



大都美术馆
Dadu Museum of Art

**BEIJING FORUM FOR ARTS AND CITY
ARTS: SHAPING THE FUTURE OF THE CITY**

**艺术与创意城市北京论坛
艺术塑造城市未来**

Beijing, People's Republic of China
Dadu Museum of Art
22 and 23 October 2013

中国 北京
大都美术馆
2013年10月22-23日

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United Nations Educational, Scientific and Cultural
Organization
People's Government of Beijing Municipality
National Commission of the People's Republic of China
for UNESCO

主办单位

联合国教科文组织
北京市人民政府
中国联合国教科文组织全国委员会

Hosts

Beijing Municipal Bureau of Culture
Beijing Culture and Art Foundation

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Foreword

IRINA BOKOVA

Director-General of UNESCO

Cities are the cradle of human civilization, with culture and cultural interactions at their heart. Throughout history, cities have catalysed human creativity, giving rise to lasting artistic creation in the arts, architecture, city planning, music, film and other cultural expressions. The power of cities has perhaps never been as important as it is today, and this is the importance of the *First Beijing Forum for Arts and City*.

Standing at the intersection of the past and the future, where tradition meets modernity – cities are places where the economic, social and cultural dimensions of sustainability interweave most tightly. More than half of the world's population today lives in the cities, and this is set to increase. Cities are our greatest motors of dynamism, growth, and 'living together.' But they are also sources of injustice, poverty and exclusion. I am convinced we can do far more to tap the enormous creative capital residing in cities and to support cities as hubs for cultural and creative industries. This calls for new strategies to create pathways for sustainable urban development. This requires also new initiatives to strengthen local creative economies, reinforcing their artistic, cultural, social and physical fabric, while upholding the diversity of cultures, which are key to quality of life. Urban sustainability is our ultimate objective. For this, we need well-planned, well-designed cities, drawing on sustainable ecosystems. We need also, *as importantly*, cities that safeguard cultural heritage and the diversity of cultural expressions and that support cultural infrastructure and creative industries.

Across the world, many cities today have recognized the power of culture as an enabler and a driver of sustainable development, and they are acting on this to develop vibrant and diverse cultural quarters, where local arts can interact with international cultural dynamics. Safeguarding and promoting the living cultural heritage of urban communities requires political will and partnership – led by governments, in collaboration with municipal authorities and all relevant actors, including the media, universities, along with artists and civil society.

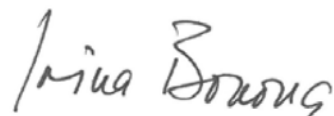
UNESCO is taking forward this agenda, starting at the normative level through several important cultural conventions to help protect the unique identity and heritage of cities. These include the 1972 *World Heritage Convention*, the 2003 *Convention for the Safeguarding of the Intangible Cultural Heritage* as well as the 2005 *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. Working with national governments, cities play a key role as platforms for implementing these conventions in ways that promote cultural diversity, rooted in heritage and by nurturing creativity.

In addition, the UNESCO General Conference adopted in 2011 a *Recommendation on the Historic Urban Landscape* to help policy-makers, urban planners, city developers, architects, preservationists, property owners, investors and all concerned citizens in striking a balance between the conservation of inherited landscape and the process of constant change and development underway in all cities. UNESCO created the Creative Cities Network in 2004 in order to promote the social, economic and cultural development of cities across the world, in both developed and developing countries. This Global Network has become a clearing house whose work benefits all members by sharing new ideas, best practices and design solutions for sustainable development for all of their citizens. The 2013 *UNESCO Creative Cities Beijing Summit*, held in parallel to the Beijing Forum, explored and established a direct link between creativity and sustainable development from an urban perspective.

The *First Beijing Forum for Arts and City* was designed to underline the importance of arts and culture in urban centres and to encourage a holistic strategy for the future development of cities. The Forum was convened by the Culture Bureau of Beijing Municipality with the support of UNESCO on 22 and 23 October 2013, and held at the newly-inaugurated Dadu Museum of Art dedicated to Chinese oil paintings, built by the Changqing Investment Group. The Beijing Forum adopted a final document that included the recommendation for cities to “devise policy strategies and initiatives responding to the artistic, cultural, social and physical fabric in urban settings in order to bolster the development of the local economy”.

This is an important message at a time when States and the international community are shaping a new global sustainable development agenda to follow 2015. The same message was sent in Hangzhou at the 2013 *International Congress on Culture: Key to Sustainable Development* and at the United Nations General Assembly *Thematic Debate on Culture and Development* held in June 2013, as well as at the 2013 High-level Segment of ECOSOC. UNESCO’s position is clear. Culture is an enabler of sustainable development -- the context in which development policies can move forward, through local ownership, with efficiency and impact. It is also a driver of development, led by the growth of the creative economy, the cultural sector, through tourism, the arts and crafts. Cities play a leading role at all of these levels, and we must recognize the importance of culture and cultural diversity as sources of innovation, creativity, and entrepreneurship for the cities of the future.

The proceedings of the *First Beijing Forum for Arts and City* are designed to share this message with a wide audience. In this spirit, I wish to thank once again the Government and people of China, both at the national and the local levels, along with all stakeholders, for their commitment to taking forward this agenda. In this respect, I am pleased that UNESCO has concluded a strategic partnership with the Changqing Investment Group to promote specific aspects of this agenda over the next few years. At this time of change, we must make more of the boundless opportunities of creativity and innovation, to craft new solutions that are inclusive, just and sustainable, and this is why cities are so vital for a more peaceful and sustainable future for all.

A handwritten signature in black ink, reading "Irina Bokova". The signature is written in a cursive, flowing style.

Irina Bokova



前言

伊琳娜·博科娃

联合国教科文组织总干事

城市是人类文明的摇篮，文化和文化互动则是城市的中心。纵观历史，城市推动了人类的创造力，同时也在艺术、建筑、城市规划、音乐、电影和其他文化表现形式中促使诞生了众多经久不衰的艺术创作。城市的作用从未如此巨大，这也就是首届北京艺术与城市论坛的重要意义所在。

站在过去与未来的交汇点，传统与现代并存 - 城市是可持续发展中经济、社会和文化组成最紧密交织的地方。现今，超过一半的世界人口生活在城市，且这个比例还将持续上升。城市是我们的活力、发展和“共同生活”的最强大动力源，但同时也是产生不公、贫困和排斥的地方。我相信我们能够更多地挖掘存在于城市中的巨大的创意资源，并且支持城市作为文化和创意产业的中心。这就需要新的策略来开拓城市可持续发展的新途径。这也需要新的措施，以加强当地创意经济，增强其艺术、文化、社会和实物设施的组成；与此同时，坚持文化多样性，这也是生活质量的关键所在。城市可持续发展是我们的最终目标。因此，我们需要精心策划和设计的城市，构建可持续发展的生态系统。同等重要的是我们也需要能够保护文化遗产和文化表现形式的多样性，并且能够支持文化基础设施和创意产业的城市。

在世界各地，许多城市已经认识到文化对于可持续发展的推动和驱动作用，并且正在该领域积极采取行动，以发展充满活力和多元文化的社区，使当地艺术与国际文化在此活力互动。保护和推广城市社区的文化遗产需要政治意愿与合作伙伴关系的建立。后者由政府主导，并与市政当局和包括媒体、大学，以及艺术家和民间社会在内的所有相关方共同合作。

联合国教科文组织正积极推动该议程。首当其冲的便是其在国际条约方面所制定的多项帮助保护城市独特性及其遗产的重要文化公约，包括 1972 年的《世界文化和自然遗产保护公约》，2003 年的《非物质文化遗产保护公约》和 2005 年的《保护和促进文化表达多样性公约》。通过扎根于遗产和培养创造力，同时与各国政府合作，城市作为实施这些公约的平台在促进文化多样性方面发挥了关键作用。

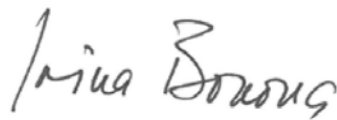
此外，2011 年联合国教科文组织全体大会上通过了一项关于城市历史景观的提议，以帮助决策者、城市规划者、城市开发商、建筑师、保护主义者、业主、投资者及相关城市居民在城市景观遗产的保护与城市日新月异的变化和发展之间寻求平衡点。教科文组织于 2004 年创建了“创意城市网络”，以促进发达和发展中国家城市在社会、经济和文化领域的发展。该全球网络现已发展成为一个信息交流中心，并且通过共享新理念、最佳实践，以及为所有城市居民拥有更美好的生活提供解决方案而使其所有成员

受益良多。与北京论坛同期举行的“2013 年联合国教科文组织创意城市北京峰会”从城市的角度探讨并建立了创造力与可持续发展之间的直接联系。

首届北京艺术与城市论坛的举办正是为了强调艺术和文化对于城市化中心的重要性，并且鼓励制定城市未来发展的全局性战略。在联合国教科文组织的协助下，由北京市文化局组织举办的本届论坛于 2013 年 10 月 22、23 日在新落成的大都美术馆举行。该美术馆由长青投资集团兴建，以中国油画为主线。此次北京论坛通过的最终文件中包含了“城市需要因地制宜地制定与艺术、文化、社会 and 实物设施相关的政策规划，以推动当地经济的发展”这一建议。

当今各国与国际社会正在逐步制定 2015 年后全球可持续发展议程，因此该理念尤显其重要性。这一理念还曾经在杭州举办的 2013 年“文化：可持续发展的关键”国际大会，2013 年 6 月联合国大会之“文化与发展主题辩论会”，以及联合国经社理事会 2013 年高级别会议中涉及。联合国教科文组织的立场清晰明确。文化是可持续发展的推动力量 - 在可持续发展的前提下，发展策略通过当地自主得以发展，并且产生效率和影响。以创意经济和文化产业的发展为龙头，并以旅游、艺术和手工艺为媒介，文化也是发展的动力源之一。城市在所有这些层面发挥着主导作用。我们还必须承认作为创新、创造力和企业家精神的源泉，文化及其多样性对于城市未来的重要性。

首届艺术与城市北京论坛会议录正是为了将该理念与大众分享而准备的。因此，我希望再次感谢中国政府和人民与所有利益相关方共同致力于在国家和地方各层各级推进该议程。联合国教科文组织能够与长青投资集团建立战略合作伙伴关系，以期在未来几年中推动这一议程中的一些具体方面，我对此感到非常高兴。在现今的变革时代，我们必须更好地利用创造力和创新所提供的无限机遇，构建新的具有包容性、公正性和可持续性的解决方案。这就是城市对于创建一个更加和平与可持续未来的重要性所在。



伊琳娜·博科娃



Foreword

WANG ANSHUN

Mayor of Beijing

In the delightful October of 2013, we met in Beijing for the First Beijing Forum for Arts and City. On behalf of the Beijing Municipal People's Government, I am pleased to congratulate the organizers of this Forum, namely UNESCO and the Chinese National Commission for UNESCO, for their strong support to the Forum.

Creativity is the source of human activities and a manifestation of urban vitality. Beijing is a city full of creativity. The splendid Forbidden City, the beautiful city central axis and the magnificent royal gardens are a perfect showcase of the great creativity of Chinese ancestors and even today it provides boundless inspiration. A number of outstanding creative works with both Chinese characteristics and international high-standard such as the Bird's Nest, the Water Cube and the National Centre for the Performing Arts have become Beijing's landmarks to show its new image to the world.

As China's cultural centre, Beijing has favourable conditions for the development of creative industries. Currently, the Beijing municipality is home to 93 universities, 288 research institutions, 165 museums, and more than 8,000 "enterprises above designated size" in cultural and creative industries. These rich educational, scientific and cultural resources provide a fertile soil to nurture creative and innovative achievements.

In recent years, in order to transform resource advantages into development advantages, Beijing has attached great importance to the development of cultural and creative industries, developed a special development plan, issued a series of policies and measures and set up a special fund of 10 billion yuan per year for the development of cultural innovation, established 19 cultural and creative industry clusters such as the 798 Art Centre, Songzhuang Art District, and successfully held the Beijing International Film Festival, the Beijing International Design Week and other activities. In 2012, the added value created by the city's cultural and creative industries reached 220 billion yuan, accounting for 12.3% of its GDP. This further consolidated their position as pillar industries and formed a number of advanced creative sectors including press and publishing, radio, TV and film, and design services.

In 2012, with the strong support of the Ministry of Education, the Ministry of Sciences and Technology, the Ministry of Culture and the Chinese National Commission for UNESCO, and thanks to its distinctive characteristics in design and innovation, Beijing joined the UNESCO Creative Cities Network as a "City of Design". It is a great honour for Beijing and a high estimation and full recognition of the development of the city's design and creative industries.

Under the theme "Arts: Shaping the Future of the City" and with a focus on subjects including creativity and sustainable urban development, this Forum has offered exceptional opportunities for cooperation to the city of Beijing. This will play a very important driving role in accelerating the development of related industries in Beijing and even in the rest of China.

This Forum has allowed to learn from prior experiences and advanced practices, further adhere to the reform and opening up policy, extend exchanges and cooperation, deepen cultural innovation and vigorously develop cultural and creative industries so as to further integrate creativity into urban construction and to better serve people's life. In the future years, we will focus on the following areas

to promote the development of creative industries: first, optimizing the allocation of cultural resources and developing vigorously cultural services functional areas assuming a strategic support role and cultural and creative clusters with different characteristics. Second, nurturing well-known brands and leading enterprises, consolidating and strengthening theatrical performances, press and publishing, radio and television and other advanced sectors, meanwhile fostering and developing design and creativity, animation and games, new media and other emerging industries to promote an integrated development between culture and technology, tourism, sports, exhibition and other industries. Third, deepening the cultural system reform, making efforts to attract and gather outstanding innovative and creative talents at home and abroad, promoting resources integration and nurturing market participants, improving the cultural market and creating a more dynamic environment for the development of cultural and creative industries. Fourth, further strengthening international cultural exchanges, enlarging the import and export of cultural products and services, building a brand for the Beijing International Design Week and other cultural activities, and reinforcing Beijing's international influence in culture.

The Beijing Forum for Arts and City is a new and innovative stage for cooperation and exchange. We have appreciated the exchanges, in-depth discussions, confrontations of ideas, and creative inspirations at the Forum. We in Beijing will spare no effort to further develop international cultural exchanges, promote common development and make new contributions!



前言

王安顺

北京市市长

2013 年的金秋十月，天高气爽。我们相聚在北京，出席了首届艺术与创意城市北京论坛。我谨代表北京市人民政府，向共同主办这一活动的联合国教科文组织、中国联合国教科文组织全国委员会，对于他们所给予的大力支持，表示衷心的感谢！

创意是人类活动的源泉，是城市活力的体现。北京是一座充满创意的城市。辉煌的紫禁城，优美的中轴线，宏伟的皇家园林，都完美诠释了中国先人的恢宏创意，至今仍给我们无数的灵感启迪。鸟巢、水立方、国家大剧院等一批兼具中国特色与国际品位的优秀创意作品，已经成为北京向世界展现新形象的标志性建筑。

作为中国的文化中心，北京拥有发展创意产业的优越条件。目前，北京地区聚集着 93 所高等院校、288 所研发机构、165 个博物馆、规模以上文化创意产业企业 8000 多家。这些丰富的教育、科技、文化资源，为孕育创意创新成果提供了肥沃的土壤。

为把资源优势转化为发展优势，近年来北京高度重视文化创意产业的发展，制定了专项发展规划，出台了一系列政策措施，设立了每年 100 亿元文化创新发展专项资金，建设了 798 艺术中心、宋庄艺术区等 19 个文化创意产业集聚区，连续成功举办了北京国际电影节、北京国际设计周等活动，2012 年，全市文化创意产业增加值达到 2200 亿元，占地区生产总值的 12.3%，进一步巩固了支柱产业地位，形成了新闻出版、广播影视、设计服务等一批优势创意行业。

2012 年，在国家教育部、科技部、文化部以及中国联合国教科文组织全国委员会的大力支持下，北京以设计创新的鲜明特点，加入了联合国教科文组织创意城市网络，被授予“设计之都”。这是北京的莫大荣誉，是对设计产业、创意产业发展的高度评价和充分肯定。

本届论坛以“艺术塑造城市未来”为主题，集中研讨创意与城市可持续发展等内容，这将为北京带来难得的合作机遇，对于加快北京乃至中国相关产业的发展，将会产生十分重要的促进作用。

此次论坛让我们有机会学习借鉴先进经验和有益做法，进一步坚持改革开放，扩大交流合作，深入推进文化创新，大力发展文化创意产业，让创意更深地融入城市建设、更好地服务市民生活。未来几年，我们将重点围绕以下方面推进创意产业发展：一是优化文化资源配置，大力发展具有战略支撑作用的文化服务功能区和不同特色的文化创意集聚区。二是培育知名品牌和龙头企业，巩固壮大文艺演出、新闻出版、广播影视等优势行业，培育发展设计创意、动漫游戏、新媒体等新兴行业，促进文化与科技、旅游、体育、会展等产业融合发展。三是深化文化体制改革，大力吸引集聚海内外优秀创新创意人才，促进资源整合与市场主体培育，完善文化要素市场，营造更加富有活力的文化创意产业发展环境。四是进一步加强国际文化交流，扩大文化产品和服务进出口规模，打造北京国际设计周等文化活动品牌，不断提升北京的文化国际影响力。

女士们、先生们、朋友们，艺术与创意城市北京论坛是合作交流的宽阔舞台。我们衷心希望各位嘉宾朋友和专家学者，围绕论坛主题，广泛交流，深入探讨，碰撞出思想的火花，激发出创意的灵感。也希望为北京文化创意产业发展、为城市建设提出真知灼见。同时，我们将在参会嘉宾的积极参与下，在社会各界的关心支持下，努力办好本届论坛，为增进国际文化交流，促进共同发展，作出新的贡献！

BEIJING CONSENSUS

THE ARTS FOR SUSTAINABLE URBAN DEVELOPMENT AND CREATIVITY

Adopted on 23 October 2013 at Dadu Museum of Art, Beijing

On 22 and 23 October 2013, the First Beijing Forum for Arts and City was held at the Dadu Museum of Art in Beijing. It was devoted to the theme " Arts: Shaping the Future of the City " and was accompanied by an exhibition of 20th century Chinese oil paintings, which underlined its constructive and educational role in urban development.

We, the participants note that, since 2013, more than half of the world's population live in cities and that by 2050 more than 70% of humanity will be urban. In the era of globalization, we need to draw a new roadmap for sustainable urban development. The soft power elements of creativity, innovation and imagination should play an important role in the development process at national and city levels. Cities should devise policy strategies and initiatives responding to the artistic, cultural, social and physical fabric in urban settings in order to bolster the development of the local creative economy, upholding the diversity of individual and community culture and identities—all of which are key to the quality of life in cities.

Therefore, we recommend to policy-makers to view the use of urban space and resources from a wider perspective and to incorporate local development into a global arena so as to achieve a city's long-term development. We appeal to well-planned smart cities to resort to sustainable use of resources and ecosystems in order to improve the lives of more than half of the world's population.

We believe that art reflects, protects and enriches the life and cultural heritage of humanity. Art is the most common form of non-verbal expression and communication. In different countries, cultures and religions, the arts soothe the soul and enlighten the spirits. Every city on earth must guarantee citizens access to the arts and cultural rights. Equally, every city should do its utmost to ensure that the arts can play a vital role in establishing a more just and more tolerant society so as to make sure that all people can live in a peaceful and spiritually rich environment. Cities should provide for its citizens enabling and human-centred spaces where the arts can thrive and evolve.

To this end, we call upon cities to adopt the following practices:

- **Integrate arts development within urban development strategies, planning and practices**

In promoting arts development and integrating the arts into city life, cities must establish effective systematic coordination mechanisms and planning frameworks with appropriate analysis, targets and indicators to be implemented in the course of a city's development process.

- **Establish the arts as an important source for achieving sustainable urban development and social well-being**

The development of the arts necessitates a profound respect for creative inspiration and cultural creativity as well as the transmission and continuity of values. The continuous promotion of the arts and the cultivation of creative spaces in a city have the potential to instill precious creative energy. Urban cultural and artistic infrastructure can also serve as civic spaces and bridges for dialogue and social cohesion.

Cities should support the development of cultural and creative industries, and constantly improve the quality of living in cities and of citizens' well-being. They should also strengthen the protection of urban heritage, traditional value systems and cultural expressions at all stages, from planning to implementation and monitoring, for they are our global commons. The arts' contribution to urban sustainable development can be expressed and captured through best practice approaches and facilitating the inclusion of communication among and within cities, catalyzing network cooperation.

- **Promote quality education in the field of culture and the arts**

Cities as a nexus where arts and culture thrive and investment in cultural infrastructure is in the forefront should also enhance and build on arts education as well as capacity-building programmes. Arts education can cultivate artistic temperament, improve learning and self-realization capability. Taking into account different geographical and cultural backgrounds, people learn and disseminate knowledge differently, hence strategies on quality art education must be adapted to local conditions.

- **Mobilize social capital residing in cities**

The arts and culture community is an untapped source of social capital and experience residing in cities, which should be enabled to interact and collaborate more closely with local, regional and international cultural programmes, artists and actors, creatively engaging in the development of cities as hubs of cultural creation. The soft power elements of creativity, innovation and imagination must be nurtured through capacity-building programmes, and quality education. They should build local capacity and cultivate innovation, creativity and diversity through exchange of know-how and professional partnership formation.

- **Establish new cooperative and sustainable development modes through the arts**

Cities should strive to increase cooperation between government at all levels, international organizations, civil society, the private sector, the media and academia in a multi-sectoral, multi-stakeholder manner, so as to support cultural and artistic sustainable development and to enable local culture to interact with international cultural dynamics. Public-private partnerships are a promising innovative model of cooperation that provides support for the arts and cultural development.

The Dadu Museum of Art, the host of the first Beijing Forum for Arts and City, is well-endowed to assume a pivotal role in organizing and hosting cultural activities thereby contributing to the pursuit of the Beijing Consensus.

We are convinced that by enlisting the arts into urban development policies and strategies and establishing appropriate global cooperation mechanisms, the arts will be better integrated into the urban development process and will play an active role in shaping the future of the city.

We, the participants in the First Beijing Forum for Arts and City wish to express our profound gratitude to the City of Beijing for initiating and organizing such an important event and for the warm hospitality extended. The Forum provided a platform to reflect on the place that should be given to the arts within the sustainable, economic and social urban development agenda. In this context we also recognize the efforts made by the City of Beijing to offer places of cultural and artistic creation, having been designated as a City for Design as part of the UNESCO Creative Cities Network.

We look forward to staying engaged and contributing further to the objectives of the Forum and their implementation. We also welcome that UNESCO and the Municipality of Beijing will explore cooperative mechanisms for mobilizing and leveraging arts for sustainable urban development and inclusive social well-being.

We hope that the Beijing Consensus on Arts for Sustainable Urban Development and Creativity will serve as a framework for cities to embrace the arts as driver for creativity, innovation, diversity and sustainable urban development.

《北京共识》

艺术对城市可持续发展和创造力的贡献

2013年10月23日, 北京大都美术馆

2013年10月22日至23日, 首届艺术与创意城市北京论坛在北京大都美术馆举行, 论坛以“艺术塑造城市未来”为主题进行了充分讨论, 并通过同时举办的20世纪百年中国油画作品展览深化了关于艺术在城市发展中所承担的富有建设性和教育意义的角色和思考。

我们所有的与会者都注意到, 自2013年起, 超过半数的世界人口居住在城市, 并且预计2050年时, 70%的世界人口将生活在城市。在全球化时代, 需要为城市可持续发展汇聚新的路线图, 创造力, 创新和想象力等软实力, 应当在城市发展进程中扮演重要角色。城市需要因地制宜的确定与文化艺术相关的政策规划, 促进创意经济的发展, 尊重人们的创造精神, 以及文化特质。这是城市生活质量的关键。因此, 我们建议决策者从更大的范围来看待城市空间和城市资源的使用, 把当域发展和全球影响结合起来, 以实现城市的长远发展。

我们呼吁建设经过良好规划和对智能化城市结合资源和生态系统的可持续利用, 以及改善占地球一半以上总人口的生活。我们认为艺术反映、保护、丰富了人类的现实生活和精神家园, 艺术是最普遍的一种表达和交流方式。在不同的国家文化和宗教中艺术都能抚慰心灵, 给人以启发。

全世界每座城市都应该保证让公民能够接触到艺术, 每座城市都应该尽最大努力确保艺术活动发挥重要作用, 以建立一个更加公正、包容的社会, 使全人类都生活在一个和平的精神富足的环境中。城市应当使人们可以享用到以人为本的艺术发展空间。为此, 我们号召抓住机遇, 推行以下做法:

一、将艺术发展纳入城市发展战略、规划和实践中。在全面促进艺术发展, 推动艺术与城市生活融合方面, 城市应当建立有效的体系和协调机制, 制定具有适当目标和指标的规划框架, 并落实于城市发展进程之中。

二、将艺术作为实现城市竞争力和社会福利的重要资源。艺术发展关涉对创造灵感和文化多样性的尊重, 关涉价值观的传递和延续, 对艺术发展的不懈促进, 对创意空间的持续培育, 将为城市发展注入宝贵的活力。城市文化基础设施应当作为粗因对话和社会融合的市民空间, 要支持文化基础设施建设和创意产业的发展, 不断提高城市的意志品质。要从规划和政策上加强保护城市遗产, 传统价值体系和文化表达, 他们是我们共有的财产。艺术对城市和可持续发展的贡献将由最佳实践予以彰显, 并作为合作催化剂促进城市之间的包容与沟通。

三、共同推动文化艺术领域的优质教育。艺术教育可以培养艺术素质，提高学习能力和自我实现的能力。考虑到在不同的地理环境和文化背景中，人们学习传播知识的方式有所不同，必需根据当地实际制定艺术领域的优质教育战略。

四、充分发挥城市社会资源的作用。文化艺术社区作为城市中尚未开发的社会资源，应更密切的参与国际文化计划，参与艺术家和演员之间的交流与合作，成为推动城市发展的文化创意枢纽。创造力、创新和想象力等软实力关键要素必需通过行政能力、建设方案和优质教育方案来培育。

五、通过艺术桥梁开展可持续的新型合作模式。公共领域和私人领域的合作是新的可持续的合作模式，可以为文化艺术发展提供支持，要通过政府及民间，媒体与学术等多层面的广泛合作，促使城市之间形成支持文化艺术合作的可持续模式。

北京大都美术馆在组织举办文化活动，促进北京共识实践方面发挥重要作用。我们相信通过把艺术纳入城市发展政策，并建立相应的全球性合作机制，艺术将更好地融入城市社会发展进程之中，为塑造城市未来发挥积极作用。

我们出席本次首届艺术与创意城市北京论坛的代表，感谢北京市发起并举办这次重要的论坛活动，感谢北京市所完成的周到的会务组织工作，论坛让我们有机会思考艺术在城市经济与社会可持续发展中应有的地位和作用。因此，我们也由衷地赞赏北京市成为联合国教科文组织创意城市网络设计之都之后，在文化艺术设施建设方面所做的努力。

我们将共同努力，为论坛发展目标的实现做出贡献。联合国教科文组织与北京市政府将共同推动建立让艺术成为实现城市可持续发展和社会福利重要资源的合作机制。我们希望北京共识，艺术对城市可持续发展和创造力的贡献作为框架性文件，为艺术推动创造力、创新和城市可持续发展。

Opening Session

开幕大会

Moderator: Hou Yulan

Deputy General Secretary of Beijing Municipality

主持人：侯玉兰
北京市政府副秘书长





Yang Xiaochao

Deputy Mayor of Beijing Municipality

Yang Xiaochao was born in November 1958 in Nanjing, Jiangsu Province. He started his career in March 1977 and joined the Communist Party in December 1990. He is an in-service postgraduate (major accounting at the Department of Economics, Capital University of Economics and Business) and holds a Master's degree in Economics. He also is a senior auditor and accountant. Before becoming Deputy Mayor of Beijing, he served respectively as Deputy Director and Director of the Financial Management Service for Commercial Enterprises at the Municipal Finance Bureau, Deputy Director and Deputy Party Secretary of the Municipal Local Taxation Bureau, Secretary and Party Secretary of the Municipal Audit Bureau, and Secretary and Party Secretary of the Municipal Finance Bureau.

Mr Yang is in charge of education, human resources and social security, culture, health, sports, cultural relics, "cultural and ethical progress", as well as the Beijing Municipal Education Commission, the Beijing Municipal Human Resources and Social Security Bureau, the Beijing Municipal Bureau of Culture, the Beijing Municipal Health Bureau, the Beijing Municipal Population and Family Planning Commission, the Beijing Sports Bureau, the Beijing Municipal Bureau of Radio, Film and Television, the Beijing Municipal Bureau of Press and Publication (Beijing Copyright Bureau), the Beijing Municipal Bureau of Cultural Relics, the Beijing Supervision and Administration Office of State-owned Cultural Assets, the Beijing Municipal Administration of Traditional Chinese Medicine, the Beijing Hospital Authority, the Beijing Cultural Market Administration and Law Enforcement Team (Beijing Anti-Pornography and Anti-Illegal Publications Office), the Information Office of Beijing Municipal Government, the Counselors' Office of Beijing Municipal Government (Beijing Research Institute of Culture and History) and the Beijing Olympic City Development Association.

杨晓超

北京市副市长

杨晓超，男，汉族，1958年11月生，江苏南京人，1990年12月入党，1977年3月参加工作，在职研究生(首都经济贸易大学经济系会计学专业)，经济学硕士，高级审计师、会计师。现任北京市副市长。曾任市财政局商业企业财务管理处副处长、处长，市地方税务局副局长、党组副书记，市审计局局长、党组书记，市财政局局长、党组书记。

杨晓超负责教育、人力资源和社会保障、文化、卫生、体育、文物和精神文明建设方面工作。分管北京市教育委员会、北京市人力资源和社会保障局、北京市文化局、北京市卫生局、北京市人口和计划生育委员会；北京市体育局、北京市广播电影电视局、北京市新闻出版局(北京市版权局)、北京市文物局、北京市国有文化资产监督管理办公室；北京市中医管理局、北京市医院管理局；北京市文化市场行政执法总队(北京市“扫黄打非”办公室)；北京市人民政府新闻办公室、北京市人民政府参事室(北京市文史研究馆)；北京奥运城市发展促进中心。

Opening Statement by Yang Xiaochao

Today, the Beijing Forum for Arts and City is held for the first time. On behalf of the Beijing Municipal Government, I would like to extend my sincere gratitude to UNESCO for choosing Beijing to host this Forum and my warm welcome goes to all distinguished participants. I would also like to express my congratulations for the successful organization of this Forum.

The theme of the Forum – Arts: Shaping the Future of the City – is of great significance. Better city, better life - the arts make the city smarter. As unique cultural forms, the arts reflect, preserve and enrich cultural diversity. As a witness of urban civilization, the arts adorn, embellish and support the city's development. The elements and the resources of artistic productivity inject new vitality to the city's economy. The exploration and refinement of artistic creativity enhance the image and the depth of the city and refine public artistic accomplishment and taste. They also affect the service quality and the welfare provided by the city government. The nourishment and shaping of artistic spirit gives soul to the city's long-term development. Currently, global urban development faces many common problems. Improving the urban environment and management, shaping the city's image has become a consensus of many developing cities. The Beijing Forum for Arts and City is aimed to build a platform for display, communication and cooperation, to explore an effective integration of the arts and urban development, to seek artistic and creative ways in urban development, and to expand the fields of cooperation among the International Creative Cities Network so as to achieve a long-term integration and a mutually advantageous situation.

As China's capital, Beijing is the country's cultural center and a world-renowned historical and cultural city. Over the years, devoted to promoting urban development through culture, Beijing has adhered to the development strategy called "Humanistic Beijing", which is not only focused on the protection and promotion of cultural heritage, but also paying on innovation and creation of contemporary arts. Beijing's cultural development illustrates enormous vigor and vitality, especially since 7 May 2012, when Beijing became a member of the UNESCO Creative Cities Network as a City of Design. This has laid a solid foundation for achieving our objective of pushing forward urban development through the arts and culture, establishing cross-cultural exchange and cooperation and promoting Chinese culture abroad. I hope that by holding this Forum we will further promote the incorporation of cultural and artistic elements into urban development, so that the development of the arts and culture will be recognized in urban development concepts and policies, that the arts and culture will become key factors in increasing the well-being of urban civilization, that cultural heritage will be transformed into creative resources and cultural products, and establish a platform of cooperation for urban creative development.

For a long time, UNESCO has maintained close ties with the Beijing Municipal People's Government therefore I would like to take this opportunity to express our willingness to continue strengthening the cooperation with UNESCO in the protection of the world cultural heritage, the development of cultural and creative industries, and the reinforcement of cultural exchange through the exploration of new sustainable models of cooperation and the establishment of cooperation mechanisms for arts and creative cities. Beijing will also actively support UNESCO by sending experts to give lectures, advice and provide technical assistance to UNESCO in the realms of education, sciences and culture. I believe that hosting this Forum enriches Beijing's efforts in building a world-class city, promotes the integration of the arts and culture with urban life, and enhances the exchange and cooperation between Beijing and UNESCO in various fields.

I hope the Forum will be a great success.

开幕致辞

杨晓超

尊敬的博科娃女士，尊敬的郝平副部长，各位来宾女士们、先生们、朋友们，大家上午好。

今天，“艺术与创意城市论坛”在北京隆重举行。首先我仅代表北京市人民政府，对联合国教科文组织在北京举办此次论坛表示诚挚的谢意！对出席论坛的各位嘉宾表示热烈的欢迎！对论坛的举办表示热烈的祝贺！



本届论坛以“艺术塑造城市未来”为主题，有着重要意义。城市让生活更美好，艺术让城市更灵动。艺术作为一种独特的文化形态，反映、保存、丰富了文化的多样性；作为城市文明的见证，点缀、美化、支持了城市的发展。艺术生产力的要素与资源，给城市经济注入了新活力；艺术创意的挖掘与提炼，提升了城市的形象和内涵；市民艺术素养的意趣与品位，影响了城市生活的品质和福祉；艺术精神的滋养与塑造，赋予了城市长远发展的灵魂。

当前，全球城市发展面临很多共性问题，通过艺术来改善城市环境、改进城市管理、塑造城市形象，已经成为众多城市的发展共识。举办“艺术与创意城市”论坛，就是要搭建一个展示、交流、合作的平台，探讨将艺术与城市发展有效融合，寻找城市发展的艺术与创意道路，拓宽全球创意城市网络的合作领域，实现长期的共融共赢。

北京作为中国首都，是全国文化中心，也是享誉世界的历史文化名城。多年来，北京市坚持“人文北京”发展战略，以文化推动城市发展，既注重文化遗产保护和传承，又注重时代艺术的创新创造，北京文化发展焕发出巨大的生机活力。特别是2012年5月7日，北京作为“设计之都”成为联合国教科文组

织创意城市网络的成员，这为我们以文化艺术促进城市发展、开展跨文化交流与合作、推动中国文化“走出去”奠定了良好的基础。

希望通过本次论坛的召开，进一步推动文化艺术元素融入城市发展，使文化艺术发展纳入城市发展理念和政策，使文化艺术成为增进城市文明福祉的要素，使文化遗产转化为创意资源和文化产品，搭建起城市创意发展的合作平台。

长期以来，联合国教科文组织与北京市人民政府保持着密切的联系。借此契机，我们希望继续加强与联合国教科文组织的合作，在保护世界文化遗产、发展文化创意产业、增强文化交流等方面，拓展可持续的新型合作模式，建立艺术与创意城市合作机制。北京市也将积极支持教科文组织派遣专家进行讲学、指导等活动，支持教科文组织在教育、科学、文化方面提供技术援助。相信论坛的举办，必将丰富北京建设世界城市的内涵，推动文化艺术与城市生活的融合，必将推进北京与联合国教科文组织在各领域的合作交流。

最后，预祝论坛圆满成功！

谢谢大家！



Irina Bokova

Director-General of UNESCO

Irina Bokova, born on 12 July 1952 in Sofia (Bulgaria) has been the Director-General of UNESCO since 15 November 2009. She is the first woman to have been elected executive head of the Organization.

Having graduated from Moscow State Institute of International Relations, and having studied at the University of Maryland (Washington) and the John F. Kennedy School of Government (Harvard University), she joined the Ministry of Foreign Affairs of Bulgaria in 1977, where she was responsible for human rights issues. Appointed in charge of political and legal affairs at the Permanent Mission of Bulgaria to the United Nations in New York, she was also a member of the Bulgarian Delegation to the United Nations conferences on the equality of women in Copenhagen (1980), Nairobi (1985) and Beijing (1995). As Member of Parliament (1990-1991 and 2001-2005), she participated in the drafting of Bulgaria's new Constitution, which contributed significantly to the country's accession to the European Union. She launched the first seminar of the Parliamentary Assembly of the Council of Europe on the European Convention on Human Rights.

Irina Bokova was Minister for Foreign Affairs and Coordinator of Bulgaria-European Union relations (1995-1997) and subsequently Ambassador of Bulgaria (2005-2009) to France, Monaco and UNESCO as well as Personal Representative of the President of the Republic of Bulgaria to the "Organisation Internationale de la Francophonie" (OIF). While serving as State Secretary on European Integration and Minister for Foreign Affairs, Ms Bokova always promoted European integration. As an active member of many international expert networks and of civil society and, in particular, as Chairperson and founding member of the European Policy Forum, she has worked to overcome European divisions and to foster the values of dialogue, diversity, human dignity and human rights.

Irina Bokova has received *doctor honoris causa* from many prestigious universities across the world. In addition to her mother tongue, Irina Bokova speaks English, French, Spanish and Russian.

伊琳娜·博科娃女士，1952年7月12日生于索非亚（保加利亚），2009年11月15日起担任联合国教科文组织总干事。她是本组织当选的第一位女性总干事。

伊琳娜·博科娃女士毕业于莫斯科国立国际关系学院，并曾在马里兰大学（华盛顿）以及哈佛大学肯尼迪政府学院学习。她于1977年进入保加利亚外交部负责人权事务，曾担任保加利亚常驻纽约联合国代表团的政治与法律事务主管。她还作为保加利亚代表团成员参加了在哥本哈根（1980年）、内罗毕（1985年）以及北京（1995年）举行的联合国妇女平等大会。作为保加利亚议员（1990--1991年和2001--2005年），她参与起草了对保加利亚加入欧洲联盟发挥重要作用的保加利亚新宪法。她还发起了欧洲委员会会议首届欧洲人权公约研讨会。

伊琳娜·博科娃女士曾任保加利亚外交部长和保加利亚与欧洲联盟关系协调员（1995--1997年），后任保加利亚驻法国和摩纳哥及教科文组织大使（2005--2009年）及保加利亚共和国总统在法语国家组织（OIF）的个人代表。在担任保加利亚欧洲一体化国务秘书和外交部长期间，博科娃女士一直努力推动欧洲一体化进程。作为许多国际专家网络以及公民社会的活跃分子，特别是作为欧洲政策论坛的主席和创始成员，博科娃女士致力于弥合欧洲分歧，倡导对话、多样性、人的尊严以及人权等价值观。

伊琳娜·博科娃女士还获得了许多世界著名大学的名誉博士学位。除母语保加利亚语之外，伊琳娜·博科娃女士还讲英语、法语、西班牙语和俄语。

Opening Statement by Irina Bokova

It gives me enormous pleasure to welcome you all to this first Beijing Forum in this magnificent new Dadu Museum of Art. Let me salute the vision of the leaders of Beijing to create such a Forum and to do so in partnership with the private sector, universities, the media, cultural personalities, actors, artists, creators, innovators and, of course, UNESCO.

The recognition is growing worldwide for the enormous contribution of culture and the arts to sustainable development. This recognition has now reached the highest levels of the United Nations, as the UN General Assembly has begun to discuss the articulation of a new set of sustainable development goals, which I hope will give due emphasis to the role of culture. This process may continue until the end of 2014. All your individual and collective help will be needed to help accomplish this objective.

Let me recall that earlier this year, in May, China hosted and Mr. Hao Ping, the Vice-Minister for Education and Chairman of the Chinese National Commission for UNESCO, here present today, with great distinction chaired the Hangzhou Congress on the theme "Culture: a key for sustainable development", whose outcome document you have before you. In it, the participants underlined that "a vibrant cultural life and the quality of urban historic environments are key for achieving sustainable cities"

Political leaders are also increasingly becoming aware of the role of culture and the arts as often ignored components of the soft power in our globalizing world. Here, the Communist Party of China (CPC) and the Government of the Peoples Republic of China have led the way by adopting policies and assigning priority to the development of the culture sector over the next 10 years.

In a way, we are on a roll – but we should not remain complacent. The crucial importance of culture and the arts has to be examined from various different perspectives. Here the linkage to the future of the city in our increasingly urbanized world will have a major significance. Over 70 per cent of the world's population will live in cities by 2050, bringing increased opportunities to citizens but with it also major problems. The creative community is as yet an untapped source of the enormously powerful social capital residing in cities.

Urban centers and metropolis will need to equip themselves with strategies and initiatives to create a roadmap for growth, sustainable development and prosperity in the 21st century. Creativity, innovation and imagination will play an ever more significant role in strengthening the future attractiveness and competitiveness of cities.

Cities are hubs for cultural and creative industries. They are places of cultural creation, production, distribution, dissemination and consumption. Thus, I am particularly happy that some distinguished Mayors currently attending the UNESCO Creative Cities Network Beijing summit, which is concurrently taking place in Beijing, have joined us this morning.

There is an enormous expectation that new policy strategies for urban development will foster the emergence of local creative economies, reinforcing their artistic, cultural, social and physical fabric. They also shall uphold the diversity of individual and community cultures and identities, which are key to the quality of life in cities.

Urban sustainability must be our ultimate objective. To this end, we should call for well-planned, intelligently designed cities that integrate sustainable use of resources and ecosystems, thereby improving the lives of more than half the planet's people.

But planning policies must also acknowledge and promote urban heritage - including its tangible and intangible components - and provide support to cultural infrastructure and creative industries. We must secure the protection and promotion of our heritage and of inherited systems of values and cultural expressions which are part of our shared commons. Art reflects, conserves and enriches culture and spiritual heritage of different societies. Indeed, the arts are a universal and unique way of expression and communication.

The arts and culture have an enormous impact on enlarging people's capabilities to lead the lives they choose, through full participation in cultural and artistic activities and access to cultural assets and resources in all their

diversity. Culture and the arts represent a source of identity, innovation and creativity for the individual and for a community.

Many cities are trying to endow themselves with vibrant and diverse cultural quarters, where the local arts and cultural scene can interact, develop, host and collaborate with international cultural programmes, artists, actors, cultural practices and values.

We should also emphasize that the arts and culture are an enabler for achieving quality education, inasmuch education is also a vehicle for transmitting shared values, knowledge and skills. Arts education conceived in the broadest sense can heighten learning and self-accomplishment as well as nurture artistic accomplishment and excellence. But let us not forget that the way people learn and transmit knowledge is different depending on their geographical and cultural backgrounds, also taking into account mother tongue and local languages.

Sustainable urban development demands a multi-sectoral, multi-stakeholder approach that engages the private sector, civil society, foundations, local authorities, all levels of government, the media, academia as well as regional and global networks of cities. Local and city governments are closest to citizens and therefore best placed to promote cultural diversity, including support to safeguarding the living cultural heritage of communities.

Thus, this First Beijing Forum for Arts and City offers an enormous opportunity to bring together different actors from China and the world at large in the culture-arts-city nexus, to explore the challenges and to define an agenda for future such fora.

The potential of public-private partnerships can provide promising models for cooperation in support of the arts and culture. Hence, I am particularly pleased that I will sign shortly with Mr. Dong Donghua, Chairman of the Board of the Changing Investment Group Ltd a strategic partnership agreement that will help strengthen cultural activities and communications in many different and practical ways. This agreement will complement several other agreements UNESCO have already concluded with Chinese private sector companies, such as the Dalian Wanda Group, Phoenix Satellite Television, the Ruby Group of Shenzhen, Mercedes China and others – all focusing on cultural activities.

I wish this Forum much success and wish to assure you of my personal support and that of UNESCO.

开幕致辞 伊琳娜·博科娃

我感到非常荣幸能够欢迎大家参加此次在新落成的宏伟的大都美术馆举办的首届艺术与创意城市北京论坛。于此，请允许我向北京市领导人致敬，感谢他们创办这一论坛的远见，并且与私营企业、大学、媒体、文化名流、演员、艺术家、创造者、创新者，当然也包括联合国教科文组织在内的各方的密切合作。

如今，文化和艺术对可持续发展的巨大贡献正在世界各地被日益普遍接受。该理念也已传递至联合国的最高层。目前，联合国大会已经开始探讨一系列新的可持续发展目标，我希望文化的作用能够在其中得到应有的重视。这一过程可能会持续至2014年底。所有来自于你们个人和集体的帮助都将是实现这一目标所必需的。



我至今还记得今年5月由中国主办、尊敬的郝平先生主持的主题为“文化：可持续发展的关键”的杭州大会。其成果报告现在就在各位眼前。报告中，与会者强调“充满活力的文化生活和城市历史环境的质量是实现可持续城市的关键”。

政治领袖们也正逐渐意识到文化和艺术作为经常被忽视的软实力组成部分在当今全球化世界中的作用。就此，中国共产党和中华人民共和国政府已经率先制定相关政策，并且在未来10年内优先文化产业的发展。

从某种程度而言，我们正在这一方面取得成绩 - 但同时我们也不应该自满。我们必须对文化和艺术的重要性从各种不同的角度来考量。它们与日益城市化的世界未来之间的联系将会产生重大的意义。2050年，超过70%的世界人口将居住于城市，这将为城市居民带来更多的机会，但同时也会带来一系列重要问题。创意社区作为城市中非常巨大的社会资源目前还尚未开发。

城市中心和大都市都须拥有自己的策略和措施，为实现21世纪的增长、可持续发展和繁荣勾画路线图。创意、创新和想象力将在加强城市未来吸引力和城市竞争力中发挥越来越显著的作用。

城市是文化和创意产业的中心。它们是文化创造、制作、销售、传播和消费的场所。因此，尊敬的各位市长能够在今天上午出席正于北京召开的联合国教科文组织创意城市网络论坛北京峰会，我感到由衷地高兴。

我们对于新的城市发展政策战略有着巨大的期望。这将促进本地创意经济的崛起，并增强其艺术、文化、社会和物质设施各个方面。它们也必须保护个人和社区文化及特征的多样性，这是打造城市生活质量的关键。

城市的可持续性必须是我们的终极目标。为此，我们应鼓励创建规划周详、智能化设计的城市。对各种资源和生态系统的可持续利用将纳入城市规划，从而提高全球半数以上人口的生活质量。

但政策规划也必须接纳并推广包括有形和无形要素在内的城市遗产，同时为文化基础设施和创意产业提供支持。我们必须确保我们的文化遗产以及作为我们共同拥有的传承价值观和文化表现形式的保护和推广。艺术体现、保持并丰富了不同社会的文化和精神遗产。事实上，艺术是一种既普遍又独特的表达和沟通方式。

通过文化和艺术活动，以及多样性的文化资产和资源的可及性，艺术和文化对于人们选择其生活方式的能力的提高有着巨大的影响。对个人和社会而言，文化和艺术是身份特征、创新和创造力的源泉。

许多城市正试图赋予自身充满活力并具有多元文化的社区。在这些社区中，地方艺术和文化可以与国际文化项目、艺术家、演员、文化习俗和价值观产生互动，共同发展，开展活动，并且进行合作。

我们还应该强调文化和艺术对实现优质教育起到了推动作用。因此，教育也是共享价值观、知识和技能为载体。广意构思的艺术教育可以强化学习和自我成就，同时培养艺术修养和专长。但是我们不能忘记，由于地理和文化背景的不同，人们学习和传播知识的方式也就各异。此外，我们还必须考虑到母语和地方语言的因素。

可持续的城市发展需要采取多领域、各利益相关方兼顾的做法，以便让私营企业、民间社会、基金会、地方当局、各级政府、媒体、学术界以及区域和全球性的城市网络都参与其中。地方和城市政府与公民最为贴近，因此最能促进文化多样性，这包括支持和保护社区的文化遗产。

因此，首届艺术与创意城市北京论坛为汇集来自中国和全球的文化—艺术—城市关联各方，探索挑战，并且制定此类论坛的日后议程提供了一个宝贵契机。

公私合作伙伴关系的潜力巨大，为支持艺术和文化方面的合作提供了一种前景广阔的模式。为此，我感到特别高兴能够稍后与长青投资集团有限公司董事长董栋华先生签订战略合作伙伴协议。这将有助

于通过众多不同且实用的方法来帮助加强文化活动与交流。至今，已经与联合国教科文组织签署合作协议的私营企业包括大连万达集团、凤凰卫视、深圳红钻集团、奔驰中国等，并且项目都聚焦于文化活动领域。

我祝此次论坛取得圆满成功。我个人和联合国教科文组织会给予此次活动全力支持。



Hans d'Orville

UNESCO Assistant Director-General for Strategic Planning

Hans d'Orville, a German national born in 1949, is Assistant Director-General for Strategic Planning of UNESCO. In 2010 he also served as Acting Deputy Director-General of the Organization. For 2011, he was elected as Chair of the Advisory Group at the Assistant Director-Generals level of the UN Development Group (UNDG) and subsequently served throughout 2012 until February 2013 as Vice-Chair of UNDG. He further served as coordinator for UNESCO activities at the Aichi and Shanghai World Expos and has established and directed successful public-private partnership programmes, including in China.

Prior to joining UNESCO in 2000, Mr d'Orville served (1996-2000) as Director of the Information Technologies for Development Programme in the Bureau for Development Policy of the UNDP. Since 1975 he had held various functions in the United Nations Secretariat and UNDP, among others Secretary of the UN Committee on Conferences and Senior Officer in the Office of the UNDP Administrator with responsibility for UNDP's Governing Council. He was Executive Coordinator (1987-1995) of the InterAction Council of former Heads of State and Government, chaired by former German Chancellor Helmut Schmidt and comprising more than 30 former world leaders.

Mr. d'Orville is a member-co-founder of the Africa Leadership Forum and served on its Executive Committee (1988-2007). He also served as senior advisor to various bodies, including the Independent Commission of Population and Quality of Life, the Organizing Committee for the Guangzhou Asian Games 2010 and the annual Eco-Forum Global in Guiyang and its Foundation (since 2009). He has been a member of the board of various cultural associations, such as the Centre for International Contemporary Art (CICA), the Honorary Board of the "Melody for Dialogue among Civilizations Association", and the International Advisory Council of the Global Initiative for Arts, Culture and Society of the Aspen Institute. He holds a PhD and MA in economics from the University of Konstanz, Germany.

汉斯·道维勒

联合国教科文组织战略规划助理总干事

汉斯·道维勒，德国人，出生于1949年。现任联合国教科文组织战略规划编制局助理总干事。2010年间，他曾出任该组织代理副总干事一职。2011年，他当选为联合国发展集团(UNDG)助理总干事级顾问团主席，并且还在2012年始至2013年2月担任联合国发展集团的副主席。他还是爱知世博会和上海世博会教科文组织相关活动的协调员。他还在包括中国在内的不同国家成功地设立了一批公私合作伙伴项目。

在加入联合国教科文组织之前，汉斯·道维勒先生曾担任联合国开发计划署（UNDP）发展政策局信息技术部主任（1996年至2000年）。自1975年起，他还曾经在联合国秘书处和开发计划署出任过多个要职，例如联合国会议委员会秘书和联合国开发计划署署长办公室高级官员(对开发计划署理事会负责)。1987年至1995年间，汉斯·道维勒先生曾任“前国家元首和政府首脑互动理事会(InterAction Council)”执行协调员。该委员会主席为德国前总理赫尔穆特·施密特(Helmut Schmidt)，其成员包括30多位前世界领导人。

汉斯·道维勒先生也是“非洲领导人论坛”的共同创始人之一，并在1988年至2007年间担任其执行委员会成员。他曾担任多个组织的高级顾问，例如“人口与生活质量独立委员会”、2010年中国广州亚运会组委会和年度中国贵阳生态论坛（EFG）及其基金会（2009年至今）。他还是各类文化协会的理事会成员，例如纽约国际当代艺术中心（CICA）。目前，他是“文明间对话音乐协会”的荣誉委员会成员和华盛顿阿斯本协会(Aspen Institute)全球艺术、文化与社会倡议国际顾问团的成员。

汉斯·道维勒先生拥有德国康斯坦茨大学经济学博士和硕士学位。

Keynote address by Hans d'Orville

At a time when countries are striving to reach the Millennium Development Goals and the world is shaping a new post-2015 global development agenda, the United Nations system and its leaders are working to ensure that the importance of culture is reflected as both a driver and enabler of sustainable human development in future development goals and targets.

Culture is a *driver* of development, led by the growth of the creative economy in general and the creative and cultural industries in particular, recognized not only for their economic value, for their role in producing new creative ideas or technologies, but also for their non-monetized social benefits.

Culture also *enables* development. It empowers people with capacities to take ownership of their own development processes. When a people-centred and place-based approach is integrated into development programmes and peace-building initiatives, when interventions in fields ranging from health to education, gender empowerment to youth engagement, take the cultural context into account, including diverse local values, conditions, resources, skills and limitations, transformative and sustainable change can occur.

More than two-thirds of the world's population will live in cities by 2050, bringing increased opportunities to citizens but also major problems that call for solutions. The creative community is an untapped source representing an enormously powerful social capital, especially with the potential to foster greater innovation in many fields and to stimulate economic and sustainable development. The creative population is a valuable and indeed indispensable agent of change.

Cities must build on culture as a resource to address each of the dimensions of sustainable development, from a social, economic and environmental perspective, as well as to foster mutual understanding, reconciliation and ultimately peace. In the context of globalization, intercultural dialogue and the recognition of and respect for cultural diversity can forge more inclusive, stable and resilient societies.

Many cities around the world are recognized and known for their dynamic business life and performance are increasingly trying to becoming also thriving centers for the arts. In cities, we see the power of gathering minds at work and voices that couldn't normally come together around a table.

The success of this Forum and the planned future editions will be measured in peer engagement and sourcing ideas to translate into practice. This new Beijing Forum may thus serve as a seismograph to channel sentiments, movements, trends and networks underpinning this process.

Nature, human being, culture and city are part of a complex interwoven system of interlocking effects. A city grows poly-centrally and undergoes changes in a dynamic manner.

In reality, a city is a densified network of overlapping worlds of discourse. Cities can be medium, motor, metaphor and matrix for pictures, forms, gestures and a stream of creativity. This allows for a subjective and objective view of a city, an individual and collective perception, both of which are in dialogue with each other.

In globalization it is the arts, which offer the potential to reflect about opportunities and risks of global cities.

Cities are motors of growth and incubators for culture. They are crossroads of ideas, places of spiritual evolution and innovation. They are also models of democracy and multicultural co-existence.

As urban centers and metropolis have the potential to nourish contemporary arts, what are the mutual effects and influences between city and art?

There is German saying of "Stadt als Lebenskunstwerk" (which can be translated either as "the city as an artifact of life" or "the City as a living artifact). A city is like a tree – it can grow, cast roots, hold nests equivalent to houses. In reality, in a city the metaphor of organism is intertwined with that of machines.

The German philosopher Friedrich Nietzsche called the arts a "stimulans to live" – and so it is the artists and creators which produce unique processes and perspectives which are enriching the life of a city and which transform the urban existence into an aesthetic phenomenon and which embrace diversity.

Increasingly, cities evolve from a hard business culture to a leisure culture replete with arts. Its productive potential imbues creativity. City art and the culture of building are being combined into the city of the future.

Urbanism is the combination and interaction of quality of urban spaces with the character of an urban mode of living. Digitization is pluralizing different worlds and styles of living and expands the notion of the public space in a city.

In the past, buildings in cities were simple and dignified. Nowadays the pure commercial pressure behind almost every project forces architects to turn to eccentric and extravagant design - though in different quarters of a city, the trends are different.

Today, we witness a cultural building boom in many cities in virtually all regions of the world. Many cities are massively investing in new arts and cultural projects, designed by world-famous architects. Take for example the budding cultural architecture of Abu Dhabi, United Arab Emirates or of Doha, Qatar. Or take Shanghai's Himalaya Center – and I am glad that its Artistic Director Mr. Shen Qibin is with us today. These are state-of-the art venues for modern and traditional arts – exhibition spaces, museums of all type, music halls and opera houses. Progressively they are being complemented by public art, like in the case of Damien Hirst's recently unveiled sculptures in Doha.



There are also vibrant cultural quarters for cities, where the local arts and cultural scene can interact, develop, host and collaborate with international cultural programmes. The mix of such centers and the cultural infrastructure as a whole is dazzling. They provide ample spaces for arts and leisure, restaurants, galleries, auction houses, music centers, movie theaters – and novel playgrounds.

Beijing is an exceptional platform for artistic showcasing and exciting contemporary art in China and Asia. It is the place to be – together with many other artistically dynamic cities, like Singapore, Bogota, Miami, Lagos, Johannesburg, Istanbul, Sao Paulo, New Delhi, Warsaw or Seoul which are predicted to be the cultural capitals of the future challenging the dominance of the traditional arts centers New York, London or Paris.

These are locations to which the art world spotlight will shift in the years to come.

What makes a city a hub for art? It is the agglomeration effect and density of curators, collectors, galleries, auctioneers and dealers - as well as investors-turned-collectors. And then there are hubs within each city or its arts quarters: a complex of studios, workshops and galleries, often in city-funded or city-sponsored buildings as well as arts schools, academies of fine arts and universities.

But is contemporary art all? Explosion in arts fairs, cross-continent museum partnerships and biennials and similar art shows along with a migration of art world professionals across both physical and digital terrains have helped to break down traditional borders and art scenes.

Each potential arts metropolis has shown a commitment to different types of art, an allegiance to the local milieu, a vibrant cultural infrastructure in different forms, a vast array of arts organizations from non-profit to state-backed, the presence of private foundations and independent, artist-led initiatives.

To this end, the respect for cultural rights for all must be ensured so as to promote inclusive social development. Fostering access to cultural goods and services, free participation in cultural life, and freedom of artistic expression are critical to forging inclusive and equitable societies.

This allows to leverage culture with different types of partnerships. The great potential of public-private partnerships can provide alternative and sustainable models for cooperation in support of culture.

The culture sector also enhances job opportunities and income. Culture can also help to promote environmental sustainability. Access to environmental goods and services for the livelihood of communities can be secured through the stronger protection and sustainable use of cultural diversity, as well as through the safeguarding of traditional knowledge and skills in synergy with other forms of scientific knowledge. A vibrant cultural life and an abiding quality of urban historic environments are key for sustainable cities.

Heritage is a critical asset for our well-being and that of future generations. It is being lost at an alarming rate as a result of the combined effects of urbanization, development pressures, globalization, conflicts and phenomena associated with climate change. National policies and programmes need to be strengthened in order to secure the protection and promotion of such heritage and of inherited systems of values and cultural expressions which are part of the shared commons.

The creative economy is not only one of the most rapidly growing sectors of the world economy but also a highly transformative one in terms of income-generation, job creation and export earnings. Figures published by UNCTAD in May 2013 show that world trade of creative goods and services totalled a record \$624 billion in 2011 and that it more than doubled from 2002 to 2011; the average annual growth rate during that period was 8.8 per cent. When the creative sector becomes part of an overall development and growth strategy of a Government, it can contribute to the revitalization of the national economy where hybrid and dynamic economic and cultural exchanges occur and innovation is nurtured.

But that is not all. Investing in culture and the creative sector as a driver of social development can also lead to results that contribute to the overall well-being of communities, individual self-esteem and quality of life, dialogue and cohesion.

There are diverse pathways to development through the culture and creative industries. The next frontier of knowledge generation rests on understanding interactions, specificities and policies at local levels and how the creative economy might be practically promoted in communities, cities and regions.

The discussions at this Forum promise to deal with many of the various issues I have touched upon. It should be an exciting panoply of experiences, analysis and forecasts. Can we arrive at a coherent common view? That will be the challenge of today and tomorrow.

主旨演讲

汉斯·道维勒

当今，在各国为达成千年发展目标而努力，全球正在制定全新的2015年后世界发展议程的背景下，联合国系统及其领导人们正在努力确保文化作为可持续人类发展的未来发展目标的驱动者和赋能者的重要性得到其应有的体现。

文化是发展的动力。该动力由创意经济尤其是创意和文化产业的增长来带动。不仅因其经济价值和在产生新创意和技术方面的作用，同时也由于其具有的非货币化的社会效益而得到认同。

文化也能促使发展。它使人们有能力把握自己的发展进程。当一个以人为本，以本地为基础的视角被纳入发展规划与和平建设的倡议中时，当在从医疗到教育，从赋予妇女权力到青年人群的参与领域的各类措施中把文化背景也考虑在内—包括多样化的当地价值观、条件、资源、技能和局限性，变革性和可持续性的变化就有可能发生。

2050年，超过三分之二的世界人口将居住于城市中。这将为城市居民带来更多的机会，但同时也需要针对一系列重要问题的解决方案。创意社区是一个还未开发的巨大社会资源，特别是它在众多领域里

培育更多创新，刺激经济和可持续发展的潜力的能力。创意人群是真正有价值的、不可或缺的变革推动因素。

城市必须建立在文化之上。无论从社会、经济和环境的角度，还是为了促进相互理解与和解，并且最终实现和平，文化都是一种能够应对可持续发展各不同层面的资源。在全球化背景下，跨文化对话以及对于文化多样性的认可和尊重可以让我们建立更具包容性、稳定性和弹性的社会。

世界各地众多被视为充满商业活力和功能的城市也正越来越多地试图成为蓬勃发展的艺术中心。

在城市中，我们可以观察到一种能够汇聚平日无法聚集在一起思想和声音的力量。

本次论坛和今后各届论坛的成功取决于各界同行的参与和提取思路并将其转化为实践这两个因素。因此，新生的艺术与创意城市北京论坛可以作为传递各种情绪、变化、趋势和网络的通道，使整个过程得以强化。

自然、人类、文化和城市是一个复杂交织系统中的环环相扣的各种因素中的一部分。城市以多中心的模式发展，并且以动态的方式经历着各种变革。

现实中，城市是由重叠的话语世界所构成的一张致密网络。城市可以是图片、表格、肢体语言和创造力的媒介、动力源、隐喻与基质。这赋予我们主观和客观的不同城市印象，个体和集体的不同感知，但同时两者之间又相互对话。

在全球化背景下，艺术提供了对于全球城市机遇与风险的思考的机会。

城市是发展的驱动器，亦是文化的孵化器。城市是思想的交汇处，精神演化和创新的地方，亦是民主和多元文化共存的典范。

城市中心和大都市拥有孕育当代艺术的潜力，那么城市和艺术之间的相互关联和影响是怎样的呢？

德国有一句谚语“Stadt als Lebenskunstwerk”（可以译为“城市，生活的艺术作品”或“城市，生存的艺术作品”）。一座城市就像一棵树—它可以成长、生根、引鸟筑巢—这相当于我们生活中的房屋。现实中，把城市比喻成有机体的隐喻通常和把其比喻成机器的隐喻交织在一起。

德国哲学家尼采把艺术称为“生存的兴奋剂”—由此，它是由艺术家和创造者创造的独特过程和视角，丰富了城市生活，将城市生活转化为审美现象，并且崇尚多样性。

越来越多的城市从纯商业文化发展到充满艺术的休闲文化。其生产性潜力激发了创造力。城市艺术和建筑文化正被结合到未来城市之中。

城市规划是城市空间质量与城市生活模式特征的组合和相互作用。数字化即是把不同世界和生活风格多元化，并且扩展城市中公共空间的概念。

以往，城市建筑物简单而庄重。如今，商业压力几乎隐藏于每一个项目背后，迫使建筑师转向不同寻常和奢华的设计—尽管在同一城市的不同街区，各自的发展趋势各不相同。

如今，几乎在世界所有地区的众多城市，我们都可以见证文化建设热潮。很多城市大量投资于由世界著名建筑师设计的新艺术和文化项目。例如阿拉伯联合酋长国阿布扎比市和卡塔尔多哈市的新兴文化建筑，或是上海的喜马拉雅中心。我很高兴今天该中心艺术总监沈其斌先生就在我们中间。这些都是最先进的现代与传统艺术场馆，包含有展览空间、各类博物馆、音乐厅和歌剧院。公共艺术也正逐渐地补充进来，比如最近在多哈揭幕的达明·赫斯特的雕塑。

当然，城市也不乏充满活力的文化街区。在这些社区中，当地艺术和文化与国际文化项目产生互动，共同发展，开展活动，并且进行合作。这些中心和文化基础设施的整合结果让人瞩目。它们为艺术与休闲、餐馆、画廊、拍卖行、音乐中心、电影院和其他新颖的场所提供的充裕的空间。北京是中国和亚洲艺术展示和当代艺术的卓越平台。与许多其他充满艺术活力的城市一样，如新加坡、波哥大、迈阿密、拉各斯、约翰内斯堡、伊斯坦布尔、圣保罗、新德里、华沙和首尔，北京已是必赴之地。这些城市预计将是挑战传统艺术中心纽约、伦敦和巴黎的未来文化首都。

未来几年内，艺术界的聚光灯将聚焦于这些城市。

什么能够让一个城市成为艺术中心？答案是策展人、收藏家、画廊、拍卖行、经销商，以及投资者出身的收藏家们的集聚效应和密度。此外，每个城市及其艺术街区中也存在着艺术中心：通常坐落于城市出资或资助的建筑内的由画室、工艺坊和画廊构成的综合体，以及艺术学校、美术学院和大学。

但当代艺术是否就是全部呢？艺术博览会、跨大陆博物馆合作、双年展及类似艺术展览的大量涌现，同时伴随着跨实物和数字领域的艺术界专业人士的迁移，这些有助于打破传统边界和艺术场景。

每个潜在的艺术都市都展示出对不同类型的艺术的热衷，对当地艺术环境的拥护，并且拥有充满活力且形式多样的文化基础设施，从非营利性到政府支持的众多类型的艺术组织，以及私人基金会和独立的、艺术家主导的项目。

为此，我们必须确保所有人的文化权利得到尊重，促进包容性社会的发展。打造文化产品和文化服务的可及性，文化生活的自由参与性，以及艺术表达自由是建立包容与公正社会的关键。

这使得利用不同种类的合作伙伴关系来推动文化成为可能。公私合作伙伴关系的巨大潜力可以为支持文化领域的各种合作提供更多的选择和可持续发展的模式。

文化产业也增加了就业机会和收入，并且可以帮助促进环境的可持续性。通过对文化多样性的强化保护和可持续利用，同时对传统知识和技能，以及与其他形式的科学知识所产生的协同效应的捍卫，社区民生所需的环境商品和服务的可及性就能够得到保障。充满活力的文化生活和城市历史环境的持久品质是可持续城市的关键所在。

对于我们和后代的福祉而言，（文化）遗产是重要的资产。由于城镇化、发展压力、全球化、冲突以及气候变化相关现象的综合影响，它正以惊人的速度消失。这就须要加强国家政策和规划，以确保文化遗产以及作为我们共同拥有的传承价值观体系和文化表现形式的保护和推广。

创意经济不仅是世界经济中增长最快速的行业，也是在创收、创造就业和出口收入方面高度变革的行业之一。联合国贸易和发展会议（UNCTAD）于2013年5月公布的数字显示，2011年创意产品和服务的世界贸易总额已达6240亿美元。2002至2011年间，此项总额增长了一倍以上，其平均年增长率为8.8%。当创意产业成为政府的整体发展和增长战略的一部分时，它可以重振国家经济。此情形下，混合型且充满活力的经济与文化交流就会应运而生，各种创新也会得以孕育。

但这并非全部。作为社会发展的动力，对文化和创意产业的投入也能够产生有助于推动社会整体福祉、个人自尊与生活质量、对话与凝聚力的积极结果。

通过文化和创意产业来推动发展有着众多不同的途径。知识产生的下一个时代是建立在对于互动、地方特性和地方政策的理解，以及如何有效地推动社区、城市和地区的创意经济的基础之上。

此次论坛上的讨论必定会涉及众多我上述提到的各种问题。它将是一场集经验、分析和预测于一体的令人振奋的大会。我们是否能够达成连贯且一致的见意？这将是我们现在和未来的挑战。



Jin Shangyi

Member of CPPCC Standing Committee, Honorary President of Central Academy of Fine Arts (CAFA), and Curator, Dadu Museum of Art

Jin Shangyi, was born in Jiaozuo, Henan Province in 1934. He established his unique personal characteristics by combining traditional Chinese aesthetic concepts and European classical oil painting skills, and became the leading figure of contemporary Chinese "neo-classicist" realistic oil painting. He also undertook research on oil painting teaching, skill and theory, and published over 40 essays and works. In 1953 he graduated from the Department of Painting, CAFA. In 1957, he graduated from the former Maksimov Oil Painting Training Class in the Soviet Union.

Currently he is a Member of the Standing Committee of CPPCC, Director of China National Art Education Association, Honorary Chairman of China Artists Association, consultant and researcher of the Oil Painting Department of the China National Academy of Painting, and Curator of Dadu Museum of Art. Since 1957 he taught at the China Central Academy of Fine Arts (CAFA). He served also as President of CAFA and Chairman of China Artists Association. Among his Representative Works are: *Chairman Mao on the December Meeting*, *Tajikistan Bride*, *A Young Woman Singer*, *Qu Qiubai in Prison*, *Doctor*, *Huang Binhong in Late Years*, *Thinning Hair*. He has the following main exhibition to his credit: 2009 "Jin Shangyi Donation Exhibition" hosted by the Art Department of Ministry of Culture and the National Art Museum of China. In 2006 he received the "Plastic Arts Achievement Award" by the China Federation of Literary and Art and in 2011 the "Lifetime Achievement Award" - The 1st Chinese Art Prize.

Many of his works are in collections by national art institutions, such as the National Art Museum of China and the National Museum of China, and are held by important private collectors.

Published Works: *Chinese Oil Painting Master · Jin Shangyi*, *Panorama of Jin Shangyi*, *Study on the 3rd Generation Chinese Oil Painters--Jin Shangyi*, and over 20 artwork albums and work collections.

靳尚谊

中国人民政治协商会议常务委员会委员
中国美术家协会名誉主席
大都美术馆馆长

靳尚谊，男，1934年生于河南省焦作市。1953年毕业于中央美术学院绘画系，1957年毕业于苏联专家马克西莫夫油画训练班，并任教于中央美术学院。曾任中央美术学院院长、中国美术家协会主席。现任中国人民政治协商会议常务委员会委员，中国国家艺术教育委员会主任，中国美术家协会名誉主席，中国国家画院油画院顾问、研究员，大都美术馆馆长。

其代表作品有《毛主席在十二月会议上》、《塔吉克新娘》、《青年女歌手》、《瞿秋白在狱中》、《医生》、《晚年黄宾虹》、《髡残》等。靳尚谊曾在多个国家和地区的重要美术馆举办展览，作品曾多次获全国性大奖，并被中国美术馆、中国国家博物馆等国家级艺术机构及重要私人藏家收藏。2006年，获中国文联颁发的“造型艺术成就奖”。2011年，获首届中华艺文奖颁发的“终身成就奖”。2009年，由文化部艺术司，中国美术馆主办“靳尚谊捐赠作品展”。他将中国传统的美学观念与欧洲古典油画技巧结

合起来，形成了鲜明的个人风格，成为中国当代“新古典主义”写实油画的领军人物。在艺术创作之余，靳尚谊还致力于油画教学、油画技法理论的研究，发表相关论文、著述四十余篇。出版有《中国油画大家·靳尚谊》、《靳尚谊全记录》、《第三代中国油画家研究——靳尚谊》等画册、作品集二十余种。

Keynote address by Jin Shangyi

UNESCO and the Beijing Municipal Government have jointly sponsored the first Beijing Forum for Arts and City. With experts and scholars coming from all around the world, it is the first time that UNESCO has organized such a high-level forum on the arts and creativity in China. On behalf of the Beijing Dadu Museum of Art, one of the Forum organizers, I extend my warm welcome to you and sincerely thank you for coming.

As we move into the twenty-first century, the arts and creativity is increasingly becoming an important driver in changing the world. The creativity of the arts is not just a token of a nation's or region's soft power, but it has also become a driving force in accelerating economic development, increasing a city's prosperity and enhancing the welfare of the people. The development of the arts and creativity has become an important part of urban productivity. Themed on the arts, this Forum reflects on the one hand that China has an urgent need for the development of culture and the arts following its ascension to the position of the world's second largest economy, whilst on the other hand it coincides with UNESCO's worldwide advocacy of encouraging the development of culture and the arts and of emphasizing the arts' essential role in urbanization. In fact, the process of urbanization is also the process of modernization.

Throughout the twentieth century, especially in the last two decades, China has moved quickly towards modernization in its unique way. Along with economic development and relying on the city, the arts show a variety of development trends. Like in most cities around the world, the Chinese contemporary arts are bred in the city, while in turn shaping the city's future. The arts and related creative activities provide a continuous driving force for the development of the city.

Revolving around the arts, this Forum discusses the development of creative cities with two focuses: one is about nurturing creative space in the city; whilst the other is cultural diversity and the development of oil painting. Here I would like to focus on the second point since I am a painter. It has been more than 60 years since I started my oil painting career in the middle of the last century. Speaking from my experience, oil painting plays a unique role in the development of Chinese art and the Chinese culture. The development of the Chinese oil painting in the twentieth century not only witnesses the changes in the Chinese social history and in its urban development, but has also become a unique landscape in the world of art development. When many Western countries have given up, Chinese artists are still indulging in the pleasure of the exploration and the innovation of this category of painting.

Originally imported from the West, oil painting set down deep roots in the soil of Chinese art in the twentieth century and formed a unique landscape. In the early twentieth century it was deemed as a means to revolutionize traditions and to reform China, while during the Second World War it was used as a means of communication for national salvation. It was once a testament to the new China's history of revolution communication, but was also a witness of China's reform and opening up in the new era. Several generations of Chinese oil painters have diligently researched and explored oil painting materials and media, styles, languages and expressions. Learning from the West, from the Renaissance to Neoclassicism, from Romanticism to Impressionism, from Realism to Modernism, Chinese oil painters have spent one hundred years trying all types of practices used by European painters, and have tried to combine this foreign culture with Chinese culture.

In my opinion, the course of the Chinese oil painting is a unique expression of the modernity of 20th century Chinese art. As a foreign painting technique, oil painting in China has grown into a proper art category with Chinese cultural characteristics, which is obviously a classic case of cultural diversity. Of course, the discussion we have today at this forum on cultural diversity and oil painting is not only aimed to show the unique position and role of oil painting in China, but also to discuss how a foreign

culture or art form is apprehended, integrated and used to innovate local cultures, so that we can examine its influences in China's development. Such discussions are also applicable to the arts in other Asian countries, which are as uniquely modern as China. I believe that my Chinese colleagues and I, together with scholars from other countries and regions of Europe, America and Asia, will provide you with a very exciting Forum. Finally, I hope the Forum will be a great success and wish all the experts and scholars a pleasant stay in Beijing.

主旨演讲 靳尚谊

各位尊敬的来宾，女士们、先生们大家上午好，至此金秋十月，联合国教科文组织和北京市政府共同举办《首届艺术与创意城市北京论坛》。迎来了全世界各地的专家学者，这是联合国教科文组织首次在中国举办如此高级别的艺术与创意论坛，我谨代表本次论坛的承办方之一，北京大都美术馆向大家的到来表示热烈的欢迎和诚挚的谢意。

进入到二十一世纪以来，艺术和创意越来越成为改变世界的重要驱动，艺术的创造性不仅仅是一个国家和地区软实力象征，也成为拉动经济发展，推动城市繁荣，增加人民福祉的进步力量。艺术与创意的发展已经成为城市生产力的重要组成部分。本次论坛以艺术为题，一方面适应了中国成为世界第二大经济体后对于发展文化和艺术的迫切需求。另一方面又与联合国教科文组织主张在全球范围鼓励和发展文化艺术，强调艺术对于城市化进程中的重要作用不谋而合，事实上城市化进程就是现代化的进程。



二十世纪以来，特别是二十世纪最后二十年，中国以自己独特的方式向现代化迅速迈进，随着经济的发展，艺术也以城市为依托出现了纷繁多样的发展态势。与世界上大多数城市一样，当代中国的艺术在城市中的滋生，也反过来塑造着城市的未来，艺术以及与相关的创造性活动也为城市的发展提供了持续不断的动力。

本次论坛以艺术为题，讨论创意城市的发展，我们把目光聚焦于两个方面的问题，一是有关城市创意空间的培育，二是有关文化多样性与油画艺术的发展。在这里我想着重谈谈第二个问题。本人是个油画家，从上世纪中叶开始从事油画创作，至今已有60多年。在我的经验中油画对于中国艺术和中国文化的发展具有独一无二的地位。二十世纪中国油画的发展，不仅见证了中国社会历史和城市发展的变迁，也使油画在世界艺术发展过程中成为独特的景观，当许多西方国家已经放弃时，中国的艺术家们仍然沉浸在对这种绘画门类的欣赏探索与革新的快感之中。

油画作为一个源于西方的画种，在二十世纪中国艺术的土壤中深深扎下了根，并形成了独特的面貌，他曾经在二十世纪初，被作为革新传统改良中国化的手段，也在二次世界大战中被当成救亡图存的宣传工具，他曾经是新中国宣传革命历史的记录，也是新时期中国改革开放及中国改革开放的见证，中国几代油画家们对于西方油画的材料与媒介、风格与样式语言和表达做了孜孜以求的研究与探索。向西方学习从文艺复兴到新古典主义，从浪漫派到印象派，从现实主义到现代主义，中国油画家们用100年尝试着欧洲的油画家们各种实践，也尝试着把这一外来化中与本民族文化结合起来。

在我看来中国油画的历程正是20世纪中国艺术独特的现代性的表现，油画作为一个外来画种在中国已经成长为一个真正具有中国文化特征的艺术门类，这显然是一个文化多样性的典型案例，当然今天的论坛我们把文化多样性与油画放在一起讨论，并不只在说明油画在中国的独特地位和作用，而是希望这样的讨论，来讨论一种外来文化和艺术形式如何被理解融入和用于改良革新本地的文化。从而透视它对中国发展有什么样的影响。这样的讨论，也同样适用于中国与中国一样的，有着独特现代性的亚洲其它国家的艺术，我想我们的中国同行，将会与来自欧美和亚洲各国各地区的学者一起，带给我们一个非常精彩的讨论会，最后我预祝本次论坛取得圆满成功，祝各位专家学者在北京期间身体健康、生活愉快，谢谢大家。



Chen Dong

Chief, Municipal Bureau of Culture,
Municipality of Beijing

Chen Dong was born in December 1962. A Communist Party member, he has a Master's degree in management. He started working in August 1984, first as official at the Office of Mentougou District government, then as Office Director of the Municipal Communication Department, Assistant Inspector and as Office Director and then Deputy Minister of the Bureau for Cultural Industry Reform and Development. He also served as Director of the Beijing Municipal Bureau for Cultural and Ethical Progress. In March 2013, Chen Dong was appointed as Chief and Deputy Party Secretary of the Municipal Bureau of Culture. He is in charge of all works of the Municipal Bureau of Culture.

陈冬 北京市文化局局长

陈冬，男，汉族，1962年12月出生，中共党员，管理学硕士，1984年8月参加工作。曾任门头沟区政府办公室干部，市委宣传部办公室主任、助理巡视员、文化产业改革发展办公室主任、副部长，首都精神文明办主任。2013年3月任市文化局局长、党组副书记，主持市文化局全面工作。

Keynote address by Chen Dong

Today is a special occasion with the opening of the first Beijing Forum for Arts and City. Beijing was first built more than three thousand years ago and has been the country's capital for eight hundred and sixty years. First of all, please allow me, on behalf of the Beijing Municipal Bureau of Culture, to extend my warmest welcome to the UNESCO officials, the world's cultural and arts personalities, the leaders, the experts and the scholars in cultural and creative industries, the representatives from the central government, Beijing municipal departments and districts, our media friends and all the guests attending the Forum. We would also like to express our sincere gratitude to those people from all walks of life who have been giving strong support and great help to this Forum.

As is expressed in the theme of the Forum "Arts: shaping the future of the city", we believe that the arts and culture are inseparable, and that the arts are indeed an important part of culture. To a certain extent, the arts are also an effective carrier of culture. With regard to the relationship between the arts and the city, they are important elements of urban life and inject vitality into urban development; while the city is an important carrier of artistic development. The city should provide possibilities for development, humanistic environment and policy and legal support to promote artistic development. By 2050, some 70 per cent of the world's population will reside in cities. In an era of globalization, cities all over the world are seeking direction for sustainable development and have accumulated many valuable experiences in urban development practice, in which Beijing takes great interest and inspiration. Here I would like to introduce the topic of integrating the arts into urban development into our discussion and to exchange ideas with you.

First of all, culture has become an important driving force for urban development.

The concept of culture emerged very early in China. The Book of Changes says "Judge by astronomic changes to observe the changes of time, judge by the changes of humanities to educate the world with human spirit". Liu Xiang of the Han Dynasty wrote in his *Garden of Stories* that "When it comes to governing a country, culture and morality should be used before force. If culture does not change, the simple use of force to get the people followed will not endure through time." This could be the earliest Chinese concept of culture and it vividly describes the unique role of culture in creating human civilization and promoting social progress. In his book *Primitive Culture: Researches into the Development of Mythology, Philosophy, Religion, Language, Art and Custom* published in 1871, the British cultural anthropologist Edward Taylor points out that "Culture, or civilization, taken in its broad, ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society." This definition has been recognized by many people and has become the modern meaning of the term "culture", which is incorporated in encyclopaedias. In UNESCO's documents, culture is regarded as a collection of spiritual, physical and emotional characteristics of a social or a group of people.

Culture is a nation's blood, the spiritual home of people, the history of human cultural development, and the history of the creation, heritage, integration and promotion of all nations' and regions' cultures. The power of culture is deeply embedded in a nation's vitality, creativity and cohesion. As the saying goes, national soul is influenced by culture; national spirit is forged by culture. In one of his recent speeches, Mr. Xi Jinping, President of the People's Republic of China, spoke of this function of culture: "In its five thousand years of civilization, the country has built an extensive and profound Chinese culture. Chinese culture is the heritage of the spiritual pursuit of the Chinese nation. It includes the nation's most fundamental spiritual genes, and represents the unique spiritual identity of the Chinese nation. It also nurtures the Chinese nation's durability and development. It can be said that without a strong support of culture, a country or a nation cannot stand firmly in this world."

Today, when we will be discussing the role of culture in urban development, we will make three observations.

Firstly, culture is the soul of the city, the concentration of the city's spirit. A city's charm is no means limited to its size or its population, but lays in its cultural vitality and creativity, which suffuses its daily aesthetics observable on its streets. Throughout the world history of urban development, it is thanks to this interaction and exchange; common development among traditional cultures, urban citizens, the city itself and its external environment, that one after another great centre of civilization such as Paris, London, New York and Hong Kong, are built. With more than three thousand years history, Beijing demonstrates that a city with an excellent cultural heritage is a city with soul and a future, and is destined for glory.

Secondly, culture is an important element of the well-being of urban citizens. Surveys show that the happiest people are not necessarily found where the living standards are the highest. People's happiness is without a doubt closely related to their spiritual pursuit and cultural life. We believe that the happiness of urban citizens should not stop at basic life necessities, but should go for creating a more colourful cultural life. Outstanding cultures can be brewed and distilled in great cities, are able to benefit other cities and become common human cultural assets.

Thirdly, culture is an important driving force for sustainable urban development. As pointed out in the UNESCO Hangzhou Declaration adopted in May this year, culture should be regarded as a driving force, a foundation of strength and a source for innovation in sustainable development. The city of Beijing deeply admires UNESCO's focus on culture to achieve sustainable economic and social development. We believe that under the leadership and advocacy of UNESCO, the inheritance and development of cultural heritage will be the first choice for many countries and cities in the promotion of economic and social development, as well as building harmony and preserving the environment.

In short, we can obtain the following valuable knowledge: culture is the soul and charm of a city. Each internationally renowned city has, on different levels, its own culture, heritage spirit and continuing history. To judge whether a city is attractive and competitive, it is important to evaluate its cultural

resources, cultural atmosphere and the level of its cultural development to see if it attaches importance to culturally shaping the city's image. We call this cultural soft power.

Secondly, efforts are deployed to promote Beijing as a city full of humanistic concerns and artistic charme.

Beijing is a city where the history and the present enhance each other's glory and where tradition and modernity harmoniously coexist. This creates a tolerant and virtuous environment by incorporating elements of different natures. Beijing's long history has left numerous monuments of human civilization with great aesthetic, artistic and humanistic values, such as the Forbidden City, the Great Wall, Summer Palace, Temple of Heaven, Ming Dynasty Tombs, Yunju Temple and the city axis. Most of them are even inscribed on the World Heritage List. Not to mention Beijing's ninety-eight Nationally Protected Major Historical and Cultural Sites including the Confucius Temple and the Imperial College, next to which we are currently holding our Forum.

All throughout Beijing we can find a rich plethora of arts and cultures, and daily life aesthetics. On its traditional side, the city is full of royal palaces and gardens, traditional alleys and courtyards, Buddhist and Taoist temples, theatres, meeting halls, street arches, old and famous shops and characteristic business districts, lively annual festivals and New Year markets, as well as authentic Beijing opera and Kunqu opera. Crosstalk with its four basic skills, colourful folk arts, authentic Beijing style literature, quaint and romantic Chinese calligraphy and painting, traditional arts and crafts with excellent master-craftsmanship and other uncountable cultural treasures which can also be found abundantly in Beijing. On its modern side, the city has libraries, art galleries, museums, cultural centres, theatres, cinemas, art institutions and many cultural and creative industries zones, including the 798 Art District and the Songzhuang artists village. The fusion of arts and culture with urban life creates a rich humanistic content and a liveable cultural environment. So far, Beijing has nine cultural aspects, including Beijing opera, Kunqu Opera, acupuncture and shadow play, listed on the UNESCO Representative List of Intangible Cultural Heritage, and one hundred and eight cultural items listed on the Chinese national list. Today, at a time when Beijing is striding rapidly towards becoming an international city, cultural symbols with deep cultural roots such as historical relics and monuments, folk arts and sports, martial arts, Chinese medicine, Chinese calligraphy and painting, have been ingeniously integrated into the city's modern cultural life and have forged a priceless cultural image.



The 2008 Beijing Olympics Games successfully hosted by Beijing not only illustrated to the world the greatness and the charm of the Chinese civilization, but also provided a chance for Beijing to launch and upgrade its cultural development and artistic practices. In the past five years, Beijing has speeded up the integration of culture with technology, commerce, tourism and other related industries. Furthermore it has built a number of large-scale, intensive and highly specialized cultural and creative industry zones, and cultivated a group of distinctive cultural and creative villages, factories, theme buildings, cultural districts and so on. In recent years, in order to attract domestic and foreign cultural and artistic resources, Beijing has established the China Beijing International Fair for Trade in Services,

the China Beijing International Cultural and Creative Industry Expo, the China International Digital Content Expo, the Beijing Fine Art Fair, as well as the Beijing Animation and Comic Show, Art Beijing, Meet in Beijing and other platforms for cultural exchange and cooperation. The annual growth of the city's cultural and creative industries is up to 20% and accounts for more than 12% of its GDP.

Beijing is an inexhaustible cultural treasure. As the country's cultural centre, Beijing is standing at a new historical starting point in its arts and cultural development. We will firmly grasp development opportunities, adhere to the five development strategies, namely integrated development, content development, intensive development, brand development and international development, and endeavour to build a cultural centre with significant international influences. To this end, on the strategic planning and policy implementation level, we will undertake the following practices:

- For an overall promotion of the arts, integrating the arts into urban development planning and practices, promoting the integration of the arts and urban life, establishing effective systems and coordination mechanisms, setting up a planning framework with suitable objectives and targets and implementing these measures in urban development;
- Regarding the arts as important resources for the city to achieve its competitiveness and its goal as a welfare city; supporting the construction of cultural infrastructure and the development of creative industries to continuously improve the quality of urban life, and finally strengthening the protection of urban heritage, inheritance of value system and cultural expression through planning and policy making;
- Promoting quality education in culture and the arts. Art education can cultivate artistic accomplishment and improve learning ability and self-realization. Based on the local environment, we will develop strategies for quality education in the arts;
- Through the arts, establishing new sustainable cooperation models. Public sphere and collaboration are precisely the new sustainable models of cooperation which will provide support to cooperation within the realm of the arts and culture and should be promoted by undertaking extensive cooperation at government and civil society levels, as well as through multi-level non-profit cultural exchanges and commercial cultural activities to develop the support to cultural and artistic cooperation.

Advices from others may help one overcome one's shortcomings. Beijing has been keen to learn from the valuable experiences of domestic and foreign cities in their development of the arts and culture. This Forum is a golden opportunity for us to learn from high-level guests in the field of the arts and culture all over the world, from members of the UNESCO Creative Cities Network and other domestic provinces and municipalities. We hope to learn valuable lessons from all attending colleagues, experts, scholars and artists. Using the arts and culture as a bridge, we wish to carry out multi-channel, wide-ranging exchange and cooperation at different levels with UNESCO, its International Creative Cities Network, governmental cultural institutions, and cultural professionals as well as to establish international cooperation mechanism in the sphere of the arts and culture among cities all over the world to promote multilateral cooperation to achieve win-win situation. We welcome other cities' participation in Beijing's urban development and wish to share the opportunities brought by this development.

Arts shape the future of the city. So let the city embrace the arts, let their light bathe the city, and let us join hands to create a better future for the city.

主旨演讲

陈冬

今天，首届“艺术与创意城市北京论坛”在具有3000余年建城史和860年建都史的北京隆重举行。首先，我谨代表本次论坛的承办单位北京市文化局，向出席论坛的联合国教科文组织官员，向各位文化

艺术界全球知名人士、文化创意产业领军人物和专家学者，向中央单位和北京市各部门各区县代表，向各位来宾朋友表示热烈的欢迎！向给予论坛大力关心、支持和帮助的各界人士表示诚挚的感谢！

本次论坛的主题是“艺术塑造城市未来”。我们认为，艺术是文化的重要内涵与组成部分，而文化是艺术的渊源与内容。就艺术与城市的关系而言，艺术是城市生活的重要内涵，并且一直为城市发展注入活力；城市是艺术生长的重要载体，城市应当为促进艺术发展提供成长空间、人文环境和政策法律支持。到2050年，世界将有超过一半的人口居住在城市。在全球化时代，世界各国的城市都在寻求绘制可持续发展的路线图，并且在城市发展实践中已经形成了很多宝贵的经验，值得北京市认真学习。在此，我想提出“让艺术融入城市发展进程”这个话题，与各位来宾交流。

一、文化成为城市发展的重要驱动力。

文化的概念，在中国很早就有。《周易·上经》中说：“关乎天文，以察时变；观乎人文，以化成天下”。汉朝刘向的《说苑·指武》中说：“凡武之兴，为不服也，文化不改，然后加诛”。可以说，中国最早的“文化”的概念形象地阐释了文化在创造人类文明、推动社会进步方面的独特作用。英国文化人类学家爱德华·泰勒在1871年出版的《原始文化关于神话、哲学、宗教、艺术和风俗的研究》一书中提出，文化“是一个复杂的整体，它包括知识、信仰、艺术、道德、法律、风俗及作为社会成员的人所获得的才能和习惯”。这个定义，被很多人所认同，成为“文化”一词的现代含义，被列入到百科全书词条中。在联合国教科文组织的文件里，文化被视为“社会或一个群体一系列精神、物质和情感等特征的集合。”

文化是民族的血脉、是人民的精神家园。人类文化发展史，就是一部各民族、各地域文化创造、传承、融合和发扬的历史。文化的力量，深深地熔铸在民族的生命力、创造力和凝聚力之中，正所谓“国民之魂，文以化之；国家之神，文以铸之”。中国国家主席习近平先生在最近的一次讲话中，谈到了文化的这种功能。他说，中华民族在5000多年的文明发展进程中创造了博大精深的中华文化，中华文化积淀着中华民族最深层的精神追求，包含着中华民族最根本的精神基因，代表着中华民族独特的精神标识，是中华民族生生不息、发展壮大的丰厚滋养。可以说，没有文化的坚强支撑，一个国家、一个民族不可能屹立于世界民族之林。

今天，当我们在探讨文化在城市发展中的角色时，会有三个发现：

第一，文化是城市的灵魂，是城市精神的凝结。城市的魅力绝不限于其规模的大小或人口的多少，而在其文化活力和创造力，在于浸透在城市大街小巷中的生活美学。纵观世界城市的发展史，正是由于传统文化、城市居民、城市本身与外部环境的相互交流、共融发展，才创造了一个又一个文明城市，如巴黎、伦敦、纽约、香港等等。北京3000余年的建城史可以证明，拥有优秀传统文化的城市是有灵魂的城市，是有未来的城市，必将走向辉煌。

第二，文化是城市市民福祉的重要内容。调查表明，人们幸福感最高的地方并不一定是物质生活水平最高的地方。人们的幸福感一定与精神追求、文化生活密切相关。我们相信，城市市民的幸福感不能止步于吃穿住行，还应当创造更加丰富多彩的精神文化生活。优秀的文化是能够在伟大的城市中酿造并升华的，是能够造福城市并成为人类共同的文化财富的。

第三，文化是城市可持续发展的重要驱动力。正如今年5月联合国教科文组织发表的《杭州宣言》所指出的，文化应当被视为可持续发展的动力之本、力量之基和创新之源。北京市对联合国教科文组织非常关注文化与实现经济社会可持续发展的关系深感敬佩。我们相信，在联合国教科文组织的倡导下，传承并发展文化会成为许多国家与城市促进经济社会发展、打造和谐宜居环境的首要选择。

综上所述，我们可以获得以下宝贵的认识：文化是城市的灵魂和魅力所在；世界上著名的城市都有其演进的文化、传承的精神和延续的历史；看一个城市是否具有吸引力、竞争力，很重要的一点是看它的文化资源、文化氛围和文化发展水平，看它是否重视以文化品牌来塑造城市形象，构建城市美学，凝聚城市精神。

二、努力推动北京成为充满人文关怀和艺术魅力的城市。

北京，历史与现代交相辉映，传统与时尚和谐共存，包容厚德、兼收并蓄。悠久的历史为北京留下了无数兼具极高审美价值、艺术价值和实用价值的人类文明古迹，如故宫、长城、颐和园、天坛、明十三陵、云居寺、北京中轴线等等，其中大部分已入选世界遗产目录项目。另有包括孔庙、国子监在内的中国国家级重点文物保护单位98处。

北京具有内涵丰富的文化艺术形式和无处不在的生活美学。传统的有遍布全城的皇家宫殿园林、胡同、四合院、寺庙道观、戏楼会馆、街道牌楼，诚信的老字号和特色商业区，热闹喜庆的年节和庙会活动，字正腔圆的京剧昆曲，“说、学、逗、唱”的相声，异彩纷呈的曲艺，原汁原味的京味儿文学，古朴浪漫的中国书画，技艺精湛的传统工艺美术，等等，美不胜收；现代化的则有图书馆（公共图书馆25家）、美术馆（42家）、博物馆（160余家）、文化馆、剧院、影院，艺术院校，以及包括798艺术区和宋庄画家村在内的众多文化创意园区，等等，生机盎然，创意无限。文化艺术与市民生活的融合构成了北京城丰富的人文内涵和宜居的文化生态环境。截至目前，北京已有京剧、昆曲、中医针灸、皮影戏等9个项目入选联合国教科文组织“人类非物质文化遗产代表作”名录，108个项目入选中国国家级名录。文物古迹、民间艺术、体育武术、中医中药、书法绘画……在北京快速迈向世界城市的今天，这些具有深厚文化底蕴的文化符号巧妙融入现代文明，成为北京城宝贵的“文化名片”。

2008年，北京成功举办了一届无与伦比的奥运会，不但向世界展示了中华文明的精彩与魅力，也是北京文化发展与艺术实践的升华与腾飞。近五年来，北京加快了文化与科技、商业、旅游等相关行业的融合，形成了一批规模化、集约化、专业化程度较高的文化创意产业集聚区，培育了一批各具特色的文化创意村落、创意工厂、主题楼宇、文化街区等。为吸引国内外文化艺术资源，近年来北京培育了京交会、文博会、网博会、艺术品博览会以及“动漫北京”、“艺术北京”、“相约北京”各类文化交流与合作服务平台。全市文化创意产业增加值年均增速高达20%，占GDP比重已超过12%。

北京是一座永远挖掘不完的文化宝藏。作为全国的文化中心，北京的文化艺术发展已经站在了新的历史起点上。我们将牢牢把握发展机遇，坚持融合式发展、内涵式发展、集约化发展、品牌化发展、国际化发展这五大发展战略，努力建设具有重要国际影响力的文化中心城市。为此，我们将在战略规划和政策实施层面推行以下做法：

——将艺术发展纳入城市发展战略、规划和实践中。全面促进艺术发展，推动艺术与城市生活融合，建立有效的体系和协调机制，制定具有适当目标和指标的规划框架，并落实于城市发展进程之中。

——将艺术作为实现城市竞争力和社会福利的重要资源。支持文化基础设施建设和创意产业的发展，不断提高城市的宜居品质。从规划和政策上加强保护城市遗产、传统价值体系和文化表达。

——推动文化艺术领域的优质教育。艺术教育可以培养艺术素养，提高学习能力和自我实现的能力。我们将根据本地实际制定艺术领域的优质教育战略。

——通过艺术桥梁开展可持续的新型合作模式。公共领域和私人领域的合作是新的可持续的合作模式。通过政府及民间层面的广泛合作，以及开展多层面的公益性文化交流和商业性文化活动，推动形成支持文化艺术合作的可持续模式。

女士们，先生们，朋友们：“他山之石，可以攻玉”。北京一直非常注重学习国外世界城市发展文化艺术的先进经验。本次论坛是我们向全世界文化艺术领域的高端人士、向联合国创意城市网络和国内兄弟省市学习的大好契机。我们希望向各位同事、各界专家学者和艺术家们学习宝贵的经验；我们希望以文化艺术为桥梁，与联合国教科文组织、国际创意城市，在政府、文化机构与企业、文化人才和艺术家等不同层面，开展多渠道、宽领域的交流与合作，建立起世界城市之间文化艺术领域国际性合作机制，推进实现多方合作共赢；我们欢迎各国城市参与北京的城市发展进程、分享北京的城市发展机遇！

艺术塑造城市未来。让城市与艺术真诚拥抱，让艺术之光沐浴城市！让我们携起手来，共同开创城市的美好未来！

Pictures of the Opening Session

开幕式照片



Hans d'Orville (right), Yang Xiaochao, Irina Bokova, Hao Ping, Jin Shangyi and Hou Yulan (on screen)



Public at the opening session



Hans d'Orville (right), Yang Xiaochao, Irina Bokova, Hao Ping, Jin Shangyi

Visit of the Beijing Dadu Museum

参观北京大都美术馆照片



Irina Bokova, Zhan Jianjun



Irina Bokova, Zhan Jianjun



Dong Donghua, Hou Yulan, Hao Ping

Panel I

Nurturing Creative Space in the City

分论坛一

城市创意空间的培育





Lu Di

Moderator of Panel I

Lu Di, with a doctorate in journalism from Renmin University of China, is the first postdoctoral graduate in journalism and communication in China. From 1986 to 1999, he served successively as journalist and editor in chief at Bengbu Daily, China Youth Daily, Beijing TV and other media outlets. Since 2003, he has been professor of the School of Journalism and Communication at Tsinghua University. He is also currently professor and doctoral tutor at the School of Journalism and Communication at Peking University, and the Director of the Research Center for Audiovisual Communication at Peking University. He serves in several professional affiliations: committee member of China Radio and Television Academic Association; Vice President of the Radio and Television Branch at the China Society for Journalism Education; Executive Vice President and Secretary General of Chinese Society of Festival Culture Research; editor in chief of the magazine *Journalism and Communication*; consultant of China Provincial Television Advertising Collaboration Body. Since 1998, he has carried out more than 20 research projects on behalf of the National Social Sciences or at provincial and departmental levels, and has published over 180 papers on subjects such as radio, television and new media in publications in and above provincial level. He received the first prize at the Golden Eagle Awards and the second prize at the Starlight Award in the National Paper Contest on Television. He was also named as one of the "Top Ten Theorists in Radio and Television".

陆地

分论坛一主持人

中国人民大学新闻学博士，中国第一位新闻传播学博士后，1986-1999年先后任蚌埠日报、中国青年报、北京电视台等新闻媒体的记者、主任编辑，2003年起任清华大学新闻与传播学院教授；现为北京大学新闻与传播学院教授、博士生导师；北京大学视听传播研究中心主任。主要社会兼职有：中国广播电视协会学术委员；中国新闻教育学会广播电视学分会副会长；中国节庆文化研究会常务副会长兼秘书长；《新闻与传播》杂志主编；全国省级电视台广告协作体顾问。1998年以来，承担国家社科和省部级科研项目二十多项，在省级以上刊物发表广播电视与新媒体等方面的论文180多篇，曾获全国电视论文评比金鹰奖一等奖、星光奖二等奖，全国“十佳”广播电视理论工作者。





Tu Weiming

Tu Weiming, Director of the Institute for Advanced Humanistic Studies at Peking University and Peking University, Chair Professor of Humanities, and Research Professor and Senior Fellow of Asia Center at Harvard University, was born in Kunming and grew up in Taiwan. He received his B.A. from Tunghai University in Taiwan, M.A. and Ph.D. from Harvard University.

Tu is a fellow of the American Academy of Arts and Sciences (1988-), executive member of the Federation of International Philosophical Societies (FISP, 2008-) and a tutelary member of the International Institute of Philosophy (IIP, 2010-). He was invited by the United Nations as a member of the Group of Eminent Persons to facilitate the Dialogue among Civilizations in 2001 and gave a presentation on civilizational dialogue to the Executive Board of UNESCO in 2004.

Tu is the Chair of the Advisory Board of the Institute of Chinese Literature and Philosophy at Academia Sinica, the Honorary Chair of the Center for Confucian Entrepreneurs and East Asian Civilizations at Zhejiang University, the Chair of the Humanities Committee and Center for Spiritual Humanism and Business Ethics at Cheung Kong Graduate School of Business (CKGSB), Co-Chair of the International Ma Yifu Humanities Center at Zhejiang University, and an Advisory Professor at Shanghai Jiaotong University. He is on the editorial boards of the *Harvard Journal of Asiatic Studies*, *Philosophy East and West*, and *Dao*.

Tu is the author of *Neo-Confucian Thought in Action: Wang Yangming's Youth* (1976), *Centrality and Commonality: and Essay on Confucian Religiousness* (1976, rev.1989), *Humanity and Self-Cultivation* (1979), *Confucian Thought: Selfhood as Creative Transformation* (1985), *Way, Learning, and Politics: Essays on the Confucian Intellectual* (1993), and the *Global Significance of Concrete Humanity: Essays on the Confucian Discourse in Cultural China* (2010). Tu's eight-volume series of collected work in Chinese will be published by SDX Joint Publishing Company in 2013; his entire collected work will begin to be published by Peking University Press in 2013.

杜维明

北京大学高等人文研究院院长、人文讲席教授，哈佛大学亚洲中心研究教授、资深研究员。生于昆明，长于台湾。杜维明先后求学于东海大学和哈佛大学，1966年获哈佛大学博士学位。受教于牟宗三、徐复观、帕森斯、W.C.史密斯和贝拉等中外著名学者。

杜维明教授目前任美国人文科学院院士（1988-）、国际哲学联合会（FISP）常务会员（2008-）、国际哲学学会（IIP）院士（代表中国，2010-）安南的邀请参加为推动文明对话而组建的“世界杰出人士小组”。2004年，向联合国教科文组织执行局发表关于文明对话的讲演。

杜维明教授为台湾中央研究院文哲所顾问委员会主席、浙江大学儒商与东亚文明研究中心名誉主任、长江商学院人文委员会主席、上海交通大学顾问教授，并担任《哈佛亚洲研究学报》(*the Harvard Journal of Asiatic Studies*)、《东西方哲学》(*Philosophy East and West*)、《道》(*Dao*)编委会成员。

杜维明教授著作等身，代表性的学术出版物主要包括《行动中的新儒家思想——青年王阳明》

(*Neo-Confucian Thought in Action: Wang Yang-ming's Youth*, 1976)、《中庸洞见》(*Centrality and Commonality, An Essay on Confucian Religiousness*, 1976, 修订版, 1989)、《仁与修身》(*Humanity and Self-Cultivation*, 1979)、《儒家思想：以创造性转化为自我认同》(*Confucian Thought: Selfhood as Creative Transformation*, 1985)、《道、学、政——论儒家知识分子》(*Way, Learning, and Politics: Essays on the Confucian Intellectual*, 1993)、《具体之仁的全球意义》(*Global Significance of Concrete Humanity: Essays on the Confucian Discourse in Cultural China*, 2010)等。2001年，五卷本《杜维明文集》由武汉大学出版社出版；2013年，八卷本《杜维明文集》将由三联书店出版；从2013年起，《杜维明全集》将由北京大学出版社陆续出版。

Statement by Tu Weiming

Spiritual Humanism as a Path for Human Flourishing

《精神人文主义作为人类繁荣的途径》

My topic, spiritual humanism, is close to my heart and, I believe, profoundly meaningful for Cultural China, Confucian East Asia, the Asia-Pacific regime, and hopefully the world at large as well. Cultural China is currently undergoing a major, even unprecedented, spiritual renaissance. If we observe the Mainland, Hong Kong, Macau, Taiwan, and Singapore as a symbolic cultural universe, underlying the economic vibrancy and political dynamism, is a concerted effort to recover, retrieve, restore, reconfigure, reconstruct, and renew the Confucian tradition as arguably the most theoretically sophisticated and practically consequential educational project in human history.

To begin, I would like to share my personal experience in Dialogue among Civilizations as a way of framing my reflection on "spiritual humanism." As a member of the Group of Eminent Persons invited by Kofi Annan to help facilitate the Year of the Dialogue among Civilizations in 2001, I proposed the Confucian as well as the Jewish principle, "Do not do unto others what you would not want others to do unto you" rather than the so-called Christian Golden rule: "Do unto others what you would want others to do unto you," as originally proposed by the prominent Catholic theologian Hans Kueng. My assumptive reason is straightforward. We must learn to cultivate the spirit of reciprocity as a precondition for genuine dialogue which requires at a minimum the virtue of tolerance. We should first understand and appreciate, often through creative imagination, what our conversation partner wants. In other words, through the cultivated capacity, instead of insisting on what we think that it is good for ourselves and therefore must be good for others, we openly and receptively try to listen to the voice, sometimes subtle and feeble, what our partner is trying to tell us. The self-assurance, often buttressed by the psychology of self-righteousness, that is good for me must be good for others is often an inhibitive factor in human communication. The noble intention of sharing my "good word" (the Gospel for example) with my neighbor, friend, or acquaintance, if it is charged with a passion to persuade, to convince, and even to convert, is counterproductive and may turn out to be disastrous in a dialogical situation. With the spirit of reciprocity, we can jointly walk on a path of mutual recognition, respect, reference, and learning. This, in my opinion, is the path toward the advent of a dialogical civilization.

In my work as an active member of the Group, I helped design a road map for diffusing the tension between abstract universalism and aggressive particularism. Through dialogue we can prevent the imposition of self-righteous universalist values from degenerating into a non-reflexive hegemonic ideology and, through dialogue, we can avoid the danger of the search for individual or group identity to become a defense mechanism which regards any form of perceived otherness as a threat. As a demonstration of the practical strategy to bring the map to bear on the human condition, I composed the chapter on the global context of inter-civilizational dialogue for the Group's final report to the General Assembly of the UN in November 2001, *Crossing the Divide*.

In 2004, I was invited by Ambassador Hans-Heinrich Wrede, Chairman of UNESCO's Executive Board at the time, and Director-General Koichiuro Matsuura to address a special session on the Dialogue among Civilizations. I was encouraged to share my humanist vision underlying economic, social, political, cultural, and religious divisions. It is not a vision of abstract universalism, an attempt to identify "universal values" by abstracting the common, or at least, the sharable values among all Axial-Age Civilizations, notably the historical religions of Greece, Israel, China, and India, in order to develop a code of conduct for the human community as a whole. While I fully understand and appreciate the dedicated and often courageous effort of the universalists under the leadership of Hans Kueng since the Declaration of the Parliament of World Religions in Chicago in 1993, I prefer, as suggested by Michael Walzer, the combination of the "thick" and the "thin" in approaching a subject as complex and difficult as the global ethic or "world ethos." Clifford Geertz' idea of "local knowledge" and Hans Lanka's idea of "concreter humanity" are sources of inspiration for me. I deliberately entitled my collection of essays published in India in 2010 as *The Global Significance of Concrete Humanity* to underscore the importance of all the "primordial ties" that make a human being a concrete living person here and now: race, ethnicity, sex, gender, age cohort, birth place, social class, language, and faith.



I subscribe to Peter Berger's comparative sociological observation that, unlike economic globalization, cultural globalization far from being a process of homogenization is noted for its cultural diversity. Indeed, globalization so conceived enhances regionalization and localization. The expression of "glocal" indicating a process of development featuring globalization and localization at the same time in the same place was coined to capture the complex phenomenon that globalization, to be differentiated from both Westernization and modernization, enhances regionalization and localization. In the 21 century, it is widely acknowledged that localism and regionalism are highly visible and, in some sense, characteristically global. Berger's choice to entitle the book, resulting from a comparative exploration of the cultural manifestations of globality in ten nations, countries, or areas, "many globalizations" clearly indicates that cultural diversity is a defining characteristic of contemporary society.

I was also commissioned by UNESCO to draft a document identifying the parameters of defining the contemporary world in terms of cultural diversity. I envision, from a cultural perspective, the emerging global community will be highly differentiated by primordial ties. As a result, plurality and multiplicity typify the cultural scene throughout the world. The "future of history" strongly suggests that the international order will be multi-polarized. The desire of any regime to achieve hegemonic non-polarity will inevitably fail. Dichotomous mode of thinking, such as dividing the world in terms of socialist/capitalist, modern/traditional, religious/secular, progressive/regressive, liberal/conservative, democratic/authoritarian, and so forth is at best simplistic. Even tripartite notion, such as ascertaining the dominating powers as North America, West Europe, and East Asia, is outmoded. Fashionable labels, such as "BRICS" (Brazil, Russia, India, China, and South Africa) or MIST (Mexico, Indonesia,

South Africa, and Turkey), denote a visible trend toward what Shmuel Eissensdadt and I dubbed as “multiple modernities” which is the title of a special issue of *Daedalus*, the official publication of the American Academy of Arts and Sciences in 2002.

I am pleased to note that Hans d’Orville reported in 2012 that “in recognition of the undeniable reality of cultural diversity as well as the necessity of intercultural dialogue, the Director-General of UNESCO, Irina Bokova has proposed a new humanism as a path to a global ethics for the 21st century.” This strikes a sympathetic resonance in my heart and mind. I have been advocating the desirability of a joint effort among like-minded public intellectuals throughout the world to work toward the advent of a “dialogical civilization” for more than three decades. This involves both the affective dimension of the heart and the cognitive capacity of the mind. The collaborative work must implement the concrete steps of translating dialogical encounters from talking into acting in the life-world of ordinary people. In essence, dialogue is a form of edifying conversation because it is a fruitful way of human interaction, negotiation, communication, and cooperation with a view toward understanding and appreciation. It is a civilized way of learning to be human not as mere isolated individuals but partners in an emerging community. Through genuine dialogue, we learn to listen not only with our ears but also with our hearts, expand the horizons of our life of the mind, and enhance our self-reflexivity.

Underlying the ideological mode of human interaction is an open-minded attitude toward the other. Dialogue cannot happen without tolerance. Tolerance requires a critical self-awareness that the presence of the other is not a threat but an opportunity. Even radical otherness is not necessary a challenge to our form of life. On the contrary, it may offer us fresh perspectives on things that we may not otherwise encounter. But tolerance is a minimum requirement for dialogue. We must take an active role in recognizing the existence of the other as embodying intrinsic value, namely his or her independence, autonomy, integrity, indeed dignity is a given reality that cannot be denied, rejected, or wished away. Only with this kind of recognition, will a sense of respect emerges from our hearts. Our conversation partner deserves our respect because, when we elevate tolerance to recognition, we implicitly acknowledge that when we begin to experience is not merely passively accepting or even positively identifying but actively recognizing the worth of the other as a full-fledged human being. A sense of respect naturally follows. With respect, we can further develop mutual reference and mutual learning as intended consequences of the relationship. Without the urge to persuade, influence, change, let alone convert, we tolerate, recognize, and respect the difference of the other as something that calls for celebration rather than threat or regret. Understandably, Clifford Geertz’ insightful phrase, “the liberating experience of confronting radical otherness,” far from being a romantic assertion, is a realistic confirmation of what a fruitful dialogical encounter can be.

As a beneficiary of the Christian-Confucian dialogue, I bear witness to the often experienced and yet rarely articulated case of truly significant spiritual illumination because of a fruitful encounter with radical otherness. My dialogues with a small coterie of teachers and friends, notably Ewert Cousins, Raimon Panikkar, Wilfred Cantwell Smith, Huston Smith, Gordon Kaufman, and Robert Bellah when I was maturing as a thinker self-consciously trying to tap sources of inspiration from Confucian roots, can serve as a case in point. I have been liberated from heavy layers of Sinological sedimentation in Chinese, Japanese, and Western scholarship which for more than a century insisted that Confucian ethics is secular, rationalistic, and pragmatic and that it is diametrically opposed to any form of transcendent spirituality. Without my intellectually stimulating and emotionally gratifying encounters with brilliant Christian theologians, I would have confined my research and thinking to a rigorous but parochial domain of secular humanism as the most authentic way of understanding the Confucian tradition and its modern transformation.

At the 14th China Shanghai International Arts Festival Forum: Cultural Diversity and Cross-Cultural Cooperation, 2012, Hans d’Orville observed:

“In the past, humanism was often nationally or regionally oriented. A new humanism must be truly global, contributing to harmonious relations between the different regions of the world today. Diversity, the basis for dialogue is at the heart of a new humanism, which should not be understood as an intellectual, ethical or cultural monolith. This is why we need to explore the potential of Confucianism in the interest of the present and coming generations. Humanism in the 21st century can be envisioned as one immense civilizational river fed by an incalculable number of cultural tributaries.”

I would like to address myself to this “New Humanism” in the context of cultural diversity as a way of exploring “the potential of Confucianism in the interest of the present and coming generations.” The great advances in communication and information technologies have exponentially broadened and deepened the human capacity to learn, to relearn, and to unlearn. Space and time have collapsed into a new reality of immediate accessibility to data, information, and knowledge about heaven above, earth below, and all things in between. For the first time in human history, with the help of the vision of the astronauts, we can see with our naked eye the earth in its entirety. We have come to the realization that virtually everything out there - mineral, soil, water, plants, animals, humans, and air is observable, quantifiable, comprehensible, and vulnerable. It is remarkable that since 1969 when human beings could for the first time observe our “Blue Planet” from the moon, earth has assumed a numinous dimension unprecedented in human history. Derogatory categories in great religious traditions, such as the secular, mundane, profane, vulgar, or in Buddhist terminology, the “red dust” have been relegated to the background. Instead, terms such as beautiful, stunning, stupendous, magnificent, and awe-inspiring have often been used to describe the photos of the good earth from yonder. The movement of the Earth Charter, in this connection, can very well be characterized as a process of sacralizing the earth, our home. The very fact that the earth is depicted in the Charter as “alive,” is to show that in the contemporary human perception, the earth is no longer a collection of objects out there to be observed, studied, analyzed, exploited, used, and abused. Rather, it is an integral part of our human community, the sustainer of the form of life as we know it.

Among the Axial-Age Civilizations, Confucian value-orientation is this-worldly, indeed it is unique in acknowledging the lived world here and now as intrinsically valuable. The assumptive reason is as follows. The human world is not only the existential condition for our daily life but also the ontological reality that deserves our ultimate concern. As Confucius made it explicit, he opted to be a man among other human beings rather than to herd with birds and animals like as the Taoist hermits tempted him to do. He further remarked that precisely because the ritual, music, and the civilized human world is disintegrating, he is impelled by a profound sense of duty to live in, if not of, the world in order to transform it from within. Surely, Heaven as creativity in itself is where the source of all human values ultimately resides. We are in awe of Heaven’s generative power, reverential to Heaven’s cosmic transformation, and destined to follow Heaven’s Way. But since “only humans can make the Way great; the Way cannot make human great,” we are dictated by our sense of responsibility to serve Heaven not only as mere creatures but as co-creators. The advent of the human has fundamentally altered the course of the natural way. Strictly speaking, we are not merely outcomes of the evolutionary process, but active participants in the cosmic transformation. In the Confucian order of things, Heaven is omnipresent and omniscient but definitely not omnipotent. An ancient Chinese proverb predating Confucius states as a matter of fact that human beings can survive all natural disasters except those that are manmade: “If Heaven is the cause of calamities, there is a way out; if the calamities are manmade, then we are doomed.”

This humanistic vision presupposes that the ultimate meaning of life is realizable and ought to be realized in ordinary human existence. The life world in which we eat, drink, walk, rest, sleep, and dream on our own and talk, discuss, debate, argue, and converse with others is not merely secular, profane, mundane, and vulgar but also creative, dynamic, vital, and noble. Xunzi, together with Mencius honored as one of the two great followers of the Confucian Way, proclaims that “Heaven engenders and humans complete.” Implicit in this proclamation is that through human effort, Heaven’s creative vitality will be brought to fruition on earth. Indeed, as participants of the cosmic transformation and co-creator of the evolutionary process, we are capable of and indeed obligated to realize Heaven’s creativity on earth. A classical manifestation of this mutual responsiveness is patently stated in one of the Four Books, the *Doctrine of the Mean (Centrality and Commonality)*:

“Only those who are absolutely sincere (true, real, or authentic) can fully realize their nature. If they can fully realize their own nature, they can fully realize human nature. If they can fully realize human nature, they can realize the nature of things. If they can fully realize the nature of things, they can take part in the transforming and nourishing process of Heaven and Earth. If they can take part in the transforming and nourishing process of Heaven and Earth, they can thus form a trinity with Heaven and Earth.”

By implication, “forming one body with Heaven, Earth, and myriad things” is distinctly human, individually and communally. Each one of us and our human community as a whole are so intimately

and inseparably connected with all other modalities of being in the cosmos that it is our human responsibility to be cosmologically responsive and responsible. The Chinese legend of the Sage-King Yu who, through his scientific rationality, sympathy, charisma, courage, self-sacrifice, endurance, and humility, transformed the disastrous Flood in an ingeniously designed and sustainably engineered hydraulic system, is a paradigmatic personality of bringing Heaven and Earth together for the wellbeing of humanity. In a deeper sense, the wholesome development of the human is our filial reverence to Heaven and our genuine respect for the earth.

Four dimensions of human condition: self, community, Earth (nature), and Heaven are thus brought together to define the highest manifestation of human flourishing: (1) integration of the body, heart, mind, soul, and spirit of the self, (2) fruitful interaction of self and community (home, neighborhood, village, city, province, nation, world and beyond), (3) sustainable and harmonious relations between the human species and nature (the animal kingdom, plants and trees, rocks, mountains, rivers, and air), and (4) mutuality between the human heart and mind and the Way of Heaven.

This reminds us of Thomas Berry's felicitous expression: "Nature is not a collection of objects but a communion of subjects" and one of the most inspiring ecological wisdom as embodied in the African proverb: "Nature is not a precious gift from our ancestors but a resource entrusted to us by numerous generations in the future." This also enjoins us to probe the depth of ecological meanings of the African idea of *Ubuntu*, the Biblical idea of love (charity), and the Confucian idea of *ren* (humanity). They are as significant as and even more vital to the human condition than well-established definitions of humanity: "rational animal," "tool user," or "linguistic being." It is vitally important for us to assume that in this world of cultural diversity we are desperately in need of a common creed, a shared vision for human survival, and a fiduciary commitment to an ecumenical path for human flourishing. In light of this categorical imperative, all Axial-Age Civilizations must, in addition to the languages specific to their faith communities, must make a persistent effort to cultivate a language for global citizenship, indeed a symbolic reality rooted in faith, love, and hope. Spiritual humanism is an invitation from the Confucian tradition to take part in this great work, an intellectual and spiritual joint venture for humanity in the 21st century.



Satoshi Ohashi

Satoshi Ohashi, has worked and collaborated closely with Dame Zaha Hadid since 1987 over the period of 25 years. Currently, he is Associate for Zaha Hadid Architects and directs the Beijing studio. He has worked globally, continuously pursuing the possibilities of architecture and design from large-scale urban design to smaller scale furniture and product design. There are no boundaries. Born in Japan, grew up in New York City, has lived and worked internationally in New York, London, Paris, Tokyo and now in Beijing, China. From 1988~1993 he was the director and architect for Zaha Hadid Tokyo office working on the design of the early works of the office, including the first major interior project- Moonsoon restaurant. The endless pursuit of design quality and that spirit from the early days has never changed, in fact, it has just been pushed further ahead with the integration of new design tools and communication technologies. He has taught and lectured at many universities around the world and is currently working in China on several large scale projects which include, Galaxy SOHO, Wangjing SOHO, Linkong SOHO, Songzhuang Design Museum, New Beijing Airport.

Satoshi Ohashi, born in Japan, grew up in New York City. Graduated from the University of Michigan, College of Architecture & Urban Planning 1984 B.S. Arch., thereafter pursuing graduate research with University of Illinois-Chicago, in Versailles, France. He has been one of the members in the early days of Zaha Hadid Architects from 1987 ~ present Zaha Hadid Architects, Associate, currently directing projects in the Beijing studio. He has taught and guest lectured all over the world. In 2004 Yale University Graduate School of Architecture, visiting critic, and in 2005 lectured and exhibition at the 2005 World EXPO Aichi, Japan. He has received numerous awards including 2005 IIDA International Lighting Award, NTT DoCommo Kansai Telecommunications Tower and 2009 CIID China International Interior Design Awards, Selection Committee Juror and Visiting Critic at Central Academy of Fine Arts CAFA University and Tsinghua University.

大桥谕

大桥谕于 1987 年开始与扎哈·哈迪德建筑事务所展开密切合作，至今已超过 25 年。目前，担任扎哈·哈迪德建筑事务所合伙人，并担任北京工作室负责人。曾在全球多个地区工作，一直致力于从大规模城市设计到小型家具与产品设计，实现建筑与设计的可能性。其设计领域没有界限。生于日本，在美国纽约市长大，曾在纽约、伦敦、巴黎、东京和北京等地工作和生活。1988 年至 1993 年期间，担任扎哈·哈迪德建筑师事务所东京办事处主管兼项目建筑师，负责公司早期的项目设计，包括第一个建成项目 - Moonsoon 餐厅。始终以追求设计质量为宗旨，这一坚持始终未曾改变。实际上，通过整合新设计工具和通信技术，其设计道路上有了更长远的发展。曾在全球多所大学授课，目前在中国参与了多个大型项目，其中包括银河 SOHO、望京 SOHO、临空 SOHO、宋庄设计博物馆、新北京机场。

大桥谕在日本出生，在美国纽约市长大。1984 年，毕业于密歇根大学建筑与城市规划学院，获得建筑专业理学学士学位，之后在位于法国凡尔赛的伊利诺伊-芝加哥大学进行研究生学习。早在 1987 年，便加入扎哈·哈迪德建筑事务所，目前为扎哈·哈迪德建筑事务所合伙人，负责公司北京工作室的项目。曾在全球多所学校授课并担任客座讲师。2004 年，担任耶鲁大学建筑研究生院客座访问评论员，2005 年，在 2005 年日本爱知世博会上演讲和展览。曾获得多个奖项，包括 2005 年 IIDA 国际照明奖、NTT Docomo Kansai 电信塔、2009 年 CIID 中国国际室内设计大奖、中央美术学院和清华大学选拔委员会委

员与访问评论员。

Speech by Satoshi Ohashi

I am very excited and it is a pleasure for me to be here today. Zaha Hadid sends her warmest regards. I also like to thank very much the organizers of First Beijing Forum, to UNESCO, the Beijing Municipality, and the National Commissions of Peoples Republic of China to UNESCO.

Zaha Hadid has been a UNESCO Artist for Peace and she has continuously pushed for higher standards of excellence and has also pushed culture, art and creativity. A lot of the work has been inspired by location, places and of course the cultural context and often the nature. I will show you just some projects quickly. They are often inspired by landscape, the nature, the surroundings and also the city. We always say as architects how to make the city. We have to be creative. We have opportunities to be responsible and also to create new possibilities, create an awareness or how we call it, new relationships. So this is the awareness of these relationships that I think we are merging. Merging them I think we create better cities for us.



Today I would like to share with you one of the projects here in Beijing. It is inspired by landscape, the city of Beijing and the scale of China. This project was about creating and responding not only to the scale of the city but also the scale of China and all of the dynamics that have been happening here, the incredible change that has been occurring. This project is called Galaxy Soho in the centre of Beijing, its East Second Ring Road which is on one of the major arteries of the city. We need to respond to the different scales and different speeds, whereby I mean the scale of the city, but also the human scale and the personal scale. I will show quick video of how we achieved this.

We started in 2008 just after the Olympics. So this is one of the first post-Olympic projects. It is very exciting and at the same time very challenging for us. How to respond to this conditions, how to make a responsive city? At the same time it is of course a commercial building, which has to respond to specific conditions, economically and the speed. This building is built on 380,000 square meters. It has been built in 30 months, which is an incredible speed when you compare it to other projects in other parts of the world. The project is a series of layers, like a building up the city, like the history of the city. Layers of city building became an urban landscape or part of it. It is designed by 4 vibes that are responding not only to the city but also to the environment. It is actually shape- sculpted by the movement of the sunlight. The sunlight moves around and reaches the neighborhoods - to the West and to the South and in between, the buildings we created there are new public spaces for people. This is really about how to create a real public space that it is open and accessible from all directions. So this project was shaped. It is about movement of the city and the flow of people. Outside it is responding to many of the big urban scale neighboring buildings, while inside it is more like a natural landscape. There is space in between which we called canyon, which is like taking a walk in the

mountains. We are trying to bring back a way to make a better place, to better work by creating a place that people want to enjoy. I think it is what as architects we are creating: new types of space, new relationships that come together and this is the one way we were able to tie it up together.

We also have very specific requirements for tying public transportation of the city with its subway system. There is accessibility for all. Now it has become part of Beijing and the local residents are using the space freely and openly. It has become part of the living room. Of course at night it transforms into another city which is really vibrant and comes to life. I think over time it will become more and more - or it has already become - part of the city of Beijing.

So really often we are inspired by the city. What is important is to create concepts or visions and also creativity which nourish those ideas. Communication needs to be open and free to bring everyone together. Then one has to create awareness so everything will be for the citizens.



Wang Bangjun

Deputy Chief, Chengdu Municipal Bureau of Culture

Wang Bangjun was born in Fuling of Chongqing in January 1965. He started his career in 1983 and joined the Communist Party of China in April 1988. He graduated from the major of Scientific Socialism at the Sichuan Academy of Social Sciences and has a master degree in law.

Wang Bangjun has successively served as Deputy Director of the Office of the Chengdu Municipal Party Committee, Deputy Director of the Office of the Organization Department of the Chengdu Municipal Party Committee, Deputy Director of the Research Bureau of the Organization Department of the Chengdu Municipal Party Committee, assistant to the Mayor of the Dujiangyan Municipal People's Government and Deputy Mayor of the Dujiangyan Municipal People's Government. At this time, he is a member of the Party Committee of the Chengdu Municipal Bureau of Culture, and is in charge of cultural heritage and cultural industries and its inspection and supervision (Cultural Heritage Bureau, Cultural Industries Bureau, Inspection and Supervision Bureau). In addition to this he is the coordinator of the Chengdu Museum (its archaeological team and institute), Chengdu Jinsha Ruins Museum, Chengdu Du Fu Thatched Cottage Museum, Museum of the Temple of Marquis Wu, Chengdu Yongling Museum, Chengdu Antique Shop, Chengdu Performing Arts Group and other relevant cultural companies and corporate associations.

汪邦军

成都市文化局副局长

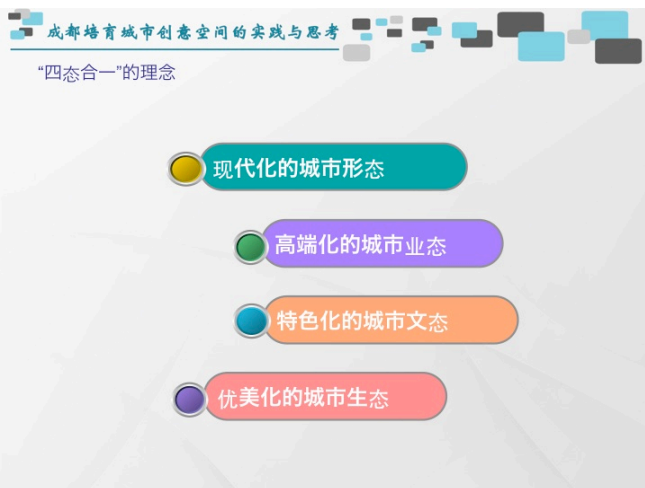
汪邦军出生于 1965 年 01 月，重庆涪陵人，1988 年 4 月加入中国共产党，1983 年参加工作，四川省社会科学院科学社会主义专业毕业，研究生学历，法学硕士。

历任中共成都市委办公厅办公室副主任，中共成都市委组织部办公室副主任，中共成都市委组织部研究室副主任，都江堰市人民政府市长助理，都江堰市人民政府副市长，成都市文化局党组成员、副局长，现任成都市文化局党组成员、副局长，协助分管文博工作和文化产业工作、纪检监察工作。分管文物处、文化产业处、纪检监察处。联系成都博物院（考古队、考古所）、成都金沙遗址博物馆、成都杜甫草堂博物馆、成都武侯祠博物馆、成都永陵博物馆、成都文物商店、成都演艺（集团）公司、社会相关文化企业及企业协会。



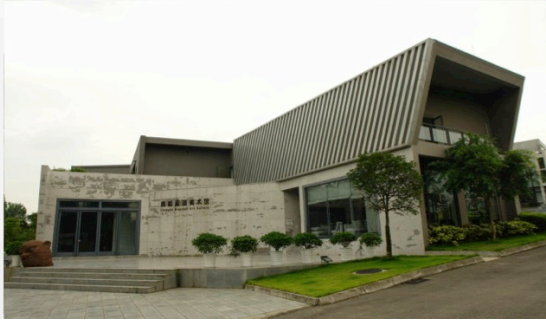
Presentation by Wang Bangjun

Practices and Reflexion of Chengdu's Nurturing of Urban Creative Spaces 《成都培育城市创意空间的实践和思考》



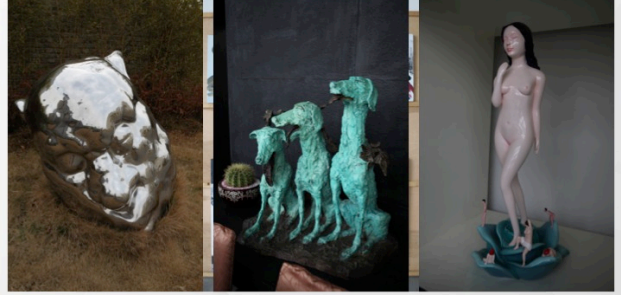
一、蓝顶的形成与引导

蓝顶源于自然形成和逐渐培育，不是规划打造和硬性拼凑。蓝顶萌芽于2003年，当时，成都艺术家为寻求大空间工作室，租用了成都双流机场附近蓝色屋顶的废弃厂房，因此得名“蓝顶”。



一、蓝顶的形成与引导

2004年，蓝顶艺术中心举办“2004在成都”大型当代艺术展，在深圳举办“居住在成都”中国当代油画邀请展，2005年，将“居住在成都”移至新加坡举行，在法国蒙彼利埃双年展设立“成都馆”，蓝顶艺术家的集体亮相，充分表达了蓝顶的创造力。



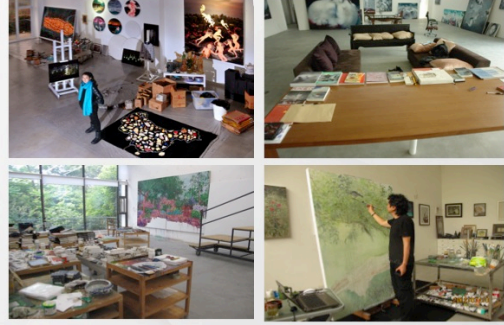
一、蓝顶的形成与引导

2005年，锦江区成功打造了引起全国聚焦的“五朵金花”，这个位于城市近郊，田园风光旖旎，适合成都人休憩，以农家乐为重要业态的空间，体现出了周末休闲、短途旅游的价值。



一、蓝顶的形成与引导

锦江区为注入文化艺术作为“灵魂”，邀请当时已具有影响力的蓝顶艺术家入驻，这是一个自由对等的双向选择，蓝顶艺术家们出资自建工作室，政府协调解决土地问题。2009年，蓝顶艺术园区一期正式落成。



二、蓝顶的创意生态空间

- ◆ 处于交通方便，信息通达，景色宜人，环境优美的城市边缘，在特色建筑群内部，有创意工作室、美术馆、艺术创意机构和经营场地。
- ◆ 聚集艺术家、设计师和年轻的创业者等各类创意人士。
- ◆ 各种相关业态形成完成产业链。
- ◆ 创意活动丰富多彩。
- ◆ 有一个既懂市场运作，又了解创意产业发展，既能与政府沟通，又能与艺术家、创意人士合作的创意产业区的运营商。
- ◆ 与周边共生共荣、和谐相处。

三、培育蓝顶创意空间过程中的政府角色

政府作为培育者，切忌大包大揽，切忌自生自灭，切忌急功功利，要在培育上下功夫，给出空间时间，尊重生长规律，持包容态度，形成宽松创意环境，这才有利于创意核心竞争力的凝聚与迸发。



三、培育蓝顶创意空间过程中的政府角色

坚持蓝顶创意空间的主角是创意人士和艺术家，主体是市场，操作者是运营商，政府退到幕后，又无处不在，像水和空气一样滋养、培育这个空间。



三、培育蓝顶创意空间过程中的政府角色

蓝顶创意空间的核心是创意人士，为引进和留住人才，政府要积极探索和解决环境、土地、工作室产权等制度问题，要给予运营者、参与者大力支持和肯定，让他们有信心、有动力，成都市、四川省已经授予蓝顶创意空间“文化产业示范基地”的称号。



三、培育蓝顶创意空间过程中的政府角色

政府在蓝顶创意空间的建设发展、蓝顶美术馆的日常运营和蓝顶艺术节等长效项目上给予经济支持。



四、蓝顶引发的思考

- ◆ 政府怎么处理培育城市创立空间与加快城市发展的关系问题，特别是和城市规划的关系，当城市发展与创意空间发生利益冲突时，怎么妥善处理。
- ◆ 创意空间的产权合法性问题。
- ◆ 怎么探索和完善税收政策，以保证创意人士和艺术家收入的合法性，现在还缺乏专门的税收政策。
- ◆ 如何调整政府各部门的关系，形成合力，共同支持创意空间的发展。



谢谢！



Jun Yuanpu

Jin Yuanpu was born in Pujiang, Zhejiang Province in January 1951. In 1987 he graduated from Shanxi Normal University with a Master Degree in literature and studied under Qian Zhongwen at the Chinese Academy of Social Sciences. He obtained his doctorate in literature in 1994. In 1999-2000, he gave lectures in South Korea. He is currently Lector and Professor-in-chief at the Renmin University of China, Distinguished Professor at City University of Macau and Contributing Researcher of China Minsheng Academy. He also serves as Executive Vice President and Secretary General of the Chinese and Foreign Literary Theory Society, Chief Expert of the Beijing Humanistic Olympics Studies Centre, Director of the Research Centre for Cultural and Creative Industries at the Renmin University of China, President of the Beijing Institute of Scientific and Technological Aesthetics, Editor in Chief of the Series of "Cultural Studies" at the Renmin University of China, Member of the Editorial Board of "Literary Review", Member of the Drafting Expert Panel of "General Plan of Cultural System Reform" and "Outline of Chinese Cultural Development" for the Central Communication Department. He is an advisor on cultural and creative industries for 8 provinces or regions such as Beijing and Shenzhen Municipal Governments, and Visiting Professor or Researcher at the Central Party School, the Graduate School of the Chinese Academy of Social Sciences, Communication University of China, Central University of Finance and Economics, Shanghai Jiaotong University and other universities and research institutes.

In the mid-1980s, Jin Yuanpu was actively involved in the discussions on aesthetics, art and literary methodology and is one of the first leading scholars in China who introduced Receptional Aesthetics and Theory of Reception. In 1987, he translated and published *Receptional Aesthetics and the Theory of Reception*, China's first translated book on this topic. He translated another masterpiece on the Receptional Aesthetics *Reading Activities* by Iser in the early 1990s. The publication was extensively cited and made a great impact. Since the 1980s, he has published a large number of papers which have been reprinted in "Xinhua Digest", "Chinese Philosophy and Social Sciences Digest", "Press Copies of the Renmin University", "Yearbook of Chinese Literature" and other publications. In 1997, he published "Literary Hermeneutics", the first book about literary hermeneutics in China, which was highly valued by local experts. With his long-term commitment to basic theory researches on literary and literary criticism, he has particularly focused on "cultural shift" and "cultural studies" of the art and literature, cultural industries and popular culture theory in recent years, and has edited and published a series of books.

金元浦

金元浦出生于1951年1月，浙江浦江人。1987年于陕西师大获文学硕士学位。1991年入中国社会科学院师从钱中文先生学习，1994年获文学博士学位。1999-2000赴韩国讲学。现任中国人民大学文学院教师、责任教授，澳门城市大学特聘教授，中国民生研究院特约研究员。中国中外文学理论学会常务副会长兼秘书长；中国人民大学人文奥运研究中心执行主任；中国人民大学文化创意产业研究所所长；北京人文奥运研究基地首席专家；北京市科技美学学会会长；中国人民大学复印报刊资料《文化研究》卷主编；《文学评论》编委；中宣部《文化体制改革总体方案》和《中国文化发展纲要》起草工作小组专家组成员。北京市政府、深圳市政府等8省区文化创意产业发展顾问；中央党校、中国社会科学院研究生院、中国传媒大学、中央财经大学、上海交通大学等高校和研究机构客座教授、研究员。

金元浦于 80 年代中期积极参与美学文艺学方法论讨论，为中国较早介绍接受美学与接受理论的主要学者之一，1987 年翻译出版了我国第一部接受美学译著《接受美学与接受理论》，90 年代初又翻译出版了接受美学的另一部代表作伊瑟尔的《阅读活动》，出版后被广泛征引，产生了较大影响。80 年代以来发表大量论文，为《新华文摘》、《中国哲学社会科学文摘》、《人大报刊复印资料》、《中国文学年鉴》等刊复印和转载。1997 年出版国内第一部文学解释学著作《文学解释学》，受到国内专家较高评价。长期致力于文艺理论与文艺批评的基本理论研究，近年特别关注文艺学的“文化的转向”及“文化研究”、文化产业、大众文化理论，出版和主编了一系列著作。



Presentation by Jin Yuanpu

City - a glamorous piece of art 《城市，是一件富于魅力的艺术品》

城市，是一件富于魅力的艺术品

城市，是一件富于魅力的艺术品



金元浦

中国人民大学教授、博士生导师
中国人民大学文化创意产业研究所所长
北京市人文北京研究基地执行主任
北京科技美学协会会长
教育部、文化部动漫类教材编写专家委员会副主任
中宣部文化体制改革与中国文化发展战略专家组成员

中国的城镇化、城市化有着极其深远的意义。
施蒂克里茨这样说，对于世界的意义
确定将后300-500年的中国城市格局，这是关乎子孙万代
的大事，要为历史负责
谁为历史负责？

未来全球关于世界城市、国际化都市或世界中心城市的发展趋势怎样呢？东方城市逐渐兴起，西方城市的相对式微，中国城市将对世界城市格局转移产生头等重要影响。而中国各个城市将不得不面临新型城市化的再思考。

2012年8月20日最新出版的美国《外交政策》杂志8/9合刊封面文章以“未来城市”为题，发布了《2025年全球最具活力城市排行榜》，对未来15年世界城市的发展趋势做出了预测。这个榜单由美国麦肯锡咨询公司推出。作者认为，在历史的任何时候，“城市”，从没如此重要过。如今，全世界有600个城市正在创造全球约60%的GDP。到2025年，这种情况依然不会有太大的变化，只是构成这600个城市的精英成员会有很大的变化。在接下来的15年里，世界的重心城市将从欧美向南转移，而在其中起着更具决定性作用的，将会是“东方”。文章说：“这就是为什么我们制作出这张如此特殊的榜单，为2025选出最具活力的城市。”

目前世界上排名前600位的城市对全球GDP总值的贡献度已达到60%以上，到2025年，这一比率将保持，但600强城市的名单会发生很大变化。2010年，全球GDP的一半出自发达国家的362个城市。预测认为，到2025年，除了纽约、东京、伦敦、芝加哥等超级大都市，四分之一的发达国家城市将跌出全球600强城市榜单，被96个新兴城市取代，其中72个来自中国。在全球75座活力城市名单中，中国有29个城市入选，约占四成。上海摘得该榜单桂冠，天津紧随其后，广州名列第五。

中国的城市化正以前所未有的步伐推进，其规模是世界首批城市化国家英国的100倍，速度则是其10倍。仅在过去的10年，中国居住在城市的的人口就从36%增加到近50%。2010年中国的大都市地区制造了中国GDP的78%。如果这种趋势保持的话，中国的城市人口将从2005年的近5.7亿增长到2025年的9.25亿——这个增长数量比美国全部人口都要多。和中国城市竞相崭露头角不同，只有13个美国城市和3个欧洲城市入榜。分析称，由于欧美增长乏力，世界经济平衡将以前所未有的速度和规模通过城市化的进程由西方向东方倾斜。

审视《外交杂志》的文章与排名，我们清醒地看到我国城市发展中的一系列重大问题与困境：大量的人口向城市特别是中心城市聚集，人口饱和，环境承载力危机，已经出现一系列的重症“城市病”，如交通拥堵、生活成本日益提升、城市功能高度集中、地价飞升、环境恶化、文化消弭、公民社会权益弱化等。这使得城市居民的生活质量日益下降，宜居度下降，幸福感缺失。

总之，文化是我国城市建设世界城市的最重要的资源和特点，社会和谐是建设世界城市的最重要的保证，以人为本、关注民生是建设世界城市的出发点。北京之所以被联合国人居署评为世界上最平等的城市，盖源于长久以来北京形成的宽容博大城市品格。因此，在建设世界城市的探索中，我国城市除了必须借鉴各个世界城市如纽约、伦敦、巴黎、东京的基本构成和各自的独特成就外，还要选择撮取最合宜的“点”来重新“合成”，如纽约的百老汇，伦敦的创意产业、巴黎的文化底蕴，创造一个具有独特品格的东方文化型的世界城市。

将城市当做一件艺术品来看待，每一座城市，都是一座富魅力的艺术品，历史、传统在这里积淀，创造从这里开始。

从历史上看，城市的建筑就是凝固的史书，建筑就是凝固的音乐，

城市是美的象征物，充满自然美、社会美和艺术美。

城市是美的象征物，充满自然美、社会美和艺术美。

城市的审美化与审美的城市化，城市的艺术化与艺术的城市化

城市是人的城市，人的栖居地，

人是一件艺术品，人是自然界最完美的艺术品。女性的身体美，是自然美的最高形态和极致。

审美的、艺术的、文化的栖居是人类的本真的存在，是区别于动物的根本标志

审美的生活化与生活的审美化，

生活美学

海德格尔：人，诗意地栖居

“人，诗意地栖居在大地上”——海德格尔之所以格外喜欢荷尔德林的这句诗，是因为道出了生命的深邃与优雅。

如果人生纯属劳累，人就会仰天而问：难道我如此艰辛也要甘于生存？是的。只要善良和纯真尚与人心相伴，他就会欣喜地用神性来度量自己。

神模糊难测不可感知？

还是像天空那样清澈明净一望而知？

我宁愿相信后者。

神是人的尺度。

充满劳绩，但人诗意地栖居在这片大地上。

我要说，就连璀璨的星空也比不上人的纯洁，人是神性的形象。

大地上存在限制人的尺度吗？绝对没有。

面对千城一面：历史与现实的合奏

城市规划

城市设计

城市建筑

城市街区

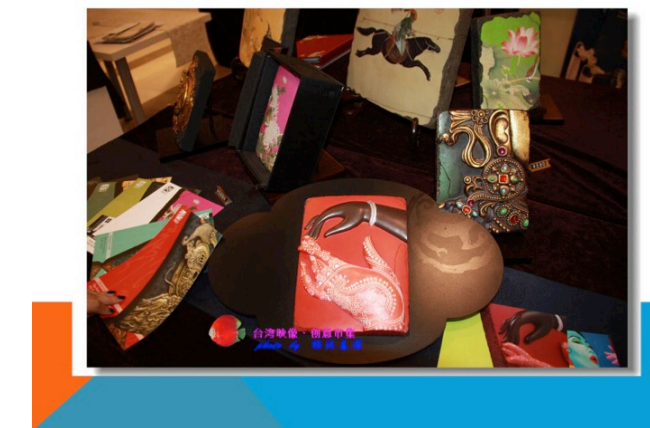
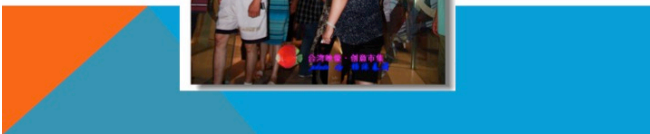
城市楼宇

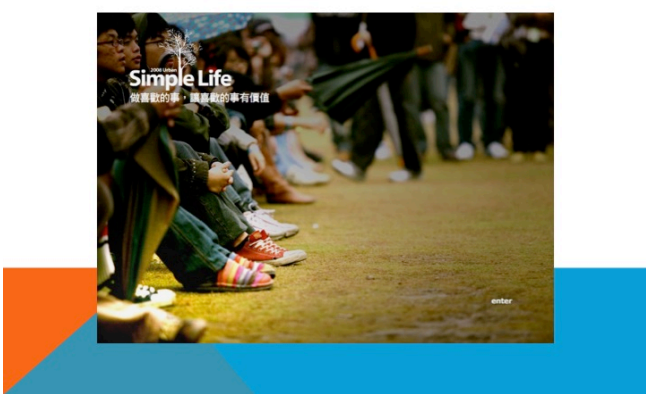
城市家庭

城市人

案例：巴塞罗那

台湾的生活美学实践





10/24 第五話16:00-17:00 **鈕承澤** | 演藝廳

才華洋溢的演員、製作人、電影導演/電影專家、近期執導的電影《艋舺》，備受矚目與期待。

第六話17:00-18:00 **楊偉昌** | 演藝廳

關注社會議題並以鏡頭實踐關懷，其獨到創意與細膩情感所創畫出的《四寶珠》廣受喜愛。

活動地點：國家歷史博物館（臺北市萬華區廣州街、康定路口）

活動詳情請上：<http://www.bapiarts.tw/>

洽詢專線：02-23929436 張小姐 | 02-25785467 黃小姐

交通資訊（請多利用大眾運輸系統）

搭乘公車：龍山寺站
路線：205、229、231、234、242、264、601、62、628、658、701、702、703、705、藍9

搭乘捷運：龍山寺站
捷運板南線芝蘭站(步行)出口，沿原定步行約1分鐘即可抵達。

主辦單位：財團法人文化藝術基金會
主辦單位：臺北市政府、臺北大學之友會
協辦單位：財團法人中華國際傳統文化藝術發展基金會、財團法人財團公司
協辦單位：臺北市政府工務局工程處、臺北市政府財政局、臺北市政府社會局、臺北市政府文化局、臺北市政府教育局、臺北市政府衛生局、臺北市政府警察局、臺北市政府消防局、臺北市政府地政處、臺北市政府工務局工程處、臺北市政府財政局、臺北市政府社會局、臺北市政府文化局、臺北市政府教育局、臺北市政府衛生局、臺北市政府警察局、臺北市政府消防局、臺北市政府地政處

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當代藝術展 2009 08/29 - 11/01

混搭 當代藝術展

關於 混搭 當代藝術展

「混搭」當代藝術展，由「混搭」當代藝術展主辦，邀請了來自世界各地的藝術家，共同呈現一場跨文化、跨領域的藝術盛會。展覽內容豐富多樣，包括繪畫、攝影、裝置、雕塑、影像等，展現了藝術家們對「混搭」概念的獨特詮釋。

「混搭」當代藝術展 作品配置地圖



国内实践：广西灌阳县



在经济全球化的今天，每个城市都以它不同的文化特色，形成自身的亮点和影响力。文化特色越强，城市影响力就越大，社会经济发展就越快。在当前中国新型城镇化进程中，大量的旧城改造（尤其是县级城市改造），一定要以“艺术城市”的理念进行规划。创造“艺术城市”要结合生态旅游、文化旅游，挖掘当地未挖掘的历史和传统文化，形成地域性特色城市；要站在全球旅游、特色旅游角度进行城市规划；要从“影响力、标记性、艺术性、公共性”四个方面评价城市雕塑与公共艺术建设；要将构建“艺术城市”与区域经济、文化产业发展相结合。

以“艺术城市”概念为指导，充分利用我国丰富的历史文化、人文文化遗产，进行城市规划建设，将会让城市形象更加鲜明、更加美好，将会产生一大批经得起历史考验的、又极具个性风格的艺术城市、文化城镇，必将使我们的民族文化升华。同时，也会给我们各个城市带来规模化的文化产业经济效益。

以“艺术城市”概念指导城市规划建设，是对我国城镇化由速度扩张向质量提升转型新模式的有益探讨。如何打造“艺术城市”特色县（市、镇）？首先，必须明确使命、价值和愿景；其次，制定出特色县（市、镇）主题文化发展战略；然后，将其分解为系统的、可执行的目标和方略；最终实现打造“艺术城市”特色县（市、镇）的宏伟目标。

主题文化是形成“艺术城市”唯一性的文化形象和品牌概念。构建“艺术城市”主题文化的目的和战略意义，就是塑造“艺术城市”主题文化内核、铸造主题精神气质、张扬主题经济态势、彰显主题建筑风格，以此形成“艺术城市”历史文化、民族精神、社会经济、城市形象的高度统一和完美结合，形成“艺术城市”独一无二的形象和品牌，并拥有核心竞争力。

以广西灌阳县为例，创建“艺术城市”特色县，必须首先构建灌阳县的主题文化。这样才能使灌阳的形象和品牌鲜明地突显出来，才能影响世界，形成热点，形成注意力，形成品牌形象和标志性符号。以灌阳县主题文化彰显灌阳县的特质，从而形成灌阳的特质资源，以此，在全球一体化的竞争中进行角色的全新定位，在差异化的竞争中获得独有的主题文化优势，在竞争中立于不败之地。

灌阳创建“艺术城市”特色县，就是一切以人为本，引领发展潮流，从根本上超越城市的局限性，创建未来的城市。未来的特色灌阳，概括起来就是“山水画、田园诗、生活曲、梦幻情”，是集“山水城市、园林城市、生态城市、森林城市、文化城市、创意城市、数字城市、度假城市、情感城市、友好城市、立体城市、幸福城市”大成的特色城市。

鸟巢，

用艺术的方式解决社会公共问题

在今年中东地区最重要的艺术大展上，一位美国艺术家建造了一个大盒子，这个盒子没有顶，观众步入其中，抬头望天，天就是一幅画。其实，人们平时抬头都能望到天，但如此的角度，如此的方位和心情，却独一无二。艺术家在帮助观众欣赏自然，换个视角看待与思考自己与自然的关系。这就是公共艺术的特质。

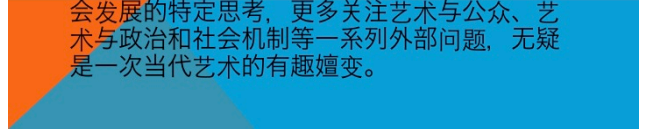
有专家认为，城市公共艺术既是城市的组成元素，也是艺术品，正如陈列在博物馆里的艺术品一样。公共艺术可以看做艺术品从博物馆的传统风格中解放出来，在一个开放的空间中，不仅可观，而且可触、可感，可以为公民提供更多的机会来接近与感知。

在许多开展公共艺术历史较久的国家，公共艺术还被赋予了更多的功能，如通过公共艺术来提升经济活力，用公共艺术推动政治和谐，公共艺术关注弱势群体，公共艺术促进文化繁荣等等。因此，在一些发达国家，政府会通过强制性规定，在城市建设中拿出相当比例的经费用于城市公共艺术设计与建筑，力求用艺术的手段来提升城市公共建设的文化与艺术品格。



公共艺术集中体现社会整体文化价值，又浸透着自然生态环境以及特定的文化经验属性。城市公共艺术运用城市标志通过整合或分散的延展图形，针对不同的环境空间及使用功能进行再创造，从而达到城市理念与艺术表现的高度协调，并始终伴随着人类社会活动的参与性与互动性。

公共艺术的概念融入城市公共空间的建设，用艺术的语言和方式解决社会公共问题，表达对社会发展的特定思考，更多关注艺术与公众、艺术与政治和社会机制等一系列外部问题，无疑是一次当代艺术的有趣嬗变。



树洞女孩





Michael Schindhelm

Michael Schindhelm is a writer, filmmaker, performing arts expert and cultural advisor for international organizations. He worked also as screenwriter (librettist), TV presenter (Der Salon, Swiss TV) and translator. Schindhelm is author of internationally produced documentaries: "Chants of the Steppes" (2004, arte, Frankfurt, Zurich, Paris) about music of nomads in the desert Gobi (Mongolia) and „Bird's Nest" (2008, arte/Swiss TV, Berne, Paris) on the making of Beijing's Olympic Games Stadium (designed by the Swiss architectural office Herzog&deMeuron). Since 2012, he serves as International Advisor to the Zurich University of the Arts. 2011/12 he was consultant on culture and sport for the Skolkovo Innovation Center, Moscow, on the development of culture and art within the concept of the Innovation City Skolkovo. Between 2010 and 2012 he was Head of Research on Urban Culture in Contemporary Moscow at Strelka Institute, Moscow, Russia. 2010/11 he served as cultural adviser to the architectural firm OMA (Netherlands) in the development for a masterplan on the large-scale cultural project West Kowloon Cultural District, Hong Kong. From 2007 to summer 2009 he was Director to the Dubai Culture & Arts Authority (and helped preparing its establishment) (Dubai, UAE). Since 2005 he was Director-General of the newly founded "Stiftung Oper in Berlin", Germany, the world's largest opera group, comprising three houses: Staatsoper Berlin, Deutsche Oper, Komische Oper. 1996 to 2006, he was Artistic and Managing Director at the Theatre Basel (Switzerland), 1994 to 1996 Director General and Artistic Director of the Theatre Altenburg Gera (Germany). In 1992 he was appointed as Artistic and Managing Director of the Theatre Gera (Germany). 1990 Michael Schindhelm became Managing Director Adviser and some months later Drama Director of the Theatre Nordhausen (Germany). He studied at the International University of Voronezh (USSR) and graduated 1984 with a Master of Science in Quantum Chemistry (cum laude). From 1984 to 1986 he was Research Assistant at the Academy of Science in East Berlin.

迈克尔·辛德海姆

作家、电影制片人和表演艺术专家，同时还担任多个国际组织的文化顾问。他也是一位电影剧本作家、电视节目主持人（瑞士电视台“沙龙”栏目）和翻译家。辛德海姆是国际联合摄制的纪录片《草原之歌》（介绍蒙古戈壁沙漠游牧民的音乐，2004年，Arte）以及《鸟巢》（介绍由瑞士的赫尔佐格和德梅隆建筑设计事务所设计的北京奥运会主体育馆“鸟巢”的建造情况，2008年，Arte/瑞士电视台）的制片人。

2012年至今，他担任苏黎世艺术大学国际顾问。2011年至2012年期间，他是莫斯科斯科尔科沃创新中心文化与体育顾问，为斯科尔科沃创新城市这一概念提供文化与艺术发展方面的咨询。2010年至2012年间，任俄罗斯莫斯科斯特列尔卡研究所当代莫斯科城市文化研究主任。2010年至2011年间，他曾是大型文化项目香港西九龙文化区的总体设计方案中荷兰大都会建筑事务所的文化顾问。他还曾于2007年至2009年夏担任阿联酋迪拜文化与艺术局总监（并协助筹建该机构）。自2005年起，他担任新成立的柏林歌剧基金会任执行经理。该基金会是全世界规模最大的歌剧团体，旗下共拥有三个歌剧院：柏林国家歌剧院、德国歌剧院、考米歇歌剧院。1996年至2006年，他担任瑞士巴塞爾剧院艺术与常务总监一职。1994年至1996年间，他被任命为德国阿尔滕堡格拉剧院总经理兼总监。1992年，他被任命为德国格拉剧院艺术与常务总监。1990年，他成为北豪森剧院常务总监，数月后成为其戏剧总监。

迈克尔·辛德海姆就学于前苏联沃罗涅日国际大学，并于1984年获得量子化学优等硕士学位。1984年至1986年，他曾任东柏林科学院助理研究员。

Statement by Michael Schindhelm

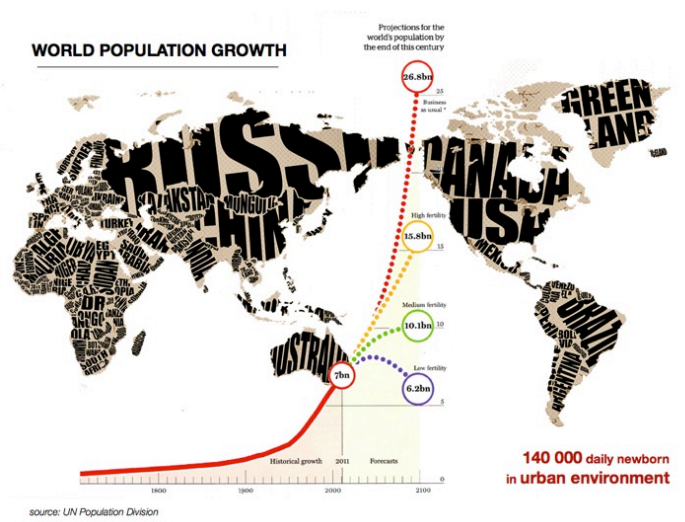
How Cultural Globalization Changes the Notion of the Urban

《文化全球化如何改变城市概念》

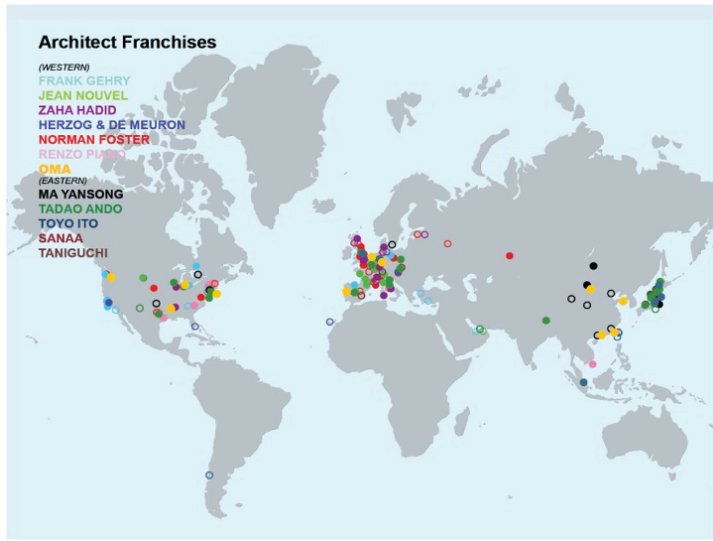
Culture, Shaping the Future of the City

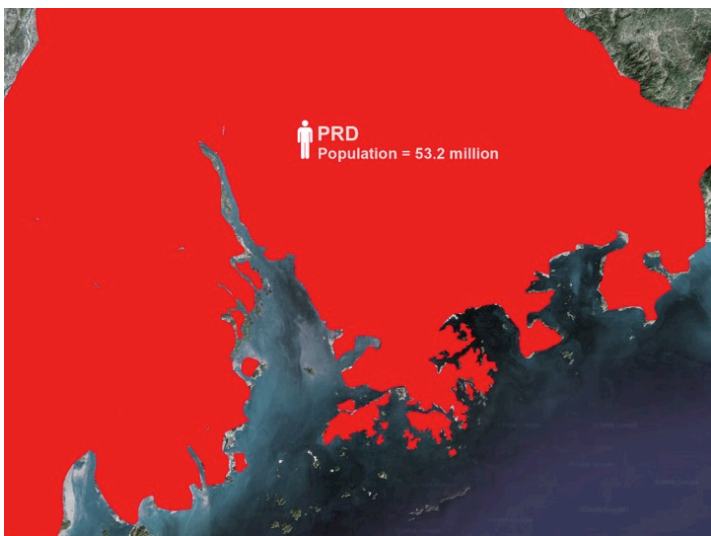
How cultural globalization changes the notion of the urban

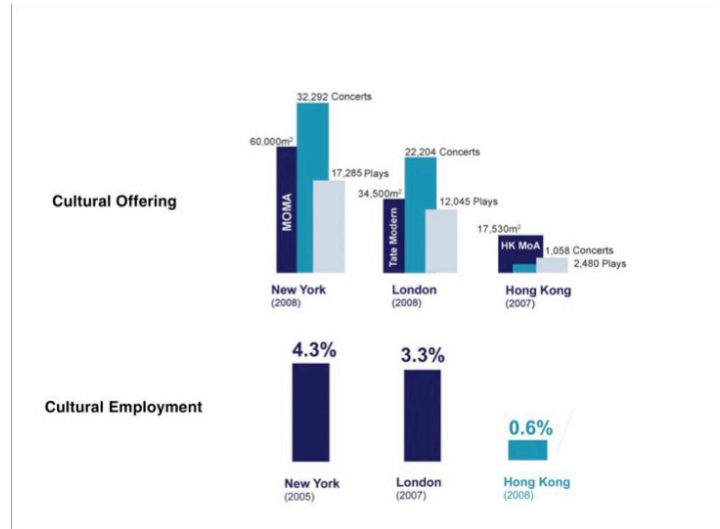
Beijing, Oct 22, 2013
Michael Schindhelm, Switzerland



City	Population	GDP	Average Age	Museums	Performing Arts Venues	Libraries	Galleries
New York City	8.3 M (0.5% population growth)	365 bn	35.2	27	17	27	767
Hong Kong	7 M (0.1% population growth)	190 bn	34	25	7	72	51
Singapore	4.8 M (1.4% population growth)	175 bn	36.7	13	5	22	53
Stuttgart	0.6 M (6.1% population growth)	87 bn	41.7	23	20	120	20
Berlin	3.5 M (2.3% population growth)	84 bn	42.2	35	50	187	332
Dubai	1.7 M (0.36% population growth)	64 bn	27	1	5	5	20

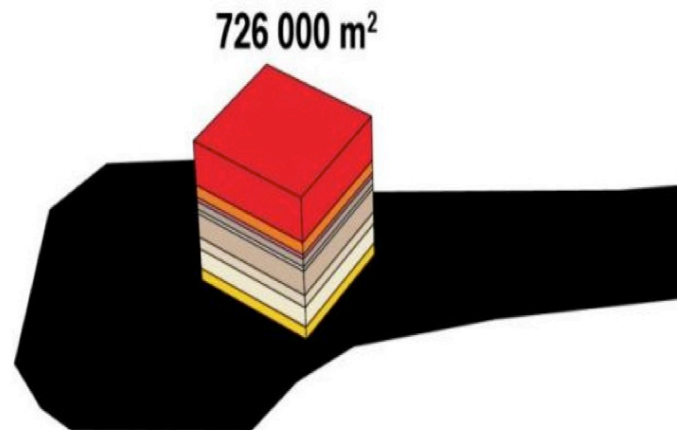




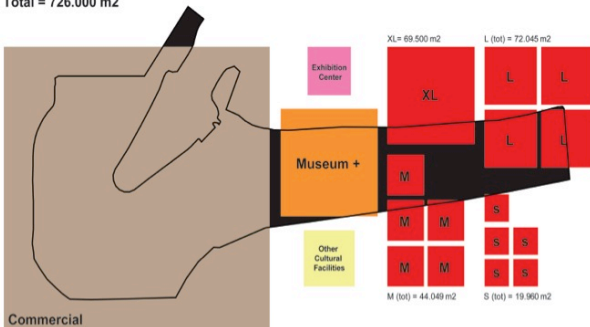


WEST KOWLOON CULTURAL DISTRICT

西九文化區管理局
West Kowloon Cultural District Authority



Commercial + Cultural Program
60% + 40%
Total = 726,000 m²



- Craig Au Yeung Ying Chai** 歐陽應霽, Writer/ Comic Artist
- Anthony Chan**, Artistic Director
- Terence Chang**, Headmaster
- Dominic Cheung** 張可堅, Artistic Director
- Benny Chia** 謝俊興, Founder and Artistic Director
- Chihoi** 智海, Illustrator/ Comic Artist
- Prof. Daniel K. L. Chua** 蔡寬量, Professor of music
- Brian Chung**, Chief Executive (Film)
- Prof. Oscar Ho** 何慶基, Programme Director in Cultural Management
- Claire Hsu** 徐文玠, Co-founder and Executive Director
- Leung Chi Wo** 梁志和, Artist
- Andrew Lam Hon Kin** 林漢堅, Curatorial Director
- LamTung-pang** 林東鵬, Visual Artist
- Li Cheuk-to** 李焯桃, Artistic Director and Critic
- Kai-yinLo** 羅啟研, Designer and historian
- Prof. Tai-lok Lui** 呂大樂, Professor of Sociology
- Dr.C.H.Ng** 吳俊雄博士, Associate Professor of Sociology
- Tina Yee-wan Pang** 彭綺雲, Curator
- Lawrence Pun Kwok-ling** 潘國靈, Writer
- Prof. Jeffrey Shaw** 邵志飛, Dean and Chair Professor of Media Art
- Perry So** 蘇柏軒, Assistant Conductor
- Sir David Tang** 鄧永鏘爵士, Prof. Kevin Thompson, Director and Professor of Performing Arts
- TING Yu**, Chief Executive
- Prof. Tseng Sun-man** 鄭新文教授, Arts Management Educator/ Consultant
- Ada Wong JP**, Founder and Chief Executive
- Lynn Yau**, Chief Executive Officer (Theatre)
- Alvin Yip** 葉長安, Curator
- Yip Wing-sie** 葉詠詩, Music Director
- Louis Yu**, Chief Executive

Public Engagement

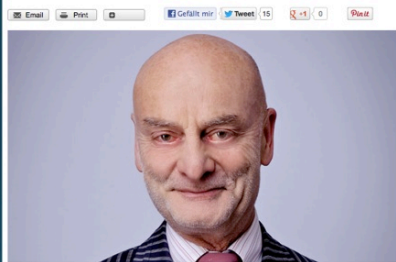


XiQu Center for Cantonese Opera

Winning Design by
Bing Thom Architects and Ronald Lu & Partners



Uli Sigg Donates His Storied Chinese Contemporary Art Collection to Hong Kong's M+ Museum



Uli Sigg

by Madeline O'Dea, ARTINFO China
Published: June 12, 2012

HONG KONG — Legendary art collector **Uli Sigg** is to donate the major part of his collection of Chinese contemporary art to Hong Kong's M+ museum. The donation, which has been "conservatively valued" by the museum at HK\$1.3 billion (\$163 million), was announced today and includes works by 350 artists including Ai Weiwei, Ding Yi, Fang Lijun, Geng Jianyi, Gu Wenda, Huang Yongping, Liu Wei, Wang Guangyi, Xu Bing, Yang Shaobin, Yue Minjun, Yu Youhan, Zeng Fanzhi, Zhang Pelli, and Zhang Xiaogang.

M+ Museum Design by Herzog & de Meuron



WHAT IS PUBLIC SPACE?

What is the city but the people?
William Shakespeare, Coriolanus



Four Rules for Smart Urban Development

1. Go Local
2. Consider Scale
3. Adjust Speed
4. Go Public



Lorenzo Rudolf

Born in 1959, Bern, Switzerland, Swiss nationality, studied the laws international PR. From 1988-1991 worked as a PR manager at TELEKURS in Zurich (Switzerland) - financial information service worldwide. From 1991-2000, he served as a Director of Art Basel, where he created the successful new concept of the fair and made the fair to the quality label of the international art market: focus on quality, yearly selection of the exhibitors (first art fair with such a concept). Initiated and developed its global expansion (1991: the fair had to acquire new exhibitors; 2000: fair had a waiting list of more than 700 galleries) and made it to the world event it is today. Developed the fair from a trade show to a top cultural and social event (first art fair with such a positioning). Initiated and created new platforms for the integration of new formats: Art Statements with one-man-shows of emerging artists, Art Unlimited with big special projects, etc. (first art fair with such museum-like platforms). Initiated and built up the VIP programme (first art fair with VIP cards, a VIP lounge, a VIP treatment and a VIP program). Initiated and built up sponsoring and strategic partnerships with other industries, e.g. UBS (first art fair with such an extension). Invented and created Art Basel Miami Beach which rapidly became the most important art fair in America. From 2000-2003, as a Director of the Frankfurt Book Fair (Germany) the worldwide most important event of the global publishing industry (with over 7'000 exhibitors from more than 110 countries and over 11'000 accredited journalists), he developed the fair from a book fair to a communication event; organized (German) book events and presentations all over the world (guest countries under his direction: Poland, Greece, Lithuania, Russia). He also initiated the dialogue with China (with the Minister of Culture at the time) regarding a huge special presentation of China - including literature from Taiwan as well as from the Chinese Diaspora - as guest country of the fair. From 2003-2005 as a Vice President of IFAE (International Fine Art Expositions, USA), he created and developed Palm Beach, (the most prestigious and most exclusive fine art & antique fair in America).

From 2006-2008 Co-founder, Partner and Director of ShContemporary (Shanghai, China). He co-created the event and made it the first internationally competitive contemporary art fair in Asia. As a consultant of Art Paris (Paris) in 2009/2010, he gave the fair a new concept and repositioned it with an own identity. Also founder, owner and director of ArtStage Singapore (Singapore) the annual international contemporary art fair with an Asia- Pacific identity.

洛伦佐·鲁道夫

1959年出生于瑞士伯恩，曾学习法律和国际公共关系。1988年至1991年间，他担任提供世界金融信息服务的瑞士苏黎世泰勒斯集团的公关经理。1991年至2000年间，他出任瑞士巴塞尔艺术展总监，并且在其间提出了大获成功的新理念，将该展会发展成为国际艺术市场中高品质展览的典范：专注于品质，对参展商实施年度选拔（首个实践这一理念的艺术展会）；发起并主导了展会的全球扩张（1991年展会吸收新参展商，2000年等候参加展会的美术馆和画廊超过700家），使展会具备了如今的全球规模；将巴塞尔艺术展从贸易展发展为顶级文化与社会活动（第一个如此定位的艺术展）；发起并为新的展示模式打造了全新的平台 - 艺术宣言（由新兴艺术家担纲的个人作品展）和艺术无限（大型特别项目等）（第一个拥有类似于博物馆的展示平台的艺术展）；发起并逐步建立了VIP计划（第一个办理VIP卡，提供VIP休息室，VIP礼遇和VIP计划的艺术展会）；发起并逐步与其他行业（如瑞士联合银行）建立赞助和战略合作关系（首个与其他行业合作的艺术展）；发起并创立了巴塞尔迈阿密海滩艺术博览会，迅速成为美国最重要的艺术展会之一。2000年至2003年间，他担任德国法兰克福书展总监。法兰克福书展是全球出版业界最重要的活动（来自110多个国家的超过7000家参展商参展，参与报道的记者人

数超过 11000 人)。他成功地将法兰克福书展从书展提升为重要的交易活动；在世界各地组织（德国）图书活动和推介（如波兰、希腊、立陶宛和俄罗斯）；邀请中国作为书展主宾国举办了一场大型的特别推介活动，与中国（时任文化部长）发起对话，并且进行台湾和海外华人的文学作品推介。2003 年至 2005 年，他担任美国国际艺术博览会副主席，创办并开展了棕榈滩艺术博览会，现为美国最负盛名且涵盖面最全的艺术与古董展会。

2006 年至 2008 年间，作为共同创始人、合伙人和总监，他创办了上海当代艺术博览会，并使其成为亚洲首个具有国际竞争力的当代艺术展会。2009 年和 2010 年，作为“艺术巴黎”的顾问，他为其带来了全新的理念，并对其进行了重新定位。他还是在亚太地区独树一帜的年度“艺术舞台新加坡博览会”的创始人、所有人和总监。

Statement by Lorenzo Rudolf

It is all about the game between art and the city. It is about how this should be developed and which direction this should go. My first step into the art world was when I was a young man, I was standing in my home town in front of the museum. It was just 2 years before they appointed a new director and they appointed him with a lot of courage. They engaged somebody who came with totally new ideas, totally strange ideas, and they were not afraid of giving a chance without knowing what will happen. I was standing here in front of the museum when the museum was packed and I said: Wow! That's culture, that's art.

Shortly after, the Director organized one of the very important exhibitions in the museum, an exhibition that really opened the door to contemporary art. My next step was in Basel, when I was directing the Basel Art Gallery. There also we had a situation where many people gave me totally free hand, so we could create something. We knew exactly that what we do is risky we also knew we had no net under our feet. We were convinced that what we do will work. It will be really something new. And we created a new form of a fair, the Art Basel, which until today is the dominating event in the art market. This event expanded recently to Hong Kong and opened there a new branch. So far this is the most important market also in Asia. But it was only possible because Basel had a very tolerant climate. It is not only about governmental decision-makers but also about real population and inhabitants. People are curious what art, what culture can be and how they can be part of it.

So we had a chance to really change the entire game of an art fair. It was a really important success but it had to go through many difficulties, I remember when I proclaimed that an art fair should not only be a market place but above all a cultural event. We should really point out not only quality, but we should also put artists and collectors in the centre. This created a huge discussion. Among many issues I remember saying was that the traditional art fairs had reached their end, if we really wanted to build up something that should be profitable. That means that we have to create income. I was suggesting: why not cooperate with private industry or banks? How can we bring together art and money? Today I think it is absolutely clear that art without money will not be successful. If we look back, all the artists in the middle ages could not exist without the Catholic church, the art of the Renaissance and so on. I think every artist needs also support so that he can produce and that he can live.

But this was not only what we wanted really to do. We wanted to do the art event that is part of the city. It was a very interesting time and I have to smile a bit, as in exactly this time close to Basel - two miles away - the first building of Zaha Hadid was constructed. Since then she made a lot of great projects but nobody was brave enough to build them. Then again, Basel had the courage to do it and since then, we all have a chance to see much more of Zaha Hadid's buildings. It was also the time when in Basel we had a Director of the Theatre who did all these great things of art in the theatre, who brought art to the theatre. It was Michael Schindhelm. Indeed the world is small and today we all see all these people here again, which I first met 20 years ago.

Basel today is known as an art city. This is mainly due to its museum as well as to its art fair. What that means is incredible. 3 years ago, I was here in Beijing and met a man I never saw before. He gave me a business card, and said he has a gallery somewhere in Mongolia. This gallery was called Art Basel. Then I asked him why he named a gallery Art Basel. He said because Art Basel is the best culture and best art. Thus, culture can also be good public relations and a promotion for a city. Today, most tourists to Basel come for the culture and this generates huge income for the city.



The last thing I did as a Director of Art Basel was to launch a fair in America. We were in strategic situation when the market had more and more shifted to the United States. It was clear to me, that I had to do something in the US if we wanted to secure events in Europe. This then is the reason why I started launching Art Basel in Miami Beach. I had the idea of doing this fair in Miami after many reflections and a lot of a field work I remember very well that the entire cultural world thought I was crazy. Why would I think that I could do something like this in a place, which was a white spot on the cultural map? Miami at this time was well known because of sun and the beaches. If they had some imagination of Miami it was Miami Vice. Well, we did it. It was a time when Miami was really something totally new. We first had people and visionary characters like Versace. Miami today is one of the world's leading art places. Miami today has 10 new museums, Miami today has a new opera house and new performing arts centre and Miami today is just opening the biggest museum of Latin America. art.

I remember very well it was during my first visit to Miami, when I had to convince the government of Miami to support our ideas. I was in the office of Director of the Tourist Board of Miami. I was trying to explain him what we are trying to do in the future in Miami. He didn't understand anything. So I tried again to explain what the art fair and its impact would mean. I was totally resigned when I saw at the back of his office in front of his desk a football with the signature of Dan Marino, Dan Marino was one of the most important football players of America. I thought it was the last chance and so I said we wanted to create the superbowl of the arts. He then understood and since that we had the support of the city.

Today, Miami is a cultural city; everybody in the city is embracing culture and art. I never saw something like that where everywhere during the fair people tried to do something themselves, inviting artists and so on. After 5 years. on the commercial side in Miami, we had something else: we had more private jets with collectors flying to Miami for this event than for the superbowl. In other words, today art is one of the biggest economic factors for Miami and they re-invest the money to develop the city. As a result, the city today is one of the most vibrant cities in America.

I am now working on an arts project in Singapore. This is another place which is very interesting. I think what Michael Schindhelm said is absolutely true: we are today in a world where all sort of culture and art are exploding. We no longer live in a time, like let's say 15 years ago, when the entire art world was centralized and when you had to go to New York to understand what happened in the arts world. Before it had been Paris. Today we witness everywhere in this world new centres emerging, such as Singapore.

Singapore is a State which was built up over the last 50 years in a very structured way, ultimately becoming a most functional city. Yet, something was missing for it to become a metropolis. It was the software. Singapore leaders realized this and this is why Singapore is now investing a lot in culture, and especially in the arts. They realized also something else. Singapore is a very small island state. It never intended to be big enough to have its own art competitive in the world. But they realized then that geographically Singapore was exactly on the crossroads between China and South East Asia, India, the Arab Gulf countries and Australia. They also realized that Asia was totally segmented. There is a rich diversity of Asians; there is the art scene of China, the art scene of Japan and the art scene of India. But when you asked a Japanese what he knew about India - zero; when you asked Chinese what they would know about Indonesians - zero, and so on.

Today, besides big museums Singapore is also building and planning a new arts centre. It has a very interesting form, located in an old military camp in the middle of the city, which is being restored. They want to bring artists and build dedicated spaces for collectors. A future step will be to build big studios for artists and to invite lots of young artists from Asia to come. It will be the first place where artists will be producing in interaction with each other coming from very different art scenes of Asia. I think this is a very clever idea. It will be complemented by a research centre. Clearly Singapore is a city with a lot of money but now they need experts.

It is interesting to be involved in all these discussions how to develop the city to become a hub of the arts, a hub of culture in this globalized world and in this big continent of Asia. It is only happening because there is confidence. Let's make space there for culture. Let's realize the best possible future for culture and let's create freedom for culture to develop itself. That's the end of my credo. I think every big city has a chance to grow - but besides being local besides investing in culture, it is important to give freedom to culture.



Fan Zhou

Fan Zhou is Dean of the Culture Development Research Institute of Communication University of China. He is also a professor, a chief researcher, and a doctoral supervisor. He serves as the "Creative Economy Consultant" at the United Nations and is Chairman of Global Academic Alliance for Cultural Industry. He also serves as the Chairman of the University-based Research Alliance for the Cross-Strait Culturally-Creative Industry. He is Deputy Director at the Expert Committee of China's National Association of Culturally Creative Industry. He also serves as member of the Expert Consultative Committee of the State-owned Asset Supervision and Management Team for China's central cultural enterprises. He is also member of the Expert Consultative Committee of the Publicity Department of CPC, Ministry of Culture and Ministry of Finance. In 2011, he was given the honorary title of "Top 10 Contributors to China's Creative Industry". In 2012, he was nominated by *Guangming Daily* as the only academic representative for "Man of the Year in China's Cultural Industry".

Professor Fan's research focuses on the policy system of China's cultural industry, development of cultural industry at regional level and contrastive research of cross-strait cultures. He has led the research of "Policy Research on China's Cultural Industry", which was a key research program supported by China's national social science fund. He also led many national research programs for the Publicity Department of CPC, Ministry of Culture, SARFT, CCTV and *Guangming Daily*. In recent years, he has published more than 80 academic papers in such core journals as the *Modern Communication*, *Guangming Daily*, *People's Daily* and *China Culture Daily*. He published 8 academic monographs including the famous book *China's Cultural Industry---New Thinking*. He put forward a lot of new concepts and strategies regarding the development of China's cultural industry in his academic books of *Frontline of China's Cultural Industry* (6 volumes) and *Cultural Consumption Report of Urban China* (8 volumes), these new strategies have generated broad influences to the cultural industry both at home and abroad. The academic magazines which he was the chief editor of, *China's Cultural Industry*, and *Annals of China's Cultural Industry*, and website of Cultural Industry Academia and the cultural industry channel at the official website of People's Daily have completed their media construction. These magazines and websites have already become an important platform for in-depth discussion of China's cultural industry. In 2012, he was involved in the planning and design of the special documentary of "A Great Leap Forward---China's Cultural Reform in the past 10 Years", which was a program organized by the China's Cultural System Reform Team.

Fan Zhou has organized a series of special programs for China's cultural industry. His programs have become an important think tank platform for the development of China's cultural industry. For instance, the China Cultural Industry Summit he organized is now playing a leading role in the academic circle, and has become China's most authoritative summit on theories relating to the cultural industry. Fan Zhou also organized the University-based Research Alliance for Cross Strait Culturally Creative Industry, which is now an important platform of faculty building and academic exchanges for hundreds of schools on both sides of the Taiwan Strait. The Alliance also serves as an important bridge connecting the academic research and program exchanges of the Mainland, Taiwan, Macao and Hong Kong. Fan Zhou led the establishment of China's National Cultural Innovation Research Center, which has now become an important research platform for combination of the cultural and technological industries.

Fan Zhou is committed to combining theoretical research with practice. He takes temporary posts in the Chaoyang District of Beijing and Chengde City of Hebei Province, adopting his rich research experience into reality. He also serves as the Culture Consultant of Hunan, Shandong, Zhejiang and Hebei Province. He led 60 industrial planning programs of Beijing, Shanghai, Hebei, Hunan, Yunnan, Ningxia and Liaoning at provincial, city and county levels, combining research with the realistic development of local cultural industries.

范周

中国传媒大学文化发展研究院院长、首席研究员、教授、博士生导师。兼任联合国“创意经济顾问”，全球文化产业学术联盟主席，海峡两岸文化创意产业高校研究联盟理事会理事长，文化产业（中国）协作体专家委员会副主任，《中国文化产业》杂志社总编辑，《中国文化产业年鉴》主编，国家文化创新研究中心（筹）主任，中央文化企业国有资产监督管理领导小组办公室专家咨询委员会委员，中宣部、文化部、财政部等国家部委专家组成员。2011 获“中国创意产业十大杰出贡献奖”，2012 被光明日报提名为“中国文化产业年度人物”唯一的学界代表。

范周教授主要研究方向为文化产业政策体系、区域文化产业发展和两岸文化比较研究，先后主持了国家社科基金重点项目“我国文化产业政策研究”等项目以及中宣部、文化部、广电总局等多项国家级研究课题，承接来自中央电视台、光明日报等单位的多个全国性研究课题；近年来在《现代传播》、《光明日报》、《人民日报》、《中国文化报》等核心期刊及多家中央级媒体上发表文化产业的相关论文 80 余篇，并出版《中国文化产业新思考》等学术专著 8 部；主编的《文化创意产业前沿》（六卷本）、《中国城市文化消费报告》（八卷本）学术丛书，提出了诸多针对文化产业的新思考、新策略，在国内外学术界和产业界产生了广泛的影响。主编的《中国文化产业》、《中国文化产业年鉴》、文化产业学术网、人民网·文化产业频道等开拓性的完成了文化产业领域的刊、鉴、网媒体建设，已成为中国文化产业理论探讨的重要阵地。2012 年圆满完成中央文化体制改革领导小组办公室交予的大型电视文献政论专题片《跨越——文化改革发展十年巡礼》的策划与制作工作。

范周教授领衔创办多个文化产业专业项目，已成为中国文化产业发展的的重要智库平台。其中，中国文化产业高端峰会发挥学术引领作用，成为年度最具权威性的文化产业理论盛会；组织的海峡两岸文化创意产业高校研究联盟已经成为百所文创高校进行学科建设、学术交流的重要平台，真正架起两岸四地文化创意产业学术研究、项目交流的坚实桥梁；牵头建立的国家文化创新研究中心，正在成为国家文化与科技创新融合的重要研究平台。

范周教授始终致力于将理论研究和实践指导相结合，先后在北京市朝阳区、河北省承德市挂职，主抓文化产业工作并将丰富的实践经验充分运用到科研教学中，现任湖南、山东、浙江、河北等地文化顾问，先后主持了北京、上海、河北、湖南、云南、宁夏、辽宁等省、市、县文化产业规划 60 余项。

Statement by Fan Zhou

Linkages between Creative Cities and Urban Artistic Spaces 《创意城市与城市艺术空间之间的关系》

我想和大家一起分享一下创意城市与城市艺术空间之间的一些关系。在公共艺术空间中，它是有公共权力，创建并保持供所有市民使用和享受的文化艺术场所。这里包括一些文化中心、文化园区和一些博物馆、艺术馆等。刚才我身边这位来自德国的先生讲到，我们许多的艺术空间的创造应该是让全体公民的参与成为创造中尤其重要的一个土壤和环节。我非常同意这一观点。

那么，谈到我们的城市创意时，不仅仅是城市外部的形象，还应该注重每天生活在这个城市中的人。尤其是城市人每一天生活中的感受。我认为这一点比我们仅仅建立起一些文化地标或是一些著名的文化建筑物对于城市居民来说更重要。因为他们每天虽然对一些地标建筑感到很自豪，但是他们生活需要一些最基础的、最基本的元素来满足他们的幸福感。

如果我们说这是梦的话，对中国人来说，这就是最基础的第一个梦。创意城市与城市艺术空间之间的关系是由任何人的文化感受和他们的文化生活所联系在一起的。这里提到的人、城市、艺术和生活之间是密不可分的。我们往往在建设早期对城市的外观很重视。后来又感觉到仅仅对城市的外形重视还不够，内部的艺术和创作好像也是一个重要的标志。但是后来又发现这些艺术创作的标志是要与生活交织在一起的。但最后全部都归结到了人本身。

首先，公共艺术空间是创意城市的一个灵魂，它反映了一个城市的精神气质。因为在没有深入到一个城市的微小细胞之前，我们所能看到的就是代表城市的文化象征，或者叫做这些城市的公共艺术空间。公共艺术空间的基础应该和从城市整体的格局到城市整体创意的定位是完全联系在一起的。正是这样，公共艺术空间是城市创意空间的一个脉搏。具有深厚历史文化特色的公共艺术空间已经融入到城市的血脉。正所谓城市是有温度，城市是有感情的，城市是有脾气的，城市也是有个性的。

第二个问题，我们来解剖一个案例，就是中国的台湾地区。它在公共艺术空间的发展中有很多值得我们借鉴的地方。我去过台湾十三次。今年六月份，我在那里呆了一个月的时间。这次是非政府访问，是我个人的学术考察。所以我个人有机会对台湾的一些最基础的社会生活的各个层面有了一个深入的了解。

台湾有一个县叫做宜南。宜南的发展经验，我们把它总结起来有五个方面，其中环境的保护是最好的。然后是文化立县，社区的营造，还有递进的变革。最后我觉得最突出的是用博物馆概念来经营宜南。

在保护方面，他们与台湾最有影响力的化工厂经过三次调整、抗议、协商，最后才在那里建厂了。我们知道，像王永庆这样的在世界上有影响力的化工企业，很多的地方长官是非常希望他们能够落户在宜南。而宜南整整把其推迟了十年在这个地区建厂。可见当地对于保护的重视是看得高于一切。这对于我们正在进行的以GDP建设为考核标准的大陆的整个经济发展是一个很好的启示。

在这个过程中，宜南确立了文化立县。它把大量的活动都和这个地区农业为主的文化结合得非常密切。所以它创办的许多活动没有一次引起世界波澜，但是让许多的市民、农民生活得很惬意。还有，其中的社区整体营造，这一点给我留下了很深刻的印象。因为那里是以种稻谷为主的农业地区，所以它就非常强调在每一个乡村的每一个角落，让整个文化都渗透到社会的各个细胞里。

在公共景观建设当中，没有那些可以让我们称为世界级的文化地标，但这些建筑和当地的农田和当地的乡村非常协调地融合在一起。最关键的是他们建立了博物馆家族。这个博物馆家族中的许多博物馆的内容都很小、很散、很生活化，但让我们感到很亲切。它们似乎从我们生活中走来，但是又回到了我们的生活中去。这个图中看到的所有博物馆里有包括展示一些生活用品，还有他们当时在农耕过程中的一些生活过程。博物馆不在其大，能够反映这个地方的生活，给我们留下的印象才是最深刻的。



台湾的罗东，传统产业的文化中心，特别是林业的发展给我留下的印象很深。该地进行了两百多年的榕树和樟树的栽植、砍伐和运输。在日本统治时期是当时台湾重要的林业资源的提供地。这个地区在林业资源匮乏以后，他们把当地的文化建设，特别是林业博物馆建设做得非常精致。这个一百多年前的小火车站的背后就是一个林业发展从采伐到展示的全部过程的一个小型博物馆。而这个博物馆告诉我们的不仅仅是林业文化，还是台湾在其文化进程中的一段记忆。而这段记忆对今天外来的旅行者来说，不但是接受了文化的元素，也和当地的历史进行了触摸。通过这个案例给我们的借鉴，台湾的这些艺术空间的建造没有把眼光仅仅局限在台北的 101 和其他的一些重要地区，而是把整个台湾地区的生活美学渗透得非常自然。

我要说的第三个问题是对于创意城市艺术空间的培育的以下一些尚未成熟的建议。首先要做好顶层的设计。城市的发展之所以乱，是因为城市经营者和决策者的思想混乱。独特的文化内涵，正如黑格尔所言，它一定是有别于其他地区和国家，那就是典型的文化标志。它有多种文化功能的体现，不仅仅赋予城市日常生活，还有对城市精神的展示；不仅仅是空洞的口号，而是真正意义上的让所有不同种族、不同宗教信仰的人通过一些实体的展示都能够理解这个城市的认知和价值。同时要非常注重人性的设置，因为每一个建筑都是凝固的城市思想的集合体，也有人说是凝固的诗。

我想说的第二个建议是充分营造高品质的文化创意氛围。在这一方面，创意人才的集聚是一个城市创意活力的源泉。而能够让这些人自由地想象，自由地创作和自由地合作，这是来自于开放的文化政策。

第三点就是多元的氛围让不同种族、不同信仰在同一个地区都能找到自己生存的理由。我想这一点更接近国际化都市的基础条件。

最后一个就是要把教育长效地作为支撑，作为城市创意发展的一个很重要的手段。



Mehri Madarshahi

President of "Global Cultural Network" and "Melody for Dialogue among Civilizations" Association. For 26 years, she served at the United Nations in New York in various capacities, such as a Senior Economist with the UN Office for Economic Assistance to Africa; an External Relations Officer in the Office for Emergency Operation in Africa; as member of the UN Secretary-General's Task Force on the Decentralization of Economic and Social Issues; as the Head of the Management Audit Section and a Management Analyst; as a senior advisor to the Executive Secretary of the Reform and Efficiency Board of the UN and as an elected President of the UN Coordination Committee of International Staff Unions and Associations.

After moving to Paris, she worked as the Paris Correspondent of Maxims News and United Nations Diplomatic (UNDIP) and covered various international, political and environmental issues and was an elected Member of the Supervisory Board of AMFIE in Luxemburg. She is the founder of the "Melody for Dialogue among Civilizations" Association, with branches in France, Switzerland, Hong Kong and the United States. The Association has organized many multi-cultural mega-concerts as means of advocacy for urgent social and economical issues and worked closely with UNESCO, UNEP, HABITAT, CERN and academia, such as Northeastern University in Boston, New York University and American University in Paris. To promote a new global role for cultural diplomacy and communications particularly on issues related to environmental awareness she started a new company, namely Global Cultural Networks, based in Hong Kong to assist in the organization of international conferences and debates. In 2009, following an advocacy campaign launched by her Association she received a pledge for plantation of one million trees. A symbolic tree was planted in Geneva in the presence of the Geneva Mayor and the Director-General of CERN. Following many multicultural concerts she organized in Guangzhou (2010 - opening of the 16th Asian Games), Hangzhou (2012 - opening of the Music Festival) and Shenzhen (2012 - opening of the Creative and Design City Festival), Mehri organized in March 2013 in Shenzhen a major International Conference on the Future of Books in the Globalizing World.

She has received in 2006 from the Director-General of UNESCO the 60th anniversary medal for her innovative approach to intercultural dialogue through music. For the same reason, she received an award from the Marrakesh Environment Group in 2007, the City of Guangzhou in 2010 and a letter of appreciation from City of Shenzhen in 2012. In October 2012, she won the Cultural Diplomacy Award by the Aspen Institute (USA) jointly with former President Olusegun Obasanjo of Nigeria. At present, she acts as an Advisor to the Guiyang Eco-Forum Global (EFG) and works as an International Cultural Advisor to the City of Shenzhen, China and International Cultural Exchange Consultant for the City of Nanjing, China.

梅里·马达沙希

全球文化网络和文明间对话音乐协会主席。梅里·马达沙希女士曾在位于纽约的联合国秘书处工作长达 26 年，先后担任众多要职，例如“联合国非洲经济援助办事处”高级经济师，“非洲紧急行动办公室”外联高级官员，“联合国秘书长关于在经济和社会问题领域分权特别工作小组”成员，管理审计科科长和管理分析员，“联合国改革与提效委员会”执行秘书高级顾问，以及“联合国系统国际工会和协会协调委员会”主席。

来到巴黎之后，梅里·马达沙希女士出任《马克西姆新闻》(MaximsNews)和《联合国外交》(UNDIP)驻巴黎记者，负责报导国际、政治和环境方面的各类事件。她还被选为位于卢森堡的“国际公务员欧洲合作社”(AMFIE)的监督委员会成员。



梅里·马达沙希女士是“文明间对话音乐协会”的创始人。该协会在法国、瑞士、香港和美国都有分支机构。协会举办了众多大型多元文化音乐会以呼吁人们关注紧迫的社会和经济问题。协会和联合国教科文组织(UNESCO)、联合国环境署(UNEP)、联合国人居署(HABITAT)，以及欧洲核子研究中心(CERN)密切合作，而且还与学术机构保持着非常紧密的联系，其中包括位于波士顿的美国东北大学、纽约大学和巴黎美国大学。为了推广文化外交和交流在国际事物中所扮演的新角色，特别在提高环境意识方面，她在香港成立了一家名为“全球文化网络”的新公司，以组织举办国际会议和论坛。

2009年，在协会发起的一场宣传活动之后，梅里·马达沙希女士得到来自第三方栽种一百万棵树木的承诺，并且在日内瓦市种下了具有象征性的第一棵树。日内瓦市市长和欧洲核子研究中心总干事亲自到场出席仪式。在成功举办众多多元文化音乐会后，她又在广州(2010年第16届亚洲运动会开幕)、杭州(2012年音乐节开幕)、深圳(2012年创意和设计城市节开幕)举办了音乐会。2013年3月她在深圳组织举办了“全球化世界中的图书产业所面临的挑战”大型国际会议。

由于其以音乐作为跨文化对话的创新方式，梅里·马达沙希女士于2006年获得由联合国教科文组织总干事颁发的奖项。此后，她还先后获得了马拉喀什环境组织(2007年)和广州市颁发的奖项，以及深圳市给予的感谢信。2012年10月，她和尼日利亚前总统奥卢塞贡·奥巴桑乔共同荣获美国阿斯彭协会(Aspen Institute)的文化外交奖。目前，梅里·马达沙希女士出任贵阳生态论坛顾问、深圳市国际文化顾问和南京国际文化交流顾问。

Statement by Mehri Madarshahi

Why do Cities Matter for the Future Prosperity of Mankind?

《为什么城市与人类未来的繁荣息息相关? 》

It is a great privilege for me to attend this meeting and speak about the importance of arts and culture in shaping the cities of the future.

Why do cities matter for the future prosperity of mankind? There is an organic relationship between creativeness, culture and cities, which are considered the cradle of civilization and cosmopolitanism. Cities are where, artists, intellectuals, scientists and all other creative actors have gathered and interacted throughout history.

Based on the latest statistics, cities are now home to more than half of the world's population and by the year 2070 this percentage will raise to 70 or 80% of the total world inhabitants.

The positive effect of this influx is the creation of an enormous diversity of values and perceptions, which could provide a larger stage for cultural, social and economic activity and which the very existence of diversity could breed new initiatives, new ideas, new synergies and new collaborations.

On the negative side, cities account for more than 80% of the world's greenhouse gas emissions and at present the cost of adaptation to climate change is estimated around 80-100 billion per year.

For its part, China is undergoing unprecedented urbanization. In the space of a few decades, a rural exodus - on a scale matching the country's speedy economic development - has brought about the influx of hundreds of millions of people to the cities. By 2035, nearly 70% of the Chinese population will live in urban areas: that is to say that over a billion city dwellers will live in China alone. Similar patterns of urbanization are in progress around the world, albeit at a slower pace.

Jean-Paul. Sartre, the French philosopher, wrote about cities; "Hell is other people". He nonetheless spent much of his life in Paris!

Cities thus have to find a way to provide agreeable and sustainable living for an ever-increasing population by emphasizing equally quality of life and environmental protection:

As cities are living entities, change will remain an inherent aspect of the urban condition and reality. Cities have to be re-created as attractive, productive and sustainable places where people are willing to live and work and where they will also have access to certain outlets that allow for the development of their full potential through the enjoyment of leisure, cultural pursuits and entertainment. Achieving sustainable development requires balancing environmental, societal, cultural and economic considerations in the pursuit of an enhanced quality of life.

In recent years, concerns about infrastructure renewal, and transformation of urban centers into efficient, sustainable cities by using integrated water system, green economy, reuse and smart grid infrastructure and fast urban transportation systems have risen in many societies. Not attending speedily to the already struggling infrastructure of today including road, rail, telecoms, electricity and water infrastructure could lead to a crippled economy in the near future. Making urban development more livable, sustainable, inclusive and creative is therefore a big challenge for every city in the world.

Creative artistic industries cannot function without key infrastructures as part of a comprehensive enabling environment. Urban centers have to provide and maintain infrastructures not only as material and economic foundations for development, but also services relating to the social, educational, cultural and intellectual fabric of a city. Those play a huge role in offering a material base to the cultural life of a city, attracting creative actors, artists and musicians generating revenue. They can also be a very effective way of putting a city on the map: the examples of the Guggenheim Museum in Bilbao or the Opera House of Sydney have become classical in their genre.

Over the past few years culture-environment relations have revealed numerous aspects of human behavior, cognition, preference and meaning. It has become clear that understandings of, and visions for, sustainability will be different for each one among us and that, there is no “single route” to sustainable development.

Recalling in particular the outcome of the UN Conference on Sustainable Development (Rio 2012) which highlights the importance of cultural diversities and the need for a more holistic and integrated



approach to sustainable development. The extra ordinary power of culture to truly enable sustainable development is when a people-oriented and place based approach is integrated into development program and peace building initiatives.

Achieving sustainable development requires balancing environmental, societal, cultural and economic considerations in the pursuit of development and an improved quality of life. To attain these goals there is an argument in favor of an interdisciplinary framework for cooperation where artists are integrated in the field of future cities environmental studies. Conversely, an environmental approach must be introduced within art studies and a serious interdisciplinary cooperation on environmental issues should involve artists, scientists, humanists, planners, activists, and governmental bodies. Environmental and land art are signs in this direction.

Art has so much to contribute to the wellbeing of a city and its inhabitants that in many educational centers today art studies have become a catalyst for environmental awareness. It is believed that even the most professional scientist may not succeed in communicating the severity of an environmental problem to the public, because they may not be adept at instilling or provoking an emotional sense of belonging or the feeling of “Genius Loci.” This role belongs to the cultural agents, as it were – the artists, writers, actors, directors and journalists. They will be able to unleash the innate power of art as an agent for raising awareness and building commitment for environmental action. Environmental education and grass-roots community activism play more and more a critical role in building of our sustainable cities of tomorrow...

Making sustainable and creative choices for our future cities, therefore, are essential elements for urban accommodations. Such processes should take place within communities and cities in all countries, which are at the same time formed by their histories, traditions, languages, economic and social circumstances and contexts – and indeed their cultural fabric.

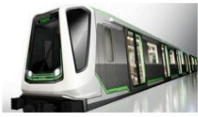
Culture and urban heritage are undoubtedly what famous Argentine writer Jorge Luis Borges had in mind when he wrote about Buenos Aires: “This city, which I thought was my past, has become my future”. It is in culturally rich environments that intellectuals, artists, creators and innovators of all kinds can best unleash their full creative potential. .

Dynamic creativity policy mixing entrepreneurial and creative clustering is one of the approaches adopted by major cities as a means of creative culture. This could be demonstrated notably through the establishment of zone for artists, designers, galleries, shops, architects, IT or advertising companies. These zones are often representing a creative and an imaginative reinvention or the

renaissance of a dormant or obsolete plots – such as old industrial areas which have -often and in modern days – been used as galleries, exhibition halls and centers of new artistic creativities. Today, what is obvious is that all urban cities preparing their potential for global impact, highlight their cultural role and their creativity assets that are considered essential elements of a multinational and multicultural environment. So let me conclude that a city without art and artists is a city without soul.



Creative cities of future



Possibilities for Action



Why do cities matter for the future prosperity of mankind?

Presentation by:

Mehri Madarshahi, President GCN

Essential,....

- Creative culture cannot function without key infrastructures as comprehensive enabling environment.
- Urban centres have to provide and maintain infrastructures to enable the soft infrastructure relating to the social, educational, cultural and intellectual fabric of a city.

Essential ingredients,...

- cultural heritage of a city is embodied in its monuments, landscape, festivals, and customs, the shape of its streets or houses
- Cultural diversity is an important factor in promoting economic, social and cultural development
- **Cities should not stay just a spot on the map** In a globalized world, they should become a crossroad where the local interacts with the global communities

Positive points

- Cities are incubators and transmitters of ideas and engine of economic growth
- For the first time in history, the majority people of the world are living in the cities
- cities are now home to more than half of the world's population
- diversity of values and perceptions, new synergies and new collaborations.

Negative Sides

- Over population and congestion: by the year 2020, 70 to 80% of the total world inhabitants live in the cities.
- cities account for more than 80% of the world's greenhouse gas emissions
- Shortage of water, sanitation, transportation, congestions
- (OECD) estimates \$71 trillion, or about 3.5 percent of the global GDP, is needed through 2030 to improve the basic infrastructure of the cities including road, rail, telecoms, electricity and water infrastructure;

Are our cities too crowded?



Design=creativity=development

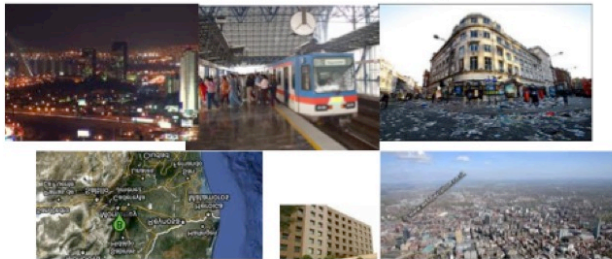
Model cities of the future

- New Cities Built Smart from the Start: Songdo in South Korea or Masdar City in Abu Dhabi



Existing Cities with Reforms and Upgrades

- : Manchester, U.K., and Monterrey, Mexico



Challenges should be met

- Every city is unique and needs to assert itself on the global stage and, has to compete to attract global investment and skilled professionals
- need for cultural recognition that affirms their identity in a globalized world.
- The future of any city must adequately serve the needs of its communities and must be rooted in its own individual identity and its own model of urban environment shaped by its heritage

Challenges continue,...

- **infrastructure renewal** by transforming urban centers into efficient, sustainable cities using integrated water system, green economy, reuse and smart grid infrastructure and fast urban transportation systems
- Urban centers have to provide and maintain infrastructures not only as material and economic foundations for development, but also services relating to the social, educational, cultural and intellectual fabric of a city.
- Creative city should combine cultural activities as an integral components of the city economic and social functioning

Challenges continue,..

- **Culture is the core of a city. A city without culture is a city without soul.**
- better quality of life by concentrating on innovations and better designs. Focus on rebuilding new structures, tools and buildings,
- balance between human beings, nature and development.
- Art has so much to contribute to the wellbeing of a city and its inhabitants that in many educational centers today art studies have become a catalyst for environmental awareness.



Pierre Korzilius

Director of Institut Français in Düsseldorf and Köln, Germany. Between 2003-2010 Director of the Auditorium of the Musée d'Orsay, Paris – involving all performing arts activities of the museum: music, opera, theatre, cinema, readings. Since 2008, Artistic Director, Festival Les Nuits Romantiques (classical music festival). 1997-2003 Head of Music Department of the Musée d'Orsay, Paris. He organized following exhibitions: Gustav Mahler, Musée d'Orsay, Music and the Third Reich, Musée de la Musique, with P. Huynh and E. Hondré, Klinger/Brahms: Etchings, Music, Phantasy, Musée d'Orsay, with E. Héran, Mallarmé and Music, Musée d'Orsay.

In addition he was also a Teaching Professor for Arts Management at University of Paris I Panthéon-Sorbonne, École des Hautes Études Commerciales' (HEC), Visiting Scholar at UC Berkeley's Goldman School of Public Policy, Research Fellow at UC Berkeley's Center for New Music and Audio, Technologies (CNMAT), Lavoisier grant from the French Ministry of Foreign Affairs. He obtained Ph.D., École des Hautes Études en Sciences Sociales (EHESS), Paris, Musicology; Thesis: "Public Support and Contemporary Classical Music in France, Germany, the UK and the US", Diplom-Kaufmann, Universität des Saarlandes, Saarbrücken, Germany, Diplôme, École de Management de Lyon.

皮尔·克兹利尤斯

出任法兰西学院杜塞尔多夫和科隆主席。2003 年至 2010 年间，他曾担任巴黎奥赛博物馆礼堂主任，负责博物馆的所有演艺活动，其中包括音乐、歌剧、戏剧、电影和朗诵。自 2008 年以来，他出任“浪漫之夜艺术节”（古典音乐节）艺术总监。1997 年至 2003 年间，他曾是巴黎奥赛博物馆音乐部门主管，并组织举办了众多展览，包括“古斯塔夫·马勒、音乐与第三帝国”，与 P. 胡尹和 E. 永德海合作的“音乐博物馆”，与 E. 艾然合作的“克林格/勃拉姆斯：铜版画、音乐和梦幻”，以及“马拉美和音乐”。

此外，他曾在巴黎第一大学和巴黎高等商学院教授艺术管理，并且还曾是加州大学伯克利分校高盛公共政策学院访问学者和加州大学伯克利分校新音乐和音频技术中心研究员。他还是法国外交部拉瓦锡奖学金的获得者。

他拥有法国社会科学高等学院（EHESS）音乐学博士学位（其论文题目为《法国、德国、英国和美国的公众支持与当代古典音乐》），巴黎 IRCAM / EHESS 研究硕士学位，德国萨尔州大学工商管理硕士学位，以及法国里昂高等商学院工商管理硕士学位。



Presentation by Pierre Korzilius

Nurturing Creativity of the City

– Examples from Europe: Paris, Cologne, Nantes, Essen, Berlin

《孕育城市创造力 – 来自欧洲的例子: 巴黎、科隆、南特、埃森和柏林》

Nurturing Creativity of the City Examples from Europe Paris, Cologne, Nantes, Essen, Berlin

1

Dr. Pierre Korzilius, director



02/02/14

Factors for fertile artistic ground

- Fostering risktaking
 - Affordable living and real estate
 - Space and freedom
- Presence of major art institutions/ decisionmakers
- Art and not business is major attraction

2

Dr. Pierre Korzilius, director



02/02/14

3 types of cities

- Nurtured by the past: Paris
- Nurtured by the present: Nantes, Essen, Cologne
- Nurtured by the future: Berlin

3

Dr. Pierre Korzilius, director



02/02/14

Paris: nurtured by the past

- A city from the 19th century
- City with world biggest „classic“ arts institutions: Louvre, Musée d'Orsay
- A desire to open space for creativity offset by uncomfortable environment

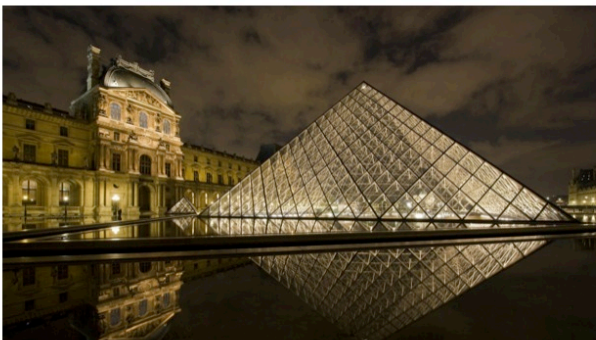
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Musée du Louvre



5

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Musée d'Orsay



6

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Philharmonie de Paris



7

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Cologne: nurtured by the present

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Cologne, after the bombings



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Cologne today



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Cologne: nurtured by the present

- Rebuilding the city
- Art important factor
- Example music: New music and WDR radio, Stockhausen

11

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Nantes and Essen: nurtured by the present

- Recovering from economic disaster
- Turning dead industrial zones and sites into art institutions
- Recovery by art

12

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L'Ile de Nantes



3.37 square km, 5 km in length, 18 000 people,
10 000 appartments, 16 000 jobs,
1 square km buildable ground

13

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L'Ile de Nantes



Les Machines de l'île: the Elephant

14

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Essen, Zeche Zollverein



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Berlin: nurtured by the future

- Major arts institutions, major arts education facilities
- The right environment
- Absence of industrial competition
- Youth and freedom
- Allowing risktaking and mistakes

16

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Berlin, Radial System



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Berlin: nurtured by the future

Berlin, with its low-priced real estate and openness to experimentation, is well established as a hotbed of the visual arts. Its growing film and fashion industries have also drawn ambitious agenda-setters from all corners of the world, who have found a welcome atmosphere in which to create and mix with other artists.

"Berlin is what New York was 30 years ago, and I mean that in the best possible sense, it has all the advantages but without the craziness. Because it's so affordable, it is much more inclusive, in a way. There is such a sense of discovery and openness."
Alisa Weilerstein, 31, cellist

Classical Musicians: Too, Make Berlin Their Capital
New York Times, Published: October 8, 2013
By Rebecca Schmidt

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Dr. Pierre Korzilius, director

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Tomislav Sladojević Šola

Prof. Šola has had the practical experience as a curator, director, editor, lecturer, consultant, and served at different positions in the profession internationally. After seven years of curatorship and another seven as a director of Museum Documentation Centre, Prof. Šola changed for the academic career. Through it, his main interests were practice of heritage and its theory for which he coined terms "Heritology" and, later on, "Mnemosophy" provocatively trying to suggest the integrity of heritage and the need for a strong, wide profession in the domain of public memory.

托米斯拉夫·斯拉德耶维奇·索拉

索拉教授具有作为馆长、总监、编辑、讲师、顾问的实际经验，并在国际上担任过这一行业的不同职务。在历任七年馆长又历任七年博物馆文献中心总监后，索拉教授转而从事学术。在其学术生涯中，他的主要研究方向是传统实践及理论，他为此创造了一个新名词——“遗产学”，紧接着又创造了“记忆学”，试图传达出：传统的完整性和公众记忆需要一个扎实、广泛的专业。



Statement and presentation by Tomislav Sladojević Šola

Leaving the Western Paradigm

《走出西方模式》

Arts were born in the cities. Calling cities to creativity should be like tampering fish to swim. Un-creative cities are former cities.

The value of the (often forgotten) context

The savage and obscene greed cannot be the way to run the Planet. The world is devoured by entropy, increasingly impoverished, violent, poisonous and ugly. Western paradigm ends in a debacle. It is leaving behind the world worse than it ever was. How shall we go on? I believe the world is in the need of the innate multi-centered leadership of the best.

The wisdom of ruling the world is not in fighting others,- be them cultures, societies, systems, civilisations. It is the art of managing the economic forces of change in a cybernetic manner: adapting to it or opposing it, as the *need* commands for the maximum benefit of humans and of nature. Humanist and social sciences are the conscience of the science. The balance will lead to the advantageous cooperation instead of harmful conflict. The final strength is not in fighting the others but in being able to sustain the peace. The real power is not in conquering others but maintaining the mutually acceptable balance. The ultimate objective of science is not discovering the God particle nor reaching one of the outside galaxies in the universe. (What about the billion others?) Finding, conquering and settling another planet just because we have ruined ours is a nonsense.

The wise powers of the future will encourage the only conquest that makes sense: that of ourselves. Knowing ourselves is far greater adventure and more important objective than microscoping and telescoping into the unattainable infinities. The sustainable development has been turned into the hypocritical cynicism that seems to say: we shall leave the world as ruined as we can and you, our descendants, do your best to save it. Just opposite of the wisdom. World cannot continue like that.

We ought to abandon the biggest conspiracy that bothers this world: the concept of western democracy in the, so called, free market economy. Unipolar world is grotesque and destructive. Warnings of Huxley and Orwell cannot be our vision of the future. A crowd can rule only in the utopian socialism. Until then it will be just the object of dangerous demagogy: propaganda in Nazism, agitation in Bolshevism and marketing (or manufacture of consent) in the economy of greed. We need labour, culture, science and politics back again, to work for the only ideal worthy of the human kind: that of common good in the welfare state, building the social contract that will sustain both, - us and the nature. All practical wisdom by which we can run any modern society is defined in the rights of humans and nature.

General claims about creativity of the cities:

1. Cities do not exist without context (political, economical, cultural), be it of the home nation or of the world. The bigger the city the more dependent it becomes upon the world.
2. The mastership of design or any other cultural industry is the means, not the essence of creativity. Craft is like knowledge, - itself only the basis of wisdom which is creativity.
3. The future will start and largely happen in the cities. So the above assumptions about knowing the context not only leads to the vision, but should be taken as the basis for the future of the cities and their home nations.
4. Identity and attractiveness of countries and regions depend largely upon cities.
5. Some cities exhibit larger impact than their economic strength enables them. Their strength is a mixture of new actions and innovative institutions and strategies.
6. Most powerful cities would not have their economic and political influence without culture and arts.
7. Mass tourism is an economic illusion: it is too expensive. Cultural tourism is better and the congress tourism is 5 times more profitable than the „ordinary“ one.
8. Cities increasingly face dilemma either of mere participation in globalisation or exercising global impact by their specific contribution.
9. Cities that choose to imitate and follow, risk to perish: uncreative cities are former cities.
10. Culture and art can create core events and activities that shape the cities' future, making them important for their own inhabitatins, for the national scene as well as for the global one.
11. The solutions lie with understanding of city potentials, knowing the needs of their community and the world around, and in understanding the wisdom of public memory domain. To succeed, they have to be very unusual and simple solution to the usual problems.

The true list of solutions would stem from a proper study of these factors, in any city, individually, but here are some opportunities for their future:

- Global Heritage Forum (an attempted action, tested and well worth the attention)
- Ad Hoc Museum (an alternative museum or a network of museum like actions; it would be a consequence of the new understanding of the role of public memory in the quality living of the cities)
- Global Love Museum (a place or, rather, a network; great potential in uniting heritage and cultural tourism)
- T & T, Trends and tendencies in Contemporary Art (a prestigious, necessary, quite timely innovation)
- World Association of Private Heritage Property (an initiative aiming at re-uniting private and public)
- „The Best in Heritage“ independent extensions on: public memory, products, tourism, new projects (the starting conference: www.TheBestInHeritage.com successfully exists 13 years)
- Realising the concept of the 3rd generation of national museums as orientation and communication centres on integral identity of the country; (e.g.: „This is China“)
- Decennial national exhibitions (communication of changing value systems)
- Program of grand national exhibitions treating integral wholes of certain dominating phenomena or features of national/regional identity
- Museum of Museums
- „The 3 – C“ - International Annual Conference on Public Memory (The 3C institutions, the starting conference for building a new profession)
- „The 8th Art“ – Annual Conference on Art of Memory Communication
- National heritage media fair
- The Best in Tourism (existing experience and the project, a plausible, grand annual occasion)



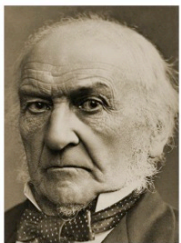
An experiment based upon interpretation of the world:

- Globalization is a problem but also a quality to thrive upon.
- Museums of new, astonishing, virtual and unexpected kind are very much "in".
- Much of tourism is based upon certain fetishism of places.
- Love will be in the need: without it we will perish.

Much of tourism is based upon certain fetishism of places.

- There are about 500 places of love legends all over the world
- Does your country/ region/ city have a love legend?
- Do you think there is any that does not?
- All love legends tell the same story in a specific way
- All love legends are a fundamental experience in humanist ethics
- Would you care to visit a place of a love legend?
- Would many care to do so?

www.GlobalLoveMuseum.net

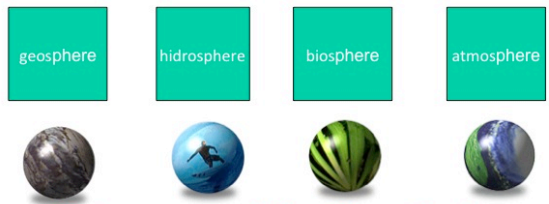


We look forward to the time when
Power of Love
will replace the
Love for Power.

William E. Gladstone

The successful museums are those based upon universal phenomena out of which Love is the most important one:

- Love is total, inexorable and superior concept.
- Love is universal for all cultures and civilizations.
- All communities, nations and cultures have their love legends and true stories.
- Love is pertinent to all: young, old, female, masculine, uneducated, educated, rich, poor.....
- Global Love Museum cannot have competitors but only followers and outposts



But we can re-define Planet by Love too!



Our continuous, long-term action plan consists of:

- Dot the Planet with the places of love marking them by plaques and actions
- Organizing the network of places and people
- Assistance in establishing love museums and visitor centres
- Turning the web site into a highly interactive forum
- Starting a niche of tourism as visiting places of great loves

www.GlobalLoveMuseum.com





Marcos Mantoan

Marcos Mantoan, holds a BSc in Economics from PUC Catholic University of Campinas, (1989), specialization in High Executive Marketing, from the Federal University of Rio de Janeiro (1997), Business & Communication from the School of Marketing and Merchandising, Rio de Janeiro (1998) and Organizational Communication Management, from University of São Paulo (USP - 1999). He also holds a MBA (Latu Sensu) in Business Communication Management, from USP/ECA (School of Communication and Fine Arts) (2001), Masters in Aesthetic and History of Art, from USP/ECA (2010) and is currently attending a PhD Program in Visual Arts at USP/ECA.

In Banco do Brasil since 1980, Marcos Mantoan has developed a variety of activities and has held a Senior Communication Advisor and Presidency Communication Advisor positions. From 1994 till 2000, he managed many cultural projects, with emphasis on "*Brasil Musical*" (popularization of instrumental Brazilian music) and the Banco do Brasil Circuit (national and itinerant cultural project). In 2001, he helped to implement the *Banco do Brasil* Cultural Centre (Centro Cultural do Banco do Brasil/CCBB) activities. From 2001 to 2005, he was the Programming Manager in CCBB in São Paulo and was responsible for designing portfolios for Visual and Performing Arts (theatre, music and dance) and Educational Programs (seminars, speeches, debates, workshops, amongst others).

In 2005 he was nominated CCBB General Manager and carried out a preliminary analysis for the creation of a new CCBB in Belo Horizonte, state of Minas Gerais. From 2005 through 2007, he returned to CCBB in São Paulo as a Director. From November 2007 and June 2011, he managed the CCBB in Rio de Janeiro. Since July 2011, he has been back to São Paulo in the same position. In this period, he was a CNIC Counselor (National Incentive Counselor for Culture in the Brazilian Ministry of Culture), currently holds a member position in the Culture Committee for ABERJE (Brazilian Association for Entrepreneur Communication), ICOM Brasil (International Council of Museums) and ANEC (Non-Profitable National Cultural Entities Association). In September 2013, the French Government awarded him with the "L'Ordre des Arts et des Lettres" (Knight of Order of Arts and Letters), for his excellence in building up the cultural relationship between Brazil and France.

马科斯·曼托安

拥有坎皮纳斯天主教大学经济学理学士学位（1989），并拥有以下专业学位：里约热内卢联邦大学的“高层管理人员营销”（1997），里约热内卢市场推广及营销学院的“商业与通信”（1998），圣保罗大学的“组织通讯管理”（1999）。他还获得了圣保罗大学通信与美术学院的“商务沟通管理”MBA 学位（2001）及“美学和艺术史”硕士学位（2010），而且他现在正攻读圣保罗大学通信与美术学院“视觉意识”博士学位。

自从 1980 年到巴西银行以来，马科斯·曼托安发起了多起活动，并担任了高级通讯顾问和总裁通讯顾问的职务。从 1994 年到 2000 年，他组织了多起文化项目，尤其是“巴西音乐”（普及巴西乐器音乐）和“巴西银行路线”（全国巡回文化项目）。2001 年，他帮助执行了巴西银行文化中心（CCBB）的多场活动。从 2001 年到 2005 年，他是巴西银行文化中心在圣保罗的项目经理，负责设计视觉和表演艺术组合

（剧院、音乐和舞蹈）以及教育项目（研讨会、演讲、辩论、讲习班等）。

2005 年马科斯·曼托安被提名为巴西银行文化中心总经理，并就在米纳斯吉拉斯州贝洛哈里桑塔市设立新的巴西银行文化中心进行了初步分析。从 2005 年到 2007 年，他回到圣保罗巴西银行文化中心担任主管。

自 2007 年至 2011 年，马科斯·曼托安负责里约热内卢巴西银行文化中心的的管理。从 2011 年 7 月开始，他又回到圣保罗继续担任主管。在这期间，马科斯·曼托安曾担任着巴西文化部国家文化激励计划顾问，目前是巴西企业家交流协会文化委员会、国家博物馆协会巴西分会和非盈利国家文化实体协会的成员。

2013 年 9 月，马科斯·曼托安被法国政府文化与教育部授予“法兰西艺术与文学勋章”，奖励他为巴西与法国建立文化关系做出的杰出贡献。

Statement by Marcos Mantoan

Arts : Shaping the Future of the City

– A Creative Experience in Sao Paulo City

《艺术塑造城市未来 – 圣保罗市的创新经验》

Allow me to speak about how art is shaping the future of the city and about the creative experience of Sao Paolo. In a certain way, art is building the capacity of the city to play an essential role in social and economical development. Sao Paolo – the biggest city of the Southern hemisphere and the economic centre of the region is one of the most active capital cities of the world because of its engagement in cultural activities. Official statistics indicate that there are 4 major cultural centres, 295 concert venues, 106 theatres and more than a hundred museums, which are attractive destinations for tourists and citizens. It is estimated that annually over 11 million visitors are taking advantage of the offer of the cultural institutions in the city.

Annually 19 000 cultural events take place in the city and it is one of the top 15 destinations for international cultural events. Cultural events boost the economy of Sao Paolo and are responsible for 10 % of the local GDP, equivalent to USD 18 million.

Many historic buildings are located in the historic centre of Sao Paolo, where the city was founded by Jesuits in 1554. This is one of the most attractive areas for visitors with attractive buildings like the CCB and the city theatre.

The CCB mission is recognized by society as a reference for cultural activities and arts education, offering interactive and transformative lifetime experiences. The future CCB expects to be recognized also as a centre for cultural innovation, with social and environmental responsibility. Finally, it is a multidisciplinary cultural centre with a permanent schedule of diverse and high quality activities.

CCB Sao Paolo was inaugurated in 21 April 2001. The process of selecting cultural events and exhibitions is very strict and goes through several stages and commissions. The selection of projects is always done with a maximum of financial transparency. The centre is open for visitors 7 days a week. Accessibility is an important factor and the physical space is properly adapted to the needs of the visitors with physical disabilities. Another important concern is the need to assure national and international diversity in content.

CCB makes an effort to preserve historical and cultural heritage. Our area of activities covers cinema, arts, dance, lectures, music and theatre as well as a variety of educational programmes. We also offer special services like guided exhibitions, which allow visitors to better understand the context and history. We also provide spacious lounge areas with wifi.

Over the years when CCB was gaining in importance by innovative ways of attracting new audiences, we noticed that several companies and institutions were emerging around the centre, like universities, health services and public department associations, bars, restaurants and other services by financial institutions.

Furthermore, CCB is one of the few centres that is open on Mondays which induces tourists to extend their weekends in the city.

It is worth to list some of the recent successful exhibitions. Last year a large exhibition with interactive projections telling the history of the city has attracted large number of visitors. A number of exhibitions using new technologies – using interaction and light effects - have been attracting lots of attention. The success of events also attracts the private sector which then becomes interested in joint participation and sponsorship.

Creative initiatives become part of regular activities to gather media attention. Culture and the arts need to involve actors to properly comprehend cultural diversity, which is an element for understanding and a factor of social and economical development of future cities.



Knud Larsen

Architect MNAL, Professor Emeritus, Norwegian Institute of Science and Technology (NTNU), Faculty of Architecture and Fine Art, Department of Architectural Design and Management.

Tibet University, Lhasa: Appointed Guest Professor at Engineering College (2004)

1978 -2010 NTNU, Trondheim, Norway, Professor

Co-organizer of International Conference on Conservation of Tibetan Architecture and Murals with Tibet University, Lhasa, financed by the Norwegian Government and UNESCO (Sept. 2004), Co-organizer with Tibet University of Conservation Workshop, Lhasa, financed by the Norwegian Government (Oct. 2003), 'Architecture, Art and Cultural Heritage', Project leader with Amund Sinding-Larsen of 5-year NTNU research project in collaboration with Tibet University, Engineering College and Art Academy (start 2003), Co-author with Amund Sinding-Larsen of book "The Lhasa Atlas. Traditional Tibetan Architecture and Townscape", Serindia Publications, London (2001)

The Royal Danish Academy of Fine Arts, Copenhagen, Assistant Professor, 1967 – 1971 for advanced Architectural Design courses.

M.Sc. in Architecture (1966) from the Royal Danish Academy of Fine Arts, Copenhagen; 1958 and BA (mathematics/natural science) from Aabenraa State School, Denmark.

克努特·拉森

现为挪威注册建筑师协会会员，挪威科技大学名誉教授，挪威科学与技术大学建筑与美术学院建筑设计与管理系荣誉教授。他曾于 2004 年担任拉萨西藏大学工程学院客座教授。1993 年至 2010 年间，他曾在挪威科技大学任教授。

他曾与西藏大学共同组织由挪威政府与联合国教科文组织资助举办的“藏族建筑和壁画保护国际会议”（2004 年 9 月），与西藏大学共同组织由挪威政府资助的“保护研讨会”（2003 年 10 月），担任挪威科技大学与西藏大学建筑工程学院和艺术学院合作的“建筑、艺术和文化遗产”五年研究项目负责人（2003 始），并且与阿蒙德·辛丁·拉森共同著有《拉萨历史城市地图集：传统西藏建筑与城市景观》（西域出版社，伦敦，2001 年）。

1967 年至 1971 年间，他曾是哥本哈根丹麦皇家美术学院助理教授，负责高等建筑设计课程。

他分别于 1958 年和 1965 年获得丹麦奥本罗州立学院文学学士（数学/自然科学）学位和哥本哈根丹麦皇家美术学院建筑学理科硕士学位。

Statement by Knud Larsen

Dear Audience!

I am
KNUD LARSEN

Danish, living in Norway most of my life.

Professor Emeritus in Architectural Design
at the Norwegian University of
Science and Technology.

In 1987 I travelled via Nepal
to see this mountain
in Western Tibet:



I also became fascinated by the
unique Tibetan architecture:



Seven years later I returned to help establish
the Network for University co-operation
Tibet-Norway.

I found that many of the wonderful, historic
buildings had been pulled down and replaced
by modern structures totally out of place.



I also found that only a small number of buildings: The palace, and a few temples and monasteries were protected and that the remaining historic houses were doomed to demolition.

No survey of these buildings existed and nobody knew which buildings were in fact old.

And nobody seemed to care.



Lhasa townscape 1987.

Together with an architect from Norway, Amund Sinding-Larsen, I decided to launch a research project for surveying all of the remaining historic buildings in Lhasa in order to create a basis for their protection and for the conservation of Old Lhasa.

The Norwegian Research Council provided the funding and the Tibetan Academy of Social Science co-operated in helping us locally.

Lhasa is a unique, historic town.

However one's first impression on arriving is that this is an average Chinese town.

Only after some time will one discover that in fact quite a lot of it's tangible cultural heritage remains.



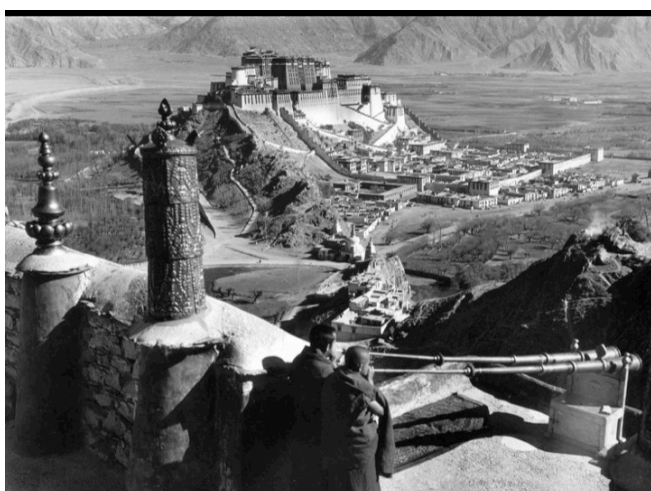
Medieval Lhasa, which existed up to the 1950ies, had 40.000 inhabitants.

Today the number has grown to more than 500.000.

Old Lhasa grew up around the Jokhang Temple from the 7th. Century.
It is still the centre of town.



While the Jokhang Temple dominates the eastern part of Old Lhasa, Potala dominates the western part on it's prominent hill. Here seen in 1936 from the other prominent hill Chakpori, with it's Medical College.



Here we see the Potala Palace from the roof of the Jokhang Temple.
The distance is 1.5 km.

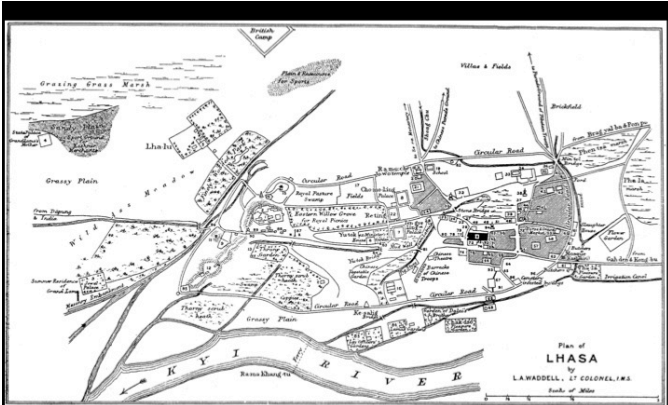
Luckily this view is still fairly unobstructed today.

Jokhang is one thousand years older than Potala.



The first two years of our research we did not have access to good maps.

Western archives have a number of old maps but the only useful one was that made by Aufschnaiter and Harrer in the 1940ies.



Map by Waddell from 1905.

The beautiful Aufsnaiter/Harrer map is very detailed and accurate. The houses have names as no street names existed.

According to Harrer it took him one year to collect all the names of the houses.



This old drawing shows Old Lhasa seen from a non-existing hill west of the town.

The Jokhang Temple is in the centre.

The Tengyeling Monastery in the lower left corner, which was demolished in 1912 helps date the drawing.



The red line marks Lingkor – the dotted line shows old parts of Lingkor now gone.

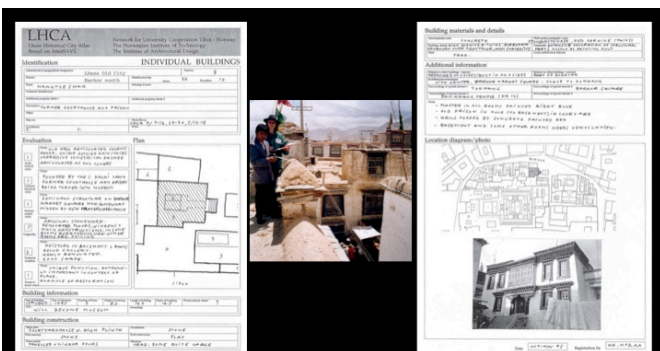
The dots mark sacred buildings and sites.

Our survey area was defined by Lingkor, the 7.5 km long circumambulation path that encircle the Old Town and its many sacred buildings and sites.

This kora is still walked in a clockwise direction by hundreds of Buddhist devotees every day. Teahouses along the path provide shelter and refreshments.

When we started the research in 1995 Old Lhasa had about 350 historic buildings (from before 1950).

With the help of western students of architecture from Norway and Germany we surveyed most of these during a five year period.



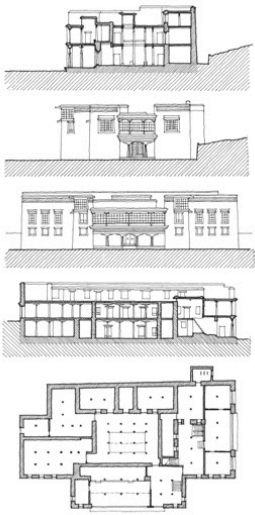
The exterior of each building was measured and photographed. In addition more than 50 other parameters concerning the history, construction and technical condition were entered into two survey sheets. These sheets are perhaps the only source to the existence of many demolished houses.

We also made more thorough surveys with plans and sections of quite a number of more important buildings.

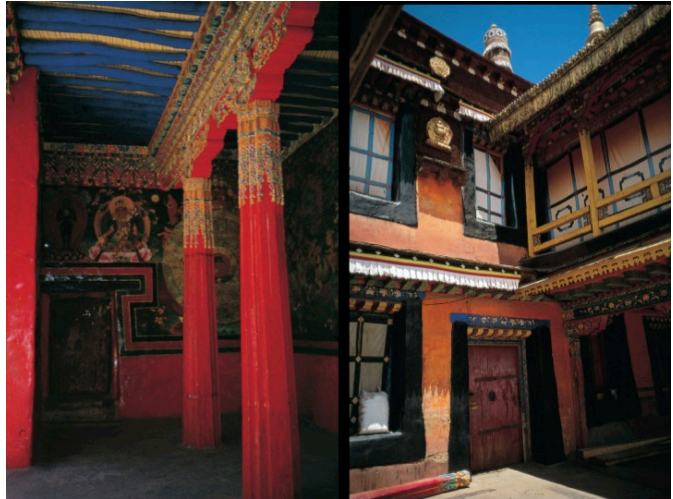
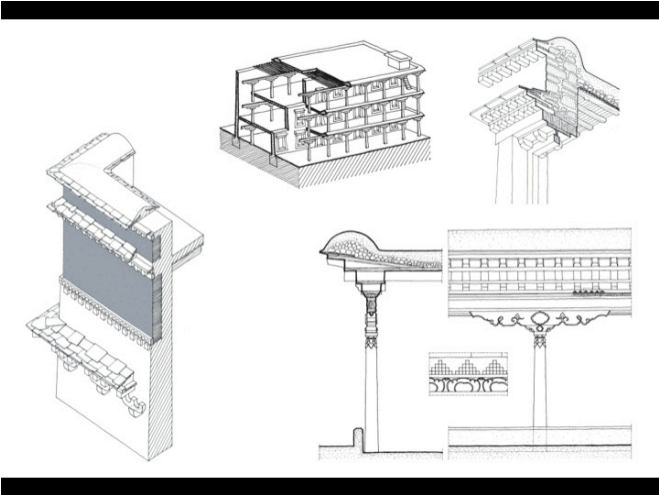
In this work we had good help from the earlier surveys by Architect/Professor/Rinpoche Minyag Chokyi Gyaltzen from Lhasa.

He is Tibet's first modern architect and widely used for restoration works on the most important buildings all over Tibet.

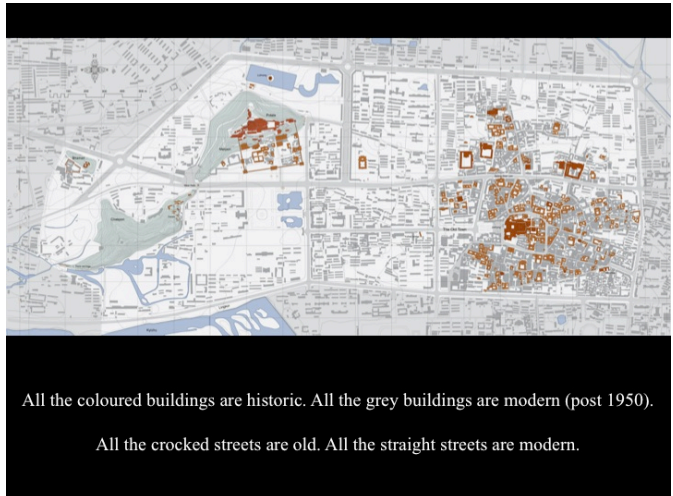
The building shown here was a government office directly below the Potala Palace.



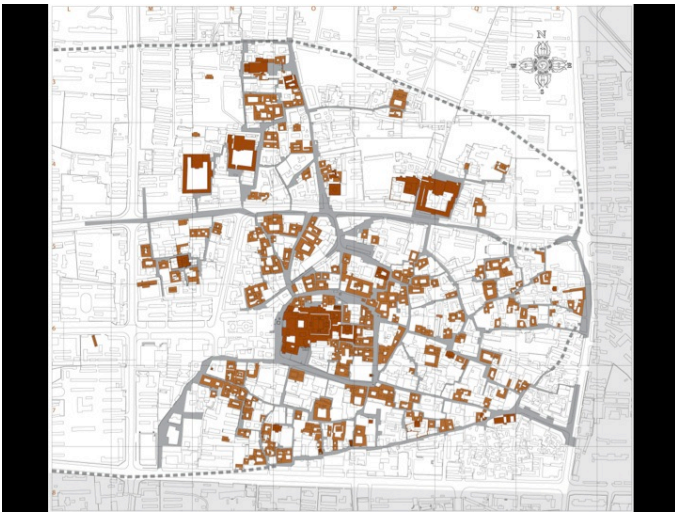
We also received help from Minyag Chokyi Gyaltzen to study constructions and building details and he put a huge effort into translating our later book into Tibetan from Chinese. Some of the building details are very smart and special and not found anywhere else.



When we finally found some relative modern Chinese maps we had to redraw them completely to get them into the computer. We also did our own updatings of streets and parks in addition to putting all our own surveys into the map. In the end we had the best Lhasa map in existence at the time.



All the coloured buildings are historic. All the grey buildings are modern (post 1950). All the crooked streets are old. All the straight streets are modern.



In 2001 we published some of our findings in a book called
 “The Lhasa Atlas. Traditional Tibetan Architecture and Townscape.”

This book appeared in 2005 in a Chinese/Tibetan edition financed by the Norwegian Embassy in Beijing and it was distributed all over China to educational and planning institutions as well as libraries.

I know that the book is used by the Lhasa planning authorities and that it has had some impact on the conservation of Historic Lhasa.

Just as important as the buildings themselves are the historic streets.

Luckily the old pattern of streets, pathways and squares is largely intact in Old Lhasa.

This map shows the old street pattern superimposed on a modern map.



The Lhasa Atlas. Traditional Tibetan Architecture and Townscape
 London 2001

The Chinese/Tibetan edition
 Beijing 2005

In 2003 my co-author and I, together with Tibet University, arranged a preparatory, international seminar on “Traditional Architecture & Mural Conservation” in Lhasa.

In 2004 this was followed up by an international conference on the same theme.

It was the first ever international conference on tangible, cultural heritage in Tibet.

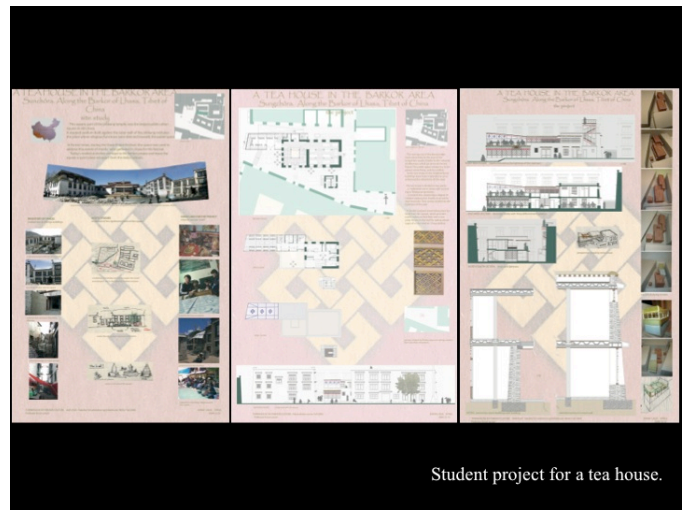


The participants of The International Conference on Traditional & Mural Conservation
 2004 in Lhasa.

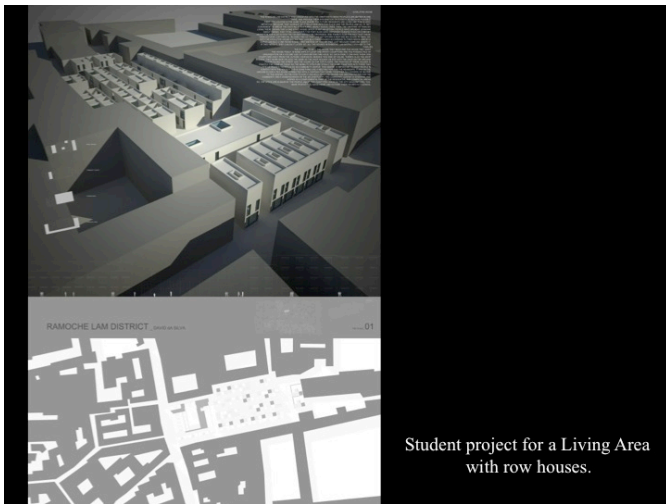
Nine years in a row I brought European students to Lhasa to teach them how to integrate modern buildings in a historic setting in a foreign culture.

The courses took place in the Autumn semester and included a two month field trip to Lhasa.

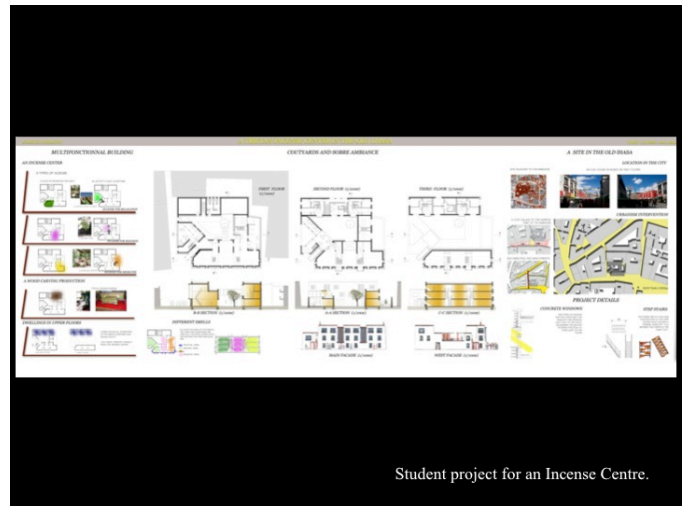
The students studied the architecture, townscape, resources, constructions, details and living. They each worked on a project for an infill house in between the historic houses in the Old Town. After returning to Norway they worked out the final design in models and drawings.



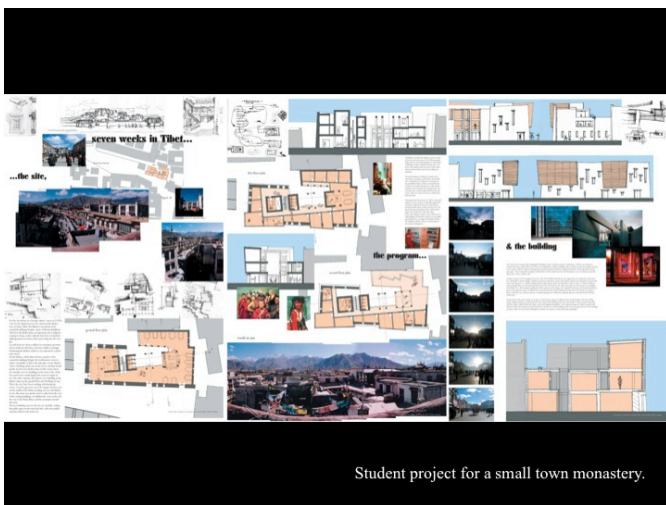
Student project for a tea house.



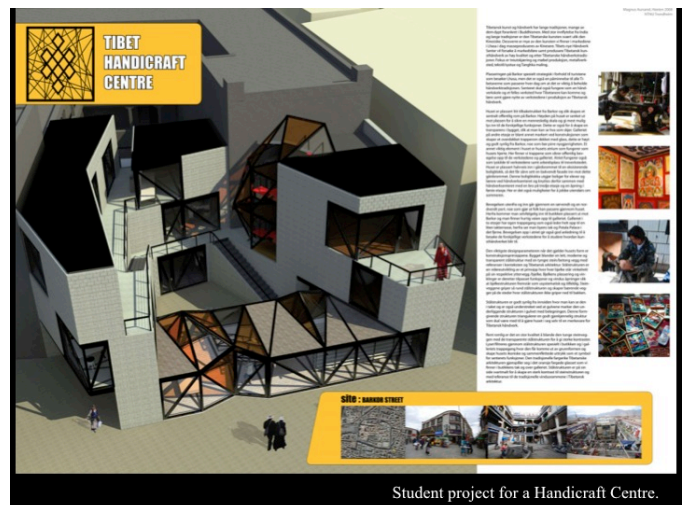
Student project for a Living Area with row houses.



Student project for an Incense Centre.



Student project for a small town monastery.



Student project for a Handicraft Centre.

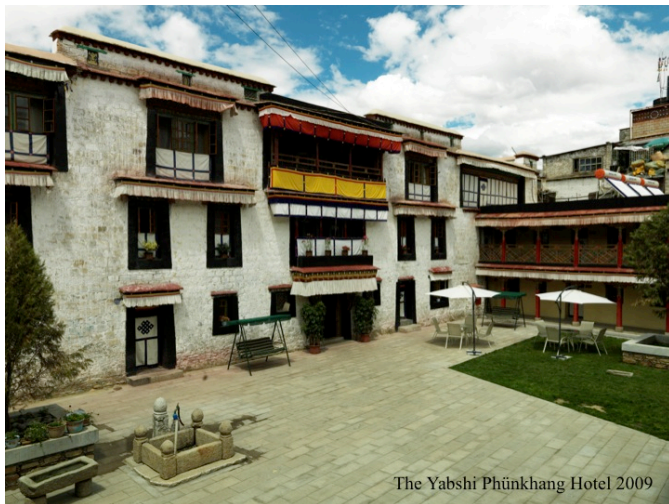
I have myself been a consultant in transforming a 200 year old manor house into a modern hotel, the Yabshi Phünkhang Hotel, the former residence of the family of the 11th. Dalai Lama.

The house is typical for a number of large manor houses in Lhasa.

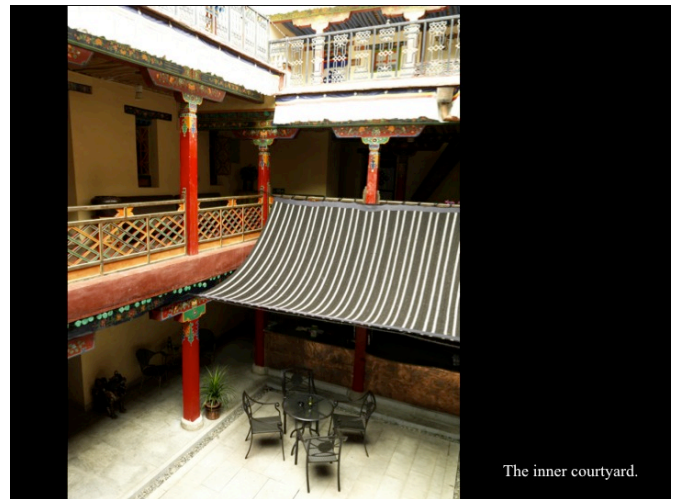
It's four wings surround a central courtyard. The northern wing in three stories with an inner courtyard housed the noble family, while the other wings in two stories had animals on the ground floor and servants on the first floor.



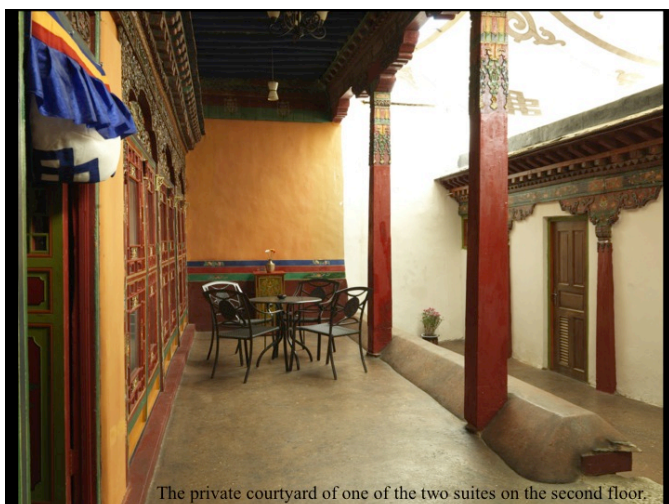
The Yabshi Phünkhang during transformation.



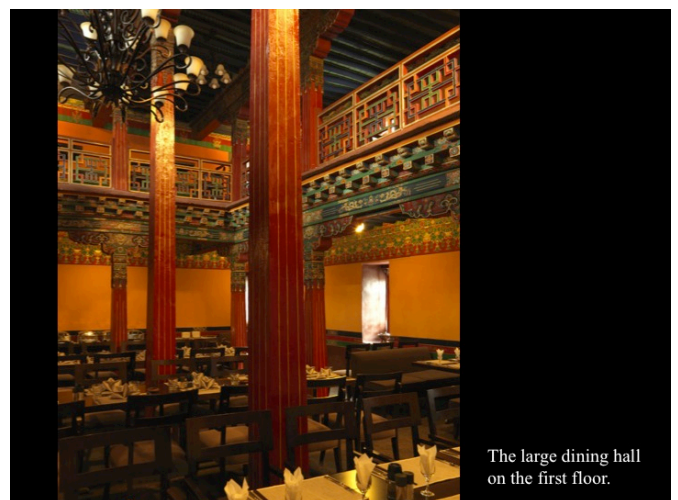
The Yabshi Phünkhang Hotel 2009



The inner courtyard.



The private courtyard of one of the two suites on the second floor.

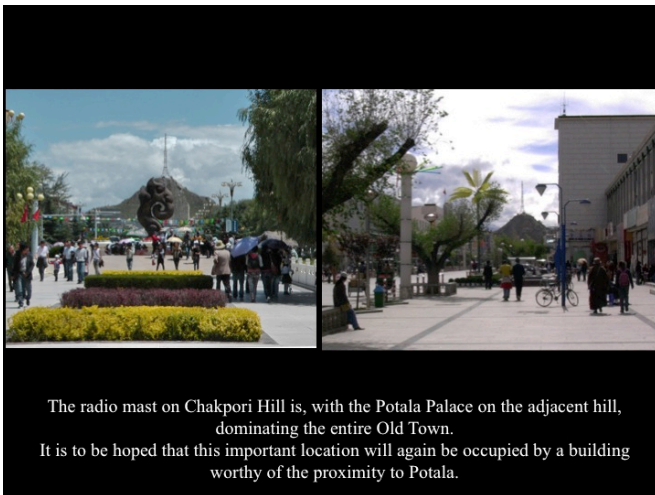


The large dining hall on the first floor.



A standard guest room.

Just now I'm contributing to an exhibition on Tibetan Medicine to take place in New York next spring. I have reconstructed on paper the Medical College on top of the Chakpori Hill in Lhasa. The college was ruined in 1959 and a huge radio mast was erected in its place. Now the cleaning up around the Potala Palace will perhaps result in the removal of the TV-house near the palace and with that it can be hoped that the radio mast also will go. In that case I understand that the local government would permit a reconstruction of the college on the site.



The radio mast on Chakpori Hill is, with the Potala Palace on the adjacent hill, dominating the entire Old Town. It is to be hoped that this important location will again be occupied by a building worthy of the proximity to Potala.



In western archives several photos of the Medical College are found. The one by Josef Vanis from 1954 is the best and it is the main basis for my reconstruction together with some literary sources.

The round tower in the centre is supposed to having been built by the famous multi-genius Thangthong Gyalpo in the 15th Century. The square additions are from the 17th Century.

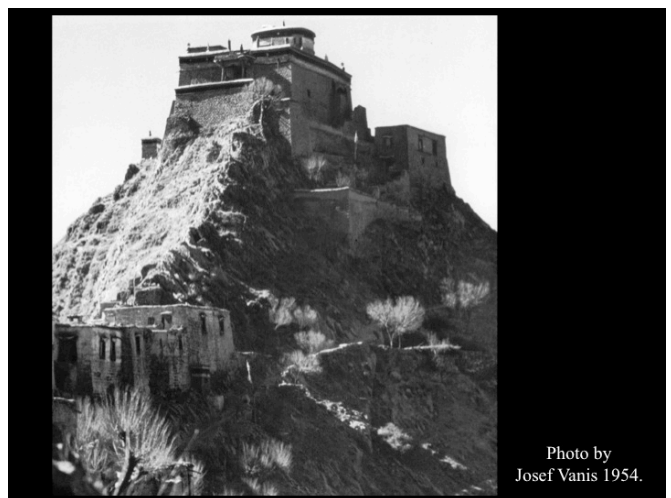
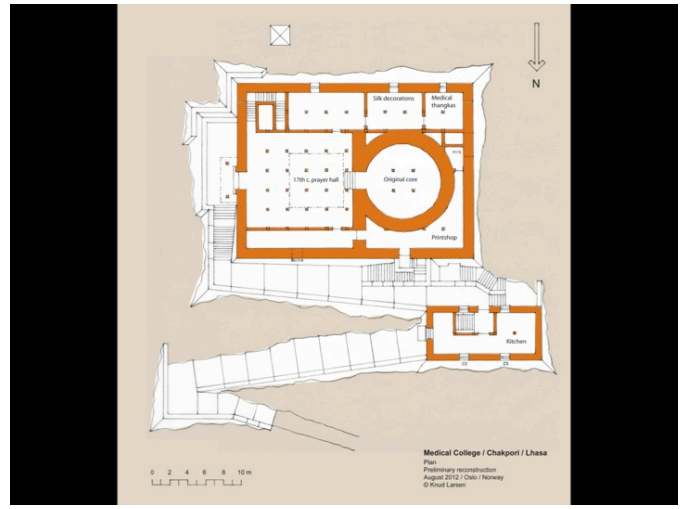
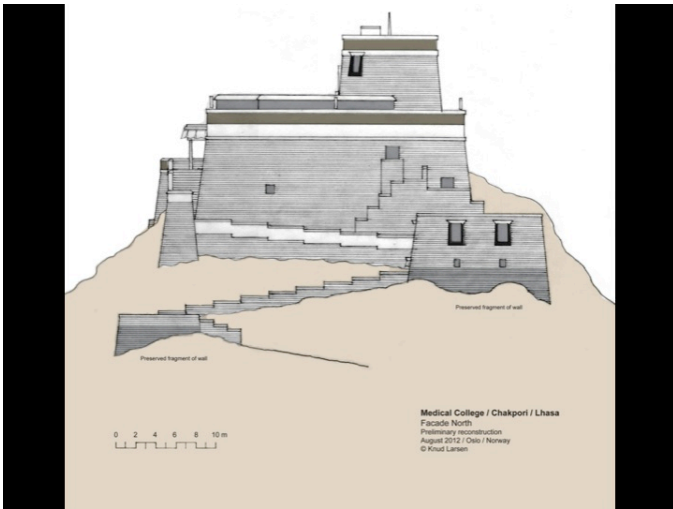


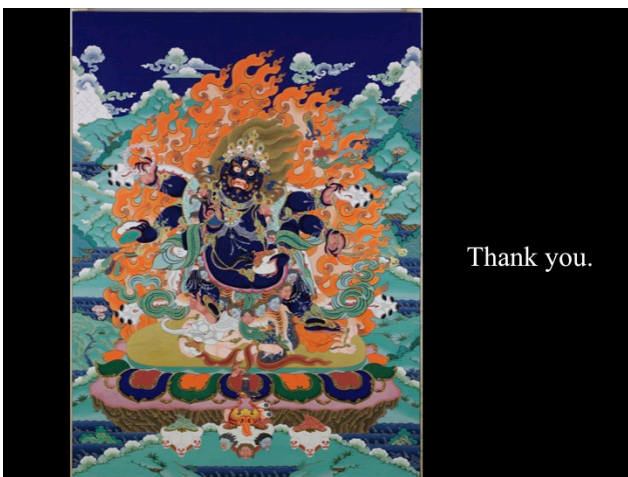
Photo by Josef Vanis 1954.



Also at present I'm working on a new book on The Technique of Traditional Tibetan Wall Painting together with colleagues from The Danish School of Conservation and The Tibet University.

We have done extensive laboratory research and we document 15 sites in Central and Western Tibet with new photographs and architectural surveys.

As a first step in this research I arranged for two Tibetan artists from Tibet University to come to Denmark to paint a big sample of traditional wall painting with original materials, including clay and yak glue, from Tibet.



Thank you.



Samuel Koo

Currently President of World Embrace, Chairman of Seoul Gourmet International Food Festival, Chairman of Panel on Protocol/Culture, Ministry of Foreign Affairs, Board Director of KB Foundation, Executive Board Director for Executive, Korean Committee for UNICEF, Board Director of Korea Green Foundation. Between 2012 and 2013 Chairman (at cabinet minister level) of the Presidential Council on Nation Branding. 2011-2012 UN Assistant Secretary-General and Commissioner-General of the 2012 Yeosu EXPO.

Between 1993 and 2011: President & CEO Seoul Tourism Organization & Convention Bureau, Ambassador for Cultural Cooperation, Ministry of Foreign Affairs Trade, Chairman of the Organizing Committee 3rd Global Network of Religions for Children Forum (Hiroshima, May 2008), Chairman Commission on International Relations Korean Olympic Committee (KOC), Vice Chairman in National Image Board, President & CEO of Arirang Television/Radio (global English network), UNICEF Representative to Japan and the Republic of Korea, Senior Adviser to the Executive Director, New York UNICEF, United Nations Headquarters Director for Special Projects and Deputy to Under-Secretary-General For Public Affairs United Nations 50th Anniversary Secretariat, Director United Nations, Department of Public Information Promotion and External Relations Division. Between 1987 and 2000 held different positions in UNICEF.

Studied on Columbia University Graduate School of Journalism and obtain Master of Science in Journalism with Honors and Korea University, where he obtained Bachelor of Public Administration, College of Law.

顾长永

目前任“拥抱世界”总裁，首尔国际美食节主席，外交部礼宾与文化局局长，KB基金会常务理事，联合国儿童基金会韩国委员会常务理事和韩国绿色基金会理事。2012年至2013年间担任韩国国家品牌总统委员会主席（内阁大臣级）。2011年和2012年间曾为联合国副秘书长并出任2012年韩国丽水世博会专员一职。

1993年至2011年间，他曾任首尔旅游组织与会议局总裁兼首席执行官，外交通商部文化合作大使，“关注儿童的宗教者全球网络”第三次论坛会议（2008年5月广岛）组委会主席，韩国奥组委国际关系委员会主席，国家形象局副局长，阿里郎电视广播（全球英文网络）总裁兼首席执行官，联合国儿童基金会驻日本与韩国代表，纽约联合国儿童基金会纽约常务理事高级顾问，联合国总部特别项目主任，联合国成立五十周年庆典秘书处公共事务副秘书长助理，以及联合国公共信息宣传与对外关系处主任。1989年至2000年期间，他在联合国儿童基金会出任不同职务。

他毕业于哥伦比亚大学新闻学院并获得高丽大学法学院公共管理学士学位和新闻学理科硕士荣誉学位。

Statement by Samuel Koo

I come from Seoul, Korea, and I wish to share with you some of my perceptions – and confusions. We want our cities to be unique. We also recognize the need to make diverse unique cities. I have no doubt that Beijing, Seoul or Chengdu were different 10 years ago and will be different in 10 years' time. But are we really that different? Seoul, I am told, has more live cultural performances today,



not as many as Sao Paulo, but more than any other city around the world. We have museums, concert halls, exhibitions centers, galleries. But I wonder if this development makes our cities more humane. How do you fashion harmonious relationships between a city and a nation? Once I was in charge of the Seoul Tourist Convention Bureau and I underlined the need for us to attract tourists. As no surprise is the best surprise, you need to share your assets and accomplishments. You need your share of what you find in other advanced cities. So Seoul is a literally a very cultural city with lots of transactions of art works. It was heavily used by tax and world billionaires and corporations. Our concert halls, museums and exhibition halls have been built at great costs but they are used on average only 60 days per year. They are run by bureaucrats and this is where investments seems to end. Have we become a humane city? We are meeting at different places of the world and we are enjoying, for example music and concerts by the visiting Berlin Philharmonic Orchestra in these places. This is for the elites and how can we share this more widely? The same holds true for cuisine – when we dine in a 3-star Michelin restaurant in Germany, to what extent is it really German? Is a Spanish restaurant with tapas really Spanish? So we are becoming globalized, but are we keeping our unique identity? And does it enrich us? How do we find a balance? We should not try to do everything at the same time.

PANEL II

Persevere and Develop Cultural Diversity and the Art of Oil Painting

分论坛二

坚持和发展文化多样性和油画艺术





Yu Ding

Moderator of the Panel II

Yu Ding holds a doctorate and is currently a Professor. He graduated from the Art History Department of the Central Academy of Fine Arts in 1989 and became involved in the preparation of establishing the Management Major at the Central Academy of Fine Arts. In 2004, he won the American Asian Cultural Council's Award for outstanding art talents and went to the United States to study arts management. Furthermore in the same year, he participated in the Annual Conference of the Association of Arts Administration Educators (AAAE) held in Dallas and became the only Chinese member to join this international organization. In 2006, he went to the United States as a Visiting Professor at the Department of Arts Management at Columbia University in New York and participated in the Annual Conference of the Association of Arts Administration Educators (AAAE) held in Toronto where he delivered a keynote speech. At the same time, he was committed to promoting the development of education in arts management in China, actively advocated and then organized the "First Annual Conference of Chinese Arts Management Education"; currently responsible for the preparatory work to establish the "Chinese Institute of Arts Management Education".

At present, Yu Ding is Dean of the Arts Management Department of the School of Humanities at the Central Academy of Fine Arts, Vice Director of the School of Humanities at the Central Academy of Fine Arts, responsible for the Arts Management research project under the "Establishment of New Disciplines for the 21st Century" programme of the Ministry of Education, Project Leader of the "National Arts and Technology Research Project on Western Arts Management" of the Ministry of Culture, Editor in Chief of the textbook "Principles of Arts Management" under the "Eleventh Five-Year Plan" of the Ministry of Education and Vice-Chairman and Secretary-General of China Institute of Arts Management Education.

余丁 分论坛二主持人

余丁现为博士和教授。1989年，他毕业于中央美术学院美术史系，并且于2002年开始参与筹备中央美术学院艺术管理专业。2004年，他获美国亚洲文化协会优秀艺术人才奖，赴美国考察艺术教育，参加当年在美国达拉斯举办的国际艺术管理教育年会（AAAE），成为中国唯一加入该国际组织的会员。2006年再次赴美，在纽约哥伦比亚大学艺术管理系任访问教授，参加在加拿大多伦多举行的国际艺术管理教育年会（AAAE）并做主题演讲。与此同时，他致力于推动中国艺术管理教育的发展，积极倡导并筹备召开了“首届中国艺术管理教育年会”，并负责“中国艺术管理教育学会”的筹备工作。

余丁现为中央美术学院人文学院艺术管理学系主任、中央美术学院人文学院副院长、教育部“面向21世纪新学科建设”艺术管理学科项目负责人、文化部艺术科学国家课题“西方艺术管理学研究”项目负责人、教育部“十一五规划”教材《艺术管理学原理》主编、中国艺术管理教育学会副主席兼秘书长。

Introduction by Yu Ding

The “Persevere and Develop Cultural Diversity and Oil Painting Art Summit Forum” is one of the sub-sessions of the Beijing Forum for Arts and City – Arts: Shaping the Future of the City. The purpose of this session is to discuss oil painting as a kind of cultural tradition and cultural phenomenon, its own development and the relationship with cultural diversity. In the context of the 20th century, the convergence of modernity caused by the Western centralism has made cultural diversity become a neglected problem. Oil painting as an important representation of Western culture, for the influence of Asia, including China, has more than one hundred years of history, especially since the period of the middle of the 19th century to early 20th century, with the invasion and colonization by the Western powers, China and many other oppressed nations, on the one hand had to fight for national independence seeking survival, on the other they had consciously and unconsciously to introduce Western culture to self-improvement, and in the fusion of Western culture and its own culture formed their own unique modernity. In the 20th century China, Chinese oil painting is the art of unique position and plays an important role in the process of cultural modernity. Until today, in the backdrop of the global advocacy for cultural diversity, we still cannot leave the discussion to the painting problem. In fact, not only China, but all Asian countries have the same experience – the combination of Western oil painting and local culture has formed a unique 20th-century cultural landscape.



In this Forum we are not only discussing the oil painting itself or the development of the oil painting in a certain region, but also as a cultural phenomenon, as the effect of the Western culture processing unique features on other regions. The Forum not only pays close attention to the problems of the oil painting itself – the oil painting ontology, the creation of the oil painting, the development of the oil painting and so on, but more, the oil painting in terms of cultural diversity, putting China in the context of the global framework to consider and to discuss the oil painting as a kind of cultural phenomenon, its situation and the future development. It is very important to focus on what the force behind the cultural phenomenon is and what kind of inspiration it can produce for the global culture development.

分论坛简介

本次论坛的主旨意在讨论油画作为一种文化传统和文化现象，其自身的发展与文化多样性的关系。在20世纪的语境下，西方中心主义所导致的现代性的趋同，使得文化多样性成为了一个被忽视的问题。油画作为西方文化的重要表征，对于包括中国在内的亚洲的影响已逾百年的历史，特别是自19世纪中期到20世纪初以来，伴随着西方列强的入侵与殖民，中国与其他许多被压迫的国家一样，一方面要争取民族独立、谋求生存，另一方面又自觉不自觉地引进西方文化以求自强，并在西方文化与本国文化的融合中形成自己独特的现代性。在20世纪中国，中国油画是具有独特地位的艺术门类，在文化现代性过程中扮演着重要角色。直至今日，在全球倡导文化多样性的大背景下，我们仍然离不开对于油画问题的讨论。事实上，不仅是中国，而是所有亚洲国家都有着同样的经历——西方油画与本地文化相结合，形成20世纪独特的文化景观。

本次论坛不仅是对油画问题本身或者油画在某一地区的发展进行探讨；而是作为一种文化现象，作为西方文化对其他地区产生影响，所呈现出的独特面貌的一种讨论。论坛关注的不仅是油画本体、油画创作、油画发展等油画自身问题，更多的是把油画放到文化多样性的层面上，把中国放到全球的语境中去考量和讨论。关注油画作为一种文化现象，它的处境和未来的发展；关注这种文化现象背后的力量是什么？它能够为全球文化发展带来什么样的启发？



Shao Dazhen

A historian and critic of fine arts, he was born in October 1934 in Zhenjiang, Jiangsu. He went to study in 1955 at the Fine Arts Department in the Ilya Repin Leningrad Institute for Painting, Sculpture and Architecture, former Soviet Union. After his graduation in July 1960, he returned to China to teach at the Central Academy of Fine Arts. He has dedicated himself to the research on Western fine arts history and Chinese modern fine arts, especially on the development of Western modern fine arts and the creation of contemporary fine art works in China. Through these researches, he has vigorously fostered the modern fine arts in China and strived to modernize the form of fine arts in China. He used to be the chief editor of World Fine Arts, Secretary General of the Secretariat of China Artists Association, and chief editor of Fine Arts; he is now Professor of Central Academy of Fine Arts, Chief Editor of Fine Arts Studies, Director of China Artists Association, and Honorary Director of the Theory Committee of China Artists Association. His masterpieces include *On Modern Fine Arts*, *Traditional and Modern Fine Art*, *European Painting History* (co-authored with Xi Jingzhi), *Thoughts of Modern Fine Arts in the West*, *On Artistic Style, Across China and the Western World --- A collection of Papers on Fine Arts*, *A collection of Papers on Fine Arts Theories*, *Biographies of Famous Foreign Artists* (co-edited with Xi Jingzhi), *Modern Arts Dictionary*, and *On Ancient Fine Arts* (translation, originally written by Winckelmann in Germany).

邵大箴

美术史学家、评论家。1934年10月出生，江苏镇江人。1955年赴苏联列宾绘画雕塑建筑学院美术史系学习，1960年7月毕业后回国任教于中央美术学院。长期从事西方美术史和中国现代美术的研究，其中对西方现代美术的发展及中国当代美术创作研究尤为深入，成就卓著。在研究中大力培植中国现代美术，力促中国美术形态从传统走向现代。曾任《世界美术》主编、中国美术家协会书记处书记、《美术》杂志主编，现任中央美术学院教授、《美术研究》主编、中国美术家协会理事、美协理论委员会名誉主任。著有《现代派美术浅议》、《传统美术与现代派》、《欧洲绘画史》(与奚静之合著)、《西方现代美术思潮》、《论艺术格调》、《穿越中西-美术论文集》、《美术理论文集》，主编《外国美术名家传》(与奚静之合作)、《现代艺术辞典》，译有《论古代美术》(原著者为德国温克尔曼)。

Statement by Shao Dazhen

The Introduction of Oil Painting and the Construction of a New Culture in 20th Century's China

《二十世纪中国油画的引进和新文化的建设》

可以设想中国文化，假如没有十九世纪末二十世纪初从欧洲、从西方传来的物质文化和精神文化，我们中国当代的文化建设是怎么样，这也很难想象。一个名族的文化要在现代得到发展，必须有三种最基本的元素，最基本的力量，也是最基本的资源。

第一个资源就是各个民族、各个国家的文化传统。文化传统对中国来说有几千年的文化历史，几千年的物质文化和精神文化的历史。这个历史对中国来说是取之不尽用之不竭的一个艺术资源。

第二个就是各个民族、各个国家的人民根据其现实的生活和生存状况所作出的努力，所做出的追求。这种追求也是各个民族、各个国家其时其地文化建设的很重要的一个来源。因为它不仅是有传统也有现实提供的新的力量。



第三个就是外来文化，就是其他民族、异族文化对本民族文化的一种刺激。假如一个文化没有外来文化的刺激，其本民族的文化是会停滞、停顿，甚至会消失的。从历史上来讲，我觉得世界上各个民族都是这样的。所以外来文化的刺激，外来文化提供的资源有不可小觑的一种力量。中国二十世纪之所以能够取得发展，除了中国传统的资源以外，除了中国人民二十世纪自身的追求所形成的一种力量之外，还有就是外来文化对中国文化的一种推动。

油画是外来文化引进中国的很重要的一个方面，一种艺术形式。油画在十六世纪，在几百年以前已经传到中国，但是那时是宗教宣传品，不是真正的艺术。真正的艺术是在十九世纪末，尤其是二十世纪初才被引进中国。通过中国一批留学学子们，通过外国的一些艺术家们与中国的交流、到中国来讲学、任教，通过中国人到外国去学习来逐步掌握油画语言。油画作为一种真正的艺术实际上是在十九世纪末，尤其是二十世纪初才传到中国的。传到中国以后，它就形成一股巨大的力量。

这种力量表现在几个方面。第一，它刺激了中国人的文化观点。之前，我们非常骄傲我们有自己的文化传统。其实还有外国的传统，还有外国这么丰富的一种艺术门类，这就是油画。油画和中国的传统绘画是不一样的，它与中国的传统绘画有相同的地方，但是它的表现形式、表现运用的媒介、表现的形式语言都与中国传统的绘画不一样。

这是让中国人大吃一惊的。中国人有反对的，有赞同的。当时就画界来说，质疑的多，反对的多，认为当时十九世纪末传到中国来的绘画主要是一些宗教绘画、传统绘画，而且是写实的绘画。中国有中国的传统，有写实的传统，也有写意的传统。因为文人画的兴起，中国当时写意的传统从十八世纪以来逐渐削弱。文人画最主要通过水墨、单纯的艺术语言、单纯的色彩，用中国写意的方式来表达中国人的思想感情。由于当时中国社会的种种原因，文人画运用了回避现实的方式来表现文化人的思想、感情和趣味。从元、明、清开始发展起来的文人画是中国人艺术语言的高度自觉。这种高度的自觉就像西方从印象派开始对绘画语言的致敬一样，把专注的力量发挥在艺术的本体语言，水墨的本体语言。这种规划的形式很单纯，很激烈，非常高雅，反映了中国人的智慧。

中国有智慧的艺术家的发现中国的文人画和西方的现代主义绘画从印象派开始，现代主义绘画，包括表现主义，包括西方的行为思潮有相同的一面，那就是脱离艺术，不是正面地反映社会现实，而是通过绘画的语言，传达一种思想、感情和趣味，语言越来越提炼。这是我们中国画在世界艺术中非常重要的一个贡献，到现在为止，西方人对中国的人文画还感到非常惊叹，这也是中国文化对绘画语言的高度自觉的一种表现。但是文人画有本身的弱点。中国文化里原来就有的成就和不足在文人画中都有反映。其成就是中国人在春秋时代就对虚实、有无这些生存哲理有深刻的研究，发现无中存有，虚中有实，充分运用虚的方面来表现现实的内容。在西方，从古代希腊开始就开始注重实，注重有，而对于虚和无的这方面的哲学思考，应该说中国是走在前面的。这就是为什么《道德经》在十九世纪末期二十世纪初在德国首先被翻译成德文，中国的艺术家对西方的艺术家产生了重要的影响。为什么呢？因为《道德经》对有无、对虚实、对宇宙、对认识在哲学上应该是达到很高的高度的。但是另外一方面，中国哲学、美学上的成就给中国艺术的发展也带来某些消极的方面。这些不足的方面就是忽视对实、对有，也就是说对实体和经历的研究，中国是有不足的。这是中国文化的一个弱项，应该说是中国文化的优点也是弱项。对中国绘画来说，也是如此。

中国文人画得到高度的发展，其世界史上取得的成就是非常值得我们认真地去思考和研究。但是它也有其不足。这个不足在绘画里面就表现了从元、明、清之后对造型、结构、色彩的忽视。造型、结构、色彩中国在元、明、清之前是注重的，元、唐、宋朝对型、结构和色彩是注重的，但是它和西方不同。西方是通过自然科学来研究型，通过解剖学、光学、色彩学去研究艺术的造型和语言。而中国人是通过一种综合的观察、体验、思考去把握形体结构，去把握色彩。但是到了元、明、清之后，中国这种原来对形体结构和色彩的重视逐渐就放弃了，而且主要集中在黑白画的水墨艺术里。当然还有工笔画、工笔重彩，但其已经处于边缘地位，而主要地位是水墨画。这就对中国的绘画带来了不足，到了清代的中期之后，就逐渐开始衰弱。衰弱的标志就是忽视形、色彩，而且是层层相异，脱离现实，局限于模仿古人。所以十九世纪末到二十世纪初，许多有识之士，文化兴趣者就不得不思考中国绘画要改革，中国绘画要革命。当然在这个过程中，油画被引进了。

油画引进之后对中国是很大的一个刺激。仍然有很多知识分子、文人画家反对，但是中国油画立即受到社会的关注和欢迎。为什么？因为西方传入的油画在中国人的心目中，第一比较普及，一看就懂，有形有色彩。这种由形和色彩构成的绘画语言不仅能普及给大众，而且能反映社会现实。这与人文画表现山水或者古代文人、古代人物或花鸟画与现实距离较远的情况是不一样的。所以油画受到社会大众的欢迎。

油画引进中国，由其必然的原因，就是中国社会内在的需要。中国社会需要外来艺术对中国原有传统文化的刺激和推动。当然，油画引进中国以后，对中国画的压抑所造成的消极影响也是非常严重的。大家知道在二十世纪初期一直到1949年解放、中华人民共和国成立之后，油画在文化和美术领域是占主导地位的。可以说领导当时中国美术运动、美术教育和美术思潮的是油画。但是它带来的消极后果也是不可忽视的，那就是对中国文人画的压抑，对中国传统文化的压抑。因为它在群众中有很大的影响，认为中国传统的文人画是落后的，中国的传统文化是封建的，是不能反映现实的。由于产生了这种错觉，这种认识，所以中国的文人画对中国的传统绘画产生了负面作用。但是中国油画在中国的产生和长期的发展，对中国文化也产生了积极的影响。中国绘画、中国画家在被迫地、自觉地或不自觉地运用油画语言来改造中国画的过程中也尝到了甜头：油画里的造型、色彩、形体结构是可以引进到中国画中的。因此，中国文人画在油画的发展、引进的过程中得益甚多。

我们可以看到，如果说中国画在二十世纪中得到了发展的话，那是因为中国文人画达到了一个新的高度。二十世纪的中国文人画的这种高度是其在十八、十九世纪，甚至十七世纪都不能相比拟的。因为它吸收了西方素描造型、色彩的感觉和运用方法，并把其结合在中国画里了。对中国的山水画、花鸟画多少也起到了推动作用。在推动油画引进中国以后，文化多样性很自然就出现了。

另外一种进步是什么呢？就是在这个过程中，中国的知识分子、中国的油画家、水墨画家、传统画家都在反思，并且把油画来到中国及其取得的成果和原来中国的艺术传统和现在中国传统文化的相貌相比较。在这个比较过程中，油画家思考把西方的油画语言引进来。这不是结果，结果是将中国油画渗透

到中国传统文化的精神中去。我们发现从二十世纪三十年代那些留学的学生回来之后，他们都逐步对中国传统绘画产生了兴趣，以至到敦煌或其他洞窟去研究中国画。油画家研究中国画、中国的传统绘画这是在中国二十世纪一个很特殊的现象。像常文龙、董秀文（音），他们本来都是油画家，但是他们都去研究中国绘画。在这个过程中，他们代表了很多油画家的心理，代表了油画家的一种认识 – 我们要在引进西方油画的同时把中国传统的艺术元素和油画相结合，创造新的中国油画。包括我们在座的油画家、中国当代油画家都自觉或不自觉地做到了这一点。

另外一个现象就是中国的油画家、中国的油画界，包括在中西融合方面做出成就的中国画家，都意识到中国文化的魅力；或者在中国油画和中国传统画的比较过程中越来越感觉到用西方画来改造中国画是一种方法，把两者融合起来是一种方法；另外一方面，中国画也有恢复它的元气和魅力，以及以古开今，自身革新的一种力量。

二十世纪改革开放之后，最近三十年来，中国的一些中国画画家才通过中西、中国画和油画的比较来进一步专研中国画的传统，来发挥中国笔墨、中国写意艺术的原有特点，使绘画趋向于更多元多样。

概括地说，中国油画的引进对中国油画建设所起的最重要的作用就是开拓了中国人的思维，补充了中国艺术的不足，增加了中国人对传统绘画的一种重新认真思考。中国人也意识到中国艺术发展必须还要继续与西方和世界各国各民族的文化进行交流，创造新的、更多样化的、更多元形态的艺术。



Matthias Henkel

Dr Matthias Henkel (Germany born March 1962) is Member of the Board of Directors of the Centre for Audience Development at the institute for Arts and Media Administration, Freie Universität Berlin since March 2013 and is Cultural Consultant for MetaDesign AG. Since 2010 he is a Member of the Board of ICOM Germany and since 2012 he is Vice-President of ICOM Germany. He holds PhD and Masters Degree in European Ethnology and Archaeology from the University of Goettingen/Germany. He is an Associate Lecturer at the Universität der Künste / Berlin and at the Freie Universität Berlin and holds lectures at the Friedrich-Alexander-Universität/Erlangen-Nuremberg.

He served as Director-General of the Nuremberg Municipal Museums (2009-2013). A network of municipal museums with its 7 museums, 3 collections and 2 historical sites with over 600,000 visitors per year is one of the most important municipal cultural institutions in Federal Republic. Between 2001-2009 he was Head of the Department for Public Affairs Office and Sponsoring, National Museums of Berlin, General Directorate. The Berlin National Museums consist of sixteen museums, including Museum Island, New National Gallery and Hamburger Bahnhof. 1998-2001 he was Head of Public Affairs and Personal Advisor to the Director-General at the Germanische Nationalmuseum, Nuremberg and between 1996-1998 he was member of research staff. 1994-1996 he was Assistant-lector at the University of Goettingen and Head of a research project in the field of material culture. 1992-1994 he was scientific trainee at the Weserrenaissance – Museum Schloss Brake in Lemgo. 1991–1992 he was member of a research project in the field of Visual Anthropology, University of Goettingen.

马蒂亚斯·亨克尔

马蒂亚斯·亨克尔博士（1962年3月15日生于德国）自2013年3月起担任柏林自由大学艺术与媒体管理研究院的观众发展中心理事会成员，同时是MetaDesign公司的文化顾问。自2010年起，他成为德国国际博物馆协会（ICOM）理事会成员，又在2012年成为该协会副主席。

他拥有德国哥廷根大学的欧洲民族学与考古学博士及硕士学位。

他还是柏林艺术大学和柏林自由大学的副讲师，并在埃尔朗根-纽伦堡弗里德里希·亚历山大大学举办多次讲座。

他还担任纽伦堡市政博物馆的总监（2009-2013），该博物馆拥有7处馆址、3套馆藏、2处历史遗迹，每年迎来60万游客，是整个德联邦最重要的市政文化机构之一。2001年到2009年间，他历任公共事务部办公厅总负责人、柏林国家博物馆总理事会负责人。柏林国家博物馆拥有16处馆址、包括博物馆岛、新国家美术馆及汉堡火车站美术馆。1998年到2001年间，他担任公共事务主管，及纽伦堡日耳曼国家博物馆总干事的私人顾问。1996年到1998年间，他还是一名研究人员。1994年到1996年间，他在哥廷根大学担任助理讲师，同时是物质文化领域一个研究项目的负责人。1992年到1994年间，他在位

于莱姆戈巴拉克城堡的威悉河文艺复兴博物馆做见习科研人员。1991年到1992年间，他是哥廷根大学影视人类学领域一个研究项目的研究人员。



Statement by Matthias Henkel

The Power of Oil: Oil Painting between Tradition and Transition - An European Perspective

《油画的力量: 传统与变迁之间的油画 – 一种欧洲视角》

Material, media, language – a short introduction

By way of my educational background I am ethnologist and archaeologist, so it is perhaps not surprising that my first picture comes from Lascaux. The images from the cave of Lascaux remind us that pictures do have a really long tradition; that pictures can be regarded as a *material* to develop a visually-based communication; that pictures are the first and the oldest *medium* to communicate cross-generationally and, finally, that pictures are a form of *language* with a high density of meaning.

All art has been contemporary

„All art has been contemporary.“ The Artist Maurizio Nannucci makes it very clear¹: All pieces of art are contemporary, they are connected with the time period of their making. As time goes by, pieces of art are transformed into parts of history, into parts of tradition. From this perspective, pieces of art are *time capsules of meaning*. From this it follows that you are always presented with three different time-layers when objects of art are presented at a museum: the past, the present and the future. The interpretation depends always on your own perspective, which in turn is based on your own biography.

1

http://www.museumstechnik.de/projekte/detail/?tx_ffmt_pi1%5Bproject%5D=12&cHash=d5db980c4847dd9f14bb0314482deb50

A permanent conference

There is great diversity in the field of art. You will find drawings, engravings, paintings, sculptures, media-works, installations or conceptual works. Since the time of Charles Darwin we have been talking about the *struggle for existence*². In the arts, there has also been a creative contest between the poets and the artists since the time of antiquity: During the Renaissance the contest was between the painters and the sculptors – called *Paragone*³. And today you will find a discussion, if the relinquishment ((?)) of art is the highest form of art. It is a struggle of *dimensions*: Art deals with *translation*: between the two - and the three-dimensional. If you add the level of time and the level of meaning, there is a fourth- and fifth-dimensional competition. It is a *struggle* between tradition, transition, translation and interpretation. Joseph Beuys once said⁴: „Museums are places of permanent conferences“: A *conference* (a silent dialogue) between the object and the visitor, a self-referential *conference* (a silent dialogue) on the part of the visitor caused by the closer consideration of the piece of art and – if he or she is in a group – a *conference* (open exchange) between others about their own points of view, about their own suggestions, about their own experiences.

China and Europe – a reciprocal relationship

Often we talk about different styles: naturalism, abstractivism, symbolism, conceptualism etc. To analyze all of these different styles is the daily business for art historians. To get a broader perspective, we have to look into history. During the last 400 years there has been a difficult complex of relations between China and Europe - and, to be precise, there is a reciprocal relationship.

When we look at the tradition of oil painting, the first contact between China and Europe can be dated back to the 17th Century. This period is connected with the name of Giuseppe Castiglione. I like to designate this time as a *period of curiosity*. Castiglione developed a special mixed-technique of painting but, in my view, the death of Castiglione was more or less the end of this influence. At the same time Chinese art gave significant stimulus to European artists, for example, when you look at furniture in *chinoise style*. And we should not forget the great influence of Chinese porcelain on the European market. And sometimes you can recognize that the influence is bi-directional: You will find Chinese porcelain and Chinese shapes – but, to fit the customer's taste, you will find European decorations and French text on it. Coming back to oil paintings, the period of socialistic realism – which mainly came from Russia – had a great influence on Chinese Oil Painting.

But sometimes you have to be careful: You can see things of a similar kind, but of a totally different meaning and another time period of production. According to Erwin Panofsky, it is necessary to recognize the *level* about which we are going to talk: about the phenomenology, the function or the meaning of a painting⁵. The following example illustrates this aspect very clearly: 28 years make a big difference if you are focused on the level of meaning. In many paintings we can recognize the great influence of Western Pop Art and symbolism on Chinese oil painting. But unfortunately we haven't got the time to go into further detail. Therefore I want to show an interesting example of *tradition* and *transition*. You can see an art piece by the Artist Lei Hong. [Picture 5] It is connected with both sites: the suprematism of Kasimir Malewitsch and the tradition of ink painting in China.

Using art

I would finally like to draw attention to the aspect of *using* art. There are totally different ways to live with pieces of art. Here you can see a private room of the 18th century in Europe. In contrast there is another traditional Chinese way of appreciating a painting. It is often expressed by the words *du hua* – *to read a painting*. What do we learn from this?

² http://en.wikipedia.org/wiki/Charles_darwin

³ <http://en.wikipedia.org/wiki/Paragone>

⁴ Joseph Beuys: Das Museum – ein Ort der permanenten Konferenz. In: Notizbuch 3. Kunst. Gesellschaft. Museum, hg. v. Horst Kurnitzky, Berlin 1980, S. 47-74.

⁵ http://en.wikipedia.org/wiki/Erwin_Panofsky

In former times there was a completely different behavior in *using* art when we compare China and Europe. And nowadays you almost are unable to recognize, whether a piece of art is displayed in a Chinese or European museum. And we should not forget that all kinds of personal AV-equipment changes the perception of art. These photos taken at the National Museum in Beijing show people perceiving the art through the lens of their mobile phone.

Art always shapes society – and art is always a mirror of society. In my view there is a clear ranking of appreciation when we look at the arts in Europe: Painting, especially oil painting, was the leading material – and, I am sure, that oil painting will have a great future – in Europe, in China and the global art market.

The Circle of Power of Oil

From all that has been said and as a way of summarizing I would like to draw the *Circle of Power of Oil*. There are six different triggers for the *Power Oil Painting*.

Production

The *pictorial language* of a painting depends on the aspects of the place and period of production and the respective social and economical context. Besides contemporary art there are two other periods that are particularly preferred in the art market: The (European) Classic Modernity and the Old Masterpieces (European and Chinese). The *global canon* is driven by museums, some leading art fairs, galleries and private collectors. During the last 20 years, the importance of the private collectors and economic (private?) sector has increased.

Circumstances

The aspects of sacral, secular or ritual context in which the piece of art is produced has a great influence on the subject and the usage of the art piece.

Genre

Painting, sculpture, media, installation, conceptual art – the ranking of appreciation depends on the material (of the pieces of art), the name and the artistic mastery (of the artist) and last but not least on the subject. Beside these main aspects there are some practical reasons which have to be mentioned: The majority of traditional art museums are designed to display (oil) paintings (i.e. measure of walls, the lighting, visual axis). When you look into the sector of private collectors you will recognize that often paintings are the favorite type of art. Paintings are easy to display in living rooms or business offices. If you look into the storage-rooms of museums you will find a similar situation: The main construction is a hanging system for paintings. And even if we think about art-transportation for the global exchange of loaned art – paintings are the favorite type of art. This mixture of strong art-historical argumentation, tradition and at least practical reasons are important triggers for *The Power of Oil*.

Value

The world of art has been, since early times, a market place. In former times the clients of the artist were almost always members of the leading classes of society. Art had a great relevance in the field of social prestige. But apart from the social and economical aspects, a piece of art has always had a philanthropic, symbolic, a non-monetary value. The intrinsic value is often connected with the circumstances of production and is especially necessary for the curatorial decision whether or not to display a piece of art at an exhibition.

Usage

First of all it is interesting to consider whether a piece of art is made for public or private usage. Sometimes the original context changes over time. For example, when a piece of art becomes part of a public collection; or a painting that was made for display in a sacral context is now on display at a museum. But there are several other possibilities. For example a painting as a part of an educational context; part of a representative installation or art as a strategic financial investment. This special aspect of *usability* has a strong influence on the multidimensional *value* of art.

Perception

Some pieces of art are becoming – through tradition – part of the collective memory and identity⁶. When you look at European art history, the self-portraits of Albrecht Durer (Oil Painting, 1500) or Leonardo da Vinci (Sketch, 1512) or the series Liz Taylor by Andy Warhol (1963) are surely pieces of that kind.

To get a deeper sense of such paintings, you need a direct or indirect cultural education, because visual perception is a case of experiences made by yourself and based on a fundamental knowledge of the circumstances. And when you look at a museum visitor: visiting a museum is almost often a social act –you are in group with your family or friends. For that reason cross-generational learning is an important aspect.

Three parameters of improvement

If you try to improve the art sector and give it more relevance in the context of the social interaction of modern city-life, you have to pay special attention to three parameters:

- the condition of production
- the condition of the market
- the condition of perception

Artists need bright, inexpensive and sometimes cheerful surrounding for their working atmosphere. To grow up as a child with the vision of becoming an artist depends on a broad cultural education and appreciation of the arts in the society as a whole. Identity is not frozen status, it is an ongoing process which is connected to the knowledge of (your own) traditions, the anticipation of transition and the discovery of your authentic speed of development.

If the awareness of art is part of the broad public discourse, the relevance of the art market is increasing in all socio-economical levels of society; art is no longer a nice-to-have-aspect, art becomes a *wholesome foodstuff*, a relevant part of daily life.

Perception of art and artists is first and foremost a cultural process that has to be practiced from *cradle to grave*. Karl Friedrich Schinkel, the architect of the Altes Museum in Berlin once said „first enjoy – than instruct“ as an educational motto of museums work⁷. In our words of today that means: First of all you have to touch your audiences' hearts – afterwards you can teach them. Using this *emotional approach* the *Power of Oil* is an amazing trigger.

⁶ http://en.wikipedia.org/wiki/Jan_Assmann and http://en.wikipedia.org/wiki/Aleida_Assmann

⁷ Kirsten Krumeich: „Erst erfreuen, dann belehren“. Eine preußische Bildungsdebatte und die Anfänge des öffentlichen Museums in Berlin. In: Göttinger Forum für Altertumswissenschaft 14 (2011) 19-29. <http://gfa.gbv.de/dr,gfa,014,2011,a,03.pdf>.



Klaus Siebenhaar

Dr. phil. Professor and Director of the Institute of Arts and Media Management. Author of a number of publications on German Literature (18th-20th century), Arts and Theatre, Arts and Media Administration as well as on cultural, media and educational policy.

Several exhibitions, such as at the Akademie der Kuenste/Academy of Fine Arts, Deutsches Theater, Kunstforum der GrundkreditBank, Nationalbibliothek Wien/National Library Vienna, Paulskirche Frankfurt a. M., Juedisches Museum/Jewish Museum Berlin, China Public Art in Kassel (in joint cooperation with Fan Di'an and Yu Ding). Advisory activity on communication planning, marketing planning and strategic planning for different theatres, cultural institutions and business companies.

克劳斯·西本哈尔

哲学博士、艺术与传媒管理学院的教授和主任。其编写的出版刊物涉及18-20世纪德国文学、剧院艺术、艺术和媒体管理，以及文化、媒体和教育政策领域。

其策划展览所在地包括美术学院，国家图书馆，德意志剧院维也纳国家图书馆，法兰克福保罗教堂，柏林犹太博物馆，卡塞尔双年展上的中国当代艺术大展（与范迪安馆长及余丁教授共同策划）。近年参与的活动还包括剧院、文化机构和商业公司的沟通策划，营销策划和战略规划咨询活动。

Statement by Klaus Siebenhaar

*The Rebirth of Painting and the Images of the Metropolis:
From German Expressionism to the 'Young Wilds' as a Neo-Expressionist Movement
in Berlin at the End of the Seventies*

《绘画的重生和都市形象》：
七十年代末柏林新表现主义运动 - 从德国表现主义到“年轻荒野”

At the beginning of the 20th century, the big capitals become the centre of gravity of European modernity. For the artists of the time, the metropolis provides a space of vitality and new experience; the dynamics and diversity of urban spaces produce new artistic forms of expression, new ideas and new visual experiences. These tendencies can be found in literature, music, photography and cinematic art alike – but they stand out most radically in painting. I will illustrate the specific relationship between the creative subject, the work of art and the city using the example of German Expressionism. In my short paper, I will focus historically on the early and late 20th century, when Expressionist painting became a mode of representation for a certain way of life as well as for a certain way of experiencing the world; a mode of representation globally understood and adapted.



Big cities have the potential to fascinate, irritate or destroy; they offer myriad ways of experiencing life – socially, culturally and politically; they release energies, they stimulate the nerves as well as our perception, they are spaces of anonymity and of the masses, they build their own myth and origin character. In the metropolis around 1900, modern artists feel both at home and lost in space. Their artistic inspiration, their radically subjective aesthetic approach emerges from the tensions and discords they experience. The German Expressionist Ludwig Meidner painted this experience programmatically a hundred years ago: 'I and the City.' Berlin becomes an apocalyptic urban space here, no aspect of life seems to be stable anymore, everything breaks down, all aspects of life collapse, the old world disintegrates in a rush of glaring colors and exploding forms – elements which were significant also for artists like Kirchner and Grosz. This coincident experience of the self, the world and the work of art, which is characteristic of Expressionist painting, renders it possible for the paintings to express something in their form which escapes realistic modes of representation – the invisible city, its character, its originality. The city, its streets, curiosities, people and societies constitute the stage for the manifold encounters and projections of the artist and the urban world.

The image of the city is reinterpreted during the 1970s, when a new generation of 'Young Wilds' depicted their way of experiencing the world in paintings full of energy, vitality and expressive power. These artists, living in Cologne, Hamburg and West Berlin, are driven by a 'hunger for pictures' (Wolfgang Max Faust). After the movements of Fluxus and Concept Art during the 60s and 70s, this new mode of 'crude painting' initiates a renaissance of the canvas, which now becomes the projection screen for a new, intensive idea of 'emotion and hardness'. Influenced by Punk and New Wave, the Here and Now of the city becomes a space and time for sensually experiencing obsession and ecstasy: the 'Wild Boys' see themselves as 'indians of the city', as 'urban nomads', as outlaws and Nighthawks. For them, the city becomes a jungle: exotic, dangerous, crass and full of relish. Everything seems to merge: spontaneity, creativity, adventure, danger. In this urban environment they establish their new role of the art-star as performing self. And their painting became the projection of this performing self.

Therefore young artists like Rainer Fetting, Helmut Middendorf, Jörg Immendorf, Salomé and Bernd Zimmer are searching for a new form of 'visual speech' – and they are thereby expressing the lifestyle, the way of life, the feelings and emotions of a whole generation of young self performing painters. In this way they are trying to find new expressions on the canvas; they paint spontaneously, wildly, directly – and they do it in a decisively anti-intellectual, anti-normative way and with an individual, very personal approach. They are creating images of their own urban lives, subjective, painted messages from the inside out, sometimes enigmatic, but always full of energy and power. The 'Young Wilds' of the late 70s and early 80s are looking for urban spaces and locations of emancipation, self-presentation and freedom: 'What can be done?': this is the question they ask themselves both aesthetically and existentially; and their answer is always the same: 'Anything goes!'

This mode of experiencing the world – now often referred to as 'postmodern' – became the global signature of the 80s. The big cities had become centers of seemingly unlimited possibilities for living ones live and experimenting with it. A subjectivity focused radically on the intoxicating experience of the Now could only flourish in the multicultural spaces of the capitals (with the transdisciplinary option of all kind of arts from music to performances). It is only in the actual sub-cultural spheres of the big cities – with their galleries, lofts, their transformed factories and clubs – that artists from a whole range of different national and educational backgrounds could unleash their creativity. And the cities became then laboratories and playground.

More than thirty years ago, the message sounded loud and clear: Live fast, live intensive, be a star and be a hero (if only for one night), let your paintings become a document and visual act of your personal life experience. With their artistic gesture and their dynamics, these modes of art stand for acts of painting and for urban images which have emancipated themselves from traditional art institutional contexts and which have thus become an immediate part of city life and of life in the streets, clubs, galleries and underground.

In the jungle of the city, everyone can be an artist. Catch the life, express yourself without limits: This was a specific artist-attitude from Berlin to Milano, London and New York. And maybe this wave of western modernity came like a flood to china. Around the same time – but in a completely different political climate –, Chinese contemporary art produced its own New Wave – with similar feelings, with a similar urge for freedom and need for spaces of experimentation, and with a longing for the unity of art and life.



Zhao Li

Zhao Li (PhD in Art and Doctoral Supervisor) is a Professor of the Central Academy of Fine Arts. His major research interests include history of art, Chinese calligraphic works and paintings identification, contemporary art critique, research of art economy, exhibition planning and promotion. His works include Current Status of Contemporary Chinese Oil Painting, Chinese Oil Painting Bibliography, Chinese Contemporary Art (Chief Editor), Brief History of Chinese Art (co-author) and Abridged Chinese Art History (co-author). He participated in planning and design of 2009 La Biennale di Venezia China Pavilion, Series Exhibition of China Fine Arts Founders in the 20th Century Series Exhibition of Art Pioneers in New China, Global Arts Collection Summit Forum, Art Economy Forum, Annual Conference of Collectors of Chinese Contemporary Arts, Shanghai International Collections Forum, Arts Patronage Award and other events.

赵力

中央美术学院教授、博士生导师、美术学博士。主要研究方向为美术史论、中国书画鉴定、当代美术批评、艺术经济研究、展览策划推广等。著作有《中国当代油画现状》、《中国油画文献》、《中国当代艺术》（主编）、《中国美术简史》（合著）、《中国美术史简编》（合著）。参与策划“2009意大利威尼斯双年展中国馆”、“20世纪中国美术奠基人系列展览”、“新中国美术开拓者系列展览”、“全球艺术品收藏高峰论坛”、“艺术经济高峰论坛”、“中国当代收藏家年会”、“上海国际收藏论坛”、“艺术赞助人大奖”等。

Statement by Zhao Li

Multi-Expansion of Chinese Oil Painting

《中国油画的多元拓展》

二十一世纪以来，美术创作进入了一个崭新的历史阶段。在全球化、信息化的促进下，全世界各国的艺术创作在强调文化融通和彼此协进的同时，又强化了个性差异和多元的态度。中国油画的创作也是如此。一方面继续呈现自身的活力，一方面其中的创新力量也得到了充分的展示和广泛的重视。有人认为只有不断前行，抛开文化的隔阂和固有成见才能迎接未来的挑战，把握改变世界的机遇。

中国油画创作的外部及其环境因素的变化也同样是剧烈的。其中最重要的因素当然是社会、经济、文化的变化。随着二十一世纪中国经济、文化的快速发展，文化发展、变化同样也是一个最明显的特征，而其对于文化、艺术的影响也逐渐放大，并且我们看到这种关系越来越紧密。在另外一个方面，中国油画对于社会经济和文化的参与度也在增强，介入社会，成为创作者的生己力行。甚至很多的中国油画家的创作直接以社会生活为表达，以艺术的方式去直面各种变化，成为了一种趋势。

纵观中国油画的创作发展，二十世纪以来是一个剧烈变化的历史时期，而二十一世纪在延续着这样的变化。中国油画的引进和发展，从某种情况来说是在旧有文化传统和引进西方文化传统和文化形式的剧烈冲突之中，形成了各种各样的面貌。在这个过程中，如果我们看二十世纪中国美术史的话，新的文化因素不断出现，推陈出新，可能也是它的一种发展的顺势。二十一世纪以来油画的创作既要面对各种新形势和新问题，还要找到解决的方案，继续往前走。如果说八十年代中国油画的核心只是思想的解放，九十年代中国油画的核心是个性的发展和多元，那么当今中国油画的创作要旨就是要确立本土的标准，同时要反映全球化沟通和交流。在这个过程里形成一个独树一帜的世界文化的格局，为世界提供这样一种格局。从这个角度来说，现阶段中国油画创作的多元的拓展，我个人认为除了要建立在丰富的个性基础之上的多样化和多元化之外，在思想基础方面形成一些特殊的或是有目标的拓展。在这方面，我也提出了四个方面的考虑。

第一是历史的经验。我们可以看到在当代，中国油画必须面对的各种问题中，如何建立起现在和过去的关系非常重要。因为我们中国的油画看似是引进的，但是同二十世纪中国美术的关系是非常密切的。如何去交代过去和未来之间的关系呢？从另外一个角度来说，当代是一个变动的形态，它既是过去的未来也是未来的过去。当代中国油画也是如此。作为强调突破创新为艺术宗旨的当代中国油画实际上从某种情况来说，已经确立了或者是沟通了与未来的必然关系。但如何走向未来呢？事实上，所谓中国当代油画的突破创新，基本上必须要建立在一个我们对于过去的认识和评价基础之上。如果我们将这样的认识评价从知识的层面上，将传播方式逐渐转变为艺术创作的思想基础，那么当代中国油画不但有了基于过去的特质，也有了走向未来的勇气。

在当下的创作里，我们可以看到一些油画家很注意把历史传统作为自己的思想资源。这里既有包括社会历史文化的广阔视野，比如说世界、历史的一些现象等，预言或者传说，也有专注于世界文化传统的思路和逻辑。其中近代、近现代，或者十九世纪、二十世纪以来的传统画的进程，我觉得尤其值得关注。正如西方当代艺术所拥有的历史资源包括经典传统和现代传统两个方面，中国的油画家如果能够在全球化的当代视野之中，逐步推进现代的传统画，并针对中外古今的历史经验加以融通，就会形成一个更广博的基础。



第二是现实经验。现实世界永远是艺术创作的重要资源。现实有浮华光鲜的外表，也有荒诞不惊的侧面。生活在现实之中，我们感受到的不仅是这些外表和侧面，以及零零总总的生活碎片和破碎不堪的各种印记。什么是现实生活的实质和真相呢？艺术的实践或许能够帮助我们回答这个问题。那么如何回答呢？中国当代油画大多是来自于我们自己的生活或是艺术家各自的平凡生活。虽然这些生活不尽完美，甚至艰辛痛苦，但是它们真实有趣丰富多元。从这个角度来说，我们可以通过这种方式来了解我们所处的生活是怎么样的生活。而艺术也是当代油画家的生活方式，是对自己的尊重和明确的文化态度。一些油画家更将个人的现实的经验转化为带有标志性的观念语汇和创作方式，并将个人的经验逐渐转化为社会文化的讨论。在另一方面，一些艺术家则坚持强调独立的价值，有意识地形成和社会文化共识之间的标新立意和观念的差异。

第三就是科学的经验。艺术和科学本来就是共生的关系。作为了解客观世界的方法论，艺术和科学都充分展示了人类对于外界世界和人类精神的求知欲望和探索实践。作为当代中国油画的重要特征，实验性是艺术科学化的具体体现。在当下的中国油画创作中，实验性从思想的维度到关注的领域有不同程度的拓展。其中科学发展所带来的工作成果也带来了重要的支撑。从深层角度来看，科学经验不仅关注于我们的媒介、传播和展现，还落实为思想、观念和方法论、如何去创作，以及创作的宽度和深度。虽然用科学的方式和科学的经验来进入艺术，来进行探讨还存在着适用性、价值的判断、创造力等各种各

样的层面上的争议，但是我想它将积极推动当代艺术，尤其当代油画实验性的宗旨，并且引发内向性的反思和外相性的拓展。

最后从思想角度来看这个问题的话，我觉得自然经验是非常重要的。人和自然本来就是一对不可调和的矛盾。但是在东方世界中，人和自然的关系是一个彼此不分的整体。东方文化精神推崇人和自然的和谐调和，而自然经验则是人和自然的组合体会。当代中国油画对自然经验的重视，我个人认为可以重归朴素的精神的需求，也可以成为归零清空以后的重启，更可以是一种释然的、放下的创作状态。对于自然经验的重视隐含了目前的油画界或者我们当代艺术界对历史、现实的一种怀疑的态度，期望以一种更加直接的方式去重塑自己的生活和自己的艺术。通过这样的创作，我们可以看到艺术和我们的油画创作也会转向对本真性的探求，同时表达对记忆、原则和本质的尊重。



Fan Di'an

Born in September, 1955 in Fujian Province, Professor Fan Di'an used to be the Vice President of Central Academy of Fine Arts. Now the director of National Art Museum of China (NAMOC), Vice Chairman of Chinese Artists Association, and Director of National Professional Committee of Art Museums, Mr Fan is devoted to the research of 20th century Chinese fine art, he proposed the idea of "art museum for public", thus promoting the development of NAMOC in terms of exhibition, research, collection, public relation, and international exchange and greatly improving the quality and standards of the public cultural services provided by NAMOC. In the area of contemporary Chinese art he is one of the senior curators and used to curate the Chinese Pavilion at the Venice Biennial, Shanghai Biennial, and other large exhibitions. In such activities as the China-France Culture year, China-Russia Culture Year, Italy-China Culture Year, he introduced outstanding international art into China and planned the export of a large number of Chinese art exhibitions to the world. He also won the US McBan Foundation Award and was named by the Art and Investment Magazine "one of the 50 famous persons that influenced the world of art".

范迪安

范迪安教授，1955年9月出生于福建，曾担任中央美术学院副院长，现任中国美术馆馆长，是中国美术家协会副主席，全国美术馆专业委员会主任。从事20世纪中国美术研究和当代艺术批评与展览策划。任中国美术馆馆长以来，提出建立“为公众的美术馆”的办馆理念，在展览、研究、收藏、公共教育和国际交流等方面推动中国美术馆的全面建设，显著提高了中国美术馆公共文化服务的质量和水平。在中国当代艺术领域，他是最资深的策展人之一，曾担任威尼斯双年展中国馆以及上海双年展等大型展览的策展人。在中法文化年、中俄文化年、意大利中国文化年等活动中，引进国际优秀艺术，策划组织了大量中国美术展览走向世界。获美国麦卡班基金会奖，并被《艺术与投资》杂志评为“影响世界艺术的50名人”之一。

Statement by Fan Di'an

Chinese Oil Painting as Contemporary Art 《中国油画作为当代艺术》

把油画当作文化的话题来讨论可以说是非常具备中国现阶段文化建设的特色。我想这可能和中国的悠久传统有关系，也就是中国历史。从古代开始就一直把从事艺术和文化联系在一起。所以在我们的传统中，通常是以文人画家为画家这种职业的精神属性。这就形成了一个从具体的艺术门类来探讨文化发展的冲动。另外一方面，就像上一节论坛中邵大箴先生所指出的，油画在其传入中国的历程中从一开始就遭遇着文化的挑战。伴随着十九世纪、二十世纪，到进入二十一世纪这样几个跨越世纪的历程，每一个阶段都遭遇着不同的问题。这也使得油画在中国几乎宿命地成为了一个文化现象。我觉得这次论坛设置这样的主题，继续来探讨油画的文化发展问题是非常有意义的。



我觉得针对进入二十一世纪的文化问题的研究有两个范畴。我们对任何历史现象或者当代现象的研究其实都是研究的视角。研究的视角肯定要把研究对象的属性归纳成若干个称呼，或者说归纳成若干学术范畴。从主体来看的话，这两个范畴是有关二十世纪的，也就是艺术的现代历程；另一个当然是有关当代。这在国际学术研究视野中是一个什么情况呢？我想和大家分享一下我自己的观察。

这不是一个孤立想象，但也不是一个世界性的现象。在整个国际学界中，关于文化问题的研究，不是所有的国家都是如此截然分明地去认识文化的现代性和当代性。只有一些国家在这两个范畴内特别清晰，有这种意识。比如说，非西方的国家，在近十年来都特别注意到在他们自己的文化艺术发展历程中，有一个现代阶段，然后如今面对一个当代阶段。而在过去并不是这样，过去是被比较笼统的以西方为中心的学术观念所左右的，没有清晰的文化意识。

前两周，在中国的西安召开了一个中国和东欧国家的文化论坛。十几位东欧博物馆和艺术管馆长来中国进行交流。我们知道，东欧国家北至波罗的海，南至地中海。以往我们对这些国家的美术不是关注得很多。五十年代，在一个特殊的历史情况下，中国和这些国家有过很多美术上的交往，后来对其情况就不太了解了。在我们相互介绍情况之后，我们都认为要研究非西方中心国家的现代性，因为这些国家现在也开始注意到在其自身二十世纪的艺术发展历程中其实有非常鲜明的，不完全与西方欧洲中心国家相同类型的艺术特点。比如说，在布拉格有布拉格立体；沿着多瑙河，有多瑙河自身的艺术发展；比如在波兰，它的宣传画就有着自己非常强烈的传统，以致在今天都有延存。所以在艺术方面，各国都开始注重自己在文化传播过程中的创造性转化，文化在迁移、迁徙过程中的变韵。于是，这些话题就开始出现了。

所以我认为讨论油画要放到类似的重大文化背景下来看，而中国又是特别值得讨论的。所以今天我们看到的在新的首都美术馆展出的中国油画的历史，虽然是浓缩的，但是很鲜明地让我们看到油画的多样性。

油画的多样性和油画的关系其实不是一个新话题，它从最开始就产生了。但是这个话题也没有过时，今天我们需要继续谈论。从油画来看的话，就像不同的河流，还要进一步地进行说明，进一步地看待它的走向，由此才能够在今天看到交流的价值。但是另外一方面，除了我们要研究油画艺术的现代进程之外，还要注意它的当代特征。刚才在休息的时候，各位先生都在谈当代特征，我们正处在一个能够让人感觉到非常具体的、直接的影响的全球化时代中。全球化时代所带来的整个人类知识传播，包括知识生产方式的改变，是有着深刻历史性的，并且也由此带来了艺术创作的冲击。所以我们看到全球时代的文化现象将会影响到非常具体的人们。但在这种情况下，光有焦虑是不够的，光是匆忙应对是不够的，首先我们更多地需要研究和对话，尤其是在不同文化间开展对话。

今天上午在我们的美术馆又有一个中国和欧盟教育文化总司合作的关于中国和欧洲的文化论坛。论坛上来自中欧各方的学者谈到了建筑平台的重要性。我想起前几年我在德国和意大利看过的一个博物馆巡回展，题目叫巴比伦塔。大家都知道古代巴比伦人要造一座通天之塔，大家齐心协力快造完的时候，上帝不愿意人类造一座可以通往他的领地的塔，因此施了一个魔咒让他们的语言不能相通。语言不能相通，这个塔就不能完成。所以巴比伦塔就成了人类文化的一个遗憾。古往今来，围绕着这个故事有过许多版本的艺术创作，从绘画、雕塑的创作到影像、电影的创作。这个预言就说明人类在语言上的沟通是非常重要的，如果失去了语言沟通，人就不能真正做到思想的沟通。

具体到油画来说，它是否能够实现这样一种沟通？答案是显而易见，非常明确的。就文化问题进行的对话是非常重要的。我去年在波兰看到一个展览，很有意思。展览的题目叫“欧洲的N次方”。什么意思呢？展览通过艺术作品来揭示其实欧洲人看欧洲也是不一样的，也是透过不一样的视角，存在有很

多种关于欧洲的谈论。就像今天世界在谈论中国，以中国为话题，也是有很多谈论。所以有这样一个“欧洲N次方”的展览来揭示许多艺术家对他们所在的时代的思考，我觉得这很有意思。

作为今天的艺术，它必定要立足于自己的文化现实，同时又有一种对话的姿态。只有对这两者，即立足文化现实和积极开展文化对话，达到比较好的钻研的话，我想许多问题也就不再让人感受到焦虑。很长时间以来，应该说中国油画界是有焦虑的。在一个外来画种如何与中国实际相结合，怎么向西方古典主义、近代主义到现代主义等风格进行借鉴，都是有很多焦虑的。但是今天应该说我们更多地从历史和现实来缓解这种焦虑。当然对油画来说这是很难分析的。在今天的发言中，我想举两种艺术家，试图说一下在具体的油画创作中是可以有一些值得归纳的新经验。

其中一类艺术家他们经常不在他们的画室中创作，而是走到事件发生的现场。我把他们称为走向现场的艺术家的。类似于刘小东（音），在汶川大地震之后到当地去，支起画架直接画画。当太湖有一段时间水被污染，有很多绿藻的时候，他也到太湖现场去创作。在更早一些的时候，在二十年前三峡大移民的时候，他画了三峡移民。去年的最新作品是他去了中国的西部画采矿工。他到了一个非常偏远的矿区，那里有非常大的风沙。他在现场打起了矿石，画了四十多天。据他自己说，他吃进去的沙子不少于一两幅油画的油料那么多。

我想一个画家为什么要到现场去呢？这里面可能有两个因素。一是在中国二十世纪自己的油画传统中有一种叫做关注现实的传统，是一种用很真实的生活体验来进行创作的传统。这种传统我们通常把它归纳为现实主义。其实现实主义不在于画法，而在于它有这样一种关切。应该说这种关切在更年轻一代艺术家中也延续下来了。另外一方面当然和中国的变革有关系。中国的改革是如此的聚集和激烈，前所未有的使整个生活方式、人的精神状态发生了裂变。这种裂变包括有矛盾和痛苦，但更重要的是丰富性。所以在这些作品中可以看到艺术家在这两个因素的支配下有了新的趋向。

那么这种现场的感受为什么是重要的？还有一个画家叫张怒江（音）。他看到了在类似像中国南方大都市广州等城市中有许多都市里的村庄。这些村庄与其说是一种风景似的景观，不如说是一个社会存在。在这里有许多人的命运和生活都和这些城中村密切相关。他也到了现场，面对城中村画了这幅巨大的作品。

我想这不能说是一种所谓的方法。大家都去画现场，更要看到这是这个时期中国油画借助能够用比较大型的叙述体格，能够承载更为丰富的社会内涵，发挥了其有效的表达之特长。同时，它也更多地使现场跟人的关怀、群体的关怀结合在一起，比如说表达了矿工、农民工，并且表达了社会的不同阶层，如新起来的中产阶级、白领阶级等。这些不能看作是古代肖像样式的延续。

我觉得促使这些艺术家来画这些人物和事件的是他们的一种社会情怀。就像Siebenhaar教授刚才讲到的德国表现主义和都市变迁一样。对今天来说，中国还不仅仅是都市景观的变迁，更重要的是人的精

神世界的变化和人的命运的各种展开。所以，在中国这就是写实主义吗？按照Siebenhaar教授的观点，它也可以说是表现主义，但这是新表现主义、中国表现主义。我觉得不在于把它们归类为什么派，而是要看到在中国油画的这种表达之下，这种对现实的特别关注。

对艺术家而言，这种现场感非常重要。他一定要有一个自己的生活体验的区域，更多的是一种长期生活的区域。当然也包括了艺术家对世界现象的一些关注，比如于山川（音），这些年来以世界观察为主题，表达了对世界许多事件的关心，也包括对历史的中国记忆的关切，比如隋存希（音）的大幅绘画。这些都是油画，但是在这些油画中我们看到的不仅仅是一种绘画的图像，也包括装置等其他手法配合在一起。舒欣平（音）连续三年来画了一大批大型风景，看起来是都市风景和自然风景的结合，但是作为艺术家的灵感，他似乎敏感感觉到如今空气、PM3等问题的存在，所以画了很多类似的画，来表达艺术家的一种关切，甚至可以说是忧郁。同样，女艺术家于洪（音）也是如此，她以天体画的形式创作。我想不仅有西方天体画的美感，更重要的是表达了年轻人的一种生活状态和他们的世界精神。用这种天体画的形式似乎更能表现青年的幻想、梦想、追求，也体现了他们的盲目。包括类似方力钧，早期的画是十分自然的光头形象，后来更多地关注到整个世界和今天这个时代的生命。所以这是一种类型的艺术家。

第二类艺术家更多是从艺术语言的本体来进行研究的。当然我们今天讲到表达的内容和表达的语言不可分。在前一组艺术家中，我们也可以看到他们非常注重语言的表达。但是还是有一些画家在油画领域里更多地注重中国的文化传统。上一节中，很多专家提到了这一点。如赵力先生讲的与历史的经验结合起来，与水墨画的经验结合起来。很多艺术家确实从传统观念中进行创作。这种创作，我们称之为表现的、写意的、或者意向的油画。但是我想这些定义可能都是临时性的，要等历史以后来总结。但是很显然，这些艺术家进行的各种探索实验应该说一方面对油画媒介进行了体论，另一方面试图使油画媒介更多地展开。我们看到在艺术家的具体创作中对中国传统文化观念的关注。不仅是表现手法，我们不能简单地把中国油画和水墨在技巧上嫁接起来就算成功了，而是更多地在观念层面上来进行。

我们也可以看到在油画的结构上、图示上有中国水墨画的一些特征，但这并不是最重要的，最重要的是把写的精神，写的过程，书写的过程，时间的维度等带进去。比如王毅刚（音）在这一方面做了很多。他甚至把自己的作品称之为“潜降系列”（音），运用一种中国水墨画的方式来呈现。包括在几十年前非常注重观念表达的周春芽（音）现在也是以非常书写性的语调来进行创作。当然这些例子可以举出很多，我只是稍作归纳。一个是从内容角度，一个是从语言角度，可以看到油画在中国仍然朝着更具文化载体的这个方向前进。反过来，离开了这个文化载体，没有理想，文化可能就会被我们今天面临的图像世界所吞没。所以在这个意义上我们更多地讨论中国油画的文化内涵，特别是油画的N次方，可能是非常有意义的。



Pin-chia Feng

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冯品佳

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Statement by Pin-chia Feng

Media and Visual Culture in Asia: Multiculturalism in Chinese-language Films from Malaysia and Singapore

《媒体与视觉文化在亚洲：马来西亚和新加坡华语电影中的多元文化》

It is my great honor and pleasure to attend this Beijing Forum. I am a literary scholar who does some work in visual studies, and have but a very little knowledge of oil painting. So I am not sure I fit right in here. But I am very grateful that Professor Yuan suggested that I work on the topic of media and visual culture in Asia, and place a special emphasis on the issue of multiculturalism. In my limited knowledge, I cannot think of a better example of this than Chinese-language films from Malaysia and Singapore, in which representations of Chinese diasporic sensibilities are expressed through fusions of disparate cultural elements and the use of different dialects and languages. To me, the practice of multicultural hybridization and linguistic creolization in these films are means for Chinese Malaysian and Singaporean filmmakers to explore and construct cultural identities for people of Chinese ancestry in the region. In creating these specially “accented” films, these filmmakers negotiate the multiple histories of immigration, colonization, and racism. In this talk I will address only two films that came out in 2011: *Nasi Lemak* (辣死你妈) by Namewee (黄明志) and *Homecoming* (笑著回家) by Lee Thean-Jeen (李天仁). I chose these two comedies because both use culinary imagery as a way to express cultural affiliation and diasporic identity. The comedic form of both films also allows the filmmakers to explore the multicultural and multiethnic compositions of their societies with humor and without resentment and/or sentimentality.

I will first give a brief overview of the historical background of the Chinese in Malaysia. The history of Chinese settling in Malaysia goes back as far as the thirteenth century; the first Chinese settlement in peninsular Malaya was established in the fifteenth century during the Malacca Sultanate. Before the twentieth century, Malays did not feel seriously threatened by the commercial prosperity and dominance of the Chinese as it appeared that the majority of the Chinese did not intend to settle permanently in Malaya. When an increasing number of local-born Chinese began to demand citizenship rights and political involvement, and when the 1931 Census showed that for the first time Malays were outnumbered by non-Malays, serious Sino-Malay conflicts of interest began to loom on the horizon. Malaysia became independent from the British colonial rule on 16 September 1963 and on 9 August 1965, the Malaysian parliament expelled Singapore, a state with a majority ethnic Chinese population, from the Federation of Malaysia, and the Lion City became the Republic of Singapore.

Tan Chee-Beng points out, “The Malaysianization of Chinese in Malaysia has been achieved through the natural process of sharing the experience of living in Malaysia. This process is an unceasing process and so phenomenological the Chinese Malaysian identity is always a changing identity” (“Nation-Building” 157), and argues that the crucial social factor shaping Chinese Malaysian identity is “the common experience of living in a multi-ethnic society and of interethnic interaction (159)”. Yet in the process of nation-building in Malaysia, each ethnic group tends to have a heightened sense of its own ethnic identity (155) since politically “the communally oriented political processes of post-independence Malaysia have increased rather than decreased the ethnic consciousness of all ethnic groups” (159). Tan observes that even today the position of Chinese in the region remains precarious with China’s growing prosperity. Apparently ethnic Chinese communities in Southeast Asia are always under suspicion with regards to their national loyalty, and this can have a heavy toll in all aspects of their lives.

In addition to the question of national loyalty, there is also a sustained problem of linguistic affiliation, which is of special import for writers and artists in the region. The choice of an official language in a multiracial and multiethnic society is never easy. In postcolonial Malaysia, under a nationalist mandate, the indigenous Malay is the official language and the Government persistently promotes this language policy with all kinds of propaganda. In 1967, for instance, the Malaysian Government passed the National Language Act and then Prime Minister Abdul Rahman advocated the use of Malay as national language under the slogan “*Bahasa Jiwa Bangsa* (Language is the Soul of the Nation),” appealing

directly to the nationalist sentiment of the Malay community. For the Chinese community, however, the fundamentalist definition of Malaysian identity is unjustly based on a policy of enforcing monological language, religion, and ethnicity. This practice of linguistic, religious and ethnic monologism is *de facto* "a form of internal colonialism," as Eddie Tay argues (294). Thus, the Chinese Malaysian community is faced with a postcolonial dilemma in which they are virtually forced to choose a national identity--what's more, the choices of identification are apparently yoked to choices of linguistic expressions.

In Chinese-language films from Malaysia and Singapore, we are shown that the everyday reality for people in the region, especially people of Chinese ancestry, is heteroglossic. The daily linguistic experience for the Chinese Malaysian and Singaporean is of hybrid construct, including Mandarin, Hokkien, Cantonese, Chiuchow (Teochew 潮州话), Hakka, Malay, Tamil, and English. Sometimes different dialects and languages coexist in a single sentence. The creolization of different languages in these films, I would argue, presents a special variation of "accented cinema."

Iranian film scholar Hamid Naficy coined the term accented cinema to describe the works by exilic and diasporic filmmakers. "By dint of their education, class affiliation, multilingualism, cosmopolitanism, and distance from the homeland," Naficy points out, "accented filmmakers are structurally outsiders, however much they desire to be considered insiders, either within their own native culture or within the host society" (*Accented Cinema* 70). The difficult position of being an outsider finally results in a special double-voiced "accented style," which is a hybrid construct of "the cinematic traditions" of the dominant cinema and "the exilic and diasporic traditions" of the deterritorialized filmmakers (*Accented Cinema* 22). For the Chinese-language filmmakers I am discussing here, the "accents" that surfaced in their films, while embodying their experiences as part of the Chinese diaspora, are nonetheless used to claim the status of insiders within their own countries, and to create a sense of belonging. The heteroglossic voices and various cultural elements, in other words, at once signal that the Chinese population is a diasporic community with multiple cultural heritages, and an integral part of the multicultural and multiethnic society of Malaysia and Singapore.

Nasi Lemak exemplifies this special kind of accented practice. By incorporating different Chinese dialects, Malay, and Tamil on its soundtrack, moreover, the director wants to highlight the importance of multiculturalism in Malaysia and the hybrid nature of Malaysian identity. Taking a common Malay rice dish as its title, the film emphasizes the importance for Chinese Malaysian to recognize the Malaysian aspect of their identity. Cooked in coconut milk and usually sold wrapped in banana leaves, *nasi lemak* is a common street food in Southeast Asia and has little to do with Chinese cuisine. The protagonist of the film, who is also a Namewee played by the director himself, is a graduate from a culinary school in China, and looks down upon *nasi lemak* and insists on cooking only the most "authentic" Chinese food. One song from the film even claims that Chinese people should only support things Chinese. But as in any diasporic condition, it is futile to insist on authenticity. When his restaurant business fails, Namewee realizes that if he wants to compete with his long-time enemy, a cook from China, in a cooking competition, he has to go back to his "roots" and discover all the culinary secrets of Malaysia. The film follows the journey of Namewee around Malaysia to learn the secret of *sambal* or chili sauce from the Baba and Nyonya in Malacca, the best combination of spices for curry from Tamil Malaysian, and the importance of harmony from a Muslim Malay family. As the female lead says at one point, the journey makes her realize that like *nasi lemak*, it is the harmonious combination of different ingredients that makes the rice dish delicious. What Namewee offers in the Chinese cooking competition, instead of "authentic" Chinese food, is *nasi lemak* egg wrap. For Namewee, the egg wrap is an expression of his identity: The yellow on the outside signifies his Chinese origin, and the different ingredients of the fillings represent the many ethnic groups in Malaysia. In fact, the film constantly plays on cultural hybridity to emphasize the multicultural nature of Malaysian identity: the street peddler of *nasi lemak* is a tai-chi master, and one of the four wives of the Muslim Malay family whom Namewee visits recites Tong poetry by heart, does so better than Namewee. The final song and dance sequence at the end of the film, *Rasa Sayang 2.0*, is a rap rendition of a traditional Malaysian love song. Through zany performances and a masala of various traditional and pop cultural elements, the film ultimately promotes much needed recognition of multiculturalism for the Chinese Malaysian community, and undoubtedly issues an appeal to the Malaysian government as well.

The Singaporean film *Homecoming*, on the other hand, emphasizes the importance of family values and Chinese roots. As a celebration of Chinese New Year (贺岁片), the film offers three interconnected stories about how three families strive to reunite on the eve of Chinese New Year. The cook, Daniel, is famous for his French cuisine, but never has time to share a family meal with his daughter, Mindy, on Chinese New Year's Eve. Daniel's bad temper drives two European chefs and the entire kitchen crew away, and so he has to rely on the help of his restaurant manager and her family members to entertain the Minister of Culture and his family. He eventually serves a Chinese banquet of the Eight Immortals (八仙过海) instead of French dishes. Karen Neo is returning to Malaysia for a reunion with her sister's family, and encounters many adventures on the way. Her sister's son, who has just married a Singaporean Chinese, feels obligated to stay home for the reunion dinner, but has a hard time convincing his wife who wants to go on vacation to Bali. The travel between Singapore and Malaysia indicates a sustained familial tie between the two countries in spite of the political split. Daniel's showing off of his pidgin French, indicative of a tendency towards westernization among the middle and upper middle class in Singapore. The change to the menu in Daniel's restaurant, more than anything, signifies a return to the Chinese roots for the Chinese Singaporean, a "homecoming," as suggested by the title of the film.

While the two films offer seemingly different ways of rooting the people of the Chinese diaspora, they are but two examples of formulating cultural affiliation, and by no means suggest any fixed models. For instance, in another Chinese Malaysian film, *Woohoo!* (大日子), the emphasis is on the importance of remembering history and tradition. The performance of the ritualistic tiger dance at a remote fishing village embodies this spirit of keeping the ancestral heritage alive. Thus while *Nasi Lemak* stresses the importance of multicultural integration, *Woohoo!* embraces cultural memory and tradition. The two films approach Chinese Malaysian identity differently, but both filmmakers are committed to claiming cultural belonging in Malaysia's multicultural society.

The analyses offered here are too brief to explicate fully the complexity of the two films. Without actually viewing the films, one cannot fully comprehend the nature of cultural and linguistic hybridity that characterize the Chinese-language films from Malaysia and Singapore. What I am hoping to convey through this brief talk are the cultural practices of people of Chinese ancestry in Southeast Asia who are living in multicultural and multiethnic environments, and who have to negotiate and reshape their cultural identifications on an ongoing basis. In the final analysis, the special "accents" in their films, not only on the soundtrack both also represented by embedded multicultural elements, contribute to a culturally specific aesthetics that at once signals rooting and routing in a diasporic condition.

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Homecoming 笑著回家

◆ by Lee Thean-Jeen (李天仁)—Singapore



Media and Visual Culture in Asia: Multiculturalism in Chinese-Language Films from Malaysia and Singapore

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National Chiao Tung University, Hsin-chu

Institute of European and American Studies, Academia Sinica, Taiwan

Nasi Lemak 辣死你媽

◆ by Namewee (黃明志)





Joseph J. Basile

Joseph J. Basile is the Associate Dean of Liberal Arts and Professor of Art History, Theory and Criticism at Maryland Institute College of Art. He has a BA in Archaeological Studies from Boston University (1987) and AM and Ph.D. from Brown University in Old World Archaeology and Art (1990 and 1992). As an archaeologist Prof. Basile has excavated in the US, Greece, and Italy, and was Associate Director of the Brown University excavations at the Great Temple in Petra, Jordan, from 1997 to 2006. As an art historian, his research focuses on “hybrid” and “synthetic” art in Classical antiquity, Classical sculpture, Greek vase painting, the reception of the Classical in the 19th and 210th centuries, and the history of archaeology, and he has published articles in books and journals such as *Near Eastern Archaeology*, *Bulletin of the American Schools of Oriental Research*, *Annual of the Department of Antiquities of Jordan*, *Petra Great Temple Reports*, *Archaeology Odyssey*, *Archaeologia Transatlantica*, *Classical World*, *Oxford Companion to Archaeology*, *Archaeological Method and Theory: An Encyclopedia*, *Revue des archeologues et historiens d'art de Louvain*, *Calliope* and *Brown Classical Journal*. He is currently working on *Warriors in Stone*, a book on commemorative warrior statuary in the Iron Age Mediterranean, for Cambria Press, due out in 2014, and *Beyond Critique*, co-edited with Susan Waters-Eller, due for release by Maisonneuve Press in November of 2013.

约瑟夫J·巴西莱

马里兰艺术学院担任文科院副院长，教授艺术史、理论与批评。1987年，他获得波士顿大学考古研究学士学位；1990年和1992年，他分别获得布朗大学旧世界考古与艺术学硕士和博士学位。作为一位考古学家，巴西莱教授曾在美国，希腊，意大利挖掘，并于1997年到2006年间，担任布朗大学在约旦佩特拉神庙挖掘的副主任。作为一位艺术史学家，他的研究侧重于古典时代“混合”与“融合”艺术、古典雕塑，古希腊瓶画、19世纪和20世纪的古典接受，以及考古学的历史。他在书籍和期刊中发表文章，如：《近东考古学》、《美国学院的东方研究通报》、《约旦文物部年刊》，《佩特拉神庙报告》、《考古奥德赛》、《跨大西洋考古》、《古典世界》、《考古牛津指南》、《考古学理论与方法：百科全书》，《鲁汶考古学家与艺术史学家杂志》，《卡利奥普和布朗古典杂志》。最近他正忙于《石中勇士》，一本关于铁器时代地中海的纪念勇士雕像的书。预计2014年由坎布里亚出版社、超越批判出版社，联合苏珊·沃特斯埃勒共同出版，并于这一年的11月由迈松内夫出版社发行。

Presentation by Joseph J. Basile

Oil Painting, East-West Interaction and Global Diversity in the Art 《油画、东西方互动和艺术全球多元化》

OIL PAINTING, EAST-WEST
INTERACTION, AND GLOBAL
DIVERSITY IN THE ARTS:
THE PERSPECTIVE OF THE WESTERN
ART AND DESIGN COLLEGE

Joseph J. Basile
Associate Dean of
Liberal Arts, and
Professor of Art
History, Theory and
Criticism

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Baltimore,
Maryland, USA

CAMPIN'S MERODE ALTARPIECE,
AN EARLY FLEMISH OIL PAINTING, 15TH CENTURY



BUDDHIST
OIL
PAINTING ON
STONE
WALL,
BAMIYAN
CAVES



SPANISH
COLONIAL
PORTRAIT,
PERU, 18TH
CENTURY

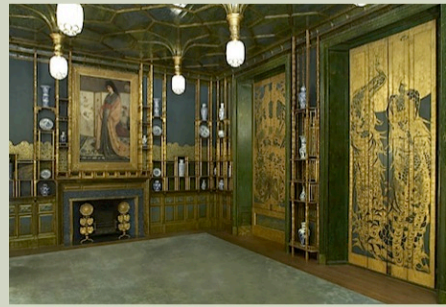
POUSSIN, RAPE OF THE SABINE WOMEN,
FRENCH ACADEMIC PAINTING OF THE BAROQUE ERA



MANET'S OLYMPIA, A MID-19TH CENTURY PAINTING
CHALLENGING THE ACADEMIC NORMS



THE CUSTOMS HOUSE,
TREATY PORT OF SHANGHAI



WHISTLER'S
PEACOCK
ROOM



UMEHARA
RYUZABURO,
VIEW OF MT.
ASAMA

LIFE DRAWING CLASS WITH NUDE MODEL,
EARLY 20TH CENTURY



CON-
TEMPORARY
PAINTING
CLASS, MICA

A DIVERSE, GLOBAL, MULTICULTURAL LEGACY OF OIL PAINTING?



PRESENTATION OF DISCUSSIONS BY THE PANELS

Moderator
主持人

Hans d'Orville
汉斯·道维勒



Hans d'Orville moderator

Summary of Panel I
分论坛一摘要

Lu Di
陆地

My name is Lu Di, from the School of Journalism and Communication of Peking University. I would also like to extend my gratitude to all the attending experts and guests.

During almost four hours, 15 guests from a dozen of countries held multi-level and multi-angle discussions, shared their experiences, gave many rich and innovative insights and provided instructive suggestions and recommendations on various subjects such as the functions of the city, the substance of creative spaces, how to integrate the arts into urban development, and the nurturing of urban creative spaces and their environment. Throughout the whole dynamic session, the panelists discussed enthusiastically, giving both academic and practical insights, and received a warm response from the audience. Allow me now to summarize the speeches delivered by the panelists.

In the first part, we discussed cultural spirit which creative spaces of the city rely on and express. Actually I consider culture also to be a kind of spiritual expression. Culture can reflect a designer's or creator's personal feelings, but also inspire/arouse collective emotions, or in other words, human emotions. This means that culture reflects a common human spirit. In terms of creative spaces, do different cultures have some points in common? Professor Tu Weiming of Peking University pointed out that the Western new humanism is highly compatible with the Chinese traditional Confucian culture in the creation and building of urban spiritual spaces. He explained the value and the necessity of cultural diversity and cultural universality from multiple levels and multiple perspectives, such as history and reality, religion and sciences and technology as well as nature and the future.

In the second part, the experts expressed their respective vision on different concepts such as the functions of the city and creative spaces. Professor Jin Yuanpu from Renmin University believed that the city should not be a simple functional area for living and work, and it should be an area for the appreciation of art, or even be a piece of art itself as a whole. He also affirmed that the arts are the solution for urban development and people need a poetic life in the city.

By analyzing the architectural design capacity of his own team, Satoshi Ohashi from Japan explained how to create harmonious communication and an echoing relationship between urban architectural design and cultural environment, especially with the local cultural environment, the nature world, the city as a whole and other elements based on mutual learning, inspiration and integration. That is the concept of creativity he expressed.

Michael Schindhelm from Germany thought that in the case of culture, globalization should be the integration of communication and the service markets, rather than the unification of cultures themselves. It is thus essential to preserve urban cultural diversity in the wake of cultural globalization and creative cities should adhere to this direction.

The third part of the discussion was about how to build the city's creative spaces. On this issue, Mr. Pierre Korzilius from France considered that the spirit of adventure is an essential element of creativity. In fact, innovation itself is an adventure. Innovation implies costs and the need to act. It is difficult to innovate or to have new better ideas than others if there is too much conservatism and - caution. Therefore, he highlighted the role of the spirit of adventure in nurturing creativity. He thought that there are three types of creativity in the process of nurturing urban creative spaces, namely the past, the present and the future. Whilst the three stages are segmented in time, they should be spiritually connected and cohered and thus considered as a whole.

Wang Bangjun, Deputy Director of the Culture Bureau of Chengdu Municipal Government, Lorenzo Rudolf from Switzerland, Professor Fan Zhou from the Communication University of China, Marcos Mantoan from Brazil, Feng Chunqiu from Chaoyang District (Beijing) and David Zhang from Shanghai Crystal reported the success of building urban creative spaces in their respective institutions or cities. These cases show us the diversity of urban creative spaces as well as the necessity and possibility of integration with local history, culture and the natural environment. They unanimously pointed out that in the planning of creative spaces, the establishment of market environment including policies, and public authorities also play a very important role in the building of creative spaces.

The fourth part of the discussion was about how to express personality and quality throughout the process of nurturing creative spaces in the city. In this regard, panelists gave many valuable and constructive comments. Mehri Madarshahi believes that culture is the core function of the city. Instead of solely providing its citizens with material and economical basics, the city should rather provide support for education, culture and knowledge. Only in doing so can the city achieve sustainable development.

Tomislav Sladojevic Sola from Croatia believed that love is an eternal theme and topic for human being. Urban cultural development cannot go on without love. Love is also one of the inspirational sources for creative spaces. His proposal of building an international museum of love received a strong echo from the participants.

Some panelists underlined that Rome was not built in a day. Creativity development cannot be an instantaneous success and we must be patient. That's the only way to produce refined and top-level material.

The fifth part was an extension of thoughts on some of the issues related to the process of nurturing urban creative spaces, on which some panelists put forward their opinions. Combined with his 20-year research experience on historical cultural monuments in Tibet, Knud Larsen from Norway made a strong point on the importance and the historical value of the preservation and research of traditional cultures in urban culture building and the creative space planning. In other words, when we talk about the nurturing, building or planning of urban creative spaces, first and foremost, we should not forget to protect our existing historical and cultural heritage consequently all of our creativity has to be built on the inheritance of outstanding historical cultural heritage. Otherwise, it would be like "putting the cart before the horse".

South Korea's Samuel Koo also put forward his doubts, saying whilst some big cities have many museums, concert halls and other cultural facilities, innovative and creative cultural contents are rather rare. Cultural development and the nurturing of creative spaces have been transformed into simple copies of cultural facilities. Isn't such development model currently applied in many cities? This should raise concerns, especially among some Chinese cities in their development of cultural industries and creativity markets.

Therefore, the core of the development of cultural and creative industries should focus on the innovation of spiritual culture, rather than merely focus on hardware facilities. If creative spaces only

become a sort of large exhibitions and planning of cultural facilities, that would be “trying to run before we can walk”.

In short, after a whole afternoon of debates and discussions, the panelists unanimously agreed that cultural creativity is an important part of each city's future development strategy and injects new vigor and sustainable impetus to its development. The city is not only an essential carrier of the development of culture and creativity but should also provide space, cultural environment and policy, law support to the development of culture and creativity. This is to say that creativity requires space and space needs creativity. This also includes our creativity in terms of institution building as well as laws and regulations. If there is neither innovation on policies, regulations and market environment, nor relaxation and ease in the market environment, our creativity will be hardly stimulated and aroused.

We should include culture, creativity and space planning into a city's development strategic planning and practices, consider culture and creativity as an important source and resource to realize a city's competitiveness and social welfare, encourage the government, cultural companies, artists, scholars, thinkers and all citizens who love life and the city to exchange, integrate and work together at all levels and on all platforms so as to build and create our new future urban culture in line with the natural needs of creativity.

Finally, we all concluded that irrespective of a nation's culture, it is an integral part of human culture. It is not only worthy of our collective appreciation and protection, but also requires mutual exchange and promotion.

The second shared point is that we universally considered long-standing and diversified cultures to be inexhaustible sources for human creativity. We cannot control the past, but we can innovate the present and create the future. Thank you.

谢谢各位与会的专家来宾。昨天下午我主持了“城市创意空间的培育”分论坛。我来自北京大学新闻与传播学院，我叫陆地。

在将近4个小时的时间里，来自10个国家的15位嘉宾围绕城市的功能、创意空间的内涵、艺术如何融入城市发展、城市创意空间的培育及其环境等等问题进行了多层次多角度的探讨，分享了各自的经验，提出了很多富有新意的见解和有启发性的建议，整个会场研讨气氛热烈，嘉宾发言踊跃，学术性、实战性兼备，听众反响热烈。我把昨天各位来宾的发言做一个概括性的阐述。

第一个部分是城市的创意空间所依托和表达的文化精神，我觉得文化其实也是一种精神的表现，文化可以体现我们创意者或者说创作者的个人情感，但是也可以唤起我们群体的或者说人类的情感，也就是说他也体现出一个人类共同的精神。不同的文化在创意空间当中有没有一些共通之处？北京大学的杜维明教授认为西方的新人文主义思潮和传统的中国儒家文化在城市精神空间的创造上、构建上是高度契合的。他从历史与现实、宗教与科技、自然与未来等多个层面，多个角度阐述了文化多元性与共通性的价值和必要性。

第二个方面就是专家们还围绕对城市功能和创意空间等概念的理解发表了各自的观点。人民大学的金元浦教授认为城市不应该只是一个简单的生活区或工作的功能区，也应该是一个艺术的鉴赏区，甚至整体上就应该是一个艺术品。他认为艺术的城市才是城市发展的出路，人们需要在城市中诗意的栖居。

日本的大桥谕先生通过分析自己团队建筑设计的实力，阐述了城市建筑设计如何与文化环境，特别是当地的文化环境、自然万物，以及城市的整体等元素建立一种和谐的沟通，建立一种呼应的关系，相互的借鉴，相互的启示，相互的融合。他表达了这么一种创意理念。

来自德国的辛德海姆先生认为全球一体化对文化来说应该是传播市场和服务市场的一体化，不是文化的一元化。在文化全球化风潮中保持城市文化多元性是至关重要的，这也是城市创意所必需坚持的方向。

第三个方面就是如何构建城市的创意空间。关于这个问题法国的皮尔·克兹利尤斯先生认为冒险精神是创意的重要因素。创新本身其实就是一种冒险。创新需要成本，需要担当，如果过于保守，过于保险，就很难创新，很难有优于他人的创意迸出。所以，他特别指出冒险精神在创意中的作用。他认为城市的创意类型在培育的阶段上有三种。也就是历史的、现在的和未来的三个阶段的创意类型。这三个阶段在时间上是分段的，但是在精神上应该是前后贯通、一脉相承的。

成都市的文化局副局长王邦军先生、瑞士的罗伦佐·鲁道夫先生、中国传媒大学的范舟教授、巴西的马科斯先生、朝阳区的封春秋先生和上海水晶公司的张先生，他们也都分别结合了各自机构或者所在城市在创意空间建设中的成功案例，给我们展现了城市创意空间的多样性，以及与地方历史、文化、自然环境有机融合的必要性和可能性。他们都不约而同地指出创意空间规划包括政策在内的市场环境建设和政府的公权力作用在创意空间发展中也具有非常重要的作用。

第四个方面，城市创意空间培育进程当中如何彰显个性与品质，在这方面很多嘉宾都提出了很多宝贵的建设性的意见。梅里·马达沙希女士认为文化是城市的核心功能，城市不仅要为人们提供物质和经济基础，更要为人们提供教育、文化和智力的支持。只有如此，城市才能实现可持续发展。

来自克罗地亚的索拉先生认为爱是永恒的主题和话题，城市文化建设不能没有爱。爱也是创意空间的灵感来源之一。他所提出的建立一个全球爱之博物馆的想法引起了与会者的强烈共鸣。

还有一些嘉宾指出罗马不是一天建成的，创意不能急功近利，必须要有耐心，才能出精品，出上品。

第五个方面，一些有关培育城市创意空间的过程中所产生的问题的延伸思考。对此，一些嘉宾也提出了自己的见解。来自挪威的克努特·拉森先生结合他20年在西藏研究历史文化建筑的经验和经历，提出了传统文化保护与研究在城市文化建设和创意空间布局中的重要性和历史价值；也就是说我们在谈

城市创意空间培育、建设或者说布局时，不要忘记我们首先应该保护我们既有的历史文化遗产。我们所有的创意必需建立在继承历史优秀文化遗产的基础上，否则的话，就有可能是本末倒置。

韩国的顾常永大使也提出了自己的疑惑。他说一些大都市虽然有很多的博物馆、音乐厅等文化设施，但是并没有很多新鲜的有创意的内容。文化建设、创意空间市场的培育变成了文化设施简单的复制。这样的发展模式是不是在很多地方正在发生，这应当在发展文化产业和创意市场培育过程当中——特别是在中国的一些城市——给予足够的重视。

所以，我们发展文化产业、创意产业，核心应该围绕在精神文化的创新上，而不是紧紧把重点放在硬件设施上。如果把创意空间仅仅变成一种文化设施的大展览、大布局，那就是本末倒置了。

小结一下，通过一个下午的交流讨论，嘉宾们一致认为文化创意是每一座城市未来发展规划的重要组成部分，必将为城市的发展注入新的活力和可持续发展的动力。城市是文化创意生长的重要载体，城市应当为文化创意发展提供成长的空间、文化环境和政策法律的支持；也就是说创意需要空间，空间也需要创意。这些创意，包括我们在制度建设上、法律法规上也要有足够的创意：没有政策、法规、市场环境的创新，没有市场环境的宽松、轻松和放松，我们的创意也很难被激发出来。

我们应当将文化创意和空间布局纳入整个城市的发展战略规划和实践当中，将文化创意作为实现城市竞争力和社会福利的重要来源、重要资源，不断推动政府、文创企业、艺术家、学者、思想家，以至于每一位热爱生活、热爱城市的居民在各个层面、各个平台上交流和整合，共同构建，共同创造我们未来的符合创意本质需要的一个新型的城市文化。

大家最后认为不管是哪个民族的文化，都是人类文化的组成部分，值得我们共同的珍惜和爱护，更需要相互的交流和传扬。

第二个方面，大家普遍认为悠久和多样性的文化是人类创意空间的不竭的精神源泉。我们不能掌控历史，但是可以创意现在，创造未来。谢谢大家！

DISCUSSION

Hans d'Orville/Moderator: The first and most thing we should have is a passion for the cities and only then can we implement various policies. Is there anyone here who would like to comment on Mr. Lu Di's summary or one of the speech delivered yesterday? For example, what do you agree with? What do you disagree?

Tomislav Sladojević Šola

I am happy about being in China for the first time. I wish to stress on something that may or should have been stressed; we living in plain barbarisation of the word, we live in the time when we see devaluation of culture, we live in the time of scarcity of money and resources for the culture, we see around us suffering cities which are turning into neurotic places which are so often "Disneylandized" or turned into Disney lands for industry of tourism. We have choking cities like in the case of Browning that I have mentioned already. I do not believe you can save them by investing huge funds, but probably rather by another philosophy, with another approach to the identity and their proper potentials. My claim was that you cannot learn enough from the West because we did not always do well. West has become aggressive selfish, temporary and short sighted. So in case of museums I think China should do differently, if not better. We are talking about charming power of differences. Even when you talk about tourism it is all about what you sell and you sell it first to your own citizens. Then, if it is well received it will become also a wealthy destination for others, So keep your specificity and keep what you are. If you can create all mechanisms, like museums or other facilities, which will give you pride of what you are, it will enable you to know yourself and you know how deep it is rooted in philosophy. There are no easy and quick ways to do that and one of the solutions are museums. China should avoid imitating the Western model.



Tomislav Sola, Marcos Mantoan, David K. Zhang

You need museums network, you need different dispose of your cities for instance, you need very small museums, you need eco-museums which were recently invented, you need econo-museums that are able sustain themselves without any proper outside funding. All you need is actually creating wellness of your specificity of your differences. If I came to China I would like to see China as it is, as it is different from anything or any stereotype, the China that is closer to itself, than to the West. I like to quote one great person from American history, the second President John Adams. He said "a country can be enslaved by sword by depths...". Then probably I imagine he might have added something else like a country might have been also enslaved by culture by importing actually other cultures and putting in place of its own culture. So you have 5 books in your long 5000 years of history; we have one. I think you should exploit the potential of your 5 books, because we, from the

West do know something about Chinese history and we appreciate your specific contribution to the world history. Exploit it for the benefit of your own difference and we will enjoy you more.

Hans d'Orville/Moderator: You said: Save the cities with another approach to philosophy. Now when you look at cities, are you deriving the philosophy from the community or are you imposing your philosophy and is your philosophy a global philosophy or do you diversify according to the country and communities?

Satoshi Ohashi

Every city has a specific character history and every city is unique. I think we need to understand the conditions: physical conditions, economic conditions or abstract conditions that we do not realize yet. The flow of things, movement or the flow of money... I think these relationships have to be understood and controlled to make the cities better. Sometimes you have a neighbourhood that needs to be preserved. There are other situations with no identity and they need to have identity so you need to have a catalyst to create a better environment. You don't have to be number one or to be original, so there is no sense to be a biggest or the largest in order to become the most original. Each city needs to find its identity and then to build on that. What we do is, we look into it and we are always inspired by a landscape. This is the kind of global surface that starts to inspire us when we are approaching cities in design or plan strategies. We look at the global programme of making cities. I think this is important and has to be organized not only from the point of view of policies and strategies but also from that of professionals. Awareness has to be built. I think these are the critical points that need to be adjusted.

Hans d'Orville/Moderator: Prof Šola referred to econo-museums that can sustain without outside funding. Is it possible to have econo-museum that can sustain itself?

Lorenzo Rudolf

I think at the end it is not important how a museum is financed, if a museum is financed by the state or if a museum is financed privately. I think this is not the most important issue. I think we speak a lot about boxes, about beautiful boxes, but I think at the end museums are not only boxes, they have to be filled with content. This is the most important thing. At the end, art and culture are the soul of the city. We have to be clear about the role of private investors, private supporters. What is the role of the public sector? It is to create the best possible conditions for the creative sector, to give them the best tools and the freedom to be creative. At the end it has been said: the artist is the soul of the city. We have to look at the city and the community which should have the best possible wealth also at the intellectual and emotional levels, not only on a physical level. It is the same as the hospital: we have to build hospitals to give the tools to the doctors so they will do everything, but nobody will ever tell the doctor what he has to do it. In other words it is the same thing in the culture sector: we have to build of the best conditions for the creative sector. If they are artists, if they are architects, if they are fashion designers, if they are musicians, - they must have the best conditions to be creative and to have the freedom to be creative. Investment in creativity means also to give freedom to the creative sector. I must say all the best artworks I ever saw was based on the freedom of realization. For me it is very clear when an artist has free hands, when he has all the support he needs, when an artist has support of the community or a private person then he can really create something. I think this is the case of an architect, the case of an artist and that is at the end where we are. The same I said about hospitals holds also true when we speak about art. It should also be accessible for everybody like physical health. Equally, intellectual and emotional health culture has to be accessible for everybody. That is our role and if you are able to create that, we really create great art spaces in the city. There has to be uniqueness, it has to have a local reference. We cannot only go global to repeat everywhere what we see. We have to find the right balance between global influence and local reference.

Hans d'Orville/Moderator: Professor Siebenhaar how would you see that from the perspective of paintings which are the essential content of most of the museums?

Klaus Siebenhaar

I totally agree with Lorenzo Rudolf. Another important aspect is the question of diversity. What do we really mean with diversity in the context of culture and especially urban culture? Diversity means different lifestyles, to have really contrasts, to have freedom to develop very special lifestyles. My sample was the development in the late 1970's and early 1980's in Berlin where really the arts built the urban atmosphere. The arts are always the biggest drivers, forget all these labels of creative cities and so on. This is only marketing on the surface. It is very important to have the freedom to develop different lifestyles and therefore a special kind of city culture.

Hans d'Orville/Moderator: How would you, Prof Larsen, see this from the perspective of heritage, as you talked about Lhasa.

Knud Larsen

If you want to preserve a place like Lhasa then it shall become sort of museum. Fact is that the people who make Lhasa now are moving out, have to move out, probably prices are rising, the old houses are being pulled down, new houses are being built but it is too expensive to live there.

Another problem is the infrastructure of the old town, the street pendant. That also applies to Beijing and its hutongs. I see big problems in preserving the hutongs I don't know how this would be possible, but the hutongs for me are the heart of Beijing. I have experienced Beijing in 1972, when there were only hutongs all over and that is for me the real Beijing. How to preserve that, how to get all these cars out of the hutongs, for the people to stay there, how to preserve their life there, that is the big question.

Hans d'Orville/Moderator: Korea is very successful in the race to become an artistic superpower. You just linked this to emotions. Koreans are not necessarily given to public emotions. How is it explainable? Are we assuming all these elements for Korea to have successfully risen in the league of international fairs? How do you think it can be explained?

Samuel Koo

I really think that it is very important what Lorenzo just mentioned: introducing arts and culture into the city of future. How can you find that balance between a global reference and local relevance? Sometimes I almost feel that someone should have put a conductor of one opera house per continent and no more. I don't want to see another Guggenheim Museum in Nagasaki just 45 minutes flight away from Seoul. And yet this is happening. Just as we are building Four Seasons hotels because they are considered almost essential to make modern cities. And as speaker after speaker pointed out we are suffering from an overflow of concert halls, observation centres and convention halls – all hopelessly underutilized. So again as Lorenzo pointed out, there are several creative boxes but the challenge remains how we should fill them. It seems almost to be a sweepstake like to create a biennale or film festivals. We really had a very successful Gwangju Biennale, we had not such a successful Busan Biennale and another Biennale started this year really terribly. Who is going to stop this? I suggest UNESCO should consider creating commissions on how you find global relevance for emerging cities and help them introducing local relevance.

Matthias Henkel

We are talking about creativity, we are talking about oil painting as a part of creativity and I think we mentioned interesting approaches: the emotional approach and the approach to freedom. It is necessary not to forget about the educational approach because freedom is one thing, creativity is another thing. All you need is participation and inclusion and then you need deep understanding. In order to get deep understanding you need arts education and cultural education.

Hans d'Orville/Moderator: Pierre Korzilius, you were talking about the functions of the city. Prof Sola said cities become neurotic and "Disneylandized". Is it a real threat in some areas?

Pierre Korzilius

Disneyfication is a real threat. We also talk very much about heritage and putting works of art in boxes. But we also need to talk about creativity. There is a difference between creativity and heritage. Creativity does not work with the same mechanisms as heritage. You can create huge museums with brand names – and then you care more about the box and about the branding of the box than about the content of the box. To foster creativity you need to do exactly the opposite, namely to create small boxes and un-branded boxes, have them open or placed as economically visible eco-boxes and thus to foster creativity and to make things possible. To have a local connection to the people in communities we need to pay attention to what fosters creativity. It is not always what fosters heritage or museum boxes. Creativity is really the work that is being created on the spot at the moment, at the present. This is being done with risk-taking, the possibility of failure. This is precisely what drives the art and the future heritage forward.

Lorenzo Rudolf

We speak a lot about brands. More and more we speak about culture. We also speak about markets. We speak about culture as a brand and we speak about consumption I think we have to go back and really reflect what culture means. It is not the lifestyle that makes the creativity that makes the art that makes the culture. It has to be the art and the culture that makes the lifestyle. This is the way we have to think.

Hans d'Orville/Moderator: Diversity is not a threat, diversity is an opportunity. This has come out during the discussion in the UN over intercultural dialogue. I think this is very relevant to our discussion today. Culture is not a threat, it is diversity, it must be diversity - but sometimes we have to recognize that interpretations are different. Culture is not static, it is evolving.

讨论

汉斯·道维勒: 我们最需要的就是一种对城市的热爱，然后才能开始实施各种各样的政策。谁想就陆地教授的发言或者是昨天某一位演讲者的发言来说几句呢？比如，你同意哪个观点，不同意哪个观点？

索拉: 我这是第一次来到中国，非常高兴能够来这里。我认为我们应该强调的一点是，我们现在生活的这个世界中有各种各样的文化，有各种各样的资金资助文化活动，这就使得我们的城市逐渐地失去了一些文化本身的属性。比如迪斯尼乐园，还有文化旅游，所有这些文化活动看似是知识文化，但实际上却扼杀了城市的文化活力。如果我们不能通过巨额的资金来资助这些文化活动，那么我们应该怎么做呢？我们应该脱离西方的这种文化发展模式。我认为西方的模式是非常短视的，而且是一种自私的模式。我认为中国应该选择另外一种文化发展模式。

说到多样性的魅力，我们不应该忘记本国的国民，也不应该忘记我们在世界当中所处的地位。我们要保持自己的文化特性，只有如此我们才能为自己本国的文化而感到自豪。我认为要解决这些问题没有灵丹妙药，没有捷径可以走。我读过一些书，也从一些同仁那里听到中国所采取的一些文化发展的措施。中国需要博物馆，需要文化网络的建设。但同时也需要保持自己的文化特性，让这些博物馆成为真正属

于中国的独特的博物馆。我看到中国现在已经在朝着这个方向发展，有些博物馆不需要靠外部资金，自己就可以运作，我认为这是非常好的。所以，还是回到那句话，应该保持自己的文化特性。我们希望看到中国最本色的文化，只有中国更接近自己的本色才能实现更好的文化发展。

约翰·亚当斯曾经说过：“谈及一个国家，我可能会说到债务，说到其他各种各样经济、政治问题的影响。但是我认为还可以加一点，就是如果文化发展不好，一个国家也会受到很大的影响。”我认为中国应该充分发挥自己的潜力。我们非常希望中国能够以自己独特的方式为世界的文化做出贡献，这就是文化独特性的重要意义所在。

汉斯·道维勒：现在请大桥谕先生发言。当您去一个城市，您的建筑哲学是从当地的文化中获得灵感还是你把自己的哲学强加到当地的文化上去？您一般是怎么做的呢？

大桥谕：非常感谢昨天大会邀请我发言。每一个城市都有其独特的个性和文化历史，每个城市都是独一无二的，所以我们一定要了解每个城市当地的情况，比如说经济状况，以及其他一些抽象的状况，比如城市当中元素的流动。我们一定要秉承“让城市更加美好”这样一个宗旨。有时候，有一些社区是需要我们加以保护和保存的。如果说某个社区没有身份，没有认同的话，我们就需要为它创造一个新的身份。我们不需要做得最好，但是我们可以做得独一无二。我认为这些问题是所有城市都需要去思考的，也就是这种身份的构建。我们总是从自然中受到启发，所以在实施这些建筑项目的时候，我们就采用了如下一种策略：我们会观察一个城市当地的情况和环境；同时，不仅仅有政府参与一些政策的制定，而且也要有社区的参与。当地社区的意识也应该加强。

汉斯·道维勒：非常感谢。现在有请鲁道夫教授发言。刚才索拉教授说到自给自足的博物馆，您对这个概念是怎么看的呢？到底这样的博物馆能不能顺利运行呢？不靠外部的资金行不行呢？

鲁道夫：我认为资金的获取方式并不是最重要的：无论是国家给予资金，还是以其他的方式给予资金，我认为这都不是最重要的。我认为博物馆不仅仅是一个框架，它应该有内容。我认为文化和艺术就是这种内容，文化和艺术是城市的灵魂。私人投资者他们扮演什么角色呢？我认为他们应该尽力为创意产业创造好的环境。我们应该让艺术创作者有自由去进行创作。一个社区、一个城市，它既要有一种制度上的健全，也需要有一种精神和心灵上的健康。医生会做很多事情，但是没有人会告诉医生该怎么做。我认为艺术家也是如此。无论是什么样的艺术家、设计师，只要为他们创造一个良好的环境，给予充分的自由，他们就可以进行非常好的创作。投资其实也是一种给予其自由的方式。我认为最优秀的文化艺术就是来源于这种自由的创作环境。有一点我要说清楚，如果说艺术家他们有充分的自由可以获取充足的资源，我认为这就是我们希望达到一个最理想的境界。

同时，我也认为文化和艺术应该实行普及。就如同医疗服务应该实现全民普及，文化和艺术也应该这样。如果我们能做到这点的话，就可以创造出非常好的艺术空间。城市之间也有各种各样的竞争、合作关系，我们不能只是通过复制来走向世界，同时还要保存好当地的文化。

汉斯·道维勒：谢谢鲁道夫先生。西本哈尔教授，您是怎么看的呢？您对这个问题的观点是什么？

克劳斯·西本哈尔：我完全同意鲁道夫先生的观点。另一个重要方面就是多元化问题。在文化领域，特别是城市文化领域，我们是如何定义多样性的？多样性是指不同的生活方式，是指有真正的对比，有发展特有生活方式的自由。我的例子是柏林在70年代末、80年代初的发展过程中艺术所营造的都市氛围。艺术永远是发展的最大驱动力，让我们忘了“创意城市标”等等之类的标签。那些仅仅是宣传的层面的元素。拥有自由发展不同生活方式才是真正重要的，因此它也是一种特殊的城市文化。

汉斯·道维勒：说到遗产，拉森先生，您对这个问题是怎么看的？因为您在拉萨做过很多这方面的工作。

克努特·拉森：是的，如果我们想要保护像拉萨这样的地方，我们必定要建立一些博物馆。造就拉萨的这些人他们现在都在搬离拉萨。地价在上涨，房价在上涨，以前的老旧房屋也都被拆迁，而新盖的房子又太贵。

另外一个问题就是老城的基础设施建设和街道的布局。这些其实也是适用于北京的胡同，都存在这样的问题。我非常喜欢胡同，我也喜欢住胡同里的精品酒店。但是我还是能观察到这些胡同维护和保护的一些问题所在。对于我来说，胡同就是北京的精神、北京的灵魂。我1972年的时候来过北京，当时北京胡同满城。我们现在要想如何对胡同进行治理，怎么把车移出胡同，让人能够在胡同中继续生活下去。

汉斯·道维勒：韩国在崛起成为艺术强国的竞争中取得了很大的成功。顾常永先生，您之前把此与情感相互联系了起来。这应该如何解释？我们假设所有这些都是韩国在国际(艺术)展览会中成功崛起的要素？您是如何解释这一现象的？

顾常永：我认为鲁道夫教授刚才提到的非常重要：在未来的城市中引入艺术和文化。有时，我几乎会觉得有人应该规定每个大洲只有一个歌剧院和一个指挥。我并不希望在距离首尔仅45分钟的飞行路程的长崎看到另一座古根海姆博物馆。然而，这种情况正在发生。正如我们正在到处建设四季酒店一样，因为它们被认为是打造现代城市必不可少的元素。正如各位发言者先后指出的那样，我们现在可以看到音乐厅、音乐学院和会议中心的泛滥 - 所有的这些场所都非常可惜地无法被充分利用。所以，鲁道夫教授再一次指出，虽然有创意平台的存在，但是我们面临的挑战仍然是如何为其提供内容。其中一种设想就是创建双年展或电影节。事实上，我们有非常成功的“光州双年展”，但是我们没有如此成功的“釜山双年展”，或是另一个今年开始的双年展，这非常可惜。谁能够防止这些发生？我建议教科文组织应考虑组建委员会以帮助新兴城市探索全球相适性，并为这些城市引入当地相关性。

汉斯·道维勒：谢谢，我这边也有一个来自于马蒂亚斯·亨克尔教授的提议。他跟到奥运会的一些设计中，我们还可以跟他继续沟通这方面。

马蒂亚斯·亨克尔：我们提到了创意，提到了作为创意一部分的油画，也提到了很多非常有意思的方法，比如说通过情感上的共鸣，以及自由的创作。我觉得非常重要的就是我们不应该遗忘教育这个方法，因

为自由是一方面，而创造则是另外一方面。我们需要大家的共同参与和融入，并且要加深相互理解。如果想要加深相互理解，我们就必须通过艺术和文化教育。

汉斯·道维勒：皮尔先生，您之前谈到了城市的功能。索拉教授在其发言中说到城市正变得“迪斯尼化”这样的威胁的确存在吗？

皮尔：我觉得城市的“迪斯尼化”的确是我们现在的一个问题。我们讨论了很多城市空的框架，我们也讨论到关于城市遗产的保存。其实，创意跟遗产保留并不是矛盾的，我们的确可以创造出很多的地标性的建筑，创造出很多的城市的品牌。

为了营造创意，我们就必须反其道而行之。要做的不是这种非常大的框架，而我们要从细小之处着手，来培育众多小平台和无名平台，让创意可以因地制宜，与当地居民的生活完美地结合。所以，我觉得培育创意其实并不是说仅仅是在保护我们之前的历史遗产或者是建立很多的博物馆。创意一定是在实地和现时的环境中产生的。我们一定要有冒险精神，不惧怕失败，这正是驱动艺术和未来(文化)遗产前进的动力。



Pierre Korzilius and Satoshi Ohashi

鲁道夫：大家谈到很多关于品牌的内容，还谈到了文化，谈到了市场。我们谈到了文化作为品牌以及消费。我觉得我们有必要反思一下文化在其中的含义究竟是什么。它应该是造就我们生活方式的艺术和文化。我们应该顺着这个思路进行思考。

汉斯·道维勒：我记得13年前联合国曾有一个关于不同文明之间交流的非常激烈的讨论。所以，我们当时也有这样一个问题，就是如何来进行内容方面的交流。从这样的一个讨论中，我们得到了一个明确的结论，那就是多样性并不是威胁，而是机会。这其实是一个比较上层的哲学讨论，是对于艺术和文化的一些观点的迸发。我们认为文化并不是威胁，反而会给我们提供多样性，有时候会赋予我们不同的理解。文化不是一尘不变的，它处于不断的发展之中。

Summary of Panel II 分论坛二摘要

Yu Ding
余丁

Please allow me to summarize the deliberations of the second panel of this Forum on “Preserve and Develop Cultural Diversity and the Art of Oil Painting”. Intense and dynamic keynote speeches were delivered and fruitful discussions were held.

As a cultural tradition and phenomenon, oil painting has a very important significance for the development of China’s history and culture in the 20th century. As Mr. Jin Shangyi mentioned in his keynote speech, Chinese oil painting is not only a unique expression of the modernity of Chinese culture, but also a typical case of cultural diversity in the globalization context. Therefore, exploring cultural diversity through researches and discussions on Chinese oil painting is of inspirational significance to both the cultural development of China, other Asian countries and developing countries.

Seven panelists gave keynote speeches during the panel. Among them, Professor Shao Dazhen from China Central Academy of Fine Arts, a famous Chinese art historian and theorist, who talked about the importance of the introduction of oil painting in the development of Chinese culture. He believed that a country’s cultural development is inseparable from three fundamental forces: the first is the national cultural traditions; the second is the cultural pursuit of the country and the nation; and the third is stimulus from foreign cultures. The most significant expression of foreign cultures’ impact on Chinese culture in the 20th century is the introduction of oil painting, whose greatest contribution to Chinese culture is to have broadened its horizons, complemented Chinese art and provided impetus for innovation. As a single imported painting style, oil painting had a huge impact on the development of Chinese culture throughout the 20th century, in the way other artistic mediums including music, drama or film have failed to achieve. During our discussions, this point was widely recognized.

Professor Sun Jingbo from China Central Academy of Fine Arts complemented this topic with some deep insights by mentioning two fundamental points: first of all, the fact that oil painting was introduced, took roots and integrated in Chinese culture and finally has become one of the major painting styles developing alongside the Chinese traditional painting fully reflects the openness of Chinese culture. From the introduction of Oil Paintings to its practices in China, and then to using “Chinese oil painting” to name this cultural phenomenon, Chinese oil painting has become an important part of Chinese culture.

Secondly, it took us 100 years, from the introduction of western oil painting to the foundation of Chinese oil painting,. For us, the over 500-year Western oil painting history is now a well structured system, in which we can selectively absorb different elements, and easily absorb the best. In this process, the experience from cultural selection is itself an essential feature of cultural diversity.

Fan Di’an, Director of the National Art Museum of China, thought that when we talk about oil painting as a cultural phenomenon, two aspects are involved: firstly, 20th century art cannot be separated from modernity; secondly, the development of contemporary art is neither completely isolated nor under universal rule. Since not every country studies the modernity or contemporariness of art in a clearly defined pattern, the study of the artistic modernity of non-Western countries is conducive to our understanding of cultural diversity. In China’s case, the relationship between cultural diversity and oil painting is not a new topic, and more attention should be paid to its contemporary cultural features in further discussions on this issue. The development of Chinese contemporary oil painting has two important trends: the first is that artists move into the scene, or in another word, artists are present; the second is the focus on verbal expression and creativity, on life and language. As a cultural carrier, Chinese oil painting has been continuously moving forward. Only in so doing will it obtain a strong vitality, otherwise it will be submerged by innumerable images in the era of new media and explosion of information.

Professor Zhao Li from China Central Academy of Fine Arts believed that after its century-long evolution during the 20th century, Chinese oil painting has become the most Chinese characteristic

form of art. In the 21st century, the development orientation of Chinese oil painting will be built on four experiences, namely historical, pragmatic, scientific and natural experiences. The ideological foundation of Chinese oil painting should be expanded. Chinese scholars' thoughts on factors which have influence on the development of oil painting are also echoed by foreign experts. Mr. Matthias Henkel, Vice Chairman of the Germany Board of the International Council of Museums, explained in his speech six forces affecting oil painting, even though his vision of the relationship between traditional and modern oil paintings was based on a European perspective. He also demonstrated to us the vitality and the possibility of continuity of oil painting in its future development. In his point of view, although new media and technology emerges endlessly in today's world of images, painting will never stop its steps.

Prof. Klaus Siebenhaar, Dean of the Institute of Arts and Media Management at Freie Universität Berlin, and Professor Joseph J. Basile from Maryland Institute College of Art respectively talked about cultural diversity through different angles such as the relationship between German expressionism, neo-expressionism and urban cultural development, evolution in the traditions of oil painting teaching at academies of fine arts as well as the interactions between the East and the West.

In particular, by analyzing two Southeast Asian films, Professor Pin-cha Feng from Taiwan National Chiao Tung University gave us a detailed description of diverse expressions of media and visual cultures in Asian countries. Although she did not talk about oil painting directly, the traditional languages, expressions, backgrounds and styles she mentioned are all essential components of cultural diversity. This is highly inspirational not only for our discussion on oil painting as a cultural carrier but also for the key elements of its diversity development.

In short, this Forum is not merely a discussion on oil painting itself and its development in a particular region, but rather a reflection in which oil painting is put in the aspect of cultural diversity and China in the Asia, East-West and globalization context. As the main section of the Forum on the arts and creative cities, the panel allowed us to reach consensus on the following points:

Firstly, Chinese oil painting is a typical case of the development of global cultural diversity, worthy of further examination.

Secondly, by measuring the diversity of oil painting as a cultural carrier, we can discover forces and elements, which have an impact on cultural diversity.

Thirdly, the experience from the development of Chinese oil painting illustrates that in the formation of cultural diversity, absorbing (elements from) foreign cultures is conducive to the renovation of the domestic culture. As a result, we do not have to worry about losing our own cultural traditions since cultural diversity is the best protection and creation of human cultural traditions.

In the course of this Forum, all of us spoke highly of the Academic Exhibition of Chinese Style Oil Painting Languages held by Dadu Museum of Art, furthermore the architectural design of which is also highly praised and is considered to be a world-class museum building.

As a matter of fact, many foreign participating experts may not know that it is a private museum. I think that the participation of the country's private sector in China's cultural development has gained momentum. From a global point of view, the development of non-governmental and non-profit institutions has already been an important and indispensable force in cultural development. To a certain extent, they are more efficient, more professional and do better than governments and state agencies.

As a third sector between the government and the private sector, China's non-governmental and non-profit institutions will be a critical support to promote the development of Chinese culture and enhance national soft power. In this regard the holding of this Forum by Dadu Museum of Art is an excellent demonstration. This event marks a fine beginning and we hope that things will move forward in this direction. We also anticipate that the Beijing Forum for Arts and City will become

increasingly professional and gradually expand to become a major platform of discussions on world art and urban development. We would also like to see that professional non-governmental and non-profit institutions such as Dadu Museum of Art will grow bigger and stronger and contribute to the great development and prosperity of Chinese culture and the development of world cultural diversity.

下面我对我们昨天的分论坛做一个总结。尊敬的汉斯·道维勒副总干事，尊敬的各位专家来宾，女士们，先生们，大家上午好。作为本次北京论坛的分论坛之一，“坚守与拓展 -- 文化多样性与油画艺术高峰论坛”在昨天下午举行了严肃而活跃，卓有成效的主旨发言和讨论。

油画作为一种文化传统和文化现象，对于20世纪中国的历史与文化的发展有着极其重要的意义，正如昨天上午靳尚谊先生在主旨发言中所说的中国油画既是中国独特的文化现代性的表现，又是在全球化背景下文化多样性的典型案例。为此，通过对中国油画的研究和讨论来探讨文化多样性的问题，不仅对于中国文化发展，而且对于亚洲国家及其他发展中国家的文化建设都具有启发意义。

在昨天下午的论坛中共有七位演讲人进行了主题发言，其中中国著名的美术史家，美术理论家，中央美术学院教授邵大真先生在发言中谈到油画的引进对于中国文化建设的重要作用。他认为一个国家的文化发展离不开三个最基本的力量，一是民族文化的传统，二是这个国家和民族的文化追求，三是外来文化的刺激。20世纪的外来文化对于中国文化的影响最重要的表现就是油画的引进，他对于中国文化的最大贡献在于开阔了中国文化的视野，补充了中国艺术的不足，给中国艺术提供了革新的动力。作为一个单一的外来画种，能够对20世纪中国整个文化发展产生巨大的影响，这是包括音乐、戏剧、电影在内的其他艺术门类所无法实现的。这个观点得到了论坛讨论的广泛认同。

中央美术学院孙景波教授在自由发言的时候对这个问题进行了深入的补充，他谈了两个基本的观点，一是中国百年油画的引进，并扎根和融入中国文化，最终能够成为与中国传统绘画并行发展的两大画种，充分反映了中国文化的博大胸怀。油画从引进到民族画的实践，再到现在我们完全可以用中国油画这个概念来命名这一文化现象，中国油画已经是中国文化的重要组成部分了。

第二，从西方油画的引进到中国油画的本土生根，我们用了100年，西方油画500多年所走过的道路展现在我们面前的已经是一个平面化的系统。在这个平面化的系统中我们是有选择的去吸收，我们可以随便在里面挑选最好的。在这个过程当中文化选择这种经验本身就是文化多样性的一个重要特征。

中国美术馆馆长范迪安先生认为把油画当做一个文化现象来讨论涉及到两个范畴，一是有关20世纪的艺术不可回避现代性。第二是当代艺术发展既不是完全孤立的状态，也没有一个世界性的法则，因为并不是所有国家都很明晰的去研究艺术的现代性或者当代性，研究非西方国家的现代性有助于我们对于文化多样性的理解。从中国的实际出发，文化多样性与油画的关系并不是一个新话题，但在进一步的讨论当中应该更多的关注它的当代文化的特征。中国油画的当代发展有两个重要趋势，一是艺术家走向了

现场，就是到现场或者说艺术家在场。二是关注语言表达和创造，关注生活，关注语言，中国油画继续在文化载体的方向上前行，它作为一种文化载体，在这个方向上前行，才会有强大的生命力，否则就会在新媒体和信息爆炸的时代被淹没在无休止的图象之中。

中央美术学院的赵丽教授认为中国油画在经历了20世纪百年的发展演变，在21世纪已经成为最具有中国文化特征的艺术。21世纪中国油画的发展走向将建立在四大经验之上，及历史的经验，现实的经验，科学的经验和自然的经验，中国油画的思想基础需要进一步的拓展，中国学者对于影响油画发展的因素的描述在国外专家当中也得到了呼应。国际博物馆学会德国分会的副主席马丁雅思亨克先生在演讲中给我们展示了影响油画的六种力量，尽管他是基于欧洲视角来看待传统与现代之间油画的这种关系，但是仍然以6种影响力来解读，并向我们展示油画未来发展的生命力和延续的可能性。在他刊例，尽管在今天的图象世界各种新的媒体和技术层出不穷，但是绘画将永不停息。

此外，柏林自由大学文化与媒体管理学院的院长克劳斯教授，还有美国马里兰艺术人文学院的教授约瑟夫教授分别就德国表现主义，新表现主义与城市文化发展的关系，油画在美术学院教学传统的变化，东西方的互动关系来讨论文化多样性的问题。

值得特别关注的是来自台湾国立交通大学的冯品佳教授从两部东南亚电影进行分析，对于媒体与视觉文化在亚洲国家的多样表现进行了详细的阐述。尽管他没有直接的切入油画问题，但他所说的传统语言、表达、背景、样式等都构成了文化多样性的要素，这一点对我们讨论油画作为文化载体，它的多样发展要素也有重要的启发。

总之，本次论坛不仅是对油画本身或者油画在某一地区的发展进行探讨，而是更多的把油画放在文化多样性的层面，把中国放在亚洲东西方或者全球化的语境当中去考量。作为本次艺术与创意城市北京论坛的主要议题，昨天的讨论至少达成了以下几点共识：

第一，中国油画是全球文化多样发展的典型案例，值得更深入的研究。

第二，从对油画作为文化载体的多样性的考量，我们发现影响文化多样性的力量和要素。

第三，中国油画的发展经验表明，在文化多样性的过程中，对于外来文化的吸纳有利于文化的自我更新。我们完全不必担心会因此而失去自己的文化传统。因为文化多样性正是对人类文化传统最好的保护和创造。

在本次论坛过程中，大家都对我们所在的大都美术馆的国风中国油画语言研究展给予高度评价，并高度赞扬大都美术馆的设计，认为这是一个具有国际一流水平的博物馆建筑。

事实上很多参加论坛的外国专家并不知道这是一个民营的美术馆，我想中国的民营企业参与文化建设已经成为了中国艺术发展的趋势，从全球范围来看，民办的非盈利机构的发展对于文化建设已经是一种不可或缺的重要力量。他们在某种程度上比政府或者国有机构更有效率，更加专业，做的更好。

作为政府与企业之间的第三部门，中国的民办非盈利机构将成为推动中国文化发展，增强国家软实力的重要保障，大都美术馆承办这次论坛已经给我们很好的证明，我们希望这是一个良好的开始并能够继续，希望艺术与创意城市北京论坛能越来越专业，越来越成为讨论世界艺术与城市发展的重要平台，也希望像大都美术馆这样的专业的非营利性的民营机构能够做大做强，为中国文化的大发展，大繁荣，为世界文化多样发展做出贡献。谢谢大家。

Discussion

Hans d'Orville/Moderator: How do you see interaction between oil painting and contemporary art in China?



Yu Ding, Hans d'Orville and Lu Di

Lorenzo Rudolf

I think China is facing a situation, which is not only a particularly Chinese one. I see exactly the same situation for example in a country like Indonesia. You have a country with a long history of culture and then you have the influence of the Western cultural world, mainly the art world. At a certain time all big Western artists were painters, painting mainly with oil. You also had those foreign artists studying Western painting schools. This was the case with Chinese artists and that happened also in Indonesia and other countries. Those countries have even their own painting market represented by their own painters, but every of those countries is also developing. Let's be clear as Westerner: painting is not only the oil painting if you look for example at the great old masters like Michelangelo who painted the Sistine Chapel, it was not the oil painting. I think we have the same situation here in China. If I look at contemporary and modern art in China, there are three different parts which are important for me. The one is the classical traditional historical part of China that came from the ink brush. You have still today a contemporary development in ink brush painting which is absolutely fantastic. Then you have the influence of the West. All artists who studied the Western masters created their own culture. Then you have the last part, which is contemporary art, that means the development in today's and tomorrow's form of creativity with all its means. I think all these three steps together represent the reality in China. I think it is important to have a dialogue, it is important to have exchanges.

]Hans d'Orville/Moderator: When you build a new building, what kind of art are you putting in?

Satoshi Ohashi

We are trying to create projects that are responding to the specific conditions of the city. And what goes in there – we are creating the frameworks that allow for possibilities. I think this is not restricted to medium. We are talking about creativity, that is about the expression of all forms of media. There is a traditional form that has been evolving. Of course, now there are more contemporary trends that allow not only for traditional brush or ink or oil but also for digital forms. Clearly, there is a freedom of expression.

Pierre Korzilius

An oil painting is like music. When you are composing you have to write a string quartet, when you have a good artist you have to make an oil painting. In the Musee d'Orsay, there was always a discussion about the position of an oil painting. While we were known because of the impressionist collection, we also wanted to connect all I-phones in one space - and it happened. Often we misuse the interpretation of art museums because of the importance of oil painting. But I must stress again and I am full of hope that art museums will do the same way and they will find out other ways of expressions. The other media different than oil paintings are also valuable and must be equally valued. Oil paintings need a canvas, need an atelier/studio - but the big inventions of art were born on a little paper. We need to take that into consideration.

Hans d'Orville/Moderator: Do you see any particular relation to the Tibetan oil painting?

Knud Larsen

One of my friends is doing a PhD on the start of Tibetan oil painting. It is a fascinating story, however it does not create much interest inside of Tibet but it has a great impact outside, all over the world, especially in America, in Shanghai and in Hong Kong. I have projects with some painters in Tibet. We also have collaboration projects with some Danish painters so it is a very interesting field and it is quickly developing.

Hans d'Orville/Moderator: I saw in Paris a big exhibition of one of the Chinese artists who is specializing in painting Tibetan motives, so maybe the Dadu Museum can consider this kind of project.

讨论

汉斯·道维勒（主持人）：我们提到当代艺术，当代艺术有很多不同的流派，有很多不同的趋势，但到底哪一种艺术形式是最重要的呢？是绘画还是摄影还是其他的艺术形式？洛伦佐，您觉得作为当代艺术来讲，哪种艺术形式是比较重要的？特别是对于中国，你有什么样的见解？

洛伦佐·鲁道夫：我认为中国现在的处境，不是中国独有的。中国历史非常悠久，文化也非常悠久，而西方也对中国的文化有所影响，其他类似的例子有印度尼西亚。我们在中国看到有很多艺术家都在研究学习西方的这些艺术流派，其实在很多国家，比如印度尼西亚也有这种现象的存在，甚至出现了自己的油画的市场。我认为这种现象是很重要的，也是一种有益的现象。但是我想说的是西方的绘画不仅仅是油画。米开朗基罗在西斯廷教堂上画的画是油画，但是还有很多其他形式的艺术。我认为中国艺术有三个部分是非常重要的。一个是传统的文化，传统文化比如说水墨画这样的艺术形式；另外还有其他的现代的文化；同时，我认为中国吸取了西方文化之后，又创造出了自己独特的文化。当今以及未来中国艺术的发展可能需要各种各样不同的媒介，我认为为了促进文化的发展变革就需要进行对话。

汉斯·道维勤：没有什么东西是绝对的，文化多样性在您所说的这个问题方面也会发挥很大的作用。还有人想对余丁教授的发言做出一些评论吗？顾常永先生，韩国的油画发挥了怎样的作用？扮演怎样的角色呢？

顾常永：我的夫人是音乐家，我对油画不是那么了解。我们从小到大其实都一直在接触油画，其实我们在成长过程中接触到了许多艺术形式，比如音乐和绘画。

汉斯·道维勤：大桥谕先生，你们的建筑师事务所建了很多新的建筑，比如说最近在德国建了一个新的建筑。您可不可以谈一下你们在建筑中融入了何种艺术？

大桥谕：我们希望能够考虑到城市当地的状况，这是我们进行每个项目都会考虑的要素。我们希望能够构建出一种包含各种可能性的框架。创意其实就是要实现自由的表达，我们现在看到的当代艺术不仅仅应该涉及传统的水墨画的元素，同时也涉及到数字化的艺术形式。可见，创作自由是存在的。

汉斯·道维勤：我认为您应该去油画协会买几张画，放在你们新建的楼里。皮尔，您能不能讲几句关于优化现在的发展状况？

皮尔：一幅油画就像音乐。当你是个好的作曲家时，你或许会写一曲弦乐四重奏，当你是一个好的艺术家时，你可能会作一幅油画。在奥赛美术馆，总会有关于某幅油画摆放位置的讨论。我们的美术馆之所以知名是由于我们印象派作品的馆藏。但是，我们也想收藏所有的Iphone并且在同一个空间展示，而这又的确成为了现实。由于油画的重要性，我们经常错误理解了艺术博物馆的意义。但我必须再次强调，我对艺术博物馆将采用同样的方式，寻找出其他表达方式充满了信心。油画之外的其他媒介也有价值，必须得到同样的重视。油画需要一块画布，需要一个工作室 - 但艺术上的那些重要的创新无不是诞生于一张小小的纸上。我们必须考虑到这一点。



Matthias Henkel and Joseph Bazile

汉斯·道维勤：拉森教授，我在油画当中也看到了很多和拉萨、西藏有关的作品。所以，想问一下您的观点。在您那么多次到西藏考察和旅行之后，能不能给我们谈一下藏和油画之间的关系？

拉森：我的一个朋友正在攻读博士学位，其研究方向正是西藏油画的起源。这是一个引人入胜的故事，但是在西藏内部却没有引发人们的兴趣，反而在外部世界、在世界各地有很大的影响，尤其在美国、上海和香港。我们也有一些与丹麦画家的合作项目。所以说这是一个非常有趣的领域，正在迅速发展。

汉斯·道维勤：谢谢，两周之前我看到巴黎有一个非常大型的一位中国油画家的画展。他主要画关于西藏的油画，画幅非常大，画的内容也非常有意思，或许大都美术馆也可以考虑这方面的一些项目。

Closing Ceremony

闭幕仪式



Hans d'Orville, UNESCO Assistant Director-General for Strategic Planning



Zhan Jianjun Director of Oil Painting Department of the China National Academy of Painting (left);
Hans d'Orville, Hou Yulan, Du Yue, Chen Dong

Closing speech by Hans d'Orville

Thank you for attending the closing session of the first Beijing Forum for Arts and City. We had a very engaging discussion throughout the Forum, which really attests well to its quality. I want to thank you all and welcome Madame Hou Yulan, who is Deputy General-Secretary of Beijing Municipality. I equally want to welcome Mr. Du Yue, who is the Secretary-General of the Chinese National Commission for UNESCO. I also welcome Mr. Chen Dong, the Director of the Cultural Bureau of the City of Beijing. And of course, I want to very much welcome our colleague, if I can say, who was sitting through all the meetings, Mr. Zhan Jianjun, the Director of the Oil Painting Department of the China National Academy of Painting. He is also Honorary Chairman of the China Oil Painting Society. All of you are indeed very much welcome!

I think the substance of our discussion is best expressed in the Beijing Consensus which you have before you. Professor Zhan will read it out, after which we will formally adopt it, hopefully. I believe the Beijing Consensus captures well the gist and spirit of our discussions. In my own assessment, an important element is that this Forum has taken place at all. It is not only the first Beijing Forum as such, but it has distinguished itself as a Forum, if I can say so, of intellectuals and professionals in the cultural field. It is not a government-to-government Forum where official government representatives speak to each other and seek to engage in negotiations. I think here we have witnessed how we can speak heart to heart. As Professor Šola said, he would like to speak of love, the love from each other. I think it is important that it is not only the love. It is also when you have the love, you have the commitment. I think that the commitment to the culture is the one thing which will remain with each and every one of us who were here.

I think that it was also fortunate that we were here because we dealt with a subject - the arts and the city - which is on the minds of many people. We are seeing an incredible construction boom in many cities and I think people are concerned that there is too little reflexion happening in which direction we are going. There is a hope that there will be some impulses and some ideas from this Forum. I think again that we have succeeded in this regard.

The other point is, if I may say so, the attraction for many whom we touched base with and invited, but who couldn't come because of the short leeway between the invitation and the date, is Beijing. This was the novelty, which nobody expected, that such a discussion would come out of Beijing. So I think that there were a number of attractive elements which one can see and which have helped to establish this Forum on a firm basis.

From the UNESCO side, we are very happy, because of course we are not artists, we are international bureaucrats who make multilateral work function and a reality. But are we painters? Are we film-makers? Are we literary types? We are not. Some of us may be in their free time. We are trying to bring the real experts together. And I think this is what has helped at this point. I want to thank each and every one of you for the time you took, for many of you we came for a long way. I hope that the quality of the discussions, but not only that, but also the personal interaction and contacts helped to establish some possible future cooperation.

I can say that we would be looking forward to future editions of this Forum where we can narrow down and focus certain themes and engage in some more concrete discussions, maybe geographically focused, maybe thematically focused. All this will be discussed in the future. Your input would be very welcome. If you can write a quick email to say what really went well, what really could be improved, or didn't come across so well. I think this would be excellent feedback for future planning and for the future preparation of such fora and events.

From the UNESCO side, I want to express my profound appreciation to the City of Beijing. I want to thank the National Commission for UNESCO for its confidence and support, and I want to of course thank Mr. Dong Donghua for his support and his generosity in bringing us here and having us meet in this beautiful new museum. We wish you well with this museum. It is a new point on the cultural landscape of Beijing. I am sure that it will be not only a sought-after exhibition art space, but it will

also be a sought-after meeting space, because it has proved to be a very comfortable and well-equipped meeting space.

So with these words, let me now invite Professor Zhan to take the floor in order to read the Beijing Consensus. We will thereafter hear the concluding statement of the Forum by Madame Hou Yulan.

闭幕词

汉斯·道维勤

感谢大家前来参加首届艺术与创意城市北京论坛的闭幕式。整个论坛过程中，我们的讨论都非常热烈，体现出很高的质量。于此，我要感谢各位，特别是北京市市政府副秘书长侯玉兰女士的到来，也欢迎中国联合国教科文组织全国委员会秘书长杜越先生和北京市文化局局长陈东先生的到来。当然，我还要欢迎我们的同仁詹建俊先生，他是中国国家画院油画院院长和中国油画协会名誉主席。欢迎你们的到来。

我认为《北京共识》是我们的讨论成果的最好体现。《北京共识》现已分发给了大家。詹教授将为我们进行宣读，并且之后大家将表决是否通过这一共识。这也是对我们的讨论的主旨和精神做出的一个完美总结。我个人认为本次论坛非常重要的一点就是其举办本身。这不仅关于此类话题的首届北京论坛，而且也由于文化界知识分子和专业人士的参与使本次论坛与众不同。这不是一场政府之间由官方代表所进行的交涉与谈判。我想大家都已经真切地感受到我们是可以进行推心置腹的交流。论坛中，索拉教授提到了爱，提到了来自于每个人的爱。我认为非常重要是这其实还不仅仅是爱，当我们有了爱，我们就会产生投入之情。我想我们与会的每个人之后都会保留这种对文化的投入之情。



我认为我们在座的各位很有幸参与此次论坛，因为本次论坛的主题“艺术与城市”是很多人关心的话题。我们看到许多城市都在大兴土木，但是我也相信大家也都在为缺乏“我们将走向哪儿”的思考而

感到担心。所以，本届论坛有希望为我们提供一些思想的火花和想法。从这一点来看，我认为论坛是成功的。

我想说的另外一点就是，虽然可能由于邀请的时间过于仓促，许多人无法到场。但是对于我们联系和邀请的嘉宾们来说，此次论坛的吸引力之一便是其在北京举行。很多人可能都未曾设想过北京会举办这样的大会，不得不说是个创举。我想正是如此一系列引人入胜的元素为本次论坛的举办奠定了坚实的基础。

从联合国教科文组织这方面来说，我们也感到非常高兴。虽说我们不是艺术家，是国际公务员，但其职责就是让多边工作有效地开展和实施。我们是画家、导演、文学工作者吗？都不是，尽管我们中的有些人在工作之外可能是。我们的希望是可以把所有这些真正的专家汇聚在一起。我想这就是我们为此次论坛所做出的贡献。所以，我要感谢在场的每一位，特别是那些不远万里前来的与会者们。我希望不仅仅是论坛讨论的质量，同时我们个人之间的互动和联系也会帮助我们为未来的合作奠定一个良好的基础。

所以，我相信大家都非常期待以后的各届论坛。届时，我们可以聚焦到一些更为具体的主题上，并进行更多更详尽的讨论，例如与特定地域或特定主题相关的讨论。这些都会在将来有所探讨。我们也非常欢迎您能够给我们写一封简单的邮件，告诉我们成功与不足的地方，以及需要改善的地方。您的反馈将会有助于将来类似论坛的策划和筹备。

我代表联合国教科文组织感谢北京市，感谢中国联合国教科文组织全国委员会对我们的信心和支持。我当然还要感谢董栋华先生的慷慨支持，使我们能够来到这里并在如此美丽的新美术馆进行会议。我们希望您和您的美术馆一帆风顺。它是北京文化景观中的一个新亮点。我相信该美术馆不但将是一个受欢迎的艺术展览场所，而且也将是一个广受欢迎的会晤场所。本次论坛正是绝佳的证明。

于此，请允许我邀请詹教授上台为我们宣读《北京共识》。侯玉兰女士将在其后为我们作最后的闭幕致辞。



Hou Yulan

Deputy General Secretary of Beijing Municipality

Ms. Hou Yulan was born in June 1956 in Yuci, Shanxi Province. She started her career in December 1973 and joined the Party in February 1975. She is a researcher and has a Ph.D. in law. Currently, she is the Deputy Secretary-General of the Beijing Municipal Government. She obtained successively LLB, MA, PhD at Shandong University, the Central Party School and Peking University. She also has a Master's degree in administration from Cheung Kong Graduate School of Business. She worked as assistant researcher at Beijing Academy of Social Sciences and then Deputy Director of its Institute of Sciences and Society, but also as Deputy Director of the Academic Committee and Director of the Social Development Research Center at the Beijing Academy of Social Sciences. She then served as Deputy Party Secretary, acting District Mayor and District Mayor of Beijing Shijingshan District.

侯玉兰

北京市政府副秘书长

侯玉兰，女，汉族，1956年6月出生，山西榆次人，1973年12月参加工作，1975年2月入党，研究员、法学博士，现任北京市政府副秘书长。先后在山东大学、中央党校、北京大学获得法学学士、硕士、博士学位，获长江商学院工商管理硕士。曾任北京社会科学院助理研究员、科社研究所副所长、北京社会科学院副研究员、副院长、院学术委员会副主任、社会发展研究中心主任，北京市石景山区委副书记、代区长、区长。

Closing speech by Hou Yulan

The two-day-long first Beijing Forum for Arts and City is successfully coming to its end today. Let me extend my thanks to the participation and efforts of all the guests, As a part of the UNESCO Creative Cities Beijing Summit and themed for "Arts: Shaping the Future of the City", the Forum has provided an opportunity to city leaders, celebrities, experts and scholars of the art and cultural world from home and abroad to gather together, brainstorm, make frank exchanges, explore innovative ideas, forge and develop wisdom and finally reach the Beijing consensus.

The fruitful outcome of the Forum will certainly help to promote the integration of the arts and urban life, and encourage urban sustainable development. A vibrant cultural life and the quality of urban historic environment are the key to building sustainable cities. The arts are an important element of urban life which continuously injects vitality into urban development. The city is an important carrier for the development of the arts and should provide space, a humanistic environment as well as policy and legal support for the development of the arts. We look forward to adopting the fruitful outcome of this Forum to draw a new roadmap for urban sustainable development in the context of globalization. Beijing will use the forum as an opportunity to deepen its cooperation with UNESCO, learn advanced

concepts and gain successful experiences from other cities around the world, elaborate on its urban development blueprint and demonstrate to the world its history and youth, openness and tolerance, inheritance and innovation.

The flame of thinking illuminates the road ahead and the light of the arts will inevitably have its impact on the future of the city. Through the bridge of the arts and culture, together with cities from other countries, Beijing is willing to keep strengthening exchange and cooperation, sharing opportunities and building the future.

Finally, on behalf of the Municipal People's Government of Beijing, I would like to thank UNESCO again for its support and the help it provided Beijing in the holding of this Forum. My gratitude also goes to the participating celebrities of the art and cultural world, Creative Cities Network representatives, experts and relevant entities for their strong support, to all the guests for their enthusiastic participation and to all the staff for their hard work. I wish you all a pleasant return journey. I now announce the closure of the first Beijing Forum for Arts and City.

闭幕词 侯玉兰

尊敬的联合国教科文组织助理总干事汉斯·道维勒先生，尊敬的各位来宾，女士们，先生们，大家好，为期两天的首届艺术与创意城市北京论坛在各位嘉宾的共同努力下取得圆满成功，今天就要落下帷幕了。本次论坛作为联合国教科文组织创意城市北京峰会的组成部分，以艺术塑造城市未来为主题，通过举办学术论坛和油画艺术展让来自海内外的城市领导人、文化艺术界的名人和专家学者共聚一堂，集思广益，坦诚交流，探索创新理念，凝聚发展智慧，形成了北京共识。

论坛形成的丰富成果必将有助于推动艺术与城市生活的融合，促进城市实现可持续发展。女士们，先生们，富有活力的文化生活及城市历史环境的质量是构建可持续城市的关键所在。艺术是城市生活的重要内涵，并且一直为城市发展注入活力，城市是艺术生长的重要载体，城市应当为艺术发展提供成长空间、人文环境和政策法律的支持。我们期待吸收本次论坛的丰富成果，为全球化背景下城市的可持续发展绘制新的路线图。北京将以本次论坛活动为契机，深化与联合国教科文组织的合作，学习世界城市的先进理念与成功经验，规划好城市发展蓝图，将北京的古老与年轻，开放与包容，传承与创新展现在世界面前。

女士们，先生们，思想的火焰能够照亮前进的道路，艺术的光芒必将影响城市的未来，借助文化艺术这个桥梁，北京愿意同各国城市一起继续加强交流，密切合作，共享机遇，共赢未来。最后，我代表北京市人民政府再次感谢联合国教科文组织对北京举办这次论坛的支持和帮助。感谢各位文化艺术界名流、创意城市网络代表、专家学者和各相关单位的大力支持，感谢各位嘉宾的热情参与，感谢全体工作人员所付出的辛勤努力。祝各位来宾身体健康，旅途愉快。现在我宣布首届艺术与创意城市北京论坛闭幕，谢谢各位。

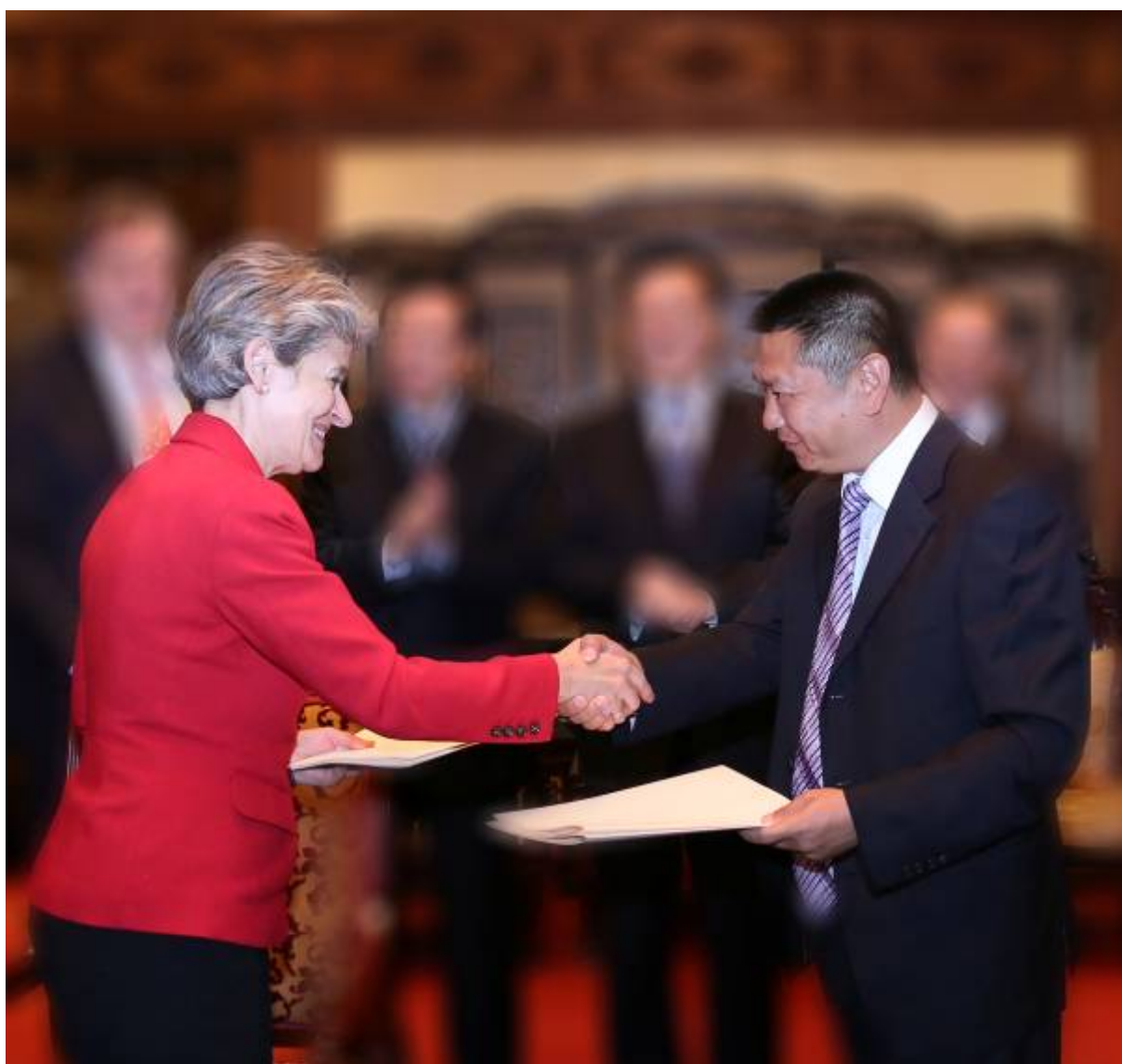
**CONCLUSION OF A STRATEGIC PARTNERSHIP AGREEMENT
BETWEEN UNESCO AND THE CHANGQING INVESTMENT GROUP
2013 – 2017**

Beijing, 22 October 2013

联合国教科文组织与长青投资集团战略合作伙伴协议的签订

2013-2017 年

2013年10月22日，北京



Irina Bokova, Director-General of UNESCO - Dong Donghua, Chief Executive Officer, Changqing Investment Group

10:30-11:10

Closing of the Forum with statement by
Mr. Hans d'Orville, Assistant Director-General of UNESCO

Reading and adoption of Beijing Consensus by participants
Reader: Zhan Jianjun, Director, Oil Painting Department of the
China National Academy of Painting

Statement by Ms. Hou Yulan, Deputy Secretary General of
Beijing Municipality

艺术与创意城市北京论坛

- 艺术塑造城市未来 -

大会日程表

2013年10月22日

- 9:00-9:50 **艺术与创意城市北京论坛开幕式 (大都美术馆)**
- 主持人: **侯玉兰** 北京市政府副秘书长
致辞嘉宾: **杨晓超** 北京市副市长
 伊琳娜·博科娃 联合国教科文组织总干事
- 10:00-11:45 **主旨发言**
- 发言嘉宾: **汉斯·道维勒** 联合国教科文组织战略规划助理总干事
 陈冬 北京市文化局局长
 靳尚谊 全国政协常委, 中国美术家协会名誉主席, 大都美术馆馆长
- 大会讨论**
- 主持人: **阿比曼努·辛格** 联合国教科文组织北京办事处主任
- 13:15-14:15 **参观大都美术馆**
- 14:30-18:00 **分论坛及讨论**
- 分论坛一 **城市创意空间的培育**
主持人: **陆地** 北京大学教授
- 分论坛二 **坚持和发展文化多样性和油画艺术**
主持人: **余丁** 中央美术学院教授

2013年10月23日

9:30-10:15 分论坛报告及大会全体讨论

主持人： 汉斯·道维勒

10:30-11:10 艺术与创意城市北京论坛闭幕式

致辞嘉宾： 汉斯·道维勒 联合国教科文组织战略规划助理总干事

宣读并通过《北京共识》

宣读人： 詹建俊 中国国家画院油画院院长

致辞嘉宾： 侯玉兰 北京市政府副秘书长

Medley of photos

照片集锦



Irina Bokova, Yang Xiaochao



Preparing for the opening meeting



Hao Ping, Jin Shangyi



Jin Shangyi



Opening session



Opening session



Forum participants



Discussion of reports by panels



Panel II session



Presentation at Panel I session



Interview of Hans d'Orville by CCTV



Jin Shangyi, Hao Ping



Marcos Mantoan, Du Yue



Satoshi Ohashi, Tomislav Sladojević Sola



Yu Ding, Satoshi Ohashi

Media coverage of the First Beijing Forum for Arts and City and Beijing Dadu Museum

Oil painting museum opens in Beijing

By Deng Zhangyu
chinadaily.com.cn

Updated: 2013-10-16 17:31:55



Bright Autumn 125 cm×125 cm,
1983, by Zhu Naizheng. Photoprovided to China Daily

Dadu Museum of Art, the first private art museum in China focusing solely on oil painting, opened in Beijing on Monday after four years of preparation, with its first exhibition due to start on Saturday.

"We aim to help develop oil painting in China. Unlike Chinese painting, it's an art form introduced to China 100 years ago from the West," said Jin Shangyi, the museum's director.

The professionalism of Jin, honorary president of the Chinese Artists Association and former president of the Central Academy of Fine Arts, has been brought to bear on the museum's opening exhibition, China style -- China Oil Painting Language Research.

Typical oil paintings of different times in China have been selected to showcase development of oil painting in the country over the past century.

The exhibition, which runs to Dec 18, is expected to evoke people's thinking on what China has learned from the West.

Jin said it will set the tone for future exhibitions at the museum.

Both Jin and the deputy director, Zhang Zuying, stressed the museum's professionalism. It houses fewer than 200 works by Chinese oil painters, equivalent to a medium-sized museum in the West.

Jin said future exhibitions will focus on works by talented Chinese oil painters and high-quality oil painting collections from museums overseas.

The museum is in Guozijian Street, an ancient hutong that is home to other museums.

Source : **China Daily**

http://www.chinadaily.com.cn/culture/art/2013-10/16/content_17037771.htm

22.10.2013 – ODG, UNESCO

Irina Bokova Promotes the Arts for Sustainable Cities



© UNESCO/D.Lynch - UNESCO Director-General, Irina Bokova, during the opening of the Beijing Forum on 'Arts - Shaping the Future of the City', on 22 October 2013

On 22 October, Irina Bokova opened the Beijing Forum on 'Arts – Shaping the Future of the City,' with Honourable Mr Yang Xiao Chao, Vice Mayor of the Beijing Municipal Government and Excellency Mr Hao Ping, Vice Minister for Education of the People's Republic of China and Chairman of the National Commission of People's Republic of China for UNESCO.

Held in the Dadu Museum of Art, China's newest private art museum, the Beijing Forum brought together municipal authorities, experts and artists from across the world, to explore the role of the arts as a driver for urban sustainability.

"This requires well-planned, well-designed cities, drawing on sustainable ecosystems," said the Director-General. "We need – as importantly -- cities that safeguard cultural heritage and the diversity of cultural expressions, that support creative industries."

"This is the importance of the arts," continued Irina Bokova. "The arts reflect identities and provide energy to renew them – they are sources of strength and wellsprings of innovation, for individuals and wider communities."

Irina Bokova said that this is essential at a time when all societies are seeking new sources of sustainability and Member States shape a new global development agenda to follow 2015.

In this framework, Director-General signed a strategic partnership agreement with Mr Dong Donghua, Chairman of the Board of the Changqing Investment Group. The Agreement represents 2 million USD and will run until 2017.

The objective of the partnership is to promote culture and development through initiatives and activities, including the Beijing Forum for the Arts and City, to strengthen the role of culture as a driver of sustainable development, mutual understanding and respect.

“I am convinced the private sector has an important role to play in fostering new models of cooperation to support the arts,” declared the Director-General. “This is why I am pleased to sign this agreement and look forward to taking this partnership forward.”

The Changqing Investment Group Ltd. is a leading Chinese financial, real estate and culture private sector company, supporting major cultural initiatives including artistic performances, media publishing, painting and calligraphy collections as well as exhibitions.

Source: **UNESCO website**

http://www.unesco.org/new/en/media-services/single-view/news/irina_bokova_promotes_the_arts_for_sustainable_cities/#.UtzC-HmCqCQ

Oil painting diplomacy

2013-09-06 14:47:40



Portrait of a Friend, by Jin Shangyi. Photos provided to China Daily

An exhibition titled *The Imprints of Times*, which ended on Thursday, featured works of more than 50 well-known Chinese oil painters of different generations.

Beijing Service Bureau for Diplomatic Missions and the Dadu Museum of Art organized the show for diplomats in Beijing. It aimed to give these diplomats the big picture of the development of oil painting in China.

"We have tried to select typical oil paintings of different time periods, from the beginning of the 20th century to today. Each painting has its own style," says Jin Shangyi, director of the Dadu Museum of Art.

Jin, who painted the portrait of the first lady of China Peng Liyuan when she was a young singer in 1984, had four of his portraits on display, including *The Woman Nude in Meditation* painted in 2002 and *The Uygur Girl in Flower Skirt* drawn in 1981.

The show featured about 60 works from many big names in Chinese contemporary oil painting, such as Jiang Dahai, Zhou Chunya, Liu Xiao-dong and Chen Danqing. It covered realism, abstract performance and many other painting styles.

Oil painting was introduced to China in the early 20th century. Before New China was founded in 1949, few people in the country had the chance to learn oil painting.

Source : **Chinaculture.org (from China Daily)**

http://www.chinaculture.org/exchange/2013-09/06/content_482062.htm

Oil Painting Museum Opens in Beijing

Dadu Art gallery of Art, the first private art museum in China suppliers concentrating completely on oil painting, started out in China on Thursday after four decades of planning, with its first display due to start on Weekend.

"We aim to help develop oil painting in China suppliers. Compared with China painting, it's an art form presented to China suppliers 100 decades ago from the Western," said Jin Shangyi, the museum's home.

The professionalism, reliability, reliability of Jin, honorary chief executive of the China Performers Organization and former chief executive of the Central Academia of Fine Arts, has been taken to keep on the museum's starting display, China suppliers Style — China suppliers Oil Painting Language Research.

Typical oil painting of different times in China suppliers have been selected to display development of oil painting in the country over the past century.

The display, which operates to Dec 18, is expected to stimulate individuals thinking on what China suppliers is familiar with from the Western.

Source: **oilpainting-shop.com**

<http://www.oilpainting-shop.com/oil-painting-museum-opens-in-beijing.html>

China, UNESCO to strengthen cooperation

Xinhua, October 21, 2013

Chinese Vice Premier Liu Yandong on Sunday called on China and the United Nations Educational, Scientific and Cultural Organization (UNESCO) to strengthen cooperation in more fields.



Chinese Vice Premier Liu Yandong (2nd R) and Irina Bokova (2nd L), Director-General of the United Nations Educational, Scientific and Cultural Organization (UNESCO), attend the opening ceremony of UNESCO Creative Cities Beijing Summit at the Capital Museum in Beijing, China, Oct. 20, 2013. (Xinhua/Huang Jingwen)

Liu made the remarks while meeting with Irina Bokova, Director-General of UNESCO.

Liu said the Chinese government attaches great importance to the cooperation with UNESCO, and China is willing to work with UNESCO to broaden cooperation areas and deepen cooperation content through various means.

China is willing to strengthen cultural and people-to-people exchanges with other countries and make contribution to the sustainable development of human beings, Liu said.

Bokova spoke highly of the relation between China and UNESCO, and she calls for more cooperation in education, science and culture.

Liu and Bokova also attended the opening ceremony of UNESCO Creative Cities Beijing Summit.

Source: **China.org.cn**

http://www.china.org.cn/bjzt/2013-10/21/content_30352796.htm

Wednesday, October 23, 2013, 17:15

Cities need space for art, say forum speakers

By Sun Yuanqing

The first Beijing Forum for Arts and City concluded at the Dadu Museum in Beijing on Wednesday. Themed "Nurturing Creative Space in the City", the forum explored how cities could be revitalized by expanding and preserving their spaces for art and creativity.

"Art cannot thrive without space, and space won't be enjoyable without art. We are now seeing a huge lack of public spaces and spaces for art in China," says Lu Di, host of the forum and professor at the School of Journalism and Communication at Peking University.

A total of 17 international academics and artists shared their practices and proposals at the forum.

Knud Larsen, architect and a professor at the Norwegian University of Science and Technology, shared his experience of recording the townscape and architectures of Lhasa, which are being rapidly replaced by modern buildings. He also brought international students to Lhasa and taught them how to integrate modern architecture into the historic buildings there to extend the life of ethnic buildings.

Tomislav Sladojevic Sola, professor at the University of Zagreb, put forward his proposal to build spaces of love, namely the Global Love Museums, in cities around the world as a new niche of tourism.

"Museums of new and unexpected kinds are very much 'in'. Love will be in demand and without it we will perish," Sola says.

The forum is sponsored by the Beijing municipal government and UNESCO, and is part of the first UNESCO Creative Cities Beijing Summit.

"We will have to look at the soft aspect of life, aside from GDP and foreign reserves as we pursue urban regeneration," says Abhimanyu Singh, director of the UNESCO Beijing office.

Source : **China Daily Asia**

http://www.chinadailyasia.com/news/2013-10/23/content_15094334.html

首届艺术与创意城市北京论坛大都美术馆开幕

艺术中国 | 时间： 2013-10-22 15:18:11 | 文章来源： 艺术中国



联合国教科文组织总干事博科娃致辞

10月22日，作为联合国教科文组织创意城市北京峰会的重要内容，首届“艺术与创意城市北京论坛”在北京大都美术馆开幕。联合国教科文组织总干事博科娃、北京市副市长杨晓超出席论坛并致辞。北京市人民政府副秘书长侯玉兰主持了论坛开幕大会。



联合国教科文组织助理总干事汉斯·道维勒发言

论坛开幕大会结束之后，进入论坛发言环节。首届“艺术与创意城市北京论坛”以“艺术塑造城市未来”为主题。围绕这一主题，联合国教科文组织助理总干事汉斯·道维勒，北京市文化局局长陈冬，全国政协常委、中央美术学院名誉院长、大都美术馆馆长靳尚谊分别作了主旨发言。

首届“艺术与创意城市北京论坛”包括学术论坛和画展两大部分。学术论坛部分包括大会交流环节，并且在 22 日下午设立了“城市创意空间的培育”、“文化多样性与油画艺术”两个分论坛。作为一项高级别的国际文化研讨和倡议活动，来自全球的文化艺术界知名人士、城市领导人、文化创意产业领军人物和专家学者共约 100 多位嘉宾参加了本次论坛。

作为首届“艺术与创意城市北京论坛”重要内容之一的《国风——中国油画语言研究展》，已于 10 月 19 日在大都美术馆开展，并将持续至 12 月 28 日。这是大都美术馆的开馆展览。大都美术馆是一座公益性油画美术馆，由著名日本建筑师安藤忠雄设计，由资深艺术家靳尚谊先生担任馆长。展览以 20 世纪百年中国油画之发展为主题，以油画的语言风格演变为线索，追溯中国油画百年的历程，将展出国内百位代表性油画家的近 150 件重要作品。画展从研究中国油画发展的几个重要的转折点出发，选择了百年油画史中具有代表性艺术家的部分作品展出，共分四个展览部分：一、引进与起步；二、现实主义与写实方法；三、思想解放与艺术开拓；四、新世纪的探索。四部分按照时间顺序梳理了中国油画的发展脉络，阐述具有色彩、空间、体积、材质等基本语言的独立画种在表现形式上的创造和探寻的历程。希望通过这样的阐释，从艺术语言变化的角度来梳理和研究中国油画艺术的发展道路，以期中国的油画艺术向更高水平迈进。



首届“艺术与创意城市北京论坛”现场

据了解，联合国教科文组织与北京市人民政府保持着密切的联系。与会各方将以此次论坛活动为契机，深化政府及民间层面的广泛合作，开展多层面的公益性文化交流和商业性文化活动，促使城市之间形成支持文化艺术合作的可持续模式，推动艺术更好地融入城市发展进程之中，为塑造城市未来发挥积极作用。

来源：艺术中国

http://art.china.cn/zixun/2013-10/22/content_6394794.htm

中国油画新风向标——大都美术馆

发布日期：2013-10-22 来源：大都美术馆



中国油画新风向标——大都美术馆落户北京

2013年10月16日，[大都美术馆](#)在北京成立，由中国著名油画大师靳尚谊担任馆长，张祖英、雷波担任副馆长。

大都美术馆地处国子监街内，总建筑面积约 11000 平方米，由北京文化艺术基金会和中国油画学会合作筹建，是一座收藏、研究、展示油画艺术的公益性专业美术馆。

代表着中国艺术水平的中国美术馆、何香凝美术馆、今日美术馆、炎黄美术馆、国家画院美术馆、北京画院美术馆等在中国已经形成固定规模。大都美术馆是中国首家以油画专题陈列为主的美术馆，在油画方面比之其他美术馆更细致，也更专业更全面，将成为中国油画的新风向标！

大都美术馆首个展览“国风——中国油画语言研究展”于 10 月 19 日揭幕，展出了包涵李铁夫、徐悲鸿、刘海粟、吴作人、董希文、罗工柳、吴冠中、韦启美、靳尚谊等艺术家在内的不同时期代表作共计 146 幅，展示了中国油画百余年间演化、变迁历程。

油画作为舶来品，进入中国从明代中期算起已有 400 余年，但大都美术馆馆长靳尚谊指出，油画正式走进中国是有一批人留学西方学艺后，其实我们向西方主动引进油画的历史只有百余年。而大都美术馆将定位于中国油画艺术的探索、发展，从艺术语言变化的角度，去寻找那些在各个时期起关键作用的中国油画作品。

国内美术馆虽多，但是不够专业，大部分以办展览为主，馆藏艺术作品不充足，固定展览做的不够完善。大都美术馆在馆长靳尚谊的指导下，致力于将大都美术馆建成一个严格意义上的美术馆，一个艺术教育基地，拥有自己的馆藏作品，固定举办展览，重视油画语言的研究。

作为中国当代油画的代表人物，靳尚谊拥有丰富的的油画知识和绘画经验，出任大都美术馆馆长可谓是如鱼得水。靳尚谊竭力收藏中国油画进程中的代表性作品，从十多年之前就开始为大都美术馆馆藏做准备，现今千于幅油画作品正是大都美术馆立足中国的保障。无疑，大都美术馆将会是中国油画方面的新风向标！

（文/待时）

来源：收藏网

<http://jg.soocang.com/article-jg-itemid-6047.html>

联合国教科文组织创意城市北京峰会举行 刘延东出席

2013年10月20日 22:10:55 来源： 新华网

联合国教科文组织创意城市北京峰会举行

刘延东出席并会见教科文组织总干事

新华网北京10月20日电（记者崔文毅、张舵）首届联合国教科文组织创意城市北京峰会开幕式20日在首都博物馆隆重举行，国务院副总理刘延东出席开幕式并会见联合国教科文组织总干事伊琳娜·博科娃。

刘延东指出，中国政府高度重视与联合国教科文组织的合作，希望通过多种形式，进一步拓宽合作领域、深化合作内涵，加强与各国的人文交流，为人类可持续发展作贡献。

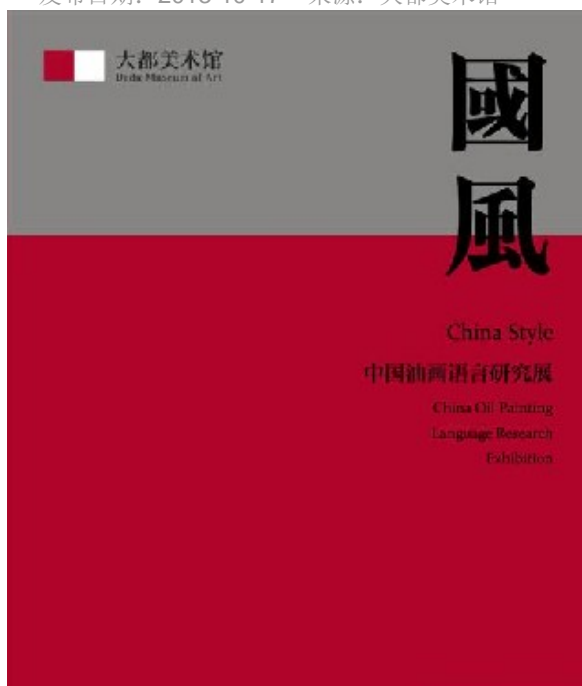
博科娃高度评价了双方的良好合作关系，表示愿意加强在教育、科学、文化领域的合作。

来源：新华网

http://news.xinhuanet.com/politics/2013-10/20/c_117792693.htm

“国风”中国油画语言研究展将在大都美术馆揭幕

发布日期：2013-10-17 来源：大都美术馆



大都美术馆“国风”中国油画语言研究展

2013年10月19日，[大都美术馆](#)将迎来开馆第一次展览“国风”中国油画语言研究展，展览将持续至12月18日。此次开馆展由北京文化艺术基金会和大都美术馆联合主办，欢迎参观欣赏！

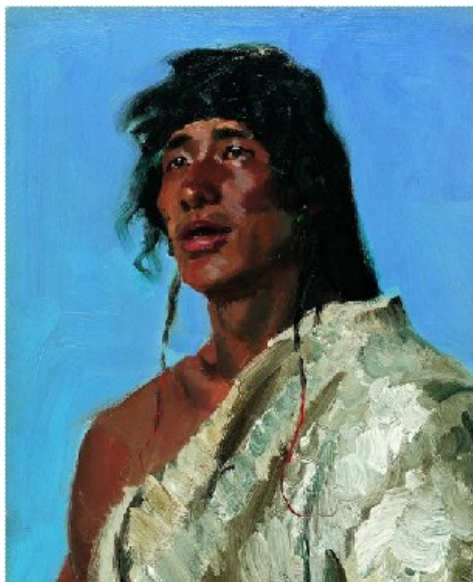


大都美术馆“国风”中国油画语言研究展《复兴中路雪雾》

“国风”中国油画语言研究展将展出包括大都美术馆馆长靳尚谊及陈文骥、董希文、段正渠、李铁夫、徐悲鸿、刘海粟、吴作人、董希文、罗工柳、吴冠中、韦启美、詹建俊、金山石、钟涵、闻

立鹏、张祖英、闫振铎、尚扬、许江、杨飞云、罗中立、刘小东等众多著名艺术家不同时期具有代表性的作品。

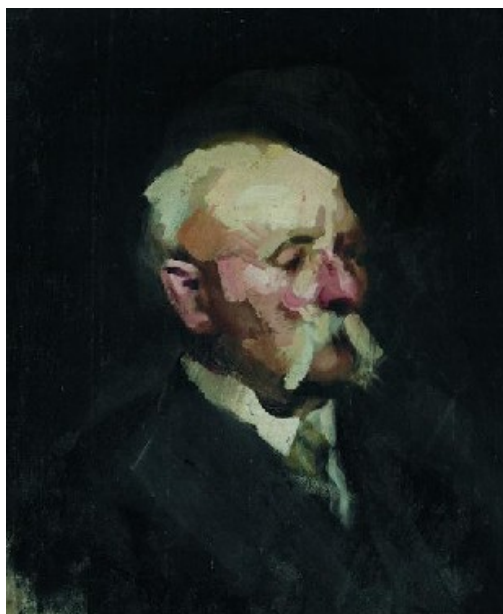
“国风”中国油画语言研究展是以油画的语言风格演变为线索，从一个新的视角阐述中国油画百年演进、变迁的历程，从研究中国油画发展的几个重要的转折点出发，选择了百年油画史中具有代表性艺术家的部分作品展出。



大都美术馆“国风”中国油画语言研究展《山歌》



大都美术馆“国风”中国油画语言研究展《塔吉克新娘》



大都美术馆“国风”中国油画语言研究展《未完成的老人像》

“国风”中国油画语言研究展《山歌》展览将分引进与起步；现实主义与写实方法；思想解放与艺术开拓；新世纪的探索四部分。阐述具有空间、体积、色彩、材质等基本语言的独立画种在表现形式上的创造和探寻的历程，梳理中国油画发展脉络，为百年以来中国油画的艺术语言风格的变迁和发展提供重要的研究史料，为我国油画的探索和进一步的发展做出积极的贡献。当前有着五千年文明史的中华民族，正在齐心协力走向复兴之路，文化的复兴正在成为“中国梦”中的核心内容，复兴之路文化先行，大都美术馆正在迈出坚实的一步。

来源：收藏网

<http://jg.soocang.com/article-jg-itemid-6011.html>

首届艺术与创意城市北京论坛今天开幕

2013-10-22 09:59 来源：中国广播网

央广网北京 10 月 22 日消息（记者李文蕊）今天（22 日），作为联合国教科文组织创意城市北京峰会的重要内容，首届“艺术与创意城市北京论坛”在北京大都美术馆开幕。联合国教科文组织总干事博科娃、北京市副市长杨晓超出席论坛并致辞。北京市人民政府副秘书长侯玉兰主持了论坛开幕大会。

论坛开幕大会结束之后，进入论坛发言环节。首届“艺术与创意城市北京论坛”以“艺术塑造城市未来”为主题。围绕这一主题，联合国教科文组织助理总干事汉斯·道维勒，北京市文化局局长陈冬，全国政协常委、中央美术学院名誉院长、大都美术馆馆长靳尚谊分别作了主旨发言。

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来源：中国广播网

http://news.cnr.cn/native/city/201310/t20131022_513897861.shtml

大都美术馆简介

2013-10-24 15:10:00 来源: 99 艺术网专稿

导读: 2013 年 10 月, 由国际著名建筑师安藤忠雄设计的大都美术馆建成并正式对外开放。该美术馆位于北京著名历史文化区雍和宫国子监街内, 与国子监和孔庙相毗邻, 总建筑面积约 1 万 1 千多平方米, 是公益性油画专业美术馆。



长廊

大都美术馆是根据北京文化基金会章程与中国油画学会合作筹建, 经过长达 4 年的筹备, 于 2013 年 10 月建成并正式对外开放。该美术馆位于北京著名历史文化区雍和宫国子监街内, 与国子监和孔庙相毗邻, 总建筑面积约 1 万 1 千多平方米, 是公益性油画专业美术馆。

本馆以收藏、研究、展示中国近现代油画艺术作品, 促进中国当代油画艺术发展与繁荣为宗旨, 现已设立展览部、典藏部、艺术推广部、行政部等职能部门, 由我国资深艺术家靳尚谊先生担任馆长, 张祖英、雷波任副馆长, 并聘请国内油画界著名专家学者钟涵、全山石、詹建俊、邵大箴、水天中、尚扬、孙景波、杨飞云、谢东明、曹意强、尚辉、余丁、C.C. 郭等先生组成艺术委员会, 为美术馆工作提供重要的学术支持和指导。

大都美术馆是由国际著名建筑师安藤忠雄设计, 它不仅体现了西方现代设计理念, 还融入东方古典美学思想, 其建筑本身就是一座完美的艺术品。该馆建成后, 将作为我国油画艺术领域的专业性展馆, 以馆内藏品常设陈列展为主, 以专题展及流动性展览为辅, 常年开展与国内外著名艺术机构的相互交流与合作活动, 鼓励油画创作和理论研究的新探索, 为促进我国油画艺术的发展而贡献力量。

在美术馆筹建的同时，本馆的首展《国风——中国油画语言研究展》也在积极筹备之中，定于2013年10月19日开幕。该展是以二十世纪中国油画百年发展为主题的重要学术展览，其特点是以百年来中国油画语言风格的演变为主线，追溯我国油画探索发展的历程。



展览将分为四个部分：

1. 引进与起步；
2. 现实主义与写实方法；
3. 思想解放与艺术开拓；
4. 新世纪的探索。

大都美术馆筹办《国风——中国油画语言研究展》，希望通过上述几个部分的阐释，从艺术语言变化的角度来梳理和研究中国油画艺术的发展道路，以期中国的油画艺术向更高水平迈进！

来源：99 艺术网

http://news.99ys.com/20131024/article--131024--145648_1.shtml