

“孤寂的地平线——高名路的 70 年代” 艺术作品展

“孤寂的地平线——高名路的 70 年代” 艺术作品展将于 2015 年 6 月 16 日在北京 798 艺术区林大艺术中心举办。

高名路现为匹兹堡大学教授，他是中国当代重要的美术史家和美术批评家、上世纪 80 年代中国新潮美术运动的重要组织者和精神领袖。与中国当代很多同行一样，他也并不是一开始就专门从事艺术研究，而是一名艺术家。这不但与个人的经历有关，而且与中国的社会历史与学科发展密不可分。

高名路是共和国同龄人，出生于中国天津。他在那里成长，并经历文化大革命。在这个席卷全国的政治运动中，刚刚初中毕业 16 岁的高名路响应毛泽东主席的号召，到国家最偏远的内蒙古“上山下乡”，劳动锻炼，接受“贫下中农”再教育。在那里，高名路的主要工作是放牧，但在闲暇时间，他重新拾起童年的兴趣，开始用画笔记录内蒙古的风景、自己的生活和周围的朋友。不久，因为艺术特长，他考上了乌蒙师范学校，在那里学习，毕业后留校任教，留下了大量的风景和人物作品。20 世纪 80 年代以后，伴随中国的改革开放和高等院校的恢复招生，高名路进入到中国艺术研究院攻读硕士研究生。

在整个 70 年代，高名路创作了数百件水彩、素描和油画作品。这些作品不但是个人兴趣和审美理想的载体，更是他整整十年生命的证据。数量巨大的作品构筑了一个典型的意象——孤寂的地平线，这不但是广阔无边、人烟稀少的内蒙古草原的缩影，更是高名路在这一段经历中被强化的性格。沉默、坚韧、不抱怨、不放弃，永远朝着前方和希望。这也从另一个角度说明了他由一位带有明显苏联风格的艺术家转向前卫艺术批评家的部分理由，并折射出中国社会及其文化的发展历程。为此，本次展览以时间、题材为基本线索，通过“少年心气”、“草原岁月”、“乌盟风景”、“师生友人”、“都市印象”、“长征路上”、“走向’85”七个部分近 100 件作品，以及这个时期高名路的部分艺术笔记、艺术史写作手稿和图像文献，为观众呈现这段不寻常的历史和特殊的精神状态。

“The Lonely Horizon—Gao Minglu during the 1970s” Art Exhibition

“The Lonely Horizon—Gao Minglu during the 1970s,” an exhibition of work by Gao Minglu will take place from June 13, 2015 at the Linda Gallery, located in Beijing’s 798 Art District.

Currently a professor at the University of Pittsburgh, Gao Minglu is a foremost contemporary Chinese art historian and critic, as well as a central organizer and spiritual leader of China’s New Wave art movement during the 1980s. Not unlike many of his Chinese peers, he did not begin his career specializing in art research, but rather as an artist. This not only relates to his personal experiences, but is also integrative with China’s social history and developments in academic discourse.

Gao Minglu was born in Tianjin in the same year that the Peoples’ Republic of China was established. There, he grew up, experiencing the Cultural Revolution. During this political movement, which swept the country, Gao Minglu, then sixteen years old, having just finished middle school, answered Mao Zedong’s call for “rustication” through labor. He traveled to China’s outer-most region of Inner Mongolia to be reeducated by “poor peasants.” During this experience in Inner Mongolia, Gao Minglu worked in the grasslands, but during his leisure time, he returned to his childhood interest in drawing, using brush to record the Inner Mongolian landscape, elements from his daily life, and surrounding friends. Not long after, because of his artistic skills, he was admitted into Ulanqab Normal Academy. After graduating, he remained there to

teach, creating a great number of landscape and figurative works. During the 1980s, following China's opening up and the recovery of enrollment within institutions of higher learning, Gao Minglu entered Chinese National Academy of Arts, embarking on his graduate studies.

Throughout the 1970s, Gao Minglu created hundreds of watercolor works, line drawings and oil paintings. These works are not only bearers of aesthetic ideals and interests, but even more so, serve as comprehensive documentation of this decade of his life. This large body of work paints an exemplarily portrait, a lonely horizon, which is not only an expansive microcosm of the sparsely populated grasslands of Inner Mongolia, but perhaps even more significantly, a period of history which strengthened the character of Gao Minglu; silent, tenacious, accepting, withstanding, and always faithfully standing at the forefront. From another angle, this partly explains his reasoning in turning away from working as an artist clearly influenced by Soviet-styles and emerging as an avant-garde art critic, reflecting Chinese social as well as cultural developmental discourse. For this reason, the subject matter of this exhibition functions as a fundamental temporal thread, connecting seven sections, "Youthful Ambitions," "Prairie Years," "Ulanqab Landscapes," "Teachers, Students and Friends," "Impressions of the City," "Tracing the Long March," and "Towards '85." These seven sections, culminating in close to 100 works, are exhibited alongside Gao Minglu's own personal sketchbooks, art historical writings, manuscripts and pictorial documents, presenting the audience with an extraordinary history and unique human condition. [Translate by Ellen Larson]