

Everyday Legend

今天重做

NCA 新世纪当代艺术基金会
NEW CENTURY ART FOUNDATION

上海人民美術出版社

姜节泓、楠楠编

Edited by Jiang Jiehong, Nan Nan

目 录

07

前言一 / 楠 楠

11

前言二 / 刘 佳

14

前言三 / 路易十三

18

今天重做 / 姜节泓

41

艺术家作品

Content

07

Preface I / Nan Nan

11

Preface II / Liu Jia

14

Preface III / LOUIS XIII

18

Everyday Legend / Jiang Jiehong

41

Artworks

前言一

2014年北京新世纪当代艺术基金会成立，从创立初始，基金会就定下“推动中国当代艺术生态良性发展”的宗旨。如何推动？首先基金会是一个平台，在一个开放的平台连接中国当代艺术与更广泛的业界和大众。我们无须把当代艺术归入某个狭隘的圈子，它必须是开放的概念和形态，在价值观的接受和输出中对自身有更清晰的认识。其次基金会鼓励并支持有体系有方法的学术研究，一个缺乏研究和学术声音的艺术生态不可能有良性的发展；而如果缺乏体系和方法，则不能有效保存不同时期中个体实践的价值，并将它们变成通往未来的坚实的铺路石。

2014年由基金会发起了“今天传承·当代再造”的文化艺术研究项目，正是基于以上的考虑。在我们的具体工作中，接触到很多不同年龄阶段的中国艺术家在他们的创作中以不尽相同的角度和方式与中国传统文化发生着关系。今天“传统”无疑是一种“热”，但在我们看来真正有意义的传统并不是一成不变的传承；当代艺术从诞生之初就拥有“革新”的使命，但创造并非无土之根，新和旧本没有严格的限定，就看它们如何在创造者的手中焕发新的生命力。从对传统文化中最表面的符号挪用，到更关注对深层价值观和精神状态的反思、延续和再造，我们的研究和梳理希望能推动当代艺术和传统文化向着更深的维度结合。这将是一个长期的任务。

“今天重做”的展览及这本画册将我们工作的一部分内容呈现和汇报给公众，三年来，策划团队走访了二十余位中国当代艺术家和传统文化传承人，实地观察他们的工作并持续跟踪关注，通过对话及专题讨论的方式与他们探讨创作背后更深层次的思考，积累了超过五十万字的一手资料及大量的影像记录。艺术家们在各自的艺术道路上独立而勇敢地前行，他们每个人的工作都值得我们认真体会与思索，“传统”并不是他们拿来主义式的外衣，而是紧密地与他们的思维方式和工作方法相关。策划团队的研究和梳理工作在呈现个体价值的同时，把这其中的问题放在更宽阔的语境下进行讨论和碰撞，没有标准的答案，但思维一定可以走得更深更远。

在此我们要诚挚地感谢路易十三对此项目的全程支持，也感谢民生美术馆对此次展览的大力支持！

楠楠

新世纪当代艺术基金会执行理事长

Preface I

In 2014, the New Century Art Foundation was established in Beijing. From the very beginning, our mission has been to promote the beneficial development of the Chinese contemporary art scene. How do we do so? Firstly, the Foundation functions as an open platform that enables contemporary Chinese art to connect with a more extensive industry and a wider public. We need not restrict contemporary art to a narrow circle: it must remain an open form and idea, defined by a clearer understanding of the value systems it accepts and produces. Secondly, the Foundation encourages and supports systematic and methodological academic research. An artistic ecosystem that lacks research and scholarly points of view cannot develop positively; and without systems and methods, the value of individual practices in different periods of time cannot be effectively preserved, and turned into solid flagstones paving the way to the future.

In 2014, with the above visions, the Foundation launched an arts and culture research project titled *Heritages: Past-Present*. In our day-to-day work, we encounter a great number of Chinese artists of different generations, who link their practice with traditional Chinese culture following widely distinctive perspectives and methods. Today, what is ‘traditional’ has certainly become ‘fashionable’; but in our opinion, the most meaningful kind of tradition is certainly not the practice of transmitting anything without ever altering it in the least. From the moment it was born, contemporary art has been tasked with a ‘revolutionary’ mission; but creation does not mean rootlessness: there was never any strict frontier between the ‘new’ and the ‘old’, and one should simply let both these notions acquire a new and radiant vitality in the hands of practitioners. From the diversion of the most superficial symbols of traditional culture, to a greater attention paid to the rethinking, perpetuating and rejuvenating of its deeper value systems and spiritual states, the research and synthesis we carry out aim at promoting the integration of contemporary art and traditional culture at a deeper level. This is a long-term undertaking.

This exhibition and catalogue constitute a presentation and a public report of part of our work. For the past three years, the curation team met with over twenty Chinese contemporary artists – examining their work on location, and engaging in a sustained observation of their practice. Through dialogues and seminars, the team discussed with them the deeper thinking underlying their practice; from this process, we have developed a great quantity of

textual materials and visual recordings. Each of these artists is persistently making headway, independently and courageously, along his or her own artistic path. The work of each of them is worthy of being earnestly discovered and appreciated, for ‘tradition’, in their eyes, is anything but some disguise to be borrowed unscrupulously – on the contrary, it is intimately connected with their way of thinking and their work methods. While the curation team’s research and synthesis effort presents the valuable work of each of these individual artists, it also replaces these questions within a broader context to prompt discussions and stimulating encounters. It provides no standard answers, but calls for even deeper and more extensive reflections.

We would like to sincerely thank Louis XIII for their support to the entire project, as well as the Minsheng Art Museum for all their help in the organisation of this exhibition.

Nan Nan

Executive Director of New Century Art Foundation, Beijing

前言二

传统文化及工艺的传承与推广是近年来多被提及的一个话题。随着全球化浪潮和城市化进程的加速推进,以及科技发展对生活方式带来的转变,一方面,传统与现代城市生活已产生了明显脱离,并由传统的生活日常而转变为某种形式上的精神诉求;另一方面,无论从公共媒介或者民间讨论都通过各种方式和渠道展开了对于传统的热议,在旧有的信息传播方式已被彻底重塑的今天,各种关于传统文化及工艺的声音也伴随着“文化坚守”、“工匠精神”等流行用语逐渐为大众所关注。

在这一前提下,本次展览从当代艺术的语境出发,以当代艺术为载体向人们沟通、探讨传统文化及工艺在材料、技法、表达等方面呈现的多种形式,试图借助当代艺术的语言对传统工艺展开重新编辑,从另一层面激发对传统工艺传承和再创造这一话题的反思与推敲,并力求构建一个在当代艺术领域讨论传统文化的平台。展览集中呈现了十九位艺术家包括绘画、装置、雕塑在内的作品,我们不仅可以从中看到艺术家对于传统工艺的当代性揭示、对传统材料的当代性运用,还可以体验到艺术家利用新材料、新技法彰显其对传统工艺的反观与喻示,体验在“今天”这个特殊的时代背景下处于当代艺术语境中的艺术家对于传统的“重做”。这里的“重做”并非简单的重复,实则是传统文化及工艺内在活力的当代显现。“今天传承·当代再造”让我们不仅仅看到艺术家们通过作品表现出来的具有方法论意义的艺术实践,更能深刻地感受到他们对传统的独特思考和在此基础上的探索与再造。

值得一提的是,此次展览的参展艺术家和作品全部源自新世纪艺术基金会发起的“今天传承·当代再造”策展研究项目,该项目自2014年9月启动,进行了包括当代艺术家与传统文化传承人的对话、田野调查、专项研究及创作文献文本出版等在内的一系列活动,并在项目开展逾两年之际,以“今天重做”展览的形式将研究项目的阶段性成果在民生现代美术馆予以展现。

本次展览作为上海民生现代美术馆与新世纪当代艺术基金会2016年度的重要合作项目,历经近一年的策划和筹备,在两个主办机构团队的高效协作下,最终达到了预期的效果。在此特别感谢策展人姜节泓和楠楠,感谢为展览辛勤付出的艺术家,感谢所有关注和参与我们项目的朋友们。

刘佳
上海民生现代美术馆副馆长

Preface II

The transmission and popularisation of traditional culture and crafts has been a frequent discussion topic for the past few years. Due to the accelerating pace of globalisation and urbanisation trends, and to the transformations that technological development brings about in our way of life, modern cities have grown visibly estranged from tradition, to the extent that a daily life steeped in tradition has become a conventional form of spiritual aspiration. On the other hand, be it within public media or in discussions among ordinary people, a strong enthusiasm for tradition is being expressed and channeled in many different ways – indeed, at a time of complete upheaval in the field of established media, a great chorus of voices extolling traditional culture and crafts is now being heard by an increasing number of listeners, while fashionable new expressions such as ‘cultural loyalty’ or ‘craftsman spirit’ are becoming more popular day by day.

On the basis of these observations, this exhibition takes root in the field of contemporary art to convey and investigate the many forms that traditional culture and crafts display with regard to materials, techniques, or means of expression. We use the language of contemporary art to establish a new compilation of traditional crafts, and, on another level, to stimulate reflections and debates on the issue of their transformations and reinterpretations – while striving to provide, within the field of contemporary art, a platform for discussions on traditional culture.

The works included in this exhibition include paintings, installations, and sculptures created by nineteen artists. Besides revealing the contemporary aspects of traditional crafts, and making use of traditional materials in a contemporary context, these artists also enable us to encounter – through their use of new materials and techniques – musings and metaphors inspired to them on the subject of traditional crafts, as well as the ‘recreations’ of tradition they, as artists, have brought about in this specific day and age. These representations are far more than mere repetitions; they are in fact modern embodiments of the vitality of traditional culture and crafts. Besides unveiling the artistic practice, rich with methodological importance, which finds its expression in the works of these artists, this project also and more profoundly helps us comprehend their distinctive views on the topic of tradition, along with their investigations and rejuvenation thereof.

It bears mentioning that the artists participating in this exhibition, along with their presented works, came out of the curatorial research project *Heritages: Past-Present*, which was funded by the New Century Art Foundation since September 2014. Among its outputs, this project has led to a series of events including discussions between contemporary artists and traditional culture practitioners, as well as fieldwork, workshops and symposia. Finally, more than two years since it began, the results of this first phase of the project will be displayed at the Minsheng Art Museum in the form of this exhibition *Everyday Legend*.

As a major cooperation project undertaken in 2016 between the Shanghai Minsheng Art Museum and the New Century Art Foundation, it has gone through a year-long period of curation and preparation. Thanks to efficient coordination between the two main organisers, the anticipated results have finally been achieved. We wish to express our particular thanks to the curators, Jiang Jiehong and Nan Nan; to the artists, who worked so industriously on this exhibition; and to all our friends who have been following with attention, or participating in this project.

Liu Jia

Vice Director, Shanghai Minsheng Art Museum

前言三

“今天传承·当代再造”计划承载着许多深层次的内涵。

首先，随着现代社会的高速发展，对于传统工艺的保护被日渐忽视甚至遗忘，“今天传承·当代再造”计划重新唤起了人们对传统工艺的关注。该计划呼吁我们加强对中国传统工艺的保护，确保工艺精粹得以延续。“今天传承·当代再造”计划所传达的精神与路易十三家族及四代酿酒大师历经世纪所陈酿的每一瓶佳酿都赋有相同意义，因为每一瓶路易十三都凝聚了四代酿酒大师历经百年的精湛技艺。

其次，“今天传承·当代再造”计划中当代艺术家与传统文化传承艺术家灵感碰撞的作品让我们可以了解到当代艺术作品背后的内涵。人类历史上每一个杰作诞生的背后都有着一个关于其起源的动人传说。缺乏对中国历史起源与发展的认知便无法完全意会其真正的文化内涵与本源。事实上，传统工艺对当代艺术的影响与路易十三家族及四代酿酒大师百年来始终坚持的沿革与创新的天赋之举相一致。

最后，路易十三作为首席荣誉赞助商与社会精英人群共同演绎至尚初心，倾力支持“今天传承·当代再造”计划。

我们对该艺术计划的持续资助犹如画龙点睛，可以确保我们的传统文化精粹得以代代传承与延续。

“今天传承·当代再造”！

路易十三

“今天传承·当代再造”首席荣誉赞助

Preface III

Heritage Past Present deals with several complex notions.

Firstly, it draws our attention to the urgent need to preserve traditional craftsmanship. This is an art that is under threat of being left behind in our fast-paced modern society. Specifically, the project urges us to protect heritage craftsmanship in China, by ensuring that technical know-how is transmitted from one generation to the next. This is an important message indeed, which deeply resonates with Louis XIII because it takes four generations of cellar masters, over one hundred years to craft every decanter of Louis XIII.

Secondly, *Heritage: Past·Present* invites us to explore the works of Chinese contemporary artists who draw inspiration from Chinese classics. Behind every masterpiece known in the history of mankind, is an important tale about provenance. Without first understanding the root and history of a creation, it would not be possible to fully appreciate the true significance of its value in its realm. In fact, the influence of traditional craft on contemporary art, is a direct parallel to the Creative Genius behind Louis XIII.

And finally, as Chief Honorary Sponsor, we seek to celebrate this noble cause with culturally-minded individuals who support this calling to rediscover heritage – past and present.

Heritage: Past·Present!

LOUIS XIII

Chief Honorary Sponsor for *Heritage: Past·Present*

策展人 姜节泓
楠楠

艺术家 郝量
何翔宇
胡晓媛
梁绍基
梁远苇
刘建华
陆平原
倪有鱼
邵译农
史金淞
隋建国
孙逊
邬一名
杨牧石
杨心广
于吉
展望
赵赵
郑国谷

Curators Jiang Jiehong
Nan Nan

Artists Hao Liang
He Xiangyu
Hu Xiaoyuan
Liang Shaoji
Liang Yuanwei
Liu Jianhua
Lu Pingyuan
Ni Youyu
Shao Yinong
Shi Jinsong
Sui Jianguo
Sun Xun
Wu Yiming
Yang Mushi
Yang Xinguang
Yu Ji
Zhan Wang
Zhao Zhao
Zheng Guogu

今天重做 姜节泓

二十世纪对于中国，无论从政治、经济、文化等各个角度，都是变化和革命的一百年。城墙、牌楼、传统民居无力抵挡社会主义建设的推土机，在城市建设的轰鸣声中纷纷倒塌；毛笔书写的抑扬顿挫被西方键盘一一敲碎；刺绣、染织、漆艺、剪纸等传统手工艺要么在民间文化的畏缩中消亡，要么在旅游业的膨胀中量产为小贩们的叫卖。在过去的三十年里，全球目睹了中国在东方疾速的崛起，一跃成为当今世界的第二大经济体。然而与此同时，中国文化的传承出现了一种怪异的断层，“传统的”突然变成了“历史的”，甚至被捏造为一种劣质的假象。

中国历史上每次改朝换代，帝王们总要重建天下。这种重建往往不是小修小补，而是革命性的，在废墟上建立自己的政治文化制度，一个新的时代。从古到今，不胜枚举。感谢清皇朝大度留给我们的紫禁城。而一九四九年后，梁思成们学者式的呼吁当然不能阻拦新中国的进行曲，八十年代的北京已经从一个历史文化古城变成了全国仅次于沈阳的重工业城市。这种革命性的重建在改革开放的经济建设以及城市化进程中，依然势不可挡。传统建筑在当下主要有两种“被生存”的方式，一种是山寨式的模仿，另一种是圈养式的保护。前者有仿明清仿民国建筑，腾空竖个牌坊也好；后者是以割舍原生态的城市空间语境作为代价产生了“景点”。北京的胡同、上海的石库门，刷个漆挂个牌，或是索性修缮摩登一番（比如上海的新天地），总算可以混出点城市文化的特色，换点门票钱。而这些“景点”们恰恰揭示着传统在城市日常空间中的孤立状态，好比是依照原本鲜活的城市文化生态描摹出来的蹩脚蜡像，或是敷上了彩妆到处游走的尸体，惊悚有余。这些看似对传统的尊重往往不能被转化成有教养的规划方案，造就了我们今天的日常。它所呈现的不是一种连绵发生、有序渐进的文化脉络，而是一个残缺、零乱、断续的现实经验。

在中国的知识界早就出现了对于“传统”认知的种种饥渴和焦虑。在此其中，当代艺术又一次担当了先锋，通过视觉实践对此积极做出了多元的回应。当代艺术与设计不同，并不旨在直接地通过作品来解决问题。本计划所邀请的当代艺术将建立更高的着眼点：从文化脉络的继承上来展开独立的反思，从哲学意义上来警觉、揭示和关怀中国当前所面临的文化困境。这些艺术性思考包括对于国家文化发展策略，对于城市化转换、社会环境，对于教育体制建设所提出的批评性见解。在全球化的发展语境中，本计划将鼓励艺术家与民间传统匠人展开对话，不仅仅在当代艺术实践中重新运用传统手工技艺，更重要的是思考这些地方传统在眼下日常中的边缘角色甚至缺席状态，呼唤断层另一端的文化遗赠。

“重做”并非凭空而“做”，首先必须扎根于物质和非物质的文化本源，出于传统而归于传统。“重做”旨在通过对于本源的充分尊重和研究提出具有当代意义的批评态度，为传统达成一种有效的保护、修复、延伸或是再造。“重做”不是为了否定传统；相反，“重做”是为了挽回业已流逝的，并质疑正在泛滥的伪劣工艺，特别是来重新评估民间的创造性智慧及其在今天依然可以产生的文化价值。在这次艺术计划中，对传统的拯救不应该只是一次在当下的简单恢复和挪用，而当是一种递进式的再生产。

这是一个研究式的策展计划。三年来，我们通过专题研讨、田野调查，及当代艺术家和传统文化传承人工作室走访等活动，展开了一系列跨学科的深度对话和探讨，并延伸了策展的维度也支持了艺术家的创作实践。

此次在上海民生美术馆，我们携手十九位重要的当代艺术家通过实践，并以当代艺术展览的形式，汇报和呈现我们的艺术思考。作品通过不同的角度，不同的艺术形式和创作来探讨和回应主题。此次展览中的作品主要可以从四个方向来进行梳理，所谓“承师”、“借形”、“取材”和“传说”，互相交叠掩映，作为我们“重做”的策略。

一、承师

首先“承师”，即继先贤，师造化。即使在各种媒介充斥着美术馆各个角落的今天，郝量始终迷恋于传统绘画中的载体、技法和意象，沉浸于传统画论和诗文中的演绎逻辑。在他自己的实践创作中，手卷一直是一个重要的形式，也成了他当代叙事的一个完美舞台。一手松，一手卷，将手卷徐徐展开的观摩方式有其特殊的时间性。因为时间的介入，手卷的阅读会被西方学者比喻为吟诵诗文，或是聆听音乐。音乐和诗歌尽管可以刺激我们的视觉想象，但不能象手卷那样提供一个具体的想象范围和视觉参照。手卷的阅读涉及到了一个视觉期待和视觉记忆的过程。由于手卷从左至右横向观赏次序与画家创作时的次序的一致性，观者得以重新经历艺术家的想象过程，并得以在想象空间中流连往返。那么这种媒介形式及其所形成的观展模式又如何影响艺术家在当代语境中的创作呢？而艺术家又能怎样借助这种形式带领我们开启一场新的时空之旅呢？从巨幅横卷《云记》到《水火不容》，郝量沉浸于对空间转换的描绘，“着重把自身看得相对于外界更加宏观，这也就提出了对科学精神的怀疑”。借助着自身对传统的理解和想象，郝量的创作持续在肉身与世界、当代与远古之间形成各样的问答、商榷和妥协。同样，在展出作品《结庐》[44-5]中，艺术家追问传统绘画中通过图案和色彩营造空间的方式，得以重温一段历史中的文人情怀。

传统绘画里的这些“古意”一方面来自当年的文人语境，与此同时，也来自于绘画材质历经岁月而形成的种种物理变化。为了模仿这种物理变化，倪有鱼开始尝试在画布上使用流水结合画笔的实践方法，以水冲画布上丙烯颜料制造出具有历史感的山水画面，追访久经时间沉淀下来的宋人笔墨。以水枪冲刷事先刷好的墨底替代了毛笔在白纸上进行创作，以流水模拟时间，也使得原来普通意义上的绘画从“加法”变成了“减法”。水冲的实践使得墨色结构出现各种偶然性，形成于可控和不可控之间，而其“暴力”最终将画面侵蚀得斑驳淋漓，承袭和再现了一种混沌古朴的质感[104-5]。

同样面对传统绘画，梁远苇所继承的是画面经营的章法。对绘画本体的思考使得艺术家选择放弃了画面的叙事性，以现成的纺织品上的花纹以及原始材料的质感作为蓝本来进行绘画。这种看似接近科学实验的工作方法，看似和中国传统绘画毫无相干的表现形式，反倒正是得益于宋画的山水巨嶂中笔墨皴法和图式法则。她像一个工匠一样，在画布上日以继夜地编织经营着自己的世界，孜孜不倦，因为只有那些笔触与笔触之间，她才能与传统艺术诸位先贤对话。梁远苇的花案就像是一个可以无限扩张的图饰中的局部——好像没有开始，没有结尾，没有序幕，没有高潮，甚至可以说没有构图，没有疏密，有的只是它们相去相连、交叠与延伸的节奏，或是传统绘画的细腻文法——简单而繁复，朴素却也艳美[80-1]。

文字是促使人类社会文明得以有效传播的基石。中国汉字在历史中的传承对周边国家都有着深远影响。而近现代历史中，由于各种社会变革，其他文化也大量通过文字的形式从东洋和西方不断涌入中国。这个互相影响的过程来自于国家与国家之间，不同种族之间，不同文化之间的交流和沟通，同时，也显现了互相之间影响力的盛衰和变迁。在今天的互联网时代，这种文化上通过文字的谋合和对抗尤为明显。邬一名是一位“当代文人”，绘画和书法的实践早已安为他的日常。对他而言，汉字以及汉字的书写应该成为文化上的自觉。然而，当书法在缺失了原来的生存语境之后，便脱离了日常。我们真的还能重返书写传统，将书写作为一种日常吗？没有这样的根基，我们还能跟过去建立起某种文化上的对话吗？在他最新的系列作品，邬一名着眼于有一些词汇在文化进出口过程中形成的变体发音，并将这些因为东西方文化撞击而产生新兴的“词汇”重新恢复到传统书法这个体面的呈现方式中，“别写”了被拼音和键盘文化扭曲了的种种有关吃喝玩乐的名词：“易清”（易经）、“空夫”（功夫）、“赖奇”（荔枝）……以还给你一个全球化的文化错乱症[152-3]。

尽管时刻都沉浸在对传统的思考当中，杨心广一直极具意识地努力避免直接运用传统中的视觉符号，而更侧重于传统文化中的精神和性格在当代的再现和复活。他的策略首先就是“抽象化”，自然本身的抽象和艺术的抽象在此得以左右逢源。一个个由黑色钢筋所焊接起来的线状几何形体，那是杨心广意象中的“山林”。在这一组创作中，艺术家不是简单地对传统文化中山水意象的“临摹”，而是去批评性地思考这些山水中的皴法结构，如同传

统缂丝工艺般的编织建造，一种既定的心手相应的秩序。而杨心广的故意“出错”，突然让这个秩序井然的世界断了经纬，破了形体，坏了规矩，乱了章法。这些“错误”并没有叫原来的意象荒腔走板，相反，倒是带来了一个惊喜，或者说，一个新秩序。于是，我们所面对的不仅仅是一个以不同材质来交代的当代山水和人文情怀，而是那个意象和情怀的转幻的霎那。这个霎那被永远凝滞在这里，在过去和将来之间。如果说作品源自于对传统山水文化的追问和考究，那么在实践中，则是将原本二维的视觉表现转换为三维的过程。当作品被展示在一个被尽量削减了视觉差的白空间里的时候，由于作品的线状形式，这些装置又似乎可以神奇地回归到一种“平面”的形态，就像在一张白纸上凸起的黑色线条。只有当观者的视角随着步伐移动时，才会发现这些线条的“移动”。而这些“破笔”的山石，可以在我们的游走中继续它们的幻化[168-9]。

二、借形

“借形”不是简单意义上的挪用传统视觉形态，而是在假借的过程中重新思考其中的当代审美价值。展望自九十年代中期就开始了假山石的系列创作，意在对中国传统文化进行重新阐释，并暗示了当代城市工业化进程。以不锈钢材料三维地“拓印”出中国传统假山石的造型，作品建立了一个新的语境——介于园林和都市，自然和人工之间。这些“山石”亦真亦假，既是一种最忠实的原型翻版，等高等大，并严格遵从每一个细节和肌理，却又与原型本身的材质毫无相干。有点像在十九世纪发明的蓝晒法，这一摄影发展初级阶段中以化学作用来捕捉和记录日常生活中具体物像的同等大小投影，从而成为它们的真实之像。相比之下，展望的假山石俨然就是它们原型的三维“影像”。不同于摄影捕捉来的影子，所生产的“影像”，都来自于作者对物像主观观察角度、理解和演绎，这些三维“影像”更加平实完整地再现了一个“真实原型”。展望的这些山石假借了传统文化中太湖石的形状，而又仅仅以“形状”的样式存在，任凭自然起伏的不锈钢表面折射出各种各样的嘴脸；它们来自于实体，却又最不屑实体，丰盛饱满，同时又空空如也。从表象来看，作品似乎在形态上是传统的，但这个传统的形象并不是作品创作的契机，而是这种传统中描摹原型的拓印方式，可从方法论上来重新体悟自然中久经锤炼的千姿百态[186-7]。

邵译农一直专注于如何在当代实践的语境中转换自己对中国传统文人审美的领悟。《九枝文》[116-7]中的“九枝”，意指枝条纷繁众多；而“文”，即文字与书写，或是与“纹”通假，指纹样和图案。作品所呈现的是几株倒悬在空间中呈自然生长的态势的“枝杈”，或柔婉、凝练，或张扬、灵动。然而，它们并非造化之物，而是通过传统手工艺一寸一厘地锻打并焊接出来的铁枝。对于邵译农而言，这件作品的创作有两个参照体系——一个当然是造化中的形体之美，而另一个则是由中国文人传统通过书写和笔墨所积蓄下来的那份情感。每一枝都似乎基于传统书法中抑扬顿挫的行笔走势，时而飘逸时而艰涩，如歌如舞，如泣如诉。

在《石肉》系列[180-1]中，于吉借用了东方传统的佛雕造型语言描述了一具具由水泥塑造的肢体。它们摒弃了中国学院式创作中典型的西方写实塑形手法，没有清晰地基于人体解剖学的精准结构来表现，而回归到中国本土的审美体系当中。系列塑造了一个个有残缺的身体，表面保留了水泥的粗糙质感，及其与模子连接的边缘——在横截面上微微隆起。它们赤裸着，生生地被铁质托架固定在墙上，游离于西方艺术中有关“具象”和“抽象”分类体系之外。在这些身体上，读不到我们所期待的各种文化性、社会性，或政治性的词藻，甚至连性征也弱化了；它们尽管在物理表象上是残缺的，但对于艺术家而言，这些去除身份符号之后的身体反而更加完整——它们只是在严格意义上更加纯粹的身体，一种被仔细酝酿出东方气质的身体。

孙逊所借的则是木刻版画造型及其视觉语言，并将这种语言投入到他的动画作品制作当中。《一场革命中还未来得及定义的行为》[142-3]是一部由成千上万张的木刻版画制作而成的影片——在今天如此疾速的信息交流过程中，艺术家以最耗时的手工作来讲述并质疑当下的日常现实。始于上世纪三十年代鲁迅倡导的新兴木刻运动开始，版画曾经是中国革命中鼓舞人心号召民众的法宝，并一直沿用到六十年代的政治宣传。而在孙逊的作品中，这个具有“革命性”的视觉语汇却用来描绘了一个身份不明的人，一个梦境般的时空，充斥着各种记忆中的符号和寓言。有一个人，孤独，有虫子、壁虎、乌鸦和猫，各自有各自的生活；有主席英雄的手臂摇动着闹钟的指针，创造着历史；有丰满的嘴，和牙在一起的舌头，不如在黑暗里，自己放纵自己。一刀一刀地认真刻画，一个凌乱的过去、现在和未来。

史金淞的作品从来就饱含着一种力量，甚至暗藏着杀气。艺术家的作品《沁锋匣》[124-5]实施得益于对中国传统戏剧昆曲的个人理解。在他看来，这个发端于十四世纪中叶源于昆山腔民间清曲小唱的古老曲种就是一种转换——“一个被仔细研磨的日常，从而形成了另外一个审美系统”。在此次展览中，史金淞将生活中的锅碗瓢盆刀叉勺匙以及各种工具零件收集起来重新制作，通过各样聚合方式构成不同材质的混合粗坯，再经过挤压，锻打，并经过长久削磨之后随形就势切割变成另一个形态。确切地说，那是一支锋刃，却无鞘无柄而无从把握，只有凝炼而成的逼人寒气。史金淞所借用的不是哪把刀的具体样式，而是一种刀的意象，以及这种意象背后的一种延绵长久的情绪，或者说，昆曲的形状。于是，一方面，普通的家用器皿被“暴露”成杀器，由“日常”变为“非常”；另一方面，制作中隐忍经久的耐力被突变成一种极具侵略性的表象——一触即发，一招致命。

三、取材

“取材”所指不仅是借鉴和取用传统材料，而是由这些材料及其衍生出的传统工艺所形成的新的视觉探索。回到织物的原始起点，或者说织物的基本单位，梁绍基选取了中国手工艺中最古老的最自然的材质之一——丝，以对材料肌理结构和物理属性的认识回应自己对传统文化的哲学思考。在艺术家看来，他的艺术实践存在于“科学与艺术，生物学和生物社会学，编织和雕塑、装置、行为艺术的临界点”。在《林中雪地》[76-7]中，艺术家选择了象征生命的蚕丝和柳枝共同塑造了一片雪地中的遗城废墟。被雪掩埋的城市家园依稀可辨，其中仿佛有现代的都市群楼高架通道，却是电脑组建和古瓷碎片，交错成如尸骨一般的残迹，或是一个未来考古学的勘探现场。同样，在梁绍基的作品《链》[70-1]中，我们首先看到的不是材料本身，不是装置的形式，而是温情和坚忍——正如那些附着在冰冷的铁链上，在磐石上层层延绵的蚕丝，以柔克刚。这两种材质之间的对话是私密的，我们，包括艺术家本人都无法介入。一个是阴柔的、纤细的、轻盈的、抽象无形，另一个是阳刚的、粗旷的、沉重的、工业的几何体纠缠在一起：在它们之间，或是一场两败俱伤的僵局——像是一个悖论，一条本该拥有捆绑权柄的锁链却受缚于一团如雾如纱的迷梦之中，无力自拔；在它们之间，抑或上演着一场相濡以沫的爱情。

胡晓媛的许多作品采用了一种叫绡（生丝）的传统材料，覆盖在拼合的木板上，以墨在覆盖于原始木料上的绡上描摹其表面木纹和肌理。在这个过程中，木板上自然的纹路被提取，被覆盖，被转换，以此来改变材料本身的原来属性。对于绡的取用，当然是为作品所需，但是与此同时，也正是由于这个特殊材料的介入，才更饱满地延伸了艺术家的思考维度。于是，由材质引发的认知和转换形成了一个新的物，一个自然的，同时又是不自然的物，假此，艺术家可以在她的创作中一丝不苟地抒情[60-63]。

陶瓷一直是刘建华的语言。通过古老的烧瓷工艺，来梳理和叙述自身对当代社会的感悟。当一个材料变成当代艺术语言的时候，这个语言不仅仅是建立在材质本身，即这种语言的“词藻”，或富丽堂皇，或朴实无华；更重要的是其传统工艺及制作过程中所形成的一些非物质层面的规则，即语言中的“语法”。展览中的作品《雾淞》[88-9]和《盈》[92-3]都是在一个传统的“语法”范畴中探索制作工艺极限，把日常生活和自然中观察到的一些细微变化转变成一种美学形态，并由此形成艺术家个人独立的语言系统。从表面上来看，一个好像是一根普普通通的树枝上由于寒冷天气而在白色不透明晶体，如雪如霜，如文人笔下的诗行；另一个，似一盆清澈满溢的甘泉碧露，受了须臾惊动，水纹犹在。然而，不管是木还是水，都化成了一个“瓷语”里的故事。

赵赵取玉，经海拔四千米昆仑山脉，选料来自新疆和田。以完全同等的比例雕琢当下日常生活中批量生产的最为廉价的一次性打火机。作品所保留的只有打火机的外形，而自然失去了原有的实用功能。日积月累的玉雕精工被耗费在一个分秒成形或扬手可弃的日用消费品上；在传统厅堂，或今日市场，同样都是手中“把玩”之物，通透玉色及其高贵质感献给了一个廉价的轮廓[196-7]。而何翔宇在作品《智慧齿》[56-7]中，不仅取了青铜和金的材，更重要的是传统的鎏金工艺。艺术家历时一年由各处收集来一千多颗智齿原型，经过翻模、铸造和打磨，并通过传统的鎏金工艺赋予它们新的形态，像种子一样散落在地面上。为了达成视觉上的重量感，何翔宇寻访并运用了近乎失传了的鎏金技术，这种只有在西藏佛像制作中得以延续的复杂传统工艺，使黄金成分植入青铜的表面，使得每一颗牙齿在视觉上的密度最大化，纯粹地，坚固矗立。

当然，“取材”不仅限于丝、瓷、玉等，这些具有“中国标签”的材料，也包括那些被时代遗弃的却能勾起我们文化记忆的东西。自1989年开始，隋建国进入了一个创作发展中最重要阶段，在这个阶段中出现了《记忆空间》[138-9]。那是一个沉重的作品，物理上和精神上都沉重的作品——五十根旧枕木被铁管禁锢，以材料自身的力量属性直接转化成一种视觉上的压迫感。枕木原本作为铁轨的基础构建，默默承受着所有疾驰的车厢，见证着所有旅行，隆隆的爱恨情仇。而在艺术家的经验中，岁月在枕木身上留下来的各种触目印记是一种关于苦难记忆的表述。它们被集结在一起，拥作同一个身体，像纪念碑一样矗立起来。

杨牧石在他的实践中常常对老家具和建筑材料进行重新处理，演绎出一个具有新意味的形式。在《拼接》[165]中，各种木质物件原本的质感、岁月留存下来的信息，及其所承载的日常属性都被抹除殆尽，重组成一整块巨大的“黑板”，天衣无缝。它膨胀着，坚守一种宁静和朴素，似乎在邀请我们重写历史。在另一件作品《栋梁》[164]中，杨牧石更直接地利用了从拆迁老宅中收集来的房梁木。“栋梁”，通常超越了原有的房屋梁材之意，而用来比喻那些拥有非凡才能并可担重任的人。在中国城市疾速的变迁中，随着这些往昔的脊檩之材被废弃在钢筋混凝土和玻璃幕墙之外，它们所具有的特殊社会寓意也发生了根本的变化。收集来的房梁木的两端被不断进行削磨，以黑色覆盖，没有任何干扰的色相，形成了一种原始的、尖锐的，充满攻击性的暴力。用艺术家自己的话来说，“在被极端异化的物体中折射出时代突变所产生的消耗、倒退以及畸形”。它们不再是支撑往日日常空间结构的重要力量，而被改装成一组锋芒毕露的“武器”，悄无声息却暗藏杀机。在这组作品中，杨牧石沉浸在朝九晚五枯燥乏味的劳作中，以自己的身体经验来实现这种转换。这种转换不仅仅是功能上的、社会属性上的和文化上的，同时，也是精神上的。它们不再是一种构建安康的根本，图谋发达的要素，而是神秘的在弦之箭。

四、传说

在经历了中国文化政治变迁的一个世纪以来，“传统”在被关进了博物馆变成“历史”的同时也被演绎成了各样的“传说”，一个碎片状的现实。赵赵在展览中的另一件作品《无量》[204-5]似乎最直接地演述了这种潜在的焦虑。艺术家延续之前作品《重复》的观念和实施方式，切割通过长年收集起来的中国古代残破的佛像，以一种不同的尺度和形态出现。石材被分解为无数一厘米见方的立方体，以极简的方式重新呈现出来，倚墙排出百米展线。正如中国上世纪的激烈革命一样，传统的佛像造型并其原有的宗教的和文化的痕迹被机械和暴力地彻底消除，蒸发在一片新建设里。

杨心广的另一件新近的作品暗示了他对传统文化在当下情境的思考。在实践中，艺术家通过个人的蛮力强行将一捆捆枯死的树枝充塞进大型车辆橡胶内胎里，一个要冲破另一个的束缚，一个要捆绑另一个的不羁，这是一场充满了力量的对决——变形的黑色轮胎被悬挂于展厅中央示众。轮胎的韧性似乎顽强容忍着任何物质的侵入，同时又吞噬着它们。在艺术家的眼中，这俨然就是一个寓言——自然的和工业的，传统的与现代的，都在当下社会中碰撞、挤压，最后痉挛成一个畸形存在[174-5]。

至于“传说”，自然也是一个方法论的问题，即许多传统工艺的承袭并不依靠文本的记录而是通过一代代艺人的口口相传。于此过程中，既必然有缺失和损耗，同时也有新一代人就当时语境的创造性解读和继承。陆平原的作品即针对了这样的一种传承方式，延伸了家喻户晓的《神笔马良》[96-7]的故事。我们都熟悉马良儿时的故事，却从不知道马良长大了之后的事。在陆平原的故事里，尽管故事的种种细节被凿实地镌刻在石碑上，又有实物为佐证[102-3]，将我们带入了一个全新的叙事，无可推诿，而真正的想象来自于读者。好的“传说”从来就没有确定的年代，好的“传说”是一种由岁月叠加出来的财宝。

传说也一定能指向将来。郑国谷认为，如果符号学还可以再往前进一步的话，当从中国传统文化入手，建立一种新的能量学，也可以由此出现一种与能量有关的当代艺术，是二十一世纪艺术家亟需解决的问题。从符号学到能量学，进入的是真正可感知的身体能量系统。能量学由此可以打破我们现在从西方而来的当代艺术模式，省略了很多中间思想和观念的转换，而将我们身体隐藏的第二系统中调动出来，形成一个全新的解读系统。装置作品《心游素园》[208-9]

是郑国谷长期计划中的一次尝试,其中包括了振动成幻影的文字绘画与文字雕塑,而在这些有字有形的现场后面隐藏了无字无形的磁场振动,一个肉眼不能见的世界。作品汲取了当今网络流行的通俗文化的字句,并以大理石材打造出了一个雕塑园,成为供人游赏休憩的“文字园林”。在这个“园林”中,同样移步易景,没有梅兰竹菊,却是一派当下的世俗风情。

2006年,隋建国五十岁,知天命之年,便开始了对“时间”这一第四维度的追问,以雕塑的创作方法来演绎艺术家对生命的这一终极命题的深刻思考。当年的12月25日,艺术家首次将一根铁丝在油漆桶里蘸一下,铁丝尖上就形成了一个微小的油漆球。油漆需要整整二十四小时才能彻底干燥,自那天开始,他每天都会做同一件事情,就是将他的“球”再放回那个油漆桶里蘸一下。随着油漆不断地层层包裹,这个“球”从最初针尖上的一二毫米直径缓缓滋长,日复一日,变成了一厘米,两厘米,十厘米,二十厘米……这就是隋建国“制作”出来的《时间的形状》[134-5]。在这个作品中似乎延展了“传说”的两个方面。首先,它的逐渐成形必须具备传承中的“耐力”,对过去毫不懈怠的接续,以及对未知将来的想象。更重要的是这个作品始终在“被生产”,始终处于“进行时”的一种存在状态,没有停止的,哪怕是有一天的合理间歇可以让作品暂时脱离生产过程。于是,从严格意义上讲,这便成了一件不可展的作品。当然,我们可以有其他的当代方式来做展示,比如以摄影摄像纪录,或是像本次展览中一样,在不同的时间段将增长中的原型翻模成不同大小的“球”组成装置。但是,它们永远不可能替代作品本身。那个“原作”是动态的,一个不断被包裹,不断挥发干燥,不断生长的过程。艺术家没有选择将作品制作的现场搬到展厅当中来,而是让它成为一个“传说”中的作品。

在艺术实践中,时间似乎总是一个核心问题;当我们对传统认知产生焦虑或是冷漠的时候,时间也是核心问题。然而,在当代艺术的语境中的“当代”从来就不是一个线性的时间维度,而是一个更开放的系统,在此,传统的和当下的才好得以重逢。因为中国文化百年来的特殊经历,传统的断层似乎可以让当代艺术如鱼得水,甚至逍遥法外,但有长足打算的艺术家们,总要有才情地自知根基。面对传统文化的现状,面对中国当代艺术在国际舞台上的演出,只有真正的文化反思和勇气才能带领我们“今天重做”,为了将过去更好地递交给明天,将中国更好地解读给世界。

Everyday Legend Jiang Jiehong

Whether on the level of politics, economics, culture, or in other respects, the twentieth century has been a period of unprecedented change in China. City walls, decorated archways, and traditional residences have been powerless to resist the bulldozers of Communist production, and have toppled over amidst the din of the constructing cities; the subtle cadences and modulations of the ink brush have been replaced by Western keyboards; embroidery, cloth dyeing, lacquerware, paper cutting, and other forms of traditional handicraft have either disappeared due to the dwindling of folk culture, or become mass-produced items to be peddled by hawkers profiting from a booming tourism industry. Over the past thirty years, the world has witnessed China's lightning-fast emergence in the East, thanks to which it has turned overnight into the second largest economy in the world. And yet simultaneously, a mysterious fault line has split open in the transmission path of Chinese culture: what was formerly 'traditional' has suddenly become 'historical' – or nothing short of a fabricated, tawdry illusion.

Throughout Chinese history, at every change of dynasty, the emperor would rebuild China into a very different empire. This reconstruction rarely took the form of small repairs and amendments, but rather led to great upheavals, as the emperor established his own political and cultural regime among the ruins of the former one, and a brand new era began. Since ancient times, Chinese history has been rife with such occurrences.

We should thank the Qing Empire for having bequeathed us, in its magnanimity, the Forbidden City. However, after 1949, scholars such as Liang Sicheng were naturally at a loss to impede the march of New China. In the 1980s, Beijing had already turned from a city of ancient culture and history into the second biggest centre of heavy industry in the country, after Shenyang. This process of transformative reconstruction remained unstoppable during the economic construction and the urbanisation process that characterised the period of reform and opening up. Traditional architecture can now be 'made to exist' in two different ways: the first is through fake copies of the original, and the second, thanks to penned-up protection. The former concerns pseudo-Ming, pseudo-Qing and pseudo-Republic Era architecture, sometimes adorned with some tall archway or other; the latter produces 'scenic spots' by cutting off certain elements of the urban spatial context from their original ecosystem. Be it the Beijing hutong or the Shanghai shikumen, one need only splash a little paint and hang up a sign, or simply renovate everything to make it look all nice and modern (as

in the case of Shanghai's Xintiandi), so as to finally knock together some bona fide 'characteristic urban culture' and start collecting tickets at the door. But these 'scenic spots,' in fact, reveal the isolation of tradition within the daily urban space: they are like shoddy waxwork representations of the former urban cultural scene, originally so full of life; or like a corpse daubed with cosmetics, left to wander here and there – a ghastly and pitiful sight. These plans and projects, which seem respectful of tradition but are often void of any educational value, are accountable for the current state of our everyday life. What we are witnessing here isn't a continuously emerging and steadily advancing cultural context, but rather a fragmented, chaotic, and interrupted experience of reality.

Within Chinese intellectual circles, a thirst for the understanding of 'tradition' and a related anxiety have long been manifest, in different ways. In this regard, contemporary art has once again played a pioneering role, and provided diverse responses through the practice of visual arts. Unlike design, contemporary art is not at all meant to solve problems. The artworks invited to contribute to this project place the focus of attention elsewhere: they aim to develop independent thought while perpetuating cultural contexts, but their purpose is also – on a philosophical level – to reveal the cultural quandary that China faces today, and to alert us, thereby urging us to re-envision the situation. These artistic reflections encompass strategies regarding the cultural policies of this country, as well as critical views on various topics, such as the transformations taking place that are related to urban development and the social environment, or the construction of the Chinese education system. Against the current background of expanding globalisation, this project encourages artists and traditional craftsmen to develop a dialogue between each other, not only in order to reuse traditional craft within contemporary art practice, but most importantly, to reflect on the marginalised position – or even the absence – of these indigenous traditions in our daily life, and thereby call up the cultural legacy on the other side of the fault line.

The purpose of this curatorial research project is not to create 'out of the blue.' Its components must be rooted in the Chinese material and immaterial cultural heritage: they should spring from tradition, and return to tradition. It aims at establishing a critical attitude in a way that is meaningful as regards the contemporary age, by means of sufficient respect and research, in order to effectively protect, restore, extend, or reinvent traditions. Reinvention does not attempt to contradict tradition, but rather to retrieve what has been lost while challenging the inferior craft that is left to spread unchecked, and in particular, to reassess the creativity of ordinary people and the cultural value that their skills still produce today. In this art project, rescuing tradition should not be a mere one-time act of rehabilitation and re-appropriation, but rather, a generative process of knowledge production.

This is a research-oriented curatorial project. Over the past three years, we have developed a series of in-depth interviews and discussions in an interdisciplinary context with contemporary artists, traditional craftsmen and scholars through activities such as field trips, artist studio visits, workshops, and seminars; at the same time, we are also bringing new dimensions to the curatorial framework, and supporting artists' creative practice.

On the occasion of this exhibition at the Shanghai Minsheng Art Museum, we have invited nineteen important contemporary artists to put these ideas into practice, and in order to unveil and report on our artistic musings in the form of a contemporary art exhibition. These works investigate a common theme and respond to it from different angles and through various artistic media. The works in this exhibition can be discussed through four main connecting perspectives, namely, 'Learning from the Masters'; 'Borrowing Forms'; 'Appropriating Materials'; and 'Crafting Legends.' These topics mutually overlap and contrast with one another. They form the strategy at the heart of the project.

1. Learning from the Masters

First of all, one should carry forward the teachings of the masters and ancient sages, and learn from nature. Even in this day and age, when art museums are replete with a great diversity of media, Hao Liang remains fascinated by the materiality, techniques, and imagery at the heart of traditional art; he is also immersed in the deductive logic of traditional painting theory and literary works. In his own practice, hand scrolls have always constituted an important form, and have come to form a perfect stage for his contemporary narratives. Holding a hand scroll unfurled on one side, and rolled up on the other side, grants its slow and dignified contemplation a specific temporality. This involvement of time has caused Western scholars to compare reading these scrolls to reciting poems, or listening to music. Although music and poetry may stimulate our visual imagination, they cannot provide the concrete boundaries for imagination nor the visual references that are the domain of hand scrolls. This kind of reading implies a process rich with visual expectation and visual memory. A hand scroll is to be perused, from left to right, same order as the visual narrative is produced. The reader thereby gains a renewed experience of the artist's creative process, and is able to travel back and forth into an imaginative space.

How does the form of this medium, and the mode of exhibition and viewing it brings about, influence the artist's creation within a contemporary context? And how may the artist make use of this form to lead us on a new journey across time and space? Be it in his large horizontal scroll *The Tale of Cloud*, or in *Fire and Water*, Hao Liang is absorbed in the description of spatial transformations. 'Emphasising the view that one's body is vaster than the exterior world is a way of expressing suspicions about the scientific spirit.' Through his own imagi-

nation and understanding of tradition, Hao Liang's creation continues to give shape to all manners of interrogations, deliberations, and compromises between the body and the world, as well as between contemporaneity and ancient times. Similarly, in the exhibited work *Retirement* [44-5], the artist investigates the way of constructing space through patterns and colours in traditional painting, and this practice enables him to revive the 'literati mood' that characterised a certain period of history.

These ancient styles and tastes in traditional painting originated, on the one hand, from the historical context of the literati; on the other hand, they also took root in the multiple physical changes that the painting materials themselves have undergone throughout the ages. In order to imitate these physical changes, Ni Youyu started experimenting with the practice of combining sprayed water and brush strokes: by squirting water onto acrylic paint spread over the canvas, mountains and waterfalls appear, brimful with the visual quality of historical painting that has grown steadily established over the course of hundreds of years since the Song dynasty. Spraying with a water pistol a base layer of ink spread on white paper is a replacement for the use of the ink brush as an instrument. The water streaks simulate time, and subversively change the way in which a painting is made, evolving from a method of 'addition' to one of 'subtraction.' Water projections impart to the ink colour structure a variety of random changes, which take place somewhere in between the artist's sphere of control and outside of it; they embody a certain 'violence' that eventually wears down the entire picture plane, leaving it mottled and dripping wet – thus inheriting and re-enacting a texture evoking primeval chaos and elemental simplicity [104-5].

While Liang Yuanwei, too, concerns herself with traditional painting, what she carries on are methods of composing and constructing a painting. Her reflections on the topic of painting as a thing in itself compelled the artist to abandon the narrativity of the picture plane, and to use ready-made embroidered flowers and the texture of other primitive materials as a blueprint for her paintings. This work method, reminiscent of a scientific experiment, and this form of expression, which appears to be worlds apart from that of traditional Chinese painting, were actually inspired from the general design of Song-dynasty ink paintings, and the *cunfa* (texture strokes) used to depict lofty mountain landscapes. Like an artisan, day and night, Liang embroiders and elaborates her own world indefatigably – for only between one brush stroke and another is she allowed to engage in this dialogue with the ancient sages of traditional art. Liang Yuanwei's flower motifs are like a detail from a pattern that could be expanded infinitely: they seem to have neither beginning nor end, neither prelude nor climax, and perhaps not even an actual composition or varying density. All they embody is a rhythm made of distance and linkages, overlaps and extensions – or the exquisite rules of composition governing traditional painting: simple yet complex, down-to-earth and yet delicate and charming [80-1].

Writing is the bedrock that grants human civilisation the means to propagate effectively. The transmission of Chinese characters throughout history has had a deep influence on China's neighbouring countries. However, in modern history, and due to various social transformations, other cultures have also largely relied on writing forms to flow into China, be it from Japan or Western countries. This process of mutual influence originates from exchanges and communication between countries, between nations, and between cultures; simultaneously, it sheds light on the growth, the waning, or the mutations that occur in the respective influence of each side. In the age of the Internet, this tendency to use writing systems for purposes of cultural alliances or oppositions is particularly obvious. Wu Yiming is a contemporary 'literatus', to whom the practice of painting and calligraphy have long become part of everyday life. In his view, Chinese characters, as well as the act of writing them, should form a cultural self-awareness. However, having lost its existential context, calligraphy has become alienated from our daily experience. Is it really still possible for us to return to the tradition of writing, and make it a commonplace activity? Absent this foundation, can we still engage in some kind of cultural dialogue with the past? In his most recent series of works, Wu focuses on the pronunciation variants that certain words develop in the process of cultural imports and exports, and transplants this emerging 'vocabulary,' produced by cultural collisions between East and West, into the respectable display form of traditional calligraphy; he thus 'misspells' a variety of nouns now associated with entertainment and leisure – such as '*yiqing*,' (*Yijing* or *I Ching*) '*kongfu*' (*gongfu* or *kung-fu*), or '*laiqi*' (*lizhi* or *lychee*). Influenced by their English pronunciations, these misspellings of Chinese words lead to a set of words written with the wrong Chinese characters. The work emerged out of distortions inflicted by phonetic transcription and 'keyboard culture,' so as to express a sense of the globalisation-induced mental confusion that is occurring on a cultural level [152-3].

Even though he is constantly immersed in reflections about cultural tradition, Yang Xinguang has always strived to avoid directly employing traditional visual symbols, but rather, to recreate and resurrect the spirit and character of traditional culture within a contemporary setting. His strategy begins with a process of 'abstraction', in which he takes advantage simultaneously of the abstract essence of nature, and of that found within art. The various linear geometric forms he welds together from black steel bars constitute the artist's vision of a 'mountain forest'. In this series of works, the artist does not simply copy the imagery of landscape painting within traditional culture, but reflects critically on the texture strokes used in these paintings. He weaves them together like a craftsman producing a traditional tapestry of cut silk, following a pre-established order with exceptional skill. Yang's intentional 'errors' disrupt the structure of this perfectly ordered world, destroy its physical form, break the rules governing it, and wreck all composition. And yet far from making the original imagery go awry and out-of-tune, these 'errors' actually bring with them a happy surprise, or in other words, a new order. As a result, what we see isn't merely a contemporary form of landscape

painting with a 'literati mood' made out of different materials, but the fleeting moment in which this mood and this imagery effectuate a transition into fantasy. This instant is forever frozen right here, in between past and future. While we may consider that the works originate in a questioning and an investigation of the traditional culture of landscape painting, in practice, they are in fact a transformation process of the originally two-dimensional visual expression into a three-dimensional one. Due to their linear form, when they are exhibited within an empty space from which visual disturbances have been eliminated as much as possible, these installations seem to mysteriously return to a sort of 'flatness,' like black lines on top of a sheet of white paper. Only when walking around does the viewer witness their 'movement'. As for these rocky mountains, which seem painted with a broken brush, they are left to continue their magical transformations as we move from one to the other [168-9].

2. Borrowing Forms

'Borrowing forms' does not simply refer to the appropriation of traditional visual shapes, but to a renewed reflection as regards their contemporary aesthetic value in the course of their use. Zhan Wang started producing his jiashanshi (artificial rocks) series in the mid-1990s, with the aim of engaging in a new interpretation of traditional Chinese culture while hinting at the industrialisation process undergone by contemporary cities. His works, which make use of stainless steel to take three-dimensional 'rubblings' of traditional Chinese rockeries, create a new environment – halfway between garden and city, nature and artificial space. These 'artificial rocks' are both real and fake: while they are very faithful reproductions of the originals, of the same height and size, scrupulously copied down to every small detail or texture, they are made of a completely different material. In this way, they are slightly reminiscent of the cyanotype, a photographic technique invented in the early nineteenth century, which was used to chemically capture and record actual-size projections of the concrete shapes of everyday life objects, thus creating faithful reproductions. Similarly, Zhan's rockeries are like the three-dimensional 'portraits' of the original shapes. Contrary to the shadow captured by photography, these 'images' are all born from the artist's subjective observation angle, understanding, and deductions as regards the concrete matter; therefore, these three-dimensional 'images' are more simple, unadorned, and complete recreations of 'true original forms.' Zhan's artificial rocks borrow the shapes of traditional Chinese decorative rocks, but they only exist as 'forms', which are made to reflect a great number of different facets through the natural lumps and creases in their stainless steel surface. They originate from actual substance, and yet they give short shrift to it; they appear full and substantial, and yet are actually hollow. On the level of representation, the form of these works seems traditional; however, this traditional appearance is not what motivated their production – it was rather the method, present within tradition, of copying an original shape by means of rubbings. As regards methodology, the viewer may thus gain a renewed experience of the myriad of shapes long present in nature [186-7].

Shao Yinong has always paid great attention to the question of how to translate his own appreciation of traditional 'literati aesthetics' into the context of contemporary practice. *The Nine Twigs* [116-7] refers to densely interlocking tree branches, and to written text or – by phonetic association – patterns. The work is composed of several branches hanging in mid-air, as if having naturally grown there, some of them soft and compact, others lively and expressive. However, they are anything but natural objects; indeed, they are made of iron rods that were forged, hammered and welded together, inch by inch, through a long process of traditional craftsmanship. To Shao, this work has two main reference systems: the first, of course, is the beauty of the forms found in nature; and the second is the particular mood traditionally registered by Chinese literati through calligraphic writings. Each branch seems inspired by the cadence and modulations of the flowing brush in calligraphy – at times elegant and ethereal, at times involved and abstruse; redolent of joyous song and dance, or deeply moody and plaintive.

In her *Flesh in Stone* series [180-1], Yu Ji borrowed the plastic language of traditional Eastern Buddhist sculpture to craft a number of human bodies out of cement. Discarding the typically Western and hyper-realistic methods that are staples of the Chinese academic style, these works do not rely very faithfully on the precise structure of human anatomy, but instead return to a very Chinese aesthetic system. This series collects fragments of human bodies, the surface of which still preserves the rough texture of cement, as well as traces of mould rims — which appear as slight bulges on the cross section of the works. They are presented naked, and mercilessly affixed to the walls with metal brackets, dissociated from the Western systematic categories of 'figurative' or 'abstract' art. One fails to read on these bodies any of the cultural, social, or political discourse that might otherwise be expected; even sexual features are attenuated. While these bodies might appear fragmentary on the level of physical appearance, in the artist's view, once they are cleared of any identifying symbols, they are in fact more complete: they simply become, strictly speaking, purer bodies – bodies that have been minutely prepared to exude an Eastern essence.

What Sun Xun borrows is the form and visual language of woodblock prints, which he uses in the production of his animated works. *Some Actions which Haven't Been Defined Yet in the Revolution* [142-3] is a film composed of dozens of millions of woodblock prints: in an era marked by such fast-paced exchanges of information, the artist chose the most time-consuming handicraft technique to portray and question the current state of everyday life. Starting with the New Woodcut Movement led by Lu Xun in the 1930s, woodblock printing remained a crucial means to inspire people and urge them to take action in the wake of the Chinese revolutionary movement, and it was used continuously until the days of 1960s political propaganda. But in Sun's works, this 'revolutionary' visual language is actually used to describe a person of uncertain identity in a dreamlike space and time, saturated with all sorts

of recollected symbols and allegories. We see a man, a lonely one; insects, lizards, crows and cats, each of which lives its own life; the arm of a heroic chairman waving in an alarm clock, producing history; full lips, a tongue and teeth – in the dark, one might as well let oneself loose. Everything is meticulously carved into the wood, a jumble of past, present and future.

Shi Jinsong's works have always possessed a certain strength, and even a hidden ferocity. In creating his work *Qin Feng Box* [124-5], Shi benefited from his understanding of traditional Chinese Kunqu opera. In his view, this ancient opera form, which originated in the middle period of the fourteenth century and is based on the Kunshan melody and its folk songs, is a kind of transformation: 'A carefully studied and refined version of everyday life, thereby turned into a different aesthetic system.' For this exhibition, Shi collected a variety of daily household items (pans, bowls, knives, forks, spoons, as well as different kinds of tools) as the basis for his production. Through various fusion and combination processes, he produced an array of composite raw materials; then, through pressure, forging, and a long grinding phase, he forcefully transformed these material shapes to grant them a different morphology. The result, strictly speaking, is a blade, but it is devoid of either scabbard or handle; it is a pure, chilling threat. What Shi borrowed is not the concrete form of any actual knife, but rather a vision of the knife presenting a long-extending and finely polished mood, or in other words, the shape of Kunqu opera. As a result, on the one hand, ordinary household utensils are 'exposed' as homicidal weapons, turning the 'everyday' into the 'extraordinary'; and on the other hand, the long-sustained endurance at the heart of this production process suddenly becomes the expression of an extreme form of invasiveness – exuding a sense of imminent crisis; the premonition of an oncoming, deadly blow.

3. Appropriating Materials

This approach of practice is not merely about drawing knowledge and inspiration from traditional materials, or adopting them selectively, but engaging in new visual explorations on the basis of these materials and the traditional craft to which they gave birth. Returning to the point of origin of fabrics, or to their basic constitutive unit, Liang Shaoji selected one of the most ancient and natural materials of all – silk, and made his understanding of the structure, texture, and physical properties of this material a counterpoint to his philosophical considerations on the topic of traditional culture. He views his own artistic practice as existing 'at the crossroads of art and science, biology and sociobiology, weaving and sculpture, installations, and performance art.' In *Snow Cover* [76-7], Liang chose natural silk threads and willow twigs, symbols of life, to create the shape of a city in ruins in the middle of a snowy land. The snow-covered homes are dimly discernible; among them, there seem to be clusters of modern high-rise buildings and thoroughfares. Computer-modelled shapes and fragments of old pottery were mixed to create these ruins redolent of skeletal remains, or of some future

archaeological excavation site. Similarly, in *Chains* [70-1], what we notice first of all is not the materials per se, nor the form of the installation, but a sense of warmth and perseverance – that of the long and unbroken silk threads that hang from icy-cold chains and form thick layers on top of boulders, overcoming hardness through their own softness. The dialogue taking place between these two materials is so intimate that neither the viewer nor even the artist himself have any possibility of involvement: one side is dim and soft, thin and exquisite, lightweight, abstract and formless; the other is hard and bright, rough and far-reaching, heavy, and made of industrial geometric shapes. Both sides are entangled. On the one hand, this could be a deadlock, marked by mutual defeat and injury; a paradox: the chain, which should have the power to bind, is actually in the grips of a soft and misty pipedream, and unable to extract itself. On the other hand, it could also be a love affair steeped in mutual empathy, only sustained through the sharing of pathetically meagre resources.

Many of Hu Xiaoyuan's works make use of a traditional material, raw silk (xiao), which she uses to cover adjoining wooden boards. Using ink, she then copies onto the surface of the silk the grain and texture of the wood. In this process, the natural lines of the wood are thus extracted, covered, and transformed, which alters the original properties of the material itself. The artist uses raw silk as a medium to create her work, and of course, simultaneously, it is the intervention of this specific material that enables her reflection to acquire its full depth. As a result, the understanding and the transformation summoned by the material come to form a new thing, a natural and yet unnatural thing; and the artist is therefore able to express her emotions, within her practice, in a most refined and meticulous way [60-3].

Ceramics have always formed the basis of Liu Jianhua's language. By means of ancient firing techniques, he structures and gives voice to his comprehension of today's society. When a certain material becomes part of contemporary artistic language, this language isn't only built with the material itself, as the 'vocabulary', which could be dazzling and ornate, as well as simple and unsophisticated; more importantly, the rules governing the intangibles resulting from the traditional craft and production process are what constitute the 'grammar' of this language. The exhibited works *Rime* [88-9] and *Filled* [92-3] each explore the limits of craft techniques within the domain of a traditional 'grammar,' as they convert minute changes observed in the realms of nature or everyday life into an aesthetic form, and thereby shape the artist's personal and specific language system. From a superficial point of view, the first work appears to be a very ordinary tree branch, at the surface of which the cold weather seems to have resulted in the appearance of snow or frost, or indeed a poetic line of scholarly writing; as for the second one, it brings to mind a bowl overflowing with crystal-clear spring water, as if disturbed for an instant, its surface still moving with ripples. However, be it wood or water, in either case matter has been transmuted into a story unfolded in the 'language of ceramics'.

Zhao Zhao used jade found in Hotan, Xinjiang, and which originally came from the 4,000-metre high Kunlun Mountains, to carve a real-size version of a cheap, mass-produced everyday life item: a lighter. The work only preserves the exterior appearance of the plastic lighter, and therefore, is naturally devoid of the original item's functionality. This long and painstaking work of exquisite craftsmanship was therefore expended on a daily consumer product that can be manufactured in the blink of an eye or discarded without a thought; both are to be fondled lovingly, either in the context of elegant traditional culture or in that of the consumerist daily life of our present time, whilst the translucent and supremely luxurious quality of the stone assumes a cheap and low-grade shape [196-7]. As for He Xiangyu's *Wisdom Teeth* [56-7], besides the use it makes of bronze and gold as materials, it is most critically defined by its gold-plating handicraft. The artist spent a year collecting over a thousand actual wisdom teeth; then, through moulding, casting and polishing, and the use of traditional gilding methods, he gave them new forms – and scattered them to the ground like seeds. In order to achieve a visual feeling of weight, He enquired about a complex gilding technique (liujin), which is now fading out from the tradition and is only preserved in the production of Tibetan Buddhist statues. This particular technique made the gold penetrate the surface of the bronze, and enabled the artist to maximise the visual density of every single tooth. Each of them stands on its own, pure and solid.

Naturally, the act of 'appropriating materials' is not restricted to such typically 'Chinese' materials as silk, ceramics, or jade, but also includes objects discarded with the passage of time that may still resonate with cultural memory. In 1989, Sui Jianguo entered a particularly critical stage of his artistic development, in which he created *Memory Space* [138-9]. It is a heavy work, on a both physical and spiritual level: fifty old railway sleepers are imprisoned behind metal bars – and the elemental power of the materials is thus transformed into a visual feeling of oppression. Primarily, sleepers are part of the basic structure of a railroad; they silently sustain the passage of all the trains that speed above them, and are witnesses to all journeys, to all turmoil of love and hate. To the artist, however, the multitude of visible marks and traces left in the beams are expressions of remembered hardship. Fastened together, forming a single body, they stand erect as a monument of collective memories.

In his practice, Yang Mushi often reprocesses old furniture and architectural materials, in order to develop forms endowed with new meaning. In *Connecting* [165], he erases almost completely the texture of different kinds of wooden objects, along with their time-inherited information and the everyday life functions and properties they embodied, to form a sole, gigantic, flawless 'blackboard.' It seems to expand, while preserving a certain serenity and simplicity, as if inviting us to rewrite history. In another work, *Subtracting: Beam* [164], Yang puts beams from destroyed old homes to more direct use. In Chinese, the word dongliang (ridgepole) generally transcends its primary meaning, which refers to a beam used in the

construction of a house, to signify an uncommonly talented and reliable person. In the fast-paced vicissitudes of Chinese cities, as these old ridgepoles have been discarded and supplanted by reinforced concrete and glass curtain walls, their role as specific social allegories has also undergone a fundamental change. Yang carved and sharpened both ends of all beams he collected, and covered them in black paint, leaving them undisturbed by any other colour; he thereby turned them into expressions of sheer, acute, primitive aggression. In his own words, 'Through thoroughly alienated matter, this work expresses the consumption, the regression and the malformations that occur in an age of sudden mutations.' These beams are no longer the main force sustaining the spatial structure of everyday life, but have become an array of ostentatiously revealed 'weapons,' utterly silent and yet seething with the will to kill. To form this series of works, Yang immersed himself in a daily nine-to-five rhythm of soul-crushing manual labour, thus using his own bodily experience to bring about this transformation – which does not only happen on the level of function, social role or culture, but also on a spiritual plane. The ridgepoles are no longer fundamental elements in a safety structure, nor key factors in an aspiration to development; on the contrary, they have been turned into some mysterious arrows, ready to be shot at any second.

4. Crafting Legends

On the heels of a century of political and cultural transformations in China, at the same time as 'tradition' became 'history' upon entering museums, it also began to be interpreted as an array of 'legends' – a fragmented reality. Another one of Zhao Zhao's works included in this exhibition, *Countless* [204-5], seems to describe most directly this potential anxiety. A continuation of the perspective and method found in the artist's previous work *Repetition*, it is composed of fragments of ancient and broken Chinese Buddhist statuary collected by the artist over the years, which are presented on a whole new scale and in a different state. He divided the stone these statues are made of into innumerable cubes, each of them with one centimetre-long edges, and displayed them in a minimalistic way, lined up to form a hundred-metre-long wall. Just like the fierce revolution that took place in the past century, the shapes of traditional Buddhist statues – along with the remnants of the religion and culture in which they were born – have been thoroughly wiped out by machines and violence, pulverised in the construction of a brand new edifice.

Another recent work of Yang Xinguang's hints at his musings regarding the current state of traditional culture. The artist used blunt force to insert bundles of withered branches into the rubber tyres of a big vehicle: while one of these elements attempts to break through the other's restraint, the other strives to constrain the former's unruliness, and this combination gives rise to a strikingly intense duel between them. The resulting distorted tyres are presented to the public hanging from the ceiling, in the centre of the exhibition hall. The toughness

of the tyres seemingly allows them to tolerate any sort of invasion, which they will swallow and absorb. In the artist's view, this is a metaphor, in which nature and industry, as well as tradition and modernity, collide and are pressed together in today's society, ending up spasmodically giving birth to deformed beings [174-5].

Crafting legends, of course, also has to do with methodology: indeed, far from relying on textual records, traditional craftsmanship is transmitted orally from one generation down to another. In the course of this process, there is bound to be loss, wear and tear, as well as new interpretations and ways of perpetuating tradition informed by the new generation's creativity and historical context. Lu Pingyuan's work addresses this method of transmission, based on the well-known story of *Ma Liang and His Magic Brush* [96-7], in which a child has a magic brush to make everything it paints come to life. While we all know what happened to Ma Liang in his childhood, we don't know what became of him after he grew up. In Lu Pingyuan's work, the text is engraved for posterity and in much detail on a stone tablet, with physical evidence of the shoes of Ma's many dead wives according to the story [102-3]. Ultimately, the final version of what happened is left to the viewer's imagination. A good story does not belong to any particular era, and can become a legend, a precious legacy accumulated over the course of time.

Stories may surely point to the future, too. To Zheng Guogu, if semiotics can be taken one step further, in order to come to grips with traditional Chinese culture and thereby establish a new energetics, a novel form of energy-related contemporary art may thus appear – which is the most pressing issue that artists are left to solve. From semiotics to energetics, what must be penetrated is the truly perceptible system of bodily energy. This energetics would allow us to break through the current paradigm of Western contemporary art, to simplify the transitional process of developing ideas and concepts, and to rouse the second system hidden within our body to form an entirely new set of interpretations. The installation *Spiritual Tour in the Pure Garden* [208-9] is an experiment framed within a long-term project of the artist's. It includes sculpted words and painted, illusive text. Hidden behind these forms of writing, according to the artist, there is a vibrating magnetic field devoid of either words or shapes, a world invisible to the naked eye. The work makes use of language and expressions from popular culture that have grown fashionable online, while employing marble to build a sculpture park, a 'garden of writing' made available for people's leisure and entertainment. In this 'garden,' like in any other, one may walk around to appreciate various sights and sceneries; there are no plum blossoms, orchids, bamboos or chrysanthemums (the four noble plants in traditional literati culture) anywhere in sight – instead, the garden is brimming with the ambience of our secular world.

In 2006, Sui Jianguo turned 50, according to the teachings of Confucius, at an age to 'know the decrees of Heaven'. The artist decided to launch upon an exploration of time, this fourth dimension – and to develop, through sculptural interpretation, an artist's profound meditations on the ultimate topic of life. On 25th December of that year, he dipped for the first time an iron wire into a bucket of paint, and at the tip of the wire a tiny ball of paint was formed. The paint needed 24 hours to dry completely. From that day on, he repeated the operation day after day, dipping his 'sphere' back into the bucket of paint. This ceaseless coating caused the sphere to slowly grow, day by day, from its original diameter of one or two millimetres at the tip of the wire, to one centimetre, two centimetres, ten and twenty centimetres... to create *The Shape of Time* [134-5]. This work seems to develop two aspects of the notion of 'legend'. Firstly, its gradual formation must embody the 'endurance' at the heart of all inheritance: the tireless continuation of the past, and the imaginative faculty of dealing with an unknown future. Most critically, this work is from beginning to end in a state of 'being produced' or 'work in progress': Sui never suspends this creation process, not even to allow the artwork a day of reasonable intermission. Consequently, this has become – strictly speaking – a work impossible to exhibit. Of course, we have other means to display the work today, such as film or photography, or as in the present exhibition, through an installation based on the moulding and replication of the original sphere at different stages of its growth. However, these will never replace the work itself. The 'original' is dynamic, a continuous process of coating, drying through evaporation and growth. The artist did not choose to move the scene of this production into the exhibition hall, but instead preferred to let it become a 'legendary' work, remain unseen.

Time always appears to be a critical dimension in artistic practice. Likewise, when we experience anxiety or indifference as regards our understanding of tradition, time is also a fundamental issue. However, the 'contemporaneity' in the context of art is never a linear temporal dimension, but rather a more open system; only within it do tradition and the present time are reunited. Due to the specificity of Chinese culture's past hundred years of history, the discontinuation of tradition seems to have granted contemporary art a particularly favourable privilege to thrive, and even to be 'at large'; but any ambitious artist will need talent and imagination to understand their own cultural roots. Against the backdrop of the current state of traditional culture, and considering the accomplishments of Chinese contemporary art in the international arena, only real cultural introspection and courage will lead us to re-invent our traditions. Through *Everyday Legend*, we are committed to better pass on the past to the future, and to translate China for the world.

(Translated by Dorian Cave, proofread by Jiang Jiehong and Hiu-Man Chan)

艺术家作品 Artworks

郝 量 Hao Liang

郝量，1983年出生于四川成都，现工作并生活于北京。艺术家的个展包括：“郝量：此君”（镜花园，广州，中国，2016）、“郝量：潇湘八景”（尤伦斯当代艺术中心，北京，中国，2016）、“郝量：灵光”（Bonnenfantenmuseum，马斯特里赫特，荷兰，2016）、“幽邃之地：郝量个展”（蜂巢当代艺术中心，北京，中国，2014）、“窠影记——郝量个展”（寒舍空间，台北，中国，2011）。艺术家参与过的群展包括“今天重做”（上海民生现代美术馆，中国，2016）、“思古——中国当代艺术展”（香港大学美术博物馆，香港，中国，2016）、“变相——水墨的纬度”（广东美术馆，广州，中国，2016）、“山中美术馆”（四方当代美术馆，南京，中国，2016）、“本土——激流与嬗变下的中国艺术”（路易威登基金会美术馆，巴黎，法国，2016）、“罗中立奖学金十周年回顾展” 巡展（罗中立美术馆，重庆；中央美院美术馆，北京，中国，2015）等。

Hao Liang was born in Chengdu, China in 1983. He currently works and lives in Beijing. His recent solo exhibitions include *Hao Liang: The Virtuous Being* (Mirrored Gardens, Guangzhou, China, 2016), *Hao Liang: Eight Views of Xiaoxiang* (Ullens Center for Contemporary Art, Beijing, China, 2016), *Hao Liang: Aura, BACA Projects 2016* (Bonnenfantenmuseum, Maastricht, the Netherlands, 2016), *Secluded and Infinite Places: Hao Liang Solo Exhibition* (Hive Center for Contemporary Art, Beijing, China, 2014), *Nest Image – Hao Liang Solo Exhibition* (My Humble House Art Gallery, Taipei, Taiwan, 2011). His recent group shows include *Everyday Legend* (Minsheng Art Museum, Shanghai, China, 2016), *Nostalgia for Ancient Times: Contemporary Chinese Art* (University Museum and Art Gallery of The University of Hong Kong, China, 2016), *Disguised Form - Ink Paintings' Dimension* (Guangdong Museum of Art, Guangzhou, China, 2016), *Mountain Sites: Views of Laoshan* (Sifang Art Museum, Nanjing, China, 2016), *Bentu, Chinese Artists at a Time of Turbulence and Transformation* (Foundation Louis Vuitton, Paris, France, 2016), *Annual Review Exhibition of China Contemporary Ink Painting* (Today Art Museum, Beijing, China, 2016), *Painting as Strait Gate: Post-80s Artists Invitation Exhibition* (Hive Center for Contemporary Art, Beijing, China, 2016), *From the Peony Pavilion* (Suzhou Jinji Lake Art Museum, Suzhou, China, 2016), *Luo Zhongli Scholarship 10th Anniversary Retrospective Exhibition* (Luo Zhongli Museum, Chongqing & CAFA Art Museum, Beijing, China, 2015).

结庐二 | *Bamboo Hut II*
2015
绢本重彩 | ink and color on silk
175 × 88.5 cm

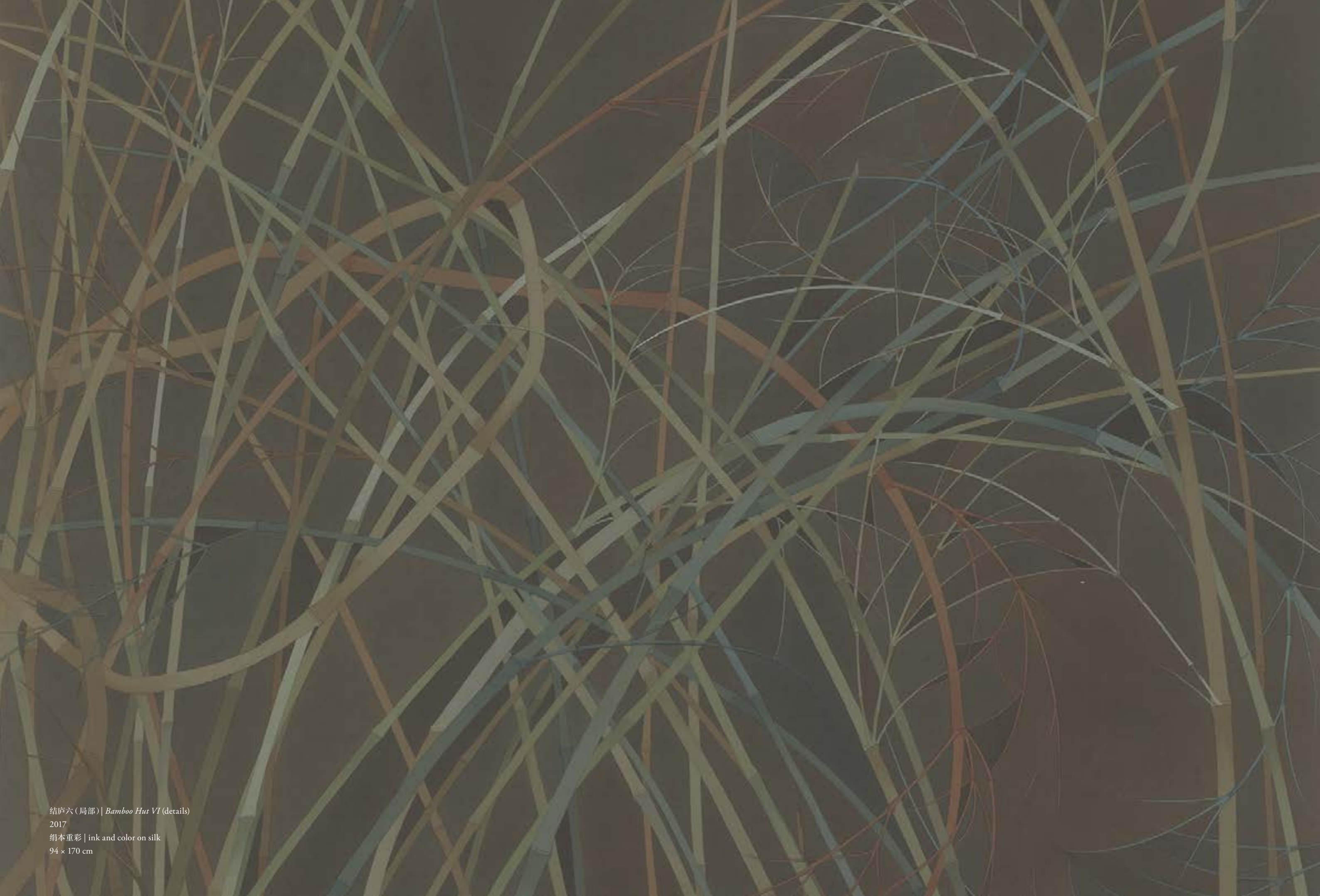


目前对于世界的认识,可能是空前的,这才提供了我可以做这种实践探索的可能。这种实践需要载体,我研究空间与时间,包括空间关于历史的种种形态。手卷绘画是最适合的媒介,它特别适合铺陈这种情节,可以容纳不同时空中的元素。

郝 量

Our current knowledge of the world is perhaps unprecedented, and this might be what made it possible for me to engage in this sort of practical exploration. This practice requires a carrier. I study space and time, including the different forms that space assumes in relation to history. The hand-scroll paintings appear to be the most suitable medium for this purpose, as they are especially appropriate to this narration, and can accommodate elements come from different times and places.

Hao Liang



结庐六 (局部) | *Bamboo Hut VI (details)*

2017

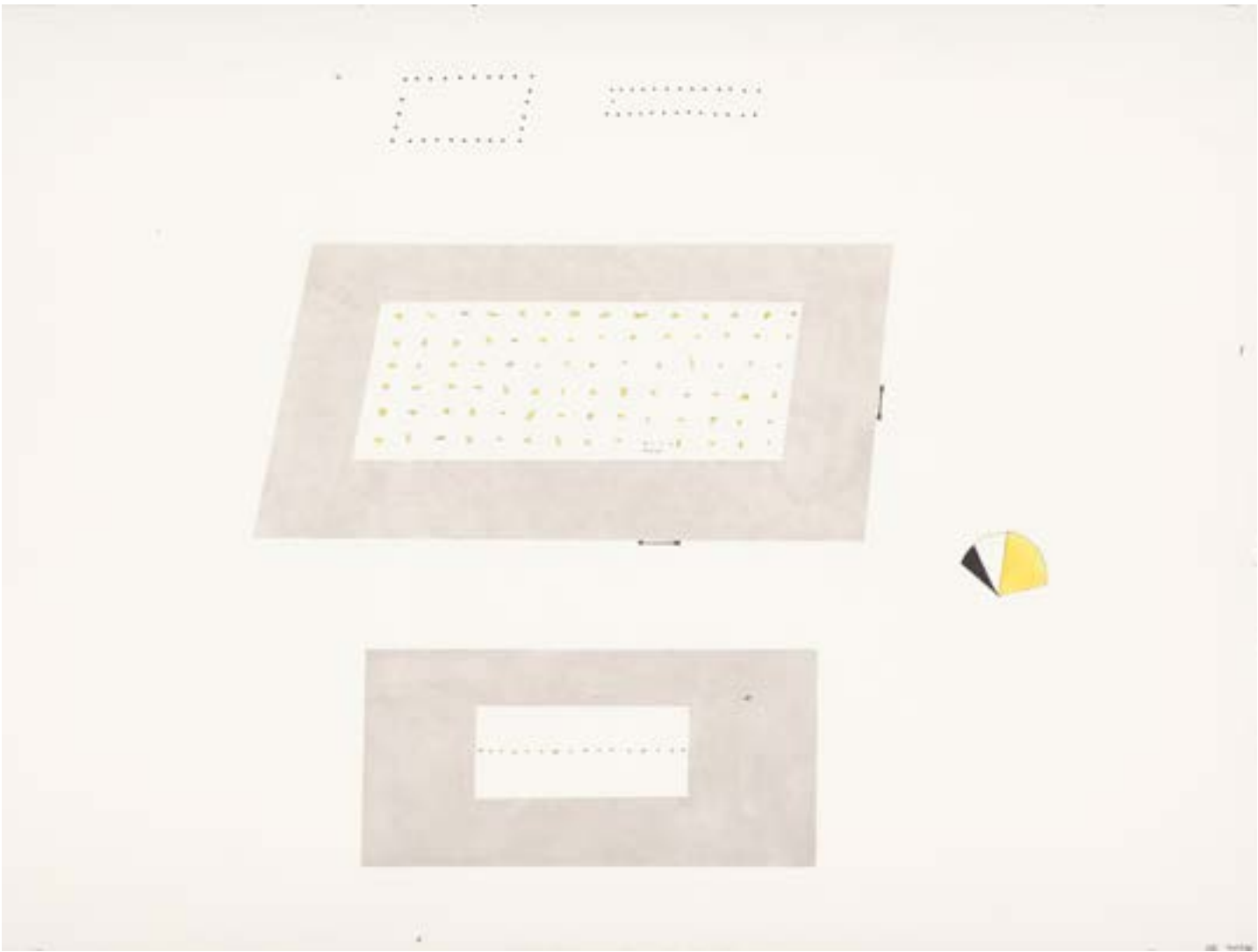
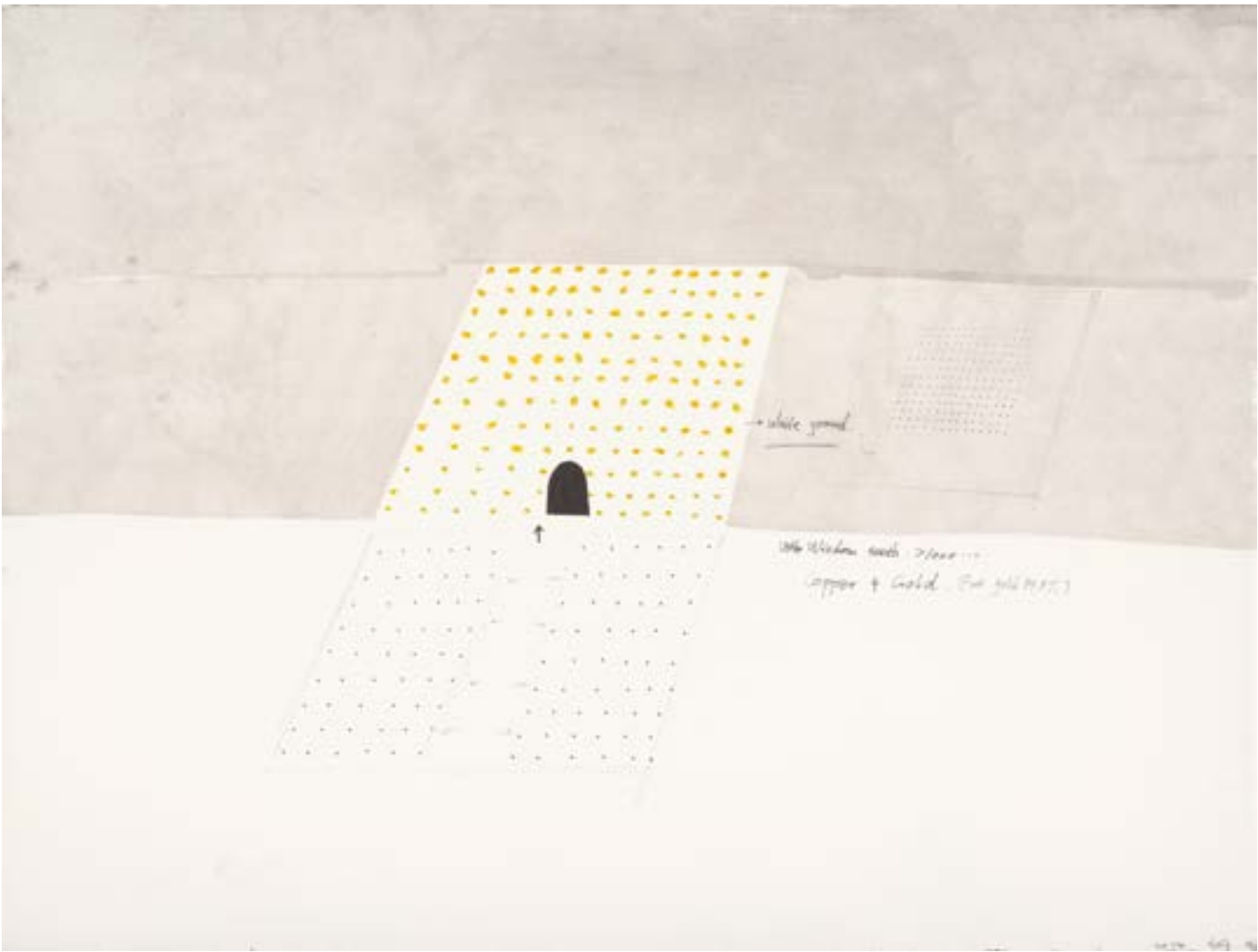
绢本重彩 | ink and color on silk

94 x 170 cm

何翔宇 He Xiangyu

何翔宇的创作实践可以被视作各类个体、社会和政治主题的材料测试场和观念实验室。作为一名在中国迅速城市化时期成长起来的艺术家，何翔宇尝试由物体间的转化体现或引导感知。他曾入围2014年平丘克“未来世代艺术奖”决赛，获得2016年CCAA年度“最佳年轻艺术家奖”以及2016年的“ARTNET新锐艺术家奖”。曾参与的主要展览及展映包括：“故事新编”电影展映项目（电影作品《TheSwim》放映，古根海姆美术馆，纽约，美国，2017）；卡蒂斯特艺术基金会主办“土与石，灵与歌”（亚洲艺术巡回群展，2016–2018）；群展“Juxtapoz x Superflat”（温哥华美术馆，加拿大，2016）；群展“中国私语”（保罗克利中心、伯尔尼美术馆，伯尔尼，2016）；“里昂双年展”（里昂，法国，2015）；“战火与遗忘”（KW当代艺术中心，柏林，德国，2015）；“上海双年展”（2014）；“横滨三年展”（2014）；“釜山双年展”（2014）等。作品入藏于世界各大重要收藏机构。

He Xiangyu's art practice could be seen as a proving ground or a laboratory of materials and concepts, in which he investigates and engages with a variety of personal, social and political subjects. Grown up from a dramatic period of rapid urbanization in China, He's practice is centered on representing or manipulating cognitive senses through transformation between different materials. He Xiangyu has entered the finalist of the "Future Generation Art Prize" (2014), and won the 10th CCAA "Best Young Artist" Award (2016) and the "ARTNET Emerging Artist Prize" (2016). Recent exhibitions include: Tales of Our Time Film Program (Screening of the film "The Swim"), Guggenheim Museum New York, New York (2017); Soil and Stones, Souls and Songs by Kadist Art Foundation (2016-2018); Juxtapoz x Superflat, Vancouver Art Gallery, Vancouver (2016); Chinese Whispers, Paul Klee Zentrum, Kunstmuseum Bern, Bern (2016); Lyon Biennale (2015); Fire and Forget: On Violence, KW Institute for Contemporary Art, Berlin (2015); Shanghai Biennale (2014); Yokohama Triennale (2014); Busan Biennale (2014). His works have been collected by a number of important institutions and collections.



智慧齿 | *Wisdom Teeth*
 2013
 铅笔, 无酸油性笔, 水彩, 纸本
 pencil, acid-free oil-based marker, watercolor on paper
 46 × 61 cm (2 pieces)

现在的中国城市中, 很多地方会用到一些传统符号作为一种“文化品位”的表征来吸引注意力。但事实上, 这对很多人都造成了一种误导。

何翔宇

In Chinese cities nowadays, many places make use of traditional symbols as tokens of ‘cultural taste’ in order to attract people’s attention. In actual fact, this is very misleading to many people.

He Xiangyu



智慧齿 | *Wisdom Teeth*
2013-2015
铜, 99.99% 纯金 | Bronze, pure gold (99.99%)
尺寸可变 | dimensions variable

胡 晓 媛 Hu Xiaoyuan

胡晓媛1977年生于中国哈尔滨，2002年毕业于中央美术学院设计系，现工作及生活于北京。她近年的个人展览包括：“蚁骨“（北京公社，中国，2015）、“Right is Wrong”（Bildmuseet美术馆，于默奥，瑞典，2014）、“醍醐”（外滩美术馆，上海，中国，2013）、“录像局档案：胡晓媛”（录像局，广州，中国，2013）。她近期参加过的群展包括：“山中美术馆”（四方美术馆，南京，中国，2016）、“我这一代：年轻中国艺术家”（桔郡美术馆，加州，美国，2015）、“2014台北双年展：剧烈加速度”（台北市立美术馆，中国，2014）、“不受控：新美术馆三年展”（新美术馆，纽约，美国，2012）等。

Hu Xiaoyuan was born in Harbin, China, in 1977. She graduated with a degree in Communication and Design from the Central Academy of Fine Arts in 2002. She currently lives and works in Beijing. Her recent solo exhibitions include *Ant-bone* (Beijing Commune, China, 2015), *Right is Wrong* (Bildmuseet Museum, Umea, Sweden, 2014), *A Potent Force* (Rockbund Art Museum, Shanghai, China, 2013) and *Video Bureau. Hu Xiaoyuan* (Video Bureau, Guangzhou, 2013). Her recent group exhibitions include *Mountain Sites: View of Laoshan* (Sifang Art Museum, Nanjing, China, 2016), *My Generation: Young Chinese Artists* (Orange County Museum of Art, California, USA, 2015), *2014 Taipei Biennial: The Great Acceleration* (Taipei Fine Arts Museum, Taiwan, China, 2014) and *The Ungovernables 2012 New Museum Triennial* (New Museum, New York, USAm, 2012).



木 No.16 (展场图) | *Wood No.16* (installation view)

2016

胡桃木, 楸木, 松木, 墨, 绢, 漆, 铁钉

wood (Chinese catalpa, hickory, pine), ink, silk, paint, iron nail

160 × 120 × 6 cm



木 No.16 | *Wood No.16*

2016

胡桃木, 楸木, 松木, 墨, 绢, 漆, 铁钉

wood (Chinese catalpa, hickory, pine), ink, silk, paint, iron nail

160 × 120 × 6 cm

其实很多东西都可以沿袭下去，
这跟物种的延续是一样的逻辑。
某个传统只要跟这个世界发生了
必要的关系，而且具有一定的有
效性，它就有了被选择被延续下
去的机会，所以个人取舍这个环
节非常重要。

胡晓媛

Many things can be passed down,
following the same logic as the
continuation of any kind of species.
As soon as a tradition forms a
necessary relation with this world,
and has a certain effectiveness, it is
given a chance to be selected and
transmitted to the next generation.
Therefore, the point of selection is
pivotal.

Hu Xiaoyuan



木 No.16 (局部) | *Wood No.16* (details)
2016
胡桃木, 楸木, 松木, 墨, 绢, 漆, 铁钉
wood (Chinese catalpa, hickory, pine), ink, silk, paint, iron nail
160 × 120 × 6 cm

梁 绍 基 Liang Shaoji

梁绍基生于1945年，上海，现工作和生活于浙江天台，曾在中国美术学院师从万曼研究软雕塑。近27年来，他潜在艺术与生物学，装置与雕塑、新媒体、行为的临界点上探索，创造了以蚕的生命历程为媒介，以与自然互动为特征、以时间、生命为核心的“自然系列”。他的作品充满冥想、哲思和诗性，并成为虚透丝迹的内美。他的近期个展包括“云上云”（中国美术学院美术馆，杭州，中国，2016）、“丝梦”（爱马仕之家，上海，中国，2015）、“元-梁绍基个展”（香格纳画廊，上海，中国，2014）、“天问”（高马吉画廊，马德里，西班牙，2012）、“克劳斯亲王奖-梁绍基个展”（阿姆斯特丹，荷兰，2009）、“游丝描”（证大现代艺术馆，上海，中国，2009）。他的近期群展包括：“艺术怎么样？来自中国的当代艺术”（阿尔里瓦科展览馆，多哈，卡塔尔，2016）、“炼金异世——蚕、蘑菇和随机的笔触”（北京时代美术馆，中国，2016）、“化生-中国当代艺术展”（蒙斯市老屠宰场艺术中心，蒙斯市，比利时，2015）、“无常之常，安格丽娜博物馆”（韦尔斯附近塔尔海姆，奥地利，2015）、“变化的艺术”（海沃德美术馆，伦敦，英国，2012）。

Born in Shanghai in 1945, Liang now works and resides in Tiantai, Zhejiang Province. He studied soft sculpture at the China Academy of Art under Maryn Varbanov, who was one of the world's leading tapestry masters. For nearly 27 years, Liang has been immersed in interdisciplinary creation, bridging art and biology, installation and sculpture, new media and textile. His *Nature Series* sees the life process of silkworms as a creation medium, natural-world interactions as his artistic language, and time and life as the essential idea within. His works are filled with a sense of meditation, philosophy and poetry, and rich embodiments of the inherent beauty of silk. His recent solo shows include *Cloud Above Cloud* (Museum of the China Academy of Art, Hangzhou, China, 2016), *Liang Shaoji Solo: Silk Dream* (Hermes Maison in Shanghai, China, 2015), *Back to Origin* (ShanghART Gallery, China, 2014), *Questioning Heaven, Liang Shaoji Solo Exhibition* (Gao Magee Art Gallery, Madrid, Spain, 2012), *Liang Shaoji Solo Exhibition* (Prince Claus Fund, Amsterdam, The Netherlands, 2009) and *An Infinitely Fine Line, Liang Shaoji Solo Exhibition* (Zendai Museum of Modern Art, Shanghai, China, 2009). His recent group shows include *What About the Art? Contemporary Art from China* (Al Riwaq, Doha, Qatar, 2016), *Alchemical Dissent: Silkworms, Mushrooms and Random Brush Strokes* (Times Art Museum, Beijing, China, 2016), *Exposition, La Chine Ardente* (Anciens Abattoirs, Mons, Belgium, 2015), *Ausstellung Wiedergeburt der Unsterblichkeit – Zeitgenössische Kunst aus China* (Museum Angerlehner, Thalheim bei Wels, Austria, 2015) and *Art of Change* (Hayward Gallery, London, U.K., 2012).



链: 生命中不能承受之轻 / 自然系列 No.79 (展场图)

Chains: The Unbearable Lightness of Being / Nature Series No.79 (installation view)

2003-2016

聚氨酯树脂, 铁粉, 蚕丝, 蚕茧 | polyurethane colophony, iron powder, silk, cocoons

尺寸可变 | dimensions variable



链：生命中不能承受之轻 / 自然系列 No.79 (局部)
Chains: The Unbearable Lightness of Being / Nature Series No.79 (details)
 2003-2016
 聚氨酯树脂, 铁粉, 蚕丝, 蚕茧 | polyurethane colophony, iron powder, silk, cocoons
 尺寸可变 | dimensions variable



谈及传统，其外像——符号、语言、礼仪、图腾、建筑、曲谱等形式往往更引人注目，其实它的外在形式是其内在精神的物化、外化，因此决不能遁貌遗神。要善于发现它在“当下”环境中“存在”的栖居之所，一种可能性。“当下”意味着科学理性和现代性对它的拷问和沟通，激发出其新的价值和意义，甚至使其进而成为我们民族在激烈竞争的时代自立于世界民族之林的基石之一。由于传统是一个未被完全揭示的东西，所以认知和重构其路漫漫。

梁绍基

When discussing a certain tradition, people often pay more attention to its external features, such as symbols, language, rituals, totems, buildings, music scores, and so on. However, these extrinsic forms are in actual fact the objectification or externalisation of this tradition's spirit; therefore, we should take care not to miss the forest for the trees. We must learn to discover where this spirit 'dwells' in the present environment, or the possibility of its presence. This contemporaneity entails that we approach and question it from the perspective of modernity and scientific rationality, in order to bring forth new value and meaning from it, or even turn it into a foundation for our nation's autonomy among all people of the world, in an time of extreme competition. Because tradition is something that has not been entirely revealed, to understand and reconstruct it is a very long journey.

Liang Shaoji



雪藏系列 - 林中雪 (局部) | *Snow Cover Series - Snow in the Woods* (details)

2016

柳条, 丝, 瓷, 茧, 烧焦键盘, 木板

willow branches, silk, porcelain, cocoons, burned keyboard, wooden board

35 × 122 × 244cm (× 3 pieces)

梁 远 苇 Liang Yuanwei

梁远苇1977年出生于西安, 于中央美术学院先后获得学士和硕士学位, 现工作和生活于北京。梁远苇是新一代艺术家中最重要绘画实践者之一, 作品曾参加在北京尤伦斯当代艺术中心、北京中央美术学院美术馆、上海民生美术馆、美国伯克利美术馆、西班牙米罗博物馆等展览。2011年其作品入选威尼斯双年展中国馆。她的个人展览包括“椭圆”(西安OCAT, 中国, 2016)、“弓象之间”(佩斯伦敦, 英国, 2014)、“梁远苇-石榴”(北京公社, 中国, 2013)、“金色笔记: 梁远苇”(北京公社, 中国, 2010)、“51m: 15#梁远苇”(泰康空间, 北京, 中国, 2010)、“梁远苇个展-115楼1904室”(博而励, 2008)。她的个展“金色笔记”被权威艺术杂志ARTFORUM编入当代绘画研究专题并推荐为2010年最有价值展览之一; 个展“弓象之间”被著名艺术媒体ARTINFO评为最值得关注的5个伦敦展览之一。她的作品曾被收录到费顿出版社的《比耶稣年轻》、《Vitamin P2》、《中国艺术》等多个专业出版物中。她近期参加的群展览包括: “我这一代: 年轻中国艺术家”(坦帕艺术博物馆、圣彼得斯堡美术馆、橘郡美术馆, 2014-2015)和“聚焦北京: 德赫斯-佐莫收藏展”(波伊曼斯·范伯宁恩美术馆, 鹿特丹, 荷兰, 2014)等。

Liang Yuanwei was born in Xi'an in 1977. She graduated from the China Central Academy of Fine Arts, where she received her BA and MA degrees consecutively. She currently lives and works in Beijing. As one of the most important artists of the emerging generation, Liang Yuanwei has exhibited her art in various spaces including the Ullens Center for Contemporary Art (Beijing), the Museum of the China Central Academy of Fine Arts (Beijing), the Shanghai Minsheng Art Museum (Shanghai), the Berkeley Art Museum (USA), the Foundation Joan Miro (Spain) and so on. She was also one of the participating artists in the China Pavilion at the 54th Venice Biennale (2011). Her solo exhibitions include *Oval* (Xi'an OCAT, Xian, China, 2015), *Pomegranate* (Beijing Commune, China, 2013), *Golden Notes* (Beijing Commune, China, 2010), *51m: 15# Liang Yuanwei* (Taikang Space, Beijing, China, 2010) and *BLDG 115 RM 1904: Liang Yuanwei's Solo Show* (Boers-Li Gallery, 2008). Her solo show *Golden Note* at Beijing Commune (2011) was selected by *ARTFORUM* magazine as one of the most noteworthy shows of the year in painting. Her most recent solo exhibition *The Tension Between a Bow and an Elephant* (Pace London, UK, 2014) was selected by *ArtInfo* as the “Must See: 5 London Shows Opening This week”. Her works have been included in publications such as *Younger than Jesus* (Phaidon, 2009) and *Vitamin P2* (Phaidon, 2011). Her recent group exhibitions include *My Generation: Young Chinese Artists* (Tempa Museum of Art; Museum of Fine Arts, St. Petersburg; Orange County Museum of Art, 2014-2015) and *Focus Beijing: the De Heus-Zomer Collection* (Museum Boijmans Van Beuningen, Rotterdam, the Netherlands, 2014).



2016.16

2016

亚麻布上油画 | oil on linen

160 × 190 cm

在我的实验里面, 尺幅决定了人体经验的不同, 决定了画的笔触的力度与厚薄。或大或小画幅, 带给人的身体感受是不一样的。笔触是对观看的指引。我的工作是对绘画的物性, 而不是图像性。我关注物性所携带的价值观、文化脉络, 以及物所引发的通感和记忆。

梁远苇

In my experimental practice, the dimensions of the works determine the differences of bodily experience, as well as the strength and thickness of the painting's brushstrokes. Various painting sizes bring different bodily perceptions. The brushstrokes are a guide to one's contemplation. My work is about the painting's fundamental aspects as an object, not as an image. I focus on the value systems and the cultural contexts that materiality entails, as well as on the synaesthesia and memories that objects bring with them.

Liang Yuanwei

生活的片断 | *Piece of Life*
2008
亚麻布油画 | oil on canvas
190 × 160 cm



刘建华 Liu Jianhua

刘建华于1962年生于江西吉安,目前工作和生活于中国上海。他近期参加的个展有“转换”(道斯美术馆,惠灵顿,新西兰,2016)、“政纯会”(泰康空间,北京,中国,2015)、“之间”(佩斯伦敦,英国,2015)、“政纯办!”(皇后美术馆,纽约,美国,2014)、“啸墙”(尤伦斯当代艺术中心,北京,中国,2011)。他近期参加的群展包括:“迹象”(维多利亚和阿尔伯特博物馆,伦敦,英国,2016)、“泰特现代美术馆新馆藏品展——在物品与建筑艺术之间”(泰特现代美术馆,伦敦,英国,2016)、“混合体”(旧金山亚洲艺术博物馆,美国,2016)、“乌托邦·异托邦——乌镇国际当代艺术邀请展”(乌镇,中国,2016)、“2015第6届越后妻有大地艺术祭三年展”(新潟县,日本,2015)。

Liu Jianhua was born in 1962 in Ji'an, Jiangxi Province, China, and currently lives and works in Shanghai. His recent solo exhibitions include *Transfer* (Dowse Museum, Wellington, New Zealand, 2016), *Polit-Sheer-Form Meeting* (Taikang Space, Beijing, China, 2015), *Between* (Pace London, UK, 2015), *Polit-Sheer-Form!* (Queens Museum, USA, 2014) and *Screaming Walls* (Ullens Center for Contemporary Art, Beijing, China, 2011). His recent group exhibitions include *Trace* (Victoria & Albert Museum, London, UK, 2016), *Collection Displays: Between Object and Architecture* (Tate Modern, London, UK, 2016), *Collected Letters* (San Francisco Asian Art Museum, USA, 2016), *Utopias/Heterotopia—Wuzhen International Contemporary Art Exhibition* (Wuzhen, China, 2016); and *The Sixth Echigo-Tsumari Art Triennale 2015* (Niigata-ken, Japan, 2015).



雾凇（展场图）| *Rime* (installation view)
2015
瓷 | porcelain
197.5 × 10 × 12 cm

我追求瓷这个传统材料在当代艺术中的唯一性及其展开的各种可能。通过不断实验,看到它未来的一些东西,一些未知的可能。我永远不知道下一步要做到什么程度会满意及所呈现的精彩点在哪,但是我会根据一个线索进行探究。在对这种材料不断进行实验的过程中,开拓它的可能性,同时也会形成具有个人特质的语言。于是,想法、材料还有语言特色可以形成一个合力,划出一个非常明确的艺术家个人的发展轨迹。

刘建华

What I pursue is the specificity of ceramics as a material for contemporary art, as well as the possibilities it offers. Through constant experiments, I observe some of its future attributes and unknown prospects. I will never know how far I should go to feel satisfied in the next step I take, nor what aspect of its beauty I will present – but I will undertake this research following a certain practical approach. In the process of ceaselessly experimenting with this material, I develop its potential, and simultaneously give form to a language that bears personal characteristics. As a result, concepts, materials and linguistic features can join forces, and grant the artist a very clear track on which to pursue personal development.

Liu Jianhua



盈 | *Filled*
2016
瓷 | porcelain
68 × 68 × 3 cm

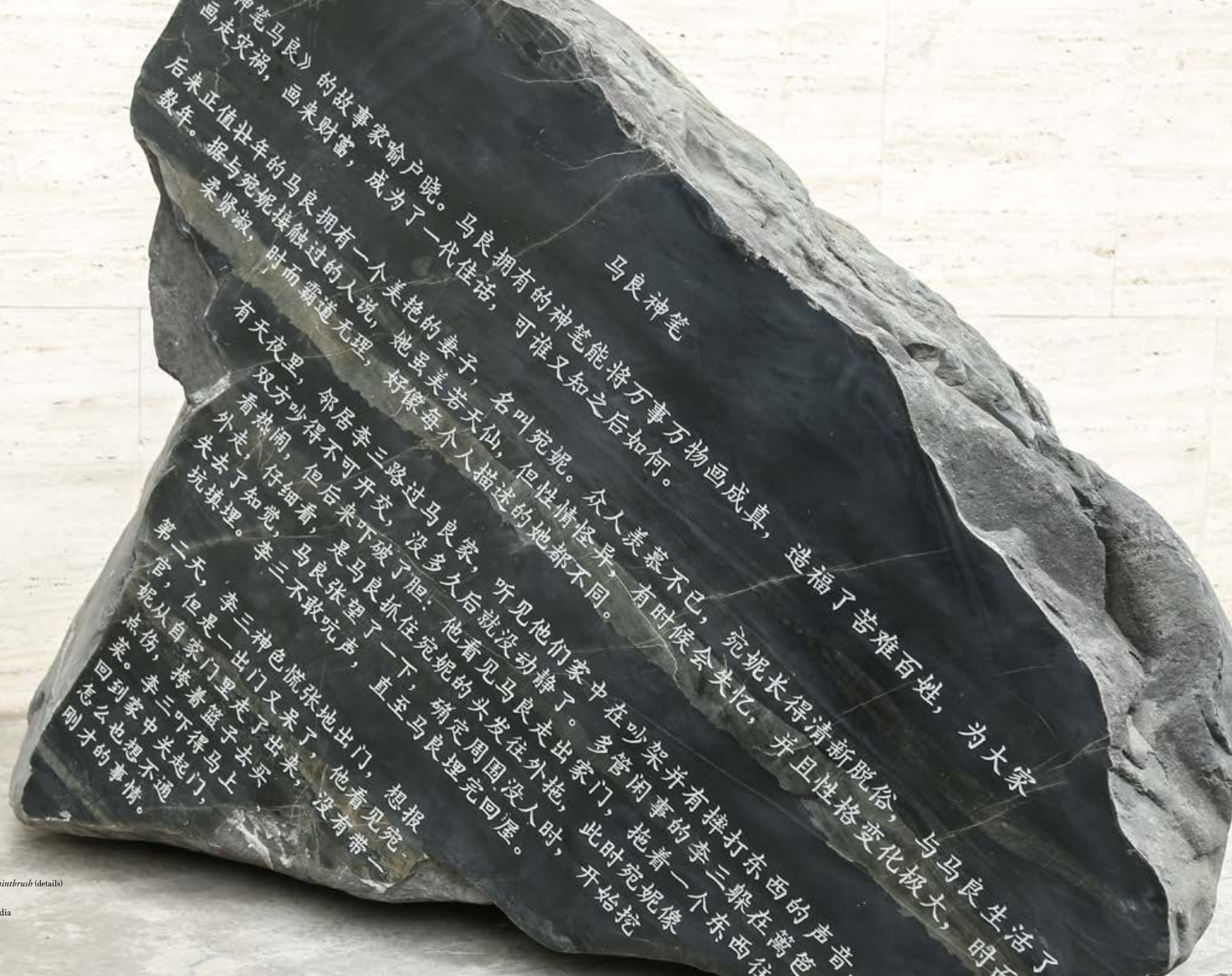
陆 平 原 Lu Pingyuan

陆平原，1984年出生于中国浙江，生活工作于上海。陆平原的创作涉及多种媒介，包括文本、装置、影像、绘画等，他擅长用“故事”这一独特的媒介进行艺术创作，撰写了大量与艺术有关的奇幻短篇作品。陆平原利用了“故事”拓宽了艺术作品在现实世界中存在的状态，延展了艺术本身的精神内在。他的作品已在国内外广泛展出，近期参加的个展包括：“詹姆斯·斯坦利”（曼切斯特华人艺术中心，英国，2016）、“河原温”（没顶画廊，上海，中国，2016）、“惊奇地发现”（没顶画廊，上海，中国，2015）、“胶囊”（GalleryBox，哥德堡，瑞典，2011）等。群展包括：“第十一届上海双年展”（上海当代艺术博物馆，中国，2016）、“第九届利物浦双年展”（利物浦，英国，2016）、“无序之美”（卡斯雕塑基金会，英国，2016）、“山中美术馆”（四方美术馆，南京，中国，2016）、“第三届乌拉尔当代艺术工业双年展”（乌拉尔，俄罗斯，2015）、“心境—Moca当代艺术馆文献展”（MoCA当代艺术馆，上海，中国，2010）等。

Lu Pingyuan was born in 1984 in Zhejiang province, China. He is an emerging artist who currently works and lives in Shanghai. Lu's practice involves a variety of media, including texts, installations, videos, paintings and others. He is particularly good at drafting "stories" as a unique type of media for art creation, and has written numerous art-related short stories of fantasy. Lu Pingyuan uses "stories" to significantly broaden the artworks' state of existence in the real world, and to extend the inherent spirit of art itself. His works have been exhibited extensively at both domestic and international museums and biennales. His recent solo exhibitions include *ON KAWARA* (MadeIn Gallery, Shanghai, China, 2016), *Unexpected Discoveries* (MadeIn Gallery, Shanghai, China, 2015), *Waiting for an Artist* (Goethe Open Space, Goethe Institute, Shanghai, China, 2013), *Not Included* (Hemuse Gallery, Beijing, China, 2012) and *Time Capsule*, Gallery Box, Gothenburg, Sweden, 2011. He has participated in numerous group shows, among which the *11th Shanghai Biennale 2016* (Power Station of Art, Shanghai, 2016), the *9th Liverpool Biennale 2016*, *A Beautiful Disorder* (Cass Sculpture Foundation, UK, 2016), *Mountain Sites: Views of Laoshan* (Si Fang Art Museum, Nanjing, China, 2016), *The 3rd Ural Industrial Biennial of Contemporary Art*, (Ural, Russia, 2015), *Reflections of Minds* (Museum of Contemporary Art, Shanghai, China, 2010) and many more.

马良神笔 (展场图) | *Ma Liang's Magical Paintbrush* (installation view)
2016
装置, 综合材料 | installation, mixed media
130 × 150 × 60 cm





马良神笔

马良神笔能将万事万物画成真，造福了苦难百姓，为大家画来财富，成为了一代佳话，可谁又知之后如何。

《神笔马良》的故事家喻户晓。马良拥有的神笔能将万事万物画成真，造福了苦难百姓，为大家画来财富，成为了一代佳话，可谁又知之后如何。马良拥有一个美艳的妻子，名叫宛妮。众人羡慕不已，宛妮长得清新脱俗，与马良生活了后来正值壮年的马良接触过的人说，她虽美若天仙，但性情怪异，有时候会失忆，并且性格变化极大，时而温柔贤淑，时而霸道无理，好像每个人描述的她都不同。

有一天夜里，邻居李三路过马良家，听见他们家中在吵架并有摔打东西的声音，双方吵得不可开交，没多久后就没动静了。多管闲事的李三躲在篱笆看热闹，但后来吓破了胆：他看见马良走出家门，拖着一个东西往外走，仔细看，马良张望了一下，确定周围没人时，开始挖坑填埋。李三不敢吭声，直至马良埋完回屋。

第二天，李三神色慌张地出门，想报官，但是一出门又呆了，他看见宛妮从自家门里走了出来，没有带一点伤，李三吓得马上回到家中关起门，怎么也想不通刚才的事情。

我并不敢说自己是一个传统的人,但是我也不算是一个非常“当代”的人。我认为,人处在当下的这个社会,即所谓的“当代”社会,他不一定就是“当代”人;而作为一个“当代”的人,他必须具备什么样的素质,和什么样的性格特征?所谓的传统,所谓的现代性,其实在他身上都会有各种突发的表现。即使在当代,以前的东西也是抛不开的,总还保留一些善于感知经典化东西的情怀。

陆平原

I certainly would not dare to call myself a traditional person; however, neither am I particularly 'modern.' In my opinion, the fact that a person belongs to this present society, in other words the 'modern' society, does not necessarily mean this person is 'modern'. Nonetheless, what qualities or personal characteristics should one possess to qualify as a 'modern' person? In fact, what we know as tradition and modernity are both unexpectedly present within one. Even in this day and age, the things of the past cannot be dispensed with; a certain mood, enabling one to perceive and appreciate what has become classic, always remains.

Lu Pingyuan



马良神笔 (局部) | *Ma Liang's Magical Paintbrush* (details)

2016

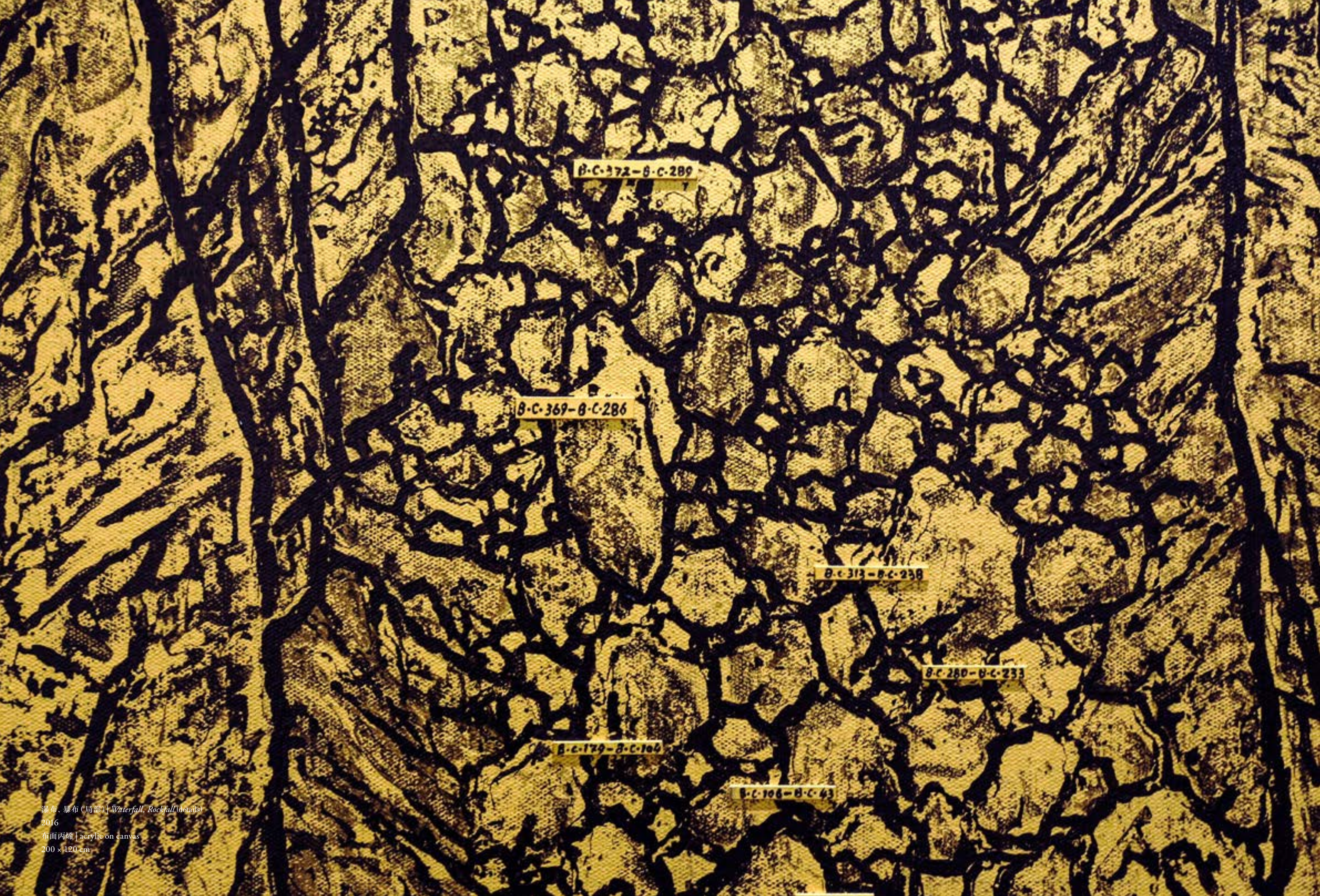
装置, 综合材料 | installation, mixed media

尺寸可变 | dimensions variable

倪有鱼 Ni Youyu

倪有鱼，1984年生。2007年毕业于上海大学美术学院中国画系，现生活工作于上海，为2014年中国当代艺术奖（CCAA）“最佳年轻艺术家奖”得主。他近期的个展包括：“北斗——倪有鱼”（Contemporary Fine Arts, 柏林，德国，2016）、“水滴石穿——倪有鱼个展”（台北当代美术馆，台北，中国，2015）、“隐力——倪有鱼个展”（阿拉里奥画廊，上海，中国，2015）。近期群展包括：“第五届新加坡双年展：镜子地图集”（新加坡美术馆，新加坡，2016）、“中国私语”（伯尔尼美术馆，伯尔尼，瑞士，2016）、“油墨混音：来自中国大陆、台湾和香港的当代艺术”（新南威尔士美术馆，悉尼，澳大利亚，2016）、“自然：主观的景态”（上海摄影艺术中心，中国，2016）、“今天重做”（上海民生现代美术馆，中国，2016）以及“中国挪用艺术”（上海当代艺术博物馆，中国，2015）。

Born in 1984, Ni Youyu graduated from the Fine Arts College of Shanghai University in 2007. He now lives and works in Shanghai. He is the winner of the 2014 “Best Young Artist Award” at the Chinese Contemporary Art Awards (CCAA). His recent solo exhibitions include: *Big Dipper - Ni Youyu* (Contemporary Fine Arts, Berlin, Germany, 2016), *Constant Dripping Wears Away a Stone* (MOCA Taipei, Taiwan, 2015), *Invisible Force* (Arario Gallery, Shanghai, 2015). His recent group exhibitions include *The 5th Singapore Biennale: An Atlas of Mirrors* (Singapore Art Museum, Singapore, 2016), *Chinese Whispers* (Kunstmuseum Bern, Sweden, 2016), *Ink Remix: Contemporary art from China, Taiwan and Hong Kong* (UNSW Galleries, Sydney, 2016); *Nature: A Subjective Place* (Shanghai Center Of Photography, China, 2016), *Everyday Legend* (Shanghai Minsheng Art Museum, Shanghai, 2016) and *Copyleft* (Power Station of Art, Shanghai, 2015).



B.C. 372-B.C. 289

B.C. 369-B.C. 286

B.C. 313-B.C. 238

B.C. 280-B.C. 233

B.C. 179-B.C. 106

B.C. 106-B.C. 43

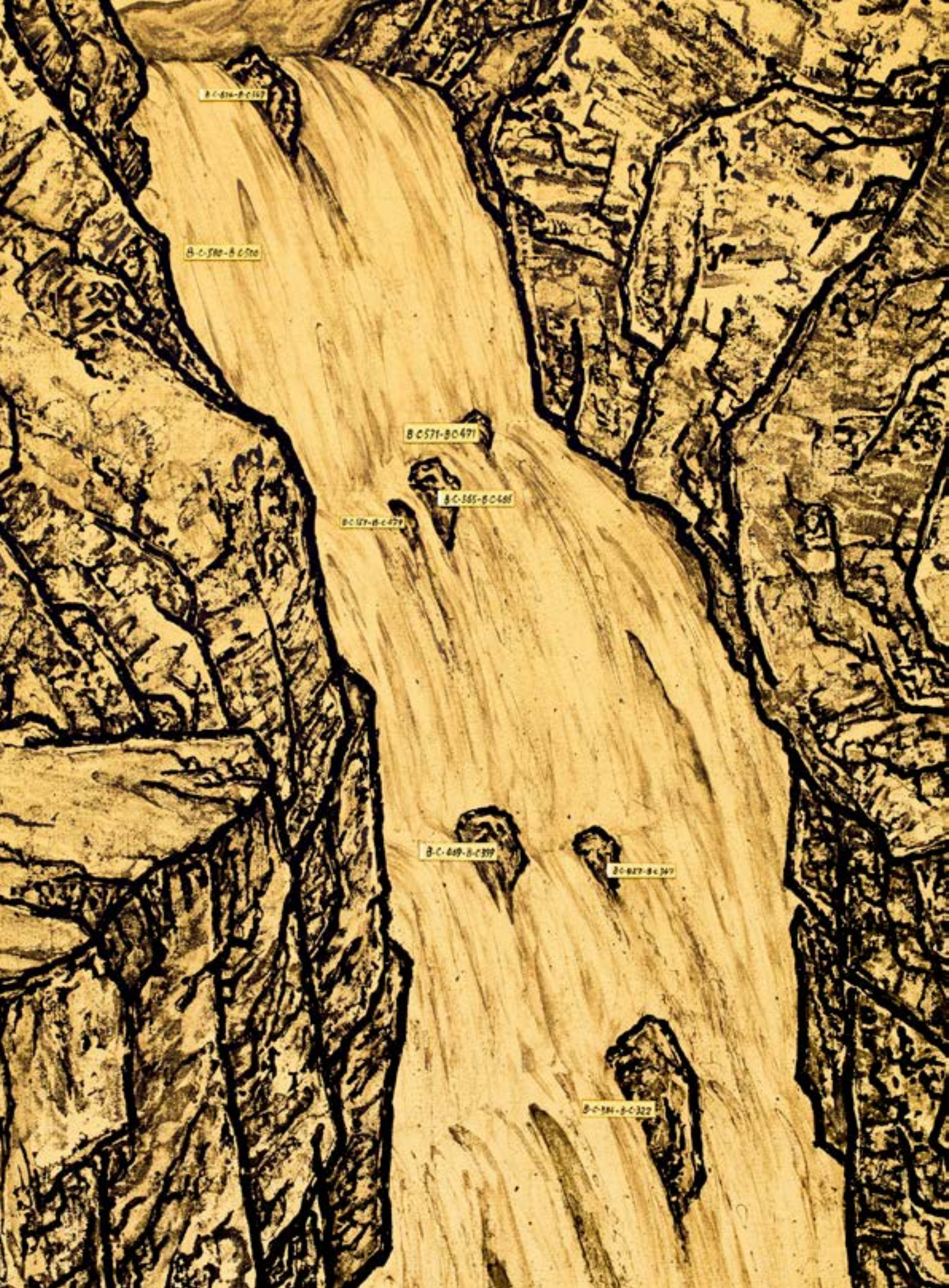
瀑布、瀑布(局部) | *Waterfall, Rockfall (details)*
2016
布面丙烯 | acrylic on canvas
200 × 120 cm

我觉得现在的中国艺术家跟传统之间的关系是非常模糊不清的。首先，我们在历史上发生的一些事件使得我们的文化在传承上有很多断层。因此，现在尽管我们的视野相比过去任何一个时代都要更加开阔，但传统究竟是什么，却变得更加朦胧。

倪有鱼

Today, I believe the relation between Chinese artists and tradition is very blurry. Most importantly, certain historical events have brought about many interruptions in the transmission of our culture. For this reason, even though our perspective is much broader than in any previous era, understanding what tradition actually is has become very difficult.

Ni Youyu





河流、河床（展场图）| *River, Riverbed* (installation view)
2016
布面丙烯 | acrylic on canvas
40 × 40 cm



瀑布、瀑布（展场图）| *Waterfall, Rockfall* (installation view)
2016
布面丙烯 | acrylic on canvas
200 × 120 cm

邵 译 农 Shao Yinong

邵译农，1961年出生于青海西宁，1982青海师范大学艺术系油画专业毕业，1987中央美术学院油画系第三届助教班毕业，现居住并工作于北京。他参与过的展览包括：“今天重做”（上海民生现代美术馆，中国，2016）、“文明的维度”（银川当代美术馆，中国，2015）、“中国8”（德国杜塞尔多夫NRW-FORUM博物馆，杜塞尔多夫，德国，2015）、“全国美展当代艺术实验展”（北京今日美术馆，中国，2014）、“邵译农&慕辰个展：风生水起”（上海沪申画廊，中国，2013）、“无常之常——东方经验与当代艺术”（意大利威尼斯米希宫/博洛尼亚Magi’900博物馆，威尼斯/博洛尼亚，意大利，2013），“新加坡双年展：Open House”（新加坡国立美术馆，新加坡，2011）、“到月球的距离永不相同——权利政治和环境”（哥本哈根Faurischou美术馆，丹麦，2009）、“政治/极少主义”（德国柏林KW艺术中心/波兰罗兹美术馆ms2，柏林/罗兹，德国，2009）。

Shao Yinong was born in 1961 in Qinghai, Xining Province, China. He graduated from the Painting Department of Qinghai Normal University in 1982, and the Teaching Assistant Course of the Painting Department of the China Central Academy of Fine Arts in 1987. He now lives and works in Beijing. His major exhibitions include *Everyday Legend* (Minsheng Art Museum, Shanghai, China, 2016), *The Dimension of Civilisation* (Yinchuan Contemporary Art Museum, China, 2015), *China 8* (NRW Forum, Düsseldorf, Germany, 2015), *National Art Exhibition: Contemporary Art Experimental Exhibition* (Today Art Museum, Beijing, China, 2014), *Solo Exhibition by Shao Yinong & Mu Chen* (Shanghai Gallery of Art, China, 2013), *Confronting Anitya: Oriental Experience in Contemporary Art* (MAGI’900 – Museo delle eccellenze artistiche e storiche, Italy, 2013), *Singapore Biennial: Open House* (Singapore National Gallery, Singapore, 2011), *Never Equal Distance to the Moon, Power, Politics and the Environment* (Faurischou Foundation, Copenhagen, Denmark, 2009) and *Political/Minima* (KW Institute for Contemporary Art, Berlin, Germany, & MS2 Art Museum, Łódź, Poland, 2009).



九枝文 (展场图) | *The Nine Twigs* (installation view)

2011

不锈钢, 壁玺 | stainless steel chain, tourmaline

尺寸可变 | dimensions variable

艺术上的回家，我用西式观察，观察家中的一切，来测度中国留下的文明之中在今天可能的发现。而与之相反，我以中国人的心智去观看西方的文化及艺术，以验证这种心智的当代有效性和可能性。或许，你会问我在这两种观看中的我会发现什么？的确，在家与天下之间发现的是解决世界的方法，以及自己的归属。这种背后的潜力，在于你自己在两种文明中被激活的个人能力。

邵译农

During my artistic homecomings, I use a Western eye to observe everything that I find at home, and thereby get a sense of what can be discovered today within the legacy of Chinese civilisation. Conversely, I use a Chinese person's intelligence to scrutinise Western art and culture, in order to confirm the effectiveness and the possibilities of this intelligence today. You may want to ask me, what do I discover thanks to these two modes of observation? What I find between home and the rest of the world are methods to interpret the world, as well as my own sense of belonging. This underlying potential comes from the personal abilities that find themselves activated within these two different civilisations.

Shao Yinong



九枝文 | *The Nine Twigs*
 2011
 不锈钢, 壁玺 | stainless steel chain, tourmaline
 尺寸可变 | dimensions variable



史金淞 Shi Jinsong

史金淞，1969年生于中国湖北当阳，1994年毕业于湖北美术学院，1994年至今就职于湖北省美术馆，现生活工作于武汉及北京。他近期举办的个展包括：“史金淞——一个人设计博”（台北当代艺术馆，台湾，2016）、“淞艺博第六站：免费下载”（凯尚画廊，纽约，美国，2015）、“画材老板的花园”（凤凰艺都上海红坊空间，上海，中国，2014）、“说来你都不信”（世界画廊，香港，中国，2014）。他近期参加的群展包括：“中国私语——希客收藏展”（瑞士伯尔尼美术馆，瑞士，2016）、“2016乌兰巴托华语短片电影展”（蒙古国家美术馆，乌兰巴托，蒙古，2016）、“集物一览——古今对话”（上海BA艺术中心，中国，2016）。

Shi Jinsong was born in 1969 in Dangyang, Hubei Province, China, and graduated from the Hubei Institute of Fine Arts. Since 1994, he has been working at the Hubei Academy of Fine Arts, he currently lives and works in both Wuhan and Beijing. His recent solo exhibitions include *Shi Jinsong - A Personal Design Show* (Museum of Contemporary Art, Taipei, Taiwan, 2016), *Shi Jinsong's Art Fair Sixth Stop: Free Download* (Klein Sun Gallery, New York, USA, 2015), *Garden of the Owner of the Art Materials Company* (Phoenix Art Center Shanghai, China, 2014) and *You Won't Believe It* (Galerie du monde, Hong Kong, China, 2014). His recent group exhibitions include *Chinese Whispers-Uli Sigg Collection Exhibition* (Kunst museum Bern, Switzerland, 2016), *Ulaanbaatar mandarin short film 2016* (Mongolian National Art Museum, Ulaanbaatar, Mogolia, 2016), *Collecting the Past Towards the Present - a Conversation Between Now and Then* (BA ART SPACE, Shanghai, China, 2016).



沁锋匣(展场图) | *Qin Feng Box* (installation view)

2016

金属, 现场装置 | metal, field device

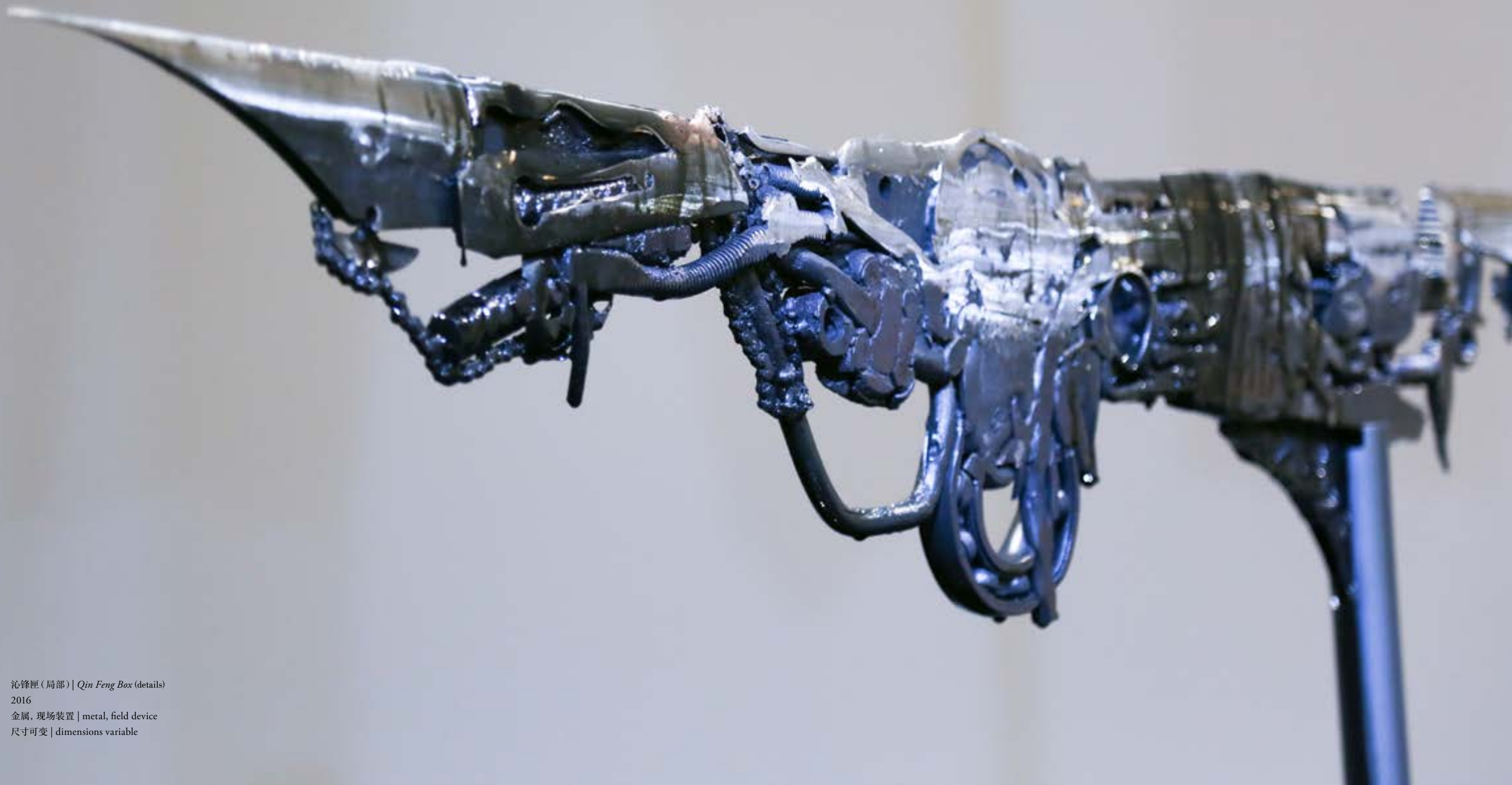
尺寸可变 | dimensions variable

现在有个本末倒置的问题，正如我们面对的所谓传统，其实都是各种已经形成的结果。如果你仅仅在这里面找东西，最终找到的都只能是表面的碎片，因为你没有与其内在的成因建立起一种关系。

史金淞

Our problem is that we put the cart before the horse: the so-called traditions that we consider are all, in actual fact, already formed results of different kinds. If you only look for something at this level, you will only find superficial fragments, because you are not establishing a relationship with its intrinsic factors.

Shi Jinsong



沁锋匣(局部) | *Qin Feng Box (details)*

2016

金属, 现场装置 | metal, field device

尺寸可变 | dimensions variable

隋 建 国 Sui Jianguo

隋建国1956年生于山东省青岛市，1984年毕业于山东艺术学院美术系，获得学士学位，1989年毕业于中央美术学院雕塑系，获得硕士学位，现为中央美术学院雕塑系教授。生活与工作在北京。艺术家近期个人展包括：“触手可及”（佩斯北京画廊，中国，2015）、“盲人肖像”（纽约中央公园，美国，2014），“隋建国的掷铁饼者”（大英博物馆，伦敦，英国，2012）、“海牙天下”（荷兰海牙雕塑艺术馆，荷兰，2011）、“运动的张力”（北京今日美术馆，中国，2009）、“隋建国：理性的沉睡”（美国旧金山亚洲美术馆，美国，2005）。艺术家近期群展包括：“三人同船”（玛格基金会美术馆，尼斯，法国，2015）、“第九届巴滕贝格雕塑双年展：城堡中的花园”（法兰克福，德国，2013）、“第四届广州双年展：见所未见”（广东美术馆，广州，中国，2012），“第九届上海双年展：重新发电”（上海当代艺术馆，中国，2012）等。

Sui Jianguo was born in 1956 in Qingdao, Shandong province. He received a BA from the Fine Arts Department of the Shandong University of Arts in 1984, and an MA in Sculpture from the China Central Academy of Fine Arts in 1989, where he is currently teaching as a professor. The artist has participated in many group and solo exhibitions, including *Motion/Tension: New Work by Sui Jianguo* (Today Art Museum, Beijing, China, 2009), *The Hague Under Heaven: Sui Jianguo - Sculpture* (Museum Beeldenaan Zee, Hague, Netherlands, 2011), *Sui Jianguo at Pace Beijing, and Physical Trace - Sui Jianguo's Work* (Gallery Sheffle, Bad Humberger, Germany, 2012), *Sui Jianguo's Discus Thrower* (The British Museum, London, UK, 2013), *Blind Portrait* (Doris C Freedman Plaza, Central Park, New York, USA, 2014), *The City of Forking Paths: The Sculpture Project of the Expo Boulevard* (World Expo Shanghai, 2010), *The Fourth Guangzhou Triennial: The Unseen* (Guangdong Art Musuem, Guangzhou, China, 2012), *The 9th Shanghai Biennale: Reactivation* (Power Station of Art, Shanghai, China, 2012) and many more.



时间的形状 | *Shape of Time*
 2006-2012
 硝基漆, 树脂漆, 不锈钢条
 pyroxylin lacquer, resin insulator, stainless steel rod
 作品制作中 | work in progress



时间的形状（展场图）| *Shape of Time* (installation view)
2006-2012
硝基漆, 树脂漆, 不锈钢条
pyroxylin lacquer, resin insulator, stainless steel rod
尺寸可变 | dimensions variable

穿越不同时代的肉体生命绵延是活的传统，它所产生的物质遗产被安放在博物馆里，充其量只是相当于“蝉蜕”而已。作为绵延五千年中华文明肉身的一分子，我的生活就是今天的传统。我怎么面对世界的，也就是中华文明怎么面对世界的。我的生活方式将会为这个时代留下我自己的“蝉蜕”。

隋建国

The uninterrupted transmission of bodily life across the ages is the living tradition; the material heritage to which it gives rise, when placed inside museums, amounts at best to the discarded skin of a cicada. As a discrete element in the five-thousand-year corporeal continuation of Chinese culture, my life is a tradition of this day. The way in which I deal with the world is also the way that Chinese civilisation deals with the world. My way of life, too, will leave behind my own 'discarded skin,' as a token to this era.

Sui Jianguo



记忆空间（展场图）| *Memery Space* (installation view)

1994

铁路枕木 | railway ties

尺寸可变 | dimensions variable

孙 逊 Sun Xun

孙逊, 1980年出生于中国辽宁省阜新。孙逊的作品通常为手绘而成的动画短片。因此除动画短片本身外, 同时可以看到与其动画相关的手稿或运用其他媒介制作的一些作品。现实与幻想、时间与历史一直贯穿着孙逊的作品。影片如“21克”、“魔术师的谎言”、“安魂曲”等都以同样的角色为主, 即一位头戴高顶黑礼帽、身着燕尾服, 且易于辨认的魔术师。“魔术师是唯一的合法说谎者”, 他带领观众一起寻找另一个世界, 一个乌托邦。在探险过程中, 可以感受到这是一个天启的世界, 如同在戏剧化并且充满梦幻的剧本里一样。孙逊的作品也涉及一些社会发展及演变的主题, 并提及一些理论家如马克思、阿多诺和霍克海姆等。

Sun Xun was born in 1980 in Fuxin, Liaoning province, China. The works of Sun Xun are mainly drawing and/or short animation. Sun Xun also exhibits his individual cell drawings and other mixed media works, often times alongside his films. Reality and fantasy, time and history, both are continuously seen in Sun Xun's work. Works such as *21 KE*, *Magician's Lie* and *Requiem* feature a key protagonist; a magician dressed in a black suit and a high top hat. The magician has been in search of another world, probably a utopia. Over the course of this character's expedition, the sequences are dreamlike and apocalyptic. Sun's works explore themes of societal development and revolution, referencing such theorists as Marx, Adorno, and Horkheimer.



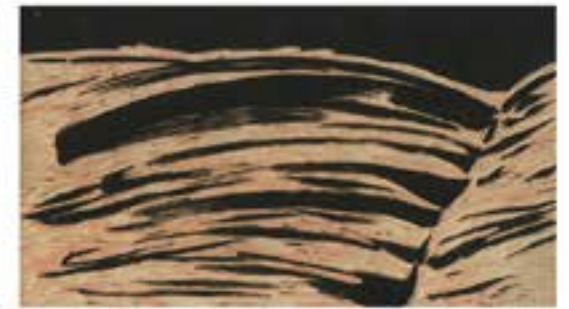
一场革命中还未来得及定义的行为（静帧）
Some Actions which Haven't been Defined Yet in the Revolution (still image)
2011
木刻动画 | woodcut animation
12'22"

所谓的传统也是在内部系统发生更叠变化或者“竞争”的,传统是一个时空的概念,并非一个平面和没有纵深的“定义”,传统是非常灵活和自由的而不是刻板的桎梏……

孙 逊

What we call 'tradition' also undergoes multi-layered changes or 'competition' within its inner system. Tradition is a spatio-temporal concept, certainly not a flat and shallow 'definition'; tradition is full of life and freedom, not rigid and shackled...

Sun Xun





一场革命中还未来得及定义的行为（静帧）

Some Actions which Haven't been Defined Yet in the Revolution (still image)

2011

木刻动画 | woodcut animation

12'22"

邬 一 名 Wu Yiming

邬一名于1966年生于上海，1992年毕业于华东师范大学美术系，现在上海生活与工作。他近期的个展包括：“邬一名作品展”（香格纳北京，中国，2015）、“美好生活就此展开”（安卓艺术，台北，台湾，2015）、“博罗那上海国际当代艺术展”（上海展览中心，中国，2014）、“无关时间”（香格纳画廊主空间，上海，中国，2012）。他近期的主要群展包括：“园林异景，中国当代艺术邀请展”（苏州金鸡湖美术馆，中国，2015）、“中国8”（勒姆布鲁克博物馆，杜伊斯堡，德国，2015）、“自一九八〇年以来的水墨艺术，从语言实验到话语转化”（长岛纳邵郡政府，纽约，美国，2014）、“破·立，新绘画之转序”（龙美术馆，上海，中国，2014）、“样式，上海水墨的十个个案”（张江当代美术馆，上海，中国，2013）、“时代肖像，当代艺术30年”（上海当代艺术博物馆，中国，2013）、“忆江南，中国当代艺术展”（泛华艺术中心，上海，中国，2012）、“他人的世界当代艺术展”（上海当代艺术馆，中国，2008）。

Wu Yiming was born in 1966. He graduated from the Art Department of the East China Normal University in 1992. He now lives and works in Shanghai. His recent main solo exhibitions include: *Wu Yiming Recent Works* (ShanghART Beijing, China, 2015), *The Beginning of Good Life, Wu Yiming solo exhibition* (Mind Set Art Center, Taipei, Taiwan, 2015), *Bolognafere SH Contemporary 2014, Special Project* (Shanghai Exhibition Center, China, 2014), *The Other Side of Time* (ShanghART Gallery, China, 2012). His recent main group exhibitions include: *Garden Splendors, Chinese Contemporary Art Invitational Exhibition* (Suzhou Jinji Lake Art Museum, China, 2015), *China 8* (Lehmbruck Museum, Duisburg, Germany, 2015), *Contemporary Chinese Ink Art Since the 1980s, Experiment Transformation* (Long Island Nassau County Gov. Building, New York, USA, 2014), *Broken. Stand, The New Painting to Order* (Long Museum, Shanghai, China, 2014), *Formation, Ten Cases of Ink Painting in Shanghai* (Zhangjiang Museum of Modern Art, Shanghai, China, 2013), *Portrait of the Times, 30 Years of Chinese Contemporary Art* (Power Station of Art, Shanghai, China, 2013), *Memory for River's South, Chinese Contemporary Art Exhibition* (Pan Shanghai Art Center, China, 2012), *The World of Others, A Contemporary Art Exhibition* (Museum of Contemporary Art, Shanghai, China, 2008).



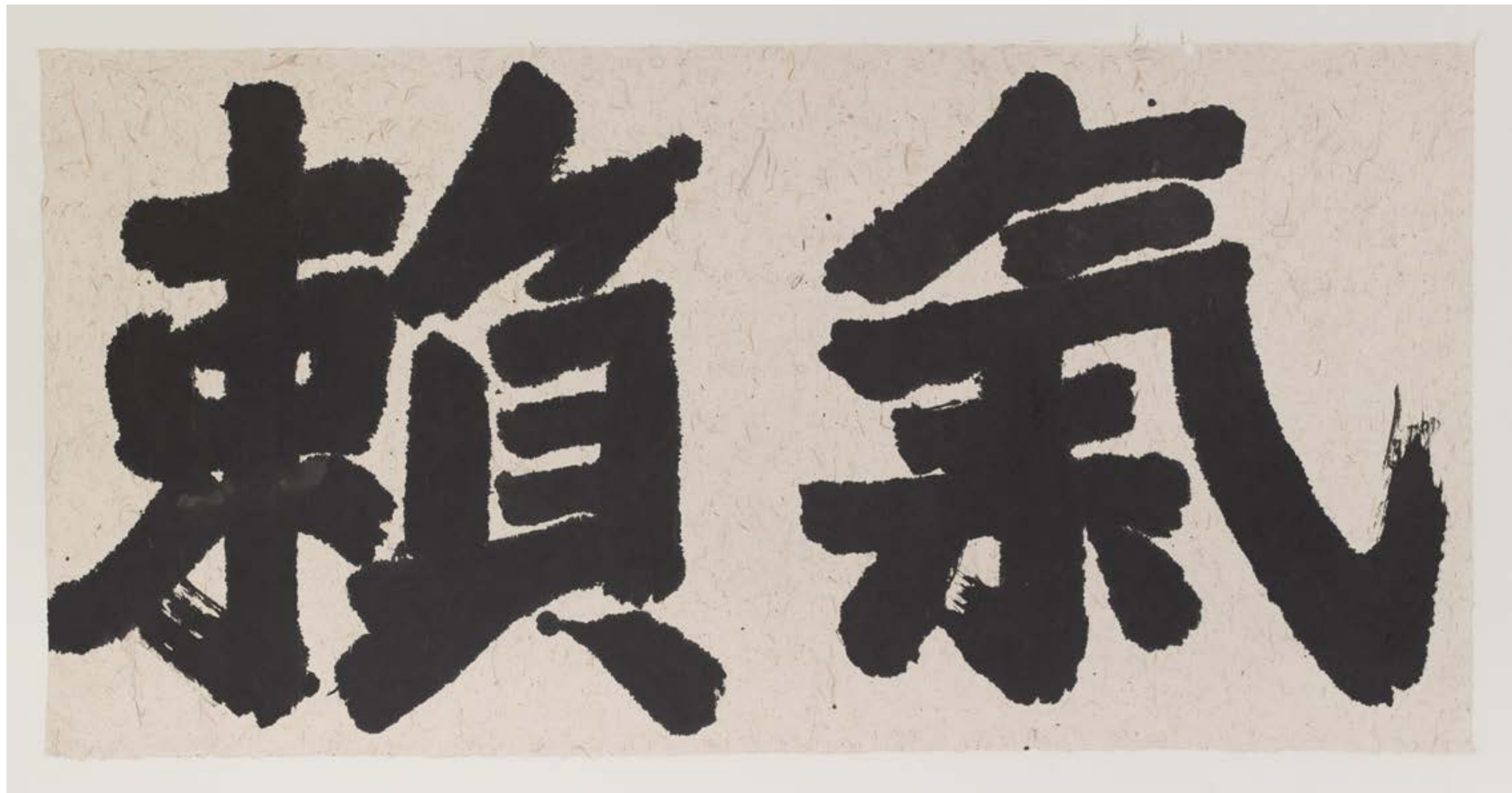
易清系列 | *Yi Ching Series*
 2016
 宣紙上手書 | hand-writing on rice paper
 70 × 140 cm

我否定所谓的现代书法。因为像我这样练字的，只要自己的身份不变，永远不可能成为一位好的书法家。我有形式上的追求，有很多欲望，而这些都是与我所认同的书法理念相违背的。如果我是一个出家人，在这个时代或许还有可能同时成为一个好的书法家。只有忘记要成为一个书法家，才可能写好字。

邬一名

I am opposed to the so-called modern calligraphy. In the case of a practitioner of calligraphy like me, if my identity remains unchanged, I will never become a good calligrapher. I pursue certain aesthetic forms, as well as many desires, and these run against the calligraphic concepts that I endorse. If I were a monk, there may be a chance for me to also become a good calligrapher. It is only by forgetting that you want to become a calligrapher that you may then have the possibility to write good Chinese characters.

Wu Yiming



杨 牧 石 Yang Mushi

杨牧石, 1989年出生于中国江西, 现生活和工作于上海, 2014年毕业于中央美术学院雕塑系。最近个展包括: 2016年于麦勒画廊北京部举办的“无效生产”, 参与过的群展包括: “转向: 2000后中国当代艺术趋势”(上海民生现代美术馆, 中国, 2016)以及“我们——一个关于中国当代艺术家的力量”(上海chi K11美术馆, 中国, 2016)。

Yang Mushi was born in 1989 in Jiangxi Province, China and currently lives and works in Shanghai. In 2014, he graduated from the Sculpture Department at the Central Academy of Fine Arts in Beijing. He held his solo show *Illegitimate Production* at the Galerie Urs Meile in Beijing in 2016. His most recent group exhibitions include: *Turning Point: Contemporary Art in China Since 2000* (Minsheng Art Museum, Shanghai, China, 2016) and *WE – A Community of Chinese Contemporary Artists* (chi K11 Art Museum, Shanghai, China, 2016).



刨除－栋梁（局部）| *Subtracting - Beam* (details)
2015
房梁木, 黑色喷漆 | wood beam, black spray lacquer
200 × 9 × 55 cm

“传统”对于我来说从来就不是一个问题，它渗透了我的生活。对“传统”进行的转换就类似将一堆生肉炖熟，“当代”就是这些熟肉，能吃的。从我的作品来谈，这人联想到墨，那人会想起我们的头发，还有人说像山。而我只是想让它们毫无意义。

杨牧石

‘Tradition’ was never a problem to me, because my life is steeped in it. The transformations I cause to happen within tradition can be likened to the slow stewing of a chunk of meat; ‘contemporaneity’ is like the stewed meat, made edible. As for my works, one might associate them with ink, another would refer to hair, and a third person might compare them to mountains. But all I want is to make them meaningless.

Yang Mushi



刨除-栋梁 | *Subtracting - Beam*
 2015
 房梁木, 黑色喷漆 | wood beam, black spray lacquer
 200 × 9 × 55 cm



拼接-门 | *Connecting - Door*
 2016
 木料, 黑色喷漆 | wood, black spray lacquer
 200 × 300 cm

杨 心 广 Yang Xinguang

杨心广, 1980年生于湖南省宁乡县, 现生活、工作于北京。2007年于中央美术学院雕塑系毕业, 获学士学位。曾参加过的展览有: “巴塞尔艺术博览会: ‘艺术宣言’ 新晋艺术家个展” (巴塞尔, 瑞士, 2010)、“顺其自然” (卢瓦河当代艺术基金会美术馆, 南特, 法国, 2011)、“APBF Signature Art Prize 2011入围展” (新加坡美术馆, 新加坡, 2011)、“第九届上海双年展” (上海当代艺术博物馆, 中国, 2012)、“首届CAFAM双年展: 未来展” (中央美术学院美术馆, 北京, 中国, 2012)、“中国8” (勒姆布鲁克博物馆, 杜伊斯堡, 德国, 2015)、“向左拉动: 不保持一贯正确” (宾夕法尼亚州迪金森学院, 美国, 2015)、“HUGO BOSS亚洲新锐艺术家大奖” (外滩美术馆, 上海, 中国, 2015)。

Yang Xinguang was born in Hunan province in 1980, and grew up in Ningxia. He currently lives and works in Beijing. He graduated from the China Central Academy of Fine Arts with a Bachelor’s degree in 2007. The exhibitions he has participated in include *Art 41 Basel: Art Statement* (Basel, Switzerland, 2010), *Be natural, Be yourself* (FRAC des Pays de la Loire, France, 2011), *APBF Signature Art Prize* (Singapore Art Museum, Singapore, 2011), *The 9th Shanghai Biennale* (Power Station of Art, Shanghai, China, 2012), *The First CAFAM Biennale* (CAFA Art Museum, Beijing, China, 2012), *China 8* (Lehmbruck Museum, Duisburg, Germany, 2015) and *HUGO BOSS Award for Emerging Asian Artists* (Rockbund Art Museum, Shanghai, China, 2015).



无题 (山林) No.1 | *Untitled (forest) No.1*

2015

铁, 木 | steel, wood

160×145×90 cm (铁 | steel) 100×45×60 cm (木 | wood)

尺寸可变 | dimensions variable

在全球化背景下的今天,我们保护和发展自己的传统文化是有必要的,当然也应该以更开放的姿态来面对外来的以及日新月异的全球同步文化,但是,在这种情况下,一味地肯定过去或是全面赞扬新兴文化,在文明发展的进程中都不可能做出任何积极的贡献。在对新人文化进行批判的同时也必须对自己固有的文化进行批判,只有重新深入地了解自身,批判地继承,发展自我优势,才有可能形成一种新的文化。

杨心广

In this era of globalisation, protecting and developing our own traditional culture is necessary, even though we should also keep an open mind toward other cultures and in regard to the ever-changing and synchronising globalised culture. However, under these circumstances, neither stubbornly endorsing the past nor unreservedly praising new and emerging culture may bring much of a positive contribution to civilisational development. A critical approach to incoming culture must be balanced with a critical view of one's own established culture. Only through renewed and profound self-understanding, along with a critical form of cultural perpetuation, and through the development of one's specific superiority, can it become possible for a new culture to take shape.

Yang Xinguang



无题（山林）No.2 | *Untitled (forest) No.2*
 2015
 铁, 木 | steel, wood
 200 × 150 × 100 cm (铁 | steel) 117 × 13 × 9 cm (木 | wood)
 尺寸可变 | dimensions variable



无题（山林）No.3 | *Untitled (forest) No.3*
 2015
 铁, 木 | steel, wood
 190 × 105 × 193 cm (铁 | steel) 90 × 40 × 40 cm (木 | wood)
 尺寸可变 | dimensions variable



橡胶胎与树枝（展场图）| *Tier and Branches* (installation view)

2016

橡胶, 树枝, 钢材 | rubber branches steel

200 × 170 × 400 cm



剩余体积 (局部) | *The Remaining Volume* (details)

2014

木头 | wood

尺寸可变 | dimensions variable

于 吉 Yu Ji

于吉, 1985年出生于上海, 2011年毕业于上海大学美术学院雕塑系,获硕士学位。现生活工作于上海。她近期的个展包括: “黑山”(北京公社, 中国, 2016)、“采硫日记上卷”(安卓艺术空间, 台北, 中国, 2016)。近期参加的群展有包括: “第十一届上海双年展: 何不再问: 正辩, 反辩, 故事: 何不再问: 正辩, 反辩, 故事”(上海当代美术馆, 中国, 2016)、“第十一届光州双年展”(光州, 韩国, 2016)、“山中美术馆”(四方当代美术馆, 南京, 中国, 2016)、“天人之际Ⅱ: 上海星空”(余德耀美术馆, 上海, 中国, 2015)等。

Yu Ji was born in Shanghai in 1985. She obtained her M.A. from the Department of Sculpture at Shanghai University Art Academy in 2011, and currently lives and works in Shanghai. Her recent solo exhibitions include *Black Mountain* (Beijing Commune, China, 2016) and *Dairy of Sulfur Mining - Pataauw* (Mind Set Art Center, Taipei, China, 2016). Her recent group exhibitions include *11th Shanghai Biennale: Why not Ask Again? - Maneuvers, Disputations& Stories* (Power Station of Art, Shanghai, China, 2016), *The 11th Gwangju Biennale: The Eighth Climate (What Does Art Do?)* (Gwangju, Soul, South Korea, 2016), *Mountain Sites: Views of Laoshan* (SIFANG Art Museum, Nanjing, China, 2016) and *Myth/ History II: Shanghai Galaxy* (YUZM, Shanghai, China, 2015).



石肉 #4 | *Flesh in Stone* #4
 2014
 水泥, 铁 | cement, iron
 45 × 60 × 50 cm



石肉 #5 | *Flesh in Stone* #5
 2014
 水泥, 铁 | cement, iron
 55 × 40 × 80 cm

对我而言, 去除身份符号之后的身体更加完整。我对身体的写实塑造上做了很多弱化和非写实的处理, 包括性别。有意思的是, 这些原本被虚化的部分在最终的呈现上好像反倒更强烈了。

于 吉

In my view, bodies that have been rid of their identifying signs are more complete. I spend much time and effort weakening the realistic form of the body, so as to render it less true to life, including in its sexuality. The interesting thing is that these reduced parts, when finally displayed, actually seem all the more present and stronger.

Yu Ji



石肉 #6（局部） | *Flesh in Stone* #6 (details)
 2016
 水泥, 铁 | cement, iron
 75 × 43 × 39 cm



石肉 - 零件1 | *Flesh in Stone - Component 1*
 2015
 水泥, 铁 | cement, iron
 40 × 30 × 100 cm

展 望 Zhan Wang

展望, 1962年生于中国北京, 现生活、工作于北京。近期举办的个展包括: “暂时什么都不是”(上海浦江华侨城十年公共艺术计划, 中国, 2015)、“应形—展望雕塑新作展”(长征空间, 北京798, 中国, 2014)。近期参加的群展和公共项目包括: “上海1+1空间艺术计划”(上海城市雕塑艺术中心, 中国, 2015)、“化生—中国当代艺术展”(蒙斯市老屠宰场艺术中心, 比利时, 2015)、“中国8”(鲁尔区莱茵河畔, 德国, 2015)、“破图集”(寺上美术馆, 北京, 中国, 2015)、“瑞士巴塞尔博览会‘艺术无线’特展”(瑞士, 2014)、“威尼斯双年展与中国当代艺术20年: 历史之路”(威尼斯, 意大利, 2013)。

Zhan Wang was born in 1962 in Beijing, China, and currently lives and works in Beijing. His recent solo exhibitions include *Nothing For the Time Being* (OCT Contemporary Art Center, Shanghai, China, 2015) and *Morph* (Long March Space, Beijing, China, 2014). His recent group exhibitions and public projects include *Space Art Project “One Plus One”* (Shanghai Hong Fong, Shanghai, China, 2015), *La Chine Ardente – Sculptures Monumentales Contemporaines* (Anciens Abattoirs, Mons, Belgium, 2015), *China 8* (Lehmbruck Museum, Duisburg, Germany, 2015), *Breaking the Image* (Si Shang Art Museum, Beijing, China, 2015), *Art Basel: Unlimited* (Basel, Switzerland, 2014), *Passage to History – 20 Years of La Biennale Di Venezia and Chinese Contemporary Art* (Venetian Arsenal, Venice, Italy, 2013).

假山石123# | *Artificial Rock No.123*
2007
不锈钢 | stainless steel
300 × 170 × 130 cm





假山石123# (局部) | *Artificial Rock No.123 (details)*

2007

不锈钢 | stainless steel

300 × 170 × 130 cm

我觉得表面上像中国，其实是一个特别低阶的创作方法，而内在的像中国就不是“像”了，内在你本来就是中国人，自然地理文化形成某种人的独特性是很正常的。一旦过于强调，那就是另有“阴谋”了。

展 望

I believe that to make something appear Chinese superficially is actually a very poor means of artistic practice. However, what seems intrinsically Chinese does not ‘appear’ so anymore – after all, you are Chinese yourself, in your inner heart. It is quite normal for the culture of a natural location to shape the features of a certain person. As soon as you over-emphasise them, it means you have something else at the back of your mind.

Zhan Wang



隐石 (局部) | *Concealed Rock* (details)

2012

亚克力 | acrylic

42 × 60 × 37 cm

赵 赵 Zhao Zhao

赵赵，1982年出生于新疆，毕业于新疆艺术学院美术系获学士学位。他近期举办的个展包括：“赵赵”（当代唐人艺术中心，北京，中国，2016）、“安全感”（当代唐人艺术中心，香港，中国，2016）、“赵赵：星空II”（前波画廊，纽约，美国，2015）、“赵赵”（Carl Kostyal 画廊，斯德哥尔摩，瑞典，2015）、“赵赵：无所不在”（Roberts & Tilton 画廊，洛杉矶，美国，2015）。近期参加的群展包括：“后感性：恐惧与意志”（北京民生现代美术馆，中国，2016）、“今天重做”（上海民生现代美术馆，中国，2016）、“灵魂”（米兰当代美术馆，意大利，2015）、“零容忍”（MoMAPS1，纽约，美国，2014）、“创你所欲：第十九届悉尼双年展”（悉尼，澳大利亚，2014）、“我们这一代：中国青年艺术家”（坦帕美术馆，佛罗里达，美国，2014）、“时间是一个锯”（克罗斯曼画廊，威斯康星大学，美国，2014）。

Zhao Zhao was born in 1982, in Xinjiang province. He obtained a BFA in Painting from Xinjiang Arts University. His recent solo exhibitions include *Zhao Zhao* (Tang Contemporary Art, Beijing, China, 2016), *A sense of Security* (Tang Contemporary Art, Hong Kong, Hong Kong, 2016), *Constellations Zhao Zhao II* (Chambers Fine Art, New York, USA, 2015), *Zhao Zhao* (Carl Kostyal, Stockholm, Sweden, 2015) and *Zhao Zhao—Omnipresent* (Roberts & Tilton, Los Angeles, USA, 2015). His recent group exhibitions include *Post-sense Sensibility: Trepidation and Will* (Beijing Minsheng Art Museum, China, 2016), *Everyday Legend* (Minsheng Art Museum, Shanghai, China, 2016), *Spirit* (Padiglione d'Arte Contemporanea Milano, Milan, Italy, 2015), *ZERO TOLERANCE* (MoMA - The Museum of Modern Art, New York, USA, 2014), *You Imagine What You Desire: 19th Biennale of Sydney* (Sydney, 2014), *My Generation: Young Chinese Artists* (Tampa Museum of Art, USA, 2014) and *Time is a Saw: Established and Emerging Contemporary Chinese Artists* (Crossman Gallery, University of Wisconsin-Whitewater, USA, 2014).



打火机 (展场图) | *Lighter* (installation view)

2016

羊脂玉 | suet white jade

8 × 2 × 0.8 cm

打火机 | *Lighter*
2016
羊脂玉 | suet white jade
8 × 2 × 0.8 cm



其实传统是一个性格，是嫁接在时间上的一个反映。我本身就是一个挺传统的人，比如说生活观念，为人处世。传统也是复杂的，甚至是分裂的，它本身既保守又包含了想突破的欲望，这种矛盾会赋予物质一种内在的精神，忽略了这种精神，传统就变成了地摊上的古董。所以传统在我这里不是一个静止的摆设，剥离不了对传统文化的意淫就谈不了对今天的创造。

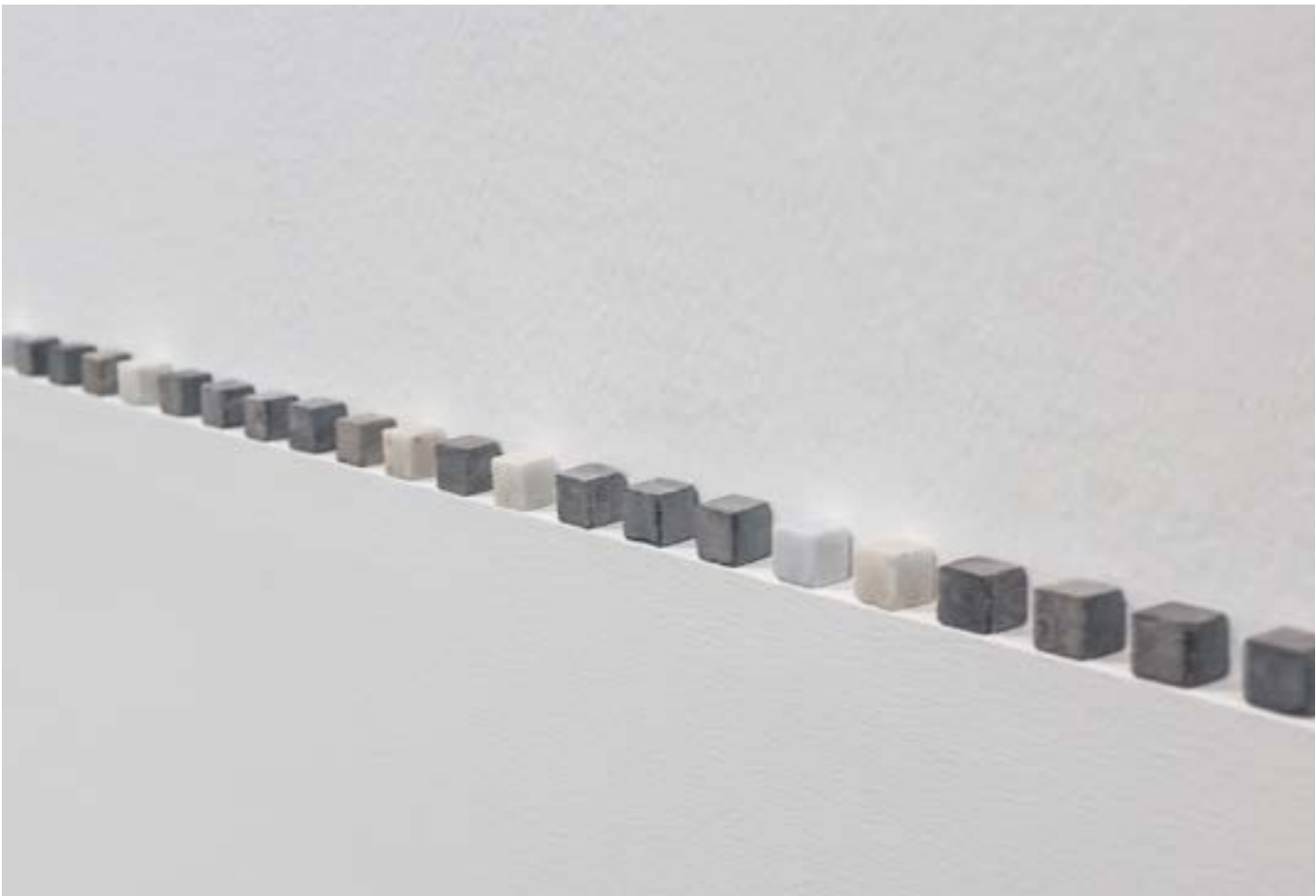
赵 赵

In fact, tradition is a personality, a reflected image grafted onto time. As for me, I am a rather traditional person, for instance as regards my philosophy of life or my attitude toward others. Tradition is also complex, and even divided; it is conservative, and yet, it simultaneously contains desires to break out of chains. This contradiction grants matter a sort of inner spirit – and without this spirit, tradition is nothing but an antique peddled on the side of the street. For this reason, I do not treat tradition as a static arrangement: without discarding our hidden fantasies with regard to traditional culture, there is no way to tackle innovation in a way relevant to the present age.

Zhao Zhao



无量 | *Countless*
2014
历代残佛像, 青石, 汉白玉
damaged Buddhist statues from various dynasties, limestone, white marble
1 × 1 × 1 cm (each)
尺寸可变 | dimensions variable



郑国谷 Zheng Guogu

郑国谷, 1970年出生于广东省阳江市, 现生活、工作于阳江。1992年于广州美术学院版画系毕业。曾参加过的展览有: “只是精神还未离尘”(维他命空间, 广州, 中国, 2012)、“首届新疆当代艺术双年展”(新疆展览中心, 乌鲁木齐, 中国, 2012)、“Frize艺术博览会”(Frize艺术博览会, 伦敦, 英国, 2012)、“第5届奥克兰三年展”(奥克兰大学, 奥克兰, 2013)、“磁振成影”(当代唐人艺术中心, 北京, 中国, 2014)、“多重宇宙——上海二十一世纪民生美术馆开馆展”(上海二十一世纪民生美术馆, 中国, 2014)、“故事新编——美国何鸿毅家族基金古根海姆秋季大展”(古根海姆美术馆, 纽约, 美国, 2016)、“能归何处? ——郑国谷”(Chantal Crousel画廊, 巴黎, 法国, 2016)。

Zheng Guogu was born in Yangjiang, Guangdong province, and currently lives and works in Yangjiang. He graduated from the Printmaking Department of the Guangzhou Academy of Fine Arts in 1992. The exhibitions he has participated in include *Spirit Lingers with Dust* (Vitamine Gallery, Guangzhou, China, 2012), *The First Xinjiang Contemporary Art Biennial* (Xinjiang Exhibition Center, China, 2012), *Frieze Art Fair* (London, UK, 2013), *The 5th Auckland Triennial* (Auckland University, New Zealand, 2013), *Images of Magnetic Resonance* (Tang Contemporary Art Center, China, 2014), *Parallel Universes* (Minsheng Art Museum, Shanghai, China, 2014), *Tales of Our Time* (Solomon R. Guggenheim Museum, USA, 2016), *Where Energy Inhabits?* (Chantal Crousel Gallery, France, 2016).



心游素园之爱上杀手 (局部)

Spiritual Tour in The Pure Graden: Fall in Love with a Killer (details)

2014

白色大理石 | white marble

38 × 480 × 450 cm



磁振成影之精灵世代 | *Images of Magnetic Resonance: The Age of Elves*

2014

布面油画 | oil on canvas

198 × 282 cm

符号学还可以再往前走一步,走进能量学,因为此背后可能会有一种与能量有关的艺术出现。这就是二十一世纪的当代艺术需要解决的问题。从符号学到能量学,进入的是真正可感知的身体能量系统。能量学由此可以打破我们现在当代艺术的解读模式,省略了很多中间的思想、概念、观念的转换,而将我们身体隐藏的第二系统调动出来,形成一个全新的解读系统。

郑国谷

Semiology can be carried one step further and led into the field of energetics, because future artistic manifestations might appear to have some sort of relation with energy. This is the problem that contemporary art must solve in the twenty-first century. From semiotics to energetics, what we penetrate is a truly perceptible system of bodily energy. In this way, energetics can break through the current interpretative modes of contemporary art, and thus dispense with the passage through many intermediate thinking, concepts, and ideas – finally bringing into play the second system concealed within our body, to form a brand new interpretative system.

Zheng Guogu



心游素园之爱上杀手（展场图）
Spiritual Tour in The Pure Graden: Fall in Love with a Killer (installation view)
2014
白色大理石 | white marble
38 × 480 × 450 cm

策 展 人
Curators

姜 节 泓 Jiang Jiehong

姜节泓教授任英国伯明翰城市大学艺术学院研究总监，该院中国视觉艺术中心主任，中国美术学院客座教授。姜节泓一直专注于中国当代艺术和视觉文化的研究。近年主要策划的当代艺术展览包括第四届广州三年展主题展“见所未见”（2012），第三届曼彻斯特亚洲三年展主题展“天下无事”（2014），“真实的假像”（上海二十一世纪民生美术馆，2016）和“遥不可知：英国当代艺术展”（上海OCAT，2016）。他的英文著作包括《负担或遗赠》（2007）、《革命在继续：来自中国的新艺术》（2008）、《红》（2010），以及《没有记忆的时代：城市变迁中的中国当代摄影》（2015）。姜节泓兼任英国学术刊物《中国当代艺术研究》（Intellect）主编。

Professor Jiang Jiehong is Head of Research at School of Art, Director of the Centre for Chinese Visual Arts, Birmingham City University, and Visiting Professor at China Academy of Art. He has extensive research and curatorial experience in contemporary Chinese art and visual culture. Jiang’s curatorial projects including the *4th Guangzhou Triennial: the Unseen* (2012), the *3rd Asia Triennial Manchester: Harmonious Society* (2014), and most recently in 2016, the *Shadow Never Lies* (Shanghai 21st Century Minsheng Art Museum) and the *Distant Unknown: Contemporary Art from Britain* (OCAT Shanghai). Jiang’s book publications include *Burden or Legacy: from the Chinese Cultural Revolution to Contemporary Art* (Hong Kong University Press, 2007), the *Revolution Continues: New Art from China* (Jonathan Cape, 2008), *Red: China’s Cultural Revolution* (Jonathan Cape, 2010) and *An Era without Memory: Chinese Contemporary Photography on Urban Transformation* (Thames and Hudson, 2015), and he is Principal Editor of the *Journal of Contemporary Chinese Art* (Intellect).

楠楠 Nan Nan

新世纪当代艺术基金会执行理事长。该基金会由收藏家王兵先生和薛冰先生联合创办。自成立以来，楠楠负责新世纪当代艺术基金会的整体运营管理，凭借其在公益艺术事业中积累的广泛经验和专业管理能力，在创始人的支持下拓展各方社会资源加以整合，为中国的艺术基金会运营开创了崭新的模式，让基金会真正意义上成为政府和市场之外的补充力量。迄今为止，新世纪当代艺术基金会资助了全国范围内的多家非营利艺术空间、美术馆和艺术机构，并与国内外众多的学者、艺术家、策展人围绕展览、出版、研究等展开了深度合作。

在此之前，楠楠曾任今日美术馆副馆长。在长达七年的任期内，楠楠主要负责美术馆运营、展览策划、公共教育、宣传等方面的工作，主持和参与的重要学术展览项目包括“今日文献展”、“关系展”、“FAT ART”等；长期关注艺术家成长，成功发起并运作了诸如“关注未来艺术英才计划”等一系列艺术扶持项目，给予很多年轻的中国艺术家更多的机会；在运营方面，一直积极探索民营艺术机构在中国的发展道路，并拓展与跨国企业的合作，是国内最早开展艺术与商业合作的先驱。

Nan Nan is the Executive Director of the New Century Art Foundation, which was established jointly by Mr. Wang Bing and Mr. Xue Bing. From the moment of its creation, Nan Nan has been in charge of the Foundation's overall management. Relying on the support of the founders, and the broad experience and specialised organisational skills she acquired in the field of arts charity events, she has been promoting the integration of the resources of society in all domains, establishing brand new management practices for the sake of China's art foundations and helping them become actual complementary forces distinct from both government and the market. To this day, the New Century Art Foundation has been financially supporting a number of non-profit art centers, fine arts museums and arts organisations, and developing in-depth partnerships with many academics, artists, and curators, from China and abroad, to produce exhibitions, publications, and research projects, among others.

Previously, Nan Nan has also worked as the Vice-Director of Today Art Museum. Over the course of the seven years she spent in that position, Nan Nan was in charge of such tasks as the management of the museum, the curation of its exhibitions, but also public education and advertisement. Among the major academic exhibition projects she directed and was involved in are *Today's Documents*, *GUANXI*, or *FAT ART*, etc. She has long paid keen attention to artists' growth and development, and successfully launched and managed a variety of artistic support projects such as the "Focus on Talents Project" series, thereby granting many young Chinese artists more opportunities. On the operational level, she has continuously explored new paths for the development of privately-run Chinese art organisations, while developing partnerships with international companies; for this reason, Today Art Museum played a pioneering role in China as regards collaborations between art and business.

新世纪当代艺术基金会

New Century Art Foundation

新世纪当代艺术基金会(NCAF)是由收藏家王兵先生和薛冰先生共同发起的非营利基金会,旨在研究、推动中国当代艺术的发展。新世纪当代艺术基金会是在民政机关登记注册的公益性基金会,它将通过严肃地观察艺术、研究艺术,在现有的艺术生态系统之中为中国当代艺术的发展做一些支持补充性工作,为推广中国当代艺术提供更多更好的平台。

Co-founded by art collectors Mr. Wang Bing and Mr. Xue Bing, the New Century Art Foundation (NCAF) is a non-profit foundation committed to the study and promotion of Chinese contemporary art. Registered and accredited by the civil affairs bureau, NCAF aims to carve out more and better platforms for the promotion of Chinese contemporary art and to imbue more supportive vitality to the development of Chinese contemporary art within the existing art system through insightful observation and research into art.

路易十三

LOUIS XIII Cognac

瓶中世纪路易十三。每一瓶路易十三都凝聚了四代酿酒大师历经百年的精湛技艺。

路易十三诞生于1874年, 其名字缘起于法国国王弗朗西斯·路易十三, 正是他授权干邑并将其作为生命之水中的独立分类, 也由此被后人尊称为“干邑保护神”。每一瓶路易十三都凝聚着历代酿酒大师的精湛技艺与悉心调配, 严选最古老且最优质的生命之水酿造而成。如今, 现任首席酿酒大师巴蒂斯特·卢瓦索 (Baptiste Loiseau) 悉心甄选出最优质的生命之水, 并将其传承给接班人, 继续路易十三的百年陈酿之旅。路易十三100%只采用法国干邑地区最中心地带大香槟区的顶级葡萄进行酿造, 由多达1200种生命之水调配而成。其经典的水晶酒樽均由技艺精湛的水晶匠人人工吹制, 并将工艺代代相传。路易十三能带来一场缤纷的嗅觉和味觉盛宴, 散发着没药、蜂蜜、干玫瑰、李子、金银花、雪茄盒、皮革、无花果和百香果的气息。路易十三是一种芬芳, 凝聚时间的芬芳。

One Century in a bottle. Each decanter takes four generations of cellar masters over 100 years to craft.

Since its origins in 1874, each generation of cellar master selects from our cellars the oldest and most precious eaux-de-vie for LOUIS XIII. Today, Cellar Master Baptiste Loiseau is setting aside our finest eaux-de-vie, some of which will be selected for the LOUIS XIII blend in 100 years. LOUIS XIII is an exquisite blend of up to 1,200 eaux-de-vie sourced 100% from Grande Champagne, the most prized area in the Cognac region in France. The legendary decanters have been made from fine crystal for generations, mouth-blown by some of the most skilled master craftsmen. LOUIS XIII features exceptional aromas evoking myrrh, honey, dried roses, plum, honeysuckle, cigar box, leather, figs and passion fruit. LOUIS XIII is a fragrance. The fragrance of Time.

项目出品
Producer



首席荣誉赞助商
Chief Honorary Sponsor



初创项目伙伴
Initiating Project Partner



新世纪当代艺术基金会
联合创始人: 王兵、薛冰
执行理事长: 楠楠
副秘书长: 梁爽
项目统筹: 张冬洁
宣传总监: 汤顺瑶
学术部: 常旭阳
行政部: 欧阳文斌

感谢以下公益人士对“今天传承·当代再造”项目的慷慨捐赠:
陈伟晶先生、高超女士、李楚炯先生、李岩先生、梁智先生(按字母排序)

New Century Art Foundation
Co-founders: Wang Bing, Xue Bing
Executive Director: Nan Nan
Deputy Secretary-General: Liang Shuang
Project Manager: Zhang Dongjie
Media Promotion: Tang Shunyao
Academic Department: Chang Xuyang
Administration Department: Ouyang Wenbin

We would like to thank following individuals for the generous donation and supports:
Mr. Chen Weijing, Ms. Amy Gao, Mr. Li Chujiang, Mr. Li Yan, Mr. Liang Zhi (in alphabetical order)

上海民生现代美术馆



馆长: 翁云鹏
副馆长: 刘佳
馆长助理: 于晓芹
展览统筹: 陈昱
媒体推广: 聂小闻、江嘉玲
展览部: 张帆
公共教育: 张凌云
商务部: 马思佳
展览设计: 李旭蕾
行政部: 徐苗苗、倪亭陇、朱燕青、张永玺、祝青、吴寅

Shanghai Minsheng Art Museum
Director: Weng Yunpeng
Vice Director: Liu Jia
Director Assistant: Yu Xiaoqin
Exhibition Manager: Chen Yu
Media Promotion: Nie Xiaowen, Jiang Jialing
Exhibition Executive: Zhang Fan
Education: Zhang Lingyun
Business: Ma Sijia
Design: Li Xulei
Administration Department: Xu Miaomiao, Ni Tinglong, Zhu Yanqing, Zhang Yongxi, Zhu Qing, Wu Yin

主编: 姜节泓
编辑助理: 陈晓雯
平面设计: 王乃一
英文翻译: 道旻
英文校对: 姜节泓、陈晓雯
上海人民美术出版社对外合作出版部: 包晨晖、郑舒佳

Editors: Jiang Jiehong
Editorial Assistant: Hiu-Man Chan
Design: Wang Naiyi
English Translation: Dorian Cave
English Proofreaders: Jiang Jiehong, Hiu-Man Chan
Shanghai People's Fine Arts Publishing House: Bao Chenhui, Zheng Shujia



The Leverhulme Trust

Everyday Legend: Reinventing Traditions in Chinese Contemporary Art is a research project awarded by the Leverhulme Trust International Network (2016-2018), led by the Centre for Chinese Visual Arts, Birmingham City University.





