

群展——看不见的世界

I will be your eyes

Group Exhibition

Participating Artist / 参展艺术家:

Shang Zongliang 尚宗梁

Shi Yunyuan 石韵媛

Xie Jingsi 谢竟思

Xue Yayuan 薛雅元

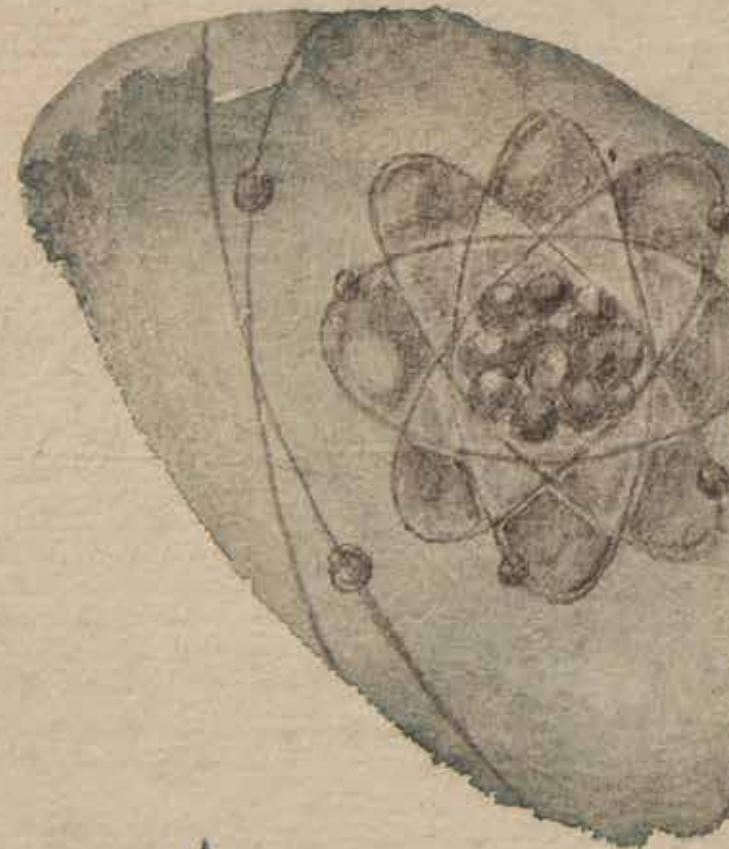
Yan Shixuan 颜诗轩

Zheng Qinyu 郑琴语

A vision of sight when there is no guiding light and a vision striving for reconciliation in a world mounting with escalating tensions. Thus, it is with sensitivity that the forgotten are inscribed back into the collective consciousness and what we neglect to see are thoughtfully exposed.

The astute from this generation are striving to move beyond the single-child malady of the "Little Emperor" and "Little Empress" syndrome that had plagued the generation born in the aftermath of the Cultural Revolution in the 1980s. With internet and capitalism a ubiquitous feature of their daily lives, many of the nineties generation (jiu ling hou) are emerging onto the social and professional platform as the most precocious and highly educated young professionals in China's recent history.

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Detail 局部
Xie Jingsi 谢竟思
Utopia 乌有圆
Ink on paper, stone 纸上水墨, 石头
2016
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在文革甫歇之后出生的八零后一代基本都为独生子女，身上难免带着“小皇帝”、“小公主”的习气。而九零后中独具慧眼的佼佼者正在努力摆脱这种症候的影响。如今，互联网和资本运作早已渗透在日常生活的方方面面，许多少年老成、教育背景出众的九零后开始在社会活动和工作中崭露头角。



I will be your eyes

Sightings for a New World

Preface text by Julie Chun, MA, Art Historian

The world has always been fixated by the new. This goes without saying for most societies in most parts of our world. The desire to acquire the latest - from electronic gadgets and cars to trending clothes and sunglasses - are just some of the objects of our fetish in the impossible pursuit to fill the bottomless pit of “to have and to have more.” The fascination with the new is not reserved only for “things,” but curiously also extends to people. We “follow” and “like” newly emergent singers and never-before-been-seen actors who clamor for our attention on small and big screens. Perhaps it’s because the new seem like an uncharted territory and the search for novelty can be like a discovery of sorts in the twenty-first century where every sea and landmass has been explored with literally no rock left unturned.

China is one such country where the fascination with the new is unequivocal. The socio-political circumstances, since the establishment of the People’s Republic of China in 1949, led to a series of policies that kept the large population of the Middle Kingdom tightly controlled and contained from the outside world until the opening of her doors with market reform in the 1980s. Consumer goods, that were fascinatingly new, began to enter the ports. From blue jeans to hair dryers, the society, recently released from the authoritative grips of Mao suits (the national uniform of civilians), developed a craze for all things that were seemingly foreign and thereby exotic. The euphoria of the new, palpable especially through

sight and perception when experienced for the first time, became addictive. This craving has not abated but hence gained accelerated momentum with the growth of China’s insatiable economy.

The 80s was thus a unique period in China for the rise of, not only state owned enterprises, but also the literary, performance, and visual arts, bringing the decade to a close with a wealth of cultural flourishes not experienced in thirty plus years. In the visual arts, over the course of the past five years, there has been tremendous attention heeded to the artistic production by the Chinese artists born in the 1980s, known colloquially as *balinghou* (八零后).¹ As the first generation under the single-child policy, the infamous moniker coined for the youths of this society is “Little Emperor” and “Little Empress.” The term alludes to the effect engendered by three sets of adults (parents, maternal grandparents, paternal grandparents) who dote on and consequently spoil the only child. Postings on the Chinese internet platform of wechat often reveal the senseless consumerist behavior of the “youths” of the 1980s-born generation, many of whom still refuse to grow old despite the fact that they are soon approaching thirty years of age, with some having surpassed their mid-thirties.

While the argument certainly does not apply to all artists of the *balinghou* generation, the general pronouncement about their



Shang Zongliang
尚宗梁

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Losing the eyes, Rebuilding the world 失去双眼，重组世界
Portraits 肖像- 14 plasters (portraits) 14 块石膏肖像，
Maps 地图 -33 wood cuts 33 块木刻
2016
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arts is that they veer toward narcissism and displays of self-indulgence. Comments such as “loud” and “ostentatious” are often expressed by viewers when confronted with their works. If there is criticality in their practices, it is sometimes submerged in the psychedelic play of lights and/or cacophonous sounds. As the successive generation of artists stands on the shoulder of their predecessors, will the art of tomorrow become even more blinding and deafening?

The fall exhibition at Art+ Shanghai, *I will be your eyes*, marks an uncommon shift. Not because it is a showcase to introduce the new emerging *jiulinghou* (九零后) artists who are born in the 1990s. And not because these younger artists have moved away from using blinding LED lights and the contemporary material constructs available to them. If anything, this generation specifically came of age during the era of fast-changing China where the internet and consumer capitalism have become ubiquitous features of their daily lives. Yet, those having recently graduated with BA or BFA and even MA or MFA degrees, are emerging onto the social and professional platform as one of the most precocious and highly educated generations in China's recent history. With a degree of sophisticated awareness, some have even put aside the frivolities of selfish materialism to cast an inquiring gaze at the conditions of Chinese contemporary society that came to shape and define who they are at this critical juncture of their lives and careers. As such, the salient feature

that runs through the works of the seven artists offer a long hard outward gaze at the human conditions wrought by the multitude of social and physical transformations in China. The strength of the exhibition is owed to the focus of each of the artists who through their personal insight deliver an expanded discourse about the plight of the community and the nation, of which they are a part.

Shang Zongliang (尚宗梁, born 1992, Qingdao, Shandong Province) lends his own eyesight to offer a visual voice to one of the greatly marginalized members of China's society – the blind, which according to the artist figures at 70 million. The ensuing stigma against the disabled is unwarranted and dismaying. Yet, in a country where the bias of equating physical beauty with moral virtue has an unbroken legacy since ancient times, the discrimination against those who are less than able-bodied is very real. Shang grew up near a special school for the blind, which led him to take a personal interest in their lives. By spending time at the school, he had the opportunity to observe and interact with the blind students on a regular basis. Just prior to starting his graduation project to complete his BA degree in Design, Shang came across a Chinese translation of a memoir written by the French artist Hugues de Montalembert who became blind after a violent struggle with robbers in his own home while living in New York. The memoir moves beyond the tragedy of the assault to focus on de Montalembert's reconciliation with life by

mapping his solo travels around the world to highlight the remarkable ways in which he learned to see without sight. Shang became inspired by de Montalembert's words, which claimed that being blind didn't mean living in “an expanse of darkness.” Rather, for de Montalembert, it was a misty world with shades of greens and blues. Shang began to interview the teens at the blind school and asked them to draw a map of a place they had visited based on their memory and what they envisioned the route of the journey had been like. Then Shang carved the maps on pieces of wood, which when completed, became woodcut sculptures painted with the misty hues of blue-green. Shang wanted the haptic nature of the woodcut to possess a tactile quality, similar to the Braille code, so the students could retrace parts of their past travels through touch. For the current exhibition, Shang has assembled thirty-three woodcuts of maps with fourteen plasters holding the self-portraits the blind students had drawn. The title of Shang's installation *Losing the Eyes, Rebuilding the World (2016)* is taken directly from the Chinese-translated title of de Montalembert's memoir. The installation is a poignant homage by one artist to another as well as a gentle tribute to members of Shang Zongliang's inner circle of community, resulting in an artistic collaboration that aims to invalidate misconceived perceptions. The artist **Xue Yayuan** (薛雅元, born 1993, Yantai, Shandong Province) takes as her inspiration another foreign author. She takes the magical realist writings by the Argentine poet

and essayist Jorge Luis Borges (1899-1986) as the basis of her work *Departure Without Arrival* (2016). The eight old-fashioned suitcases, filled with various cultural artifacts she has constructed, immediately references Marcel Duchamp's ready-made suitcase of the miniatures *Boîte-en-valise* (1935-40). While Xue acknowledges her work's origin to Duchamp, her concept for the suitcase was derived from her personal inquiry on human travel and migration. "The suitcase serves as the symbol for a journey. It maps the dimensions of time and space of one's travels," the artist notes. The suitcase also has a distinct connotation to physical travel in which the body moves from one location to another, in direct opposition to virtual travel that is prevalent through the internet.

In one suitcase, we witness a library of tiny books that are roughly equivalent in size to a thumbnail found during image searches on the web. The shelves are filled with an abundance of neatly organized miniscule books. The small texts Xue has created serve to reference the international impact and influence Borges had on the genre of short stories. Xue has reinterpreted Borges' hexagonal libraries holding four walls of books described in *The Library of Babel* (published 1941) to overtake the floor of the suitcase as the fifth and the most expansive wall. By illuminating the miniature library, Xue explores the ironic twists and turns in Borges' life. The author grew up in a house with a vast library that housed over a thousand volumes, and at one point during his career, he worked as a librarian. Yet, failing eyesight resulting in blindness led Borges to pen the lines "No one should read self-pity or reproach / Into the statement of this majesty / Of God: who with such splendid irony, / Granted me books and night at one touch."²

To dissipate the darkness that separated Borges from his life's obsession, Xue has lit up each of the suitcases with LED strip lights. The surreal glow emanating from the dark interiors of the valise has the effect of heightening the sculptural quality of each suitcase of *Departure Without Arrival*. Over time, Xue hopes to create one hundred suitcases, which will literally serve as points of departure. The one hundred suitcases in the series *Departure Without Arrival* visually and symbolically represent both a labyrinth and deep well, like a reservoir of knowledge, for which access is contingent upon the voracity of one's search.

Archives that seek to reveal the complicated relationship within consumer society are represented in the respective installations of **Zheng Qinyu** (郑琴语, born 1994, Jinan, Shandong Province) and **Yan Shixuan** (颜诗軒, born 1994, Taipei, Taiwan).

Zheng Qinyu, takes the power of the written word in the tradition of Barbara Kruger and unifies it with the Chinese fetish and compulsion for luxury goods. Composed as an urban metropolis, *The Mall* (2016) is fabricated as a city block of slick skyscrapers, literally enclosing the objects of consumerist desires. Yet, the goods encased in the light boxes are far from real; they are small 3D printed replicas that serve no function or purpose except as objects trapped in glass containers akin to the inviolable exotic specimens that were once enshrined in the "cabinet of curiosities."³ Indeed, these nondescript white objects appear as ghostly skeletal silhouettes in which their appeal is vastly diminished and we are left wondering what we found so desirable about these goods in the first place. Zheng's mall may initially entice, but upon closer engagement, the viewer is left haunted by the empty rhetoric that is an inherent feature of shopping. As our eyes adjust, we start to pay greater attention to the texts on the side of Zheng's buildings that tempt "Buy me. I'll change your life." Yet in the company of faux goods, we soon realize the lure of advertising only offers disenchanting promises that does not always deliver. Moreover, emblazoned inscriptions on the mall declaring "DIRTY" and "FINAL SALE UP TO 60%" reinforce the grotesque aspects of the vicious cycle that drives our incessant need to accumulate and accumulate.

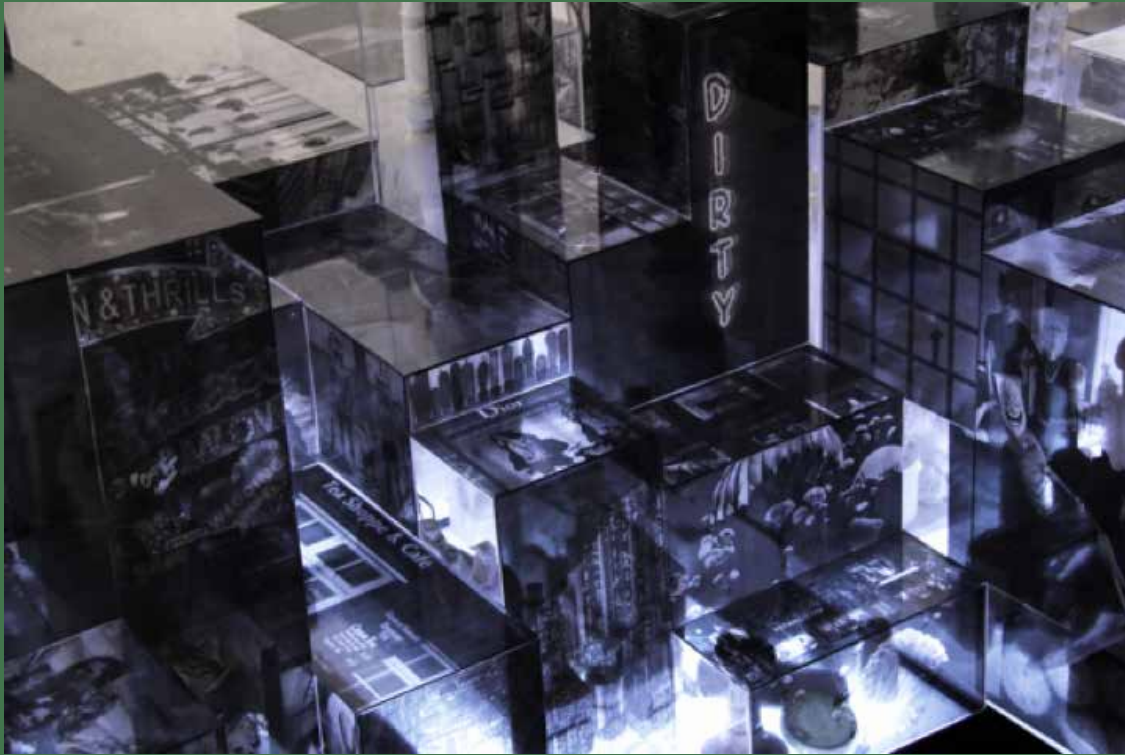
Yan Shixuan, likewise, reveals the foibles of our desires by exposing them as archeological remnants. She creates an odd juxtaposition by contrasting the useless plaster casts of traces that informed her past such as a yo-yo, a cassette tape, a tin mug, a ping pong paddle, a calculator, an abacus, a plastic flute, an alarm clock, to name but a few, held fast inside the frame with the actual objects placed upon a pedestal. The relationship between the real and the surreal is heightened, specifically due to the ambiguous nature of their propinquity. The relationship of the actual and its sculpture shadow is further complicated by the insertion of photographic images of two empty school classrooms and two local neighborhood commodity shops. Both places allude to places from Yan's childhood. When she was young,

Xue Yayuan
薛雅元



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Detail 局部
Departure without arrival 出发没有到达
Mixed media 综合材料
2016
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Zheng Qinyu
郑倩语



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Detail 局部
The mall 商场
Mixed media (pmma, consumer goods, books) 综合材料 (亚克力, 消费品, 书)
2016
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Shixuan Yan
颜诗轩



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Detail 局部
Time inside a box 盒子时光
Plaster, found objects 石膏, 实物
2016
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the artist was brought up in two separate cities and cultures - Jiayi, Taiwan and Zhuhai, the Special Economic Zone in Guangdong Province of southern China. Yan admits she had to struggle for her identity, attempting to reconcile the disparate languages and cultures of two different territories of her childhood. *Time inside a Box* (2016) serves, not only as a personal capsule of saved memento from Yan's childhood, but it also acts as a diary of contrasts. The real paraphernalia and their mirror-image replicas relay the tale of two cities that is officially asserted as one nation yet continues to operate under different socio-political contingencies.

The discourse of reviving fading history by restoring their lost fragments serves as the nexus in the respective paintings by **Xie Jingsi** (谢竟思, born 1993, Yiyang, Hunan Province) and Shi Yunyuan (石韵媛, born 1992, Zhengzhou, Henan Province). Xie has assembled her own unique vision of a Chinese garden (园林) in the venerated tradition of literati painting. Using the classical mode of ink on *xuan* paper (宣纸), Xie has constructed a pristine composition of *Arcadia* (2016) that, from a distance, appears as a carefully structured rock garden. Yet, upon careful inspection, the rocks serve as demarcated boundaries filled with both natural elements and artificial detritus of human civilization. Microbes and insects proliferate in the same space as the rockery and architecture to reveal the complex symbiosis between nature and the man-made. It is an imaginary and phantasmal world of

collapsed cities that are created and recreated, not through physical structures, but with the spiritual and creative yearnings that the artist envisions.

Shi Yunyuan's *66 Writings* (2016) is based upon the artist's extensive research of Beijing's old city wall, a series of inner and outer fortifications established during the Ming Dynasty (1368 – 1644) to keep foreigner at bay. The inner wall was taken down in 1965 to construct the present day Second Ring Road. What remains are not only fragments of the wall but also incomplete understanding about the wall and its many gates. To reinstate its memory, Shi collected 66 different pieces of passages from orally transcribed and written accounts by scholars, architects, government officials, journalists and business people who argued to retain or demolish the city wall. The artist eventually amassed an archive of near-forgotten oral and written viewpoints, which she re-inscribed for reflection in her calligraphic series *66 Writings* (2016). In *1-16/2016 Manuscripts* (2016), Shi has constructed her own vision of a city wall on panels of mounted *xuan* paper, which cover two corners of an adjoining wall. By meticulously re-writing in pencil the information she has collected, the remnants of the memory in regards to the original wall can literally be re-read and re-engaged by the viewers. The texts of *1-16/2016 Manuscripts* are built up densely, giving prominence to its aesthetic appeal rather than merely relaying its role as historical documentation.

Xie Jingsi 谢竟思

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Detail 局部
Utopia 乌有圆
Ink on paper, stone 纸上水墨, 石头
2016
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According to Shi, she also views her current series as “an exploration of the ineffaceable history of one of China's foremost architectural historian Liang Ssu-ch'eng (1901-1972) who predicted that over time, history will determine he was correct in arguing for against the demolition of the Beijing city wall.”

Taking an interest in short-lived presence of significant historical events that can have lasting effects, Shi selected one passage from the yearly interviews by the respondents and reproduced their statements with a large calligraphic brush dipped in water onto the black bricks left remaining on the ground. Her purpose was to restore the lost voices and expose both sides of a collective discourse that could and would alter the course of future history. The artist opted for the medium of water, rather than ink, to signify that the defending arguments and their counter-responses were no more permanent than even the edifice of a stonewall. The photographs from this writing serve as a physical trace. The artist states, “I tried in every possible way to restore the veracity of the historical period. I wrote on the black bricks... in which the writing marks evaporated and gradually became illegible, symbolizing the disappearance of the ramparts and the fading of the people's arguments and responses.”

Older artists from Zhang Dali (张大力, born 1963) to Yang Yongliang (杨泳梁, born 1980) have centered their artistic



practices on highlighting the excessive destruction of China's older towns in the state's push to construct urban cities. The works by the established artists concisely capture the short sightedness of the incessant decimation that often occurs without long-term due consideration to conserve or preserve architecture and building complexes that have historical importance. Shi's work continues the tradition of this critique, yet further expands the concept by mining and engaging as many multiple perspectives to foster a balanced historical narrative rather than asserting the single viewpoint of the artist.

The sensitive relationship of how one views the world and is viewed by the world is not always reciprocal. The prejudice of seeing and looking, which can foster biased and unsubstantiated pronouncements, has consequently been problematized by the increased image circulations of "ideal beauties" on the internet. Beautiful women have been a staple source throughout Chinese history, as protagonists or antagonists in classic novels, and later, as icons of sophisticated modern women. With the advent of advertising and movies and serial dramas, the barrage of beautiful faces and bodies have become a permanent fixture in China's contemporary society. Yet, like elsewhere in Asia, the notion of beauty tends to be concentrated on the exterior, and unfortunately, not always on the interiority of a person - for both men and women. The pursuit of cinematic good looks

has led to the huge proliferation of the plastic surgery industry in South Korea that is drawing not only Korean clientele but also large scores of the Chinese wealthy. According to the South China Morning Post, "Seven out of 10 foreigners who had plastic surgery in South Korea last year [in 2014] were from China."⁴

Xu Sijing (徐思瑾, born 1991, Jiujiang, Jiangxi Province) redirects the viewer's gaze toward a more realistic and thus healthy view of women and their bodies. While the acceptance of unconventional aesthetical qualities has found greater embrace in North America and Europe, it has been met with regular resistance in the Middle East and Asia where women (and men) are expected to look and behave according to society's pre-established codes of appearance and behavior. Attributes such as being plump or short are notoriously considered unattractive physical features for men and women alike and the color shade division between the "pearl white" and "migrant dark" skin tones have led to injudicious discrimination where the policemen stationed at subway stations will request the ID of anyone who appear darker skinned than outside the range of the average Han Chinese. Xu is personally aware of this dilemma that proclaims beauty must ascribe to cultural and societal dictum. She, herself, belongs to the populace from the southeastern area of China where the skin color generally tends to be darker due to the large agricultural production of wet rice plantation

Shi Yunyuan 石韵媛

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Detail 局部

66 writings, Part 1 66段书写之一

Mixed media (pencil on paper, stones, Photographs)

综合材料(纸上铅笔, 石头, 照片)

2016

where many farmers have to toil beneath the sun.

In line with of the older female artist Jin Weihong (靳卫红, born 1967), Xu paints images of women that conform to truthful representations of the vast majority of women in China, rather than the exceedingly slim yet voluptuous models who tend to be rare anomalies in any society. *Sand Castle 1* (2016) reveals multiple projections of a single body on the final print. The stocky body of the woman in the picture does not conform to the dimensions of an elongated western beauty, most likely because the DNA composition of most Asian women is significantly different than that of their European counterparts. The two sets of arms seem to parody the perfect male image of Leonardo da Vinci's *Vitruvian Man* (ca 1490). Xu's central subject in her two dimensional prints and three dimensional sculptures are embodiments of a counter-gaze, challenging the society's obsessive compulsion with prescriptive claims of beauty, which in fact is fleeting and ephemeral and has no empirical basis for morality. For Xu, not just female beauty, but the Chinese ideal of female beauty, is like a sand castle. They both seem beautiful because they cannot be real. No one can inhabit the space of a sand castle, because in time, it will soon be washed away by the next wave of the pounding ocean.

In conclusion, the current exhibition does not proclaim the conceit of the new or the novel, for we can detect traces of

the works' precedence in Chinese art history. The exigency of the exhibition is thus marked by the astute insight in which the vision of each artist takes a thoughtful turn marking a departure away from the person of the artist onto the topic of discourse that have shaped their present circumstances and their relationship to the shortcomings of their society. *I will be your eyes* serves an artistic catalyst for an alternate vision. A vision of sight when there is no guiding light and a vision striving for reconciliation in a world mounting with escalating tensions. Thus, it is with sensitivity that the forgotten are inscribed back into the collective consciousness and what we neglect to see are thoughtfully exposed. Through the keen eyesight of the seven accolade graduates of the Central Academy of Fine Arts in Beijing, we are guided towards an intuitive discovery of a world that has changed much and will continue to change.

Julie Chun is a Korean-American Art Historian based in Shanghai since 2011. She serves as the Art Convener of the Royal Asiatic Society China and art lecturer at the Shanghai American Center where through public lecture programs she strives to widen the public's understanding of artistic objects, past and present. She is a regular contributor to Yishu Journal of Contemporary Chinese Art. Her exhibition reviews have also been published on Randian and LEAP online.

End Notes

¹ Publications abound regarding the various studies of Chinese youths born post Cultural Revolution. For a general synopsis, see Alex Cockain, *Young Chinese in Urban China* (London and New York: Routledge, 2012). For a study examining the increased internet use in China, see Trent Bax, *Youth and Internet Addiction in China* (New York: Routledge, 2014). Regarding changing views about sexuality, see Jemimah Steinfeld, *Little Emperors and Material Girls: Youth and Sex in Modern China* (London: I. B. Taurus, 2015).

² Jorge Luis Borges, trans. by Eliot Weinberger, *Seven Nights* (New York: A New Directions Pub. Corp., 1984), 110.

³ For a concise teleological progression of museums from its role as the repository for cabinets of curiosities to its present role in subverting archaic practices, see Claire Robins, *Curious Lessons in the Museum* (Surrey, England; Burlington, VT: Ashgate, 2013), 17-46.

⁴ "Seven out of 10 foreigners' who had plastic surgery in South Korea last year were from China," Money and Wealth, *South China Morning Post*, May 19, 2015, <http://www.scmp.com/news/china/money-wealth/article/1802940/seven-out-10-foreigners-who-had-plastic-surgery-south-korea>

Xu Sijun 徐思瑾



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Sand castle 3-4 沙堡系列 3-4
Ceramic 陶瓷
2016
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Sand castle 1 沙堡系列 1
Print on paper 纸上打印
2016
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看不见的世界：新世界展望

作者：文学硕士、 美术史学家Julie Chun

世人大多热衷于追求新奇。每当潮流电子产品发售、新款轿车上市、时装或太阳镜上架，我们总会驻足观望、竞相抢购，但依然欲壑难填、不知餍足。而且奇怪的是，这种一味追新求变的狂热心理已不局限于物质层面，而是已然蔓延到人们本身，例如电影银幕和电视荧屏上星光初现的歌手和演员，往往会受到万千拥趸的疯狂热捧，也许是因为新人就像未经开垦的处女地罢。虽然身处21世纪的我们再也难觅一片纯乎天然的蛮荒之地，但追逐新鲜事物却也能满足人们探索世界的渴望。

其实，中国人对新鲜事物的迷恋也不遑多让。1949年新中国建立时，国家政策倾向于孤立自守，极少与非社会主义国家交流，直到1980年改革开放之后才向世界敞开襟怀。一时间，各种前所未见的舶来品纷纷涌向这个人口众多的东方古国。全国人民开始脱下千篇一律、几近样板式的中山装，穿起了牛仔裤，用上了电吹风，“进口货”也成为了时尚的代名词。然而，新鲜事物带来的感官刺激逐渐让我们无法自拔，随着中国经济的日益发展，由此带来的物欲泛滥变得越发不可收拾。

80年代不仅见证了国有企业的崛起，更是文学、表演、视觉艺术蓬勃发展的黄金时期。文化领域在这十年中呈现出欣欣向荣、百花竞放的面貌，让此前三十多年的岁月黯然失色。在过去五年里，80后艺术家创作的视觉艺术作品已逐渐得到公众的关注。作为中国第一代独生子女，80后不仅被父母视为掌上明珠，更受到爷爷奶奶、外公外婆的溺爱。当年被戏称为“小皇帝、小公主”的一代，虽然内心不愿长大，但如今也即将迈入而立之年，或已年近不惑。同时，他们过度消费、挥霍无度的问题一直饱受诟病，从微信上的相关文章中就能略窥一二。

当然，并非所有的80后都如此铺张，但不容否认，80后艺术家的创作整体流于自恋和放任恣肆，我们往往会从观众口

中听到诸如“夸张”、“绚烂”等词语。在创作中，80后艺术家往往把批判性的艺术语言埋藏在迷幻的灯光之下或刺耳的音乐之中。每一代艺术家都会青出于蓝，那么我们不禁要问，比80后更年轻的一代，会不会把艺术创作变得更加聒噪或炫目？

在此背景下，艺术+上海画廊的秋季群展《看不见的世界》就显得格外与众不同，并非因为参展作品都出自90后新兴艺术家之手，也并不在于他们远离了刺眼的LED灯和当代媒材。原因在于，这一代人本来就是特别的，他们在日新月异的时代长大成人，日常生活被互联网和消费资本主义所包围与渗透。如今，他们顶着文学士、文学硕士、美术学士或美术硕士等学位头衔，意气风发地走出校园，在社会活动和工作岗位上崭露头角。其中，一些见识不凡的佼佼者已经摒弃了浮夸自私的物质主义，在面对人生和工作转型的关键时期，冷静思考当今中国的社会现实以及被时代所造就的自我。七位参展艺术家以艺术的语言，审视了在中国社会急剧变迁的语境下人们的生存境遇。他们凭借深刻的洞见，广泛探讨了整个国家所面临的困境，同时也并未忘记自己也是这个社会的一分子……这一切都为本次展览增加了广度与深度。

尚宗梁（1992年生于山东青岛）凭借独特的视角，在其视觉艺术作品中反映盲人的心声。他说，中国7000万的盲人群体始终被排斥在社会的边缘，他们饱经生活的艰辛，忍受着无端的贬斥。自古以来，人性中就有重美貌轻美德的习气，因此人们历来对残障人士抱有成见。小时候，宗梁家附近有一所盲人学校，平日里的耳濡目染让他对盲人生活产生了兴趣。于是有一段时间，他经常去这所学校与学生交流互动。在酝酿毕业设计项目时，宗梁读到了法国作家于格·德蒙特朗拜尔的回亿录中译本。这位法国作家旅居纽约时，曾与闯入家中的歹徒搏斗而致双目失明。书中，作者已脱离了那场变故的悲痛，而更多地着墨于他独自旅行的经历，描述自己重新适应生活并最终学会用心观察世界的人生历程。作者写道：失明之后，眼前并非一团漆黑，而是一片片或绿或蓝的雾霭；这非同寻常的语句如闪电般激起宗梁的灵感。于是他前往盲人学校采访，让学生们根据记忆和想象，把他们曾去过的地方画成地图。然后，宗梁把这些地图刻绘在木头上，

再涂上一层烟霭朦胧的蓝绿色调。他希望这些作品能够像盲文那样，通过触觉重新唤起这些学生对昔日旅途的记忆。本次展览中，宗梁展出了33张地图木雕以及14座带有盲人学生自画像的石膏。此外，其艺术装置《失去双眼，重组世界》直接取自于格回亿录中译本的书名，旨在以艺术的形式化解社会对盲人的偏见，表达了宗梁对这位法国艺术家的无限敬仰，同时也感谢各位盲人学子以及项目成员的参与和配合。

1993年生于山东烟台的艺术家薛雅元，带来了作品《出发没有到达》（2016），灵感源于一位鼎鼎大名的文豪：阿根廷诗人、散文家、魔幻现实主义作家豪尔赫·路易斯·博尔赫斯（1899-1986）。八只老式手提箱一打开，艺术家匠心创造的各种文化作品便映入眼帘，使人不禁联想起马塞尔·杜尚在1935到1940年期间创作的系列作品《手提箱里的盒子》（手提箱里存放的是其作品的微缩模型）。雅元表示自己的创作借鉴了杜尚的形式，但关于手提箱的概念解读却源于她对人们旅行和迁徙的探究。她说：“手提箱是旅行的象征，它的运动轨迹构成一幅幅时空交织的地图。”同时，手提箱代表了人们踏上了真实的旅途，与当下流行的互联网虚拟旅行形成了鲜明对比。

其中一只箱子里藏着一座微型图书馆，书架上齐整地陈列着大量书籍，每本图书的尺寸就像上网搜索时跳出的缩略图。由艺术家本人添加的简短文字，喻指博尔赫斯借由短篇小说这一文学形式在国际上引起强烈轰动并彪炳史册。这位文学巨匠在1941年出版了著名的短篇小说《巴别图书馆》，文中描述了一种六角形的图书馆，它的四面墙壁用来藏书，还有两面墙壁则与其它六角形图书馆衔接互通，这些图书馆在空间中层层叠加、不断延伸，形成宏伟的宇宙。雅元在作品中重新诠释了这一哲学理念，并且别出心裁地把箱子底部作为第五面书墙（面积最大的一面墙）。她还将手提箱照亮，隐喻博尔赫斯一生中最为辛酸的变故：这位伟大的作家自幼便与书籍结下不解之缘，他出生于书香门第，宽敞的书房里藏有上千册图书，长大后担任图书馆馆员、图书馆馆长。然而造化弄人，他的视力不断衰退，年过半百时竟致双目失明。悲从中来的博尔赫斯不禁提笔赋诗：

“这是神圣而威严的旨意，
不要以为是责难，莫要怨叹忧戚。

上帝，像是提出一个悖理，
赐我以智慧的书箱，
却又逐我于永夜的黑漆。”

艺术家用LED条形灯照亮每只手提箱，意在驱散黑暗，让博尔赫斯与他毕生热爱的书籍永不睽隔。而黑暗的箱体中放出的超现实的亮光，烘托出《出发没有到达》系列中所有手提箱的雕塑质感。假以时日，雅元希望能创作出一百只手提箱，让它们成为每一段旅程的出发点，并通过其视觉意义和象征意义，使它们共同构成一座复杂曲折的迷宫或深不可测的竖井，只要观众愿意深入探索，就会有无穷的发现。自己的装置作品，揭示出消费社会中的复杂关系。

郑琰语从巴巴拉·克鲁格作品所独有的标题式语言中汲取智慧，并联系当下中国对奢侈品的狂热追求，创作出《The Mall》（2016）。作品中，打着灯光的透明箱子比拟大都市中鳞次栉比的高楼大厦，乍一看去，“灯火辉煌”的“大厦”里面摆满了消费主义者喜闻乐见的商品——这些3D打印的白色物体本身没有任何功能，纯粹是玻璃器皿中的摆设，就像过去的贵族将奇珍异宝收藏在珍品陈列室（现代博物馆的前身）里一样，显得极不真实。倏忽之间，这些物品好像成为了幽灵般的森森白骨，原有的吸引力荡然无存，我们开始疑惑为什么起初会对它们产生兴趣。当我们仔细玩味这充满诱惑的购物广场之后，一种空洞无物的感觉随即袭遍全身，令人无法释怀，而这正是购物血拼的固有本质。随后我们转移目光，开始关注“大楼”上的文字，这时脑中似乎有声音在怂恿我们：“买吧买吧，你的生活将从此改变。”然而在这些白色物体的衬托下，我们很快意识到广告的诱惑背后不过是无法兑现承诺。同时，购物中心大楼上打出的醒目标语“清仓大甩卖”和“低至四折”正刺激着我们的欲望，让我们无休止地大买特买，把家里的橱柜塞得满满当当。

同样，颜诗轩的作品《盒子里的时光》（2016）通过展示一些陈年旧物，揭示出消费主义时代的人性弱点。她用石膏翻制儿时生活的物品，形成并列的浮雕效果，例如溜溜球、盒式磁带、锡杯、乒乓板、计算器、算盘、塑料笛子、闹钟等等，而实物则陈列在基座上。艺术家旨在借实物与石膏模型的相似性，突出真实与超现实之间的关系。一旁摆放的，还有数张极富寓意的照片：其中两张取景于空无一人的学

校教室：昔人已去，徒留落寞的书桌；另两张拍摄了寻常巷陌中平凡无奇的杂货店。这些照片不仅是艺术家童年生活的掠影，更使实物与石膏模型间平添了一层更为胶着复杂的关系。诗轩从小在台湾嘉义和广东珠海两地长大，两个城市虽同属中国，政治和社会制度却截然不同，这固然能使她接受不同的文化熏陶，却也令她陷于身份认定的挣扎，在总角之年就要努力适应两地的语言和文化差异。她用这部作品倾诉自己在两种背景下的成长故事，也是在追忆那不知不觉中湮没于逝水流年的人生轨迹。

谢竟思（1993年生于湖南益阳）和石韵媛（1992年生于河南郑州）两位艺术家的画作，旨在通过挖掘历史的陈迹来重温久已褪色的人文记忆。谢竟思从历史悠久的中国文人画作中感悟和总结出对中国园林的独有观点。她采用传统的笔墨和宣纸，创造出一幅淳朴自然的作品：《乌有园》（2016），远远望去好似风格清雅的假山园林，但细细观赏，你会发现山石之间，自然界元素和人造碎石驳杂并存。微生物和昆虫自在地生活在假山和建筑之上，揭示出人与自然的和谐统一。艺术家通过想象力和创作才情，不费一砖一瓦就将这个早已消逝的乌托邦重现于世人面前。

石韵媛通过对北京古城墙的深入研究，创作了系列作品《66段书写》（2016）。北京城墙始建于明代（1368年-1644年），内城与外城具有防范外敌入侵的作用。1965年，为了建造如今的二环路，内城被拆除，不仅城墙几乎破坏殆尽，仅留断壁残垣，而且人们对古城墙和古城门的回忆也变得支离破碎。为了复原这段记忆，艺术家采访了学者、建筑师、政府官员、记者、作家、商贩，记录下他们对城墙拆除褒贬不一的态度，然后从这些采访稿中选择性地抽取一部分内容，用铅笔细致地抄写下来，构成《66段书写》系列（2016），期待观众能够从这些记述中逐步还原出北京古城墙的风貌。作品《1-16/2016手稿》中，艺术家将北京16座城门的资料和概述书写在宣纸上。密密麻麻堆砌起的文字不仅可供读者回忆与想象，更给人以城墙一般的厚重感。石韵媛说：“本系列意在探讨和追忆梁思成与北京城墙的一段无法抹去的悲伤历史。梁思成曾预言：五十年后，历史将证明我是对的——拆除北京城墙是个错误。”

石韵媛试图以短暂的历史重现，收获长久的社会影响：她从每年的采访记录中各抽出一段内容，用水毛笔书写在古城墙遗址的砖块上，借此重现人们对拆除古城墙的讨论，并以正反两方面视角呈现其内容。石韵媛相信，她所记录的这些讨论足以改变中国的历史走向。之所以选择水而非墨汁作为媒介，是借由字迹的消失喻示一切争论都将随风而去，就好像雄伟的古城墙也终究难逃一劫。所拍摄的现场书写照片见证了那些字迹曾经短暂的存在。石韵媛说：“我尽可能去还原和再现真实的历史。我在黑砖上用毛笔蘸水书写，水迹会因蒸发而渐渐消失，字迹的消失象征着城墙被历史的沧桑所掩埋而不复存在；人们的争论和回应也随着时间渐渐地被淡忘。”

一些知名的资深艺术家，比如1963年出生的张大力，以及1980年出生的杨泳梁，都将艺术实践聚焦于中国城市化进程中对古城镇的过度破坏。城镇开发者目光短浅，无法从长远角度考虑民族利益，导致了无休止的拆除破坏，具有历史意义的建筑和建筑群无法得到妥善保护。石韵媛的作品延续并扩展了这一批判的传统，挖掘并引入了更为多重的观察视角，形成恰切而稳妥的历史叙事，从而避免片面强调艺术家的个人观点。

我们如何看世界？世界又怎样看待我们？二者之间往往不是对等的。人们对外貌的偏执不仅让互联网上涌现出许多吻合世俗审美标准的“完美女性”图片，更会让人们的判断出现偏差。美女在中国历史上占有重要的地位，在古典小说中她们充当故事主角，而今则成为现代成熟女性的代表。随着广告、电影和电视剧的出现，那些面容秀丽、身材曼妙的女郎纷纷进入人们的视野，成为当代中国随处可见的“社会一景”。然而，不论是对男性还是女性，中国和亚洲其他国家的人们对美的理解都侧重外貌，而内在美则往往被忽略。在人们狂热追求美貌的背景下，韩国美容业大行其道，不仅韩国顾客趋之若鹜，很多有钱的中国人也涌入整容大军。据《南华早报》报道：“去年（2014年），赴韩整容的外国人中，有十分之七是中国人。”

1991年出生于江西九江的徐思瑾，把观众的视线重新定位在一个更为现实的角度，引导人们以健康的审美标准来欣赏女性的身体。在北美和欧洲，人们已经越来越认同不拘传统

的审美理念，而在中东和亚洲，传统观念仍然根深蒂固，与现代审美观格格不入。在这些地区，社会约定俗成了何以为美，何以为行为规范。例如，人们总认为身材矮胖是不美丽的。徐思瑾很清楚，美不得不屈从于文化传统和社会观念，这是人类的无奈和悲哀。她本人来自中国东南部地区，那里分布着幅员广阔的水稻产区，农民都要头顶烈日辛苦劳作，因而肤色普遍偏黑。

与绘画前辈靳卫红（生于1967年）一样，徐思瑾笔下的女性形象并非樱桃樊素口、杨柳小蛮腰的绝色佳丽，而是更符合中国大多数女性的真实情况——其实，前者在任何社会都是凤毛麟角。在《沙堡系列之一》（2016年）中，艺术家的定稿作品显示了对同一个身体的多重投影，这“三头六臂”的投影效果仿佛是在幽默地效法列奥纳多·达·芬奇《维特鲁威人》（约1490年）中完美的男性形象。另外，作品中的女性肢体粗壮，不符合修长苗条的西方审美习惯，因为大多数亚洲女性的基因结构是与欧洲女性迥然不同的。徐思瑾的二维作品和三维雕塑有着同一个主题思想，那就是反对公众的传统审美观念，挑战社会约定俗成的美丽定义，因为外在美是肤浅的，青春韶华也是匆匆易逝的，无法据以评判一个人的道德。对徐思瑾来说，所谓的女性美以及中国人对理想美女的定义，都像沙堡一样不切实际而又不堪一击，一个小小的海浪就会让它在瞬间分崩离析。

综上所述，本次展览并没有标新立异，因为我们可以看出参展作品都在一定程度上模仿了中国美学史上的一些作品。然而更重要的是，参展艺术家都以卓越的眼光，摆脱自身作为一名艺术家的局限，努力探讨了造就他们今日境遇的原因，以及他们自身与时代弊病之间的关系。“看不见的世界”孕育一种新的美学视角，就好像我们在无灯的夜路上摸索前行、或努力调整身心去适应这日趋紧张的世界时所看到的景象。七位刚刚毕业于北京中央美术学院的艺术家用敏锐的直觉，把久已淡忘的过往重又拉回记忆，又或以发人深省的手法诠释那些被人忽略的珍奇。让我们跟随他们的目光，直观地感受这个曾经沧海桑田，却始终变化无常的世界。

Julie Chun, 美籍华裔艺术史学家, 2011年开始在上海生活。担任皇家亚洲学会在中国的艺术召集人, 并在上海美国中心担任讲师, 致力于为大众解读过去和现在的艺术品。长期为《艺术:当代中国艺术杂志》供稿, 并在燃点和LEAP等艺术网站发表展评。

尾注

¹关于文革后出生的80后年轻人的研究和出版物数量丰富。如想从整体了解80后年轻人的面貌, 可参阅《中国城市里的年轻人》(Young Chinese in Urban China), 作者: Alex Cockain, 劳特利奇出版社2012年出版。如想了解中国人上网时间增加的情况, 可参阅《中国的年轻人与网瘾》(Youth and Internet Addiction in China), 作者: Trent Bax, 劳特利奇出版社2014年出版。关于中国人对性的观念变化, 可参阅《小皇帝和拜金女: 现代中国的性和年轻人》(Little Emperors and Material Girls: Youth and Sex in Modern China), 作者: JemimahSteinfeld, 伦敦I.B.Tauris出版社2015年出版。

²豪尔赫·路易斯·博尔赫斯: 《七夜》(Seven Nights) 第110页, 艾略特·温伯格译, 纽约新方向出版社1984年出版。

³如想简要了解博物馆如何从曾经的“珍品陈列室”, 发展为如今的对古代艺术的颠覆, 请参阅《Curious Lessons in the Museum》第17-46页, 作者: 克莱尔·罗宾斯 (Claire Robins), 萨里, 英格兰; 伯灵顿, VT: Ashgate 2013年出版。

⁴“去年赴韩国整容的外国人中, 十分之七是中国人。”《南华早报》英文版, 《Money and Wealth》栏目, 2015年5月19日。
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Detail
Shi Yunyuan 石韵媛
66 Writings, 66段书写
Mixed media (pencil on paper, stones, prints, photographs)
2016
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Shi Yunyuan 石韵媛
66 writings, Part 1 66段书写之一
Mixed media (pencil on paper, stones, Photographs) 综合材料 (纸上铅笔, 石头, 印刷, 照片)
2016
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Detail 局部
Xie Jingsi 谢竟思
Utopia 乌有园
Ink on paper, stone 纸上水墨, 石头
2016
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Two Inclinations

On Yan Shixuan & Xu Sijin's Photographical Artworks

Zhang Linmiao

For the fall group exhibition I will be your eyes at Art+ Shanghai this September, seven accolade graduates of the Central Academy of Fine Arts in Beijing will present their artworks, of whom five share the same studio within the School of Design while the other two, Yan Shixuan and Xu Sijin, come respectively from the Departments of Photography and Sculpture. These two students' artworks could fall into the photographic category, yet no longer in the traditional sense. What I have written here is based on my interview with these latter two art students.

The invention of photography remains a far-reaching significance in the history of art. Is photography also the most authentic means of recording, or is its authenticity supposed to be critically challenged? There may be two inclinations for artists at large: to deem art as a means or a goal, both of which can be identified from the works by these two young artists.

The series Time inside a Box by Yan Shixuan is composed of four pieces of correlated works, where each of the four boxes presents a framed juxtaposition of a photo on the left and embossed plaster replicas of the artist's collected trinkets on the right, resembling what it looks like when probing inside a "box". Yan experienced a somewhat special childhood: she was born in Taiwan's Jiayi County and then grew up for some years in Zhuhai City within

mainland China after her parents underwent a work transfer. The family's flitting between the two different territories is believed to be a sparkle for her artistic inspiration. During her early education in these two places, Yan enjoyed mooching from one commodity shop to another, browsing among a dazzling array of trinkets. This is the reason why the photographic images present the interior layout of her primary school classroom along with a neighborhood grocery store. The real paraphernalia and their mirror-image replicas are among her very own rare collections, and these were evidently the standard popular toys for Yan's peers at the time. At the exhibition site, both the actual and its sculpture shadow will be displayed together.

Yan Shixuan is a southern Chinese girl, typically gentle and quiet. With a touch of warmth, each of her artworks may evoke a hearty smile, but when four of the works are arranged in pairs to relay the tale of the two cities, viewers may sense a faint sadness for her childhood memories mixed with nostalgia, as unforgettable traces of individual experience have disappeared into history, and the only thing left is a personal capsule of mementos hidden inside the boxes. Childhood may leave a lifelong influence on individuals. It is undeniable that the cultural differences between the two cities, which are officially asserted to be under one nation yet continue to operate under different socio-political contingencies, may affect a child's

experience while growing up. We tend to know more about “me” through the observation of “others”, and only through the establishment of varied relationships can a person possibly shape their sense of “self”. For Yan, identity may remain an everlasting, intertwining issue, but such difficulty, which is beyond description and remark, is believed to serve as a clue to her entire artistic career.

At the first sight of Xu Sijin’s artworks, I am attracted by the frontal female nudes, which are perfectly lifelike and truthful representations of the vast majority of women in China. However, the extra two heads and two pairs of arms achieved by multiple projections make it look like a virtual goddess. When I go on to the next work, for the back figure of the goddess, I notice her elongated hair braid which reaches down to the ankle and seemingly uses some real hair. But on the exhibit tag, I cannot find any other mediums but paper. Also included in this series Sand Castle for this exhibition, are some of her pottery and porcelain statuettes, the three dimensional counterparts of the aforesaid two dimensional print works.

However, such a series title is beyond my full apperception and haunts me as an unasked question. A few days later when I met Xu, I realized at the first sight of her that she is the very original image of the “goddess” in her works. Unable to resist enquiring about her crafting process, I am astonished at her reply: To the print artwork of Sand Castle 2, she adds nothing else but twists numerous fine paper threads cut from the zone straddled between the back sides of the head into a lengthy braid hung down to the ankle. “The threads cannot be cut finer, at a diameter of 1/3 mm”, explains the artist while showing part of the process recorded on her mobile phone. Each thread appears to be so fine, natural-look hair, that any distraction and cutting deviation would result in failure.

I didn’t realize that I was too fascinated by the content of the print to notice the weaving craftsmanship it involves, until she added that the process for the frontal nude image was actually a bit more complicated. Upon closer examination, I discover that the print contains tiny eyelets knitted horizontally and lengthways with marginal weaving marks. “I cut the image into paper threads at a diameter of 3 mm approximately, label them, and weave them together”,

recalls Xu, at which point, the Sand Castle implication now becomes explicit. Such a tremendous manual, painstaking commitment is indeed an appropriate metaphor for the castles built up with countless sand grains. Moreover, the sand may also symbolize the imaginary mirages that contrast with reality. We should give priority to observation over speech as all perception starts with eye contact. However, eyes cannot always be relied upon to see the truth.

Xu is not a talkative girl. At my invitation to discuss her own artwork, not until after thinking it over for a while, does she respond, “I have a passionate enthusiasm for producing extremely refined and perfect artworks.” Later as I scan through her artwork from her school days, I seem to find some clue to the mystery. Her engagement with photography started from one photographical workshop during her postgraduate studies, when she crafted a jigsaw known as “fishbone” comprising 9 small photos, 8 of which are photographic images of sharp nails, barbed wire, or knife blades placed on certain body parts, impressing on the viewer a sense of uncomfortableness, and the remaining one, which must be her earliest weaved artwork, is an artwork weaved by paper threads torn from a photo of her own hands. In the entire series, this small work of art turns out to be her most successful creation. Though it may look somewhat unpleasant, and even morbid, with the broken finger images twisted together, the viewer cannot tear their eyes away from it.

At this moment, from Xu’s works, I acquired a clear picture of her argument on the most essential issue mentioned earlier - should authenticity in photography be trusted or challenged? Photographic truth and the brilliant insertion of materiality in her work formed the artist’s brand new quality, which magically blended with the viewer’s senses to evoke an enormous illusion. You might, through the analysis of female connotations, the female body, and weaving in her works, find nothing but the stereotypical working steps during the creative process of a female artist. In my view, however, Xu’s incisiveness is far broader than these elements.



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Xu Sijin 徐思瑾
Sand castle 1 沙堡系列 1
Print on paper 纸上打印
2016
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两种倾向 浅说颜诗轩与徐思瑾的摄影 张林淼

9月在art+上海画廊的展览“我是你的眼”中，集中了7位今年刚刚从中央美术学院毕业的学生的作品。他们中，有5位来自设计学院的同一工作室，师出同门。另外的两位：颜诗轩，来自摄影系；徐思瑾，来自雕塑系。这两位艺术家参展的作品，都既可以被描述成摄影作品，却又已不是传统意义上的摄影了。在对两位艺术家分别进行了采访后，我整理了这篇文字。

摄影术的发明，在艺术史中意义深远。摄影是不是一种最真实的记录，亦或，摄影的真实是最该被挑战的一种真实？对于艺术家来说，或许有两种倾向：艺术作为手段，和艺术作为目的。在这两位艺术家的作品中，我们或许可以一窥这两种倾向。

颜诗轩的作品叫“盒子时光”。一共有四幅，装框模仿了一个自上探头去看一个盒子里东西的视角。每个“盒子”里，都是左有一张摄影，右边则有石膏翻制的一系列小物品，组成浮雕的效果。颜诗轩的成长经历有些特殊，她出生在台湾台北，长在嘉义，但小时候因为父母的工作关系，她也在珠海度过了很多童年时光。两地辗转，正是她这件作品的起源。她在两地都上过小学，喜欢光顾有琳琅满目小玩意的杂货店，所以她的摄影分别取景于两地的小学教室和杂货店内部。被翻制成石膏的小物品，都是她自己的珍藏，基本是她和她年龄相仿的一代人童年的必备行头。在展览场，这些私人物品的实物也一并展出。

颜诗轩是个看起来温柔安静的典型南方女孩，她的这件作品充满温情，会让人会心一笑，但当四幅作品两两一组，对应着台海两地时，又带上一丝关于童年和乡愁的淡淡忧伤。时代洪流下的一座个人记忆的纪念碑，深藏在盒子里的时光。童年影响着每一个人的一生，对于颜诗轩这一代人来说，政治并不是最重要的议题，但不能否认的是，一峡之隔，文化差异已经悄然产生，并影响着在海峡两岸成长的孩子。我们往往需要通过“他者”来更清楚的认识“我”，正是种种关系的建立，才可以塑造出自己。对于颜诗轩来说，身份认同或许将是缠绕她始终的一个话题。而这种似远似近的距离，反而更不易描述和言说，相信也会在她的整个艺术生涯中成为一条线索。

第一次看见徐思瑾的作品，首先被这个异常真实的女性正面全裸像吸引，她三头六臂，却又更像一位不真实的女神。移步到另一幅背面的女像前，“女神”似乎转过身，她长及脚踝的头发引人注目，似乎利用了一些真实的头发，我却没有在展签中找到任何除了纸张以外的材料。一同展出的还有两个根据摄影作品的形象制作的陶瓷小雕塑，这一系列的作品被她命名为“沙堡”，也令人琢磨不透。几天后我见到了徐思瑾，一眼便认出，她就是自己作品中的“女神”，我忍不住开始询问作品的制作方法，得到的答案令我大吃一惊。那有着长辫子的作品（沙堡之二），确实没有添加任何的物质，而是她沿着后脑勺的两侧，向下将图像剪成了无数极细的丝，然后编成的辫子。“没办法剪的再细了，大概每一个细丝是一毫米的三分之一。”她找出手机里制作的阶段记录给我看，那些纸丝确实已经细若发丝了，在制作中，如果稍不集中精神，出现偏离，功亏一篑。这个过程实在令人难以置信。“其实另一张正面像才更难做一些。”这时候我才发现，自己起初只被图像的内容所吸引，却没有注意到，这其实是一副编织出来的作品。再一次细心观看，画面上有确实因为经纬编织形成了很多极小的点阵，边缘的部分，艺术家也刻意留出了编织的痕迹。“我把图像裁成了约3mm的纸条，进行编号，再开始编织。”听到这里，“沙堡”的意味似乎明确了一些，如此大量的人工劳动，确实就好像用一粒粒细沙，筑起城堡一般。而与此同时，沙子筑城的城堡，又似海市蜃楼，充满了关于真与幻的想象。观看先于言语，一切认识从眼睛开始，但眼睛却不一定看见真相。

徐思瑾不是一个喜欢说话的女孩，我邀请她谈谈自己作品的时候，她想了很久对我说，“我对做出及其精细完美的东西有一种狂热。”后来我翻看了她在校期间的作品，似乎找到了些蛛丝马迹。她对摄影的涉猎起源于研究生期间的一次摄影工作坊。她那时候做了一组叫做“鳃”的作品，是9幅小作品的拼图，其中八幅是尖钉，铁刺或刀片被摆在身体的局部的摄影，确实让人感到有梗在喉，而在这个系列中却有一张，是她拍了自己的双手，然后裁成纸条后编织在一起的。这应该是她第一次编织。在整个系列中，这一张小小的作品确实同样成功制造了某种让人不舒服的感觉，手指像被折断，病态的交缠在一起，可又让人忍不住看下去。从这一刻开始，我在徐思瑾的作品里，已经看到了她提出的有关真实的问题，这直指摄影的本质。她成功的创作了一种全新的质量，它既有属于摄影的真实，又有也许比摄影真实更真实“物质性”，但最终这一切，杂糅在人的感官中，构成一个巨大的幻象。所以，也许我们可以分析她作品中的女性意味，身体，编织，都听起来非常符合一位刻板印象中女艺术家的“分工”。但在我看来，徐思瑾在关注的，显然是大于这些的东西。

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Detail 局部
Shixuan Yan 颜诗轩
Time inside a box 盒子时光
Plaster, Found Project 石膏, 实物
2016
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Detail 局部
Zheng Qinyu 郑琴语
The Mall 商场

Mixed media (pmma, consumer goods, books) 综合材料 (亚克力, 消费品, 书)
2016

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Zheng Qinyu 郑琴语

The Mall 商场

Mixed media (pmma, consumer goods, books) 综合材料 (亚克力, 消费品, 书)

2016
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The world we cannot see

Professor Song Xiewei, Dean of the Department
of Design at the Central Academy of Fine Arts

After seeing many graduation shows over the years, and despite the variations in space and in time, in themes and protagonists; it is the unique sense of innocence, good and beauty that one sees at the Academy which always surprise me, and leave a long-lasting aftertaste. This makes for the luck and happiness of those who are the Academy.

Thanks to the flourishing of the academic environment and the heavy efforts put on art conservation, the Design Department has grown rapidly since it was founded. Through its great achievements in higher art education, industrial design, design services to the country, and personnel training, CAFA has taken its place in the global field of higher art education.

By 2016, there will have been 130 undergraduates presenting us with wonderful works, summarizing the whole of themselves into the one unforgettable piece of art. We have a tradition in the 6th Studio of the Design Department, which is to put all the graduation works under a common theme. This year, I decided the theme would be "Maps". A map can be a very visual item, relating to scales and standards, but also carrying meaning without showing it, through concepts and ideology. As an information carrier, a map can thus contain a huge amount of information in itself. The students created their works taking different perspectives on this theme, from their own standpoint

or from an outside one, for an abundant result. For the exhibition this fall at Art+ Shanghai, five of my students will present their work: Shang Zongliang, Shi Yunyuan, Xie jingsi, Xue Yayuan and Zheng qinyu will each be showing their interpretation of the theme of the "Map".

Among these works, Shi Yunyuan's "66 writings" stood out and won the highest award for this year's graduation. This work is a critical exercise, as the artist attempts to bring back history by using water to paint over ancient wall ruins, bringing the incident (the Action) into public sight and thus criticism. (Note: the wall in question was the ancient Beijing city wall which was taken down to be replaced with what is now the 2nd ring road) Design (the Art) is not used here as an external way to interpret a fact, but a tool to reveal the real nature of things. Although such pieces of work take time to create, the time spent in production is more than made for through the historical narration it creates. Such narration is an eulogy to the future and the valuable point of the artist and her work. 66 writings mean 66 periods of time. These periods carry the memories of a splendid civilization which became the issues of reality's future (Note: the present). By avoiding to centralize human resources and labor, democracies can choose to follow any principles previously left behind in the past by society. Rather than looking at Shi's work like an artistic creation, it has to be seen as a record of civilization with serious thinking and no

sense of self put into it. This approach enables her to create what should be the only view on this past choice – this is where art can give a modern viewpoint to past events.

Shang Zongliang's "To lose two eyes, and reorganize the world" comes from his experience of travelling with the blind. Shang made a record of details that others may not notice but which were heard and felt by the members of these groups, and he carved out maps encompassing these perceptions from the blind's travels. In addition, he let them make self-portraits through touching their facial features, and created molds of them. Experiencing life through touch, and to feel through hearing is the way to live for 70 million blind persons in China.

Xie Jingsi's work "Garden of Nothingness" displays her own understanding of this concept, trying to make an escape from the predicaments one lives under in high-density cities, and the alienation to these unnatural landscapes that creates a spiritual utopia built from disassembling and self-reassembling. Although the idea of Garden of Nothingness already no longer exists, the concept of Utopia still remains. Xie is hereby sharing her own utopia with us, presenting surreal conceptions of real, everyday items and places such as gardens, rocks, insects, microorganisms, buildings or machines.

Xue Yayuan's work "#100 – Departed but not arrived" is a long-term plan trying to present the world of literature and imagination through periodical installments, by creating 100 suitcases of which these "Departed but not arrived - #1-#8" is the first presentation. People are Gods when dreaming and beggars when thinking. Literature and imagination can create a more real world, and the artist here follow the lead of Borges, unscrambling all of his novels into one story, taking different versions or segments of the same story to reorganize this new fictive reality. Suitcases create a record of the people and things encountered during the journey (process), and thereby create a map of time and space. Xue uses these suitcases to bring the audience from day to night, from sobriety to a dreamland, and from reality to verity.

Zheng Qingyu's "Shopping Mall" shows how modern consumption has deeply dominated people's mentality

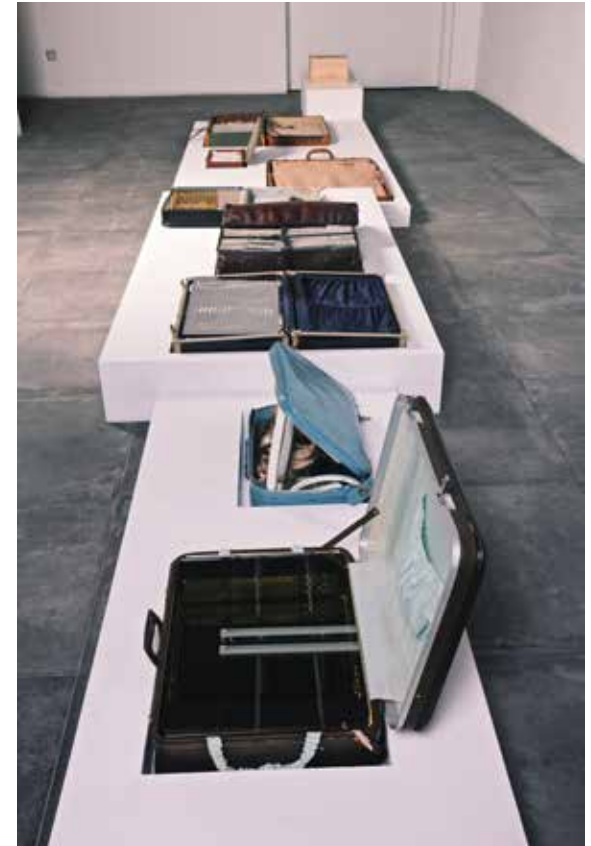
through the temptation for brands symbolizing social status and success. This domination has already become an organized system of common controlling interests exerted over society by consumable goods. The limitless feeling and coercion is not something that can be truly felt by those trapped within this system, as if willingness to do so was subdued by a certain kind of illusion.

By collecting excess consumer goods and compressing them into the outline of the cityscape, the installation recreates an abstract urban space in a reorganized, nonobjective illustration of Baudrillard's concept of Consumer Society. These excess goods are utilized to symbolically criticize people's lifestyle within these consumption surroundings.

"Design is a creative behavior with a purpose" is considered to be the simplest definition of design,

However, under the complex context created by global warming, the ecological crisis, extreme nationalism and terrorism, artificial intelligence, man-machine symbiosis, quantum science and evolutions in mindsets and technology, and because of the rapid development and evolution of the country, traditional concepts are being challenged and new design ideas are blooming. We seem to be facing a world that we cannot truly see. With what purpose can we combine the inner and outside worlds more sensibly? With what kind of purpose can we maintain the proper balance between academic thought and actual design, ensuring to design an independent mindset and ideal future?

It can be said that design with a purpose is the starting point of design, and also the inherent difficulty of it – as it is also an unspeakable blindspot. But by keeping in mind this relation between design and purpose during the design process, it will eventually show up one day.



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Detail 局部
Xue Yayuan 薛雅元
Departure without arrival 出发没有到达
Mixed media 综合材料
2016
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看不见的世界 中央美术学院设计学院院长

经历了许多届美院的毕业展，虽然时间、空间、主角和主题不尽相同，但美院独有的天真、良善和唯美，在届届的毕业展中都给我带来意料之外，又情理之中的无穷回味，这是作为美院人的幸运和幸福。

得益于美院茂盛的学术生态和厚重的艺术涵养，设计学院自成立以来就成为美院快速成长的学院之一，为国家的高等设计教育、设计产业与行业人才培养与国家重大设计服务等提供了令人欣慰的成绩，也帮助美院在世界艺术高等教育领域占得一席之地。

2016年，130多位同学从设计学院的本科毕业，呈现给我们精彩的作品，真诚地为自己设计了一次终身难忘的小结。设计学院第六工作室有个延续多年的传统，即是在一定的主题下进行毕业创作。今年我定下的主题是“地图”。地图即是视觉的，关系到尺度，标准；同时也是非视觉的，关系到观念，思想形态，其本身作为一种对于信息的体现和表达，涵盖的信息量非常巨大。学生们以此，选择不同的切入点开始创作，不管是关于自我的，还是关于外在世界的思考，进行了丰富的解读。本次在本次在艺术+ 上海画廊的群展“看不见的世界”中，包含了5位我的学生：尚宗良，石韵媛，谢竟思，薛雅元和郑琴语。他们都以“地图”为题，用他们的各不相同的视角，交出了自己的答案。

其中，石韵媛的作品《66段书写》最终脱颖而出，获得了本届毕业生作品的最高奖。《66段书写》是一种批判性实践，艺术家沿着古城墙遗址进行水书写行为，试图重新体验历史的存在和话语立场，把事件（行为）带入公共视野的同时也把它带入公众的评判中。设计（艺术）不是要不停地增补外在，而是要使那些内在的、真实的、事物的本性依然浮现。虽然艺术观念的媒介呈现具有生产时间的阶段性属性，然而这种通过生产失去的时间，却在当代性中被修复性的历史叙事所增值。这种叙事颂扬着未来，正是作者与作品的可贵之处。66段即66载，它承载了一段灿烂文明的记忆，而这种记忆愈发使之成为我们对现实与未来的焦虑，对历史的观照和梳理成为她的思考范畴。避免人力和资本的集中，民主就可以自动地追随过去任何人类社会遗传下来的规律。与其将石韵媛的行为视为艺术创作，不如将其视为一种对文明的记录，并用无谓的态度着手于最为严肃的思考。这种预设使她通过艺术的方式创造出一种可能成为历史的唯一抉择，这便使艺术真正具有了当代性姿态。

尚宗良的作品《失去双眼，重组世界》，内容来源于盲人的游玩经历，记录了这样一个特殊群体听到的，触摸到的一些常人不注意的细节，再通过盲人游记，雕刻盲人地图，另外，还通过让盲人触摸自己的五官绘制自画像，并制成了石膏小像。用“触觉”体验，用“听觉”感知，这是在中国身处黑暗的7000万盲人认识世界的方式。

谢竟思的作品《乌有园》中，提出了自己对于“乌有园”的认识，它是高度密集城市挤压状态下，人们逃离现实城市生活困境的理想动机；是“非自然”的自然景观通过自我重组、拆解，最后异化成精神上的乌托邦。C景象已经不再，但对于乌托邦构想依然存在至今。她试图通过对现实事物，例如园林、假山、昆虫、微生物、建筑物、机器等的超现实构想，融合成千变万化的乌托邦幻景。

薛雅元作品《#100——出发没有到达》是一个长期计划，试图编辑100只行李箱来呈现文学与想象的世界，其中“出发没有到达”（#1-#8）是一个阶段性的呈现。“人在做梦的时候是上帝，思考时几乎是乞丐。”文学与想象创造了更真实的世界，艺术家以博尔赫斯为线索，将他的所有小说解读为一个故事（同一个故事的不同版本或者不同片段），并重新编织这个虚构的真实。箱子记录了行程（过程）中的人事，是时间与空间交织的地图。借由箱子将人从白天带入到黑夜，从清醒带入到梦境，从现实带入到真实。

郑琴语的作品《商场》，表达了现代消费在兆示着地位和成功的品牌诱惑之下，生成了炫耀式的表象对人的深层心理筑模的下意识统治和支配。这种支配已经发展成为一种商品之间的链锁意义的动机控制。这种无限的消费意义链环和强制性，并不是外在的可感的东西，而是通过一种被幻象引诱中的自愿。

这组装置通过对过剩消费品的收集、拼接成城市的轮廓，在重构的抽象城市空间中，重现出消费品拼接后的城市景观，透视了鲍德里亚“消费社会”的观念，其中过剩的消费品旨在批判消费景观下人们符号化的生存方式。

“设计是一种有目的的创作行为”。这被认为是关于“设计”最简单的定义。

而在当今世界复杂的大背景：气候暖化与生态危机、极端民族主义思想与恐怖活动、超级人工智能与人机共生、量子科技与思维进化、国家的快速进步和改革之下，传统专业概念不断突破，新设计观念的层出不穷，我们似乎面对着一个看不见的世界。秉持一种什么样的目的，可以使我们更加敏锐和妥善地链接内心世界与外部世界，在学术思考与艺术设计

之间保持一种恰当的张力，独立地设计出有思想的自己和有理想的未来？

可以说，对目的的设计，既是设计的起点，也是设计的重点和难点。许多时候，它也是一个难以名状的盲点。万事起于一念，念念不忘，必有回响。

- Detail 局部

Shang Zongliang 尚宗良

Losing the eyes, Rebuilding the world 失去双眼，重组世界

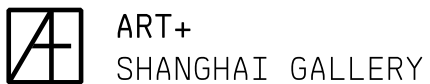
Portraits 肖像- 14 plasters (portraits) 14 块石膏像，

Maps 地图 -33 wood cuts 33 块木刻

2016

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周二至周日，上午10时至下午7时（周一闭馆）

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