

Tangle of Revolution and Political Soul

靡菲斯特的舞步

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Today, neither Heidegger’s poetic theory of being, Foucault’s biopolitical concept of the re-administration and regulation of life, nor Agamben’s take on inner-self gamification could appeal to the new dominating rule of platform capitalism and its demise upon free will. Philosopher Byung-Chul Han, however, suggests an alternative approach—playing the idiot. He believes only through this change can the individual achieve a state of total ‘de-subjectivization’ and ‘de-psychologisation’ and get freedom under any mode of existence. “The sphere of immanence to which the idiot gains admittance is the matrix of de-subjectivation and de-psychologization. It is negativity wresting the subject out of itself and liberating it into the ‘immensity of an empty time;” Han says.

As presented in *Psychopolitics*, Han’s solution can be an adaptive form of resistance or a method of negation. ‘The idiot’ in this case is simultaneously a product of neo-capitalism and the resistance against it. Still, it is precisely for this reason that his proposal would not only fail to restrain platform capitalism, but it would further its brutal expansion instead, since it predominantly empties human beings from their psyche, turning them into soulless shells, powerless against the coercive capitalist machine and the perpetuating regimes of neoliberalism. Just as Goethe warned us in *Faust*, those who abandon their soul will find themselves with nothing in the end. Indeed, now is not the time to give in like an idiot but to fight as a rebel.

Just as Engels referred to the figure of Christ as a revolutionary during the Roman Empire, Chinese intellectuals: Zhang Taiyan, Taixu, and Su Manshu held the same regard for Gautama Buddha a century ago. In his *Welcoming Speech for Overseas Students in Tokyo*, Zhang appealed to the teachings of Buddhism to propagate the 1911 Revolution. “Buddhism regards equality above all. Hence, anything that opposes equality must be expelled,” he says. Similarly, for Kang Youwei, the utopia he envisioned in *The Book of Great Unity* lives not in an institution but in thought, in Buddhism rather than Confucianism. “Beyond the Great Unity, there will first come the study of the immortals and then that of Buddhism. Lesser wisdom will devote itself to the immortals, and the higher wisdom to Buddhism,” he says. Rather than surrender to the circumstances or play the idiot, Buddhism teaches the individual to have energy and zeal to reclaim our exiled body and compromised soul.

Alluding to such feelings and thoughts, we have invited over 31 artists and group to engage in an eccentric storm of ideological and spiritual collision under this theme. This exhibition is presented through five sections: *The Book of Revelation: Descent into Darkness*, *Lightning and Serpent: Dialectics of Enlightenment*, *Robinson Crusoe’s Dream: The Engulfment of Fear, Psyche and Firearms: Divine Violence*, and finally *Dancing with the Devil: The Daemon of Mephistopheles*. With nonlinear narratives, each section acts as an index that invites us into a new spiritual-political world that transcends our desires. When transparency has led to the exposure of all things, perhaps a rekindle in the darkness—a temporal dwelling under the obscurity—will help us overcome our fears and regain our sovereignty. Here, Goethe’s Mephistopheles is no longer the devil—he is the embodiment of willpower. He is the warrior.

靡菲斯特的舞步

鲁明军

今天，无论是海德格尔诗意的“存在论”，还是福柯的“生命政治”及其主体重建，抑或阿甘本的“表演”所开辟的内在的游戏空间，都无法因应新（平台）资本主义的统治术及其对于人的自由意志的彻底剥夺。韩炳哲提供了一个新的方案：“变成傻瓜”。他认为，只有这样，主体才能实现彻底的去心理化，彻底被倒空，只有这样，人才会在任何生存模式下都能获得自由。因为，“傻瓜可以进入的内在性层面是去主体化和去心理化的矩阵，是使主体摆脱自身，拯救其进入‘虚空时代无限空间’的否定性”。

这是一种适应性的抵抗或否定方式：“傻瓜”既是新资本主义的产物，但同时也是它的抵抗力量。也正因如此，本质上它非但无法抑制，且只会更加放纵平台资本主义的野蛮扩张。它掏空了人的精神世界，而一个没有灵魂的躯壳是无力抵抗强大的资本主义机器和新自由主义统治术的。就像歌德在《浮士德》中所说的，人就算想要出卖自己，却终究发现自己一无所有。

正如恩格斯视耶稣为罗马帝国的革命家，一百年前，章太炎、太虚、苏曼殊等人也视佛陀为彻头彻尾的革命家。在《东京留学生欢迎会演说辞》中，章太炎以佛学鼓舞革命：“佛教最重平，所以妨碍平等的东西，必要除去。”康有为《大同书》构想的乌托邦，最高境界不在制度，而在思想；这思想不是儒家，而是佛学：“大同之后，始为仙学，后为佛学，下智为仙学，上智为佛学。”这里的佛学不是让自己躺平，不是让自己变成傻瓜，它恰恰构成了我们夺回被驱逐的身体和被掏空的灵魂的潜能和力量。

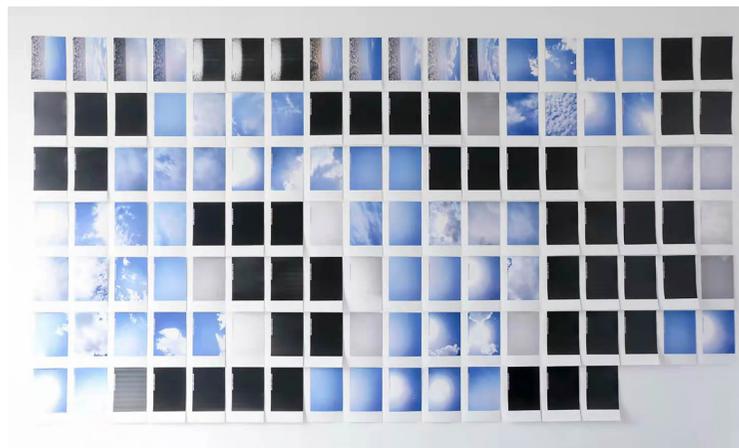
带着这些感受和思考，我们邀请了31余位（组）艺术家，围绕相关话题展开一场无目的的思想碰撞和精神激荡。展览分为“启示录：黑暗的降临”“光与蛇：启蒙辩证法”“鲁滨逊之梦：恐惧、逃逸与意志”“灵与枪炮：神圣的暴力”“与魔共舞：靡菲斯特的幽灵”五个部分，它们之间并不存在一个线性叙事的逻辑，这里的每个标题都像一个索引，带领我们进入一个个（超越）自我意欲的灵性（政治）世界。透明抽空了一切，或许此时，唯有在暂时的黑暗中，我们方可克服恐惧，也才能夺回自我。靡菲斯特不再是魔鬼，他是意志力的化身，是战士。

01 The Book of Revelation: Descent into Darkness

启示录：黑暗的降临

1498年，年仅25岁的丢勒创作了经典的系列木刻版画《启示录》。诚如艺术史家德沃夏克（Max Dvořák）所指出的，“丢勒的《启示录》不仅是现代德国艺术的第一伟大范例，也是一件自成一格的作品，既雄辩又深刻，有如路德的作品。在这里，精神直接诉诸精神。”而这不仅源于丢勒精湛的技艺和超群的才华，也取决于《启示录》本身所具有的力量。《启示录》描绘的是一个暴力横行、满目疮痍的世界，它写于基督徒与犹太人遭到野蛮迫害的时期，正是这次迫害引发了巴勒斯坦人的起义。但对于丢勒而言，真正诱使他创作的并非只是这些，更重要的是，文本本身所具有的情感张力和想象空间。在过去的五百多年里，黑暗不断地降临人间。而丢勒的《启示录》提醒我们，要时刻审视我们所处世界的黑暗及其根源。

In 1498, at 25, Albrecht Dürer created his well-known series of woodcuts, "Apocalypse". Art historian Max Dvořák considers this work not only the first great example of modern German art but also a self-contained masterpiece—riveting and timeless—equal to the work of Martin Luther. The profoundness of the work lies not only in Dürer's exceptional talent and artistic skill, but also in the rich symbolism the *Book of Revelations* possesses. The latter, an ancient scripture, narrates a world consumed with devastation and violence. It surged in a period of intense persecution of Christians and Jews, which later would come to spark the Palestinian uprising. Still, what enticed Dürer was above all the emotional tension and imaginative capacity which the text elicited. For the past five hundred years, darkness has descended upon earth; Dürer's *Apocalypse* solemnly urges us to examine this darkness we live in and its roots repeatedly.



庄辉，《安西风口》，红外远程彩信相机 数码打印，30 × 22.5 cm × 124幅，2014
Zhuang Hui, "Anxi Wind Channel", Remote infrared camera, digital prints, 30 × 22.5 cm × 124 images, 2014

安西风口位于河西走廊西端，由于特殊的大气环流和地形，使该地区年平均风速达3.7米/秒，最大风力达12级。它与北欧风库、北美风库并称为世界三大风库。作者将一部具有远程适时传输彩信和Email功能的相机放置于安西风口某一区域，通过预设定时，相机会每隔两小时拍摄一张图片，并将图片以Email方式适时传输到作者的邮箱。拍摄时间：2014年7月1日13点47分起，由于夏季受极端高温气候影响，相机于2014年7月15日4点48分停止工作，期间共拍摄传输了123张图片。

The *Anxi Wind Channel* is located at the western end of the He-Xi Corridor. The unique climate and terrain of the region leads to average winds of 3.7 meters per second, with winds sometimes reaching hurricane force, making it one of the windiest places in the world alongside the Northern European and North American wind corridors.

The artist placed a camera with the ability to remotely transmit MMS and email messages in a certain spot in the *Anxi Wind Channel*. The camera takes pictures at set times that have been pre-programmed before placement, and sends the resulting photographs to the artist's inbox. Filming dates: The filming began at 13:47 on July 1, 2014. Extreme summer temperatures stopped the camera at 4:48 on July 15, 2014. The camera sent a total of 123 photographs.



阿尔布雷特·丢勒，《启示录·死亡四天使》，木刻版画，39.1 x 28 cm，1496-1498

Albrecht Dürer, "The Four Avenging Angels -Apocalypse series", Woodcut print, 39.1 x 28 cm, 1496-1498

“那四个使者就被释放：他们原是预备好了，到某年某月某日某时，要杀人的三分之一。”启示录9:15这幅木刻版画是神学家约翰的《启示录》第九章的插图。除了火马和骑手，丢勒在构图的中心刻画了四个愤怒的天使杀死不知悔改的罪人的场景。这里既没有同情心也没有怜悯心。罪恶必须受到惩罚。

"And the four angels who had been kept ready for this very hour and day and month and year were released to kill a third of mankind" Book of Revelation 9:15

This wood engraving is an illustration to the 9th chapter in the "Book of Revelation" by John the Theologian. Durer painted both fire horses and riders, but in the center of the composition are four angry angels who kill unrepentant sinners. Here there is no place neither compassion nor pity. The vice must be punished.



童文敏，《芭蕉林》，行为，金之岛，马来西亚，单频录像（彩色 & 有声），6'43"，2019
Tong Wenmin, "Plantain Trees", Performance, Dinawan, Malaysia, single channel video(colour & sound), 6'43", 2019

静立在燃烧后的林中，从静立到缓慢晃动，直至癫狂。

Stand still in the burned banana woods, move slowly till shaking madly.



李怒，《移民》，单频高清影像（有声），08'05"，2019

Li Nu, "Migration", Single channel HD video (sound), 08'05", 2019

2019年11月1日至3日，李怒身穿有他手绘车牌号“川A·D444S”的棉袄在北京六环内车道上发疯地跑了三天。

From November 1st to 3rd, 2019, Li Nu wore a cotton jacket with the hand-painted license plate "Chuan A.D444S" and ran for three days on the driveway within the Sixth Ring Road in Beijing.



王梓全，《无题》，泡沫、PU，310 x 140 x 60 cm，2021
Wang Ziquan, "Untitled", styrofoam, PU, 310 x 140 x 60 cm, 2021

《无题》还原了一个街角红绿灯由红色变成绿色的一瞬间，假定的地球自转导致其在软件中坐标系的轻微错位，产生了某种不规则却又合理的位移情况。就如同快门闪烁的延时摄影，红绿灯在软件中的这一瞬间也在裂变与位移，从而形成了介于日常物和坏雕塑之间的某个中间地带。同时，由于将其转化成实体空间时，材质贴图的丢失，使其变成了纯粹黑色。

"Untitled" restores the moment when the red light at a street corner was turning green. The hypothetical rotation of the earth causes a slight misalignment on its coordinate system in the software, leading to a displacement that is irregular and yet reasonable. Similar to time lapse flicker, the red and green lights are splitting and displacing at this instant in the software, giving rise to a middle ground between daily object and damaged sculpture. Moreover, the pure blackness is the result of the loss of texture sticker during the process of transforming it into a physical presence.

02 Lightning and Serpent: Dialectics of Enlightenment

蛇与闪电：启蒙辩证法

19世纪末，艺术史家阿比·阿尔堡 (Aby Warburg) 在北美普韦布洛印第安人地区考察时发现，在当地，“成闪电状的蛇是他们的‘天气神’”，并“和闪电魔法般地联系在一起”。简言之，对于印第安人而言，蛇就是闪电。而闪电不仅是一种自然天象，本身也携带暴力和杀戮。甚至在一些印第安人眼中，白人殖民者的枪炮就是闪电。然而，瓦尔堡提醒我们，真正致命的并非作为闪电的枪炮，而是爱迪生的“铜蛇”（即“电”），它不仅摧毁了作为“灵媒” (spiritual medium) 的蛇，且彻底破坏了原本和谐、整体的宇宙。于是，这里的“蛇”和闪电一样，也含有双重的隐喻：它既是印第安人赖以生存的灵媒，也是屠杀和摧毁他们生活的武器。

In the late 19th century, art historian Aby Warburg discovered during his expedition to the Pueblo Indian region of North America that “lightning-shaped snakes” were “magically associated with the phenomenon of lightning” and were worshipped as their “weather gods”, “magically associated with the phenomenon of lightning”. In short, the snake is the lightning summoned by the native Indians. Beyond being a meteorological phenomenon, lightning bolts are carriers of violence and killing-- like the firearms carried by white settlers in the eyes of the native inhabitants. Warburg, however, warns that rather than the firearms, it is Edison's “copper serpent” (i.e., electricity) that is lethal. It has defeated the serpent as a “spiritual medium” and destroyed the pre-existing sense of harmony within the integral universe. Like lightning, the “serpent” here carries a double metaphor: it is both the spiritual medium which the native Indians rely for their survival, and the weapon that slaughters and destroys their lives.



(左起) 陈荣辉, 《迈耶柠檬系列》档案7 & 档案5, 收藏级艺术微喷, 86 x 104 cm, 2020
(From Left) Chen Ronghui, “Meyer Lemon” series, photo archives 7 & 5, Giclée print, 86 x 104 cm, 2020

陈荣辉在美国当地超市时偶然发现了这种特别的迈耶柠檬。它比平常的柠檬更多汁鲜美。上网查询后，他发现这个看起来像是美国特有产物的水果，竟然是原产自中国。同时，他也解封了一个百年以前“植物猎人”的故事。

19世纪初的时候，一个名为弗兰克·迈耶 (Frank Meyer) 的植物猎人受美国农业部门的派遣来到了中国，从中国寻得上千种植物回到了美国，也包括这款最后以他名字命名的柠檬。弗兰克·迈耶在第四次来到中国的旅途中不幸去世，这导致他在很长一段时间里被人遗忘。迈耶柠檬成为了那个西方殖民时期全球化的某种隐喻，也成为了艺术家陈荣辉《迈耶柠檬系列》创作的指向。

这个项目由三个故事篇章组成，分别是柠檬静物图、迈耶的档案照片与大画幅的景观照片拼贴，和陈荣辉本人作为在美国的植物猎人的“摆拍图”。本次展出的是第二篇章，艺术家通过阅读了大量关于迈耶作为植物猎人的档案后所做的视觉拼贴，陈荣辉将这些迈耶留下的自拍与他一百年后所拍摄的中国景观进行组合，以此呈现一种跨越时空的视觉对话。

During a visit to a grocery in the United States, Chen Ronghui came across a Meyer lemon—a type of citrus fruit much juicier and more flavored than a regular lemon. Intrigued, he later found out through research that his American-found lemon actually originated in China, and with further probing, he discovered a century-old story about the “plant hunter”.

Frank Nicholas Meyer was a plant hunter sent to China by the U.S. Department of Agriculture in the early 19th century who introduced thousands of specimens to the United States, including the Meyer lemon. Incidentally, Meyer passed away during his fourth time visiting China, and his story has fallen into obscurity ever since. The Meyer lemon became Chen's source of inspiration for this series and a metaphor for the phenomenon of globalization during an era of expanding Western colonization.

The series comprises three chapters: still lifes of lemons and other everyday products, collages juxtaposing images from Meyer's archive to landscape photos, and a self-portrait of the artist as a plant hunter in the United States. This exhibition displays chapter two of the Meyer Lemon series— comprising collages of Meyer's photo portraits (which Chen assembled after going through the plant hunter's tremendous collection of archives) and Chen's landscape photos of China.— it encapsulates a dialogue across continents, history and time.



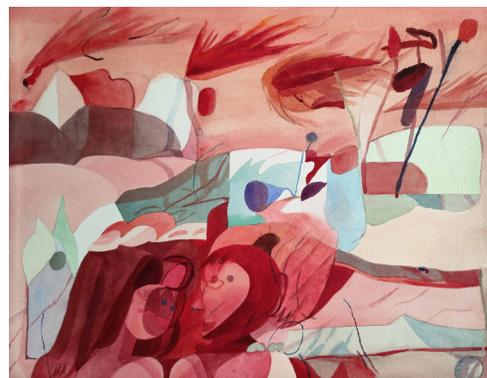
张慧, 《清迈纪行》, 纸上水彩, 38.5 x 26.5 cm, 2015
Zhang Hui, "Chiangmai Travel Notes", Watercolour on paper, 38.5 x 26.5 cm, 2015



杨深, 《探险家与热带丛林》系列-在丛林中, 布上油画, 210 x 175 cm, 2019
Yang Shen, "Explorer and the Jungle" series- In the Jungle, Oil on canvas, 210 x 175 cm, 2019



陆博宇, 《蛇》, 行为、单频录像, 50", 2016
Lu Boyu, "Snake", Performance, single channel video, 50", 2016



苗妙, 《火烧云》, 纸上水彩, 46 x 61 cm, 2020
Miao Miao, "Fire Walk With Me", Watercolour on paper, 46 x 61 cm, 2020

绘画是苗妙常用的创作方法和实践方式, 此次展览中的纸上作品起点多来自生活中的某刻, 某种颜色, 某个印象, 动作或瞬间, 用绘画的方式完成作者脑海中的时空剪辑。

Painting is Miao Miao's common creation method and practice. Most of the works on paper in this exhibition come from a certain moment in life, a certain color, an impression, an action or a moment, and complete the editing of time and space in the author's mind through painting.



马文婷, 《坏东西》之七, 布面油画, 90 x 90 cm, 2021
Ma Wenting, "Bad Stuff" no.7, Oil painting, 90 x 90 cm, 2021

本次展览的三件作品来源于最新的《坏东西》系列, 在这个系列中糅杂了我对个体、对这个世界最切身的考量, 随着年龄的增长, 如果将人生比作不断推石上山的西西弗斯(虽然这个比喻已经有点烂俗)开始步入中年的尴尬让我始终觉得自己开始在下山的半山腰上徘徊。它迫使我不得不去正视和体验什么是“坏”, 悄无声息地, 抽丝剥茧般地存在和发生着, 但又好像根本就不曾见过那般。从肉身到这个世界, 坏无处不在, 肉身在不断衰败, 人性的丑恶隐藏着道貌岸然, 人类的狂妄和溃败不断重演, 在现实面前, 绘画是无力的。关于“坏”的表现和叙述, 只是对存在与消亡的一次凝视, 它能带给人们的或许是对自身惯性重新进行的抽离和审视, 认清这一点或许会令人感到沮丧, 然而通过对“坏”的寻找和呈现来关照现实的常态, 是一种更真实的面对自我的态度。艺术永远都关乎着真实, 不只是可见的真实, 而是一种精神上的“绝对真实”。就像透过历史的尘埃, 我始终难以忘记伦勃朗在自画像中面向观众深深的一瞥, 充满着坚毅、焦虑、凝重和自省。

"The three works in this exhibition come from my latest "Bad Stuff" series, in which I have mixed my most personal views of the individual and the world. I can't help but compare my life to the myth of Sisyphus and his struggle while rolling the boulder up the hill (although this metaphor is a bit vulgar). As I approached middle-age, I felt like I was wandering halfway down the mountain. It forced me to confront and experience the 'bad', which quietly lives and manifests itself like the happenings inside

a cocoon. Badness is everywhere. The flesh continues to decay, and the ugliness of human nature lurks behind the veil of dignity. Our arrogance and destruction go on repeat. In the face of such reality, painting is powerless. My expression and narration of "bad" is merely a gaze toward existence and extinction. Presenting the 'bad' as ordinary reality offers one a chance to re-examine one's inertia. While it might be rather depressing at first, to recognise this is a much more realistic attitude of confronting one's self. After all, art is always about truth, not just visible truth, but a kind of spiritual "absolute truth". Just like through the dust of history, I can never forget Rembrandt's deep glance at the viewer in his self-portrait, full of perseverance, anxiety, gravity and introspection."

新系列作品《探险家与热带丛林》延续了杨深过往绘画作品中所呈现出的叙事性及神秘而怪诞的氛围。以热带雨林作为布景, 将主题聚焦于一位西方探险家在亚洲丛林中旅行的虚构故事, 并希望借此探讨人和自然包括动物之间的关系。作品中探险家的身份是模糊的, 在历史上他们可能是科学家、殖民者、艺术家甚至间谍; 而在杨深的绘画中, 探险家作为人类的代表与自然接触, 由此探讨人类在自身文明的进程中如何认识自然及与自然相处的方式。通过将本属于不同时空的人物和元素并置于同一场景下, 艺术家以绘画性的笔触构建出一个光怪陆离的异想世界。

With a mysterious and somewhat bizarre air, Yang Shen's new series "Explorer and the Jungle" renews the narrative approach of his previous works. With a tropical rainforest as a backdrop, the series portrays the story of a Western explorer who traveled into the Asian jungle in the hope of exploring the relationship between humans, animals, and nature.

The explorer's true identity is vague. Historically, he could have been a scientist, a colonialist, an artist, or even a spy. But in Yang's paintings, he represents the humankind in contact with nature, exploring how we understand each other and co-exist with nature during times of human civilization.



刘玓, 《救赎山》, 单频道播放 (彩色 & 立体声), 22'05", 2018
Liu Yu, "Salvation Mountain", Single channel (colour & stereo), 22'05", 2018

characters (a pioneer, a tramp, and a drone) from different times and spaces engage in a dialogue around a campfire, conveying how human values are attached to abstract concepts of 'digging' and 'accumulation', the contemporary creation of virtual currencies. Our perception of 'value' remains unchanged— from 'minerals' excavation to 'waste' production, our worship for 'material' has resulted in our current state of chaos and insanity.

《救赎山》透过美国淘金历史、社会现况与拓荒情节, 诠释人类如何经由挖掘矿物来建造世界及意识形态, 在资本制度的建立及经济的套牢之后, 贫穷成为获得绝对自由的最终途径。影片中藉由三个来自不同时空人物 (拓荒者、流浪汉及空拍机) 在篝火前的一场对话, 述说着人类的价值观如何附着在'挖掘'与'堆积'的抽象概念上。一直到今天虚拟货币的生产, 人类对于「价值」的想像向来不曾改变, 从挖掘'矿物'到生产'废物', 人类对'物'的信仰演变成我们当下所处的疯癫世界。

Through the depiction of gold mining in American history, current societal and land expansion situations, "Salvation Mountain" unveils how humans build their world and ideologies in mineral extraction. That poverty is the only way of obtaining liberation from the capitalist system and the 'economic trap'. In the video, three

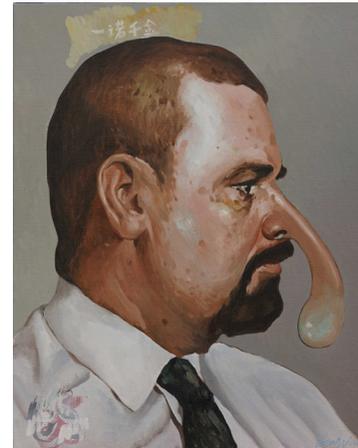


刘玓, 《失明的造物主》, 单频道播放 (彩色 & 立体声), 32'53", 2019
Liu Yu, "Caecus Creaturae", Single channel video (colour & stereo), 32'53", 2019

years and died. Rumphius is particularly enthusiastic about plant and shellfish research. His important work "Herbium Amboinense" publishes 1,200 species of plants, including 930 species, which form the biological basis of the Maluku Islands. A large amount of research data left by Rumphius also contributed to Karl indirectly. Carl von Linné's "Binomial Nomenclature" was established in 1753, and even some supporters thought that Linnaeus had stolen his research. This era of great naming has become the beginning of species dataization, and it has evolved into the scientific basis of our understanding of plants and animals. In fact, Rumphius has blinded his eyes at the beginning of his research, but he continues to use imagination to define future.

Georgo Eberhard Rumphius (1627-1702) 是一位十七世纪受雇于荷属东印度公司的生物学家, 1654年于印尼安汶岛 (Ambon) 设计跟建造堡垒, 就于此印尼长住49年以至离世。Rumphius尤其狂热于植物与贝类研究, 其重要著作《Herbium Amboinense》里发表的植物高达1,200个物种, 包含明确命名930种, 奠定了印尼马鲁古群岛地区的生物基础。Rumphius留下的大量研究资料也间接促成了卡尔·林奈 (Carl von Linné) 在1753年建置的“二名法”, 甚至有支持者认为是林奈偷了他的研究。这个大命名的时代成了物种资料化的开端, 也演变成现在我们认识动植物的科学基础, 事实上, Rumphius在进行研究的初期就已经双眼失明, 但他仍持续的以想像力定义后来我们认知的世界。

Georgo Eberhard Rumphius (1627-1702) was a biologist employed by the Dutch East India Company in the 17th century. He designed and built a fortress in Ambon, Indonesia in 1654. He lived in Indonesia for 49



耿旒旒, 《农夫与蛇》, 布面油画, 80 x 60 cm, 2014
Geng Yini, "Farmer and Snake", Oil on canvas, 80 x 60 cm, 2014



赵玉, 《太阳, 南国梨, 美丽城》, 南国梨, PVC管, 木, 漆, 声音, 综合材料, 尺寸可变, 2021
Pocono Zhao Yu, "SUN, Southern Kingdom Pear and BELLEVILLE", Pear, PVC pipe, wood, paint, sound, mixed media, dimensions variable, 2021

太阳、南国梨、美丽城在此以一种互文与蒙太奇的关系并行, 它们诗意般地构建了这件作品, 甚至它们之间的紧张关系。又或者说权力、建筑与乌托邦依旧悬而未决, 它是内心种种激情的角逐。将被修正的慵懒的法语歌"Je ne veux pas travailler" (我不想工作) 置入其中, 也试图寻找另一种平衡。

Through an intertextual and montage relationship, the sun, a southern pear and a beautiful city construct the work and the tensions between them. Perhaps it is because power, architecture and utopia remains undetermined. A laid-back song "je ne veux pas travailler" (French: I don't want to work) is added in an attempt to seek another balance.



倪军, 《圣流》, 布面油画, 24 x 30 cm, 2020
Ni Jun, "Pure Water", Oil on canvas, 24 x 30 cm, 2020

03 Robinson Crusoe's Dream: The Engulfment of Fear

鲁滨逊之梦：无所遁形的恐惧

1719年，笛福发表了他的第一部小说《鲁滨逊漂流记》。小说讲述了出生于中产阶级家庭的鲁滨逊·克鲁索 (Robinson Crusoe) 在一次去非洲航海的途中遭遇风暴，只身漂流到一个无人的荒岛上，顽强生存了二十多年后返回故乡的故事。小说发表时恰逢英国资本主义和殖民主义扩张时期，所以它一度被解读为一个帝国主义文本。然而，如果抛开这些意识形态的解释，鲁滨逊其实也是一个被资本主义驱逐的对象。只是，漂流到荒岛的鲁滨逊并没有进入天堂，而是被放逐到另一个丛林中，在这里，他经受了更为严峻的生存考验。这是一个寓言，几百年后，它依然不忘提示我们，世间没有乐园，我们无所遁形。

Published in 1719, Defoe's first novel, *Robinson Crusoe*, tells the story of Robinson Crusoe, a man born into a middle-class family who returned to his homeland after surviving more than twenty years on an uninhabited island when a storm hit his voyage to the Africa continent. The novel was published during British capitalism and colonial expansion; hence it was once interpreted based on an imperialist context. Ideological interpretations aside, Crusoe was ostracised from capitalist society and did not arrive at a utopian space as he drifted onto the lost island. Instead, he was banished to another jungle, where he faced an even harsher test of survival. Centuries later, the story remains anecdotal, reminding us that there is no paradise on earth and that there's nowhere to hide.



胡伟，《风下之乡》，单频高清影像（彩色&混音立体声），53'20"，2020-2021
Hu Wei, "Long Time Between Sunsets and Underground Waves", Single channel video (color, mix-stereo), 53'20"; 2020-2021

《风下之乡》从岛屿本体以及非人的视角“洞察”人类活动与自然的彼此干预，并以半纪录、半虚构的方式探索了岛屿经济、地理，以及生命政治之间的多重交织关系。这里似乎是一个闭合、循环的生态系统和经济体，在离岸并不太遥远的岛屿上，旅游业的基建发展刚刚启动，人的日常和经济活动还受限于潮汐的影响。密林里到了夜晚会出现鬼火和幻象，或许是当年因战乱被屠杀的居民的灵光还未散尽。海面下仍流传着水中神兽和巴厘人流散的迷信与传说——正如岛上那些没有身份和国籍的二代移民，大多来自于传说的发源地。而如今他们四散于马来群岛间寻求一处栖居地，甚至远离大陆、分离或被分离。

"Long Time Between Sunsets and Underground Waves" examines the mutual interventions between human activity and nature from the perspective of an island. By adopting a semi-documentary, semi-fictional approach, the work explores the multiple relationships between the island's economy, geography, and biopolitics. The island seems to be a closed-off, circulatory ecosystem and economy, located not too far offshore from the mainland. The development of tourist infrastructure has just begun, while meanwhile the influence of the tides still imposes limits on people's daily lives and economic activities. Late at night, the dense forest is haunted by ghosts and apparitions, perhaps because the spirit of the island's indigenous peoples has not yet dispersed. Under the surface of the sea, legends and superstitious beliefs about mythical creatures and the nomadic Bajau people still circulate—much like the second-generation immigrants residing on the island, lacking clear identities and nationalities, their origins lie far away, in legendary places. Today they are scattered around the Malay Archipelago, searching for a place to live, sometimes far from the mainland or major islands, separated by choice or by force.



宋元元, 《康忙小猪 no.1》, 布面油画, 205 x 250 cm, 2021
Song Yuan, "Come On Pigs no. 1", Oil on canvas, 205 x 250 cm, 2021

三只小猪讲了一个胜利的故事。它们战胜了力大无穷的狼, 保卫家园。在这个过程中, 小猪们经历了挫折, 每一次失败的结局都令我后怕。最后它们的知识和勇气激增, 消灭了敌人。

我出生在这个故事的结尾, 所以在我看来故事还没有讲完。我想象当下小猪们的状态, 我和他们生活在一起。健康、忙碌、欢乐、空虚。这里宴会永不结束, 胜利在残局里庆祝个没完。康忙小猪又一次经历挫折, 虚无是此刻的敌人, 它藏在空酒瓶、烟灰缸或脏兮兮的盘子里, 藏在现实的深处。

"The three little pigs is a story of triumph where the piglets defeated the big bad wolf and defended their homes. I was fearful for their fates during their setbacks along the way. But in the end, they destroyed their enemy with their gained wits and courage.

I was born at the end of this story, so it seems to me that it isn't entirely done. I imagine myself living with the piglets after that event during the present time-- healthy, busy, joyous, and empty. Here the victory party never ends, continuing its celebration amongst the wreckage. The piglets in "Come on Pigs" have met another setback, only this time, their enemy lurks in the empty bottles, ashtrays, dirty dishes, and the depths of reality. It is emptiness."



张如怡, 《只有现在》, 建筑碎片, 瓷砖, 仙人掌刺, 木, 混凝土, 地漏, 60 x 70 x 38 cm (雕塑), 尺寸可变 (地面景观), 2018
Zhang Ruyi, "Only Now", Demolition debris, ceramic tiles, cactus thorns, wood, concrete, floor drain 60 x 70 x 38 cm, (sculpture), dimensions variable (floodscape), 2018

一块被碾压的建筑碎片再次被瓷砖包裹, 表面被植入仙人掌刺。来自于城市变迁的混凝土块与仙人掌刺就像是自然中的山与植物。这件雕塑与出现在淋浴隔间中的地漏并置, 意图开启公领域与私领域之间的对话。

A piece of crushed demolition debris is tiled again with cactus thorns implanted onto its surface. The concrete lump coming from the transformation of the city and the cactus thorns resemble the nature as the mountains and the plants. The sculpture is in juxtaposition with the floor drain found in one's shower cubicle. It means to be a dialogue between the public and the private. It includes the floorscape by the ceramic tiles and drain.

装置主体乍看之下十足一只野营帐篷, 由撑杆及防风绳构筑而成, 覆以充满警戒的轻薄橙色与黑色布料。然而高高竖起的横短竖长式的拉丁十字架, 却又几乎不容置疑地指向基督教圣殿。

《安全屋 A》是没顶公司生产的“信仰”的景观。它携带便捷, 可随时拆卸折叠, 于这场喜闻乐见的商品拜物教盛宴中在必要时被迅速收拢或展开, 姑且提供一间精神居所与少到令人怜悯的安全感。帐篷固有的临时性与信仰的永恒和权威相互搭建并同时抵消, 使得作品呈现出荒谬而无效的气质。

At first glance, the main body of the installation shows a camping tent consisting of a frame of poles and windproof ropes, with sheets of orange and black fabric draped over, suggesting a strong sense of vigilance. However, a pair of Latin crosses erected prominently on top of the structure is almost indisputably pointing at a Christian church. A product by Madeln Company, "Safe House A" exemplifies so-called spectacle of "faith". Within this beloved feast of commodity fetishism, a tent as such is convenient to be carried around, removed at any time and quickly folded and unfolded, providing tentatively a spiritual home with the least sense of security. Inherent temporariness of tent, and eternity and authority of faith both consolidate and erode each other, rendering the whole installation mildly absurd and frustratingly ineffective.



徐震®, 《安全屋A》, 帐篷撑杆及帆布, 320 x 210 x 140 cm, 2012
Xu Zhen®, "Safe House A", Tent poles and canvas fabric, 320 x 210 x 140 cm, 2012

肉体力量达到极限, 肉体承受不了就会崩裂, 但人类的意识不会崩溃。对于力量缺失者与力量丧失者, 自然对人类人体机能的苛刻挑选只能依靠强大的意识建立虚拟的力量王国, 产生力的崇拜, 将力量神话并对之狂热追逐。它是欢愉的, 像燃料与火, 吸收一切为养分, 达到力的转换, 形成一种虚拟力量。

In a situation where corporal strength reaches its limit, the human body would inevitably collapse. The mind, on the other hand, would not. As for one who lacks or deprives of strength, the natural selection's order would taper into one's conscious, creating a fantasized world of strength—causing one to revere and idolize it in feverish obsession. It joyfully embraces everything, like fuel for a fire, and consumes them as its nutrients in exchange for a form of virtual strength.



耿旖旎, 《族群力量》-2, 数字打印、丙烯以及油漆笔, 29.5 x 36 cm, 2020
Geng Yini, "Group Power"- 2, Acrylic and sharpie on digital print, 29.5 x 36 cm, 2020



童文敏, 《海浪》, 行为, 金之岛, 印度尼西亚, 单频录像 (彩色&无声), 19'46", 2019
Tong Wenmin, "Wave", performance, Ara Dinawan, Malaysia, single channel video (colour & silence), 19'46", 2019

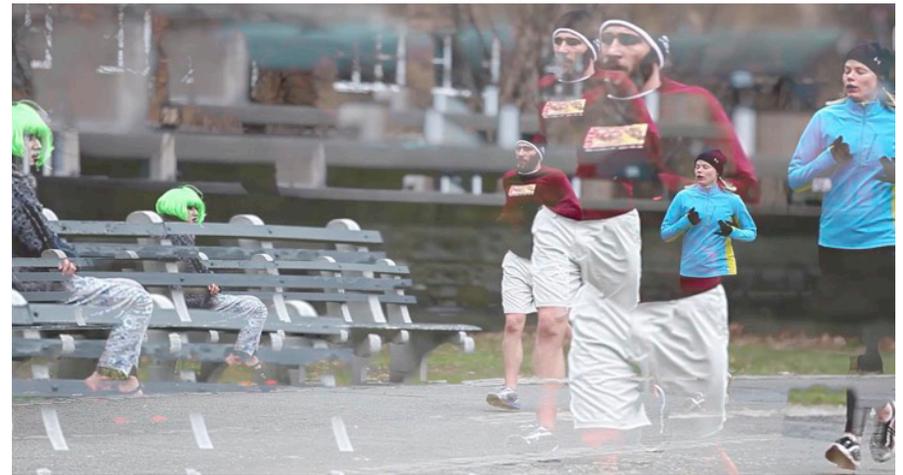
在沙滩上, 身体随着海浪运动。
On the beach, the body moves with the waves.



何云昌, 《石头英国漫游记》, 行为, 影像, 2006-2007
He Yunchang, "The Rock Tours Around Great Britain", performance, video, 2006-2007

何云昌拿起1块石头, 沿英国海岸线行走1圈, 回到开始的地方, 把石头放回原处。历时112天, 行程约3500公里。

He Yunchang picked up a rock on the east coast of England and carried it on foot around the perimeter of Great Britain before returning it to the same place. He traveled 3500 kilometers over 112 days.



刘野夫, 《约克新闻》, 双频高清录像, 彩色, 有声, 10'40", 2014
Liu Yefu, "York News", Double-channel HD Video, Color, Sound, 10'40", 2014

《约克新闻》是艺术家对纽约永不停息的、高潮的运转模式的“赞美”。刘野夫本人以易装者形象, 蝇坐于纽约中央公园的长凳上。这一被边缘化的身份, 与在中央公园慢跑的精英人士形成剧烈反差。一位女性的独白贯穿整部录像, 并伴随着取材自互联网的影像, 和一些与美国社会的相关画面。美式俚语、淫秽而暴力的辱骂也被混入其中。影片中的新闻概念以混杂的、碎片化的方式呈现出一种信息过度膨胀的世界。刘野夫以冲突而扭曲的视觉语言, 批判了资本主义的暴力与危机, 以及等级结构与社会规范的虚伪。

"York News" is a eulogy for the never-ending operation of New York by Liu Yefu. The artist dressed as a female drag, who is sitting on the bench of Central Park. This marginalized identity is in sharp contrast with those elitism-jogging figures who pass him by. Along with a female monologue, the footage from the Internet, images of American society, American slangs, and obscene and violent insults are mixed into this work. The conception of "news" in this work is intended to represent the information overload in the world in the way of mixing and fragmentation. By conflicting and distorting our visual language, Liu Yefu criticizes the violence and crisis of capitalism, and the underlying hypocrisy of social structures and normativity.

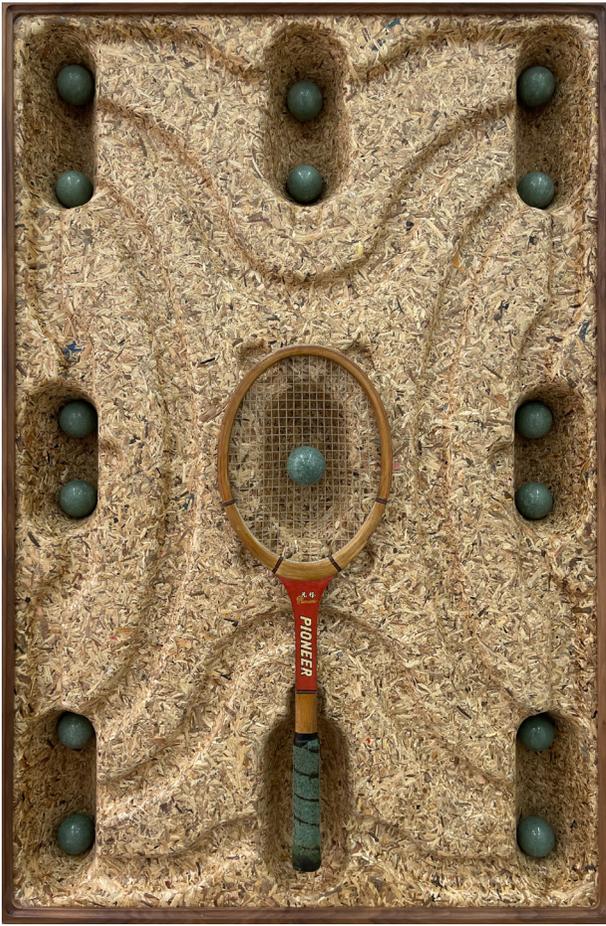


陈若瑶, 《白桃》系列 - 桃II, 数字艺术, 尺寸可变, 2020
Chen Ruofan, "White Peach" series- Peach II, Digital image, dimensions variable, 2020

陈若瑶的《白桃》系列对当代艺术中语言的局限性进行了批判。其描绘的臀部拥有着新鲜白桃般的饱满和圆润, 而被放大之后的局部隐晦地在遮羞和伪装中透露着暧昧。因此, 当观众看到系列中的图像时, 会下意识认为这是一只充满弹性的臀部; 而陈若瑶却以“白桃”为题, 对观众阅读的惯性思维进行了否定, 迫使观众对作品重新思考。也许, 只有跳出语言和符号设下的陷阱, 我们才能逐渐感受到事物真实的本质; 而正是观者对艺术作品不断地思考和解读, 使艺术在当代获得了无限的可能性, 并拥有了新生。

Chen Ruofan's "White Peach" series throws light on the limitations language inflicts in contemporary visual art. In this digital piece, she depicts the backside of a human body with the same succulence of a fresh white peach but with an air of ambiguity. At once, viewers subconsciously recognize the plump butt cheeks in the image. Still, Chen forces them to negate their inertial perception and reconsider the work through her title, suggesting that, perhaps, we can better perceive reality away from the trap of language and symbolism. It is only through reflection and interpretation that art reaches infinite possibilities and a new life.

04 Psyche and Firearms: Divine Violence 灵与枪炮： 神圣的暴力



高磊,《东/南:女祭司与先锋》,非洲面具,和田玉石珠,塑料网,胡桃木框,工业木托盘,网球拍,天然绿石球,125 x 85 x 15 cm, 2021

Gao Lei, "East/South: Priestess and The Forward", African mask, Hetian jade beads, plastic net, walnut frame, industrial wooden tray, tennis racket, natural green stone ball, 125 x 85 x 15 cm, 2021



“这是一件关于风水的作品，它是由风水师作为策展人，以上海一栋老宅作为场域，测定风水，提供改造老宅风水的指导性意见。艺术家则根据风水策展人提供的规则与要求，在给定的房间、方位与媒材进行创作。在此背景之下，我得到的信息如下，方位：东、南。材质：木材、皮革、天然石材。颜色：黑色，绿色。于是我将一个收藏多年的黑色木质非洲东海岸的祭祀面具，配以天然绿色和田玉珠以及绿色塑料纱网，装扮成一个女祭司的形象。又将一个木制工业叉车托盘，根据女祭司的元素与材质去模仿改造，她的耳部和和田玉珠在叉车托盘上被转换成同等数量的天然绿色保健石球。托盘中心还有一个印有“先锋”标牌的木质网球拍，它对应了女祭司鼻子与嘴部的纱网，而球拍的绿色手柄则指向了正南方的孔位。”

"This is a work about Fengshui. Here, using an old Shanghai mansion as its basis, a Fengshui master acts as the curator who analyses and provides suggestions to modify its old fengshui. The artist then works in the given room, orientation and medium according to the rules and requirements provided by the feng shui curator. In this context, I was given the following information, orientation: East and South. Materials: wood, leather, natural stone. Color: black, green. So I took a black wooden African East Coast ritual mask that I had collected for years, with natural green Hetian jade beads and green plastic gauze, then dressed it up as a priestess. A wooden industrial forklift pallet was modified to imitate the elements and materials of the priestess. Her ears jade beads were an exact number of natural green health stone balls on the forklift pallet. In the center of the pallet is an old wooden tennis racket branded "Pioneer", which corresponds to the screen of the priestess' nose and mouth, while the green handle of the racket points to the hole located at the South."

2021年8月31日，美国宣布完成了从阿富汗撤军的任务，塔利班鸣枪宣告成为喀布尔新的主人。有人说，北约在阿富汗的失败，标志着冷战真正的结束——“无论苏联在行都库什山脉的偏远山区创立亲共产党政权的失败，还是西方通过武力创立‘自由民主’政权的努力，如今，它们都以灾难而宣告终结”。也有人说，此次塔利班的胜利是1979年伊朗革命的重演。未来塔利班政治会走向何处尚未可知，但很显然，和伊朗革命一样，它的目标是与现代西方秩序，也与苏联完成根本性的文化、社会和政治上的断裂。事实上，四十年前，福柯便极富洞见地指出了伊朗革命的独特意义，诚如他所说的：“这场革命是围绕着一个截然不同的概念即‘灵性政治’（spiritual politics）组织起来的。”虽然它会不可避免地走向宗教原教旨主义，但不能否认，它所具有和释放的动能和驱力或许是抵抗新资本主义逻辑最有效的方式，并为我们提供了一个重新找回自我的途径。因此，这里无意为任何意识形态或立场辩护，而是想说，这一令世界瞩目的事件或许是一个新的变革将临的征兆。

On the 31st of August 2021, the United States announced the completion of its military withdrawal from Afghanistan. On that same day of the announcement, the Taliban hailed themselves the new leaders in Kabul amidst celebratory gunfire. Some call the debacle of NATO (the North Atlantic Treaty Organization) in Afghanistan a true end to the Cold War. "Whether it was the Soviet Union's failed attempt to install a pro-communist regime in the remote mountains of the Hindu Kush or the West's justified military intervention of spreading 'liberal democracy', both cases have ended in disaster," says former diplomat Michael von der Schulenburg. Others compare the Taliban victory to a recurrence of the 1979 Iranian Revolution. It might be too soon to tell the future Taliban's political agenda. Nevertheless, like the Iranian revolution, this newly formed government desires a fundamental break from both contemporary Western and Soviet cultural, social, and political frameworks. In fact, Foucault identified the singularity of the Iranian uprising forty years ago, pointing out that the revolution was based on the radical notion of 'political spiritualism'. Even if the Iranian inevitably manifested itself toward religious fundamentalism, this act of rebellion bears not only the most effective force (dynamic drive and vigor) against the mechanisms of new capitalism, but also an attitude that facilitates the rediscovery of oneself. The intention here is not to justify the party or the ideology, but to propose that this global-scale event is an omen for the dawn of a new reform.



胡伟, 《未完成的电影》, 高清单频, 彩色, 有声, 22'52", 2020

Hu Wei, "Unfinished Film", Single channel video (colour, sound), 22'52", 2020

这部游走于回溯和想象, 文字和移动影像之间的创作是基于电影的电影, 也是将电影和电影装置(apparatus)再物质化的尝试。在一次去德黑兰的考察中, 艺术家和共同写作者(戴西云)重访了在 1979 年伊朗伊斯兰革命中被焚烧的电影院“一条街”, 他们把革命前的伊朗电影和电影院场所作为分析地缘政治和石油政治的透镜。文字、档案、移动影像、电影素材和声音被穿插在真实与虚构的叙述结构中, 展现了“无声的”历史操纵以及后革命时期伊朗社会状态。战争、欲望与物质之间的纠缠指向一种人造的末世“失乐园”, 同时也从历史层面向观众问询激进革命在哪些层面正在向下扩散。

The "Unfinished Film", which moves between retrospection and imagination, text and moving image, is made in a form of meta-cinema and also an attempt to rematerialize cinema and cinematic apparatus. During a research trip to Tehran, the artist and his collaborator(Dai Xiyun) revisited the "street of cinemas" burned during the 1979 Islamic Revolution. They treat pre-revolutionary Iranian cinema and cinema venues as a lens through which to analyze geopolitics and oil politics. Writings, archives, moving images, film footage, and sound are interspersed in a narrative structure of truth and fiction that reveals the "silent" manipulation of history and the state of Iranian society in the post-revolutionary period. The entanglement between war, desire and materials points to a man-made apocalyptic "Paradise Lost", while asking the viewer at what level the radical revolution continues to radiate historically into the present.

名字“龙头”乍听之下强而有力, 实则取自画面中那个已损坏生锈“水龙头”的后两字, 此处为轻松的调侃。如若严肃来说, 通过作品打破性别凝视, 打破人们对既定性别的期望与界限, 艺术与时尚的界限亦被打破。画面中不呈现人们惯于养眼的柔美, 丰乳肥臀的“观赏品”, 反而观者在观看作品的同时紧张地感受到似乎自己正被观赏, 被画面中强有力的眼神所凝视, 观者在对视时似逐渐丧失控制权。画面中平坦的胸膛和阳刚的气势模糊了性别, 面对这个雌雄同体的形象, 人们所有的注意力自然被引至正在越界的奔放水花中, 水槽已变得尴尬成为无用之物, 取而代之的掩盖不住的澎湃激情。

The title "Dragon Head", which may initially sound powerful, is in fact satirically named after the damaged and rusty faucet in the picture using the last two Chinese characters of its mandarin terminology—"water dragon head"(水龙头). The work is intended to break the gender gaze, to subvert people's conventional expectations on an assigned gender, as well as the boundaries between Art and Fashion. Using herself as the subject, artist Cao Yu does not appease the audience with an accustomed "object of appreciation" such as voluptuous bosoms and hips; instead, she challenges their gaze with her piercing glare. Through a displacement of power dynamics (between the active and the passive), viewers feel unnerved, a sense of being objectified by the 'object'. Blurring the lines of gender with her masculine aura and androgynous physique, the artist uses her posture to direct the viewers' attention toward the splash of the water coming from the sink, which appears increasingly awkward and pointless in place of an unconcealable surge of passion.



曹雨, 《龙头》, c-print (艺术家本人), 金属外框, 220 x 147 cm, 2020

Cao Yu, "Dragon Head", c-print (the artist), metal frame, 220 x 147 cm, 2020

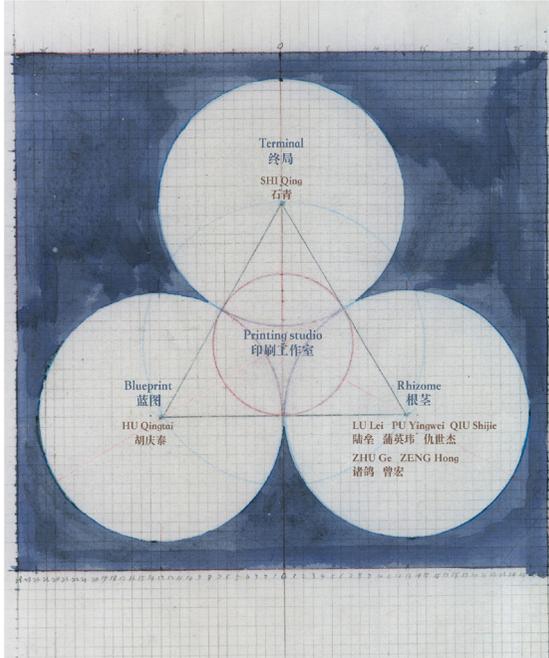


刘野夫, 《和核美美》, 单频高清录像, 彩色, 有声, 13'52", 2019-2021

Liu Yefu, "Hehemeimei", Single channel HD Video, Color, Sound, 13'52", 2019-2021

在“和核美美”中(源于“和和美美”, 原意指中国传统文化中对和睦关系的一种美好愿景), 刘野夫基于北京市井生活, 虚构了一个关于全球化、地缘政治、经济的未来景观。在这个荒诞的现场, 刘野夫以世俗的语言揭示了“全球-地方”概念的想象, 平实却尖锐地指出了当下保守派与自由派、精英与草根之间的固有冲突, 意识形态的自反性, 以及它们在现实环境中的共同失效。

In "Hehemeimei" (originated from the Chinese phrase "和和美美", which means a beautiful vision of harmonious relations in Chinese traditional culture), Liu made-up a future landscape based on the scenes of street life in Beijing, about globalization, geopolitics, and economy. Liu envisions the notion of "global-local" in secular and matter-of-face language that poignantly points out the existing conflicts between the conservatives and the liberals, the elites and the grassroots, as well as the reflexivity of ideology and their unanimous idleness in reality.



《堡垒》，综合材料，手工蜡刻版画、印刷品，尺寸可变，2018

"Ensemble", mixed media, mimeograph, print materials, Dimensions variable, 2018

Labor-intensive practices such as block-cutting and mimeographing require mass effort and a strong sense of collaboration, thus function as a thread to connect one another. Individuals will have to let go of their excessive egos and emotions, and participate into the collective as a labourer. Collective creation and joint work were, after all, the core concepts of Ensemble.

Since the beginning, the print studio is deemed as the main framework of "Ensemble", deriving all its contents from discussions held during its ongoing stage. The printed materials are presented in a chronological narration, and serve as the artists' approach to integrate all of their concepts, manifestos and art. Fundamentally making it the vessel of Ensemble project.

《堡垒》是由艺术家共同发起参与的集体项目，艺术家们以露天电影放映、剧场建造、集会、印刷工作室以及出版的方式，在一起共同工作了两个月。此次所展出的，是印刷工作室部分，也是《堡垒》项目在完结后，唯一可以展出的视觉化样本。

印刷工作室是《堡垒》项目的核心部分，它的建立是为了集合整个项目各种工作之间所产生的文本和溢出，在项目进行到一周后，它的图像来源被确立为：宇宙主义、建筑和劳动工具。刻板 and 油印这样需要大量劳动参与的方式，成为人与人之间的连接，个人不得不去除多余的自我与情感，参与到集体之中去成为劳动者，集体建造和共同工作也因此才成为可能，这也是堡垒项目得以进行的核心概念。

印刷工作室一开始即是堡垒项目的主体部分，它所生产的内容是在项目进行的同时，通过讨论所得出的，这些印刷品不仅是展览在时间上的叙述，也是在观念、宣言和艺术之间进行整合的主要方式，因此最终也成为整个《堡垒》项目的容器。

Ensemble was a collaborative project initiated by seven artists who worked together for two months in open-air film screenings, theatre building, assembly, printing, and publishing. This exhibit is the only possible visual sample of the project after its conclusion.

Making the central part of the project, the print studio was launched to consolidate and integrate everything the group accomplished together. A week after the project began, the artists involved defined the spheres of influence for their print materials: universim, architecture, and labour instruments. La-

作品中代表着不同政治光谱的彩色色块被暖红色的图像与符号所包围。居于画面顶端的警察帽、旗帜两侧的巨型雕塑，与中部的太空武器共构了一幅社会主义未来主义的权力图景。下方的字体则沿用了他所发明的，结合了中、英、俄文的“帝国字体”所拼写而成的“武器”与“视觉”两个英文单词。就如作品的名称一般，它宣誓了艺术领域中，视觉产品的发明与视觉文化的输出从来都是关乎意识形态的，风格才是政治的正战场。

"Red Weapons Swearing Visual Sovereignty" complements Pu Yingwei's iconic work language. Surrounded by scarlet images and symbols, his colour blocks represent different political spectrums. The police cap at the top of everything, the giant sculptures framing the picture, and the space weapons in the middle section—all constitute a powerful prospect of socialism and futurism. Below, Pu writes the words 'weapon' and 'vision' through a combination of Chinese, English, and Russian 'empire' font. As suggested in the title, the work vows that in art, the invention of visual products, and the output of visual culture have always been tied to ideology—hence style is the real frontline in the battlefield of politics.



蒲英玮，《红色武器宣誓视觉主权》，锦缎布面图像输出，305 x 300 cm，2021
Pu Yingwei, "Red Weapons Swearing Visual Sovereignty", Damask cloth image printing, 305 x 300 cm, 2021



龚剑，《下午去游泳 No.2》，纸本水彩，56 x 76 cm，2020

Gong Jian, "Go swimming this afternoon No.2", Watercolor on paper, 56 x 76 cm, 2020

作为一个典型的个案，龚剑始终致力于在社会干涉和体裁进步方面建立自己的道路，将油画材料与前社会主义式的现实主义绘画风格相结合。近年来，艺术家又在此基础上尝试将历史思考和对地缘政治的观察带入绘画实践中。与此同时，他还调用了大量艺术史范本局部的技法语言和图像素材。龚剑在二者之间找到一个革命性的缝合，并由此投向或分离出一个新的自我。

As a classic case in Chinese contemporary painting, Gong Jian has always been committed to establishing his path through social intervention and genre development, applying oil painting materials to a pre-socialist style of realist painting. Building on this foundation, the artist attempts to bring historical reflection and observation of geopolitics into his painting practice in recent years. At the same time, he also applies

various templates from classic works throughout art history for their technical language and visual materials. By discovering a revolutionary seam between the two, Gong Jian has cast a new path for his practice.

05 Dancing with The Devil: The Daemon of Mephistopheles 与魔共舞： 靡菲斯特的幽灵

在《诗与真》中，歌德这样写道：“他相信在有生的与无生的、有灵的与无灵的自然里发现一种东西，只在矛盾里显现出来，因此不能被包括在一个概念里，更不能在一个字里。这东西不是神圣的，因为它像非理性的；也不是人性的，因为它没有理智；也不是魔鬼的，因为它是善意的；也不是天使的，因为它常常又似乎幸灾乐祸；它犹如机缘，因为它是不一贯的；它有几分像天命，因为它指示出一种连锁。凡是限制我们的，对于它都是可以突破的；它像是只喜欢不可能，而鄙弃可能……这个本性我称为幽灵的。”1831年3月2日，在与爱克曼 (Johann Peter Eckermann) 的谈话中，歌德说：“幽灵的天性是些不能由于理智和理性所解决的事物。”爱克曼听了这话，便接着问：“靡非斯特不是也带有幽灵的色彩吗？”歌德回答：“不是，靡非斯特是一个过于消极的本质，幽灵的天性却是表露在一个完全积极的行动力里。”“靡菲斯特的幽灵”就是这样一个矛盾的存在和显现，它是魔鬼的天使，也是天使的魔鬼；它本质上是消极的，但同时，也是一个积极的行动者。

In *Truth and Poetry*, Goethe writes: "He thought he could detect in nature—both animate and inanimate, with soul or without soul—something which manifests itself only in contradictions, and which, therefore, could not be comprehended under any idea, still less under one word. It was not godlike, for it seemed unreasonable; not human, for it had no understanding; nor devilish, for it was beneficent; nor angelic, for it often betrayed a malicious pleasure. It resembled chance, for it evolved no consequences; it was like Providence, for it hinted at connexion. All that limits us it seemed to penetrate; it seemed to sport at will with the necessary elements of our existence; it contracted time and expanded space. In the impossible alone did it appear to find pleasure, while it rejected the possible with contempt... I give the name-- Daemon." On March 2, 1831, in a conversation with Johann Peter Eckermann, Goethe said, "The nature of the demoniacal is that which cannot be explained by Reason or Understanding; "When Eckermann heard this, he went on to ask: "Has not Mephistopheles traits of this nature?" Goethe replied, "No, he is too negative a being. The Demoniacal manifests itself in positive active power among artists." The Daemon of Mephistopheles resides in the paradox of existence and manifestation. It is both a demented angel and a sacred demon, negative by nature, but at the same time, a burning instigator.



肖克刚，《2020匿名-2》，布面丙烯，
120 x 90 cm, 2020
Xiao Kegang, "2020 Anonymous-2", Acrylic on canvas,
120 x 90 cm, 2020

肖克刚将这两年多的近作统一命名为“匿名”。“匿名”不同于艺术家常用的“无题”。“无题”是无法命名或不愿命名，而“匿名”的意思是原本有名，只是不愿署名或不署真实姓名，即隐瞒身份、个人特征或不说明自己的身份。这不仅意味着作品之间原本的差异性，也提示我们这些作品所代表的也是他不同的生命时刻和精神时刻。这些年，肖克刚一直寓在成都郊区，平时很少进城，更少出省，始终保持着与艺术圈和现实世界的距离，就像他画面中那些“随机出没”的幽灵一样，宁愿做一个匿名者，孤身活在自己的小世界里。当然，在网络的终端，我们每个人或用户其实都可以成为匿名者。吊诡的是，互联网时代本质上不存在匿名者。

'Anonymous': That's how Xiao Kegang titled his works over the past two years. It's different from the *untitled* used by most artists, which means no name or the unwillingness to be named. 'Anonymous' denotes someone or something with a name who is either simply reluctant to disclose it, or concealing its real identity and persona. It emphasizes the apparent difference between the works, and gives us a glimpse into the various trajectories of Xiao's life and his mental state.

Xiao spends most of his time in a suburb of Chengdu, rarely visiting the city or traveling out the Sichuan province. He keeps a distance from the art circles and the real world. Much like the 'random sightings' of ghosts in his paintings, he prefers to stay anonymous and be alone in his small world. Indeed, anyone can choose to stay anonymous in the cyber network age. Ironically, though, there is no such thing as anonymity in the internet age.



(左起) 苗妙,《24小时》, 综合材料, 7 x 5 x 2 cm & 《异地恋》, 2019, 综合材料, 6 x 4.5 x 2 cm, 2019
(From Left) Miao Miao, "24H", mixed media, 7x5x2cm & "Long-distance-love", 2019, mixed media, 6 x 4.5 x 2.5 cm, 2019

在“Book”系列中，艺术家苗妙通过用翻书的动作和阅读使作品产生联动并生产时间，每一本书都有其不同的主题和阅读方式，使用多种材料完成。

In her 'Book' series, artist Miao Miao uses the act of leafing through books and reading, to create a connection with her audience and reflect on the notion of time. Constructed with a variety of materials, each book carries its own distinct theme and reading method.



李竞雄, 《P21-1001T》, 随机材料,
230 x 150 cm, 2021
Li Jingxiong, "P21-1001T", mixed media,
230 x 150 cm, 2021

李竞雄往往同时注重DIY操作的粗糙感和工业制造的精确性两方面, 并使用自身的创作经验及对艺术历史的研究, 将中国传统文化中的某些方面与表现主义绘画进行链接。绘画新作使用了做旧的货车帆布, 在帆布上进行了多次染色和打磨, 并使用了喷漆、油画棒、丙烯和记号笔等多种材料进行涂抹。在画面中, 常常出现一个或多个喷射状形体、对称形体及圆形平面, 以对应原始的自然力量。并以潦草的, 带有表现主义色彩的涂抹痕迹呼应传统中国绘画中的山、水、日出及天地。

While creating, Li Jingxiong emphasizes an interplay and balance between the coarseness embedded in DIY approach and the precision found in industrial manufacturing and endeavors to bridge aspects of Chinese traditional culture with expressionism in painting based on his own experience and research into art history. In his latest paintings, the artist smears a range of mixed materials—spray paints, oil pastels, acrylics and markers—onto a piece of weathered canvas that has been repeatedly dyed and burnished. The variation of single and multiple spray shapes, along with other symmetrical forms or circular planes, often appear in his paintings as a correspondence to the primitive power of nature. The multiplicity of strokes and scribbles radiate a sense of expressionism and echoes motifs of landscapes, horizon, heaven and earth found in traditional Chinese painting.



王俊, 《写生练习(器)》no. 1, 布面丙烯,
212.5 x 179.5 cm, 2021

Wang Jun, "Sketch Practice (vessel)" no. 1, Acrylic on canvas, 212.5 x 179.5 cm, 2021

王俊的创作方式主要涉及到绘画和装置, 作为一个不可救药的怀疑论者, 他的创作不是按单一的线性在发展。他不断地转换媒介, 不断地去搅拌快要凝固的一些东西, 去打乱并重建自身的逻辑, 他希望作品的线索可以独自生发, 也可以适时相交, 彼此碰撞, 相互成为追逐的对象。王俊一直将“绘画”视为一个词汇, 其创作以一种持续自我怀疑的、主动去制造蓄谋与失控并行的方式展开。他近期作品关涉“风景”——“写生”及其图像的生产。他不满足于直接或简单地对图像进行转译, 而是尝试通过不断的否定、擦拭、重建去靠近一种感知的真实, 以此和惯性的经验作斗争, 并努力让自己践行的创作方法凸显成为“内容”。

As a skeptic, Wang Jun's practice does not abide by a standard linear approach. Instead, he constantly changes his media to break away from solidifying and establishing its own logic. Thus, he hopes that his works can emerge, confront and interact amongst themselves.

Wang regards the word 'painting' as a lexicon and develops his work through a process of continuous self-doubt, creating a parallel between conspiracy and loss of control. His recent works involves sketching and reinterpreting images of landscape. He rejects any straightforward interpretation of images, instead, tries to get closer to a perceptual reality through constant denial, erasure, and reconstruction. He fights against the inertial experience and strives for a "method" to accentuate "content".



李怒, 《消失计划: 孤独图书馆》, 单频高清影像(有声), 05'23", 2018

Li Nu, "Disappearance Project: The Lonely Library", Single channel HD video (sound), 05'23", 2018

2018年12月31日, 李怒实施其艺术项目“消失计划: 孤独图书馆”。李怒此次把图书馆视作意识导向的窗口, 并将其整体消失。

On December 31, 2018, Li Nu implemented his public art project "Disappearance Project: The Lonely Library". Li Nu saw the library as a window of dominant ideology and vanished it as a whole.



龚剑, 《舞蹈——愚公移山 No.1》, 布面丙烯, 200x 250 cm, 2021
Gong Jian, "Make It a Better Place no. 1", Acrylic on canvas, 200 x 250 cm, 2021



吴笛, 《沉默之石》, 木板油画, 金箔,
220 x 150 cm, 2020
Wu Di, "Stone of Silence", Oil on wood, gold foil,
220 x 150 cm, 2020

Artists

艺术家

堡垒 Ensemble

堡垒是由艺术家共同发起参与的集体项目。参与者：胡庆泰，陆垒，蒲英玮，仇世杰，石青，诸鸽，曾宏
Participating artists: Hu Qingtai, Lu Bei, Pu Yingwei, Qiu Shijie, Shi Qing, Zhu Ge, Zeng Hong.

曹雨 Cao Yu (b.1988)

毕业于中央美术学院雕塑系，获本科及硕士学位。创作形式广泛，横跨短片、摄影、多媒体装置、表演、雕塑、架上等多元媒介，以其独特的跨学科实践，和尖锐、荒诞而大胆的艺术语言，成为中国当代艺术领域青年艺术家中的重要代表。是国内最活跃的年轻艺术家之一。她用自己的身体推翻边界，清晰而有力地她自身以及新一代艺术家大胆发声。她的作品挑战了社会规范，用既是本色的、又带有表演性质的行为向当下中国社会的价值与身份问题发问，亦对当下的相关女性问题作出了新的阐释。在这一过程中，这位拥有自由灵魂与专注精神的艺术家为我们开启了新的可能性。
BFA & MA, Sculpture, Central Academy of Fine Arts, Beijing, China. Her works span a diverse range of media that include video, installation, performance, photography, sculpture and painting. With her distinctive interdisciplinary practice, sharp and bold artistic language, she has become one of the leading young artists in the field of Chinese contemporary art. By using her own physical self, Cao Yu pushes boundaries and articulates a bold new voice for her own and succeeding generations. Her work challenges propriety and other social conventions, questions the value and identity of current Chinese society using the way that is not only inherent but also performative, also shedding new light on relevant and timely women's issues. In the process, the work of this free spirit and focused artist, opens up new possibilities.

陈荣辉 Chen Ronghui (b.1989)

毕业于耶鲁大学艺术学院。现工作、生活于纽约。陈荣辉的创作依托于摄影的档案性和模糊性，采用大画幅摄影的方式关注中国的城市化和工业化进程中个体和城市的关系。他用将近10年的时间完成了中国城市化景观摄影三部曲《石化中国》、《脱缰的世界》、《空城计》。到美国学习生活后，艺术家开始利用摄影、文本、视频等方式重新发掘被隐藏的历史个案和脉络，重构东西方之间的叙事关系，反思全球化中的殖民主义和东方主义。

Chen Ronghui graduated with a Master's degree in Fine Arts from the Yale University School of Art in 2021 and is now based in New York. His work focuses on different dimensions of China's urbanization and industrialization. He spent almost ten years completing the trilogy of Chinese urbanized landscape photography: "Petrochemical China," "Runaway World," and "Freezing Land". After studying and living in the United States, he began to use photography, text, and video to re-

discover hidden historical archives and narratives; to reconstruct the narrative relationship between East and West; to ruminate on Colonialism and orientalism in the midst of globalization.

陈若璠 Chen Ruofan (b.1996)

目前居住生活于伦敦，拥有伦敦皇家艺术学院的艺术硕士学位和纽约视觉艺术学院的纯艺术荣誉学士学位。她近期的作品聚焦于当下科技时代人类情感的变化和流动，微妙地捕捉细微情感，并通过作品中自然和科技的结合表达出来。

Based in London. Chen Ruofan holds an MFA degree at the Royal College of Art, London, and a BFA degree with honour from the School of Visual Arts, New York. Her recent works focus on the change and flow of human emotions in the current technological age. Chen likes to capture the subtle emotions in life and express them through the combination of nature and technology.

丢勒 Dürer (1471-1528)

阿尔布雷希特·丢勒 德国中世纪末期、文艺复兴时期著名的油画家、版画家、雕塑家及艺术理论家。他在二十多岁时高水准的木刻版画就已经使他称誉欧洲。他也接触了当时主要意大利画家乔瓦尼·贝利尼、拉斐尔和达文西的作品和艺术理论并学习了文艺复兴的思想及风格。他的作品包括祭坛、宗教作品、许多的人物画及自画像，以及铜版画。他的木版画，像是1498年的《启示录》系列，比其他他的作品更具哥德风味。

Albrecht Dürer was a German painter, printmaker, and theorist of the German Renaissance. Born in Nuremberg, Dürer established his reputation and influence across Europe in his twenties due to his high-quality woodcut prints. He was in contact with the major Italian artists of his time, including Raphael, Giovanni Bellini, and Leonardo da Vinci Dürer's vast body of work includes engravings, his preferred technique in his later prints, altarpieces, portraits and self-portraits, watercolours and books. The woodcuts series, such as the 'Apocalypse' series', 1498, is considered more gothic than the rest of his work.

高磊 Gao Lei

高磊的艺术创作设计装置、雕塑、摄影及绘画等各类媒介。他在创作中多借用日常物及“标准化”的工业制品为基本元素，这些作品经有合成或抽离的规训化形态处理，在模糊、改造中被篡改或增添了功能、属性与含义，从而成为测量身体、权力、消费与宗教等诸种领域之间的尺度与模型。通过精准的材料测试与图形的矢量化，作品与其面临的对象及试图发出的问题一起在空间维度与观念维度中不断跳转，使观者得以用一种经验之外的标准来重新审视与测量我们与世界固有的边界。

Gao Lei's art practice spans multiple media, including installation, sculpture, photography, and painting. Everyday objects and stan-

dardised industrial products are often adopted as his work's essential components. Through extraction and synthetic manipulation, Gao tampers or adds on to the product's original functions, properties and meanings. Ultimately transforming them to become a scale or model for measuring various domains such as the body, power, consumption, and religion. Through precise material testing and vectorization of graphics, Gao's works, along with the objects they confront and the questions raised, alternate between spatial and conceptual dimensions, allowing the viewer to re-examine and remeasure our inherent boundaries with the world using a standard other than that of experience.

耿旒施 Geng Yini (b.1982)

现生活工作于沈阳。2005年毕业于鲁迅美术学院油画系文学学士学位，2012年毕业于鲁迅美术学院油画系艺术硕士学位。Currently lives and works in Shenyang. Graduated with Bachelor's Degree in 2005 and Master's Degree in 2012 from the Lu Xun Academy of Fine Arts.

龚剑 Gong Jian (b.1978)

现工作生活于武汉。2001年毕业于湖北美术学院。龚剑的创作涉及绘画、摄影、装置等多样化媒介。不同于艺术市场中保守于风格程式的画家，龚剑始终在探索新的可能。从早期的“坏画”风格到观念主义抽象的尝试，发展到对前现代主义及早期现代主义作品的回溯，艺术家试图寻找有关一系列绘画基础性问题的启示。Now lives and works in Wuhan. Graduated from the Hubei Academy of Fine Arts in 2001, Gong Jian's works span diverse media, including painting, photography, and installation. Unlike conservative painters in the art market who pride themselves on their formulaic styles, the artist constantly explores new possibilities. From his early "bad paintings", to his attempts at conceptual abstraction, and to his revisit on pre-modernist and early modernist works, the artist seeks to shed light on a range of fundamental issues in painting.

何云昌 He Yunchang (b.1967)

1999年至今居住和工作在北京。1991年毕业于云南艺术学院油画系。Lived and worked in Beijing since 1999. He graduated from the Oil Painting Department of Yunnan Art Institute in 1991.

胡伟 Hu Wei

工作生活于北京，本科毕业于中央美术学院，研究生毕业于Dutch Art Institute。他使用影像、装置、印刷图像、表演和绘画等多样媒介进行创作。他的兴趣常始于文本与视觉文化之间看似无关的元素，通过调研、转译、想象和整合来呈现政治和形式上的多重的、可思辨的内在联系，模糊现实与虚构的边界。胡伟的实践探索劳动、情动和价值判断在不同政治经济环境、技术条件和事件中的不稳定关系。结合动态影像和散文美学，他的工作也涉及我们生存环境中人（个体和群体）、非人及物质在历史和自然改造过程中的能动性，分裂和人为的异化。Lives and works in Beijing, graduated from CAFA and obtained an MA at Dutch Art Institute in NL. He works in a variety of media, including film making, installation, printed images, performance and drawing. His interest often begins with the seemingly unrelated elements between text and visual culture. He represents their multi-layered, speculative connections on both political and formal level through re-

search, translation, imagination, and integration, blurring the boundaries between reality and fiction. His practice explores the precarious relationship between labor, affect, and value judgments in different political and economic environments, technological conditions, and events. Combined with moving image and essayistic aesthetics, his work also addresses the dynamics, fragmentation, and synthetic alienation of human (individual and community), non-human, and material beings in our environment in the process of historical and natural transformation.

李竞雄 Li Jingxiong (b.1987)

目前工作和生活于中国上海。2010年本科毕业于南京艺术学院油画专业，2013年硕士毕业于南京艺术学院美术学院专业。李竞雄常常从不相关的领域（包括传统山水和书法艺术，修仙文学，徐克电影及音乐亚文化等）中获得灵感。在他的创作中，他喜爱使用带有贫穷主义色彩的工业材料，例如货车布、铝和泡沫填充物等。Currently works and lives in Shanghai. In 2010 he earned his bachelor's degree in Nanjing University of Arts, Painting department; and his art master's degree in 2013. The artist often draws inspiration from seemingly unrelated fields (including traditional Chinese landscape painting, calligraphic art, fantasy literature, movies by Tsui Hark, music, and subcultures). He is fond of using industrial materials that carry an "Art Povera" quality, such as truck canvas, aluminium, and foamed plastic.

李怒 Li Nu

现生活和工作于北京。毕业于英国皇家艺术学院雕塑系，获硕士学位。李怒的创作植根于日常生活，将客观真实性下的自我经历和主观化感受作为创作媒介，表现对于社会大环境的普遍性感知、以及个体的情绪波动和群体在宏观社会演变中的精神状态。他的作品有着强烈的扩张力和穿透力，既观念又感官，既直白又隐晦，既诗性又现实，并具有某种隐喻的、尖锐的和幽默的特质。他的作品通常是复杂的，并且包含着多重含义。Currently lives and works in Beijing. Graduated with an MA in Sculpture from Royal College of Art. Li Nu roots in everyday life. He subverts the perceived boundaries between documentary and fiction, representation and abstraction to explore and achieve a poetic language in art. Through capturing the details of everyday life, he aims to reflect the individual's mood swings and the menials state of population in the evolution of macro-society. The apparently unpromising materials of everyday life are transformed into something metaphorical, poignant, humorous, poetic and dramatic, challenging us to question our received experiences about life and see the world afresh. The concept that he wants to express is never what you have seen. It is always wandering between void and solid.

刘野夫 Liu Yefu (b.1986)

现工作生活于北京。2009年毕业于首都师范大学，北京，2014年毕业于马里兰艺术学院，巴尔的摩。刘野夫的多媒体作品探索流行文化的影响，反思社会现实的颠覆性，使自己与众不同。Currently lives and works in Beijing. Graduated with Bachelor's Degree from Capital Normal University, Beijing in 2009 and received Master's Degrees from Maryland Institute College of Art, Baltimore in 2014. Liu Yefu distinguishes himself through his multi-media works which explore upon the influence of popular culture and the disruptiveness of social realities.

丨**刘玕 Liu Yu** (b.1985)

目前居住及创作于台北。她的创作生涯从2014年开始逐渐发展出一系列纪录式田野的工作模式。从人类的视点、空间属性的变化与物在体系中流动的身份，作为勾勒人类演进的过程。从隐匿在社会结构下的族群作为研究主题发展了一系列的作品，这些族群的存在总是可以对探索当下社会或历史结构中的时间切面，将我们日常熟悉严谨的体制、科学方法做一种模糊分界的重组工作。

Currently living and working in Taipei. In 2014, she gradually developed a series of field studies in documentary nature as a working methodology for her artistic practice. How humans vision the world, how attributes of space change, and how things are constantly being defined in a system — contribute to giving an account of the progression of humanity. Her later series of works focus on less visible communities marginalized by structural societal factors. The existence of these communities often reflects the intricacies of contemporary society. It offers a sample of a specific historical moment concerning a grander context. This boundary-breaking reexamination helps disrupt strictly defined scientific methodologies and the science institution we are all too familiar with.

丨**陆博宇 Lu Boyu** (b.1991)

现生活工作于上海。2014年毕业于大连工业大学视觉传达专业，陆博宇的作品常以简洁的形式与去情节化的表述带给观者直接的情绪冲击。他以反叛的态度对日常秩序提出质疑，以此对现实世界进行反复推敲与探索，这种持续剖析的态度也反映在其冷静的作品气质中。

Now lives and works in Shanghai. Lu Boyu graduated from Visual Communication Department, Dalian Polytechnic University, in 2014. His work often generates an intuitive emotional impact on the viewers through its succinct form and plotless narrative. Questioning daily orders with a rebellious attitude, the artist scrutinizes and investigates the reality world continuously and profoundly. The meticulous analytical approach and in-depth reflective attitude are embedded at the core of his work.

丨**马文婷 Ma Wenting** (b.1983)

现工作、生活于重庆。2001年四川美术学院国画系本科毕业。2005年四川美术学院油画系研究生毕业。2015年任教于四川美术学院油画系。

Currently works and lives in Chongqing. In 2001, she received Bachelor's Degree from Department of Chinese Painting, earned her 2015 Master's Degree from Department of Oil Painting at Sichuan Fine Arts Institute. She taught in Department of Oil Painting, Sichuan Fine Arts Institute since 2015.

丨**苗妙 Miao Miao** (b.1986)

2005–2009 河南大学美术系 2010–2011 中央美术学院实验艺术系 2005–2009 Henan University Fine Arts Department 2010-2011 Central Academy of Fine Arts Experimental Art

丨**倪军 Ni Jun** (b.1963)

现工作、生活于北京。1991年获美国新泽西罗格斯大学梅森·格罗斯艺术学院硕士学位，并定居纽约多年。倪军是具有哲学思辨与理论素养的当代画家之一，对油画、公共艺术、现代艺术理论和我国古代文明有深入研究，以绘画、摄影、录像等手段表现当代生活和

他对世间哲学的思考。他的绘画着眼于人性的复杂本质与自然的光色奥秘，尤其注重自然景物的灵魂属性和生活细节的优雅韵味，以敏锐的视觉观察和从容闲定的技法，在古典油画美感上加入现代生活的冷毅精神。

Currently lives and works in Beijing. Received his MFA degree from Rutgers University in New Jersey and settled in New York City in 1991. Ni Jun is an artist with philosophical speculations and theoretical accomplishments; his creations have brought people to the complexity of humanity and the profound mystery in nature, especially paying attention to the spirituality of the natural scenery, the tradition of Chinese culture and and elegant scenes of life. With his keen visual observation and leisurely brushstrokes, Ni Jun brings spirit modernity to his strong personal-style painterly paintings.

丨**蒲英玮 Pu Yingwei** (b.1989)

现工作、生活于北京。2013年毕业于四川美术学院，获学士学位；2018年毕业于里昂国立高等美术学院，获硕士学位并获得评委会最高嘉奖。蒲英玮的工作被定义为一种具有强烈乌托邦热情的观念艺术实践。艺术家将其在公共领域中所践行的多重媒介与身份叙事理解为一项全面的动员。以个人史作为一个绝对的出发点，通过展览、写作、设计、讲演、教学等不同形式的工作，艺术家试图生产一种跨越了种族、国家、伦理等宏大命题的“元政治”。这种政治与我们所经历的现实同样复杂并充满悖论。

Lives and works in Beijing, China. Received his BFA from Sichuan Fine art Institute, DNSEP (MFA with Félicitation du jury) from École Nationale Supérieure des Beaux-Arts de Lyon.Pu Yingwei's work has been defined as an exercise in conceptual art with a strong utopian zeal. He is an artist who interprets multiple media and identity narratives that he practices in the public sphere as a comprehensive mobilization. Taking personal history as an absolute starting point, with the exhibition, writing, design, lecturing, teaching, and other forms of work, he attempts to produce a kind of “meta-politics” that transcends grand topics such as race, nation, and ethics. Such politics is as complex and full of paradoxes as the reality we experienced.

丨**宋元元 Song Yuanyuan** (b.1981)

现居住工作于沈阳，中国 2005 学士毕业于鲁迅美术学院摄影系。Currently living and working in Shenyang, China 2005 B.A., Department of Photography,Luxun Academy of Fine Arts, China

丨**童文敏 Tong Wenmin** (b.1989)

童文敏的创作常常聚焦于外部环境与个体感知的交叉地带，通过看似背反逻辑的行为，激发微妙且具启发性的行动及其视觉诗意。通过时常简化的或具规律性的动作，在语义丰富的情境中提示身体与行动的寓言性品格。

Tong Wenmin's work often focuses on the intersection between individual perception and the external environment, stimulating visual poetry and inspiring action through behaviors that at first seem counter-intuitive. Through often simplified or regulated movements, her work hints at the allegorical character of the body and action within a semantically rich context.

丨**王俊 Wang Jun** (b.1974)

现生活工作于重庆、贵阳。2005年毕业于四川美术学院，获硕士学位。

Currently lives and works in Chongqing, Guiyang. Graduated from Sichuan Fine Art Institute with B.A in printmaking in 1999 and M.A in 2005.

丨**王梓全 Wang Ziquan** (b.1993)

现生活工作于杭州与上海之间。2017年毕业于中央美术学院雕塑系，2019年硕士毕业于英国皇家艺术学院。他的创作来自于对互联网及虚拟世界独特的观察和理解，探索虚拟和现实的阈值，并用三维软件模仿真实世界中的荒谬。他通过叙事性的计算机影像，在虚拟和真实空间进行复制和粘贴。

Currently lives and works between Hangzhou and Shanghai, Wang Ziquan graduated from the Central Academy of Fine Arts with a B.A. degree in sculpture in 2017 and from the Royal College of Art with a M.A. degree in 2019. Wang's practice is rooted in his unique observation and understanding of the Internet and the virtual world, exploring the threshold values between virtuality and reality, and using 3D software to imitate the absurdity in the physical world. By using narrative computer images, he copies and pastes between virtual and real spaces.

丨**吴笛 Wu Di** (b.1979)

吴笛2002年毕业于中央美术学院。作品涉及绘画、装置、雕塑等媒介，在十几年的创作中可以看到她的作品丰富且充满变化，她的创作汇集了日常生活的种种——生命、死亡和战争、兽权、信仰和情感；希望以此与观众产生共鸣。通过对空间的使用，吴笛将作品看似随意的放置其中，反映了知识和意识之间的冲突。吴笛热爱用美术史上的经典绘画作为一个触发循环的起始点，在使用这些经典时，是在剥离叙事的结构中触发和衍生了作品，她犹如在一直建立一个有着自我逻辑的剧场。每一幕都是在循环往复中生成作品。Wu Di graduated from the Central Academy of Fine Arts in 2002. She's a very versatile artist with her works touching painting, installation, sculpture and other media. Her works bring together references to a variety of situations more or less familiar to daily life – life, death and war, animal rights, belief systems and emotions – which she hopes with resonate with her audience. Wu Di loves to use classic paintings as inspiration for the antecedent to her repetitions. What is worth mentioning is that, inspiration and production occur where she employs these classics and strips them away from their narrative structure. She has been constructing a theatre with her own logic system. In each scene, she produces works through repetition.

丨**肖克刚 Xiao Kegang** (b.1968)

1991年毕业于西南师范大学美术系。Graduated from Fine Arts of Southwest Normal University.

丨**徐震® XU ZHEN®**

徐震®由艺术家徐震创建于2013年，是没顶公司旗下的旗舰艺术品牌。品牌创始人徐震是中国青年一代领军艺术家、策划人，同时也是没顶公司创始人。徐震®是一个专注于艺术品创作和新文化研发的品牌。XU ZHEN®, founded by artist Xu Zhen in 2013, is the flagship art brand of Madeln Company. He is a leading Chinese artist and curator, and the founder of Madeln Company. XU ZHEN® is committed to art creation and cutting-edge culture development.

丨**杨深 Yang Shen** (b.1973)

现生活工作于北京。毕业于中央美术学院壁画系。杨深的绘画作品，聚焦于个人记忆、体验、幻想与深广的历史时代之间的联系，并在长期的绘画实践和对绘画语言的探索过程中，形成了独特的个人风格。他的绘画深刻地指向了叙事性，运用奇幻的想象力将日常景观转化成荒诞、超现实的视觉体验；擅长将电影素材、科幻场景与富有时代感的人物并置，创造出奇幻怪诞的超现实图景。

Currently lives and works in Beijing. Graduated from the Mural Art department of Central Academy of Fine Arts. Yang Shen's paintings focus on the connection between personal memories, experiences, fantasies and historical times. Through continuous practice and unceasing exploration of painting language, Yang has gradually established a unique personal style. His paintings are profoundly narrative-oriented, using illusory imagination to transform daily scenes into absurd and surrealist visual experiences. He excels in juxtaposing cinematic elements, science fiction scenes and characters bearing the marks of time, to create fantastical surrealist pictures.

丨**赵刚 Zhao Gang** (b.1961)

现工作和生活于北京和纽约，在年仅18岁时参加星星画会——此团体是最早的前卫艺术家群体，为中国当代艺术的发展铺设了重要基石。此后，他先后到欧洲、纽约求学和生活。回到北京后，赵刚不断地把焦点投向了他的独特的个人经历与中国历史之间的纠缠——他既生于此地，却又是陌生的新晋移民，这使他的艺术关注流动的个体身份与冲突的文化和断裂的历史时间之间的关系。Currently lives and works in Beijing and New York. He made his artistic debut as a member of the Stars Group, one of the first avant-garde artist groups to open the era of contemporary art in China when he was only 18 years old. After that, he pursued formal art education and lived successively in Europe and New York. Since returning to Beijing, Zhao Gang has turned his ever-expanding focus toward the entanglement of his personal past with Chinese history and his unique position, at once a native and a newcomer in China today, which led his art to the relationships between fluid individual identities, conflicting cultures, and the ruptured historical era.

丨**张慧 Zhang Hui** (b.1967)

现生活工作于北京，并任教于中央戏剧学院舞台美术系。1991年毕业于中央戏剧学院。在早期的探索中，张慧展出以行为和装置为主的艺术创作，而后也在多媒体和现场戏剧等领域进行探索和实践；他是上世纪90年代末“后感性”系列展览的重要参与者，并于2004年组建异象聚小组。

Lives and works in Beijing. Zhang Hui teaches Stage Art at The Central Academy of Drama, where he graduated in 1991. In his early explorations, Zhang mainly focused on the fields of performance and installation. He later began to explore and practice in the fields of multimedia and live theater. He was a key participant in the “Post-Sensibility” series of exhibitions in the late 1990s and founded the Yixiangju Group in 2004.

丨**张如怡 Zhang RuYi** (b.1985)

现工作并生活于上海。张如怡的艺术实践以围绕日常逻辑而展开，作品因调和人工制品、工业经验以及城市生活而占据特殊空间。艺术家以在日常材料中涉取灵感，从内在直觉出发，探索个体、物料、场所三者之间的层次调度及相互作用力作为主要叙述途径。创作主要涉及据地装置、雕塑及综合媒介的运用，借“现实”为“样板”

Curator 策展人

，牵引出城市变迁之下，个体的感知瞬间，将其种植于物质之内，赋予物质之外的意义。

Currently lives and works in Shanghai. Zhang Ruyi’s artistic practice unfolds around everyday logic. Her work occupies a unique space which reconciles artifacts, the industrial experience, and urban life. The artist finds inspiration in everyday materials. In her main narrative approach, she begins with inner intuition and explores the hierarchical interactions between individuals, material, and place. Her work mainly involves installation, sculpture, and integrated media. She uses “reality” as “model” for drawing out moments of individual perception as the city shifts around its inhabitants, planting them within the material to bestow a significance which extends beyond the material.

| 赵玉 Pocono Zhao Yu (b.1990)

艺术家、策展人、写作者，硕士毕业于巴黎美术学院。她的创作方式通常为图像、视频及写作。赵玉时常将时间和空间的错落、位移所能展开对话的可能性进行重置；她的创作亦是将“自文化”转化为“他文化”视角进行思考产生的结果。她时常对历史的真实与否提出疑问，她关注由全球化引出的身份及地域焦虑问题。法国巴黎美丽城地区是她工作的重要线索，围绕这个特殊的地域，她展开了关于马格里布与法国的微妙关系等一系列研究。

Artist, curator, and writer based in Shanghai and Paris. Pocono attended the Central Academy of Fine Arts and subsequently she received her master’s degree (DNSAP) from École nationale supérieure des Beaux-Arts. Her works usually use image, video, and writing. Pocono frequently questions the authenticity of history within her works, and focuses on the identity-based and regional anxieties that stem from globalization. The neighborhood of Belleville in Paris is featured predominantly in her practice, around which she has conducted a research practice on the subtle relationship between Maghreb and France.

| 庄辉 Zhuang Hui (b.1963)

庄辉在十三岁时离开家乡，并开始洛阳自学绘画。1979年高中毕业后，他进入洛阳第一拖拉机制造厂成为了一名工人。1996年移居北京，成为一名自由职业身份艺术家。

Zhuang Hui left his hometown to study in Luoyang City at thirteen and started studying painting by himself. After graduating from high school in 1976, he became a state-run Luoyang No.1 Tractor Factory worker. In 1996, he moved to Beijing to become a freelance artist.

鲁明军，历史学博士。复旦大学哲学学院青年研究员。策展人，剩余空间艺术总监。

近年策划《疆域：地缘的拓扑》（2017–2018）、《在集结》（2018）、《没有航标的河流，1979》（2019）、《街角、广场与蒙太奇》（2019）、《缪斯、愚公与指南针》（2020）等展览。在《文艺研究》《美术研究》等刊物发表多篇论文。近著有《理法与士气：黄宾虹画论中的观念与世变（1907–1954）》（2018）、《目光的诗学》（2019）等。2015年获得何鸿毅家族基金中华研究奖助金；2016年获得Yishu中国当代艺术写作奖；2017年获得美国亚洲文化协会奖助金（ACC），同年，获得第10届中国当代艺术评论奖（CCAA）；2019年获得中国当代艺术奖（AAC）年度策展人奖。

Lu Mingjun, Ph.D. in History, Young Researcher of the School of Philosophy, Fudan University, curator and artistic director of Surplus Space.

His recent curated exhibitions include “Frontier: Re-assessment of Post-Globalisation Politics”(2017- 2018), “Assembling” (2018), “River flowing without a Beacon, 1979” (2019), “Corner Square Montage” (2019), and “Muses, Yu Gong, and Compasses” (2020). His academic essays are published in Literature & Art Studies and Art Research. Recent publications include Social Changes in the Painting Theory of Huang Binhong 1907-1954 (2018) and “Poetic Justice” (2019). Lu was also the grantee of Robert H. N. Ho Family Foundation Greater China Research Grant in 2015; and the recipient of the Yishu Award for Writing on Contemporary Chinese Art in 2016. He received a fellowship grant from Asia Cultural Council (ACC) and the 6th Chinese Contemporary Art Critic Award(CCAA) in 2017. He was the Recipient of the Award of Art(AAC) Chinese Contemporary Art Curator Award in 2019.

主办

Space & Gallery Association 沪申画廊

策展

鲁明军

展览团队

SGA 沪申画廊 (上海)

参展艺术家

堡垒、曹雨、陈荣辉、陈若璠、丢勒、高磊
耿旖旎、龚剑、何云昌、胡伟、李竞雄、李怒
刘野夫、刘玗、陆博宇、马文婷、苗妙、倪军
蒲英玮、宋元元、董文敏、王俊、王梓全、吴笛
肖克刚、徐震@、杨深、赵刚、张慧、张如怡
赵玉、庄辉

展册设计

Juno Chen

英文校对

Tomas Pinheiro

鸣谢

BANK
东画廊
空白空间
马刺画廊
麦勒画廊
没顶画廊
魔金石空间
千高原艺术空间
偏锋画廊
Vanguard Gallery

关于SGA沪申画廊

About SGA

SGA 沪申画廊自开业至今已举办100余场展览及活动，合作过上百位艺术家，其中不乏已成为中国当代艺术界的领军人物，高度活跃并极具市场潜力的艺术家更是人数众多。往昔展览形式多样，涉及绘画、雕塑、影像、装置、建筑以及声、光、电等领域，大部分学术展览在业内极具影响力。沪申画廊始终与艺术领域相关人士保持着深度紧密的联系和合作，未来有信心一如既往，向外界呈现高水准的学术展览。此外，沪申画廊面向私人藏家和机构提供专业的个性化服务，包括艺术作品的挑选与整体配置、艺术顾问咨询、长远投资以及收藏建议等。

2021年伊始，沪申画廊更名“SGA 沪申画廊”，英文代称 SGA (Space & Gallery Association)，即空间与画廊联合，成都分部的设立，代表了SGA 沪申画廊布局国内外分部工作开启。经营策略方面，除继续举办高质量的学术展览外，发现和培育新的艺术家、帮助其成长也是重点内容之一，此外SGA还将着力于同国内外知名时尚潮流品牌的合作。未来，SGA 沪申画廊将成为时尚的前沿、最具代表性的艺术活动荟萃之地，以及关于艺术的交流、交易中心，为公众呈现艺术与时尚相结合的完美诠释，将“艺术”融于日常生活。

Since its establishment, SGA has hosted more than 100 exhibitions, events and collaborated with hundreds of artists ranging from the best emerging artistic talents to the most influential contemporaries in the art scene. With a reputation for conducting academically driven exhibitions, SGA has worked with an ever-expanding body of mediums that includes painting, sculpture, video art, architecture, and sound art. We care about sustaining relationships with fellow community of artists, curators, and critics at home and abroad, and will continue to conceive unparalleled research-based exhibitions moving forward. We offer customized service to our private collectors and organizations—whether it is personalized selection, art consultation, long-term strategic investment, or collection advice.

From 2021 forth, Shanghai Gallery of Art shall embark on a new initiative as Space & Gallery Association (SGA), a pluralistic conference of art space and commercial gallery. With the expansion of our latest branch in Chengdu, Sichuan Province. SGA aims to build and uphold our rich history in educational exhibitions, identify and nurture new artistic talents, as well as collaborate with domestic and internationally recognized and respected curators, critics, and institutions. It is our agenda to become the leading quarter in fashion and touchstone for artistic programs. SGA commits to present our public a platform where art, fashion and life-style converge— a home where art is the heart of life.

参观方式 Visit Us:

地址Address:

上海市黄浦区 中山东一路 外滩三号3楼
SGA Three on the Bund, 3rd F, No. 3 Zhong Shan
Dong Yi Road, Shanghai

参观时间 Admission hours:

10:00 – 18:00

周二到周日 Tuesdays to Sundays

周一闭馆 Closed on Mondays

联系 Contact:



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