

**Contemporary Chinese Fibre Art  
from Tsinghua University Academy of Art & Design:  
where ancient techniques meet modern approaches**



THE UNIVERSITY OF  
MELBOURNE

**VCA**

Victorian College  
of the Arts





Lin Lecheng:

- Falls, 230\*200 cm, wool and Gobelin technique, 2015
- Piao, 100\*300 cm, digital printing on silk, 2015

林乐成

《瀑》，230\*200 cm, 羊毛与哥白林技法, 2015  
《飘》，100\*300 cm, 丝绸与数码打印, 2015



Hong Xingyu: The Rhythm of Lotus, 45\*45 cm each, silk and Bian embroidery, 2013

洪兴宇

《荷韵》，45\*45 cm each, 丝绸与汴绣工艺, 2013



## DIRECTOR'S MESSAGE



The Faculty of the Victorian College of the Arts and Melbourne Conservatorium of Music is honoured to be staging our first collaboration with the Tsinghua University Academy of Arts & Design.

墨尔本大学的维多利亚艺术学院及音乐学院十分荣幸地迎来了与清华大学美术学院的第一次合作。

This small but important exhibition gives us insight into the both the rich underpinnings of Fibre art in China and the wonderful contemporary developments taking place now within this creative field.

这次小型但很重要的展览让我们了解到中国对于纤维艺术的丰富巩固和这个领域如今精彩的当代发展。

This exhibition is the first by the Tsinghua University Academy of Arts & Design in Australia and we are very proud to have initiated our developing friendship in this way. Tsinghua University is regarded as one of China's elite institutions. It is the hope of both our universities, that this will be the first in a series of collaborations that will include exchanges of academics and other creative ventures.

本次展览是清华大学美术学院在澳大利亚的首次展览，我们非常自豪地通过这样的方式开展我们的友谊。清华大学是中国的顶尖高校之一。我们两所大学共同希望一系列的合作，包括 学术交流和和其他创造性的探索将是合作的首要。

I would like to sincerely thank the artists, Professor Lin Lecheng and Associate Professor Hong Xingyu, Dean of the Department of Arts & Crafts, together with Tsinghua University masters students Zhu Yan and Jiang Yi, who have made the trip to Australia. I would also like to thank our PhD student Su Yang who is herself a graduate of Tsinghua University, and has been a wonderful conduit in all our discussions and reminds us of the importance and benefits of cultural diversity that our international students bring us.

我想要诚挚地感谢前来澳大利亚的艺术家们：林乐成教授，工艺美术系系主任洪兴宇副教授，以及清华大学的研究生朱砚和蒋怡。我还想要感谢我们的在读博士生也是清华大学的毕业生杨苏，一直是我们所有沟通非常好的桥梁，让我们意识到我们的留学生带给我们的文化多元化的重要性和益处。

### Professor Su Baker

Director of the Victorian College of the Arts  
The University of Melbourne



**SU YANG,  
PHD CANDIDATE IN VISUAL ART  
VICTORIAN COLLEGE OF THE ARTS, THE UNIVERSITY OF MELBOURNE**



This exhibition brings to the Victorian College of the Arts at the University of Melbourne a select collection of Fibre Art from the Academy of Arts & Design at Tsinghua University. Founded in 1956 as the Central Academy of Arts and Design, the Academy merged with Tsinghua University in 1999 to become the Academy of Arts & Design, Tsinghua University.

Fibre art is one of the five art studios in the Department of Arts and Crafts, which also includes lacquer art, glass art, metal art and jewellery design. All the studios including fibre art teach traditional Chinese art and approaches, as well as contemporary design methodology. All five studios play essential roles in many contemporary art and design projects in China. The traditional Chinese crafts are informed by Chinese history and culture, and it is through teaching and studying the traditional crafts that Chinese cultural inheritance is transmitted to the custodianship of younger generations. Tsinghua University is keen to give attention to the local culture and art in the increasingly transnational environment. Simultaneously, in the context of globalisation and urbanisation, the academics and students in the Department of Arts and Crafts combine the new materials and techniques with the traditional ones to express the contemporary aesthetics and artists' individual experiences. Some artworks of the academics and students also embody the influence of Western postmodernism on forms, materials and ideologies. Hence, the art in the Department of Arts and Crafts combines both the traditional and the contemporary.

The fibre art works in this exhibition traverse the boundary between representation and abstraction in depicting landscape and life. At the basis of the dichotomy between Chinese-style art and Western-style art, these works raise a persistent discussion of a question: How can traditional Chinese-style art be modernised?<sup>1</sup>

The four artists in this exhibition contribute different perspectives on fibre art:

Lin Lecheng embraces the newly introduced contemporary art form installation to subvert the established norms of traditional fibre art. He was inspired by an historical Chinese poem about falls and mountains, in conjunction with his travels to Niagara Falls in the USA to create Falls. Lin Lecheng's artworks break down the boundaries between fibre art, installation and other forms of Conceptual art. He uses new fibre art forms to address both local and global art trends in a versatile and individualised manner.

Hong Xingyu uses silk and Bian embroidery<sup>2</sup> to create a "modern ink painting" or "conceptual ink painting" of a lotus pond – The Rhythm of Lotus. Lotus is the subject of traditional Chinese Art. However, Hong Xingyu combines "ink" and color in a single composition expressing philosophical concepts in minimalist and abstract beauty<sup>3</sup>. His art transcends the historical entanglement of traditions by connecting itself to other regional branches of international contemporary art.



Zhu Yan uses particular paper to create the particular life forms in her artwork. A Feather is influenced by Buddhism. Zhu Yan is more willing to combine her art with traditional Eastern philosophy in the increasing urbanisation and popularisation of commercial culture and society.

Jiang Yi's art emphasizes women's individuality and personal experience. She uses wool and Gobelin technique to create the twisting abstract lines and forms like reeling silk from cocoons as the metaphor for the life. Jiang Yi's work Rebirth is focusing on phrasing the procedure of reproduction.

1 The curator, critic and professor at the University of Chicago Wu Hong raised the issue of how the dichotomy between Chinese-style painting and Western-style painting came to determine not only the structure of art education and the artist's professional identity but also the criteria of art criticism and the venues of exhibition and publication.

2 Bian Embroidery (Kaifeng Embroidery) has a long history of 900 years. It can trace back as early as the China Northern Song Dynasty in the 10th century AD. Bian is the short name of Kaifeng city in Henan province in China.

3 Abstract beauty was declared by Wu Guanzhong to be at the core of artistic creation in 1979 and 1980.

#### Bibliography:

1. Gao, Minglu. Qiang : Zhongguo Dang Dai Yi Shu De Li Shi Yu Bian Jie / Gao Minglu = the Wall : Reshaping Contemporary Chinese Art / Gao Minglu. 墙 : 中国当代艺术的历史与边界 / Gao Minglu = the Wall: Reshaping Contemporary Chinese Art / Gao Minglu.: Buffalo, NY : Albright Knox Art Gallery, 2005.

2. Wu, Hung. Contemporary Chinese Art: A History : 1970s>2000s. London : Thames & Hudson, 2014.

3. Hong Xingyu, Shouyi Kaifeng Bianxiu Gongyi Yanjiu / Hong Xingyu = The research of Kaifeng Bian Embroidery/手艺 : 开封汴绣传统工艺研究. Beijing: China Legal Publishing House, 2015



## 清华纤维艺术展 杨苏



本次在墨尔本大学艺术学院展出的是清华大学美术学院的纤维艺术精选展。清华大学美术学院，前身是中央工艺美术学院创立于1956年。1999年，合并于清华大学成为清华大学美术学院。纤维艺术作为工艺美术系的五个专业方向之一，其他包括纤维艺术、漆艺、玻璃艺术、金属艺术和首饰艺术工作室。这五所工作室包括纤维艺术教授中国传统艺术和技法以及当代设计方法论。这五所工作室在许多中国当代的艺术和设计项目中全部扮演着非常重要的角色。中国悠久的历史孕育了身后的工艺传统，教授与学习研究传统工艺是年轻一代对于文化的传承。清华大学在不断跨越国际的环境中也非常注重本土的文化和艺术。与此同时在全球化和城市化的背景下，工艺美术系的师生将新材料和新技法与传统材料技法相结合表达当代美学和当代艺术家对当下生活的艺术思考 and 经验。一些师生的艺术作品在形式上、材料上和意识形态上也体现出了西方后现代主义的影响。因此工艺美术系的艺术作品既结合了传统也结合了当代。

本次展览中的纤维艺术作品在描绘自然和生命的主题中，在具象和抽象之间流转。在中国式与西方式艺术、传统与当代之间的二元对立的基础上[1]，这些作品提出了一个反复讨论的问题：中国式的传统艺术怎样才能现代化？

在本次展览中的四位艺术家在纤维艺术中贡献了他们不同的视角。

林乐成包含了当代艺术的新形式—装置，颠覆了之间建立的传统纤维艺术的概念。他的作品《瀑》灵感来自于中国历史关于山水瀑布的诗歌并结合了他在美国尼亚加拉大瀑布的游历。林乐成的艺术作品打破了纤维艺术、装置以及其他观念艺术之间的界限。他用新的艺术形式通过丰富多彩的和具有个性化的方式呈现了本土化以及全球化的艺术趋势。

洪兴宇运用丝绸和汴绣工艺[2]创作了一幅描绘中国传统艺术题材荷塘的“现代国画”或者说“概念国画”—《荷韵》。荷花是中国传统艺术题材，然而洪兴宇将“墨”与色彩结合在一个独立的构成中表达了极简主义的哲学观念以及抽象美学[3]。他的艺术通过与国际当代艺术流派的结合超越了传统的历史束缚。

朱砚运用特殊的纸创作出特殊的生命形象在她的作品中。《一羽》受佛教的影响。在不断发展的城市化和商业化的文化社会中，朱砚更愿意将她的作品与传统东方哲学相结合。

蒋怡的作品注重女性的个体特征和个人经历。她运用羊毛和高比林技法创作出旋转的抽象线条和形状就像是在抽取蚕茧的丝。蒋怡的作品《重生》着重赞美了生命孕育的过程。

[1] 策展人、评论人和芝加哥大学教授巫鸿提出中国式绘画和西式绘画之间的二元对立怎样决定艺术教育的框架和艺术家的专业个性而且决定了艺术评论的标准以及展览和出版物地点的问题。

[2] 汴绣（开封绣）有长达900年的历史。这种工艺可以最早追溯到公元10世纪的中国南北宋时期。汴是中国河南省开封市的简称。

[3] 抽象美学由吴冠中在1979年和1980年提出，宣称是艺术创作中的核心。

### 参考书目：

1 高名路，《墙：中国当代艺术的历史与边界》，美国纽约州布法罗市Albright-Knox美术馆，2005年。

2 巫鸿，《中国当代艺术》，伦敦 Thames & Hudson出版社，2014。

3 洪兴宇，《手艺：开封汴绣传统工艺研究》，中国法制出版社，2015南北宋时期。



Zhu Yan: A Feather, 25\*28 cm each, paper, 2015

朱砚

《一羽》，25\*28 cm each, 纸, 2015



Jiang Yi: Rebirth, 100\*200 cm, wool and Gobelin technique, 2015

蒋怡

《重生》，100\*200 cm, 羊毛与哥白林技法, 2015