



遗留之物
Relics

万曼
Maryn Varbanov

Maryn Varbanov (born 1932, Bulgaria- died 1989, Beijing) was a powerful but often overlooked fixture of the China '85 New Wave Movement. He actively contributed to the greater Avant-Garde dialogue both as a prolific artist and a beloved teacher, influencing artists such as Gu Wenda, Liang Shaoji, and Shi Hui as well as the young curator, Hou Hanru in their formative years.

In 1951, as one of the first exchange students in liberated China, Varbanov studied at the Central Academy of Fine Arts, and went on, against the laws of the day, to wed his translator and minder, the illustrious Madame Song. The couple soon went on to live and work between Paris and Sofia, returning to the mainland only after opening up in the early 1980s.

Varbanov went on to found the Institute of Art Tapestry Varbanov (IATV) at the China Academy of Art in Hangzhou. He pioneered the genre of “soft sculpture” – now known as “fiber art” – by subversively re-appropriating the decorative art of tapestry and interrogating its underlying architectonic structure. Underscoring the identity of tapestry as an imported good, the artist drew from both Chinese and Eastern European trade histories. He interlaced Hellenic, Slavic, and Ottoman knitting sensibilities with traditional Chinese silk and wool weaving and inadvertently helped to lay the foundation for installation as an art form in China. Throughout his artistic practice, his personal life, and his pedagogy, Varbanov delicately negotiated between East and West; local and international; theory and praxis; tradition and the avant-garde embodying duality itself as an essential feature to his life and work.

Presented here are Varbanov's plasticine models, which were produced in Europe in the 1970's and acted as sketches for larger fiber works. Some of these larger fiber works were realized while others remained merely models. In these small enigmatic sketches we see the artist's overlapping sensibilities, both modern and orthodox, organic and galactic, that has since seeped into the works of younger artists in China.

万曼（1932年出生于保加利亚，1989年于北京去世）是一个非常有影响但又经常被忽视的中国85年新浪潮运动的代表人物。他同时作为一个多产的艺术家和一个受人敬爱的老师这两种身份积极促成了更先锋的对话，深深影响并启发了当时还处于启蒙阶段的包括艺术家谷文达，梁绍基，施慧以及策展人侯瀚如等人。

万曼在1951年作为新中国成立后的第一批交换生来到中国，就读于中央美术学院，而后更是打破了当时的社会约束，与他的翻译兼记录员结婚，即为著名的宋太太。他们两人很快就搬回欧洲，在巴黎和索菲亚两地之间生活与工作，直到80年代初中国改革开放后才再次回到大陆。

万曼后来在位于杭州的中国美术学院创立了万曼艺术壁挂研究所（IATV）。他开创“软雕塑”（即“纤维艺术”）的艺术形式，颠覆性地质疑与重组壁挂的基本体系结构及其装饰效应。其作品从中国和东欧往来贸易的历史中寻找灵感，强调壁挂的“舶来品”身份，既融合了希腊、斯拉夫和土耳其的编制传统，也受中国传统丝绸和羊毛编织技法的影响。他的作品奠定了装置艺术在中国做为一种艺术形式发展的基础。纵览他的艺术实践，个人生活，教学生涯，万曼一直都在东方与西方，本地和国际，理论和实践，传统和先锋各种截然不同的领域间穿梭，这种交流和融汇也成为他生活和作品的重要标志。

BANK本次呈现的是万曼的橡皮泥模型作品，这个系列于1970年前后在欧洲制作，其原本意图是作为更大型织物的打样，其中仅有一些较大的作品被实现而剩下的则主要还是模型。在这些小尺寸的神秘的模型中，我们可以窥看到艺术家重叠的意识，既现代又传统，既整体又无序，而这些复杂的情感已经渗透到中国年轻艺术家的作品中。

/侯瀚如 HOU HANRU

万曼先生的作品在当时的当代艺术来讲应该可以说是具备非常“观念”主义的倾向，同时也相当“边缘化”。在当时用壁挂这种形式来做作品，这个艺术运动的起源更多地是来自五六十年代东欧几个国家的实验艺术，在当时西方并不是一种十分主流的艺术形式。不过我觉得很多时候这种“边缘性”更有自己独特的方面。而且很重要的一点，万曼先生对于作品和建筑之间的关系的注重，对我本人的启发是非常大的。万曼先生的作品，把一种“装饰性”的艺术变成一种很“观念”的艺术，与建筑结合，把空间“人性化”的探讨联系到创作之中。

His work, in the context of contemporary art, can be said to be highly ‘conceptualist’ inclined, and also ‘marginalized.’ Working with that form of tapestry at that time, Varbanov drew upon East European experimental art from the 1950s – 60s. Tapestry wasn’t a mainstream art form in the west. But I think sometimes that this ‘marginality’ had its advantages. Crucially, his emphasis on the relationship between the work and the architecture in which they are housed/displayed had a great impact on me. His work transformed a ‘decorative’ art into a ‘conceptualist’ one, combined with architecture context. Varbanov also introduced explorations in the ‘humanizing’ of space to the creative process.

/吕澎 LV PENG

我们的社会有成千上万的艺术家的，我们为什么研究万曼而不是别的艺术家，一定是这个艺术家有非常特殊的原因。从历史学的研究来说，我们一定要找到他在什么样的位置上，他的左右、前后，他跟其他的世界究竟是什么样的关系。……

Our society has produced thousands and thousands of artists. The fact that we’re studying Maryn Varbanov among all artists means there’s something to him that is extraordinary. From the perspective of historiography, we need to position him in his immediate surroundings, in relation to the other worlds. ... In turn it will render more visible the 1980s we have been trying to decipher as well as the Avant-Garde, and China back then.

/施慧 SHI HUI

今天我们重读他的草图，他的思想，他的模式，我们又重新发现和学习了很多很多，万曼先生是我们永远的导师和领路人。也许在今天我们所有的跨界性、创造性的活动中都潜藏着他的跨界者的身影，万曼的精神是不朽的！

Today when we revisit his sketches, his thinking and his models, we are again rewarded with new knowledge and discoveries. He will remain our guide and mentor forever. Maybe in every creative act of ours with a hint of boundary crossing, we could always detect a trace of him as the master of boundary crosser. The spirit of Varbanov will live on!

/孙振华 SUN ZHENHUA

万曼的传统在美术学院可以说是活的传统，他的精神和创造性在培育的新一代艺术家身上不断加以保存和延续创造，在各个方面都有突破。从他的发展脉络，从最早万曼与杭州的地毯厂的一种产业合作，到万曼壁挂工作室，再走向环境艺术，公共空间，发展到雕塑系纤维与空间艺术工作室……万曼最初的内在精神和创造性得意保存。仔细研究万曼艺术发展的脉络，从万曼最初播下理想的种子，到今天所开花收获的硕果，这中间很多具体的工

作需要继续。万曼的故事没有结束，许多问题还有待解答；对于万曼，我们还在不断的发现中。

Varbanov's tradition is alive and well in today's China Academy of Art. His spirit and creativity continues to nurture a new generation of artists who preserve and innovate as they achieve breakthroughs along the way. The trajectory of its development started with Varbanov's collaboration with the Hangzhou Carpet Factory, and then the establishment of the IATV (Institute of Art Tapestry Varbanov), and then it took on environmental art and public space, before developing into today's Fibre and Space Art Workshop and the Department of Sculpture. His initial idealism and creativity were preserved in this process. A lot more work needs to be done to study the context and history of the development of his art, from the sowing of the idealist seeds to today's fruition. His story hasn't come to an end. Many more questions demand an answer and we find ourselves in the constant process of rediscovering him.

/殷双喜 YIN SHUANGXI

我想说的是，新潮美术对于当时浙江美术学院最重要的一点是体制和创作思想启蒙。在这种意义上而言，万曼工作团队是另一种启蒙，是一种艺术语言本体和艺术形式的启蒙，是我们在传统的写实主义、绘画为主的教育体制之外，出现的以形态和结构为主要形式的现代艺术创作的思路，万曼带领的艺术壁挂的创作，是完成了传统文化和技艺的现代性转型。这种思路是超前的，而当时新潮美术创新并未意识到这种发展趋势，也没有注意到这种构架的重要性。

The Avant-Garde's most important impact on the Academy was an institutional and creative enlightenment. In this sense, the Varbanov team was another kind of enlightenment, that of the ontology of the language of art and of art forms. It offered a contemporary creative approach marked by the deployment of shape and structure as its major forms, which is alternative to the traditional educational system that emphasized realism and painting. The creative work in the tapestry led by Varbanov achieved the modern transformation of traditional culture and techniques. This was an approach well ahead of its time, yet the innovations of the Avant-Garde did not fully acknowledge this trend, or the significance of this framework.

/郑胜天 ZHENG SHENGTIAN

万曼是中国当代艺术的先锋人物，同时他也是第一个将中国当代艺术带领上国际舞台的人。

Varbanov was the founder of the first experimental studio of contemporary art in China. He was also the first one brought contemporary Chinese art works to the international stage.

Project "Icons" serie 黏土, 混合材料, 颜料 | plasticine, mixed media, paint 8x14x0.3CM



Untitled 黏土, 混合材料, 颜料 plasticine, mixed media, paint 30x20x1.5CM



Untitled 黏土, 混合材料, 颜料 plasticine, mixed media, paint 25x21.5CM



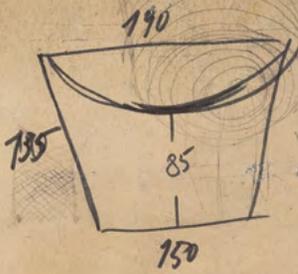
MV15 黏土, 橡皮泥, 硬纸板 plasticine, clay, cardboard 33x24CM



250
240

20m.

1cm = 20cm



32
31-1-32-1-32
29
18
6

MV24 黏土, 混合材料, 颜料 plasticine, mixed media, paint 21.3x39.5CM



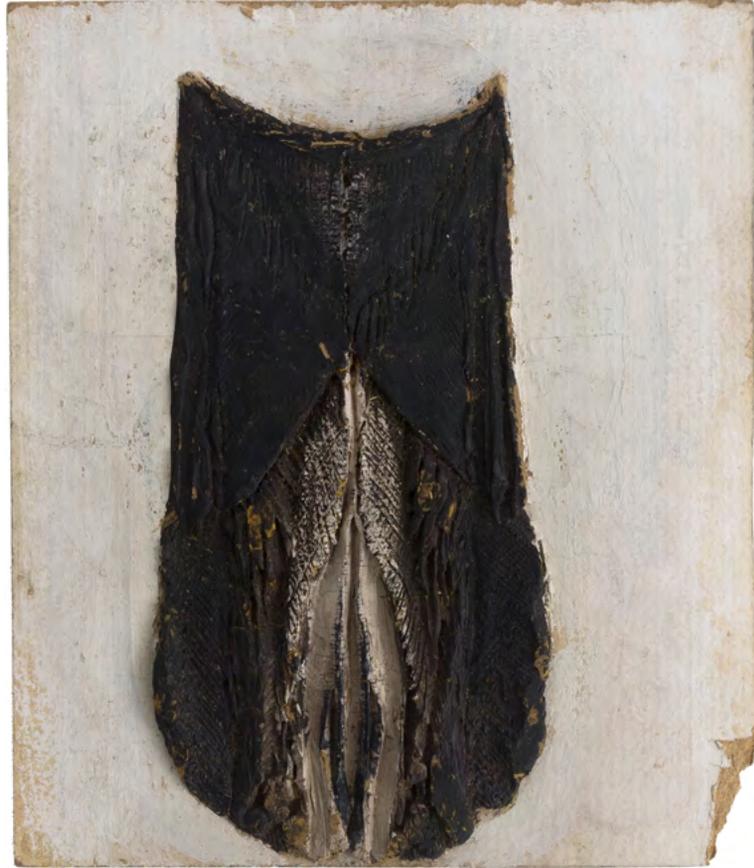
MV6 黏土, 橡皮泥, 硬纸板 plasticine, clay, cardboard 26x16CM



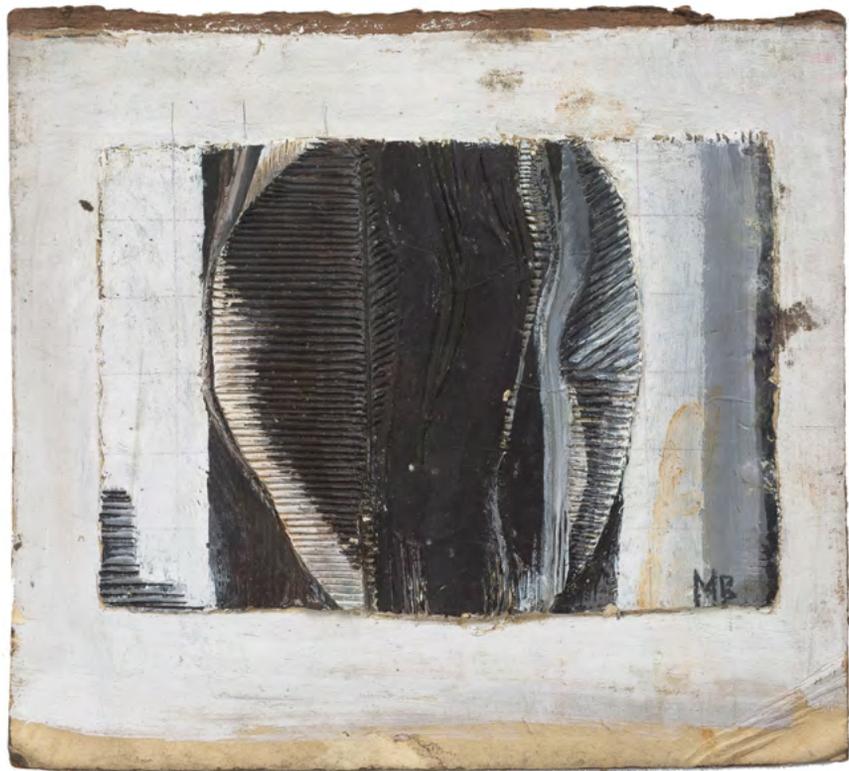
MV14 黏土, 橡皮泥, 硬纸板 plasticine, clay, cardboard 34.5x19.5CM



Untitled 黏土, 混合材料, 颜料 | plasticine, mixed media, paint 22x20CM



MV13 黏土, 橡皮泥, 硬纸板 plasticine, clay, cardboard 19x21CM



Untitled 黏土, 混合材料, 颜料 plasticine, mixed media, paint 15x24.5x2.5CM



MV10 黏土, 橡皮泥, 硬纸板 plasticine, clay, cardboard 20x17CM



MV27 黏土, 橡皮泥, 硬纸板 plasticine, clay, cardboard 14.5x18.5CM



Untitled 黏土, 混合材料, 颜料 plasticine, mixed media, paint 12.5x19.5x0.5CM



MV9 黏土, 橡皮泥, 硬纸板 plasticine, clay, cardboard 18x13CM



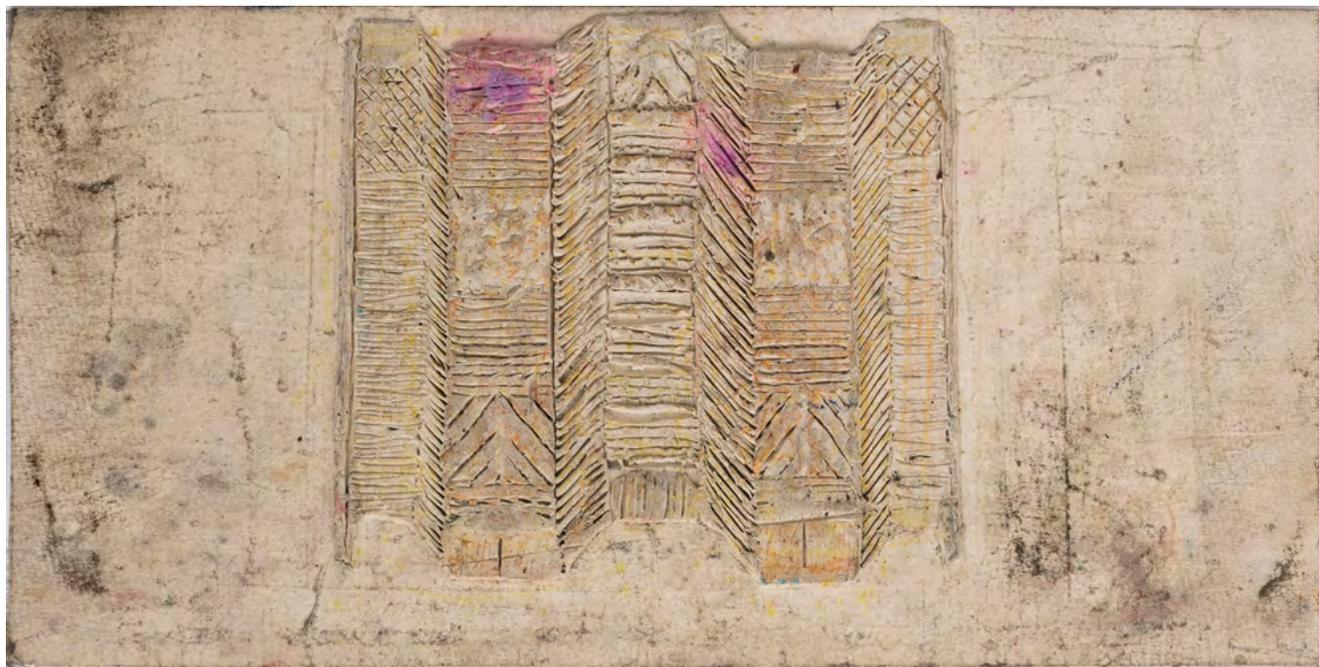
MV7 黏土, 橡皮泥, 硬纸板 plasticine, clay, cardboard 19.7x11.5CM



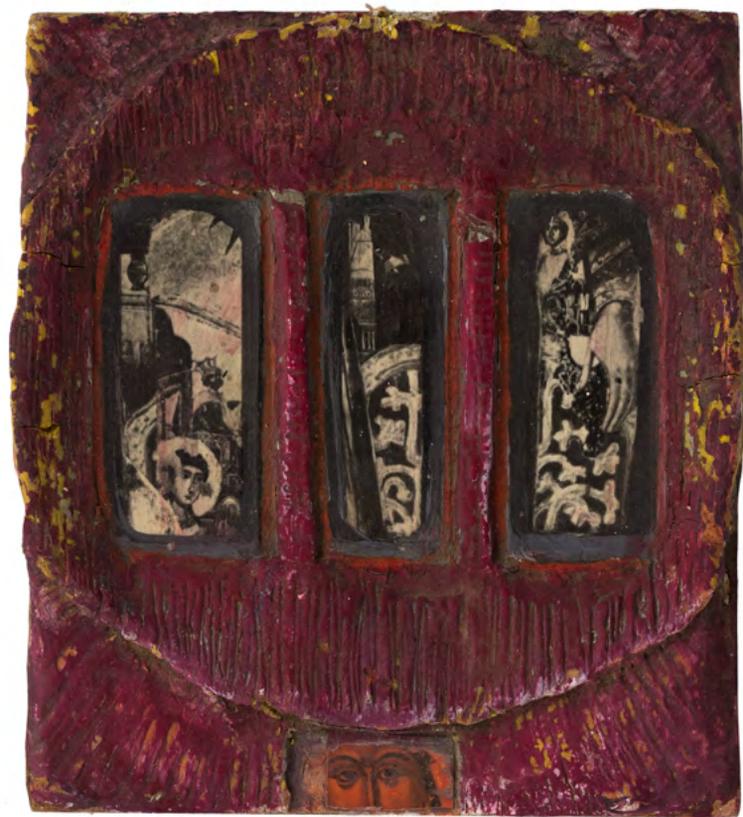
SONG 黏土, 橡皮泥, 硬纸板 plasticine, clay, cardboard 18x12.5CM



MV11 黏土, 橡皮泥, 硬纸板 plasticine, clay, cardboard 10.5x21.5CM



"Icon" serie 黏土, 混合材料, 颜料 plasticine, mixed media, paint 14.5x13.5x0.8CM



MV12 黏土, 橡皮泥, 硬纸板 plasticine, clay, cardboard 10.5x13CM



MV8 黏土, 橡皮泥, 硬纸板 plasticine, clay, cardboard 14x8CM



MV8 黏土, 橡皮泥, 硬纸板 plasticine, clay, cardboard 14x8CM



Untitled 黏土, 混合材料, 颜料 plasticine, mixed media, paint 11.5X8.5CM



Project for tapestry "Blue Danube" 黏土, 混合材料, 颜料 plasticine, mixed media, paint 9.5x4.5x0.5CM



Project for tapestry 黏土, 混合材料, 颜料 plasticine, mixed media, paint 7x8x0.5CM



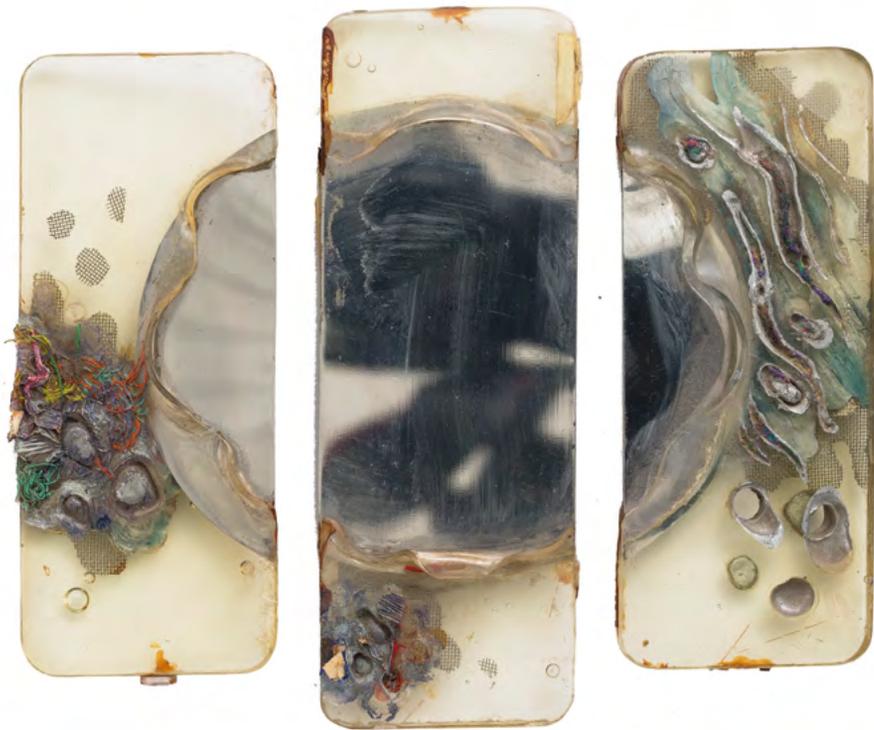
Untitled 黏土, 混合材料, 颜料 plasticine, mixed media, paint 7x8x0.5CM



Untitled 黏土, 混合材料, 颜料 plasticine, mixed media, paint 7.5x9x0.5CM



Project "Mirror-paravant" 玻璃纤维, 不锈钢, 混合材料, 颜料 fiberglass, inox, paint, mixed media 7x20x1CM



Project "Mirror-paravant" 玻璃纤维, 不锈钢, 混合材料, 颜料 fiberglass, inox, paint, mixed media 7x17x1CM



万曼的作品独具匠心，为人喜爱。因为他把中国艺术传统和朴实的保加利亚艺术传统巧妙地结合在一起，从而诞生了独树一帜的具有古今深蕴的作品。

万曼的创作活动有幸始于上个世纪60年代那个活跃的时代。他在自己的祖国热衷于艺术纺织品，这培养了他的鉴赏天赋，使他摆脱了社会主义现实主义的束缚。

他的造型纺织品画作在洛桑扬名。尽管这种艺术品显露时间短暂，却创造了辉煌。

这种成功自然让他置身于巴黎，在当时的造型艺术世界经受风雨。

他将自己的天赋分享给后人，使他们心向往之。起初，他在自己祖国的美术学院建立了纺织品画专业，随后又在自己接受过美术教育的中国创立了类似的专业。他在杭州美术学院培养了一批世界知名的画家。他谆谆教诲学生们的名言是：艺术品需要现代化，但绝勿忘记了传统。他的这一思想引导他的创作走向高峰。

一个艺术家要学会捕捉灵感，迸发出创作的火花，这是画家的基本技巧。万曼的工作方法从最初的素描、画作或者造型作品都是体现他思想的结晶。有些画看起来很完整，有些画表面看好像很随意，但它们都是气贯长虹的作品。

凡是有机会接触万曼作品的人，都会亲身体验到他的作品那种气宇轩昂的魅力！

文/ 克拉斯穆尔·伊利耶夫

翻译/马西谱

Maryn Varbanov's oeuvre is unique because it combines the Chinese artistic traditions with the original Bulgarian ones — a blend of astonishing depth and emanation of antiquity.

Maryn Varbanov had the privilege to commence his creative searches in the dynamic 1960's. By choosing to work in the field of artistic textile in his native Bulgaria, he gained the opportunity to develop his innate gift of experimenting, unfettered by socialist realism's ideological constraints that limited the Bulgarian artists' freedom. The Lausanne Biennial territory is the stage where he directly related to the world of textile plastics and was among the authors who contributed to its brief but exuberant bloom.

This circumstance logically led to his stay in Paris where the world of fine arts was in intense unrest at the time.

His creativity was combined with the talent to give out his skills, to captivate – at first in his native country, where he founded the Department of Textile at the Academy of Fine Arts, and later in China where he further developed as an artist. The Chinese Academy in Hangzhou is the place where he attracted followers who soon became world-famous. One of the most important messages to his students was to be modern without ever forgetting the artistic traditions. An idea he himself embodied in his work's highest achievements.

Taught to spontaneously express the concept, to grasp the elusive instant of a creative idea which is at the basis of the ink technique, in his method of work the initial sketch, drawing or plastic design is a very important part of the path towards the realisation of the idea. Realised or not, such outlined visions sometimes emanate poetry, sometimes are as heavy and dense as a monumental work of art.

Each and every meeting with Maryn Varbanov's work is both a lesson in experimenting and a chance to touch the inexplicable magic of genuine creativity.

TEXT / Krassimir Iliev
TRANSLATE / Ma Xipu

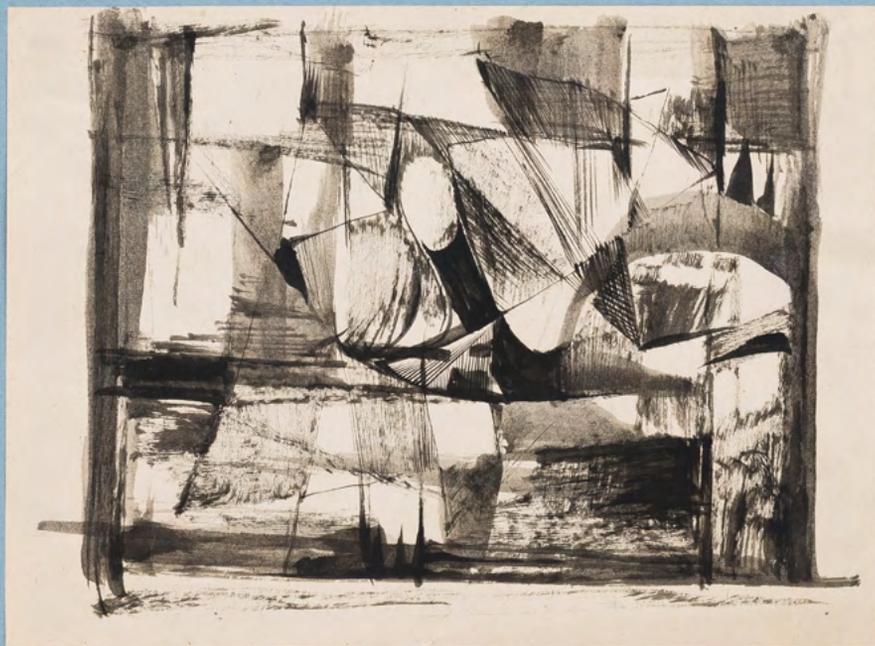
MV3 1978 纸本水墨 ink on paper 23x20CM



MV2 1978 纸本水墨 ink on paper 29.5x21CM



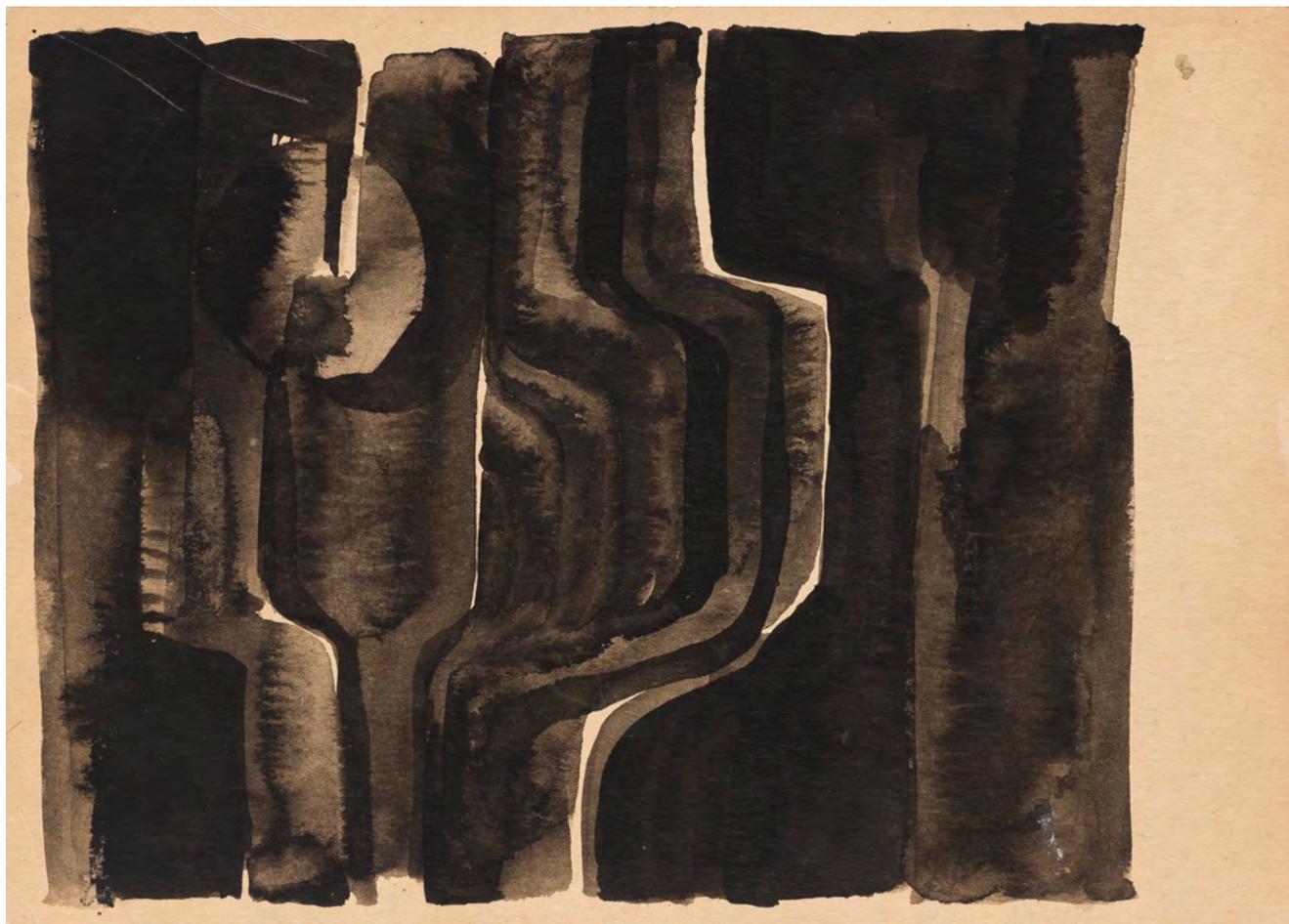
Sofia 1978 纸本水墨 ink on paper 29.5x21CM



ink on paper circa 1978 Sofia

MV

MV1 1978ish 纸本水墨 ink on paper 29.5x21CM



MV4 1978 纸本水墨 ink on paper 29.5x21CM



MV 1978 纸本水墨 ink on paper 29.5x21CM



Project for tapestry 纸板蛋彩画 tempera on cardboard 22x26CM



Project for tapestry 纸板蛋彩画 tempera on cardboard 25x23.5CM



Project for tapestry 纸板上彩铅及水粉 colored pencil, gouache, on cardboard 26x20CM



Project for tapestry "Arythmie" 纸板上颜料 paint on cardboard 32X24CM



MV23 纸板蛋彩画 tempera on cardboard 24X20CM



展览现场图, BANK, Shanghai / Installation view @ BANK, Shanghai

RELICS

遗留之物

Maryn Varbanov

万曼











1949-1950, 1951-1952, 1953-1954, 1955-1956, 1957-1958, 1959-1960, 1961-1962, 1963-1964, 1965-1966, 1967-1968, 1969-1970, 1971-1972, 1973-1974, 1975-1976, 1977-1978, 1979-1980, 1981-1982, 1983-1984, 1985-1986, 1987-1988, 1989-1990, 1991-1992, 1993-1994, 1995-1996, 1997-1998, 1999-2000, 2001-2002, 2003-2004, 2005-2006, 2007-2008, 2009-2010, 2011-2012, 2013-2014, 2015-2016, 2017-2018, 2019-2020, 2021-2022, 2023-2024, 2025-2026, 2027-2028, 2029-2030, 2031-2032, 2033-2034, 2035-2036, 2037-2038, 2039-2040, 2041-2042, 2043-2044, 2045-2046, 2047-2048, 2049-2050, 2051-2052, 2053-2054, 2055-2056, 2057-2058, 2059-2060, 2061-2062, 2063-2064, 2065-2066, 2067-2068, 2069-2070, 2071-2072, 2073-2074, 2075-2076, 2077-2078, 2079-2080, 2081-2082, 2083-2084, 2085-2086, 2087-2088, 2089-2090, 2091-2092, 2093-2094, 2095-2096, 2097-2098, 2099-2100, 2101-2102, 2103-2104, 2105-2106, 2107-2108, 2109-2110, 2111-2112, 2113-2114, 2115-2116, 2117-2118, 2119-2120, 2121-2122, 2123-2124, 2125-2126, 2127-2128, 2129-2130, 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1949, Wang Kang and his wife.



1951, Wang Kang and his wife in a library, the Wangs at the Central Library of the Chinese Academy of Sciences.



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1966, Wang Kang and his wife in a library, the Wangs at the Central Library of the Chinese Academy of Sciences.

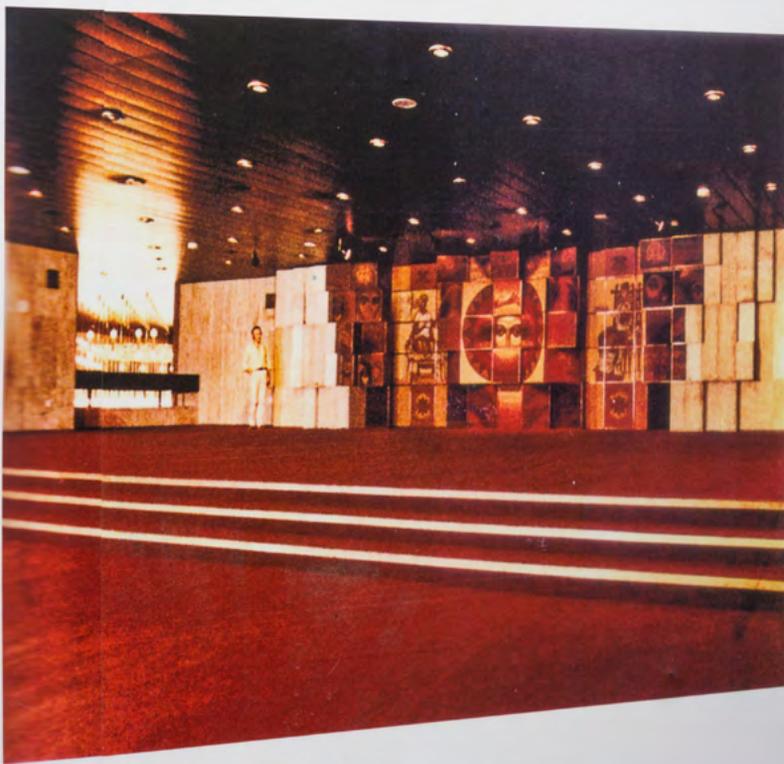


1967, Wang Kang and his wife in a library, the Wangs at the Central Library of the Chinese Academy of Sciences.

shev拍摄。
by Ivo Hadjimishev.



保加利亚文化中心委托万曼创作的壁挂作品，1979年。
1979, Tapestry commissioned by the Bulgarian Culture Center .



1986年，万曼在“万曼壁挂研究所”指导学生。
Maryn Varbanov teaching his students at the IATV in 1986



1980年，万曼携Couronnes系列作品在纽约第五街的皮
1980, Maryn holds a solo exhibition at the Espace
the work from series Couronnes.

1985年，万曼与侯瀚如，程光，韩美仑，赵伯巍一起在北京中
国美术馆举办“当代艺术壁挂展”。
1985 Maryn Varbanov, Hou Hanru, Han Meilun, and Zhao
Boweï organise and take part in The Modern Art Tapestry
Exhibition at the National Art Museum of China, Beijing.



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