A Constellation of Stars

Huang Rui and Ma Desheng: Art Editors 1978-1983
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Part I / Introduction
History and art have more in common than one might think. Although it is often considered factual, history is abstract. Events are first seen from different sides; time creates a growing distance between past events and present perception, adding lenses of change and experience so that facts become memories - and sometimes fiction. The transmission of history is therefore a process of selection - conscious or unconscious - not unlike the distilling of experience that produces a work of art. Both are expressions of experience.

The works presented in this book offer a powerful combination of art and history. The period 1978-1983 in China was pivotal. Mao Zedong died in September 1976, in the wake of his death, and whether or not it was immediately clear to people, the country entered a stage of unprecedented change. In a speech at the United Nations in 1974, Deng Xiaoping had said that “Self-reliance in no way means ‘self-reversion’...” - a statement anticipating the years of reform and opening which were to follow the start of this leadership in 1977. These began with the announcement in late 1978 of Four Modernisations designed to promote industrial growth. At the same time, a “Democracy Wall” appeared in Beijing to which were affixed posters containing messages about democratic rights. The most forceful of these was the “Fifth Modernisation” proposed by Wei Jingsheng, declaring the first four modernisations meaningless without a fifth to ensure democratic freedom. This, however, and several protests in different cities led to a government crackdown in January 1979. Such was the unstable start to this period - one in which individual freedoms expanded and were retracted. But a stirring of agitation was clear.

Armed with this cultural ferment, fed also by increasing access to Western influences in the early 1980s, were certain individuals determined in their desire for change. Two such figures in 1978 were Huang Rui and Ma Desheng. They of reform and opening which were to follow the start of his leadership in 1977. These began with the announcement of Four Modernisations designed to promote industrial growth. At the same time, a “Democracy Wall” appeared in Beijing to which were affixed posters containing messages about democratic rights. The most forceful of these was the “Fifth Modernisation” proposed by Wei Jingsheng, declaring the first four modernisations meaningless without a fifth to ensure democratic freedom. This, however, and several protests in different cities led to a government crackdown in January 1979. Such was the unstable start to this period - one in which individual freedoms expanded and were retracted. But a stirring of agitation was clear.

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Armed with this cultural ferment, fed also by increasing access to Western influences in the early 1980s, were certain individuals determined in their desire for change. Two such figures in 1978 were Huang Rui and Ma Desheng. They 20 世紀 60 年代末,国内的新的文化影响越来越多,在这一文化流动的时期,一些渴望摆脱压迫的个人相应出现。其中包括 1978 年前的著问候以及社会,是民众文学杂志《今天》的发起人之一。该杂志被认为是当时重要的出版物之一,而黄瑞与马德生正是通过《今天》结识的。1977年,黄瑞以“星星画会”的形式成立,作为“星星”的主要成员,黄瑞与马德生通过“星星空间”寻找新的表达方式以及艺术上的实验，“星星”,以直言、启蒙和精神追求,最为能描述当时社会环境。政治上的疏远,打破中国现实主义艺术的障碍，“星星画会”先后在 1979 年和 1980 年举办多次展览,并开始了与文艺界的其他光明充分的活动。

此外,另一个介绍中西文化潮流的杂志是《外国文学》,其美术编辑为黄瑞。本书所收录的部分图像是当时《外国文学》以及其他一些文学杂志的封面。这些封面反映了画家与外国文学之间的紧密联系。有趣的是在明信片中这一时代的艺术与艺术之间的对话,这一过程的象征性艺术与现代中国艺术的发展产生了不可忽视的影响。本书讲述了黄瑞、马德生和他们的“星星”艺术家们对艺术活动的贡献,以及他们对国际艺术潮流与中国艺术史之间的关系的理解,这种理解深受黄瑞、马德生对现代中国艺术潮流的理解的影响。本书的目的是探索20世纪70年代及以后的一个重要时期,也是在这一时期,中国文学与艺术的发展相互影响并同时发展。本书中所选择的14个大事记--一个大事记讲述了这一时期的重要事件及其与文学的发展的相互影响。第一个大事记讲述了中国现代文学与现代艺术的发展并形成了一些基本的特征。第二个大事记讲述了“星星画会”以及《外国文学》杂志,该杂志首任主编。这部作品的作者所创作,其中包含了这些艺术家的简介。从某种意义上说,本书中的选择是基于历史的抽象化过程。不管是在今天,黄瑞和马德生在这部作品中所呈现的这些作品作为个人真真实实的第二手资料,直接反映了中国这一关键时刻的特征,他们具有最直接的感观效果,能够使读者对这一时期有一个全面的理解。
Part II / Timeline
National / Cultural Timeline 1978-1983

1978

Following Deng Xiaoping’s official return to power the year before, 1978 saw the beginning of major changes in China in the post-Mao era. Deng introduces “Reform and Opening” in December, signaling new economic goals (known as "The Four Modernisations") and a degree of openness to Western culture. This gave rise to socio-cultural movements, principally the Beijing Spring and Democracy Wall, which permitted people to criticise problems resulting from the Cultural Revolution.

January

The Review of Foreign Art (Guo Wa Mia Shi Zi Lao, 国外美术精选) is founded. The National Library of China displays several books which had been banned during the Cultural Revolution. The contents of these books include social sciences, natural science, literature and art. The first Chinese exhibition of Western art to be held since 1949 is held in Shanghai. Playhouses of Paysannes Francais, la Vie Rurale en France au XIXe Siècle, is displayed in Shanghai. The exhibition drew enthusiastic crowds in Shanghai and, in March, at the National Art Museum of China in Beijing.

February

The 1st Session of the Fifth Chinese People’s Political Consultative Conference (CPPCC) National Committee is held in Beijing – the first time the body has met since the start of the Cultural Revolution. The China Arts and Crafts Exhibition is held at the National Art Museum of China in Beijing.

March

China’s first international air route to Africa - from Beijing to Addis Ababa with an intermediate stop in Karachi - officially opens. A new Chinese Constitution is adopted.

The Central Committee of the Communist Party holds a National Science Conference in Beijing. Hua Guofeng gives a speech concerning the scientific and cultural standard of the nation. Guo Moruo issues a written speech on scientific progress. An outline for national scientific development from 1977 to 1995 is passed.

April

The Central Committee approves a report from the United Front Work Department and the Department of Public Security on the decision to remove all “hats” of the “rightists,” thus rehabilitating their reputations.

The Central Committee of the Communist Party approves the Ministry of Education’s enrichment of new students into colleges and universities once more. A unified examination paper is adopted for college entrance examinations.

Xinhua News Agency reports on a Ministry of Culture campaign to rehabilitate various figures who had been persecuted by the “Gang of Four,” including film director Zhang Haimo and singer Luo Jinga.

The Communist Party’s Central Committee approves the restoration of the structures and names of art performance troupes closed down during the Cultural Revolution.

May

The ceremony of laying ashes for Lao She, writer and former Vice Chairman of the Chinese Culture Union, is held in Beijing. Evidence of 7000-year-old prehistoric culture is discovered in Henan’s Village, Xinji County, Zhengjiang Province. The magazine Theory Trends (Li Lun Dong Tai, 理论动态) publishes the article “Practice is the Sole Criterion of Truth” (Shi Jian Shi Jian Y an Zhen Li De Wei Yi Biao Zhun, 实践是检验真理的唯一标准). A Marxist educational text pertaining to the Cultural Revolution is published. The Shanghai Municipal Government holds the ceremony of laying ashes for Zheng Junli, a film artist who had been

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The First Edition of China’s first textbook, “Modern Chinese Grammar” (Zhong Guo Hou Xi, 现代汉语语法), published by the Central Language Commission. The Shanghai Municipal Government holds the ceremony of laying ashes for Zheng Junli, a film artist who had been

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August

Beijing and Tokyo sign a peace and friendship treaty aimed at closer economic and political cooperation. The Shanghai Municipal Government holds the ceremony of laying ashes for Zheng Junli, a film artist who had been
5月
原中国文联副主席、人民艺术家韩非先生的骨灰安放仪式在北京举行。

11月
新华社报道，中国第一个自己设计、制造、安装施工的大型钢铁联合企业——攀枝花钢铁工业基地第一炼钢工程建成投产。

8月
中荷签订《中荷友好条约》，密切两国经济和政治合作。

10月
邓小平和美国总统卡特在日本，共出席了《中日和平友好条约》批准书交换仪式。

12月
中国共产党第十一届中央委员会第三次全体会议在北京举行，会议决定停止使用“以阶级斗争为纲”的口号，否定“无产阶级专政下继续革命”的理论。

9月
德国和中国建立了电子邮联系。

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1979

The year commences with the peak of the Democracy Wall movement. A government backlash ensues, and the campaigners are suppressed. Sino-American diplomatic relations are normalised in January, and, as China opens up to Western investment, the first joint ventures are permitted in Special Economic Zones. This year in which the first TV advertising appeared in China. Deng Xiaoping announces that the nation is a "market economy with Socialist characteristics." Two important art movements—Scar Art (Shanghai Hong Shu, "Honest Artist") and the Stars Group (Xing Xing Hua Hui, "Stars Ensemble")—emerge this year.

January
In the Joint Communiqué on the Establishment of Diplomatic Relations dated January 1, the USA transfers diplomatic recognition fromTaipei toBeijing. Sino-US diplomatic relations are normalised. Deng Xiaoping visits the United States.

February
Chinese forces battle across the Southern border in Vietnam after Vietnamese troops ousted the pro-Beijing Pol-Pot regime in Cambodia, leading to the month-long Vietnam conflict. The National Committee of the United Nations Educational, Scientific and Cultural Organisation in China is established. The Central Committee of the Communist Party and the State Council approve the recovery of the Archives Bureau. However, the archives remain largely closed and on-site visits are still not allowed. Deng Xiaoping pays a two-day visit to Japan. "No need for a reliable friend, a famous writer and former Vice-President of Peking University who had been incarcerated commits suicide during the Cultural Revolution after several tortures in the capital."

March
The Party deems the Democracy Wall criticisms too sensitive and begins an official crackdown. Wei Jingcheng is arrested and convicted of "counterrevolutionary" activities, and detained as a political prisoner. According to Xinhua News Agency, the State Council decides to reconstitute the Agricultural Bank of China. The first commercial advertising appears on TV for local brand Lucky Coke on CCTV. The first Western fashion show is held in China. Pierre Cardin presents his designs in the Cultural Palace of Ministries in Beijing.

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April
The Seventh Meeting of the National People’s Congress Standing Committee reaches a decision not to extend the assistance treaty between China and the Soviet Union. According to Xinhua News Agency, the state administration for foreign exchange is established. The State Council approves the head office of the Bank of China as directly affiliated to the State Council. It is said that between 1979 and 1985, the value of deposits in Chinese banks tripled. People are able to apply for bank loans for the first time in decades.

May
The Bank of China and the Japan Export-Import Bank sign a loan agreement for development funds in Tokyo. The Communist Party Central Committee and the State Council issue a notice concerning the restoration of the administrative divisions of the autonomous region of Inner Mongolia.

June
China’s ancient trading port, Ningbo, reopens to the world, specialising in the import and export of commodities.

July
The Chinese and Irish governments sign a joint agreement to establish diplomatic relations at ambassadorial level, and send ambassadors between the two countries.

September
The Ministry of Foreign Affairs issues a statement to reiterate that China has indisputable sovereignty over the Spratly Islands and their adjacent waters, as well as the resources in these territories. A National Tourism and Working Conference is held in Beidaihe. The meeting envoys 35 million travelers by 1985. The Minister of Culture, Huang Zhen, stresses in a Chinese and foreign press conference that the main task of literary and artistic circles is to continue to emancipate the mind, conscientiously implement the “Double Hundred” policy (also called the “Hundred Flowers Movement”) initiated by Mao Zedong in 1956–7 to encourage intellectuals to criticise the government) and allow literary and artistic creativity to prosper. Murals are unveiled at Beijing International Airport. Water-Splashing Festival (Dao to Life: Pi Shui Jia–Sheng Ming) at Zan Gu. Spratly Islands (Spratly Islands) by Yuan Youkun includes nude female figures which cause controversy over nudity in public art. (The mural is boarded over in 1981.)

October
Premier Hu Quingpay official visits to France, Germany, the UK and Italy. The first round of Sino-Soviet state relations negotiations are held in Moscow.

November
Deng Xiaoping states that China is a market economy with Socialist characteristics. Jang Feng, a rehabilitated rightist, assumes leadership of the Chinese Artists Association.

December
Japanese Prime Minister Masayoshi Ohira visits China. A tourist charter flies from Hong Kong to Beijing formally opens. The Chinese government issues a statement strongly condemning the Soviet Union’s invasion of Afghanistan, and insists on its withdrawal. The Xidan Democracy Wall is sealed off and temporarily opens. This marks the end of the Beijing Spring Democracy Movement. The 10th FIBA Asia Championship is held in Japan. The Chinese men’s basketball team wins the championship and with it the chance to represent the Asian region in the 1980 Olympic Games.
1980

Alongside a huge trade deficit, China secures initial loans from the International Monetary Fund and World Bank, the PRC renews its first income tax laws—though these excluded most people. Culturally, influences from the West continue to reach China, and are met by growing demand. The movie based on Bai Hu’s controversial screenplay, Better Love (Ku Lian 趙 要), becomes a target in the campaign against “bourgeois liberalisation.” In an effort to curb the rapidly growing population, the “One-Child Policy” is implemented at national level. In November, the public trial of the Gang of Four begins in Beijing.

February
China’s Ministry of Foreign Affairs exchanges diplomatic notes with the US Embassy in Beijing, with the result that an agreement on trade relations between the two countries enters into force. The 13th Winter Olympic Games is held at Lake Placid, USA. The Chinese Sports Delegation takes part in the games—for the first time after the International Olympic Committee resumed China’s legal status.

The Beijing Press Institute is founded. Honorary President Hu Qiaomu notes at the National People’s Congress that newspapers and journals should become a thought centre for national and social stability and unity.

March
Khieu Samphan, Prime Minister of Democratic Cambodia, visits China.

April

May
China successfully launches a long-range rocket in the Pacific Ocean. A state memorial for former Chairman of China, Liu Shaoqi, is held.
9月
起均阳被任命为国家主席，取代毛泽东担任的该职位至1981年。

10月
全国人民代表大会工作会在北京召开。会议提出，征收地方留用地使用权，作为城市建设和归还地方的资金，以支持城市建设。

中华人民共和国代表团前往苏联访问，与苏联及某些人员进行有关问题的会谈。

1981年

1月

北京邮电学院被确立为国家的重点大学，体现了我国高等教育的水平和质量。

2月

中国共产党十二届六中全会召开，会议强调社会主义精神文明建设的重要性。

3月

国家计划生育委员会成立，成为负责该项工作的最高行政机构。

4月

中国在第二十四届奥林匹克运动会的乒乓球项目上获得金牌。

5月

中国与荷兰、日本等国签署多项合作协议。

6月

中国与荷兰、日本等国签署多项合作协议。

7月

中国与荷兰、日本等国签署多项合作协议。

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11月

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12月

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1981年

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Part II / Timeline

5 month

The People's Liberation Army Daily publishes an article following notes on the forum on urban public security in five major cities, including Beijing, Tianjin, Shanghai, Guangzhou and Wuhan. A policy of comprehensive public security management is implemented. China Daily is officially published – the first national newspaper in English since 1949.

6 month

March

The State Family Planning Commission is established as part of the State Council. Mao Dun, the noted novelist and cultural critic, dies in Beijing.

April

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May

The government of the Netherlands confirms the construction of two submarines for Taiwan, with the result that diplomatic ties between China and the Netherlands are downgraded to Charge d'Affaires level. The first American film to be shown in China in cities including Beijing, Shanghai, Tianjin, Wuhan and Xian. Five films are screened, including: Singin' in the Rain, Snow White and Guests Who's Coming to Dinner.

June

The Central Committee of the CPC re-announces a summary of notes on the forum on urban public security in five major cities, including Beijing, Tianjin, Shanghai, Guangzhou and Wuhan. A policy of comprehensive public security management is implemented. China Daily is officially published – the first national newspaper in English since 1949.

September

China successfully launches three satellites into orbit simultaneously. Beijing subway phase 1 is officially delivered for operation. The 100th anniversary of the birth of Lu Xun is held in Beijing. An exhibition of works from the Boston Museum of Fine Arts is held in the National Art Museum of China in Beijing. This is the first large-scale exhibition of Western abstract expressionist paintings in China.

November

Xinhua News Agency reports that postgraduates pursuing doctoral degrees will be recruited from this year. The Traditional Chinese Painting Research Institute is established in Beijing.

December

Annual production of bicycles, sewing machines and watches produced by the Light Industry Department is reported to have increased significantly.
1982

By 1982, complaints about the influence of cultural forms have been drawn together by the government into a "Campaign Against Spiritual Pollution," suggesting the negative influence of Western culture. British Prime Minister Margaret Thatcher visits China, and gives a speech reaffirming the validity of Sino-British treaties regarding the territory; this sparks student protests in Hong Kong. According to the national census, the Chinese population has now surpassed 1 billion people. Fine Arts magazine organizes a national conference on art theory.

January

Deng Xiaoping meets an Algerian delegation led by Muhammad-Haji Araf. Volume I of the Selected Works of Liu Shaoqi, compiled by Editorial Committee on Party Literature, is published.

February

The China National Offshore Oil Corp. is formally established in Beijing.

April

The Central Committee of the CPC and the State Council announce their intentions to punish grievous economic crimes. An exhibition of German Expressionist paintings opens at the Cultural Palace of Nationalities in Beijing.

May

US Vice President George Bush visits China.

June

Fine Arts magazine organizes a national conference on art theory in Shennongia, Hubei Province.

July

The third national census begins. The State Council approves rules for study abroad at one's own expense.

September

The 12th National Congress of the CPC is held in Beijing. British Prime Minister Margaret Thatcher visits China. She is the first British Prime Minister to do so. Meetings with Zhao Ziyang and Deng Xiaoping result in the straining of relations over Hong Kong.

The Chairman of the China Artists Association, Jiang Feng, dies.

The Exhibition of 250 Years of French Painting opens at the Beijing Exhibition Centre.

October

The government resolves that foreigners may travel to twenty-nine cities and counties without having to apply for a travel permit in giving prior notice. The National Bureau of Statistics states the population to be 1,031,862,551, thus surpassing 1 billion people.

Chinese gymnast Li Ning wins an unprecedented six gold medals at the Sixth Artistic Gymnastics World Cup.
好事。1983年

新华社报道，中外合资企业已超过600家，中国对外开放口扩大到
52个国家。邓小平在此次会议演讲中指出，应该允许一部分人
“先富起来”，演说文艺期刊艺术、绘画、摄影等杂志以及
出版发行的展览在北京举办。3月，消除精神污染运动”席卷全国。

1月
邓小平指出，可以允许一部分人“先富起来”
《美术》杂志编辑采访，文章发表于朝鲜艺术书刊，受到了各界好评。被称作，之后发布了一系列
《当代文艺论坛》杂志发表《朝鲜的诗画》，其对
取代诗配画在文艺理论产生了巨大影响。

3月
新传媒报道，自1979年通过《中华人民共和国中外合资企业
法》以来，中外合资企业已超过600家，吸引了国外投资约17
亿美元。卫生部部长与联合国卫生组织负责人访问中国

4月
印度共产党中央委员会主席访华
5月
“中法油画画廊合作”在中国美术馆开展。
6月
《邓小平文集》在全国发行。
7月
《人民文学》杂志刊出“外国企业，中外合资企业中的外资
现代管理学研究"。
8月
《人民日报》发表《关于企业、外资企业、中外合资企业的外资
管理经验的研究》。
9月
第6届全国运动会在北京举行。
10月
全国政协主席李鹏为中国作家协会特约顾问。
11月
《现代文学》杂志创刊。
12月
《文艺研究》杂志创刊。

1983年

1983年3月

Xinhua News Agency reports that over 600 Sino-foreign joint
ventures have come about, attracting foreign investment of
USD 1.7 billion since the law on Sino-foreign joint ventures
was passed in 1979.

1月
The central delegation of the Communist Party of India
visits China. It makes a two-week visit to Beijing.

2月
The famous Chinese painter Zhang Daqian dies in Taipei at
the age of 81.

5月
"中法油画画廊合作"在中法美术馆开展。
6月
《邓小平文集》在全国发行。
7月
《人民文学》杂志刊出《关于企业、外资企业、中外合资企业的外资
管理经验的研究》。
8月
《人民日报》发表《关于企业、外资企业、中外合资企业的外资
管理经验的研究》。
9月
第6届全国运动会在北京举行。
10月
全国政协主席李鹏为中国作家协会特约顾问。
11月
《现代文学》杂志创刊。
12月
《文艺研究》杂志创刊。
**Part II / Timeline**

**1978 年 - 1983 年**

**1978 年**

10 月

黄钦、马德生在黄秋华肯定、共同努力下，决定创办文学杂志《今天》，并确定杂志《今天》的美学触角，为文学设计一个新美学空间，诗歌写作也展开。通过《今天》杂志的筹备，黄钦研究了马德生，形成理论基础。

12 月

12 月 23 日，《今天》在北京出版发行，这是“北京之春”民主运动期间（1978-1980）最早创办的纯文学杂志。在巴黎巴黎文学家进行理论探讨。

**1979 年**

4 月

4 月 1 日，黄钦、马德生、郑华和参加了“星星”展览组“国际春”，在中山公园展览现场，大家讨论，并与肖小宁、李新、王志平、何林等摄影师们成为朋友。

4 月 8 日，《今天》编辑部举办的第一个笔会，地点设为八三一公园（原名王府井公园），和平路有黄秋华的远方来信。黄钦用词单字词组为大量年轻艺术家提供创作平台。这次活动的成功举办实现出自于一个年轻艺术家小组的念头。与马德生一起讨论决定了选择成员的条件，即必须为独立艺术家，或者愿意接受前卫的非主流艺术家。小胡将集中关注当下政治、文化及艺术的变化。

4 月下旬，黄钦与马德生发起编辑筹备组，参与者有郑华、郑华、黄钦、陈光华、吴兴德、于美等。最初会议召开在北京东四十三条号的《今天》编辑部。筹备会因为提前期的个人干预没有达成任何协议。

5 月

黄钦与马德生在编辑组内讨论成立“星星”展览组“国际春”，并就此确定了十位艺术家成员。包括郑华、郑华、李新、王志平、何林等。

6 月 13 日，《今天》杂志在紫禁城出版第一期，并取得有限的发行量。

**1979 年**

12 月 23 日，《今天》杂志举行首次户外诗歌活动，地点设于北京西郊，活动名称为“星星”展览组“国际春”，此活动取得有限的发行量。

**1979 年**

12 月 23 日，《今天》杂志在北京举行首次户外诗歌活动，地点设于北京西郊，活动名称为“星星”展览组“国际春”，此活动取得有限的发行量。
Part II / Timeline

May

After meeting Wang Keping through Qu Lilei, Huang Rui and Ma Desheng decide on the central members of the group which include Wang Keping, Qu Lilei, Zong Aicheng, Bo Yun, Gan Shaicheng, Zhu Jingshi, Yan Lu and Li Shuang. By early summer preparations for their first exhibition are complete.

June

Huang Rui and Ma Desheng apply to Liu Jun, Chairman of the Beijing Artists Association, to mount a formal exhibition.

September

At the beginning of September, Huang Rui, Ma Desheng, Wang Keping and the other artists name the exhibition The Stars Exhibition (Xing Xing Zhai Zhan, "Stars Museum"). As the Beijing Artists Association continues not to approve the exhibition, they select a park on the East side of the National Art Museum of China as the site, and plan to stage the exhibition over the National Day holiday from 27th September to 3rd October.

9.27: The works and the exhibition preface for the proposed Stars Exhibition are hung on the park fence of the National Art Museum of China. There are close to 150 works by 23 artists.

Chi Xiaoning and Ren Shulin begin filming an independent documentary film on the Stars Exhibition.

9.28: Police officers from the Dongcheng District Branch of the Beijing Municipal Public Security Bureau (Dongcheng Gong an Jiao ju) call on Beijing Artists Association headquarters in Beijing. They call for the cancellation of the exhibition, and require students from the Public Security School to create a disturbance in order to stabilize the situation. Huang Rui and Ma Desheng negotiate with police officers at the Dongcheng District Branch office refusing to cancel the exhibition.

9.29: The Beijing Municipal Public Security Bureau (Dongcheng Gong an Jiao ju) issues a notice:

"Recently, it has been discovered that certain persons have been hanging posters and holding an exhibition in the National Art Museum of China park, which has affected daily life and social order.

With the aim of preserving social order, holding exhibitions and sticking, hanging or writing any kind of publicity material is strictly prohibited.

According to the regulations of The People's Republic of China Security Administration Penalty Law…violators will be punished…"

On the second day of the Stars Exhibition many police officers arrive to ban the exhibition, September 28, 1979 / Photographed by Chi Xiaoning

The years march toward us; there are no mysterious signs guiding our actions. It is precisely the challenge that life has given us. We cannot remove the element of time; the shadow of the past and the light of the future are folded together, forming the environment in which we live. It is our responsibility to live on steadfastly and remember each lesson learned…"

The outdoor exhibition is well received. In addition to intellectuals and friends that the artists have invited, the exhibition also attracts many curious passers by. Starting with this exhibition, Chi Xiaoning and Ren Shulin begin filming an independent documentary film on the Stars Exhibition.

“星星博物馆”(The Stars Museum), 1979 / September 27 / Photographed by Chi Xiaoning

"星星博物馆"(The Stars Museum), 1979 / September 27, 1979 / Photographed by Chi Xiaoning

"星星博物馆"(The Stars Museum), 1979 / Photographed by Chi Xiaoning

"星星博物馆"(The Stars Museum), 1979 / Photographed by Chi Xiaoning

"星星博物馆"(The Stars Museum), 1979 / Photographed by Chi Xiaoning
Part II / Timeline

10.9.10, The 9th and 10th posters are issued again in this exhibition tour.

11.12.11
11.23-12.2, Liu Xun arranges the "Stars" exhibition at the Ministry of Cultural Affairs, in Beijing. In 1979, the Ministry of Cultural Affairs held the exhibition, and due to the exhibition being delayed, the Ministry of Cultural Affairs was given two options: to return the exhibition to Beijing Artists Association or to exhibit it at the Ministry of Cultural Affairs. The Ministry of Cultural Affairs chose the latter.

The exhibition included 800 works, including oil paintings, sculptures, and other forms of art. The exhibition was well-received, and it attracted 33,000 visitors, with more than 8,100 visitors on the last day alone. According to employees at the exhibition, the exhibition had attracted a lot of attention from different provinces and cities. The exhibition was also invited to tour in other cities, such as Yunnan and Hunan.

After the exhibition in Beijing, the "Stars" exhibition was also held in other cities, with the exhibition attracting a lot of attention. The exhibition was also invited to tour in other cities, such as Yunnan and Hunan. The exhibition was also invited to tour in other cities, such as Yunnan and Hunan.
1980

March
Fina Arts (Mei Shu, 美术) magazine publishes an article by Editor Li Xianzong on the Stars artists, as well as an article in which the writer and Stars artist, Qu LeiLei, proclaims "Art for the sake of self-expression!" The article prompts discussions about the function of art.

August-September
Today magazine is suspended from this month, as its application to become a registered publication has been rejected by the Ministry of Culture.
8.16. People's Daily publishes an advertisement for the second Stars Exhibition. 8.20-9.4. On the recommendation and with the approval of Jang Feng, Chairman of the China Artists Association, the second Stars Exhibition is formally displayed on the third floor of the National Art Museum of China. The number of participating artists has swelled to thirty-seven. Because of the profits gained from ticket sales, the museum offers to extend the exhibition by three days to September 7.

There are more than 100,000 visitors to the exhibition over 18 days, far exceeding the museum's previous records. More than 10000 tickets are sold on the last day alone.
Artists participating in the second Stars Exhibition include Huang Rui, Ma Desheng, Wang Keping, Ai Weiwei, Bo Yan, Zheng Aching, Song Hong, Zhao Fei, Mas Li, Li Shuang, Qu LeiLei, Yan Li, Wang Luanyu, Zhou Manjew, Zhu Jinny, Yin GuangLing, Quan Xian, Yang Zing, Guo ShanZhang, Shi Zong, Zheng Shao, He Baosun, Liu Daxun, Xiao Dayuan, Li Ying, Bao Pan, Chen Yanyujing, He Baotao, Zhao Darui and Zhao Gang.
In September, Stars artists Huang Rui, Ma Desheng, Wang Keping, Zheng Aching and Qu LeiLei are invited by the student council of the Central Academy of Fine Arts to give lectures at the university. Chen Danqing, a graduate student at CAFA, creates a large number of portrait sketches for the five artists.

October-the following January
On the invitation of artists from other provinces, Huang Rui and Ma Desheng embark on a trip to promote the Stars, meet other artists and visit historical cities and famous mountains. Chen Yanbing participates in part of the trip. From late October to early January, they visit twenty-nine cities and regions including Datong, Yaxian, Xin'xi, Baqiao, Yibin, Chengdu, Guiyang, Chenggong, Weinan, Dazu, Gui'an, Xining, Binhai, ZhangJiang, Haku, Guangzhou, Hangzhou and Shanghai. They give around ten lectures on the Stars exhibitions and contemporary art in the Shanxi Jincheng region, at the Xi'an Artists Association, the Sichuan Fine Arts Institute, Guiyang...
### 1981年

原南斯拉夫美术家协会会员的郭念、马得升与王丙平在新一轮登记中签名。

8月

郭念和刘克章成为中国文学界的两代表，这位与“星星”并无直接联系，而“星星”以及《今天》的活动也因为“清除精神污染运动”而无法继续进行。然而郭念通过撰写“星星”艺术活动的报告《外国文学》在《星星》及《星星》的某次杂志的封底上署名，体现了对“星星”表示支持和某种联系。

9月

李庚国和法国文学家毕加索“手不离手”之被继，被宣传处“劳动教育”。

### 1982年

8月

黄之群离开“外国文学”，在辞职决定之后，杂志主编告诉其，由于“星星”的政治影响，不能继续担任主编的职务。取代黄之群的新主编现在文学上较为保守的中央国家出版社社长。

8月14日开始，黄之群、马得升和王丙平在北京宣武区西城区小学的两间教室举办画展。展览于第五天被宣武区公安分局取缔。

不久之后，“清除精神污染运动”已经扩展为全国性运动，郭念申请出国，一年后前往日本，严于1983年回到日本。而艾未未在81年就去了美国。自此处于81年到84年间断的交流。而李庚国、马得升、王丙平和毕加索于84至86年间相继到了美国。

### 1983年

August

在受 recommendation of a friend, Huang Rui joins Foreign Literature magazine as Editor. This position is not directly connected to the Stars, whose activities (and those of Today magazine) can no longer be public due to greater political constraints. Huang Rui does, however, stay connected to the Stars artists by using their works as illustrations for Foreign Literature magazine.

At the beginning of the summer, Huang Rui leaves his position at Foreign Literature magazine. His departure is provoked by information from the magazine's Editor-in-Chief, who informs him that there is too much pressure involved in keeping him on as Editor; this is most likely due to his involvement with the Stars. He is replaced by an artistically conservative graduate of the Central Academy of Fine Arts.

The high-level conservos in the art world fear the success of the Stars' exhibitions. Riding on the wave of the Campaign Against Spiritual Pollution, they launch an attack on Jiang Ming because of his support of the Stars. He dies in Beijing on September 13.

The China Artists Association magazine, Artists Communications, published at the end of the year, criticizes the Stars' exhibitions.

8月14日：《星星》编辑黄之群离开，担任美国的《外国文学》杂志。8月，马得升和王丙平在北京宣武区西城区小学的两间教室举办画展。展览于5天后被宣武区公安分局取缔。

不久之后，“清除精神污染运动”已经扩展为全国性运动，郭念申请出国，一年后前往日本。而艾未未在81年就去了美国。自此处于81年到84年间断的交流。而李庚国、马得升、王丙平和毕加索于84至86年间相继到了美国。
Part III / Images

第三部分
作品图片

Part III / Images
黄锐美编《外国文学》
Huang Rui
Art Editor for Foreign Literature
Part III / Images

Huang Rui / Art Editor for Foreign Literature
Part III / Images

Huang Rui / Art Editor for Foreign Literature

黄锐 Huang Rui
无题 Untitled
钢笔、水墨 Pen and ink on paper
303.3 x 221 cm
1982

黄锐 Huang Rui
1981年11月《外国文学》插图 Illustration for Foreign Literature, November 1981
钢笔、水墨 Pen and ink on paper
104 x 18 cm
1981
Part III / Images

Huang Rui / Art Editor for Foreign Literature

Page 50

Typo: Huang Rui
1981年9月《外国文学》插图 Illustration for Foreign Literature, September 1981
铅笔勾线 Pen and ink on paper
15.4 x 18.5 cm
1981

Page 51

Typo: 黄锐 Illustration by Huang Rui
1981年9月《外国文学》插图 Illustration for Foreign Literature, September 1981
油墨印刷 Ink print
26 x 18.7 cm
Part III / Images

Huang Rui / Art Editor for Foreign Literature

Illustration by Huang Rui
1982年1月《外国文学》 Foreign Literature, January 1982
油墨印刷 Ink print
26 x 18.7 cm

Illustration by Huang Rui
1982年2月《外国文学》 Foreign Literature, February 1982
油墨印刷 Ink print
26 x 18.7 cm
马德开 Ma Desheng
1981年12月《外国文学》插画
Illustration for Foreign Literature, December 1981
木刻版画 Woodcut
26.5 x 36.7 cm
1981
Ma Deheng

Untitled

Woodcut

26.8 x 20.7 cm

1981

Ma Deheng

1981年12月《外国文学》插画

Illustration for Foreign Literature, December 1981

Woodcut

43.8 x 22.6 cm

1981
Part III / Images

Huang Rui / Art Editor for Foreign Literature

92 / 8 cm
黄(Material): Qu Laike
1981年12月《外国文学》插图 Illustration for Foreign Literature, December 1981
毡笔草图 Pen on paper
216 x 137 cm
1981
Part III / Images

Huang Rui / Art Editor for Foreign Literature

Huang Rui / Zhang Aicheng
1981年11月《外国文学》插图 Illustration for Foreign Literature, November 1981
铅笔钢笔 Pen on paper
25.9 x 17.7 cm
1981

Huang Rui / Zhang Aicheng
1981年11月《外国文学》插图 Illustration for Foreign Literature, November 1981
铅笔钢笔 Pen on paper
25.8 x 18.5 cm
1981
Part III / Images

Huang Rui / Art Editor for Foreign Literature

钟鸣 中鸣
1983年11月《外国文学》插画 Illustrations for Foreign Literature, November 1983
重油印制 Print on paper
14.4 x 20.9 cm
1981

钟鸣 中鸣
1982年10月《外国文学》插画 Illustrations for Foreign Literature, October 1981
出版印刷 Offset print
26 x 18.7 cm

钟鸣 中鸣
1982年10月《外国文学》插画 Illustrations for Foreign Literature, October 1981
出版印刷 Offset print
26 x 18.7 cm
孙为民 Sun Weimin
1982年3月《外国文学》插图
Illustration for Foreign Literature, March 1982
铅笔钢笔 Pen on paper
24.3 x 18.4 cm
1982

图：孙为民 Sun Weimin
1982年3月《外国文学》Foreign Literature, March 1982
油印印品 P/F print
26 x 18.7 cm
Huang Rui and Ma Desheng
Illustrations for Poetry Collections
黄锐 Huang Rui
《北岛诗选》封面 Cover of Collections of Poems by Bai Dao
手工油墨印刷 Ink print
25.8 x 17.5 cm
1982

黄锐 Huang Rui
《北岛诗选》封底 Back Cover of Collections of Poems by Bai Dao
手工油墨印刷 Ink print
25.8 x 17.5 cm
1982
黄锐 Huang Rui

《从这里开始》 Cover of Start From Here by Jiang He
手工油墨印刷 Ink print
尺寸 Size: 25.8 x 18.6 cm
1982

黄锐 Huang Rui

《未定的海浪》 Cover of The Untamikar Beach by Bei Qiao
手工油墨印刷 Ink print
尺寸 Size: 26 x 18.7 cm
1982

Part III / Images
Huang Rui and Ma Desheng / Illustrations for Poetry Collections
Part III / Images

Huang Rui and Ma Desheng / Illustrations for Poetry Collections

黄锐 Huang Rui
《没意思的诗》封底铅笔稿 Pencil Sketch of the cover of Uninteresting Poems
纸本铅笔 Pen on paper
26.9 x 18.5 cm
1982

黄锐 Huang Rui
复刻《没意思的诗》封面 Cover of Uninteresting Poems by Xia Fu (Huang Rui)
手工线雕版 Woodcut
26.1 x 17.2 cm
1982
Part III / Images

Huang Rui and Ma Desheng / Illustrations for Poetry Collections.
Huang Rui and Ma Desheng / Illustrations for Poetry Collections

Part III / Images

Ma Desheng

Wang Jia (Meng) illustration for Old Dreams by Mang Ke
Woodcut
26 x 18.3 cm (Image: 20.2 x 15.7 cm)
1982

Ma Desheng

Wang Jia (Meng) illustration for Old Dreams by Mang Ke
Woodcut
26 x 18.3 cm (Image: 20.2 x 15.5 cm)
1982
Part III / Images

Huang Rui and Ma Desheng / Illustrations for Poetry Collections

Ma Desheng

Illustration for Old Dreams by Māng Ke

Woodcut

26.1 x 18.3 cm (Image: 20.4 x 16 cm)

1982
馬德升  Ma Desheng
《舊夢》插圖 Illustration for Old Dreams by Mang Ke
木刻版畫 Woodcut
26 x 18.3 cm (圖像: 19 x 141 cm)
1982
Huang Rui and Ma Desheng / Illustrations for Poetry Collections

Part III / Images

Ma Desheng

Illustration for Old Dreams by Meng Ke

Woodcut

20 x 18.3 cm (image: 20 x 15.8 cm)

1982
Part III / Images

Huang Rui and Ma Desheng / Illustrations for Poetry Collections

馬建升 Ma Desheng

木刻版畫 Bamboo Flute
木刻版畫 Woodcut
25.3 x 18.4 cm
1983

張先《蝦歡遊》封面 Cover of Palm Tree by Mo Fei
水墨作品 Pen on paper
25.3 x 18.4 cm
1983
Huang Rui and Ma Desheng / Illustrations for Poetry Collections

Part III / Images

Ma Desheng

Illustration for Palm Tree by Mo Fei
Woodcut
20.3 x 15.4 cm (Image: 22.1 x 15.2 cm)
1983

Ma Desheng

Illustration for Palm Tree by Mo Fei
Woodcut
20.3 x 15.4 cm (Image: 22.2 x 15 cm)
1983
Part III / Images

Huang Rui and Ma Desheng / Illustrations for Poetry Collections
Part III / Images
Huang Rui and Ma Desheng / Illustrations for Poetry Collections

马德胜 Ma Desheng

封套 Cover of Cliff by Xue Di
木版画 Woodcut
26 x 36.6 cm
1983

雪迪 Xue Di

扉页 Flyleaf of Cliff by Xue Di
纸本 Print
26 x 36.6 cm
1983
Huang Rui and Ma Desheng / Illustrations for Poetry Collections
Huang Rui and Ma Desheng / Illustrations for Poetry Collections

Part III / Images

Ma Desheng

Illustration of Kue Di

Woodcut

26 x 36.6 cm (Image: 11.1 x 12.2 cm)

1983

Ma Desheng

Illustration of Kue Di

Woodcut

26 x 36.6 cm (Image: 14.8 x 10.8 cm)

1983
Part III / Images

Huang Rui and Ma Desheng / Illustrations for Poetry Collections

马德升 Ma Desheng

严力《短诗24首》封面 Cover of 24 Short Poems by Yan Li
木刻版画 Woodcut
25.6 x 18.5 cm
1982

严力 《短诗24首》扉页 Flyleaf of 24 Short Poems by Yan Li
木刻版画，手工着色石印 Pen on paper and ink print
25.6 x 18.5 cm
1982
Mak Desheng

Cover of Selection of Poems by Yan Li
Woodcut
20.6 x 16.5 cm (Image: 14.8 x 10.8 cm)
1982

《诗选》扉页 Cover of Selection of Poems by Yan Li
木刻版画，手绘铜版印刷 Pen on paper and ink print
25.6 x 16.5 cm
1982
Part III / Images

Huang Rui and Ma Desheng / Illustrations for Poetry Collections
Huang Rui and Ma Desheng / Illustrations for Poetry Collections

Part III / Images

Ma Desheng
《人力诗选》插图
Illustration for Selection of Poems by Yan Li
木刻版画 Woodcut
25.6 x 16.5 cm （图 Image：10.2 x 13.2 cm ）
1982
Part III / Images

Huang Rui and Ma Desheng / Illustrations for Poetry Collections

页1

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Page 2

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Page 115
Huang Rui and Ma Desheng / Illustrations for Poetry Collections

马德升 Ma Desheng
芒克《投向太阳的向日葵》插图 Illustration for Sunflower in the Sun by Mang Ke
纸本水彩 and 油画 on paper
24.8 x 17.5 cm (图 Image: 19.4 x 13.1 cm)
1984

马德升 Ma Desheng
芒克《投向太阳的向日葵》插图 Illustration for Sunflower in the Sun by Mang Ke
纸本水彩 and 油画 on paper
24.8 x 17.5 cm (图 Image: 19.4 x 13.1 cm)
1984
Part III / Images

Huang Rui and Ma Desheng / Illustrations for Poetry Collections

马德升 Ma Desheng
《太阳下的向日葵》插图 Illustration for Sunflower in the Sun by Mang Ke
水彩画 Watercolor and oil on paper
24.8 × 17.5 cm (图象 Image: 10.6 × 13 cm)
1984

马德升 Ma Desheng
《太阳下的向日葵》插图 Illustration for Sunflower in the Sun by Mang Ke
水彩画 Watercolor and oil on paper
24.8 × 17.5 cm (图象 Image: 10.4 × 11.6 cm)
1984
Part III / Images

Huang Rui and Ma Desheng / Illustrations for Poetry Collections

Ma Desheng / Illustrations for Sunflower in the Sun by Mang Ke

Illustration: Watercolor and oil on paper

Size: 24.8 x 27.5 cm (Image: 20.7 x 12.4 cm)

1984
Part III / Images

Huang Rui and Ma Desheng / Illustrations for Poetry Collections

Ma Desheng: Illustration for Sunflower in the Sun by Maing Ke

Watercolor and oil on paper

24.5 x 17.5 cm (image: 8.5 x 14.5 cm)

1984
黄锐画稿
Huang Rui
Works on Paper

A selection of improvised sketches created by Huang Rui during the Stars Period.

黄锐: Huang Rui
女人和鸽子 Woman and Dove
纸本水彩 Ink on paper
23.8 x 17.2 cm
1981
Huang Rui / Woman and Dove
Ink on paper (ink transfer)
25.9 x 29.2 cm
1981
Part III / Images

Huang Rui / Works on Paper

Girls
Pencil on paper
26.9 x 34.6 cm
1982
黄锐 Huang Rui
《街上的青年（正面）》 Young People on the Street (front)
柏木墨笔 Ink on paper
20.9 x 18.4 cm
1981

黄锐 Huang Rui
《街上的青年（背面）》 Young People on the Street (back)
柏木钢笔 Pen on paper
20.9 x 18.4 cm
1981
Huang Rui / Works on Paper

Part III / Images

黄łow Huang Rui

街上 Young People on the Street

ink and pencil on paper

275 x 13 cm

1982

黄łow Huang Rui

恋人 Lovers

pencil on paper

20.3 x 18.9 cm

1982
Part III / Images

Huang Rui / Works on Paper

黄锐 Huang Rui

女人 Woman

铅笔和水彩 Pencil and watercolor on paper

25.4 x 21.4 cm

1982

黄锐 Huang Rui

男人与女人 Man and Woman

铅笔 Pen on paper

29.1 x 21.4 cm

1982
Huang Rui / Woman

Part III / Images

Huang Rui / Works on Paper

黄锐 Huang Rui

作品名称: 女人

尺寸: 25.4 x 17.4 cm

年份: 1982
黄锐 Huang Rui
女人 Woman
钢笔钢笔 Pen on paper
29 x 21.4 cm
1982
Huang Rui / Works on Paper

Part III / Images

黃樹 / Huang Rui

女人 Women

毛筆水墨 Pen on paper

29.2 x 20.5 cm

1982
Huang Rui / Works on Paper

Part III / Images

Huang Rui

Man and Woman

Pencil on paper

25.4 x 17.4 cm

1982
Part III  Images
Huang Rui / Works on Paper
Huang Rui / Works on Paper

Part III / Images

毛线团 (女人絮线) Ball of Yarn (based on the female form)

Ink on paper

10.3 x 15.1 cm

1982

毛线团 (女人絮线) Ball of Yarn (based on the female form)

Ink on paper

12.6 x 18.5 cm

1982
Huang Rui / Works on Paper

Part III / Images

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155
Huang Rui / Works on Paper

Part III / Images

Modern Sofa (based on the female form)
Ink on paper
15 x 10.4 cm
1982

Building Blocks (based on the female form)
Ink on paper
15 x 10.4 cm
1982
Part III / Images

Huang Rui / Works on Paper

風向標
Weather Vane (based on the female form)
ink on paper
15 x 10.4 cm
1982

塔式吊車
Tower Crane (based on the female form)
ink on paper
15 x 10.4 cm
1982
Part III / Images
Huang Rui / Works on Paper

**Huang Rui**

水雷 (Women's Torpedo) (based on the female form)
Ink on paper
15 x 10.3 cm
1982

**Huang Rui**

眼镜蛇 (Women's Cobra) (based on the female form)
Ink on paper
15 x 10.3 cm
1982
Huang Rui / Works on Paper

Part III / Images

Huang Rui
Sprouting Potato (based on the female form)
Ink on paper
15 x 10.4 cm
1982
Part III / Images

Huang Rui / Works on Paper

Mrs. Tome (front) Mrs. Tome (back)

Pen on paper

16.9 x 24 cm

1982
Part III / Images

Huang Rui / Works on Paper

黄锐 Huang Rui

女人 Woman

钢笔画 Ink on paper

16.5 x 12 cm

1982
黄锐 Huang Rui
女人或风景 Woman or Scenery
毛笔钢笔 Pen on paper
16.9 x 12 cm
1982
Part III / Images
Huang Rui / Works on Paper

黄ינוי 黄uard
女人 Woman
紙本水墨 Pen on paper
16.9 x 12 cm
1980

黄עתיד 黄uard
女人 Woman
紙本水墨 Pen on paper
16.9 x 12 cm
1980
Part III / Images

Huang Rui / Works on Paper

Woman or Scenery

Paper on paper

16.9 x 12 cm

1982
Part III / Images

Huang Rui / Works on Paper

Huang Rui
Woman
Pencil on paper
16.9 x 12 cm
1982

Huang Rui
Dream and Freedom
Pencil on paper
16.9 x 12 cm
1982
Part III / Images

Huang Rui / Works on Paper

黄锐 Huang Rui
手、脚、鞋 Hand, Foot, Shoe
纸本钢笔 Pen on paper
18.9 x 12 cm
1982

黄锐 Huang Rui
女人像 Woman or Scenery
纸本钢笔 Pen on paper
12 x 16.9 cm
1982
Part III / Images

Huang Rui / Works on Paper

黄锐 Huang Rui
女人或风景 Woman or Scenery
纸本铅笔  Pen on paper
16.9 x 12 cm
1982

黄锐 Huang Rui
女人或风景 Woman or Scenery
纸本铅笔  Pen on paper
16.9 x 12 cm
1982
Part III / Images

Huang Rui / Works on Paper

黄锐 Huang Rui
女人或风景 Woman or Scenery
纸本钢笔 Pen on paper
16.9 x 12 cm
1982
黄锐 Huang Rui

作品标题 Woman or Scenery

纸本水墨 Ink on paper

16.9 x 12 cm

1980
“星星”艺术家画稿
Stars Artists
Works on Paper

“星星”艺术家之间经常交换作品，本部分为吴作敏收藏的其他“星星”艺术家作品。
The Stars artists would often exchange works amongst themselves; here are reproduced works by other Stars artists which were collected by Huang Rui.

甘少城 Gan Shaocheng
席位与移动 Part and Interval
蜡染水彩画 Gouache on cardboard
21.4 x 26.1 cm 1979
Stars Artists / Works on Paper

Ai Weiwei

Dunhuang Mural Sketch
水彩 on paper
8.9 x 9.4 cm
1980
Stars Artists / Works on Paper

1985

Ai Weiwei
Dunhuang Mural Sketch
Gouache on paper
94 x 89 cm
Part III / Images

Stars Artists / Works on Paper

Ai Weiwei
敦煌壁画写生 Dunhuang Mural Sketch
gouache on paper
9.3 x 9 cm
1980

Ai Weiwei
敦煌壁画写生 Dunhuang Mural Sketch
gouache on paper
9.3 x 9 cm
1980
Artists: Ai Weiwei

Title: Dunhuang Mural Sketch

Technique: Gouache on paper

Size: 94 x 87 cm

Year: 1983
Li Shuang

Unidad

Acrylic on paper

20 x 20 cm

1980
Part IV / Artists' Biographies
黄 锐

1952年生于北京


马 德 升

1952年生于北京


Huang Rui

b. 1952, Beijing
Lives and works in Beijing

Huang Rui’s work incorporates painting, installation, performance, photography and woodcut printing, and early on made reference to a number of Western artistic influences including Expressionism, Abstract Expressionism and Cubism. Following a period of labour in Inner Mongolia, Huang returned to Beijing and worked at a leather company until 1979. At this time, he studied art briefly at Beijing Workers’ Cultural Centre. Commencing in 1978, Huang co-published the unofficial journal Today – considered one of the most radical publications to have arisen after the Cultural Revolution. Huang relocated to Tokyo in 1984, where he began producing installation art works. He returned in 2000, and made his home and studio in the 798 Art District in 2002 – one of its earliest occupants. That same year, Huang brought his work to the gallery Beijing Tokyo Art Projects (B.T.A.P). Starting from 2003, he organised the Dazhaniu International Art Festival for four consecutive years, which greatly contributed to the protection of the 798 industrial complex and its transformation into an official art zone. Recent important exhibitions include: China Avant-Garde at the Groninger Museum, the Netherlands (2008); Huang Rui. The Stars’ Times at Havelange Museum in Shenzhen, China (2007). Chai-nai/China at Les Rencontres d’Arles, France (2007) and Made in China at the Louisiana Museum, Denmark (2007). Huang Rui is one of the most controversial artists in the history of Chinese contemporary art; the Stars Group he founded in 1979 was integral to the development of Chinese contemporary art. Huang, organised and participated in both Stars exhibitions.

Ma Desheng

b. 1952, Beijing
Lives and works in Paris

A self-taught artist with no formal training, Ma Desheng worked as an industrial draftsman and woodblock print artist before beginning to paint with traditional Chinese ink. Ma’s early works were woodcut prints carved sharply with strong chiaroscuro, showing the influence of Western Realism and Expressionism. In 1978, at the age of 26, Ma participated in the publication of popular unofficial journal Today, with two woodcut prints and a short story. In 1982, Ma’s work was shown at the Brooklyn Museum in New York. The following year, he exhibited alongside Huang Rui and Wang Keping in Beijing and had a solo exhibition in Lausanne, Switzerland. Ma moved to Switzerland in 1985, and relocated to France a year later. Further exhibitions include Foire de Paris at the Grand Palais, Paris (2007 and 2008) and Go China! at the Groninger Museum, the Netherlands (2008). Since 2002, Ma Desheng has been using propylene as an artistic material. His magnesium opus is a Story of Stone, shown as a solo exhibition at Hong Kong Arts Centre in 2003. Ma organised the two Stars exhibitions with Huang Rui, and participated in both with woodcut prints. Huang Rui and Ma Desheng met in 1978 through Today magazine.
The Butterfly Dream
Exhibition
Shuang was the only woman in the Stars Group in 1979. She
Gallery, Japan in 2000,
France (2005),
his oeuvre has
a foreigner after the Cultural Revolution (an act that cost her
the National Y outh Art Theatre. The first female artist to marry
returning to Beijing in 1978, Li worked as a stage designer for
provided an escape from daily physical labour, and after
returning to Beijing in 1978. Li worked as a stage designer for
the National Youth Art Theatre. The first female artist to marry
the Cultural Revolution. In 1973, he began to study Western
art history from the Renaissance to the Postmodern, and
the Cultural Revolution. In 1973, he began to study Western
paintings concentrate on the scene, or on composition. Whilst
her early work was in still life and landscapes. Li’s oeuvre has
developed to embrace figurative subjects; most often that of
a woman with startled eyes and an air of sensation. Exhibitions
of her work include, in 1989, Tiananmen June Fourth at the
Centre Pompidou, Paris, The Stars: Twenty Years at Tokyo
Gallery, Japan in 2000, La Chine à Rueil, Centre Pompidou, Paris,
France (2005). Origin Point—Stars Group Retrospective Exhibition,
Beijing Today Art Museum in 2007 and, in 2003, The Butterfly Dream at Dialogue Space Gallery, Beijing. Li Shuang was the only woman in the Stars Group in 1979. She
drew her work in both stars exhibitions. Huang Rui and Ma
Deliang met Li Shuang through the poet Mang Ke.

Qu Leilei
b. 1961, Qiqihar, Heilongjiang Province
Lives and works in London
At the age of 4, Qu Leilei moved with his family to Beijing. He
was a student of traditional Chinese painting from 1958-1964.
Qu was for a time sent to work in the countryside during the
Cultural Revolution. In 1973, he began to study Western
art history from the Renaissance to the Postmodern, and
from 1977-1978 enrolled for a year of anatomical studies at
Beijing Medical University. From 1982-1985, he worked as a
designer at China Central Television, winning the National TV
Drama Design Award in 1983. Qu attended the Central School
of Art and Design from 1986-1988. The following year saw
several international exhibitions of his work. Qu’s educational
activities include lecturing at the British Museum, the Ruskin
School at the University of Oxford, the Royal Academy of
Arts, the University of London School of Oriental and African
Studies, as well as Sotheby’s and Christie’s auction houses;
he is also the author of a number of books. In 1999, he was
made President of the UK Chinese Brush Painters Society.
In 2005, his solo exhibition, Everyone’s Life is an Epic, was
hosted at the Ashmolean Museum in Oxford. Qu met Huang
Rui through Today magazine, to which he contributed
illustrations; he participated in two stars exhibitions, firstly
with ink drawings and secondly with oil paintings and ink
drawings.
孙为民

1946 年生于黑龙江依兰市
任职和工作于北京

王怀庆

1944 年生于北京
任职和生活于北京

孙为民于中国美院出生，1967 年毕业于中央美术学院附中，之后留校任教。
1984 年，考取中央美术学院油画系硕士研究生，1987 年毕业，现为中央美术学院油画系教授。

1969 年，毕业于中央工艺美术学院，获学士学位。1970 年，从

后到北京。1971 年，分配到中央美术学院油画系工作，1979 年，考取中央工艺美术学院研究生，1982 年研究生毕业。

晚于 1984 年，在日本举办个展；《睡梦》，参加

1997 年威尼斯双年展；《家系列》，参加 2004 年第 20 届

国际艺术节。孙为民不是“星星画会”的成员，但与黄锐交往颇好，

据参加 1986 年在北京举办的“四人画展”

Sun Weimin

b. 1946, Huilin, Hebei Province
Lives and works in Beijing

Sun Weimin graduated in 1967 from a high school affiliated with the Central Academy of Fine Arts, and remained there as a teacher. In 1984, Sun entered the oil painting masters programme at the Central Academy of Fine Arts in Beijing, and obtained his degree in 1987. He is currently a Professor and Studio Director at the Academy in the Department of Oil Painting. Other positions held include Vice Chairman at the Beijing Artists Association, Director of Beijing Oil Painting Commission and Managing Director of the China Institute of Oil Painting. Major works include the painting Twelfth Lunar Month, which won the bronze medal in the 8th National Art Exhibition in 1984 and Late Autumn, which was shown in the Asian Art Show in Japan the same year. Noon was exhibited in the 1997 Venice Biennale, whilst Farm in October featured in the 10th National Art Exhibition in 2004. Sun Weimin was not a star artist, but a friend of Huang Rui’s who participated in the Of the Same Generation Exhibition in Beijing in 1980.

Wang Huaiqing

b. 1944, Beijing
Lives and works in Beijing

Wang Huaiqing graduated from the Central Academy of Art and Design with a Bachelor’s degree in 1969. In 1970, he was sent to work in the countryside in Hebei with his classmates. In 1972, he was allocated to the General Political Department of the People’s Liberation Army Art Troops, and worked as a stage designer. In 1979, Wang enrolled for a Masters degree at the Central Academy of Art and Design, graduating in 1981. He was part of the Of the Same Generation Exhibition in the Beijing National Art Museum of China in 1980. He is best known for a series of paintings depicting deconstructed furniture and architecture, which draw on ancient Chinese calligraphy as well as Cubist painting. Wang returned to Beijing from America in 1988, in 1998, his work was shown as part of the exhibition China 5000 Years at the Guggenheim Museum in New York. His work has been exhibited widely, including at the Shanghai Biennale, the National Museum of China, and the Seattle Art Museum (for the talk show Wang Huaiqing: A Painter’s Painter in Contemporary China in 2003-2003). Wang Huaiqing was not a Stars artist, but a friend of Huang Rui.
Yuan Yunsheng began to study painting in 1965 at the Central Academy of Fine Arts in Beijing. During the Hundred Flowers Period in 1956-7, Yuan was impelled to draw on a Post-Impressionist mode of painting in opposition to the Socialist Realism taught at the Academy. In 1967, along with others who had similarly expressed themselves, he was sent to a labour camp. He was able to return to the Academy after two years, and graduated in 1962. In 1979, Yuan worked on an mural painting at Beijing Capital Airport, and became a Professor in the Mural Painting Department of the Central Academy of Art and Design. Upon invitation from the US government in 1982, Yuan was a visiting lecturer at Harvard and some other universities; at this time he visited the Kooning, Rauschenberg and George Segal. The following year, he was invited to create a mural entitled Two Ancient Chinese Tales – Blue + Red + Yellow + White in the library at Tufts University in Boston. From 1985-1987, Yuan taught drawing and gawi lectures at Harvard. In 1987 he had a solo exhibition in New York’s Soho District, followed by shows in L.A, New York, Amsterdam, Taipei and Beijing. Yuan was invited back to China in 1996, during which year his mural Public for Mankind was unveiled at Harvard University. Yuan was already a well-known artist by the time of the Stars; he was a friend with Stars artist Qiu Laojie.
Zhong Acheng

b. 1949, Beijing  
Lives and works in Beijing

Zhong Acheng, also known as Ah Cheng, is a self-taught novelist, screenwriter and painter. During the Cultural Revolution, he was sent to work in Shanxi Province, where he began painting. He was then transferred to Inner Mongolia to depict the grasslands, and lived for a time in Yunnan before returning to Beijing in 1979. There, Zhong worked at the China National Publications Import & Export Corporation and as an Editor for World Books. He rose to prominence during the 1980s as a member of the Seeking Roots literary movement, alongside writers such as Mo Yan; his prose has been influenced by both classical Chinese and Western literature. In 1984, his first novel King of Chess attracted nationwide attention, winning the national Prize for Excellence in 1983-1984. Later, Zhong wrote the novels King of Trees and King of Children, thus completing a trilogy of novels. In 1992, he received the Italian Nonino International Prize for his literary achievements. Huang Rui met Zhong through Bei Dao during the publication of Today journal; Zhong then participated in both their exhibitions.
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Hadrien de Montferrand
地址: 北京市朝阳区酒仙桥路4号798 艺术区内100025
+86 15911651573
h@hadrienmontferrand.com

Hadrien de Montferrand Gallery
地址: 798 Art District, No. 4 Jueshengqiao Road, Chaoyang District, Beijing 100015
+86 15911651573
h@hadrienmontferrand.com