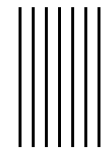


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七木空間  
QI MU SPACE

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**BY ZHONGBA** GAO Weigang / ZHENG Lu / waa  
**中坝河旁** 高伟刚 / 郑路 / waa

七木空间是一处长久存在于它的建立者心中的艺术空间，它并非必须是实在的，但它需要在行动中完善自己。它不是为了探索某种未知的可能，而是本身就包含了一切，正如每个人的内心一样。这个拥有地址的七木空间不为任何目的而存在，而是它自己可以显现的样子。它不接受后现代的知识游戏，不接受虚无和解构，以及由此而来的事件或理念堆砌。它在追求自己的核心，正如每个人都希望做到的那样。正因为如此，它不一定是最自由的，却是最自然的，它相信内在的路径，而不是外在的规范。

七木空间的第一个展览所呈现的，就是另一些正好在此相遇的内心空间，以及它们被作品所再现的方式。作品来自两位艺术家（高伟刚，郑路）和一个建筑设计团队（未觉建筑设计事务所）。两位艺术家的作品都以空间为主题，并且更加重要的，他们追求形式和精神的统一，凸显自我和观者的感知，让身心的直觉代替概念的解读，在走进有形空间的同时走进自己的内在。未觉团队一直从建筑的角度营造空间，他们满怀温情，希望接近所有走进空间的人，而唯一可行的办法就是先接近自己，正如所有艺术的必然路径那样。

QI MU SPACE, a permanent art space in the founder's mind, is not necessarily a substantial reality, but it has to improve itself in various activities it carries out. It is not meant to explore certain unknown possibilities, as it self includes everything, as our mind does. With its own premises, QI MU SPACE does not exist for anything but the way it presents itself. Having no interest in post-modernist games, nihilism, deconstruction, or the events and ideas derived wherein, it pursues its core, as everyone wishes. Therefore, it does not necessarily have the most freedom but is surely the most natural, believing in its own inherent route rather than any extrinsic criteria.

The first exhibition which QI MU SPACE presented is actually the various intellectual spaces that meet here, as well as the way these spaces were represented. It features works by two artists, GAO Weigang and ZHENG Lu, and an architectural design Team, waa. The works by the two artists are centered on space, and more importantly, they are in pursuit of the unity between form and spirit and highlight the perception of the self and the viewers, so as to replace the interpretation of the concepts with intuition and reach our innermost while entering the tangible space. waa, a team full of human warmth that has long been engaged in building space from an architectural perspective, wishes to embrace all that is present at the exhibition, and the only viable way is to embrace themselves — it is the law of nature.

## 高伟刚

生于 1976 年，现工作生活于北京。

他主要从事装置和绘画等媒介的创作，善于利用不同材料的属性及其转换，来挑战观看的固有经验。

## 郑路

生于 1978 年，现工作生活于北京。

郑路在近几年来不断的个人实践当中逐渐构建和完善了自己的艺术逻辑和语言系统。他将物质、文字、水、时间、空间等概念纳入自成体系的观念构架中，形成了个人独特的语言表现方式。同时也借此来暗喻生命状态的多样性和可能性，及如何应对自然、自性和自我之间的关系。

## waa

未觉建筑由英国皇家注册建筑师张迪 2010 年在北京创立，张迪和她的创始合伙人杨杰克的设计中更多地表达了关于“人”与“场所”的关系的思考。挖掘并且阐述情绪和情感在建筑中的表现。

## GAO Weigang

Born in 1976, currently work and live in Beijing.

Engaged mainly with installation and painting, he challenges the a priori experience of the viewers by making use of the properties of different materials and their transformation.

## ZHENG Lu

Born in 1978, currently work and live in Beijing.

In recent years, ZHENG gradually constructed and perfected his art logic and language system in the continuous practice. He integrated various concepts such as material, writing, water, time and space into his self-contained conceptual framework, and formed his own unique expression of language. Meanwhile, his work also implies the diversity and possibility of the state of life and discusses how to deal with the relationship between nature, self-nature and ego.

## waa

waa was founded by ZHANG Di (Barlett / VCL) in Beijing in 2010. ZHANG Di and JACK Yang, a founding member of the office, explore and interpret the architectural expression of emotion and sentiments while embodying in the works their reflection on the relation between "man" and "locus".

依据物体的形象来组织画面，是原始时代洞窟画家们的天性，而今天的观众在观看这些形象时，也会不自觉地判断它们之间的空间关系。实际上，有了视线与形象，就一定要有空间，甚至在抽象绘画中也是如此，因为空间是精神的原型之一。而在绘画中，空间则成了精神秩序的显现。我们至少可以说，所有传统的具象绘画，都是对真实物体及其所在空间的一定程度的抽象，而对空间的抽象总是与对精神秩序的理解有关。

在绘画中，空间秩序并不是天生就遵循自然，或者说自然主义的，因为绘画首先反应的是精神的秩序。在古埃及壁画中，描绘与构图是高度程式化的，头部几乎总是侧面，眼睛几乎总是正面，不使用透视法，人物的比例也有着严格的规定。但是，如果我们了解古埃及之前的结构主义式的雕塑处理，以及后期技法高超的写实雕塑或者法扬遗像，就会发现他们的壁画之所以看起来更加“不真实”，并不是因为技法的落后，而是因为对永恒的秩序感的强调，超越了对“逼真”的人物及空间的要求；因此，空间秩序必须服从另一个更加崇高而永恒的秩序。古代佛教的壁画也与之相似，无论是描述事件还是形象，形象之间的位置关系也是遵循宗教的秩序感，而不是遵循真实的空间感的。另一方面，古希腊和古罗马的画家们在现存不多的绘画中，则表现出对“逼真”的追求，并描绘出具有朴素的透视结构的作品。他们认为，真正的秩序一定与人眼的观看，或者与人本身有关。无论强调宗教的永恒还是人的天性，对空间的理解都是精神秩序最直接，也是最直觉的显现。画家们都把各自的信念贯穿在绘画带来的视觉中。

与之相对的极端，则是各种宗教的原教旨主义者，或者激进派，他们往往反对圣像，因为他们强调纯粹的秩序，于是排斥形象对秩序的表达，空间也完全是多余的。有趣的是，在反对图像的穆斯林建筑里，或者在中世纪一些排斥圣像的祈祷书的装饰页中，却能看到繁复的装饰，或者高度图案化的装饰性文字。这样的文化反应出另一种潮流，他们在排斥形象的同时，却又借着一切缝隙来寻找华美的外表，最终还是需要另一种可供观看的“形象”来投射精神的直觉。

随后，拜占庭的艺术家们继承了古希腊艺术家们的理想，开始基于数学模型来创造透视空间，并由此制定出以人的视觉——或者说人本身——为基础的空间秩序。这种秩序影响了欧洲的文艺复兴，令其准则一直从宗教壁画延续到19世纪末的架上绘画，并且继续在现代时期成为基本参照。在文艺复兴盛期的绘画里，空间因为其高度的自然性，可以最小限度地承担对宗教秩序的转换或象征，让观看的直觉与宗教的精神完全融为一体。因此，这成了绝无仅有的一个时代：人类即便身处凡间，不具备崇高的精神和有关秩序的知识，也能够“看见”天堂。与之相对应的，亚洲的佛教壁画和大多数的宗教壁画一样，进入各自的体系。这些绘画

保有各自不同的精神秩序，也一直保持着各自独立的空间表达。

而中国宋元明时代的文人绘画，则更像是以心学和理学为基础的，丰富的认知体系间的交织。这些作品已经脱离了宗教的功能性，成为个体精神和理念的表述手段。在文人阶层，艺术创作已经成为一种基于独立思想的自觉，因此，从根本性质上来说，这些绘画可以被称为是“现代主义”的，这与当时中国社会与文化的发展情况是相配的。同时，中国文人绘画的流派传承，从根本上说，是世界观和哲学理念的传承。这些方法错综复杂，空间的塑造也各有特点，虽然在一般情况下，都遵循了基本的视觉习惯，但却绝不可以被称作是“透视”的空间，而是个体化和精神化的空间。这与欧洲现代主义发端后的空间表现在本质上是一致的。

在以欧洲的文明线索为参照的现代主义时期，也就是从19世纪开始，随着工业革命的发展和启蒙运动的进一步深化，人对世界的感知习惯渐渐出现了分裂。即便处于同样的文化背景中，不同人的世界观也因为科学和哲学等方面的剧变，而出现分歧。人类渐渐失去了共有的直觉，于是，绘画中的空间也不再拥有经典的秩序，而成为个体的分裂的感知所留下的痕迹。由于科技和信息的加速，这次裂变远比宋代中国更加突出，并且影响了至今的世界文化。

从那以后，由于共同的感知标准的消失，或者说前提的消失，画家们在成为画家之前，还必须要找到自己的方式去感知这个世界——就像中国宋代的画家必须做到的那样。他们无论身处何地，都受到了深刻的影响，都开始了巨大的改变——无论他们如何选择，都已经是人类分裂的感知一部分。以个体为标准的，新的精神秩序不断建立，这就是现代主义运动。“时间是历史的规劝和我们的怀旧，而空间是我们的自由和野心”<sup>[注①]</sup>，这句话也许很适合形容这个时代的绘画。在过去的100年间，绘画中的空间变化超过了过去600年的总和，但如果与最初的宗教秩序，或者后来的人文秩序相比较，我们就不难发现，这100年间的绘画的空间秩序其实只有一个，那就是个体秩序。尼采说，“上帝死了”，但或许他搞错了，上帝只是休假去了，死去的是相信前提与共有秩序的人类。

新媒体艺术，包括最初的装置，行为，涂鸦，偶发等艺术形式的出现，挑战了经典艺术的实体展示空间，并将美术馆等场所，作为架上艺术所代表的，旧意识形态的权威去挑战。随后，装置艺术的发展，尤其是大地艺术，以及大型装置等作品的出现，又把展示场所的空间属性作为主要条件来考量。在这一审美方法的背后，是艺术家们重新划定空间与艺术之间的关系而努力；或者说，是一次艺术家的个体内在空间对公共空间的重新占领——这几乎是整个后现代思潮的完美演绎。而这一切在二战后的几十年里，则又随着资本主义的逻辑最终尘埃落定：画廊与美术馆体系重新适应，或者改造了展示空间的意识形态，令一切艺术在新时代的旗帜下重新归顺，并丧失了现代主义初期的破坏性。在这一表面上由展示空间所体现，实际由文化意识形态和资本所共同划定的秩序之下，一切表面的创新都难以彰显独立的精神和思想线索——即便真的拥有这些特质。在这方面，大型商业博览会要求参展画廊递交必须带有

“学术性”的参展申请，就是典型而并不唯一的例证：拥有资本权力的空间顺带就拥有了判断精神秩序的权力，而这些空间往往是进入号称绝对尊重艺术本身的空间的入口。于是，作品从现实空间的占领者，变成了权力化的现实空间的附庸。这导致作品的个体内在秩序常常是混乱的：它在良好的情况下也只能是外在秩序与内在秩序的谈判式搭配——如果不完全是外在秩序的投射的话。

本文并不希望煽动任何肤浅的叛逆情绪——后现代思潮已经解决了这一问题。实际上，无论外在的，关于艺术的权力空间如何变化，它都是一直存在的，就像文艺复兴时期的教堂，中国的寺庙，以及后来的美术馆一样。只不过，艺术在过去的一百年里第一次挑战了这一现实空间，并以失败告终了。那么，极端个体化的内在精神秩序，与秩序化的外在权力空间，是否还能达成真正的信任关系？或者，这种信任只能建立在资本主义的“经济”关系之上？“经济”关系也并不是没有先例的：古代巨匠——而非文人画家——都受雇于某种空间。因此在今天，如果回到了“经济”关系，那么艺术自现代主义以来的个体秩序，就将再次被统一在资本主义的圣殿之内。文人艺术家就将在普遍的层面消亡。也许消亡了也并没有那么糟，也许根本不会：因为资本一直在强调自己的包容，以及对艺术的建设性作用，这让对它持警惕态度的人显得吹毛求疵而且愚昧。可是，资本如果真的如它所说，足以包容艺术，那么就意味着，资本必须放弃自身的资本主义逻辑。而如果这一切都是可行的，问题会来到已经一盘散沙的精神秩序这一边：现在该怎么办？可以提供什么能取代资本主义逻辑的东西？这个问题几乎又回到了后现代思潮的最初。即便基于文明的现状，艺术暂时还只能承认，这也许只是个可耻的轮回，有一点却可以确定，作品们已经不能再像当初那样，用简单的强调自我来回答了。是的，本文一直在讨论作品，讨论它的空间与精神秩序，所以口头的回答不算。

这篇文章完成时，正好遇到七木空间的开幕展。负责人希望用此处并不显眼的空间完成自己的艺术愿望，并在第一个展览里讨论视觉空间的问题，所以笔者认为本文很适合作为展览的前言，祝福且共勉之。

Cave drawings in primitive times are based on the form of objects painted, so the audience in modern times automatically relates these objects to their space. When there is vision and form, as a matter of fact, there must be space, and abstract paintings are no exception, as space is one of the spiritual prototypes.

While in a painting, space becomes the embodiment of spiritual order. At least we can say, all the traditional figurative paintings are some sort of abstraction of the real objects and their space, and the abstraction of space has always something to do with the understanding of the spiritual order.

Essentially, spatial order in a painting does not follow nature or exists in the naturalist vein, because a painting has to firstly reveal its spiritual order. In ancient Egyptian murals, both the portrayal and composition are highly stylized: side face, direct eyes, fixed proportion and no perspective. However, if we know something about the structuralist sculptures prior to ancient Egypt, the realist sculptures that followed and portraits discovered in Fayum, we can find the reason why these murals look all the more "unreal": it has not as much to do with the technique as the stress on the permanent order that goes beyond the "verisimilitude" of human figures and space. In this sense, spatial order is subordinate to a more sublime and perpetual order.

It is the same with ancient Buddhist murals as the description of events or images highlights a religious order rather than the real space. Also, in the few existing paintings left by ancient Greek or Roman painters, there is emphasis on "verisimilitude", as well as some sense of perspective, though in its early form. Order, in every sense of the word, they believe, does not exist without human vision or sight, or simply in a more general sense, or the human body. Whether it is the emphasis on the eternity of religion or human nature, the most direct and immediate embodiment of the spiritual order is found in the understanding of space. The beliefs of artists run through the vision brought by paintings.

On the other end all kinds of fundamentalists, or radicals, who detest icons for their stress on pure order and oppose representing order through images — and even space itself has no use. It is interesting that we can still find very complicated patterns or highly patterned decorative scripts in Muslim buildings or on decorated pages in some prayer books that reject icons. It suggests another trend that while excluding images, they take advantage of any possibility to look for attractive appearance, so in the end they still need visible "images" on which they project their spiritual instinct.

Then Byzantine artists followed this tradition started by artists in Ancient Greece and began to approach space with perspective that evolved from mathematics, which effort led to spatial order based on human vision, or human being. Such order had greatly influenced the European Renaissance, and its writ well extended from religious affrescoes to easel paintings in the late 19th century, still playing a fundamental role of reference in modern times. Space in the paintings during the peak years in Renaissance, thanks to



its intimacy with nature, could convert or symbolize religious order as little as possible so as to fuse the instinct of vision with religious spirit. This period of time therefore became one and the only one age in history, in which man can take a "glimpse" of heaven despite the fact that they are in the mundane world and may not be highly elevated in mind and know little about order. Buddhist murals in Asia, like most religious paintings, also formed their own system. These paintings keep different spiritual orders that correspond to their highly independent spatial expression.

Literati paintings in the Song and Ming dynasties, however, are rooted in Philosophy of the Mind and Neo-Confucianism, in other words, rich hybrid of cognitive systems. They have actually gone beyond the functional aspect of religion and become the vehicle for the artists' mind and ideas. For the literati, art creation was something of free will based on free mind. Therefore, these paintings were in essence "modernist", which echo the social and cultural conditions of China in that period. In the meanwhile, the lineage of literati paintings reflects fundamentally the heritage of the world outlook and philosophy. These highly complicated approaches and diversified spatial composition, though generally conforming to general visual habits, cannot absolutely be called "perspective" space: they are individualized spiritual space. In essence, it shared with the spatial expression after modernism made its appearance in Europe.

In modernist period based on the European civilization, that is, after the 19th century, human perception of the world began to diverge along with the Industrial Revolution and Enlightenment. Even people from the same cultural background found themselves in disagreement in terms of world outlook, due to the great cultural and philosophical transformation. With the shared instinct retreating, pictorial space began to lose the order that used to be held classic, which in turn has become the traces of the split perception on the individual level. The accelerated technology and information, the fission this time is more radical than that in the Song dynasty in China and is still of profound influence on different cultures in the world.

The shared standard for perception, or in other words, premises, has since then been nowhere to be found, so before becoming a painter, one has to search for his or her own way to perceive this world, just as the painters in the Song dynasty did. Wherever they are, they began to change fundamentally due to the great impact — whatever their choices are, they are part of the split human perception. New spiritual order centered on individual keeps emerging — this is the so-called modernist movement. According to Qi Lan, an art critic, time represents admonition from history and our nostalgia, whereas space makes up our freedom and ambition, and it also applies to paintings in our age. During the last century, the changes in space added up to more than the sum of the past 600 years, but if we compare it with the religious orders in early times or the humanistic order that followed, we can find that there is one and only spatial order in paintings over the hundred years: individual order. Nietzsche might have made a mistake when he declared that God is dead — God might have been away on holiday, and it is humanity who has believed in premises and a shared order that is dead.

New media art, including early installations, performance, graffiti and happening,

poses a challenge to the display space for classic art and defies places like museums that represented easel art, and further, old ideological authority. Later, installation art, Earth Art in particular, as well as large installations, included the spatial quality of the display space as one of the main factors for consideration. What underlies these aesthetic practice is artists' effort to redefine the relation between space and art, or in other words, the inner space of the artists as individuals recaptures the public space — a perfect interpretation of the prevailing trend of the post-modernist school. In the two decades after World War II, the case, assisted by the capitalist logic, was gradually settled. Galleries and art museums readapted to each other, or in other words, the ideology about display space was altered to group all kinds of art under the banner of the new era, thus ridding them of the disruptive aspect that was typical at the beginning of the modernist period. It seems that the order was represented by the display space, but as a matter of fact, it is the cultural ideology and capital that define order, so it is hard for any creation, if taking place only on the surface, to showcase the clue to independent spirit and mind, even if there might be these qualities herein. In this connection, some large Expos for commercial purpose requiring that participating galleries submit "academic" application may be a typical example, though not the only one. The ownership of the space of capital power means the automatic power to make judgement about spiritual order, and the space is usually the gateway to another space that claims to hold art as something sacred. In this case, works of art are reduced from the occupant of space in reality to the vassal of the power-oriented space, leading to chaos in an individual work's inner order. At best it can only be a negotiation-like combination of the external order and the inner order.

This article does not mean to stir up any superficial rebellious sentiment — postmodernism has already solved this problem. Whatever changes take place in the external power space for art, it is never absent there like churches in the European Renaissance, temples in China, and art museums in later years, only that for the first time in a century, art challenged this space in reality and failed. Then, the question is, is there going to be a tie based on trust between the highly individual inner spiritual order and the regularized external space of power? Or does the trust have to be based only on the "economic" connection? "Economic" connection is by no means new. Great masters in the past, not literati painters, I mean, were usually employed by certain spaces, so today if "economic" connection resurfaces, the individual order formed after the advent of modernism will again be part of capitalism, which means the extinction of literati artists in a general sense. Their disappearance might not be as bad as we think, or might not be bad at all, as capital always keeps stressing its inclusiveness and its role in building art — by contrast, its remarks and attitude set off those who guard it as hypercritical and foolish. However, if capital, as it claims, is really tolerant of art, then it means capital should give up its capitalist logic. If what we are saying here is possible, let's come to the spiritual order that is now in a mess. What can we do? Is there anything that can replace the capitalist logic? These questions bring us back to the early postmodern years. Even if art, based on the reality of civilization, can temporarily admit that it is only a disgraceful return, there is one thing we are sure about: artworks can no longer refer to themselves only. Sure, this article is concerned with works of art, as well as their space and spiritual order, so no oral reply counts.



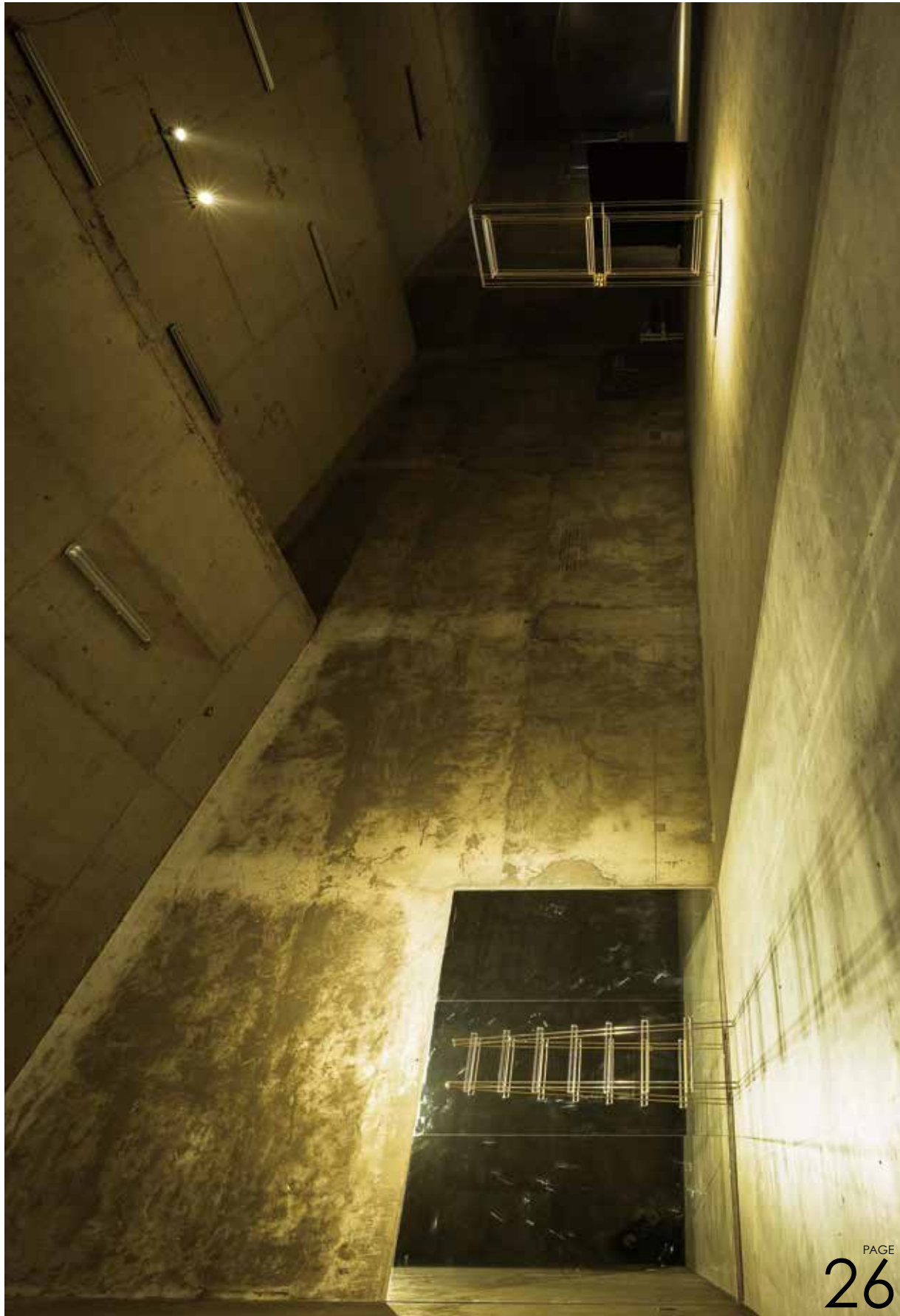




























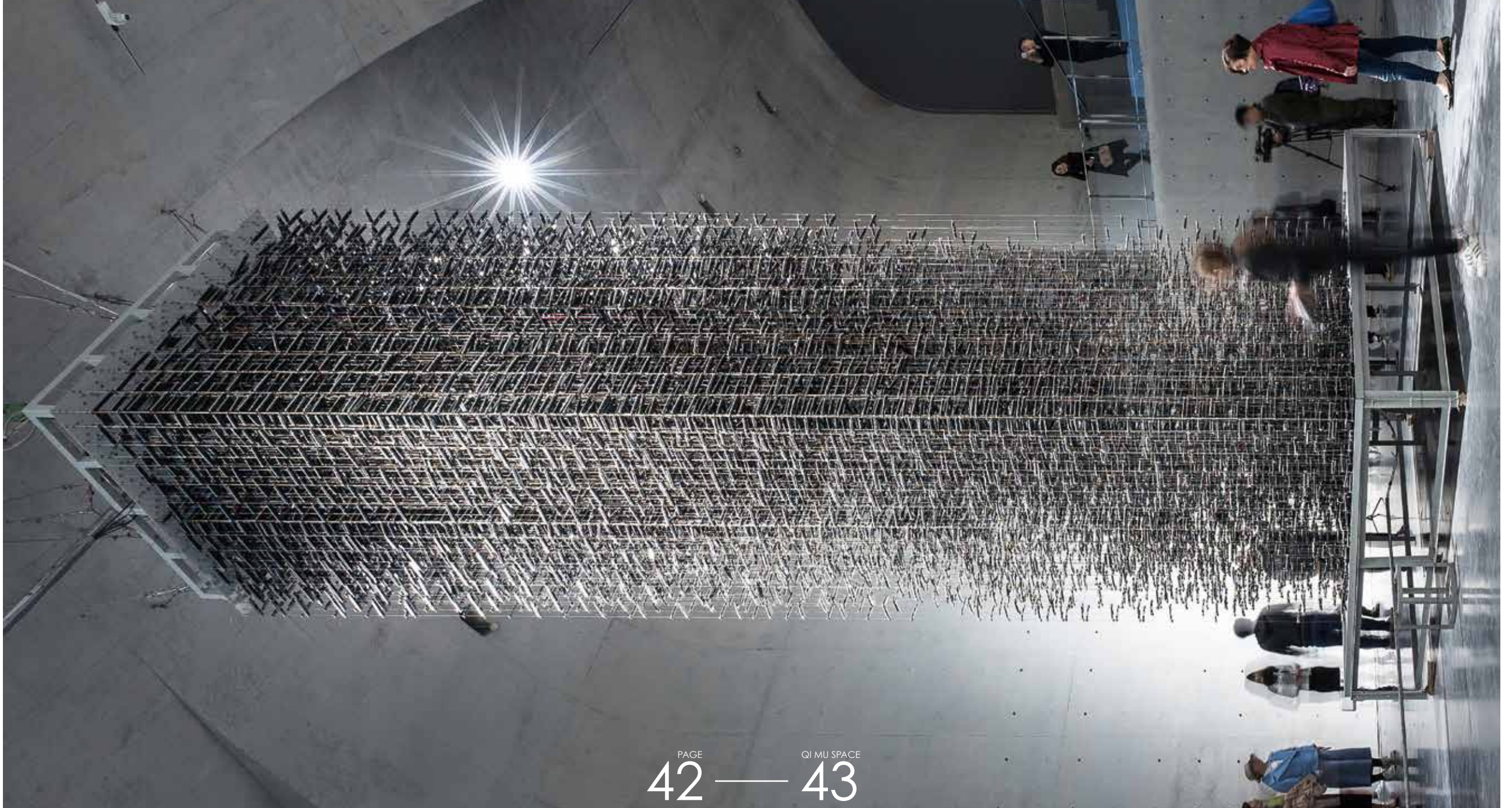




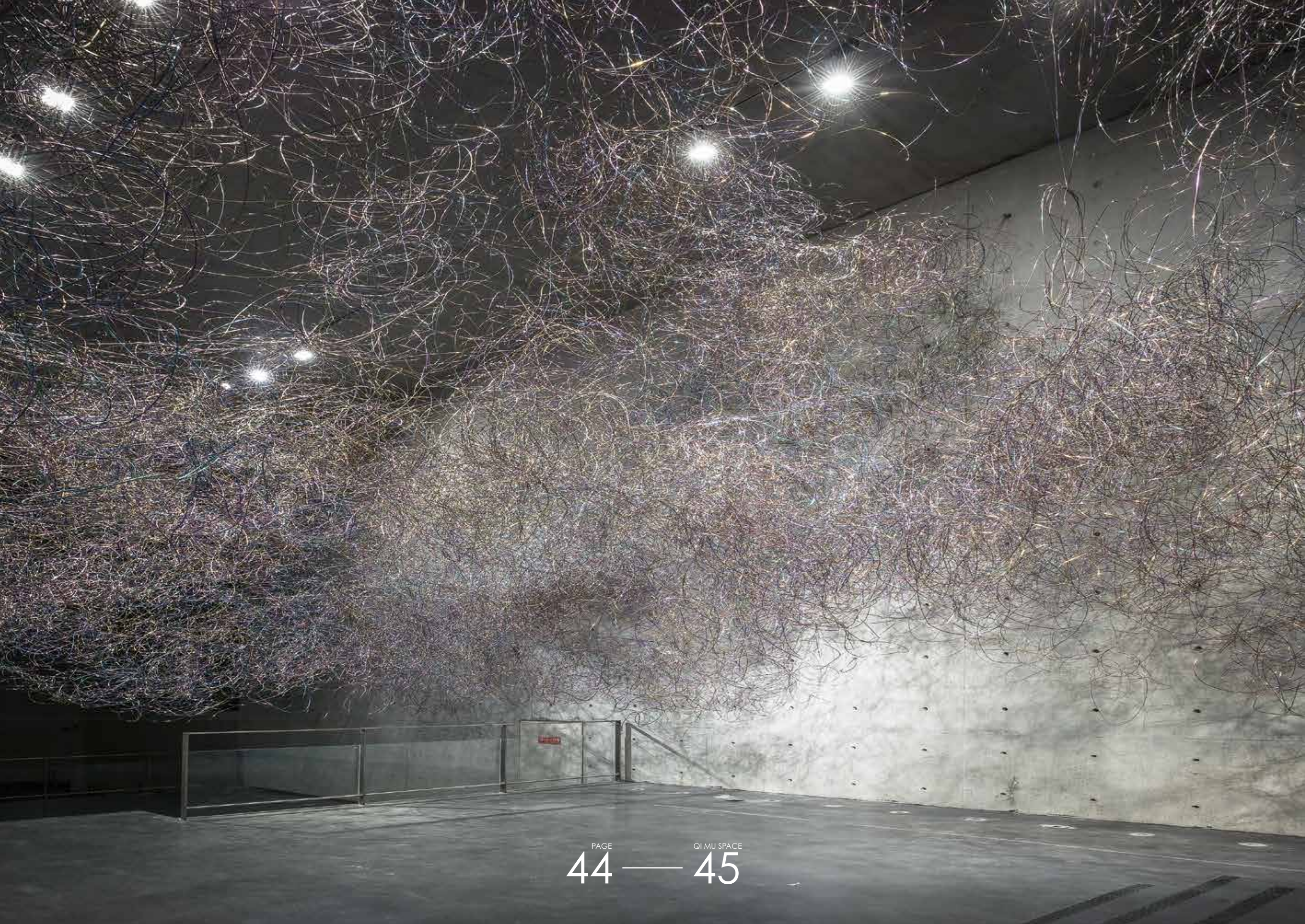




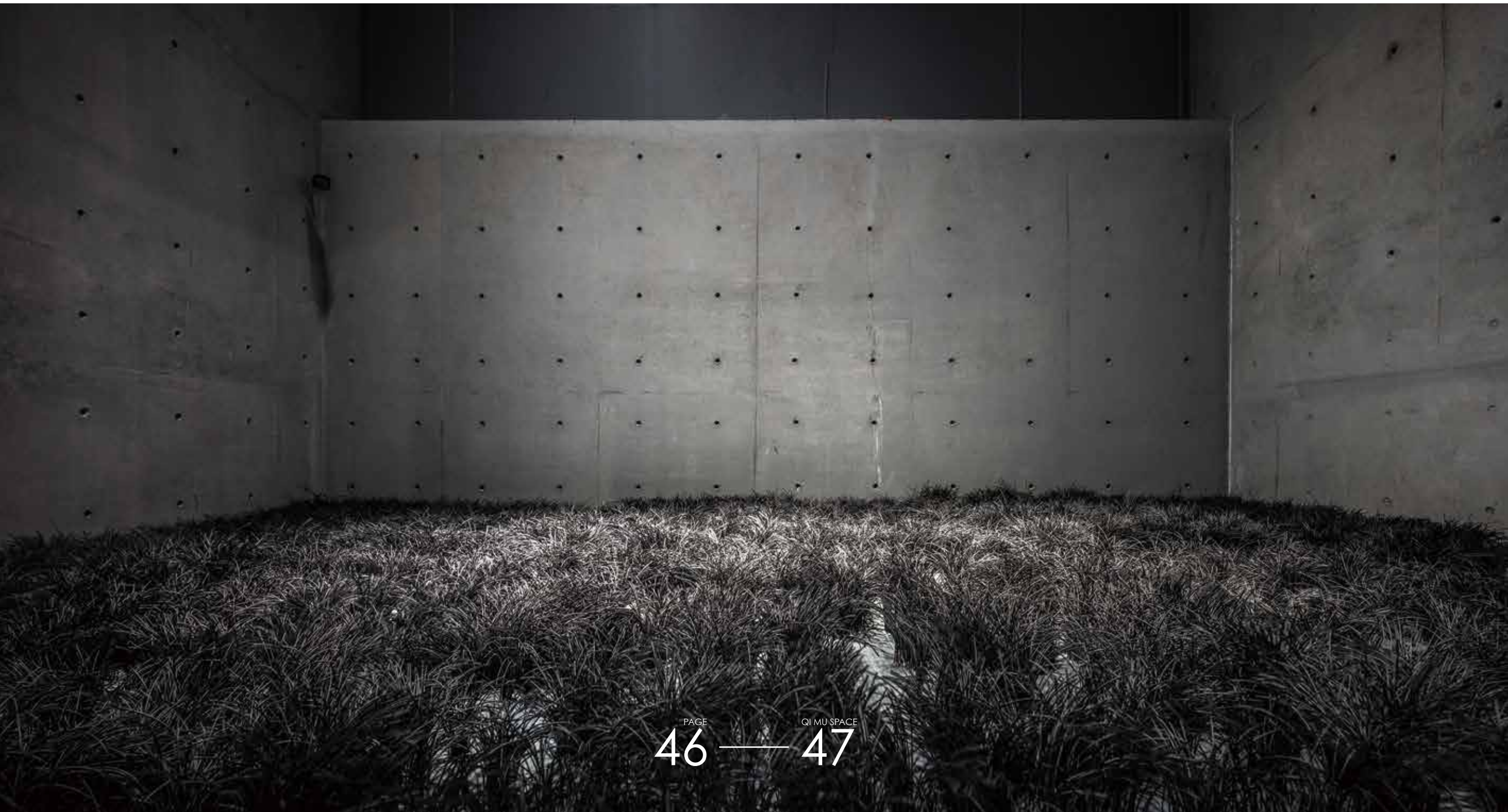




















**LIGHT IN ITSELF** SONG Meng solo Exhibition  
**光泽自助** 宋猛

作为艺术家的第一个个展，宋猛根据空间的特点与条件，呈现了八组作品。这个展览中，宋猛利用物体与对投射在其上面的光所产生的反射或选择性吸收的物理特点，作为认知语言，在空间中进行媒介置换（致幻）。物体对光的反射、吸收及透过的程度、反射方向不同，产生颜色、光泽等。光泽是物体对光的反射和吸收能力。于观者而言，对本次展览中，可供自助的致幻语境中，个体对光泽精神化的解读可以被视为本次展览的折射，而此折射强度反观至观者内心，被视为“光泽”。宋猛将这个展览自助交流视为一种感知邀请，所有交流的语言来自于对光泽投射到的自身。如艺术家所说：“光泽这个‘自然物’可以成为一个东西的前后缀，从名词变成形容词，或通假的意味等等。慢慢折射成了认知和理解的方式。”

《光泽自助》中《诱发的高度》是艺术家许久以来的感知收集，它是对光的洞察与阅读的姿态，以及对声音想象上的捕捉，被其视为感知的诱发，以广义的光泽的精神属性作为发出的矛。《有幸的·失效》将展厅视为光学成像空间，用以引入光泽“折射”自然属性；《同步·蜃景》是对语境的调动与连接，借用海市蜃楼中的折射原理，同步一段心理跨度的感知模拟；《光出无心》是人们试图找寻，并找寻到的一个自然礼物；《素读》是艺术家对自然的“平常之物”的书写，把握时机中的微妙，尝试光泽物化的荒蛮故事；《可提供的乐园·乒乓洞》调动诸多介质来制造一个同“光泽”交集的想象空间，试图模拟一个测量直觉、知觉的空间乐园。《种子·静观众妙》借助可塑化材料，以及观者对“光泽”种子的塑造，是艺术家在形式上对“自助”的兑现及一个未结之结。《泉》在展览结束前，作为一个返场转化，是艺术家对自己设定的移交和质询。

Taking into full consideration of the exhibition condition, SONG Meng chose altogether eight sets of works for this exhibition, his first solo. The reflection that an object produces with the light projected on it or the physical property of selective absorption was used as cognitive language for the replacement (illusion conducive) of media in the space.

With the object's capacity of reflection, absorption, or penetration of light varies, colors and light are produced. Luster is actually an indicator of the object's reflection and absorption. To visitors, in such a self-service context that can leads to illusion, their spiritual interpretation of the luster can be refraction of this exhibition which can produce very strong effect on their inner world: "luster". The artist considers the self-service exchange at the exhibition as a perceptual invitation, and all the language for communication comes from itself when light is projected on it. As he told us, "Luster, as something natural, can be a prefix or suffix to an object, either changing from a noun to an adjective or into something interchangeable. In the end, refraction becomes a way of understanding."

"The Evoked Height" in this exhibition can be taken as a collection of the artist's perception over time. It is about the reading and observation of light, as well as the imagination about sound, both being a form of perceptive induction, or a spear that is based on luster in a broader sense. "Lucky Invalid" turned the exhibition hall into a space for the opening optic imaging; "Synchronization Mirage" activates and links the context by borrowing the refraction in a mirage to synchronize perceptual simulation with a psychological span; "Careless Light" is a gift from nature that people find in the end; "Plain Reading" is the artist's writing about "ordinary stuff" in nature, a wild story of the moment about the materialization of luster; "A Fairy Land Available-Pingpang Hole" mobilized many a medium to build a imaginary space that intersect with "luster" to build a fairyland that can measure institution and perception; "Seeds: Cool-Headed Visitors" takes advantage of the plasticized material and the out-lookers to show that it is the artist's concretization of the formal "self-service" and a knot to be solved; "Spring" deals with transformation on a return visit, in which the artist hands himself over and questions himself.

## 宋猛

1980年出生于唐山，目前工作、生活于北京、广州。

分别就读于鲁迅美术学院和中央美术学院雕塑系。

创作方向围绕动态物质化的可能性和广义光泽的精神属性，研究综合材料与媒介的置换反应。

## SONG Meng

Born in 1980, Tangshan, China.

Currently live and work in Beijing and Guangzhou.

Graduated from the Sculpture Department of Luxun Academy of Fine Arts and the Sculpture Department of Central Academy of Fine Arts.

He is engaged in the replacement reaction between comprehensive materials and media on the basis of the possibilities to materialize dynamics.

**Q：你是哪一年在考入中央美术学院雕塑系的？**

2006年，观念和材料方向。

**Q：在校期间，你对自己所在专业的认识同以往变化大吗？主要是？**

本科后，跟学校的关系反到是间接的，除了绕不开的艺术史上的大咖和流派，2006年皮力策划的YBA“余震”是有影响的，对传统架上雕塑的学院训练是一个段落上的结束。反之什么是 / 是什么（艺术）的标准的不确定性和质询，开始了这个段落的焦虑和不安。

**Q：不安了多久？怎么处理这种不安？**

觉得生活更重要，就开始了生活的段落，心里角色上有调整，但问题还在，慢慢有了旁观者的角度，才开始感觉有做点什么的理由。

**Q：所以研究生毕业后的创作，主要关注什么问题？**

一直都不会不慌张。是个一直的问题。从旁观者的角度看，做点生活之外的无用功似乎是镇定剂。研究生期间对“是什么，运动，存在”有感觉，当时能转化的只是动态物质化的可能性。

**Q：做无用功就能镇定下来吗？现在也这么看？**

是生活的反作用，无用之用更偏向老子提到的使命感。有用和无用是在具体语境里的有和无的用。现在也会这么看。所谓有用，相对指的是即时有效的资源转换和流通。在我看来无用功更像是对自己内部问题的投射和转化。

**Q：为什么突然离开了北京，去了广州？**

其实回头看，挺简单的，混沌窘迫，加上喜欢的女孩跟我商量说去南国，那时不想为自己做主，想挣钱好好过日子。

**Q：在广州的这些年，日子过的好吗？艺术还是你会关心的领域么？**

像换了土的草，新鲜和不适，又一个强迫适应的过程，吃和睡都挺好的。不刻意关注艺术在发生什么，但好像又一直像个影子，会悄悄想念。

**Q：这次展览与这些年的生活，有关系么？**

外部看，每天以生活内的人和事物不断的重复和累积，做圆周运动，内部会有淤积，有等待，混沌里面的闪烁，好奇极了。内部和外部的东西，可能是认识到了这种模糊的语言，我想尝试着一边认识一边翻译。

有一个感觉，在南方日照时间长，人们运动频率就相对高，北方日照时间短，大家运动活跃度相对低，但不等于效率低，都有对光的折射（光合作用），我理解是“光泽”地域性的质感。

**Q：所以你理解光泽来自混沌。为什么核心谈论“光泽”**

如果混沌代表这36年的经验的话，那就一定是。

跟艺术或和艺术圈子没关系的几年，我本来觉得艺术影响不了现实生活，是个职业。我就去尝试好好过日子，但发现我被生活和艺术出离出来，成了一个旁观者。

旁观者的好处就是站到岸边相对可以把自己的痕迹减少，其他阻力就小了，反过来说，我可以无知大胆的“假设”艺术（趋从于背后的权利）不能成为对真实（真理）的呈现，就更加坦然了。

不再那么纠结绕不开的杜尚这条根上的启蒙以及给当代艺术带来的迷失和恐惧。再去向上，我（另一个我）认为杜尚之后的东西方艺术经历了工业和虚拟当代，是淤在同一个起跑线上的（抛开背后的权利），而且他的万能系统也有绕不开的东西。我并不认为人本身的智慧从古至今有升级，怯怯的用语言游戏苍白的叙述下对杜尚的认识，杜尚让艺术神坛的唯一性的光泽宽泛化了，抻长了，成为一个自助的秩序，有意识在回归本体的同时表达了一种混沌的多重镜像使命。自然和人性本身这是杜尚也绕不开的，我们内部永远还是要围绕一个自然和人性之上的光泽（神或先贤）。老子道：“无名天地之始；有名天地之母。故常无，欲观其妙；常有，欲观其徼。此两者同出而异名，同谓之玄。玄之又玄，众妙之门。”就像上帝说“要有光，于是便有了光”。成为了一个有光泽感的支点，对于光泽认识的围绕，似乎在这一阶段，可以成为我个人对内外部，认知，理解，运用的一个支点，于是我更愿意靠近光泽。它还可以什么都不是，也可以在什么东西上是一点什么。

我喜欢围绕着谈，跟受到的雕塑教育是有关联的，做人体习作的时候，它不会让你不运动，你也总能看到问题，跟着问题运动，围绕着骨架在哪一圈圈的调整，制作那些肉，现在回过头来看这些不规则的圆周运动一圈圈的划过，之前毕业创作倾向于轨迹的动态物质化，现在看来更像某种“光泽”模型。

**Q：光泽怎么“自助”**

开始是感觉上是一个不冒犯的邀请。

慢慢的是自然中的光泽提示给我的，它无处不在，跟人类从古至今，它就一直在那自然着，自然到它似乎不存在。我认为是一种自然的态度，简单理解为自助。

还有就是读阿城时看到“比如阿Q，每个人都有自己心中的阿Q，都会有自己的解读。”也是对观者的尊重，各取所需，环保些。“自助”更多偏向“光泽”乐园的围绕。

**Q：作为第一个个展，创作于你在此时想要提出的是？**

“光泽”像生活中无处不在的门票，如同一个乐园，会陪伴着提示给你很多秘密。

只能简单举例说明，顺带出一些我主观的判断和趣味。

习惯上从视觉进入，或者是被吸引，就那么一瞬间的划过，比较精细的感觉，随后就变成麻木被击碎的样子了。闪现于精神和物质之间的临界，迷离中成为了一个的诱发和开始。

我有过唯心的猜测，穿越到古人身边，他们在那夜观天象，做法事的诱发点，有可能就是一闪一闪的星星所蛊惑，以致成为了人们眼中的巫。巫师在当代就细化为哲学家，音乐家，科学家，文学家，诗人，导演，设计师，艺术家，万众创新者等，仅仅是我个人对角色使命的理解。

曾试图尝试物质化光泽的置换（致幻）。但光泽是很难去物化的，使用到物质就会有光的折射，变成了初衷的干扰，有难以驾驭的部分，只能由着她来，光通过物生出的泽，它是光和物的一套语言。发现走不通，就看到了背后的故事，或者编一个剧情出来。

等待，生活会在日常中给人提供一些暗示，这种暗示和接收和再折射的过程，我理解为“光泽”认识。

在转瞬即逝的前提下，光泽有一种绝对的自由度。它可以成为任何东西的折射表达，也可以瞬间消失，只留下脑补的空间。

随之又无处不在，与很多东西变的可对接，变宽阔和愈发具体了。

光泽还有一点就是运动是相互的，说不清是你动还是它动，像是一个围绕。跟声音很像。那么的有弹性。

“光泽”这个东西可以成为一个东西的前后缀，从名词变成形容词，或通假的意味等等。后来就成了认知和理解的方式，再后来就不想静态的谈直觉上的“光泽”，想说围绕“光泽”而起的一个动态的剧场交流，无中生有，到“各复归其根”的循环。

“浊的”“污的”“消极的”部分，“光泽”应该也是很客观的，不那么明亮时，光泽就随之暗淡下来了。人就没有‘光泽’那么客观了，很难做的到。

哪怕最后仅仅是对光泽显而易见的美感的接近，也算是一桩可爱的事情在发生。或者认识后的可能性还是有的。

还有一个理由，想做一个不算开始的开始，交给“光泽”这朵自然的“先知”。

**Q：空间、光线、人等因素，在你的创作实践中的关系？**

对于空间的想法，我更愿意去尝试从人内心的空间感受去理解，当然空间自带时间属性。就像人会进入庙或教堂的空间中，去平衡内部的本原问题，所以非生存空间的物理功能是倾向于去置换（致幻）的，同理，画廊剧院酒吧……烟酒茶药自带置换（致幻）空间……人们跑过去，寻找的是物质之外的光泽，我倾向于解释成光泽。或者说灵光可以看到的物化即是光泽。广场空间，太空空间，梦的空间层层叠叠的各种空间。

空出来环境和土壤的这么一块地方，看种什么，长什么，长的怎么样，生出什么光泽。对应欲求的置换和填补。

万物生长靠太阳，太阳的经验时间比谁都长，阅读一下。人生下来就吃，睡，搞事情，讲问题，活生活。谁都躲不开光。光成了自然的能量源之一，是第一者，第二者是人和物（大地），那么第三者就是光和第三者折射出的泽。人与世界的关系。就像人类为了复制光发明了电，又搞出了网络，这是多大的一个光泽呀。现在我们可以秒杀神话空间里的千里眼和顺风耳。

**Q：在这个展览中，你觉得“光泽”与“自助”应该被怎样理解？**

更像是提供一个围绕“光泽”故事的剧场空间，“自助”的态度也是对观者的主动尊重。

舞台上的角儿都会有束光追着他，努力进行折射给观众看角儿的演绎，Club里频闪的光平均分配给每一个在场的角儿，大家都很受，对面折射过来看到的仿佛就是自己。

对奇怪的认知经验的直接传达，开始是会有一定抵触的，反正我会有。所以要有一个渗透过程，想通过剧场的交流慢慢找到一种感觉实现。这也是在做“光泽”的过程中意识到的，或者说“光泽”自然给我的。

**Q：这个展览，空间、光、材料、工具等等，都不是你关心的，你关心的是？**

这个不太知道怎么回答，能触及的物质和意识都可能成为诱因，如果把人看成光，面对空间，光，材料，工具等等，反应后能折射出多少“光泽”，转化出什么是我觉得有趣味的。

**Q：“光泽自助”剧场的虚实节奏你有怎样想法，另外围着光泽讲故事是不是煽情？**

大家现在感官被时代刺激进化了，已经不满足于3D的体验了，希望在家里体验4D。多么真实的愿望啊，亲身经历总是值得炫耀的。微信朋友圈晒在场感的数码信息，特别像一个发射过来的乒乓球，反过来如果一个微信号，在一阶段内没有数码信息的显示，我们甚至会有怀疑这个微信号主人的存在，没人发球了。我想从光先发个球过去，有几个虚实的小循环。

关于真实的故事，李安说，“跟着我，我带你去看，每一个其貌不扬的普通人，都是一座深

不可测的深渊”。换句话说，每个普通人，都会有“光泽”围绕的故事，在那些平凡和非凡的时刻之间，我更愿意运动着看待虚实。

剧情节奏基本思路就是说光泽首先离不开对光的阅读和引入。很主观的把摄影术作为一个贴切的案例来叙述。同步真实的数码虚像的一段穿行，人与屏幕之间的转换，类似于海市蜃楼中数码信息的折射和全反射。到了二楼空间来感知真实的自然光泽和微妙的时机。然后静下心来读人对光泽的机械书写，无中声出个有来。再进入一个舞美出来的介质模拟几种运动和光泽的交集，似乎是我们每天醒来面对的世界。最后的静观众妙是和观者有一个自助性的，实实在在的磨合 塑造的未结之结，在5月展览结束前再有一个返场转化。

相对爱情，激情，热情等，煽情象一个偏娱乐感的贬义词。对人来说（相对于动物）在一定范围内的过分和夸张是有益的，是该庆幸的，煽情应该是个好东西，就像脑子是个好东西，要不就是心得了麻木症变老了。

我知道话说出来，就不是原来的样子了。拿东西讲故事的现场，哪怕有很多弱点和硬伤，因为你那么多主观的一厢情愿，但至少物质光泽还是客观的。反正东西不是因为不完整或有缺陷等问题才复归于其命的，从使命的角度或娱乐趣味的“光泽”来看待就没那么要紧。

关于娱乐趣味的优劣，涉及到一个趣味的好坏，和表达质量的高低，那么对面原点的东西就比较重要了。转化的经验值希望能加一些自助的状态，做到现阶段的平衡就好。

**Q: When were you admitted to the Sculpture Department, CAFA?**

In Concept and Material direction in 2006.

**Q: To what extent did your understanding of your major change during your years in the academy? Could you give us some details?**

In the postgraduate years I became indirectly related to the academy. I didn't expect that. Besides the VIPs and major schools in art history, "Aftershock", curated by Pi Li, is also a very big influence, which put an end to my academic training in the framework of traditional easel sculpture. On the contrary, the uncertainty and questioning about the criteria of art marked the beginning of my anxiety in that period.

**Q: How long did your anxiety last? How did you handle it?**

Believing life mattered most, I moved to a new stage in life, in which I began to remodel myself psychologically. Problems were still there, but the on-looking attitude gradually led me to something.

**Q: What was the focus of your works after the postgraduate years?**

Anxiety is always there, so approaching it as an on-looker and it seemed to be a pacifier to do something that was generally considered a fool's errand and had nothing to do with life. In my postgraduate years, I was a bit sensitive to "nature, movement and existence". At that time, what I could transfer was only the possibility to materialize the dynamic state.

**Q: Could you calm yourself down by doing what you call a fool's errand? Do you still believe it?**

Life reacts. It is about the useless value in Laozi's sense of mission. The useful and the useless are valid only in a specific context. I still believe it. The useful, relatively speaking, means timely, effective conversion and circulation of resources. The useless effort I made is more about the projection and conversion of the problems in my mind.

**Q: What made you leave Beijing and settle down in Guangzhou?**

It was quite simple and direct. Everything was in a frustrating mess. What's more, the girl I loved wished to go to the south with me. I thought more about making some money and settling down than living a life for myself.

**Q: What was your life like in Guangzhou? Did you still care about art?**

I was like grass with new soil. Everything was fresh and there was some discomfort. I had to force myself to adapt. Material life went well. I didn't make my way to keep myself informed of what was happening to art, but it was like a shadow creeping upon my mind.

**Q: How is this exhibition related to these years in your life?**

Looking from the outside, people and things in life repeated and accumulated in circular motion, leaving deposits in the center waiting to burst with sparkles in the chaos. It is

so wonderful. When I was aware of the language of fuzziness, I began to explore and interpret it.

With longer sunshine time, people in the south are relatively more active than their counterparts in the north with shorter sunshine time, but being active or not does not necessarily have a lot to do with efficiency because there is equal refraction (photosynthesis). This is how I understand the texture of the regional aspect of "light".

**Q: So you believe that light comes from chaos. Then why do you focus on "light"?**

Yes, if chaos can stand for my life in the past 36 years.

During the several years I was cut off from art or the art community, I had felt that art could work little on reality, and it is only a job. Then I tried to enjoy my life, but later it proved that I was abandoned by both life and art as an onlooker.

One of the advantages of being an onlooker is that I can stand on the opposite side and reduce my traces as much as possible, and then there was less resistance. On the other hand, I could make "suppositions" about life as daringly as I could (in pursuit of the hidden interest), so I could be fully at ease when there is little to do with the representation of reality (truth).

There were no longer internal debates over the enlightenment initiated by Duchamp as well as the loss of orientation and panic it brought to contemporary art. Retreating a step further, I (another Song Meng) believed that in both the East and the West art after Duchamp entered the industrial age and the virtual contemporary stage, trapped in the same starting point now (irrespective of the hidden rights). Moreover, its master system is not at all free of obstacles. I don't believe that human wisdom evolves, so through my tentative interpretation in insipid words about Duchamp, the halo over him in art got diluted and extended into an order in itself, expressing consciously a multiple mission of chaotic mirror images while trying to return to its nature. The universe and human nature are inevitably in Duchamp's world, and the light above the universe and human nature (in this case god or saint) are inevitable in our life. According to Laozi, "The nameless is the origin of Heaven and Earth; The Named is the Mother of All Things. Therefore: Oftentimes, one strips oneself of passion in order to see the Secret of Life; Oftentimes, one regards life with passion in order to see its manifest results. These two (the Secret and its manifestations) are (in their nature) the same; They are given different names when they become manifest.

They may both be called the Cosmic Mystery reaching from the Mystery into the Deeper Mystery is the Gate to the Secret of All Life. As is written in the Bible, "And God said, Let there be light: and there was light." Therefore I found a fulcrum of the sense of light that becomes the center of my understanding of light. It is also a pivot of my

understanding of the inner and the outer words. So I moved myself closer to light. It can be nothing at one point but something when connected with something else.

I like to choose a focus maybe because of my training in sculpture. When doing exercise about the human figure, I should not stay in one place and I had to move to find questions and follow them. Adjustment was needed repeatedly with the framework as focus to make the sculptural body. When I look back at the irregular circular motions, I find the materialized dynamic state of the track in my diploma work has a touch of "light" as model.

**Q: How can light stay "in itself"?**

It started as an invitation that is not at all offensive.

Then light in nature gradually kept reminding me of its ubiquitousness. It follows human beings since time immemorial, remaining there naturally, so much so that it seems to something that does not exist. I would consider it a natural attitude: "in itself" in simple words.

Then it reminds me of what Acheng said in his novel, "Take Ah Q for example. Everyone has an Ah Q in himself, an Ah Q as they themselves interpret."

It also shows respect to views who can thus take what they want. It is more environmentally friendly. "In itself" points more to the atmosphere of "light".

**Q: What do you intend for your first solo here?**

"Light" is like a ticket we see everywhere around us. Like a fairyland, it gives us lots of hints to secrets. I could only give some examples with some of my subjective judgment and taste.

We are used to starting with the visual or are attracted. All happening in a moment, it is a delicate feeling that soon becomes insensitive and seems smashed. It hovers between the intellectual world and the material world in a blurred way, giving rise to something new.

I used to travel back in time to ancient times where people track the movements of stars to perform religious rite. Some of them became wizards or witches when bewitched by the twinkling stars. In our days these wizards and witches are divided into philosophers, musicians, scientists, writers, poets, film directors, designers, innovators... It is how I understand the mission of each role.

I had tried to materialize the replacement of light and its luster, but it proved hard, because light would refract when there is anything material, and the original intention would be altered. I had to leave the most difficult part to light. The luster from light

belongs to the same system. When I was stopped there, I saw the stories behind or just made up one for myself.

Then I decide to wait until life gives me some hints. The hints, as well as the process of reception and refraction, form the core of my understanding of "light".

On the premise of transiency, light enjoys absolute freedom. It cannot only give expression to any refraction but also disappear instantly, leaving enough room for imagination.

It then becomes ubiquitous and is able to dock with many things, therefore wider and more concrete.

Also, the movement of light is reciprocal. It is hard to tell whether light or we are moving, just like sound, very resilient.

"Light" can be a prefix or suffix to something, change from a noun to an adjective, and are interchangeable with other words or Chinese characters. Then it became my way of learning and understanding until I decided not to talk about "light" instinctively or statically, as I wished to talk about a dialogue in a dynamic theatre which evolves to retreat to its origin. As to the "turbid", the "dirty" and the "passive", "light" is very objective. When it becomes less bright, the lustre dims along with it. Far less objective than "light", we are no match to "light".

Another reason is that I wish to do something about beginning, not in a serious sense, to contribute to "light", nature's "prophet".

**Q: How do space, light and man relate to one another in your art?**

As to space, I prefer to start with our internal space. Of course, it carries something about time. When we enter a temple or church, the space in the building is the result of many things in balance, so according to physics, space that is not for living tend to perform the function of replacement. Galleries, theaters, pubs... cigarettes, wine, tea and pills all have space to replace... People gather there for things other than light, but I believe it to be light, or in other words, or the materialized form of divine light. The space in a square, in the outer space, the space in a dream, all kinds of space.

In an open piece of land, we have to see what seeds to sow and grow, how well they grow and what light it will give off. These are all related to our replacement and satisfaction of our desire.

Without the sun there would be no life. The time the sun experience is the longest, why not read it? After we were born, we satisfy our physical need, talk about problems and find solutions. We could do nothing without light, a source of natural energy. If it is the primary factor, man and things (the earth) make up the second, then the lustre from the second

lustre become the third. The relation between man and the world is highlighted when man discovered electricity in order to reproduce light, and now there is the Internet— what big lustre! We are now able to foresee distant future and hear sounds beyond the range of normal hearing, as we see in fairy tales.

**Q: How do you understand "light" and "in itself" as title?**

It is more like a theatrical space for "light". "In itself" also shows conscious respect to the viewers. We can see penetration here that allows us to communicate theatrically to reach a kind of feeling. It's my realization through the exhibition, or in other words, what "light" told me.

**Q: In this exhibition, space, light, material, tools do not matter so much to you. Then what are you concerned about?**

Well, it's hard to say. Everything in my access like material and awareness can trigger something. It might be something interesting if we can take human beings as light and see how much "lustre" we can refract with space, light, material and tools around.

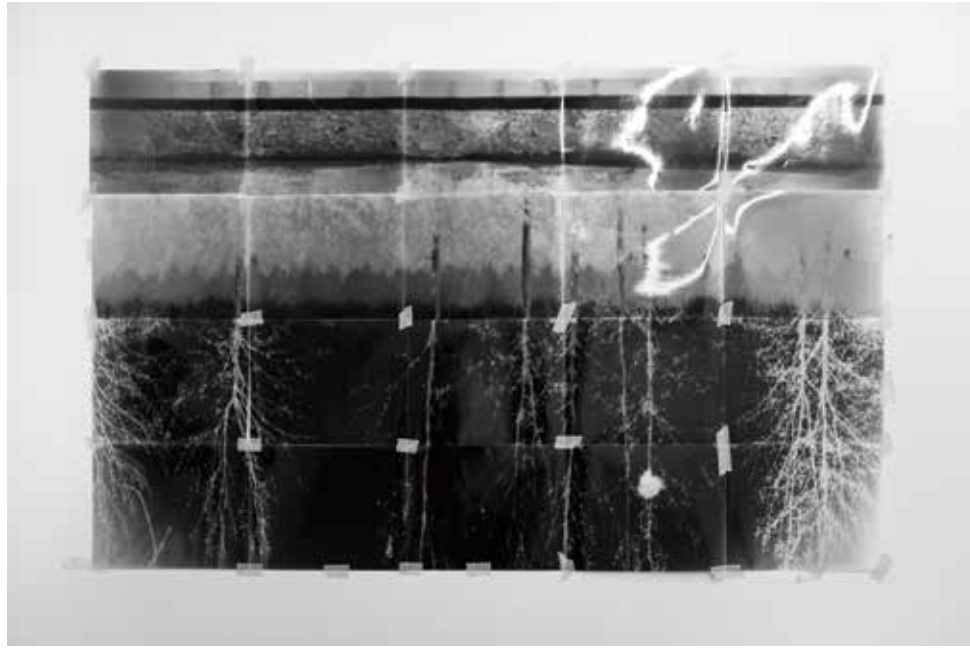
**Q: So you are really into the rhythm of the theatre in the exhibition. Is it a bit sentimental if we tell stories centered on light?**

Our senses have evolved to a new stage in this new ear. 3D is getting out of date, and people wish to try 4D at home. The wish is there, as real as life. Personal experience is always something to show off. Like a ping-pang ball coming in my direction, a Wechat account would mean that the user ceases to exist if there is no message over a period of time — the ping-pang game is over. I serve the ball with light which will produce several real and unreal cycles.

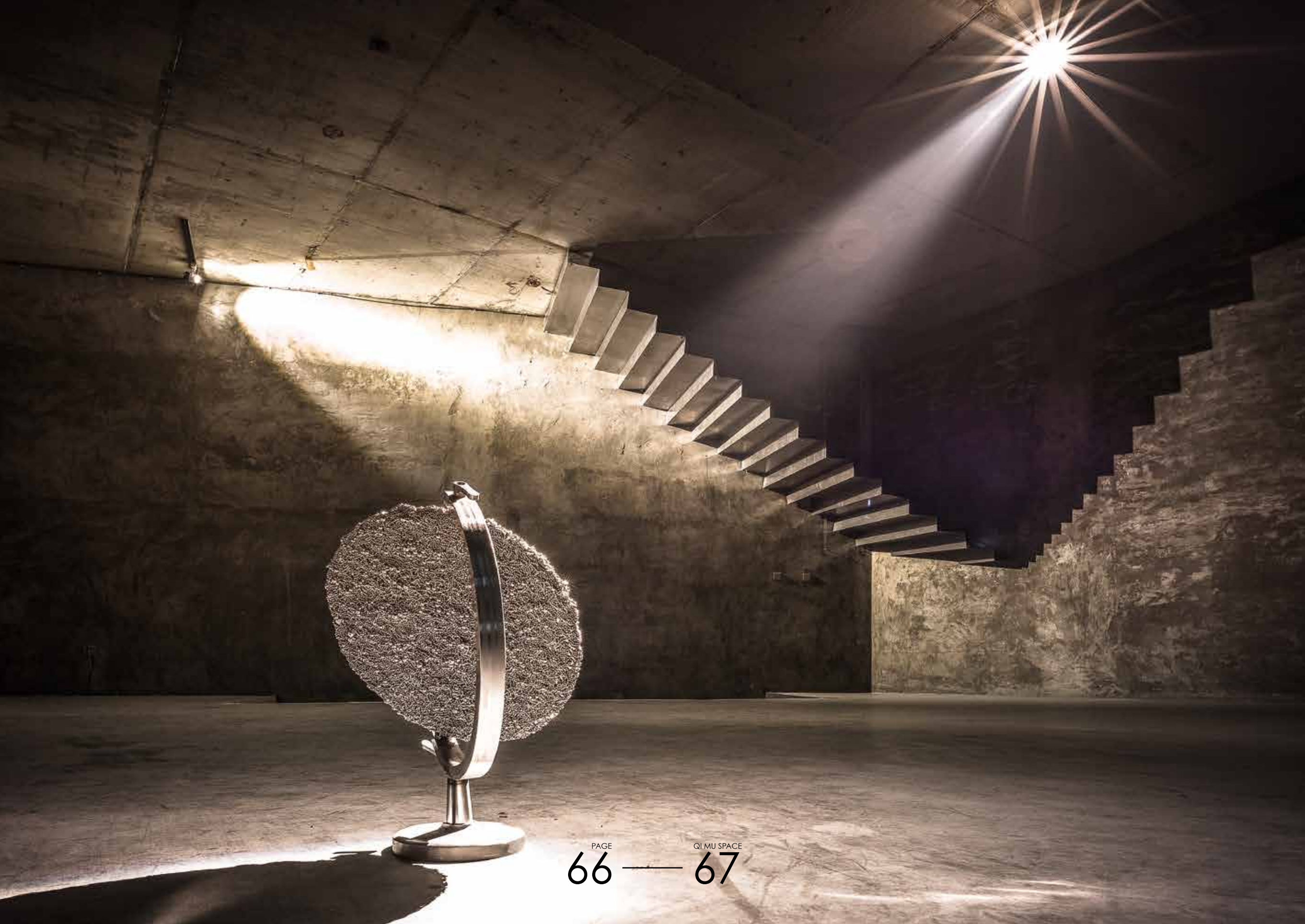
I remember what Ang Lee said about true stories, "Follow me. I will show you that everyone, whatever unattractive appearance they may have, is an unfathomable world." In other words, every ordinary person carries with him or her stories based on "light". Between the ordinary and the extraordinary, I wish to see the real and the unreal in a dynamic way.

The tempo or rhythm of the storyline is base on the fact that light has to depend on the reading about and introduction to light. In a subjective way, we use photography as a good case in point. Synchronized real digital virtual image is like a passage. The conversion between man and the screen resembles the refraction and whole-range refraction of digital information in a mirage. Then it is time to sense and enjoy the real natural light and the subtle moment on the second floor. Come to read our mechanical writing about light. Something is born of nothing. You will then enter an intersection between several movements and light realized through choreographic media simulation. Here you will see a world we wake up to every morning. In the last stage of meditation the wonders and the viewers find something they can serve themselves, concrete and real running-in and shaping or sculpturing— to be solved. There will be a conversion encore before the end of the exhibition in May.





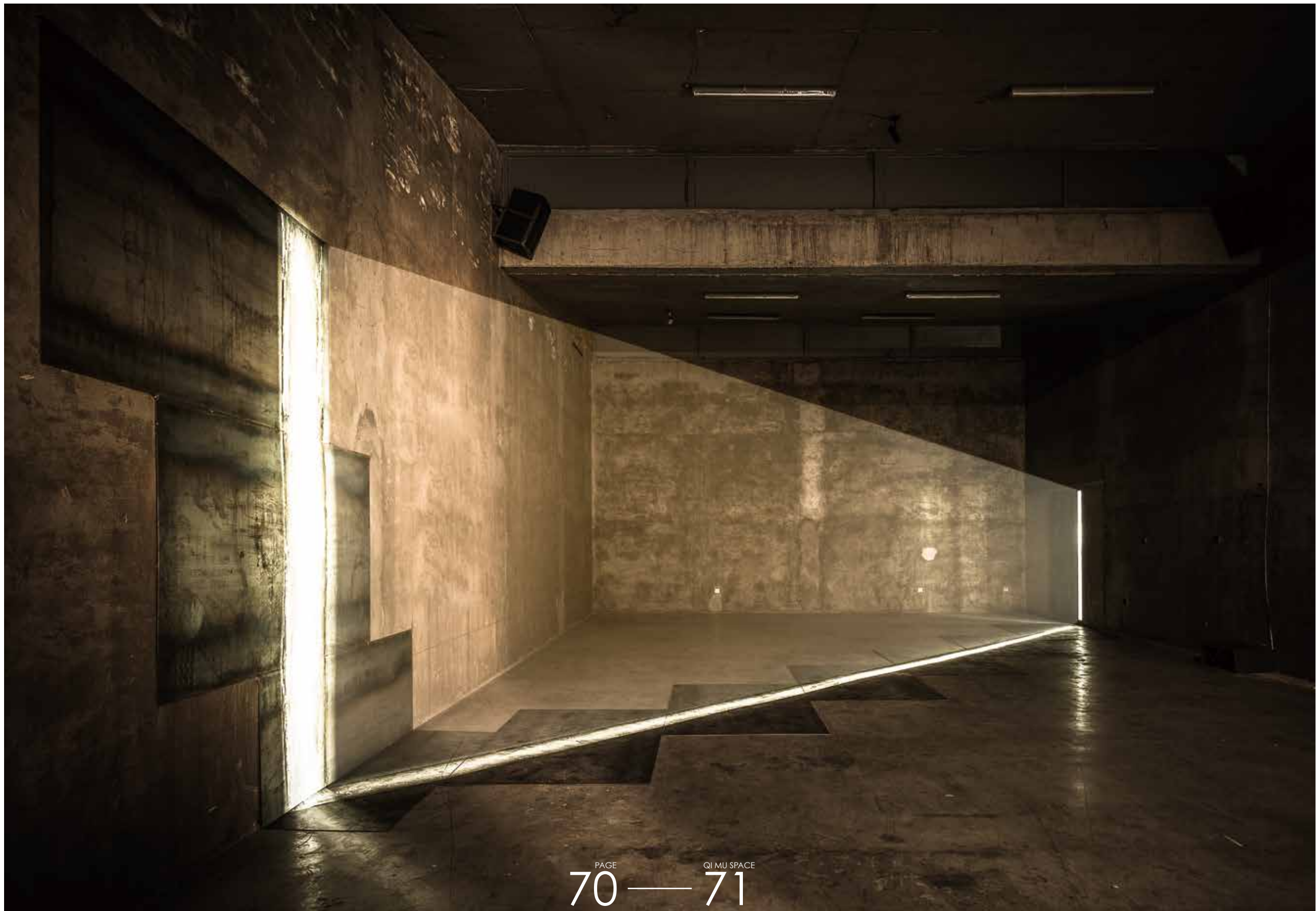
























**DEPARTING** WANG Zhenfei & WANG Luming / CHEN Xia  
**时无重至** 王振飞 & 王鹿鸣 / 陈霞



《时无重至》呈现三位建筑师为七木空间特别定制的装置作品: 王振飞和王鹿鸣的《C.No.2》和陈霞的《旱地拔葱》。两件作品均以建筑师多年工作实践经验和工作方法为基础, 以装置艺术的方式, 呈现建筑师对中国社会快速发展进程的观察与思考。

本次展览关注创作者在建筑实践中的经验总结, 它不一定来自主观兴趣, 更可能是由客观条件影响下的工作方式及思维习惯所导向的创作结果。在装置艺术的自由中, 建筑师的观察与源于工作的反思, 是七木空间本次展览希望呈现的。

从装置艺术、展览设计到景观建筑、大型商业建筑综合体, 王振飞的创作实践都有涉及, 他采用抽象的基于数学、几何的运算规则来处理具体物理空间的问题。《C.No.2》是以建筑师对中国社会特有“调控”关系与结果的观察为基础, 根据展览空间具体条件而设计的装置作品。有别于本系列的其他作品, 因时间、空间、条件的不同, 作品呈现的空间面貌不同, 但却同其他本算法规则下的“家族 Family”作品一起, 成为王振飞创作研究的一个较为完整的案例。

陈霞做为大地中艺景观艺术顾问公司的创办人及景观总设计师, 在景观设计行业中亲历中国城市化进程在具体项目中的种种变化。在城市建设中, 景观起到“填空”的作用, 建在城市垃圾上或是城市废墟上。《旱地拔葱》原指突然发展、上升, 突然发生的变化。在展览空间内, 作品《旱地拔葱》由2米高的方便筷子加工原料形成主体空间架构, 以不锈钢类比土地。此作品不但是作者对于快速建设的反思, 也是对于建设基础变质的观察与质疑。

"Departing" presented two site-specific installations by three architect: "C.No.2" by Wang Zhenfei and Wang Luming, and "Out of Place" by Chen Xia. From professional perspective, they draw on their hands-on experience and working methods as experienced architects, and by means of installation, they share with the audience their observation and reflection on the rapid development in the Chinese context.

This exhibition focuses on the architectural experience, born of their working mode and thinking habits formed in objective conditions, not necessarily by interest. It is the observation and reflection from the perspective of architects that QI MU SPACE is aimed to highlight in this exhibition.

From installation to exhibition planning and landscape architecture, and to large scale business building complexes, WANG Zhenfei is involved in more than one field dealing with the physical space in an abstract way based on mathematical and geometrical operation rules. "C.No.2" is a site-specific installation on the "regulation and control" practice that is particular to China and its result. Unlike other works in the same series, this one here are uniquely presented due to the time, the space and other conditions, but it nevertheless falls into the same group called "Family", which operates under the same arithmetical rule, therefore another complete case in the architects' line.

CHEN Xia, founder and general designer of LCA (Beijing)Landscape Design Consulting Co.ltd, has witnessed the transformations urbanization has brought to China. In urban construction, landscape architecture, is usually built on municipal waste or the demolished quarters, playing the role of "blank filling". "Out of Place" generally means sudden growth, rise or change. The main structure of this installation is made of material for disposable chopsticks, as high as two meters, with stainless steel as symbol for land. This work shows the architect's reflection on rapid constructions and her observation and questioning of the corrupted infrastructure construction.

### 王振飞 & 王鹿鸣

2007年毕业于荷兰贝尔拉格学院 (Berlage Institute), 获得硕士学位, 旅欧期间曾就职于荷兰 UNStudio 事务所, 在此之前他们获得天津大学建筑学院学士学位。王振飞于2008年回国和王鹿鸣一起创立了 HHD\_FUN, 并任总建筑师。

### 陈霞

2006年毕业于中央美术学院建筑学院, 获得学士学位。毕业后曾就职于北京清华规划设计研究院景观所, 任项目经理。她于2010年和冯霄、李春源共同创立了百工合制(北京)建筑设计顾问有限公司, 任景观规划总设计师, 在此期间她获得中央美术学院建筑学院硕士学历。她于2015年独立创建大地中艺(北京)景观设计顾问有限公司, 并任景观总设计师。

### WANG Zhenfei & WANG Luming

Graduated from Berlage Institute in Rotterdam with an Advanced Master degree of architecture in 2007. They worked in UNStudio(Amsterdam). Before that, they gained their Bachelor degree of Architecture from Tianjin University and worked in HHDesign from 2001 to 2005. WANG Zhenfei founded HHD\_FUN together with WANG Luming in 2008.

### CHEN Xia

Graduated from School of Architect, CAFA, with a Bachelor's degree (2006) and a master's degree. In 2010 she opened Co-Forge(Beijing) Architecture Design Consulting Co.Ltd with friends and worked as general architecture for landscape planning. In 2015 she founded LCA(Beijing) Landscape Design Consulting Co.ltd and has since then been working as general designer of landscape.

**Q：作为建筑师，您在过往的实践中，做了很多装置艺术作品，对于您而言，装置艺术与建筑设计区别在于？**

建筑设计和装置艺术之间的差别，其实很多建筑师都同时在做建筑和装置。因为建筑的问题在于说它本身是一个有实用性的作品。如果你愿意称之为作品的话。

建筑设计的首要任务，是这个东西要能用。它是有功能性的，它需要解决问题。而在解决问题之后，才能开始谈艺术和精神层面的问题。

在建筑里面有两个词，一个词叫房子，就是 Building，还有一个词叫建筑，就是 Architecture。它们是不一样的。在城市中我们看到大量的办公楼、住宅啊这些，我们通称其为 Building。它们基本上组成了一个城市的背景。然后真正的有意义的作品我们称其为 Architecture，比如 CCTV，这种建筑就是 Architecture，这个是完全不一样的定义。

作为装置艺术的相对来讲，就开放很多，自由度可以大很多。对我来讲，我要么会用装置艺术来表达一个观点，就像我们这个展览的作品一样，要么就会用装置艺术来尝试一种新的算法也好，结构类型也好，或者说材料的表达也好，我会用它来尝试些东西，所以对我来讲做装置的时候，自由度和探索的深度会更大、更广泛一点，相对于建筑来讲的没有那么大的限制，这个是我喜欢做装置艺术的一个原因。

**Q：您希望我们怎么样理解“参数化”设计及“关联关系”？**

这是非常好的一个问题，参数化设计实际上是一个非常大的范畴，这个关联关系是这里边的一个比较核心的事情，也就是说为什么会存在这个所谓参数化的事，其实就是因为设计里面很多因素都是互相关联的。

这些关联关系牵一发而动全身，它有一个蝴蝶效应。这个是比较本质的一个词，可以把它理解为任何一事物，不只是建筑，它都存在多方之间的互相牵制，而这个互相牵制，正是因为它们之间的制衡关系，所以会导致其中的一方变化会对另外一方或多方产生影响。但同时，其他的多方的限制又会限制到这一方的变化，所以才称之为“关联”。

参数化设计实际上是技巧性的寻找到一个设计里边各个相关联的方面，然后把它理解为参数，或者说是把它量化成为参数。通过这些之间的变化，来产生或者观察一个设计的成果。

**Q：建立一个关联系统是参数化设计的关键，我们怎么理解这个系统建立的条件？可以理解它是数字？条件？或者主观判断？**

这个问题就接着上一个问题说，既然这个关联关系这么重要，那怎么建立它，怎么能够找到正确的建立方式，是最核心的事。在整个道理都懂得情况下怎么操作，最关键的就是找到这

个正确的关联关系。对我们来讲的这个关联关系，实际上就是说你所面临的设计问题和你所使用的解决方式之间的一个巧妙的联系。

我们所使用的算法也好、几何规律也好，恰巧可以用来巧妙的解决掉设计所要解决的问题。如果这个关系建立的合理和准确，那么这个事情是成立的。

当然，至于说这个事情到底是一个主观的还是客观的，肯定是有主观的因素在里面，因为是主动的选择，选择各种规律去尝试，但也有客观的一面，也就是说主观选择的规律未必能够解决问题，结果未必能成立，这是客观的一个反馈。这个过程是主客观在一起反复的过程。

**Q：可以理解参数化设计的结果是一种自由、开放的，那么控制这个结果的是创作者置入的什么呢？**

这个问题比较有意思，大概大家观察到了这种设计的结果比较开放，也就是说，其实它的结果具有一定的不可预测性。其实正是这种不可预测性才给这个事带来的它的潜力和魅力，也就是当你不采用这种方式，而完全通过客观的计算的时候，你所得到的结果肯定都是在你掌控之内。

传统的建筑设计或者艺术创作，都是从创作者的大脑中生成某种结果，是很主观的。而这种方式是通过一个规律的做事，规律会遵照自身的规律、规则运行，它不会带有主观的判断，这会得到你所意想不到的结果。你定的规则是能解决你的问题，所以虽然这个结果超出你的想象，但它同时还能解决的问题，这就是一个比较理想状态：“得到了一个超过你的知识范围内和想象范围内的东西，可又能解决你这要解决的问题”。

设计师只是定了规则，然后让这个规则的按照一定的输入参数去运行。设计师就是规则的一部分，可以尝试不同的数值，不同的正负啊之类的，参数值，然后观察会得到什么结果。之后先要学习你自己所创造的规则，在创造规则之后，去尝试各种参数，看看这些规则能够在不同的输入，有什么样的输出，去研究这些输出，然后返回头来再去这个调整输入，这是一个互相学习的过程。

**Q：本次展览中的作品《C.No.2》是您之前的2013年在泰康空间的装置作品《调控》的更新版本，做为一个用简单规则描述的复杂网络，时隔4年，这个简单的规则有何变化？**

我觉得这是一个挺敏感的问题，就是说一个算法，经过一个很长时间之后它是不是会有变化或者说有发展，我觉得这不是必然的，它不是必然会产生。

一加一等于二的事是一样的，我们早就知道到现在还是这样，这个规则并没有变化。

但这也正是我们所做的研究的一个意义，虽然在根本上一个算法的规则没有本质的变化和调

整情况下，但是由于它在不同的时段，不同的阶段，在不同的场地，然后有不同的参数输入的情况下它会产生一个另外的版本。

我们称之为 Family，就是“家族”，这有一个背景知识，我们在做设计的时候，对这个“1”这个词有一个特殊的理解。就是我们不认为这个东西是一个精髓性的，就是大家说的 Essence。举个例子，比如我们说“人”，很多人会说什么“人”呢，“人”长什么样儿，两个眼睛一个鼻子，一张嘴两个耳朵等等就是“人”。但是在参数化设计这个领域里边，我们不这么想问题，我们称之为 Family Thinking，就是说“家族式思考”。就是什么叫“人”呢，就是胖的瘦的高的矮的长的各种各样的人放在一起，这个整体叫“人”。

对于这件作品，我并不关注算法本身的改变，而是我关注于这四年的时间里面，其实我用这一个算法做了 5-6 件作品。包括装置艺术作品、室内设计、室外的广场灯光装置，也还有改造项目。同样的算法在不同的项目里边解决了不同的问题。经过四年的时间，这几件作品放在一起，我可以认为它本身它更完备了。因为它在不同的情况下解决了不同的问题。

采用同样的规律，所以是同样一个作品，这个我是比较有兴趣去尝试的，同样的规律我下次可能会用在一个不知道什么样的项目上会用它来解决不知道什么样的问题，那这样的话，它的 Family 就会更加的丰富。

所以我们的目标是说，随着时间的推移，我们会在每一个算法也好，规律也好，在这个基础上的，做成很多的 Family。然后这个 Family 都有它自己的一个规则。但是在这个规则下会产生的很多不一样的作品，这是我们做希望看到的。

**Q: As an architect, you have lots of installations. Could you please say something about the difference between installation and architectural design?**

Talking about their differences, I should say lots of architects are engaged in installations and architecture simultaneously, as architecture, it is essentially something functional, if you'd like to call it art.

To an architect, what is primary is that it has to be functional or useful and can solve problems. Only after the problem is solved can we shift to art and intellect.

When we mention construction, we use building or architecture, two different words. Office buildings and apartment buildings make up the skyline in the city. But what is really significant and meaningful in this case is called architecture, like CCTV, a totally different thing.

Installation is more open as a form of art and gives more freedom. As for me, I would either refer to installation to express an idea, as is the case with this exhibition, or try a new arithmetic, a new genre or material, so installation means more freedom and depth of exploration, which compared with architecture, gives me more freedom. That's why I enjoy it.

**Q: In what way do you expect us to understand " parametric " design or " incidence relation " ?**

A good question. " Parametric " design is actually a very big category, and incidence relation is just one of its cores. In other words, the interrelated factors in design lead to parametric design.

Incidence relation means even the slightest move can cause an overall movement that call be described as the butterfly effect. It is more fundamental as a word, and we can consider it as anything, not merely an architecture, and it involves a myriad of factors that contain and check one another. Because of the check, any change in one thing can lead to change in another or a few others, which in turn will affect it. That's why we use the word " relation " .

Parametric design, as a matter of fact, means locating in a skillful way with all the related aspects and elements, in other words, transforming them into parameters. The changes in these interrelated things can produce the final product of a design or help us to observe it.

**Q: A system of incidence relation is the key to parametric design. How can we make of the conditions of the system? It is about numbers? Conditions? Or just subjective judgment?**

Let's go on with the previous question. To such an important thing as incidence relation, we have to know how to build it and the way to build it correctly. When we know the principles, then the key point is to find the correct relation, which actually boils down to

the unusual connection between the problems involved in the design and your solution.

Either the arithmetic or geometry can be used to solve the problems in design. If it is reasonable and accurate relation, then things will work out.

Of course, there are both subjective and objective factors in the choice. For one thing, it is about voluntary trials based on various laws, and on the other side, laws based on subjective choice do not necessarily lead to the desired effect. It's an objective feedback. This process actually involves both subjective and objective elements.

**Q: We know that the result of parametric design is free and open, but what does an artist use to control the result?**

It's an interesting question. Probably it's not difficult to see that the final product of the design is open. In other words, it involves unpredictable factors, which gives the whole potential and value. When you give it up for objective calculation, the result is surely something you can predict.

Traditional constructions or art creations are born of intellectual activities, so they are very subjective. And what we are doing here is to follow certain laws, which will develop according to its law without anything subjective like subjective judgment. We can get unexpected results. The rules or laws you set can solve your problems, so even if the result is something unexpected, it can solve the problem. It is ideal if you can get something that goes beyond your knowledge and imagination but can solve your problems.

A designer only set the rules or laws, and then let them run according to parameters, so in this case the designer becomes part of the design as she or he can try different numerical values, positives and negatives, parameters, and then analyze the result. Study the rules or laws you set, and try the parameters to see what outcomes the laws can produce when given different inputs. Analyze these outputs and readjust the inputs. In this way we learn from each other.

**Q: "C. No.2" at this exhibition is an updated version of "Control", an installation work at Taikang Space in 2013. After four years, are there any changes in the complex net once described with simple laws?**

It is an sensitive topic, I think. An arithmetic does not necessarily change or develop as time goes.

It is the same with one plus one is two. It was truly long long ago, and it is still so after thousands of years, which does not change.

The significance of our study lies here. Essentially speaking, the rules or laws of an

arithmetic do not change, but it can give another version if it's in different time, place and stage and given different parameters.

We call it family. Let me say something about the background. In designing, we refer to "1" in a very special way. In other words, we don't think it essential. When we say "human being", many people would ask about how this person look like. We all have two eyes, a nose, a mouth and two ears. It is what we generally mean by human beings. In parametric design, we think differently, in a way called "Family Thinking". Then what is a "human being"? It is a collection of all kinds of people, fat or thin, tall or short.

As far as this work is concerned, I give less attention to the changes in arithmetic than to the fact that I have done five or six works with the same arithmetic, including installations, interior design, lighting installation for the square, as well as reconstruction. With the same arithmetic, I solve different problems. Four years has passed, and when I put these works together, I can say they are complete as a series, as they can solve different problems in different conditions.

Adopting the same rules or laws, they belong to the one and same work. I'm interested in such experiments. If I can use the same rules or laws again in some later projects, that "family" can be enriched.

It is therefore my aim to get more and more families based on the arithmetic and rules with each family working on its own rules or laws, that can in turn leads to many different works. We are eager to see that.

**Q：能谈谈你的求学经历？为什么在中央美院读的建筑系？附中的经历，对于你在大学期间的读书与设计，有影响么？比如相较于其他非艺术类高中（附中）毕业的同学来说。**

我考美院的时候就是两个方向：造型和设计，大一时期相当于基础部，各专业都会接触到，经过这一年之后对各专业都会有一个认知，尤其是建筑。

同其他非附中毕业的同学来说，我们更加熟悉美院，熟悉美院的老师及专业情况，因为附中的时候就会有一些课程是美院的老师过来上，还有很多玩在一起很多年的师兄、师姐。

**Q：毕业这些年，对建筑师这个职业的理解是？**

我理解建筑师应该是非常全面的人才，既要飞得起来也要沉得下去。但是上学的时候，我被实习单位派到一个建筑设计院画施工图，这才真正见识到国内大部分建筑从业人员的工作状态，格子工作间里埋头画图，中午拿着盒饭家长里短，然后盖着报纸活动室午觉……我当时特别失望，我不想自己四、五十岁时是这样的一个生活状态。所以毕业之后我在设计院只待了一年，之后就毅然决然的做自己的工作室，为了工作室的生存，接触的项目类型自然也各式各样，当然是在设计的范畴里，所以跟空间设计有关的，建筑、景观、公共艺术，什么都做。经历决定了职业方向，这也可能是我毕业之后职业有点偏差的原因，严格说我不是建筑师，现在所做的事情更倾向于景观设计及文化景观规划。

**Q：哪年毕业？哪年开始主要研究景观设计？**

2006年毕业，2005年在校期间就在清华规划院实习并给中央美院雕塑系做环境配合设计。从开始什么都做到现在锁定景观方向差不多有近十年的时间。从业越久越发现专业坚持的重要性，才更加明确自己想要表达的东西，2012年才认清景观就是我想用的语言。我拥有建筑学的背景及美术基础，对环境的理解更倾向于空间与人文景观的塑造，我自认为跟传统园林景观还是有差别的。

**Q：这十多年可谓是中国发展和城市面貌变化最大、最快速的十余年。作为景观建筑师，你的体会是？**

我的体会是非常疯狂，对，疯狂。我今年36岁了，回顾前十年的工作状态可以分为两个阶段，前半段市场非常好，进入社会后，一个20多岁的年轻人可以迅速承接很多项目，还有各种大型投标，都会有机会去介入。那个时候很自信，因为很多投标我们在设计上都是绝对胜出，但也埋下了深深的隐患，因为很多项目都没有实现，或者建成后完成度非常低。那个时候机会很多，因为当时形成了一个没有积淀的过程，就是从视觉上去抄袭、整理，迅速拿出效果图，后续施工图外包，施工根本无法掌控，那个时候也没想去掌控，因为马上又要去做另一个项目了，根本就没有时间，然后我们很快的从居民楼搬到798，从三两人到一二十人，非常快。然后就转眼即逝了，到了后半段，过了2011年、2012年，整个中国大建设开始停缓，或者缓慢迈步，大的项目没有了，项目都往县城走了，一下子发现市

场泡沫开始显现，设计院开始裁员，大家开始抢活。那对于我们来说冲击非常大，因为无论建筑、景观，落地建成是最重要的，所有图纸都是空谈，只有建成的项目才具有说服力，只有完成度高的项目才能成为作品。我们那几年没能把握住机会，所以后半段非常艰难。

**Q：疯狂的建设是什么原因造成的？**

这是因为中国大的经济环境吧，我没有研究过这个，但是中国那个时候各行各业全部在蓬勃发展，别人不是说吗：中国改革开放三十年经历了英国上百年的历程。

**Q：一般来说，这样赶工，除了景观设计师没时间思考，但工作做了，房子盖了、园区建好了，会有什么后续问题么？**

因为急于求成，从规划到设计，从策划到建设都是匆忙上架。是的，工作做了，房子盖了、园区建好了，那么后续问题就是让实际应用来说话，会面临改造或者填补。

**Q：在景观部分，在这样的求效率的时代，有什么特别的做法来解决项目方的要求么？**

就是一个字：快，迅速反应。其实很有意思，在设计行业，这十年都已经从行业的春天走到冬天了，但是项目一旦立项，对设计的要求永远都很急。那对于我们而言，随着从业时间的增加，经验积累也在增加，这个“快”字和迅速反应的含金量自然也是越来越高。

**Q：这次展览中的作品，是基于你这些年的工作经历和理解？**

是的，做规划设计、景观设计这么多年，一方面是对自己从业经历的反思，另一方面也是对自己参与的近十年的中国城市建设过程的思考。为什么名字叫做“旱地拔葱”，就是要快、要迅速，有相当一段时期中国的建设就是这样，我们的工作状态也是这样，就是一旦过了这个时机就没有这个机会了，它不会让你放缓去思考一些问题。

**Q：旱地拔葱的意思是？**

旱地拔葱，一个成语，指短时间发展态势一下子上升，突然发生的变化。字面意思是，在干旱的土地上拔起葱苗。它本身可能不是贬义词，但在这次展览中就是贬义词，我是想表现中国城市建设进程中出现的未经思考、迅速成型的一些现象。

**Q：这个词在字面看起来，与景观设计中的种植是否有某种关联？**

没有关联，我只是从景观角度出发，在整个表现形式上想通过类似于土丘沙林的形式来反射中国城市建设的过程，不是说用了旱地拔葱这个词就一定跟景观植物有关系，做景观设计的不能说就是种树的。我就是在土坡一样的地形上迅速的形成那么多的枝干，把它立起来，但它其实很脆弱的，光秃秃的一些竹条，这是我想表现的真意：中国的城市建设太快了。在不锈钢平板的地面上迅速的倒映了一块成林成片的竹条，完全是插进去的，非常松动，而且是补丁式的，在一个空间里，我没有规划它，人穿到哪就是哪，它就是填补空间的补丁。硬地、



光面，看似光泽亮丽，其实他不是自然的土地，把非常漂亮的竹子削成一根根长度、粗细一样的竹条，看似均衡、统一、一样高、一样粗，但也一样脆弱、一样随风摆动，把它插在光亮的一块平板上，堆积起来，形成一块块的补丁，这就是中国城市建设过程中的一些现象。

**Q: 这组作品中的材料的采用选择是?**

镜面不锈钢和制作方便筷子的竹条。用不锈钢，是因为不锈钢会让人感觉到非常干净、整洁，有工业产品的味道，这种工业产品看似光泽亮丽，但是它是非生长出来的，是人工的一种方式，就好像城市中大量的硬质铺装道路和广场；那竹条就是把一根根成型的竹子削成高低粗细均衡的样子，按模数均匀的布置在不锈钢上，这很像我们城市绿隔用地中根部刷着白漆，种的十分整齐的一片片树林，这不是生长的自然韵律和美，是一种人工的修葺，看似整洁统一，其实不是合理的，不是生态型的。

**Q: 在这个展览中，你通过旱地拔葱想表述的是?**

这是专门为这次展览做的一件作品，展览周期是3个月。我想这件作品是会让人们感觉到一种形式感、一种优美感的，空间中形成一种波光粼粼、竹条飘荡的感觉，人在其间穿行，一下子把一个空空荡荡的空间填满了，但这样光鲜亮丽的东西其实就是一时应景，它只是一个阶段性的表现。我不是当代艺术家，我理解装置就是表达一个时间段的意义，从这个方面也映衬了旱地拔葱是没有实效和持久性的，那我们的城市建设也是这样的，很多规划设计、策划建设是否合理生长？是否适合？我想表述的就是无法长久的东西，需要褪去光鲜的外衣达到一种合理的存在，作为设计师应该适时停顿去思考。

**Q: Could you please talk about your education? Why did you choose architecture as major in CAFA? You studied in the Fine Arts School affiliated to CAFA. Did it have an influence on your study and design in university, compared to the students from ordinary schools for example?**

When I went to CAFA, there were just two choices: modeling and design. We studied the basic knowledge for all majors in the first year. After that, we would have a general idea about the majors, especially about the architecture.

Compared with students from other schools, we were more familiar with CAFA, such as its teachers and majors, because for some courses we shared teachers with CAFA, and we had fun with senior alumni for many years.

**Q: From Graduation till now, have you changed your understanding of architect as a profession? To what extent?**

I think architects should be all-round talents, who can give the rein to imagination, while at the same time, can calm down to concentrate on work. But during university years, I was once sent to an architectural design institute for construction drawings, where I saw the working condition of most practitioners in construction at home: they were burying themselves in drawings at a cubicle, talking about family gossip at lunch break, taking a nap at the activity room with face covered by newspaper, etc. I was disappointed. I didn't want to lead a life like that in my forties or fifties. So after graduation, I just stayed at the planning institute for one year, and decided to start my own workshop. In order to survive, the workshop dealt with various projects, within the range of design, of course, anything about space design, such as construction, landscape, and public art. Experience means a lot to the orientation of career. That's why I deviated a little bit from my major. To be exact, I'm not an architect. I do more about landscape design and cultural landscape planning.

**Q: When did you graduate? In what year did you start focusing on landscape design?**

I graduated in 2006. But in 2005 I interned at the Tsinghua Planning Institute and assisted in environment design for the sculpture department of CAFA. At first I set foot in everything, and it was not until ten years later did I specialize in landscape design. The longer I engage in it, the more important I find the specific orientation, and the clearer I realize what I really want to express. I did not realize that landscape was the language I want to use until 2012. Due to the education background of architecture and the basic knowledge of fine arts, I tend to understand the environment from the perspective of space and cultural landscape creation, which I think differ from traditional landscape architecture.

**Q: China experienced its fastest-growing period and its biggest transformation in the recent ten years. As a landscape architect, how did you feel?**

It's crazy, extremely crazy. I'm 36 years old now. My working condition in the past ten

years can be divided into two parts. In the first part, the market was great. Despite my age, quite young, in the twentieth, I could carry on many projects in a short time, and got involved in lots of great bids. I was confident, because in many bids, we were absolute winners in terms of design, but at the same time, we left deep and hidden troubles, because quite a few projects were not implemented or not completely built in strict conformity with the design. At that time, we had too many opportunities to stop to think. We just copied designs, organized materials, quickly hand in the sketches and outsourced the construction drawings, so we could not and never thought of putting the construction process in control. We must move on to another project and had no time for that. Then we moved from an apartment building to 798. Soon my workshop grew from two or three to a dozen of employees. Time flew, in the second part, China's great construction slowed down after 2012. There were no big projects any more. Most projects were based in counties. And the market bubble emerged. The design institute began to lay off employees and everyone began to fight for projects, which affected us a lot. The finished buildings or landscapes were most important. Sketches were just empty talks. Only finished projects were eloquent; only projects with high level of accomplishment could be called as works. We missed the opportunity in those years, so we suffered a lot in the second part.

**Q: In a general case, after the work is done, houses built, and the park finished in such haste, what other problems would there be, besides the lack of time for reflection on the part of designers?**

We were in a rush for quick results, so the planning, design and construction were all finished in a hurry. Even though the work was done, houses built and the park finished, subsequent problems would occur when they were put in use. There had to be reconstruction or modification.

**Q: In the times of efficiency, are there any knacks to meet the demands of landscape projects?**

Just one word: quick – quick response.

Actually, it's interesting. The design industry has headed from its spring to its winter in a course of ten years. But once a project is set up, all the pressure is put on the design. As time goes by, we accumulate more and more experience, and of course we do better and better in quick response.

**Q: The works in the exhibition are based on your working experience and understanding in these years?**

Yes. I have done planning and landscape design for years. On the one hand, these works represent my reflection on the working experience. On the other hand, these contain the rethinking about my involvement in urban construction in China over the ten years. I call it "Out of Place" because in a certain period, the construction in China was quick, so was our working condition. At that time, once you missed a chance, you lose all the

opportunities. You were not able to slow down to think about some problems.

**Q: What does "Out of Place" mean?**

It's an idiom meaning sudden changes pushed by the momentum of development in a short time. It literally means pulling green onion seedlings out of dry soil. The idiom might be commendatory, but in the exhibition, I use it to show some badly planned and fast-formed phenomena during China's urban construction.

**Q: Does the word literally have something to do with planting in landscape design?**

No. I intend to show the process of urban construction in China through the sand hills and trees from the perspective of landscape. I stuck limbs on the ground like sand hills. They are just brittle bamboo canes, reflecting in the stainless steel plate, like a forest. The limbs are loosely stuck in the plate as patches to fill the spaces. I did not plan the space. People can go anywhere.

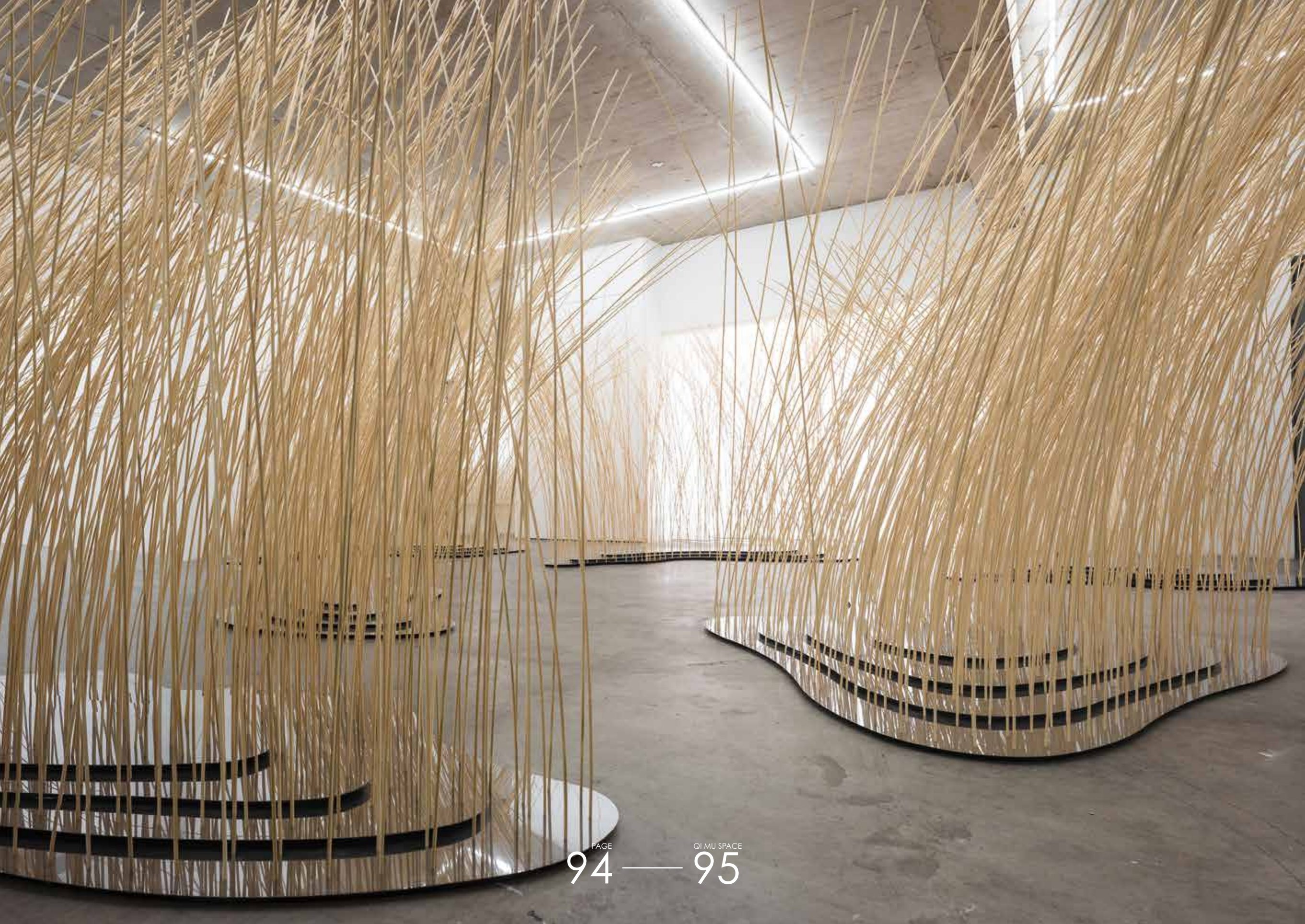
**Q: What are the materials for the work?**

Specular stainless steel and bamboo canes for disposable chopsticks. I choose stainless steel because it gives us a feeling of industrial products. It seems glossy but is human-made, like hardtops and squares in the city. Bamboo canes are made of bamboos that are whittled into equal size and laid out on the steel plate in a balanced way according to the mould. They look like trimmed woods in urban green space, the roots of which are painted white. It's not natural beauty but artificial work. It seems clean and tidy, but not reasonable and ecotypic.

**Q: What do you want to express by "Out of Place"?**

On and its space. Glistening and drifting with the bamboo strips, it gives a sense of form and beauty. When we move through the woods, the space is filled, but the shiny work is just a momentary representation. I believe installation art is the expression of only a period of time, "Out of Place" is by no means effective and lasting, so is our city construction. Are the planning designs and constructions really rational or appropriate? Temporary things can become a reasonable existence only by removing its flashy appearance. Designers should stop timely to think.





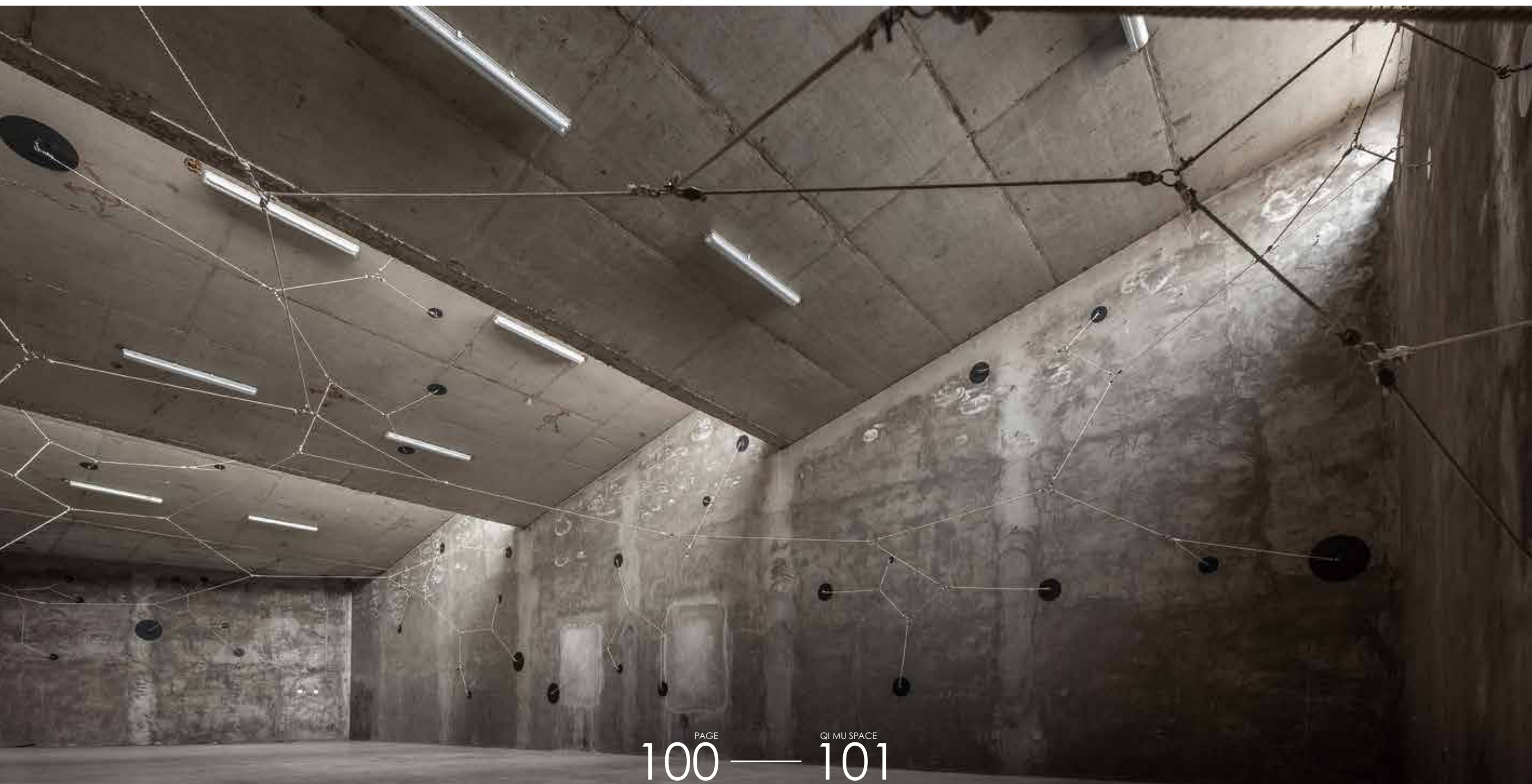


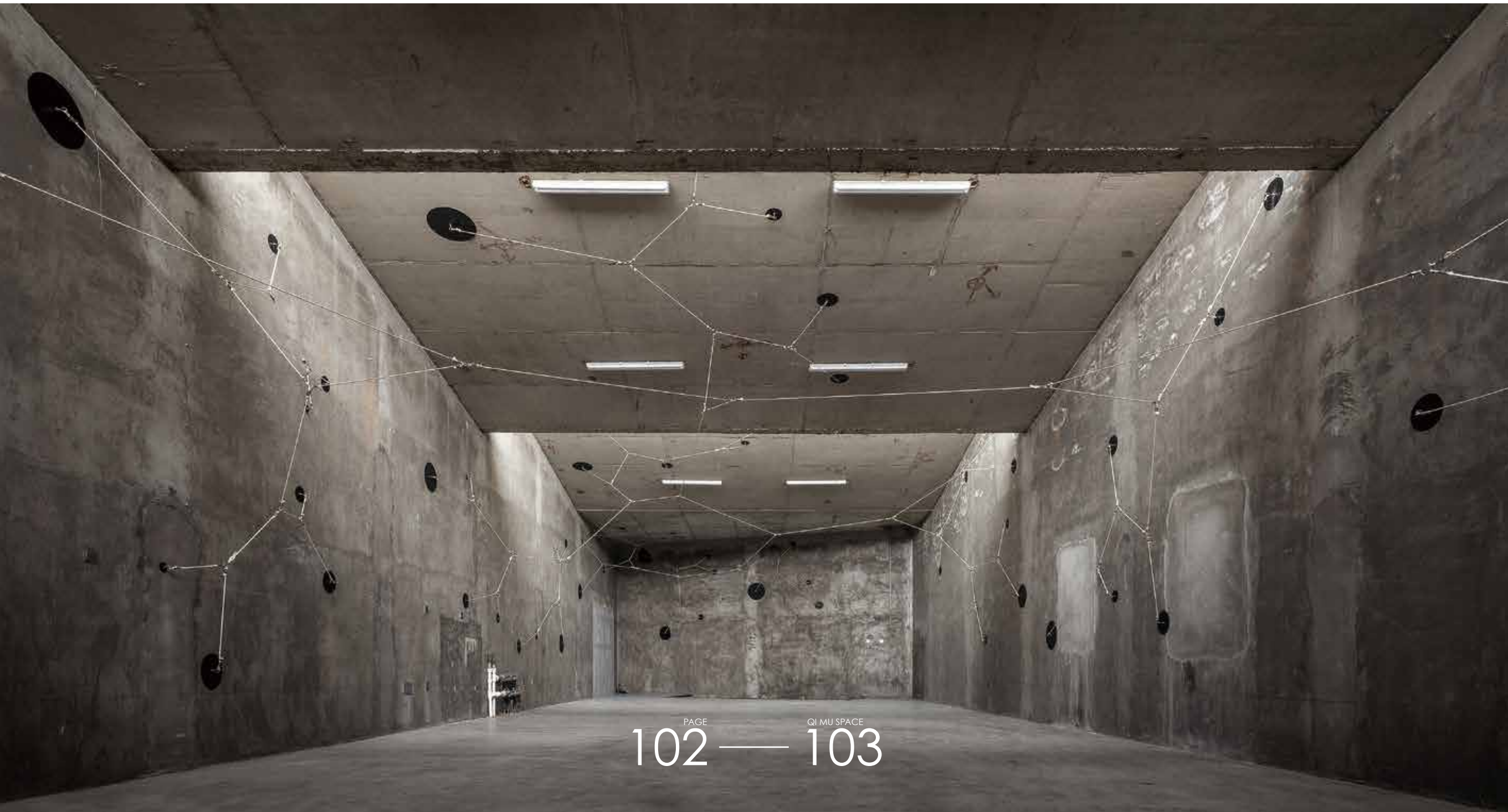








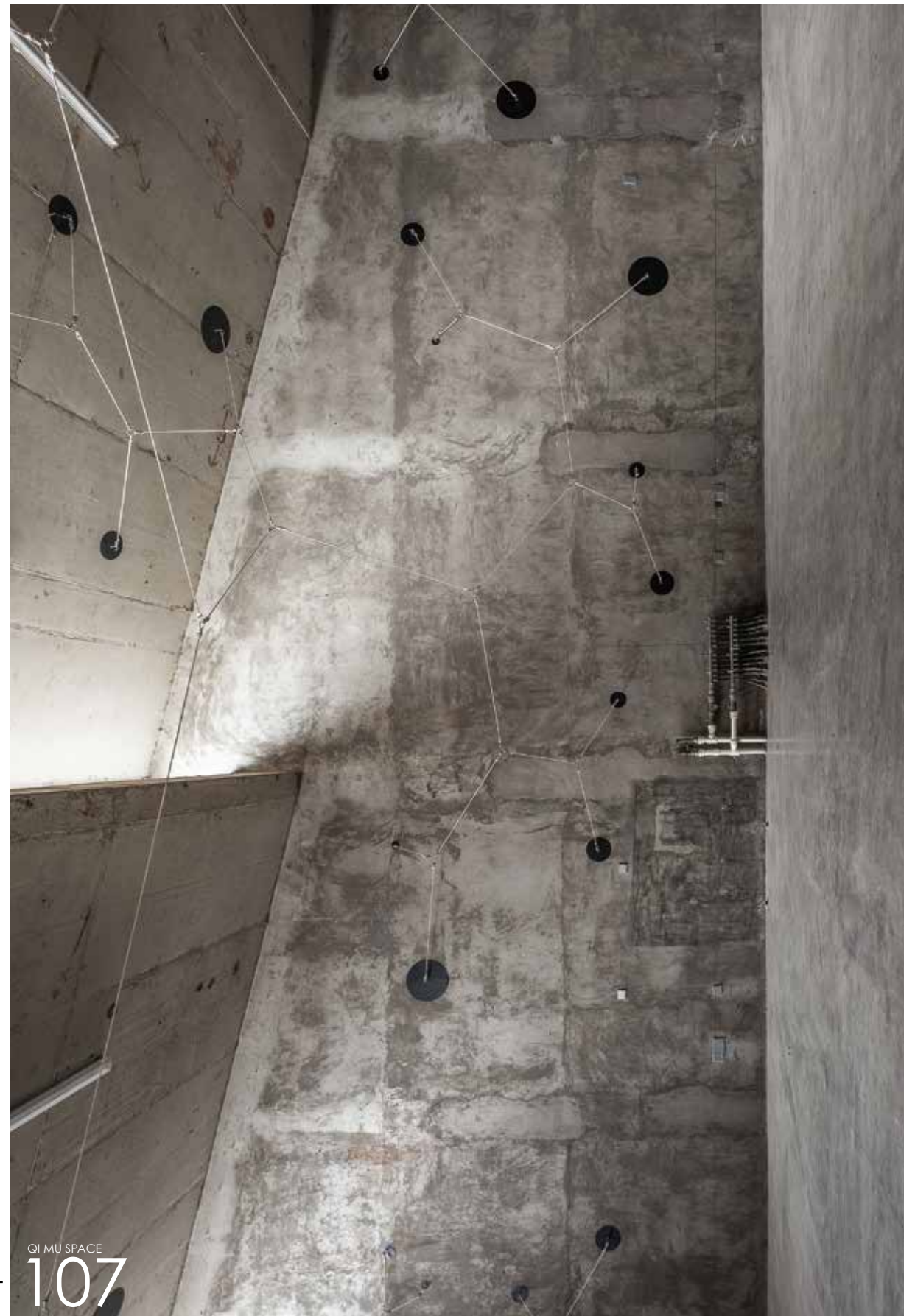
































# VOID AND ASHES

REN Han Solo Exhibition

## 空与灰烬

任瀚

《空和灰烬》沿袭任瀚过去的以风景为主题的平面作品，他也将首次尝试在建筑板材上创作一组大尺寸现场绘画装置作品。展览题目选自巴塔耶的诗《我受诅咒……》：“你是空和灰烬，双翅拍打夜的无头鸟，宇宙由你些微的希望做成……”

展览将呈现任瀚四组作品，其中《灾难风景》系列的新旧作两件，由手工和电动机械在复写纸背面点刺完成，在日常的材料上描绘灾难，从而进行平凡与崇高的转换。

直接用木炭在空间一整面墙壁上创作的素描，较为具象的描绘了俯视角度的海浪，动态的水景与保有工业感的建筑空间进行对话。木炭作为源于自然的材料，它的简单、朴素和直接的特性是任瀚在进行不同类型创作时所一贯遵循的原则。

在为七木空间特别定制的新作中，任瀚在涂有仿木纹漆面的建筑装饰板上，用斧子和电动工具砍、锯出空中观看的云层景象，装置由六块木板拼接组成，工具砍凿出的痕迹是线状的，任瀚从荷兰16世纪的版画家Goltzius的作品中汲取视觉经验，尤其是其描绘身体肌肉起伏时的有机形态。如任瀚所说“用斧子割破它们光洁的‘皮肤’，露出内部真实的木纹，再由这些破碎的痕迹组成介于优美和崇高之间的图像。今天的我们生活在一个充满仿像的世界里，图像本身的意义式微，而我用近乎‘立碑’的方式雕刻图像也并非要制造消费文化中可怜的遗物，意义只存于过程，一切只是碎片。”

"Void and Ashes" included Ren's two-dimensional landscapes done in past and a new large-size painting installation on a building board. The title comes from Bataille's poem "I'm Accursed": "Void and ashes you are / a headless bird flapping the wings at the night / making the universe with bits of your wishes..."

There are four sets of artworks, among which is "Landscape of Disasters" series. The two artworks, an old and a new, were composed of hand-made and machine-made punctures on the back of carbon paper. Disaster scenes were painted on everyday materials so that the ordinary got converted into the sublime. The sketch on the wall, made with charcoal, is a figurative representation of waves from an overlooking perspective — a dialogue between a dynamic waterscape and an industrial architectural space. Charcoal, as a natural material, is chosen for its simple, unadorned and direct quality that Ren always adheres to in his art.

The new site-specific installation is made up of six planks pieced together. On these decorative boards for construction with wood grain pattern were clouds: cuts made with axes and electric tools. The linear cuts were inspired by the visual experience from works by Goltzius, a Dutch printmaker in the 16th century, particularly his rendering of the heaving muscle. "The ax cut open the smooth 'skin' to reveal the real grain to form a picture with the beautiful and the sublime images built with broken cuts. In our world filled with simulacra, images are losing its significance. I choose to 'sculpt' images in a 'monumentalizing' way, but not for the effect of pitiful remains in the consumer culture. Meaning lies in process only, and everything is a fragment."

## 任瀚

1984年出生于中国天津。

2011年毕业于法国维拉阿尔松国立高等艺术学院。作为艺术家，他曾世界多地的美术馆参与展览，同时他也是再生空间计划的联合创始人，组织艺术家在非展示空间进行创作和展示。

任瀚既有基于平面载体的素描作品，也有在空间中创作的特定场域作品。他探讨素描与其他媒介间的边界，强调绘画的行为本质，并揭示材料的物性。他将铅笔芯作为“泥”，如制作雕塑一般去绘画。而他的空间作品常使用投掷、倾倒、砍、凿等动作进行“绘画”，各种偶得物品和工业材料都可能成为他绘画的工具。

任瀚的作品有一种矛盾且协调的存在感，意图以一种隐秘的原始暴力让长期生活在当代文明下的观者从麻木与冷漠中苏醒。

## REN Han

Born in 1984, Tianjin, China.

Graduated from École Nationale Supérieure d'Art Villa Arson in 2011. REN, as an artist, has exhibited his work around the world. Meanwhile, he is also a co-founder of Space Regeneration Projects, where he organizes artists to create and display in non-exhibition space.

REN has sketch works, based on plane carriers, and also creates for the specific field. He explores the boundaries between sketches and other media, emphasizing the nature of the painting and revealing the physical properties of the material. He uses the pencil lead as "mud", to "paint" a sculpture. His spatial works often use throwing, dumping, cutting, chiselling and other actions to "paint", and any kind of occasional items and industrial materials is possible to become his painting tools.



**Q：天津美院油画系本科毕业后，前往法国继续就读纯艺术专业，这期间对创作影响最大的是什么？**

2006 年毕业后就很迷茫，当时国内到处是政治波谱和玩世现实主义，我很清楚那些不是我想要做的事，但又不知道绘画该怎么走下去，反倒是影像、行为、装置更让我感兴趣。

所以从毕业那天开始我就不再画画了，做了很多其他媒介的尝试，这样一直持续有四年时间。而其实在大三时候就已经开始进行在绘画以外的实验。08 年进的尼斯美院四年级（相当于研究生第一年），第一年依然在尝试不同的东西，因为没有形成清晰的个人探索方向，升级考试没通过进行重修，直到在美院的第二年中期的时候情况才有了转变。

影响最大的有两方面，首先是极简主义开始植根在我心里，特别是 2008 年 Richard Serra 在大皇宫 Monumenta 的那次展览。那种简化、纯粹、物性的力量让我很震撼。而且在学院里也能深深体会到经过极简主义，或者说在法国尼斯更多是受到 Supports/Surfaces 运动洗礼后的美学面貌。

**Q：之前你谈到曾在法国放弃绘画，去做很多实验，而导师对你的素描给予肯定，这是你比较专注于以此为基础的后续创作的主要原因么？**

导师让我试着回归到素描上来，其实刚好是导火索，事实上我当时也已经开始隐约感到“似乎可以在绘画上做些什么了”。然后我那个个月就不断试着做减法，找到了一些有趣的东西，以前在国内做的加法比较多，好奇心又旺盛，什么都不想放过。到了法国以后，老师们经常会说不要有太复杂和庞大的 idea，而是应该把精力投注在一个小小的 idea 上把它做充分。

**Q：以石墨为材料的镜面系列，似乎没有受到平面的束缚，或者平面就是舞台，你已经习惯在这个先前的“条件”下，研究材料的反光性与雕塑的某种关联？**

有点不确定这个问题……材料的反光性与雕塑的关联是存在于石墨这个材料的特殊性上的，但我的兴趣并不局限于此，不同材料有不同的特殊性，一方面是存在于载体上，一方面存在于工具上。有的工具是在载体上进行物质添加，像石墨，而有的工具是用来对载体进行消减和揭露。

但提到和雕塑的关联，我一方面是考虑观看的方式，是不是观看一个平面图像？还是围绕看看（雕塑）？或是看四周（装置、建筑）？另一方面是对材料的理解，这也是雕塑思考问题的方式。最初用石墨并没有特别的用意，因为我想把之前的经验都忘掉，回到原点去找寻方向，石墨铅笔是最直接、简单的材料，而我最初的尝试也是回到了学习绘画最初的主题——几何形体。是在探索的过程中意识到材料的反光性似乎可以改变我看待石墨这个传统材料的方式。

**Q：为什么选择复写纸这种材料？手工去除材料的“纤维”或“组织”留下一个选择于网络的，关于灾难的一个宏大题材的图像，同时，新作品又采用的是机械的动力？**

因为我一直关注和思考“载体”的不同可能，选择复写纸首先有我儿时经验的影响，它作为

转印的功能而存在，但我觉得它自身的质感有着特殊的魅力，粘有色料的表面和被转印部分的空白区域之间的边界是很平面的，有些像版画那种印刷感，绘画笔触上的力量感被削弱了。这种干性复写纸被机器敲打后的痕迹是点状的，点状操作更能保证文字、图像的精确，而素描作为身体运动的痕迹，往往是线状的。

为了模仿机械的图像感，我的工作方式也使用了点状敲击，另一方面我觉得“点”是力量在痕迹上的最小体现，这也能极大地克制我自身在绘画过程中的情感反应。而我使用机械作为工具，是想体验在精确和意外之间的制衡，人与机械之间的互助关系很有意思。选择这样一个宏大的灾难题材是因为复写纸这种材料的日常性。我想在平凡、无趣、安逸与危险、崇高之间建立关联。今天媒体的便利让我们更快更多地接收到来自世界各地的信息，但面对庞大的信息我们又常常是麻木和快消的。

**Q：手工与机械，个人的行动与材料的属性，这些对于你，与“新材料”的遭遇经验重要还是基于对绘画或者“塑造”的一种理性思考更为重要？**

经验固然也重要，遭遇或者说更像是生活中的机缘，但更重要的是这样的碰撞所激发出的理性思考。但要是没有遭遇，也就没办法激发。

**Q：此时为何还要以一个精准的图像来作为实践的载体？**

首先我是拒绝自己创造图像的。我所选用的图像在我看来是现成品（前人的作品），就像我在镜子系列中对现实存在的镜子进行复制。我的实践作为视觉形态存在，那么必然会有一个视觉形式呈现。那我把图像也当作材料来使用，让材料与材料间产生关联。这些图像的意义在此也发生了改变。

**Q：关于你创作的媒介，比如石墨，还有身体运动与材料损耗之间的纪录等问题，在之前的作品与展览中，都有比较详细的介绍。那么这次展览，你对于作品、空间以及题目，《空和灰烬》的思考是？**

在考虑展览题目的时候，巴塔耶诗中的的这个短语给了我触动，所流露的失望、虚无感很符合我现阶段对于人生的态度，同时我也想到了人与自然之间关系的疏远，想到身处无限宇宙时的孤寂。

对于这次的展览，我在三个展厅分别选取了三种观看风景的不同视角：首先是第一个展厅里的《灾难风景》，触发一种暗藏在日常中的危机感，这个系列作品之前介绍过比较多了；第二个展厅的《涌现二》是让有恐惧感的风景成为建筑空间的一部分，让风景和人有一个物理尺度上的对话，从第一个展厅走进这个展厅的过程中，这面墙连同海的图像伴随视角逐渐展开，我在意这个幻觉的传达，于是使用古老、天然的木炭作为材料，更准确再现图像的同时保留建筑的质感，这里提出了一个“风景作为背景”的话题，即风景图像在建筑中出现往往是出

于赏心悦目的装饰目的，而此处表现“危险”，是在自身安全的处境中体验崇高；第三个空间面积较大，水泥墙体裸露，带有未完成感和临时感。我把它当作一个剧场，把带有空中观看的云层图像的装置作为布景。材料选用的木板是涂有木纹漆面的人工合成板材，当我用斧子和电锯割开一道道“伤痕”的时候才露出真实木头的材质。装置的设置上，在正面看上去会感到是完整的图像和30厘米厚的墙体，但走到背面会看到临时的支架和木板的实际厚度，这些都在试着去揭露真实与虚幻的关系。这种在木板上带有暴力的工作方式在一走进来的远处是看不出来的，远远看去是安静的云层，逐渐走近后反而会迷失在图像当中，只看得到粗粝、令人不安的表面。

**Q：你用做雕塑的方法去做绘画，用做行为的方式去做绘画，在装置或空间内完成绘画，在这些年的实践中，你的体会是？**

回想这些年，我最初放弃绘画的原因其实主要有两个：一是对绘画中个人惯性的排斥，画来画去都带有自己的影子，我没找到办法打破僵局。另一个原因是对媒介的不信任，尤其面对行为和雕塑，当身体和物体作为材料，它们自身所具有的力量来的直截了当，而绘画是需要人们做出一个对幻像进行阅读的准备的，它需要通过间接的方式去表达，而油彩、丙烯这些材料只是为艺术而存在，他们和日常经验之间缺乏连接。

而从我回归到绘画行为的那一刻开始，我首先就在用规则消解作品中留存的自我，不去生产新图像而成为图像选择者，这让我有更大的自由不把关注的重心放在图像的问题上，而是关注绘画和其他媒介的关联，和环境的关联，和人的关联。

我更愿意把我的实践归为素描，从更广义的意义上讲我们用身体所留下的有意味的痕迹就是素描，这是我所保留的我与绘画之间的关系，我会去关注和体会不同绘画行为的意义。这样的实践应该说是避免重复自己的同时充分满足了我的好奇心，让我既和过去的经验有连接又能对不同媒介保持开放的态度。

**Q：空间与绘画的关联，经过多年的实践，你的心得？**

空间上的绘画其实自古存在，空间在作为绘画的载体同时又会进行自我发声，空间的历史背景、功能、结构、尺度、材质、颜色甚至温度、湿度、声音等等信息都成为作品的一部分。所以进行这样的实践要考虑的并不仅仅是绘画方面的问题，还要在各方面因素之间建立联系。每一次的在场实践都是带有挑战和失败的危险的，必须不断对新的境遇给出回应。

**Q：这次的展厅通体水泥墙体，中央的绘画装置却是用斧凿出来的天空景象，这其中多种条件互为矛盾，是你有意为之的？**

是的，水泥墙体的空间不同于中立状态的“白盒子”空间，空间的工业感彰显，加上空间的尺度并不小。我想，要驾驭这样一个自身充满张力的空间对很多艺术家来说都会是个有

趣的挑战。

我看重的是这个空间带给我的那种未完成感和工业感，于是我决定搭建一个临时状态的“布景”，题材上选择空中视角的云层景象，一方面是和前两个空间在风景视角上有个递进关系：先是从日常的媒体和消费经验中看到的风景，然后是在建筑生存空间中体验风景，最后到这个空间则呈现一个戏剧化的风景布景。

云在很多文明中被当作特殊的意象，比如象征着神的领域，或是人与神对话的通道，而今天的人们借助交通工具进入其中观看云层变得很日常，这是人类征服自然的胜利，那这样的景象在今天会带来什么样的体验呢？安静、柔和的图像与工业化的空间形成阴阳般的对比，但走近作品，走到灯光下，人们会在陷入图像的同时透过木板上暴力的痕迹逆向思索这件作品制造的过程。刚与柔之间的循环在这件作品上，在作品与空间之间不断进行着。



**Q: After graduation from the oil painting department of Tianjin Academy of Fine Arts, you went to France to study fine arts. In what way did it influence your creation?**

I was confused after graduation in 2006. At that time, political pop art and cynical realism prevailed at home. I was clear that they were not what I wanted. I did not know how to continue painting, and videos, performance and installation were more attracting to me.

So I stopped painting after graduation. I kept trying many other media in the next four years. Actually, I had already started that in my junior year at university. In 2008, I went to Nice Academy of Fine Arts in Grade four (the fourth year is equivalent to the first postgraduate year). In the first year, I went on trying different things because I had not found my exploration direction. I failed in the promotion exam and took it over. Things did not improve until the middle of the second year.

There were two major influences. First, minimalism began to take root in me, especially Richard Serra's exhibition at the Grand Palais in 2008. I was shocked by the simplified, pure and physical strength. I also experienced minimalism in college. In fact, Nice had been comprehensively influenced by the Supports/Surfaces movement.

**Q: While in France, you had given up painting and moved to experiments, and your supervisor was impressed by your sketches. Was it the main reason why you continued sketch-centered painting?**

Yes, my supervisor suggest that I go back to sketches. It was the primary cause — actually I had realized a little bit that I could do something on painting. Then I tried to do subtracting that month and I found something interesting. When I was in China, I did more addition. I was curious and did not want to give up anything. However, while I was in France, the teachers often told me not to have very complex and big ideas, but focus on a small idea and devote to it.

**Q: The specular set made from graphite seems unshackled by the plane, or the plane is the stage. You have been accustomed to researching the relevance between the reflection intensity of materials and sculpture under this "condition"?**

I'm not sure of the answer. The relevance between reflection intensity and sculpture lies in the features of graphite, but my interest is not limited to this. Each kind of material has its own specialties, in terms of carriers and tools. Some tools like graphite can be used to add materials to carriers, while others to reduce and reveal carriers.

But when it comes to the relevance between materials and sculpture, on the one hand, I will consider the methods of viewing. Should I view it as a flat image? Or as a dimensional object (for sculpture)? Or look it around (for installation or architecture)? On the other hand, it's about the understanding of materials, which is also a method of thinking about sculpture problems. At first, I did not choose graphite with special intention. I just wanted to forget about all my experience and return to the origin to seek new directions. Graphite

pencils are the most direct and simple materials. And the initial subject for painting is geometry. During my exploration, I realized the reflection intensity seemed to change my view about graphite as a tradition material.

**Q: Why did you choose carbon paper? You removed the "fibers" and "tissues" of materials by hand and left a network, that's an image about a grand theme—disaster. Meanwhile, you adopt the mechanical power in the new work?**

I've been engaged in the possibilities of "vehicle". I chose carbon paper firstly because of my childhood experience. Carbon paper is made for copying, but I also think its texture is extremely charming. When transferred, a picture looks like wood block printing and the sense of force hidden in the strokes is weakened. The dry carbon paper leaves point-like stokes after being clicked by machines. Point-like operations ensure the accuracy of words and images, while sketches record the trace of the body's movement, leaving linear stokes.

To imitate the sense of images produced by machines, I choose point-like clicking. In addition, I think "point" reflects the minimum stroke of force, which refrains myself from emotional reactions while painting. With the machine as tool, I meant to experience the balance between accuracy and accidents and the mutual assistance between human and machines. It's interesting. With the help of carbon paper for everyday use, I chose a big theme of disaster. I wanted to build a connection between the ordinary, the vapid and the easy and the dangerous and the sublime. Media in our days make it convenient to receive more information in a more efficient way from all over the world. But in face of the sea of information, we are numb and forgetful.

**Q: Considering manual and mechanical process, individual action and nature of material, which is more important, experience with "new materials" you encounter or rational thinking based on painting or "sculpture"?**

Experience is important, and it seems like opportunities. But what's more important is the rational thinking inspired by the clashes. However, without experience of encounter, rational thinking can never be inspired.

**Q: Why does there still have to be an accurate image to be the vehicle for practice?**

In the first place, I don't create images for myself. I use ready-made images. For example, I copy the mirror in real life in mirror series. My practice, as something visual, must be represented with a visual form as vehicle. Similarly I can make use of images as material to generate relation between materials. In this way the significance of these images also change.

**Q: Your media, such as graphite, body movement and the recording of the material, were given enough detailed information in your previous works or exhibitions. What do you think of the works, the space and "Void and Ashes" as title?**

When I prepare for the title, this phrase by Bataille did impress me a lot. The

disappointment, the sense of nihilism really fit in with my attitude toward life then. Also it reminds me of man's alienation from nature and our loneliness in the infinite universe.

The three exhibition halls each have a different perspective to look at the landscape. The first, as is often mentioned, is "Disastrous Landscape" that reveals a sense of crisis usually hidden in everyday life. In the second hall, "Emerging II" turns a horrible landscape into part of the construction space so that the landscape and man can have a dialogue in the physical sense. Leaving the first floor to move into the second hall, we find that the wall, along with the image of the sea is unfolded with the perspective. I went out of my way to transmit the hallucination with ancient natural charcoal as material in order to retain the texture of the construction while representing the image in an accurate way. Here I came up with a topic of "landscape as landscape", that is, landscapes are usually decorative in constructions, but here it stands for "danger", meaning experiencing sublimity in security. The third one is large with unpainted cement walls that give a sense of incompleteness and making-shift. I made a theatre of it by taking the installation with overlooking cloud images as background. The boards are wood grain paint. Only when I cut them with an axe and an electric saw did "scars" expose the texture of real wood. As to the installation, the frontal part look like a complete picture with a 30cm-thick wall, but you will find the temporary holder and thick wood boards when you look at its back. Here the relation between the real and the unreal is revealed. Such "violent" work on the wood board cannot be discovered when you stand at the door. There are quiet clouds when seen from a distance., but you will get lost in the image when gradually approaching it. What meets our eyes are rough and disturbing surfaces.

**Q: Painting in the installation and in the space, you paint like a sculpture and an installation artist. How did you feel about these years' experience?**

Looking back at these years, I think there are two reasons for my choice to give up painting. On one hand, it's my refusal to accept fixed personal style that is hard to break. On the other, my distrust of all kinds of media, particularly those in performance and sculpture. When the human body and objects are used as material, the force they carry in themselves is direct, whereas painting requires the reading of the hallucination, so it takes indirect means to express, but materials like paint, propylene, etc., exist only for the sake of art, removed from quotidian experience.

The moment I returned to painting, I took care to refer to principles to remove from the work the part of me that remains there in order not to lead to new images but to become a selector of images, so that I could have more freedom to divert my attention from image to painting and its relation to other media, to the surroundings and man in general.

I would like to call my practice sketches because in a more general sense, the significant traces our bodies leave are sketches, which is what I keep as my relation with the painting. I will attach more importance to the different meanings of painting as activity,

and try to understand them. Such practice can not only help me avoid repeating myself but also satisfy my curiosity, connecting me to the prior experience and reminding me to be open to different media.

**Q: After years of practice, what do you think of the connection between space and painting?**

Painting in the spatial sense has always been there since ancient times. Space can serve as a vehicle of painting with its own role to play. Its historical background, function, size, material, color, and even temperature, humidity and sound can be part of the work. So we have to take into consideration not only factors concerning painting but also the connection to make between all kinds of factors. Each and every practice of presence involves risk of challenge and failure, so we must keep responding to new surroundings.

**Q: The walls in the hall are made of cement with the installation in the center presenting an image of the sky cut with an axe. There are different conditions in contradiction. Are they intentional?**

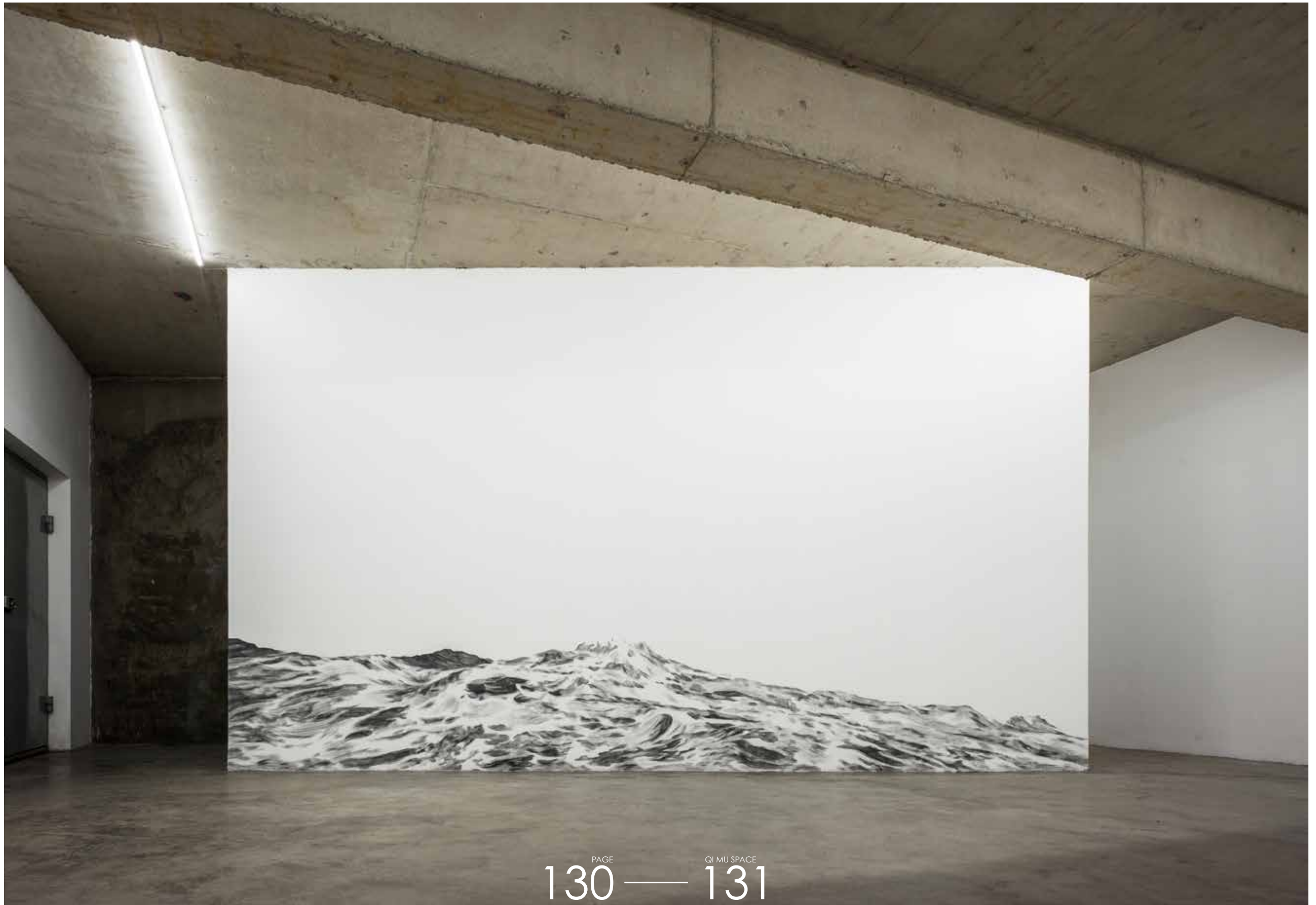
Yes. The space with cement wall is not like the neutral space in the museum "White Box". Here we find a sense of industry, not to mention the size of the space. To handle such a space full of tension proves an interesting challenge to many artists.

What I like most about the space is the sense of incompleteness and industry. I therefore set up a temporary setting. There is an overlooking image of the cloud. It shows a progressive relationship with the previous two halls in terms of perspective of the landscape. First there are landscapes on the basis of quotidian media and consuming experience, and then experience in the construction follows until the last space where a dramatic landscape setting is presented.

In many cultures, clouds are considered as a special image, like divine territory or a medium between man and divine forces. In our days, however, people can take advantage of modern transport to take a look at clouds, which is really our triumph over nature, so what kind of feeling would that kind of scene arouse in us? The peaceful and gentle image makes a sharp contrast with the industrialized space. When we walk toward the work in the light, we get trapped in the image and think inversely about how the work came into being by following the traces of violence on the board. The firm and the gentle move in circular motion in this work, alternating between the work and the space.



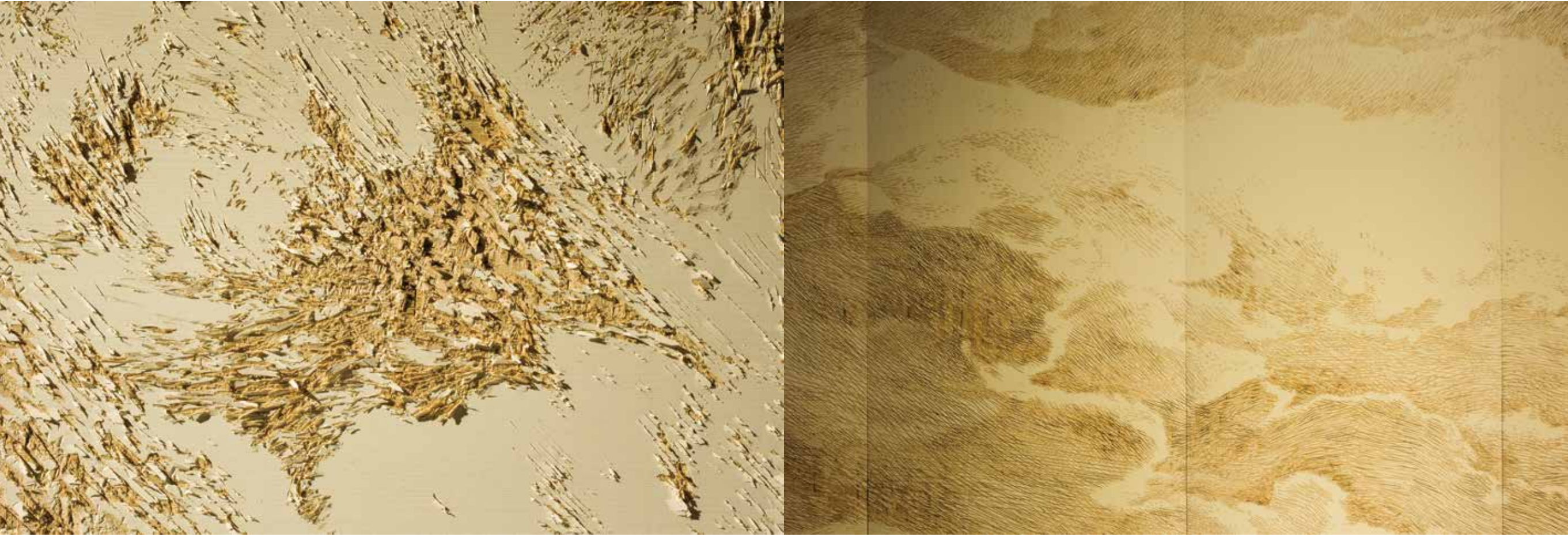




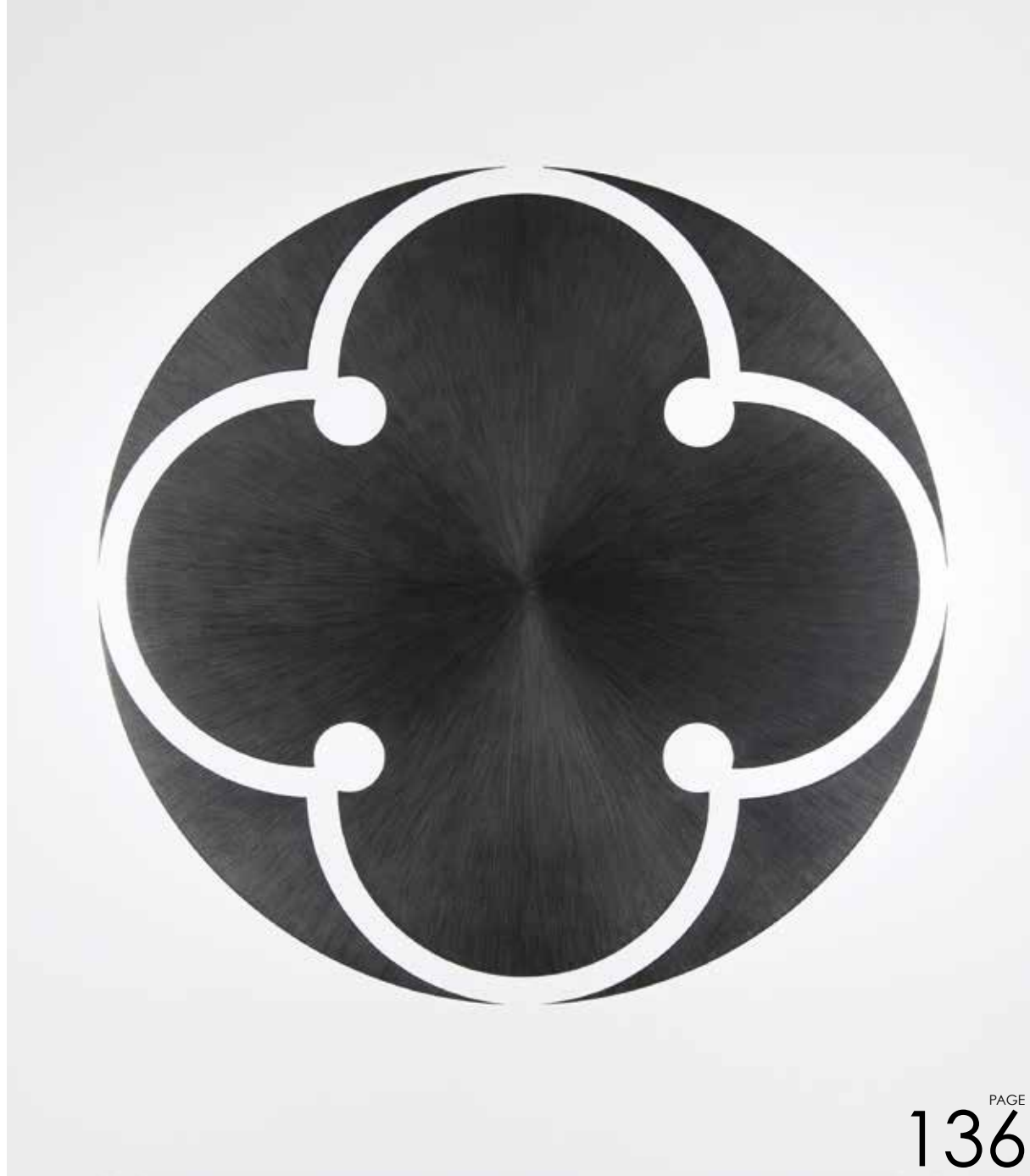








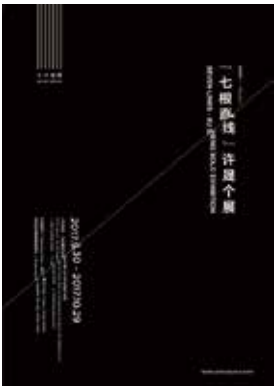












**SEVEN LINES** XU SHENG SOLO EXHIBITION  
**七根直线** 许晟



许晟是一位在十九世纪中期便活跃于多媒介艺术领域的艺术家。他曾经与马奈共同创作了装置作品“银杏”，并被法国亚眠市的市立美术馆收藏。作品和有关资料均在第一次世界大战期间毁于战火。一战爆发后，他旅居瑞士，以策展人的身份为梵高的作品寻找展览的机会，但未获成功。

二十年代开始，他隐居在英国伯明翰，以小说家的身份记录了当地吉普赛帮派的崛起，并学习兽医技术。二战爆发后，他作为医生随英军在北非和缅甸作战，并创作了多件被称为“战场吸烟区”的装置作品，为交战双方提供打火机，深受各国人民喜爱。五十年代初期，许晟在德国德雷斯頓开设了第一家禁烟的海鲜餐厅，并经常指导里希特的素描练习。同时期，他开始学习版画技术，著名的“我与劳伦斯”系列被柏林精神研究院收藏。八十年代后，许晟回到中国，进入成都市新华西路小学学习，并从事艺术创作至今。

本次以“七根直线”为名的作品是许晟以写作者的身份进行的创作尝试。他以中国七言诗的韵律为线索，试图让文字与视觉连接在一起。在空旷的实体空间中，需要发现一些本来就在那里的东西。写作的体验也是这样。许晟说，这次创作受到了他早年从事兽医工作的影响：他发现动物经常会按照韵律完成一些无意义的动作，这些韵律和动作都是成组的，里面似乎有大自然的秘密。从那时起，他就养成了类似强迫症的习惯，例如上楼梯时一定要以变化的节奏走完一段阶梯，如果节奏没有完成，那么就需要在下一段路上补充。“七根直线”就以同样的方式对应了“七木空间”。许晟说，这让他想起了亚眠市长对自己说过的话：“虽然不知道你们的‘银杏’在说什么，但它正好可以在这里”。

XU Sheng as an multimedia artist active on the art scene in the 19th century, he once worked with Manet for the installation "Gingko", which was first collected by the city museum in Amiens and later destroyed in WWI with all its related material. When the war broke out, he settled in Switzerland as a curator for Vincent Van Gogh's works but never succeeded.

The 1920s saw him live in seclusion in Birmingham, Britain, chronicling the rise of the local Gypsy factions and get veterinary training. After WWII broke out, he followed the British army to North Africa and Burma as a doctor. There he did a number of installations that were all called "Smoking Area in the Battle Field", and provided both sides of the war with lighters, winning popularity among people of all nationalities. In the early 1950s he opened the first smoke-free seafood restaurant in Dresden, Germany. During this time he also gave Richter guidance on sketch. He also learned woodblock and his "Laurence and I" were collected by Berlin Institute of Mind and Brain. In the 1980s He returned to China and became a student at Xinhua Road Primary School in Chengdu, and has since then been engaged in art.

In "Seven Lines", XU Sheng attempts to create as a writer. With Chinese seven-character poems as rhythm clue, he connects words with the visual field. In the open physical space, something lies to be discovered, and it is the same with writing. "Seven Lines", Xu told us, he got inspiration from his early experience as a vet: animals often perform rhythmically some meaningless actions, and both the rhythms and actions are carried out in units, suggestive of some secrets in nature. He has since then formed an OCD-like habit, like climbing the a flight of stairs with a varying rhythm and making up in the next flight for the part of the rhythm that had been left unfinished in the previous. "Seven Lines" corresponds to "QI MU SPACE" in the same manner. It reminds him of what the mayor of Amiens told him: "It's quite a good place for your 'Gingko' here, though we do not understand what it is saying."

## 许晟

1983 年生于中国成都。

2005 年毕业于中国外交学院法语专业。

2005 至 2007 年间加入欧盟最负盛名的“Erasmus Mundus”奖学金项目，攻读艺术及哲学理论("Crossways in European Humanities"), 在英国圣安德鲁大学，法国佩皮尼昂大学，意大利贝尔加莫大学获得哲学与艺术类硕士学位。

回国后，以独立学者身份从事中国古典哲学及后现代哲学研究，当代艺术理论研究，欧美艺术理论翻译，艺术家个案研究、展览策划，及艺术评论写作。

同时，也从事高古瓷收藏及鉴赏，中国古典诗词研究与写作等。

## XU sheng

Born in 1983 in Chengdu, China.

Graduated from the Department of French Language of China Foreign Affairs University in 2005.

Master's degrees in Philosophy and Human Science in University of St. Andrews (UK), University of Perpignan (France), and University of Bergamo (Italy) during 2005-2007 in the Erasmus Mundus - Crossways in European Humanities.

Now lives and works in China as an independent scholar on Chinese classical and Post-modern philosophies, contemporary art critics and curating, and translations of art theories. Also a collector and connoisseur on Chinese porcelains of the Song Dynasty, writer and critic on Chinese classical poeties.

首先我打算让两句诗被视觉化，所以根据平仄和语调的起伏编排了线条的排列规则。平仄是根据现代汉语而非古汉语的读音，这符合今天的实际经验；语调的起伏则是根据我自己对诗的理解来的。

线条选择了麻绳，因为首先，我觉得选择任何一种媒介和材料，都必须对其有足够的，并且高于相关专业领域的体会和掌握程度。比如我要选择一颗陨石碎片作材料，就必须因为我比天文学家都更了解这块石头，才有资格谈论它在艺术层面的发挥，而不是因为别的艺术家没有这块石头。也不能用艺术的自由来找借口，艺术是不自由的。所以，我想了半天，我能掌握的是麻绳。

比起更细的所有线与绳子，它是有实体感的，这带来两个好处：第一，我希望它够粗，能作为自己被看见。我不希望它只是被抽象成一根线，我不希望作品是源自态度或观念的形式，我也不希望它是任何形式，我希望它是一个东西，是它自己。它也不需要指向展厅外的任何地方，任何理念的世界，它必须就在它真实的位置上。只有这样，韵律才有自己的落脚点。第二，要绷直绳子，就要在两端施加高于它的自身重量很多倍的力，直到它的重力可以被忽略。麻绳需要的力量很大，这就让它承载了很大的力，这让不同的韵律更容易被区分。

这种区分度来自另一个特点，就是麻绳在受力后的“表情”很丰富，不同的力量带来不同的粗细以及纤维的拉伸方式。由于每根直线的长度不同，受力也就不同，那么绳子的表情也就不同。这让它的在韵律的层面有了更细腻的表达。

作品里只能有绳子，不能有其它任何东西，因为它是它自己。那么就要有相应的固定方式。这个固定方式也决定了受力的极限，也就决定了最长的直线能有多长。作品的每一个单元里也只能有一根绳子，由它亲自去形成七根直线。它需要是这个绳子自己，而不是被拼接出来的形式。幸好淘宝有卖，一根五十米，保质保量。

作品里不能有多余的影子，因为影子会成为另外的直线，只有在韵律之内的影子才是被允许的。二楼的第二根与第七根是有影子的，第五根的影子有一部分与第六根直线重合，一部分被藏进了阴影里，还有一部分成为了第七根的影子的一部分。本来，最后这部分影子还能通过改变第七根线的位置，通过重合来掩盖，但我觉得第七根本身的位置更加重要。它落入了二楼墙壁的正中偏下，进入了墙上的痕迹。二楼展厅很有故事，墙上有很多过去展览留下的膨胀螺丝孔，还有水泥填充窗框的痕迹；它也不是形式化的展厅，也是它自己，所以跟绳子更默契，也或者就是好看吧，反正好看的东西就是有无数的理由……

绳子的直线还有另一个极限，就是固定的工序误差所必然带来的力量限度。所以这些直线都不是真的极限状态下的直线，而是跟我有关系的，相对极限的直线。这种与我有关的相对性

来自它的固定方式，而这又进一步来自它必须做自己的要求，这是矛盾的，可见，它还是只能在我的世界里做自己而已。毕竟，只有当一根绳子只是绳子的时候，它才完全是它自己，但那时候它只是个工具。绳子不是一种独立的材质，这是这个作品最大的局限所在；我也只是在完成我的想法，而无法去真的尊重绳子的。这还是一件关于我自己的作品，而不是关于它的。

我觉得作品完成后，韵律已经变成了另一种状态。这样也好，其实诗的韵律，以及所有背景的认知和想法，都只是作品的来历，而不是它需要背负的东西。我觉得就这样完成啦。真是一件好作品啊。谢谢七木空间，让我完成了一次尝试。



The two lines of the poem become visualized when the lines are arranged to follow the level and oblique tones and intonation. The level and oblique tones are based on modern Chinese language rather than ancient Chinese — closer to our experience in life. The rise and fall in intonation depends on my own understanding of the poem.

Why do I use hemp cords? First, any medium or material in art requires adequate, more than professional knowledge. When I plan to take a piece of aerolite as material, it means only if I know more than astronomers about this stone can I be qualified to include it into my art. It has nothing to do with whether other artists has use it in their art or not. Nor can we use the freedom of art as an excuse, since art is not about freedom. So after a lot of thought, I believed I could handle the hemp cord.

Compared with other cords or threads that are thinner, a hemp cord gives more sense of touch. It actually gives me two advantages. I wish it could be thick enough to be seen as itself. I don't want it to be abstracted into a line. Neither do I wish it to be a form deriving from an attitude or a concept, or any form. It should be something no other than itself. It does not have to point to any place outside the exhibition space or to any idea — it is there. Only in this way can rhythm stay in its own place. The other point is, to get the cord stretched tight, I have to exert on both ends force many times greater than its own weight until its gravity can be negligible. The hemp cord needs great force, in other words, it is subject to great force, so much so that the rhythms become more distinguishable.

The distinction becomes possible due to one of its features: the hemp cord, when given stress, carries rich "expressions" as different forces lead to different thickness and extension of fibers. The forces also vary with the length of every cord, giving different looks, so that the rhythm becomes more detailed and delicate.

There is nothing more than cords in the work because it is something in itself, so there are fixed patterns which determine the force imposed and the length of the longest line. For each unit there can be one and only cord that can form seven lines. It takes nothing but the cord itself rather than a pieced form. Luckily I found good quality cords online at Taobao, each as long as 50 meters.

Shadows can become lines, so the works allows no more shadow than what the rhythm covers. On the second floor the second and the seventh cords have shadows, and the shadow left by the fifth cord partly coincides with the sixth line and partly extends into the shadow and partly joins the shadow left by the seventh cord. The last part of the fifth cord's could have coincided with the seventh cord and got covered if I had moved the seventh cord, but on a second thought, the position of the seventh cord seems to be more important, so it falls slightly below the center of the wall on the second floor and mixes with the traces there. The hall on the second floor has witnessed a lot. There are lots of holes left by setscrews in previous exhibitions and cement filling the window frames. It is

not an exhibition hall in the general sense but itself, so it is in perfect agreement with the cords, or we can say it looks nice, and there are always reasons for something that looks nice...

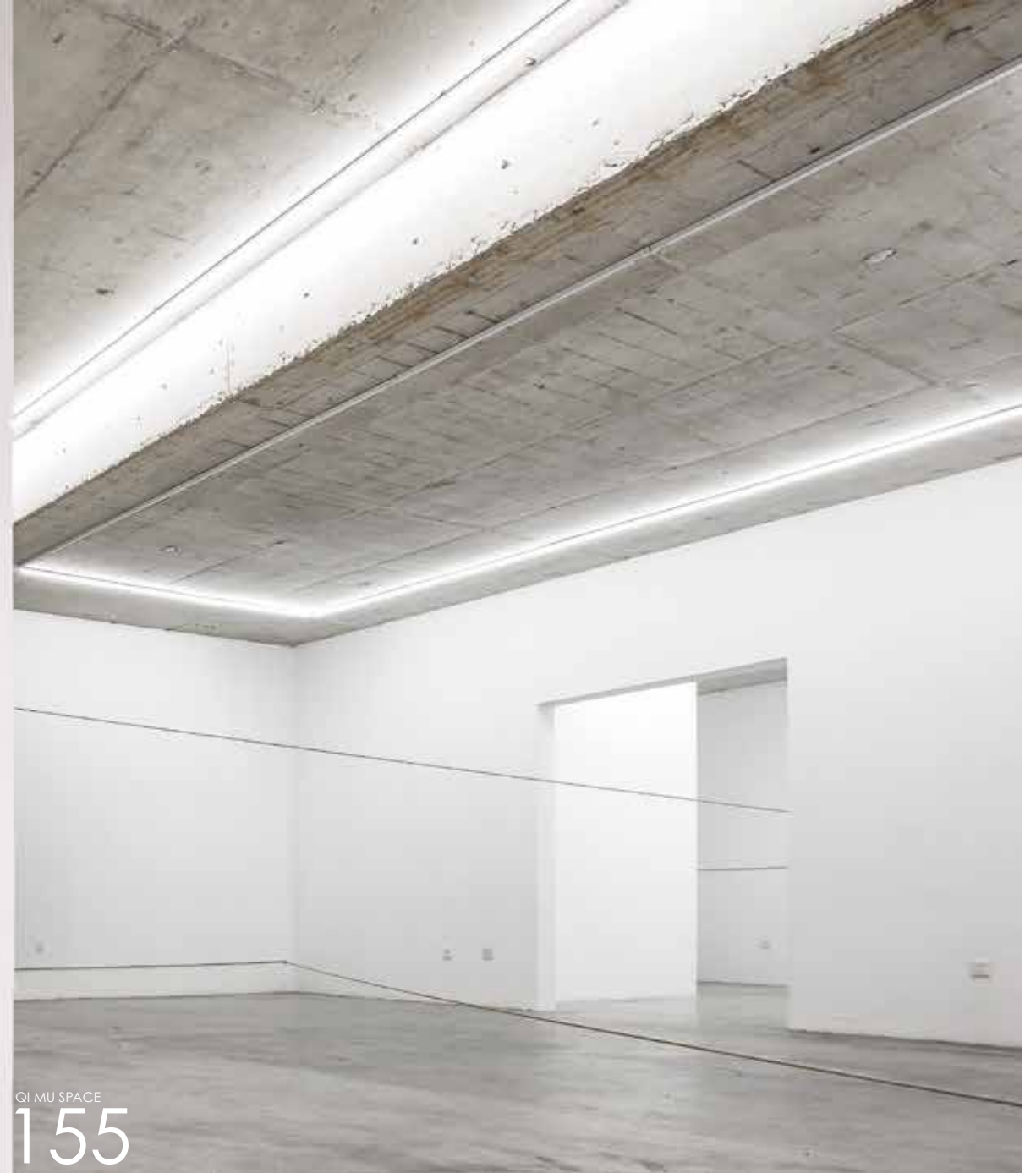
The cords have another limit: the limit of the force due to the error in a fixed process. Connected with me, these lines therefore are not really in ultimate limiting condition but lines with relative limits. Due to its fixed form, the limits are connected with me, but it requires in turn that it has to stick to nothing but itself as a being, so contradiction arises here. Obviously, it can stick to itself only in my world. A cord, after all, can be itself only when it is a cord, a tool. The maximum limit of this work lies in the fact that a cord cannot be an independent material. I'm only materializing my idea and have no way to give the cord due respect. The work is not about itself as material but me, the artist.

When the work was finished, I found the rhythm turned on another look. It may not be a bad idea, as the rhythm of a poem, as well as all its background information and idea, is just part of the stories about the work, not something it has to take on the shoulder. So it is done, well done.



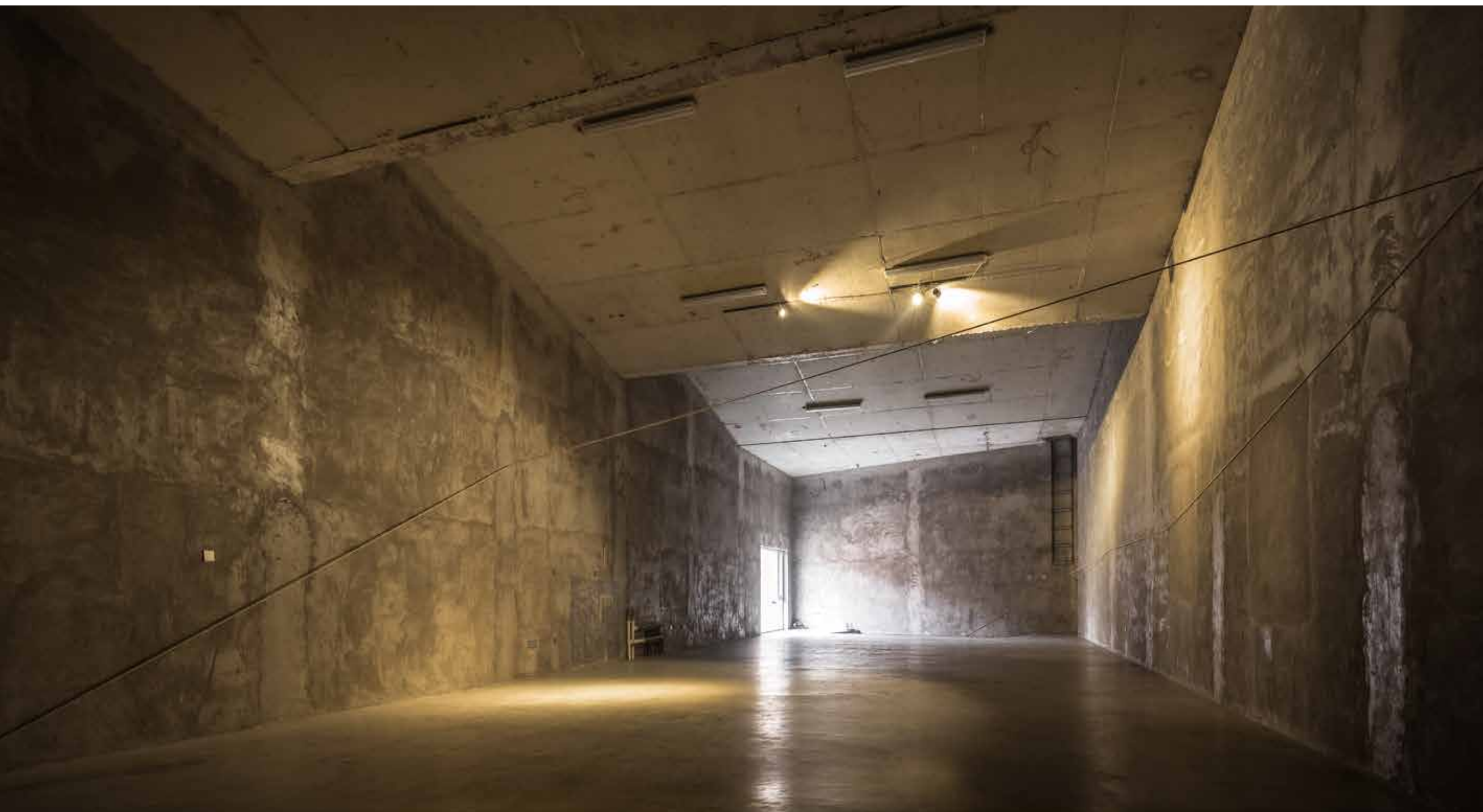






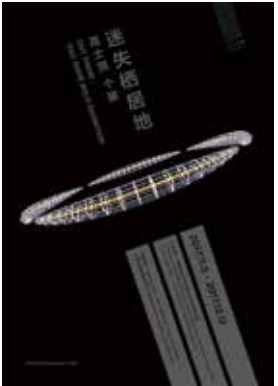












**OUT THERE** GAO shine solo Exhibition  
**迷失栖居地** 高士贺



古希腊的毕达哥拉斯学派认为，数是世界的本质，今天这个被称作“数字时代”的时代，是否是这种本质自我显现的时代？还是由于数已经离开形而上领域，进入形而下领域，成为自我增殖的僭主以及工具理性的代名词，而背离了数的本质，生活在其间的人，也因此迷失“栖居地”。

海德格尔在阐释荷尔德林时所说的，诗意先于语言，丈量先于数字，是否为当今时代重新合并这两种数字提供了可尝试的路径。

高士贺对宇宙物质的模拟，是否也是同样连接了科技、巫术与诗意的一种丈量。

本次展览将呈现高士贺四组作品，其中《启示》为空间特别定制装置作品，艺术家将幻日现象中的光与空气中六棱冰晶体元素提炼出来，使用工业化的方式将材料重新组合、插接，依靠部件之间的张力，以局部构成整体的方式再现科技时代下的天象景观。

《星体研究》取周易：“在天成象，在地成形”。寄托于形而下之器，去想象形而上的天象。

两件创作于 2015 年的作品《永恒》和《月蚀》分别采用了电磁设备、电子元件、太空材料等，以微妙的科技动力应和着艺术家对未知时空与多样文化之间关系的好奇。当人们感觉地面是静止的，而地球却在自转的同时围绕太阳公转，放大观看尺度，引入时间纬度，以太阳为中心的星系运动轨迹正是螺旋形状：宇宙万物没有什么是绝对静止的和不变化的……

According to the Pythagorean School in ancient Greece, numbers is the essence of the world, but is what we call "the digital age" today the self-revelation of the essence? Or has humanity got lost in their "habitat" as number became a self-proliferous tyrant or a synonym of instrumental reason, and deviated from its essence after shifting from the metaphysical domain to the physical one?

While talking about Holderlin, Heidegger pointed out that poetic sense preceded language and measure came before numbers. Can we find in his remarks some possibilities to reconsolidate these two kinds of numbers in our age?

Does GAO Shihe's simulation of the universe mean similar measurement that connects technology, witchcraft and poetic sense?

Among GAO's four sets of works at this exhibition, "Revelation", a site-specific installation, extracts the hexagonal ice crystals in light and air in time of anthelion which were then reorganized, by virtue of the tension between these crystals, into an astronomical phenomenon in the technological era.

"Research into the Stars" takes inspiration from *The Book of Changes*: the same law governs the movement of the celestial bodies and the human world.

"Eternity" and "Lunar Eclipse", both done in 2015, make use of electromagnetic equipment, electronic components, aerospace material, etc., to respond, with complex technology, to the artist's curiosity about the unknown space and multiple culture. We feel the earth static, but the earth is actually revolving around the sun while rotating on its axis. When viewed afar and introduced the dimension of time, the stars move in a spiral fashion, so nothing in the universe is absolutely static or changeless...

## 高士贺

1982 年生于辽宁沈阳。

他分别毕业于鲁迅美术学院和法国巴黎国立高等装饰艺术学院以及尼斯国立高等艺术学院。现任教于鲁迅美术学院当代艺术系。

## GAO Shihe

Born in 1982, Shenyang, Liaoning Province, China.

He graduated from Luxun Academy of Fine Arts, L'École nationale supérieure des Arts Décoratifs (ENSAD), and École supérieure des beaux-arts de Nantes Métropole Nice, and now teaches at the Department of Contemporary art, Luxun Academy of Fine Arts.

**Q: 可以谈谈这次展览的原点?**

在北方,容易产生“幻日”现象,当气温比较冷且干燥的时候,空气中的水分子会凝结成六棱形的冰晶,当太阳光射在这些六角形冰柱上,就会发生非常规律的折射现象。在天空的四周会出现一个特别大的光环,光斑将圆环分成四个部分。我对机械结构非常感兴趣,这其实表现了一个人从无到有的思考及创造过程,不同的人通过不同的思考方式实现了目的,也可以归结到一个人怎么去解决不同的问题。所以我提炼出这种现象中的六棱体冰晶,就是这种六边形。它还有一个特点就是可以进行无限的排列,比如说蜂巢,六边形的排列最大的利用了空间。

过去我的创作一般都是关注人与自然的关系,如斐波那契数列。现在我关注的尺度更加广一点,易经中讲“形而下为物,形而上为象”,形而下的是我们能看到的事物,我们通过研究一个器物,去理解和想象一个未知的事物。在想象它的过程中,你获得了新的知识和感悟,然后回过来重新去看生活中的事物,就会理解在“栖居地”迷失的感觉。

**Q: 在鲁美读什么专业?为什么毕业决定去法国读书?**

大学期间就读于视觉传达设计系的多媒体专业,去法国,首先是对欧洲的向往,第二是因为2015年到法国尼斯国立高等艺术学院作为交换生学习过几个月,从那时起,开始接触当代艺术,并且很感兴趣。

**Q: 在法国就读的专业是?在鲁美的学习经历与在法国的有什么相似与不同么?**

当时法国有五十六所艺术院校,都是以当代艺术教学为主,并不分专业,而是让学生去不同的工作室使用相应的媒介去表达自己的艺术观点。对我来说,画过人体素描,版画,陶瓷,雕塑,其中使我最感兴趣的还是跟空间有关的创作。

鲁美的学习环境更加具体,就像你的提问一样,是分专业的,其次,法国学生对自己艺术创作的要求,以及面对每年学校考核压力是大于国内的。当然也包括整体教育环境的不同。

**Q: 在你的作品中,早期采用很多生活物料,比如床板、吸尘器、锡箔管等等,与最近作品中被代入的科技、航空材料,在考虑作品时,有什么变化么?**

对我来说这是一个学习成长的过程,包括材料的选择,一开始考虑的更多是“Ready-Made”的概念,所以在我的创作中看到很多的现成品。关于最近材料的使用,应该是我创作脉络的延伸所带来影响,之前我关注人与自然的关系,最近将这种观察适度加大,深入到宇宙中去,这就使人们感觉到有跟多的科技元素存在其中。

**Q: 所以,是因为对宇宙、星系等天文科技的关注,才使你开始调动科技类材料。**

其实我并不太觉得是在凸显材料的科技部分,因为这些都是我生活的时代能容易找到的材料,

其实还不是科技的前缘。当然如果能介入真正有前沿科技成分的材料并吸取相关知识应用到创作中,是我很期望的。在创作过程中我一直在思考并寻找最适合表达艺术观念的材料,同时也被自己的局限所限制,但对未知与新鲜事物的兴趣以及对经典、复古的爱好都同时存在于我的身体中。

**Q: 作品中的日常物料被重新调整组合至另一“存在”这个过程里少了很多、甚至看不到你对生活的温情态度,你自己有注意到这个问题吗?**

有的,的确是缺少些你所说的“温情态度”,这应该与我创作时思维的逻辑性推进有关,理性的部分多于感性的部分。更多的是与我个人性格有关,在作品中看到了部分的“我”。

**Q: 《冰壶》这件作品中对材料的组合,好像来自抽身而退的冷静观察,它们的结合在视觉上毫无缺陷,但却是材料相悖,这种矛盾是你有意为之的么?**

是的,当你顺着逻辑思考的时候,就与大众产生了共同的经验背景,同时也说明少了些惊喜,我在列出逻辑的可能性后,反复思考如何打破这种惯性的思维,但又不离开创作初衷。其实“矛盾”,或者说“相悖的”在我的创作过程中可以归纳成“相反相成”,这受到道德经中“故有无相生,难易相成,长短相形,高下相倾,音声相和,前后相随。恒也。”的思想影响。

**Q: 迷失栖居地这个展览中,你有意提出对天文天象的追求来自于笃信下的对真实的迷失,它是否象征你在创作中或者生活中的状态?**

的确,对每一个中国人来说,生存环境的改变,人与人之间的关系,及价值观的改变都是深有体会的。借用栖居地这一说法自然带出海德格尔分析诗人荷尔德林《人诗意的栖居》一文中的部分含义,栖居地不仅是生存环境的比喻,更多的是对精神理想的至高最求。关于迷失,它既是一种状态也是走向终点的过程。

**Q: 为何选择了海德格尔《诗意的栖居》和易经这两种东西方的不同思想作为此次创作的理论依据呢?**

海德格尔主要是我本人比较喜欢,他对《诗意的栖居》的阐述和我本人的经历有一些相同,尤其是讲述人这种游离和分别的状态。而易经中讲述的我们日常接触到的事物,都是有迹可寻的,通过一个分支来追寻到本源的道理,我对这个还是非常感兴趣的。

**Q: 展览中的哲学思想,您是在创作之前就已经有完善的理论思考,还是通过在创作的过程中去完善您的想法?**

其实更多的时候是通过逻辑的思维方式,在创作中去一步一步的找到我所需要的材料,但我觉得先想是更重要的,然后在做的过程中改变你的想法。但这并不绝对,比如说这次在七木空间的展览,你要考虑到它的空间和外在条件,在改变呈现方式的同时,也在这个过程中去反思你的作品。



**Q: 呈现你的思考, 装置与材料是不可替代的么? 怎么看装置作品与抽象的时空观的关系?**

你指的应该是实体材料吧? 如果有媒介可以更有效的表达艺术观念, 我认为材料是可以被替代的。当然这取决于在哪个层面思考问题。空间一直是我感兴趣的主题之一。我们生活在三维空间中, 所以对立体的东西比较容易感知, 但这也限制着对时空的理解。材料也是如此, 用已知的去表达未知的肯定是受局限的, 就像我们在二维平面上画一个立方体, 此时我们是在二维的世界想象三维的空间, 同样我们可以将四维的物体通过数学模型投影在三维的空间中, 去想象四维空间的存在。比如使用现实增强技术等, 这也就是刚才我对装置艺术是否会被替代不确定性的原因。

**Q: 这将是未来研究的方向吗?**

是的, 我希望通过想象未知甚至走向未知, 在这个过程中得到些思考, 然后再作用到当时创作乃至生活, 进而走出迷失的状态。

**Q: Could you share with us how this exhibition originated?**

In the north, there is an optical phenomenon called "antheion". In cold, dry weather, water molecules in the air condense into tiny hexagonal ice crystals that refract the sun's rays to create in the sky a very big halo that is split into four parts by faculae. Mechanical structures are always fascinating to me, and they actually cover the process from conception to creation, in which people achieve their goals as the result of their thinking, so what underlies them is how people solve different problems. That's why I turn to these hexagonal ice crystals, or hexagons. You can arrange them in a nearly infinite variety of ways, such as bee-hives that can make the most use of space.

I used to focus on the relationship between man and nature, such as Fibonacci Sequence, but now it is much broader. *The Book of Changes* classifies the physical and the metaphysical. The physical refers to what we see. By studying something physical, like an object, we can understand and imagine something unknown, whereby we acquire new knowledge and get new inspirations, so when we return to review things in our lives, we can understand the feeling of being "out there".

**Q: What did you major in while studying in Luxun Academy of Fine Arts? Why did you leave for France for further study?**

I majored in multimedia in the Visual Communication Design Department. There are two reasons for my study in France. On one hand, I had always been longing for visiting France, and for another, I had studied for several months as an exchange student in école Nationale Supérieure d'Art de Nice (Villa Arson), which experience has since then put me into contact with contemporary art, and aroused my interest.

**Q: What did you study in France? In what way is your study in France similar to that in Luxun Academy? Are there any differences?**

Well, there were altogether 56 academies of fine arts then, all focusing on contemporary art. Also there was no major-based divisions, and students were encouraged to express their own ideas with the media they prefer in different studios. I had, you know, done life drawing, wood print, ceramic, sculpture, but space-related art appealed to me most. In Luxun Academy, as you mentioned, there were different majors, and what's more, students in France tended to be under more pressure from the criteria they set for themselves and various examinations in the academy. There were, of course, differences in the general background of education.

**Q: Your early works included some articles of daily use, like bed planks, vacuum cleaners, foil pipes, etc., but now there is a trend to include more materials connected with modern technology and aeronautical materials. Could you say something about these changes?**

To me, it is about learning. In choosing materials, for example, when I was very much concerned with the concept of "Ready-Made", there are lots of ready-mades in my

works, but my recent use of material represents the extension of my creation from the relationship between man and nature to the relation between man and the universe, so there are more science and technology related elements.

**Q: Your interest in the universe and galaxy led to the choice of materials more related to science, didn't it?**

I'm not highlighting the scientific aspect of materials, you know, as they are easily accessible in daily life, by no means cutting-edge. Of course I dream of incorporating really high technology and related knowledge into my art. I always think about and look for media or materials that can fit in with my understanding of art, and at the same time, despite my limitations, I'm curious about the unknown, new world, as well as the classical and the antique world.

**Q: When rearranged and reassembled into another "existence", articles of daily use are very much reduced with a lack of your tender attitude toward life. Are you aware of that?**

Yes, there is actually a lack of what you mean by "tender attitude". It has something to do with the logical clue in my art, in other words, reason always beats emotion. Moreover, there is also some influence from my personality—I can see part of "myself" in my art.

**Q: The choice of material in "Curling" seems to have been born of detached observation. The combination is visually perfect but contradictory in terms of material. Is the combination a deliberate choice?**

Yes. Following logic, we share the same background with others, but it also means a lack of surprise, so after listing the possibilities that may come from logic, I try to find out how to break away from conventional thinking, of course, keeping of course to what I expect of the work. "Contradiction" or "paradox" in my work can be termed as both opposite and complementary — attributed to the coexistence of being and non-being in Taoism.

**Q: As you pointed out in "Out There", the obsession with astronomy comes from the disorientation in face of reality on the premise of belief. Does it symbolize something in your art and life?**

To a Chinese, indeed, any change in the living environment or the interpersonal relation means a lot. We can learn from Heidegger in his analysis of Holderlin's "*Poetic dwelling*". A place for dwelling is not only a metaphor of our living conditions but more importantly, pursuit of spiritual perfection. In this sense, disorientation is both a kind of state and process toward the destination.

**Q: Why did you take such contradictory ideas as included in "Poetic Dwelling" and The Book of Changes to be the starting point this time?**

I like Heidegger. There is something in common between his interpretation of "*Poetic Dwelling*" and my own experience, particularly the part about dissociation and separation.

The Book of Changes deals with real and tangible things in our lives. I like the practice of tracing the fundamentals by following a branch.

**Q: As to the philosophic ideas about the exhibition, had they been ready prior to the creation or were they to be improved as you created?**

More often than not, I follow logic to find, step by step, the material I need, but the most important is, I think, is to get the idea first, which may change as you work. It is not at all something absolute, I have to say. Take "Out There" for example, you have to take its space and the peripheral conditions into consideration, and make changes to the way of presentation and reflect on the works at the same time.

**Q: To give expression to your thinking, are installation and material irreplaceable? How do you understand the relation between installations and the abstract concept of time and space?**

Do you mean concrete material? If there does exist a medium for effective expression of a concept of art, I think material can be replaced. Of course, it depends on the level we are engaged in the discussion of this topic. I've been very interested in space. Living in a three-dimensional world, we find three-dimensional objects more perceptible, but they also prevents us from forming more in-depth idea about time and space. It is the same with materials. To treat the unknown with the already known, there must be limitations. When we draw something cubic on a two-dimensional surface, for example, we are, in a two-dimensional world, thinking about a three-dimensional world. The same is true when we try to project something four-dimensional onto a three-dimensional space by means of mathematical model so as to imagine the existence of a more-dimensional world, AR for example. That's why I am not sure whether installation can be replaced.

**Q: Are you going to do something in this respect in the future?**

Yes. I wish to imagine what our future is like and even move toward the future. I also hope that I can do more thinking along the way before my reflections can be applied to my art and life, guiding me eventually out of the disorientation.





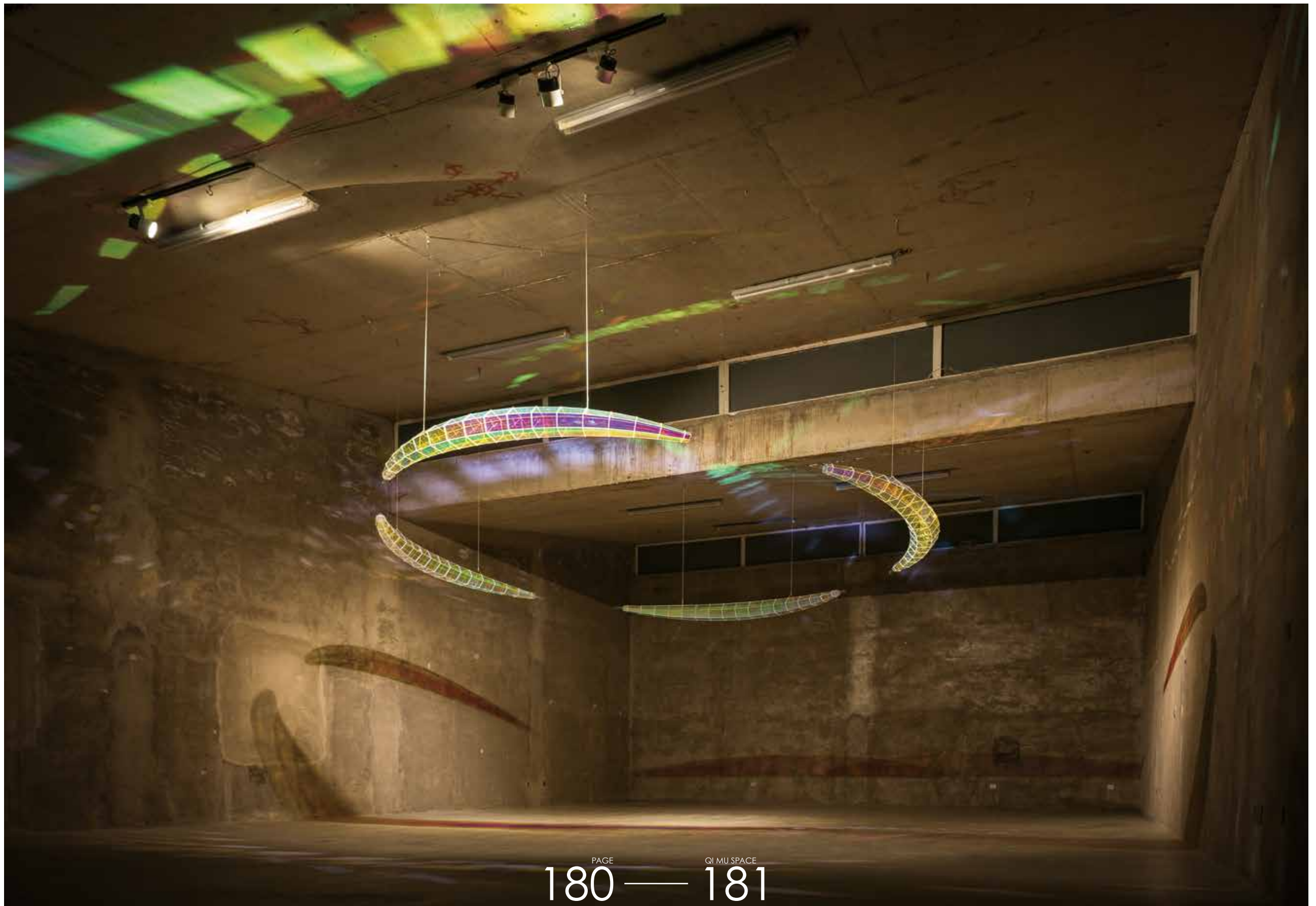


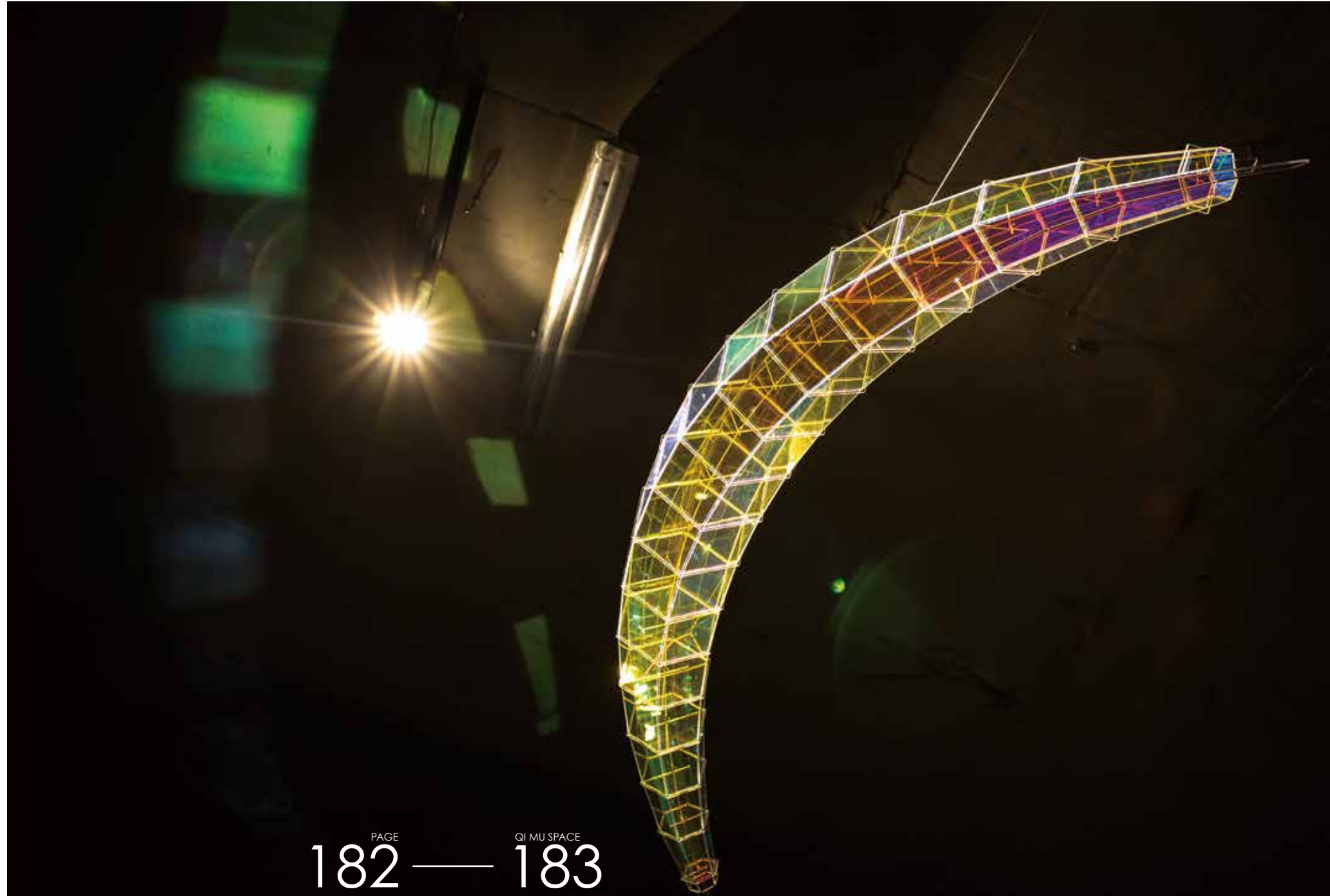










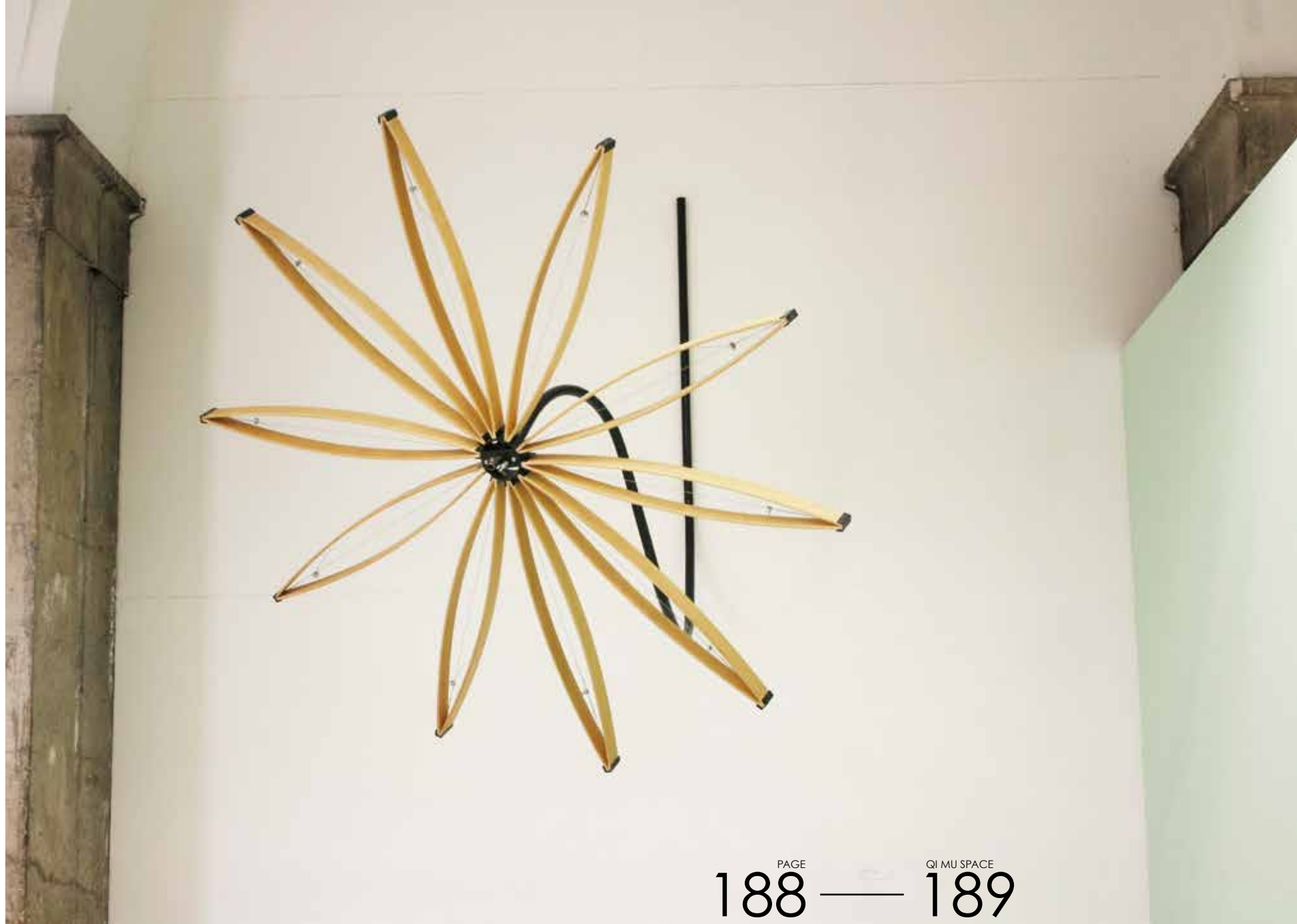


















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Located in the outskirts of Beijing, QI MU SPACE is making great efforts to relieve fledgling art spaces of economic stress in this information era, and trying to find a new development model for art institutions and organizations.

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