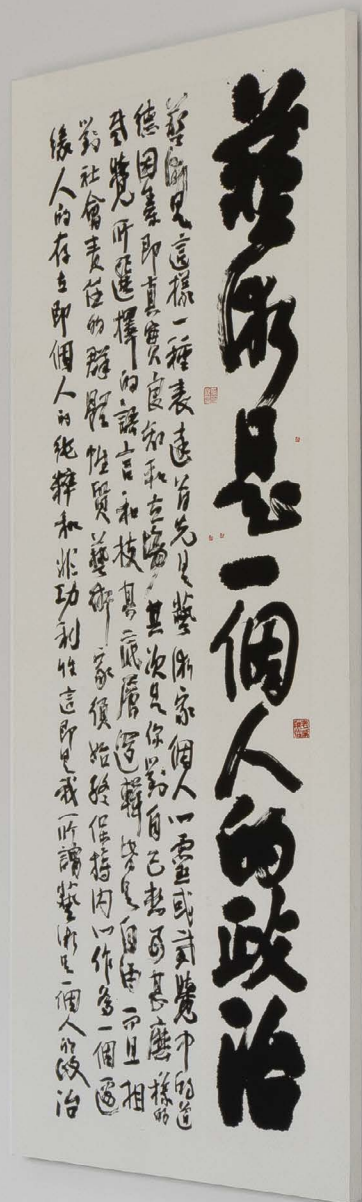




栗宪庭：艺术家
Li Xianting: The Artist



栗宪庭：艺术家

策展人 / 印帅

栗宪庭生于1949年。自美院国画系毕业后，他于80年代相继担任《美术》杂志与《中国美术报》编辑，直至1989年参与策划了“中国现代艺术展”。90年代以来，栗宪庭持续以编辑、独立批评家与策展人的多重身份活跃于当代艺术场域。在为文集撰写代后记时，他曾坦言：比起单纯的理论归纳，自己在工作中对焦点问题的捕捉与时代价值的判断，事实上更接近一种艺术家的“创造能力”。

在栗宪庭看来，界定“什么是艺术”，并不能解决对价值标准的认识 and 判断问题，这也是他在书写批评文章《重要的不是艺术》中想要引起讨论并探索的真实意图。栗宪庭意识到只有对生存体验的敏感，对独立意识的认识和洞察，不断描绘艺术与今天的动态关系，才能面对艺术内部真正的问题。对价值标准的动态认知及对其根基的不断动摇，构成了他批判性思考的核心，亦是阅读其多年艺术实践的关键钥匙。

对艺术内部建构动态关系思考的认识与视野，真正为栗宪庭撑开了广阔的工作空间，这让他远超传统编辑、批评与策展工作的限制：编辑杂志栏目、挑起争论、组织问题；作为艺术新潮运动的重要旗手，栗宪庭借笔名进行自我对话，从内部形成对新潮问题的批判性的反思；在策划的展览中，他拒绝重复性叙述，极力展现艺术现场问题的倾向，寻找时代的焦点。栗宪庭的工作实践从出版编辑到展览策划灵活多变，但又始终锚定对艺术内在动力的探索中，栗宪庭就像艺术家一样，不断在边界的极限空间内，富有想象力和表现力地去发现更多可能性。

虽然随着全球化的艺术发展，栗宪庭因为各种原因看似逐渐远离了艺术界，然而在栗宪庭近期的书法创作中，无论是对艺术家内心真诚和边缘的认识，或是单个撑满纸面的文字极具表现力以生命经验进行书写方式，都可以看到栗宪庭对过往艺术政治意识空间理解的延续，从这个意义上说，栗宪庭并未退出或远离艺术的现场，并且他内化的经验与思考持续对艺术界提出问题。

今天，围绕着新自由主义经验所建立起来的旧有固化关系和符号出现松动，背后普世经验逻辑断裂也已经完全展现，需要重新审视过往认为理所当然的艺术史叙事的需要，成为了尤为迫切的焦点。艺术内部的自我认识与自我调整，重新意识到在动荡时刻的一次迫切的重启可能，并且试图在这样动荡的时刻，再次发起对主体性的寻找。栗宪庭工作提供更深远的思考空间为目的所进行判断的动机，本质上是对新主体性建设的认识。

这也是研究项目重访栗宪庭的深层动机，展览以“艺术家”为题，围绕着栗宪庭近年创作与过往的艺术实践案例相互交织而展开，通过重新理解并观看栗宪庭锚定在传统文化价值体系和西方价值标准之外艺术实践的内在动力和实践视野，阅读他在动荡时刻，激发讨论，让问题扩大化，复杂化的工作方法，并且将这种经验转换为与我们对话的对象。通过再一次进行判断，既是对栗宪庭过往经验的诘问，也是对当下我们自身经验的一种自问。

Li Xianting: The Artist

Curated by Yin Shuai

After graduating from the Chinese Painting Department of the Central Academy of Fine Arts, Li Xianting (b. 1949) worked as an editor for Meishu Art magazine and the Chinese Fine Arts Newspaper during the 1980s and later co-curated the China/Avant-Garde Exhibition in 1989. He has remained active in contemporary art scene as an editor, independent critic, and curator since the 1990s. In the afterword to one of his essay collections, Li candidly noted that, rather than merely engaging in theoretical generalization, his practice of capturing and evaluating contemporary issues is closer to an artist's creative process.

For Li, defining "what art is" cannot resolve how standards of value are formed or understood. This concern also lies at the heart of his essay "What Matters Is Not Art," which provoked discussion and reflection more than it offered definitive answers. Li contends that only through sensitivity to lived experience, an awareness of autonomous consciousness, and continual reassessment of the shifting relationship between art and the present can one genuinely confront art's internal problems. His criticism rests on a fluid conception of value systems and the continual destabilization of their foundations—an approach that is both central to his intellectual practice and to understanding his decades-long engagement with contemporary art.

Li's vision of the dynamic internal constructions of art opened a vast field of practice for him, allowing his work to exceed the conventional boundaries of editing, criticism, and curation, which might otherwise limit it to producing magazine sections, provoking debates, or posing critical questions. As a leading figure in emergent movements, he engaged in self-dialogue—often through writings under pseudonyms—to critique the internal problems of those movements from within their own discourse. In the exhibitions he curated, he resisted repetitive narratives and foregrounded tensions and tendencies emerging directly from the artistic scene, seeking the focal points of his era. Although his practice moved fluidly among publishing, criticism, and curation, it was always anchored in an exploration of art's internal driving forces. In this sense, Li worked continuously at the verge of established boundaries, imaginatively discovering new possibilities in extreme expressive spaces, much like an artist.

Although the globalization of art and other circumstances have made it seem that Li gradually withdrew from the contemporary scene, his recent calligraphic works tell a different story. His sincerity and deep concern for the artist's inner world are evident in the highly expressive, oversized characters that dominate his paper. These works continue his earlier engagement with art's political and intellectual terrains. In this sense,

Li has never truly left or distanced himself from the field; the experiences and reflections he has internalized keep questioning the art world.

Today, relationships and symbolic structures established through the experience of neoliberalism are gradually loosen, while the fractures underlying the logic of so-called universal experience have become fully visible. As a result, the necessity to reexamine art historical narratives once taken for granted has become increasingly urgent. Art's capacity for self-reflection and self-adjustment directs toward the possibility of a necessary reboot amid a moment of instability, as well as a renewed search for subjectivity under turbulent conditions. The deeper motivation behind Li's work—his insistence on creating a space for further thought and judgment—lies fundamentally in a recognition of the construction of a new subjectivity.

It also constitutes the fundamental motivation behind this research-based revisitation of Li. Titled "The Artist", this exhibition unfolds around a combination of Li's recent creations and his past artistic practice. By reexamining the internal motivations of his artistic practice—positioned outside both traditional value system and Western standards—the project seeks to understand his methods of provoking discussion and amplifying the complexity of problems during moments of upheaval, transforming such experiences into a means of dialogue with the present. Such revisitation is not only an interrogation of Li's past, but also an inquiry of our own experiences in the present moment.



藝術是——個人的政治

藝術家見這樣一種表達首先是藝術家個人心靈或對覽中的道德因素即真實良知和立場其次是你對自己藝術有甚麼樣的至覽所選擇的語言和技巧底層邏輯等是自由而且相對社會責任的群體性質藝術家須始終保持內心作為一個獨立人的存在即個人的純粹和功利性這即是我所謂藝術是個人政治

艺术是一个人的政治

艺术是这样一种表达

首先是艺术家个人心灵或感觉中的道德因素
即真实、良知

其次是你对自己想要什么样的感觉所选择的语言和技（艺）
其底层逻辑皆是自由

而且相对社会责任的群体性质
艺术家须始终保持内心作为一个边缘人的存在
即个人的纯粹和非功利性
这即是我所谓 艺术是一个人的政治

Art Is One Person's Politics

Art is a form of expression:

First, it arises from the moral dimension of the artist's inner self and feelings.
Namely, truthfulness and conscience.

Second, one has to determine the language and techniques one chooses to express
the kind of feeling one seeks to attain.
Underlying this is a commitment to freedom.

As for the collective nature of social responsibility,
An artist must always maintain an inner existence as an outsider.
The purity of the individual and a non-utilitarian stance.
This is what I mean when I say: art is one person's politics.



梁晓在1988年6月

又比如我略的年度规划，通过报刊的不断出现的
 设计，进行讨论，引导设计界不断出现的。
 自1981年起担任责任编辑以来，我始终从
 两个方向进行工作：(一) 抓设计界的思想，抓
 起争鸣，支持设计界，抓设计界的思想，抓
 设计界。环境设计，引导设计界的思想，抓
 人们从环境设计，引导设计界的思想，抓
 我的文章也都是围绕设计界，抓设计界的思想，抓
 设计界的一边设计界，抓设计界的思想，抓
 设计界的一边设计界，抓设计界的思想，抓

孙少奇——由西渡到北平
 孙少奇——由西渡到北平

我的一些基本想法

栗宪庭，1988年6月

当旧的价值体系成了人们生存的束缚物时，思想活跃就构成了一个时代的特质。当代中国就是处在这样一个以人的生存价值变革为核心而大的文化背景变革的时代。所以，这个时代最重要的不是像鉴赏家那样去发现一些“完美”的好画，而是能否发现和推动潜藏在纷繁的艺术现象背后的且具有历史意义的精神现象——变化着的审美观念。

我的基本做法就是采取一些编辑手法、选题把最敏锐的精神现象明确化和强调化。并且从中强调、支持具有开创精神的新思潮。我从1978年任《美术》杂志编辑，1981年任责任编辑及1985年至今任《中国美术报》编辑以来，即努力这样做：即从文化战略的角度把握当代美术。因为权力在中国举足轻重，而编辑具有某种权力，所以，在这种社会语境中的艺术界，一有权威刊物几乎能导引一场艺术运动。我正是通过报刊的编辑手法和内容，从文化战略的再度抓住不断出现的敏感的思想，进行讨论、引导美术运动的。

自1981年我任责任编辑以来，我始终从两个方向进行工作：（一）抓敏锐的思想和焦点，挑起争端，支持新观点，新思潮，新的艺术家和艺术家。（二）抓与人的生活密切相关的设计、工业美术、环境艺术，倡导现代设计思想。因为这是改变人们生存方式的艺术。一头是精神，一头（是）生活方式。我力求从这两个方面改变人们的审美观念。

我的文章也都是配合我的基本思想写的。

这些年我的一些编辑思路，文章想法，基本上靠着自己的直觉，因为我生在这个时代，有着这个时代人共同的生存欲望、痛苦、欢乐。

Some of My Principle Thoughts

Li Xianting, June 1988

When the old value system becomes a constraint on people's existence, intellectual vitality becomes a defining characteristic of an era. Contemporary China is situated within such an era of broad cultural transformation, centered on changes in the values attached to human existence. Therefore, what matters most in this era is not to discover a few "perfect" paintings like a connoisseur, but to identify and advance the historically significant spiritual phenomena concealed behind the multitude of artistic phenomena—the changing aesthetic concepts.

My basic approach has been to use certain editorial methods and choices of subject matter to explicate and emphasize the most sensitive spiritual phenomena. Meanwhile, I seek to highlight and support new currents of thought with a pioneering spirit. Since I became an editor at Meishu magazine in 1978, served as an editor-in-charge there from 1981, and worked as an editor at China Fine Arts Daily from 1985 onward, I have consistently sought to work in this way: to approach contemporary art from the perspective of cultural strategy. Power carries tremendous weight in China, and editors possess a certain degree of power. Thus, an authoritative publication in the Chinese art world can almost single-handedly guide an art movement. Through editorial methods and content, I have sought—from the perspective of cultural strategy—to grasp the sensitive ideas that continually emerge, bring them into discussion, and guide the development of art movements.

Since I became an editor-in-charge in 1981, I have consistently worked in two directions: (1) identifying sensitive ideas and points of contention, provoking debate, and supporting new ideas, new currents of thought, new artists, and new artistic practices; (2) focusing on design, industrial art, and environmental art that are closely related to people's lives, and advocating modern ideas of design, because these are forms of art that can change the ways in which people live. One concerns the spiritual, the other the way of living. I have sought to change people's aesthetic concepts from these two directions.

My writings have likewise been produced in accordance with these basic ideas.

Over the years, my editorial thinking and ideas for my writings have relied largely on my own intuition. I was born into this era and share with the people of my generation the same desire for life, as well as its suffering and joy.

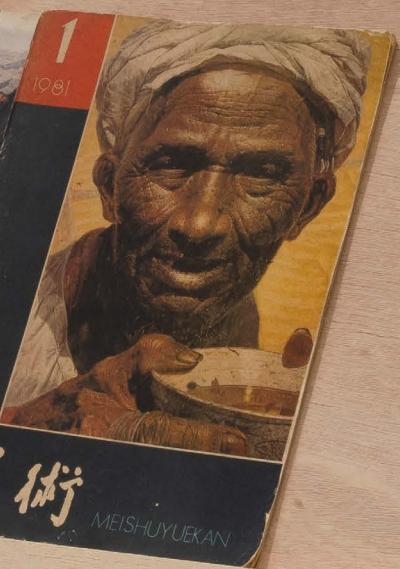
关于艺术家

栗宪庭（1949）是一位中国批评家、策展人、艺术家，毕业于1978年毕业于中央美术学院中国画系，随后在《美术》杂志担任编辑至1983年。他曾在1985年至1989年期间担任《中国美术报》编辑，2001年担任《新潮》杂志编辑。作为策展人，栗宪庭曾策划展览《中国现代艺术大展》（北京，1989），《后八九，中国新艺术》（1993-1997），《从国家意识形态出走》（德国汉堡，1995），《跨世纪彩虹》（天津，1999），《对伤害的迷恋》（北京，2000），《念珠与笔触》（北京，2003）。

About the Artist

Li Xianting (b. 1949) is a Chinese critic, curator, and artist. He graduated from the Department of Chinese Painting at the Central Academy of Fine Arts in 1978 and subsequently worked as an editor at Meishu magazine until 1983. From 1985 to 1989, he served as an editor at Fine Arts in China, and in 2001 he worked as an editor of Xin Chao magazine. His curatorial projects include China/Avant-Garde (Beijing, 1989); China's New Art, Post-1989 (1993-1997); Departure from Ideology: New Art from China (Hamburg, Germany, 1995); Trans-Century Rainbow (Tianjin, 1999); Infatuation with Injury (Beijing, 2000); and Prayer Beads and Brush Strokes (Beijing, 2003).







MEISHUYUEKAN '80/3

美術

关于策展人

印帅（1991）是一位中国策展人，工作生活于米兰。米兰 NABA 美术学院视觉艺术与策展专业讲师。其项目《珊瑚岛上的死光》入选 2021 年 PSA 青策计划，《幼年与历史》参加 2019 年 OCAT 研究型策展方案入围展，近期展览项目还包括《世界起伏的呼吸》、《在出版内部重新发明出版——Mousse 出版实践切片》、《VAI PURE – 女性艺术阅读室》等，其文章及译文曾发表国内外专业艺术杂志。

About the Curator

Yin Shuai (b. 1991) is a Chinese curator currently living and working in Milan. He is a lecturer in Visual Arts and Curatorial Studies at Nuova Accademia di Belle Arti Milano (NABA). His curatorial project Death-Ray On The Coral Island was selected for the 2021 PSA Emerging Curators Program, and Infancy and History was included in the finalist exhibition of the 2019 OCAT Research-Based Curatorial Project. Recent curatorial projects include The World's Heaving Breath, Reinventing Publishing from Within Publishing: Fragments of Mousse's Publishing Practice, and VAI PURE – Feminism and Art Reading Room. His essays and translation works have been published in professional art journals both in China and internationally.