

**THING-IN-  
ITSELF :  
UTOPIA, POP  
AND PERSONAL  
THEOLOGY**

**“自在之物”：  
乌托邦、波普  
与个人神学**



**第一单元 SECTION 1**

**文化乌托邦：创造的逻辑**

**CULTURAL UTOPIA:**

**THE LOGIC OF CREATION**

**1984–1986**

*All are allegories to me*

Schall Baudelaire  
*the swan*

一切对我来说都成了寓意

沙尔·波德莱尔  
《天鹅》

WANG GUANGYI  
IN THE 1980S  
AND CHINESE CONTEMPORARY  
ART HISTORY COMPOSITION  
-A PROPOSAL ON METHODOLOGY

80 年代的王广义  
与中国当代美术史的书写  
——一个方法论的提案

巫 鸿 Wu Hung

芝加哥大学  
University of Chicago

In writing the history of Chinese contemporary art, Wang Guangyi is an unavoidable figure. This statement amounts to the ultimate affirmation of an artist's importance, but it also alludes to the fact that such an evaluation will be constantly reappraised, revised and reconstructed. That is because historical composition is constantly being altered and rewritten. The idea that "words are eternal and undying through a thousand seasons" is merely a literary ideal, not a reality of history.

### "Simultaneous" and "Diachronic" History Composition

For the same reason, a rethinking of Wang Guangyi also entails a rewriting of Chinese contemporary art history – especially of Chinese contemporary art from the 1980s to the early 1990s. In this current period, the necessity of this rethinking and rewriting stems primarily from the important changes that are taking place between the observers/narrators and the objects of this observation/narration. Since Chinese contemporary art is a relatively late or recent phenomenon – emerging as a trend roughly in the late 1970s – its narration, in the beginning, was mostly "simultaneous." This "simultaneity" refers not only to the temporal overlap of the historical phenomenon and its historical narration, but more importantly to the relationship between the subject and object of this narrative. In "simultaneous" historical narratives, the narrator is more or less embedded within the events, even acting as an important participant or promoter of these events, and there is no clear distance, realistically or psychologically, between the historian and history. In this way, the "historical narrative" overlaps, to a certain extent, with the "self-narrative." This situation is especially evident in the mid to late 1980s. In fact, an important characteristic of the '85 New Wave Art Movement was the self-awareness and sense of urgency in regards to the composition of its own history. Even as this avant-garde movement began to unfold, its organizers and key participants were beginning to

对中国当代美术史的书写来说王广义是一个绕不开的人物。这句话应该是对一个艺术家的重要性的最终肯定,但同时也隐含了这种评价会是一个不断被反省、修正和重构的过程。这是因为历史书写总是不断地改写和重写。“千秋文字、永垂不朽”只是文学的理想,而非史学的现实。

### “同时”与“异时”的历史书写

由于同一原因,对王广义的再思考也必然牵涉对中国当代美术史——特别是20世纪80年代到90年代初中国当代美术——的再书写。在当下这个时期,这种再思考和再书写之所以成为必要,首先在于观察者/陈述者与观察对象/陈述对象之间的关系正在发生重要变化。由于中国当代美术是一个比较晚近的历史现象——作为一个潮流来说大约出现于20世纪70年代末以后——因此在开始的一段时间里,对它的陈述在很大程度上是“同时性”(simultaneous)的。这里所说的“同时性”指的不仅是历史现象和历史叙事在时间上的重合或接近,更主要的是指叙事主体与客体的关系。在“同时性”历史叙述中,陈述者或多或少置身于被陈述的事件之中,甚至是这些事件的重要参与者和推动者,史家和历史之间不存在现实中和心理上的明确距离,“历史陈述”和“自我陈述”因此也在相当程度上重合。这种情况在80年代中后期特别明显。实际上,“'85美术新潮”的一个重要特点是对书写自身历史的自觉性和紧迫感,甚至在这个前卫运动开始展开的过程

rapidly accumulate materials and to compose the history of this movement. The term '85 Art Movement or '85 New Wave was first proposed in 1986. Gao Minglu delivered a talk entitled *The '85 Art Movement* at the "National Oil Painting Art Conference" in April 1986, publishing it as an essay under the same title in the 1986 Vol. 5 edition of *Meishujia Tongxun*. Wang Guangyi published the essay *Us – the Participants of the '85 Art Movement* in 1986 Vol. 36 of *China Art Post (Zhongguo Meishu Bao)*, and only a few months later, in Vol. 38 (September 22), *China Art Post* began publishing historical material related to this movement. Gao Minglu organized a team to write a history of Chinese contemporary art the year after, with the then unfolding avant-garde art movement at its core. Many other art critics took part in this work, or engaged in similar work independently. Some artists were also constantly accumulating and looking back upon their creative trajectories, with Wang Guangyi and Huang Yongping standing out in particular.

Such "simultaneous" history composition is an important historical phenomenon. Its role and significance in the '85 New Wave is well worth our dedicated consideration – though similar situations have occurred in other places and periods in the world, its breadth and strength in Chinese contemporary art is beyond comparison. Such composition has differences with "art criticism" in the usual sense: art criticism mainly focuses on the aesthetic and artistic value of artistic creations, while "simultaneous" history emphasizes historical narratives and historical judgments on the macroscopic level. This further implies that composers of such history often think and write on multiple levels of temporality: they are promoters of art movements in the "present tense" while they are also constructing the history of current movements in a "virtual" future tense structure. The history they construct has strong realistic and archival value, while also representing specific "avant-garde" views and standpoints. From this perspective, the '85 New Wave was not just an art movement but a movement in the formation of history. The

中,它的组织者和重要参与者已经开始迅速地积累资料和编写这场运动的历史。“’85美术运动”或“’85美术新潮”这个名称可说是在1986年正式推出的。高名潞在1986年4月举行的“全国油画艺术讨论会”上做了《’85美术运动》的讲话,并在《美术家通讯》1986年第5期上以同一题目发表。王广义也在《中国美术报》1986年第36期上发表了《我们——’85美术运动”的参与者》。仅仅几个月之后,从1986年的第38期(9月22日)开始,《中国美术报》已经开始连载有关这个运动的历史资料。翌年,高名潞组织班子撰写当代中国美术史,把尚在进行中的前卫美术运动作为这部历史的核心。许多其他艺评家参与或独立地进行了类似的工作。一些艺术家也不断地积累和回顾自己的创作历程,王广义和黄永砦就是两个突出的例子。

这种“同时性”历史书写是一个重要历史现象,它在“’85美术新潮”中的作用和意义特别值得我们认真思考——虽然类似的情况在世界其他地点和时刻也曾发生,但它在中国当代美术中的广度和强度可能是无与伦比的。这种书写和一般意义上的“艺术批评”有别:艺术批评主要关注的是艺术创作的美学和艺术价值,而“同时性”历史则强调宏观层面的历史叙事和历史性判断。这进而意味着这种历史的撰写者常常在几个时态的层面上同时思考和写作:他们既是“现在时”中美术运动的推动者,又在一种虚拟的“将来时”框架中建构着当下运动的历史。他们所建构的历史既具有强烈的现实性和资料价值,又代表了特定的“前卫”观点和立场。从这个角度看,

views and conclusions of the “simultaneous” history it created still have a guiding influence over the narration of contemporary Chinese art history.

Owing to the passage of time, however, these “simultaneous” views and conclusions have inevitably come to be the subject of “diachronic” historical research. Today, in the year 2012, the occurrence of the ’85 New Wave in Art is already nearly 30 years in the past; there is no lack of “masters” among the artists who sprang forth in the 1990s, and many retrospective exhibitions have been held in important art museums in China and abroad; artists and critics born in the 1980s and 1990s lack direct experience and memory of the early phase of Chinese contemporary art. For these reasons, the temporal, psychological and historical distance that was absent before has begun to emerge and grow increasingly apparent. The word “contemporary” in Chinese contemporary art does not merely allude to the “current.” Instead, much like the situation with European and American contemporary art history, it has begun to touch on a continuing historical process with multiple phases. The production of historical distance implies the emergence of a new subjectivity in historical composition. In terms of temporality and self-position, this subjectivity is diachronic rather than simultaneous, retrospective rather than reviewing, research-oriented rather than participatory. In China, you sometimes hear the view that those who did not personally experience a certain phase of contemporary art practice are unqualified to comment on that period in art history. Indeed, as that view declares, “simultaneous” composition – or composition rooted in simultaneous experience – possesses important archival value and historical significance, and cannot be commented on or discarded lightly. But in terms of the narration of history, such composition also has its unavoidable limitations, with the key lying in the close relationships and even mutual acceptance between the composer and the subject of the composition, making it difficult for such composition to cover the broader historical landscape, and unable to

“’85美术新潮”不但一个艺术运动，同时也是一个营造历史的运动。它所创造的“同时性”历史的观点和结论，至今仍对当代中国美术史的叙事具有主导性的影响。

但是由于时间的推进，这些“同时性”观点和结论必然会逐渐成为“异时性”历史研究的对象。从2012年的今天看，“’85美术新潮”的发生已经是近30年前的事情；90年代涌现出的艺术家中已不乏“大师级”的人物，在国内外重要美术馆举行了多个回顾展；而“80后”、“90后”出生的艺术家和批评家对中国当代美术的初始阶段已经少有切身的记忆。因此，以往所不存在的时间和心理上的历史距离开始出现并日益明显。中国当代美术中的“当代”二字不再简单地意味着“当下”，而是与欧美当代艺术史的情况相似，开始指涉一个持续的、多阶段的历史过程。历史距离的产生进而意味着历史书写中的新的主体性的出现。从时态(temporality)和自我定位(self-positioning)来说，这种主体性是异时性的而非同时性的，回顾式(retrospective)的而非环顾式的，研究性的而非参与性的。在国内有时会听到一种说法，即没有亲身参加过某一阶段当代艺术实践的人没有资格评述这段艺术的历史。诚然，如上所说，“同时性”写作——或基于同时性经验的写作——具有重要的资料价值和历史意义，决不可以简单地加以批评和抛弃。但作为历史叙事来说，这种写作也有着它不可避免的局限性，关键的一点在于写作者与写作对象之间的密切关系甚至相互认同，因此难以涵盖更广阔的历史景观，也无法从更长的历史进程中反思某一时

rethink specific historical phenomena within the longer-term historical processes. “Diachronic” composition of course is unable to be entirely subjective – it inevitably has its own historical and conceptual environment – but the composer can utilize a great amount of archival material to reconstruct the historical circumstances and developmental processes, and can explore the different research and composition methods of Chinese contemporary art from the perspective of methodology. In the strictest sense, “simultaneous” and “diachronic” art histories are two different kinds of historical composition, and therefore are not mutually exclusive in terms of logic. But the experience of art history research shows that all “simultaneous” descriptions unavoidably become the historical materials and analysis subjects of “diachronic” descriptions – just as Giorgio Vasari’s lengthy *Lives of the Most Excellent Painters, Sculptors and Architects* is the most authoritative simultaneous (or nearly simultaneous) description of Italian Renaissance art. The research on Italian Renaissance art that emerged later, especially since the 20<sup>th</sup> century, has far surpassed the 1550 tome both in terms of material and method. My prediction is that the “simultaneous” views and conclusions of the ‘85 New Wave will be highly influential for some time to come, but “diachronic” observation and analysis will continue to develop its material foundation and methodology to eventually become the main compositional method for this period of history. The current phase is one of transition. The task of the art historians is to engage in constant accumulation of both materials and research methods in order to eventually realize this transition.

#### Rethinking Historical Information and Material Foundations

Here we can return to the focus of this essay, which is how to engage in a diachronic investigation of the 1980s Wang Guangyi from the 2012 perspective. Just like any historical research, this investigation must begin with a reexamination of the research material – the historical evidence. From 1985 to 1989, Wang

刻的具体历史现象。“异时性”写作当然不可能完全客观——它必然也有着它自己的历史和思想环境——但是写作者可以利用大量档案材料以重构历史情景和发展过程，也可以从方法论的角度探索对中国当代艺术的不同研究和书写方式。从严格的意义上说，“同时性”和“异时性”的美术史是两种性质不同的历史书写，因此在逻辑上并不相互排斥。但是从美术史研究的经验看，所有“同时性”的陈述最终都不可避免地会成为“异时性”陈述的历史资料和分析对象，就如瓦萨里长达100余万言的《艺苑名人传》，无疑是对意大利文艺复兴美术最具权威性的“同时性”（或接近“同时性”）的陈述。但在其之后出现的对意大利文艺复兴美术的研究，特别是20世纪以来的研究，无论从材料上还是方法上都大大地超出了这部1550年的著作。回到对于中国当代艺术的历史书写，我的估计是以往有关“‘85美术新潮”的“同时性”观点和结论在相当一段时间内还会具有很大影响，但是“异时性”的观察和分析将不断发展其资料基础和方法论，最终将成为对这段历史的主要书写方式。目前这个阶段是一个过渡时期，美术史家的任务是在资料和研究方法两个方面不断进行积累，以逐渐实现这个过渡。

#### 对历史信息和资料基础的反思

从这里我们可以回到这篇文章的特殊着眼点，即如何从2012年的角度，对20世纪80年代的

Guangyi was not only a highly productive artist; he also actively participated in art composition and art event organization (this participation would change after the 1980s). If we set the 1980s as a unit for research, then the historical information directly connected to him – which we can call the “footprints” he left behind during that period – basically falls under three categories: the first category comprises his artworks; the second category comprises his writings and talks, especially the essays he published at the time; the third category comprises the public activities he participated in or helped to organize, including art groups, symposia, conferences, presentations and the like. To date, much of the commentary regarding Wang Guangyi (or many other Chinese contemporary artists for that matter) mixes these three types of materials together, using them to supplement each other within a temporal framework to create a vivid and complete portrait of the artist. This can be viewed as a typical “simultaneous” historical composition method: just like reality itself, different forms of explication appear immediately and simultaneously, forming events, connections and trends. The advantage of such historical composition is that it presents the original state of history, marked by a strong sense of presence and interaction. Its limitation is that it lacks a deep analysis of the different kinds of historical materials, particularly the detailed investigation of the process in which artistic styles were developed. More specifically, such historical composition is marked by two problems in terms of research methods that touch not only on the evaluation of Wang Guangyi but on all normal composition regarding Chinese contemporary art history in the 1980s.

First, though an artist's artworks, writings and public activities all come from a single person, the methods, content and nature of these materials are quite different. Not only can these materials supplement and support each other, they can also potentially work towards different or contradictory ends. In the case of painting and writing, the former is visual and spatial, while the latter is textual and temporal;

王广义做“异时性”的审视。如同任何历史研究一样，这个审视必须从重新检验研究材料——也就是历史证据——入手。1985年到1989年之间的王广义不但一个高产艺术家，而且也积极地参与了艺术写作和对艺术活动的组织工作(这种直接参与在80年代以后发生了变化)。因此如果以80年代作为一个研究单位的话，与他直接有关的历史信息——也可以说是他在那个时期所留下的“足迹”——大致属于三个范畴：一是他的艺术作品；二是他的写作和谈话，特别是当时发表的文字；三是他参与和协助组织的公共活动，包括艺术群体、座谈、会议、展示，等等。迄今为止，对王广义(以及对别的许多中国当代艺术家)的评述基本上把这三种材料混合使用，在同一个时间框架中相互补充，构造出一个立体而完整的艺术家形象。这可以说是一种典型的“同时性”历史书写方法：如同现实本身，不同类型的表述在第一时间中同时发生，构成事件、联系和潮流。这种历史书写的长处在于呈现历史原状，带有很强的现场感和互动性。它的局限在于缺乏对不同类型历史材料的深入分析，特别是对于艺术风格发展过程的详尽观察。更具体一点说，这种历史书写中存在两个基本的研究方法问题，不但牵涉对王广义的评价，也关系到对80年代中国当代美术史的一般性书写。

第一，一个艺术家的作品、文字和公共活动虽然来源于同一个人，但其手段、内容和性质又相当不同。它们之间不仅可能互相补充和支持，也可以具有相异甚至相悖的目的。以绘画和写作

painting often aims for directly observable expression, while writing often contains the qualities of narrative, inference and induction. Some writings contain powerful declarations of a forward-looking nature, with expressions that are not about the already realized current art situation. Other writings reflect the artist's idealized or philosophical sublimation of his own artworks, often intentionally or unintentionally controlling others' readings of his artworks. The artist's writings can run in parallel to his artworks or diverge from them, or they can reflect his interests and thoughts on other levels. Many artists incorporate their writings into their artworks, realizing a direct interaction with visual expression. Other artists develop double or multiple identities, expressing themselves through the different identities of visual artist, philosopher and litterateur. Because of these complex situations, some western art historians have begun treating "artists' writings" as a special topic for research, exploring their types, functions, development and relationships to the artworks. The basic revelation of their research is that we should be wary of treating an artist's writings or declarations as equal to their artistic production. This illusory "equality" is often rooted in a modernist myth that views the artist as a complete and independent individual marked by internal logic. The real situation is that the artist is often complex, multifaceted, dynamic and even self-contradictory. In contemporary art, especially in the past few decades of radical change in Chinese social views, this idea of complex and multiple ideas can be closer to the true face of history.

Secondly, in "simultaneous" historical compositions, the artist's declarations and other types of writings are often used as the main materials for understanding the artist and constructing a historical narrative, the result being that the artist's self-expressions come to replace the actual analysis and interpretation of the artist's works. It is easy to understand such an approach: it takes a long time for the historical developments of painting and the artist's explorations of new styles to

来说,前者是视觉的、空间性的,而后者是文字的、时间性的;绘画往往以直观表现为目的,而文字常带有叙述、推理和归纳的性质。一些文字属于带有强烈冲击力的前瞻性的宣言,所表达的恰恰不是已经成为现实的当下艺术状况。另一些文字反映了艺术家对其作品的理想化或哲理性的升华,往往有意无意地控制他人对其作品的解读。艺术家的写作可以和他的作品平行或脱离,也可以反映出他在其他层面上的兴趣和思考。不少艺术家把文字纳入其作品实现与视觉表达的直接互动。另一些艺术家则发展出双重甚至多重身份,以视觉艺术家、哲学家、文学家的不同身份和口吻表达自己。由于这些复杂的情况,一些西方美术史家已经开始把“艺术家的写作”当做一个特殊的课题加以研究,探讨其类型、功能、发展以及和作品的关系。他们所作研究的一个基本启示是:我们应该警惕把艺术家的文字或宣言等同于他们的艺术生产。这种虚幻的“等同”往往奠基于一个现代主义的神话,即把艺术家看成是完整的、具有内在逻辑性的独立个人。但是在实际情况中,艺术家往往是复杂的、多面的、多变的,甚至常常是自相矛盾的。在当代艺术中,特别是在中国社会和价值观激烈变革的过去几十年中,这种对复杂性和多重性的考虑会更接近于历史的真实面目。

第二,在“同时性”历史书写中,艺术家的宣言和其他类型写作往往被用作是理解艺术家、建构历史叙事的主要材料,其结果是以艺术家的自我表述代替了对艺术品的实际分析和解释。这

become apparent, while declarations and writings appear to point out the trends in contemporary art most rapidly and convincingly. The reliance on written text – often cited wholesale – is therefore inextricably linked with “simultaneous” historical composition. Moreover, one of the aims of art history and art criticism is to reveal the thoughts and motivations of the artist, and the artist’s own words – often found in memoirs and interviews – appears to provide the most authoritative evidence. The problem here goes beyond the fact that the unavoidable errors in human memory make such interviews and memoirs at best supplemental historical evidence. The more important issue is that the most basic function of art history and art criticism – the analysis of artworks – has been pushed into a subordinate position. Once the main thread of art history composition becomes the citation and summation of written and spoken material, the analysis of images will naturally be no longer able to perform its leading role. The result is that explanations of the visual and artistic aspects of artworks often become rather crude, either a list of names or simply glossed over. Simple classification of periods or types has replaced the multilayered excavation of the contents, styles, techniques and artist’s intentions in important artworks. On one hand, “simultaneous” artistic composition has certainly affirmed the historical status of many artists, but on the other, such status has not been profoundly affirmed through artistic analysis. This is perhaps one of the reasons that many highly commercially successful Chinese contemporary artists lack solid academic status in international contemporary art.

Based on such rethinking, we should consider consciously carrying out a shift in methodology within the research and composition of Chinese contemporary art history – especially that which touches on the early periods. In this situation where “simultaneous” historical narratives still have powerful influence and significance, this shift can include two mutually supplementary aspects, the first being the gradual establishment of a “diachronic” analytical system which looks back on

种做法很容易理解：绘画的历史发展以及艺术家对新风格的探索需要较长的一个时期才能显示出来，而宣言和文字则似乎最迅速和雄辩地指出了当代艺术的趋向。对文字的依赖——常常是大段大段的引证——因此和“同时性”历史书写具有密切的关系。此外，由于美术史和美术批评的一个目的是揭示艺术家的思想和动机，而艺术家自己的话——常见于回忆性的写作和访谈——似乎对此提供了最权威的证据。这里存在的问题不但是由于记忆中不可避免的误差，事后的访谈和回忆录只能被作为一种辅助的历史证据。更重要的是美术史和美术批评最基本的职能——即对作品本身的分析——被推到了一个次要的层次。一旦美术史写作的主线成为基于文字或口述材料的引申和归纳，对图像的分析自然无法发挥它的主导作用。其结果是对作品视觉性和艺术性的解说往往相当粗糙，或堆积名称，或一带而过。简单的分期、分类取代了对重要作品内容、风格、技术和艺术家意图的层层发掘。因此从一方面说，“同时性”艺术书写确实建立了一批艺术家的历史地位，但是从另一方面说，这种地位往往并没有被深入的艺术分析证实。这可能是为什么在市场上极为成功的中国当代艺术尚缺乏国际当代艺术中坚实学术地位的一个原因。

基于这些反思，我们应该考虑在研究和书写中国当代艺术史中——特别是关系到较早阶段——有意识地实现一个方法论的转移。在“同时性”历史叙事仍然具有强烈影响和重要意义的现状里，这个转移可以包括两个相辅相成的方面，一是逐渐建立“异时性”的分析系统，回过头去

historical material, engaging in a detailed, classifying review, clearly delineating the varying qualities of these materials and their special roles and meanings as art history evidence. The second aspect is the gradual shift of the analysis and interpretation of the artworks themselves to the center of this analytical system. The artist's writings and social activities still constitute important information, but before using these materials to explain an artist's works, we first need to establish a foundation of knowledge regarding the artworks themselves and their developmental trajectory.

In other words, we need to set out from the materials and establish a more scientific and systematic historical foundation for the rewriting of Chinese contemporary art history. This work will certainly require collaboration and large amounts of time and effort. Even for single artists, it will far surpass the reach of a few monographs. For this reason, this current essay, as the title states, is merely a proposal; the mass of detailed work is to be eventually completed in the future. This work can be separated into a few steps. Specifically in regards to Wang Guangyi, we should first collect all of his painted materials and engage in detailed research of them as a whole. Though Wang Guangyi has engaged in some explanation of his artistic trajectory on the philosophical and conceptual level, art history research cannot begin with these simple, short generalizations; it must seek out evidence from the artworks themselves. Past scholars have already done some work on this aspect, but for rigorous art history research, too many problems still remain. Many problems are in terms of basic materials collection and verification. The simplest and most important project is the verification of the specific dates of creation and relationships between the artworks. For example, the 2002 *Wang Guangyi* and the 2006 *Wang Guangyi: Art and the People* (*Wang Guangyi: Yishu yu Renmin*) are the two largest catalogues on Wang Guangyi to date, but there are many discrepancies in the artwork dates and titles listed in the two publications. For serious art history

对历史材料进行细致的、分门别类的检阅，明确它们各自的性质和作为美术史证据的特殊功能和意义。二是逐渐把对艺术作品本身的分析和解释移到这个分析系统的中心。艺术家的文字和社会活动仍然是重要的信息，但是在使用这些材料解释艺术品以前，我们首先需要具备对艺术品本身及其发展线索的知识基础。

换言之，我们需要从资料出发，为中国当代美术史的再书写打下一个更为科学和系统的史学基础。这一工作无疑需要集体的合作和大量的时间和精力。即使是关系到一个艺术家，也会大大地超出一篇或数篇专论的范围。因此，目前这篇文章，如其题目所称，仅仅是个提案而已，大量细致的工作尚需要逐渐完成。这个工作可以分成几个步骤，具体到王广义来说，我们首先应该把他的所有绘画资料集中起来，作为一个整体进行细致的研究。虽然王广义对自己的艺术历程作过一些哲学和思想层面的解说，但美术史研究则不能从这些简短的概括出发，而必须从作品本身寻找证据。以往学者已经在这方面做了一些工作，但是对严谨的艺术史研究来说，遗留的问题实在是太多了。这些问题中的许多属于基本的资料收集与核实，最简单而关键的一项是需要明确作品的创作时间及相互关系。比如，2002年出版的*Wang Guangyi* 和2006年出版的《王广义：艺术与人民》是目前为止两本最大型的有关王广义的画册，但两书辑录的许多作品在年代和定名上都有差异。对认真的美术史研究来说，这基本上是无法使用的材料。

research, this is virtually unusable material.

For example, Wang Guangyi's first important artistic breakthrough was with the *Frozen North Pole* series, which he created between 1984 (some say 1985) and 1986. Though individual works from these series have been widely reproduced, we still do not know the overall quantity and appearance of the entire series, the number of paintings and sketches, the correct title or numbering for each work, the time each work was created and the temporal relationships between them. The abovementioned *Wang Guangyi: Art and the People* is the largest publication to date to list Wang Guangyi's artworks. The book reproduced 11 paintings from the *Frozen North Pole* series, but none of them are numbered. Each work was listed as "One of the *Frozen North Pole* paintings" in Chinese, which was mistranslated into English as "part 1," leading English readers to think that there were countless "part 1's" in this series, but no later parts. In other publications, we are sometimes informed that *Frozen North Pole* No. 25 is the first painting in this series "in the strictest sense"; other rather figurative artworks were later included in this series. This raises two questions. The first is, what constitutes the *Frozen North Pole* series "in the strictest sense"? Which artworks are included under this definition? What is their historical relationship to one another? The second question is that there is a transition period between Wang Guangyi's 1984 graduate thesis work *Snow* and the *Frozen North Pole* "in the strictest sense." This should include the as yet barely noticed *Gentle Back* (June 1985), *The Back of Humanity* as well as certain rather figurative artworks that are included in the *Frozen North Pole* series. This transition period should be extremely important for understanding his artistic development between 1984 and 1986, but deep research into this topic has yet to be carried out. As I see it, before these two questions are answered, any attempt to interpret the *Frozen North Pole* series as a whole is impractical.

These examples reflect a real situation: though Wang Guangyi's status in

再如,王广义在艺术上的第一个重要突破是在1984年(一说为1985年)到1986年间创作了《凝固的北方极地》系列。虽然这个系列中的个别作品不断被复制,但是我们仍不了解整个系列的数量和全貌,如其中画作和草图的数目、每幅画准确的名称或编号、创作的年代和相互的时间关系等等。上面说到的《王广义:艺术与人民》一书是迄今为止最大型的辑录王广义作品的出版物,其中复制了《凝固的北方极地》系列中的11张画,但均无作品编号,每张都被称作“凝固的北方极地之一”,这个“之一”又被错误地译成英文的“Part 1”,结果是对英语读者来说,这个系列似乎含有若干“第一部分”(Part 1)却没有任何接续的部分。在其他书刊的介绍里,我们被偶尔告知《凝固的北方极地25号》是“严格意义上”属于这个系列的第一幅作品;其他一些较为具象的作品是在这之后被纳入这个系列的。这就又提出了两个问题:一是什么是“严格意义上”的《凝固的北方极地》?在这个定义下这个系列包含什么作品?它们之间的历史的关系是什么?二是从王广义1984年的毕业创作《雪》到“严格意义上”的《凝固的北方极地》之间,有一个过渡时期,其中的作品应该包括尚没有引起注意的《温柔的背部》(1985年6月)、《人类的背部》以及包括在《凝固的北方极地》系列内的一些较为具象的作品。这个过渡时期对理解他从1984到1986年的艺术发展应该是极为重要的,但是对此尚没有任何深入研究。在我看来,在回答这两个问题以前,任何笼统的把《凝固的北方极地》作为一个整体进行的阐释都带有相当大的架空的成分。



图1/ fig1

凝固的北方极地 25号

年份: 1985

材料: 布面油画

尺寸: 90cm×65cm

创作地点: 哈尔滨

泰康人寿保险股份有限公司收藏

*Frozen North Pole No.25*

Year: 1985

Materials: Oil on canvas

Size: 90cm×65cm

Place Created: Harbin, China

Collected by Taikang Life Insurance Co., Ltd.

Chinese contemporary art is widely accepted, and there has been much writing and discussion about him, the rigorous art history research on him has yet to truly begin. This may sound a bit harsh, but if we cannot see this fact, then rigorous research will continue to be pushed into the future or continue to be full of holes.

### Setting Out from Artistic Analysis

My second suggestion is to shift the center of analysis onto the artworks themselves. Let us look at the example of Wang Guangyi. Though he is an artist of keen intellect, and is very sensitive to the written word, he has not undergone training as a philosopher or art historian, and he does not treat writing as his main means of creative expression. In fact, his usage of the concepts of philosophy and art history often presents a kind of “creative misunderstanding” – something he himself is not afraid to admit. If his artworks were to be only explained through his own formulations, the result would be a great oversimplification of the experimental nature of his artworks, mistakenly treating his works as the realization of predetermined ideas. A basic concept at work here is that the development of art history unfolds around the exploration of artistic forms (including the refutation of form); the expression of ideas and concepts must be realized through such explorations. The overarching history is like this, so an artist with a place in history is naturally like this as well. Therefore, the proving of an artist’s position in history must reveal such explorations.

*Frozen North Pole No. 25* is not only the first work in this series “in the strictest sense,” it is also the most complex composition in this series (fig. 1). Wang Guangyi combined numerous partially abstracted shapes to compile a triangular shape that stands like a mountain of ice over a snowfield, surrounded by heavy clouds frozen in the air. One shape that maintains the rear view of a female head appears repeatedly in the image: the thick, solid hair is parted down the middle, revealing a bare neck

这些例子反映了一个现实情况：虽然王广义在中国当代美术中的地位已是大家所公认的，而且关于他的写作和讨论也已经相当不少，但是在严肃的美术史意义上对他的研究尚未真正起步。这个说法可能显得有些严酷，但是如果看不到这个事实，严肃的研究就会被继续推迟，或继续充满大大小小的漏洞。

### 从艺术分析出发

我的第二点建议是把分析重心移到艺术品本身。以王广义为例，虽然他是一个非常睿智的艺术家，而且对于文字具有特殊的敏感性，但他毕竟不是一个经过训练的哲学家或美术史家，也并不把写作当做是主要的创造性表达方式。实际上，他对哲学和美术史概念的使用往往显示出“创造性的误解”——对此他自己并不讳言。如果仅仅以他自己的表述来解释他的作品，其结果将会大大简化他的作品的实验性，错误地把他的作品看成是预定思想的实现。这里的一个基本观念是艺术史的发展是围绕着对艺术形式的探索（包括对形式的否定）而展开的，思想和观念的表达必须通过这种探索而实现。宏观历史是这样，一个具有历史位置的艺术家也必然如此。证明一个艺术家的历史地位因此必须揭示这种探索。

《凝固的北方极地25号》不但是这个系列中的“严格意义上”的第一张，而且也是这个系列



凝固的北方极地 26号  
年份:1985  
材料:布面油画  
尺寸:85cm×70cm  
创作地点:哈尔滨  
艺术家自藏

*Frozen North Pole No. 26*  
Year: 1985  
Materials: Oil on canvas  
Size: 85cm×70cm  
Place Created: Harbin, China  
Artist Collection

图2/ fig2



凝固的北方极地 27号  
年份:1985  
材料:布面油画  
尺寸:200cm×160cm  
创作地点:哈尔滨  
尤伦斯基金会收藏

*Frozen North Pole No. 27*  
Year: 1985  
Materials: Oil on canvas  
Size: 200cm×160cm  
Place Created: Harbin, China  
Collected by Guy & Myriam Ullens Foundation

图3/ fig3

and back. We can imagine this image staring off into the distance, or understand it as an “anti-portrait” where the viewer can never gaze upon her face. If we were to bring together the various paintings of *Frozen North Pole*, we would discover that this image is the most basic graphic element in the series, though it varies quite widely in terms of composition and painting style. In numbers 15, 20 and 23 of this series, this image occupies large spaces, and is bestowed with a certain “monumentality,” but it also seems to be constantly transforming and regenerating (fig. 2). In other paintings, such as No. 27, the personality of this image has been completely blocked – including the possibilities for its regeneration and mutation – replaced by cold mechanization and reproduction (fig. 3). The brushstrokes – the texture of the artist – and the previously warm color tone have disappeared, with drastically simplified and rigidified cold, smooth shapes gaining a clear advantage.

We hope to understand the specific processes and implications of these differences and changes. The explanation of *Frozen North Pole* that currently prevails draws direct connections with the highly philosophized discussions written by Wang Guangyi and Shu Qun at the time, broadly ascribing the production of this series to the pursuit of the aesthetic ideals of the “lofty and detached” by the Northern Artists Group that the two artists founded. In terms of overall direction, this view is not entirely flawed, but it immediately pushes the explanation of the artwork to the abstract level. A different, opposing tendency is to trace that repeatedly emerging backside image to Wang Guangyi’s impression of his wife looking out the window. Both explanations set out from two extremes and skip over many key phases in art history research, and as a result end up limiting, even cancelling the excavation of the many complex layers of rich meaning within this set of artworks. If we set out from the artworks themselves, we can clearly see that Wang Guangyi was not simply diagramming an aesthetic ideal or repeatedly depicting his wife’s portrait. Instead, he was engaging in a criticism of the “rustic

中构图最复杂的一张。(图1)王广义使用了若干半抽象的形状堆积出一个三角形体,如同是茫茫雪原中的一座冰山,周围环绕着凝固在空气中的沉重云朵。一个保留了女性头像背后的原型在这些半抽象形状中反复出现:厚实的头发分成两半,暴露出裸露的脖子和后背。我们可以想象这个形象在眺望远方,也可以将其理解成一个“反肖像”——观者永远无法窥探她的面目。如果能找到的属于《凝固的北方极地》系列的画幅汇集起来进行比较,我们可以发现这个形象是这个系列中的最基本的图像单元,但它在构图和绘画风格上则显示出相当大的差异。在属于这个系列的15号、20号、23号等作品中,这个形象占据了巨大的空间,被赋予了某种“纪念碑性”,但同时似乎又在不断变形和衍生。(图2)在另外一些画幅中,如27号,这个形象的个性全然被取代——包括其衍生和变异的可能性,代之以冷酷的机械性和复制性。(图3)笔触——也就是艺术家的手感——和以往的暖色调消失,极度简化和僵化了的冰冷、平滑形体占据了绝对优势。

我们希望了解这些差异和变化的具体过程和含义。目前对《凝固的北方极地》系列的通常解释是把它和王广义和舒群当时所写的一些哲理化论述进行直接联系,把这个系列产生的原因笼统地归结为二人创建的“北方艺术群体”对于“崇高、冷漠”美学理想的追求。这个看法在大方向上并不错,但它把对艺术的解释一下推到了高层的抽象层次。另一个相反的倾向是把那个反复出现的背影溯源到王广义看到他的妻子站在窗前的瞬间印象。这两种解释从两个极端跳过了美



图 4/ fig4

后古典——蒙娜丽莎之后 A

年份：1986

材料：布面油画

尺寸：100×150cm

创作地点：珠海

M+希克收藏

*Post-Classical – Back of Mona Lisa A*

Year: 1986

Materials: Oil on canvas

Size: 100×150cm

Place Created: Zhuhai, China

M+ Sigg Collection

蒙娜丽莎  
列奥纳多·达·芬奇  
*Mona Lisa*  
Leonardo da Vinci



art” that permeated the art world of the time while also engaging in a series of experiments on painting itself. What was the core of these experiments? What was the attraction to that rear silhouette? Why did mechanization and reproduction gradually come to replace mutation and regeneration? Wang Guangyi’s essay *My Views on Art – Thoughts on Frozen North Pole* does not answer these questions, instead, it reflects another intention of his – the metaphysical elevation of his own painted images through the medium of text. Here, the artist presents himself in the image of the philosopher, piling up seemingly “magical” terms cherry-picked from the history of philosophy to bestow his own works with significance that transcends painting. In this simulated abstract discourse, *Frozen North Pole* is said to be his “means of grasping the state of the spiritual models of this era’s imagery”; the significance of the images lies in the fact that they are “a hypothesis of spiritual images, a means of existence”; and the goal of existence is as a “fantastical reference for the actions, will and spirit” of the artist. In these descriptions, people can hear the tattered echoes of such Western modern philosophers as Kant, Hegel, Sartre and Nietzsche. Such writings are still important for understanding the state of Wang Guangyi’s thinking at the time, but they are the painter’s reimagining and re-creation of his own artworks, and not necessarily the true heart of their artistic creativity.

Similar problems exist in the research of Wang Guangyi’s next important phase, the *Post-Classical* phase. A key subject of modern art history research is the “process,” rather than the categorization and periodization of traditional archaeology and the natural sciences. Current research into Wang Guangyi’s early painting, however, is still stuck in rather rough classification according to category and period, with little discussion of the complexity and multifaceted nature of each phase, let alone the complex changes and transitions between phases. For instance, if we are to set out from the perspective of “process,” the first question we must ask is this: what is

术史研究必须进行的若干关键阶段,从而也就限制甚至取消了对这套作品复杂而丰富含义的一层一层的发掘。如果从作品本身出发的话,明显可见的一点是:王广义所做的并不是简单地图解一个美学理想或反复地描绘妻子肖像,而是一方面对当时美术界中弥漫的“乡土艺术”的温情进行批判,一方面也在进行着一系列有关绘画本身的实验。这些实验的核心是什么?那个背影形象的吸引力何在?为什么机械性和复制性逐渐取代了变形和衍生?王广义自己写的《我的艺术观——关于〈凝固的北方极地〉的思考》并没有解答这些问题,而是反映了他的另一种企图——即以文字媒介对自己的绘画图像进行形而上的升华。这里,画家把自己以哲学家的面貌呈现在人们面前,通过堆砌从哲学史中淘来的一些似乎带有“魔力”的词汇,赋予自己画作以超绘画的意义。在这种模拟性的抽象话语中,《凝固的北方极地》系列被说成是他“对时代意象的精神的模式的状态把握方式”;图像的意义仅在于是“精神图像的一个假设,一种存在方式”;而生存的目的不过是艺术家“行为、意志、精神的幻觉参照”。人们可以在这些陈述中听到康德、黑格尔、萨特、尼采和其他一些西方现代哲学家的碎裂回音。这类写作对理解王广义当时的思想状态仍然是重要的,但它们是画家对自己作品的再想象和再创造,而不一定是这些作品中真正的、艺术原创力之所在。

类似的问题也存在于对王广义的下一个时期——《后古典》时期——的研究中。现代美



图 5/ fig5

凝固的北方极地 28号

年份: 1985

材料: 布面油画

尺寸: 150×100cm

创作地点: 哈尔滨

艺术家自藏

*Frozen North Pole No. 28*

Year: 1985

Materials: Oil on canvas

Size: 150×100cm

Place Created: Harbin, China

Artist Collection

the historical relationship between *Post-Classical* and *Frozen North Pole*? From the observable material, the relationship between the two does not appear to be a clear switching of styles and time. Many of the works in the two series are quite similar in terms of color tone, composition and even images. For instance, *Post-Classical – Back of Mona Lisa* clearly employed the image pattern of the rear female portrait from *Frozen North Pole* (fig. 4). The “mirror image” composition often employed in *Post-Classical* had already emerged in *Frozen North Pole* (fig. 5). Moreover, many people state that *Post-Classical* began in 1986, but Wang painted *Post-Classical – Zenith – Sacred Supper* in 1985 (fig.6). Considering these connections, what is the main change in Wang Guangyi’s artistic experimentations represented by *Post-Classical*? The artist’s own explanation is that it is the critical correction of “schema.” For instance, in the 1998 vol. 3 edition of *Fine Art* (*Meishu*), he writes, “No cultural schemas possess absolute authority. We can examine them with a critical eye, and then engage in certain corrections of this cultural implementation. It is precisely this act of cultural correction that affirms the meaning of our existence” (page 57). But why did “criticism” and “correction” become the concepts he adhered to at this time?

If we compare this passage with Wang’s earlier writings, we discover that his theoretical speech has begun to shift closer to the level of art history, with this particular statement rooted in Gombrich’s concept of “schema correction.” Gombrich’s writings were being translated and released into China wholesale at the time, and doubtless had an influence on Wang Guangyi. To us, however, what matters is not whether Wang Guangyi truly understood Gombrich’s art history theories and used them in his art, or even whether or not this new batch of his paintings truly embodied his theories on cultural criticism. If the goal of these paintings was merely to support this simple, generalized dogma, then their significance would be severely limited. For the research of his artistic creation,

术史研究中的一个关键对象是“过程”，而不是传统考古学和自然科学中的分类和分期。但目前对王广义早期绘画的研究却仍停留在相当粗线条的分期和分类的阶段，对每个时期内的复杂性和多线条性，特别是对时期之间的变化和过渡少有讨论。比如，如果从“过程”的角度出发，我们首先需要回答的一个问题是：《后古典》系列和《凝固的北方极地》系列的历史关系是什么？从能够看到的材料看，二者的关系并不显示为清晰的风格和时间的交替。两个系列中的不少作品在色调、构图甚至图像上都相当接近，如《后古典——蒙娜丽莎之后》明显采用了《凝固的北方极地》中女像背部的图像程式。(图4)《后古典》中经常采用的“镜像”构图在《凝固的北方极地28号》中也已经出现了。(图5)而且，虽然许多人把《后古典》定在1986年，实际上王广义在1985年已经画出了《后古典——天顶·圣晚餐》。(图6)考虑到这些联系，《后古典》在王广义艺术实验中所代表的主要变化是什么呢？艺术家自己的解释是对“图式”的批判性的修正。如他在《美术》1988年第3期里写道：“一切文化图式的事情并不具有绝对的权威性，我们可以用批判的眼光审视它，而后对这一文化实施进行某些修正，也正是这种对文化的修正行为证实了我的存在的意义。”但为什么“批判”和“修正”此时成为王广义所执著的观念呢？

将这段话与王广义更早时期的写作加以比较，我们发现他的理论话语开始移动到一个更接近于艺术史的层次，所根据的是贡布里希的“图像修正”概念。贡氏著作在当时被集中翻译和介

后古典——天顶·圣晚餐

年份:1986

材料:布面油画

尺寸:100×150cm

创作地点:珠海

艺术家自藏

*Post-Classical –*

*Zenith-Holy Supper*

Year: 1985

Materials: Oil on canvas

Size: 100×150cm

Place Created: Zhuhai, China

Artist Collection



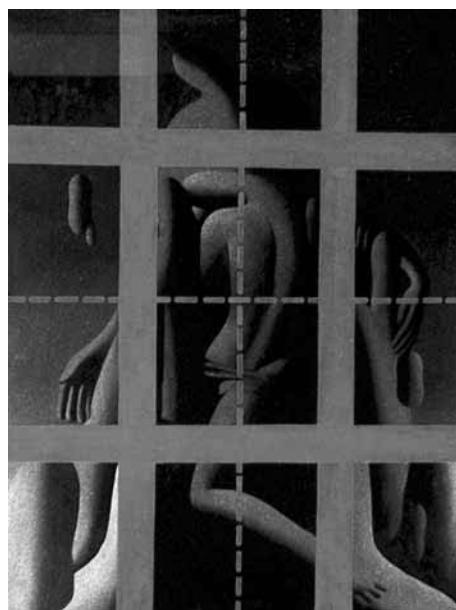
图 6/ fig6

the importance of these paintings lies in the directional shift in Wang's artistic experiments that they represent: if the goal of *Frozen North Pole* was to create a unique *image system*, then this goal was replaced in *Post-Classical* by another desire which was to engage in dialogue with and rewriting of these images to highlight the artist's own *subjectivity and contemporaneity*. In a certain sense, this change marked Wang Guangyi's shift from "modern" to "contemporary." In addition, this shift took place long before that essay in the 1998 vol. 3 edition of *Fine Art*. The various series that followed after *Post-Classical* – including *Red Rationality*, *Black Rationality*, and *Famous Painting Covered with Quick-Drying Industrial Paint* – basically extended this logic, but now the images he engaged in "dialogue" included images from orthodox art history as well as those of his own past creation. We can therefore explain why these series often overlap in time, for instance in the emergence of the "grid" technique as early as 1986 (seen in *Red Rationality – Pieta*; the date is cited from *Wang Guangyi: Art and the People*, p. 75) (fig. 7). Dotted lines also appear in a variation on *Post-Classical – Back of Mona Lisa* created in the same year (fig. 8). These two techniques appeared in various arrangements in the works that Wang Guangyi created between 1987 and 1989.

Based on the passage quoted above, critics often draw sweeping connections between his various series under the concept of "correction." This concept, however, is insufficient to sum up the complex artistic and theoretical questions raised by his artworks after *Post-Classical*, with the reason being that many artworks in art history reflected the correction of images, but Wang Guangyi's actions were not limited to that. It would be perhaps more accurate to say his work involved "correctional appropriation" and "re-criticism of appropriation." Appropriation can include correction, but correction does not necessarily mean appropriation. The key to analyzing Wang Guangyi's *Post-Classical* series lies in analyzing his appropriation methods and comparing with the diverse means of appropriation in postmodern art

绍，无疑也影响到了王广义。但对我们来说，这里重要的并不是王广义是否真正懂得贡布里希的美术史理论并把它使用在自己的绘画里，甚至也不在于是否他的这批新画真正地体现了他的文化批评理论。如果这些画的目的仅在于支持这种简单概况的说教的话，那它们的意义也就十分有限了。对于研究他的艺术创作来说，这批画的重要性在于它们显示出王广义艺术实验中的一个方向性转变：如果说《凝固的北方极地》系列目的在于创造一个独特的图像系统，这个目的在《后古典》系列里被另一种欲望取代，即通过与图像进行对话和改写来突出艺术家自身的主体性和当代性。从一定意义上说，这个变化标志了王广义从“现代”到“后现代”的转型。而这个转型的发生远早于《美术》1988年第3期里的那篇文章。他在《后古典》之后创作的若干系列——包括《红色理性》、《黑色理性》、《被工业快干漆覆盖的名画》等，基本上延续了这个逻辑，但与之“对话”的形象包括正统美术史中的图像和他自己以往创作的图像。我们因此也可以解释为什么这些系列常常在时间上重合，如在画面上“打格”的做法在1986年已经出现（见于《红色理性——哀悼基督》，年代根据《王广义：艺术与人民》，第75页）。（图7）断裂的虚线也出现于同年所作的《后古典——蒙娜丽莎之后》的一个变体构图之上。（图8）这两种做法随即在王广义从1987至1989年三年之间的作品中以不同方式与组合不断出现。

根据上面所引的王广义自己的话，论者常把这些若干系列笼统地和“修正”这个概念加以联



红色理性——哀悼基督

年份:1987

材料:布面油画

尺寸:150×200cm

创作地点:珠海

艺术家自藏

*Red Rationality — Pieta*

Year: 1987

Materials: Oil on canvas

Size: 150×200cm

Place Created: Zhuhai, China

Artist Collection

图 7/ fig7

图 8/ fig8



后古典——蒙娜丽莎之后 B

年份:1986

材料:布面油画

尺寸:67×87cm

创作地点:珠海

中国私人收藏

*Post-Classical — Back of Mona Lisa B*

Year: 1986

Materials: Oil on canvas

Size: 67×87cm

Place Created: Zhuhai, China

Chinese Private Collection

in order to discover their uniqueness and creativity. A phenomenon worth noting is that the images he appropriated in this series were all the most famous images in Western art history, such as Da Vinci's *Mona Lisa*, Rembrandt's *Return of the Prodigal Son* and David's *Death of Marat*. This raises the question: why did these ancient Western classics have such significance for him? Another phenomenon worth noting is that his appropriation did not entail imitation or collage of the original painting but the painstaking transformation of the original painting into a new image. The pursuit of the lofty and detached from the *Frozen North Pole* still controls the overall feel of the picture. Even the "mirror image" technique does not create a split in the picture but instead strengthens the feeling of symmetry and balance. As a result, deconstruction and reconstruction have virtually equal significance within this "correctional appropriation." The result is that what this series reflects is the artist's indecision between modernism and postmodernism; while challenging the authority of the classical, there is still no path out of the shrine of traditional aesthetics.

From this perspective, many of the experiments that Wang Guangyi engaged after the *Post-Classical* series were efforts to conquer this indecision and compromise, and to find a more critical perspective and method regarding "cultural authority." For this reason, the idea of equating these new experiments with the *Post-Classical* series or connecting them without distinction, viewing them all as "schema correction," is worth deliberation. In fact, if there is a commonality to be found among the various artworks that followed the *Post-Classical* series, it is that they all moved away from the correction of images and shifted their focus towards creating a "non-representational" level atop these images, forming a dialogue, tension and even resistance to these images. In these series, *Famous Painting Covered with Quick-Drying Industrial Paint* employs the most direct and violent "iconoclastic" method: black paint flows down from above, covering most of the picture (fig. 9). We

系。但是这个概念并不足以概括《后古典》以后他的作品所提出的复杂的艺术和理论上的问题，原因是美术史中的大量作品都反映了图像的修正，而王广义所作的并不仅于此，更准确的说应该是“修正式的挪用”以及“对挪用的再批判”。挪用可以包含修正，但修正却不必然具有挪用的含义。研究王广义《后古典》系列的关键在于分析他的挪用方式，将这些方式和后现代艺术中多种多样的挪用手段进行比较，以发现它们的特殊性和原创性。一个值得注意的现象是：他在这个系列里所挪用的都是西方美术史上最著名的图像，如达·芬奇的《蒙娜丽莎》、伦勃朗的《浪子回头》、达维特的《马拉之死》，等等。这就引出一个问题：为什么这些古代西方经典对他来说有如此重要的意义？另一个值得注意的现象是：他的挪用并非对原画的戏仿或拼贴，而是非常严肃地将原画转化为另一完整构图。《凝固的北方极地》系列中对冷峻、崇高的追求仍然控制着画面的整体感觉，即便是“镜像”的手法也并不造成画面的碎裂，而是强化了对称和平衡的感觉。解构和重构因此在这种“修正式的挪用”中具有几乎同等的意义。其结果是，这个系列所反映出的是艺术家在现代主义与后现代主义之间的彷徨；在挑战古典权威时尚无途径走出传统美学的圣殿。

从这个角度看，王广义在《后古典》系列以后所作的许多实验都是为了克服这种彷徨与折中，找到对“文化权威”更具批判性的角度和方式。把这些新的实验与《后古典》系列等同或不加分辨的连接，把它们都看成是“图式修正”的说法因此值得商榷。实际上，如果要在王广义《后古

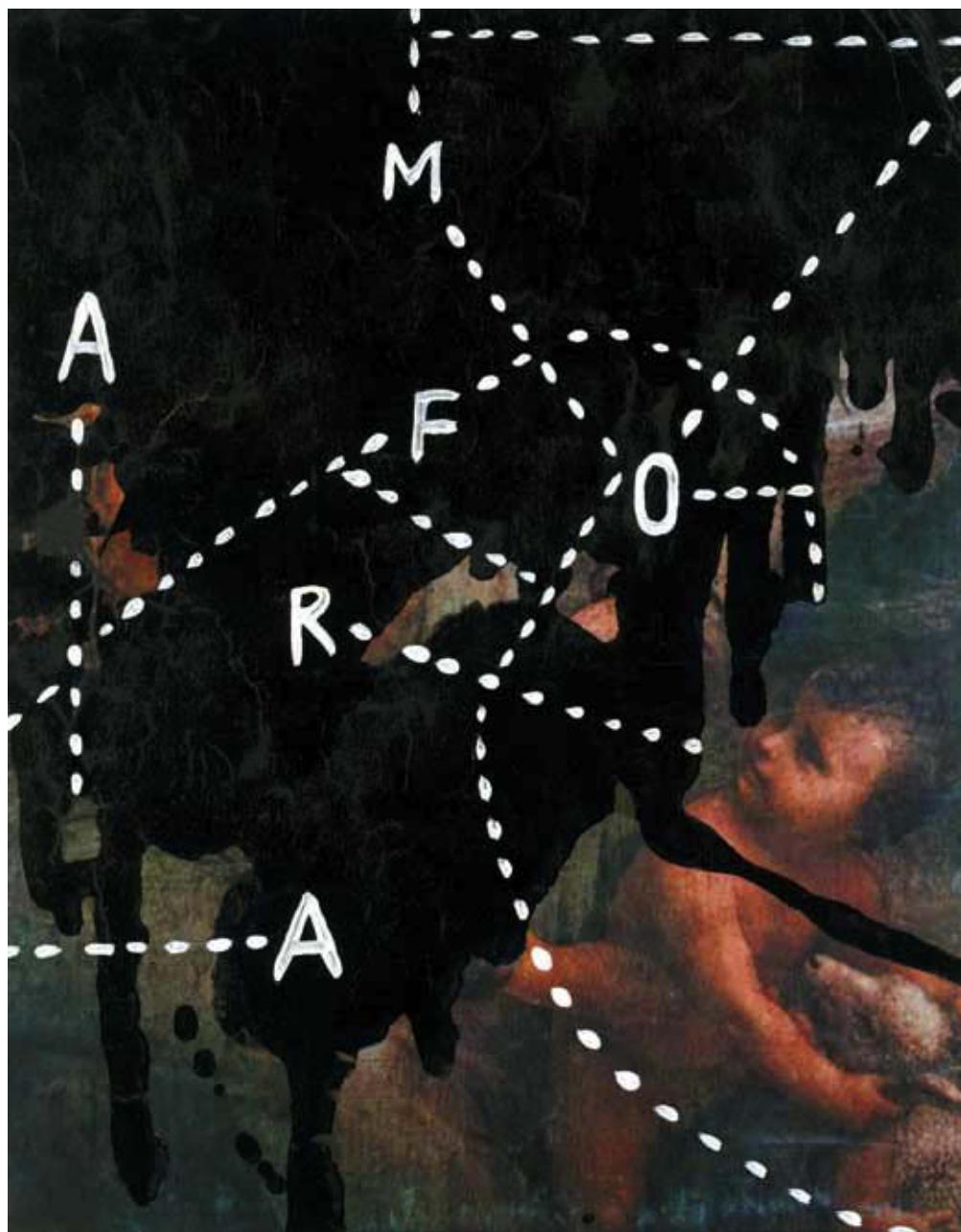


图 9/ fig9

被工业快干漆覆盖的名画  
年份：1989  
材料：综合材料  
尺寸：16×20cm  
创作地点：珠海  
艺术家自藏

*Famous Painting Covered with Quick-Drying Industrial Paint*  
Year: 1989  
Materials: Mixed Media  
Size: 16×20cm  
Place Created: Zhuhai, China  
Artist Collection

once again see David's *Death of Marat*, as well as Millet's *Gleaners*, Raphael's *Sistine Madonna* and Delacroix's *Massacre at Chios*, but the painter has not transformed these images as he did in *Post-Classical* but used industrial paint to destroy them outright. As the paint does not entirely cover the picture, it forms a new two-dimensional layer that is superimposed over the original painting. We can call this two-dimensional layer an abstract "superimposed plane." What sets it apart from the usual painted planes is that the images Wang Guangyi constructs on this superimposed plane are always non-representational and non-painterly signs. These signs basically fall under four types: 1, grids; 2, geometric shapes formed by dotted lines; 3, nonsensical characters; and 4, non-permeating covering layers.

If we adopt this explanatory framework erected upon formal analysis, we can further consider the following questions. These questions are extremely important in understanding Wang Guangyi's artistic experiments in the last two years of the 1980s. Certain works from this time, such as the standard Chairman Mao portrait with an overlaid grid, are constantly cited and discussed, but such discussions often contain various kinds of misunderstandings. Other artworks have not attracted the attention they merit. This short essay is unable to explain each of these artworks, but it hopes to point out the art history issues they may contain, first as future research topics, and second as the conclusion to this essay.

1. In 1988, Wang Guangyi created a series of pictures based on Chairman Mao, including not only *Mao Zedong AO* (fig.13) and *Mao Zedong No. 2*, but also *Mao Zedong in the Yan'an Period* and *Waving Mao Zedong*. In terms of the linguistic construct of the pictures, these artworks have all added grid lines or dotted lines over the original image, so they belong to the "superimposed plane" visual category. But some important changes are apparent in the nature of the images, including: the images have shifted from famous Western paintings to portraits of Chairman Mao; the images have shifted from artistic to political images; the images have shifted

典》系列之后的诸多作品中找到一个共同点的话,那就是它们都脱离了对形象的修正,而是致力于在图像之上营建一个附加的“非再现性”(non-representational)层次,构成与图像之间的对话、张力以致对抗。在这些系列中,《被工业快干漆覆盖的名画》所尝试的是最直接和最暴力的“毁像”(iconoclastic)方式:黑色的油漆从画幅上方流淌下来,覆盖了大部分画面。(图9)我们再次看到达维特的《马拉之死》,还有米勒的《拾穗者》、拉斐尔的《西斯廷圣母》、德拉克洛瓦的《希奥岛的屠杀》等等,但是画家并没有如同《后古典》系列那样将这些名画转化,而是直接使用工业材料将其破坏。由于油漆并没有把整个画面覆盖,它所构成的是附加于原来画面之上一个新的二维层次。我们或可把这个二维层次称为是一个抽象的“附加画面”(superimposed plane)。但与一般绘画平面不同的是,王广义在这个附加平面上所构筑的形象全都是非再现性的和非绘画性的符号。这些符号基本属于四种:1.网格;2.虚线构成的几何结构;3.不具表意功能的字母;4.非穿透性的覆盖层面。

如果我们采取这个建立于形式分析上的解释框架,我们就可以进而考虑以下问题。这些问题对于理解王广义在80年代最后两年中的艺术实验极为重要,其中有些作品,如打格的毛主席标准像,被不断地引用和讨论,但常常含有不同种类的误解。另外一些重要作品则没有得到应有的注意。这篇短文无法对这些作品一一加以说明,但希望把它们可能包含的美术史问题提示出



图 10/ fig10

毛泽东AO  
年份: 1988  
材料: 布面油画  
创作地点: 珠海  
360×120cm (3联)  
安德鲁·科恩收藏

*Mao Zedong AO*  
Year: 1988  
Materials: Oil on canvas  
Place Created: Zhuhai, China  
Size: 360×120cm (Triptych)  
Collected by Andrew Cohen

来,一方面作为今后研究的课题,一方面也作为这篇文章的结尾。

1. 王广义在1988年创作了一系列以毛主席为题材的画面,不但包括著名的《毛泽东AO》(图10)和《毛泽东2号》,而且还有《延安时期的毛泽东》、《招手的毛泽东》(图12)。在画面的逻辑构成上,这些作品都在基础图像上复以网格或虚线,因此属于“附加画面”视觉类型。但是在被覆盖图像的性质上则显示出一些重要的变化,包括:这些图像从西方名画转移到毛主席像;从艺术图像转移到政治图像;从绘画转移到照片。对这些转移的解释应该在“附加画面”视觉类型的内在变化中去寻求,而不应该跳出这个基本的范畴和视觉技术。

2. 王广义于1989年画的另一些以毛主席像为题材的作品反映出对一个新的视觉因素的引进。在《毛泽东P2》和《招手的毛泽东》这两幅画中,毛的形象被“出空”,成为视觉上的“缺席”。(图11、12)这些消失的“负像”一方面与王广义的“正像”毛泽东形象对照,一方面也和“附加画面”上的非绘画性形象结合,进一步强化解构的意图。

3. 王广义在1989年继续进行了多种艺术实验,包括“重复性”[《批量生产的圣婴——红色》(图13),使用商品标码《后古典——圣母子》(图14)],尝试平面概括性的波普风格[《国际政治——必要的会谈》(图15)],和使用杂志上的图像[《时代》(图16)]。这些多类型、多维度的实验尚未显示出一个主导线索。但是如果不去仔细研究这些实验,我们也就无从理解他通常被称为“政治波普”的新风格在90年代初的出现。

2012年5月于剑桥大学

from paintings to photographs. Explanations for these shifts should be sought within the changes internal to the “superimposed plane” visual category, rather than stepping out of this basic category and visual technique.

2. Some of the Chairman Mao-themed paintings he created after 1989 reflect the introduction of a new visual element. In *Mao Zedong P2* and *Waving Mao Zedong*, the image of Mao has been removed, leading to a visual “absence” (fig. 11,12). These disappeared “negative portraits” reference Wang Guangyi’s “positive portraits” of Mao Zedong while also integrating with the non-painterly imagery of the “superimposed planes.” further strengthening the deconstructive intent.

3. In 1989, Wang Guangyi continued with various artistic experiments, including “repetition” (*Mass Produced Holy Infant:Red*, fig. 13), the use of commercial logos (*Madonna and Child*, fig. 14), attempts at the use of a flat, generalizing pop style

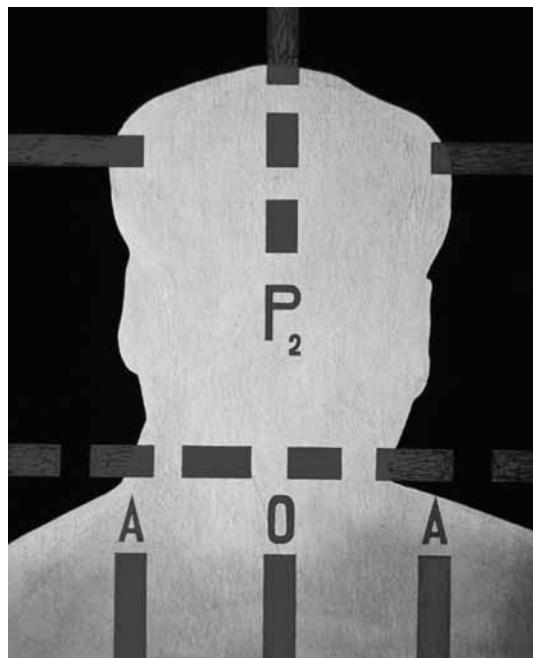


图 11/ fig11

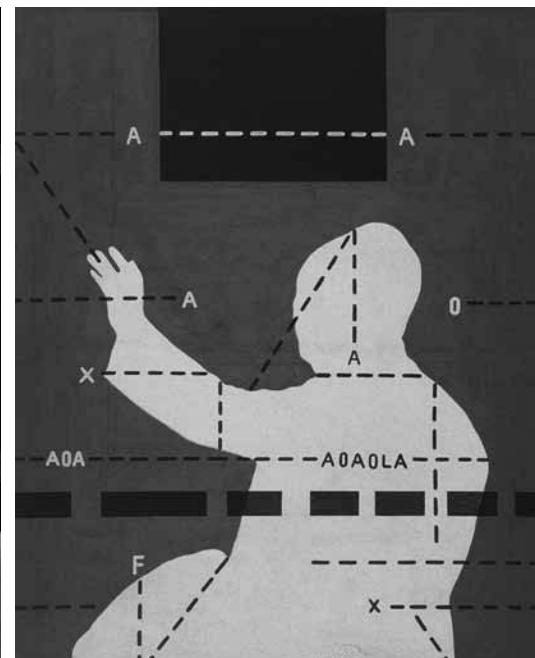


图 12/ fig12

**毛泽东P2**  
年份：1989  
材料：布面油画  
尺寸：100×120cm  
创作地点：珠海  
尤伦斯基金会收藏

**Mao Zedong P2**  
Year: 1989  
Materials: Oil on canvas  
Size: 100×120cm  
Place Created: Zhuhai, China  
Collected by Guy & Myriam Ullens Foundation

**招手的毛泽东**  
年份：1989  
材料：布面油画  
尺寸：120×150cm  
创作地点：珠海  
欧洲私人收藏

**Waving Mao Zedong**  
Year: 1989  
Materials: Oil on canvas  
Size: 120×150cm  
Place Created: Zhuhai, China  
European Private Collection

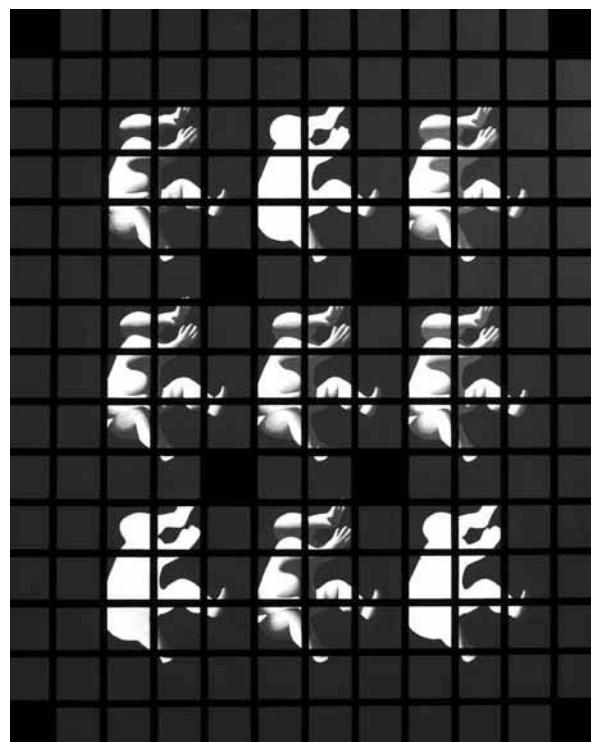


图 13/ fig13

**批量生产的圣婴——红色**

年份: 1990

材料: 布面油画

尺寸: 120×150cm

创作地点: 武汉

尤伦斯基金会收藏

*Mass Produced Holy Infant: Red*

Year: 1990

Materials: Oil on canvas

Size: 120×150cm

Place Created: Wuhan, China

Collected by Guy & Myriam Ullens Foundation

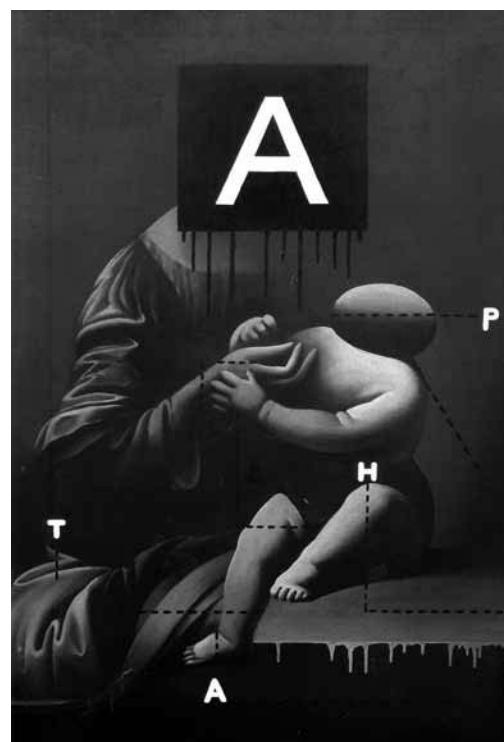


图 14/ fig14

**后古典——圣母子 (又名: 三位一体)**

年份: 1988

材料: 布面油画

尺寸: 100×150cm

创作地点: 珠海

孙玉泾收藏

*Post-Classical – Madonna and Child*

*also known as The Trinity*

Year: 1988

Materials: Oil on canvas

Size: 100×150cm

Place Created: Zhuhai, China

Collected by Sun Yujing



图 15/ fig15

**国际政治——必要的会谈**

年份: 1991

材料: 布面油画

尺寸: 150×120cm

创作地点: 武汉

中国私人收藏

*International Politics – Necessary Negotiation*

Year: 1991

Materials: Oil on canvas

Size: 150×120cm

Place Created: Wuhan, China

Chinese Private Collection

(*International Politics – Necessary Negotiation*, fig. 15) and the use of magazine photographs (*Time*, fig. 16). These artistic experiments of multiple types and dimensions have yet to present an underlying thread. But if we do not carefully research these experiments, we have no way of understanding the emergence in the 1990s of his style that was dubbed “political pop.”

May 2012, Cambridge University  
Translated by Jeff Crosby

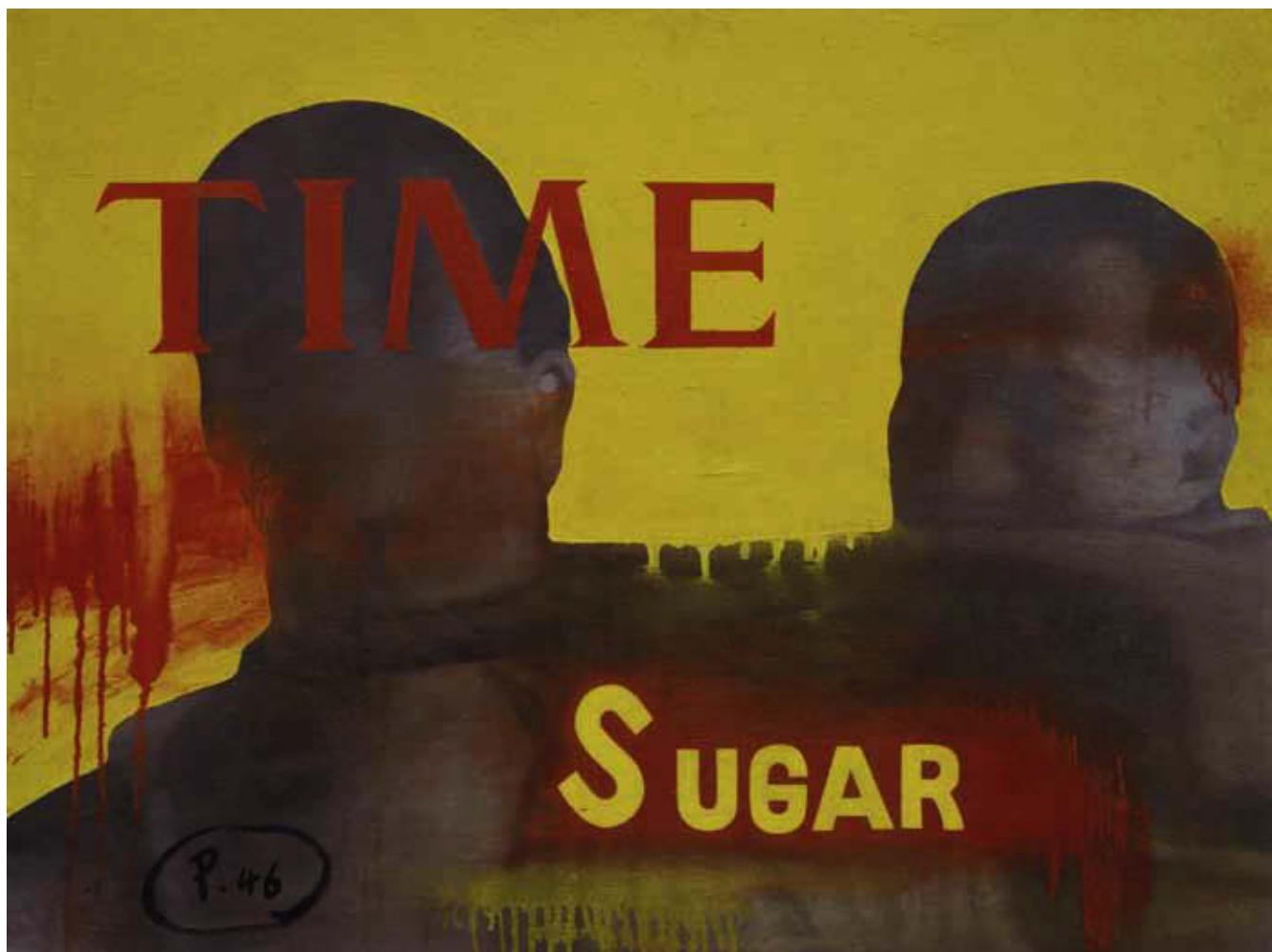


图 16/fig16

时代  
年份: 1994  
材料: 布面油画  
尺寸: 86×68cm  
创作地点: 北京  
尤伦斯基金会收藏

*TIME*  
Year: 1994  
Materials: Oil on canvas  
Size: 86×68cm  
Place Created: Beijing, China  
Collected by Guy & Myriam Ullens Foundation

# DANCING WITH AUGUSTINE

## 与奥古斯丁共舞

乔纳森·芬伯格  
伊利诺伊大学  
**Jonathan Fineberg**  
University of Illinois, Urbana-Champaign

In a renovated industrial complex, at the Chengdu Biennale in 2011, under a bridge between courtyards with busy new stores and restaurants and galleries all around, I saw an old mural with “Caveats for Party Cadres,” still there on the wall from when the buildings were a factory block. “In the end the problem is the leader’s problem. Not seeing the problem is the biggest problem. A repeated problem is a problem of work style. The low quality of your subordinate is not your responsibility, but failing to improve the quality of your subordinate is your responsibility.” Painted along the bottom of the mural – below these admonitions – is a crowd of happy workers and soldiers meant to inspire the viewer with their vigor and enthusiasm for their communal purpose. The painter depicted the figures in the familiar style of socialist realism derived from rustic wood block posters which every Chinese old enough to remember the Cultural Revolution will know so well that the mural becomes almost invisible in its familiarity.

The invisibility of murals like this one is part of the subject of Wang Guangyi’s 1993 painting *Great Criticism - Coca Cola* (one of the most famous masterpieces of recent Chinese painting). The work decontextualizes the languages of both socialist realist poster painting and that of American commercial symbols, equating them into a semiotic sameness on the picture plane. Both have been emptied of meaning. But we can assign them meanings – whatever meanings we like. That we find ourselves in this circumstance is an issue of fundamental importance to an understanding of what it means to live in our global culture today.

In a now famous book from 1968 called *The Society of the Spectacle*, Guy Debord prophetically describes a world in which the individual is left powerless, but anaesthetized, by totalizing systems of belief that have colonized the individual’s experience of everyday life. The corporate power of Western capitalism and the state power of the East are equivalent for Debord in his vision of a post-democratic world in which the expression of individual thought is irrelevant. The work of Wang



成都壁画  
摄影：乔纳森·芬伯格  
Chengdu mural  
Photograph:  
Jonathan Fineberg

2011年成都双年展上，一座翻新的工业建筑里，在满是忙碌的新店铺、餐厅和画廊之间的一座桥下，我看到一面很古老的墙壁，上面写着党员干部规章制度，当这些建筑还是工厂时，这些就已经在墙上了。“最后，问题都是领导的问题。看不到问题就是最大的问题。反复出现的问题就是工作作风的问题。下属人员的素质低下不是你的责任，但不能提高下属的素质，就是你的责任。”在围墙下面画着——就在这些训示下面——一群快乐的工人和学生，意图用他们对集体主义目的所怀的活力与热情来鼓舞观众。画家用类似社会主义写实主义的手法描绘了人物，这种手法源自粗糙的木刻宣传画，每一位记得“文化大革命”的中国人都很了解，这种宣传画变得几乎熟视无睹。

像这种熟视无睹的大幅宣传画，是王广义1993年《大批判——可口可乐》系列画作的主题（中国目前绘画作品中最著名的佳作之一）。作品把社会写实主义宣传画以及美国商业符号的语言非语境化，在画面中将它们视同为符号意义上相同来对待，二者都被排除了任何意义。但我们仍然能够赋予它们意义——只要是自己喜欢的语义。在这种情形中，我们所能看到的，就是对理解今天生活在全球化文化当中究竟意味着什么而言是至关重要的一个问题。

在1968年的一部名著《景观社会》中，居伊·德波预言性地描绘了一个世界，个体在其中没有任何权利，但是麻木了，因为整个的信仰体系已使个体的日常生活经验殖民化了。对于德波而

大批判——可口可乐  
年份: 1990—1993  
材料: 布面油画  
尺寸: 200×200cm  
创作地点: 武汉  
美国私人收藏

*Great Criticism – Coca-Cola*  
Year: 1990—1993  
Materials: Oil on canvas  
Size: 200×200cm  
Place Created: Wuhan, China  
American Private Collection



言，西方资本主义的自治权与东方的国家权力在他对后民主世界的构想中是一致的，个体思想的表达则与此毫不相干。王广义的作品就是在继续断言，艺术创作可能仍然是个体的公共表达，这一抗拒个体融合的力量让艺术家和观众都回到了有关存在的诸多尚无解答的问题上来。

我们看到王广义绘画中可口可乐的标识时，我们并没有想到这种饮料的味道，而是想到了可口可乐这种无所不在的符号本身。人类的三种完美典范——工人、农民和士兵——有着极夸大的双臂和轮廓分明的下颚，并没有唤起我们的集体事业感，而是把它们理解成一种符号，参考了一种熟悉的语言，让人想到了一种历史境遇。在这些图像之上，艺术家在整个《大批判——可口可乐》的画面中叠加了大量毫无意义的数字。“我想让它保持不确定性和中立性”。<sup>1</sup> 2010年，他告诉伊利诺伊州立大学的学生们，这些数字毫无意义，只是提供了另一层视觉噪音，强化了整体的模糊性（同时也迫使观众思考视觉符号作为一种物自体，有着不受任何约束的本质）。

《大批判——可口可乐》中的三个轮廓鲜明的人物，抓着一只巨大的钢笔（不是斧头、镰刀或枪），前景中的工人拿着一本书。钢笔的内涵是模糊的——是一个出人意料的引喻。书也许象征了王广义的绘画风格所引用的传统绘画中毛主席的“红宝书”，但在这幅作品中，书厚了很多，上面没有任何东西可以告诉我们这是一本什么样的书，我们完全无法确定这是什么书。红色和黄

1. 王广义，伊利诺伊大学的讲稿，Urbana-Champaign，2010年10月25日。

Guangyi is a continuing assertion that making art can still be a public expression of the individual, a force against personal dissolution in bringing artist and viewer alike back to fundamental unanswered questions of existence.

When we look at the Coca Cola logo in Wang Guangyi's painting we don't think about the taste of the drink, we think about the ubiquitous Coca-Cola sign in itself. Nor do the three perfect human types – the worker, the farmer, the soldier – with powerfully exaggerated forearms and chiseled jaws inspire us to collective enterprise; rather we apprehend them as signs, references to a familiar language, evocative of an historical circumstance. On top of these images, the artist has overlaid the entire composition in *Great Criticism - Coca Cola* with a shower of meaningless numbers. "I wanted to keep it uncertain and neutral," <sup>1</sup>he told students at the University of Illinois in 2010; the numbers have no meaning, they just provide another layer of visual noise to reinforce the general illegibility (and to force the viewer to consider the uncommitted nature of the visual sign as a thing in itself).

The three statuesque figures in *Great Criticism - Coca Cola* grip an outsized fountain pen (not a hammer, a scythe, or a gun) and the factory worker in the foreground holds a book. The meaning of the pen is ambiguous – an unexpected image. The book would have been Mao's *Little Red Book* in the conventional painting to which the style refers, but in this work it is so much thicker, it has nothing written on it to tell us what it is, it is generic; we cannot be entirely sure just what book it is. The simple palette of red and yellow are the colors of the Chinese flag, but the white lettering on the red field is the globally branded graphic of Coca-Cola. With each of these representations, the painter places us in symbolic limbo.

The structure of the composition also takes us out of the world of real things. The top of the pen ends abruptly where the flat plane of red cuts across the yellow, negating the sculptural volume of the pen. But then, below, the pen overlaps the red

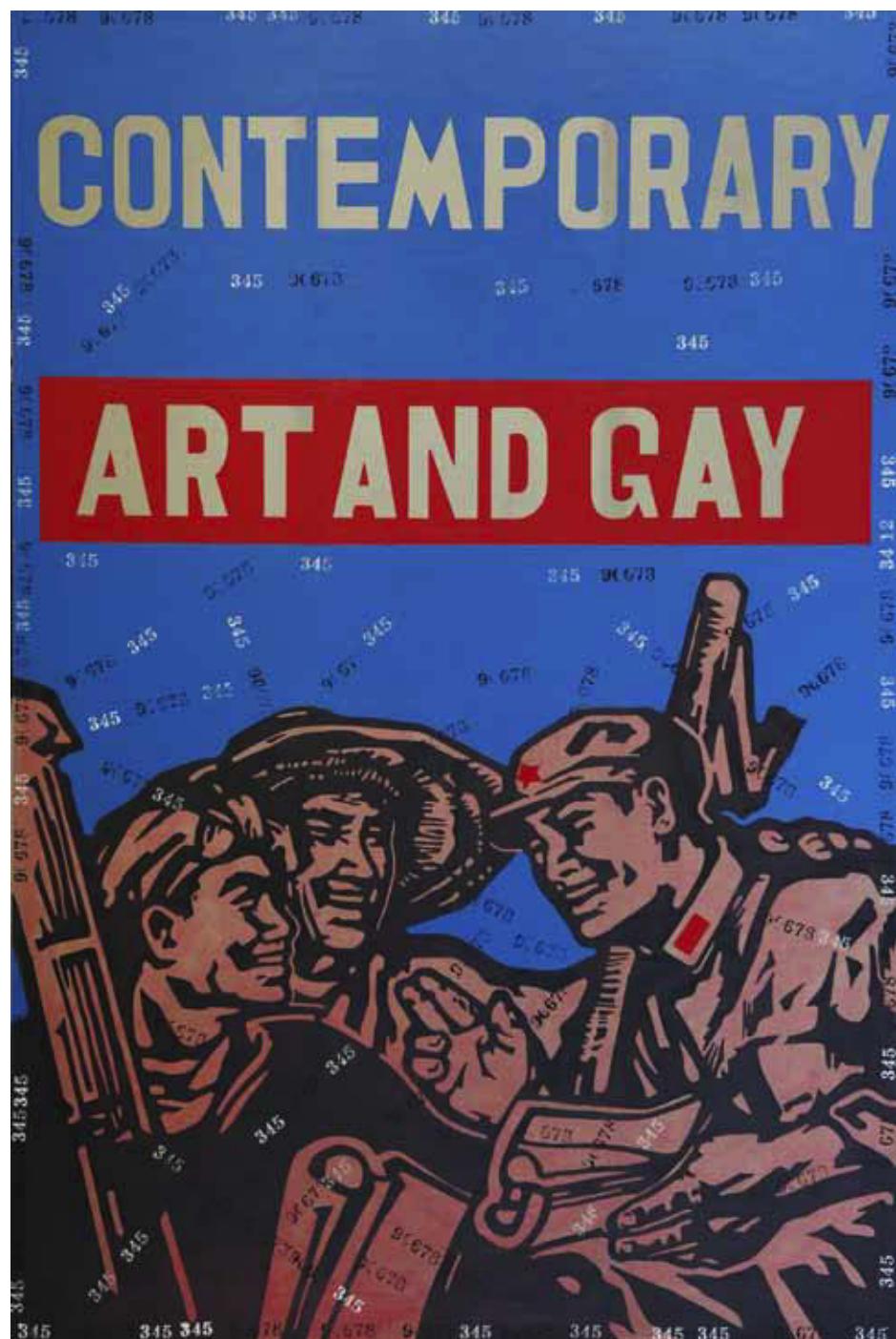
---

1. Wang Guangyi, Lecture at the University of Illinois, Urbana-Champaign, October 25, 2010.

色这些简单色调是中国国旗的颜色,但是红色背景上的白色字母则是可口可乐这一全球品牌的图案。画家利用每一个表象,让我们置身于符号的两难之地。

画面结构也让我们远离了现实世界。钢笔的顶端突兀地结束了,单调的红色色块横切过黄色,消除了钢笔雕塑般的体量。但是随后,钢笔在下面又与红色块重叠,所以无论红色还是黄色,在空间上都无法被看成是一个在另一个的前面。尽管钢笔本身消失在红色色块下面,但外轮廓线却从上到右继续,使得黄色色块戏剧化地转向上方,完美地平衡了重力的影响,向左侧与前景中人物浓重的黑色轮廓重叠。两种相反的动向赋予整个作品一种构成主义的动态,然而一切在画面上都始终是平整的,其中没有空间。影像是直截了当的抽象,并未指向自然。艺术家让相互重叠的形象与双臂强烈的描画限制在几乎没有维度的空间中。王广义谨慎地调配红黄这些简单色调的色彩度,以便消除画面在观众面前有突出或后退的感觉,他让整个画面空间就像蒙德里安的一幅画中那样完全处于静止状态。色块仍然是有着强烈的模糊性,突出了这样一个信息,即一切都可以像符号本身一样来解读,而不是指向自然界事物的符指。

符号的无意义反映了我们周遭世界的无意义吗?“正如人们无法通过一个人如何看待自己来判断一个人”,卡尔·马克斯在1859年的《政治经济学批判导言》的序言中写道,“所以人们无法通过其意识来判断一个变革的时代,但是相反,这种意识必然通过物质生活的矛盾,通过社会生



大批判——当代艺术与同性恋  
年份：2006  
材料：布面油画  
尺寸：200×300cm  
创作地点：北京  
艺术家自藏

*Great Criticism – Contemporary Art and Gay*  
Year: 2006  
Materials: Oil on canvas  
Size: 200×300cm  
Place Created: Beijing, China  
Artist Collection

plane, so that neither the red nor the yellow can be seen spatially one in front of the other. Although the pen itself disappears under the red plane, the line of its outer edge nevertheless continues above and to the right, extending the area of flat yellow in a dramatic turn upward that perfectly balances the gravitational pull down and to the left with the heavy black overalls on the foreground figure. The two contrary movements give the work a constructivist dynamism and yet everything is kept flat on the picture plane. There is no space. The images are pointedly an abstraction, not references to nature. The artist has even kept the overlapping figures and the strong delineation of their forearms confined into a nearly dimensionless space. Wang Guangyi has matched the color values in the simple palette of yellow and red so carefully as to eliminate a sensation of either plane advancing toward or retreating away from the viewer; he holds the pictorial space in stasis as perfectly as in a painting by Mondrian. The color planes remain in a tense ambiguity, amplifying the message that everything is meant to be read like a sign in itself, not a signifier that points to things in the natural world.

Does the emptiness of the sign reflect a core of emptiness in the world around us? "Just as one does not judge an individual by what he thinks about himself," Karl Marx wrote in his 1859 "Preface" to *A Contribution to the Critique of Political Economy*, "so one cannot judge...a period of transformation by its consciousness, but, on the contrary, this consciousness must be explained from the contradictions of material life, from the conflict existing between the social forces of production and the relations of production."<sup>2</sup> A materialist theory of history pushes metaphysics aside in favor of an empirical study of what people do and how their social, political, and economic relations define the superstructure of institutions that organize their interactions. Is the emptiness of the sign in Wang Guangyi's painting – whether the corporate logo or the allusion to the language of socialist realism – an expression of

2. Karl Marx, "Preface," *A Contribution to the Critique of Political Economy*, 1859.

生产力和生产关系之间存在的矛盾来解释"<sup>2</sup>。唯物主义历史理论将形而上学抛在一边,对人们的行为及其社会、政治和经济关系做现象观察的研究,这类关系决定了组成其相互关系的各种机制的上层建筑。王广义绘画中符号的无意义——不论是具体符号还是对社会写实主义语言的影射——是在表达我们时代的经济关系,还是通过精神价值将我们引向这类经济上层建筑?符号景观彻底取代了不再与我们所见和所知联系起来的现实景观吗?

1984年,从浙江美术学院这所知名学府毕业后,王广义开始着手创作一系列绘画作品,他努力在自己的经验和感觉的范围内让西方艺术史上的大师们常态化。他读了贡布里希《艺术的故事》,错误地得出结论,认为这本书把艺术史表现为过往时代的大师们不断修正的故事。因此,在1985年和1986年他称之为《凝固的北方极地》系列中,他利用了伦勃朗和达·芬奇之类画家的画面,用灰色的、没有面孔的人物形象重画了这些作品——一个人物与另一个人物是可以互换的。但是他的手法唯独——强烈地——表达了自己,承受着西方艺术史的重压。

随后,王广义开始用网格线进行实验。每一位受过学院教育的艺术家都学会了用网格线来放大一幅画作的技巧。如果你想画一幅毛主席的巨幅画像,你就要在一张小图片上画上网格线,然后画在较大幅的画布上,一次画一个方格。与此同时,王广义开始感觉到必须抛弃西方艺术的

2. 卡尔·马克斯:《政治经济学批判导言》序言,1859年。



导师的一生

年份：2007

材料：布面油画

尺寸：200×300cm×5件

创作地点：北京

艺术家自藏

*Life of the Guide*

Year: 2007

Materials: Oil on canvas

Size: 200×300cm×5 pieces

Place Created: Beijing, China

Artist Collection

影响，从自己的文化和经验中找到一个主题。1988年，他开始在毛主席的著名肖像上画上网格线，这些都是他年轻时所熟悉的画面。

他并不是用网格线将图像放大到不同的尺寸，而是着眼于这个过程带来的启示。在绘制大型公共壁画时，艺术家应该在完成图像后让网格线消失，但王广义却选择了保留网格线，让它们显露出来，甚至强调网格线，于是抵消了人物。然后他又在一些方格当中添加了随机的字母——英文字母甚至比中国随机的汉字更缺乏含义。通过直白地揭示放大图像的技巧，艺术家让以巨大的幅面使形象神性化的过程非神秘化了；他把观众的注意力从神化主人公的想象性跳跃中，吸引到平淡乏味地专注于任何人都可以掌握的一种有条不紊的实践上来。王广义接下来的一组作品复制了西方的著名画作，然后用工业黑油漆从上泼下来，破坏这些画面。他同样利用了西方著名作曲家的乐谱，排除西方艺术史的影响，就像网格线消除了毛泽东神化的形象一样。

《大批判——可口可乐》出现在1993年，也就是在这些作品之后。画面上毛泽东时代的中国以及美国可口可乐公司在角逐红色这一符号挪用的支配权，二者共存，彼此有着各自象征性的标识。但是在两种意识形态的冲突之外，这幅画着眼于整个信仰体系背后的认识论。与此同时，在《签证》系列中，王广义探索了个人身份的语言：看似护照照片的肖像、婴儿照片、对狗的照相写实主义描绘，与取自艺术家为国外旅行提交的签证申请表中繁琐的细节重叠在一起（“全名”、

the economic interactions of our times or have we led ourselves to these economic superstructures through our spiritual values? Has the signscape so thoroughly replaced the landscape that we no longer connect what we see to what we know?

After graduating from the prestigious painting program of the Zhejiang Academy of Fine Arts in 1984, Wang Guangyi embarked on a series of paintings in which he struggled to normalize the great masters of Western art history within the universe of his own experience and feelings. He had read a translation of E. H. Gombrich's *Story of Art* and mistakenly concluded that the book showed the history of art as a story of the persevering revision of past masters. So in 1985 and 1986, in a series of paintings he called *Frozen North Pole*, he took compositions from such artists as Rembrandt and Leonardo da Vinci and repainted them with gray, faceless protagonists – one figure interchangeable with the next. Yet his method uniquely – exquisitely – expressed himself and the deeply oppressive weight of Western art history.

Then Wang Guangyi began to experiment with grids. Every academically trained artist learns the skill of using grids to scale up a painting. If you want to make a giant painting of Chairman Mao, you lay a grid over a small image and then paint the larger one, one square at a time. Meanwhile, Wang Guangyi began to feel the necessity of throwing off the influences of Western art and finding a subject matter that came from his own culture and experience. In 1988 he began to paint a grid over famous images of Chairman Mao, the most familiar pictures of his youth.

But instead of using the grid to revise the image onto a different scale, he focused on the revelation of the process. Whereas in painting a public mural, the artist should make the grid disappear behind a smoothly rendered likeness, Wang Guangyi chose to retain the grid, make it visible, even accentuate it and thereby neutralize the subject. Then he added random letters into some of the squares – English letters, which have even less meaning than random characters in Chinese

“出生地”、“出生年月日”等等)。在《签证》系列中，他将身份简化为一系列纸上作品；除了美国消费主义和中国革命故事这些相互竞争的符号体系之外，它们并未表达出有关经历的尚无解答的问题。

艺术家的《大批判》系列一直持续到2007年，用他所谓“毫无意义的宣传标语”<sup>3</sup> 取代了商业标识，例如“当代艺术与同性恋”、“艺术与公民”、“美术馆”和“图像与权力”等等，都是用英文写成。他用列宁的著名肖像画了五幅作品，分别在顶部和底部将“种族”、“宗教”、“信仰”、“国家”和“民族”与西方品牌的名称并置在一起，将它们简化到毫无意义的抽象图案。在另一幅取自一本图片书的大踏步前进的人物形象上，他加上了“无神论”的字样。“无神论”这类文字是表面的，与画面没有任何关系<sup>4</sup>。但是，如果它们没有意义，它们就指向了令人不安的缺失。它们证实了居伊·德波所谓的疏离感，日常生活的殖民化通过媒体技术使普通人丧失了自决。

2001年，王广义开始了所谓《唯物主义者》的铸铁雕塑系列。他用所熟悉的社会主义写实主义夸张手法来塑造，将小米黏贴在表面，让作品有一种黄色的肌理——最后小米被打磨掉，显露出典型的工农兵轮廓分明的特征。小米是中国的主要农作物，“1949年后，在人民共和国的早期，

3. 第二个系列是画面上无意义的宣传口号，而不是商业标识。

4. 王广义，伊利诺伊大学的讲稿，Urbana-Champaign，2010年10月25日。

would have. The artist demystifies the process of deifying the image on a huge scale by nakedly revealing the mechanism of the enlargement; he turns the viewer's attention away from an imaginative leap that mythologizes the subject towards a prosaic concentration on a methodical practice that anyone can master. Wang's next group of works involved copying famous Western paintings and then pouring industrial black paint down from the top to obliterate them. He did the same with musical scores by famous Western composers, ridding himself of the thrall of Western art history just as the grids dissipated the mythologized presence of Mao.

*The Great Criticism - Coca Cola* came about in 1993, immediately after these works. In it both Mao's China and the American Coca-Cola company vie for control over the symbolic appropriation of the flat red color as coextensive in each instance with its own symbolic brand. But more than the collision of two ideologies, the painting concerns the epistemology that underlies all systems of belief. At the same time, in his *Visa* paintings, Wang Guangyi investigates the language of personal identity: a portrait that looks like a passport photo, a baby picture, photo-realistic renderings of dogs, overlaid with bureaucratic details ("name in full," "place of birth," "date of birth...") taken from the artist's visa application for foreign travel. In the *Visa* paintings, he reduces identity to a pile of paperwork; they never address the immediate unanswered questions about experience anymore than the competing symbolisms of American consumerism and China's revolutionary story do.

The artist continued *The Great Criticism* series through 2007, replacing the commercial logos with what he described as "meaningless slogans"<sup>3</sup> like "Contemporary Art and Gay," "Art and Citizen," "Art Museum," and "Image and Power," all written in English. Then he made five paintings from famous images of Lenin, juxtaposing the words "Race," "Religion," "Faith," "Country," and "Nation" with Western brand names at the top and bottom, reducing them all to meaningless

3. Next series meaningless slogans on the painting instead of commercial logos.



**唯物主义者**  
年份:2001—2002  
材料:雕塑(玻璃钢、小米)  
尺寸:约180×120×60cm  
创作地点:北京  
广东美术馆等收藏

**Materialists**  
Year: 2001-2002  
Materials: Sculpture (Fiberglass and Millet)  
Size: Approximately 180×120×60cm  
Place Created: Beijing, China  
Collected by Guangdong Museum of Art and others.

abstractions. He stenciled “Atheism” over another painting of a determined striding figure from a picture book. Words like “atheism” are external and have no relation to the composition, he said.<sup>4</sup> But if they have no meaning then they point to a disquieting absence. They affirm the alienation that Guy Debord describes when the colonization of everyday life through media technology takes self-determination away from ordinary people.

In 2001, Wang Guangyi began a series of cast iron sculptures called *Materialists*. He sculpted them in a caricature of the familiar socialist realism and he glued millet to the surface, giving the pieces a yellow textured coat – until the millet wears off to reveal the sharp, angular features of the stereotypical worker, farmer, soldier. Millet, the staple grain of China, served “after 1949, in the early days of the People’s Republic of China,” as “...money (our salary was paid in millet)....Millet is the basic food for surviving,” Wang Guangyi explained. “...So the millet has a complex meaning in my works.”<sup>5</sup>

The work of Andy Warhol turned commodity emblems into icons, teaching us to read media and giving us a new definition of iconography. In Wang Guangyi’s work symbols like the Coca-Cola logo and the idealized figures of the workers both stand for a belief system that is detached from the reality of the everyday just as the pop culture images are for Warhol. In talking about *Materialists* sculptures, Wang Guangyi cites a passage from Western Christianity, Genesis 3:19 from the King James Bible: “In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken: for dust thou art, and unto dust shalt thou return.” These works set immediate experience – the stuff of survival and daily life – against the abstraction of the logos and symbols.

To Wang Guangyi the task of the artist is mysterious. Making art is an assertion

4. Wang Guangyi, Lecture at the University of Illinois, Urbana-Champaign, October 25, 2010.

5. Wang Guangyi, email to the author, May 20, 2012.

小米甚至充当过货币(我们的工资是用小米来支付的),小米是基本的口粮。”王广义这样解释道,“所以在我的作品中,小米有着复杂的含义。”<sup>5</sup>

安迪·沃霍尔的作品将商品标识转化为符号,教会我们解读媒体,给予我们所谓符号的新定义。在王广义的作品中,可口可乐标识之类的符号与工人的理想形象代表了超然于日常现实的信仰体系,就像波普文化的形象对于安迪·沃霍尔而言一样。在创作《唯物主义者》系列雕塑时,王广义引用了西方基督教圣经中的一段话:“你必汗流满面才得糊口,直到你归了土,因为你是从土而出的。你本是尘土,仍要归于尘土。”(詹姆士王钦定本《创世纪》第三章第19节)这些作品让当下的经验——生存手段和日常生活——与标识和符号的抽象对立起来。

对于王广义来说,艺术家的工作是神秘的。创作作品就是坚持对思想的活力、自我依靠以及存在的信仰。这些是人类超越文化之上的问题,王广义在奥古斯丁的《忏悔录》中找到了自己思想的先行者。十六个世纪之前,在一个完全不同的地方,奥古斯丁试图为自己信仰上帝找到理由,其方式离奇地与王广义对于艺术家创作活动的信仰相伴行。艺术家自己这样解释:“我所谓神秘与复杂,来自奥古斯丁有关创世的理论。他相信上帝是从无中创造了世界,然后发现了上帝

5. 王广义与作者的电子邮件, 2012年5月20日。

of faith in the vitality of the mind, in self reliance, in existence. These are human concerns that transcend culture and Wang Guangyi found a surprising precursor to his thinking in the *Confessions* of St. Augustine. Sixteen centuries ago in an altogether different place, Augustine attempted to reason his way toward his faith in God in a manner that curiously parallels Wang Guangyi's faith in the artist's act of creation. "What I said about Mystique and Complexity come through his [Augustine's] theory on the Creation. He believes that God creates the world from Nothing, and then he found the order of the world that God created," the artist explained.<sup>6</sup>

"Earth and the heavens are before our eyes. The very fact they are there proclaims they were created, for they are subject to change and variation," reasoned St. Augustine. "Whereas if anything exists that was not created, there is nothing in it that was not there before; and the meaning of change and variation is that something is there which was not there before."<sup>7</sup> In the relentless logic of his conversation with God, he goes on to ask how was the universe created and where, since place itself is part of Creation. And what was the universe made from if nothing existed before Creation? "It must therefore be that You spoke and they were made."<sup>8</sup> Augustine has a "Western mind" but "a heart filled with Eastern metaphysics, he is a compound body," Wang Guangyi explains. Augustine knows that "what sustains the roof of everything is a Believing Heart (or can it be translated as FAITH?). In essence, all the creating activity of an artist is similar to The CREATION. If someone wants to understand art, he or she should look at it in the way that Augustine looked at The

6. Wang Guangyi, email to the author, May 20, 2012.

7. Saint Augustine, *Confessions*, translated by R. S. Pine-Coffin (Baltimore, MD: Penguin Books, 1961), Book XI, 4, 256.

8. Saint Augustine, *Confessions*, translated by R. S. Pine-Coffin (Baltimore, MD: Penguin Books, 1961), Book XI, 5, 258.

所造的这个世界的秩序。"<sup>6</sup>

“天地都在我眼前。它们都显示出自己是被造的，因为它们都在变化和变异”，奥古斯丁思索着。“如果有任何东西存在而非被造，其中就无一物，以前也不存在；变化和变异的意义就是以前不曾存在的某些东西”。<sup>7</sup>他用与上帝对话的无情逻辑，继续诘问宇宙是如何、在何处被造的，因为视其为创造的一部分。如果创世之前无物存在，那么宇宙是用什么创造的？“所以必然是上帝开口说，然后万物就被造出来”<sup>8</sup>。奥古斯丁有着“西方的思维”，但是“内心充满了东方的形而上学，他是一个复合体”，王广义解释说。奥古斯丁深知“维系一切的根本，就是一颗相信的心（或者可以翻译成信仰）。从本质上，艺术家的所有创造力就类似于创世。”如果有人想要理解艺术，他就应该用奥古斯丁看待创世的态度来看艺术。<sup>9</sup>

艺术家告诉我，“毛泽东也曾说过：‘彻底的唯物主义者是无所畏惧的。’我还在中学的时候就听过这句话，所以铭刻在我的记忆中”。<sup>10</sup>在王广义最近的肖像系列中，马克思、恩格斯、列宁、

6. 王广义与作者的电子邮件，2012年5月20日。

7. 圣·奥古斯丁，《忏悔录》，第六卷。

8. 同上引文。

9. 王广义，2012年4月3日与作者的电子邮件。

10. 王广义与作者的电子邮件，2012年5月20日。

Creation.”<sup>9</sup>

“Mao Zedong once said, ‘A thoroughgoing materialist is fearless.’ I heard this when I was in primary school, so it is engraved on my memory,”<sup>10</sup> the artist told me. In a recent series of Wang Guangyi portraits Marx, Engels, Lenin, Stalin, and Mao seem to dematerialize into spectacular ghosts of a vanishing dream, beautiful images of red outlines over black in which the descriptive lines of canonical portraits mutate into expressionist brush strokes and drips. “In the end the problem is the leader’s problem,” the mural on the factory wall declaims. But here the leaders are leaving us, dissipating before our eyes. “Not seeing the problem is the biggest problem.” Are these paintings, this body of work, directing us back to the immediate truth of the everyday? It is a political act to articulate the disjunctiveness of the symbols of power. But Wang Guangyi’s art also asserts a fundamental faith in his self-reliance and in the strength of his Chinese cultural traditions. He is an optimist, believing, as he told Huang Zhuan, “that a kind of healthy, rational and strong civilization can save a culture that has lost its faith.”<sup>11</sup>

9. Wang Guangyi, April 3, 2012 email to the author.

10. Wang Guangyi, email to the author, May 20, 2012.

11. Huang Zhuan, “Wang Guangyi: A Kind of Cultural Utopia” in *Wang Guangyi: Art and People, Chinese Artists of Today* series, edited by Zhang Zikang (Chengdu: Sichuan Fine Arts Publishing House and Beijing: Today Art Museum, 2006), 6.

斯大林和毛泽东似乎消解成为消失的梦境中引人注目的幽灵，黑色背景上红色轮廓的美丽形象，权威肖像中刻画的线条变成了表现主义的笔触和色滴。“最终，问题是领导的问题”，工厂墙上的标语这样写着。但是在这里，领导人离开了我们，在我们眼前消失了。“看不到问题才是最大的问题”。这些作品将我们引向了日常生活的真相吗？表达权力象征的选言命题是一种政治举动。但是，王广义的艺术也宣告了对于自我依靠以及中国文化传统的力量的根本信念。他是一位乐观主义者，就像他对黄专说的，“一种健康、理性和强大的文明能够挽救失去信心的文化”。<sup>11</sup>

译者：贺潇

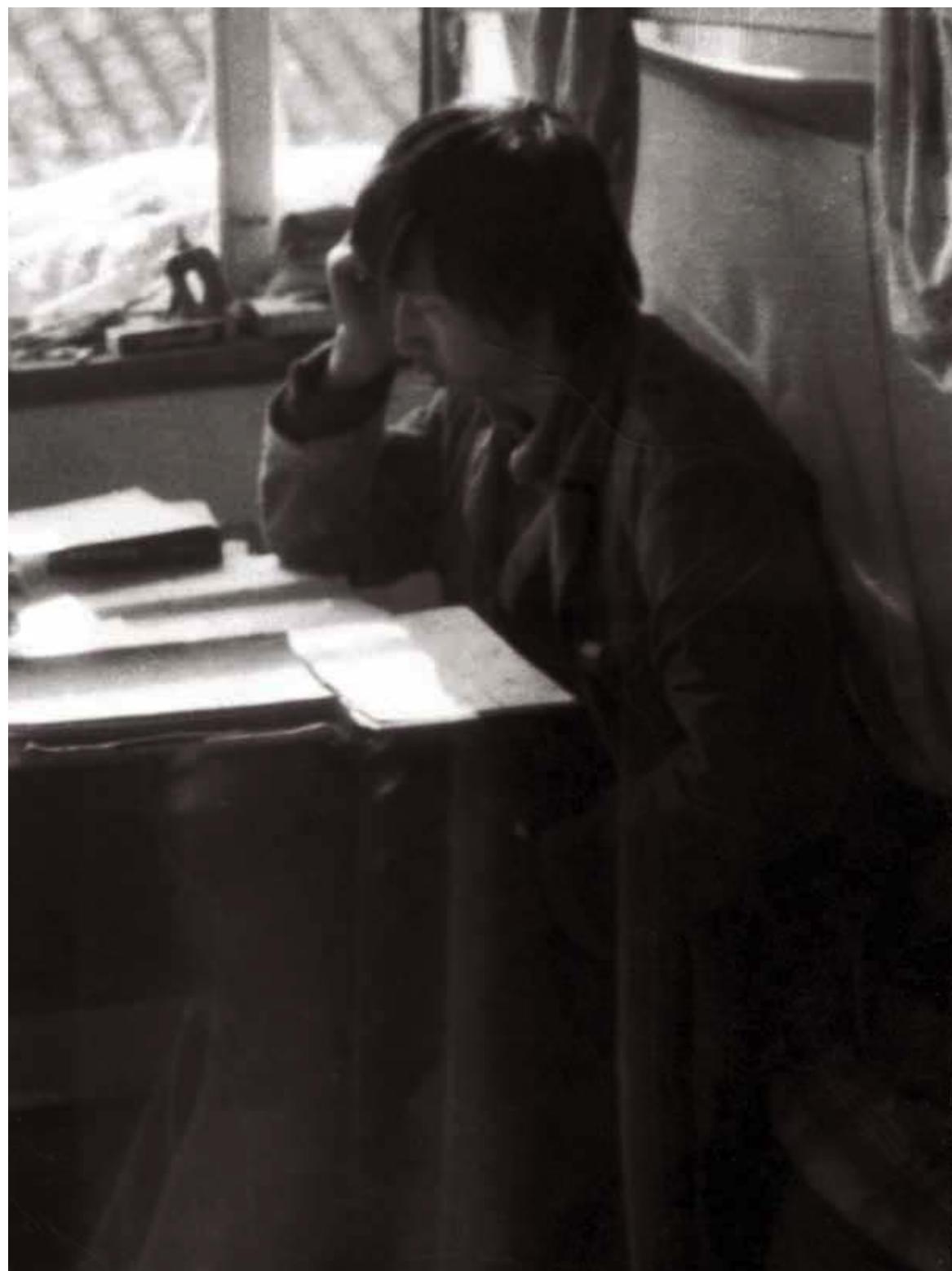
11. 黄专：“王广义：一种文化乌托邦”，引自《王广义：艺术与人民》，中国今日艺术家系列丛书，张子康主编（四川美术出版社，今日美术馆，2006年），第6页。





雪  
年份：1984  
材料：布面油画  
尺寸：150×120cm  
创作地点：杭州  
中国美术学院收藏

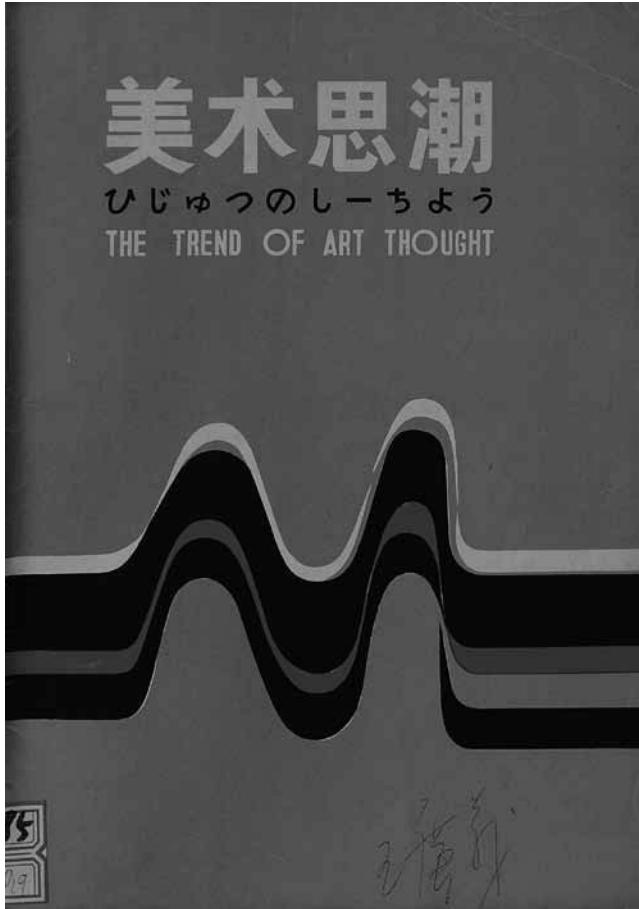
**Snow**  
Year: 1984  
Materials: Oil on canvas  
Size: 150×120cm  
Place Created: Hangzhou, China  
Collected by China Academy of Art



1983年 / 王广义在浙江美术学院（现中国美术学院）  
1983 / Wang Guangyi in Zhejiang Academy of Fine Arts (currently the China Academy of Art)



1983年 / 王广义在浙江美术学院（现中国美术学院）  
1983 / Wang Guangyi in Zhejiang Academy of Fine Arts (currently the China Academy of Art)



《美术思潮》1985年第2期  
*Art Trends Magazine*, 1985 vol. 2





“北方艺术群体”在黑龙江省美术馆内召开学术讨论会  
1985年／哈尔滨  
前排左起：刘彦、舒群、王广义  
The “Northern Artists Group” hosting a symposium  
at the Heilongjiang Provincial Museum of Art  
1985 / Place Created: Harbin, China  
Front row from left: Liu Yan, Shu Qun, Wang Guangyi



凝固的北方极地 29号

年份: 1985

材料: 布面油画

尺寸: 200×160cm

创作地点: 哈尔滨

欧洲私人收藏

*Frozen North Pole No. 29*

Year: 1985

Materials: Oil on canvas

Size: 200×160cm

Place Created: Harbin, China

European Private Collection

凝固的北方极地 30号

年份：1985

材料：布面油画

尺寸：85×70cm

创作地点：哈尔滨

艺术家自藏

*Frozen North Pole No. 30*

Year: 1985

Materials: Oil on canvas

Size: 85×70cm

Place Created: Harbin, China

Artist Collection



凝固的北方极地 31号

年份：1985

材料：布面油画

尺寸：200×160cm

创作地点：哈尔滨

艺术家自藏

*Frozen North Pole No. 31*

Year: 1985

Materials: Oil on canvas

Size: 200×160cm

Place Created: Harbin, China

Artist Collection





1985年 / 王广义在哈尔滨  
1985 / Wang Guangyi in Harbin



凝固的北方极地 32号

年份：1985

材料：布面油画

尺寸：200×160cm

创作地点：哈尔滨

福特基金会收藏

*Frozen North Pole No. 32*

Year: 1985

Materials: Oil on canvas

Size: 200×160cm

Place Created: Harbin, China

Collected by Ford Foundation



FINE ARTS IN CHINA 1986第36期 (代号1—113)

● 王广义 ●

## 新潮反思 〈我们——“85美术运动”的参与者〉

生命的内趋力——这一文化的背后力量在今天真正到了高扬的时刻了！我们渴望并“高兴地看待生命的各种形态”建树起一个新的更为人本的精神模式，使之生命的进化过程更为有序。为此我们仅反对那些病态的、末梢的罗可可式的艺术，以及一切不健康的对生命进化不利的东西。因为这些艺术将助长人类弱的方面，它使人远离健康，远离生命。

今天在我看来，关于艺术的概念已超越了它本身的概念界定，虽然作为观念

性的艺术是艺术本体的异化，但作为文化的艺术在一种新文化到来之前是只能接受这种异化的。以艺术的异化来表达反异化的观念。正是从这种意义上讲，“85美术运动”的参与者们所从事的并不是作为艺术的艺术创作，而是在进行一种不是哲学的哲学观念表述和行为过程，这一点正象欧洲文艺复兴初期的艺术所具有的那种不确定性的特质一样，文艺复兴时期的艺术之所以具有历史价值，重要的并不是作为艺术模式的完善程度如何，而是作为不是哲

学的哲学观念表述所具有的启示性而引发了人文主义思想兴起，使欧洲走出了中世纪的困境，发现了人和作为人的人性价值。

“85美术运动”正是在这一点上与文艺复兴初期的美术具有意义上的一致性，所不同的是，文艺复兴初期的艺术意在发现和唤醒人性的意义，而“85美术运动”确实在现代文明的背景之下，高扬人本的崇高和健康。

我们反对那种所谓纯艺术形式问题的思辩，因为这种问题的过份研讨会导致形

式主义病态艺术的泛滥，进而使得人类忘记了自身所处的困境。所以我们重新提出一个古老的命题“内容决定形式”。我们的图象表述并不是艺术！它是关于新文化（北方文化）的一个预言。我们之所以选择绘画作为传递预言的媒介，那是因为绘画这一图象表述的行为本身所具有的深层语义的不可知性，更接近终极本质的实在。

（作者简介：1984年毕业于浙江美术学院油画系《北方艺术群体》组织者，现珠海画院画家）

《中国美术报》1986年第36期  
第1版：“我们——‘85美术运动’的参与者”  
Page 1 of Us - the Participants of the '85 Art Movement  
Fine Arts in China, 1986 vol. 36



1990年 / 武汉 / 王广义和妻子刘金枝、女儿王叶子

1990/Wuhan, China / Wang Guangyi with his wife Liu Jinzhi and daughter Wang Yezi



人类的背部 A

年份：1985  
材料：布面油画  
尺寸：90×60cm  
创作地点：哈尔滨  
艺术家自藏

*The Back of Humanity A*

Year: 1985  
Materials: Oil on canvas  
Size: 90×60cm  
Place Created: Harbin, China  
Artist Collection



人类的背部 B  
年份：1985  
材料：布面油画  
尺寸：68cm×86cm  
创作地点：哈尔滨  
中国私人收藏

*The Back of Humanity B*  
Year: 1985  
Materials: Oil on canvas  
Size: 68cm×86cm  
Place Created: Harbin, China  
Chinese Private Collection



温柔的背部  
年份：1985  
材料：布面油画  
尺寸：70cm×85cm  
创作地点：哈尔滨  
艺术家自藏

*Gentle Back*  
Year: 1985  
Materials: Oil on canvas  
Size: 70cm×85cm  
Place Created: Harbin, China  
Artist Collection



珠海会议  
1986年 / 珠海  
左起：舒群、张培力、王广义  
*Zhuhai Conference*  
1986 / Zhuhai, China  
From left: Shu Qun, Zhang Peili, Wang Guangyi

“‘85青年美术思潮”大型幻灯巡回展  
征集作品通知

一、为加强国内青年美术家之间的学术交流，促进青年美术创作进一步发展与提高。为繁荣和推动社会主义美术创作，同时为庆祝珠海画院成立，中国美术报社与珠海画院将于1986年7月联合举办《“‘85青年美术思潮”大型幻灯巡回展》。

二、本次展览将主要邀请在“85美术创作活动中较有代表性的青年美术家集群。如：北方艺术群体、“85新空间创作社、南京江苏青年艺术周、北京青年画会、湖南“0”艺术集团、广州美术学院105画室及上海、云南、山西等地青年画家参展。

1985年被誉为青年美术创作之年。一批青年画家的作品引起了美术界的普遍关注。今年召开的全国油画艺术讨论会曾观摩他们的作品（幻灯片），并讨论了这种良好的势头。不少人认为这是现代中国美术发展史上的一个质的飞跃。

三、作品·出展作品以1986年全国油画艺术讨论会放映的美术作品幻灯片为主。同时增加近年来在全国较有影响的青年画社、画会成员尚未参展的近作。

四、巡回展出地点与日期：

① 地点：珠海特区、广州、杭州、上海、南京、沈阳、长春、哈尔滨、北京。

② 时间：开幕式定于7月25日～8月2日在珠海特区举行。其余各展点时间另定。预计10月份到北京展出。

五、展出方式：放映幻灯片。作学术报告、座谈。

六、评选原则：以艺术水准高下为标准。提倡艺术创作的严肃性

与使命感。

七、征集作品种类不限。凡欲参展作品请拍成彩色反转片（135）在7月10日前寄交巡回展办公室。

联系地址：广东珠海特区文学艺术界联合会画院（巡回展办公室）  
王广义收

八、凡入选作品向作者颁发入选证书。

评选委员会名单：

主任

高名潞 张祖英

副主任

舒群 王广义

栗宪庭 张培力

委员

王广义 王纪平 王国俊 毛旭辉 石果 刘长顺 孙建平

李山 李正天 李自人 李路明 李建国 朱青生 唐庆年

任 翁 杨志麟 杨 光 张祖英 张培力 范景中 彭 德

高名潞 栗宪庭 舒群 谭力勤

（按姓氏笔划为序）

主办单位：《中国美术报》社

珠海特区画院





后古典——圣晚餐

年份：1986

材料：布面油画

尺寸：200cm×160cm

创作地点：珠海

中国私人收藏

*Post-Classical – Holy Supper*

Year: 1986

Materials: Oil on canvas

Size: 200cm×160cm

Place Created: Zhuhai, China

Chinese Private Collection

最后的晚餐

列奥纳多·达·芬奇

*The Last Supper*

Leonardo da Vinci





后古典——马太福音

年份: 1986

材料: 布面油画

尺寸: 100cm×100cm

创作地点: 珠海

孙玉泾收藏

*Post-Classical – Gospel of Matthew*

Year: 1986

Materials: Oil on canvas

Size: 100cm×100cm

Place Created: Zhuhai, China

Collected by Sun Yujing

圣彼得和圣保罗

埃尔·格列柯

*The Apostles Peter and Paul*

El Greco





后古典——大悲爱的复归(草图)

年份:1986

材料:木板油画

尺寸:79cm×45cm

创作地点:珠海

艺术家自藏

*Study for Post-Classical – The Return of Tragic Love*

Year: 1986

Materials: Oil on wood

Size: 79cm×45cm

Place Created: Zhuhai, China

Artist Collection



后古典——大悲爱的复归

年份:1986

材料:布面油画

尺寸:200cm×150cm

创作地点:珠海

孙玉泾收藏

*Post-Classical – The Return of Tragic Love*

Year: 1986

Materials: Oil on canvas

Size: 200cm×150cm

Place Created: Zhuhai, China

Collected by Sun Yujing

浪子回头

伦勃朗·哈尔曼松·凡·莱因

*The Return of the Prodigal Son*

Rembrandt Harmenszoon Van Rijn





后古典——同一时刻的受胎告知（草图）

年份：1986

材料：布面油画

尺寸：60cm×45cm

创作地点：珠海

艺术家自藏

*Study for Post-Classical – Simultaneous Notification of Conception*

Year: 1986

Materials: Oil on canvas

Size: 60cm×45cm

Place Created: Zhuhai, China

Artist Collection



后古典——同一时刻的受胎告知

年份：1986

材料：布面油画

尺寸：200cm×160cm

创作地点：珠海

王鲁炎收藏

*Post-Classical – Simultaneous Notification of Conception*

Year: 1986

Materials: Oil on canvas

Size: 200cm×160cm

Place Created: Zhuhai, China

Collected by Wang Luyan

圣母领报

但丁·加百列·罗塞蒂

*The Annunciation*

Dante Gabriel Rossetti





后古典——马拉之死 B

年份：1987

材料：布面油画

尺寸：200cm×160cm

创作地点：珠海

M+希克收藏

*Post-Classical – Death of Marat B*

Year: 1987

Materials: Oil on canvas

Size: 200cm×160cm

Place Created: Zhuhai, China

M+ Sigg Collection



后古典——马拉之死 A

年份：1987

材料：布面油画

尺寸：166cm×116cm

创作地点：珠海

唐步云收藏

*Post-Classical – Death of Marat A*

Year: 1987

Materials: Oil on canvas

Size: 166cm×116cm

Place Created: Zhuhai, China

Collected by Tang Buyun

马拉之死

雅克路易·大卫

*La Mort de Marat*

Jacques-Luis David



红色理性——哀悼基督

年份：1987

材料：布面油画

尺寸：150×200cm

创作地点：珠海

艺术家自藏

*Red Rationality – Pieta*

Year: 1987

Materials: Oil on canvas

Size: 150×200cm

Place Created: Zhuhai, China

Artist Collection







1990年 / 武汉大学  
左起：王广义、任戬、刘彦、舒群  
1990 / Wuhan University, China  
From left: Wang Guangyi, Ren Jian, Liu Yan, Shu Qun