

無形之形

中國當代藝術展

Forms of the Formless: Exhibition of Chinese Contemporary Art

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河北美術出版社

Hebei Fine Arts Publishing House

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Forms of the Formless: Exhibition of Chinese Contemporary Art

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前言

“無形之形——中國當代藝術展”根據作品類別，被劃分爲“雕塑之象”“油畫之象”以及“水墨之象”三大部分，所探討的是一個關於“造形”與“造象”的問題。此次參展的藝術家均有豐富的國際參展經歷。從他們的視覺表達中，我們不難發現，藝術家的敘述早已超越了視覺意義上的“造形”，而更多的是追求一種植根于現實生活的、意象性的精神“造象”。因此，無關“具象”或“抽象”，在超越“形”的局限後，觀者對作品的感知將會更爲純粹、有趣，且被賦予更多想象的空間。

事實上，湖北美術館此番與中國雕塑學會合作，必將給這個展覽以全新的定義與詮釋。因爲無論就展覽策劃、參展作品，還是展覽結構，甚至空間展示方面，展覽都增添了许多新的元素與變化。顯然，這將賦予本次展覽非同尋常的意義。

當然，“無形之形——中國當代藝術展”由歐洲展出回到北京，經北京又移師武漢，已經不是一次單純意義上的巡展，而是對其關鍵詞“無形之形”的延伸、拓展與再創造。

正因爲如此，展覽在湖北美術館的展出，必將給公衆帶來一種期待，“無形的造象”是否能在有形的美術館空間內得到最好的展示效果？三十餘位藝術家“無形”的敘述是否能得到公衆“有形”的精神共鳴？公衆針對傳統具象藝術的審美習慣是否會因美術館的多向選擇而逐漸改變？

我們希冀這將是一次充滿驚喜的嘗試。願越來越多的公衆走進湖北美術館，走進藝術家們或有形、或無形的精彩世界！

向爲本次展覽做出智慧性努力的藝術家們表示衷心地感謝。

謹祝展覽圓滿。

湖北美術館

二〇一三年八月

Preface

According to different categories of artworks, the “Forms of the Formless—Exhibition of Chinese Contemporary Art” is divided into three sections: “Image of Sculpture” , “Image of Oil” and “Image of Ink and Wash” ; the issue discussed here is about “Form Making” and “Image Making” . All artists included in this exhibition have rich international exhibition participation experiences. In their visual expression, we can easily find out that narration of these artists have already surpassed the so called “form making” , namely modeling in a visual sense, but rather, they pursue a certain spiritual “image making” conceptually which is rooted in real life. Therefore, irrelevant to “figurative” or “abstract” , viewers’ perception for these artworks will be purer, more interesting and bestowed more space for imagination after the limitation of “form” is surpassed.

The cooperation of Hubei Museum of Art with China Sculpture Institute will definitely bring brand new definition and interpretation to this exhibition, because of many new elements and changes added to the exhibition this time: curatorship, organization, participating artworks, exhibition structure, or even displaying space… Obviously, this will bestow the exhibition with unusual significance.

Without doubt, the touring of “Forms of the Formless—Exhibition of Chinese Contemporary Art” from Europe to Beijing, then to Wuhan has already surpassed the simple meaning of a tour show, but rather, it's an extension, exploration and recreation of the key words “Forms of the Formless” .

Precisely because of this point, the show of this exhibition in Hubei Museum of Art will inevitably bring to audiences a kind of expectation: Will “Formless Image Making” get its best showing effect in the space of Hubei Museum of Art which is not formless? Will the “formless” narration of the 30 more artists gain “formal” spiritual resonance from audiences? Will the aesthetic habits of the public towards traditional figurative art be gradually changed because of the multi-directional selection of the museum?

We hope this would be a surprising attempt and hope that more and more audiences will step into Hubei Museum of Art, into splendid world of artists with or without forms.

We must offer our heartfelt thanks to artists who contributed their wisdom and effort for this exhibition.

We sincerely wish a great success of the exhibition.

Hubei Museum of Art

August, 2013

策展陳述

造形與造象：中國當代藝術的多維通道

文 / 粟多壯

2014年11月14日

2014年11月14日

2014年11月14日

2014年11月14日

中德文化年之後，“共振計劃：走向世界的中國當代藝術”之“無形之形——中國當代藝術展”從歐洲回到中國，由北京移師武漢。作為德國首展的延伸與擴展，“無形之形”武漢展依然從中國文化與東方哲學本質出發，以“雕塑之象”、“油畫之象”、“水墨之象”三大版塊布局，再度聚焦于“造形”與“造象”兩個關鍵詞，深入考察并呈現藝術家對物象、心象、意象的多維度建構，繼續探尋中國當代藝術的方向。

2014年11月14日

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2014年11月14日

無者，有也；有者，無也。“此兩者同出而异名，同謂之玄，玄之又玄，衆妙之門”。（《道德經》第一章）

2014年11月14日

2014年11月14日

無，是數學的“零”，太極的“氣”，乾坤的“元”，宇宙的“根”。

2014年11月14日

無，不是沒有。

更不是空。

2014年11月14日

2014年11月14日

無形：至精無形，至大不可圍。（《莊子·秋水》）

——此謂不分大小。

2014年11月14日

聽於無聲，視於無形。（《禮記·曲禮上》）

——此謂不見形體。

2014年11月14日

故形兵之極，至於無形。（《孫子·虛實》）

——此謂不着痕迹。

2014年11月14日

形。無形。

“無”之形。

“無形”之形。

2014年11月14日

此形何形？

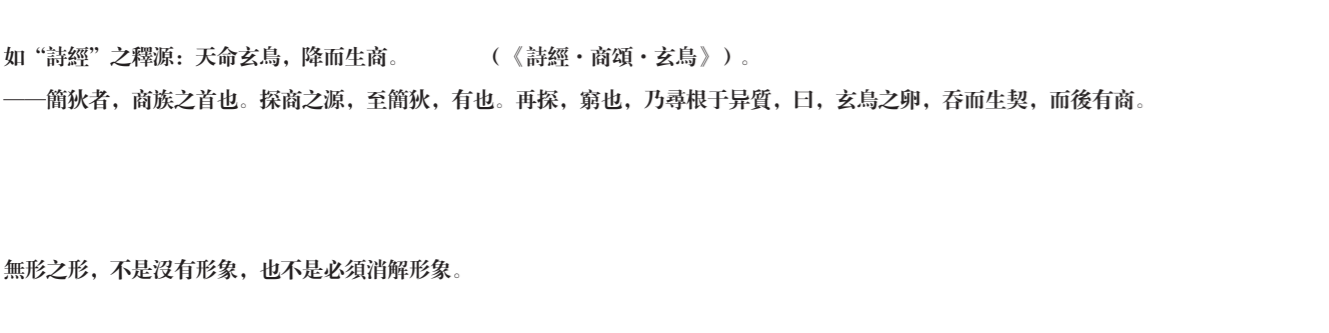
如屈原文問天：上下未形，何由考之？冥昭瞢闇，誰能極之？馮翼惟像，何以識之？明明闇闇，惟時何為？（《楚辭·天問》）

——當天地尚未成形，萬物從何起源？當明暗混沌一片，何人可解其因？



如屈原之問天：上下未形，何由考之？冥昭瞢闇，誰能極之？馮翼惟像，何以識之？明明闇闇，惟時何為？（《楚辭·天問》）——當天地尚未成形，萬物從何起源？當明暗混沌一片，何人可解其因？

如《詩經》之釋源：天命玄鳥，降而生商。——簡狄者，商族之首也。探商之源，至簡狄，有也。再探，窮也，乃尋根于异質，曰，玄鳥之卵，吞而生契，而後有商。



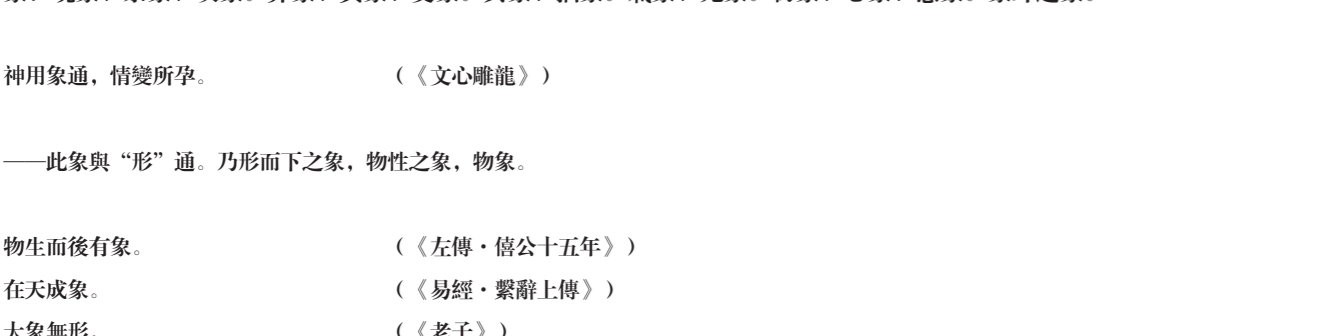
無形之形，不是沒有形象，也不是必須消解形象。

無形之形，關注的是對生命的尊重，對已知的超越，對未知的探索。

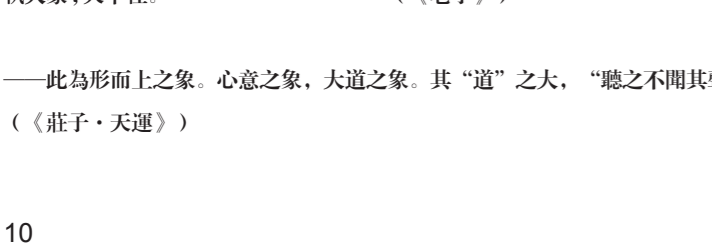


故無形之形者，實乃大形也。

象：現象、景象、映象。异象、真象、爻象。具象、抽象。氣象、元象。物象、心象、意象。象外之象。



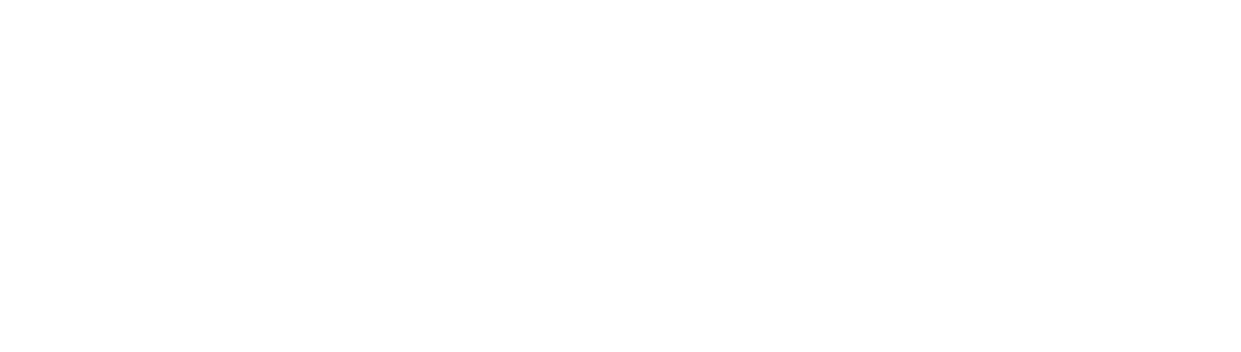
神用象通，情變所孕。



——此為形而上之象。心意之象，大道之象。其“道”之大，“聽之不聞其聲，視之不見其形，充滿天地，苞裹六極。”

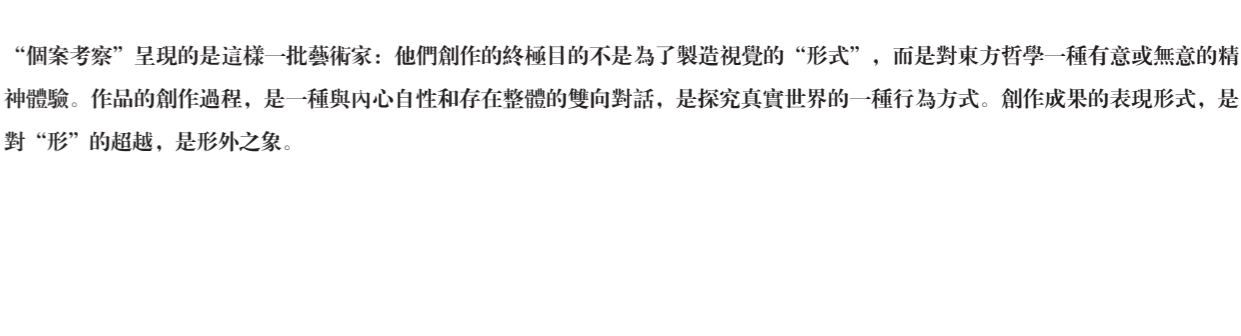
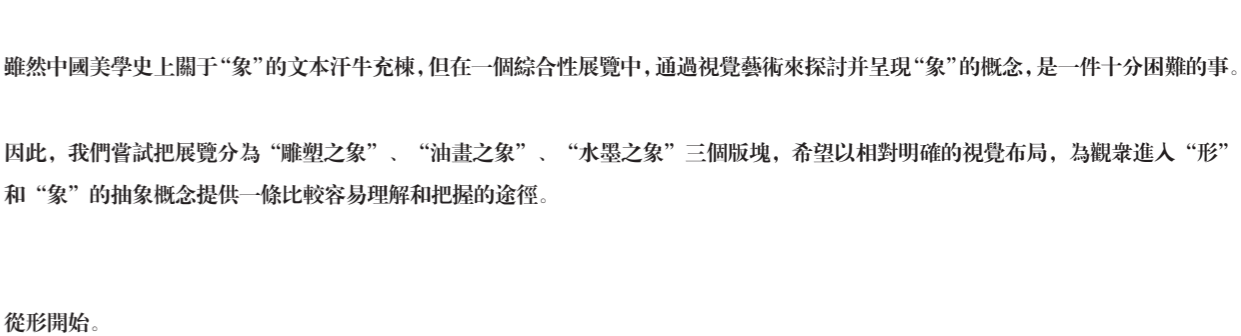
（《莊子·天運》）

二、個案考察：造“形”與造“象”的多維通道



雖然中國美學史上關於“象”的文本汗牛充棟，但在一個綜合性展覽中，通過視覺藝術來探討并呈現“象”的概念，是一件十分困難的事。

因此，我們嘗試把展覽分為“雕塑之象”、“油畫之象”、“水墨之象”三個版塊，希望以相對明確的視覺布局，為觀眾進入“形”和“象”的抽象概念提供一條比較容易理解和把握的途徑。



“個案考察”呈現的是這樣一批藝術家：他們創作的終極目的不是為了製造視覺的“形式”，而是對東方哲學一種有意或無意的精神體驗。作品的創作過程，是一種與內心自性和存在整體的雙向對話，是探究真實世界的一種行為方式。創作成果的表現形式，是對“形”的超越，是形外之象。

粟多壯，1975年生于廣西，現任國際動態藝術組織中國區執行總監、中國雕塑學會事業發展部副部長、北京庶空間藝術總監。先後就讀于廣西師範大學外國語學院、北京大學藝術學院、英國埃塞克斯大學藝術學院，攻讀英語語言文學、藝術學及當代藝術策劃專業。重要策劃活動包括桂林愚自樂園雕塑創作營、北京奧運雕塑特別邀請展、中德文化年北方藝術中國館之“無形之形”中國當代藝術展、“穿越”曾成鋼個人雕塑展、“共振計劃：走向世界的中國當代藝術”等。(WWW.M-SUH.COM)

Curatorial Statement

Form and Image: the Multi-dimensional Approaches of Chinese Contemporary Art

By Michael Suh
Trans. by Xiaolin Duan

After the Sino-German Cultural Year, the “vibrARTion Project: Forms of the Formless- Exhibition of Chinese Contemporary Art” came back to China, marching to Wuhan from Beijing. Expanding and extending from the initial exhibition in Germany, the one in Wuhan continues to probe into the essence of Chinese civilization and Oriental philosophy. Consisting of three major themes, “Image of Sculpture,” “Image of Oil,” and “Image of Ink-and-Wash,” the exhibition focuses again on two primary curatorial concepts: the production of “form” and the formation of “image” (or the formless). By examining artists’ multi-dimensional constructions of physical image, mental image, and spiritual image, this exhibition aims to further explore new directions for Chinese contemporary art.

Part I

Pieces of Thoughts: Philosophical Analysis of “Form,” “Non-being,” and “Image”

Form: pattern, shape, structure, appearance, style, feature, body, shadow.

Sima Qian: Form is the appearance of life. (“Self-Biography of Sima Qian” , Shi Ji)

Zhuang Zi: As things are completed, there produce the principles, which we call the form. (“Heaven and Earth,” Zhuang Zi)

Book of Change: On earth form occurs. (“Appended Remarks One,” Yi Jing)

Form,

Utensil it is.

Either light or dark.

Either concealed or displayed.

Either concrete or mystery.

Ten thousand things in the universe, every single item possesses form.

Non-being: non-possession, no action, great possession of non-possession, no-action yet nothing unacted.

Lao Zi: Non-being, this is the beginning of heaven and earth. (Dao De Jing, Chapter 1)

Lao Zi: Ten thousand things in the universe come from being, and being comes from non-being. (Dao De Jing, Chapter 40)

Non-being is being, and being is non-being. “Their origins are the same yet distinct by their names. Together we call them mystery. Mystery beyond mystery, that’ s the gateway for all understandings.” (Dao De Jing, Chapter 1)

Non-being,

“Zero” in mathematics, “Qi” in Tai chi (Supreme Ultimate), “Origins” in heaven and earth, and “Root” for universe.

Non-being,

Different from nothing,

Different from emptiness.

No Form:

Infinitesimally small has no form, and that the infinitesimally great is beyond all measurement. (“Autumn Flood,” Zhuang Zi)

—This means no distinction of size.

Hearing from no voice, seeing from no form. (“Quli shang,” Li Ji (Book of Rites))

—This means no observation of shape.

Therefor when the army with form comes to the ultimate level, it reaches no form. (“False and True,” Sun Zi)

—This means no left of trace.

Form,

No form.

Form of “non-being.”

Form of “formless.”

What is the form of this form?

Just like the way Qu Yuan questions the heaven: How can we be sure what it was like before the sky above and the earth below had taken shape? Since none could penetrate that murk when darkness and light were yet undivided, how do we know about the chaos of insubstantial forms? What manner of things are the darkness and light? (“Heavenly Question,” The Song of the South)
—When heaven and earth haven’ t acquire the form, from where did the ten thousand things come from? When it was still a chaos of light and darkness, who could explain the origins of the universe?

Or like the way that Book of Poetry explains: “Heaven Commission the swallow. To descend and give birth to Shang.” (“Swallow,” from Shi Jing, “the Odes of the Shang”)
—Jiandi was the ancestor of the Shang. Exploring the origins of the Shang, someone could reach Jiandi yet cannot go further. Therefore people look into the mystery, which is the egg of swallow. It’s believed that Jiandi gave birth to Qi, the father of Shang, after she ate the egg.

What the form of formless focuses on includes respecting for life, going beyond the known, and exploring into the unknown.
Form of formless is not without shape, nor wiping out the shape.
Form of formless, therefore, is actually the great form.

Image: phenomenon, scenery, reflection; vision, truth, trigram; concretization, abstraction; atmosphere, astronomical phenomenon; physical image, mental image, spiritual image; image beyond image.

The spirit transcends the world by way of images, thus the multitudes of feeling and emotion are born in literary writing. (Dragon–Carving and the Literary Mind)
—This image connects with “form.” It is the immetaphysical image, image with characters as matter, physical image.

Things are produced, and then come images. (“Duke of Xi, fifteenth year,” Zuo Zhuan)
In the heaven appear images. (“Appended Remarks One,” Yi Jing)
Great image takes no form. (Dao De Jing)
Hold to the great image, the world follows. (Dao De Jing)
—this is metaphysical image, image of mind and spirit, image of Great Way. As for the greatness of the “Way,” “listening yet you cannot hear its sound; gazing yet you cannot see its form. It fills heaven and earth. It embraces the six cardinal points.” (“The Circling Sky,” Zhuang Zi)

Part II: Case Study: Multi–dimensional ways of creating “image” with “form”

Although the issue of “image” has received extensive study in the field of Chinese aesthetic history, it remains to be quite difficult to discuss and present the concept of “image” through the visual arts in such a comprehensive exhibition.

Therefore, we attempt to divide the exhibition into three parts: “Image of sculpture,” “Image of Oil Painting,” and “Image of Ink–and–wash.” With the help of relative clear visual layout, we hope to provide our audiences an easier way to understand and grasp the abstract concept of “form” and “image.”

Begin from the “form” ,
Begin within the formless.

With “form,”
With the form of “non–being,”
With the form of “formless,”
To create image beyond form,
To produce great image beyond image.

What “case study” presents is such a group of artists: their ultimate intention is not to make visual “forms” but to spiritually experience the oriental philosophy, intentionally or not. The artworks are records of their dialogues with the Innerself and the existence of being; they have gone beyond the visual “form,” and become “image” : the image of formless, the great image beyond image.

Michael Suh, Born 1975 in Guangxi, lives and works in Beijing, China. Positions include initiator and director for the vibrARTion project, Curator & Deputy Director for International Coordination, China Sculpture Institute, ISC Member of International Committee, KAO(Kinetic Art Organization) Executive Director for China, Art Director at Suh Space. Major activities include Yuzi Paradise International Sculpture Project, Beijing Olympic Sculpture Project, NordArt China Pavilion for Chinese Cultural Year in Germany. Website: www.m–suh.com.

Xiaolin Duan, Ph.D Candidate, History Department, University of Washington

虛實的變化之象：中國藝術形式語言的轉化之道

文 / 夏可君

中國畫的虛實變化之象：雲山圖局部

當代中國藝術的根本問題，已經從對西方“技術”的學習以及自身傳統文化技術的傳承，穿越對西方現代主義“藝術”的模仿與學習，走向道術的創造性轉化的層面上了，無論是西方的轉化之道，還是中國文化內在的轉化之道，這個相互的轉化，是中國藝術未來努力的方向。

中國畫的虛實變化之象：雲山圖局部

中國畫的虛實變化之象：雲山圖局部

中國畫的虛實變化之象：雲山圖局部

中國畫的虛實變化之象：雲山圖局部

中國畫的虛實變化之象：雲山圖局部

因此，關鍵的是明確中國文化的轉化之道。我們已經從一個差异的時代，走向一個混雜的時代。但我們還得尊重歷史的差异，中國文化就其歷史而言，與西方文化的根本差异何在？明確這一點，對於當下處於混亂的中國藝術有着方向性的指明。從先秦軸心時代開始的第一個開端和突破上就體現出來了，在天命没落之後，不再有對上帝或者天命的信仰，而是反倒相信天命無常與變化無常，順應這個變化反而成爲唯一存活的机会。因此，如果有着中國式信仰，那是對變化無常的信仰，以及對這個變化的順應，乃至于讓變化一直保持爲變化；如果有着中國式藝術，或者中國藝術能够給出自己原創的貢獻，那應該讓這個無常的變化有着新的藝術形式語言。

中國畫的虛實變化之象：雲山圖局部

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一方面，既不可能走向一個對變化的解決——從而追求永恒的不變，也不可能走向對變化的規則化，而是：面對變化而順應變化，在變化中保持變化，肯定變化中會出現某種規則——但又讓這些規則繼續保持變化，却并没有——“規則變化的規則”，即并没有“元規則”（meta-rule, meta-law），因此，不可能走向超越的宗教信仰。但另一方面，人類自身是需要規則與法則的，人類總是需要某種治理的秩序，因此，中國哲學家們，尤其是莊子，就認爲不可能以人世間的任何法則或者制度，以及人性的任何規定來爲社會制定秩序，也不可能訴諸于某個超越的上帝以及化身行爲，哪怕是通過獻祭犧牲也不可能建立永恒的秩序，而祇能順應變化，而最能啓示變化的，不是人類與人性，當然也不是人造物，而是“自然”，是自然化的自然，并非自然界的那個自然，也非物理學對象的自然界。

中國畫的虛實變化之象：雲山圖局部

變化是無常的，自然的瞬間灾變是無常的，無規則的，不是自然規則，而是自然啓發的瞬間變化，比如烟雲的無形式變化，而且要壓縮或者純粹面對瞬間變化的微妙性，賦予其節奏，讓這個節奏繼續保持變化。面對變化，還要順應變化，“道”即是“化”。在順應變化中，中國文化傳統是通過書寫性或者銘寫來回應。而變化則是一直要變化的，不可能不變化。儘管變成什麼樣，其實很難說有好壞之別。但是反復的銘刻也許暗示了某種可能的踪迹，但也僅僅是可能性的。順應變化的變化還要繼續保持變化，而并没有變化的規則！這是變化的微妙性與時機性：面對無常變化，要與之相應，必須與之保持變化，而變化是無常的，因此，變化的方式也是异常微妙的。

中國畫的虛實變化之象：雲山圖局部

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這個變化無常，無常之常，常之無常，體現在中國藝術上，就是水墨的流動性與生成性，看似隨意却需要精微的控制，但這個控制却又要是無意與隨意的，這是通過留出空白或餘地——來形成“不畫之畫”的無爲敞開性。而落實在藝術語言上，就是“無形之形”，“形之無形”，要把握如此的變化，中國文化形成了自己獨特的藝術語言與處理方式，這就是虛虛實實或實實虛虛的“虛象”，看似是意象，其實是在“似與不似之間”有着不斷變化的虛象，而且讓混沌的渾化一直作爲背景，因爲變化無常是混沌背景的癥候。

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一方面是保持變化，試圖尋找變化的規則，這也是藝術中出現的風格與時代特徵；另一方面，對於個體而言，則是要變化這個規則，每一次書寫都不同，而且帶入自己對字體的想象，漢文字書寫的可塑性（plasticity）特到充分體現，這就是爲什麼中國文化很好地連接了——變化的規則與規則的變化，而還不可能走向“元規則”，如同康德在第三批判（《判斷力批判》）中僅僅承認藝術的反思性的判斷力，就是因爲祇有特殊，而并没有現存地一般性規則，這也是中國文化爲什麼在政治及其批判上顯得薄弱，因爲總是追求個體性的變化。而在水墨繪畫中，也是如此，山水畫并非對自然山川的寫實，而是走向對烟雲變化的機妙的捕獲，追求滿紙烟雲的氣韻生動，一直保持氣化與空無化的可能性，也是對變化的無限肯定。

中國畫的虛實變化之象：雲山圖局部

但這也出現了問題，當中國文化在 20 世紀進入現代性進程之後，一方面是肯定變化、追求變化；但另一方面則是不得不接受西方對秩序或者理性，乃至于元規則的普遍性；而且還是西方的普遍性原則。這樣，要麼讓中國文化失去了變化的可塑性與餘地，要麼對西方化的接納也在求變中陷入困境（是尊重普遍性而不變，還是也要變化這個不變的普遍性規則？），如果一切都要變化，就顯然并没有什麼普遍性與元規則，那麼，西方的自由與民主如何具有不變的普遍性與可適用性？如果一切都必須變化，那如何變化？傳統的變化方式還可用嗎？新的變化是否因爲與西方文化相關之後，不再僅僅是變化（becoming, changing），而是變異（alteration）了？

中國畫的虛實變化之象：雲山圖局部

因此，藝術將扮演重要的角色，即藝術是最爲追求變化的，還有什麼比 20 世紀西方藝術如此追求變化的？在藝術領域的印象派到立體派，從表現主義到超現實主義，從達達主義到美國的政治波普，從形式抽象到抽象表現主義再到極簡主義，藝術走向停頓（似乎“怎麼做都不可以！”），此外，還伴隨杜尚的現存品之非藝術的藝術，讓“怎麼做都可以”成爲主流，影響了沃霍爾與博伊斯。因此，西方文化也面對着一個兩難：怎麼做都可以——怎麼做都不可以！也是藝術的變化是無常的，藝術必須有着內在變化的可能性，儘管是不可能性！西方現代主義似乎一直無法結合塞尚的純粹藝術與杜尚的非藝術的藝術，這難道不是藝術的規則與反常的無法并存？

中國畫的虛實變化之象：雲山圖局部

正是在這個意義上，中國文化面對規則以及變化的方式，可以重新啓發我們思考變化與變異的新的可能性，而且中國藝術已經充分進入了西方藝術整個現代性的語境，無論是模仿還是複製，我們已經基本上走完了一個晚生現代化的基本過程，而現在，則是中國藝術開始充分利用自己的創造性轉化的方式，面對前面所言的規則與反常的悖論關係，重新利用“變化的規則與規則的變化”二者內在相關的方式，面對西方這個他者，在變異自身的同時，生成爲一種新的“無常之常”的轉換方式，生成出一種新的活化的方式，

Changing Image between Vanity and Reality:

The Transformation in the Formal Language of China Art

By Xia Kejun
Trans. by Sun Yue

The fundamental problem in contemporary Chinese art has gone through all the way from learning “techniques” from the West and inheriting its own traditional culture and technique, to imitating and learning from western modern “art” , then reached the level of creative transformation of methodology and approach. No matter it is the approach transformation of the West or the internal one of Chinese culture, for China art, such a mutual transformation should be the future direction to go with effort.

1

Therefore, to make clear the transformation approach of Chinese culture is critically important. We have stepped into an era of chaos from the one of differences. Yet we should still respect the differences in history. Historically, what exactly the fundamental differences are between Chinese culture and western culture? To nail down this point would be helpful in getting a direction for China art. It has been represented in the earliest launching and breaking through started in the pre–Qin era and when the faith for destiny declined, people had no faith for gods or destiny, but rather they believed in the changes and capricious nature of destiny, while the only chance to survive is to obey the changes. Therefore, if there is any faith in a Chinese style, that should be one for capricious changes as well as for the adapting to changes with which the changes can be maintained changing forever; if there is art of Chinese style, or China art could donate its originality, then the capricious changes should have new artistic formal language.

On the one hand, there is neither the possibility to pursue eternal unchanging through solving the changing, nor the possibility to regularize changes; but rather, we should face changes and obey changes while keep changing in changes and confirm that there would appear some certain rules in changes—yet we should keep changing these rules without “rules to regularize changes” , namely we have no meta–rule or meta–law and therefore it's impossible to go to superior religious faith. Yet on the other hand, human need rules and laws, because human always need certain governance in order; therefore, Chinese philosophers, especially Chuangtzu, believed that it's impossible to establish order for society with any rules or laws on earth, or even any humanistic prescription; nor can any eternal order be established through any superior God or incarnation, or even sacrifice. We could only obey changes. What inspire changes the most is not human, humanity or artifact, but rather the “nature” ; which is the naturalized nature rather than the one refer to the natural world or the one as the object of physics.

Changes are capricious, instant disasters of nature are capricious without any regulation, this is not the regulation of nature, but the instant changes

raised in nature, like the formless changes of misty clouds; moreover, we should compress and purify the subtleness of instant changes, bestow them with rhythm and keep this rhythm changing. We should keep obeying the changes while facing them; “the way” is “transformation” . When adapting to changes, the Chinese cultural tradition is to respond through writing or inscription. Yet changes should keep changing and it's impossible to have no change; though we feel difficult to say whether the result of changes is good or bad. However, repeated impressing might imply some possible traces, which are, however, merely possible. We should obey changes of changing while maintaining changing without rules of changes! This is the subtleness and occasional feature of change: facing the random changes, if we want to correspond to them, we must keep changing according to them, yet the changes are capricious, therefore the way to change is also fairly subtle.

Represented in China art, these capricious changes without rule or law are the free flowing and generating of ink and water painting, which need precise and fine control though seemingly random; but meanwhile, this control should be free and inadvertent, in order to be open for the “doing nothing and paint without intentionally drawing” through leaving spaces. To realize this in artistic language, it is “formless form” and “the formless of form” ; to grasp such kind of changing, China culture established its own unique artistic language and approaches, which is precisely the “air between vanity and reality” . This is, though seemingly imago, but actually vanity changing constantly between “similarity and non–similarity” , and moreover, is taking the chaotic mingling always as background, because changeable feature is the symptom of a chaotic background.

2

On the one hand, it is to keep changing and seek for rules of changing, which is the style and characteristics of times showing in art; on the other hand, for individuals, it's to change the rules, thus each writing is different from others with personal imagination of characters included inside and the plasticity of writing of Chinese character fully represented; this is the reason why Chinese culture well connected the rules of changing and changes of rules while avoided the direction to “meta–rules” ; just like what Kant only admitted in the Third Critique (Critique of Judgment) the judgment in a reflection way of art, the reason is that there is only specialty and there is no existing common rule; which is also the reason why Chinese culture seems to be weak in politics and political critique—Chinese culture is always seeking for individual changes. Yet ink and wash painting shares the same condition; landscape painting is not realistic description of natural mountains and rivers, but rather the subtle grasp of changes of misty clouds and pursuit of vivid atmosphere of the flowing clouds on paper, preserving possibilities of Qi and the emptiness while confirming changes limitlessly.

However, this also become problematic now; on entering the modernization process in the 20th century, Chinese culture is on the one hand confirming and pursuing changes, but on the other hand, it cannot but accept the western order, rationality and even universality of meta–rules, which is even

the universal law of the West. Thus we could only choose to make Chinese culture give up the plasticity and spaces for changes or to trap Chinese culture into dilemma while accepting westernization (Shall we keep unchanged in order to respect universality or change the unchangeable universal rule?); if everything should be changes, then obviously there is no universality or meta-law; and then how could western freedom and democracy have any unchangeable universality and applicability? If everything should be changed, how do we change them? Does the traditional way of changes still applicable? Would new changes become not only changing but also alternation when related with western culture?

Therefore, art will play an important rule, because art is the one that pursue changes the most; is there any other thing pursue changes so badly as the 20th century western art? In the art field, from Impressionism to Cubism, from Expressionism to Surrealism, from Dadaism to the Political Pop in America, from Formal Abstract to Abstract Expressionism and then to Minimalism, art moved towards a halt (it seems that “nothing can do!”); except for this, along with Duchamp’ s making “ready object” art, “anything can do” became mainstream and influenced Andy Warhol and Beuys. Therefore, western culture also faced a dilemma: anything can do—nothing can do! The reason of this is also the capricious changes of art; art must have internal possibilities of changes, even if it is impossibility! Western Modernism cannot combine the pure art of Cezanne with the non-art art of Duchamp, isn’ t it the co-existence impossibility between regulation and deregulation of art?

Precisely in this sense, the way in which Chinese culture face rules and changes can re-inspire our meditation on new possibilities of changes and differentiation. Moreover, China art has fully entered the modern context of western art, and no matter concerning imitation or reproduction, we have already finished the basic process of late modernization. Yet now, it’s Chinese art that fully utilized its creative transformation approach; facing the rules and the paradoxical relations stated above, China art re-utilized the internal relationship between “rules of changes and changes of rules” , generated a kind of new transformation way of “capricious normality” while differentiating itself before the otherness of the West. In this way, a new approach to get vitality is generated, or based on the activation of naturalness and combining the technical feature of material, the changes of art as well as the tension of the formless form is confirmed, and the re-mutual-transformation is realized.

Isn’ t art, in fact, fundamentally always in a “capricious normality” or “formless form” all the while? If there is any rule in art, then it would be no more than imitation and there would be no innovation at all; if rules are completely lost in art, then it would become the nihilistic game which surpasses the border of art; the West has been swinging between the two. Of course, China art in the chaotic modernity might also be trapped in such a destiny, so we must wake up the natural transformation; in other words, it is “nature” that inspires variability the most, because nature itself is changing and such a changing is colorful; there is no two identical leaves and nature shows its normally capricious characteristics between the replication in structure and richness in variation, yet we need art creation to connect them in a more magical way and after accepted the western texture and way of reception, “capricious normality” would become a kind of possibility for new art, and in this exhibition, Chinese art will make their own contribution in this aspect!

3

If we return to the construction of formal language, then what contributions in form and figurative languages could Chinese contemporary art and theories make? It will necessarily involve issues about “form” and “figure” , just like Chinese thought will encounter western modern theory of art with “image” ; if we think about western history of modern art conclusively, we could see the evolving context of “image” changing in the West: namely, from representation image of “figurative” realism to partly distortion of expressionism image, then from expressionism to the total distortion of diagrams, later the vague expression of the visible feature of the invisible in abstract expressionism, and then with a further step, to the invisible pure

formalization in pure absolute abstract and finally, representing abstract forms directly with ready-mades and then towards minimalism arts. Actually, they are all changing with “image” ; coincidentally however, Chinese traditional culture also take “image” as its basic vocabulary in theoretical thinking of art and culture: from the image of Changes (Yi) in pre-Qin dynasties to the image of Qi in Han dynasty, then later to the imago of mind and conception. But facing the whole set of imagery vocabulary of modernism in the West, how could we establish the vocabulary of China art? Artworks by artists participating in this exhibition will bring us some chances to ponder on it.

Then we should start from the chaos and capricious changes stated above and keep the possibility of blending while however, to form certain “image” , we should also start from the relationship between “vanity and reality” ; we cannot only start from the western figurative and abstract (namely the tension between visibility and invisibility), though we have already learned this tension; moreover, we cannot abandon modernistic spirit, but rather we should go deeper and take the chaos as the background; we cannot exclude chaotic condition yet we should maintain it between vanity and reality, namely we should flow in between without any clear border; we will neither focus on figurative realistic modeling—which will be trapped by techniques—nor go to the direction of conception and emptiness of the abstract—which will lead to the end of art; Therefore, to refresh the Chinese traditional imagination of vanity and reality is critically important. The vanity and reality in Chinese tradition is a kind of blurred, dreamy and air like imago, of which entity does not equal to realism, to neither any true object nor anything figurative, but rather a kind of true situation or scene; this scene is corresponding to nature in atmosphere and the “true” of which is actually some subtly changing thing in natural texture, rather than the one in the West which has clear purpose and is objective; therefore we should keep a kind of clever transition in the changes between vanity and reality with a vague border in between. The vanity and reality should be able to transform into each other and swing on the border, to compress in space and look like dream while having expression of true condition and scene; thus an alternation can be formed in which vanity and reality are fairly subtly dealt with. We should keep forms in the condition as the media in changes between vanity and reality or in a middle condition, namely on the one hand seem to be so real but on the other hand so illusory. Forms are simplified or things and materials are kept in a semi-permeable condition in which they could transform into each other mutually; objects are kept in changes between light and darkness, vanity and reality while the spaces are also between the conditions of reality and illusion. Visually, a kind of special image of emptiness could be brought about through processes of making things vague or illusory.

In this exhibition, we see all kinds of possibilities upon making this effort:

The first direction came from formal modeling of the West; the reason is that sculpture is the representation of western deep modeling yet for Chinese artists, through adding in the imagination of Chinese people about the plasticity of characters, and adding in their sense about natural materials with natural changeable feature of Chinese art emerged, the too firm formal language of the West would be transformed.

The second direction is to start from the blending and vivifying of nature, with the “image” of different changes of Chinese culture, through the vivifying and transformation of different “images” in modern western art, various image construction and imagination modes different from western modernism have been established.

The third direction is the contemporary transformation in Chinese ink and wash, which is also referring to the figure of western modern transformation, yet has its internal alternation of vanity and reality relationship.

Dr. Xia Kejun, Philosopher, Critic, Curator. Teaching in Renming University of China

2011年，在柏林舉行的「無形之形」展覽

“無形之形”的學術方向經由此一脉络展開，其思想理路所及，可否達成一種藝術革變？我的觀察、基本判斷尚且樂觀。首先，策展人說：“‘無形之形’的概念來自于中國傳統哲學”這一點，與我的理解吻合，前面道家思想相關論述引徵，略見一二。再來看看多壯先生說的，為什麼“西方藝術史用來描述藝術形式的語言概念，無論是‘抽象’，還是‘具像’，似乎都不能完整地表達藝術家（‘無形之形’參展藝術家）的這種創作實踐”。策展人說，因為“《無形之形》不是一個抽象藝術的集合展”，儘管大多參展作品具有這樣的特質。顯然，它也不是一個具象藝術的集合展。然而，策展人邀請參展的，是“一批當代中國最活躍的藝術家”，也是最具活力的藝術家。其中一些具有國際一流大師水準，藝術語言根植于東方美學思想沃土當中，不論展示于世界何處，讓人耳目一新。這個已有公論，無需巧辯。祇是面對歷史，學理上對此如有問辨，却一時難以類歸。如何命名，成為學術難題。有道于此，多壯先生的態度有如呵噓般敲冰玉屑，心有所屬。我認為，這是一名嚴肅的策展人的謹言慎思，一旦椽筆如劍，必將噓枯冠世。令人欽佩，欣喜。“‘抽象’來自西方哲學，是在西方語境中生長的詞彙”（粟多壯“策展陳述”）。而“無形之形”這一根植于中國傳統哲學的、與藝術密切相關的概念，讓人有種驀然回首、柳暗花明，如獲沐恩的天機乍現之妙。

2011年，在柏林舉行的「無形之形」展覽

大概，對東西方藝術史作過深入研究的人都知道，西方繪畫思想的最初淵源根植于柏拉圖哲學。柏拉圖把畫定義為“模仿”。就是說，畫祇能通過模仿而得到影像。而建立于模仿學之上的取“像”，與同處軸心時代的華夏美學觀之取“象”，一開始便走在兩條截然不同的綫路上。雖然助人倫，成教化也是時下之一流，并一直產生影響，主流思想仍是以《易》學與道家思想為取象準則。兩相比較欲論高低，要麼是簡單化看問題避重就輕；要麼是學理淵源上避實就虛，總而言之回避問題。我的想法是，追本溯源弄清藝術源流東西方之異同，以使心智澄澈如鏡，可以波光洞穿看當代。認識自己首先得看清別人。先將象外之“象”擱放一邊，看看模仿之“像”。“模仿”取“像”究其實，在柏拉圖那裏，猶如洞穴中的囚徒所看到的洞壁幻影，驚奇不已，却徒增意見。在掌握智術的哲人看來，祇有通過理性才能認識事物的真實形相（實相），祇有它們是真正的知識。因此，幾何學（非畫學）才是邏各斯的有用助手。不過，雖然祇有實相和知識辨別纔是哲人的真理，祇要哲人再度潛入洞穴，畫影和意見也可以成為，而且必須成為哲學王的教化工具。如此看來，模仿之術對於柏拉圖來說是其義大矣，并不是“驅逐詩人”（泛指藝人）的指摘所能一概而論，等量齊觀的。

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在柏拉圖和他的哲人們那裏，雖然可以對畫進行積極有效地使用——教化民衆，可是圖畫作為模仿的拙劣本質，以及模仿訴諸感官刺激調動的低賤本性是無從改變的。對於哲學家 and 守護者本身的教育來說，畫學遠不如幾何。因為圖畫必然通過模仿而把影像混同于實相，邀寵“心靈中的低賤部分”——“激情”和“欲望”，從而敗壞了作為“高貴部分”的“理性”，妨礙它從影像的奴役下解放出來而去認清實相，從意見擺脫出來去認取知識。這種對於畫之本質的理解，都源于把畫等同于模仿這一理性主義工具論界定。

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與模仿相對，中國畫學的概念則是取象。取象既不是幾何學的抽象，也不是西方畫學中模仿說的那個“像”。在中國傳統美學理論中，人們很早意識到意念或觀念的複雜性，故而有“言不盡意”之喟嘆。“意”總是游離于思維活動某個拐角處，難以把握。倒不就是說語言表達不了真理述求，而應該說是任何語言表達方式都難以真正地把握變幻不居的世界。或者說，言辭難以完全描述思想活動中那隱匿性的在場經驗，所以，《易傳》說：“言不盡意，聖人立象以盡意”。這便是認識論上取象猶生“象外之象”說的精神內核。由是，自然界有種被命名為“象”的東西，感官可以捕捉得到。它能够成為，或本來便是“意”的視覺依托。所以，“意象”概念很早就在詩學理論中扮演重要角色，也深深地影響着繪畫理論。追求盡意是美學的最終目的。藝術創作上“然後使玄解之宰，尋聲律而定墨；獨照之匠，窺意象而運斤”（劉勰《文心雕龍·神思》），便試圖彌補“言不盡意”的缺憾。

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3
循着“無形之形”的預設路徑，綜上所述，仿佛我們與先賢聖哲有約——那個地方是我們的精神故鄉，一切榮耀從那裏開始。事實上我們爽約太多、太多。我們已不記得祖先的面目，不記得他的恩賜……“我們是誰？從哪裏來？到哪裏去？”的追問，在大腦輸入流程編碼那些人眼裏壓根不是個問題，他們的問題是“動物莊園”（奧威爾）裏有没有自己的位置，他們的理想（或終極目的）是在“美妙的新世界”（赫胥黎）“娛樂至死”。而不是真正意義上的現代性述求日常經驗的思想轉換與超越。頭腦裏祇有這些低端劣質現世述求，換來的幸福、自由有什麼意義？

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藝術的天然形制與情愫，和這些低級趣味格格不入。因為循真問美，所以要對美與真的倒行逆施進行抵制和批判。換言之，藝術是容不得平庸、容不得脫智、容不得祛美的。在這個問題上，藝術向來洞若觀火，固執己見。

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那麼，掂量着“無形之形”這一命名的語言追詰，其學術指涉，其思想意涵，已經在字面構成上顯明，它的精神關照是建立在元語言學的哲學求徵基礎上的、有理論信靠的學術轉向。這不是復古，而是復興。是思想體系一脉相承的文化本源。是永不枯竭的、經得住滄桑世變催化的有根之木、有型之樹。有革有變，也是博古通今之變；鼎興春秋之革。是有生命力的歷史長青樹。字斟句酌，詞顯真義，或則，“無形之形”然已為我們提供了又一次考察機會？這是不是未來藝術嬗變新動向？就此，有太多歷史舉證可以供人參考。事實是，史上曾經出現的幾次“復古”運動，將文化轉向的歷史拐點那迂腐頹敗氣的糾結一股蕩盡。從而大師輩出，時代煥然一新。遠的不說，僅以清初石濤、八大與四王古今通變之爭為例，可為一辨。當年，代表主流文化的“四王”，藝術影響由南及北，風靡一時，翰墨風采一家獨攬。四王之一王原祁時任清朝內廷鑒畫，翰林學士，受命編纂《佩文齋書畫譜》并任書畫譜總裁，權傾一時，位高利重。時下藝術主流之執牛耳者，非其莫屬。四王（或清初六家）振臂而呼的“復古”潮流，天上地下，惟我獨尊。藝術格局已定，誰能與之爭？然而，歷史進程內在邏輯并不聽命于違背歷史洪流的權力宰制。歷史有它自己的演變規律，這一點從來不變。主體思想脉络未斷，文化拐點（歷史變革）總是出現在正當蛻變的冥頑不化時，一切順理成章，水到渠成。人們翹首以待便是。應當說，石濤們的出現頗具歷史宿命的意味。石濤以一畫論立題，背靠文化思想源頭，以《易》理論畫，追詰文質畫義，真正秉承了藝術彌篤不改的視覺關懷—立象以盡意。石濤以他的創作實踐和繪畫理論義正辭嚴地掀開變革帷幕。“革之時大矣哉”，石濤的變革意義在于：以反對復古的面目而表現出來的開新，是背靠文化源頭、有超越意義的創新式復古，它橫掃淤滯已久的畫壇積習，將陳陳相因、自落窠臼的泥古不化者一筆劃到它該去的地方，成為歷史敘事結構中的文化反襯。就如歷史上多次出現過的復古運動最終結局所要追詰的文化命題，是對歷史有推動意義的復古——亦即求徵元語言，有鼎興意義的復興。在這種創新式復古的視角看來，那些不敢雷池半步的“復古派”所要復的古還遠不够古，因為這些復古派所珍惜的古代傳統，不過是晚近文化的昌盛結果，其定論是值得商榷，也值得懷疑的。通常，以權力論定的主流思想往往急于對當代史蓋棺論定，即或以推行文化之源為說辭，也極有可能是既得利益的固步自封，而不是文化的化文之源。以現代眼光看便是緊隨潮流的應聲蟲。的確，我們今天面對着相同的文化景觀，文化總是在某個歷史拐點上驚人的相似。就是說，我們面臨相同選擇，是做開歷史之新的創新者石濤？還是做保住既得利益的守舊派“四王”？歷史又給我們設了道謎題。誰來破解這道謎題？或許，歷史在劃上重重句號的那一天，今人已成古人。今昔何筭？未來仍然不得而知。不過，那又有什麼關係。

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也許，《無形之形》是應先賢聖哲之約而頒領的藝術綫路圖，是一種文化受命。洞悉于此，願上路者義無反顧、一以貫之地走下去。

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結束語

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中國自上世紀以來至今的藝術，從來沒有擺脫西方“再現”理論影響。與此同時，上述所引行諸幾千年的藝術體系，早被弃之如敝屣地當成有違先進思想的垃圾，清除得無影無踪。現在，有人提出要重新評估，這很好。問題的關鍵是，一個業已注入“先進思想”電子流程編碼的“牲人”（見敬文東《牲人盈天下》），頭腦被清洗彌久彌深，積重難返。即便于此有所觸及，難免膚淺，甚至惡意篡改，誤讀誤導。中國當代藝術經過近三十年的探索，這一方面猶未改觀。非且如此，現在的情景益為糟糕，今日被實用主義、利益捆綁的集團式資源掠奪，已在權重意識、利益驅動誘惑下，對“傳統”、“現代”、“東方”、“西方”所有形態，有了一整套切割方法。為我所用，但且亂點鴛鴦譜也無妨。重新評估大概也會免不了成為裝飾門面，掠奪文化資源的新籌碼，變本加厲。藝術亦不例外。這是令人擔憂，應該倍加警惕的。

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前面提到兩種不同進路的復古概念，也正是這一層面上的思想證詞。看歷史變遷故事，可資甄別現在。很顯然，兩種“現代”述求，兩種“復古”取向必然帶來兩種結果。歷史主義眼光的看，結果其實祇有一種，偽論謬說占上風，文化（社會）推進便還有很長一段路要走。反之，真正的文化推進和現代化進程便指日可待了。否則的話，開歷史倒車的狀態早把世界給引爆。文明定奪，盡在兩種勢力此消彼長較量中。唯一的那種結果（好的），總是珊珊來遲。人類文明多數時間總是停滯不前，欲要向前，其推動力當然是人——而且是文化精英。

Grasp its Conception, Forget its Form

——On “Forms of the Formless” Exhibition of Art

By Dai Guangyu

Trans. by Sun Yue

Wise men see everything abstruse and hope to represent them with picture, thus they draw to reproduce their forms; so there comes image.

From Explanation of The Book of Changes·Xi Ci Part One

1

As an exhibition title, “Forms of the Formless” is clear and rich in tone while concise and comprehensive in meaning. Each character has its clear reference and all are related to “image” . In *The Book of Changes*, it is said that “what we see is image” ; implicatively, form we see is “image” . Therefore, “image” here means the “form” in pictograph. What is an image? Paraphrasing *The Book of Changes*: “The so called image is the picture depicting an object” , to be concise, it is related to form. “Wise men see everything abstruse and hope to represent them with picture, thus they draw to reproduce their forms; so there comes image” (*Explanation of The Book of Changes · Xi Ci Part One*). Although “Wise men create image to express thoughts and design divinatory trigrams to find out true and false, apply words to express all they want to express, change to take all advantages and play it to reach the spiritual realm” (*Explanation of The Book of Changes · Xi Ci Part One*); concerning “image” , maybe we use it more in referring to general pictures about life of the universe and nature category, like, for example, “celestial phenomena” . There are stimulant elements included and obviously are “designing divinatory trigrams to find out true and false” , namely to express the form of object with divinatory trigram and see whether the object is true or false in such a situation, whether it is admissible, and see where lies its reason. Therefore, “image” in *The Book of Changes* refers both to the one of form and the one which is formless; moreover, it is more the image of mind and spirit, vice versa. “Image” is so important, “therefore Changes is a book about image while image is the description of objects.” (*Explanation of The Book of Changes · Xi Ci Part Two*). So it is said in *Tao Te Ching* that: “Great space has no corners; great talent becomes mature late; great music is soft silence; the great form takes no shape” , moreover, it is said that: “the Tao in objects, are vague and changeable; yet though it is vague and changeable, it has image inside” . Here the mentioned image is the one exists in objects and waits to be perceived; it is everywhere all the time and is the essentially inherent “image” , which is concealed attribute and is unfathomable. To cognize it will inevitably take on some uncertain metaphysical color and be full of philosophical connotation, therefore

it is “vague and changeable, and has image inside” . Chuang Tzu developed Laozi’ s “great music is soft silence; the great form takes no shape” into “no sound can be heard when you listen to it, no shape can be seen when you look at it, yet it overwhelms between heaven and earth, covers the whole natural world” in his “*The Movements of the Heaven*” (Tian Yun). Chuang Tzu’ s thought was originated from Laozi, and the most influential part in Laozi’ s thought should be his view that “the great form takes no shape” . Yet if we only enthrone discussions about “great music” and “great form” , it seems that there is no more contribution in Taoist thoughts to art and culture. Actually, Laozi’ s dialectical view about being and not–being influenced early construction of literary theory. Concerning this, Laozi said:

The thirty spokes unite in the one nave; but it is on the empty space (for the axle), that the use of the wheel depends. Clay is fashioned into vessels; but it is on their empty hollowness that their use depends. The door and windows are cut out (from the walls) to form an apartment; but it is on the empty space (within), that its use depends. (*Tao Te Ching, Chapter 11*)

Laozi was to interpret the idea that “what has a (positive) existence serves for profitable adaptation, and what has not that for (actual) usefulness” with the discussion above. Wang Bi, however, interpreted the philosophical theory in it with “be formless to become something, and be useful with forms” . If we observe and understand Taoist thought from an integral perspective based upon broad references, then Laozi’ s dialectical view about the relationship between “being” and “not–being” can be extended, after the further development by Chuang Tzu with “The fish–trap is used to catch fish, but when we have caught the fish, we often forget the fish–trap. The rabbit–snare is used to catch the rabbit, but when we have caught the rabbit, we often forget the rabbit–snare” (*External Things [Wai Wu]*), it had launched deep influence on the artistic thoughts came later, especially on literati painting.

Huai Nan Zi of Western Han Dynasty inherited the Heaven Nature view of Taoist philosophy and made further development and interpretation. The Searching out Tao chapter made the following interpretation about this: “It is shapeless, however, the myriad things are produced due to it; it is soundless, however, the Five Tones resonate due to it; ‘being’ derives from ‘not–being’ , ‘the real’ derives from the ‘empty’ .” Then in *Discourse on the Forest* (Shuo Lin Xun), it is said: “A person who can see shapeless things can see whatever he wants to see; a person who can hear soundless sounds can listen to whatever he wants,” the philosophical discourse in it is quite close to artistic theory. Wang Bi deeply explored and investigated in details, and proposed a conclusion that “image generates in will which keep the image; yet the kept is actually not the very image” in his *Brief Casing of The Book of Changes·Image Cognition*

Chapter: Later, abstract and empty metaphysician talk of Wei and Jin dynasties was merged with Buddhism and views as “discussion out of image” by Buddhism scholars like Seng Zhao, were also influenced by Wang Bi. This idea and discourse had great impact on artistic theory and deepened the linguistic exploration in art creation even more. After historical refinement through all generations, its value orientation and textual form constructed integral value system for art. The main context in its spiritual concern defined, adjusted and developed the artistic creation orientation. When Xie He commented Zhang Mo and Xun Xu’ s painting in his *Record and Comment on Ancient Paintings* (Gu Hua Pin Lu), his argument that “(their arts) originate from external space out of image, and dislike mundane temperament, this can be regarded to be subtle and delicate” , was also based on this idea and discourse. Later, Zhu Jingxuan finally established the thought about painting in his *Famous Paintings of Tang Dynasty*, saying that “To be for the form, to be vivid for being formless” , and further enhanced the influence of Taoist thoughts on art theories.

From *The Book of Changes to Zhu Jingxuan’s Famous Paintings of Tang Dynasty*, we referred to basis about “image” and “form” theories and had basically sorted out the whole context of “Forms of the Formless” ; this is necessary, if we would like to take this as our academic conclusion and starting point.

In the theories of *Changes*, “establishing image” needs form to “express the meaning” ; thoughts of Laozi and Chuang Tzu include the dialectical relationships between “being” and “not-being” while their theory about the “image” out of image established the foundation for Chinese culture and art theory which is fairly important. Concerning the theoretical support of artistic creation, it was important in the past and will still be important in the future. As a connecting point, present day is especially important. In my mind, the curator who chose such a title for such an exhibition must have made deep consideration. Maybe we could see inside it, besides academic consideration, some deeper cultural reasons hidden behind. If it is, the significance will definitely be highlighted before long.

2

When discussing “Forms of the Formless” , Laozi, Chuang Tzu and their ideas and theories are involved—for example relationships between “being” and “not-being” . Looking back through the Chinese intellectual history, it would be unimaginable if we didn’ t have Laozi and Chuang Tzu, especially on artistic theory. We could even say that the real core idea that guided theoretically the aesthetic construction should firstly be Taoist Philosophy if we remove the shell of Confucianism. Then if we trace back what the thoughts stated above had referred to and observe what “Forms of the Formless” pointed to, where could we find their spiritual essence? Actually, with the “curatorial statement” of “Forms of the Formless” , academic orientation of this exhibition is already clearly revealed. See how the curator said: “Concept of ‘Forms of the Formless’ originated from Chinese traditional philosophy. It is said in *The Book of Changes* that ‘it is image in heaven and form on earth’ ; as stated in *Tao Te Ching*, ‘great image is formless’ . Such a group of artists are presented in this exhibition: their ultimate purpose in artistic creation is not to make visual ‘form’ , but rather to show

a certain kind of spiritual experiences of oriental philosophy consciously or unconsciously. Their creation process is a kind of interactive dialogue between internal personality and existential integrity, which is a way of behavior to explore the authentic world. The manifestation form of their creation is the surpassing of ‘form’ and should be the ‘image’ . Linguistic concepts in western history of art used to describe artistic forms, no matter they are ‘abstract’ or ‘figurative’ , seem to be difficult to completely express this kind of creation practice of artists. If we must find a common term to express the existential form of the works in this exhibition, maybe ‘Forms of the Formless’ is proper” (see Michael Suh’ s ‘Curatorial Statement in *Forms of the Formless*, P.14) . Therefore we got to know that the title of “Forms of the Formless” is established academically on the basis of traditional philosophy; both theoretical basis and schools can be well traced back to.

About naming of things, contextual relationship should be paid special attention to when understood through interpretation. In other words, to be reasonable, legal and necessary in naming, you must make things corresponded in every details and consistent in context. To see this deeply, the evolution of things has internal logical association; or there would be no rules to refer to in naming and choice of academic discourse and narration approach will be difficult to be made, too. If it is launched without adequate connotation and basis, things could only come out to be a joke. Conversely, transient art without historical sense and responsibility conscious will not choose such a way and title that can trace back to origin and appropriate truth applying both to ancient and today, China and the West. Then what result will be led to through the academic questioning of “Forms of the Formless” ? Or in other words, can we look forward to see miracle from this start?

Once the academic orientation of “Forms of the Formless” is taken through this context, could all the thoughts and ideas finally lead to a kind of artistic transformation? My observation and basic judgment make me optimistic. Firstly, the curator said: “Concept of ‘Forms of the Formless’ originates from Chinese traditional philosophy” , this point is identical with my understanding, which can be seen in my quoting and discussion of Taoist thoughts. Then let’ s look at Mr. Michael Suh’ s words, about why “Linguistic concepts in western history of art used to describe artistic forms, no matter they are ‘abstract’ or ‘figurative’ , seem to be difficult to completely express this kind of creation practice of artists.” The curator said, it is because “ ‘Forms of the Formless’ is not a collective exhibition of abstract art” , though most exhibits feature abstract. Obviously, it is nor a collective exhibition of figurative art. However, the invited artists to participate in this exhibition are “some of the most active artists in contemporary China” , who are also among the most vigorous ones. Some of these artists are great enough to be regarded as the top masters internationally; rooted in the fertile earth of oriental aesthetics, their artistic languages are refreshing no matter where on the world they are exhibited. It's unnecessary to doubt this accepted fact. Yet facing history, when it is questioned and argued about academically and theoretically, there is still difficulty to sort it out at present. It's an academic difficulty to find out a title for it. Therefore, against such a situation, Mr. Michael Suh finally chose one title after repeated close inspection and meditation. In my opinion, this is the careful consideration of a serious curator who can refresh the withered and shock the world with his wisdom and masterly writing. I feel admiration and rejoicing. “ ‘Abstract’ is a word originated from western philosophy and grew up in western context.” (See Michael Suh’ s “Curatorial Statement”). Yet the concept

of “Forms of the Formless” , which is rooted in Chinese traditional philosophy and is closely related to art, gave us a wonderful feeling that we have found the new beautiful world once we look back and enjoyed the favor of gods.

Probably, everyone who has made deep research into art histories of both the East and the West know that the earliest ideological origins of western painting rooted in philosophy of Plato. Plato defined painting as “mimesis” . In other words, imitation is the only way for painting to construct image. Yet the “image” making based on mimesis and the one in Chinese aesthetics which was in the same period of Axial Age, went on two completely different ways from the very beginning. Although the idea about the function of moralization and education was popular at that time and had impact all along, yet the mainstream thought in making image was still based on the criterion in theories of *Changes* and Taoism. To compare the two in order to find out which is higher, one would simplify problems and avoid touching the serious ones, or avoid the real academic origin but rather talking about empty things; all in all they are avoiding problems. In my opinion, to trace back to the origin and sort out similarities and differences in East and West can purify mind and wisdom, and bestow people with a clear look at the contemporary. To recognize oneself, one must first have a clear look at others. We can put aside the “image” out of image first and have a look and the “image” of imitation. As for the “image” in “mimesis”, in Plato’ s theory, it is just like the illusion on the cave wall seen by the imprisoned people in cave and is amazing while confusing. In the eyes of philosophers who have wisdom, only through rationality could true appearance (reality) of things be recognized which is the authentic knowledge. Therefore, it is geometry that can be useful assistant for Logos (rather than painting art). However, although reality and knowledge discerning are truth for philosophers, yet only if they re-enter the cave, painting and idea can also become and must become the education tool for master philosophers. So we know that mimesis is of great significance for Plato; it can never be summarized as and equaled by “expelled poets” (with a general reference to artists).

For Plato and his philosophers, although painting can be utilized meaningfully—namely used to enlighten citizen; yet the bad essence of painting as mimesis as well as the humble nature of mimesis which needs to appeal to motivation of sensory stimulus can never be changed. For education of philosophers and guardians, painting is far less meaningful than geometry. Because painting must mix illusion with reality through mimesis and inspire “humble parts in mind” , namely “passion” and “desire” , which destroyed the “rationality” , the “noble part” and hindered it from being released from the thralldom of illusion and recognizing reality, from getting rid of idea and acquiring knowledge. All these understandings of essence of painting originated from the rationalism–tool–theory that equating painting to mimesis.

Opposite to mimesis, concept of Chinese painting is image making; it is, neither the abstracting in geometry, nor the “look” talked about in mimesis of western painting. In Chinese traditional aesthetic theories, people had realized the complexity of idea or concept for long and therefore they sighed that “meaning cannot be perfectly expressed with language” . “Meaning” always drifts somewhere in a corner of thought and can hardly be grasped. It doesn’ t mean that language cannot express truth, but rather, we should say that no expression way can really hold the ever–changing world. Or in other words, nothing we say can completely describe the hidden experience of presence; therefore, it is said in *The Book of Changes* that “when language cannot completely express the meaning, wise men establish image to do it” .

This is the spiritual core in the epistemological saying that image also generate “image out of image” . Therefore, we can acquire in sense the so called “image” existing in nature. It can become, or has always been the visual realization of “meaning” . So the concept of “image” has been playing important role in poetic theory for a very long time and has deeply influenced theories about painting. The ultimate aim of aesthetics is to express meaning in a perfect way. “Then with a heart of thorough understanding, one can start writing in accordance with the rules of prosody; with a mind of unique perception, one can wield the writing–brush to capture the images in one’ s vision” (see *Imagination [Shen Si] chapter in Dragon Carving and the Literary Mind* by Liu Xie); this is attempting to make up for the regret in “words cannot perfectly express meaning” .

Going along the way assumed by 'Forms of the Formless', and as a summary of the stated above, it seems that we have agreement with our ancient philosophers and worthies that it is our spiritual homeland and the place where all glamour began. Actually, we had done too much that broke the appointment. We no longer remember the face and bestow of our ancestors...Now people are inborn featuring the belief that "people will definitely conquer nature" and refuse tradition by birth. "Who are we? Where are we from? Where are we going?" Such kind of inquiries are never important in eyes of those people who have the process coding in brain; their questions are about whether there is any position for them in the "Animal Farm" (George Orwell), and their ideal (or in other words, ultimate aim) is to "be entertained until death" in the "Brave New World" (Huxley); and they never consider about pursuing modern ideological transformation or transcending of daily experiences. They only have low pursuit for this life and never consider significance in the happiness and freedom.

Natural form and emotion in art is completely different from and incompatible with these low interests. As we pursue truth and beauty, we must resist and criticize retrogression of them. In other words, art cannot tolerate being mediocre, being short of wisdom and being against beauty. In this problem, art has always been seeing clearly and sticking to its own gun.

Then, investigating the title “Forms of the Formless” linguistically, we can see that with its academic reference and ideological significance, literally, the spiritual contemplation of it is the academic transformation based on the basis of meta–linguistic proving on philosophy with theoretical support. This is rather a renaissance than returning to the ancients and is the cultural origin in the same ideological system and context. It is wood with root and tree with shape that never withers and can withstand great changes. Such changes and reformations are also changes based on both ancient and modern learnings as well as reformations that can revive our times. They are historical evergreen tree with vitality. The title with every word carefully weighed and has expressed the true meaning, maybe has provided us a new chance to make investigation? Is it the new orientation towards which the future art changes? About this point, there is too much

historical evidence to refer to. The fact is, for several times, movements of “returning to the ancient” appeared and wiped out the pedantic and decadent entanglement at historical turning points in cultural transformations. Therefore masters appeared in all generation and our times are refreshed. We don't need to trace back to history too far away from us; only with the instance that Shi Tao, Zhu Da and Four Wangs of early Qing dynasty can we make it out. In that age, the “Four Wangs” who represented mainstream culture influenced artistically the whole China and was fairly popular as the top masters doing Chinese traditional painting and calligraphy. One of the Four Wangs, Wang Yuanqi, was a royal court painter of Qing Empire, positioned Hanlin Academician and commissioned to edit the *Peiwenzhai Studio Painting and Calligraphy Book*, as the director in charge of calligraphy and painting section; he had authority over China then and was important, powerful and rich. At that time, he was the top artist without any other who could compete with him. Four Wangs (or Six Schools of Early Qing Dynasty) appealed the trend of “returning to ancient” so it was popular all around China, enjoying the overweening position. Can anyone compete with it when the artistic pattern has been decided? However, inner logic of historical process never obeys power control that goes against historical trend. History has its own law in evolution, and this will never change. The main ideological context never broke and cultural turning points (historical reformation) always appear when the transformation is impenetrable, things will happen naturally and peoples only need to wait for it. We should say that appearance of Shi Tao and other artists was quite a historical destiny. Shi Tao proposed a topic with his painting theory; he really inherited the visual care which is unchangeable in art based on cultural origin of thought and talked about painting with theories in *The Book of Changes*; he pursued the intellectual connotation in painting and achieved the aim to express meaning perfectly with image. Shi Tao started the reformation seriously with his artistic practice and painting theory. “It's time to have reformation now” , significance of Shi Tao’ s reformation lies in that: his reformation with the look of resisting returning to the ancient is based on cultural origin and has the transcending significance; it is a kind of innovative ancient restoring which wiped out the long existing old and bad habit in the painting circles, and classified those rigid and out–dated things into somewhere it belongs to; he made them the cultural foil in historical narrative structure. As the cultural theme inquired by ancient restoring movements appeared many times in history, it's the restoring that can push history to go forward—namely the pursuit of meta–language, which is reviving of meaning expression. In the perspective of this innovative ancient restoring, those “ancient restoring schools” that dare not break any rules is restoring the ancient things that are far from being ancient enough, because the ancient traditions valued by these schools are no more than the results of booming of recent period which need to be proved by time and are suspicious. Normally, mainstream thoughts selected based on power are often arbitrary conclusion of contemporary history; even though they might utilize sayings about cultural origin, it might still quite possible be the standing still of vested interests rather than textual origin of culture. They are yes–men following trends closely if we see them with a modern vision. Exactly, today we face the same cultural landscape and cultures are always surprisingly similar on some historical turning points. In other words, we are facing the same choice to make: Shall we choose to be the innovator Shi Tao who opened the new history? Or shall we maintain the vested interests and be the conservative “Four Wangs” ? History left us a riddle. Who can solve this riddle? Maybe, when history draws an end to it, we have already become the ancients. What about today? We still know nothing about future. However, what does it matter?

Maybe, “Forms of the Formless” is an artistic route drew upon the appointment with ancient philosophers and

worthies; it is a kind of cultural commission. Therefore, who chose to go on this way should go straight ahead all along anyway.

Conclusion

Art of China since last century never gets rid of the influence of western “reproduction” theory. Meanwhile, the art system stated above which has existed for thousands of years, has long been regarded as rubbish that blocked the way of advanced thoughts and was completely eliminated. Nowadays, someone proposed the suggestion to re–appraise it, this is good. Yet the key point of problem is, an “animal like man” who has been injected the “advanced–thought” electric process coding (see Jing Wendong’ s *Animal Man Win the World*), is too deeply influenced to recover for being mind–cleaned the longer the deeper. Even if they touch some of these, it's unavoidable from being superficial, hostile falsifying and misreading, misleading. After explored for almost thirty years, Chinese contemporary art made little progress in this aspect. Moreover, the present look is even worse when pragmatism and interests bundled resources plundering are starting to have a set of cutting methods of all forms including “traditional” , “modern” , “oriental” and “western” , under the driving of power conscious and interests. It doesn’ t matter at present, and at least however, to mix up different ideas if it is useful for me. And a new appraisal might also become new bargaining chip to prettify the plundering of cultural resources and will be even more serious and cruel. There is no exception for art. It is quite worrying and we need to be alert.

We mentioned two different ancient–restoring concepts from two ways, which is also precisely the ideological testimony. We can utilize the historical stories about changes to examine today. Obviously, two different “modern” appealing and two different “ancient restoring” orientations will necessarily lead to two kinds of results. With historical view, there could only be one; false discussions and ideas are prevailing now so there will be a long way to go for the promotion of culture (in society). On the contrary, we can wait for the real cultural progress and modernization process before long. Or the back–ward driving of the car of history will have already destroyed the world. Civilization is completely made and defined in the competition between the two powers while the better and only one always come late. Most of the time, human civilization makes no progress and stands still. To push it forward, the power comes from human of course—and moreover from the cultural elite.

美術館的形狀

——由“無形之形——中國當代藝術展”想到的

文 / 夏梓

“無形之形——中國當代藝術展”是一個籌備了很長時間的展覽，所匯集的是當前中國最爲活躍的一批藝術家。2012年，作爲“中德文化年”的重要藝術項目，展覽曾赴德國展出。而于北京寺上美術館的展出是其在國內的首次亮相。此次由湖北美術館與中國雕塑學會合作，經北京移師武漢，“無形之形——中國當代藝術展”在美術館的文化語境下，或許又會引發另一番解讀。

此次“無形之形——中國當代藝術展”共邀請近40位藝術家參展（此次赴武漢展出略有調整），他們以東方文化爲創作背景，植根現實生活，通過雕塑、油畫、水墨等方式去“塑形”，并試圖在“形”以外釋放某種更深層次的感性敘述與精神體驗。因此，且將其視作一個關於“塑形”與“超越形”的展覽。

如此，我們驚喜地發現，將這樣一個展覽放在一座公立美術館呈現，竟然也能爲我們打開一扇思考的大門。

關於此次展出的作品，似乎很難用“抽象”或“具象”的概念去簡單地判定。例如，在隋建國的《時間的形狀》中，油漆在鋼絲上的造型隨着時間的流逝不斷增大，抽象的時間概念在某種具象化的、純粹性的表達背後透露出藝術家內心對時間的焦慮；而魏光慶《朱子治家格言》則在有形的鏡子裏“窺探”無法言狀的內心自我以及複雜多變的現實社會。

而由展覽展示功能，我們不禁想到更多——美術館的學術定位及展覽選擇取向問題，即卸去公立美術館傳統觀念下的條條框框，“美術館的形狀”該如何演變？關注當下正在發生發展的藝術動態，越來越成爲美術館參與當下文化問題研究與探討的重要方式。近年來，各類主題的當代藝術展在各大美術館展出率不低，且大有發展之勢。“無形之形”展的意義則在于，它爲當代藝術在美術館的呈現提供了另一種觀摩方式，即一種越界式的、可感知、甚至可觸摸的虛擬式體驗。正如傅中望的作品《物以類聚》，磁鐵上各式印有年代符號的小物件隨着觀衆的互動體驗其形狀不斷被改變，而整個互動的過程則恰好切合了藝術家所希望提出的，當下社會對集體記憶的深層次追問。不妨也以此類比美術館，我們根據展覽主題、學術方向、展品類型等各個方面，反復改變着美術館的外觀與內在，“美術館的形狀”不斷發生着改變，且變得更加多元與豐富。

事實上，湖北美術館作爲一座公立美術館，越來越開始重視與公衆社會的互動關係，于此，其對展覽的學術性選擇方向則越來越需要與公衆的認知程度聯繫起來（諸如“無形之形——中國當代藝術展”這類相對而言缺乏具象圖說、不同于傳統書畫的展覽是否能被普遍接受）。而在公衆社會尚未自覺形成知識的認知體系和普及性的情境下，美術館的介入是非常必須的。

“無形之形”展給了我們這樣的提示，當我們超越形，當無形的美術館深入人心，“美術館的形狀”將多元、自然，且精彩。當然，我們所必須的，是有效的途徑，還有時間與耐心。

2013年7月于湖北美術館

夏梓，湖北美術館策劃推廣部副主任，策展人

Form of Art Museum

Thoughts upon “Forms of the Formless—Exhibition of Chinese Contemporary Art”

By Xia Zi
Trans. by Sun Yue

July 2013

At Hubei Museum of Art

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taking place and developing at present is becoming more the important way that art museum participating in contemporary cultural issue research and discussion. In recent years, contemporary art exhibitions of various subjects are being held frequently in all large museums of art which is even becoming hotter. Significance of “Forms of the Formless” lies in that it provided another way to view for contemporary art displayed in art museums, namely a kind of virtual experiences that is border-crossing, perceptible and even tangible. Just like what we see in Fu Zhongwang’ s Things of one Kind come Together, little things with magnets printed year and symbols change constantly as audiences doing mutual experience practices; the whole interaction process, however, has just met what the artist wants to propose, namely deep inquiry about collective memory in contemporary society. We might as well compare this with the art museum: we are repeatedly changing the appearance and inner thing of art museum based on aspects like exhibition theme, academic orientation, exhibits type and others; “forms of art museum” change unceasingly and will become even more diverse and colorful.

In fact, Hubei Museum of Art is now starting to pay more attention to interaction with public society as a public museum of art; for this, its choice of academic orientation in exhibition needs better association with the perception level of public (for instance, whether exhibitions like “Forms of the Formless—Exhibition of Chinese Contemporary Art” which lack figurative illustrations and are different from traditional calligraphy and painting exhibition can be accepted generally). In such a context when public society hasn’ t yet formed a perception system and popularity of knowledge, the intervening by art museum is fairly necessary.

“Forms of the Formless” exhibition provided us with the following inspiration: when we surpass form and formless art museum takes root deeply, “forms of art museum” would be diverse, natural and splendid. Of course, we must have effective way and enough time and patience.

July, 2013
At Hubei Museum of Art

Xia Zi, Vice Director of Development Planning, Hubei Museum of Art

傅中望

Fu Zhongwang

不管創作方式如何變化，傅中望一如既往地延續着他對生命意義和生存關係的思考及對生態的關注。他既是一個勤奮的藝術家，又非常善于思考，多思、善思、內斂、沉着構成了其藝術的品格。他有着一種孜孜不倦、忘我的工作態度和鏗而不捨的進取精神，激情與理性的糅合也使其藝術形式往往以非常日常化的方式切入到現實生活中，《榫卯》如此，《四條屏》、《四季花瓶》亦如此，而《泡沫城》、《手提袋中的模特》更是凸顯了一個視覺知識分子的思考。對傳統文化元素的再利用，對當代視覺經驗的借鑒，特別是傳統文化元素在當代的轉換也使他的雕塑超越了我們對雕塑的定義，應該說他的雕塑從《榫卯》開始就始終與觀念藝術相伴，他昭示出的其實是一種新的空間，他在對雕塑語言的更新關注的同時，自覺不自覺地進入了一種陌生化的藝術領地——裝置藝術，其作品的藝術史意義也顯而易見，他在給我們提供了一種新的閱讀方式與觀看方式的同時也呈現出當代生活的多樣性和後現代社會的複雜性和語義的多義性。傅中望更多時候是用作品提出問題，而不是企圖就某一問題給出明確答案，他適時地按時代訴求去探尋當代文化中的敏感問題，在當代生活中，他試圖用歷史的思考、傳統的方法、跨媒介的體驗，去尋找有文化針對性的命題，因而，當代藝術的修辭學傾向充斥在他的藝術中，他不斷運用傳統與現實的文化因素進行着自己的藝術創作，生存印迹、生活經歷與日常生活和文化關懷由此也融為一體。他的作品之間一脈相承的聯系，也透露出他在文脈上的精準把握。

文 / 冀少峰 [批評家、策展人 / 湖北美術館副館長]



物以類聚 2 號
60cm × 50cm × 45cm
磁鐵、鐵
2012 年

Like Attracts Like II
60cm × 50cm × 45cm
Magnet, iron
2012

物以類聚 3 號
60cm × 60cm × 70cm
磁鐵、鐵
2012 年

Like Attracts Like III
60cm × 60cm × 70cm
Magnet, iron
2012





天井
装置(木、視頻)
450cm × 350cm × 350cm
2011年

Sky View
Installation(Wood,Video)
450cm×350cm×350cm
2011



Regardless of the changes in the way of creation, Fu Zhongwang has always continued his thinking of the meaning of life and survival relationship as well as ecology. He is a diligent artist very good at thinking, and his works are full of thinking, understatement and composure. He has a tireless, selfless working attitude and persistent enterprising spirit. Combining passion and rationality, his works often penetrate into the real life in a routine-oriented way, such as "Mortise and Tenon", "Four Screens", and "Century Vase". The "Bubble City" and "Model in the Bag" highlight the thoughts of a visual intellectual. His reuse of the traditional cultural elements, reference of the contemporary visual experience, in particular, the contemporary transformation of the traditional cultural elements in his sculpture works subverted our definition of sculpture. It should be said that his sculpture works since the "Mortise and Tenon" has been accompanied by the conceptual art. He actually declares a new space, and while paying attention to the updated sculpture language, he consciously or unconsciously entered an unfamiliar territory of art – installation art. His works have evident meaning of art history. While giving us a new way of reading and watching, he has shown the diversity of contemporary life and the complexity and semantic ambiguity of the post-modern society. Mostly, he raises questions with works, instead of giving a definite answer to a specific question. He would explore sensitive issues in contemporary life in due course and according to the appeals of the times, and try to look for culturally relevant propositions with historical thinking, traditional methods and cross-media experience. As a result, his works are filled with the contemporary art rhetoric, and he keeps using traditional and real cultural factors for his own artistic creation, where the artistic creation, survival print, life experiences and daily life as well as culture care are integrated. The same strain of his works also shows his precise understanding on the context.

by Ji Shaofeng [critic, curator and deputy president of Hubei Museum of Art]



异质同构 8# (单體)
金屬、木
210cm × 28cm × 30cm

Heterogenous Isomorphism 8#
Metal, Wood
210cm × 28cm × 30cm



壽床
裝置 (木、漆、藥)
200cm × 180cm × 300cm
2011 年

Longevity Bed
Wood, Laquer, Medicine
200cm × 180cm × 300cm
2011

霍波洋

Huo Boyang

少在一定的條件下可以轉化成為“多”，“多”可以轉換到它的相對的一面成為“少”，多與少相互轉換；因為事物是運動變化的，是相互轉換的。“多”在藝術中轉換為“少”，是因為作品中過多的情節與表現手法的處理，限制了人們對於作品想象空間的提升，抑制了作品非物質形態的塑造，反而成為“少”。“少”轉化成另一種層次上的“多”，是因為在作品塑造上表現形象內容的“少”，利用的好往往帶來了精神與空間上對於這個“少”的缺失和補充，作品語言上筆墨的精到，產生更多的精神空間。多與少相互依存、互為條件。

少產生精神空間感。老子說 三十幅條共一輪，當其無，有車之用；有牆有門有窗，當其無，有室之用。說明有無是相生的，有無是相對的，兩者缺一不可。在雕塑中作品物質實體之外的精神空間“塑造”也是作品的根本所在，作品的物質實體—“有”（有形的東西）與精神空間—“無”（無形的東西）相輔相成。精神空間這個“無”的占有量的多少，也許是“有品之用”吧。或者說：作品應該用更少的物象，創造更多的精神空間。

少產生了“尚清意識”。2009年之前很少從美學層面去思考自己的作品，這幾年我開始探索自己作品美學層面的民族性問題。“尚清意識”是我最感興趣的一個探索對象，2009年我的一本小書《亦山亦水》中寫到關於“尚清”的一些認識：中國人在藝術審美及社會生活中都保有深刻“尚清意識”，中國美學更是一種“尚清”的美學。在中國的書法、繪畫、茶文化、傳統音樂等諸多方面有着鮮明的體現，也與西方有根本的區別。“清”不僅成為一個重要的美學範疇、一種藝術創作原則和欣賞原則，而且成為中國人相對與西方的一種基本的生活方式，因此中國的文化是以“清”作為基本素質之一的東方特有的文化。我以“少”為創作手段，產生了我創作中需要的“清”。首先是色彩因素的“少”；白和灰是色彩飽和度上的最少，基本屬於無色。其次是人物塑造上的“少”；去掉人物形象的個性，去掉人物動態的肢體語言（有些作品為了顯示人物的個性，利用的是數字，標注的是聯繫方式。）使作品成為符號化的形象。由於這種“少”也產生了一種作品人物惆悵感，而這種“惆悵”也是和“清”相近的中國傳統文化特質的一個重要表徵符號。也可以說利用創作手段上的“少”，追求的是中國傳統美學中的“尚清”審美品格。

文 / 霍波洋

Less could be transformed to “more” under certain condition while “more” could also be turned to the other side of it to be “less” ; there can be mutual conversion more and less; because things are moving and changing and are interconvertible. The reason why “more” turned to be “less” in art is that too much plot and processing of expression approach in artworks restricted viewers imagination space for work and suppressed the modeling of artworks’ non-material form and became “less” . Yet the transformation of “less” into “more” on another kind of level is because of the “less” in figurative content expressed in modeling of artwork; good operation of this “less” can often bring complementation of the lack of “less” both spiritually and spatially; fine

brushwork can generate more spiritual space. More and less are interdependent and reciprocal conditions to each other.

Less generates the sense of spiritual space. Lao Zi said: thirty spokes share one same wheel, only with empty parts inside can the wheel car run; room should have walls together with door and window, only with empty parts can a room be a room. It means that being and not-being create each other while being relative and both are indispensable. In sculpture art, the “forming” of spiritual space besides the material entities is also fundamental, and thus artwork’ s material entity—“being” (things of form) and spiritual space—“not being” (formless things) can supplement each other. The “not-being” in spiritual space might be the “being” essence actually. Or in other words: artwork should create more spiritual space with less form.

Less generate the “pure and clear consciousness” . Before 2009, I rarely consider my artwork from the aspect of aesthetics, yet in recent years, I began to explore nationality problems on a aesthetic level in my artwork. “Pure and clear consciousness” is an exploration object I feel most interested in and in 2009, I wrote about some of my cognition about “pure and clear” in a small book titled Mountain and River (“Yi Shan Yi Shui”) by myself: Chinese people keep deep “pure and clear consciousness” both in art aesthetics and social life while Chinese aesthetics is also the one that pursues “clear and pure” . This is fundamentally different from the West and is obviously represented in many aspects like Chinese calligraphy, painting, tea culture and traditional music. “Clear” is not only an important aesthetic category and a kind of artistic creation and appreciation principle, but also a kind of basic life style of Chinese different from that of the West, therefore Chinese culture is a unique oriental culture with “clear” as one of its basic qualities. With “less” as my approach in art creation, I achieved the “clear” realm I need. Firstly it's the “less” in color elements; white and grey are the least in color saturation and are almost colorless. Secondly it's the “less” in figure modeling; I removed personality and body language of human figure and movement (some of them used numbers to show people’ s personality, the noted is the contact way) and turn them into symbolized image. Also because of this “less” , a kind of melancholy sense is generated in figure which is also similar to “clear” as an important symbol in Chinese traditional culture. We could also say that with “less” in creation approach, I pursue the “pure and clear” aesthetic quality in Chinese traditional aesthetics.

By Huo Boyang

Trans. by Sun Yue



Family of the Republic of China
70×35×50cm
Porcelain, Stainless steel
2013

民國人家
70×35×50cm
瓷、不銹鋼
2013



東山無月
瓷、不銹鋼
145 x 60 x 30cm
2011
Porcelain, Stainless steel
No Moonlight on Eastern Mountain
145x60x30cm
2011



小仙人指路
30 x 30 x 15cm
骨質瓷
2012
Porcelain
Little Fairy Guide
30x30x15cm
2012



清源
70 x 35 x 60cm
瓷、不銹鋼
2013
Porcelain, Stainless steel
Refreshing Breeze
70x35x60cm
2013

隋建國

Sui Jianguo

隋建國，1957年11月29日出生於江蘇省揚州。

作為一種“方法”，僅僅尋找時間因素介入作品這種純粹性，也許不是隋建國真正想要的，儘管〈時間形狀〉有某種純粹性，但隋建國真正想表達的是自己內心對時間的焦慮，所以到了2009年〈運動／張力〉完成，典型隋建國感覺的作品就出現了。從〈時間形狀〉到〈運動／張力〉的轉變，是初期尋找“方法”到“表達感覺”的轉變，就如同從90年代初〈結構系列〉到〈地罣〉轉變一樣。〈運動／張力〉〈有限的運動〉到本次展覽的〈被限制的動力〉，可以視作同一系列作品的不同版本。2009年9月在北京今日美術館展出的〈運動／張力〉是這個系列的第一件作品，是根據今日美術館一號展廳獨特的空間，沿四周牆壁定製了有循環管道的巨型鋼架，循環管道中借助重力滾動的鋼球，撞擊鋼管發出了巨大的聲響，充滿了整個展廳。同時，在地面上滾動着的兩個分別為230和360厘米直徑的鋼球，也與觀眾形成一種具有“威脅”性的動力，整個展覽過程中，所有的觀眾都陷入到四周牆壁的巨大聲響，和兩個巨大滾動鋼球的“夾攻和擠壓”之中，這種帶有強迫和暴力性的“觀眾參與”，也許能讓觀眾體會到普遍存在日常生活裏的一種感覺——被拋入社會機器中的“疲于奔命”和“被脅迫感”。

隋建國在〈我的藝術發展綫索〉中說：“在我的每一件作品裏，都能再明確不過地找到當時的社會背景因素，但我還是試圖尋找到一種能夠自我支撐的藝術方法，賦予我所經歷的人生及面對的世界以某種形式，雖然我深知自己離此目標尚遠。我其實懷疑，在今日中國與世界複雜的現實背景籠罩之下，這是否是一個過於虛幻的目標。”也許對於藝術家來說，一生都是在尋找適合表達自己的某種“方法”，就如同1987-1996年的十年裏，文化觀念在隋建國內心的矛盾，社會政治事件對隋建國的衝擊，以及經歷喪母之痛等心理的壓力，讓他找到了“銅、箍、鋼、封、釘”等一系列強烈且具暴力色彩的“方法”。1997-2006第二個十年，隋建國似乎從〈中山裝〉的殼裏金蟬脫殼，讓隋建國能夠以輕鬆、幽默的姿態，而對自己的教育背景和俗文化的現實，找到那用、反諷和現成品的“方法”。在隋建國過了知天命的年紀之後，他對歲月流逝的敏感和焦慮，在他作品裏突出了時間和空間的“方法”。俗話說，江山易改本性難移，隋建國內向、自省和焦慮的個性，還是讓他做出了〈運動／張力〉〈有限的運動〉這類雖然有着明顯時間因素的作品，但強烈“禁鋼和掙扎”的對抗，却成為作品最攝人心魄的因素。甚至在輕鬆幽默的系列作品中，那種被放大到的嚇人尺度，以及強有力的鐵籠，還是能讓人感覺到隋建國在表達上的一致性。所以，我們面對新加坡當代美術館的這件〈被限制的動力〉時，理解隋建國個性和他的作品，變得自然而然，〈被限制的動力〉也不再僅僅成為對政治鐵幕的寓意了，因為幾乎每個人都經歷過〈禁鋼和掙扎〉的內心體驗。

文／栗憲庭

As a ‘method’, Sui Jianguo is not really pursuing a purity of time factor in his work. Although the Shape of Time has certain purity, Sui Jianguo really wants to express his inner anxiety about time, so after he completed Motion and Tension in 2009, works with the typical Sui Jianguo sense appeared. The transformation from the Shape of Time to Motion and Tension is one from looking for method to expressing feeling, as was the

transformation from Structure series to Earth Force. Motion and Tension, exhibited at Today Art Museum in September 2009, was the first piece of this series; it was based on the unique space in the 1st hall of TAM, and consisted of a customized huge steel frame with a track of pipelines around the walls on which steel balls ran, making loud noises which resonated around the hall. Meanwhile, two steel balls, 230cm and 360 cm in diameter respectively, rolled along the ground, and created a threatening force which confronted viewers. During the exhibition, viewers experienced the loud noises around the walls and the converging attack and extrusion of two balls. Such ‘audience participation’, with compulsions and violence, let viewers experience a sense of existing in daily life – they are exhausted, thrown about and coerced by the social machine.

In Clues on Development My Artistic Practice, Sui Jianguo said, ‘In every work of mine, one can identify the factors of social background. But I still try to find a self-supporting approach to endow a certain form of life from the world I have experienced. I know that this goal is still far away. Actually, I wonder if it is a too illusory a goal in the real and complex context of today’s China and the world.’ Perhaps the artist will take his entire lifetime searching for an ‘approach’ suited to expressing himself, just as during the decade from 1987 to 1996, Sui Jianguo’s inner conflict about cultural value, the impact of social and political events, and psychological pressure experienced when his mother died, all helped him to find a strong and violent approach, such as clamping, wrapping, imprisoning, sealing and hammering. During the second decade from 1997 to 2006, Sui Jianguo seemed to escape from the shell of Legacy; it made him confront educational background and the reality of popular culture with an easy and humorous gesture, to find an approach of appropriation, irony and readymade products. After he reached the age of understanding Mandate of Heaven, his sensitivity and anxiety about the passage of time stood out with an approach of time and space in his works. It is said that a leopard never changes his spots. Sui Jianguo’s personality of introversion, introspection and anxiety led him to create Motion and Tension which has obvious factors of time. However, confrontation, imprisonment and struggle have become the most soul-stirring factors in his works. Even in those humorous series of works, a strong iron cage has been amplified to a fearful scale and one can feel the consistency of expression. Therefore, when we are confronted with this Restrained Power in the Singapore Museum of Contemporary Art, it is easy to understand Sui’s personality and his works; Restrained Power no longer has the implication of a political iron curtain, because everyone has such inner, personal experiences of imprisonment and struggle.

By Li Xianting



Kill
Rubber and Nails
65×65×65cm
1996

殛
工業橡膠帶、鐵釘
65 × 65 × 65cm
1996年



地罣
天然卵石、鋼筋
70 x 40 x 50cm x 26 件
1992 - 1994 年

Earthly Force
Stone, Welding Steel
70x40x50cm each
1992-1994



……這一過程提醒我，在傳統寫實語言的運用中，一旦作者不再執着於自己的個性，不再拘泥於表面的藝術追求，放棄自我表現，祇是單純地、無我地、甚至機械地完成對所選擇事物的再製作，也就達成了一個自足的方法。我直覺到這其實正是在某種意義上與自己早年所向往的莊禪‘無我’和‘萬物齊一’的境界相重合。

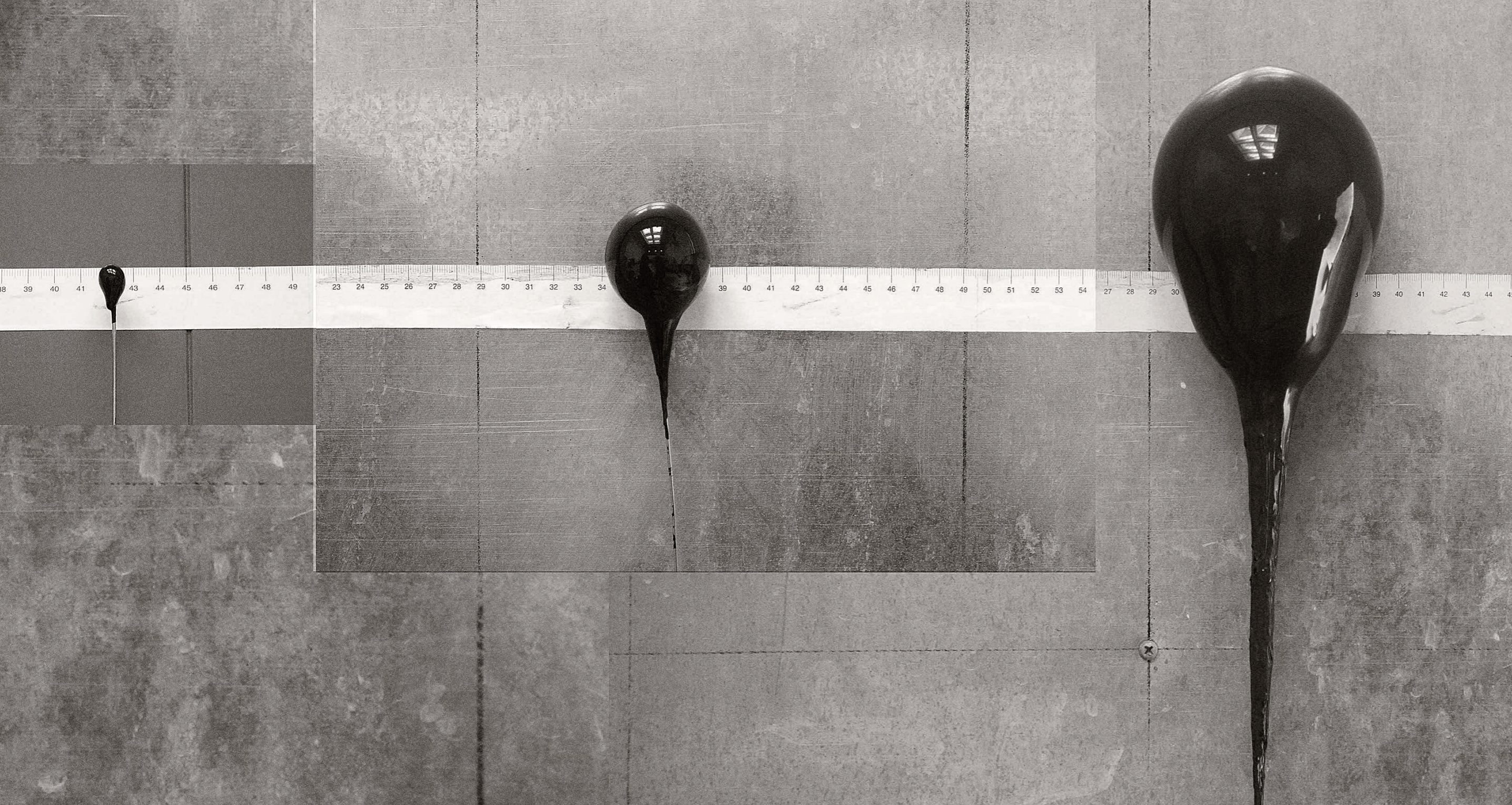
文 / 隋建國

...this process reminded me, when I utilized the traditional realistic language, once I am no longer obsessed with their own personality, no longer stick to the superficial pursuit of art, give up self-expression, but simply, selflessly, even mechanically recreate those selective things, I can reach a self-gratifying way. In my intuitive sense, it is access to a realm I have longed for since my early years in some sense, that is ‘self-denying’ (wu wo) and ‘everything is oneness’ (wan wu qi yi) in Zen and Chuang Tzu.

by Sui Jianguo

運動的張力
鋼和電氣機械、現場裝置
2009 年

Motion and Tension
Installation
2009



張永見

Zhang Yongjian

早在 1989 年的第一屆中國現代藝術大展上，張永見的作品《黑匣子》（在一個黑布小屋上化了一張類似麻衣相術的臉，上面標示着各種當時最時髦的願望，比如嫁老外之類）將中國最古老的具有濃厚迷信色彩的相面術與命運未知的黑暗與當下時尚流行的願望并置在一起戲謔，已經直接進入了後現代的觀念創作狀態，既是在 20 年後的今天來看，也是令人會心莞爾的佳作。但永見的天才導致了他的混亂與特立獨行。在 1990 年代整個中國藝術界從 85 新潮的現代主義向後現代主義走的時候，他却從後現代的觀念裝置和社會學關注往回走。1992 年在“第一回當代青年雕塑家邀請展”上，他展出一件軟橡膠的作品《正午》，那種純粹的強烈的材質的語言本體論，回到了格林伯格和抽象表現主義的立場。與當時剛剛開啟現代主義進程的中國雕塑界正好合轍押韻，成為了那次重要展覽中最重要的作品之一。而在 1994 年的那個五人展上，永見的作品延續了他的抽象表現主義風格，宣泄着內心莫名的焦慮和毀滅性能量。

永見生長在沂蒙。大塊、重髻、嗜酒、左腦滯後，他曾經抱着我女兒用深沉的男中音自嘲說是“一個老猴子抱着個人類”。他的焦慮深刻地根源于一種家園感的喪失和對現代化的天然敵視。所以，我更願意把他這種“倒退”理解為向“後後現代”的“推進”（儘管後現代已經揚棄了綫性發展觀）。他站在億萬萬年石頭的立場向現代文明宣戰：那些腐蝕在巨石上的車轍和那些塞進汽車引擎的石頭！



這次參展的作品是一組經過極簡切割和精緻打磨的立方體石頭。這種形式把他的“石語”提高到一種形而上的哲學範疇。那些切面上呈現出層層疊疊的波形圖案是數十億年的地殼運動與滄海桑田。那是一種將格林伯格與米芾、極少主義與篆刻勾兌在一起的審美沉醉！

他的另一件作品是把骨頭的兩邊切齊，鋪展成白色的死亡的長卷。在這樣的作品中，永見回到石頭，回到大山，回到生命的整體和本體之中。

文 / 唐堯

Early in 1989, on the first Chinese Modern Art Exhibition (China/Avant-Garde), Zhang Yongjian had already entered the post-modern conceptual art creation directly with his Black Box (a face like the physiognomy god is drawn on a small house covered by black cloth, on which various most popular and fashion wishes like marrying a foreigner were written), with which juxtaposed the ancient Chinese Physiognomy that has a strong superstitious color and darkness of the unknown fate with the fashion wishes at that time as a mockery; even today, after 20 years from then on, it is still a good artwork which make us smile with joy. Yet Yongjian's talent led to his maverick and chaotic features. In 1990s, when the whole Chinese art circles are moving towards post-modernism from the modernism in '85 New Wave, he however, turned to an opposite direction backwardly from post-modern conceptual installation and sociology. On the "First Contemporary Young Sculpture Artist Invitational Exhibition" in 1992, he displayed a piece of work made in soft rubber titled Noon; the pure and strong material language ontology returned to Greenberg and the Abstract Expressionism position. Harmonious with the Chinese sculpture art circle just started its modernization process at that time, this work became one of the most important pieces exhibited in that important exhibition. While in the Five-People Exhibition in 1994, Zhang Yongjian's artwork continued his Abstract Expressionism style, expressing his internal inexplicable anxiety and destructive energy.



利刃之一
鐵、太湖石
2012年，湖北美術館藏

Slicing No.1
Iron, Taihu Rock
2012, Collected by Hubei Museum of Art



Zhang Yongjian grew up in Yimeng Mountain area, he is a big man with bushy beard who drinks a lot and is inarticulate; he once held my daughter in art and mocked himself with deep baritone that he “is an old monkey holding a human baby” . His anxiety has a deep origin from a kind of loss of home sense and natural hostility against modernization. Therefore, I’ d prefer to understand his “going backward” a kind of “push” to “post-post-modernism” (although post-modernism has already abandoned the concept of linear development). He stands on the stance of stone which has existed for hundreds of millions years to declare war to modern civilization: those rut corroded on huge rocks and those stones filled into the engine of automobile!

This time, his works on display are a group of cube stones cut in a minimalist way and grinded exquisitely. This form upgraded his “words of stone” to a metaphysical category of philosophy. Layers of waveform patterns on the cross-section recorded the Crustal Movement and Great changes during billions of years. That is a kind of aesthetic intoxication which combined Greenberg with Mi Fu, Minimalism with seal cutting!

Another work of him is to cut the two side of bone in a neat and tidy way, then spread them into a white long scroll of death. In such kind of artworks, Yongjian returned to stone, to the grand mountain and to the wholeness and noumenon of life.

By Tang Yao
Trans. by Sun Yue



利刃之三
鐵、太湖石
2012年，湖北美術館藏

Slicing No.3
Iron, Taihu Rock
2012, Collected by Hubei Museum of Art



我們的左腦是學者——left 既是左邊的，也是留下的——充滿歷史和知識；

我們的右腦是藝術家——right 既是右邊的，也是正確的、完整的——沒有文字，沒有語言，沒有時間的概念，祇有一種對一切事物的純粹感覺。

禪的目的是一種關於存在本體的覺悟。

禪是沒有分別的！它不在左邊也不在右邊；不離左邊也不離右邊。

它不是滿也不是空。心經說：色即是空，空即是色。

存在是“一”。

我在中間的盒子裏做了一些東西。但我不允許觀眾打開這個盒子——我在“中間的盒子”裏展覽的是看不見的東西！

這個盒子對一切答案關閉！對語言和邏輯關閉，對分析和推理關閉，它成為像禪宗公案一樣的一個非常糾結的疑團，對於任何試圖理解和闡釋的、語言和邏輯的思維方式，它就是關閉本身！

曾經有一位禪師告訴他的弟子說，自己當年因為師父的一句話而開悟，于是他的弟子開始猜這句話，一直猜不對！幾百次猜不對！！弟子怎麼討好他也不說，直到有一天……

這個作品是一堵牆。但它有三個小盒子，它們是空間或窗口。其中兩個可以打開，它們誘惑觀眾去猜測打不開的第三個。但要看到第三個盒子裏面，你唯一的方式或途徑是“觀自在”。

至于黑色，在里爾克的詩中，上帝是黑暗中的黑暗！黑色是我喜歡的本體論。

這個作品還採用一種長卷的形式，并在左下角印了一個沒有刻字的章，這是為了用表象的、視覺的形式提示一種中國的文化背景和氣質。

文 / 唐堯

The Middle Case
Mixed Media
360×60×6cm
2012

中間的盒子
綜合材料
360 × 60 × 6cm
2012



Our left brain is academic full of history and knowledge, for the word “left” has the dual meanings of the location and the remaining part.

Our right brain is artistic without words, language, nor the concept of time but the pure feeling for everything, for the word “right” dually mean the position and the correct and intact part.

Zen aims at the perception of the existent reality.

Zen is undifferentiated, neither in the left nor in the right, neither away from the left nor from the right.

Zen is neither fullness nor emptiness. The Heart Sutra says that form is emptiness and emptiness is form.

The existence is “whole” .

I put something in the middle box but I don't allow the audience to open it, for what I display in “the middle box” is something invisible.

The box is closed to any answers, to language and logic, to analysis and reasoning. It contains the puzzling mystery like Zen Koans and is the closure itself for any intended interpretation and understanding, any language and logic thinking.

Once a Zen master told his disciples that he was enlightened because of one remark of his teacher and the disciples began their endless guesses in vain for hundreds of times. However complaisant they were, the master didn't reveal the secret until one day...

The artwork is a wall, with the three small boxes as the windows, two of which can be opened to tempt the audience to guess for the third one that is not allowed to be opened. But the only way into the third box is the observation within.

As for black, in Rilke's poem, God is the darkest of the dark! Black is my favorite ontology.

The work takes the form of the long scroll with an empty seal in the left corner to indicated the background and disposition of Chinese culture in an apparent visual form.

By Tang Yao



Prajna Paramita Sutra
Ceramics, Paint, Detergent
Variable Sizes
2006

泡沫般若波羅密多
陶瓷、漆、洗滌劑
尺寸可變
2006

曾成鋼

Zeng Chenggang

曾成鋼的《蓮與水》

曾成鋼的《蓮與水》

曾成鋼的《蓮與水》

曾成鋼的信條是將主題與構造上的分解嚴格地結合在一起。這種方式賦予了雕塑一種超越性的理念……他逐漸將這種理解方式進行較為自由的闡釋，希望找到一種不同于大家熟知的現實主義的表達方式。他後來的作品也保留着從一開始就能够識別出來的作品的“表達方法”。曾成鋼與其他雕塑家提出來的重要的思路是：中國藝術在開放的時代能够找到哪種形式？因為這種形式早已脫離了它所依托的傳統。在大家爭相與國際藝術接軌的角逐中，規則和藝術規範必須要以世界標準去檢驗，同時還要保留特殊的、獨一無二的中國特色。在創作方式上一些特別的觀點幫助中國的藝術家們完成了這個任務。這些觀點在作品概念、原創性、影響力以及形式與內容的關係上都給人以啟發。

曾成鋼的《蓮與水》

自 20 世紀 90 年代開始，曾成鋼的作品有規律地圍繞着以下主題：動物、神話、英雄、蓮花、文字。它們并不是按照時間順序先後出現，而是交替出現，一直在尋找與中國傳統延續之間的關聯，這種關聯在過去幾十年的時間裏一直保留在集體記憶裏沒有消失。曾成鋼在 80 年代末取得巨大成功之後緊接下來的第一批作品恰恰是動物雕塑。雕塑的主題是萬物皆有靈，與中國遠古時期的雕塑之間有絕對的關聯。身體形式上更為簡練，從描繪中剔除掉肉體的東西，使得這些雕塑形象幾乎成了純粹的象徵符號。這種形式的目的是放大為紀念碑性質的雕塑，因為要擺放在公共空間裏。這些雕塑形象比實物要大得多，因而有一些超現實主義的意味，有一點兒人為雕琢的性質，令它們從自然界剝離了出來，變成了獨特的、具有宗教儀式特點的雕塑作品。這些作品或多或少地具有象徵意義，令人想起道家五種元素的教義。

曾成鋼的《蓮與水》

與歐洲學院派的要求不同，曾成鋼在吸收融合方面是一個大師。對於西方藝術家來說，第一眼看上去是陌生的，西方藝術家習慣于完全不同的東西。在這個國家，觀眾和評論界在特定的時期要求藝術家要用一種固定的創作模式表達藝術上的成熟，常常會混淆為“個人風格”，他們認為這種風格絕對能够體現出作者身份和獨創性。從積極的方面來說，這種設定決定了有個人特點的、足夠有生命力的和變化的創作風格，即藝術家獨一無二的“標籤”。從消極的方面看，也有這樣的例子，祇能允許有一種“手法”脫穎而出，而且這種手法首先要滿足經濟上的評估興趣，會令創作思想匱乏而毫無出路。

曾成鋼的《蓮與水》

歐洲的標準往往是固定于一種藝術技巧或者形式語言，可是曾成鋼并不是這樣。藝術上的創意和完成一個任務不能遵循僵硬的原創性原則，而是自由地轉換模式和先決條件。掌握了唯一一種媒介就能樹立起個人風格，這條路是走不通的，也是一種誤解。緊緊跟隨自然形式，強烈地抽象化，兩種方式并存，而且在他的創作中同樣重要：這種方式的雕塑獲得了一種概念性的特徵。他的作品中始終存在一個恆量，那就是：總是與真實的物質世界有某種關聯。完全抽離到沒有物體形態的雕塑作品不是曾成鋼的風格。

曾成鋼的《蓮與水》

曾成鋼的《蓮與水》

曾成鋼的《蓮與水》

曾成鋼的《蓮與水》

曾成鋼的《蓮與水》

It is the disciplined integration of subjects that possess a tectonic structure that interests Zeng Chenggang. It is an interest that has delivered an over-arching concept of sculptural art… He only gradually became more liberated in his strict interpretation, doubtlessly with the intention and incentive of finding an approach other than the realism with which he was most familiar. The 'dialect' that the works speak and that has been apparent from the start has remained. Zeng's most important thought, one that has also been pur-sued by others, was to ask what shape could art in China take during a process of opening when it was not able to build on an organically grown tradi-tion. Although it was important to stay in touch with international art, it was also important to test the rules defined within the global canon of standards while simultaneously remaining specifically and unmistakably Chinese. The struggle with this challenge produced special insights into the styles of crea-tive work employed in the Middle Empire. It has shed light on how work is understood, on originality and influence, on the relationship between shape and content.

曾成鋼的《蓮與水》

Zeng Chenggang has been defining the topics around which his work regu-larly revolves since the mid-1990s: animals, myths, heroes, lotus, script. They do not pursue a chronological order but alternate; they are always searching for the link to Chinese tradition, which has remained in the collective mind in spite of the country's recent history. The first works to follow Zeng's major successes at the end of the 1980s focused on animals of all things. They attempted to bring creatures to life and intentionally evoke ancient Chinese sculpture. The reduction of physical form, the elimination of the flesh from the exposition push the shape of these beings to make them become almost purely symbolic. The shape pursues the aim of magnification into the monumental with the intention of allowing the works to be placed in public spaces. As larger-than-life examples, they possess an air of the surreal and the strangely artificial that removes them from the natural sphere and stylises them into idiosyncratic quasi-cultic objects. Indeed some more or less symbolic meanings have attached themselves to the works, e.g. those that may be drawn and inferred from the analogies of Daoist teachings of the five elements.

曾成鋼的《蓮與水》

Zeng Chenggang is a master at adapting artistic instruments, which is some-thing that runs contrary to European academic convention and which at first seems strange to the Western mind as artists in the West usually take a different approach. The European audience as well as critics demand that at a given time artists discover an



蓮與水 不銹鋼 240×300×2000cm 2011

Lotus & Water Stainless Steel 240×300×2000cm 2011

expression of artistic maturity, which is then often presumed to constitute an expression of 'personal style' and which must then adhere to strict principles of authorship and originality. In the best cases, such 'personal style' produces an individual but sufficiently living and flexible approach to work, it becomes the specific artist's unmistakable 'brand' so to speak. In the worst case, however, and this happens quite frequently, it delivers no



more than a 'method' that in particular serves commercial utilisation and is characterised by a lack of ideas and a sense of restriction.

Therefore it is not an option for Zeng Chenggang to plumb for just one artistic technique or language of shape as would be the case for an artist working in Europe. The artistic idea and the taking up of a challenge do not rigidly pursue the principle of originality but freely switch modes and requirements. To presume that personal style may be discovered in the mastery of a single medium would be wrong and would result in the artist being misunderstood. A strict adherence to natural shapes exists in his work alongside great abstractions and the two are reflected to equal significance, both in steel and in bronze. Thus a conceptual character is created for this type of sculpture. One constant remains, however, in that there is always a reference to the real world. It is not for Zeng to lapse into exclusively immaterial objectification.

By Dr. Jürgen Fitschen



Lotus & Water
Stainless Steel
240×300×2000cm
2011

蓮與水
不銹鋼
240 × 300 × 2000cm
2011



福海之雲
不銹鋼
1200 x 800 x 600cm

Clouds
Stainless Steel
1200x800x600cm



展望

Zhan Wang



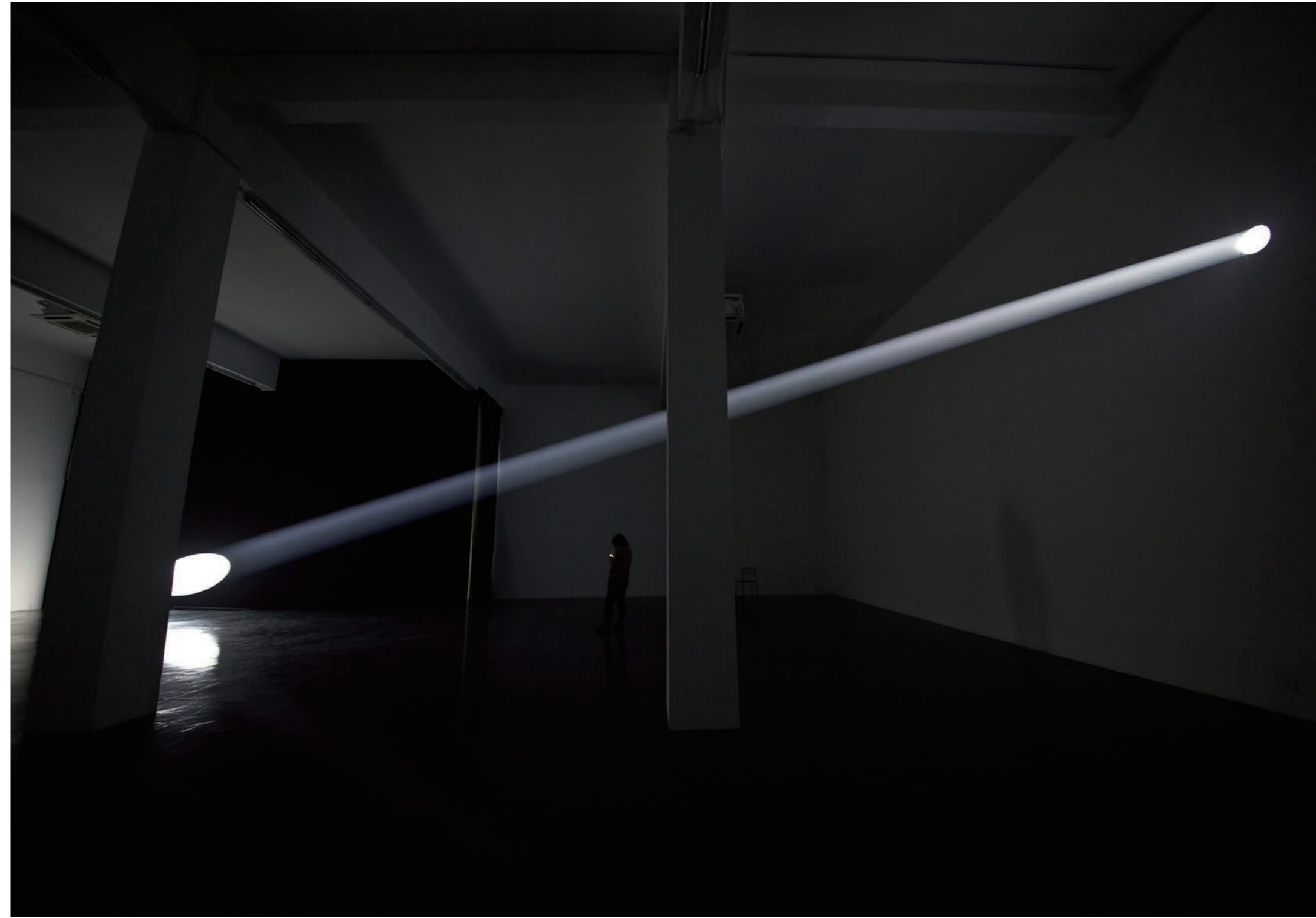
如何理解藝術家展望雕塑的藝術觀念。我把他的藝術基本概括為這樣三個特徵：

一、與傳統審美的關係。傳統之所以重要，就在于他發現了傳統資源可變的能量。這涉及到中國當代藝術面臨的諸如此類的問題。如何理解傳統？傳統在今天到底有什麼意義？傳統如何被轉換或轉譯（Translation）？我們在展望作品中可以看到他把傳統不是變成了一種死的傳統，而是把它看作是一個活的傳統，且是一種與當代性相聯繫的傳統。這又何以體現呢？我想最好用這樣一句話的說明較妥，展望的藝術在傳統與現代、過去與未來、東方與西方之間進行了“再觀念化”（re-conception）的處理——從 1995 年獨立性和單體性的不銹鋼假山石，到 2000 年前後的集合性不銹鋼假山石群，都是通過以這樣的方法轉譯的，從而形成了新的語言和形式。

二、與空間、語境的關係。在創作以不銹鋼假山石為主體的同時，展望嘗試脫離原來在美術館“客觀”陳列的觀念方法，實驗性地挖掘雕塑介入社會（空間和語境）的可能性。這也就是他藝術的針對性。他實施了一系列計劃“公海浮石”、“珠峰計劃”“新補天計劃”及“鑲長城”等。這都是很具介入性的雕塑——介入公共空間。這是藝術家的個人意識介入公共領域。它包含藝術家的作品和觀念對歷史空間、自然空間以及社會空間的擴展、介入和干預，并建立起了藝術觀念與外在環境的聯繫。如果說“新補天計劃”和“珠峰計劃”被鑲于自然空間中，建立了與自然空間的新關係，那麼“鑲長城”則強調的與歷史空間的對話和延伸關係，而“公海浮石”觸及的問題超出了它自身，直接涉及到邊界、領域、自由、規定、公約、公認的國際地帶與國家領域的主權問題。也就是表明了它與社會空間的關係。

三、與身體、精神的關係。視覺藝術被藝術家理解成起到了對人的身體和精神的治療作用。2006 年上海雙年展的裝置“佛藥堂”和 2007 年“萬神殿 - ATM 搜神機”都是 2003 年為日本資生堂創作的佛藥雕塑的延伸。實際上，他把單體的中藥“佛”演變成一個更加帶有空間性和關係美學（與人的身體和精神相關）的裝置。顯然，展望的假山石和不銹鋼假山石系列具有一整套的方法論，他還有一些其他的作品脫離了這個範疇。雖然這些作品與他的假山石作品形態不一樣，但觀念有一致內在性，尤其如裝置“佛藥堂”把物質化的藥與精神療法整合在一起，這是一個耐人尋味的作品，充滿了藝術家的直覺和智慧，體現在他對材料運用和空間轉換，都給人很多啟發和思考。

文 / 黃篤



Form of the Formless
Light, Dust
2012

無所遁形
燈光、粉塵
2012 北京 798 長微空間



素園造石機，一小時等於一億年
人造石 + 視頻
86 x 74 x 34cm x 3
2010

Suyuan Stone Generator— 1 Hour Equals 100
Million Years
Manmade Rocks, Video Installation
86x74x34cmx3

So how do we understand the artistic concepts behind Zhan Wang's sculpture? I believe that his art can be summed up by the following three characteristics:

1: It's relation to traditional aesthetics. The reason that tradition is important is because the artist discovered the invariable energy of traditional sources. This is a question that Chinese contemporary Art constantly confronts: how do we understand tradition? What significance does tradition actually have today? How is tradition transformed (or translated)? In Zhan Wang's work we can see that he doesn't treat tradition as something dead or obsolete but rather as a living tradition and moreover something that is closely related to contemporary life. How is this manifested? I believe that Zhan Wang's work can best be described as existing between tradition and modernity, the past and the future, in the process of "re-conception" that exists between China and the West. From the individual and independent stainless steel artificial rocks of 1995 through to the groups of collected rocks created before and after 2000, they were all translated in this way and have thus created a new language and form.

2. Where the space is concerned, it's related to the linguistic environment. While the main works are the stainless steel rocks, Zhan Wang attempts to separate himself from

the method of displaying "objectively" which he used originally in NAMOC, to allow for the possibility of experimentally excavating the sculpture from its original setting so it can interact with whatever society it is placed in. This is his artistic piquancy. He created a series called "12 nautical miles: floating rocks" as well as the "Mount Everest Project", "Filling the Sky" and "Inlaying gold teeth on the Great Wall" etc. These were all sculptures that were actively involved; that is involved in the public sphere. It was the artist's individual conscience that drove him to do these things in these public spaces. It includes the artist's work and his ideas about historical spaces, natural spaces and expansion into societal or public spaces. It relates to involvement and intervention, moreover it established the relationship between artistic concept and external environment. So "Inlaying gold teeth on the Great Wall" is related to a dialogue about emphasising and expanding the relationship with historical spaces, while "12 nautical miles" has already surpassed its original premise, and engages with issues of boundaries, realms, freedom, stipulations, convention, and questions of recognising international regions and domestic sovereignty, it illuminates the relationship with societal space.

3. It's relation with the body and with the spirit. The artist feels that the visual arts can

"Buddha" out of the Chinese medicine and changed it into an installation which possessed even more spatial sense and relational aesthetics (just as with the human body and spirit). He has some other works that are separate from this category. Even though these works are different from his stainless steel artificial rock series, the internal concept is consistent, especially in the installation "Buddha Medicine Hall" with its interaction of both the material medicine and the spiritual therapy within the same space. This is a very thought-provoking work, full of the artist's intuition and wisdom, which was manifested in the way he transforms both the space and the materials he uses, it both inspires the audience and gives them a lot to think about.

By Huang Du



My Universe
Video, Stainless Steel
2011

我的宇宙
高速影像播放，不銹鋼
2011年
北京 798 尤倫斯 (UCCA) 藝術中心



御風 (局部)
不銹鋼、鍛銅
風動裝置
12000 × 3100 × 1200cm
2008

Flying with the Wind
Stainless Steel, Copper
Kinetic Sculpture
12000×3100×1200cm
2008

今天，人類可以通過資訊和現代的交通工具誇張和延伸人的身體功能，可以在網絡時代創造“虛擬”空間，可以到其它星球去尋找生命，可以克隆生命……。然而，人類在享受高科技帶來的“碩果”同時，也在不斷用更高效的手段挖掘更深的欲壑，失去了屬於自然的平衡，最終會埋葬自己。自然的懲罰帶來人類的新問題——幾千年來這種屬“人”的初始是否在隨着科技的發展而進步？

擁有“樂園”；逐出“樂園”。

作品試圖傳達不斷發展的機械社會、秩序、數字化與人性的衝突，強調對機械社會反動的深層意義。

Today, man can extend and enhance the bodily function through the information technology and modern transportation, creating the virtual space in the networking era, seeking life in other planets, and even cloning the other selves. However, while enjoying the breakthroughs made through high technology, man is digging deep trenches of desire with more efficient instruments and after disrupting the natural balance, he would eventually bury himself. The revenge from nature has brought about new problems for mankind: is man making progress with scientific and technological development?

In Paradise; Out of Paradise

The work aims to reveal the tension between the ever-developing mechanic world, order, digitalization on one side and humanity on the other, and stress the deeper significance against the industrialized society.



平衡—道
綜合材料
5700 × 7500 × 6500cm
2005

Balance- the Way
Mixed Media
5700×7500×6500cm
2005



方舟1#
不锈钢、青铜
1200×750×250cm
2013

The Ark
Stainless Steel, Bronze
1200×750×250cm
2013

劉永剛

Liu Yonggang

多年的藝術實踐，以及長期的海外留學，使我常常反思自己的文化歸屬，而借西方文明的“他山之石”，我却愈發明確地發現了東方藝術的內在規律，這正是“綫相”，“綫”指的是一種精神，“相”指的是一種面貌。

在中國傳統文化中，我們祖先所創造的文字、書法、繪畫、雕塑，甚至戲曲表演中都蘊含着對綫的認知。《論語》講“繪事後素”，《韓非子》中則記載了“客有為周君畫莢者”的故事，就說明了古人對綫的重視。

“綫”即是我們古人對與世界的提純與概括。在自然界中，并不存在着純粹客觀的綫，我們所看到的綫，其實是面與面的轉折與交接，或是由客觀對象形體的面壓縮而成。綫并不是自然界中的客觀形狀，它依賴于人的視覺而存在，是在人的視覺經驗的積累中形成的視覺概念。



在我們的藝術傳統中，古人以綫作為造型語言和審美要素，而不是根據視覺觀察直接造型，因而它對客觀對象的再現不是對真實的直接仿照而是對真實的指代與示意，這就為畫家的主觀意識參與客觀的視覺感知留有了餘地。可以說，以綫為媒介，就決定了它對於對象的再現必然是帶有表現性的，而創作主體的主觀意識恰恰就體現在他對於綫的梳理組織、表現運用上。所以筆者認為，在我們上千年藝術史中所積累下來的精髓就是“綫”，那些大藝術家們的靈魂就蘊含于在這其中，而“相”就是各個時代精神的外在的表現，是大歷史中宏觀的“綫”。所以在我們的視覺藝術中，“綫”有氣韻、有活力、有能量，也是有精神的，更是有生命的存在；而“相”則體現出每個歷史時期的時代特徵、個性面貌和思想境界。

縱觀歷史，“綫相”作為中國藝術精神、藝術語言的這根主綫從未間斷過，只是在近代百年以來，國力衰微、西學東漸、抵禦外辱的大時代背景下，西方與中國的地域、歷史、文化差異，被轉述為了現代與傳統的概念，并被賦予了“先進”和“落後”的價值判斷。“引西潤東”，以西方“科學寫實主義”改造已衰敗至極的中國畫，成為這百年來的主旋律，也正是在這風雨飄搖的一百年間，我們淡忘、忽視了自己的文脈——“綫相”。

中國美術自從有了綫和文字，便有了歷史。有了歷史便有了幾千年的書寫方式。有了書寫方式，便產生了書法藝術。書法藝術是以文字為本源，而綫的運用是文字與書法、繪畫、雕塑、建築藝術的精神所在，靈魂所在，生命所在。潘天壽先生認為：“中國繪畫以墨綫為主表現畫面上的一切形體，形成高度藝術化的綫條美，成為東方繪畫獨特風格的代表。”所以，繼承先人留下的這一寶貴遺產，將優秀的文化傳統進行創造性的轉化，注入新的活力和生命，承上啟下，才能做出無愧于這個時代，并且具有中國創造準則的“綫相”作品，“尚立”于世。

文 / 劉永剛



站立—劉永剛個展
中華世壇
2008年

Standing Characters
Liu Yonggang Solo Exhibition
The World Art Museum
2008



鄂爾多斯“愛擁公園”永久收藏
共 100 件作品
1999-2009 年

Love Series (100 pieces)
Permanently collected by the Love Park Ordos
1999-2009

Years of engagement in art and long-term study abroad make me brood on my cultural identity, and, with the contrast of western civilization, I came to have a deeper insight into the inner rule of oriental art, which is “xian xiang (linear form)”, the former refers to a spirit, but the latter points to an appearance.

In traditional Chinese culture, understanding of lines on the part of our forefathers is embodied in our words, calligraphy, painting, sculpture and even drama performances. Analects says that “painting must be done on fine materials”; Han Fei Zi records the story of “one painter painting on the membrane of a pod for the king of Zhou”; both quotations illustrate the emphasis laid on lines by our ancestors.

“Line” is the summarization and refining of the world by our forefathers. In the natural world, there is not objective line pure and simple. The line we see is actually the folding of, or transition between, planes, or planes of objects compressed. Line is not objective in the natural world; it depends on human sight, and it is a visual concept crystallized from visual experiences.

In our art tradition, instead of direct characterization based on visual observation, the ancient people used line as the language of characterization and deemed it as an aesthetic element. Therefore, the representation of an object is no longer a direct imitation of the real, but a reference to, and indication of, the real, leaving a room for the painter’s subjective consciousness and objective vision. It can be said that using line as a media determines the representation of the object, and the consciousness of the artist can be seen only in his organization and employment of line. Therefore, the author of this paper concludes that the essence of our art over thousand of years is “line”, wherein the soul of those masterly artists lies; “form”, on the other hand, is the outer



expression of the spirit in different dynasties as well as the “line” in the macro history. In our visual art, therefore, “line” has life, vigor, energy, spirit, and more importantly, life; “form”, on the other hand, embodies the features of time as well as the individuality and the ideological status of painters in different historical periods.

Looking through the history, “linear form” as the main line of Chinese artistic spirit and language has never been broken, though translated into a modern and traditional concept and labeled as “advanced” or “lagging” in the last century due to the decline of China, the introduction of western culture, the invasion of foreign powers, and the geographical, historical and cultural differences between China and the world. “Using the western to nurture the eastern” reforms the rotten Chinese painting with “scientific realism” of the west in the last century, during which China was down, treaded upon and despised, and we therefore forgot and neglected our own cultural vein—“linear form”.

Chinese art has a history since it has lines and words. With history, it has a thousand years of writing style, which gives birth to the art of calligraphy. Calligraphy stems from words, and the use of lines is where the spirit and soul of words, calligraphy, painting, sculpture and architectural art abode. Mr. Pan Tianshou believes: “Chinese painting uses ink lines to express any form on the paper, forming a highly artistic linear beauty and becoming the representative the unique oriental painting.” Therefore, inheriting this valuable asset left by the forefathers, transforming the good part of traditional culture and infusing it with new life are our ways to continue the history, to create works that make us proud and works of “linear form” that are of Chinese artistic standards, and to “stand proud” in the world.

By Liu Yonggang



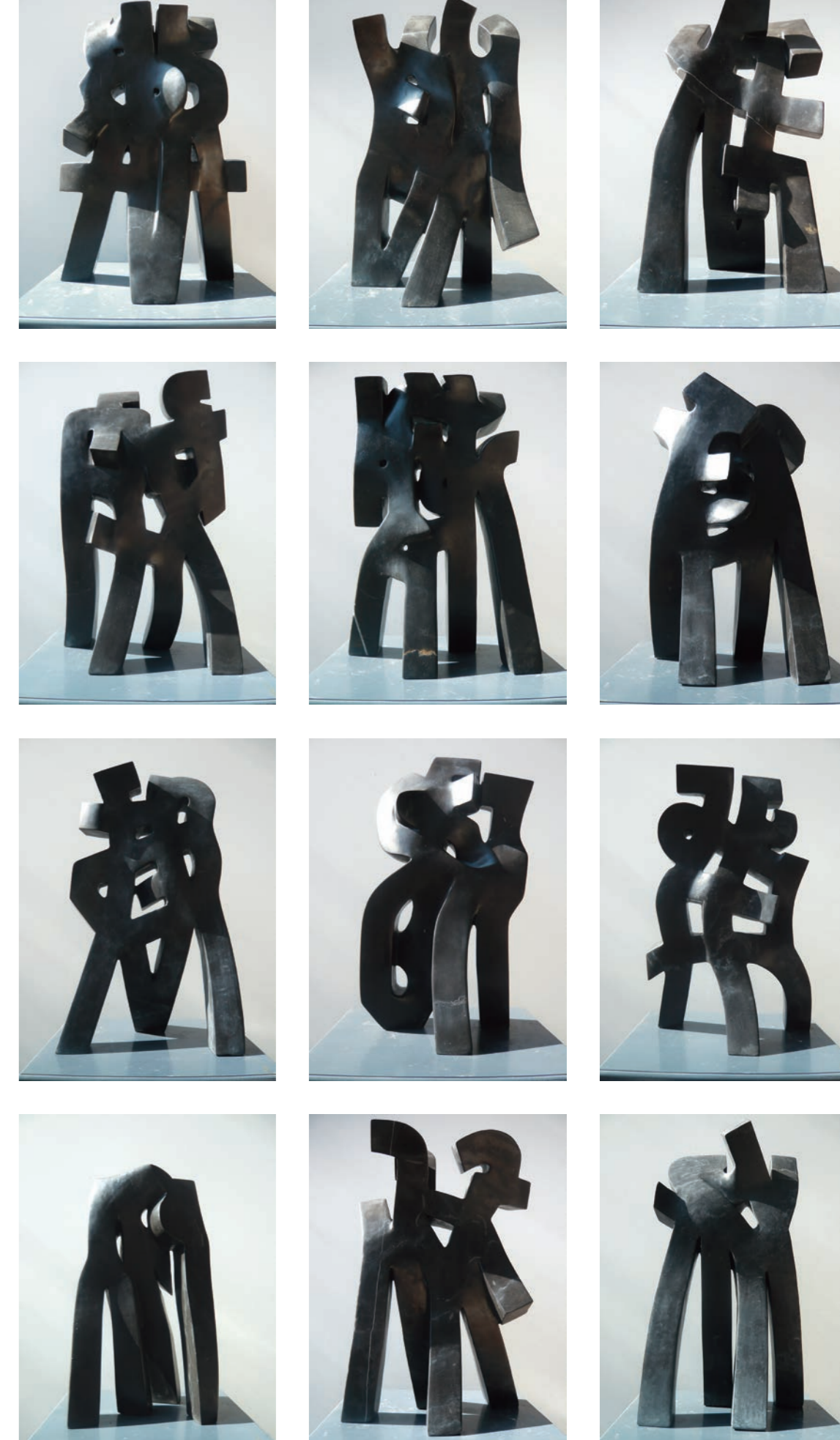
Standing Characters
Liu Yonggang Solo Exhibition
The World Art Museum
2008

站立—劉永剛個展
中華世紀壇
2008 年



對視重生
鋼鐵噴漆、墨玉石
253×150×110cm
2008

Gazing and Rebirth
Painted Steel
253×150×110cm
2008



對視重生
墨玉石
56×34×20cm×15
2008

Gazing and Rebirth
Stone
56×34×20cm×15
2008

林崗

Lin Gang

林崗的金屬雕塑屬於 20 世紀現代金屬雕塑藝術的範疇，他運用現成的金屬制品，以焊、鉚、螺絲套件等方式組裝成型，其中多有個性化的巧思，但更重要的，是他的作品表達了濃鬱的東方審美氣息，具有中國畫中挺拔的骨氣，滲透着濃厚的古意與清朗的文心。林崗的作品初看并不驚人也不奪目，但經得起細品，像歷久彌新的經典藝術，在反復的品味把玩之中，散發着穿越時空而傳遞至今的人文情趣。林崗的作品將用過的工業機械零件重新組合，轉化為當代藝術品，又滲透着傳統與自然的氣息。他所運用的材料是現代工業的產品，他所採用的方法是後現代的挪用與重組，而他所追求的旨趣却是中國藝術傳統中最有價值的那一部份——詩意與文心。林崗的雕塑與 20 世紀中葉以來的西方金屬雕塑既有相似之點（使用現成品），也有不同之處。西方金屬雕塑強調的是材料、空間與力量，具有很強的物質性，即觀看的物質性（空間感、體量感）與作品實體的物質性（材料感、觸覺感）。而林崗強調的是中國書法與綫描所具有的綫性運動所帶來的視覺運動感，表現為一種綫造型的輪廓與精微結構的品味所傳遞的韻律與節奏，林崗所追求的更多地是與自然和諧一體的抽象性心理感受。

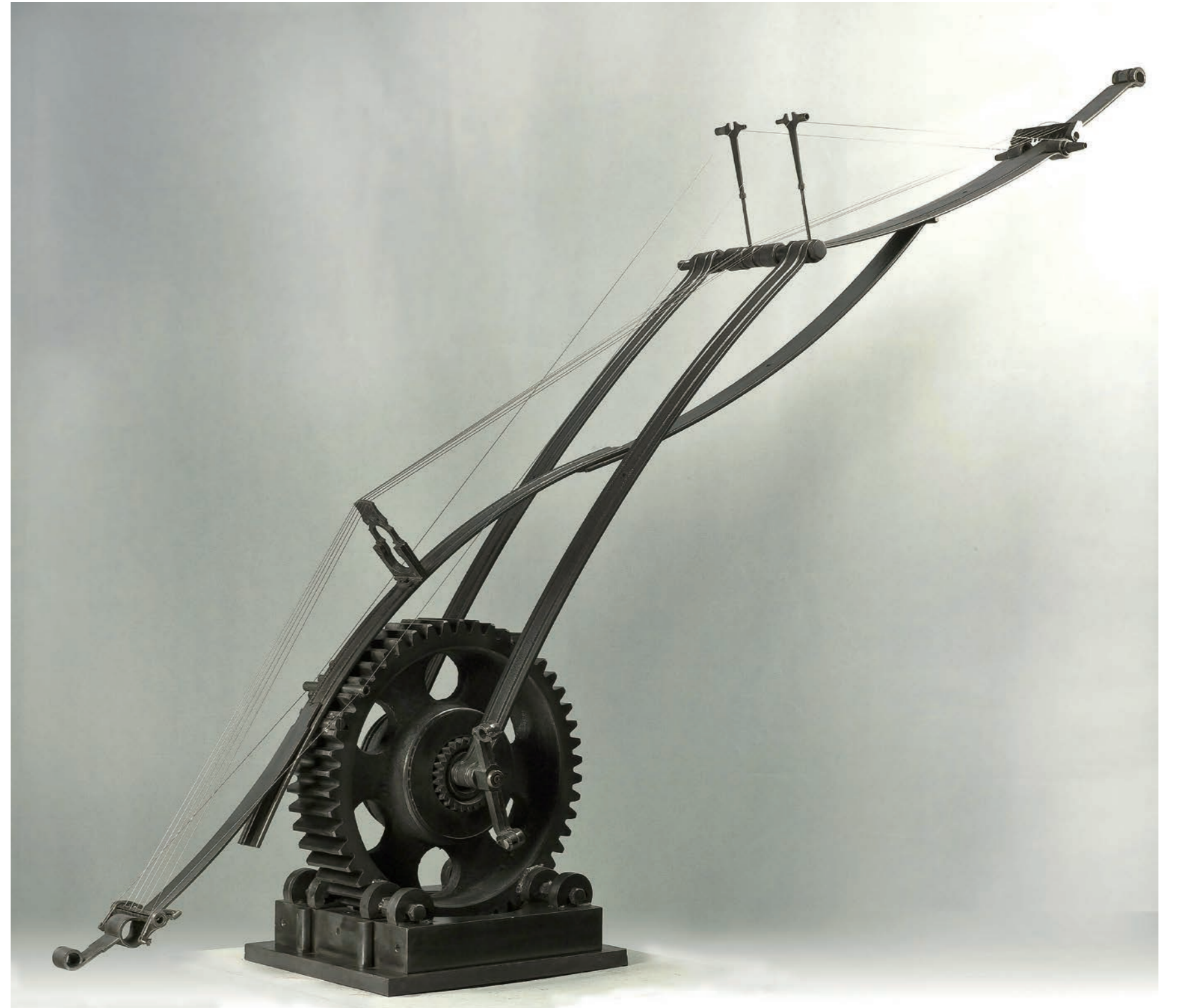
文 / 殷雙喜

[中國雕塑學會副會長、中國雕塑研究中心主任]



白雪
銅、大理石
120 x 180 x 50cm
2011

White Snow
Bronze, Marble
120x180x50cm
2011



Beautiful Sound No.8
Bronze
215x310x60cm
2004

大音希聲—8 號
銅
215 x 310 x 60cm
2004



聽鬆
木、鋼
260cm × 80cm × 60cm
2013

Heroic Soul and Literary Mind
Wood, Steel
260cm×80cm×60cm
2013

Lin Gang's metal sculpture belongs to the category of modern metal sculpture art of 20th century; he utilizes ready-made metal objects and assembles and installs them up through welding, mortising, screwing and others. There are quite a lot of individualized fancies inside, but what's more important is that his artworks expressed rich oriental aesthetic temperament with sturdy strength of character of Chinese traditional painting; they are saturated with strong ancient taste and radiant literary mind. Lin Gang's artworks are neither shocking nor dazzling at first appearance, yet they deserve savouring; just like the timeless classic art that exudes literary temperament while passing through time and space to present upon repeated savouring and appreciation.

Lin Gang re-assembled used industrial machine elements and transformed them into contemporary arts, which are penetrated with the atmosphere of both tradition and nature. The material he used is products of modern industry, while the approach he adopted is post-modern appropriation and re-combination. The purport he pursued, however, is the most valuable part in Chinese art tradition, namely poetry and literary mind. Lin Gang's sculpture art has similar points with western metal sculpture arts since mid-20th century while keeping differences from them; it is strong in materiality, namely visual materiality (spatial sense and volume sense) and tangible materiality (material and tactual sense). Yet what Lin Gang emphasized is the visual sense of movement brought about by the linear movement in Chinese calligraphy and line drawing art, which is represented to be a kind of rhythm and cadence transmitted by the outlined profile and taste in exquisite structure. Lin Gang pursues more the abstract psychological sense harmoniously integrated with nature.

By Dr. Yin Shuangxi
[Vice President of China Sculpture Institute
Director of China Sculpture Research Centre]
Trans. by Sun Yue



史金淞

Shi Jinsong

在花費了大量時間與鐵和鋼打交道後，史金淞在接下來的材料使用上經歷了某種重要的轉變：從人造元素和形式到自然元素和形式的改變。儘管材料不是來自同一棵樹或樹種，但都保持了樹木的原型。和他的作品中同時出現的還有仍然處於變革當中的內容本質。不同的感覺、過程和結果將變化沉澱為主題和內容，從直接表現即時的日常生活，轉而進入了一個更普遍、更廣泛的精神領域。

回顧現在製作的那些樹，它們所體現的心靈上的憧憬是不可能錯過的看點。經歷了數個世紀的人類文化和心理學歷史，在沒有人類操縱將其形式或外觀進行改變以最終適應某種儀式的情況下，樹木一直被視為具有某種精神實質。它們被用來當作土地標記以預示着地球的能量點，而中國人則將它們視為沿着龍脈的壓力點，是走向錢的聚合點，是將“龍”固定在地底下的停泊點，而這些并不僅僅局限在某一個文化體系中。因為，它具有普遍性。在中國文化中，從水墨畫到詩歌，樹都具有詩意的本質，例如史金淞 2008 年製作的題為《短松》的作品就借鑒了蘇東坡為了紀念他的亡妻而寫的詩。各種有着鮮明特色的樹木通常都有着隱喻的含義，從一般的生命之樹到長壽的桃樹，堅定踏實的鬆樹，再到童話故事中預示着危險和邪惡的竊竊私語的森林，而柏樹則代表永恆不朽的精神。每個孩子記憶中都有一棵可以躲藏嬉戲的樹，甚至一棵偶遇的却又讓他們感到敬畏的樹。所以，樹從來都不僅僅是棵樹。松樹的精神完全不同于它的近親柳樹，或榆樹，或橡樹。松樹的形象讓人憶起《短松》中繪畫般詩意的形式，這是三件類似作品中的一件。從充滿詩性意識的文化框架中汲取養料，讓史金淞重新找到了表現形式。依照中國農歷，他的生日恰好屬“木”，藝術家自願傳遞的這一小小的信息，呈現出某些含義，即“治療”他所隸屬的“木”。那麼，樹木則隱喻着自我毀滅和自我改造。

文 / 凱倫·史密斯

Having spent a significant amount of time working with metal and steel, the materials Shi Jinsong now brought to his work experienced a shift in emphasis: from manmade to natural elements and forms, of wood in the shape of a tree whence the wood originated, though not from the same tree or tree kind. In keeping with the focus that was emerging in his work, the bottom line was still transformation. The difference in feel, in process and outcome precipitated a shift in theme and content: a move away from the direct expression of immediate backyard daily life and into a more universal, more broadly spiritual realm.

Looking back at the trees that were produced now, it is almost impossible to miss the spiritual yearning they embody. Through centuries of mankind’s cultural and psychological history, even without mankind’s manipulation or alteration of form or appearance to suit an agenda, trees have always been perceived as possessing a spiritual essence. Their use as land markers to signify energy points in the earth, pressure points as the Chinese refer to them along the Dragon’s veins, the convergence of lay lines and the anchors that kept the “dragon” locked in the ground is not confined to any one culture. It is universal. Trees have long had a poetic essence in Chinese culture from ink painting to poetry—the title of the Short Pine, dated 2008, comes from a poem by Su Dongpo which commemorates his dear departed wife. The various trees, with their distinctive characteristics, are used for metaphoric purposes—from the generic tree of life to the peach tree of longevity, the steadfast pine, to whispering forests that warn of danger and evil in fairy tales, and the eternity of spiritual immortality embodied in the Cyprus tree. Every child has a memory of a tree that was played in, or of an encounter with a great tree that allowed them to experience awe. So a tree is never just a tree. The spirit of the pine is totally different to its cousin willow, or elm, or mighty oak. The image of the pine tree is given evocative painterly-poetic form in Short Pine, one of three similar pieces. Tapping into the collective poetic consciousness of the cultural framework, Shi Jinsong found a renewed sense of purpose in this form of expression. He himself is “wood” as calculated by birth date in the Chinese calendar,



and this small fact takes on some significance where the artist volunteers the information and given the treatments to which he subjects wood; the trees are then a metaphor for self-destruction as much of transformation. The majority of the trees Shi Jinsong has created to date are of a one-to-one scale, but some are many metres high like Three Trees No.1, from 2007, which was almost six metres tall and so grand for it. The construction of each type of tree engendered a different set of problems to solve to achieve the desired result. Shi Jinsong’s willows, which take the title Poetics Research, were the inspiration for the work he has done in recreating tree forms. Experiments began in 2005, but the willow form, more precisely the capturing of its essence and spirit proved elusive. Thus, numerous other “varieties” were completed ahead of the Poetics Research in 2007. The results were surely worth the trial and error required to achieve them: even stationary, without a breeze to stir them, these manmade willows exude an extraordinary motion that always seems to be in process at the edge of one’s vision. They are like three dancers in a poetic ballet, a dance of sorrow, mournful, slow like a kabuki play: an indirect introduction to the theatrical drama in which Shi Jinsong had a deepening interest.

By Karen Smith

一磚圍
一塊磚頭
24 x 12 x 5cm
(現場尺寸可變)
2011

One Brick Garden
Brick
24x12x5cm
Variable Sizes
2011



One Brick Garden
Brick
24x12x5cm
Variable Sizes
2011

一磚園
一塊磚頭
24 x 12 x 5cm
(現場尺寸可變)
2011

沈烈毅

Shen Lieyi

“囿”是個很值得體味的漢字——方方正正的四堵牆內是一個極富存在感的“有”字；可同時又有些無奈——即使擁有、存在，却受困于藩籬之間，動彈不得；或者也可理為——因為過度的“有”的欲望，才最終作繭自縛。人在世間行走，往往都要被紛繁浮華、變幻莫測的現象所迷惑，不願放棄自身的各種欲望，不甘心安于當下，以智慧之眼、平和之心洞察事物的本質。于是，在經年累月不斷的揚棄舊愛以及無休的追逐新歡的過程中，不知不覺中已經如同這困于層層鋼板之間的松，全無了“大雪壓青松，青松挺且直”的驕傲和本真，囿于無休止的痛苦之中。但是很少有人明白或者說不願意去明白，擺脫痛苦的方式，其實并不是以一個新的目標去替代舊的幻想，而祇是極為簡單的方法——“放下”與“捨得”。可以說，莊周是否真的化為蝴蝶并不重要，重要的是剎那之間，他終于放棄了自己作為人的常有的執迷不悟的負累。

這種尷尬的處境同樣和今天人類的生存有着驚人的相似——我們在追求物質豐富、科技進步、經濟繁榮的同時，却是以犧牲未來子孫的健康生存環境為代價的。近年來，全球氣候變暖及惡劣自然氣候幾乎成為一種常態，種種慘痛的事實證明，自然對於人類的重要性展露無遺。正所謂“天之道，損有餘而補不足；人之道則不然，損不足以奉有餘。”一直以來，人類妄圖征服和主宰大自然，但事實證明結果也不過是如這困頓之松，最終的結果不過是飛蛾撲火，自嘗苦果。殊不知，善待自然，其實就是善待自我，祇有順勢而為，在世界大同、萬物和諧共處之時，也可享受到自然和世界帶給人類的大美。

從藝術發展的歷史來看，藝術因關懷他者的取向而垂臨大地，在傳播創造性的審美意義和情感經驗中生長和發展，并呈現于生活世界的各個領域。對自然的體悟和觀照，一直以來都是我的藝術創作的出發點和立足點，也是藝術家的責任所在。

在作品的具體的創作環節中，我特意選擇了自然造化的鬆和代表了人類科技成果的鋼板，鮮活的生命和冰冷的鋼板，形成了一種強有力的視覺衝突，從而引發人們對物質世界副作用的深刻反思；鋼板在人工切割、打磨的過程中，也經歷了日曬雨淋的自然“雕刻”，那些斑駁的肌理都在說明，它是一件人工和造化的合力之作。

文 / 沈烈毅



囿 II
植物、金屬
高約 180cm
1 組 3 件
2013

Ties II
Plants, Metal
High 180cm x 3
2013

Ties
Plants, Stainless Steel
60x18x370cm
2011

囿
不銹鋼、植物
60 x 18 x 370cm
2011





"Tie" (囿) is a very interesting Chinese character— "possessing" (有) restricted by four solid walls (口) . It is a word with sense of presence yet permeating frustration—though existing and possessing things, it is trapped in the barriers and could not move freely. Another interpretation could be—excessive desire of "possession" makes one' s own cocoon... few people understand (or they do not want to understand) that, the way to get rid of the pain is, in fact, not to have a new target to replace the old fantasy, but just a very simple way—to "give up". In this sense, Zhuang Tzu whether or not really turning into a butterfly is not important. What that matters is, at a certain moment, he finally abandoned the mundane desire and therefore was freed from the "possessing" burden.

By Shen Lieyi
Trans. by Michael Suh

雲謠木演
不銹鋼
2012

Cloud Songs
Stainless Steel
2012



譚勛

Tan Xun



《6020 cm》作品最終呈現裝置
為 80 cm × 60 cm 木箱

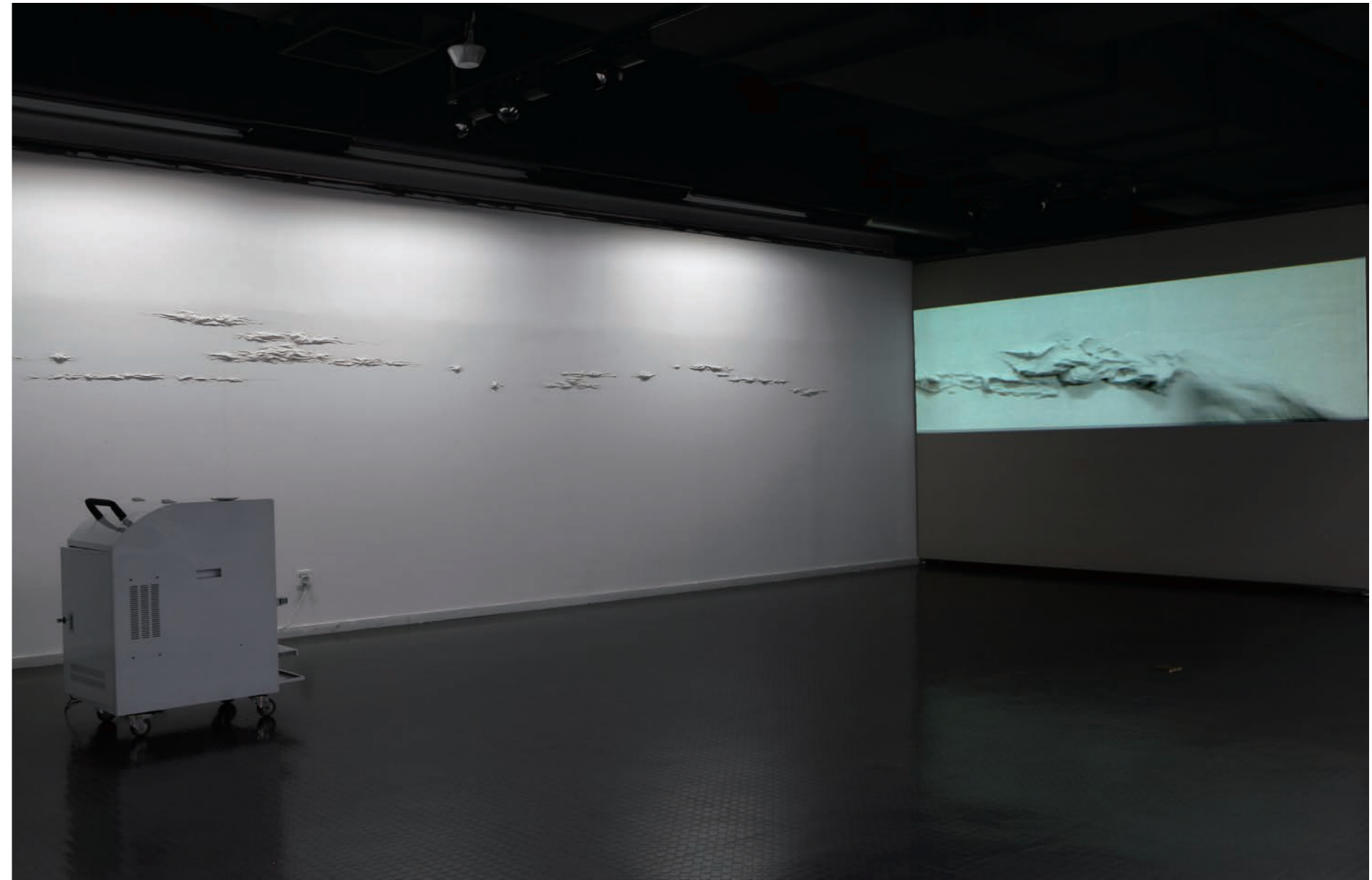
譚勛的作品是一種四重奏：對材料的敏感是第一小提琴——他使用的材料從金屬、石、木、玻璃到現成品，譜系極為寬泛；對形式的敏感是第二小提琴——他處理的山不論是塑造、鍛打還是雕鑿，都具有很強的形式意味；對當下生活的敏感是他的中提琴——那種蘊藉的中氣在“李明莊系列”中綿綿不絕；最後一重是內在的精神氣質和文化判斷，是作為背景和底蘊的大提琴——譚勛用他的山，一以貫之。其最新作品《六十個紙杯》中的山河大地是這個四重奏的經典演出：那些仿佛現代潑墨山水扇面的圖畫，元氣淋漓，博大而空靈，却是紙杯泡茶自然浸潤而成！其中幽默、通透的禪意與格物觀道之澄杯，所謂一花一世界，一沙一須彌，真是妙覺！

文 / 北人



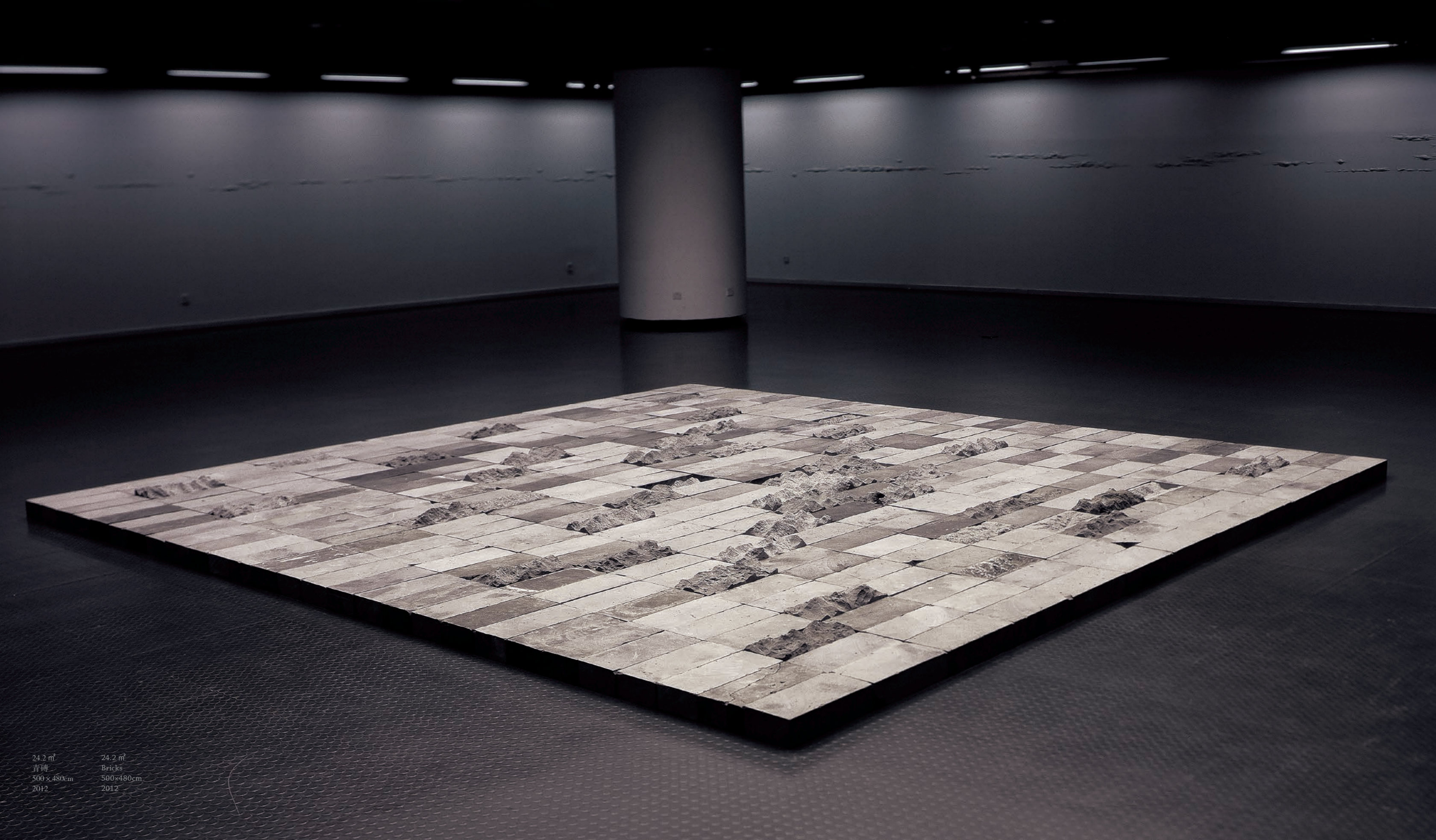
His works is a quartet. The violin is his sensitivity to the material, which covers widely from metal, stone, wood, glass to finished products. The second violin is his sensitivity to the form as his mountains, molded, wrought or sculpted, take certain forms. The viola is his sensitivity to the current life since the profound energy lingers in Li Mingzhuang Series. The last one, the cello judgment that he threads in his works through mountains. In 60 Paper Cups, the mountains, the rivers and the land present the classical performance of the quartet. The paintings are like the modern ink paintings, energetic and vigorous, extensive and ethereal, all out of the soakage of tea into the paper cup. The humorous and transparent Zen and the realization of truth through object investigation are wonderful as revealed in the poem “to see a world in grain of sand and a heaven in a wild flower” .

By Bei Ren



6020cm
膩子膏、影像
6020cm
2012

6020cm
膩子膏、影像
6020cm
2012



24.2 m²
青磚
500 x 480cm
2012

24.2 m²
Bricks
500x480cm
2012

譚助屬於那種力圖改造語言的藝術家，他的作品總是讓人感悟。在作品中他似乎衍生了一種類似“五行相生”的材料觀，讓材料和材料獲得關聯。在譚助作品中，材料是一個自足的實體，它具有從質感到形態再到文化和心理的不同層面的意義。他的作品不是立足于改造材料的視覺效果讓它們向對立面轉換，而是通過不同的視覺形式來發掘材料的不同特性，充分使用它們并傳達出來。傳達出來的觀念卻是一種超越形式主義的哲理思考。譚助的作品向我們展示并證實了一種可能性，開放和理性的材料觀將是雕塑語言的一個突破口。他代表了雕塑語言對當代藝術語言規則挑戰的回應和一種有價值的解決方案。

文 / 皮力

Mr. Tan is an artist of language who tries to innovate language. His works are always inspiring. It seems that he forms a view of material similar to the “mutual generation of five phases” which is to connect some material with other materials. In Tan Xun’s works, material is a self-sufficient entity which has meanings of different layers, from texture to form, from form to culture and psychology. His works are not to change the visual effects of material so that they are transformed towards their opposite side. His works are to find and show the different properties through different visual means. The idea expressed is a philosophical thought beyond the formalism. Mr. Tan’s works reflect and confirm a possibility that an open and sensible view of materials is an outlet of sculpture language. He represents a response to and a valuable solution of the challenge of sculpture language towards the contemporary art language rules.

By Pili



自然與工業，傳統與現代撞擊出有意味的形象，詮釋的是“自然與人文、物質與精神”的永恆主題。

在單純簡練的形體中，以寫意的手法進行塑造，泥土與似墨色般的光影相互交織、浸潤，這形體，似有似無，顯隱相襯，“墨色”與“泥痕”點劃相連、形意相輔，正是作者對於東方水墨意境的體悟，并在雕塑創作中轉換與實踐的過程。

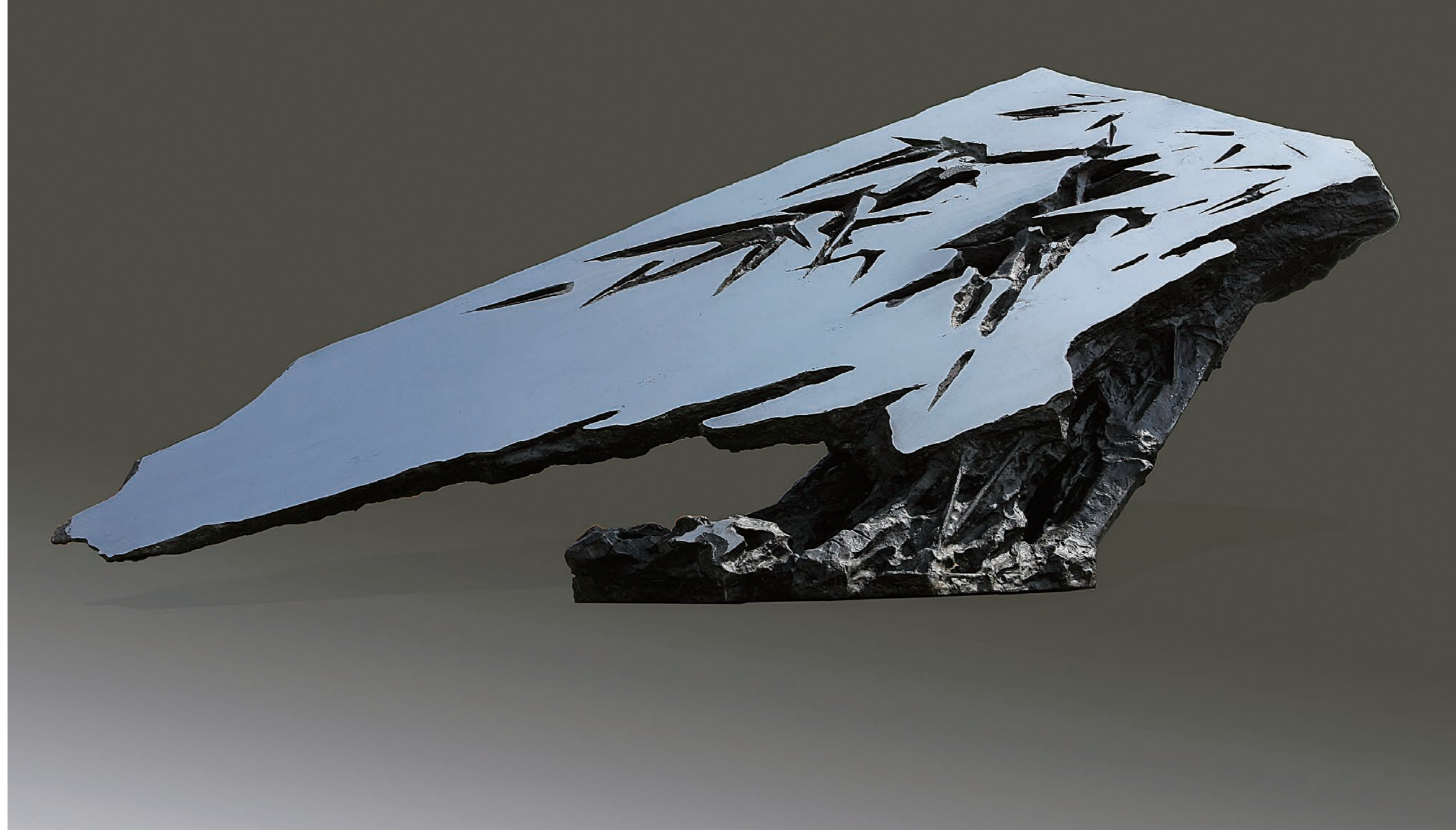
墨韻泥痕－梅蘭竹菊
不銹鋼
127×20×20cm×4
2011年

Appeal of the Ink and Trace of the Mud:
Plum, Bamboo, Orchid and Chrysanthemum
Stainless Steel
127×20×20cm×4
2011



Nature and industry, tradition and modernity are opposed to produce the profound meaning, giving the annotation of the eternal theme of "nature and human, material and spirit".

In the simple succinct form, freehand brushwork is employed in modeling, with mud and inky shadow intertwined to produce the formless form in the blend of the explicit and the implicit. The dot-and-slash connection of inky color and muddy traces, along with their complementary form and symbolic connotations, represent the artist's profound understanding of the oriental ink painting and the conversion of it in his sculpture.



墨韵泥痕—風竹
鑄不銹鋼
180 x 60 x 80cm
2011

Appeal of the Ink and the Trace of the Mud:
Bamboo in the Wind
Cast Stainless Steel
180x60x80cm
2011

油畫之象

Image of Oil

油畫，西畫也。

以華人之身份，用類于西方之工具、之材料、之技法，以“油”入畫，其形如何，其象如何？

“油畫之象”希望呈現的是，藝術家對西方的形和象進行中國式轉化之後，重新生成的、具有東方韻味的心境之象，意境之象，象外之象。

文 / 粟多壯

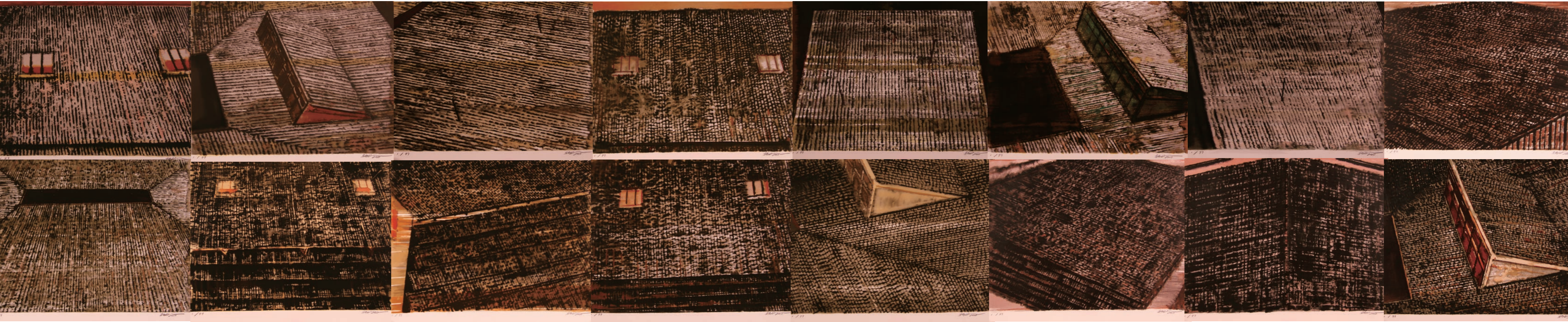
Oil painting is Western painting.

Using western tools, materials and technologies, Chinese artists apply “oil” to painting. How will the form look like? How about its image?

“Image of Oil ” aims to present that, after artists transform the western forms and images with Chinese characteristics, the new image of mind, image of artistic inception and image beyond boundary can be recreated with the Oriental charm.

By Michael Suh

Trans. by Xiaolin Duan



許江作品中氣勢恢弘的氛圍除了源于場面的宏大和深厚有力的色彩和形體，更多的是由于具有重量感的空間給觀者心理上造成的歷史知覺，在大跨度的時空建構中隱喻了文明和精神歷程中的興衰，包含一種強烈的悲劇式的視覺震撼力。他的作品有機的融合了傳統思維與現代表現方式，那顫動疾飛的筆觸，那晦澀沉厚的色塊，交織成生存與殞逝之間強烈對峙着的戰場，在史詩般的激越與悲愴的絕唱中，令我們體驗到歷史和生命的情癡。

許江的作品以嚴謹的理性思維和超然的感覺方式，以高度的藝術創作激情和對藝術風格的勇敢挖掘，以對歷史和當下的透徹審視，淋漓盡致地表現了更深層次的當代文化精神和文化批判。

瓦是房屋的“天”，也是大地的一種肌理。頂着雨和雪，瓦一黑一白，為東方的生活和觀看經驗，描繪出某種天地之間相望的氣象，雋永的表情。

Xu Jiang's works have the grandeur that derives from the magnificent scenes and the profoundly forceful colors and shapes, and more importantly, from the historical consciousness evoked in the minds of the audience in the massive space. The vast-spanning time and space construction is a metaphor of the rise and fall of civilizations and spiritual pilgrimage, which produces the strong visual impact as if in an epic tragedy. His works integrate the traditional ideology and the modern expressions, the fleeting brushstrokes and the obscurely thick color blocks intertwined into a battlefield with the antagonist confrontation of survival and demise, in which we sense the vicissitudes of history and life in the epic-like thrilling and mournful masterpiece.

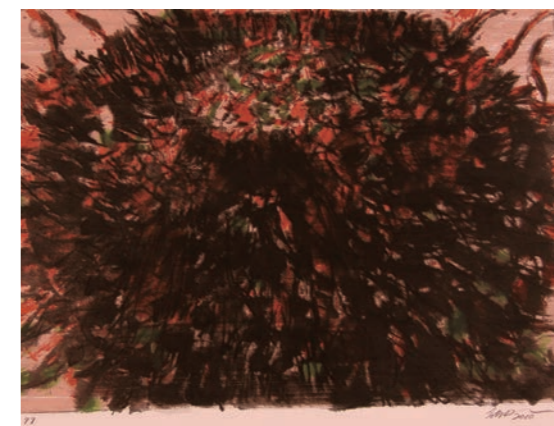
Xu's works give full expression of the more incisive criticism of the contemporary spirit and culture with his precise rational thinking and detached perception, the high artistic passion and the bold exploration of new artistic styles, and the thorough evaluation of the history and the contemporary world.

Tiles are like the sky of the house and the timber of the land. Braving rain and snow, the black and white tiles are part of the oriental life and experience that depict the echoing of the heaven and the earth and their eternal expression.



用一支畫筆種葵

Planting Sunflowers with a Brush



用一支畫筆種葵

Planting Sunflowers with a Brush

劉旭光

Liu Xuguang

Artist's Statement

Artist's Statement

Artist's Statement

Artist's Statement

曾在藝術史的怪圈遊戲中痛苦，忙碌着在埃捨爾陣法的圖形中徘徊。在物體的形態中剝離出來的形式，回歸到話語的本體論中的重要。學西方的歷史是從遠到近，游離在從達芬奇到畢加索、波洛克的長河中，由立體到平面由具象到抽象的過程。學習中國的歷史是從近到遠，從中國的社會主義現實主義到馬遠、范寬散點透視至上古時期的甲骨與青銅符號的時代，這種游歷是需要時間和代價。20世紀80年代末，我首先發現了後現代始點的超前衛的概念和意大利藝術家“3C”：桑德羅·基亞(Sandro Chia)、恩佐·庫奇(Enzo Cucchi)和弗朗西斯科·克萊門特(Francesco Clemente)，然後又不知不覺闖入了物派的場域，真正步入了當代。

Artist's Statement

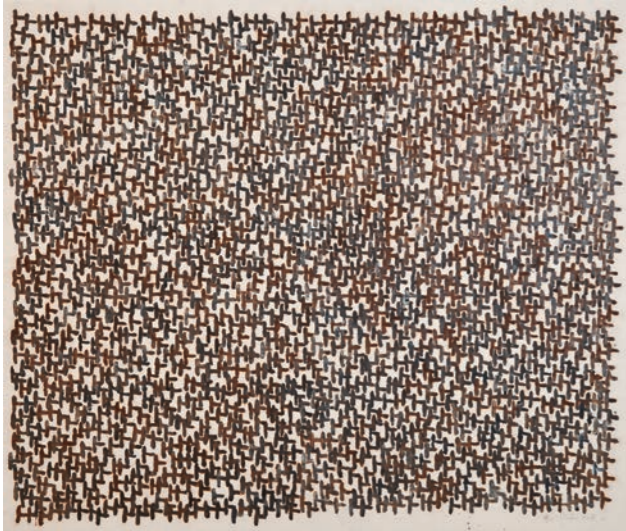
美術的重要性是通過視覺感知的語言，追求視覺性的敘述和真實的表達一致。在直覺中體會今天的問題，即時間與空間的問題。場與場域的問題，歷史與社會的問題，總而言之是從傳統中解放出來，在形式結構中拓展新的話語方式。物的存在而帶來的精神性是現代主義問題的核心。當下質的概念(本質、性質)將進一步對本體問題的深入的探討，并在話語方式中帶來藝術的共性研究。

Artist's Statement

黃河在山陝之間的峽谷裏湍流不息，在轉折的衝撞中開山劈路，那裏的人在勞動中孕育了中國的文明。崑崙山、泰山、太行山聳立在黃河兩岸，天地的概念就在這裏構成中國的根就扎在這裏。廣大無際的黃土高原、廣漠遼闊寧夏的戈壁灘構成了黃河流域的大地，浩瀚之中體會到中國的天地的概念。解構物態去超越現實，空間中光在流失，時間給歷史帶來的痕迹，人從中認識了自我，山、水、物等構成了人與自然的場。風景的場，物體與人的關係發生了巨大的變化，其中歷史與文明，空間與時空中的物態構成了符號的痕迹，連接在流動的長卷之中，構造了自然的風景與天籟的聲音。

Artist's Statement

Artist's Statement



痕迹 2007-10
 墨、礦物質顏料、鏽、骨膠、蛋清、宣紙
 161 × 161cm
 2007

Marks 2007-10
 Ink, Mineral-Color, Rust, Bone-Glue, Albumin on Rice-Paper
 161×161cm
 2007

Once bewildered in circles within circles in the history of art and wandering in Escher's patterns, I realize the importance to have the form detached from the shape of objects and restore the ontology of language. My study of western art history is from far to near, admiring the long history from Da Vinci to Picasso and Pollock, from three-dimensional to two-dimensional, from concrete to abstract. By contrast, my study of Chinese art history is from near to far, from Chinese socialist realism to Ma Yuan and Fan Kuan's dotted perspective to the ancient times of oracle and bronze symbols, devoting time and efforts to the profound journey. In the late 1980s, I learned the post-modern avant-garde concept and "3C" of Italian artists such as Sandro Chia, Enzo Cucchi and Francesco Clemente and then stepped at unawares into the domain of Mono-ha and in this way, I marched into the contemporary art.

Artist's Statement

What is important in fine arts is to achieve the equivalence of visual narration and real expression through the visual perception and the visual language, enabling the audience to perceive the contemporary issues, that of time and space, of field and domain, of history and society. All in all, fine arts should be liberated from tradition to explore new ways of expression in its form and in its structure. The spiritual nature in objects is the core of the modernist issues. The current concept of "mass" encompassing nature and quality entails the deepened exploration of subjectivity and the general research in art through the languages.

Artist's Statement

The Yellow River rushes along the valley between soaring mountains, cracking the mountains and blazing the trails in its tortuous clashes. It is the place where people have nurtured Chinese civilization in their physical labor. Kunlun Mountain, Mount Tai and Taihang Mountain soar along the banks of the Yellow River, giving birth to the concept of heaven and earth and laying the roots for the Chinese civilization. The boundless Yellow Plateau and the vast Gobi Desert in Ninxia constitute the residential land in the reaches of the Yellow River, conveying the Chinese idea of heaven and earth in all its vastness. The shape is dissembled to transcend reality, the light floating in the space to imitate the trace of time in history where man develops his ego. The mountains, the rivers and the objects compose a domain for man and nature. Tremendous changes have taken place in the domain of landscapes and the relation of man and objects, in which history and civilization, objects in time and space only leave the trace of symbols to be linked in the floating scroll to form the natural scenery and the heavenly music.

痕迹 2008-10
 墨、礦物質顏料、鏽、骨膠、蛋清、宣紙
 323 × 142cm
 2008

Marks 2008-10
 Ink, Mineral-Color, Rust, Bone-Glue, Albumin on Xuan Paper
 323×142cm
 2008





痕迹 2008-3
墨、礦物質顏料、銹、骨膠、
蛋清、宣紙
440 x 224cm
2008

Marks 2008-3
Ink, Mineral-Color, Rust, Bone-Glue,
Albumin on Rice Paper
440x224cm
2008

曹丹

Cao Dan

從“八五美術運動”到現在，曹丹始終保持着獨立的思考和堅定的立場，這使他常常與主流擦肩而過，世俗意義上的“成功”與他疏離，但他却依舊堅韌地一路走來，并不斷梳理思路、挖掘經驗，推出一批批富有力度作品……。

經過對流行文化的多年探究與思考，近期，曹丹又開始關注當下的情色文化。生命體有追求快樂的本能，流行文化瞄準的就是這種快樂本能。它既然要生產和滿足人的各種欲求，尤其是感官欲求，那麼性欲必然是它所關注和大力張揚的，由此導致性消費的泛濫。與之相隨的，是豐富理性訴求的殘缺與萎縮。在一個男權至上的社會，消費主義文化首先和男權主義攜手，女性不但一如既往地被塑形為男性消費者的可欲對象和消費物，而且生產出一系列新的二元對立：男性/女性、生產/消費、工作/休閒、高雅文化/大眾文化……

他突出這些圖像的“擬像”本質，而且，通過色相短階處理，讓這些亮麗乃至刺目、眩暈的煽情圖像輕薄化、碎片化，于喧囂一鳴中暗示出其本質的脆弱……

作為一位秉持人文理想、富有歷史意識的知識分子型藝術家，以個人的理想主義存在觀為潛在基準，曹丹密切關注社會、文化現場，并不時發出他的批判之聲。正是因為有這種文化意識，當代藝術家才能在從眾主義盛行的時代中始終保持獨立和清醒；也正是因為有這種批判之聲，當代藝術纔有其繼續存在的價值。

文 / 杜曦雲



後街女孩 No.1
布上丙烯
150cm×200cm
2012年

Backstreet Girls No. 1
Acrylic on Canvas
150cm×200cm
2012

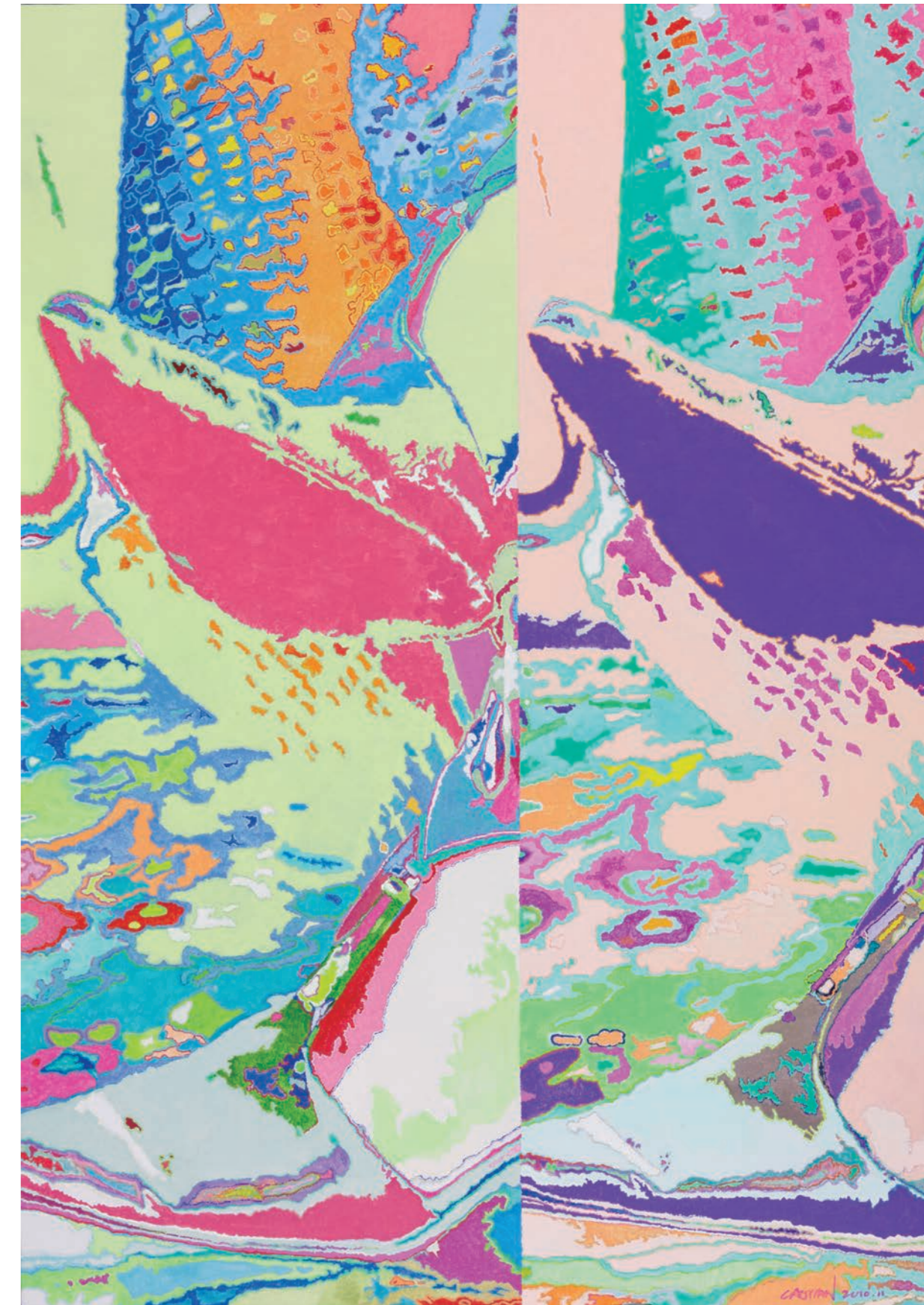
From '85 Fine Arts Movement to present, Cao Dan has always kept independent thinking and firm stance which often made him brush past mainstream; Secular “success” is far away from him, yet he had been firm and tenacious all the way through; he constantly ponders on art and explores experiences and created series of powerful artworks…

Upon many years' research and meditation on popular culture, recently, Cao Dan started to pay attention to the contemporary erotic culture. Living organisms have the instinct to pursue pleasure and what popular culture aims at is this kind of instinct for joy. Since it is to produce and satisfy various desires, especially sensual desire, then sexual desire will necessarily be what it focuses on and promotes a lot; therefore sexual consumption overflowed. Along with it is the lack and withering of rational pursuit. In a society of male supremacy, consumer culture will first hold the hand of patriarchy; female, are not only formed as objects of desire and consumption as always, but also, series of new binary opposition are generated: male/female, production/consumption, work/leisure, elegant culture/popular culture…

He highlighted the “image-imitation” essence of these images and moreover, through processing color phase, he made these colorful, brilliant and even dazzling erotic pictures fragmented; thus he implicated their essential fragility among temporary chaos.

As an intellectual artist holding humanistic ideal and historical consciousness, Cao Dan takes personal idealism as potential criterion and pays close attention to society, cultural scene and express his critique from time to time. Precisely because of owning such kind of cultural consciousness, contemporary artists can keep independent and clear-headed in such an era prevailing herd doctrine; and precisely because of this voice of criticism, contemporary art has its value to go on existing.

By Du Xiyun
Trans. by Sun Yue



紅粉系列 - 高跟 No.33
布上丙烯
150×200cm
2009年

High Heels No. 33
Acrylic on Canvas
150×200cm
2009



紅粉系列 - 高跟 No.2
布上丙烯
150×200cm
2009年

High Heels No. 2
Acrylic on Canvas
150×200cm
2009



紅粉系列 - 高跟 No.1
布上丙烯
150×200cm
2009年

High Heels No. 1
Acrylic on Canvas
150×200cm
2009

井士劍

Jing Shijian

季節的周而復始輪回，它承載着自然事物的規律和變幻，正是這種時間性和空間性的雙重元素的存在：使我們在四季中追逐永恆的崇高，在永恆中享樂四季的此在。

2000年起我的創作《江湖二十四小時》，我試圖以中國宋畫的意境追尋出景觀世界的表象與永恆狀態。而《夏至》、《小滿》等作品則刻畫出時間在季節自在特性的美感。

人與自然的生態性關聯，這種發生的呈現形式是企圖依存于大地，却又時刻變幻于萬物之中，它們亦是樹木、人物、器物等之間，相互交相輝映的現實世界，生機盎然如同這季節轉換，“風景這邊獨好”。



The turning of the seasons carries with it nature's natural rhythm for change. Precisely as these changes occur with a certain space and time, compels me to seek eternity in its passing, and in so doing, it rewards me with infinite joy.

24 Hours in the West Lake a work painted from 2000, in my attempt at capturing the uniquely artistic conception of landscape paintings from the Song Dynasty. The Summer Solstice, Lesser fullness of Grain are examples that depict the bounty of the seasons.

The relationship between man and nature and their existence within an ever-changing universe, makes for a reality that is at once alive and exuberant as is represented by the beauty of the changing seasons.

以鼓擊水之一
布面油畫
160 x 160cm
2006

Drum on Water 1
Oil on Canvas,
160x160cm
2006

以鼓擊水之三
布面油畫
130 x 150cm
2005

Drum on Water 3
Oil on Canvas
130x150cm
2005





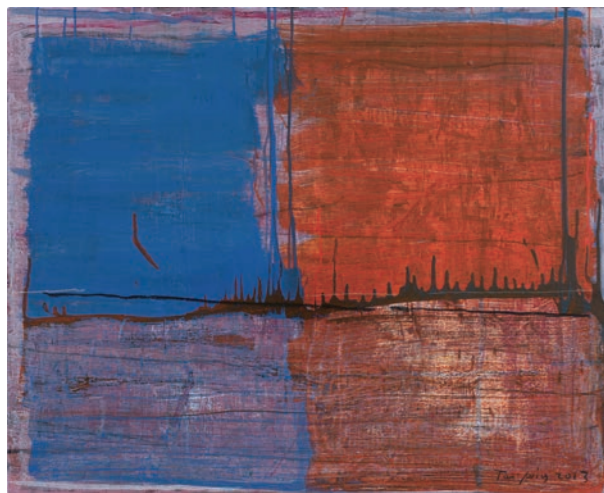
秋分
油畫
400 × 250cm
2012

The Autumnal Equinox
Oil on Canvas
400×250cm
2012



夏至
油畫
400 × 250cm
2012

The Summer Solstice
Oil on Canvas
400×250cm
2012



無題
布面丙烯
80×100cm
2013

Untitled
Acrylic on Canvas
80×100cm
2013

媒介所產生的效果是由媒介的性質和作用于媒介的人所決定的。回歸媒介是現代藝術的一個歷史過程，從形式與形象的分離，到純形式的表現，再到媒介的獨立。媒介的獨立首先在傳統的平面藝術上突破，在當代藝術中已成為普遍的現象，祇是人們沒有足夠的認識。媒介決定形式，媒介同時也破壞形式。也就是說，按照媒介的語言來認識作品，就會排除形象和形式，而祇關注媒介在某種力量的作用下產生的效果。一般而言，銅版畫是用線條來造型，通過線條的密集排列，產生仿真的效果，不仿真的話，線條的自由排列與組合產生表現或抽象的效果，達到一種精神的強度。譚平的銅版祇有一根線，一根纖細精緻的線，不構成形象，也沒有形狀（形式），它是媒介的痕跡。同樣，譚平的木刻祇有黑白兩種關係，在印製過程中，粉塵留下的偶然效果為黑白的對比帶來一點生動。對於這樣的作品，最重要的解釋是形式的極限或形式的超越，從具象到抽象，再從抽象到極限。極限已不是形式，它讓媒介直接顯現出來。循着現代主義的思路，發展到後現代主義。媒介以形式的方式呈現出來，意義卻不在形式，而在人與媒介的關係，人作用于媒介的過程，以及媒介特質單純呈現的結果。從形象到抽象，起決定作用的是圖式，不同的媒介甚至可以實現相同或相似的圖式，而不以圖式為目的的媒介表達，其結果是無法判斷和預測的。其實，這也就是媒介的優勢。就像譚平的作品，無法按照任何現成的圖式來分析，對圖式的排除，也是譚平的刻意追求。譚平有一組極簡的繪畫創作，巨大的畫布祇有單一的顏色，很像極少主義的作品，雖然極少主義也是媒介的產物。譚平並不是媒介的原創，但他充分利用了媒介表達的不可複製和不可互換的特性，創造出不同任何現代藝術形式的形式。他將顏色在巨大的畫布上反復塗抹，每次塗抹是在前次塗抹上的覆蓋，表面上看，是極少的單色，但每一層表面都隱約透露出下面的底色。因此，作品不是對視覺表面的解讀，而是一個覆蓋的過程，這個過程是精神與意志的記錄，通過媒介的純粹性表現出來。

文 / 易英

Effects produced by the medium are decided by the medium's properties and by the person who acts upon the medium.

The return to medium is a historical process of modern art, proceeding from the separation of form and image, then to expression of pure form, and then to independence of the medium. Independence of medium saw its first breakthrough in traditional, two-dimensional art, and in contemporary art it has become an ordinary phenomenon, though people may not be sufficiently aware of it. The medium decides form, but at the same time the medium breaks down form. That is to say, if one comes to know the artwork by way of medium as language, one tends to exclude image and form, being more concerned with the effect produced in the medium through operation of a certain force. In general, shapes are created in etchings by lines; an imitative effect is produced by dense arrangements of lines. If the aim is not imitative, then free arrangements or combinations of lines can produce expressionist or abstract effects, conveying spiritual intensity. Tan Ping's etchings are composed of just one line—a slender, refined line, not constituting an image or shape (form); it is a trace of the medium. Likewise, Tan Ping's woodcuts only have relations of black with white. In the printing process, particles** exert a random effect which enlivens the black-and-white relations. For this kind of artwork, the key explanation points to limits of form or transcendence of form. There is a continuum from representation to abstraction, and then from abstraction to working with limits. Working with limits is not a matter of form, and it allows the medium to be expressed directly. The thought-progression in modernism has followed a course leading to post-modernism. Medium is presented by means of form, yet the meaning is not found in form; instead, it lies in the relation between person and medium; it lies in the process of a person acting upon the medium; it results from straightforward presentation of the medium's properties. From image to abstraction, picture formats have a decisive function, and identical or similar



無題
布面丙烯
200×200cm
2012

Untitled
Acrylic on Canvas
200×200cm
2012



無題
布面丙烯
200×200cm
2012

Untitled
Acrylic on Canvas
200×200cm
2012



formats can even be realized in different media. As for medium-based expression, which does not take the picture format as goal, there is no way to judge or predict its result. In fact, this is the advantage of medium. As we see in Tan Ping's artworks, there is no way to analyze them according to pre-established picture formats. The exclusion of picture formats is something that Tan Ping has sought painstakingly. Tan Ping has a suite of pared-down paintings with only a single color on each of the large canvases, looking much like minimalist pieces, inasmuch as minimalism is also a product of medium. Tan Ping does not work with an original medium, but he fully exploits the irreproducibility and non-interchangeability of medium-based expression to create a form that is not like any other form of modern art.



無題
布面丙烯
200×600cm
2010

Untitled
Acrylic on Canvas
200×600cm
2010

Tan Ping 2010

He repeatedly brushes pigment onto a large canvas; each application is an overlay of the previous application, giving a superficial impression of being a minimalist monochrome. However, each layer lets lower layers show through in a veiled manner. Such an artwork does not call for perusal of the visual surface; rather, the artwork is a process of overlay—a process becomes a record of spirit and will, expressed through the elemental quality of a medium.

By Yi Ying
Trans. by Denis Mair

王易罡

Wang Yigang



2011·淺絳系列 55 號
油畫
190×220cm
2011

2011 Shallow Descending
Series No. 55
Oil Painting
190×220cm
2011



2011·淺絳系列 4 號
布面綜合
200×260cm
2011

2011 Shallow Descending
Series No. 4
Oil Painting
200×260cm
2011

《淺絳系列》是我 2010 年以後的作品。在中國經歷了改革開放的三十年以後，我們已開始對這三十年的改革進行思考。在被全球一體化的過程中，我們經歷了從模仿到創新的表達自我的過程。特別是對傳統文化的認識與反思的過程中，在更深的層次上體驗了東方自身傳統的價值與意義。我們今天對傳統文化的利用上不僅僅是從圖像上、文化消費的觀念上，做出的自我的反省，更多的是保留了傳統中所特有的東方美學價值觀，又匯合了現代藝術的表達方式。對西方的現代抽象傳統也提出了我們理解與判斷。《淺絳系列》是我對中西方文化總體的一種思考，是把中西方文化共同地放置在一個大的平臺中，進行文化與視覺形象上的交融與模糊化的處理。希望它能形成一個新視覺及情感的呈現方式，體現出一種既有中國傳統文化記憶又有現代表現手法的作品。它有很強的折中性繪畫，也正好表達出中國人生活處事的哲學；即在模糊、不確定中求發展。繪畫是過程與情感的體驗，在這種體驗中，融合着我對文化傳統與今天生活情感的記憶。

我找到了一種不同的東西，可能別人也做過，但我不知道。感覺到中國色彩美學的獨到之處。它是一種直覺、感性、神秘的東西。這其中包含着很深的，西方認為科學的原理，但我感覺中國畫中的色彩觀遠遠高於西方的科學原理。本來藝術就不等於科學，在這點上中國的感性的色彩觀就更接近藝術的本身。前一段看“四僧”的作品，對色彩有了一個更新的理解。於是畫了“淺絳着色法”，這其中對“花青”“赭石”的對比美感有了更新的理解。我感覺“花青”與“群青”有近似的地方。“花青”帶綠味，“群青”帶紫味，與“赭石”放在一起，却有一種“琥珀”與“藍寶石”之美。各自都把他們的魅力展示出來，而這幾件作品我有意識地限制了色彩的使用，把用色的方法，規定在傳統的用色習慣當中，讓我體驗到了一種從來沒有過的視覺經驗。在這幾件作品中我試着把我以往的視經驗綜合在一件作品裏。①是對中國文化傳統的理解。②是對抽象藝術的認識與表現。基于這兩點便把自身的繪畫歷程與今天對文化藝術及歷史的認識聯繫在了一起。而繪畫方法儘量尋找中國繪畫的記憶，而不是一種純粹的中國畫法。因為在這裏還有許多或是更多當代繪畫的意識混合在一起。首先我複製了“髡殘”的山水局部，當然這不是一種簡單的複製，而是按着我理解的方式處理的。它是一種後現代的方式，帶有一種很強的不同文化混搭碎片性。現代抽象的繪畫因素的意識在這裏已經不再是抽象繪畫本身了。在一種大的文化氛圍中，特殊的方法形成了文化自身所特有的文化內涵。例如它在東方繪畫的情境中，就被賦予了一種東方文化所特有的內涵。

在這組作品中，事實上結合了我以往幾乎是所有的繪畫經驗，我試着把自己走過的路，用過的方法同時處理在一個畫面中。有點像我們喝三百年、五百年的普洱茶，不同年份的茶放在一起煮，味道疊加，却有濃厚的棗香。它的滋味是我們想不到的，可能也是從未體驗過的。《淺絳系列》這個題目就是體現了我對傳統繪畫方法的解構。中國傳統繪畫中的用色方法是非常精簡并詩意化的，把四季分為兩種用色方法，淺絳是表現秋天與冬天的景象，而青綠則表現春夏。在此作品中就是表現了一種秋季的感受。



2012·淺絳系列 48 號
布面油彩
160×300cm
2012

2011 Shallow Descending Series No. 48
Oil Painting
160×300cm
2012

Deep Red Series is produced after 2010. After three decades of reform and opening-up, we are now reflecting on the reform. In the prevailing globalization, we have undergone the transformation from mimicry to the creative expression of ourselves and realized the value and significance of the oriental tradition in our rediscovery and reflection on traditional culture. Our employment of traditional cultural today goes beyond the self-reflection on the imagery and the ideology of cultural consumption to the extent of maintaining the unique oriental aesthetics in our traditions and incorporating the new means of expression in modern art and advancing our own understanding and judgment of the western modern abstract tradition. *Deep Red Series* is my meditation on the eastern and western culture by juxtaposing two different cultures in the same platform to blend the divergent cultural and visual images with blurring treatment. I hope it will contribute to a new means to present the visual images and emotions as a product that integrates the memory of traditional Chinese culture and modern expression techniques. It is the compromised painting that reflects the life philosophy of Chinese people: to develop in vague uncertainty. Painting is the experience of process and feelings and my paintings contain my memory for our cultural tradition and my life and emotions in the current world.

I have found something different, or it might be possible that I am unaware of its existence elsewhere. I sense the uniqueness of Chinese aesthetics of color, which encompasses something instinctive, perceptual and mysterious but is equivalent to



2012 · 淺絳系列 21 號
油畫
200 × 600cm
2012

2012 Shallow Descending Series No. 21
Oil Painting
200×600cm
2012

the profound scientific principles in the eyes of the western people. I feel the color aesthetics in Chinese paintings is far above the western scientific principles, for art is not tantamount to science and the Chinese perceptual aesthetics moves closer to art itself. Some time ago, I read the works of Four Monks, which lifted my understanding of color to the creation of *Deep Red Coloring*. In that painting, I have sharper perception of the beauty in the contrast of cyanine and burnt sienna. I sense some similarity between cyanine and ultramarine blue when the former carries the sense of green and the latter more of purple, which, when put side by side with burnt sienna, has the fascinating beauty of amber and sapphire with their charm tapped in the full. In those works, I deliberately limit the use of colors, binding the coloring methods within the traditional ones but it gives me an unparalleled visual experience. I try to combine the previous visual experiences in one piece of work, one being my interpretation of traditional Chinese culture and the other being my understanding and expression of abstract art. I, based on those interpretations, link my own painting career with my perception of culture, art and history. As for the painting techniques, I seek the memory of Chinese painting blended into the contemporary painting ideas instead of the pure basic technique of those paintings. Firstly, I make a reproduction of the part of the landscape in *Remnants*, not as the pure imitation but the specially treated one according to my interpretation. It is a post-modern method with hybrid fragments of different cultures. The modern abstract painting consciousness is no longer restricted to the painting itself, but contains its own cultural connotation unique to the certain culture in the larger cultural context. For example, it is endowed with the connotation unique to the oriental culture in the context of the eastern paintings.

The series of artistic works incorporate all my previous painting experiences, in which I try to put the roads I have trodden and the methods I have adopted into one picture. It is like our tea culture, the 300-year and 500-year Pu'er Tea boiled in one pot giving the strong taste of dates in their overlapping. It is a taste we could not imagine and have not experienced. *Deep Red Series* represents my decoding of the traditional painting techniques. The traditional coloring is concise and poetic in that four seasons are summed in two coloring methods, deep red for autumn and winter and bluish green for spring and summer. My works are intended to reveal a feeling of autumn.



2012 · 淺絳系列 23 號
油畫
200cm × 260cm
2012

Shallow Descending Series No. 23
Oil on Painting
200cm×260cm
2012



2012 · 淺絳系列 22 號
油畫
200cm × 260cm
2012

Shallow Descending Series No. 22
Oil on Painting
200cm×260cm
2012

孟祿丁

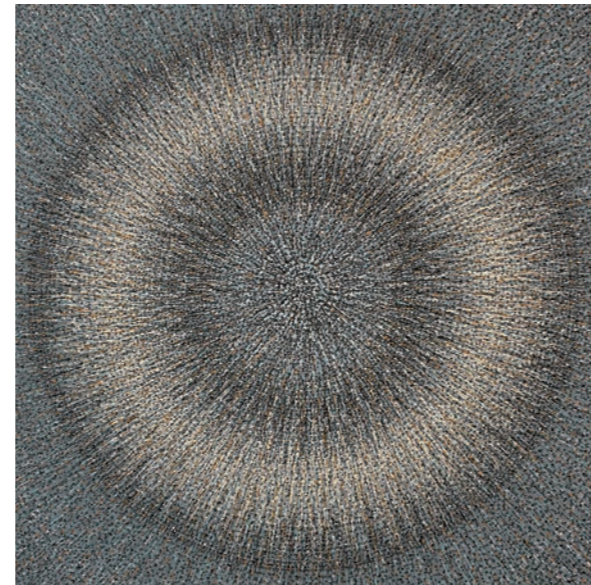
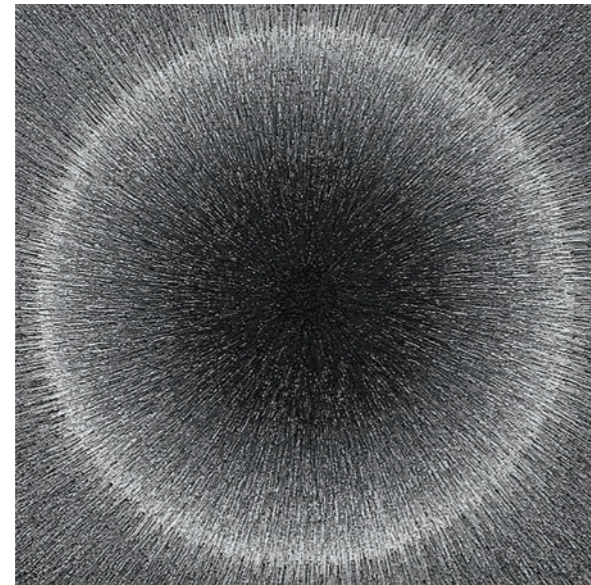
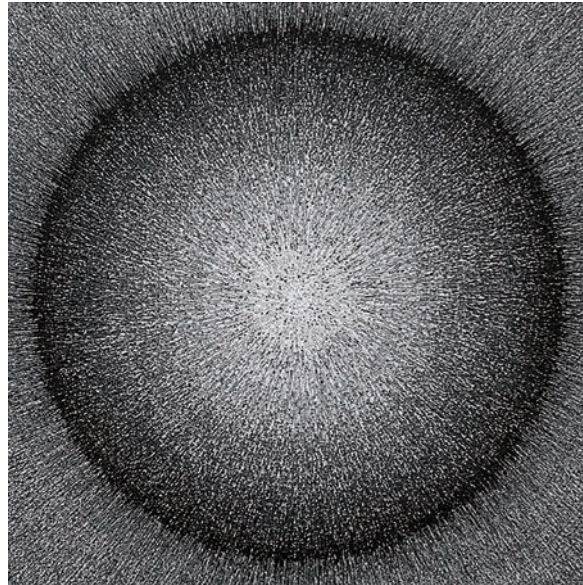
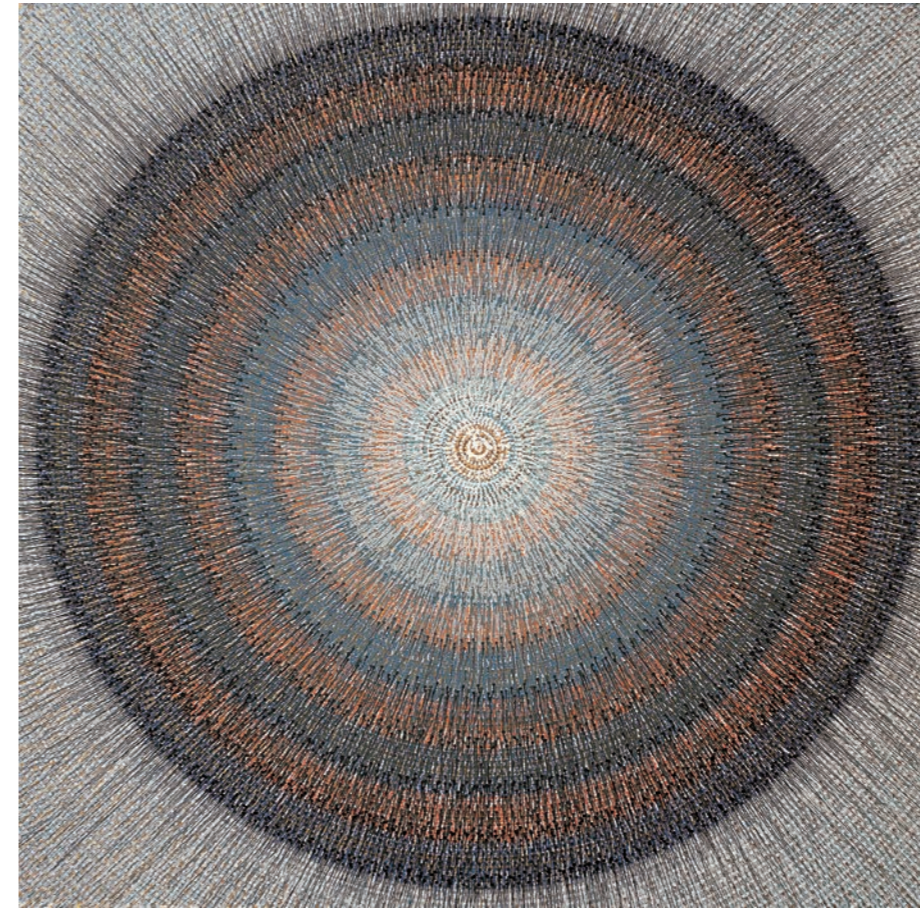
Meng Luding

關於〈元速系列〉使用機器：意在排除形色受人的感覺的控制和傳統繪畫工具的限制，用機器高速旋轉的力量，使色滴偶發的形成自然狀態，建構一種新的視覺語言，使藝術依據自身成為純粹的藝術變得可能。

圓形圖式：方圓是中國人關於世界和空間的表達符號，中心吸納兩極，求得平衡或圓潤，是中國人的思維和行為軌迹，以中軸為核心的中正格局結構，是以往中國藝術經常出現的視覺表達，它體現了中國人的世界觀和心理空間。

On the " Meta " series machines: intended to exclude people feeling color control and traditional painting tools, machine high speed rotary force, so that color drops to episodic form the natural state, the construction of a new visual language, so that the art basis oneself become pure art become possible.

Schema: circular radius is about the world and Chinese space symbol, center to absorb the poles, balance or mellow, is the Chinese ways of thinking and behavior trajectories, the central axis as the core of pattern structure, is a former Chinese art often visual expression, it is Chinese world outlook and psychological space.



元速凸
布面丙烯
300 x 300cm
2008

Meta Rate
Acrylic on Canvas
300x300cm
2008

元速凹
布面丙烯
300 x 300cm
2008

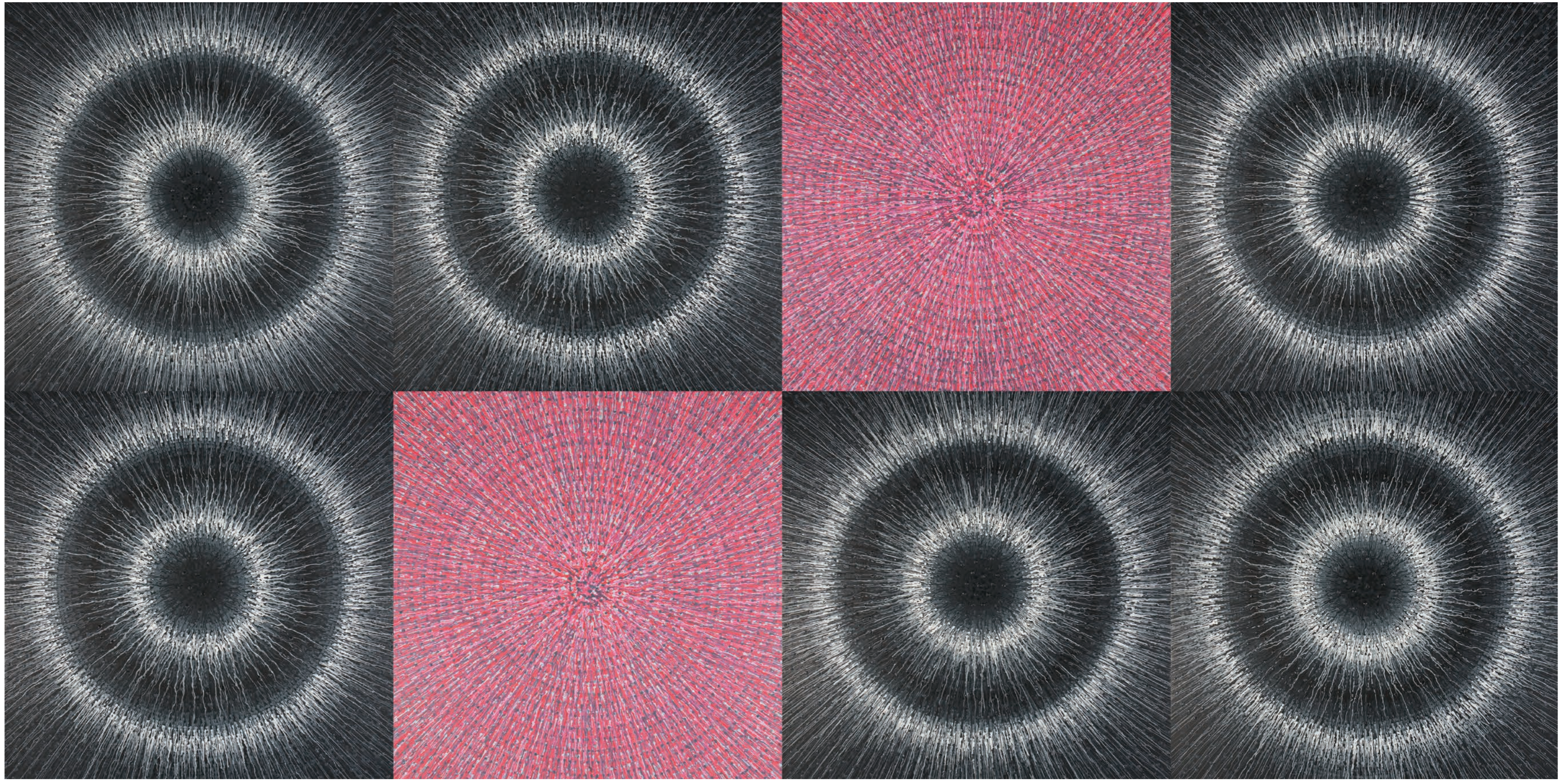
Meta Rate
Acrylic on Canvas
300x300cm
2008

元速 no0916
布面丙烯
300 x 300cm
2009

Meta Rate no0916
Acrylic on Canvas
300x300cm
2009

元速系列
布面丙烯
300 x 300cm
2010

Meta Rate
Acrylic on Canvas
300x300cm
2010

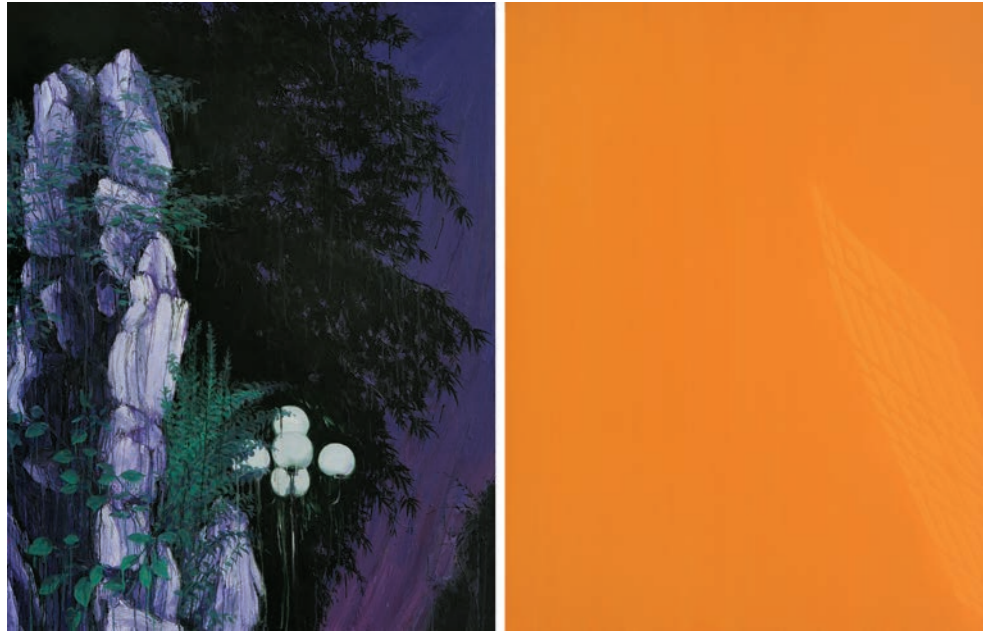


元速系列
布面丙烯
290 x 590cm
2011

Meta Rate
Acrylic on Canvas
290x590cm
2011

肖豐

Xiao Feng



2009年，肖豐超越《中國光影》的文化和歷史情結，進入體驗、感知當下社會的現實題材。2010年，《中國魅影》把歷史、文化與現實、當下統一起來，使現實發展為肖豐的謎語。將現實變成謎語的是歷史，將現實一再神秘化的却不是歷史，而是撲朔迷離的現實。

肖豐作品中的影，作為謎一般的存在，它並不忠實地再現原初場景，也沒有超越短暫成為永恆的企圖，它祇是作為某種可以被感覺到的先兆，如同微風，它提供的不是概念，而是一縷暗示。也許想象或幻想的方式不是感知肖豐作品最可靠的方式，但却是領會的必要步驟。

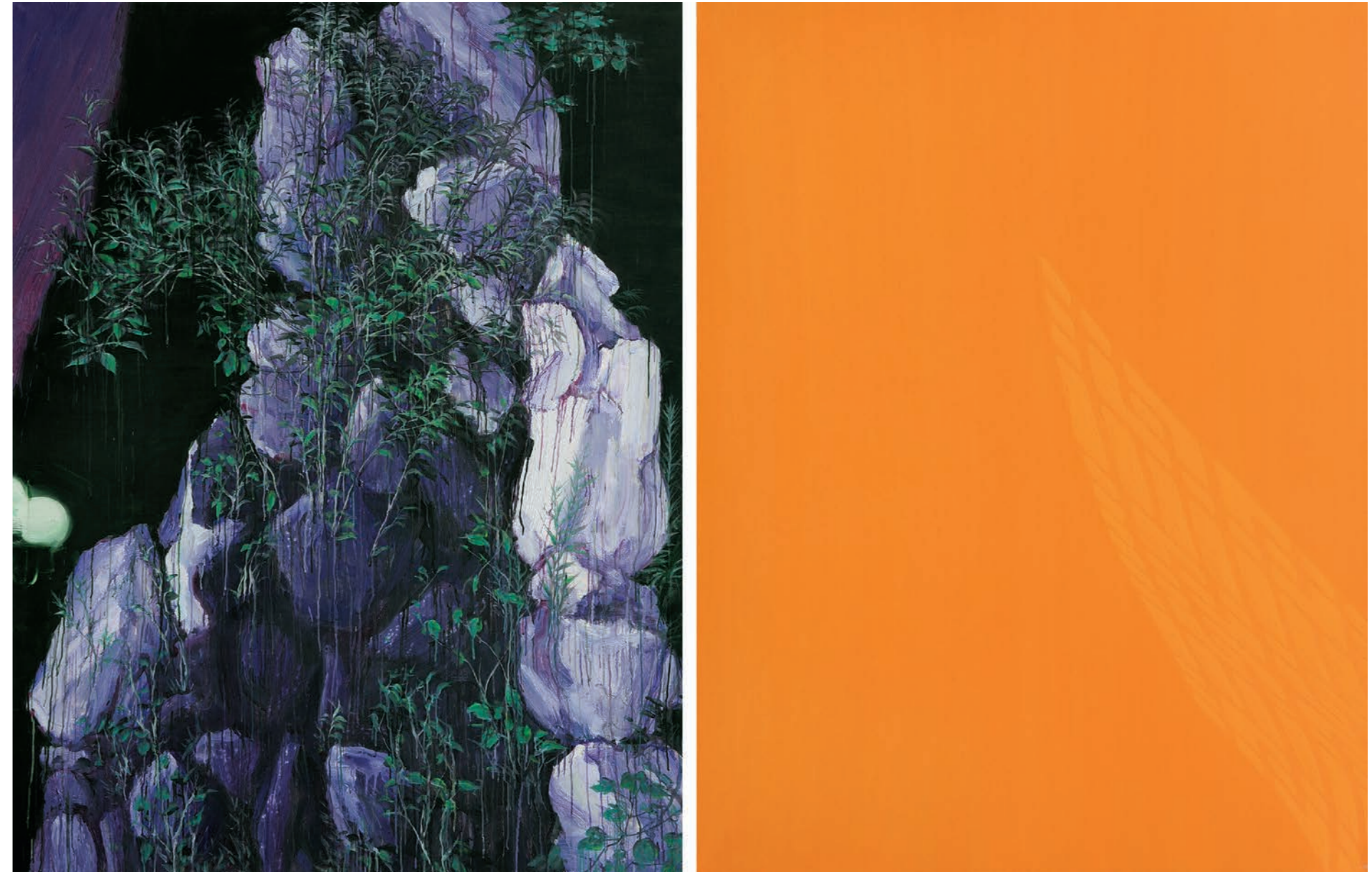
在2012年的《魅影·路燈》系列裏，樹叢中的路燈顯得格外傷感，雖然畫的是現實中的路燈，却猶如天街的明燈或高懸的明鏡，激勵世人不為現實所羈絆，正如牟宗三所說：我們個人的心胸，必須和文化理想相通，絕不可落在一行一行的現實事務上面而被它限住。在肖豐的創作中，文化理想始終存在，即使它顯得格格不入。

肖豐的作品看似時代的注腳，却不是時代的反映，他反其道而行之，與時代的主流相悖，一直未曾追隨潮流，以世俗的代價保持了個體的價值判斷，以主動的偏離把個體的創作從宰制性的關係中解脫了出來。加繆在《西西弗斯的神話》開篇即提出自殺是唯一真正嚴肅的哲學命題，極端地讓個體體會生命不再由自己主宰的悲劇，肖豐的創作具有同樣的悲劇性，但他保持住了個體的偏離精神。

文 / 段君

中國魅影·2010年武昌桂子山152號校園與洪山
549號禪寺 NO.5
布面油畫
280×180cm
2010年

China Shadows -2010 No. 5
Oil on Canvas
280×180cm
2010



中國魅影·2010年武昌桂子山152號校園與洪山
549號禪寺 NO.3
布面油畫
280×180cm
2010年

China Shadows -2010 No. 3
Oil on Canvas
280×180cm
2010

