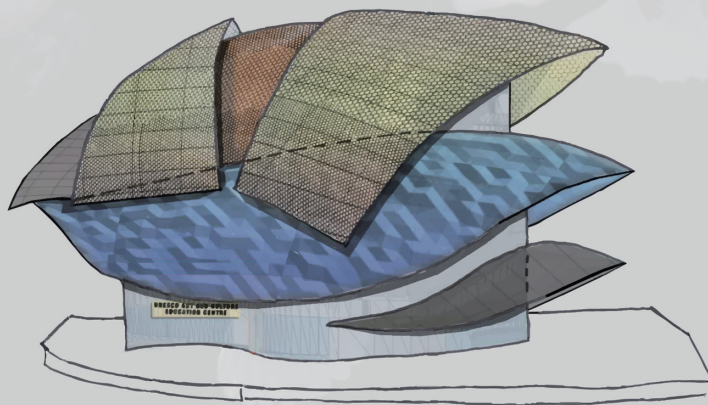


藝術為了和平論壇
ART FOR PEACE FORUM

艺术 for 和平
ART for PEACE

艺术与社会
ARTS & SOCIETY

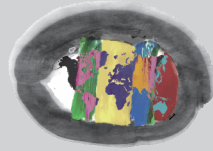


马来西亚·槟城
Penang Malaysia

3rd July 2019
Eastern & Oriental Hotel (Macalister Hall)



EASTERN & ORIENTAL
HOTEL



藝術為了和平論壇
ART FOR PEACE FORUM

ART for PEACE

ARTS & SOCIETY

Preface

The origin of art can be traced to the livelihood and the toiling of the primitive human society. Right from using the body moment, to employing stone carving to transmit an emotional message, to the emergence of writing, it is evident that art and human society are interwoven, and sharing a common coexistence in the natural world.

Ancient Greek philosophers Aristotle and Plato both professed that arts were the reflection of internal imitation of external existence. The 18th century German aesthetics Schiller however regarded arts as a product of the “imitation game” of “free expression”, of inner consciousness of external existence. This coincides with Kant’s idea. Late 19th century, some European scholars profess the idea of “spiritual expression” as the source of artistic creation, believing that arts are “self-consciousness” and “self-consciousness” is “expression”.

Italian aesthetic Benedetto Croce represents this school of thought. However, Tolstoy and Belinsky, of Russia, take the essence of creative art as expression of sentiment, and artistic creation as a reflection of daily live. Collectively these different forms of art represent and reflect pieces of the social reality throughout human history.

According to Marx, physical labour has significant meaning in the development of human society. It not only created the world, but also help find human itself, art and beauty. Art embraces literature (language art), painting, sculpture and building (visual art), music and dance (sensual art) and the integrated art of drama, movie and television, etc., which make up the present day components of spiritual civilisation, and life support, together with material civilisation, it becomes the integral parts of the totality of human life, playing an important role in different areas and spaces. Art plays a different social function in the development of human society and also in the realm of cultural system. It also helps unify the structural functions of the rational recognition, moral education and esthetical appreciation. By reflecting tradition through art, conveying messages through creation, it helps complement the social culture in its minute details and structure.

This helps to create a perfect integration of society and art; art and society harmonise the contraction and conflicts of the two. Art workers, artists, through various forms and media, become receivers and carriers to transmit to the public their resonance – human civilisation can thus harmoniously integrated and upgraded.

War originated in the thought of human mind – In 21st century, the savage DNA deep down in the human body stirs up, giving rise to geopolitical expansion and scramble, economic plunder

and seizing, resulting in the present day global chaos. Therefore efforts to promote, civilisation dialogue and art for peace to be the sort power of human spiritual power has become urgent and imperative.

Earlier in May 2016, UNESCO had organised at its Paris HQ, an “Arts For Peace” Dialogue and Exhibition to enable the artists from the East and West to engage in discussions and exhibit their works, with theme slated towards Anti-war, Anti-pollution, Anti-Poverty, etc.

May 2017, UNESCO held the first Upper House meeting of “Art for Peace” in Paris for artists and politicians to gather together at a high level round table. An artist from Eastern world met the Noble Price Winner, for a Dialogue with the notable “Son of Europe”, fame, former President of Poland, which received the applause of the art leaders from Europe and Middle East.

Indeed, in the history of human society, both in the East and the West, the cooperation of artists and politicians had been seen at various stages and occasions to highlight the theme of anti-war, anti-pollution and poverty, which received wide approval and applause.

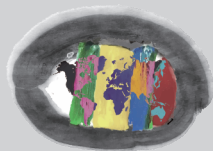
In the history of human society, both in the East and the West, artists and politicians at certain stage, had joined hands to fight for common good of mankind. But later, the politicians succeeded in taking over the control of political arena, split inevitably occurred. Politicians changed their mind because of their power ambition, reversing their original thinking of serving the country and people. The artists, on the other hand stood their original ground pursuing as usual their kind-hearted and just practice, to battle for mankind. As a result, split occurred and they had to part company, eventually they were on the opposite sides battling each other endlessly. This historical phenomenon took place in the Eastern and the Western world.

The arena of the second Forum of the “Art for Peace” is moved to the Eastern world: Penang, to be exact. Penang, for over a quarter of a century was a colonial island. As such, it has evolved into a focus point of multicultural regions and racial entity, embracing multi culture, multi races from East and West, and living and prospering in harmony. Hence, the theme of this Forum, “Art and Society”, inviting several heavyweight UNESCO experts and specialists from Europe, Asia, distinguished scholars and experts from China, Singapore and Malaysia, in the field of culture, language, history, arts, philosophy and aesthetics. Their contribution from varied fields of history, culture, religion under the auspices of UNESCO, will spark off another artistic flame to brighten the future space and sky of the future.

LIN Xiang Xiong
29 May 2019 in Penang

Translated by Dr Lim Heng Kow





艺术为了和平论坛
ART FOR PEACE FORUM

艺术为了和平

艺术与社会

前言

艺术的起源，来自原始人类的生活与劳动；从人类生活中肢体形态比拟传情达意，到岩石的象形镌刻表现为传达内心情感，一直到文字的产生，因此，人类与艺术、艺术与人类可说是“命运共同体”在自然界的必然性存在。

古希腊哲学家亚里士多德与柏拉图一致认为艺术的产生是客观对主观的“模仿”，18世纪德国美学家席勒却认为人在创作艺术是由于“自由表现”之“游戏”而产生的，而康德也同意这种说法。19世纪后期欧洲一些学者提出了“心灵表现”的艺术创作源泉，认为“艺术即直觉，直觉即表现”。意大利美学家克罗齐为此说法的代表。俄国的托尔斯泰、别林斯基却认为艺术的本质是情感的表现，而创作是对生活的反映。这种通过不同艺术形式的载体的再现与表现了客观社会的事物，形成了人类历史，真实的碎片。

马克思认为，劳动在人类发展历史上具有重大的历史意义。它不仅创造了世界，而且也在找了人自身，同时也创造了美和艺术。艺术涵盖了文学（语言艺术），绘画雕塑建筑（视觉艺术），音乐舞蹈（感觉艺术）以及综合艺术的戏剧电影与电视等等，形成了人类在精神文明中的重要生活，乃至生命中的支柱，连同物质文明，构造了人类生命的完整体，并在不同的地域、社会的空间扮演着重要的历史角色。艺术在人类的文明发展进程中，在社会文化系统里，发挥着重要的社会功能。同时更是对客观现实的理性认识，道德教育和审美统一的构结构功能，因此，通过艺术反映传统与表现表达的信息，对客观社会文化系统做了补充与细节的机制。

这便形成了艺术与社会，社会与艺术两者间，在矛盾中冲击统一的人类精神文明的完美结合。艺术的创作者：艺术家，通过不同形式与创作媒体为表情达意的载体，形成了人与艺术的完整融合的受体，向广大群众传播产生了内心共鸣与社会功能，因此，人类的精神文明才能得到完整的融合并到文明的升华。

战争起源于人的思想，21世纪人类，因体内的野蛮基因蠢动，而造成了地缘政治的扩充与争夺，经济的霸占与掠夺，导致了

当下的世界乱象，因此推行文明对话与艺术为了和平，是人类精神文明软实力，以及影响与基因改变是当务之急。

2016年5月在巴黎联合国教科文组织总部的平台上召开了艺术为了和平，东西方艺术家对话并展出作品。强调反战，反污染反贫穷等主题性而获得普遍一致的关注与认可。

2017年5月，在巴黎参议院举行了首届艺术为了和平，艺术家与政治家高端圆桌论坛。一位来自东方的艺术家与来自享有欧洲之子盛誉、并获诺贝尔和平奖得主的前波兰总统对话，引起了来自欧洲、中东艺术领域人物的热烈掌声。

在人类历史的舞台上，在东西方的领域里，艺术家与政治家，在某个时间段的人类历史过程中，都曾经携手合作共同为人类奋斗。过后，当政治人物成功登上政治舞台并主政后，必然地产生了分歧。政治人物多数为了权力欲望而变质，改变为国为民的初衷想法。而艺术家却始终如一地推行并实践他们的善良与正义，为人类而努力。两者最后产生了摩擦而分道扬镳，甚至站在对立面而斗争不休，纠缠不息的历史现象。东西方世界都是一样的。

此次第二届的艺术为了和平论坛：艺术与社会，转到东方世界的槟城举行。槟城在超过1/4的世纪里，由于殖民主义的统治而融汇了东西方种族与文化的聚居与交融。体现了东西文化融合与汇通，塑造了多元民族多元文化，多元宗教信仰的和谐共处社会环境。因此本次的主题——艺术与社会，诚邀了联合国教科文组织几位重量级的专家学者出席并演讲。来自欧洲具有代表性的艺术界人物，与来自中国，新加坡，马来西亚等在文化，历史，艺术，哲学，美学等领域享有盛名与具有卓越成就与著作的专家学者们，共聚在乔治市，联合国教科文组织评定的世界文化遗产，各抒己见、畅所欲言，在不同的艺术领域里百家争鸣，从而为人类的未来生存空间谏言献策。相信，东西方专家学者们将会在本次活动中碰撞出璀璨的艺术火花。我们深切地期待着！

林祥雄

2019年5月29日于槟城



WANG GUNGWU

王 赓 武

Wang Gungwu is University Professor, Faculty of Arts and Social Sciences, National University of Singapore (NUS) since 2007, and Emeritus Professor of Australian National University since 1988. He is Foreign Honorary Member of the History Division of the American Academy of Arts and Science and former President of the Australian Academy of the Humanities.

He received his BA and MA from University of Malaya (UM) in Singapore, and PhD at SOAS, London. His early teaching career was in the UM History Department at Singapore and then at Kuala Lumpur, and held the History Chair at UM in KL (1963- 1968). He was then appointed to the Chair of Far Eastern History at The Australian National University (1968-1986). From 1986 to 1995, he was Vice-Chancellor (President) of The University of Hong Kong. In Singapore, he was Director of the East Asian Institute till 2007.



LIU THAI KER

刘 太 格

Dr Liu Thai-Ker, a renowned architect-planner often known as the founding father of city planning in Singapore, is the founding chairman of Morrow Architects & Planners Pte Ltd. Before setting up his own firm, Dr Liu was the senior director of RSP Architects Planners & Engineers (Pte) Ltd., a multidisciplinary consultancy firm that he joined in 1992. In addition to architecture projects in Singapore, Dr Liu has also been invited to provide both architecture and urban planning services in around 40 cities outside Singapore. Among these city-planning projects, the sizes range from a few hundred thousand people to 12 million people. Dr Liu has been concurrently the founding chairman of the advisory board of Centre for Liveable Cities since 2008. The Centre for Liveable Cities is a knowledge hub created under the Ministry of National Development and the Ministry of the Environment and Water Resources, focusing on urban development related issues.



LIU MENGXI

Professor Liu Mengxi, Literature and History Scholar, Lifetime fellow of Chinese National Academy of Art, Director of Institute of Chinese Culture, Dean of Fine Arts and Humanities Institute of China Academy of Art, The History of Chinese Culture and Literary Thought Direction Doctoral Supervisor, Founder and Editor-in-Chief of the magazine "Chinese Culture"; China Central Institute for Culture and History (CCICH) Researcher, Academic Advisory Committee of Chinese Culture Promotion Society, Chair Professor of Qiushi, Zhejiang University, Dean of Ma Yifu Academy; been appointed as Beijing University Adjunct Professor Of Comparative Literature And Comparative Culture Research Institute, Nanjing Normal University Academy Affiliate Professor, Doctoral Supervisor of Literary and Art Theory, Visiting Scholar at Harvard University, Columbia University, etc. The research direction is the ideological and cultural history, literature trend of the Ming and Qing dynasties and the modern academic thought.

刘 梦 溪

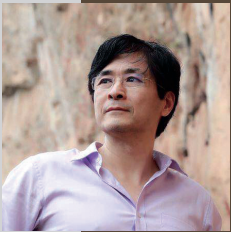
文史学者，中国艺术研究院终身研究员、中国文化研究所创所所长、艺术与人文高等研究院院长、中国文化史和学术思想史方向博士生导师、《中国文化》杂志创办人兼主编；中央文史研究馆馆员，中华文化促进会学术咨询委员，浙江大学求是讲座教授、马一浮书院院长；曾任北京大学比较文学和比较文化研究所兼职教授，南京师范大学特聘教授、文艺学学科博士生导师，哈佛大学、哥伦比亚大学等学府访问学者。研究方向为思想文化史、明清文学思潮和近现代学术思想。



LUIZ OOSTERBEEK

PhD in Archaeology (1994). Secretary General of the International Council for Philosophy and Human Sciences. Former Secretary-General of the International Union of Prehistoric and Protohistoric Sciences. Conducts research in the fields of archaeology, heritage and landscape management in Portugal, Africa and Southern America. Received prizes and awards from the the European Commission, the Brazilian Order of Advocates, the Portuguese Ministry of Culture, Gulbenkian Foundation, Foundation for Science and Technology and several private sponsors.

Professor of the Polytechnic Institute of Tomar, President of the Instituto Terra e Memória (Portugal). Guest Professor in several European and Brazilian Universities. Director of the Museum of Prehistoric Art in Mação (PT) and Vice-President of HERITY International (IT). Holder of UNESCO chair "Humanities and Cultural Integrated Landscape management".



DING FANG

Ding Fang, Dean of Renmin University of China School of Arts, Member of Oil Painting Committee of China Artists Association, Director of China Oil Painting Society, Dean of Renaissance Research Institute of Renmin University of China, Italy Leonardo Da Vinci Ideal Museum Honorary Researcher, Italy Accademia Ambrosiana Researcher.

丁方

中国人民大学艺术学院院长 中国美协油画艺委会委员 中国油画学会理事 中国人民大学文艺复兴研究院院长 意大利达芬奇理想博物馆名誉研究员 意大利安布罗休学院研究员。



ER DONG QIANG

Er Dongqiang wears many hats as a professional photographer, explorer and researcher of visual history. Formerly a reporter and editor of the Shanghai Pictorial monthly journal, Er was one of China's foremost proponents of the concept of visual documentation as a cultural discourse. Since 2000, the award winning lensman has embarked on his Silk Road project, becoming the only photographer in China to have conducted visual studies of the historic trade route over land and sea. His publications include *A last look: Western architecture in old Shanghai*, *Hallowed halls: protestant colleges in old China and Shanghai Vertical*, amongst others.

尔冬强

职业摄影家、探险家、历史影像学家。曾任《上海画报》编辑和记者，以捕捉和记录文化变迁而见长，是中国最早提出视觉文献概念的人，为这个多变的时代拍摄了大量的视觉文献。独立拍摄出版大型画册《中国民间艺术系列》、《上海史系列》、《近代通商口岸系列》、《口述历史系列》等作品数十部。在专题摄影和建筑摄影的领域成就突出，曾获美国建筑师协会等专业机构颁发的奖项，被西方媒体称之为学者型的艺术家。从2000年开始多次自驾越野车横穿欧亚，深入丝绸之路沿线国家采访，2013年开始用无动力帆船扬帆海上丝路，走遍第一岛链和南中国海的整个南洋地区，积累了大量一带一路的珍贵文献。是中国唯一完成陆地和海上丝绸之路田野考察的人。



ERIC OBERDORFF

French artist, has discovering movement by martial arts practice, studied dance at the National Conservatoire of Nice , the International Dance School of Cannes, and joined then the Paris National Opera School of Ballet, travelled around the world as dancer performer for Ballett des Landestheater Salzburg, Zürich Opernhaus Ballet and

Les Ballets de Monte-Carlo. Since 2002, Éric is the director and the choreographer of the Compagnie Humaine which he founded - he created more than twenty multidisciplinary projects performed in France, in Europe and in Morocco, also in schools, prisons, community services etc.



JOHN CROWLEY

John Crowley is Chief of Section for Research, Policy and Foresight in the UNESCO Sector for Social and Human Sciences. Since joining UNESCO in 2003 he has also been a programme specialist in social science (2003-05) and head of the communication, information and publications unit (2005-07), chief of section for ethics of science and technology (2008-11) and team leader for global environmental change (2011-14). Before joining UNESCO, he worked as an economist in the oil industry (1988-95) and as a research fellow at the French National Political Science Foundation (1995-2002). From 2002 to 2015, he was editor of the UNESCO-published International Social Science Journal. He has published a further 100 academic articles and book chapters, mainly on political theory and comparative politics.



LEE KHAI

李 凯

Lee Khai is a practicing lawyer and the managing partner of Messrs. Ong and Manecksha in Penang. He is a board member of the Penang State Museum and the chairman of the Penang State Art Gallery. He is also an advisor to the Penang Art District. He has been invited by the Penang State Exco for Tourism Development, Arts, Culture and Heritage (PETACH) to co-curate ArtPenang 2020, a two-week visual art festival.



LIN XIANG XIONG

President of Global Chinese Arts and Culture Society
Research Fellow of Chinese National Academy of Arts
Guest Professor of School of Arts, Peking University

Prof. Lin Xiang Xiong is an artist, entrepreneur, Singapore Citizen, born in 1945 in southern China's Guangdong Province and moved to Nanyang in 1956.

In the periods of 1965 to 1968, and 1971 to 1973, he studied fine arts in Singapore Academy of Arts, and in Paris, France respectively. He has held seven solo exhibitions in Singapore and Thailand (1968-1988). In 1990, 1994 and 2013, invited and supported by Ministry of Culture PRC to hold solo arts exhibitions in Beijing, Shanghai, Xi'an, Zhengzhou, etc.

In May to September 2015, he was invited to attend the "Mons 2015 European Capital of Culture" to exhibited his paintings in Bois du Cazier.

In May 2016, as the major exhibiter he curated the "Art for Peace"- Cultural Dialogue between East and West on the platform of UNESCO, France. In March 2017, co-organized with Area Revue to manage the 1st Round Table Forum "Art for Peace" in Luxembourg Palace, the Senate of France. In the forum, he had a debate with Mr. Lech Walesa, Nobel peace prize winner and the former President of Poland regards the arts and politics.

From 1976 to 2012, Prof Lin published nine books of essays, art reviews and theories, which have been collected into "A Collection of Xiang Xiong's Works" of nine volumes in 2018. 1994 he published "World of Painting" which is a collection of his paintings since 1990 to 1994.

林 祥 雄

炎黄国际文化协会会长/中国艺术研究院特约研究员/北京大学艺术学院客座教授

1945年出生于中国广东潮安。1956年移居南洋，新加坡籍艺术家、人文企业家。

1965-1968年、1971-1973年先后在新加坡艺术学院和法国巴黎进修美术。

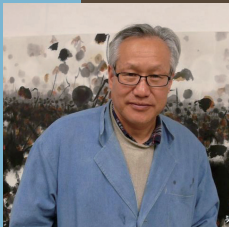
1968-1988年先后在新加坡、泰国等国举行了7次个人画展。1990、1994及2013年受中华人民共和国文化部邀请与支持在中国北京、上海、西安、郑州等地作巡回展出。

2015年,参与“蒙斯·欧洲文化之都”并在联合国教科文组织授予非物质文化遗产的比利时卡齐尔森林博物馆举行为期三个月的展览，饮誉欧盟并被传媒冠予“饮誉国际的华人艺术家”的称号。

2016年5月，在巴黎联合国教科文组织总部策划、统筹了“艺术为了和平”的东西方艺术家对话的大型主题性画展并为主展人。

2017年3月，在巴黎与Area 杂志社发起并倡办了“艺术为了和平”协会并在卢森堡参议院召开了“艺术为了和平”的高端圆桌论坛，同时与波兰前总统、诺贝尔和平奖得主莱赫·瓦文萨进行了东西方政治家与艺术家的和平主题互动，辩词绝伦，震撼欧洲艺坛！

1976—2012年，出版散文、艺评、理论等八部著作，2013年汇集成六册《祥雄文集》；1994年出版《艺术世界》，2013年出版《天地求索》、《探索南洋》、《悲情人间》及《大象无形》等作品集。2015—2018年，汇集出版五本评介集《东艺西渐》、《南风北吹》、《艺化天下》、《赤子文心》及《画说祥雄》，以及《祥雄文集》三册，共汇集成炎黄国际丛书十八册，分别为九册文集及九册评介集。



LIU JUDE

Contemporary famous artist, painter and art theorist. In 1970, he graduated from the Ceramic Art Department of the Central Academy of Arts and Crafts. In 1978, he was admitted to the Central Academy of Arts and Crafts as a postgraduate student. Then started teaching in the school after graduation. Currently is the Vice Dean of Academy of Arts & Design, Tsinghua University, and also Professor, Doctoral Supervisor and Academic Committee Chairman of the Painting Department, Director of Wu Guanzhong Art Research Center of Tsinghua University, Director of China Artists Association, Director of the Beijing Artists Association, and receives Special Allowance of the State Council. Student of Prof. Pang Xunqin and Mr. Wu Guanzhong. Expert in ink painting, oil painting, sketching and decorative painting.

刘巨德

当代著名艺术家、画家、美术理论家。1970年毕业于中央工艺美术学院陶瓷美术系。1978年考取中央工艺美术学院研究生，研究生毕业后留校任教。现为清华大学美术学院绘画系教授、副院长、博士生导师、学术委员会主席、清华大学吴冠中艺术研究中心主任，中国美术家协会理事，北京市美术家协会理事，享受国务院政府特殊津贴专家。艺术大师庞薰琹、吴冠中先生弟子。擅长水墨画，油画，素描，装饰绘画。



MARGALIT BERRIET

Margalit Berriet is the President, Founder and Director of the organization Mémoire de L'Avenir - Arts & Society. Born on April 1, 1958, in Tel Aviv-Jaffa (Israel). In 1979, she moved to NEW YORK CITY, where she completed a Master in Fine Arts at NY University. Since 1988, she lives and works in Paris. She has exhibited internationally in 28 solo exhibitions and over 88 group exhibitions.

Research - Artists - curator and essayist, she is also the initiator of multidisciplinary artistic events that are a motor in the process of Humanist cause. collaborating with museums (Louvre, Quai Branly, Centre Pompidou...) for a better knowledge of cultures and diversities, fostering intercultural dialogue. She is the author, with P. Creveaux, of the book From Drawing to Symbol: A Grammar for Humanity (2010) and of multiple essays published also in EXPRESSIONS magazine, UNESCO-MOst-WHC, Apheleia,...ETC

Initiated tools and practice within schools, community services, prisons, and training methods...with groups of youth or adults, with researchers in the human sciences, and with museums for learning and to further knowledge of the inter cultures, as of the histories and of the histories of the humanities in a transversal mode, using the Arts, the patrimones, Cultures, Languages and creativity to open an enlightened interchange and understanding of pluralities of individuals, of knowledge, of people, aiming for mutual and respectful dialogues between all differences.



MARC WILLIAMS DEBONO

Marc Williams DEBONO is a French neuroscientist currently in charge of an Art & Science Pole in the Paris Saclay area. President-founder of the Plasticities Sciences Arts Research Group that aims at opening new frontiers between art, science and humanities, he is a member of several international transdisciplinary (TD) networks and director of the TD Review of Human Plasticity PLASTIR since 2005. His scientific work is centered on the plasticity of living systems, mainly neuronal and cognitive, but also concerning plant biology and the development of a new epistemological paradigm regarding plastic interfaces The author is also poet and writer.



PAN GONGKAI

Born in 1947 in Ninghai, Zhejiang. In August 1964, he studied in the Middle School attached to Zhejiang Academy of Arts. In August 1978, he studied in the Chinese Painting Department, Zhejiang Academy of Fine Arts. From November 1979 to November 1984, he taught in the Chinese Painting Department of Zhejiang Academy of Fine Arts. From December 1984 to April 1992, he was the Editorial Director of Journal and Director of the Chinese Painting Department. From November 1994 to March 1996, he was the Director of China Academy of Fine Arts Research Department. From April 1996 to May 2001, he was the Dean of China Academy of Fine Arts. Since June 2001, he has been the Dean of The Central Academy of Fine Arts.

Professor Pan Gongkai is the Dean of the China Academy of Fine Arts and the Dean of the Central Academy of Fine Arts. He is also a Doctoral Supervisor. He has been teaching Chinese Painting Creation and Art History since 1979. From May 1992 to January 1994, He was invited to The Berkeley University, as a researcher, and received an honorary doctorate from the San Francisco Academy of Fine Arts.

Professor Pan Gongkai's arts are also admirable. He has widely held his solo exhibitions in New York, San Francisco, Hong Kong, UNESCO Headquarters in Paris and other places. He has high reputation both at home and abroad. It is because of these remarkable achievements that Professor Pan Gongkai became a member of the CPPCC National Committee and Vice Chairman of the Chinese Artists Association. In October 1991, he was awarded "Intellectuals with Special Contributions".

潘 公 凯

1947年出生于浙江宁海，1964年8月就读于浙江美院附中，1978年8月在浙江美院国画系进修。1979年11月至1984年11月在浙江美术学院中国画系任教，1984年12月至1992年4月在浙江美术学院历任学报编委会主任、中国画系系主任。1994年11月至1996年3月任中国美术学院研究部主任。1996年4月至2001年5月任中国美术学院院长。2001年6月至今任中央美术学院院长。

潘公凯教授在任中国美术学院院长和中央美术学院院长的同时也是博士生导师，自1979年以来一直担任中国画创作和艺术史论教学工作，1992年5月至1994年1月曾赴美国伯克利大学研访。获旧金山美术学院荣誉博士。

潘公凯教授在艺术方面的造诣也令人仰慕，曾多次在纽约、旧金山、香港、巴黎联合国教科文总部等地举办大型个人画展，在国内外享有很高声誉。正是由于在上述方面的显著成就，潘公凯教授出任全国政协委员、中国美术家协会副主席等职。1991年10月被评为“有特殊贡献知识分子”。



PENG FENG

Doctor of Aesthetics, Professor of Art School at Peking University, Dean of Arts Department, Professor of Aesthetics and Aesthetic Education Research Centre at Peking University, Executive Committee Member of International Association for Aesthetics, Vice Director, Academic Committee of Chinese Society of Aesthetics, Chinese Aesthetics Forum Member of the 15th, 17th and 18th International Congress of Aesthetics. One of the organizers of the 18th International Congress of Aesthetics, Co-organized the First Chinese Contemporary Art Forum with James Elkins, Curator of China Pavilion at the 54th International Art Exhibition of the Venice Biennale, and Member of the 2012 "Kyoto Prize Award, Arts and Philosophy" nomination committee.

彭 锋

美学博士，现任北京大学艺术学院教授，艺术学系主任，北京大学美学与美育研究中心教授，北京大学美学与美育中心副主任，兼任国际美学协会(International Association for Aesthetics)执行委员会(executive committee, 2007-)委员，中华美学会外国美学学术委员会副主任(2003-)，第15、17、18届世界美学大会中国美学论坛成员，第18届世界美学大会组织者之一，与埃尔金斯(James Elkins)合作组织首届中国当代艺术论坛，第54届威尼斯国际艺术双年展中国馆策展人，2012年度“京都奖·思想与艺术奖”提名委员会委员。



SEDEF ECER

Sedef Ecer was born in Istanbul, where she grew up in the world of movie-making, theatre and television. She has written numerous articles or opinion pieces for national newspapers or magazines, novels, screenplays, explored new genres with transmedia stories and translated Charlotte Delbo, and Saint-Exupery's works into Turkish.

But her major work is in the field of theater, in French. Now living in Paris and writing in French, her plays are published in France, and translated into Polish, Turkish, Armenian, German, Greek, Persian and English. Ms. Ecer's plays have

been seen studied in high-schools and universities and staged across Europe and USA at venues including Opera Houses, National Theatres, Municip Theatres but also in the streets, libraries, small theatres and by amateur groups.

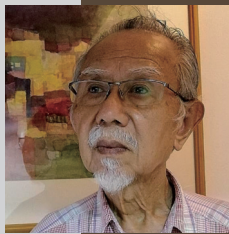
She is one of the three women writers who founded the Parlement des Écrivaines Francophones, and is entered in the 2014 Dictionnaire Universel des Créatrices (The Universal Dictionary of Women Creators Worldwide, supported by Unesco). She is represented by Zelig in France, Merlin Verlag in Germany, and Habitus in Turkey.



TANIA FERNANDEZ DE TOLEDO

Chief of the Conferences and Cultural Events Management Section. Curator of the Collection of works of art of UNESCO.

Director of the "3rd International Sculpture Award of Jaca", Technical and Artistic Director of the International Red Cross Pavilion, Director of the Arts Pavilion at EXPO 92 for Art Gallery in the Opera House of Seville. Experience in translation as Chief of the integrated Interpretation Section in the new Section of MSS.



TEOH KIAN HOON

Mr Teoh Kian Hoon was born in Mergui, Lower Burma in 1940 and grew up in Post War Pulau Pinang. He was a high school dropout at age sixteen.

Worked in journalism since his mid-thirties and was chief leader writer cum op-ed page editor successively for three Chinese dailies, notably Nanyang Siang Pau, before joining the Malaysian Chinese Research Centre (Huayan) as researcher and editing its bi-monthly "Humanities Omnibus" (人文杂志) from 2001 to 2005. He was the recipient of Taiwan's Xin-Yun Media Award for Malaysia in 2010.

To-date he has published one poetry collection and three collections of critical and reflective essays on art and creative writing, socio-political cultures and religious and scientific thoughts.

张景云

1940年出生于下缅甸老港丹荖，二战后在槟榔屿长大，十六岁辍学。三十岁后从事新闻工作，晚期先后在南洋商报等三家华文报担任总主笔，2010年膺台湾佛光山星云大师真善美新闻传播奖（马来西亚区）。2001年起担任马来西亚华社研究中心研究员，兼主编《人文杂志》双月刊（2001-2005）。迄已出版三卷文化思想随笔集和一卷诗集。



WANG SHI

Cultural Scholar, NGO Leader, Chairperson of Chinese Culture Promotion Society, Vice President of China NGO Network for International Exchanges, Senior Researcher of School of Arts and Humanities, Chinese National Academy of Fine Arts, Special Researcher of Central Research Institute of Culture and History.

王石

文化学者、NGO领导人，现任中华文化促进会主席，中国民间组织国际交流促进会副会长，中国艺术研究院艺术与人文高等研究院高级研究员，中央文史研究馆特约研究员。

8:30 **Entry Session**
Registration Start

8:50 **VIP Be Seated**

09:00-09:10 **Play Video <ART FOR PEACE>**

09:10-10:00 **Opening Speech**

1. **Dato' TOH Chin Leong**
Senior GM (Northern Region) of IJM Land Berhad
2. **John CROWLEY**
Chief of Section for Research, Policy and Foresight in the UNESCO Sector for Social and Human Sciences
3. **WANG Gung Wu**
Academic Adviser of Global Chinese Arts & Culture Society
4. **LU SHIWEI**
China - Consul General in Penang
5. **LIN Xiang Xiong**
President of Global Chinese Arts & Culture Society
6. **Y.A.B. Tuan CHOW Kon Yeow**
Chief Minister of Penang

10:00-10:30 **Photo Session & Tea Break**
Group Photo Taking

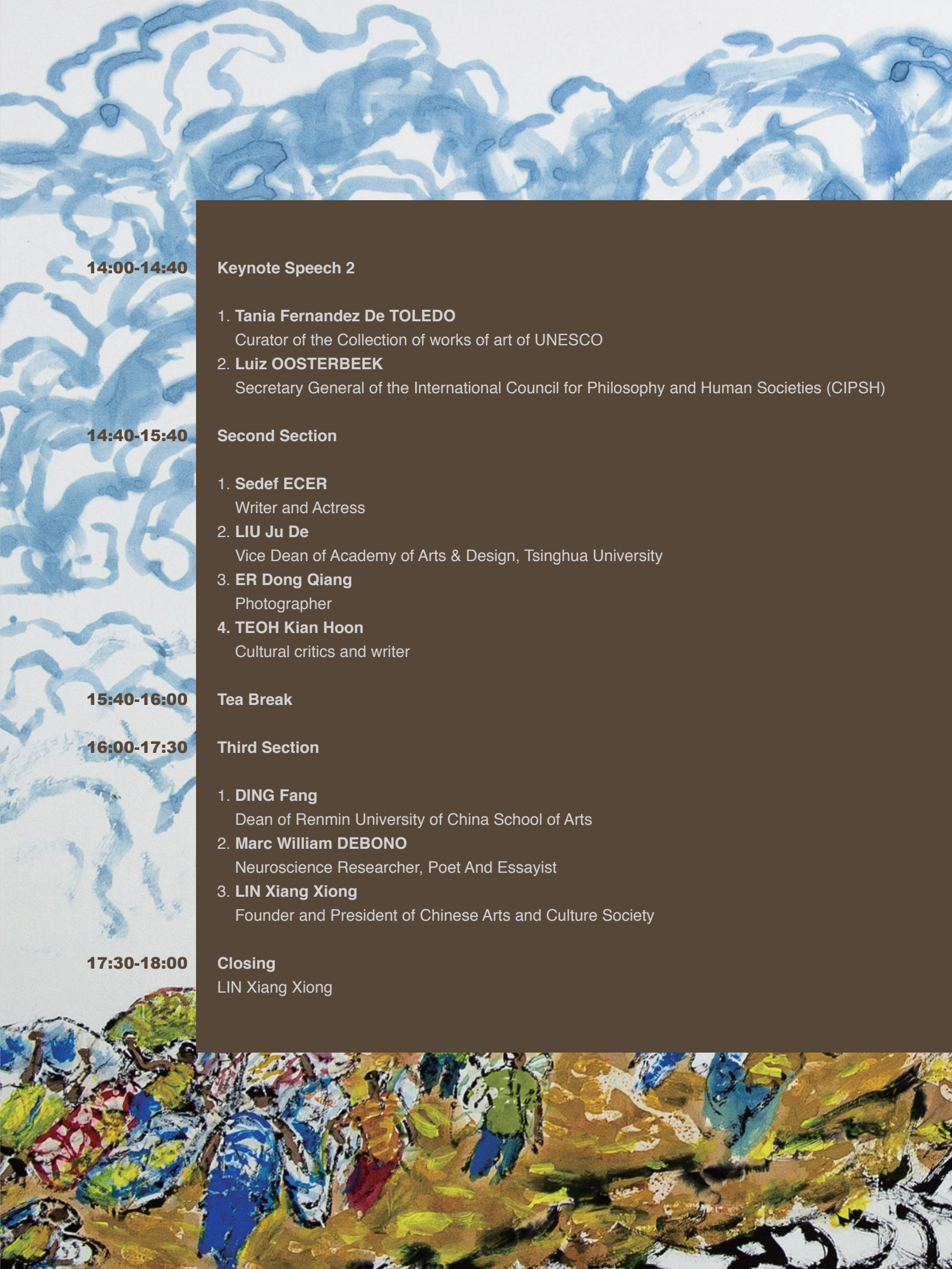
10:30-11:15 **Keynote Speech 1**

1. **LIU Thai-Ker**
Honorary President of Global Chinese Arts & Culture Society
2. **LIU Meng Xi**
Lifetime fellow of Chinese National Academy of Arts

11:15-12:30 **First Section**

1. **PENG Feng**
Dean of School of Arts, Peking University
2. **Margalit BERRIET**
Founder and President of Association Memoire De L'Avenir
3. **Eric OBERDORFF**
Choreographer Director
4. **PAN Gong Kai**
Former Dean of Central Academy of Fine Arts
5. **LEE Khai**
Chairman of the Penang State Art Gallery

12:30-14:00 **Lunch**



14:00-14:40

Keynote Speech 2

1. Tania Fernandez De TOLEDO

Curator of the Collection of works of art of UNESCO

2. Luiz OOSTERBEEK

Secretary General of the International Council for Philosophy and Human Societies (CIPSH)

14:40-15:40

Second Section

1. Sedef ECER

Writer and Actress

2. LIU Ju De

Vice Dean of Academy of Arts & Design, Tsinghua University

3. ER Dong Qiang

Photographer

4. TEOH Kian Hoon

Cultural critics and writer

15:40-16:00

Tea Break

16:00-17:30

Third Section

1. DING Fang

Dean of Renmin University of China School of Arts

2. Marc William DEBONO

Neuroscience Researcher, Poet And Essayist


3. LIN Xiang Xiong

Founder and President of Chinese Arts and Culture Society

17:30-18:00

Closing

LIN Xiang Xiong



8:30 入场仪式
嘉宾报到

8:50 嘉宾入场

09:00-09:10 播放记录短片《艺术为了和平》

09:10-10:00 开幕致辞

1. 杜进良
IJM 置地高级总经理（北马地区）
2. John CROWLEY
联合国教科文组织社会科学及人文研究、政策和前瞻策略部门主任
3. 王赓武
炎黄国际文化协会学术顾问
4. 鲁世巍
中国驻槟城总领事
5. 林祥雄
炎黄国际文化协会会长
6. 曹观友
槟城州首席部长

10:00-10:30 拍照和茶歇
拍摄全体照

10:30-11:15 主旨发言一

1. 刘太格
炎黄国际文化协会荣誉会长
2. 刘梦溪
中国艺术研究院终身研究员

11:15-12:30 第一场

1. 彭锋
北京大学艺术学院院长
2. Marc William De BONO
神经系统科学家，诗人，评论家
3. Eric OBERDORFF
著名编导
4. 潘公凯
原中央美院院长
5. 李凯
槟州州立画廊委员会主席

12:30-14:00 午餐

14:00-14:40

主旨发言二

1. Tania Fernandez De TOLEDO
联合国教科文组织文化及活动处主任
2. Luiz OOSTERBEEK
国际哲学与人文科学理事会秘书长

14:40-15:40

第二场

1. Sedef ECER
著名作家兼演员
2. 刘巨德
清华大学美术学院副院长
3. 尔冬强
著名摄影家
4. 张景云
艺术评论家、作家

15:40-16:00

茶歇

16:00-17:30

第三场

1. 丁方
人民大学艺术学院院长
2. Margalit BERRIET
法国思索未来艺文协会创办人暨主席
3. 林祥雄
炎黄国际文化协会创办人暨主席

17:30-18:00

总结
林祥雄





GLOBAL CHINESE ART & CULTURE SOCIETY (GCAC) was registered within Registry of Societies in January 2010 in Singapore. GCAC aim to build a cross-region, cross-races and cross-culture platform, to facilitate exchange and interaction of East and West culture and arts, for their collision, absorption and fusion, to promote global understanding and mutual trust.

In 28th of December 2009, Global Chinese Art & Culture Society was registered within Registry of Societies in Singapore.

In December 2010, jointly with Association for Yan Huang Culture of China and the Department of Chinese Studies of National University of Singapore, GCACS successfully hosted in Singapore a biennial high-level forum, the Sixth International Symposium of the World Forum on Chinese Culture in the 21st Century, which was the first time of its taking place outside China.

In April 2011, GCACS co-organized with Singapore National Gallery and Lianhe Zaobao, organized the conference and symposium titled “tropical Vanguard”, commemorating the centenary of Mr. Liu Kang (1911-2011).

In December 2012, GCACS was collaborated with the Association for Yan Huang Culture of China and La Trobe University of Australia, in organizing the Seventh International Symposium of the World Forum on Chinese Culture in the 21st Century.

In September 2013, supported by the Ministry of Culture of China, GCACS host “Fusion of East and West- The World Tour Exhibition of the Contemporary and Renowned, Singapore Artist Prof. Lin Xiang Xiong (2013-2015).

In November 2013, GCACS was collaborated with Confucianism Society Singapore and Institute for Advanced Humanistic Studies, to host “Confucianism and Religion: Interaction and Dialogue” International Symposium in Singapore.

In May 2015, GCACS was cooperated with Wallonie-Bruxelles International (WBI) and Le Bois du Caizer museum organized a three-month art exhibition named “Lin Xiang Xiong’s Painting World” in Charleroi, Belgium.

In June 2015, GCACS was cooperated with the Institute of Eastern Studies, PKU, to hold “The 1st International Symposium of Forum of Eastern Cultures in the 21st Century (FEC) at the Peking University Hall.

In September 2015, GCACS was cooperated with China Artists Association jointed organized “The 6th Beijing International Art Biennale, Southeast Asia Contemporary Art Exhibition”.

In May 2016, GCACS was cooperated with Wallonie-Bruxelles International and School of Arts, Peking University to hold a group exhibition titled “Art for Peace” of which to cross cultural perspectives between the East and the West in UNESCO headquarters in Paris.

In March 2017, GCACS was cooperated with The Art for Peace Society and Area Magazine, to hold the round table forum “Art for Peace” in the Senate Paris.

In March 2017, GCACS was cooperated with Hongkong Society of Asia-Pacific 21 and Institute of Eastern Studies, Peking University, hold “The 1st International Penang Forum- The Belt & Road Initiative and Southeast Asia” in Penang, Malaysia.

In August 2017, GCACS was cooperated with UNESCO, International Council for Philosophy and Humanistic Studies (CIPSH) and The Foundation for the World Conference, to hold the first “World Humanities Conference-Challenges and Responsibility for a Planet in Transition”.



MÉMOIRE
DE
L'AVENIR

MEMOIRE DE L'AVENIR – Arts and Society (MDA-A&S) is a non-partisan, non-religious organization, registered in Paris, in 2003. MDA is incorporating multi-disciplinary competences of artists of all form of expressions, scholars and educators, working towards a greater knowledge of the "other" and of the planet, promoting pacific co-existence and cross-cultural dialogue, understanding and exchange, uniting artistic and cultural resources, also via education, beyond borders.

Concerned with the educational, political and environmental actualities or debates, that may lead to lack of knowledge, isolation, stereotypes and conflicts, Mémoire de l'Avenir –Arts and Society has implemented sets of cultural activities and mediation, intercultural dialogues and creative projects, conferences, debates, exhibitions and events also in its gallery space - as in social and community centres, schools, or prisons, in France and internally.... Located in the heart of Paris, its engagements are carried out by a team of 5 persons, an office of 4 volunteers.

MDA-A&S is collaborating with museums and other cultural organizations, and it is supported by state and private intuitions, among them; The City of Paris, minister of Culture, of education, of urbanism, etc., and by the International Council for Philosophy and Human Sciences (CIPSH), by UNESCO-Most's Management program of Social Transformations and by the Global Chinese Arts and Culture Society.

MDA-A&S brings together a global movement of artists and projects inducing their impact in societies, by using the Arts, Cultures and Creativity as fundamental tools for improvement, innovation and learning, locally and globally, collaborating also with scientists, academics and educators, aiming towards global progress and change.

In August 2017, Memory of the Future - Arts and Society established part of the artistic component of the World Conference of Humanities, organized in Liège by UNESCO-Most, the International Council for Philosophy and Human Sciences exposing artistic proposals and symposium from different countries.



MOST is UNESCO's intergovernmental science programme on social transformations.

MOST works with governments, social and human science communities and civil societies to improve connections between knowledge and action, connections that are one key to positive social change.

Within the United Nations Sustainable Development Goals, MOST contributes to development, to the eradication of poverty, to inclusive and sustainable responses to environmental change and to the promotion of inclusive, effective and accountable governance, as well as to the achievement of UNESCO's Global Priorities: Africa and Gender Equality.

MOST supports Member States in improving policymaking processes through a strengthened research-policy interface, which uses knowledge focused on human needs from the social and human sciences to promote a culture of evidence-informed decision-making.



The International Council for Philosophy and Human Sciences (CIPSH) was founded the 18th January 1949, at the request of UNESCO. CIPSH (www.cipsh.net) is comprised of scholarly organizations that conduct and encourage research in the fields of the humanities in the broadest sense of the term.

In addressing the needs and concerns of people worldwide, CIPSH identifies as its principal goals:

1. The cooperation among the institutions and non-governmental organizations that bring together scholarly communities specializing in the fields of philosophy and other human sciences and in their interfaces with social and natural sciences, the arts, and other endeavours that attempt to contribute to the understanding of humans and their cultural expressions.
2. The promotion of the development of the relevant disciplines throughout the world.
3. The advocacy for and promotion of the totality of research, whether concerned with cultural production, or with the variety of organizational and functional patterns manifested by different societies, and envisaged in the broadest possible spatial and temporal frame.
4. The communication of the results of research on civil society and governance in ways that make it broadly visible.
5. The effort to disseminate the relevance of mid and long-term conclusions that are informed by knowledge resulting from studies in the humanities, to mitigate the daily concerns of people and for their foresight and flourishing.

In order to achieve these goals, CIPSH undertakes:

- a. To support the development of research programs and the strengthening of communities of scholars involved in research.
- b. To support the development of international initiatives and cooperative efforts which converge with this common aspiration.
- c. To identify and suggest projects that might inspire scholars from different disciplines, different countries, and the different regions of the world.
- d. To encourage the cultivation of interconnectedness between all the disciplines.
- e. To take every action that could conceivably reduce, and in the long run eliminate, the many inequalities which structure the production, validation, and circulation, as well as international recognition and the acquisition of knowledge, in the fields of study concerned.

“艺术为了和平”圆桌论坛于巴黎顺利举行

3月1日，由艺术为了和平协会、(ARCA) 国际基金会、(ARCA) 国际基金会、(ARCA) 国际基金会联合主办的“艺术为了和平”圆桌论坛在巴黎顺利举行。欧洲版驻法国特约记者 吴悦



任何有关战争的艺术作品都是一种对和平的呼唤。林祥雄在圆桌论坛上表示，艺术家们有责任通过自己的创作，唤起人们对和平的渴望。他呼吁国际社会共同努力，为构建人类命运共同体作出贡献。

瓦文萨、拉法兰等名流云集 林祥雄和闻同时开幕
“艺术为了和平”高端论坛亮相法国参议院



第二届“艺术为了和平论坛”
“艺术与社会”主题论坛
日期：2019年7月3日
地点：EKO酒店
时间：全天

艺术为了和平

人类精神文明软实力

前言：林祥雄教授
艺术的起源，源自原始人类的生存与劳动；从人类社会中诞生的精神文化，是人类文明的重要组成部分。艺术不仅是审美的载体，更是人类情感的寄托和智慧的结晶。在和平年代，艺术应成为连接不同文化、不同民族的桥梁，共同推动人类文明的进步。

共聚乔治市 演讲家献策

世界专家学者艺术界人物出席

从艺术开始 制止战争 推展和平文化

人类文明升华

林祥雄最新力作

《和平》

