

## 编者序

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本书是基于“沙龙沙龙：1972—1982年以北京为视角的现代美术实践侧影”这个展览编著而成的。而本展览是“从艺术的问题到立场的问题：社会主义现实主义的回响”系列研究的第三部分。该系列研究由我们共同发起，通过持续进行的展览和写作来辨析与反思有关中国当代艺术的历史叙述与建构。

不同于艺术史叙述中常见的断裂式叙述，即将1976年文化大革命的结束视为中国艺术的全新开端，在“沙龙沙龙”展中，我们主要以始于1972年、截至1982年之间的十年作为研究与讨论的时间段和一个历史想象的空间。我们不仅仅视这个时间段为一个政治历史意义上的过渡，也将其作为一个相对完整的艺术时期来看待。对于这个时期的研究，我们通过思考其具体的相貌和多层次的实践，来考量在政治剧变时期艺术创作者的心态，和既有艺术历史叙述中描述创作与政治控制时所持的尺度。

在展览的筹备与本书的编著中，我们以在北京发生的艺术现象作为主要着眼点，考察当时活跃在艺坛的老、中、青三代艺术家的创作与实践。其中，我们选取在70年代后期出现的几个艺术团体和少数个体美术家的实践进行研究、加以呈现。这些艺术团体包括：北京油画研究会（及“新春画展”）、无名画会、星星画会、星期五沙龙与四月影会。参与这些团体的艺术家和个体包括在解放前受过训练的艺术家，在建国后、文革前受过训练的艺术家，文革前后出现的业余画家，以及文革后期和文革结束后毕业并开始实践的青年艺术家和艺术青年。我们既呈现了部分相关艺术家创作于1972—1982年期间的作品，同时也以文献钩沉出这些作品以及他们的艺术实践所产生的历史背景，借此来思考在文革中后期到改革开放前的这一时段中，艺术创作者及其作品如何尽可能地在严苛的政治环境下进行“内部放逐”，在艺术与政治的紧张关系中摸索、界定或调整个人的立足点。其中，我们着重讨论了从民国时期留存下来的现代主义经验，在新中国的框架内与主流意识形态的矛盾、冲突、缠绕、和解与偏移。

将“中国当代艺术”这个概念放入新中国艺术六十七年的历史时段（1949—2016）来加以研究，是颇具现实意义的。新中国以来的艺术实践至今已形成一种非常复杂的、充满内部矛盾的结构。继续把中国当代艺术的发端与建国以来的美术传统简单地表述为断裂，以及相对于文革结束以前的艺术而言将其表述为处于“转折”时期的艺术，显然都不足以解释过去三十年来的许多动作与取向。政治——艺术、正统——异端、压制——驯服、独立——依附等等“二元”的叙述模式在特定的情境中虽然具有一定的历史合理性，却远远不足以描述历史现实多面、复杂和流动的状态。这种“二元对立”的结构形成一种基

本描述和意识，是一种“革命”叙事情节的惰性蔓延，把在时空中长久磨合的各种因素人为地排除了。在中国现当代艺术史的叙述中，这种“革命”叙事转化为一种“前卫”的修辞，而这里的“前卫”强调的是对于旧意识形态的对抗。然而，这种以“前卫”作为当代艺术正当性基点的历史叙述，和以“前卫”作为艺术实践者们工作动力的想法，早已显示出其局限性和狭隘性。

在研究中，我们考察了文革后复出的艺术官员与受过专业训练的艺术家在体制中推动艺术转向的各种动作，以及这些动作在社会上所引起的反响和呼应。同时呈现非体制内艺术实践者自下而上的自主实践，使艺术成为体制内外两股力量的共同起点。我们尝试以“一体化”的视角，来观看在同一个艺术体制和意识形态内艺术的基本格局、推动动力和演化过程。通过对偶然的、异质性的因素的重视和引入，来思考在“国家变革”这个大框架中艺术与政治互动的多重轨迹。

我们借助细节与资料，通过具体案例的讨论将当代艺术中已被抽象的经验重新语境化，凸现历史的现场感，呈现被概括、遗漏或遮蔽的情景，包括具体的思绪、情感和氛围等因素。通过对于逸出公共历史叙述的，未被赋予合法性而被忽略、遮蔽的异质部分的发掘，目的并不是建构与占主导位置的艺术史相反、对立的历史；在大部分情况下，不过是为了呈现差异和复杂性，从而质疑主流叙述和经验的构造方向，以求从原有的叙述中发现隐蔽的缝隙，作为思考的新起点。

具体而言，本书意图将展览现场和研究细节融合呈现，章节结构基本还原了展览的展陈逻辑，艺术作品依照个案的研究逻辑铺陈开来，还原复杂而真实的历史场景。起首的《前言：1972至1982年艺术实践小考》是一篇历史研究的文章，回溯了新中国以来的艺术话语、艺术政治化，并着重讲述了1972—1982年间的艺术情况。历史图景的勾勒为艺术作品和个案的呈现做出了语境的铺垫。之后的章节延续了展览“星丛式”的叙述逻辑，对于每一片“星丛”，依此呈现了展墙与文献台的设计效果图、展览现场的照片、个案的研究文章以及适配的作品和文献。这样的模块结构循环出现，历史回顾从《愁绪》看向《个体肖像》，从《1976》《纪念张志新》谈及《“你办事，我放心”》和《周扬的三个问题与七篇文章》，从《短暂的合流》《北京油画研究会的缘起》讲到《印象派与形式美》、《重新容纳艺术的空间》，以整一的历史视野捕捉并呈现网状现实中星星点点的重要讯息。本书附录的两篇文章都是对话的形式，《思古观今——与刘鼎谈研究性策展》着重探讨历史资料的收集、消化以及如何以展览的形式对其进行转化和表达；《“沙龙沙龙”展新春座谈会》则邀请了艺术界和文化界众多的研究者与实践者，共同回顾历史的状况，探讨历史叙述的问题。

在筹备本次展览和编著本书的过程中，艺术家闫博、策展人苏伟、艺术史家陈淑霞和建筑史博士宋科作为研究员参与到前期的研究之中。中间美术馆的理事会——特别是理事长黄晓华先生——与全体工作人员对于该展览提供了全力的支持与帮助，在此表示感谢。同时，我们也要致谢所有参与此次展览的艺术家，以及慷慨借展和提供宝贵信息的艺术界同仁、收藏家与艺术机构。最后，我们要感谢香港中文大学出版社社长甘琦女士的耐心和鼓励，对这本书的出版提供了宝贵的意见与支持。香港中文大学出版社的诸位同仁为本书付出了热忱、严谨和细致的工作，这个合作的过程令人难忘。这本出版物“再现”了此次展览现场与诸多相关的讨论，为这个展览留下宝贵的文献记忆。

2018年冬

## Editors' Preface

Liu Ding, Carol Yinghua Lu

This book was written on the basis of the exhibition *Salon Salon: A Profile of Modern Art Practices from a Beijing Perspective, 1972–1982*. The exhibition itself was Part Three of the study series “From Issues of Art to Issues of Standpoint: Echoes of Socialist Realism.” We jointly launched this study series to analyze and rethink the historical narratives and conceptions of contemporary Chinese art through ongoing exhibitions and writing.

Unlike the fractured narratives often seen in art history, the period just prior to the end of the Cultural Revolution in 1976 is seen as a brand-new start for art: in the *Salon Salon* exhibition, we focused on the decade from 1972 to 1982 as the period for study and discussion, as well as a space for historical imagination. We see this period not only as a politically and historically significant transition, but also as a relatively integrated period of art. In studying this period, we reflected on its concrete appearance and multilayered practices to consider the mentality of creators of art in this time of tremendous political changes, as well as the scale it represents when describing creative works and political control within existing narratives on art history.

In preparing the exhibition and writing this book, we primarily focused on the artistic phenomena occurring in Beijing, to observe the creative works and practices of the older, middle-aged, and young generations of artists then active in art circles. From these, we selected the practices of several art groups and a small number of individual artists emerging in the late 1970s for study and display. These art groups include the Beijing Oil Painting Research Association (as well as the *New Spring Art Exhibition*), the No Name Group, the Star Art Group, the Friday Salon, and the April Photo Society. The artists and individuals who took part in these groups include artists trained prior to Liberation, and artists trained after Liberation and prior to the Cultural Revolution, as well as amateur painters who emerged around the time of the Cultural Revolution, along with young artists and artistic youths who graduated and began practicing in the later period of the Cultural Revolution and after its conclusion. We displayed a number of pieces created by relevant artists in the period of 1972–1982, and also used textual sources to examine the historical context created by these pieces and their artistic practices, thereby reflecting on how creators of art and their pieces engaged in “internal exile” wherever possible amidst a harsh political environment, feeling out and defining the tense relationship between art and politics or adjusting their individual standpoints, in this period from the

middle and later stages of the Cultural Revolution to just prior to the Opening and Reforms. Here, we focused on discussing the contradictions, conflicts, entanglements, reconciliation and deviation between mainstream ideology and the modernist experiences left behind by the Republican era, within the framework of New China.

Examining the concept of “contemporary Chinese art” within the historical timeframe of sixty-seven years of art under New China (1949–2016) has great practical significance. Artistic practices from New China to the present have formed an extremely complex structure replete with internal contradictions. Persisting in the simplistic description of the inception of contemporary Chinese art and artistic traditions since the founding of the state as fractured, and as the art of a “transitional” period relative to art from prior to the end of the Cultural Revolution, is obviously inadequate in interpreting the many movements and tendencies of the past thirty years. Although the “binary” narrative models of politics–art, orthodoxy–heterodoxy, suppression–obedience, independence–dependence and so on have a certain historical rationality under specific circumstances, they are far from adequate in describing the multifaceted, complex and fluid state of historical reality. Such structures of “binary opposition” form a kind of basic description and awareness which are inert extensions of a type of “revolutionary” narrative plot, artificially excluding various factors that have long rubbed along together in time and space. In narratives of modern and contemporary Chinese art history, such “revolutionary” narratives have been transformed into a kind of “avant-garde” rhetoric, wherein “avant-garde” emphasizes resistance to old ideologies. However, such historical narratives treating the “avant-garde” as the basis for the legitimacy of contemporary art and as the motivating idea in the work of art practitioners have long since revealed their limitations and narrow-mindedness.

In this study, we examined various actions by art officials rehabilitated after the Cultural Revolution and professionally trained artists to promote the reorientation of art within the system, as well as the reverberations and echoes of these actions within society. At the same time, we displayed the bottom-to-top, autonomous practices of art practitioners from outside the system, allowing art to become the common point of origin for two forces from within and outside the system. We attempted to take an “integrated” perspective to observe the basic patterns, motivating impulses, and process of evolution of art within the same artistic system and ideology. We emphasized and incorporated chance and heterogeneous factors to reflect on the multiple trajectories of interaction between art and politics within the larger framework of “national transformation.”

We drew on details and sources, examining specific cases to recontextualize abstracted experiences in contemporary art, amplifying the sense of historical presence and displaying scenes that have been generalized, omitted and obscured, including concrete thoughts, emotions, ambience and other factors. In unearthing what has been lost from general historical narratives, along with heterogeneous elements which have been ignored and obscured after being denied legitimacy, the objective is not to construct an adversarial or oppositional history (in opposition to something else); in most situations, we are merely presenting difference and complexity, thus challenging the structural orientation of mainstream narratives and experiences, in an attempt to discover hidden crevices in existing narratives, to serve as new starting points for reflection.

Concretely speaking, the intention in this book is to offer an integrated presentation of the exhibition scenes and the details of research, with a chapter structure that essentially recreates the logic of display in an exhibition: the works of art are presented in accordance with the logic of case studies, recreating the complex and authentic historical scene. We begin with the essay “Introduction: A Review of Artistic Practices from 1972 to 1982,” a piece for historical research and verification which looks back on art discourses and the politicization of art since New China, focusing on relating the situation of art in the period from 1972 to 1982. Outlining the historical scene provides a contextual foil for the presentation of art works and case studies. The subsequent chapters continue the “constellation-style” narrative logic of an exhibition; for each “constellation,” design renderings of exhibition walls and document displays, photographs of exhibition sites, case studies, and accompanying art works and textual sources are presented accordingly. This modular structure emerges cyclically, with a historical review from “Melancholy” to “Portraits of Individuals”, referencing works from “1976” and “In Memory of Zhang Zhixin” to “With You in Charge, I’m at Ease” and “Zhou Yang’s Three Problems and Seven Essays”, and discussions ranging from “A Fleeting Convergence” and “Beijing Oil Painting Research Association: A Concise History” to “Impressionism and Formalistic Beauty” and “The Reintegration of Artistic Spaces”, taking an overarching historical approach to capture and present important information on the myriad of stars in the network of reality. The two appendices to this book both take the form of dialogues: “Pondering the Present vis-à-vis Reflecting on the Past: A Conversation with Liu Ding on Research-based Curating” focuses on exploring the collection and absorption of historical materials, and how exhibition formats transform and convey them; while the “*Salon Salon*: New Spring Seminar” invited a number of scholars and practitioners from artistic and cultural circles to jointly review the state of history and explore the issue of historical narratives.

In the process of arranging this exhibition and writing this book, the artist Yan Bo, the curator Su Wei, the art historian Chen Shuxia, and Song Ke, a doctor of architectural history, took part in the first stage of the study as researchers. The Board of Directors—particularly the Chairman of the Board, Mr. Huang Xiaohua—and the entire staff of the Inside-Out Art Museum provided their full support and assistance for this exhibition, for which we express our gratitude here. At the same time, we would also like to extend thanks to all of the artists who participated in this exhibition, as well as the colleagues, collectors and art organizations who generously lent works to the exhibition and provided valuable information. Finally, we would like to thank Ms. Gan Qi, the director of The Chinese University Press, for her patience and encouragement, and for offering valued recommendations and support in the publication of this book. Each colleague at The Chinese University Press provided enthusiastic, painstaking and meticulous work for this book, and this process of collaboration has been unforgettable. This publication “recreates” the scene of this exhibition and the many related discussions, and will serve as a precious textual memory left behind by this exhibition.

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*Translated by Carrisa Fletcher*