MUSES.
YU GONG
AND
COMPASSES

缪斯

愚公与

指南针



Pingshan Art Museum 坪山美术馆

# MUSES. YU GONG AND COMPASSES

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愚公与

指南针

约翰・亚康法 John Akomfrah 褚秉超 Chu Bingchao 段建宇 Duan Jianyu 方迪 Fang Di 雑剑 Gong Jian

何子彦 Ho Tzu Nyen 鸟头 Birdhead 瑞秋・罗斯 Rachel Rose 杨福东 Yang Fudong 郑国谷 Zheng Guogu 2019 年坪山美术馆推出了年度大展《共时》,从策展人心中和谐的共处时光的美好愿景走到跨年后,当下的情况不期让"共时"产生了另一个含意一"共度时艰"。疫情改变了很多,未来的轨迹仍不很清晰。而在疫情中的我们和我们的美术馆应当做些什么?艺术在此刻似乎显得很无力,但它真正的力量却是在记录、体验和反思过程中给我们警醒的东西,从而给未来以希望。此次坪山美术馆在上半年即将结束的时刻推出鲁明军策展的展览《缪斯,愚公与指南针》便是以历史记忆进行叙事,对比着全球化和现代性的今天,令人惊异地的看到其产生的巨大的反噬力量。这样的反思是我们期待看到的。我们也希望籍着策展人充满历史逻辑的叙事与艺术家们充满想象张力的艺术创作,为观众呈献现时亟需的精神滋养与抚慰人心的力量,赋予我们汲取人类过往经验的能力,最终找回文化的自信和前行的方向。

坪山美术馆

In 2019, Pingshan Art Museum launched its annual exhibition "Synchronicity". Over the last year, as the beautiful vision of harmonious co-existence in the mind of the curator came into reality, the title has gained another meaning — going through hard times together". The covid-19 epidemic has changed a lot of things, and the trajectory of the future is still unclear. What should we and our museum do in light of the epidemic? Art may seem inconsequential at the moment, but its real power is to give us something to be aware of in the process of recording, experiencing and reflecting, thus giving us hope for the future. At the end of the first half of this year, the exhibition "Muses, Yu Gong and Compasses" curated by Mr. Lu Mingjun in Pingshan Art Museum will take place, narrated by historical memory. It is amazing to see the tremendous counteracting power generated by the exhibition in comparison to globalization and modernity. Such reflection is what we expect to see. We also hope that through the narration, full of historical logic, by the curator and the artistic creation full of imaginative power by the artists, we can present to the audience the spiritual nourishment and soothing power that is urgently needed at present, and give us the ability to learn from the past experience of human beings, so as to finally restore the cultural confidence and the direction of moving forward.

# 缪斯、愚公与指南针

鲁明军

### 神话

上世纪 60 年代,大批移民的涌入,彻底改变了欧洲政治、社会和文化结构。半个世纪后,非裔艺术家约翰·亚康法(John Akomfrah)将目光投向了这段历史。在影片《谟涅摩绪涅》(Mnemosyne, 2010)中,他沿着但丁、贝克特、狄金森、乔伊斯、弥尔顿、尼采、莎士比亚、索福克勒斯和托马斯等所铺就的诗学路径,融移民的视频档案与白雪皑皑的阿拉斯加雪景于一体,重述了一段群体迁移史。

在希腊神话里,谟涅摩绪涅是主司记忆、语言、文字的女神,亦常被称为"记忆女神"。据赫西俄德《神谱》记载,谟涅摩绪涅是乌拉诺斯和盖亚之女,和宙斯结合生下了九位缪斯。那么亚康法影片中的但丁、贝克特等所对应的或许正是九位缪斯,它们共同谱写了一曲有关迁徙和旅途、记忆和哀悼、知识和身份、自然与政治的"悲伤之歌"。如果说谟涅摩绪涅是它们的源头的话,那么在这一穿越神话、传说、历史及种种无形物的想象之旅中,迁变的"缪斯"则在不断地唤醒个人的遭遇和群体之记忆。

1992年,一位来自澳洲的白人贾斯汀·特卡钦科德(Justin Tkatchenkode)则移民巴布亚新几内亚(简称"巴新")。在其加入巴新国籍后短短的十多年间,原始部落为主的巴新逐渐进入了世界的舞台。也是在这个过程中,特卡钦科德克服种种阻力,成功地当选为巴新国土部部长,且深受原始部落民众的认可和拥戴。方迪的新作《部长》便以非虚构的方式记录了这位白人部长在巴新的"发迹史"。《部长》和《谟涅摩绪涅》看似是两个没有任何关系的作品,但若放在一起,似乎构成了一个"镜像"关系。

巧合的是,"缪斯"也是龚剑新画的名字。这一系列画作描绘的是曾经混迹艺术圈和上流社会的德国超级名媛安娜·德尔维(Anna Delvey)的生活片段,包括因诈骗罪被拘捕的现场。据媒体报道,这位浑身上下奢侈品、随时出入高级社交场所、张口就是上亿项目的德国"超级白富美"原来是一普通的俄罗斯移民,本名叫安娜·索罗金(Anna Sorokin)。在古希腊神话中,缪斯是主司艺术与科学的九位古老文艺女神的总称,她常常出现在众神或英雄们的聚会上,轻歌曼舞,一展风采,为聚会带来愉悦与欢乐。龚剑将索罗金假想为当代的缪斯,但此画的目的显然不是渎神,也不是反讽,而只是想传递一个荒诞的现实,或者说荒诞就是现实本身。索罗金的传奇经历无疑是当下时代最恰切的表征,说它是一个神话,一点也不为过。

与亚康法几乎同时,新加坡艺术家何子彦在影片《无知之云》(2011)中书写了一部同样震慑人心的史诗。影像由8个片段组成,卡拉瓦乔、苏巴朗、克雷乔、贝尼尼、曼特尼亚、玛格利特等这些艺术史上的经典是他的母本,受法国艺术史家于贝尔·达弥施(Hubert Damisch)名著《云的理论:为了建立一种新的绘画史》的启发,这里每一个片段的主人公都是云的化身。和亚康法作品中的荷马、但丁、弥尔顿等一样,何子彦影片中的卡拉瓦乔、苏巴朗、克雷乔也是一种象征。透过云的视角,达弥施开启了一个去象征化的绘画史叙述句法,何子彦援引这一视角和句法,一方面是重返殖民史背景下弥漫在东南亚的复杂认同,另一方面也是在暗示殖民本身还具有一种不可见的暴力,即一种无边无形,但又交织着爱与恨、善与恶等种种荒诞、诡异、神秘而又蛊惑人心的情感与体验。

### 传说

1939 年 12 月,应印度诗人泰戈尔之邀,徐悲鸿前往圣地尼克坦。次年 2 月,甘地访问尼克坦时,泰戈尔向甘地引见了徐悲鸿。徐悲鸿被甘地为争取民族独立解放所作的抗争所感动,加之此时国内抗战正酣,两位一见如故,共情于反殖民、反帝国的运动与斗争。在短暂的相处中,徐悲鸿看到了甘地身上愚公一般的精神。他不仅为甘地画像,还特意创作了《愚公移山》。

"愚公移山"的传说我们并不陌生。画面描绘的是一个凝聚着力量的和谐场景,画中人物不分国籍民族,不分男女老幼,共同在迈向一个遥远的目标。作为两个民族和文明的象征,强壮而聪慧的大象是印度人最喜爱的动物,耕牛则是中国最普遍、也是最具韧性和意志的动物劳力之一。

2016年,即抗战胜利 70 年后,艺术家杨福东以徐悲鸿的《愚公移山》为母本,重述了这个古老的传说。影片中穿梭着几位西装革履的现代知识分子或现代雇主,他们与赤裸上身的劳作者之间形成了极大的反差,二者之间的疏离像是两个时代的相遇和不可融合的重叠,亦仿佛是两个不可调和的阶层。意味深长的是,影片的尾声,一个衣装整齐的现代都市青年猛然从浴缸中抬起头来,像是获得了清洗,又像是突然梦醒。影像关注的与其说是人在自然面前的无助、无奈和无力,不如说是人的毅力、韧性和意志,即如何透过现代的视角思考"坚持"这种精神。就像他说的:"小时候我们只学会了'坚持'的道理,也没有太多对'坚持'的思考。就好像我们在小时候有很多理想和憧憬,长大却不敢去想了,殊不知很多我们认为美好的东西是跟理想、跟憧憬息息相关的。进而能够让我积极地面对生活。"

也是在这一年,年轻的艺术家褚秉超孤身前往家乡甘肃平凉,以一己之力试图修复一座因自然灾害塌陷的山体。从2016年至今,他无数次回到这里,修路、挖山、植树、引水、治理山体滑坡、刻字等,甚至还为这座山取了一个极富古意的名字:"七府環屏"。也是在这个过程中,有感于个体与自然之间的力量悬殊,他开始重新审视和思考二者之间可能的共生。褚秉超的所感、所思和所行虽然没有杨福东复杂和暧昧,但作为"愚公移山"的当代诠释,他们的作品都在诉诸某种意志的力量。

1994年,郑国谷将鹅种到了地上; 25年后,段建宇将马悬在了空中。前者来自东晋"王羲之观鹅"的典故;后者的母题是徐悲鸿的水墨写意《奔马图》。他们都试图透过动物的眼睛,找到一个新的观看世界的角度和面对人生的态度。郑国谷说: "鹅的眼睛是把所有景观都缩小,所以鹅天不怕地不怕。"段建宇说: "当你觉得自己压力巨大时,不妨想想还有人的工作是钻进大象的肛门,按摩大象前列腺使其射精,以避免大象因发情过度造成破坏。"和"愚公移山"一样,这些想法和举动看上去同样荒诞不羁,甚至还透着一丝狡黠的愚蠢。这对于一些人而言,或许是缓解和释放内心焦虑、压抑和分裂的一个通道,但同时,它也是当下人类普遍的一种心理现实。

### 魔法

四百多年前,由于圈地运动而陷于动荡的某英格兰小镇,一位名叫埃尔斯贝丝·布莱克(Elspeth Blake)的女性魔法师、疗愈师,因为自己的神秘主义行为而遭到监视和迫害。艺术家瑞秋·罗斯(Rachel Rose)的影像装置《飘浮灵》(Wil-o-Wisp, 2018)所讲述的正是布莱克的多舛命运。影片看似营造了一个

万物有灵的魔幻森林,但它的另一面则是圈地运动所喻示的现代工业化进程。与何子彦的《无知之云》一样,《飘浮灵》也是无边无形,但依然难掩神秘主义的悲情和现代社会的暴力。毫无疑问,它所昭示的是一个极具分裂和冲突的世界,一个政治、经济和精神正处在剧变的时代。无论是虚构,还是非虚构,真正触动罗斯的显然不是历史,而是同样陷入焦灼和动荡的当下。它仿佛一部寓言,预示了一年多后的全球大变局。

在罗斯虚构的魔法森林的"外墙"上,悬挂着一组鸟头的摄影。巧合的是,他们所拍摄的也恰好是一些树木的局部,照片的画框就像窗户一样,与室内《飘浮灵》的意象融为一体。在那些真真假假的树杆上,刻着"We will shoot you"或"We will shoot"。这里的"shoot"既是拍摄,也指射击、射杀,或一种不可见的暴力。不妨将参展的另一幅作品《拜影教》看作前者的一个注脚。顾名思义,所谓"拜影教"一方面回应了"shoot",反身指向摄影本身,另一方面,它也透着一丝神秘和形而上的意味。

树杆上的刻痕常常是人们迷失森林时所留下的踪迹。且不论是前人所留,还是一种神迹,它都像一个指南针一样指引着我们冲决黑暗的方向。可如今,在这个无边无形的密林中,它却并不知道如何指引我们,或者说这里根本就没有方向。

# Muses, Yu Gong and Compasses

Lu Mingjun

### Myths

In the 1960s, the influx of migrants radically changed the political, social and cultural landscape of Europe. Half a century later, African-British artist John Akomfrah turned his attention to this history. In the film *Mnemosyne* (2010), he follows the poetic paths of Dante, Beckett, Emily Dickinson, James Joyce, Milton, Nietzsche, Shakespeare, Sophocles, and Dylan Thomas to retell a history of group migration by blending the videos of immigrants into the background of snow-covered Alaska.

In Greek mythology, Mnemosyne, also known as Goddess of Memory, governs remembrance, language and words. In Hesiod's *Theogony*, Mnemosyne is the daughter of Uranus and Gaia, and the mother of the nine Muses by Zeus. In John Akomfrah's film, Dante, Beckett and others may be the epitome of the nine Muses, who together compose a sad song about migration and journeys, memories and mourning, knowledge and identity, nature and politics. If Mnemosyne is the very source of the nine Muses, then in this imaginary journey through myths, legends, history and all the intangibles, the shifting role of different "Muses" is constantly reminding us of individual encounters and our collective memories.

In 1992, Justin Tkatchenkode, a white man from Australia, migrated to Papua New Guinea (PNG). It then took only a dozen year for PNG to enter the world stage from an aboriginal society. It was also in this process that Tkatchenkode overcame multiple resistance to be elected as Minister of Land welcomed by aboriginals. In Minister, Fang Di keeps a non-fictional account of the white Minister's "promotion" in PNG. *Minister* and *Mnemosyne* seem to be unrelated at the first glance. But they are actually mirroring each other when put together.

Coincidentally, *Muses* is also the name for Gong Jian's paintings. The new series depicts the life of Anna Delvey, a German superstar who was once part of the art world and the upper class, including the scene when she was arrested for fraud. According to reports, the German "super-rich beauty" who always went to high-end social places and talked about billion-dollar projects turned out to be an ordinary Russian immigrant, whose real name is Anna Sorokin. In ancient Greek mythology, Muses are nine goddesses of science and the arts, who often show up in gatherings of heroes and gods, singing and dancing, bringing joy and happiness to the party. Gong Jian posits Sorokin as a contemporary Muse, surly not for any blasphemous or ironic purposes, but to convey an absurd reality, or rather the fact that absurdity is reality itself. Sorokin's astonishing experience is undoubtedly the most apt characterization of the current era. And it is no exaggeration to call it a myth.

Almost simultaneously with John Akomfrah, Singaporean artist Ho Tzu Nyen presents another gripping epic in his film *The Cloud of Unknowing* (2011). Inspired by *A Theory of Cloud: Toward a History of Painting* written by French art historian Hubert Damisch, Ho takes classic artworks of Caravaggio, Zurbarán, Correggio, Bernini, Mantegna, René Magritte and others as the blueprint, depicting protagonists in all eight sections as clouds. Similar to Homer, Dante, and Milton in Akomfrah's work, Caravaggio, Zurbarán, Correggio in Ho's film also serve as symbols. Through the perspective of clouds, Damisch opened up a de-symbolic narrative syntax for the history of painting, focusing on its pragmatic implications. Ho Tzu Nyen invokes this perspective and syntax to depict the duality of colonialism in his work, which, on the one hand, gives birth to the complex identities pervading South-East Asia in the context of colonial history, and on the other hand, implies that colonization per se is an invisible violence, boundless and intangible, yet interwoven with love and hatred, good and evil, as well as other absurd, bizarre and compelling emotions and experiences.

### Legends

In December 1939, Xu Beihong went to Santiniketan upon the invitation of Indian poet Rabindranath Tagore. In the following February when Gandhi visited Santiniketan, Tagore introduced Xu Beihong to Gandhi. Xu Beihong was moved by Gandhi's struggle for national independence and liberation when the war of resistance in China was also in full swing. They felt like old friends at the first meeting, sharing the same empathy for anti-colonial and anti-imperial movements. During the short gathering, Xu Beihong saw the spirit of Yu Gong in Gandhi. Not only did he paint a portrait for Gandhi, but he also created a special painting named *Moving Mountains*.

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In 2016, 70 years after the victory of the war against Japanese aggression, artist Yang Fudong proceeds from Xu Beihong's *Moving Mountains* and retells this ancient story of Yu Gong. In the film, several modern intellectuals or employers in neat suits form a prominent contrast against the naked workers, presenting the encounter of two unblendable eras featuring two irreconcilable classes. Meaningfully, at the end of the film, a well-dressed modern urban youth suddenly gets up from the bathtub as if he has acquired some kind of purification, suddenly waking up from a long dream. The film focuses more on man's perseverance, resilience and willpower against nature rather than on the helplessness and powerlessness, presenting the spirit of "persistence" from a modern perspective. As Yang said: "When we were kids, we only learned about 'persistence' and we didn't think much about it. It's as if we had a lot of dreams and visions when we were young, but we don't dare to think about them when we grow up. We don't know many good things, which are exactly related to dreams and visions, enabling us to live our life positively.

Also, in the same year, young artist Chu Bingchao went back to his hometown in Pingliang, Gansu Province, trying to restore a hill collapsing due to natural disasters with his own efforts. From 2016 on, he has returned home for countless times to build roads, dig mountains, plant trees, divert water, manage landslides and make carvings. He even gave the hill a name featuring ancient tradition: "The Hill of Qifu". It was also in this process that he began to re-examine and reflect on the possible disparity in power between the individual and nature. He started to think about the possibility for symbiosis. Chu Bingchao's thoughts and actions, although not as complex and ambiguous as Yang Fudong's, his work does serve as a contemporary interpretation of *Moving Mountains*. Both works are telling a story of perseverance.

In 1994, Zheng Guogu planted geese on the ground; 25 years later, Duan Jianyu suspended the horse in the air. The former comes from an allusion of *Wang Xizhi Observing Geese* in the Eastern Jin Dynasty; the latter is based on Xu Beihong's painting *Running Horse*. They both try to find a new way of looking at the world and facing life through the eyes of animals. Zheng Guogu said, "The goose is miniaturizing all the landscape in its eyes, so it is not afraid of anything." Duan Jianyu said, "When you feel stressed, think of those people whose job is to get into an elephant's anus and

massage its prostate gland to make it ejaculate and avoid the destruction during the rut." Like *Moving Mountains*, these ideas and actions may seem similarly absurd, even with a hint of wry stupidity. But they may also be a way for some people to relieve and release their inner anxiety, depression and division, which is also a current universal psychological reality for human beings.

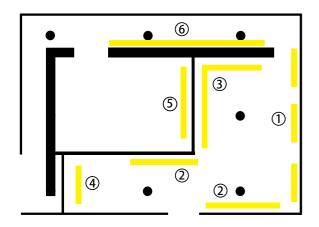
### Magics

More than four hundred years ago, in an English town which was in turmoil due to the enclosure movement, Elspeth Blake, a female magician and healer, was watched and persecuted because of her mystical behaviors. Wil-o-Wisp (2018), video installation created by artist Rachel Rose, tells us the troubled fate of Blake. The film seems to create an enchanted forest where all objects, places and creatures possess a distinct spiritual essence. It also features the modern industrialisation process metaphorically represented by the enclosure movement. Just like Ho Tzu Nyen's The Cloud of Unknowing, Wil-o-Wisp is also boundless and intangible, revealing the sadness of mysticism and the violence of modern society. There is no doubt that it signals a highly divisive and conflicted world, a time of dramatic political, economic and spiritual change. Whether fictional or non-fictional, it's clearly not the history that touches Rose, but the present, which is also in a similar state of anxiety and turmoil. It is like a fable that foretells the looming global changes a year after.

On the "outer wall" of Rose's fictional enchanted forest hangs a series of photographs filmed by Birdhead. Coincidentally, these pictures feature a part of trees, and the frames are like windows, perfectly integrated in the imagery presented by *Wil-o-Wisp*. "We will shoot you" or "We will shoot" are carved on those trees. The word "shoot" in this context refers both to shooting a picture and shooting to kill, a form of unseen violence. We can see *Phototheism*, another exhibited work created by Birdhead, as a footnote to the aforementioned work. As the name implies, the so-called *Phototheism*, as the response to the word "shooting", points back to photography itself. On the other hand, it also contains a hint of mystery and metaphysical connotation.

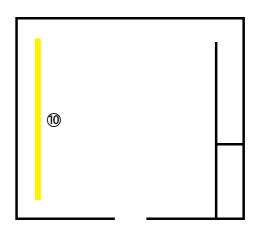
Carvings on trees are often the tracks people leave when they get lost in the forest. And whether they are carved by our ancestors or they are simply a kind of mysterious manifestation, these carvings are supposed to serve as compasses to guide us through the darkness. But now they fail to show us the direction in such an endless and intangible dense forest. Or maybe there's no direction here at all.

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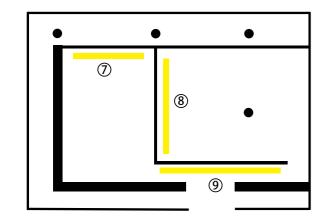




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- ① 段建宇 Duan Jianyu
- ⑦ 何子彦 Ho Tzu Nyen
- ② 郑国谷 Zheng Guogu
- ⑧ 约翰・亚康法 John Akomfrah
- ③ 褚秉超 Chu Bingchao
- 9 龚剑 Gong Jian

④ 方迪 Fang Di

- ⑩ 杨福东 Yang Fudong
- ⑤ 瑞秋・罗斯 Rachel Rose
- ⑥ 鸟头 Birdhead

# 段建宇

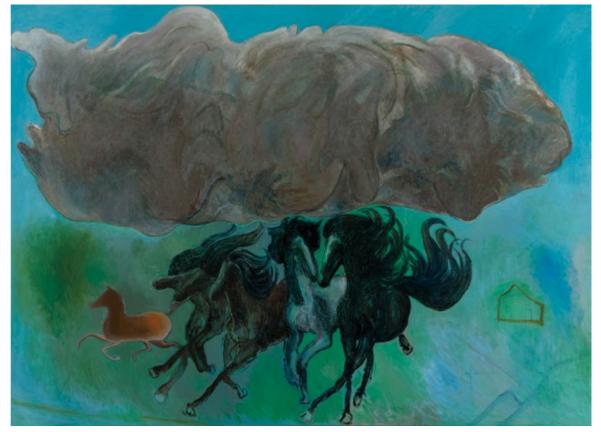
## Duan Jianyu

黄胄的驴,李可染的牛,齐白石的虾和蟹,徐悲鸿的马……现在看来,这些作品中出现的造型已经有点民间民俗的成分。我觉得讨论画中马的时候,虾是可以同时出现的,因为这些都是老画家留下的遗产;而从另一方面来看,画中的形象也代表着几代人的集体回忆和集体趣味。

——段建宇

Huang Zhou's donkeys, Li Keran's bulls, Qi Baishi's shrimps and crabs, Xu Beihong's horses... it seems now that the images and figures from these works have slowly caught up certain folk elements of them. When we talk about the horses in the paintings the shrimps can show up at the same time too, because they are all part of the legacies left by the old painters. While on the other hand, the images in the paintings represent the collective memories and aesthetics of several generations of people.





作品由艺术家及 Jane ZG Collection 提供 Courtesy of the artist and Jane ZG Collection

马 No.2 Horse No.2

2019, 180×250cm 布面油画、油性笔 Oil, Oil-based marker on canvas

# 郑国谷

# Zheng Guogu

我一直喜欢鹅是以前听一个物理老师还是谁跟我说: 鹅的眼睛是把所有的景观都缩小,所以鹅是什么都不怕的; 但是牛是反过来的,牛的眼睛是把一些景观放大,所以你从国画里看到一些牧童、一些小孩都可以放牛。鹅主要是代表了我那种天不怕地不怕的那种感觉。所以那个时候,也代表了我刚出道的一个宣言吧。我虽然可能没有什么经验,但是我们不怕,我们可以有勇气去搏杀,杀出去算了,就这样。

I like geese because once I heard a physics teacher or someone else says goose's eyes miniaturise everything it sees, so a goose fears nothing; but the ox is the opposite, its eyes enlarge everything it sees. So you can see in traditional Chinese paintings that even children could herd oxen. Geese represent my boldness and defiance. So it was like my manifesto when I was first engaged in art. I didn't have much experience, but we were fearless, and had enough courage to fight no matter what. And that is it.



作品由艺术家及维他命艺术空间提供 Courtesy of the artist and Vitamin Creative Space

种鹅 Planting Geese

1994, 47'04"

单频影像、4:3、彩色、有声

Single channel video (4:3, colour, with sound)

# 褚秉超 Chu Bingchao

《七府環屏》位于中国甘肃省七府村,是一座曾遭受过自然灾害的山体。最严重的时候,山体曾因地震导致山下的半个村庄被埋。我了解到这段遭遇后,跟当地村政府沟通、签订合同,承包了这座山,经由自己的个人意志,将这座山修葺成我理想中的状貌并取山名"七府環屏"。从2016年至今,我在这里的工作包括:修路、挖山、植树、引水、治理山体滑坡、刻字等。在这个工作过程中,有感于个体与自然之间力量上的悬殊对比,我开始审视和思考二者之间的共生关系。这将是一个长期持久的艺术项目。

The Hill of Qifu started with a mountain that had suffered natural disasters in my home province of Gansu. At its most serious, an earthquake buried half the village at the foot of the mountain. After I learned about the destruction, I spoke with the local village government, signed a contract, and took responsibility for managing this mountain. Through my personal will, I have molded the mountain into my ideal shape. Since 2016, I have done a lot of work there, including repairing roads, removing rubble, planting trees, channeling water, controlling landslides, and carving characters. In this process, I felt the stark contrast in power between individuals and nature, and I started to examine and consider how the two could coexist. This is one of my ongoing projects.

作品由艺术家提供 Courtesy of the artist

### 七府環屏 The Hill of Qifu

2016, 7'37"

录像、彩色、立体声

Video, Colour, Sound

2016, 55×40cm

承包荒山合同、框装纸本

Agreement for Contracting Barren Hill, Framed Paper

2016, 96×40×20cm

雕塑、石膏

Sculpture, Plaster



# 方 迪 Fang Di



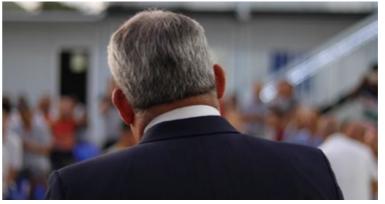
作品由艺术家及 Vanguard Gallery 提供 Courtesy of the artist and Vanguard Gallery

塞皮克河戒指 Sepik River Ring

2019, 尺寸可变, Dimensions variable 钻石、祖母绿、红宝石、蓝宝石、黑钻石、 黄钻石、玛瑙、18K 黄金 Diamond, Emerald, Ruby, Sapphire, Black diamond, Yellow diamond, Agate, 18K Gold

金戒指是由土地部部长贾斯汀・特卡钦科德设计的,它表面的图形来源塞皮克河 Sepik River 流域一帯土著面具,通过镶嵌六种宝石,展现着巴布亚新几内亚的色彩。

The Sepik River Ring is designed by Justin Tkatchenkode, the Minister for Lands and Physical Planning. The image of its surface comes from indigenous masks along the Sepik River. The colours of Papua New Guinea are shown through six kinds of gemstones.



作品由艺术家及 Vanguard Gallery 提供 Courtesy of the artist and Vanguard Gallery

部长 Minister

2019, 59'33" 录像、彩色、有声 Viedo, Colour, Sound

作品《部长》叙述的是巴布亚新几内亚现任国会议员、土地部部长、APEC 事务部部长贾斯汀·特卡钦科德在异国他乡短短 25 年间的发迹史,艺术家出生于一个乌克兰移民家庭,从小在澳洲出生并接受良好的教育,年轻时为了研究兰花来到了南太平洋岛国巴新,从植物研究到电视主持人,从主持人选上国会议员,最终当上部长。在他加入巴新国籍后短短的十多年间,原始部落为主的巴新逐渐被推到了世界的舞台。今天我们随处可见的中国施工单位于福建商人、境外投资的注入与一带一路下的各种合作,逐渐地改变着这个地区的命运。

Justin Tkatchenko is a member of parliament in Papua New Guinea who is currently Minister for Lands & Physical Planning. He is also the Minister for APEC affairs. This film takes an inside perspective into the life of a person who went from being a young Australian born Botanist who fell in love with Papua New Guinea that he decided to make it home, and his journey to becoming a political leader in the country.

Now, after 25 years of living and working in PNG, his achievements over the years are unique for a political leader in PNG. He had built a successful business around his love for plants and nature, became a popular TV personality, and his TV popularity and charisma eased him onto becoming successful in his run for elections.

# 瑞秋·罗斯 Rachel Rose

以 16 世纪末英格兰地区的动荡历史为背景,影像作品《飘浮灵》讲述了名叫埃尔斯贝丝·布莱克的女性魔法师、疗愈师在三十余年内的多舛命运。在她的世界中,森林中满是奇妙的生灵,魔法也是实际存在的。然而,不断扩张的圈地运动完全改变了整个世界,并创造了一个全新的工业化现代社会。在关注这一特殊历史之时,罗斯将与超现实、偶然性、魔法变换紧密相连的独特历史视角牵引至人类纪的未来。

Wil-o-Wisp draws from historical accounts of 17th C. agrarian England, the story follows Elspeth Blake, a mystic and healer, across three decades. Across a series of tableaux, we see her life unfold in a world where animism suffused the forest and magic was real. Meanwhile, the process of enclosure — the division of previously common land — was violently re-shaping the landscape into what would become modern industrialised society. By focusing in on this time and place, Rose redirects the past in which this perspective rooted in the supernatural, coincidence, and magical transformations might be rehabilitated towards imagining a future.



作品由艺术家和柯芮斯画廊提供 Courtesy of the artist and Pilar Corrias Gallery

飘浮灵 Wil-o-Wisp

2018, 10'06"

单频高清录像、彩色、有声 Single channel HD video, Colour, Sound

# 鸟头 Birdhead





2019-aw-205-b060

2019, 31.3×22×2.5cm

榆木、黑白照片、丙烯颜料、中国墨、铜钉、片钉、 亚克力

Elm, B&W Photograph, Acrylic Paint, Chinese Ink, Copper Nail, Flexible Points, Acrylic

2019-ss-154-b051

2019, 31.3×22.2×2.7cm

榆木、黑白照片、丙烯、中国墨、压边卡纸、片钉、 亚克力

Elm, B&W Photograph, Acrylic Paint, Chinese Ink, Paper Jam, Flexible Points, Acrylic

作品由鸟头工作室提供 Courtesy of Birdhead art studio

# 何子彦 Ho Tzu Nyen

《无知之云》灵感来自法国符号学家、艺术史学家于贝尔·达米施的著作《云的理论》。书中的云成为一种悖论式的隐喻:既是「无知」的障碍,也是与「无知」的和解。

作品的情景设定在新加坡,在一座荒废的低收入者公屋大厦内,影片围绕住在8个公寓中的8个人物展开,每个人都在一次日常活动中与云不期而遇,云时而化身为一个具体的形象,时而又是一团迷雾。邂逅之时,一种位移、转变或光照效果随之发生,正如中世纪文本所指出的,这种邂逅是通过感官来直接体会,而非通过理智去理解。

The Cloud of Unknowing was inspired by Hubert Damisch, a French symbologist and art historian, who wrote A Theory of Cloud: Toward a History of Painting, where the cloud is paradoxically a metaphor for both an impediment to, and reconciliation with, the unknown or the divine experience.

Set in a deserted, low-income public housing block in Singapore, the film revolves around 8 characters in 8 apartments, each in the midst of an activity that brings them into an encounter with a cloud, that alternates between being embodied in a figure, and as a vaporous mist. In the moment of encounter, a shift, transformation or illumination occurs that, as the medieval text counsels, is effected in a direct experience of the senses, instead of being understood with the mind.



作品由艺术家、马凌画廊提供 Courtesy of Edouard Malingue Gallery and the artist

无知之云 The Cloud of Unknowing

2011, 28'

单频高清录像、彩色、5.1 声

Single channel HD video, Colour, 5.1 Sound

# 约翰·亚康法 John Akomfrah

谟涅摩绪涅是希腊神话中文艺九女神缪斯的母亲,是记忆的化身。亚康法这首交响诗分解出多个主歌,分别以谟涅摩绪涅女儿们的名字命名: 哀曲、历史、音乐、颂歌、天文、喜剧、爱情诗与舞蹈。

《谟涅摩绪涅》引用了大量的文献档案材料,以让人久难忘怀的方式改写、重述了战后移民们的经历,以此,让当下多元文化和流散移居的历史再次鲜活且让人熟悉。《谟涅摩绪涅》是一部回味尤甘的拼装式影片,影像集中在 1960 至 1981 年间英国西部内陆,穿插着地点未知的冰封荒地的图像、英国伯明翰当代的"肖像"、叙事性且文学性的人声旁白和带有混音效果的配音,它向记忆这一存在发出疑问,暗示道历史事件本身存在着无尽再解读和再诠释的可能。

《谟涅摩绪涅》的设计和脚本撰稿含括了以下多位作家,包括但丁·阿利吉耶里(代表作有《神曲》等)、萨缪尔·贝克特(代表作有《等待戈多》等)、艾米莉·狄金森(代表作有《这是鸟儿们回来的日子》等)、詹姆斯·乔伊斯(代表作有《尤利西斯》等)、约翰·弥尔顿(代表作有《失乐园》等)、弗里德里希·尼采(代表作有《权力意志》等)、威廉·莎士比亚(代表作有《哈姆雷特》等)、索福克勒斯(古希腊三大悲剧作家之一)和狄兰·托马斯(代表作有《不要温和地走进那个良夜》等)。以神话、民俗传说、历史,还有一整个博物馆里难以度量和理解的物件、影片《谟涅摩绪涅》最后所呈现的是一套幻想版的奇幻旅程。

Mnemosyne refers to the mother of the Nine Muses, the personification of memory in Greek mythology. Akomfrah's tone poem is split into verses named after the daughters of Mnemosyne: Tragedy, History, Music, Sacred Song, Astronomy, Comedy, Erotic Love and Dance.



作品由 Smoking Dogs 影业及里森画廊提供 Courtesy Smoking Dogs Films and Lisson Gallery

谟涅摩绪涅 Mnemosyne

2010, 45'06'

31

单频高清录像、彩色、5.1 声

Single channel HD colour video, 5.1 Sound

Mnemosyne uses a vast array of archival material to hauntingly recast and retell the experiences of postwar immigrants – resuscitating the now familiar images of our multicultural and diasporic histories. Centering on the West Midlands from 1960 - 1981 and interlaced with images of an unidentified frozen wasteland, contemporary 'portraits' of Brimingham, narrative and literary voices and a dub infused soundtrack Mnemosyne is an evocative bricolage which questions memory and suggests the possibility for endless re-interpretation of historical events.

Devised and scripted from the writings of an array of authors including Dante Alighieri, Samuel Beckett, Emily Dickinson, James Joyce, John Milton, Friedrich Nietzsche, William Shakespeare, Sophocles and Dylan Thomas, *Mnemosyne* is a set of imaginary journeys through myth, folklore, history and a museum of intangible things.

龚剑的新系列"缪斯",描绘的是曾混迹艺术圈和上流社会的德国超级名媛安娜·德尔维(Anna Delvey)因诈骗罪被拘捕的现场。据报道,这位浑身上下奢侈品、随时出入高级社交场所、张口就是上亿项目的德国"超级白富美"原来是一普通的俄罗斯移民,本名叫安娜·索罗金(Anna Sorokin)。在古希腊神话中,缪斯是主司艺术与科学的九位古老文艺女神的总称。她常常出现在众神或英雄们的聚会上,轻歌曼舞,一展风采,为聚会带来愉悦与欢乐。这个系列的目的显然不是渎神,也不是反讽,而只是想传递一个荒诞的现实。

Gong Jian's new series *Muse* depicts the scene of the arrest for fraud of the German elite Anna Delvey, who once blended in the art circle and upper-class society. According to the reports, the German "super-heiress", who was dressed in luxuries, entering high-end social places all the time and always talking about projects of billions of dollars, was originally an ordinary Russian immigrant, whose real name was Anna Sorokin. In ancient Greek mythology, "Muse" is the general term for the nine ancient goddesses of arts and science. She often appears at the gatherings of gods or heroes, sings gracefully and shows her beauty, bringing joy to the gathering. The purpose of this series is obviously not blasphemy or irony, but just to convey an absurd reality.



作品由艺术家及没顶画廊提供 Courtesy of the artist and MadeIn Gallery

缪斯 No.1 Muse No.1

2020, 76×56cm 纸本水彩 Watercolour on paper

# 杨福东 Yang Fudong

《愚公移山》是中国战国时期的寓言《列子·汤问》中的一则神话传说。文章叙述了愚公一家不畏艰难,坚持不懈,挖山不止,最终感动天帝而将山挪走的故事。艺术家杨福东在少年时期读到《愚公移山》的故事,深受愚公一家坚持不懈的精神的感染。同时期欣赏到徐悲鸿于 1940 年左右在抗战时期创作的《愚公移山》时,对叙事性的构图以及画面中塑造的生动的人物形象和传达出的坚韧不拔的气势印象深刻。而这幅画也成为了杨福东最终创作电影《愚公移山》的灵感源泉。杨福东借此故事展开对人性和不断变化的价值观的诗意反思,正是这部时长 46 分钟的黑白影像作品所呈现的内容。基于画面中的人物形象、场景布置等元素,经过多次的改编和再创造,艺术家融入当代人文元素,重新演绎了一场现代版愚公移山的故事。该作品重新解读了这则有关毅力和信念的中国神话传说,将人们自幼熟知的古老故事与现代精神融合、碰撞,试图引发新的思考,并展现了沧桑巨变背后持之以恒、百折不挠并坚持不懈奋斗的时代精神。

Moving Mountains is a myth and legend in the Lie Zi Tang Wen which was the fable of Chinese Warring States period. The article describes the story of the foolish man's family who is not afraid of hardships, digs the mountains, and finally influences the God Emperor and moves the mountains away. Artist Yang Fudong read the story of "Moving Mountains" during his youth, and was deeply affected by the unremitting spirit of the foolish man's family. At the same time, he encountered Xu Beihong's Moving Mountains paintings made during the war around 1940. And he was impressed by the illustrative composition, the vividly portrayed characters, as well as the persevering spirit, conveyed from the painting. This painting has also become the inspiration source for Yang Fudong's final film Moving Mountains.



作品由艺术家杨福东以及香格纳画廊提供 Courtesy the artist Yang Fudong and ShanghART Gallery

愚公移山 Moving Mountains

2016, 4

单屏电影、黑白单屏电影、5.1 声道、音乐: 金望 Single-channel film, Black and white single channel film,

5.1 sound track, Music by Jin Wang

Yang Fudong's poetic reflection on human nature and ever-changing values is the content of this 46-minute black-and-white film. Based on the characters in the picture, scene layout and other elements, after many adaptations and re-creation, the artist incorporates contemporary context and reinterprets the story of a modern version of Moving Mountains. This work reinterprets this Chinese myth and legend about perseverance and conviction, blending and colliding ancient stories that people have known since childhood with modern spirits, trying to trigger new thinking, and showing the determination and perseverance behind the vicissitudes of significant changes — the spirit of the times.

### 杨福东

杨福东,1971年生于北京。毕业于中国美术学院油画系,被誉为目前中国最成功和最有影响力的艺术家之一。从九十年代末起,杨福东就开始从事影像作品的创作。无论是摄影、电影还是装置,均以多重的文化透视、交错的时空体验形成独特的文化视觉诠释。

杨福东凭借其极具个人风格的电影及录像装置作品在全球名家美术馆以及重要艺术机构举行名场展览。

### 何子彦

何子彦于 1976 年出生于新加坡,通过戏剧性的乐谱和光效来呈现大量的历史参照是何子彦创作录像和装置作品的主要手法。各不相同的录像作品向人们揭示鲜为人知的东南亚历史的同时,也在指出我们自身并未察觉的未知。何的作品脉络参考一系列文学、艺术史和音乐的文献,一种被扩大强化的模糊、戏剧性和不安的感受充斥于其中。何借由身心两方面来调动观众多种感知,并促使其思考那些我们已知的和更为重要的未知。

何的录像作品的核心是观察历史,具体而言是编织事实和谬论,对比那些人们信以为真的事件来揭露和阐明道听途说的种种。游移于真伪的边缘,何的作品涉及调研为导向的纪实和无中生有的空想。

### 褚秉超

褚秉超 1986 年生于甘肃平凉。毕业于湖北美术学院 雕塑系,2010 年至今工作和生活在北京。作品创作 包括有雕塑、装置、影像、出版等。长期致力于关注并针对社会性问题及自然环境、公共空间进行讨论和艺术创作,以期运用真实有效的制作方式探索当下以及未来,艺术与现实的共生关系。

### 约翰・亚康法

约翰·亚康法(John Akomfrah),出生于1957年,著名英国艺术家、电影人,目前在伦敦生活、工作。作品多围绕回忆、时间性和美学等话题,探索欧美的非洲裔移民的生命体验。1982年,他与艺术家David Lawson和Lina Gopaul 在伦敦共同创立了影响深远的"黑色音频电影团体"(Black Audio Film Collective),几位艺术家的合作延续至今。亚康法以多层次视觉风格为个人特点。他的作品包括三屏装置《未完成的对话》(2012),为理论家斯图尔特·霍尔生活工作的动人写照;《转折》(2012),以德国艺术家阿尔布雷特·丢勒16世纪创作的两幅肖像作品为灵感源泉,对其中人物的生活展开想象;《谟涅摩绪涅》(2010)揭露英国移民的经历,质疑经济困难等各种问题。

### 瑞秋・罗斯

在过去的几年中,瑞秋·罗斯迅速成为了国际当代艺术界其中一位最受瞩目的艺术家。罗斯的作品探索了现实与人造物、内部与外部、死亡与生命多个状态之间的复杂关系。罗斯广泛吸收在电影史中出现的诸多创新元素,并在自身创作中进一步发展电影语言。通过其庞杂的创作主题——从低温生物学、美国独立战争、现代主义建筑到外太空行走的感官经验等——罗斯质询了人类存在的意义,以及人类改变、增强或逃脱此种意义框架的诸多努力。

### 方迪

方迪是一位中国艺术家,目前工作于中国深圳和巴布亚新几内亚首都莫尔兹比港。他通过研究社会新闻与时事政治,利用不同的身份像变色龙一样灵活圆滑地穿梭社会的各个阶层,以敏感的触觉,吸收和消化人们在迁徙生活中带来的智慧与欲望。他常用多种艺术语言探索城市生活的纠结与意义,勇敢地在左右倒置的现实中,寻找特殊群体在全球经济的影响下是如何被定义的,并成为今天重要的社会裂痕。

本科毕业与广州美术学院油画系第五工作室,研究 生毕业于美国马里兰艺术学院。他也是啾小组的创 始人之一。

### 郑国谷

郑国谷 1970 年出生于广东阳江,1992 年毕业于广州美术学院版画系。2002 年,他和陈再炎、孙庆麟成立阳江组合。目前生活和工作在阳江。

郑国谷的创作涵括多种媒介,横跨行为、摄影、绘画、雕塑、空间和建筑,而根本的驱动力不是来自媒材而是与生活进程密切相关的意念。从 2005 年开始的土地/空间项目(开始命名为"帝国时代",现名为"了园")融合了复杂的空间形态和社会关系,包容了一个空间从理想到实现以及在生活中持续的全部过程。而近年来从能量研究而展开的绘画系列创作中,郑国谷力图揭示潜伏在感知过程中的能量流动。

### 龚剑

龚剑出生于 1978 年,2001 年毕业于湖北美术学院,现工作生活于武汉。他的创作媒介是多样化的,从绘画到装置都有涉及。艺术家一直致力于在社会干

涉和体裁进步方面建立自己的道路,将油画材料与 老式的前社会主义式的现实主义绘画风格结合在一 起。近年来龚剑的作品由更多的趣味性转向探讨更 富有深度与真实性的学术性倾向,在某种混乱和粗 糖的美学中揭示出现实的力量。

### 段建宇

段建宇 1970 年出生于河南郑州, 1995 年毕业于广州美院油画系,现任教于广州华南师范大学美术系。

段建宇的笔触、色彩唤起我们意识中一个无法触及的边界,但又如此准确地唤起了我们在当代中国生活的感觉。她的绘画研究庸常的表达方式和风格,切入当下的生活。段建宇始终游走在绘画叙事和叙事绘画的边界,绘画从带有原生意念和生活形态的轮廓开始,成长成为绘画性的现实——这个现实是由诸种影响、情境和意识中的图景不断撞击、对抗、调整而生成,具有和我们所面对的物质现实同样的复杂性;而这同时也是基于对绘画与生命经验之间关系的重新信任。

### <u>鸟头</u>

鸟头成立于2004年,由宋涛(b.1979)和季炜煜(b.1980)组成,"鸟头"源自一次为文件命名而来的随意键盘敲击。鸟头以摄影为创作基础而不被摄影所框限。他们的镜头捕捉任何能涉及的事物,将关于他们自身的成长思考逐渐内化到他们的图像语境中。他们结合照片矩阵,拼贴,装裱,装置,摄影书写各种对于照片的使用方式,在不同的展览空间和环境中呈现多个自我更新进化的"鸟头世界"。

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### About the Artists

### Yang Fudong

Yang Fudong was born in Beijing in 1971, and now lives and works in Shanghai. He graduated from the Department of Oil Painting, China Academy of Art in Hangzhou. He is among the most successful and influential Chinese artists today. Yang has started to create video works since late 1990s. His works form a unique cultural visual interpretation through multiple cultural perspectives interlaced with experiences of space and time with photograph, film and installation. They are all characterised by multi-perspectives, exploring the structures and forms of identities in myths, personal memories and life experiences. Yang Fudong has participated in prestigious international art exhibitions.

### Ho Tzu Nyen

A plethora of historical references dramatised by musical scores and allegorical lighting make up the pillars of Ho Tzu Nyen's (b. 1976, Singapore) complex practice that primarily constitutes video and installation. Features in their own right, each work unravels unspoken layers of Southeast Asian histories whilst equally pointing to our own personal unknowns. Permeating Ho's work is a pervasive sense of ambiguity, theatricality and unease, augmented by a series of deliberate literary, art historical and musical references. Centrally, Ho charges the viewer emotionally and physically to deliver a multisensory consideration of what we know and crucially, do not.

At the heart of Ho's films is an observation of history; more specifically, a weaving of fact and myth to unravel and reveal what one is told versus what one believes to know, interprets and remembers. Ho's work titters on the edge of fact and artifice, tending in scope from research-driven documentative exposure to the fantastical.

### Chu Bingchao

Chu Bingchao was born in Gan Su, China in 1986, graduated for Hubei Institute of Fine Arts. Currently lives and works in Beijing, He is a multidisciplinary artist working in sculpture, photography, video and installation. He has been devoted to social issues and public space for artistic discussion and creation, with a view to exploring the symbiotic relationship between art and reality in the present and future by using real and effective methods.

### John Akomfrah

John Akomfrah (b. 1957) is a hugely respected artist and filmmaker, lives and works in London, whose works are characterised by their investigations into memory, temporality and aesthetics and often explores the experiences of migrant diasporas globally. Akomfrah was a founding member of the influential Black Audio Film Collective, which started in London in 1982 alongside the artists David Lawson and Lina Gopaul, who he still collaborates with today. Akomfrah's practice is recognisable with his multilayered visual style. His works include the three-screen installation The Unfinished Conversation (2012), a moving portrait of the cultural theorist Stuart Hall's life and work; Peripeteia (2012), an imagined drama visualising the lives of individuals included in two 16th century portraits by Albrecht Dürer and Mnemosyne (2010) which exposes the experience of migrants in the UK, revealing the realities of economic hardship and all sorts of issues.

### Rachel Rose

Within the past few years, Rachel Rose (b. 1986) has established herself as one of the foremost artists. Rose's work explores states between real and artificial, interior and exterior, dead and alive. Rose draws from and contributes to a long history of cinematic innovation, and through her subjects - whether investigating cryogenics, the American Revolutionary War, modernist architecture, or the sensory experience of walking in outer space - she questions what it is that makes us human and the ways we seek to alter, enhance, and escape that designation.

### Fang Di

Fang Di is a Chinese artist who is currently working for a state-owned enterprise in Shenzhen, China and Port Moresby, Papua New Guinea. By switching in between identities like a chameleon, he moves smoothly among different social classes, absorbing and resolving people's desire and wisdom gained through migration with his sensitivity. He often uses various artistic languages to explore the entanglement and meaning of urban life, and bravely discovers how special groups are defined under globalisation in the inverted reality, which has become an inevitable social fracture today.

Fang received a BFA from Guangzhou Academy of Fine Arts and MFA from Maryland Institute College of Art. He is also co-founder of the Jiu Society.

### Zheng Guogu

Born in 1970 in Yangjiang, Guangdong province, Zheng Guogu graduated from the printmaking department at the Guangzhou Academy of Fine Art in 1992. He lives and works in Yangjiang.

Zheng Guogu's artistic practices utilise a wide range of media in order to express the extensive diversity of his ideas along with life process. The land/garden project (initiated from "The Age of Empire" in 2005 and it has evolved into "Liao Garden" since 2013) integrates even more complicated spatial modalities and social relations, which comprises the entire process of dwelling in a spatial location, from conceptual ideal to practical implementation to day-to-day living. In his recent painting series based on the research of life energy, Zheng Guogu tries to reveal the energy flow lurking in the process of perception, the vibration of colour frequencies is closely related to the workings of human arteries and veins, as well as the operation of the universe.

### Gong Jian

Gong Jian, born in 1978 and educated in Hubei, currently lives and works in Wuhan. Works in a diverse range of media from painting to installation and always willing to forge his own path in terms of stylistic development and social intervention, Gong Jian well-developed his blending of oil materials with the older

graphic styles of pre-socialist realism folk painting. Recently, he has moved towards less playful and more academically informed experiments with discourses of depth and authenticity, revealing the power of reality in some raw and ragged aesthetics.

### Duan Jianyu

Born in 1970 in Zhengzhou, Henan province, Duan Jianyu graduated from the oil painting department at the Guangzhou Academy of Fine Art in 1995. She currently teaches at the South China Normal University of the Arts in Guangzhou.

Duan Jianyu's works recall a boundary that is mentally non-tangible in our daily lives, yet they precisely recall the feeling of living in contemporary China under globalisation. Duan Jianyu strives for the most generic subjects matter and she delves into banal expression and style, and very much about life in the present tense. Her painting grows from its proto-concept and outline of different modes of living into a painted reality. Continuously impacted, resisted, altered and formed by the pictures that emerge from different influences, situations and awarenesses, this reality has the same complexity as the material reality before us. Duan Jianyu wanders the boundaries between abstraction and figuration, so-called narrative follows the logic of painting itself, and unknown experiences open up.

### Birdhead

Birdhead, consisting of Song Tao (b. 1979) and Ji Weiyu (b. 1980), has been working in the medium of analog photography since it was established in 2004. The name "Birdhead" came from a random keystroke for film naming. The artistic practice of Birdhead is based on photographs but also beyond the philosophy of photography. Capturing all the beings around them, the two members of Birdhead digest and apply the thinking mode of conceptual art into the context of their image interpretation. By combining the photographic matrix, collage, installation, particular mounting technique and so on, Birdhead delivers a "Birdhead world" in various exhibition spaces and humanistic environment.

# 策展人简介 About the Curator



鲁明军,历史学博士。复旦大学哲学学院艺术哲学系青年研究员,策展人。近期策划《疆域:地缘的拓扑》(2017-2018)、《在集结》(2018)、《此地有狮》(2019)、《没有航标的河流,1979》(2019)等展览。论文见于《文艺研究》、《美术研究》、《二十一世紀》(香港)等刊物。近著有《论绘画的绘画:一种艺术机制与普遍性认知》(河南大学出版社,2018)、《目光的诗学:感知一政治一时间》(河南大学出版社,2019)、《自我解放的歧途:1999年的三个当代艺术展览/计划及其之后》(2020)、《美术变革与现代中国:中国当代艺术的激进根源》(2020)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6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 is a Doctor of History, and an Associate Professor at the Art and Philosophy Department in the School of Philosophy, Fudan University. Recent curated exhibitions include "Frontiers:Re- assessment of Post-Globalisational Politics" (2017, Shanghai; 2018, Beijing), "Assembling" (2018, Shenyang), "hic sunt leones" (2019, Wuhan, Beijing), "River flowing without a Beacon, 1979" (2019, Beijing), "Corner, Square, and Montage" (2019, Wuhan), "Force Majeure" (2020, NYC), and "Being of Evils" (2020, Beijing). Recent publications include Poetic Justice (2019, Henan University Press), Conscious Forking Paths: Three Contemporary Art Exhibitions/ Projects from 1999 and What Followed (2020, Shanghai Calligraphy & Painting Press), and "Revolution of Art" and Modern China: Radical Origin of Chinese Contemporary Art (2020, The Commercial Press). Awards: 2015 Appointed Artistic Director of Surplus Space Contemporary Art; 2015 Awarded the Robert H. N. Ho Family Foundation China Research Grant; 2016 Recipient of the Yishu Award for Writing on Contemporary Chinese Art; 2017 Awarded Asia Cultural Council Fellowship. 2017 Recipient of the CCAA Chinese Contemporary Art Critic Award. 2019 Recipient of the AAC Chinese Contemporary Art Curator Award.

# 关于坪山美术馆 About PAM



坪山美术馆位于坪山文化聚落北区,是深圳重要的公共文化设施。坪山美术馆以创新的体制机制,推动传统公立美术馆与民间美术馆的资源融通,汇聚各方能量,办一个专业化、品质化、国际化的"正而酷"的美术馆,成为集活力、包容、创意、互动为一体的新时代新都市美术馆新标杆,为市民群众带来新鲜、多元的文化享受和体验。

Situated in the north district of Pingshan Culture Quarter, The Pingshan Art Museum (PAM) is an important public cultural institution in Shenzhen. It is a major force for resource fusion from conventional public art museums and private art institutions, fueled by its institutional innovation. Aiming to build an art museum that is "positive and cool", PAM actively explores professional development with high-quality in an international scope. The Pingshan Art Museum dedicates to be a new landmark in our time by bringing fresh and diverse cultural enjoyment and experiences to its citizens and celebrating vitality, inclusion, creativity, and interaction.

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开幕: 2020年6月20日(周六)

展期: 2020年6月20日-2020年8月30日

地点:坪山美术馆 3-5 层展厅

主办:坪山区文化广电旅游体育局

承办:坪山美术馆 策展人:鲁明军 出品人:刘晓都

展览执行:坪山美术馆团队(李耀 毕竟 郭琳 韩冰 于文佳 刘伊芬 甘嘉馨 许栩 李超群

罗靖 燕明明 江竹姿 陈思敏 邱盈盈)

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Duration: 2020.6.20-2020.8.30

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Host: Culture, Radio, Television, Tourism and Sports Bureau of Pingshan District

Organizer: Pingshan Art Museum

Curator: Lu Mingjun Producer: Liu Xiaodu

Project Team: Pingshan Art Museum (Li Yao, Bi Jing, Guo Lin, Han Bing, Yu Wenjia, Liu Yifen, Gan Jiaxin, Li Chaoqun, Luo Jing, Yan Mingming, Jiang Zhuzi, Chen Simin,

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