**未完成的时间：中国当代艺术1980s×1990s**

**Time Unfinished: Chinese Contemporary Art 1980s × 1990s**

展期：2025.3.30-6.15

Exhibition Period: March 30 – June 15, 2025

展览地点：泰康美术馆 北京市朝阳区景辉街16号院1号楼泰康集团大厦1层、2层

Venue: Taikang Art Museum, 1st & 2nd Floors, Taikang Group Building, No. 1, Yard 16, Jinghui Street, Chaoyang District, Beijing

开放时间：周二至周日 10:00-17:30（最晚入场时间16:30）

Opening Hours: Tuesday to Sunday, 10:00–17:30 (Last admission at 16:30)

主办：泰康美术馆

Organizer: Taikang Art Museum

展品支持：泰康保险集团

Exhibition Support: Taikang Insurance Group

艺术家：

Artists:

安哥，蔡国强，陈宝生，陈仁，陈劭雄，丁方，段建伟，耿建翌，海波，韩磊，何多苓，蒋志，李天元，刘小东，刘野，马六明，舒群，隋建国，王广义，王克平，王兴伟，韦启美，谢德庆，忻东旺，徐进，杨飞云，杨诘苍，姚经才，尤劲东，袁庆一，袁运生，曾梵志，张海儿，张洹，张培力，张晓刚，郑国谷，周春芽

An Ge, Cai Guoqiang, Chen Baosheng, Chen Ren, Chen Shaoxiong, Ding Fang, Duan Jianwei, Geng Jianyi, Hai Bo, Han Lei, He Duoling, Jiang Zhi, Li Tianyuan, Liu Xiaodong, Liu Ye, Ma Liuming, Shu Qun, Sui Jianguo, Wang Guangyi, Wang Keping, Wang Xingwei, Wei Qimei, Xie Deqing, Xin Dongwang, Xu Jin, Yang Feiyun, Yang Jiecang, Yao Jingcai, You Jindong, Yuan Qingyi, Yuan Yunsheng, Zeng Fanzhi, Zhang Haier, Zhang Huan, Zhang Peili, Zhang Xiaogang, Zheng Guogu, and Zhou Chunya.

特别展出：

Special Exhibits:

Adam Smith（亚当·斯密）首版《国富论》

First edition of *The Wealth of Nations* by Adam Smith

Auguste Rodin（奥古斯特·罗丹）《思想者》小模型

"The Thinker" Miniature by Auguste Rodin

艺术总监：唐昕

Art Director: Tang Xin

策展人：许崇宝 胡昊 阮晶京

Curators: Xu Chongbao, Hu Hao, and Ruan Jingjing

2025年3月30日，泰康美术馆全新大展“未完成的时间：中国当代艺术1980s×1990s”在京拉开帷幕，展览将持续至6月15日。本次展览由泰康美术馆主办，泰康保险集团提供展品支持，汇聚了42件泰康收藏珍品，呈现20世纪80年代和90年代中国当代艺术创作面貌，致敬艺术变革的创造者，同时通过艺术作品致敬改革开放以来各行各业勇于变革的创造者。

On March 30, 2025, Taikang Art Museum unveiled its new exhibition in Beijing: *Time Unfinished: Chinese Contemporary Art of the 1980s & 1990s*. The exhibition will run until June 15. Organized by Taikang Art Museum and supported by Taikang Insurance Group's collection, the show features 42 treasured works from the Taikang Collection. It presents the landscape of Chinese contemporary art in the 1980s and 1990s, paying tribute to the pioneers of artistic transformation and, through art, honouring innovators across all sectors since the beginning of China's reform and opening-up era.

**“未完成的时间”：80、90年代中国当代艺术的多元探索**

**"Unfinished Time": The Diverse Explorations of Chinese Contemporary Art in the 1980s and 1990s**

本次展览以“未完成的时间”为主题，意在突破传统线性历史观的束缚，以艺术作品中的情绪与情感为切入点，带领观众重返上世纪80至90年代，见证中国市场经济发展中艺术家对于“现代性”的探索与实践。

This exhibition, themed "Unfinished Time", seeks to break free from the constraints of a traditional linear view of history. By using the emotions and sentiments embedded in the artworks as an entry point, it invites viewers to revisit the 1980s and 1990s and witness artists' explorations and practices of "modernity" amid the development of China's market economy.

20世纪80年代和90年代，市场经济的蓬勃发展深刻地改变了人们的生活方式与价值观念，艺术也随之呈现出多元面貌，不再遵循单一的“进步”逻辑，而是在传统与先锋、理想与现实之间的不断拉扯中走向多元。不管是当时的社会生活还是艺术实践，对于“现代性”的探索仍在持续，变革仍未走向终点，于是80年代和90年代的中国当代艺术也就归属于一种“未完成的时间”。

In the 1980s and 1990s, the rapid development of the market economy profoundly reshaped people's lifestyles and values. Art, in turn, began to exhibit a plurality of forms, no longer following a singular logic of "progress", but instead evolving amidst the tensions between tradition and the avant-garde, idealism and reality. Whether in social life or artistic practice, the exploration of "modernity" remained ongoing, and the process of transformation had yet to reach its conclusion. Thus, Chinese contemporary art of the 1980s and 1990s belongs to what can be described as an "unfinished time".

**致敬80年代以来的艺术革新者**

**A Tribute to the Artistic Innovators Since the 1980s**

本次展览汇聚了众多在中国当代艺术史上具有重要地位的艺术家：安哥、蔡国强、陈宝生、陈仁、陈劭雄、丁方、段建伟、耿建翌、海波、韩磊、何多苓、蒋志、李天元、刘小东、刘野、马六明、舒群、隋建国、王广义、王克平、王兴伟、韦启美、谢德庆、忻东旺、徐进、杨飞云、杨诘苍、姚经才、尤劲东、袁庆一、袁运生、曾梵志、张海儿、张洹、张培力、张晓刚、郑国谷、周春芽。他们的参展作品涵盖了油画、连环画、摄影、录像、雕塑、装置、行为、古籍珍本等多种媒介，充分展现了80年代和90年代中国当代艺术表达的多样性。

This exhibition brings together a distinguished group of artists who hold significant positions in the history of Chinese contemporary art: An Ge, Cai Guoqiang, Chen Baosheng, Chen Ren, Chen Shaoxiong, Ding Fang, Duan Jianwei, Geng Jianyi, Haibo, Han Lei, He Duoling, Jiang Zhi, Li Tianyuan, Liu Xiaodong, Liu Ye, Ma Liuming, Shu Qun, Sui Jianguo, Wang Guangyi, Wang Keping, Wang Xingwei, Wei Qimei, Xie Deqing, Xin Dongwang, Xu Jin, Yang Feiyun, Yang Jiecang, Yao Jingcai, You Jindong, Yuan Qingyi, Yuan Yunsheng, Zeng Fanzhi, Zhang Haier, Zhang Huan, Zhang Peili, Zhang Xiaogang, Zheng Guogu, and Zhou Chunya. Their works span a wide range of media, including oil painting, comic strips, photography, video, sculpture, installation, performance, and rare historical books, fully reflecting the diversity of artistic expression in Chinese contemporary art during the 1980s and 1990s.

展览还展出了两件极具意义的特殊展品：亚当·斯密首版《国富论》与奥古斯特·罗丹的《思想者》小模型。这两件展品如同时空胶囊，标记着1980年代思想启蒙与1990年代市场狂飙的隐秘对话。前者凝固了人文热情的沉思姿态，后者拓印着知识与思想铸就的市场神话——这两件展品，可以与所有代际的观者对话，在“人文”与“市场”的纠缠中更好地理解这两个十年。

The exhibition also features two highly symbolic special exhibits: the first edition of *The Wealth of Nations* by Adam Smith and "The Thinker" Miniature by Auguste Rodin. These two works serve as time capsules, marking the hidden dialogue between the intellectual awakening of the 1980s and the surge of market forces in the 1990s. The former embodies the contemplative stance of humanistic passion, while the latter imprints the myth of the market shaped by knowledge and thought. These pieces engage viewers across generations, offering a deeper understanding of these two decades through the intertwined lenses of "humanism" and "the market".

**跨越时空的情感共振实验**

**An Emotional Resonance Experiment Across Time and Space**

本次展览的策展方式摒弃了传统线性年表式的展现形式，转而以时代情绪共振作为切入点，试图为不同代际的观众打造一份共通的情感链接。展览空间被划分为13个区域，为观众开启一段视觉交响乐的旅程。每个区域都围绕一种特定的情绪展开，如悠扬、热烈、悲壮、紧张、温暖、活力、深邃、宁静、浪漫、欢快、变幻、深沉、舒缓——这些既是音乐的律动，也是时代的心跳。艺术不再是被供奉的标本，而是社会肌理中依然跳动的神经末梢。

This exhibition breaks away from the conventional linear timeline format and instead takes emotional resonance as its curatorial entry point, aiming to create a shared emotional connection for audiences across generations. The exhibition space is divided into 13 sections, guiding visitors through a journey of visual symphony. Each section centers around a distinct emotional tone—such as lyrical, passionate, solemn, tense, warm, energetic, profound, serene, romantic, joyful, fluid, deep, and soothing—capturing not only the rhythms of music but also the pulse of the times. Here, art is no longer a venerated specimen on display; it becomes the still-beating nerve ending embedded in the fabric of society.

所有参展作品均精选自泰康收藏，从“1905-1942-1977以来”的泰康收藏体系中抽取一个时代切片。这些作品如同时代的传感器，记录着80、90年代的社会情绪与文化氛围。笔触间的温暖、色彩中的活力、装置里封印的力量，都成为唤醒观众情感记忆的媒介，帮助观众对抗遗忘，重温那个时代的艺术与生活。展览不但致敬80年代以来的艺术革新者们，而且铺设了一条条情绪与时代记忆的电路，让观众能够与艺术作品进行深度的情感交流。

All exhibited works are carefully selected from the Taikang Collection, representing a time slice drawn from its historical framework of "1905–1942–Since 1977". These pieces serve as sensors of their time, capturing the social emotions and cultural atmosphere of the 1980s and 1990s. The warmth in brushstrokes, the vitality in colour, and the power sealed within installations act as mediums that awaken viewers' emotional memories—helping them resist forgetting and relive the art and life of that era. This exhibition not only pays tribute to the artistic innovators since the 1980s but also lays down emotional and temporal circuits that enable deep emotional engagement between the audience and the works on view.

**参与互动打卡，观展记忆带回家**

**Join the interactive experience—take your exhibition memories home**

除了作品之外，展厅内设置了多处打卡点——颇具复古风格的“报刊亭”“复古照相馆”与“情绪留影角”都是不可错过的互动体验。“报刊亭”内摆放着策展团队原创的《情绪日报》，不仅能够帮助观众更好地理解展览的时代背景，而且可以成为一份极具时代特色的打卡道具；来到“复古照相馆”，观众可以在按下快门的刹那，感受现在与过去的交融，将此时此刻定格为一份永恒的记忆；在“情绪留影角”，观众可以在情绪卡片上写下个性化的感受，书写完毕后的卡片既可以放进展墙的卡槽，使其成为“情感博物馆”的一部分，也可以随身带走，将观展记忆带回家。

Beyond the artworks themselves, the exhibition features several interactive checkpoints—don't miss the retro-inspired "Newsstand", "Vintage Photo Studio", and "Emotion Corner", each offering a unique participatory experience. At the "Newsstand", you'll find copies of the curatorial team's original publication, *The Mood Daily*, which not only enhances visitors' understanding of the exhibition's historical context but also serves as a time-stamped keepsake. In the "Vintage Photo Studio", you can capture the moment when past and present collide—the instant the shutter clicks, your visit becomes a timeless memory. At the "Emotion Corner", visitors are invited to write personalized reflections on emotion cards. Once completed, the cards can either be placed into the wall display to become part of a growing "Emotional Museum" or taken home as a tangible memento of the exhibition experience.

**About the Taikang Art Museum**

Founded by Taikang Insurance Group, Taikang Art Museum (TAM) is a non-profit private art museum located at the core of Beijing CBD, dedicated to the research and collection of contemporary Chinese art. The acronym Taikang Art Museum (TAM), pronounced tā men, refers to the creators and appreciators of art, which echoes the concept of the museum's brand, “an art museum for ‘TA’”, i.e. an open and altruistic art platform that serves everyone’s understanding and pursuit of art. This echoes the museum’s brand concept of “a museum for ‘TAs’”, an open, altruistic art platform for the public that serves everyone’s understanding and pursuit of art. In terms of academic positioning, it focuses on Chinese modern and contemporary art since the 20th century, as well as future-oriented new art, emphasizing viewing, researching, and collecting contemporary artworks from a historical perspective. We hope to sort out and present the relationship between Chinese art and the times over the past century, and reflect the magnificent history of modern China from the perspective of art, and hope to participate in and promote the future-oriented development of the arts.

As the predecessor of the Taikang Art Museum, Taikang Space was founded by Taikang Insurance Group (formerly Taikang Life Insurance Co., Ltd.) in 2003, and has received its continuous support. Taikang Insurance Group is the earliest financial enterprise in China to develop a contemporary art collection. Over the past twenty years, Taikang has dedicated itself to collecting Chinese modern and contemporary art and has initially established a collection of art with historical significance and scale. The collection focuses on early Chinese photography from the second half of the nineteenth century, modern Chinese painting, realist art, and other art forms since 1905, as well as nodal works of contemporary art since the Reform and Opening Up and the new art practices that have attracted the most attention, while at the same time emphasizing the collection and documentation of art archives from the corresponding historical periods. In addition to combining art historical research in the 20th century, the study also considers the historical connection between local contemporary issues and the development of globalization from the perspective of the development of mankind as a whole.

TAM (Taikang Art Museum) aims to become a representative museum of contemporary Chinese art and a publicized service platform. As a new institution with 20 years of academic deposit, we uphold an open and friendly attitude, work together with industry leaders to promote China’s contemporary art ecology, integrate art into public life, participate in Beijing’s urban cultural construction, and tell a good story of Chinese development with art.