In the past 30 years of development, China's avant-garde painting has always changed with changes in specific history, culture, and social context. From the "scar" art in the late 1970s, the folk art groups represented by the "Anonymous Painting Club", "Star Painting Club", and "Wild Grass Painting Club", abstract art in the new trend era and various modern art movements in the early 1980s, the "Xiamen Dada" art group represented the 85 art new wave, representing rebellion and denial... Chinese society began to open further in the 1990s, and the 89 modern art exhibition allowed Chinese artists to complete a carnival. Experimental art set off a frenzy... They all have a certain unique avant-garde in that particular period; on the cultural and aesthetic level: the political avant-garde and the aesthetic avant-garde are often organically unified, and the rebellious avant-garde and the decadent avant-garde are often the same.
在过去30多年的发展中，中国前卫艺术总是随着特定的历史、文化、社会语境的改变而改变。从20世纪70年代末的“伤痕”美术、以“无名画会”、“星星画会”、“野草画会”等为代表的民间美术团体，新潮时期的抽象艺术和各种现代美术运动，20世纪80年代初“厦门达达”艺术团体代表着85艺术新潮，代表着反叛和否定……90年代开始中国社会进一步解放，89现代艺术大展让中国的艺术家完成了一次狂欢。实验艺术掀起狂潮。它们都具有那个特定时期某种独特的前卫性；在文化和美学的层面上，政治的前卫、美学的前卫经常有机统一，反叛的前卫与颓废的前卫常常异质同体。
Underground Art in the Cultural Revolution: Wuming / The no name painting association

文革中的地下艺术：无名画会

文化革命における地下芸術：無名画会
The Cultural Revolution was the most important historical event in China during the Mao Zedong era. It detonated the contradictions within and between the party-state system and society, influenced the political trend of the post-Mao era, and had a decisive influence on China's modernization process. In this important historical event, the official mainstream anti-revolutionary groups such as Lin Biao and the Gang of Four. The end of the Cultural Revolution was attributed to the Party Central Committee's smashing of the "gang of four." This conclusion dominates China's historical discourse and cultural industries and greatly curbs other critical reflections.

The underground culture of the Cultural Revolution that has been rediscovered in recent years has challenged this grand mainstream narrative. Underground culture did not rise until the end of the Cultural Revolution, but it was openly active under the eyes of Mao Zedong and the Cultural Revolution leadership group. It itself was part of the end of the Cultural Revolution. This article introduces the "Unnamed Painting Society" (hereinafter referred to as "Nameless"), a typical case of underground culture, and aims to tell another history.

Since the 1980s, the nameless has been quickly forgotten and excluded from the historical narrative of modern China (art). Today it re-excavates its history and intends to propose an anti-narrative against the official resolutions of the Cultural Revolution and other mainstream narratives. It reveals a positive and active historical subject—ordinary workers gather in their daily work, engage in artistic creation, and create meanings different from official orthodox art. The private art created by the unknown painter is an aesthetic critique of the life experience of the Mao era and a "heart rebellion" that ruthlessly destroys the private realm of the country. It lurks outside the control of the state and cultivates a new modern self.

Private art as a social practice, underground groups as a social form, and the new forms of modern subjectivity created by such arts and groups all constitute changes in the grassroots of society, and it is this type of change that the Cultural Revolution and Mao era were irreversibly ended.
On July 7, 1979, Anonymous held its first public exhibition in Beijing Beihai Park. A few months ago, the “New Year Art Exhibition” and the “April Film Festival” opened in Beijing, and Shanghai organized the “Twenty People Art Exhibition”; a few months later, the “Star Painting Society” held an exhibition outside the Chinese Art Museum. These unofficial art exhibitions have sprung up, proclaiming that art breaks through the long-term slavery of politics.

In 1979, when the Democracy Wall in Beijing was banned, the public’s political expression was forced to squeeze into the cultural field in search of new exports. From a macro-historical perspective, these exhibitions are the prelude to the “cultural craze” in the 1980s, marking the end of a pan-political era and the awakening of social and cultural life. When Hannah Arendt discussed the Soviet Union in 1966, such cultural activities were reproduced as a sign that the Soviet Union could no longer be called “totalitarianism” in the strictest sense. She wrote, “On the surface, nothing has changed”, “but in fact, everything has changed”.

In contrast to the Stalin era, when “the drawers of writers and artists were empty”, a small number of secret art and literary works began to spread in the Soviet Union in 1966. She emphasized, “This is not to dilute the difference between the authoritarian censorship mechanism and artistic freedom, but to highlight the fact that the difference between the recent existence of literature and the complete absence of literature is equivalent to the difference between 1 and 0.”

The elder four (Zhao Wenliang, Zhang Daan, Yang Yushu, Shi Zhenyu) were born before the founding of the People’s Republic of China in 1949. Their family background is not good. Three of the fathers were executed in the “suppression of counter-revolution” movement in the early 1950s, and the father of the other also carried the charge of “historical counter-revolution”. They all applied to the art colleges and fell into the list, and then taught themselves to paint.

From 1957 to 1962, four people enrolled in the private Xihua Art Tutoring School and met there, often painting together. Before the Cultural Revolution broke out, three of them entered the factory in Beijing, and the other went to a farm in the suburbs. During the Cultural Revolution, the younger generation grew up. These future unknown painters were nothing but two to three years old in 1966. At school, they witnessed bloody battles and smashing classrooms. Then, they were assigned to factories and farms, ranked school children and laborers, and the Red Guards killed by the Red Guards grandfather on Shi San, the daughter of a revolutionary cadre, went to the countryside. Then, Zhang Zeyong went to Weihaiyang Farm, and Marco Lu and Tan Shuying went to the suburb. High schools were abolished and universities closed; their parents were decentralized to rural areas in the provinces as national officials or intellectuals. Two generations were decentralized, and urban families were almost disintegrated. Zheng Ziyang, Li Na, Wang Aihe, and Marco kept their empty nests.

Throughout their adolescence, the social bonds necessary for growing up were broken, the source of knowledge died off, the school’s family community was fragmented, violence was rampant, propaganda was full, there were no books, movies, music, and no role models. In such an environment, how can a person grow up to be a human beyond the “fierce animal”?

Wandering through the unprecedented educational ruins and cultural wilderness in the age of sixteen or seven, they were assigned as workers, farmers, cooks, nurses, and mixed with the masses.
a few hours after get off work every day. Most
Peaks”; the Minister of Culture in the music industry took the lead in criticizing
The small format is not only constrained by the material conditions at the time, but also by the social environment and ...

time, eight hours a day, plus two hours of political study. The time for painting is only a day off every week and

criticized the historical drama “Three

literature and art”: in the art world, the “Black Painting Exhibition” in February criticized the old painters who painted landscape animals in black and thus violated the formal dogma; The world organization

has the best ability to “smooth out” the paint canvas for the chairman’s portrait. But most of

Anyone who finds a batch of discarded packaging boxes will find it a treasure to share. Shi Zhenyu

cents on watercolor paper, coated with bone glue

a scene where everyone overhears Western music at a party. At that time, a large criticism of Western music was gaining momentum. In 1974, the Cultural Revolution leadership group launched a series of criticisms against

unknown works are oil paintings on A4 paper.

ordinary workers, the monthly salary of these artists is between 16 and 40 yuan, and they have neither a studio nor money to buy paint canvases. Therefore, most of the unknown oil paintings are drawn on paper, ranging from two cents and

the resurgence of the “black line of

Western music.

These books and pictures not only nourished their hungry hearts, but also formed a spiritual bond between them, a shared

and the aesthetics of Chinese literati painting: in a pan-political era, they jointly created a new

major enemies of official art-Western modernism

and spread outside the official art system. As

Unknown art is a kind of private art, which is

and the world literature and philosophical
cultural activities must be examined in the political environment at that time. Zhao Wenliang’s “Overhearing

Music-To Alice” in 1975, painted

addition, there are traditional Chinese literati

4.Underground art production

Underground art production


to cover the bourgeois life and morbid emotions. And the music with the theme of moonlight, springs, and pine trees is a mask

in the official, to embrace and celebrate the diversity

In the words of German dramatist Bertolt Brecht, in such an era, “speaking of trees is almost a crime.” It is also in ...

are painting landscape trees. The first underground exhibition was held anonymously in 1974. The location was chosen at

Zhang Wei’s house, because it was a Soviet-style

In those days, Anonymous became an active

and surroundings of industrialized

building, and the dark corridor was easy to escape the surveillance of the street committee. They hid the paintings in ...

Wuming has also
In order to find nature, they used to travel collectively by train. At one time, 13 people went to Beidaihe to paint the sea together. It was the National Day in 1975, and everyone had three days off, plus one Sunday. With the forged letters of introduction, they passed the interrogation of the workers’ militia and moved into the guest house. The bed was nine cents a night, and the steamed buns were two cents a catty. Everyone pooled the money to start a four-day utopian commune. Before dawn the next day, the team went to draw the sunrise, and the team waited for the cafeteria to open the door to buy steamed buns for everyone. The two men and horses went badly, and the brigade was hungry for a day. On the last day, they drew until it was dark. Shi Xixi recites Aleksandr S. Pushkin’s “To the Sea”, and everyone said goodbye to the “element of freedom” in tears and ran to the station together. While waiting for the train, Liu was arrested for “suspicious appearance”, and Shi Zhenyu tried his best to redeem him.

What is the threat of such a small group of people peacefully and cautiously, painting landscape and still life together after get off work? Why go underground? Anonymous broke through the social barriers of classes and units set by the state, creating a kind of underground miniature public space, condensing fragile atomized individuals together. Only in this free space can artists form a countercurrent of underground culture and create alternative modern art that is in direct opposition to official art.

The nameless, underground, non-political, non-revolutionary private modern art is completely different from the dissident art and political pop that emerged after 1980. Comparing the masterpieces of the two parties, the differences are clear at a glance. The wood sculpture “Idol” created by Wang Keping was a sensation at the “Stars Exhibition” in 1979 and enlarged and used as a billboard during the “Anonymous Painting Exhibition” in 1979. “Idol” evokes a collective memory of the official politics of the Mao era; “Lotus” highlights an independent individual spirit, which transcends the cage of politics and enters a purified inner world. The former is the subject of traditional literati painting, symbolizing the purity and purity of the state but not stained. “Lotus” evokes the traditional Chinese symbolic structure, and uses modern Western painting as the medium of expression, adopting the individualist perspectives of individuals experiencing light in an instant. “Idol” shocked the world and challenged the official politics of the Mao era, while “Lotus” is only A4 size, limited to be enjoyed by one person in private. What it inspires is not the collective memory of the Mao era, but the private experience of spiritual purification, and further conveys the private subjectivity to the audience, thus creating a new kind of social communication between subjects. “Idol” is the groundbreaking start of political pop in the post-Mao era, and “Lotus” is the highlight mark of underground art in the blue era. Although the two appeared one year apart, they represent two different eras.
The painting is a pastoral utopia, without revolution and conquest, peaceful, non-confrontational, that regards nature as the object of struggle and conquest, rather than destruction. In order to express man's conquest of nature with the harmony between man and future. "Fog" created by Zhang Wei in 1975 can be used as an example of an unknown landscape painting. At that time, Zhang had returned to Beijing from the village where he jumped the queue, and was assigned to work as a convoy stevedore, often painting after get off work. The lake in this painting is called "August Yi Lake", which was dug out by the PLA manually outside the Haoeryuanyuan. The Haoeryuanyuan State Guest House was the headquarter of the Leading Group of the Cultural Revolution. In "Fog", the painter emphasizes the connection between the work and the real world, creating a purely imaginary space in the cold winter sky and water, on the whole picture, and the soft, light green rising in the water implies spring. The branches that move back and forth with the airflow loosen everything from the tree. There is no trace of anyone in the foreground of the painting. The only thing that can be distinguished is the thin million branches, hanging from above, or stretching from below, but they are not connected to the trunk or the ground, and they are completely intangible. The horizon rising and flat, not knowing where they come from or where they go, just like calligraphic lines and unrepeatable experiences. This is a reminiscence of literati painting, but it is also a modern abstraction, using/releasing visual elements to directly express the subject's experience, discordant the expression of the objective world. This kind of abstraction and the purification of the authenticity and materiality of the world opens up a space for imagination. Although the horizon is not the only line of a modern art, but a height of 10.5 cm, it expands a boundless vision. The ethereal and refined literal world is fascinating. The use of such paintings by painters to reject politics in an extremely politicized context is a political action in itself, thus giving non-political art a potential political meaning. The small, anonymous paintings use lines, forms, light, and water to express the unique subjective experience of individuals. Trees and landscapes only personified aesthetic elements turned into symbols, but also mean something in shaping themselves as conscious subjects outside the system. For example, the subjectivity obtained by Zhang Wei through the creation of "Fog" is completely different from the social identity assigned by the state. When the "people" are caught in the madness and carnival of the revolution, the unknown painter finds freedom in the natural landscape, projects ideals, creates a new reality, and at the same time creates a new self; painting records this process. The ethereal and refined literal world is fascinating. The use of such paintings by painters to reject politics in an extremely politicized context is a political action in itself, thus giving non-political art a potential political meaning.
The anonymous private art directly responds to the state's invasion of the private sphere, and expresses the emotion and subjective experience of resistance to this process. In 1966, the state organized the "Black Five" on a large scale, and a larger population migration began in 1968 to dismantle almost all urban families. Going to the mountains and the countryside sent 17 million urban youths to the countryside.

To the Broken House

At the same time, government officials and intellectuals were delegated to the May 7th Cadre School, May 7th University and the medical team. In order to prepare for the war, the country's industry moved to the "third line" (1964-1980). This large-scale destruction of the family was carried out in the name of modernization and revolution. The state has driven tens of millions of urban populations from their homes, separated from their relatives, and sent them to the countryside to receive re-education through physical labor, military training, and collective life, thereby transforming people into the screws of Lei Feng's revolutionary machines.

Many unknown painters have painted their residences with the theme of "home". There are not realistic portraits of a real family, but the artist's emotional and aesthetic intuition of this living situation, a creative action to create a private space on the ruins of the family. Wang Aihe's "Home" depicts the house where she was born and grew up, a small courtyard where two families live together. Her parents moved here in 1951 and raised five children here. When she painted this "Home" in 1973, her home, like many others, was already torn apart. The painter was transferred to two different provinces, the same fate occurred to another province for the third-line construction, and the eldest brother lived in the factory and caused confusion. Later, my father came back and took the two younger brothers in his dormitory. Wang Aihe was assigned to work at a plastic factory and went home after work to guard the empty nest alone.

In order to transform such atomized "naked people" into socialist newcomers, the state even invaded people's inner world to reform their thinking. The Cultural Revolution was a "great revolution in the depths of the soul", and Mao Zedong's instruction "to fight privately and criticize revision" became the main guiding principle of the Cultural Revolution. Everyone has to "fight with his own words and think in a flash" and constantly openly criticize himself. The family not only no longer shelters its members, but also becomes a theater that transforms the soul. The husband and the son often report to each other in order to protect themselves. Many people have been guilty in confession, and the diary has become the main evidence of ideological crime. Human thoughts, emotions and hearts have never been subjected to such harsh scrutiny. The ultimate goal of such a "soul transformation project" is to cut off people's last natural bonds and reprogram people's consciousness and emotions with class love, hatred and class consciousness. Ideological transformation is a lifelong process, and ideological reporting and self-criticism are regular and repeated procedures.

Looking at this painting again today, I see a destroyed home and a world of looted personal emotions. The scenery looking out from the window beside the bed is where she sees every day. The house looked like it was going to collapse (the house really collapsed in the earthquake three years later), and the mud chimney on the roof on the right was tilted. The doorways and kitchen windows were broken. The tree in the yard next door, which used to be full of flowers in spring, blocked the afternoon sun in summer, is now bare and not cared for. A little further away is the red brick wall of St. Mary's Catholic Monastery, where it was ransacked several years ago during the "dilapidation of the four olds" and the nuns were chased away. On the roof on the left, there is a triangular bracket supporting a wooden stick. This bracket was built by my father to hang the three mirrors he bought (all the mirrors on the market are printed with red letters on Chairman Mao's instructions) to reflect the sunlight to the dark and humid room. South room. Later, the mirror was blown off by the wind, the silver was all over the floor, the bracket fell, and my father moved away. This home is no longer a warm residence, almost a deserted shed.
Today, the strongest memory that “Home” awakens to me is not the poverty in it, but the psychological cold. If the viewer no longer follows the strokes of the brush, but stares at the window, they will feel a pair of dark and cold eyes staring at you, like two black holes. I recalled that a young girl was alone in a cold shabby room, trying hard to write cold words and criticizing the parents who were sent to the distant place. The secretary of the Youth League Branch of the Plastic Factory talked to her regularly: “As the daughter of a rightist [his mother] and a reactionary intellectual [his father], you should strive to be a ‘child who can be educated.’ You have to write your thoughts every month. Report, draw a line from your parents, and receive re-education from the working class.” She wrote a report critical of her parents to Gu Deng. When I picked up the pen, I was full of longing for my parents. After the Cultural Revolution, she knew that her mother was a “rightist”, but she didn’t know where she was wrong. She only knew that her mother had to work harder than anyone else.

She absolutely supported the party. She read the newspaper carefully every day and tried to say every word, do nothing wrong. Her report failed to meet the requirements of the factory, and finally copied the report written by her elder brother to his factory, using those standard vocabulary, and handed it in. In turn, parents should also put revolution and class consciousness before their children and family. Liu’s parents are revolutionary intellectuals who joined the Party as college students in the 1940s. His mother is a model worker, the national March 8th red flag bearer, and the dean of an elite boys’ middle school. She has never brought her young son, because raising children is a private matter and must be sacrificed for revolutionary work. She devoted herself to work, sending the three-month-old Liu Shi to several nurseries one after another, and finally to Liu Shi’s grandparents.

After the start of the Cultural Revolution, Liu Shi’s mother put down the farm, his father put down the May 7th Cadre School, and took away his brother and sister. At this time, Liu Shi entered into the empty barracks of his parents in the ministries compound. Mixing with other boys without parental supervision in the compound, Liu enjoyed three years of free time: climbing trees, going to the house, drilling air-raid shelters, raising various animals and bugs, torturing them, eating bees, and eating wild animals. Mushrooms, grow beans and melons with your own feces. When he was sixteen, his free time was over and he was assigned to work in a factory.
From the first year of working in the hotel, he was regarded as a problematic youth by the party branch secretary who was both a leader and a parent of the unit. He criticized him for bourgeois thinking at the conference many times and asked him to write and check repeatedly. Later, in the interview, he counted the various "crimes" of his year:

I wanted to dig air-raid shelters with them, but they didn't allow me, so I made trouble. I threw our captain's white cat into the coal pile and made it all dirty...

In the dark corridor of the dormitory, I hung a cotton coat in front of the secretary of the regiment branch, hung two shoes underneath, and shouted "your phone". She pushed the door open, turned on the light, and ran into the "hanged man", screamed, and cried...

They told me to kill the chicken, and I couldn't. I tried it before, but I ended up tearing the thing open and pouring all the organs out. So, I hid in the warehouse and stacked a pile of flour bags to sleep. I fell asleep, turned over, fell off, and just one foot in a jar of tahini... They arranged for me to take the jar outside. I rode a tricycle and played with the front wheel off the ground. I completely forgot the rear jar, and the jar fell. Broken. Although my grandma lost five yuan, I was criticized for "damaging production tools."

The public criticism lasted for two full months, and his written review still failed. Once in a meeting to criticize a subject, I was attacked by the estimated from start to finish. As punishment, his work arrangements got worse and worse—missing a candle, then selling pencils on the street, and finally on a night shift, being brought back. For "problem youths" like Liu, parents must draw a clear line between them according to the standard of "selflessness". After Liu Shi's father returned from the May 7th Cadre School, he reflected his son's "bourgeois thinking" at home to his work unit. He also confiscated Zhu Guangqian's "Aesthetics" he was secretly watching and sent it to his work unit. This has brought more criticism to Liu, and the charge is to read "yellow books"—any book that is deviant, not red, is "yellow". At home, his father would not let him go out, nor let him interact with painting friends, and forced him to read Chairman Mao's "Quoted from the Shanxi Art Forum". This led to the ideological control of the mentor and parents. Liu did not back down. The conflict lasted for many years, until both parties were admitted to the hospital—the party branch secretary of the unit suffered from hypertension. Liu was held accountable, saying that he had affected the normal operation of the party organization's life; and Liu himself had acute hepatitis. Entered the infectious disease hospital.

Liu Shi drew "Single Bed" within a year or two after he was discharged from the hospital and returned to his parents’ "home". Taking his bed as an object, the 23-year-old young painter has constructed a private space that is inviolable against the intrusion of the party branch secretary and his father. This painting discloses the process of a comma in space that does not belong to him. The declaration is to declare the individual subjectivity through the artist’s creative actions. This painting is not a reproduction of the living conditions of the 1970s, because it escape the identity of family and surname. The bed as the subject is barely recognizable. The contrasting square color blocks: yellow to blue, black to white, red to green, venting anger and rebellion. What you see in the painting is not the object, the space, or the image, but the paint and the painting itself. The paint is laid on the fiberboard by the palette knife like cement, just like a construction worker laying a wall. In fact, he is indeed building a wall to maintain an inviolable inner world. Except for the bed, the only identifiable objects in the painting are a few black squares, suggesting the oil paintings on the wall and at the foot of the bed that is the artist’s own works. The side of the bed near the viewer, the white color block should be a book, and the ball above the bed is a reading lamp. It can be seen that a painter's inner world is composed of literature and art, and is a spiritual world constructed by the actions of reading and painting, and it is in such actions that define the subjectivity of the painter's existence.
Yang Yushu works in the factory six days a week and lives in a dormitory. On Sundays he paints with friends and occasionally returns to his home in the countryside. One morning after work, Yang Yushu drew this scene at a friend's house: Peach Blossom, announcing that spring is here, and the snowy white of the desktop makes people feel that winter is still there. That cup is for children, and pencils and notebooks reinforce the presence of children. The ups and downs of the tabletop and the extension of the branches of peach blossoms form an arched space that embraces the invisible child. The whole painting is bathed in diffuse light. The sparse brushstrokes, like mottled light, pealed off the glaze of the vase, disrupted the corners of the table, shook the cup, and flattened the space until all the objects appeared equally fragmented and fragile, just like soft petals. This is an imaginary refuge, which exists in the painter's heart, where a tiny and fragile individual can preserve his emotions and basic humanity, waiting for the arrival of spring.

7. Turn to boom

Nameless private art is calm and non-confrontational. It projects a world that is opposed to the orthodox revolutionary modernity of the country. This type of art is often accused of "bourgeois". Why is an apostilized and idealized socialist country, whose ordinary workers are producing bourgeois, non-political art? Why is Huamu Yunyue so intolerable by a powerful country that he was driven underground? It can be said that these small flowers, trees, landscapes, clouds and moons here in fact form a kind of antihuman culture, challenging the official revolutionary modernity. This private art, embodying the spirit of freedom, expressing private intuition and inner experience, obviously subverts the official ideological transformation projects.

In order to build a communist utopia, the party-state system used unprecedented ideological transformation, social assimilation, and cerebration of individuals to forge the revolutionary subject, subvert socialist modernity. The 1975 propaganda poster "Being a Man and Becoming Such a Man" was a model of urging men to believe in art. This is a typical painting of socialist realism. The female militarists in the painting is full of external symbols of class status—she is dressed in military uniform, responding to Chairman Mao's call for the "Red Revolutionary Army" and playing a nationwide militarized role. She holds a steel gun in her hand, symbolizing the "government out of the barrel of the gun". In the other hands, she held the red book of the "spiritual atom bomb" issued by the state—Mao Zedong Thought and the thought of the audience. The Chairman Mao badge on her chest shows infinite loyalty to the great leader. All these symbols construct not individual identities, but idealized models of revolutionary subjects and communist successors. Above the female militarist in another female figure—the heroine Li Tiemei in the model drama "Red Lantern". She is the epitome of revolutionary martyrs, and class hatred is deeply imprinted on her face. She held a steel gun in her hand, symbolizing the "government out of the barrel of the gun". The title of the painting is a command: "Be a man and be like this"—she must become a heroine in the model drama, and the audience must become a communist successor like her. These two figures face the same direction, looking at the collective future on the same horizon. The clear function of this propaganda poster is to forge a subject for the revolution.
reaching unknown country. This painting shows the process of painting these portraits, which is the process of the artist further discovering empathy and moral care between people. Here, the painter and the painter are integrated creates to private audiences, thus creating a new social space and dissolving it. The process of atomization of the state to the individual.

Unlike traditional historical writing, this discovery relies on visual materials and personal memory. The underground cultural movement itself did not leave much modernism. I was deeply involved in this excavation, trying to amend the public history of the Cultural Revolution while discovering the value of underground art.

Wuming and his art just surfaced in 1979 and were quickly forgotten in the tumult of history. New dissident art and political pop have monopolized the attention of anonymous art not only constitutes a critique of revolutionary modernity, but the private memory it carries also challenges the grand historical narrative of modernity. But this kind of challenge is not a natural presentation. It is only through hard work that it is possible to transform private memories and art into public history. Writing and its art just surfaced in 1979 and were quickly forgotten in the form of history. Now didactic art and political pop have monopolized the attention of the international media and the focus of the art market. So-called art(attitude) is the core of art in China as part of China's decentralization efforts in the post-1979 period. Only in recent years have scholars paid attention to anonymous private art and explored its significance in Chinese revolutionary modernity and global modernism. I was deeply involved in this excavation, trying to come to the public history of the Cultural Revolution while discovering the value of underground art. Unlike traditional historical writing, this discovery relies on visual materials and personal memory. The underground cultural movement itself did not leave much revolutionary material. At that time, people habitually destroyed words out of fear. Unknown artists mainly rely on visual forms to store memories. Memory and history are a pair of well-known binary oppositions. Many modern artists theorize the body and society, and individual andcollective. This is a sharp turn from an idealized model to a unique individual, and its importance is comparable to the self-portraits, which opened up a new world of self-exploration and turning to the heart. At that time, China was experiencing an unprecedented ideological ideology. "Youth" confirms that a similar difference. The biggest difference between this painting and the official painting is that it completely abandons a conceptual, "red, light, and bright" revolutionary subject, but 8. From private art to public history

Anonymous art not only constitutes a critique of revolutionary modernity, but the private memory it carries also challenges the grand historical narrative of modernity. Now didactic art and political pop have monopolized the attention of the international media and the focus of the art market. So-called art(attitude) is the core of art in China as part of China's decentralization efforts in the post-1979 period. Only in recent years have scholars paid attention to anonymous private art and explored its significance in Chinese revolutionary modernity and global modernism. I was deeply involved in this excavation, trying to come to the public history of the Cultural Revolution while discovering the value of underground art. Unlike traditional historical writing, this discovery relies on visual materials and personal memory. The underground cultural movement itself did not leave much revolutionary material. At that time, people habitually destroyed words out of fear. Unknown artists mainly rely on visual forms to store memories. Memory and history are a pair of well-known binary oppositions. Many modern artists theorize the body and society, and individual andcollective. This is a sharp turn from an idealized model to a unique individual, and its importance is comparable to the self-portraits, which opened up a new world of self-exploration and turning to the heart. At that time, China was experiencing an unprecedented ideological ideology. "Youth" confirms that a similar difference. The biggest difference between this painting and the official painting is that it completely abandons a conceptual, "red, light, and bright" revolutionary subject, but
However, the visual analysis of "Geng" shows what is not recorded in the history of the country. The pastoral scenery in the painting is neither the actual scene of mechanized agriculture, nor the real situation of militarized and collective life; on the contrary, it emphasizes personal emotion, passion and freedom, and shows the painting—even on a militarized frontier farm—How to create space for spiritual freedom: The black earth moves up from the bottom of the painting, its aura is so majestic, it twists the horizon and tilts the sky to its direction. The center of the painting is the source of all actions and energy—a man drives two horses to plow...same color as the black earth, and there are deep marks of coulters on the ground behind him. This man is alone between the world and the earth, getting rid of all social fetters, and dancing with his horse the primitive dance of human survival on the earth. The perspective of the...of a free bird. This bird is both the painter and the viewer. The vivid brushstrokes, casual composition, strong contrasting colors, and personal perspective all together form a bold hymn to personal freedom of life. This painting is full of energy and joy. It conveys a strong message: the artist himself did not live up to his youth, but overcame difficulties and turned himself into the kind of person he pursued and admired. My interview with the painter confirms this visual analysis.

He said: "Our landscape paintings have anger and cynicism. They are not a representation of reality, but a re-creation of reality." The paintings drawn in this way "are no longer real scenes, but the artist's own experience."

He emphasized: "Our works show and affirm our personality, spirit and talent. Who says we escape reality? I am creating!"

This case proves that visual art and private memory do not simply provide evidence for the existing public history, but participate in it critically, challenge and even rewrite it. Based on the interaction between these three, we can see how "Geng" sublimated an educated youth who was decentralized to the countryside into a modern subject of self-reflection, expressing the repressed in a highly militarized and highly abstinent society. Emotions and experiences. Therefore, painting became a battlefield against the national soul transformation project. As a result, both the painter and the audience become self-determined individuals, possessing their own subjectivity, and are no longer the screws that are submerged in the collective.

9. Conclusion

The existence of underground art and groups challenged the mainstream narrative of the Cultural Revolution in the post-Mao era. What it presents is not the brainwashed masses and helpless victims in the mainstream narrative, but the initiative of the people at the bottom of society to actively change the world. Even under the high pressure of the Cultural Revolution, this initiative can show itself and create new forms of unity and organization to counter social assimilation and individual atomization. Underground groups like the Anonymous Painting Club prove that the ubiquitous party-state system has not achieved absolute control. Its internal contradictions have destroyed the class system and control structure that it has painstakingly built. Wuming used this contradiction to form an alternative community, created a new form of social space, and incubated new modern individuals.

This underground alternative Chinese modernist art has a different vision of modernity, projecting a different vision from official art. Official art sings hymns for modernization, driving the entire nation to make continuous revolutions for its realization; underground private art condemns the loss of people in the revolution, reflects on the alienation of individuals, and insists on the harmony between man and nature. Official art puts the bright prospect of revolutionary modernity on huge billboards; underground art brushes its counter-proposition on A4 paper, imagining an alternative common world, an alternative modernity. This kind of art is also an "inner rebellion" that ruthlessly destroys the private sphere of the state. It creates a physical and psychological refuge in which individuals can temporarily escape state control and express private emotional experiences. This inner turn gave birth to a new modern self. The underground private art has thus achieved an alternative Chinese modernism, modern imagination and modern individual. Underground art groups as social formations, private art as aesthetic practice, and newly-born modern individuals are all innovative interventions in revolutionary modernity, nurturing social changes. It insisted on emphasizing and defending these three in the era when people's subjectivity, initiative and interpersonal unity were threatened. The account of this art and community should now be part of our public history.
一个普通的六月下午, 在名叫“无名”的画家社的外墙上,挂着一张独一无二的海报。上面画着一群年轻人,正坐在咖啡馆里,周围摆着几本厚厚的书籍。海报的文字是手写的,用的是白色墨水。

“无名”是这十四名画家的名称。他们在1973年成立,地点在北京的胡同里。他们没有固定的地址,也没有明确的会员制度。他们的画作和思想流通在秘密的画册、印刷品和书籍中。

在那段岁月里,无名成了一个活跃的文化中心,一个艺术创作自由的秘密港湾。它是书籍流转的交换中心,艺术家传阅各自的书籍,尤其是世界文学和哲学著作,从巴尔扎克到萨特,再到尼采。

这十几名年轻画家和前述的四位中年画家相遇,正式形成一个团体。他们定期聚会,一起画画、听音乐、交流思想,传阅偷出来的书籍画册,实验离经叛道的艺术。他们共同创作了数千幅油画,并先后举办了三次地下或非官方展览。

无名的秘密性质,直接反映在它的名字上。无名画展时自取的名字,但是它并不终结反映在它的名字上。无名画展时自取的名字,但是它并不宣告燃起四月之燎原。这是一个回顾性的描述,描述一条漫长的曲折之路。在严禁结社的年代,这还是一种象征性语言,是一种文化暴力下的自我抵抗。这种社会实践、地下团体作为一种社会形态,以及这种艺术和团体所创造的现代主体性的新形式,都构成了在社会草根阶层所发生的变化,而正是这类变化不可逆转地终结了文革和毛时代。二。名

无名画会无名在1979年紧随这些运动发展起来,它没有章程、计的读书会以一打三反的标志。它潜存在国家控制之外,培育了一种新的现代自我。私人艺术作为一种心理叛逆,总是不用被娘里娘气的集体冠以一个象征性标志。这并非要淡化独裁的审查机制和艺术自由之间的差别,而是突出一个事

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人马走差了道，大队人马饿了一天。最后一天，他们一直画到天擦黑。史习习朗诵普希金（Aleksandr S. Pushkin）的《致大海》，大家含泪挥别“自由的元素”，一齐跑向车站。等火车时，刘是因“形迹可疑”被抓，石振宇使出了浑身解数将他赎出。

这样一小群人平和谨慎，下班一起画画风景静物，有甚么威胁？为甚么要走入地下？无名冲破国家设定的阶级、单位等社会藩篱，创造了一种地下的微型公共空间，把脆弱的原子化个体凝聚在一起。在这个自由空间，艺术家才能形成地下文化的逆流，创造出与官方艺术针锋相对的另类现代艺术。五．私人艺术无名这种地下的非政治、不革命的私人现代艺术，与1980年后兴起的异见艺术、政治波普截然不同。比较两方的代表作，差异一目了然。王克平创作的木雕《偶像》在1980年的“星星画展”上轰动一时，引起国内外广泛热议。李珊所作的《荷花》，在1979年“无名画展”时被放大了用来作广告牌。《偶像》所唤起的是对毛时代官方政治的集体记忆；《荷花》则突出一种独立个体精神，它超越政治的污泥，进入一个净化的私人内心世界。荷花是传统文人画题材，象征出污泥而不染的自由高洁。《荷花》唤起了中国传统的象征结构，又以现代的西方油画为表达媒介，采用个体在瞬间经历光线的这一现代主义视角。《偶像》惊世骇俗，挑战当时官方的容忍度——篡夺毛主席的神圣之位，讽刺其神圣的领袖形象，引起人群围观喝彩。而《荷花》则只是A4纸大小，限于私下由一个人在一臂之遥欣赏。它激发的不是毛时代的集体记忆，而是精神净化的私人体验，并进一步将私人的主体性传递给观众，从而创造一种新的主体之间的社会交流。《偶像》是后毛时代的政治波普的破土发端，《荷花》则是毛时代地下艺术的收获结果。两者面世虽然前后相隔一年，代表的却是两个不同时代。这种非政治的私人艺术在毛时代有甚么意义？首先，它是与官方艺术相对立的一股地下文化和美学的逆流。毛泽东提出“艺术为政治服务”，社会主义现实主义成为统治一切文化领域的教条。绘画题材必须是人物画，主题必须是革命，形象必须是“高、大、全”的工农兵典型，形式必须是“红、光、亮”。红色象征革命，黑色则暴露画家的反革命意识。风景只能作为革命形象的背景，作为人定胜天的战场。违反此类教条的艺术家必遭批判。无名艺术拒不为政治服务。它的主题是私人的、非政治的；它在内容上自觉排斥政治，摒弃政治评论。在类型上，无名画作最大部分是风景画，且几乎都以人迹不至、不可确认、无可指称的自然为对象。这些都是对政治化艺术的完全否定，同时也为探索个体私人的、主体性经验创造了条件。在官方允许的绘画中，风景哪怕是作为背景，也必须纳入红旗、工厂、电线杆等革命现代性的符号，而无名的风景画中全然没有这些事物。在一张张A4纸上，无名画家所展现的是田园乌托邦，没有革命，也没有现代化。这是一个想象和发明的过程，而非对现实的客观“表现”或对场景的忠实描绘。在一个视自然为斗争与征服对象的政治文化里，和平、非对抗的无名艺术，投射了一个与官方革命现代性相对的世界，重新定义人在自然面前的角色——是崇拜者而不是破坏者，用人与自然的和谐，取代人对自然的征服。张伟1975年创作的《雾》，可以作为无名风景画的一个示例。当时张已从插队的农村回到北京，分配作车队装卸工，常常在下班后画画。这幅画里的湖叫“八一湖”，是在钓鱼台外面由解放军人工挖出来的。而作为国宾馆的钓鱼台当时正是文革领导小组的总部所在。在《雾》中，画家将作品与现实世界的关联降至最低限度，创造了一个纯粹的想象空间：那寒冬的天水一色，覆盖着整个画面，水中泛起的柔和的淡绿，暗含着春天的信息。随气流来回移动的笔触，将万物从冰封中松动。远方紫雾遮盖的湖岸若隐若现，把模糊的倒影映在湖面融冰上。湖岸有个缺口，水天在这里相汇，然后消隐入一个未知的世界，观者的目光也随之而去。画的前景，没有任何人的存在痕迹。唯一可以辨识的是细柳枝条，或从上乐的大批判正蓄势铺开。1974年，文革领导小组发动一系列反“文艺黑线”回潮的大批判：在艺术界，2月的“黑画展”大肆批判那些用黑色画风景动物、因而违背形式教条的老画家；在戏剧界组织批判历史剧《三上桃峰》；在音乐界文化部长带头批判无标题音乐，指其是“为资产阶级夺权掌权制造舆论的工具”。而那些以月光、泉水、松树为题的音乐则是掩盖资产阶级荒淫腐朽的生活和病态情感的面具。用德国戏剧家布雷赫特（Bertolt Brecht）的话说，在这样的时代，“言树木几乎是犯罪”。也就在这样的时代，无名艺术家正在画山水树木。1974年无名举办首次地下展览。地点选在张伟家，因为那是一幢苏式大楼，漆黑的走廊容易躲过街道委员会的监视。他们将画藏在大衣里分批运送，为了安全起见，甚至设计了敲门的暗号。展览那天，两间屋里挤满了十几个人。许多成员都把这次展览看作是他们走向真正的艺术、加入地下团体的一场神圣仪式。面临国家对社会的分化统治和对个人的原子化，无名创造了……
六.致哀破碎之家
无名的私人艺术直接响应国家对私人领域的入侵,并表达了对这一进程反抗性的情感与主体经验。1966年城市大规模遣返“黑五类”,1968年开始的一场更庞大的人口迁移拆散几乎所有城市家庭。上山下乡把一千七百万城市青年送到农村。同时,政府官员、知识分子下放到五七干校、五七大学和医疗队。国家为了备战,工业向“三线”迁移(1964-1980)。这这种对家庭的大规模摧毁,是在现代化和革命的名义下进行的。国家将数以千万计的城市人口从家中驱离,与亲人隔断,送到农村,在体力劳动、军事训练以及集体生活中接受再教育,从而将人改造成雷锋式革命机器的螺丝钉。为了把这样的原子化的“裸人”转化成社会主义新人,国家更侵入人们的内心世界去改造思想。文革是在“灵魂深处的大革命”,毛泽东“要斗私批修”的指示成为文革的主要指导原则。每个人都要“狠斗私字一闪念”,不断公开地自我批评。家庭,不仅不再庇护其成员,还转而成为改造心灵的剧场,夫妻父子间常互相举报以求自保。许多人在忏悔中获罪,日记成了思想犯罪的主要证据。人类的思想、情感和心灵,从未经受如此严苛的审查。这样的“灵魂改造工程”,其终极目标是切断人最后的自然纽带,以阶级爱恨与阶级意识重新编程人的意识和情感。思想改造是一个终生过程,思想汇报、自我批评是一个定期、反复的程序。诸多无名画家曾以“家”为主题,画过他们的居所。这些不是真实家庭的现实写照,而是艺术家对这种生存境况的情感和道德反映,是在家庭的废墟上创建私人空间的创造性行动。王爱和的《家》,画的是她出生、长大的那所民宅,一个两户人合住的小四合院。她父母1951年搬到这里,在这里抚养了五个孩子。当她1973年画这幅《家》时,她家与很多人家一样,已经四分五裂。父母被下放到两个不同的省,二哥为三线建设到了另一个省,大哥住在工厂闹革命。后来父亲回来,把两个小弟弟带到他单位宿舍去住。王爱和被分配到一家塑料厂上班,下班回家独守空巢。今天再看这幅画,我看到一个被毁灭的家和一个被洗劫个人情感 ... 也倾斜了。门道和厨房的窗户都已然残破。窗内一片漆黑,记得火炉是熄灭的,七口之家的炉灶很长时间没生火了。隔壁院子里的树,曾经在春天挂满繁花,在夏天遮挡午后的烈日,如今已经光秃秃,不再施予任何呵护。远一点是圣玛丽天主教修道院的红色砖墙,那里几年前在“破四旧”时遭到洗劫,修女被斗被赶走。左边房顶有一个三角支架支撑一根木棍,这个支架是父亲搭建的,用来挂他买的三面镜子(市面所有镜子上都印满红字毛主席指示),将阳光反射到阴暗潮湿的那间南房。后来,镜子被风刮落,碎银满地,支架倾倒,父亲远离。这家不再是温暖的居所,几乎是一个荒弃的棚。如今,《家》唤醒我最强烈的记忆不是其中的清贫,而是一种心理上的寒冷。如果观者不再跟随笔触移动,而是凝视那窗户,就会感觉一双黑暗冰凉的眼睛盯着你,如同两个黑洞。我回想起,一个少女独处阴冷陋室,努力想着写出阴冷的话,批判下放到远方的父母。塑料厂团支部书记定期与她谈心:“作为一个右派〔其母〕和反动知识分子〔其父〕的女儿,你应该努力做一个‘可以被教育好的子女’。你要每个月写思想汇报,和父母划清界限,接受工人阶级再教育。”她独对孤灯,写批判父母的汇报。提笔时,却满怀都是对父母的思恋。到了文革,她才知道母亲是“右派”,但却不知道她究竟错在哪里,只知道母亲比任何人都更要努力工作,对党是绝对拥护,每天细心看报,试图说每一句话、做每一件事都不出错。她的报告达不到厂里的要求,最后抄了大哥写给他工厂的报告,用上那些标准的词汇,交了上去。反过来,父母同样要将革命和阶级意识放在孩子与家庭之前。刘是的父母,是上世纪40年代以大学生身份入党的革命知识分子。他母亲是劳动模范、全国三八红旗手,在一所精英男子中学当教务主任。她从没带过自己的小儿子,因为抚育小孩是私事,必须为革命工作而牺牲。她一心工作,将三个月大的刘是先后送到多个托儿所,最后交给刘是的母亲。
械厂，才没同全家一起变成农民。杨雨澍一周六天在厂里上班，住在集体宿舍，星期天则和朋友一起画画，偶尔回农村的家。一天下早班后，杨雨澍在朋友家里画了这个场景：桃花，宣示春天来了，而桌面的雪白，让人感到冬天仍在。那个杯子是小孩用的，铅笔和笔记本强化了...，就像柔美花瓣一样。这是一个想象的避难所，它存在于画家的内心，在那里，一个微小脆弱的个人可以保存他的情感和基本人性，静候春天的到来。七.转向内心无名的私人艺术是平静的、非对抗的，它投射了一个与国家正统的革命现代性相对立的世界，这类艺术往往被扣上"资产阶级的罪名。何以在一个泛政治化、激进社会主义的国家，这些普通人却在生产资产阶级的、非政治的艺术?何以花木云月为强大国家所不容，以至于被驱至地下?可以说，这些小幅的花卉树木、山水云月，事实上形成了一种逆反文化，挑战官方制订的革命现代性。这一私人艺术，拥抱自由精神，表达私人直觉和内心经验，明显破坏官方的思想改造工程。为了建设共产主义乌托邦，党国体制用前所未有的思想改造、社会同化以及对个体的原子化，铸造革命主体：无私的社会主义新人。1972年的宣传画《做人要做这样的人》，就是用艺术铸造新人的典范。这是社会主义现实主义的典型画作，画中的女民兵浑身布满阶级身份的外在符号—她身着军装，响应毛主席"全国人民学解放军"的号召，歌颂一个全民军事化的社会；她一只手紧握钢枪，象征"枪杆子里面出政权"；另一只手则紧握国家下发的"精神原子弹"—毛泽东思想就是她的思想，就是观众的思想；她胸前的毛主席像章，表明着对伟大领袖的无限忠诚。这所有的符号所构建的不是个体身份，而是革命主体和共产主义接班人的理想化典型。在女民兵的上方是另一女性形象—样板戏《红灯记》中的女英雄李铁梅。她是革命先烈的遗孤，阶级仇恨深深印刻在她的脸上。她的红衣和身后的红旗混合为一，由革命先烈的血染红。在旗帜下方，女民兵的脸上印刻着同样的阶级仇恨—从女英雄传递给了一代新人。从下仰视，女民兵高矗的典型形象供整个青年一代模仿。而画的标题则是一道命令："做人要做这样的人"—她必须成为样板戏中的女英雄，观众则必须成为像她这样的共产主义接班人。这两个形象面朝同一方向，眺望着那同一地平线的集体未来。这幅宣传画的明确功能，是为革命铸造无私的主体。赵文量1973年的作品《青年》，则呈现了一副截然不同的青年形象。这幅画与官方绘画最大的不同，在于它完全摒弃一个概念化的、"红、光、亮"的革命主体，而是呈现一副属于独特个体的真实肖像—画家的好友杨雨澍。这是从理想化典型向独特个体的一次急剧转向，其重要性可比之于欧洲文学艺术从理想化典型向独特个体的转向。哲学家泰勒(Charles Taylor)将十八世纪现代小说中所见的现代自我的兴起，归为现代性文化的一部分。《青年》则印证了类似的转向发生在1973年的中国，它转向个体及其全部细节。这一转向是自觉的：赵文量常常批评官方学院派艺术"千人一面"，他的目标是要画独特个体的肖像。画中的杨雨澍，惟妙惟肖，呼之欲出。但这种神似并非证件照那样的表面真实；相反，它是一个人内心世界的真实写照。它剥去人物外在的社会符号：没有制服，没有臂章，也没有阶级身份、行业属性和社会位置，以期将所有的注意力都从客观性的外在符号，转移到主观性的内心世界、人物的神情。而那神情不透露任何表情...自己的粪便种豆子和香瓜。十六岁那年，自由时光结束了，他被分配到饭店工作。从在饭店上班的第一年起，他就被单位那位既是领导又是家长的党支部书记看作是一个问题青年，在大会上多次批评他有资产阶级思想，要求他反复写检查。后来，他在访谈中历数自己当年的各种罪状：我想跟他们一起去挖防空洞，但是他们不许，我就捣乱。我把我们队长的白猫扔进煤堆，弄得一身脏…在集体宿舍漆黑的走廊上，我把一件棉大衣挂在团支部书记的门前，下面吊两只鞋，然后喊"你的电话"。她推门，开灯，正撞见那"吊死鬼"，一声尖叫，哭了起来…他们叫我去杀鸡，我杀不了。我之前试过，只落得让那可怜的东西半吊着半个脑袋上飞下跳满屋跑。所以，我躲到仓库里，爬到一堆面粉袋上睡觉。睡着，一翻身，掉了下来，一只脚陷在一缸芝麻酱里…他们安排我到外面取缸，我骑个三轮车，玩前轮离地，完全忘了后面的缸，结果缸摔破了。虽然我奶奶赔了五块钱，我还是被批评是"破坏生产工具"。公开的批判持续了整整两个月，他的书面检讨依然过不了关。有次开会批斗一个强奸犯，刘是从头到尾站在罪犯旁边陪斗。作为惩罚，他的工作安排愈来愈差—从大厨降到洗碗，又到大街上卖冰棍，最后是值夜班，揉面团。对于像刘是这样的"问题青年"，家长要按照"大公无私"的标准与之划清界限。刘是的父亲从五七干校回来后，把儿子在家里表现出的"资产阶级思想"向他单位上作了反映，还没收了他偷偷在看的朱光潜的《美学》，寄到了单位。这给刘是带来了更多的批斗会，罪状是看"黄色书籍"—任何离经叛道的书，不是红皮，都是"黄色的"。在家里，父亲不让他出门，也不让他与画友来往，逼他读毛主席的《在延安文艺座谈会上的讲话》。面对单位和家长的思想控制，刘是毫不退让。这场冲突持续多年，直到最后双方都住进了医院—单位的党支部书记高血压发作，刘是被追究责任，说他影响了党组织生活的正常运行；而刘是本人亦得了急性肝炎，进了传染病医院。刘是出院回到父母家之后的一两年里画了《单人床》。以自己的床为对象，这位二十二岁的青年画家构建了一个抵抗党支部书记和父亲侵扰的私人空间，不可侵犯。这幅画在一个不属于自己的房间中，宣布对一个角落的占有。宣言是通过艺术家的创作行动，以宣示个体的主体性。这幅画不是1970年代生存境况的再现，因其剥离了现实、叙事的细节。作为主题的那张床，勉强可辨。而强烈对比的方形色块：黄对蓝、黑对白、红对绿，宣泄着愤怒和叛逆。从画中看到的，不是物体，不是空间，不是图像，而是颜料和绘画行为本身。颜料如同水泥一样被调色刀砌到纤维板上，就如建筑工人砌墙一样。事实上，他确实是在砌一道墙...应该是...
对郑子钢1976年的作品《耕》的分析,展示了视觉艺术、个体/集体记忆与国家历史的互动。《耕》的创作地点是中苏边境的山河农场。国家历史告诉我们,那里曾是满清帝国祖先的发源地。1947年,为了实行农业机械化,共产党调动部队和囚犯赴此开荒,1950年代组建了三十八个劳改营,山河农场就是其中之一。1969年,大批知青取代了囚犯,被编入军事单位进行农业生产,住在劳改营改成的集体宿舍里。郑子钢在这里度过了十年青春,他后来回忆称,"无论身心,我们当时在那里都只是在忍耐。

然而,对《耕》的视觉分析,却显示了国家历史中所没有记载的东西。画中的田园景色既不是机械化农业的实景,也不是军事化、集体化生活的实况;相反,它强调个人的情感、激情与自由,展示了绘画--即便在一个军事化的边疆农场上--如何为精神自由创造空间:黑土地...共同汇成一曲对个人自由生活的豪放赞歌。这幅画饱含能量,充满喜悦。它传递着强烈的信息:画家本人没有辜负青春,而是克服困境,把自己成就为他所追求仰慕的那种人。我对画家的访谈左证了这一视觉分析。他说:"我们的风景画中有愤怒,也有愤世嫉俗。它们不是现实的再现,而是对现实的再创造。"这样画出来的画就不再是实景,而是画家本人的经验。他强调:"我们的作品展示并肯定我们的个性、精神和才华。谁说我们逃避现实?我这是在创造!"

这一案例证明,视觉艺术和私人记忆并不简单只为现存的公共历史提供左证,而是批判性地参与其中,发起挑战甚至对其改写。依据此三者之间的互动,我们可以看到,《耕》如何将一个下放农村的知青升华为一个自我省思的现代主体,表达了在一个高度军事化、高度禁欲的社...对现代性有别样的想象,投射出一个与官方艺术不同的视野。官方艺术为现代化大唱赞歌,为其实现而驱赶整个民族不断革命;地下的私人艺术谴责革命中人的损失,反思个体的异化,坚持人与自然的和谐。官方艺术在巨大的广告牌上投放革命现代性的光明前景;地下艺术则在A4纸上刷出它的反命题,想象一个另类的共同世界,一个另类现代性。这种艺术也是对国家无情摧毁私人领域的"内心叛逆"。它创造了一个身心避难所,个体在其中可以暂避国家控制,表达私人情感经验。这一内在转向催生了一种新的现代自我。地下的私人艺术,因此成就了一种另类的中国现代主义、现代性想象和现代个体。作为社会构成的地下艺术团体、作为美学实践的私人艺术以及新生的现代个体,都是对革命现代性的创新式干预,蕴育着社会的变化。它在那个人的主体性、能动性和人际团结遭到致命威胁的时代,坚持对此三者的强调与捍卫。关于这一艺术及共同体的记述,如今理应成为我们公共历史的一部分。历经前所未有的思想改造和"灵魂深处的大革命",这种艺术是对国家无情摧毁私人领域、侵入家庭、操控心灵的叛逆和反抗。探索内心丰富的主体性经验成为一大创举。它创建了一个避难所,在此人们可以避开国家审查,秘密地亲近自己的身心,反思自身的情感与道德经验;它捍卫人基于真实生活与个体感知的观点、情感、直觉和经验,从而培育了一种现代主体的新意识。它从根本上破坏了国家的灵魂改造工程,创造了一个现代自我。无名在1979年的公开展览中,自画像以《我》和《自己》为题,大声宣告这个现代自我的诞生。这个新生的现代自我的眼光不仅凝视自己,更转向他人:朋友、邻居,甚至陌生人。王爱和1977年创作的《邻人》是以邻家的一位微贱而寡言的老妇为主体。她总是坐在门口,手扶拐杖,眼望青天。这幅画描写她的内心世界,体会她的苍凉身世,感受她的孤寂晚景。而老妇的眼神,将画家和观者引向她那致远无极的未知的国度。这幅画展现画这些人像的过程,正是画者进一步发掘人与人之间的同理心和道德关怀的过程。这里,画者与被画者通过同一主...对个体的原子化进程。八.从私人艺术到公共历史无名艺术,不仅其本身构成了对革命现代性的批判,其中承载的私人记忆也对现代性的宏大历史叙事形成挑战。但这种挑战不是自然呈现,而是要依靠努力发掘,才有可能将私人的记忆与艺术转化为公共历史。无名及其艺术刚在1979年浮出地表,就在历史的一片喧闹中迅速被遗忘,新起的异见艺术和政治波普,独占国际媒体的关注和艺术市场的青睐。学者往往将中国私人艺术的兴起归于后1989年代中国去政治化努力的一部分。直到近年,才...
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<td>Ma Kela</td>
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<td>Zhao Wenliang</td>
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<td>Countryside Scenery</td>
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<td>9.</td>
<td>Zhao Wenliang</td>
<td>August 18</td>
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<td>Zhao Wenliang</td>
<td>Can He</td>
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<td>11.</td>
<td>Zhang Wei</td>
<td>Fusuijing Apartment</td>
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<td>12.</td>
<td>Yang Yushu</td>
<td>Peach Blossom·Small Bowl</td>
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<td>13.</td>
<td>Zhao Wenliang</td>
<td>Ten years into a rogue</td>
<td>1977</td>
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<td>14.</td>
<td>Zhao Wenliang</td>
<td>Sunset over Qianhai</td>
<td>1960</td>
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<td>Yang Yushu</td>
<td>Me</td>
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<td>Yang Yushu</td>
<td>Chuantian Yang</td>
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<td>17.</td>
<td>Zhang Wei</td>
<td>The Fourth Five Incident</td>
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1. The no name association in Beidaihe (1975) (无名画会合照)
8. Li Shan: Snow scene.
representative of 85 art wave: XIAMEN DADA

85 艺术浪潮的代表: 厦门达达
85 アートウェーブの代表: アモイダダ
Forced to work almost from scratch, artists initiated a parallel and alternative contemporary art history in the West that brought Chinese art to strict aesthetic, political and ideological practice in just a few years. Consequently, this art is the first time that a comprehensive exhibition of this period active presented to the public since the 1980s.

The "85 New Wave Movement" represents a watershed in contemporary Chinese art history, which departed from the old time and pointed out a new direction. This movement also cultivated a group of artists that have impact in the world, with their works influenced and changed the direction and structure of world art.

Between 1985 and 1990, a group of over one thousand young Chinese artists living in an environment without galleries, or any systematic support for art and with unprecedented freedom and open paths for Chinese art to reach internationalisation and contemporaneity. After 1985, "contemporary art" irreversibly became the dominant trend-oriented Chinese art. This is the famous "85 New Wave Movement". After the "85 New Wave Movement", the Chinese contemporary art entered a period of explosive answer to the Cultural Revolution of the 1960s and 70s, when China was not only cut off from the rest of the world, but was also forced to disown and renounce its own culture. Suppression of such a powerful culture could only be met with an equal and opposite force. The result of this explosive reaction was the '85 New Wave Movement. This search for new artistic language and dialogue sent artists in pursuit of multiple lines of enquiry. After decades of political movements, the line of modern Chinese artistic development had been seriously eroded, leaving only traces from which to reinvent a new culture.

The "85 New Wave Movement" is an exhibition that takes a step back from this commercial fray to examine a unique episode from Chinese art history. It marked the end of a monolithic artistic model, achieving unprecedented freedom and open paths for Chinese art to reach internationalisation and contemporaneity. For the first time since the 1980s, "contemporary art" actively became the dominant trend-oriented Chinese art. This is the famous "85 New Wave Movement".
The first category is the question of art-related establishments such as museums, art galleries, art schools, art collections, and art audiences. On November 23, 1986, Xiamen Dada members carried out a “remodeling-destruction-incineration activity” for their works at the Xiamen Dada Modern Art Exhibition in Xiamen New Art Plaza. They issued a “Burning Statement” at the time, arguing that “art works are just like opium to people to artists.” In December 1986, in the “Exhibition of Incidents in the Art Gallery of Fujian Province”, they moved all kinds of ready-made objects, construction waste, tools, etc. in the courtyard of the museum directly into the exhibition hall, and returned to the original place after the exhibition. In the preface of this exhibition, they said that this art incident “was not attacked by visitors, but by visitors' views on 'art'. Similarly, it was not the gallery that was attacked, but the gallery as an art system. An example.” The “Waste Warehouse Event” in March 1987 was a non-exhibition venue with no spectators.

Huang Yongping (the core figure of Xiamen Dada) recorded the activity memo of “Dada-Xiamen Group” in his album at that time, and drafted nine non-exhibition sites: waste warehouse, slaughterhouse, public toilet, hospital, road, Stations, shopping malls, dumps, ruins. In November 1987, “Works-Waste Disposal” was to throw more than a dozen works of the five-person painting exhibition on a garbage dump near the studio, to watch and record the “artistic way” that people treated these works. In December of the same year, member Lin Jiahua organized the “Entanglement-Bundling Event” in a wilderness. Everyone used hemp rope and nylon rope to perform the winding activity and opposed the performance. In 1989, their “Escape from the Art Museum” plan was to “make an essay in the art museum itself” to display works in places that do not occupy formal exhibition space. They want to draw attention to the museum itself and the role it plays in today’s art.
Huang Yong Ping proposed the concept of "the death of painting", believing that artists should abandon the traditional paintings and sculptures and other things in the state of employment, and liberate their creative ability. From the series of "Kitchen" and "Dust" he created (by letting these non-visual daily textures show themselves under the influence of time, and reducing the author's initiative to a minimum), etc., to the completion of the large turntable device The series of "non-expressive painting" are all about limiting the functions of one's eyes and brain, thinking about the role of the artist in artistic creation, and how to "self-lose" in the creation.

The second category is thinking about art history, authorship, original works, paintings, ready-made products, etc. In 1986/87, Huang Yongping created a series of works that directly changed the classics of art history, such as: "Beard is the most flammable", "Lubens' lions are eating Rubens' horses", "Is it self-portrait or Dafen "Strange or Mona Lisa." In his article, Huang Yong Ping proposed the concept of "the death of painting", believing that artists should abandon the bricklayers' drawings and sculptures, and other things in the state of employment, and liberate their creative ability. From the series of "Kitchen" and "Dust" he created (by letting these non-visual daily textures show themselves under the influence of time, and reducing the author's initiative to a minimum), etc., to the completion of the large turntable device The series of "non-expressive painting" are all about limiting the functions of one's eyes and brain, thinking about the role of the artist in artistic creation, and how to "self-lose" in the creation.
是满的无政府主义和虚无主义。近半个世纪后，“厦门达达”不仅继承了“反建制”的激进主义脉络，同时也与西方现代艺术史中‘达达’运动以及杜尚的‘体制批判’紧密相连。“厦门达达”认为“达达”是一种‘空的能指’，他们并不是追求成为一个文化史上所称的“真正的‘达达’群体”，而且也不认为“完全的‘达达’”可能或存在。他们在这里只是一种怀疑和破坏的工具，能够不断提醒自己保持清醒和反思的状态。同时，“达达”一词对于他们来说一方面表明可以自由地运用任何语词，另一方面意味名词和它表示的意思实际存在着一种不即不离的状态。所以，黄永砯说：‘禅宗等于‘达达’，‘达达’等于禅宗。’

厦门达达

厦门达达，政治的反叛和中国的‘五四’新文化运动几乎同时爆发于1917-1921年。’五四’运动是1919年1月爆发于巴黎的‘巴黎和会’的一个结果。在这一运动中，一批青年知识分子和文化人，尤其是以北京的北京大学、南京的国立东南大学的主要成员，发起‘新文化运动’，反对封建传统，反对儒家的“礼教’．在‘五四’运动中，‘厦门达达’被认为是‘反文化的’。在她的现代性历史语境中，‘厦门达达’认为‘达达’是一种‘空的能指’，他们并不是希求成为一个文化史上所称的‘真正的‘达达’群体’，而且也认为‘完全的‘达达’’不可能或存在。在这里只是一种怀疑和破坏的工具，能不断提醒自己保持清醒和反思的状态。同时，‘达达’一词对于他们来说一方面表明可以自由地运用任何语词，另一方面意味名词和它表示的意思实际存在着一种不即不离的状态。所以，黄永砯说：‘禅宗等于‘达达’，‘达达’等于禅宗。’

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"Xiamen Dada": an art group with a subversive spirit

In 1986, "85 New Art Trends" spread all over China, such as the spring-style Huang Yongping and Lin Chun, Lin Jiahua, Cai Lixiong, Jiao Yaoming, Yu Xiaogang and others from Xiamen established "Xiamen Dada," naming it a "50." It is a modern art exhibition in the name. According to Lin Chun, a participant, "The focal point of this year was not only the end of the day, but also the modern art show. We later turned into the modernist art show."

Robert W. Farris Thompson coined the phrase "art" in the 20th century to refer to art. Finally, we returned empty-handed. This is an exhibition of "art." Here in this exhibition, we came empty-handed and the audience or the museum, but the visitors' views on exhibition. Huang Yongping said: "We are not attacking them."

"Xiamen Dada" has never been unknown since then. As the opening drama after the establishment of "Xiamen Dada," the Dada appearance and spirit.

They worked hard and worked hard for a few days. They moved all the participating artists to dispose of the existing work exhibition mixed with faintly classic romance and suddenly changed the plan before the exhibition, "Dada exhibition ends here." At this point, this was the muddy ground where it has just rained. It is muddy. Yong Ping decided to burn the work.

This move should have been proposed by Yong Ping. Just do it. Everyone dismantled their works and moved to the plaza downstairs to gather. This is the muddy ground where it has just rained. It is muddy. Yong Ping wrote in his skilled blackletter: "Stop here." Art is like opium... Jiahua wrote in his skilled blackletter: "Be careful with your artistic life without peace." "The pistol" on the table, and many "things" It's difficult to get upstairs to find your feet and enter. One day, I rode a second-hand racing car from California and ran from Xiamen University to No. 11 Huangzhong Road...
Fei Dawei once commented, “The series of collective actions undertaken by Xiamen Dada largely reflect the other characteristics of Huang Yongping’s work: dematerialization, emphasis on process, criticism of the museum system, and collective action against tradition. The concept launched an attack. Under the leadership of Huang Yongping, this group became one of the most radical groups in the Chinese avant-garde art group at that time.” Indeed, whether it is “Xiamen Dada Modern Art Exhibition” or “occurring in the Fujian Art Exhibition Hall,” Huang Yongping is the most central figure. He took a group of partners with the same concept to play “anti-art” in full swing. On March 18, 1987, Huang Yongping, Lin Chun, and Lin Jiahua came to a waste dump in Xiahe Road and did a site modification activity called “Waste Warehouse Activity.” On November 9, 1987, Huang Yongping took some of the earlier paintings on the shelf and threw them into the trash can beside the road. They were hidden in the dark with Zeng Yinghong. When someone came to pick them up, they immediately took photos, which became “work waste disposal.” On November 12, 1987, the “entanglement-bundling event” was held in Bailuzhou, Xiamen. Ten people including Huang Yongping and Lin Jiahua participated in the event. In a dry muddy pond, everyone left only underwear, a plastic bag with a hood, and food, and each other with hemp rope for video recording. Huang Yongping also played “Firecracker Pants,” putting small firecrackers in his pants and setting off an explosion. On October 15, 1988, Lin Jiahua and Wu Yiming hit the sides of the masterpieces in the history of fine arts on the nude. A performance and a filming formed a new landscape called “Crossing the History of Fine Arts Slideshow Activity.”
When subscription comes.

In 1988, the "Chinese Modern Art Symposium" which was planned and hosted by Gao Minglu, Li Xiongcai and others, was held in the "Huangshan Hotel". All the "modernists" knew that nothing would go wrong, but fortunately, it was okay to take the wrong one, because it doesn't matter if it's avant-garde or not. It doesn't matter whether it's a Chinese artist or not, it's just a few slides. However, the meeting arranged a slide projection for him to show everyone what Xiamen people are doing, but the given four slides of the history of Western ancient art. Everyone was stunned. Now, "Let's have a look at this painting," they said, Huang Yongping said, "I show you the wrong picture when going to Beijing." The most representative "China" created by Huang Yongping in 1987 "The painting photos of 'History of Painting' and 'Short History of Chinese Painting'" were included in the "The 20th Century Art Book" by the British Phaidon Press, which is as famous as Picasso.

In 1989, the "Chinese Modern Art Symposium", which was planned and hosted by Gao Minglu, Li Xiongcai and others, was held in the "Huangshan Hotel". Huang Yongping was attracted by Jean-Hubert Mardan and went to France. Lin Chun said: "Yong Ping said at the time that he was only going to be attracted by Jean-Hubert Mardan and went to France. Lin Chun said: "Yong Ping said at the time that he was only going to...

After the two closures before and after this event, which was regarded by the domestic and foreign media as an event with greater significance than the art itself, the "89 Modern Art Exhibition" was grandly opened at the National Art Museum on New Year's Day in 1989. It has been considered as an event to inspire many young people. From the beginning of their art, this may be very important to him, but I don't think he would care if it's avant-garde or not. It doesn't matter whether it's a Chinese artist or not. It's just a few slides.

The conclusion said that it is the case with Huang Yongping. He completely refused to compete with anyone, and he was completely disdainful about this kind of faction competition. "The 85 New Art Trend" started to gradually lose momentum, and those members of "Xiamen Dada" had also gone their separate ways.

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In the previous article, Huang Yongping was a very important person, so what did he do? “Xiamen Dada” officially appeared in the “Xiamen Dada Modern Art Exhibition” held on September 28, 1986 in the new museum of Xiamen Qunyi Pavilion. The participating members included 13 artists including Huang Yongping, Lin Jiahua, Cai Lixiong and Jiao Yaoming. At that time, the China Art News published two articles about “Xiamen Dada” on one large page, one of which was Huang Yongping’s “Xiamen Dada—A Postmodern?” name. On November 23, Huang Yong Ping proposed to burn all the exhibited works, and then the artists began to modify and destroy their own works. Huang Yong Ping also wrote in lime on the ground: “Art works are like artists to opium to people”, “No "Eliminate the restlessness of artistic life" and other big slogans. This means that they disrupt the artist and the entire system by destroying and changing the existence of the work itself, and at the same time attacking traditional ideas with a radical artistic attitude.
Huang Yongping wrote the slogan “Art is not eliminated, life is not peaceful” with lime on the ground.
November 23, 1986 "Xiamen Dada" burned works in the square

1986年11月23日"厦门达达"在广场上焚烧作品

It was this fire that pushed the artistic concept of "Xiamen Dada" to a new height, making it "reached the Dada realm, with Dada's appearance and spirit", and the influence of "Xiamen Dada" has spread throughout Nationwide, and their "anti-art" footsteps have not stopped. After that, they held many exhibition activities, such as event exhibitions in the Fujian Provincial Art Exhibition Hall, waste warehouse activities, escape from art museum plans, etc., which questioned the art museum, art collection, art history, ready-made products, etc. Rebellion.

But for Huang Yongping, "Dada" is just a tool for his doubt and destruction. In the process of using it, he also integrated the traditional philosophy of Zen, Taoism and Western philosophy. Du Shang, Wittgenstein and others had a profound influence on Huang Yongping, and guided him to rethink the issue of art and pay attention to the relationship between art and life, which constituted the basis of his system criticism. As the critic Fei Dawei said: "The series of collective actions undertaken by 'Xiamen Dada' largely reflects other characteristics of Huang Yongping's work: dematerialization, emphasis on the process, and criticism of the museum system to Collective behavior attacks traditional ideas."
Huang Yong Ping "Electric Vessel at Noon"  
黄永砅《电瓶》

Huang Yongping "The Big Wheel of Four Wheels"  
黄永砅《四个轮子的大转盘》
During the “Xiamen Dada” period, a series of works created by Huang Yongping expressed this idea. For example, “Non-expression Painting” and “Great Turntable” series, which explore the relationship between works of art and artists, and artists and the public. Huang Yong Ping believes that creation must be independent of the self, otherwise it cannot be called creation. “Accident is an independent event, and lottery, dice rolling, blindness or blindfolding are all opportunities for independent events. These actions can prevent the actions of the self from Eye and brain intervention.” He proposed two ways to solve the “self-loss”. One is the creation of others’ participation in the plan without planning, and the other is the creation of limiting his own eye function and brain function. As a result, Huang Yongping created an installation to decide which method to use for painting through a turntable and a coin toss.

In “Non-expression Painting”, he independent the composition and color of the picture originally controlled by the artist himself, and changed the turntable to Completed; and “The Big Wheel of Four Wheels” further deviates from the individual subjective performance. Huang Yongping marked different items on the inner and outer rings of the roulette, such as the material of the painting, the content and method of expression, etc. The way of divination determines the picture, which cuts off the connection between the creator and the artwork, thus depriving the creativity. In addition, Huang Yongping also made some works that directly modified the classics of art history, such as “Beard is the most flammable”, “Is it a self-portrait or Da Vinci or Mona Lisa”, etc.
In 1987, Huang Yongping created his most representative works, "History of Chinese Painting" and "A Brief History of Modern Painting". He put these two standard art history texts, a Chinese version of "History of Chinese Painting" by Wang Bomin and an English version of "A Brief History of Modern Painting" by Herbert Reed, in a washing machine and stirred them for two minutes. He humorously explained: "Two minutes in the washing machine is better than a hundred years of people's debate to complete the combination of 'East and West' painting."

The photograph of this work participated in the 1989 National Art Museum of China "Chinese Modern Art Exhibition" and was included in the "Twentieth Century Art Collection" published in the United Kingdom. After that, French curator Jean-Hubert Martin invited Huang Yongping to France, and when he was ready to return to China after participating in the exhibition, he never wanted to return to China.
In 1989, Huang Yongping, Gu Dexin, and Yang Jiecang participated in the “Magic of the Earth” exhibition held at the Pompidou Centre in Paris. Huang Yongping’s exhibit “Crawler” is a tomb-shaped tomb made by washing a Chinese-language newspaper bought from a local washing machine. “The tortoise is long-lived, but the tomb is related to death, so the work metaphors culture is constantly “Death and constant eternal life”, this work caused a great response at the time, and also provided certain conditions for the development of Huang Yongping in the Western art circle.

From 1989 to 1999, Huang Yongping changed his previous working state in Xiamen, basically performing art activities in Europe, the United States and other places. For him, “the world is a big studio.” During this period, Huang Yongping participated in more than 50 exhibitions, including the “House of Diviner” in 1992, the “Johannesburg Biennale” in 1997, and the “48th Venice Biennale” in 1999, many of which were temporary and will be destroyed after the exhibitions. From one exhibition to another, there was another, this kind of itinerant artist is called “guerrilla” or “cold pistol” by Huang Yongping, and the theme he is focusing on is constantly expanding, such as “Global and Local, East and West, Ancient and Modern, Immigration, Religious Conflict, Colonialist History”, etc.
It was not until 2000 that Huang Yongping was invited to participate in the third Shanghai Biennale before returning to China for the first time. The exhibited work at the time, "The Bank of Sand or the Sand of the Bank" was based on the thinking of colonialism. Huang Yongping took Shanghai HSBC Bank built in 1923 as the object, and this building is a representative of the colonial Shanghai architecture. Huang Yongping replicated the shape of the building with sand. The sand is soft and easy to disintegrate and collapse, which also symbolizes the destiny and non-permanence of colonialism. On the ceiling of the exhibition hall, Huang Yongping replaced the lampshade with a round cap, "to juxtapose the obvious and hidden symbols in the colonial history" has a profound meaning. After this exhibition, Huang Yongping began to shuttle between the two places frequently, and held several exhibitions in China.
With animal symbols and metaphors as the main line: expanding art questions

As Hou Hanru said: “In the past two decades, animals have become the main image in Huang Yongping's creation; they have been used to symbolize human society, culture, religion, confrontation and negotiation. Huang Yongping's knowledge archaeology from Foucault. From the perspective of science, through the examination of ancient and modern, western and non-western and other cultural references and historical allusions—which reference systems range from myths and stories, religious culture to historical narratives and even international current affairs—they are examined and transformed, at the same time, put forward a new, provocative and even subversive view of the world, a way of thinking in the past, present and future of the world.”

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Using animals as symbols and metaphors is the main clue of Huang Yongping's creation. He began such attempts in the early 1990s. In 1993, the “Channel” and “Yellow Tribulation” exhibited at the Glasgow Centre for Contemporary Art and the Oxford Museum of Modern Art, respectively, are the earliest works that use animal images. The former metaphorizes the colonial and the relationship between the control, the latter symbolizes the struggle of Eastern and Western cultures with locusts and scorpions. In addition, Huang Yongping's most important works of his kind in his early years were “Bridge” and “World Theater” exhibited in the “Five Continents Gallery” at the National Museum of African and Atlantic Art in Paris in 1995. This is a combination of snake and turtle shapes. In the latter’s grid-like cages are placed various insects that prey on each other, and they are playing a plot in the theory of species evolution. Huang Yong Ping said that this is a metaphor, which triggers people's view of the world, that different races, political and cultural orders coexist in a conflicting world. These insects are not simply animals, but act as “actors” to express conflicting scenes. In fact, this work was first exhibited at the Pompidou Cultural Center in 1994, but at that time, due to the opposition of the Animal Protection Association, the insects could only be removed from the empty cage exhibition. Huang Yong Ping believes that this is also a way of display, which leads to questions about the freedom of artists and the role of museums.
黄永炳
Huang Yongbing
1954 - 2019
In Hou Hanru’s view, Huang Yongping’s use of animals is much deeper than other artists, and it is also more intelligent and challenging. In these animal images, Huang Yongping has a very strong interest in snakes. In 1993, he paid attention to illegal immigrants. “Human snake” is a joke for illegal immigrants. The “snake head” is human trafficker. Therefore, Huang Yongping “uses this image of a person becoming a snake to ‘invade’ or emigrate to other places in the world, transform it into a key element in other vocabulary, and continue to evolve it. Then it became a kind of a more universal symbol, which symbolizes exile and human migration driven by pressing economic, social and geopolitical issues.”

Huang Yongping’s early representative works on snakes include “Snake Head and Tiger Tail” in the “French Art Nouveau” exhibition in Hiroshima Art Museum in 1999 and “The Python Project” in the “Three Rivers” exhibition in Hamilton, Germany in 2000. In addition, the “Sea Snake”, completed in 2012, has become a permanent art project at the mouth of the South Tloir River in France. The sea snake skeleton made of aluminum is 130 meters long, and its curved arc mimics the curve of the nearby Saint-Nazaire bridge. It looks like a snake skeleton with its skin removed from the sea. It has a strong sense of geopolitical immigration.

In recent years, Huang Yongping’s most concerned creations of this kind are undoubtedly the “Snake Stick” trilogy. The allusion to the snake rod comes from the “Exodus” chapter in the Bible: “...God asked Moses, ‘What is in your hand?’ Moses replied, ‘a cane’. God said ‘throw it on the ground!’ So Moses did as he did and the cane became a snake; Moses fled in panic. But God said to Moses, ‘stretch your hand and grab his tail’ — so Moses reached out and grabbed it, and it turned into a cane in his hand” (Exodus 4:3), so God displayed the mysterious power while also stabilizing Moses’ faith. Huang Yongping’s “Snake Rod” project was originally conceived for the Italian National Museum of 21st Century Art in Rome, the western religious capital of Rome. Unlike “Sea Snake”, which changed from a snake to a snake skeleton, “Snake Stick” (2014 December exhibition) is transformed from a walking stick, which “symbolizes the potential that emerges from the ruins”, so the focus of the work is on religious confrontation.
When it came to “Snake Stick II” (September 26, 2015, Beijing Red Brick Art Museum), the work showed a completely different appearance. Huang Yongping shifted his attention to the main motive for the reorganization of power relations between local and global society—territorial disputes. Creative ideas adjusted due to different exhibition locations. In the second area of the exhibition, “Sheep” and “Snake Stick” overlap each other in the same space. The “identification zone” refers to the irregular polygon of the “East China Sea Air Defense Identification Zone”, and finally “Snake Stick” faces east, “The Sheep’s Disaster” faces west, and this penetrating property in the opposite direction makes the “identification zone” lose its recognition. While they continue to expand and invade, the “world map” is also constantly changing. Huang Yongping’s works aroused such thinking: “All of us must provide our own answers for this: Who are we? Where are we? How do we Live with others?”

In the “Snake Stick III” exhibited at the Shanghai Museum of Contemporary Art on March 18 of 2016, Huang Yongping took the discussion and criticism of the world’s ruling power and its destiny to a more comprehensive and precise height, and it is also his view of the world’s destiny. A broader and more ontological questioning. “Snake Stick” is composed of a snake bone about 40 meters long and a walking stick at the end. It occupies the exhibition hall and symbolically connects the sky and the earth. The image of snake bone resembles a snake and a dragon. There are multiple symbols in Eastern and Western religions and myths, such as wisdom, fear, deception, creation, or good luck. At the same time, it also stimulates the viewer’s thinking: “How to choose the direction to move forward? Left or right? Facing the fate of things, does the right choice exist?”
A fire started Xiamen Dada, and also completed Xiamen Dada.
1. Huang Yongping in his atelier in Xiamen at the time of his work on Great Roulette
2. 1986: The Performance Burning Works in the New Art Gallery in Xiamen I
3. Huang Yongping, 1986/1987: Self-portrait, Da Vinci or Mona Lisa?
4. 1986: The Performance Burning Works in the New Art Gallery in Xiamen II
5. December 1986: Introduction to The Fujian Art Museum Incident
6. XIAMEN DADA
7. "Xiamen Dada" members, the third from left in the first row is Huang Yongping
8. From November 20 to 23, 1986, Xiamen Dada Exhibition Inauguration Event Site
9. "Huang Yongping: The Big Wheel of Four Wheels"
10. Huang Yongping "Beard is the most flammable"
11. Huang Yongping "The Big Wheel of Four Wheels"
12. In 1989 Huang Yongping, Gu Dexin, and Yang Jiechang participated in the Pompidou Art Center "Earth Magician" exhibition
13. In 2012, Huang Yongping's "Sea Snake" became a permanent art project of the French Nantes Tourism Office
14. In 2014, Huang Yongping's "Snake Tower Model" was exhibited at the Red Brick Art Museum
15. In 2015, Huang Yongping's "Snake Tower Model" was exhibited at the Red Brick Art Museum "Snake Rod II"
16. "Snake Stick" exhibition site at Shanghai Museum of Contemporary Art
Avant-garde China stopped in the 90s
Everything began at the 89 Contemporary Art Exhibition
To describe Chinese art in the 90s, we have to start with an exhibition. Today’s theme is avant-garde China in the 80s and 90s and an art exhibition that has been banned for 20 years. Today’s young people may think that they are the freest and coolest generation, but this is not the case. In the more than 30 years of reform and opening up, no generation has been more avant-garde than in the 90s. After experiencing the 85 New Wave and the 89 Contemporary Art Exhibition, they are still the most idealistic generation, and they are still sticking to it. If you want to find out the reason, you must go to the Red Brick Art Museum in Beijing and read “Wen Pulin Archives of Chinese Avant-Garde Art in the 1980s and 90s.”

The Chinese art world in the 1990s was a great world. Young artists scattered all over the country draw on local materials, build handy weapons in accordance with local culture and living customs, and practice unique martial arts based on dilapidated martial arts secrets, and they also consciously form complex art schools. They are eager to try, dancing knives and guns under the noses of government and police, constantly challenging the supreme status of the martial arts orthodox “Arts Association”. In an instant, yellow sand in the capital was everywhere, heavy snow flew, and the heroes of each faction pointed their swords at one place, falling to the ground in the shadow of the sword. Only one person remained unmoved. He stared at him with a stunned look, wrote down the various schools of martial arts, and walked away.
1990s Chinese art界 was a world of its own. Young artists scattered across the country put local materials to use, crafting practical weapons for local culture and lifestyle. They practiced martial arts inspired by tattered martial arts manuals and formed art schools of varying complexity. They aimed to challenge the highest position of the martial arts society "Art Association." In the blink of an eye, the capital was awash with yellow sand, snow fell, and each派阀's hero pointed their sword at one spot, falling in the shadow of their swords. The only one who didn't move looked surprised and wrote down notes of the various martial arts schools before leaving.

30 years of reform and opening had brought no generation more avant-garde than the 90s. Even after experiencing the 85 New Wave and 89 Modern Art Exhibition, they remain the most idealistic generation and continue to adhere to it.
This is Wen Pulin, who is called Wen Boss. More than 20 years ago, he used his lens and pen to record anecdotes about the rivers and lakes. More than 10 years ago, he engraved Jianghu Pu ( "Jianghu Piao" ). Today, he went back to the capital after tossing and turning, and set up a storyteller to shake off the fugitive avant-garde China that went away for all officials. This is the origin of the exhibition.

This exhibition is the first large-scale public display on the mainland of Chinese contemporary art literature and materials produced and collected by Wen Pulin in the 1980s and 1990s.

Top secret file

Through complicated manuscripts, notes, review books, photos, and videos, an extremely avant-garde China has been reconstructed for visitors. The exhibition is divided into 4 parts. The first part describes the creative process of blind artists and the budding of Chinese contemporary art with time clues. The second part focuses on the seven performance works in the "89 Contemporary Art Exhibition" that was banned for 20 years, and the avant-garde atmosphere of the 1980s and 1990s. The third part is a discussion about the institutionalization and recruitment of contemporary artists at the end of the 20th century. Finally, the banned film "China Action" was released on the mainland for the first time.
Although it is a documentary exhibition, it is also the most interesting art exhibition in recent years. Most of the exhibits are really shocking and surprising. In this dusty history, the impact of mainland artists on the current system, the excessive appropriation of Western contemporary art language, and the violent interpretation of the spirit of utopia, viewers will be deeply attracted by these contents and fascinated by that Back to the avant-garde China.

Vanguard China

In the early 1980s, due to the advent of reform and opening up, a number of artists outside the system appeared in China. They embraced contemporary Western thought through various channels, had scattered access to various materials, and made speculations about the art world beyond the ocean. At that time, Chinese contemporary art was born under the misunderstanding of the West. As Xu Bing said, the decade of 85-95 was the most avant-garde since the reform and opening. The avant-garde here refers to a total confrontation with institutionalized art. In the past decade, the language of artistic creation has developed rapidly, which has made up for the shortcomings of academy art, and almost re-traveled the entire 20th century Western art history. At the same time, topics that were considered taboo in the past have also been discussed a lot. Artists use Western thought as a creative guide to conduct in-depth thinking and exploration of philosophy and literature.

With constant attempts, different art genres have formed in various regions. The expressions of the various groups are different, but the purpose is unified, that is, to promote the development of Chinese culture, reflect on the wrong line, and build the modern face of the new China. However, due to misunderstandings of the avant-garde of the West, the avant-garde art created by these artists is even more avant-garde (violent, horrible, crazy) than the West in terms of visuals. Even so, society still tries to give them a certain display space. In 1989, after many efforts, Chinese contemporary art finally entered the room and entered the National Art Museum of China, the highest exhibition hall in the country, to hold an exhibition. Like the previous "Nude Art Exhibition", the "89 Modern Art Exhibition" was crowded with people, which not only affected China, but also shocked the world.
在红砖美术馆公开展示的资料中，一大部份与那场震惊世界的《现代艺术大展》有关。那场展览之所以关停全因“七宗罪”。在温普林眼中，那场展览的直接原因是“禁欲主义”。其中的套子指的是王德仁的巨型避孕套《致日神的》。具有巨人幻想的艺术家将展览标志《禁止掉头》想像成中国文化的雄起，而这种雄起的直接象征物就是米多长的避孕套。艺术家在展览中挥洒一把把硬币和套子，守护着穿满钢钉的大避孕套疯狂地欢呼、奔跑，仿佛在庆祝性的解禁。

在学院派代表和中外媒体的眼皮底下，青年艺术家们都想竭力展示自己的创作。因此，我们还能看到攻击艺术体制的作品《大生意》，吴山专在展厅中低价抛售《时代周刊》的封面标题“套子、蛋子、枪子儿”。蛋子指的是张念的行为艺术《拒绝理论》。在他的行为艺术中，张念坐在一个鸡窝上孵蛋，他希望中国的青年情侣在电话亭中的对话，而艺术家掏出手枪，对作品西方的文化殖民。枪子儿指的是肖鲁的装置作品《对话》，中央的巨大玻璃射出两声巨响。这撼天动地的枪击，似乎宣告了一个时代的终结。

在展览的开幕式上，丹子说中国当代艺术在诞生之日便已死亡，这是青年艺术团体的华山论剑，其目的只是想要争夺武林霸主。enerate Wanzong艺术小组在开幕式上身披麻衣丧服，宣告中国当代艺术在诞生之日便已死亡；还有嘲笑青年艺术家展览初衷的作品《浪子》，王浪一身古装进入场馆，讽刺这场展览实为各地青年艺术团体的华山论剑，其目的只是想要争夺武林霸主。
That exhibition also left more amazing and absurd moments. For example, Li Wake claimed to have buried landmines in the exhibition hall, which caused panic. The exhibition was completely closed, and public security personnel dug the ground three feet to dig mine. Since then, due to the excessive violence and rebellion of the exhibits, retrospective exhibitions in 1999 and 2009 have been repeatedly banned, and literature about the exhibitions have rarely been made public.

Conclusion: The avant-garde China, which has been in dust for decades, finally revealed its true colors this year. "Win Pulin Archives of Chinese Avant-Garde Art in the 80s and 90s" uses a documentary exhibition to show the masses the most avant-garde decade in Chinese history. This is the result of more than ten years of hard work in the art world, and the documents that were originally scattered on display have finally gathered. This effort is the adherence to the spirit of utopia by the descendants of the 50-60s. Just like the confession of the WR team at the 89th exhibition when it was arrested ("I am from the Datong guerrillas"), this is a battle to encircle the city from the countryside.

Of course, many of them have clearly seen the real environment, constantly disarmed and surrendered, were recruited and became targets of attacks when they were young. But more young people stood up and slapped the souls of betrayal. At the 2009 retrospective, artist Katayama left a sentence at the opening ceremony, "You choose power, I choose to eat shit". Facing the original pioneer, he ate a plate of dung. Because for avant-garde artists, the war is far from over. At the Red Brick Art Museum, the masterpiece "China Action" that was originally to be publicly displayed was still co-authored quietly, imprisoned in a glass cabinet and unable to disclose his secrets.
郎平期间
拒绝理疗
以免打扰下一代
在85日以前，艺术家们组织自己来反对体制艺术，如星艺术俱乐部、无名艺术小组等。但是，在85新波的时期，从北到南，许多由单个案例发起的艺术事件发生了，以张培力和耿健毅为代表的‘‘TCH俱乐部’’是当时的较活跃的艺术团体。这种高涨一直持续到89艺术展览的开幕和闭幕，使‘‘个人艺术力量’’的集体出现推动了艺术在那个时期‘‘事件’’的标志性角色。

从‘‘星’’的时代到85新波，再到89艺术展，尽管艺术家的个性在不断扩展，但艺术的当代性在整个时期都笼罩在与艺术体系的蒸腾摩擦中。如同85艺术趋势的爆发和89艺术展览的闭幕，艺术的变化已经成为‘‘事件’’，其中团体和政府不断地斗争。这也是当时社会环境和时代的产物，也揭示了中国当代艺术的一个情况。

但在90年代，中国当代艺术的环境变得更加多样化。它是由许多更复杂的事件组成的，而不仅仅是‘‘事件’’。除了继续在80年代活动的当地艺术家外，还有像王功新和林天苗等刚从国外回来的艺术家。可以说，这些艺术家将许多“艺术催化剂”带入了中国当代艺术，在艺术语言和观念上。当时，经过高热的阶段，这些艺术家更愿意实现自己的艺术作品。这形成了一种‘‘沟通’’关系与90年代的国内形势，即信息的持续流动和吸收。因此，当时的一些年轻艺术家开始进入自己的艺术实践，让他们的艺术创作说话，而不是停滞在艺术对抗的状态。
Precisely for the artist couple Wang Gongxin and Lin Tianmiao, who just returned from the United States in 1994, they believed that the most important thing in the 1990s should be the study and questioning of individual artist’s work practices, so what they did at that time was to eliminate a group style. In the face of a situation where there is no venue and no art gallery, it continues to create conditions for art to survive and happen. Wang Gongxin and Lin Tianmiao insist on expressing their own artistic practice as the starting point, and deeply explore the artistic value of individual artists and individual cases. This is also the difference between Chinese contemporary art in the 90s and the 80s or earlier.

It is the special experience of living in New York that when Wang Gongxin and Lin Tianmiao vaguely joined the beginning of the transformation of the state of Chinese contemporary art, they felt more thoughtful and excited. It also makes them clearly aware of what they will do as an artist in the future: to create from their own perspective, to improve their understanding of art and the relationship with life.

But from the perspective of the humanistic, political, and social environment in the 1990s, Chinese contemporary art can be said to be in a suppressed and underground state. The entire art environment plays multiple roles. In the absence of any public exhibition space, gallery, art institution, or art gallery in China, there has been a phenomenon that artists are accidentally closed down in order to express their personal artistic practice and gather for exhibitions. But at the same time, based on this artistic background, Wang Gongxin and Lin Tianmiao thought of using their limited living space to launch an “open studio” to realize their ideas in the form of an open studio. They realized the most important works of the time in their respective residences: Wang Gongxin created “Brooklyn Sky” in 1995, and Lin Tianmiao created “The Diffusion of Entanglement” in 1995. Wang Gongxin felt: “This method, which was very common in New York at the time, seems to have become very special and important in China. Because it gave artists at the time the opportunity to realize their own creations and the environment to display their works.”
All these phenomena show that the 1990s is not only a new starting point for contemporary art, but also the beginning of many original individual case ideas. At that time, almost every year's works had sharp changes. Driven by the environment at the time, Wang Gongxin and Lin Tianmiao cleverly combined their private parts and personal life experience, as well as their understanding of art. Lin Tianmiao's 1994 work "The Temptation of Santa Teresa" uses a tool-like wooden box and a feminine cream to express delicate personal psychology and life emotions, which is in the 90-year art case. It is irreplaceable.

Wang Gongxin recalled this time and felt that his and Lin Tianmiao's home had almost become a center of gatherings and made many friends at that time. It is almost difficult to describe the exhibitions during that time in a formal model, which has a certain relationship with the social awareness at that time. But what has more artistic value and contribution is that after the end of the 1990s, in 2000, they founded the "Cangku New Media Art Space" in Sanlitun, Beijing. From 2001 to 2003, various types of activities (exhibitions, art exchange seminars, underground film screenings, experimental dance music, poetry and literature seminars, etc.) were held there for Chinese artists, critics and curators to travel with foreign countries. Exchange provides an opportunity. As art directors and directors of the organization, Wang Gongxin and Lin Tianmiao have a relationship with contemporary art from another angle besides their artist status.

Obviously, the most important aspect of contemporary art in the 1990s is that artists can truly realize art in a more free and self-fulfilling way. Let art really enter the experimental period, although it is not so clear, but every individual is practicing. If it is only paralleled with the "collective and official artistic struggle" that appeared in the 1980s, it would only ignore many meaningful exhibitions and individual cases of works at that time, and even lose the characteristics of contemporary art in the 1990s. From today's point of view, many early work practices have become today's important masterpieces. As Wang Gongxin said: "Some works have been realized as artists. Should we spend more energy to sort out these flesh and blood ideas to convey the meaning of Chinese contemporary art in the 1990s?"
"Open-Studio"—the artist opens the door of his own studio, where you can see the artist's living environment, working status, and semi-finished products, and then exchange creative experience with the artist, which is an effective way to experience art. But today such a fashionable vocabulary was a helpless move by artists in China in the 1990s.

In 1995, Wang Gongxin made a 3.5-meter-deep hole in the Beijing Siheyuan. Approaching and looking down, a video recorded "Make a hole to China" played a looping image—a blue sky. The sky that looks ordinary at first glance actually comes from across the ocean—a few weeks ago, Wang Gongxin still lived in Brooklyn, New York. He looked over at the top of the old apartment where he lived, and photographed the sky as far as he could see.

In order for everyone to watch this work, Wang Gongxin opened his studio for three days. During this period, people can go in and out at will to exchange their thoughts on the "Brooklyn Sky". After passing on ten to ten, most of the people in the Beijing art circle were there. As soon as he entered the door, people were crowded. Wang Gongxin also placed a speaker at the entrance of the cave, playing the previously recorded audio: "What to look at? What's so interesting?...

What's so nice? In New York in the 1990s, it might not be uncommon for an artist to open a studio, while in China at the same time, it was definitely an event that detonated the art circle.

"At that time, there were no galleries and no exhibitions. Most of the artists were in a state of huddling and warming up, except for creation. The city hadn't been expanded yet. Everyone knew what activities there were on bicycles." Wang Gongxin recalled This past episode can't help but laugh, "At that time, I was young and I wanted to express myself when I was doing art. I never thought of anything else. This "Brooklyn Sky" later became one of my masterpieces."
Wang Gongxin has always called himself a "lucky guy." At the age of 18, it was the end of the "Cultural Revolution" and became the first batch of college students in 1978 after the restoration of the college entrance examination system. After graduating from Capital Normal University, he directly stayed for teaching because of his excellent grades and met his wife, artist Lin Tianmiao, in a "teacher-student relationship". In 1987, Wang Gongxin went to the State University of New York as a visiting scholar, and Lin Tianmiao flew to accompany him the following year. After graduation, the two had to stay in the United States temporarily. It was not until 1993 that they began to live in New York and Beijing.

In August 1994, the two brought the concept of "Open-Studio" to their home in Baofang Hutong, Beijing for the first time. At this time, Wang Gongxin was greatly influenced by the art experimentation boom in the early 1990s in New York. His creative style changed from realism to abstractism, and slowly turned to the artistic experimentation of light, shadow and liquid installation works. In 1993, he exhibited his work "Untitled" at the Bronx Art Museum. At that time, his creation had turned to minimalist installations and dynamic sculptures. In 1995, "The Brooklyn Sky" was Wang Gongxin's first video work, which also officially laid the foundation for the transformation of his artistic career. As art historian Huang Zhuan said, "The virtual reality created by "Brooklyn Sky" in a private space in China has given the American fairy tale of "Drilling a Hole to China" a new metaphor. The teasing narration gave this work a certain sense of emptiness. For Wang Gongxin, the more important and direct role of this precocious debut is to help him establish the future direction of work, that is, the video is in the sound, A common narrative produced in the mixed relationship between the scene and the audience."
In the same year, Lin Tianmiao also completed the transition from design to artistic creation, and his first work of art “The Diffusion of Tangle” was also exhibited in an open studio. Lin Tianmiao recalled, “When I was in New York, I always watched exhibitions and participated in art activities. The current artistic atmosphere in galleries, non-profit spaces, and concert halls was very strong. It can be said that we knew the trend of contemporary art very well. And the artist was in New York. Survival is too difficult. I just choose to return to China after I am pregnant. Design also needs the soil of the big environment, and it has slowly transformed into artistic creation in China.”

The curator Pi Li wrote when recalling “The Brooklyn Sky”, “In Beijing, where there are no commercial galleries and art museums, digging a big hole in my own home is actually a last resort. But it is precisely this. As a last resort, Wang Gongxin put forward the field as a concept: what is the difference between a “well” dug in his own home and a “well” dug in the exhibition hall? Obviously, for this work, these two spaces cannot replace each other. If I remember correctly, in that era, “The Brooklyn Sky” was the first work that shifted the conceptual touch from the “space” with no specific nature to the “field”, that is, began to focus on the space itself. The identity and memory included. The transition from “space” to “field”, the speculative logic behind it is actually the result of typical conceptual art education, but it is also in line with the domestic spontaneous expression and intuition. The language of art forms a contrast.”
策展人皮力在回忆起《布鲁克林的天空》时写道，“在尚没有商业画廊和美术馆的北京，为了展览想不到一个大坑甚至是一个大洞不奇怪的选择。他也是这种不得已，使得展览的一个核心内容的提出——一个‘井’在自己家的‘井’和‘井’在展厅的‘井’到底有什么区别？显然，就这件作品而言，这两个空间是无法相互取代的。我如果没记错的话，在那个年代《布鲁克林的天空》是第一件将观念触觉从没有特定性质的‘空间’转移到‘场域’的作品，换句话说，是将意识和思维方式从对外部世界的认知转向对自身存在的认知。从‘空间’到‘场域’的转换，背后所代表的思辨逻辑其实是典型的观念艺术教育的结果，但也因此和国内那种重表现、重直觉的自发式艺术语言形成了反差。”
One stone stirred up waves, and the appearance of “Brooklyn Sky” promoted a series of artistic activities: Ai Weiwei, Zhu Jinshi and Qin Yu who returned from overseas, Song Dong and Yin Xiuzhen from Beijing, and Wang Peng, Wang Jin and others have exhibited and created a large number of non-expandable and non-saleable installations and random small conceptual works in several private spaces with their homes as their “base”.

Art critic Gao Minglu also proposed the concept of “apartment art”. In the historical context of Chinese contemporary art, “apartment art” is one of the existing ways of out-of-country, experimental and avant-garde art in the past thirty years. This is not a simple act of replacing space with exhibitions, but a form of artistic exchange that is forced or even forced outside the system.

The “apartment art” of the 1990s was a strategic retreat. Gao Minglu believes that “before contemporary art was ‘normalized’ in the early 21st century, these activities constituted an ‘exhibition moment’ in the second half of the 1990s, and their intensity and cohesion were rare in the history of world art. Apartment art emerged in a highly politically repressed environment. They could not get the support of official public spaces and only returned to private spaces.”

In the early 1990s in Shanghai, Qian Weikang and Shi Yong also created and displayed small conceptual works and installation works at home. In Hangzhou, leading artists in the 1985s including Zhang Peili and Geng Jianyi also led some young artists to create apartment works. In fact, during this period, the “apartment” artists in Beijing, Shanghai, Hangzhou, and Guangzhou were all connected with each other, and they jointly completed some "plan" apartment art presented in the form of "postcards". In essence, the apartment does not only represent a living room, studio or exhibition space, but a criticism of the external environment.
1. Wen Pulin Archives of Chinese Avant-Garde Art: Posters from the 1980s and 1990s
2. Screenshot of Zhang Mingjuan’s "Bagging the Great Wall" | 1988
3. Wen Plin at the exhibition site
4. 89 modern art exhibition site
5. Scene of Wen Pulin Archives of Chinese Avant-Garde Art
6. The inflatable work "Midnight’s Mass" by the Gao Brothers | 1989
7. "Red Humor" by Wu Shanzhuan
8. Screenshot of the documentary "Seven Deadly Sins"
9. Wang Deren’s conceptual work "To the Sun God?" Remastered
10. Xiao Lu prepares to shoot before the work "Dakique"
11. Zhang Nian, who rejected theory, was expelled from the museum
12. Wu Shanzhuan, who was driven away due to speculation, left a "today’s inventory" notice
13. Artist Tang Song arrested for Xiao Lu
14. The 89th exhibition marked "No U-turn"
15. Wang Youshen’s work "Sample 3-Chinese Avant-Garde Art" | 1989
16. In 1995, Wang Gongxin opened his studio to display his work "Brooklyn Sky"
17. Lin Tianmiao, The Temptation of Santa Teresa, 1994, Beijing	18-xl. "Brooklyn Sky" creation process, the artist dug a 3.5-meter hole in his house
19-xl. In 1995, Lin Tianmiao opened his studio to show his first artistic creation "The Diffusion of Tangle"
20-xl. Wang Gongxin, Unable to sit, dynamic installation, 1994
21-xl. Wang Gongxin, Lin Tianmiao and friends

1. 《温普林中国前卫艺术档案之8090年代》展览海报
2. 张明娟 《包扎长城》行为截图 | 1988年
3. 温普林在展览现场
4. 89个现代艺术展览现场
5. 《温普林中国前卫艺术档案之8090年代》现场
6. 高氏兄弟的充气作品 《子夜的弥撒》 | 1989年
7. 吴山专作品 《红色幽默》
8. 纪录片 《七大罪》的截图
9. 王德仁观念作品 《致日神的？》重制版
10. 肖鲁在作品 《对话》前准备射击
11. 拒绝理论的张念被美术馆被人驱逐
12. 因投机倒把被赶走的吴山专留下"今日盘货"的告示
13. 艺术家唐宋为肖鲁顶包而被抓捕
14. 89大展标示 《禁止掉头》
15. 王友身作品 《样片3-中国先锋艺术》 | 1989年
16. 1995年，王功新开放了工作室，展示作品 《布鲁克林的天空》
17. 林天苗 裤子 1995 开放工作室, 报房胡同12号 工作室 北京
18-xl. 1995年，王功新开放了工作室，展示作品 《布鲁克林的天空》
19-xl. 《布鲁克林的天空》创作过程, 艺术家在家挖了3.5米的坑
20-xl. 1995年，林天苗开放了工作室，展示第一件艺术创作 《缠的扩散》
21-xl. 林天苗 圣特蕾萨的诱惑 1994 报房胡同12号 工作室, 北京，
22-xl. 艺术家开放工作室期间与他人交流
23-xl. 王功新, 不可坐的, 动态装置, 1994年
24-xl. 王功新、林天苗与友人
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