

# 幻 / 灯：

## 中国当代艺术中的光影图像

20 世纪 80 年代，改革开放事业刚刚起步，来自其他国家与地区的艺术史文本与图像也随之传入中国。随着美术院校的重新开放与文化交流机会的增加，独立艺术团体蓬勃发展，艺术展览涌现，全国范围内掀起了追求个性解放，探索实验艺术的艺术活动热潮（即“85 新潮”），试图打破中国艺术界长久以来占据主导地位的学院派正统观念。艺术家们通过对全新形式与媒介的观念实践的探索，不断拓展文化的边界。

幻灯片与彩色透明胶片为这个时期艺术的卓越发展创造了条件。便携且可复制的照片投影成为不断扩大的文化艺术交流与创新的核心。幻灯片为艺术家、评论家与策展人了解其他地域的艺术提供了新的视野，许多人也开始以幻灯片为媒介，更为广泛地分享他们的作品。起初，幻灯片是渴求新知的艺术群体传播信息、获取力量、凝聚人心的载体；到了 80 年代后半期，幻灯片则成为了一种强有力的工具——定位与塑造国内外先锋艺术话语的有效沟通机制。

这一机制的核心在于幻灯片及其所展示的状态——光影图像的特殊潜力：兼具物质性的材料与非物质的载体，物理上的透明特性与光线流动交汇其中。幻灯片承载着塑造它的光的印记，投影则将幻灯片记录的内容转化为崭新的发光形式。本次展览以光影图

# Slide / Show:

## Light Images in Chinese Contemporary Art

Beginning in the 1980s alongside the early days of Reform and Opening, art historical texts and images from beyond China's borders began to filter into the country. Independent art groups and exhibitions flourished, encouraged by the reopening of art academies and the increased potential for exchange. This surge of activity nationwide, often referred to as the "85 New Wave," was characterized by a focus on individualism and experimentation in art, seeking to break with the strict orthodoxies of the academy that had been dominant. Artists pushed the limits of culture by exploring conceptual practices that engaged with new forms and media.

Slideshows and color transparencies made these extraordinary developments possible. Portable and reproducible, the photographic slide was central to an expanding landscape of exchange and innovation. Slides gave artists, critics, and curators access to new views of art produced elsewhere. Many, likewise, adopted the medium as a tool to share their work more broadly. At first vectors of transmission, empowerment, and unity in a community hungry for knowledge, in the second half of the decade, slides became an instrument of power—an effective mechanism of communication appropriated to position and shape the avant-garde discourse at home and abroad.

At the core of this discourse is the unique potential of slides and their activated state, light images. Together, the two represent the intersection of material medium and immaterial vehicle: the

像作品与档案文献并行展出的方式，围绕幻灯片的关键形式特征——透明状态、光的折射与传播应用——展开，重新梳理了幻灯片的发展谱系及其对中国当代艺术发展初期的持续影响。幻灯片也由此成为一块棱镜，观者可以透过它重新审视中国早期的实验艺术。

“幻 / 灯：中国当代艺术中的光影图像”由 UCCA 尤伦斯当代艺术中心和法国里尔摄影学院联合呈现，UCCA 策展人容思玉策划。

由衷感谢通力支持、参与合作的个人与艺术机构，以及慷慨出借作品的艺术家、藏家与画廊。感谢郑胜天、费大为与托马斯·苏文为本次展览提供众多首次面世的档案资料。展览的成功举办离不开 UCCA 研究部的重要贡献，尤其是黄洁华与李潇逸对档案文献部分的学术支持，以及黛尔芬·伯丁和埃蒂安·马拉佩对展览设计与制作的悉心合作及专业指导。感谢 Stey 为此次展览提供独家住宿支持。展览独家环保墙面方案由多乐士提供，展览独家音响设备与技术支持由真力提供。同时，亦感谢尤伦斯艺术基金会理事会、UCCA 国际委员会、UCCA 青年赞助人、首席战略合作伙伴阿那亚、首席艺读伙伴 DIOR 迪奥、联合战略合作伙伴彭博、沃捷集团和垠艺生物，以及特约战略合作伙伴巴可、多乐士、真力和 Stey 长期以来的宝贵支持。

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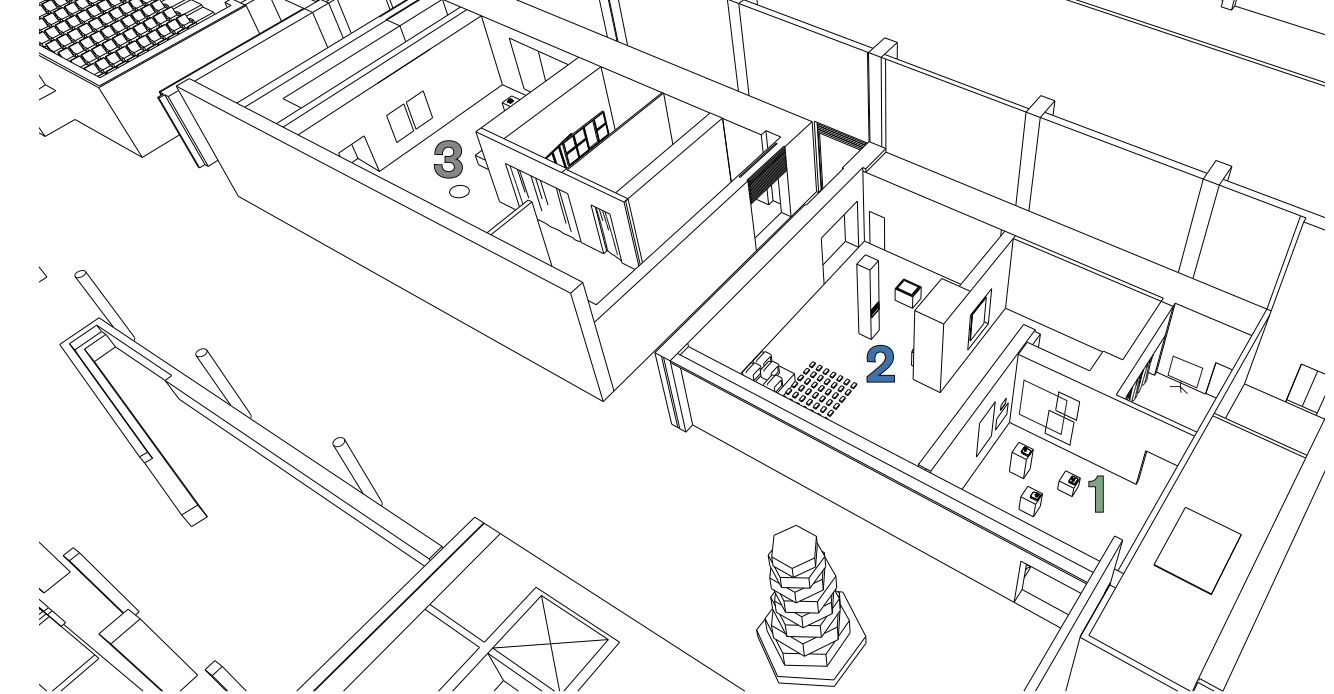
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imprint of light on a transparent surface and the transfiguration of that document into a novel luminous form. By juxtaposing artworks with select archival materials, "Slide / Show" proposes a new genealogy of the slide and its legacy in these foundational years, organized thematically around concepts linked to its key formal characteristics: transmission, refraction, and transparency. In this way, the slide becomes a prism through which one can observe anew China's early experimental art.

Co-produced by UCCA Center for Contemporary Art and Institut pour la photographie des Hauts-de-France, Lille, "Slide / Show: Light Images in Chinese Contemporary Art" is curated by UCCA Curator Holly Roussel.

We would like to express our heartfelt thanks for the generous support and collaboration of many private individuals and organizations, as well as the artists, collectors, and galleries who have generously lent their works. Many archival materials, exhibited for the first time, are provided by Zheng Shengtian, Fei Dawei, and Thomas Sauvin. The exhibition would not have been possible without the important contributions of the UCCA Research Department team, in particular Huang Jiehua and Li Xiaoyi, to the archival sections, or the expertise that Delphine Burtin and Etienne Malapert's thoughtful collaboration brought to the design and production. UCCA thanks Stey for its exclusive accommodation support. Exclusive wall solutions support is provided by Dulux, and Genelec contributed exclusive audio equipment and technical support. UCCA also thanks the members of UCCA Foundation Council, International Circle, and Young Associates, as well as Lead Partner Aranya, Lead Art Book Partner DIOR, Presenting Partners Bloomberg, Voyage Group, and Yinyi Biotech, and Supporting Partners Barco, Dulux, Genelec, and Stey.



# 传播 Transmission

1/3

集体放映——主要包括电影与幻灯片两种形式——可以说是毛泽东时代农村地区广泛应用的大众传播媒介。进入 1980 年代中期，随着进口 35 毫米彩色胶片在市场上的普及，越来越多人利用相机制作投影用幻灯片。由于条件上的限制，许多艺术家只能依靠这类幻灯片来展示高质量的彩色艺术作品。小小的幻灯片因而成为蓬勃发展的先锋艺术运动中教育、交流以及国内外传播的载体。展览开篇围绕幻灯片的材质以及幻灯展览，聚焦这一成像技术在传播思想、激励创作，以及构建 80 年代中国艺术社群影响力方面所发挥的重要作用。

The collective public screening—most often a tandem routine combining film and magic lantern slides—rose in prominence as a key communication strategy in rural China under Mao Zedong. By the mid-1980s, imported 35mm positive color "slide" film became more broadly accessible in China, giving private individuals the possibility to produce images for projection with a simple camera. During this time of few technological alternatives, contemporary artists valued the slide for its ability to project high-quality color reproductions of artworks. Slides were appropriated for education, exchange, and exposure at home and abroad by China's developing avant-garde. This first section introduces the slide medium and the slideshow, zooming in on the significance of this image technology in spreading ideas, inspiring new art forms, and constructing systems of influence within China's art community during the 1980s.

# 反射 Refraction

2/3

频繁的国际交流与国内热烈的艺术讨论贯穿了整个八十年代。经过一段短暂的野蛮生长之后，“85 新潮”艺术家越来越重视将自己的作品推入国际艺术市场。与此同时，中国最早的跨媒介作品也在此时期崭露头角。耿建翌、张培力、林嘉华、王友身的作品不仅挑战了既定的艺术概念，也精准捕捉到了追求实验探索的时代精神。这些艺术家投身于形式实验，追问意义的创造，并挑战观众的观看经验。此章节的作品为消息传播机制，包括事件影像化以及图像生产在传播中的意义等议题提供了批判视角。这个部分的装置以及接下来的展厅试图再现这些作品原本展出的形式，重温当时的社会背景以及艺术家的创作策略。

International exchanges and national debates on art increased exponentially during the 1980s. After a brief period of unprecedented autonomy, artists of the '85 New Wave found themselves increasingly compelled to position their work, organize, and enter the international art market. The first phase of intermedia art in China occurred during this period. Defying fixed definitions, Geng Jianyi, Zhang Peili, Lin Jiahua, and Wang Youshen captured the experimental spirit of the time. The artists engaged in formal experiments to question how meaning is created and to confront visitors with their practices of viewing. The selected works offer critical perspectives on messaging mechanisms, including screening events and the significance of image reproduction in communication. The installations here and in the following gallery aim to replicate their original exhibition formats, recontextualizing these prescient works and their associative artistic strategies.

# 透明 Transparency

3/3

从 1990 年代到 21 世纪初，观看幻灯片成长的一代中国艺术家逐渐带领中国当代艺术走向国际舞台。2003 年，位于杭州的中国美术学院成立了新媒体艺术系。然而，在此之前，已经有中国先锋艺术家对此展开了理论探索与创作实验。1990 年代，第一批出国交流的艺术师带回了全新的艺术灵感与媒介材料。1996 年，邱志杰和吴美纯共同策划了中国首个探讨录像艺术的专题展览——“现象·影像”，这个里程碑式的展览。王功新、朱加、李永斌、林天苗、梁钜辉、宋冬以及王卫应用不同类型的新技术探索个人经历、时代关切以及幻灯这一媒介所留下的形式遗产。似幻又如真，既是投影也是静帧，艺术家藉由幻灯片透明的特性融合过去与现在，将不同层次的图像叠加为全新的感官体验。

From the 1990s through the early 2000s, Chinese artists educated on slideshows brought Chinese contemporary art into the global conversation. In 2003 the China Academy of Art in Hangzhou established its New Media Art Department, the first in the country. China's avant-garde artists, however, had long been theorizing and experimenting with unconventional media. In the 1990s, many artists traveled abroad for the first time, returning with fresh inspiration and new materials. In 1996, Qiu Zhijie and Wu Meichun organized "Image and Phenomena," the first major project in China to explore video art. The landmark program sought to position a marginal practice in China as a legitimate art form. Employing various new technologies to explore personal histories and contemporaneous concerns, these works by Wang Gongxin, Zhu Jia, Li Yongbin, Lin Tianmiao, Liang Juhui, Song Dong, and Wang Wei engage with the formal legacy of the slide medium. Oscillating between diaphanous and fixed qualities, both projected and still images employ transparency to combine the present with the past, layering images to create novel sensory experiences.





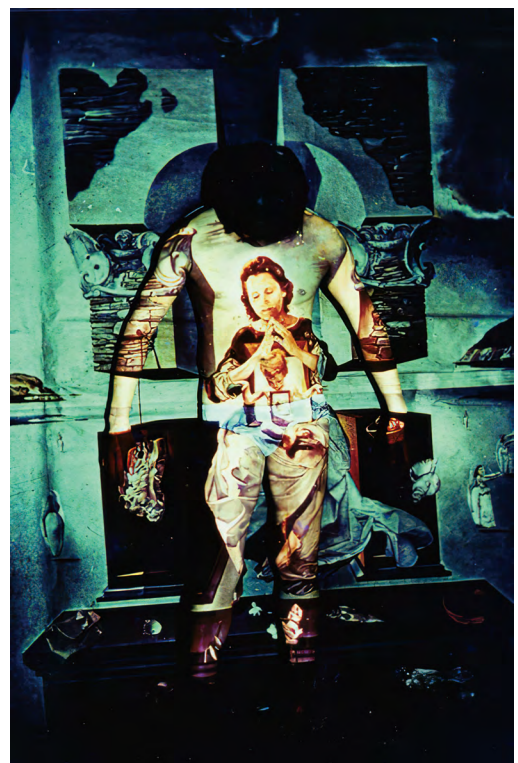
1983年制作的幻灯片，幻灯片上印有中国当代艺术家的作品，由陈冠中小姐收藏。



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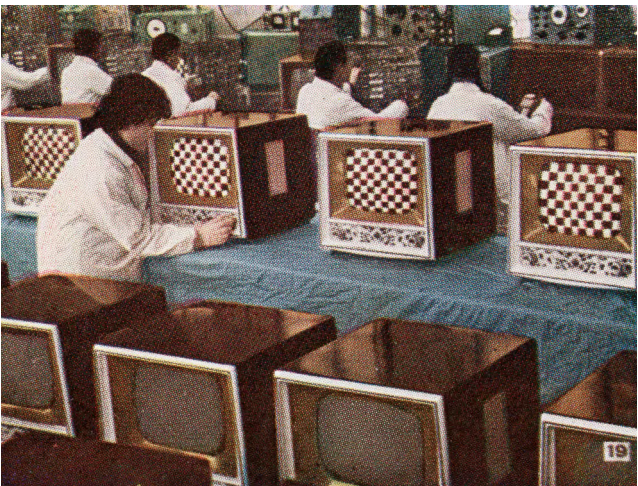
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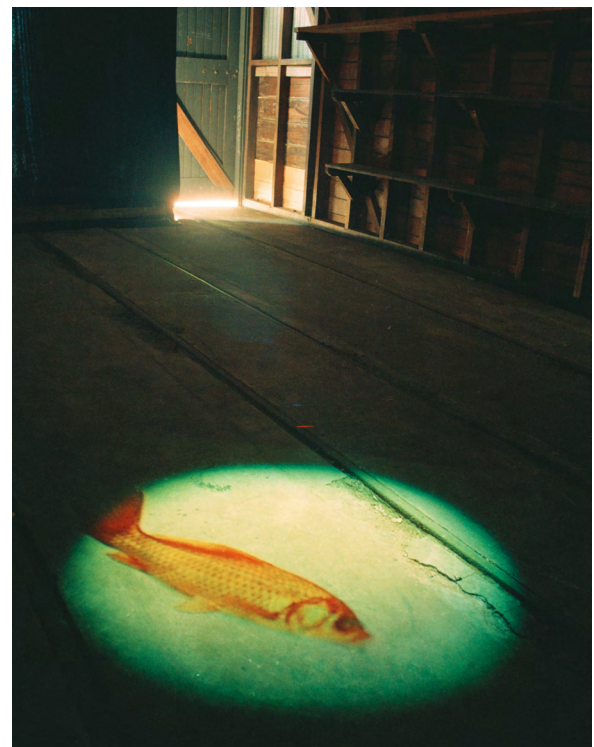
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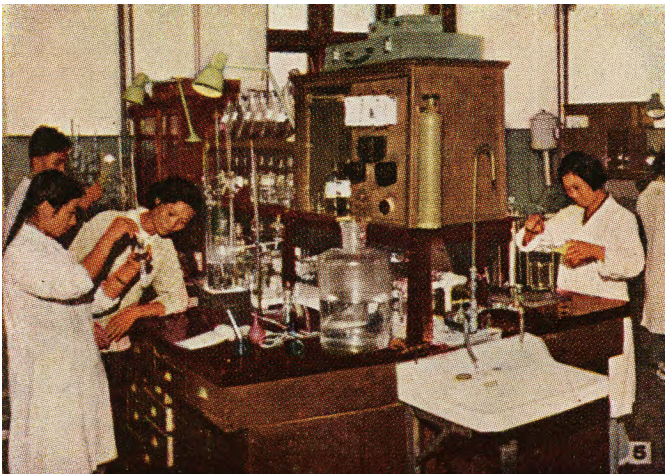
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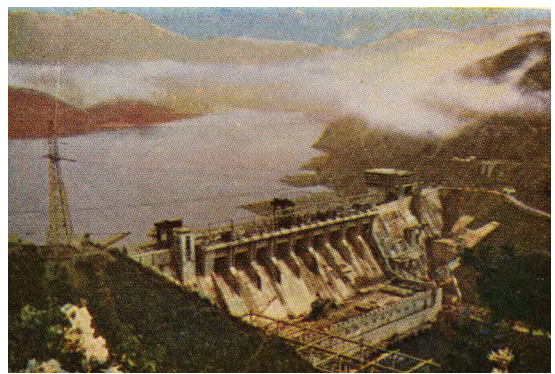
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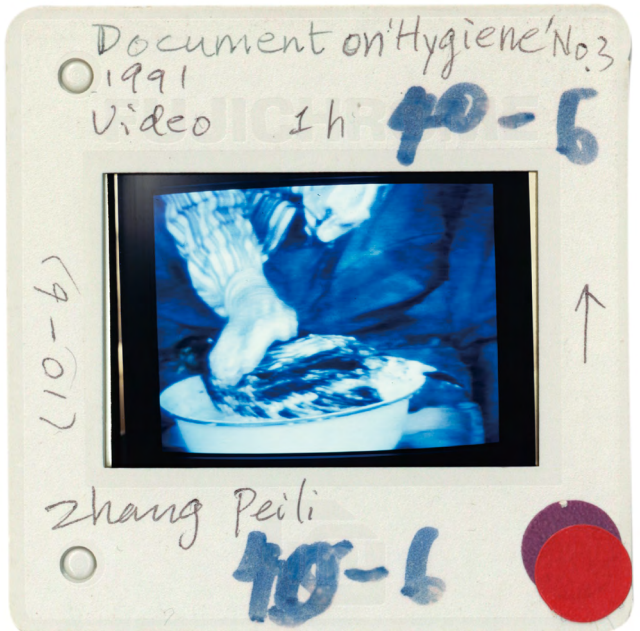
1974, THE TRUSTEES OF THE BRITISH MUSEUM



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# 中国当代艺术中的光影图像 Light Images in Chinese Contemporary Art

## 幻灯 / 灯 Slide / Show 2023.4.29 - 2023.8.13

尤伦斯当代艺术中心  
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