



FIGURATIVE DIASPORA

January 16 – March 4, 2018

Opening Reception: Tuesday, January 16, 6 – 8 PM

Talk with Artists and Curators: Wednesday, January 24, 6:30 pm

New York Academy of Art

111 Franklin Street, New York, NY 10013

2018年1月16日 ~ 3月4日

开幕式: 1月16日(星期二) 下午6:00 ~ 8:00

与艺术家和策展人的对话: 1月24日(星期三) 下午6:30
纽约艺术学院

地址: 111 FRANKLIN STREET, NEW YORK, NY 10013

Each winter, the New York Academy of Art stages an exhibition of work from important contemporary figurative artists, on a particular curatorial theme. In January 2018, the Academy will present *Figurative Diaspora*. Curated by artist **Mark Tansey** and Dean of the Academy **Peter Drake**, *Figurative Diaspora* presents works of “unofficial art” – subversive, non-state sanctioned art – created by five Soviet artists and five contemporary Chinese artists. While other exhibitions have presented Russian underground art or Chinese post-Cultural Revolution art, *Figurative Diaspora* will be the first exhibition to trace the direct artistic influences of the USSR on the artists of the People’s Republic of China.

纽约艺术学院每年冬天都会举办一个特别主题展览，展出当代重要具象艺术家的作品。2018年1月，本学院将展出《具象散居》。由艺术家马克·坦西（MARK TANSEY）和学院院长彼得·德雷克（PETER DRAKE）共同策划，《具象散居》将展示由五位苏联艺术家和五位当代中国艺术家所创作，具有颠覆性，且未受国家政府批准的“非官方艺术”作品。不同于其他展示俄罗斯地下艺术，或中国后文革艺术的展览，《具象散居》将是第一个艺展追溯苏联艺术对中华人民共和国艺术家直接的影响。

Historically, China had no tradition of oil painting. However, starting in the 1950s, young art students in China were trained by Soviet art instructors, in both the USSR and China, to make propaganda murals of Mao and idealized depictions of socialist workers. Two generations of Chinese artists thus received rigorous training in the tenets of Soviet Social Realism and classical technique. However, in both China and Russia, some artists began using their academic training to create subversive, mocking, political and, in some cases, highly dangerous works. This was deemed “unofficial art”: works made with official training but without state sanction. The Sots Art movement of the 1970s and 1980s, considered the USSR’s answer to Pop Art, used the iconography and propaganda symbols of Soviet Russia to deconstruct and explode established myths while Chinese artists used realism to question the official utopian view of Communist China. *Figurative Diaspora* reveals that figurative art, while being somewhat marginalized in the Western art training system, was being preserved and furthered in China and Russia, where art schools and movements were developing their own idiosyncratic language



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In 1994, Vitaly Komar, a key figure of the Sots Art movement, introduced Mark Tansey to a community of Chinese painters who had recently arrived in New York from Beijing. Like all state-trained artists, the Chinese painters had been drilled in impeccable Social Realist technique and Tansey was astonished at both the level of technical skill and its application to the figurative idiom. Tansey then organized an informal exhibition of their paintings in his New York studio, entitled *Transformations*.

中国在历史上并没有油画的传统。然而从20世纪50年代开始，为了制作毛泽东的宣传壁画和对于社会主义工人理想化的描绘，中国的年轻艺术学生在中国和苏俄接受苏俄艺术教师的培训。两代的中国艺术家因此接受了严格的苏联社会写实主义原则及古典技法的训练。然而在中俄两国内，一些艺术家开始利用他们所得到的学院派训练来创作具颠覆性、嘲弄性、政治性，甚至在某些情况下，具有高度危险性的作品。这被视为“非官方艺术”：在官方培训下但未受官方认可的艺术创作。70年代和80年代被认为是苏联对波普艺术的解答，“索茨艺术运动”运用苏俄体制内的图像和宣传语言来解构和打破既定神话，而中国艺术家则是利用写实主义对共产中国官方乌托邦的观点提出质疑。《具象散居》揭示了具象艺术虽在西方的艺术训练系统下有些被边缘化，在中国和俄罗斯则得保存并更往前进，中俄两国的艺术学校以及艺术运动持续发展着自己独特的具象语言。1994年，索茨艺术运动的关键人物维塔利·科马尔（VITALY KOMAR）介绍马克·坦西（MARK TANSEY）给一群刚从北京到达纽约的中国画家。就如同所有受过国家培训的艺术家的，这群中国画家在社会写实主义手法上的专研令人无法挑惕，坦西对于他们的技术水平和具象艺术语法的应用上感到无比惊叹。坦西接着便在他纽约的工作室为这些中国画家筹备了一个非正式的展览，主题为《转型》。

Twenty-three years later, *Figurative Diaspora* now presents paintings by five Chinese artists, three of whom participated in Tansey's *Transformations* exhibition (Yu Hong, Ni Jun and Liu Xiaodong) and two of whom are part of the same school (Lu Liang and Xie Dongming). Their pieces will be shown alongside works from five Russian artists who had been creating “unofficial art” decades earlier (Erik Bulatov, Alexander Kosolapov, Komar and Melamid, Irina Nakhova and Oleg Vassiliev). *Figurative Diaspora* will exhibit seminal works from both groups, including Kosolapov's “Perseus (The Assassination of Trotsky by Stalin)” which was a centerpiece of the landmark Sots Art exhibition at the New Museum in 1986.

二十三年后，《具象散居》现今将展出五位中国艺术家的绘画作品，其中三位曾参与坦西筹办的《转型》（于虹、倪军和刘晓东），而另外两位与他们来自同一所学校（吕亮、谢东明）。他们的作品将与几十年前创作“非官方艺术”的五位俄罗斯艺术家的作品一起展出（埃里克·布拉托夫ERIK BULATOV，亚历山大·科索拉波夫ALEXANDER KOSOLAPOV，科马尔和美拉米德KOMAR AND MELAMID，伊琳娜·纳科荷华IRINA NAKHOVA 和奥列格·瓦西里耶夫OLEG VASSILIEV）。《具象散居》将展览这两群艺术家最具开创性及影响力的作品，其中包括科索拉波夫的《珀尔修斯（斯大林托洛茨基的刺杀）》，这件作品是1986年新博物馆具指标性的索茨艺术展的核心。

Due to a shared Soviet instruction system, and cross-pollination between Chinese artists trained in Russia and Russian artists who spent time teaching in China, the same pictorial grammar and thematic concerns unite artworks made on different continents in different decades. Erik Bulatov's “Red Horizon” (1971-2000), which portrays a group of office workers incongruously wandering on the beach towards an unreachable horizon parallels Liu Xiadong's “My Hometown” (2014) with casual figures marching single file over a state-constructed dam. Both Ni Jun's melancholy “China Central Television under Construction” (2008) and Oleg Vassiliev's stark “Erik Bulatov - Mayakofsky Square” (1995) grapple with the concept of public spaces in socialist states. Comments Tansey, “What holds the pictures together is the similarity of gesture, the figural dynamics and the Socialist Realist voice.”

The New York Academy of Art is mounting *Figurative Diaspora* in its role as a national leader in the promotion and preservation of progressive figurative art. This exhibition is made possible by the support of XL Catlin, Cadogan Tate and the Neil K. Rector Collection.



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由于源自相同的苏俄教学体系，再加上在俄国培训的中国艺术家和在中国教书的俄国艺术家之间的相互交流，虽然是在不同土地上兼之不同时代下的创作，相同的图像语法与主题思路连结了这些作品。埃里克·布拉托夫（ERIK BULATOV）的《红色地平线》（“RED HORIZON”，1971-2000）所描绘的在沙滩上稀稀落落地向着遥不可及的地平线漫游的上班族，与刘晓东的《我的家乡》（2014）所描绘的一列正漫不经心地走过国家所建设的水坝的人群有许多相似之处。倪军忧郁的《建造中的中国中央电视台》（2008）与奥列格·瓦西列夫（OLEG VASSILIEV）对比感强烈的《埃里克·布拉托夫-马雅可夫斯基广场》都在挑战共产国家公共空间的概念。坦西说：“连结这些图像的正是它们之间相似的手法、人物动态和社会写实主义的观点。” 纽约艺术学院将树立《具象散居》为在美国促进和保存前卫具象艺术的领导。本次展览因XL CATLIN, CADOGAN TATE 和 NEIL K. RECTOR COLLECTION 的赞助下得以成形。

About New York Academy of Art

关于纽约艺术学院

Founded in 1982 by artists, scholars and patrons of the arts, including Andy Warhol, New York Academy of Art is a graduate school that combines intensive technical training in the fine arts with active critical discourse. The Academy believes that rigorously trained artists are best able to realize their artistic vision. Academy students are taught traditional methods and techniques and encouraged to use these skills to make vital contemporary art. The Academy serves as a creative and intellectual center for all artists dedicated to highly skilled, conceptually aware figurative and representational art.

纽约艺术学院由一群艺术家、学者、以及收藏家，其中包括安迪·沃霍尔（ANDY WARHOL）创立于1982年。纽约艺术学院是一所结合了深入的艺术技巧训练以及积极的理论批判与研讨的研究生院。本学院相信经过严格训练过的艺术家最能实现自己的艺术视野。本学院教予学生传统的技法，并鼓励他们利用这些技法创造重要的当代艺术作品。纽约艺术学院致力于成为奉献于专研人体和具象艺术高度技巧及艺术概念思想的艺术家们创意与概念思想的中心。

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