

'85 Art Movement Period in China
中國“八五美術新潮”時期（1984—1988）

Incomplete Pop Art

—Association of LiQin Tan's Works Origin

不徹底的波普熱——從譚力勤作品《萬物化生》所想到的

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Incomplete Pop Art —Association of LiQin Tan's Works Origin 不徹底的波普熱——從譚力勤作品《萬物化生》所想到的

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Gao Minglu divides Chinese contemporary art trends into three kinds in his article 85 Art Movement: 1. rationalism 2. intuitionism and mysticism 3. conceptual and performance art (Literature and Art Studies 1986, the fourth period, p33). The first and the third artworks of LiQin Tan's Origin (completed in August 1985) belong to the latter of the three kinds, i.e. Pop Art. However, in China, the creation of Pop Art still stays in preliminary stage and far from the requirements of Pop Art works—discovering art with brand new appearance from ordinary daily life. It is determined by Chinese current cultural background and Chinese ingrained traditional disposition, not excepting the artwork by LiQin Tan, it is still a “destroyed” pattern of Chinese traditional imprisonment. Nevertheless, we can not deny that the works are the best in contemporary Chinese Pop Art.

How to treat Chinese Pop Art? The Pop Art that was born in the west is actually a reaction against all solemn and nervous, or sarcastic and prankish creation movement with “gunpowder smell” in the tradition. The creation tenet of artworks is to develop “ordinary” elegance. It is a popularized art activity based on the Dada Movement and closely related to the public, unlike the Dada Movement once in China. Therefore, Chinese so called Pop Art is a Pop Art intermingled with “Dada” and “Parody”, etc. instead of a real Pop Art. The situation causes that Chinese performance art can not behave free in any inclination. It is why contemporary Chinese “Pop Art” looks very restrained, stingy and flaccid. It is also the criteria why the performance art in “85 Art Movement” is an incomplete Pop Art.

As far as LiQin Tan's works Origin (material object) of this kind, belongs to Dadaism or Parody Art (A movement that originated in European, American and Japanese art fields and can be regarded as resurgence and continuance of the Dada Movement) instead of Pop Art.

高名路在《‘85美術運動》一文中將中國的當代美術新潮大致劃分為三大類，1.理性主義，2.直覺與神秘主義，3.觀念與行為藝術。（《文藝研究》1986年4期P 3 3）譚力勤《萬物化生》之一，之三（1985年8月完成）這兩件作品屬於這三類的後者，即所謂波普類的藝術，然而在中國，這種藝術的創造大多處於初級階段，而遠做不到貨真價實的波普藝術對作品的要求——從平淡無奇的日常生活中發掘出全新形象的藝術。這是由中國目前的文化背景與中國人根深蒂固的傳統素質所決定的，譚力勤這件作品也不例外，仍然是中國傳統的拘禁的“破壞”樣式。儘管如此，我們又不能不看到這件作品在當代中國的波普熱中卻可以算是頂出色的。

如何來看待中國的波普熱呢？誕生於西方的波普運動其實是對傳統中的所有嚴肅的，緊張的莊嚴圖式或諷刺，戲謔性的帶有“火藥”氣息的創作運動的一種反動，這時的藝術作品的創造主旨在發展“平淡無奇”的優雅，這是植根於達達運動基礎上的平民化了的藝術活動，它與公眾的關係是較密切的，而中國不曾出現過達達運動，因而中國的所謂波普熱其實是參雜着“達達”熱，“帕洛代”熱等混合物的“波普類”熱，而不是真正的波普熱。這種情形使中國的行為藝術在哪一傾向上都不能盡其極致，正是由於這種原因才使當代中國的“波普類熱”顯得非常拘禁，小氣和軟弱無力。這就是種由以判斷“‘85美術運動”中的行為藝術是不徹底的波普熱的原因。

For the material (material objects) of writing brushes, ink stones and ink blocks seemingly look like the performance of traditional art, in fact it is a deep tease and satire. Just as Koichi Hasegawa says: "The basic purpose of Parody is destruction and denial of established standard of value as well as extreme tease of human ingrained habits." (Resurgence of Dada Movement by Koichi Hasegawa in World Art, the second volume of 1986, p64) The desire to destruct established standard of value has its historical origins, in the meanwhile, is a necessary process of human cultural development. Though this "creation" lacks higher requirements in self-discipline of art creation, it has peerless destruction against banal value judgment held by stubborn people in some period.

The works named L.H.O.O.Q, in which Marcel Duchamp (1887—1968) added a moustache onto the duplicate of Mona Lisa in 1919, was a powerful weapon to destroy Rococo Style which had been prevalent in Europe. Of course, it is because Europe of that time was bound by hackneyed classical principles and classical principles had been a heavy burden on free wills. Once a certain cultural index is no longer the desired goal of people's free wills, the index will be the cruelest killing of novelty, rationality and free will. At this time, the goal which people used to long for will become a plague which people try to get rid off. As soon as people felt the pressure more or less, "Mona Lisa with Moustache" was created and became a world famous masterpiece. Is there this kind of cultural background in China? Obviously, Li Xiaoshan's articles and Gu Wenda's Chinese paintings in Duchamp style are not accidental. In the same way, the real object paintings of LiQin Tan become the most striking works in performance art of 85 Art Movement. The extreme performance adopted in Chinese painting material of the works outclasses Gu Wenda's literature series; however, its visual self tension is less than Gu Wenda's pictures. It is the basic reason why real object art lacks historical base in China? Nevertheless, the effects that Origin achieves are considerable. In comparison with familiar works, I believe that "Parody" is more suitable for Chinese reality than "Pop Art". Currently, we care more about how to break away from traditional oppression, and can hardly enter the pure art activity phase that popularizes art. So, "Dada" and "Parody" creation in "Brutalism" and "Behaviorism", which get rid of gentle and weak "Rational Art", is more suitable for China. The "Pop Art" of 85 Art Movement prevalent in Shanxi and Hunan, etc. (e.g. part of works of Shanxi Modern Art Exhibition and Hunan "0" Art Group) pursue more pure Pop Art (Rauschenberg style). However, the pursuit can not endow the works with esthetic value because of its conflict with Chinese

至于譚力勤的此類作品《萬物化生》(實物)，與其說是波普藝術，倒不如說是達達藝術或帕洛代藝術(帕洛代Parody，六十年代晚期興起在歐、美和日本畫壇的藝術運動，可以說是達達運動的回潮或延續)。因為《萬物化生》的畫面構成所采用的材料(實物)毛筆、硯臺、墨塊看來貌似傳統藝術的發揮，其實質是一種深刻的揶揄與諷刺，正如谷川晃一所說：“‘帕洛代’的根本用意在于：對既定價值標準的破壞和否定，對人們素有的認識習慣進行過激的揶揄。”(谷川晃一《達達運動的回潮》1985年2期《世界美術》P64)這種對既定價值標準(傳統)進行破壞的欲望是有其歷史根源的，同時也是人類文化向前發展必然要經歷的過程，這種“創造”雖在其藝術創造的自律性要求上沒有更高的價值，但對於某一階段人們執迷不悟的陳腐價值觀卻有着不可比擬的摧毀力。

馬賽爾·杜尚(Marcel Duchamp 1887—1968)，1919年在《蒙娜·麗莎》復制品上加上小胡子的題為《L.H.O.O.Q》那件作品成了摧毀早一些時流行于歐洲的羅可可畫風的最強有力的武器，從而成為舉世名作。當然，這是因為當時歐洲被陳腐了的古典原則捆綁着，古典原則已成為一種對自由意志最沉重的壓抑，正是在某種文化指標已不再是人們自由意志所願企及的目標時，這一指標便成了對新事物，對理性及對自由意志最殘酷的扼殺，此時，這一人們曾向往過的目標就會變成人們極力擺脫的瘟疫和病魔。正是人們或多或少的感受到這種壓力的時候，“帶胡須的蒙娜麗莎”應運而生，於是，便成為舉世矚目的杰作。那麼，目前的中國是否有這種文化背景呢？顯而易見，李小山的文章、谷文達的杜尚式國畫的產生不是偶然的，基于同樣的道理譚力勤的實物中國畫也成了“85美術運動”行為主義這一部分中惹人注意的作品，這件作品在中國畫制造材料上所采用的極端行為已遠遠超過了谷文達的文字系列，但就視覺圖式自身的張力看卻不及谷文達的圖相的張力感覺強烈，這恐怕正是實物藝術在中國沒有歷史基礎的根本原因所在。盡管如此，《萬物化生》所達到的效果已是很可觀的了。在同類作品比較下，我認為這種“帕洛代”式要比“波普”式來得更切合中國的實際。目前，我們在很大程度上面臨的還是如何擺脫傳統

cultural background, and falls into the weak "formalism" pit in the late Chinese feudal society. Personally speaking, Rauschenberg Art is just the same with the corrupt and muddle-headed atmosphere in late Chinese feudal society. Perhaps the art has interesting flavor on western abundant theoretical basis, but its rampancy in China merely provides banal, gentle and weak painting styles in the tradition with a new shelter. For this reason, I more appreciate the sarcastic, prankish and teasing militancy of sarcasm prone to "Dada" and "Parody" in performance art, rather than the emotion, which is declared to return art to the people while actually stays as the "depraved elegance" in ivory tower. We should first sweep all kinds of obstacles that hinder art from returning to pure art rather than pursue the unrealizable fantasy that let art return to pure art. Only by this means, the real art belonging to the people can be realized in the future society, or the art in ivory tower will elongate its life. As a matter of fact, all Pop Art works following Rauschenberg created everywhere can not shake off the restrictions of traditional thoughts to really create free artworks, instead those works are all prim, stingy, loose and impotent. It is not easy for LiQin Tan's Origin to emerge in this background. The effect has not been achieved until the "Parody" style in the works shines with rational brilliance. In 85 Art Movement, the "Parody" style is not prevalent, maybe the artists who are more sensitive to the current times rarely enter real object (Pop Art) field, but I believe that the beginning of Origin will trigger more influential works. The current Pop Art can only be an impure and incomplete Pop Art Movement.

之禁錮的問題，而不大可能進入將藝術平民化的純粹藝術活動階段。因此，那種一掃傳統溫柔、軟弱之風的“理性繪畫”、“野性主義”、“行為主義”中“達達式”與“帕洛代”式的創造才更適合於中國，而“85美術運動”中活躍於山西、湖南等地的“波普熱”（如山西《現代藝術展覽》，湖南“0”藝術集團部分作品）則更多的熱衷於追求道地的波普藝術（勞生柏式），這種追隨由於中國文化背景的不相適應不僅未能使這種作品帶來審美的價值，反而墮入了中國封建社會後期的軟弱無力的形式主義泥坑。我個人認為，勞生柏式的藝術正與中國封建社會後期腐敗、昏庸之氣相同物，或許這種藝術根植於西方雄厚的理論基礎上別有一番意味，但他在中國的泛濫卻祇能是為傳統中那種陳腐的、溫情的、軟弱無力的畫風提供新的場所，為此，我更欣賞行為藝術中那種傾向於“達達”式與“帕洛代”式的諷刺，戲謔與揶揄的戰鬥性，而不喜歡那種宣稱要將藝術歸還人民，實質卻仍是象牙之塔中的“墮落的優雅”之情。與其追求那種使藝術回歸於純藝術的不能實現的空洞幻想，不如先掃除妨礙藝術還其自身的種種障礙，祇有這樣，真正屬於人民的藝術才能在未來社會中實現，否則這種象牙之塔中的藝術將使自己的壽命更加延長。事實上，從產生於各地的追隨勞生柏的波普類作品看，幾乎沒有哪些能擺脫開傳統思想的捆縛，從而真正制造出瀟灑自如的藝術作品，而是拘謹、小氣、鬆散、無力集中在這類作品中。譚力勤的《萬物化生》能在這種背景中拔地而起已實是不容易了，然而正是流溢於這件作品的“帕洛代”氣息使它顯現出了理性光輝時，才有了這種效果。在“85美術運動”中，這種“帕洛代”式還不多見，或許更多敏感於本時代意向的藝術家還很少涉足實物（波普）領域，但我相信從《萬物化生》這一端倪會引出更多具有衝擊力的作品來。目前的波普熱祇能是不純粹的，不徹底的波普運動。