

共振计划：走向中国的当代艺术

the vibrARtIion project: Chinese contemporary art goes global

无形之形——中国当代艺术展
北京寺上美术馆

“Forms of the Formless” Exhibition of
Chinese Contemporary Art
Si Shang Art Museum Beijing
2013.4.13—5.13



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共振丹麦——中国当代艺术展
丹麦奥古斯滕艺术中心

‘vibrARTion Denmark:’
Exhibition of contemporary arts from
China
Augustiana Skulpturpark og
Kunstcenter Augustenborg
2013.2.13—3.17



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穿越——曾成钢个人雕塑展
德国卡尔舒特艺术中心

The ‘Passage’: Sculptures by Zeng
Chenggang
Kunstwerk Carlsruhe, Budeisdorf,
Germany
2012.10.13—2013.10.13



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无形之形——中国当代艺术展
德国卡尔舒特艺术中心

“Forms of the Formless” Exhibition
of International Contemporary Art
Kunstwerk Carlsruhe, Budeisdorf,
Germany
2012.6.2—11.18



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共振汉堡——中国当代雕塑展
德国汉堡市 Großen Bleichen 大街

‘vibrARTion Hmburg’: Exhibition of
contemporary sculptures from China
Großen Bleichen, Hamburg
2012.6.1—7.15



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无形之形——国际当代艺术展
北京当代艺术馆

“Forms of the Formless” Exhibition of
International Contemporary Art
Museum of Contemporary Art Beijing
2014.4.29—6.29



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无形之形——国际当代艺术展
天津泰达当代艺术博物馆

“Forms of the Formless” Exhibition of
International Contemporary Art
Taida Museum of Contemporary Art,
Tianjin
2013.12.28 — 2014.1.25



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共振四季——王兴刚雕塑展
北京四季酒店

vibrARTion in Four Seasons:
Sculptures by Wang Xinggang
Four Seasons Hotel Beijing
2013.12.12—2014.2.12



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无形之形——中国当代艺术展
湖北美术馆

“Forms of the Formless” Exhibition
of Chinese Contemporary Art
Hubei Museum of Art
2013.8.10—9.14



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共振四季——刘永刚雕塑展
北京四季酒店

vibrARTion in Four Seasons:
Sculptures by Liu Yonggang
Four Seasons Hotel Beijing
2013.9.26—11.9



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关于共振计划

art (艺术)+vibration(振动) = “共振计划” (vibrARTion) 。

共振是生成能量的物理过程。

艺术是激发情绪的心理过程。

无论是宏观世界还是微观世界，振动无时不有，无处不在。

与艺术共振，我们的世界充满精彩。

“共振计划：走向世界的中国当代艺术”从中国出发，是一个具有中国质感、探寻东方艺术和哲学本质、既重视传统亦关注当下的持续性艺术推广项目，内容涵盖雕塑、绘画、影像、装置、公共艺术等各种艺术式样，目标是推动中国当代艺术走向世界，与国际脉搏律动，向世界呈现呼吸的、脉动的、真实的中国状态。

“共振计划”由北京当代艺术馆馆长栗多壮发起，首站于2012中德文化年期间在汉堡市 Großen Bleichen 大街举行，至今已在中国、德国、丹麦举办10次重要展览。

“共振计划：走向世界的中国当代艺术”分为展览与出版两个部分，两者相互独立，相辅相成。

共振计划网络平台：www.vibrartion.com

The vibrARTion Project:

Art + vibration= vibrARTion

While vibration is an energy-generating physical process,

art is a mental process that inspires the emotion.

Be it in the macro world or in the micro world, vibration is constant and ubiquitous.

And vibration coupled with art makes our world a brilliant place.

‘vibrARTion- Contemporary Chinese Arts Going Global’ is a Chinese arts promotion project of China vibe that seeks to explore the essence of oriental arts and philosophy with an eye on both the traditional and modern nerves. As an ongoing project covering various forms of arts such as sculptures, drawing, imaging, installation and public art, vibrARTion aims to push the contemporary Chinese art to the world stage and keep abreast with international pulse, presenting the world a breathing, vibrant and real China.

Initiated by Michael Suh, curator of the Museum of Contemporary Art Beijing (MoCA Beijing), vibrARTion was first staged at the Großen Bleichen in Hamburg during the Sino-German Cultural Year in 2012, and has seen 8 major exhibitions put on in China, Germany and Denmark.

‘vibrARTion - Contemporary Chinese Arts Going Global’ encompasses two independent but mutually complimentary parts: exhibitions and publications.

For a glimpse, visit: www.vibrartion.com

进行中的“共振计划”

1.“共振四季”王兴刚雕塑展

共振计划之四季项目第二季集中展示青年雕塑家王兴刚的“追”、“处方”系列。王兴刚出生于社会急剧变化的二十世纪七十年代。在早期作品“追”系列中，他的创作侧重刻画中国城市化进程中人的个性消失，“趋同从众”的心理状态。“处方”系列是2011年以来的最新力作。在这一系列中，王兴刚使用上好的花梨木和亚克力两种材料，集中塑造了工、农、商、学、兵、官六个代表性的人物形象，每个形象都有可以拉开的空抽屉。这种空间的处理方式，在当代雕塑中并不常见。空洞的抽屉在这里意味着什么？为什么要在人体上挖出抽屉而不是别的什么东西？既然已经费劲地挖出抽屉，为什么不用它们来装东西？每个观看王兴刚的作品的人，都会提出各种各样的问题。观众可以从空无的抽屉参悟到一些禅意。对于现代人的内心空虚来说，需要的不是药物，而是顿悟；是生活态度的改变，而不是物质世界的改变。王兴刚作品中的空抽屉，有点类似于禅师开悟的法门。

展览时间：2013年12月12日——2月12日

展览地点：北京四季酒店

策展人：栗多壮、Natalie Blair

学术主持：彭锋

2.“共振四季”刘永刚雕塑绘画展

北京四季酒店刘永刚“共振”项目艺术展

北京四季酒店秉承支持中国艺术的理念，现透过世界性艺术项目“共振”（VibrARTion）隆重展出著名雕塑家刘永刚意念创新的“爱拥”系列作品。“共振”是一项始于中国的全球性项目，该项目具有中国质感，探索东方艺术的精髓以及传统与当前潮流趋势的哲学，涵盖雕塑、装置艺术、影像和绘画等当代艺术形式。

展览时间：2013年9月26日——11月9日

展览地点：北京四季酒店

策展人：栗多壮、Natalie Blair

3.“无形之形”中国当代艺术展

聚焦于“造形”与“造象”两个关键词，展出33位活跃在中国当代雕塑、绘画、装置、影像等领域的多件精彩作品。展览呈现了这样一批艺术家：他们创作的终极目的不是为了制造视觉的“形式”，而是对东方哲学一种有意或无意的精神体验。作品的创作过程，是一种与内心自性和存在整体的双向对话，是探究真实世界的一种行为方式。创作成果的表现形式，是对“形”的超越，是“象”，是无形之象，是象外之大象。

总策展人：范迪安

执行策展人：栗多壮

学术委员会：曾成钢、傅中望、许江、夏可君、Wolfgang Gramm（德国）

展览时间与地点：

2012年6月2日—11月18日 德国卡尔舒特艺术中心

2013年4月13日—7月13日 北京寺上美术馆

2013年8月10日—9月14日 湖北美术馆

2013年12月28日—2014年1月25日 天津泰达当代艺术博物馆

2014年4月29日—6月29日 北京当代艺术馆

支持与承办：中国文化部、中国雕塑学会、中国油画学会、湖北美术馆、北京寺上美术馆、德国卡尔舒特艺术中心、南京青和当代美术馆、中国互联网新闻中心

4.“共振汉堡”中国当代雕塑展

“共振汉堡”是“共振计划：走向世界的中国当代艺术”第一站。作为修葺一新的汉堡市中心商业大街“Großen Bleichen”的开街项目，“共振汉堡”展出8位中国当代雕塑家的18件雕塑作品。展览与2012汉堡国际艺术节同时开幕，在德国“中国文化年”期间，为汉堡带来一缕艺术东风。

策展人 / 栗多壮 Curator/Michael SUH

学术主持 Advisors / Jürgen FITSCHEN、Peter JACOBI、唐尧

赞助单位 / 汉堡艺术节组委会 Sponsor/Hamburg Art Week

时间 /2012年6月1日—7月15日 Time/ 1 June - 15 July, 2012

地点 :/ 德国汉堡市 Großen Bleichen 大街 Venue/Großen Bleichen, Hamburg,

5.“穿越”——曾成钢个人雕塑展

展览时间：2012年10月13日—2013年10月13日

展览地点：德国卡尔舒特艺术中心

总策展人：范迪安、沃尔夫冈·格兰

执行策展人：栗多壮

学术主持：孙振华、易英、殷双喜

支持与合作单位：中国文化部、清华大学、中国国家博物馆、中国美术家协会、中国雕塑学会、德国卡尔舒特艺术中心

曾成钢是中国当代雕塑的领军人物之一，也是重要的公共艺术实践者。《穿越》展出曾成钢代表作品中的三个系列：“莲说系列”、“精灵系列”、“大觉者（The Prophets）”等共约30件大型雕塑作品。展览集中体现艺术家处理传统与当代、东方与西方、时间与空间、个人语言与公共审美等问题的独特方式。曾成钢是2010年德国北方艺术大奖获得者。伦茨堡-布德斯多尔夫市是《穿越》展海外巡回计划的第一站。曾成钢雕塑展是2012德国“中国文化年”的重要艺术活动。

6.“共振丹麦”中国当代艺术展

继2012年汉堡之后，“共振计划”移师丹麦，首站于2013年2月13日至3月17日在奥古斯滕艺术中心及雕塑公园举行。第二站将于2013年5月至9月在尚德堡艾利森文化中心展出。

“共振计划”丹麦站由德国卡尔舒特艺术中心、丹麦奥古斯滕艺术中心以及尚德堡艾利森文化中心共同主办，策展人栗多壮、沃尔夫冈·格兰，学术主持唐尧、尤根·费尘。

The ongoing ‘vibrARTion projects’

1 ‘vibrARTion in Four Seasons’: Sculptures by Wang Xinggang

Season two of the vibrARTion Four Seasons project provides an intensive exhibition of the ‘Pursuit’ and ‘Prescription’ series authored by the young sculptor Wang Xinggang who was born in the turbulent 1970s. In his earlier ‘Pursuit’ series, his creations were focused on the vaporization of human personality and the mental state of “isomorphism and conformity” in China’s urbanization process. The author’s latest post-2011 series, the ‘Prescription’, based on premium rosewood and PMMA materials, commits to bringing out the images of six iconic personages in industry, agriculture, commerce, academics, military and government sectors, with every image featuring empty movable drawers, an approach of spatial treatment which is unusual in contemporary sculptures. What do the empty drawers imply? Why are empty drawers sculpted in human bodies instead of other items? And why are these drawers unused despite all the efforts to sculpt them? Questions storm every audience of Wang Xinggang’s works, although a hint of Zen could be captured from the empty drawers. To cure the hollowness in the hearts of modern people, we need enlightenment, not medicine, and a change of attitude towards life, not the change of the physical world. As such, the empty drawers in Wang Xinggang’s works imply in some way the path to enlightenment tracked by the Zen masters.

Date: Dec 12, 2013 - Feb 12, 2014
Venue: Four Seasons Hotel Beijing
Curators: Michael Suh , Natalie Blair
Advisor: Peng Feng

2 ‘vibrARTion in Four Seasons’: Sculptures by Liu Yonggang

Liu Yonggang vibrARTion Art Show at Four Seasons Hotel Beijing

As part of their ongoing support of arts in China, Four Seasons Hotel Beijing showcased renowned sculptor, Liu Yonggang’s innovative ‘Embrace of Love’ series, within the ongoing vibrARTion project, an international initiative which started within China. The project focuses on the Chinese vibe, and explores the essence of oriental art and philosophy of both traditional and current trends. It covers a variety of contemporary art forms such as sculpture, installation art, video and painting.

Date: Sept 26 - Nov 9, 2013
Venue: Four Seasons Hotel Beijing
Curators: Michael Suh , Natalie Blair

3 ‘Forms of the Formless’: Exhibition of Chinese Contemporary Art

With a focus on the creation of ‘form and ‘image’, the event exhibited a host of brilliant artworks authored by 33 artists actively involved in the contemporary Chinese sculpture, painting, installation and image realms. The show represented a group of artists whose ultimate creative purpose is not to produce visual ‘forms’, but rather an intentional or unintentional spiritual experience of the oriental philosophy. Their creative process echoes a two-way dialogue with the inner self and holistic existence, and provides a way to delve into the real world. Their ways of expressing the creative results transcend the ‘forms’ to attain a formless image, an image beyond the image.

Chief curator: Fan Di’an
Executive curator: Michael Suh
Academic Committee: Zeng Chenggang, Fu Zhongwang, Xu Jiang, Xia Kejun and Wolfgang Gramm (Germany)

Exhibition dates and venues:

June 2 - Nov 18, 2012	Kunstwerk Carlshütte Büdelsdorf Germany
Apr 13 - July 13, 2013	Si Shang Art Museum Beijing
Aug 10 - Sept 14, 2013	Hubei Museum of Art

Dec 28, 2013- Jan 25, 2014	Taida Museum of Contemporary Art, Tianjin
Apr 29 - June 29, 2014	Museum of Contemporary Art Beijing

Supported and organized by: Ministry of Culture of China, China Sculpture Institute, China Oil Painting Society, Hubei Museum of Art, Si Shang Art Museum Beijing, Kunstwerk Carlshütte Büdelsdorf Germany, Qinghe Contemporary Art Gallery Nanjing and China Internet News Center

4 ‘vibrARTion Hmburg’: Exhibition of contemporary sculptures from China

‘vibrARTion Hamburg’ marked the maiden show of the ‘vibrARTion- Contemporary Chinese Arts Go Global’ project. The show was hosted to unveil the newly renovated Großen Bleichen, a central business street of Hamburg. It presented 18 sculptures by 8 contemporary artists from China. Held on the occasion of the 2012 Hamburg Art Week and Chinese Cultural Year in Germany, it blew an oriental wind of China to the city.

Curator: Michael Suh
Advisors: Jürgen FITSCHEN, Peter JACOBI and Tang Yao
Sponsor: Hamburg Art Week
Date: June 1 - July 15, 2012
Venue: GroßenBleichen, Hamburg

5 The ‘Passage’: Sculptures by Zeng Chenggang

Date: Oct 13, 2012 - Oct 13, 2013
Venue: Kunstwerk Carlshütte, Büdelsdorf, Germany
Chief Curators: Fan Di’an , Wolfgang Gramm (Germany)
Executive Curator: Michael Suh
Advisors: Sun Zhenhua, Yi Ying, Yin Shuangxi
Supported and aided by: Ministry of Culture of China, Tsinghua University, National Museum of China, China Artists Association, China Sculpture Institute and Kunstwerk Carlshütte Büdelsdorf Germany

Zeng Chenggang is one of the leading Chinese sculptors as well as a major public artist. The ‘Passage’ featured three series of his representative artworks: ‘Lotus’, ‘Animals’ and ‘The Prophets’ totaling 30 oversized pieces which showcased in an intensive way the unique approaches the artist employed in dealing with the relations between the traditional and the contemporary, the east and the west, time and space, personal pursuits and esthetic tastes of the public.

Zeng was the 2010 NordArt Prize winner, and Budelsdorf was the first stop on the overseas tournament of the ‘Passage’.The Zeng Chenggang Sculpture Exhibition was one of the main items on the agenda of 2012 China Cultural Year in Germany.

6 ‘vibrARTion Denmark’: Exhibition of contemporary arts from China

Following the Hamburg leg in 2012, the ‘vibrARTion’ project moved to Denmark where it debuted at the Augustiana Skulpturpark og Kunstcenter Augustenborg (Augustenborg Art Center and Sculpture Park) from February 13 to March 17, 2013, followed by the second show at the Danish culture center from May to September 2013 featuring Zeng Chenggang’s monumental group sculptures “the Prophets”. Other participant artists include: Chen Qingqing, Chen Gang, Huang Zheng, Liu Yonggang, Pan Song, Pang Yongjie, Sun Yao and Zhi Xinxin.

The Danish leg of the ‘vibrARTion’ project was jointly sponsored by Kunstwerk Carlshütte Büdelsdorf Germany, Augustenborg Art Center and Danish Culture Center, curated by Michael Suh and Wolfgang Gramm and advised by Tang Yao and Jürgen FITSCHEN.



栗多壮

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生于广西。现任北京当代艺术馆执行馆长、中国雕塑学会事业发展部副部长、国际动态艺术组织中国区执行总监、美国国际雕塑中心国际理事会理事。先后就读于广西师范大学外国语学院、北京大学艺术学院、英国埃塞克斯大学艺术学院，攻读英语语言文学、艺术学及当代艺术策划专业。重要策划活动包括桂林愚自乐园国际雕塑公园、北京奥运雕塑项目、中德文化年“无形之形”中国当代艺术展、“穿越”曾成钢雕塑展、通向阿尔卑斯——中国艺术家在圣乌尔班等。2011 年发起“共振计划”，致力于推动中国当代艺术走向世界。

重要策划项目

2014 年：共振计划：通向阿尔卑斯——中国艺术家在圣乌尔班，瑞士卢塞恩圣·乌尔班当代艺术博物馆

无形之形中国当代艺术展，策展人，瑞士卢塞恩圣·乌尔班当代艺术博物馆

无形之形国际当代艺术展，策展人，北京当代艺术馆

穿越曾成钢雕塑展，策展人，瑞士卢塞恩圣·乌尔班当代艺术博物馆

关键链接中国当代艺术展，策展人，瑞士卢塞恩圣·乌尔班当代艺术博物馆

大师与英才中瑞艺术驻地创作计划，瑞士卢塞恩圣·乌尔班当代艺术博物馆

2013 年：无形之形国际当代艺术展，策展人，天津泰达当代艺术博物馆

无形之形中国当代艺术展，执行策展人，湖北美术馆

无形之形中国当代艺术展，执行策展人，北京寺上美术馆

零界—中国首届装置艺术双年展，艺术总监，北京当代艺术馆

墨测高深—当代空间水墨展，艺术总监，北京当代艺术馆

2012 年：共振汉堡中国雕塑展，策展人，德国汉堡市

中德文化年“无形之形—中国当代艺术展”，执行策展人，德国卡尔舒特艺术中心

中德文化年“穿越—曾成钢雕塑展”，执行策展人，德国卡尔舒特艺术中心

2011 年：德国北方艺术展，中国单元策展人，德国卡尔舒特艺术中心

2008-2009 年：数码石雕巡回展，项目经理，北京今日美术馆、上海多伦美术馆

2007 年：上海艺术与科学国际双年展动态艺术特展，策展人，上海

2006 年：清华大学艺术与科学双年展生态艺术展，策展人，清华大学美术馆

2005-2008 年：北京奥运国际雕塑特别邀请展，国际联络部主任，北京奥林匹克公园

2004 年：雅典奥林匹克视觉艺术展，策展人，希腊雅典

1997-2003 年：桂林愚自乐园国际雕塑公园，策展人，中国桂林

Michael Suh

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Born in Guangxi, lives and works in Beijing, China. Executive Director for the Museum of Contemporary Art Beijing. Other positions include founder and director of 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. Major activities include Yuzi Paradise International Sculpture Project, Beijing Olympic Sculpture Project, NordArt China Pavilion for Chinese Cultural Year in Germany, Forms of the Formless: Exhibition of Chinese Contemporary Art, Passages: Sculpture by Zeng Chenggang, the vibrARTion project: Chinese Artists in St. Urban – A Passage to the Alps, etc.

Education

Curating Contemporary Art, University of Essex, UK Art Studies, Peking University, China

Selected Professional activities

2014: the vibrARTion project: Chinese Artists in St. Urban – A Passage to the Alps, St. Urban, Museum artpavillon Haus, Kt. Luzern, Switzerland

Forms of the Formless: Exhibition of Contemporary Chinese Abstract Art, Curator, St. Urban, Museum artpavillon Haus, Kt. Luzern, Switzerland

Passages: Sculptures by Zeng Chenggang, Curator, St. Urban, Museum artpavillon Haus, Kt. Luzern, Switzerland

Forms of the Formless: Exhibition of International Contemporary Art, Curator, Museum of Contemporary Art, Beijing

Critical Connections: Exhibition of Contemporary Chinese Art, Curator, St. Urban, Museum artpavillon Haus, Kt. Luzern, Switzerland

2013: Forms of the Formless: Exhibition of International Contemporary Art, Curator, Teda Museum of Contemporary Art, Tianjin

Forms of the Formless: Exhibition of Chinese Contemporary Art, Executive Curator, Hubei Art Museum, Wuhan

Forms of the Formless: Exhibition of Chinese Contemporary Art, Executive Curator, Beijing, Sishang Art Museum, Beijing

2012: NordArt China Pavilion (sponsored by China Cultural Ministry), Executive Curator, Kunstwerk Carlshütte, Germany

vibrARTion hamburg Sculpture Exhibition, Curator, Großen Bleichen, Hamburg, Germany

2011: Chinese Art Section at NordArt, Curator, Kunstwerk Carlshütte, Germany

2009-2011: World Expo Shanghai 2010 Sculpture Project, Deputy Secretary General, Shanghai

2008-2009: Digital Stone Exhibition, Project Manager, Beijing, Shanghai, Chongqing, Wenzhou

2005- 2008: The Beijing Olympic Sculpture Park Project, Coordination Director, Beijing

2007: Kinetic Art Exhibition at Shanghai International Biennale of Art & Science, Curator, Shanghai

2004: The Athens Olympic Exhibition of Visual Arts, Co-curator, Athens

1997-2003: Yuzi Paradise International Sculpture Park, Art Management, Guilin

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北京当代艺术馆

Museum of Contemporary Art Beijing

共振计划第 10 站：“无形之形”国际当代艺术展

vibrARTion 10 -“Forms of the Formless” Exhibition of International Contemporary Art

策 展 人：栗多壮、玛琳娜·唐纳休
学术主持：唐尧、夏可君
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曾成钢、傅中望、秦风
媒体顾问：Lynn Bo、舒向财、了了
策展助理：陆曼妮、曾嘉
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中国雕塑学会、中国互联网新闻中心
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时 间：2014 年 4 月 29 日—6 月 29 日

Curators: Michael Suh, Marlena Donohue
Academic Chair: Tang Yao, Xia Kejun
Academic Committee:
Bruce Beasley, Curtis Carter, Zeng Chenggang, Fu Zhongwang, Qin Feng
Media Consultants: Lynn Bo, Shu Xiangcai, Liao Liao
Curator Assistants: Manny Lu, Zeng Jia
Sponsors:
Nanjing Qinghe Contemporary Art Center, Museum of Contemporary Art Beijing
China Sculpture Institute, China Internet Information Center
Venue: Museum of Contemporary Art Beijing
Opening: Apr. 29, 2014 3PM
Acavdemic Forum: Apr.29, 2014 1:30-3:30PM
Dates: Apr. 29 - Jun. 29, 2014

艺术家	Artists
戴光郁	12 Dai Guangyu
景育民	16 Jing Yumin
井士剑	18 Jing Shijian
秦风	20 Qin Feng
王轶琼	22 Wang Yiqiong
布日固德	24 Burigude Zhang
崔宪基	26 Cui Xianji
秦冲	28 Qin Chong
吴震寰	30 Wu Zhenhuan
王昭旻	32 Wang Zhaomin
张松涛	34 Zhang Songtao
戚彧	36 Qi Yu
李勇政	38 Li Yongzheng
李道柳	40 Li Daoliu
谭勋	42 Tan Xun
杨黎明	44 Yang Liming
陈雨	46 Chen Yu
黄箐	48 Huang Zheng
关晶晶	50 Guan Jingjing
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玛塞拉·高塔多	56 Marcela Gottardo
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安妮塔·卡蓬	62 Annetta Kapon
吕克·李斯特梅克	64 Luc Leestemaker
佛朗切丝卡·布兰达·密特朗	66 Francesca Brenda-Mitterrand
瑞妮·佩特罗普洛斯	Renee Petropoulos
纽丽雅·罗塞尔	Núria Rossell
罗萨·索拉诺	Rosa Solano

从形开始。
开始于无形。

以“形”，
以“无”之形，
以“无形”之形，
造形外之象，
成象外之大象。

“无形之形”的概念来自于中国传统哲学。《易经》云：“在天成象，在地成形”；《道德经》载：“大象无形”。展览呈现了这样一批艺术家：他们创作的终极目的不是为了制造视觉的“形式”，而是对东方哲学一种有意或无意的精神体验。作品的创作过程，是一种与内心自性和存在整体的双向对话，是探究真实世界的一种行为方式。创作成果的表现形式，是对“形”的超越，是“象”，是无形之象，是象外之大象。

“无形之形”是“共振计划”中探索东方哲学本质的一个专属平台。在此平台之上，近 80 位中国优秀艺术家已经先后在德国卡尔舒特艺术中心、北京寺上美术馆、武汉湖北美术馆、以及天津泰达当代艺术馆等专业艺术空间展示了各自的创作风度，向不同地区、不同文化背景的观众呈现了对于“无”、“形”、“无形”等概念的哲学思辨与视觉表达。

2013 年底在天津开幕的“无形之形”国际当代艺术展主题首次使用“国际”一词，并邀请美国著名艺术史学者玛琳娜·唐纳休教授（Marlena Donohue）参与策划。本次展览规模在天津展的基础上有所扩大，增加了国外艺术家参展比例。沿着“无形之形”这一哲学脉络，我们将在国际视野下继续多方位、多角度地梳理、展示中外艺术家的代表性探索成果。

如果说“无形之形”中国当代艺术展是中国艺术家的中国独唱，那么“无形之形”国际当代艺术展则是中西方艺术家的国际合唱。在“共振计划”的视觉平台上，中国智慧与西方哲思将直接面对，激情碰撞。期待此次中外艺术家及中西方观众的共振能擦出火花，点亮当代艺术的“世界午夜”。

栗多壮
策展人、北京当代艺术馆执行馆长

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.

"The formless" is an important concept in traditional Chinese philosophy. The Book of Change states, "... celestial bodies move to shape in the sky and landscapes are formed on the earth", and Tao Te Ching concludes that "great form is formless." The exhibition "Forms of the Formless" presents a group of artists whose ultimate intention is not to make visual "forms" but to spiritually experience the essential ideas of oriental philosophy, whether intentionally or implicitly. For many of the artists shown here, the artworks are records of their dialogues with the Inner Self and with the existence of Being; these artists they have gone beyond the visual "form" to create through their thinking and their work an "image" -- the image of formless, the great image beyond image.

Within the frame of the vibrARTion prjoect, "Forms of the Formless" is a series of exhibitions investigating the philosophical essence of Chinese and oriental culture –taken in its own right and in relation to a global culture. The previous exhibitions in this series took place in Kunstwerk Carlshütte (Germany), the Beijing Sishang Art Museum, Hubei Art Museum and the Tianjin TEDA Art Museum.

With the curatorial involvement of Marlena Donohue from the United States of America and a new selection of artists from the West, the "Forms of the Formless" exhibition in 2013 at Tianjin TEDA Art Museum was presented as an international project for the first time. The 2014 exhibition in Beijing will include an increased number of carefully selected Western artists who engage in an active dialogue with Chinese artists in order to investigate the multi-faceted exploration and analysis of the concepts of "form" and "formless."

If "Forms of the Formless: Chinese Contemporary Art" were a vocal solo of Chinese artists, then "Forms of the Formless: International Contemporary Art" is an international chorus of artists in whose work Chinese wisdom and Western philosophy confront each other and dialogue together to ignite vibrating sparks of passion before an expanded international audience. Our intention is that this fusion will light up the "the next dawn" of this world's contemporary art scene.

Michael Suh
Curator, Executive Director of MoCA Beijing

前言二

玛琳娜·唐纳休

艺术史与批评理论教授、国际独立策展人、评论家

“可能位居实际之上。”

——马丁·海德格尔

一般意义上的“形”，乃艺术生命之血液。离开了用来构建艺术的形式或构成元素（构图，以及形状、色彩、线条、轮廓等视觉呈现方式的运用），就不会有形象艺术存在，更不会有抽象的艺术存在。这是毋庸置疑的。当我们使用艺术创作所需的有形、可触之事物（颜料、墨水、金属、金属丝、纸张等），来处理、探索某些完全无形之事物，或将我们自身与之联系起来的时候，存在的本质、能量的创造循环（非常有意思的情形）、思想、艺术创造的类型，便即出现。

参与此次北京当代艺术馆展出的艺术家们，使用跨学科的材料进行艺术创作。他们利用各自娴熟的技艺对这些材料进行加工和操作，从而引发人们对日常生活中无法察觉到的许多现象进行思考，例如：于缺位之处在位、真实存在与意识维度之间的关联。

此类思想及其与追求真理之间由来已久的哲学关联，是东方文化（或者说亚洲文化）的一大特色，在东方文化背景下能够得到更好的理解。这是个不争的事实，为人们所普遍接受。我的一位才华横溢的同仁，名叫粟多壮，他对“共振计划”的设想是：当代中国艺术家通过很多巧妙的方法，吸收借鉴了东方哲学范式，并在此基础上做了一系列的工作。即便是在二十一世纪，这些工作依然是卓有成效、缜密有致、富有远见且合乎时宜的。“无形之形”就是一种手段，借助这种手段我们将对他们当时使用的方法进行研究，并献上我们的敬意。第一届“无形之形”在德国顺利举行，反响空前。

我与粟多壮先生曾在洛杉矶会面，就下一届活动在何处举办交换了意见，同时我们还就“共振计划”做了一些设想：“无形之形”不仅仅是一场路演，它包括一系列的活动，例如：正在进行的国际艺术展、座谈会、中美研讨会与艺术家访问项目。所有这些活动的目的只有一个，那就是，通过跨文化的交流方式，探索形与无形的概念是如何在亚欧两州的思想、艺术领域应用的，同时又是如何在这一过程中发生改变的。

2014年1月，“无形之形”展览在天津泰达当代艺术博物馆举行，拉开了我们此次合作的序幕。在这次活动当中，我们发现，在西方当代艺术形式（例如：抽象画派、装置艺术、表演艺术）的直接或间接（却很明显）影响下，各类高度概念化的艺术作品都流露出了“形与无形”的思想，这种思想的流露非常自然，并无刻意的痕迹。

我们曾在北京当代艺术馆讨论下一阶段的工作，交谈过程中，大家都表示，对于那些更有意识、同时也更为直接地研究东方在非二元/合一问题上的思考方式的艺术家，以及那些通过其艺术作品探索非理性主义构念、时间、空间的艺术家，无论他们身在世界何处，我们都应密切关注。

北京当代艺术馆展出的很多作品，都在探讨想象区位、历时、现实的另类方法。大部分东方艺术家的目标与古老的道家思想之间都有着紧密的联系，而西方艺术家则是从下列一些视角，审视存在的哲学维度：量子力学（丽塔·阿尔伯克基）、神智论、冥想（波妮塔·赫尔默、玛塞拉·高塔多，所谓个体身份的瞬时属性（安妮塔·卡蓬、瑞尼·佩特罗普洛斯、弗洛拉·卡奥）。

与天津泰达当代艺术博物馆那次活动相比，在北京当代艺术博物馆的活动，规模有所扩大，内涵有所提升，吸引到了更多的艺术家参与，他们有的来自中国，还有的来自遥远的巴西、意大利、希腊以及其他亚洲国家。这些艺术家有一个共同的兴趣，那就是物之世界与存在方式之间、能量场与虽无法观测却隐于一切之下的意义之间的错综复杂的关系。

Foreword II

Marlena Donohue
Professor of Art History and Critical Theory, International Independent Curator, Critic

“The possible ranks higher than the actual.”

— — Martin Heidegger

“Form” in the everyday way we understand this term is the life blood of art. All figurative and particularly abstract art cannot exist without the formalist or structural components that comprise it: composition, or manipulation of visual expression through shapes, colors, lines, contours, etc. This goes without saying. When that tangible, tactile matter – pigments, ink, metal, wire, paper, etc -- that makes art is used to address, or investigate or actually connect us to something utterly intangible – the essence of being, the creative cycles of energy-- very interesting situations, ideas and types of artistic production arise.

The artists in this Beijing MOCA exhibition make art in very interdisciplinary materials that they tool and manipulate with expert skill so as to invoke constructs such as presence in absence, the connections between “hard” reality and dimensions of awareness that are not readily available to our access in every day perceptions.

It is a widely held if simplistic truism that these sorts of ideas and their long philosophic ties to the seeking of truth have typically been more endemic and understood in the oldest roots of Eastern or Asian cultures. My eminent colleague Michael Suh envisioned vibrARTion: Forms of the Formless as a way to investigate and celebrate the fascinating and varied ways in which contemporary Chinese artists include these Eastern philosophic paradigms into work that remains viable, respected, sophisticated and timely in the 21st century. He did this with amazing effectiveness in the first “Form of the Formless” exhibition in Germany.

For the next venue of the series, Michael Suh reached out to me in Los Angeles, and together we began to envision vibrARTion: Forms of the Formless not just as a traveling show, but as a series of projects including on-going international art shows, discussion panels, China-US workshops and visiting artist programs -- all designed to investigate in a cross-cultural manner the way that concepts of form and formlessness have been used and altered in the history of both in Asian and European thought and art.

In the first of our on going collaborations at the lovely “Forms of the Formless” show hosted by the Tianjin Teda Museum in January 2014 we looked at the fluid and open ended ways that ideas of form/formless appeared in a wide variety of highly conceptual art that evolved under the direct or indirect (but clear) influence of Western contemporary art styles such as Abstract Expressionism, installation and performance. As we attempted to consider the next step in this series of vibrARTion international projects, we decided that at Beijing Museum of Contemporary Art we would look more closely at artists from all over the world who consciously and more directly delve into the Eastern way of thinking about non duality/unity, who make art that investigates non rationalist visions time and space.

A great many of the works on display at Beijing MoCA deal with alternate ways of imagining location, duration and reality. From the East we found these ideas expressed though strong connections between most of artists’ goals and ancient Taoism, and Western artists considered metaphysical dimensions of existence within perspectives that ranged from quantum mechanics (Adam Berg, Lita Albuquerque), to theosophy and meditation (Bonita Helmer, Marcela Gottardo), to the ephemeral nature of so called individual identity (Annetta Kapon, Renee Petropoulos, Flora Kao).

This venue at Beijing MoCA expands and refines the exhibition featured at the Tianjin Teda Museum. The artists added for this venue come from such far flung places as not only China, but Brazil, Italy, Greece, and indeed parts of Asia outside of China. They all share an interest in expressing the interrelationships between the world of things and ways of being, fields of energy and meaning that may not be observable but underlie all.





北京当代艺术馆 Museum of Contemporary Art Beijing

Artworks
艺术家作品

戴光郁
Dai Guangyu

转化，或者更确切地说“过程中的存在状态”，是戴光郁在其作品中唤起的命题。他最关注的主题——文化、传统、历史和记忆等都暗示着“过程”这一命题。戴光郁的艺术非凡之处在于，他并没有直接阐明过程，而是将它付诸实践；换句话说，他没有讲述过程，而是在作品中体现。他的最强烈的、最富有诗意的装置作品就是这样直接抓住表现过程，同时把已经开启的作品交给时间完成。在《逝水如斯》（1997）中，戴光郁母亲的肖像在经历了几个小时后，从融化的冰块中展露出来。有时一个展览甚至需要几天时间，使墨能够浸透《寿床》（2001）中的白色床单，或者《静极生动》（2000）“房中术”的文本，为了等待中的玫瑰花枯萎。同样，在留下某些物品后，戴光郁的行为在表演结束后也就成了装置。《我的名子是红，我的名子是白，我的名子是黑》（2007），戴光郁自己即在行为过程中，用墨涂满整张原本是红色的中国地图后，他小心翼翼地用墨将白色装束的全身涂满，以全部黑色完成了这个作品。

这里所选戴光郁作品难以归类，正如同他那不可驯化、独立不倚的形象。

文 / 黎静
独立策展人、艺术评论家

Transformation or, to be more exact, ‘the state of being in process’ is a question that Dai Guangyu raises in this body of works. The themes that are closest to him – culture, heritage, history, memory etc – all imply this question of ‘process.’ What is surprising about his work is that the process is not merely illustrated, but rather put into practice. In other words, he does not talk about process but rather he brings it to life in his work. His most powerful and poetic installations tackle directly the issue of process whilst he leaves ‘time’ to complete that which he starts. In his artwork It Passes Like Flowing Water (1997), a portrait of Dai’s mother is revealed when ice melts after several hours. Several days are needed for the ink to saturate the white sheets in Death Bed (2001) or the text of Fangzhongshu, or for the flowers to wilt in When Stillness Culminates Movement Begins (2000). Even Dai Guangyu’s performances express the idea of “process” – the actions can become installations once the performance has finished, leaving certain objects behind. In My Name is Red, My Name is White, My Name is Black (2007), Dai himself is in progress: once he has covered the entire map of China with black ink, he completes his expression by elaborately painting his own body.

By Berenice Angremy
Curator, Critic



仓颉造字前之三（宣纸、水墨、金于亚麻）
Before Cangjie Invented Writing NO3 (Rice Paper, Ink, Gold on Canvas)
90x90cm
2012



景育民

Jing Yumin

行囊（不锈钢） Luggage（Stainless steel） / 2011

《行囊》这件作品希望呈现给大家的是一种有关“行动的艺术”的观念。行囊乃空包，可谓“容器”，每到一个城市都承载着我对这个城市的热情和期待，同时它也是“行走”的、移动的。它在这个城市驻足之后会随着行囊背后 N 个城市行走记录的不断添加而扩展着作品的信息含量。区别于传统的定位方式，而以位移的状态成为典型的“行动的公共艺术”。上世纪 90 年代中国艺术家邱乃壮的《大地走红》体现了“行动的公共艺术”这一概念，他用很多红伞在一个地方展出以后折叠起来到另一个地方继续展出，将行为性加入到当代艺术中成为彼时的艺术新闻。由于作品不能长久落成，随着红伞从甲地飘向乙地至今已经逐渐成为少数人淡淡的记忆。而《行囊》则驻足于一个城市并栽种城市的花草与信息，构成一个别样景观参与到该城的日常生活之中“行动”的概念则具有象征意义，只是记载了一个城市的态度，获得了一个回应。它的“重生”则带着一个又一个城市记录和生命信息走向下一个城市，传递着人类文明进程中人与自然人与社会群体和谐发展的文化理念。

Luggage introduces my consideration of the idea of “The Art of Action.” *Luggage* -- an empty bag, a “container” -- carries not only my enthusiasm for whatever city I have arrived at, but also expresses the content state of “moving” or “being moved.” The content of this work is a documentation tracking the varying movement records of *Luggage* in in each particular city. In this state of displacement, this work strays from traditional positioning methods on a fixed wall and becomes instead “Public Art of Action.” From 1992 to 1997, Chinese artist Di Naizhuang's project entitled "Fame"—Zou Hong" (*Walking Red*) captured this concept of “ Public Art of Action” by selling many red umbrellas in one location, then folding them and selling them in another location. This concentraion on behavior within contemporary art was particularly newsworthy at that time. However, because his work was essentially a very long, ongoing project, it has gradually faded from public memory as the red umbrellas float from one place to another. *Luggage* remains in a city, with the containers holding planted flowers, plants and information that will alter the landscape and participate in the daily life of the city. Here the concept of “Action” becomes symbolically significanct and contributes to the attitude of a city by eliciting public response. As *Luggage* travels from city to city, it experiences “rebirth” by taking on the attributes, effects and living environment of each city; n this way each work will ultimately deliver the cultural concept of harmonious development between nature, differing social groups and the processes of human civilization.

井士剑 Jing Shijian

在这个展厅里，井士剑用他多种媒介的作品构成了一种自我与现实、历史与人文、当下与尘处、此间与彼岸两相相应的情景。进入这种情境，观众或能随着井士剑的视觉感知方式，沉入与自然的触及和对自然的观照，并获得超越性的体验。

这些年，井士剑在艺术上做的就是一种试图达到超越性境界的探索。他目及物象，心中的意念却穿越物象之表，以期参悟到事物之所以成为眼前之事物的成因；他身入环境，感受周遭，感受的是自然风光背后曾经涌动的历史风云。由此，他的画不再是焦点的、静态的、单维的，而是多视点的、悸动的，将游走与冥思结合的，他的画意也因此明暗闪烁，光色迷茫，画面结构和画中的形象都含有一种种联系命运与存在，隐喻未来与不测的意涵。

井士剑多年生活和工作在杭州西湖边上，他的艺术母题因此从关涉西湖景致到关注更大的文化地理。在他的作品面前，不难看到他既有泛舟其间，独领湖山塔的闲适情调，是为引言。

文 / 范迪安
中国美术馆馆长

Jing Shijian works with a variety of media in order to constitute a scene that includes the self along with reality, history, humanity, the soul and the present. In all things, each “side” reflects its opposite. Having achieved this natural reflection, they obtain transcendental experiences.

In recent years, Jing Shijian has engaged in an attempt to reach the transcendental realm of exploration. He studies art images, but the ideas of his heart transcend the superficial and seek instead to understand the reasons why things prevail. He delves into his surroundings and aims to perceive the ever-surging historical events behind natural settings. His paintings are not focused, static or one-dimensional, but contain multi-viewpoints and seem to pulsate. His works integrate wandering and deep thinking; his images examine light and shade, show the intermingling of color and hue, and contain a variety of references with fate and existence. Each work functions as a metaphor about the meaning of the future and eventuality.

For years, Jing Shijian lived and worked beside the West Lake in Hangzhou, and as such his artistic motifs relate to the concerns of West Lake landscape in relation to the larger cultural geography. In the process of creating his works, it is not uncommon to see him drifting, simply studying the lake, the mountain and the tower in quiet and emotional reflection.

By Fan Di'an
Curator of China Art Gallery



以鼓击水之一 （布面油画） Drum Beat Water NO.1 (oil in canvas) / 130×150cm 2006



秦风
Qin Feng

后羿射日（墨、特质纸） Hou Yi shot the sun (ink on silk cotton paper) / 400X1350cm 2012

秦风沿迷遨游于他的黑白世界，高雅的水纹在淡淡的背景上流动，平和与深奥。当他把线条和尺幅放大的作品，阴阳矛盾构成了激动不安的无限空间和欲望语境。巨大而简单的形式符号与在速度，方向，质地上多变的线条形成了新的气象。以亚麻纸，画布，册页，墨，丙烯，等等为媒材，中国艺术的剧目由秦风的作品而拉开序幕。古玛雅文明，巴比伦文明，埃及文明，华夏文明是中国文明之先驱，并创立伟大的文字体系。他的欲望风景，文明景观，西风东水之系列使几处古老文明的融合与共荣，重新再现了几大古老文明的伟大与恢宏。符号与文字的交融交接产生了一个全新的国际性语言和人类共同的文明景观。这也许与原来的文字意思有差距，但是确有着新的文化使命，传大着21世纪国际化的讯息。这或许是由于地域性差异和古人的意愿，秦风赋予它新的文明使命，以他的“文明景观”传达未来世界的国际化的文明讯息。

Qin Feng embraces the black and white of Chinese ink painting and calligraphy. He sees these gestures as ancient art forms whose graceful, liquid lines flow gently over a pale and passive support, implying infinite depth. As he enlarges the strokes and the material upon which it is placed - whether canvas, paper, or books - positive and negative join together as uneasy coefficients. A new variety emerges on the uniformly activated field as large, simple shapes juggle with abrupt shifts in velocity, direction and texture, giving the strokes life. Qin Feng expands the repertoire of Chinese art by working on hand-made paper, canvas, books and fans with traditional inks, acrylics, and mixed media that is referential to his subject. His Landscape series (Desire Landscape, Civilization Landscape Book, West Wind East Water) have afforded him the opportunity to incorporate influences from different cultures, including ancient Mayan, Babylonian, Egyptian and Chinese, all of which developed a form of script/glyph writing system. Between the symbolism and the simple beauty of the scripts, images emerge that are international. Perhaps out of their original context, these images and painted objects renew culture's quest for a means of communication, now complicated by the spectacle of our vast global environment and the new societies that have emerged in the twenty-first century

卡罗尔·达米安
艺评家、策展人、迈阿密博物馆艺术总监

Carol Damian
Director and Chief Curator, The Patricia and Phillip Frost Art Museum, Florida International University

王轶琼
Wang Yiqiong

“一平方米吸烟室”是一个1米X1米X3米高的空间。“一平方米吸烟室”是开放的，社会意义的作品，每一位参与者都是作者，无论你是谁身份，都是社会学意义上的艺术家。

无论是一平方米吸烟室，还是半平方米吸烟室，或者更大更小，它都有处境的问题。

是“一平方米吸烟室”的行为丑化了烟，还是烟的遗迹就是如此，这和香烟二字真是不吻合的厉害。要么香烟的香美化了烟，要么就是吸烟吐出的烟涉嫌道德犯罪。一口烟真是个问题。

文 / 王轶琼

The “One-m2 Smoking Room”, in the form of a 1m*1m*3m space, is an open work. It is social - whoever you are, setting your foot in, you are the author and a sociological artist.

It has nothing to do with the size. One m2 or bigger, two m2 or smaller, it is all about the situation.

The cigarette is muddled by the work or it is just exactly what is shown? Incompatible are the two words - “fragrant” and “cigarette” despite the answer. On one hand, the word “fragrant” beautifies the cigarette; on the other hand, the smoking of cigarette involves moral sin.

What a mouthful of smoke!

By Wang Yiqiong



一平方米吸烟室 (装置) One-m2 Smoking Room (Installation) / 100X100X300cm

布日固德
Burigude Zhang

我自己的画，不是一种时尚的东西，也不是事物的表象，是自己在寻找一种内心贴切的独到方式来舒发自己的心性和从新觉悟东方文化的一种精神。

中国书法中的笔墨运行方式和结字之心理模式是自己抽象探索的基本线索。按石涛的说法“法于何立？立于一画”一画即是佛心自性，佛教一真法界。道教之道生一也，即中国哲学之本体，意识之心源本心自性。“一画者，众有之本，万象之根”是反映客观外物之根源。

书法式的横竖元素，不是一个外在形式上的横和竖，更不是蒙德里安或极简主义的纯理性陈述。她更象是一个东方的舞者，在觉悟自身的血脉情怀之时，漫步于非理性和非感性的混沌之“道”上。这正是中国哲学的核心所在：“道之为物惟恍惟惚。惚兮恍兮其中有象。恍兮惚兮其中有物。窈兮冥兮其中有精。其精甚真。其中有信”。

书法中气韵生动的生命力和行云流水式的东方情怀由于放弃了文字的局限和外象的束缚再以抽象的方式创作就产生了从新觉照和冥想的空间，。以当代的手段舒发气势无忌的自然自在精神。铿锵有力的平铺直书构成了无可回避的坦荡直帅之气势。强烈的对比会使作品产生强悍无疑的确定性。我在这种抽象实践中，在经验生命的正气，生命的快乐和舒展，生命的坚定和信念，还有对生命的终极的执着冥想。无论黑色还是白色都是最能引人发愣冥想的境界，在那里，没有是或不是，对或不对。只有信的真切。

文 / 布日固德

My painting is not the trend, nor is it the conventional representation of physical reality. It is a single-minded devotion to searching through my own original sensibilities and intrinsic qualities, which can be recognized and revealed by my own way of doing: the single stroke in repetitions.

The basic form of Chinese calligraphy becomes the fundamental foundation of my painting practice. By eliminating the characters and imagery elements, my painting becomes completely void, new and open to infinite exploration. Chinese master Tao-Chi spoke of the single brushstroke as the origin of all existence. The one stroke bears the potential of all things tangible and intangible; you experience all manifestations as though through the eyes of a newborn baby. The gesture is an empty vessel enveloping all possibilities. The single stroke becomes a principle cell of all the phenomena, the great origin of all expressions.

I embrace vitality and consciousness as one. I am always tempted to capture the present moment while I am painting simple bold and spontaneous strokes. These strokes carry the sense of simplicity, comforting joy, straightforwardness and faithfulness, performing gestures and visualizing the mind of ultimate reality. Lao Tzu indicated in his Tao Te Ching: “The form of great virtue is something that only way can follow. The Way as a “thing” is abstract and elusive; how elusive and abstract there is form in it; abstract and elusive it has vitality therein; the vitality is very real it has truth there in”.

The essence of my work is no longer reflected within most contemporary Chinese painting, which is either traditional or influenced by contemporary Western culture. Rather, it locates itself between cultures occupying the space of ‘otherness’, an individual approach to the root of a myriad of phenomena. Those who live in oneness manifest the infinite in simple ways.

By Burigude Zhang



浮云（布面丙烯） Floating Clouds（acrylic in canvas）/ 100x140cm 2012



崔宪基

Cui Xianji

打坐之三（综合材料） Zazen NO.3 (mixed media) / 150×60cm 2009

本次展览中的引人关注的作品是集雕塑、行为、装置等为一体的一件大型作品，在作品中艺术家将对他的生命历程和思想方式产生了重大影响的三个符号性的历史人物采取了解构性的表现。以黑格尔的“历史决定论”为逻辑前提的国际共产主义运动，是一场席卷全球的狂飚革命运动，这场运动伴随着艺术家的童年和青少年。为了生存的真实和对良知的交待，崔宪基从直觉和人性出发，做了这件作品。表面上看崔宪基是反逻辑的，但他反的是“理性悖论”的逻辑，亦及革命被异化的逻辑。

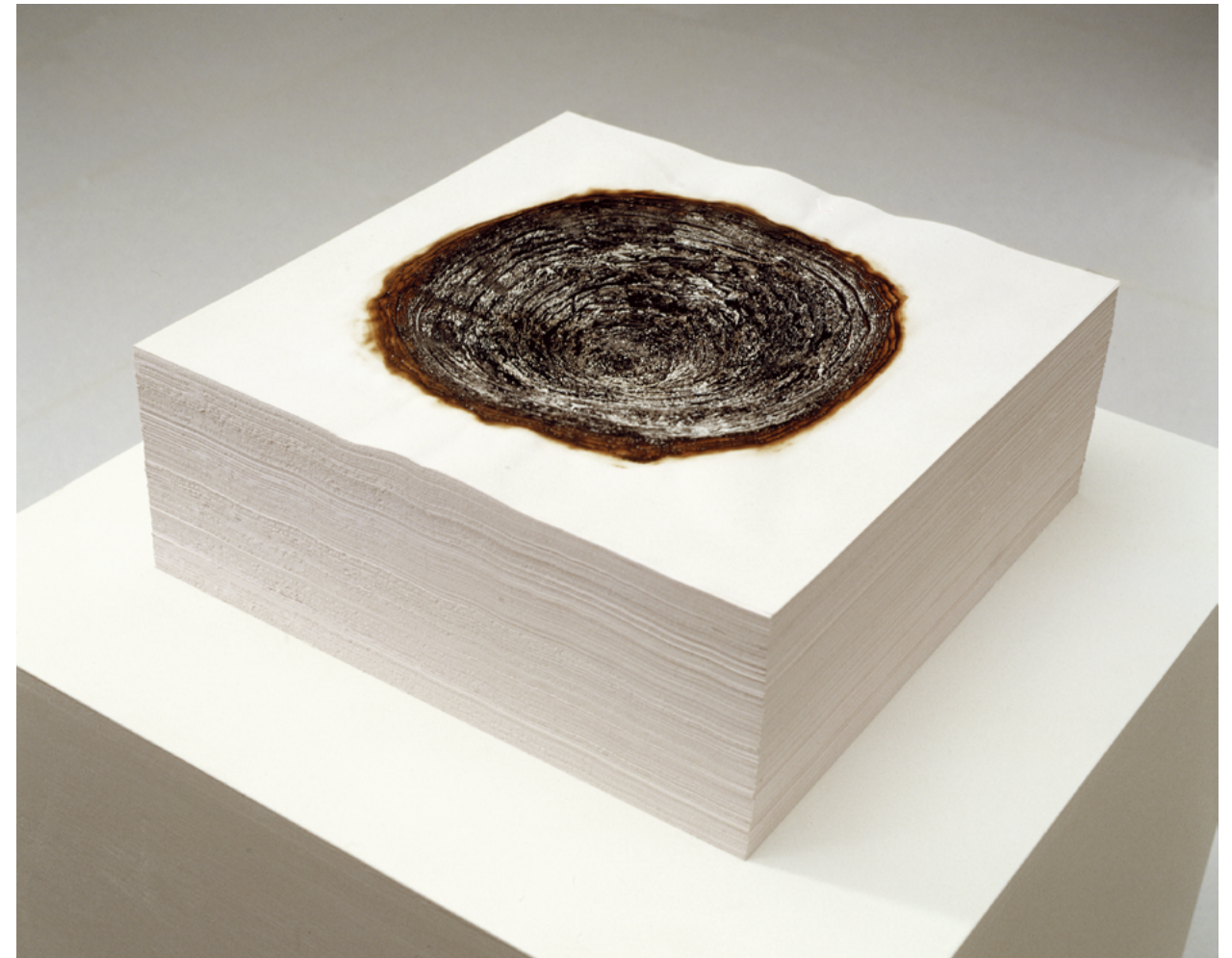
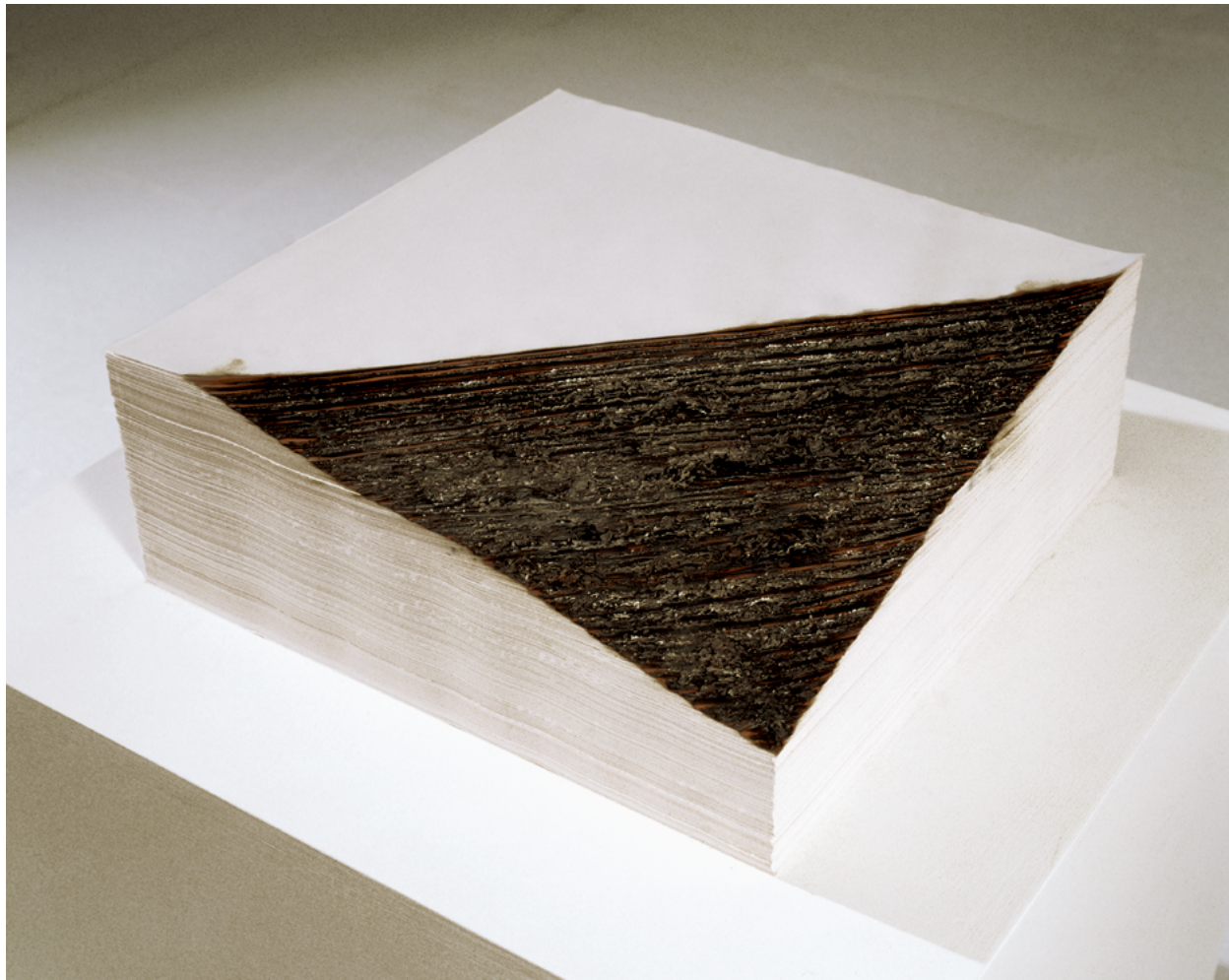
与近些年此类表达模式所迥异的是，崔宪基的方式是按照人性真实的逻辑来表达和清理他的符号记忆的，这就使得他的作品有了新的角度，由于他同时采取复合的表达方式（雕塑、行为、装置、声响等），从而使得他的作品不但形式丰富复杂，并且获得了深度——人性的深度。于是他就超越了同类题材的作品。

In these remarkable large-scale works, which integrate sculpture, behavior and installation, the artist deconstructs three symbolic historical figures that have greatly affected his life course and thinking mode. The international Communist movement, reacting to Hegelian “historical determinism” created a worldwide storm and great cultural tension. These events dominated the artist's childhood and youth. In order to ensure his survival and clarity of conscience, Cui Xianji creates his work by acting on instinct and human nature. Seen from the outside of his history, Cui Xianji appears to create against logic, but the logic he investigates is that of “rational paradox,” the logic of alienation that supports revolution.

By contrast to this model of history and human expression, Cu Xianji chooses to clearly and symbolically express his memories according to the logic of actual human experience, giving his works new perspective. Because his works utilize methods of compound expression (sculpture, performance, installation, sound etc.), his works are not only rich and complex in form, but also endowed with depth – not the depth of social theories, but the depth of true human nature. Hence he has surpassed works of similar historical themes.

文 / 邓平祥

By Deng Pingxiang



秦冲

Qin Chong

生日 I-IV (纸) Birthday I-IV (paper) / 152X152cm 2002

出生与死亡是人类的两极，需要认真地讨论和反思，惟如此，我们才能更好地解决横亘二者之间的道道难题，提升个体存在的价值，改善目前的生活状态。

Only if you discuss and reflect the two poles birth and death, you can improve what lays in between, what is your being, your present life.

文 / 秦冲

By Qin Chong

吴震寰
Wu Zenhuan

和三十年前的社会写实主义画风遥遥对照的是吴震寰作品里的天下一家的胸怀。吴震寰的普世性不是通过类化的或者符号化来实现（这是 90 年代早期出现的政治波普画风里常用的手法），而是通过邀请观众感受未知和残缺来表达的（特别是刻画人物时候图像上的和描述上的残缺）。作品里的人物有相对连续的空间，彰显出个体感（起码在我眼里他画的是人间的个体生命，而不是象征性的人类代表），但是同时这些人物依然和肖像绘画传统在个体可辨认程度上有一纸之隔。吴震寰的自炼天成便体现在这里：恰如其分的现实语言使得笔下的人物没入四周环野，神来之笔又使得人物元素和抽象元素在画面上忽近忽远，相得益彰。

这些充满活力的构图并不仅仅是一个将表现主义和中国抽象结合在一起的艺术形式和智力上的追求。他的意图在于在复合的艺术语言中开启关于日益纷繁的世界的对话。画里那些涌动不安的人体都在渴望一个平衡安宁的世界。没有头颅的身体，掩敛的双手，紧紧蜷缩在一起的恋人，被瓦解被揭露的身躯，从灰色狂躁的苍穹中半显半掩的脸庞和身体，所有这些暗示着一个个在寻找一方高尚清雅之净土的生命。而这种崇高清雅也可能唯有那些住在吴震寰搭建的迷乱而繁复的土地上带着翅膀的生灵们（吴震寰的人间天使）能神知仙觉的。吴震寰的作品没有定义什么大是大非，也缺乏图像野心来创造用以承载意义，哲学思考或者某种观点的符号：画家让路给了混沌和抽象；他的笔触引导人们穿过边界——那是我们共有而又未知的未来。虽然彷徨，迷惑和充满挣扎，这些作品依然倾请出一个充满希望的前哨，暗示哪怕在一个动荡如此的年代，依旧有赎回和宁静的可能。通过直面和接受人世的挣扎，他告诉我们依旧可以一往无前。

戈登·劳林
纽芬兰与拉布拉多省立美术馆馆长，加拿大 AIC 艺术中心执行总监，圣玛丽大学美术馆馆长

This universalism in Wu's work -- the very antithesis of socialist realism from decades earlier -- does not find its resolution by borrowing generic or iconic representations of the common as did the political Pop work from the early '90s. Rather, this work invites the viewer to accept the unknown through the incompleteness that can exist in portraits and any illustrative figurative representation. The figures in Wu's work occupy a relatively consistent space as distinct individuals (experienced as specific people, not symbols of mankind) yet they reside below the threshold of the traditional portraiture. In using this level of not quite realism, Wu is allowing figurative representation to melt into its surroundings, a skillful intuitive touch that optically oscillates between abstract mark and representation.

The creation of these dynamic compositions is not simply a formal intellectual pursuit combining expressionism with a distillation of Chinese ideas from abstraction. Wu's intensions hope to find within this artistic hybrid a new painting language that fosters a dialogue on our increasingly complex world. The unsettled bodies that fill Wu's work all long for balance and equilibrium. Buried within the work are images such as a head detached from its body, hands raised to shield the eyes, couples curled closely together, figures prostrate and exposed, faces and bodies half emerging from the ether of their grey turbulent backgrounds. These indicate stories of lives searching for a space of grace, a state of consciousness possibly discovered by the many winged beings (Wu's secular angels) that settle within his frenetic, complex landscapes. Wu's work states nothing emphatically; it lacks the distilled graphic sensibility necessary to act as a diagram of meaning, philosophy, or opinion. Rather the work permits ambiguity, abstraction, and the artistic gesture to serve as our guides through the terrain of our shared and unknowable future. While filled with uncertainty, confusion, and struggle, the works provide a hopeful outpost and indicate the possibility of redemption and peace within our uncertain times. Through the confrontation and acceptance of our struggles, Wu suggests our way forward.

By Gordon Laurin
Curator of Art Gallery of Newfoundland and Labrador
executive director of Artists In Canada (AIC), curator of Saint Mary's University Art Gallery



竹石图（布面丙烯） bamboo and stones（acrylic in canvas）/ 100X100cm 2013

王昭旻
Wang Zhaomin

为何选择瓷器？这是艺术家发现，作为中国文化生命质感的体现，与戏曲中气息的吟咏以及烟云的流荡一道，瓷器的玉质感，尤其是青瓷的那种温润与包浆，把时间的久长与触感的青春巧妙结合起来了，中国当代艺术要回到自身，必须重新恢复这种生命的质感，而玉质感则是时间的秘密！而且艺术家认识到，瓷器的燃烧哈有着技术与自然的复杂关系，瓷器的制作中有着五行元素性的融合，是对金木水火土的提纯，而且是高温的煅烧，在王昭旻的个人体会中，当他看到材质在炉火中的燃烧，他觉得是自己的生命在燃烧，这个神奇的经验一直伴随着他对艺术作品的制作，显然，这些瓷色作品有着某种精魂，有着个体生命在燃烧中幻觉的投注，他似乎看到了生命的幻像，而且有着佛教对梦幻泡影的那种直观，那种看破幻像后的空灵。

作品有着艺术家自己对自然的独特理解，试图把技术还原到自然的元素性上，那是水的流动，火的跳动，气的卷动，土的震动，都被融合起来，王昭旻以其激情的投注，对佛教的当代转换，在保留神秘感的同时，还带给我们视觉的享受。

中国艺术如果有真正的形式语言的贡献，应该不只是在形式上做文章，而是在直觉上，或是在生命体验上，将神秘感转化成艺术作品上的质感，这个转换比纯形式的模仿西方更有意义。把材质和表现形式抽离出来，各自走不同的方向，或许是未来中国当代艺术的一条新路。

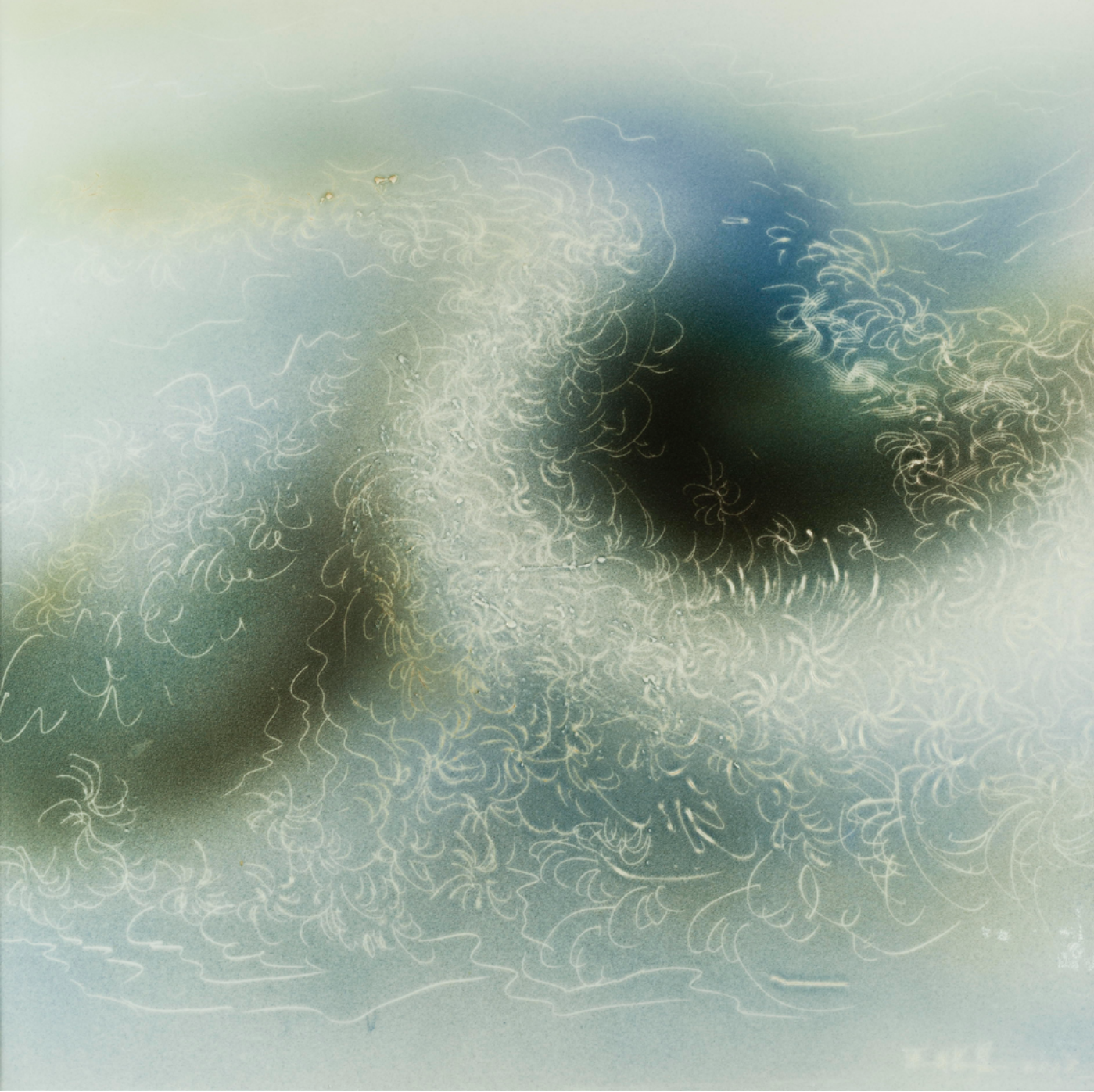
文 / 夏可君

Why did Wang Zhaomin choose porcelain? The artist found that jade-like porcelain embodies the texture of the Chinese culture, especially in the gentle and celadon slurry of its surfaces. Jade combines time and youth perfectly. For Chinese contemporary art to return to its own roots, this iconic and jade-like texture of porcelain of life must be restored. The texture of jade reflects the secret of time! The artist also realized that for the curing of porcelain, there is a complex relationship between technology and nature. Five elements must fuse; it is a process in which gold, wood, water, fire and earth are refined. The high temperature clacification is a personal experience for Wang Zhaomin: when he sees his artwork burning in fire, he feels that his life is burning. This magical experience accompanies his artistic production. There is a certain spirit in these colored porcelain works, the consumption of all the images in an individual's life. He sees life as a kind of apparition understood through the intuition of Buddhism; the ethereal feeling is of one who has seen through life's illusions.

Natural elements are referenced indirectly through painting techniques: we see all the elements combined and expressed symbolically: the flow of water, the beat of fire, the evolvment of energy, the movement of earth. With passion and the transformative aspects of Buddhism combined, Wang Zhaomin creates visual delight while maintaining the sense of the mysterious.

If there are real contributions to the Chinese art form, it should not be through form but through intuition, life experience, and the ability to transfer mystery into texture. This transfer is more meaningful than purely imitating Western art. Removing concerns with material/ form and exploring different directions may be a new direction for Chinese contemporary art of the future.

By Xia Kejun



混沌系列 1（瓷板画、釉下） Chaos 1 (Porcelain Painting, Ceramics) / 85x83cm 2013



张松涛
Zhang Songtao

游丝－谶纬之象（陶、电阻丝、220 伏民用电）/ 30×40×20cm×9 2014
Gossamer- Divination augury combined with mystical Confucianist belief (pottery, resistance wire, 220 civil volts)

空间中的形体起源于空间中某个静止的点，这一原始的点生长出空间维度来，直到它具有三维性。

“时空中每一具体的点、每一事件都有它的前因与后果，也就是它的过去与将来。前因是所有传播到该事件的事件的集合，即过去，将来是该事件的后果，其后果不同的部分会波及到不同别的事件、或别的事件的过去，即前因的一部分，如此反复无穷，构成一个复杂奇妙的体系。”

世界处于动态的平衡中，在我们意想不到的时空间调节轻重得失、利益均衡，失之，得之，沧海桑田，生命的肉体凡胎在时间的洪流中顺流而下，随着惯性从事着生而为人所需做的和经历的种种得意与不堪。“逝者如斯夫，不舍昼夜”，一切事物都无法摆脱岁月流逝的痕迹。

A body in physical space develops over time or originates from some static point. This original point grows in dimensions in space until it fully demonstrates its destiny in the third dimension.

Any given point in space-time - an event - has its own cause and effect or, in other words, a past and future. The cause of an event - the past - is the set of all the events that propagate to this point, while the future is its impact. Different parts of an impact will propagate to affect other events or enter other events' past. This endless connection of cause-effect relations constitutes a complicated but wonderful system.

The world is in a dynamic equilibrium. It balances losses and gains in an unimaginable space – the space of being. A life travels in time in inertia from the beginning to the end, experiencing many ups and downs. Confucius said “time flows away (quietly) day and night like a running river.” Nothing truly escapes the passage of time.



戚彧
Qi Yu

相态 NO: 012-01 (复合材料) Phase State, No. 012-01 (composite material) / 200X100cmX4 2012

一切艺术，本质上都是对形式的诉求。从艺术史的角度，形式即本体。

我的瓷符作品创作，是将陶瓷艺术的形式还原为瓷性本身，一如音乐的载体需要音符的存在。对于陶瓷媒材的运用而言，瓷符只是我个人去实现艺术目标的工具和手段。而瓷性的介质特色，应该是一种独立自存的文本形态，它们既区别于传统陶瓷的上下文关系，也不同于当下综合材料艺术的泛化语系。

《楞严经》曰：“归元性无二，方便有多门。”由瓷符衍生的“皈元”，意味着艺术来源的动力因和终极因。从艺术发生学的角度，“皈元”不是独立于“自在”之外的灵性表现，而是源于“他在”律令的自觉自为过程，其艺术语言的表达方式着眼于空相的“我思故我在”。从艺术文本学的角度，这种形式语言所展示的精神结构，是我个人心智活动长期处于“他在”张力的刺激下，通过“场景”对话逐渐演化为心理习惯和精神原型，从而使情景感性和人文理性融合为生命本身的激情。

“诸行性相，悉皆无常”。在我的艺术生涯里，“皈元”不仅是艺术的语义形态“复合”为隐喻的指涉对象，而且是觉解人生后在孤寂焦虑中的自我救赎。因此，本次展览的这些瓷符文本，一方面反映了子承父业的艺道相续，另一方面也希望以身载道的历史伦理精神绵延于人性现实，同时更希望在学统与道统的合一中不断超越自我。

All art is essentially a demand for modality. Modality is the noumenon of art history.

The creation of my porcelain symbols focuses not on the ceramic art form but on the characteristics of the porcelain itself, just as music requires the existence of musical notes. In contrast to the expected uses of ceramic media, I use porcelain as a symbolic tool by which I express my artistic goals. The material characteristics of porcelain are independent of past expectations of form. They differ from both the context of traditional ceramics and from the present generalization of comprehensive material arts.

The Surangama Sutra says, “truth is without question unique, yet roads returning to it are various.” The symbolic meaning of porcelain derived from ideas of Creation refers to “returning to truth” and stands for ultimate cause of art: to seek the authentic. Functioning as an artistic embryology, creation is not the spiritual expression of worldly events and cares, but rather originates from the conscious but immaterial process of thought. The artistic language of Creation focuses on “I think, therefore I am” – being resides in thought. Merged with sensibility, spirituality and rationality, art binds with formal language to represent the intangibles like life and passion.

Nothing is static. Throughout my artistic development, Creation is not only the object produced compounded by semantic associations, but also a means of self salvation to be found in the acceptance of life’s solitude. Therefore, the porcelain symbols displayed in this exhibition as reflections of a heritage from my father and my roots, as well as expectation of self-transcendence.