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INSIDE-OUT ART
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中国美术馆



约翰·沃克
与袁运生在美国

John Walker &
Yuan Yunsheng
in the United States

约翰·沃克与袁运生在美国

“约翰·沃克与袁运生在美国”是中间美术馆十周年庆系列活动的首个展览。这个小型陈列展聚焦于和北京中间艺术基金会长期保持互动的两位艺术家——约翰·沃克与袁运生。两位创作生涯横跨近 60 余年的艺术大家分别来自英国与中国。两位艺术家都以绘画为志业，又分别成长于战后不同的社会形态之中。他们接受的艺术教育，秉持的文化理想，创作历程中面临的意识形态背景，以及画面语言的风格都各不相同，从而分处于两条迥异的艺术史脉络。

约翰·沃克于 1939 年出生于英国伯明翰。他最早的艺术启蒙来自英国 19 世纪风景画家约翰·康斯太勃尔 (John Constable)。康斯太勃尔以英格兰瞬息万变的自然风景为母题，师法自然，他认为直接在大自然写生比临摹古典风景画更加真实生动。康斯太勃尔的创作启发了后来法国风景画的革新与浪漫主义绘画。约翰·沃克早期用丙烯作画，受抽象表现主义和后绘画抽象主义的影响，他将看似三维的形状与“更平坦”的元素结合起来。1970 年代初，沃克用粉笔制作了一系列大型黑板作品。从 1970 年代末之后，他在绘画的主题内容和技巧上，借鉴了戈雅 (Francisco Goya)、马奈 (Édouard Manet) 和马蒂斯 (Henri Matisse) 等艺术家。在这段时间里，他开始在创作中更多地使用油画颜料，并同时在画布上用他绘画的局部进行拼贴。在这些尝试中，他既引入了形状、物质性和平面性等要素，又委婉地保留了绘画的痕迹，特别是表现性的笔法。这些探索使他走在战后波普与综合材料实践的前沿，频繁地在重要的展览中亮相，引人瞩目。1969 年，沃克获得一笔奖学金来到纽约曼哈顿，并从此与美国的艺术界结缘。彼时，全球的现当代艺术中心已经由欧洲转移到美国，正是极简主义艺术与后现代主义思潮主导美国艺术界的时刻。在这里，从欧洲传来的表现主义艺术已经被内化和转译出多种形式的探索，艺术的主观性与艺术的边界被不断地拓展。此后不久，他选择客居美国至今，担任教师并持续创作。期间，曾于 1980 年代在墨尔本生活教学过一段时间，当地的土著艺术在他后来的视觉语言的发展中也留下了印记。

同为战后成长起来的一代人，远在中国的袁运生于 1937 年出生于江苏省南通市。他自小学习国画，1952 年 15 岁的他，因在南通市文化宫二楼正厅画马恩列斯伟人肖像画而开始接触油画。他于 1955 年考取中央美术学院油画系，此后分别师从韦启美、李宗津和董希文等艺术家学习写实绘画，

他在李可染先生的带领下参观故宫博物院历代藏画，提高了对古代绘画的认识，也旁听了1956年来华访问的墨西哥壁画家西盖洛斯 (David Alfaro Siqueiros) 的学术报告，并通过画册接触了多种不同的艺术样式，包括西方古典绘画、印象派和立体派等西方现代艺术。就学期间，他写生不断，热衷于对色彩和形式的探索，也不断地展现超凡的绘画才能。1962年，他在寒假期间专注白描临摹陈老莲的《博古叶子》，深入苏州郊区的古镇体验生活，日夜观察与思考，消化白描临摹，为毕业创作做前期准备。他对于色彩和线条造型的使用非常有机，如果可以直接地用色彩，就用色彩；可以用线去表达，就舍弃色彩，转而强调造型的线的结构。不管是用色还是用线，他的画面都具有表现性的特征，线条语言充满了张力。1978年，袁运生受邀到云南西双版纳自治区，用5个月的时间收集素材，创作了一批精彩纷呈的白描写生。1979年，他参与了首都国际机场壁画的创作，基于他在云南写生的经验，绘制了多姿多彩，充满装饰意味的《泼水节——生命的赞歌》。这是在“思想解放”的时代背景中进行形式探索的杰出代表，结合了新中国以来多种并存的艺术经验，以及他对于民间和传统艺术的长期浸淫。袁运生于1980年进入中央美术学院开始筹建壁画系，通过实地考察研究中国传统壁画。1982年，他受邀前往美国华盛顿，随后旅美14年，直到1996年回国，任中央美术学院油画系第四画室主任。

此次展览呈现了两位艺术家创作生涯的冰山一角，主要聚焦于他们在美国期间的一些作品。除了创作于1960年的小幅油画《颐和园》，此次展出还有袁运生于1990年代在美国完成的四幅大幅纸上作品（其中一幅虽然以“2015年完成”为题注，但实际也创作于1990年代）。虽然大学期间学习的是油画，但袁运生一直也非常钟情于水墨画。身居美国时，他直接接触到抽象表现主义和行动绘画，开始创作大尺幅的综合材料作品。由于语言上的障碍，袁运生在创作构思上主要还是重启了旅居美国前的艺术经验与文化理想，多以中国古老的神话故事为灵感。在此期间，他创作了大批纸上水墨作品。源于其对传统壁画的热爱，以及对墨西哥壁画大师迭戈·里维拉 (Diego Rivera) 的倾慕，袁运生的作品多以硕大的画面绘制传奇和神话故事题材，在画面中塑造接近远古洪荒时代中的元神形象。其作品气息张扬，常给人以接近壁画的雄浑和磅礴的体验。这些作品以表现主义的语言见长，画面充满视觉的强度。

约翰·沃克在艺术上从抽象绘画的实践向风景画的重要转型，与他在1989年从澳大利亚回到美国，并在美国东北角的缅因州安家有关。在那里，从海豹岬驻足便可一览大西洋的盛景。虽然他被当地景象瞬息万变的自然景观所深深吸引，但他始终在寻找一个更内在的动力。2000年，已届中年的沃克沉浸于对他父亲在第一次世界大战中参战的经历的回溯，包括对于这段历史的深入阅读。从海豹岬眺望潮滩时，他的脑海中浮现出大炮轰击和秋天伊普尔战场上的大雨所翻腾出的泥泞、史诗般的泥泞。此时，在缅因州潮汐

泥的表层，他看到了原始物质因潮水和光线而不断变化，绝不是如诗如画的。就这样，从海豹岬驻足凝视尽收眼底的潮汐，成为他永恒的主题。虽然都是从一个立足点望出，但在不同季节不同时刻展现出的无穷变幻的自然景观，使他的画面有了无穷尽的可能性。他在视觉表达上再次调动了过去不同阶段的艺术经验和语言，特别是使用色彩的堆叠。他通过调色油的中和处理，使画面具有丰富的层次、细节和复杂性，静谧含蓄，充满内涵，是值得驻足凝视的对象。此次展览展出的是沃克在 2005 年前后创作的一系列尺幅不同的风景画作。

这两位出生于 1930 年代后期的艺术家，都在自己艺术生涯已经初步成形的阶段到达美国。赴美前，在自己国家的艺术界中，他们早已崭露头角，熠熠生辉。两位艺术家曾在美国与中国都有过见面和交流，但这却是他们首次通过作品在一起对话。他们的实践具有一定的代表性，各自向我们展现了冷战时期在全球两个迥异的意识形态结构中生长出的艺术史脉络的一个侧影。

文：卢迎华



John Walker and Yuan Yunsheng in the United States

“John Walker and Yuan Yunsheng in the United States” is the first exhibition of a series of events celebrating the 10th anniversary of the Beijing Inside-Out Art Museum. This small display focuses on John Walker from the UK and Yuan Yunsheng from China, two artists with whom the Beijing Inside-Out Art Foundation maintains long-term dialogues. Both Walker and Yuan chose painting as their life-long commitment, and both their careers have spanned more than six decades. Meanwhile, they grew up in different post-war societies, and great differences lie in the art education they received, cultural ideals they uphold, ideological contexts in which they create, and artistic styles rendered on their canvases, thus placing them in two disparate branches in art history.

John Walker was born in Birmingham, England in 1939. John Constable, the 19th-century English landscape painter, was Walker’s introduction to art. Constable, who focused on England’s ever-changing landscape, believed that direct observation of nature would result in more realistic and vivid paintings than copying after classical landscapes, and his works later inspired innovation in French landscape painting as well as Romanticism. Walker painted with acrylic in his early years. Influenced by abstract expressionism and post-painterly abstraction, he combined apparently three-dimensional shapes with “flatter” elements. In the early 1970s, he produced a series of large chalk works on the blackboard. Beginning in the late 1970s, he drew on artists such as Francisco Goya, Édouard Manet, and Henri Matisse both in terms of subject matter and painting techniques. During this period, Walker began to use more oil paint while applying glued-on, separately painted patches of canvas to the main canvas. In these experiments, he introduced shape, materiality, and flatness into his works, while subtly retaining traces of painting, especially expressive brushwork. These explorations put him at the forefront of post-war Pop and mixed-media practice, and his works made frequent appearances at major exhibitions. In 1969, Walker received a fellowship to study in Manhattan, New York, and he has been associated with the American art scene ever since. By that time, the center of modern and contemporary art had shifted from Europe to the United States; minimalist art and post-modern ideas dominated the American art scene then. There, expressionism,

which originated in Europe, had been internalized and translated into multiple forms of exploration, constantly expanding the agency and boundaries of art. Shortly thereafter, Walker chose to reside in the US, where he taught and continues to make art. For a period of time in the 1980s, he lived and taught in Melbourne. Subsequently, native Oceanic art has left its mark on the development of his visual language.

A peer of Walker, Yuan Yunsheng was born in 1937 in Nantong, Jiangsu Province, and grew up in post-war China. He studied Chinese painting in his childhood. His initiation into the world of oil painting occurred in 1952, when the fifteen-year-old Yuan was tasked to paint the portraits of Marx, Engels, Lenin, and Stalin for the main hall on the second floor of the Cultural Palace of Nantong. In 1955, he was admitted to the oil painting department of the Central Academy of Fine Arts and studied realism under artists including Wei Qimei, Li Zongjin, and Dong Xiwen. In addition to visiting the Palace Museum's painting collection with Li Keran to improve his knowledge of ancient painting, Yuan also attended lectures by the Mexican muralist David Alfaro Siqueiros, who visited China in 1956. Through books and catalogues, he learned about various styles and movements, including Western classical painting and modern art in the West such as Impressionism and Cubism. As a student, Yuan made continuous efforts to paint from nature, explore color and form, while demonstrating his extraordinary talent for painting on many occasions. He spent his winter break in 1962 copying Chen Hongshou's *Bogu Leaves*, a series of line drawings with the traditional ink and brush method. To prepare for his degree project, Yuan stayed in an old town in Suzhou's suburb to experience the local life, observing and reflecting day and night, and ruminating on his copies. His use of color and line is spontaneous: he applies colors where he sees fit; if lines seem more becoming, he would discard color and emphasize the lines' structure. In 1978, Yuan was invited to Xishuangbanna Autonomous Region in Yunnan Province, where he spent five months collecting materials for his paintings, which led to the creation of a number of extraordinary black and white line drawings. In 1979, at the Capital International Airport in Beijing, he created the mural *Water-Splashing Festival: An Ode to Life* based on his fieldwork in Yunnan. This colorful and decorative work is an iconic example of formal exploration in the context of "Emancipation of the Mind," combining the diverse art forms since the founding of the PRC in 1949 with Yuan's knowledge of folk and traditional art. Yuan joined the Central Academy of Fine Arts in 1980 as part of the team to establish the school's new fresco department and conducted fieldwork on traditional Chinese frescoes. In 1982, he was invited to

Washington, D.C., following which he resided in the US for fourteen years until his return in 1996, when he assumed directorship of Studio 4 of the Oil Painting Department at the Central Academy of Fine Arts.

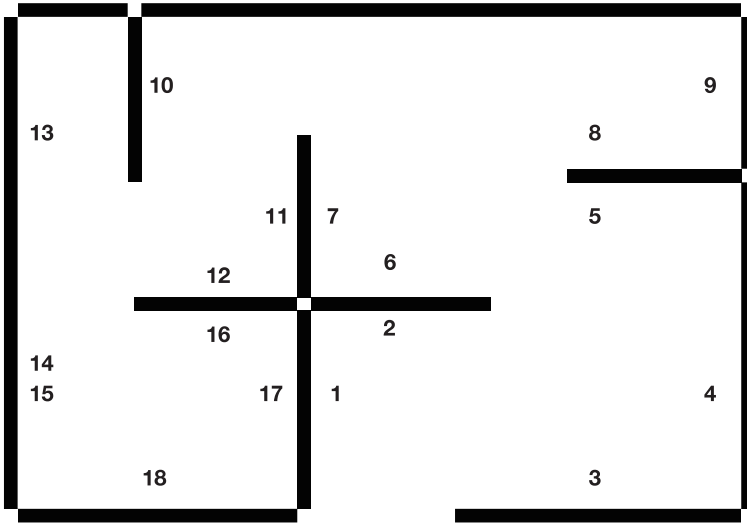
Presenting a tip of the iceberg in both artists' careers, this modest show focuses on works from their time in the US. In addition to the small oil painting *Summer Palace* from 1960, the exhibition also features four large works on paper by Yuan that he completed in the US in the 1990s (one of which, despite its title *Completed in 2015*, was actually painted in the 1990s). Although Yuan was trained in oil painting, he has always been fascinated by ink painting. His stay in the US opened the world of abstract expressionism and action painting to him, which prompted him to create large-scale mixed-media works. Due to language barriers, for subject matter he mostly relied on his artistic experience and cultural ideals prior to his arrival in the US, sourcing his inspirations from Chinese mythology. During this period, he created a large number of ink-on-paper works. Owing to his love of traditional Chinese frescoes and his admiration for the Mexican muralist Diego Rivera, these works often depict legends and mythologies, with figures suggesting primordial gods. Full of visual intensity and distinguished by their expressionistic language, these exuberant works are imbued with a fresco-like majesty.

Walker's transition from abstract to landscape painting, an important turning point in his career, is linked to his return to the US from Australia in 1989 and his decision to settle in the northeastern state of Maine. At Maine's Seal Point, he enjoyed a sweeping view of the Atlantic. In 2000, Walker busied himself with retracing his father's experience as a soldier in WWI and studying the war's history. As he looked over the mudflats from Seal Point, his mind would travel to the autumn battlefield of Ypres where cannon blasts and heavy rain tossed up mud in monstrous shapes. Thus, from the surface of tidal mud on Maine's shore, Walker saw pristine material constantly reshaped by tides and light, a scene by no means picturesque or poetic. In this way, the view of tides from Seal Point became a recurring theme in his works. Although the vantage point remains the same, endlessly changes in the natural landscape, in different seasons and times of the day, give endless possibilities to his paintings. In the visual expression of these works, Walker again mobilized experiences and formal language from different stages in his earlier career, especially the use of overlapping colors. His neutralizing treatment through toning oil brings rich layers, details, and complexity onto the canvas. Quiet, subtle, sophisticated, these paintings merit a copious amount of contemplation. This exhibition features a series of landscape paintings of various sizes that Walker created around 2005.

Walker and Yuan, both born in the late 1930s, arrived in the US at a stage when their artistic careers were beginning to take shape. Their talent had already been shining brilliantly in their respective country's art scene prior to their departure for the US. The two artists had met and conversed in the US and in China, yet this is the first time their works are in dialogue with each other. Their practices are representative in a certain sense, each showing us a glimpse of the branches of art history that grew out of two disparate ideological structures during the Cold War.

Text by Carol Yinghua Lu, art historian and director of Beijing Inside-Out Art Museum

Translation by Ningyi Xi



1. 约翰·沃克, 无题, 2005, 布面油彩, 39×34 厘米
John Walker, Untitled, 2005, Oil on canvas, 39×34cm
约翰·沃克, 无题, 2005, 布面油彩, 39×34 厘米
John Walker, Untitled, 2005, Oil on canvas, 39×34cm
约翰·沃克, 无题, 2005, 布面油彩, 39×34 厘米
John Walker, Untitled, 2005, Oil on canvas, 39×34cm
2. 袁运生, 异域, 1991, 纸本水墨, 综合材料, 135×205 厘米
Yuan Yunsheng, Exotic Area, 1991, Ink painting on paper, mixed-media, 135×205cm
3. 约翰·沃克, 春泥, 2006, 布面油彩, 213.5×168 厘米
John Walker, Spring Mud, 2006, Oil on canvas, 213.5×168cm
4. 约翰·沃克, 密封点, 年代不详, 布面油彩, 213.6×167.64 厘米
John Walker, Seal Point, Period unknown, Oil on canvas, 213.6×167.64cm
5. 约翰·沃克, 无题, 2005, 布面油彩, 39×34 厘米
John Walker, Untitled, 2005, Oil on canvas, 39×34cm
约翰·沃克, 无题, 2005, 布面油彩, 39×34 厘米
John Walker, Untitled, 2005, Oil on canvas, 39×34cm
约翰·沃克, 无题, 2005, 布面油彩, 39×34 厘米
John Walker, Untitled, 2005, Oil on canvas, 39×34cm
6. 约翰·沃克, 绿色的天空, 年代不详, 布面油彩, 213.6×167.64 厘米
John Walker, Green Sky, Period unknown, Oil on canvas, 213.6×167.64cm
7. 袁运生, 颐和园, 1960, 布面油彩, 44×50 厘米
Yuan Yunsheng, Summer Palace, 1960, Oil on canvas, 44×50cm
8. 约翰·沃克, 无题, 2005, 布面油彩, 39×34 厘米
John Walker, Untitled, 2005, Oil on canvas, 39×34cm
约翰·沃克, 无题, 2005, 布面油彩, 39×34 厘米
John Walker, Untitled, 2005, Oil on canvas, 39×34cm
9. 袁运生, 遇见堂吉诃德, 1991, 纸本水墨, 综合材料, 135×205 厘米
Yuan Yunsheng, Meeting Don Quixote, 1991, Ink painting on paper, mixed-media, 135×205cm
10. 约翰·沃克, 06-08 年的冬季, 2006, 布面油彩, 213.5×168 厘米
John Walker, Winter 06-08, 2006, Oil on canvas, 213.5×168cm
11. 约翰·沃克, 无题, 2005, 布面油彩, 39×34 厘米
John Walker, Untitled, 2005, Oil on canvas, 39×34cm
约翰·沃克, 无题, 2005, 布面油彩, 39×34 厘米
John Walker, Untitled, 2005, Oil on canvas, 39×34cm
约翰·沃克, 无题, 2005, 布面油彩, 39×34 厘米
John Walker, Untitled, 2005, Oil on canvas, 39×34cm
约翰·沃克, 无题, 2005, 布面油彩, 39×34 厘米
John Walker, Untitled, 2005, Oil on canvas, 39×34cm
约翰·沃克, 无题, 2005, 布面油彩, 39×34 厘米
John Walker, Untitled, 2005, Oil on canvas, 39×34cm
12. 约翰·沃克, 白色抵达 II, 年代不详, 布面油彩, 213.6×167.64 厘米
John Walker, White Reach II, Period unknown, Oil on canvas, 213.6×167.64cm
13. 袁运生, 心序, 1990, 纸本水墨, 274×136 厘米
Yuan Yunsheng, Mood, 1990, Ink painting on paper, 274×136cm

14. 约翰·沃克, 北布兰奇的篝火 I, 2006, 布面油彩, 45.5×61 厘米
John Walker, Study for Bonfire-North Branch I, 2006, Oil on canvas, 45.5×61cm
15. 约翰·沃克, 北布兰奇的篝火 II, 2006, 布面油彩, 45.5×60.5 厘米
John Walker, Study for Bonfire-North Branch II, 2006, Oil on canvas, 45.5×60.5cm
16. 约翰·沃克, 无题, 2005, 布面油彩, 39×34 厘米
John Walker, Untitled, 2005, Oil on canvas, 39×34cm
约翰·沃克, 无题, 2005, 布面油彩, 39×34 厘米
John Walker, Untitled, 2005, Oil on canvas, 39×34cm
17. 约翰·沃克, 灌木丛中的火焰 No.2, 年代不详, 布面油彩, 91.44×60.96 厘米
John Walker, Brush Fire No.2, Period unknown, Oil on canvas, 91.44×60.96cm
18. 袁运生, 愤怒的塞尚, 2015, 纸本水墨, 综合材料, 180×194 厘米
Yuan Yunsheng, Angry Cezanne, 2015, Ink painting on paper, mixed-media, 180×194cm

艺术家简介

约翰·沃克

约翰·沃克于 1939 年出生于英国伯明翰。他就读于伯明翰艺术学院（1956–60），并在罗马的英国学校（1960–61）和巴黎大茅舍学院（1961–63）继续深造。约翰·沃克是利兹大学的格雷戈里研究员（1967–69），并获得了美国哈克尼斯奖学金（1969–70）和古根海姆奖学金（1981）。他代表英格兰参加了 1972 年的威尼斯双年展，也在牛津大学（1977–78）和墨尔本莫纳什大学（1980）做过驻校艺术家。

约翰·沃克曾在伦敦皇家学院、耶鲁大学任教，并于 1980 年代担任澳大利亚墨尔本维多利亚艺术学院院长，1993 年至 2015 年在波士顿大学任教。他的作品被许多博物馆收藏，个展也在许多机构举办，例如纽约现代艺术博物馆；华盛顿的菲利普斯收藏馆；伦敦泰特美术馆；伦敦海沃德画廊；汉堡艺术协会；澳大利亚悉尼新南威尔士美术馆等。

BIOGRAPHY

John Walker

John Walker (born 1939, Birmingham, England). He studied at Birmingham College of Art (1956–60), and continued his studies at The British School in Rome (1960–61), and the Académie de la Grande Chaumière, Paris (1961–63). Walker was a Gregory Fellow at Leeds University (1967–69). He was awarded a Harkness Fellowship to the United States (1969–70) and a Guggenheim Fellowship in 1981. He represented England at the 1972 Venice Biennale. He has been an artist-in-residence at Oxford University (1977–78), and at Monash University, Melbourne (1980).

He has taught at the Royal College in London and at Yale University. In the 1980's he was Dean of Victoria College of Art in Melbourne, Australia. From 1993 to 2015, he taught at Boston University. His work can be found in museum collections. He has had solo exhibitions at the Museum of Modern Art in NY; The Phillips Collection in DC; The Tate Gallery, London; The Hayward Gallery in London; The Kunstverein, Hamburg; The Art Gallery of New South Wales in Sydney, Australia; and others.

艺术家简介

袁运生

袁运生，1937 年生于江苏南通，1962 年毕业于中央美术学院油画系董希文工作室。1979 年参加首都机场壁画创作，先后在中央工艺美术学院、中央美术学院壁画系任教，以云南西双版纳的线描人物画和首都机场《泼水节——生命的赞歌》大型壁画引起美术界与思想界的关注。1982 年应邀访美至 1988 年并任教于塔夫茨大学、麻省大学、史密斯学院、哈佛大学。1996 年九月应邀返国，任教于中央美术学院油画系第四画室，承担“中国传统雕塑的复刻与当代中国美术教育体系的建立”课题的研究工作。

BIOGRAPHY

Yuan Yunsheng

Yuan Yunsheng, born in Nantong, Jiangsu Province in 1937, graduated from The Third Studio directed by Dong Xiwen, oil painting department, Central Academy of Fine Arts (CAFA) in 1962. In 1979, he participated in making mural paintings for Beijing Capital International Airport and taught in the Mural Department of the Central Academy of Craft Art and CAFA. The line drawing figure paintings of Yunnan Xishuangbanna and the large-scale mural of *Water Splashing Festival - Praise of Life* at the Capital Airport have attracted the attention of the art and ideological circles. In 1982, he was invited to visit the United States until 1988 and taught at Tufts University, Massachusetts University, Smith College, Harvard University. In September 1996, he was invited to return to China and taught in the fourth studio of the Oil Painting Department of the Central Academy of Fine Arts. He undertook the research work on the subject of "Reproduction of Chinese Traditional Sculpture and the Establishment of Contemporary Chinese Art Education System."