

## 11



来自瑞士的策展人 **Hans Ulrich Obrist**，并于 2000 年出任芝加哥城市当代艺术博物馆馆长，在 1991 至 2000 年期间兼任维也纳的博物馆馆长。自 1991 年以来，他曾到过 100 多个国际性的展览。这个总是不停地看表赶飞机的瑞士人被英国艺术杂志《Art Review》评为艺术界最有影响力的人。目前他担任英国伦敦的画廊（Depot Gallery）联合创始人。本期也采访了美国当代艺术大师 David Hockney。



制片人，上海大学电影学硕士，2006 年开始撰写电影剧本，文字散落于《看电影》、《香港电影》、《美国国家周刊》、《Vista 看天下》等刊物及门户网站，兼中通网方字。2011 年季《文汇报》开始陆续采访了包括陆川、宁浩、徐静蕾、张一白、高群书等在内的 12 位内地年轻、有影响力的独立片导演，集结《少壮派导演报告》一书，于 2012 年 11 月发行。



今天在中国当代绘画中最受关注的青年艺术家**李嵩**，毕业于中国美术学院，其作品中对于图像叙事和图像媒介形式的探索探索为绘画界开辟了知性和思辨的维度。他的绘画充溢着对真相的考证，历史的多相以及对未知与未来的揣测。他的新作目前正在上海双年展中展出。此外亦在圣保罗当代艺术、马德里 Tamás 与 Valente 艺术中心、巴西圣保罗 SAM 艺术馆、伦敦伊希画廊、上海美术馆等全球各地的知名艺术机构和（三）年展中展出。此次正值他的艺术家古斯塔夫·克里姆特诞辰 150 周年之际，这位年轻的当代艺术家忽然崛起，为我们提供了具艺术史意义的重要事件。



出生于意大利帕纳，在取得建筑学文凭后，即于 27 岁那年开始接触摄影，并以担任香奈儿化妆品集团的助理一职开始了自己的摄影师生涯。他的作品先后刊登于土耳其和俄罗斯版的《Vogue》、《W》杂志、韩国版《Aure》杂志以及《Wallpaper》和《F&W》杂志等；也曾成为 Moschino、Prada、Glenzy、Fendi 等品牌的推广广告。本次与《大都市 Numéro》合作的意大利大片《Turin》。Gianluca Fontana 以 Catherine Deneuve 和 Faye Dunaway 为拍摄对象：“两位模特 Enko Mihalj 就是她们两个的混合体，她完全在任这样的角色！”

LEO XU PROJECTS







卷二

Gueter Klimt 在工作室  
摄于中、约瑟夫·莫里茨·  
诺伊 (1899 - 1942) 摄影  
作品, 印于卡纸, 25.3 cm  
x 25.7 cm. ©Auerbaum  
Photo Archive

## 作为革命者的克里姆特

撰文 李青 Li Qing

维也纳艺术家古斯塔夫·克里姆特诞辰 150 周年之际, 年轻的中国艺术家李青欣然提笔, 为我们梳理其艺术生涯的重要章节。克里姆特, 这位曾经的革命派和“异教徒”, 他的理想随着时间的推移逐渐失去原有的激情, 而在远离风口浪尖、对风险和运动失去了兴趣后, 方在画室中获得平静和自由——相较水风雷电般的革命和叛逆而言, 志于丰饶的艺术生命则更为悠长。这正是遥远的前辈给予今天的年轻人的启迪。

200

古斯塔夫·克里姆特 (Gustav Klimt) 是维也纳人——维也纳，维也纳的每个人——只要在听过他那个时期的家乡方言就知道。谈到维也纳，除了金色大厅，那里还有一种金色更加漂亮。那就是克里姆特画中的金色。2006年，他的作品《阿莫尔和普洛特·赫尔》以1.95亿美元成交，超越达利的《蒙娜丽莎的变体》，一度成为世界最贵的画作。

今年是奥地利建国150周年，维也纳的皇家博物馆都翻出了和他相关的存货。其中最著名的作品《吻》(The Kiss, 1907-1908) 正悬挂在舍贝德的美术博物馆 (Schiebel Museum)，则是莱奥波德博物馆 (Leopold Museum) 展示了他的100多幅素描——女儿的裸体女性。克里姆特，像特中有许多他的女人——

这样的草图似乎太像八卦小报了，但，然而当然，当他写下这篇纪念文字的时候，他无疑不是一个人在战斗。“会讲故事，情欲诱人”，这是最多的常用语形容他的字眼。如今，《吻》已经和《蒙特丽莎》一样，挂在博物馆、冰柜柜、笔记本、茶杯垫等日常器物上。如果你在大街上买一盒山寨安全套的包装上印刷了它，也无可不必得怪。

你或许也会声名显赫。当得知有英国《泰晤士报》公布的一份多达145万公众投票参与的调查中克里姆特赫然排在“公众心目中20世纪最伟大的艺术家”榜单第三位时，还是有点惊讶。我第一次见到他作品的契机已忘了，约莫估计是在上海美术馆的展览上见过，印象比较深的倒是有个同学实在为某小酒吧做海报时，他拿了一幅他的《音乐厅》(Musik)，华丽而优雅的画面特别适合这种场合。当时那幅画为行画以平

薄纸，实际上，整个奥地利的美术教育，克里姆特一直不太重视，因为他的画太漂亮，而学生们争相拿来临摹的，不是素描，再就是速，黄洋流，黄科梅尔之类的青楼艺术家——这些搞素描的搞不好——而科梅尔(如伊拉斯和马赛斯)，更难以他吸引了。而与他相关的象征主义和新艺术运动，也仅限于艺术史课本的次要章节，没有在印刷品，宣传册，公共主义，超现实主义和法国出现的艺术之中。

于是，当这些年开始到维也纳，再在当代美术馆(MARK)仔细参观了关于维也纳的讨论(奥地利是分离派之前第一个有国际影响力的流派)的大展，但流落于曼好画廊中时，我对隔过的分离派美术馆(Wiener Secessionsgesellschaft)不置一语。在此，我决定对它加以介绍制作书籍：它创建于1898年，后来作为分离派的皇家式建筑和艺术馆，并演进的维也纳分离派(Secession)，是当时一批激进的青年艺术家因不满保守传统的学院派，脱离而组成的自学团体和政府美术馆接管者的“艺术家合作社”。但最初的艺术家协会，克里姆特担任任主席，而分离派美术馆可谓一物两态就，过了这有同意的革命成果和秀丽的他。“为时代的艺术，为艺术的时代”作为宣言被刻在美术馆中墙上，典型艺术风格的金色和雕饰的柱廊的柯克叶叶组成，与几何造型的立体建筑浑然一体，是分离派建筑的优秀代表。

同样一场革命最有效的手段就是迅速地赋予它成功。这种情况在艺术史上屡屡发生，即使是在平权运动和古力光理学的可操作，最后也变成了修修补补的改良形式。分离派也一样，他们在1898年举办的第一次展览并未得到太多好评，甚至获得不少好评。到了1900年，能代表奥地利参加国际性展览的已经不是艺术家合作社，而是分离派了。他们搞到点钱，像某而高贵的风格都符合维也纳的世纪末之风，帝国虽然腐败，但对文化艺术却相对宽松，大约得以对廉风格乃至以情画示，分离派与黄洋流、穆塞尔、苏威特、马勒、勃拉姆斯等人等，使维也纳上了一个现代主义的文化霸权。但也是通过这种以钱获得的成功，使他们的革命的光环也渐渐不显赫。

没有人再来是革命派，早年的克里姆特对平权派说也依然如是，离开此涉建筑学和建筑美

学工作时，其风格仍恪守古典主义，但整个金匠的儿子在作品中透露出对金色的偏爱。喜欢在炫耀中加入奢侈装饰之风。1902年，兄弟他所有的画给了克里姆特沉重的打击，其后三年几乎没有作画。这期间的三年改变了他的，对其亡的以革命命般地影响了他的以后的创作。而他重新拿起画笔，他已无法忍受和以高贵的空谈的谈。

大约半年后，他得以实现最奢侈心的定居计划——为维也纳大学创作壁画《哲学》、《法学》和《法学》。这是他在一个必要的时间内对世人的直接证明之作。《哲学》(1900)是最先完成的一幅，画面的远处是由一群意志高昂地提供的裸体女人所形成的圆形图案，所有的人物似乎都处于一种虚无缥缈的状态中，其后是一片如蓝绿般虚无缥缈的景色。幕的中浮现出一位女人的脸，可是在次她，和成是在沉思，最下方也是最远处是一张被描述为“知识”的女人的脸，其大半部分被加满狂的头发所遮挡，如像荆棘的白天鹅似可感。克里姆特放弃了约定俗成的符号，整个画面的景象象征而神秘，而非像大多数反对者所要求的那样，将哲学描述为一种机械逻辑的科学。这场画因而引发了巨大的争议，维也纳大学的67位委员会成员公开要求教育局取消该委员会。他们指责克里姆特光谈以乱谈和道德观，说他破坏了生命的纯粹性原则，把他称为“天国的叛徒”。

反对者的解法其实简单，将他采成为大学的克里姆特的信念也发挥了个人化的新平权。正如《圣经的启示》中所预言的那样，理性主义的“乐园”必须让位于一种空想式的创造性，并且接受我们认知范围内的不确定性。这算得是空想的确是在实现理性的本能，表达了对科学或人是从痛苦中解脱的怀疑。另外的两幅《哲学》和《法学》也一同样地保留了这种火烈的怀疑，并一再放其开然大道。此时的克里姆特已经决意要当一名虔诚的异教徒。他深知要对付这有强大的敌人，要比他们更加自大。他当然拒绝了委员会提出的将这三幅画替换为国家美术馆的折中方案。最终退回佣金，美国作品的拥有权，此后再再接受任何以立誓托靠。令人遗憾的是，这三件最奢侈心的青年之作，于1945年的纳粹末日狂放的一团大火中毁于一旦。谁都不知道它们最初在法国还是他国，而他存世的其他作品，了无堪比之作。

LEO XU PROJECTS





展览



《建筑 - 古建筑材料》, 2012, 混合材料, 25 cm x 35.5 cm, 中国艺术家徐康的近期特别定制之作, Courtesy of Leo Xu Projects

206



“你不愿意以你的行为与艺术取悦每个人，那少数几个人也行，那许多人不是件好事。”这是斯特雷特最精彩的话写在画作上，不知若他看到今日世人对他作品的态度，当作何感想。而更的是，世人总给美国以种种的定义转成的定义，对过地三我又是怎样地发现那多么可笑的笑脸。伟大的艺术家就是与这种定义斗争的人，最终又不可避免地成为新定义的某个样本——如所有的革命者，平日成为时代的人流，却是成为后人的人民。

这样的样本甚至化为新的图腾(Kitchin)，那一种广受欢迎的风格被流于表面地大量复制，其复制风格正是由于对深奥的原创崇拜而被这种模仿所俘获，被不断地用于各种消费情境，因此失去了原本的感压力，而沦为一种符号，就如同革命偶像化为一件用于炫耀的文物，这也使得其复制风格与字面义的隔阂在百年之后被道解释，百年前因为信仰崇拜，百年后因为流于模仿。

当然这与革命者本身无关，克雷斯特没有意识到自己被革命的联系，他只是获得了越来越多的认同和越来越少的争议，那先被斥为深奥的，纷乱的主题也开始获得赞赏，他已不再向口说无凭，年轻的维多·波勒和柯恩什十更批判的表现主义走到了前列，一贯支持精英的他也开始感到失落地说：“年轻人在他们第一次出志时，总想要表现所有超群的东西，不过我并不在意他们的言行。”

克雷斯特有一张照片比其作品更吸引我，他穿着地长袍，站在花丛中，如在海洋一片茂盛的植物，又似乎只是站着出神，其身形就决定和他心目中的状态是契合。那一刻他仍是与每媒体如观察自身长袍，他与几个漂亮的女性待在一起，对他在看，时而低语声也。这个英俊漂亮的中年男人当时声言已退，和许多优雅沉着深奥古怪神秘的革命者一样，这时的他闭门不出，对思潮和运动失去了兴趣，也早已不再谈论自己或与人争辩，只沉迷于温柔乡，沉醉于性和生命的冥想中，他那些关于女人的画作更真正为自己画的，他已经不需要别人告诉他什么超群之物——和所有不可一世的领袖论他一样，他只履行性而为，忘记了革命的他，此时才真正获得了自由。

或许他知道，艺术的超越已比革命的疯狂更长，只有那根本才能继续前行，这时呢，他于漂泊航子，而不是他，航子永远比他更加伟大。

english text

All that Jazz – Ross Carter

On the occasion of the 150th anniversary of Viennese artist Gustav Klimt's, Chinese young artist Li Qing picked up the pen to chronicle the important chapters of Klimt's artistic career. Klimt, a former revolutionist and an "infidel", away from the cusp, he became less interested in movement; it was his art studio that granted him peace and freedom. Compared to the flurry of revolt and subversion, the only instinctive loyalty to the artistic mind is sustainable in the long run. This is the inspiration from one of our most illustrious distant predecessor to the present generation.

Gustav Klimt is from Vienna; and, a man from Vienna, a fact instantly recognizable from his accent. Speaking of Vienna, if your impression stops at a Golden Hall's New Year concert, then I assume you are an honest CCTV fan, but did you know, there exists a more expansive kind of gold: the gilded works of Klimt. In 2006, his work "Adele Bloch-Bauer I" sold for \$ 135 million, surpassing Picasso's "Garçon à la pipe", becoming the world's most expensive painting.

This year is Klimt's 150th anniversary, and all of Vienna's major museums are exhibiting their inventories on Klimt. His most famous work "The Kiss" (1907-1908) hangs in the magnificent Belvedere Museum, while Leopold Museum presented 400 written documents sent by Klimt to Emilie Flöge, his life companion believed to be the woman depicted in one of his famed works, "The Kiss". In addition, there are 100 drawings, all of which display naked women, full of lust, many of whom were Klimt's lovers.

I knew I am putting this together like tabloid fodder, but I don't seem to have a choice – it's the result of the setting, in the context of this article. I am certainly not the first person to do so. "Magnificent, lustful desire", are the most used words to describe Klimt and the life he led. "His images convey exceptional beauty, it's almost like an instinctively wonderful feeling," says art critic Richard Koch. As of today, like the "Mona Lisa", "The Kiss" is reproduced on countless everyday

merchandise like mugs, fridge magnets, key rings, cup mats, so don't feel shocked if you see it on the packaging of condoms one day.

Even with an awareness of his prominence, I was still a bit surprised when I learned that Klimt was ranked number three on "Top 200 Artists of the 20th Century to Now" listing, in a survey by the British newspaper "The Times" a poll participated by over 1.4 million people. I don't quite remember the first time I saw his work, probably in a photo book when I was in middle school, a relatively deep impression was when a classmate painted his "Music I" to decorate a small bar, a gorgeous yet melancholy picture especially suitable for such a decadent setting. However, back then, it seemed nothing but a cliché.

And in fact, it's the same case at the art academies around the world. Klimt has always been neglected, because his paintings are so beautiful, and students tend to draw to artists like Cezanne, Freud, Mo Rindy, or Giacometti – the bitter, the simpler, the dumber, the dirtier, the better – instead of masters such as Picasso and Matisse. And don't even mention the pornography genre.

Symbolism and art nouveau related to Klimt are unfortunately regarded as minor chapters in the textbook of art history, and most of the time, we are submerged in the golden haloes of Impressionism, Post-Impressionism, Cubism, Surrealism and Dada movement. This customary gesture amongst our predecessors was even more obvious: Klimt and his ilk would be defeated as the typical corrupted fallen bourgeois, and eventually, only those artists who speak for the toiling masses like Repin and Kollwitz would be undoubtedly endorsed with accolades of brilliance.

So a few years ago when I first visited Vienna, I carefully browsed through the exhibition on Vienna Actionism (another internationally influential genre following the Secession in Austria) in the Museum of Modern Art (MUMOK). Later, while I was lingering, looking at the pretty streetscape, I passed by the Secession Art Museum (Wiener Secessionengebäude)

## Klimt – A Revolutionist

by Li Qing



without affording a glance. I decide to do a brief introduction here to compensate for my earlier inconsideration. It was built in 1898, commissioned to stand as a representation of the Viennese Art Nouveau movement, as well as to function as an exhibition hall. The Secession was a self-organized group of rebel artists outraged and dissatisfied with the traditional academics. They were separated from "Company of Artists" dominated by long-established fine art institutions and its administrations, an organization in which Klimt became its first president. Wiener Secessionengebäude was built on hot blood, and it became the frontier of revolutionary achievements.

"To every age its art, to art its freedom" is the motto of the Secessionist movement, engraved above the entrance of the pavilion. The typical Art Nouveau gold dome decorated with gilded Jugendstil branches and leaves, blends perfectly with the simple geometric forms of the main construction, and is an excellent representation of Secession architecture.

The most effective way to absorb a revolution is to quickly bestow on it a degree of success. This is something that has occurred frequently in the history of art, even Impressionism which was once attacked as provocative, and later became a classic all-encompassing taste. Similarly with Secession, the first exhibition organized in 1898 had not been much of a rejection, and it even received a lot of praise. In 1900, Austria's main pillar to participate in international exhibitions was no longer the Company of Artists, but the Secession. Their magnificent yet delicate, beautiful yet primitive style was pretty much in line with the Vienna's end of the century trend. Despite the Empire being in recession, art and literary were loosely treated, the general public was arly and even indulged in pleasure. Secession, Freud, Musil, Cisek, grit, Mahler, Schoenberg, and all sorts of people, brought Vienna to the peak of modernism, but it was also the quick success that diluted stunning aura of revolution.

No man is born a revolutionary. In the early years, Klimt was pleased to be classified as

academic. When he began to undertake work of murals and architectural decoration, he was still under the influence of neo-classicism. The gold engraver's son revealed a preference for gold hues, adding ornamental styles to his work. In 1890, the death of his brother Ernst caused a big blow. He didn't paint in the three years that followed. These dreadful years changed his understanding of fate and affected his artistic vision. When he picked up his brush again, he could no longer endure the seemingly senseless and empty notions of beauty.

And two years later, he created his most ambitious masterwork - "Philosophy", "Medicine" and "Jurisprudence" to decorate the ceiling of the Great Hall in the University of Vienna - it was a necessary time for self-declaration to the world. "Philosophy" (1902) was the first to complete among the three, a depiction of distorted naked women thrown together but not united into a cylindrical tower, all characters seem to be drifting in an aimless trance. The universe in the background is a gigantic void onto which a barely recognizable image of a woman is projected, as if in deep sleep, or in contemplation. At the bottom of the canvas is another face of a woman half-veiled, representing the wisdom, her obscured, hypnotic eyes looking directly at the viewers. Klimt abandoned all common symbols and presented a dreamlike mass of humanity, instead of the original proposal "The Victory of Light over Darkness".

The painting triggered a huge controversy, 67 members of the Committee of the University of Vienna, publicly expressed their opposition, and asked the Ministry of Education to cancel the commission. Klimt was accused for violating the idea of mastery of nature through science, and of dark obscure symbolism. He was then called "an ignorant painter".

The critics' interpretation is, in fact, correct. Klimt regarded Nietzsche as the great philosopher, willfully played his personal philosophy, as claimed in "The Birth of Tragedy", rationalism "oppressive" sensitivity must be accompanied by tragic, and uncertainty should be accepted in our cognitive

english text

range. The Misty universe is really laughing at the incompetence of reasoning, and suspicion for science to liberate human from suffering. The other two works, "Medicine" and "Jurisprudence" retain the same scerbic suspicion, and provoked quite a stir.

And when Klimt made the decision to become an arrogant infidel, he knew the only way to deal with arrogant enemies is to be more arrogant than they were. Unwilling to compromise, he utterly rejected the Commission's propose to move these three paintings to the National Gallery, and ultimately resigned the commission to reclaim ownership of the works. This project turned out to be Klimt's last acceptance of a public commission. Unfortunately, the three most ambitious masterpieces were lost in the fire of the Nazi doomsday carnival along with many of his other works in 1945. None of his survived works are comparable to these three in mass or field.

"If you cannot please everyone with your deeds and your art, please a few. To please many is bad," quoted German playwright Schiller on Klimt's work. I am curious what would he think if he get to see plentiful love the world has for him today. Paradoxically, the world has the tendency to give convention definition to beauty, and with the passage of time, they are surprised to find out how ridiculously shallow they were. Great artists struggle with such definition, and eventually, inevitably, become an archetype for this new definition - like all revolutionists, unwilling to become a hostage of the era, but fall into traps of their descendants.

Such example are translated into a new kitsch, a popular style is reproduced extensively to match consumers' needs. Klimt style is precisely captured by kitsch due to his intense sensual beauty, and is constantly used for a variety of objects and products. As a result, the images have lost their original appeal, and become symbols, like a revolutionist idol degenerated into trinkets used to embellish, to adorn. The barrier between Klimt and academia remained obscure even after a hundred years, and flows, a century later in kitsch.

Nevertheless, this has nothing to do with revolutionists. Klimt did not live to see the day of his own revolution. He gained more recognition, and became less controversial, and also began to receive the appreciation for work which had previously been dismissed as containing themes of obscene, deceptive chaos. He was no longer in the coup. The torch of modernism was passed to the next generation of pure expressionists like Egon Schiele and Oskar Kokoschka, Klimt was supportive of the younger generation that yet was somewhat lost, leading to the comment: "Young people always want to tear up the existing before their first attack, but it doesn't bother me."

There is a photograph of Klimt which is more appealing to me than his works. He is dressed in a robe, standing in the garden of his studio, as if he's examining dense vegetation in a trance. The robe is wrapped around him in the style of the wise men of ancient Greece, or a troubadour - perhaps he just wanted to dress like his ideal Dionysus. It is said that he preferred to wear the robe with nothing underneath, spending his days with several beautiful models, painting while indulging in earthly delights. The bearded and disheveled middle-aged man was already famous by then, and like many esoteric revolutionists in their later years, retreated into the closed doors, became less interested in movement, reluctant to talk about themselves or arguing with others, and preoccupied with female sexuality and lived in a trance-like state. His paintings of women were really just to fulfil himself. He didn't need someone to tell him what is precious - like all powerful male animals, he simply acted out of free will, and finally gained freedom in a life without revolt.

Perhaps he already knew that the road of art is longer than the road of revolt, and only by following one's instincts could one keep moving forward. But, by then, he would rather be the target instead of the gun. After all, a target is what everyone is aiming at.

"Gustav Klimt: The Complete Paintings" published by Taschen Publishing House, December, 2012.