业者，更应该获得一种具有加快和刺激作用的展览制度，来催生创新，激扬创新。北京双年展，正是从学理上体现了这样的国家需要和时代需要。当我们主张全民创新，强调创新对中国发展的重要性时，没有什么更有效和规模化的方式，比北京双年展更能见诸行动。北京双年展，在国家创新的国策践行中，深深地划上了又一道印痕。

Fifth, the imprint on artists. The Beijing Biennale is an important platform for Chinese artists, especially young artists, to communicate with the international art community. The original logo designed for the Biennale used a corner of the oil painting frame as one element and combined it with calligraph's *feibai* style to form an affirmative "V" shape. In my understanding, the Beijing Biennale has represented China's status as home court referee. Judging from the angle and standpoint of the Eastern culture, it selects, examines and measures international art and has expressed our view that Chinese art and world art can be put together. Chen Dan, the logo designer, fully understood and expressed the essence of what I conveyed to him. In fact, through the Beijing Biennale, Chinese art has indeed begun to exercise international discretion, which means endorsement of the national culture for all Chinese artists. We are more confident than ever. Young artists who have entered the period of value realization have gained fair treatments and opportunities because of the increasing number of biennales. On the other hand, Chinese artists have realized that using and being linked with the five thousand years of cultural heritage would make it easier for them to win international evaluation and personal styles or features. The Biennale allows artists from all over the world to meet each other face to face, and now, there have been seven such large-scale events. Artists from all over the world come to Beijing as guests and concentrate on the Chinese culture so as to appreciate its wonders and greatness. Chinese artists no longer participate in the communication of art individually, but have led this communication in the form of teams and matrix. This is an epoch-making imprint on modern and contemporary art history.

Sixth, the imprint on real life. Another imprint of the Beijing Biennale is the strong support for the freedom of the physical art. With the deepening influence of the Internet, the virtual art and virtual phenomenon are becoming more and more powerful. Networks and software are demeaning the real world. Everything can be virtual, such as social intercourse, travelling, marriage, and

五

之于艺术家的印迹。北京双年展是中国艺术家，尤其是年轻的艺术家，和世界美术领域展开交流的重要平台。双年展当初设计自身的标志，采用了油画画框的一角，和书法的飞白结合形成一个表示肯定的“V”勾。我理解北京双年展就是代表中国的主场裁判和地位，选取、审视和丈量世界艺术，由东方文化角度、立场做出评判，表达我们的主张，中国艺术和世界艺术可以放在一起。标志设计者陈丹完全理解和表达了我转达给他的这一要义。事实上，中国艺术也的确通过北京双年展，开始行使国际性的裁量权。这对所有中国艺术家都意味着国家文化的背书。比任何时候，可以更自信。进入价值实现期的青年艺术家，获得的公平待遇和机会，也因为双年展增多了。另一方面，中国艺术家意识到，运用和关联五千年文化，更易赢得国际创新的评价和个人风格面貌或特色。双年展让世界各国艺术家，面对面交流，已经有了七次之多的大规模盛会。世界各国的艺术家，以客人的身份来到北京。自然得以专注和定格特写中国文化，他们更加领略了个中奇妙和伟大。中国艺术家，不再零散地参与艺术世界的交流，而是以团队和方阵的体量，主导这种交流。在现当代的美术史上，这是道划时代的划痕。

六

之于实体生活的印迹。北京双年展的另一道划痕，在于有力地支持了实体文化的自在。随着互联网时代的深进，艺术的虚拟，虚拟的现

even grave sweeping. But when the virtual weakens or replaces the relationship between material and form in the real world, there is a sense of panic both within and outside the Internet. The creations with sincere emotions and real materials from nature can wake up daydreamer confined in the virtual world. The world needs to be cured by the real creation of human. The creations of paintings and sculptures advocated by the Beijing Biennale present another unexpected achievement and historical contribution, expressing the acknowledgement of the offline entity, encouraging the creation and development of the entity. The artists who are good at virtual etiquettes should accept the warning, not to be separated from the reality, and sensibly pay tribute to actual materials. Artists should express the real feelings of human beings and retain the real space. We revere the truth and cling to the entity, so that real economy, real society and real life scenes would not be dispelled and lost. It can be said that it is a valuable and clear imprint of the Beijing Biennale on the guarding and protection of realistic aesthetics.

Although the Beijing Biennale is still on the road of development and perfection process, the achievements in the six aspects above have already written a bright chapter in the art history of the world.

I hope the Beijing Biennale will better stimulate innovations, accelerate the rejuvenation of the Chinese nation and enrich the aesthetics of mankind.

Zou Wen
Professor of the Academy of Arts & Design of Tsinghua University
Curatorial Team Member of BIAB

象，越来越强劲。网络和软件，正在贬损实体的世界。一切都可以虚拟，交往可以，旅游可以，婚姻可以，甚至连扫墓都可以。当虚拟削弱或取代了人们对真实世界中的物质和形态关系时，互联网内外蔓延开来一种恐慌。携带情感的手创，来自大自然空间的真材实料，能唤醒圈在虚拟世界中的梦游。全世界需要靠实实在在的人类创造来矫治。北京双年展主张“绘画和雕塑”的创造，呈现另一个意外的收获和历史功绩，是表达了对线下实体的珍重，鼓励了实体的创造与发展。艺术家本是虚礼的擅长者，更应该接受不要助长虚脱的警训，理智地向真材实料致敬，为人类表达真情实感，挽留现实空间。我们敬畏真理，依恋实体，就会让实体的经济，现实的社会，实实在在的生活情景，不被消解和流失。有力地守望和保护现实的审美，可以说是北京双年展可贵而清晰的又一道印痕。

北京双年展虽然还在继续增益、发展和完善的路上，但以上六个方面的建树，已可期为世界美术史，书写闪亮的篇章。

我谨祝愿北京双年展更好地激扬创新精神，给力中国民族复兴，添彩人类的审美。

邹文
清华大学美术学院教授
北京国际美术双年展策划委员

The Most Thrilling Art Biennale

The Beijing Biennale has been the first of her kind that opened their doors for a wide range of artistic explorations not only from China but around the globe. It marks the tremendous change of cultural understanding and exchange that has happened in China during the last three decades. When China decided to open its doors again for foreign countries in 1978, not only the existing culture was affected by foreign new ideas and concepts, but as well the upcoming new generation of artists, who then started to explore foreign countries and went for studies abroad. Within a very short period of time, China's art scene has been enriched by these influences, by its own change of perspectives and methods, but as well by enabling a wide range of exhibitions. Foreign artists from all over the world have been invited to participate in a wide range of cultural programs that were established to enrich China's art scene and academic research.

The first Beijing Biennale in 2003 laid its focus on "Originality: Contemporaneity and Locality" and was a great success from its very start. Themes in the following years centered around important aspects of mankind, such as "Humanistic Concern of Contemporary Art" (2005, sixty years after the end of World War II), "Colours and the Olympics" (2008, the year with the Olympic Games in Beijing) and "Future and Reality" (2012) and they all mark the special attempt of the Beijing Biennale to focus on this important relationship between art and humanity. Is art able to give answers and to raise new questions which will guide human thoughts and belief in its responsibility? How do artists express their reflection on the drastic change of life in a globalized world, where resources from nature are dramatically explored, nature is being destroyed by industrialization, wars in many countries of this globe destroy

最激动人心的艺术双年展

北京双年展是首个面向中国及世界艺术家，进行广泛的艺术探索的展览，记录了中国在过去三十年间，在文化认知与交流上发生的翻天覆地的变化。自中国 1978 年对外开放以来，外国的新思潮、新理念不仅仅影响了当时的文化，还影响了新一代的艺术家，他们开始探索国外文化，出国留学。很快，中国的艺术界便丰富多彩起来，这不仅得益于自身理念与方法的改变，还得益于举办各种各样的展览。来自世界各地的艺术家被邀请参加众多文化项目，旨在给中国艺坛、中国学术研究注入新的活力。

2003 年举办的首届北京双年展聚焦“创新：当代性与地域性”，并取得了巨大的成功。以后的历届双年展均围绕有关人类的重大主题，如“当代艺术的人文关怀”（2005 年，第二次世界大战结束 60 周年）、“色彩与奥林匹克”（2008 年，北京奥林匹克运动会举办）、“未来与现实”（2012 年），显示出双年展始终关注艺术与人性之间的重大关系。艺术能够解答问题、提出问题，从而引领人们对自身责任的思考与信仰吗？艺术家如何表达其对全球化时代下，生活发生剧烈变化，资源被过度开发，自然遭受工业化的摧残，战争摧毁众多国家人民的生活，政治气候在很多国家跌落谷底等问题的反思？艺术家又如何创建愿景、表达艺术的自由？

本届双年展将主题定为“丝路与世界文明”，是一个绝妙且重要的尝试，这将汇聚来自一百多

human life and the political climate in a lot of states is turning to its worst? How do artists create visions and how do they express their artistic freedom?

"The Silk Road and World Civilizations", the main topic of this year's Beijing Biennale is a wonderful and important attempt to involve artists from over 100 countries of the world to share their rich cultural history. Nowhere in the world's history has ever created such a complex system that was driven by trade exchange and which turned out to be a stream of multiple cultures, ideas and philosophical concepts. Ranging from China up to the Mediterranean Sea, it has been the one and only route for the exchange of the Eastern and the Western concepts and goods. It has been the most important transfer of cultures and shows China's new awareness of this trade and cultural route stressing the consciousness of tradition, its own roots and the vision for strengthening a global connection of culture and arts. My deepest congratulation and admiration!

Prof. Dr. Beate Reifenscheid
Director, Ludwig Museum, Koblenz (Germany)
International Curator of BIAB

个国家的艺术家，共同分享各自悠久的历史文化。在世界历史上，从未有其他任何一个地方孕育出如此复杂的脉络，源于贸易，而终于多元文化、思想、哲学的大融合。从中国一路到地中海，丝绸之路是东西方进行贸易与思想交流的唯一路线，是文化传播的最重要的通道，体现出中国强调传统、试图追本溯源并建立沟通文化与艺术的全球网络的新认识。在此致以最深的祝贺与敬意！

贝亚特·赖芬沙伊德教授、博士
科布伦茨路德维希博物馆馆长 （德国）
北京国际美术双年展国际策展人

Memory of Fifteen Years

I remember very well when, about 15 years ago, I proposed to Liu Dawei, through our mutual friend Liu Zhong, to organise an art biennale in Beijing.

His enthusiasm and determination were the foundations on which this wonderful adventure was built. With a thirty-year experience with the Venice Biennale behind me, I jumped at the chance to organise the first edition, where I was the appointed curator for the international part. The organisation encountered various difficulties which, as many will recall, came at the time of the dreaded SARS epidemic, which alarmed the world and saw China being referred to as one of the main causes of this alleged epidemic. The organization, so scrupulously created for the organisation of the first Bienniale, thought about postponing the inauguration to more fortuitous times. But both Liu Dawei and myself remained firm in our decision to move forwards, despite everything and everyone, and the Beijing International Art Biennial's management supported us in our conviction. The programme did not change, and the first edition was inaugurated on the foreseen date and SARS was just an echo, as myself and Liu Da Wei had expected.

I am particularly proud of this first edition and the artists I was able to exhibit. I remember that I organised a small but comprehensive personal exhibition for Sam Francis, the great American artist who had passed away just a few months earlier, and whose show was the first personal show after his death.

During this Biennale, many artists attended such as Baselitz, exhibiting for the first time in China, who went on to win the Grand

十五年的记忆

我清楚地记得，大约15年前我通过一位共同的友人刘中向刘大为建议，在北京组织美术双年展。

刘大为对于这一提议回馈以热情与决心，这奠定了我们得以开启一场美妙冒险的基础。我从事威尼斯双年展的策划工作已30载，所以我迅速抓住组织第一届北京双年展的机会，被任命为国际展览部分的策展人。许多人可能都还记得，双年展的组织工作遭遇了种种困难。那时正值非典肆虐，世界都为之恐慌，并把中国称为这一传染性疾病的主要来源之一。当时专为第一届北京双年展成立的组织方考虑将双年展推迟到一个更有利的时间，但是刘大为和我都决意继续推进工作，无论发生任何事或者任何人反对。双年展的主管单位后来也支持了我们的这一想法。最终，计划按时进行，第一届北京双年展如期举行，而非典，也正如我和刘大为所期待的那样，最终烟消云散了。

我为第一届北京双年展的举办以及我所展示的艺术家们感到尤为自豪。我还记得，当时我为几个月前刚刚去世的伟大的美国艺术家萨姆·弗朗西斯先生举办了一场小型却不失全面的个人展览，而这是其去世后的首次个展。

在第一届北京双年展期间，许多艺术家都是第一次在中国参展，正如随后在大奖赛中获奖的巴塞利茨一样。此外参展的还有马库斯·吕佩尔茨、桑德罗·基亚、安迪·沃霍尔、阿尔曼

Prix award. There were also works by Markus Lupertz, Sandro Chia, EnzoCucchi, Andy Warhol, Arman, to name just some of the great masters I was able to bring to the event.

It was a memorable edition, for the quality and importance of the artists that came, who were joined during the years that followed by Kiefer, Rainer Fetting, Immendorf, Penk, Beuys, Lopez Garcia in addition to special exhibitions with works by Delacroix, Ingres, Corot, Picasso, Renoir, Matisse and many others.

I was able to persuade artists from across the world to donate some works, in addition to the works I donated from my personal collection, for example, a series of Enzo Cucchi's works which he had made for me personally, and which I was delighted to donate, to seal the relationship of mutual esteem that bound me to China Artists Association, and the organisation of the Beijing International Art Biennale.

I am sure that the Association and the Biennale Committee will work to ensure that the Beijing International Art Biennale sees the attendance of top quality artists, which can contribute to the development of art in China, and be recognized among the great international biennales and to include it in the Pantheon of the most important art exhibitions in the world, as Beijing and China, in my opinion, truly deserve.

Vincenzo Sanfo
President of Italian Center of Culture and Art
International Curator of BIAB

等，这些仅仅是一小部分将作品带来展会的顶级艺术家。

这次展览令人难忘，因其质量上乘及重要艺术家的参与而大放异彩。在随后的几届双年展中，又有众多艺术家如基弗、雷纳·费廷、伊门多夫、彭克、博伊于斯、洛佩斯·加西亚等人的加入，此外还陆续举办了德拉克罗瓦、安格尔、柯罗、毕加索、雷诺阿、马蒂斯等艺术家的特展。

我还成功劝说世界艺术家们向展会捐赠作品。我自己便将自己收藏的作品捐献给了展会，其中就包括恩佐·库奇专门为我创作的一套系列作品。而我也乐于将作品赠予展会，因为这是我与中国美术家协会、与北京国际美术双年展之间，建立在相互尊重基础上的情谊的一份见证。

我确信，中国美术家协会以及双年展组委会在未来的展览中会竭尽所能，确保北京双年展汇集世界一流的艺术家，从而促进中国艺术的发展，并促使展会跻身国际重要双年展的行列，成为世界顶级艺术展览殿堂中的一朵奇葩。而这在我看来，北京乃至中国，都当之无愧。

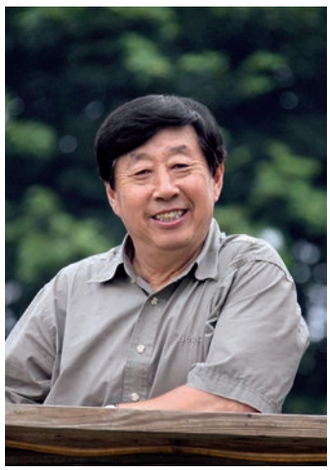
温琴佐·桑福
意大利文化中心主席
北京国际美术双年展国际策展人

SELECTED ESSAYS OF PREVIOUS EXHIBITIONS 历届文选

15

首届中国北京国际美术双年展策划委员

笔答《美术》杂志记者问



总策划　刘大为

记者

在国际文化生活中，“双年展”这个称谓已经约定俗成地具有标示“前卫艺术”的特指含义，北京举办的双年展，如何与西方流行的具有“前卫艺术”特义的双年展相区别？国内此前有些双年展曾被国人批评为“西方双年展在中国的摊位”，北京双年展如何避免此类批评？

刘大为

这次双年展是由中国美协等三家单位联合主办的国际性大展，也是中国美协成立以来所举办的最大规模的国际性展览。其宗旨是立足于国际文化的大平台上，促进中国与国际间的文化艺术交流，促进世界艺术健康发展。这次展览要办成既有时代性又具有中国特色的艺术大展，绝不会办成“西方双年展在中国的摊位”。目前西方各国主办的双年展是由策展人选择我们的画家，是按照他们的价值取向和审美理念作为评价标准，来选取他们所需要的艺术家和作品，而我们这次北京的双年展是按照我们的展览宗旨来操作运筹的。对外国艺术家入选问题，要由策划委员会认真研究，要以我们的标准来选择他们。

当然，双年展一词来自国外，并且已形成西方比较流行的展览形式，如有威尼斯双年展、圣保罗双年展、卡塞尔文献展等。同时，不少第三世界国家也有自己的双年展，我们中国举办双年展与有“前卫艺术”为主导地位的国外双年展，是有区别的。比如架上绘画问题，西方的双年展中虽然也有架上绘画展区，但比重不大，占主导地位的是装置艺术、观念艺术。架上绘画历史悠久，体现了全人类的文明成就，是艺术家智慧的结晶，我们不应轻易放弃。所以，我们的双年展在品种定位上确定在绘画与雕塑。我们这次双年展就是想让绘画与雕塑更有时代感，再现辉煌。有人担心我们这次双年展也要搞成“前卫艺术”的展览，这种担心是没有必要的。我们的主题是“创新、地域性和当代性”，就是要体现时代精神和民族特点，要展示各国的优秀艺术精华。目前已有不少国际著名大师表示要参加北京国际美术双年展。

记者

西方流行的双年展，届届都标榜“创新”，这次北京双年展的主题也是“创新”，请问，我们提倡的创新与西方流行的双年展所主张的“创新”有什么区别？

刘大为

我们中华民族创造了灿烂的文化，有着可以独秀于世界文明之林的文明成果，中国的美术有自己鲜明的独到的艺术特色和艺术魅力，受到世人的瞩目。我们中华民族有着一个承继优秀传统又能包孕融汇世界文明向前发展的历史大背景，这次双年展中提出的创新也离不开这个大的背景，即我们的创新要立足于民族传统基础上进行创新，不能否定自己的过去，否定一切优秀的文化遗产。我认为没有传统就是无源之水，没有传统，就谈不上创新。我想，世界艺术的发展和创新，也应该是这样。但我们不能把自己的创新观，强加给西方的参展艺术家，我们在《章程》里面说，这次展览要“体现当今人类对真善美理想的追求”，我想，外国参展艺术家只要遵从这个大的基本思想，他怎么去创新都是可以的，当然，我们还要看“美学品位和艺术质量”。

记者

东西方美术在艺术观念上存在着很大差异，这是世人共知的不争事实。西方的双年展很容易操作，按照一个或几个策展人的特定“前卫理念”来选择作品，符合他们标准的就要，不符合他们标准的就不要，因此，他们的双年展在总体面貌上是基本统一的，是明确的西方价值取向。北京双年展策划委员的工作任务恐怕要比他们的困难得多，因为我们面对的是东方和西方两大块，我们将用什么标准来弥调、营构北京国际美术双年展的总体面貌和价值取向？

刘大为

中国举办双年展要坚持用我们的价值取向去营造一个具有艺术质量、学术氛围和兼收并蓄的总体面貌。首先，我们的策展人不像西方那样，搞一两个人的策划制度，我们认为集体策划为好，能博采众长，优势互补。现在看来，集体策划是能够保证策展成功的一个好的方式。应该认识到东西方文化是有很大的差异性的，这次展览，我们会注意到这种差异，尽可能地达到一定程度上的共识。但是，前提是我们要用我们章程规定的宗旨和标准来衡量所遇到的一切问题和解决一切问题，在这一点上是坚定的。

（1）我们中国人办国际双年展，要有我们中国人自己的主见，要有博大的胸怀来容纳世界各国的优秀艺术，要有兼容性和包容性。

（2）为把这次双年展办成具有世界性的大展，我们要吸收各国展事的长处，把那些有创意的东西为我所用，不拒绝一切优秀的文明成果，但主要是要走自己的路，在办展上要创新。

（3）我们所选择的艺术家及其作品，既要符合我们大的要求，又要在艺术上体现他们本国的时代特点和地域特色，要有本国艺术的创新精神。

只要是具有本民族的代表性的东西，就是具有世界性的东西。各民族艺术的百花齐放才能构成世界艺术的丰富性。只有符合我们的主题——创新：当代性和地域性，高扬真善美，远离假恶丑，才能使这次双年展成为东西方两大文化板块友好协调的高水平的艺术盛会。

记者

北京国际美术双年展的正式宣传册上说“在全球化的浪潮中，中国美术不可甘居边缘，中国的先进文化要在世界范围内体现前进方向的代表性”。在这次北京双年展中，我们将如何具体地体现这种先进的“代表性”？

刘大为

目前中国的美术发展正值一个空前繁荣的最好时期，无论是美术家队伍还是作品数量和质量，都呈现了前所未有的新的面貌。我们的艺术始终紧密地贴近自然，贴近社会，贴近人民，我们的艺术是沿着先进文化的前进方向发展的。由于种种原因，中国的艺术目前还没有被世界全面深入地了解。西方对我们的艺术始终难看到全部的面貌。尤其当西方否定架上绘画的时候，我们坚守住了这个阵地，并且使这一文明成果得到新的发展和发扬。我们办这次双年展就是要把中国的艺术放到世界艺术大舞台中去，把我们的作品推出去，弘扬我们中国的优秀艺术，同时也更真切地全面了解世界各国艺术风貌，增进交流机会。在双年展的国际艺术大交流中，也要体现大家共同追求社会进步和艺术繁荣的先进性。

记者

作为第一届北京国际美术双年展的一名策划委员，你最希望这次展览结束后在中国美术史上留下什么样的最好评价？

刘大为

这次展览，是由国家出钱资助的，由中国文联、北京市政府与中国美协共同主办实施的，可以说是第一个在中国“官办”的国际双年展。我作为一名主要策展人，历经了从酝酿、申报、运作到组织落实、组建办事机构、经费筹集以及对外联络征集作品等全部过程，遇到过不少困难，尤其是筹备时间非常紧迫，但在参与双年展全体工作的同志们不辞劳苦、敬业奉献的努力下，目前，进展还是很顺利。我们得到了国内的许多艺术界专家、领导的支持，可以说召之即来，共同为办好双年展出谋献策。全体策划委员举办多次会议，从千百份资料中认真研究评选参展艺术家的作品。在国外，也得到了广泛的关注和支持，其中意大利的桑福先生起到了很大的作用。更应提及的是国家各有关部门，都给予了大力的支持和重视。虽然近期受“非典”疫情影响，但工作一直没有停顿，估计是会取得预想的成果的。目前我们正在紧锣密鼓地进行着工作，许多项目已进入了具体实施阶段了。《美术》杂志这次对策委安排“笔答记者问”，这个方式有助于发挥各位策委的聪明才智，深化对双年展的认识，更加明确工作方向，有助于推动这次展览的健康发展。大家都很负责任，认真回答记者的问题，表现出策划委员的主人翁态度。我希望这次双年展，一定要办出中国人自己的特色来，不能跟着别人跑。要争取在展览方式上、艺术质量上办出国际一流的高水平。我希望这次第一届双年展能够取得丰富的经验，为2005年第二届、2008年第三届双年展开一个好头。希望中国双年展一届比一届办得更好。

总策划　冯远

记者

在国际文化生活中，“双年展”这个称谓已经约定俗成地具有标示“前卫艺术”的特指含义，北京举办的双年展，如何与西方流行的具有“前卫艺术”特义的双年展相区别？国内此前有些双年展曾被国人批评为“西方双年展在中国的摊位”，北京双年展如何避免此类批评？

冯远

北京国际美术双年展创意策划的缘起，是建立在随着经济全球化而来的世界文化发展趋势而提出的构建中国艺术平台，以开放的胸襟引进吸纳国际一流艺术成果，同时向国际文化界、世界艺术圈推介当代中国艺术的最新成果的构想之上。当世界的目光因中国的经济奇迹而投向东方的时候，适时提出这个创意并付诸实施，对于一个约占世界人口四分之一的区域大国，对一个五千年文明历史绵延未曾中断的文化大国，对于一个拥有着数量最为庞大的艺术家群的中国美术界来说，是再必要、再恰逢其时不过的了。这既是国家综合国力增强的必然要求，是先进文化建设的需要，更是中国文化走向世界的文化发展战略使然。选择“双年展”的本意就是取两年一届的意思。创意出炉伊始曾经想对应2008年的人文奥运，但是由于筹措并办好一届国际大型展事活动，其间的准备工作千头万绪。所以，最终确定在2003年秋天举办也是充分考虑到各种因素的结果，为此，负责具体承办的中国美术家协会的同志们已经卓有成效地完成了大量前期工作。

关于在国际文化生活中，双年展的称谓已成为标志“前卫艺术”的特指含意，国人批评近年来国内有些双年展为“西方双年展在中国的摊位”说，我个人认为：（1）双年展是一种具有时间特指的名词，不应牵涉某种专利，更不能成为垄断。（2）展览的名称固然重要，但其内容、成果、效应更重要。如果一时无更好的称谓取而代之，则无妨一用“双年展”，而无刻意避嫌之必要。（3）批评家关于“摊位”的意见主要是指某些展览的策展指导思想和作品内容形式具有较浓的西方前卫色彩。出于善意，我相信对举办好北京国际美术双年展也会具有警诫作用，这无疑会有利于大展组委会时时保持清醒的头脑，准确掌握度数，努力做好多项工作。

记者

西方流行的双年展，届届都标榜“创新”，这次北京双年展的主题也是“创新”，请问，我们提倡的创新与西方流行的双年展所主张的“创新”有什么区别？

冯远

“创新”，几乎可以说是所有从事创造性劳动的艺术家，当然也包括其他多个行业孜孜以求的动力和目标。国际流行的双年展追求创新本无可厚非，但如果将其设置定位在“前卫艺术”，那它一定是在西方既有的艺术观念、既有的作品理念基础上的创新和技术、材料、手段、媒介的翻新。由于西方现代主义在其后期发展中明显失落了精神指归，而打着多种后

现代主义旗号的实验艺术良莠杂陈，很快坠入了新一轮的雷同和贫乏。因此，一旦解构了所有的规则和约束，艺术将可能陷入某种观念滥用、语言滥用的危险境地，而疏离人类族群、疏离社会、疏离进步和理想。

北京国际美术双年展提倡的创新在于：（1）从中国出发，是建立在中国艺术传承、革新、发展和当代艺术建构基础上的创新与世界各国建立在不同地域民族文化艺术发展基础上的创新成果的交汇，是一种平等对话，沟通交流。（2）不以一种既定的东方的或西方的、中国的或国际流行的艺术观念作为选择参展艺术家和作品的唯一标准，而是提倡来自世界各地的艺术家立足于本土母文化基础上的创新。因而这个创新既是本土性的，又是个性的，还是具有多样、多元特征的。（3）本届双年展选取作品的种类定位在绘画、雕塑，这又决定了展览提倡的创新应是围绕着这两个基本载体展开，而不能任意偏离的明确要求。

记者

东西方美术在艺术观念上存在着很大差异，这是世人共知的不争事实。西方的双年展很容易操作，按照一个或几个策展人的特定“前卫理念”来选择作品，符合他们标准的就要，不符合他们标准的就不要，因此，他们的双年展在总体面貌上是基本统一的，是明确的西方价值取向。北京双年展策划委员的工作任务恐怕要比他们的困难得多，因为我们面对的是东方和西方两大块，我们将用什么标准来弥调、营构北京国际美术双年展的总体面貌和价值取向？

冯远

北京国际美术双年展的未来发展路向如何，我不便臆测。但是首届双年展基于当代中国美术创作实践的历史需求和国家文化发展战略，包容东西方两大块文化艺术将是不言而喻的。作为开台大戏的“序幕”，邀请中外各国优秀艺术家参展，采取类似万国艺术博览的形式纷呈荟萃名品佳构，则是策展委员会最终形成的共识。这就决定了双年展掌握的标准既是东方的，又兼顾了西方的，既注重国际的，又尊重民族的，由中国策展委员会掌握着艺术的话语权和作品的选择权。

在具体的运作中，北京双年展采用集体策展人制。同时，从2002年秋季开始，双年展就通过我驻外使领馆、外国驻华使领馆、国际造型艺术家协会各国委员会、与中国有过交往的外国美术机构及策展委员的推荐向外国美术家以及海外华人美术家、中国港澳台地区美术家征集作品。然后经过委员会多轮评审，确定邀请参展的人选。由此，首届北京国际美术双年展的总体面貌也就基本勾画成形：2003年·北京·中国和世界当代优秀绘画、雕塑作品大展示。当然，我更有理由寄希望于拟议中的2005年二届展、2008年三届展，它们将分别推出更为鲜明的双年展主题。本届双年展将作品种类明确锁定在绘画、雕塑上，其部分原因也是出于对当代国际艺术潮流中某些贬抑架上绘画已过时的观点的批评和价值反驳取向之上的考虑。

记者

北京国际美术双年展的正式宣传册上说“在全球化的浪潮中，中国美术不可甘居边缘，

中国的先进文化要在世界范围内体现前进方向的代表性”。在这次北京双年展中，我们将如何具体地体现这种先进的“代表性”？

冯远

“中国的先进文化要在世界范围内体现前进方向的代表性”的提法是一个目标，也是当代中国文艺家的责任和使命。所谓“先进文化”，应是指能够代表中国文化主流的优秀部分。而要在世界范围内体现前进方向，并且具有代表性，则不光是在中国要表现出它的代表性和先进价值，还要在世界文化发展的主流中体现出它的同等价值，这个目标是相当高的。

要想把这种文化的先进性、代表性体现到具体的北京国际美术双年展中，首要的，也是最为基本的，就是要推荐选拔好中国的参展艺术家和作品。专家委员会的职责，是推荐选拔那些最能反映当下中国美术创作状态和水平的、质量最优、技术最好、内涵最为丰厚、语言形式最为独特、风格面貌最为鲜明、观念新颖又最具竞争力的美术家和作品，组成最佳阵容代表中国参展。当然，这种“最”一定是相对的，正如先进也是相对落后一样。专家委员会在评选的过程中，是通过广泛推荐、反复比较、充分协商的几上几下，好中选优，最后投票确定国内美术家人选的。应当说充分体现了公开性、公平性和公正性，能够具有一定的代表性。当然，这个代表性在与整个双年展中世界各国艺术家的作品相比较能否处于“先进”状态，则要由广大观众和专家、批评家来评价。然而有一点却是毋庸置疑的：中国艺术真正要在世界范围内体现前进方向的代表性，远非是一蹴而就的，也不是举办几届国际大展所能奏效达成的。它需要一代代艺术家持续不断地共同努力，同时还要依托国家政治、经济地位的不断提升、强大而最终实现。

记者

作为第一届北京国际美术双年展的一名策划委员，你最希望这次展览结束后在中国美术史上留下什么样的最好评价？

冯远

在双年展还未正式掀开盖头之前来谈这个问题，似乎太过功利了些。我个人认为：认定一个目标，坚信它的价值和意义，努力动员起多方面的积极力量，然后全力以赴地做，并且争取做到可能的最佳状态，就可以了。无法奢求十全十美，尽如人意，这既不现实，也无可能。但是历史、批评家、广大艺术家会有公论。作为委员之一，我之所以愿意为双年展尽一份微力，乃是出于与大家的共识。如果说作为形式的双年展背后，体现着一种民族文化发展的需求和意志，代表着艺术的国家形象，那么文化职能部门作为后援，则就责无旁贷了。

无论结果是见仁见智，还是誉毁纷纭，毕竟，以政府的名义，中国当代艺术的发展又迈出了坚实的一步——中国建构了向世界开放和弘扬民族艺术的国际舞台，中国拥有了运用自己的文化话语权力的讲坛，世界艺术和艺术史将因有了中国艺术而更加光彩夺目，中国艺术将有能力影响和引导世界艺术潮流。

丁宁

记者

在国际文化生活中，“双年展”这个称谓已经约定俗成地具有标示“前卫艺术”的特指含义，北京举办的双年展，如何与西方流行的具有“前卫艺术”特义的双年展相区别？国内此前有些双年展曾被国人批评为“西方双年展在中国的摊位”，北京双年展如何避免此类批评？

丁宁

我觉得北京的国际双年展与其是要避免批评，还不如要去迎接批评。因为，我以为一个展览，尤其是一个大的国际性的展览，如果没有批评的话，其实是很别扭的。展览的可评性当然是非常有意思的一个标志。大概世界上没有一个双年展是不要批评的。有时甚至那些沉默的声音又何尝不是一种批评呢？当然，我这里意谓的批评是有别于那种情绪性的指责的。

正如你所说的，在不少国际性的双年展中，“前卫艺术”占了重头。这种现象是否允当不是我在这里评说的对象，不过，这样的惯例肯定使得那些不那么“前卫的”艺术和艺术家大受冷落了。我想，被革除在“前卫性的”展览外的艺术家（绝不会是少数）虽然未必会像当年法国沙龙展的落选者那样被“R字母”压得喘不过气来，但肯定有满腹的不平。前卫艺术是一种艺术，但是，不是前卫的艺术也是艺术。对艺术施加任何强制的限定其实是反艺术的。因此，在自律前提下的艺术创造并不能有贵贱之分，尽管总是有艺术上的质的高低之分。我想，重要的是，艺术家如何有真正的视觉贡献，而不是先去计较什么是前卫，什么又不是前卫。值得冷静地想一想的倒是，“前卫”的尺度之内有时也是一种文化霸权最为活跃的一个领域。法国的批评家就大发感慨过，国际双年展上可以堂而皇之“前卫”同时又屡屡大获其奖的艺术常常没有法国的份，而法国却并不缺乏一流的艺术家。原来原因就在于，法国在如今的文化霸权方面已经过于边缘化了。这也使我联想起国外的同行近年对东欧美术史的研究。他们惊讶地发现，东欧的艺术（包括前卫艺术）的水平是如此之高，但是西方的美术史却对之有惊人的沉默。其实，道理也在于，东欧在文化上大概是太不够中心化了。

我本人并不持有一种对前卫艺术的偏见，相反我对真正前卫的艺术有很高的敬意。我近期在写一本关于西方美术史的教程，写着写着我就发现自己给现代主义艺术留了最多的篇幅。我只是讨厌伪前卫的东西，所以有时偶尔读一点文化守成主义意味浓厚的《批评标准》（*Criterion*）杂志，倒是觉得合口味的。确实，文化的建设是一种艰巨的事业。

就展览而言，前卫的艺术其实是有一席之地的。我所尊敬的霍克尼就在此次展览的邀请之列。他画得那么好，书也写得漂亮。我1998年在波士顿美术博物馆看过他的个展，至今仍难以忘怀。我希望像他那样的现代艺术家在此次展览中有较多露面的机会。有人或许会说，这样的艺术家太老了。我觉得这就不是什么有意思的理由了。爱琴文化中的一些雕塑作品直到今天都是现代意味十足的创造，放置在今天的文化语境里依然有“前卫”的意味。同样，中国的宋画让纽约画派的干将菲里普·库斯顿（Philip Guston）有了禅宗似的“开悟”的体会。这些都在说明人们应该在乎艺术本身。

总之，我想，北京的国际双年展在不刻意前卫而又不排斥前卫的考量中做展览其实是

一个相对比较成熟的理念，这样也可以广泛地吸纳那些发展中国家的艺术家提交一些非“前卫”的概念所能概括的艺术作品。艺术的多样化从来不是什么不好的事情。

记者

西方流行的双年展，届届都标榜“创新”，这次北京双年展的主题也是“创新”，请问，我们提倡的创新与西方流行的双年展所主张的“创新”有什么区别？

丁宁

创新似乎是一个畅行无阻的词儿。不过，曾有艺术家跟我说，其实创新是不可能的。当然，他说的“创新”就是那种前不见古人，后不见来者的工作。我想，这位艺术家的体会不是没有道理的。

关键在于对创新得有一种清醒的认识。艺术史发展到今天，留给艺术家的创造空间是越来越小了。因而，才会有所谓的“影响的焦虑”，而且“误读”或“误视”的突破恰恰是在越来越困难的情境中才能实现的。虽然眼下“大师”的封号满天飞，仿佛以创新来确立艺术影响的事业一点也不费劲儿似的，但是，历史却会无情反证的。我毫不怀疑这一点。因此，“创新”其实是一个最应认真对待的词儿。

北京的国际双年展提出“创新”的主题，我觉得是有特定的含义的，这就是“当代性和地域性”。我相信其他的策划委员会有比我更精彩的阐述。

这里我想补充的只是，在中国这样一个文化传统特别悠久的地方举行国际性的美术大展，提出“创新”的主题是一种必然的觉悟和选择。因为，许多的创新正是以传统为参照系的。有美术史学者就指出过，当年法国的大卫完全借用传统图像的转义进行“自我架空”也是一种独特的创新。当然，大卫的例子是极而言之。

无论是当代性，还是地域性，都显然具有文化的针对性意义。如果载有艺术的力量，我相信，不会没有迷人的地方。

记者

东西方美术在艺术观念上存在着很大差异，这是世人共知的不争事实。西方的双年展很容易操作，按照一个或几个策展人的特定“前卫理念”来选择作品，符合他们标准的就要，不符合他们标准的就不要，因此，他们的双年展在总体面貌上是基本统一的，是明确的西方价值取向。北京双年展策划委员的工作任务恐怕要比他们的困难得多，因为我们面对的是东方和西方两大块，我们将用什么标准来弥调、营构北京国际美术双年展的总体面貌和价值取向？

丁宁

东西方的话题三言两语解决不了问题。不过，我想说的是，东西方的差异不等同于对立。如果从这一点出发，我们就不会尴尬地坚持这个，摒弃那个。因而，将东西方的艺术

放在一起不是一种匪夷所思的做法。同时，如果我们不怀疑文化和艺术的多样性的本身就是一种弥足珍贵的品质的话，那么就没有什么可顾虑的。此外，我也相信，艺术不管是来自何方，都会有深刻的相通之处的，我们只会对单一化的参展作品显得无所选择和难以判断。

更为重要的是，东西方艺术之间的相互的理解和交流其实正是人们应当心仪的、妙不可言的事情。

或许，我们应该担心再担心的事情就是展览可能显得太不够多样化。

记者

北京国际美术双年展的正式宣传册上说“在全球化的浪潮中，中国美术不可甘居边缘，中国的先进文化要在世界范围内体现前进方向的代表性”。在这次北京双年展中，我们将如何具体地体现这种先进的“代表性”？

丁宁

全球化是一个迅猛的趋势，尤其是在经济的领域里。我曾经在一篇文章里专门谈过中国古典美术和全球化的关系，那是应一个国际学术会议邀请而写的。我的看法是，中国经典美术（不是复制品、印刷品之类）有可能在媒体文化裹挟的快餐文化以外焕发出最为独特和强劲的文化魅力。以中国伟大文明传统为心灵依托的当代艺术——我想象不出与之无关会是怎样——也应当有不乏亮点的作为。问题的棘手之处就在于，中国艺术即便是相当优秀的，也不一定天然地会成为当今世界主流的、有影响的艺术存在。边缘的东西并非没有价值，或者价值不高，可是，边缘往往意味着被忽略不计。北京的这次国际双年展是一种特殊的展示平台，尤其是有可能使得中国艺术直接置于一种国际化的界面中，这实在是富有历史性意义的。我想，中国的艺术家不会轻视自己创作中应有的当代性与地域性的。我们将愿望和努力放在目标之中当然也是一种有勇气的自勉。

记者

作为第一届北京国际美术双年展的一名策划委员，你最希望这次展览结束后在中国美术史上留下什么样的最好评价？

丁宁

如果低调一点，我就要限定一下：也许一次展览未必会在整个中国美术史上留下什么重要的痕迹。不过，我不是不愿意期望一种如你所说的最好的评价。主要有两点：一是展览成为一次各国参展艺术家难以忘怀的艺术聚会，在真正的双向交流中获得创造的深刻启示。二是展览具有真正的可评性。毕竟这是第一次，一切都应该开局不俗。

水天中

记者

在国际文化生活中，“双年展”这个称谓已经约定俗成地具有标示“前卫艺术”的特指含义，北京举办的双年展，如何与西方流行的具有“前卫艺术”特义的双年展相区别？国内此前有些双年展曾被国人批评为“西方双年展在中国的摊位”，北京双年展如何避免此类批评？

水天中

我认为北京双年展的宗旨并不是要与前卫艺术划清界限。

中国的北京在2003年举办国际美术双年展，这一事件本身就具有超出现有各种双年展的含义。展览的总策划人将这次展览的作品门类限定于绘画与雕塑，这使它从形式和内容上与目前的其他双年展有所不同了。我所关心的是如何把北京双年展办成一个值得一看的、确实体现着当代世界绘画和雕塑艺术水平和状态的展览。这样的展览理应包含当代前卫艺术的某些内容。

至于对展览的批评，艺术史已经告诉我们，那实际上是展览的意义和价值的一个方面。所以我们应该欢迎批评。

记者

西方流行的双年展，届届都标榜“创新”，这次北京双年展的主题也是“创新”，请问，我们提倡的创新与西方流行的双年展所主张的“创新”有什么区别？

水天中

艺术创新的具体指向，在不同时间与空间有不同的强调重点。但创新的基本精神与价值并无古今、中西之分。

记者

东西方美术在艺术观念上存在着很大差异，这是世人共知的不争事实。西方的双年展很容易操作，按照一个或几个策展人的特定“前卫理念”来选择作品，符合他们标准的就要，不符合他们标准的就不要，因此，他们的双年展在总体面貌上是基本统一的，是明确的西方价值取向。北京双年展策划委员的工作任务恐怕要比他们的困难得多，因为我们面对的是东方和西方两大块，我们将用什么标准来弥调、营构北京国际美术双年展的总体面貌和价值取向？

水天中

首先想说明的是东西方艺术既有差异的一面，也有相同的一面。只是有些人看重差异的一面，而有些人看重相同的一面。在艺术观念的深层，在艺术目标的高层，中外古今是一致的。展览宣传手册提出“艺术无须翻译，有利沟通”，我想也是基于这一点。从实际情况看，目前许多东方国家的当代艺术已经与西方当代艺术没有多少差异可言，这也是那里的一

部分艺术家正在关注的问题之一。其次，西方的双年展并不是那么容易操作，它们也不是铁板一块。

对于对待中西两大块的问题，并没有事先设定固定不变的标准。从文化背景出发，对国内作者和国外作者，对不同文化背景的国外作者，都采取理解和尊重的态度，是这次展览策划过程中值得肯定的做法。策划委员们从各自对当代艺术的理解出发，以兼容并包的精神选择最值得一看的东西，使这次展览在内容和形式上都尽可能的丰富多彩。但由于各种客观条件的限制，我们不可能把国内外所有最好的作品全都拿过来。

记者

北京国际美术双年展的正式宣传册上说“在全球化的浪潮中，中国美术不可甘居边缘，中国的先进文化要在世界范围内体现前进方向的代表性”。在这次北京双年展中，我们将如何具体地体现这种先进的“代表性”？

水天中

对于这一目标，我们所能做的是把那些表达了当代中国人的文化情怀，代表着当代中国绘画、雕塑艺术水准的作品介绍给观众。

记者

作为第一届北京国际美术双年展的一名策划委员，你最希望这次展览结束后在中国美术史上留下什么样的最好评价？

水天中

希望它成为中国文化进一步开放和国外艺术界进一步关注中国当代绘画的标志。

王仲

记者

在国际文化生活中，“双年展”这个称谓已经约定俗成地具有标示“前卫艺术”的特指含义，北京举办的双年展，如何与西方流行的具有“前卫艺术”特义的双年展相区别？国内此前有些双年展曾被国人批评为“西方双年展在中国的摊位”，北京双年展如何避免此类批评？

王仲

欧美发达资本主义国家操办的一些大型双年展，一直是西方现代主义、后现代主义艺术花样翻新的主要展示舞台，而一些名气很大的现代主义、后现代主义艺术家，也都是在这些双年展上崭露头角、功成名就的，前卫艺术和这些双年展之间的这种亲密互动关系，吸引了世界各地不少迷信前卫艺术的青年，大家都想前去碰一碰“鲤鱼跳龙门”的运气。毋庸讳言，作为一个有五千年文化积淀的东方社会主义大国，我们中国的美术发展道路，与西方现代主义、后现代主义美术的道路是不同的，我们要办的双年展，当然与西方办的双年展也是不同的。这个显明的道理好像没有再商榷的任何意义。不久前，中国当代最具国际艺术洞察力的青年理论家黄河清给我来信，他说：“‘双年展’这个名字已深深烙上标举前卫艺术的特指含义，为了避免标签混乱和语义混淆而引起误导，建议北京双年展更名为‘双艺展’或‘北京国际绘画雕塑展’，这样更能旗帜鲜明地标明自己的文化立场和个性。”他的意见很诚恳也很有道理，提出来是很有利于大家警觉的，也有利于帮助那些期望模糊、概念暗度陈仓的朋友们打消念头。但我认为继续使用“双年展”的称谓也可另有一番积极意义：（1）恢复“双年展”标示相隔时段的原本语义；（2）可以借用“双年展”已有的新闻效应反其道而行之，能够更有效地宣传中国双年展健康的美学观和艺术观。

您问到中国双年展和西方双年展有什么“区别”，这个问题问得好，问得很关键。我们这些策划委员如果搞不清这里的“区别”，稀里糊涂跟着感觉走，最后很有可能随着时尚的惯性把北京双年展办成一个西方双年展的蹩脚翻版。中国是一个东方的社会主义大国，人口约占全世界人口的四分之一，在首都大张旗鼓地举办大型国际美术双年展，当然要有区别于西方双年展的东方中国理念和东方中国模式。如果中国办的双年展和西方办的双年展大同小异、面目相似，或者办成西方双年展的复制品和中国版，那还有什么意思？那还有什么必要如此兴师动众、“劳民伤财”？！“区别”是一定要有的，而这个“区别”之处，很可能也正是我们双年展的特点、特色和创造、创新、原创之处。关于这种“区别”，在我们的《章程》中已有不少明白的表述。有三点我要在这里重点说一下：

（1）《章程》中明确表明，我们的双年展要“体现当代人类对真善美理想的追求”，这是本双年展核心的美学思想。《章程》中的三个中性的主题词“创新”、“当代性”和“地域性”，只有“体现当代人类对真善美理想的追求”这个美学理念，才可能有实质的意义。如果在“创新”、“当代性”和“地域性”的名义下，搞假恶丑，搞病态变态，那是不符合我们双年展的《章程》的。明确地高扬真善美理想，是我们区别于西方双年展的第一个重要特征。

（2）在2002年9月18日下午召开的北京双年展策划委员会第一次会议上，委员们经过4

个多小时相当投入的讨论，最后确定了首届北京双年展的参展品种为绘画与雕塑，并将它郑重地写进了《章程》。这是一个很有美术史意义的下午，它重申了人类造型艺术概念的严肃性，并决定了中国双年展和普遍贬低架上艺术与混淆美术概念的西方双年展之间的一个非常重要的质的区别。我们中国美术家非常重视人类通过无数世纪创造、完善起来的这两种伟大的艺术形式——绘画与雕塑，它们今天仍然是中国和世界大多数人所钟爱的艺术品种。我们的首届双年展一上来就首先重新肯定这两项正宗的造型艺术，意义是重大的。另外，我们的北京国际美术双年展，办的是“美术”展览，不是“艺术节”。如果办艺术节，我们就应该把音乐、舞蹈、戏剧、电影等艺术形式都请进来热闹热闹。但“美术”只是“艺术”的一个门类，它无权以“美术”的名义搞“艺术”大展。我们欢迎新的艺术品种出现，它可以丰富人类的文艺生活，但它必须要有独特的艺术本质，并迎得广大人民的喜爱，而且经受得住历史的考验，才可能真正成为一个新的艺术门类。时下有一些在艺术分类学上不好归类的非典型艺术新品种——实物拼组、观念表演和荧屏图像等，它们既不好参加戏剧节、舞蹈节和曲艺节，也不好参加电视大奖赛，参加美术展览当然也是牛头不对马嘴。这些非典型艺术应该有志气有信心另开门类独立发展，不要以为非要依附和寄生在美术门类上才能生存发展。在今天，当西方许多著名的双年展都在贬抑作为两大正宗造型艺术的绘画与雕塑，人为抬高不好进行艺术分类归类的非典型艺术的时候，我们的双年展依然尊重和坚持大多数人类喜爱的绘画与雕塑，这不仅体现了中国人在美学观、艺术观上的成熟，也体现了中国人在人格品德上的深厚修养。我们中国人是讲道德、讲仁义、讲诚信的人，对那种六亲不认、数典忘祖、背信弃义、翻脸不认人的恶劣品性是很反感的，今天把绘画捧上天，明天又诅咒绘画该死，后天又要把绘画请回来挽救残局，这种朝秦暮楚、反复无常的脾性是大多数有道德的中国人所不齿的。

（3）《章程》中强调，双年展的入选作品要“注重美学品位和艺术质量”，这是我们区别于西方双年展的第三大区别。参展作品是否具有较高的“美学品位和艺术质量”，这当然完全要由作者的美学修养和艺术基本功的实际水平来决定。西方双年展不仅越来越排斥绘画与雕塑，而且也越来越排斥高尚的美学趣味和专业技术的基本能力，甚至鼓吹无学无术也可以当艺术大师。这样搞下去，我们的艺术会越来越不像艺术，审美含量、情感含量、技术含量会越来越稀薄，欣赏价值会越来越低，最后只剩下一堆夸夸其谈、言过其实的空洞而无聊的观念。巴黎毕加索博物馆馆长克莱尔先生在1995年答意大利《艺术报》记者问时，对西方现代艺术圈内这种鼓吹“不学而能”的谬论进行了中肯的批判，他说，造型艺术不是依靠某个莫名其妙冒出来的天才的突然显现，而是要求人们学手艺，学技巧，使人能够以最快、最协调、最有力的方式表现自己要表达的东西。我不知道为什么人们要拒绝造型艺术的手艺和技巧的概念，而在其他知识和创造领域，如电影，人们都是完全自然地接受手艺技巧的概念的。我们不可想象一个电影艺术家是不学而突然成为电影艺术家的，舞蹈家们也不能无视舞蹈的规则。为什么造型艺术可以拒绝这种技术知识？克莱尔先生是一位有艺术良知的理论家，他对西方双年展虚伪繁荣背后的深重危机十分了然，对西方现代艺坛到处充斥着大量毫无造型基本功力而只会招摇撞骗的艺术骗子的混乱局面十分忧虑，对此他实在忍无可忍，终

于大声疾呼“归返传统、手艺和学院主义”。克莱尔先生身处“前卫艺术”的龙潭虎穴，却敢于单枪匹马地站出来反潮流，这种独立求真的学术精神和人格精神着实令人敬佩。他的大声疾呼，当然并非是要“复辟”过去的学院主义，而是要扫除那些导致西方艺坛垃圾成灾的歪理邪说，重新恢复艺术的健康生机，重新恢复艺术的基本技能和质量标准。这位巴黎毕加索博物馆馆长的观点，和我们很接近。我们的双年展之所以要强调“注重美学品位和艺术质量”，就是为了避免西方双年展那种不重艺术只重哗众取宠效应的浮夸作风。我们是在办严肃的造型艺术展览，不是在办庙会和游乐园。

有了《章程》中这三个基本的要点：（1）“体现人类对真善美理想的追求”，（2）“参展作品范围定为绘画、雕塑”，（3）“注重美学品位和艺术质量”，我们的双年展与“西方流行的具有前卫艺术特义的双年展”就有可能区别开来。国内此前有些双年展之所以被国人批评为西方双年展的“翻版”、“摊位”和“分会场”，恐怕就是因为没有这三个明确的基本要点所致，我们的北京双年展应该引以为鉴。广大国人的批评还是要重视的，不能我行我素，因为我们不是在小圈子里自娱，而是在为国家办事。

记者

西方流行的双年展，届届都标榜“创新”，这次北京双年展的主题也是“创新”，请问，我们提倡的创新与西方流行的双年展所主张的“创新”有什么区别？

王仲

创新是艺术的本性，这是一个常识。我们中国的双年展，主张真善美的创新，反对假恶丑的创新；主张尊重自然、尊重社会大众、尊重人的良知、尊重艺术规律和专业技术的创新，反对藐视自然、藐视社会大众、藐视人的良知、藐视艺术规律和专业技术的创新。西方的双年展我未曾亲眼目睹，但从它们的展览图录和刊物报道来看，它们的创新动机和我们的创新动机有很大的不同。

记者

东西方美术在艺术观念上存在着很大差异，这是世人共知的不争事实。西方的双年展很容易操作，按照一个或几个策展人的特定“前卫理念”要求选择作品，符合他们标准的就要，不符合他们标准的就不要，因此，他们的双年展在总体面貌上是基本统一的，是明确的西方价值取向。北京双年展策划委员的工作任务恐怕要比他们的困难得多，因为我们面对的是东方和西方两大块，我们将用什么标准来协调、营构北京国际美术双年展的总体面貌和价值取向？

王仲

如果策展人少而精，权力集中当然便于决策和贯彻实施，但更重要的东西是决策所依据的理念。北京双年展有30个策划委员（包括一位意大利策划委员），但只要大家严格遵循

《章程》的共同理念，相互配合，齐心协力，是能够不断克服困难推进工作的。

我们办双年展比西方办双年展确实是更有难度，因为我们要处理更复杂的问题，而且要追求更高的标准。第一次办国际大展，难免经验不足，但我们只要在实践中去努力学习，而且具有创新精神，是一定能在实践中探索出一套自己办国际美术双年展的东方模式和中国模式来的。关于我们双年展的价值标准和价值取向，《章程》中已有明白的表述（这一点我在回答第一个问题时也作了突出的阐述）。面对东西方、五大洲、几十个国家的美术家和美术作品，我们只要严格遵照《章程》的基本理念、基本原则或基本标准来运作、来协调、来包容、来取舍、来整合，我们是完全可以办出一个在总体面貌上比西方双年展更具大众视觉亲和力和更有美学品位和艺术质量的国际美术大展来的。

当然，愿望并不等于结果。要达到我们预期的美好结果，还需30位策划委员按《章程》办事。方增先先生曾很感慨地对我讲，在办第三届上海双年展时，他原定的基本理念是“东方神韵”，但后来越办越走样。我们对此不要掉以轻心。不要以为《章程》上写着的东西，就会自动变成现实。

记者

北京国际美术双年展的正式宣传册上说“在全球化的浪潮中，中国美术不可甘居边缘，中国的先进文化要在世界范围内体现前进方向的代表性”。在这次北京双年展中，我们将如何具体地体现这种先进的“代表性”？

王仲

我们举办北京双年展的动机并不是什么“不可甘居边缘”，而是准备用中国文化的先进性去影响世界文化，去推动世界文化进步。有人说，我们举办双年展是为了走向世界，这话听起来怎么那么不符合物理学的逻辑？明明是大家坐着飞机来北京参展，怎么成了我们“走向世界”？事实上应该是世界走向北京嘛。

中国北京双年展将在两个层面上来体现中国文化的先进代表性：（1）通过双年展的150件中国参展作品，它应该向世人展现我们“面向现代化、面向世界、面向未来的，民族的科学的大众的社会主义文化”在美术方面的最新成果，尤其是在西方架上艺术长期衰败的情况下，向世人来展现中国绘画和雕塑的雄厚实力和崭新的精神风貌。（2）在双年展的整体指导思想上，它应该通过我们正确的美学观、艺术观和处理国际文化问题的正确原则来体现中国文化的先进代表性。我们要尊重各国的优秀美术，不能用中国美术的特殊标准去强求它们，而只能用一般造型艺术的质量标准和承认地域民族差异性的原则去衡量和选择展品。这种既重视造型艺术一般规律又重视人类各民族造型艺术特殊规律的办展原则，也体现着我们文化观念的先进代表性。在选择参展作品时，我们不要把眼睛老盯在西方发达国家的“大师”身上，亚非拉第三世界国家也有许多优秀的美术家。我们不要嫌贫爱富，下意识地按“西方中心主义”办事。坦率地讲，我们办双年展的意图中，还包含一个促进亚非拉第三世界艺术协调发展，共同来构筑世界艺术多彩繁荣局面的总体构想。

处理国际文化交往问题，恐怕绝不比处理国际政治、经济交往问题轻松，因为它里面潜在的意识形态问题可能更为复杂。既要豁达大度、善于周旋、宽容待人，又要善守自己的文化立场和价值标准，更不能丧失人格、国格。那种盲目崇洋媚外的轻浮心态是少数青年易犯的毛病，如果我们这些理论家也有此表现就有点滑稽了。我们在处理国际文化交往问题时，应该学习周恩来总理的外交风范。由于他深谙世界的复杂本质和发展变化规律，所以他能在复杂的国际关系中始终风度翩翩、游刃自如，既能广泛交友开展工作，又能在任何大小问题上从不丢失原则和立场。我们办国际美术双年展，未来自然将面临错综复杂的国际文化关系问题，为此，我们一定要好好学习周恩来总理对人民事业的忠诚以及渊博的学识和智慧的应变能力。

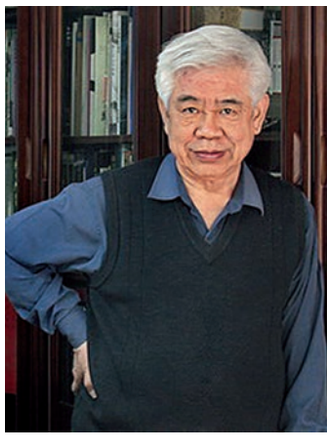
记者

作为第一届北京国际美术双年展的一名策划委员，你最希望这次展览结束后在中国美术史上留下什么样的最好评价？

王仲

我希望这次国际美术双年展成功举办之后能够继续坚持下去，让北京逐渐成为当代世界造型艺术（绘画与雕塑）的中心，成为全世界的画家和雕塑家所向往的艺术圣地。我希望在中国首都举办的这个国际美术双年展，能够给当代世界美术树立一个好榜样：让人类的美术（造型艺术）重新回到尊重自然、尊重社会大众、尊重人的良知、尊重艺术规律和专业技术的正道上来，摒弃那种脱离自然、藐视社会大众、践踏人的良知、惧怕艺术规律和专业技术、为了出名获利甚至不惜做出当众脱光自己父母衣服之类的丑行来的那种泼皮艺术思潮。我希望在中国首都办的这个国际美术双年展，能够引导当代世界美术重新回到“人类艺术追求真善美统一审美理想的伟大传统”上来继续创新推进，摒弃那种迷恋假恶丑和调侃真善美的变态美学趣味和病态人生态度，让世界文化生活逐步走向健康、阳光和乐观主义。

如果这次双年展结束后能够给全世界留下这样一些印象——“北京是一片充满生机的艺术绿地!”，“北京才是真正搞艺术的地方!”，“北京树起了一面追求真善美的个性多样化的艺术彩旗!”——那我们这些策划委员是会感到欣慰的：总算没有白白糟蹋国库里那么多用人民的血汗攒下的银子。



王春立

记者

在国际文化生活中，“双年展”这个称谓已经约定俗成地具有标示“前卫艺术”的特指含义，北京举办的双年展，如何与西方流行的具有“前卫艺术”特义的双年展相区别？国内此前有些双年展曾被国人批评为“西方双年展在中国的摊位”，北京双年展如何避免此类批评？

王春立

提问中称，“双年展”这个称谓已经约定俗成地具有标示“前卫艺术”的特指含义。在我看来，欧洲、美洲大多数美术双年展可能如此，但并非所有“双年展”都具有“前卫艺术”的含义。比如2002年5月在开罗举办的第六届国际陶艺双年展等，就谈不上是什么“前卫艺术”。本届北京国际美术双年展展览《章程》中已经写得很清楚，其宗旨是要“把双年展作为宣传本土文化和借鉴外来文化的窗口”，“探索建立一个有中国特点的新的双年展形式”，“提倡在继承民族优秀文化传统基础上的适应时代审美观念的拓宽与变化要求的创新”。“北京双年展所主张的创新是兼容当代性与地域性的创新，既富有时代气息，又富有民族特色”。这与国际流行的具有“前卫艺术”特点的双年展，是有根本区别的。因而，说北京国际美术双年展是“西方双年展在中国的摊位”，这是没有根据的。如果真的出现这样的“摊位”，也是不符合这次展览《章程》的。

记者

西方流行的双年展，届届都标榜“创新”，这次北京双年展的主题也是“创新”，请问，我们提倡的创新与西方流行的双年展所主张的“创新”有什么区别？

王春立

艺术的本质特征之一就在于它的独创性、不可重复性和唯一性。从这个意义上讲，“创新”乃是艺术创作的灵魂。至于这次北京双年展与西方双年展的“创新”有何不同，实际上在上面第一个问题中已经答复了。如要再说几句的话，那就是北京双年展提倡的“创新”，旨在倡导创作更多的能与时代同步、深受国内广大民众和国际友人喜爱、具有民族气派的作品，借以振奋民族精神，挺直民族脊梁，使我国更好地立足于世界民族文化之林。

记者

东西方美术在艺术观念上存在着很大差异，这是世人共知的不争事实。西方的双年展很容易操作，按照一个或几个策展人的特定“前卫理念”来选择作品，符合他们标准的就要，不符合他们标准的就不要，因此，他们的双年展在总体面貌上是基本统一的，是明确的西方价值取向。北京双年展策划委员的工作任务恐怕要比他们的困难得多，因为我们面对的是东方和西方两大块，我们将用什么标准来弥调、营构北京国际美术双年展的总体面貌和价值取向？

王春立

这个问题在提法上拐来拐去，但谈得还算明白。那就是：西方双年展按“前卫理念”来选择作品，符合他们标准的就要，不符合他们标准的就不要，因此，他们的双年展是有明确的西方价值取向的。但说到北京双年展，就好像有点底气不足，提出了“我们会用什么标准来协调、营构北京国际美术双年展的总体面貌和价值取向”。北京双年展应有的“总体面貌”是由展览《章程》所决定的，这是无须讨论的。至于应该具有什么样的“价值取向”，这也是无须讨论而且必须十分明确的。如提问所述，西方双年展有“明确的西方价值取向”，确实一贯如此。“明确的西方价值取向”，其含义在全球化的背景中，在我看来，就是两个字：垄断，即经济垄断、市场垄断、文化垄断，即在全球推行西方的意识形态。北京举办国际美术双年展，是为了更好地向世界展现灿烂辉煌的中华文化，更好地吸收各国文化精华，提高我们对于世界文化的鉴别与取舍的能力，振兴华夏民族的雄风。近几年我也注意到，在我国某些大城市举办过若干次所谓的国际美术双年展，有意无意地追逐“西方价值取向”和“前卫理念”，在文化内涵上显现了软骨病——甚至十足的奴性，这是非常不可取的，也是北京双年展应该引以为戒的。

记者

北京国际美术双年展的正式宣传册上说“在全球化的浪潮中，中国美术不可甘居边缘，中国的先进文化要在世界范围内体现前进方向的代表性”。在这次北京双年展中，我们将如何具体地体现这种先进的“代表性”？

王春立

宣传册上说“在全球化的浪潮中，中国美术不可甘居边缘，中国的先进文化要在世界范围内体现前进方向的代表性。”这句话颇令人费解。说“中国美术不可甘居边缘”，从字义上理解，实际上是已经承认中国美术居于边缘了，那么在“全球化的浪潮中”什么是“中心”呢？“全球化浪潮”换一种说法，就是“西方价值取向”要横扫全球。这样，所谓的“中心”则可推断为代表当代“西方价值取向”的前卫艺术。难道“中国美术不可甘居边缘”而要硬挤到西方前卫艺术的“中心”去吗？是不是“中国的先进文化（包括中国美术——笔者注）要在世界范围内体现前进方向的代表性”，就必须“不可甘居边缘”而要进入全球化浪潮的中心呢？其实，在北京国际美术双年展中所要体现的先进文化的代表性，是与上述观点相悖的。我认为，北京国际美术双年展要体现先进文化的代表性，必须做到两点：第一，牢牢把握先进文化的前进方向。在当代中国，发展先进文化，就是发展面向现代化、面向世界、面向未来的，民族的科学的大众的社会主义文化，以不断丰富人们的精神世界，增强人们的精神力量。第二，坚持弘扬和培育民族精神。民族精神是一个民族赖以生存和发展的精神支撑。一个民族，没有振奋的精神和高尚的品格，不可能自立于世界民族之林。

记者

作为第一届北京国际美术双年展的一名策划委员，你最希望这次展览结束后在中国美术史上留下什么样的最好评价？

王春立

只有六个字：振奋民族精神。

王璜生

记者

在国际文化生活中，“双年展”这个称谓已经约定俗成地具有标示“前卫艺术”的特指含义，北京举办的双年展，如何与西方流行的具有“前卫艺术”特义的双年展相区别？国内此前有些双年展曾被国人批评为“西方双年展在中国的摊位”，北京双年展如何避免此类批评？

王璜生

确实，在国际文化活动中，“双年展”已约定俗成地指向“当代性”。何谓“当代性”首先要排除国内流行的说法：“当代人进行的艺术活动便具有当代性”。当代性应该是指艺术的当代精神，当代精神包含三个方面：一是关注当代人文的发展状态，倡导艺术家以高度敏感的艺术特质关注和发现当代人类社会包括人类本身存在的问题和值得关怀和表达的问题，如上一届卡塞尔文献展的主题是“去殖民化”，提出对这一至今仍深刻影响着当代人生活和精神活动的文化问题的关注和表达，并由这一专题扩展而探讨今天依然困扰人类的地区冲突、种族歧视、身份认同、霸权主义等一系列当代问题。所以，当代性首先指的是对当代人类问题的关怀所体现出来的精神穿透力。二是表达方式的当代性，即以适合于表达当代人文内容的独特的个性化方式，包括新的媒材、新的手法、新的表达方式。由于表达当代内容的独特性，从而也要求艺术家以新的独特的手法来表达新的对象和内容，并生成独特的新的感觉和新语言。三是自由及富于创造性的表达，这本身就是现代社会所鼓励、推崇及尊重的“当代精神”。因此，作为希望能成为世界当代文化活动一个重要项目的北京双年展，我想，首先必须具备国际当代文化的视野，参与国际当代文化问题的对话和共构，当然，中国问题也是国际当代文化问题的一个方面，关键是如何挖掘某些能够与国际当代文化对话的中国问题，使国际文化界、艺术家共同来关注及参与对话和使某些中国问题或主题成为国际当代文化框架中共同关心的问题。这样，北京双年展才会成为国际当代文化活动中的“这一个”。

记者

西方流行的双年展，届届都标榜“创新”，这次北京双年展的主题也是“创新”，请问，我们提倡的创新与西方流行的双年展所主张的“创新”有什么区别？

王璜生

“创新”并不是一个问题，对于艺术家及艺术创作来说，创新是一种自觉。新是因为我们关注的当代文化问题是新的，要表达新的文化问题及文化感受所要求的表达形式是新的，同时，新是创造力的体现，这是人类活动所必须鼓励和共同推动的。因此，北京双年展提出的“创新”主题，强调的应该是对当代的文化问题的新感受和新表达，当然，文化问题的存在是客观的，而感受和表达是主观的，作为主体的艺术家对当下文化问题的表达，必定带着主体自身历史文化以及个体的特点，必定带有“传统积淀”和“本土立场”，所以北京双年展所体现出来的创新必将带着中国特色。

记者

东西方美术在艺术观念上存在着很大差异，这是世人共知的不争事实。西方的双年展很容易操作，按照一个或几个策展人的特定“前卫理念”来选择作品，符合他们标准的就要，不符合他们标准的就不要，因此，他们的双年展在总体面貌上是基本统一的，是明确的西方价值取向。北京双年展策划委员的工作任务恐怕要比他们的困难得多，因为我们面对的是东方和西方两大块，我们将用什么标准来弥调、营构北京国际美术双年展的总体面貌和价值取向？

王璜生

东西方文化确实存在很大的差异。但何止东西方，人与人之间都存在很大的差异性，东方的内部与西方的内部也都存在很大的差异性。而且，东方与西方是如何来划分的？它们的历史源头和传承是什么样的关系？历史和世界在怎样发生变化？比如，被认为对希腊文明有着重要影响的两河流域文明，她是东方文化还是西方文化？当下的世界文化何止东西方之分，非洲文化、大洋洲文化、爱斯基摩人文化、拉美文化等，它们属于东方还是西方？更何况文化是互相影响和综合发展的，不是只指与传统有关的那一部分，也不是先为某种文化类型定下一个框框。文化是复杂的。当然，不容回避的事实是，一定时期以来，被认为代表着西方霸权的某些文化话语及标准主导着国际文化政治领域，我们也不自觉并难以选择和拒绝地被纳入某种文化霸权的话语框架中，但是，我们也应该有意识地站在我们的角度并运用我们的言说方式来对世界当代共同的文化问题发言。这里关键的是，北京双年展作为这样一个志在成为国际文化盛事的活动，我们首先应该进入国际（无论是否具有西方文化霸权的意味）的框架和视野，然后在这样的框架和视野中表达自己的参与意识和价值取向。

记者

北京国际美术双年展的正式宣传册上说“在全球化的浪潮中，中国美术不可甘居边缘，中国的先进文化要在世界范围内体现前进方向的代表性”。在这次北京双年展中，我们将如何具体地体现这种先进的“代表性”？

王璜生

我发觉，在中国文化界，尤其是美术界，许多关注方式和言说方式都与国际文化界存在极大的距离，我们的问题主要在于将美术只是作为“美”与“术”来看待，而不是将美术作为文化中的主动参与和表达的一个部分。我们一谈到美术就谈论“美不美”的问题，而“美不美”的问题便引出了“术”——技术、手艺，而技术、手艺又引出“传统”、“继承”、“创新”，而从“传统”、“创新”中又引出我们早已成型的“美”的观念，这样一个循环圈，自成系统也似乎自圆其说。问题是对于现当代文化来说，何谓“美”，这已发生了很大的变化，尤其对于美术或艺术，大家关注和表达的更多的是关于文化关怀的问题、人类精神和智慧面对的挑战与困境的问题以及精神的震撼或理性的思考的问题等。这些问题发生在我们的周围，发生在我们的日常生活中，也发生

在大至国家、政府小至各个角落、每个个体的人的身上。艺术家的责任和工作就是以有别于政治家、哲学家等的视角，用艺术家特有的敏感和职业能量去关注这样一些问题，表达自己的看法。那么，北京双年展所提出的“中国先进文化要在世界范围内体现前进方向的代表性”的说法，就具有很重要的意义，这提醒中国的美术界应该清楚我们目前的位置和距离，从思维方式和工作方式上去具体体现“前进的方向”。

记者

作为第一届北京国际美术双年展的一名策划委员，你最希望这次展览结束后在中国美术史上留下什么样的最好评价？

王璜生

中国自19世纪末20世纪初以来，就面对着种种国内国际问题而提出开放和变革，美术也是如此。20世纪20至30年代，许多走出国门接触过西方（包括东洋）美术及文化而后归来的艺术家学者也曾大力倡导变革和开放，尤其是20世纪70年代末以来，国家的改革开放带来了思想文化的开放，我们也渐渐地学会了用开放的心态和眼光来关注外面的世界，并积极主动地参与到国际的文化事务中，同时也使世界向我们走来，关注我们文化的变化和发展。国内近年来举办的上海双年展、广州三年展所取得的引人注目的效果已是事实。作为第一届北京国际美术双年展的策划委员之一，我最希望的是通过这一展览，展示中国当下文化的开放程度和参与国际文化事务的主动态度和程度，当然，最好不过的是主动地在国际文化舞台上使用我们的发言权，且发言之后有众多的听众喝彩。

王镛

记者

在国际文化生活中，“双年展”这个称谓已经约定俗成地具有标示“前卫艺术”的特指含义，北京举办的双年展，如何与西方流行的具有“前卫艺术”特义的双年展相区别？国内此前有些双年展曾被国人批评为“西方双年展在中国的摊位”，北京双年展如何避免此类批评？

王镛

“前卫”或“先锋”（avant-garde）几乎是西方现代艺术的同义词，最初以反叛欧洲古典学院派传统为标志。过去西方的双年展，特别是在1945年以后曾经大力推崇“前卫艺术”。不过，从20世纪70年代起，“前卫”的概念在西方业已式微。1978年威尼斯双年展提倡“超前卫艺术”，体现人类多元文化的主张，是对历史前卫主义的一种反拨。1995年威尼斯双年展宣告了前卫时代的终结，并对当下流行的数字化艺术、装置艺术等提出了质疑。因此，所谓“前卫”仅仅是一个历史的概念，它既有过艺术史上的革新意义，也有着它自身的局限、困惑和弊端。在当前世界文化走向多元的时代，“前卫”已是一个过时的概念，连西方艺术界的有识之士都已经扬弃。认为双年展就意味着“前卫艺术”，是某些国人对国际（不限于西方）流行的双年展的一种误读，把已经过时的西方现代艺术观念误认为国际双年展普遍适用的思维模式。我们北京今天举办国际美术双年展，不应该因袭过去西方双年展着重推崇“前卫艺术”的陈旧模式，而应该坚持奉行文化多元、独立自主的原则，提倡符合当代人类进步精神需求和健康审美趣味的艺术创新。只有这样，也才能避免“西方双年展在中国的摊位”之类的批评。

记者

西方流行的双年展，届届都标榜“创新”，这次北京双年展的主题也是“创新”，请问，我们提倡的创新与西方流行的双年展所主张的“创新”有什么区别？

王镛

首届北京双年展的主题是“创新：当代性与地域性”。这一主题符合江泽民同志关于“创新是一个民族进步的灵魂”的论断，符合我们党的十六大再三强调与时俱进、开拓创新的精神，符合当代中国美术创作的实际，也符合当代世界美术发展的趋势。据我的理解，当代性是一个纵向的时间范畴，主要是指当代人类共同谋求和平与发展的时代精神；地域性是一个横向的空间范畴，主要是指不同民族或地区文化传统的特定身份。我们提倡的创新，是兼容当代性与地域性的创新，既要表现当代人类进步的精神需求和健康的审美趣味，又要凸显不同文化传统优秀的价值观念和独特的艺术魅力。用中国的老话说就是“和而不同”。国际（西方）流行的双年展，尽管也标榜“创新”、“多元文化”、“全面开放”，但由于文化背景和价值观念不同，西方的双年展往往难以摆脱“西方文化中心论”的偏见，因此也难以实现真正的兼容、多元和全面开放，它们的“创新”仅限于西方文化圈中的创新。

记者

东西方美术在艺术观念上存在着很大差异，这是世人共知的不争事实。西方的双年展很容易操作，按照一个或几个策展人的特定“前卫理念”来选择作品，符合他们标准的就要，不符合他们标准的就不要，因此，他们的双年展在总体面貌上是基本统一的，是明确的西方价值取向。北京双年展策划委员的工作任务恐怕要比他们的困难得多，因为我们面对的是东方和西方两大块，我们将用什么标准来弥调、营构北京国际美术双年展的总体面貌和价值取向？

王镛

鲁迅先生说过，“唐代的文化观念，很可以做我们现代的参考，那时我们的祖先们，对于自己的文化抱有极坚强的把握，决不轻易动摇他们的自信力；同时对于别系的文化抱有极恢廓的胸襟与极精严的抉择，决不轻易地崇拜或轻易地唾弃”。我认为这种文化观念也很可以做我们北京双年展策划工作的参考。首先，我们对于中华民族灿烂的传统文化和先进的当代文化应抱有极坚强的把握和自信力。既然我为东道主，那么北京双年展的“游戏规则”或裁判标准就应该由我们中国策划委员会自己制定，贯彻我国主流意识形态“百花齐放，百家争鸣，推陈出新”的方针，根据双年展的主题“创新：当代性与地域性”选择参展的艺术家和作品。不过，既然我们采用了国际流行的双年展形式，也应该尊重和参照东西方各国双年展共同遵循的国际惯例和国际规范。我们应该尽可能做到中国标准与国际规范的统一和协调。同时，我们对于外国包括东西方各国的文化应抱有极恢廓的胸襟与极精严的抉择，决不能盲目崇拜或盲目拒斥。当代西方的艺术家和作品，只要不违背人类共同追求的真善美理想，在艺术表现形式和精神内涵上有所创新，我们就一律欢迎。这一标准也同样适用于当代东方的艺术家和作品。我们提倡东西方艺术的平等对话和交流，提倡东西方文化多元互补的价值取向，这样的北京双年展才可能充分展示东西方各国艺术家创新的多样形式和丰富成果。

记者

北京国际美术双年展的正式宣传册上说“在全球化的浪潮中，中国美术不可甘居边缘，中国的先进文化要在世界范围内体现前进方向的代表性”。在这次北京双年展中，我们将如何具体地体现这种先进的“代表性”？

王镛

这次北京双年展的主题，就体现了中国的先进文化前进方向的代表性。创新是先进文化的本质特征和发展动力。强调当代性就是强调与时俱进，强调改革开放的精神；强调地域性就是强调多元化发展，纠正经济全球化导致文化单一化的偏向。

记者

作为第一届北京国际美术双年展的一名策划委员，你最希望这次展览结束后在中国美术

史上留下什么样的最好评价？

王镛

首届北京双年展为当代中国美术打开了一条走向世界的通道，为后来历届北京双年展提供了最初而宝贵的经验教训。

孙克

记者

在国际文化生活中，“双年展”这个称谓已经约定俗成地具有标示“前卫艺术”的特指含义，北京举办的双年展，如何与西方流行的具有“前卫艺术”特义的双年展相区别？国内此前有些双年展曾被国人批评为“西方双年展在中国的摊位”，北京双年展如何避免此类批评？

孙克

“双年展”是当今国际流行的展览形式，和一些体育赛事一样，你有实力有号召力，有国际组织承认，就可以办。双年展更省事些，既没有“婆婆”管，也无统一的竞赛标准，“双年展”的名称没有专利，你办得我也办得，只看你有无能力办，人家来不来。所以，办北京国际美术双年展，不必怕有人批评“没按西方的既定方针办”，搞得不像威尼斯双年展或不像卡塞尔文献展什么的，也不必担心有人批评我们展了许多人看不惯的东西。因为我们有自信和自尊，作为一个东方文化大国，中国有自己的国情和文化传统，还有在此基础上适应经济繁荣、社会稳定、人民提高素质要求的社会主义先进文化的审美价值观和发展策略，我们应该有自己的“双年展”文化品牌。

记者

西方流行的双年展，届届都标榜“创新”，这次北京双年展的主题也是“创新”，请问，我们提倡的创新与西方流行的双年展所主张的“创新”有什么区别？

孙克

关于“创新”，我们和西方现代主义者恐怕谈不拢。我们认为人类文明的进步，是继承（积累）与创新（突破）二者共同作用的结果，缺一不可。以“叛逆”、“断裂”面目出现，把“创新”绝对化，是西方现代主义者们奉行之圭臬。我们认为割裂和摒弃传统，只会给文明造成灾难后果，使人类走向迷途和绝路。潘天寿先生有一段话很精辟：“倘摒弃传统，空想人人作盘古皇，独开天地，恐吾辈至今，仍生活于茹毛饮血之原始时代矣。”

我们认为，创新本身也是量变到质变的结果，只是在文学艺术这种上层建筑结构中，也会有天才人物的突破性的进展，但那也绝非无源之水，无本之木。就人类对真、善、美的需要和追求来讲，它没有终结和尽头，因为那是和人对必需的基本物质条件以满足生存要求相一致的人性的精神需要。即使是人类最古老的绘画与雕刻这种审美形式，虽然历经数千年，但至今仍未达到尽头，它们永远有发展的余地。

记者

东西方美术在艺术观念上存在着很大差异，这是世人共知的不争事实。西方的双年展很容易操作，按照一个或几个策展人的特定“前卫理念”来选择作品，符合他们标准的就要，不符合他们标准的就不要，因此，他们的双年展在总体面貌上是基本统一的，是明确的西方价值取向。北京双年展策划委员的工作任务恐怕要比他们的困难得多，因为我们面

对的是东方和西方两大块，我们将用什么标准来弥调、营构北京国际美术双年展的总体面貌和价值取向？

孙克

北京双年展应该体现东方大国的“和而不同”的理念。我们从来都是以博大、宽容的态度去看待和理解不同的文化现象的。双年展提供了一次展示东西方不同文化理念和审美精神的机会。或者说，我们建立一块平台，以开放的心态，平和地、平等地向世界提供一次观察和了解中国当代文化的机会。同时也让更多中国人零距离地接近、欣赏和研究当今世界大师新的创作。

记者

北京国际美术双年展的正式宣传册上说“在全球化的浪潮中，中国美术不可甘居边缘，中国的先进文化要在世界范围内体现前进方向的代表性”。在这次北京双年展中，我们将如何具体地体现这种先进的“代表性”？

孙克

关于“中国美术不可甘居边缘”的提法，我有如下思路：第一，关于谁是“中心”或“边缘”，我认为不必太认真。对于油画和雕塑来讲，有米开朗基罗和伦勃朗的优秀传统的欧洲，那确实是“中心”。反过来，要搞中国画，有范宽、石涛、齐白石传统的中国，自居“中心”也是情理之中。至于讲到搞现代主义种种花样，我们当然也不必考虑“边缘”与否的问题，古人讲“道不同不相为谋”，我们既然要搞自己的“先进文化”，肯定和一些怪念头愈趋愈远，也便无所谓“中心”与“边缘”了。我们应该有勇气面对这个问题。

俗话说，“风水轮流转”，要论靠财力支撑吸引凝聚力，20世纪初的艺术中心是巴黎，现在据说是纽约，从这个意义上讲，纽约自然是“大码头”，它意味着给艺术家带来更多的机会与好处。北京办双年展不过是刚开一个头，但这是一个好的开始。我相信迟早北京也会是一个“大码头”，但愿它保有东方文化精华的特色，保有它追求和谐、和平和人性的传统，成为坚守人类文化真、善、美优秀传统的码头，那么，它也会成为人们向往的“中心”。

只要我们大家有勇气，有信心，肯努力。

记者

作为第一届北京国际美术双年展的一名策划委员，你最希望这次展览结束后在中国美术史上留下什么样的最好评价？

孙克

作为一名策划委员，以豁达的胸襟、诚挚的态度去工作，希望把北京双年展办得充满和谐、友好、进取的气氛，向那些从未到过中国的朋友展现中华文化的魅力。至于别人怎么说，我借用王冕的一句诗：不要人夸好颜色，只留清气满乾坤。

刘曦林

记者

在国际文化生活中，“双年展”这个称谓已经约定俗成地具有标示“前卫艺术”的特指含义，北京举办的双年展，如何与西方流行的具有“前卫艺术”特义的双年展相区别？国内此前有些双年展曾被国人批评为“西方双年展在中国的摊位”，北京双年展如何避免此类批评？

刘曦林

任何一个双年展的主办方或策展人，都会以共性的需求吸引和联合所有的参展方，又都持有自己的文化立场、艺术观念，都有着自身的如何实现双年展与文化建设良性互动的战略目的，而处于主动选择的位置。北京双年展“创新：当代性与地域性”的主题，以“创新”作为“当今世界各国艺术家所共同关心的课题”，但对“创新”，对“当代性”与“地域性”有自己的解释。

关于“当代性”，北京双年展《章程》认为，“当代艺术应该反映当代人的生活、思想和情感，应该符合当今世界和平与发展的时代精神，体现当今人类对真、善、美理想的追求”，这无疑是我们对当代性的内涵的要求。它因此拒绝违背世界和平与发展，背离真、善、美的作品，将把宣扬战争、暴力与恐怖，宣扬假、恶、丑的作品拒之门外。它也因此以“时代精神”区别于以时髦、前卫为当代性唯一标准的当代艺术观。目前已有的各个双年展，大都以肯定、推介当代艺术为主导，大都考虑如何持续地具有震撼性和轰动效应，但是否含有“和平与发展”及“真、善、美”的要求就不得而知了。

关于“地域性”，《章程》是与“民族特色”联系在一起的，因为“没有地域特色就没有艺术的多样化，就会导致文化的单一化”。这体现了中国美术界对世界经济一体化与文化多样化、民族化共生的战略性思考。

我没有现场看过国外的双年展，也不清楚中国已有的双年展在多大程度上袭用了国外双年展的旧语，又在多大程度上得以自立，亦难以判断中国既往参加国际双年展的美术家是否完全屈从于他人价值标准的选择。但我以为，当我们做了主人，获得了主动举办国际美术双年展的机会，我们便获得了以中国当代人的审美观念和价值标准来选择世界当代艺术的权力。“创新：当代性与地域性”的主题也是北京双年展的纲领，如果我们接近完整地实现这个目标，就不会是“西方双年展在中国的摊位”，就会以中国特色、东方特色，以我们倡导的价值取向区别于任何其他双年展。

记者

西方流行的双年展，届届都标榜“创新”，这次北京双年展的主题也是“创新”，请问，我们提倡的创新与西方流行的双年展所主张的“创新”有什么区别？

刘曦林

虽然世界已经都有创新的渴望，但创新的标准和思路是不同的。我们有自己的创新观，即《章程》所言“兼容当代性与地域性的创新，既富有时代气息，又富有民族特色的创新”

这样两个明确的理论要点。它包括了艺术内涵和形式，也包含了正确地把握艺术的变革性与继承性的对立统一关系。《章程》在提倡 “适应时代审美观念的拓宽与变化要求”的同时，也“提倡在继承民族优秀文化传统基础上的”创新，这和“反传统”的创新观点是不同的。我把艺术的演化视为以创造为主导、以继承为基础的推陈出新，它与所谓“原创”有本质的区别。任何创新不以本民族传统为基础，也会以他民族传统为基础，任何材质的“原创”也不可能割断与其他材质的艺术在精神层面上的联系。在传统基础上创新是文化艺术的规律，在民族传统基础上创新是保持艺术的民族特性所必要的，是保持世界艺术格局的多元共存所必要的。我喜爱油画，就像喜爱贝多芬，但油画不能取代中国画，交响乐不能取代民乐。反之亦然。圣保罗双年展被视为当代艺术国际化的象征，北京双年展欲树立当代艺术民族化的形象，这个观点也是非常明确的。地球在信息时代日益变小的今天，当代艺术的国际化现象是不可避免的，但当代艺术的民族多样化可能是更理想的格局。因此，我更注重具有民族特色、地域特色的当代艺术。我反对艺术克隆，当代艺术更是个性化的艺术，任何个性都将带有母土的遗传基因而因之强化其在世界艺林中的个性。

记者

东西方美术在艺术观念上存在着很大差异，这是世人共知的不争事实。西方的双年展很容易操作，按照一个或几个策展人的特定“前卫理念”来选择作品，符合他们标准的就要，不符合他们标准的就不要，因此，他们的双年展在总体面貌上是基本统一的，是明确的西方价值取向。北京双年展策划委员的工作任务恐怕要比他们的困难得多，因为我们面对的是东方和西方两大块，我们将用什么标准来弥调、营构北京国际美术双年展的总体面貌和价值取向？

刘曦林

东西方艺术与世界各民族、各地域艺术价值取向的差异是客观存在的。既然双年展将它们置于一个平台，就有共性和个性。创新、时代精神将之联系为一个整体氛围，民族性、地域性差异又将之并置为一个多彩的世界。

主办者是主动选择，参与者是被动选择，但又是一种相互选择，双向选择。当然，选择又包含着尊重。或者说，我们主要在是否“符合当今世界和平与发展的时代精神，体现当今人类对真、善、美理想的追求”方面有所选择，而在“关注世界各国艺术创新的地域性与民族特色”方面予以尊重。实际上，我们选择了西方，西方也选择了我们；我们尊重了西方，西方也尊重了我们。

这次双年展，国外作者并不限于1940年以后出生，并不限于近年的新作，有点历时性展示，正如欧美方面的策展人桑福所言，让中国观众了解西方各个流派艺术发展的过程（《北京双年展简报》）。这种兼顾当代艺术史性质的汇聚与完全推出当代最新艺术作品的做法是有差异的，这可能更有助于中国观众拓宽视野，全面了解西方当代艺术，有助于中国艺术家有选择地借鉴西方和其他地域的当代艺术。当世界接受了我们的《章程》时，实际上也有助

于世界各国艺术家不仅注重媒材与形式的创新，同时亦重视先进的、健康的、前进的时代精神的高扬。

记者

北京国际美术双年展的正式宣传册上说“在全球化的浪潮中，中国美术不可甘居边缘，中国的先进文化要在世界范围内体现前进方向的代表性”。在这次北京双年展中，我们将如何具体地体现这种先进的“代表性”？

刘曦林

先进文化的前进方向，我理解主要是精神指向，在双年展主要体现为“符合当今世界和平与发展的时代精神，体现当今人类对真、善、美理想的追求”。关注人类、世界的和平与发展，提倡真、善、美实际上不仅是中国美术家的理想，也是世界上各个国家善良的、正直的艺术家的愿望。创新是共同的目标，创新包含着艺术精神和艺术形式两个水乳交融的侧面，但对“创新”、“先进”、“前进方向”这些概念的理解会是不同的。西方可能认为从写实到抽象，从传统到现代到后现代是先进的；我们认为可能不仅如此，传统的、现实主义的绘画与雕塑仍然具有变革、前进的潜力，西方有些艺术家也持有这一观点，2003年威尼斯双年展以架上写实绘画为主调就是证明。首届北京双年展将在精神指向的先进性和传统绘画、雕塑的当代性变革这个角度使其具有代表性，以后会坚持这种代表性，并会相继在装置、多媒体等艺术形式如何体现先进、健康的时代精神方面有所扩展。

记者

作为第一届北京国际美术双年展的一名策划委员，你最希望这次展览结束后在中国美术史上留下什么样的最好评价？

刘曦林

古人说，“日起于东”，“东，动也”。北京双年展启动于中国，启动于东方，应该为中国艺术、世界艺术呈现出一缕曙光。期望它成为中国美术史上中国人搭建的第一个与世界艺术平等交流的平台，让中国了解世界，让世界了解中国，不仅为中国21世纪的艺术展现出前景，也为世界健康的、前进的、真善美的艺术发出能动的影响力。“日起于东”，珍惜这新一轮的日出。

邹文

记者

在国际文化生活中，“双年展”这个称谓已经约定俗成地具有标示“前卫艺术”的特指含义，北京举办的双年展，如何与西方流行的具有“前卫艺术”特义的双年展相区别？国内此前有些双年展曾被国人批评为“西方双年展在中国的摊位”，北京双年展如何避免此类批评？

邹文

对于美术双年展，存在着业内印象和社会印象的两种不同看待角度。业内一般注意双年展普遍具有的前卫色彩，社会印象则更注意双年展的中性色彩。双年展仅仅是艺术展览中的一种形式，你用什么样的展品去组成双年展，就会令双年展具有什么样的性质和色彩。

正视国情与地域条件，强调导向性介入，以社会意义与文化价值为其基本取向，再依靠绘画、雕塑作品的稳定形态确保展览面貌，北京双年展自会与其他双年展有所区别。中国北京的国际美术双年展从一开始便纳入了中国文联、北京市人民政府、中国美协等机构和专业组织的制度模式中，具有相当高的起点和政府行为的背景，必然会深深打上中国特色的印记。那些担心北京双年展西化为“西方摊位”的顾虑，相信会在“国情化的地域特色、规范化的有序管理、社会化的主流倾向以及强调先进性的文化影响”的展况面前释然。从现状运作的立场、原则、思路、程序、条例、组织关系、展品结构及作者成分看，此类批评将会无的放矢。

记者

西方流行的双年展，届届都标榜“创新”，这次北京双年展的主题也是“创新”，请问，我们提倡的创新与西方流行的双年展所主张的“创新”有什么区别？

邹文

创新，简言之，就是对各种常态、固化形式的最早突破和改变。文化意义上的创新包含进步性、积极性、良性与正价值等基本要素。西方文化主张的“创新”比较重形式，凡人的行为具有最早呈现的唯一性者，皆会被视为“创新”，不太在乎形式背后立竿见影的社会意义，而中国文化提倡的“创新”则会以社会“正价值”为底线，会自动排除对诸如“刑具”的创新、邪念的创新、有害行为的创新等的肯定，立场与出发点在于良性社会意义。中西方的双年展起码会在对待“创新”的态度上体现出区别。出格的怪诞、奇异、标新甚至是反动、猥琐的行为或形式，将不会因为自身貌似“创新”而被原谅其文化价值的缺失。

艺术的本质在于创新，艺术家通过艺术作品的各种探索性试验，向某种富有新指向的发现、发明行为，作开启智慧、提示想法、激励探索精神的协助，将创新精神启示于人。党的十六大报告中多处提及“创新”。振奋民族精神，促进传统文化，强化创新机能，艺术应该先行，我们提倡的“创新”是具有较强的社会应用性的“创新”，有助于帮助思想解放与改革开放的探索。具有较强的私人化特征的个体标新立异，或具有突出的“创新”表征，却在

可预见的时期内于社会无良性意义的各种创意、行为、作品，将经由北京双年展创新标准度量。两种“创新”的区别，将由社会意义与文化价值受重视的度决定。

记者

东西方美术在艺术观念上存在着很大差异，这是世人共知的不争事实。西方的双年展很容易操作，按照一个或几个策展人的特定“前卫理念”来选择作品，符合他们标准的就要，不符合他们标准的就不要，因此，他们的双年展在总体面貌上是基本统一的，是明确的西方价值取向。北京双年展策划委员的工作任务恐怕要比他们的困难得多，因为我们面对的是东方和西方两大块，我们将用什么标准来弥调、营构北京国际美术双年展的总体面貌和价值取向？

邹文

在东西方的差异中，还可细分出不同主办国之间的差异。有的是不同艺术观念使然，有的是不同操作模式、机制导致的。承认差异的目的并非是要画地为牢、自立山头，而是为了交流、对话，为了进步文化的合流、互融。北京双年展首创集体策划制度，意味着所掌握的标准是较为宽厚的，将会容留可能带来丰富多彩的差异性，有助于实现有容乃大，展现地域特色的总体面貌。而其价值取向，正在于世界文化的先进性。

从中国文化如何对待学习外语，似可进一步认识引入双年展的意义和我们的态度。英语、法语、德语、俄语、西班牙语等，完全属于“西方的一块”，具有自己明确的价值取向，与汉语的取向截然不同，学习外语似无必要。但改革开放的形势使然，学习外语促进了文化交流的社会基础的实现。对待中外语言一如对待中西绘画的对话，或如双年展的引入，具有极大的相关性。双年展本可视为中性的工具，并不能为概念相对狭隘的“前卫艺术”一词所承包。北京双年展策划委员会的工作其实并不困难，大家可以先不管它姓“东”还是姓“西”，只照着讨论确定的原则方针征选作品就是啦。这个过程已然渗入集体的智慧，经互相告诫、提醒、建言，其集体策划思路，已臻相对成熟。现在已无须从头规划总体面貌或价值取向。展品集中到一块，自然会呈现这样那样的总体面貌，这一总体面貌可期符合“创新：当代性与地域性”这一较为宽泛的价值取向。纵然双年展有约定俗成的某种属性色彩，也不是不可能被我们修正、补充、改造、发展的。一句话，怎么展，都会是“北京特色”的双年展。如果要搞成西方版的双年展那才叫困难。而国际舆论和我们自己都没如此要求，说明一开始，我们就在执行我行我素的标准，怎么做怎么是。

记者

北京国际美术双年展的正式宣传册上说“在全球化的浪潮中，中国美术不可甘居边缘，中国的先进文化要在世界范围内体现前进方向的代表性”。在这次北京双年展中，我们将如何具体地体现这种先进的“代表性”？

邹文

中国在经济上不是发达国家，但绝对是文化发达国家。中国文化经五千年的发展，历朝历代人不断填充、改良、革新、优化，存留至今，必然十分精良，但碍于语言传输的阻滞，这种精良尚未被世界所认识而充分领受。许多文化精粹，只能像人参一样藏在山中。老庄的“无为观”尊重生态，要求人人维护自然、保护自然，具有充分的绿色意识；孔子的儒家学说，讲社会秩序、讲公德、重视人性化地实现社会理想；法家遵从客观法则，强调人的价值和意志，建树了朴素的人权观念；中国美学不拘客观的规限，讲写意传神，为心灵争取自由。中国民间艺术抗争宫廷、贵族的文化分配制度，自给自足地提供不受统治者意志左右的艺术产品予大众共享。中国文化包容性极大，兼容数十种民族语言，这是最为丰富最具有大同精神的文化。

即使在21世纪看来，中国古代文化的先进性，依然充分又鲜明。中国先进文化是和人类文化前进方向相一致的，并不止于中国的疆界之内，它既是精良的，当然也是前卫的。即然是先进的，就应该敢于在世界范围内进行比较和验证，就该提供给全世界认识和分享。不可回避的是，中国文化需要有效地对外宣传和输出。先进的中国文化代表人类共同的前进方向，应该寻找世界性的展出载体和形式去呈现。

从事以这种文化传播为职业的艺术家、评论家、管理者，便不能否认和逃避在世界舞台上去宣传、展示这种文化的责任。双年展具有较强的更新力，是鞭策艺术在较短的周期内完成新的呈现的外因，具有吸引千余家世界媒体关注的窗口效能，不去利用双年展就不明智了。应该相信，尽管东方与西方的文化价值取向不同，但人类先进文化前进方向的大趋势，会迫使不同的文化价值趋向殊途同归于对真、善、美的追求，否则，历史上东西方之间互相征战的时间就会多于和平共处的时间。

21世纪将迎来中华民族的伟大复兴时代。尤其文化地位决定，中国负有推进世界文明化进程，促进各国文化交流，保护世界文化遗产的国际义务和责任。既是文化大国，中国的精良文化包括美术，当然不能不成为世界主流的一支。中华民族复兴的体现，必定是中国文化包括中国美术进入世界文艺主流。如果中国文化“甘居边缘”，便是世界文化的损失与遗憾。我们的文化策略，应该重点指向主动向国际社会展现中国文化的优势与价值。

记者

作为第一届北京国际美术双年展的一名策划委员，你最希望这次展览结束后在中国美术史上留下什么样的最好评价？

邹文

21世纪，中国美术界开始充满自信而积极主动地借助双年展这种有效的形式，通过世界艺术的规模化交流，促进了中国的改革开放，营造了29届奥运前良好的文化氛围，同时展现了中国文艺所具有的诸多先进文化的代表性。它是一次国际性的高质量美术展览，文化影响与社会意义举世公认。这是本人作为一名策划委员期待第一届北京国际美术双年展获得的评价。

邵大箴

记者

在国际文化生活中，“双年展”这个称谓已经约定俗成地具有标示“前卫艺术”的特指含义，北京举办的双年展，如何与西方流行的具有“前卫艺术”特义的双年展相区别？国内此前有些双年展曾被国人批评为“西方双年展在中国的摊位”，北京双年展如何避免此类批评？

邵大箴

在国际文化生活中，没有这样一个共识或约定俗成的观点，即所有双年展都应该是前卫性的。我手头上有一本西方权威的牛津大学出版社于1999年出版的《20世纪艺术词典》（Oxford, *Dictionary of 20th-Century Art*）在“Biennale”（双年展）条目的解说中，定义它“是每两年举行一次的艺术展览，是大型的、权威性的、有国际性规模的展览会”。这个条目在介绍世界上第一个双年展威尼斯双年展的情况后说，后来的双年展有的按照威尼斯双年展的模式，有的另辟蹊径，办某些专题性或分艺术品种的展览。关于“前卫性”，条目中只是说1959年由批评家雷蒙·柯尼阿特（Raymond Cogniat）筹划的巴黎双年展定位于展出试验性艺术。可见，国际性双年展在西方也不是一个模式，在世界艺术日益走向多元化的今天，用一种思维、一个套路来办双年展，肯定是不合宜的。北京双年展的主题、宗旨决定了它的个性特色，它尊重其他国家和其他类型双年展的模式，并注意学习它们办展的方式，但不羡慕、不追求前卫性，而旨在促进中国和世界各国艺术家进行广泛交流，推进绘画、雕塑的发展，这就是它的定位。对此，会有人赞同，会有人批评，这是正常的，我们只能以平常心对待。对国内已经办的每一个双年展，也都要采取实事求是的分析态度。

记者

西方流行的双年展，届届都标榜“创新”，这次北京双年辰的主题也是“创新”，请问，我们提倡的创新与西方流行的双年展所主张的“创新”有什么区别？

邵大箴

不同性质艺术的创新，有不同的标准，实验性和前卫艺术有自己的社会价值和艺术价值观，有自己的创新观。传统形态的绘画、雕塑的价值观、审美观和前卫、实验艺术不一样，这是很自然的事。我以为，真正有见识的做前卫和实验艺术的人，会尊重别人的选择，反之亦然。

记者

东西方美术在艺术观念上存在着很大差异，这是世人共知的不争事实。西方的双年展很容易操作，按照一个或几个策展人的特定“前卫理念”来选择作品，符合他们标准的就要，不符合他们标准的就不要，因此，他们的双年展在总体面貌上是基本统一的，是明确的西方价值取向。北京双年展策划委员的工作任务恐怕要比他们的困难得多，因为我们面对的是东方和西方两大块，我们将用什么标准来弥调、营构北京国际美术双年展的总体面

貌和价值取向？

邵大箴

对一个展览的总体面貌的设想，基于策划人对将要参展的艺术家和艺术作品的大致估计。北京双年展的策划人对当前国内、国际绘画、雕塑的现况，有基本的认识，并得到国际上许多机构和人士的支持。同样是绘画和雕塑，东方、西方之间在审美上会有些差异，但应该说更多的是共同点，对此不应有怀疑。而且，正因为这种差异会造成这一展览绚丽多姿的面貌。不要忘记，艺术创作的丰富性和多样性，能帮助人类克服自身的一些弱点，培养人们的宽容和互相尊重。可以说，这次展览策划工作中困难的一面，恰恰可能是形成其特色的因素之一。毋容讳言，在如此大规模的国际展览会的组织工作中，肯定会出现某些失误和某些“不协调性”，国内外人士都能理解。

记者

北京国际美术双年展的正式宣传册上说“在全球化的浪潮中，中国美术不可甘居边缘，中国的先进文化要在世界范围内体现前进方向的代表性”。在这次北京双年展中，我们将如何具体地体现这种先进的“代表性”？

邵大箴

这是我们的方向和目标，能体现多少，要看我们工作的结果。

记者

作为第一届北京国际美术双年展的一名策划委员，你最希望这次展览结束后在中国美术史上留下什么样的最好评价？

邵大箴

我也以平常心态看待这个问题。究竟能留下什么位置，我以为当事者很难看得清楚和说得清楚。只要我们努力了，尽职了，我们就可以坦然向后人、向美术史交代。

袁运甫

记者

（一）在国际文化生活中，“双年展”这个称谓已经约定俗成地具有标示“前卫艺术”的特指含义，北京举办的双年展，如何与西方流行的具有“前卫艺术”特义的双年展相区别？国内此前有些双年展曾被国人批评为“西方双年展在中国的摊位”，北京双年展如何避免此类批评？

（二）西方流行的双年展，届届都标榜“创新”，这次北京双年辰的主题也是“创新”，请问，我们提倡的创新与西方流行的双年展所主张的“创新”有什么区别？

袁运甫

因（一）、（二）两个问题是有联系的，主要是北京双年展的定位。是跟人走，还是不跟？我认为不存在非跟不可的问题。跟了也未必成功。反变为人云亦云的重复抄袭，失去了艺术的个性和创造。但这么大的国际双年展，必然需要经验积累，也要摸着石头过河，欲速不达，无须急功近利。

“双年展”也是百花齐放，不可能“约定俗成”。问题在于我们自己不能开“百货店”，或失去学术导引。我们也不是礼仪交际，请客送礼，关键是作品质量，宁缺毋滥。可以有不同风格的碰撞，但都具有各自的独立的水平比较，应是一流的。因为我们是综合性的、大型的、东西方联合的双年展，它与个人策划提名展无关。

我觉得前一阶段工作是十分认真严格和公平的。几乎是一幅幅议论、挑剔，并主要放在艺术水平的把握上。当然还不是原作，只是凭资料初选。我相信真正好的东西是逃不过评委眼光的，但这方面的工作还需要研究和深入，特别是最后确定时，还应当组织更具权威性的、公正的裁定。要避免局限和成见。

最关键的是“一流水平”问题。至于“前卫”或是“创新”，只是个人所好，难以统一标准。何况没有画家是不考虑创新的，关键在于“新”的创值指向如何？我看上海七十二幅“国宝展”，以今天的认识客观分析，可能被后人丢失的优秀艺术遗产，要大大多于今天新发展了的部分。这是因为，我们还很不了解几千年来的艺术创造的分量。这就是我前面所明白表态的不是同一个创值取向，是跟不了的。但我尊重他们的艺术和技术的实验，这种实验还处在过程阶段，没有终结。也就是说您问我：“您爱喝茶还是爱喝咖啡？”纯粹是一种习惯和爱好，两者之间的转换也是很自然的。但概念是不可以含糊的，比如抽象不能和创新论同，写实不能和保守拉近，题材和艺术不能画等号……

这是一个十分复杂的艺术问题。也许北京双年展能够帮助我们更具体地来分析和对待美术界的有关理论和政策差别性的认识。

记者

（三）东西方美术在艺术观念上存在着很大差异，这是世人共知的不争事实。西方的双年展很容易操作，按照一个或几个策展人的特定“前卫理念”来选择作品，符合他们标准的就要，不符合他们标准的就不要，因此，他们的双年展在总体面貌上是基本统一的，是明确

的西方价值取向。北京双年展策划委员的工作任务恐怕要比他们的困难得多，因为我们面对的是东方和西方两大块，我们将用什么标准来协调、营构北京国际美术双年展的总体面貌和价值取向？

（四）北京国际美术双年展的正式宣传册上说“在全球化的浪潮中，中国美术不可甘居边缘，中国的先进文化要在世界范围内体现前进方向的代表性”。在这次北京双年展中，我们将如何具体地体现这种先进的“代表性”？

袁运甫

（三）、（四）两个问题，都是涉及东西方艺术和全球化影响等宏观取向的思考。我想东西方艺术的入选标准是一致的，从已经初评的作品来看，在运作中也是可行和现实的，我们更关注的是艺术本身的水平和质量。至于艺术作品的语言和样式，评委也是做得十分宽容的。至于“要在世界范围内体现前进方向的代表性”问题，这需要大家的共同努力，这是水到渠成的事。既不可以强加于人，更需要以我们的艺术成果使长期称霸于世的“西方中心主义”自审。我想我们一贯的态度是无须“当头”的。我们尊重每个民族、每一个国家的艺术文明，只有在这个世界上各个民族和国家的艺术都能平等交流和大放异彩的时候，这个世界才会真正和平、幸福和繁荣。

记者

作为第一届北京国际美术双年展的一名策划委员，你最希望这次展览结束后在中国美术史上留下什么样的最好评价？

袁运甫

最好的评价是每一个国家的艺术都受到真正平等的尊重。我们彼此都能真正看到自己和对方的长处，还有短处。

当然，这一次展览留下的经验和不足，也是我们办好第二次展览的收获。

翁剑青

记者

在国际文化生活中，“双年展”这个称谓已经约定俗成地具有标示“前卫艺术”的特指含义，北京举办的双年展，如何与西方流行的具有“前卫艺术”特义的双年展相区别？国内此前有些双年展曾被国人批评为“西方双年展在中国的摊位”，北京双年展如何避免此类批评？

翁剑青

就“前卫艺术”（avant-garde art）的特有含义而言，它是指在艺术及文化上（包括对于意识形态、政治及权威性机构）的反判、抗争及颠覆性的艺术表现（运动）。然而，前卫艺术及艺术的前卫性的概念和内涵，毕竟从属于特定的历史环境和语境，应该说，在不同的地域、不同的时代背景下，其文化旨意及表现方式势必出现差异。实际上，无论是西方先前概念中的“前卫艺术”还是中国当代惯称的“实验艺术”，双方及各自的形态与认知也都存在着诸多差异性，这在去年的上海双年展及广州三年展上也可见一斑。我以为在中国北京即将举办首届双年展之际，重要的不是在于对概念上的“前卫”与否的强调，而是应该在策展和展览过程中，显现出该展览自身的文化方位与尺度，为当代艺术赢得更大的多样性的发展空间。

记者

西方流行的双年展，届届都标榜 “创新”，这次北京双年展的主题也是“创新”，请问，我们提倡的创新与西方流行的双年展所主张的“创新”有什么区别？

翁剑青

国际上的多种双年展普遍强调艺术的个性和创造性，是可以理解的。这是时代变化及文化竞争的必然要求，也是现代社会运作机制和价值追求的一种客观反映。北京双年展也强调艺术的创造与创新，正是基于艺术自身的发展以及它与社会发展之关系的思考。若艺术丧失了表现语言及观念的变革与创造性，丧失了它与社会的新领域、新思维相对应的能力和责任，也就丧失了艺术的（实质上是人的）生命精神及自我超越的机能。本人认为，北京双年展提倡的创新，应建立在艺术家对于各自的社会及精神生活的体认之上，也即建立在创作者对自身私人生活和公共生活的真诚体验与理想之上，而不是流于对某种流行样式的简单模仿。因为，任何时代的伟大艺术都是出自“那个”时代和“那个”艺术家的“那种”体验与认知的，而非无源之水，无本之木，或纯粹抽象的、无意识的形式。

记者

东西方美术在艺术观念上存在着很大差异，这是世人共知的不争事实。西方的双年展很容易操作，按照一个或几个策展人的特定“前卫理念”来选择作品，符合他们标准的就要，不符合他们标准的就不要，因此，他们的双年展在总体面貌上是基本统一的，是明确

的西方价值取向。北京双年展策划委员的工作任务恐怕要比他们的困难得多，因为我们面对的是东方和西方两大块，我们将用什么标准来协调、营构北京国际美术双年展的总体面貌和价值取向？

翁剑青

本人以为，本届北京双年展以群体而非个体策划人的方式来策划，应该说有利有弊。由于本届北京双年展的策划人群体在社会和文化背景及知识结构等方面具有某种差异和互补性，在具体的策划和展品的审议中，也采取了集思广益及投票表决的方式。这样虽然工作量及工作程序多了，但是并非意味着丧失了展览的既定宗旨与理念，而是在群体的见识下，尽可能地保障入选作品在艺术水准及其文化关注方面的多样性与多元性。并由于这种群体参与下的公议与商讨，也可以避免一些不应有的失缺（尽管任何展览不可能十全十美）。或许这种策划方式本身就意味着展览的较多的公共性和开放性。虽然一届展览不可能实现所有的目标，但本届双年展追求凸显不同艺术的地域性、当代性及其创新精神，应该是它的总体面貌和价值取向。在维护艺术文化的多样性及其探索性的认识下，东方与西方、题材与风格都不应该成为价值判断的障碍。

记者

北京国际美术双年展的正式宣传册上说“在全球化的浪潮中，中国美术不可甘居边缘，中国的先进文化要在世界范围内体现前进方向的代表性”。在这次北京双年展中，我们将如何具体地体现这种先进的“代表性”？

翁剑青

应该说，经济的全球化并不意味着艺术文化生态的单一化或“单极”化。艺术的自然差异是地域文化及人生体验差异的必然反映。北京双年展的职责之一，便是在吸纳国际经验和介绍国际上有创意的当代艺术成果的同时，着力展现本地域、本民族当代艺术的创造力及多样性的文化观念形态。我认为，从历史的及长远的观点看问题，世界艺术文化舞台的所谓“中心”和“边缘”的概念及境遇，既具有现实的效应，但又具有其运动和变化性。只是我们须注意：忘怀世界的人才会被世界所忘怀。我们眼下要做的，就是以国际的视野和本土的情怀去策划好本届北京双年展，并以此为基础，为它的可持续延展而作出努力。至于在整体文化意义上的先进性及方向上的代表性，应该是在长期实践的过程和结果中，由他人和社会公众去做历史的评说，而不能期望一次展览来界说。我以为，艺术的“先进”性，首先应体现在它对人性及人的情感的解放与提升上。

记者

作为第一届北京国际美术双年展的一名策划委员，你最希望这次展览结束后在中国美术史上留下什么样的最好评价？

翁剑青

作为本届北京双年展策划者之一，我希望通过群体的努力，使本届双年展在秉承自身既定的文化宗旨及展览主题精神的前提下，使双年展在促进国内外当代艺术交流，促进本土当代艺术的实验与传播，以及带动和提升北京和中国在当今国际社会中的形象与地位上，作出应有的贡献。并且，使处在新的社会转型时期的中国艺术及其理论的建设，不辜负这个时代和社会公众的期待，起到它应有的推进和铺垫的积极作用。

陶勤

记者

在国际文化生活中，“双年展”这个称谓已经约定俗成地具有标示“前卫艺术”的特指含义，北京举办的双年展，如何与西方流行的具有“前卫艺术”特义的双年展相区别？国内此前有些双年展曾被国人批评为“西方双年展在中国的摊位”，北京双年展如何避免此类批评？

陶勤

“双年展”是指定期（大多为隔年）举办的国际通行的艺术展览形式。当它于1895年在意大利威尼斯诞生之时，邀请的参展者都是功成名就的艺术家，直到20世纪70年代以后，威尼斯双年展才更倾向于推出青年艺术家，这样便使这种周期更迭较快的展览不断出现一些新东西，更能吸引世界的关注。这是双年展100多年来的发展变化。不可否认的是，威尼斯双年展等几个著名的双年展不仅是20世纪艺术史的见证，而且直接推动了当代艺术的发展。

双年展由于它的跨国界交流及定期效应，已成为国际当代视觉艺术最高级别的展示活动，起着引导艺术潮流的作用。各国都以能够主办有影响的双年展为荣，当今艺术界已经发展到双年展时代。毫无疑问，双年展已成为国际艺坛最为流行的选题。近年来各种双年展确实具有较强的前卫性、探索性，偏重介绍装置、多媒体以及各种观念交汇的实验艺术。

世界上已有大小近百个双年展，许多国家以推出有影响的双年展而巩固其在文化大国交流平台上的重要位置；许多城市因主办双年展而增强了文化形象和国际影响力。如：双年展之母——威尼斯双年展已成为古城体现传统文化与现代文明相结合的最有力手段；1951年创办的巴西圣保罗双年展被视为圣保罗当代艺术国际化的重要象征，巴西因此而成为南美的艺术中心；1959年在德国卡塞尔推出的文献展为德国重塑新的国际形象起了重要的推动作用，同时也使这座小城声名远播；1981年创办的纽约惠特尼双年展则使历史较短的美国作为当代艺术的权威与提倡者的重要性更加明显。

北京——中国的政治文化艺术中心，一直在文化艺术领域担当着先导的地位，如今更应引领全国的当代艺术，并关注世界各个民族的最新艺术成果，从而确立自己在世界当代文化艺术之林中的重要位置。北京举办双年展，目的是借用这种国际通行的展览模式来树立中国美术在世界范围的学术地位。北京双年展既要符合潮流，又要有所区别，才能在如林的双年展中独树一帜。

北京国际美术双年展一开始就具有非常强烈的个性特色，明确要“参照国际艺术双年展的惯例探索建立一个有中国特点的新的双年展形式”，以下几点可以佐证北京双年展是以自己的学术命题、审美情感、艺术视觉、评判标准来构思展览、选择作品的。其一，展览全称叫“美术”，而非西方流行的广义的“艺术”，即强调展览的品种定位于传统的造型艺术形式，并不包罗万象，涵盖各种实验艺术，只是张扬我们的传统强项；其二，组成策展团队，发挥群策群力的集体智慧，而不像西方双年展由一两个策展人决定一切；其三，在《章程》里明确写入“受邀请艺术家及应征作者的参展作品均须由评委会评选通过”，而国外双年展则普遍由参展国自行决定参展作品，主办国并不作筛选。北京双年展是先根据有关资料了解艺术家的创作风格，以及在该国美术界是否具有代表性等确定特邀入围名单，当对方寄来

拟参展作品资料后，再次组织评委（均为中国人）评审该作品是否适合在京展出。北京双年展是中国人首次在自己搭建的平台上对世界美术行使选择权，所以它已从程序上杜绝了沦为“西方双年展在中国的摊位”。我们投入如此大的人力物力，决不想让北京双年展在世界艺坛因缺乏特色而毫无意义。

另外，“前卫艺术”是否仅指现代工业文明的成果——电脑、金属、声光色、影像及观念等实验艺术，中国能否有自己的“前卫理念”，这些问题是值得思考的。“前卫”本来并不应该是一个被许多重视传统的国人视作洪水猛兽的词语，“前卫”一词原本是指具有导向性、先锋性、引领性的意思，“前卫”属性在国人眼里或褒或贬，关键应在于主办者所提倡的前卫艺术呈现于观众的精神面貌是健康有益的，抑或是颓废腐朽的。

北京双年展可以建立自己的“前卫理念”，倡导自己的前卫艺术，北京双年展的学术定位，将在很大程度上影响中国前卫艺术的走向。我们不盲目追求时尚性与不能接受的前卫性，而且并不认为只有具备实验性的新媒介才是前卫的。我们注意到国际上的现代艺术展对绘画和雕塑给予的关注很少，可能是因为它们的自我发展与完善已不具备前卫艺术的实验性质。但我们认为绘画与雕塑并非已发展到尽善尽美，它们还有许多有待探索的空间，还需要不断的实践，从这个意义上来说，它们仍具有前卫艺术的实验性质。北京双年展的学术指向是发掘传统艺术样式在当今的创新潜能。这也是它既符合国际双年展性质——展示最新艺术成果，又有别于其他双年展的显著特征。

纵观世界艺坛，在20世纪60年代感觉压抑的极少主义、70年代难以捉摸的观念艺术之后，80年代绘画的兴起是令人寻味的。70年代无形象的空洞的冒险的实验性艺术逃避传统的艺术品和美术馆系统，久而久之创作者对其观念感到厌腻，艺术家不再追求那种需要阅读的故弄玄虚的思考性艺术，他们重新寻求易于观赏的艺术。80年代挂于美术馆墙上的艺术品再度吸引人们的兴趣，绘画的再生证明它是一种永恒的艺术。它重新阐释艺术品对内容的需要，坚持内容必须是视觉的而非理性高深的，是给人以美感的而非严肃费解的。这种变化说明艺术潮流的回归趋势是不可阻挡的，不能说绘画就必然落伍，观念就肯定前卫。

北京双年展可以张扬自己的前卫——有无穷生命力的架上艺术。新绘画及新雕塑正面临着各种新媒介的强烈挑战，在充斥着机器与电子复制的意象氛围中，这两个古老的艺术门类需要激发情感的力量，焕发新的生命力。绘画与雕塑是中国艺术家所擅长的，需要的是借鉴一些新的手法。至于短暂性的实验艺术，西方已大大地走在了前面，甚至开始反思，出现了对保护传统的强调，对画框和纪念性雕塑的重新感兴趣。中国又何必亦步亦趋、重蹈覆辙呢？我们可以把近期的绘画雕塑看作一种新的时代精神。一些大型国际展览——包括即将开幕的第50届威尼斯双年展，在关注绘画这一问题上与北京双年展不谋而合，也一定程度地显示了国际艺术界的趣味倒转，为新的绘画艺术提供了发展的机遇。北京双年展把展品形式确定在绘画和雕塑两方面，就与某些只推实验性新媒介的前卫艺术的双年展划清了界限。寻求传统艺术样式在当代审美活动中的魅力，是亟待解决的问题，关系到中国美术是因循守旧还是具有前卫先导性的未来。只有解决了这一课题，才能排除一些不择手段的过火行为对中国美术界所造成的困惑，有助于艺术内部问题的清理。

记者

西方流行的双年展，届届都标榜“创新”，这次北京双年展的主题也是“创新”，请问，我们提倡的创新与西方流行的双年展所主张的“创新”有什么区别？

陶勤

按照国际惯例，双年展都要确立一个主题，主题就是一面旗帜。首届北京双年展的主题为“创新：当代性与地域性”。该主题是出于对当代文化的考量而确定的。创新是时代的需要，是传统艺术形式所面临的重大课题。创新也符合国际双年展的普遍特征——反映新的艺术成果。

在现代艺术展中，展览主题和展品主调是密不可分、相互呼应的，二者显示着策展人的学术思考。首届北京双年展之所以将展览品种确定为绘画和雕塑，主题命名为创新，原因是我们要使极为珍视的这两个古老的艺术门类焕发新的生命力，关键就在于创新。有优秀传统的文化古国更需要创新。创造出新的具有中国特色的当代艺术形式，这是主办者的学术指向，也是当代中国艺术家的历史责任。只有这样，中国美术才能保持不竭的活力。这个展览主题和展品主调的结合（我们曾经考虑把主题定为“架上艺术的魅力”），决定了北京双年展所提倡的“创新”不同于国际流行的双年展所主张的不顾一切地“制造新奇”。

谈到这里有必要回顾一下绘画——这个备受关注的主题——在近几十年的世界美术发展史上的脉络。自20世纪60年代以来，西方普遍流行实验艺术，一味标新立异，否定内容决定形式，甚至连形象也一并抛弃。世界当代艺术史年表可以清晰地让我们看到当代绘画艺术的衰落与复兴。在现代主义诸流派的一系列艺术实验中，绘画形象是如此变迁的：变形——抽象——在画面上消失。1945年—1960年流行抽象主义，60年代中期—70年代初期又流行波普、行为、极简和观念艺术。先是将形象省略到极限的极简艺术家预言“绘画将要死亡”；紧接着观念艺术家声称绘画已是一种陈旧过时的技巧，他们的兴趣已经从画面的有形转移到了“意念”上，绘画的二维平面传统形式已经丧失了生命力，艺术要反映当代社会就必须参与电视、影像、行为等活动。一时间许多艺术家纷纷放弃绘画创作，转入其他实验艺术领域，绘画似乎真的走到了穷途末路。就在绘画陷入困境的日子里，以德、意、美、英、法、西等国（难能可贵的是这些均为观念艺术盛行的西方国家）为主的“新绘画”于70年代末至80年代初诞生了。这个被誉为“新精神”的国际性的绘画艺术现象，将现代主义的各种因素与传统的样式（形象的回归）结合起来，让各种不同的艺术风格、艺术样式和材料媒介自由地统一在创作中，表达当代人的体验和认识，作品体量大、色彩纯、动感强，绘画的表现力变得空前丰富。80年代的这批画家无疑开辟了绘画艺术的新天地。对北京双年展来说，值得庆幸的是，经过不懈努力，我们有可能迎来这批在当代世界绘画史上作出了重大贡献的著名艺术家，相信他们的创新能力定能给予中国画家们以有益的启迪。若没有这批艺术家的逆流而上勇于探索，当代世界绘画艺术恐怕还未能绝处逢生。这些国际知名艺术家的到来，将客观地证明北京双年展的展览主题及展品主调既符合世界美术的发展沿革（值得注意的是新绘画的兴起是在流行一时的观念艺术之后而非之前），又有可能为当代绘画艺术的发展增添新

的光彩，对架上艺术的发展有所促进。

当今艺术领域不断扩大，人们的审美视野日渐宽广，在文化的继承与创新中，坚持传统不等于排斥现代。为适应时代审美观念的拓宽与变化，我们应鼓励艺术语言与艺术形式的创新，鼓励青年在探索创新中取得新突破，创造新风格，显示充满生机的艺术力量。我们提倡的这种与时俱进的文化创新精神，将向世人展示一种更为开放的姿态，有助于在国际范围的文化较量中提高自身的活力。北京将展现绘画和雕塑在当代因创新而带来的无穷魅力。创新体现在内容和形式两个方面。我们要推出题材扩展、技法创新、风格新颖、内涵丰富的当代艺术作品。通过介绍中国的文化创新来反映当代中国的繁荣与进步，进而塑造改革开放的当代中国新形象。我们可以吸收外国同行在创新方面的一些成功经验——新技法、新思路、新材质及现代形式构成等，挖掘更深的绘画性及色彩的微妙变化、材料的综合运用等，使中国的架上艺术在风格、样式、体裁和题材上得到更大的丰富。这种创新，与国际流行的双年展所标榜的创新——为出奇制胜甚至可以不择手段——是有本质区别的。

记者

东西方美术在艺术观念上存在着很大差异，这是世人共知的不争事实。西方的双年展很容易操作，按照一个或几个策展人的特定“前卫理念”来选择作品，符合他们标准的就要，不符合他们标准的就不要，因此，他们的双年展在总体面貌上是基本统一的，是明确的西方价值取向。北京双年展策划委员的工作任务恐怕要比他们的困难得多，因为我们面对的是东方和西方两大块，我们将用什么标准来协调、营构北京国际美术双年展的总体面貌和价值取向？

陶勤

艺术从来就不是一个孤立的文化概念，它同社会生活的各个方面，包括政治、经济、文化等领域形成了一个有机的互动体系。东西方国情的不同必然导致对现代艺术理解上的差异，如西方艺术界盛行的一味暴露人性丑恶，揭示社会弊病的血腥、残暴丑艺术就不适合我们这个欣欣向荣的社会主义国家套用。

目前许多知名的国际双年展被视为宣扬本国文化判断与艺术声音的一个阵地，包括我国在内的广大发展中国家艺术家参展往往要受西方策展人意识形态的制约和左右。中国作为全球两大文化体系中的重要组成部分，理应以“东方文艺复兴”为己任，面对西方强势文化的巨大冲击，在世界艺术领域树立我们自己的价值评判体系。搭建起北京双年展这个平台，就可以形成东西方的平等对话，从而达到真正意义上的东西文化交融。西方现代艺术对中国美术青年影响很大。与其让新生代艺术家拼命考虑去适应某种幻觉中的“国际标准”，还不如建立与西方中心主义之双年展策划思想有别，同时又是符合时代发展要求的评判标准。

另一方面，也必须注意到东西方美术在艺术观念上虽然存在差异，但也并非是水火不相容的。人类在相当多的层面上有着共同的审美需要与精神追求，如主张文化多样性与创造精神，追求和平、发展等。我们应该以健康、开放的眼光去审视人类共同的精神需要，弘扬理想和美好的追求，求大同存小异，尊重各自的审美体系，不以自己的是非观强加于人，要注

意到西方当代艺术又开始重拾传统中适应时代的一些因素，并重新关注大众的审美要求。双年展既然采用国际规范化的操作模式，就不能单以自己的是非为是非，要有一定的包容性，在具体的操作过程中逐渐梳理出国际双年展的规律性东西，解决一些需要更新观念的问题，否则不可能有真正意义上的交流。我们邀请国际策展人加入策委会，也是为了借鉴西方双年展于我有利的运作经验促进东西方文化沟通。

北京双年展营建的是一个面向世界、包容性较强、各国普遍接受、结果积极的大型展览交流平台。展览将体现北京对双年展的独特理解——尊重各国艺术的地缘特色，彰显当今艺术发展的多元化和开放性，显现一种兼当代性容地域性的特殊的文化品质。北京双年展在承认东西方艺术观念有差异的基础上，运用具有普适性的和平与发展的时代精神，体现人类对真、善、美理想的追求，注重美学品位和艺术质量的审美标准，来营构其价值取向。此展的魅力就在于集中了五大洲各具特色的传统艺术门类的当代表达方式，作品总体面貌应该精神健康、表现新颖、形式活跃。展览汇聚了40多个东西方发达国家及文化底蕴较浑厚的发展中国家，是一个精彩纷呈的极具观赏性的东西方文化交流盛举。

记者

北京国际美术双年展的正式宣传册上说“在全球化的浪潮中，中国美术不可甘居边缘，中国的先进文化要在世界范围内体现前进方向的代表性”。在这次北京双年展中，我们将如何具体地体现这种先进的“代表性”？

陶勤

在人类悠远的历史长河中，不同的国家、民族创造了绚丽多姿的文化，形成了各具特色的文化传统。正是由于文化多样性的存在，才使今天的世界显得如此丰富多彩。然而，随着经济全球化进程的不断加快，强势文化对弱势文化的侵吞逐步加剧，文化多样性面临着严峻的挑战，这种现象在美术领域尤为突出。由于过度崇拜西方现代主义，世界各国的艺术正在逐步失去其民族和国家的特征，抛弃原有的审美标准，让位于那些具有统一理念的“前卫模式”。西方艺术界何以能如此呼风唤雨，很大的原因在于其有一架庞大的宣传机器，有垄断的国际传播网络，有一块自己主宰的评判阵地——双年展。因此，捍卫民族文化的独立性，维护文化的多样性，是当今世界所面临的重要课题。

中国是联合国教科文组织《世界文化多样性宣言》的发起国之一，理应在维护世界文化多样性方面作出应有的贡献。只有这样，才能在世界范围内体现中华文化的影响力及先进文化的代表性。要想改变当今艺术世界西方一统天下的局面，就必须建立一个能坚持自己的学术定位和审美情感的面向世界的交流平台，探索一个以我为主，同时也参照国际惯例，成为能够被外国艺术家所接受的北京双年展形式。在对外活动中说教会让人产生抵触和反感情绪，要从人文精神的角度寻求各民族的契合点，要追求世界艺术的多样性、相互交融的亲和力和开放的活力。处于西方文化中心外围的中国要想把北京打造成为世界艺术的又一个中心，前提是必须让现有的中心来参与你主办的活动，甘愿被你所挑选。若单是自说自唱，成

为中心就只能是一句空话。只有具备了足够的吸引力和感召力，北京双年展所建立的主流意识和引导意识才能逐渐被国际艺坛所认同，中国美术才有可能在世界范围内体现前进方向的代表性，倡导真善美的艺术审美观和有益于人类进步的文化价值观，支持健康有益的文化，抵制腐朽的文化，坚持美术的自主性和健康性。正如在回答前面几个问题时所一再强调的，首届北京双年展给全世界的架上艺术一个有力的实际的促进，就是具体地体现先进文化的代表性。恐怕世界上还没有哪个双年展汇聚了如此多的架上艺术的精英，因此，它是具有一定代表性的。

记者

作为第一届北京国际美术双年展的一名策划委员，你最希望这次展览结束后在中国美术史上留下什么样的最好评价？

陶勤

北京双年展是中国美术在改革开放形势下，站在世界文化发展的前沿，弘扬先进文化的具体实践，是在打造中国美术的国际品牌，是中国艺术参与世界进程的强有力的措施。它标志着中国开始正式对当代世界艺术行使应有的话语权，促进我国美术文化与政治、经济在国际领域的协调发展。我希望这一极具学术性的焦点展事，对中国当代美术的发展，对其在国际坐标中找到自己应有的位置产生历史性的意义。

北京双年展所具有的文化影响——重塑当代的中国文化大国形象和社会意义——在后非典时期振奋民族精神，是以往任何一个展览都无法比拟的，它将当之无愧地成为中外美术交流史上的一座里程碑。

常宁生

记者

在国际文化生活中，“双年展”这个称谓已经约定俗成地具有标示“前卫艺术”的特指含义，北京举办的双年展，如何与西方流行的具有“前卫艺术”特义的双年展相区别？国内此前有些双年展曾被国人批评为“西方双年展在中国的摊位”，北京双年展如何避免此类批评？

常宁生

自1895年意大利威尼斯首次创办双年展以来距今已有100多年的历史，这100多年的历史基本上与西方20世纪艺术发展的前卫思潮相吻合。“前卫”（avant-garde）这个名词原本是一个军事用语，意指走在大部队前面的小股先锋队，他们往往最先同敌方接触并交火。1825年法国空想社会主义者圣西门首次将“前卫”这个术语运用在文化上。他在《关于对文艺的意见》一文中指出，“正是我们文艺家将为你们充当先锋（前卫）”。在整个现代主义时代，艺术家是一个文化上的先驱，他们的艺术创作代表或预示着未来社会发展的方向。在现代艺术中，所谓的“前卫”是指那些在技法、风格、主题和观念上不断进行新的探索的艺术家及其创作，他们的艺术观念和创作实践对社会观念形态和审美趣味常常具有挑战性。在16世纪，艺术史家瓦萨利根据意大利高地文艺复兴发展的不同阶段总结出艺术向着预先设定的古典理想美的规范不断趋进，从而提出不断进步的艺术史观。19世纪德国哲学家黑格尔的历史哲学观将艺术看作是人类精神进程中的一个短暂的历史阶段。艺术的发展从象征型到古典型，再到浪漫型，并最终向纯精神状态演化。由此推断，艺术的死亡和艺术史的终结也就成为人类历史发展的一个必然逻辑。当艺术家的创作实践活动由无历史感的状态转变为按照先验给定的发展模式有意识地不断求新求变向前推进后，艺术自身的不断发展就必然会走向一个历史的终结。

正是根据这种先验的历史决定论的理念和艺术进化论的发展模式，19世纪中叶以后西方艺术家开创了一条在观念上不断求新求变的现代艺术的发展之路。然而，西方社会在前卫思潮持续了100多年之后的今天，企图通过文化挑战来促进社会进步的理想正在发生着根本性的变化。法国艺术家埃尔维·菲舍尔早在20世纪70年代就清醒地指出前卫艺术的发展现在已经走到了它的终点，“如果艺术的活动想要保持生机，那么就必须放弃追求不切实际的新奇。艺术本身并没有死亡，结束的只是一种作为不断求新的进步过程的艺术史。”到1979年，“前卫”的概念已被西方文化圈所放弃。实际上在70年代中期“先锋”或“前卫”这类的概念就已经开始失效。许多人甚至对艺术评论中使用的这个术语突然变成了一个废词而感到惊讶。现代主义艺术在今天已经成为一种“新的传统”，我们同现代主义的关系在今天开始变成一种考古学意义上的关系。在对当代艺术演化的哲学思考中同时也引发出以下问题：艺术史是一个不断发展的进程吗？或者说艺术究竟是否有一个发展的历史？如果有，那它究竟应该是什么样子？应该指出西方中心的前卫艺术发展观绝不是人类艺术发展的共同范例和普遍规律，西方文艺复兴艺术和现代艺术的发展只是西方的教育和文化环境的偶然结果，而不同的地域文化环境也都有着自己的文化传统和艺术范例。即使是在日趋全球化的今天，不同国家和不同民族的艺术也都会有着各自独特的风格样式和不同的发展轨迹。因此，选择当

代各国有代表性的艺术家的不同艺术风格样式和不同主题及文化价值的、有影响力的艺术作品参展，是北京国际双年展的基本主旨。

记者

西方流行的双年展，届届部标榜“创新”，这次北京双年展的主题也是“创新”，请问，我们提倡的创新与西方流行的双年展所主张的“创新”有什么区别？

常宁生

对艺术观和艺术发展模式的理解和认识，不仅关系到我们对艺术创作的态度，同样也涉及和影响到举办大型艺术展览的主题和文化价值取向。在本届双年展策划会议上，策划委员曾就“创新”这一概念进行过热烈的讨论，大多数委员们都认为在任何时代创新始终是衡量艺术质量和价值的一个重要指标。但也有一些委员对此提出了质疑，他们认为在当代全球化的语境下，创新未必是艺术创作的最终目标。我认为，关键在于如何来理解创新这个概念。我们认为在艺术中任何创新都离不开对文化传统资源的利用和开发。正如法国学者罗兰·巴特所言，当我们可能天真地相信我们能够思索出原创的思想，或一个雕塑家能够制作出一件原创的雕塑时，实际上这个思想或雕塑只不过是一个已经存在的观念、价值和图像的重新组合，而这些观念、价值和图像又是我们赖以思考和创作的真正资源。

另一位当代法国艺术史家休伯特·达米施也反对用单线进化的历史决定论来解释艺术的发展，他认为艺术的发展和艺术家的创作犹如一盘（国际）象棋的走法。进化论的观念将艺术创作描述为沿着预定的方向只能前进，不能后退，而达米施则认为艺术家的创作如同走棋，在象棋规则的范围内，一个艺术家可以有好几种选择。他可进可退，可左可右，但其中有一种走法可能是最佳的方案。因此，不同地区、不同文化背景中的艺术家的创新，正是站在当代性意义的层面上的艺术选择。北京双年展提倡在继承民族优秀文化传统基础上适应时代审美观念拓宽与变化更新要求的创新。而艺术的当代性就体现在艺术应该反映当代人的生活、思想和情感，而地域性与民族特色正是文化艺术多样性的基础。北京双年展强调艺术多元化，主张交流与对话，以及文化的包容性，而反对任何形式的地区中心论。

记者

东西方美术在艺术观念上存在着很大差异，这是世人共知的不争事实。西方的双年展很容易操作，按照一个或几个策展人的特定“前卫理念”来选择作品，符合他们标准的就要，不符合他们标准的就不要，因此，他们的双年展在总体面貌上是基本统一的，是明确的西方价值取向。北京双年展策划委员的工作任务恐怕要比他们困难得多，因为我们面对的是东方和西方两大块，我们将用什么标准来协调、营构北京国际美术双年展的总体面貌和价值取向？

常宁生

国际双年展通行的惯例是关注当代的文化问题，而每一次大型的国际展览，其策划人的

主导理念都非常明确，这样的主导理念一般都体现在展览主题中，如“未来，今天，过去”（第47届威尼斯双年展）、“全然开放”（第48届威尼斯双年展）、“梦想与冲突：观者的专权”（第50届威尼斯双年展）、“艺术与社会”（第8届文献展）、“我与他者”（第9届文献展）和“全球化与文化生态”（第10届文献展）等。首届北京国际双年展与其他双年展有着明显的区别。首先本次北京双年展是美术双年展，而不是艺术双年展，它不受所谓西方前卫观念和思潮的左右。其次，在展出作品的形式上基本定位在以传统形态的绘画和雕塑为主，有选择地延伸到部分当代的装置作品。因此，首届北京国际双年展的主题“创新：当代性与地域性”正体现了北京双年展的这一基本特色。

正是由于东西方文化价值取向存在着明显的不同，东西方在当代艺术观念上也存在着一定的差异。一般而言，像双年展这样的国际大型艺术展览，与其说是艺术家展示、交流和角力的舞台，还不如说是理论家文化理念扩张的磁场。因此，各国主办双年展实质上是在文化上争取话语权。过去，中国艺术家以各种不同的方式参加西方国家的双年展，在艺术构思和作品制作上往往受制于西方价值理念和政治目的，主办人通常按照西方的标准来进行取舍和定位。在这样的情况下，许多参展的作品不可能代表和体现中国的国家和民族文化形象，以及文化价值理念。因此也很难在真正意义上达到文化交流的目的。自1993年中国艺术家首次参加第45届威尼斯双年展以来，中国艺术家饱尝了被别人选择的尴尬而陷入迷茫。

例如，第45届威尼斯双年展总策展人奥利瓦出于其意识形态对抗性目的，在中国选择了十余位政治波普和泼皮风格艺术家的作品作为中国当代艺术的代表。据说当时中国的召集人栗宪廷曾与奥利瓦在中国艺术家人选和风格上出现分歧，但奥利瓦的意志不由分说地取得了胜利。海外中国艺术家现有的参展机会大多是被施舍的，缺乏自身文化机制的支撑。因此对中国艺术家来说，争取参加国际展览的权利和机会才是最重要的。随着中国经济的快速发展，中国在国际上地位的不断提升，世界各国也日益关注中国人的精神面貌和思想状态。近年来在西方国家频频举办的中国当代艺术展正是满足这种需求的结果。这些展览虽然在一定程度上反映了当代中国的形象，但这些作品所反映出的中国显然是不全面的和有失偏颇的。如方力均的“光头系列”、岳敏君的“龇牙咧嘴”和耿建翌的“失声呐喊”等这类作品，均属于表现当代中国的符号化人物形象。难怪当时在展览现场有一位旅居纽约的华人老画家愤怒地指出：“中国人不是这个样子的，这个展览是在丢中国人的脸。”1995年在德国举办的“中国（CHINA）”大型国际性展览中许多中国艺术家就是被西方传媒强行纳入到“表现中国的现实”的西方标签中。1997年在巴西“第22届圣保罗双年展”上，也由于同样的原因发生了当地华侨集体抗议“有损中国形象”的事件。在当代全球化的浪潮中，中国美术不可甘居边缘。在当代文化和知识体系中双年展的形式为当代艺术的合法化提供了一个强有力的机制平台。一般国际双年展的实施通常有五个步骤：1、主题：确定宗旨，2、展权：展览主控权力，3、提名：选择和定位艺术家，4、展场：作品呈现的时空环境，5、强辞：对主题和作品的学术阐释和评奖。北京双年展由中国文学艺术界联合会、北京市人民政府和中国美术家协会共同主办，通过集体策划，为世界各国艺术家提供一个交流和对话的舞台，向世界展示当代中国艺术的创新精神，广泛吸纳各国艺术精华，促进世界文化艺术的交流，维护艺术

的多样性和丰富性，推动整个人类社会的和平与发展事业。

记者

作为第一届北京国际美术双年展的一名策划委员，你最希望这次展览结束后在中国美术史上留下什么样的最好评价？

常宁生

作为第一届北京国际美术双年展的策划委员，我最希望这次展览能成为中国美术史上的一个重要的里程碑。在2008年北京奥运会和2010年上海世博会之前，北京国际双年展标志着一个具有古老文明和悠久文化传统的东方大国以自信和开放的姿态出现在国际舞台上。1851年在伦敦水晶宫举办的“大博览会”和1855年在巴黎举办的世界博览会，都是英国和法国成为现代强国的象征和标志。北京双年展也将展示迅速发展中的当代中国人民的精神面貌，展示作为一个东方大国的国家形象，展示一个具有五千年悠久历史的民族的深厚文化传统和不断创新的时代精神。1995年我在美国芝加哥参加了一次亚洲艺术家展览之后的座谈会，一位韩国的女艺术家曾问我为什么许多亚洲和东方艺术家在当代国际艺术舞台上很难像西方艺术家那样引起关注，并受到观众和批评界较高的评价。我的观点是，这一方面有艺术家个人的具体条件和作品等方面的因素，另一方面还受整个亚洲在国际舞台上的经济实力和政治角色等因素的大文化背景决定。中国北京国际美术双年展将充分展现自身独特的精神风貌，以东方文化名义建造国际文化交流的通道和舞台。

董小明

记者

在国际文化生活中，“双年展”这个称谓已经约定俗成地具有标示“前卫艺术”的特指含义，北京举办的双年展，如何与西方流行的具有“前卫艺术”特义的双年展相区别？国内此前有些双年展曾被国人批评为“西方双年展在中国的摊位”，北京双年展如何避免此类批评？

董小明

东方文明古国、社会主义的现代中国举办国际双年展，本身就对当今以西方价值观为主导的世界美术格局产生了重大影响。北京双年展的主题——创新：当代性和地域性，已经传达了主办者在经济全球化的形势下，文化应该既具时代气息又保持民族特色，多元发展的主张。加以明确的宗旨和文化策略、集体策展人制度、对国内外参展者和作品的特邀和遴选，已足以保证本届双年展不会是一场西方艺术的模仿秀或者是“西方双年展在中国的摊位”。

记者

西方流行的双年展，届届都标榜“创新”，这次北京双年展的主题也是“创新”，请问，我们提倡的创新与西方流行的双年展所主张的“创新”有什么区别？

董小明

创新是艺术永恒的主题，也是古今中外艺术家共同追求的目标。诚然，身处不同历史时期、不同文化背景及不同社会进程的艺术家追求的创新，其内涵和标准也不尽相同。北京双年展的策划，不设单一标准为障碍，保证了不同创新理念多样性的展示和交流。历经20余年改革开放的中国，社会、经济、政治的巨大变革，也激活了中国艺术家胸中巨大的创造力量和创新精神。今天，他们正以前无古人的热情向世界表述自己新鲜的思想，释放自己无穷的能量。相信北京双年展也将鲜明地体现当代中国美术的创新理念。

记者

东西方美术在艺术观念上存在着很大差异，这是世人共知的不争事实。西方的双年展很容易操作，按照一个或几个策展人的特定“前卫理念”来选择作品，符合他们标准的就要，不符合他们标准的就不要，因此，他们的双年展在总体面貌上是基本统一的，是明确的西方价值取向。北京双年展策划委员的工作任务恐怕要比他们的困难得多，因为我们面对的是东方和西方两大块，我们将用什么标准来协调、营构北京国际美术双年展的总体面貌和价值取向？

董小明

我一直主张积极的对话是面对东西方艺术差异的最好选择。我认为，北京双年展最重要的功能在于营造了一个当代中国美术与世界对话的平台。有五大洲40多个国家的艺术家参与，确定了这场对话的广泛性和全方位性；作为主办国，人数众多的中国艺术家参展，再配合作为外围展的中国画，油画、雕塑、壁画、水彩、版画等项大展，可以最充分地展示当今

中国美术的总体面貌，表达中国艺术家的艺术理念和价值取向。因此，我不担心北京双年展能否具有中国特色和有别于诸多国际双年展的独特的价值取向；我更热切地期待中国的艺术家能为双年展奉献具有中国风格、中国气派而无愧于时代的艺术作品，在我们自己营造的平台上，最精湛地阐释、成功地表现展览主题的意义，使当代中国艺术自立于世界艺术之林。当然，作为国际性展览，我们也希望参展的外国作品不是平庸之作，而能够较全面地展示当代国际艺术的最新成果，能够积极地围绕展览的主题，体现不同文化的各自精彩。为此，需要双年展的组织者和策划者的哲思、睿智、韬略和努力的工作。我祈望北京双年展将是一次成功的对话，使中国美术迈出走进当代、走向世界的历史性的步伐。

记者

北京国际美术双年展的正式宣传册上说“在全球化的浪潮中，中国美术不可甘居边缘，中国的先进文化要在世界范围内体现前进方向的代表性”。在这次北京双年展中，我们将如何具体地体现这种先进的“代表性”？

董小明

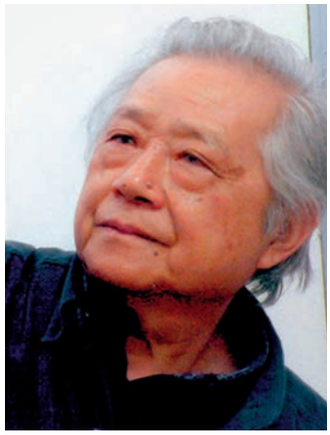
我只想说，对此我充满了信心。上面谈到的几个问题，都涉及了本届双年展对实现这一目标的高度认知和身体力行。能够推动社会发展和进步的文化是先进的，希望当代中国美术家的劳动与创造，能够为国家的发展和人类文明的进步作出有益的贡献。

记者

作为第一届北京国际美术双年展的一名策划委员，你最希望这次展览结束后在中国美术史上留下什么样的最好评价？

董小明

举办北京双年展的意义还在于，这是中国美术事业的一次重大的改革。加入WTO，最大的作用在于加快了中国经济体制的改革。举办国际双年展，引发了对我国相当长时期以来比较单一的美术展览体制的改革，有利于建立更适应今天中国美术发展，能与世界交流的展览体制和先进科学的运作机制。西方双年展，由于意识形态的差异，其游戏规则不能照搬。但是一些著名国际双年展力求代表当代艺术发展方向、引领潮流、推出新人的特色和功能，给我们以启示，其先进的展览模式和卓有成效的运作方式，对于我国展览体制的改革，亦多有值得学习借鉴之处。展览体制的改革，将进一步解放美术创作的生产力，解放思想，带来艺术的创新。我们应该以中国美术事业改革者的姿态，举办双年展，使之比现有的各类美术展览形式更具推陈出新的活力，更充分地体现当代中国美术的创造精神和成果，更有力地推动当代中国美术沿着先进文化前进方向健康成长。改革和创新，将是北京双年展留给中国美术史的最有价值的东西。



盛杨

记者

在国际文化生活中，“双年展”这个称谓已经约定俗成地具有标示“前卫艺术”的特指含义，北京举办的双年展，如何与西方流行的具有“前卫艺术”特义的双年展相区别？国内此前有些双年展曾被国人批评为“西方双年展在中国的摊位”，北京双年展如何避免此类批评？

盛杨

国外的一些双年展，我很赞赏他们把这个平台主要提供给艺术界的新人、青年人来展示他们的才华，这在艺术的发展上起到很大的作用。但是，不管是策展人的意志还是约定俗成标示“前卫艺术”为双年展的主体，这些都是与西方文化发展的某些因素相联系而形成的一种现象。如果我们真正理解人类文化发展的极大的丰富性，而不盲目崇拜、追随、模仿某种思潮、某种观念，甚或某种样式，立足于自己最熟悉的土壤，放眼于辽阔的世界，定能在艺术上有所发展，有所创新，多方面地丰富发展人类的文化。

记者

西方流行的双年展，届届都标榜“创新”，这次北京双年展的主题也是“创新”，请问，我们提倡的创新与西方流行的双年展所主张的“创新”有什么区别？

盛杨

有出息的艺术家总是在不断探索，力求以自己的新颖的作品去适应、满足、升华人们的精神需要。这就需要艺术家和人民深入地沟通，艺术家从人民那里丰富自己，艺术家的独特新异才能得到人民的共鸣和喜爱。所以能提高人民的创新才是有价值的，而不是那种艺术家的极端的自我表现、自我宣泄、自我陶醉的“创新”。

记者

东西方美术在艺术观念上存在着很大差异，这是世人共知的不争事实。西方的双年展很容易操作，按照一个或几个策展人的特定“前卫理念”来选择作品，符合他们标准的就要，不符合他们标准的就不要，因此，他们的双年展在总体面貌上是基本统一的，是明确的西方价值取向。北京双年展策划委员的工作任务恐怕要比他们的困难得多，因为我们面对的是东方和西方两大块，我们将用什么标准来协调、营构北京国际美术双年展的总体面貌和价值取向？

盛杨

这些年来，策展人在我国也逐渐兴起，这也是一种艺术活动方式。最好策展人也多种多样，各自去推他的所好，他的主张，百花齐放，百家争鸣。但是，作为一个艺术全局性的展览，对策展人的要求就有所不同了。他不能以个人所好的某个学派，某种风格，某种倾向作为策展的指导思想，他应站在艺术总体发展的高度，即站在艺术本质的高度，站在艺术的广泛性的高度，站在促进先进文化发展的高度来策划展览。

记者

北京国际美术双年展的正式宣传册上说“在全球化的浪潮中，中国美术不可甘居边缘，中国的先进文化要在世界范围内体现前进方向的代表性”。在这次北京双年展中，我们将如何具体地体现这种先进的“代表性”？

盛杨

我们之所以要举办国际双年展，我理解在美术的范畴内，我们也是主张吸取全人类（当然也包括我们自己）在美术上的一切优秀的、先进的、健康的东西为我所用，只有这样才能健康地发展我国的美术。而在全球化的浪潮中，在世界美术大交流、大碰撞、大融汇中，我们不仅要拿出我们的优秀作品去交流，去弘扬，这只是一个方面，而另一方面是在世界范围内选择优秀的，先进的、健康的作品汇集于我们主办的双年展并展出，这两个方面结合在一起，坚持下去，逐渐地体现先进文化的发展方向，这也是有别于其他双年展的价值所在。

记者

作为第一届北京国际美术双年展的一名策划委员，你最希望这次展览结束后在中国美术史上留下什么样的最好评价？

盛杨

这次双年展，如果能在诸多的双年展中，不仅继承维护国际双年展主要是造就青年人，推进艺术最新发展的性质，还能突破西方价值取向的特定的前卫理念的垄断，能在更广阔的领域上推动艺术的新发展，这就很有意义了。

魏小明

记者

在国际文化生活中，“双年展”这个称谓已经约定俗成地具有标示“前卫艺术”的特指含义，北京举办的双年展，如何与西方流行的具有“前卫艺术”特义的双年展相区别？国内此前有些双年展曾被国人批评为“西方双年展在中国的摊位”，北京双年展如何避免此类批评？

魏小明

首先，客观地认识理解“双年展”这一国际文化艺术的展示形式是十分重要的。由于近年来欧洲文化界较有影响的威尼斯双年展（意大利）及卡塞尔文献展（德国），他们在国内外媒体的炒作及宣传，让我们容易片面地把“双年展”与“前卫艺术”混为一体。

其实在国外每年都有许多国家以“双年展”的形式组织举办具有“传统意义”的绘画、雕塑作品展览。如果我们将当代美术界中艺术家各自的艺术作品倾向做一个大体的数字统计，那就是有90%的艺术家在从事“传统意义”的绘画、雕塑创作（也就是我们所称的“架上艺术”），还有10%左右的艺术家在从事“当代艺术”（如观念、材料、装置、媒体艺术等），这种现象国外如此，在国内也是这样。没有人能够否定及怀疑，他（她）们各自艺术创作的意义的时代性及将来美术史对他们作品评价及地位的确定。因此北京举办国际美术双年展，是在综合考虑了国际美术界实际情况及我们作为举办国本身的社会文化背景诸多因素后而确定我们的办展宗旨的。

2003年的首次北京国际双年展将会有世界各国当代最有影响的艺术家的作品参与，并与国内最具实力、代表性的艺术家作品共同展示，是一次盛会。北京双年展借鉴了国内一些省市曾举办国际双年展的经验。我想人们不应对这次双年展的策划方式、展览主题持有偏见态度。首先我想偌大的中国文化有其包容性，再者随着中国的发展及经济、文化与国际的接轨，这些双年展也充分体现了我国多元化的文化现象与国际文化趋势同步。

北京的双年展正如同我上面所说，作为策划委员，我们已经充分考虑了诸多综合因素，尽管如此在将来展览举办之时，我们也会受到各种各样的批评。我想我们每一个策划委员都不会因担心展览受到批评而不去努力、尽职地组织一个成功的展览。

记者

西方流行的双年展，届届都标榜“创新”，这次北京双年展的主题也是“创新”，请问，我们提倡的创新与西方流行的双年展所主张的“创新”有什么区别？

魏小明

“创新”在本届北京国际美术双年展中提出应是广义的，在充分发挥策划委员的集体智慧，选拔中外艺术家的整体阵容，及对参展作品的学术水平、时代性的把握各方面均应突出本届双年展的“创新”精神。

对于衡量一个艺术创作“创新”而言，我很想引用17年前我在欧洲的导师前维也纳美术学院院长马克西米兰·米歇尔教授（已故）的一句话，“当一个艺术家每天都以他对生活的

新感受及他对所生活的社会的关切融入到他的艺术创作及探索追求中时，这就是创新。”因此我们不会在本届双年展中狭义地去标榜标新立异的“创新”，客观评价每一位参展艺术家踏实的创作经历，及具有高水平并勇于探索的艺术作品。金字塔式的艺术学术结构，才是本届双年展的追求目的。

记者

东西方美术在艺术观念上存在着很大差异，这是世人共知的不争事实。西方的双年展很容易操作，按照一个或几个策展人的特定“前卫理念”来选择作品，符合他们标准的就要，不符合他们标准的就不要，因此，他们的双年展在总体面貌上是基本统一的，是明确的西方价值取向。北京双年展策划委员的工作任务恐怕要比他们的困难得多，因为我们面对的是东方和西方两大块，我们将用什么标准来协调、营构北京国际美术双年展的总体面貌和价值取向？

魏小明

你说的很对。东西方美术在艺术观念的差异是我们工作最大的困难之一。特别是我们作为举办国的策划委员如何在考虑本国的社会、文化背景前提下，把握来自不同国度、不同文化背景的艺术家及他们的艺术创作风格的作品。

由于我们将“艺术性”“时代性”“地域性”作为我们的办展宗旨，本届双年展不光在国内外美术界引起极大的关注及赞同，就连双年展组委会特邀的境外策划委员——意大利著名策划人桑福先生，与我们在对展览策划及艺术家和作品的选择等各方面都有着惊人的相同及相似的看法。由于我们把握了造型艺术和视觉艺术的普遍规律，东西方文化艺术观念上的差异在逐渐缩小。

记者

北京国际美术双年展的正式宣传册上说，“在全球化的浪潮中，中国美术不可甘居边缘，中国的先进文化要在世界范围内体现前进方向的代表性。”在这次北京双年展中，我们将如何具体地体现这种先进的“代表性”？

魏小明

事实上近年来中国社会、经济的飞速发展，及与此同时中国的美术界众多艺术家在国内外美术界的活跃表现，已经让世人对中国的政治、经济、文化现状及将来刮目相看。单从近十年来，北京、天津、长春等城市举办的国际城市雕塑展的情况来看，参与艺术家的国家之多，作品艺术水平之精湛，是任何一个西方国家不能相比的。中国这片土地已成为世界各国优秀雕塑艺术家所向往的，并是能够培育他们作品的最好土壤。北京国际美术双年展是中国政府、中国美术家协会在新世纪向世界打造的一块文化品牌。它向国际美术界及各国具备实力及影响力的艺术家提供了一个施展他们各自才华的艺术平台。

记者

作为第一届北京国际美术双年展的一名策划委员，你最希望这次展览结束后在中国美术史上留下什么样的最好评价？

魏小明

在以往我与许多国外美术界的专家学者交谈中，他们都不约而同地提到，随着中国的政治，经济形势发展，他们相信，21世纪世界文化艺术中心会东移至中国。我是双年展的一名策划委员，在努力配合组委会做好各项组织工作的同时，作为一个中国人，一名艺术家，我更期盼中国美术在世界美术舞台上灿烂辉煌的那一天。

范迪安

记者

在国际文化生活中，“双年展”这个称谓已经约定俗成地具有标示“前卫艺术”的特指含义，北京举办的双年展，如何与西方流行的具有“前卫艺术”特义的双年展相区别？国内此前有些双年展曾被国人批评为“西方双年展在中国的摊位”，北京双年展如何避免此类批评？

范迪安

首先我想说，就我的观察，国际上重要的双年展并不完全是“前卫艺术”的代名词。在西方，“前卫艺术”通常是某种指向很极端的、排他性和否定性很强的思潮或某种标新立异的样式，也是一种在“小众”空间里实验的艺术。而双年展，如老的威尼斯、圣保罗，新的光洲、伊斯坦布尔双年展的举办宗旨都是要建立一个宽阔的平台，使国际范围的当代艺术形成一种集合，展示艺术上表现出来的一些新的文化特征，反映艺术与外部世界新的关系，让“大众”的人们看到一个动态的、变化的艺术图景。每个双年展都有可能及时吸纳了一些“前卫”的艺术现象，而其本身并不靠“前卫”立足，也不标榜“前卫”。但是，每一个双年展有自己根据对国际艺术走向的判断提出的主题，每一届的主题也有一定的“前沿性”，而且策划人和主办者希望它的主题能够反映最新的文化特征，这是很明确的。在总体上站在文化的“前沿”和某种观念、样式上的“前卫”，是两个不同的概念。双年展是花钱的大制作，需要有足够的学术考虑和学术立意，并且得到广泛的认同，这是双年展的意图，也是双年展提供了新信息而引人关注的价值所在。

目前双年展在中国的确是一个热点话题。新世纪以来的中国艺术已经从原来属于艺术本身或艺术本体变为牵涉整个艺术的生态环境、文化机制和与国际艺术的关系等更加大的概念。这种艺术本体外延的扩展是一种动力，它促使相应的综合性的展览方式应运而生。双年展这种形式尽管在国际上已有历史，在中国这个时期却是十分必要的，我不认为它是所谓“西方双年展在中国的摊位”，而且从上海双年展和广州三年展及成都双年展举办的实际情况看，也不是西方双年展的拷贝，而是根据中国艺术自身的发展和文化的需求所采用的国际形式，几个双年展都有它们自己的主题和特色。就像我们加入WTO之后要按照国际规则参加许多活动，但不是完全被动地接受已有的规则，而是在参与中丰富国际规则，包括按照国际规则在中国举办国际性的活动。在这里，国际通行的形式是前提，而主办者自己提出的话题是根本。在中国首都北京举办双年展，更是中国面向世界、主动地搭建国际艺术交流舞台的象征。

记者

西方流行的双年展，届届都标榜“创新”，这次北京双年展的主题也是“创新”，请问，我们提倡的创新与西方流行的双年展所主张的“创新”有什么区别？

范迪安

在“创新”这个命题下，的确有不同的取向。西方的展览是以其自身的艺术历史和文

化逻辑为出发点的，在西方文化价值观的框架里，它甚至经常是一味强调线性的发展，一味地求新求变，在双年展中也部分存在这种倾向。我想，北京双年展提出“创新”，是立足中国艺术面临的历史机遇和时代任务的。历史机遇就是经济发展、国力增强、社会开放，这为艺术上的探索创新提供了丰富的现实感受和实际条件。同时，通过创新推进艺术的发展，满足日益增长的社会要求，以艺术创新意识促进整个社会的创造性，是时代赋予的任务。这个“创新”就与西方不同。更重要的是，在北京双年展的主题中以“当代性和地域性”作为“创新”的具体内涵，我以为是很有学术见地的。这个命题立足于中国艺术在越来越开放的条件下遭遇的文化情境，也针对国际当代艺术发展态势提出了自己的见解。“当代性”是西方一直提倡的，艺术要与当下的现实有关，艺术语言形态上也要体现今天的发展。但西方对“地域性”则一向注意不够，在他们那里是笼统的“多元性”。北京双年展不仅强调了“地域性”的价值，而且提示了“当代性”和“地域性”二者的关系，这就有了自己的主张，也有了自己的思想特色。在文化上的“全球主义”趋势成为现实挑战的今天，我们提出“地域性”的价值，提出“当代性”与“地域性”的关系是衡量艺术的一种尺度，这就使“创新”这个主题有了实在的内涵。

记者

东西方美术在艺术观念上存在着很大差异，这是世人共知的不争事实。西方的双年展很容易操作，按照一个或几个策展人的特定“前卫理念”来选择作品，符合他们标准的就要，不符合他们标准的就不要，因此，他们的双年展在总体面貌上是基本统一的，是明确的西方价值取向。北京双年展策划委员的工作任务恐怕要比他们的困难得多，因为我们面对的是东方和西方两大块，我们将用什么标准来协调、营构北京国际美术双年展的总体面貌和价值取向？

范迪安

在主题已经明确之后，选择作品便成为体现主题的关键。这次邀请的外国艺术家的数量很大，他们来自不同的文化背景，已经体现了主办者对不同地域文化的重视。在实际操作中，还需要在具体作品的选择上有学术上的判断，例如对西方国家的著名艺术家，最好是能选到他们带有自身文化特色又体现了地域性的作品。以往我们比较笼统地看“西方”艺术，但这次应该从“西方”这个大板块中再分出不同的国度，注意“西方”这个整体中还有出自不同国度、民族和文化背景的创造。这样就不会简单地使双年展成为“东方”（中国）与“西方”的结合，而是在“国际”的视野里主动地选择。

北京双年展的难度可能在国内这一块。中国艺术已经呈现多样化的面貌，展览应该面对这个现实，在不同的观念、语言中遴选质量真正优秀的作品。中国的艺术与来自国际的艺术在一个平台上见面，中国的作品应该具备对话交流的强度和能量。在这里，既要防止用“西方”的“标准”选择自己，也要防止简单地以“地域性”代替“当代性”。

记者

北京国际美术双年展的正式宣传册上说“在全球化的浪潮中，中国美术不可甘居边缘，中国的先进文化要在世界范围内体现前进方向的代表性”。在这次北京双年展中，我们将如何具体地体现这种先进的“代表性”？

范迪安

在双年展的策划构想中鲜明地提出自己的主张，本身就站到了当代国际文艺的前沿，是先进文化前进方向的实践。很长时间以来，国际艺术界对中国的了解还非常不足，他们只是有兴趣，有兼容的愿望，实际上了解不多，看法也往往片面，这些都造成中外艺术交流中的不平等。从以往许多国际大展对中国艺术作品的选择就可以看到这一点。反之，我们对“国际”的了解多于“国际”对中国的了解。在这次展览中，体现我们的文化胸怀和眼光，就体现了思想上的代表性。相信展览会在改变国际艺术活动的机制上产生重要的作用。

记者

作为第一届北京国际美术双年展的一名策划委员，你最希望这次展览结束后在中国美术史上留下什么样的最好评价？

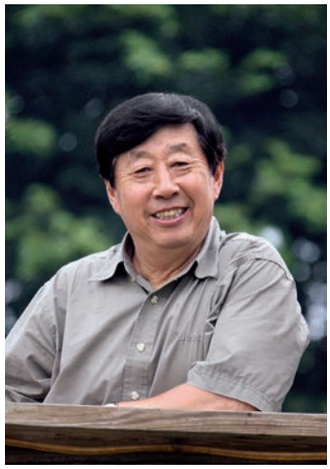
范迪安

于新世纪之初举办的北京双年展是面向世界体现文化主动性和自主性的一个重要标志。

（摘自《美术》杂志2003年7月刊）

The 1st Beijing International Art Biennale Curatorial Committee

Written Interview with Journalist of *Art* Magazine



Chief Curator, Liu Dawei

Interviewer

In the international cultural community, the name "biennale" has already been automatically aligned with the specific meaning of "avant-garde art". How to distinguish the Beijing Biennale from the Western biennales that feature "avant-garde art"? In China, some previous biennales were criticized as "a booth for the Western biennales". How would the Beijing Biennale avoid such criticism?

Liu Dawei

This Biennale is an international exhibition jointly organized by China Artists Association and the other two units. It is also the largest international exhibition held by China Artists Association since its establishment. It aims to promote the cultural and artistic exchanges between China and the world and the healthy development of world art on the basis of this international cultural platform. The Biennale should be an art exhibition with both contemporariness and the Chinese characteristics. It will never be reduced as a booth for the Western biennale in China. At present, the curators of the Western biennales would put their own values and aesthetic ideas into the evaluation criteria to select the artists and works needed while the organization of the Beijing Biennale is based on the philosophy of our exhibition. The curatorial committee should carefully study the selection of foreign artists, and we should choose them according to our standards.

Of course, the term "biennale" comes from abroad and has become a quite popular form of exhibition in the West, such as the Venice Biennale, the São Paulo Art Biennial, Kassell Documenta and so on. At the same time, many developing countries also have their own biennales, but there is a difference between the Biennale held in China and the foreign biennales with avant-garde art as the dominant content. For example, about easel painting, although there are easel paintings in the Western biennales, the proportion is not large. The dominant parts are the installation art and concept art. Easel painting has a long history and embodies the cultural achievements of all mankind. It is the essence of the artists' wisdom, and we should not give up on it easily. Therefore, our Biennale is determined to have painting and sculpture as the main orientation and the goal is to make painting and sculpture more contemporary, recreating their glory. Some people worry that our Biennale will also be an exhibition of avant-garde art, while that is not necessary. Our theme is

"Originality: Contemporaneity and Locality", which is to embody the spirit of this era and national characteristics and to show the outstanding artistic essence of each country. At present, many famous international artists have expressed their wish to participate in the Beijing Biennale.

Interviewer

All the popular biennales in the West boast about "innovation". The theme of the Beijing Biennale is also about "innovation". What is the difference between the "innovation" we advocate and the "innovation" advocated by the biennales in the West?

Liu Dawei

Our Chinese nation has created a splendid culture with achievements that outstand in the forest of world civilizations. Chinese art has its own unique features and charms and has attracted worldwide attention. The Chinese nation has a great historical background that inherits fine traditions as well as integrates the world civilizations as it moves forward. The innovation put forward in this Biennale cannot be separated from this great background. That is to say, our innovation should be based on the basis of national traditions. We cannot deny our past and deny all excellent cultural heritages. In my opinion, without tradition, innovation would be like the water without the source and be impossible. I think the development and innovation of the art in the world should also be like this. But we cannot impose our own views on the Western exhibitors. We have said in the *Regulation* that the exhibition should reflect the pursuit of the true, the good and the beautiful of mankind today. As long as foreign artists follow this basic principle, they can innovate in their own ways. Of course, we still need to examine the "aesthetic value and quality" of the works.

Interviewer

There is a great difference between the East and the West in the sense of art, which is a common fact that the whole world knows. The Western biennales are easy to operate and they choose works based on one or several curators' specific "avant-garde" ideas. Therefore, the selection process is a simple yes or no question and the biennales are basically unified in the overall appearance with a clear Western value orientation. The task of the Beijing Biennale Curatorial Committee may be more difficult because we are facing two segments, the East and the West. What standards will we use to coordinate and construct the overall appearance and value orientation of the Beijing International Art Biennale?

Liu Dawei

In hosting the Biennale, China should persist in using our value orientation to create an overall outlook featuring quality art, academic atmosphere and inclusiveness. First of all, unlike the West

with only one or two curators engaged in the planning system, we believe collective curating is better, in which we can learn from each other with complementary advantages. Now it seems that collective curating is a good way to ensure the success of the exhibition. We should realize that there is a big difference between the Eastern and Western cultures. At this exhibition, we will take note of this difference and try our best to reach a certain degree of consensus. However, the premise is that we should use the philosophy and standards set forth in our *Regulation* to examine all the problems encountered and to solve them accordingly. We are firm on this point.

1. The international biennales held by China should have their own perspectives, have a broad mind to accommodate the fine arts of all countries in the world, and be compatible and inclusive.

2. In order to make this Biennale an international exhibition, we should absorb strengths of all countries, adopting those creative ideas without rejecting the good results of different civilizations. But the most important thing is to follow our own way and to be innovative in the exhibition.

3. Our selected artists and their works should meet our overall requirements, and also embody their own characteristics of the times and regional features, showing the creative spirit of their own nation.

As long as it is a representative of a nation, it is also cosmopolitan. Only when the art of all nationalities flourish and develop can the richness of world art be formed. And only in line with our theme, "Originality: Contemporaneity and Locality", advocating beauty and keeping away from ugliness, can this Biennale become a high-level art event for the communication of the Eastern and Western cultures.

Interviewer

The official brochure of the Beijing International Art Biennale says, "In the wave of globalization, Chinese art cannot reconcile itself to being on the verge and China's advanced culture should represent the direction of progress in the world." During this year's Beijing Biennale, how would we embody the advanced "representative"?

Liu Dawei

At present, the development of Chinese art is in the best period of prosperity, and both artists and the quantity and quality of artworks have presented an unprecedented aspect. Our art has always been close to nature, close to the society and close to the people, which develops and progresses along the direction of an advanced culture. Due to various reasons, China's art has not yet been comprehensively and thoroughly understood by the world. The West has never been able to see the full outlook of our art. When the West denies the value of easel painting, we stand firmly in this position and have brought new development to this irreplaceable civilization achievement. Our exhibition is to put Chinese art on the stage of world art, to promote our Chinese art and to

have a better understanding of the artistic features of all countries in the world, providing more opportunities for communication. In the great international art exchange of the Biennale, we should also embody the advanced nature of the common pursuit of social progress and artistic prosperity.

Interviewer

As a member of the 1st Beijing International Art Biennale Curatorial Committee, what kind of comment would you expect the most for the 1st Beijing Biennale to have in Chinese art history after the exhibition?

Liu Dawei

The Beijing Biennale is a state-sponsored exhibition jointly held by China Federation of Literary and Art Circles, the Beijing Municipal Government and China Artists Association. It can be called the first "official" international biennale in China. As the chief curator, I have gone through the whole process from conceiving, applying, organizing and implementing to setting up offices, raising funds, contacting with foreign countries and collecting artworks. we have encountered many difficulties, especially that the preparation time was very limited, but with the efforts of all my dedicated colleagues, it is currently in a smooth progress. Many experts and leaders in the art community in China have supported us and they are on call at all times to offer counsel to the Biennale. All the members of the curatorial committee have carefully studied and selected the works from hundreds of materials. We have also received widespread attention and support from abroad, in which Mr. Sanfo from Italy has played an important role. What should also be mentioned is that all the relevant departments of the state have given great support and attention to us. Although affected by the recent SARS epidemic, the process has not stopped and it is expected to achieve the desired results. At present, the work is being carried out in full swing, and many projects have entered the stage of implementation. The *Art* magazine has arranged this interview with the Curatorial Committee, which helps to deepen the understanding of the Biennale and show the direction through the ingenuity of the committee members and also helps to promote the healthy development of the exhibition. Everyone here is responsible, seriously answering the interviewer's questions and showing host spirit of the curators. I hope this Biennale will have its own Chinese characteristics, instead of following others' steps. We should strive for the first-class international standard in the implementation of exhibition and the quality of art. I hope the 1st Beijing Biennale would be able to bring us rich experience, preparing a good start for the 2nd (in 2005) and 3rd (in 2008) Beijing Biennials. I hope the Beijing Biennale will be better and better in the future.

Chief Curator, Feng Yuan

Interviewer

In the international cultural community, the name "biennale" has already been automatically aligned with the specific meaning of "avant-garde art". How to distinguish the Beijing Biennale from the Western biennales that feature "avant-garde art"? In China, some previous biennales were criticized as "a booth for the Western biennales". How would the Beijing Biennale avoid such criticism?

Feng Yuan

The planning of the Beijing International Art Biennale originated from the goal of establishing an art platform in China in compliance with the trend of cultural development coming from economic globalization. We should be open-minded, introduce and absorb world-class art achievements, and, at the same time, introduce the latest achievements of contemporary Chinese art to the international culture and art circles. When the world looks to the East for China's economic miracle, it is very necessary and timely, for a large country that accounts for about 1/4 of the world's population, a country with a long history of five thousand years whose civilization has never been interrupted, and a country with the most massive artists community, to put forward the idea and implementation of the Beijing Biennale. This is a necessary requirement for the enhancement of national strength, for the advanced cultural construction as well as a strategy for Chinese culture to go out to the world. Biennale means the exhibition will take place every two years. At the beginning stage of the conception, we wanted to make it correspondent to the humanistic spirit of the 2008 Olympics. But the preparations for an international exhibition of this scale were so complex that we finally decided to hold it in the fall of 2003. At this point, the colleagues of China Artists Association had already accomplished a great deal of the preliminary work with great success.

As for the statement that the term biennale has become a symbol of avant-garde art, and that some Chinese biennales have become booths for Western biennales, personally I think:

1. Biennale is a time-specific noun. It should not involve some kind of patent or become a kind of monopoly.

2. The name of the exhibition is important, but its content, results and effects are far more important. If there is no better term for replacement, then there is no harm to use the word "biennale" and no need to deliberately avoid it.

3. The critics' criticism about the "booth" mainly refers to the guiding philosophy and content of some exhibitions featuring the Western avant-garde style. In good faith, I believe it will also serve as a warning to the curators of the Beijing Biennale, which will undoubtedly help the organizing committee keep a clear mind at all times, manage to gain a balance, and work hard to accomplish all the tasks.

Interviewer

All the popular biennales in the West boast about "innovation". The theme of the Beijing Biennale is also about "innovation". What is the difference between the "innovation" we advocate and the "innovation" advocated by the biennales in the West?

Feng Yuan

"Innovation" is the drive and goal of almost all artists engaged in creative work and, of course, people in many other industries. It is understandable that the popular international biennales pursue innovation. But if featuring avant-garde art, it must be an innovation based on the existing art concepts and works in the West, or more like a renovation of techniques, materials, methods and media. As Western modernism lost its spiritual end in its late development, the qualities of experimental art, which was under the banner of a variety of post-modernism, were mixed, so it soon fell into a new round of similarity and tenuity. Therefore, once all the rules and restrictions are deconstructed, art may fall into the danger of some kind of abuse of ideas and narratives, and then being alienated from the human race, society, progress and ideals.

The innovation advocated by the Beijing International Art Biennale lies in:

1. Starting from China, it is an innovation based on the Chinese art inheritance, innovation, development and the construction of contemporary art. It is the intersection of innovative achievements between different countries, regions, cultures and arts. It is an equal dialogue, communication and exchange.

2. When selecting the participating artists and works, it does not take an established artistic concept, Eastern or Western, Chinese or internationally popular, as the sole criterion, but encourages artists from all over the world to innovate, basing on their own cultures. Therefore, this innovation is both local and individual with diverse features.

3. The focuses of this Biennale are painting and sculpture, which determines that the innovation advocated by the exhibition should be carried out around these two basic carriers, instead of being arbitrarily deviated from the specific requirements.

Interviewer

There is a great difference between the East and the West in the sense of art, which is a common fact that the whole world knows. The Western biennales are easy to operate and they choose works based on one or several curators' specific "avant-garde" ideas. Therefore, the selection process is a simple yes or no question and the biennales are basically unified in the overall appearance with a clear Western value orientation. The task of the Beijing Biennale Curatorial Committee may be more difficult because we are facing two segments, the East and the West. What standards will we use to coordinate and construct the overall appearance and value orientation of

Feng Yuan

What is the future direction of the Beijing International Art Biennale? I don't want to make a rash guess. However, as the first exhibition, based on the historical needs of modern Chinese art creation and the national cultural development strategy, it will be self-evident that the Eastern and Western arts and cultures will be integrated into the Biennale. As the "prelude", it is the final consensus of the curatorial committee that the 1st Beijing Biennale should invite Chinese and foreign outstanding artists to display their masterpieces in an exhibition that is similar to an international art expo. This determines that the standards of the Biennale are both Eastern and Western, both international and national. The curatorial committee holds the voice and the right to choose the works.

In the implementation, the Beijing Biennale adopts the collective curatorial system. At the same time, from the autumn of 2002, through China's embassies and consulates abroad, foreign embassies and consulates in China, international committees of the International Association of Art, we have made contact with foreign art organizations and artists who once had contact with China. The members of the curatorial committee recommended foreign artists as well as overseas Chinese artists and artists from China's Hong Kong, Macao and Taiwan. Then, after rounds of reviews by the committee, the invitations to participate in the exhibition were finally confirmed. As a result, the overall appearance of the first Beijing International Art Biennale was basically shaped: a great exhibition of excellent contemporary Chinese and foreign paintings and sculptures in Beijing in 2003. Of course, I have more reasons to hope that the 2nd Beijing Biennale in 2005 and the 3rd Beijing Biennale in 2008 will introduce more distinctive themes. This year, we specify the works clearly in painting and sculpture. Part of the reason is to criticize some of the derogatory views of "easel painting" in the international contemporary art trend, basing on the consideration of refuting this value orientation.

Interviewer

The official brochure of the Beijing International Art Biennale says, "In the wave of globalization, Chinese art cannot reconcile itself to being on the verge and China's advanced culture should represent the direction of progress in the world." During this year's Beijing Biennale, how would we embody the advanced "representative"?

Feng Yuan

"China's advanced culture should represent the direction of progress in the world." This proposition is an objective, and also the responsibility and mission of contemporary Chinese artists. The so-called advanced culture should be able to represent the outstanding parts in the mainstream

of Chinese culture. And reflecting the direction in the world, and being representative, mean not only to show its advanced value in China but also to reflect the same value in the mainstream of the world's cultural development, which is a quite challenging target.

To reflect the advancement and representativeness of this culture in the Beijing International Art Biennale, the first and most basic thing is to recommend and select Chinese artists and works. The expert committee's duty is to recommend and select those innovative and competitive artists and works with the most distinctive styles, best techniques, most abundant connotations and most unique narratives that can best reflect the current quality and state of Chinese art creation, and form the best team to represent China. Of course, this "most" must be a relative concept, just as "advanced" is a word compared to "backward". In the course of the selection, the committee of experts picked out the best of the best through wide recommendations, repeated comparisons, full consultation, and finally voted domestic artist candidates. It should be said that it fully embodied openness, fairness and impartiality, and had certain representativeness. Of course, when this representativeness is compared with the works of all the international artists in the Biennale, it should be left to the audience, experts and critics to decide whether it can be called advanced or not. However, there is no doubt about one thing: If Chinese art is to actually represent the direction of progress in the world, it is far from being accomplished at one time, or being achieved just by hosting several international exhibitions. It requires generations of artists to constantly work together to improve and, at the same time, relies on the continuous improvement of the national political and economic status.

Interviewer

As a member of the 1st Beijing International Art Biennale Curatorial Committee, what kind of comment would you expect the most for the 1st Beijing Biennale to have in Chinese art history after the exhibition?

Feng Yuan

It seems too utilitarian to talk about this question before the Biennale is officially started. I personally think that it would be good enough to identify a goal, believe its value and significance, strive to mobilize a variety of positive forces, and then go all out to achieve the best possible result. It is neither realistic nor possible to expect perfection. But history, critics, artists will have the final comment. As one of the curatorial committee members, I would like to make a contribution to the Biennale, which is out of the agreement with all of us. If the Biennale as a carrier reflects the demand and will of the national cultural development, and represents the national image of art, then, as a back up, the cultural function departments are duty-bound.

Whether the result is good or mixed, after all, in the name of the government, the development

of Chinese contemporary art has taken a solid step forward. China has constructed an international stage to open and promote national art to the world, and a platform to give full play to its own cultural discourse. The history of art and art in the world will be more glorious because of Chinese art and Chinese art will have the power to influence and guide the trends of art in the world.

Ding Ning

Interviewer

In the international cultural community, the name "biennale" has already been automatically aligned with the specific meaning of "avant-garde art". How to distinguish the Beijing Biennale from the Western biennales that feature "avant-garde art"? In China, some previous biennales were criticized as "a booth for the Western biennales". How would the Beijing Biennale avoid such criticism?

Ding Ning

I think the Beijing Biennale would be better off accepting criticism than avoiding criticism. Because, I think for an exhibition, especially a big international exhibition, it would be awkward if there were no criticism. The evaluation of the exhibition is, of course, a very interesting part. Probably no biennale in the world is not to be criticized. Sometimes, isn't silence a form of criticism? Of course, the criticism I'm talking about here is different from emotional accusation.

As you mentioned, avant-garde art takes up a big part in many International biennales. I'm not to comment on whether the phenomenon is appropriate or not here. Such practices, however, must have left the less avant-garde artists out in a great degree. I think, the artists (not a minority) being excluded from the avant-garde exhibitions might not be as overwhelmed as those who lost their positions in the French Salon in those years, but there must be a lot of grievances. Avant-garde art is a sort of art, but those that are not avant-garde are arts too. Imposing any compulsory restriction on art is actually anti-art. Therefore, in the premise of artistic creation and self-discipline, there is no such a thing as nobler or less, although there is always difference on the quality of art. I think the important thing is how the artist would have real visual contributions, not to care about what avant-garde is and what is not. It is worth considering that avant-garde is sometimes one of the most active fields of cultural hegemony. French critics have lamented that the awards-winning artworks, claiming to be avant-garde, at international biennales are always from foreign artists while France is not lacking in first-class artists. The reason is that France has become too marginalized in today's cultural hegemony. This also reminds me of the study of the history of Eastern European art by the foreign peers in recent years. They were surprised to find that the art of Eastern Europe, including avant-garde art, was so high-leveled, but, about this, the art history of the West was surprisingly silent. In fact, the reason is that Eastern Europe is not the cultural center.

I myself do not have a prejudice against avant-garde art. On the contrary, I have high respect for real avant-garde art. In my recent writing of a book about Western art history, I found that I left the most space for modernist art. What annoys me is actually the pseudo avant-garde art, so sometimes I would read a little bit of *Criterion* magazine, which is of strong cultural conservatism. Indeed, the construction of culture is a tough undertaking.

As far as the exhibition is concerned, avant-garde art actually has its place. Hockney whom I

respect is at the invitation of the exhibition. He paints so well and his books are well written too. I have seen his solo exhibition in Boston Museum of Fine Arts in 1998, and am still impressed. I hope modern artists like him will have more opportunities to show up at this exhibition. Some might say that such artists are too old. I don't think it's a convincing viewpoint. Some of the sculptures in the Aegean culture are, until this day, still modern creations, still showing "avant-garde" meanings in today's cultural context. Similarly, Chinese paintings of the Song Dynasty brought Philip Guston, a representative of the New York School, experience of *chan* enlightenment. All this shows that people should care about art itself.

In a word, I think it is in fact a relatively mature concept that the Beijing International Art Biennale neither pursues avant-garde deliberately nor avoid it. In this way, artists from developing countries can be widely absorbed in the exhibition to submit works that cannot be summarized by the concept of "avant-garde". The diversity of art has never been a bad thing.

Interviewer

All the popular biennales in the West boast about "innovation". The theme of the Beijing Biennale is also about "innovation". What is the difference between the "innovation" we advocate and the "innovation" advocated by the biennales in the West?

Ding Ning

Innovation seems to be a universally accepted word. However, an artist once told me that absolute innovation is impossible. Of course, the "innovation" he mentioned is the kind of work that is completely unprecedented. I think that his perception makes sense.

The key is to have a clear understanding of innovation. With the development of art today, the creation space for artists is becoming smaller and smaller. Therefore, there is the so-called "anxiety of influence". Moreover, the breakthrough of "misreading" or "misconceiving" happens precisely in increasingly difficult situations. Although the title of "master" has been abused, it seems that no strenuous effort is needed in establishing the cause of artistic influence by innovation, but history will mercilessly disprove it. I have no doubt about that. Therefore, "innovation" is a word that should be taken most seriously.

The Beijing International Art Biennale presents the theme of "innovation", and I think it has a specific meaning, that is, "contemporaneity and locality". I believe the other curatorial committee members would have a more elaborate description than I do.

But what I want to add here is that, the theme of "innovation" is an inevitable awareness and choice for an international art exhibition held in China, a country with such a long history of cultural traditions. That is because many innovations are based on traditions. Scholars of art history have pointed out that when France's Jacques-Louis David borrowed the escaped meaning of traditional

images, the so called “self-imposed”, it was also a unique innovation. David’s example, of course, is an extreme.

Whether it is contemporary or regional, it has obvious cultural pertinence. If it contains the power of art, I believe there will always be a charm in it.

Interviewer

There is a great difference between the East and the West in the sense of art, which is a common fact that the whole world knows. The Western biennales are easy to operate and they choose works based on one or several curators’ specific avant-garde ideas. Therefore, the selection process is a simple yes or no question and the biennales are basically unified in the overall appearance with a clear Western value orientation. The task of the Beijing Biennale Curatorial Committee may be more difficult because we are facing two segments, the East and the West. What standards will we use to coordinate and construct the overall appearance and value orientation of the Beijing International Art Biennale?

Ding Ning

The topic of East and West cannot be finished in a few words. But what I want to say is that the difference between the East and the West doesn’t mean sheer opposition. If we start from this point, we won’t be embarrassed to adhere to this or abandon that. Therefore, the Eastern and Western arts’ being displayed together is not an unthinkable practice. At the same time, if we do not doubt that the diversity of culture and art is a precious quality in itself, then there is nothing to worry about. In addition, I believe that arts, no matter where it comes from, have profound similarities. Only monotonous exhibited works will leave us no choice or difficulty in judging. What’s more, mutual understanding and communication between the Eastern and Western arts are actually what people should appreciate and feel wonderful about. Perhaps what we should be particularly worried about is that the exhibition may not be diverse enough.

Interviewer

The official brochure of the Beijing International Art Biennale says, “In the wave of globalization, Chinese art cannot reconcile itself to being on the verge and China’s advanced culture should represent the direction of progress in the world.” During this year’s Beijing Biennale, how would we embody the advanced “representative”?

Ding Ning

Globalization is a fast trend, especially in the economic field. I once talked about the relationship between Chinese classical art and globalization in an article written for an international

academic conference. My view is that the Chinese classic art (not reproductions, replicas, etc.) may have the most unique and strong cultural charm, outside the fast food culture that the media culture is advocating. Contemporary art with the great cultural tradition of China as its soul should have its own highlights as well. I can't imagine what it would be if it has nothing to do with tradition. The problem is that Chinese art, even if it is excellent, has not necessarily become a mainstream and influential art in the world today. Marginal things are not worthless or of little value, but are those that are on the edge and tend to be ignored. This international Biennale in Beijing is a special showcase, especially when it is possible to place Chinese art directly in an international interface, which is of historic significance. I think Chinese artists will not underestimate the contemporary and regional nature of their creations. It is also a kind of self-encouragement for us to put desires and efforts in our targets.

Interviewer

As a member of the 1st Beijing International Art Biennale Curatorial Committee, what kind of comment would you expect the most for the 1st Beijing Biennale to have in Chinese art history after the exhibition?

Ding Ning

To keep it low-key, I would say that perhaps one single exhibition might not leave any important mark in the history of Chinese art. However, I am not unwilling to expect the best comment as you mentioned. There are two main expectations: First, the exhibition should become an unforgettable gathering of artists from all over the world, a real two-way communication, in which we would gain profound inspirations of artistic creation. Second, the exhibition should be open to authentic assessment. After all, this is the first time and everything should start well.

Shui Tianzhong

Interviewer

In the international cultural community, the name "biennale" has already been automatically aligned with the specific meaning of "avant-garde art". How to distinguish the Beijing Biennale from the Western biennales that feature "avant-garde art"? In China, some previous biennales were criticized as "a booth for the Western biennales". How would the Beijing Biennale avoid such criticism?

Shui Tianzhong

I don't think the aim of the Beijing Biennale is to draw a line from avant-garde art.

An International art biennale being held in Beijing in 2003, the event itself has a variety of meanings. The chief curator of the exhibition limited the scope of the exhibition to paintings and sculptures, which made it different from other biennales in form and content. My concern is how to make the Beijing Biennale a worthy exhibition that really embodies the state and level of contemporary painting and sculpture in the world. Such an exhibition should contain certain elements of contemporary avant-garde art. As for the criticism, the history of art has already told us that it is actually one aspect of the significance and value of the exhibition. So we should welcome criticism.

Interviewer

All the popular biennales in the West boast about "innovation". The theme of the Beijing Biennale is also about "innovation". What is the difference between the "innovation" we advocate and the "innovation" advocated by the biennales in the West?

Shui Tianzhong

The specific direction of artistic innovation has different emphasis in different times and space. But the basic spirit and value of innovation have no difference between the ancient and the modern, or between China and the West.

Interviewer

There is a great difference between the East and the West in the sense of art, which is a common fact that the whole world knows. The West ern biennales are easy to operate and they choose works based on one or several curators' specific "avant-garde" ideas. Therefore, the selection process is a simple yes or no question and the biennales are basically unified in the overall appearance with a clear Western value orientation. The task of the Beijing Biennale Curatorial Committee may be more difficult because we are facing two segments, the East and the West. What standards will we use to coordinate and construct the overall appearance and value orientation of

the Beijing International Art Biennale?

Shui Tianzhong

First of all, the arts of the East and the West have both different sides and common sides. But some people emphasize the difference, while others emphasize the sameness. In the depth of artistic ideas and level of artistic goals, ancient, modern, Chinese and foreign arts are consistent. The exhibition brochure suggests that art does not need translation and is conducive to communication. I think it is also based on this point. Judging from the actual situation, at present, the contemporary art of many Eastern countries has not much difference with the Western contemporary art. This is also one of the problems that some of those artists are paying attention to. The Western biennales are not that easy to operate, and they are not fixed in a single field. For the "two segments" of China and the West, there is no pre-set standard. Starting from the cultural background, we should take the attitudes of understanding and respect for domestic and foreign artists of different cultural backgrounds, and this is the planning process worthy of recognition. The curatorial committee members, with an all-embracing spirit, have selected the works that are most worthy of seeing, making the exhibition as colorful as possible in content and form. But because of restrictions of objective conditions, it is impossible for us to bring all the best works both at home and abroad.

Interviewer

The official brochure of the Beijing International Art Biennale says, "In the wave of globalization, Chinese art cannot reconcile itself to being on the verge and China's advanced culture should represent the direction of progress in the world." During this year's Beijing Biennale, how would we embody the advanced "representative"?

Shui Tianzhong

For this purpose, what we can do is to introduce the works that express the cultural sentiment of the contemporary Chinese and the works that represent the quality of contemporary Chinese painting and sculpture to the audience.

Interviewer

As a member of the 1st Beijing International Art Biennale Curatorial Committee, what kind of comment would you except the most for the 1st Beijing Biennale to have in Chinese art history after the exhibition?

Shui Tianzhong

I hope it will become a symbol, representing the further opening up of Chinese culture and the attention on contemporary Chinese painting from the international art community.

Wang Zhong

Interviewer

In the international cultural community, the name "biennale" has already been automatically aligned with the specific meaning of "avant-garde art". How to distinguish the Beijing Biennale from the Western biennales that feature "avant-garde art"? In China, some previous biennales were criticized as "a booth for the Western biennales". How would the Beijing Biennale avoid such criticism?

Wang Zhong

Some of the large biennales held by developed capitalist countries in Europe and America have been the main display stage of the renovation of the Western modernism and post-modernism art. And some of the most famous modernist and post-modernist artists became known or won their positions in these biennales. The intimate interaction between avant-garde art and these biennales has attracted many young people from all over the world to take a chance, blindly believing that it would help them become famous overnight. There is no need to deny that, as a big Eastern socialist country with five thousand years of cultural accumulation, the path of China's art development is different from that of Western modernism and post-modernism art. The Biennale we are going to hold, of course, will be different from the biennales held in the West. We don't need to discuss this obvious truth here. Not long ago, Huang Heqing, a young theorist who has the most international artistic insight in contemporary China, wrote to me and said that the name of "Biennale" was deeply branded with the specific meaning of avant-garde art. In order to avoid the "confusing labels and semantics", he suggested that the Beijing Biennale be renamed as "Double-Art Exhibition" or "Beijing International Painting and Sculpture Exhibition" because it would be more clear-cut to indicate our own cultural stand and personality. His opinion was sincere and reasonable, and very helpful for everyone to be alert and for those who had vague expectations to give up twisting the meaning. But I think the adoption of the term "biennale" may have other positive meanings:

1. We can restore the original semantics of the Biennale, that is, the event that happens every two years.

2. We can borrow the existing news effects of "biennale" to do the opposite, which can effectively publicize the healthy aesthetics and artistic view of this Chinese Biennale.

As you asked, what's the difference between the Chinese biennale and the Western biennale? That's a good question, and a crucial one. If we, the curatorial committee members, can't figure out the difference here and blindly follow the intuition and trend, the Beijing Biennale would eventually become a crappy replica of the Western biennale. China is a big socialist country in the East with a population accounts for 1/4 of all mankind. If a large international art biennale is going to be held in her capital, the concept and the model will definitely be different from those of the Western biennale. If the Chinese biennale is similar to the Western biennale, or being the Chinese version

of the Western biennale, what's the point then? What is the point of making such a big thing and turning it into a waste of money? ! "Distinction" is a "must have", and this "distinction" probably would also become the characteristic, creativity, innovation and originality of our biennale. We have already made a lot of clear statements in the Beijing Biennale *Regulation* about this "distinction". There are three points I want to emphasize:

1. As is clearly stated in the articles of the *Regulation*, the Beijing Biennale should embody the pursuit of the true, the good and the beautiful of contemporary mankind, which is the core aesthetic thought of the Biennale. The three neutral theme words in the *Regulation*, "innovation", "contemporaneity" and "locality", only have a real meaning when it "embodies the pursuit of the true, the good and the beautiful of contemporary mankind". If you engage in morbid or abnormal things under the name of "innovation", "contemporaneity" or "locality", it is not in line with the *Regulation* of the Biennale. Explicitly advocating the true, the good and the beautiful is the first important characteristic that distinguishes the Beijing Biennale from the Western biennale.

2. At the first meeting of the Curatorial Committee of the Beijing Biennale held in the afternoon of September 18, 2002, the committee members, after more than 4 hours of intense discussion, finally decided that the main exhibits of the first Beijing Biennale should be paintings and sculptures, and solemnly wrote it into the *Regulation*. It was a very meaningful afternoon in the history of Art. It reaffirmed the seriousness of the concept of plastic arts and determined a very important difference between the Chinese biennale and the Western biennale that generally disparaged easel art and mingled the concept of art. We Chinese artists pay great attention to these two great forms of art, painting and sculpture, which are created and perfected by mankind for centuries. Today, they are still favored by Chinese people and most people in the world. Our first biennial reaffirms the two authentic forms of art at the beginning, which is of great significance. In addition, the Beijing International Art Biennale is an exhibition of fine arts, not an art festival. If we were going to hold an art festival, we should bring in music, dance, drama, film and so on. But "fine art" is only one category of art. It has no right to carry out an expo of art in the name of itself. We welcome the emergence of new varieties of art because they can enrich the cultural life of human, but each of them must have a unique artistic nature, win people's heart and also withstand the test of history. Only in this way could it really become a new category of art. Nowadays there are some new varieties of atypical art, which are not easy to be classified, such as physical assembly, concept performance, screen image and so on. They are not suitable for drama festivals or dance festivals, neither for TV grand prix. To be included in an exhibition of fine arts is certainly also not appropriate. These atypical arts should have the ambition and confidence to pave a new path and develop independently. They do not have to depend on or parasitize the category of fine art to survive and develop. Today, when many Western famous biennales derogate painting and sculpture, the two authentic forms of art, and

intentionally elevate atypical art, our biennale still respects and adheres to painting and sculpture, which most people favor. This embodies not only the Chinese people's maturity in aesthetics and artistic conception, but also the Chinese people's profound accomplishment in personality and morality. We Chinese are moral, benevolent and honest people. We disgust those bad qualities such as denying traditions and ancestors, ungratefulness, betrayal and so on. Extoling painting today, cursing painting tomorrow and bringing painting back the day after tomorrow to save the mess. Most moral Chinese abhor such capricious temper.

3. In the *Regulation*, it emphasizes that the selected works of the Beijing Biennale should pay attention to aesthetic taste and artistic quality, which is the third difference that distinguishes us from the Western biennale. Whether the exhibits have a high aesthetic taste and quality, of course, depends entirely on the artist's aesthetic cultivation and the actual level of his or her basic artistic skills. The Western biennales not only more and more exclude painting and sculpture, but also increasingly reject the basic aesthetic taste and professional skills. They even preach that without knowledge and skill, they can be masters of art too. If this goes on, our art will be more and more far away from art itself, the aesthetic, emotional and technical content of art will be less and less, and the appreciation value will be lower and lower, finally reduced to only a pile of empty, rhetoric, exaggerated and boring ideas. When Mr. Claire, curator of the Picasso Museum in Paris, answered the Italy *Art Newspaper* in 1995, he criticized the fallacy of "creating without learning" in the Western modern art circles. He said, plastic art is not created by an unknown genius who suddenly appears out of nowhere, but requires learning of skills and techniques, so that people can express themselves in the fastest, most harmonious, and most powerful way. I do not know why people should reject the concept of craftsmanship and skill in plastic arts, but in other knowledge and creative fields, such as movies, it is completely natural for people to accept such craftsmanship. We cannot imagine a person who has never studied film and suddenly became a great filmmaker... Dancers can't ignore the rules of dancing either. Why does plastic art reject such technical knowledge then? Mr. Claire is a theorist with artistic conscience. He was clearly aware of the deep crisis behind the false prosperity of Western biennales and very concerned about chaos in Western art circles, which was full of art liars with no basic skills but falsehood. He could not bear it and finally cried out, "back to tradition, craftsmanship and academicism". Mr. Claire was surrounded by "avant-garde art", but he dared to stand out and resist the trend. This independent academic spirit and personality are admirable indeed. His advocacy was certainly not to "restore" the academicism in the past, but to eliminate those doctrine heresies that lead to the disastrous state of Western art, to restore the healthy vitality of art and to bring back the basic skills and quality standards of art. This curator's point of view is very close to ours. The reason why our biennale emphasizes "paying attention to aesthetic taste and artistic quality" is to avoid the "grandstanding" Western biennale that pays little attention to art itself. We are in a serious exhibition of plastic art, not in a temple fair and

an amusement park.

There are three basic points in the *Regulation*:

1. To embody the pursuit of the true, the good and the beautiful of mankind;

2. The scope of the exhibition is designated as painting and sculpture;

3. To emphasize aesthetic taste and artistic quality.

Based on the three fundamental points above, our Biennale is likely to be distinguished from the popular Western biennales that feature avant-garde art. Some of the biennales in China were criticized as the "replica", "booth" or "sub-venue" of Western biennales. I'm afraid it's because they don't have the three basic points. The Beijing Biennale should learn a lesson from that. The criticism of the broad masses of the Chinese people should be taken seriously, and we cannot just go our own way because we are not trying to entertain ourselves in small groups, but working for our country.

Interviewer

All the popular biennales in the West boast about "innovation". The theme of the Beijing Biennale is also about "innovation". What is the difference between the "innovation" we advocate and the "innovation" advocated by the biennales in the West?

Wang Zhong

It is a common knowledge that innovation is the nature of art. Our biennale is for the innovation in the true, the good and the beautiful, against the fake, the evil and the ugly; for the innovation that respects nature, society, human conscience, rules of art and professional skill, against the innovation that disrespects nature, society, human conscience, rules of art and professional skills. I have never witnessed a Western biennale in person, but judging from the exhibition catalogue and publications, their innovation motive is very different from that of ours.

Interviewer

There is a great difference between the East and the West in the sense of art, which is a common fact that the whole world knows. The Western biennales are easy to operate and they choose works based on one or several curators' specific "avant-garde" ideas. Therefore, the selection process is a simple yes or no question and the biennales are basically unified in the overall appearance with a clear Western value orientation. The task of the Beijing Biennale Curatorial Committee may be more difficult because we are facing two segments, the East and the West. What standards will we use to coordinate and construct the overall appearance and value orientation of the Beijing International Art Biennale?

Wang Zhong

If the curators are small in number and carefully chosen, the centralization of power is, of course, convenient for decision-making and implementation. But the more important thing is the principle that decisions are based on. The Beijing Biennale has 30 curatorial committee members (including an Italian curator), but as long as we strictly follow the common concept in the *Regulation* with each other, and together we are able to continuously overcome the difficulties to promote the work.

It is indeed more difficult for us to hold a biennale than the Western countries because we have to deal with more complex problems and pursue higher standards. After all, this is our first time to hold an international exhibition and a lack of experience is inevitable, but as long as we work hard, learn from practice, and also have the spirit of innovation, we will be able to explore a set of Chinese model for holding international art biennales in our own country. As for the value standards and orientations of our biennale, there are already clear statements in the *Regulation* (which I also explicitly mentioned when answering the first question). Facing artists and artworks from the East and the West, from the five continents, and from dozens of countries, as long as we strictly comply with the basic concepts, principles or standards in the *Regulation* to operate, coordinate, tolerate, make choices, and integrate, we can totally work out an international art exhibition that has stronger public visual affinity and better aesthetic taste and artistic quality than the Western biennales in the overall aspect.

Of course, wishes are not equal to results. In order to achieve our desired results, the 30 members of the curatorial committee should act in accordance with the *Regulation*. Mr. Fang Zengxian once sighed with emotion that at the third Shanghai Biennale, his basic idea was "Oriental charm", but it became more and more deviated during the process. So let's not take it for granted and assume that what is written in the *Regulation* will automatically become reality.

Interviewer

The official brochure of the Beijing International Art Biennale says, "In the wave of globalization, Chinese art cannot reconcile itself to being on the verge and China's advanced culture should represent the direction of progress in the world." During this year's Beijing Biennale, how would we embody the advanced "representative"?

Wang Zhong

Our motivation for holding the Beijing Biennale is not the fear of being "on the verge", but using the advanced nature of Chinese culture to influence the world culture and promote its progress. Some people say that we hold the Biennale in order to go global. This doesn't seem to conform to the logic of physics. Obviously, everyone is coming to Beijing instead of our going

outside. In fact, it should be that the world is coming to Beijing.

The Beijing Biennale reflects the advanced representativeness of Chinese culture in two aspects:

1. The 150 Chinese exhibits should show the world our modern, world-oriented, future-oriented, ethnic, scientific and mass-oriented socialist culture, and also our latest achievements in art, especially in the situation where Western easel art is in a chronic decline. We should present to the world the strength and new spirit of Chinese painting and sculpture.

2. Under the overall guiding of the Beijing Biennale, we should reflect the advanced representativeness of Chinese culture through the correct aesthetics and artistic views, and the correct principles of dealing with international cultural issues. We should respect the fine arts of all countries, not putting the special standard of Chinese art on them, but measuring and choosing the exhibits only by using the quality standard of general plastic art and the principle of admitting regional and national differences. This exhibition principle not only pays attention to the general rule of art, and the special laws of different ethnical arts, but also reflects the advanced representativeness of our culture. In choosing the participating works, we should not keep our eyes on the "masters" of the Western developed countries for there are also many excellent artists in the third world countries of Asia, Africa and Latin America. We don't despise the poor and favor the rich, subconsciously dominated by the "Western centralism". Frankly speaking, among our intentions to hold the Biennale, we also include the overall idea of promoting the coordinated development of art of the third world countries in Asia, Africa, Latin America, and together constructing the colorful and prosperous world art.

In dealing with international cultural exchanges, I am afraid it is not easier than dealing with international political and economic issues, because the potential ideological problems in them might be more complex. We need to be generous, open-minded, good at negotiating, treating people with tolerance, and keep our own cultural position and value standard instead of losing the dignity as an individual or a nation. Some young people might make the mistake of being frivolously xenocentric, but it would be ridiculous for us theorists to behave like that. In dealing with international cultural exchanges, we should learn from the diplomatic demeanor of Premier Zhou Enlai. He is well versed in the complex nature of the world and its laws of evolution, so in the complicated international relations, he can always gracefully handle the issues, making friends and carrying out the work, and never lose his principle and position in any issue. What we do is an international art biennale, so it's natural that the future will face perplexing issues of international cultural relations. Therefore, we must study the loyalty of Premier Zhou Enlai to the people's cause, as well as his profound knowledge and resourcefulness.

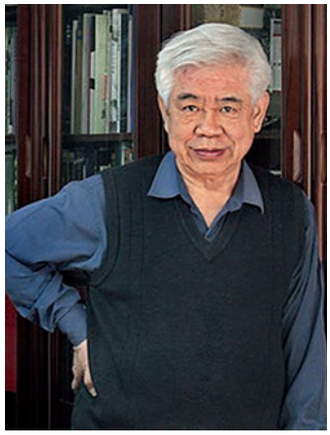
Interviewer

As a member of the 1st Beijing International Art Biennale Curatorial Committee, what kind of comment would you expect the most for the 1st Beijing Biennale to have in Chinese art history after the exhibition?

Wang Zhong

I hope that after the success of this exhibition, the Beijing International Art Biennale will continue and make Beijing gradually become the center of contemporary world art (painting and sculpture), a holy place that all the painters and sculptors of the world yearn for. I hope this international art biennale held in China's capital would set a good example for contemporary world art: bring the human art (plastic art) back to the respect for nature, society, human conscience, laws of art and expertise in the right way; discard the unnatural hooligan art trend that despises people, tramples on human conscience and fears the law of art and professional skills, willing make a profit at any expense even if it means to take off their parents' clothes. I hope this international art Biennale can guide the contemporary art of the world back to the great tradition of "pursuing the true, the good and the beautiful in the unified aesthetic ideal of human art", continue promoting innovation, and abandon the fascination of the evil and ridicule of the beauty due to their abnormal aesthetic taste and morbid attitude toward life. We should try our best to take the world step by step toward a healthy, bright and optimistic cultural life.

If the 1st Biennale could leave the world with impressions such as, "Beijing is a lively art land!" "Beijing is really a place of art!" "Beijing has set up an art tradition that pursues the true, the good and the beautiful in diversity!", then we, as the members of the curatorial committee, would feel gratified: at last, we didn't waste any money in the treasury earned by people's hard work.



Wang Chunli

Interviewer

In the international cultural community, the name "biennale" has already been automatically aligned with the specific meaning of "avant-garde art". How to distinguish the Beijing Biennale from the Western biennales that feature "avant-garde art"? In China, some previous biennales were criticized as "a booth for the Western biennales". How would the Beijing Biennale avoid such criticism?

Wang Chunli

As is mentioned in the question, the term "biennale" has been endowed with a conventional meaning, that is, avant-garde art. In my opinion, this is the case for most art biennales in Europe and America, but not all the biennales have the specific meaning of avant-garde art. For example, the 6th International Biennale of Ceramic Art held in Cairo in May 2002 cannot be labeled as avant-garde art biennale. It has been clearly written in the articles of the *Regulation* of the Beijing International Art Biennale that the aim is "to turn the Biennale into a gateway to promote the local culture and draw on foreign cultures", "to establish a new biennale system with Chinese characteristics", "to promote, on the basis of inheriting our fine cultural traditions, the expansion of the aesthetic concept that meets the needs of the new era, and the innovation required by today's changes". "The innovation that the Beijing Biennale claims is compatible with contemporaneity and locality, rich in both the spirit of the times and national characteristics". There is a fundamental difference between the Beijing Biennale and the internationally popular avant-garde biennales. Therefore, it is groundless to regard the Beijing International Art Biennale as "a booth for the Western biennales". If such a "booth" really appears, then it is not in line with the *Regulation* of this exhibition.

Interviewer

All the popular biennales in the West boast about "innovation". The theme of the Beijing Biennale is also about "innovation". What is the difference between the "innovation" we advocate and the "innovation" advocated by the biennales in the West?

Wang Chunli

One of the essential characteristics of art lies in its originality and uniqueness. In this sense, "innovation" is the soul of artistic creation. As for the difference between the Beijing Biennale and the Western biennales in terms of innovation, it was actually already answered in the first question above. But if you want me to say a few more words, I would say that the innovation of the Beijing Biennale encourages the artists to create more works that can be synchronized with the times, deeply loved by the domestic crowds and international friends, and have national characteristics, in order to raise the national spirit and erect the national backbone so that our country can have a more

firmly based position in the stage of various national cultures in the world.

Interviewer

There is a great difference between the East and the West in the sense of art, which is a common fact that the whole world knows. The Western biennales are easy to operate and they choose works based on one or several curators' specific "avant-garde" ideas. Therefore, the selection process is a simple yes or no question and the biennales are basically unified in the overall appearance with a clear Western value orientation. The task of the Beijing Biennale Curatorial Committee may be more difficult because we are facing two segments, the East and the West. What standards will we use to coordinate and construct the overall appearance and value orientation of the Beijing International Art Biennale?

Wang Chunli

The question was a little bit evasive, but it came to the point after all, that is, the Western biennales, according to the idea of avant-garde, only select the works that meet their standards. As a result, their biennales have a clear Western value orientation. But when it comes to the Beijing Biennale, the question seems to be a bit inadequate, asking, "What standards will we use to coordinate and construct the overall appearance and value orientation of the Beijing International Art Biennale?" The "overall appearance" of the Beijing Biennale has been decided by the *Regulation* of the exhibition, and no further discussion is needed. As for the "value orientation", it has been clearly written in the *Regulation*, not necessary to discuss either. As is mentioned in the question, the Western biennales have a clear "Western value orientation", which has always been the case, and its meaning in the context of globalization, in my opinion, is "monopoly", namely, the economic monopoly, the market monopoly, the cultural monopoly, and the implementation of the Western ideology in the world. The purpose of the Beijing International Art Biennale, however, is to better show the glorious and resplendent Chinese culture to the world, to better absorb the essence of different cultures, and to improve our ability to identify and choose the finest culture of the world for the rejuvenation of the Chinese nation. In recent years, I have also noticed that some big cities in China also held several the so-called international art biennales, which intentionally or unintentionally followed the "Western value orientation" and the "avant-garde concept", being xenocentric in the cultural connotation, or even full of servility. This is not desirable at all and the Beijing Biennale should take it as a warning.

Interviewer

The official brochure of the Beijing International Art Biennale says, "In the wave of globalization, Chinese art cannot reconcile itself to being on the verge and China's advanced culture

should represent the direction of progress in the world." During this year's Beijing Biennale, how would we embody the advanced "representative"?

Wang Chunli

The remark in the brochure, quote, "in the wave of globalization, Chinese art cannot reconcile itself to being on the verge and China's advanced culture should represent the direction of progress in the world", is rather confusing. In a literal sense, by saying that "Chinese art cannot reconcile itself to being on the verge", has already admitted that "Chinese art" was on the "verge". Then what is the center of "the wave of globalization"? "The wave of globalization", in other words, means the "Western value" is sweeping across the globe. In this way, the so-called "center" can be inferred as the avant-garde art that represents the contemporary "Western value orientation". Do we really need to squeeze into the center of Western avant-garde art? If China's advanced culture (including Chinese art) is to represent the direction of progress in the world, then must it "not reconcile itself to being on the verge" and get into the center of "the wave of globalization"? In fact, this is contrary to the representativeness of the advanced culture embodied in the Beijing International Art Biennale. In my opinion, if the Beijing Biennale should reflect the representativeness of advanced culture, the following two things must be done.

First, it should firmly grasp the direction of advanced culture. In contemporary China, the development of the advanced culture means the development of the socialist culture that is modern, world-oriented, future-oriented, national, scientific and people-oriented, in order to enrich the people's spiritual world, and to enhance their spiritual strength. Second, it should continue to carry forward and cultivate the national spirit. The national spirit is the spiritual support for the survival and development of a nation and a nation, without its inspiring spirit and noble character, cannot stand firmly in the forests of the nations of the world.

Interviewer

As a member of the 1st Beijing International Art Biennale Curatorial Committee, what kind of comment would you expect the most for the 1st Beijing Biennale to have in Chinese art history after the exhibition?

Wang Chunli

Only six words: an invigoration to the national spirit.

Wang Huangsheng

Interviewer

In the international cultural community, the name “biennale” has already been automatically aligned with the specific meaning of “avant-garde art”. How to distinguish the Beijing Biennale from the Western biennales that feature “avant-garde art”? In China, some previous biennales were criticized as “a booth for the Western biennales”. How would the Beijing Biennale avoid such criticism?

Wang Huangsheng

Indeed, in the international cultural activities, the word “biennale” has been conventionally used to refer to “contemporaneity”. What is “contemporaneity”? First of all, we should exclude the popular saying that “all the contemporary art activities contain contemporariness”. Contemporaneity should be referred to as the contemporary spirit of art, while the contemporary spirit contains three aspects.

First, paying attention to the development of contemporary humanities. Artists should be encouraged to pay close attention to and discover the essential problems in the contemporary human society, including the intrinsic problems of human beings. For example, the theme of the last Documenta in Kassel was “decolonization”, which paid close attention to and expressed the profound influence of this issue on contemporary people’s life and spiritual activities. By expanding this topic, they have explored a series of contemporary problems, such as regional conflicts, racial discrimination, identity and hegemonism, which are still afflicting the mankind today. Therefore, contemporariness, first of all, refers to the spiritual penetration embodied in the concern of contemporary human problems.

Second, exploring the contemporaneity of expressions, that is, the unique and personalized ways suitable for expressing the contemporary human issues, including new media, new techniques, and new approaches. In order to express the uniqueness of contemporary content, the artists are also required to express the new objects and contents in novel ways, and to produce their own unique senses and new languages.

Third, allowing free and creative expression, which in itself is a modern spirit encouraged, advocated and respected by modern society.

Therefore, I think the Beijing Biennale, intending to become an important part of the world’s contemporary cultural activities, should first of all adopt the international vision of contemporary culture and participate in the dialogue and construction of international contemporary cultural issues. Of course, the issues of China are also included in the international contemporary cultural issues. The key is to explore the Chinese issues that can be put into the context of international contemporary culture, making international cultural circles and artists pay close attention to and participate in the dialogue, and making certain Chinese issues or themes become a common concern in the international framework of contemporary culture. Only in this way can the Beijing Biennale

become a unique existence in the international contemporary cultural activities.

Interviewer

All the popular biennales in the West boast about "innovation". The theme of the Beijing Biennale is also about "innovation". What is the difference between the "innovation" we advocate and the "innovation" advocated by the biennales in the West?

Wang Huangsheng

Undoubtedly, innovation is a kind of internal consciousness for artists and artistic creation. It is new because the contemporary cultural issues we are concerned about are new, and new forms of expression are needed for new cultural issues and cultural feelings. At the same time, the "new" is the embodiment of creativity, which must be encouraged and jointly promoted in human activities. Therefore, the theme of innovation proposed by the Beijing Biennale should emphasize new feelings and new expressions of contemporary cultural issues. Of course, the existence of cultural problems is objective, while feelings and expressions are subjective. As the main narrator, an artist's expression of the current cultural problems must contain his or her own historical and cultural traces, individual characteristics, as well as the traditional accumulation and native position. Therefore, the innovation embodied in the Beijing Biennale is bound to present Chinese characteristics.

Interviewer

There is a great difference between the East and the West in the sense of art, which is a common fact that the whole world knows. The Western biennales are easy to operate and they choose works based on one or several curators' specific "avant-garde" ideas. Therefore, the selection process is a simple yes or no question and the biennales are basically unified in the overall appearance with a clear Western value orientation. The task of the Beijing Biennale Curatorial Committee may be more difficult because we are facing two segments, the East and the West. What standards will we use to coordinate and construct the overall appearance and value orientation of the Beijing International Art Biennale?

Wang Huangsheng

Indeed, there is a big difference between the Eastern and Western cultures, but more than that, there are great differences between people too. Within the East and within the West, there are also great differences. Besides, how to divide the East and the West? What is their relationship in historical origins and heritages? And how are the history and the world changing? These are all the questions we need to consider. For example, the civilization of Mesopotamia

is considered to have an important influence on Greek civilization. Is it an Eastern culture or a Western culture? The cultures in the present world are not only divided by the East and the West, for there are African culturen, Oceanian culture, Eskimo culture, Latin American culture and so on. Do they belong to the East or the West? What's more, cultures influence each other and develop in a comprehensive way. They should not be restricted to traditions, nor should they be framed in certain types. Culture is complex. Of course, the inescapable fact is that certain cultural discourses and standards, which are considered to represent the Western hegemony, have dominated the international cultural and political field for a certain period. We were also unconsciously brought into the discourse frame of some kind of cultural hegemony, which was difficult to choose or reject. However, we should also consciously speak from our point of view and use our discourse to comment on the contemporary cultural issues of the world. Here, as to the "Beijing Biennale" that intends to become a grand international cultural event, the key is that we should first enter the international (whether or not there is a Western cultural hegemony) framework and vision, and then express our own consciousness of participation and values in such a framework and perspective.

Interviewer

The official brochure of the Beijing International Art Biennale says, "In the wave of globalization, Chinese art cannot reconcile itself to being on the verge and China's advanced culture should represent the direction of progress in the world." During this year's Beijing Biennale, how would we embody the advanced "representative"?

Wang Huangsheng

I have realized that, in the Chinese cultural circles, especially in the art circles, many ways of showing concern and speaking are quite different from the international cultural circles. Our problem is mainly about treating art only as "creating beauty", instead of seeing it as an active part of the cultural expression. When it comes to "art", we always talk about whether it's beautiful or not, which would bring out the question of the creating methods—skills and techniques. And skills and techniques would then lead to "tradition", "inheritance" and "innovation", which have already formed our concept of "beauty". Such a cycle seems to be self-contained and able to justify itself. But the problem is, for contemporary culture, the definition of "beauty" has changed considerably, especially in fine art or general art. People pay more attention to and express more about the issues of cultural concern, the challenges and dilemmas faced by the human spirit and wisdom, as well as the spiritual shock or rational thinking, etc. These problems occur around us, in our daily life, in countries and governments, and affect each and every individual of the world. The responsibility of an artist is to pay attention to some of these problems and express his or her views with the

special sensibility and professional ability of an artist, which are different from those of politicians and philosophers. Therefore, the statement that "China's advanced culture should represent the direction of progress in the world" proposed by the Beijing Biennale has great significance, because it reminds Chinese art circles to understand where we are and how far we are from reflecting "the direction of progress" through our way of thinking and working style.

Interviewer

As a member of the 1st Beijing International Art Biennale Curatorial Committee, what kind of comment would you expect the most for the 1st Beijing Biennale to have in Chinese art history after the exhibition?

Wang Huangsheng

Since the late 19th century and early 20th century, facing a variety of domestic and international issues, China has proposed the opening up and making changes, which are also applied to fine arts. From the 1920s to the 1930s, many artists and scholars who had come into contact with the Western (and Japan) art and culture and returned to China, also made great efforts to advocate change and opening up. Especially since the late 1970s, the reform and opening up of the country has brought about the opening up of thinking and culture. We have gradually learned to pay attention to the outside world with an open mind and open eyes, and actively participated in international cultural affairs. It has also brought the world to us, letting it pay close attention to the change and development of our culture. In recent years, the Shanghai Biennale and Guangzhou Triennale have achieved remarkable results. As a member of the 1st Beijing International Art Biennale Curatorial Committee, I hope that through this exhibition, the opening up degree of China's current culture and the initiative to participate in international cultural affairs will be displayed. Of course, it would be the best if we could take the initiative to give our voice on the international cultural arena and then receive sincere applause from the audience.

Wang Yong

Interviewer

In the international cultural community, the name "biennale" has already been automatically aligned with the specific meaning of "avant-garde art". How to distinguish the Beijing Biennale from the Western biennales that feature "avant-garde art"? In China, some previous biennales were criticized as "a booth for the Western biennales". How would the Beijing Biennale avoid such criticism?

Wang Yong

Avant-garde is almost the synonym of modern Western art. It was originally marked by the rebellion against the traditions of the Classical and Academic schools in Europe. In the past, the Western biennales, especially since 1945, praised highly avant-garde art. However, since the 1970s, avant-garde has been declining in the West. The "transavantgarde" advocated by the Venice Biennale in 1978 reflected the proposition of human multiculturalism and was a revolt against the historical avant-garde. In 1995, the Venice Biennale declared the end of the avant-garde era, and questioned the popular digital art, installation art and so on. Therefore, the so-called "avant-garde" is only a historical concept, having not only the innovation significance in the art history but also its own limitation, perplexity and malpractice. In the current era as the world's cultures are getting more and more diversified, "avant-garde" has become an obsolete concept, and even the people of insight in the Western art circles have sublated it. Thinking that the biennale equals "avant-garde" is misreading. Some Chinese people misunderstood the popular international (not limited to the West) biennales, and mistook the outdated concept of Western modern art as the universally applicable mode of international biennales. To hold an international art biennale in Beijing today, we should not follow the old model of "avant-garde" advocated by the Western biennales in the past, but should adhere to the principle of cultural diversity and independence, promoting the artistic innovation that conforms to the spiritual needs of contemporary human progress and healthy aesthetic taste. Only in this way can we avoid criticism such as "a booth for the Western biennales" and so on.

Interviewer

All the popular biennales in the West boast about "innovation". The theme of the Beijing Biennale is also about "innovation". What is the difference between the "innovation" we advocate and the "innovation" advocated by the biennales in the West?

Wang Yong

The theme of the 1st Beijing Biennale is "Originality: Contemporaneity and Locality". This theme conforms to Comrade Jiang Zemin's assertion that "innovation is the soul of a nation's

progress", in line with the spirit of keeping pace with the times and pioneering repeatedly emphasized at the 16th CPC National Congress, in line with the reality of contemporary Chinese art creation, and also in line with the trend of art development in the world. According to my understanding, contemporaneity is a longitudinal concept of time, mainly referring to the contemporary spirit of the common pursuit of peace and development of mankind, while locality is a horizontal concept of space, mainly referring to the specific identities of different ethnic or regional cultural traditions. The originality we advocate is compatible with contemporaneity and locality, not only displaying the spiritual needs and healthy aesthetic interests of contemporary human progress, but also highlighting the outstanding values and unique artistic charm of different cultural traditions. Put it in an old saying in China, achieving "harmony in diversity". Although the popular international biennales (Western) also advertise "innovative", "multicultural" and "fully opening up", they often have difficulty in getting rid of the bias of "Western cultural centrism" because of their cultural background and values. Therefore, it is difficult for them to achieve true compatibility, pluralism and all-round opening up, and their originality is limited to the innovation in the Western cultural circles.

Interviewer

There is a great difference between the East and the West in the sense of art, which is a common fact that the whole world knows. The West ern biennales are easy to operate and they choose works based on one or several curators' specific "avant-garde" ideas. Therefore, the selection process is a simple yes or no question and the biennales are basically unified in the overall appearance with a clear Western value orientation. The task of the Beijing Biennale Curatorial Committee may be more difficult because we are facing two segments, the East and the West. What standards will we use to coordinate and construct the overall appearance and value orientation of the Beijing International Art Biennale?

Wang Yong

Mr. Lu Xun once said, "The cultural concept of the Tang Dynasty can be used as a modern reference. At that time, our ancestors held a firm grasp of our own culture and never wavered in their self-confidence. They had a broad mind and a strict selecting standard for other cultures, never easily worshiping or spurning any of them." I think this cultural philosophy can also serve as a reference for the planning of the Beijing Biennale. First of all, we should have a strong grasp and confidence in the splendid traditional culture and advanced contemporary culture of the Chinese nation. Now that as a host, the Beijing Biennale's "rules of the game" or the standard of evaluation should be drawn up by our own curatorial committee, carrying out the mainstream ideas of China, "letting a hundred flowers bloom and a hundred schools of thought contend", and

"getting rid of the stale and bringing forth the fresh", in order to select the artists and works of the exhibition based on the theme of the Biennale. However, since we have adopted the internationally popular form biennale, we should also respect and refer to the international conventions and norms that are followed by the Eastern and Western biennales. We should try our best to unify and coordinate China's standards with international norms. At the same time, we should have a broad mind and a strict selecting standard for other cultures, never worshiping or rejecting them blindly. Contemporary artists and works in the West should be welcomed as long as they do not violate the true, the good, and the beautiful ideals shared by mankind, and intend to be creative in their forms of expression and spirit. The same selecting standard applies to contemporary artists and works in the East. We advocate the equal dialogue and exchanges between Eastern and Western arts, and promote the value orientation of mutual-complement of Eastern and Western cultures. Only in this way can the Beijing Biennale fully showcase the diverse forms and fruitful achievements of artists from different countries.

Interviewer

The official brochure of the Beijing International Art Biennale says, "In the wave of globalization, Chinese art cannot reconcile itself to being on the verge and China's advanced culture should represent the direction of progress in the world." During this year's Beijing Biennale, how would we embody the advanced "representative"?

Wang Yong

The theme of the Beijing Biennale embodies the representativeness of the direction of China's advanced culture. Innovation is the essential character and motive of advanced culture. Emphasizing contemporaneity is emphasizing the spirit of advancing with the times and the spirit of reforming and opening up to the outside world; emphasizing locality is emphasizing the diverse development, and rectifying the deviation of cultural homogenization caused by economic globalization.

Interviewer

As a member of the 1st Beijing International Art Biennale Curatorial Committee, what kind of comment would you expect the most for the 1st Beijing Biennale to have in Chinese art history after the exhibition?

Wang Yong

The 1st Beijing Biennale opened a channel for contemporary Chinese art to the world, and provided the earliest and most valuable experience for the succeeding Beijing Biennales.

Sun Ke

Interviewer

In the international cultural community, the name "biennale" has already been automatically aligned with the specific meaning of "avant-garde art". How to distinguish the Beijing Biennale from the Western biennales that feature "avant-garde art"? In China, some previous biennales were criticized as "a booth for the Western biennales". How would the Beijing Biennale avoid such criticism?

Sun Ke

"Biennale" is a popular form of international exhibition, like some sports events, if you have the ability and appeal, you can do it with the recognition of international organizations. Holding a biennale is quite convenient because there are no specialized agencies or uniform standards to manage it, and "biennale" is not a patent name, anyone can do it, as long as you are able to and other people are willing to participate. Therefore, when holding the Beijing International Art Biennale, we don't need to fear that some people might criticize us for not following the established policy of the foreigners, making it neither like the Venice Biennale nor the Documenta. There is no need to worry that some people might criticize us for showing something that many people aren't familiar with because we have strong self-confidence and self-esteem, and as an Oriental cultural power, we have our own national conditions and cultural traditions, as well as the aesthetic values and development strategies of the advanced socialist culture on the basis of economic prosperity, social stability, and people's demands for improving their overall cultivation and competency. We should have our own cultural brand for the biennale.

Interviewer

All the popular biennales in the West boast about "innovation". The theme of the Beijing Biennale is also about "innovation". What is the difference between the "innovation" we advocate and the "innovation" advocated by the biennales in the West?

Sun Ke

About innovation, I'm afraid we can't agree with the Western modernists. We believe that the progress of human civilization is the result of the joint influence of inheritance (accumulation) and innovation (breakthrough), which are indispensable to each other. The appearance of "rebellion" and "fracture", and the absolute idea of "innovation" are the standards advocated by Western modernists. We believe that the separation from and rejection of traditions will only lead to disastrous consequences for civilization, and pushing the mankind to its own ruin. Mr. Pan Tianshou has a very penetrating remark, "If you abandon the traditions, and everyone fantasizes about setting up their own rules of a new world like Pan Gu, creator of the universe in Chinese mythology, then I'm afraid we

would still live in the barbarous primitive times, eating animal flesh raw and drinking blood."

We believe that "innovation" itself is also the result of quantitative change from qualitative change, but in the superstructure of literature and art, there would also be breakthroughs in the development made by geniuses, but they are not water without a source or trees without roots. When it comes to human beings' needs and pursuits of truth, goodness and beauty, there won't be an end, for it is a spiritual need of humanity in conformity with the necessary survival requirements of the basic material conditions. Even the most ancient aesthetic forms of painting and sculpture, after thousands of years' development, have yet to come to an end. They always have room for growth.

Interviewer

There is a great difference between the East and the West in the sense of art, which is a common fact that the whole world knows. The Western biennales are easy to operate and they choose works based on one or several curators' specific "avant-garde" ideas. Therefore, the selection process is a simple yes or no question and the biennales are basically unified in the overall appearance with a clear Western value orientation. The task of the Beijing Biennale Curatorial Committee may be more difficult because we are facing two segments, the East and the West. What standards will we use to coordinate and construct the overall appearance and value orientation of the Beijing International Art Biennale?

Sun Ke

The Beijing Biennale should reflect the Eastern power's idea of "harmony in diversity". We have always been treating and understanding different cultural phenomena with an open and tolerant attitude. The Beijing Biennale offers an opportunity to showcase the Eastern and Western cultures and their different spirits of aesthetics. In other words, we have built a platform with an open mind, providing an equal opportunity for the world to observe and understand the contemporary Chinese culture. At the same time, it also allows more Chinese people to appreciate and study the new creative states of the world masters at first hand.

Interviewer

The official brochure of the Beijing International Art Biennale says, "In the wave of globalization, Chinese art cannot reconcile itself to being on the verge and China's advanced culture should represent the direction of progress in the world." During this year's Beijing Biennale, how would we embody the advanced "representative"?

Sun Ke

About the remark that "Chinese art cannot reconcile itself to being on the verge", I have the

following ideas.

First, who is “in the center” or “on the edge”? I don’t think it’s necessary to take it too seriously. For oil painting and sculpture, Europe has excellent artists such as Michelangelo and Rembrandt, and that indeed makes it the “center”. However, when it comes to Chinese painting, China also has masters such as Fan Kuan, Shitao and Qi Baishi, and it is reasonable to regard China as the “center” too. As for the various patterns of modernism art, we certainly do not have to consider the question of being marginal or not. The ancients said, “People with different values cannot work together.” Since we are going to develop our own advanced culture, we are sure to become more and more distant from some of the strange concepts, so there is no such thing as “center” or “edge”. We should have the courage to face this question.

As the saying goes, “forture’s wheel is ever turning”. In terms of financial appeal, the art center was Paris in the early 20th Century, and now it is said to be New York. In this sense, New York is naturally a “big pier”, which means more opportunities and benefits for artists. The Beijing Biennale has just started, but it’s indeed a good start. I believe that Beijing will become a “big pier” sooner or later. I hope that it will adhere to the essence of Eastern culture, the tradition of pursuing harmony, peace and humanity, and the fine tradition of the “true, good and beautiful” in human cultures. In this way, it will definitely become the center of people’s aspiration, as long as we work hard on it with determined courage and confidence.

Interviewer

As a member of the 1st Beijing International Art Biennale Curatorial Committee, what kind of comment would you expect the most for the 1st Beijing Biennale to have in Chinese art history after the exhibition?

Sun Ke

As a member of the curatorial committee, with an open-minded and sincere working attitude, I hope the Beijing Biennale would be full of harmonious, friendly and enterprising atmosphere, showcasing the charm of Chinese culture to those who have never been to China before. As for other people’s comment, I would like to quote the poem by Wang Mian, “The plum blossom does not need others to compliment its bright colors, because it prefers to leave the fresh fragrance in the world.”

Liu Xilin

Interviewer

In the international cultural community, the name "biennale" has already been automatically aligned with the specific meaning of "avant-garde art". How to distinguish the Beijing Biennale from the Western biennales that feature "avant-garde art"? In China, some previous biennales were criticized as "a booth for the Western biennales". How would the Beijing Biennale avoid such criticism?

Liu Xilin

The organizers or curators of any biennale will meet the common need to attract and unite all exhibitors while holding their own positions and concepts of culture and art, and their own strategic purpose to realize the benign interaction of the biennale and cultural construction, and therefore are in an actively choosing position. The theme of the Beijing Biennale is "Originality: Contemporaneity and Locality" as originality is a common concern of artists all over the world. But it has its own explanations for originality, contemporaneity and locality

On "contemporaneity", the *Regulation* holds that, "Contemporary art should reflect the contemporary people's life, thoughts and emotions, conform to the spirit of peace and development in today's world, and reflect people's pursuit of the true, the good and the beautiful." This is undoubtedly our request for the connotation of contemporaneity. Therefore, it rejects works that violate world peace and development, and deviate from truth, goodness and beauty, and will shut out works that advocate for war, violence and terror, and promote the false, evil and ugly. With the spirit of the times, it is therefore distinguished from the contemporary art view of modernity that worships only the trendy and avant-garde. Most of the existing biennales are dominated by the affirmation and promotion of contemporary art, hoping to continuously bring shock and sensationalism. But whether they meet the requirements for "peace and development" and "the real, good and beautiful" remains unknown.

As for "locality", it is related to national characteristics in the *Regulation*, because "without regional features, there would be no diversification of art, leading to the simplification of culture". This reflects the strategic thinking of Chinese art circles on the coexistence of world economy, cultural diversity and national coexistence.

I've never seen a foreign biennale on site before, and do not know, to what extent, the existing Chinese biennales followed the foreign rules, or, to what extent, they were able to support themselves. I find it difficult to judge whether Chinese artists who have participated in the international biennales were fully subservient to other people's values. But I think that, since China has become the host and got the opportunity to hold the international art biennale, we have gained the power to choose in the world's contemporary artworks with the aesthetic values and standards of contemporary Chinese people. The theme, "Originality: Contemporaneity and Locality", is also

the principle of the Beijing Biennale. If we can fully achieve this goal, then it won't be "a booth for Western biennales", but rather distinguish itself from any other biennale with the Chinese and Oriental characteristics and the value orientation we have promoted.

Interviewer

All the popular biennales in the West boast about "innovation". The theme of the Beijing Biennale is also about "innovation". What is the difference between the "innovation" we advocate and the "innovation" advocated by the biennales in the West?

Liu Xilin

Although the whole world has the desire to innovate, the standards and ideas of innovation are different. We have our own concept of innovation, as said in in the *Regulation* of the Biennale, "The innovation should be compatible with contemporaneity and locality, containing both the spirit of the times and our national characteristics." These are two clear theoretical points, including the artistic connotation, artistic form, and the correct understanding of the opposing yet unified relationship between the change and inheritance of art. The *Regulation* advocates that, while adapting to the broadening and changing requirements of the aesthetic concept of the times, we should promote the innovation based on the inheritance of the fine national cultural traditions, which is different from the anti-traditional view of innovation. I regard the evolution of art as a way of bringing forth the new from the old, led by creation and based on inheritance. It is essentially different from the so-called "original". Any innovation is based either on its own national traditions or other nation's traditions. The originality of any material cannot sever the connection with the art of other materials at the spiritual level. The law of cultural and artistic innovation is based on tradition. To maintain the national characteristics of art, it is necessary to innovate on the basis of traditions, which is also necessary to maintain the diversity of the setup of the world's art. I love oil painting as much as I love Beethoven, but oil painting cannot take the place of Chinese painting just as symphony cannot replace folk music, and vice versa. The São Paulo Art Biennial is regarded as a symbol of the internationalization of contemporary art, and the Beijing Biennale wants to establish an image of the nationalization of contemporary art. This standpoint is also very clear. Today, as the earth is becoming smaller in the information age, the internationalization of contemporary art is inevitable, but the national diversification of contemporary art may be a better pattern. Therefore, I'd like to pay more attention to the modern art with national and regional characteristics and I object to the cloning of art. Contemporary art is rather personalized, but any personality has its own genes, and it is precisely because of this that its personality in the world of art has been reinforced.

Interviewer

There is a great difference between the East and the West in the sense of art, which is a common fact that the whole world knows. The Western biennales are easy to operate and they choose works based on one or several curators' specific "avant-garde" ideas. Therefore, the selection process is a simple yes or no question and the biennales are basically unified in the overall appearance with a clear Western value orientation. The task of the Beijing Biennale Curatorial Committee may be more difficult because we are facing two segments, the East and the West. What standards will we use to coordinate and construct the overall appearance and value orientation of the Beijing International Art Biennale?

Liu Xilin

Difference is an objective existence in the value orientations of the Eastern and the Western arts, as well as the arts of various nationalities and regions in the world. Since the Beijing Biennale has put them on one platform, it means that they have both generality and individuality. Innovation and the spirit of the times have linked them together as a whole, while national and regional differences have juxtaposed them into a colorful world.

The organizers take the initiative to choose and the participants are chosen, but this is also a two-way selection. Of course, the choice includes respect. Or, we only choose the works that "conform to the spirit of peace and development in today's world, and reflect people's pursuit of the true, the good and the beautiful", and respect "the regional and national characteristics of art innovation in different countries in the world". In fact, as we chose the West, the West chooses us too; we respect the West, and the West would in turn respects us.

The foreign participants in this Biennale are not limited to those born after 1940, nor are the exhibits limited to the new works in recent years. It also includes a number of diachronic displays. As the international curator Sanfo said, it allows Chinese audience to understand the development of the schools of the Western art (*The Beijing Biennale Briefing*). Taking into account the history of contemporary art, this approach differs from the practice of presenting only the latest artworks of the day, and this may help Chinese audience broaden their horizons and understand Western contemporary art in a comprehensive way and help Chinese artists selectively draw on the contemporary arts of the West and other regions. When the world accepts our *Regulation*, it also helps artists all over the world not only pay attention to the innovation of medium and form, but also attach importance to the spirit of the advanced, healthy and progressive spirit of the times.

Interviewer

The official brochure of the Beijing International Art Biennale says, "In the wave of globalization, Chinese art cannot reconcile itself to being on the verge and China's advanced culture

should represent the direction of progress in the world." During this year's Beijing Biennale, how would we embody the advanced "representative"?

Liu Xilin

The direction of advanced culture, in my opinion, mainly refers to spiritual orientation. In the Biennale, this is embodied in the works that "conform to the spirit of peace and development in today's world, and reflect people's pursuit of the true, the good and the beautiful". Paying attention to human beings, to peace and development of the world, and advocating the true, the good and the beautiful, these are not only the ideals of Chinese artists, but also the desires of the kind and righteous artists in different countries all over the world. Innovation is the common goal, which integrates the spirit and form of art. But the interpretations of such concepts as "innovation", "advanced" and " direction of progress" might be different. The West may think that the so-called "advanced" means the transformation from realism to abstractionism, from tradition to modernity and to post modernity. We think this may not be the only case, because traditional and realistic painting and sculpture still have the potential to change and advance. Some artists in the West also hold this view. For example, the 2003 Venice Biennale took the realistic easel painting as its main subject. The representativeness of the 1st Beijing Biennale manifests itself in the advanced nature of our spiritual orientation and the contemporary changes in traditional painting and sculpture. In the future, it would adhere to this representativeness and further explore how to embody the advanced and healthy spirit of the times in installations, multimedia and other art forms.

Interviewer

As a member of the 1st Beijing International Art Biennale Curatorial Committee, what kind of comment would you expect the most for the 1st Beijing Biennale to have in Chinese art history after the exhibition?

Liu Xilin

The ancients said, "The sun rises in the east", and "East means moving". The Beijing Biennale starts in China, in the east, so it should present a new dawn for both Chinese art and world art. I hope it would be the first platform for Chinese people to exchange equally with the world art, allowing China to know the world and the world understand China. It not only shows the artistic prospect of China in the 21st century, but also affects the healthy, progressive, true, good and beautiful art of the world. "The sun rises in the east". Let us cherish the new sunrise.

Zou Wen

Interviewer

In the international cultural community, the name "biennale" has already been automatically aligned with the specific meaning of "avant-garde art". How to distinguish the Beijing Biennale from the Western biennales that feature "avant-garde art"? In China, some previous biennales were criticized as "a booth for the Western biennales". How would the Beijing Biennale avoid such criticism?

Zou Wen

For the art biennale, there are two different views: one is the industrial impression and the other social impression. The industry generally pays attention to the avant-garde feature of the biennale, while the social impression pays more attention to the neutral meaning of the biennale, that is, biennale is only a form of art exhibition, and the kind of works you exhibit will determine the nature and outlook of the biennale.

We should face up to and understand our own national and geographical conditions, emphasizing oriented intervention, taking social significance and cultural value as the selecting standard, and relying on the stability of painting and sculpture to ensure the basic outlook of the Biennale. As a result, the Beijing Biennale will be automatically distinguished from other biennales. From the very beginning, the Beijing International Art Biennale was incorporated into the institutions and professional organizations such as China Federation of Literary and Art Circles, the Beijing Municipal Government and China Artists Association. It has a very high starting point and background of the government, so it has been inevitably marked with Chinese characteristics. I'm sure the concerns about the Beijing Biennale becoming "a booth for Western biennales" would disappear due to "the regional characteristics of the national condition, standardized and orderly management, the mainstream tendency of socialization, and the emphasis on the influence of the advanced culture". Judging from the Beijing Biennale's current position, principles, ideas, procedures, regulations, organized relations, exhibits structure and composition of artists, such criticism would be pointless.

Interviewer

All the popular biennales in the West boast about "innovation". The theme of the Beijing Biennale is also about "innovation". What is the difference between the "innovation" we advocate and the "innovation" advocated by the biennales in the West?

Zou Wen

Innovation, in short, refers to the earliest breakthrough and change in the normal forms of curing. The innovation in cultural sense contains basic elements such as progress, enthusiasm,

positivity and correct value. The Western culture advocates that "innovation" is more about the form. As long as a person's behavior has the earliest appearance of uniqueness, it would be regarded as an "innovation", paying little attention to the immediate social significance behind the form. While the "innovation" advocated in Chinese culture takes the "social value" as the bottom line, and would automatically exclude the innovations related to torturing, evil or harmful behaviors. The standpoint or starting point lies in its benign social significance. The Chinese and Western biennales will at least be different in their attitudes toward innovation. The lack of cultural value in bizarre, strange, capricious or even reactionary, obscene behaviors won't be ignored just because they appear to be misleadingly "novel".

The essence of art lies in innovation. Through various exploratory experiments of the work, the artist opens up a new direction of discovery and invention, using the acts of intelligence, hints, and ideas to encourage the exploration of spirit and inspire the creativeness of the people. "Innovation" was mentioned many times in the report of the 16th CPC National Congress. In order to arouse the national spirit and strengthen innovation through traditional culture, art should play a leading role. The innovations we advocate are those that are strongly applicable to our society, which help to emancipate mind and explore the reform and opening up. Individual innovations with strong personal characteristics, or the ideas, behaviors, works that appear to be novel but in the foreseeable period have no social significance would be excluded according to the standards of the Beijing Biennale. The difference between these two kinds of innovations would be determined by the degrees to which they are valued in social significance and cultural values.

Interviewer

There is a great difference between the East and the West in the sense of art, which is a common fact that the whole world knows. The Western biennales are easy to operate and they choose works based on one or several curators' specific "avant-garde" ideas. Therefore, the selection process is a simple yes or no question and the biennales are basically unified in the overall appearance with a clear Western value orientation. The task of the Beijing Biennale Curatorial Committee may be more difficult because we are facing two segments, the East and the West. What standards will we use to coordinate and construct the overall appearance and value orientation of the Beijing International Art Biennale?

Zou Wen

In the difference between the East and the West, we can also figure out the differences in the host countries. Some are caused by different artistic ideas, and some are resulted in different operation modes and mechanisms. The purpose to recognize the difference is not to be restricted or separated from each other, but to encourage exchange, dialogue, and cultural integration. The

Beijing Biennale invented the collective curatorial system, which means that our standards are relatively inclusive and willing to appreciate those colorful differences. This will help to achieve cultural inclusion and show the outlooks of regional features. It takes the progressiveness of world culture as its value orientation.

From the attitude of Chinese toward learning foreign languages, it seems that we can further understand the significance of introducing biennales. English, French, German, Russian, Spanish, etc. all belong to the West. They have their own definite value orientations, which are different from the Chinese orientation. So it seems unnecessary to learn a foreign language. However, due to the situation of reform and opening up, learning foreign languages has promoted the realization of the social basis for cultural exchange. When dealing with dialogue between Chinese and Western painting, it should be like the way with Chinese and foreign languages, which has a great correlation with the introduction of biennale. "Biennale" can be regarded as a neutral tool, and cannot be confined in the relatively narrow concept of "avant-garde art". The job for the Beijing Biennale Curatorial Committee shouldn't be that difficult because we can firstly ignore whether it is "Eastern" or "Western" and just select the works according to the discussed principles. This process has been infiltrated with collective wisdom, and the collective planning idea of mutual warning and reminding has proved to be quite mature. There is no need to re-plan its overall appearance or value orientation. The exhibits are displayed together and it's natural that they appear differently. This overall outlook is expected to be in line with the inclusive value orientation of "Originality: Contemporaneity and Locality". Even though the term "biennale" has a certain attribute that has been established in the West, it is not impossible for us to revise, supplement, reform and develop it. In a word, no matter how it is exhibited, it is bound to have the characteristics of Beijing. It's actually quite difficult for us to make it a Western version biennale. The international community and the Chinese public have no such requirements, which means that we have followed our own standards at the very beginning, and we can make it anyway.

Interviewer

The official brochure of the Beijing International Art Biennale says, "In the wave of globalization, Chinese art cannot reconcile itself to being on the verge and China's advanced culture should represent the direction of progress in the world." During this year's Beijing Biennale, how would we embody the advanced "representative"?

Zou Wen

Economically, China is not a developed country yet, but definitely a culturally developed country. After five thousand years of development, and the continuous supplement, improvement, innovation, optimization by people of different dynasties, the still thriving Chinese culture is

destined to be excellent. But because of the language barrier, its excellence has not been fully appreciated by the world. Many cultural gems can only be "hidden in the mountains" like ginseng. Laozi and Zhuangzi's idea of "non-doing" respects ecology, which calls for everyone to safeguard and protect nature, showing the awareness of environmental protection. Confucianism attaches importance to social order and social morality, achieving the social ideal in a humane way. The Legalist school follows the objective law and emphasizes the value and will of human, setting up a simple concept of human rights. The Chinese aesthetics is not limited to objective rules. It stresses freehand and vivid expression, and strives for freedom for the mind. Chinese folk art has struggled with the cultural distribution system of the courts and nobles, providing the art products that are independent from the rulers' will and shared by the masses. Chinese culture is very inclusive and compatible with dozens of ethnic languages. It is the most abundant and most inclusive culture.

Even in the 21st century, the progressiveness of ancient Chinese culture is still sufficient and distinct. China's advanced culture is in line with the direction of human culture, not just within the boundaries of China. It could be both excellent and maverick. Since it is advanced, it should dare to be compared and verified, as well as understood and shared by the world. There is no denying that Chinese culture needs effective external publicity and output. The advanced Chinese culture represents the common direction of human progress, and this should be presented in the form of a worldwide exhibition.

Therefore, the artists, critics and managers who take cultural communication as their profession cannot deny and avoid the responsibility of publicizing and demonstrating this kind of culture on the world stage. "Biennale" has a strong ability to update, the external cause to spur the artists to complete the new representations of art in shorter periods, and the window effect to attract international media. It would be unwise not to utilize the form of biennale. We should believe that, despite the different cultural values of the East and the West, the general direction of advanced human culture would lead to the convergence of different cultural values and the return to the pursuit of truth, goodness and beauty. Otherwise, the war-torn time between the East and the West in the history would be longer than the time of peaceful coexistence.

We have entered the great era of Chinese rejuvenation in the 21st century. In particular, our cultural status determines that China has the international obligations and responsibility to promote the process of world civilization, encourage cultural exchanges among different countries and protect the world cultural heritage. As a great cultural power, China's excellent culture, including fine arts, will certainly become one of the mainstreams in the world. The rejuvenation of the Chinese nation must be reflected in the entering of Chinese culture (including Chinese art) to the mainstream of the world. If Chinese culture dwells on the verge, it would be a loss and regret for the world culture. Our cultural strategy should focus on the initiative to show the advantages and values

of the Chinese culture to the international community.

Interviewer

As a member of the 1st Beijing International Art Biennale Curatorial Committee, what kind of comment would you expect the most for the 1st Beijing Biennale to have in Chinese art history after the exhibition?

Zou Wen

In the 21st century, the Chinese art circles have become full of confidence, starting to actively adopt the effective form of biennial, through large-scale exchanges in the world of art, to promote China's reform and opening up, and to create a positive cultural atmosphere before the 29th Olympic Games. At the same time, the 1st Beijing Biennale has shown the representativeness of Chinese culture. It was an international art exhibition of high quality, and its cultural influence and social significance have been recognized by the world. This is the kind of comment on the 1st Beijing Biennale I'm expecting to receive as a member of the curatorial committee.

Shao Dazhen

Interviewer

In the international cultural community, the name "biennale" has already been automatically aligned with the specific meaning of "avant-garde art". How to distinguish the Beijing Biennale from the Western biennales that feature "avant-garde art"? In China, some previous biennales were criticized as "a booth for the Western biennales". How would the Beijing Biennale avoid such criticism?

Shao Dazhen

In the international cultural life, there is no such a consensus or a conventional view that all biennales should be avant-garde. I have a Dictionary of 20th Century Art at hand published by Oxford University Press in 1999. The term "Biennale" is defined as "any event that happens every two years. It is most commonly used within the art world to describe large-scale international contemporary art exhibitions, stemming from the use of the phrase for the Venice Biennale". After the introduction of the world's first Venice Biennale, this entry says, "Some of the later biennales followed the Venice Biennale archetype while others created their own models by holding thematic exhibitions or exhibitions of different art varieties." As for "avant-garde", the entry only says that the Paris Biennale, curated by Raymond Cogniat in 1959, was positioned to exhibit "experimental art". It can be seen that the international biennales in the West are not limited to one model. Today, as the world art is becoming more and more diversified, it would be certainly inappropriate to use one model or one routine to do the biennale. The Beijing Biennale's theme and purpose have determined its characteristics, respecting other countries and other types of biennial exhibitions, and paying attention to learning from them. But it does not worship or pursue avant-garde art; instead, the aim is to promote extensive exchanges between artists from China and other countries, and to push forward the development of painting and sculpture. And this is its positioning. Some people would agree with this, while some might criticize it. This is perfectly normal. We can only let it be. For each biennale that has been held in China, we should analyze them with a practical and realistic attitude.

Interviewer

All the popular biennales in the West boast about "innovation". The theme of the Beijing Biennale is also about "innovation". What is the difference between the "innovation" we advocate and the "innovation" advocated by the biennales in the West?

Shao Dazhen

Different kinds of artistic innovations have different standards. Experimental and avant-garde arts have their own social values, artistic values, and innovative ideas, which are different from traditional painting and sculpture. It's quite natural. I think real avant-garde and experimental artists would respect other people's choices, and vice versa.

Interviewer

There is a great difference between the East and the West in the sense of art, which is a common fact that the whole world knows. The Western biennales are easy to operate and they choose works based on one or several curators' specific "avant-garde" ideas. Therefore, the selection process is a simple yes or no question and the biennales are basically unified in the overall appearance with a clear Western value orientation. The task of the Beijing Biennale Curatorial Committee may be more difficult because we are facing two segments, the East and the West. What standards will we use to coordinate and construct the overall appearance and value orientation of the Beijing International Art Biennale?

Shao Dazhen

The conception of the outlook of an exhibition requires a general estimate of the participating artists and artworks. The curatorial committee of the Beijing Biennale has a basic understanding of the current domestic and international painting and sculpture, and has been supported by many international organizations and personages. For painting and sculpture, there are some aesthetic differences between the East and the West. But there is no doubt more in common. Moreover, this difference would lead to the splendid appearance of this exhibition. Do not forget that the richness and variety of artistic creation can help human beings overcome some of their weaknesses and cultivate people's tolerance and mutual respect. It can be said that the difficult aspect of the organization of this exhibition may be one of the factors contributing to its uniqueness. There is no denying that, in organizing such a large international exhibition, there must be some mistakes and incongruities, which is understandable both at home and abroad.

Interviewer

The official brochure of the Beijing International Art Biennale says, "In the wave of globalization, Chinese art cannot reconcile itself to being on the verge and China's advanced culture should represent the direction of progress in the world." During this year's Beijing Biennale, how would we embody the advanced "representative"?

Shao Dazhen

This is our direction and goal. As for how much it can be embodied, this depends on the results of our efforts.

Interviewer

As a member of the 1st Beijing International Art Biennale Curatorial Committee, what kind of comment would you expect the most for the 1st Beijing Biennale to have in Chinese art history after the exhibition?

Shao Dazhen

I would just let it be. What influence would it leave? I think it's hard for us who were involved to see it and say it clearly. As long as we have worked hard and done our duty, we would have nothing to be ashamed of when facing the future generations and the history of art.

Yuan Yunfu

Interviewer

In the international cultural community, the name "biennale" has already been automatically aligned with the specific meaning of "avant-garde art". How to distinguish the Beijing Biennale from the Western biennales that feature "avant-garde art"? In China, some previous biennales were criticized as "a booth for the Western biennales". How would the Beijing Biennale avoid such criticism?

All the popular biennales in the West boast about "innovation". The theme of the Beijing Biennale is also about "innovation". What is the difference between the "innovation" we advocate and the "innovation" advocated by the biennales in the West?

Yuan Yunfu

I think these two issues are related, mainly about the positioning of the Beijing Biennale. Follow others, or not? This is not a question because we don't need to follow anyone. Besides, following doesn't mean success. Instead, it might become a sort of repeated plagiarism, losing the individuality and creativity of art. But for such an international biennale, we do need experience besides "getting across the river by feeling the stones underneath". Haste makes waste, and we don't need quick success or instant benefits.

"Biennale" is all-inclusive and cannot be established by any convention. The problem is that we can't make it into a "department store" or lose our academic guidance. It's neither a ritual nor a social event, treating guests or sending gifts. The key is the quality of the works, putting quality before quantity. There could be collisions of different styles, but each of them would be evaluated in independent category, that is, it should be of first-class. Because it's a large comprehensive biennale that links the East and the West, and it has nothing to do with the individually planned and nominated exhibition.

I think the work of the previous stage was seriously, rigorously and fairly done. Almost every work has been discussed and screened, focusing mainly on the artistic level. Although the selection is based on the photos provided by the artists, not the real original work, I believe that real good things cannot escape the judges' eyes. However, this kind of selection needs to be studied and deeply discussed, especially in the final determination, and a more authoritative and impartial ruling should be organized to avoid possible limitations and stereotypes.

The most important thing is "first class". As for "avant-garde" or "innovative", these are just personal preferences, and the standards are difficult to unify. Moreover, no painter neglects innovation, but the key lies in where the "new" value-creation points to. For example, the Exhibition of 72 National Treasures in Shanghai has made us realize that, based on the objective analysis of today's understanding, the outstanding art heritages we have lost may well exceed today's new creations. That's because we don't know much about the importance of the art creations thousands

of years ago. That's what I said above, very clearly, that without a shared innovative orientation, there wouldn't be such a thing as following any one. But I respect their artistic and technical experiments, which are still in the process, not ended yet. That is to say, if you ask me, "Do you prefer tea or coffee?", it would be purely a question of habit and hobby, and the transition between the two is natural. But the concept cannot be vague, such as abstraction and innovation cannot be the same, realism cannot be regarded as conservatism, and the subject does not equal to the art itself…

This is a very complex art issue. Perhaps the Beijing Biennale can help us analyze and treat the relevant theories of the art circles and the understanding of policy differences more concretely.

Interviewer

There is a great difference between the East and the West in the sense of art, which is a common fact that the whole world knows. The Western biennales are easy to operate and they choose works based on one or several curators' specific "avant-garde" ideas. Therefore, the selection process is a simple yes or no question and the biennales are basically unified in the overall appearance with a clear Western value orientation. The task of the Beijing Biennale Curatorial Committee may be more difficult because we are facing two segments, the East and the West. What standards will we use to coordinate and construct the overall appearance and value orientation of the Beijing International Art Biennale?

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Yuan Yunfu

The two questions are related to the macro orientation of the art of the East and the West and the influence of globalization. I think the criterions for the selection of the Eastern and Western artworks are the same. Judging from the preliminarily selected works, this operation is feasible and practical because we pay more attention to the quality and the level of the art itself. As for the languages and styles of the works, the judges are very inclusive. "To represent the direction of progress in the world" requires concerted efforts and is only a matter of time. We do not impose the goal on anybody and we use our own artistic achievements to make the "Western centrism" which has long dominated the world begin to examine itself. I think our consistent attitude is that we don't need to boss around and we respect the arts and civilizations of all nations. Only when the art of all nations can communicate equally and shine brilliantly can the world be truly peaceful, happy and prosperous.

Interviewer

As a member of the 1st Beijing International Art Biennale Curatorial Committee, what kind of comment would you expect the most for the 1st Beijing Biennale to have in Chinese art history after the exhibition?

Yuan Yunfu

The best comment is that every nation's art has been respected with genuine equality. We have really seen our own and each other's strengths and weaknesses.

Of course, the experience and inadequacy of this exhibition are also reference for the next Biennale.

Weng Jianqing

Interviewer

In the international cultural community, the name "biennale" has already been automatically aligned with the specific meaning of "avant-garde art". How to distinguish the Beijing Biennale from the Western biennales that feature "avant-garde"? In China, some previous biennales were criticized as "a booth for the Western biennales". How would the Beijing Biennale avoid such criticism?

Weng Jianqing

In terms of the specific meaning of "avant-garde art", it refers to cultural and artistic rebellion, resistance, and subversive expression (movement) against ideologies, politics, authorities and so on. However, avant-garde art or the avant-garde concept and connotation of art belong to specific historical environment and context after all. It should be said that in different regions and different times, their cultural connotations and ways of expression are bound to be different. In fact, whether the "avant-garde art" in the West or the so-called "experimental art" in contemporary China, there are many differences between the two in their respective forms and cognitions. This was also evident in the Shanghai Biennale and the Guangzhou Triennale last year. I think that, since the 1st Beijing Biennale will soon be held in China, the important thing is not to decide whether we should emphasize the concept of avant-garde, but to show the cultural orientation and scale of the exhibition during the organizing and displaying process, and to win greater development space for the diversity of contemporary art.

Interviewer

All the popular biennales in the West boast about "innovation". The theme of the Beijing Biennale is also about "innovation". What is the difference between the "innovation" we advocate and the "innovation" advocated by the biennales in the West?

Weng Jianqing

It is understandable that many international biennales emphasize individuality and creativity of art. This is the inevitable request of the change of times and the competition of cultures, and also an objective reaction to the mechanism and value pursuit of modern society. The Beijing Biennale also emphasizes creation and innovation of art, which is based on the consideration of development of art itself and the relation between art and social development. If art loses change and creativity in its expression and concept, or loses its ability and responsibility to correspond with the new field and new thinking of society, then it would lose the artistic (essentially human's) vigor and ability of self-transcendence. I think that the innovation the Beijing Biennale advocates should be based on the experience and understanding of the artist of his or her own social and spiritual lives, that is, based on the sincere experience and ideal of the creator of his or her private and public lives, instead of a

simple imitation of the fashion, for the great art of any age is derived from “that experience” and “that cognition” of “that age” and “that artist”. It’s not the water without a source, or trees without roots. It’s not a purely abstract or unconscious form.

Interviewer

There is a great difference between the East and the West in the sense of art, which is a common fact that the whole world knows. The Western biennales are easy to operate and they choose works based on one or several curators’ specific “avant-garde” ideas. Therefore, the selection process is a simple yes or no question and the biennales are basically unified in the overall appearance with a clear Western value orientation. The task of the Beijing Biennale Curatorial Committee may be more difficult because we are facing two segments, the East and the West. What standards will we use to coordinate and construct the overall appearance and value orientation of the Beijing International Art Biennale?

Weng Jianqing

This year’s Beijing Biennale has been curated by a group rather than individuals. Personally, I think there are advantages and disadvantages. Because the Beijing Biennale curator group has some differences and complementarities in terms of social and cultural background and knowledge structure, during the specific planning and discussion of the exhibits, we have adopted a collective method to vote. As a result, although the workload and work procedures increased much, it does not mean the loss of the established purpose and concept of the exhibition. Under the guidance of the group, we have tried our best to ensure the variety and diversity of the selected works in artistic values and cultural concerns. Because of the public discussion in the group, we have avoided some unnecessary loss (although any exhibition cannot demand perfection). Perhaps this kind of planning itself means more publicity and openness of the exhibition. An exhibition cannot achieve all the goals, but the pursuit of this Biennale is to highlight the regional, contemporary and creative features of different arts, which should be the outlook and value orientation of art. In maintaining the diversity and exploration of art, the themes and styles, or being Eastern or Western, should not become barriers to the judgment of the artistic value.

Interviewer

The official brochure of the Beijing International Art Biennale says, “In the wave of globalization, Chinese art cannot reconcile itself to being on the verge and China’s advanced culture should represent the direction of progress in the world.” During this year’s Beijing Biennale, how would we embody the advanced “representative”?

Weng Jianqing

It should be said that the globalization of economy does not mean the simplification or the "unipolar" of the art ecology. The natural difference of art is the inevitable reflection of different regional cultures and life experiences. One of the responsibilities of the Beijing Biennale is to attract international experience and introduce creative contemporary art achievements, while focusing on the cultural and ideaistic forms of creativity and diversity of the local and contemporary art of the nation. In my opinion, from the historical and long-term point of view, the concepts and circumstances of the so-called "center" and "edge" of the world art and cultural stage have realistic effects, but they are changing all the time. But we must note that those who forget the world will be forgotten by the world. What we are going to do now is to plan the Beijing Biennale with international vision and local characteristics, and on this basis, we should work for its sustainable extension. As for the representativeness of the advanced nature and direction in the overall sense of culture, it should be achieved in the process and long-term practice and commented by others and the public, which cannot be expected from one single exhibition. In my opinion, the "advanced" nature of art should first be reflected in its liberation and promotion of human nature and emotions.

Interviewer

As a member of the 1st Beijing International Art Biennale Curatorial Committee, what kind of comment would you expect the most for the 1st Beijing Biennale to have in Chinese art history after the exhibition?

Weng Jianqing

As one of the curators of the Beijing Biennale, I hope that, through collective efforts and on the premise of adhering to the theme and purpose of the Biennale, the Biennale would pay its due contribution to promoting domestic and foreign contemporary art exchanges, to promoting the experimentation and dissemination of local contemporary art, and to promoting the image and status of Beijing and China in today's international community. Moreover, in the new period of social transformation, the construction of Chinese art and its theory will live up to the expectations of the times and the public, playing a positive role in promoting and paving the road for future development.

Tao Qin

Interviewer

In the international cultural community, the name "biennale" has already been automatically aligned with the specific meaning of "avant-garde art". How to distinguish the Beijing Biennale from the Western biennales that feature "avant-garde art"? In China, some previous biennales were criticized as "a booth for the Western biennales". How would the Beijing Biennale avoid such criticism?

Tao Qin

"Biennale" refers to any regularly (mostly every other year) held international art exhibition. When it came into being in Venice, Italy in 1895, the Venice Biennale invited only the recognized and successful artists. Until the 1970s, the Venice Biennale became more inclined to recommend young artists, so it would be easier to help this short-period exhibition constantly present new stuffs, attracting more attention from the world. This is a change in the biennale over the past 100 years. It is undeniable that the Venice Biennale and several famous biennales of the 20th century not only witnessed the history of art, but also directly promoted the development of contemporary art.

Because of its international communication and periodical effect, biennale has become the highest-level displaying activity of contemporary visual art while guiding the artistic trend. All countries are proud to be able to host an influential biennale, and today the art world has developed into an era of biennale. There is no doubt that biennale has become the most popular choice for showing international art. In recent years, many of the biennales really have a strong avant-garde and exploring features, focusing on the introduction of installation, multimedia, as well as experimental art of converged ideas.

The world has nearly a hundred biennales of various scales. Many countries launched influential biennales to consolidate their important positions in the international exchange platform and many cities have enhanced their cultural image and international influence by hosting the biennales. For example, the Venice Biennale, the mother of all biennales, has become the most powerful means of combining the traditional culture with the modern civilization of this ancient city. The Brazil's Biennale in São Paulo's, established in 1951, is regarded as an important symbol of the internationalization of St Paul's contemporary art, and Brazil has thus become an art center in South America. Launched in 1959 in Germany, the Documenta in Kassel has played an important role in reshaping the new international image of Germany and also made this small town famous. In 1981, the Whitney Art Biennale founded in New York reinforced the importance of the United States, a country with a relatively short history, as the authority and advocate of contemporary art.

Beijing, China's political, cultural and artistic center, has always played a leading role in the field of culture and art. Today, it should lead the whole nation in contemporary art and pay attention to the latest artistic achievements of all nations in the world, so as to set up its important position

in the world's contemporary culture and art. The purpose of the Beijing Biennale is to use this kind of international exhibition model to set up the academic status of Chinese art in the world. The Beijing Biennale must not only conform to the trend, but also distinguish itself, so as to become an independent school among the many biennales in the world.

Since the beginning, the Beijing International Art Biennale has a very strong characteristic, and it is necessary to establish a new biennale with Chinese characteristics in the light of the practice of international art biennales. The following points can prove that the Beijing Biennale has adopted its own academic propositions, aesthetics, artistic vision and criteria for the design of exhibitions and the selection of works. First, the exhibition is all about "fine arts", instead of the "art" in broad sense popular in the West, namely, the exhibition emphasizes traditional plastic arts, which does not cover a variety of experimental art. It only displays the arts that are of our traditional strengths. Second, the curatorial team uses collective wisdom rather than follow the model of Western biennales, which are decided by one or two curators. Third, it is clearly written in the *Regulation* of the Biennale that "the invited artists and participating artworks shall be selected by the committee", while in foreign biennales, it's usually the participating countries that decide the exhibits instead of the host countries. The Beijing Biennale would first get to know the artists' styles and influence in their own countries according to relevant information and then determine whether they should be included in the invitation list. After receiving the materials of the exhibits, the committee (all Chinese) will decide whether the work is suitable for exhibition in Beijing. The Beijing Biennale is the first platform on which China has exercised its right to choose from world art, so it has put an end to the remark of being "a booth for Western biennales" due to this procedure. We have devoted so much manpower and material resources into the exhibition, and would never allow the Beijing Biennale to become a meaningless one in the world of art because of lack of uniqueness.

In addition, does avant-garde art only refer to results of modern industrialization—computer, metal, acoustic light, video, concept and other experimental arts? Can China have her own avant-garde ideas? These problems are worth thinking. Avant-garde originally is not a specific word and should not be seen as a great scourge by those Chinese people who value traditions. The word "avant-garde" originally refers to the characteristics of being oriented, pioneering and leading. To be praised or belittled, the key is whether the avant-garde art advocated by the organizers is healthy and beneficial, or dispirited and decadent.

The Beijing Biennale can establish its own avant-garde concept and promote its own avant-garde art. The academic orientation of the Beijing Biennale will greatly influence the trend of Chinese avant-garde art. We do not blindly pursue trend or the unacceptable avant-garde art, nor do we think that only experimental new media are avant-garde. We have noted that the international modern art exhibitions have paid little attention to painting and sculpture, perhaps because their self-development is no longer in the experimental nature of avant-garde art. But we believe that painting

and sculpture have not yet developed to perfection, and they still have much room to explore and need to continue practicing. In this sense, painting and sculpture still have the experimental nature of avant-garde art. The academic aim of the Beijing Biennale is to explore the creative potential of traditional art forms in today. This is also its distinctive feature, which is in line with the nature of the international biennales—showcasing the latest artistic achievements, and being different from other biennales.

In the world of art, after the depressed minimalism in the 1960s and the elusive conceptual art in the 1970s, the revival of painting in the 1980s is quite intriguing. In the 1970s, the intangible, empty, adventurous experimental art escaped the traditional art and gallery system. As time passes, the artists became satiated with this concept and stopped pursuing the deliberately mystifying art that required much thinking and reading. They began to search for art that was easy to appreciate. The art hung on the walls of the museum again attracted people's interest in the 1980s, and the rebirth of painting proved it to be a timeless art. It reinterpreted the need for content of art, and insisted that the content must be visual and aesthetical, instead of confounding. This change shows that the return of art is an irresistible trend, and we cannot say that painting is bound to be outdated, or the concepts must be avant-garde.

The Beijing Biennale can promote its own avant-garde—the easel art with infinite vitality. New painting and sculpture are facing a challenge of the new media. In an atmosphere full of machines and electronic reproductions, the two ancient categories need to stimulate their emotional power and radiate new vitality. Painting and sculpture are what Chinese artists are good at, and they need to draw on some new techniques. As for the transitory experimental art, the West has been going ahead of us, and even started to reflect on itself. There has been an emphasis on the preservation of tradition, showing a renewed interest in painting and sculpture. So there's no need for China to blindly follow others and recommit the same mistake. We can regard the recent painting and sculpture together as a new spirit of the times. Including the upcoming 50th Venice Biennale, some of the major international exhibitions agree with the Beijing Biennale on this problem, which also shows a certain degree of interest reversal in the international art world, providing new opportunities for the development of art. The Beijing Biennale defines the exhibits as paintings and sculptures, which has distinguished itself from some of the biennales that only feature experimental, new media and avant-garde arts. It is an urgent task to seek the charm of traditional art forms in contemporary aesthetic activities, which is related to the future of Chinese art, being conservative or pioneering. If we could solve this problem, the confusions caused by excessive behaviors to the Chinese art circles would be ruled out, helping to clear up the internal problems in art.

Interviewer

All the popular biennales in the West boast about "innovation". The theme of the Beijing

Biennale is also about "innovation". What is the difference between the "innovation" we advocate and the "innovation" advocated by the biennales in the West?

Tao Qin

In accordance with international practice, every biennale has to establish a theme, and the theme would be its banner. The theme of the 1st Beijing Biennale is "Originality: Contemporaneity and Locality ". The theme is determined by the consideration of contemporary culture. Innovation is the need of the times, and it is an important subject faced by traditional art forms. Innovation is also in line with the universal features of international biennales—showcasing new artistic achievements.

In any modern art exhibition, the theme and the main exhibiting varieties are inseparable and echo each other. Both of them reflect the curators' academic thinking. The reason why the exhibits of the 1st Beijing Biennale were confined to paintings and sculptures with the theme of "Originality" was that we wanted to endow the two cherished old categories with new vitality, and the key lies in innovation. An ancient country with excellent tradition needs more innovation. Creating a new form of contemporary art with Chinese characteristics is the academic direction of the organizers and the historical responsibility of contemporary Chinese artists. Only in this way can Chinese art keep its vitality. The combination of the theme and the main exhibits (we once considered using "The Charm of Easel Art" as the theme) has determined that the "originality" advocated by the Beijing Biennale is different from the "reckless novelty" advocated by some popular international biennales.

Speaking of this, it is necessary to look back at painting—the subject drawing great concern—in the context of the development of art in the world in recent decades. Since the 1960s, the experimental art has been popular in the West. This kind of unconventional and unorthodox art denies that the form of art should be determined by its content, and even abandons the image. The chronology of contemporary art history in the world can clearly show us the decline and revival of contemporary painting. In a series of artistic experiments in the modernist schools, the image of painting has been through such a process: transfiguration, abstraction, and the disappearance of image. Abstract expressionism was popular between 1945 and 1960, while from the middle of the 1960s to the early 1970s, the trend featured pop, behavior, minimalism and conceptual arts. First, it was the minimalists that predicted the doom of painting. Then, the conceptual artists claimed that painting was an obsolete art, and their interest had shifted from the visible to the ideas. They believed that the two-dimensional painting had lost its vitality in its traditional form and art must reflect on the contemporary society and take part in activities such as television, video and behaviors. For a time many artists gave up the painting and transferred to other experimental art. Painting seemed to really come to the end. In those difficult days for painting, the "New Painting" mainly advocated by Germany, Italy, America, Britain, France and Spain (surprisingly, these were the Western countries where conceptual art prevailed) was born in the late 1970s to the early 1980s.

This international art phenomenon was known as the "New Spirit": various factors of modernism and traditional styles (return to image) were combined, so that different kinds of artistic styles, forms and media were unified freely in the creation, expressing contemporary people's experience and understanding. The volumes of the artworks were big, the colors were pure, the dynamics were strong, and the expressiveness of the painting became unprecedentedly rich. The painters of the 1980s undoubtedly opened up a new world for painting. Fortunately, due to our unremitting efforts, it is possible for the Beijing Biennale to include these famous artists who have made great contributions in the history of contemporary painting. It is believed that their creative ability will bring Chinese painters enlightenments and inspirations. Without the bold and daring efforts and explorations of these artists, I'm afraid that contemporary painting wouldn't be able to have a narrow escape from the jaws of death. The arrival of these internationally renowned artists would objectively prove that the theme and exhibiting categories of the Beijing Biennale are both in line with the development of the world art history (it is worth noting that the rise of new painting came into being after the popularity of conceptual art rather than before), and would add new luster to the development of contemporary easel art.

Nowadays, the field of art is expanding and people's aesthetic vision has been broadened. In the inheritance and innovation of culture, adhering to tradition does not mean the rejection of contemporaneity. In order to adapt to the extending and changing of the aesthetic concept of the times, we should encourage the innovation of artistic language and forms, support young people to make new breakthroughs in their explorations and innovations, and create new styles to show the vibrant power of art. The spirit of "advancing with the times", which we are advocating, will be more open to the world and help to enhance our vitality in the international cultural contest. Beijing will show the endless charm of painting and sculpture brought about by innovation in the contemporary era. And our innovation is embodied in two aspects: content and form. We want to introduce contemporary art works with extensive themes, innovative techniques, novel styles and rich connotations. Reflecting the prosperity and progress of contemporary China through the introduction of China's cultural innovation, and thus shaping China's new image of reform and opening up. We can absorb some successful experiences of foreign counterparts in innovation, such as new techniques, new ideas, new materials and modern forms, digging deeper in the nature of painting, the subtle changes, the adoption of integrated materials and so on, in order to enrich Chinese easel art in styles, forms, genres, and subjects. This innovation is essentially different from the innovations (using unscrupulous tactics) flaunted by the popular international biennales.

Interviewer

There is a great difference between the East and the West in the sense of art, which is a common fact that the whole world knows. The Western biennales are easy to operate and they

choose works based on one or several curators' specific "avant-garde" ideas. Therefore, the selection process is a simple yes or no question and the biennales are basically unified in the overall appearance with a clear Western value orientation. The task of the Beijing Biennale Curatorial Committee may be more difficult because we are facing two segments, the East and the West. What standards will we use to coordinate and construct the overall appearance and value orientation of the Beijing International Art Biennale?

Tao Qin

Art has never been an isolated cultural concept. It has formed an organic interaction system with all aspects of social life, including politics, economy and culture. Different national conditions in the East and the West will inevitably lead to the differences in the understanding of modern art, such as the prevailing exposure of the evilness in human nature and society as well as the reveal of the brutal ugliness in the Western art circles are not suitable for our thriving socialist country.

At present, many famous international biennales are regarded as positions to promote the cultural judgment and artistic voice of their own countries. Participating artists from the developing countries, including China, are often restricted and influenced by Western curators' ideology. As an important component of the world's two major cultural systems, China should take the Eastern Renaissance as its mission. Facing the great impact of the Western culture, we need to set up our own evaluation system in the world of art. The platform of the Beijing Biennale can form an equal dialogue between the East and the West, so as to achieve the true convergence of Eastern and Western cultures. Western modern art has a great influence on young Chinese artists. Instead of letting the new generation of artists adapt to the illusionary "international standard", we'd better set up our own criteria that are different from the Western centralism but compatible with the requirements of the times.

On the other hand, we must pay attention to the differences of artistic conceptions between the Eastern and Western arts, but they are not incompatible with each other like water and fire. Human beings share common aesthetic needs and spiritual pursuits at different levels, such as cultural diversity and creative spirit, peace and development, and so on. We should take a healthy and open attitude toward the common spiritual needs, carrying forward the spirit and ideal pursuit of the good, advocating harmony in diversity, respecting each other's aesthetic system, not imposing on others our own views on right and wrong. It's notable that the Western contemporary art has begun to pick up some of the traditional factors that adapt to the times, and paid close attention to the aesthetic requirements of the masses. Since international biennales share a standardized mode of operation, we should not base our judgments solely on our own standard. We should be inclusive, gradually sort out the regularity of international biennales in the operation process, and solve some conceptual problems that need to be updated. Otherwise, there would be no real communication. We

have invited international curators to join the committee in order to learn from their experience in the operations of the Western biennales, so as to promote cultural communication between the East and the West.

The Beijing Biennale is supposed to create a world-oriented, inclusive, widely accepted, and large-scale exchanging platform with positive outcomes. The exhibition will reflect Beijing's unique understanding of biennale—respecting the geographical features of art in all countries, showing the diversity and openness of today's art development, and presenting a special cultural quality that is both contemporary and regional. On the basis of acknowledging the differences between Eastern and Western art concepts, the Beijing Biennale has applied the universal, peaceful and evolving spirit of the times to reflect its pursuit of the true, the good and the beautiful, using a set of standards that emphasize aesthetic taste and artistic quality to establish its value orientation. The attraction of this exhibition lies in its concentration on the contemporary expressions of traditional art with distinctive features from the five continents. The overall appearance of the works should be healthy, novel and lively. Moreover, the exhibition has brought together more than 40 Eastern and Western developed countries and developing countries with rich cultural heritages, which would be an excellent and spectacular cultural exchange between the East and the West.

Interviewer

The official brochure of the Beijing International Art Biennale says, "In the wave of globalization, Chinese art cannot reconcile itself to being on the verge and China's advanced culture should represent the direction of progress in the world." During this year's Beijing Biennale, how would we embody the advanced "representative"?

Tao Qin

In the long history of human beings, different countries and peoples have created splendid cultures and formed their own distinctive cultural traditions. It is because of the existence of cultural diversity that the world today is so colorful. However, as the process of economic globalization continues to accelerate, the invasion of the strong culture to the disadvantaged culture is gradually aggravated. Cultural diversity is facing severe challenges, especially in the field of fine arts. Because of the excessive worship of Western modernism, the art of all countries in the world is gradually losing national characteristics, abandoning the original aesthetic standards, giving way to those avant-garde models with a unified idea. How can the Western art circles be so dominating? The major reason is that it has a huge propaganda mechanism, a communication network of international monopoly, and a judging position—the biennale. Therefore, to safeguard the independence of national culture and maintain cultural diversity is an important issue facing the world today.

China is one of the sponsors of the UNESCO's *Universal Declaration on Cultural Diversity*

and should make its due contribution to the maintenance of cultural diversity. Only in this way can the influence of Chinese culture and the representation of advanced culture be reflected worldwide. If we want to change the situation of the art world today dominated by the West, we must set up an exchange platform for the world so as to adhere to our academic position and aesthetic choice, and explore a Beijing model based on itself that is both in line with international practices and acceptable for foreign artists. In international activities, preaching would create conflicts and feelings of resentment, so we should seek a matching point for all the nations from the perspective of humanistic spirit. We should pursue the diversity of world art, as well as the affinity and vitality of mutual enrichment. Should China, which is located outside the center of Western culture, make Beijing another center of world art, the premise is that we have to attract the existing central members to participate in the activities we are hosting, and be willing to be selected by us. If we keep it to ourselves, being a center would be just an empty talk. Only when we have enough attraction and appeal can the international art circles gradually recognize the mainstream consciousness and guidance set up by the Beijing Biennale. Only in this way can Chinese art truly represent the direction of progress in the world, advocate the true, the good and the beautiful aesthetics and the cultural values beneficial to the progress of mankind, support healthy and beneficial culture while resisting decadent culture, and adhere to the autonomy and healthy development of art. As emphasized in the first few questions, the 1st Beijing Biennale has given a powerful and practical boost to the easel art all over the world. It is an embodiment of the representativeness of advanced culture. I'm afraid that there was no such a biennale before in the world that could bring together so many easel art elites. Therefore, it is representative indeed.

Interviewer

As a member of the 1st Beijing International Art Biennale Curatorial Committee, what kind of comment would you expect the most for the 1st Beijing Biennale to have in Chinese art history after the exhibition?

Tao Qin

As Chinese art is reforming and opening up to the outside world, the Beijing Biennale, at the forefront of the development of the world culture, has promoted the advanced culture through concrete actions, creating an international brand of Chinese art and a powerful way for Chinese art to participate in the progress of the world. It indicates that China has begun to exercise its due speech right to international contemporary art, and to promote the coordinated development of its fine arts, culture, politics and economy in the international stage. I hope this highly academic event will have a historic significance for the development of contemporary Chinese art as well as for itself in finding its rightful place in international coordinates.

The Beijing Biennale's cultural influence—reshaping the image of contemporary China as a cultural power and social significance and uplifting the national spirit in the post SARS period—are incomparable to any previous exhibitions. It is well deserved to become a milestone in the history of art exchange between China and foreign countries.

Chang Ningsheng

Interviewer

In the international cultural community, the name "biennale" has already been automatically aligned with the specific meaning of "avant-garde art". How to distinguish the Beijing Biennale from the Western biennales that feature "avant-garde art"? In China, some previous biennales were criticized as "a booth for the Western biennales". How would the Beijing Biennale avoid such criticism?

Chang Ningsheng

It has been a history of over 100 years since the Venice Biennale was founded in Italy in 1895. This period basically coincides with the development period of Western vanguardism in the 20th century. The term "avant-garde" is initially for military use, which is the leading part of an advancing military formation and would deploy and fight first with the enemy on the field of battle. In 1825, this term was for the first time used in the realm of culture by French Utopian socialist Saint-Simon. He pointed out in *Opinions on Literature* that "it is our artists that make the advance guard (avant-garde) for you". During the whole epoch of Modernism, artists served as pioneers in the field of culture, whose artistic works were a representation or sign of the direction for future development of society. In modern art, the so-called "avant-garde" means artists and their works that are experimental with respect to techniques, styles, subjects and concepts. Their concepts and practice of art always pose a challenge to social ideas and aesthetic tastes. In the 16th century, Italian artistic historian Giorgio Vasari, according to different phases of Italian Renaissance, came to a conclusion that art would constantly develop in the direction of the well-set criterion of ideal classical aesthetics, hence the view of progressive art history. However, according to the philosophy of history by German philosopher Hegel in the 19th century, art is only a transient historical phase during the spiritual progress of humankind, which will go through symbolic art, classical art, romantic art, and will finally evolve to a pure spiritual state. In this logic, the death of art and the end of art history will be inevitable in the history of humankind. When artists, from a state of artistic creation without historicity, begin to conduct artistic practice based on a priori, preset mode and consciously push the phases forward for the new and changes, the development of art will see itself coming to the end of history.

It is based on such historicism and evolution mode of art that Western artists have embarked on a road of development for modern art that strives for novelty and change since the second half of the 19th century. However, today, after the avant-garde idea has lasted for more than one hundred years, there is a fundamental turning point in the ideal of promoting social progress through cultural challenges. French artist Herve Fischer acutely pointed out as early as the 1970s that the development of avant-garde art had come to its end, and "if we want to maintain the vigor of artistic activity, then we must give up the unrealistic pursuit of novelty. Art in itself doesn't

have to die; what will die is only the art history as a progressive process for continuous pursuit of something new. ” Up to 1979, the concept of avant-garde had been abandoned by Western cultural circles. As a matter of fact, in the mid-1970s, the concept of avant-garde had begun to lose its validity. Many people were even quite surprised at the sudden downfall of the term which had been frequently quoted in artistic criticism. At present, Modernism art has transformed into a “new tradition” and our relationship with Modernism has also become one that makes sense in terms of archeology. A philosophical contemplation on the evolution of contemporary art will lead to such questions: Is the history of art a constantly progressive process? Or say does art have a history of development? If so, what should it look like? Nevertheless, it should be well noted that the development view of avant-garde art in the West is by no means a paradigm or universal law for the whole history of art. The track of Renaissance art as well as modern art is only an accident result of Western education and culture, and different regions and cultures give birth to their own cultural traditions and artistic paradigms. Even in today’s world of globalization, arts of different countries and nations also possess their own characteristics and development tracks. Therefore, it is a primary principle for the Beijing Biennale to select influential contemporary works of different styles, forms, subjects and cultural connotations by representative artists from various countries.

Interviewer

All the popular biennales in the West boast about “innovation”. The theme of the Beijing Biennale is also about “innovation”. What is the difference between the “innovation” we advocate and the “innovation” advocated by the biennales in the West?

Chang Ningsheng

The understanding and knowledge of view of art and development mode of art will not only affect our attitudes toward artistic creation but the themes of large-scale art exhibitions and cultural orientation we take. During the curating meetings of this year’s Biennale, all the members had a heated discussion on the concept of “innovation”. Most members believed that for any age innovation served as a critical indicator of artistic quality and value, while some others questioned it in today’s context of globalization, and believed innovation wasn’t necessarily the final goal of artistic creation. In my opinion, the key point is how to define innovation. Everybody knows that any innovation in art cannot be possible without the utilization and exploitation of traditional culture resources. Just as French scholar Roland Barthes once said, when we may ingenuously believe that we can come up with original ideas, or a sculptor can make one piece of original work, such ideas or a piece of work is, as a matter of fact, no more than a recombination of existing ideas, values and images, which are the real sources of inspiration for us to think and create.

Another French artistic historian Hubert Damish also objected to interpreting the development of art with the one-lane historicism. He considered the development of art and the creation of artists as moves of a chess game. The view of evolution describes artistic creation as a one-way process in which artists can only go forward without drawing back. On the contrary, Damish believed that artistic creation is like playing chess, and as long as within the framework of the rules, artists are free to make choices. They can go forward or backward, and they can turn right or left, but among these different moves there may exist one best choice. Therefore, innovation is actually the choice made by artists from different regions and cultures from the perspective of the significance of contemporaneity. The Beijing Biennale advocates the kind of innovation that adapts to the extending and changing concepts of contemporary aesthetics on the basis of inheriting excellent cultural traditions of the nation. The contemporaneity of art means art should reflect the life, ideas and emotion of contemporary people, and the locality and national characteristics form the foundation for diversity in art. The Beijing Biennale puts emphasis on diversity in art and advocates communication, dialogue and cultural tolerance in opposition to any forms of regional centrism.

Interviewer

There is a great difference between the East and the West in the sense of art, which is a common fact that the whole world knows. The Western biennales are easy to operate and they choose works based on one or several curators' specific "avant-garde" ideas. Therefore, the selection process is a simple yes or no question and the biennales are basically unified in the overall appearance with a clear Western value orientation. The task of the Beijing Biennale Curatorial Committee may be more difficult because we are facing two segments, the East and the West. What standards will we use to coordinate and construct the overall appearance and value orientation of the Beijing International Art Biennale?

Chang Ningsheng

One common practice of international biennales is their focus on contemporary cultural issues. At every large-scale international exhibition, the curators always have a clear-cut principal idea for curating, which is often embodied in the theme of the exhibition, for example, the theme of the 47th Venice Biennale was "Future, Today, Past," the 48th "APERTO over ALL", the 50th "Dream and Conflict: the Exclusive Right of the Viewer", the 8th Kassel Documenta "Art and Society", the 9th "I and the Other", the 10th "Globalization and Cultural Ecology", etc. The 1st Beijing Biennale greatly distinguishes itself from other biennales for two reasons. First, it is a biennale concerning fine arts not art, so it isn't subject to the influence of the so-called avant-garde in the West. Second, the exhibits are mainly targeted in the traditional forms of painting and sculpture with selective supplements of installation works. Therefore, the theme of the 1st Biennale, "Originality:

Contemporaneity and Locality", exactly reflects the uniqueness of the Beijing Biennale.

It is because of the sharp difference between the East and the West in cultural value orientation that there is also a difference in the concept of contemporary art to some extent. In general, grand international exhibitions like biennales are not so much a platform for artists to present their works, communicate and contend as a magnetic field for theorists to publicize their cultural ideas. Therefore, the biennales held by different countries are in essence an arena to strive for a say in culture. In the past, Chinese artists took part in Western biennales through various channels, and their artistic concepts as well as their works were often subject to Western values and political ends, since the organizers always chose the works and orient their exhibitions to meet Western standards. Under such conditions, many works selected were impossible to represent and reflect the cultural image and values of China and the Chinese nation. In that case, the purpose for cultural communication was hardly to be attained in a real sense. Since 1993 when Chinese artists attended the 45th Venice Biennale for the first time, they have fully tasted the embarrassment of being selected and got lost.

For example, the Chief curator of the 45th Venice Biennale Achille Bonito Oliva chose works of a dozen of Chinese artists that feature political pop art and hooligan art as representatives of contemporary Chinese art. It is said that Li Xianting, the convener of the exhibition of China, had different opinions with Oliva on the list of Chinese artists and styles but invalid—the authority of Oliva was indisputable. For Chinese artists overseas, the opportunities to attend international exhibitions are in most cases more like a charity and they have no support from the cultural mechanism of their own culture. Therefore, for Chinese artists, the rights and opportunity to attend such exhibitions count most. With the rapid development of China's economy and the rising international status of China, the world begins to pay increasing attention to the overall condition of the spirit and thoughts of Chinese people. The frequently held exhibitions in the Western world focusing on contemporary Chinese art in recent years are a result of that need. However, the exhibits, though reflecting the image of contemporary China to some degree, did not do it in a thorough and impartial way.

For instance, Fang Lijun's "Bald-headed" series, Yue Minjun's "Laughter" series, Geng Jianyi's "Screaming" series and other such works are all expressions of the symbolic characters in contemporary China. No wonder there was an old Chinese painter living in New York angrily pointed out at the exhibition, "Chinese people are not like this. The exhibition is humiliating the Chinese people." In the large-scale international exhibition "CHINA" held in Germany in 1995, many Chinese artists were forced into the label of "expressing the reality of China" by the Western media. In 1997, at the 22nd São Paulo Biennale in Brazil, the local Chinese groups protested the event and called it "a damage to China's image" due to the same reason. In the wave of globalization, Chinese art cannot reconcile itself to being on the verge. In the contemporary culture

and knowledge system, the form of biennale provides a powerful platform for the legalization of contemporary art. The implementation of an international biennale usually has five steps: (1) Themes: determine the purpose, (2) Exhibition rights: the power to control the exhibition, (3) Nominations: select the artists, (4) Exhibition venue: the temporal and spatial environment of the works, and (5) Interpretations: academic interpretations of the themes and awards for the works. China Federation of Literary and Art Circles, the Beijing Municipal Government and China Artists Association jointly sponsor the Beijing Biennale. Through collective curating, the Biennale provides a communication and dialogue platform for artists around the world, shows the creative spirit of contemporary Chinese art to the world, absorbs extensively the essence of arts from different countries, boosts the exchange of the cultures and arts in the world, maintains the diversity and richness of art, and promotes the cause of peace and development in the whole human society.

Interviewer

As a member of the 1st Beijing International Art Biennale Curatorial Committee, what kind of comment would you expect the most for the 1st Beijing Biennale to have in Chinese art history after the exhibition?

Chang Ningsheng

As a member of the 1st Beijing Biennale Curatorial Committee, I hope the most that this Biennale can become a significant milestone in the history of Chinese art. Before the 2008 Beijing Olympics and the 2010 Shanghai Expo, the launching of the Beijing Biennale demonstrates that an Oriental country with an ancient civilization and age-old cultural traditions shows itself on the international arena with confidence and an open-minded attitude. The “Great Exhibition” held in the Crystal Palace in the U.K. in 1851 and the World Expo held in Paris in 1855 were two signs for Britain and France as modern great powers. Likewise, the Beijing Biennale will also show a fast-developing China and the vitality of its people, a national image as a great Oriental power, its rich cultural traditions with a history of 5,000 years and the spirit of constant innovation. In 1995 when I attended a forum after an art exhibition for Asian artists in Chicago, a woman artist from South Korea asked me why Asian or Oriental artists could hardly get equal attention as Western artists on the international art stage and gain high appraisal from the audience as well as the critics. My opinion was that the expertise of some artists and the quality of some works might not be good enough, but the situation was also decided by the overall cultural context affected by the economic and political strength of Asian against the international landscape. In that sense, the Beijing Biennale will fully display its uniqueness in spirit and style, and build a bridge and platform for world cultural communication in the name of the Oriental culture.

Dong Xiaoming

Interviewer

In the international cultural community, the name "biennale" has already been automatically aligned with the specific meaning of "avant-garde art". How to distinguish the Beijing Biennale from the Western biennales that feature "avant-garde art"? In China, some previous biennales were criticized as "a booth for the Western biennales". How would the Beijing Biennale avoid such criticism?

Dong Xiaoming

As a modern socialist country with ancient oriental civilization, China's hosting of an international biennale has a great influence on the world art pattern, which is dominated by Western values. The theme of the Beijing Biennale—Originality: Contemporaneity and Locality—has conveyed the organizers' claim that culture should not only have the spirit of the times, but also maintain its national characteristics in diversified development under the circumstances of economic globalization. The clear purpose and cultural strategy, the collective curatorial system, the invitation and selection of exhibitors and the works at home and abroad—these are sufficient to ensure that the exhibition would not be a parody of Western art, or "a booth for the Western biennales in China".

Interviewer

All the popular biennales in the West boast about "innovation". The theme of the Beijing Biennale is also about "innovation". What is the difference between the "innovation" we advocate and the "innovation" advocated by the biennales in the West?

Dong Xiaoming

Innovation is the eternal theme of art, as well as the goal pursued by Chinese and foreign artists, both in ancient and modern times. Indeed, the contents and standards of the innovations pursued by artists in different historical periods, with different cultural backgrounds or in different social processes, are not the same. The Beijing Biennale is curated without the barrier of the single-minded standard, ensuring the diversified presentation and exchange of innovative ideas. After more than 20 years of reform and opening up to the outside world, great changes have taken place in China's society, economy and politics, which has also created tremendous creative power and spirit among Chinese artists. Today, they are expressing their new ideas to the world with unprecedented enthusiasm and releasing their infinite energy. It is believed that the Beijing Biennale would also effectively manifest the innovative ideas of contemporary Chinese art.

Interviewer

There is a great difference between the East and the West in the sense of art, which is a common fact that the whole world knows. The Western biennales are easy to operate and they choose works based on one or several curators' specific "avant-garde" ideas. Therefore, the selection process is a simple yes or no question and the biennales are basically unified in the overall appearance with a clear Western value orientation. The task of the Beijing Biennale Curatorial Committee may be more difficult because we are facing two segments, the East and the West. What standards will we use to coordinate and construct the overall appearance and value orientation of the Beijing International Art Biennale?

Dong Xiaoming

I have always argued that active dialogue is the best way to face the artistic differences between the East and the West. In my opinion, the most important function of the Beijing Biennale is to build a platform for dialogue between contemporary Chinese art and the world. Artists from more than 40 countries in the five continents are involved in defining the broad and comprehensive nature of the dialogue. As a host country, there are a large number of Chinese artists participating in the exhibition. Together with the peripheral exhibition of Chinese paintings, oil paintings, sculptures, murals, watercolors, prints and other exhibiting items, we can fully display the overall appearance of Chinese art, expressing the artistic ideas and value orientations of Chinese artists. Therefore, I am not worried about whether the Beijing Biennale can have "Chinese characteristics" and the unique value orientation, which is different from other international biennales. I eagerly hope that Chinese artists can contribute to the Biennale with the Chinese styles that are worthy of the times' attention, explaining and expressing the significance of the exhibition theme most exquisitely and successfully on our own platform, and making contemporary Chinese art stand in the forest of world art. Of course, as an international exhibition, we also hope that the participating foreign works are not mediocre, and can fully display the latest achievements in international contemporary art around the theme of the exhibition, reflecting the wonderfulness of different cultures. Therefore, it requires the thinking, wisdom, vision and hard work of the organizers and curators of the Biennale. I hope the Beijing Biennale would become a successful dialogue, pushing Chinese art to take a historic step toward the contemporary world.

Interviewer

The official brochure of the Beijing International Art Biennale says, "In the wave of globalization, Chinese art cannot reconcile itself to being on the verge and China's advanced culture should represent the direction of progress in the world." During this year's Beijing Biennale, how would we embody the advanced "representative"?

Dong Xiaoming

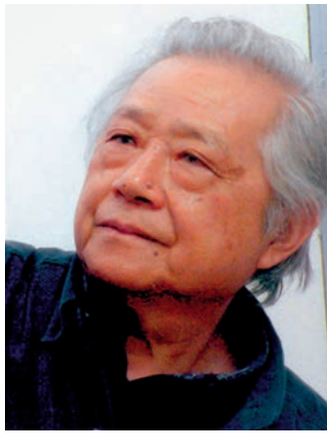
I just want to say that I'm full of confidence in this. Several of the issues mentioned above concern the high-level awareness and practice of this Biennale in achieving this goal. The culture that can promote social development and progress is advanced and I hope that the work and creativity of contemporary Chinese artists can make useful contributions to the development of the country and the progress of human civilization.

Interviewer

As a member of the 1st Beijing International Art Biennale Curatorial Committee, what kind of comment would you expect the most for the 1st Beijing Biennale to have in Chinese art history after the exhibition?

Dong Xiaoming

Another significance of the Beijing Biennale is that it brings a major reform to Chinese art. The biggest influence of joining the WTO is speeding up the reform of China's economic system. Organizing an international biennale has triggered the reform of the one-fold art exhibition system in China for quite a long period, which is conducive to the establishment of the exhibition system and scientific mechanism that are more suitable for China's art development and the communication with the world. Because of ideological differences, we cannot copy the rules of the Western biennales. However, the features and functions of some famous international biennales, representing the direction of contemporary art development, leading the trend and promoting new artists, also inspired us. Their advanced exhibition model and effective operation mode are also inspiring for the reform of the exhibition system in China. The reform of the exhibition system will further emancipate the productive forces of art creation, free minds and bring about artistic innovations. We should take the responsibility as Chinese art reformers in holding the Beijing Biennale, and make it more robust than the existing forms of art exhibitions, fully embodying the creative spirit and the achievements of contemporary Chinese art, and more effectively promoting the healthy growth of contemporary Chinese art toward the direction of advanced culture. Reform and innovation will be the most valuable things left by the Beijing Biennale to the history of Chinese art.



Sheng Yang

Interviewer

In the international cultural community, the name "biennale" has already been automatically aligned with the specific meaning of "avant-garde art". How to distinguish the Beijing Biennale from the Western biennales that feature "avant-garde art"? In China, some previous biennales were criticized as "a booth for the Western biennales". How would the Beijing Biennale avoid such criticism?

Sheng Yang

For some of the foreign exhibitions, I appreciate that they offer the platform mainly to the new talents in the art world. The opportunity for young people to display their talents plays an important role in the development of art. However, whether it is the will of the curators or the convention of avant-garde art in those biennales, it is a phenomenon that is related to certain factors of the Western cultural development. If we truly understand the rich diversity of the development of human cultures, rather than blindly worship, follow and imitate some thoughts and ideas, or even some styles, and base ourselves on our own soil while look to the vast world, we would be able to achieve development and innovation in art, enriching the human culture in many aspects.

Interviewer

All the popular biennales in the West boast about "innovation". The theme of the Beijing Biennale is also about "innovation". What is the difference between the "innovation" we advocate and the "innovation" advocated by the biennales in the West?

Sheng Yang

Aspiring artists are constantly exploring and trying to adapt, satisfy, and sublimate people's spiritual needs with their own novel works. This requires the artists and people to communicate in depth with each other. The artists should enrich themselves from the people. Only in this way can the unique novelties of the artists win people's sympathy and affection. Valuable innovations are those that can benefit the people. Innovation should not be the artist's extreme self-expression, catharsis, or narcissism.

Interviewer

There is a great difference between the East and the West in the sense of art, which is a common fact that the whole world knows. The Western biennales are easy to operate and they choose works based on one or several curators' specific "avant-garde" ideas. Therefore, the selection process is a simple yes or no question and the biennales are basically unified in the overall appearance with a clear Western value orientation. The task of the Beijing Biennale Curatorial Committee may be more difficult because we are facing two segments, the East and the West. What

standards will we use to coordinate and construct the overall appearance and value orientation of the Beijing International Art Biennale?

ShengYang

Over the years, curators have also emerged in China as participants of art activities. The best situation is that curators are also diversified; each one of them could recommend his or her preference and proposition in an inclusive and acceptive environment. But, for a global art exhibition, the requirements of the curators would not be the same. He cannot take his own preferred school, style, or tendency as the guiding curatorial principle. He should stand in the height of the overall development of art, that is, the height of the essence of art, the height of the extensiveness of art, and the height of promoting advanced cultural, to curate the exhibition.

Interviewer

The official brochure of the Beijing International Art Biennale says, "In the wave of globalization, Chinese art cannot reconcile itself to being on the verge and China's advanced culture should represent the direction of progress in the world." During this year's Beijing Biennale, how would we embody the advanced "representative"?

Sheng Yang

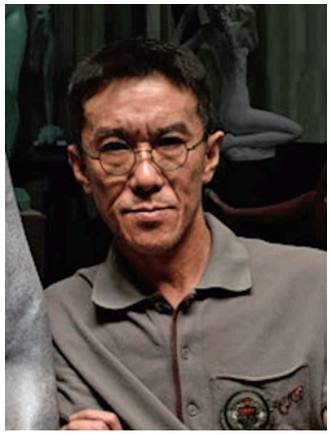
The reason why we are holding an international biennale, in my understanding of the art category, is that we also advocate that all the fine, advanced and healthy things in the art of mankind (including ourselves) should be absorbed. Only in this way can we develop our art in a healthy way. In the wave of globalization, in the exchange, collision and merging of the arts in the world, we should not only take our good works to communicate and display, which is just one aspect, but also select the excellent, advanced and healthy works in the world and put them together in our Biennale. These two aspects, when combined and persisted, would gradually reflect the direction of advanced culture, which is also the value different from other biennales.

Interviewer

As a member of the 1st Beijing International Art Biennale Curatorial Committee, what kind of comment would you expect the most for the 1st Beijing Biennale to have in Chinese art history after the exhibition?

ShengYang

If this Biennale would be able to, among the many biennales, not only inherit the tradition of bringing out young artists and pushing art to its latest development, but also break through the monopoly of the specific avant-garde concept in Western values, promoting the new development of art in a broader field, then it would be meaningful indeed.



Wei Xiaoming

Interviewer

In the international cultural community, the name "biennale" has already been automatically aligned with the specific meaning of "avant-garde art". How to distinguish the Beijing Biennale from the Western biennales that feature "avant-garde art"? In China, some previous biennales were criticized as "a booth for the Western biennales". How would the Beijing Biennale avoid such criticism?

Wei Xiaoming

First of all, it is very important to understand the form of "biennale", an exhibition of international culture and art, objectively. In recent years, the Venice Biennale (Italy) and the Kassel Documenta (Germany) are very influential in the European cultural circles. Their media hype and publicity at home and abroad make it easy for us to confuse the biennale with avant-garde art.

In fact, many foreign countries have been organizing exhibitions of paintings and sculptures of "traditional significance" in the form of "biennale" every year. If we do a rough statistics about artistic tendency of the artists in the contemporary art circles, we would find out that there are 90% artists doing the "traditional" painting and sculpture (the so called "easel art"), and about 10% of the artists are doing "contemporary art" (such as conception, material, installation, media art etc.). This is the case in foreign countries, as well as in our country. No one can deny and doubt the epochal significance of his or her artistic creation, and the recognitions of their works in art history. Therefore, the purpose of the Beijing International Art Biennale is determined by the actual situation of the international art community and many factors of the social and cultural background of the host country itself.

In 2003, the works of the most influential contemporary artists from all over the world would participate in the 1st Beijing International Art Biennale, which would be displayed on the same platform with the most prominent and representative works of Chinese artists in this grand event. At the same time, based on the experience of some international exhibitions held in some provinces and cities in China, I don't think people should be prejudiced about the curating styles and the themes of this biennale. First, I think the great Chinese culture has its inclusiveness, and with the development of China's economy and culture in the international context, these biennales have also embodied the diversified cultural phenomena in China and the dynamic synchronized with the international cultural trend.

As I said above, as members of the curatorial committee, we have taken full account of many comprehensive factors. Nevertheless, we would still be subject to various criticisms when the exhibition is actually held. I don't think any of our curatorial committee members would stop trying hard to organize a successful exhibition just because of the fears that the exhibition would be criticized.

Interviewer

All the popular biennales in the West boast about "innovation". The theme of the Beijing Biennale is also about "innovation". What is the difference between the "innovation" we advocate and the "innovation" advocated by the biennales in the West?

Wei Xiaoming

"Innovation" should be a generalized term in this year's Beijing International Art Biennale.We should highlight the Biennale's innovation spirit in all aspects, such as the full play to the collective wisdom of the curatorial committee, the selection of Chinese and foreign artists, and the evaluation of the academic level and contemporaneity of the exhibits.

To measure the originality of an artistic creation, I would like to quote a remark from my tutor in Europe 17 years ago, the late Professor Maximilian Michel, former Dean of Academy of Fine Arts Vienna, "When an artist integrates his new feelings about life and concerns about the society into his artistic creation and exploration, that is innovation." Therefore, we would not flaunt the "unconventional" innovation in the narrow sense in the Beijing Biennale. We will objectively evaluate the creative experience of every participating artist and the artworks with high standards and bold exploration values. The pyramid academic structure of art is the pursuit of this Biennale.

Interviewer

There is a great difference between the East and the West in the sense of art, which is a common fact that the whole world knows. The Western biennales are easy to operate and they choose works based on one or several curators' specific "avant-garde" ideas. Therefore, the selection process is a simple yes or no question and the biennales are basically unified in the overall appearance with a clear Western value orientation. The task of the Beijing Biennale Curatorial Committee may be more difficult because we are facing two segments, the East and the West. What standards will we use to coordinate and construct the overall appearance and value orientation of the Beijing International Art Biennale?

Wei Xiaoming

You're quite right. The artistic difference between the Eastern and Western arts is one of the biggest challenges in our work. Especially as the curatorial committee of the host country, on the premise of considering our own social and cultural background, how should we grasp the artists and their styles from different countries and cultural backgrounds?

Because we have taken "artistic quality", "contemporaneity" and "locality" as the principles of our exhibition, this Biennale has attracted great attention and recognition from the art circles

at home and abroad, even Mr. Sanfo, the specially invited overseas member by the Organizing Committee of the Beijing Biennale and a renowned Italian curator, has the same or similar views with us. In the aspects of exhibition curating and the selection of artists and works, as we have grasped the universal law of plastic arts and visual arts, the artistic difference between the Eastern and Western cultures has been gradually reduced.

Interviewer

The official brochure of the Beijing International Art Biennale says, "In the wave of globalization, Chinese art cannot reconcile itself to being on the verge and China's advanced culture should represent the direction of progress in the world." During this year's Beijing Biennale, how would we embody the advanced "representative"?

Wei Xiaoming

In fact, in recent years, the rapid development of China's society and economy, and the active performance of many Chinese artists in the art circles both at home and abroad have already made the people of the world look at the current situation and future of China's politics, economy and culture from a new perspective. In the last decade, judging from the international sculpture exhibitions held in cities such as Beijing, Tianjin and Changchun, the number of participating counties and the artistic proficiency of the works have exceeded all the Western exhibitions. China has become a place where all the best sculptors in the world aspire to, and the best soil to cultivate their works. The Beijing International Art Biennale is a cultural brand created by the Chinese government and China Artists Association in the new century. It would provide an artistic platform for both the international art community and the prominent and influential artists in the world to display their talents.

Interviewer

As a member of the 1st Beijing International Art Biennale Curatorial Committee, what kind of comment would you expect the most for the 1st Beijing Biennale to have in Chinese art history after the exhibition?

Wei Xiaoming

In my conversations with many foreign art experts and scholars, they invariably mentioned that, with China's political and economic development, the world's cultural and art center would move eastward in the 21st century, and that center would be China. As a member of the curatorial committee of the Biennale, I would try my best to finish all the organizing works. At the same time, as a Chinese and an artist, I am looking forward to the day when Chinese art would show brilliantly its glory and grandeur on the world stage of art.

Fan Di'an

Interviewer

In the international cultural community, the name "biennale" has already been automatically aligned with the specific meaning of "avant-garde art". How to distinguish the Beijing Biennale from the Western biennales that feature "avant-garde art"? In China, some previous biennales were criticized as "a booth for the Western biennales". How would the Beijing Biennale avoid such criticism?

Fan Di'an

First of all, I would like to say that, according to my observation, the important international biennales are not synonymous with "avant-garde art". In the West, "avant-garde" usually refers to a kind of extreme, exclusive and negative trend of thought, or some kind of maverick style. It is also a kind of experimental art among the minority. As for "biennale", the old ones such as Venice Biennale and São Paulo Biennale, and the new ones, Gwangju Biennale and Istanbul Biennale, all aim to establish a broad platform for the collection of contemporary arts around the world, displaying the new cultural features in art, reflecting the new relationship between art and the outside world. They allow the masses to see a dynamic and changing picture of art. These biennales are likely to absorb a number of avant-garde phenomena, but they do not rely on avant-garde or flaunt avant-garde. However, each Biennale has its own theme based on the judgment of the direction of international art, and the theme has certain pioneering meanings. Moreover, the curators and organizers want their themes to reflect the latest cultural features. This is a very specific requirement. The "pioneering" quality of the culture as a whole and the "avant-garde" feature in some concepts and styles are two different ideas. Biennale is a big budget project, which requires adequate academic consideration and orientation and should be widely recognized. This is the intention of holding a biennale and the value of a biennale lies in the new information it offers.

At present, the biennale is a hot topic in China. Since the beginning of the new century, Chinese art has changed from art itself or the art noumenon to larger concepts such as the relationships between art and ecology, the cultural mechanism and international art. The expansion of this artistic noumenon is a driving force, which promotes the emergence of a corresponding comprehensive exhibition. Although the biennale has a history in the world, it is very necessary at this time in China. I don't think it should be called the "booth of Western biennales". And judging from the actual situations of the Shanghai Biennale, the Guangzhou Triennale and the Chengdu Biennale, they are certainly not copies of Western biennales, but international exhibitions based on the development and the cultural needs of Chinese art itself. These biennales have their own themes and features. Just like joining the WTO, we have to take part in the activities in accordance with international rules, but not blindly accept all the existing rules. We should enrich the international rules through our participations, including organizing international activities in accordance with the

international rules in China. Here, the international form is the premise, while the sponsor's own topic is fundamental. The Biennale held in China's capital is also a symbol of China's efforts in building an international art exchange stage for the world.

Interviewer

All the popular biennales in the West boast about "innovation". The theme of the Beijing Biennale is also about "innovation". What is the difference between the "innovation" we advocate and the "innovation" advocated by the biennales in the West?

Fan Di'an

Under the proposition of "innovation", there are different orientations. The Western exhibitions are based on their own art histories and cultural logics. In the framework of Western values, it is often blindly emphasized as a kind of linear development or novelty, and such tendency also partly exists in their biennales. I think the "innovation" put forward by the Beijing Biennale is based on the historical opportunities and the task of the times for Chinese art. The historical opportunities are economic development, enhancement of national strength and the opening up of the society, which have provided rich realistic feelings and practical conditions for artistic exploration and innovation. At the same time, using artistic innovation to promote the development of art, to meet the growing social demands, and to improve the creativity of the whole society is a task entrusted by the times. Such "innovation" is different from that of the West. More importantly, in the theme of the Beijing Biennale, "contemporaneity and locality" make up the specific content of the "innovation", which I think is very academic. This proposition is based on the cultural situation that Chinese art encounters under the more and more open conditions, which also puts forward its own views on the development of international contemporary art. The West has always been advocating "contemporaneity". Art should be related to the current reality, and the artistic language should reflect today's development. But the West has never paid enough attention to "locality"; instead, they only emphasize "diversity". The Beijing Biennale not only pays attention to the value of locality, but also puts forward the relationship between "contemporaneity" and "locality". Therefore, we have our own opinions and ideological characteristics. Today, the trend of cultural "globalism" has become a real challenge. We have endowed the theme of "innovation" with a real connotation by putting forward the value of locality and taking the relationship between "contemporaneity" and "locality" as a yardstick to measure art.

Interviewer

There is a great difference between the East and the West in the sense of art, which is a common fact that the whole world knows. The Western biennales are easy to operate and they

choose works based on one or several curators' specific "avant-garde" ideas. Therefore, the selection process is a simple yes or no question and the biennales are basically unified in the overall appearance with a clear Western value orientation. The task of the Beijing Biennale Curatorial Committee may be more difficult because we are facing two segments, the East and the West. What standards will we use to coordinate and construct the overall appearance and value orientation of the Beijing International Art Biennale?

Fan Di'an

Since the theme has been determined, the selection of the works becomes the key to reflect the theme. The number of foreign artists invited is very large. They come from different cultural backgrounds, which has already shown the organizers' attention to different regional cultures. In the practice, we also need to have academic judgment in the selection of works. For example, about the famous artists in Western countries, it would be the best to choose the works that reflect their own cultural characteristics and localities. We used to look at the "Western" art in a generalized way, but this time, we should distinguish the different countries in the "Western" category, noticing that there are also creations from different countries, ethnic groups and cultural backgrounds in the "West". In this way, the Beijing Biennale would not be a simple combination of the "East" (China) and the "West", but an active choice in the international perspective.

The difficult part in the Beijing Biennale might be the selection of domestic works. Chinese art has taken on a diversified look, and the exhibition should face this reality, choosing the truly outstanding works of different concepts and languages. Chinese art would meet with international art on the same platform, and the works of China should have the strength and energy for dialogue and communication. Here, we should avoid using the "Western" standards to select our own works, and also prevent simply replacing "contemporaneity" with "locality".

Interviewer

The official brochure of the Beijing International Art Biennale says, "In the wave of globalization, Chinese art cannot reconcile itself to being on the verge and China's advanced culture should represent the direction of progress in the world." During this year's Beijing Biennale, how would we embody the advanced "representative"?

Fan Di'an

We have put forward clearly our own opinions in the curating of the Beijing Biennale, which has brought us to the forefront of international contemporary art. This is an actual practice toward the direction of advanced culture. For a long time, the international art community knows little about China. They are merely interested, and have the desire to converge. There is not much

knowledge and the opinions are often one-sided. All these lead to the inequality in art exchanges between China and foreign countries. We can see this point from the selections of Chinese artworks in many international exhibitions. On the contrary, we know much more about the "international" art community than it knows about us. In this exhibition, we would embody the ideological representativeness if we could just show our vision and cultural inclusiveness. I believe that the exhibition would play an important role in changing the mechanism of international art activities.

Interviewer

As a member of the 1st Beijing International Art Biennale Curatorial Committee, what kind of comment would you expect the most for the 1st Beijing Biennale to have in Chinese art history after the exhibition?

Fan Di'an

Facing the world, the 1st Beijing Biennale, held at the beginning of the new century, is an important symbol of cultural initiative and autonomy.

Selected from the magazine *Art*, July, 2003

全球化的可能性

［意大利］比亚焦·潘奇那

根据大会要求表现出地区性和整体性的这一约定原则，我作为意大利代表团的成员，向这次在北京举行的第十六届国际造型艺术家大会致以最诚挚的问候。我们可以在这里找到奇妙的论述以及命运的标记：欧洲政治正处于危机之中，无法在这里表现出她那钻石般的文化中最优秀的东西，而从表面上看艺术本身也似乎处于危机之中。当欧洲艺术遇到伟大的中国艺术家的时候，她自身就已经卷入了一场富有生命力的竞争之中。

诚然，在欧洲市场内部以及在各个艺术研究领域中，情况也是一样的。当人们面对全球化这一问题时，焦虑和厌恶的情绪看起来好像略占上风。然而相反的是，我们可以看到中国正放射出一股巨大的能量，以一种敢闯敢为的精神欢乐喜悦地投入到这一全球化的建设之中。我们已经通过威尼斯国际艺术双年展中众多的优秀作品证实了以上所说的这些，中国馆也因此变成更让人期待、也更受欢迎的一面旗帜。

然而，在这样一个生机勃勃并且富有创造性的中国，难道我们没有感到安慰，抑或欢欣地感受到那种和我们自己的憧憬以及对雕塑品的探索所吻合的共鸣吗？

在这个思想盛会上，谈到我们意大利人和威尼托人，历史的传统就把我们与远东联系起来了，还需提及伟大的先行者马可·波罗以及19世纪的威尼斯摄影家费利斯·比托吗？

今天对于全球化这个被人们反复争论的问题，其措辞总是太过激烈。如何才能够为这场辩论提供正确合理的措辞？透过这样一个危机，我们认识到欧洲自己的传统文化在被迫面对全球化进程以及世界市场时是多么的野蛮粗暴。难道我们还要保持欧洲中心论这样一个由过去的规则所造成的不公正倾向吗？或者，我们应该去适应国际竞争所带来的风险，通过自己的努力使这些风险变小、偏见被消除吗？

举一个简单的例子，在时装领域，如果“意大利制造”应该同欧洲甚至是世界的标准相一致，那么意大利制造的时装还有什么意义呢？相反，难道人们没有发现欧洲国家正在想方设法地通过对一系列范围广泛的产品的命名，来扩展其商标的数量，并由此来确保产品的所属权，证明其独创性吗？而这同样也促进了全球化程度的不断加深吗？

如果经济全球化实际上有助于时尚用品的生产及国际化消费，它同样也冒着导致商品从内在灵魂到外在形式的单一化、贫乏化的危险。难道真理总是存在于一致之中而非差别之中吗？

对艺术来说也是一样。显然，不要把艺术一劳永逸地关在用不妥的办法建立起来的模式化的、传统式的再生产中，好像我们可以为其办理贴上清一色印花的身份证一样。但是我

们也应该鼓励这些艺术家（要承认他们的身份）去利用他们国家的绘画传统，不断地进行加工、再加工，并以充满活力且开放的方式与其他国家艺术家加工再加工的传统进行比较。

此外，是不是自从艺术家们能够自由地聚会并对其作品进行比较的时候，他们就无意间实现了世界历史酝酿的各种各样的全球化呢？难道他们总是不明白应该通过各种方式的对话和交流去保留他们之间的不同和差异？这不仅需要同他们自己国家民族的文化传统进行对话和交流，同时也需要同其他国家、其他民族的文化传统进行对话和交流。

只要我们拥有一个让艺术将我们团结在一起的梦想，欧洲人、中国人以及世界上其他地区的人们不再为冷酷的法律所奴役，全球化就将不只是简单的商品的胜利。也就是说，只要我们能够积极地接受我们各自的文化遗产，进行合理的利用，并顺从全球化的这一趋势，艺术和文化终将把我们团结在一起，尽管我们之间是那样的不同。其实，也正是不同造就了这一切。因此，我们这些艺术家应该保护并继续这样一个包罗万象的美丽传统，而这一传统就像先知一样或多或少地向我们传达了这个时代的预言：在商品经济盛行的形势下，建立起一种尊重并承认他人特征和自由的全球化是可以想象的，同样也是可能的。

召开这次世界全会，并提出我们的建议，是因为在此基础上将实现我们的梦想——让艺术将我们大家团结在一起，尽管我们之间是那么不同。

（节选自《第二届北京双年展论文集》）

比亚焦·潘奇那

国际造型艺术家协会意大利国家委员会主席

Possibilities of Globalization

Biagio Pancina [Italy]

In accordance with the principle of locality and integrity as required by the general assembly, I, as a member of the Italian delegation, would like to extend my best regards to the 16th session of International Association of Art held in Beijing. We can find wonderful discussions and the marks of fate here: the political situation in Europe is in crisis and the best things in her diamond-like culture cannot be fully shown here, and on the face of it, we can see that art itself seems to be in crisis too. When European art meets the great Chinese artists, she herself has been drawn into a lively competition.

Indeed, it is the same within the European market as well as in the field of art studies. When people face the issue of globalization, anxiety and disgust seem to prevail. On the contrary, we can see that China is emitting a huge energy in the construction of globalization with a daring and joyful spirit. We have confirmed this point by many excellent works displayed in the Venice International Art Biennale, and the Chinese pavilion has thus become a more anticipated and popular attraction.

However, in such a vigorous and creative China, do we not feel the comfort or joy that resonates with our own longings and explorations of the sculpture?

In this grand gathering, when we speak of Italian and Veneto, the traditions of history will link us with the Far East. Do we even need to mention the great forerunner Marco Polo and the great Venetian photographer Felice Beato of the 19th Century?

Today, the question of globalization has been debated repeatedly and the wording is always full of intensity. How can we come up with the right and reasonable language for the debate? However, through such a crisis, we are forced to face the process of globalization and the world market, during which we have recognized how rude the traditional European culture was. Do we still have to maintain the unfair tendency of Euro-centrism as a result of the past rules? Or, should we adapt ourselves to the risks posed by international competition, eliminate bias and reduce these risks through our own efforts?

As a simple example, in the field of fashion, if the “made in Italy” feature should be in line with European or even world standards, what’s the point of being made in Italy? On the contrary, haven’t you realized that European countries are seeking ways to name a wide range of products to extend the number of their trademarks and thereby to ensure the ownership of the products and

demonstrate their originality? Does this also contribute to the deepening of globalization?

If economic globalization actually contributes to the production and international consumption of fashion products, then it also risks simplifying and impoverishing the commodities from the inner souls to the external forms. Does truth always exist in agreement, and never in difference?

The same is true for art. Obviously, do not try to lock art in the traditional mode of reproduction, which is established in a wrong way, once and for all, as if we can apply it to the printed identity card. But we should also encourage these artists (to recognize them as who they are) to make use of their national traditional painting in constant processing and reprocessing, and compare them with traditions of other countries in a dynamic and open way.

In addition, is it true that ever since the artists are able to meet freely and compare their works, they have realized all kinds of globalization in the world history in a careless way? Do they always fail to understand that they should put apart the differences between them through dialogue and communication? This requires not only dialogue and exchanges within their own cultural traditions, but also communications with other countries and other ethnic groups.

As long as we have the dream to let art bring us together, the Europeans, the Chinese and people from other parts of the world are no longer enslaved by the cruel laws, and globalization will not just be a victory of commodity. That is to say, as long as we can actively accept our own cultural heritages, use them rationally, and comply with the trend of globalization, art and culture will unite us all despite the fact that we are so different. And in fact, difference makes all this happen. Therefore, we, as artists, should preserve and continue such a beautiful and embracing tradition, which, like a prophet, conveys to us more or less the prophecies of our time: under the prevailing circumstances of commodity economy, it is conceivable and possible to establish a kind of globalization that respects and acknowledges the characteristics and freedom of others.

The purpose of putting forward our proposals in this convention is to realize our dream—let the spirit of art unite all of us, even though we are so different.

(From *The Collected Papers of the Second Beijing International Art Biennale, China*)

Biagio Pancina

President of the Italian Committee of International Association of Art

通过双年展上的一些作品来看当代艺术的人文关怀

［芬兰］罗格·古斯塔夫松

当我收到中国北京国际美术双年展的第一封信，看到这次双年展的主题为“当代艺术的人文关怀”的时候，我首先想到的是但凡有意义的当代艺术作品都应着眼于一个人文的角度。稍后，我思索着这样一个问题，即艺术家们在心底深处是否真正关注人性。疑惑的我花费了一段时间来研究思考这个问题，并有所收获。最终，我发现，艺术家的创作手法不同，其作品便以不同的方式反映出人文关怀的许多有趣的方面。在这个背景下，我有幸接触到了14位国际艺术大家的作品，从他们的艺术作品中看到了不同角度下的人文关怀。

艺术家们对人性的诸多不同的思考涉及范围广泛，包括社会隔离和灭绝的问题、女性地位、浮躁的现代生活、环境问题，以及战争与灾难。托尼·克雷格（英国）的雕塑作品《思想倾向》正喻示着大量人性关怀的层面。同时，《思想倾向》这一作品还如同船头雕饰一般代表着我对这一主题的思索，尽管该雕塑的材料为混凝土而非木头。

当今世界讯息发达。知识和新闻以一种从未有过的速度在世界各个角落传播。人们可以通过电话和互联网与家人和朋友保持联系，方便至极。尽管如此，我认为，感到自己与社会隔离或被社会抛弃的人的数量之多也是前所未有。如今，孤独成了困扰人们的一个严重问题。我们可以从雕塑作品《唯一》中感受到许多社会问题。该作品出自芬兰艺术家韦萨–佩卡·兰尼科之手，展示了一个靠墙坐着的年轻人。

汉斯·沙伊布（德国）的《男孩与女孩》为一幅着色的古木上巨大双联木雕，作品充分地揭示了当今世界儿童所处的动荡不安的局面。来自德国艺术家卡琳·桑德尔的肖像雕塑强有力地表现了人类普遍的生存状态。她通过机器和电脑将人物按照1：10的比例缩小，作品并无人工润色。当看到作者将这些微缩人物置于独立的玻璃盒中时，你不禁感叹在茫茫世界中人只不过是沧海一粟。为了强调人类与其生存环境之间的平衡，相反的做法（放大法）也被运用到了艺术作品中。法国画家弗朗索瓦·布瓦龙的作品《军械库里的巨人》就采用了此法。画家描绘了威尼斯双年展的著名场景，该画同时注重了文化的重要性。

上述作品中，艺术家们均将人物作为艺术表现的一部分，从这个角度以不同的方式体现人文关怀。芬兰画家扬内·雷伊塞宁在其作品《黑手党士兵大屠杀》中同样也蕴藏了人物描写，尽管没有上述作品那样明显。作品具有浓郁的表现主义色彩。通过该作品我们意识到战争和灾难的疯狂，但是我们又无法将其摆脱。挪威画家安妮·卡特里内多尔夫恩的男性肖像画采用了非常个性化的穿孔技巧，让我们想到了二战时期的老照片。同时，这幅作品也让我们缅怀逝去的时光和历史。

战争常常给身在其中的人们带来灾难性的后果。克罗地亚艺术家克里斯蒂安·科祖尔的雕塑就反映了战争的破坏力以及今日的生活。尽管从表面上看，一切如此美好，但人们的生活却是艰难的。艺术家用珍珠和镜子将“拐杖”（作品名）完全覆盖住，该作品是《迪斯科物件》系列之一。我们可以感受到残疾人与迪斯科舞两个对立世界之间的紧张情绪。作品的叙事手法强而有力。

我们可以在丹麦画家克里斯蒂安·施密特–拉斯穆森的作品中发现同样的紧张情绪。

他的作品欢快、流行，但每一幅画都在传达一个令人思索的严肃信息，即“世界由你我组成”（作品名）。同样，当我们看到瑞典画家于尔约·埃德尔曼的幻觉艺术作品时，不禁感叹，如果我们的视线能够穿透作品的表面，看到的会是怎样一幅让人诧异的景象。

西班牙艺术家达里奥–乌尔赛的作品《靠近》源自西班牙布尔戈斯大教堂的一张照片。因此，我们可以认为这幅画取材于宗教之光并添入了尘世间的光和色彩。鉴于此，这幅画体现了人类的精神生活和宗教生活。

法国菲利普·法维耶在其系列作品《大气第2、3、5、7号》中审视了人类与环境的本质关系。他的情景画风格的作品将我们的思绪带到了人类生活的不同环境中去。法维耶甚至将我们的想象带到了理想主义的天堂。

现如今，技术成了我们生活中一个主要部分。芬兰的海伦娜·希耶塔宁将传统与新技术创造性地结合起来。她的雕塑作品《技术织物》极具诱惑力。在该作品中，传统的女性用的织物中使用了大量高科技的光纤。该作品让我们关注女性的社会地位，尤其是在以男性为主宰的技术时代中女性的地位。希耶塔宁的女性立场坚定，这一点我们从其视觉作品中可以明显地体会到。由于出现了一些意外，希耶塔宁的作品将不会在这次双年展上展出。

上述作品只是艺术家们通过他们的艺术形式来表现人文关怀的一小部分。从多角度来审视2005双年展的人文关怀这一主题，我们意识到当代艺术在表现我们的生活时是如此有意义，如此有力。

（节选自《第二届北京双年展论文集》）

罗格·古斯塔夫松

芬兰策展人

Humanistic Concern of Contemporary Art in Works of the Biennale

Rogge Gustavsson [Finland]

When I received the first letter from Beijing International Art Biennale and saw this year's theme, "Humanistic Concern of Contemporary Art", my first thought was that all the meaningful contemporary artworks should focus on some certain humanistic perspective. Later on, I started to think about the question of whether artists really care about human nature at the bottom of their hearts. It took me some time to study and think about the problem and finally I figured out something, that is, if the artist adopts different creative methods, his or her works would reflect many interesting aspects of humanistic care in various ways. In this context, I have the honor to have access to the works of 14 international artists, and from their works I have seen humanistic concern from different perspectives.

The artists' reflections on human nature involve an extensive range of issues, including social isolation and extinction, women's status, the impetuous modern life, environmental problems, wars and disasters. The sculpture of Toni Craig (UK), *Ideological Tendency*, is a metaphor for a great deal of human concern. At the same time, this work is like a carved prow, representing my thinking on the theme, although the sculpture was made of concrete instead of wood.

The world today is full of information. Knowledge and news spread to every corner of the world at a speed that has never been before. People can keep in touch with family and friends by telephone or via Internet, which is extremely convenient. Still, I think the number of people who feel isolated by the society or abandoned is unprecedented. Now, loneliness has become an serious problem for people. We can feel many aspects of the social problems from the sculpture *Only* by Finland artist Vesa-Pekka Rannikko, showing a young man sitting against the wall.

German artist Hans Scheib's *Boy and Girl* is a huge double-woodcarving on an ancient painted wood, which fully reveals the turbulent situation facing children in the world today. The portrait sculpture by the German artist Karin Sander powerfully represents the universal living condition of mankind. She zooms in the characters at 1：10 by machine and computer without any artificial touch. When you see in the glass box these miniature characters, you can't help but groan that, in this boundless world, man is only a drop in the ocean. In order to emphasize the balance between human beings and the environment in which they live, the reverse approach (amplification) is also adopted in some artistic works. The French painter Francois Boisrond's work, *Giant in the Armory*, is an example of such method. The artist painted the famous scene of the Venice Biennale and the painting also pays attention to the importance of culture.

In the works above, all the artists regard characters as part of the expression and reflect on humanistic concern in different ways from this angle. The Finnish painter Janne Raisanen's work *Mafia Soldiers' Bloodbath* also contains character description, though not so obvious as the works above. This work has a strong sense of expressionism, through which we are aware of the madness of wars and disasters but still cannot get rid of them. The male portrait painting of Norwegian painter Anne Katerinedorfn features her very personal punching method, which reminds us of the old photographs during the World War II. At the same time, this piece of work also reminds us of the time that we lost and the history.

War often brings disastrous consequences to people who are in it. Croatian artist Kristian Kozul's sculpture reflects the destructive forces of war and the life of today. Although everything is so beautiful on the surface, people's life is in fact difficult. The artist completely covers the "Crutch" (title of the work) with pearls and mirrors. This work belongs to the series of "Disco Objects". We can feel the tension between the two opposing worlds of the disabled and the disco dance. The narrative of the work is quite powerful.

We can find the same tension in the work of Danish painter Christian Schmidt-Rasmussen.

His works are cheerful and popular, but each painting conveys a serious and thought-provoking message—"the world is made up of you and me" (work title). Similarly, when we look at the Swedish painter Yrjo Edelmann's illusion artwork, we cannot help but wonder, if we see through the surface, what an astonishing scene we will behold.

A photo of the Burgos Cathedral in Spain inspires the Spanish artist Dario Urzay's work *Get Close*. So we can say that the painting is drawn from the light of religion, with the light and color of the earthly world added to it. In view of this, the painting embodies the spiritual and religious life of human beings.

French artist Philippe Favier examines the essential relationship between man and environment in his series "Atmosphere #2, #3, #5, #7". His works of scene-painting style have brought our thoughts into different circumstances of human life and even brought our imaginations to the paradise of idealism.

Today, technology has become a major part of our lives. Helena Hietanen from Finland creatively combines tradition with new technology. The high-tech fiber is used extensively in traditional female fabrics in her alluring sculpture work *Technological Fabric*. This work draws our attention to women's social status, especially in the age of technology dominated by men. Hietanen's female standpoint is very firm, which we can clearly see in her visual works. Due to some accidents, Hietanen's work will not be on display at the Biennale.

The works mentioned above make only a small part of the artistic concerns expressed by artists. Looking at the theme of humanistic concern of the 2005 Biennale from a variety of perspectives, we have realized that contemporary art is so meaningful and powerful in the expression of our lives.

(From *The Collected Papers of the Second Beijing International Art Biennale, China*)

Rogge Gustavsson
Finnish Curator

以自然和人的共生为目标的美术

［日本］鹫尾俊彦

进入21世纪以来，日本的很多媒体称人类是进化的产物，“进化”一词也经常在媒体上出现。对于进化，我们很多人都认为和进步是同样的意思。“进化”，就词语本身而言，可以说是一种在行进中变化的意思，也就是说进化是指在行进的同时，转换为其他的事物。因此进化未必意味着进步，并且我们在进化的同时，还可能变成其他的样子，如果极端地说一下，可能是向我们不希望的方向发展，会有这种变坏的可能。

下面，我给大家举一个例子，是以人类进化的过程为例。我们所说的猿类，它们从能直立行走，到能够使用工具以及创造出语言，使交流成为可能，最后产生我们现在的人类。我现在要说的是，这种进化可以说是人类的一种进步，但是将来的人类会发生什么样的变化？我非常地担心。

随着科学和信息技术的高度发展，智能人，也就是我们所说的机器人，将被大量生产，并进入社会，去代替人做一些工作或家务劳动，从而将我们的工作机会剥夺；如果是这样的话，整个世界就会变成一个“机器人的世界”，对人类而言很重要的手和脚就会急速地退化，最后人类就可能被淘汰，从世界上消失。而且不仅是这样，随着克隆人的诞生，我们的地球将会变成什么样子？我觉得不可能像我们看过的科幻电影、科幻小说中描写得一模一样，但是其中的一些描写也会变为现实，成为我们生活的一部分。人类进化可能朝着我们不太希望的退化的方向发展，但这可能是我们人类进化不太顺利的一部分。

可能我对于人类的发展太过悲观，随着科学技术的高度发展，我希望我们社会的发展速度能够更慢一些，也许世界上只有我会这么认为。我以上所述可能在欧美美术史上也被提到过，但是美术的发展史真的是一个进步的历史吗？下面，我就简单地对美术进化的历史给大家作一个介绍。

首先，美术史以洞窟壁画的出现为开端，被记录于法国和西班牙的一些作品中。那时距今约两万年，被称为旧石器时代。从那之后到19世纪中期，对于绘画对象的写实再现，成为了一种进步。但是19世纪的后半段以后，随着照相机的出现，印象主义产生并发展。在我看来，在这样的时代中，我们所谓的进化就未必是进步了。

印象主义以后，经过立体主义、超现实主义这些阶段，美术更加向退化的方向发展：经过这些阶段，艺术向我们男人用的小便池的方向发展了。通过对对象写实的再现，变成了我们整体概念性的作品。我们的美术流派变得更加细化、更加复杂、也更加多元了，最后就逐渐消失界限。我们现在的流派就像迷失方向的小孩子一样，不知道前面的路如何走，也像处

在都市的十字路口，不知道往哪边转。

如果当今的流派继续趋于没有界线，如果美术以色彩、线条、形态为中心的造型表现逐渐向感官的世界去发展，那么将来我们的美术究竟将走向何方呢？今年，我们迎来了第二次世界大战结束60周年的日子，现在也许是我们讨论美术史轨迹的最好时机。

当今围绕整个美术史的发展，有很多人认为美术的一些流派、学说已经消失了，但是可以说美术史的力量完全消失了吗？我不这样认为。我觉得并不是要一味地追求样式和我们的主张，而是要回归到原点，艺术家要用自己的内心来描绘世界，要对外敞开心扉，这样才能产生艺术再生的新力量。今后我们将会以自然保护为艺术表现的中心，更加强调人性，这个时代要求我们这样。我觉得我们的艺术家应该有这样的时代性思考，有切实的哲学思考。

目前，人们依赖信息、数码技术，但是我们也需要重新思考机械以及手工制作的重要性。请大家试想一下，就像一列快速列车，我们不仅要看到其效率高、非常快捷的性能，也要看到快车所没有的与自然频率相符合的慢车的优点，我们要重新考虑它的优雅性。在不知道美术未来的情况下，我们感觉到美术的未来是非常神秘和不可思议的，我希望美术将来的发展能够和自然共生。如果我们每个人都有这样的信念，美术史必将向前发展。而对个人创作而言，这样的艺术理念也许会成为艺术表现的最后堡垒。我们应该与社会保持一定的距离，正确地认识自己所处的位置。我们应该互相交流，尽力去理解他国的文化环境。这也是本届北京国际美术双年展开幕的意义所在吧。

最后我想强调，当我们考虑将来的美术发展时，应把“自然和人的共生”作为一个关键词。我认为以欧美各国为代表的物质主义与以亚洲、非洲为代表的精神主义的共生将是人类非常明智的选择。至少美术史的进化，绝对不是对自然的破坏，而是对自然的保护；不是人类的灭绝，而是人与自然的共生。人与自然共生是指人类和自然共同出生，共同生活，共同交流。

（节选自《第二届北京双年展论文集》）

鹫尾俊彦

日本美术评论家、诗人

Art in the Aim of Symbiosis between Nature and Man

Washio Toshihiko [Japan]

Since the world sees itself entering into the 21st century, many media in Japan have kept mentioning the word of "evolution", saying that mankind is a result of evolution. For this word, many of us think that it has the same meaning as development. Evolution, if you look it up in a dictionary, means a process of gradual change, or to say a process during which a species gradually turns into another one. Therefore, evolution doesn't necessarily mean development. When we undergo evolution, it is very much likely for us to change some of our characteristics, and to take an extreme view if I may, such a change is probably not the one that we hope for. There indeed exists a possibility of getting worse.

Here I'd like to take the process of human evolution as an example. As we all know, the great apes could not walk at first, but through evolutionary process, they became bipedal, then they could use tools and even created language to make communication possible, and finally the human race came into being. What I want to point out is that such a process is arguably a progress, but as to what changes will happen to human beings in the future, I'm very concerned.

With the rapid development of science and information technology, intelligent robots, or robots for short, will be generated in a large amount and used in every field to replace man to do some work or chores. In that case, man will be deprived of the opportunities to work, and the whole world we live in will become a "world of robots". With low-frequency use of hands and feet, which have been so important to us, they will drastically degenerate, and human beings may well be weeded out and eventually wiped out. And if we go further, what will happen to the earth if there are cloned humans? Although I don't think it will be entirely the same as what we saw or read from Sci-Fi movies or novels, some of the scenes will become reality and be part of our lives. Human evolution may turn out to drift in a direction that is degenerated and unwelcome, but it is likely an inconvenient part of that.

Maybe I'm too pessimistic about the future of human development. But I really hope that we can slow down when we are advancing at full speed in the world of science and technology. And I'm probably the only one thinking in that way. What I have said above may be mentioned in the history of European and American art. But does the history of art keep moving forward without setbacks? Now I will give a brief introduction to the evolution history of art.

First of all, the art history started with the emergence of cave paintings, which was recorded in some of French and Spanish literatures dating back to the Paleolithic Age about 20,000 years ago. From that onward to the mid-19th century, the realistic presentation of subjects developed, which is a progress in the history of art. However, since the second half of the 19th century, with the invention of camera, Impressionism emerged and its influence rose. The evolution of art during that time, as far as I'm concerned, isn't necessarily a progressive one.

Closely following Impressionism were Cubism and surrealism, hence a far more degenerated period of art: art was transformed into a urinal used by men. Artists began to make conceptual work to represent the real-life objects. The schools of art then became more subdivided, complicated and diverse to the extent that the boundaries became blurred and in the end, disappeared. Genres of art today are just like a lost child, in the dark about the road ahead, or as if standing at a crossroads of a metropolis, at a loss where to turn.

If art today goes further to boundlessness, if art once centering on the modeling language like color, line and shape keeps wandering in the sensorial realm, where lies the future of art? This year marks the 60th anniversary of the end of World War II, and maybe it's the perfect time for us to have a serious discussion about the track of art history.

Nowadays, talking about on the history of art, many people think that some schools or theories have died away, but can we say the strength of art history has died way completely? I don't think so. The point isn't the mere pursuit of certain genres or theories, but to return to the original place and represent the world through our heart. We should also keep an open mind so as to regain the power to rejuvenate art. From now on, we will make conservation of nature the pivot of artistic representation and focus more on humanity as is required by the time. I think all the artists should have such time-oriented and philosophical thinking.

Nowadays we are ever more reliant on information and digital technologies, but it is vital for us to rethink about the importance of machinery and handwork. Take a high-speed train as an example, it is efficient and convenient. But we should also notice that it is outweighed by the slow train in terms of concordance with the rhythm of nature and elegancy. Under the condition that there is no hint of what the future of art will be, we have a feeling of mystique and unpredictability. I hope art in the future can co-exist with nature. If every one of us has such a faith, art will surely make progress along the path. As for individual artists, such a faith will become the last fortress to protect art. We should keep a distance from society to clearly know where we are, and we should also communicate with each other and try our best to understand other cultures. And this is exactly the underlying meaning of this year's Beijing Biennale.

Finally I want to emphasize that when we probe into the future development of art, we should make the "symbiosis between nature and man" as the focal point. In my opinion, materialism as represented by Western countries and spiritualism by Asian and African countries can co-exist,

which I believe is a wise choice for mankind. The evolution of art should mean not destruction but conservation of nature but otherwise, not distinction of human but man-nature co-existence. Man-nature co-existence means man and nature are born together, live together and communicate with each other.

(From *The Collected Papers of the Second Beijing International Art Biennale, China*)

Washio Toshihiko
Japanese Art Critic and Poet

北京双年展的发展、展望及其重要意义

［意大利］温琴佐·桑福

我想好好反思一下第三届北京双年展在当代艺术领域中的意义所在。此外，我也想阐述一下北京双年展与下个月即将召开的奥运会有什么关系。2006年我收到了北京国际双年展的邀请函，我感到非常的激动并且答应了。当时我就知道这是一个很大的殊荣，能够参与双年展的活动将是非常荣幸的事情，我也希望自己能够作出一些贡献。能对不断向前发展的中国有所帮助，对我来讲有很大的意义。

首先我应该感谢中国美术家协会，北京双年展创立于2003年，中国美术家协会是中国最重要的艺术组织，尤其是2003年正值非典在全国弥漫之际，整个中国以及全世界都受到了影响。今天北京双年展也成了中国历史的一部分，我们在生活中做的事情都会载入我们的历史。我们作出选择，表达思想，了解我们正在做些什么，这些都是真正的价值所在，这些都能够成为我们个人历史的一部分。我们在日常生活中会面临很多琐事，像电话、电脑，以及非常杂乱的事情。这些困扰使我们不能够对事物有一个完全的看法，我们不知道如何来作出决定。

比如说一百多年前在威尼斯有一群朋友决定举行一个大型的艺术活动，他们想每两年来搞一次这样的活动。因此他们把这个活动叫做威尼斯艺术双年展，当然当时他们肯定没有想到这一次双年展的重要意义。他们开拓出了一条路来推动威尼斯的发展，把威尼斯推向世界，双年展也成为有影响力的宣传活动，这就是威尼斯双年展对所在城市的艺术推广所发挥的作用。从某种意义上说，威尼斯双年展改变了艺术世界，所以我们现在要对艺术的方式进行革新。今天在很多国家都有一些双年展，在古代的希腊、奥林匹亚，当时也组织了一种体育比赛活动，这个体育比赛成为了今天我们所了解的奥运会，同时保持了曾经的奥林匹亚的形式。但是当时人们却未意识到体育能够在当今的世界经济上发挥这么大的作用。每次奥运会的时候都可以有成千上万的艺术家参与，不仅仅有利于当地举办的艺术活动，也有利于体育运动；同时也给老百姓带来了娱乐，使人们能够享有一段和平的、宁静的、没有战争的时期。正是基于这种思想，也就是世界和平、人和人之间和平相处，才组织了北京的双年展，这就是本质所在。

北京双年展和威尼斯双年展，还有奥林匹克运动都是一脉相承的，都有一些共同点。也就是体现了奥林匹克的精神，聚合了全球的人，不管这些人有多么的不同，使他们相遇、相识，通过运动、艺术来交流观点，这也是生活中最美好的。这些事都是生活的体现。奥林匹克和艺术双年展之间的共同点，不仅仅是因为参加这些活动的很多人都是相似的，同时也因为这三者所培育出来的精神，犹如禾苗一样在不断的成长，在多样性的环境中成长，通过运

动和艺术来达到最好的实践，来维护和平。

为什么西方的艺术家如此渴望和中国的艺术家进行接触，渴望接近中国的艺术界？我想可能是想跟他们进行友好的研讨和交流，这就是北京双年展所体现出来的一种精神。北京国际美术双年展已经进行了三届，前两届已经载入了中国的史册，也载入了世界的史册。如果我看这三届双年展中参展的一些艺术家的名单，那些获奖的艺术家，比如说一些国际艺术家以及其他的等等，我们可以看到他们很知名。如果你问我在北京双年展过得怎么样，我说过得很好。北京三届双年展已经推出了很多艺术家，传达了和平的信号，我们需要继续沿着这条路共同前进，以造福我们的子孙后代。

（节选自《第三届北京双年展论文集》）

温琴佐·桑福

北京双年展国际策展人

Development, Prospect and Significance of the Beijing Biennale

Vincenzo Sanfo [Italy]

I want to reflect on the significance of the 3rd Biennale in the field of contemporary art. In addition, I would like to elaborate on the relationship between the Beijing Biennale and the upcoming Olympic games next month. In 2006, I received an invitation to the Beijing International Art Biennale. I was very excited and agreed. I knew it would be a great honor to be able to participate in the biennale and I also wished that I could make some contributions to help China continue moving forward, which was very meaningful to me as well.

First of all, I would like to thank the China Artists Association. It was you who founded the Beijing Biennale in 2003. China Artists Association is the most important art organization in China. In 2003, especially when SARS was spreading all over the country, the whole nation and the whole world were affected. Today, the Beijing Biennale has become a part of Chinese history. When we do something in our lives, it comes into our history. We choose from things, express our thoughts and get to know what we are doing. These are the real values that become a part of our personal history. Therefore, we are faced with a lot of trivial matters in our daily life, such as telephones, computers, and very complicated things. These troublesome events make it impossible for us to have a complete view of things as a whole. We don't know how to make a decision.

For exa, more than 100 years ago in Venice, a group of friends decided to hold a big art event and they wanted to do it every two years. So they called the event the Venice Art Biennale and they certainly did not think this biennial exhibition would have such an important significance. They opened up a road to promote Venice's development, which helped Venice push its impact into the world, and the Biennale became an influential activity, which played the role of art promotion in its host city. In a sense, the Venice Biennale changed the world of art so we began to innovate the form of art. There are biennales in many countries today while the ancient Greece and Olympia also organized a sport competition, which became what we know today as the Olympic games. At the same time, it also maintained its former form in Olympia. But people at that time didn't expect that a sport could play such a big role in today's world economy. We can have thousands of artists to organize some local events at Olympics, benefiting not only art but also sports. It also brings entertainment to the people, allowing them to enjoy a peaceful time, free of war. It was based on this idea, world peace and harmonious coexistence between people, that Beijing Biennale was launched.

That's the essence of it.

The Beijing Biennale, the Venice Biennale as well as the Olympics are of the same heritage. The three have something in common, that is, embodying the Olympic spirit and aggregating the people around the world. No matter how different these people are, they can meet each other, make acquaintances and communicate their views through sports and arts, which are among the most beautiful things in life. These things are the embodiment of life itself, and the common ground between the Olympics and the art biennale is not simply the similarity of the many people who participate in these activities, but also the spirit cultivated by these three events, which like the continuous growth of seedlings, giving their best to maintain peace in a diverse environment through sports and arts.

Why are Western artists so eager to have contact with Chinese artists so as to get close to China's art community and be able to communicate with them? I think it may be because they want to have friendly discussions and exchanges with Chinese artists and that's the spirit embodied in the Beijing Biennale. Beijing International Art Biennale has entered its third session and the first two sessions have been enshrined in the annals of China and the world. Judging from at the names of the artists participating in the three biennales, some of which being award-winning artists, we can see that they are very renowned in the world. If you ask me about my stay during the Beijing Biennale, I would say I was doing very well. The three biennales in Beijing have introduced many artists to the world, conveying the message of peace, and we need to continue moving along this path to benefit our descendants.

(From *The Collected Papers of the Third Beijing International Art Biennale, China*)

Vincenzo Sanfo
International Curator of BIAB

SELECTED ARTWORKS OF PREVIOUS EXHIBITIONS

历届作品赏析

15

中国
China

何家英
He Jiaying

朝・露・桑 / 1997 / 中国画・绢本水墨设色 / 210厘米×150厘米
Morning, Dew, Mulberry / 1997 / ink and color on silk / 210cm×150cm

中国画家何家英的工笔人物画《朝・露・桑》，画面上是一群采桑的农家姑娘，人物造型朴实、健美、大方，带有清晨的朝气、露珠的莹洁和桑叶的鲜嫩，与时下坊间流行的古装仕女和都市女性情趣迥异。作品笔法工细，设色典丽，人物素描结构精确，衣纹服饰基本上是勾勒平涂，肌肤稍加晕染，桑树桑叶在勾皴的轮廓内略分明暗，把西画元素自然融合在笔墨色彩之中，保持着中国画传统的纯正品味，画面效果相当清新。

In this *gongbi* figure painting *Morning, Dew, Mulberry* by Chinese painter He Jiaying, there is a group of peasant girls picking the mulberry leaves. The characters are plain, bonny, and not coy at all with the morning vitality, dew's clearness and mulberry leaves' freshness, quite different from the currently popular ancient-costume ladies and modern women in the city. The brushwork is meticulous with elegant color. The character structure of the sketch is accurate, and the textures of the costumes are basically flat painted. The skin tone is beautifully blended, and the shades of the mulberry tree and leaves, painted with "hook and cracked" ink strokes, are distinct and clear within the outline. The work naturally blends the elements of Western painting with ink and color while keeps the authentic taste of traditional Chinese painting, leaving a fresh visual effect.

中国
China

段正渠
Duan Zhengqu

大鱼 / 2003 / 布面油画 / 160厘米×120厘米
Big Fish / 2003 / oil on canvas / 160cm×120cm

段正渠的画中总蕴含着一种质朴和专一的热情。他笔下的土地是厚重的，但充满温馨。画家专注于探索人与土地的关系，人的天然、质朴和生命力的强烈与深厚。这在现今流派纷繁的中国艺术界，是一种相当自信的定位，厚重奔放的笔触、稚拙的人物造型、中国西北农民的经典形象，交织出一幅壮美生命的交响曲。

Duan Zhengqu's paintings always contain a rustic and single-minded passion. The land under his strokes is heavy, but full of warmth. The painter concentrates on exploring the relationship between man and land, the nature and simplicity of human, and the mightiness and profoundness of vitality. This is a very confident self-orientation in today's Chinese art circles of various genres, using bold strokes and unpolished figures to depict the classic images of peasants in northwest China and to compose a magnificent symphony of life.

中国
China

闫平
Yan Ping

小戏班子系列之五——拉魂腔 / 2002－2003 / 布面油画 / 160厘米×140厘米
A Small Troupe Series 5—Tune of Soul Driving / 2002-2003 / oil on canvas / 160cm×140cm

泗州戏原名“拉魂腔”，画作描绘的是一个濒临消失的戏种，它的观众已经少之又少。作者没有将视角聚焦到热闹的舞台，而是重点表现幕后正准备上台的工作人员。他们忙碌着、紧张着，用实际行动去诠释“戏比天大”。厚重的笔触、大胆的用色、巧妙的构图都在诉说着一个小戏班子的平凡生活，引发我们对于非物质文化遗产保护的关注。

The Sizhou opera was originally called "La Hun Qiang" (literal translation: Tune of Soul Driving). The painting depicts this disappearing species of drama whose audience has been few and far between now. Instead of focusing on the lively stage, the artist pulls the lens back to the people behind the scenes who are preparing to take the stage. They are busy and nervous, using their actions to interpret the meaning of "the opera is bigger than the sky". The thick brush strokes, bold colors and ingenious composition are telling the ordinary life of a small troupe, drawing our attention to the safeguarding of the intangible cultural heritage.

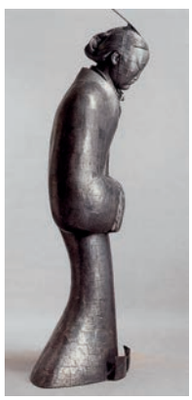
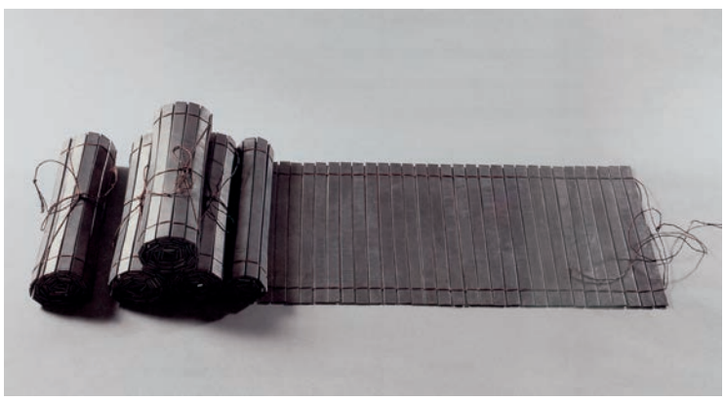
中国
China

俞晓夫
Yu Xiaofu

我的精神家园 / 2003 / 布面油画 / 160厘米 × 310厘米
My Spiritual Homeland / 2003 / oil on canvas / 160cm × 310cm

作者用重构时空的手法为观者呈现了一个精神家园，画面里洋溢的贵族气息扑面而来。强烈的叙事性是俞晓夫的标志，叙述、展开、渲染，让历史和现实交融。《我的精神家园》一画，用拼接的手法将一个个人物、场景呈现给观者，抽象的形式使画作呈现出一种整体的效果，总览大局与走近细看，带给观者的是不同的体验。

The artist uses the technique of reconstructing time and space to present a spiritual homeland for the viewers, while the aristocratic breath sweeps through the picture. Strong narrative is the signature of Yu Xiaofu, and the narrative, unfolding and rendering in the picture blend history with reality. *My Spiritual Homeland* uses splicing to present the characters and scenes to the audience, and the abstract form leaves an overall effect. The overview and close-up view bring to the audience different experiences.

中国
China

蔡志松
Cai Zhisong

故国・风・雅 / 1999－2003 / 雕塑：青铜、铜板、铜丝树脂 / 235厘米×94厘米×74厘米
Homeland, Flavor, Elegance / 1999-2003 / sculpture: bronze, copperplate, copper wire resin / 235cm×94cm×74cm

作品融合了不同地域、不同历史时期的塑造技法，以具象造型与现代材料语言相结合的表现形式，传达了艺术家对历史与人性的关注。作品无论在形体结构的设计上，还是造型空间的处理上都与西方雕塑拉开距离。体现了作者对古典人文情怀的追溯。

The work blends the sculpture techniques of different regions and historical periods, and expresses the artist's attention to history and human nature in the form of figurative modeling combined with modern material language. No matter in the design of the physical structure or the processing of the modeling space, the work is apart from the Western sculpture, reflecting the artist's retrospect of the classical humanistic sensibility.

中国
China

齐白石
Qi Baishi

雁来红 / 40年代前期 / 纸本水墨设色 / 69厘米×34.5厘米
Tricolor Amaranth / first half of the 1940s / ink and color on paper / 69cm × 34.5cm

白石老人有关造型的著名画语“作画妙在似与不似之间，太似为媚俗，不似为欺世”既是齐白石的造型观，也是齐白石在整个艺术格调上，欲求沟通世俗和文人的审美意趣，既不流于媚俗，也不狂怪欺世的中间选择。这幅创作于上世纪40年代的《雁来红》用笔大气、洒脱，小虫精致、细腻。全画收放自如，大气传神。

Mr. Qi Baishi once commented on plastic art, "Subtlety of good painting lies in its being alike and yet unlike the subject. Being too realistic makes it vulgar while excessive dissimilarity makes it capricious." This reflects Qi Baishi's artistic view and also his artistic pursuit of communicating with both the common people and the literati. His painting is neither kitsch, nor a capricious whim that deceives the world. This painting was created in the 1940s. The strokes are free and unrestrained, and the insect is exquisite and delicate. The whole picture is vivid, unconstrained and skillfully drawn.

中国
China

郭润文
Guo Runwen

出生地 / 2004 / 布面油画 / 115厘米 × 195厘米
Birthplace / 2004 / oil on canvas / 115cm × 195cm

郭润文是中国当代写实油画的代表画家之一，他的油画作品《出生地》，表现了一位当代女青年躺在草地上回忆家乡的情景，也抒发了画家内心的怀旧情绪。作品在人物造型、服饰和草地环境刻画上极尽精微，而人物的姿势和表情、画面整体的灰色调，表明画家不仅追求油画语言的质感，而且追求怀旧情绪的质感。与一般怀旧油画的感伤情调不同，郭润文油画的怀旧情绪似乎带有一种梦幻般的冥想氛围。（王镛）
Guo Runwen is a representative of contemporary realistic oil painters in China. His oil painting *Birthplace* shows the scene of a young woman lying on the grass and recalling her hometown, which also expresses the nostalgia of the painter. The work is extremely subtle in the depiction of characterization, costume and the grassland environment, while the posture and expression of the character and the general greyish tone of the picture, indicate that the painter pursues not only the texture of the oil painting, but also the texture of the nostalgic mood. Unlike the sentimental tone of the ordinary nostalgic oil paintings, the mood in Guo Runwen′s painting seems to have a dreamy atmosphere of meditation. (Wang Yong)

中国
China

王宏剑
Wang Hongjian

天下黄河 / 2005 / 布面油画 / 127厘米 × 254厘米
The Yellow River under the Sun / 2005 / oil on canvas / 127cm × 254cm

中国当代写实油画的代表画家王宏剑的作品，把欧洲传统油画技法与中国传统绘画因素结合起来，主要表现中国普通民众的现实生活。作品描绘黄河岸边的民工从木船上卸货的场面，精确逼真的人物造型和光线处理接近照相写实主义，而整个画面的黄土色调与人物组合关系，又借鉴了中国宋代绘画的色彩与构图，呈现明显的中国气派。（王镛）
The works of Wang Hongjian, a representative painter of Chinese contemporary realistic oil painting, combine traditional European painting techniques with elements of Chinese traditional painting, mainly representing the realistic life of ordinary Chinese people. This work depicts the scene of workers unloading goods from the wooden boat on the shore of the Yellow River with realistic figures and light treatments approaching photo realism, while the loess tone in the picture and the characters draw on the color and composition of the paintings in the Song Dynasty, presenting a distinct Chinese style. (Wang Yong)

中国
China

刘俐蕴
Liu Liyun

山水图卷 / 2004 / 综合材料 / 90厘米 × 510厘米 × 4厘米
Landscape Scroll / 2004 / white silk and cotton / 90cm × 510cm × 4cm

现代都市钢筋水泥丛林的机械、生硬，使人们更加留恋和向往古代山水田园生活环境的自然、柔和。当代中国女艺术家刘俐蕴曾在英国肯特艺术与设计学院求学。她的软雕塑作品《山水图卷》，把西方现代设计艺术观念与中国古代山水诗画意境结合起来，采用朴素的白色丝绸、棉花等材料，手工缝制出立体雕塑与具有山水意象的卷轴浮雕，分别陈列于地面上、悬挂于墙上，打造出一道自然、柔和、单纯、洁净的梦幻风景，也展示了女艺术家细腻、温柔、洁白、纯净的心灵世界，赢得了中外观众的一致赞赏。（王镛）
The inorganic and rigid concrete jungle in modern city arouses people's nostalgia and longing for the natural and gentle idyllic living environment in ancient times. Contemporary Chinese female artist Liu Liyun once studied at Kent Institute of Art & Design. Her soft sculpture *Landscape Scroll* combines the western concept of contemporary art and design with the artistic conception in ancient Chinese landscape painting. The plain white silk and cotton materials have been hand-tailored into the three-dimensional sculptures and landscape relieves, which are placed on the ground and hanging on the walls respectively, leaving a natural, gentle, pure, clean and dreamy scenery. It also displays the delicate, tender and virtuous inner world of the female artist, and has won unanimous appreciation from audiences at home and abroad. (Wang Yong)

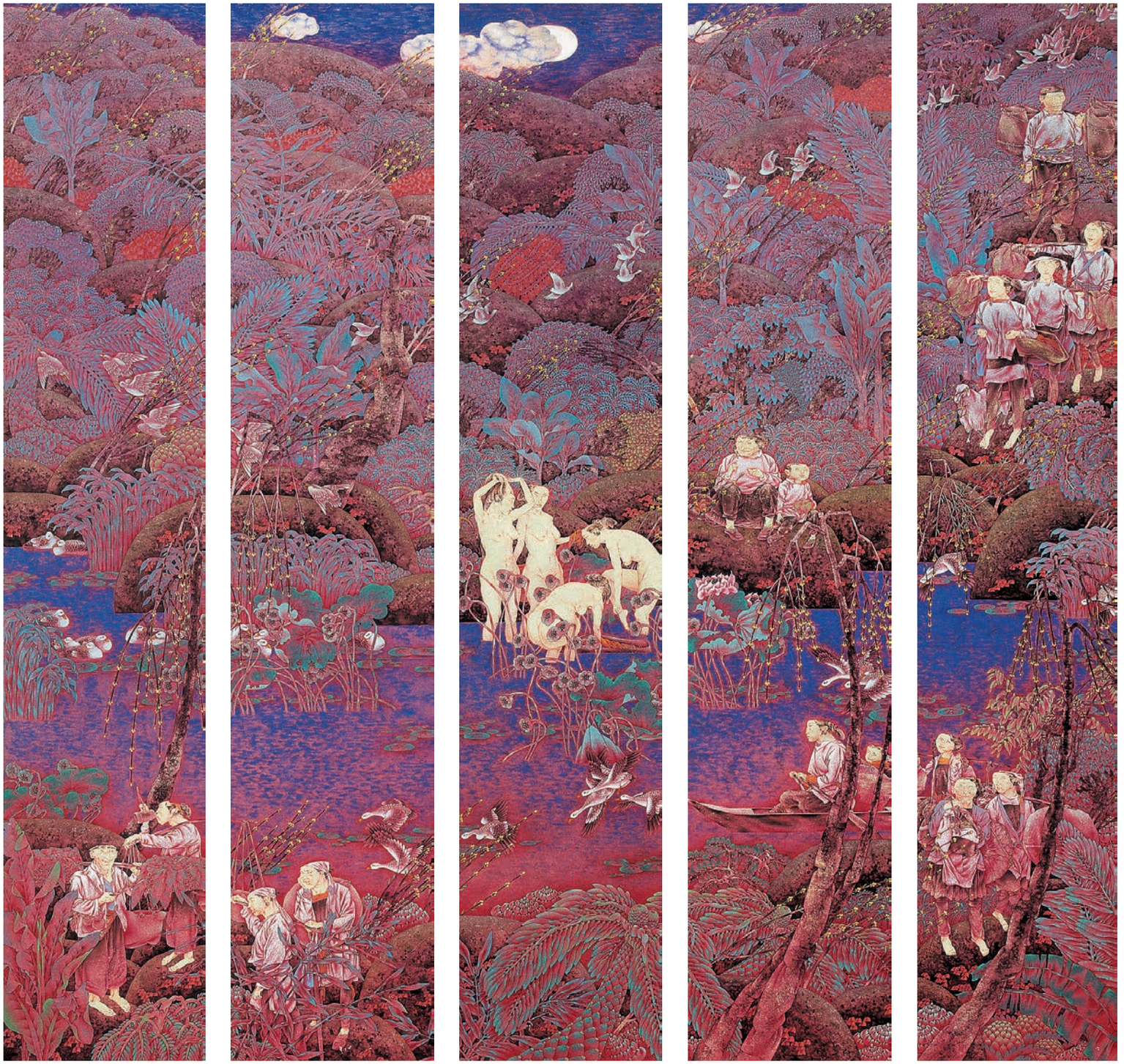
中国
China

毕建勋
Bi Jianxun

黄河 / 2007 / 中国画 / 192厘米 × 550厘米
The Yellow River / 2007 / Chinese painting / 192cm × 550cm

作者在传统中国工笔人物画的基础上加入了西方绘画的素描光影、人体结构等元素，使画面人物更加富有写实的美感。黄河边的纤夫，在河岸上艰难前行，纤绳紧紧地环绕在身上，逆流而上。作者通过对黄河纤夫的刻画，表达了人类面对自然时人定胜天的决心，同时也反映了黄河沿岸劳动人民的工作状态。

On the basis of traditional Chinese *gongbi* figure painting, the artist has adopted the western painting elements such as sketch of light and shade, and the depiction of human body to bring the characters a sense of realistic beauty. The boat trackers on the bank are moving upstream struggling with the ropes intertwined tightly on their bodies. Through the depiction of the boat trackers of the Yellow River, the artist expresses the determination to conquer when man is facing nature and also reflects the working conditions of people along the coast of the Yellow River.



中国
China

陈孟昕
Chen Mengxin

暖月亮 / 2004 / 中国画 / 204厘米 × 209厘米
Warm Moonlight / 2004 / Chinese painting / 204cm × 209cm

作者用人与自然的和谐营造出一种“诗意的栖居”。夏天的夜晚，人与自然和谐共处，安静祥和。画面虽为夜晚，但却用了红通通的暖色调，这种大胆的改变使画面气氛更加和谐、温暖、静谧。稳重的颜色还得益于作者大量地使用互补色。朴实的人物形象、茂密的植被让欣赏者仿佛置身于南方小镇、置身于这“暖月亮”之下的夜晚。
The artist uses the harmony between man and nature to create a kind of "poetic dwelling". In the summer night, man and nature stay in harmony, quiet and peaceful. Although at night, the picture adopts a warm red tone. This bold alternation creates a warmer, quieter and more harmonious atmosphere. The stable tone also benefits from the artist's extensive use of complementary colors. The simple characters and dense vegetation bring the viewers to the southern town under the "warm moonlight".

中国
China

冷军
Leng Jun

肖像之相——小唐 / 2007 / 布面油画 / 135厘米×80厘米
A Girl Named Xiao Tang / 2007 / oil on canvas / 135cm×80cm

中国画家冷军的油画以照相写实主义风格著称。他认为刻意做作来传达什么观念已没有太大意义，回到绘画本身的再现对象上，其实就已有足够多的内容传达了。他的油画作品《肖像之相——小唐》通过对模特小唐细腻逼真的描绘，追求的不仅仅是细节本身，也力求把那些支离破碎的视觉信息重组成一个完整的人物肖像，展现给观众这个实实在在的女孩和她真实的灵魂。（王镛）

Chinese painter Leng Jun's oil paintings are noted for their photographic realism. He believes that deliberately conveying some kind of concept is of little significance, and the return to the painting itself is enough to convey the content. In his oil painting *A Girl Named Xiao Tang*, the delicate and realistic depiction of the model is not just about presenting the details, but reorganizing the fragmented visual information into a complete portrait of the character, to show to the audience an actual girl and her real soul. (Wang Yong)

中国
China

徐匡
Xu Kuang

扎西和他的羊 / 2005 / 黑白木刻 / 150厘米 × 100厘米
Tashi and His Sheep / 2005 / black and white woodcut / 150cm × 100cm

黑白木刻的优势在于强烈的明暗对比更能烘托出画面气氛。作品刻画的是藏民扎西在牧区的生活片段。藏民的朴实憨厚通过大面积的黑色来表现，绵羊的质感通过大面积的白色来刻画。细腻的走刀勾勒出牧场的青青草地。画面疏密有致，层次分明，节奏明确，通过简单的黑白灰表现了牧民平静的一天。

The advantage of black and white woodcut is the strong contrast of light and shade, which better sets off the atmosphere in the picture. The work depicts the life of a Tibetan man named Tashi in the pastoral area. The simplicity and honesty of the Tibetan man are shown through the large area of black, while the white area depicts the texture of the sheep. The green grass pasture is outlined through the exquisite carvings. The density and sparseness in the picture are carefully arranged with evident layers and distinct rhythm, showing a quiet day of the herdsman by the simple black, white and grey.

中国
China

李乃蔚
Li Naiwei

红莲 / 2009 / 中国画 / 245厘米 × 189厘米
Red Lotus / 2009 / Chinese painting / 245cm × 189cm

作品用写实风格的工笔淡彩描绘了湖北洪湖水乡夏日的景致：阳光明媚，湖水荡漾，红莲摇曳多姿，渔家姑娘采摘莲蓬。洪湖是我国著名的鱼米之乡，红莲是洪湖的野生特产。作品借助绘画抒发了自己对大自然的热爱，歌颂了人与自然的和谐之美。

This work uses the mild color of realistic *gongbi* painting to depict the summer scenery of the waterside village in Honghu, Hubei Province. The lotuses are swaying in the rippling lake under the bright sunshine, while the fisher girls are picking the seedpods. Honghu is a famous district where fish and rice are abundant, and such a place in China is called "land of fish and rice". The red lotus is a local specialty of Honghu. Through this painting, the artist expresses his love for nature and eulogizes the beauty of harmony between man and nature.

中国
China

唐勇力
Tang Yongli

敦煌之梦——童年的记忆 / 2009 / 中国画 / 136厘米 × 136厘米
Dream of Dunhuang—Memory of Childhood / 2009 / Chinese painting / 136cm × 136cm

中国当代艺术家唐勇力的工笔重彩画《敦煌之梦——童年的记忆》，把敦煌石窟的彩塑菩萨与虔诚礼拜的现代人物整合在一起，表达中国传统文化对现代人精神世界的影响。画家长期临摹、研究过敦煌壁画，他的工笔重彩画作品吸收了千年敦煌壁画斑驳脱落的色彩肌理，转化为自我表现的写意性艺术语言，开拓了中国工笔画的新表现空间。（王镛）

Contemporary Chinese artist Tang Yongli's heavy-colored *gongbi* painting *Dream of Dunhuang—Memory of Childhood* integrates the colored sculptures of Buddha in Dunhuang Grottoes and the piously worshiping modern believers, depicting the influence of Chinese traditional culture on the spiritual world of modern people. The painter has copied and studied Dunhuang murals for a long period, so he learnt from the special color textures of the Dunhuang frescoes formed in the corroding process of over 1,000 years, and transformed them into the self-expressing artistic language of freehand brushwork. He has opened a new door for Chinese *gongbi* painting. (Wang Yong)

中国
China

陈树中
Chen Shuzhong

野草滩——房前屋后 / 布面油画 / 190厘米 × 190厘米
Weed Beach—Around the House / oil on canvas / 190cm × 190cm

中国当代艺术家陈树中的油画《野草滩——房前屋后》，以类似民间年画的喜庆色彩和类似漫画的夸张造型，表现中国北方农村里的人们建设温馨和谐的家园的欢乐场景。有的农民在抹墙，有的站在屋顶上用望远镜眺望，还有的在场院里碾谷……一派繁忙景象。硕大的花盆、瓷瓶、茶壶和果实尤其引人注目，令人莞尔。画家用微妙的灰色统一复杂的色调，仍然保持着油画的特质。（王镛）
Contemporary Chinese artist Chen Shuzhong's *Weed Beach—Around the House* resembles the festive colors of New Year prints and exaggerated forms of caricatures, showing a happy scene in which people are building a warm and harmonious home in the rural areas of northern China. Some of the peasants are plastering the walls of the house, some are standing on the roof overlooking with a telescope, while others are threshing the millet in the yard… what a busy scene. The comically gigantic flowerpots, vases, teapots and fruit are especially eye-catching and amusing. The artist uses a delicate greyish color to unify the complex tones, retaining the characteristics of oil paintings. (Wang Yong)

中国
China

孙韬
Sun Tao

彷徨——干渴的大地 / 2005 / 布面油画 / 154厘米 × 200厘米
Hesitating—The Thirsty Land / 2005 / oil on canvas / 154cm × 200cm

艺术家利用壁画式的对称构图描绘了多个裸体男女背靠背蜷缩在干涸的大地之上，大胆的用色烘托出人类彷徨的情绪。强烈的明暗对比，精确的人体结构，都让观者不再置身画外，仿佛我们就是画中的一员，面对这样干涸的大地、面对当下的世界环境时我们是该继续彷徨、无奈还是应该砥砺前行？
The artist uses the mural style symmetrical composition to depict a number of naked men and women crouching back to back on the dry ground, displaying the feeling of hesitation with bold colors. The strong contrast of the light and shade and the precise structure of human body are bringing the viewers into the painting as if they were a part of it. Facing such dry land and the environmental problems of the world, should we continue to be hesitant and resigned, or should we stand up and strive forward?

中国
China

黄永玉
Huang Yongyu

纷之扰之，荷其馥之 / 2012 / 中国画 / 100厘米×200厘米
Lotus Knows My Heart / 2012 / Chinese painting / 100cm×200cm

画家黄永玉被称为“荷痴”，他的一方印章就写着：“万荷塘主”。该称呼的得来不单是因为画家本人极爱荷花，还缘于他画的荷花独树一帜，神韵盎然。国画传统讲究“计白当黑”，他偏偏来个“以黑显白”，这种反向继承不但使画面看上去主体突出，色彩斑斓，而且显得非常厚重有力。

Huang Yongyu is known for his obsession with lotus and one of his seals reads, "Owner of Ten-Thousand-Lotus Pond". Such an appellation is earned not only because the painter himself adores lotus, but also because his lotus painting is absolutely one of a kind , full of unique charm. The traditional Chinese painting is particular about "leaving the white for the black", whereas he is all about "using the black to bring out the white". This kind of reverse inheritance makes the subjects in his picture not only prominent and colorful, but also decorous and powerful.

中国
China

李爱国
Li Aiguo

天路 / 2011 / 中国画 / 200厘米 × 200厘米
Heaven Road / 2011 / Chinese painting / 200cm × 200cm

作品以精湛的工笔技法在生宣纸上描绘了两个骑马的蒙古族少年，仿佛在茫茫雪原上寻觅道路。雪那么洁白干净，仿佛能遮盖世间一切的污秽。一匹白马与一匹黑马相互呼应，它们健硕的马蹄踏在雪地上，让观者似乎听到了雪被挤压时发出的声响。画家喜爱雪原这种没有现代工业污染的纯净清新的自然环境，因此他的人物与马的造型和整个画面的色调也格外纯净清新。（王镛）
This work uses exquisite *gongbi* painting techniques to depict on the raw rice paper the two Mongolian juveniles riding on horses, as if they are looking for the road in the boundless snowfield. The white snow is so clean, as if it has covered all the filth of the world. The white horse and the dark horse echo each other, and the audience can almost hear the noise as the snow being squeezed by their sturdy hooves. The painter loves such pure natural environment of the snowfield without modern industrial pollution, so the characters and horses as well as the general tone of the picture are very pure and fresh. (Wang Yong)

中国
China

王冠军
Wang Guanjun

今夜不回家 / 2011 / 中国画 / 290厘米 × 190厘米
Not Going Home Tonight / 2011 / Chinese painting / 290cm × 190cm

中国画家王冠军擅长表现当代青年特别是大学生的潇洒模样，曾获北京双年展青年作品奖。他的中国画《今夜不回家》以细腻的工笔线条和素雅的黑白灰色调，表现了中外大学生守候在运动场门口的场面，青年们闲适的表情和动态非常自然，服饰的质感相当逼真。（王镛）
Chinese painter Wang Guanjun, who has won the Young Artist Prize of the Beijing Biennale, is good at depicting contemporary young people, especially college students. With the delicate fine lines and the elegant black, white and grey tone, his Chinese painting *Not Going Home Tonight* shows the scene of Chinese and foreign college students waiting at the entrance of a sports field. The casual expression and dynamics of young people are very natural, and the textures of the clothes are quite realistic. (Wang Yong)

中国
China

艺术总监：孙景波；主笔：王颖生；助手：李靖、董卓、储芸声；参与绘制：壁画系第一工作室全体研究生、本科生
Art Director: Sun Jingbo; Chief Painter: Wang Yingsheng; Assistants: Li Jing, Dong Zhuo, Chu Yunsheng; Participants: all graduate and undergraduate students of the No.1 Studio of Department of Murals

帝释梵天图 / 2012 / 中国画 / 508厘米 × 3904厘米
Sakka Brahma / 2012 / Chinese painting / 508cm × 3904cm

作品是由中央美术学院壁画系孙景波教授与王颖生教授主笔，并带领近30位壁画系研究生和本科生，历时四个月，在校内绘制完成的，整幅壁画高5.08米、长39米。这幅画的绘制严格地沿用了中国古典壁画的传统绘画工艺和流程，全部采用矿物颜料和中国画颜料、调和媒介剂、沥粉贴金工艺，设色浓烈不失庄重，富丽而不失典雅，博采敦煌、永乐宫、毗卢寺、法海寺等地历代杰出壁画的经典造型，荟萃精华，集其大成，体现了我国当代壁画家对中国壁画传统的发掘与再造成果，实现了对古代壁画宏大辉煌气象的接续。

This work, mainly composed by Professor Sun Jingbo and Professor Wang Yingsheng of the Mural Painting Department of Central Academy of Fine Arts, is 5.08 meters high and 39 meters long. It took 4 months and nearly 30 graduate and undergraduate students to finish the task on campus. The drawing process strictly follows the traditional methods of classical Chinese murals, using completely mineral pigments, Chinese painting agents, chemical media, plaster embossing and golden foiling to create the vivid yet solemn tone. The magnificent and elegant style is inherited from the outstanding mural paintings of Dunhuang, Yongle Palace, Pilu Temple, Fahai Temple and other classic models, containing all the essence of this unique Chinese art. It reflects the discovery and reconstruction of traditional Chinese murals by contemporary painters, and represents the inheritance of the magnificence of ancient murals.

中国
China

祝铮鸣
Zhu Zhengming

百年孤独 / 2011 / 中国画 / 52厘米 × 32厘米 × 6
Loneliness for 100 Years / 2011 / Chinese painting / 52cm × 32cm × 6

艺术家祝铮鸣的水墨画创作，用繁复而细腻的工笔技法，拓展了传统绘画的局限，将古往今来的文化精神赋予绢纸。她把人物的“头像”“胸像”作为主题组画的一个个部分分别创作出来。从西方古典主义肖像传统，到现当代艺术中人物肖像的理解，她的作品中引入了很多装饰性元素，如人物皮肤的龟裂纹理、具有宗教意味的头饰等等。
Artist Zhu Zhengming's ink and wash painting has broken through the limitations of traditional painting with elaborate and meticulous *gongbi* techniques, integrating both ancient and modern cultural spirit on the silk paper. She draws various head and bust portraits to form a themed painting series. Taking inspirations from classical Western portrait as well as portraits in modern and contemporary art, she introduces many decorative elements into her work, such as the cracking texture of human skin, religious headwear and so on.

中国
China

路昊
Lu Hao

梦回巴黎 / 2006 / 布面油画 / 81厘米 × 76厘米
Return to Paris in a Dream / 2006 / oil on canvas / 81cm × 76cm

这幅作品的构图灵感来自达·芬奇的名作《蒙娜丽莎》，作者将其在巴黎留学时拍的几张照片组合成背景，房屋排列秩序感十足。主人公是作者的夫人，人物的动作、色调和色块处理也有意遵从《蒙娜丽莎》的安排，在绘画技法上尽力体现古典传统技法的特性，力图从语言形式上贴近经典，以领会文艺复兴大师们的艺术精神真谛。

The composition of the painting is inspired by Da Vinci′s masterpiece *Mona Lisa*. The artist combines several pictures taken during his study in Paris into the background, where the houses are arranged orderly. The heroin in the picture is the artist′s wife. Her posture,the tone of the painting and the placement of color lumps are all in accordance with *Mona Lisa.* The artist strives to embody the classical traits of traditional painting techniques in order to get close to the classical narratives and truly understand the artistic spirit of Renaissance masters.

中国
China

谭建明
Tan Jianming

近代文人与中国现状未来 / 2011 / 雕塑 / 150厘米 × 200厘米 × 150厘米
Modern Literati and China's Status Quo and Future / 2011 / sculpture / 150cm × 200cm × 150cm

知识分子历来是先知先觉的时代精英，对塑造一个民族的文化精神起着至关重要的作用。作品塑造了一批中国近现代知识精英的群像，从左至右分别是：李叔同、王国维、梁漱溟、鲁迅、蔡元培、胡适、辜鸿铭。他们的政治观念和学术思想不尽相同甚至相反，但都对中国文化从传统走向现代做出了各自的历史贡献，对中国思想的现状与未来仍然有着巨大的影响。雕塑把写实性与表现性结合起来，人物气质文雅，个性分明。（王镛）

The intellectuals have always been the elites with foresight of certain eras, and they have played a vital role in shaping the culture and spirit of a nation. This group of sculptures presents a number of China's modern intellectual elites. From left to right are Li Shutong, Wang Guowei, Liang Shuming, Lu Xun, Cai Yuanpei, Hu Shi and Gu Hongming. Their political and academic ideas may vary, sometimes even opposing to each other, but for modernization of Chinese culture, they have made their respective historical contributions, and still have great influence on the present and the future of Chinese thought. The sculptures combine realism with expressiveness, endowing the characters with elegant dispositions and distinct personalities. (Wang Yong)

中国
China

刘选让
Liu Xuanrang

塔克拉玛干之魂——十二木卡姆 / 绢本中国画 / 380厘米 × 960厘米
The Soul of the Takla Makan Desert—The Twelve Muqam / color on silk / 380cm × 960cm

音乐是人类的心灵之声。“十二木卡姆”是新疆维吾尔族的十二部古典音乐套曲，是丝绸之路文化交流的结晶，表达着世世代代新疆人民的心声。中国画家刘选让的中国画《塔克拉玛干之魂——十二木卡姆》，背景是浩瀚荒凉的塔克拉玛干大沙漠，一群新疆维吾尔族民间艺人激情演奏着“十二木卡姆”的乐曲，在“死亡之海”高唱生命之歌。整个画面的黑白灰素描效果、水墨韵味和灰黄色调，加强了大漠之魂演奏乐曲的超现实梦境的幻觉。（王镛）

Music is the voice from the human mind. Muqam is a classical musical mode and set of melodic formulas used in the music of Xinjiang Uygur, that is an achievement of cultural exchanges along the Silk Road, expressing the aspiration of the people in Xinjiang for generations. In the painting, *The Soul of the Takla Makan Desert—The Twelve Muqam*, by Chinese artist Liu Xuanrang, a group of Xinjiang Uygur folk artists, in the vast desolate Taklamakan Desert, play Muqam with passion and sing the song of life in the "sea of death". The black and white sketch effect, ink flavor and grayish yellow tone throughout the screen enhance the illusion of a dream in playing Muqam. (Wang Yong)

中国
China

刘艺青
Liu Yiqing

向大师致敬 / 2014 / 纸本水墨 / 160厘米 × 145厘米
Salute to the Masters / 2014 / ink on paper / 160cm × 145cm

西班牙现代艺术大师毕加索的名作《格尔尼卡》表现了对1937年德国法西斯空军轰炸西班牙北部城镇格尔尼卡的抗议。中国水墨人物画大师蒋兆和的巨幅作品《流民图》则刻画了上世纪日本法西斯侵略者造成的中国难民流离失所的惨状。在中国画家刘艺青的水墨画《向大师致敬》中，画面背景把毕加索的《格尔尼卡》与蒋兆和的《流民图》拼接，前景的两名当代男女青年正在回顾和反思那个历史的悲剧。（王镛）

The masterpiece *Guernica* by Picasso, the Spanish master of modern art, is a protest against the German fascist's air force's bombing of Guernica in north Spain in 1937. Chinese portrait painting master Jiang Zhaohe's monumental work *Refugees* depicts the miserable condition of the displaced Chinese because of the Japanese fascist's invasion in the last century. Chinese painter Liu Yiqing's ink painting *Salute to the Masters* integrate these two pictures into one painting on the wall in the background while a young man and a young woman of this era in the foreground are reviewing and reflecting on these historical tragedies. (Wang Yong)

中国
China

王沂东
Wang Yidong

太行喜事 / 2010-2014 / 布面油画 / 180厘米 × 350厘米
A Joyous Occasion in Taihang Mountain / 2010–2014 / oil on canvas / 180cm × 350cm

中国画家王沂东擅长中国农村乡土写实油画，尤其喜爱描绘以红色为主的婚嫁喜庆场面，追求一种单纯而热烈的唯美情调。他的油画《太行喜事》就是表现太行山区农村的婚礼场面，红色为画面主体，令人陶醉的喜庆色彩非常浓郁。一对新人与众多男女青年、儿童聚拢在山上的酒宴桌旁，人物造型呈现照相写实主义风格，每个人物的相貌、表情、动态都刻画精微，毫不雷同，真是一场视觉的盛宴。（王镛）

Chinese painter Wang Yidong specializes in realism painting of Chinese rural theme and especially loves depicting wedding-based festive scenes in red, pursuing a straightforward and warm atmosphere. His painting, *A Joyous Occasion in Taihang Mountain*, mainly represents the wedding scene in the Taihang rural area. The red color occupies the majority of the scene, and the vibrant color is gorgeous. Bride, groom and many young people and kids gather around the banquet table. Each figure is in the photorealistic style, and every character's appearance, expression, and movements are subtle but not identical, which presents a real visual feast.(Wang Yong)

中国
China

于小冬
Yu Xiaodong

看飞机 / 2013 / 布面油画 / 200厘米 × 400厘米
Watching Planes / 2013 / oil on canvas / 200cm × 400cm

画家到藏区采风写生，通常喜爱描绘朝圣的藏民、转经的老人，形象雷同，缺乏新意。其实，今天的藏族同胞更向往现代生活。中国画家于小冬的油画《看飞机》，表现了一群藏族同胞仰望飞机掠过高原蓝天的瞬间，人物的造型和服饰保留着藏区传统的特色，动态和表情却充满对现代生活的好奇、渴望和憧憬。写实人物的戏剧化表情与画面时空的舞台式布景配合协调，富有藏族同胞从传统走向现代的象征寓意。（王镛）
In most cases, artists prefer to sketch the pilgrimage of Tibetans and elders rolling the prayer wheels, in similar configurations and lacking creativity. In fact, today's Tibetans are more yearning for modern life. The oil painting, *Watching Planes*, by Chinese artist Yu Xiaodong, catches the moment when a group of Tibetans look up to the aircraft passing by in the blue sky above the plateau. The modeling and costume of the characters retain the traditional features of the Tibetan area, while the dynamic and expression are full of curiosity, desire, and longing for modern life. The perfect collaboration between dramatic expression of the realism figures and the stage-like composition of the setting gives the symbolic meaning of the transformation from traditional to contemporary among Tibetans.(Wang Yong)

法国
France

阿尔曼
Arman

铁饼运动员 / 2002 / 雕塑：青铜 / 高180厘米
Discus Thrower / 2002 / sculpture: bronze / height: 180cm

古希腊著名雕塑掷铁饼者的形象已然深入人心，作者通过对古典形象的剖析，将人物的各个部位进行解构，材质上选用青铜。不难看出作品中的立体主义影子，很好地诠释了雕塑语言中的多维空间。
The figure of the famous ancient Greek sculpture, *Discobolus*, has been widely known. Through the analysis of this classical image, the artist deconstructs all parts of the athlete and chooses bronze as the material. It′s not difficult to see the the influence of Cubism on this piece of work, which perfectly explains the multidimensional space in sculpture language.

德国
Germany

约格·伊门道夫
Jorg Immendorf

翼 / 1994 / 布面油画 / 150厘米×130厘米
Wing / 1994 / oil on canvas / 150cm×130cm

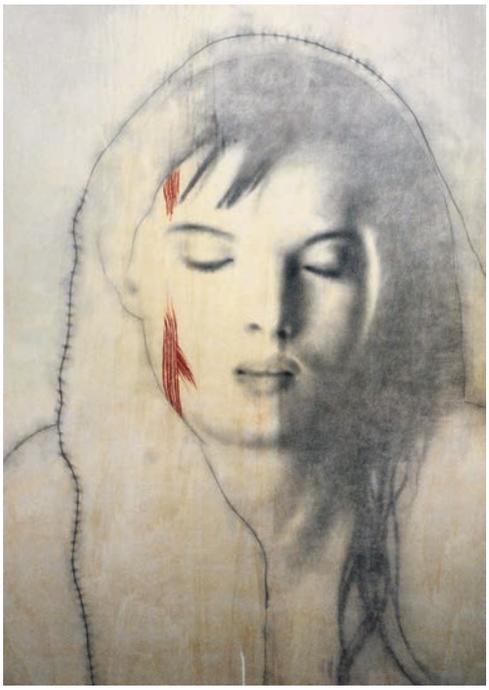
约格·伊门道夫（1945—2007）是德国新表现主义的代表人物之一。他从前虽然生活在西德，20世纪60年代却自称为“毛泽东思想的坚定信奉者”，以绘画形式对资本主义社会进行政治批判。20世纪70年代后期他的油画代表作“德国咖啡馆”系列，戏剧性地表现了德国分裂时期的政治对峙、社会混乱和精神迷茫。20世纪90年代他从现实的政治批判转向内心的自我表现。1999年至2000年的“白色”系列绘画，包括参加首届北京双年展的油画作品《翼》，就是表现自己焦虑不安的内心世界的真实图像。（王镛）
Jorg Immendorff (1945-2007) is one of the representatives of Neo-expressionism in Germany. Although he lived in West Germany, he claimed to be a staunch believer of Mao Zedong Thought in 1960s, and criticized the capitalist society in the form of painting. In the late 1970s, his oil painting series "Café Deutschland" dramatically demonstrated the political confrontation, social chaos and spiritual confusion during the German division. In 1990s, he turned from real political criticism to inner self-expression. The "White" series from 1999 to 2000, including the oil painting *Wing* at the 1st Beijing Biennale, are the real images of his anxious inner world. (Wang Yong)

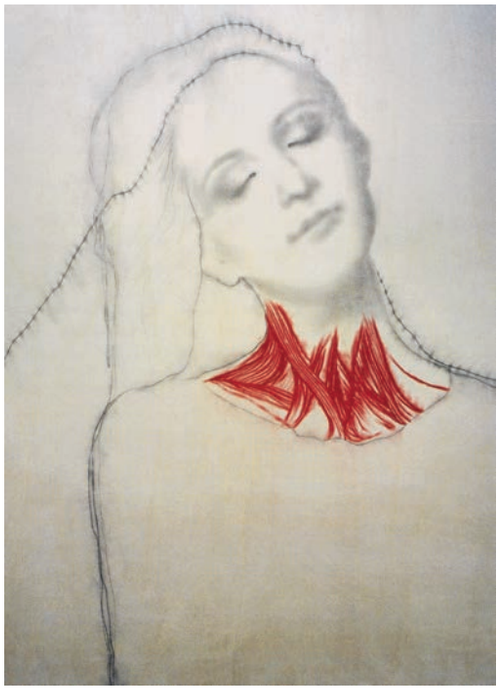
意大利
Italy

山德罗·基亚
Sandro Chia

无题 / 2003 / 布面油画
Untitled / 2003 / oil on canvas

20世纪80年代兴起的“意大利超前卫艺术”是与“德国新表现主义”并行的艺术流派，有时被称为“意大利新表现主义”。意大利超前卫艺术的代表人物山德罗·基亚，自由借鉴了从意大利文艺复兴传统遗产到未来主义、形而上画派以及野兽派、立体派、超现实主义等多种多样的艺术风格，从而以粗壮的人物造型、醒目的斑斓色彩和幽默的戏剧情调，形成他的个性特征。他的油画作品《无题》即融合了上述风格兼有自己的个性特征。（王镛）
The "Transavantgarde" emerged in 1980s is the Italian version of German Neo-expressionism, sometimes called the Italian Neo-expressionism. Principal transavantgarde artist Sandro Kia drew on freely the Italian Renaissance heritage, Futurism, Metaphysical painting, Fauvism, Cubism, Surrealism and a variety of artistic styles to form his own strong characters with sturdy figures, eye-catching colors and humorously dramatic tone. His oil painting *Untitled* features an integrated style and personal characteristics. (Wang Yong)





意大利
Italy

奥马尔·加利亚尼
Omer Galliani

新的解剖（三联画） / 2003 / 300厘米×200厘米×3
New Anatomy (triptych) / 2003 / 300cm×200cm×3

意大利当代艺术家奥马尔·加利亚尼，被意大利媒体誉为“在世的达·芬奇”。他博学多才，不仅精通绘画，而且爱好摄影、写作、机械工程、星象学、解剖学。他从达·芬奇、米开朗琪罗、卡拉瓦乔等意大利文艺复兴大师那里“学”到了纯熟的素描技法，并把古典审美与现代意识结合起来，特别擅长以单纯、简练、清晰或朦胧的素描线条，表现当代女性敏感而迷离的面部表情和内心世界。加利亚尼的三联画《新的解剖》便以素描线条描绘出三个当代意大利女性的特写肖像，而解剖似的鲜红色血脉流露出她们内心的情绪波动。这件三联画获得首届北京双年展最佳作品奖。（王镛）
Omer Galliani, a contemporary artist in Italy, is praised as "the living Da Vinci" by the Italy media. He is a brilliant man of wide learning, not only proficient in painting, but also interested in photography, writing, mechanical engineering, astrology and anatomy. He "learned" from Da Vinci, Michelangelo, Caravaggio and other masters of Italian Renaissance skilled sketching techniques and combined classical aesthetics with modern consciousness, especially good at showing the sensitive and blurred facial expression and inner world of contemporary women in simple, concise, clear or hazy lines. Galliani's triptych *New Anatomy* depicts three contemporary Italian women's close-up portraits with sketch lines, while the anatomical bright red blood reveals their inner fluctuations. This triptych has won the best prize for the 1st Beijing Biennale. (Wang Yong)

西班牙
Spain

安东尼·塔皮埃斯
Antoni Tapies

灰色玫瑰背景 / 1955 / 综合材料 / 65厘米×81厘米
Background of Grey Rose / 1955 / mixed media / 65cm×81cm

安东尼·塔皮埃斯是西班牙前卫艺术家，世界代表性的抽象艺术大师。20世纪欧洲先锋艺术的先驱。他以抽象艺术和绘画媒材的大胆运用闻名于世。作者在纸板上的寥寥数笔，是内心情绪的抒发，他将日常事物盖上了自己的标签来使用，将他们变成了自己绘画语言的一部分。

Antoni Tapies is a Spanish avant-garde artist, a representative master of abstract art in the world, and pioneer of European avant-garde art in the 20th Century. He is famous for his bold use of abstract art and painting medium. A few strokes on the cardboard are the expression of artist's inner feelings. He puts his labels on everyday things and turns them into part of his own painting language.

美国
The USA

萨姆·弗朗西斯
Sam Francis

30 / 1986 / 布面油画 / 77厘米×57.5厘米
30 / 1986 / oil on canvas / 77cm×57.5cm

第二次世界大战之后的抽象表现主义诞生于美国。抽象派这个词第一次运用在美国艺术史上，是1964年艺术批评家罗伯特·寇特慈提出的。“抽象表现主义”这个词用以定义艺术家所创作的大胆挥洒的抽象画。这幅作品热情奔放，用抽象的形式表达作者内心的情感。

The Abstract Expressionism after World War II was born in the United States. The term "abstractionism" first appeared in the history of American art in 1964, which was proposed by art critic Robert Coates. The term "abstract expressionism" is used to define the bold, abstract paintings created by artists. This passionate work expresses the artist's inner feelings in an abstract form.

美国
The USA

罗伯特·劳申伯格
Robert Rauschenberg

第12页第七段 / 2000 / 综合材料 / 213.4厘米×149.9厘米
Page 12 Paragraph 7 / 2000 / mixed media / 213.4cm×149.9cm

自20世纪60年代美国波普艺术产生以来，劳申伯格、安迪·沃霍尔、奥登伯格已深知想要创造出一种真正的美国风格，就必须从日常生活中汲取素材，寻求质量上的改变，并使其升华到艺术幻想的境界。这幅作品就是运用日常生活中随处可见的元素，在图画中进行拼接、截取、再创造，很好地诠释了艺术源于生活并高于生活。
Since the beginning of American pop art in the 1960s, Rauschenberg, Andy Warhol and Oldenburg knew that, in order to create a real American style, they must draw material from daily life, seek quality change, and bring it into the realm of artistic fantasy. This work uses the elements that can be seen everywhere in daily life. The splicing, interception and recreation in the picture make a good interpretation of "art comes from life and is above life".

芬兰
Finland

佩卡·于尔海
Pekka Jylha

患白化病者 / 2002 / 综合材料 / 300厘米 × 50厘米
Albino / 2002 / stuffed hare, mirror, candle / 300cm × 50cm

芬兰艺术家佩卡·于尔海的作品运用玩具、标本等现成品，用最纯粹的雕塑语言去诠释作品主题。兔子全身雪白的毛，非常惹人喜爱，而白化病人却正好相反，这种鲜明的对比，激发出观者内心的情感。艺术家于尔海的这一系列作品用拟人化的艺术语言去表现白化病患者这一人群的生活状态，倡导人们关注他们内心的精神世界，多一些关爱，多一些体谅。

The Finnish artist Pekka Jylha adopts finished products such as toys and specimens, and uses the purest sculpture language to interpret the theme of the work. The white fur on the rabbit is very attractive, while the albino is just the opposite. This sharp contrast excites the viewer's inner feelings. This series of works uses artistic personification to show the living status of the albino patients, and advocates people to pay attention to their inner spiritual world with more loving care and more understanding.

瑞士
Switzerland

施瓦格尔·库特
Schwager Kurt

超验的禅思 / 2002 / 雕塑：大理石 / 140厘米×40厘米
Transzendenz / 2002 / sculpture: marble / 140cm×40cm

瑞士艺术家施瓦格尔·库特的雕塑作品《超验的禅思》，打破了人物头像造型的清晰轮廓，人物的面部呈现沉思冥想的神情，两侧的造型像展开的羽翼，比喻着人的思想自由飞翔。雕刻材料和语言都非常单纯简洁，适宜表现超验的禅思的纯粹。库特利用大理石的天然纹理，使流动的思绪更显得流畅灵动。
Swiss artist Schwager Kurt's *Transzendenz* breaks the clear outline of figure of the portrait sculpture. The person's face shows a meditative expression, and the two sides look like unfolding wings, a metaphor of the human thought flying freely. The material and language of the sculpture are very simple and concise, and suitable to represent the purity of transcendental Zen thought. The use of the natural marble texture makes the thought flow more smoothly.

日本
Japan

高山辰雄
Takayama Tatsuo

奉献——进入密教 / 1999 / 纸本设色 / 260.8厘米×430.6厘米×2
Offering: Entering the Esoteric Buddhist Realm / 1999 / color on paper / 260.8cm×430.6cm×2

作品深入探讨形体的单纯化和色彩的平面化，体现对自然和人的深切关怀，以及对佛教的关注。用象征性的构想来表现人物，传统与现代性兼具，给观者带来新鲜感受的同时有一种崇敬感油然而生。
This work explores the simplicity of the form and the flattening of color, reflecting the deep concern for nature and human beings as well as for Buddhism. It uses symbolic ideas to depict the characters with both tradition and modernity, bringing novel feelings and a sense of reverence to the viewers.

韩国
South Korea

金昌烈
Kim Tschang-Yeul

重现 / 1987 / 综合材料 / 162厘米×130厘米
Recurrence / 1987 / oil on newspaper / 162cm×130cm

因水滴画是贯穿其创作生涯的主题，韩国艺术家金昌烈被誉为“水滴画家”。深受儒家思想熏陶和东西方文化影响，他的创作把文化与哲理融汇到完美的画面中，画家用西洋手法描绘的水珠物化了东方的文化与智慧，透过极细腻表现出来的水珠，寻求着绝对的透明度、绝对的消逝和多端的变化。他的作品总是围绕着东方文明和西方文化，现实性和概念性；以完美的手段，把东方与西方、传统与现代有机融合在一起，散发着鲜明的个性和高雅的格调。

Because drip painting is the theme that runs through his career, the Korean artist Kim Tschang-Yeul is praised as "drip painter". Deeply influenced by Confucianism and eastern and western cultures, his artwork integrates culture and philosophy into the perfect picture. The painter uses the western technique to describe the water drops that materialized the eastern culture and wisdom. Through the extremely fine water droplets, the work seeks the absolute transparency, the absolute disappearance and the multiple variations. His works always revolve around eastern civilization and western culture, which are both realistic and conceptual. Through the perfect method, the East and the West, the tradition and modernity, have been brought into an organic fusion, sending out a distinctive personality and elegant style.

法国
France

让·皮埃尔·方丹
Jean-Pierre Fontaine

候机 / 2003 / 雕塑：石膏、铁 / 41厘米×130厘米×44厘米
Waiting in Airport / 2003 / sculpture: plaster, iron / 41cm×130cm×44cm

让·皮埃尔·方丹的雕塑《候机》用小型群像的方式来展现人们等待登机时的不同状态。他们有的焦急不安，有的神态自若，有的十分严肃，有的稍显疲惫，每个人都带着打包好的行李箱，各自做着自己的事情。作者希望借此反映出在新时代背景下，人们生活方式以及生活态度的改变。

Jean-Pierre Fontaine's sculpture *Waiting in Airport* shows the different states of people waiting to board in the form of miniature figures. Some of them are anxious, and some of them are very self-possessed, some of them are very serious, some of them are a little exhausted, and each of them is carrying their suitcases with them. The artist hopes to reflect the changes in people's way of life and attitude towards life in this new era.

澳大利亚
Australia

沈嘉蔚
Shen Jiawei

东来贤哲 / 2001 / 布面油画 / 224厘米 × 229厘米
The Sages from the East / 2001 / oil on canvas / 224cm × 229cm

作者将东西方古典的先哲先贤们以重构时空的方式汇聚到一起。作品用中国传统的构图以及手法来表现，当水墨人物的画法遇到油画材料，当中国印章遇到西方面孔。种种的非常态构成了常态的作品，具有错构形式的艺术作品使其更具当代性。
The artist brings the sages from Eastern and Western classics together in the way of reconstructing time and space. The work is expressed in traditional Chinese composition and techniques, when the ink figure painting meets the oil painting materials, and when the Chinese seal meets the Western faces. A variety of extraordinary states constitute this harmonious work and the displacement makes it more contemporary.

塞浦路斯
Cyprus

拉蒙·特里亚斯·托雷斯
Ramón Trias Torres

半圆穹顶 / 2003-2004 / 布面油画 / 42厘米×82厘米
Concha / 2003-2004 / oil on canvas / 42cm × 82cm

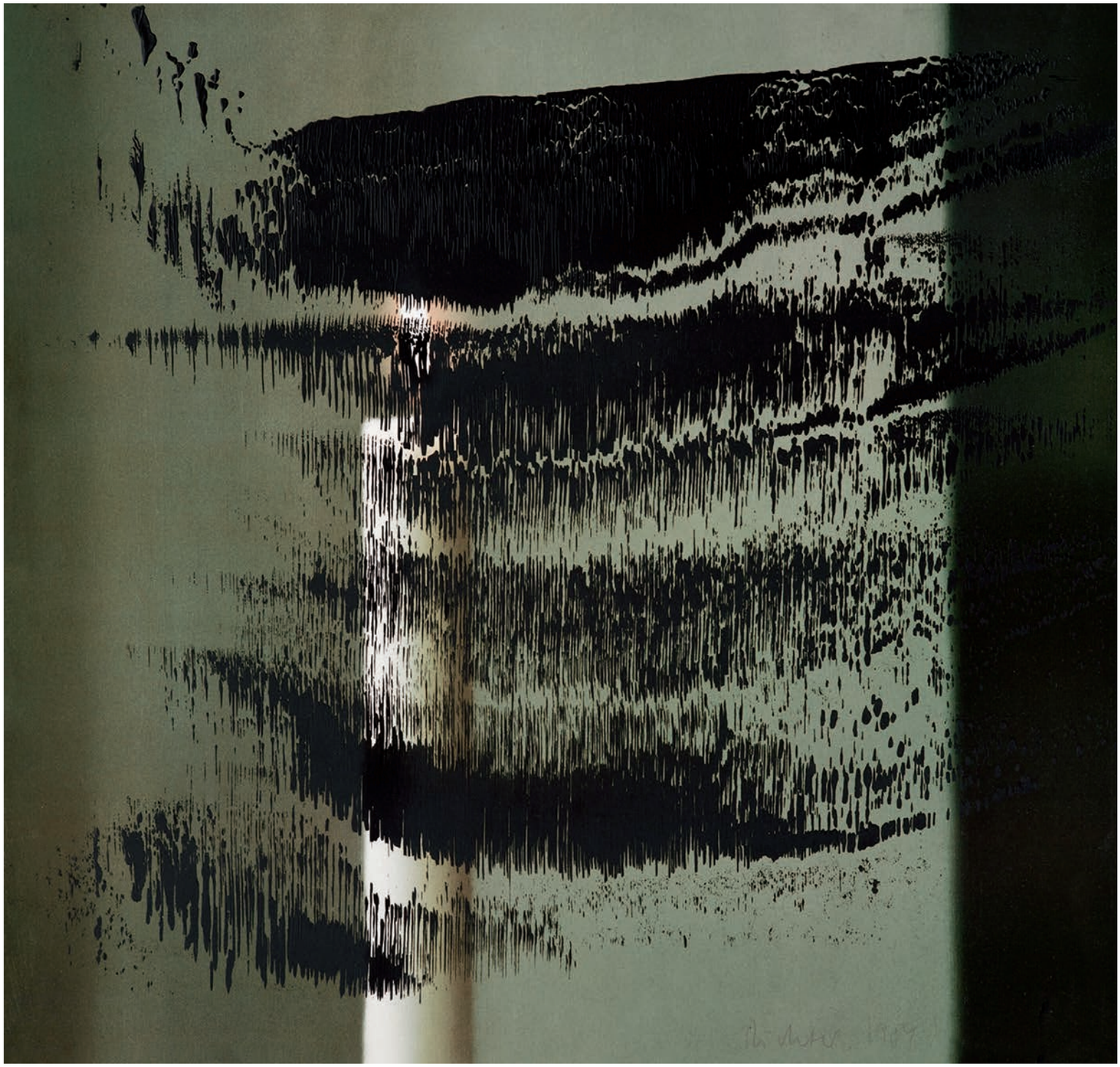
作品以明暗的结合，反映出对立双方的对话，以及生命中积极和消极因素之间的冲突。自然、人、物体、生命，以一种通用的方式在绘画中表现出来，正如拜占庭艺术和埃及墓葬艺术中对生命的表现一样。
The combination of light and shade reflects the dialogue between the opposing sides as well as the conflict between positive and negative factors in life. Nature, man, object, and life are shown in the painting in a universal way, just as the manifestation of life in Byzantine art and in Egyptian burial art.

德国
Germany

安塞尔姆·基弗
Anselm Kiefer

聪明的处女们 / 1996 / 综合材料 / 421厘米×371厘米
Die klugen Jungfrauen (The Wise Virgins) / 1996 / woodcut, shellac, acrylic, paper, canvas / 421cm× 371 cm

安塞尔姆·基弗是德国新表现主义的代表艺术家之一，他的“向日葵系列”寓有“晦涩的诗意”，包括历史的反思、政治的讽喻、文明的追溯乃至宇宙的联想。基弗说：“从凡·高开始，向日葵就已成为一个神话般的主题了，但你不能把它的意义局限于此。当我看到那些成熟的、长满黑籽的葵盘沉重地弯向地面的时候，我就看到了天宇和星辰。”他认为向日葵与星宿之间的对应关系，是对他和他的“此在”（Dasein）的一种诠释与安慰。他参加第二届北京双年展的综合材料版画作品《聪明的处女们》，把他的裸体自画像刻在荒原上葵盘低垂的黑色向日葵中间。（王镛）
Anselm Kiefer is one of the representative artists of the new German Expressionism. His "sunflower" series contains an "obscure poetry", including historical reflection, political allegory, traces of civilization, and even associations of the universe. "Since Van Gogh, sunflowers have become a mythological theme," says Keifer. "But you can't limit it to this. I saw the sky and stars when I saw the ripe, black seeds of the sunflower plates bending towards the ground." He believes that the relationship between the sunflowers and the stars is a kind of interpretation and consolation of him and his "Dasein". He participates in the 2nd Beijing Biennale with this mixed media print work, *The Wise Virgins*, with his own nude portrait carved in the wilderness of black sunflowers with drooping plates. (Wang Yong)



德国
Germany

格哈德·里希特
Gerhard Richter

蜡烛2 / 1988-1989 / 综合材料 / 60.3厘米×63.6厘米
Kerze II / 1988-1989 / color print on paper with black oil paint raised on white plastic plate / 60.3 cm × 63.6 cm

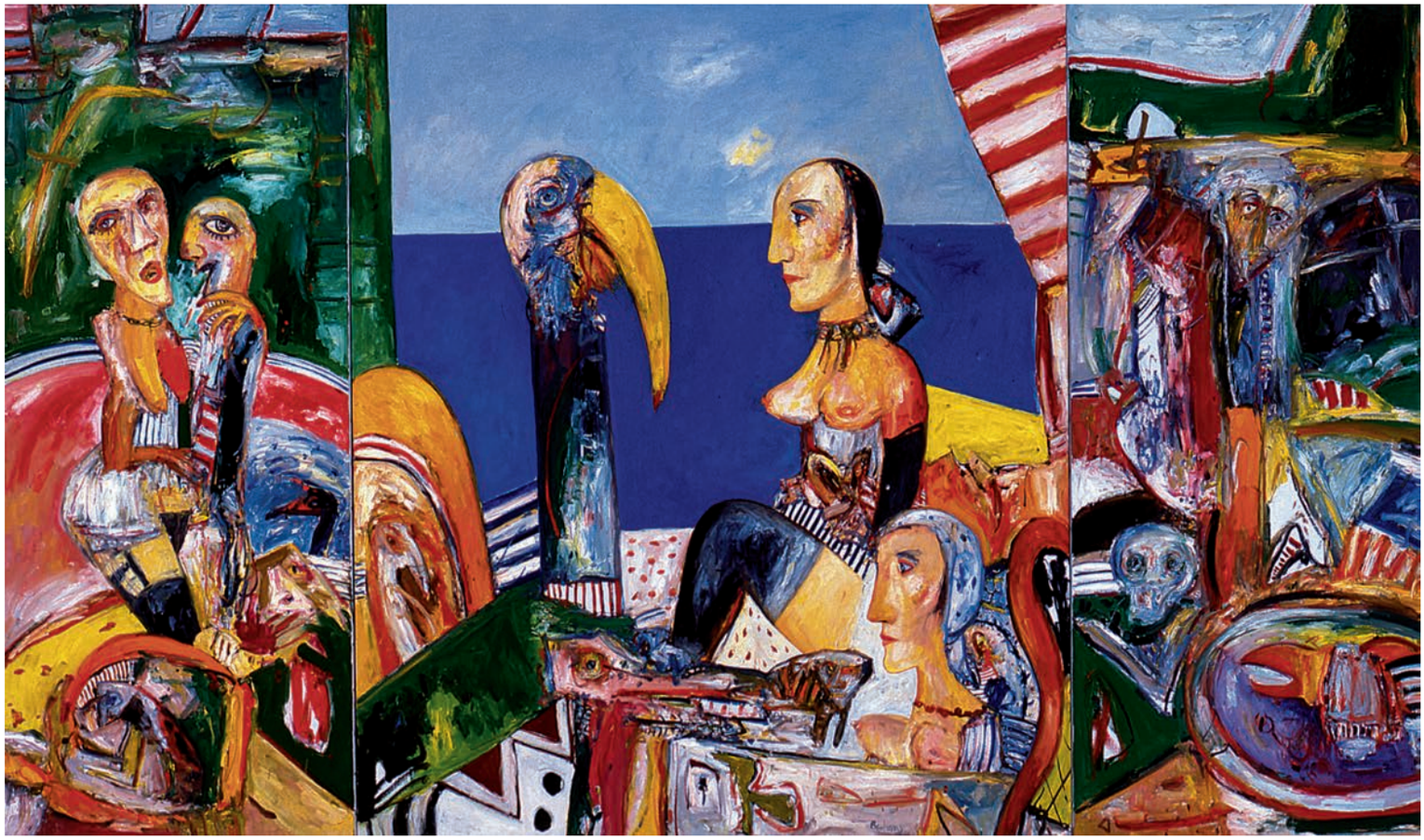
格哈德·里希特是德国当代最重要的艺术家，他的艺术风格和方法变化多端，既激进又保守，既传统又现代，也屡创在世艺术家拍卖纪录。1980年代，他画了25幅蜡烛主题的油画，以其中一幅油画的照片作为彩印的样本，再用滚筒涂刷工业油漆颜料加工制作成新的作品。他参加第二届北京双年展的彩印油漆作品《蜡烛2》，图像的暖色与蜡烛的柔光营造出一种非常宁静而温馨的氛围，令人联想起17世纪的荷兰静物画，而图像表面的一部分刷上了黑油漆，野蛮地破坏了图像，不过却有些中国水墨画写意笔墨纵横恣肆的味道。（王镛）
Gerhard Richter is the most important contemporary artist in Germany. His artistic styles and methods are varied, radical and conservative, traditional and modern, and he has repeatedly created auction records for living artists. In the 1980s, he painted 25 oil paintings themed candles, taking one of the paintings as a sample of color printing, and then using the drum to paint industrial pigments to create new works. He participates in the 2nd Beijing Biennale with his work *Kerze II*. The warm color of the image and the soft light of the candle created a quiet and cozy atmosphere, reminding people of the still life painting of Holland in the 17th Century, while some of the surface was painted with black paint, which brutally destroyed the image. But there are some traces of the unrestrained style of freehand Chinese ink painting. (Wang Yong)

希腊
Greece

哈里斯·孔多斯菲利斯
Harris Kondosphyris

雅典—北京 第一部分：移民方舟 / 2004 / 装置：外涂水泥的抗水夹合板、红光、黑光 / 300厘米×750厘米×340厘米
Athens-Beijing Part I: Migrant' s Ark / 2004 / installation： water-resistant plywood coated with plasticized cement, red light, black light / 300cm × 750 cm× 340cm

希腊艺术家哈里斯·孔多斯菲利斯的影像装置作品《雅典—北京 第一部分：移民方舟》，是为迎接2008年北京奥运会特意创作的。在影剧场里放映的画面，显示了在黎明或黄昏时刻，一座中国宝塔的光学幻影——从雅典驶向北京的方舟，伴随着电子音乐的旋律和新的世界语诗歌的吟唱，唤起人们甜蜜的回忆和怀乡之情。这种声光电综合的影像装置作品，丰富了北京双年展的艺术形式。（王镛）
Greek artist Harris Kondosphyris's video installation *Athens-Beijing Part I: Migrant's Ark* was specially created for the 2008 Olympic Games in Beijing. The images displayed in the theater show the optical illusion of a Chinese pagoda at dawn or dusk–the ark from Athens to Beijing, accompanied by electronic music and a poem chanting in new Esperanto, evokes sweet memories and nostalgia. The video device integrated sound and photoelectricity enriches the art forms of the Beijing Biennale. (Wang Yong)



英国
The UK

约翰·贝拉尼
John Bellany

博大的海（三联画） / 1993 / 布面油画 / 212厘米×366厘米
Bounteous Sea (triptych) / 1993 / oil on canvas / 212 cm × 366cm

作者从小生活在海边。在20世纪60年代的新艺术时尚的浪潮里，作者拒绝了席卷世界的抽象艺术，而是决心要打造出苏格兰的新艺术。他用来自于他成长经历的灵感去构成一种新的形式，描绘苏格兰渔民的生活，并受到德国画家贝克曼的影响，使用三联画的方式，给绘画某种宗教的意味和仪式感。

The artist grew up by the sea, and, in the new fashion of art in the 1960s, the artist rejected the abstract art that had swept the world and decided to create a new art of Scotland. Drawing on the inspiration that he inherited from his upbringing, he came up with a new form of art to depict the life of the fishing community in Scotland. The artist was influenced by the German painter Beckmann and the use of triptych gave the painting a sense of religion and ritual.

英国
The UK

托尼·克拉格
Tony Cragg

思想的倾向 / 2002 / 雕塑：青铜 / 120厘米×80厘米×70厘米
Bent of Mind / 2002 / sculpture: bronze / 120cm×80cm×70cm

托尼·克拉格是英国后现代主义雕塑家，英国当代艺术界的领军人物。他的这一雕塑作品形态十分特别，从不同角度观看会呈现出不同的形象，以一种震撼的形式让观者为之驻足。这种多元化的表达方式也体现出作者对于世界和宇宙的思考。

Tony Cragg is a British postmodern sculptor and leader of British contemporary art field. This sculpture is very distinctive in form. Its different visual effects can be seen from different angles, attracting the viewers to observe closely this amazing structure. This way of diversified expression also reflects the artist's thinking about the world and the universe.

英国
The UK

艾伦·琼斯
Allen Jones

魔术师 / 1977 / 雕塑：着色钢 / 190厘米×140厘米×110厘米
The Conjurer / 1977 / sculpture: painted steel / 190cm ×140cm× 110cm

艾伦·琼斯的这件作品与他的一系列绘画有关。在系列画中，魔术师因其艺术风格和创作困境而闻名。立体主义的造型，野兽派的用色，大胆而荒诞，抽象的表现风格充满张力。
This piece of Allen Jones is related to a series of his paintings. In the series, *The Conjurer* is known for the painter's artistic style and creative dilemma. The Cubism model and Fauvism color are bold and quite absurd, and the abstract style is full of tension.

美国
The USA

苏厄·约翰逊
J. Seward Johnson

维持 / 1999 / 雕塑：青铜 / 180厘米×122厘米×122厘米
Holding out / 1999 / sculpture: bronze / 180cm ×122cm×122cm

作品通过写实的雕塑语言表现了一位白发苍苍的老妇人，她衣着朴素，刚刚购物归来，手里抱着满满一袋子物品。她的神情稍显凝重，仿佛陷入沉思。作者通过对日常生活中常见的、平凡人物的刻画，反映当今社会人们的生活状态，当代人的那种无助、彷徨、缺乏安全感跃然纸上。
Through a realistic sculptural language, this work shows a gray-haired old woman who is dressed simply and has just returned from shopping with a full bag of goods in her hands. Her expression is slightly serious, as if in deep thought. Through the depiction of common and ordinary characters in daily life, the artist reflects the living conditions of people in today's society, showing the helplessness, hesitation and insecurity of the contemporary people.

意大利
Italy

卡洛·玛丽亚·马里亚尼
Carlo Maria Mariani

月桂 / 1981－1982 / 布面油画 / 50厘米×43厘米
Eliadi / 1981-1982 / oil on canvas / 50cm×43cm

20世纪80年代兴起的意大利“超前卫艺术”，也被称为“后现代古典主义”。意大利艺术家马里亚尼的个人图像词汇，沉浸于希腊罗马神话与古典主义理想。为了阐明他有时令人不安但通常令人兴奋的未来，他把过去与现在融合在一起，唤起了古代的沉寂与现代的嘈杂。他的目的并不是重建古代世界，也不是再现它的碎影残片。他是把神话作为他找到的最适合表现他的最复杂情感的一种语言来掌握。油画《月桂》就是运用希腊神话和古典造型表现艺术家情感的作品。（王镛）
The Italian "Transavantgarde", emerged and developed in the 1980s, is also called "Postmodern Classicism". The artist's personal image vocabulary is steeped in Greek and Roman mythology and classical ideals. In order to clarify his sometimes unsettling but often exciting future, he puts the past and present together, arousing the ancient silence and modern noise. His purpose is not to reconstruct the ancient world, nor to reproduce its debris. He takes the myth as a language that he finds the most suitable for expressing his most complex emotions. This oil painting *Eliadi* is an example of using Greek mythology and classical modeling to express the artist's emotions. (Wang Yong)

美国
The USA

安迪·沃霍尔
Andy Warhol

布龙卡·维恩特拉伯的肖像 / 1986 / 布面综合 / 102厘米×102厘米
Portrait of Bronka Weintraub / 1986 / acrylic and silkscreen ink on canvas / 102cm×102cm

安迪·沃霍尔被誉为20世纪艺术界最负盛名的人物之一，是波普艺术的倡导者和领军人物，也是对波普艺术的影响最大的艺术家。他大胆尝试凸版印刷、橡皮或木料拓印、金箔技术、照片投影等各种复制技法。艺术是生活的艺术，生活是艺术的生活。艺术形式与自然界的生命形式具有同构性。安迪·沃霍尔用独到的表达方式诠释了当时工业化大批量生产的背景下，西方社会中成长起来的青年一代的思想意识和审美趣味。
Andy Warhol, known as one of the most famous figures in the art circles of the 20th Century, is the initiator and leader of pop art and the artist who has the greatest influence on pop art. He made a bold attempt at letterpress printing, rubber or wood rubbing, gold foil technique, photo projection and other copying techniques. Art is the art of life, and life is the life of art. Artistic forms are isomorphic to the life forms in nature. Andy Warhol expressed the ways of thinking and aesthetic taste of the young people growing up in Western society under the background of mass industrial production in his own unique way.

德国
Germany

桑德拉·阿克曼
Sandra Ackermann

女跳水运动员 / 2006 / 布面油画 / 150厘米×200厘米
Female Diver (Die Springer) / 2006 / oil on canvas / 150cm×200cm

作品画面主体描绘了一位健美、性感而时尚的女跳水运动员的形象，她仿佛正蹲在那里沉思冥想。在她身上叠印出女跳水运动员高台跳水的场面，背景是蔚蓝色的星空般的地球海洋，点缀着灿若繁星的水花。人物造型简洁优雅，以蓝白两色为基调的色彩单纯明快，构图也十分新颖考究，特别是侧边的小型跳水员形象与主体人物互相呼应，保持着整个画面的平衡。该作品曾获第三届北京双年展优秀作品奖。（王镛）

The subject of the picture depicts the image of a healthy, sexy and stylish female diver, who seems to be sitting there meditating. In her body, there are superimposed scenes of a female diver performing high diving. The background is the ocean as blue as the starry sky, interspersed with a myriad of splashes. The figure of the character is concise and elegant while the blue and white colors are simple and lively. The composition is also very novel and exquisite, especially the lateral small image of the diver, echoing each other with the main character, maintaining the balance of the whole picture. The work has won the Outstanding Award for the 3rd Beijing Biennale. (Wang Yong)

印尼
Indonesia

思吉特·拉哈君
Sigit Raharjo

奖牌的意义 / 2007 / 布面油画 / 140厘米×120厘米
The Meaning of Medal / 2007 / oil on canvas / 140cm×120cm

每逢世界体育赛事，包括奥运会，人们通常最关注的是各国运动员获得奖牌的数目和排名。奖牌固然是运动员实力的标志和竞技的荣誉，但还有比获得奖牌更有意义的东西。印度尼西亚艺术家思吉特·拉哈君的油画《奖牌的意义》，以逼真的写实技法描绘了世界各国不同肤色、不同性别、不同竞技项目的运动员的手，众手齐心协力共同高擎着奥运圣火，奖牌被置于画面下方的角落，说明各国运动员在竞技中保持团结合作的友爱精神比获得奖牌更有意义。（王镛）

During world sporting events, including the Olympic Games, people usually pay most attention to the number and ranking of medals obtained by athletes from different countries. Medals, of course, are a sign of athletic strength and sporting honor, but there is something more important than winning medals. Indonesian artist Sigit Raharjo's oil painting *The Meaning of Medal* depicts the hands of athletes of different colors, sexes, and sporting events from different countries in the world with competitive events. The hands are holding the Olympic flame together while the medal is placed in the lower corner of the picture, which shows that it is more important for the athletes to maintain the spirit of unity and cooperation than to win the medals in sports. (Wang Yong)

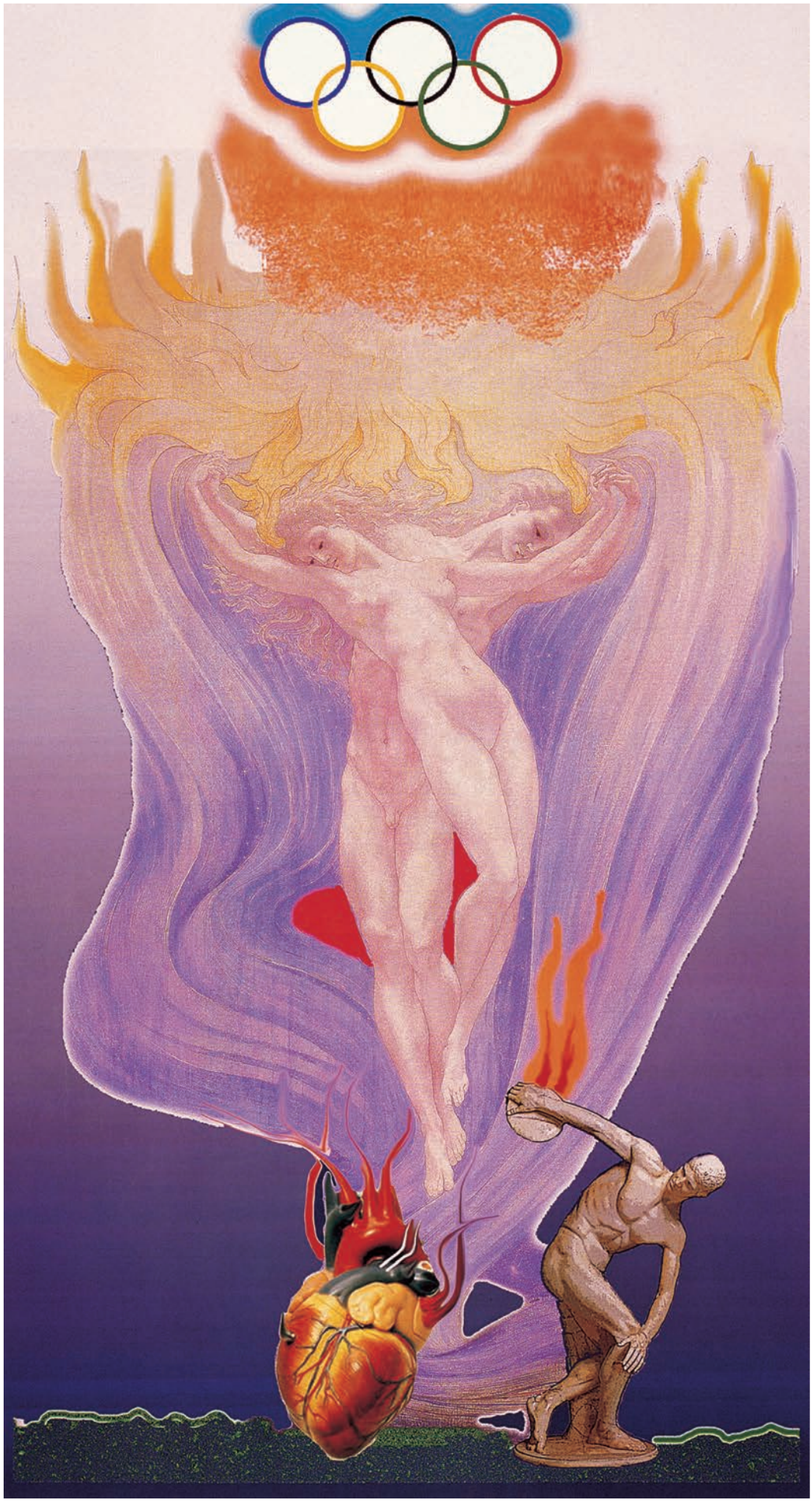
意大利
Italy

托尼·佩科拉奥
Toni Pecoraro

奥运之柱 / 2007 / 蚀刻版画 / 53厘米×38厘米×2
Colonna Olimpica / 2007 / aquatint etching / 53cm×38cm×2

作品把2004年雅典奥运会与2008年北京奥运会两幅幻想的画面并列组合在一起，画面中采用了类似罗马的图拉真纪念柱式的螺旋形浮雕饰带形式，在圆柱上和背景上刻画了希腊雕刻、瓶画、神庙、竞技场与中国长城、故宫、园林、体育场等众多图像。虽然图像线条精细繁密，但仅有黑白两色使画面的视觉效果从复杂趋于单纯。（王镛）

The work ties together the two fantastic pictures of the 2004 Athens Olympic Games and the 2008 Beijing Olympic Games. The picture is similar to the spiral relief frieze on the Trajan Column in Rome. The Greek carvings, vase painting, temples and arenas, and the Chinese Great Wall, the Imperial Palace, gardens, stadiums and many other images are presented on the column and in the background. Although the lines are dense and elaborated, the only black and white colors bring the visual effect of the image from complexity to simplicity. (Wang Yong)



意大利
Italy

维尼乔·韦尔齐耶里
Vinicio Verzieri

火 / 2007 / 版画 / 38厘米×20.3厘米
Fuoco / 2007 / print / 38cm×20.3cm

火是宇宙元素中最富有生命活力和色彩的元素，蕴涵着光明、温暖、纯洁、新生、神圣、智慧、热情等寓意，也通常被作为奥林匹克精神的象征。2008年奥林匹克精神的圣火从雅典到北京一路传来，点燃了世界各国人民向往光明美好的未来的梦想，也燃起了各国艺术家火一样的创作热情。作品表现奥林匹克精神的圣火从人类的心中升起，从古希腊雕刻《掷铁饼者》的铁饼上升起，一对情侣纯洁的精灵在旋卷飞腾的火焰中冉冉上升，飞向光华灿烂的奥运五环。（王镛）

Fire is the most energetic and colorful element among all elements in the universe, which contains the implications of brightness, warmness, purity, birth, sacredness, wisdom and passion, and also is usually regarded as a symbol of the Olympic spirit. In 2008, the flame of the Olympic spread from Athens to Beijing, which ignited the dream of people all over the world to yearn for a bright future, and also ignited the creative enthusiasm of artists from all over the world. This work shows the flame of the Olympic spirit rising from the human heart and the discus of the ancient Greek sculpture *Discobolus*, while the pure souls of a couple are also escalating in the twirls of the flare, flying toward the splendid Olympic rings. (Wang Yong)

阿根廷
Agentina

阿莉西亚·坎迪亚尼
Alicia Candiani

饮食 / 2009 / 数码摄影 / 120厘米×192厘米
Eat, Drink / 2009 / photography / 120cm×192cm

第四届北京双年展的主题是“生态与家园”。阿根廷艺术家阿莉西亚·坎迪亚尼的数码摄影作品《饮食》同“生态与家园”密切相关。画面中央是一个俯身掬水的女孩，上方是一排香菇，下方有许多陶罐，中间左右两边印着法文“饮食”。人类渴望饮用清洁水，食用绿色食品，就必须保护我们的生态环境，净化我们的精神家园。（王镛）

The theme of the 4th Beijing Biennale is "Environment Concern and Human Existence". Argentine artist Alicia Candiani's work *Eat, Drink* is closely related to the theme. In the center of the picture, there is a girl scooping up water with her hands. Above is a row of Lentinus mushrooms, and many pots are laid below. The left and right sides are printed with the French words "boire" (drink) and "manger" (eat). The mankind is eager to drink clean water and eat green food, so we must protect our ecological environment and purify our spiritual homeland. (Wang Yong)

印尼
Indonesia

苏利茨路努
Sulistyono

未来生活 / 2009 / 布面油画 / 150厘米 × 200厘米
Future Life / 2009 / oil on canvas / 150cm × 200cm

人类生命的延续有赖于生态环境的健康质量。而现代化城市建设的错误规划，破坏了生态环境。印度尼西亚当代艺术家苏利茨路努的油画《未来生活》，运用超现实主义手法，揭示错误规划的现代化城市建设破坏生态环境的危机。画面上方鳞次栉比的高楼大厦挤满了阴霾密布的城市空间，下方的挖掘推土机、运输车在不停地连夜施工，中间透露出地下灰暗土层的三个巨大的儿童面具，儿童口中还蜷缩着老虎、猿猴、熊猫等濒危动物。（王镛）

The continuity of human life depends on the quality of the ecological environment. The wrong planning of modern urban construction destroys the ecology. Indonesian artist Sulistyono′s oil painting *Future Life* uses surrealism to reveal the wrong planning of modern urban construction that puts the ecological environment in crisis. The upper part of the picture is full of gloomy edifices in the gloomy city space, while the digging bulldozers and trucks below are constantly working in the middle of night. Three huge children′s masks are in the middle layer of the gray earth, and tigers, monkeys, pandas and other endangered animals are curling in the children′s mouths. (Wang Yong)

牙买加
Jamaica

蒂娜·斯皮罗
Tina Spiro

极光舰队 / 2009 / 布面油画 / 48厘米×72厘米
Aurora Armada / 2009 / oil on canvas / 48cm × 72cm

作品中使用大面积的蓝色表现空旷无垠的大海，海面上描绘几艘激战正酣的舰艇以及同章鱼缠斗的古代战舰。天空中飘荡着孤零零的飞艇、被击落的飞机，远处就是绵长的海岸线。由于人类对环境的破坏，现在所能看到的物种都可能濒临灭绝，包括人本身。作品用魔幻现实主义的手法阐释了当代社会中人类在当前生存环境下的窘迫与无奈。

The work uses large areas of blue to represent the vast expanse of the open sea, depicting ships in several fierce battles, as well as ancient battleships fighting with octopuses. In the sky there are solitary airships, downed planes, and the long coastline is just in the distance. Because of human's destruction of the environment, all species now may face extinction, including human beings. The work uses magic realism to explain the embarrassment and helplessness of human beings in the current living environment in contemporary society.

马其顿
Macedonia

瓦斯克·多克夫斯基
Vasko Taskovski

山中放松 / 2006 / 布面油画 / 100厘米×125厘米
Mountain Relax / 2006 / oil on canvas / 100cm×125cm

寄情于景通常是传统中国画的形式，而马其顿艺术家瓦斯克·多克夫斯基的这幅《山中放松》同样运用了这种表现手法，将石头掩映在绿色中，寻求放松自己的身体。作者将自己现实生活中的愿望或想法表达在画布上，在现代忙碌的社会中，人们真正缺少的可能正是这偏安一隅的心境吧。

"Trusting emotions into the scenery" is a common method in traditional Chinese painting, while Macedonian artist Vasko Taskovski's *Mountain Relax* adopts the same method to displace the stone in the shade of green, trying to relax. The artist expresses his desires or thoughts in the real life on the canvas. In the busy modern society, the thing that people really lack is probably the peaceful state of mind.

墨西哥
Mexico

马塞拉·亚力杭德拉·埃雷拉·拉米雷斯
Marcela Alejandra Herrera Ramírez

等待一滴水 / 2009 / 布面油画 / 140厘米×120厘米
Waiting for a Drop of Water / 2009 / oil on canvas / 140cm×120cm

魔幻现实主义是墨西哥现代艺术的显著特色。墨西哥当代女画家拉米雷斯的油画《等待一滴水》，就是采用魔幻现实主义的手法表现自然生态保护题材。她把一棵干枯的大树裸露的树根拟人化，处理成两个浑身木纹的裸体的孩子，他们因为极度干渴而面临死亡的威胁，恐惧地搂抱在一起。一个孩子惊恐地注视着盘旋在身边的秃鹰，一个孩子绝望地闭上了眼睛，令人萌生保护可怜的孩子的悲悯之情。这种魔幻现实主义手法比一般同类题材的写实画法更具有惊心动魄的表现力和感染力。（王镛）

Magic realism is an outstanding feature of modern art in Mexico. Contemporary Mexican female painter Ramirez's painting *Waiting for a Drop of Water* uses magic realism to show the theme of natural ecological protection. She personifies the dry tree roots, making them into two naked children with wood grain. Because of their extreme thirst, they are threatened by death and cuddle together in fear. One child is staring in terror at the vulture circling around them, and the other has desperately closed his eyes, arousing feelings of compassion among the viewers. This kind of magic realism is more expressive and appealing than the ordinary realistic painting of the similar subject. (Wang Yong)

阿根廷
Argentina

阿莉西亚·坎迪亚尼
Alicia Candiani

我脑海里的中国 / 2009 / 综合版 / 35厘米×45厘米
China in My Mind / 2009 / print / 35cm×45cm

综合版画，构图简洁，主题鲜明，以近距离的特写镜头突出了女艺术家一对低垂沉思冥想的眼睛。展开的世界地图上的经纬线的纤细网络，恰恰在她的额头、眉间和眼皮上铺开，非常自然巧妙。变化丰富的明暗光影烘托着自由遐想的空间。（王镛）
The composition of the print is concise, and the theme is distinct, using the close-up shot to highlight the female artist's downcast meditating eyes. The latitude and longitude lines of the world map spread a fine network on her forehead, eyebrows and eyelids, which is naturally ingenious. The various changes of the lights and shades set off the free imaginary space. (Wang Yong)

法国
France

巴泰勒米・尚塔尔・安德烈亚
Barthélémy Chantal Andrea

未来 / 2011 / 布面丙烯 / 114厘米×162厘米
Future / 2011 / acrylic on canvas / 114cm×162cm

作品直接呼应第五届北京双年展“未来与现实”的主题，却并非简单的图解，而是浪漫的梦想。画面构图简洁，色调纯净。近景是一位金发少女凝望着一扇打开的玻璃门，门后是一片碧海蓝天，仿若超现实的幻境。（王镛）
The work directly echoes the theme "Future and Reality" of the 5th Beijing Biennale, but instead of being a simple illustration, it presents a romantic dream. The composition is concise and the tone is pure. In the foreground, a blond girl is staring at an open glass door, and behind the door are the blue sky and sea, like a surreal fantasy. (Wang Yong)

印度
India

马伊娜兹·巴诺
Mainaz Bano

黄金遗产-M / 2011 / 布面综合 / 60厘米×60厘米
Golden Heritage-M / 2011 / mixed media on canvas / 60cm × 60cm

作品在四个正方形画面上分别描绘四个不同形状的旧式花瓶水烟袋。花瓶上插着的莲花是印度宗教的象征，水烟袋的吸管如同莲茎。花瓶表面以白银、珍珠、树叶等物镶嵌成各种图案，包括鱼、鸡、土邦王公肖像、头部的侧影等，与花纹华丽的织物配合，作品表现了印度多民族文化与习俗混杂的传统特色。（王镛）

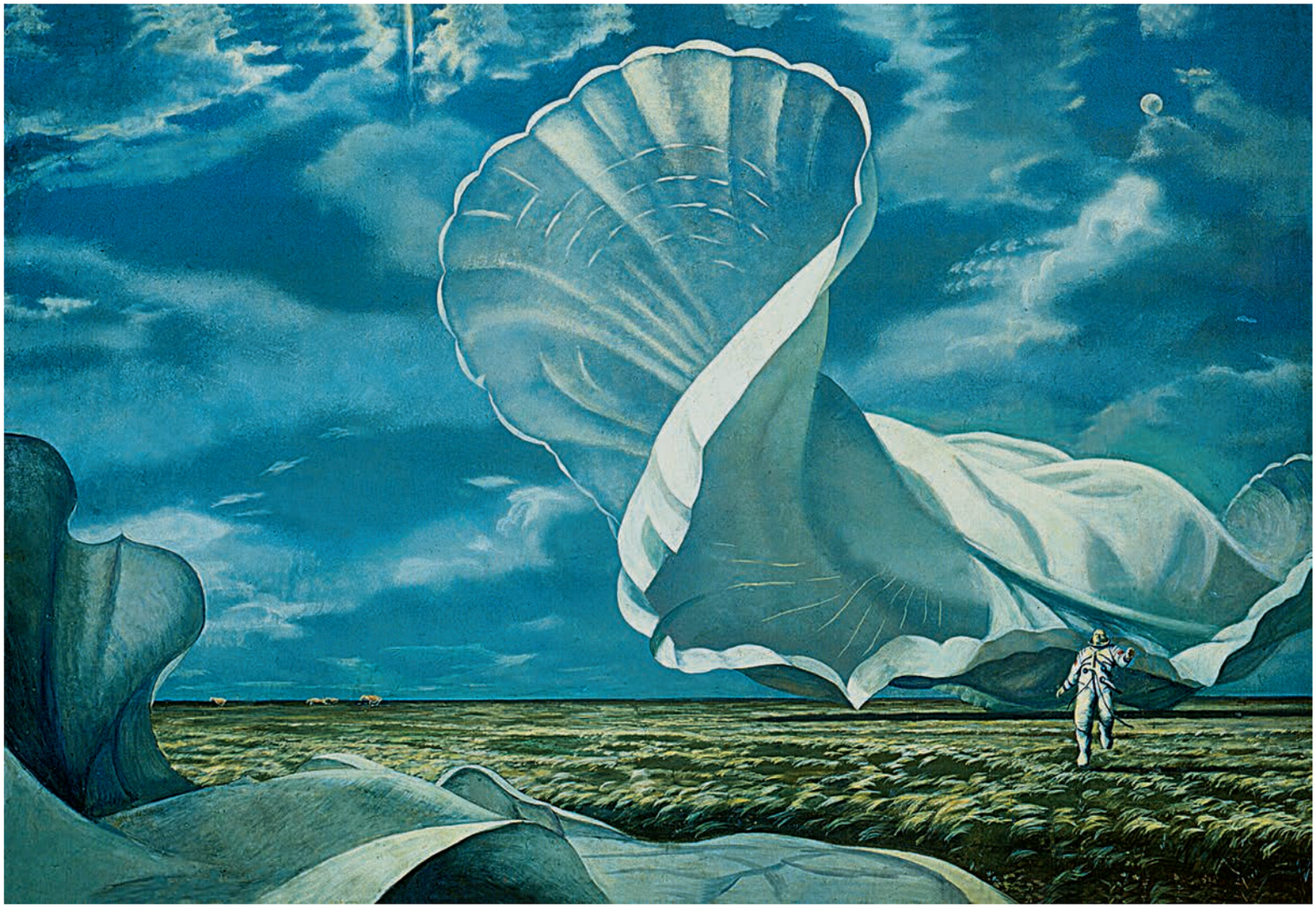
The work depicts four different shapes of old vase water pipes in four squared pictures. The vases are is inserted with lotus flowers, which are a symbol of the religion in India, and the straw of the water pipe is like the stem of the lotus. The vase is decorated with silver, pearls, leaves and other objects, which are inlaid into various images, including fish, chicken, the portrait of the noble, a lateral shadow of a head. In combination with the magnificent fabric, the work shows the traditional features of India's multiracial culture and customs. (Wang Yong)

印度
India

萨普塔尔斯·达斯
Saptasrhi Das

高夫 / 2011 / 布面数码版画 / 118厘米×91厘米
Gough by Gough / 2011 / digital print on canvas / 118cm×91cm

画作使用现代的计算机语言，用无数张大小不一的凡·高的作品拼贴出凡·高的经典作品《自画像》，构成整幅作品的仍然是凡·高本人的画作。图中色块分布极为巧妙，令人耳目一新。萨普塔尔斯·达斯用经典铸就经典，体现出人类的最高需要，即自我实现的需要。
The painting adopts modern computer language and uses countless works of Van Gogh in different sizes to put together Van Gogh's classic *Self-Portrait*, while the whole work is made up by Van Gogh's own paintings. The color distribution in the picture is very ingenious and refreshing. Saptasrhi Das uses the classics to make classics, reflecting the highest need of mankind—self-actualization.



哈萨克斯坦
Kazakhstan

卡米勒·穆拉舍夫
Kamil Mullashev

地球引力 / 2006 / 布面油画 / 117厘米×167厘米
The Earth's Gravity / 2006 / oil on canvas / 117cm×167cm

作品描绘宇航员降落在哈萨克草原。草原保留着游牧时代的记忆。宇航员身后巨大的贝壳状降落伞在地平线上展开，变幻的云朵使蓝天绿野更显得空旷而神秘。画家敏锐地捕捉到在太空处于失重状态的宇航员刚刚接触地面时的微妙感觉和兴奋心情。（王镛）

An astronaut lands on Kazakh grassland. The grassland retains the memory of the nomadic age. Behind the astronaut, a huge clamshell-like parachute stretches beyond the horizon, and the changing clouds make the sky and the green fields more spacious and mysterious. The artist is keen to capture the delicate feeling and excitement of an astronaut who was weightless in space when he has just touched the ground. (Wang Yong)

墨西哥
Mexico

阿韦尔·希门尼斯
Abel Jiménez

星际旅行 / 2010 / 布面油画 / 120厘米×150厘米
Astral Journey / 2010 / oil on canvas / 120cm×150cm

墨西哥艺术家希门尼斯的这幅油画作品，运用非常写实的技法呈现了一个超现实的画面。一对男女躺在地板上，似乎已经入睡。房间的墙壁已经变成透明，室外好像是其他星球的环境。两人的灵魂似乎正要走向室外。画面统一在一个冷色调里，给人以孤寂、神秘的感觉。

This oil painting by Mexican artist Jiménez uses realistic techniques to present a surreal picture. A man and a woman are lying on the floor. It seems that they have fallen asleep. The walls of the room have become transparent, and the outside is like the environment of another planet. The souls of the two seem to be moving outside. The picture is unified in a cold tone, which gives people a sense of loneliness and mystery.

印度
India

苏曼・古普塔
Suman Gupta

一首有故事的歌 / 2010 / 布面丙烯 / 153厘米 × 153厘米
One Story Song / 2010 / acrylic on canvas / 153cm × 153cm

画面呈现了一个安逸的午后，一位老人坐在树阴下，用印度传统的乐器演奏着音乐。暖融融的色调烘托了安静、舒适、和谐的气氛，精妙的构图，似乎能让观者聆听到老者演奏的这首有故事的歌。
The picture presents a cozy afternoon when an old man is sitting in the shade and playing music on a traditional Indian instrument. The warm tone sets off a quiet, comfortable and harmonious atmosphere, and the ingenious composition seems to allow the viewers to listen to this old story song.

墨西哥
Mexico

本哈明・多明格斯
Benjamín Domínguez

佛罗里达修女 2 / 2010 / 布面油画 / 79厘米 × 69厘米
Monja Florida 2 / 2010 / oil on canvas / 79 cm × 69 cm

墨西哥艺术家本哈明・多明格斯的油画作品《佛罗里达修女 2》显示了矫饰主义绘画的痕迹，修女的造型有如光洁的瓷人，鲜花和服饰也好像陶瓷的花卉图案。（王镛）
Mexican artist Benjamín Domínguez's oil painting *Monja Florida 2* shows traces of Mannerist painting. The image of the nun is as smooth as porcelain, and the flowers and dresses are like the floral designs of pottery. (Wang Yong)

爱沙尼亚
Estonia

阿列克谢·萨图诺夫
Aleksei Shatunov

命运之神 / 2013 / 布面油画 / 120厘米×150厘米
Norns / 2013 / oil on canvas / 120cm×150cm

北欧神话中的命运三女神是年龄悬殊的三姐妹，分别掌管人类与诸神生命的过去（衰老）、现在（成长）、未来（青春），她们用智慧之泉滋养生命之树，用生命之线编织命运之网。作品描绘命运三女神围绕着一个裹在生命之树的大树叶襁褓中的新生婴儿，正在用纤细的生命之线编织笼罩着这个孩子的命运之网。画家采用学院油画的写实造型，通过性格特征明显的表情动态和明暗对照强烈的光线变化，凸显出青年女神的纯真、中年女神的坚忍、老年女神的威严（她腰间悬挂着一把准备剪断生命之线的剪刀）、新生婴儿的恬静。画面上爱沙尼亚特有的原始森林的幽暗背景，增添了北欧神话冷峻浓郁的神秘氛围。（王镛）

In Norse mythology, there are three goddesses of different ages, who predestine the lives of the gods and men, including the past (aging), present (growth) and future (youth). They nourish the tree of life with the fountain of wisdom and weave the web of fate with the threads of life. The work depicts the scene of three Norns surrounding a newborn wrapped in a big leaf of the tree of life and weaving the web of fate to cover the baby with the thin threads of life. The painter adopts the realistic modeling of academic oil painting, illustrating the innocence of the young goddess, the perseverance of the middle-aged goddess, the majesty of the aged goddess (on her waist hangs a pair of scissors ready to cut the threads of life), and the purity of the newborn baby through the characteristic personalities, evident facial expressions, and intense contrast of lights in the picture. The dark background of the primeval forests of Estonia adds to the cold and mysterious atmosphere of Norse mythology. (Wang Yong)

法国
France

娜塔莉·梅尔
Nathalie Miel

夏天的甜味 / 2013 / 布面油画 / 130厘米×195厘米
Summer Sweetness / 2013 / oil on canvas / 130cm×195cm

作者对中国文化情有独钟，心向往之。作品中，综合利用了各种中国传统的审美元素，诸如金鱼、莲花、牡丹、陶瓷花瓶、折枝花上的鹦鹉，类似中国画的山水和东方图案的印花窗帘等，与西式家具、花砖地板和各种鲜花水果组合在一起，构成了名副其实的视觉盛宴。其中的东方情调和热烈色彩，令人联想起法国野兽派画家亨利·马蒂斯的《甜食：红色的和谐》《茄子的静物画》《金鱼》等作品。画家试图在内心世界与外在自然、东方与西方之间寻求和谐，画面上方窗外飞来的一只鸽子也表达了画家寻求和谐的心愿。（王镛）

The artist is very fond of Chinese culture and yearns for it. In this work, there is a comprehensive use of various aesthetic elements of Chinese tradition, such as goldfish, lotus, peony, ceramic vase, parrot on the flower branch, the landscape similar to Chinese painting and the Oriental print patterns on the curtain, combined with the Western style furniture, tiled floor and all kinds of flowers and fruits together, constituting a visual feast worthy of the name. The oriental tone and warm colors in the picture remind people of the Fauvist painter Henri Matisse′s works, such as *The Dessert: Harmony in Red*, *Still Life with Aubergines* and *Goldfish*. The painter tries to seek harmony between her inner world and the external nature, as well as between the East and the West. The dove flying outside the window also expresses the painter′s desire to seek harmony. (Wang Yong)

希腊
Greece

切尔里塔基斯·亚历山德罗斯
Chairetakis Alexandros

记忆 / 2013 / 布面油画 / 160厘米×160厘米
Memories / 2013 / oil on canvas / 160cm×160cm

作品表现的是个人情感的记忆。作者描绘了两位女性人物：一位披着头巾的白衣女子有些模糊，逐渐融入幽暗的背景，代表一段情感的结束；另一位抱着大提琴的红衣女子非常清晰，在幽暗的背景中凸现出来，代表另一段情感的开始。幽暗的背景难以判断时间是傍晚（结束）还是黎明（开始），大概反映了人生在关键时刻难以决定的矛盾心理，以及在昨天的记忆与明天的梦想之间无法确定的特殊状态。（王镛）
The work expresses the memory of personal emotions. The artist depicts two female characters: one is a vague figure in white wearing a scarf, gradually integrating into the dark background, representing the end of a relationship; the other is a clear figure of a woman in red, holding a cello, standing out in the dark background, representing the beginning of a relationship. The dark background gives few clue as to whether it is dusk (end) or dawn (beginning), which probably reflects the ambivalence in life when it's difficult to decide at a critical moment, and the special state of uncertainty between yesterday's memory and tomorrow's dream. (Wang Yong)

伊朗
Iran

达又思·哈比卡尼
Daryoush Habibkhani

镜中女孩 / 2014 / 综合材料 / 150厘米×120厘米
The Girl in the Mirror / 2014 / mixed media / 150cm×120cm

作品通过艺术家独特的审美眼光，借助巧妙的构图、造型、线条、光线和肌理，对现实题材进行了超现实的处理，使平凡的日常生活景象产生了异样而神秘的梦幻感觉，表现了艺术家的怀旧情绪和唯美理想。画面是一面陈旧的镜子，镜子背面的水银涂层已经斑驳脱落，依然映照出一位正在梳妆的伊朗少女美丽大方的朦胧面影，她微笑的眼神尤其动人。镜面上的花树和阴影使构图更显得丰满、奇特而幽深。（王镛）
With a unique aesthetic perspective, the artist carries out a surreal treatment of the realistic theme with clever composition, modeling, lines, light and texture, which endows the ordinary daily life scene with an unusual and mysterious dream, and shows artist's nostalgia and aesthetic ideal. The picture is an old mirror. The mercury coating on the back is mottled but it still reflects a beautiful yet hazy face of an Iran girl who is dressing and making up. Her smiling eyes are particularly charming. The trees in blossom and the shadow on the mirror enrich the composition, making it more peculiar and deeper. (Wang Yong)

马其顿
Macedonia

瓦斯科·塔斯科夫斯基
Vasko Taskovski

垂直运动 / 2011 / 布面油画 / 145厘米×115厘米
Vertical Movement / 2011 / oil on canvas / 145cm × 115cm

这幅超现实主义的画作为观者展现了一个光怪陆离的世界。大胆的用色，天马行空的想象，无不体现艺术家丰富的创造力。空间中能量的垂直运动被直观地呈现在观者眼前，并在各个层面同这个星球上的生命和谐沟通。
This surreal painting displays a lustrous and dazzling world to the viewers. The bold colors and unconstrained imagination embody the artist's rich creativity. The vertical motion of energy in space is presented directly to the viewers, communicating harmoniously with the lives on the planet at all levels.

西班牙
Spain

拉斐尔·贝斯塔德·马斯
Rafael Bestard Mas

旅行家 / 2014 / 布面油画 / 162厘米×180厘米
Voyagers / 2014 / oil on canvas / 162cm×180cm

作品运用写实的油画语言，描绘了两个年轻人背靠背坐在洁白的床上。两人的眼神都充满了迷茫。他们没有坐在室内，而是坐在荒原上，一栋房子孤零零地矗立在不远处。作者使用反讽的方式来反映当代社会年轻人的一种生存状态。每个人的内心都住着诗和远方，但却被爱情、家庭、事业、生活所困住，无法追寻内心的追求。

Using realistic oil painting language, this work depicts two young people sitting back-to-back in a white bed with their eyes full of confusion. They are not sitting in a room, but in the wilderness, and a house stands alone in the distance. The artist uses irony to reflect a living state of some young people in contemporary society. Everyone has an ideal living state in heart that is trapped by love, family, career and life, which stops him from following the heart.

印尼
Indonesia

阿吉·苏吉阿托
Ugy Sugiarto

无题 / 2013 / 油画 / 200厘米×165厘米
Assurious / 2013 / oil painting / 200cm×165cm

作品以超写实手法突出表现了画面中的主要形象，折射了当代印尼社会的某种现象：众人在现实社会中挣扎、求存，而唯独一个人头顶红日，成为众人关注的对象。画家用融于背景的颜色来表现在“泥潭”中的普通人，而用鲜明的颜色来表现这场争夺中的佼佼者。作者的语调相当诙谐，对现代社会争名逐利的讽刺不言而喻。

This work highlights the main image of the picture with surrealistic techniques, reflecting a certain phenomenon in contemporary Indonesian society: People in the real world struggle to live while only one person is on top with a red sun over his head and has become the target of public attention. The artist uses the color integrated in the background to represent the ordinary people in the "mire" of life, and uses distinctive colors to represent the winner of the competition. The artist's intonation is quite humorous, making it an evident irony of the modern society that has been manipulated by fame and money.

INTERNATIONAL ITINERANT EXHIBITIONS OF DONATED WORKS

历届藏品国际巡展

15

北京国际美术双年展典藏精品
在丹麦国家历史博物馆“黄金展线”展出

丹麦国家历史博物馆外景
National Museum of Denmark

当地时间2016年10月14日下午2点，由中国美术家协会主办的“中国美术世界行”系列之“艺术与和平——中国当代美术作品展国际巡展”丹麦展，在久负盛名的腓特烈堡宫隆重开幕，展览持续至10月底。建于公元16世纪末、曾作为丹麦王室主要行宫之一的腓特烈堡宫，相当于丹麦的“故宫”，堪称北欧众多城堡中最美丽的代表，因其在丹麦历史上的重要意义，自1878年以来一直作为丹麦国家历史博物馆，是全体丹麦人引以为豪的“颜值担当”。这里不仅建筑宏伟壮丽，更令人瞩目的是它丰富珍贵的藏品：包括丹麦最重要的人物肖像和历史题材油画在内的众多古典艺术品，以独特的角度体现着五个多世纪以来的丹麦历史。

丹麦国家历史博物馆破例启用“黄金展线”

66年前，丹麦同中国建交；建交65年后的2015年，丹麦加入亚投行；而在66年后的今天，“艺术与和平——中国当代美术作品展国际巡展”丹麦展开幕，这是中国美协第一次在安徒生

的国度办展，展览的顺利筹备和成功举办得到了中国驻丹麦大使馆、哥本哈根中国文化中心、腓特烈堡宫丹麦国家历史博物馆等机构的鼎力支持。这是丹麦国家历史博物馆第一次将核心展厅的“黄金展线”腾出并且免收场租，给予此次展出的中国美术作品以超高规格的待遇。馆方

开幕现场
The opening ceremony

专为中国作品所在的展厅配备了安保人员，而在新闻媒体捕捉的照片中，也留下了安保人员在快闭馆时禁不住中国作品的“诱惑”按下手机拍照键的瞬间。

开幕式嘉宾云集，盛赞展览打开一扇交流窗口

中国驻丹麦大使刘碧伟，博物馆所在地希勒勒市副市长多特·麦尔德高，腓特烈堡宫丹麦国家历史博物馆馆长麦特·斯库歌德，中国代表团团长、中国美协副秘书长陶勤等出席开幕式并致辞；中国驻丹麦大使馆文化参赞刘东，哥本哈根中国文化中心主任张力，中国艺术家代表、北京国际美术双年展策委会策划委员、北京大学艺术学院教授丁宁，西安美院教授韩莉以及往届北京国际美术双年展丹麦参展艺术家布丽塔·韦斯特霍森等各界嘉宾近百人共同出席开幕式，开幕式由麦特·斯库歌德主持。

刘碧伟惊叹此次中国当代美术作品能在丹麦国家历史博物馆如此重要的展厅展出，他在开幕致辞中强调：作为世界四大文明古国之一，中国有着悠久的历史与灿烂的文化。中华文化崇尚“兼容并包”“和而不同” ，对其他文化持开放的态度。此次展出的中国当代艺术作品便是东西方文化交融的成果，这些作品采用西方的艺术表现形式，同时融合了东方的文化元素。中丹友好交往历史悠久，近年来，两国在各领域的交流合作不断拓展与深入，文化交流成为双边关系的新亮点。此次展览为丹麦人民了解中国文化与当代艺术发展提供了一扇新的窗口。

陶勤在开幕致辞中说道，本次题为“艺术与和平”的展览，近40件展品均为来自历届北京国际美术双年展的中国佳作。2003年创办的北京国际美术双年展，以展示世界当代绘画和雕塑为主要内容，上届参展国已达96个，是中国最大的国际美术交流平台，十多年来先后有14位丹麦艺术家的24件作品入选赴北京展出。这次到丹麦展出的中国作品，种类涉及中国画、油画、版画、水彩画、漆画、铜雕、综合材料等，既是中国当代美术的缩影，也表现了历届北京国际美术双年展的主题，同时层层递进、互为呼应，立体反映出以“和”为贵的中华民族对和谐美好生活的热爱以及对人与自然关系的思考。当今世界，人和人之间、国与国之间，都需要和渴望沟通与交流，而艺术展示是最接近无障碍交流的绝佳方式——美术是赞美之术，赞美自然、赞美生命、赞美和平，同时也自然地引发思考，让我们一起用艺术温暖世界，从审美中获得新的启迪。

多特·麦尔德高宣布展览开幕。她说：“今天，世界变小了，我们之间的距离缩小了，我们的相互依赖加强，经济贸易货品交流增加了。我们也面临着同样的全球性挑战：世界资源的合理利用，环境保护，如何和平共处等，我们的相互了解非常重要。而相互了解、相互接近的一个好方法就是了解彼此的文化和艺术。今天很高兴能够为中国当代艺术展览开幕，展览要表达的主题正是关于和平、现代化、城市化、生态保护等，这是不论丹麦人还是中国人都关心的主题。希望有更多的丹麦观众能把握这次难得的机会，来参观精彩的中国艺术品。 ”

参展作品生动描绘了当代中国的繁荣图景，丹麦主流媒体重点报道

丹麦电视台DK 4和国家广播电台对展览进行有关研讨会、开幕以及展厅导览的现场转播与直播，丹麦国家历史博物馆馆长亲自担当展厅现场直播解说，开丹麦主流媒体现场直播报道中国艺术展盛况之先河。《希勒勒市报》《希勒勒邮报》《哥本哈根邮报》等当地主流媒体也专门在展览前后进行报道，展览开幕前甚至连当地商业街上的商户都知道了腓特烈堡宫要办中

国当代艺术展的消息。

《希勒勒邮报》以《中国新艺术搭建桥梁》为题的整版报道中说道，此次由北京国际美术双年展典藏的中国当代艺术作品构成的国际首展，是丹麦第一次承办此类展览，而丹麦国家历史博物馆为国际巡展首站敞开大门具有非同寻常的重要意义，是双方良好合作通过艺术认识彼此的开始。《希勒勒市报》则以《城堡里的中国艺术》为题对展览进行系列报道："这是一个非常特别的展览，包含了来自著名的北京国际美术双年展的杰出作品"。"该展是在每年有许多中国游客参观的菲特烈城堡内展示中国当代艺术的良好契机。"丹麦各媒体普遍赞美本次"艺术与和平"的展览主题，认为中国当代艺术家们将中国艺术传统与西方美术技巧自然巧妙的融合是一种重要的双赢。新华社驻哥本哈根首席记者第一时间到场采访并给予长篇报道，短短3天时间，点击量就突破了83万。

学术研讨会图文生动、热切互动

为了使丹麦的美术爱好者们能更立体、更丰富、更全面、更直观地了解本次巡展以及北京国际美术双年展，开幕式前，主办方专门召开了研讨会作为正式研讨之前的预热，丹麦方面包括艺术家、策展人、理论家等代表在内的与会嘉宾预览此次展出的作品1个多小时，大大超出预定时间。陶勤从作品种类、材料、技法、立意等各个角度深入浅出地现场解说了每一件作品后，又通过图文并茂的幻灯片形式将从历届北京国际美术双年展各国入选作品中遴选的近百件有代表性的作品，从更广大、更精微的丰富层面进行解读，不仅是从契合历届北京国际美术双年展主题的角度，而且涉及历史和今天以及未来有关人类物质和精神家园的方方面面，其中不乏热点问题，如当代人类生活和社会状态、世界文明交互、生态问题、人类未来等。

麦特·斯库歌德认为，展出的近40件艺术品是当代中国最有才华的艺术家创作的，使用了包括古典的和现代的艺术技巧，艺术家们关心着目前东西方社会都面临的一些重大问题。她在发言中说："现代化带来种种复杂的影响，艺术家为了表达自己对此的看法，从丰富的中国文化和传统中汲取灵感。在参展的艺术作品中，有将源远流长的中国诗歌重新焕发生机的作品，并与当下息息相关。在欧美艺术的启发下，技艺精湛的艺术家们结合中国国画的水墨、淡彩画法、漆绘、白描等，展示现代技艺；希望中国观众能够在博物馆等地感知丹麦历史和文化，并且获得新的启迪。现在这场中国当代艺术展也为丹麦人民提供了体验中国文化的机会。通过加深对彼此文化的理解，或许能够在这个我们共同生活的、热爱的却也脆弱的世界里，更好地应

对种种问题和可能。”

丹麦艺术家们给予北京国际美术双年展、中国当代美术极高赞誉的同时纷纷表示：对于中国水墨以少胜多的表现和创作方法，对于中国绘画的色调表现以及绘画材料使用的方法都感到惊叹，中国艺术家们创作的耐心、细心、诚心和对传统的良好继承让他们倍感钦佩和尊重，并

中外美术家在研讨会上观看北京双年展幻灯演示
Artists from China and foreign countries are watching the slides of introductions of the Beijing Biennale

普遍关心中国的艺术传统是如何得到良好继承的。随团访问的北大艺术学院教授丁宁凭借自身多年丰富的艺术高等教育一线教学经验和深厚的艺术理论学养，用英语从对中外大师经典作品临摹的重要性，学习包括“和谐”“气韵生动”“阴阳”等关键词在内的传统哲学文本的必要性，以及融会贯通从创作技巧到精神层面表达的必然性等要点入手为丹麦与会嘉宾做了精彩解答和阐释。

相约2017年第七届北京国际美术双年展

虽然丹麦和中国远隔万里，但多彩的视觉艺术和一直致力于展示世界当代架上艺术的北京

国际美术双年展，以及本次的“艺术与和平——中国当代美术作品展国际巡展”丹麦展，就如同连接丹麦西兰岛与菲英岛的大贝尔特海峡大桥，是连接北京和希勒勒两个文化之都以及中丹两国人民的跨越时空的艺术桥梁和纽带。

2017年9月的金秋时节，主题为“丝路与世界文明”的第七届北京国际美术双年展将如期举办，届时丹麦艺术家跨越展览搭建的艺术之桥，也将为世界呈现他们眼中绘画与雕塑艺术对“和平”、对“丝路”、对“世界文明”的完美呈现。当年，欧洲文艺复兴运动曾经受惠于丝绸之路上的东西方文化交流的影响；今天，将21世纪的世界文明在新的丝绸之路上汇聚，是中国梦，是世界梦，更是千年丝路的伟大召唤！

来源：《中国艺术报》

Collections of the Beijing International Art Biennale Display at the "Golden Show Line" of the National Museum of Denmark

At 2 p.m. local time on October 14th, 2016, the "Art and Peace—Chinese Contemporary Art Exhibition" of "Chinese Art World Tour" sponsored by China Artists Association made its debut at Frederiksborg Slot, Denmark, and would last until the end of October. Frederiksborg Slot was built in the end of the 16th century, as one of the main palaces for the Danish Royal Family, which is the Danish counterpart to the "Imperial Palace". It is the most beautiful representative of the many castles in Northern Europe. Because of its importance in Danish history, it has been used as a National History Museum since 1878 and is regarded by the Danish people as the "facade" of the nation. The buildings here are magnificent, but even more remarkable is its rich treasures: the numerous classical artworks, including the most important Danish portraits and historical paintings, are the reflection of Denmark's history in the last five centuries in a unique perspective.

The National Museum of Denmark opens the "Golden Show Line" for an exception.

66 years ago, Denmark established diplomatic relations with China; in 2015, 65 years after the establishment of the diplomatic ties, Denmark joined the Asian Infrastructure Investment Bank. And today, 66 years later, the "Art and Peace—Chinese Contemporary Art Exhibition" opened in

布展完毕
Exhibition Layout

Denmark, which was the first time for China Artists Association to hold an exhibition in the "home of Andersen". The preparations and the success of the exhibition have been greatly supported by the Embassy of the People's Republic of China in Denmark, China Culture Center in Copenhagen, the National History Museum in Frederiksborg Slot and other institutions. This is the first time for the National History Museum of Denmark to vacate its "Golden Show Line" of the core exhibition hall, taking no rent, to treat the Chinese artworks at this exhibition with ultra high standards. The exhibition hall has been specially equipped with securities for the Chinese works. In the photos captured by the news media, we can see the moment when a security member couldn't resist the temptation of the Chinese artworks and took a picture of them with his camera on the mobile phone right before the closing of the exhibition hall.

Prestigious guests gathered at the opening ceremony and praised the exhibition as a window for communication.

Liu Biwei, Chinese Ambassador to Denmark, Dort Meldegau, Vice Mayor of Hillerod City where the Museum is located, Mette Skougaard, Curator of National History Museum of Denmark in Frederiksborg Slot, and Tao Qin, head of the Chinese delegation and Deputy Secretary General of China Artists Association attended the opening ceremony and delivered speeches. Liu Dong, Cultural Counselor of Chinese Embassy in Denmark, Zhang Li, Director of China Culture Center in Copenhagen, Ding Ning, representative of Chinese artists, member of the Curatorial Committee of Beijing International Art Biennale and Professor at School of Arts, Peking University, Han Li, Professor at Xi'an Academy of Fine Arts, Britta Westhausen, Danish participating artist of the previous Beijing Biennale and nearly a hundred guests from all walks of life attended the opening ceremony, which was presided by Mette Skougaard.

Liu Biwei was amazed that the Chinese contemporary artworks could be exhibited at such an important exhibition hall at the National History Museum of Denmark. He stressed in his opening speech that, as one of the four ancient civilizations in the world, China has a long history and splendid culture. Chinese culture advocates "all-embracing" and "harmony in diversity" with an open attitude towards other cultures. The Chinese contemporary artworks in this exhibition are the result of the convergence of the Eastern and Western cultures. These works have combined the Eastern cultural elements with the Western forms of art. China and Denmark have a long history

of friendly exchanges. In recent years, the bilateral exchanges and cooperation in various fields have been expanding and deepening continuously and cultural exchange in particular has become a new highlight of the bilateral relations. This exhibition has provided a new window for the Danish people to understand the Chinese culture and its development in contemporary art.

Tao Qin said in her opening speech that, in this exhibition entitled "Art and Peace", there were nearly 40 exhibits selected from the masterpieces of the previous Beijing Biennales. Established in 2003, Beijing International Art Biennale mainly focuses on contemporary paintings and sculptures of the world. In the last Beijing Biennale, the number of participating countries reached 96, making it the largest international art exchange platform in China. In the last decade, 24 works of 14 Danish artists were selected and exhibited in Beijing. This time, the exhibition in Denmark covered various Chinese artworks, such as Chinese painting, oil painting, prints, watercolor, lacquer painting, cooper sculpture, mixed media works, etc., presenting not only an epitome of Chinese contemporary art, but also a reflection of the previous themes of the Beijing Biennale. At the same time, these works have comprehensively showcased the peace-loving Chinese people's pursuit of the harmonious and happy life and reflections on the relationship between man and nature. In today's world, individuals and countries need and aspire to communication with each other. Art exhibition is the best way to approach barrier-free communication. Fine art is the art of praising, the praise of nature, the praise of life, and the praise of peace, which also naturally triggers thoughts. Let's warm the world with art and get new enlightenment from aesthetics.

Dort Meldegau announced the opening of the exhibition. She said, "Today, the world has become smaller, the distance between us has shortened, our interdependence has been more and more evident, and the economic trade and commodity exchanges have increased. But we are also facing the same global challenges: the rational use of world resources, environmental protection, and how to peacefully coexist. Our mutual understanding is very important and a good way to get close to and get to know each other is to understand each other's culture and art. Today, I am pleased to be able to open the exhibition of Chinese contemporary art. The theme of the exhibition is about peace, modernization, urbanization, ecological protection and so on. These are the themes that both the Danes and the Chinese are concerned about. I hope that more Danish audience will be able to take advantage of this rare opportunity to appreciate the wonderful Chinese art."

The exhibits vividly depicted the prosperity of contemporary China, covered by Danish mainstream media.

The Danish television station DK 4, and the National Radio Station broadcast and rebroadcast the seminars, opening ceremony and exhibition guide. Curator of National History Museum of Denmark personally acted as a live commentator, which was the first time for Danish mainstream media to broadcast a Chinese art exhibition. *Hillerod City Gazette*, *Hillerod Post*, *Copenhagen Post* and other local mainstream media also covered the exhibition. Before the opening of the exhibition, even local tenants on the commercial street were aware that Frederiksborg Slot was going to hold a Chinese contemporary art exhibition.

Entitled *Bridge by Chinese New Art*, *Hillerod Post* reported in full page, "The international exhibition tour consisting of the Chinese contemporary art collections from the Beijing International Art Biennale has made its debut in Demark, and it is the first time for Denmark to hold such exhibition. The National History Museum of Denmark's embrace for the first stop of the international tour is of extraordinary significance. This marks a good beginning for the cooperation between the two sides and the understanding of each other through art." *Hillerod City Gazette* carried out a series of reports on the exhibition with the title *Chinese Art in the Castle*, "This is a very special exhibition, which includes outstanding works from the famous Beijing International Art Biennale. The exhibition is a good opportunity to showcase the Chinese contemporary art in Frederiksborg Slot where many Chinese tourists would visit." The Danish media praised the theme of "Art and Peace", and it was considered a win-win that the Chinese contemporary artists skillfully combined Chinese art traditions with the Western art techniques. Xinhua News Agency's chief correspondent in Copenhagen interviewed the event firsthand and gave a full report. For just 3 days, the page view exceeded 830,000.

The symposium was vividly illustrated with enthusiastic interactions.

In order to help the Danish art enthusiasts more comprehensively and more directly understand the tour and the Beijing Biennale, the organizers, before the opening ceremony, held a seminar as a warm-up for the formal discussion. Denmark artists, curators, theorists and other representatives previewed the exhibits for more than 1 hour, greatly exceeding the scheduled time. From the categories of the works, materials, techniques, ideas and other angles,

丹麦艺术家仔细观看作品
A Danish artist is appreciating the artwork

Tao Qin commented on every piece of work and used slides to interpret the nearly one hundred representative works selected from the previous Beijing Biennales from a broader and more detailed level. Not only is it consistent with the themes of the previous Beijing Biennales, but also is related to all aspects of human material and spiritual homes in history, the present and the future, including many hot issues, such as contemporary human life and social status, interaction of civilizations, ecological problems, the future of mankind and so on.

Mette Skougaard believes that the nearly 40 pieces of artworks on display created by the most talented artists in contemporary China adopted classical and modern art techniques. The artists are concerned about some of the major problems facing the Eastern and Western societies. “Modernization has brought a variety of complex influences,” she said in a statement. “In order to express their views, the artists have drawn on inspirations from the rich Chinese culture and

traditions. Among the exhibits, some have revitalized the ancient Chinese poetry and closely related it to the current. With the inspiration of Western art, the superb Chinese artists combined Chinese painting skills such as ink and wash, light color painting, lacquer painting, and line drawing with modern techniques. I hope that the Chinese audience would be able to perceive Danish history and culture in museums and other places to gain new enlightenment and the present Chinese contemporary art exhibition has also provided the Danish people with an opportunity to experience Chinese culture. By deepening our understanding of each other's culture, it is possible for us to cope with the problems and possibilities better in this fragile world that we share and love."

Danish artists highly praised the Beijing International Art Biennale and Chinese contemporary

中外嘉宾合影（从左至右：北京大学艺术学院教授丁宁、中国美协副秘书长陶勤、丹麦国家历史博物馆馆长麦特·斯库歌德、中国驻丹麦大使刘碧伟、希勒勒市副市长多特·麦尔德高、刘大使夫人方淳、西安美院教授韩莉）

Chinese and foreign guests (from left to right: Ding Ning, Professor of the School of Arts of Peking University; Tao Qin, Deputy Secretary General of China Artists Association; Matt Skougaard, Curator of National Museum of Denmark; Liu Biwei, Ambassador of China to Denmark; Dort Meldegau, Vice Mayor of the City of Hillerod; Fang Chun, Ambassador Liu's wife; Han Li, Professor of Xi'an Academy of Fine Arts)

art, and expressed their admiration of the simple but expressive method of Chinese ink painting. They were amazed at the techniques of the tones and materials of Chinese painting. The patience, carefulness, sincerity and inheritance of the Chinese artists impressed them and won their respect. They were very concerned about how China's artistic heritage could be so well received. Delegation member Ding Ning, professor at School of Arts, Peking University, explained to the Danish guests these questions in English. Due to rich teaching experience and profound studying of art theories, the explanation was excellent and covered topics, including the importance of copying the works of Chinese and foreign masters, the significance of understanding the key concepts in Chinese philosophy such as "harmony", "rhythmic vitality", "Yin and Yang", and the necessity of a thorough understanding of the art from creative skills to expressions on the spiritual level.

To meet at the 7th Beijing International Art Biennale in 2017.

Although Denmark and China are separated by thousands of miles, the colorful visual arts and the Beijing International Art Biennale, which has been dedicated to displaying the world's contemporary easel art, as well as the "Art and Peace—Chinese Contemporary Art Exhibition" in Denmark have jointly set up a bridge, just like the Storebaelt Bridge between Zealand and Funen Island, that connects Beijing and Hillerod, two cultural capitals, and the arts of Danes and Chinese people across time and space.

In the golden September, the 7th Beijing International Art Biennale themed "The Silk Road and World Civilizations" will be held as scheduled. At that time, the Danish artists will cross the art bridge built by the exhibition, and present the world with their understanding of peace, Silk Road and civilizations in the forms of painting and sculpture. In the past, the European Renaissance benefited from the cultural exchanges between the East and the West on the Silk Road. Today, the world's civilizations of the 21st century will converge on the new Silk Road. It is the dream of China, the dream of the world, and the great call of the Silk Road in the new millennium!

Source: *China Art Newspaper*

讲述和平故事 传播中华文化

——北京双年展精品走进“欧洲首都”布鲁塞尔

中国驻比利时大使曲星（右一）、比利时布鲁塞尔大区首席大臣韦尔沃特（左二）、中国美协主席刘大为（右二）中国美协驻会副主席徐里（左一）在作品前合影

Qu Xing, Ambassador of China to Belgium (the first person from the right), Rudi Vervoort, Chief Minister of Belgium Brussels region (the second person from the left), Liu Dawei, Chairman of China Artists Association (the second person from the right), Xu Li, Standing Vice Chairman of China Artists Association (the first person from the left) stand in front of the works for a group photo

当地时间2016年12月6日晚，由中国美协主席刘大为、驻会副主席徐里率队的“艺术与和平——中国当代美术作品展国际巡展”来到欧盟总部所在地、有着“欧洲首都”之称的比利时首都布鲁塞尔，在当地中国文化中心向欧洲观众传播中华文化，讲述中国美术家眼中的“艺术与和平”故事。

中国美协此次带来的展品全部选自历届北京国际美术双年展所藏的优秀中国作品。近40件国画、油画、版画、水彩画、漆画、铜雕和综合材料等多种艺术形式反映出“以和为贵”的中华民族对和谐美好生活的热爱以及对人与自然关系的思考。

布鲁塞尔中国文化中心去年刚刚揭牌成立，坐落于市中心，毗邻欧盟总部等多个国际机构，位置极佳。开幕当晚，文化中心张灯结彩、热闹非凡，门楣上的灯笼将街面映得通红，用浓浓的中国韵味迎接自建成以来规模最大的展示活动。中国驻比利时大使曲星，比利时布鲁塞尔首都大区首席大臣韦尔沃特，布鲁塞尔皇家美术学院名誉院长波德松，比利时高等汉学院院

长、前比利时驻华参赞史蒙年，布鲁塞尔中国文化中心副主任谭曙，中国驻欧盟使团代表，部分欧盟成员国代表，知名美术家、文化学者等两百余位中外嘉宾莅临开幕式。这是国际巡展在稍早前结束了在丹麦哥本哈根的首展后，又一次亮相欧洲重镇。

韦尔沃特先生在开幕致辞中热烈赞扬了展览主题，表示布鲁塞尔因年初的系列恐怖袭击事件经历了命运多舛的一年，正是以“和平”为主题的文化交流才能让多元社会重新寻回往日的荣光。布鲁塞尔与北京作为友好城市，将在未来见证更深入的合作与交流。他衷心祝愿中比之间合作发展更上一层楼。

曲星大使则简要回顾了中比友好交往的历史，并对此次展览给予了高度评价。他特别提到，今年是中比建交45周年，非常高兴看到以布鲁塞尔中国文化中心为代表的文化艺术机构能在中比双边文化交流中起到重要的作用，并对未来中比进一步深入友好地交流寄予希望。

刘大为主席从美术专业角度指出，中国美术底蕴厚重，是中国传统文化的代表，同时也兼容并蓄了世界文化艺术的精髓。展览集中展现了中国当代美术借助丰富的造型手段、视觉材质和艺术词汇，表达了对现实生活与艺术问题极富个性的观照、思考和体悟，对民族性、地域性

开幕式现场座无虚席
All seats are occupied at the opening ceremony

与时代性相互统一融合的研究、继承和开拓，以及对以绘画和雕塑为主要形态的造型艺术的坚守、发展和创新。

波德松先生表示此次展览的艺术作品色彩浓重且丰富，表现了中国丰富的自然风光和人文色彩，希望今后能与中国开展更多的合作，在比利时多举办这样的展览，让更多比利时乃至欧洲的民众领略中国当代艺术的不同个性和魅力。

开幕式当天，新华社、人民日报、光明日报、解放日报、比利时国家通讯社、自由比利时报、比利时经济报、布鲁塞尔新闻报、布鲁塞尔星报、保加利亚通讯社等众多中外主流媒体对活动纷纷进行了报道。如此多外媒关注一项来自中国的艺术活动，这在政治氛围浓厚、敏感于时政类资讯的欧盟和布鲁塞尔媒体圈实为难得，中国文化日益增长的影响力由此可窥一斑。

正如布鲁塞尔中国文化中心前任主任严振全所介绍的那样，中比两国间文化交流源远流长，从17世纪弗拉芒传教士南怀仁来中国监制古观象台，到中国民主革命伟大领导者孙中山先生在比利时驻留；从1865年利奥波德二世旅行远至中国，到埃尔热与张充仁两位艺术大家的传奇故事家喻户晓，中比两国的文化交往可谓志同道合，精彩纷呈。而今美展的成功举办正在为两国艺术交流续写全新篇章。纵观此次参展作品，有的直接契合展览主题，如中国雕塑家李富军与俄罗斯美术家协会前主席阿尔伯特·恰尔金以及雕塑家瓦连金·斯维什尼可夫合作的雕塑《友谊和平天使》、方向晖的油画《中华卫士》、旅英华人艺术家曲磊磊的综合材料绘画《美丽莎——一个“9·11”受难者》；有的表现人与自然的和谐之美，如丰硕的中国画《原生态之冬后是春》，朱梅、周佰文的中国画《拾得秋色入画来》，詹国超的中国画《倾斜的大海之一》，王治平的油画《冬季》，朱锐的木刻版画《东川印象之二》，宋光华的中国画《绿色太行我家园》，赵新平的中国画《山乡初晨》，刘玉庭的雕塑《花·物语》等；有的从警醒的角度呼吁爱护生态家园，如徐邠的中国画《栖息之地之一》、张龙的中国画《呐喊——消失的地平线》、崔俊的油画《蚀》、罗志楠的油画《筷子树》、刘根的版画《集结号》、彭伟的版画《围城之居》、闫然的水彩画《渡城》、张江的漆画《天籁》等；有的传达当代中国人特有的精神世界，如王静的油画《我的情绪传达》、王凯的油画《夜归人》、朱建辉的版画《状态·存在》、陆增康的雕塑《失眠》、王仁华的中国画《暗香浮动》等；有的体现追求和平竞技的奥林匹克精神，如李爱国的中国画《辉煌——奥运之星杨霞》、王子奇的油画《和谐·中国奥运——首届奥委会成员》……中国美术家们从现实角度观察社会变迁，在精神层面感悟世间百态，生动地描绘了当代中国“机遇与挑战并存，喜悦与艰辛交织”的全景画卷。这一切都

中国美协刘大为主席在开幕式上致辞
Chairman Liu Dawei is delivering a speech at the opening ceremony

归为一个共同的主题：向往人类和平，关爱地球家园。

刚刚从中国文联第十次全代会上归来的刘大为主席提道，习近平总书记向全体文艺工作者发出了“高擎民族精神火炬”“坚定文化自信”“筑就中华民族伟大复兴时代文艺高峰”的号召，文艺界高度重视、深入领会，本次展览便是对讲话精神的践行。中国美协创立以绘画和雕塑为主要展示模式的北京双年展，力促经典艺术回归的文化主张，即是坚守话语权、坚定文化自信的表现。此外，艺术是最接近无障碍交流的方式，艺术能够温暖世界，以生命与爱的方式唤起人们对和平、和谐这些共同理想的向往和追求，这是中国文化理应贡献给全世界的审美风尚。

开幕式前，代表团还与当地美术家、理论家和观众举行了中比美术交流座谈会。驻会副主席徐里结合使用幻灯片形式，从历届北京双年展各国入选作品中遴选的近百件颇具有代表性的作品，从更广大和精微的丰富角度进行讲解和展示，其中不乏热点问题，如当代生活和社会状态、世界文明交互、生态问题、和平共建、人类未来等有关人类物质和精神家园的各个方面。与会美术家、学者纷纷表达观展感受，一致认为，展览体现了中国当代美术家们在各主要美术

比利时观众欣赏展览
Audience from Belgium are appreciating the artworks

门类的创新成就，也体现出北京双年展作为中国美术界所创立的国际化平台，对美术人才的发掘培养和对中外美术交流的推动。展览用独具中国特色的艺术作品，传递出中国美术家们珍视和平、包容和谐的美好愿望，体现出中国致力于构建和谐世界的理想，这是对暴恐行径的有力回击，必将使和平理念更加深入人心。

徐里副主席谈到，中比关系正处于现状最好、潜力最大的历史最佳时期。中国美协通过展览，继续保持并加强同比利时文化界和欧盟友人的联系与合作，进一步提升了中比乃至中欧人文交流的高度，拓展和深化双方战略合作伙伴关系，共同推进艺术融合、借鉴与创新。以“丝路与世界文明”为主题的第七届北京双年展将于2017年秋天举办，他欢迎比利时艺术家们踊跃参展。

Telling Stories about Peace and Spreading Chinese Culture

—Selected Works of the Beijing Biennale Visit Brussels—"Capital of Europe"

On the evening of December 6th, 2016 at local time, "Art and Peace—The International Tour Exhibition of Contemporary Chinses Works of Art", led by Liu Dawei, Chairman of China Artists Association, and Xu Li, Vice Chairman of CAA Resident, came to Brussels, the headquarters of the European Union, the capital of Belgium, also known as the "Capital of Europe". The exhibition has spread Chinese culture to European audiences in the local China Cultural Center, telling the story of art and peace in China artists' eyes.

The works brought by China Artists Association are all Chinese works from the finest collections of previous Beijing Biennales, including nearly 40 pieces of traditional Chinese painting, oil painting, print, watercolor painting, lacquer painting, copper sculpture, mixed media and other forms of art, to showcase the peace-loving Chinese people's pursuit of the harmonious and happy life and their reflections on the relationship between man and nature.

The China Cultural Center in Brussels was inaugurated last year, located in the center of the city, adjacent to the European Union headquarters and other international institutions, and the location is excellent. On the opening night, the Cultural Center was decorated with Chinese

开幕式现场人头攒动
The opening ceremony is crowded with audiences

lanterns in a joyous atmosphere. The lanterns over the doors made the street red, preparing for the largest display since its completion with the intoxicating Chinese charm. Qu Xing, Chinese Ambassador to Belgium, Rudi Vervoort, Minister-President of the Brussels Capital Region, Belgium, Michel Baudson, Honorary President of Royal Academy of Fine Arts in Brussels, Jean-Marie Simonet, President of the Institut Belge des Hautes Etudes Chinoises and former Belgian Counselor in China, Tan Shu, Deputy Director of the China Cultural Center in Brussels, representatives of the Mission of China to the European Union, representatives of some EU member states, renowned artists and cultural scholars, a total of more than two hundred guests attended the opening ceremony. After its debut in Copenhagen, Denmark, the international tour exhibition once again appeared in an important city of Europe.

In his opening speech, Mr. Vervoort praised the theme of the exhibition. He said, due to a series of terrorist attacks earlier this year, Brussels had experienced a tough time. It was precisely the cultural exchanges themed “Peace” that allowed this diversified society to regain its glory

中国美协刘大为主席及徐里驻会副主席为外宾介绍展览
Liu Dawei, Chairman of China Artists Association and Xu Li, Executive Vice Chairman of China Artists Association are introducing the artworks for foreign guests

of the past. As friendship cities, Brussels and Beijing would witness further cooperation and exchanges in the future. He sincerely wished that cooperation between China and Belgium would go further and deeper.

Ambassador Qu Xing briefly reviewed the history of the friendship between China and Belgium, and spoke highly of the exhibition. In particular, he noted that this year is the 45th anniversary of diplomatic relations between China and Belgium, and he was very pleased to see that the cultural and artistic institutions such as the China Cultural Center in Brussels played an important role in bilateral cultural exchanges. He also expressed his hopes for further friendly exchanges between China and Belgium in the future.

Chairman Liu Dawei pointed out from a professional angle of art that Chinese art was rich in heritage; it was a representative of traditional Chinese culture, which was inclusive of and compatible with the essence of world culture and art. The exhibition focused on contemporary Chinese art. With the help of rich modeling techniques, visual materials and artistic vocabulary, it expressed the contemplation, reflection and understanding of the real life and artistic issues, the research, inheritance and exploitation of the national, regional and epochal integration, and the adherence, development and innovation of plastic arts, especially of painting and sculpture.

Mr. Baudson said the exhibits were rich and varied in color, showing the natural landscapes and cultural charm of China, and he hoped that in the future there would be more cooperation with China to hold such exhibitions in Belgium so that more people in Belgium and Europe would be able to appreciate the distinct personality and charm of contemporary Chinese art.

On the day of the opening ceremony, Xinhua News Agency, People's Daily, Guangming Daily, Jiefang Daily, Belga News Agency, La Libre Belgique, Belgian Economy, Brussels News, The Brussels Stars, Bulgarian Telegraph Agency and many Chinese and foreign mainstream media reported on the event. For a Chinese art event, the attention from so many foreign media was rare in the European Union and Brussels media circles with a strong political atmosphere and sensitivity to current affairs. This showed the growing influence of Chinese culture.

As Yan Zhenquan, former Director of the China Cultural Center in Brussels, introduced, the cultural exchanges between China and Belgium had a long history. In the 17th century, Flemish missionary Ferdinand Verbiest came to China to preside the construction of the ancient observatory; Mr. Sun Yat-sen, the great leader of China's democratic revolution, once resided

in Belgium; in 1865, Leopold II traveled to China; the legend of Hergé and Zhang Chongren, two great artists, is well known to us. The cultural exchanges between China and Belgium can be described as "like-minded" and brilliant. Today, the exhibition has been successfully held and a new chapter has been written in the art exchange between the two countries. Throughout the exhibition, some works directly fitted the theme, such as the cooperative sculpture *Angel of Friendship and Peace* by Chinese sculptor Li Fujun, Albert Charkin, former President of the Russia Artists Association, and sculptor Valentin Svishnikov, oil painting *Guardian of China* by Fang Xianghui, and mixed media painting *Melissa—A Victim of 911* by Qu Leilei, an English Chinese artist; some of the works reflected the beautiful harmony between man and nature, such as Chinese painting *Original Ecology: Spring Comes after Winter* by Feng Shuo, Chinese painting *Autumn in the Picture* by Zhu Mei and Zhou Baiwen, Chinese painting *Tilted Seas, 1* by Zhan Guochao, oil painting *Winter* by Wang Zhiping, woodcut print *Impressions of Dongchuan, 2* by Zhu Rui, Chinese painting *My Homeland the Green Taihang Mountain* by Song Guanghua, Chinese painting *Morning in the Mountain Village* by Zhao Xinping, sculpture *Floral Language* by Liu Yuting and so on; some called for the protection of ecological homeland, such as Xu Bin's Chinese painting *The Habitats, 1*, Zhang Long's Chinese painting *Cry—The Disappearing Horizon*, Cui Jun's oil painting *Eclipse*, Luo Zhinan's oil painting *Chopsticks Tree*, Liu Gen's print *Assembly*, Peng Wei's print *The Residence of the Besieged City*, Yan Ran's watercolor painting *Crossing the City*, Zhang Jiang's lacquer painting *Sounds of Nature* and so on; some conveyed the spiritual world peculiar to the contemporary Chinese, such as Wang Jing's oil painting *My Emotional Transmission*, Wang Kai's oil painting *Return on a Night*, Zhu Jianhui's print *State—Existence*, Lu Zengkang's sculpture *Insomnia*, Wang Renhua's Chinese painting *Floating Fragrance* and so on; some embodied the Olympic spirit of athletics in peace, such as Li Aiguo's Chinese painting *Splendor—The Olympic Star Yang Xia*, Wang Ziqi's oil painting *Harmony—Chinese Olympic Games—Members of the First Olympic Committee*... Chinese artists, with the observation of social changes from the realistic perspective and the spiritual perception of worldly phenomena, have vividly depicted the contemporary China's panoramic picture of coexisting opportunities and challenges, and intertwined joys and hardships. All these fell into a common theme: the yearning for human peace and the love for the earth.

Liu Dawei, just returned from the 10th National Congress of the China Federation of Literary

中国美协刘大为主席及徐里驻会副主席在座谈会上同比利时美术家交流
Liu Dawei, Chairman of China Artists Association and Xu Li, Executive Vice Chairman of China Artists Association are communicating with artists from Belgium

and Art Circles, mentioned that General Secretary Xi Jinping issued a call to all the writers and artists to “hold high the torch of national spirit”, to “adhere to cultural confidence”, and to “achieve the cultural peak during the great rejuvenation of the Chinese nation”. The literary and art circles attached great importance to and achieved deep understanding of this speech, and the exhibition was the practice of the spirit of the speech. China Artists Association created the mode of the Beijing Biennale with painting and sculpture as the main exhibits, and urged the return to the classic arts, which demonstrated our right to speak and the firm confidence in our culture. Besides, art is a great way to approach barrier-free communication. Art can warm the world and arouse people’s yearning and pursuit of the common ideals of peace and harmony by showing life and love. This is the aesthetic trend that Chinese culture should contribute to the whole world.

Before the opening ceremony, the delegation held a symposium on China-Belgium art exchanges with local artists, theorists and audience. Xu Li, Vice Chairman of CAA Resident, shows nearly a hundred representative works selected from previous Beijing Biennales in PPT, giving interpretations and presentations from a broader and subtle point of view. Among them were

many hot issues, such as contemporary life and social status, interaction of world civilizations, ecological problems, peaceful co-construction, and the future of human, related to all aspects of human's material home and spiritual home. Artists and scholars expressed their feelings about the exhibition. They agreed that the exhibition displayed the innovative achievements of contemporary Chinese artists in major art categories, and reflected the exploration and training of art talents and the promotion of art exchanges between China and foreign countries of the Beijing Biennale as an international platform created by Chinese art circle. With unique Chinese artworks, the exhibition conveyed the good wishes of Chinese artists for peace, tolerance and harmony, and embodied China's commitment to building a harmonious world. This is a powerful counterattack against violent terrorist acts, and would make the concept of peace more deeply rooted in people's mind.

Vice Chairman Xu Li said that the relations between China and Belgium were at their best in history with the greatest potential. Through the exhibition, China Artists Association continued maintaining and strengthening the ties and cooperation with Belgian and the EU's cultural circles, further expanded the cultural exchanges between China and Belgium as well as China and Europe, deepened the strategic cooperative partnership between the two sides, and jointly promoted the integration, reference and innovation of art. The 7th Beijing Biennale themed "The Silk Road and World Civilizations" would be held in the autumn in 2017, and he welcomed the Belgian artists to participate.

展示中国美术风采 祈愿世界和平永存

——“永恒之城”罗马迎来“艺术与和平”美术精品

5月23日傍晚，位于意大利首都罗马市中心的维托里亚诺宫展厅门前人头攒动，由中国美术家协会与意大利华人艺术家协会共同主办、中国国家艺术基金资助的“艺术与和平——中国当代美术作品展”在“永恒之城”罗马拉开帷幕，继续向意大利和欧洲观众展现中华文化，讲述中国美术家眼中“艺术与和平”的故事。

开幕当晚，场馆外悬挂的大幅海报和矗立的背景板烘托着热烈的活动氛围，展场入口与古罗马城垣遗址遥遥相对，更显开幕式恢宏和庄严。正在欧洲访问的中国文学艺术界联合会副主席赵实应邀率团亲临开幕现场，中国驻意大利使馆代办郑璇、中国美协驻会副主席徐里、黑龙江美术家协会主席吴团良、中央民族大学副校长殷会利、意大利文化部办公厅主任达·安德烈先生、维托里亚诺宫负责人锡耶那女士、罗马美术学院院长达基勒女士、意大利华人艺术家协会主席王圣文等百余名各界来宾和当地主要媒体云集开幕式。

此次展出的中国作品出自历届北京国际美术双年展和中国当代名家之手。40件国画、油画、版画、雕塑、水彩、漆画和综合材料画等多种艺术形式的作品生动形象地诠释了中华民族“以和为贵”的价值观和中国人民对和平、和谐生活的美好向往与不懈追求。

中外嘉宾在展览开幕式上合影
Group photo of guests from China and foreign countries at the opening ceremony

中国美协徐里驻会副主席为维托里亚诺宫负责人锡耶那女士介绍展览
Xu Li, Executive Vice Chairman of China Artists Association is introducing the exhibition to Ms. Siena, Director of Monumento Nazionale a Vittorio Emanuele II

赵实副主席在致辞中高度评价了中意两国密切而富有成效的文化交流成果，指出在两国源远流长的交往历程中，创造出如马可·波罗的千古丝路佳话，为世界文明的发展进步作出了积极的贡献。展览将为增进两国人民友谊、促进民心相通搭建一座友谊的桥梁。

郑璇代办特别提到了意大利总统马塔雷拉来华国事访问及意总理真蒂洛尼近日出席“一带一路”高峰论坛所取得的交流成果，指出展览响应了中意两国元首关于扩大文化遗产领域交流合作和加强民间交往的共识。中国驻意使馆未来还将不遗余力地推动中意文化交流继续向前。

徐里副主席从专业的角度点评了展览特色，称其展现了中国当代美术家们丰富的造型手段、视觉材质和艺术表现力。他回顾了两年前第十二届全国美展在佛罗伦萨美第奇宫展出期间，意大利总统马塔雷拉专程参观并表示赞赏。他同时盛邀各国友人在今年9月第七届北京双年展开幕之际，前来北京莅临参观。

意大利文化部办公厅达·安德烈主任代表文化部长进行致辞。他不无感触地说道，“艺术与和平”的主题有着积极而特殊的含义，尤其在当下恐怖袭击频发的欧洲，展览举办恰逢其

时，最能触动观众心灵，引起共鸣。与“永恒的”古罗马城一样，“艺术与和平”也是全人类永恒不变的主题。

随后，国外嘉宾也纷纷表达了对展览的高度评价，一致肯定中国美术在过去几十年中的发展水平与成就，认为中国美术是世界美术中重要的组成部分。相信展览将为意大利观众带来一场高水准的中国艺术盛宴，对今后中意美术交流进行了积极乐观的展望，并共同祈愿友谊与和平永存。

展览开幕前，赵实副主席等中国文联代表团一行特地提前抵达展场，同意大利当地艺术界知名人士进行会面，增进了解，建立联系。中国美协代表团还在当地举行了新闻发布会，意大利安莎新闻社、拉奇奥TG电视台、意大利TV2000电视台、《晚邮报》、《新城市》杂志、Binrome网站等众多媒体出席，并就展览相关情况向团长进行了了解。之后，美协代表团还在历史悠久的著名艺术高等学府罗马美术学院举办中意美术交流座谈会，同该院教授及师生进行座谈交流。徐里副主席发表了主旨演讲，就当代中国概况、北京双年展、展览作品赏析等话题进行了深入阐释。可容纳200余人的报告厅内座无虚席，连过道中也坐满了聚精会神的听众。

中国美协代表团一行在罗马美院与师生进行交流座谈
The delegation from China Artists Association is communicating with teachers and students at Accademia di Belle Arti di Roma

徐里副主席的精彩发言不时引发阵阵热烈掌声。访意期间，徐里副主席应多家电视台之邀，就本次巡展概况和当前中国美术发展等接受了电视专访，令欧洲观众对当代中国主流美术有了进一步认识。

纵观此次展览的作品，有的描绘了多彩和谐的民族风情，如刘大为的水墨小写意《赶墟的彝人》、吴团良的中国画《赛场风云》、殷会利的焦墨作品《家庭系列之七》等，在突出民族特色的同时，彰显中华民族的文化共性，揭示中华文化谱系下本体意识的回归；有的记录了历史瞬间，如吴为山的雕塑《天人合一——老子》、李象群的作品《行者》、方向晖的油画《中华卫士》等，用丰富多彩的造型艺术语言审美地再现了中国历史和中国文化的建构与复兴，与民族文脉息息相通；有的体现艺术对现实的关照，如田林海的中国画《烟雨南孔庙》、闫平的油画《我本是男儿身》、谭旭的雕塑《有奶油的油条》等，从各种角度揭示了这种历史巨变中蕴含的社会精神的变迁；有的表现了当下的都市图景，如陆金的木雕《都市丽影》、陈钢的雕塑《谐奏曲》、彭伟的版画《围城之居》等，展现了以现代科技和时尚化装扮的都市人文景观；还有的关注生态家园，如徐里的油画《家园》、许江的水彩画《芦望之一》、罗志楠的油画《筷子树》等，用艺术的形式呼吁人们保护生态环境，维护和建设人类赖以生存的共同家园。作品既是中国当代美术的缩影，也呈现了历届北京双年展的主题，层层递进、互为呼应，全景式地呈现一个共同的主题：向往人类和平，关爱地球家园。

“这40件作品非常震撼。中国艺术家们非常优秀。”意大利画家路易萨激动地说，“艺术与和平是永恒的主题，中国艺术家通过不同的题材与形式很好地表达了主题。”政府职员朱莉娅则表示，“展览风格多样，有很多民族特色的题材，非常精彩。”

中国美协自去年启动“艺术与和平”国际巡展以来，已相继在北欧丹麦哥本哈根和欧盟总部比利时布鲁塞尔成功办展，不仅推介北京双年展品牌，其所宣扬的和平主题也契合了当今国际社会的共同企盼，为遭受暴恐行径威胁的人们送去抚慰，引起热烈反响。意大利展是今年活动的首站，之后还将赴芬兰、英国、格鲁吉亚等国进行巡展。在国家艺术基金的支持下，中国美协将以展览为契机，继续展现中国当代美术发展的鲜活面貌，加强同国外美术界的联系与沟通，推动“一带一路”人文交流与合作，不断拓宽中外美术交流的主渠道。

Showcase the Charm of Chinese Art and Pray for Forever World Peace

—Selected Works of the "Art and Peace" Tour Visit the "Eternal City" Rome

中国美协徐里驻会副主席等中外嘉宾出席新闻发布会
Xu Li, Executive Vice Chairman of China Artists Association and Chinese and foreign guests at the press conference

On the early evening of May 23rd, the exhibition hall of Monumento a Vittorio Emanuele II, located at the heart of Rome, was crowded with people. The "Art and Peace—Chinese Contemporary Art Exhibition", jointly sponsored by China Artists Association and Association of Chinese Artists in Italy, and financially supported by the China National Arts Funds, opened in Rome, the "Eternal City". The exhibition continued showing Chinese culture to the Italian and European audiences, telling the stories of "Art and Peace" in the eyes of Chinese artists.

On the opening night, the large poster and erect background board outside the exhibition hall set off a lively atmosphere. The exhibition entrance was opposite to the ruins of ancient Rome, showing the grandeur and solemnity of the opening ceremony. Zhao Shi, Vice Chairman of China Federation of Literary and Art Circles, who was visiting Europe, led a delegation to attend the opening ceremony on invitation. Zheng Xuan, Charge d'Affaires of Chinese Embassy in Italy, Xu Li, Vice Chairman of China Artists Association, Wu Tuanliang, Chairman of Heilongjiang Artists Association, Yin Huili, Vice President of Minzu University of China, Mr. Da Andre, Director of

the General Office of Ministry of Culture of Italy, Ms. Siena, Director of Monumento a Vittorio Emanuele II, Ms. Dakil, Dean of Rome Academy of Fine Arts, and Wang Shengwen, Chairman of Association of Chinese Artists in Italy, ect., more than 100 guests from all walks of life and the local mainstream media gathered at the opening ceremony.

The Chinese works on display are all from the previous Beijing Biennales and famous contemporary Chinese artists. The various art forms of 40 pieces of traditional Chinese painting, oil painting, print, sculpture, watercolor, lacquer painting and mixed media have vividly interpreted the peace-loving Chinese values and Chinese people's unremitting pursuit of peace and harmonious life.

In her speech, Vice Chairman of the CFLAC Zhao Shi spoke highly of the close and fruitful cultural exchanges between China and Italy. She pointed out that in the long course of exchanges between the two countries, there were not only the fascinating stories of Marco Polo along the ancient Silk Road, but also positive contributions to the development and progress of the world civilizations. The exhibition would build a bridge of friendship and spiritual connection between

中国文联赵实副主席等嘉宾在展场合影留念
A group photo of Zhao Shi, Vice Chairman of the CFLAC and other guests

the two peoples.

Charge d'Affaires Zheng Xuan particularly mentioned the achievements on exchange from Italian President Mattarella's visit to China and the Prime Minister Gentiloni's attendance in the recent "Belt and Road" Forum. She pointed out that the exhibition responded to the consensus between the heads of the two states on expanding exchanges and cooperation in cultural heritage and strengthening civil exchanges. In the future, the Chinese Embassy in Italy would spare no effort to continue promoting the cultural exchanges between China and Italy.

Vice Chairman Xu Li commented on the features of the exhibition from a professional point of view. He said that the exhibition showed the rich modeling methods, visual materials and artistic expressions of Chinese contemporary artists. He recalled that two years ago, when the 12th National Exhibition of Fine Arts was on display in Medici Palace of Florence, the Italian President Mattarella paid a special visit to the exhibition and appreciated the artworks. At the same time, he invited friends from all countries to come to Beijing for the opening of the 7th Beijing Biennale in September this year.

Da Andre, Director of the General Office of Ministry of Culture of Italy, delivered a speech on behalf of the Cultural Minister. He said with strong feelings that the theme of "Art and Peace" had a positive and specific meaning, especially in Europe, where terrorist attacks had become frequent, and that the exhibition had been held at the right moment, touching the hearts and minds of the audience. Like the eternal city of Rome, art and peace are the eternal theme of all mankind.

Subsequently, the foreign guests also expressed their high opinions of the exhibition, unanimously recognized the development and achievements of Chinese fine arts in the past few decades. They believe that Chinese art is an important part of world art, and that the exhibition would bring a high-level Chinese art feast to the Italian audience, optimistically looking forward to the future art exchanges between China and Italy and praying for forever friendship and peace.

Before the opening of the exhibition, the delegation of China Federation of Literary and Art Circles, including Vice Chairman Zhao Shi, arrived early to meet with the celebrities from Italy's local art circles to promote understanding and build connections. The delegation of China Artists Association held a press conference. Italy ANSA News Agency, Lazio TG TV Station, Italy TV 2000 Station, *Evening Post*, *New City* Magazine, Binrome.com and many other media attended the conference and inquired the Director of the delegation about the exhibition. Then, the delegation

also held a China-Italy art exchange symposium at the prestigious Rome Academy of Fine Arts to communicate with the professors, teachers and students of the academy. Vice Chairman Xu Li delivered a keynote speech, giving a thorough interpretation of the current situation in China, the Beijing Biennale and the appreciation of the exhibits. The report hall with more than 200 seats was fully occupied and even the aisles were filled with attentive listeners. The extraordinary speech of Vice Chairman Xu Li caused enthusiastic applause from time to time. During his visit in Italy, Xu Li was invited to a number of TV stations to give exclusive interviews on the exhibition tour and the development of Chinese art at present, bringing the European audience a further understanding of the mainstream Chinese contemporary art.

In this exhibition, some works depict the colorful and harmonious ethnic customs, such as Liu Dawei's lesser freehand brushwork *Market Day of the Yi People*, Wu Tuanliang's Chinese painting *Scene of the Battle*, Yin Huili's ink painting *The Family Series 7*, revealing the cultural commonness of the Chinese nation and the return to the ontology consciousness under the Chinese cultural pedigree while highlighting the national characteristics; some record historical moments, such as Wu Weishan's sculpture *Harmony between Man and Nature—Lao Zi*, Li Xiangqun's *The Traveller*, Fang Xianghui's oil painting *Guardian of China*, etc., reproducing the construction and revival of the Chinese history and Chinese culture with the rich and colorful artistic language; some reflect artists' concern for reality, such as Tian Linhai's Chinese painting *The South Confucius Temple in the Misty Rain*, Yan Ping's oil painting *I was A Man*, Tan Xu's sculpture *Chinese Fried Dough Sticks with Cream* and so on, revealing the changes of social spirit in this historical process from various angles; some represent the urban landscape, such as Lu Jin's wood carving *Urban Beauty*, Chen Gang's *Concerto*, Peng Wei's print *Besieged* and so on, displaying the urban humanistic landscape decorated with modern science, technology and fashion; some concern about ecology such as Xu Li's oil painting *Home*, Xu Jiang's watercolor painting, *Reeds 1*, Luo Zhinan's oil painting *Chopsticks Tree* and so on, calling for people to protect the ecological environment, and maintain and build a common home for human survival. These works are not only an epitome of Chinese contemporary art, but also a reflection of the themes of previous Beijing Biennales, gradually presenting a common theme in a panorama: the longing for peace and the love for our home Earth.

"These 40 works are very striking and the Chinese artists are excellent." Luisa, a painter

中国美协代表团一行参观罗马美术学院艺术工作室
The delegation of China Artists Association is visiting a studio of the Rome Academy of Fine Arts

from Italy, said with excitement, “Art and Peace are the eternal themes, and Chinese artists have expressed these themes well through different subjects and forms.” Government staff Julia said, “The exhibition is diverse in style, and there are many ethnic characteristics, which are very exciting.”

Since the launch of the “Art and Peace” international tour last year by China Artists Association, the exhibition has been successfully held in Copenhagen, Denmark and the EU headquarter Brussels, Belgium, which not only publicized the Beijing Biennale’s brand, but also, with its theme of peace, conformed to the common aspiration of the international community today, sending comfort to people who had suffered from the threat of violent terrorist acts and arousing warm response from the public. The exhibition in Italy is the first stop for this year, followed by tours to Finland, Britain, Georgia and other countries. With the support of the China National Arts Funds, China Artists Association will take this exhibition as an opportunity to continue showing the thriving development of Chinese contemporary art, strengthen contact and communication with foreign art circles, promote the cultural exchanges and cooperation through the “Belt and Road”, and constantly broaden the main channels for art exchanges between China and foreign countries.

中国美术登临芬兰地标　传讯和平

芬兰地亚大厦外悬挂的巨幅楼体海报
Tifo hanging on the Finlandia Building

已步入盛夏的北欧芬兰正享受着一年当中最惬意的时节，在首都赫尔辛基市中心碟略湾畔的地标建筑芬兰地亚大厦中，一场来自中国的当代艺术盛宴也伴随着漫长的阳光款款而至。6月29日，由中国国务院新闻办公室主办、中国美术家协会承办的“感知中国 · 艺术与和平——中国当代美术作品展”在芬兰地亚大厦隆重揭幕，继续用艺术的语言向芬兰和欧洲观众展现中华文化，传递中国美术家眼中的“艺术与和平”讯息。中国美协分党组副书记、副秘书长陶勤率工作组赴当地进行布展、筹备工作。

此次展览被纳入国务院新闻办“感知中国”系列活动框架，是中国美协“中国美术世界行”品牌项目自去年首访丹麦后，再度登临北欧国家进行展示、交流。展出作品大部分出自历届北京国际美术双年展所藏优秀中国作品，为进一步提升展览质量，还特地邀请中国当代名家共同参展。40件涵盖中国画、油画、版画、雕塑、水彩、漆画和综合材料等不同门类的作品以多种艺术形式生动形象地诠释中华民族“以和为贵”的价值观和中国人民对和平、和谐生活的美好向往与不懈追求。新华社、人民日报、光明日报、中央电视台，以及赫尔辛基新闻报、时代环球等众多国内外重要主流媒体纷纷对展览进行关注报道。

开幕当天，中宣部副部长、国务院新闻办副主任崔玉英，中宣部对外推广局局长张雁彬等一行专程驱车来到芬兰地亚大厦参观展览。崔玉英副部长等领导在陶勤副秘书长的陪同下，饶有兴致地观赏了每一件作品，聆听陶勤副秘书长对主题含义和创作背景的详尽介绍，加深了对作品的深入理解，并不时提问、称赞。参观结束后，崔副部长对展览给予了高度评价，称作品制作精良，艺术水平较高，展示形式专业，呈现效果到位，是本次“感知中国”活动中的一大亮点。她勉励中国美协继续遵照习近平主席和党中央关于文艺繁荣发展的重要指示，继续用美术服务人民，将优秀中华传统文化推向全世界。同时，她也提议未来同美协加强合作，与“感知中国”项目紧密联系，实现资源优势互补，共同携手推动中国文化“走出去”。

中国驻芬兰大使陈立也在百忙中携夫人一同参观展览。对于参展作品，陈立大使认为，有些作品用丰富的中国元素表达当代中国精神，还有些作品集中彰显了中华民族始终追求的人与自然和谐共生的精神理念。中国美术家们对现实的观察和表达角度，与全人类所共同追求的价值相一致，从而能够引发各国观众的共鸣。他表示，未来使馆将全力支持“中国美术世界行”项目，积极牵线搭桥，努力促进中芬之间更加深入的对外美术交流。

中宣部崔玉英副部长（右一）等领导在陶勤副秘书长（右二）陪同下参观展览
Vice Minister Cui Yuying (the first person from the right) is visiting the exhibition in the company of the Vice Secretary-General Tao Qin (the second person from the right)

芬兰观众历来对艺术展览抱有极高的热情，本次展览吸引了大批芬兰观众到场参观。麦特先生询问工作人员展场的闭馆时间，在参观后依然感觉意犹未尽，希望携妻子再来参观一次，与家人共同分享中国艺术带来的震撼和冲击力；专职摄影师奥贾拉先生曾陪同两任芬兰总统访问中国，并深入至西安兵马俑坑道遗址内拍摄，因此对于以兵马俑为题材的油画《中华卫士》感触深刻，思绪立刻回到了在中国的美好时光；赫尔辛基大学的丽萨教授对综合材料作品《山蚀图》情有独钟，她从画面中感受到了强烈的视觉冲击力，称表达主题与芬兰人长期以来坚守的环保理念不谋而合；还有的观众在看到《有奶油的油条》雕塑作品时，希望能马上前往中国，品尝美味的油条。

芬兰观众参观展览
Finish audiences are appreciating the artworks

纵观此次展览的作品，有的描绘了多彩和谐的民族风情，如刘大为的水墨小写意《赶墟的彝人》、吴团良的中国画《赛场风云》、殷会利的焦墨作品《家庭系列之七》等，在突出民族特色的同时，还彰显了中华民族的文化共性，揭示了中华文化谱系下本体意识的回归；有的记录了历史瞬间，如吴为山的雕塑《天人合一——老子》、李象群的作品《行者》、田林海的中国画《烟雨南孔庙》等，用丰富多彩的造型艺术语言审美地再现了中国历史和中国文化的建

构与复兴，与民族文脉息息相通；有的体现艺术对现实的关照，如闫平的油画《我本是男儿身》、李立宏的雕塑《麦当劳－CHINA》、陆增康的雕塑《失眠》等，从各种角度揭示了这种历史巨变中蕴含的社会精神的变迁；有的表现了当下的都市图景，如陆金的木雕《都市丽影》、陈钢的雕塑《谐奏曲》、彭伟的版画《围城之居》等，展现了以现代科技和时尚化装扮的都市人文景观；还有的关注生态家园，如徐里的油画《家园》、许江的水彩画《芦望之一》、罗志楠的油画《筷子树》等，用艺术的形式呼吁人们保护生态环境，维护和建设人类赖以生存的共同家园。作品既是中国当代美术的缩影，也呈现了历届北京双年展的主题，层层递进、互为呼应，全景式地聚焦一个共同的主题：向往人类和平，关爱地球家园。

值得一提的是，展览所在的芬兰地亚大厦是芬兰最负盛名的建筑大师阿尔瓦·阿尔托的倾力杰作，竣工于上世纪70年代，是赫尔辛基最重要的会展场所，见证了众多影响世界的重量级会议的举行，堪称芬兰人心中的纪念碑，以其传奇色彩而享誉国际，也与此次展览的高规格相匹配。

中国美协自去年启动“艺术与和平”国际巡展以来，已相继在北欧丹麦哥本哈根、欧盟总部比利时布鲁塞尔和意大利罗马成功办展，不仅推介北京双年展品牌，其所宣扬的和平主题也契合了当今国际社会的共同企盼，为当前恐怖袭击频发的欧洲送去抚慰，引起民众热烈反响。今年正逢芬兰迎来独立100周年庆典，习近平主席于前段时间对芬兰进行国事访问，双方一致希望扩大和深化各领域合作，建立面向未来的新型合作伙伴关系，因此展览举办有着多方面的重要意义。中国美协将以此为契机，继续展现中国当代美术发展的鲜活面貌，用艺术宣扬中华民族倡导的和平理念，推介北京双年展品牌，加强中芬乃至中欧间“一带一路”人文交流与合作，彰显文化自信，助推中芬友好关系发展迈入新阶段。

Delivering Peace, Chinese Arts Board Finland Landmark

Finland, which has entered summer, is enjoying the most pleasant season of the year in Northern Europe. In Finlandia Hall, the landmark of Finland located at the center of the capital Helsinki, a feast of contemporary art from China has also arrived along with the beautiful sunshine. On June 29th, the "Perception of China Art and Peace—Chinese Contemporary Art Exhibition", sponsored by State Council Information Office of China and organized by China Artists Association, opened in Finlandia Hall, showing Chinese culture to Finnish and European audiences in the language of art and conveying the message of art and peace in the eyes of Chinese artists. Ms. Tao Qin, Deputy Secretary of Party Leadership Group and Deputy Secretary-General of China Artists Association, went to Finland for the exhibition layout and other preparation work.

The exhibition has been included in the "Perception of China" series of State Council Information Office of China. After last year's debut in Denmark, China Artists Association's "Chinese Art World Tour" has once again come to the Nordic countries for display and exchange. The Chinese works on display are mostly from the previous Beijing Biennales and, in order to further improve the quality of the exhibition, some famous contemporary Chinese artists have

外国观众参观展览
Foreign audiences are appreciating the artworks

陈立大使（右）携夫人（左）一同参观展览
Ambassador Chen Li (right) and his wife (left) are appreciating the artworks

also been invited to the show. The various forms of 40 pieces of traditional Chinese painting, oil painting, print, sculpture, watercolor, lacquer painting and mixed media have vividly interpreted the peace-loving Chinese values, and Chinese people's unremitting pursuit of peace and harmonious life. Xinhua News Agency, *People's Daily*, *Guangming Daily*, CCTV, *Helsinki News*, *Times Globe* and many other important mainstream media at home and abroad have paid close attention to and reported the exhibition.

On the opening day, Cui Yuying, Vice Minister of the Publicity Department of the Communist Party of China and Deputy Director of the State Council Information Office, Zhang Yanbin, Director of the Foreign Promotion Bureau of Publicity Department of the Communist Party of China and others drove to the Finlandia Hall for the exhibition. Vice Minister Cui Yuying and other leaders, accompanied by Tao Qin, Deputy Secretary-General, appreciated the artworks with great interest. After listening to a detailed introduction of the subjects and the creation backgrounds by Ms. Tao Qin, they deepened their understanding of the works, asked a series of questions, and praised the artworks. After the visit, the Vice Minister spoke highly of the works of

art exhibition for their sophisticated executions, high artistic levels, professional displaying forms, and outstanding presentations, regarding the exhibition as a major highlight of the "Perception of China" series. She encouraged China Artists Association to continue following the instructions of President Xi Jinping and the CPC Central Committee on the prosperity and development of culture and art, serving the people with fine arts and promoting the excellent traditional Chinese culture to the whole world. At the same time, she also suggested more in-depth cooperation with China Artists Association and closer contact with the "Perception of China" project in order to realize complementary advantages of resources and promote the "going out" of Chinese culture hand in hand.

Chinese ambassador to Finland Chen Li also took the time to visit the exhibition with his wife. About the exhibits, Ambassador Chen Li commented that some of the works expressed Chinese contemporary spirit with rich Chinese elements, and some of the works focused on highlighting the permanent pursuit of harmony between man and nature of the Chinese nation. Chinese artists' observation and expression of reality are consistent with the values shared by all mankind, so they can arouse resonance of audiences in different countries. He said that in the future the embassy would fully support the "Chinese Art World Tour" project and strive to promote deeper art exchanges between China and Finland.

The Finnish audience has always been very enthusiastic about art exhibitions, and this particular exhibition has attracted a large number of visitors in Finland. Mr. Matt asked the staff about the closing time because he would like to visit here again with his wife, sharing the striking impact of Chinese art with his family. Mr. Ojala, a full-time photographer, accompanied two presidents of Finland to visit China and photographed inside the tunnels of the Terracotta Warriors in Xi'an. Therefore, he was deeply impressed by the Terracotta Warriors-themed oil painting *Guardians of China*, which brought his thoughts immediately back to his good time in China. Ms. Lisa, Professor at University of Helsinki, had a strong emotional connection with the mixed media work *Erosion of the Mountain*. She felt an intense visual impact from the picture, saying that the theme expressed coincided with the long-standing environmental philosophy of Finnish people. And some audience said that, after seeing the sculpture *Chinese Fried Dough Sticks with Cream*, they hoped to visit China immediately and have a taste of the delicious Chinese fried dough sticks.

In this exhibition, some works depict the colorful and harmonious ethnic customs, such

as Liu Dawei's freehand brushwork *Market Day of The Yi People*, Wu Tuanliang's Chinese painting *Scene of the Battle*, Yin Huili's ink painting *The Family Series 7*, revealing the cultural commonness of the Chinese nation and the return to the ontology consciousness under the Chinese cultural pedigree while highlighting the national characteristics; some record historical moments, such as Wu Weishan's sculpture *Harmony between Man and Nature—Lao Zi*, Li Xiangqun's *The Traveller*, Tian Linhai's Chinese painting *The South Confucius Temple in the Misty Rain*, etc., reproducing the construction and revival of the Chinese history and Chinese culture with the rich and colorful artistic language; some reflect artists' concern for reality, such as Yan Ping's oil painting, *I was A Man*, Li Lihong's sculpture *McDonald's–China*, Lu Zengkang's sculpture *Insomnia* and so on, revealing the changes of social spirit in this historical process from various angles; some represent the urban landscape, such as Lu Jin's wood carving *Urban Beauty*, Chen Gang's sculpture *Concerto*, Peng Wei's print *Besieged* and so on, displaying the urban humanistic landscape decorated with modern science, technology and fashion; some concern about ecology such as Xu Li's oil painting *Home*, Xu Jiang's watercolor painting *Reeds, 1*, Luo Zhinan's oil

芬兰观众拍照留念
A Finish visitor is taking photos

painting *Chopsticks Tree* and so on, calling for people to protect the ecological environment, and maintain and build a common home for human survival. These works are not only an epitome of Chinese contemporary art, but also a reflection of the themes of previous Beijing Biennales, gradually presenting a common theme in a panorama: the longing for peace and the love for our home, Earth.

It is worth mentioning that the Finlandia Hall, a masterpiece of the prestigious Finnish architect Alvar Aalto completed in the late 70s, is Helsinki's most important exhibition venue. It has witnessed numerous significant meetings that once affected the world, and is indeed a monument in the hearts of the Finnish people. This internationally renowned legendary building makes a perfect match for the high standards of the exhibition.

Since the launch of the "Art and Peace" international tour last year by China Artists Association, the exhibition has been successfully held in Copenhagen, Denmark, the EU headquarter Brussels, Belgium and Rome, Italy, which not only publicized the Beijing Biennale brand, but also, with its theme of peace, conformed to the common aspiration of the international community today, sending comfort to people who had suffered from the threat of violent terrorist acts and arousing warm response from the public. This year marks the 100th anniversary of the independence of Finland, and President Xi Jinping made a state visit to Finland some time ago. The two sides agreed to expand and deepen cooperation in various fields and establish a new cooperative partnership for the future. Therefore, the exhibition has significance in many ways. China Artists Association would take the exhibition as an opportunity to continue showing the thriving development of Chinese contemporary art, using art to promote the concept of peace advocated by the Chinese nation, publicizing the brand of the Beijing Biennale, strengthening the cultural exchanges and cooperation between China and Finland as well as China and Europe through the "Belt and Road" Initiative, showcasing the cultural confidence, and bringing the friendly relationship between China and Finland to a new stage.

“艺术与和平”北京国际美术双年展登陆伦敦

嘉宾手持中英两国国旗庆祝展览开幕
The guests are holding the Chinese and British flags at the opening ceremony of the exhibition

来自北京国际美术双年展（2003年—2015年）的40幅作品本周在摩尔美术馆（Mall Galleries）展出。“艺术与和平——中国当代美术展”作品均出自中国当代知名艺术家之手，作品形态包括水墨画、油画、版画、雕塑、水彩画及综合媒材等。

据了解，本次展览由中国美术家协会主办，作为“中国美术世界行”巡展的一部分，首次登陆伦敦，在庆祝中英建立大使级外交关系45周年的同时，加强中国艺术家与世界各地艺术团体、艺术家的交流沟通。

中国驻英国大使刘晓明在开幕式致辞中向展览的举办表示祝贺。他表示，本次展览有三重意义：一是传递中国人民热爱和平的心声。崇尚和平、和睦、和谐是中华民族的处世之道，也是中国艺术家们追寻和表现的永恒主题。本展作品构成了一组赞美生命、赞美自然、赞美和平的绚丽画卷，充分表达了中国人民追求和平的愿望。二是体现了人类企盼世界持久和平的愿望。当今世界仍不太平，不确定不稳定因素日益增多。本次展览以丰富多彩的艺术形式呈现了中国致力于构建人类命运共同体的美好愿望，也诠释了人类追求和平的崇高境界，相信英国观众能够感受到，没有什么比和平更值得珍惜，没有什么比艺术更能抚慰心灵，热爱和平、维护和平是全人类共同的事业。三是丰富中英两国人文交流的内涵。今年是中英建立大使级外交关

展览开幕式现场
The opening ceremony of the exhibition

系45周年，也是中英关系 “黄金时代”深入发展之年。中国美协此次来英办展并开展学术研讨，进一步推动了中英人文交流，增进了两国人民的了解与友谊，助力构建一个和谐、和平的世界。

中国美协主席刘大为表示，人民之间的相互理解和沟通是两国关系交好的核心元素。“艺术与和平”为促进中英两国艺术发展提供了互相借鉴互相融合的平台，也为加深两国人民友谊促进民心相通搭建了跨越时空的桥梁。此次在伦敦展出的作品，既有中国传统水墨元素，也有对西方现代艺术的借鉴。他同时欢迎大家在今年9月来北京，参加以“丝路与世界文明”为主题的第七届北京国际美术双年展。

英国议会跨党派中国小组副主席克莱门特·琼斯勋爵、英国艺术家联合会展览委员会主席安东尼·杰·莱斯特、威斯敏斯特副市长弗朗西斯·布卢瓦以及承办单位华欧艺术文化中心董事长牟桦等也出席了展览开幕仪式。

布卢瓦在致辞中祝贺“艺术与和平”国际巡展在英举办，欢迎中国美协代表团访英，并赞

英国观众观看展览
The British audiences are appreciating the exhibitions

扬此次展览汇聚中国当代美术佳作，是一次高水平的艺术展。

克莱门特·琼斯勋爵表示，英中两国艺术家和创意产业加强交流与合作，有利于促进两国之间的互谅互信。在当前国际形势下，本次展览以“艺术与和平”为主题具有特殊意义。回顾历史，中国精美艺术品曾通过古老的丝绸之路传入欧洲。今天，人们见证了新“文化丝绸之路”的诞生。通过此次展览，人们可以领略当代中国艺术的魅力，感受中国艺术家们的创新精神。

中国美术世界行和北京国际美术双年展都是中国美术家协会的品牌项目，意在向世界推广中国艺术。本次巡展由中国国家艺术基金支持，前往国家包括丹麦、比利时、意大利、荷兰等。

文章来源：欧洲时报英国版／作者：陈述

“Art and Peace” Beijing International Art Biennale Lands in London

Forty works from the Beijing International Art Biennale (2003-2015) have been presented at the Mall Galleries this week in London. The exhibits at the “Art and Peace—Exhibition of Chinese Contemporary Art” are all from the famous Chinese contemporary artists, and the varieties of the works include Chinese ink painting, oil painting, printmaking, sculpture, watercolor painting, mixed media and so on.

The exhibition, sponsored by China Artists Association, is part of the Chinese Art World Tour. Its first visit to London, while celebrating the 45th anniversary of the establishment of diplomatic relations between China and Britain at ambassadorial level, has strengthened the exchange and communication between Chinese artists and art communities and artists from other parts of the world.

Chinese ambassador to Britain, Liu Xiaoming, congratulated the holding of the exhibition on the opening ceremony. He said that the exhibition has three significant meanings: first, it conveys Chinese people’s love for peace. Advocating peace, friendship and harmony is the philosophy of life of the Chinese nation, and also the eternal theme for Chinese artists to pursue and express.

陶勤副秘书长（左）为刘大使（中）讲解作品
Tao Qin, vice Secretary General (left) is intepreting the artworks for Liu Xiaoming (middle), Chinese ambassador to Britain

研讨会现场
Symposium of the "Art and Peace" International Exhibition in the UK

This exhibition constitutes a magnificent picture that praises life, nature and peace, expressing the aspirations of the Chinese people for peace. Second, it embodies the desire of mankind for a lasting peace in the world. The world today is still unstable with increasing uncertain factors. The rich and varied art forms of the exhibition present China's efforts to build a community of shared human destiny, as well as human's lofty pursuit of peace. The British audience is sure to feel that nothing is more precious than peace, and nothing is more soothing than art. It is the common cause of all mankind to love and preserve peace. Third, it enriches the connotation of cultural exchanges between China and Britain. This year marks the 45th anniversary of the establishment of diplomatic relations between China and Britain at ambassadorial level, and is also the year of in-depth development of the "golden age" of Sino-British relations. The exhibition and seminar held by China Artists Association in the UK have further promoted the cultural exchanges, mutual understanding and friendship between the two peoples and helped to build a harmonious and peaceful world.

Liu Dawei, President of China Artists Association, said that mutual understanding and

communication are the core elements of the good relations between the two countries. The "Art and Peace" exhibition provides a platform of mutual reference and integration for promoting the development of arts in China and Britain, and also builds a bridge across time and space in order to deepen the friendship between the two peoples. The works exhibited in London include both traditional Chinese elements, as well as Western modern art. He also welcomed everyone to come to Beijing in September this year for the 7th Beijing International Art Biennale themed "The Silk Road and World Civilizations".

Lord Clement Jones, Vice President of British All Party Parliamentary China Group, Anthony Jay Lester, Chairman of the Exhibition Committee of the Federation of British Artists, Francis Blois, Deputy Mayor of Westminster, Mou Hua, Chairman of Hua'ou Arts and Cultural Center (organizer of the event) and other honorable guests also attended the opening ceremony of the exhibition.

In his speech, Blois congratulated the arrival of the "Art and Peace" International Exhibition in the UK and welcomed the delegation of China Artists Association to Britain. He praised the exhibition as an excellent collection of Chinese contemporary art and a high-level art show.

Lord Clement Jones says that strengthening the exchange and cooperation between British and Chinese artists and creative industries is conducive to the mutual understanding and mutual trust between the two countries. In the current international situation, the exhibition takes "Art and Peace" as its theme and has special significance. Looking back on history, exquisite Chinese artworks were once introduced into Europe through the ancient Silk Road. Today, people have witnessed the birth of the new "Cultural Silk Road". Through this exhibition, people can appreciate the charm of contemporary Chinese art, and feel the creative spirit of Chinese artists.

Chinese Art World Tour and the Beijing International Art Biennale are both projects of China Artists Association, which are intended to promote Chinese art to the world. The exhibition tour is supported by China National Arts Funds and has toured Denmark, Belgium, Italy, Holland and other countries.

Source http://www.chinaminutes.com

Reporter: Chen Shu

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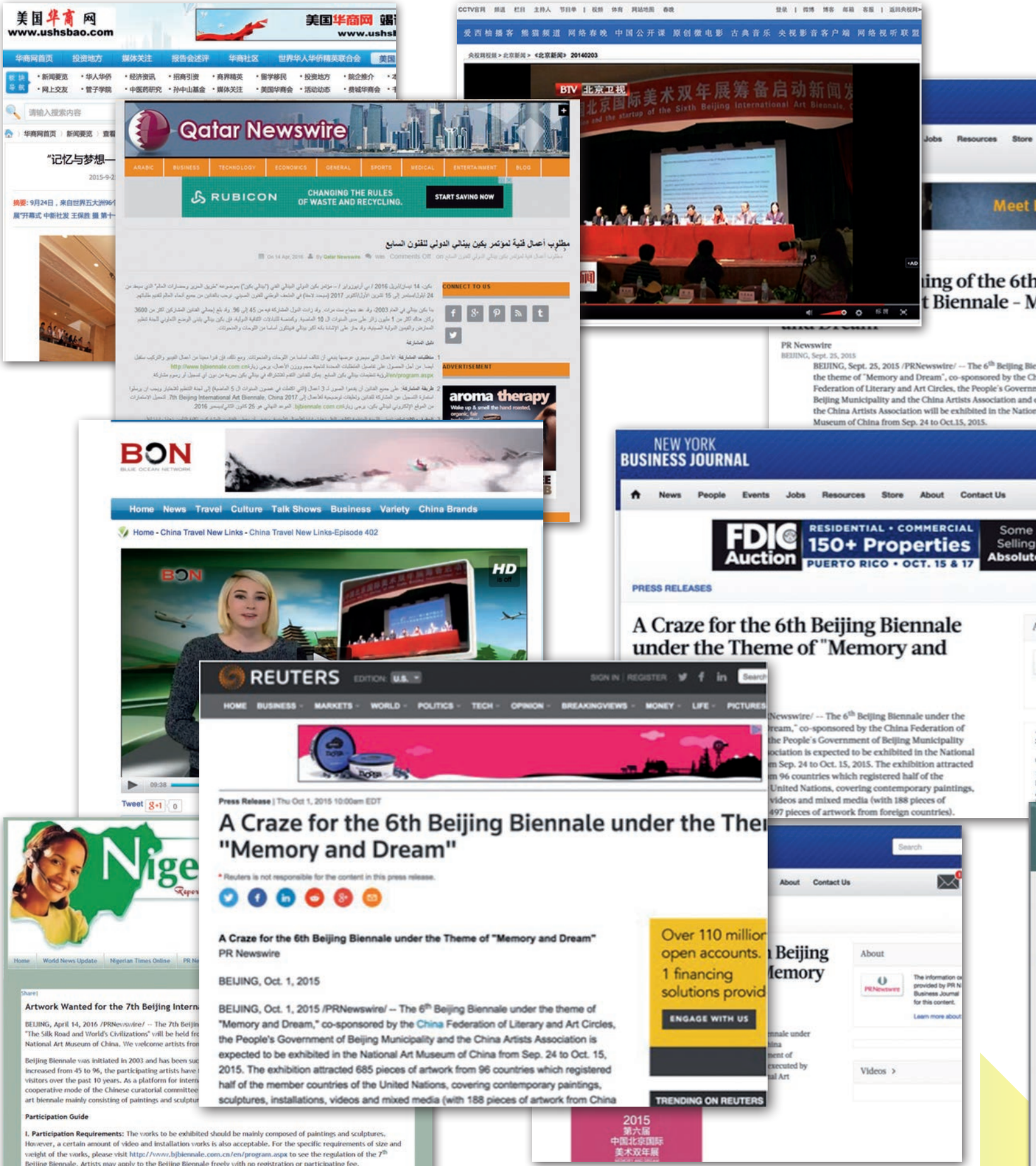
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A Craze for the 6th Beijing Biennale under the Theme of "Memory and Dream"
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BEIJING, Oct. 1, 2015
BEIJING, Oct. 1, 2015 /PRNewswire/ -- The 6th Beijing Biennale under the theme of "Memory and Dream," co-sponsored by the China Federation of Literary and Art Circles, the People's Government of Beijing Municipality and the China Artists Association is expected to be exhibited in the National Art Museum of China from Sep. 24 to Oct. 15, 2015. The exhibition attracted 685 pieces of artwork from 96 countries which registered half of the member countries of the United Nations, covering contemporary paintings, sculptures, installations, videos and mixed media (with 188 pieces of artwork from China
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I. Participation Requirements: The works to be exhibited should be mainly composed of paintings and sculptures. However, a certain amount of video and installation works is also acceptable. For the specific requirements of size and weight of the works, please visit http://www.bjbiennale.com.cn/en/program.aspx to see the regulation of the 7th Beijing Biennale. Artists may apply to the Beijing Biennale freely with no registration or participating fee.
II. Participation Method: All artists should each submit the photos within 3 works (completed within the last 5 years) to the Curatorial Committee for selection and should send Registration Form for Participating Artists and Caption of Works for the 7th Beijing International Art Biennale, China 2017. To download the forms from the website of the Beijing
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2003年，我们参照国际艺术双年展的惯例，经中国国务院批准立项，创办了具有中国特色的北京双年展(全称：中国北京国际美术双年展；简称：北京双年展)。该展是由中国文学艺术界联合会、北京市人民政府和中国美术家协会联合主办的大型国际美术展览。2003年到2012年连续成功举办五届，被国外艺术家誉为"当代国际绘画雕塑的中国支点"。北京双年展的举办标志着拥有五千年文明史的中国和拥有八百多年建都史的中国文化古都北京，凭借自己的文化实力与艺术特色，正在通过双年展这种国际通行的艺术展览模式融入全球艺坛对话和交流的大家庭中。
北京双年展在中国的政治、文化中心首都北京举办，具有一般城市所不具备的政治优势和文化实力，更加凸显出中国国家文化发展的重大战略意义。展览在文化主体、美学定位上，从
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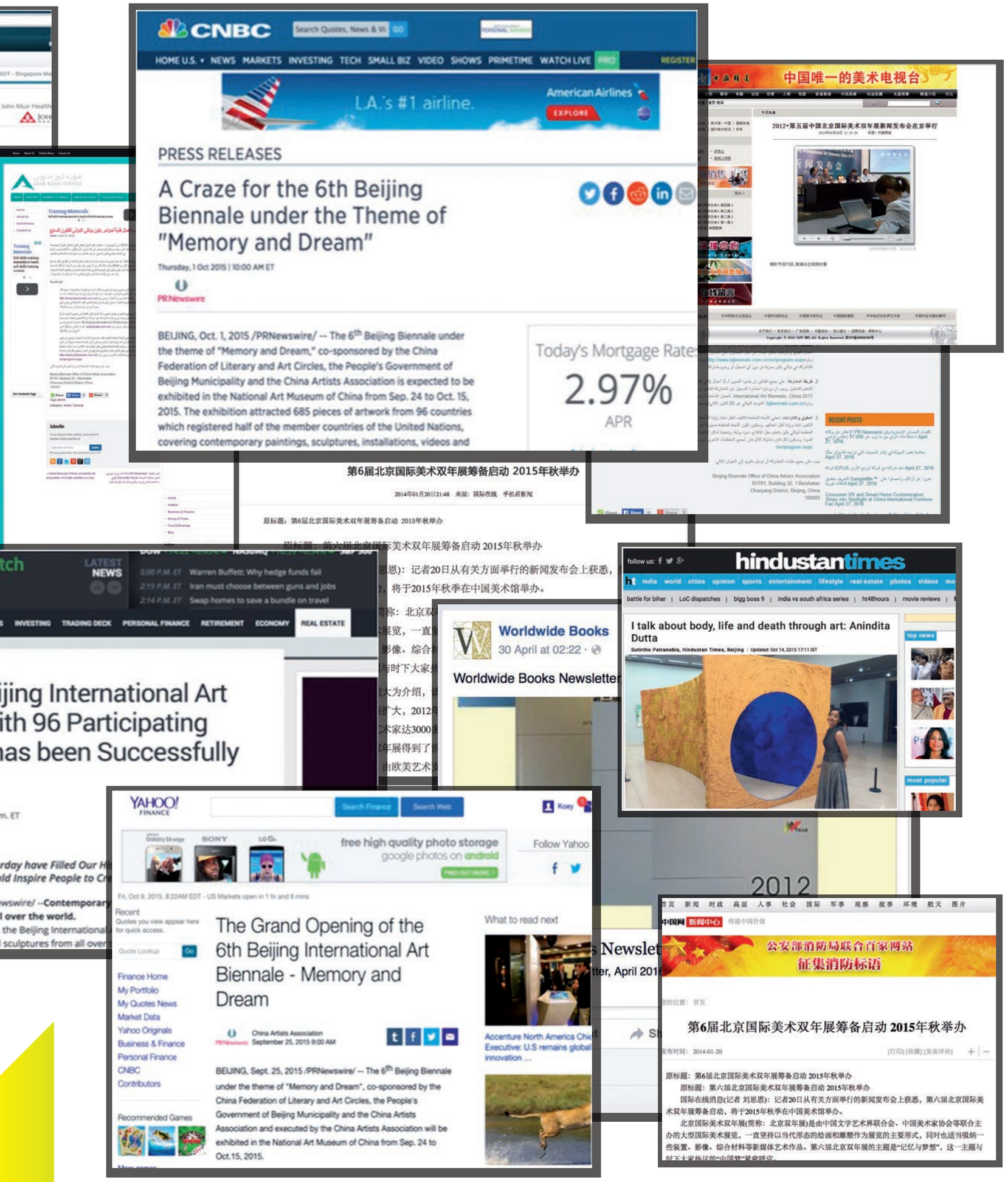
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China Artists Association
September 25, 2015 9:00 AM
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北京国际美术双年展(简称：北京双年展)是由中国文学艺术界联合会、中国美术家协会等联合主办的大型国际美术展览，一直坚持以当代形态的绘画和雕塑作为展览的主要形式，同时也适当吸纳一些装置、影像、综合材料等新媒体艺术作品。第六届北京双年展的主题是"记忆与梦想"，这一主题与

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主　　编：刘大为　徐　里　邵大箴

副 主 编：陶　勤　王　镛　丁　宁

项目策划：杨家永　刘　中　吕岩峰

项目执行（以姓名拼音首字母先后为序）：

德　莉　兰　莹　刘　畅　任恬恬　王　然

王　维　郗　克　殷晶晶　张　雪

责任编辑：钱静雨　耿雪萍

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