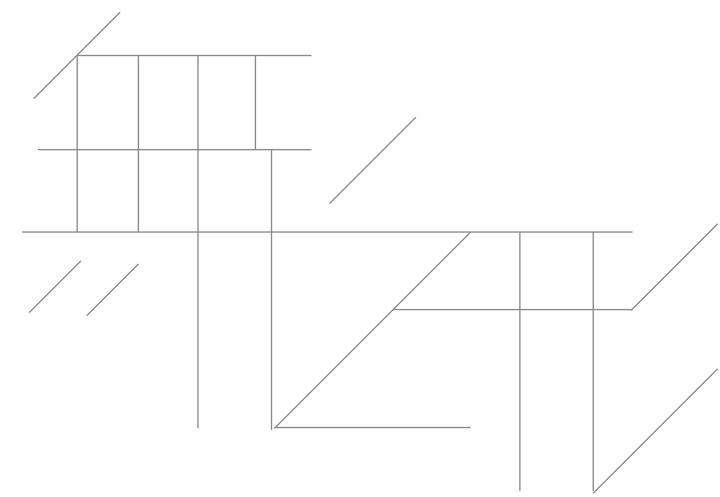


無形之形 國際當代藝術展－共振計劃・天津 2013

Forms of the Formless
Exhibition of International Contemporary Art- The vibrARTion Project ·Tianjin 2013



Forms of the Formless

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藝術家以年齡為序 / Artists are in surname alphabetical order.

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前言

從形開始。
開始于無形。

以“形”，
以“無”之形，
以“無形”之形，
造形外之象，
成象外之大象。

“無形之形”的概念來自于中國傳統哲學。《易經》雲：“在天成象，在地成形”；《道德經》載：“大象無形”。展覽呈現了這樣一批藝術家：他們創作的終極目的不是爲了制造視覺的“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爲方式。創作成果的表現形式，是對“形”的超越，是“象”，是無形之象，是象外之大象。

共振計劃·天津 2013——“無形之形”國際當代藝術展 (The vibrARTion Project: “Forms of the Formless” Exhibition of International Contemporary Art Tianjin 2013) 邀請美國著名藝術史學者瑪琳娜·唐納休教授 (Marlena Donohue) 參與策劃，是 2012 中德文化年期間同名展“無形之形——中國當代藝術展”的延伸與拓展。無論是策展團隊構成，還是參展藝術家及作品呈現方式，都體現出兩次展覽主題的關鍵詞“中國”與“國際”的區別。

如果說 2012 中德文化年期間的“無形之形”中國當代藝術展是中國藝術家面對西方觀衆的中國獨唱，那麼 2013 年的“無形之形”國際當代藝術展則是中西方藝術家的國際合唱。在“共振計劃”的視覺平臺上，中國智慧與西方哲思將直接面對，再次碰撞。期待此次中外藝術家及中西方觀衆的激情“共振”能擦出火花，點亮當代藝術的“世界午夜”。

栗多壯
策展人
北京當代藝術館執行館長

FOREWORD

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 has stated, “... celestial bodies move to shape in the sky and landscapes are formed on the earth”, and Tao Te Ching also has it that “great form is formless”. The exhibition “Forms of the Formless” presents 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 Inner self and the existence of being; they have gone beyond the visual “form,” and become “image”: the image of formless, the great image beyond image.

Resonance Plan·Tianjin 2013 – Marlena Donohue, the famous American art historian and professor, has been invited to participate in the planning for the International Contemporary Art Exhibition “Forms of the Formless”, which is the extension and expansion of the same exhibition held during 2012 Sino-German Culture Year “Forms of the Formless – Chinese Contemporary Art Exhibition”. The difference between the key words “Chinese” and “International” for the two exhibition themes has been embodied no matter from the curatorial team composition or from the participating artists and the forms of exhibited art works.

If the Chinese Contemporary Art Exhibition – “Forms of the Formless” held during 2012 Sino-German Culture Year were a solo of Chinese artists toward the western audiences, then the International Contemporary Art Exhibition – “Forms of the Formless” to be held in 2013 would be an international chorus of both Chinese and western artists. In the visual platform of “Resonance Plan·Tianjin 2013” , Chinese wisdom and western philosophy will face directly and collide again. Looking forward to the sparks of passion “Resonance” between Chinese and western artists and audiences, to light up the “World of Midnight” of contemporary art.

Michael Suh
Curator & Executive Director MoCA Beijing

OVERVIEW

Forms of the Formless

By Marlena Donohue

The top tier artists in this exhibition titled “Forms of the Formless” come from diverse global origins – Dutch, Tunisian, Chinese, Greek, and American. It is clear that their excellent works both acknowledge and expand modernism’s narrow definitions of pure form and re-contextualize ideas of creative abstraction in inventive, trans-global and yet intensely personal ways.

How then might we best understand and imagine what is at the heart of an exhibition that includes cutting edge current art from the East and the West in every imaginable post modern format, and whose premise it is to investigate art’s role in manifesting ideas of presence and absence, the tangible and the ethereal, the formed and yet forming? We can investigate from cross-cultural, cross-historical perspectives the complex definitions of these properties of existence, or ask why human beings have and continue to ponder them for millennia.

Some of the these inquiries -- raised in both deeply serious and funny ways by work included here -- are beyond the limited scope of a catalogue essay, which cannot develop every thread, focus on every idea or highlight every excellent artist exhibited -- simply due to the constraints of space. However, the nature of *being* and its particular and intimate relationship to creative expression is a topic that I lecture on and publish about in a variety of longer platforms. The sorts of concepts important to the artists gathered here, the topic of this project, my wonderful dialogues with co curator Michael Suh (who shares these interests) are in fact my academic passion. From that passion what I attempt here is an overview of the show, and an overview of the nuanced ideas it raises.

There are, of course, a variety of interpretations for an exhibition called “Forms of the Formless”

The most common of these come from the tenacious influence on our notions of “lacking form” handed down from European abstract painting. From Western art history, the word “form” automatically signifies tangible media - color, line, edge, texture, ink, oil – and artists who emphasize primarily -- if not exclusively -- the arrangement of pure marks/shapes in space. From the same context, “formless” refers to images or objects in art that are non figurative, do not describe things or perceptions from our everyday world.

These interpretations of form and lack of form come from the presumption that art *begins* in classical realism, then matures towards the non figurative; which is to say it becomes increasingly conceptual and advances from simply stimulating the eye via sheer skill and the familiar, to stimulating higher, deeper faculties. Although the artists in this show certainly know and use aspects of this model, they and we now accept that these are distinctly Western European constructs. I am quite sure that past and present cultures not grounded in artistic or philosophic origins of realism—Asian, Islamic, Oceanic, African—are often confused or intrigued by this notion of the “evolution” of “avant garde” abstract art in 20th century Europe.

In fact Asian art reflects an aesthetic and philosophy that begins with and is at its essence engaging the abstract/conceptual. We see this in the presumed unity connecting a single abstract character to extremely complex ideas and things; we see this in the non literal multiple perspective points used in Tang Dynasty landscape painting, whose goal was not to “record” Nature, but to enhance an experience of its unity.

This combination of rigorous technique and conceptual sophistication characterizes all the artists

selected here, regardless of their location/heritage. The self revelation, or more accurately stated, the inquiry into the nature of selfhood that is afforded by focused, disciplined, almost ritual mark making is evident in participating artists from a wide range of ethnic, philosophic and aesthetic backgrounds. Liang Quan traveled to West in the 80s and returned to China at the height of his country's fascination with borrowed Pop Art. In spite of this, he began to create complex abstract works that very deliberately avoided being copies of Western painting styles, and over the last twenty years helped to set the example for a re-invigorated abstract painting tradition in contemporary Chinese art.

Quan's gorgeous current work creates methodical, vertical bands that look vaguely like vast, infinite horizons, but there is neither Western paint nor predictable Asian ink in them. The works are composed completely of small collaged sections of traditional rice paper, dyed slowly by the artist to various organic shades with tea. Though stunning to look at, the works go beyond *seeing/viewing* the static fine art museum picture, instead animating for the artist and the viewer every experiential and mimetic sense -- smell, taste, touch.

US painter Bonita Helmer achieves her churning, expressive surfaces with the focused consideration to materials, color and light of a pointillist modern artist, however her materials are completely contemporary and her process of creation involves a balance between deliberation and chance. Helmer uses not only brushes but common spray paints, then lets these pigments crack and dry naturally. The resulting surfaces produce a tension between celestial fields and meteor-like, encrusted topographies suspended within them. A life long student of both physics and mysticism, Helmer is acutely aware of technique but sees painting – as does the artist Dai

Guangyu -- as an act or a ritual of discovery. In the same manner, the painter and installation artist Qin Chong controls the quality of a simple line and the translucency of pigment with such assiduous and focused delicacy that a reed-like stroke can make us think of forests, winds, the whole of Nature, both explosive and calm.

Whether Eastern or Western in point of origin, the artists in this show connect ancient roots to the present, they bridge the so-called purity of modernist form to the zany hybridity of post modernism. Most prominently, these artists as a whole find ways to align or locate interfaces between their individual creative energy and the generative forces of Nature and the cosmos in general. Yang Liming creates sooty charcoal colored fields that pulsate at their center with incandescent red, like visual models of light or energy in its both particle and quanta states. The remarkably beautiful round abstract paintings by Huang Zheng look like storms or seas moving over some weightless circular void that we view from a great distance.

Dai Guangyu's installations, photos, and intense performance work contemplate the self, the nature of the evolving or enacted self in relation to the numbing conditions of mass culture. For him, each decision or step of creation presents an opportunity to know the self in an awakened, non habitual way. These ideas have been in Asian traditions for centuries and centuries; they influenced the best avant garde political, conceptual and performance artists, from Guy Debord, to John Cage, to Allan Kaprow—all students of Asian art and/or art-as-action. Some of Dai's most famous photos show environmentally scaled Chinese looking calligraphy “painted” massively into waters of an industrialized bay or “drawn” into a snow covered city plaza with state of the corporate skyscrapers looming behind.

Lita Albuquerque is a pre-eminent, internationally noted Los Angeles based artist who often uses powdered pigments to make ephemeral, non lasting “drawings” on and around huge environmental sites like Washington Monument or the Pyramids at Giza. A masterful painter from the important Minimal movement of the 1970s, Albuquerque brings all the precision of that contemporary art style to a 40 year career employing eccentric media like semi precious ground stone, gold leaf, actual honey, and honey comb. Her major works have included projected video environments; operatic scores performed outdoors by an entire chorus, as well as celestial star maps drawn with sculpted blue spheres into the actual surface of the North Pole. In her “Bee-keeper” video, a figure in heavy white protective gear can be read as both a care-taker of these sacred insects and a space traveler, who seems to evaporate into stardust.

If such varied and compelling art uses both the techniques and philosophies of abstraction in such imaginative, diverse and complex ways, why, we might ask, does the art world tend so easily to imagine Western art history and its “invention” of abstract painting as the sole point of origin for conceptions of form and formlessness?

The reasons are complex. It is nearly common knowledge that by the 1960s, American Abstract Expressionism conveniently forgot its origins in the 1911 work of Wassily Kandinsky, and proclaimed itself the prevailing standard of high art. Kandinsky, like many of the artists exhibiting here, saw pure form not as an end in itself, but as a portal to complex ideas and processes of discovery simply not served by realism. However, the construct of “pure” formal art emanated very effectively in the mid 20th century out from the epicenter of New York’s Museum of Modern Art, and from the well constructed mythology of Jackson Pollock. These ideas were legitimized

by the powerful and remarkably erudite critic, Clement Greenberg and his strict call for an advanced art that represented nothing, only form, because anything but form – social content, angst, joy, workers, mountains -- was by definition subject to misuse by tyrants, susceptible to misinterpretation and therefore “impure.”

The other obvious model for understanding an exhibition that counterpoints form and formlessness, is through Plato -- here the organizing premise involves fleeting physical “forms” of daily sensed experience able to communicate in greater or lesser degrees certain metaphysical universals like the Good, the Beautiful, the True. Western scholarship claims these ideas, but they in fact exist in a variety of ancient ontological systems that have little to do with classical philosophy.

Annetta Kapon’s stunning photos of a still, eternal looking ocean near a timeless generic looking edifice take us to ideas of Ideal Forms. In fact, the images are fully manufactured via digital photography, and the primeval structures are shaped and staged by the artist from Greek feta cheese! As a Greek woman investigating the looming impact of a ‘classical’ heritage, as an artist and a lecturer in comparative philosophy investigating her own art historical roots, Kapon uses humor and irony to say that our 21st century still seeks the True, but it mostly constructs its world through convincing images. The funny and visually stunning deception here is intended to remind us that the more appropriate questions today might well be: true according to whom and from what framing lens?

This sort of prescient critical inquiry into the premises of Modernism did not, of course, start

with these artists. The social upheavals of the late 1960s that engulfed all of Europe regarding race, gender, politics, workers’ rights, civil rights challenged every aspect of the Western-Euro intellectual program. Questions were raised regarding everything from the Enlightenment’s singular trust in empirical fact, to the entire classical tradition of rational humanism, to modernist ideas of free will, individual vs. collective accomplishment, and the Western tendency to categorize cultures, art, people, ideas on the basis of the “high” vs. “popular.”

Society’s fatigue with what must have felt like the suffocating limits of these categories can be seen in the global and unprecedented rush to Warhol and all things Pop in the 60s through today. When the dust settled in Warhol’s era, the social realities of atomic energy, space travel, lightening fast change, rapid data and travel, accelerating digitized technologies able to collapse distances of time/geography moved us from modernity to what is commonly known as post modernity. Jean-Francois Lyotard cautiously announced “the death of modernism” and predicted an odd potentially positive, potentially fragmented dialectic, in which all things past would be pronounced almost immediately uncool, old hat, replaced by a global consumer culture eating up Pop trends, living through mass media, celebrating hybridity, inevitably blending all boundaries between disciplines, histories, styles, and nations.

The exhilarating potential of our current era, where combinations of perspectives, diasporic travel, a fearless, interconnected sampling and mixing of disparate ideas bring fascinating ends is evident in the career and person of internationally collected, acclaimed and sadly late artist Luc Leestemaker (1957 to 2012). Leestemaker was born in the Netherlands, came from a long family of artists and a country steeped in Dutch realism and the 17th century spiritual philosophy of

nominalism— finding the divine in the minutest of details. He transplanted himself Los Angeles, the mass media mecca, lived and worked literally under the Hollywood sign with a beautiful Chinese wife. There he studied and perfected Dutch Baroque oil techniques as well as the paint application of Ab Ex artist Willem deKooning to produce wholly original and deeply poetic surfaces filled with no more than luminous, transcendent colored light,

Now, in all this it must be mentioned that China has a unique place in the revolutionary hybrids of art, thought, history, and taste that first celebrated modernism and then morphed its ideas into post modernity over the last half century. China’s transitions from a feudal medieval structure to modern industrialization, to postmodern global economies took place in such a short and contracted interval, that these momentous shifts were nearly simultaneous, dizzying, harder to fully grasp and understand as they unfolded. They are in fact still unfolding. China’s long philosophical history of abstract thought and art, its roots in Confucian respect for study, it’s recent capitalist power and love of fashion brands are addressed here by Chinese artist/thinkers with honest, serious introspection and at times good humor. These conditions are beautifully expressed in environmentally-sized designer hand bags, sitting writ large like public sculptures and formed in silvery ‘new money’ surfaces by the artist Jin Shijian.

Cui Xianji, the first contemporary artist to have a solo exhibition at the National Art Museum of China is deservedly famous for a quite brilliant body of work based on squiggles in 2 and 3-dimensions that are wonderful commentaries and metaphors for China’s complex social trajectory. Xianji’s calligraphic gestures in both 2 and 3 dimensions look very much like Asian characters, but the artists “pulls” and opens the line so we only partially recognize its Asian basis. At

times the gesture can look like a Jackson Pollock drip or a cartoon zip, so that in one idea, Xianji is able to intentionally nod at and comment on this remarkable admixture of ancient-Eastern, Euro-modern and Pop legacies. The shapes often take sculptural form, and when they do they crawl up walls, ooze out of museum ceiling fixtures, or “pour” in a tangled pool onto a museum floor out of a huge, empty gilded frame the artist has suspended overhead.

At the onset of this 21st century, culture seemed intoxicated, fascinated and energized by what Fredric Jameson proposed were an unending sequence of fragmented, disconnected and ever new ‘now’s.’ In the last five years or so, I have detected a sea shift in thought that is refining and interrogating this brave new world with a bit more subtlety, a bit more reflection. Art, letters and science seem to be in concerted pursuit of substrate structures—experiences, models, ideas that locate us, if even momentarily, outside the whirlwind of digitized, visual, virtual, purchased particulars to what is underneath it all. One could say we see this in science’s interest in the so-called most elemental bose particle and the related bose field that apparently gives mass its mass-ness and fills space that was once imagined to be void.

“Forms of the Formless” could denote an attention in art to this same unnamable overlap. One might accurately propose that the works in this show move both creator and viewer toward the intersection between, on the one hand, an undeniable present that is phenomenologically, culturally, materially formed and reformed in time, space and history, and on the other hand, some infinite but not empty set holding the matrix of all possible cases of creative expression. The European avant garde tried convincing us that the portal to this rare, liminal space between two necessary conditions of human experience –formed and becoming formed – was through

something that Walter Benjamin called the constructed “aura” of pure abstract art. Much, much earlier, Western philosophers and theologians called this the realm of Ideal Form and situated it outside the “cave” of daily life. Much, much earlier still, Eastern thinkers called this substrate *chi* and supposed that it resided in all things and everywhere.

Whatever words centuries have designated to sort out these unnamable intersections between life, art, and *being*, we can agree on this: The artists exhibited here employ disciplined, sophisticated, elegant and tangible art to place creator and viewer in profound, unusual contact with that fleeting ephemeral space of unfolding daily experience, with the unimaginable expanses of deep space, and with the inner spaces of consciousness. . . In other words then, these artists are expert exponents of “forming the formless.”

戴光鬱

景育民

井士劍

秦風

崔憲基

秦衝

李勇政

王軼瓊

譚勛

楊黎明

黃箏

關晶晶

Lita Albuquerque

Bonita Helmer

Annetta Kapon

Luc Leestemaker

戴光鬱

DAI
GUANGYU

獨立藝術家。1955 生于成都，現居北京。

1955 Born in Chengdu, China. Lives and works in Beijing.

主要個展

- 2012 “戴光鬱個展《未濟》”，香港會展中心
- 2010 “戴光鬱近作”，Galerie Adler，巴黎，法國
“失憶”、“活字印刷”，Art Paris, Grand Palais，巴黎，法國
- 2008 “墨戲”戴光鬱個展，藝法畫廊，上海
- 2007 “亡羊補牢——中國當代藝術羊講座”，7 9 8 南門空間，北京
“水落石出”，紅星畫廊，798 工廠，北京

SELECTED SOLO EXHIBITIONS

- 2012 “Wei Ji -- Still Crossing”, Dai Guangyu Solo Show, Art Basel Hong Kong, Hong Kong
- 2010 “Dai Guangyu – Recent Works”, Galerie Adler, Paris, France
“Memory Loss”, “Flexible Type Printing”, Ifa Gallery at Art Paris, Grand Palais, Paris, France
- 2008 “Ink Games”, Ifa Gallery, Shanghai, China
- 2007 “‘Mend the Fold if a Sheep is Lost’ - A Sheep’s Lecture on Chinese Contemporary Art”, South Gate Gallery, 798 Factory Beijing
“When the Waters Recede, the Rocks Appear”, Red Star Gallery, 798, Beijing, China

墨的身體

Berenice Angremy（黎靜）獨立策展人和藝術評論家

翻譯 / 王言杰、應昊

我萌生參與中國當代藝術現場的想法，很大程度上歸功于戴光鬱。

我第一次見到戴是在 2001 年。他剛剛完成在成都畫院《執白展》的準備工作，而我為參觀第一屆成都雙年展也到了那裏。雙年展相當乏味，盡管如此，我却發現了他、他的作品，而且看到了他寬宏地護衛着的其他藝術家的作品。在我看過他獨辟蹊徑、洞察入微、令人振奮的作品并與他持續了幾年交流之後，無法繼續再在國外從事中國當代藝術研究的想法明確起來。對我來說，祇有在中國身臨其境，直接去看、去交流，才能激發我的創造力，就像戴光鬱鼓勵我做的那樣。因此我說多虧了他給我的啓發。

今天，被戴光鬱的作品所觸動是不足為奇的，因為他已經是一位藝術手法爐火純青的藝術家。歷經 20 餘年的創作，他無可爭議地成為四川美術界和 1985 新潮美術運動的重要代表之一。新潮美術運動的口號“藝術可以胡搞”的反向式提問，非常符合他不拘一格地自由狀態，他通過繪畫、裝置來精煉不受約束的藝術語言，并已經開始嘗試“墨戲”式的工作。上世紀九十年代，戴光鬱開始深入研究行為藝術——這一他最鐘愛的表達媒介。身體作為一種極為直接的媒介，在他創作那些精妙的、具有強烈美學震撼力的作品時發揮了至關重要的作用。這一時期裏，他的作品主題包括文化遺產的重要性、記憶的職責和時間的烙印等；這些主題在他最近的作品中也不斷出現。到本世紀初，戴光鬱毫無疑問的身列當代最重要的行為藝術家之一。

事實上，在他的作品中，繪畫、裝置和行為之間沒有固定不變的類型界限，這使他的作品給人以動態的非同尋常的感覺。裝置時常作為行為的元素；而反過來，行為也可能變成一個物品、一個裝置、一幅畫或一件書法，而這也正是他作品的魅力之處。

2003 年他離開成都，而四川當代藝術領域也從此失去了一位領軍人物。因為戴光鬱曾以他的慷慨和熱情把一些年輕的和與他同齡的藝術家們聚集一起，並參與當地的各個重要美術事件。他號召藝術家們關注環境問題（1995 年和 1996 年的水資源保衛活動），是第一個促成中國藝術家關注生態問題的人。此外他還做了很多鮮為人知的事情（2000 年的《人與動物展》和 2001 年的《殘骸展》、《執白展》等），為年輕藝術家提供了展示才華的機會。這些因素促使成都成為中國當代藝術的中堅城市。

定居北京後，戴光鬱置身日益世俗化的藝術現場邊緣，行事低調，卻繼續執迷于他的藝術工作。

這些創作的綫索是“墨戲”這一鮮明的中國文化符號，通過它，戴光鬱形成了獨一無二的、充滿創造性的藝術面貌。在質疑與水墨相關的價值（意義）同時，再造了水墨在形式和功能上的可能性，它不亞于當時毛筆之于繪畫和書法的創造價值。在這兒，技巧不再是標準，它被墨水爆發過程所形成的圖式替代。

墨一滴一滴地從四合院的屋頂流下，落在面粉壘出的“山”上，營造出映射傳統繪畫的三維山水圖式（山水－風水，2001）。墨從破裂的花瓶中浸淌出來，模糊了一本隱晦的、有歧視女性之嫌的“房中術”刻本（靜極生動，2000）。墨浸漫一張婚床（壽床，2001）。墨水從一祇沸騰的壺裏溢出（詩意之水，2004）。或者藝術家有意打碎一個盛滿墨水的花瓶（7’ 23”，2001）我射擊我自己 1997）。在白色的宣紙上，墨水被徹底解放，描繪出不受約束的書法，描繪出關於無處不在的文化隱喻。

逐漸進入戴光鬱的世界，觀眾就可以解讀他的作品中所充溢的、有時相當復雜的象徵

符號。藝術家通過中國文化習語和他的想象力所建立的自我語匯：墨漬覆蓋白紙、白色的面粉裏；現代人與他的白領塗成白色的臉（西方人）、臉塗成金的白領（暴發戶）；頭朝下懸空的人正遭受着倒置的生活，食物象徵着我們是誰或者我們要成為誰，所有的元素都隨着時間推移而發生改變。戴光鬱為他的裝置和行為增添了美學維度的思考，從而組織這些語匯，好象一出戲的劇本被導演控制而把握得當，使其富有詩性力量。他對作品一絲不苟，無論是幾分鐘的行為（7’ 23”，2001），還是規模龐大的裝置（山水－風水 2001）。

轉化，或者更確切地說“過程中的存在狀態”，是戴光鬱在其作品中喚起的命題。他最關注的主題——文化、傳統、歷史和記憶等都暗示着“過程”這一命題。戴光鬱的藝術非凡之處在于，他并没有直接闡明過程，而是將它付諸實踐；換句話說，他没有講述過程，而是在作品中體現。他的最强烈的、最富有詩意的裝置作品就是這樣直接抓住表現過程，同時把已經開啓的作品交給時間完成。在《逝水如斯》（1997）中，戴光鬱母親的肖像在經歷了幾個小時後，從融化的冰塊中展露出來。有時一個展覽甚至需要幾天時間，使墨能够浸透《壽床》（2001）中的白色床單，或者《靜極生動》（2000）“房中術”的文本，為了等待中的玫瑰花枯萎。同樣，在留下某些物品後，戴光鬱的行為在表演結束後也就成了裝置。《我的名子是紅，我的名子是白，我的名子是黑》（2007），戴光鬱自己即在行為過程中，用墨塗滿整張原本是紅色的中國地圖後，他小心翼翼地用墨將白色裝束的全身塗滿，以全部的黑色完成了這個作品。

這裏所選戴光鬱作品難以歸類，正如同他那不可馴化、獨立不倚的形象。

Ink Body

By Berenice Angremy

Translated by Lauren Gollash

A large part of my desire to be directly involved in China's contemporary art scene I owe to Dai Guangyu.

I first met Dai in 2001. He had just completed preparing for a group exhibition Holding White at the Chengdu Academy of Painting in Chengdu where I went to see the first Chengdu Biennale. In spite of the rather tedious biennale, I discovered him, his work and the work of those that he so generously defended. After seeing his original, subtle and challenging works and after commencing what has been a continually enriching conversation over the years, it became clear that I could not continue to work in the field of Chinese art from overseas. It was impossible for me to engage with creativity without working on the ground and taking my time to view and to exchange, in the way in which Dai Guangyu inspired. That is to say, I owe much to him.

There is nothing astonishing about being moved by Dai Guangyu's work, as he is an artist who has established a deeply mature artistic approach. More than twenty years of creation have positioned him firmly as an important figure of Sichuan and of the 1985 New Wave Art Movement. The slogan of this movement – 'art forms are unlimited and nothing is prohibited' – corresponds perfectly with Dai Guangyu, who proceeds to refine a language free of constraints through painting and installation, and where he expresses already a taste for 'ink games'. In the 90s Dai Guangyu delved into performance art– his favoured medium of expression. The body, such a quintessentially direct medium that is in between being in action for his subtle works, and being a strong aesthetic force evoking the recurring themes of his work: the weight of cultural heritage, the obligation to remember, the marks of time.... At the beginning of the 21st century, Dai Guangyu is decidedly amongst the most important performance artists of his time.

In effect, and this is one of the strengths of his work, there are no fixed or definitive limits between the genre of painting, installation and performance. This gives his works the impression of being 'in motion'. His installations are often open to an element of performance, and can then become an object, installation, painting or work of calligraphy.

When Dai Guangyu left Chengdu in 2003 the art community in Sichuan, which owes him for having generously and effusively brought together young, and not so young, artists outside of the major events, lost one of its main mentors. We are particularly indebted to him for events like Water Protectors in 1995 and 1996 which encouraged artists to be conscious of environmental issues. He is also noted for events that received less media coverage such as People and Animals in 2000, Remains or Holding White in 2001 which focused on young artists and gave Chengdu standing as an important city in China's contemporary art world.

Since his move to Beijing, Dai Guangyu continues to work discretely but steadily at the margins of an increasingly mundane art scene.

This first solo exhibition in Beijing finally reveals over fifteen years of creation, whose unifying thread are his 'ink games', unequivocally symbolic of Chinese culture, through which Dai Guangyu has formed a unique and creative body of work. Questioning the values that can be associated with ink (its meaning), Dai recreates its possible forms and functions. Brushstrokes are no longer the norm, quashed by an explosion of ink - a creation in itself. Ink falls, drop by drop, from the roof of a siheyuan onto a mountain of flour, recreating a three-dimensional landscape that echoes traditional painting (Landscape - Geomancy, 2001). Ink dribbles from a cracked vase, obscuring a misogynous ancient text (When Stillness Culminates Movement Be-

gins, 2000). Ink creeps over a nuptial bed (Death Bed, 2001) or boils over from a kettle (Waters of Poetry, 2004) or a vase that the artist deliberately shatters (7'23", 2000 Shooting at Myself, 2000). On white xuan paper, the ink takes the form of a calligraphy free of constraints, metaphor for an omnipresent culture which he reappropriates.

Becoming more familiar with the universe of Dai Guangyu, the spectator succeeds in deciphering the sometimes complex symbols in his works. The artist manages to form his own vocabulary through Chinese cultural idioms and his imagination: ink marks that spread across white paper; white flour; modern white collar man, his face painted white (western man) or gold (the nouveau riche) ; a man suspended by his feet, suffering his upside down life ; food that symbolises who we are, or who we are going to become ; as well as all those factors that change form over time. Dai Guangyu organises this vocabulary through contrasting mises en scènes which add an aesthetic dimension to his installations and performances. He succeeds to carry out with as much rigor a performance of a couple of minutes (7'23" ,2001) as an installation of gigantic proportions (Landscape - Geomancy, 2001).

The 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 thus tackle directly the issue of process whilst he leaves 'time' to complete that which he starts. A portrait of Dai's mother is revealed when ice melts after several hours in It

Passes Like Flowing Water (1997). Several days of an exhibition 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). Likewise, even Dai Guangyu's performances can become installations once the performance has finished, by leaving certain objects behind. In My Name is Red, My Name is White, My Name is Black (2007), Dai is himself in progress: once having covered the entire map of China with black ink, he completes his expression by elaborately painting his own body.

This exhibition recognising Dai Guangyu at Star Gallery is not easily classified, and is as his image: fiercely independent.



< 新書法－風水
宣紙、水墨
177x96cm 2012 年
New Calligraphy－Geomantic Omen
ink on Paper
177x96cm 2012

> 新書法－墨水
宣紙、水墨
177x96cm 2012 年
New Calligraphy－Ink
ink on Paper
177x96cm 2012



倉頡造字前之二
宣紙、水墨、金于亞麻布上
90×90cm 2012 年

Before Cangjie Invented Writing NO.2
rice paper ink and gold on canvas
90x90cm 2012

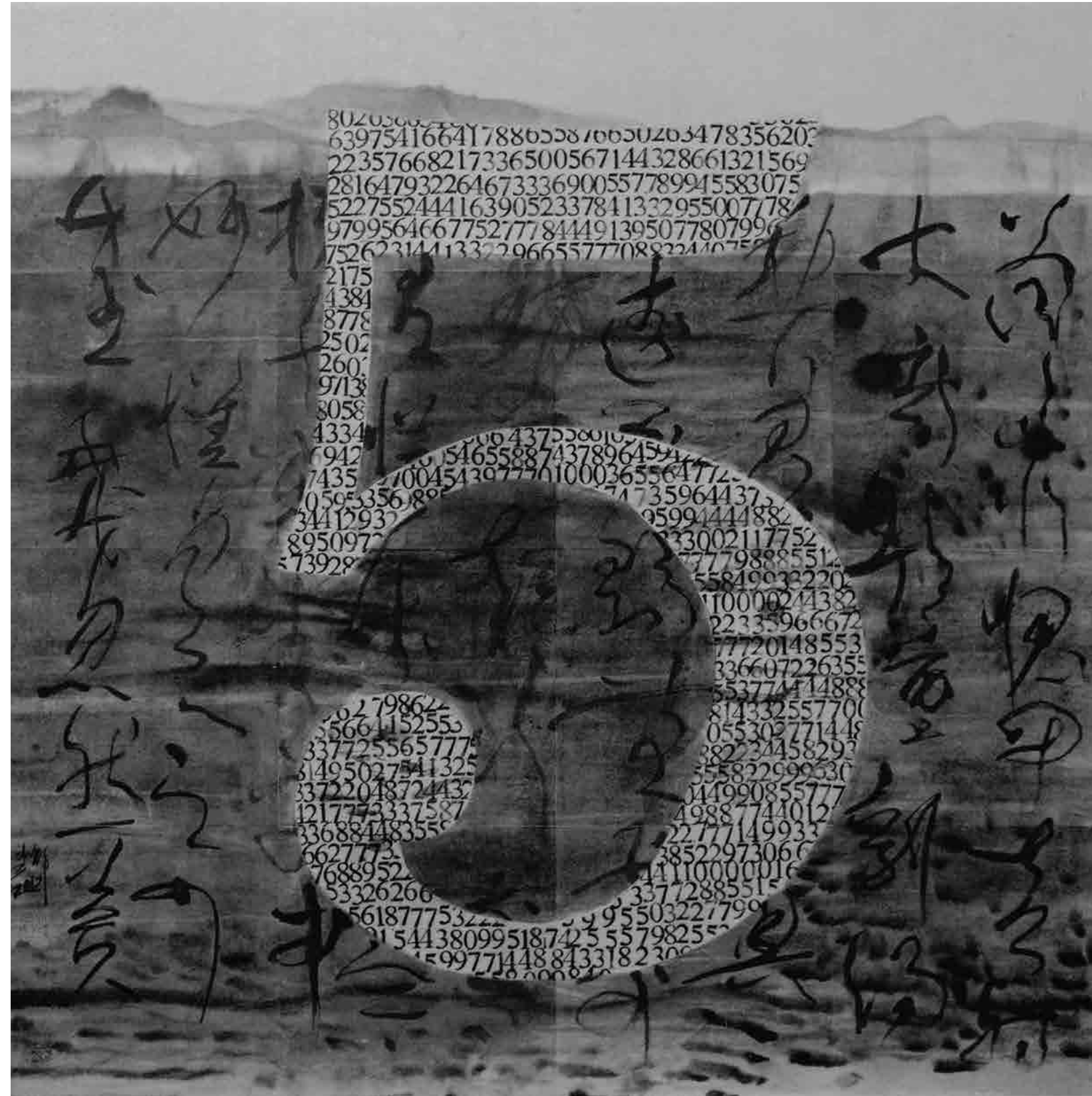


倉頡造字前之三，
宣紙、水墨、金于亞麻布上，
90×90cm 2012 年

Before Cangjie Invented Writing NO.3
rice paper ink and gold on canvas
90x90cm 2012



數字墨戲圖之 5
宣紙、水墨、亞麻布
90x90cm 2012 年
Digital Ink Painting NO.5
rice paper and ink on canvas
90x90cm 2012



數字墨戲圖之 8
宣紙、水墨、亞麻布
90x90cm 2012 年
Digital Ink Painting NO.8
rice paper and ink on canvas
90x90cm 2012



景育民 JING YUMIN

1982 年畢業于天津美術學院特意專業，現居天津。中國美術家協會雕塑藝術委員會委員，全國城市雕塑指導委員會副主任，中國雕塑專業委員會顧問，中國雕塑學會常務理事兼展覽部部長，中國《雕塑》編委，英國皇家雕塑協會會員，中國雕塑院特聘雕塑家，天津美術學院研究生導師，教授。

Graduated from Tianjin Academy of Fine Arts in 1982, and now is living in Tianjin. Serving as the member of Sculpture Art Committee of China Artists Association, deputy director of National Urban Sculpture Steering Committee, advisor of China Sculpture Professional Committee, standing director and concurrently exhibition director of China Sculpture Institute, editorial board member of Chinese Sculpture, member of Royal Society of British Sculptors, distinguished sculptor of China Sculpture Institute, and postgraduate tutor and professor of Tianjin Academy of Fine Arts.

近期聯展

2013 盧浮宮國際美術作品展，巴黎，法國
大同國際雕塑雙年展，山西，中國
亞洲雕塑藝術展，廣州，中國
中國文化部第十屆藝術節，濟南，中國
中歐國際論壇雕塑藝術展，西安，中國

SELECTED GROUP EXHIBITIONS

2013 Louvre International Art Exhibition , Paris, France
Datong International Sculpture Biennial , Shanxi, China
Sculpture Art Exhibition in Asia , Guangzhou, China
The 10th Art Festival of China's Ministry of Culture , Ji'nan, China
China-Europe International Forum Sculpture Art Exhibition , Xi'an, China

行程中的思維變綫

——當代公共藝術作品《行囊》創作談（節選）

傳統意義的城市雕塑帶有鮮明的審美愉悅性與本體自律性，人們在面對這些作品的時候更多的是站在“他者”的角度去觀賞，我以爲這未能觸及公共藝術所要表達的深層內涵與當代意義。我的近作《生·態 NO.1(行囊)》體現了對待生命和環境及生存空間的思考及公共空間形式語境的創新，靈感源于長春的藝術家朋友殷曉峰先生的饋贈。一次學術活動後殷先生送給我一祇高端的國際品牌提包，它體現爲大衆共享并帶有普世性公共藝術的可能性便推進了《行囊》的創作啓程。

《行囊》這件作品希望呈現給大家的是一種有關“行動的藝術”的觀念。行囊乃空包，可謂“容器”，每到一個城市都承載着我對這個城市的熱情和期待，同時它也是“行走”的、移動的。它在這個城市駐足之後會隨着行囊背後 N 個城市行走記錄的不斷添加而擴展着作品的信息含量。區別于傳統的定位方式，而以位移的狀態成爲典型的“行動的公共藝術”。上世紀 90 年代中國藝術家邸乃壯的《大地走紅》體現了“行動的公共藝術”這一概念，他用很多紅傘在一個地方展出以後折疊起來到另一個地方繼續展出，將行爲性加入到當代藝術中成爲彼時的藝術新聞。由于作品不能長久落成，隨着紅傘從甲地飄向乙地至今已經逐漸成爲少數人淡淡的記憶。而《行囊》則駐足于一個城市并栽種城市的花草與信息，構成一個別樣景觀參與到該城的日常生活之中“行動”的概念則具有象徵意義，祇是記載了一個城市的態度，獲得了一個回應。它的“重生”則帶着一個又一個城市記錄和生命信息走向下一個城市，傳遞着人類文明進程中人與自然人與社會群體和諧發展的文化理念。

《行囊》的思考突破傳統公共藝術的三維空間概念，時間成爲其不可或缺的組成部分。“行囊”本身是由無機世界的不銹鋼所構成，但是其內部的土壤和植物却是有機的生長物質，這些花草隨着季節的變換進入到生態輪回的狀態，由旺盛到休眠到復蘇到返青再到熱烈的綻放。時間的變化在作品中得到了體現，強調了生命、時間的維度（時

間也是材料）。同時隨着時間的推移，“行囊”在不同城市中與不同的人群產生互動與關聯，在行程中作品的思維綫路發生着明顯的變化，更多的信息與思考在作品中悄然生發，引發我從單純的生態專注向人、社會、生存空間的諸多問題的深入思考。

不銹鋼材料的使用，從物理層面講，能抵禦土壤和水分的侵蝕保持其視覺觀賞性。同時又闡述着無機物與生命體之間的矛盾，體現在兩個方面。其一，不銹鋼是工業文明的產物而曾經對自然生態造成破壞，而在這裏成爲自然生命的承載物。其二，闡述人與人、人與社會在消費文化時代、在欲望的路途上，所產生的糾結、矛盾與覺悟。

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Thinking Change in the Journey:

Talk about the Creation of Contemporary Public Art Works *Luggage*
(Excerpts)

Traditional city sculptures usually have distinct aesthetic pleasure and ontology self-discipline, and people more often view and enjoy them from the perspective of “otherness” in the face of these works; I don’t think that this way could touch the deep connotation and contemporary significance expressed through public art. My recent work *Life·Environment No.1 (Luggage)* embodies my thinking for the life, environment and living space, and reflects my innovation in the context of public space form, and my inspiration originates from the gift of Mr. Yin Xiaofeng, an artist friend from Changchun. After an academic activity, Mr. Yin presented me a high-end international brand handbag, the possibility of which embodied in public share and universal public art promoted the creation of *Luggage*.

Luggage is hoped to show everyone a kind of concept about “The Art of Action”. Luggage means an empty bag, or can be called a “container”, which shall not only carry my enthusiasm for the city I have arrived at, but also appear in the state of “walking” or “moving”. The information content of this work will be expanded following the increasing walking records of *Luggage* in N cities after stopping in a city. Differing from traditional positioning method, it becomes a typical “Public Art of Action” in the state of displacement. In 1990s, the Chinese artist Di Naizhuang’s *Moving Red on Land* has ever reflected such concept of “The Public Art of Action”, who used many red umbrellas to display in one place and then folded them and continued to exhibit in another place, the addition of behavior into contemporary art became a piece of art news at that time. However, because his work couldn’t be completed for a long time, it has gradually become a few faint memories with the red umbrellas floating from one place to another place. While *Luggage* may stand in a city with its planted flowers/plants and information, to constitute a different landscape to participate in the daily life of the city, thus the concept of “Action” shall have

the symbolic significance, which just records the attitude of a city and get a response. Its “rebirth” will be realized by bringing the city records and life information of one city after another and move toward the next city, to deliver the cultural concept of harmonious development between people and the nature as well as social groups in the process of human civilization.

The thinking of *Luggage* has broken through the 3D space concept of traditional public art, where the time is an integral part. Though the *Luggage* itself is made up of stainless steel, the soil and plants inside are growing organic substances, these flowers and plants may enter into the status of ecological cycle along with the changing seasons, repeating the process of flourishing – dormancy – revival – turning green – bloom. The change of time is reflected in this work, and the dimensions of life and time (time is also a material) are emphasized. Simultaneously, with the going of time, the *Luggage*” will interact and become associated with different crowds in different cities, and the thinking lines of work will greatly change in its journey, more information and thoughts will grow quietly in the work, and then cause me to **deeply think about a lot of problems such as people, society and living space from simple ecology.**

Speaking from the physical layer, the use of stainless steel can resist soil and water erosion to maintain its visual appreciation. Meanwhile it also elaborates the contradiction between inorganic substance and life entity, which is shown in two sides. First, stainless steel is the product of industrial civilization and has once damaged the natural ecology, but here it becomes the carrier of natural life. Second, elaborate the entanglement, contradiction and awareness between people and between people and society both in the age of cultural consumption and in the journey of desire.

The original was published in the *World Art* (3-5.2013/NO.119).



行囊 – 武漢站 2011 年
Luggage – Wuhan 2011





《行囊——蕪湖站》韓國雕塑代表團參觀并邀請作品赴韓 2011 年 10 月
<Luggage—Wuhu> invited to Korea by Korean sculpture representatives in Oct 2011



2012 年 5 月 1 日北京
1 May 2012, Beijing



2011 年南昌
2011 Nanchang



作者景育民與“列車長”景育民
Artist Jing Yuming and 'conductor' Jing Yuming



北戴河大型公共藝術作品《对接启程》 長度 50 米 舊枕木、舊火車、鑄銅雕塑、動漫影像
public art < The Departure > 50m (L) old sleepers, old train, cast copper sculptures, cartoon images

1960 出生于中國遼寧省黑山縣，現任中國美術學院教授、多維表現藝術工作室主任，工作和居住于中國杭州中國油畫學會理事。

1960 Born in Shenyang, China. Now works as the professor and the Director of Multidimensional performance art studio of Chinese Academy of Fine Arts, Hangzhou, China

部分個展

- 2012 懷·素紙上作品展，上海藝術博覽會，上海，中國
- 2009 《江湖泛舟——井士劍作品展》，張江當代藝術館，上海，中國
- 《閱讀的可能——冰凍 2009 秒》，行爲藝術，杭州，中國

近期聯展

- 2013 時代肖像——當代藝術 30 年，上海當代藝術博物館，上海，中國
- 國風—中國油畫語言研究展，大都美術館，北京，中國
- 2012 在當代——2012 中國油畫雙年展，中國美術館，北京，中國
- “無形之形” 中國當代藝術展，卡爾舒特藝術中心，德國倫茨布德爾斯多爾夫市，寺上美術館，北京，中國
- “憶江南” 中國當代藝術展，上海，中國

SELECTED SOLO EXHIBITIONS

- 2012 “huai-su” the paper works Exhibition,ShangHai Art fair ,ShangHai, China
- 2009 Rowing a Boat——The Art of Jing Shijian, ZhangJiang-Art Center, Shanghai, China
- The possibility of reading——Frozen 2009 seconds,Action Art,HangZhou, China

SELECTED GROUP EXHIBITIONS

- 2013 Portrait of the times--30 Years of Contemporary Art, Power Station of Art,, Shanghai, China
- China Oil Painting Language Research Exhibition” Dadu Museum of Art,BeiJing, China
- 2012 “In time--2012 China oil painting Biennial” ,National Museum of Fine Arts, Beijing, China
- “Incorporeal Shape --Chinese Contemporary Art Collection” ,Kunstwerk Carlshütte, Büdelsdorf ,Büdelsdorf, Germany
- “Dreaming of the South --Chinese Contemporary Art Collection”, Fanhua Art Exhibition,Center, Shanghai, China

不可能逃離的一種力量

井士劍 /2008 年 7 月 6 日于杭州

雅克·德裏達在回答亨利·隆塞對其著作《書寫與差异》的最後的注釋中所說：“在此，存在一種問題的置換，它確實形成了一個系統。”他解釋是：“作為置換和一種問題的置換，它們確實形成了某種系統，這一系統在某處是向促使它運動的一種無法確定的源泉開發的。你提出的注釋也讓人想起了那些‘空白’的必要性，我們知道……，它們在所有文本中都是‘重要的’”。

任何一種藝術形式的當代意義的賦序，都不可能逃離一種歷史性的印記。看似與傳統無任何關聯的一種當下藝術圖像。在相對應上是對過去的一種補充或創新。

在國際化的藝術創作背景中。存在一種相互感染與互相循環的一種互動力。而這種互動力的根源，在反映層次上是一種擺脫。恰恰這種力圖擺脫的原因是歷史印記所映及的未來的不確定擔憂。政治大于個體意識與意志的判斷；表情代替與模糊了思考的判斷，金錢的盲從代替了政治的盲從。已經成為當代藝術的一種系統。這種系統匯同其它系統構成了當代藝術的整體境域。

藝術的闡述學，面對是“革命”的詞匯，在例舉這種“革命”的方式，當人們習慣于一種對現實批判的迎合，同時也夾雜着摧毀的欲望與表達。“建構”才是“革命”的目的，如果“藝術”祇以一種相反的聲音而不是以一種慧智的判斷的警惕審視這個世界，藝術的趣味就索然無味。

置換空間、事件、時間及藝術方式，使這種表達成為一種新的視角與表達。這種“置換”既包含了原有材質媒介的轉換，也嘗試着如同新的判斷的另外媒介，這種媒介不僅是物質的，也是思維的，歷史性重新鏈接。

如果說人是城市的靈魂，人就是移動的城市，人們生活在街道市井，脉動在廣場，從一座城市穿越另一座城市。中國在城市的變革中，歷史上經歷了二次大的遷徙，當今大量城市人口增加帶來了城市活力與生機。民工潮成為中國城市進程的一個特殊景觀。而上個世紀六、七十年代，那場舉國上下的知識青年上山下鄉運動，喚起了千萬知青的青春之歌。也許將“出城”與“進城”作為一種歷史現象的思考與判斷，它提供給我們的不僅僅是一種表像，而在這個背景，人做為主體的飽滿激情，是否仍有另外一種意味，歷史的重疊意義在這種置換的表達上，我們應看到什麼？這是藝術所關心的嗎？意義何在？觀眾是唯一的答案。

“所有的形式都是看着我們的面孔”法國電影批評家塞爾日·達內也許道出了藝術與心靈的真面人生。當我們在感懷歷史與當下的自豪與缺憾的此時，藝術家的慧智是看到却從不道說。視覺是可傾聽的，聲音是可視覺的；面對衆多圖像的梳理與整合，理出一條藝術思辯視覺的自我之像。使作品成為一種表達的方式。

An Inescapable Force

By Jin Shijian

July 6, 2008, Hangzhou

In response to the Henry Louis’ question about the last note in the book Writing and Difference, “Here exists a substitution of questions, it indeed forms a system.” Jacques Derrida remarks, “As a substitution and a substitution of questions, they indeed form a certain system. This system at certain points is what forces it to move. It is an unascertainable source. Your note reminds me of the necessity of absent voids. We know...they are ‘important’ in any text.”

The production of meanings in contemporary art in any form is to be inscribed by history. Although some contemporary images seem to have no connection to tradition, they still respond to tradition as its addition or as an innovation based on tradition.

In the international art arena there is an interactive and dynamic force which encourages exchanges and interconnectedness. The source of this interactive force is our concerns and feeling of uncertainty about our past and future, which is expressed as a kind of “breaking away”. Politics takes precedence over individuals; expression replaces and blurs critical thinking; money worshippers replace political ideologues. These conditions have created a system of contemporary art, which, long with other systems, constitutes the environment for contemporary art.

The hermeneutics of art adopts a “revolutionary” vocabulary. We tend to harshly critique the current situation. We have strong desires to tear things down. The goal of revolution, however, is to build things up. Art should sensitively observe the world and make wise judgments. If art acts only as an oppositional voice, it will not be interesting any more.

The substitution of space, events, time and artistic approach will offer the artist new perspectives

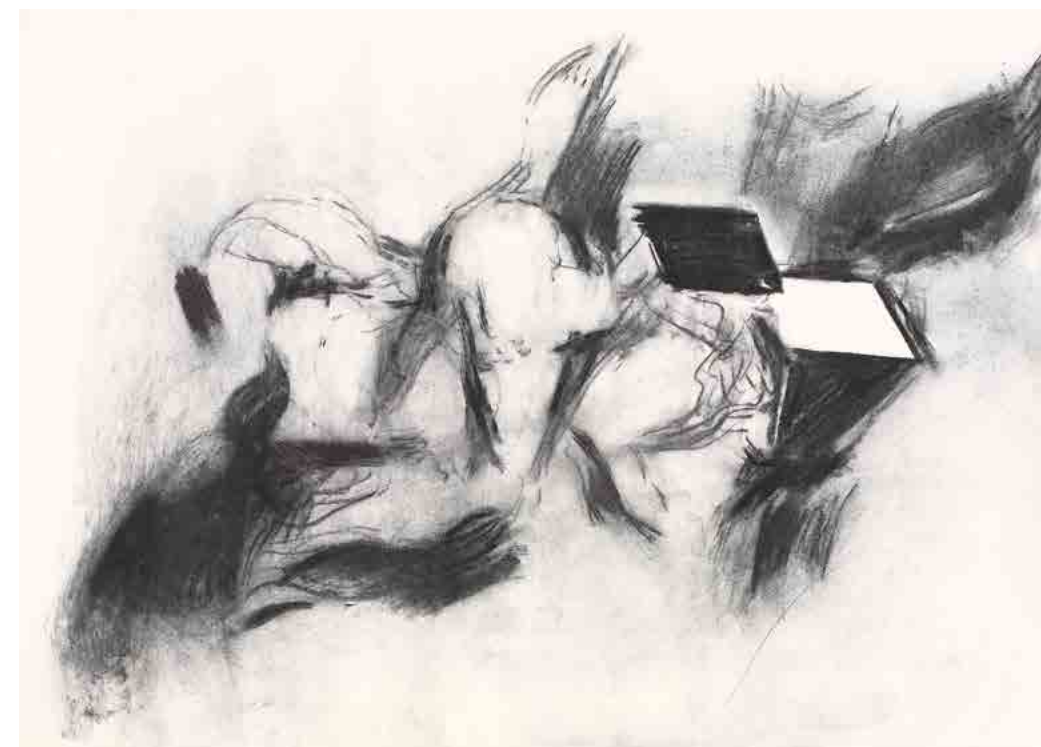
and languages. This substitution can be material, as well as intellectual and historical. It will create new associations.

If people are the soul of the city, they constitute the moving city. They live and move in the city, or travel from city to city. There are two major population movements in China's urban development in the twentieth century. The increased urban population has injected new energy into the city. A unique phenomenon in China's recent urbanization process is the large-scale movement of migrant workers from rural areas to cities. The 1960s and 1970s saw the nationwide youth re-education movement. Thousands of young intellectuals moved out of cities to live and work in the countryside with great enthusiasm. These historical events are thought-provoking. They reveal something deeper: What made people move in and out of the city with great enthusiasm? When we juxtapose, compare, and interchange two historical events, what will we discover? Is this relevant to art? What is its significance? The only answers will be given by the viewer.

The French film critic Serge Daney's statement that "All forms are faces looking at us." may have revealed the essence of the relationship between art and our mind. The artist's wisdom is something you can see, but cannot use words to describe. You can hear the image and you can see the voice. In order to create something personal and intellectually stimulating, contemporary artists face the task of rearranging and integrating a multitude of images. In this way, their work becomes a way of expression.



幾何學之一
紙本
100x80cm 2008 年
Geometry I
paper sketch
100 x80cm 2008



幾何學之二
紙本
100x80cm 2008 年
Geometry II
paper sketch
100 x80cm 2008

夏至
布面油彩
400x250cm 2012 年
The Summer Solstice
oil on canvas
400x250cm 2012



秋分
布面油彩
400x250cm 2012 年
The Autumnal Equinox
oil on canvas
400x250cm 2012



以鼓擊水之一
布面油彩
130x150cm 2006 年
Drum Beat Water NO.1
oil on canvas
130x150cm 2006



以鼓擊水之三
布面油彩
130x150cm 2006 年
Drum Beat Water NO.3
oil on canvas
130x150cm 2006



秦 風 QIN FENG

1961 年出生于中國新疆； 1996 年受德國柏林市政府邀請任藝術大使，曾任教于柏林藝術大學（德國），2006 年創建北京當代藝術館；任教于中央美院研究生導師（北京），任哈佛大學亞洲中心當代藝術研究員。

1961 Born in Xinjiang, China、 Graduated from the Shandong Art Institute, Shandong, China； 1996 Moved to Berlin, Germany and Taught at Berlin University of Art, HDK/2006 Founded the Museum of Contemporary Art Beijing ； Began teaching and serving as graduate advisor at the Central Academy of Fine Arts in Beijing; Nominated and selected as research associate in the Fairbank Center for Chinese Studies, Harvard University.

主要個展

2013/ Goedhuis Contemporary Art Gallery（倫敦）； Ethan Cohen 畫廊（紐約）克羅亞洲藝術館（達拉斯）； A brush with the Future（香港世界畫廊）/2012 克羅亞洲藝術館（達拉斯）； 香港藝術博覽會（香港）； 上海美術館（上海）； 佛羅斯特美術館（邁阿密）

作品被 大英博物館，紐約大都會博物館，波士頓美術館，加州亞太博物館，美國福特基金會，邁克道爾基金會，哈佛大學 Fogg 美術館，耶魯大學美術館，史密斯學院美術館，法國國家基金會，香港梁潔華基金會， 白宮數十家博物館、藝術機構及個人等收藏

SELECTED SOLO EXHIBITIONS

2013 Goedhuis Contemporary Art Museum , London； Ethan Cohen Art Gallery New York； Crow Collection of Asian Art Museum, Dallas/2012 Crow Collection of Asian Art Museum, Dallas; Texas Art Museum, U.S.; Goode House Gallery, London

COLLECTIONS

Works collected by the BritishMuseum,the Metropolitan Museum of Art, Museum of Fine Arts, Boston, the Fogg Art Museum Harvard University, Yale University Art Gallery, Smith College Museum of Art, the Ford Foundation, the MacDowell Colony, the Annie Wong Foundation, the National Arts Foundation (France), the U.S. State Department（“Art in Embassies”）

秦風——抽象的新概念：中國風

Carol Damian

著名藝評家、策展人、邁阿密博物館藝術總監

中國藝術保留着千年的藝術傳統。中國畫，長久以來與筆，墨，及流動的綫條結緣，文人以此方式來描述抒情自然與社會景觀以及和諧的宇宙。這些平淡無奇的圖象，擬影着時代、政治和社會文化的狀態。今天， 全球關注東方文化及 藝術家在尊重傳統的同時， 也關注着世界。

生長在中國西北， 絲綢之路上的秦風，雖然以後周游歐美， 他的藝術深受到家鄉地域與文化影響。 他不斷地嘗試用符號和文字來表達人類共同的“藝術語言”，由此看出“文化差异”與融合是他創作的主體與綫路 。“1980 年來，他不斷地實驗新的水墨畫法。他的作品以筆墨爲主角，即使用的是油彩， 丙烯，他還是以東方元素表現和彰顯水墨精神。” 以書寫式和中國語境爲核心。 秦風的作品也具有西方抽象表現主義，語境與形式魅力。 藉此來表達生命的體驗。 秦風的家族也同那些時代一樣難逃動蕩數百春秋。這樣的生命經歷帶給他的作品大幅度的情感空間。許多西方抽象表現主義藝術家，遭遇歐洲戰亂， 藝術，是他們表達個人情感的工具。

抽象的定義是經過除去或是簡化的過程， 圖象不再切實地呈現可辨物體。 這種表現方式應用到許多藝術行爲上面， 也很合適解讀欣賞中國的繪畫，尤其是當西方人無法辨別它的文學背景之時。 國畫家，經過長期研修， 揮撒着強裂的與自然與人與社會的感悟與表現黑墨，又加上精致的內部精神與人文細節。 在中國， 這些是最受尊重的畫家。中國畫以冊頁，卷軸， 絲， 紙形式爲爲媒介與載體，近年也有在畫布上。每一筆劃都有它的象徵意味和情景互映之喻，再以無數的組合方式形成獨到形式與語境。 高度抽象符號形式都與自然結緣－鳥， 樹， 葉， 花， 石， 山， 大自然與一體。藉以表現藝術家對人、社會、自然的理解與表達。中國人喜好分類的習慣繼續描述着以下的分類：山水，肖像， 靜物， 花鳥， 動物。技法上也分爲工筆， 寫意、大潑墨，

幹筆等。對秦風而言，將這些傳統與當代藝術的結合的作品代入西方世界并導引融入西方當代藝術，尤其是東方式的抽象表現主義，可能是最接後現代藝術與表現的倡議者。

紐約抽象派畫家行爲藝術或表現主義運動，以大幅或簡單形色作品而著稱，吸引觀者觀察到畫中的層次，從而頓足留步慢慢進畫。比如，以黑白抽象畫成家的 Frank Klein 在墨中加彩畫漆，畫在報紙上，以此來達到東方畫表意的效果但加上了強烈的對比力量。也許紐約抽象表現主義者與中國傳統畫的精神性格文化、社會背景完全異同，秦風的作品却是使完全不同的文化與藝術類型恰到的融入，結合并體現于思想與創作之中。

秦風沿迷遨游于他的黑白世界，高雅的水紋在淡淡的背景上流動，平和與深奧。當他把綫條和尺幅放大的作品，陰陽矛盾構成了激動不安的無限空間和欲望語境。巨大而簡單的形式符號與在速度，方向，質地上多變的綫條形成了新的氣象。以亞麻紙，畫布，冊頁，墨，丙烯，等等爲媒材，中國藝術的劇目由秦風的作品而拉開序幕。古瑪雅文明，巴比倫文明，埃及文明，華夏文明是中國文明之先驅，并創立偉大的文字體系。他的欲望風景，文明景觀，西風東水之系列使幾處古老文明的融合與共榮，重新再現了幾大古老文明的偉大與恢宏。符號與文字的交融交接產生了一個全新的國際性語言和人類共同的文明景觀。這也許與原來的文字意思有差距，但是確有着新的文化使命，傳大着 21 世紀國際化的訊息。這或許是由于地域性差異和古人的意願，秦風賦予它新的文明使命，以他的“文明景觀”傳達未來世界的國際化的文明訊息。

QIN FENG-A New Definition of Abstraction: Chinese Style

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

Chinese art has maintained certain traditional approaches to painting for hundreds of years. Painting has long been associated with brush and ink, calligraphy, and fluid markings to describe a lyrical landscape and the harmony of the universe sung by philosophers and poets. Scrolls to illustrate ancient texts soon gave way to more prosaic images, their subjects defined by dynasties, politics and socio-cultural pressures. Today, the world of Chinese art is more familiar as the multifold phenomenon of Chinese culture has entered into popular discourse and artists determine to create work that is appreciative of past traditions while looking to the global future.

Qin Feng was born in Xinjiang in the far reaches of China’s northwest territory where the intersection of the Silk Roads brought many cultures together and would influence his art for years to come, despite travels that introduced him to the styles of Europe and the United States. It is the subject of cultural differences that weaves its way through his work as he constantly explores how symbols and language can be used by artists to communicate universal ideas. “Since the 1980s, he has been continually researching and experimenting with new ink painting and contemporary ink painting. His creative method and expression utilize primarily the language of ink and brush... Even with oil painting, acrylic painting and Western painting, he still uses Eastern elements to show off the expression of ink painting.”¹ With Chinese calligraphy and ink brush traditions at its core, Qin Feng’s works meet the modern Western stylistic category of Abstract Expressionism. Both depend on the almost ritualistic process of applying paint/ink to the surface to express and reflect the experiences of life. For Qin Feng, whose family was constantly subjected to the atrocities of the Cultural Revolution, life’s experiences bring a wide range of emotions to his paintings. For the Abstract Expressionists, many of them exiled from or affected by the events of war-torn Europe, the action of painting was key to their own mode

of personal expression. Abstraction, by definition the simplification or reduction of forms into images that do not realistically represent recognizable objects, has been used to describe many kinds of art produced over the centuries, and can be applied to Chinese brush and ink painting, especially to Western eyes that may not recognize its literary, traditional, or calligraphic sources. Sweeps of black ink and delicate linear details are applied by the brush of experts who have perfected their craft after many years of dedicated study. Ink brush artists are among the most revered in China. Chinese paintings were done in albums, scrolls, silk banners, and on paper and, most recently, canvas. Each brush stroke was given a name and combined in almost innumerable ways to make up the structure of the picture. Most strokes are associated with nature (birds, trees, leaves, blossoms, rocks, mountains, etc.). The Chinese love of classification continues in the description of a number of basic classes of subjects: landscapes, portraiture, figure, genre, birds and animals, flowers. The techniques also have classifications ranging from meticulous brushwork to outlines, splashed or spilled ink, sparingly dry ink applications. For Qin Feng, a student of Chinese traditional painting, bringing these processes into the modern world led him to be associated with Western art, in particular, the Abstract Expressionists, perhaps the closest proponents of complex painterly processes.

The Abstract Expressionists of the New York School apply their paint with either spontaneous aggression (Action Painters) or with sublime attention to color (Color Field), in very large format works that invite the viewer inside the many layers of pigment. An artist like Franz Kline, known for his large black and white abstractions, also used brush and ink with some tempera, often on newspaper, to achieve a style of painting reminiscent of Oriental ideographic writing but with dramatic intensity and energy. Although the modern Abstract Expressionists of New

York may appear to be of an entirely different temperament than the Chinese traditionalists, it is the similarity that Qin Feng ascribes to as he brings both together – a meeting of East and West.

Qin Feng embraces the black and white of Chinese ink painting and calligraphy, 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 the velocity, direction and texture of the strokes that give them life. Working on hand-made paper, canvas, books and fans with traditional inks, acrylics, and mixed media that is referential to his subject, Qin Feng has vastly expanded the repertoire of Chinese art. His numerous 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 begin anew 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.



< 欲望風景系列 5400
墨丙烯、絲綿
160x320cm 2012 年
Series Desire Scenery NO.5400
ink and acrylic on silk cotton paper
160x320cm 2012

> 欲望風景系列 8777
紙墨丙烯、亞麻紙
160x160cm 2012 年
Series Desire Scenery NO.8777
ink and acrylic on linen paper
160x160cm 2012





文明景觀系列－冊頁
墨、咖啡、宣紙
80x1200cm 2009 年

Civilization Landscape Series – Album
ink and coffee on paper
80 x 1200 cm 2009 Each panel: 80 x 60 cm

欲望景觀

墨、丙烯、棉布

500x287cm 2007 年

Desire Landscape

ink and acrylic on non-woven cloth

500x287cm 2007



欲望景觀

墨、丙烯、棉布

500x287cm 2007 年

Desire Landscape

ink and acrylic on non-woven cloth

500x287cm 2007



欲望景觀
墨、丙烯、棉布
600x300cm 2007 年

Desire Landscape
ink and acrylic on non-woven cloth
600x300cm 2007



王軼瓊 WANG YIQIONG

1961 年 3 月生于江蘇，1990 年畢業于中央美術學院版畫系。
Born in Jiangsu, March, 1961.Graduated from Graphic Arts Dept., Central Academy of Fine Arts, 1990.

近期展覽

- 2013 《一平方米－處境》——當代藝術展，林大藝術中心美術館，北京
《自由的呼吸——中國當代藝術展》，日本東京藝術館，日本
《轉折—中國繪畫第六回展》廣州藝術館，上海
《新水墨風向標－第一回》—藝術作品展，新水墨意象館，北京
《首屆新京派雙年展》，新京派美術館，北京
“我們・1994—2013” —中國宋莊藝術家集群 20 年特展，宋莊美術館，北京
《零界》2013 首屆中國裝置藝術雙年展，當代藝術館，北京
- 2012 《梅花時間》國際版畫作品展，格林肯，瑞士
《@ 宋莊美術館 2012 當代藝術 Weibo 大展》，宋莊美術館，北京
《假如明天來臨》當代版畫邀請展，虛苑美術館，北京
- 2010 《路進中國》當代影像作品展，土耳其畫廊，伊斯坦博爾，土耳其

SELECTED GROUP EXHIBITIONS

- 2013 How Far—Exhibition of Chinese Contemporary Photography,Songzhuang Art Museum, Beijing
Free Breathing—Exhibition of Chinese Renowned Artists’ Works，Tokyo Art Museum,Tokyo,Japan
- 2012 Titoni & Time— International Exhibition of Graphic Works, SwedenExhibition of Contemporary Weibo Art, Songzhuang Art Center, Beijing
If Tomorrow Comes—Invitation Exhibition of Graphic Art ,Beijing
Burnout and Restart from Nanjing—Contemporary Art Exhibition,Nanjing
Slow Pace: A Kind of Contemporary Art , Li-Space, Beijing
Not Now—Invitation Exhibition of Contemporary Art, Beijing
- 2010 Path To China—Exhibition of China’s Contemporary Photographic Works,Istanbul, Turkey

說無影無形

王軼瓊 2013.12.10，晚 8：50

今晚的這個時候，我將邀請你們一起去參加一個展覽，是參加，不是參觀。群裏的所有人都請你們參加，就今晚。如果你睡了，特別是和女人睡了，那這個作品就不署名了。如果你在喝大酒没看見，聽說或胡聽說也算。如果你在桑拿，没看見那就算了，和別人談藝術談得嗨了，也就算了。還有加班的就算了，賭博的算了，畫畫的就算了，看電視的就算了，上微信的就算了。總之今晚的展覽，靠無形。

展覽的題目是“無影之形”。

我第一次看到無影無形，和今天腦子裏浮現的無影無形，總是和無影無踪這個字形有關，這是文字閱讀的空缺癥有關。

但今晚無影無形和北京的又一次大風有關，風來了，侯冷侯冷，策展人粟多壯被吹到了蘇州，當代美術館的曉崔被吹下班了，約她今晚看展覽資料和吃飯都被吹了。

我站在野外凍了 45 分鐘，不爲什麼，就爲了證明我有多傻。回到屋裏好暖和啊，這叫冷凍回暖法。

小時候聽人說，一個窮人没衣服穿每天夜裏跑的冒汗，被地主偷看到了，他穿着皮襖都冷，地主問你爲什麼這麼暖和，窮人說，穿上我的這個神衣，跑就不冷了，地主說我要神衣，從此窮人穿起了皮裘皮大衣。

歡樂
王軼瓊
是因爲
沒有障礙
沒有約束
沒有虛偽
沒有媚俗
沒有傻逼呵呵的麻木
和傻逼呵呵的呵呵
歡樂是自醒覺悟和獨自歡愛
和關愛
和
在自己腿上說話

其實我們眼睛被微信已經毀得不行了，花，看什麼都是花的，有影也沒形。有手機以後說多用手機耳朵會壞，腦子會壞，家庭會壞，現在看來耳朵是好的，家庭是好的，眼睛壞了，看什麼都是毛病，包括家。

家已經出現了重影，而不是裂縫。

快一個小時了，這個叫没形的展覽除了“形而上”@毛毛@九根針@蒙志剛參加了，還有“藝術蘇式”@張東，其他人其實還是習慣觀看展覽，或者聽說。

“聽說展覽”是我2010年的作品方案，因為覺得當時的展覽不值得跑去看，就打點電話聽他們說說、罵罵、操操哎，覺得這個展覽還不錯，聽得有滋有味，很滿足。後來真的無意跑去看了，我操，這是什麼呀！

這個方案作了一千年，所以那一年，很多人說没看到我，其實我在。

現在我已經到處都在，不是無形之形，是没形，没醒，没型，也没心。一個没有心的形連隱形都談不上，那麼滿世界的這些現形看起來是多麼可怕。沒有靈魂、空白、蒼白、白白、白吶白。唉，月黑風高，寒冬臘月，不說這些糟心事了，來各位喝口酒吧，紅的，幹，切是，喝，碰，整，皺。

十點了。

過一會，展覽就要接近尾聲了，這個夜已經超過了白天，特別是那種在周六周日下午四點左右開始的展覽開幕式，樣式沒什麼大的區別，看看，轉轉，胡侃幾句，或者心理不平衡，或者和認識的，不認識的亂打招呼，然後就是吃毒餅乾，轉基因西紅柿，然後喝最差的紅酒，展覽太成功了。

有我們今晚的成功嗎。

展覽結束了。

謝謝。

共振計劃・天津 2013——“無形之形”國際當代藝術展

策展人：栗多壯、Marlena Donohue

學術主持：夏可君、唐堯

學術委員會：克提斯・卡特、布魯斯・比斯利、曾成鋼

策展助理：陸曼妮、曾曉翠

參展藝術家：

楊黎明、秦風、戴光鬱、井士劍、崔憲基、李勇政、黃箏、譚勛、秦衝、王軼瓊、景育民、關晶晶、Lita Albuquerque、Annetta Kapon 、Luc Leestemaker、Bonita Helmer

2013 年 12 月 28 日—2014 年 2 月 12 日
在天津泰達當代藝術博物館開始和結束。

時間會睡着無形的風過來過去。

栗和老栗的栗有區別嗎。

我們在等待中浪費的時間其實是另一個資源。“無形之形”其實就是這樣的一種等待和浪費。浪費糧食是可耻的，但浪費時間却是光榮的，崇高的。

爲什麼呢，因爲時間就是用來浪費的，會浪費時間的人，是智慧的人。

當西方人用美金歐元來計量每一秒的時間時，中國人用一斤一斤的茶葉來浪費時間和精力，這是後現代主義思想在中國遇到的第一個阻力。仿佛我們有的是時間，或者我們從來就沒有缺過時間，那這些時間都是從哪多來的呢。

我用提出問題的態度和每一位“無形之形”的藝術家一起“得意忘形”好嗎。

我再不想問“我們從哪來到哪去”的老掉牙的問題了。

但我們應該多去愛女人和她們的襪子。

Formless and Shadowless

Translated by Wang Yimei

Tonight at this moment, I would like to invite you all to participate in an exhibition, to be engaged in it, not to visit it. All in the Wechat group will invite you to go for it, just tonight. If you already fall asleep, particularly sleep with your woman, this work, then, would be an anonymous one. If you drink heavily without seeing or hearing of it, then just drop it. If you are in the sauna, drop it. Or if you talk about art with others in high spirits, drop it. Those who work till far night or gamble, or paint, or watch TV, or play Wechat, just drop! In a word, tonight’s exhibition is based on formlessness.

Title of the Exhibition: Form of Shadowlessness

The first time I saw something shadowless and formless together with what it occurs to my mind is usually related with the character form of this “shadowless and traceless”. It relates with insufficiency of literary reading.

And yet, tonight’s “shadowless and formless” is related with the big wind again attacking Beijing. The wind came, terribly cold. Curator Su Duozhuang was blown to Suzhou. Xiao Cui of Contemporary Art Museum was blown back home, with whom the appointment to see the exhibition material and to have dinner together was blown away, too.

I was standing in the wildness, frozen 45 minutes, for some unknown reason, just to prove how silly I was. Back in the room, how cozy and warm I felt. This is what is called Frozen-Warmth Back Technique.

When I was a child, I heard a story. A poor man without clothes to wear had to run during night every day. He kept running until he sweated. His landlord peeped at him. As he wore a fur

coat and still felt cold, he asked the poor man why you felt so warm. The poor man said, Just wear my divine clothes and keep running and then you will not feel cold anymore. The landlord asked for his divine clothes. Henceforth, the poor man began to wear the fur coat ever since.

Joy
Wang Yiqiong
Is because of
No barrier
No restraint
No hypocrisy
No vulgarity
No silly numbness
No silly “Hehe”
Joy is a self-awakening and self-ecstasy
Care and love
And is
A talk on your own legs

To be frank, our eyes are terribly damaged by Wechat. Whatever we see is hazy, even the shadow has no form. Mobile damages ears, brains and families. Now it seems that our ears are fine. Family is fine, eyes are not fine. Whatever we see is a flaw, including family.

Family has a double shadow, not a crack.

Nearly one hour has passed. Except “Metaphysical” @Mao Mao @Nine Stitches @Meng Zhi-gang, plus “Art Su Style” @ Zhang Dong, others are still used to seeing an actual exhibition,or hearing of an exhibition.

“Exhibition Heard Of” is my 2010 work plan. As I felt it was not worthy going for a then ex-hibition, I thus just called them, listening on phone to what they spoke of, rebuked, or fucked, etc. Even though I was not there physically, I felt considerably contented with what I heard. Lat-er I went there to see the show. Fuck it! What was that?

This work plan extends one thousand years. So that year, many said they had not seen me, but I did exist.

Now, I am everywhere. Not in form of formlessness, but is formless, wakeup-less, no shape, and no heart, either. Even not to mention an invisible form and shadow of a heartless shape. So, then, what is visible filling up the world appears appalling! Soulless, blank, pale, plain, white of whites...A sigh, black moon and high wind, severe winter and January. Let’s drop these heart-an-noying things. Let’s drink a glass, red, dry, or whatever...Drink, Clash, Integrate, and Crumble...

At 10 PM already.

After a while, the exhibition will soon come to an end.This night is far longer than the day.

Those vernissages commonly begun at 4 PM or so on Saturday or Sunday have little difference from one another in form and style.You just take a look, move around, shoot the breeze a bit, or feel unbalanced, or say Hello to people you know or not. Then you just eat poisonous biscuits, trans-genic tomatoes, and then drink worst quality wine.Aha, the exhibition is so successful.

Is such as successful as ours tonight?

This exhibition is now closed.

Thank you.

The vibrARTion Project·Tianjin 2013---
“Form of the Formlessness” International Contemporary Art Exhibition

Curators: Su Duo Zhuang, Marlena Donohue
Academic Presenters: Xia Kejun, Tang Yao
Academic Committee: Curtis Carter, Bruce Bisley, Zeng Chenggang
Curator Assistants: Lu Manni, Zeng Xiaocui

Participant Artists:
Yang Liming, Qin Feng, Dai Guangyu, Jing Shijian, Cui Xianji, Li Yongzheng, Huang

Zheng, Tan Xun, Qin Chong, Wang Yiqiong, Wang Yimei, Jing Yumin, Guan Jingjing, Lita Albuquerque、Annetta Kapon 、Luc Leestemaker、Bonita Helmer

Exhibition Time:

Dec.28,2013-Feb.12, 2014

Venue:

Begins and ends at Taida Contemporary Art Museum, Tianjin

Time will be falling asleep, while the formless wind comes and goes.

What is the difference between Mr.Su and Lao Li(any difference between Nut and Coconut?)

Time that we waste in waiting is another resource. “Form of Formlessness” is actually such a wait and waste. Waste of food is a shame, but waste of time is glorious and sublime. Why is that so? Because time is for wasting. Whoever is able to waste time is a wise person. While westerners measure every second with US bucks and Euros, the Chinese waste time and energy with teas Jin after Jin(one jin=1/2 kilogram). This is the first resistance to be met in China against post-mod-ern thoughts. It appears that we have endless time, or we never lack time, while where do such loads of hours come from? My attitude is to raise a question and in this way I am carried away together with “Form of Formlessness” artists. How about that?

I do not want to ask the rotten question again“ Where do we come from and where shall we go?”.

However, we ought to love our women more and their stockings.

王軼梅的微詩——

2013.12.14. 上海中午

微信時代

王軼梅

低頭看微信

無聲無形無影

把道路延伸至

四通八達

繼續低頭看微信

無聲無形無影

和無盡

微信時代

已不再

舉頭望明月

Wang Yimei’s Wechat poem——
(Translated by Poet herself, Dec.14,
2013, Noontime, Shanghai)

Wechat time

Wang Yimei

Lower heads reading Wechat

Speechless, Formless, Shadowless

Extends routes to that far and wide

Thousands of lanes and thoroughfares

Continue lowering heads reading it

Speechless, Formless, Shadowless

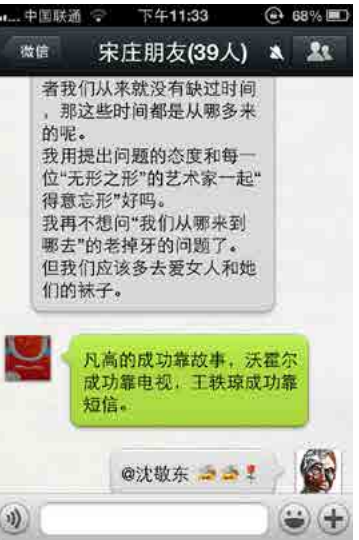
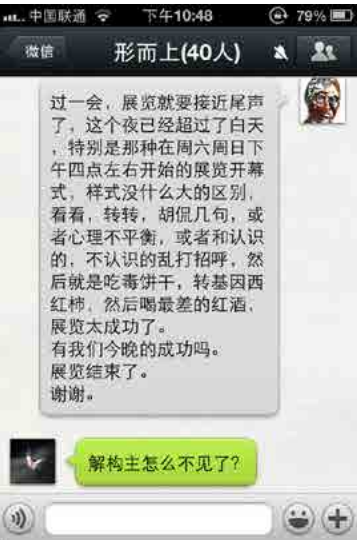
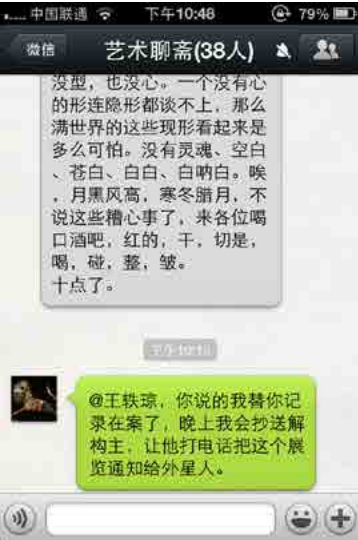
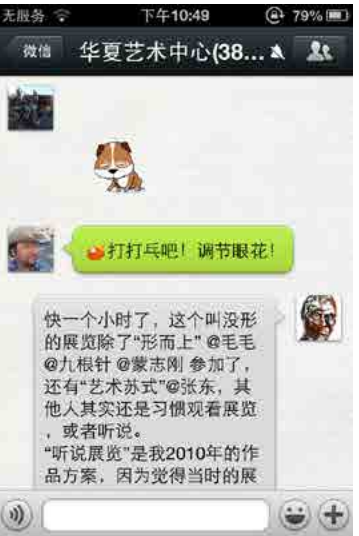
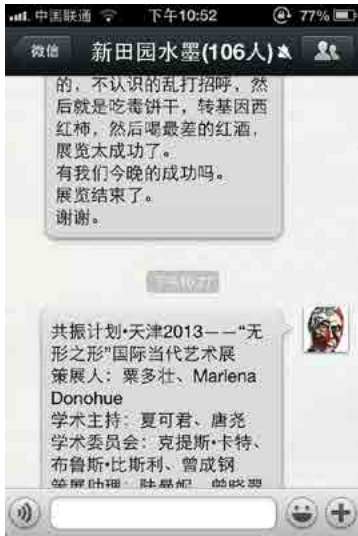
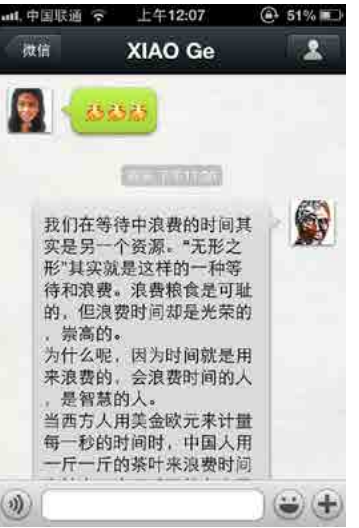
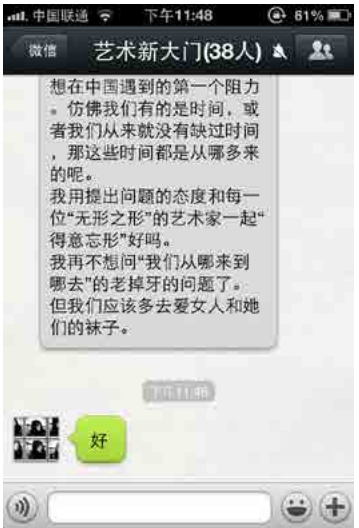
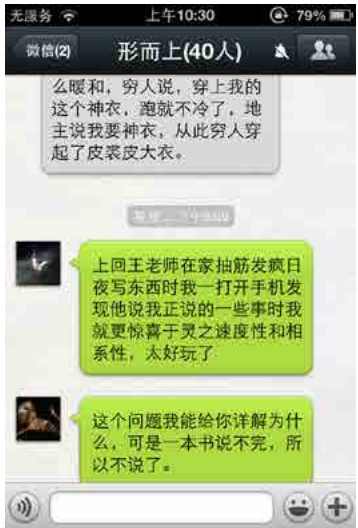
And Endless

Wechat time

No more

Uplift heads towards

Moon and Sky



崔憲基 CUI XIANJI

1962年出生于吉林省,1985年畢業于延邊大學美術系,1994年中央美術學院七屆油畫研修班,2004年畢業于韓國弘益大學美術學碩士,現生活、工作在北京。

Born in 1962 in Jilin, China.Graduated in 1985 from the Oil Painting Dept, Yanbian Institute of Fine Arts, Jilin, China. Graduated in 1994 from the Oil Painting Dept, Central Academy of Fine Arts, Beijing, China. Master Graduated in 2004 from the Oil Painting Dept, Hong-ik University, Seoul, Korea. Works and lives in Beijing.

近期個展

- | | |
|------|----------------------------|
| 2013 | 狂草－崔憲基文獻展，馬奈草地美術館，北京，中國 |
| | 狂草十年－崔憲基，元典美術館，北京，中國 |
| 2007 | 懸置 ,MONO 當代藝術空間，北京，中國 |
| | 初念 ,SEO HWA GALLERY, 首爾，韓國 |

部分聯展

- | | |
|------|------------------------------|
| 2013 | 零界－首屆中國裝置藝術雙年展，北京當代藝術館，北京，中國 |
| 2011 | 自然美術國際邀請展，自然美術搖籃，公州，韓國 |
| 2010 | 首屆圖門江國際藝術節，圖們市文化中心，圖們，中國 |

SELECTED SOLO EXHIBITIONS

- | | |
|------|---|
| 2013 | Cursive-Cui Xianji Documenta, Manet Art Museum, Beijing, China |
| | A Decade of Cursive Writing • Cui Xianji, Yuan Art Museum, Beijing, China |
| 2007 | One's Original Intention, Seo Hwa Gallery, Seoul, Korea |
| | Suspension, Beijing MONO Modern Art Space, Beijing, China |

SELECTED GROUP EXHIBITIONS

- | | |
|------|---|
| 2013 | The Zero State - First China Installation Art Biennale, Museum of Contemporary Art
Beijing, Beijing, China |
| 2011 | International Exhibition of Natural Art, Nature Art Cradle, Gongju, Korea |
| 2010 | Tumen River International Art Festival, TuMenShiWenHuaGuan, Tumen, China |

十多年前，在爲崔憲基畫冊撰寫文章時，我對他的藝術的評價是由人而及文的，當時我們一度是鄰居加朋友。他是一個本色的藝術家，天性始然，他的藝術有一種感人的真實，由于他是朝鮮族人，漢語的表達（文字和語言）不十分自如，于是他就更多、更徹底地將心聲和感覺訴諸于藝術，這個時候他是一個感覺主義者。雖然這個時候他已經處于抽象表達初期，按學術歸類，應屬于抽象表現主義的，但是由于文化精神的宿命，中國油畫家的抽象表達之路，祇能是由意象而及抽象，實際上是半抽象式的，他的經驗世界，尤其是童年經驗的符號和元素——雪國、木屋、樹木等等物象的形式轉換很自然地出現在他的表達中——真誠、率意、自然、質樸，使人感覺到他是一個純粹的自然之子，他似乎對文化和文明有一種本能的疏遠和拒斥感。所以在我的文章中有一層含義沒有明言——他實質上是一個“文明的野孩子”，這不是貶意的，賢人說：“禮失而求野”說的是文化和文明損毀和墮落後，文化和文明的復興和拯救要求諸感性、自然和人性本原的善性等等。崔憲基在中央美院油畫研修班出來後正遭遇中國文化的轉型期，即“禮失而求野”，所以從這個意義上說他是生逢其時的。

本次展覽《狂草十年—崔憲基作品回顧展》使我頗爲驚異，所謂驚異者，他何以從一個感覺主義者和“文明的野孩子”成爲了一個觀念主義和質疑者。他的“狂草十年”主題詞，當然是十足野性的，但是此“野性”非彼野性，它是十多年前的“感覺主義”和“野性”的一種精神文化的超越，所以我感覺他從“文明的野孩子”，而長大成爲擁有自我的精神個體了，這是人的升華，也是人的成熟。

本次展覽中的引人關注的作品是集雕塑、行爲、裝置等爲一體的一件大型作品，在作品中藝術家將對他的生命歷程和思想方式產生了重大影響的三個符號性的歷史人物采

取了解構性的表現。以黑格爾的“歷史決定論”為邏輯前提的國際共產主義運動，是一場席卷全球的狂飈革命運動，這場運動伴隨着藝術家的童年和青少年。為了生存的真实和對良知的交待，崔憲基從直覺和人性出發，做了這件作品。表面上看崔憲基是反邏輯的，但他反的是“理性悖論”的邏輯，亦及革命被异化的邏輯。

與近些年此類表達模式所迥异的是，崔憲基的方式是按照人性真實的邏輯來表達和清理他的符號記憶的，這就使得他的作品有了新的角度，由于他同時采取復合的表達方式（雕塑、行為、裝置、聲響等），從而使得他的作品不但形式豐富復雜，并且獲得了深度——人性的深度。于是他就超越了同類題材的作品。

文 / 鄧平祥

More than a decade ago when writing an article for Cui Xianji's catalogue, my assessment for his art was made based on his personal characters, at that time we were once neighbors and friends. He is a true and natural artist, and there is a touching true in his art. Since he is an ethnic Korean and his Chinese expression (both literal and oral) is not very smooth, he resorts more thoroughly his heart and feelings to the art, at this time he is a sensualist. Although he was already in the early stage of abstract expression at this time, which should belong to the abstract expressionism according to the academic classification; however, due to the destiny of cultural spirit, the road of abstract expression for Chinese oil painters can only be from the intention to the abstract, actually is of half abstract type. The formal transformation of his empirical world, especially the symbols and elements experienced in his childhood – the images such as snow country, log cabin and trees etc. appeared in his expression quite naturally – sincere, probabilistic, natural and simple, making people feel that he is purely the son of nature, and he seems to have an instinctive sense of alienation and rejection to the culture and civilization. Therefore, a layer of meaning is not clearly explicated in my article – he is essentially a “wild child of civilization”, of course it is not derogatory. The sage says: “cozy and wild”, which means that after the damage and degradation of culture and civilization, the renaissance and salvation of culture and civilization will require the sensibility, nature and goodness of primitive human nature. Cui Xianji was just encountering the transitional period of Chinese culture when he graduated from the oil painting workshop of the Central Academy of Fine Arts, namely in the state of “cozy and wild”, so he is a man of the times in this sense.

The exhibition Wild Scribble in the Decade – Retrospective of Cui Xianji's Works made me quite surprised, and the so-called surprise is why he has become an idealist and doubter from

a sensualist and “the wild child of civilization”. The subject heading of his “Scribble in the Decade” is certainly very wild, but this kind of “wild nature” is different from that in more than ten years ago, which is a transcendence of spiritual culture compared with the “sensationalism” and “wildness”, thus I feel that he has grown up to become a spiritual individual with oneself from a “wild child of civilization”, which is not only the sublimation of people, but also the personal maturity.

The remarkable works in this exhibition is a piece of large-scale works integrating with sculpture, behavior and installation, in which the artist will manifest in a way of deconstructionism three symbolic historical figures that have greatly affected his life course and thinking mode. The international communist movement with Hegelian “Historical Determinism” as the logical premise is a worldwide storm and stress, which accompanied the artist’s childhood and youth. For the reality of survival and the explanation of conscience, Cui Xianji created this work starting from the instinct and human nature. Seen from the outside Cui Xianji is against logic, but such logic is of “rational paradox”, namely the logic of alienation for revolution.

Different from this kind of expression patterns in recent years, the way of Cu Xianji is to express and clean up his symbolic memories according to the real human logic, which makes his works have a new perspective. Meanwhile, because he takes the method of compound expression (sculpture, behavior, installation and sound etc.), his works are not only rich and complex in the form, but also endowed with depth – the depth of human nature. Hence he has surpassed the works of similar themes.

By Deng Pingxiang

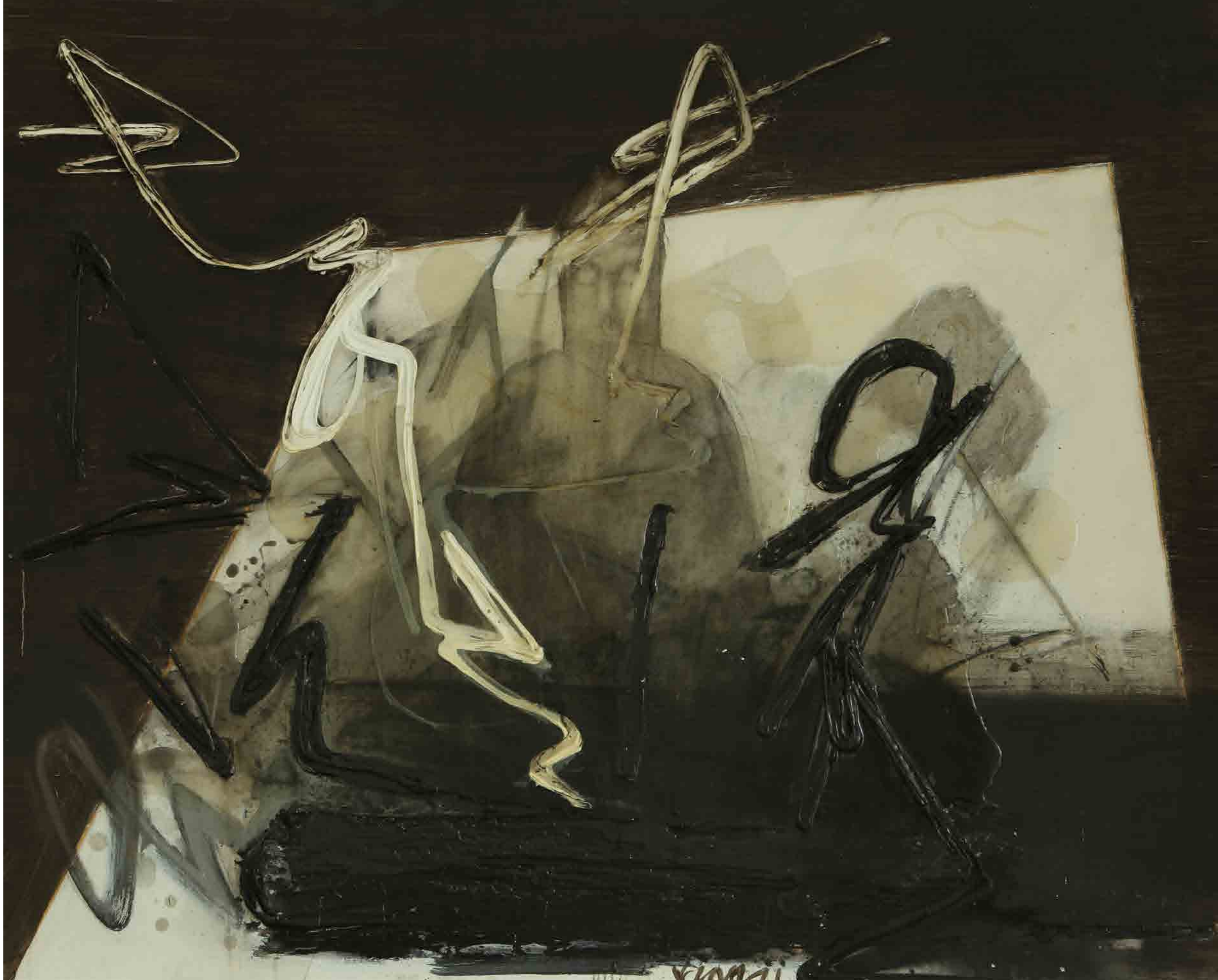
太陽
綜合材料
200x200cm 2010 年
The Sun
mixed media
200x200cm 2010



打坐之三
綜合材料
150x60cm 2009 年
Zazen NO.3
mixed media
150x60cm 2009



打坐之二
綜合材料
130x160cm 2009 年
Zazen NO.2
mixed media
130x160cm 2009



打坐之六
綜合材料
200x200cm 2009 年
Zazen NO.6
mixed media
200x200cm 2009



6×9=96 系列作品—凌晨
綜合材料
200x200cm 2010 年
6×9=96Series—Dawn
mixed media
200x200cm 2010



秦 衝 QIN CHONG

近期個展

- 2012

秦衝作品 2000–2012 “無邊的極地”，何香凝美術館，深圳，中國
- 《記憶》，世界畫廊，香港
- 2010

《無 · 所謂》，世界畫廊，香港
- 《無 · 所謂》，扉藝廊，廣州，中國
- 2009

《 黑白聯合國》，北京當代藝術館，北京，中國

部分聯展

- 2013

零界－首屆中國裝置藝術雙年展，天津美術館，北京當代藝術館，北京、天津
- 墨測高深—當代空間水墨展，北京當代藝術館，北京
- 第 55 屆威尼斯雙年展，威尼斯，意大利
- 首屆香港巴塞爾藝術展“藝聚空間”，香港
- 國際紙藝術雙年展，保加利亞索非亞

SELECTED SOLO EXHIBITIONS

- 2012

Qin Chong Art Works 2000-2012 – Endless Polarity, He Xiangning Art Museum, Shenzhen
- Interplay, Galerie du Monde, Hong Kong, solo exhibition at ART HK 12
- 2010

Whatever, Galerie du Monde, Hong Kong
- Whatever, Fei Gallery, Guangzhou
- 2009

United Nations Black and White, Beijing MOCA, Beijing Songzhuang

SELECTED GROUP EXHIBITIONS

- 2013

The Zero State, 1st China Installation Art Biennale, Tianjin Art Museum, Beijing
- MOCA, Tianjin/Beijing
- A New Ink Spirit, Beijing MOCA, Beijing Songzhuang
- Personal Structures, Palazzo Bembo, 55. Venice Art Biennial
- Encounters, Art Basel Hong Kong

秦衝作品中的實與虛

彭鋒 /2012 年 4 月 15 日于北京大學蔚秀園

實與虛，是中國傳統美學評論藝術作品的常用術語。虛實結合，是優秀藝術作品的重要標準。就像清代畫家笪重光所說的那樣，“虛實相生，無畫處皆成妙境。” 妙境，就是優秀藝術作品所達到的境界，它是借助虛實結合的方式實現的。

我們是否可以用傳統美學的術語和理論，來解讀和評價當代藝術作品？表面看來，傳統美學與當代藝術之間相隔有距，但是祇要經過某種轉換，傳統美學的術語和理論仍然可以適用於當代藝術作品的解讀，尤其是適用於那些對傳統有深入反思的作品的解讀。秦衝的作品，正是建立在對傳統的反思的基礎之上。正因為如此，運用傳統美學術語和理論來解讀秦衝的作品是恰當的。更重要的是，這種解讀有可能將當代作品與深遠的文化傳統聯系起來，形成復雜的互文關係，激發豐富而深邃的意義和遐想。

秦衝作品對虛的表達，最直觀的形式就是把形象畫虛了。在近來完成的“記憶”系列油畫作品中，我們可以看到西方美術史一些大師的作品如梵高的《向日葵》、蒙克的《吶喊》、米勒的《拾穗者》等被做了模糊的、虛化的處理。與中國傳統美學用虛來表達一種美學意境不同，秦衝用虛來表達一種觀念。這裏的虛，具有多重意義的批判性和自我反思性。像秦衝這個年紀的藝術家，都是在追求西方藝術大師的脚步中成長起來的。但是，西方藝術大師的作品，對於從未出過國門、從未看過原作的中國藝術家來說，其實祇是一些模糊的印迹。總之，西方藝術大師的作品，對於那些效仿他們的中國藝術家來說是殘缺的、模糊的。秦衝後來旅居歐洲，對西方大師的作品有了近距離的接觸，逐漸獲得了他們的清晰而完整的形象，而過去的印象的殘缺性和模糊性，就顯得更加明顯了。許多中國藝術家都是在對西方藝術大師的作品的誤讀中成長起來的，包括秦衝自己。絕大多數中國藝術家仍然生活在殘缺和模糊的印迹之中，而不覺得它

們是殘缺和模糊的，而秦衝則擁有兩種不同的經驗和印迹，可以感受到它們之間的衝突和張力。秦衝作品中通常有某個局部顯得更加清晰，也許他想傳達的正是他內心深處有關西方藝術大師虛實印象之間的對比與衝突。對於秦衝這個系列的作品，我們也可以做這樣的解讀：當代中國藝術家無論如何也無法擺脫西方大師的陰影。即便這種陰影是殘缺的和模糊的，它們也成了中國藝術家回歸自身文化傳統的巨大遮障。無論做那種解讀，秦衝這個系列油畫作品中對西方經典作品的虛化處理，都指向了對藝術自身的反思。祇不過這種反思不再屬於美學的範圍，而具有更多的社會學的意義。

從中國傳統美學的角度來看，秦衝作品中的虛主要表現在大面積的留白。秦衝近來創作的紙上水墨作品“無所謂”系列，就是由隨意畫出的綫和大面積的空白構成。留白在中國傳統水墨畫中非常重要。正是通過恰到好處的留白，我們可以從作品中感受空靈飄渺的意境。但是，秦衝作品中並沒有這種意境。像秦衝作品中那種抽象的、克制的綫條，在傳統中國畫中並不多見。甚至可以說，秦衝用極簡主義和隨意性，解構了中國傳統水墨畫中的密碼。秦衝的作品是純視覺的，屬於當代抽象藝術的範疇。在這裏我們再一次看到了秦衝藝術的批判性。這裏的批判性不是指向西方經典，而是指向中國傳統。中國傳統水墨中那些神秘的微妙性，在這裏被任意簡化的綫條給衝淡了。但是，秦衝並沒有像一些當代抽象水墨畫家那樣，爲了突出個性而追求極限經驗，如不斷重復畫同樣的點或者綫。秦衝的作品一方面沒有傳統水墨那樣豐富，另一方面也沒有極簡主義那樣簡單，在秦衝看來，這兩種傾向都有些過于做作。秦衝在他的作品中追求的，如同作品的題目所標明的那樣，是“無所謂”。傳統水墨和當代極簡主義傾向的水墨，都過于“有所謂”，從而給人過于緊張的感覺。秦衝的作品，希望能夠達到真正的解放，擺脫任何藝術法則的束縛，無論這種法則是傳統的窠臼，還是當代

的習氣。向往自由和自然的藝術，首先必須從藝術自身的束縛中解放出來，然後才能談得上從其他的社會限制中解放出來。

秦衝對虛的第三種表達，是在《過去－未來》和《生日》等裝置作品中所采取的火燒紙的方式。它們是對中國傳統美學中的虛實、有無和黑白等關系的最樸素然而又是最前衛的表達，同時也是秦衝追求的那種“無所謂”美學的最有效的表達。火燒紙是一種自然過程，它所留下的痕迹是自然的痕迹。秦衝努力追求的那種“無所謂”狀態，在這種自然痕迹中達到了高潮。如果說在“記憶”系列油畫中，虛是通過加法的方式實現的；在“無所謂”系列水墨中，虛是通過不增不減的方式實現的；那麼在火燒紙的裝置中，虛是通過減法的方式實現的。在這三種關於虛的表達方式中，減法的方式顯得更有東方氣質。馮友蘭曾經指出，像禪宗之類的中國哲學特別善于用“負的方法”講形而上學。

通過與中國傳統哲學中的“負的方法”和中國傳統美學中的虛實觀念的關聯，秦衝將他的藝術根植到中國文化傳統之中。但是，秦衝並不是簡單地挪用傳統文化的符號，而是將傳統文化中的精神創造性地轉化爲當代的視覺語言。在經歷了全盤西化和後殖民之後，在秦衝的藝術中我們可以看到中國藝術家的真正創造性，一種基于中國性基礎上的創造性。也許祇有這種基礎中國性基礎上的創造，才能稱之爲真正的中國當代藝術。

Concreteness and Illusion in the Art of Qin Chong

By Prof. Dr. Peng Feng

Concreteness and illusion are commonly used terms in traditional Chinese aesthetical critique on artworks, in which the unison of concreteness and illusion is an important criterion for outstanding art pieces. As Qing Dynasty painter Da Chongguang remarked: “concreteness and illusion are born of each other, where emptiness is elevated to transcendence.” Transcendence, being the zenith of exceptional artworks, is manifested in the interconnection of concreteness and illusion.

Can we use this language and the theories of traditional aesthetics to review contemporary art? Although the two may appear to be at the opposite ends of the spectrum, the gap can be abridged through reversal: the terms and principles of traditional aesthetics can be used to decipher contemporary art, especially those artworks deeply reflecting on traditions. And this is exactly what Qin Chong’s art does. Thus it is appropriate to examine the works of Qin Chong with the language and theories of traditional aesthetics. Even more important is, that such reading could connect contemporary art with profound cultural traditions, forming complex impressions, intricate associations and meaningful concepts between the two.

Qin’s expression of illusion is at its most direct in the vague outline of shapes. His new series of oil paintings “remember” recall a number of masterpieces in Western art history, such as Van Gogh’s “Sunflowers”, Munch’s “The Scream” and Millet’s “The Gleaners”, all painted like shadows, obscure and blurred. Unlike the usage of illusion in traditional Chinese aesthetics, Qin employs indefinite shapes to convey his specific ideas. In this series, illusion embodies many layers of critical meanings and self-reflection. Qin’s generation of artists thrived on following the footsteps of Western masters. However, the masters’ works were only vague, fragmented impres-

sions to those young Chinese artists who had never left the country or seen the original pieces. Qin travelled and lived in Europe, where he had personal exposure to Western masterpieces and arrived at a more coherent, clearer understanding. Many Chinese artists developed their art from a misreading of the Western masters, and Qin was no exception. The majority of Chinese artists are still living in these unclear and scattered impressions without knowing it, while Qin has experienced the differences and tensions in between. His paintings are partially distinct, which may allude to his inner understanding of the conflict between concreteness and illusion in Western masterpieces. We can draw this conclusion of Qin Chong’s series “remember”: contemporary Chinese artists cannot free themselves from the influences of Western masters. Even though these influences are fragmented and undefined, they are barriers for Chinese artists to return to their cultural traditions. Regardless of the interpretation we adopt, Qin’s series of oil paintings revolves around the illusory rendering in Western masterpieces and it points to the artist’s self-reflection. Such reflection is not confined to aesthetics, but it is also endowed with broader sociological meanings.

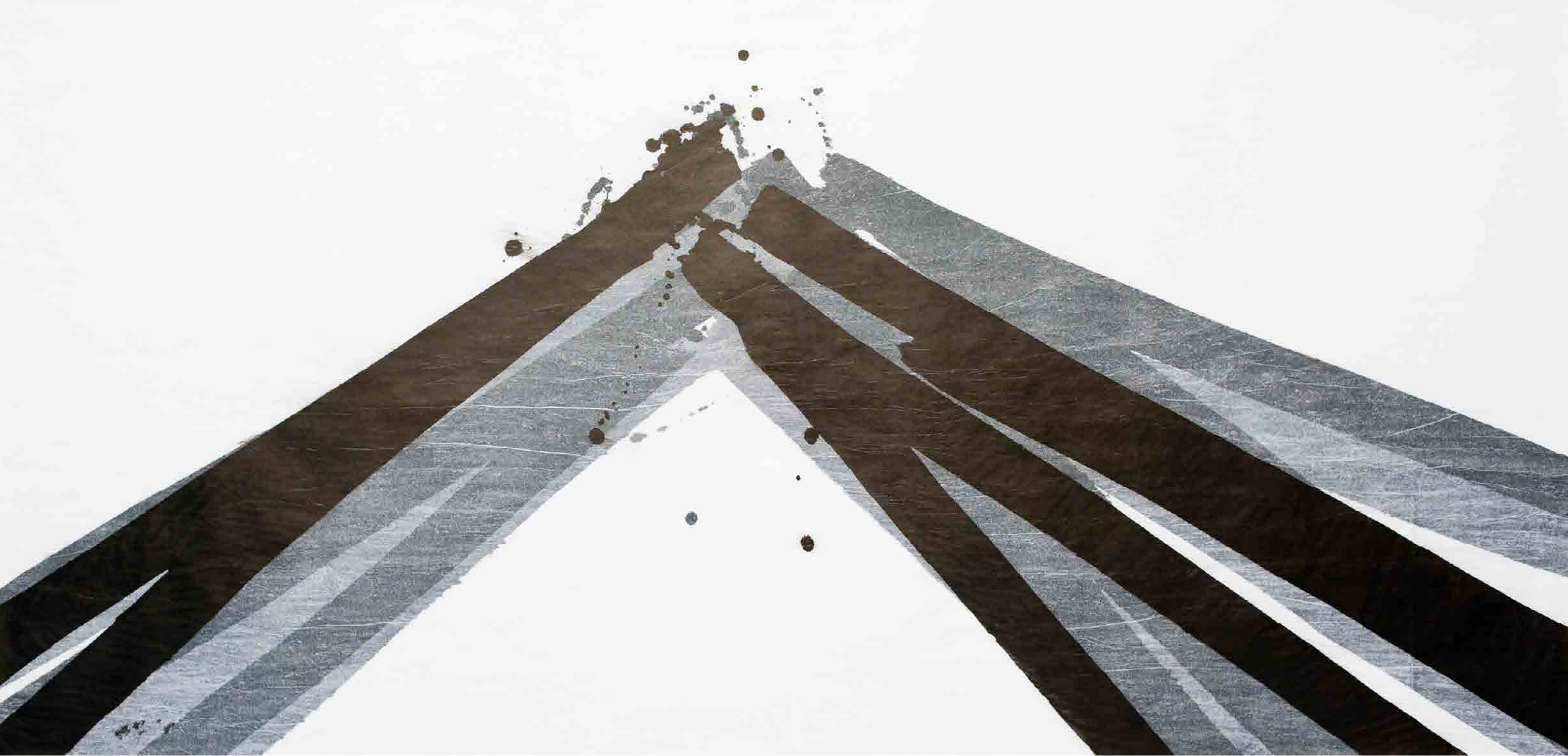
From the perspective of traditional Chinese aesthetics, illusion in Qin’s artworks is primarily conveyed through large blanks on paper. His recent series of ink on paper, titled “whatever” (wu-suowei) center on spontaneous lines and white spaces. Blanks are essential to traditional Chinese ink painting; it is through blanks that viewers experience the imaginary and the transcendent in the piece of art. However, Qin’s series do not call to this transcendence. His works feature abstract, concealed lines that are rather uncommon in traditional Chinese painting. Taking it further, we can say that Qin’s simplicity and spontaneity help to decode traditional Chinese ink painting. His works are pure visuals in contemporary abstract art. And again we can

discern the critical perspectives in Qin's art; here it is not the criticism of Western masterpieces but of Chinese traditions instead: the mysterious exquisiteness of Chinese ink paintings is demystified by Qin's simple lines. Still, Qin Chong takes a different approach from many contemporary abstract ink painters, who strive to distinguish themselves or to reach beyond the limits of experience by resorting to repetitive dots and lines. His works are not as complex as traditional ink paintings, nor are they as reduced as minimalist art; in Qin's view, both tendencies are contrived statements. In his art, Qin pursues spontaneity what can be summed up by the title of his series "whatever". Both, traditional ink and contemporary minimalist ink emphasize careful design and the effect of tension. Qin's artworks seek true liberation from any artistic rules, be it traditional frameworks or contemporary attitudes. In the pursuit of freedom, art must be liberated from its own constraints before it can be freed from social conventions.

The creation of illusion can be found again in Qin Chong's installations like "past-future" and "birthday", made through burning of paper. These installations represent the most down-to-earth, yet innovative expression of concreteness and illusion, existence and emptiness, black and white in traditional Chinese aesthetics. They are also the most effective visualization of Qin's artistic statements and his ideal of "wu-suowei". The burning of paper is a very natural process, leaving natural traces. These traces are the climax of Qin's concentration on leaving whatever it is behind. If illusion is realized through addition in his oil paintings "remember" and through stillness in his ink paintings "whatever", it is born of subtraction in these paper-burning installations. Among these three methods of expression, subtraction is more oriental in its essence. As Feng Youlan noted, "the way of decrease" (fu de fangfa) is a prevalent concept in Zen and other schools of Chinese philosophies.

By tracing the relationship between the philosophy of subtraction in classical Chinese philosophies and the concept of concreteness and illusion in traditional Chinese aesthetics, Qin strongly affirms his artistic origins, rooted in Chinese cultural traditions. Qin's use of symbols is not a shallow imitation of traditional culture; it is a reinvention of traditional culture in contemporary visual language. After living through the era of Westernization and Post-Colonization, we can see the true creativity of Chinese artists in the art of Qin Chong: the creativity based on the spirits of China. Perhaps, only such creativeness can be called the true contemporary art of China.

April 15, 2012, Beijing / Peking University

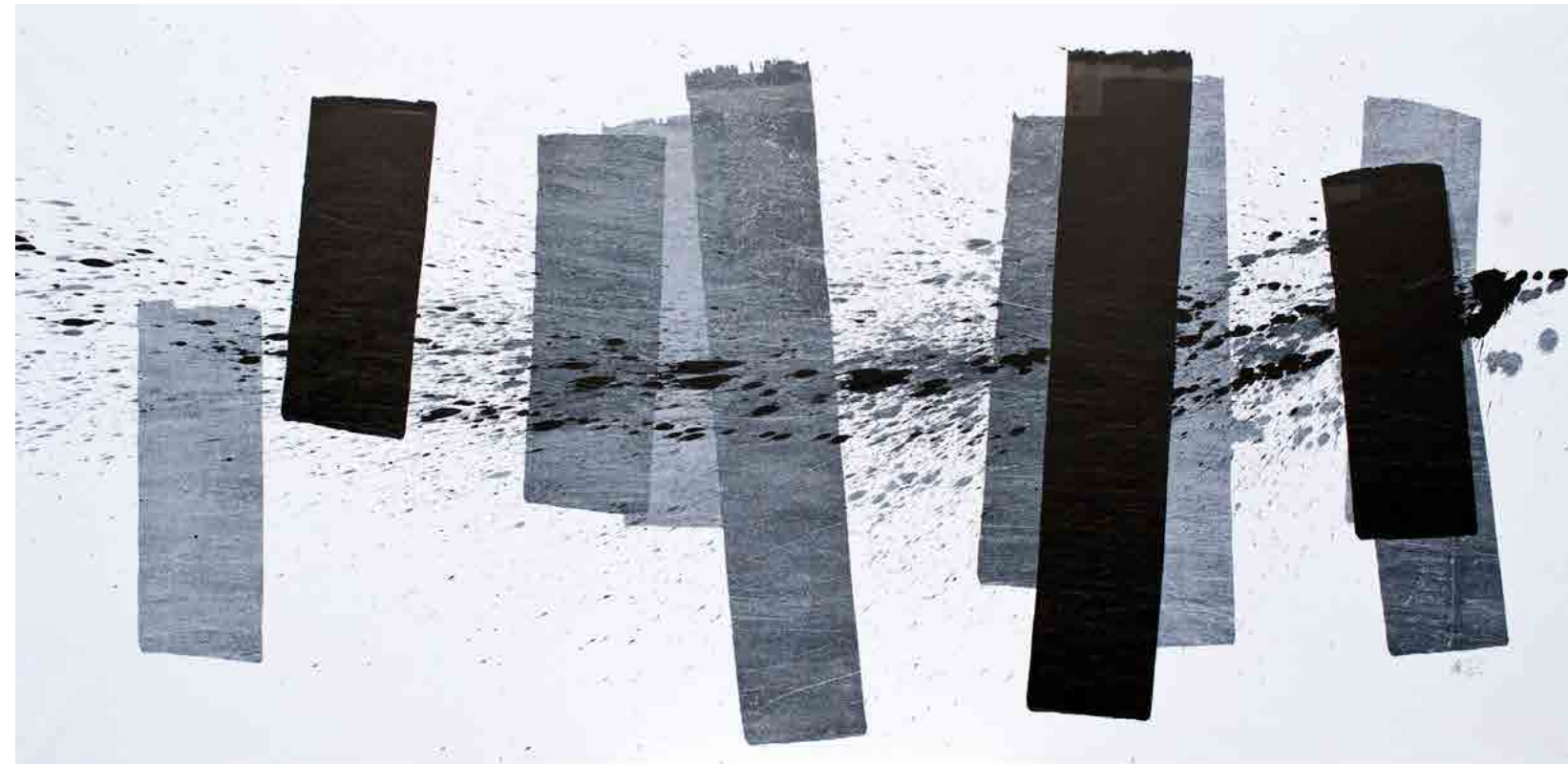


一月二十三日 - 無所謂 120 x 250cm

23January -Whatever 120 x 250cm

八月十二日無所謂 122x250cm 2012 年
19August-Whatever 122x250cm 2012

八月十二日無所謂 122x250cm 2012 年
12August-Whatever 122x250cm 2012





< 八月十五日無所謂 250x122cm 2012 年
15 August-Whatever 250x122cm 2012

> 八月十一日無所謂 250x122cm 2012 年
11 August-Whatever 250x122cm 2012



三月十三日無所謂 90x125cm 2012 年
March-Whatever 90x125cm 2012



李勇政 LI YONGZHENG

李勇政，觀念藝術家。生于 1971 年，四川省巴中市人， 1989 年進入四川美術學院油畫系學習，1994 年畢業于西南師範大學美術系，1998–2000 年就讀于四川大學社會學系研修班，現生活、工作于成都。作品曾被多家藝術機構收藏。美國博爾州立大學博物館收藏的“鹽的岡仁波切山”，為該博物館收藏的第一件中國當代藝術作品。

Li Yongzheng was born in 1971 in Bazhong, Sichuan Province. He started studying oil painting in Sichuan Fine Arts Institute in 1989, and was graduated from the Fine Arts Department of Southwest Normal University in 1994. From 1998 to 2000 he studied in the graduate program of the Department of Sociology of Sichuan University. He now lives and works in Chengdu.

近期展覽

2013 年 《無常之常》歐洲巡展，MAG1900 博物館，博洛尼亞，意大利
首屆拍賣雙年展上海世博園博物館
“個體生長－當代藝術動力”，石家莊美術館，石家莊，中國
《延伸——當代雕塑的方位》，大同國際雕塑雙年展，大同，中國
《延伸——文明的質感》，大同國際雕塑雙年展大同，中國
“直覺蘇醒”，山西平遙，中國
“送給你”，成都 A4 當代藝術中心，成都，中國

SELECTED EXHIBITIONS

2013 “Confronting Anitya - Oriental Experience in Contemporary Art”,MAG1900 Museum, Bologna, Italy
The First Auction Biennale, Shanghai World Expo Museum
Individual Growth – Momentum of Contemporary Art,Shijiazhuang Museum of Art, China
Extend – The Orientation of Contemporary Sculpture, Datong International Sculpture Biennale Datong, Shanxi, China
Extend -- Texture of Civilization , Datong International Sculpture Biennale Datong, Shanxi, China
“The Awakening of Intuition”,Pingyao, Shanxi, China

鮮活的生命忘記藝術——李勇政印象

文 / 杜曦雲

世界無限復雜，人却充滿局限，無論是感覺能力還是思維路徑。既然已經充滿局限，如果還用成見和偏見的條條框框來束縛自己，生命就更加蒼白無趣了。對世界充滿好奇的人，總是不安分于已經擁有的經驗。呆在已知的條條框框裏能獲得平庸軟弱的安全感，但李勇政的好奇心在不斷的煽動着他，讓他按捺不住的頻繁“出軌”，既遭受着獨自冒險時的恐懼，但又不時嘗到觸摸未知時的莫名快感，欲罷不能。一旦觸摸到未知，未知又成為已知。于是，李勇政祇能繼續涉身險地，無休無止。

這個不安分的人，有多種學科的背景，身份經常轉換，并在務實的同時務虛。作為商人的李勇政和作為當代藝術家的李勇政，時而分裂時而聚合，他在這種復雜關係中有時清晰有時混亂、痛并快樂的奔突着，不斷拓展自己的時空。

他曾經沉溺于玄學思維，在日常的偶然和片斷事物中推導玄機、預設未來。他也曾執着于形式材料，用此物來象徵彼物，構建出外觀精致的“作品”。但肉身直覺和社會母體的天然臍帶是無法割裂的，他又從“藝術家”回到了“人”，從“超凡脫俗”回到了人之常情。人在豁然開朗後會發覺文化其實是虛妄的想象，與生俱來的直覺看似低級却是智慧的真正來源。看山還是山後，煞有介事的“藝術”讓他啞然失笑，他開始釋然重負、輕裝上陣，在直覺的天性指引下信手拈來，無所謂是不是藝術或藝不藝術。當他忘掉關於“藝術”的種種不得要領的條條框框時，人、生活、生命活脫脫的顯現出來。

2013 年 8 月 5 日

Enjoying Vivid Life and Forgetting Art : Impression of Li Yongzheng

By Du Xiyun

The world is infinitely complicated and life is limited either in terms of sensory capacity or thinking path. Now that is limited and if we are still helplessly restrained by stereotypes and prejudices, life will be more pale and uninteresting. People who are excessively inquisitive about the world can never be satisfied with the experiences they already have. To stay in one's own life routines can obtain a kind of mediocre and vulnerable safety, but Li Yongzheng is another case who is continuously stimulated by curiosity and can not help frequently “running off the tracks”, thus suffering from the great fear from his alone adventures and continuing to taste the inexplicable thrill by touching the unknown as he is unable to stop doing that. Once he gets access to anything unknown, immediately they become known. So Li Yongzheng can only keep on his own adventure without stop.

This restless person is ingeniously supported by multidisciplinary knowledge background, so he often changes roles in his daily life, being both practical and ideological. Li Yongzheng is always alternating his status as a businessperson and a contemporary artist, sometimes splitting and sometimes unified. He is sober-minded at one time but feels disordered at another in such complicated relation, scouring with the bitterness and happiness, and continuing to expand his own time space.

He used to be indulged in metaphysical thinking, so he deduces mysteries and presupposes the future from the accidental things and moments in daily life. He used to stick to the formal materials and symbolized one thing for another to compose exquisite “works”. However, as the flesh intuition and the society body are naturally united, he reverts to a person from an artist, back to the human nature from “spiritual vulgarity”. So people can find that culture, in essence,

is all false imaginations and the inborn intuition is seemingly rudimentary but actually the genuine sources of intelligence after they were truly enlightened. After his reaching the state that “to see a mountain as it is just a mountain”, he felt ridiculous about the pretentious “art”, so he tried to relieve himself from anxieties. He can follow his own intuition to do whatever he likes, no matter it is the so-called art or not. When he really forgets all those regulations about “art” which are not so convincing, the personality, livelihood and life then stand out genuinely.

August 5, 2013

抖動的燈與不動的刀鋒

尺寸可變, 裝置

不銹鋼、燈、振動器、定時器 2012 年

作品中的燈每間隔 50 秒發生一次顫抖，
在光與黑暗的境界線上，是一道不銹
鋼的利刃，某種不能回避的判斷與選
擇，實在或虛無

Shaking Lamp and Motionless Blade

Variable in size, Installation

stainless steel, lamp, vibrator, timer 2012

The lamp in this works will shake once
every 50 seconds. There is a stainless blade
on the boundary of light and dark. Some
kind of judgment and choice can't be
avoided. Reality or nihility.





以金屬為媒介的水與火

可變尺寸：長3米 高3米 寬5米

合金板、金屬綫、金屬管、水、火焰、液化氣罐 2011 年

作者：李勇政 李永開

有水從最小的金屬板一級級滴落到最大的金屬板，然後被炙熱的銅板氣化蒸發。顯現物質自身與轉換的過程，存在與死亡的詩意。

Water and Fire with Metal as the Medium

Variable in size: 3m (L), 3m (H), 5m (W)

alloy plate, metal wire, metal tube, water, flame, LPG tank 2011

Author: Li Yongzheng, Li Yongkai

The water is dripping from the smallest metal plate to the largest one level by level, and then gasified and evaporated by the hot plates. This works show the process of material itself and conversion, And the poetry of existence and death.

木板上的食鹽

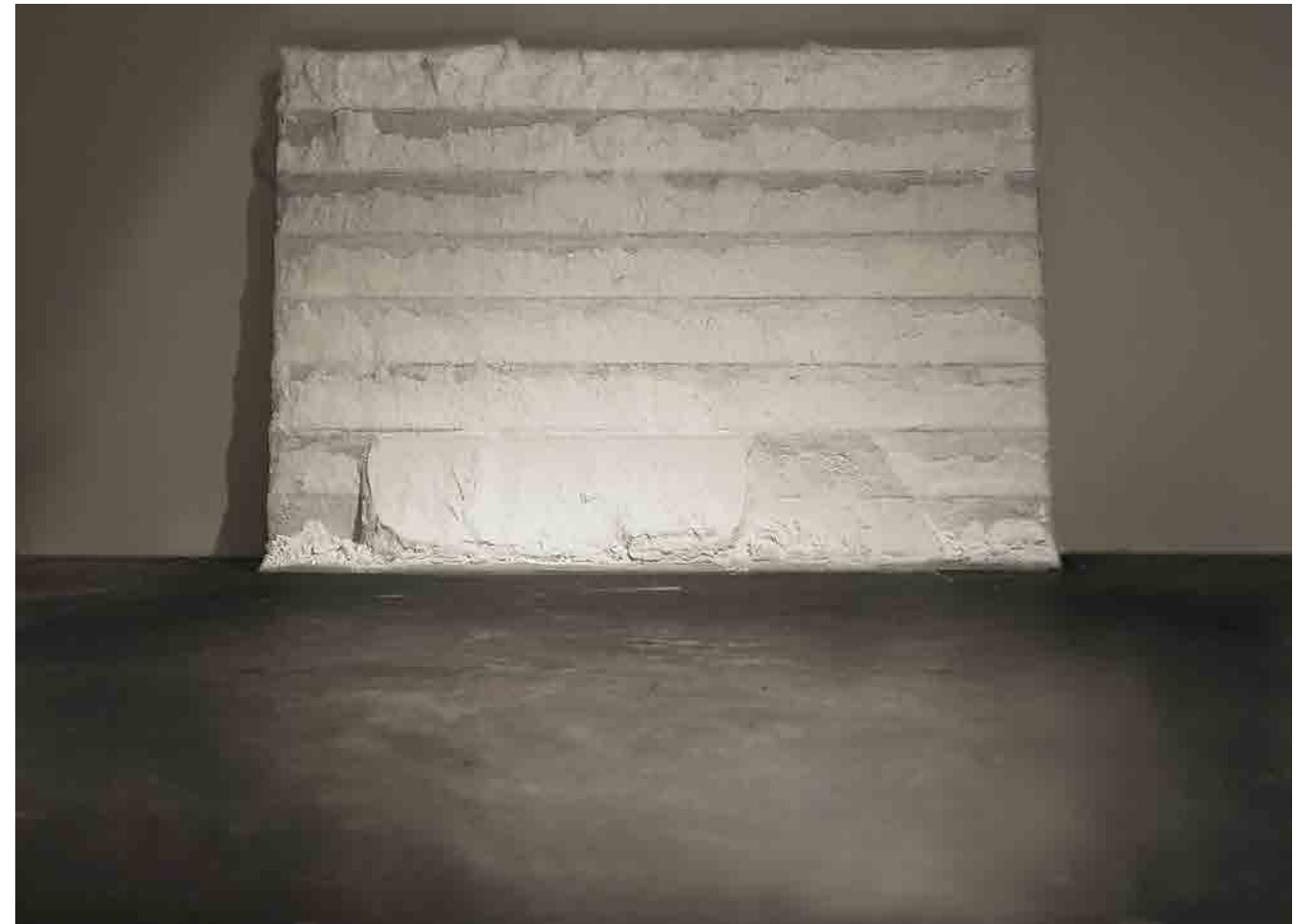
尺寸可變：300x170x30cm

木板、食鹽、白色塗料

Slat on the Board

Variable in size: 300x170x30cm

board, salt, white coating



鹽的岡仁波齊山

可變尺寸：240x240CMx130cm

食鹽 5 噸、加濕器、海綿、水、丙烯

2009 年 12 月， 2012 年 3 月重做

位于西藏的岡仁波齊是世界公認的神山，同時被印度教、藏傳佛教、西藏原生宗教苯教以及古耆那教認定為世界的中心。

Mount Kailash Made of Salt

Variable in size： 240x240CMx130cm

5 tons of salt, humidifier, sponge, water, propylene

Dec. 2009, Remade in March 2012

Mount Sailash located in Tibet is a world recognized holy mountain, and meanwhile is considered as the center of the World by the Hinduism, Tibetan Buddhist, Tibetan Native Religion Bonism, and Ancient Jainism.



看！ 看！

50x50x50cm

不銹鋼鏡面、水 、氣泵

每 15 秒有氣泡從不銹鋼鏡面底部升起與消失。

Look! Look!

50x50x50cm

stainless mirror surface, water, air pump

There will be bubbles rising from and disappearing
at the bottom of stainless mirror surface.





濕潤的碑

高 200cm 寬 75cm 厚 30cm

石材、水

一塊永遠濕潤的碑

Wet Monument

200 cm(H), 75cm(W), 30cm(T)

stone, water

A piece of monument wet forever

譚 勛 TAN XUN

1974 年生于河北保定，1997 年畢業于天津美術學院雕塑系，現居天津
1974 Born in Hebei Province. 1997 Graduated from the Sculpture Department, Tianjin Academy of Fine Arts.

個展

- 2012 “個人方式” 譚勛作品展，天津美術學院美術館，天津，中國
- 2008 “李明莊計劃” 譚勛作品展，上海劉海粟美術館，上海，中國

近期聯展

- 2013 法國冬季藝術沙龍，巴黎，法國
- “無常之常” 55 屆威尼斯雙年展平行展，威尼斯，意大利
- “why not ! ” 首屆拍賣雙年展，世博會博物館，上海，中國
- “延伸” 2013 大同國際雕塑雙年展，和陽美術館，大同，中國
- “語言的飛揚” 中國雕塑年鑒展，北京國家大劇院，北京，中國

SOLO EXHIBITIONS

- 2012 “Personal Experience”, at the gallery of Tianjin Academy of Fine Arts, Tianjin, China
- 2008 “Li Ming zhuang’s Plan”, at Liu Hai Su Art Museum, Shanghai, China

SELECTED GROUP EXHIBITIONS

- 2013 The French winter Art Salon ,Paris Montreuil , France.
“Confronting Anitya” The 55th International Art Exhibition –La Biennale di Venezia
Eventi Collaterali di Palazzo Michiel
“why not ! ”Auction Biennaie, Shanghai , China
“Extension”, the International Biennial Sculpture at Datong, at Heyang Art Museum,
Datong, Shanxi Province, China
“Flying Language” The 3rd China Sculpture Almanac Exhibition National Centre for
the Performing Arts

譚勛擅長對材料綜合的運用，他試圖在現代工業與現代信息的時代中，再一次恢復人的尊嚴，建立起我們與人文主義傳統的內在聯系。 “它把我們從日常的平凡中召喚出來，使我們回想起那種支配我們作為社會成員的生活的價值觀；它召喚我們向往一個更好的、有點更接近于理想的生活。” 譚勛的這種精神氣質可以稱之為對神聖、崇高等精神價值的信仰。人們正是通過對傳統文化的信仰，從傳統價值觀中汲取必要的力量。

（節選）殷雙喜 2004

Mr. Tan Xun tries to resume the personal dignity in the age of modern industry and information through comprehensive material application, establishing our connection to the humanism tradition. “It calls us up from daily commonness and lets us think about the values of life which dominate us as social members. It calls us up towards a better life even closer to the ideal.” Mr. Tan’s spiritual temperament can be called one that cherishes the belief of the spiritual values like divinity and greatness. It is because some people believe in the traditional culture that they can draw necessary strength from traditional values.

Yin shuangxi

譚勛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。在譚勛作品中，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。傳達出來的觀念却是一種超越形式主義的哲理思考。譚勛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。

（節選）皮力 2000

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.

Pili

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，都具有很强的形式意味；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：那些放佛現代潑墨山水扇面的圖畫，元氣淋漓，博大而空靈，却是紙杯泡茶自然侵潤而成！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！

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 from 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

李明莊計劃—柱頭之四

銅鍍銀 73x34x31cm 2011 年

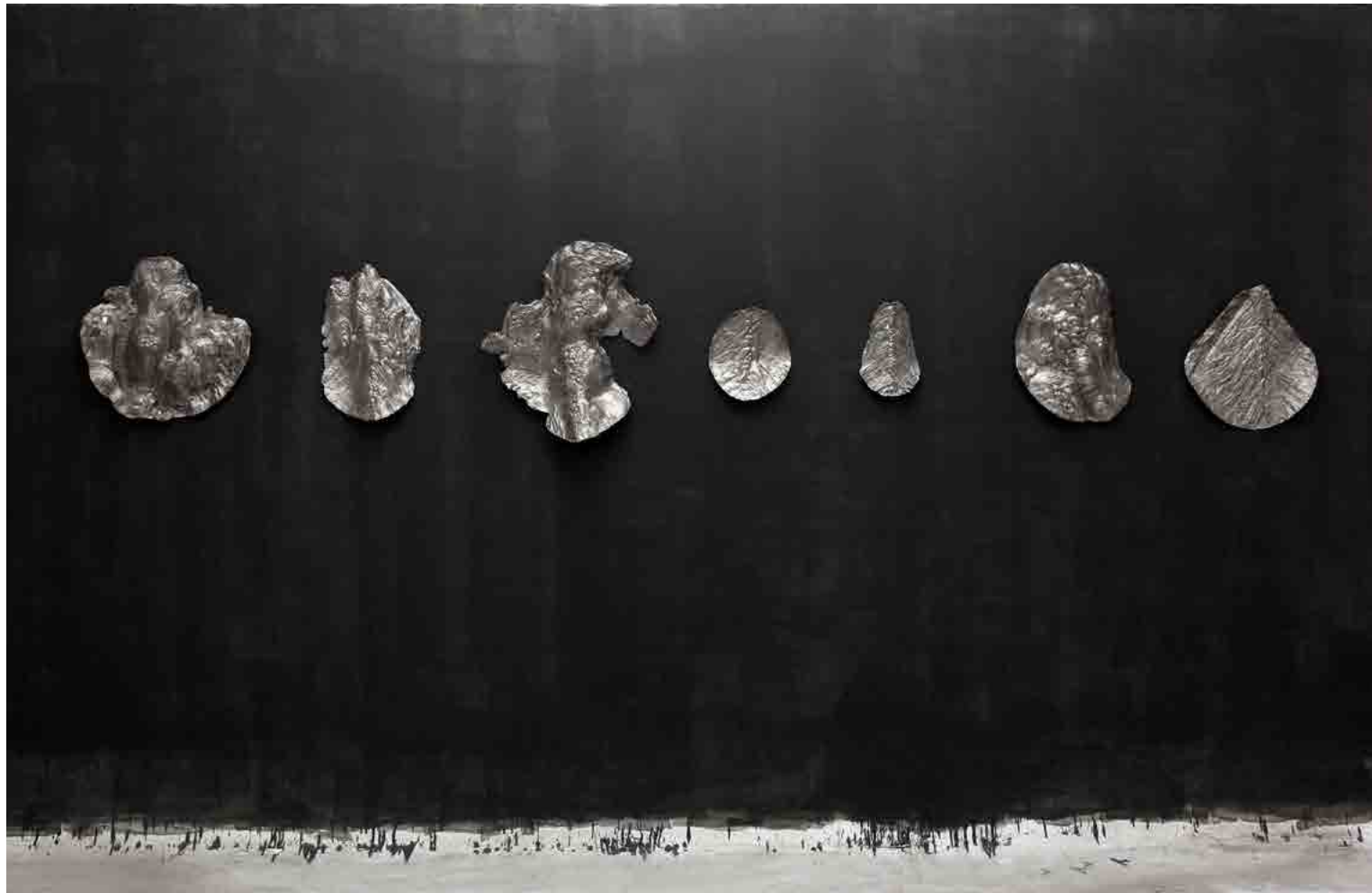
Li Mingzhuang's Plan—Column Head IV

silver plated copper 73x34x31cm 2011



李明莊計劃作品柱頭之一收藏版
Column Head (Collection Version) in Li Mingzhuang's Plan





< 李明莊計劃 56# 白銅鑄造 250cmx200cm 2011 年
 Li Mingzhuang's Plan 56# white brass 250cmx200cm 2011
 > 李明莊計劃作品 43# 機油殼 尺寸可變 2009 年
 Li Mingzhuang's Plan 43# mobile oil shell variable dimensions 2009



> 六十個紙杯（局部）

一次性紙杯、茶 600x220cm 2010-2012 年

Sixty Cups (detail)

disposable paper cups, tea 600x220cm 2010-2012



楊黎明 YANG LIMING

1975 年出生于四川 ,1999 年畢業于四川師範大學藝術學院 油畫專業獲學士學位， 現居住工作在北京，職業藝術家。

1975 Born in Sichuan Province, China.1999 Graduated from the Art College of Sichuan Normal University with Bachelor Degree in Oil Painting.

近期個展

2012 “紅和黑” 楊黎明作品展，紫雲軒茶事，北京，中國

2010 “由裏而外” 楊黎明油畫個展，F2 畫廊，北京，中國

部分聯展

2012 朝向未來的中國繪畫展—“心性自然”，今日美術館，北京，中國
“曲解 ” 企業設計與中國藝術之間的探討性對話，尤倫斯當代藝術中心，北京，中國
“近觀與冥想” 巢－藝術中心，成都，中國

2011 “在 Salinen 的研討 2010”，薩爾茨堡國家文化畫廊，澳大利，中國
“不可或缺” 文軒美術館開幕展，成都，中國

SELECTED SOLO EXHIBITIONS

2012 Red and Black, GREEN T. HOUSE LIVING, Beijing, China
2010 From Back to Forth, F2 gallery, Beijing, China

SELECTED GROUP EXHIBITIONS

2012 Self-essence Naturalism TODAY ART MUSEUM, Beijing, China
Close observation &Distant meditation CHAO ART CENTER ,Chengdu, China
Embedded creation Exploring the dialogue between corporate design and art Ullens center for contemporary art , Beijing ,China
2011 Salinen-symposium 2010, Kultur Land Salzburg ,Austria
Indispensable , The Wenxuan Museum oping exhibition, Chengdu, China

静悄悄融合的無限——楊黎明的油畫藝術

楊煉

如何判斷一幅抽象繪畫的優劣？二十世紀以來，我們一直面臨着這個難題。抽象，既解放了繪畫，也秘密地壓制了它。當具象的題材被剝掉，一個我們能引用的判斷因素，也隨之被解除。一切都回到自由，“自由”本身反而成了界限。它看不見、又無所不在。它在拆除具象的同時，也順手拆掉了藝術。它沒有提升繪畫的專業性，而是可怕地降低了它。誰不會抓一把顏料胡塗亂抹？哪種視覺不在制造（或臆造）聯想？眼前繽紛的，是大師之作或初學者的塗鴉？或幹脆是對藝術馬戲團的嘲弄？特別是，在西方陷入困境的抽象繪畫，却在中國藝術家手中，附加（強加）上一番東方禪或道的說辭，那刻意渲染的，祇是觀者的自我放棄。藝術家魔術師，靠一祇言辭箱子，就把垃圾硬說成“杰作”，甚至鼓動市場跟風投資。但你別問，這些“作品”的思想和美學是什麼？給藝術家信譽的技巧在哪裏？抽象，抽血般抽幹了藝術，祇剩下一個個空洞。

觀眾一句“我也能畫，就足夠宣判一幅抽象畫的死刑。但這個句子，你別想從楊黎明作品的觀者那兒聽到。這位 1975 年出生的年輕中國畫家，畢業于油畫專業，也一再用作品，證實着自己的專業性。他不走異國情調題材的捷徑，而堅持從繪畫內部，去打開、打通思想。品讀楊黎明的《2 0 0 8 —— 2 0 1 1，No1》，就能獲得這樣專業——思想良性互動的審美體驗。它的關鍵詞，是“層次”。它要求觀者“讀進去”：注目，凝神，屏息，沉思，那些初看深紅、暗黑的畫幅，幾乎活着，像海面，一層層敞開。我們的眼睛開始反叛所謂“單色調”的感覺了。開始，是注意力被集中到那些小小的立體凸起上，觀者猶如懸在空中，眺望着海上不停泛起、不停消失的細小波濤。之後，波濤深處，呈纖維狀點綴着大小斑點的綫條顯現出來，那是什麼？是海浪？海流？還是海的隱密結構？一張網，不可見而無所不在，却被藝術顯形了。再深些，光滲出來。注意，這裏的動詞不是射出，不是照耀，而是“滲”（與“深”同韻），幽幽悠悠地，從海底層層暈染上來。肯定有個隱秘的光源，

却没人知道它在哪兒。我們祇能從緩緩涌起、照亮中心、而没有清晰邊緣的光，猜測其深度。再從那緩緩逝入周遭黑暗，却不減弱的能量，猜測其力度。這是真正的神秘。一種純粹由藝術之手締造的不可知。我們被那神秘吸進去，且深入，再深入。一張畫布的內涵，一個能被打開的無限。楊黎明的世界，像我們的生存，更像一首詩，其完整和天然，恰恰是極端人爲的造物。要描繪它，最好借用詩人羅伯特·勃萊解說詩歌“意象”的言詞：“多層次的抽象感情靜悄悄融入其中”。

不少文章談論過楊黎明繪畫的音樂性。但更該問的是：爲什麼是這樣的音樂？如何構成這樣的音樂？我從楊黎明的音樂中，聽出了他獨特的作曲法和演奏法。其核心意識，是一種共時的空間性。意即突破一般音樂遵循的綫性時間，而建立起一個涵括諸多層次的空間。最終，把“歷時”轉化爲“共時”。這其實也是音樂的普遍問題。一首樂曲，如何通過動機、節奏、結構，重復和變奏，去不停加強作品的“內在記憶”，直到在冥冥之中，建立起它的均衡感和穩定性？這個聽覺空間問題，正要靠畫家的音樂感來解決。回到《2008——2011，No1》，這個平面，需要我們像考古學家那樣，小心剝出衆多的“抽象感情”。我們看到：油彩的質感在創造幽暗的主調；黑紅之間細部微妙而整體恢宏的過渡關係；三個同心圓并列、又被左右對稱地分割，不同形態的穩定間，貫穿着動蕩，由此賦予畫幅一種獨特的結構。那動蕩，更被天機泄漏般時隱時現的經緯、和三個隱秘強烈的光源所加強，你越凝視它們，越像被帶着，退入宇宙縱深處。這兒，仿佛有一張中國古琴，在詭譎地演奏。它在空間中隨處點染，在不同調性間縱橫跳躍，震懾習慣于被歌唱愉悅的耳朵，打破綫性旋律的惰性，驅使審美與思想合一。強名之，這祇能被叫做“形而上的音樂”。它溫柔而強力，揭示出一種形而上的存在。你得用楊黎明的方式，去“內聽”它。聽，不止在認知、更是在建構，我們身邊這個虛擬現實內那無數現實；或太多現實深處一個不變的內心。這衆多旋律交織成的共振場，他聽見了、畫出了，我們看到了。

楊黎明屬於二十一世紀開始創作的一代中國藝術家。他們身上，較少意識形態思維的污染，却多了對中國古典文化創造性轉型的自覺，以及對古往今來藝術命運的認知。基于這一點，楊黎明作品中的“思想性”，不是簡單的政治喧囂，而是對人生和藝術根本關係的成熟思考。他喜歡一句對他作品的評論：“置身于一個孤絕的境地重新審視自我”。是的，孤、絕。膚淺的進化論改變不了它。藝術能做的，是不停證實那添加在自身中的深度和分量。由是，他的藝術之海，不流去，祇流入。不和別人較勁，祇和偉大的藝術心靈惺惺相惜。這是思想層次上，對時間和空間意識的把握：解脫出綫性時間邏輯，并不意味着時間簡單地被否定、被取消，而是被囊括和包容，變成了空間內部一個有機層次，迢迢流轉，催動整體充沛的活力。這包容性，同時是極大的挑戰性。當藝術家拒絕依托“時尚”，他的自我就直接暴露在所有古典大師的審視下。他能否經得住那審視而不坍塌？楊黎明對此足夠自覺。他的繪畫首先是繪畫。就是說，不借助二流的哲學說辭，而回歸藝術家手上的技藝，既追求觀念分數，也追求技術分數，且觀念越高級，越必須印證于形式的完成度！爲達到這一點，他對東、西方的態度一樣：不做群體劃分，一概既反思、又綜合。西方的油畫傳統、中國的哲學領悟，都是基因，都是資源。爲什麼不？既然我們先天已是雜交的，正可以繁衍超越雙方的良種！或許因此，楊黎明作品內的思想之旅，最終抵達的是視覺美。一幅幅畫，俊逸，漂亮，單純而豐富，沉靜而熱烈，思寓于感，感流淌思（我寫過“在思想的深處感覺”）。他的悟性，體現在這句話裏：“以前我要把黑色畫黑，現在要把黑色畫透明”。我們又看到那個隱秘的光源了吧？黑，正是光本身，祇要你有能力去創造它。人生之無限，融合成藝術之“一”，又從“一”之高度（深度），透視我們的此在。這是“東方”思維嗎？抑或正是人類精神的本來境界？

Infinites In Silence Blending Infinites Blending Up Silently? Yang Liming's Oil Paintings

By Yang Lian

How are the strengths and weaknesses of an abstract painting to be assessed? This is the conundrum which has been haunting us since the 20th century began. If it liberates painting, abstraction also furtively stifles it. Peel away figurative subject matter, and with it you strip away one of the critical elements we can refer to. It all comes back to 'freedom', but freedom ITSELF, perversely, BECAME THE LIMITING OF ARTS. (is itself limiting.) It can't be seen, yet it is everywhere. At the same time as it demolished figurative painting, it casually swept art away with it too. Freedom doesn't have the technical effect of raising standards of painting, but it does have a frightening capacity to lower them. Who can't smear a handful of paint on canvas? What kind of vision do we not associate with IMAGINATION? (creation? Or fabrication?) At every turn, we are confronted by the question of whether what we are looking at is the mature work of a master, or the youthful daubings of a beginner – or nothing more than the Art Circus's contempt? In particular, as abstract painting is struggling to survive in the west, Chinese artists have to hand the implicit (imposed) pretext of the Higher Zen or the Tao of the East, where that painstakingly applied wash of colour can only be the viewer's own self-abandonment. Leaning on their box of words, the Magicians of Art label bits of rubbish 'masterpieces', and are even able to provoke copycat investment from the markets. Abstraction has abstracted the blood and guts from art, leaving a dry husk behind.

One sentence from the onlooker – "I could do that!" – is enough to sign the death warrant of any abstract painting. But never expect to hear that said of Yang Liming's paintings: this young Chinese artist, born in 1975, and a graduate in oil painting, confirms with each painting his command of his own discipline. He takes no shortcuts through EXOTIC SUBJECTIVES, (exotica,) but continues to open up and expand on ideas within the medium of the painting itself.

It is obvious from contemplation of his 2008-2011 No. 1 that his speciality lies in the positive interaction of ideas with aesthetic experience. The key word here is 'layering': he wants the viewer to read into the work. If you calm your breathing and focus your attention, you can lose yourself in your first sight of these deep crimson and pitch black paintings: they seem to be living things, opening themselves up layer by layer, like the surface of the sea. Though our sight rejects the monochrome, our eye is initially caught by concentrations of tiny 3-D projections, and we feel as if we are hanging in space, overlooking the incessant rise and fall of a vast ocean whose tiny waves endlessly appear and disappear. Then, from deep amongst the waves rise lines of different-sized dots which stitch the fabric of the whole work together, but what are they? Waves? Ocean currents? The hidden structures of the sea? A net, universal and invisible, is brought to life by art. Deeper yet, it irradiates. It does not give off radiation or illuminate anything, for this is a penetration, an infiltration, a profound and measured luminescence tinting the deep sea. It surely has light source, but no-one knows where it is. We can only guess at its depth from the light that surges slowly up from it, illuminating its centre without defining its edges. Its strength, too, can only be surmised from the energy that gradually dies unweakening into the darkness around. This is a genuine mystery. A pure unknowability, made by the hand of art. We are sucked in by that mystery, deeper and ever deeper. THE CONTENT ON A CANVAS, (canvas's implications may be) THE limitless THAT (, but they) can be opened up. Yang Liming's world, like our own LIVING/LIFE, (existence,) or even more, like a poem, though complete and natural, just happens to be a created world of extreme artificiality. It would be best to borrow Robert Bly's DESCRIPTION (explanation) of the IMAGE (idea) of poetry (to describe this as): MULTI-LAYERS (many-layered) OF abstract feelings silently blending together.

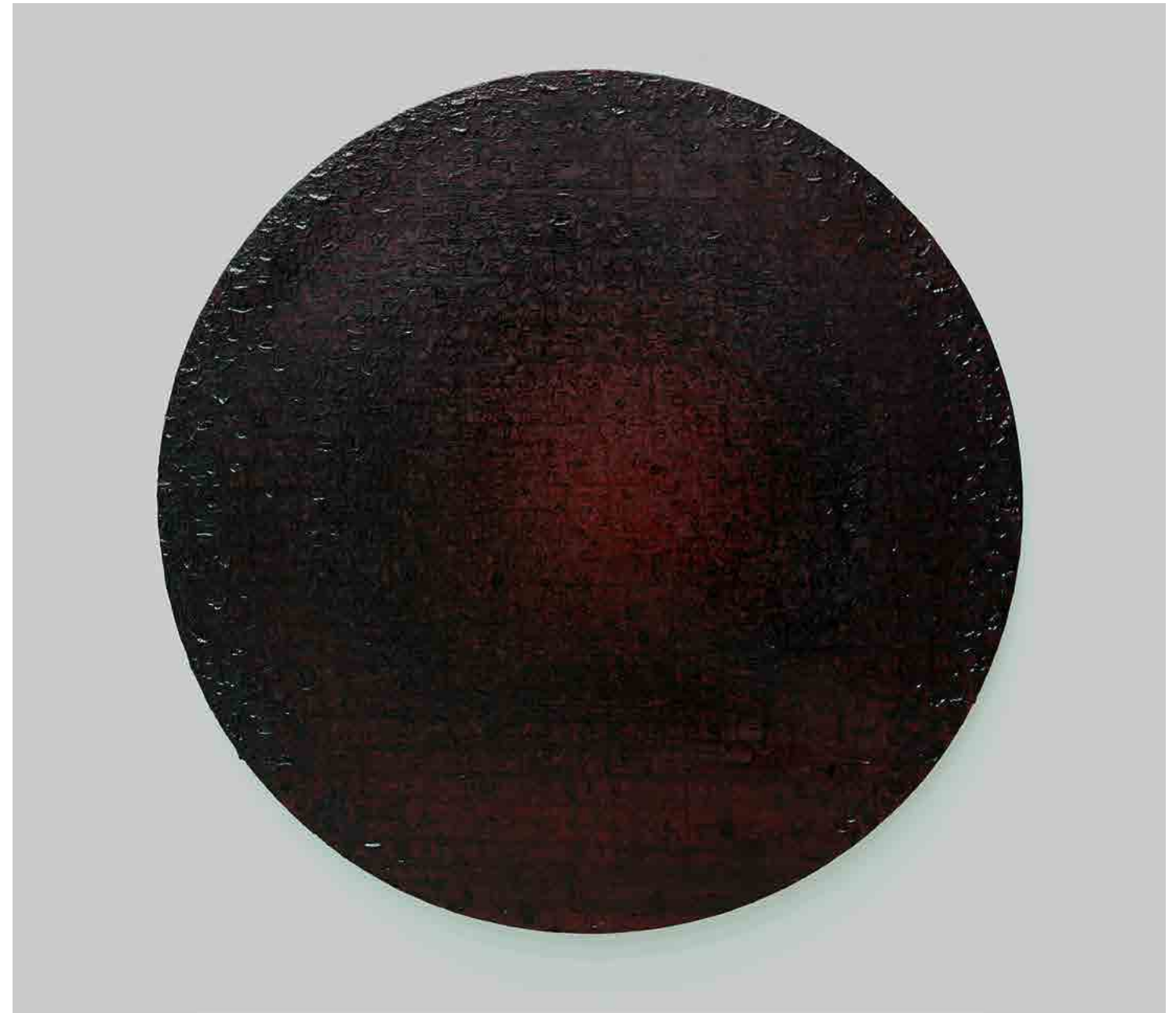
Other essayists have touched on the ‘musicality’ of Yang Liming’s paintings. Yet the questions still waiting to be asked are why that kind of music? And how is his music structured? In his music I have heard a composer and performer whose voice is unique. The music’s core awareness is of a kind of synchronic spatiality that surmounts normal music’s adherence to linear time to set up a many-layered space of its own, and in the end, transform DIACHRONICITY (History -- NOTHING TO DO WITH “HISTORY”! DIFFERENT “LI SHI”!) into Synchronicity. This is, ACTUALLY (of course), an issue common to all music: how does a piece of music miraculously constitute its own feeling of balance and stability while endlessly affirming and reaffirming the ‘internal memory’ of the work by means of motif, rhythm, balance, repetition and variation? The problem of audible space is resolved by reliance on the painter’s musical sense. Returning to 2008-2011 No. 1, on that plane we must peel away, as archaeologists do, every ‘abstract feeling’. Then what we will see is the texture of the paint creating a dark, dim keynote; the subtle, seamless and all-inclusive transition to the deep crimson of the detail; three concentric circles juxtaposed and symmetrically partitioned, right to left, the stability of each different form being penetrated by instability, to endow the painting with its own unique structure. It is that instability which makes the warp and woof of the paintings more visible, though it is as intermittent as a revelation, and with its affirmation of the three mysterious light sources, the more you look, the more you seem to be carried off into the vast depths of the universe. Here, it is as if a Chinese harp were playing enigmatic and fantastic music. Penetrating into all space HERE AND THERE (everywhere), it skips freely from key to key, terrifying those ears which are only used to song as entertainment, smashing the inertia of linear melody, forcing a unity of aesthetics and thought. To clarify, we might call this METAPHYSICAL music. (beyond form.?) Gentle yet forceful, it reveals A METAPHYSICAL (an) existence (outside of form YL: EVERYTHING

IS A FORM). To hear it (inside you), you must LEARN THE WAY (make use of) Yang Liming CALLED “INTERNAL LISTENING” (‘s own methods): TO listen, IS MORE THAN TO UNDERSTANDING, BUT TO CONSTRUCT (listen beyond cognition, for the more we conceptualise it, the more there are) THOSE numberless realities inside this virtual reality before us – or (is it) the unchanging inner self SITUATED (deep) inside OF TOO many (, many) realities. (?) He has heard the field of resonance that is woven from multitudes of melodies, and painted it for us to see.

Yang Liming belongs to the first generation of Chinese artists STARTED TO WORK SINCE THE BEGINNING OF the 21st century (has produced). They have been less contaminated by ideology, and have a reflexive awareness transformed by the creativity of classical Chinese culture, as well as a recognition of the destiny of all art down through the ages. Because of this, the ‘ideological content’ of Yang Liming’s work is not empty political posturing, but a mature reflection on the fundamental connection between art and life. He approves of this description of his work: ‘The renewal of close examination of the self while LOCKED (situated) in a territory isolated and cut off SITUATION (from the world outside)’. Yes: isolated and cut off. Shallow theories of evolution can’t change this. What art can do is give non-stop confirmation of the increasing depth AND WEIGHT of ONE’S (the) self (and the complexity of its component parts -- YL: WHAT’S THIS?). So the sea of his art is flowing, not away, but into. It disputes with no-one, but is in amicable and equal discourse with the mighty soul of Art. On the THINKING (ideological) level, he has a sure and certain grasp of time and space: to be free of the logic of linear time does not at all mean that time has simply been denied or made to vanish, but that time has been absorbed and contained, has become an organic layer within space, initiating in

its vast wandering the life force that is everything and everywhere. This inclusivity is extremely challenging, for as an artist who rejects adherence to fashion, his ego is directly exposed to the scrutiny of all the great classical masters. Can he stand up to this scrutiny? Yes, Yang Liming is self-aware enough for this. His paintings are, first and foremost, paintings. That is to say, they do not draw on second-rate philosophical excuses for support, but return to reliance on the skill of the artist's hand, seeking to be QUALIFIED FOR (judged) BOTH (neither on) CONCEPTUAL AND TECHNICAL JUDGEMENTS. (concept nor on execution – although,) the more elevated the concept, the more it has to BE CONFIRMED BY (confirm) the completeness of the form! Having reached this point, his attitude to the East is the same as his attitude to the West: not splitting THEM COLECTIVELY (into groups), but a complete INTROSPECTION (rethinking), and a synthesis. The Western tradition of oil painting and the insights of Chinese philosophy are both in his genes, and are both resources he can draw on. And why not? If we are innately hybrid creatures, the surely we can gloriously transcend both halves of our joint heritage. Perhaps this is the reason that the intellectual JOURNEY INSIDE OF (force of) Yang Liming's work leads to visual beauty FINALLY. The canvases, are, each one, outstanding, lovely, simple yet rich, serene yet animated, with the emotions implied by the ideas, and ideas flowing from emotions. (I originally wrote, FEELING AT THE DEPTH OF THINKING? from the deepest emotions of thought.) Yang's insight is expressed in this sentence of his: 'I used to want to paint black blacker, but now I want to paint black transparent'. Will we too get to see the hidden source of the light? Black is light itself, if you have the strength to create it. The boundlessness of life is assumed into the ONE of art, and from the heights (depths) of the ONE our being here is made manifest. Is this 'Eastern thought'? Or could it be the original realm of the human spirit?

15th November 2011



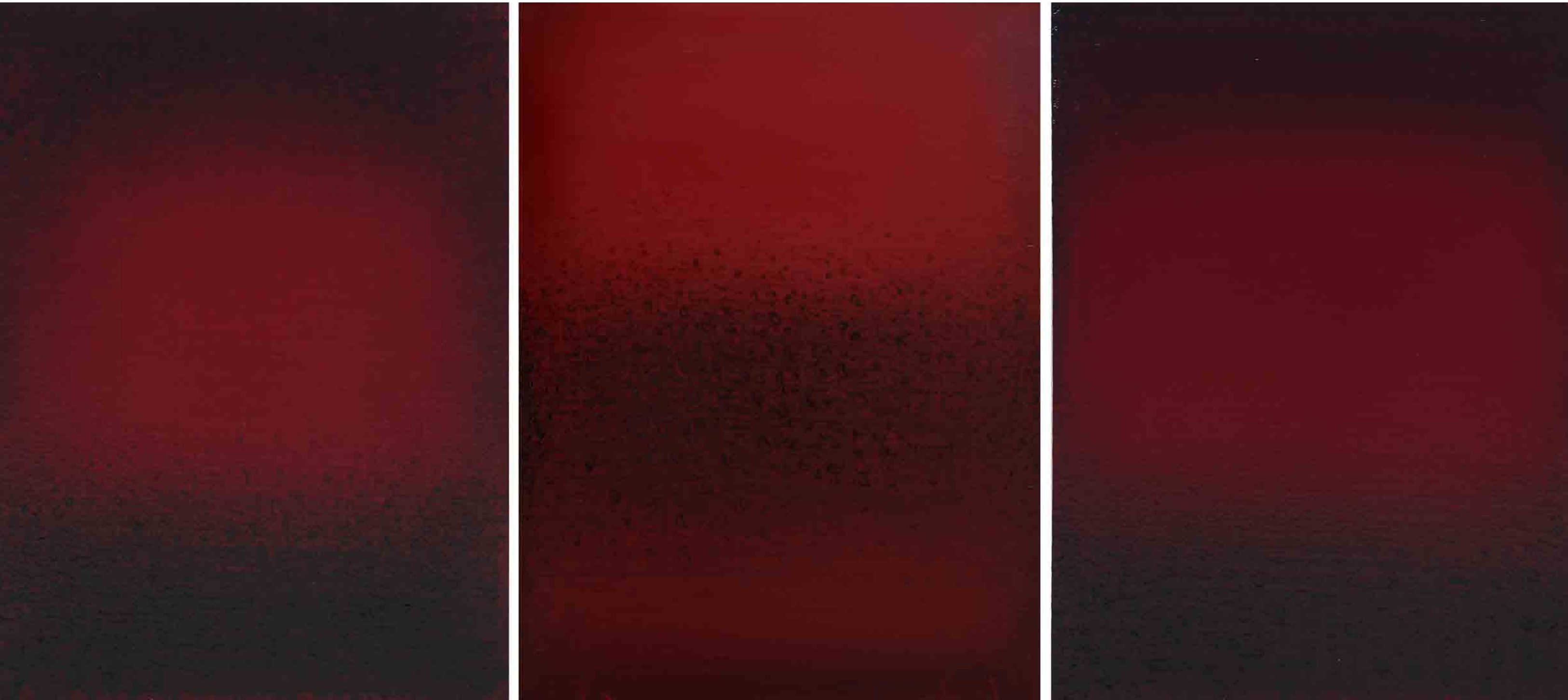
NO1R 布面油彩 150cm 2011–2013 年

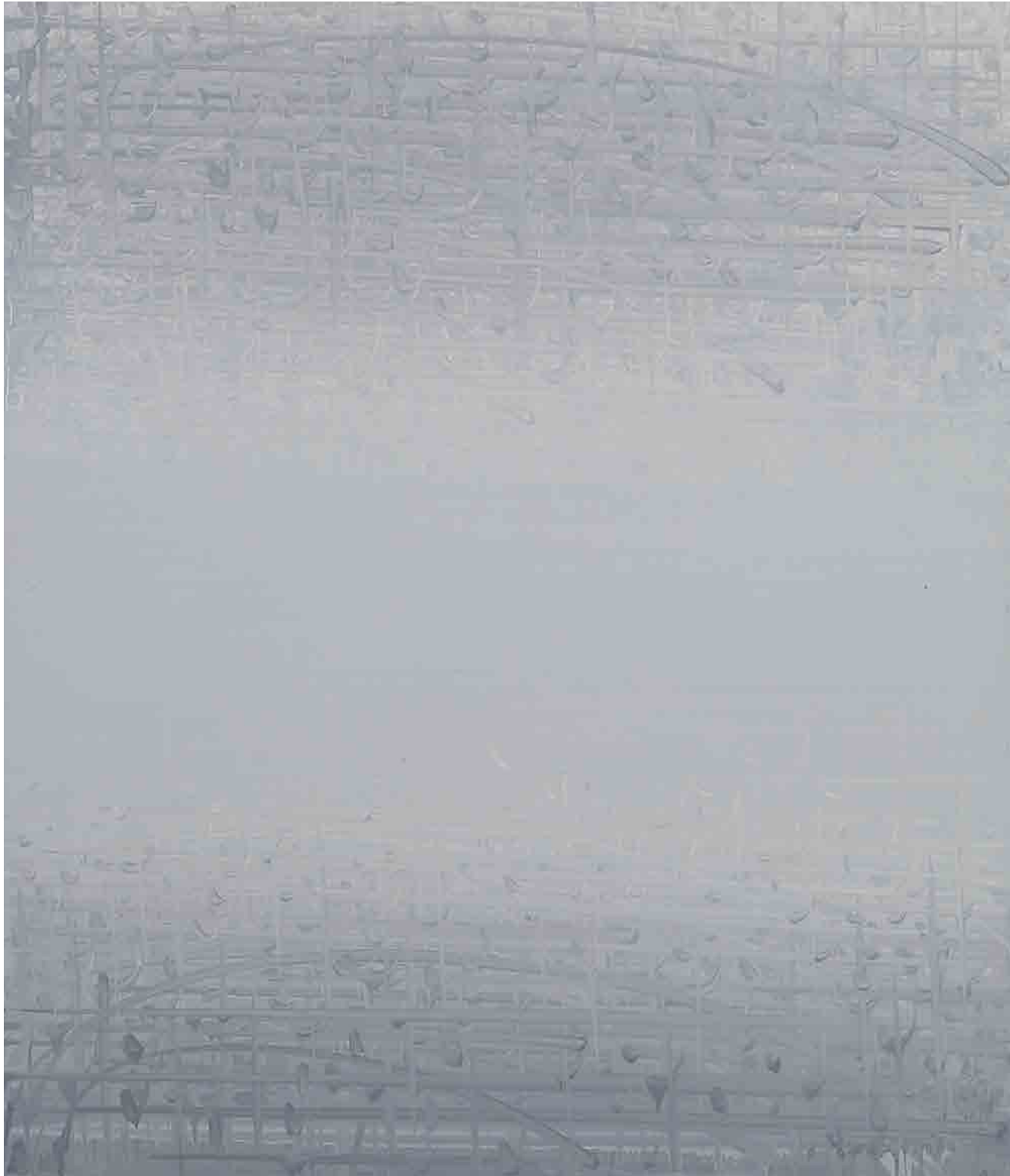
NO1R oil on canvas 150cm 2011–2013

NO1,G 布面油彩 140x100cm 2012 年
NO1,G oil on canvas 140x100cm 2012



NO2,3,4R 布面油彩 120x90cmx3 2013 年
NO2,3,4R oil on canvas 120x90cmx3 2013





<NO1G 布面油彩 75x90cm 2012 年
NO1G oil on canvas 75x90cm 2012



>NO2G 布面油彩 100x100cm 2012 年
NO2G oil on canvas 100x100cm 2012

NO3R 布面油彩 280x215cm 2010 年
NO3R oil on canvas 280x215cm 2010



1981 年出生于广西，毕业于广西艺术学院。
Graduated from Guangxi Arts Institute, works and lives in Beijing.

個展

- 2009 《蜕皮》, 香港, 中國
- 2008 《冬季如春天般燦爛》, 北京, 中國

部分聯展

- 2013 《共振：“無形之形” 中國當代藝術展》，武漢，中國
《共振：走向世界的中國當代藝術》，奧古斯滕堡，丹麥
- 2012 《BOOM》，洛杉磯，美國
《內功》，北京，中國
- 2010 《癖》，香港，中國
《2010 不登斯多夫國際藝術節》，不登斯多夫，德國
《唇》， 香港，中國
- 2009 《AHAF’ 09》，首爾，韓國

SOLO EXHIBITIONS

- 2009 Shedding the Skin, Hong Kong, China
- 2008 Winter is as Splendid as Spring ,Beijing, China

SELECTED GROUP EXHIBITIONS

- 2013 The vibrARTion project : Forms of the Formless, Wuhan,China
The vibrARTion project : Chinese Contemporary Art, Augustiana,Denmark
- 2012 BOOM, Pomona, America
Internal strength, Beijing, China
- 2010 idée fixe , Hong Kong, China
Nord Art’2010, Budelsdorf, Germany
Labium, Hong Kong, China
- 2009 AHAF’09, Seoul, Korea

造化

黄箐

爲什麼要思考“自然”？

“自然”一詞在現代社會裏，本是人們所熟知的一個名詞，其英文爲“Nature”。但現代社會的人們在理解“自然”一詞的時候，大多祇是了解其具備的自然科學的含義——即“大自然”、“自然界”，或理解爲“自然而然”、“不做作，不勉強”的簡單意思。

可如果我們深究“自然”一詞的時候，我們會發現，其英文“Nature”來源于拉丁文，原意是指植物，或植物、動物及其它世界面貌自身發展出來的內在特色；而中文的“自然”一詞來源于老子所著的《道德經》，其本意是世間萬物發展規律的外在呈現，也是世間萬物發展所應遵循的道路——即“道法自然”。通過比較我們發現，英文的“Nature”與中文的“自然”在含義上是很接近的，但英文“Nature”的使用更傾向科學性，而中文“自然”一詞更傾向哲學性。

我們先來看一下“Nature”一詞，因爲它本意所指的動植物及世界面貌（天氣、地質等）的發展特色，都具備有科學性的解釋，他們相互之間的關係就是所謂的“自然界”，在自然科學裏是指對應研究的有機界和無機界，不包含社會科學對應研究的人類社會。而中文的“自然”一詞，它所包含的不僅僅是宇宙發展規律的呈現，還包含了人類社會的發展規律的呈現。所以老子在《道德經》裏提倡“人法地，地法天，天法道，道法自然”，是要告訴人們，社會的發展應該尊崇本來的面貌——世間萬物的發展規律。那麼“道”和“自然”是什麼一種關係呢？又爲何要“道法自然”呢？其實“道”就是萬物的變化、發展規律，而“自然”就是這個規律的運行過程及外在呈現，也就是“德”，

所以“道德”也就表達了事物發展不可改變的規律和人類社會發展的最高行爲準則。
“Nature”告訴我們物質之間的變換與關聯，及物質發展規律，而當我們同時思考“自然—Nature”的時候，由其延展，我們就可以了解物質與能量，身體與心靈，物性與人性，生態與生命等等。在這裏，我們將自然科學與哲學緊密結合，它關係到我們生存的環境，我們的身體，我們的情感還有生命的意義。

所以我們思考“自然”。

Nature

By Huang Zheng

Why should we think about “Nature”?

Nature is a common word in the modern society, but modern people only notice its meanings in natural science, such as the works of God, the realm of nature, or being of itself, without affectation, unconstrained, etc.

Nature in English was originally a Latin word, referring to the internal characteristics developed by plants, animals and other world features, while “Nature” in Chinese is from “Tao Te Ching” written by Lao Tsu, referring to external presentation of the development law of all creations and the development path to be followed by all creations. It occurs to us after comparison that Nature in English tends to be more scientific, while that in Chinese is more philosophical, despite their similar implication.

The original idea of Nature in English is the development characteristics of plants, animals and world features, such as weather and geology, which can be explained with science. All these form the so-called “Realm of Nature”, including the organic world and inorganic sphere in natural science, excluding human societies studied in social science. While “Nature” in Chinese also contains the development law of the universe as well as that of human societies. In “Tao Te Ching” written by Lao Tsu, it suggested “Human beings follow the Earth. Earth follows Heaven.Heaven follows the Way.The Way follows the way things are or the Nature”, telling people that social development should follow its internal law of development. So what is the relationship between “Tao or the Way” and “Nature”? Why should the Way follow the way things are? As a matter of fact, “Tao” refers to the law of changes and development of everything on earth, while “Nature”

is just the operational process and external presentation of the law of development, namely “Tè”, so “Tao and Te” reflects the unchangeable law of development and the highest principle of human society development. “Nature” in English tells us the transformation and correlation among substances as well as the law of development of all substances, while “Nature” in Chinese tells us the relationship between substance and energy, between body and mind, between physical property and humanity and between ecology and life. Here, natural science is closely connected with philosophy, which touches on our existing environment, our bodies, our emotions and even the significance of our life.

So we think about “Nature”.

止水 6

布面綜合材料 Φ192 cm 2013 年

Water Stop 6

mixed media on Canvas Φ192 cm 2013



善水之壹 布面綜合材料 180x225cmx5 2013 年
Calm Water I mixed media on Canvas 180x225cmx5 2013



止水 7

布面綜合材料 Φ192 cm 2013 年

Water Stop 7

mixed media on Canvas Φ192 cm 2013



止水 8

布面綜合材料 Φ192 cm 2013 年

Water Stop 8

mixed media on Canvas Φ192 cm 2013





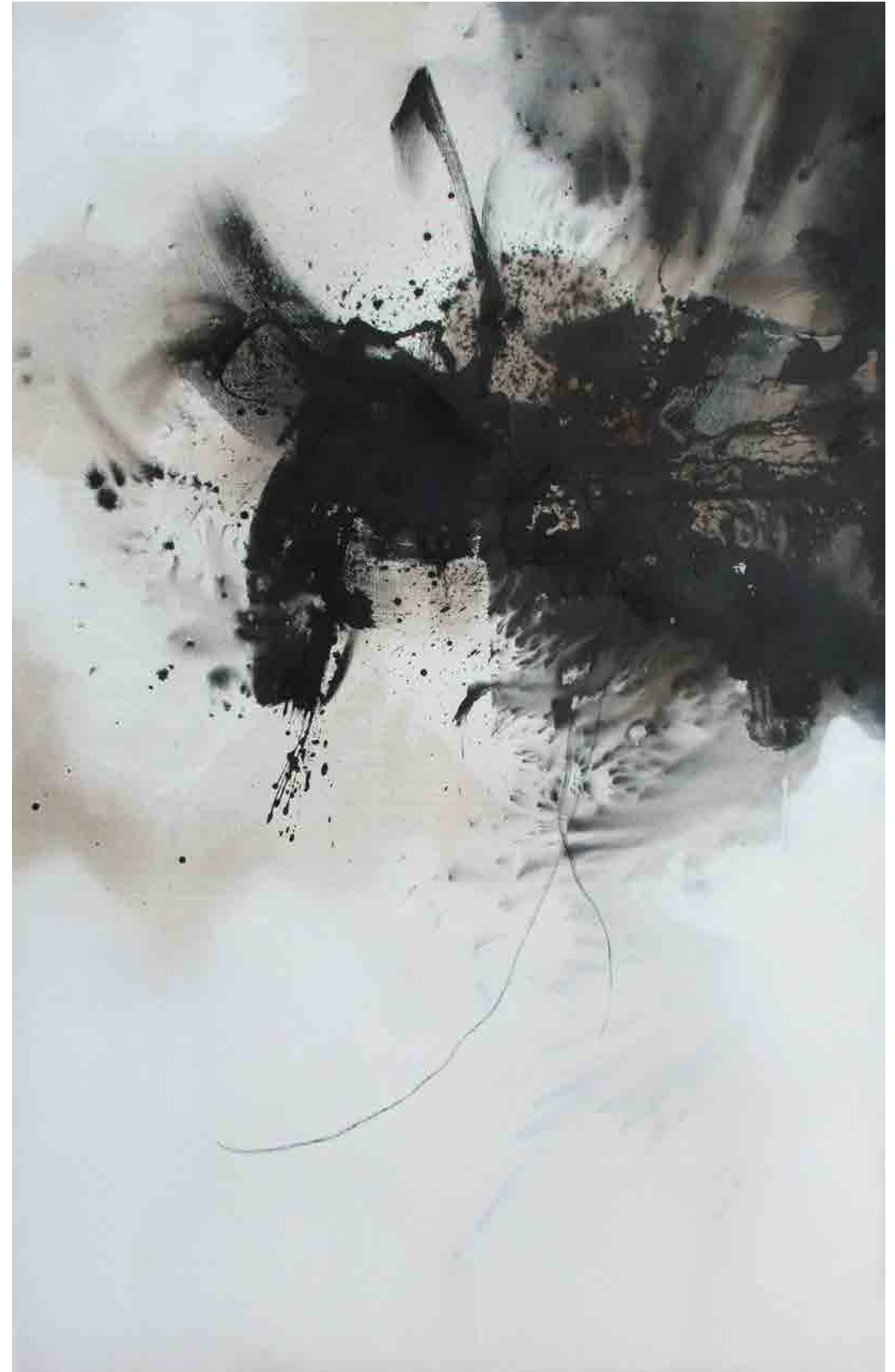
善水之貳 布面綜合材料 180x225cm 2013 年
Calm WaterII mixed media on Canvas 180x225cm 2013

向前的一種力量叁

布面綜合材料 192x122cm 2008 年

Onward Force III

mixed media on Canvas 192x122cm 2008



1983 出生于河南。2005 畢業于中央美院

1983 Born in Henan Province. 2005 Graduated from the Central Academy of Fine Arts.

個展

2013 畫可以興：關晶晶個展 今日美術館 北京

部分聯展

2013 第八屆深圳國際水墨雙年展：青年墨語 關山月美術館 深圳

無形之形：中國當代藝術展 湖北美術館 武漢

逾越：2013 中國繪畫 愛丁堡藝術節 愛丁堡 英國

55 屆威尼斯雙年展平行展：無常之常－東方經驗與當代藝術 威尼斯 意大利

自在與自然－當代繪畫九人展 明圓美術館 上海

2012 虛薄：首屆莊子國際會議平行展 元典美術館 北京

SOLO EXHIBITION

2013 Painting for Stimulation, Today Art Museum, Beijing

SELECTED GROUP EXHIBITIONS

2013 Ink Artworks from the Younger Generation—8th International Ink Art Biennale of Shenzhen, Guan Shanyue Art Museum, Shenzhen

Forms of the Formless: Exhibition of Chinese Contemporary Arts, Hubei Art Musuem, Wuhan

Moving Beyond: Painting in China 2013, Edinburgh Arts Festival, Edinburgh, UK

Parallel Exhibition of the 55th Venice Biennial: Confronting Anitya—Oriental Experience in Contemporary Art, Venice, Italy

Comfortable and Natural: Nine Person Exhibition of Contemporary Painting, Ming Yuan Museum, Shanghai

2012 Duchamp’s Inframince in Painting – First Zhuangzi International Conference Parallel Exhibition, Yuan Dian Art Museum, Beijing

讀關晶晶作品

魯明軍

關晶晶對繪畫天生敏感，這種敏感并非對於具體物的所感與所知，而是源于對現實或自然某個意象的自覺、抽取及凝煉。這裏面并没有格林伯格所謂的形式自律，某種意義上，其恰恰形成了對形式的破壞和對語言的衝撞。她很多畫面，若不細加深究，看上去就是一種“無法”所爲。當然，我們也可以說“無法之法”乃爲“至法”。不過，如此定位年輕的關晶晶，的確略顯得過高了點。但有一點是肯定的，在她大筆觸的肆意與放縱和時隱時顯的敘述踪迹中，凸現了色彩塊面之間的張力與衝突，并蘊含了無窮的意志及能量。更爲難能可貴的是，這一意志及能量還敞顯着一種形而上的整體性，而其背後的超越性無疑是自覺于碎片化現實的反省及生成、擴張。

受傳統繪畫的影響，關晶晶作品更多取材于水墨，因此更多表現爲黑白兩色，偶爾輔以灰色、藍色、土黃。但這種簡潔、率性恰恰體現了意象及其詩性之質。正是因此，其更在意的是創作過程中的偶然性。偶然充滿了可能，但也隱含着殘忍。殊不知，詩性本身就是如此，其既可以型塑一個人或物，也可以撕裂一個人或物。

或許是因爲藝術家天生的敏感性，與其說是她在有意區分西方抽象與中國寫意水墨，毋寧說其對此根本没有自覺。恰恰是因爲不自覺，反而具有很多後見之明和深刻體認。在她看來，“西方抽象和中國傳統水墨是兩種文化裏面的東西，本没有任何關系，但人類精神最高點上都是相通的，無所謂形式，更無所謂東西方。同一種精神活動，西方由他們的文化和思維方式以他們的形式表現出來，我們由我們的文化和思維方式以我們的形式表現出來，如此而已。”可是，即便這樣，竊以爲不同于西方抽象繪畫的是，關晶晶的創作無疑是基于更高精神向度的創作。如果說西方抽象繪畫更注重平面意義上的抵抗與反叛的話，那麼關晶晶創作顯然是基于形而上層面的自覺與超越。某

種意義上，她之所以不認同將自己歸為抽象的範疇，也正是因為她認為中國水墨意境高于西方繪畫傳統，她認為，“我們古人對宇宙、對和諧的領悟力是高于西方的，祇可惜古人簡遠澄淡、空靈通透的意境，我們現在很難體會到了。”此即“天人合一”或餘英時所謂的“道心合一”。也難怪，盡管表面上關晶晶更熱衷于表現意象，但骨子裏——不管是主體，還是作品——却是一種肅穆、莊重、高貴的古典氣質。

關晶晶說，“人可以將精神活動聚在自身生活的群體裏，或聚在我們生存的物質社會，也可以將它放逐到我們身後更廣闊的空間。也許是自身的孤絕感迫使我們向天發問，期冀在更深遠的空間裏發現人類自己的映像和來歷。就像在荒蕪的曠野中，我們更能感受到自己的存在。具象藝術中我們面對的是溫暖切實的感官世界，而在抽象藝術中我們則需要足够的勇氣和耐心，因為我們根本看不到我們面對的是什麼，却能感受到它以無處不在的强大力量控制着我們。抽象不抽象不重要，甚至藝術不藝術也不重要，不過是以什麼樣的方式安放自己的性靈，重要的是我們面對的是什麼？如何面對？”

在這樣一個時代裏，我們面對的是什麼？我們應面對的是什麼？我們該如何面對？這些問題面前，理性的自覺是應然的，但對一個藝術家而言，可能更賴于一種感性的直覺。殊不知，這種感性的直覺非但没有回避政治，反而更具政治性。什麼是政治？作為一種技藝，不管是專制，還是民主，不管是認同，還是抵抗，歸根還是一種手段，其本身并不能成為目的。人才是目的，一個良好的人間秩序才是目的。因此，藝術本身也不是目的，且即便是完成的作品也不是目的。毋寧說創作這一行為本身才是目的。盡管這一行為無法回避政治性，但是其并不能作為政治，更非技藝。

從這個意義上說，關晶晶訴求的不是政治，更非技藝，而是人及其生存本身，毋庸說，這是一個更高意義上的政治，是一種關乎人安身立命、幸福生活的更高的形而上政治。這是一種反政治的政治。如果說通常意義上的政治更多訴諸于權力鬥爭或內在的反省與批判的話，那麼關晶晶的政治則是一種精神向度上的抵抗的政治。回過頭看，實際上這樣一種自覺、選擇欲訴求本身也是對於觀念藝術及其圖像轉向的回應與超越。

A Reading of Guan Jingjing's Works

By Lu Mingjun
Tr. by Denis Mair

Guan Jingjing has an innate sensitivity for painting. This is not a sensitivity of sensing or knowing concrete objects. Rather, it originates in a self-aware grasp of images extracted and condensed from human reality or nature. This is not a matter of Greenberg's so-called formal discipline. Instead, one could say it is none other than a destruction of form and a collision with language. Many of her canvases, upon cursory inspection, appear to be done in a "lawless" way. Of course, we could say that the "law of lawlessness" is the highest way. But to appraise the still-young Guan Jingjing this way would seem a bit effusive. Yet one point is assured: in the reckless abandon of her forceful brush, and in her narrative traces shading into and out of view, the tension and clash among blocks of color, with implied reserves of will power and energy, are brought out strongly. Even more admirably, this will power and energy evince a metaphysical coherence, and there is a transcendent quality behind them, knowingly rendered from a fragmented reality by means of reflection.

Under influence of traditional painting, Guan Jingjing's works often take their subject matter from ink art, so many are presented in black and white, occasionally set off by gray, blue and umber. Yet her pared-down forthrightness is precisely what embodies an imagistic, poetic essence. This is why she pays heed to randomness in the process of composition. Randomness is filled with possibility, but it also harbors cruel forces. We must realize that this is also true of the poetic: it can give form to a person or thing, but it can also tear a person or thing apart.

Perhaps due to our artist's innate sensitivity, rather than distinguishing between Western abstraction and Chinese free brush technique, it would be more fitting to say that she does not self-consciously choose one or the other. Not being self-conscious, she can reap the benefits of hindsight and find in-depth lessons therein. In her view, "Western abstraction and Chinese traditional art came out of two

different cultures, and they had no connection at all to begin with. But the human spirit at its apex is not partitioned off. So-called forms do not dictate anything, and there is no hard-and-fast distinction between East and West. The activity of spirit is one, but the West expresses it through its own culture and forms; we express it through our own culture and thought processes, using our own forms, that's all." Even so, I venture to say that Guan Jingjing's creative work is unlike Western abstraction, in that it reaches into a higher spiritual dimension. If we say that Western abstract painting stresses resistance and opposition in a planar sense, then Guan Jingjing's work is obviously founded on a metaphysical level of self-awareness and transcendence. Perhaps she does not agree with those who would categorize her work as abstract, because she believes that the intentional realm of Chinese ink art goes higher than the Western tradition of painting. She believes that "our ancients had a higher realization of the cosmos, of harmony, than was found in the West. Regrettably, we moderns have a hard time grasping the ancients' realm of attainment, which was far-reaching, pristine and full of negative capability." This is the "union of heaven and mankind," or what Yu Yingshi called the "union of Dao and mind." It is no wonder that, despite Guan Jingjing's obvious passion for expressionist images, one finds classical qualities—solemn poise and high-mindedness—deep in the bones of her subjectivity and her work.

Guan Jingjing says, "People can focus spiritual activity on the group in which they live, or they can focus it on the material society in which they survive. They can also banish it to the broader expanse of the world that outlives them. Perhaps our sense of isolation forces us to ask questions of heaven, in hopes of finding a projected image or source of humanity in a more expansive realm. This is just like in a barren wasteland, where we are more aware of our existence than ever. In representational art, we face a warm, pragmatic world of the senses. In abstract art, we need plenty of courage and patience, because we definitely cannot see what we are facing, yet we feel it controlling us with pervasive, massive force.

Whether something is abstract or not is unimportant; even whether it is art is not important. What matters is what means we use to put our spirits at rest. The important thing is to know what we are facing, and how to face it.”

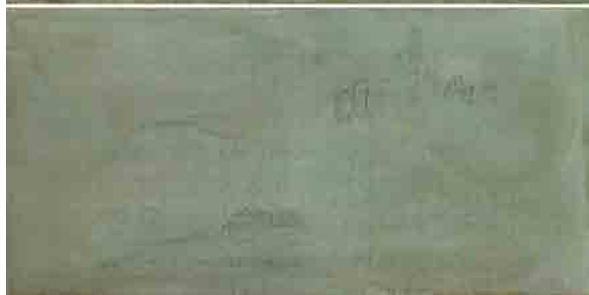
In an era like this, what are we facing after all? What should we be facing? How should we face it? When confronted by such questions, rational self-awareness is surely called for. But more than that, an artist must rely on heartfelt intuition. We need to realize that such intuition does not evade politics; on the contrary, it is quite political. What is politics? As a skill, it may take the form of autocracy or democracy. Whichever it endorses or opposes, it boils down to being a means and cannot in itself become an aim. Only human beings are the aim; only a decent intrapersonal order can be the aim. Thus art in itself is not the aim either; even a completed artistic work is not the aim. It might be better to say that creative behavior in itself could be an aim. Though such behavior cannot avoid being political, in itself it cannot serve a political end, and still less as a political skill.

In this sense, Guan Jingjing does not seek fulfillment from politics, and still less from mastery of a skill. Instead, she seeks it in humanity itself and humanity’s survival. It bears saying that this is politics in a higher sense: it is a metaphysical politics that deals with how people can find a decent place for themselves and lead happy lives. This is anti-political politics. Suppose we say that conventional politics is taken up with power struggles or with self-examination and critique, then we could say that Guan Jingjing’s politics is a politics of resistance in a spiritual dimension. Looking back over her works, I realize that in the self-awareness found here, in the commitment to a choice, there is a response to and a move beyond conceptual art and its pictorial derivatives.



剩山 12-13 布面坦培拉 50x50cm 2012 年

Remaining Mountain 12-13 cloth tempera 50x50cm 2012



< 剩山 13-36 布面坦培拉 240x80cm 2013 年
 Remaining Mountain 13-36 cloth tempera 240x80cm 2013
 > 剩山 13-37 布面坦培拉 240x80cm 2013 年
 Remaining Mountain 13-37 cloth tempera 240x80cm 2013

剩山 12-21 布面坦培拉 50x50cm 2012 年

Remaining Mountain 12-21 cloth tempera 50x50cm 2012

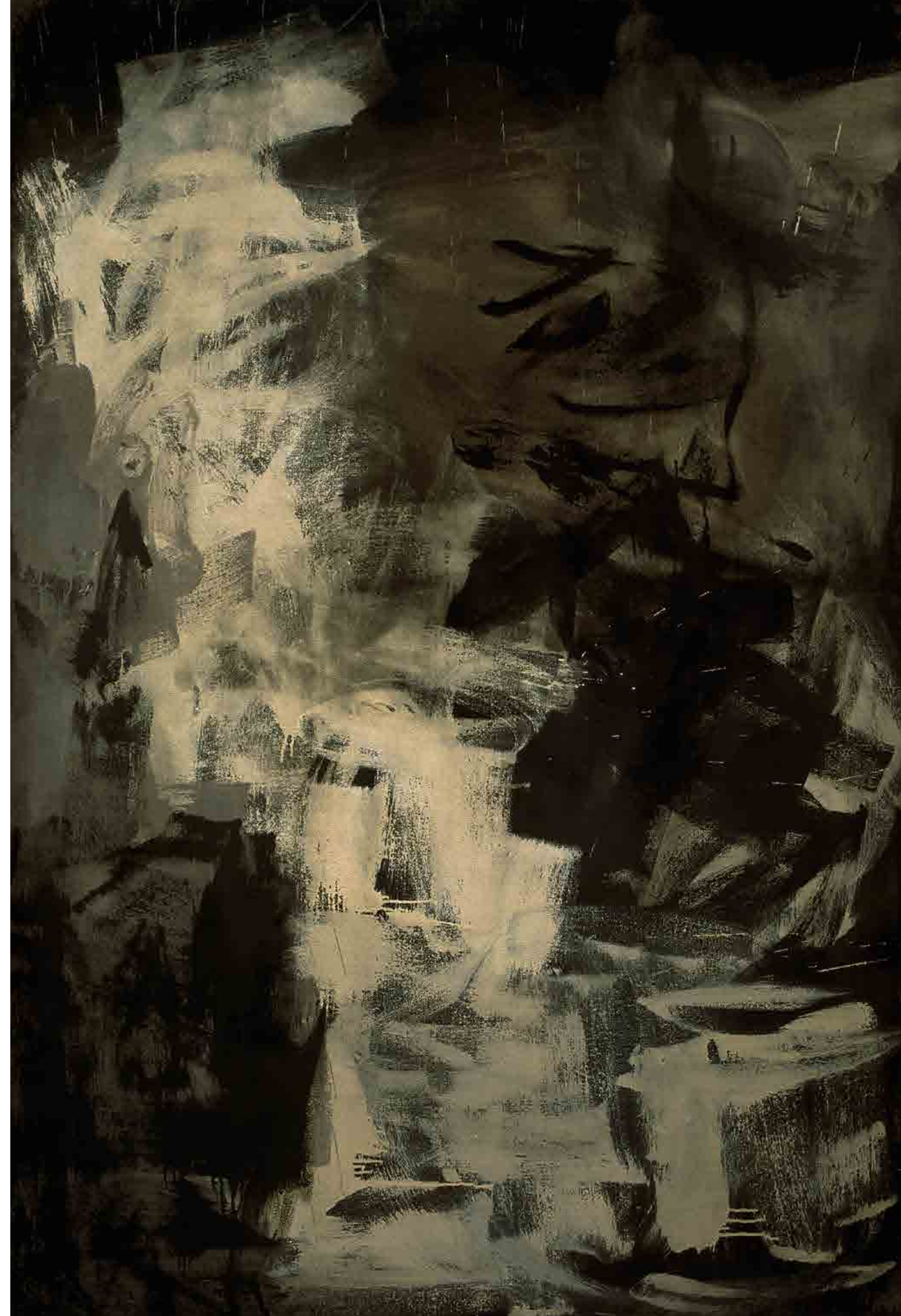


剩山 13-05 布面坦培拉 50x50cm 2013 年

Remaining Mountain 13-05 cloth tempera 50x50cm 2013



無題 08-06 布面坦培拉 210x240cm 2008 年
Untitled 08-06 cloth tempera 210x240cm 2008



Lita Albuquerque

麗塔・阿爾伯克基

麗塔・阿爾伯克基是世界著名的裝置作品和環境藝術家、畫家和雕塑家。她生于美國，從小在北非突尼斯和法國巴黎長大，是一名具有全球視野的具有多國背景的藝術家。1970 年代，阿爾伯克基出現在加州藝術界，參與了藝術史上著名的“光和空間運動”。這位藝術家史詩般的具有詩意的但存續時間很短的顏料塊使她很早就贏得了贊譽，這些顏料塊是用來象徵性地“標注”重要地點，她所用的是具有自己鮮明特徵的藍色和深紅色半貴金屬和其他天然顏料勾勒的幾何形狀。1980 年代早期，在她參與的華盛頓紀念碑項目中，她將美國首都的方尖碑設計為給人印象深刻的亮紅色 V 形圖案，該作品在國際雕塑大會上大放异彩。這位藝術家繼續在世界各地被委以重任，受聘在全世界創作公共和裝置作品，包括她在吉薩古老的大金字塔四周“畫出”的天文圖參加了名為“Sol Star”的多媒體展覽會，并代表美國在“開羅國際雙年展”上獲得享有盛名的“開羅雙年展獎”。

她已在世界各地衆多的主要博物館展覽過自己制作精致的在美術館創作的雕塑裝置作品和抽象畫作。她的作品是最佳的私人藏品。她得過無數的獎項，包括令人夢寐以求的國家藝術基金會“公共場所藝術獎”（1983 年、1984 年和 1990 年）、國家藝術基金會獎學金以及在意大利佩魯賈授予的受人敬仰的塞維特拉・拉涅裏基金會關於視覺藝術的獎學金（2002 年）。2004 年 6 月，著名的洛杉磯當代藝術博物館因授予她殊榮，以表彰她對藝術的貢獻，最近在 2013 年 11 月，在演員莎朗・斯通（Sharon Stone）主持的第八屆美國華人博物館“女藝術家”活動中，阿爾伯克基獲得杰出女藝術家獎。

麗塔・阿爾伯克基的作品現收藏于史密森學會的美國藝術檔案館以及著名的博物館和基金會，包括惠特尼美術館（The Whitney Museum Of Art）、洛杉磯當代藝術博

物館（The Museum Of Contemporary Art, Los Angeles）、蓋迪信托基金會（The Getty Trust）、弗裏德裏克・魏斯曼基金會（The Frederick Weisman Foundation）、洛杉磯郡立藝術博物館（The Los Angeles County Museum Of Art）、橘郡藝術博物館（The Orange County Museum）、拉古那藝術博物館（The Laguna Art Museum）、棕櫚泉沙漠博物館（The Palm Springs Desert Museum）以及很多高調的大使館和大型國際性公司。阿爾伯克基的作品也出現在在華盛頓特區赫什宏博物館（Hirshhorn Museum）、舊金山藝術博物館（San Francisco Museum of Art）、巴黎現代藝術博物館（Musée d’Art Moderne）、東京《朝日新聞》（Asahi Shimbun）、華盛頓特區康科美術館（Corcoran Gallery of Art）、新德裏國家當代藝術美術館（National Gallery of Modern Art）、洛杉磯郡立藝術博物館（L.A. County Museum Of Art）、洛杉磯當代藝術博物館（Museum of Contemporary Art, L.A.）等舉辦的大型頂級當代藝術展。阿爾伯克基是一名著名的教育家，過去二十年裏，她一直是藝術中心設計學院（Art Center College of Design）研究生美術課程的核心教員。最近，她與加州理工學院（CalTec）史匹哲科學中心（Spitzer Science Center）的天體物理學家合作完成一個名為“觀察（OBSERVE）”的項目，并制作了一部有“洛杉磯珊瑚”（Los Angeles Coral）成員參與的非常出色的歌劇風格的多媒體視覺表演作品，該作品是借助哈勃望遠鏡拍攝完成的。其他主要的展覽和合作項目太多了，難以一一說明。未來的項目和榮譽包括 2014 年在藝術與環境中心（Center for Art + Environment）舉辦的一個大型博物館展覽，該展覽將展出她的“恒星軸”（Stellar Axis）：“南極洲項目”以及這位藝術家祇引起短暫關注的作品的主要專著，這些作品曾由裏佐利（Rizzoli）和內華達州藝術博物館（the Nevada Museum of Art）出版。

Lita Albuquerque is an internationally renowned installation, environmental artist, painter and sculptor. Born in the US, raised from a very early age in Tunisia, North Africa and Paris, France, Albuquerque is a multi national artist of global scope. In the 1970s, Albuquerque emerged on the California art scene as part of the art historically noted Light and Space movement. The artist won early acclaim for her epic and poetic ephemeral pigment pieces created to symbolically “mark” significant environmental sites with the artist’s now signature geometric gestures of blue, crimson, semi precious metal and other natural pigments. In the 80’s, Albuquerque’s massive bright red chevron encased the US capital’s obelisk in her Washington Monument Project, a work highlighted at the International Sculptural Conference. The artist went on to gain significant world commissions for public and installation works around the world, including the celestial map she “drew” around the ancient Great Pyramids in Giza as part of a multi media exhibition called Sol Star that represented the United States at the International Cairo Biennale and won Albuquerque the prestigious Cairo Biennale Prize.

She has exhibited elegant conceptual gallery-based sculptural installations and abstract paintings in dozens of major museums worldwide, her work is in the finest private collections, and the artist is the recipient of countless grants and awards including the coveted National Endowment for the Arts Art in Public Places Award (1983, 1984, 1990), a National Endowment for the Arts Fellowship, the esteemed Civitella Ranieri Foundation Fellowship in the Visual Arts awarded in Perugia, Italy (2002). In June 2004 she was honored by the renowned Museum of Contemporary Art in Los Angeles for contributions to art, and recently in Nov. of 2013 Albuquerque received the Distinguished Women in the Arts Award as part of the 8th MOCA Women in the Arts event hosted by actress Sharon Stone.

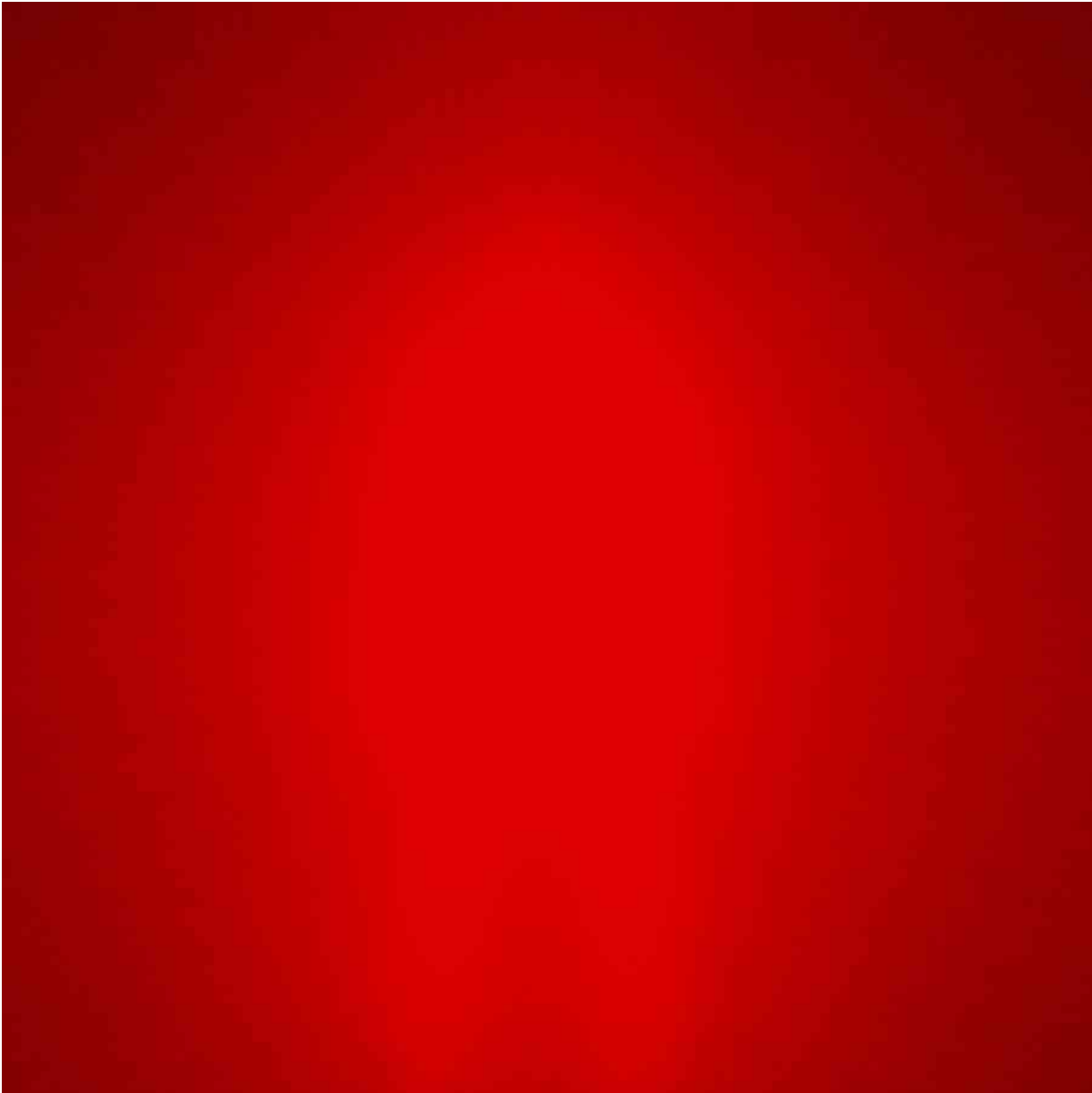
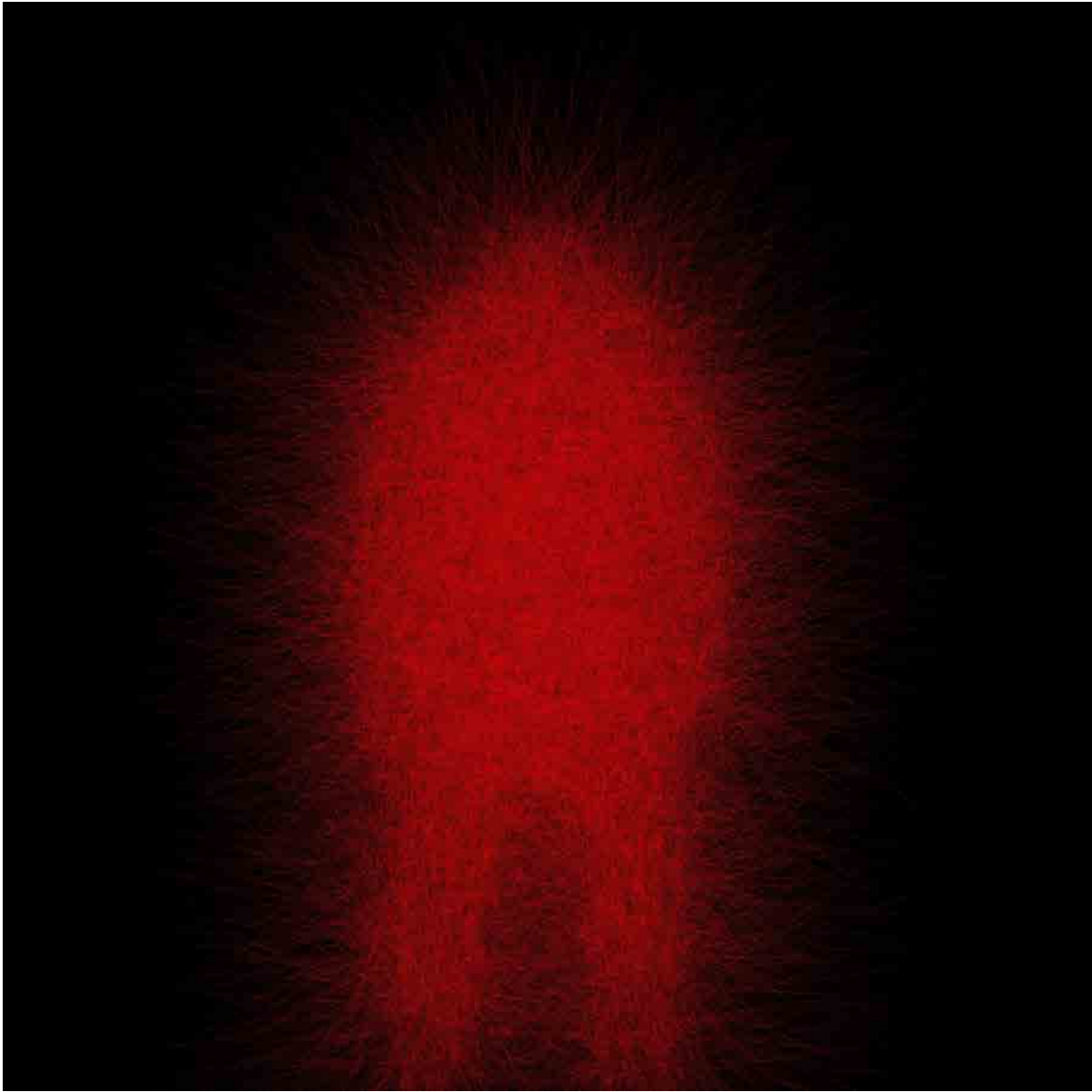
Lita Albuquerque’s work is included in The Archives of American Art at the Smithsonian Institution and is collected by prominent Museums and Foundations including the Whitney Museum Of Art, The Museum Of Contemporary Art, Los Angeles, The Getty Trust, The Frederick Weisman Foundation, The Los Angeles County Museum Of Art, The Orange County Museum, The Laguna Art Museum, The Palm Springs Desert Museum, as well as numerous high profile world embassies and major international corporations. Albuquerque’s works appear in large scale exhibitions of top contemporary art held at the Hirshhorn Museum, Washington D.C.; San Francisco Museum of Art; Musee d’Art Moderne, Paris; Asahi Shimbun, Tokyo; Corcoran Gallery of Art, Washington D.C.; National Gallery of Modern Art, New Delhi; L.A. County Museum of Art; and Museum of Contemporary Art, L.A. Albuquerque is a noted educator and has been on the core faculty of the Fine Art Graduate Program at Art Center College of Design for the last twenty years. She recently completed a collaboration with astrophysicists from the Spitzer Science Center at California Institute of Technology (CalTec) for a project called OBSERVE, and produced a stunning multi media operatic and visual performance with the members of Los Angeles Coral staged at the Hubble Telescope. Other major shows and collaborations are too numerous to mention, and future projects and honors include a large scale museum-wide exhibit in the 2014 at the Center for Art + Environment featuring her Stellar Axis: Antarctica project in conjunction with a major Monograph of the artist’s ephemeral works published by Rizzoli and the Nevada Museum of Art.

The Bee Keeper1, 6

photoes 12x12cmx6 2008-2012

養蜂人 1、6

圖片 12x12cmx6 2008-2012 年

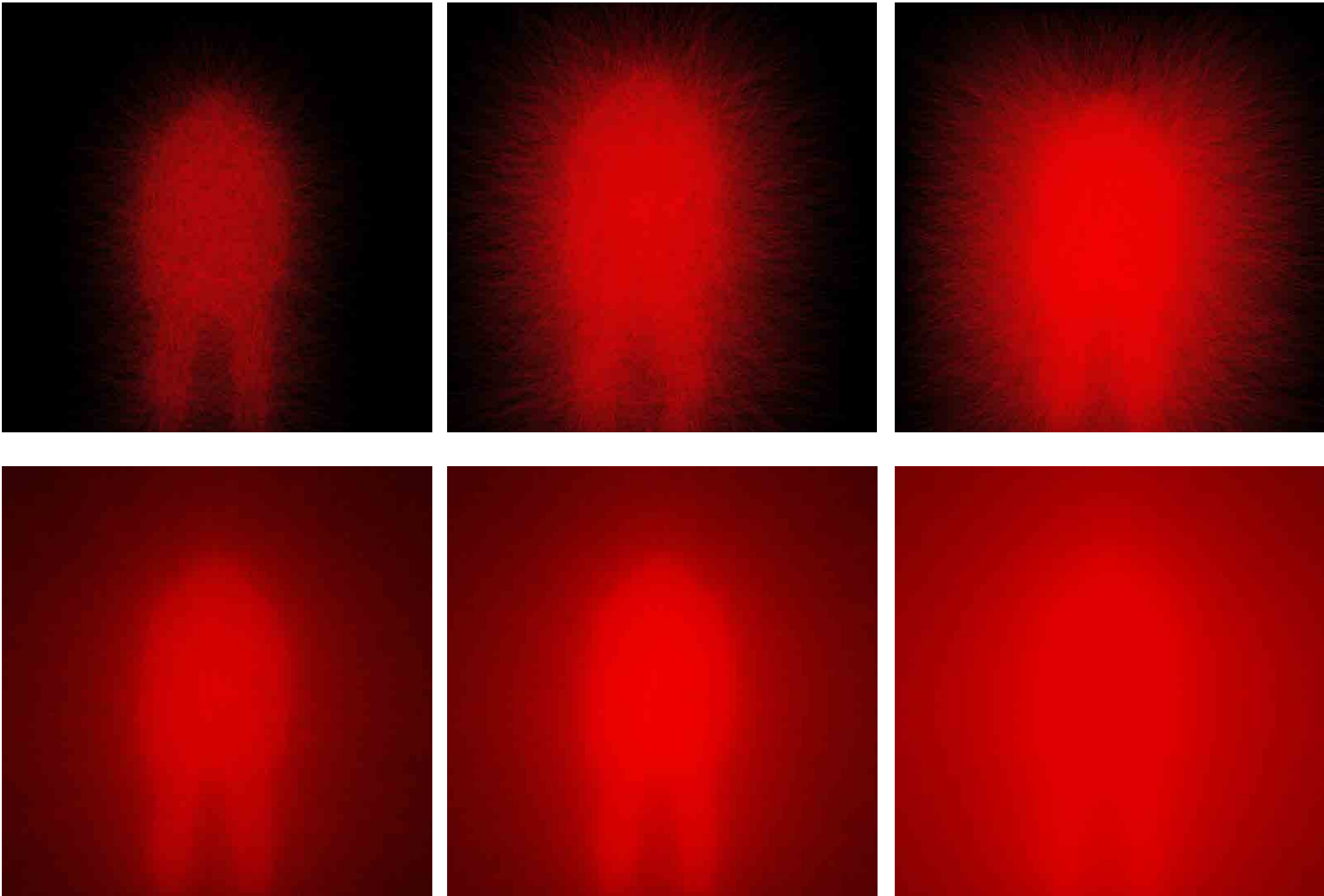


The Bee Keeper1-6

photoes 12x12cmx6 2008-2012

養蜂人 1 - 6

圖片 12x12cmx6 2008-2012 年



Bonita Helmer

波恩提亞·赫爾默

波恩提亞·赫爾默是一名洛杉磯藝術家，他曾在加州大學和安提亞克大學學習繪畫，1978 年在安提亞克大學獲得美術學士學位。她在奧蒂斯藝術設計學院繼續從事研究生學習，她在該學院與金光三美（Mitsumi Kanemitsu）共事，金光三美是一名非常著名的教師，講授有表現力的抽象繪畫風格，這種繪畫風格將非形象姿勢視為一種縝密的技術方法和存在主義的自我探究的方法。

在著名的奧蒂斯藝術設計學院進行研究生學習期間，赫爾默遇到弗朗索瓦絲·吉洛（Francoise Gilot）——巴勃羅·畢加索（Pablo Picasso）的妻子和“女神”——并與她一起開展研究。吉洛本人也是一位抽象派畫家。作為一名正在成長的藝術家，吉洛在南加州大學愛德華鎮校區講授繪畫課程期間，赫爾默成為她的助理。吉洛向赫爾默介紹了如何在藝術中使用通用符號。她們至今仍是同事。對這位藝術家有重要影響的其他因素包括她與諾貝爾獎獲得者喬納斯·索爾克（Jonas Salk）的親密友誼。他使赫爾默與科學發現、哲學和藝術建立起緊密的聯系。作為她對宇宙起源和人性的精神和藝術研究的一部分，赫爾默通過在加州大學洛杉磯分校的課程學習對物理學和天文學進行了廣泛的研究，同時她繼續從事自己畢生進行的關於科學和神秘主義的研究工作。

赫爾默的作品已在國內外展出，包括東京、巴黎、紐約、芝加哥、舊金山、洛杉磯和華盛頓特區。她的作品一直是主要的國際平臺上個人評述的主題，包括設于洛杉磯和紐約的喬治·比利斯美術館（George Billis Gallery）舉行的十年回顧展覽會、由裝飾藝術學院（Ecole des Artes Decoratifs）贊助在巴黎洗衣坊藝術中心（L’ Espace Bateau Lavoir）舉行的職業概述研討會以及在華盛頓特區國際科技會議舉辦的“特色藝術家”繪畫展。

赫爾默的作品參加過多個團體性展覽，其中包括在東京 Q 美術館（Gallery Q）舉辦的大型當代抽象藝術展以及在法國領事館、橘郡藝術博物館（Orange County Museum of Art）、加州大學洛杉磯分校藝術中心和拉美藝術博物館——它們都是洛杉磯非常優秀的文化機構——舉辦的展覽。



Sparticle

oil on canvas 180 x144 cm 2008

超對稱粒子

布面油彩 180x144cm 2008 年

Bonita Helmer is a Los Angeles artist who studied painting at the University of California and Antioch University, earning her BFA from Antioch University in 1978. She continued with graduate work at Otis College of Art and Design, where she worked with Mitsumi Kanemitsu, a renown teacher of a style of expressive abstract painting that regards the non figurative gesture as both a disciplined technical process, and a means of existential and self investigation.

During post-graduate studies at the noted Otis College of Art, Helmer met and studied with Francoise Gilot – Pablo Picasso’s wife and muse – who is a committed abstract painter in her own right. As a developing artist, Helmer became Gilot’s assistant in painting classes that Gilot taught at the University of Southern California/Idyllwild Campus. Gilot introduced Helmer to the use of universal symbols in art and Helmer and Gilot remain colleagues today. Other significant influences on the artist include a close friendship with Dr. Jonas Salk, Nobel Prize Winner, who introduced Helmer to the close inter-relationship between scientific discovery, philosophy and art. As part of her spiritual and artistic research on the origins of the universe and the nature of human experience, Helmer has studied physics and astronomy extensively via classes at UCLA, while continuing her life long personal investigations into science and mysticism.

Helmer’s work has been exhibited nationally and internationally in Tokyo, Paris, New York, Chicago, San Francisco, Los Angeles, and Washington, DC. Her work has been the subject of solo overviews in major international venues, including a 10-year retrospective at George Billis Gallery, L.A./N.Y., a career overview at L’Espace Bateau Lavoir in Paris, sponsored by the Ecole des Artes Decoratifs, and a ‘featured artist’ exhibit of painting at the International Space Conference in Washington, DC.

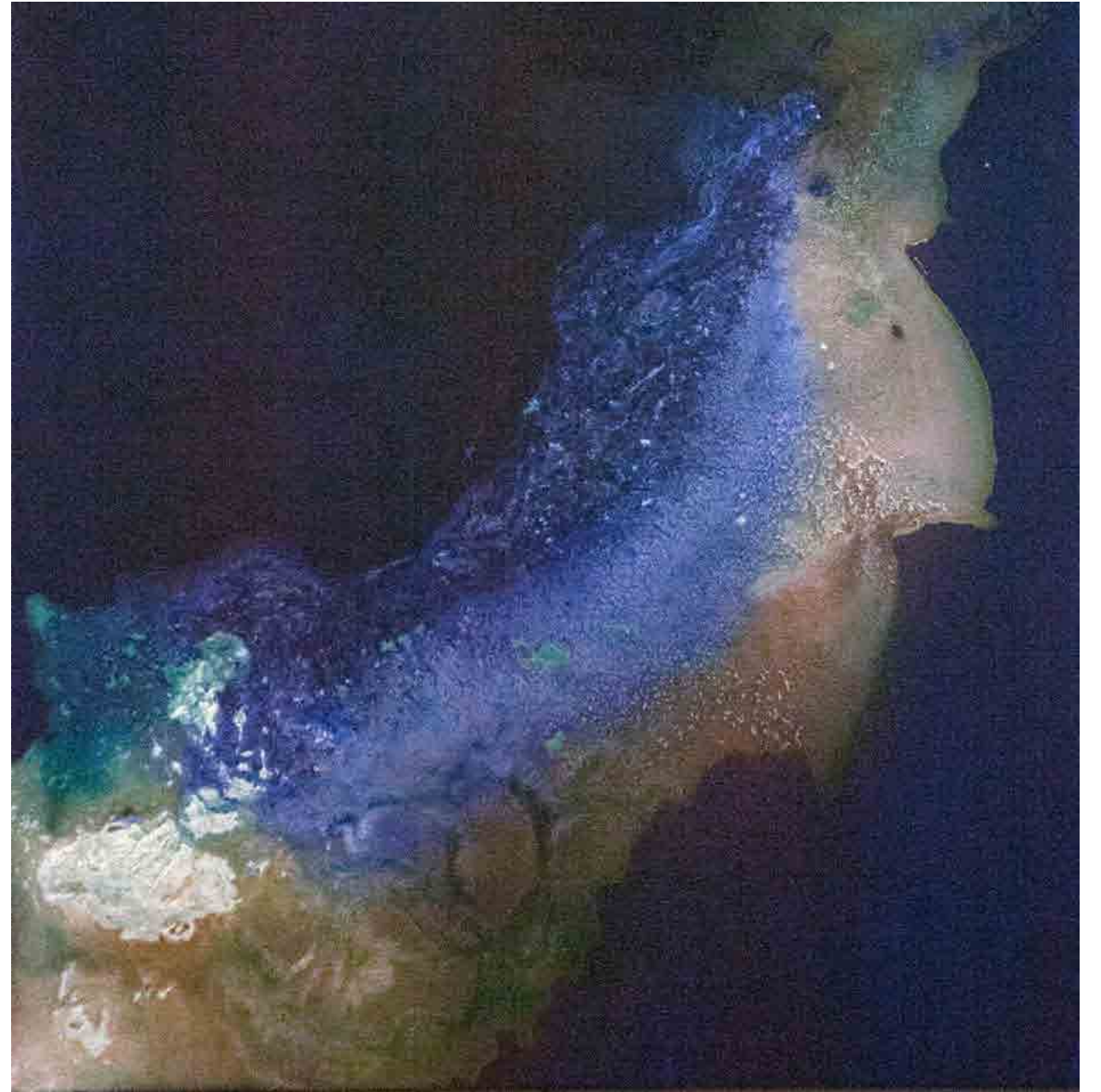
Helmer’s works have been part of numerous group exhibitions, among these a large scale exhibition of contemporary abstract art at Gallery Q in Tokyo, as well as shows at the French Consulate, the Orange County Museum of Art, the UCLA Center for the Arts, and the Museum of Latin American Art – all highly discriminating cultural institutions located in Los Angeles.



Shard of Light 3 – Panel 2 of diptych acrylic/spray paint on wood panel 72 x72 cm
光的碎片 3—雙聯畫畫板 2 木板上的水性漆 / 噴漆 72 x72 cm

Shard of Light 4 – Panel 1 of diptych acrylic/spray paint on wood panel 72 x72 cm

光的碎片 4—雙聯畫畫板 1 木板上的水性漆 / 噴漆 72 x72 cm

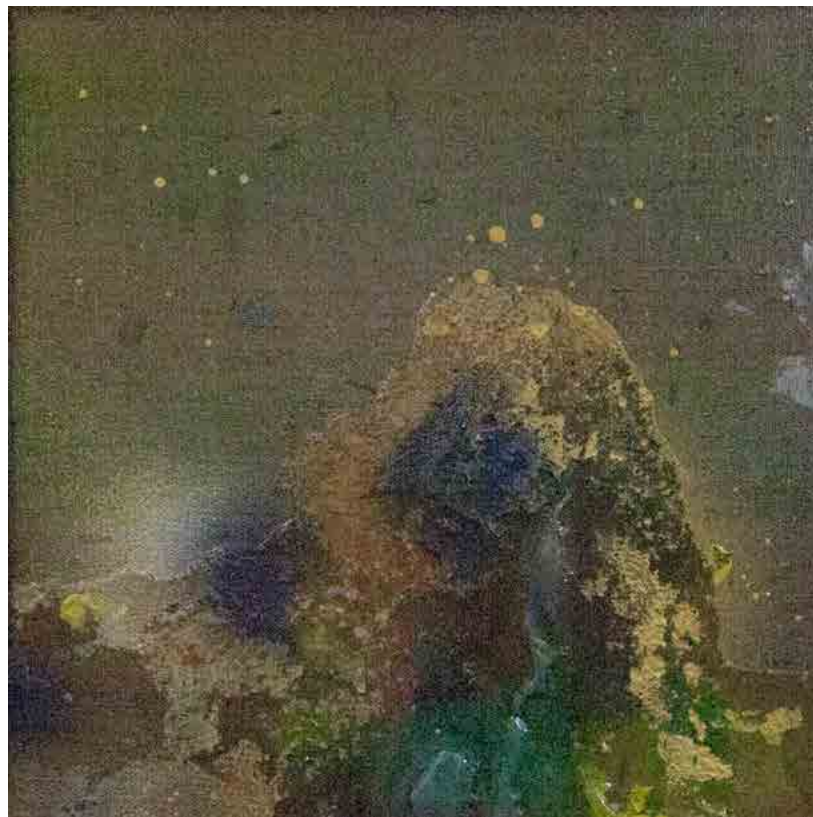


Fragments 1-4

four part arrangement acrylic and spray paint on canvas

碎片 1—4

包括四部分 帆布上的水性漆 / 噴漆



Annetta Kapon

安妮塔·卡蓬

安妮塔·卡蓬（Annetta Kapon）的作品包括雕塑、裝置作品、攝影和影像。這位藝術家生于希臘雅典，現居于洛杉磯。自 1982 年以來她已在美國和外國參加展覽。除積極參加全球美術館、博物館的活動外，她也是一名受尊敬的學者。卡蓬是奧蒂斯藝術設計學院研究生美術系的全職教授和副主任，她在該系的行政職責包括教授實踐和理論方面的課程。

她的作品曾在猶太博物館、橫街計劃（Side Street Projects）、芝加哥大學、洛杉磯當地展覽中心（LACE）、出口藝術（Exit Art）、韋克斯納藝術中心（Wexner Center for the Arts）以及在澳大利亞悉尼舉辦的藝術雙年展（Art Biennale）等地展出。她的概念藝術攝影作品已在美國多地展覽，在國際上已在古巴、俄羅斯、立陶宛、希臘、法國、柬埔寨、波蘭、意大利和西班牙展覽過。

卡蓬已在蘇珊娜韋恩美術館（Shoshana Wayne Gallery）、阿姆斯特朗、桑那哈特美術館（Armstrong/Schoenheit Gallery）、法國研究院（The French Institute）、拉斯賽納幹斯計劃（Las Cienegas Projects）、加州大學和河岸（Riverside）——它們都是洛杉磯非常著名的當代藝術據點——舉辦的全面個人作品中展覽過作品。她也曾在位于匹茲堡的卡耐基梅隆大學和舊金山的南部之旅（Southern Exposure）舉辦過個人作品展。

卡蓬擁有塞薩洛尼基文學士和倫敦大學文學碩士學位，均為英語專業。她返回美國學習藝術，在奧蒂斯藝術設計學院獲得美術學士學位，在加州大學洛杉磯分校獲得美術碩士學位。她曾獲得多項藝術家駐館獎學金以及西方國家藝術聯合會獎（WESTAF）、藝術事務獎（Art Matters）、波洛克／克拉斯納基金會（The Pollock/Krasner Foundation）藝術家獎以及加州社區基金會（California Community Foundation）的一項重要獎勵。

Annetta Kapon works in sculpture, installation, photography and video. The artist was born in Athens, Greece, and now lives in Los Angeles. She has exhibited in the United States and abroad since 1982, and in an addition to an active and global gallery/museum career, she is a respected academic. Kapon is Full Professor and Assistant Chair of the Graduate Fine Arts Department at Otis College of Art and Design, where her administrative duties encompass teaching classes in both studio and theory.

Her work has been featured at the Jewish Museum in Greece, Side Street Projects, the University of Chicago, LACE (Los Angeles Contemporary Exhibitions), Exit Art, Wexner Center for the Arts and the Art Biennale held in Sydney, Australia to name a few. Her conceptual video work has been screened extensively in the US and internationally in Cuba, Russia, Lithuania, Greece, France, Cambodia, Poland, Italy and Spain.

Kapon has shown work in comprehensive solo exhibitions held at Shoshana Wayne Gallery, Armstrong/Schoenheit Gallery, The French Institute, Las Cienegas Projects, and the University of California, Riverside, all highly regarded venues of contemporary art in Los Angeles. Additional solo shows have been mounted at Carnegie Mellon University, Pittsburg, as well as Southern Exposure in San Francisco.

Kapon holds a B.A. from the Aristotle University in Thessaloniki, and an M.A. from the University of London, both in the field of English. She returned to study art, earning her second BFA from Otis College of Art, as well as a secondary MFA from UCLA. She is the recipient of numerous artist residency fellowships, plus WESTAF, Art Matters, The Pollock/Krasner Foundation artist grants, as well as a significant grant from the California Community Foundation.

NATURALIZER 1

digital hand colored photograph

126x108 cm 2009

數字手動着色照片

126x108 cm 2009 年



NATURALIZER 2
digital hand colored photograph
126x108 cm 2009
數字手動着色照片
126x108 cm 2009 年



Luc Leestemaker

吕克·李斯特馬

廣受贊譽的已故畫家吕克·李斯特馬可(Luc Leestemaker)是一位洛杉磯畫家,生于荷蘭，後移居美國，其作品曾在國際上多次展出并被收藏。在故鄉阿姆斯特丹時，他的個人激情和職業活動表現出他非常熱愛并積極參與視覺藝術和創意文化。他在阿姆斯特丹成立了一個表演藝術中心,組織了一個名爲“哈特詩歌(Hart Poetry)”的歐洲藝術團體，是李斯特馬可聯合公司（ Leestemaker & Associates ）的創始人和負責人，這是一家位于阿姆斯特丹的藝術諮詢公司。

李斯特馬可于 1990 年移居美國，對荷蘭靜物畫傳統產生了新的興趣。他的家庭出了多位畫家。這位自學成才的畫家致力于成爲一名全職畫家。李斯特馬可深諳其從事藝術的先輩，同時非常認真地研究了其同輩藝術家蒙德里安（ Mondrian ）和德庫寧（ de Kooning ）的作品，他們一抵達美國也同樣被吸引關注通過抽象動作表意的前衛思想。

經過多年的專注研究，他能够畫出畫風濃密的抽象表現主義作品。這些深入研究之後的幾十年裏，受自己對馬克·羅斯科（ Mark Rothko ）以及 17 世紀和 18 世紀荷蘭和英國景觀畫家康斯特勃（ Constable ）和勒伊斯達爾（ Ruysdael ）的研究所啓發，這位藝術家推出了他所稱的“內在景觀（ Inner Landscape ）”和“變形（ Transfiguration ）”系列。

李斯特馬可幾乎立刻獲得國際評論界注意。在隨後受到高度追捧的成熟作品中，這位自學成才的畫家采用細致的近乎荷蘭大師的方式和技巧，逐漸完全掌握了抽象派畫法中使用油彩和上清漆的方法。而這實際上正是使這位已故藝術家受到全球收藏家追捧且多次展出的簽名帆布油畫與衆不同之處：絕妙的畫法，蘊含深刻感情的作品，使人聯想起壯美的自然地平綫，以及無限而非凡的廣袤無垠的多彩空氣和光綫。

2006 年，屢獲殊榮的加拿大作曲家何志楊（ Vincent Ho ）（ 這位作曲家居住在維尼佩格交響樂（ Winnipeg Symphony Orchestra ））受李斯特馬可的四幅畫作啓發，創作了一首由四部分組成的室內樂作品，作品名爲《李斯特馬可的四幅畫作》。在加拿大藝術理事會的資助下，這首作品曾在中國舉行的多個音樂節上演奏。攝影家兼動畫畫家埃德波·曼莫薩奧（ Edbert Mamesao ）精心制作了一個時長 20 分鐘的介紹該樂曲的視頻。該視頻的 DVD 版本已被收錄進一部關於李斯特馬可的新的精裝書，該書已由雲雀出版社（ Skylark Press ）出版。2007 年 9 月，《突破帆布》（ Breaking Through the Canvas ）在帕薩迪納加州藝術博物館（ Pasadena Museum of California Art ）進行了全球首發表演。該舞蹈由嫡派舞蹈公司（ Lineage Dance Company ）制作，創作靈感來自李斯特馬可的畫作，配樂由何志楊創作。

The late and critically acclaimed painter Luc Leestemaker was an internationally collected and exhibited Los Angeles based painter native to the Netherlands and transplanted to the US late in life. . In his homeland of Amsterdam, his personal passion and career arc reflected a deep interest in and active engagement with visual art and creative culture. He founded an Amsterdam-based performing arts center; organized the European art collective called Hart Poetry and was the founder and head of Leestemaker & Associates, an Amsterdam based consulting firm specializing in the arts.

Leestemaker relocated to the US in 1990, becoming newly interested in the Dutch still life painting tradition of his homeland. Carrying on a long standing line of serious painters in his family, the self taught Leestemaker committed himself to painting full-time. Extremely well versed in his art historical precedents, Leestemaker studied intensely the work of fellow Dutch artists Mondrian and de Kooning, who upon arriving to the US were equally drawn to avant garde ideas regarding expression through abstract gesture.

Years of intense study led to his earliest densely painted abstract expressionist compositions. These investigations were followed in subsequent decades by what the artist titled the Inner Landscape and Transfiguration series, inspired by the artist's study of Mark Rothko as well as 17th and 18th Century Dutch and English landscape painters like Constable and Ruysdael. Almost instantly, Leestemaker gained international critical note. In his highly sought after mature works, the self trained Leestemaker came to thoroughly grasp abstract oil and varnishing techniques with a near Dutch master subtly and finesse. This is in fact what distinguishes the late artist's globally collected and exhibited signature canvases: stunningly executed and deeply

emotional compositions suggestive of both sublime natural horizons and infinite, transcendent expanses of colored air and light.

In 2006 the award winning Canadian composer Vincent Ho (Composer in Residence at the Winnipeg Symphony Orchestra), used four paintings of the artist as inspiration for a chamber music work in four parts, titled "Four Paintings By Leestemaker." Funded by the Canadian Arts Council this work was performed at a number of music festivals throughout China. The video artist and animator Edber Mamesao choreographed a 20 minute visual interpretation of this composition and a DVD version of this compilation is part of a new substantial hardcover book about the artist's life and work, published by Skylark Press. September 2007 saw the world premiere of "Breaking Through the Canvas" at the Pasadena Museum of California Art; a choreography by Lineage Dance Company, inspired by Leestemaker's paintings, set to music by Vincent Ho.

Soliquoi%2007_Ode%20to%20Matisse

Oil on Canvas 27.4x27.4cm 2008

布面油彩 27.4x27.4cm 2008 年



40x40.TR.2004.02

oil on Canvas 101.6x101.6cm 2004

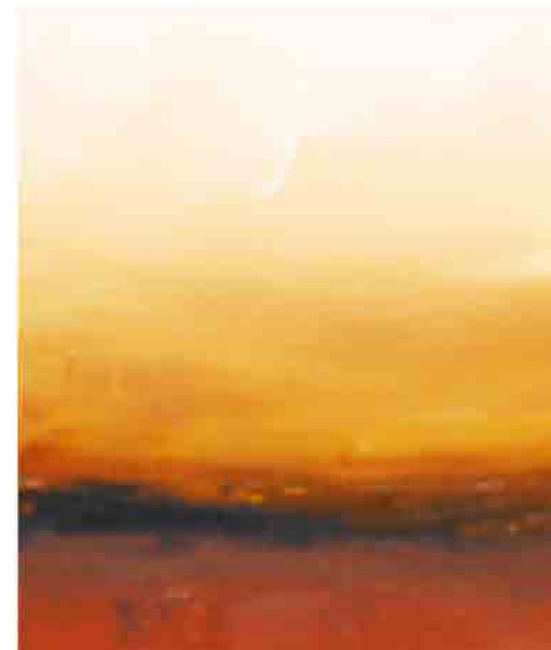
布面油彩 101.6x101.6cm 2004 年



12x10.12—set.2010.05

oil on canvas 30.45x25.4cmx12 2010

布面油畫 30.45x25.4cmx12 2010 年



Ascension

oil on canvas 30x15.2cm 2011

布面油彩 30x15.2cm 2011 年



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