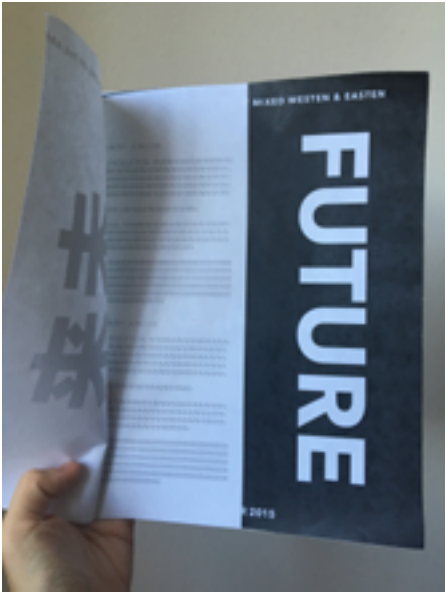


FUTURE





The concept of <FUTURE> magazine is about introducing the artists who have difference culture backgrounds. I want to design a bilingual magazine, so I want to design a divided cover to show this idea. I tested many different designs. At first, I just want to show images about each person, and using special banding to make variety layouts.



However, that was too simple, so I decided to make a color one.

FUTURE

未来



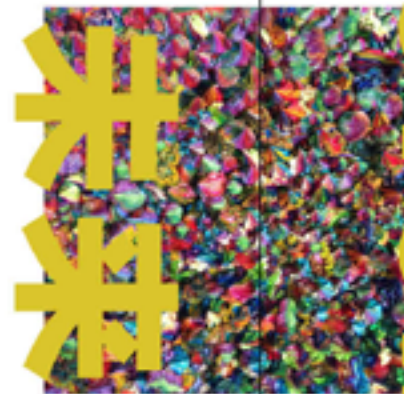
THE MAGAZINE OF ART & MIXED CULTURE

WINTER 2015

艺术与社会文化

冬季刊 · 2015

FUTURE



WINTER 2015

The final magazine came with five different sections, and I put my first concept about showing images only into the showroom section.

OBJECTS

VAN GORP
MINGJUN YUE
GUOJIANG CAI
TAKASHI MURAKAMI
JING XIANG
WEIWEI AI

INTERVIEWS

BING XU
GUY LARAMEE

SHOW ROOM

GUOJIANG CAI
ZHEN XU
HUAN ZHANG
PEIMING YAN
JIA WEI
YAN LIN
WUJI ZHAO
FENGMIAN LIN

STORY

HANMING HUANG
JOSEPH NEEDHAM

MOMENT

RUOTING LI

HELLO CHINA

WEIWEI AI · HUANZHANG · TIANMAO LIN

Plagiarising properly makes a good interest;
Doing it badly makes a copycat.
抄的好才叫致敬,
抄的不好才叫抄袭。
— "Not Today"



FUTURE - WINTER 2015 - SHOWROOM

ZHEN XU, 2014, '15 ROOMS', 雕塑, 2014, 十五个房间



SHOWROOM - WINTER 2015 - FUTURE

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AS SEEN HERE: VIEWS OF CHINESE CONTEMPORARY ART IN THE U.S.

在此所见： 美国观念中的中国 当代艺术

WINTER 2015 - 2016

李约瑟的 中国未来论

THE SINO-FUTURISM OF JOSEPH NEEDHAM

当今的历史理论是何面貌？什么样的艺术形式才算进步？这都是当下紧迫的问题。如今我们身处人类世，在这个时代中，社会及自然世界的未来将完全依赖于彼此。令人激动的加速主义理论与艺术的复兴，掀起了英语世界中一场关于未来的热烈讨论。对于加速主义者而言，即便技术资本主义的发展终将异化人类，我们也无法阻止这与经典的马克思主义批判不谋而合。本杰明·诺伊斯的新书《邪恶的速度》及其他著作提到，他坚信历史的改变依赖于某种机制，且内在于技术资本之中，其矛盾所指，会最终打破并超越当下的历史阶段。

在我看来，无论是加速主义还是其反对者都忽略了一些要素——这两种观点构建于同一个理论前提：社会历史与自然历史的割裂。自然历史被淡化为具有中立的背景，仅仅是社会历史的“大环境”或资源。因此我认为这一辩论应该包括另外两种立场，我称之为惯性和外推法。在被低估的萨特著作《辩证理性批判》中，有一段关于惯性理论的精彩论述，这本书虽成书于半个世纪之前，依然可以在今天致斥多数投机的加速主义论调。

在萨特看来，自然历史作为对历史中集体社会行动的限制，总是以消极的姿态出现。更糟的是，实践中每一次克服这种限制的努力及其带来的匮乏，都在加强对世界的物化，即萨特所谓的实践惰性。过去对历史的改造，其残余之物总是在打断创造历史本身，迫使我们退回到被动与孤立的行为模式里，即萨特所谓的非连续性。

那么，自然历史的积极道路是什么？应该把目光转向那些被低估的思想家身上——对李约瑟的研究尤其不够：他是一位生物化学家、胚胎学家、外交家、科学史家、激进的基督徒、三角恋情的主角，以及中国的挚友。

李约瑟的科学研究与我们当下的讨论息息相关，他曾试图建立生物学与化学之间的联系。上世纪30年代，该领域方兴未艾，学者们开始描绘复杂分子内部形成的建筑结构，以及生物如何利用这些模块搭起更高层级的组织。

李约瑟意识到，力学模型已经不足以解释生命的生物化学机理，但他极力反对生物活力论，即在科学研究之上又加上一层神秘的属性——这在科学及哲学史上是一个值得回顾的重要时刻，因为当下以新形式出现的活力论唯物主义层出不穷，它们企图恢复李约瑟及其同仁们在70年前就已经摒弃的形而上学思想。

从生物化学的角度理解生命起源的问题之后，李约瑟开始了对鸟类和爬行类动物胚胎如何生长的研究。这时，他开始转向场论，试图阐释有机体的形态并非仅仅是化学作用的结果，还取决于它们在组织节点周围所形成的场结构，及其处于当中的位置。三十年代末，这种摒弃神秘的活力论思想，使生物化学在解释复杂系统的道路上迈出了最远的一步。

what might A theory of history look like at this moment? How might art make forms that at least suggest a way forward? These are pressing questions now that we know this era is the Anthropocene, that epoch when the futures of both the social and natural worlds depend completely on each other.

There's a lively debate in the Anglophone world about the future, most admirably stirred up by the revival of an accelerationist theory and art. For the accelerationists, there's nothing for it but to say yes to the techno-capitalist enterprise, even as it transforms the human into something other than itself.

This meets a more classically Marxist critique, in Benjamin Noys's book *Malign Velocities* and elsewhere, which insists that historical change depends on some kind of agency, in and against techno-capital, which can negate and transcend it as a historical stage.

It seems to me that both the accelerationist affirmation and its negation are missing something. Both rest on a kind of prior theoretical move, which then remains largely unexamined: both separate social history from natural history. Natural history becomes a sort of neutral background, a mere environment or resource for social history.

This is why I think this debate needs to encompass two other positions, which I call inertia and extrapolation. There is a brilliant theory of inertia in Jean-Paul Sartre's now-neglected *Critique of Dialectical Reason*, a book that refutes most of today's breezy accelerationist thinking even though written half a century ago.

In Sartre, natural history appears negatively, as a limit on collective social action in history. Worse, every attempt at a praxis to overcome this limit and the scarcity it imposes hardens into a mere world of things, what Sartre calls the practice-inert. Our attempts to make history are fractured by the residues of past attempts to make history, which force us back into passive and solitary forms of action, or what Sartre calls serialism.

But what would an affirmative approach to natural history look like? Here I think we need to turn to thinkers even more neglected than Sartre. In particular, we could do worse than study the work of Joseph Needham: biochemist, embryologist, diplomat, historian of science, radical Christian, polymath, and lifelong friend of China.

Needham's scientific work is relevant here because he was part of a movement that tried to work out what lay between chemistry and biology. In the 1930s this was a lively field, which started to map the sort of architectural forms that complex molecules could form, and how living things assemble themselves as a kind of higher-order organization out of these building blocks.

Needham realized that mechanical models would no longer suffice to explain the biochemistry of life, but he was strongly opposed to vitalist theories of life as having some magical added property beyond scientific investigation. This is an important moment in the history of science and philosophy to recall, given the popularity in our time of new forms of vitalist materialism, which want to revert to the sort of metaphysical thinking Needham and his collaborators dispensed with seventy years ago.

Equipped with the beginnings of a biochemistry of life, Needham then studied how the embryos of birds and reptiles grow. Here he turned to field theories, which understood the development of the form of the organism as a result not just of chemical processes but also of their location in a field structured around organizing nodes. This was about as far as the

FUTURE - WINTER 2015 - STORY

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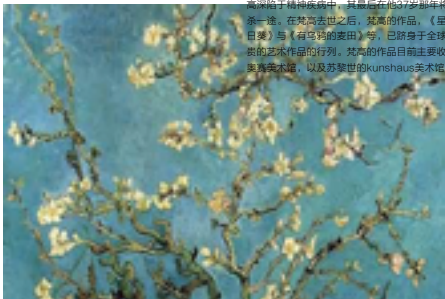
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THE HUMAN SPIRIT TRANSCENDS THE KNOWN THROUGH THE WORK OF GUY LARAMÉE THE MONTREAL BASED ARTIST WHO PUSHES THE MATERIALITY OF THE COMMON BOOK TO THE LIMIT. CONTINUING THE LINES DRAWN BY CASPAR FRIEDRICH AND GERHARD RICHTER, LARAMÉE ADMITS TO HIS ATTRACTION TO SPIRITUALITY. HE COMBINES THE OLD PHILOSOPHIES OF ASIAN ARTS AND ZEN AND DRAWS ENERGY FROM ROMANTICISM. YATZERCAUGHT UP WITH THE ARTIST TO DISCOVER HIS APPROACHES TO HIS PRACTICE AND DISCUSSED HUMAN PRIMITIVENESS, SAND-BLASTING AND ARTISTIC FREEDOM...

GUY LARAMÉE: THE CARVED BOOK LANDSCAPES

SAKURA

Van Gogh was born to upper middle class parents and spent his early adulthood working for a firm of art dealers. He traveled between The Hague, London and Paris, after which he taught in England at Isleworth and Ramsgate. He was deeply religious as a younger man and aspired to be a pastor. From 1879 he worked as a missionary in a mining region in Belgium, where he began to sketch people from the local community. In 1885 he painted *The Potato Eaters*, considered his first major work. His palette then consisted mainly of somber earth tones and showed no sign of the vivid coloration that distinguished his later paintings. In March 1886, he moved to Paris and discovered the French Impressionists. Later, he moved to the south of France and was influenced by the strong sunlight he found there. His paintings grew brighter in color, and he developed the unique and highly recognizable style that became fully realized during his stay in Arles in 1888.



梵高早期只以灰暗色系进行创作，直到他在巴黎遇见了印象派与新印象派，融入了他们的鲜艳色彩与画风，创造了他独特的个人画风。他最著名的作品多半是他在生前最后二年创作的，期间梵高深陷于精神疾病中，其最后在他37岁那年将他导向自杀一途。在梵高去世之后，梵高的作品，如《星夜》、《向日葵》与《有乌鸦的麦田》等，已跻身于全球最著名且珍贵的艺术作品的行列。梵高的作品目前主要收藏在法国的奥赛美术馆，以及苏黎世的Kunsthaus美术馆。梵高早期只以灰暗色系进行创作，直到他在巴黎遇见了印象派与新印象派，融入了他们的鲜艳色彩与画风，创造了他独特的个人画风。他最著名的作品多半是他在生前最后二年创作的，期间梵高深陷于精神疾病中，其最后在他37岁那年将他导向自杀一途。在梵高去世之后，梵高的作品，如《星夜》、《向日葵》与《有乌鸦的麦田》等，已跻身于全球最著名且珍贵的艺术作品的行列。梵高的作品目前主要收藏在法国的奥赛美术馆，以及苏黎世的Kunsthaus美术馆。

DO YOU CLASS YOURSELF AS A ROMANTIC AND IF SO, IN WHICH WAYS?

As most artists, I try to transcend all identifications. I always refer to these words from Kabir as my motto: "If you were to free me, free me from myself!" So if I was to accept seeing myself as a "Romantic", it would only be provisional. On the other hand however, over the last few years, I have come to question our cult of innovation and sought to reconcile myself with what we call "tradition" (for lack of a better word). As much as I seek to accept discontinuity, to welcome it, not so much as a *modus vivendi* - having to break from the past - but rather as a fact. I also want to find what lies behind impermanence. So gradually, I had my "coming out" so to speak, and I became less and less reluctant to confess that yes, if I find a link in any current of art history, it is probably Romanticism that best describes my preoccupations as an artist. It is Gerhard Richter who sort of gave me the rubber stamp to accept that as much as we want to find our way, outside history, we also have the task of pursuing the lines of work drawn by our ancestors. Not any line, not all the lines, but those that we feel must be continued.

So in a way my work is about continuing this line that goes from Caspar Friedrich to Gerhard Richter. Of course "Romanticism" is in itself a big movement and I don't claim to defend all of its tenants. Of all the descriptors one finds about this current, it is probably the most understated that attracts me the most: spirituality. The way the Romantics sought to see the transcendent in nature finds echoes in the Asian arts that were linked to Chan - the ancestor of Zen. I can identify with that easily. I had what religious literature refers to as "epiphanies" while climbing high mountains. I think one reason why this kind of sensibility is now dismissed in contemporary art is simply this: people don't go there. So if you don't experience the "Sublime" first



hand, the next step is to deny its existence.

THEMES SUCH AS ISOLATION, SPIRITUALITY AND THE GREATNESS OF NATURE ARE EVER PRESENT. CAN YOU EXPAND ON THE IMPORTANCE OF THESE THEMES?

My work is not about nature. It is about the feelings that a wild setting triggers. It is about transcending the mundane. Going beyond both the known and the unknown and heading for the unknowable. I think it is Christianity that had us thinking about the "transcendent" as a floating realm, outside this world, a paradise of sorts. Asian spiritualities give a completely different reading of the term. To them the concept of "transcendence" means simply beyond, beyond opposites, beyond concepts, concepts of any kind, even the concept of "concept". So in a way, I am closer to people like Agnes Martin, who found a way of going beyond the mundane through abstraction. "Painting is not about ideas or personal emotions" she said. "Paintings are about being free from the cares of the world, free from worldliness".

TALK US THROUGH YOUR CREATIVE PROCESS WITH ONE OR TWO EXAMPLES.
Inspiration is a very mysterious thing. It comes unexpectedly. Of course, having baked some preoccupations for more than thirty years

now - questioning the ideologies of progress, being nurtured by non-western cultures, rooting myself in the existential and the meaning of suffering, questioning our fascination for the accumulation of knowledge, etc - it is normal that inspiration would come in the guise of these questionings. The book is a good example. It came out very casually. Whilst working on a sculpture in a metal shop, I looked over to a sandblaster cabinet that I used occasionally and thought to myself "what would it be like to put a book in there?" And there it was. In seconds,

HAPPINESS

Yue Minjun was born in 1962 in the town of Daqing in Heilongjiang, China. Yue Minjun's family was working on an oilfield when he was young, also he taught art in oil school for a short time. In 1980, he graduated from high school, after that he went to Tian Jing National Company. In 1983, he decided to go to He Pei. He became an electrician in He Pei. He was painting and working at the same time. Normally he could both continue painting and working for 20 days. This life experience gives us a trail of why the skin color from his work is red. In the 1980s, he started painting portraits of his co-workers and the sea while he was engaged in deep-sea oil drilling. In 1989, he was inspired by a painting by Geng Jiany at an art show in Beijing, which depicted Geng's own laughing face, tectored feeling, but everything happened during that time totally changed his thoughts.

岳敏君作品最为人们熟知的就是他画的主角标志性的大笑。艺术家自己并不认为他属于“玩世现实主义”的代表人物之一，他认为自己的作品只是呈现世界的本质，而并非有什么讽刺意味在其中。受到1980年天安门事件的影响，岳敏君意识到理想和现实之间的鸿沟，并开创自己独特的艺术观念，追寻着艺术家自我心灵平静和标中社会现状之间的平衡。艺术家作品自标志性的笑容有各种解读。画面使用非常明快的颜色来塑造极具感染力的热情的人物形象。整个作品洋溢着欢乐的气氛，但同时也能看到刺痛在其中。对岳敏君来说，大笑并不一定意味着快乐，可能是无法避免走向灭亡的生命中存在的某种快乐的幻觉。作品中大笑的行为，也是对文革中海报上那些快乐的人群大笑形象的滑稽模仿；同时这些大笑的人像是艺术家的自画像，仿佛对他个体存在的一次反讽式的模仿。

